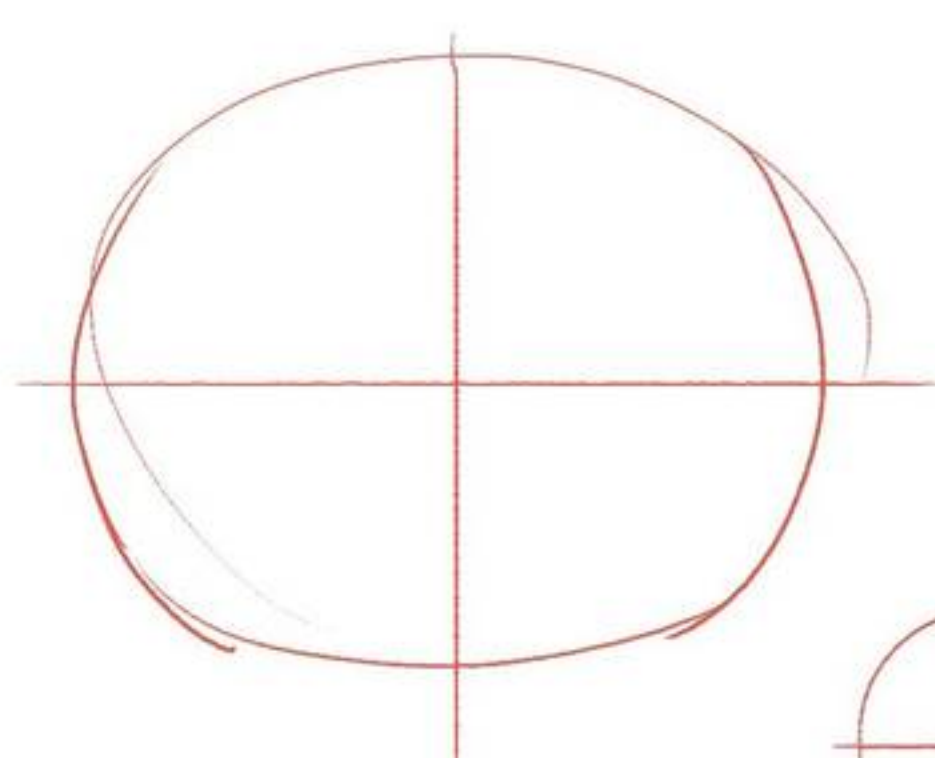
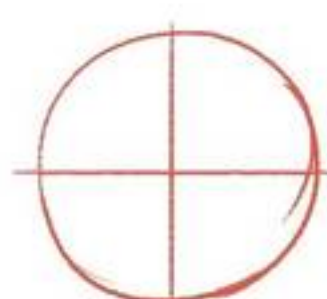


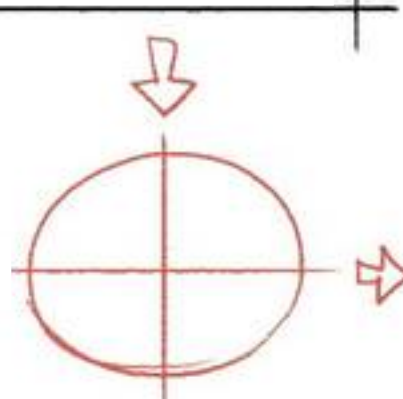
[Q: On the side of the face is a big picture.]



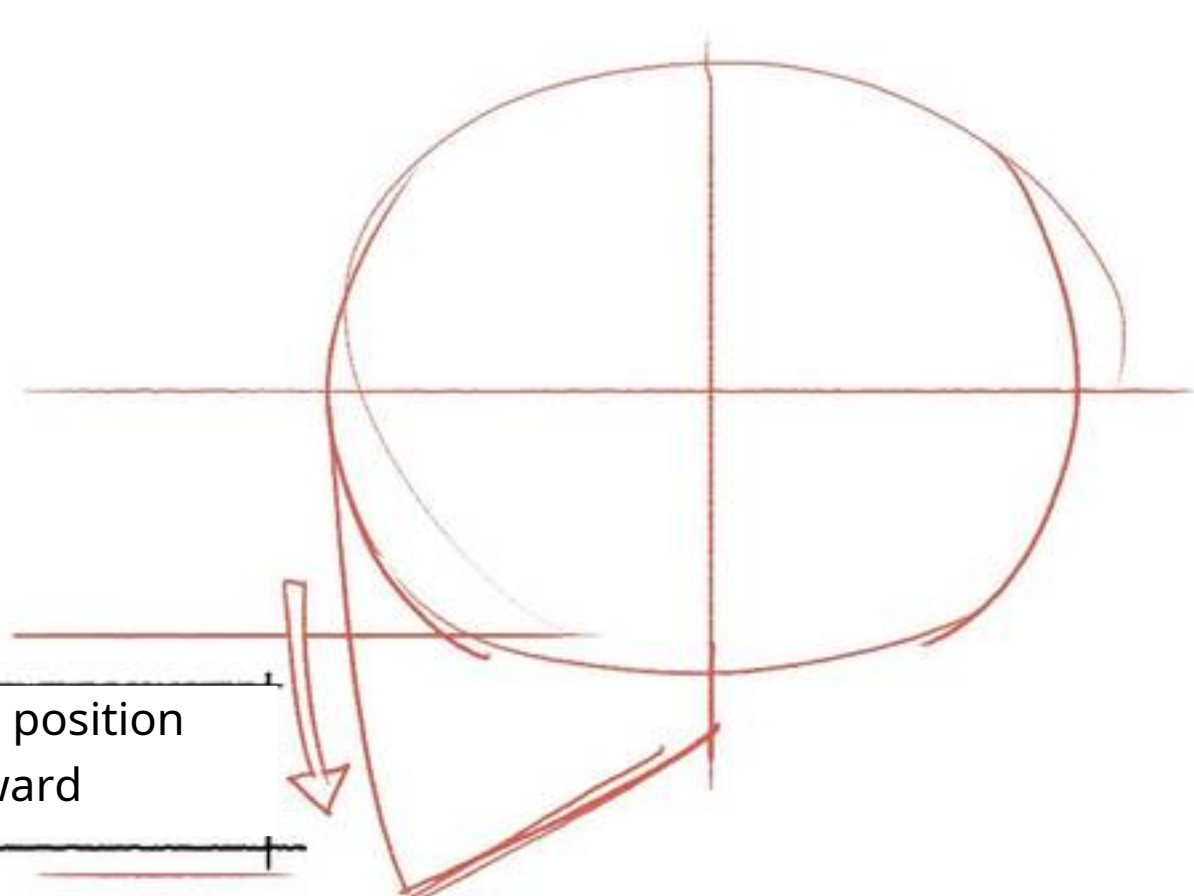
It's a circle, but it's a little around it, so it looks pretty.



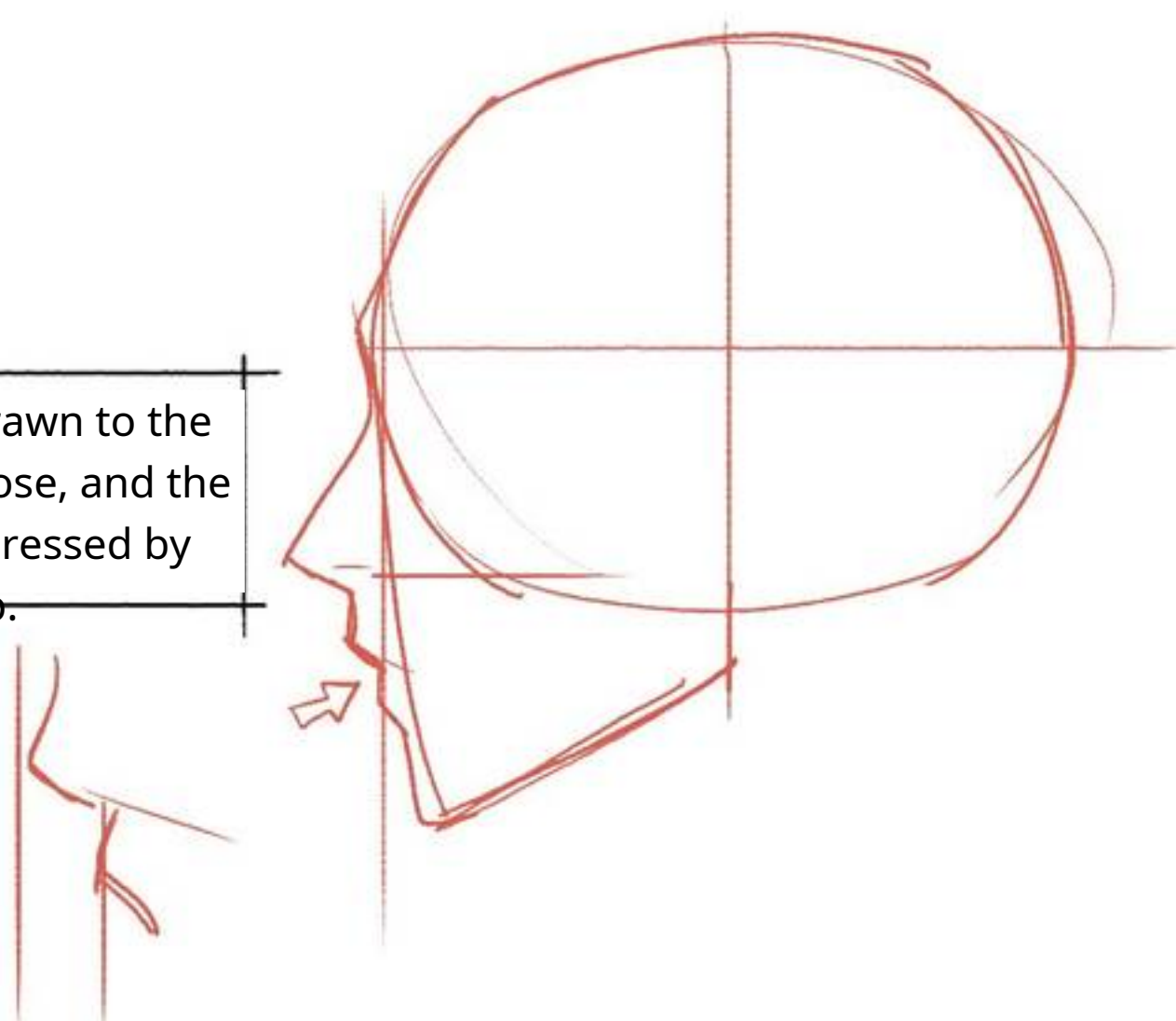
4



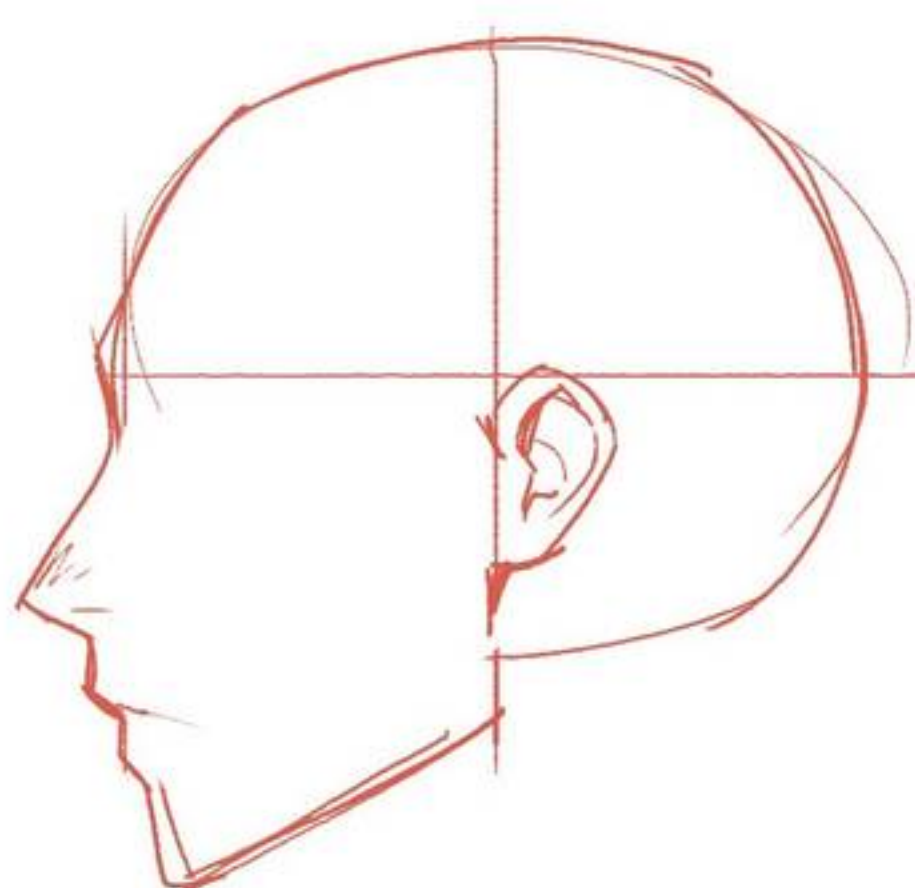
Hold the jaw slightly in position and draw it slightly inward



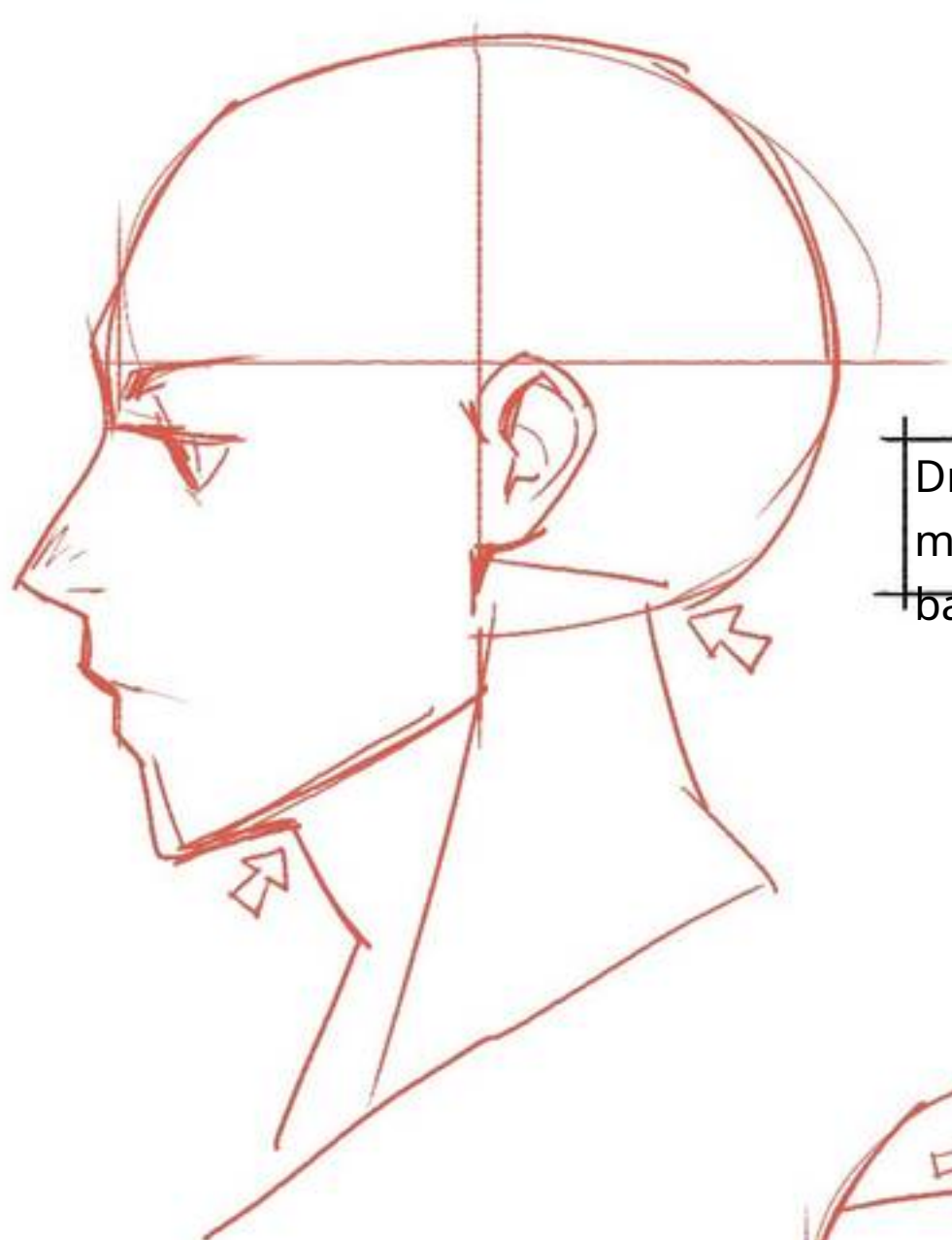
The nose is drawn to the front of the nose, and the back lip is expressed by the bottom lip.



It's a cyclical form form first and then it's a wheel.



Draws eyelids and pastes by making sure that neck jaw and back are positioned



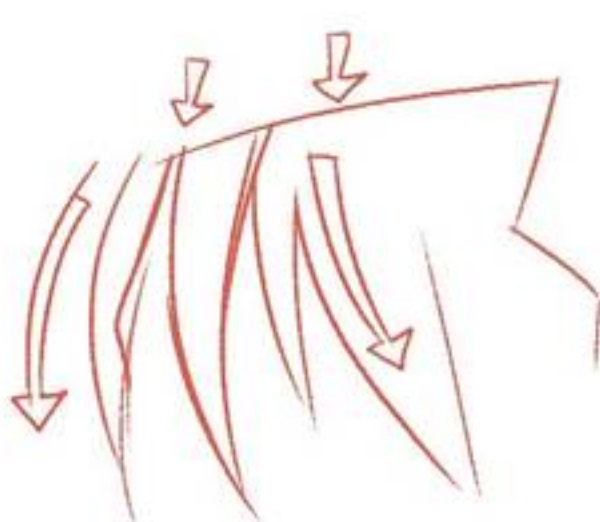
Before you draw a hairblem, you have to recognize the forehead line.



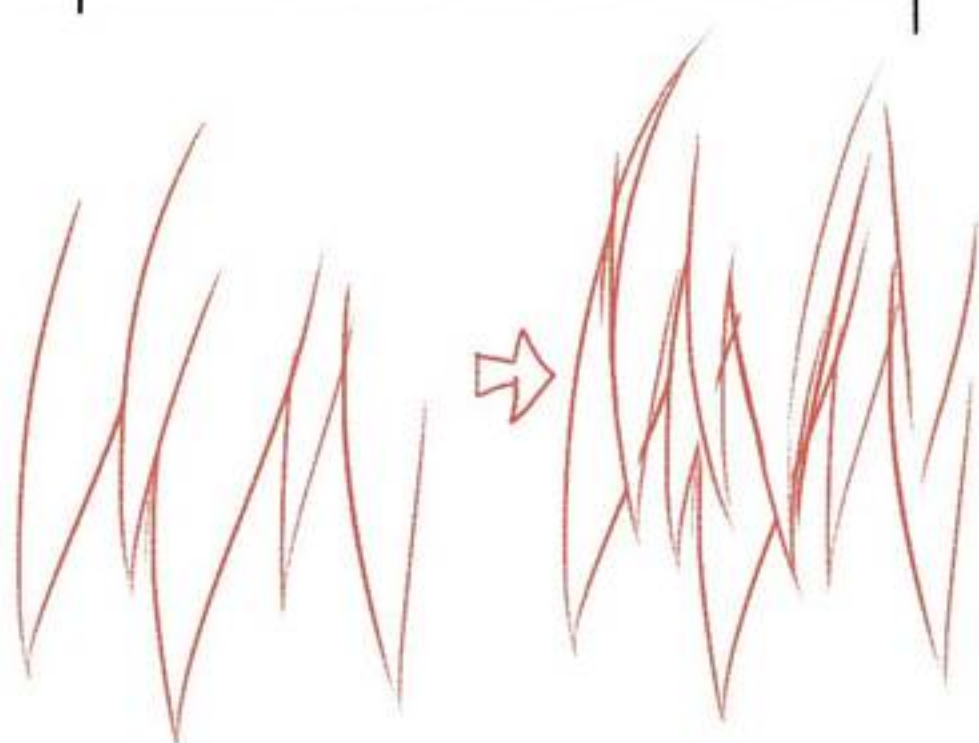




Imarain, and I'm going to draw the extra line of delicious hair first, and I'm going to draw the top head above the headline because I think it's going to be volume.

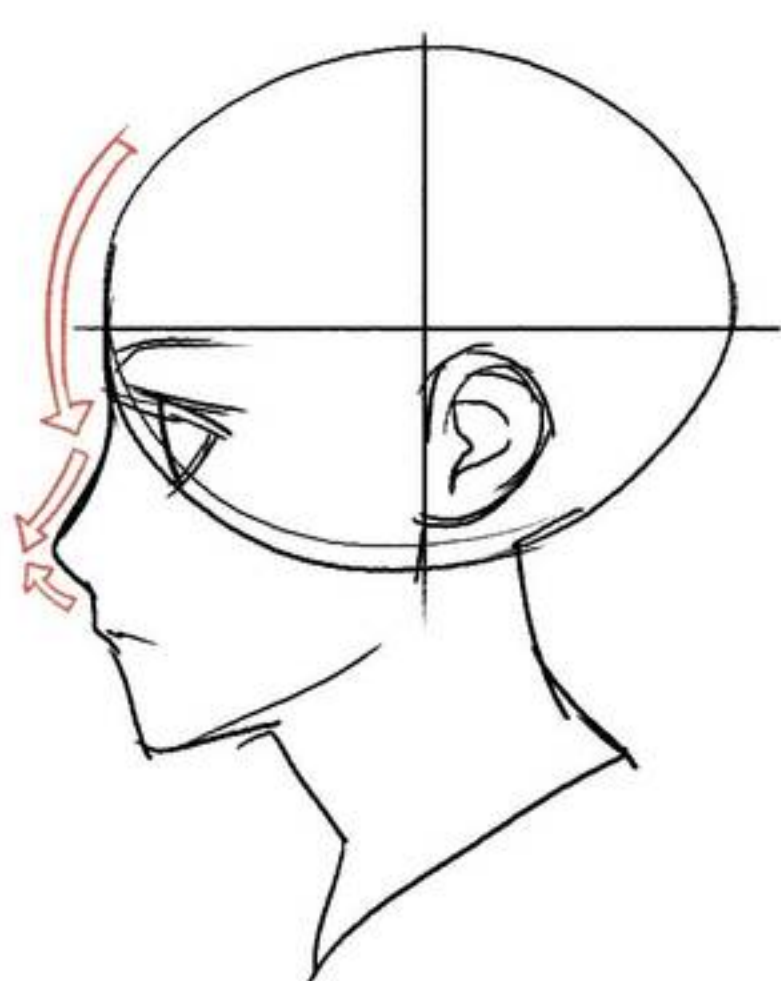


After the silhouette is caught, the inner hair is added to raise the details.



I'll finish with the gift.

I'd like to know the taco author."



If you're a woman, draw a bigger eye than a man, and I'm drawing a little bit bigger on your forehead, and I'm drawing a double cup of Coinble.

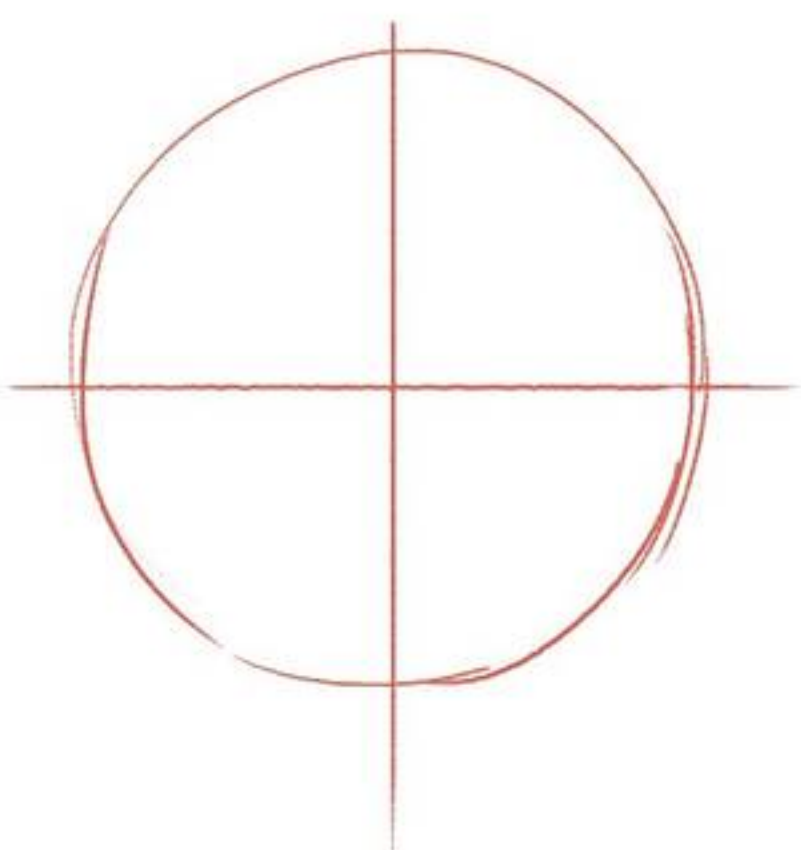
Of course, there can be differences between men and women.



Key Doimt

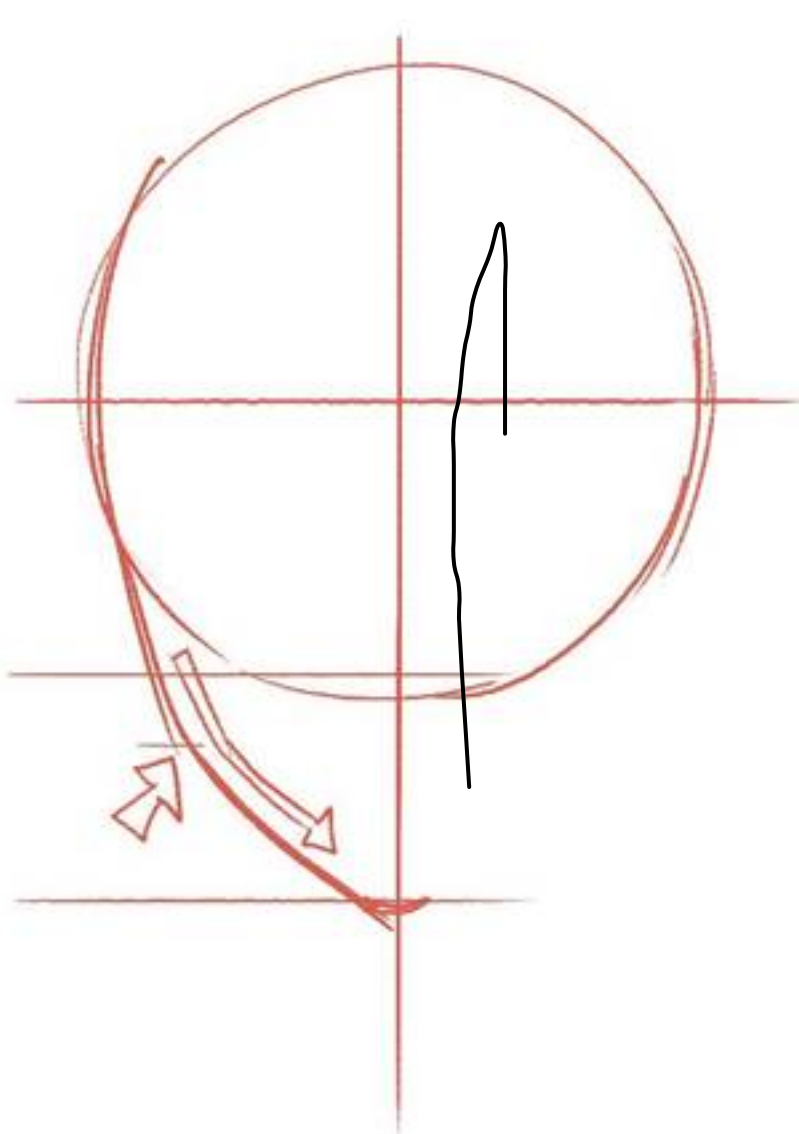


I don't know.

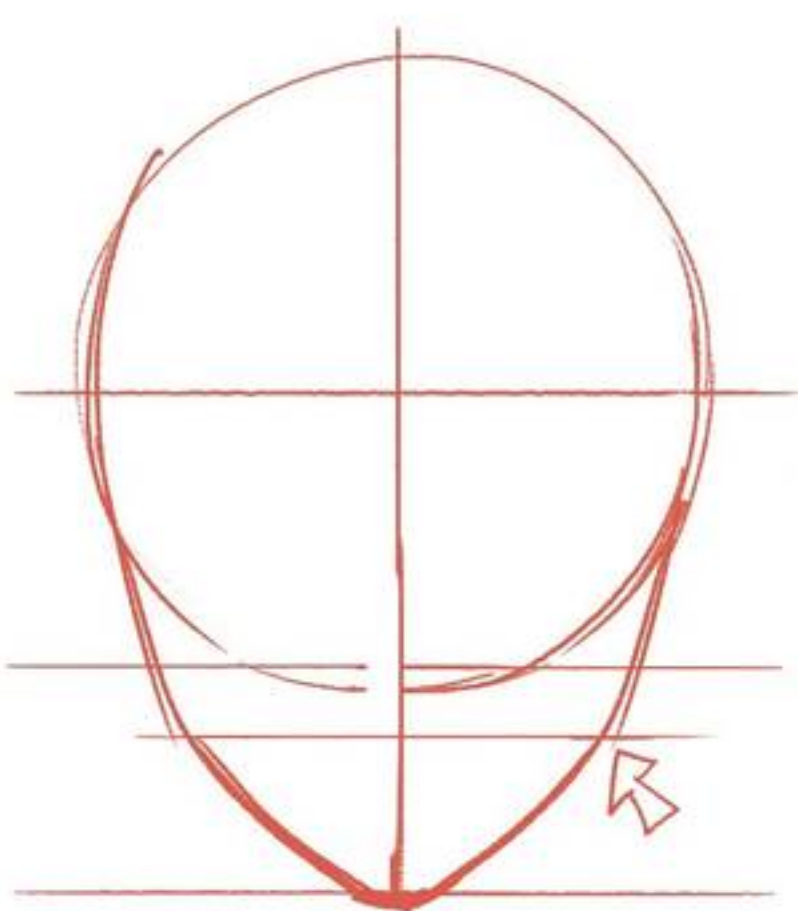


It's a circle, and it's a cross line to line up the center line.

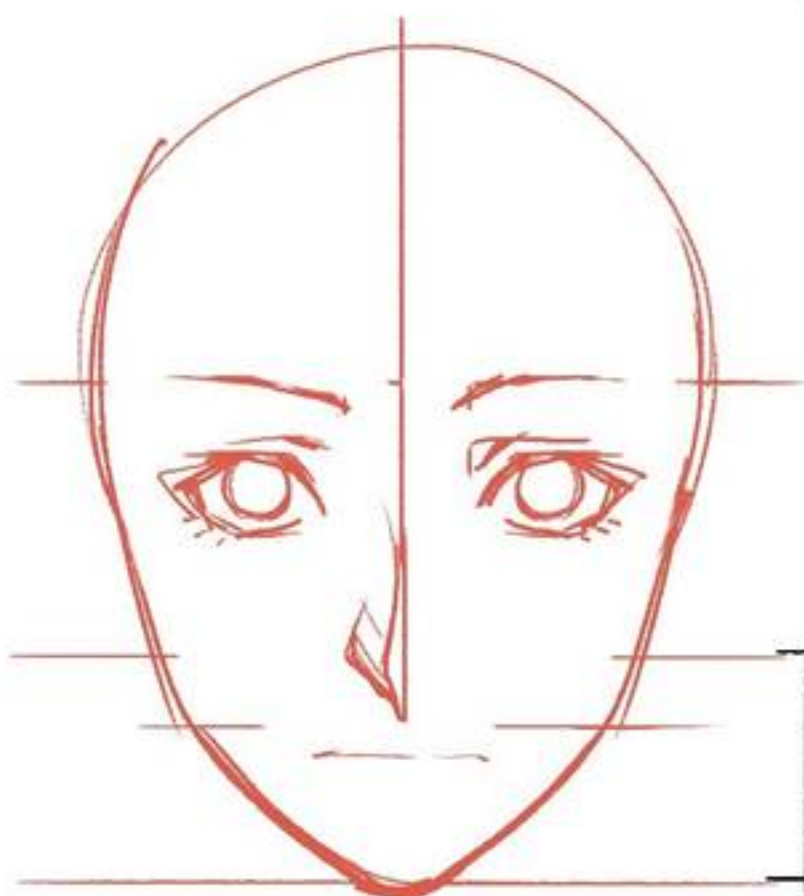
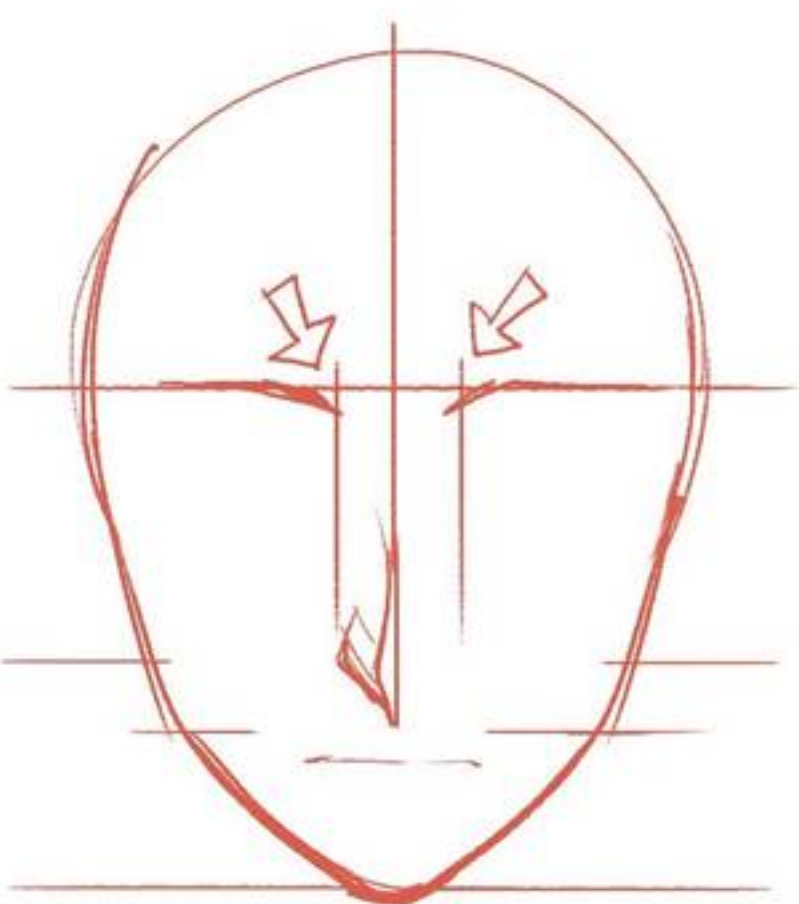
The middle number line is only half the size of the jaws and the curved jaw line is gently running



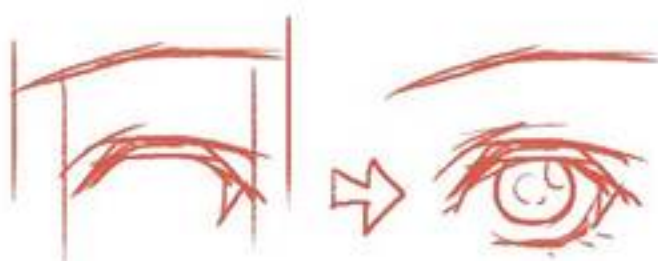
The other half is drawn on the horizontal and vertical lines, and in the case of the female character, the jaw is the support.



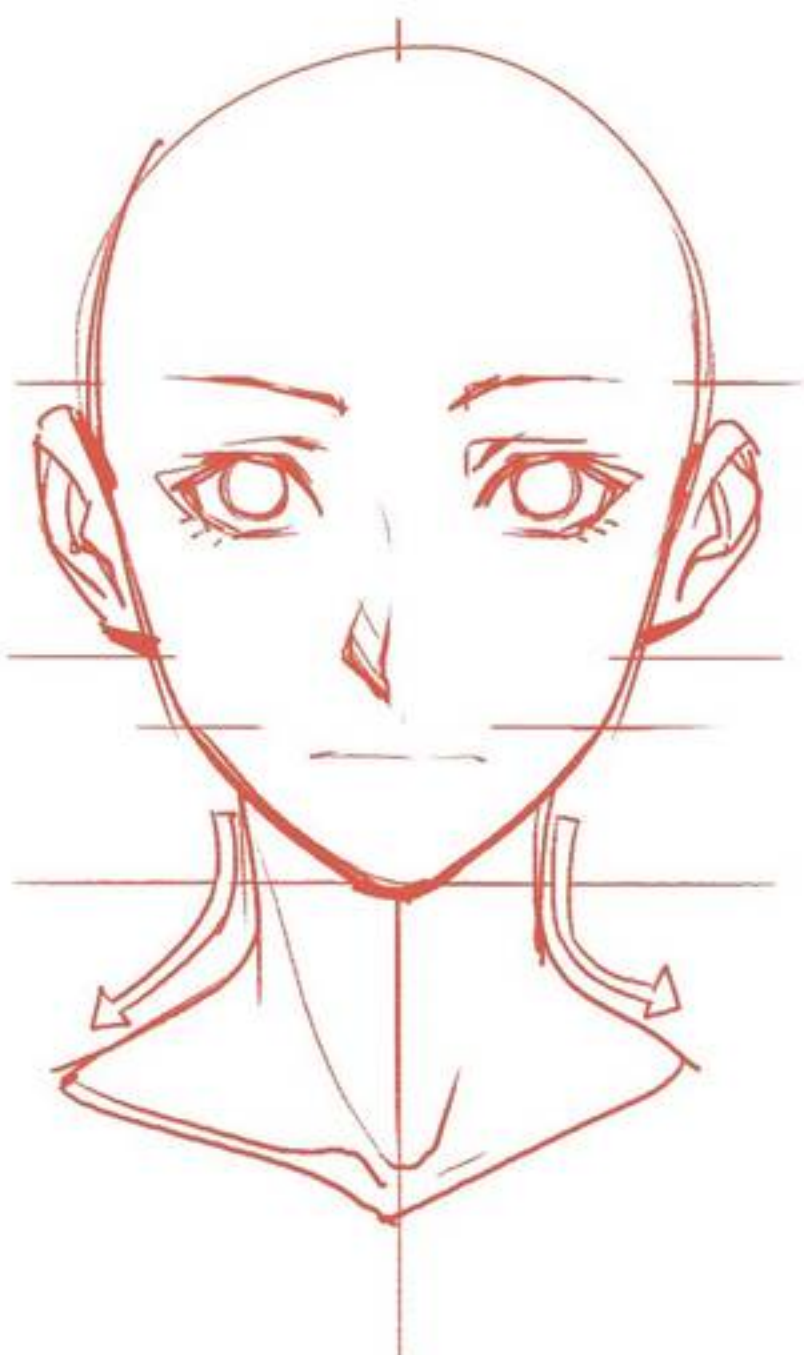
It's going to be the eyebrows, the nose's going to be the center number line, and then it's going to be the nose.



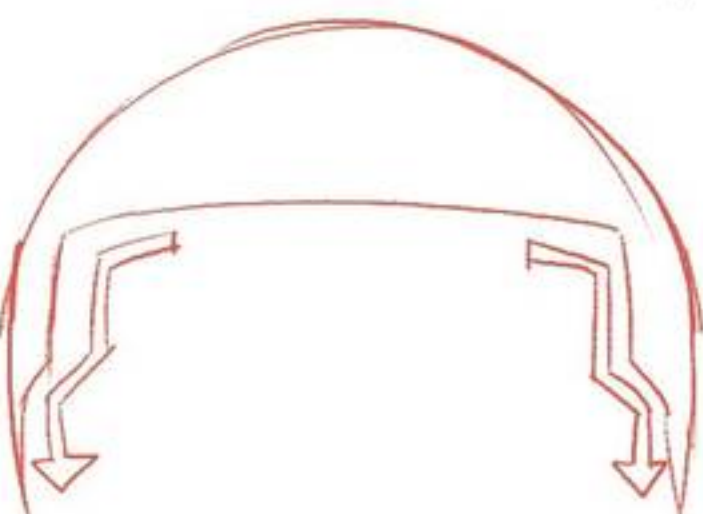
I'm going to draw an eyelids inward than an eyebrow, so to memorize it, it's important to consider the distance between the vertical lines.



It's a woman's character, so it's thinner than a man and it's softer than a man.



I'm going to make a forehead line.





It's got a taste in the forehead line, and it's going to be flowing in the direction below the front hairline, and it's going to be a curve to be natural.

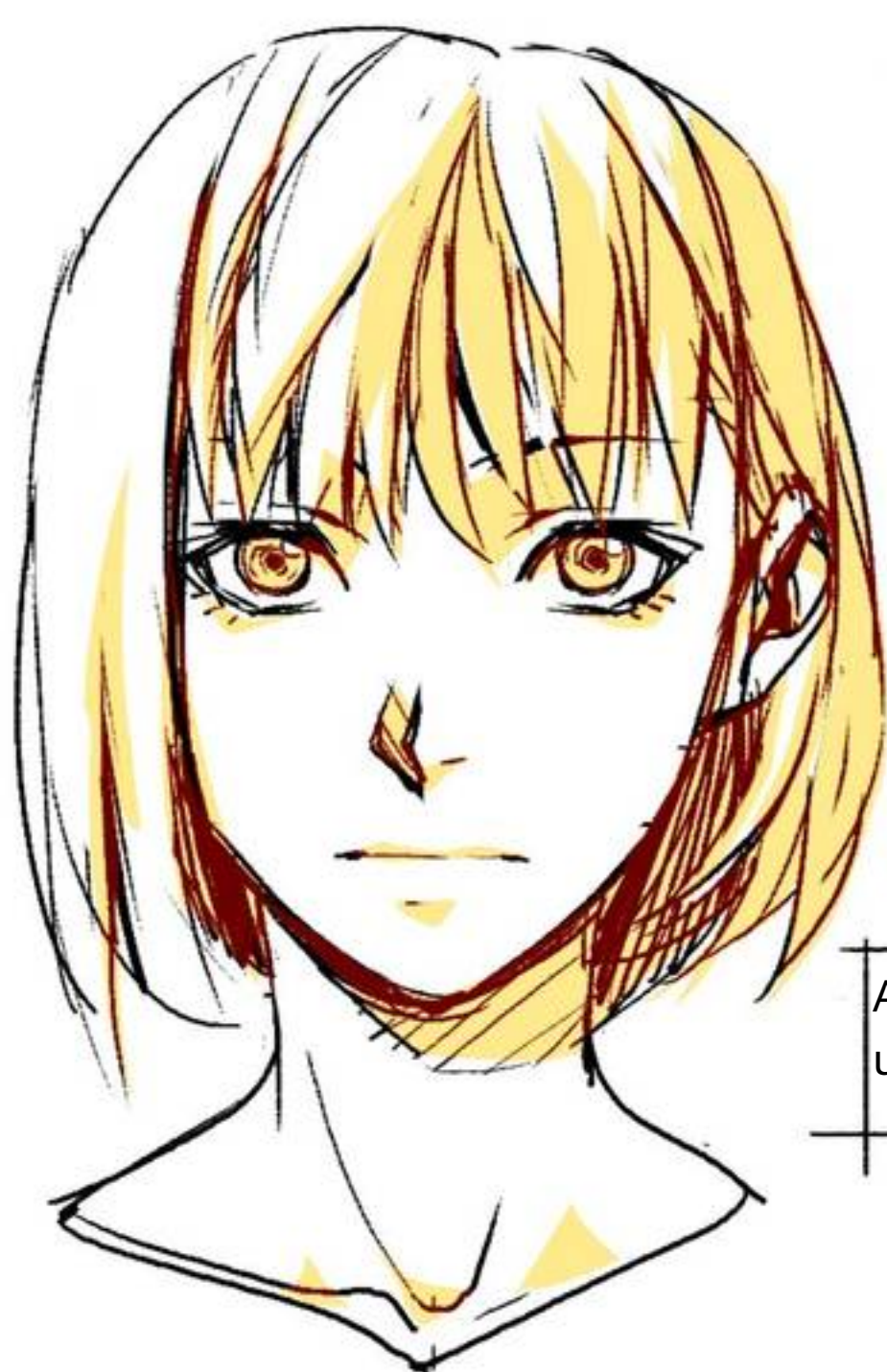
MIIN



So the length of the head and the shape of the spool, the cytoplasm, are the first ones to come up with a whole pattern.

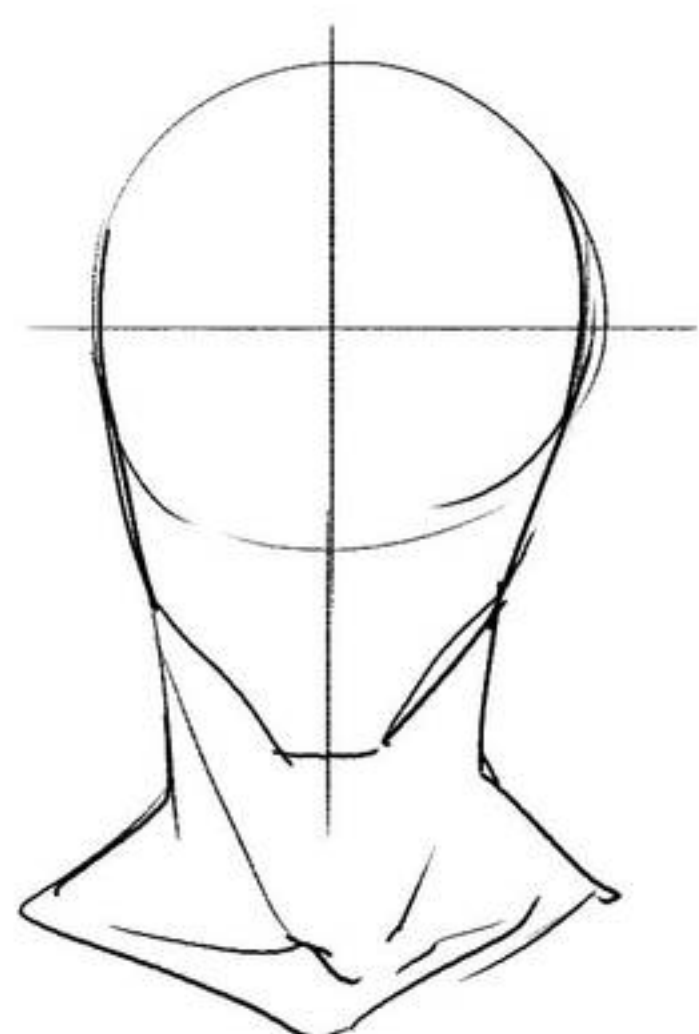


The hair is covered by a line-of position, and the style of the hair captures the sense of the hair



Add some hair and put the details up and wrap it up.

I'd like to know the taco author."



If you have a front-on-the-sider, you're also going to have to draw a vertical and a horizontal line, And if you're a man, you make the area of the jaw, and you make it a little bit longer than a woman with a round face, and you make the man feel better.



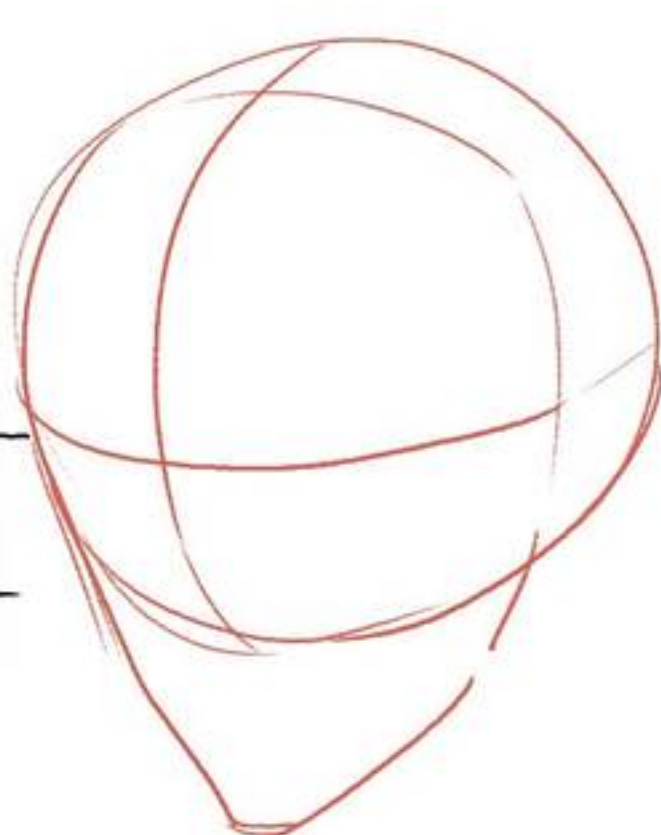
Key Doint



[Q: What should I draw with my hair?]



Before you draw your hair, you draw the shape of the sphere to draw your face.



When considering the shape of the sphere and the direction of the face, draw the shape of the face and draw the whole ring



They raise the details by adding eyes, nose, and mouth.



It's a long line, sir.



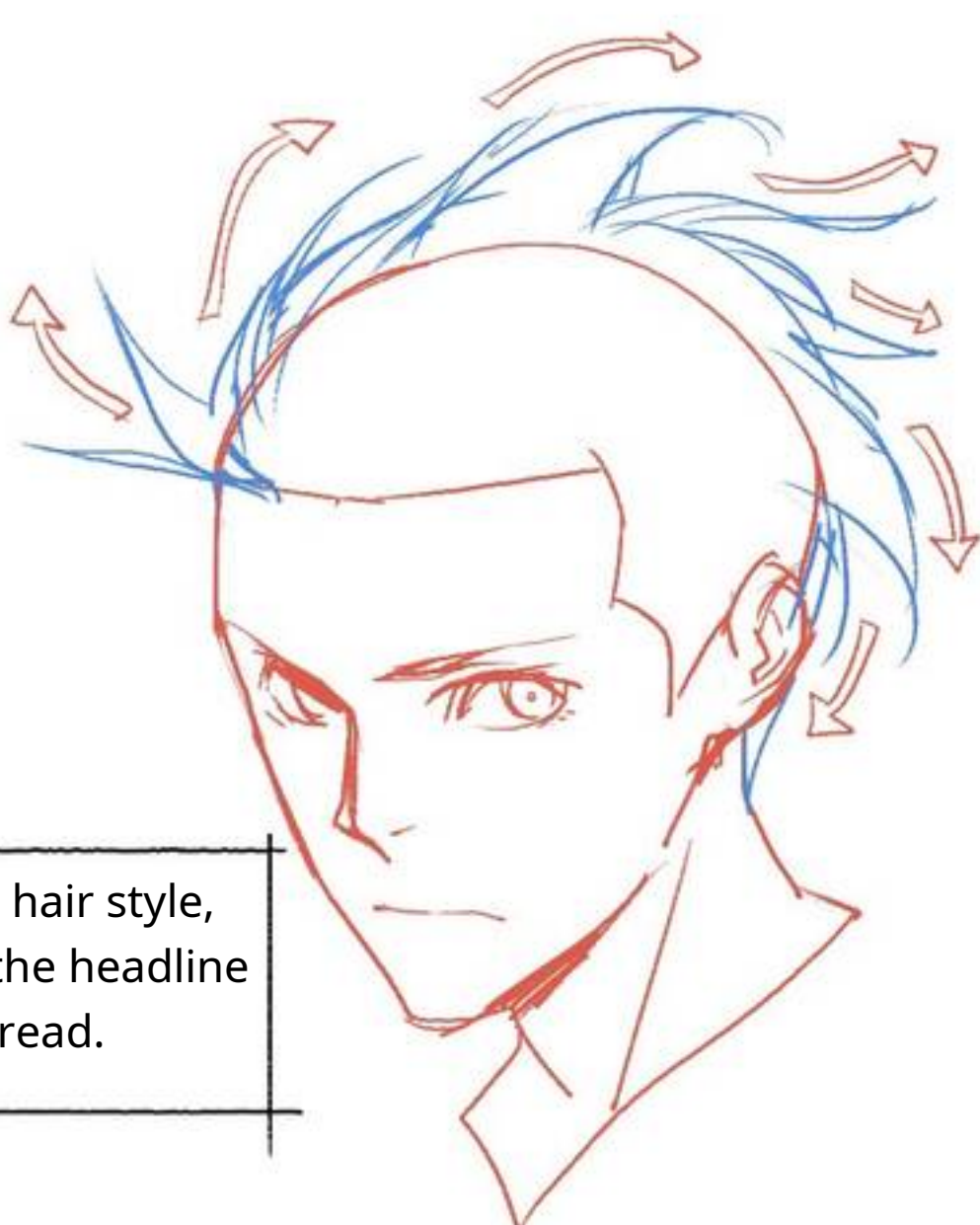
I'm going to draw the front of the head against an Imarain with hair on it, and then the style with the Garmatl is going to scatter on both sides.



To be natural, they create an out-of-the-box shape.



I'm going to finish with an addition to the inner part of the hair.

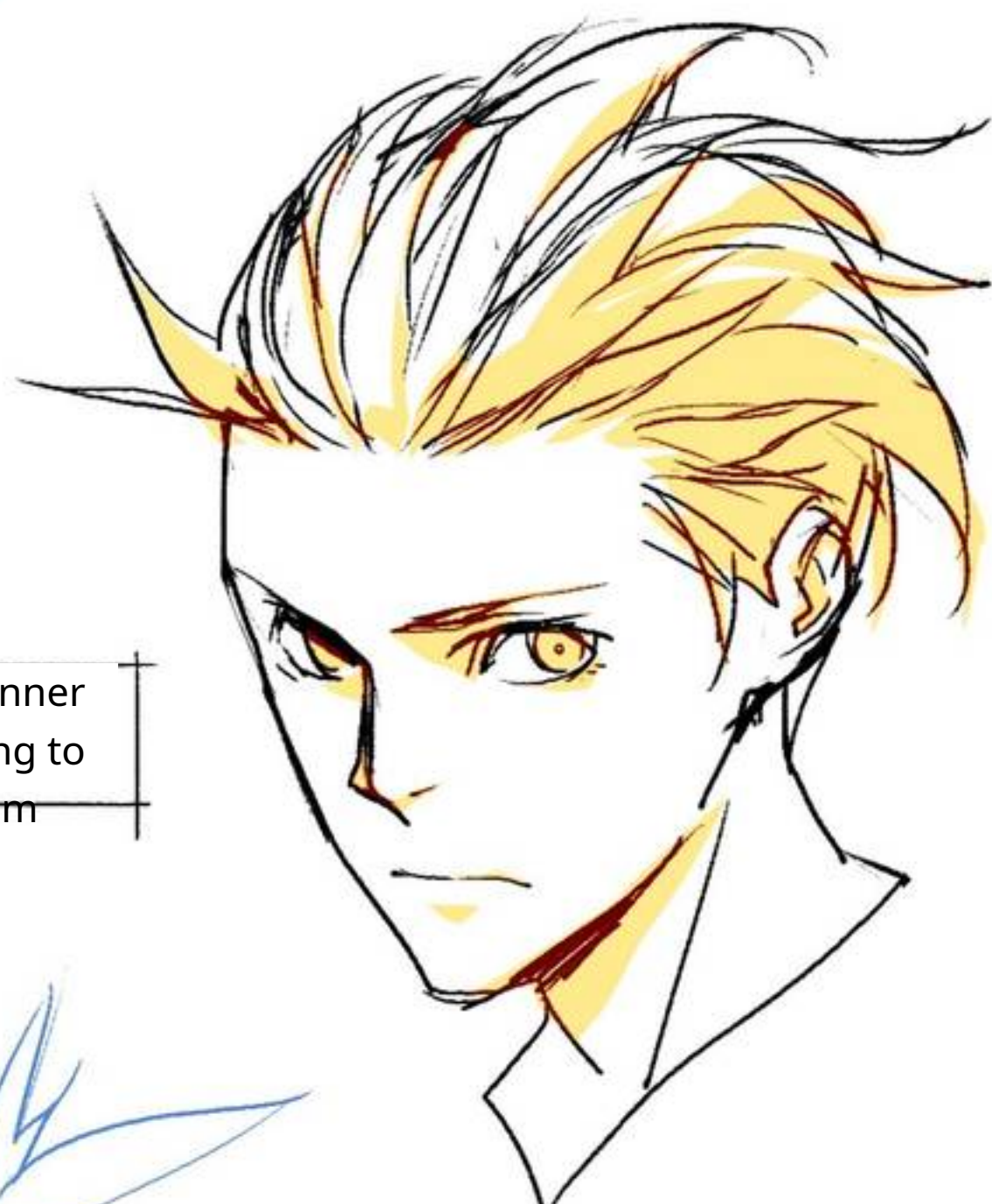


If you're looking at an old hair style, it's going to flow back to the headline to make sure it's full of thread.





It's going to flow from the front to the head in the direction of the graph.



I'm going to add the inner hair and then I'm going to clean it up and then I'm going to finish.

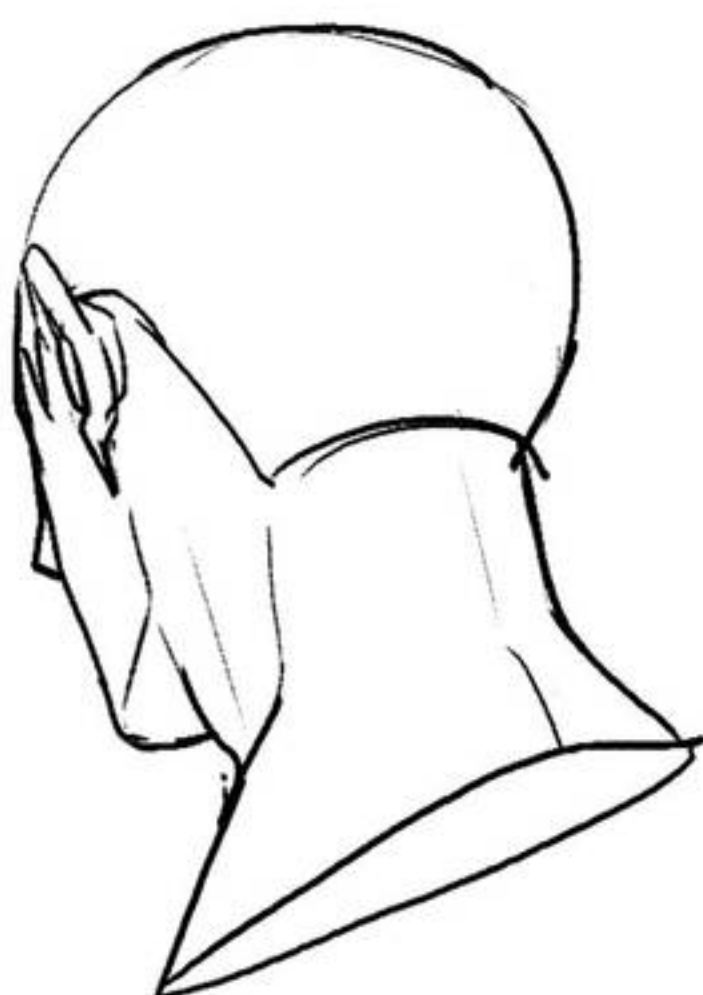
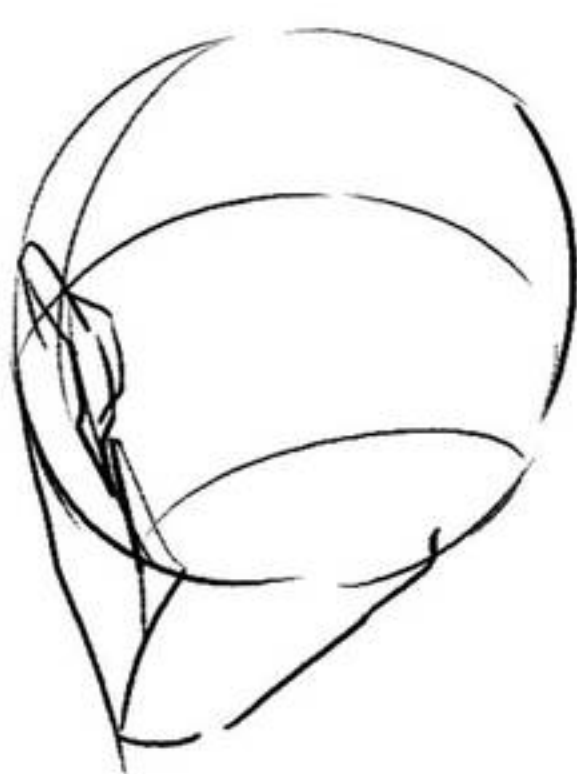


When you're in a head, it's going to give you a flow of hair in the direction of a string.



So we're going to end up with a curve so that the line isn't too constant.

I'd like to know the taco author."



It's kind of awkward to know the shape of the head and the forehead line at the end of the month.

And if you look at the back of the hair group, if you know the back line like this, you can see that hair hair is a little bit easier.



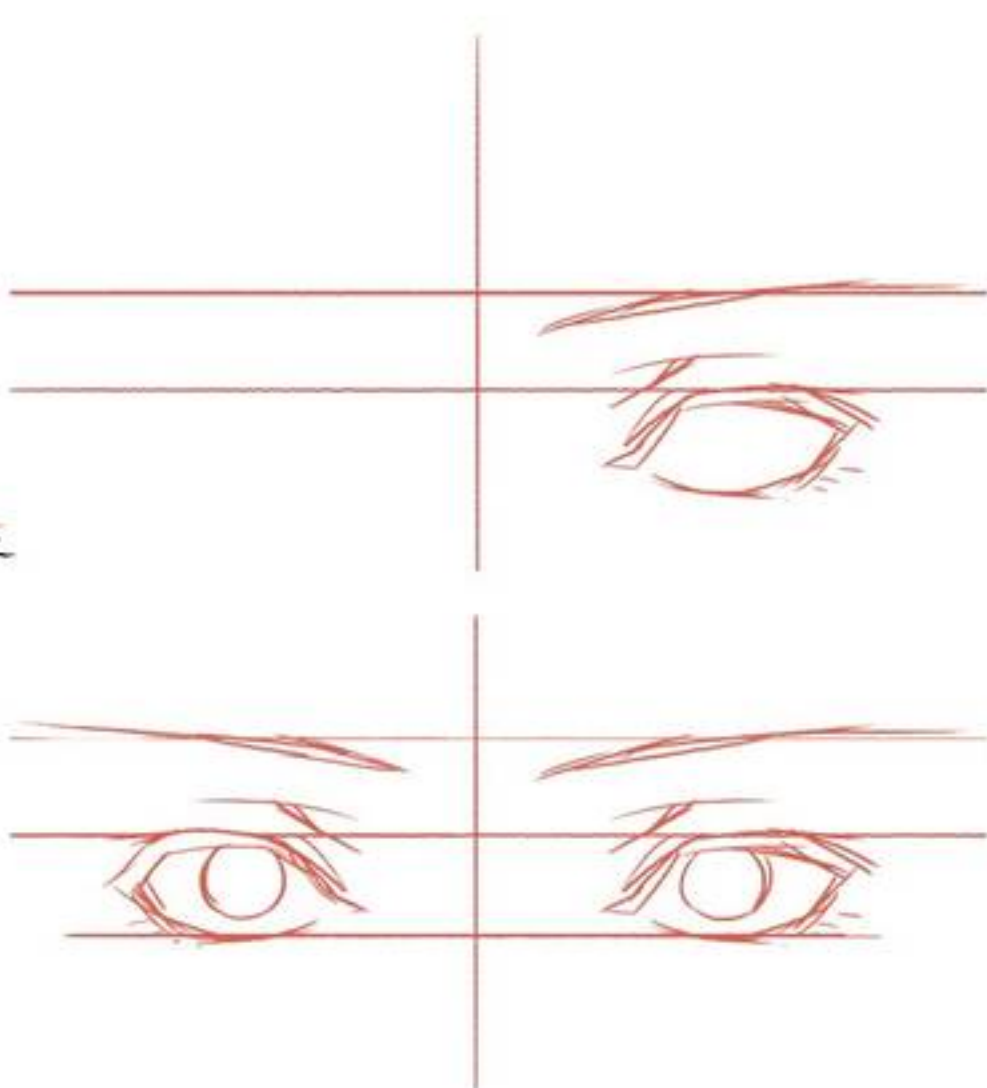
Key Doint



LQ: What do you draw a mandible eye?



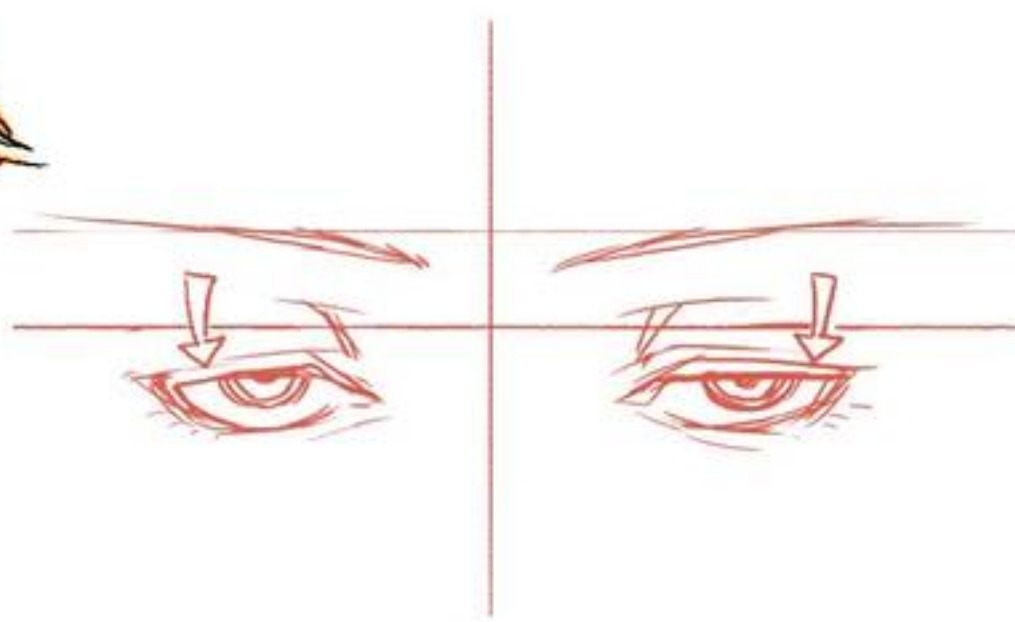
Instead of drawing your eyes first, you draw your face first.



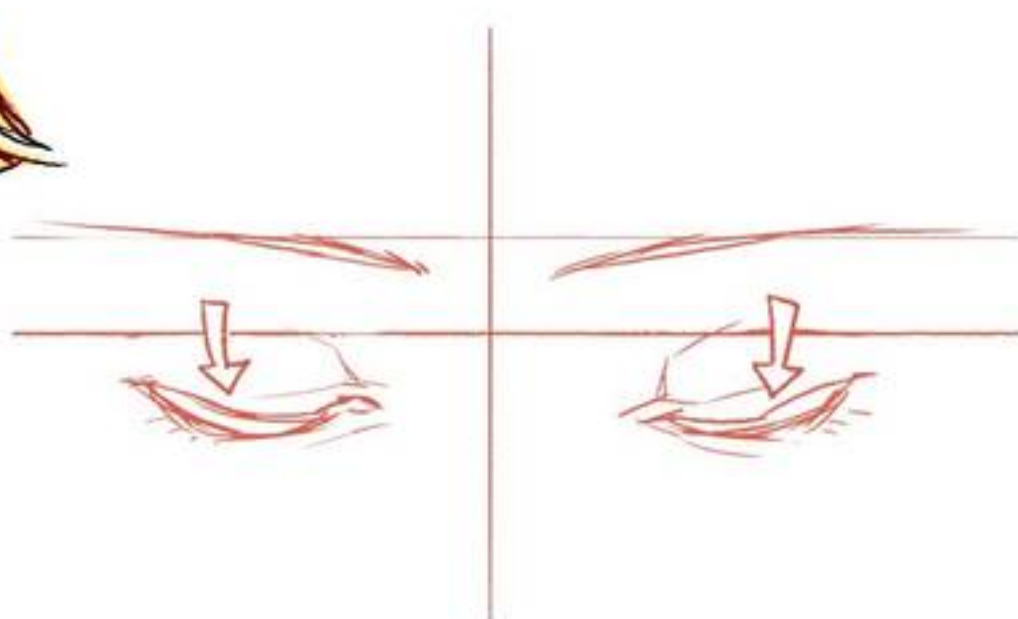
The eyebrows and the horizon of the eye will cause it to shrink.



The rest of the eyelash and the horizontal gift of the eye.



When the snow closes, only the top eyelids move downward.



I'm going to go down to the bottom line, and I'm going to show you the volume of the eyelash, so I'm going to draw the closed eye.





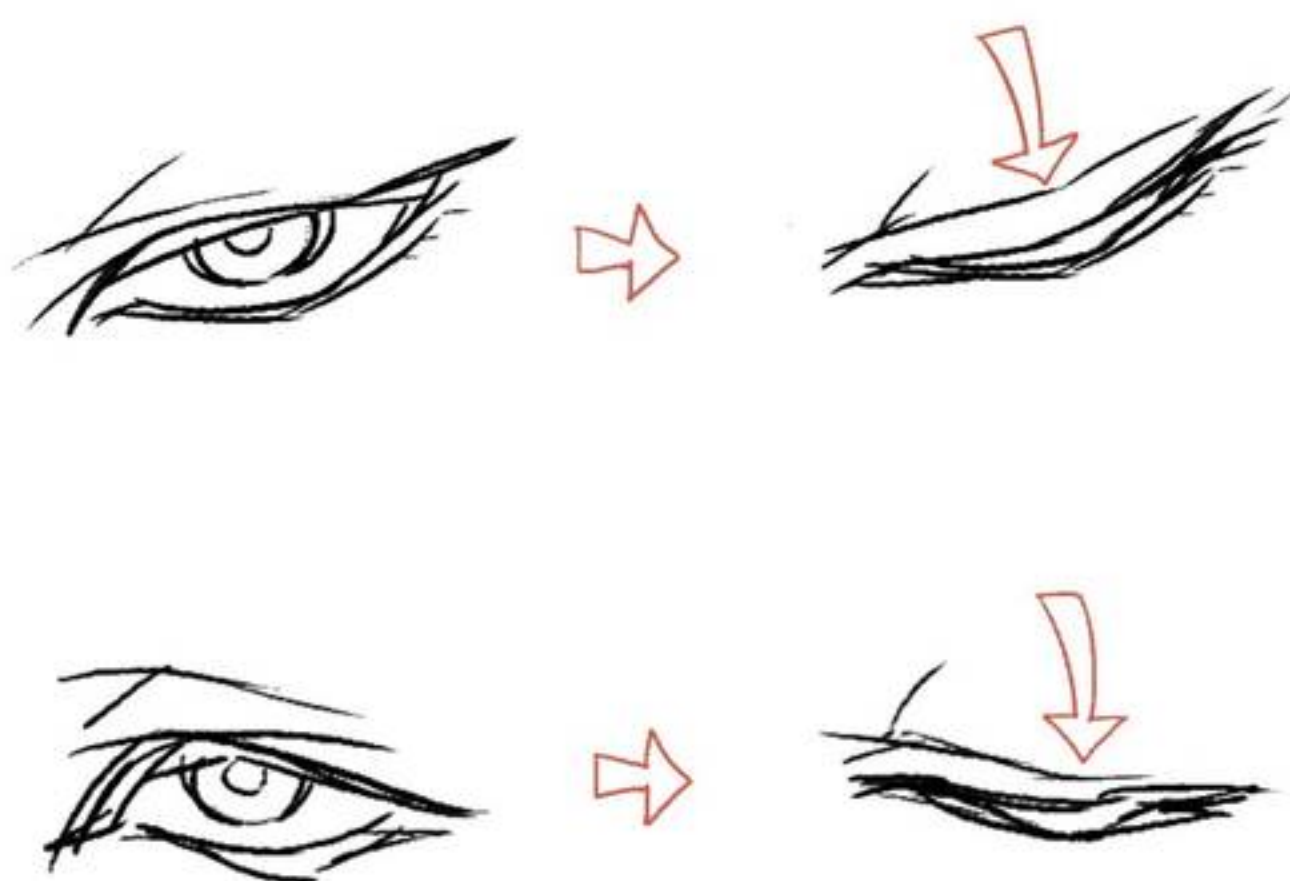
The eye you see in the side is also drawn to the top with the same kineticity.

It's just going down the top, it's going to be drunk, it's going to be a little bit of an expression if you deliberately come down half the way.



I'm going to hit the line below, and then I'm going to finish with the eyebrows.

I'd like to know the taco author."



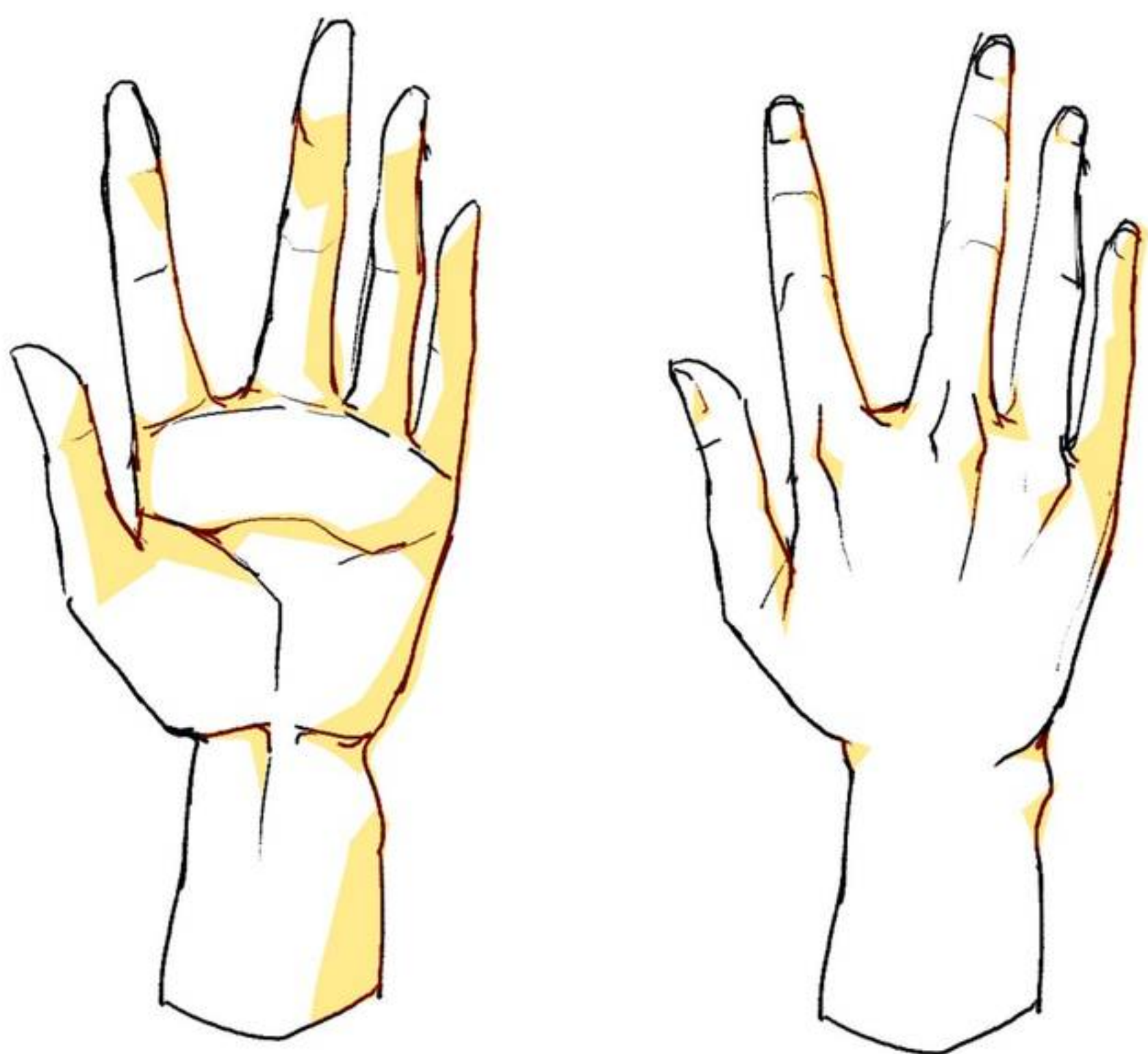
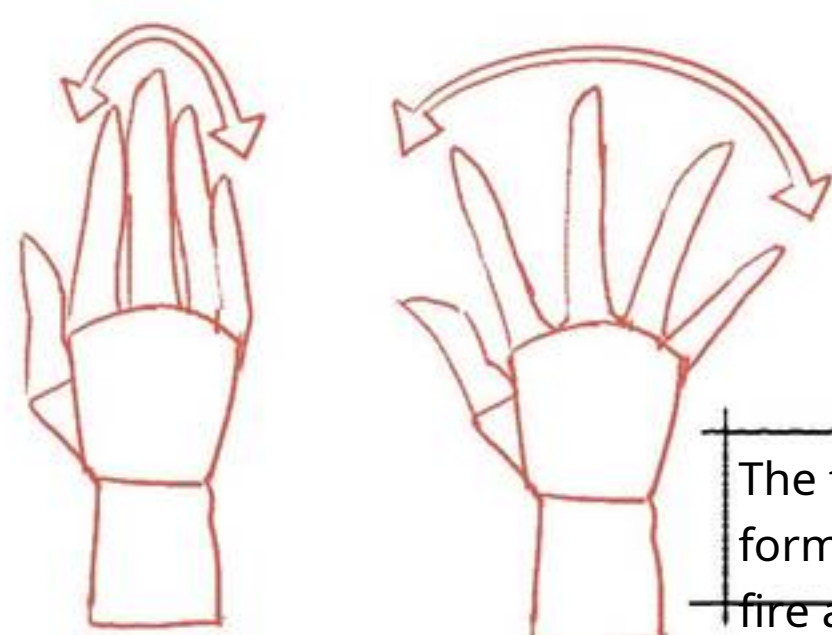
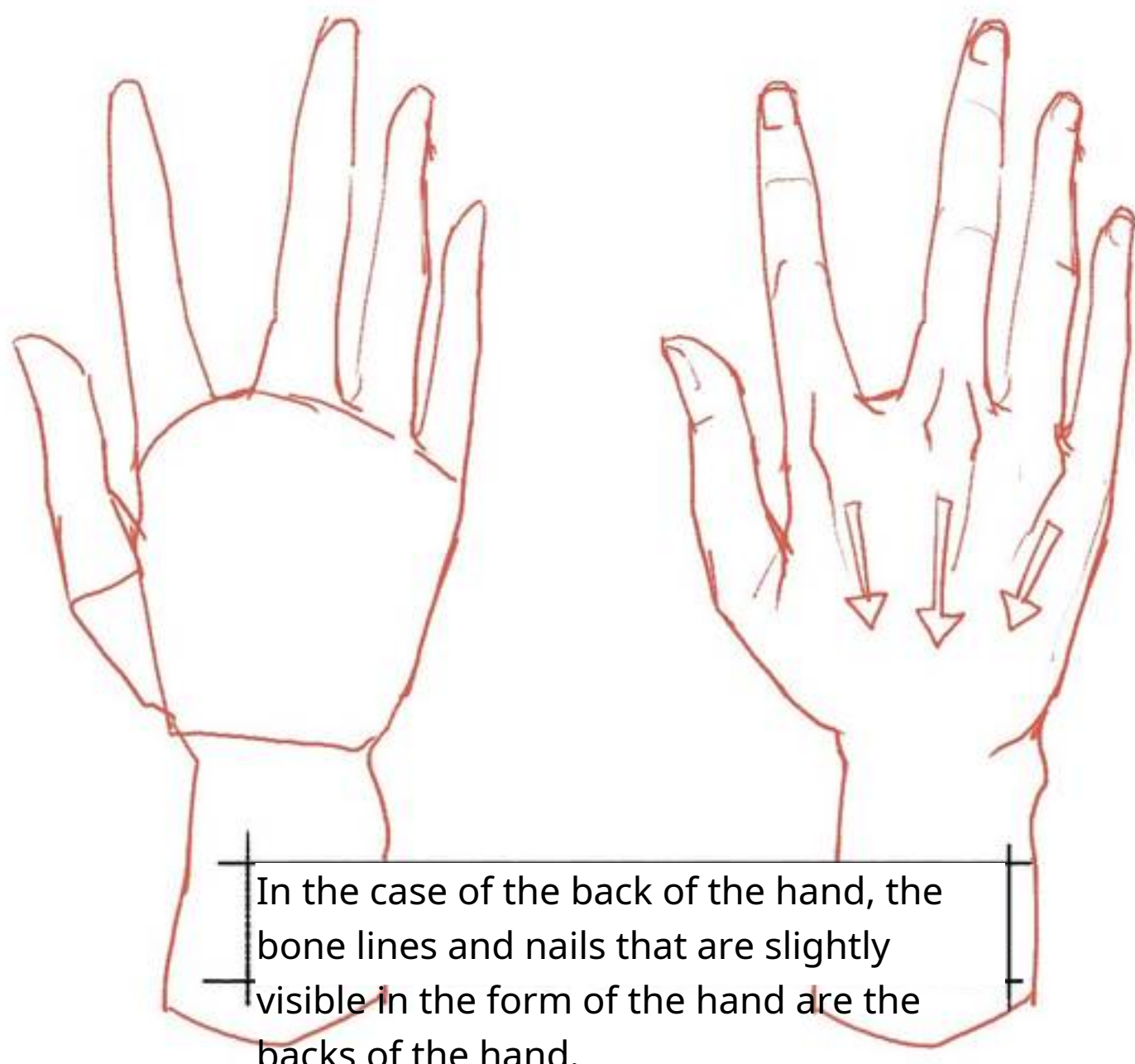
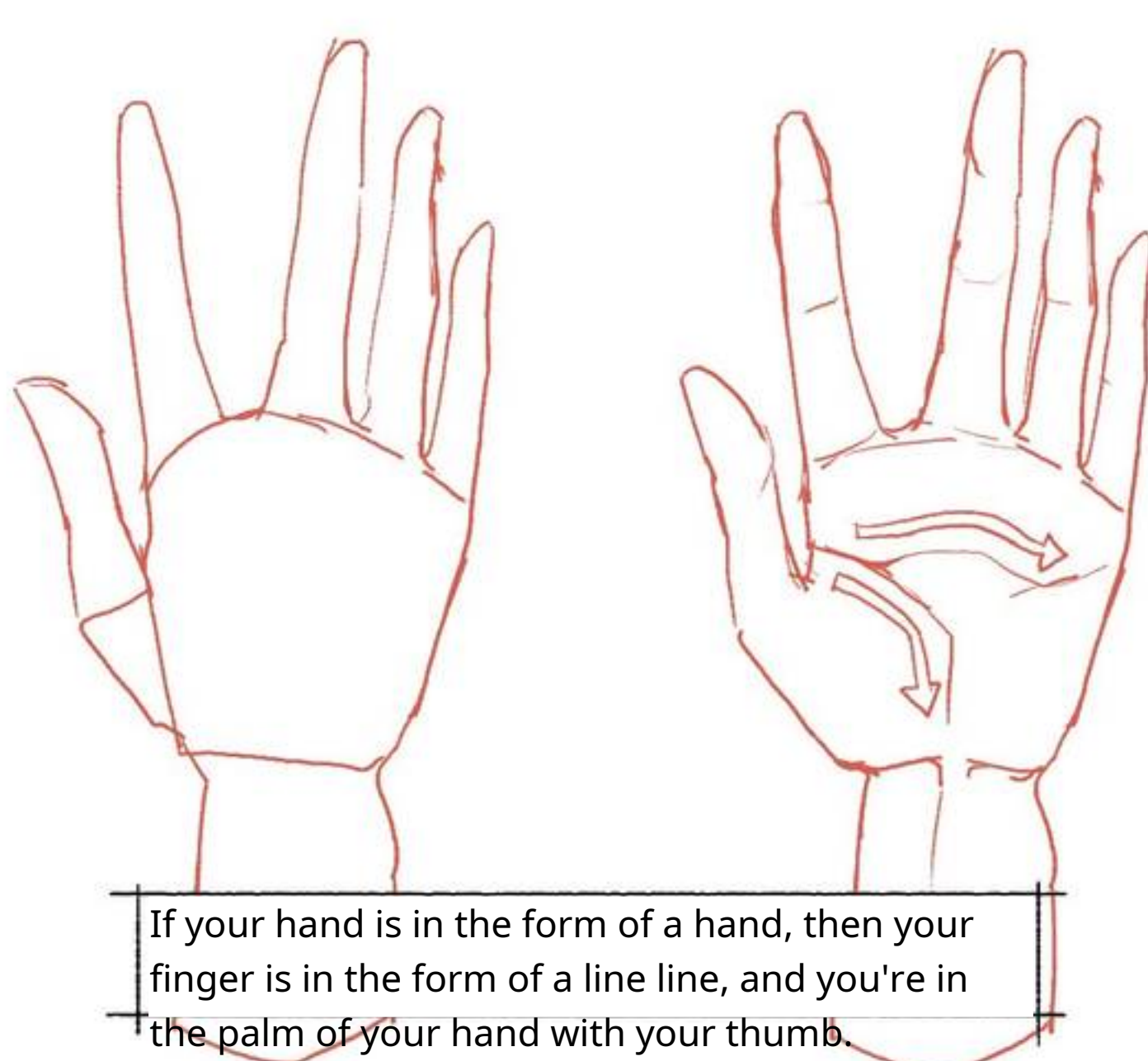
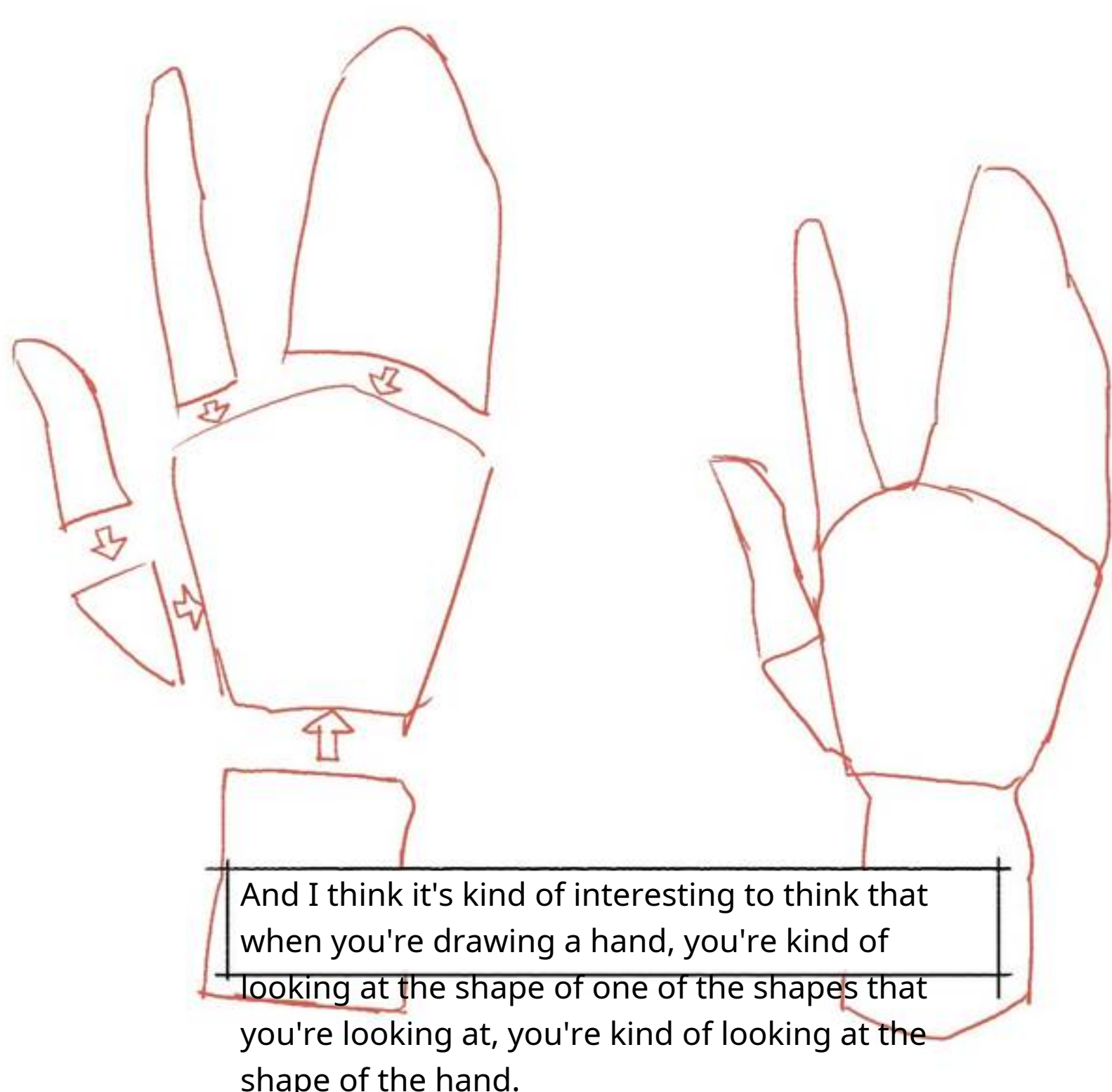
And there's all sorts of eye types, and the ones that go up or down, and I'm going to put the eyelids down on the bottom of the line, and it's going to close the eyes, no matter how easy they are.



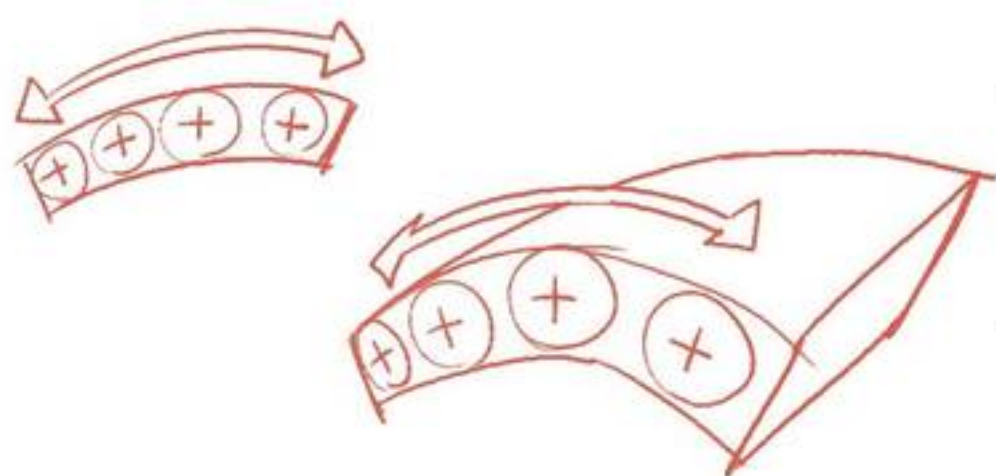
Key Doimt



I: Hands and hands. It's hard to draw.

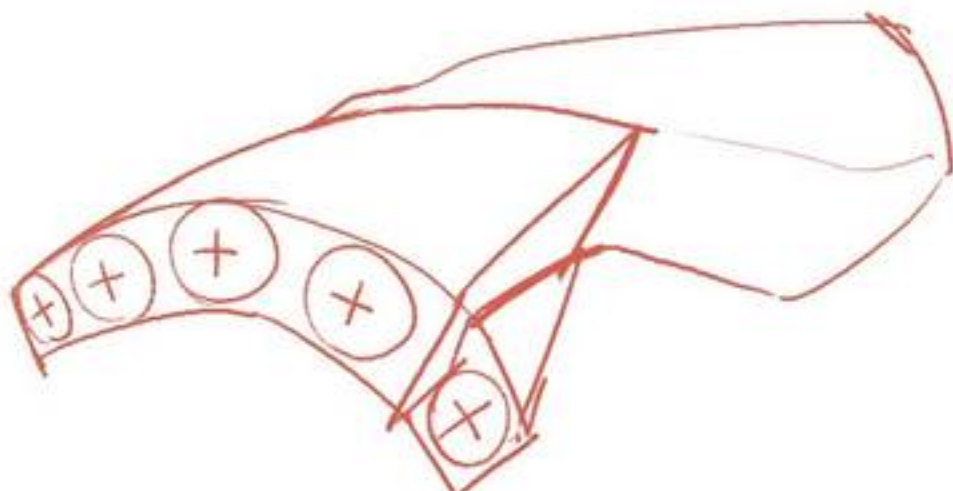




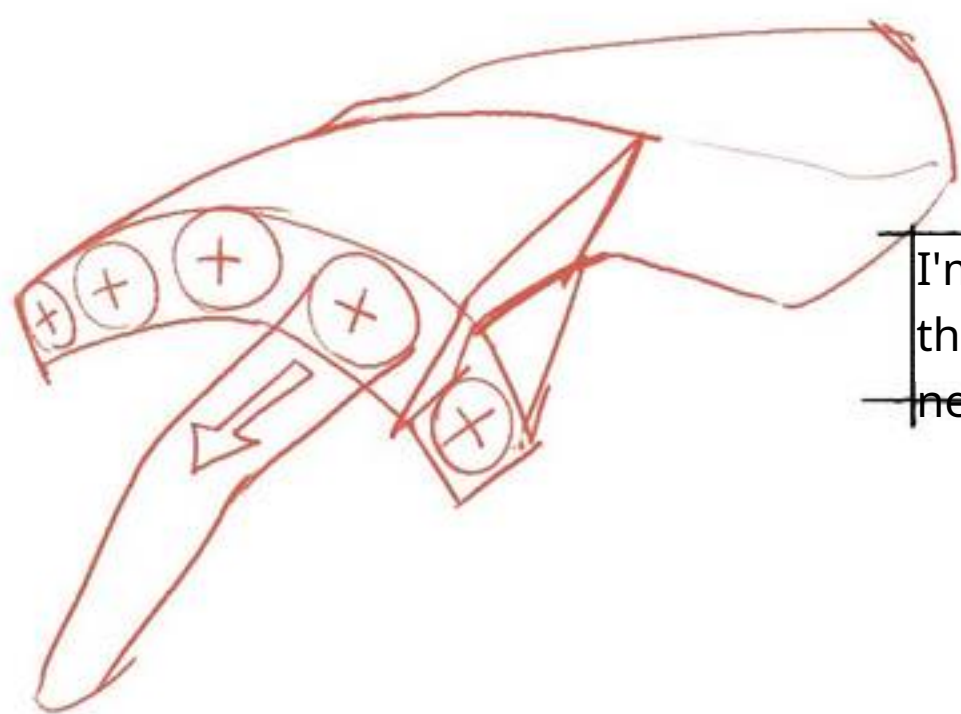


In the three-dimensional year of the month, we're going to draw a little bit of a straight angle with a volume.

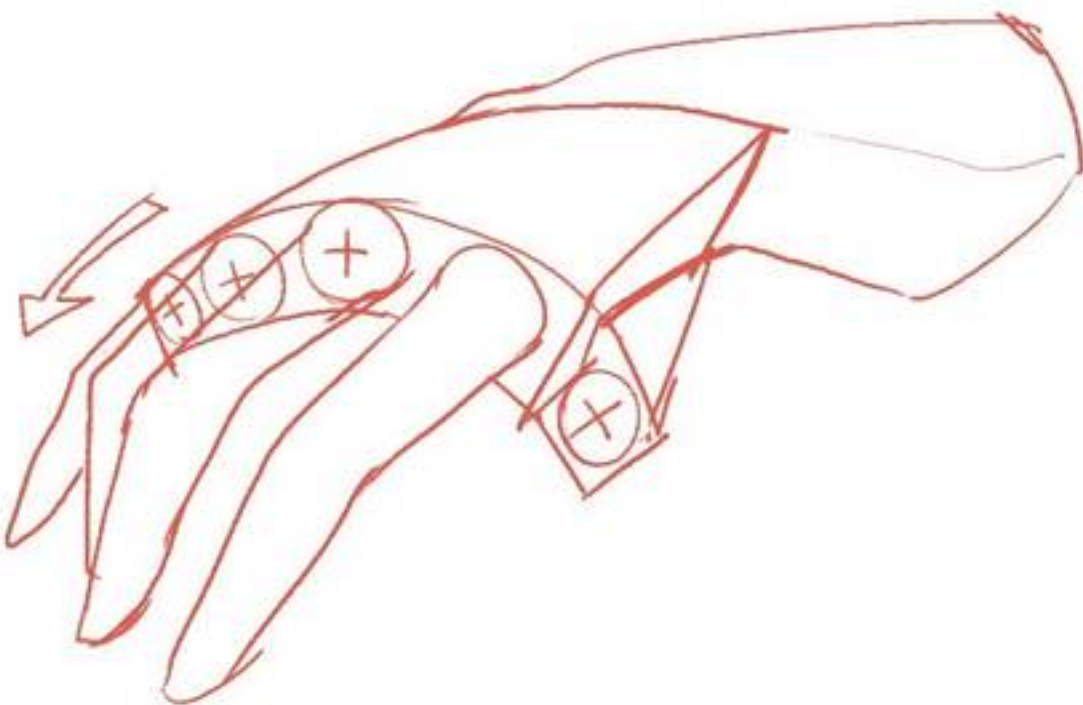
The part where your thumb pops out, we're also pasting it with a three-dimensional triangle.



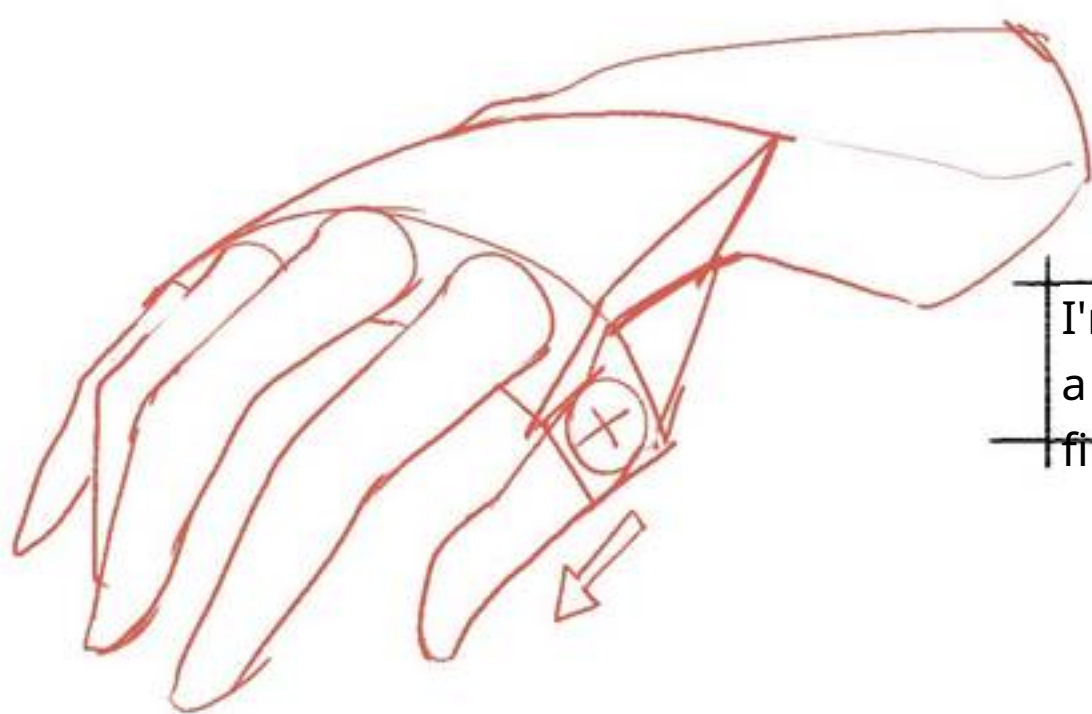
I'm drawing it with the idea of the three-dimensional volume of the nearest index fingertips.



The rest of my fingers are going to be in volume.

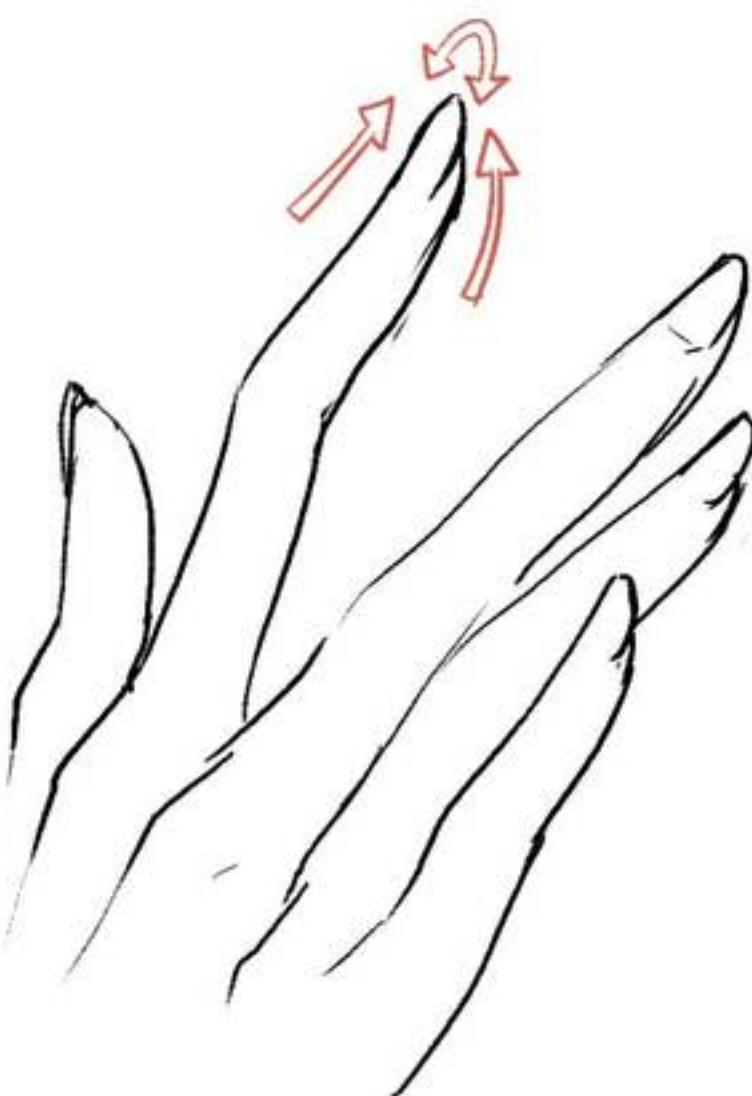


I'm expressing it by thinking of a thumb-long pattern with four fingers and different angles.



I'm going to finish by adding back expressions and nails.

I'd like to know the taco author."



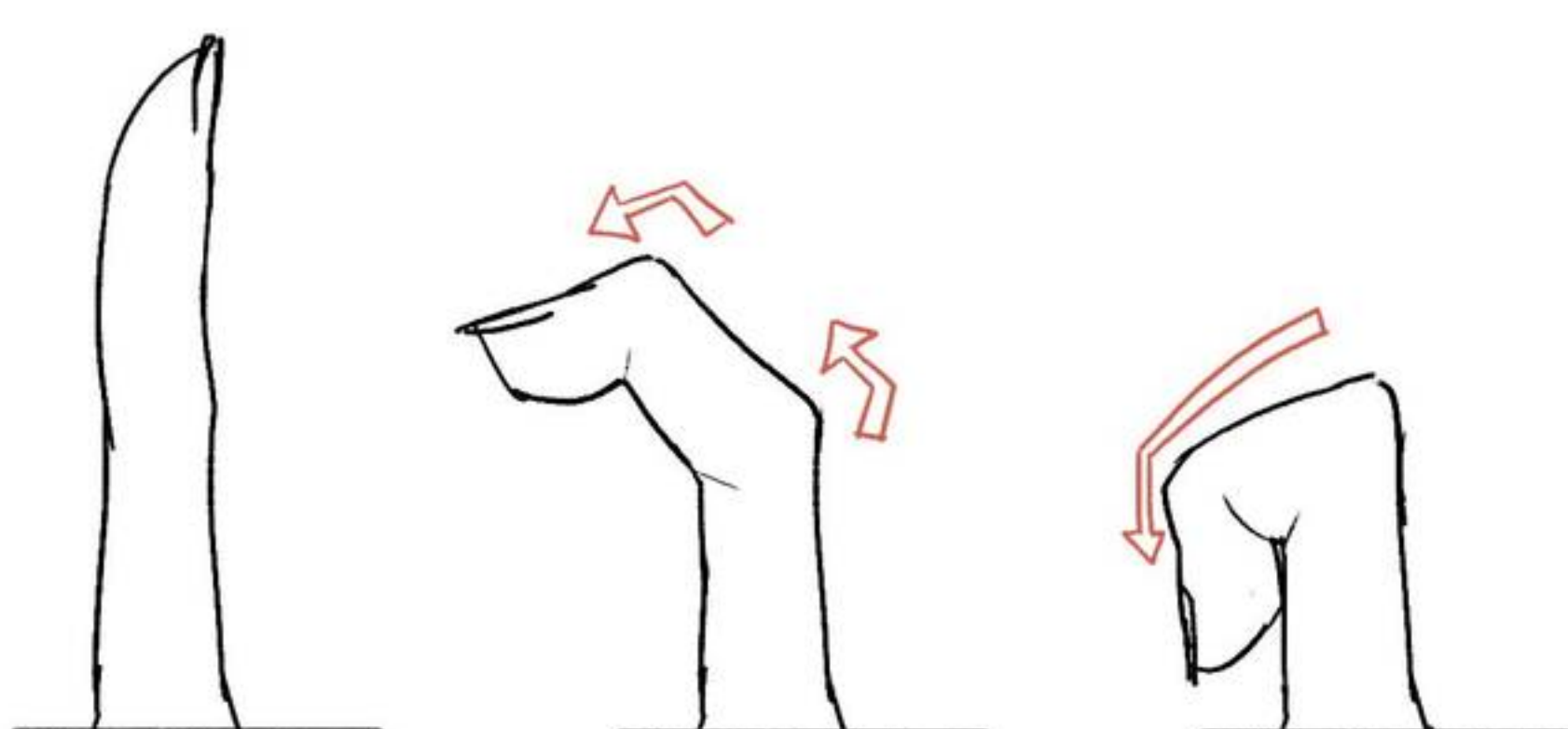
A woman's hands and fingers are drawn using a thin, smooth curve compared to a man's.



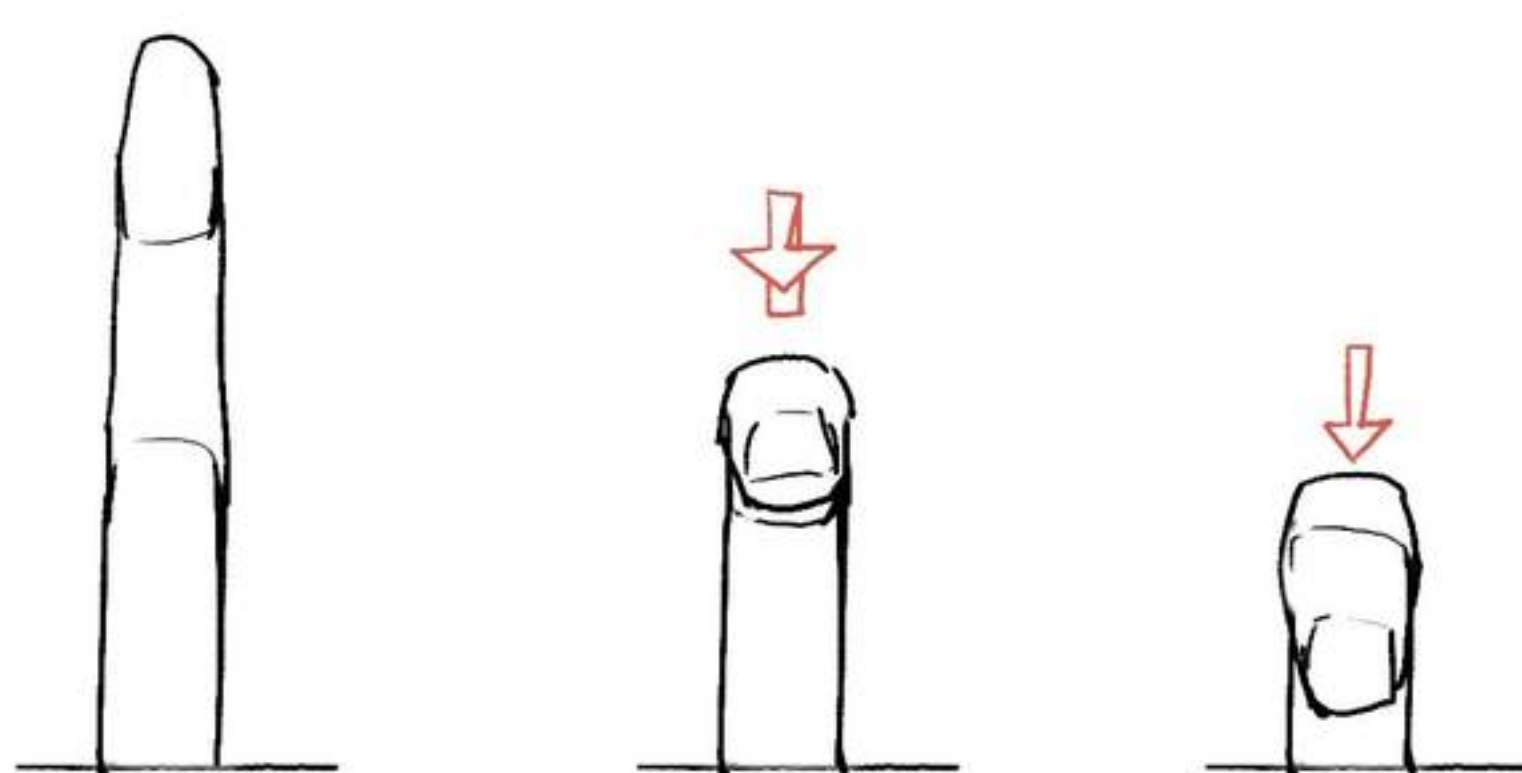
Key Doint



[Q: I can't even draw a handgara.]

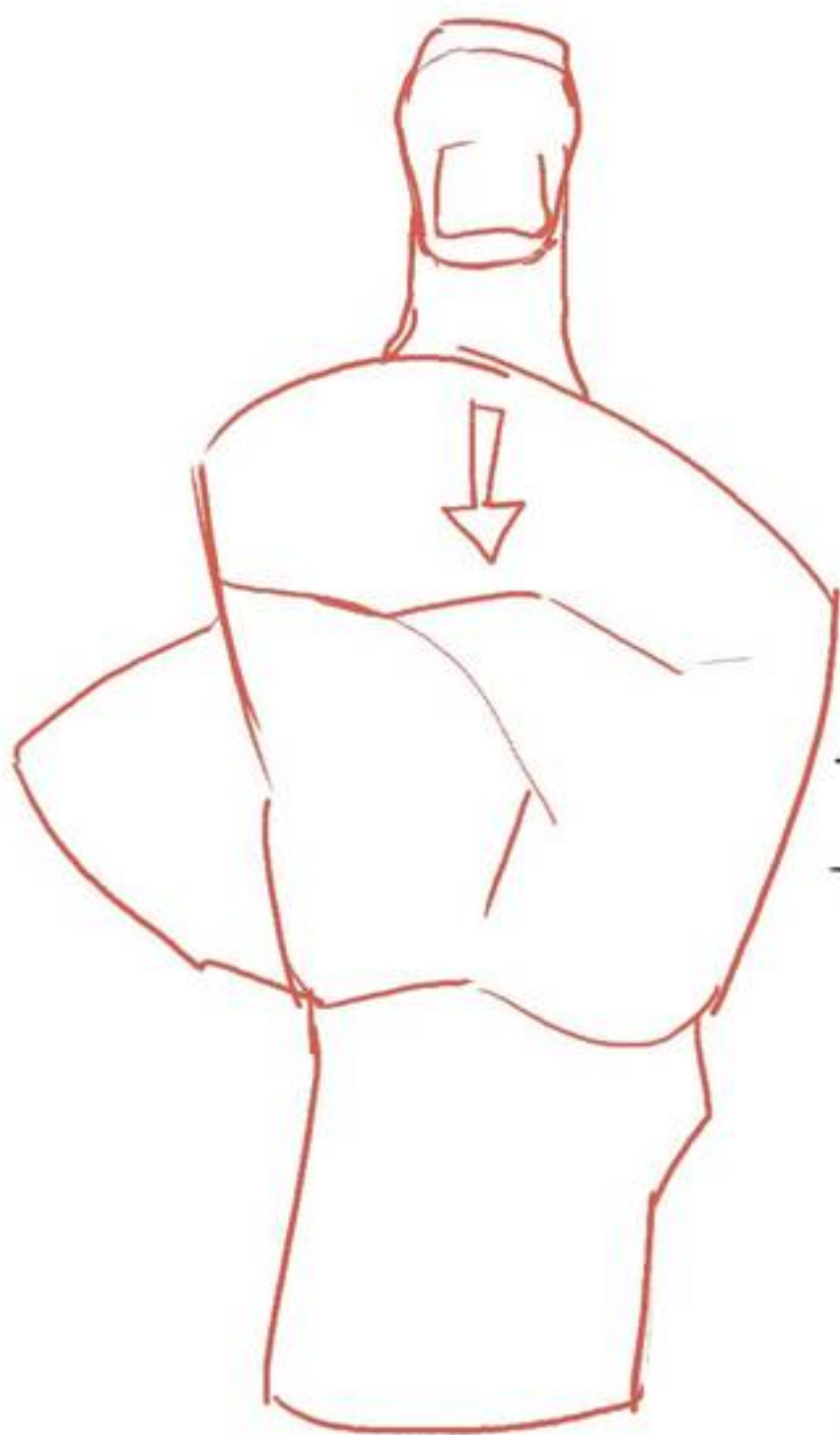
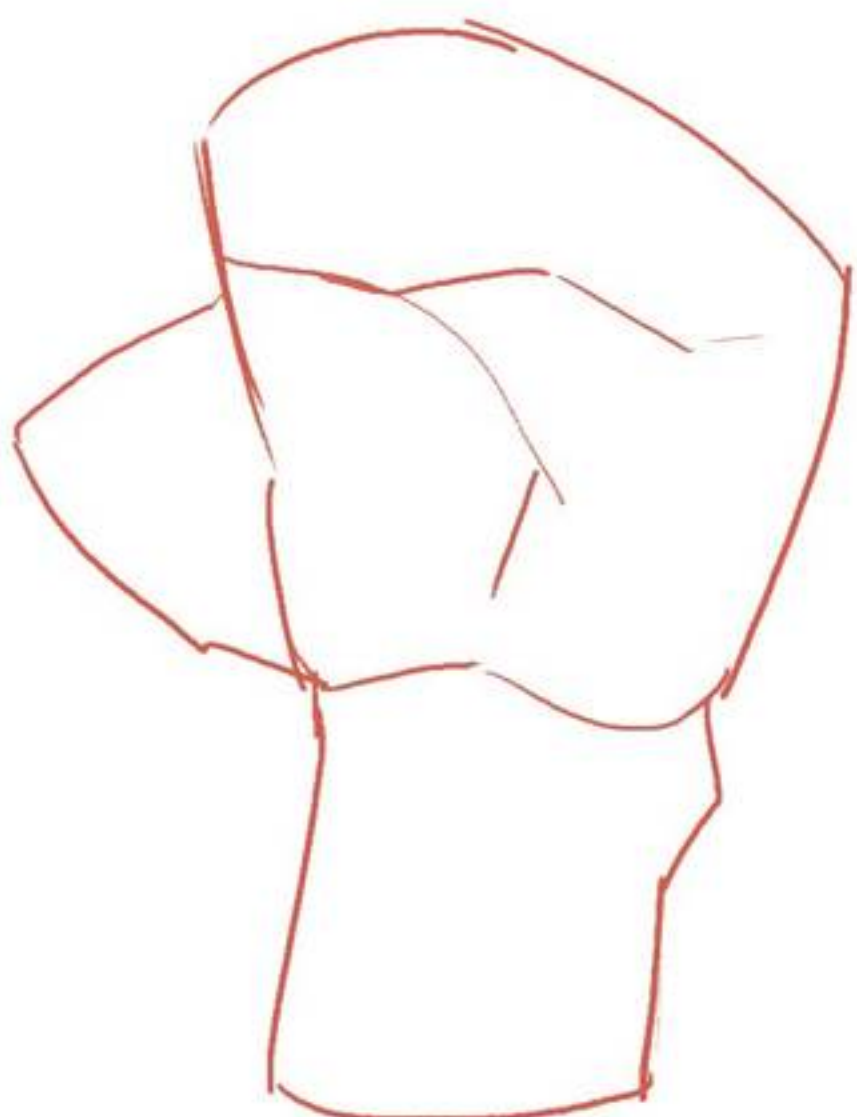


It's divided into three words, so it's a joint structure that folds twice.

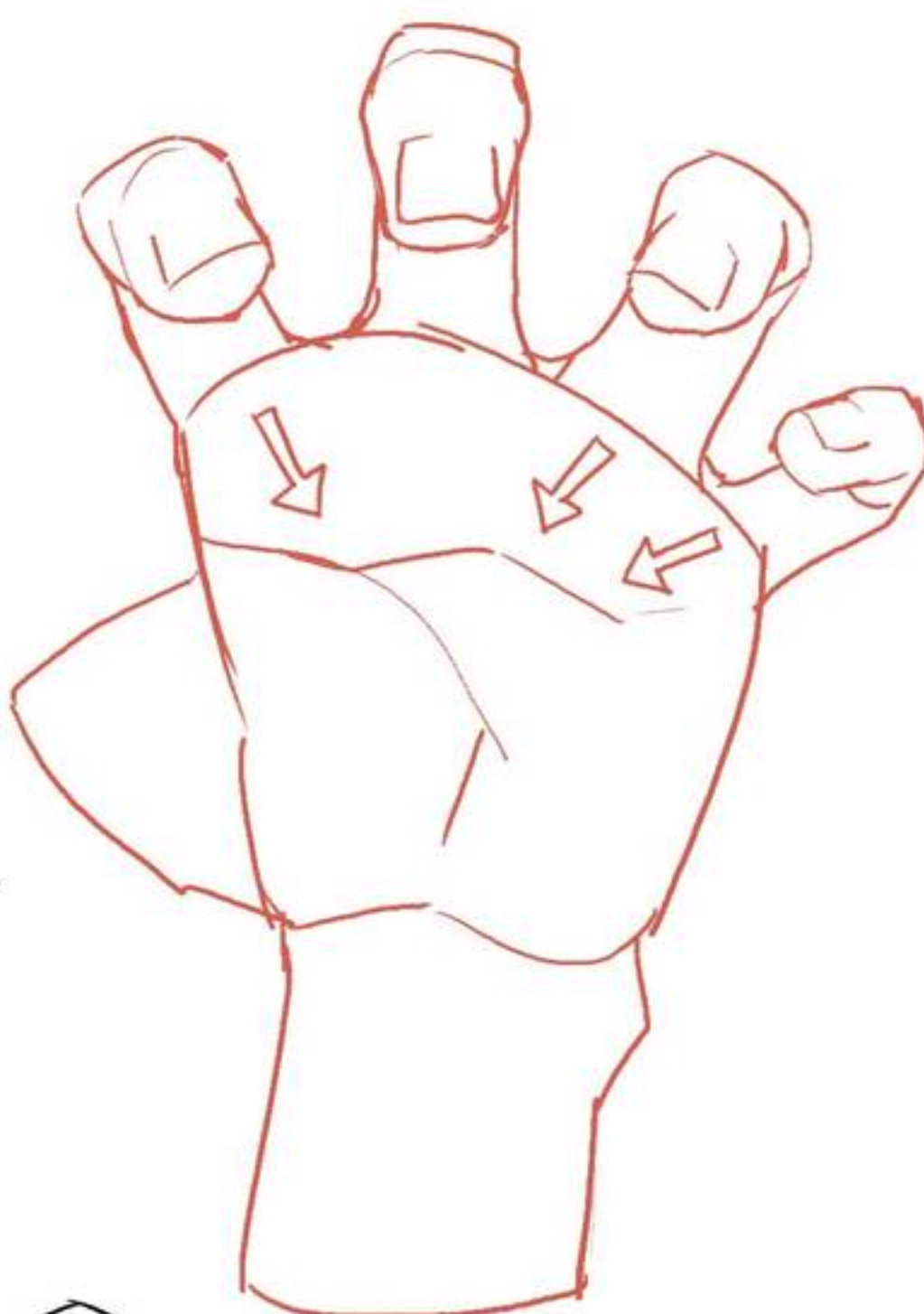


The way your fingers fold is perpendicular to the way they stretch out.

I'm going to draw the back of my fingers or the palm of my hand first.



I'm going to fold it into the middle of my fingers, which is the middle of my fingers, and I'm going to fold it vertically.



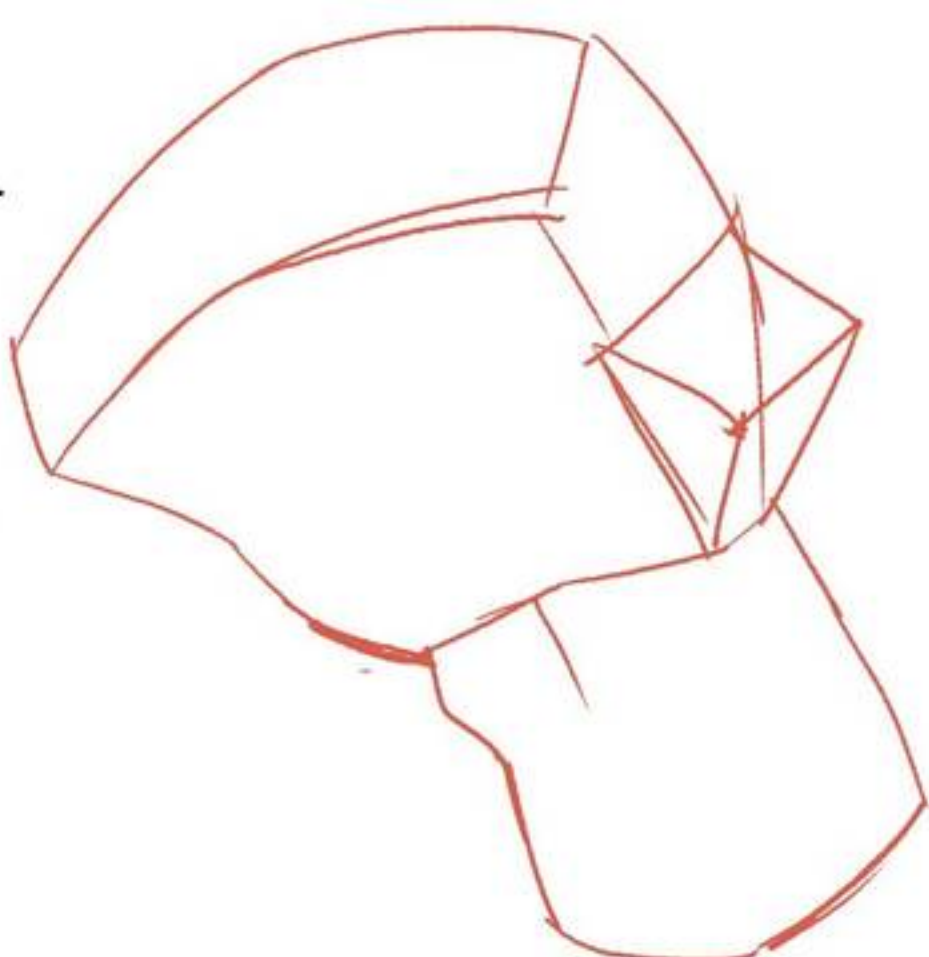
The index finger, the little finger, looks at the diameter and folds.



I'm going to finish with the last piece of thumb, and then I'm going to clean up my gift.

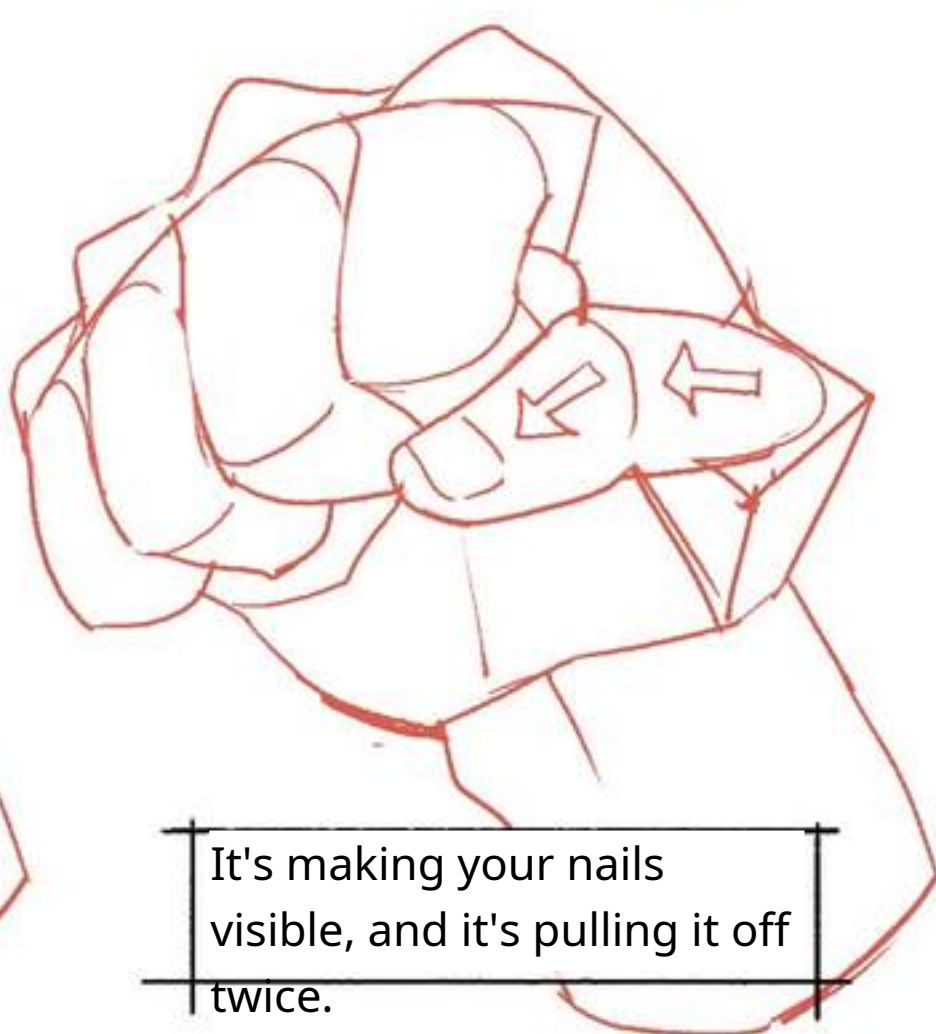
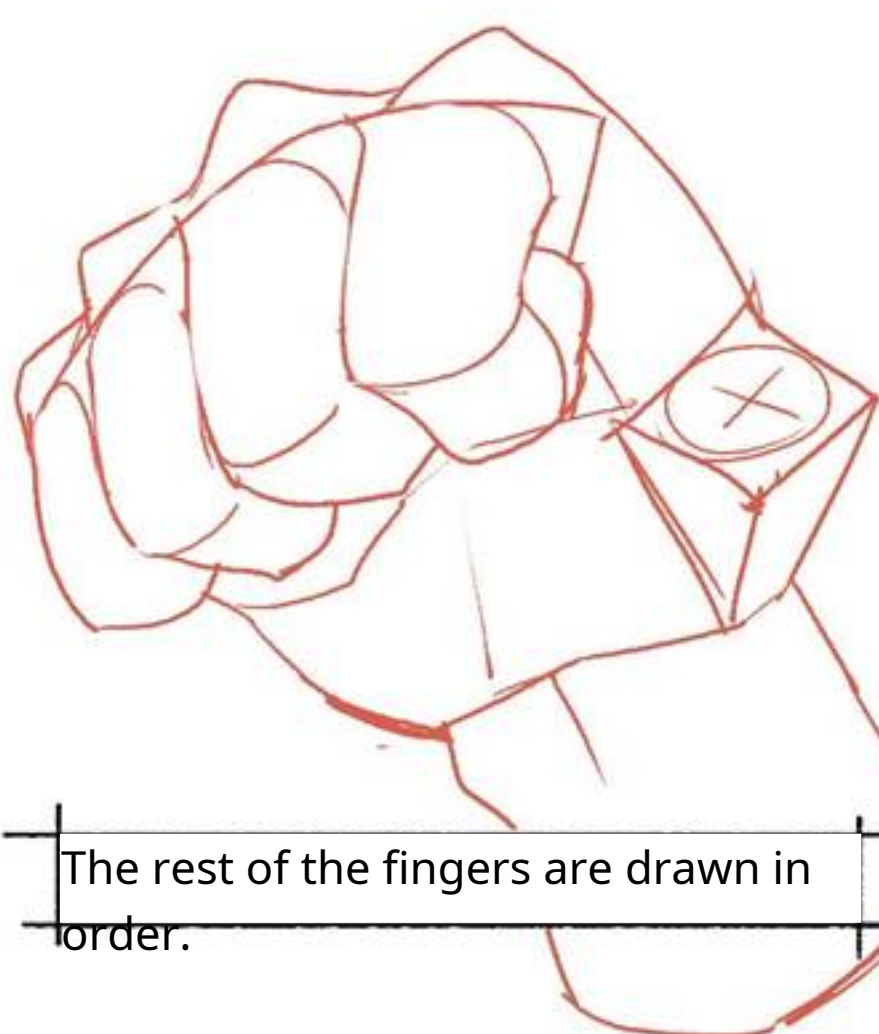


The fists are also covered by the fingers, but they're drawn by the back or by the palm of the hand for the understanding part.



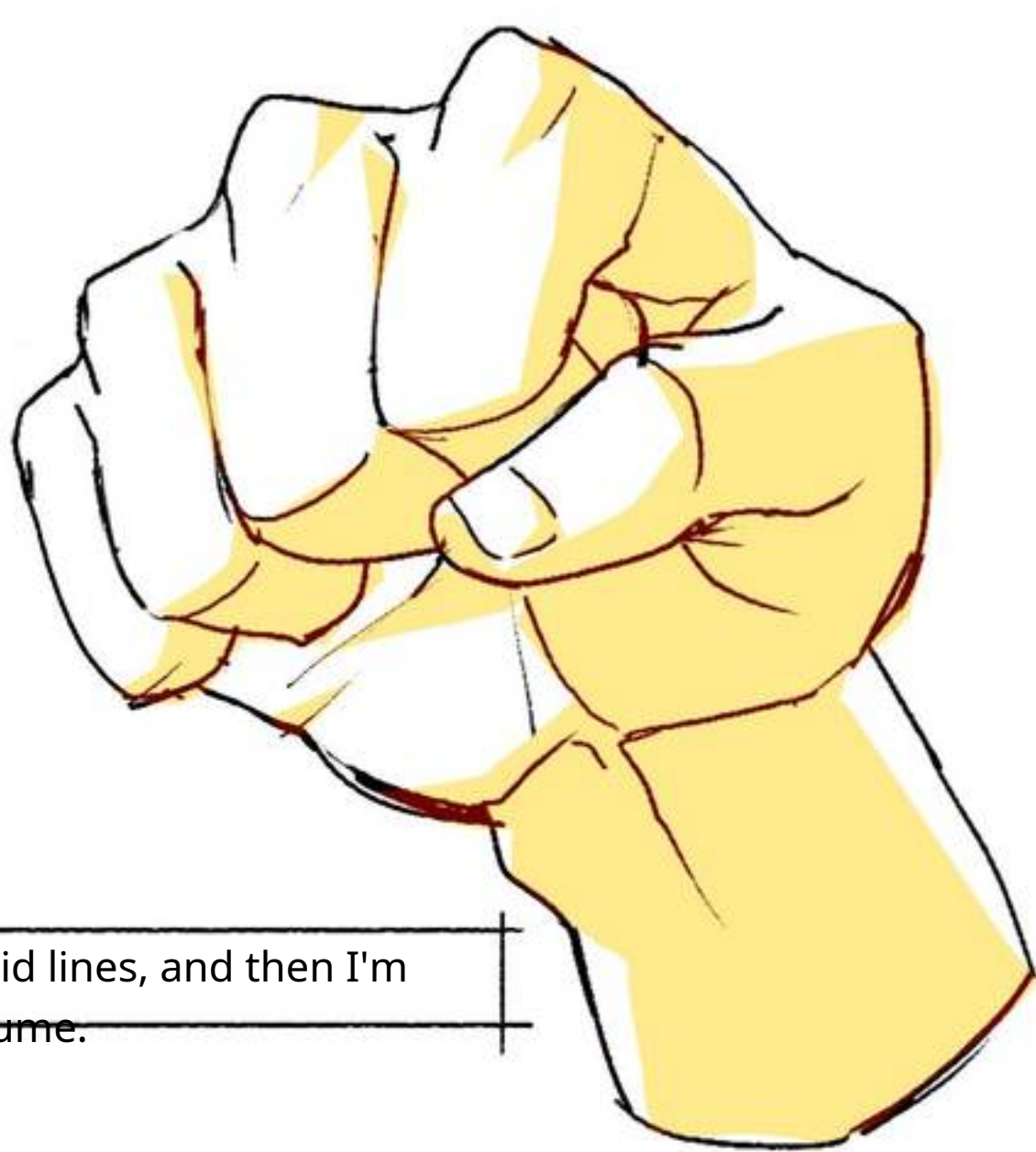
It's a cyclic bone ring at the top.

When I draw a black diameter, I think it's Madim, and I'm going to beat it three times.



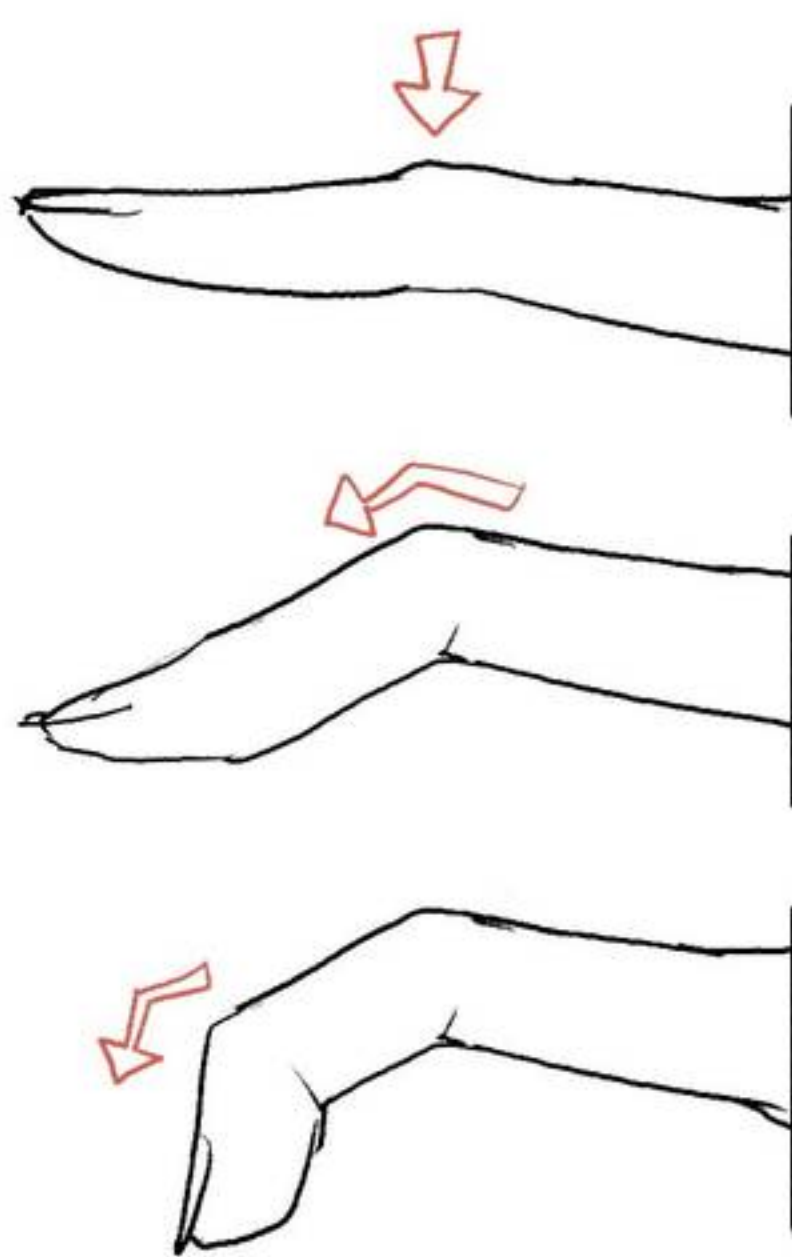
The rest of the fingers are drawn in order.

It's making your nails visible, and it's pulling it off twice.



I'm going to clean up the solid lines, and then I'm going to finish off with a volume.

It's too small for a writer to know.



The folding structure of the fingers, the first joint in the middle, folds first and then folds the second joint.

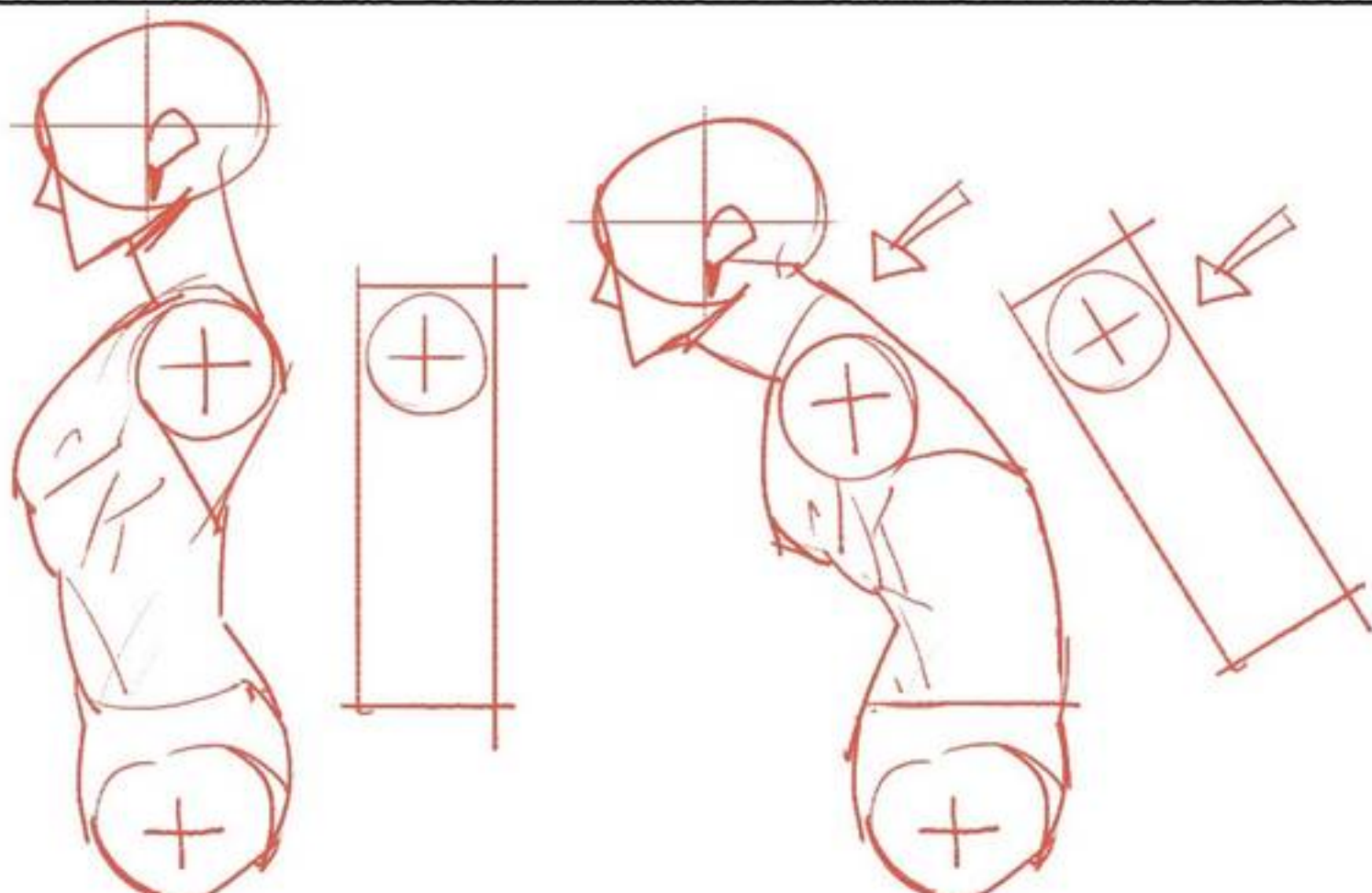


Key Doimt

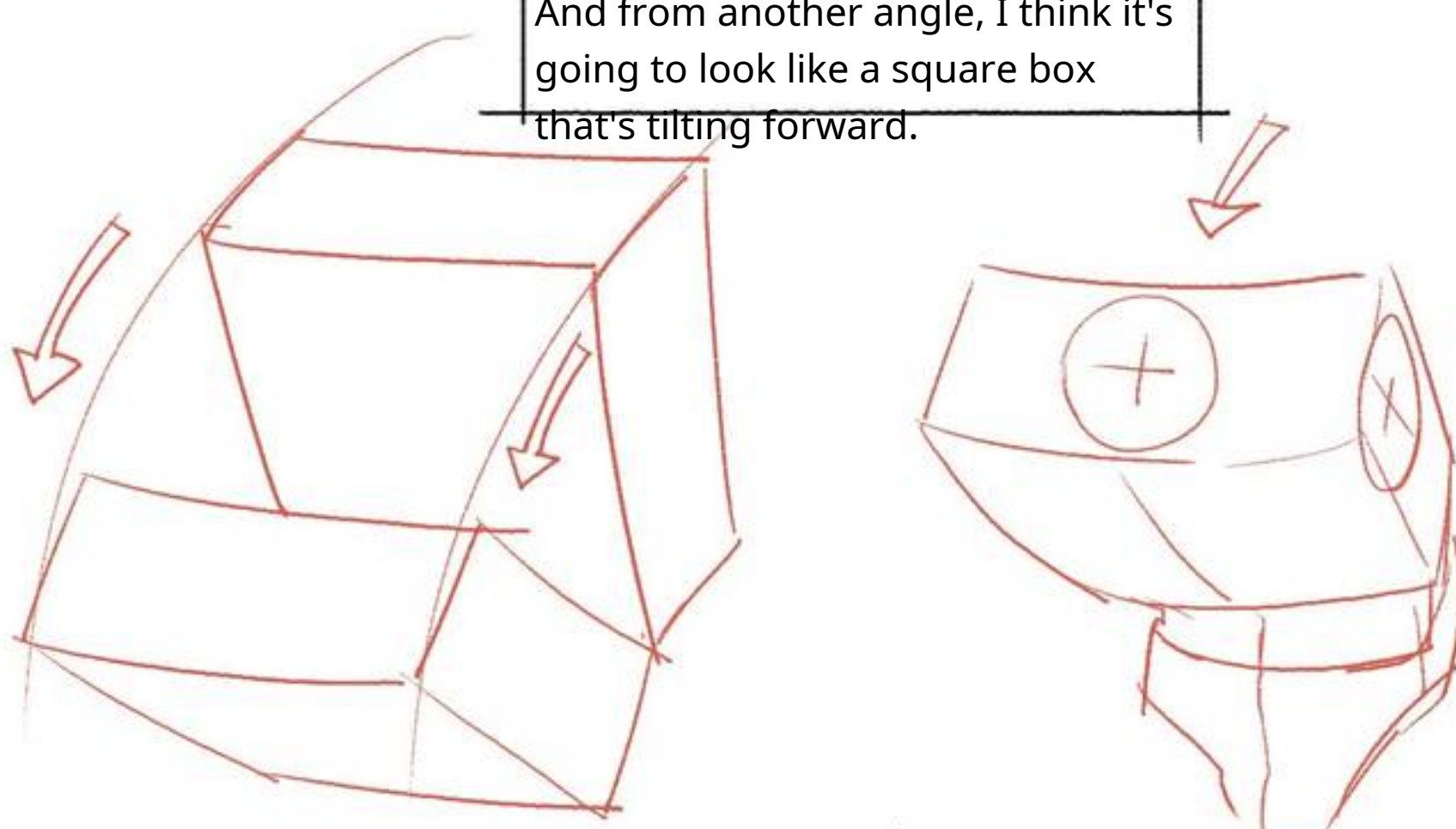


[Q: I can't even see him in the woods.]

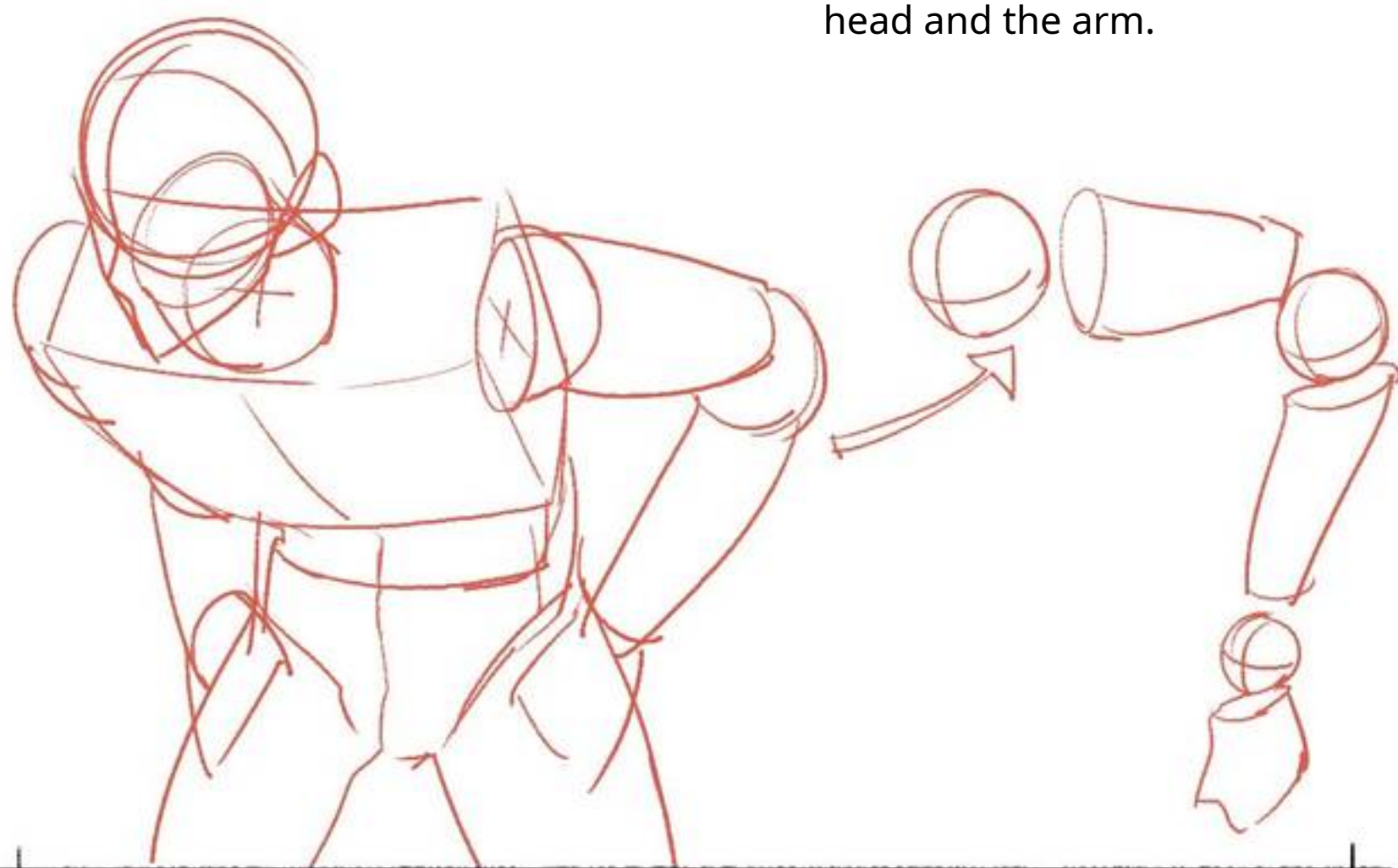
If the mob is going down, the upper body is going forward and it's going to change its angle.



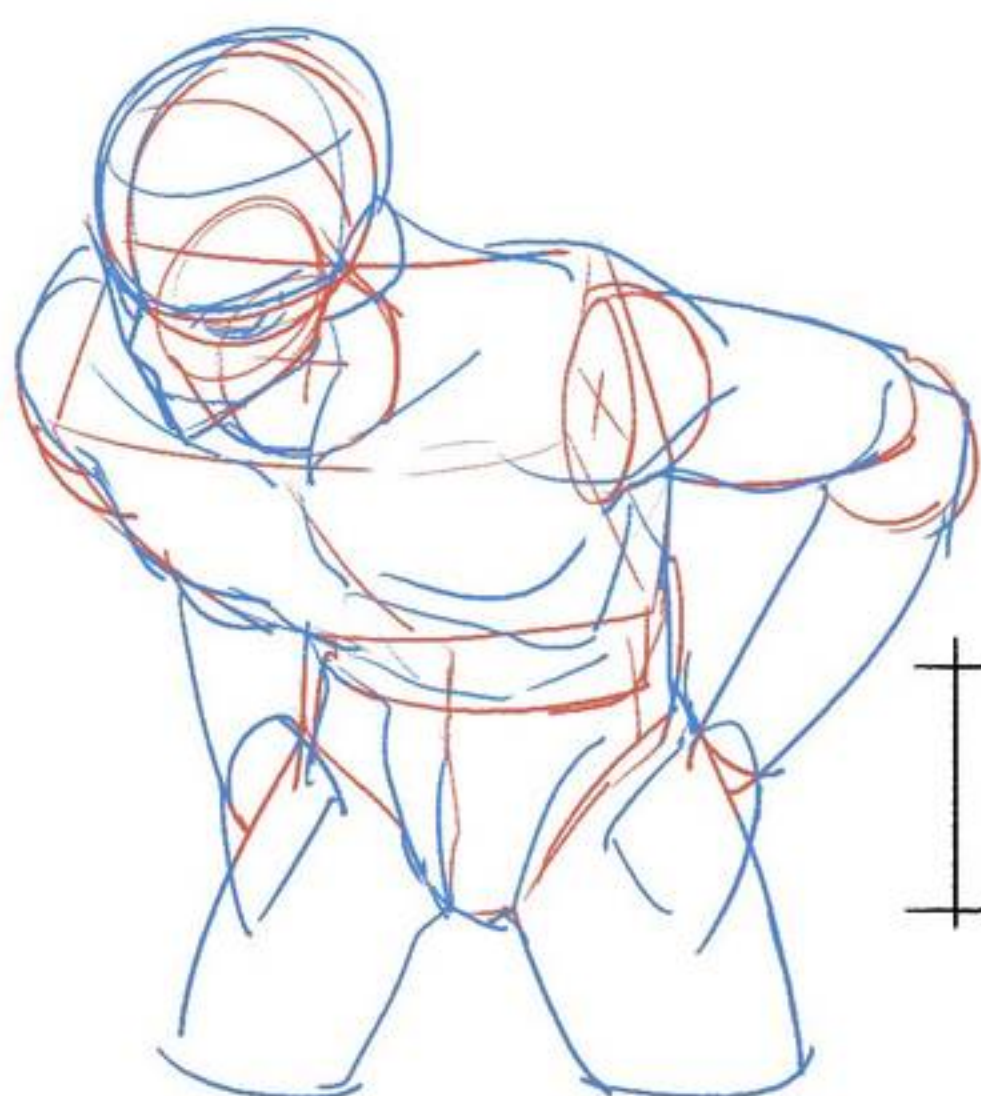
And from another angle, I think it's going to look like a square box that's tilting forward.



I'm going to draw them based on the base of the base, and I'm going to show you the parts of the head and the arm.



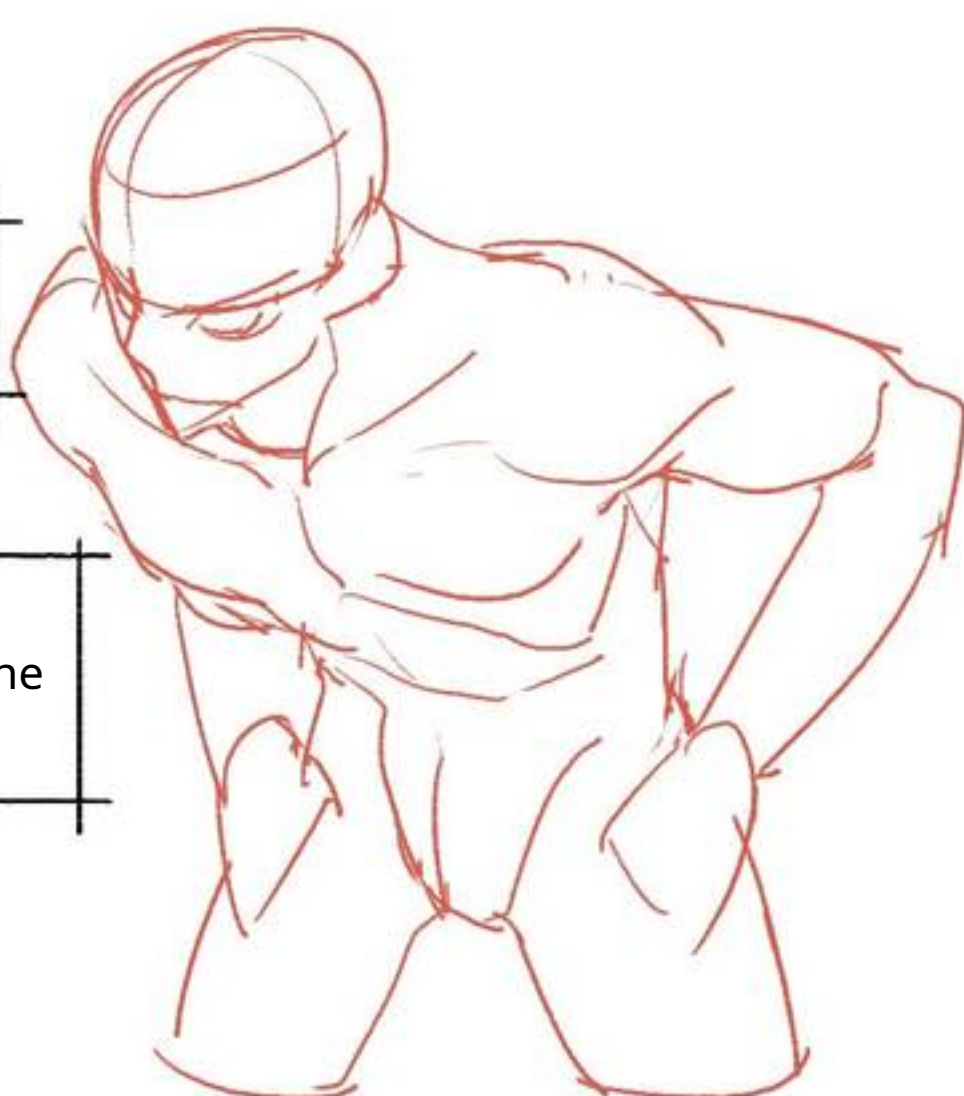
There's a lot of solidity in the human body, so you can draw it from the beginning, so you can make sure that all the parts are constructed and then you can draw it into a three-dimensional world.



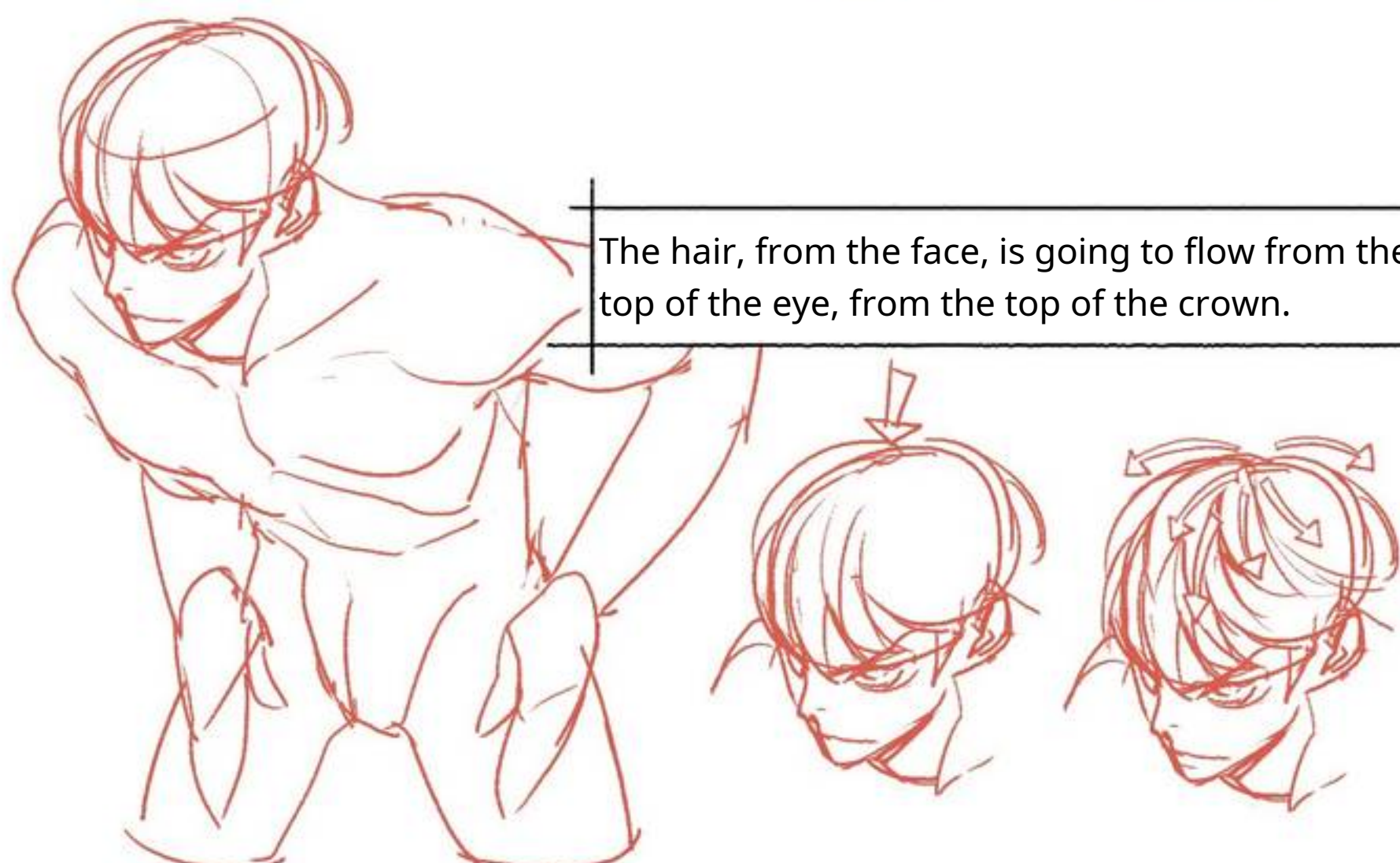
It's a rigid representation of the upper part of the upper body, which is the curve of the human body, and it's a smooth change.

When you're in the head, you have to see the top of your head, and the lower body and the awkwardness are gone.

Because we're going to put the clothes on, it's more efficient than the details that we're going to get.



The hair, from the face, is going to flow from the top of the eye, from the top of the crown.

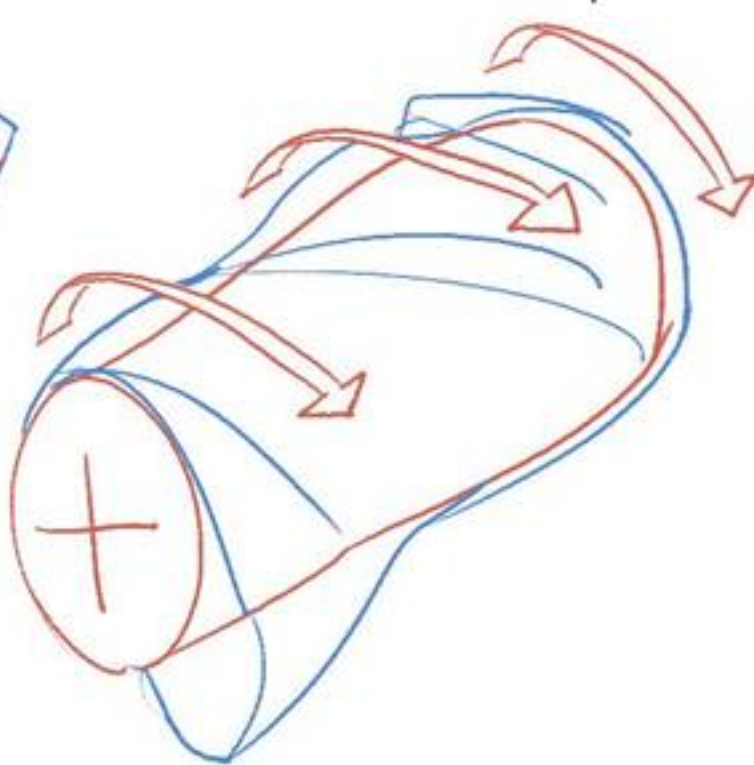
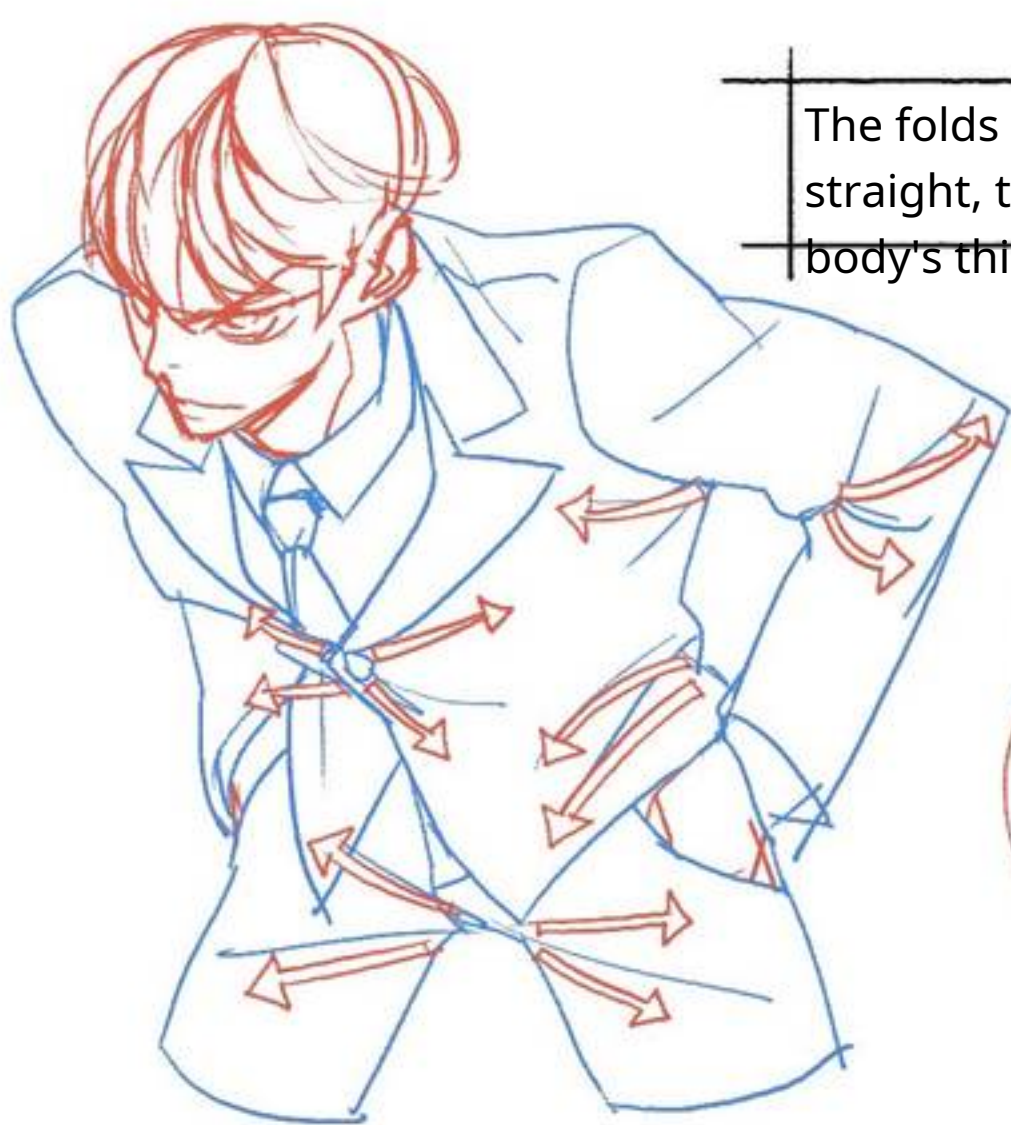




I'm trying to make you taste  
good for your body form.

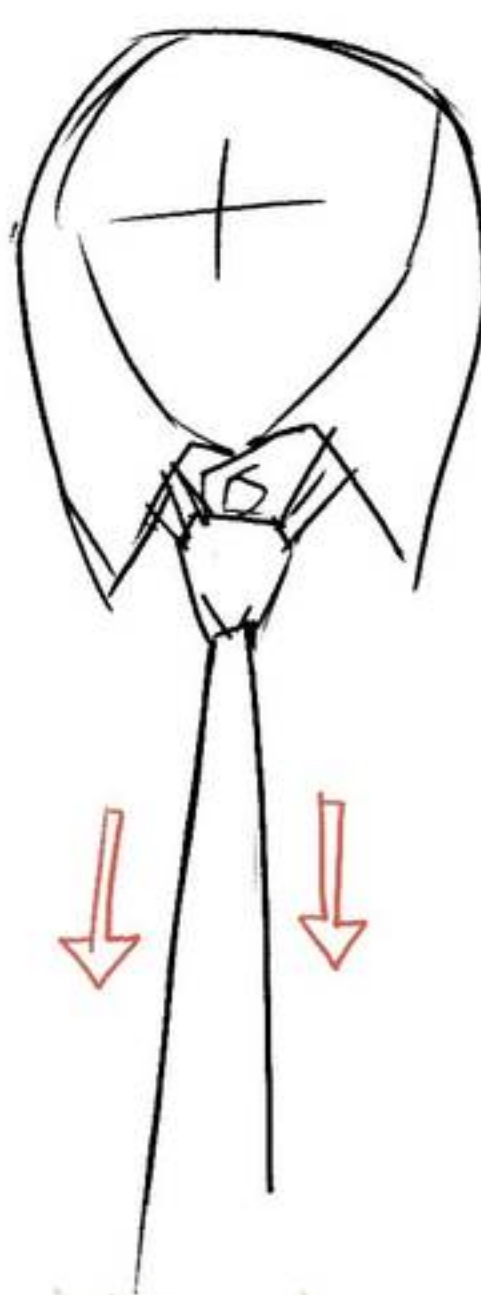


The folds of your clothes are not  
straight, they make you taste the  
body's thickness and flow.



Let's close with a good-bye and a  
good-bye.

I'd like to know the taco author."



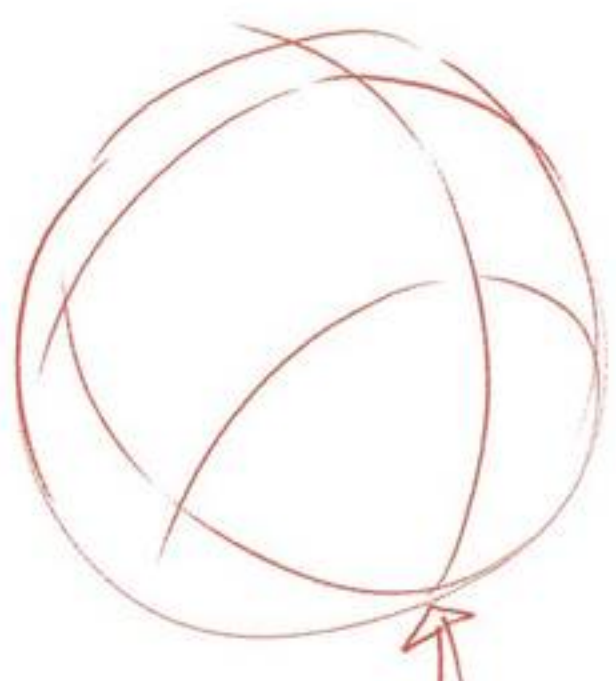
If you take off your  
dress, the top and the  
top, if you take off your  
dress, the tie doesn't  
have a role to do, so if  
you draw it vertical, then  
I.



Key Doint

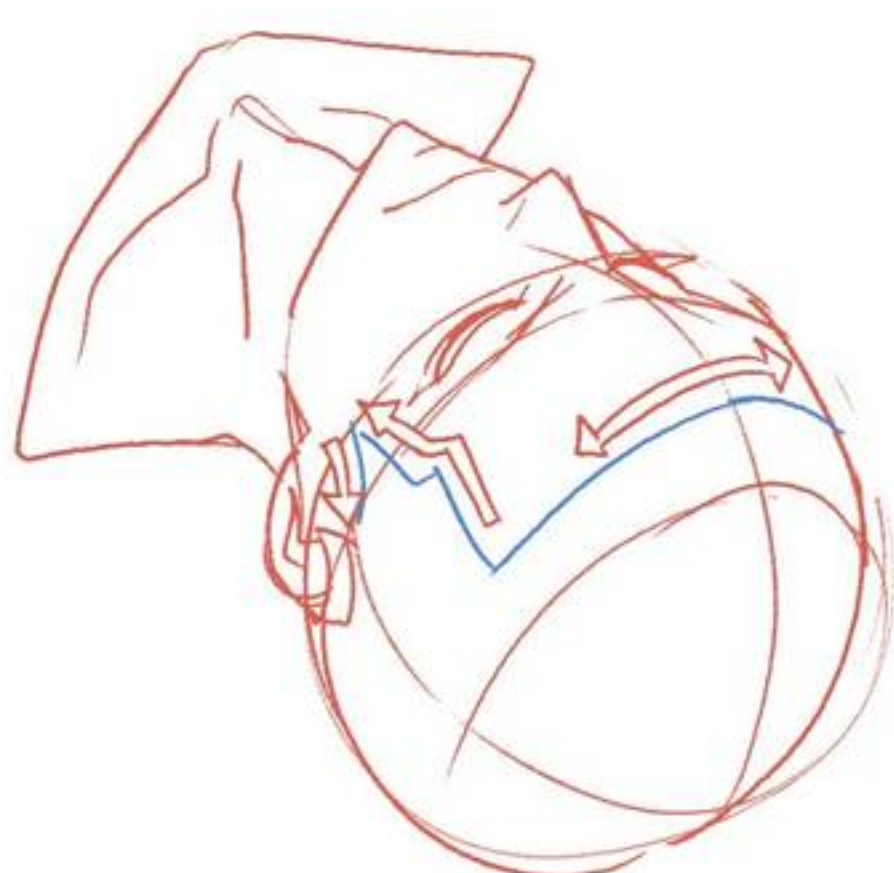


What's the long haircara on the bottom of IQ?

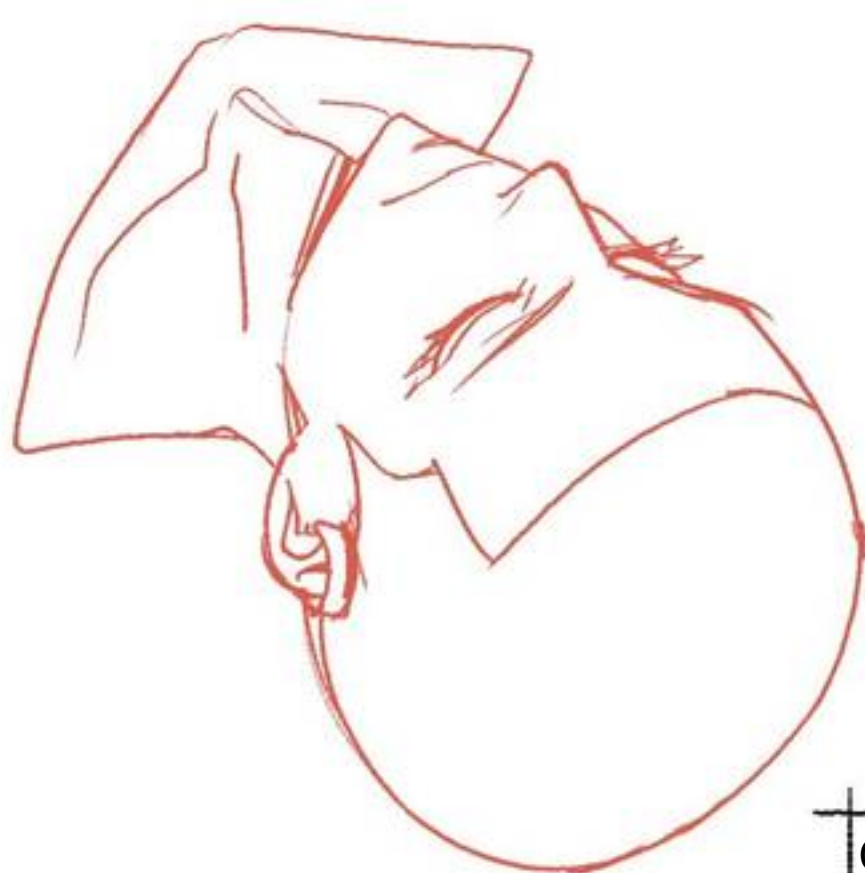
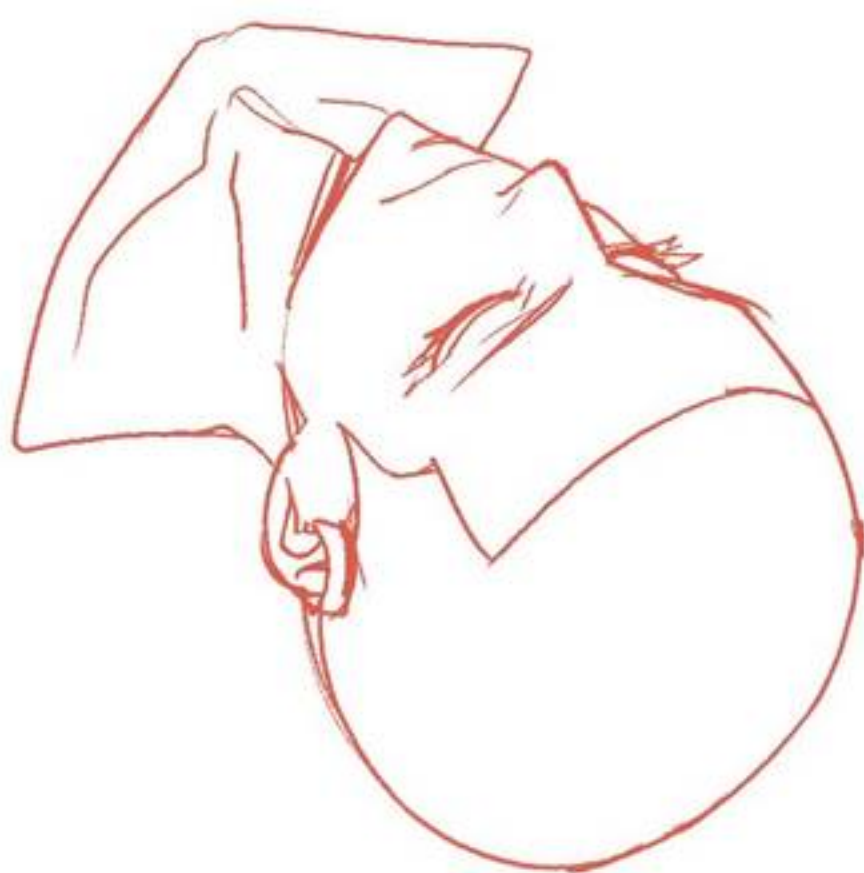


So let's draw a cloud at the top of it  
at the angle that you can see the top  
of it.

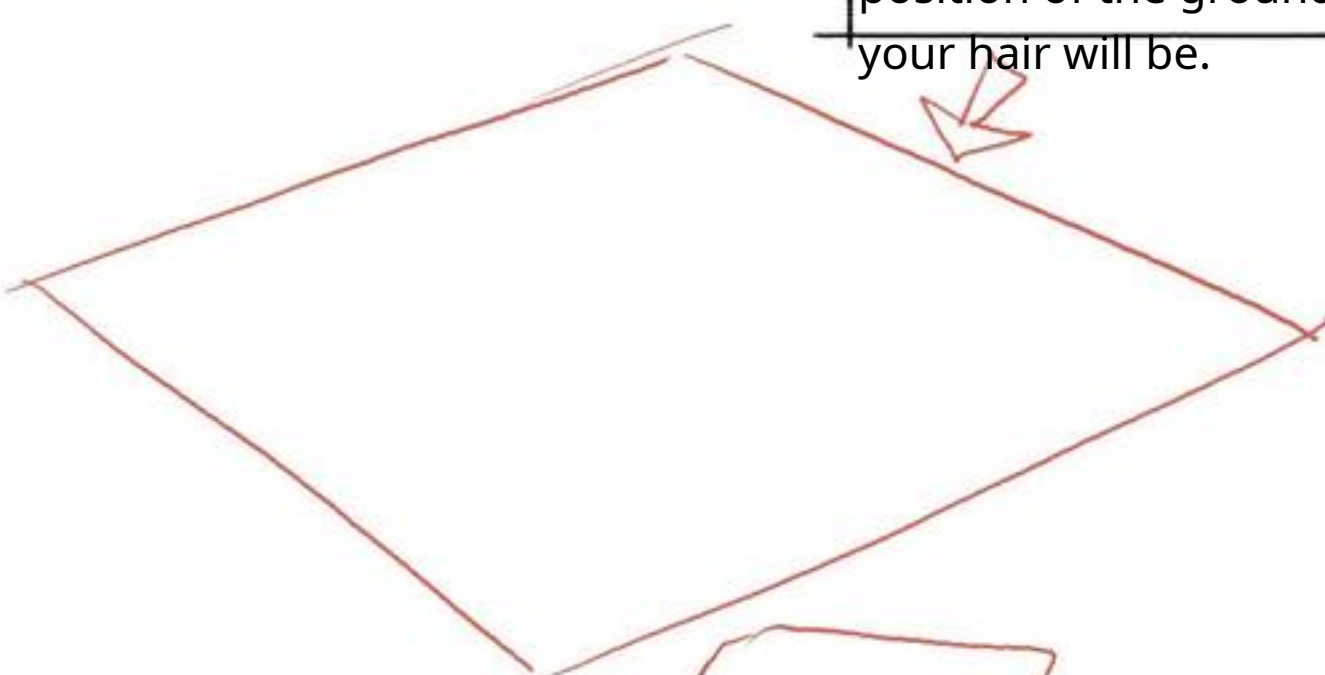
Adding jaw and forehead capacity



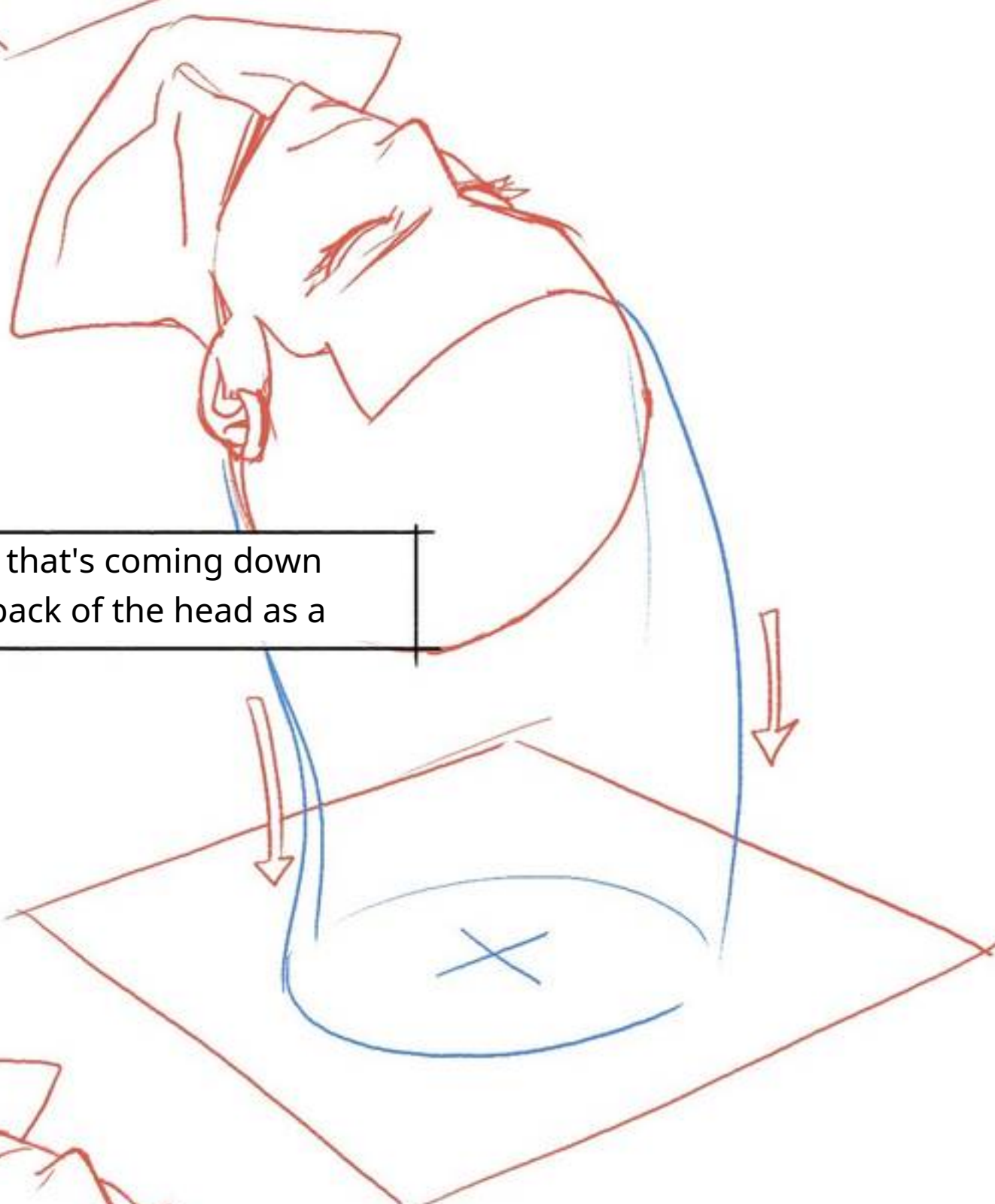
I'll draw a line of hair  
before I draw a hair.



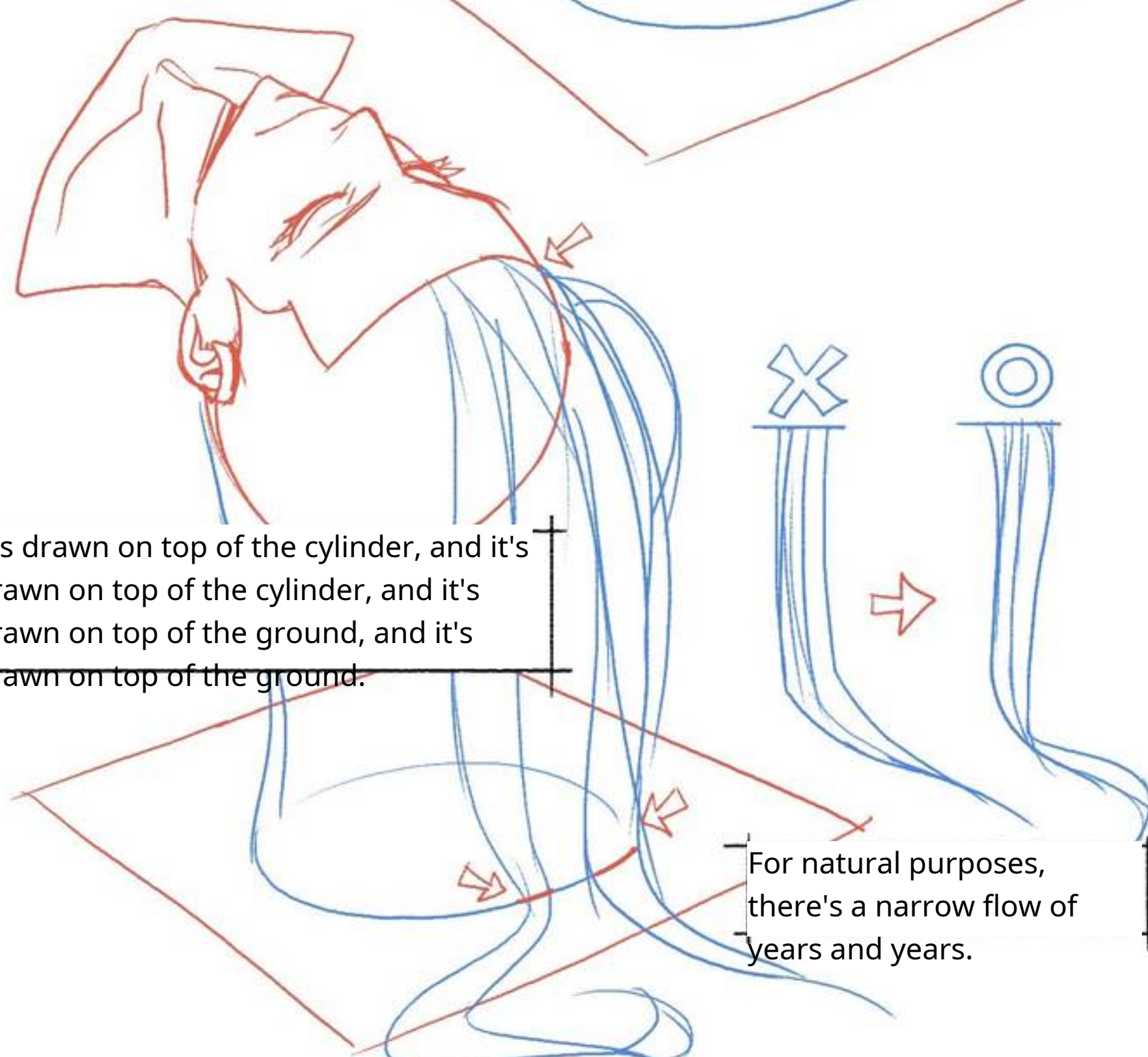
Clear your face and set the  
position of the ground where  
your hair will be.



I'll draw a hairclock wall that's coming down  
from the front and the back of the head as a  
column on the ground.



It's drawn on top of the cylinder, and it's  
drawn on top of the cylinder, and it's  
drawn on top of the ground, and it's  
drawn on top of the ground.



For natural purposes,  
there's a narrow flow of  
years and years.



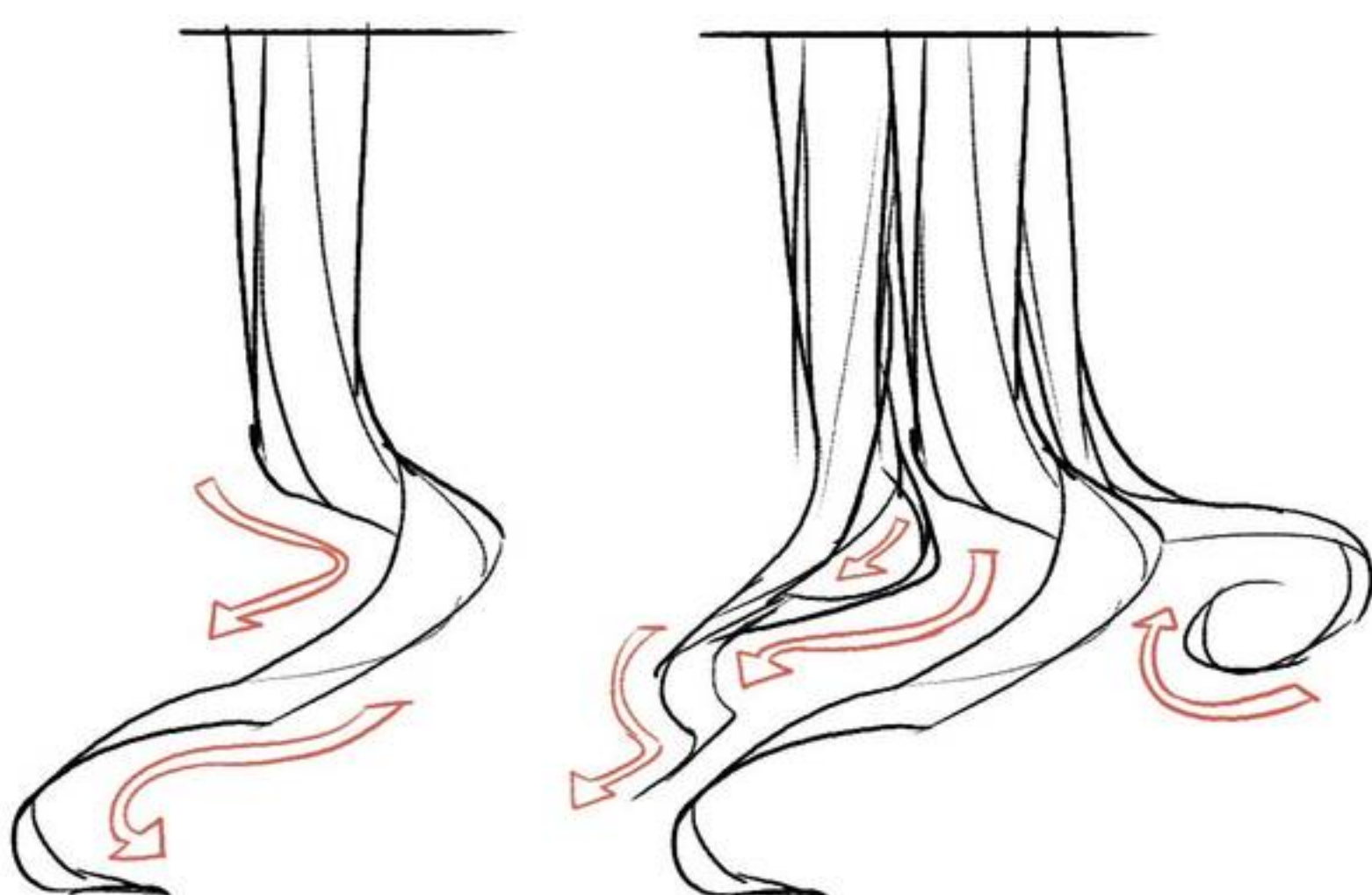


I'll draw the rest of the hair that comes down from the forehead line, and the ends of the hair on the ground are useful if you draw a curve.



I'm going to add a detail on the hair, and then I'm going to finish with the gift.

I'd like to know the taco author."



I'm gonna have to draw the hair next to the hair that I first shed when I'm drawing the hair.

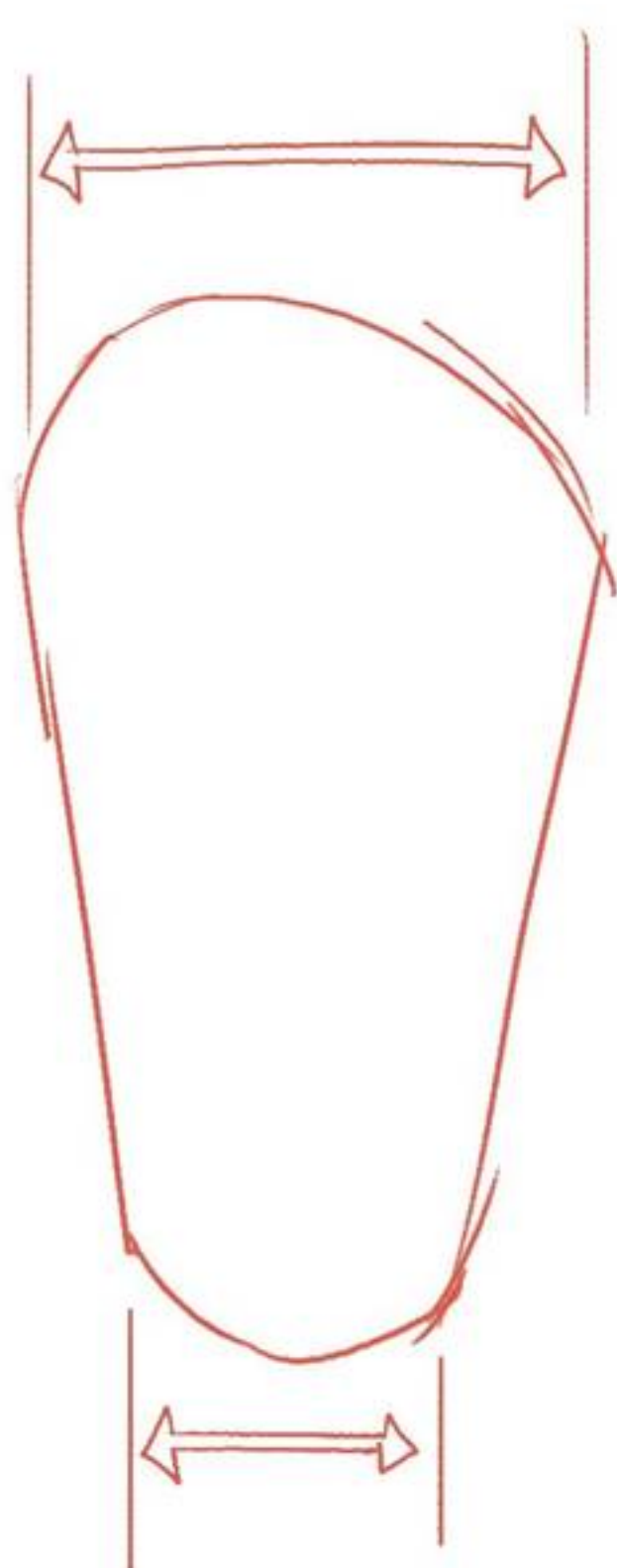
Your hair needs to be as different as possible in a different direction so that the flow of your hair is natural.



Key Doint

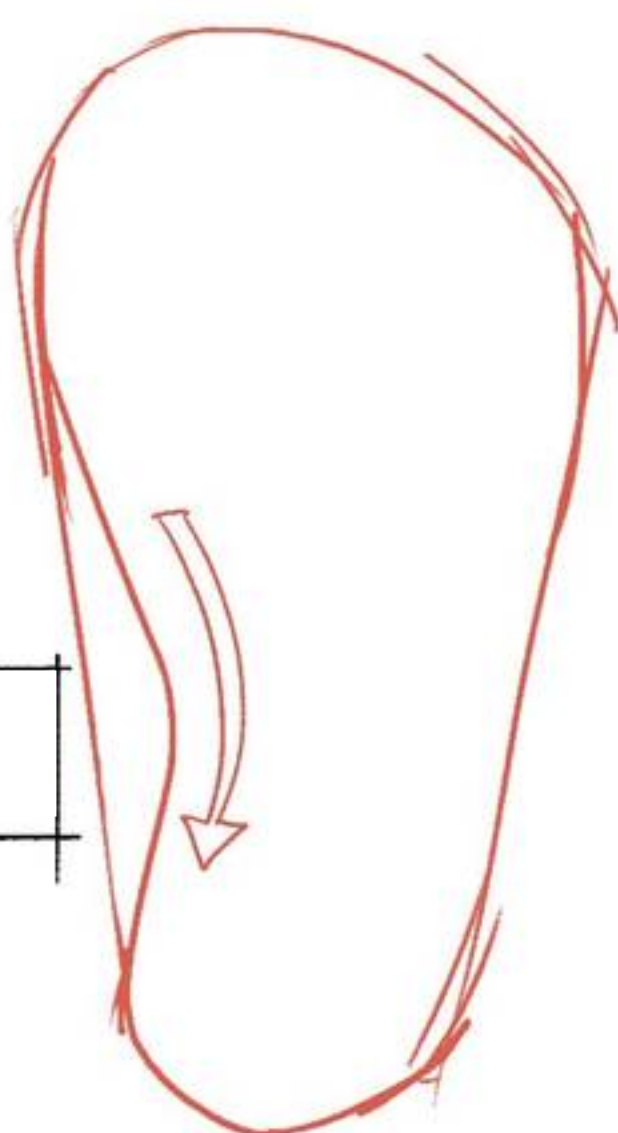


[Q: It's hard to draw a tube toe.]



So it's going to look like this right over here.  
I'm going to draw it larger than the lower part of the toes, the top part of the toes.

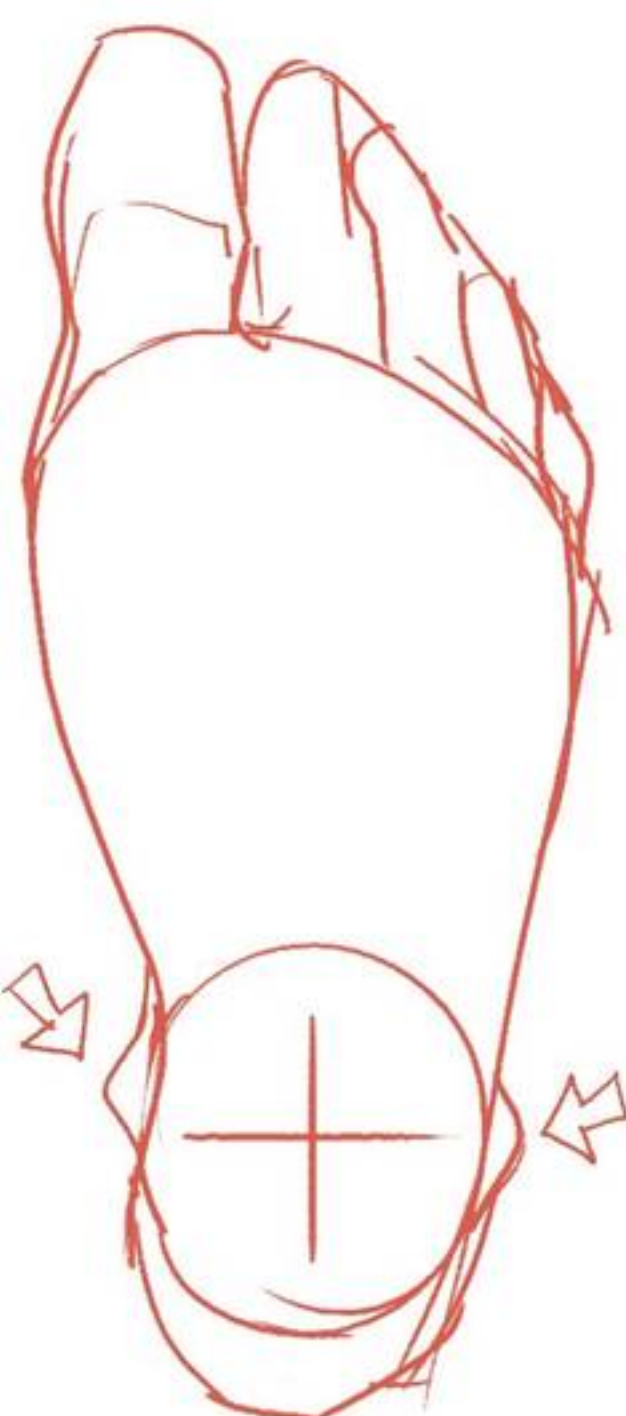
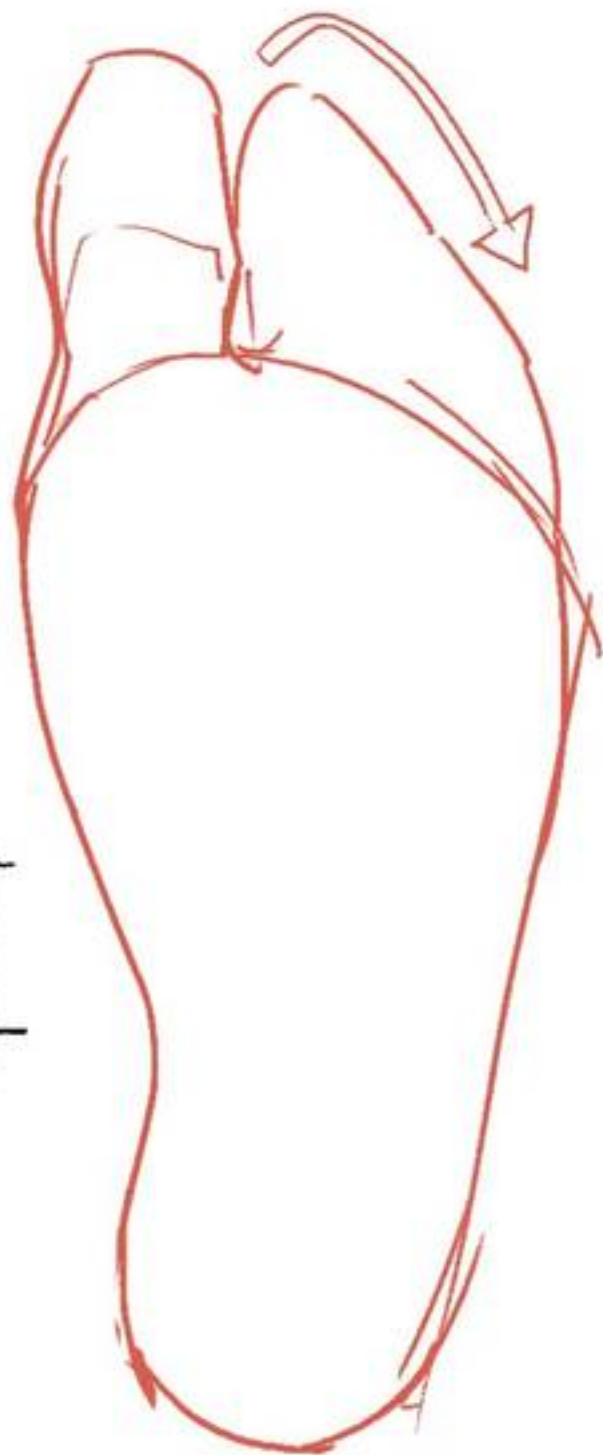
It's given the base of the foot, where the thumb is located, and it's allowed to enter.



It's a big toe. It's the biggest big toe in the world.



So the remaining four toes, it's easy to draw them as one lump, so I'm going to group them together.



I'm drawing four toes between them.

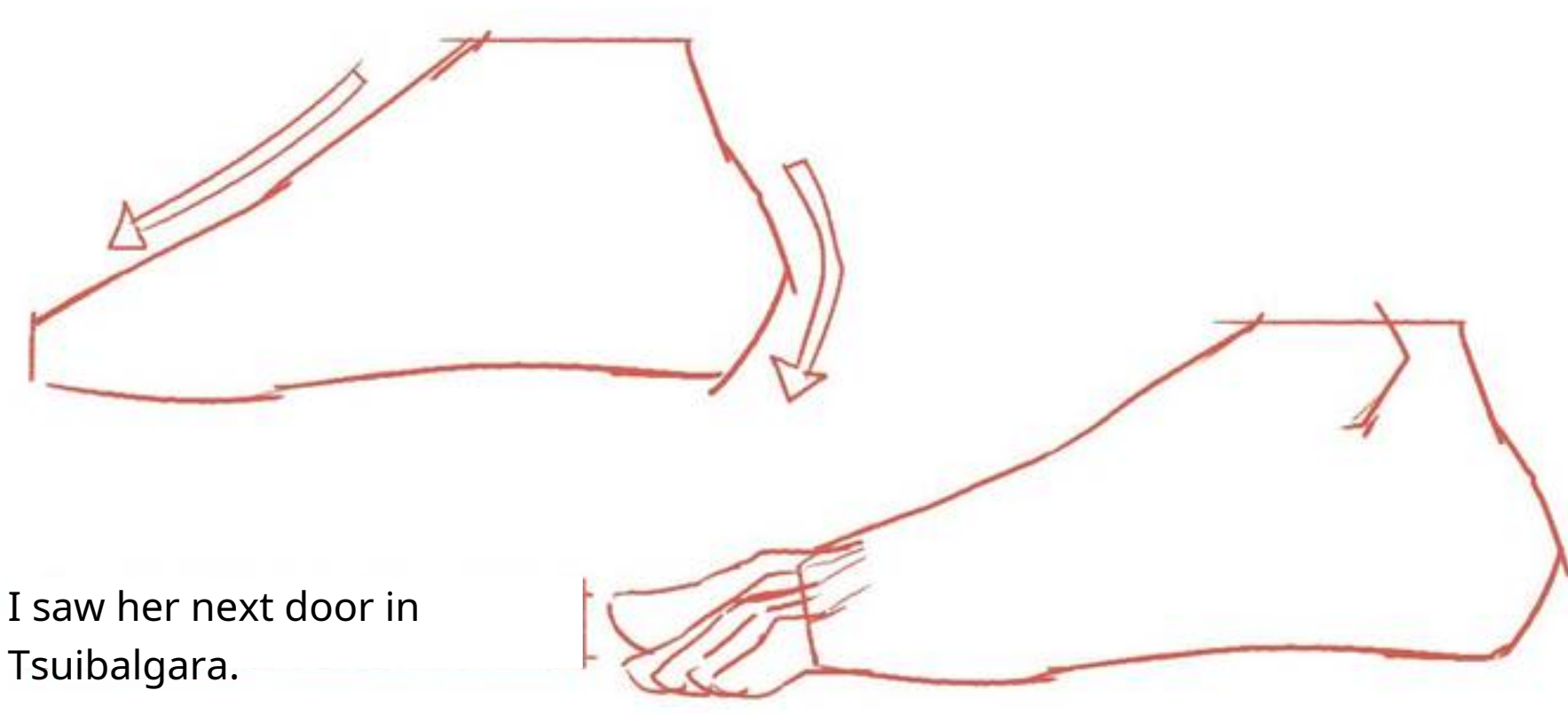
I'm going to draw the abdominal substrate on both sides of the ankle.



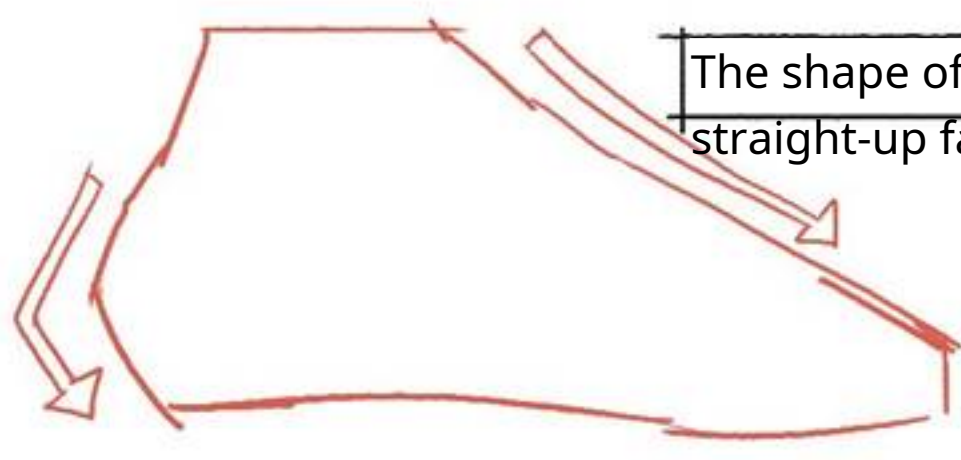
Clear the lines, draw your claws, and finish.



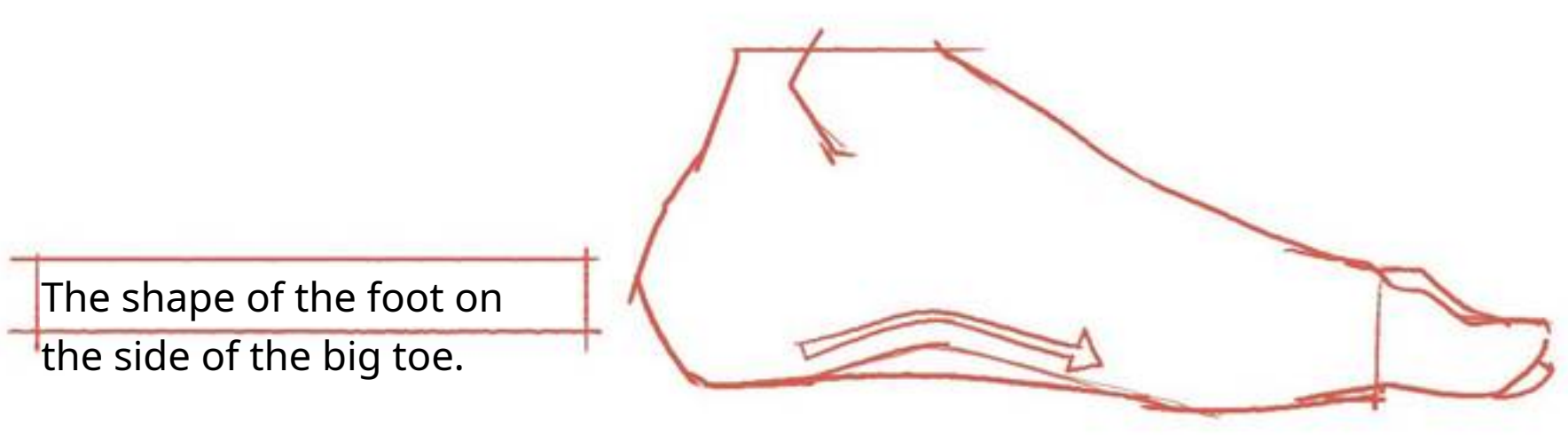




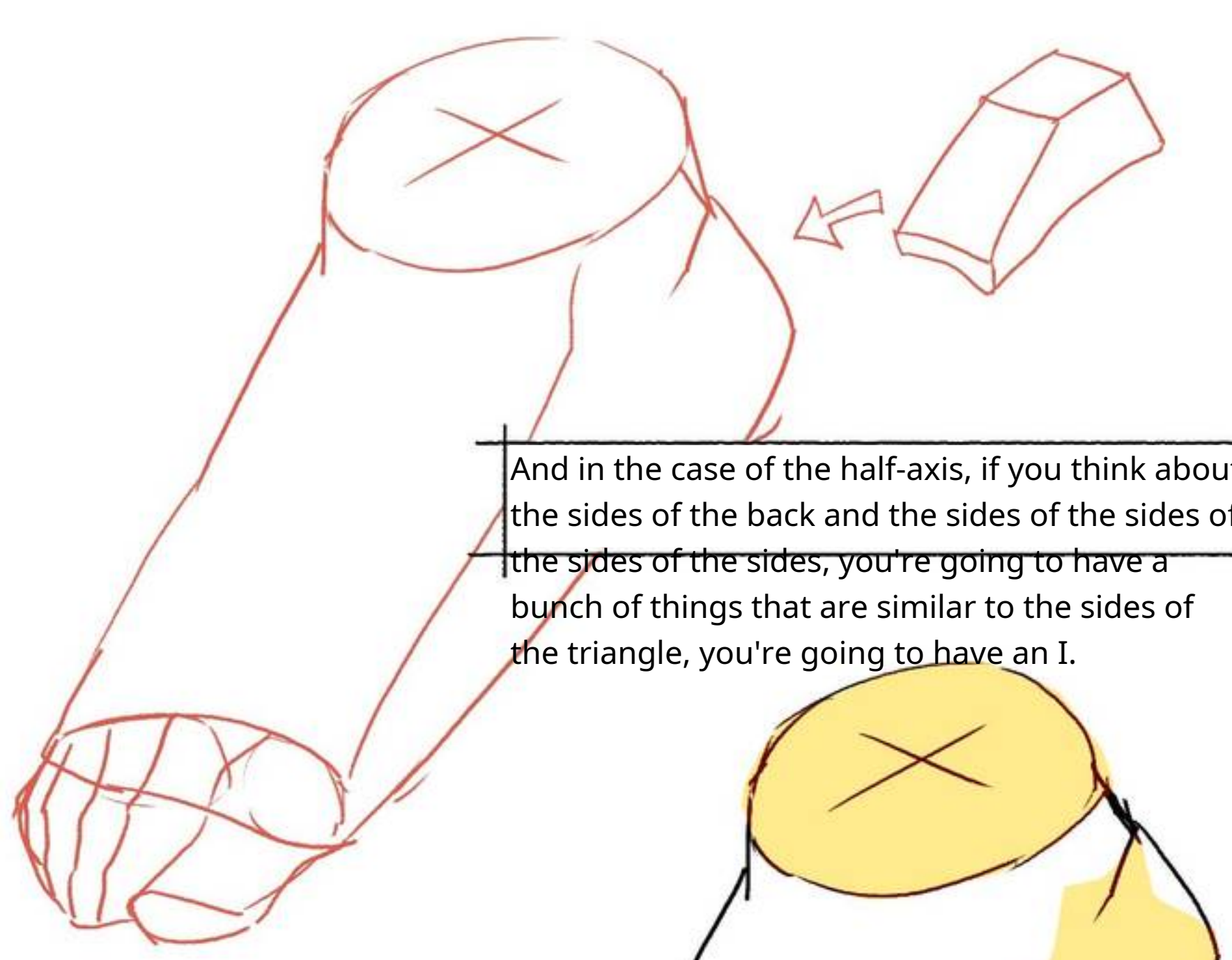
I saw her next door in  
Tsuibalgara.



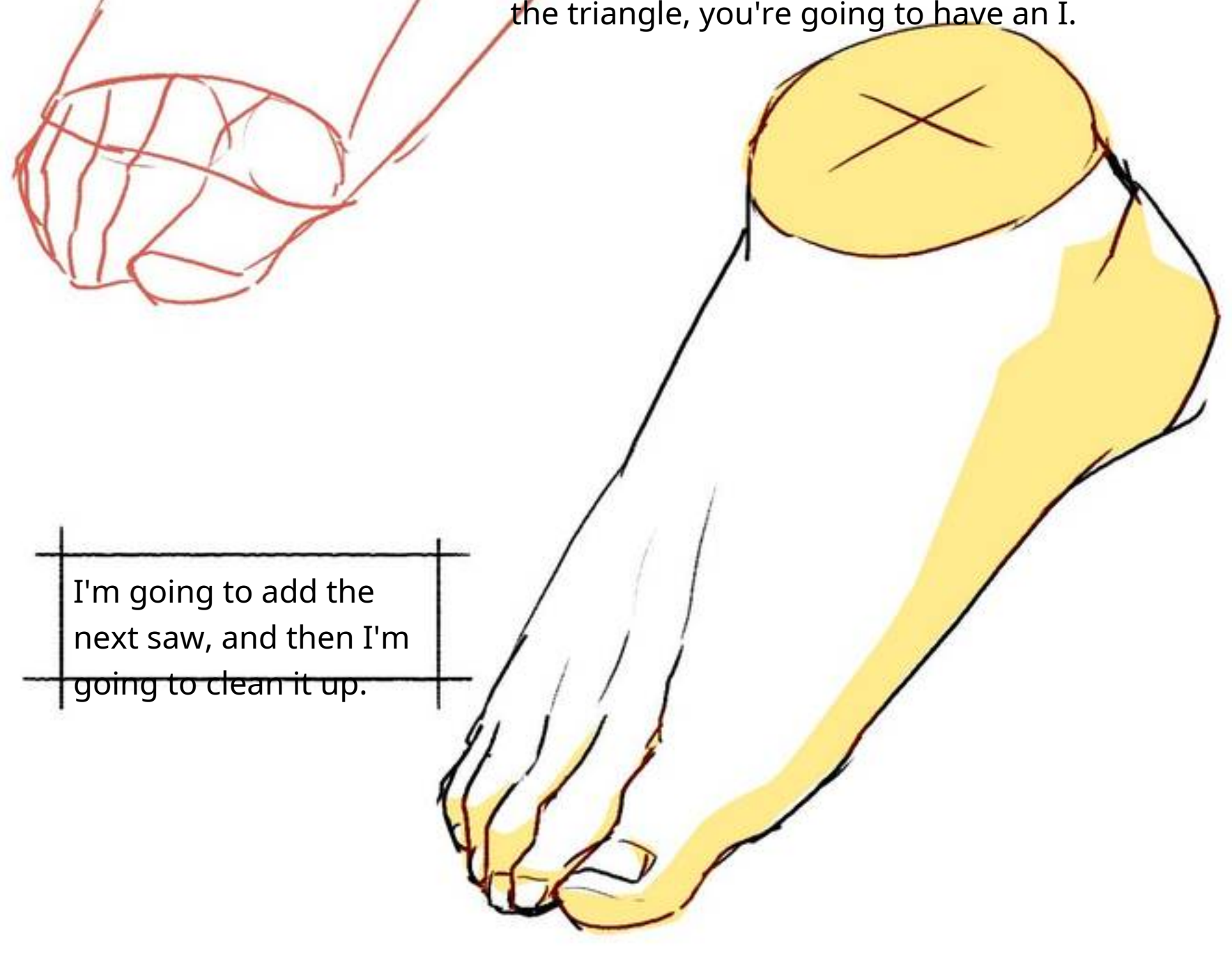
The shape of the side foot is also drawn in a  
straight-up fashion.



The shape of the foot on  
the side of the big toe.



And in the case of the half-axis, if you think about  
the sides of the back and the sides of the sides of  
the sides of the sides, you're going to have a  
bunch of things that are similar to the sides of  
the triangle, you're going to have an I.



I'm going to add the  
next saw, and then I'm  
going to clean it up.

I'd like to know the taco author."



In the case of the toes, the  
thumb, the little toes, are  
used to represent only one  
word.  
And then the other three  
toes, I'll draw two.

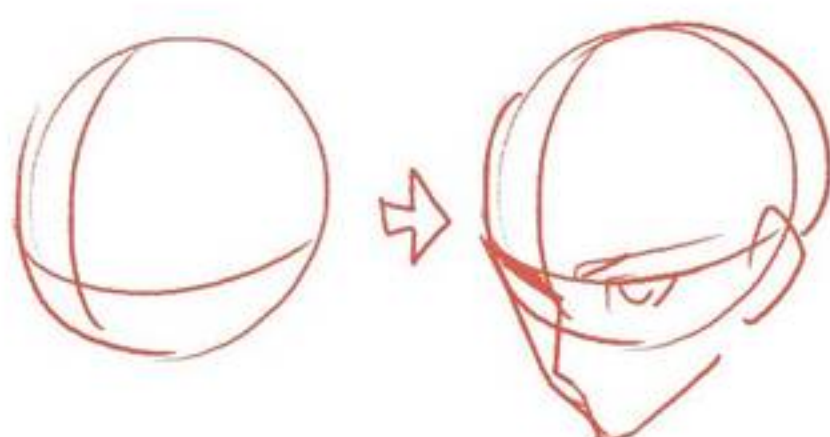
Key Doint



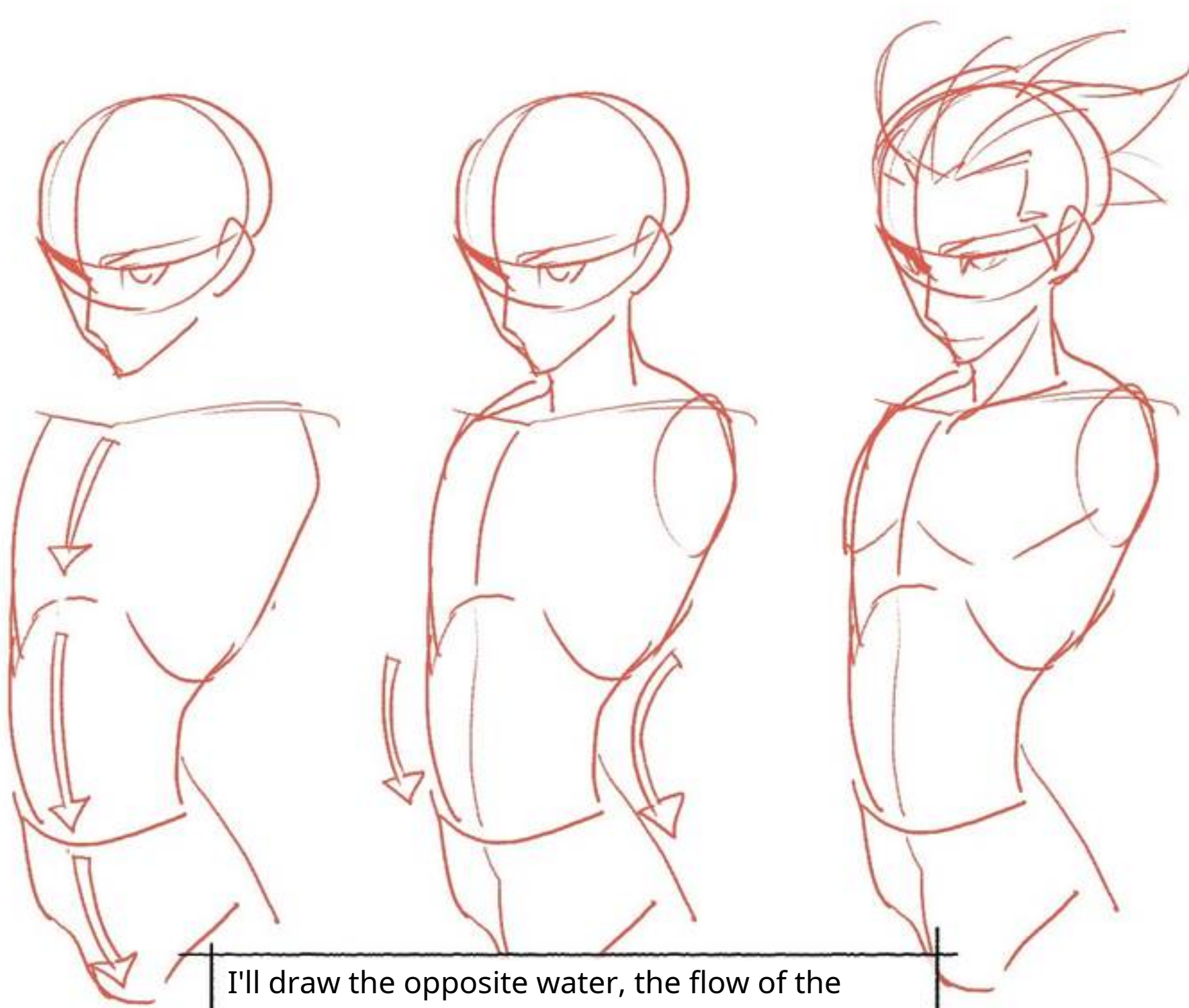
It's hard to draw the position on the half-axis.



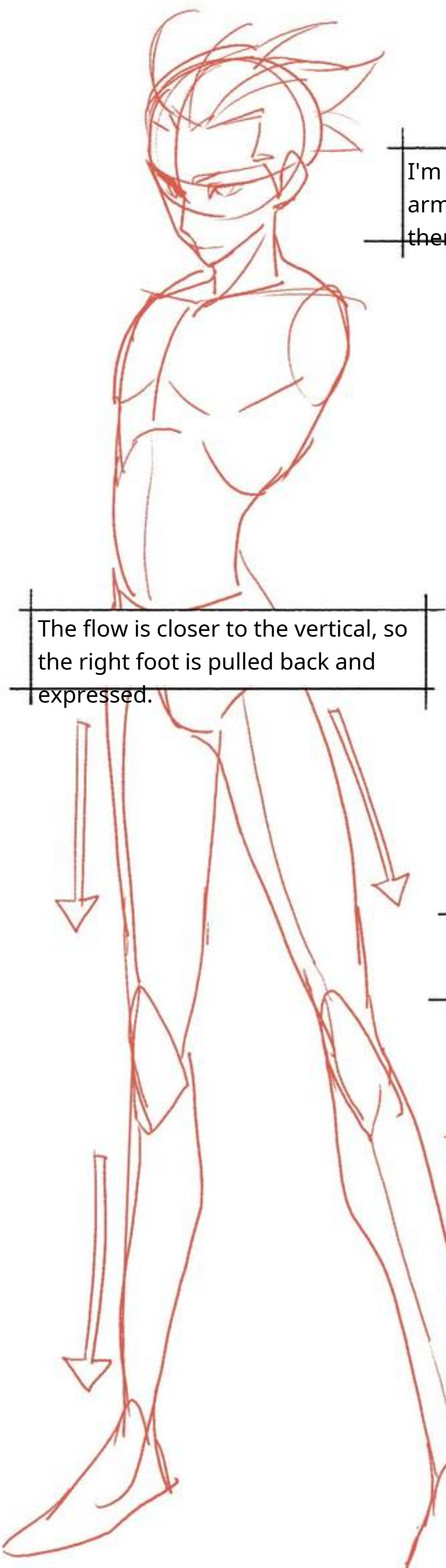
If you're standing or standing in position, it's efficient to make sure that you're running with a small image that you can see and then refer to the work.



We're going to start with the face, and then we're going to start with the morphological ratio.



I'll draw the opposite water, the flow of the chest, and it looks like it's standing steady or standing.



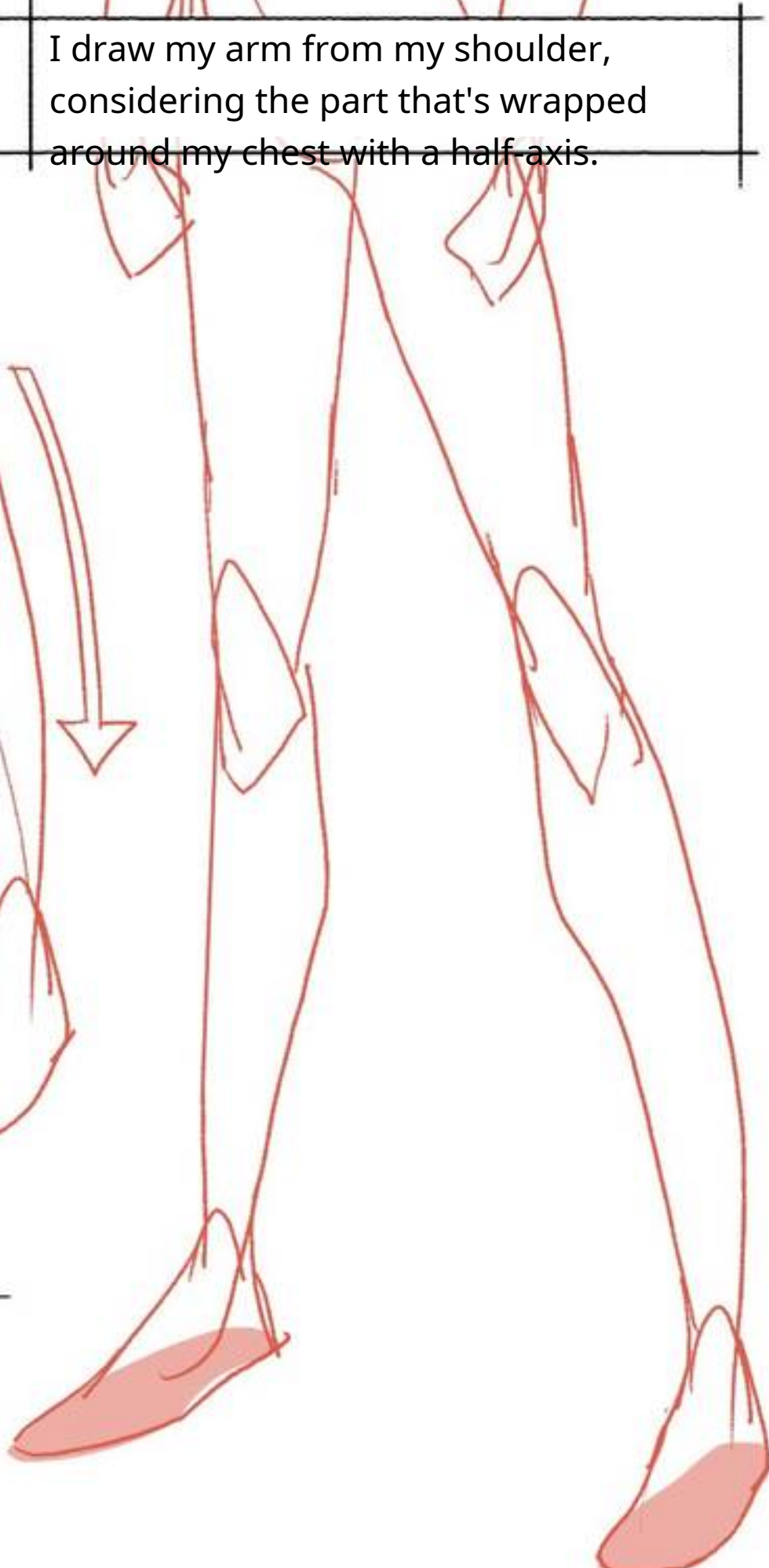
The flow is closer to the vertical, so the right foot is pulled back and expressed.

I'm going to draw my leg frame before my arm, make sure the center is well held, and then add it to my arm.



I draw my arm from my shoulder, considering the part that's wrapped around my chest with a half-axis.

The feet match the pitch on the soles of the foot, considering the moon's edge.





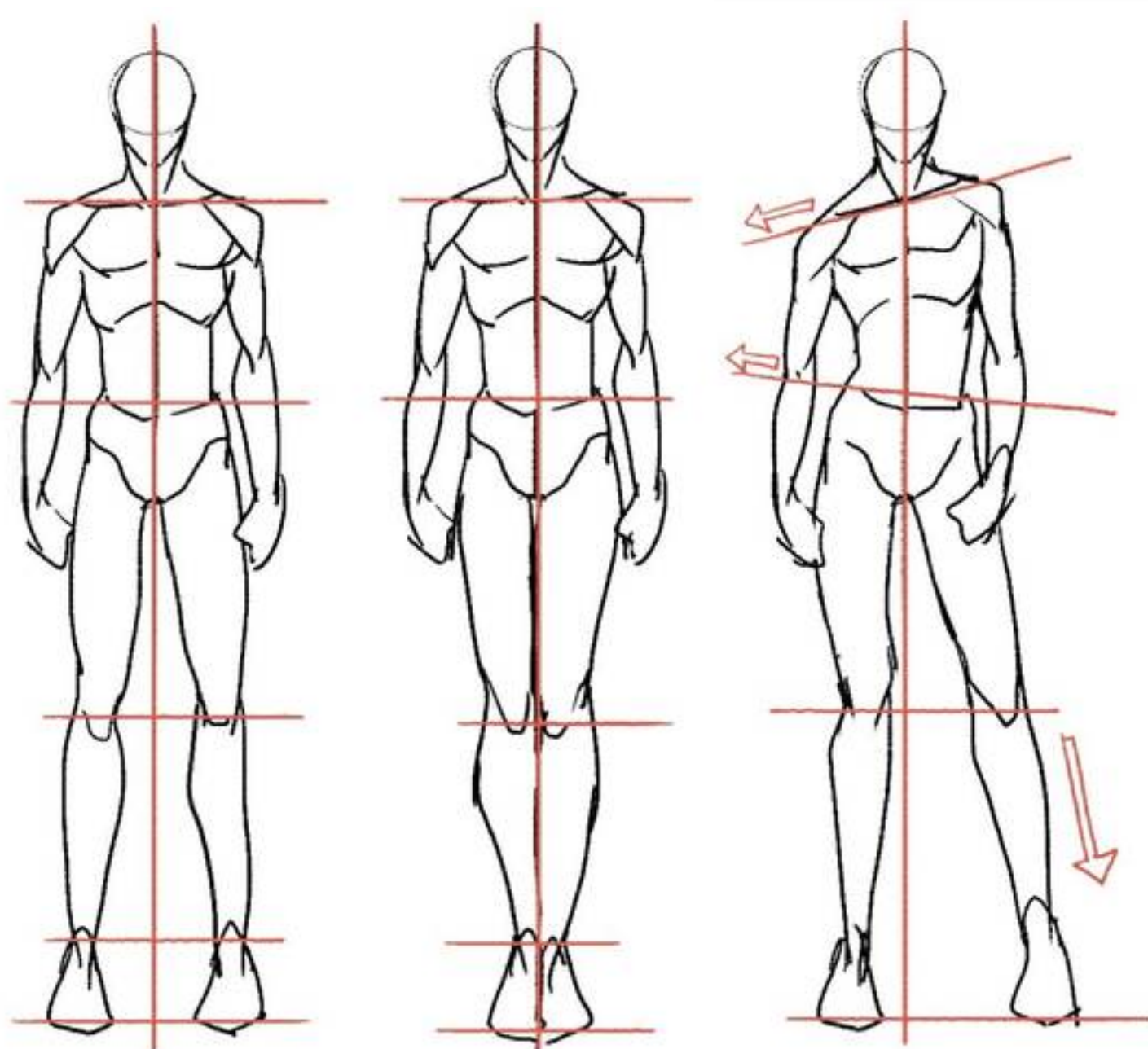


I'm going to wear it, so I'm going to design it and draw it on the body shape without the details of the body, and then I'm going to add the rest of it to the descriptive framework.



I'm going to clean up my gift and finish my design.

I'd like to know the taco author."



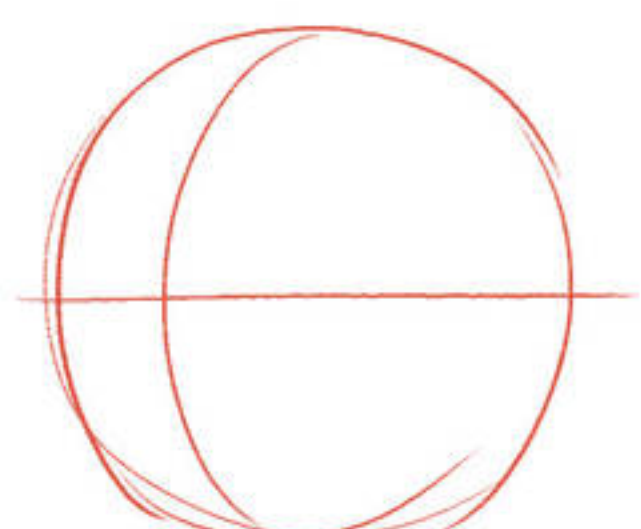
If you're standing in front of you, whether you're standing on the ground or you're standing on the  
On the other hand, if the center of mass is only on one leg, it's going to change the length of the shoulder and the hip.



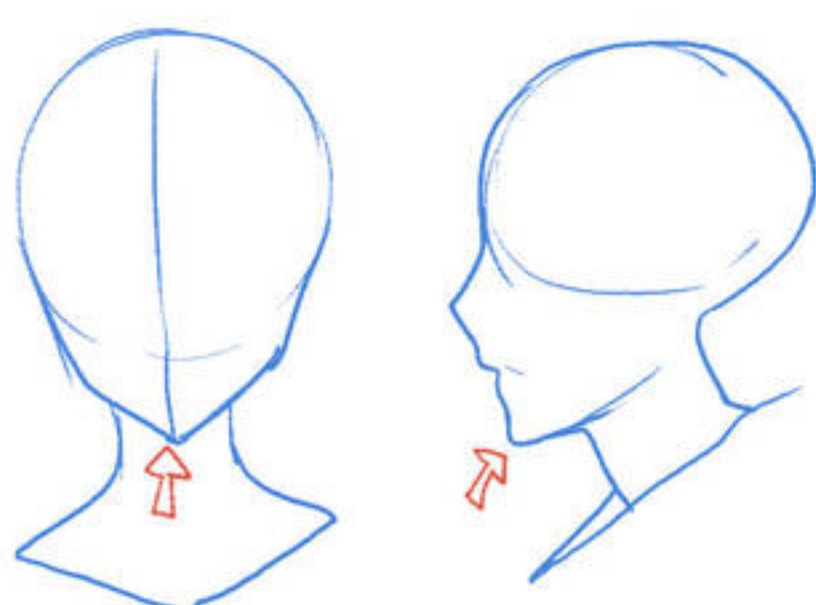
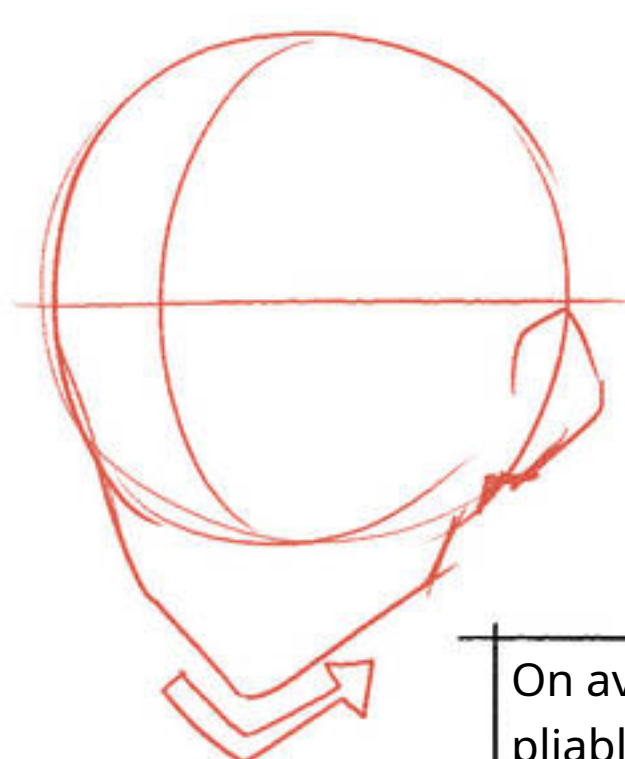
Key Doimt



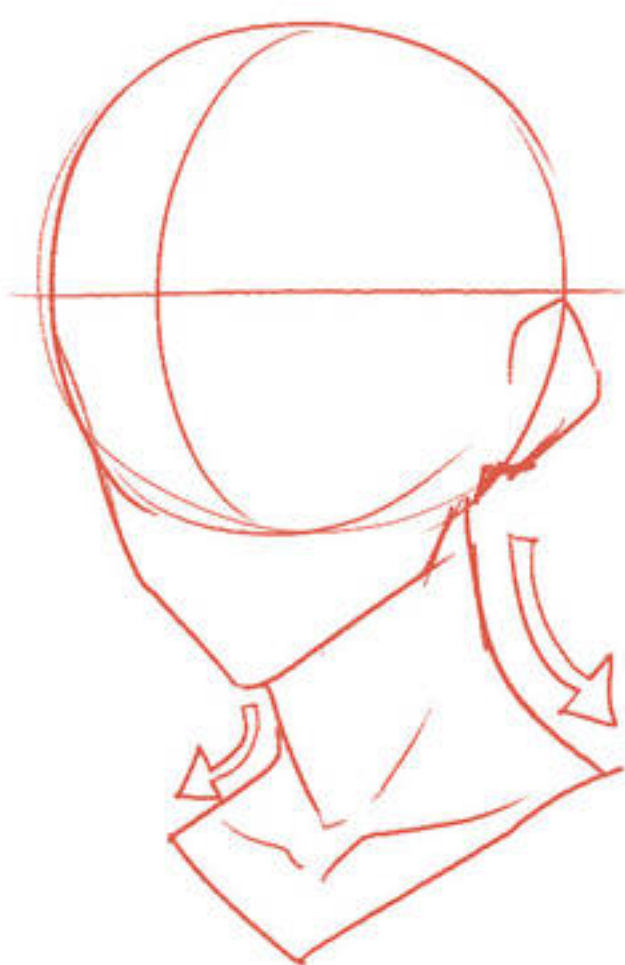
I don't know his name.



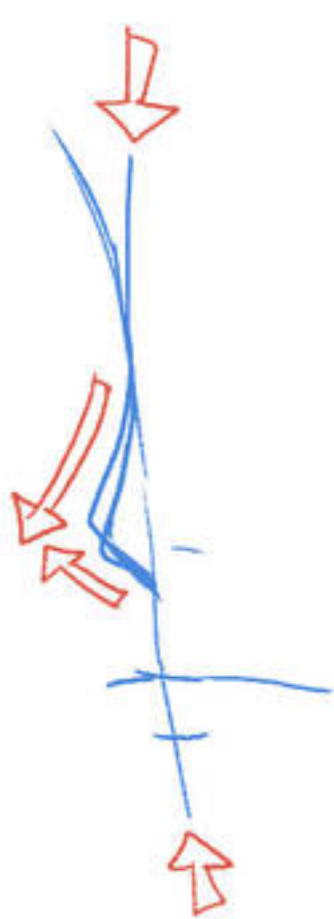
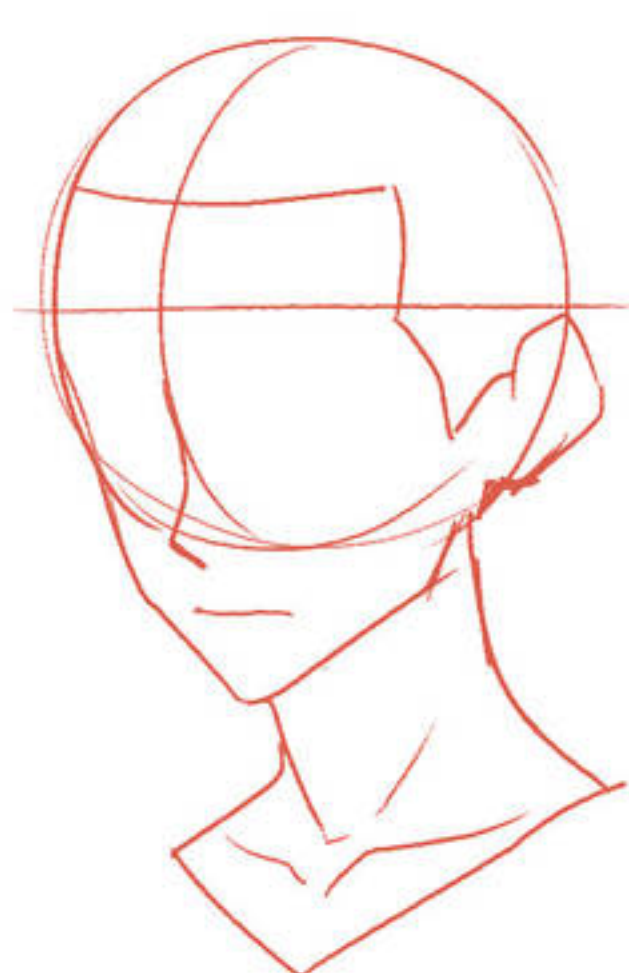
Draws a circle and pulls it first to the angle-direction of the face that looks at it.



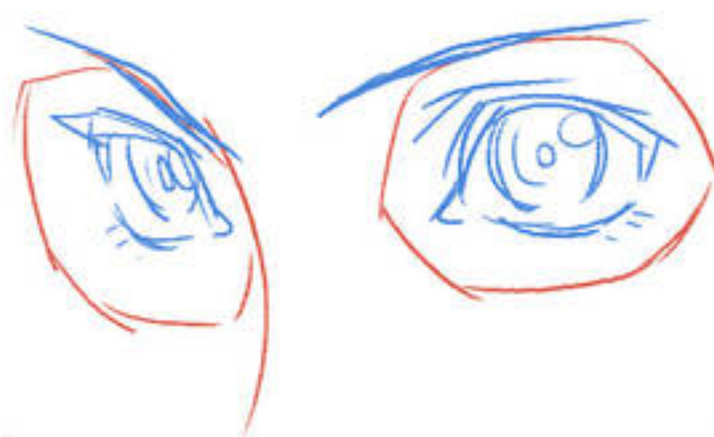
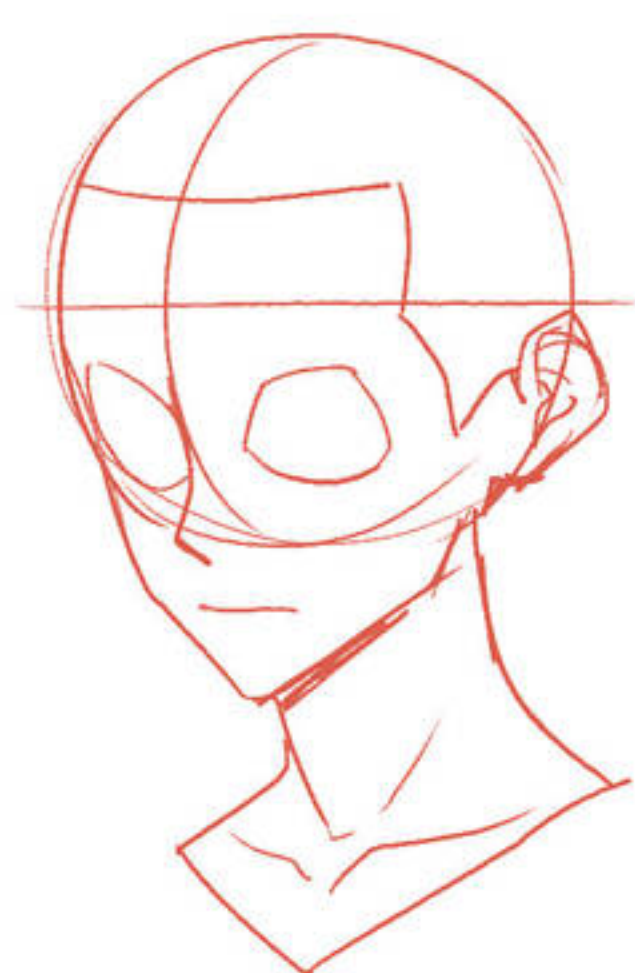
On average, for a female face, it's a kind of a kind of pliable grip, and it's going to rotate at any angle, and it's going to rotate at any angle.



The face and the leading neck lines are thin and gently curved.



The nose, the mouth, and the tip of the nose are slightly up, based on the facial centrifuge.



I'm drawing an eye that's close to a round shape

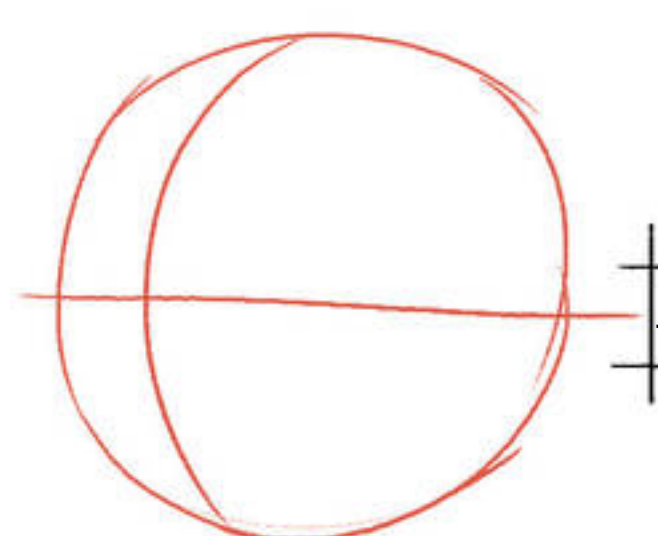


I'm going to put my hair on my headline

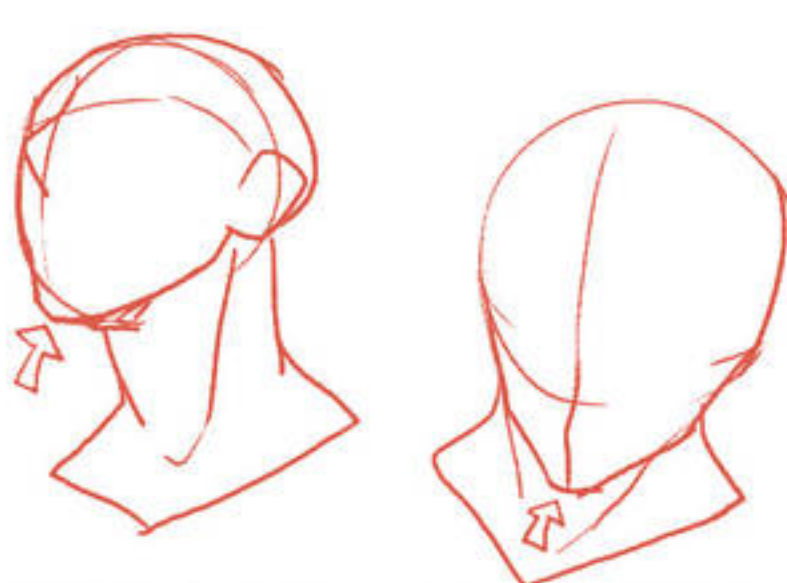
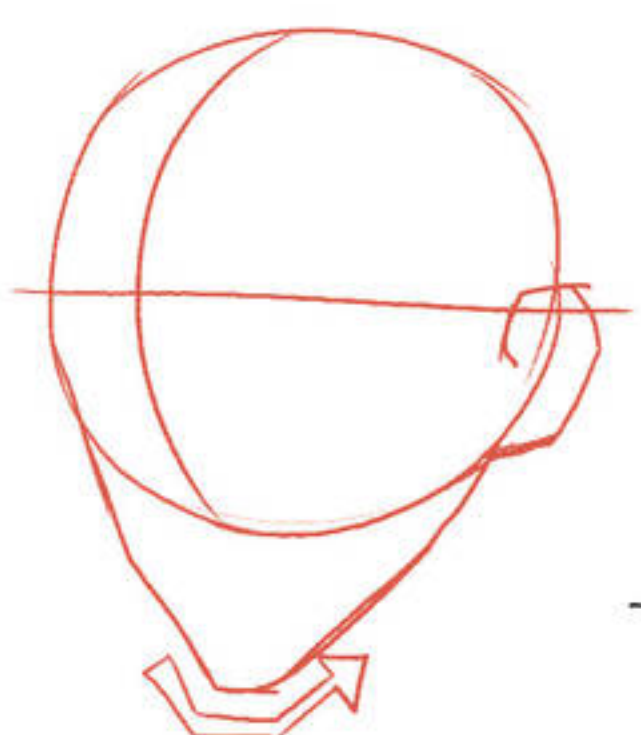
I'll finish with the gift.



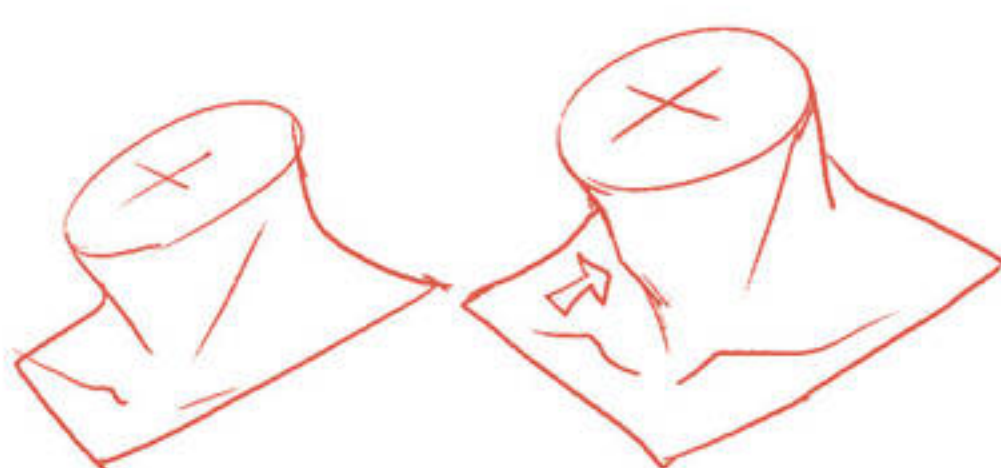
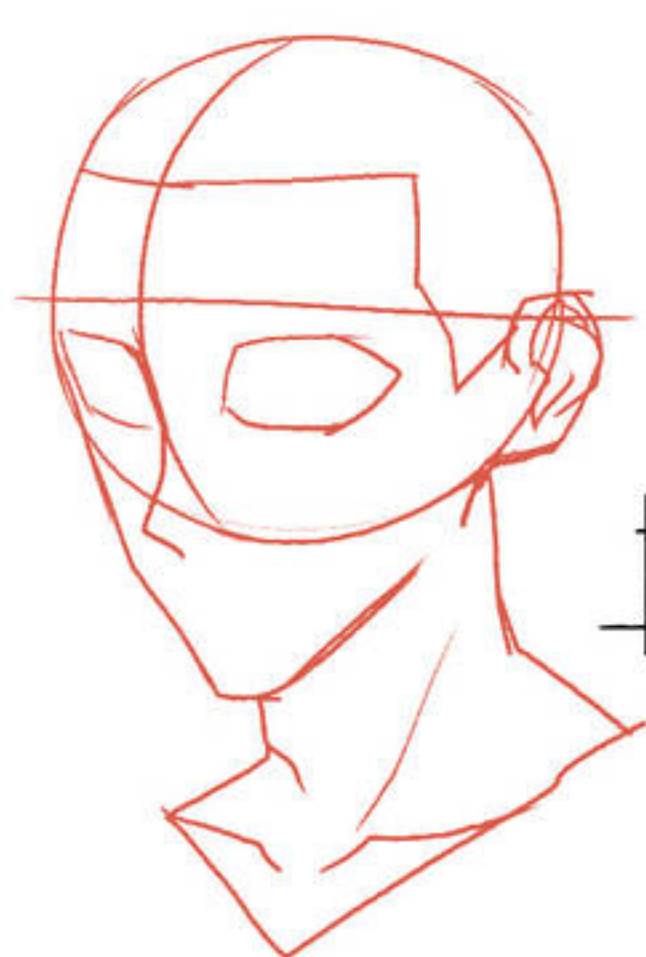




Just like a woman's face, she's got a face on her face.



Saves the jaw area above the woman, giving the jaw area a shape that shows the jaw area at the angle of the grid



A man's neck is thicker than a woman's and more purposeful.

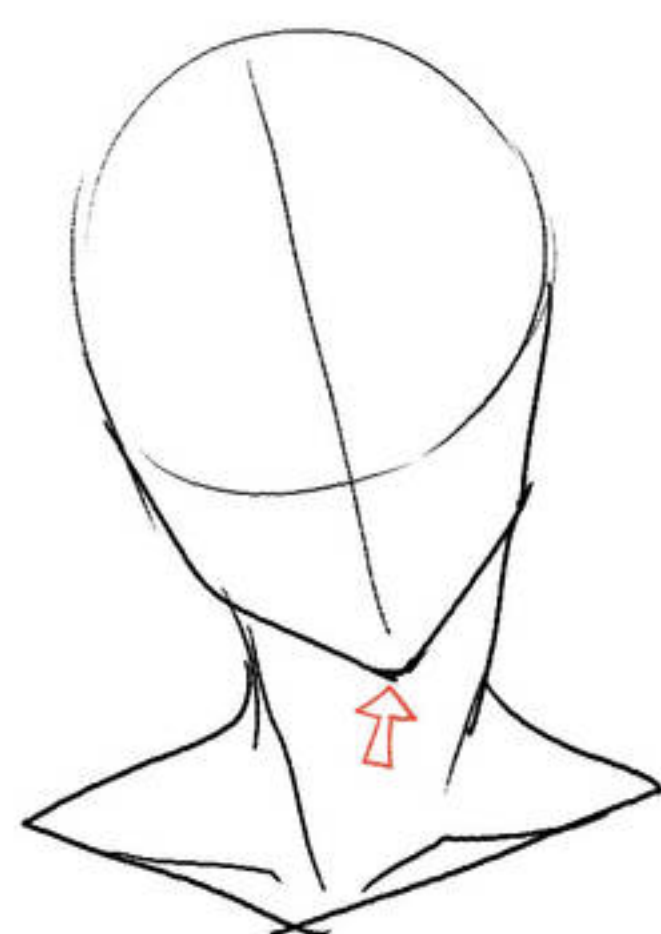


The eyes are covered up and down, giving the appearance of being a little bit smaller than the hair of a grime.



I'm going to close with the line.

I'm just trying to get to know the taco writer.



If you're a man, I'll look like a handsome boy.

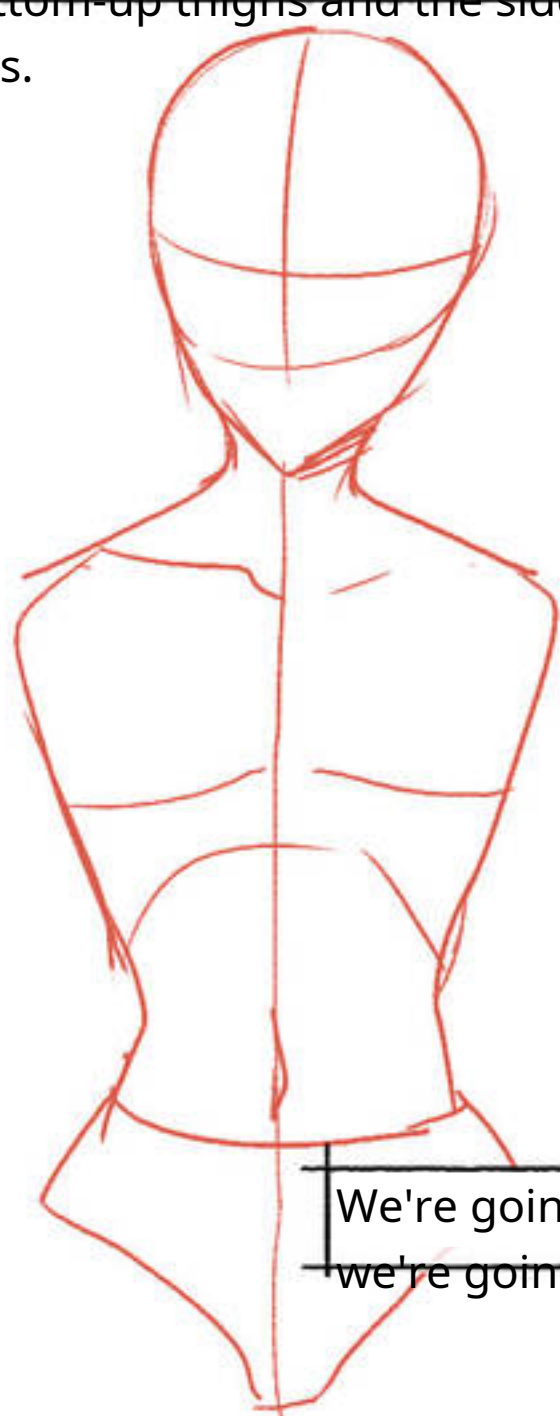


Key Doimt

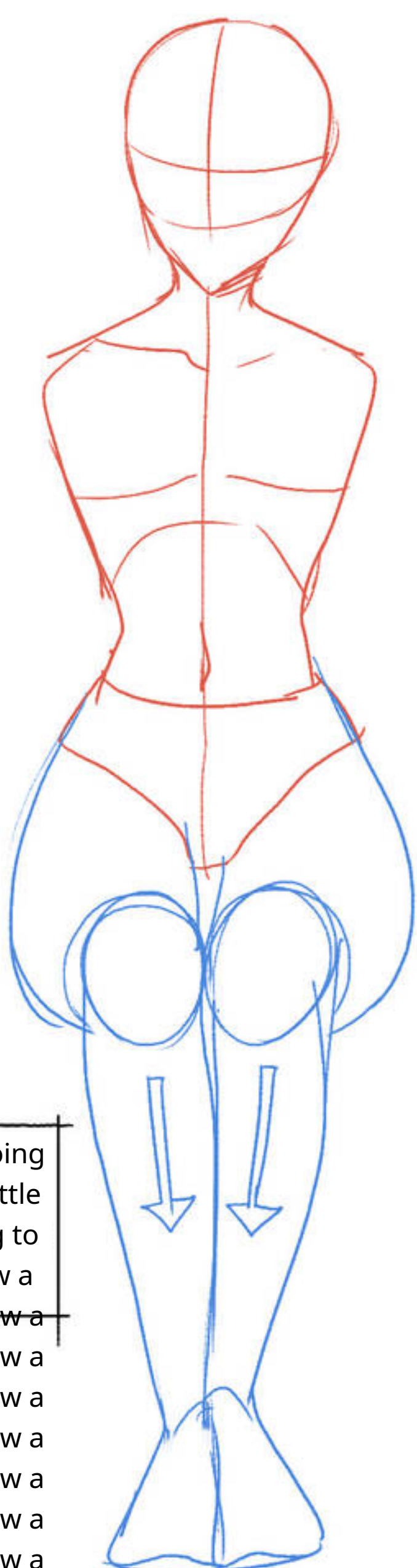
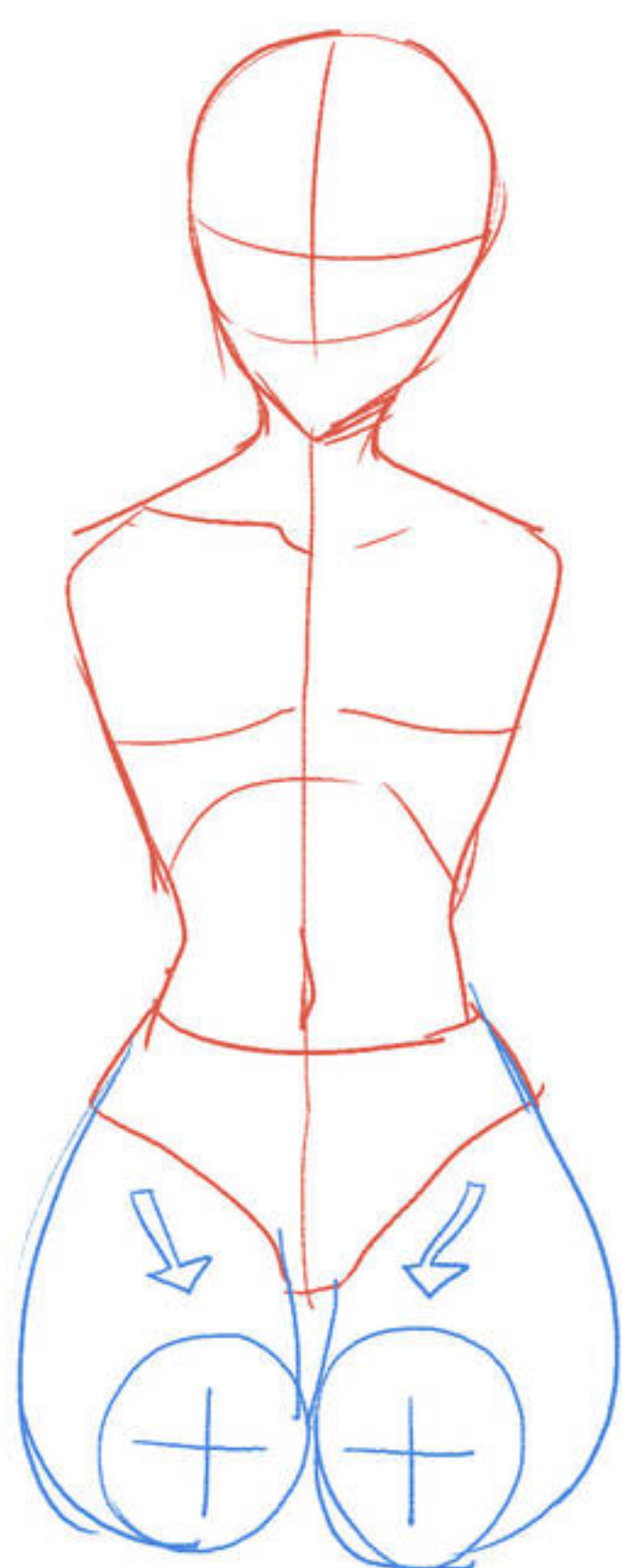


I think it's just flat.

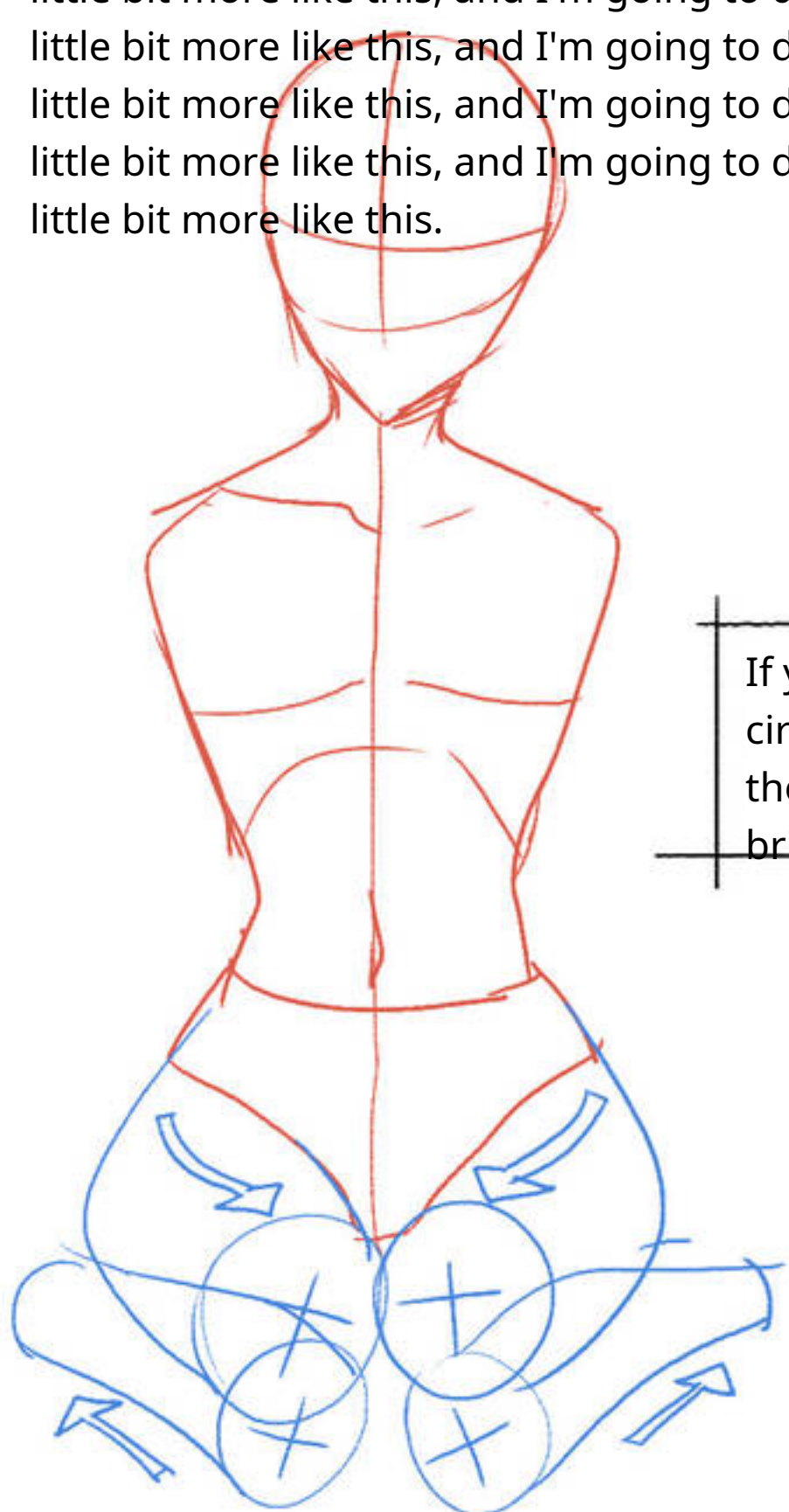
And to draw it in three-dimensional form, it's important to draw the bottom-up thighs and the sides of the legs.



We're going to divide the target and the maribl, and we're going to try to represent it in a morphic form.

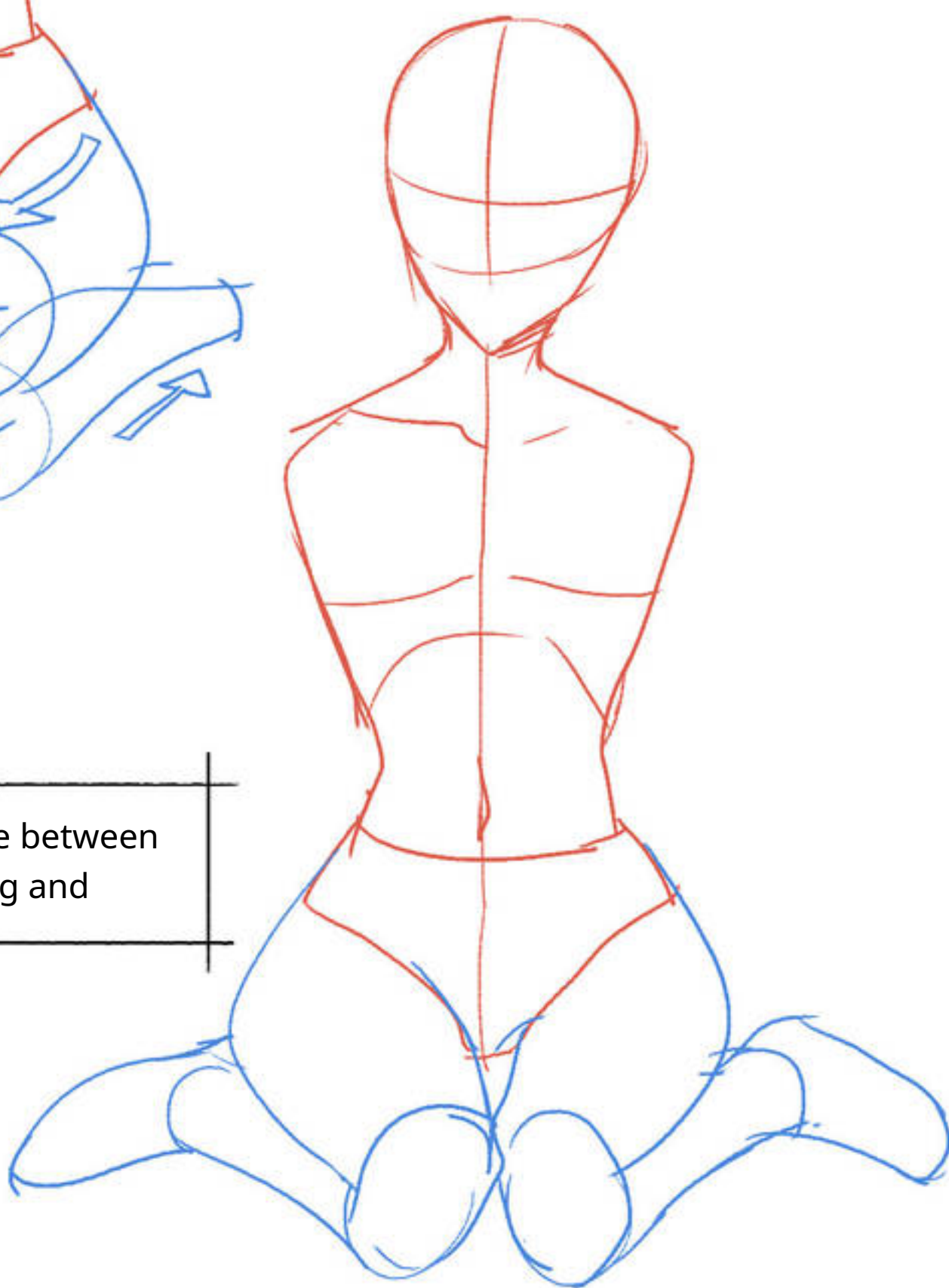


I'm going to sit on top of it, and then I'm going to sit on top of it, and I'm going to draw a little bit more with my knees, and then I'm going to draw a little bit more, and I'm going to draw a little bit more like this, and I'm going to draw a little bit more like this, and I'm going to draw a little bit more like this, and I'm going to draw a little bit more like this, and I'm going to draw a little bit more like this, and I'm going to draw a little bit more like this, and I'm going to draw a little bit more like this.



If you think about it in the form of a circle, it's easier to express it even though it's changing the shape of the bridge to the angle.

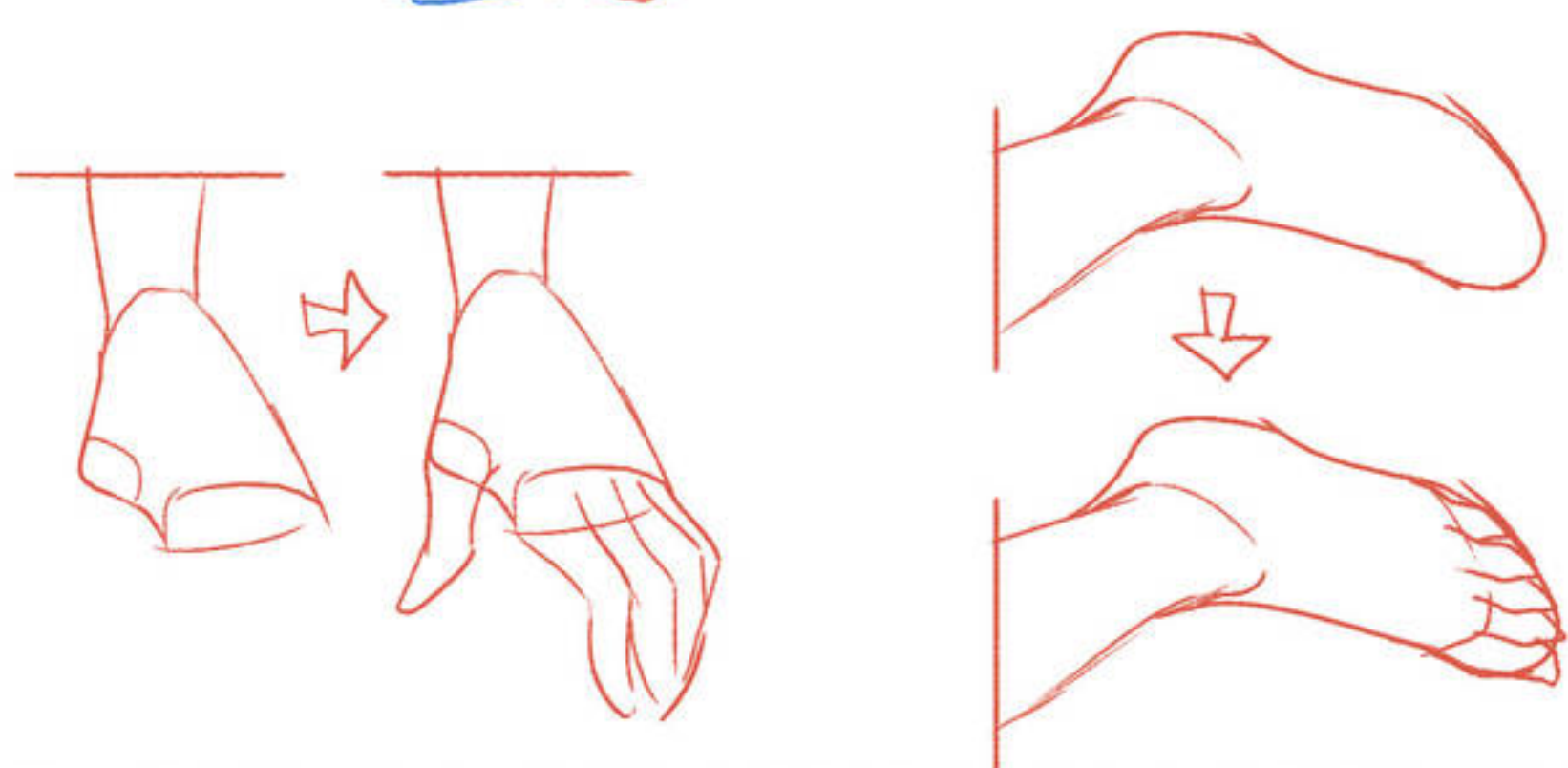
It expresses the knee between the target and the leg and naturally connects.



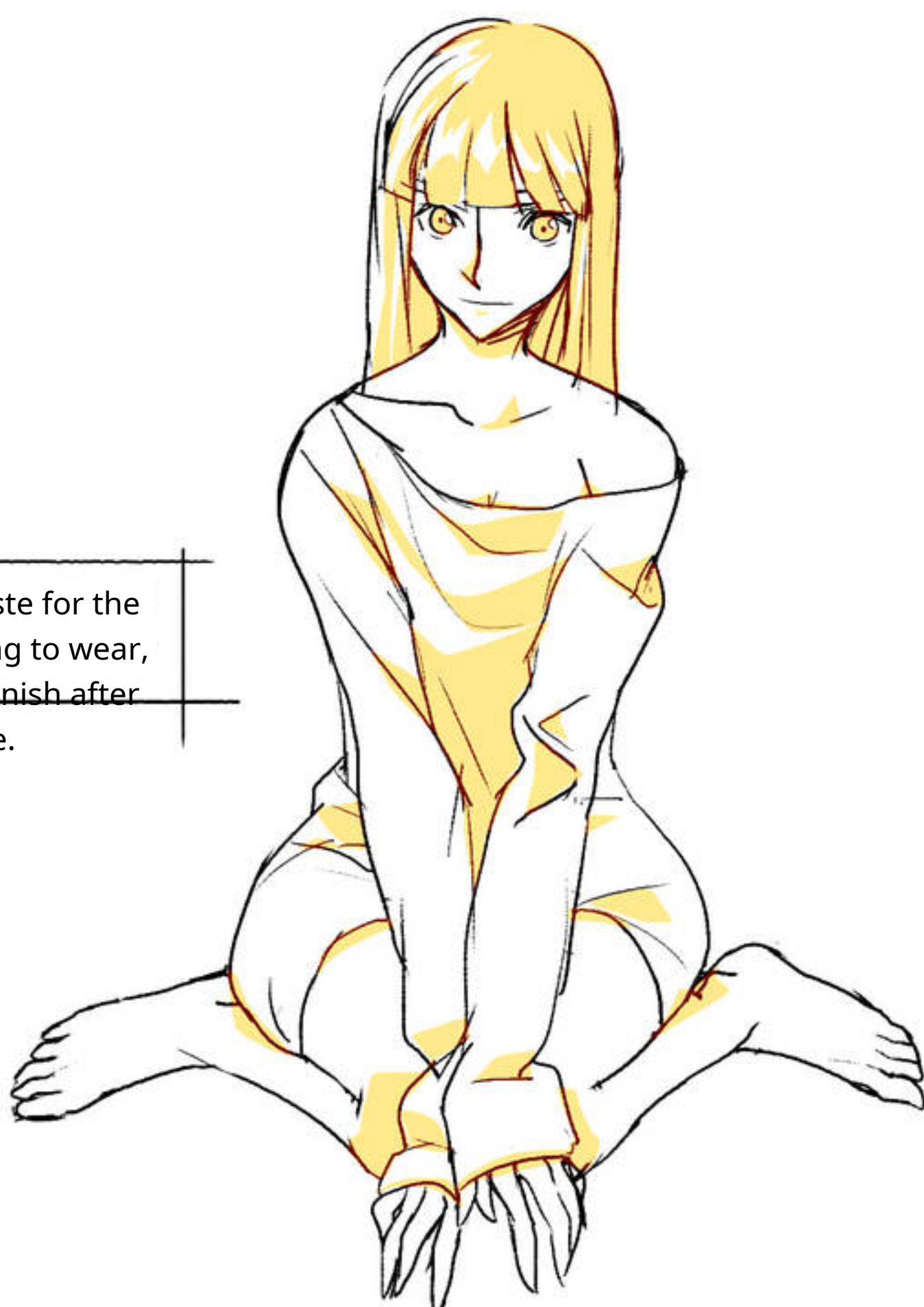




You take one of the positions, and you draw the character with your arms and facial expressions.

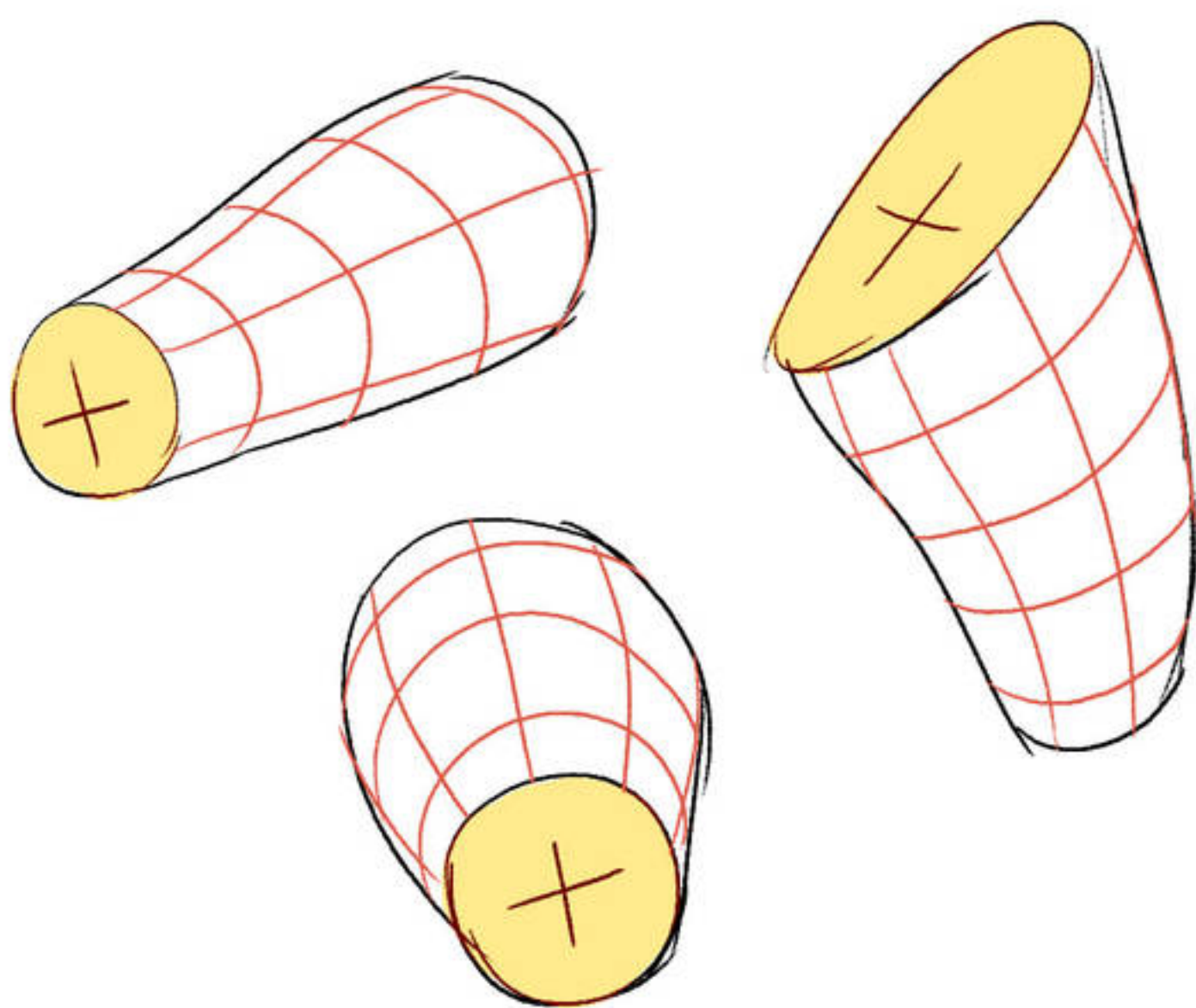


I'm going to draw a little bit more of a detail about the finger and toes of the whole expression later on.



We'll make a taste for the body we're going to wear, and then we'll finish after we clear the line.

I'd like to know the taco author."



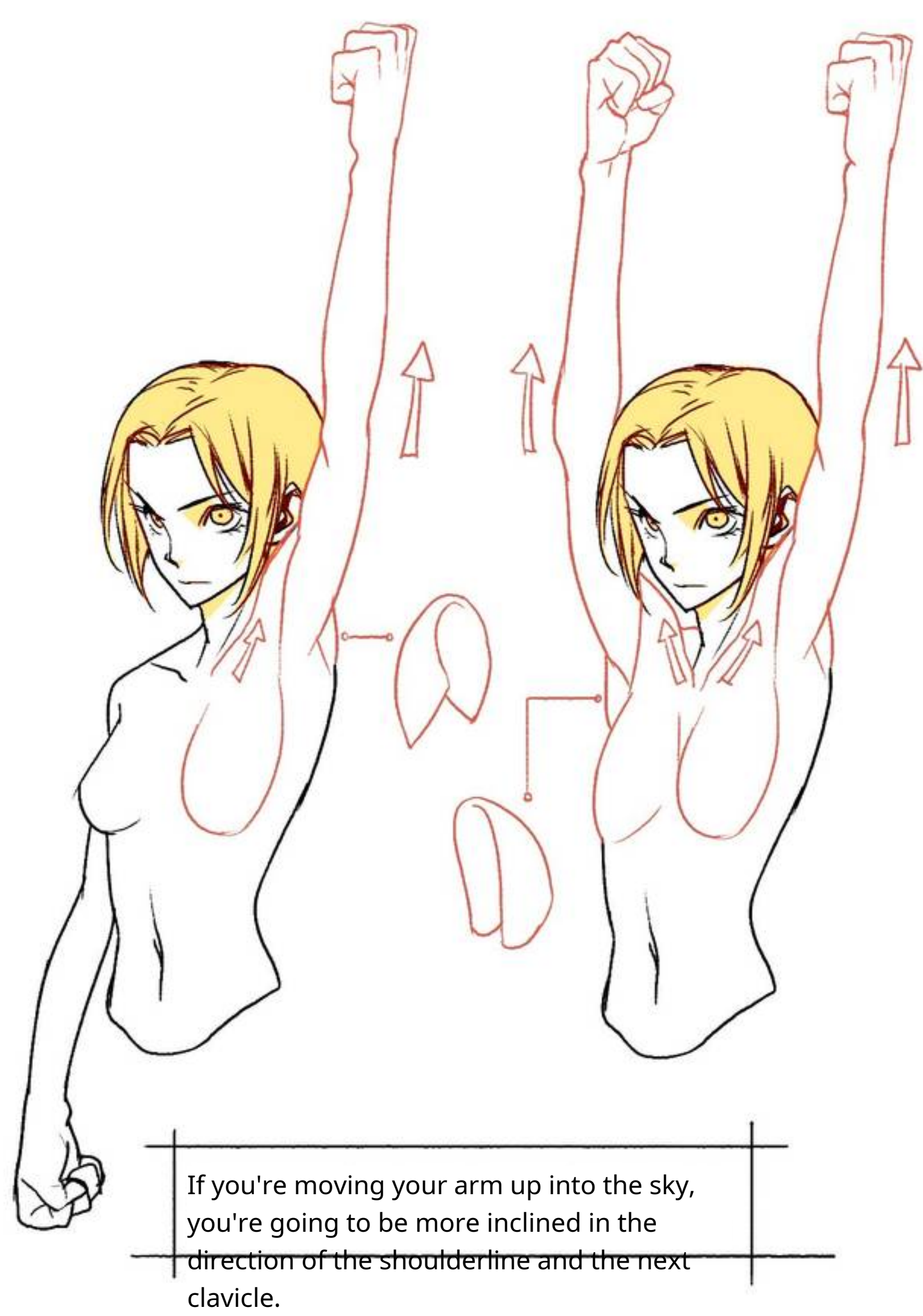
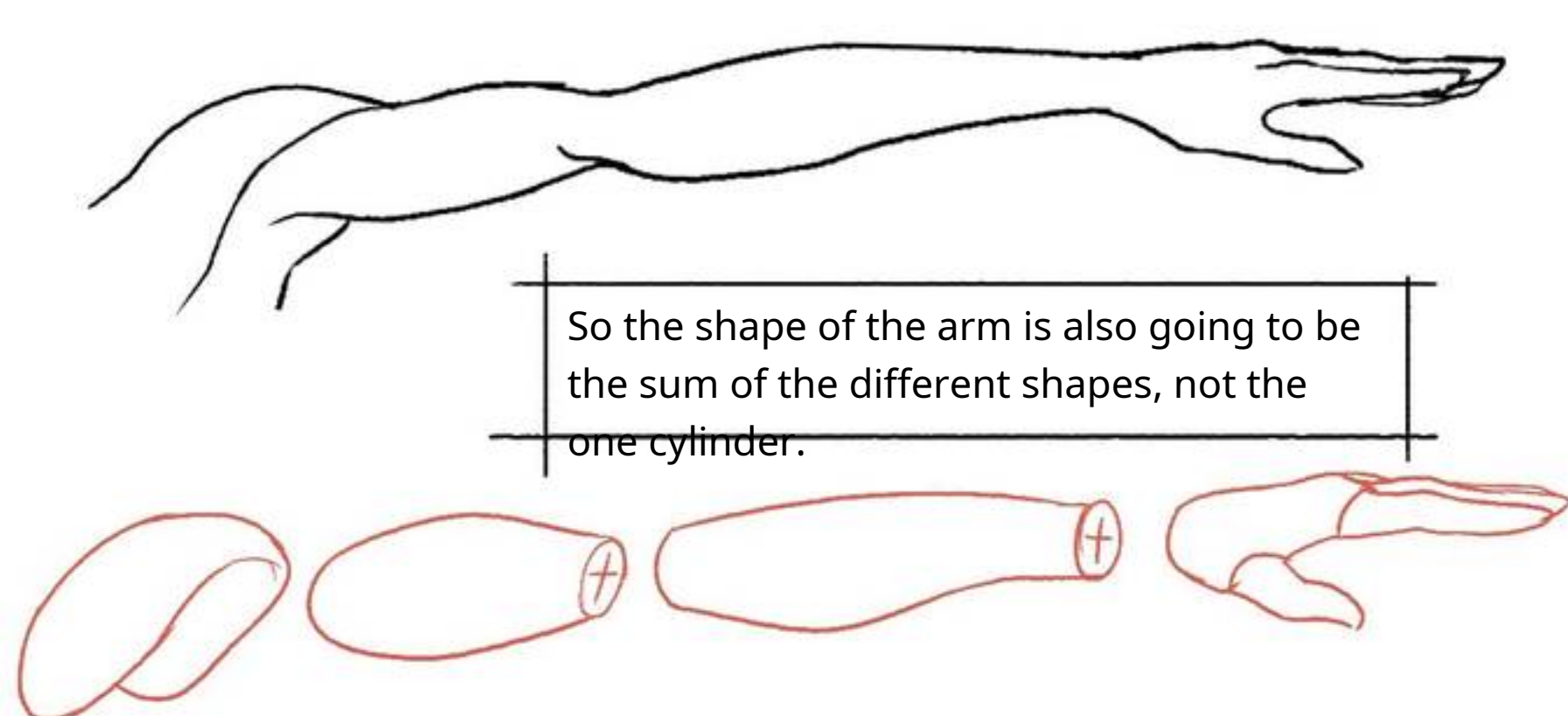
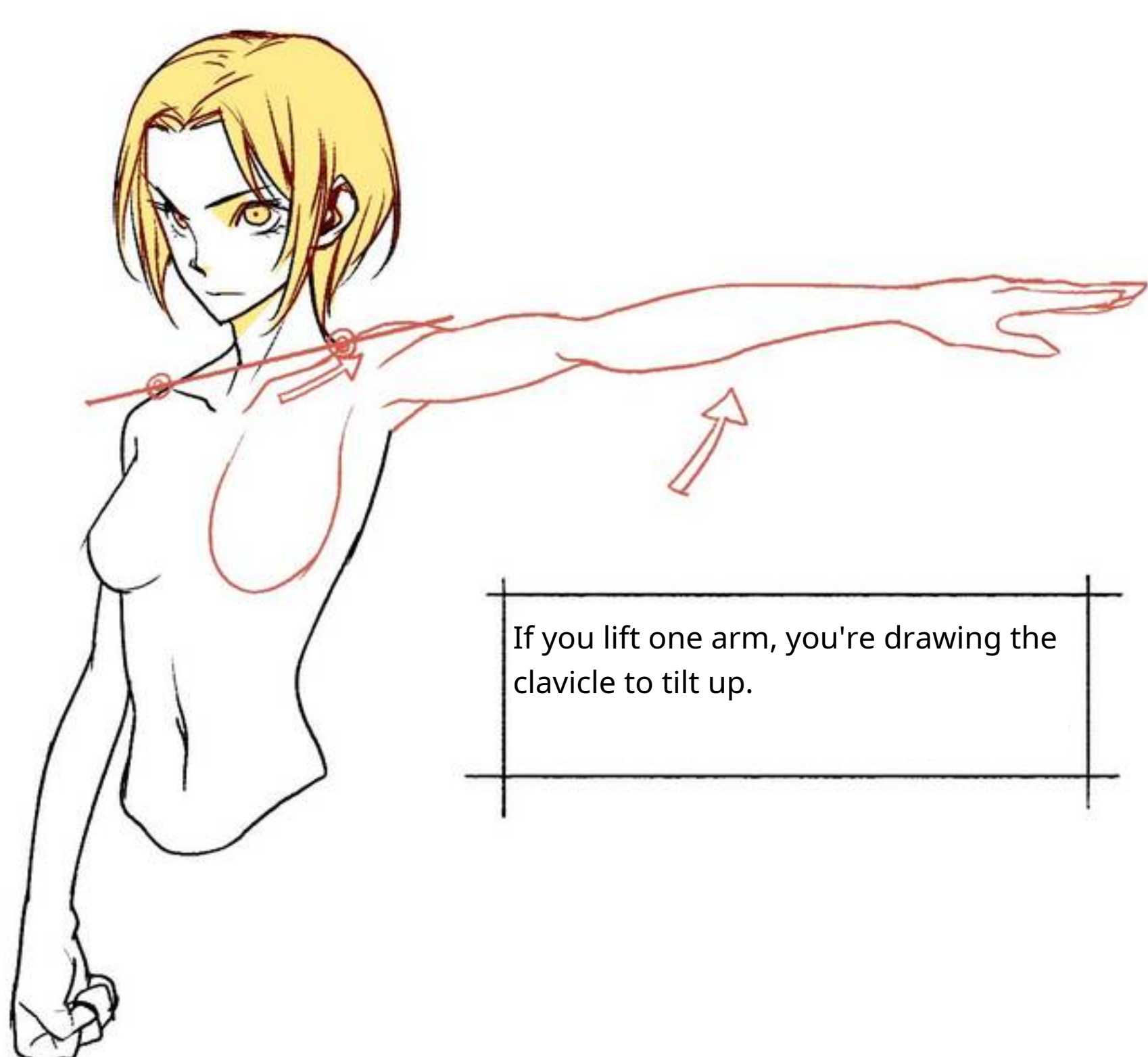
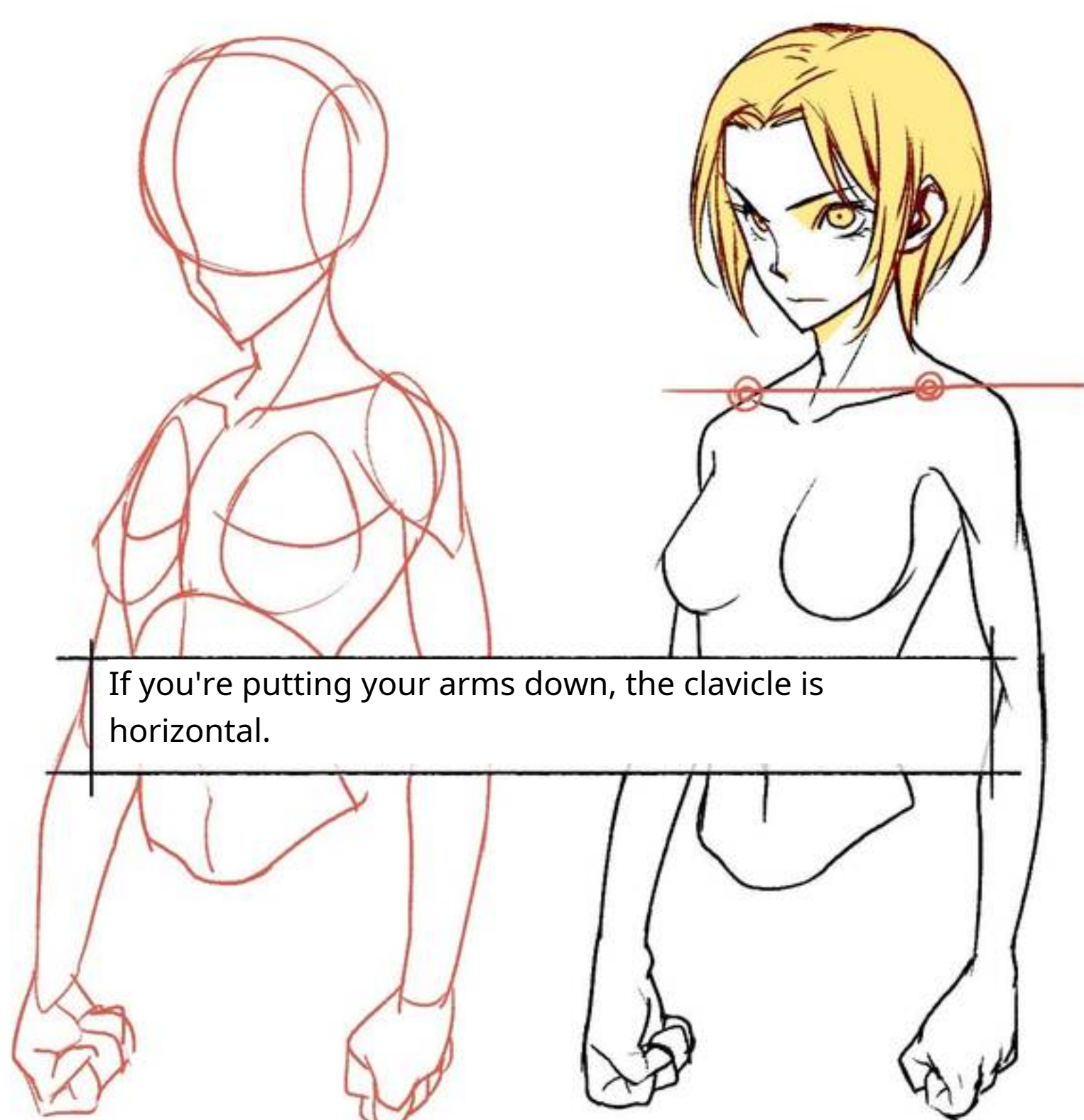
I'm going to draw a three-dimensional exercise with a three-dimensional gift in mind.



Key Doimt

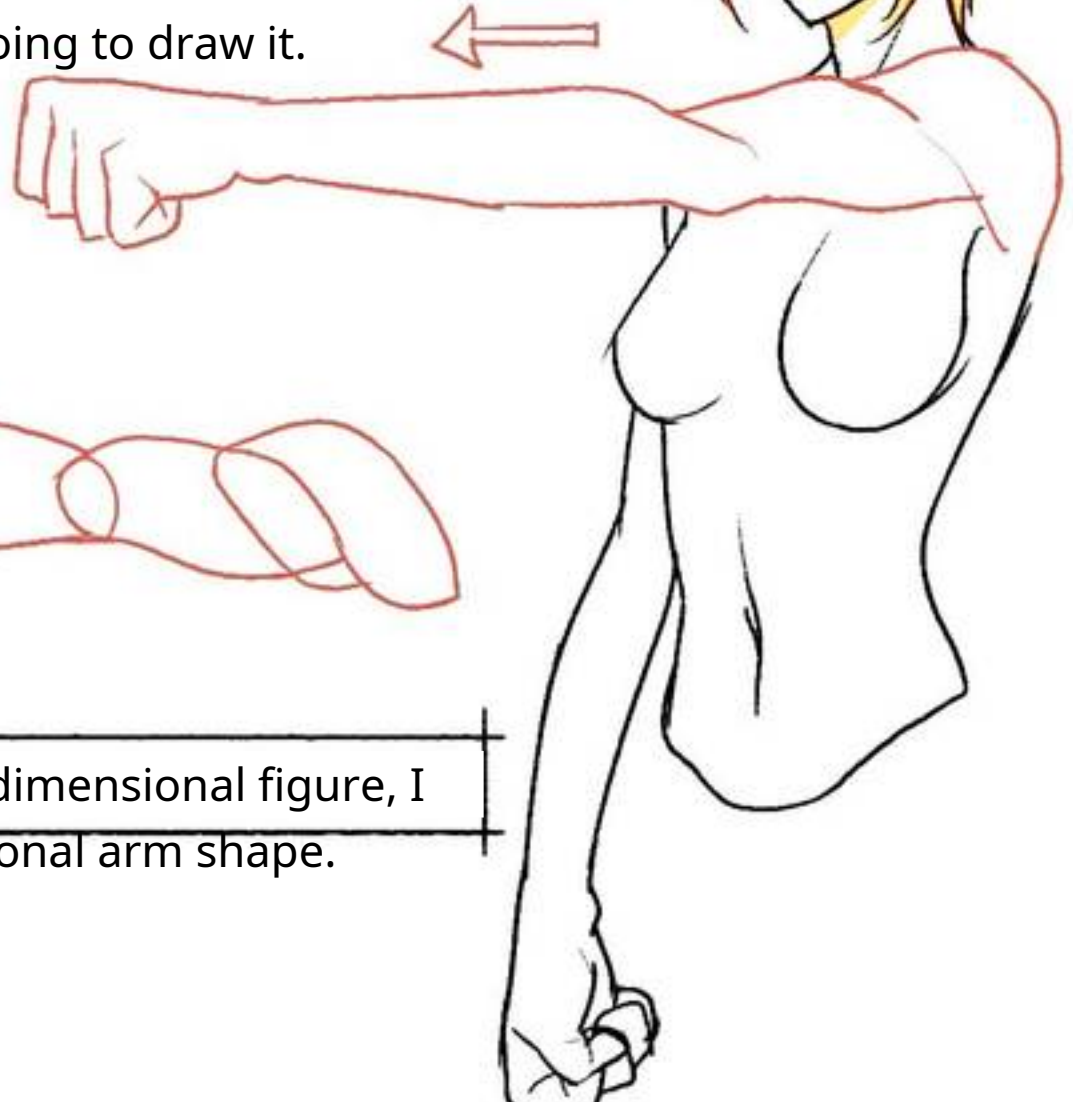


The shoulder's awkward when I don't have my arms up.

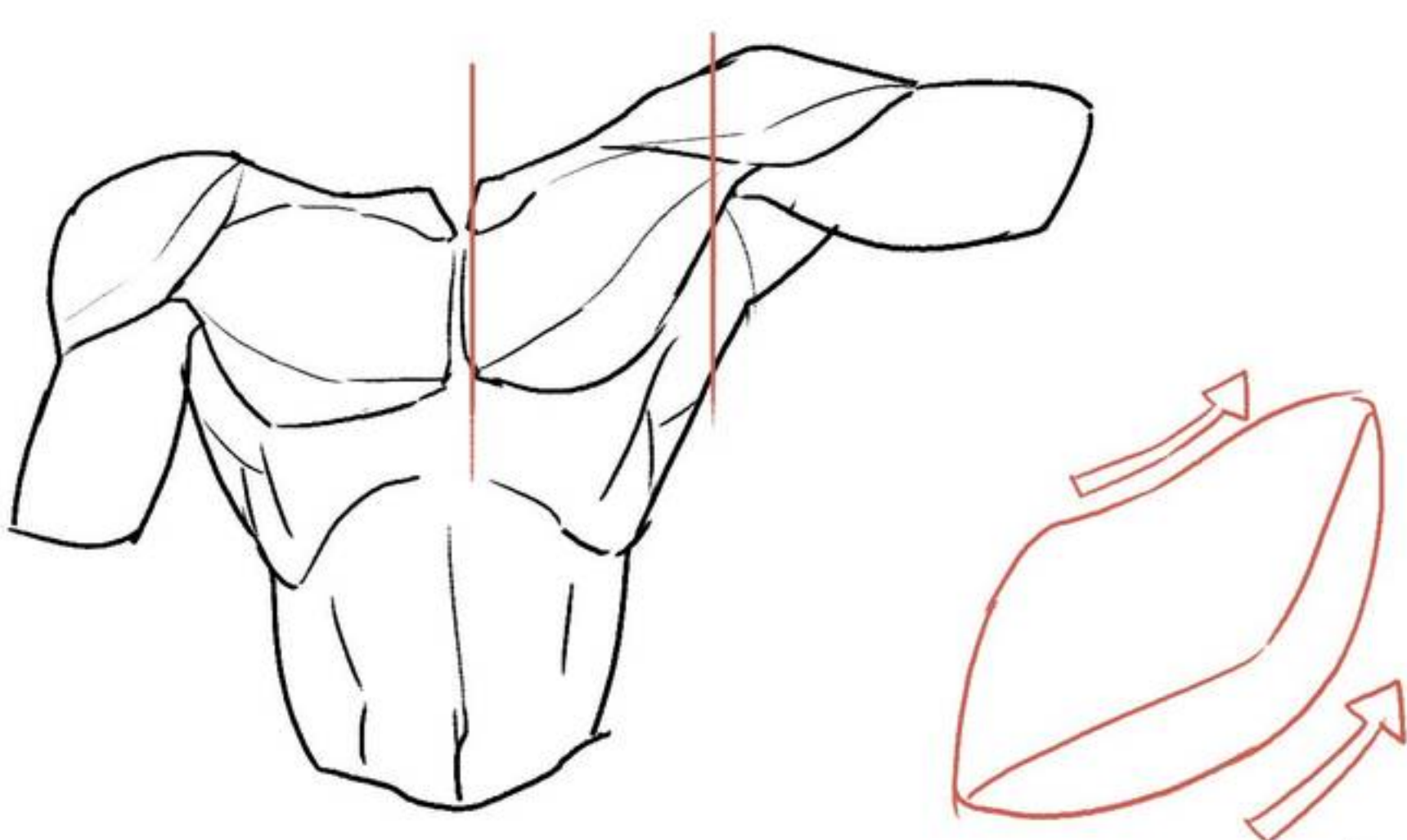




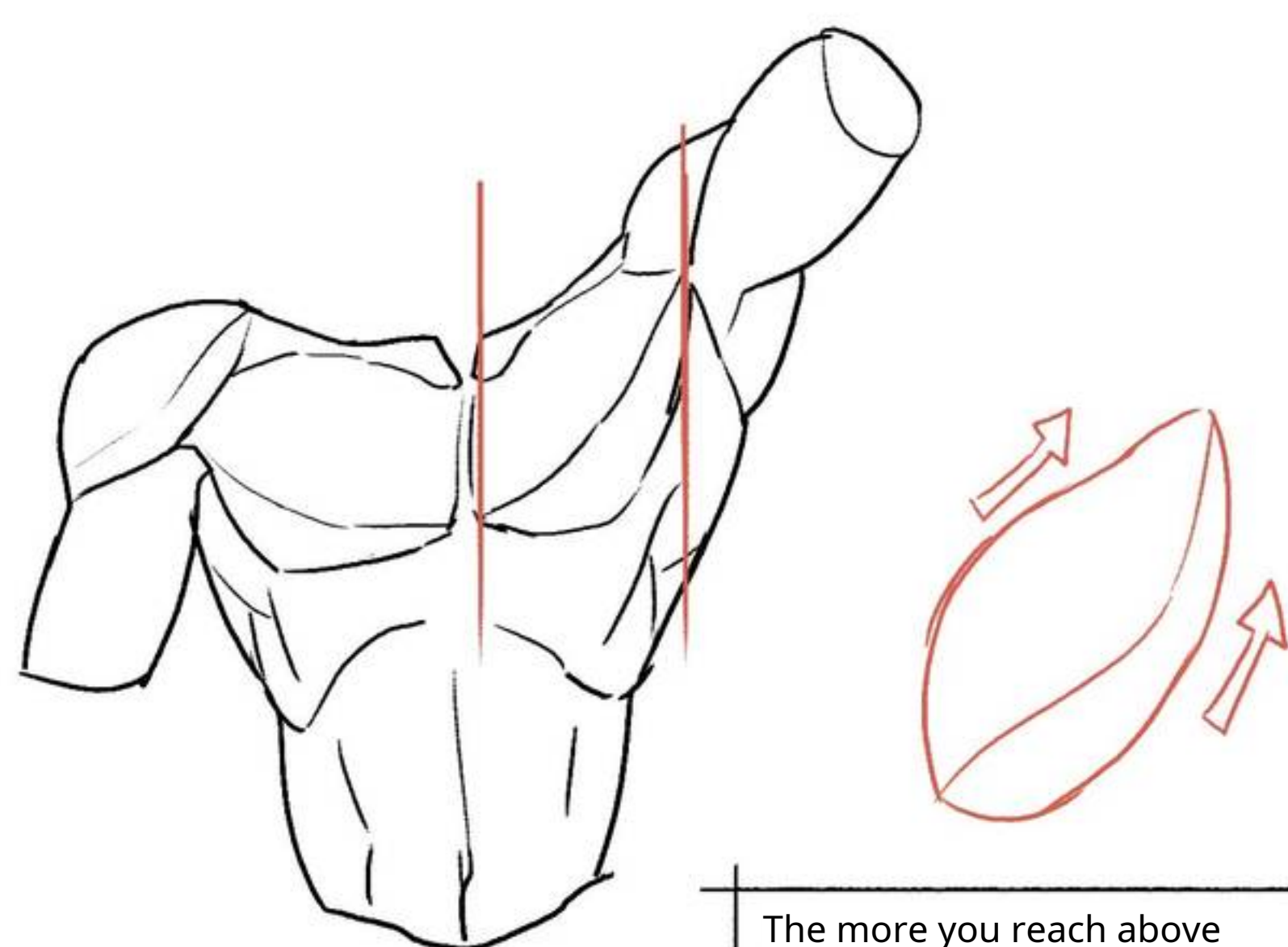
If you're going to have an arm out there, you're also going to have an arm out there, so it's going to change the position of the fluorescence, but I'm not going to draw it.



So if I were to draw a three-dimensional figure, I would draw a three-dimensional arm shape.

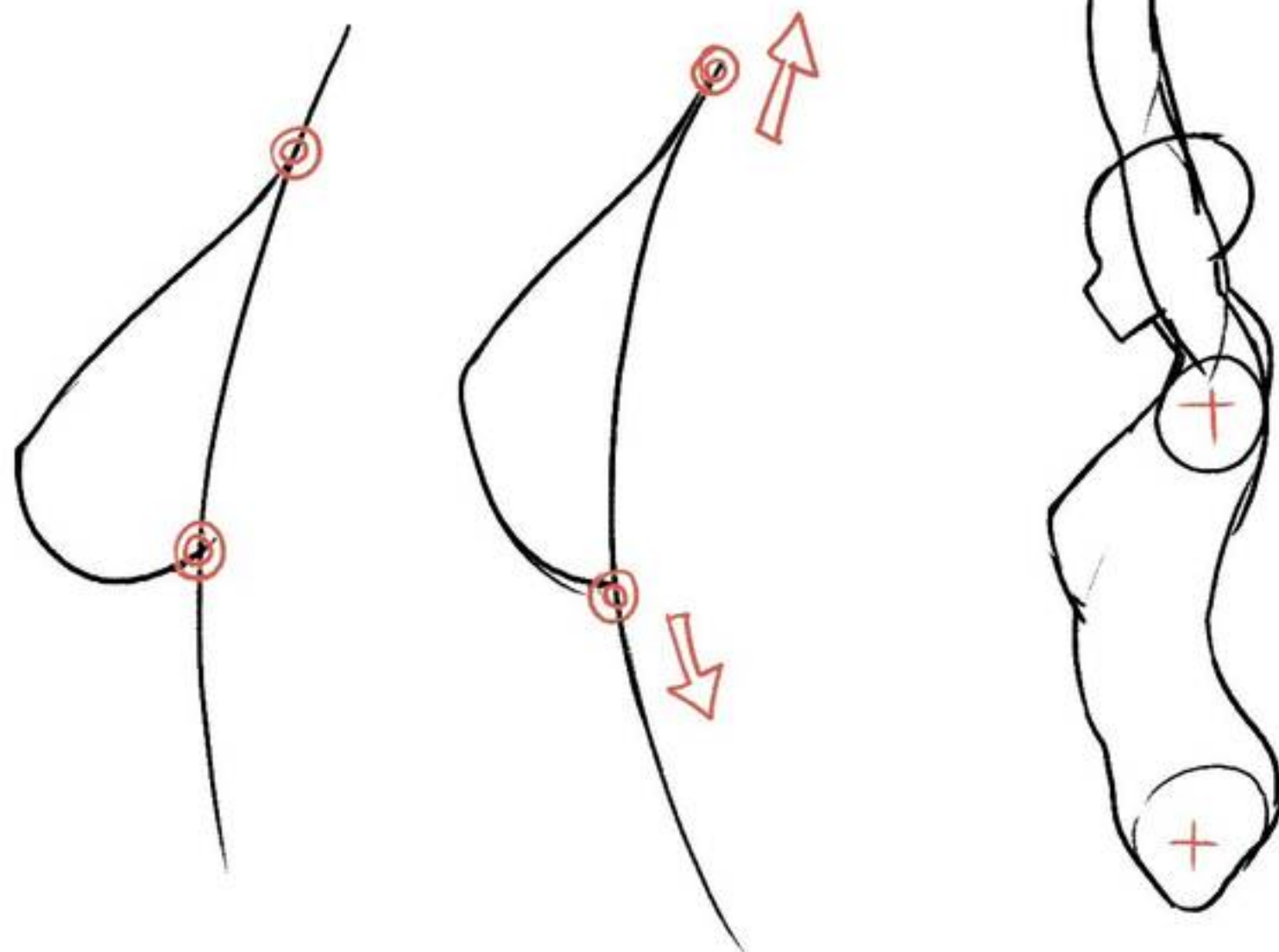


And if you look at it from the front, it's also the back of your shoulder, and the back of your clavicle.



The more you reach above the breast, the more you can draw less and less.

I'd like to know the taco author."



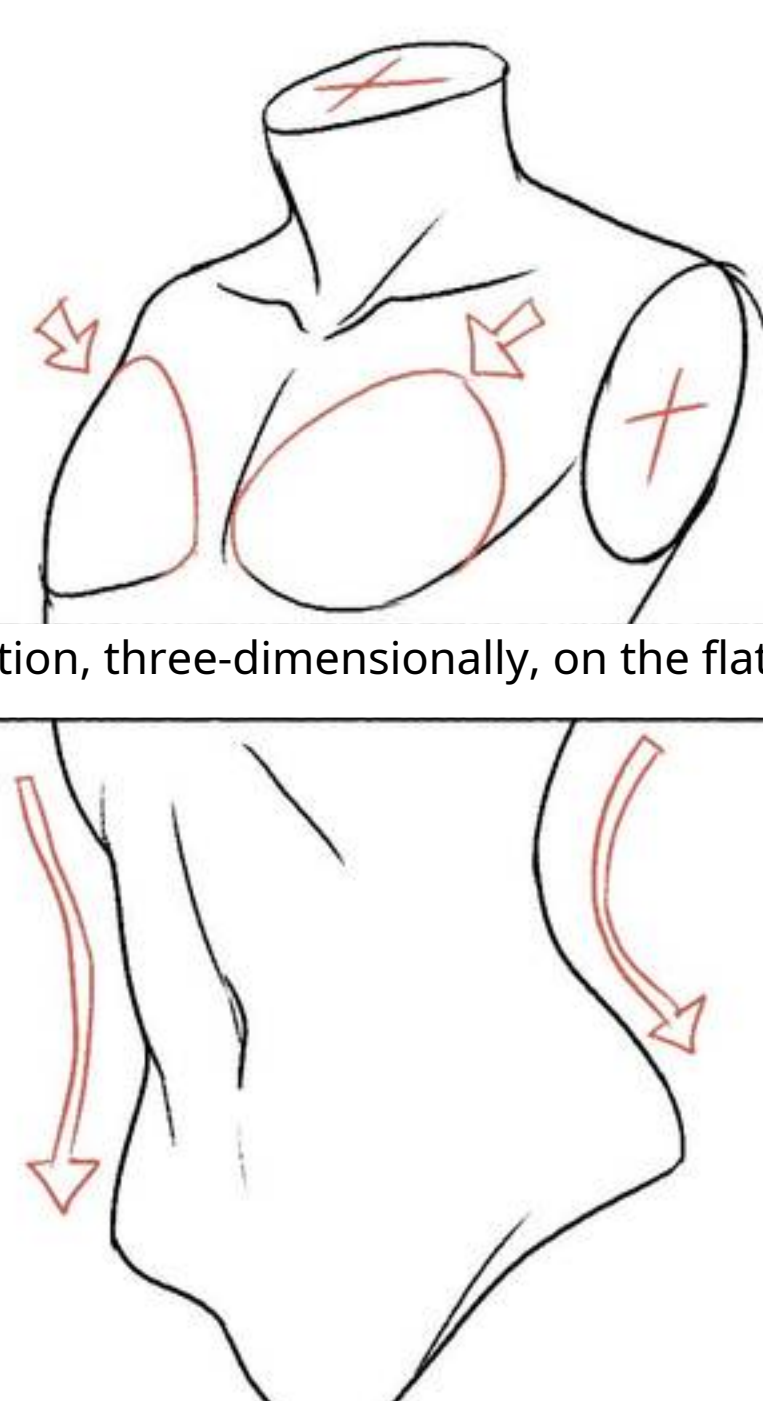
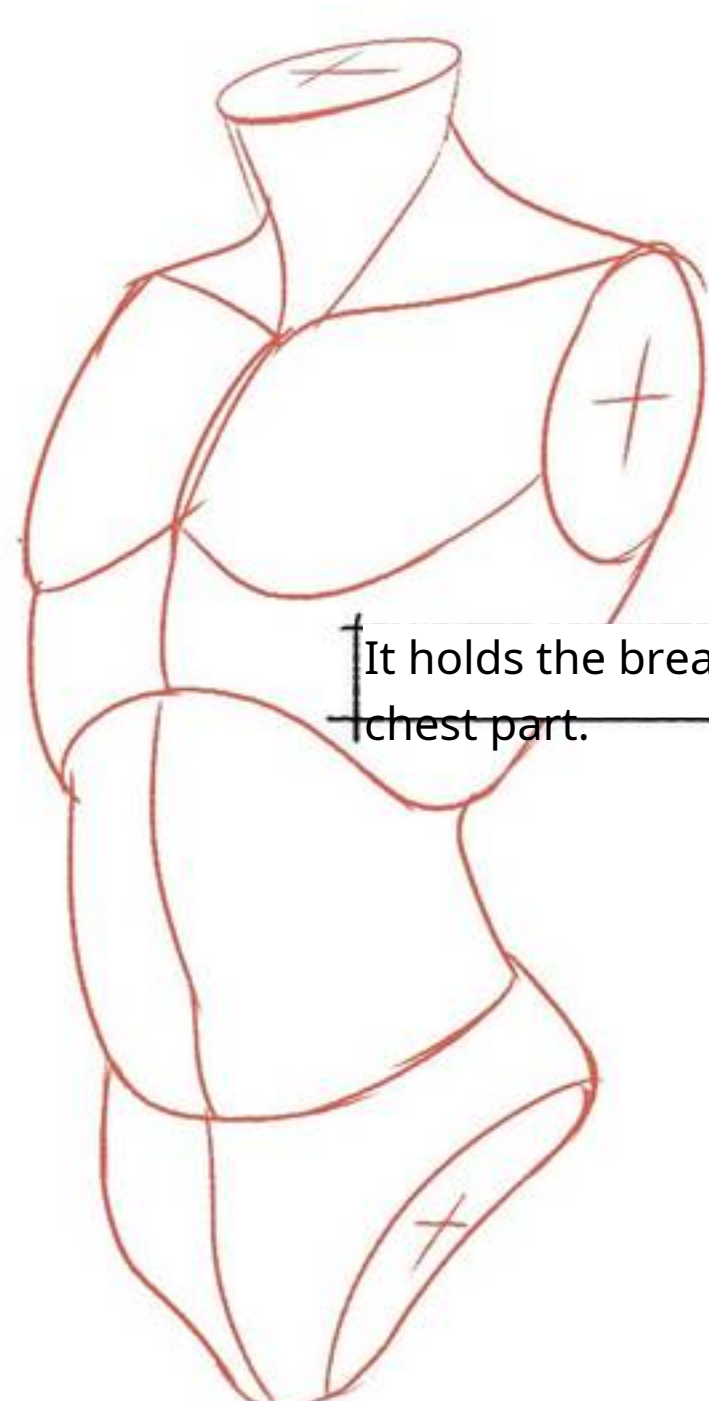
If the breast line is on the sideline at the end of the woman's character, the chest is pulled up and down, and the force of the chest changes the shape.



Key Doimt

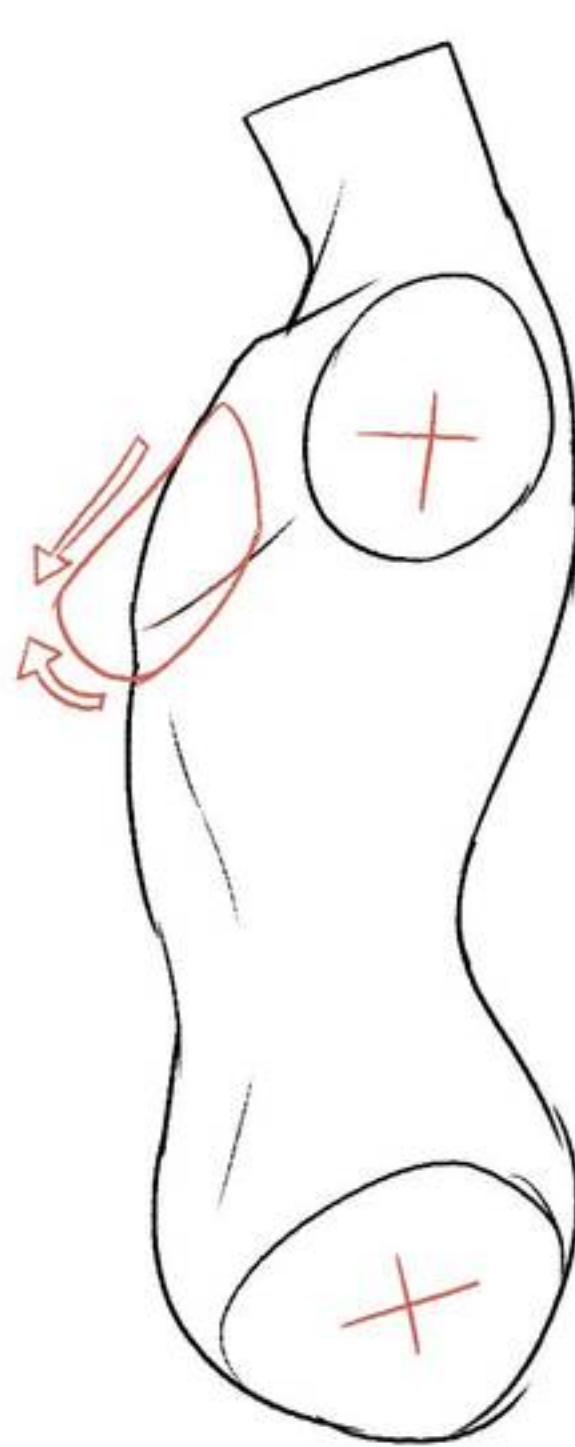
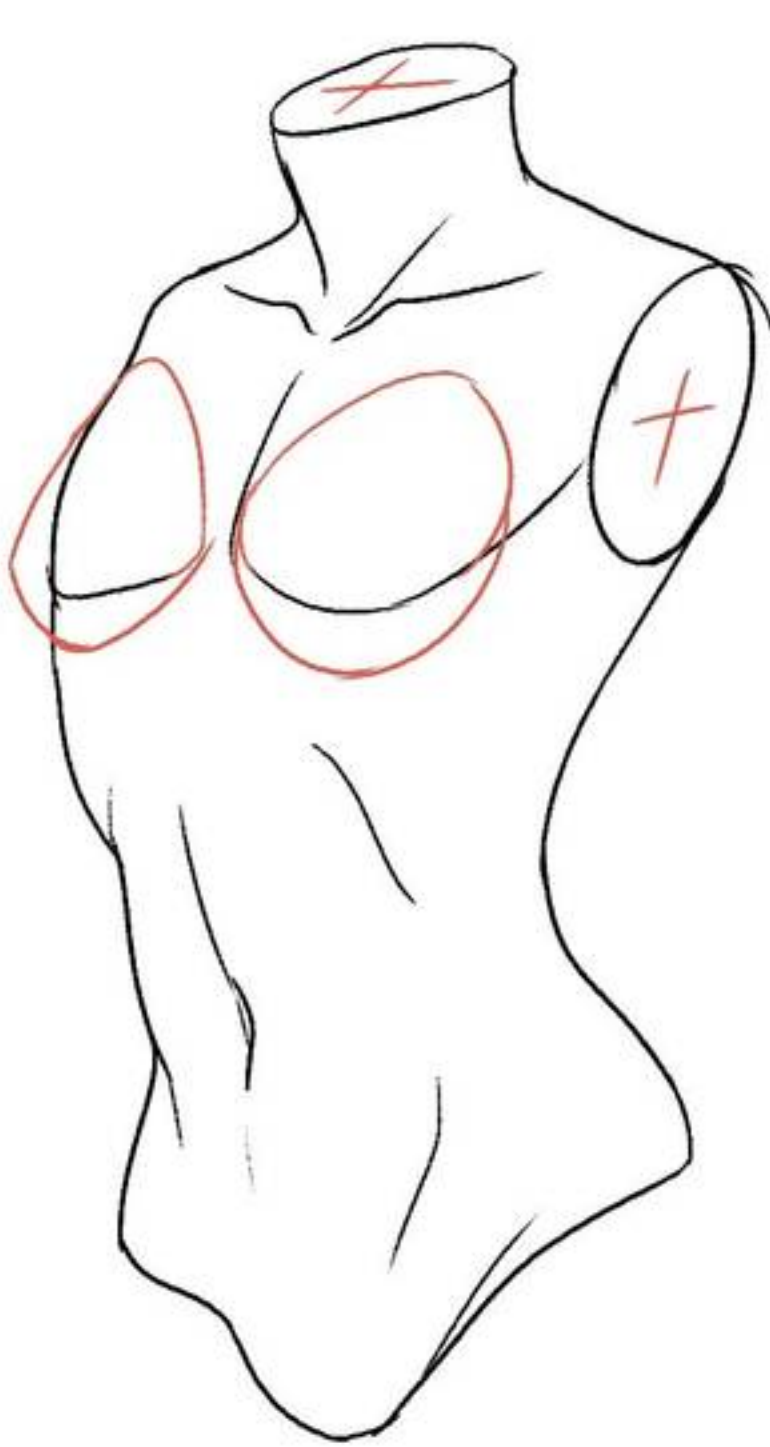


I can't express my breasts.

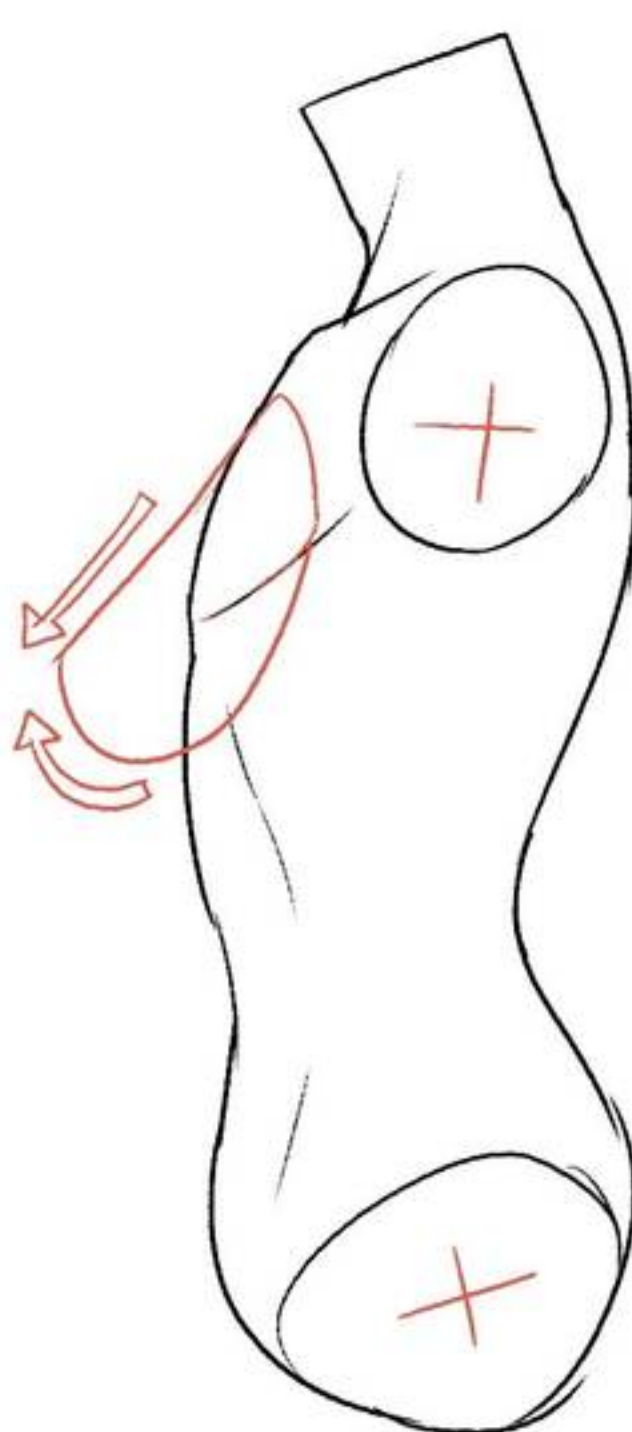
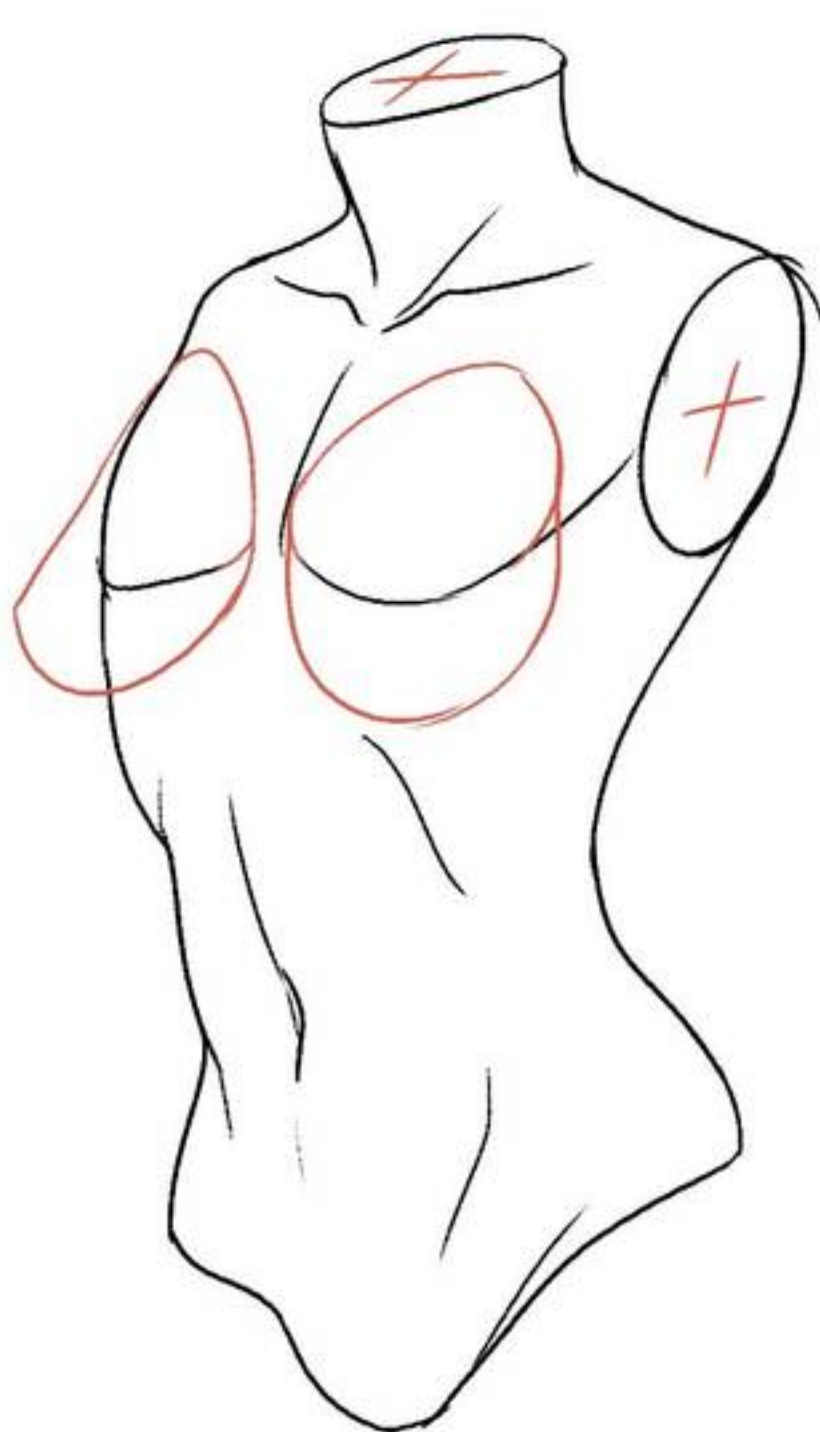


It holds the breast position, three-dimensionally, on the flat chest part.

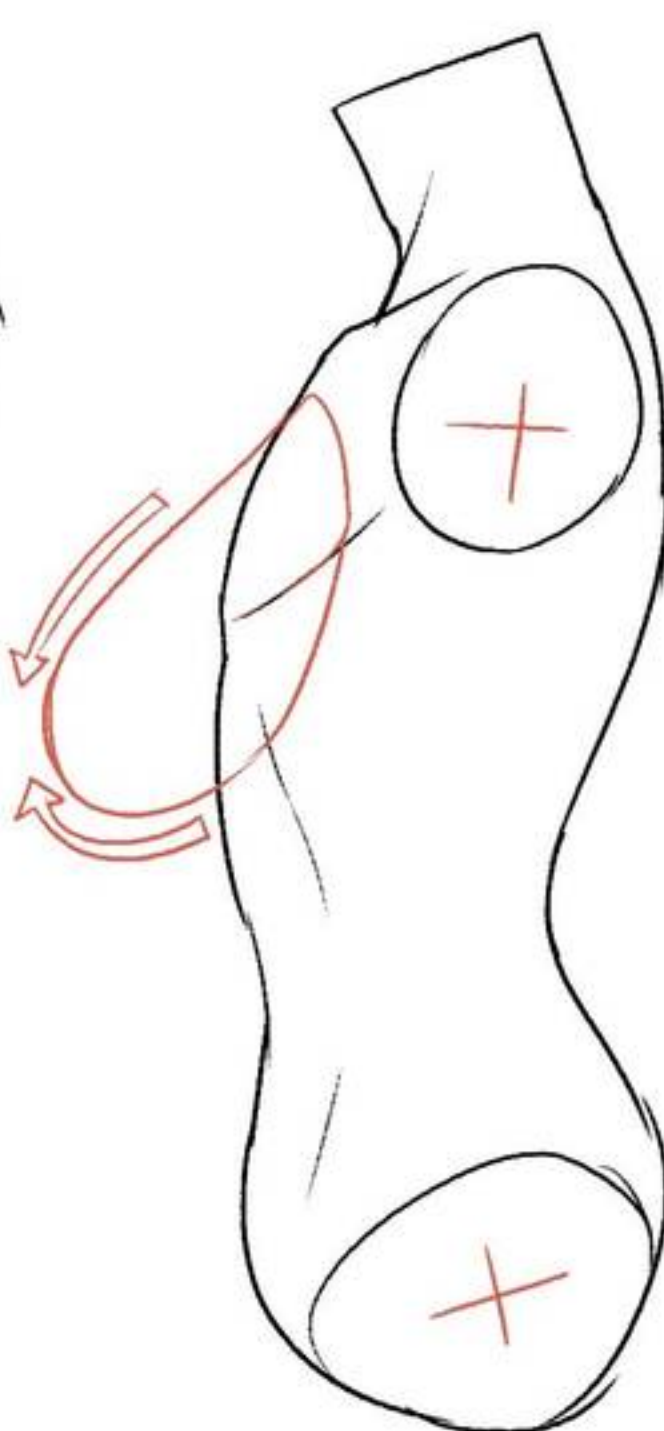
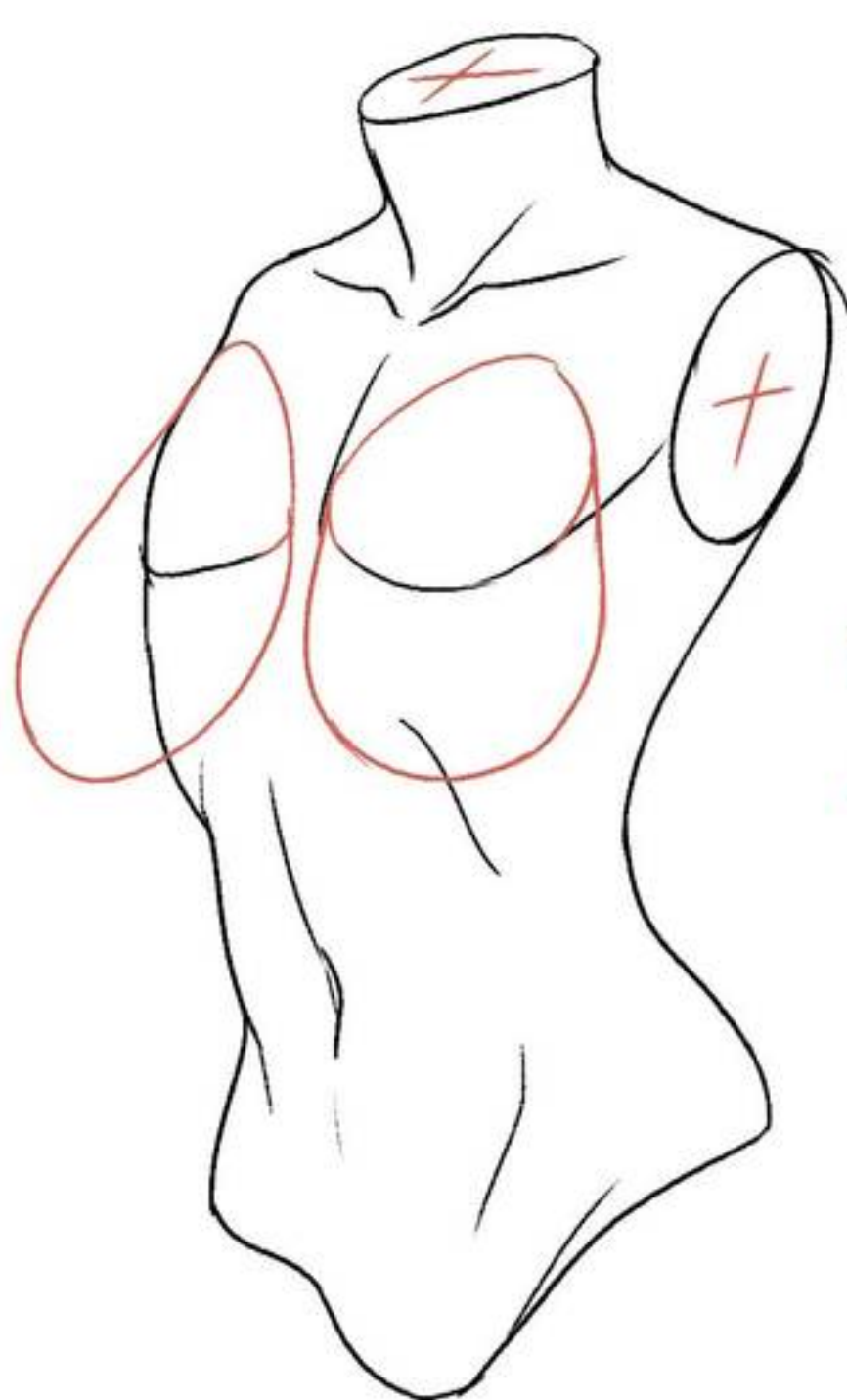
A woman's upper body uses a smooth curve, and it's going to make her waist narrow so that the chest and pelvic parts are more caring.



Considering the three-dimensional shape of the breast that you want to be in the marker position, you're tasting it at the top angle.

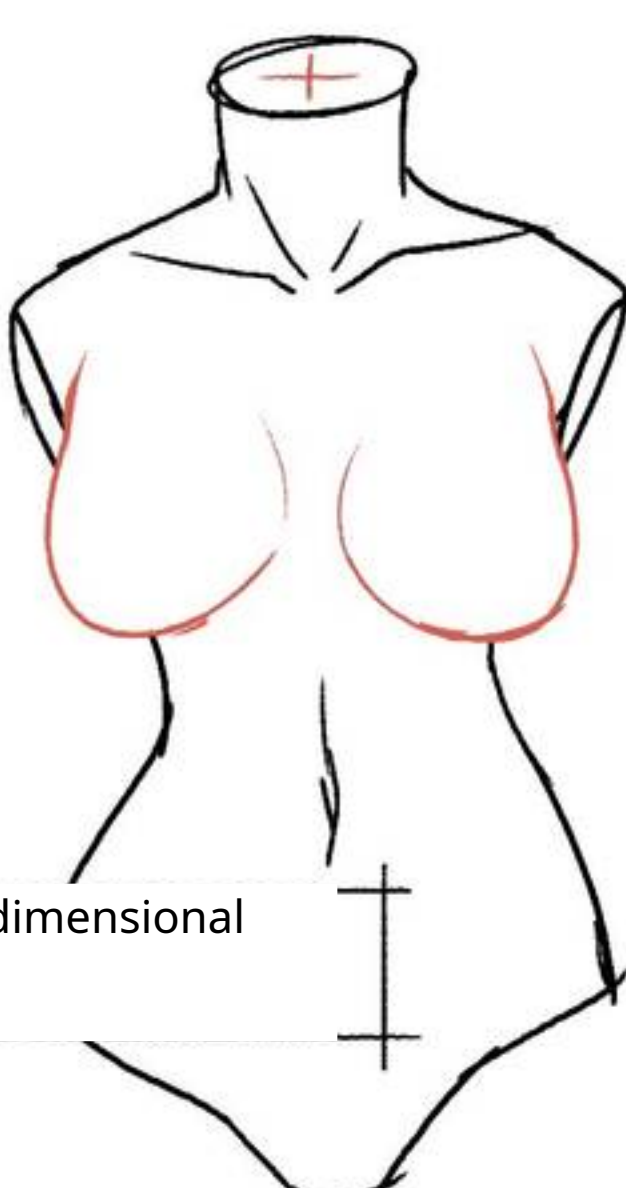


Even if there's a change in the size of the chest, there's no change in the position and scale of the existing chest.

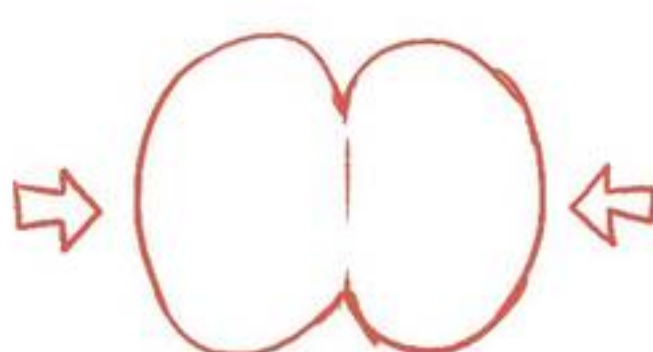


The bigger the chest, the bigger the detonator, the larger the arrow flows like the anan.





CO

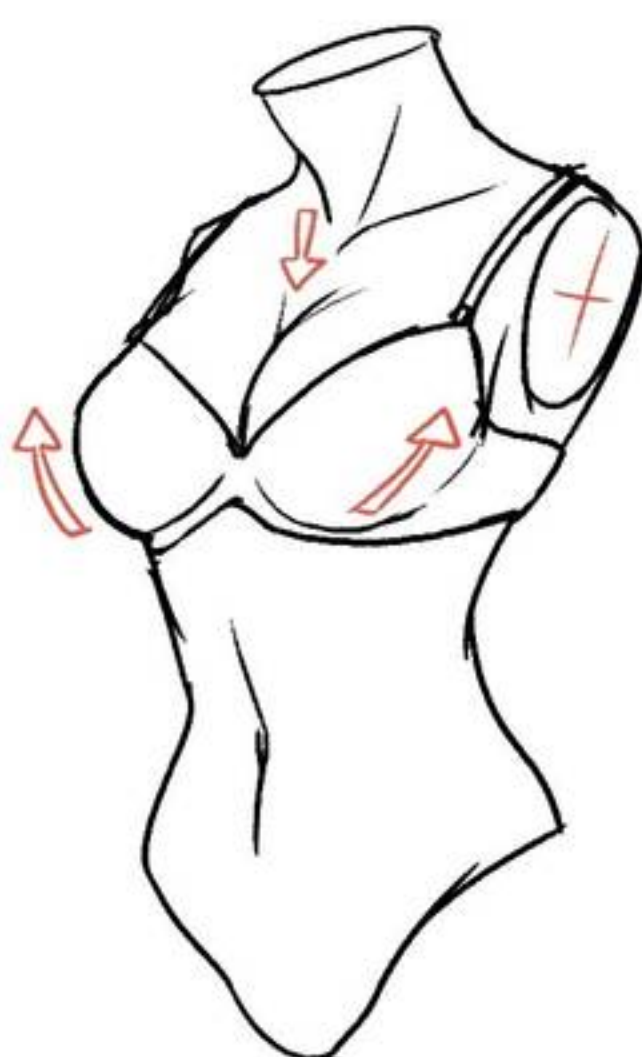
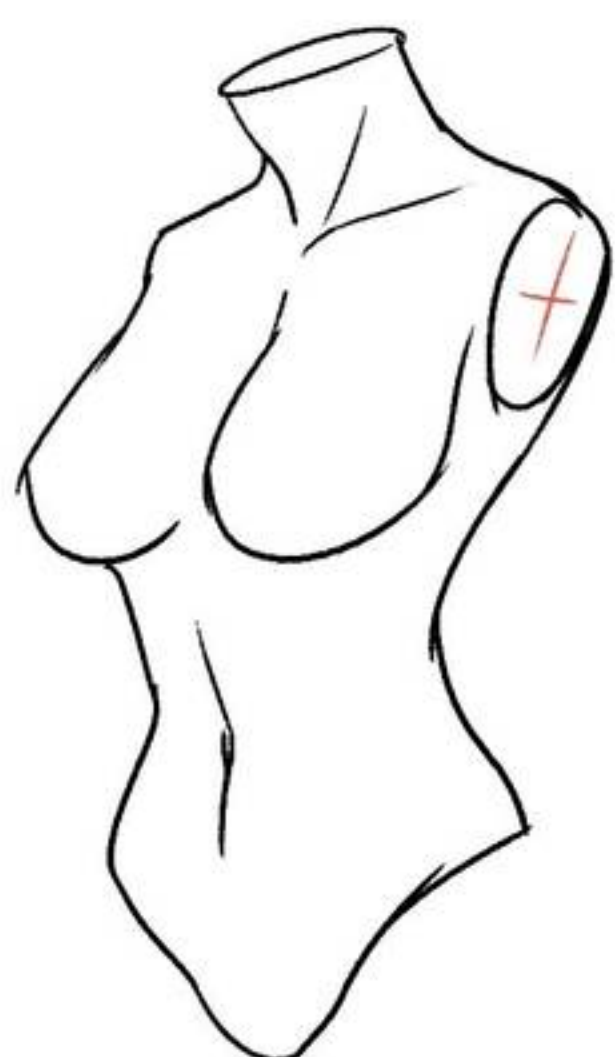


When you collect the sheep's arms, you're going to have a motor that also collects the breasts, and if you put it in a picture, the details will go up.

Even if you dress a character, it will help you to make and clean your clothes, considering the athletic stylus that you see in a chest suit.



"I'd like to know the taco author."



In women's breasts, the effect of their underwear increases.

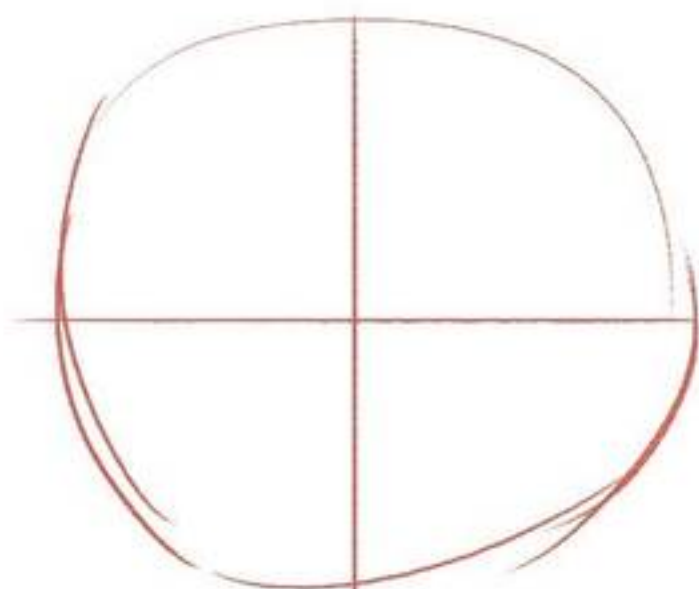
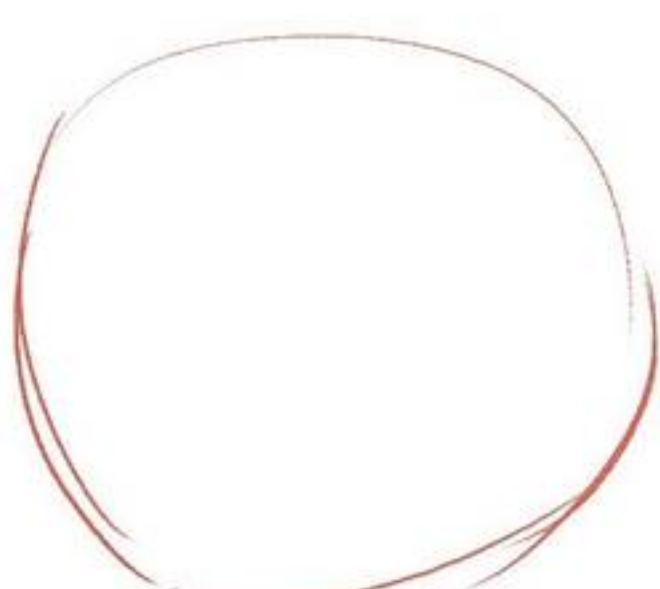
If you make a good picture of it, it'll be real, it'll be like this, this.



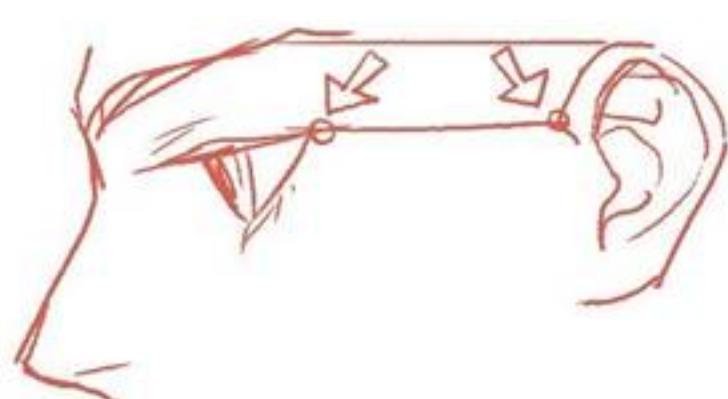
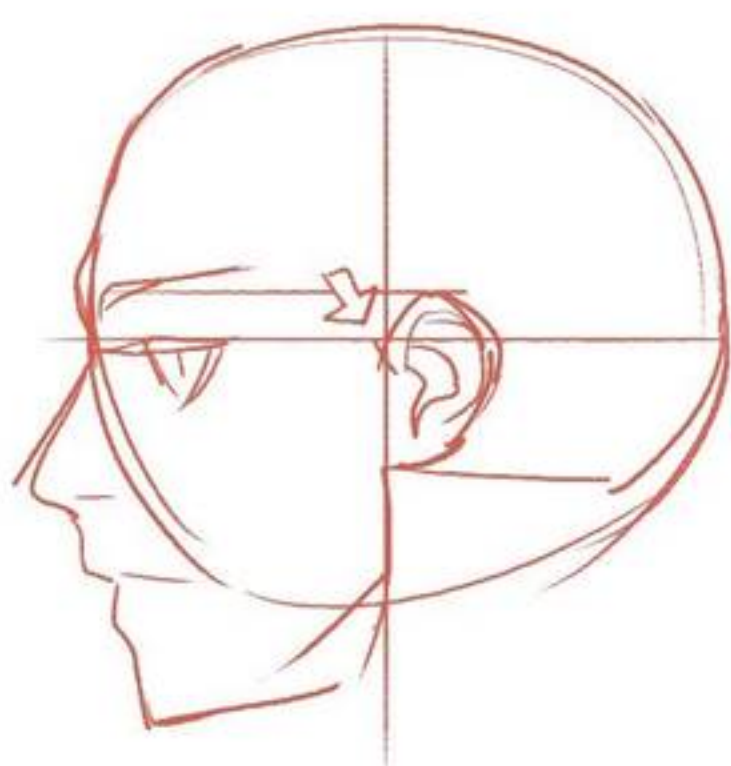
### Key Point



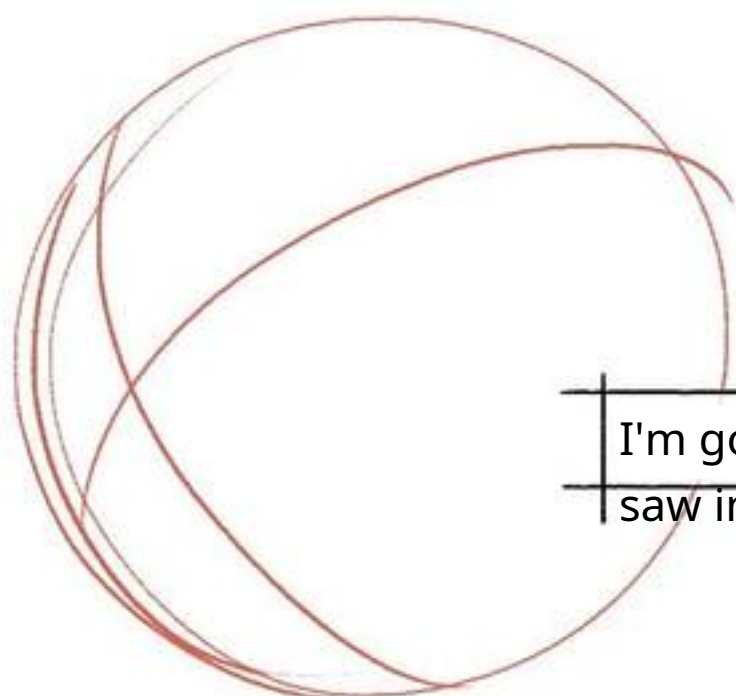
I don't know where I'm going when I look behind IQ.



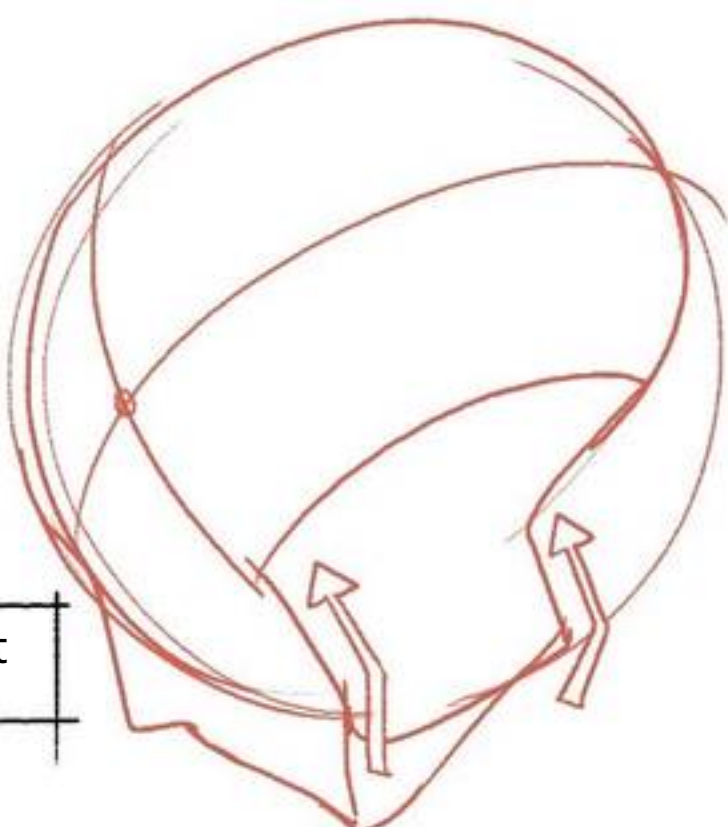
The shape and position of the ear that we saw in the back of the box are the folds on the side to understand the shape and narrow to the grip.



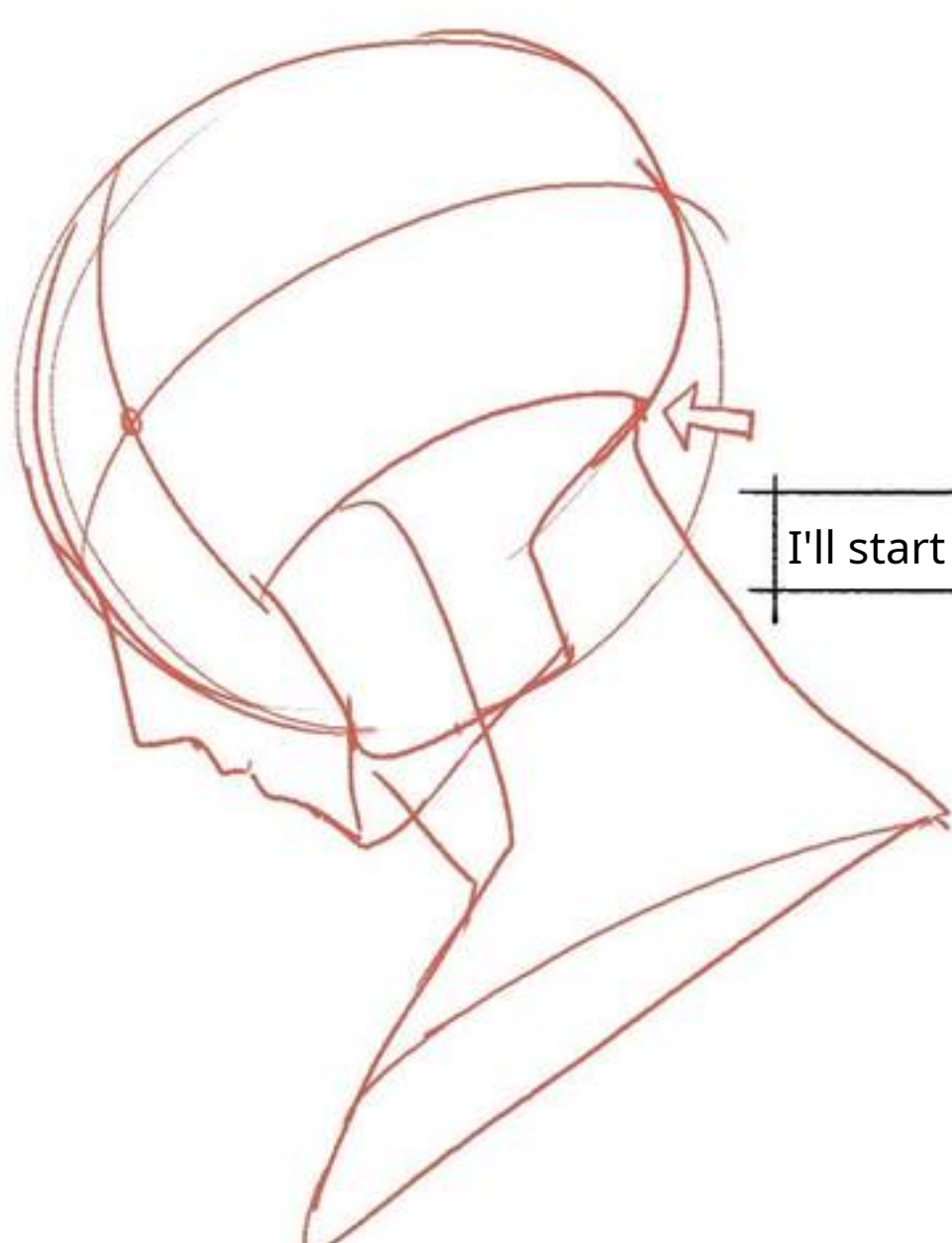
It's going to vary depending on the geometry, but it's going to be parallel to the eyebrows.



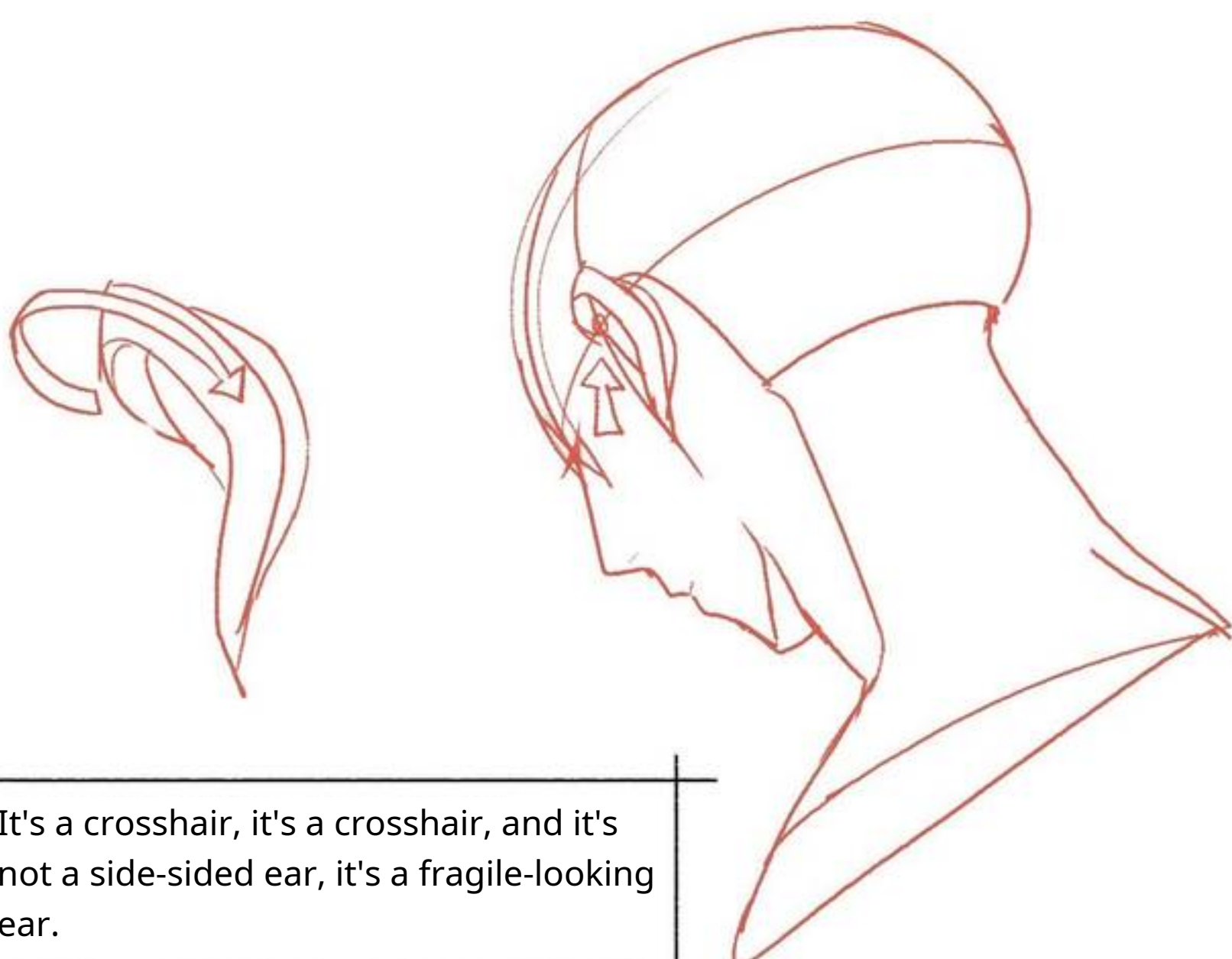
I'm going to round it up first to draw the shape I saw in the back.



Draws a slightly visible dressbar and a straight line on the puller jaws



I'll start with the back corner of the neck.

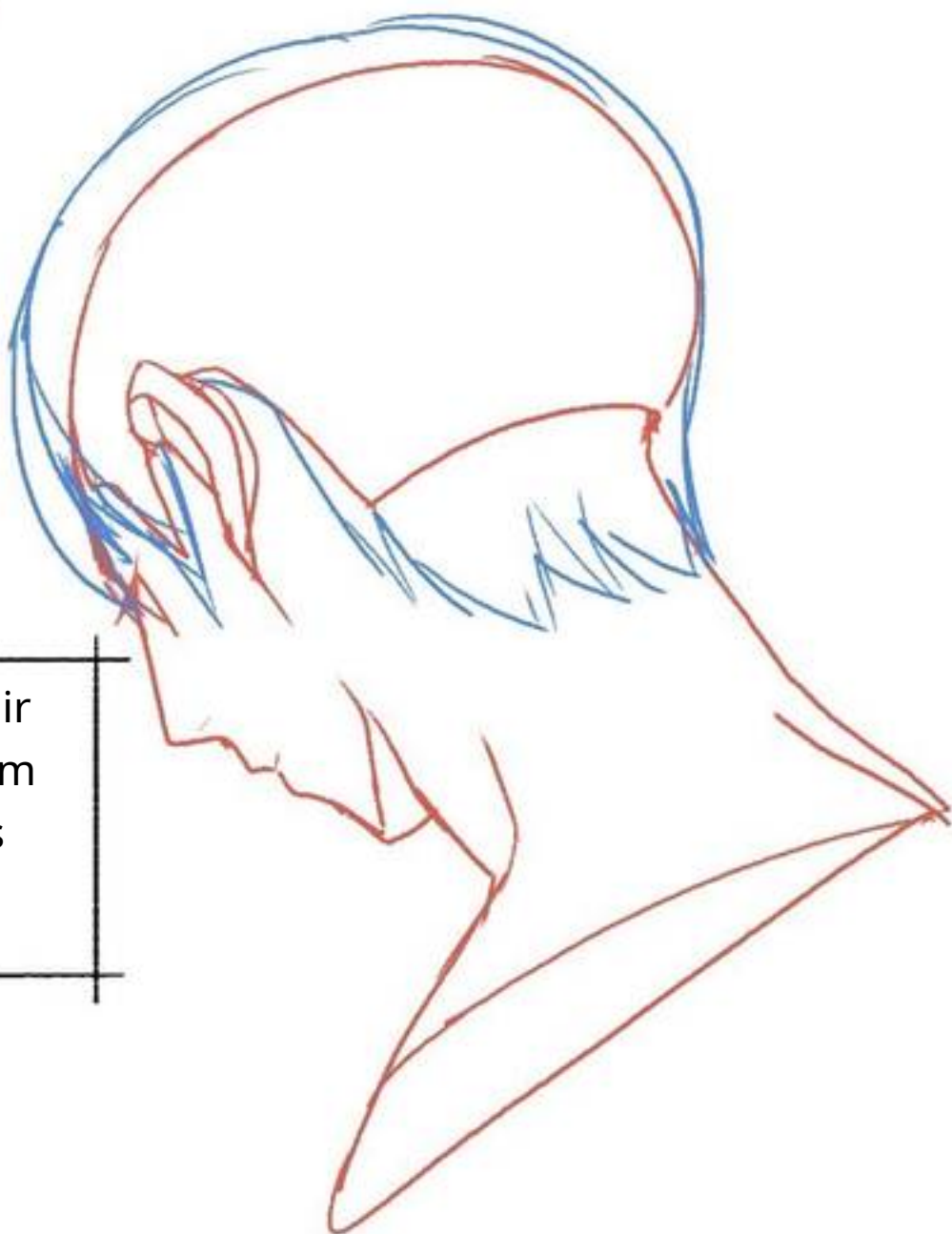


It's a crosshair, it's a crosshair, and it's not a side-sided ear, it's a fragile-looking ear.

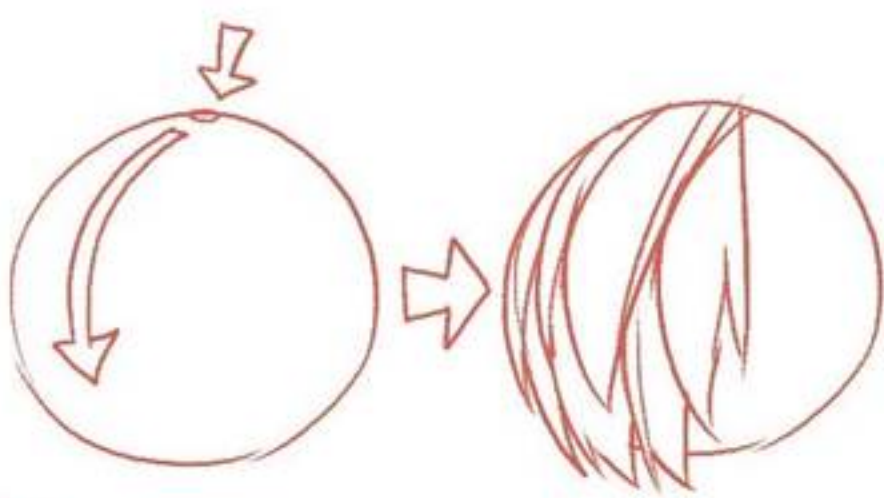




I'm drawing a line of hair that's going to be shown from the Oldenam line to the neck using a curve.



I'm going to draw some type of hair that represents the hairline, and I'm going to make sure that the hair is attached to the head so it's non-sensituous.



I'm going to start with an integer, and I'm going to start with two three-dimensional circles, and then I'm going to use a curve to make my hair flow.



And then after adding the details, we're going to clear the line and we're going to finish it.

I'd like to know the taco author."



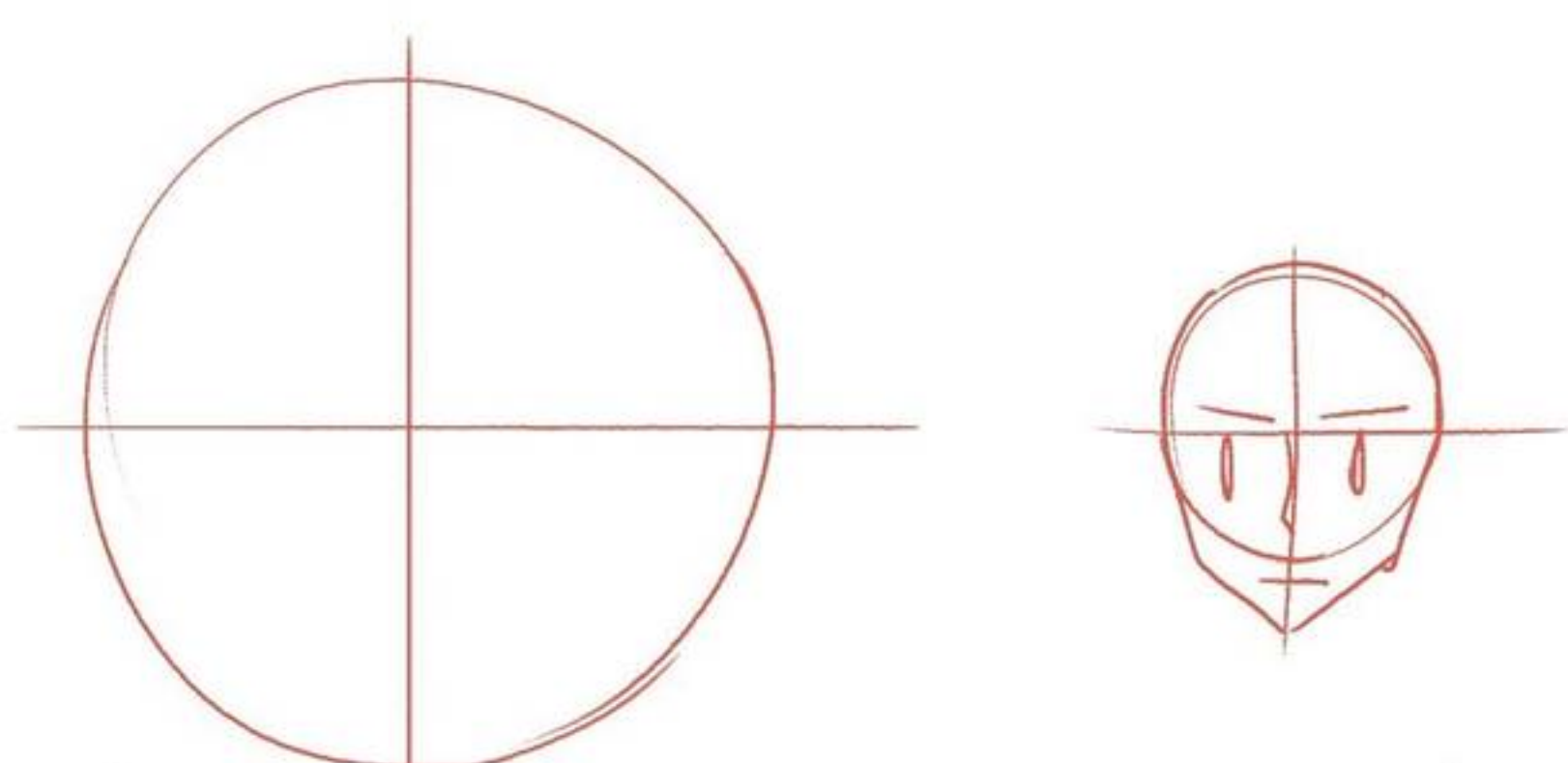
In the case of the back, in the case of the head, I'm going to draw it in the direction of the head, and I'm going to draw it in the direction of the curve.



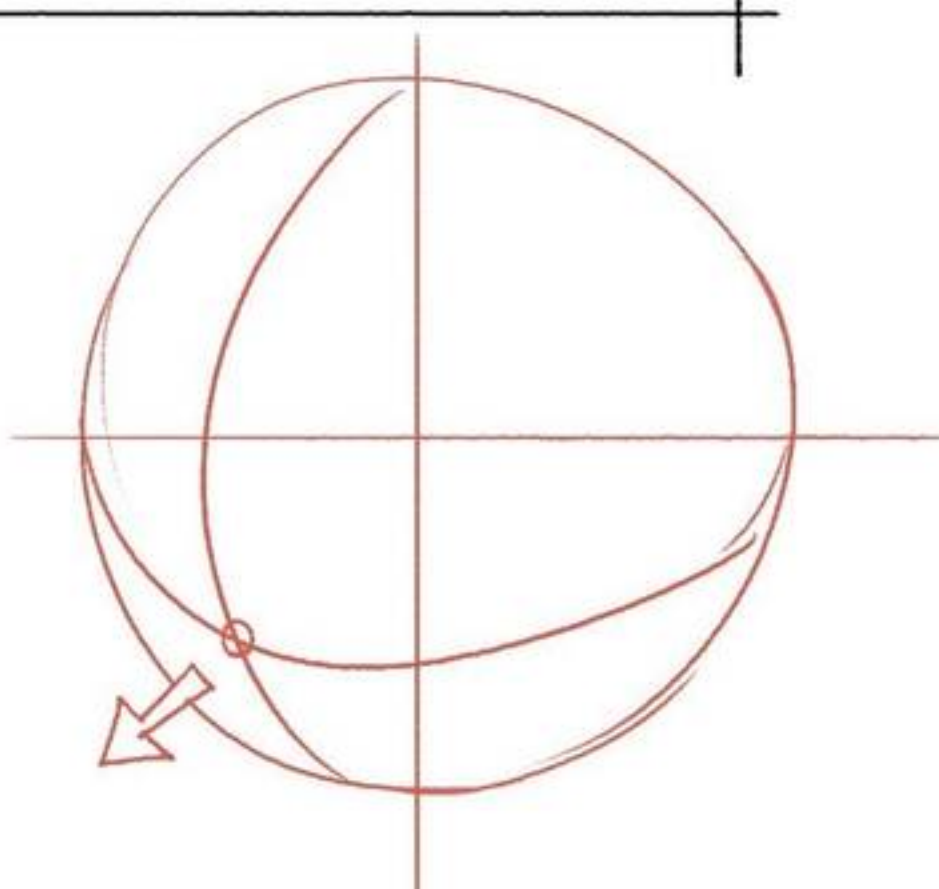
Key Doint



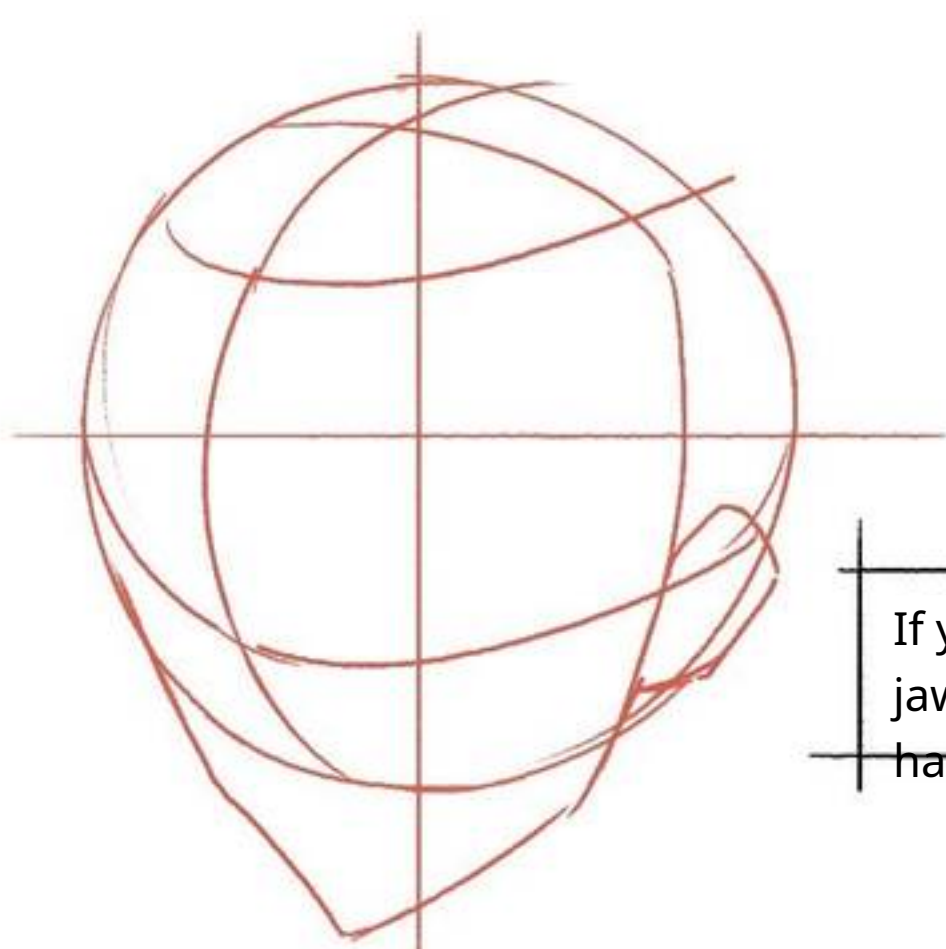
It's hard to form a forest-sized face.



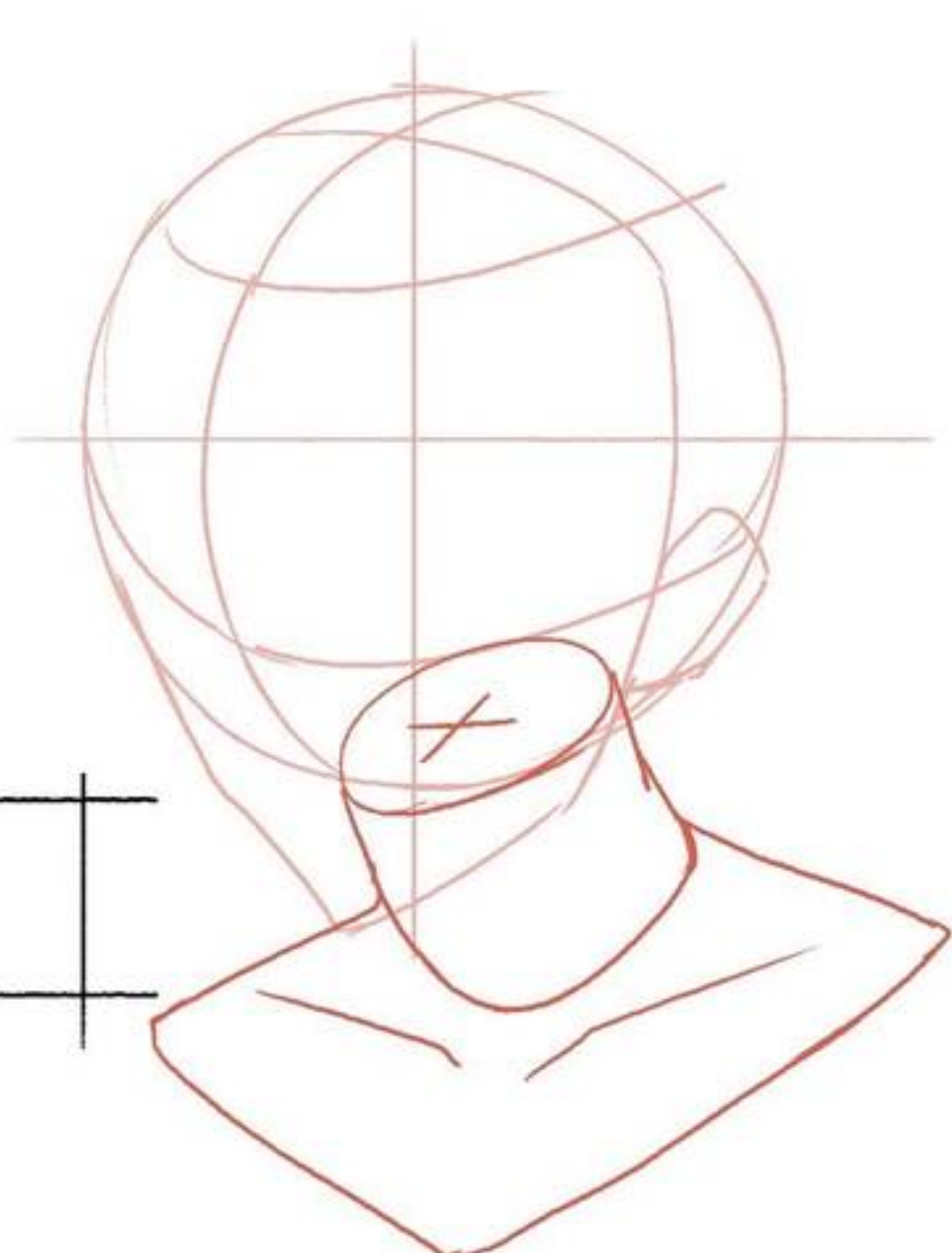
In the front, the cross-section of the face is only parallel and vertical.



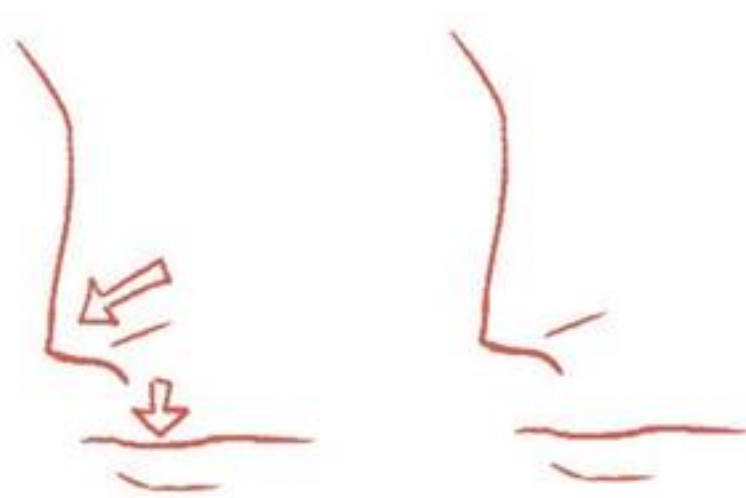
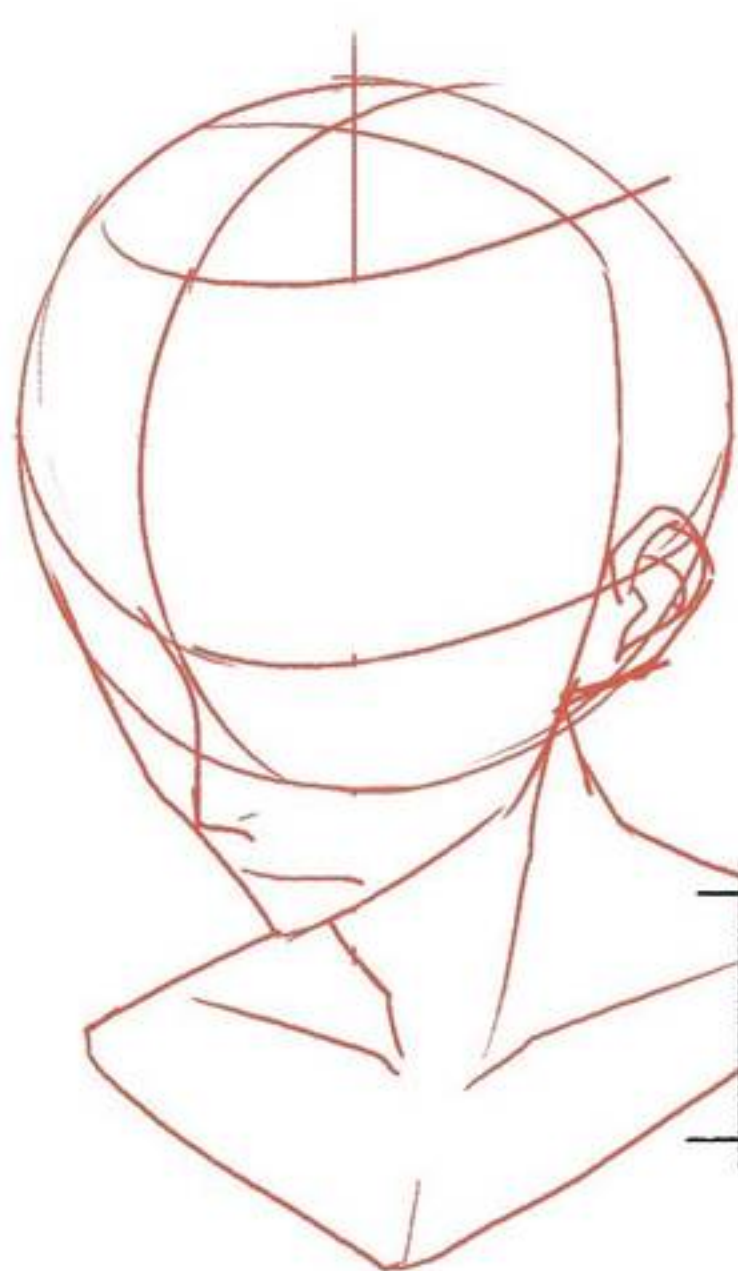
If you have a straight-up bow, the baseline is going to be using a curve in the direction of the moon's cross-section.



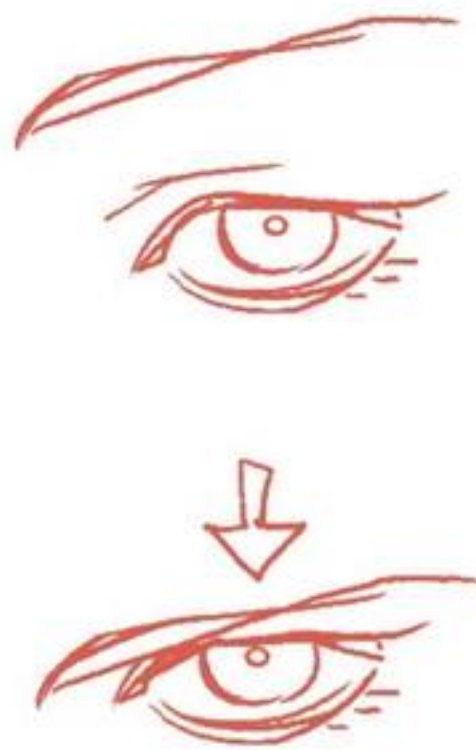
If your head goes down, your jaw will get shorter and you'll have to squeeze the upper part.



In the case of the neck, I'm drawing a short picture of the part that's covered in the face.



In the case of the nose, the expression of the drop drops or the hole has to go down, so the mouth parts are too small to fit into the middle parts.



The more your face falls down, the more your eyes and eyebrows roll.





When you look at the middle of your face, you're going to see that line, and then you're going to curve it at the center of the line.

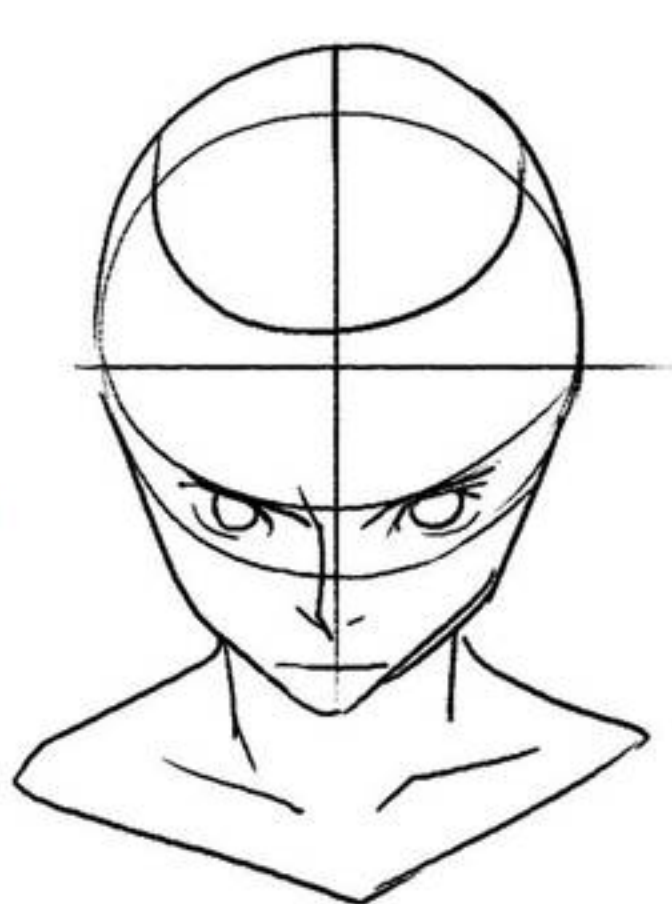
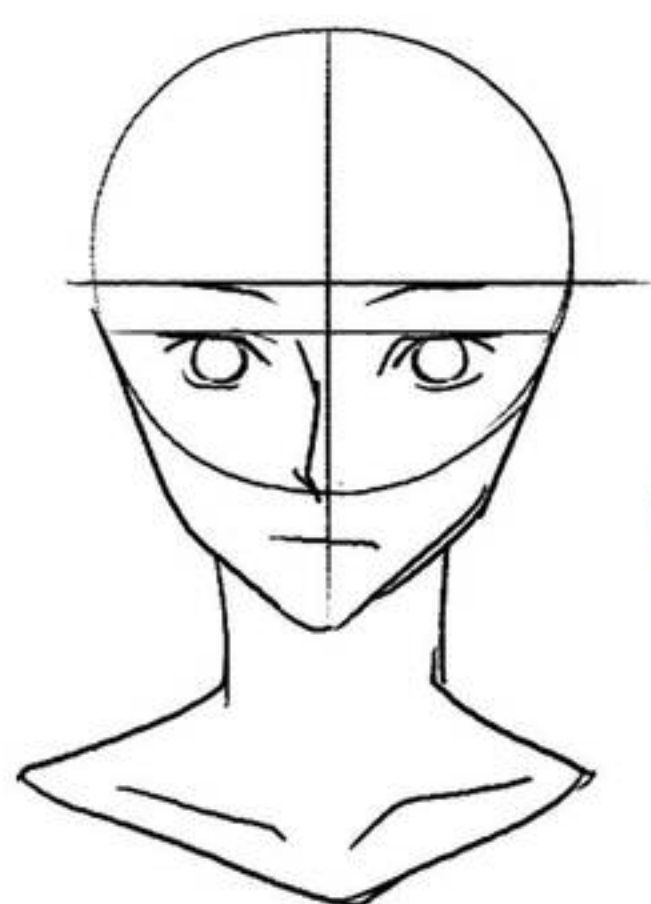


The hair expression is going to flow downwards, and the hair expression is going to be the back-of-the-head color.



I'll finish with the gift.

I'd like to know the taco author."



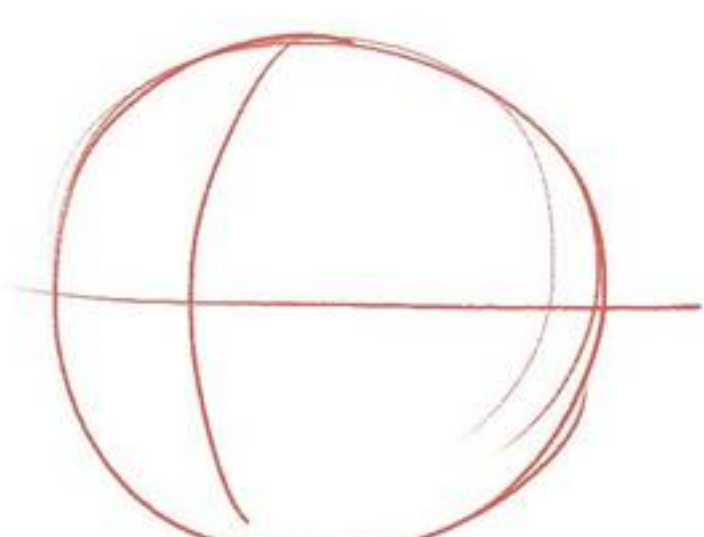
If your face is down in front of you, you also have a short jaw that holds your eyes and eyebrows together, and you have a short neck, and if you put the top part of your head down, then I.



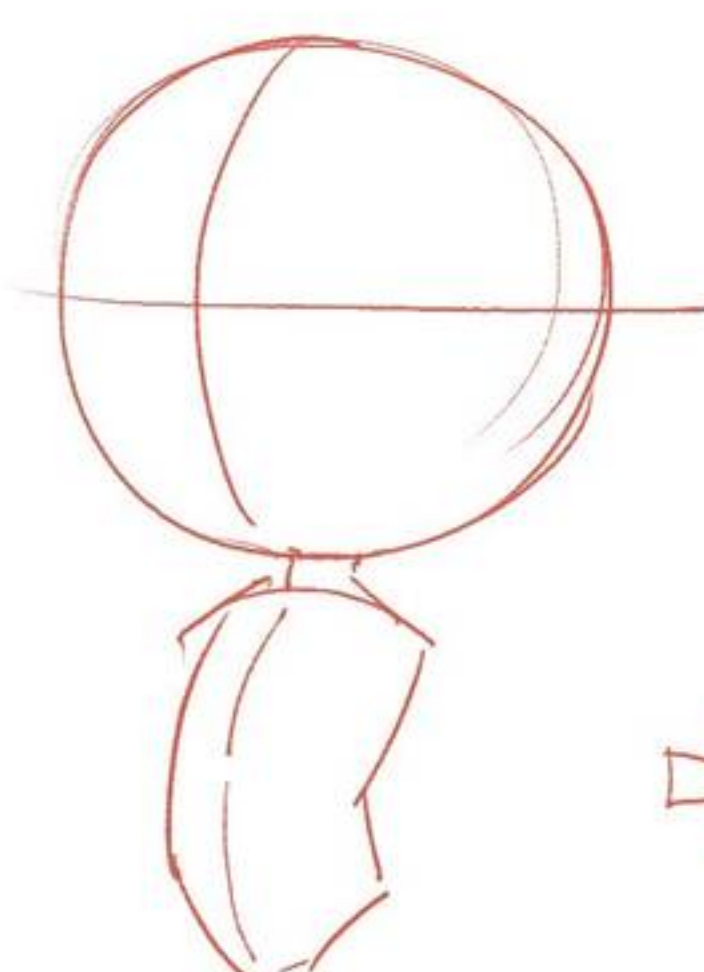
Key Doimt



LQ: I can't draw an SD character.



SD [Supper] ]



To save your face from muscle tissue, you can either lock your body in or you can draw it a little bit bigger.



So we're going to do it this way, and we're going to do it without any of the motions, just with the sense of muscle mass.



Your eyes and your hair are also holding the mass in muscle form, and if you have long hair, you're making it flow, so it's extremely moving.

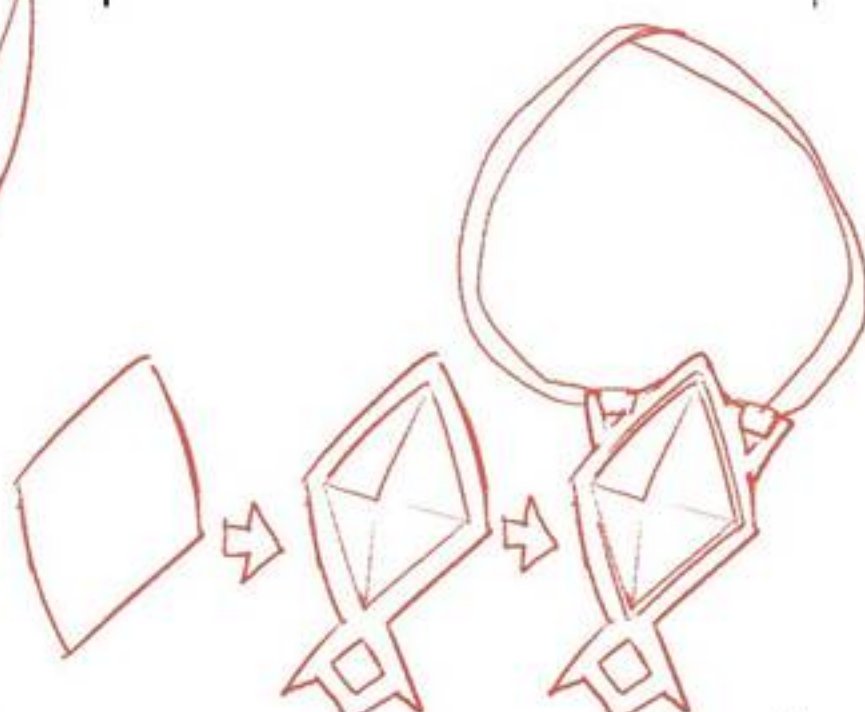


I'm drawing the human body's surface.





If there's an accessory, it's a costume, and then after that, it's a little bit too tight to put a lot of flavor into the SD style.



And then it's going to go up and up and up.

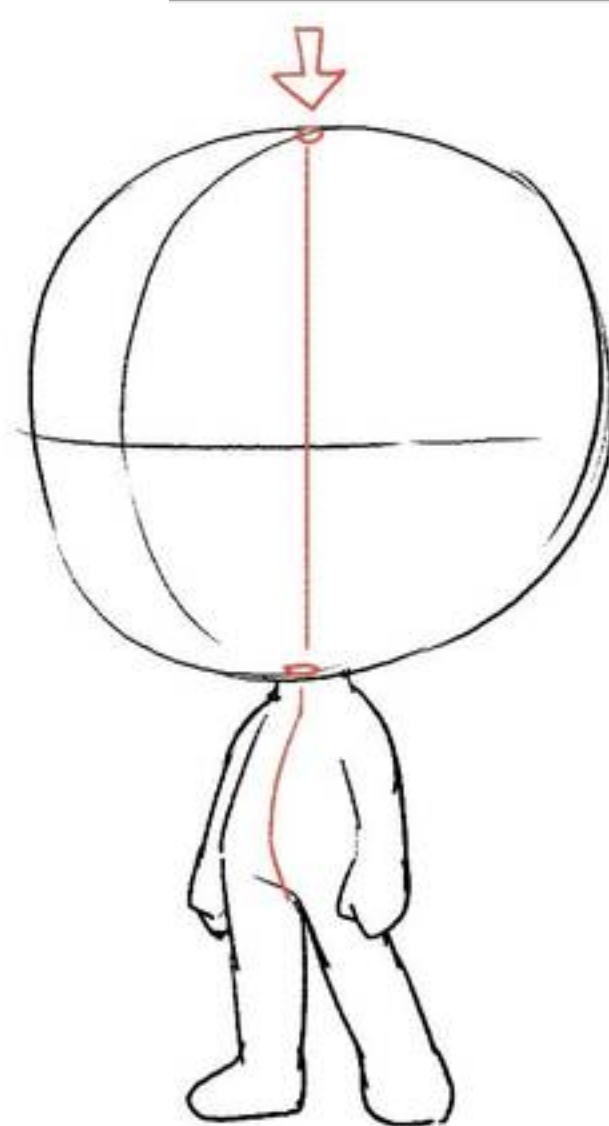
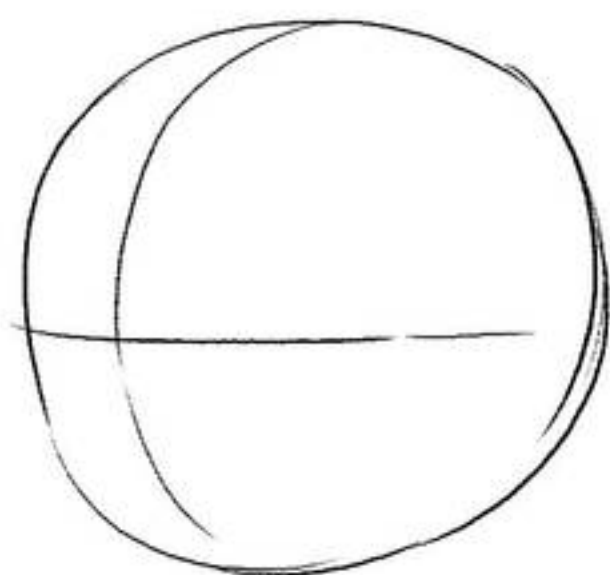


Make sure you get a taste and a general feeling in your costume as you finish.



I'll finish with the gift.

I'd like to know the taco author."



It's a sense of stability and dance that you draw your head to the center when you're in the middle of your head.



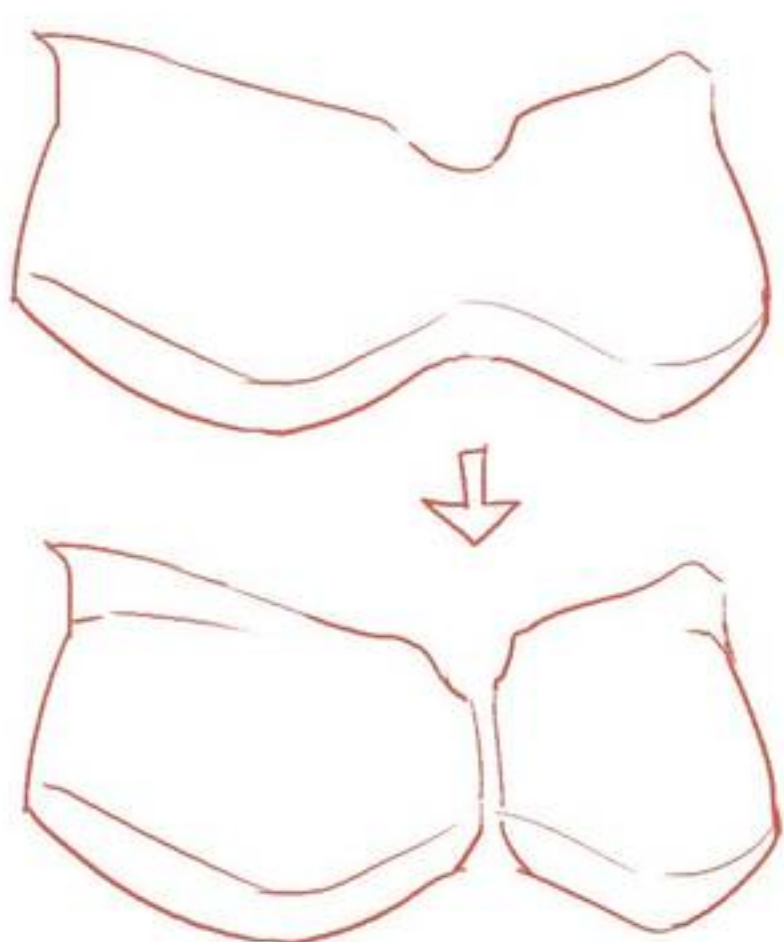
Key Doint



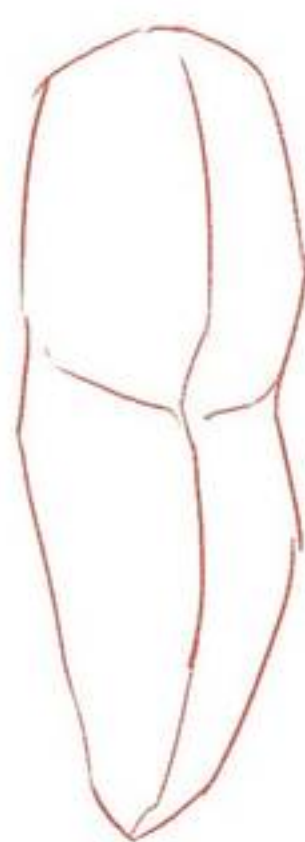
I don't know about chest muscle.



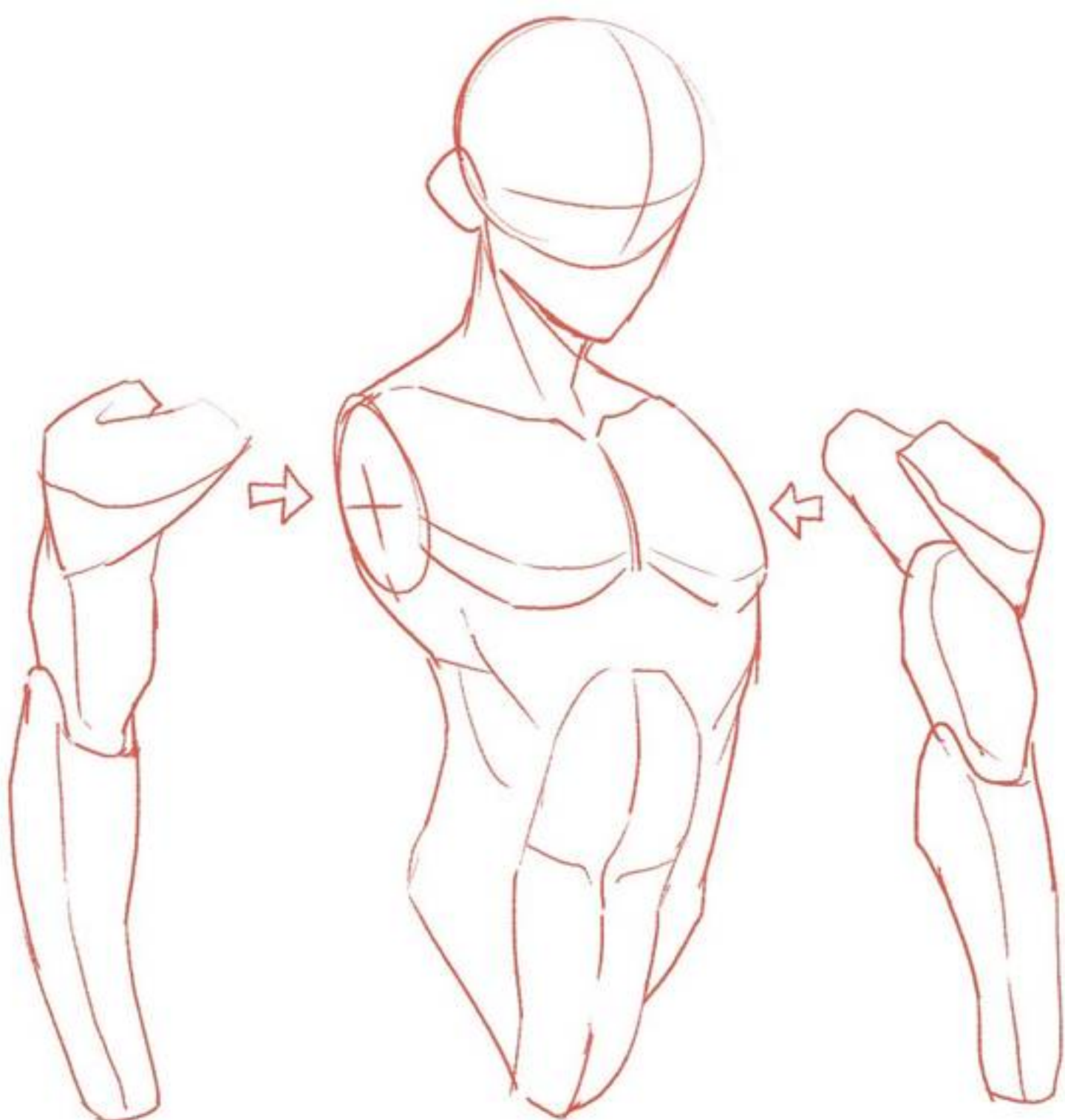
So before the upper muscle is represented, we hold the central line of the body, and given the angle frame, the chest is going to use a curve, not the back and the back and the back and the waistline.



We're making a lumpy form of pum in the chest area.

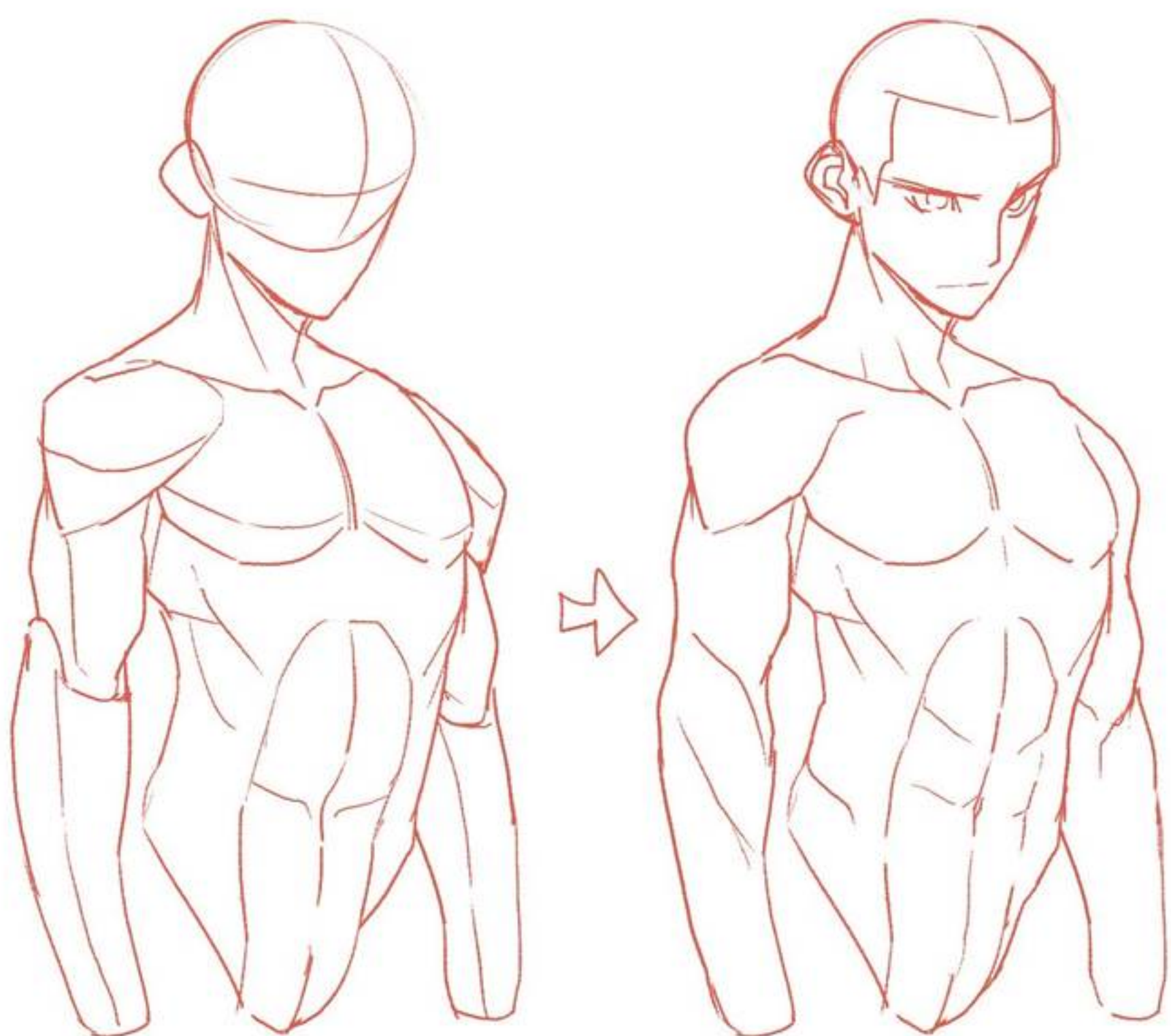


It's a long diploid, based on the centrosomes, and the more detail you put into it, the more muscular the upper part of your muscles is.

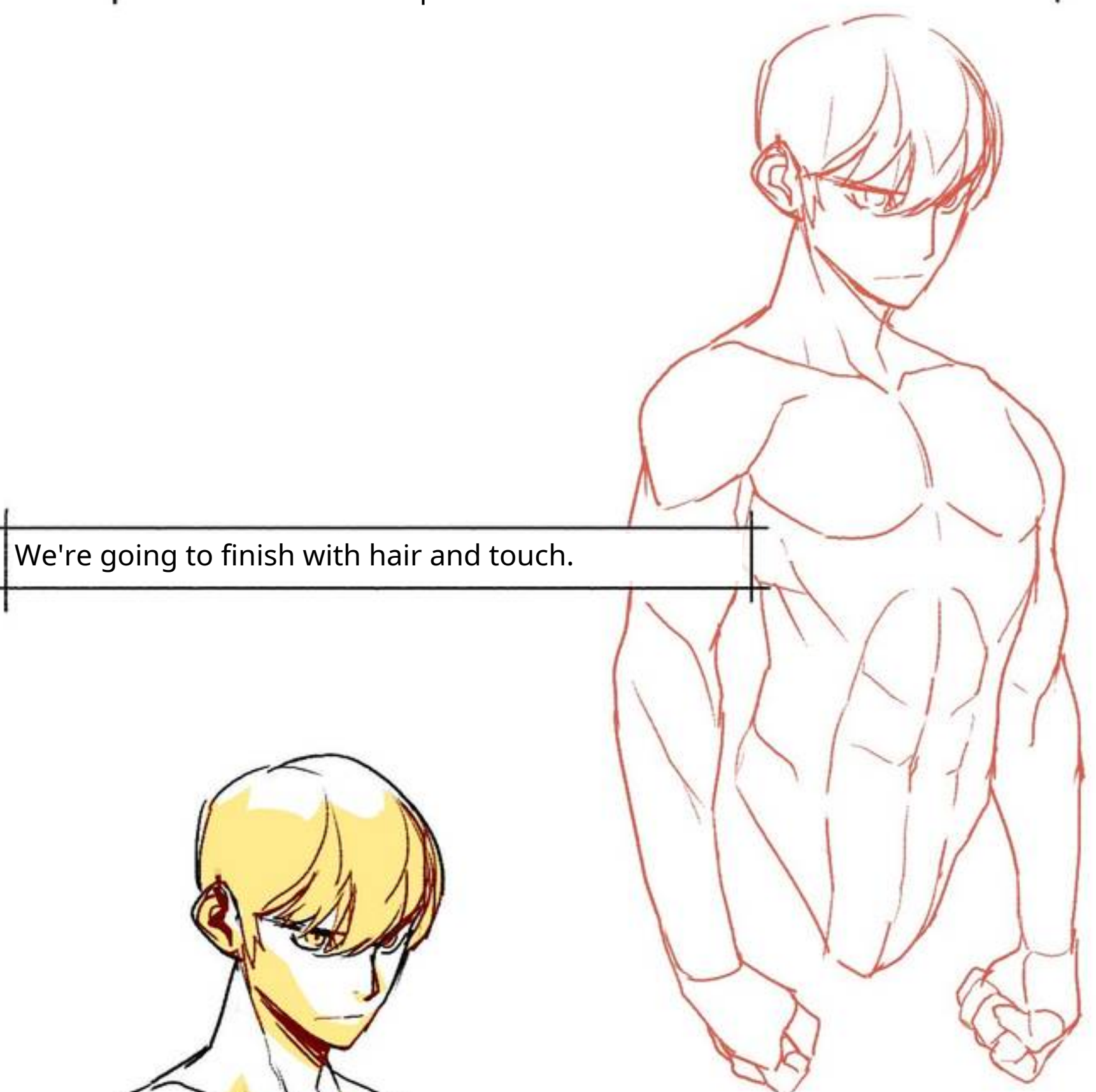


The shoulder and arm parts are also making lumps.





It's also a face-to-face expression, and a hard-looking line-to-doodle-doo cup.

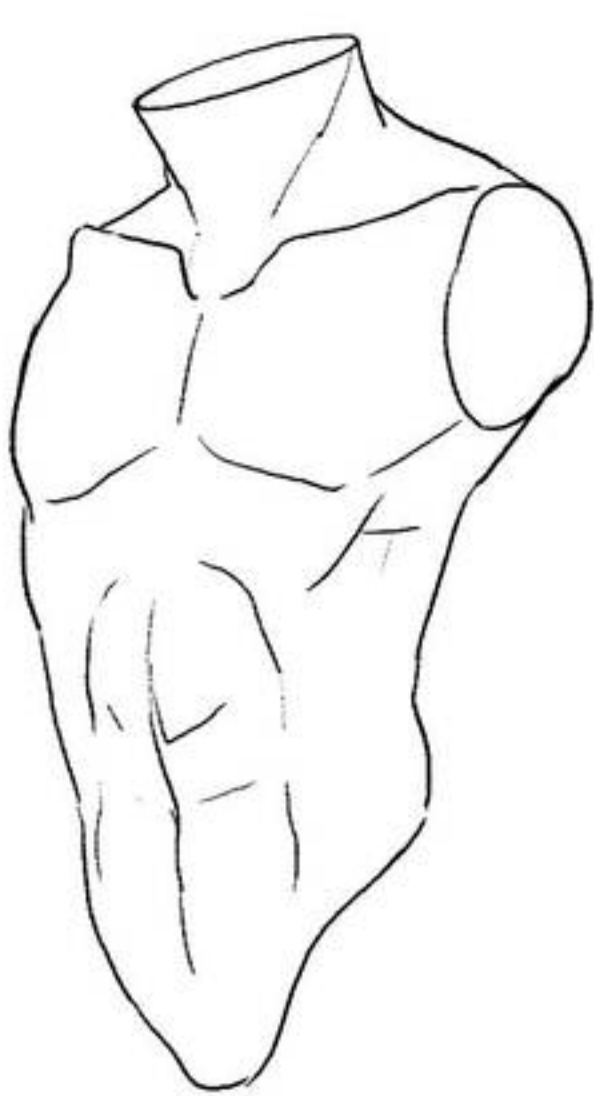


We're going to finish with hair and touch.



We're going beyond the contrast by mass deformity.

I'd like to know the taco author."



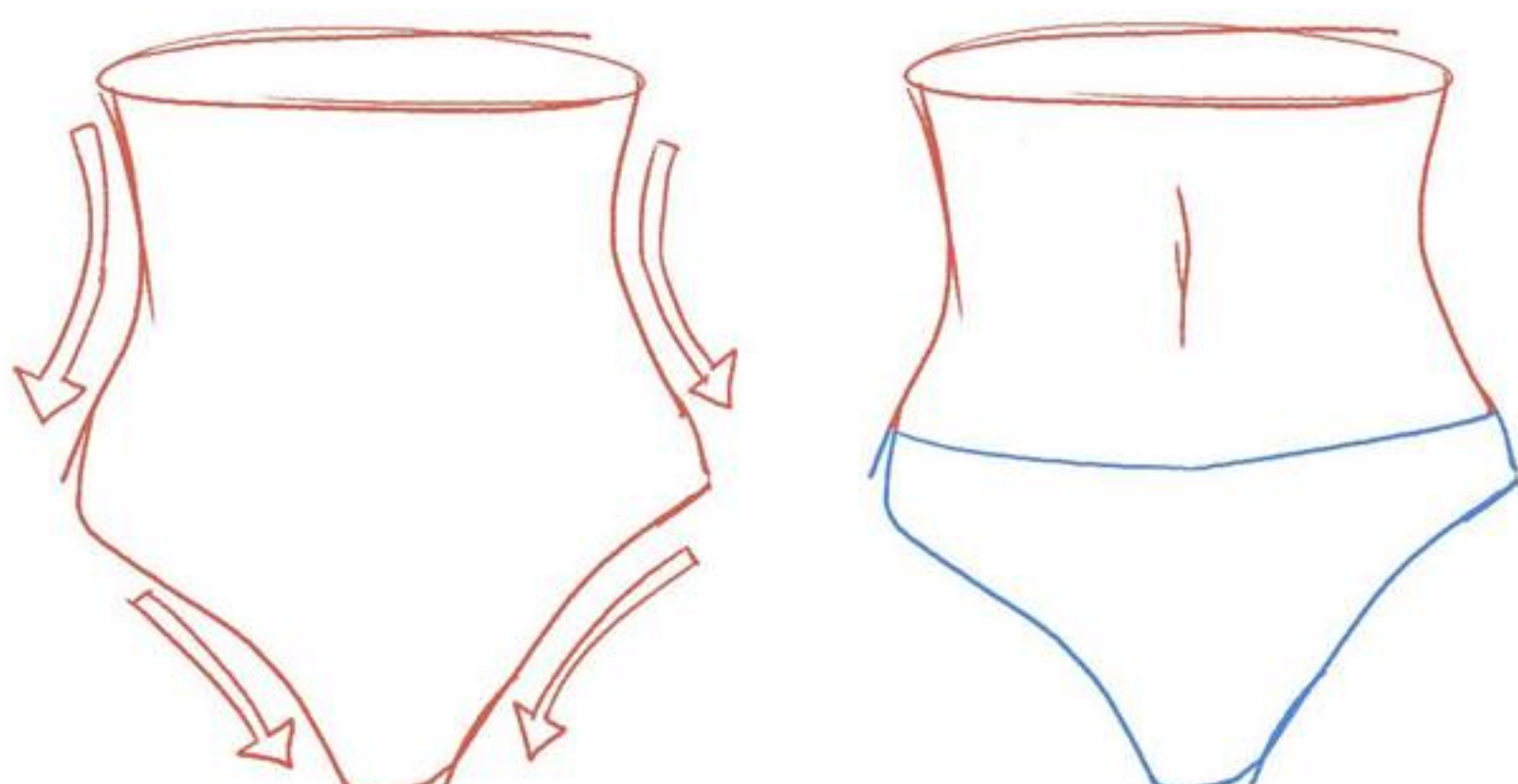
The larger the area of the partial muscle, the more muscular the upper body is drawn.



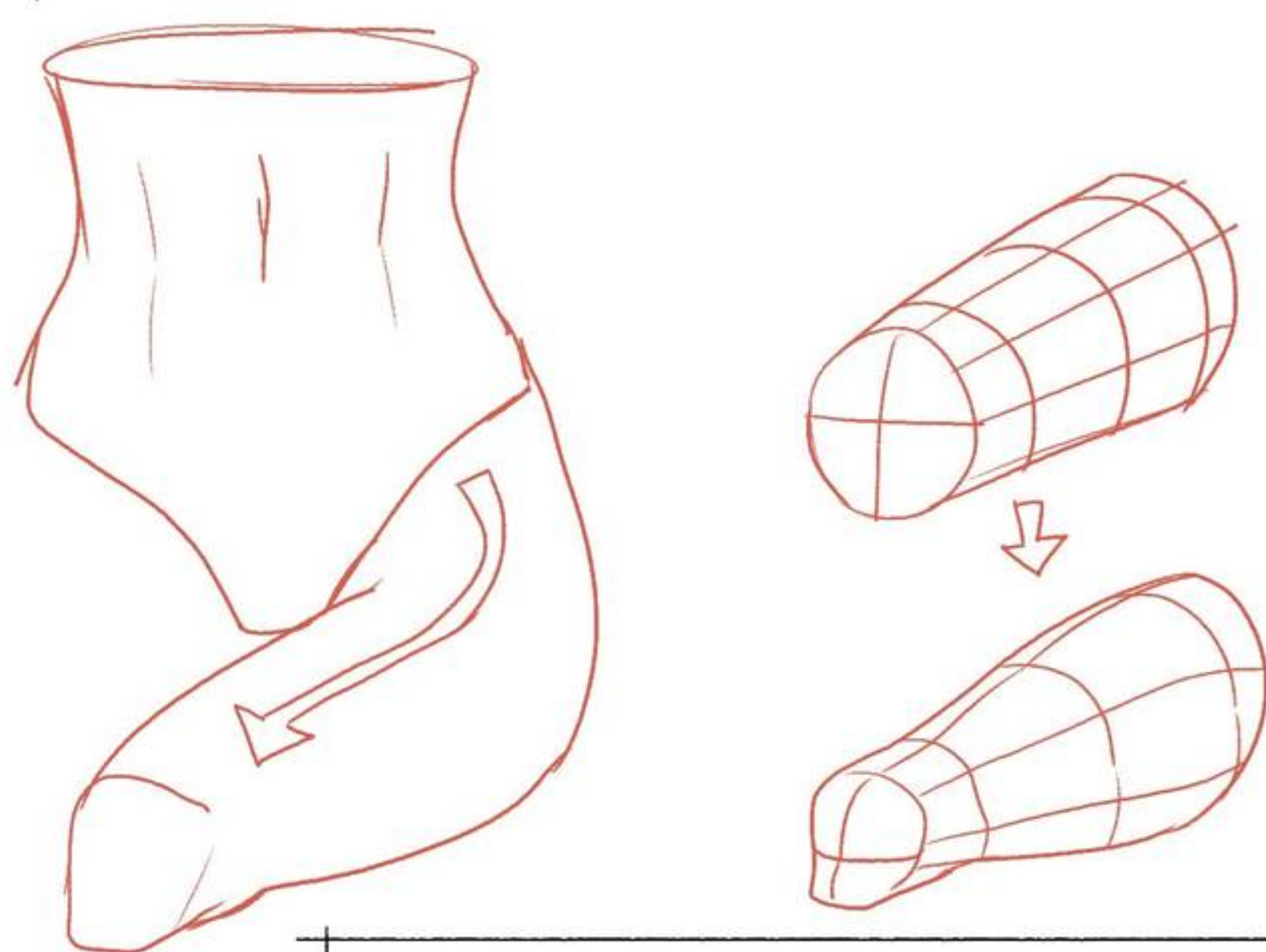
Key Doint



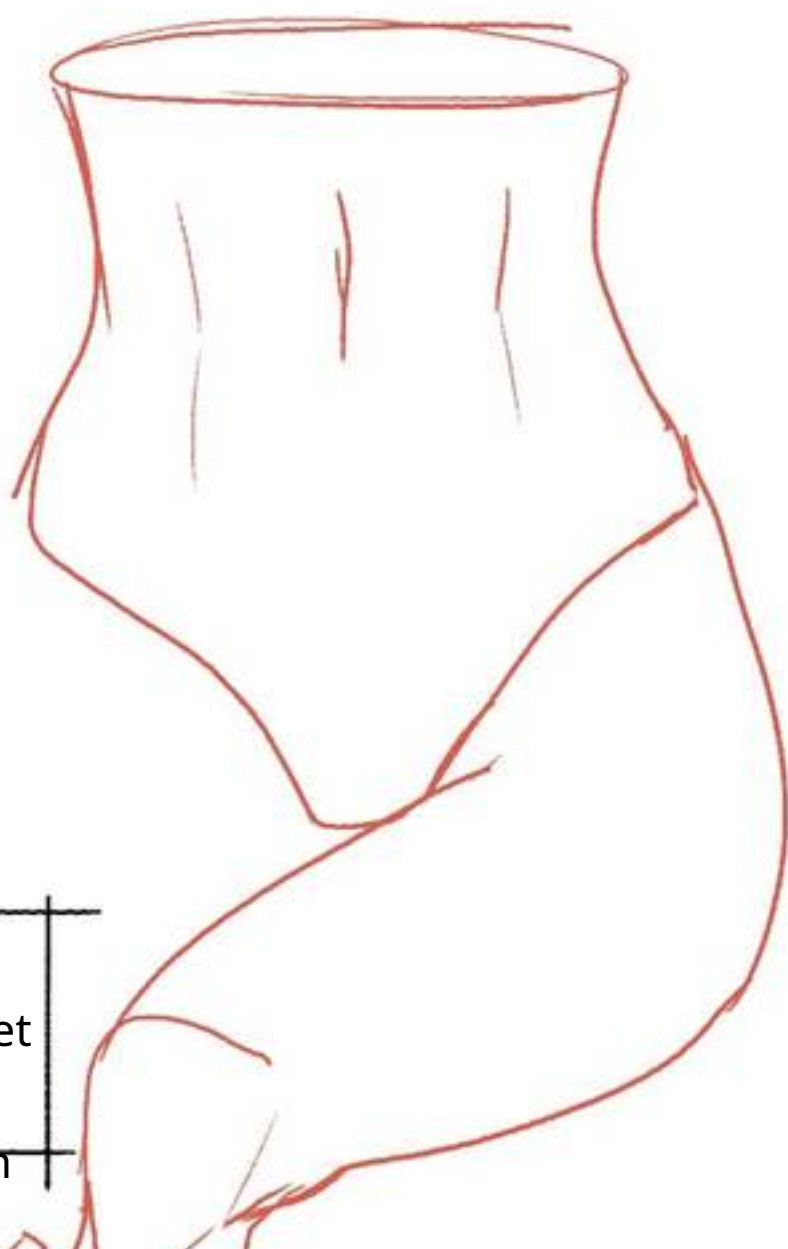
I don't know what to do with your legs.



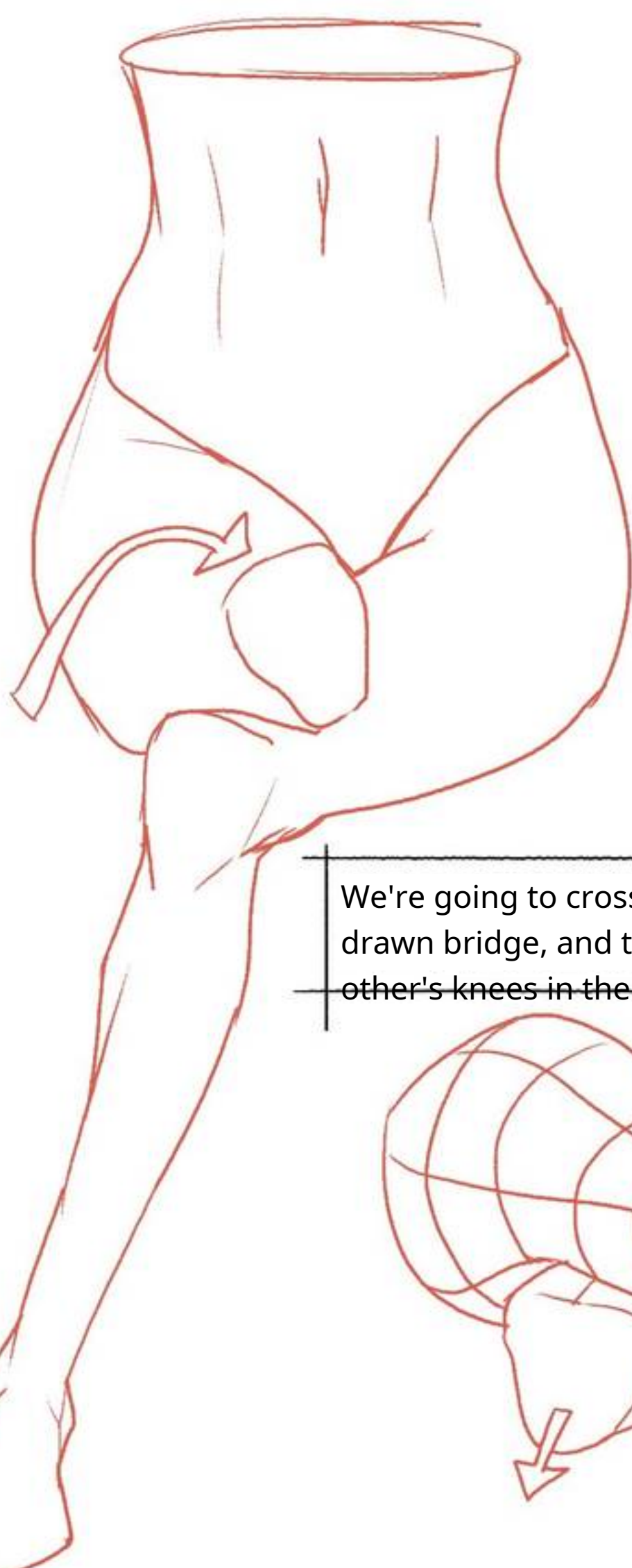
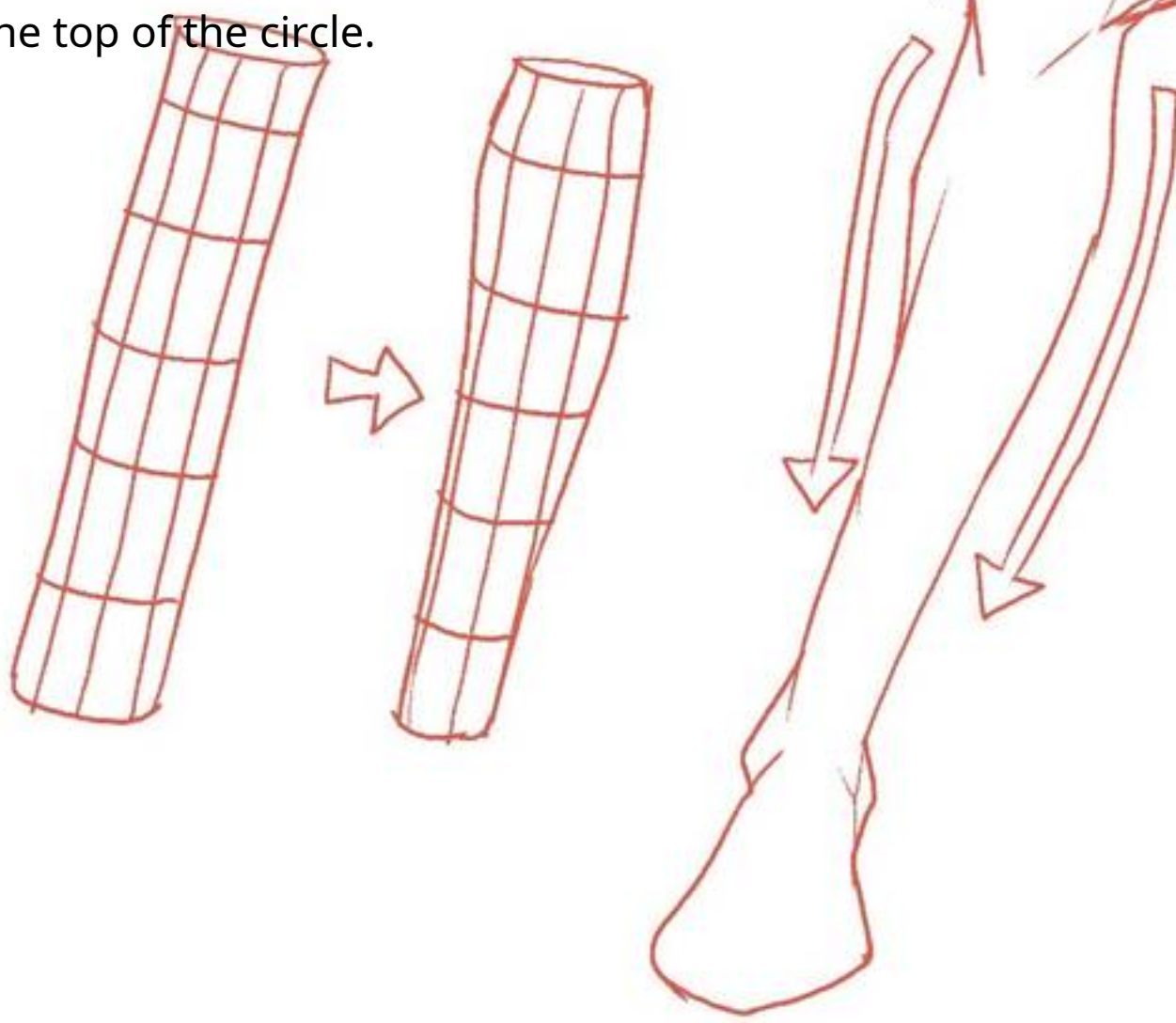
I'm going to draw a piece of loin before I draw a leg, and I'm going to make a glyph with the waist of a woman, and the hip that I'm going to draw is going to be a nice shape.



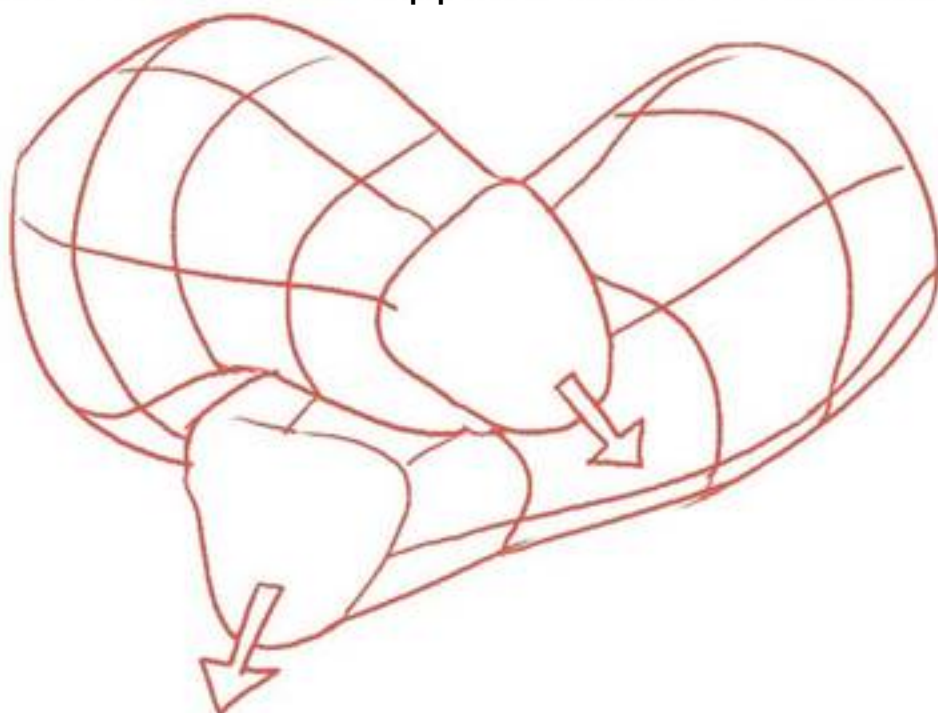
It's good to draw some of the bridges that you're going to believe in first.



It's also a form of transformation from the cylinder, and the difference between the target and the target is that it's applied inside and outside, and it's saved to the silou cylinol from the top of the circle.

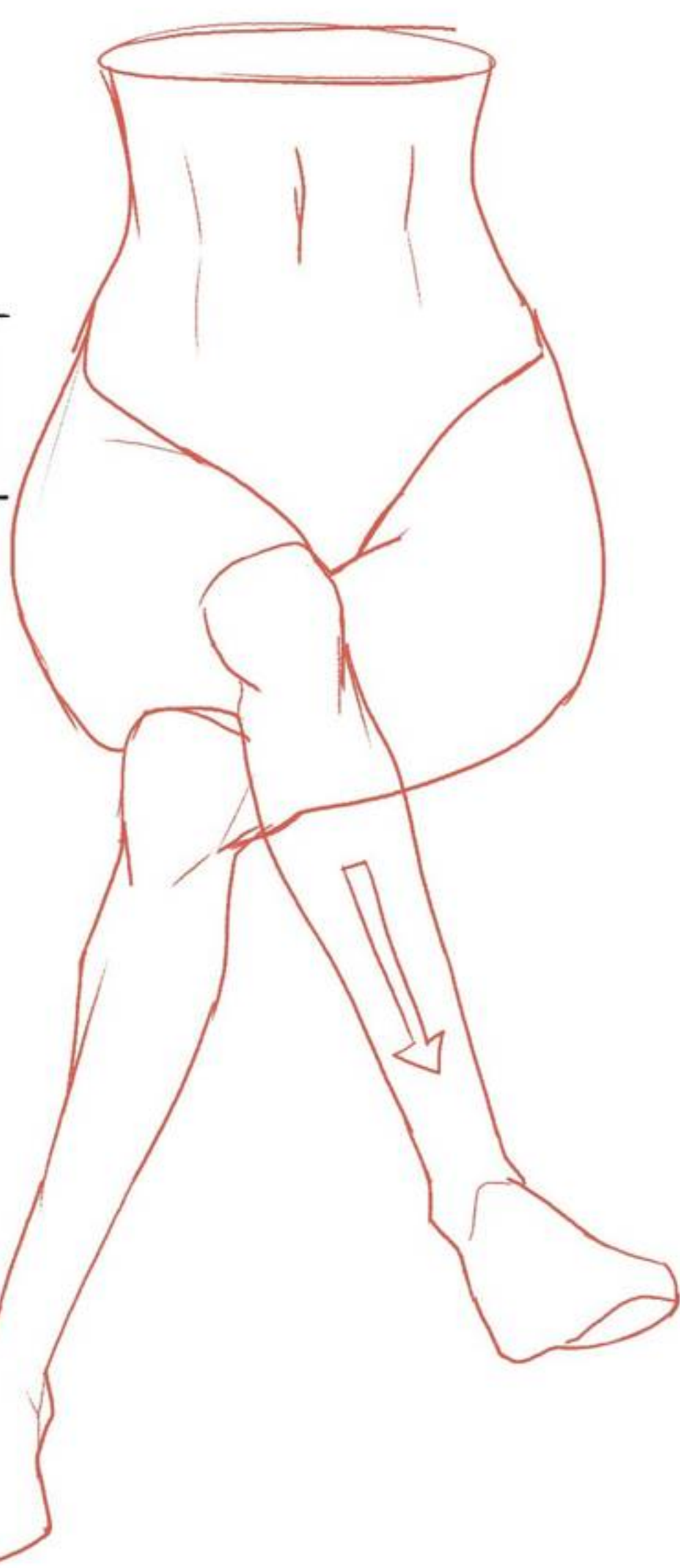
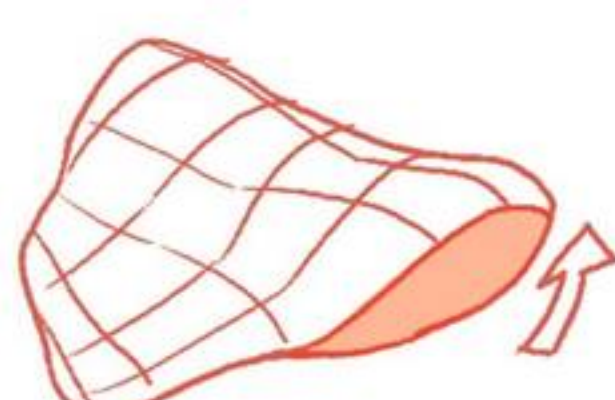
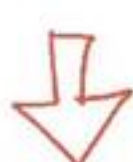
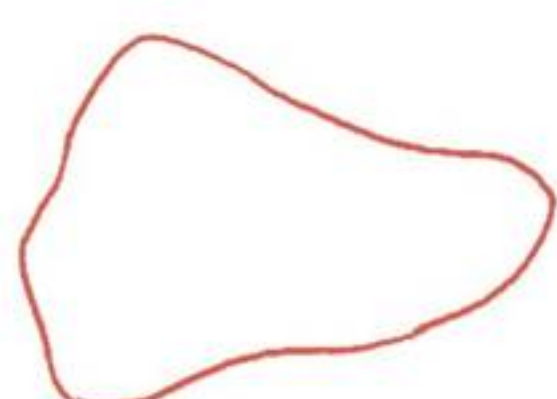


We're going to cross the knee position onto the drawn bridge, and then we're going to turn each other's knees in the opposite direction.



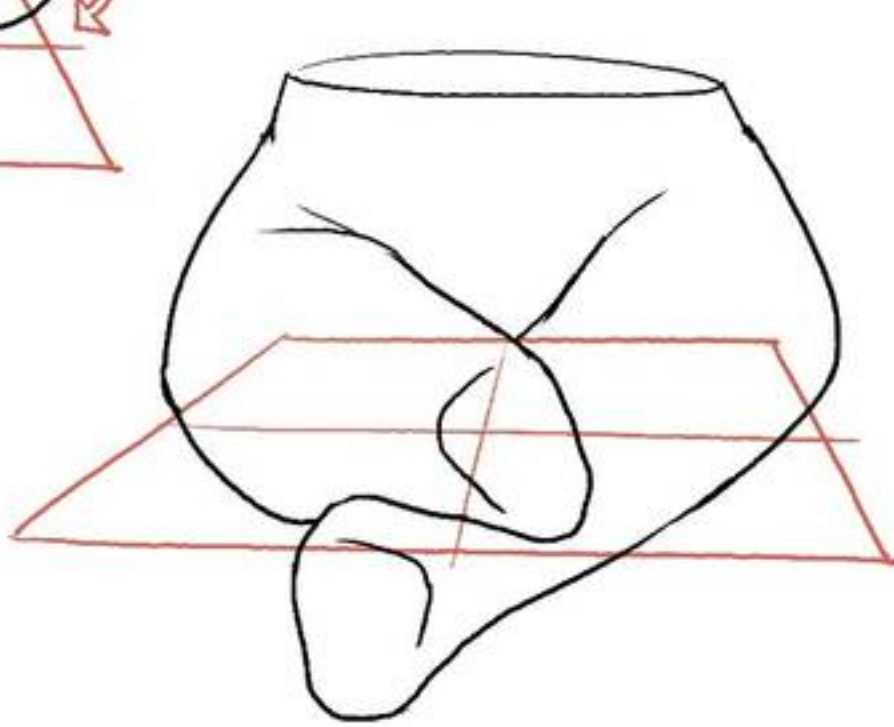
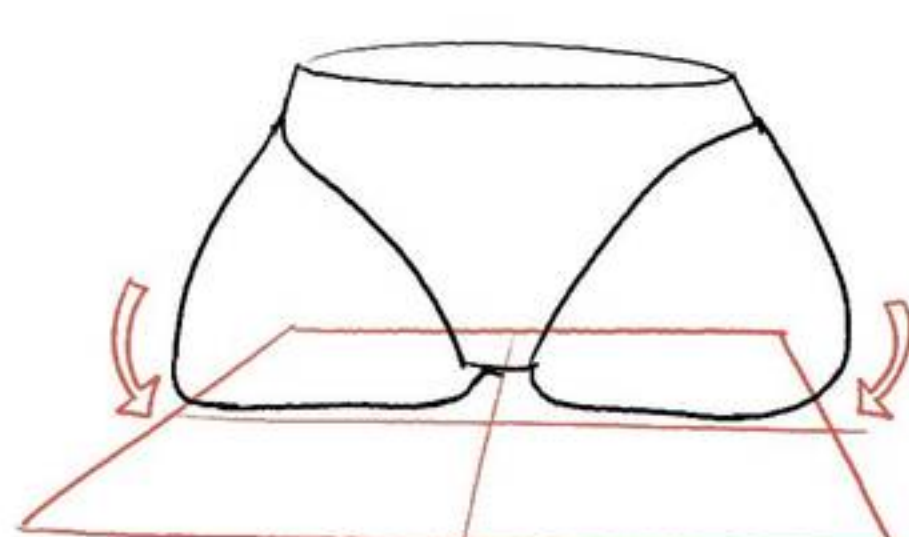


If you believe me, I'll give you three bodies of flesh.



I'll finish with the gift.

I'd like to know the taco author."



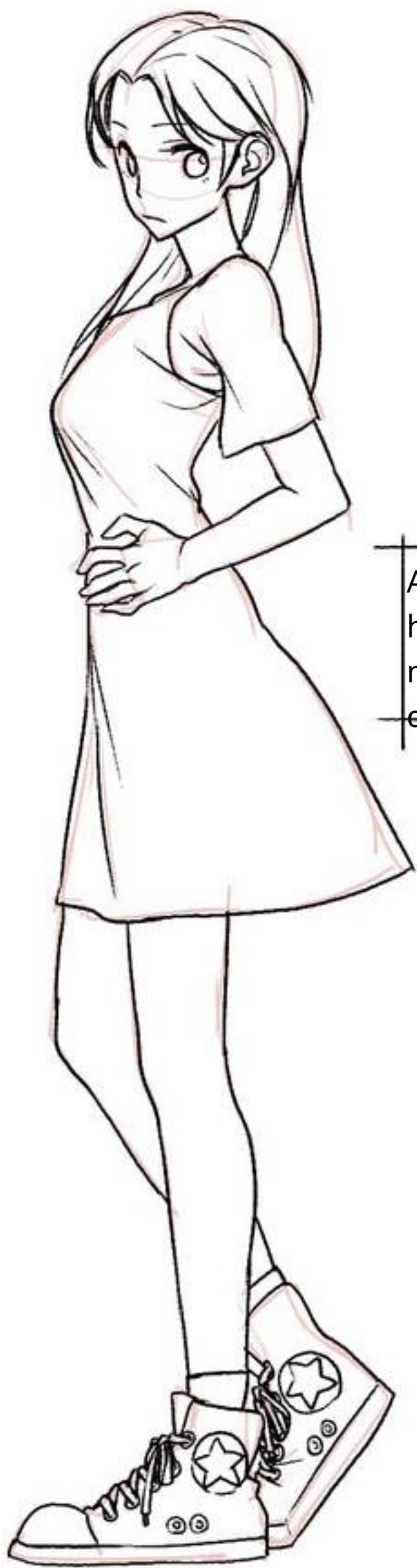
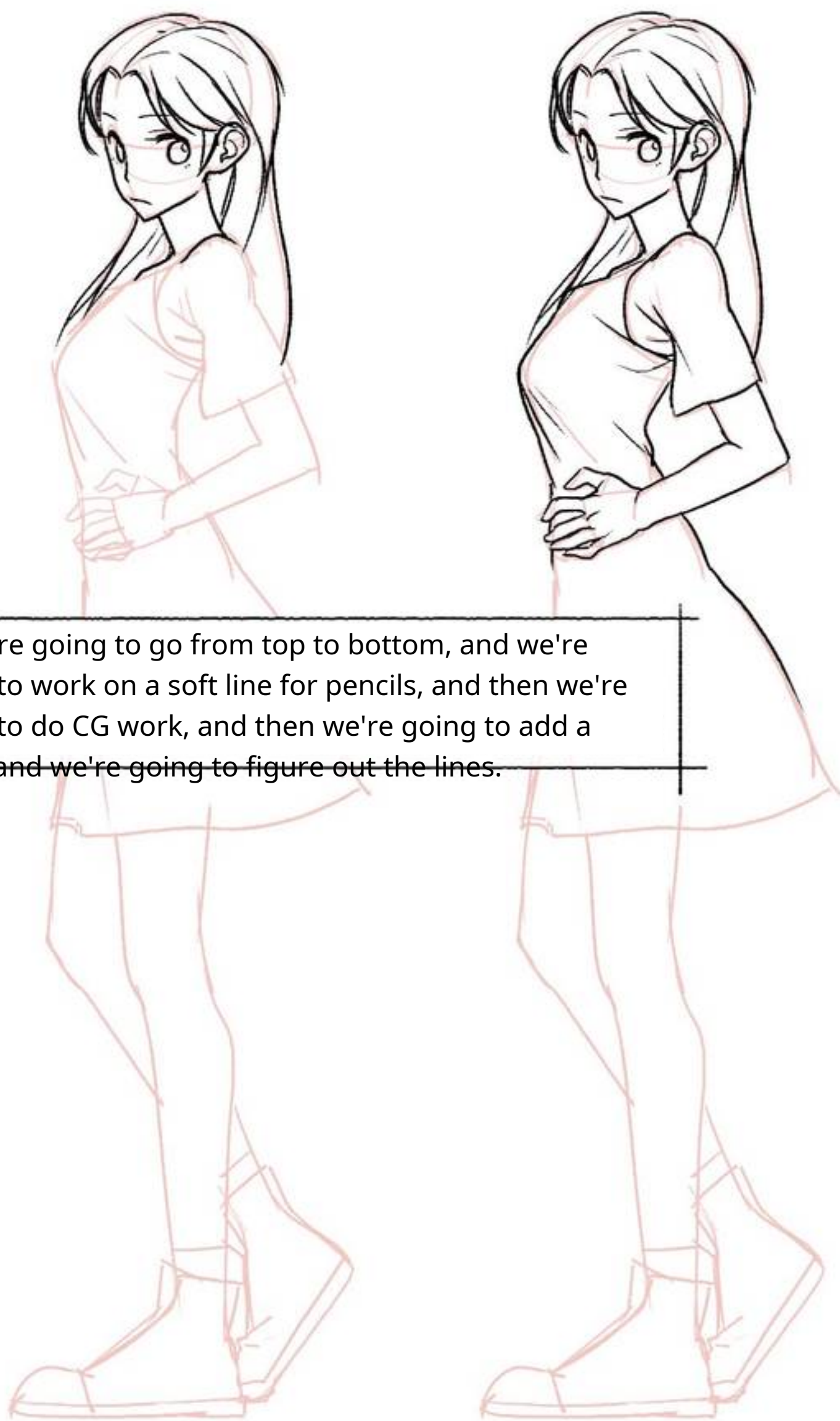
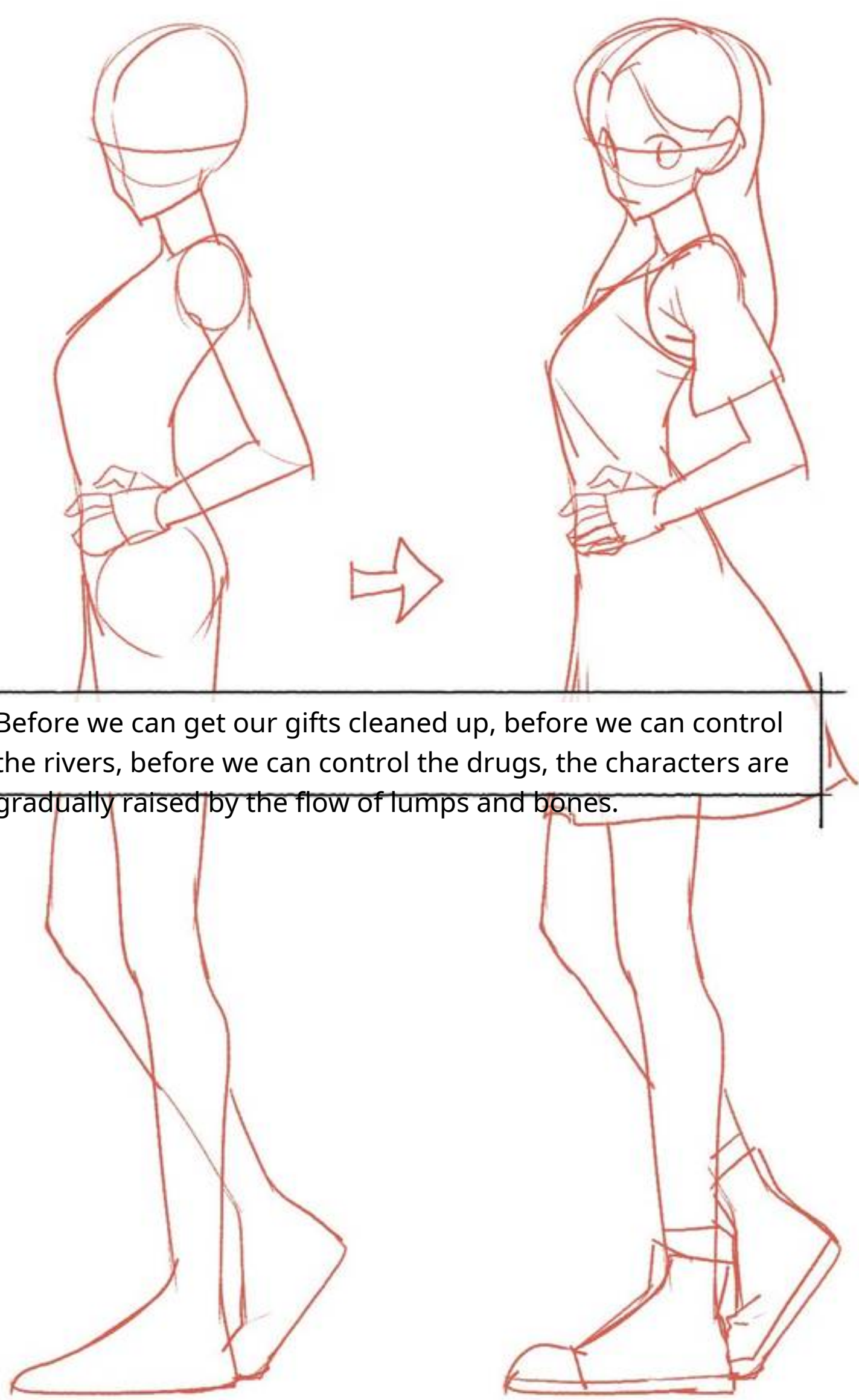
It's sitting on the ground because it's on the ground, so if you wrap your butt around the ground and close the ground and the pelvis together, it's as if you're sitting on the ground, and it's as if you're sitting on the ground.



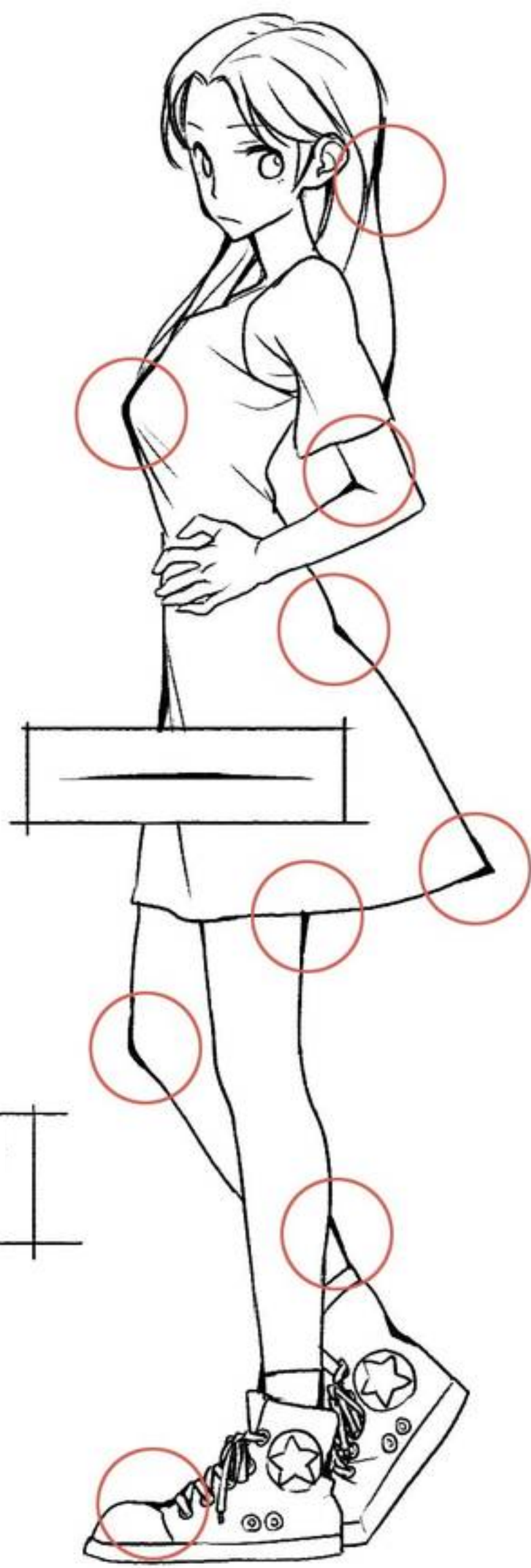
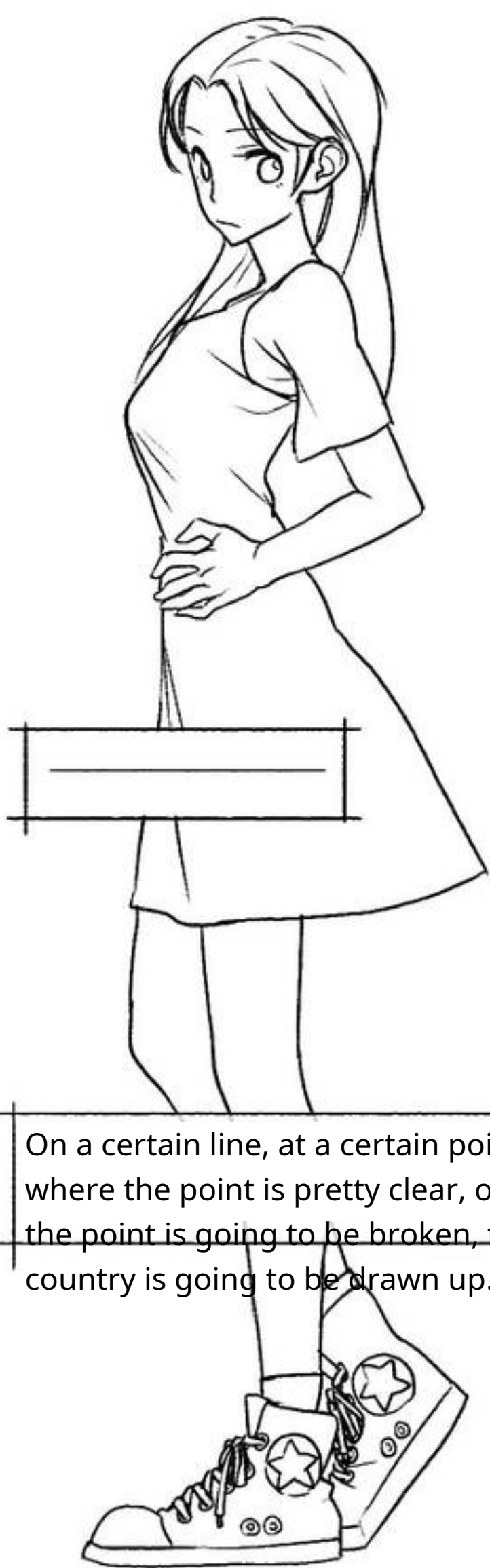
Key Doint



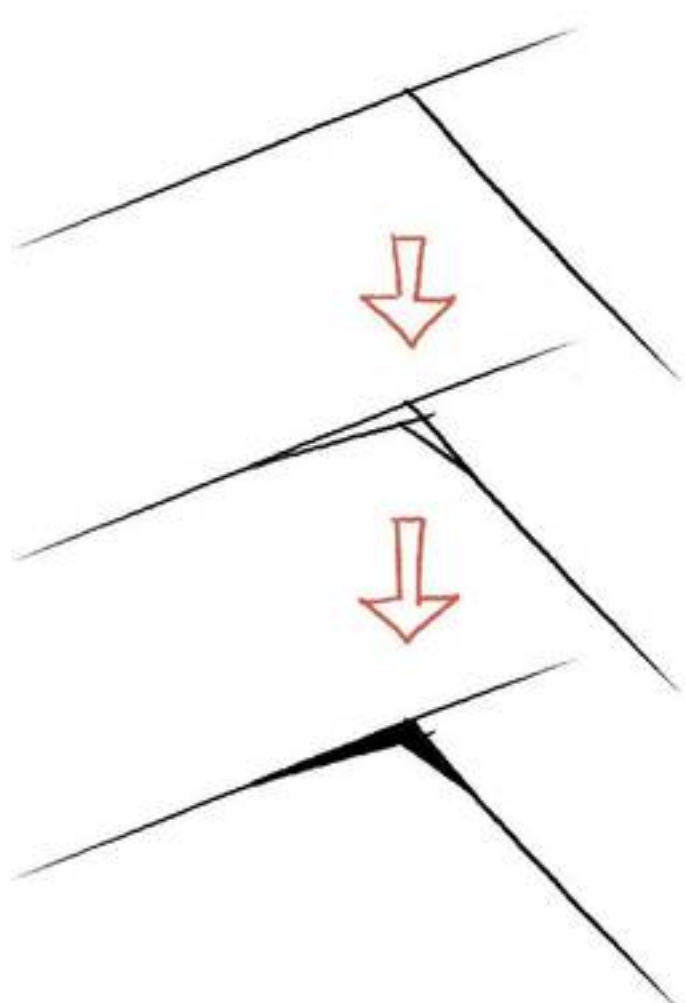
[Q: What do you do about Sun Nile and steel drugs?]







On a certain line, at a certain point, where the point is pretty clear, or where the point is going to be broken, the country is going to be drawn up.



It's effective to sort out points and paint them slightly just like a brush, except for the tools that you need to use.

So let's see, let's see, let's do that.



I'm just trying to get to know the taco writer.



Even if you look at a certain region that looks like it's zoomed in, if you can find a point block where the line intersects or breaks and you paint it, it's I.

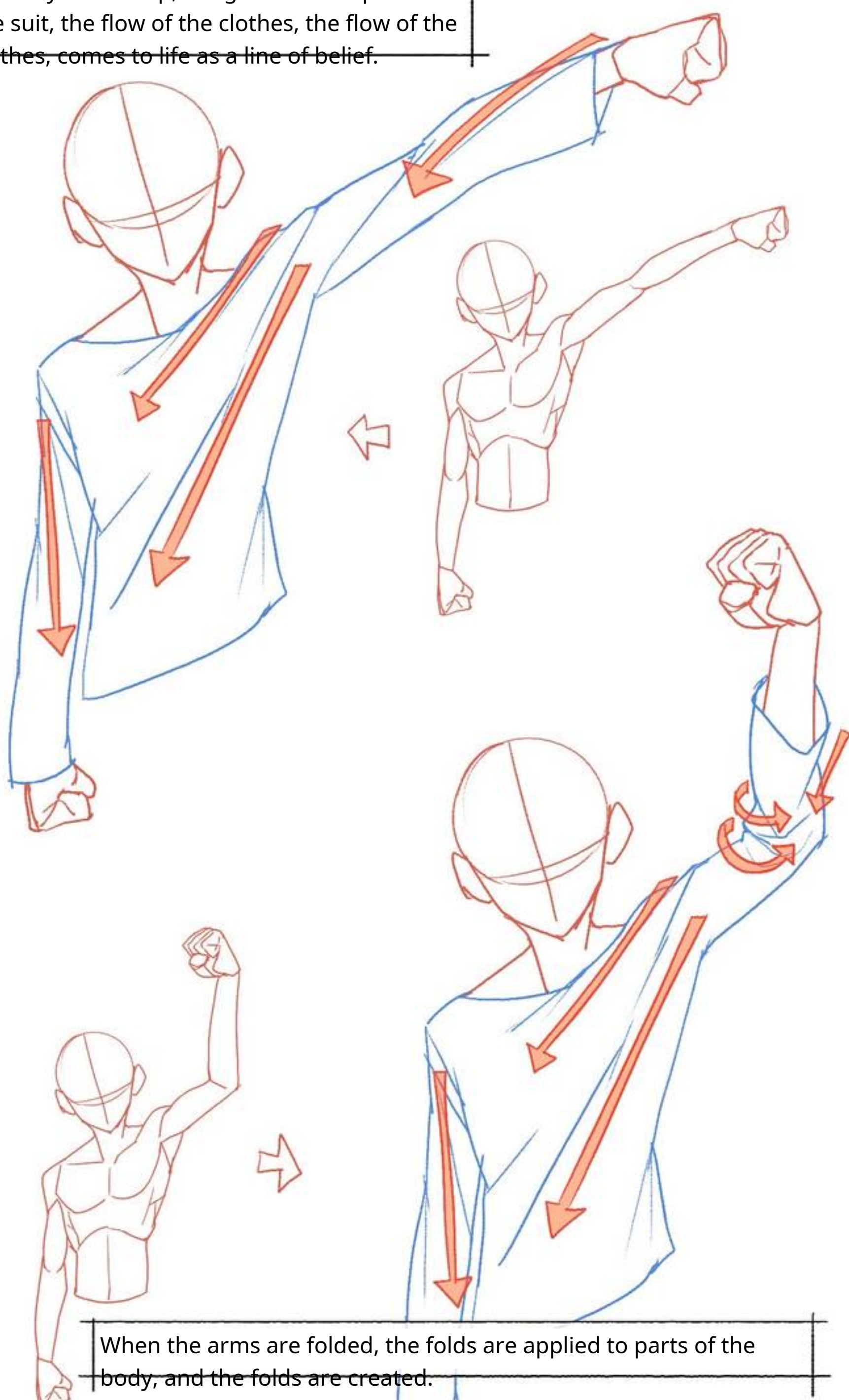


Key Doimt

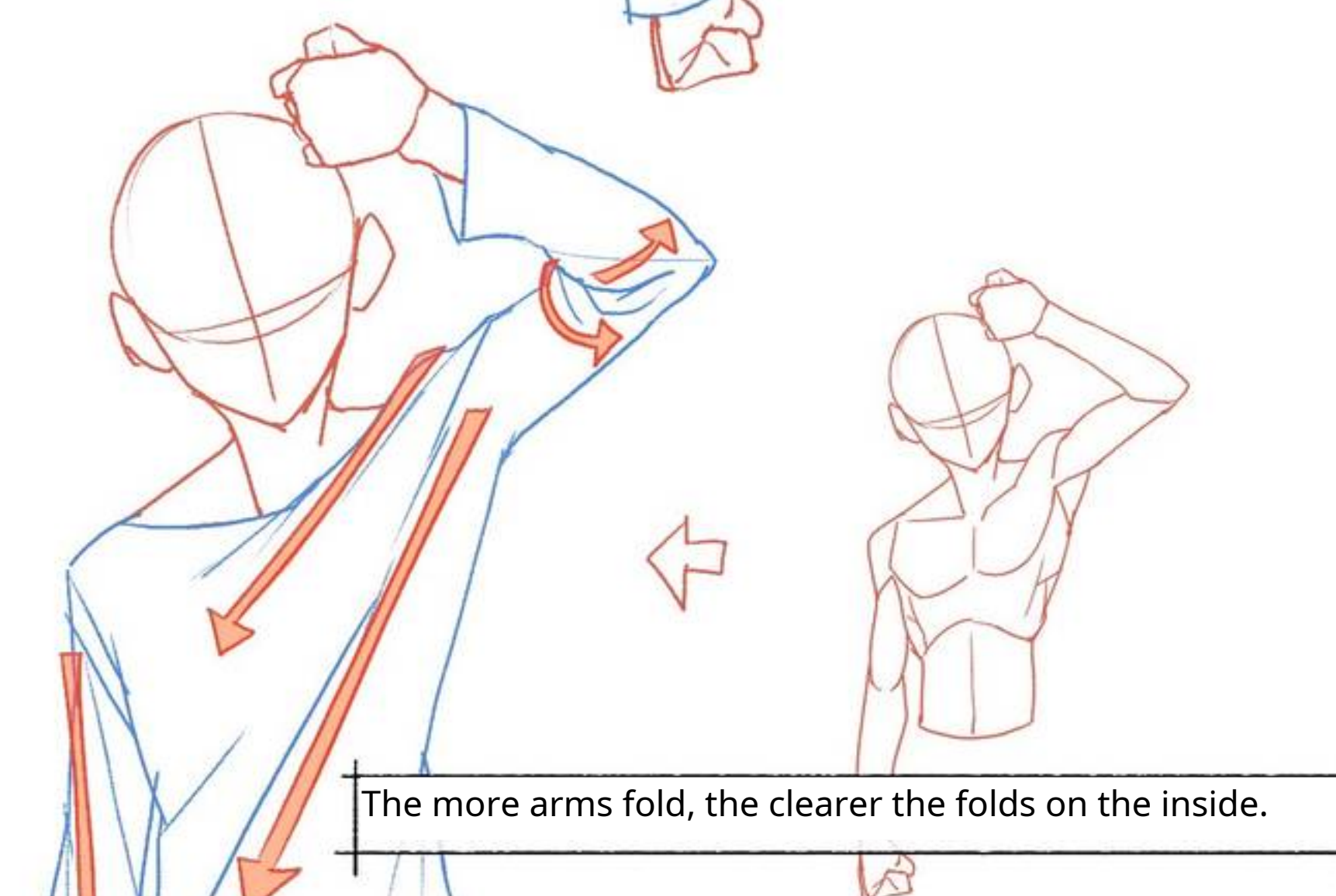


I don't know the wrinkles when I lift my arms up.

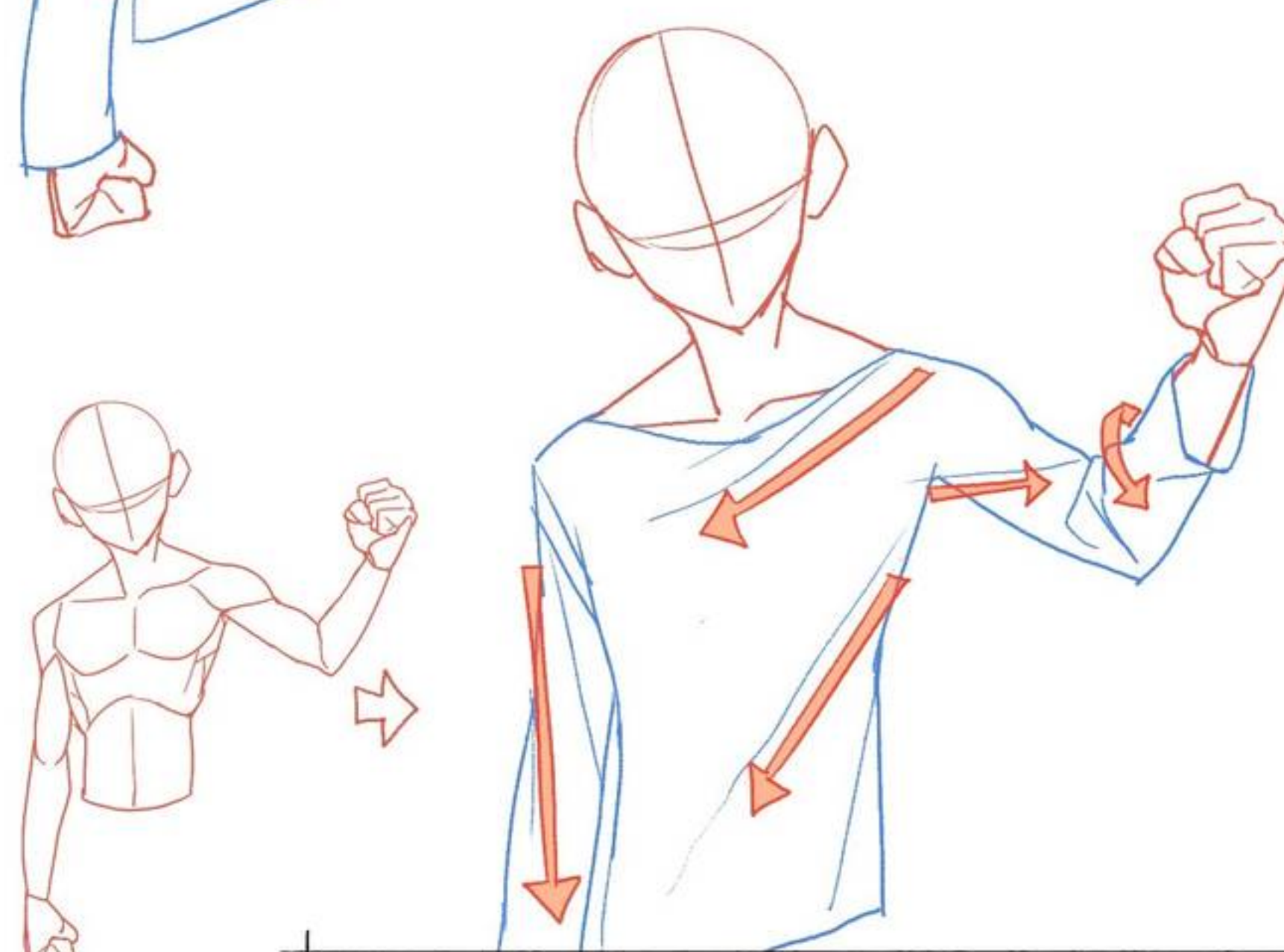
And as you lift it up, the gravitational pull of the suit, the flow of the clothes, the flow of the clothes, comes to life as a line of belief.



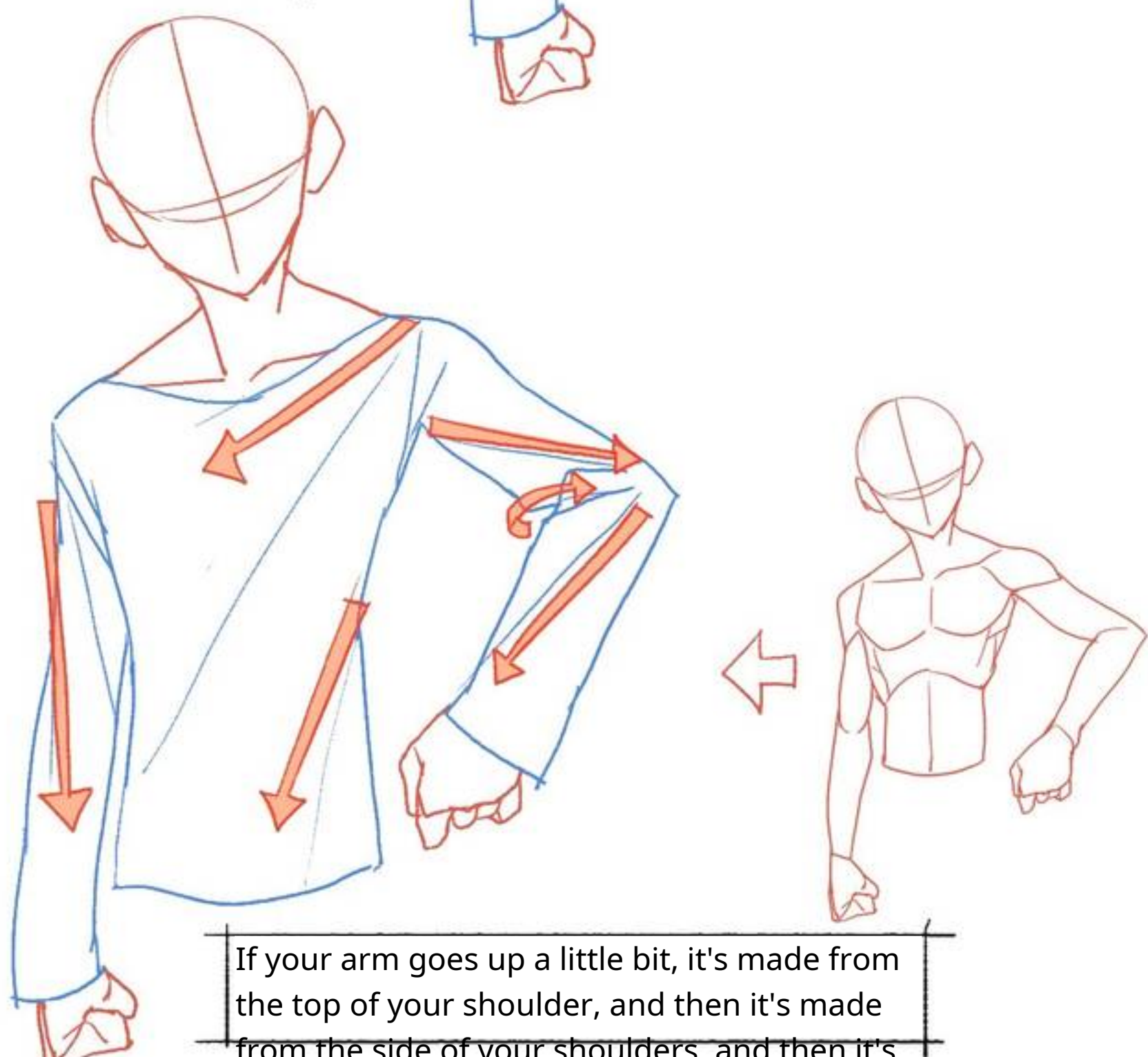
When the arms are folded, the folds are applied to parts of the body, and the folds are created.



The more arms fold, the clearer the folds on the inside.



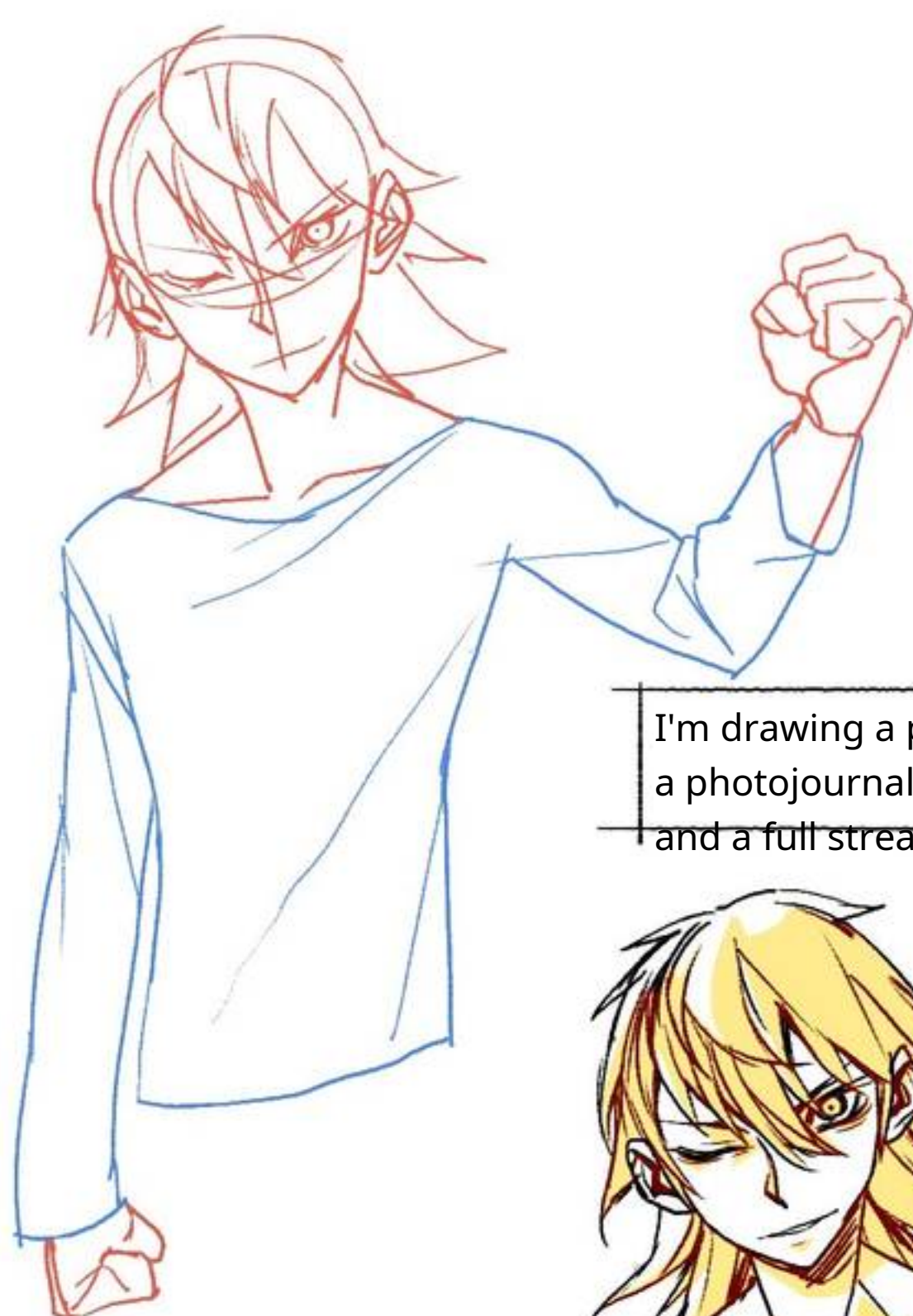
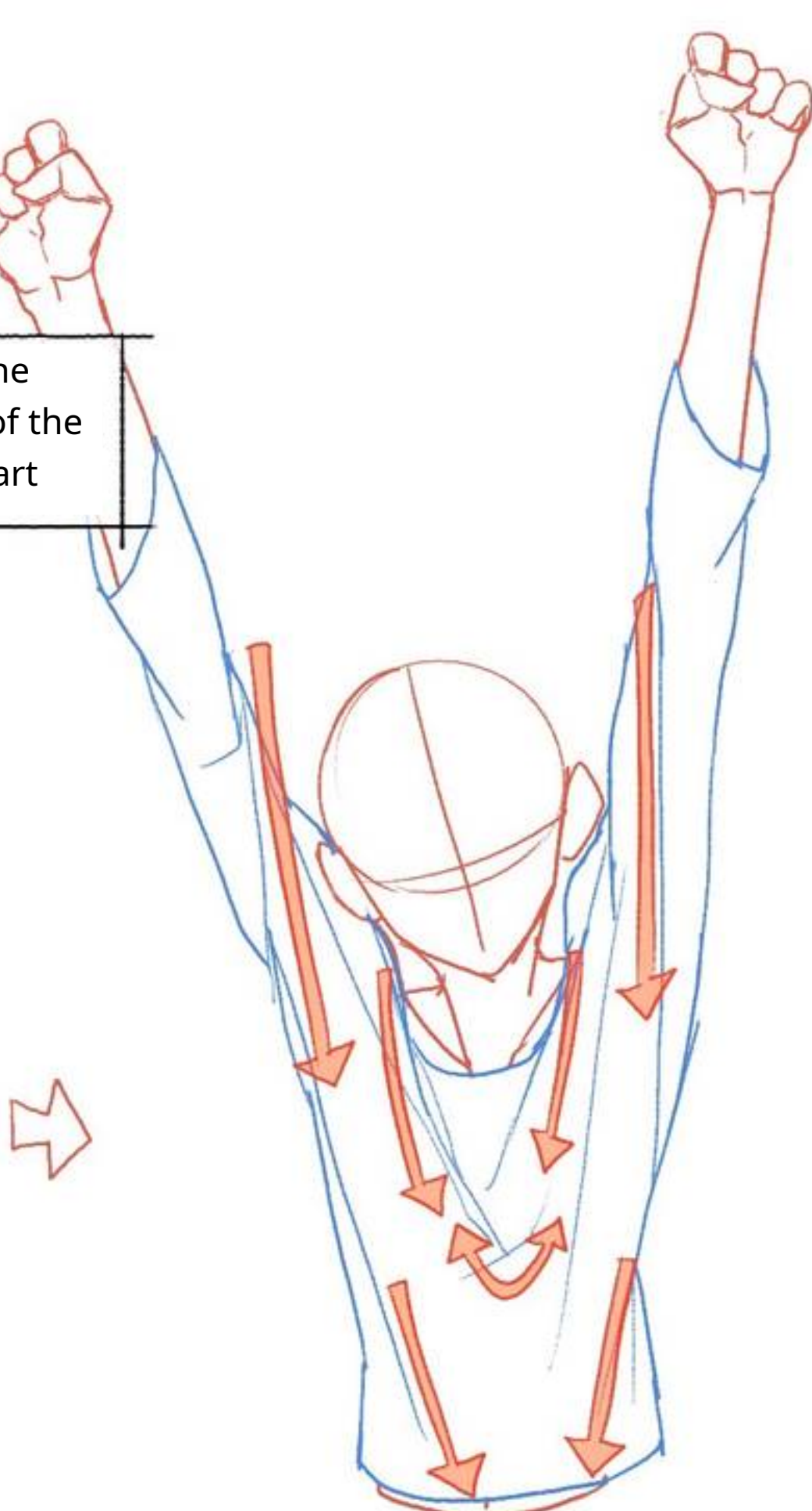
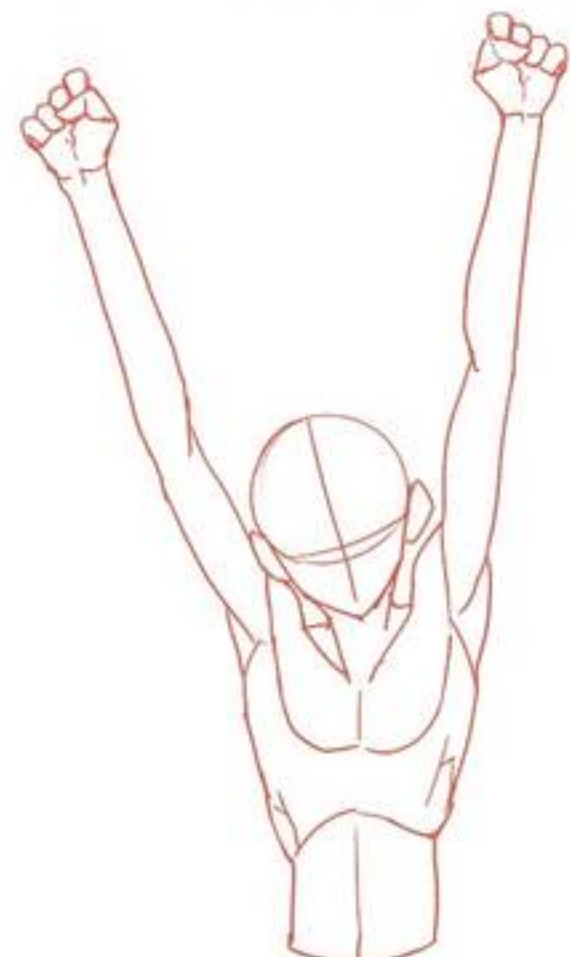
When the shoulder comes down, the slope of the wrinkles that are made from the shoulder is less.



If your arm goes up a little bit, it's made from the top of your shoulder, and then it's made from the side of your shoulders, and then it's



If you hold both arms together, the wrinkles go down, and the sides of the sides fall down, and the middle part forms the same as the V's.

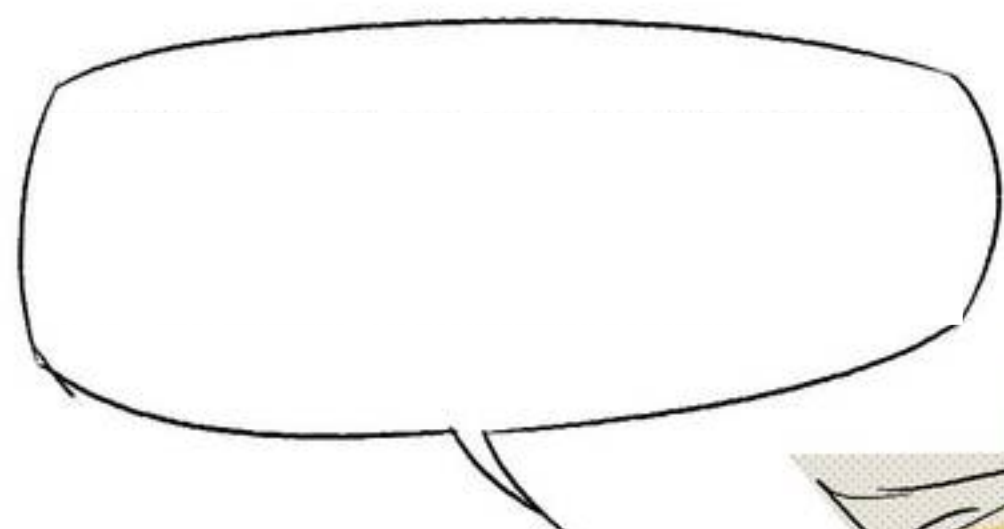
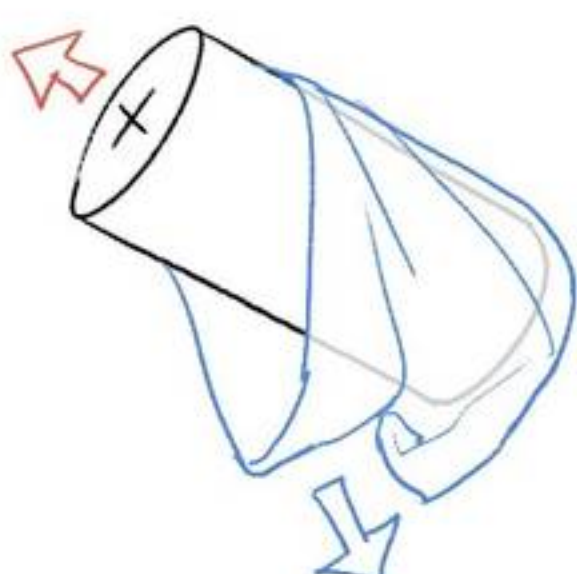
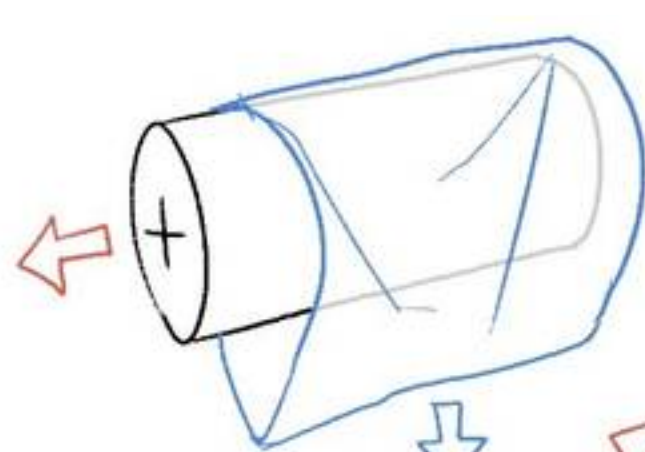


I'm drawing a piece of the face, which is a photojournalization, a pair of clothes, and a full stream of demention.



So I'm going to close with the melody.

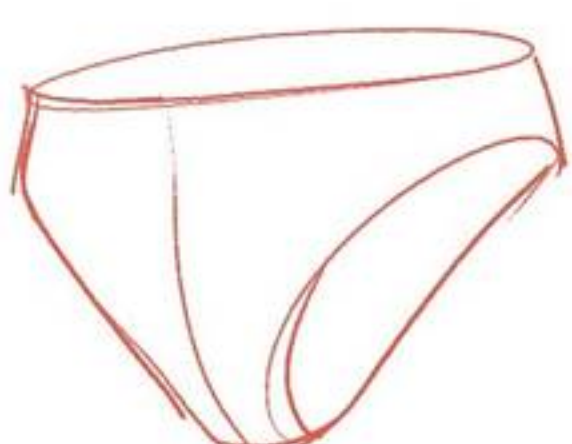
I'd like to know the taco author."



Key Doint

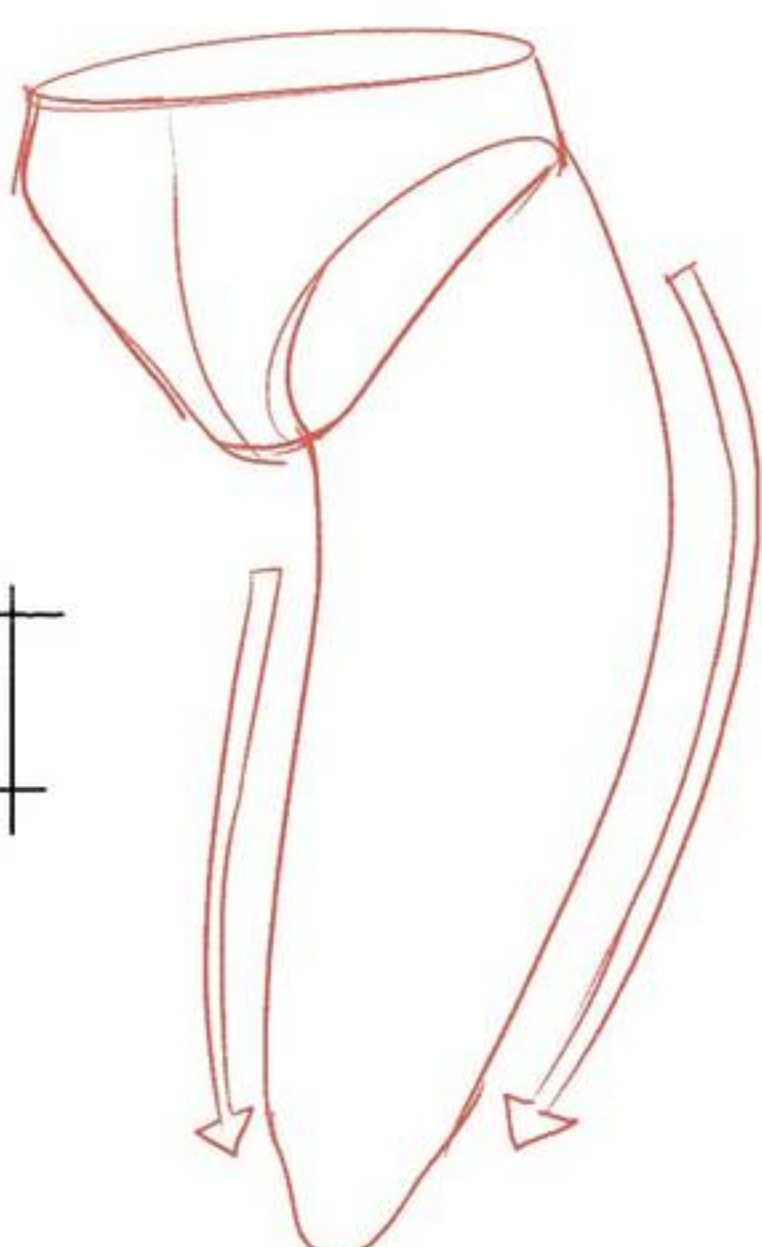


I want to draw it right in diameter.

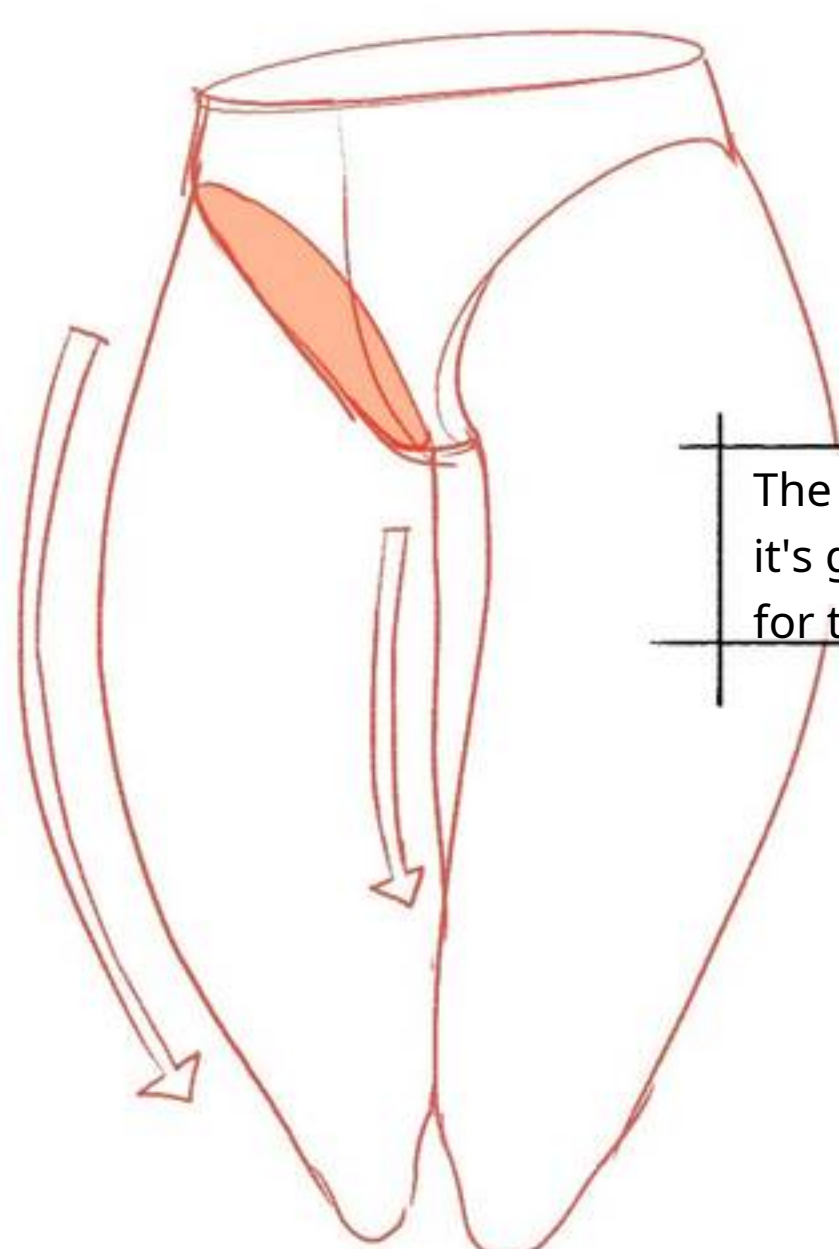


I'm going to draw the hip part of the leg.

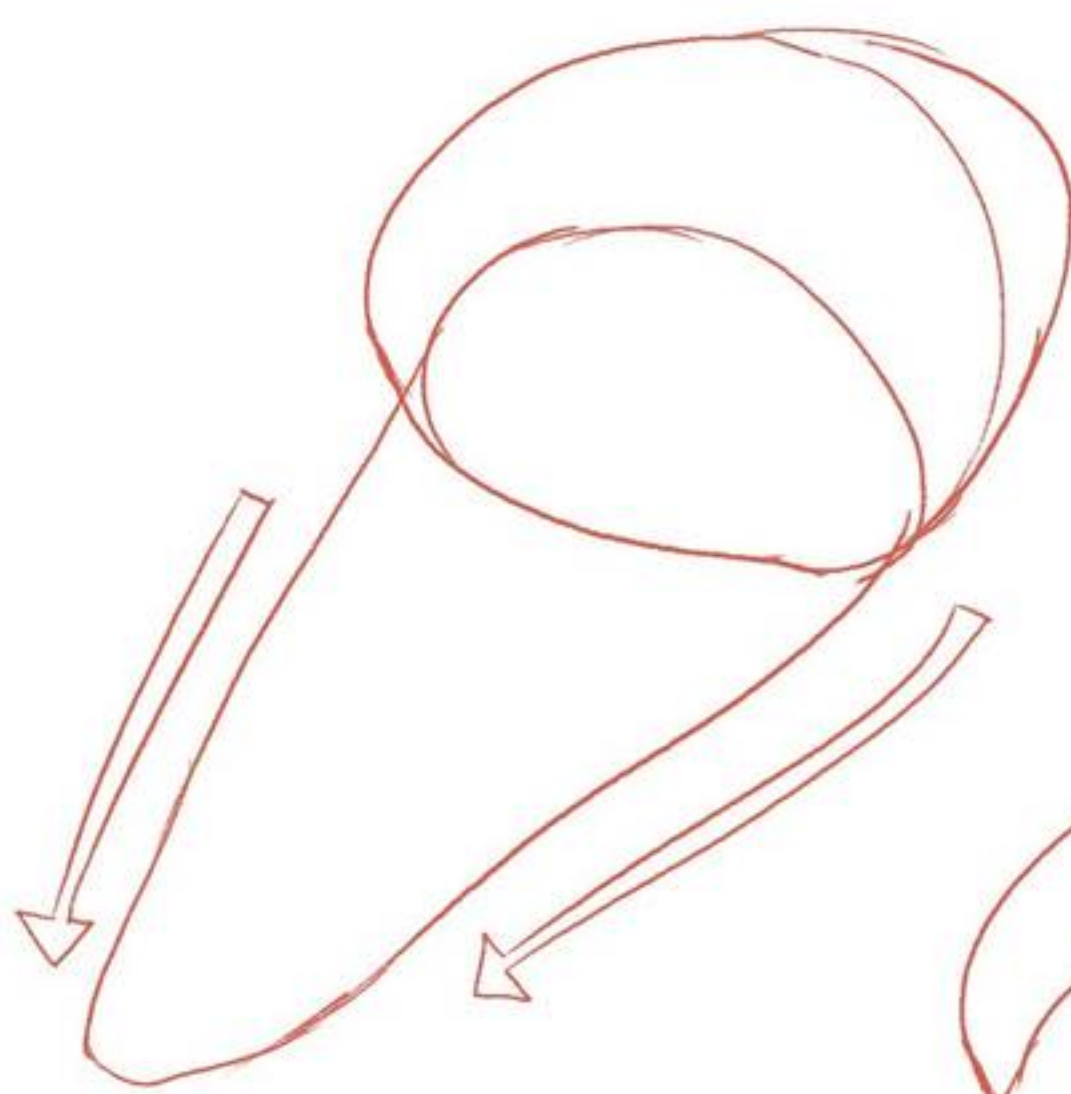
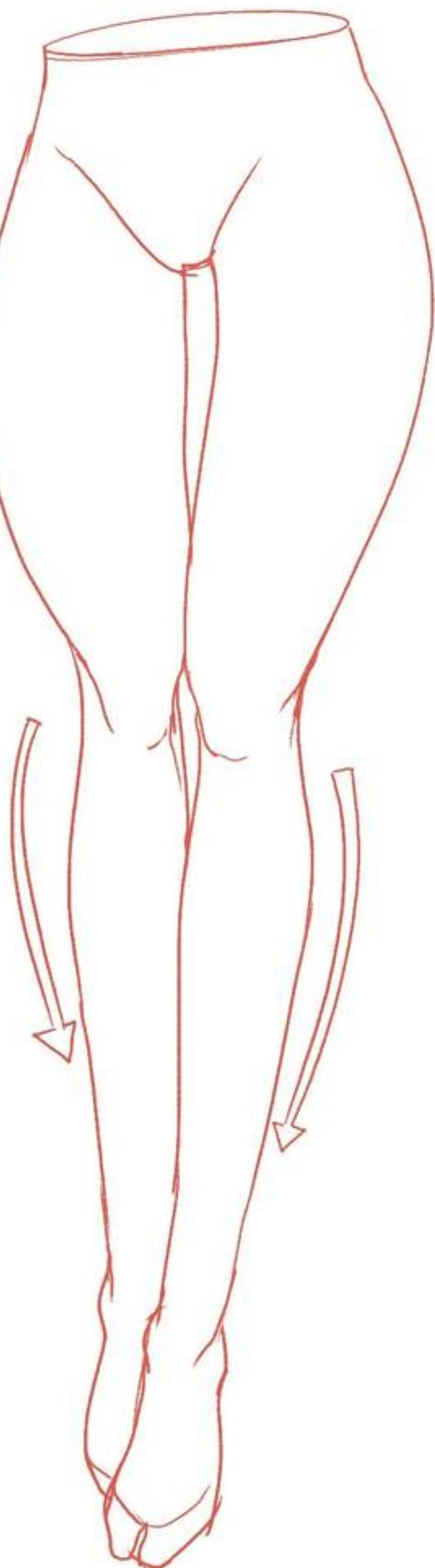
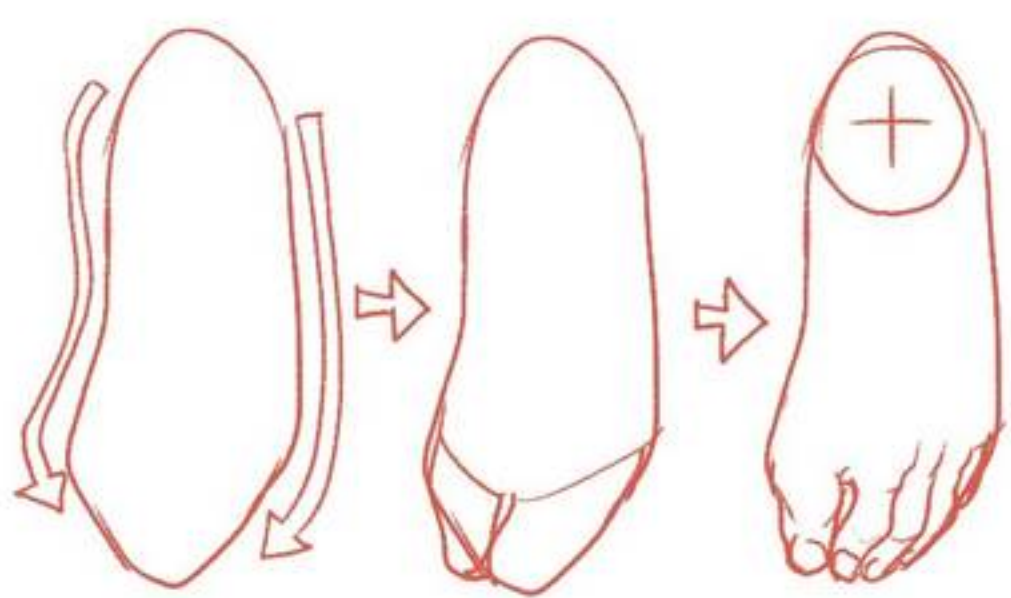
We dance when we create more curves than the inner line outside of our target fingertips.



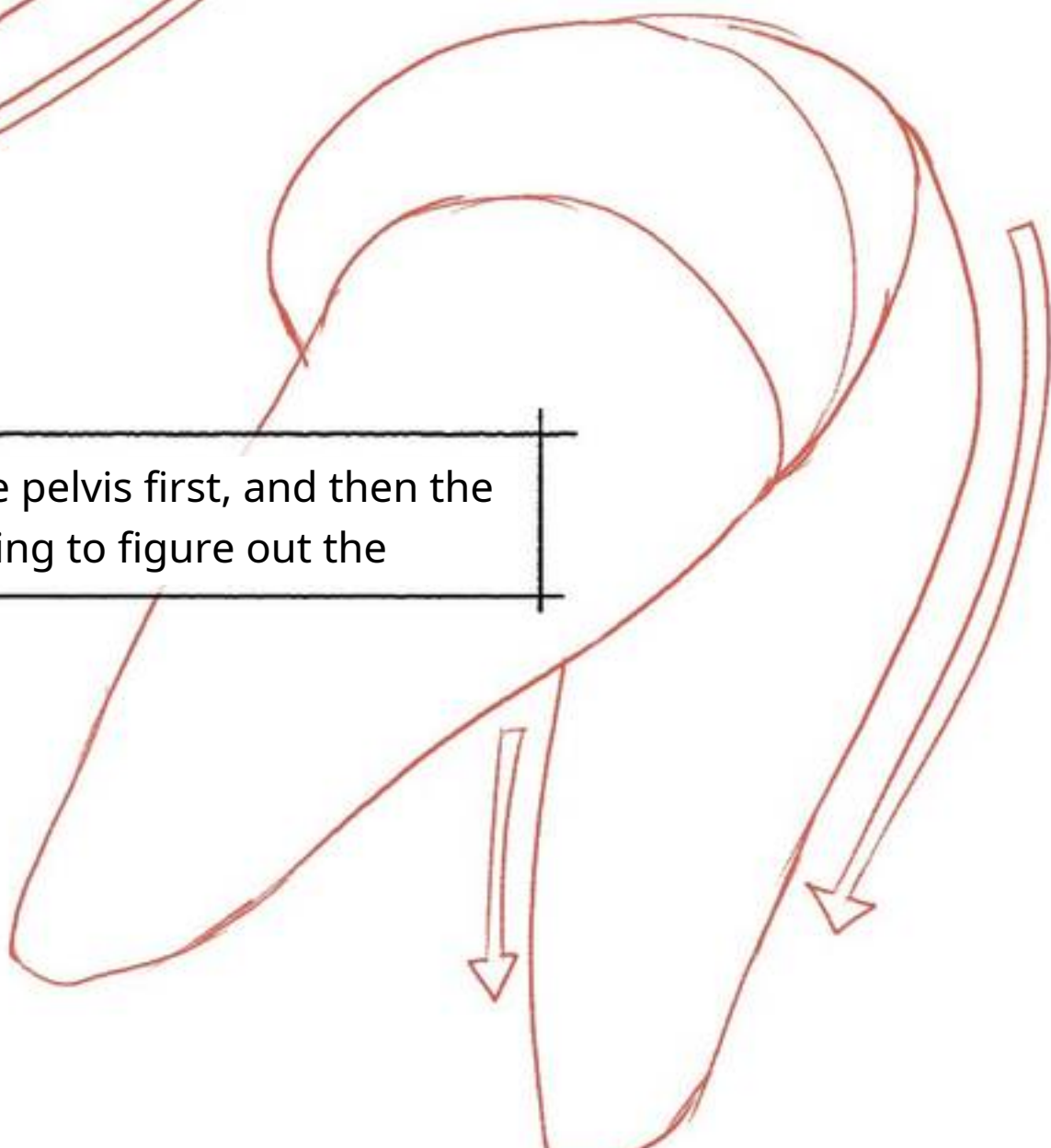
The other side is also going to be a flow, and it's going to be a two-by-four consideration for the area where the legs come out.



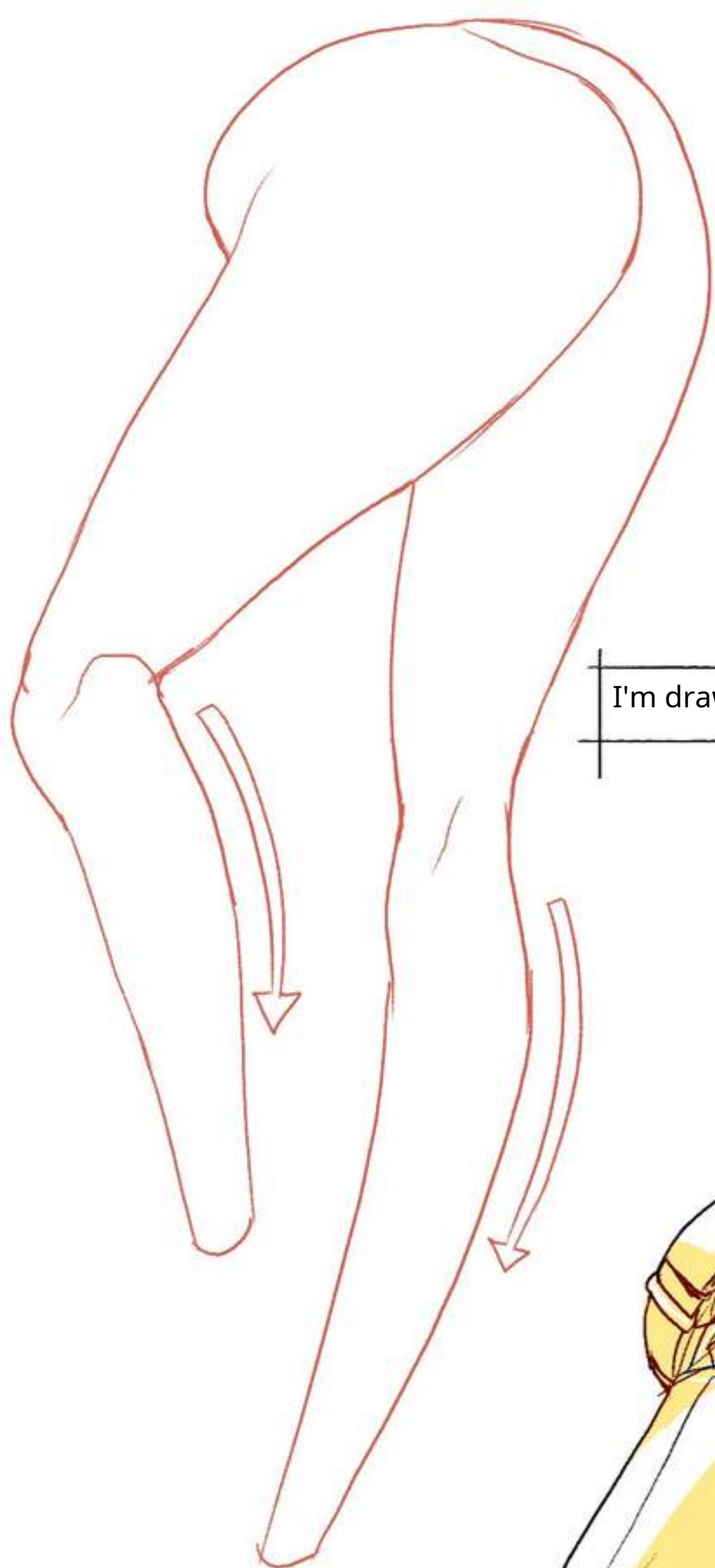
And the next thing I want to do is I want to make the outside curve a little bit stronger, so I'm going to simplify the shape of the feet, and then I'm going to add the details, and then I'm going to end up with a little bit more detail.



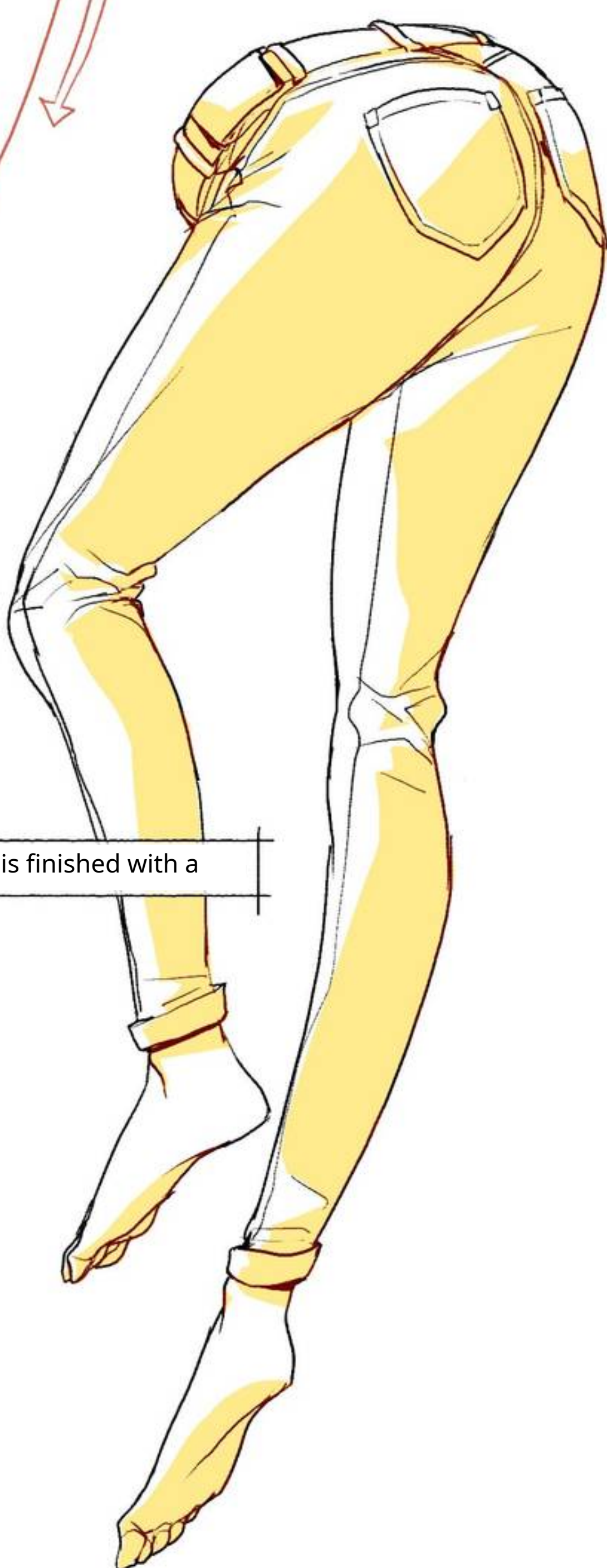
The other angles are also the pelvis first, and then the leg comes out, and we're trying to figure out the outside curve.





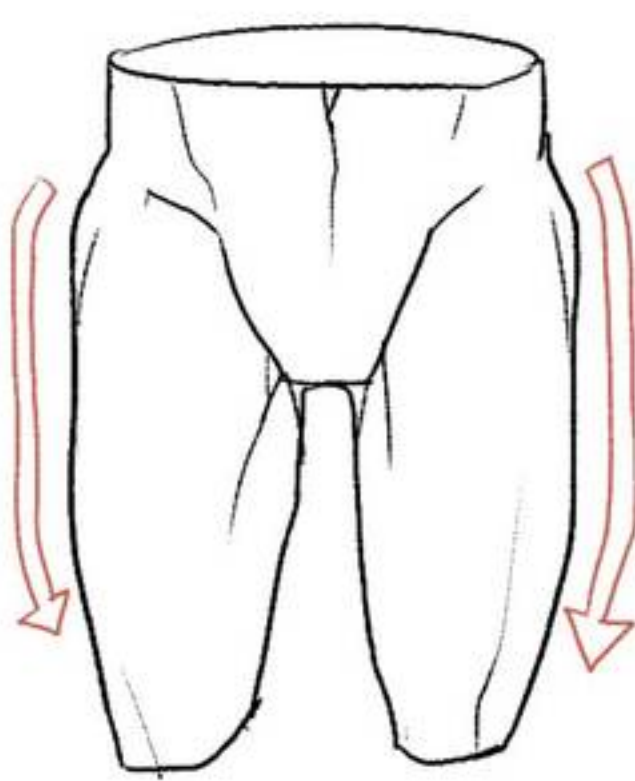
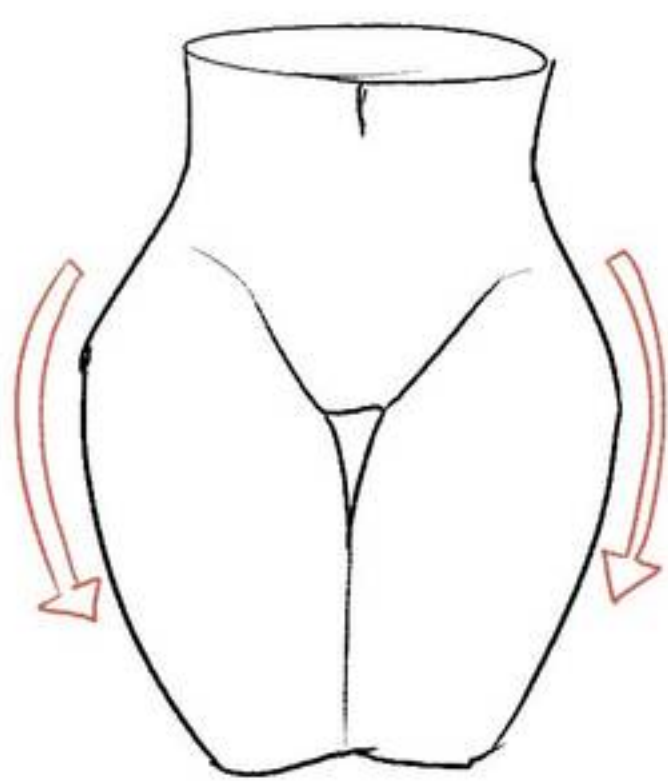


I'm drawing it on the target.



The flow of the lower body is finished with a delicious pair of pants.

I'd like to know the taco author."



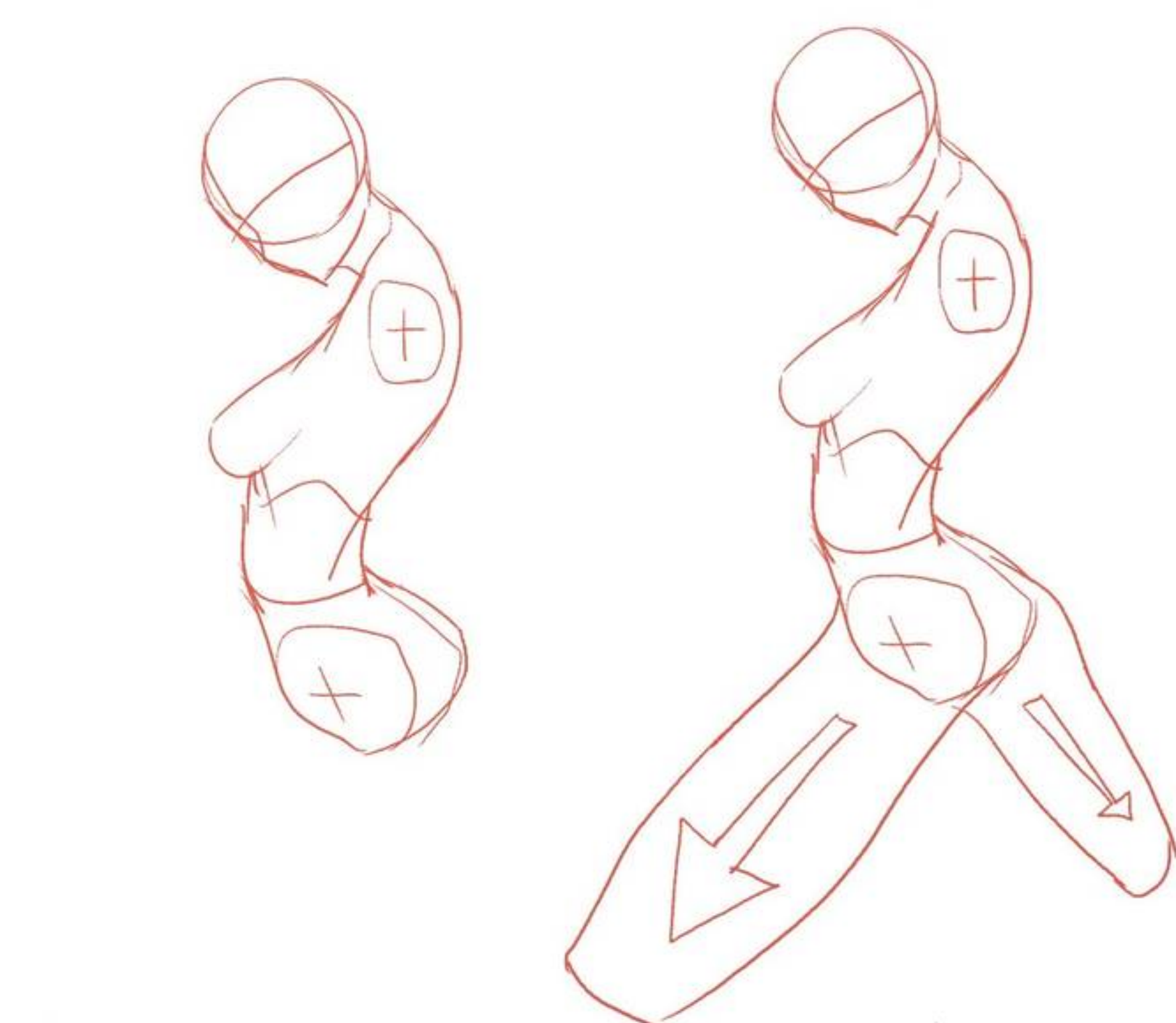
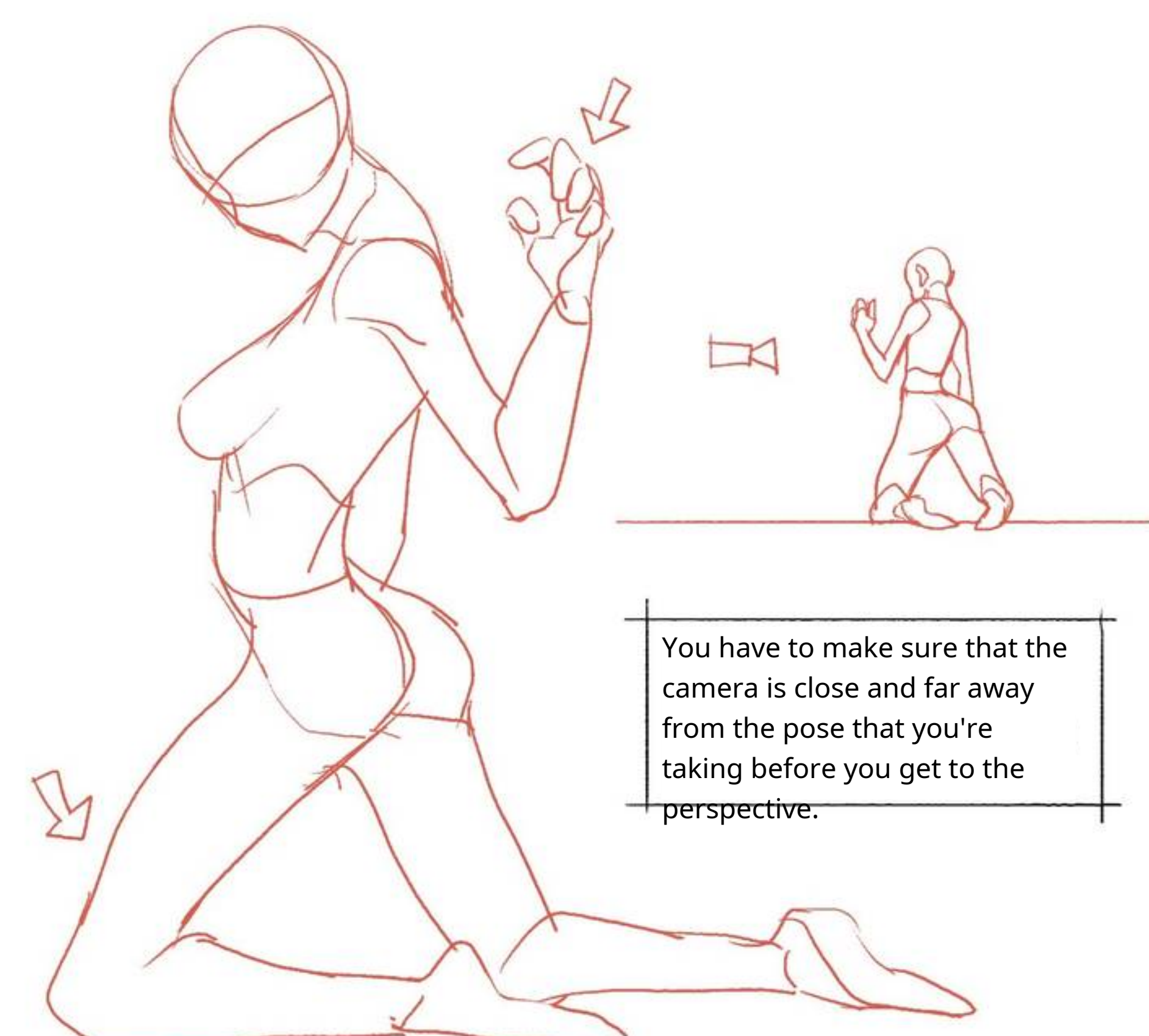
In a man, a little bit of the feel of the thigh muscle, and the flow of the outside curves, different from the female, has to be repressed to be masculine and pretty.



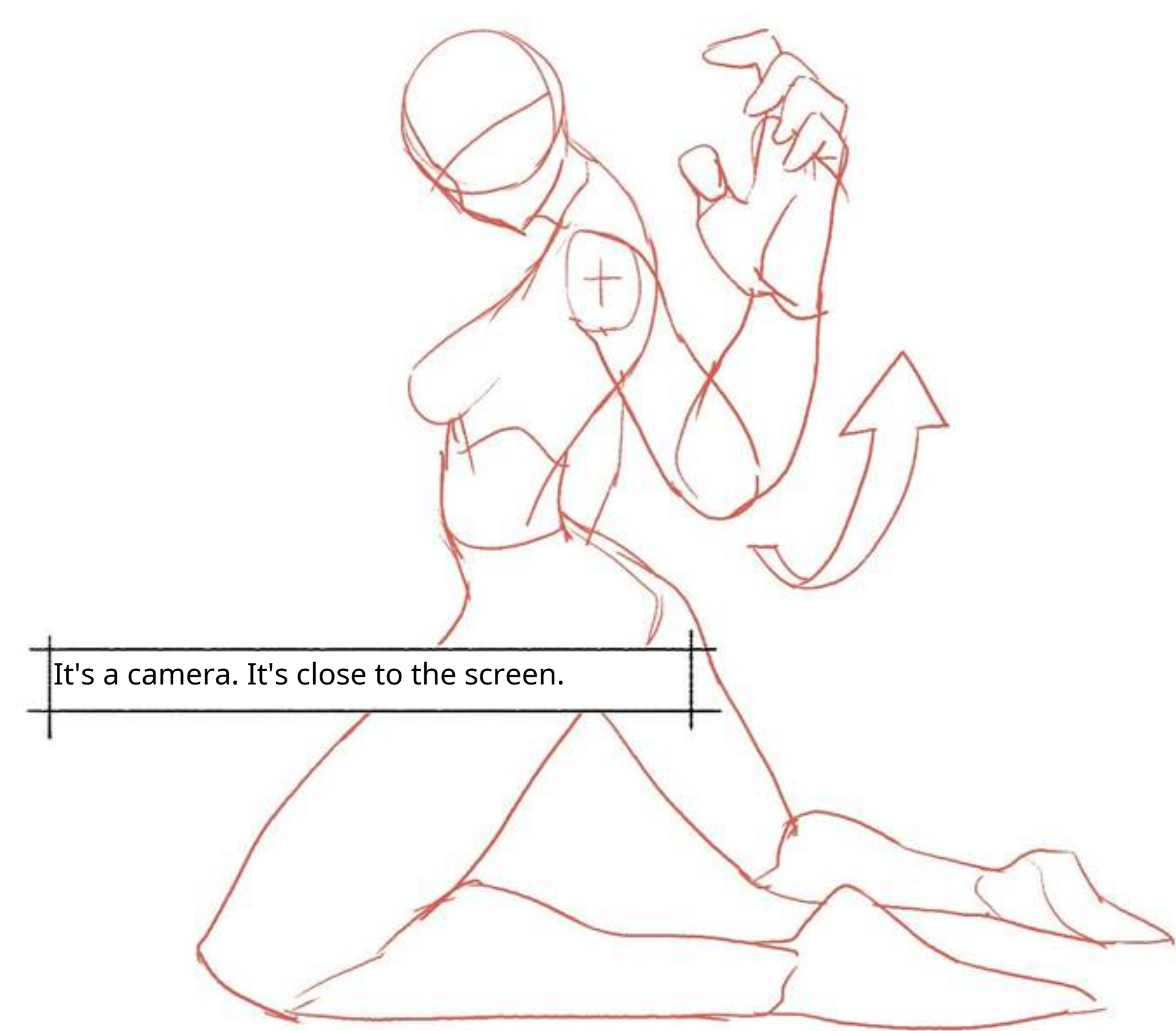
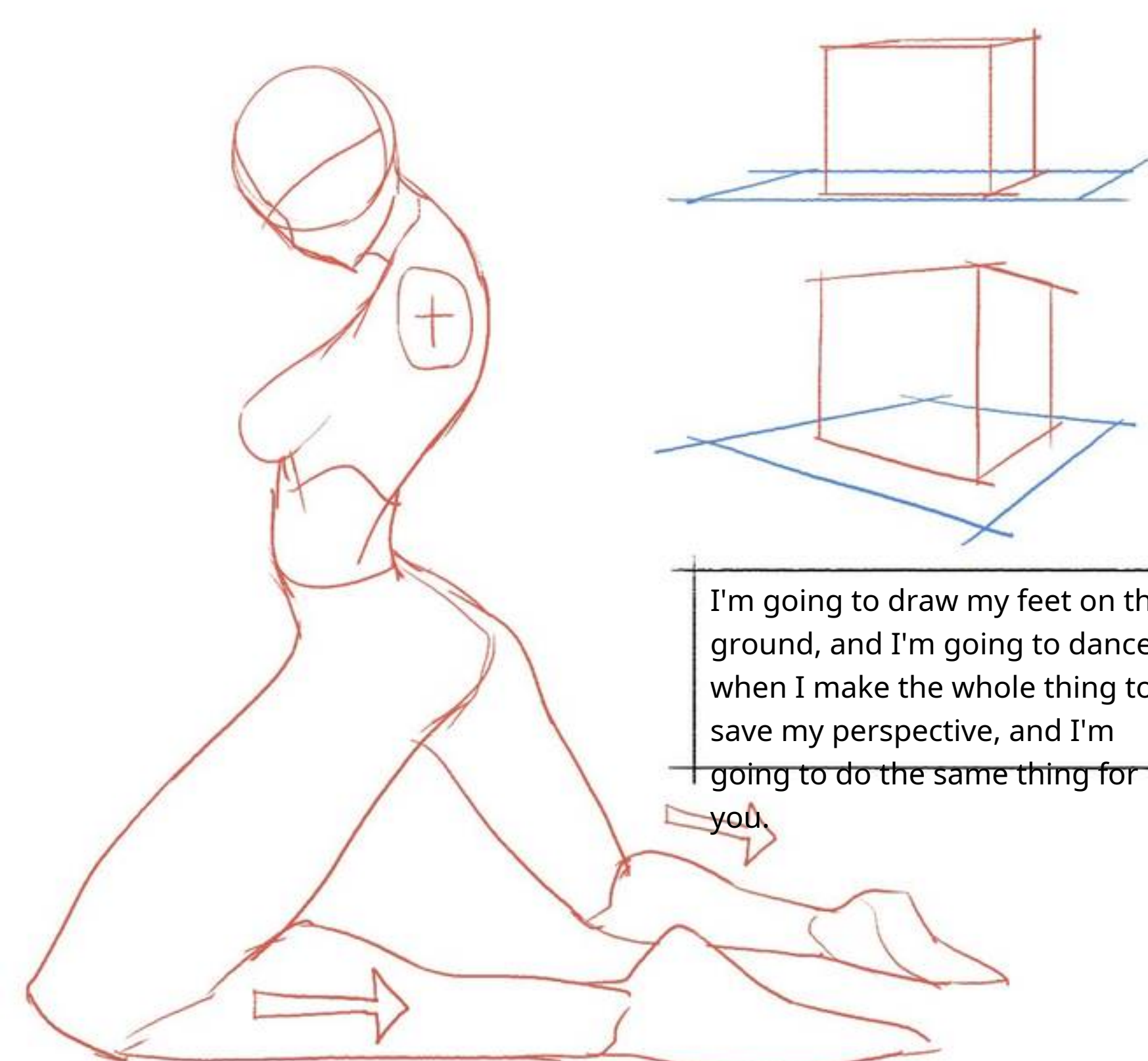
Key Doint



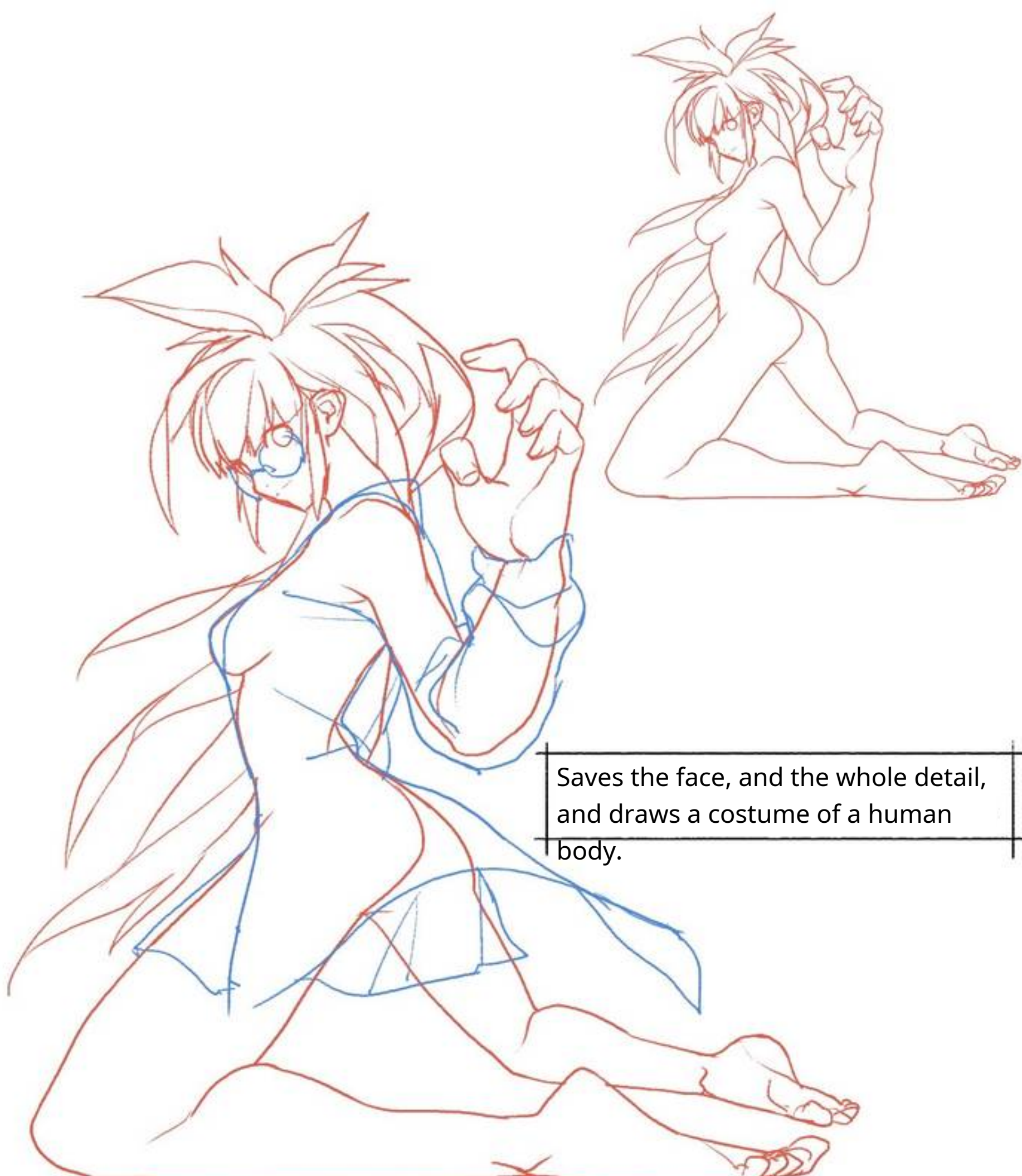
I'd like to give you a perspective on the IQ character.



I'm drawing a bridge around my body first, so I'm picking up the core, and the bridge that's close to me is drawing a narrow bridge that goes far away.





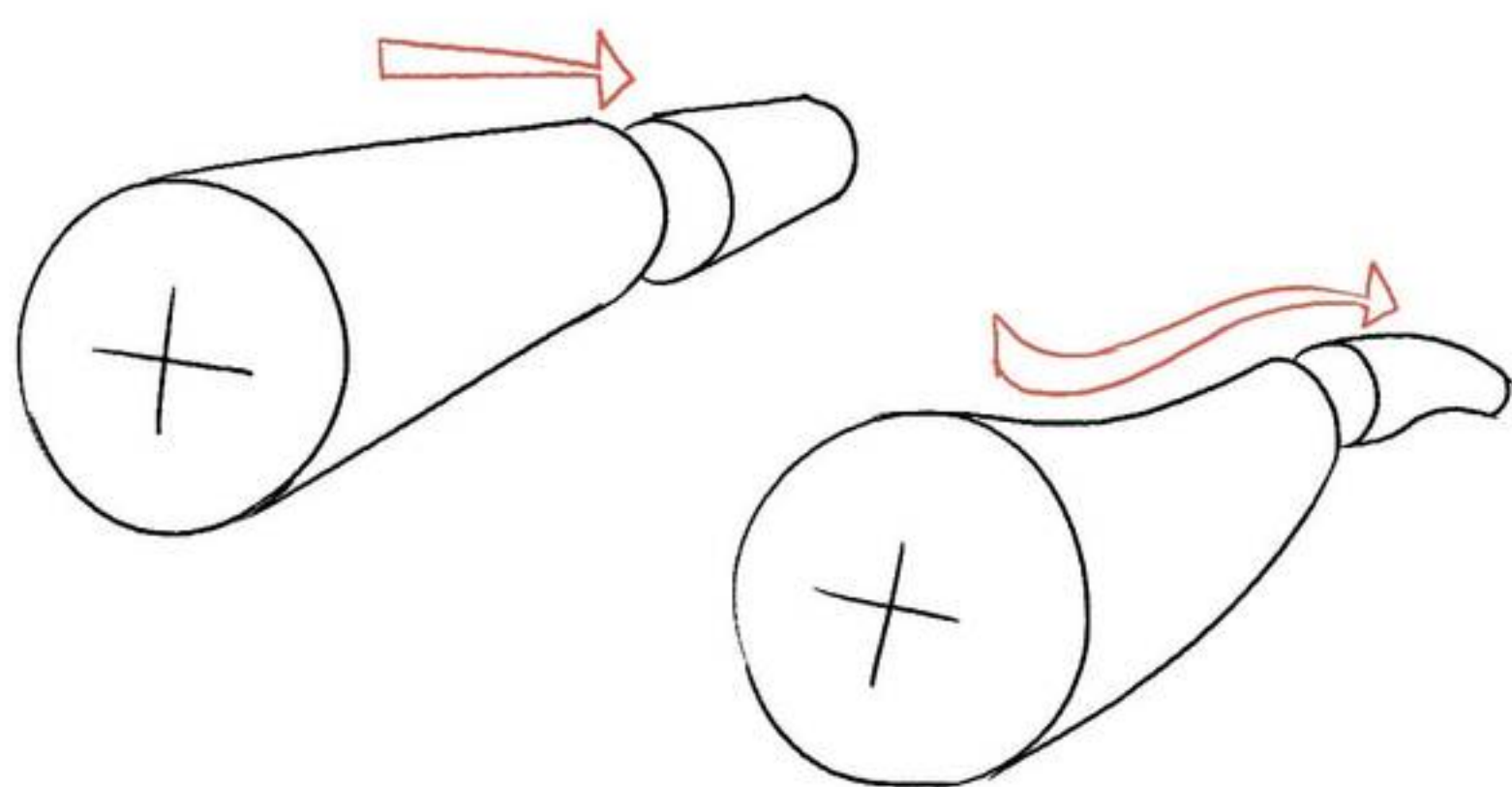


Saves the face, and the whole detail, and draws a costume of a human body.



I'm finishing with the gift.

I'd like to know the taco author."



Because the human body has a flow of curves, it's natural to get a slope of a curve rather than a straight one.

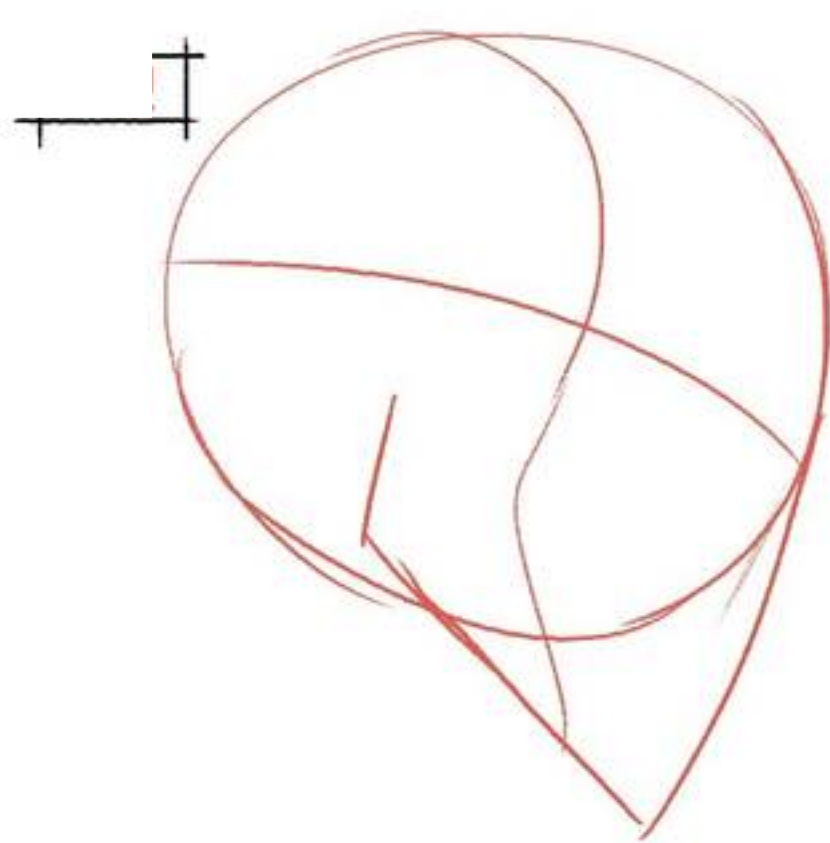
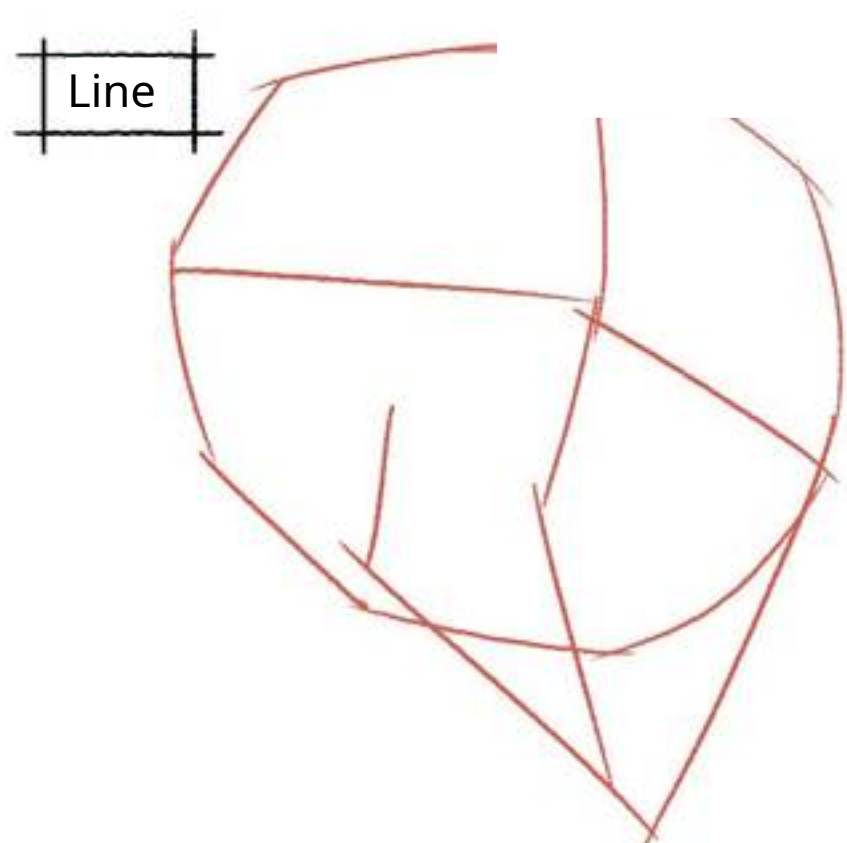
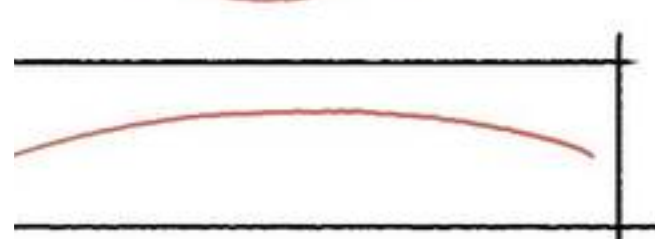
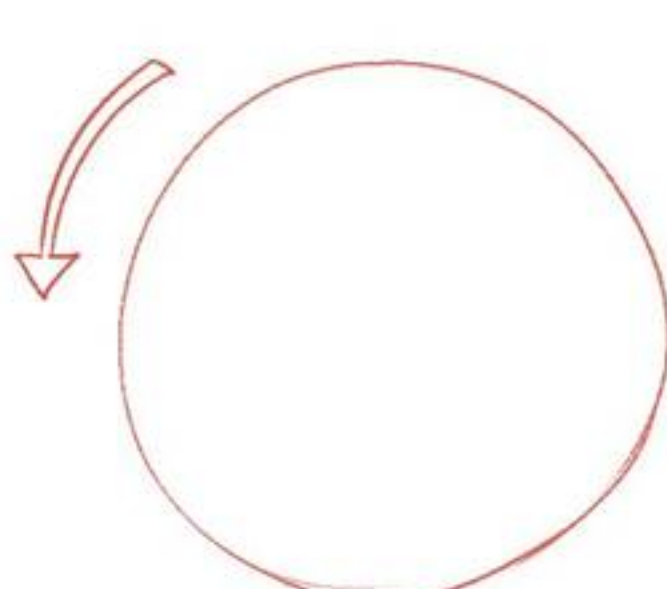
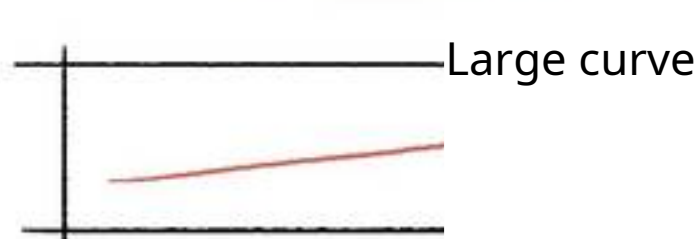
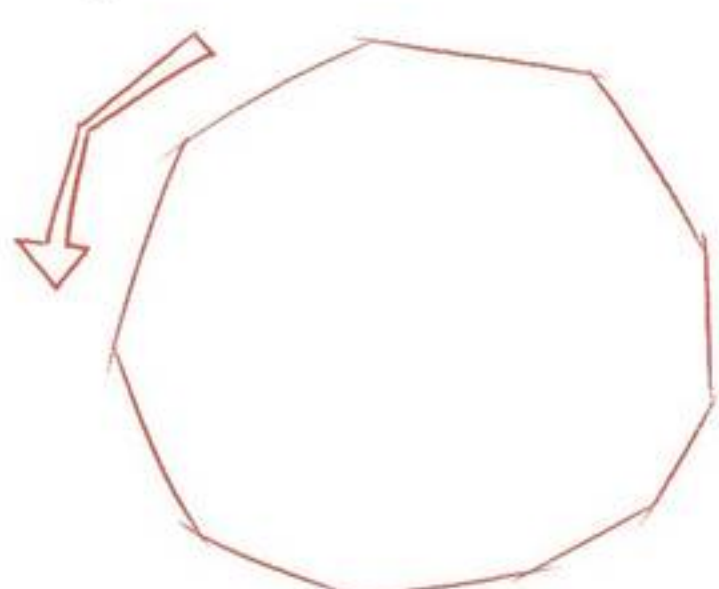


Key Doint

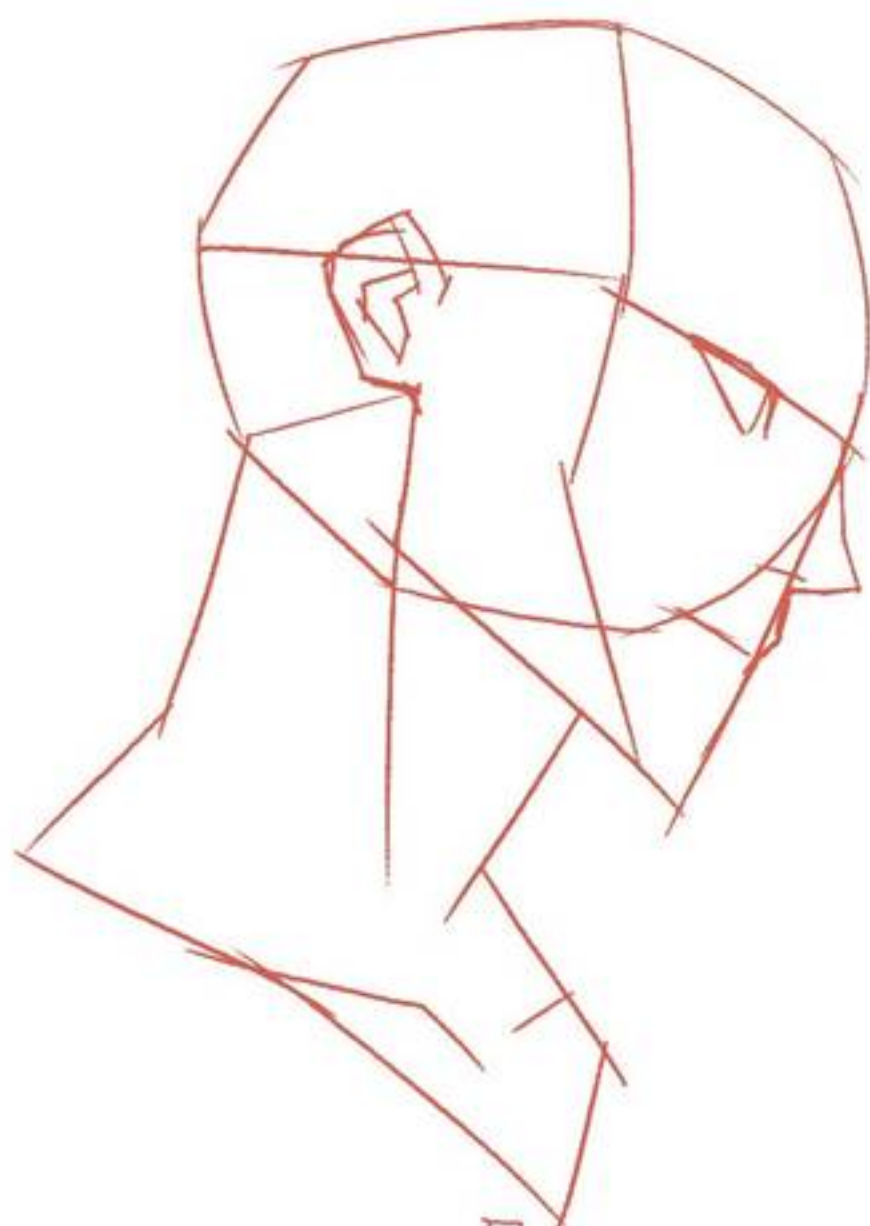
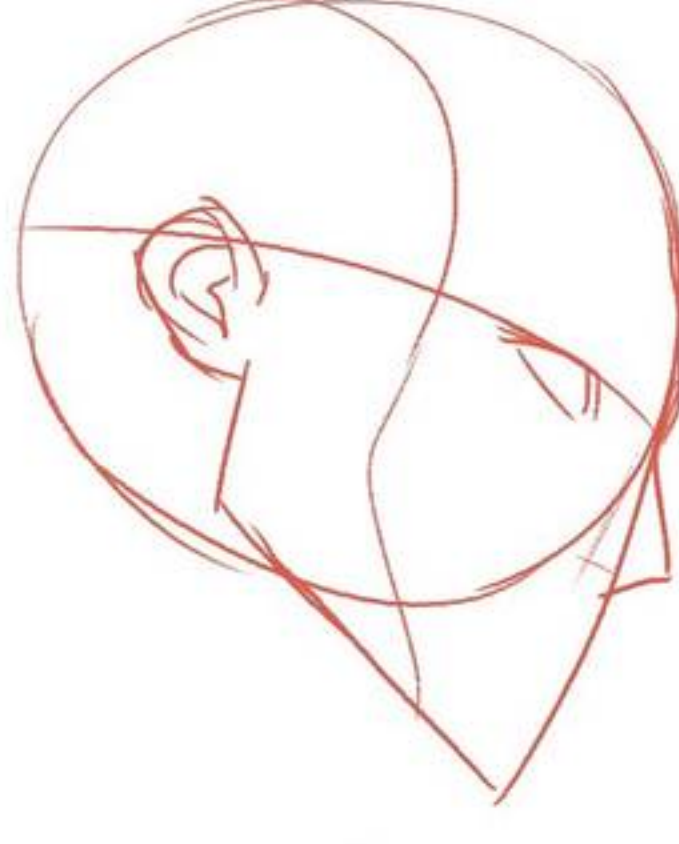
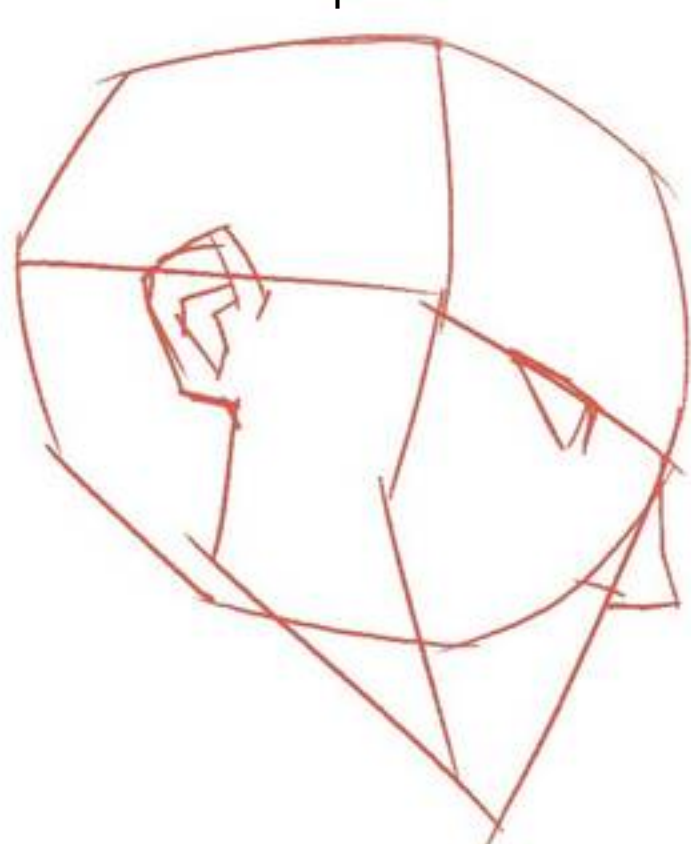


IQ: What do you do if you want to use the Suncle Boob Cup?

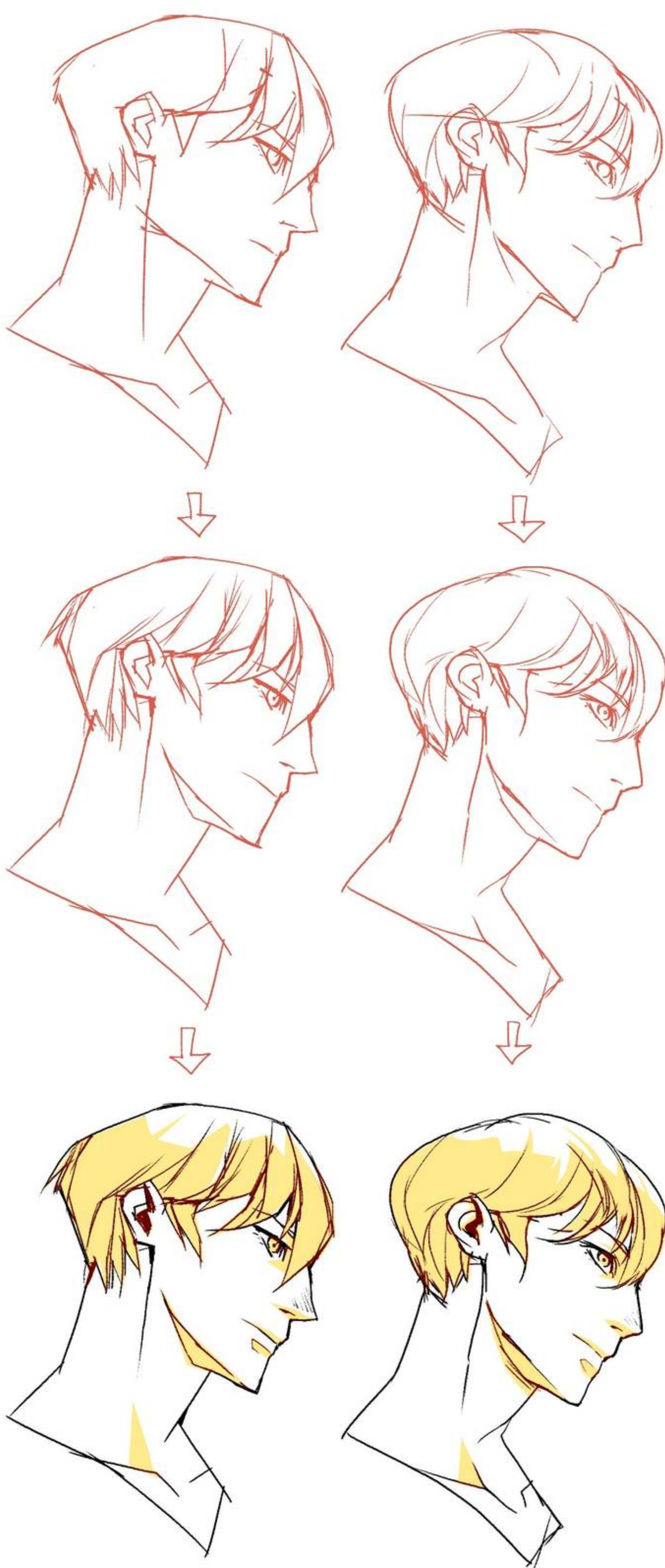
If you want to use soft melody, you're going to have to use a lot of curves where the line is going to be a little bit harder.



It's going to be the flow of lines and curves from the base period.

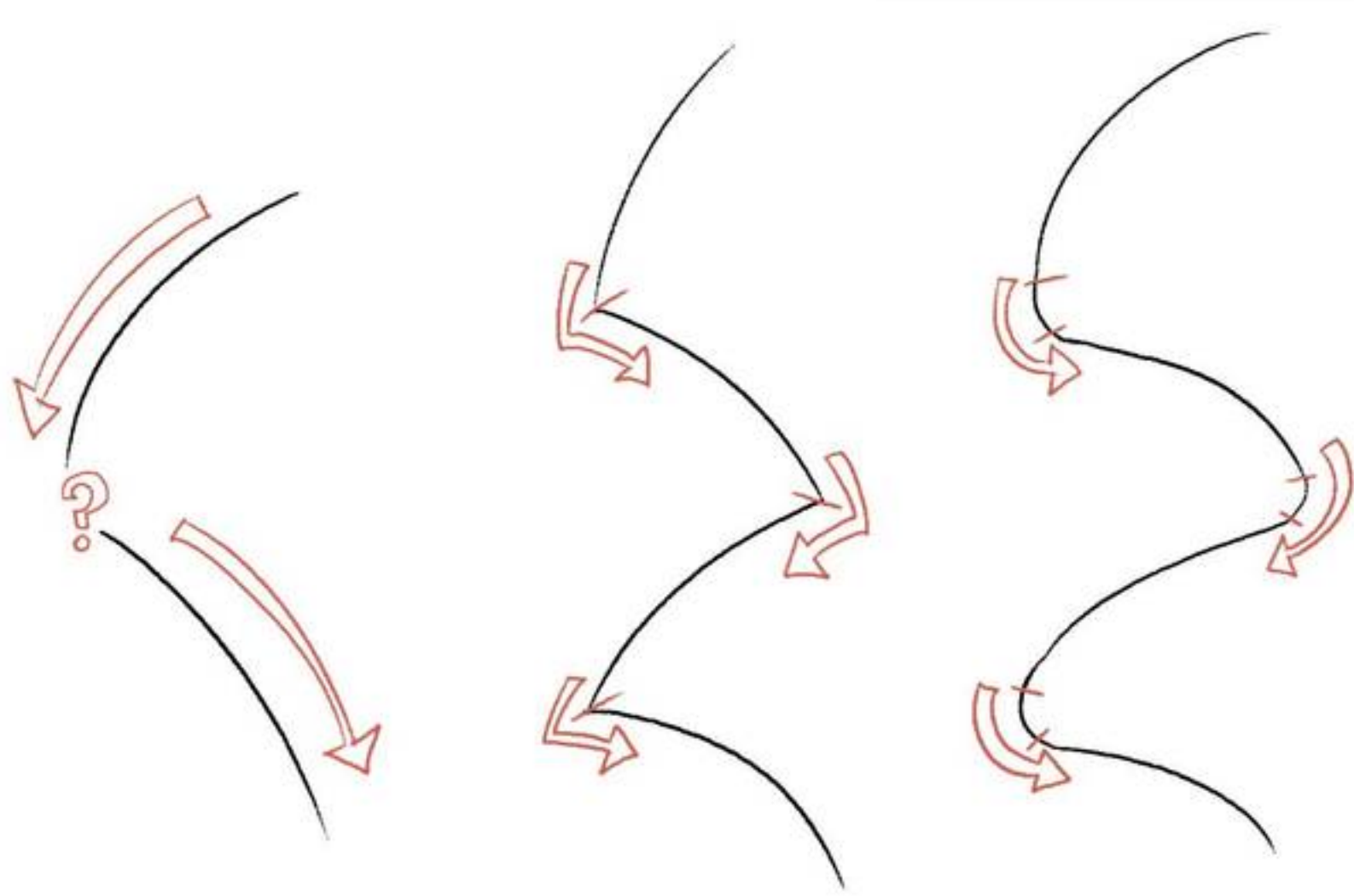






And as you use a curve and a line changes the way you visualize it, so the straight line is going to feel sharp, and the curve is going to feel soft.

I'd like to know the taco author."



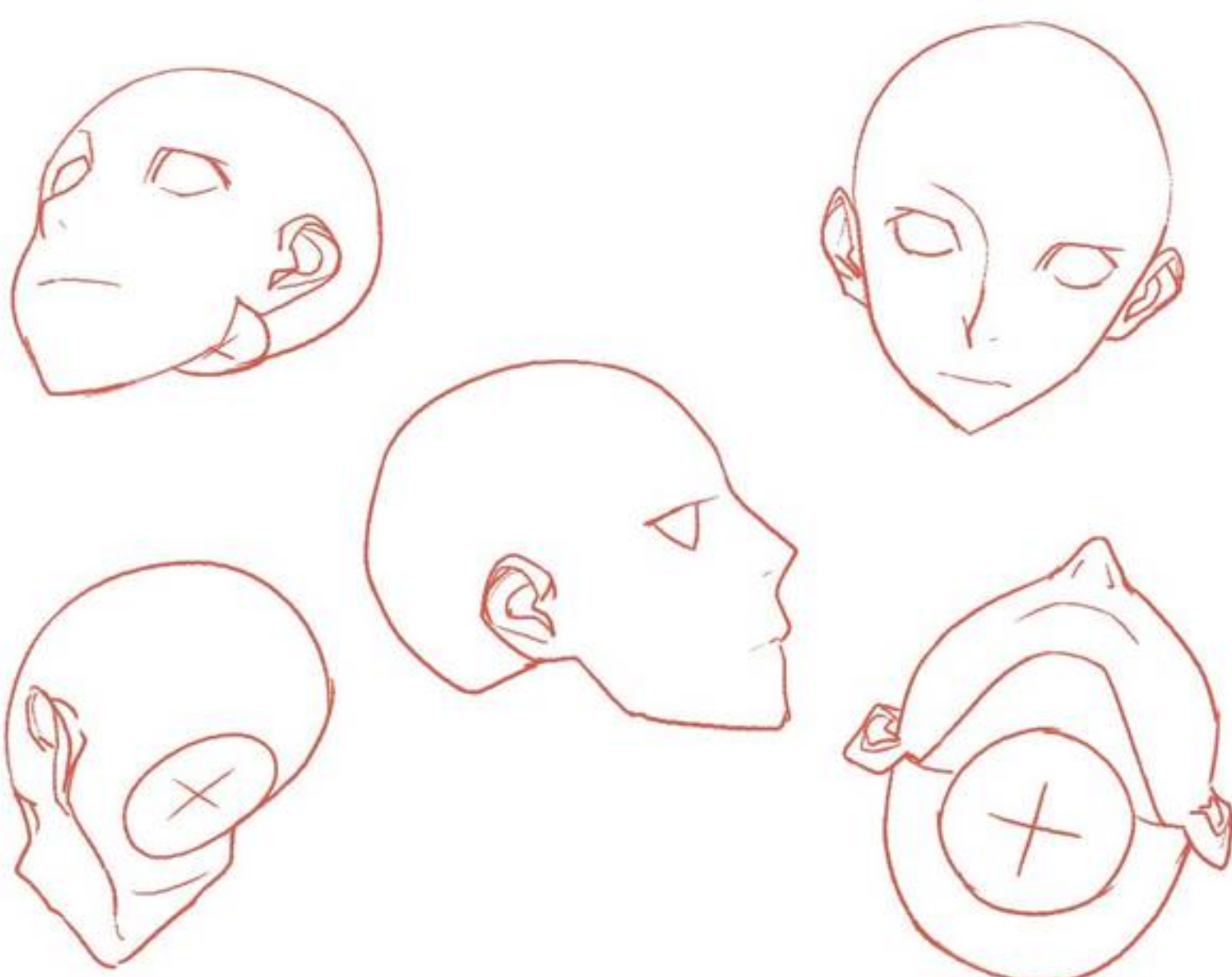
And even if you were to bend the line itself, you would still be able to express the gentle gift of the sharpness and the dynamic feeling, depending on where you're going, depending on where you're going.



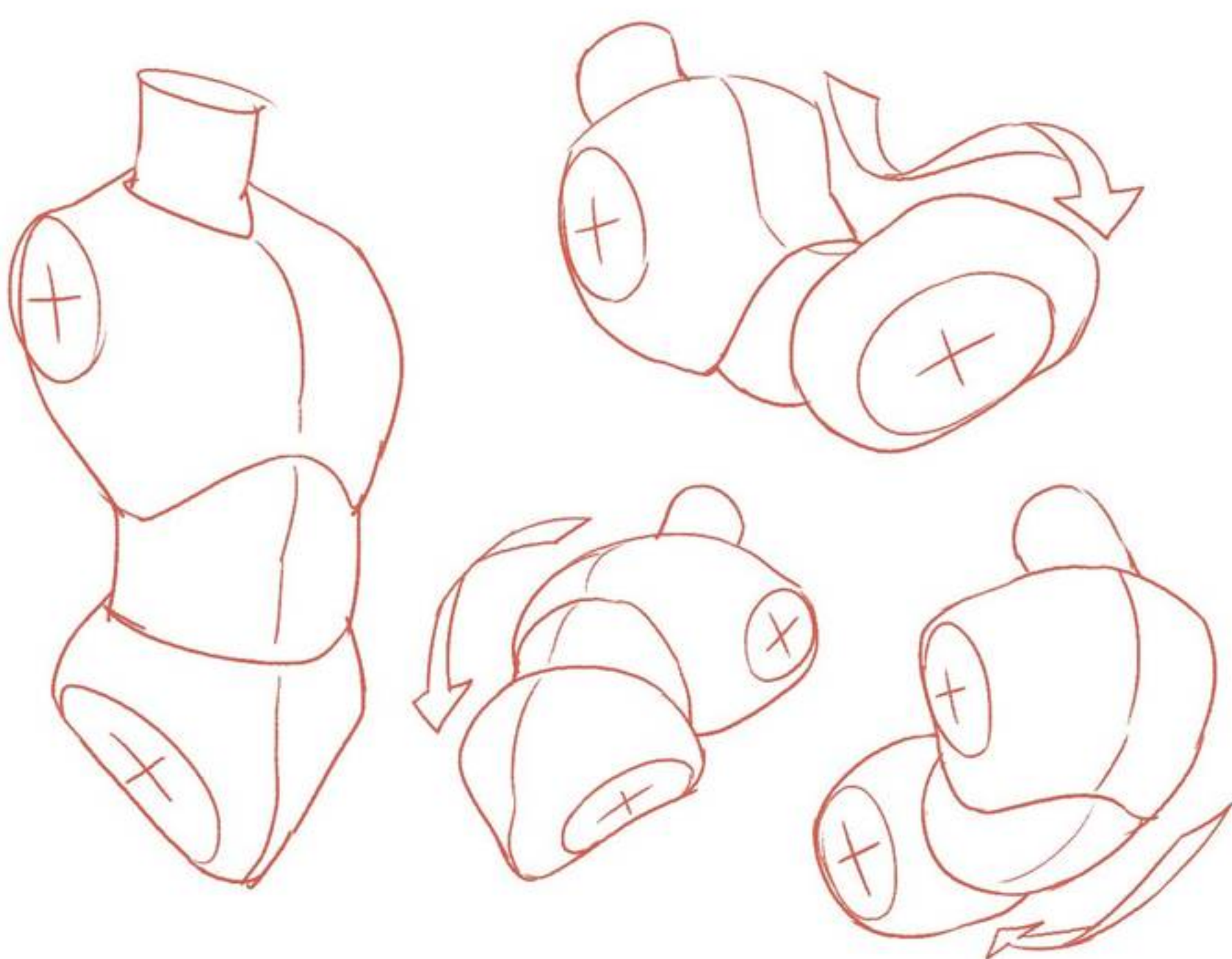
Key Point



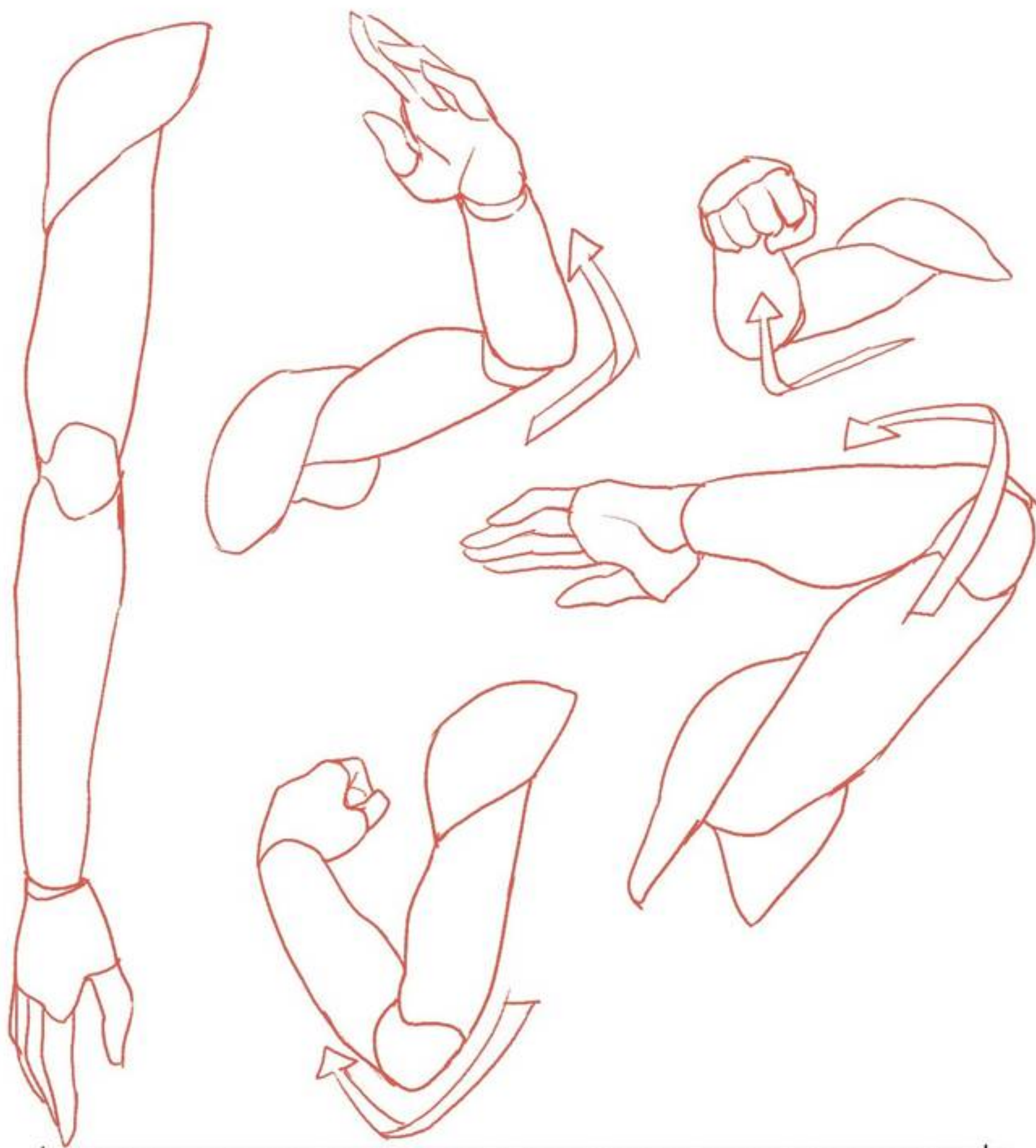
[Q: How do I draw it?]



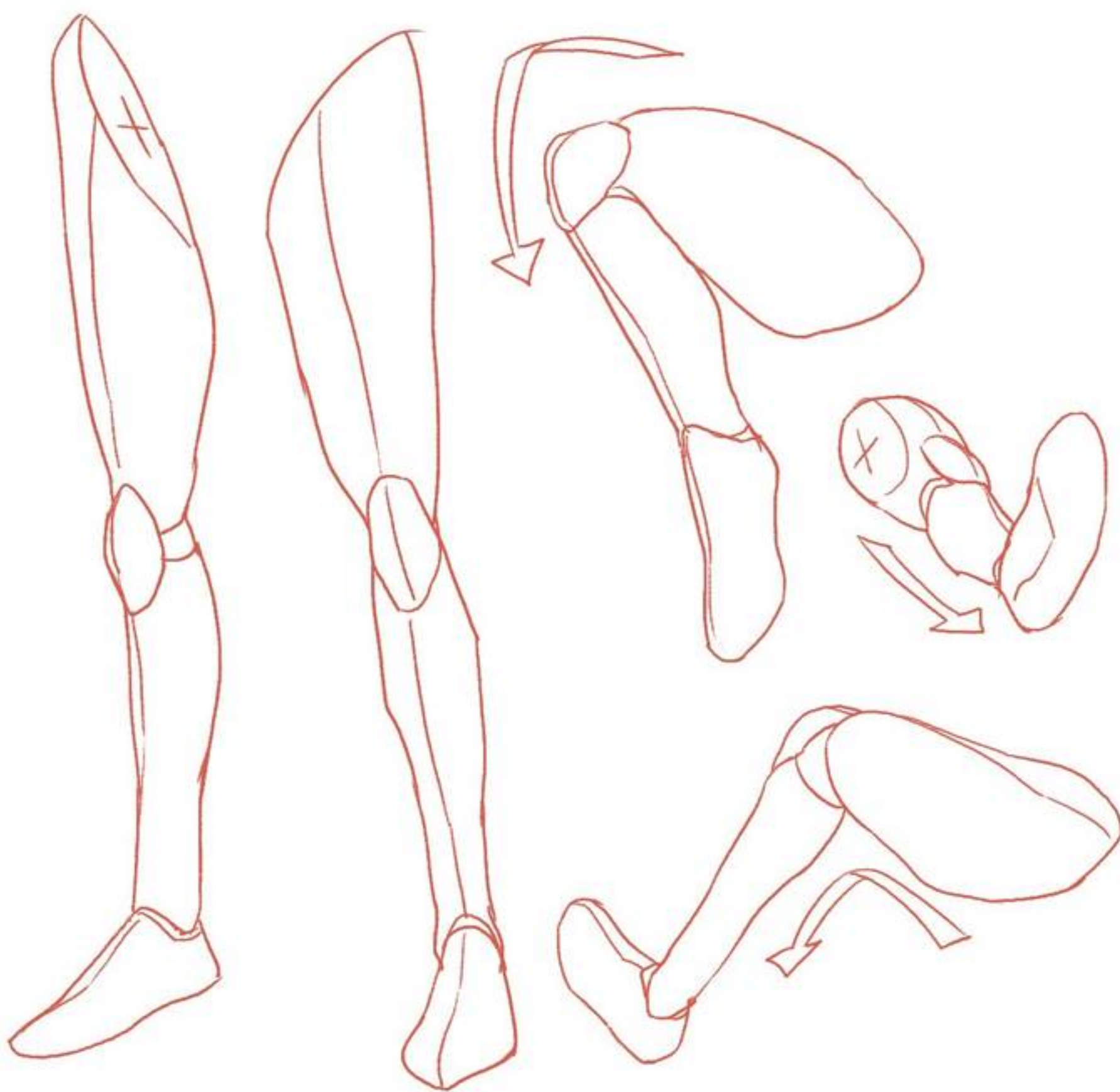
The human body starts off with a muscle mass, and then it goes into the shape of the shape, and then it goes out into the legs of its head.



In the case of the body, the chest is divided into the hip hip and can be moved by the waist axis



The arm has to know the shape of the shoulder, so it's going to be easy to move.



It's moving up and down with the thigh knees and ankle shafts.

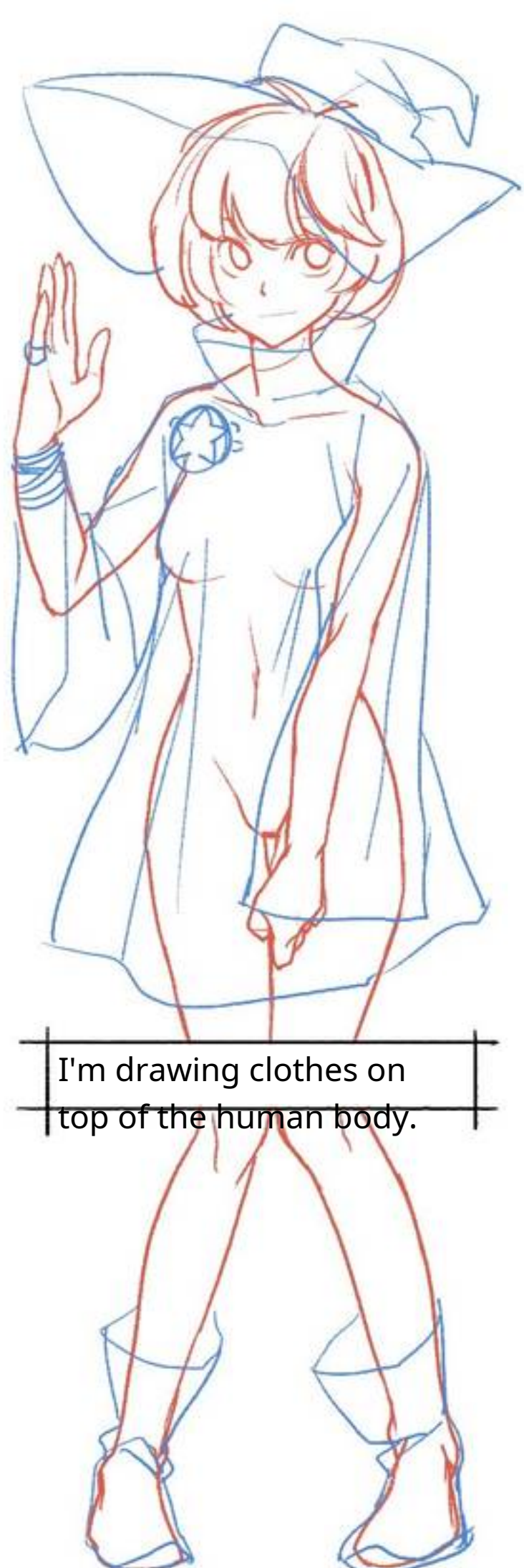




So it's going to be a little bit more of a figure, and it's going to be a little bit more of a figure.



And it's going to make it feel like it's actually a human body by organizing the gift from the geometry level.

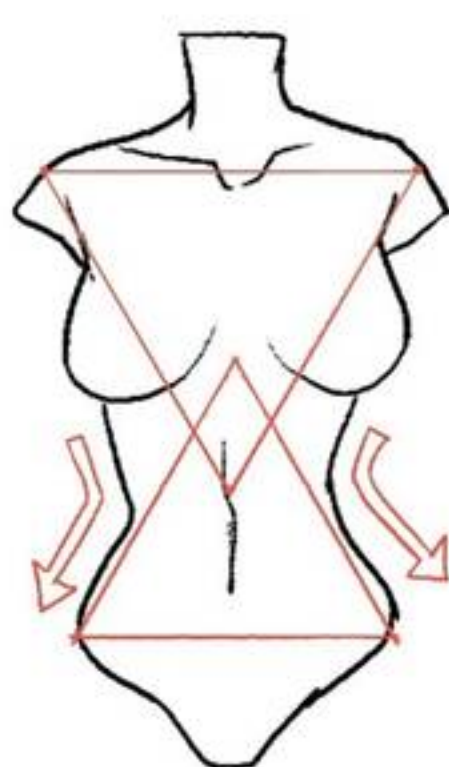
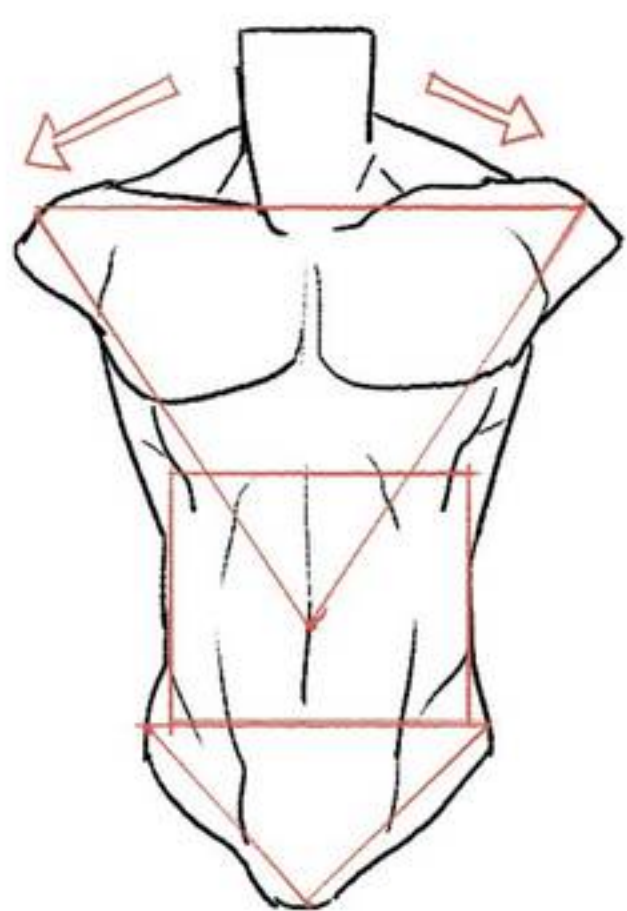


I'm drawing clothes on top of the human body.



I'm going to close with the line.

I'd like to know the taco author."



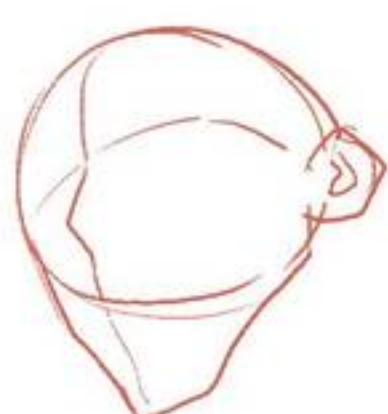
The most nervous part of a man and a woman's body is the body, but the man's shoulder is the thigh wide, and the woman's hip is the hip wide.



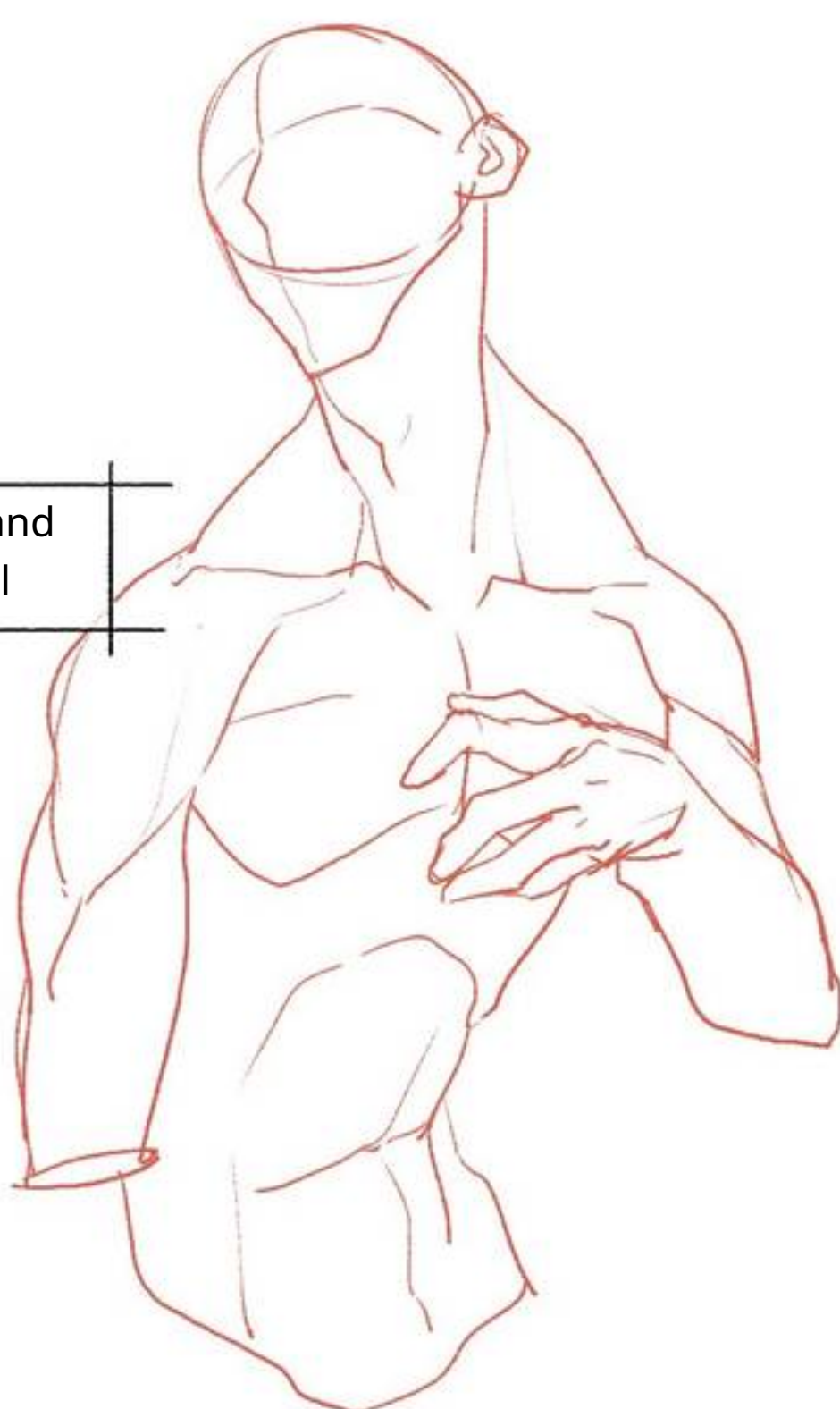
Key Doint



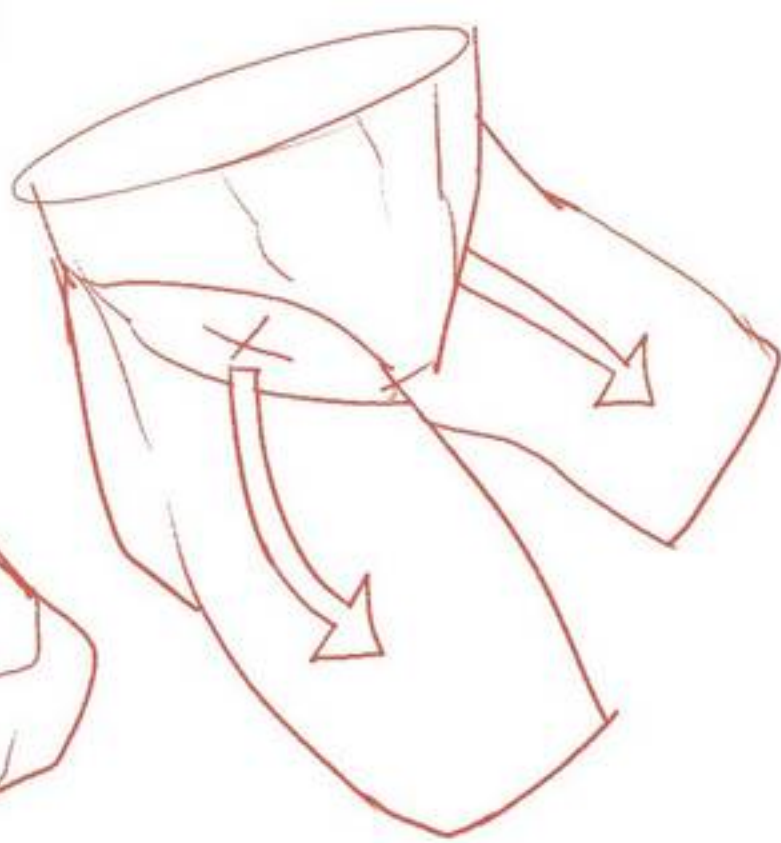
[Q: How do zombies draw?]



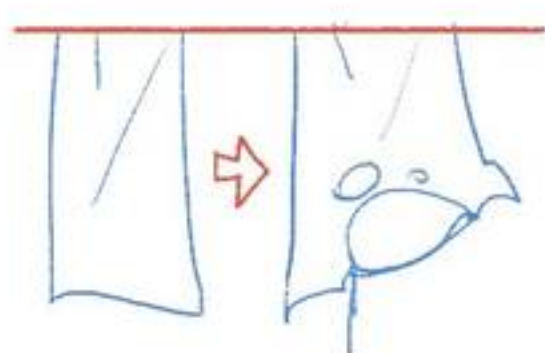
It's drawing faces and dragons, and it's drawing things like traditional forms of love.



Adding comical neglect, the joints are either too close to each other, or changing the body, and the legs are so important that they're considered to be a parlour of the pelvis.

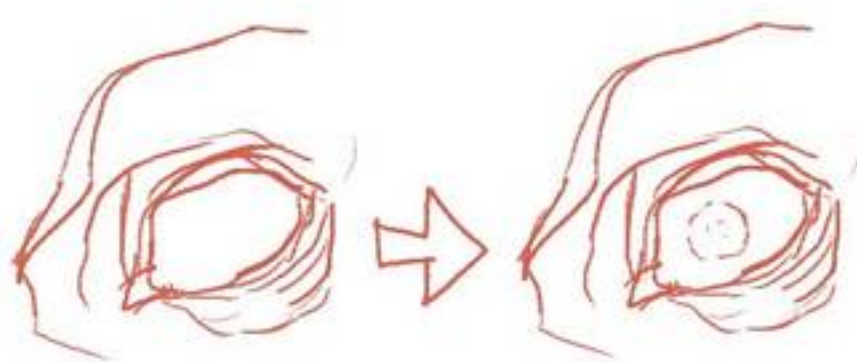


I'm holding you with a specific sense of attention, such as disintegrating hair and eyes of rights.

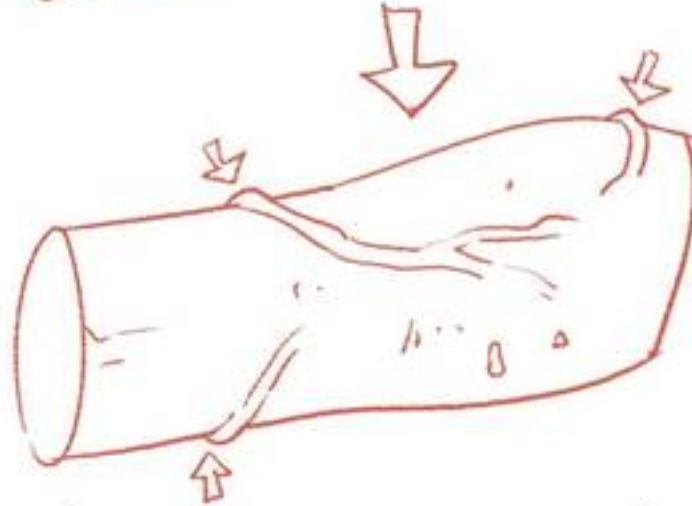
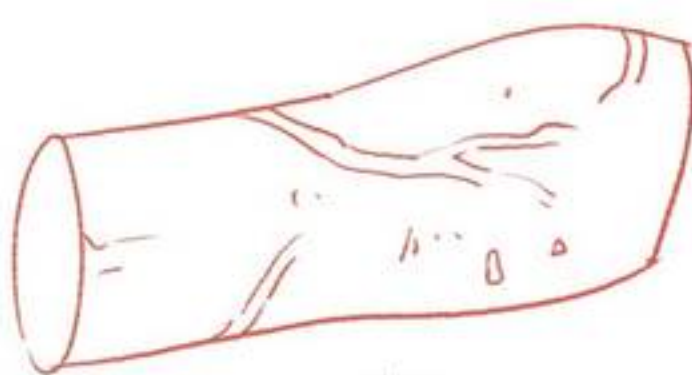


It's a little bit of a painting for the human body, and it's a little bit of a little bit of a tear or a little bit of an old feeling.





It's drawn under the dark eye, and it's lost focus, and it's added to the skin surface, and it's made to feel damaged by sinews and sinews.



The tendon is narrow when it's able to bring a three-dimensional membrane to the surface.



I'm going to close with the line.

I'd like to know the taco author."



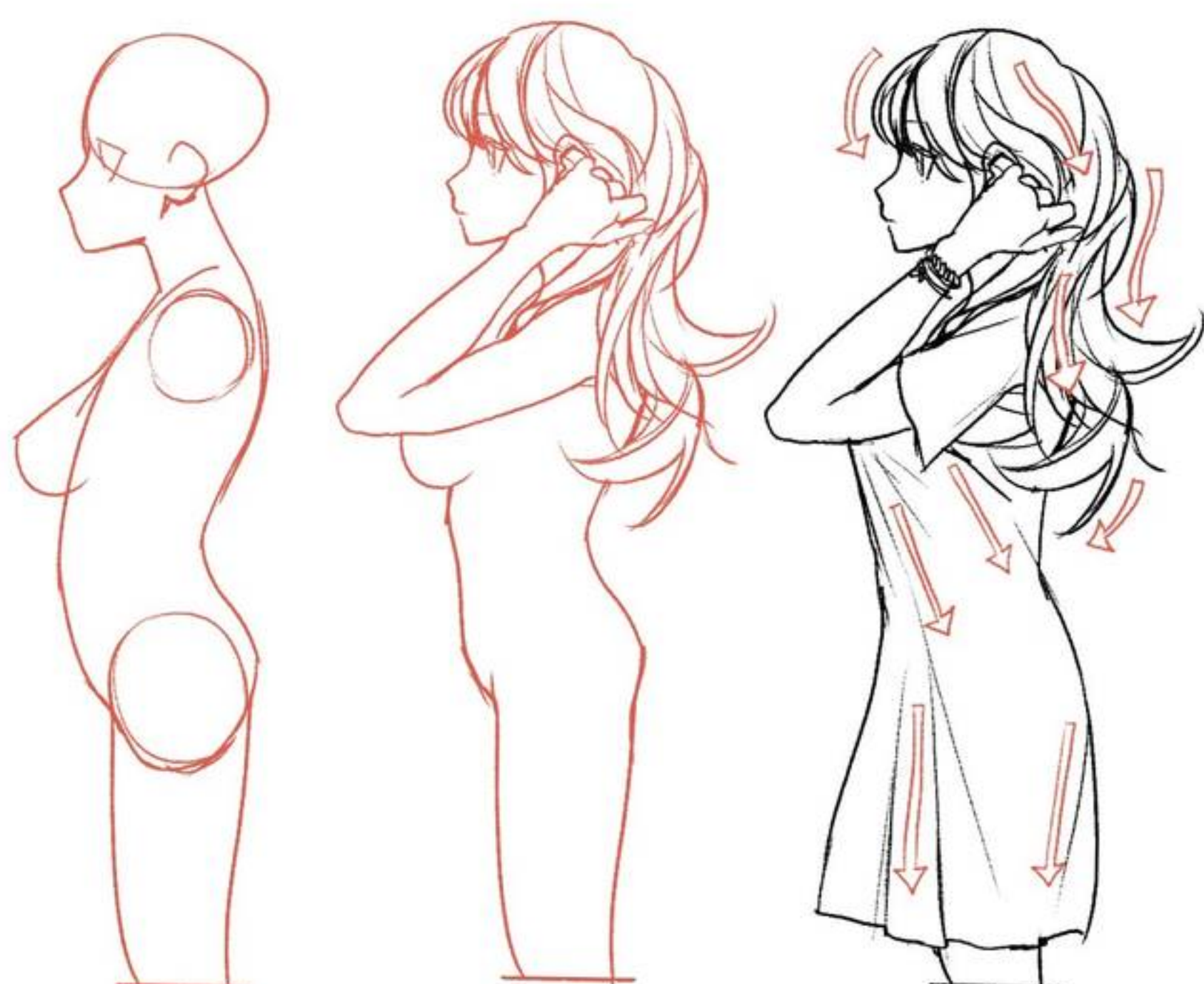
A zombie is a picture body with no female characters except for heady, and an unfocused eye, sinew, wound, and so on.



Key Doint



I don't know what the wrinkles are when the wind blows.



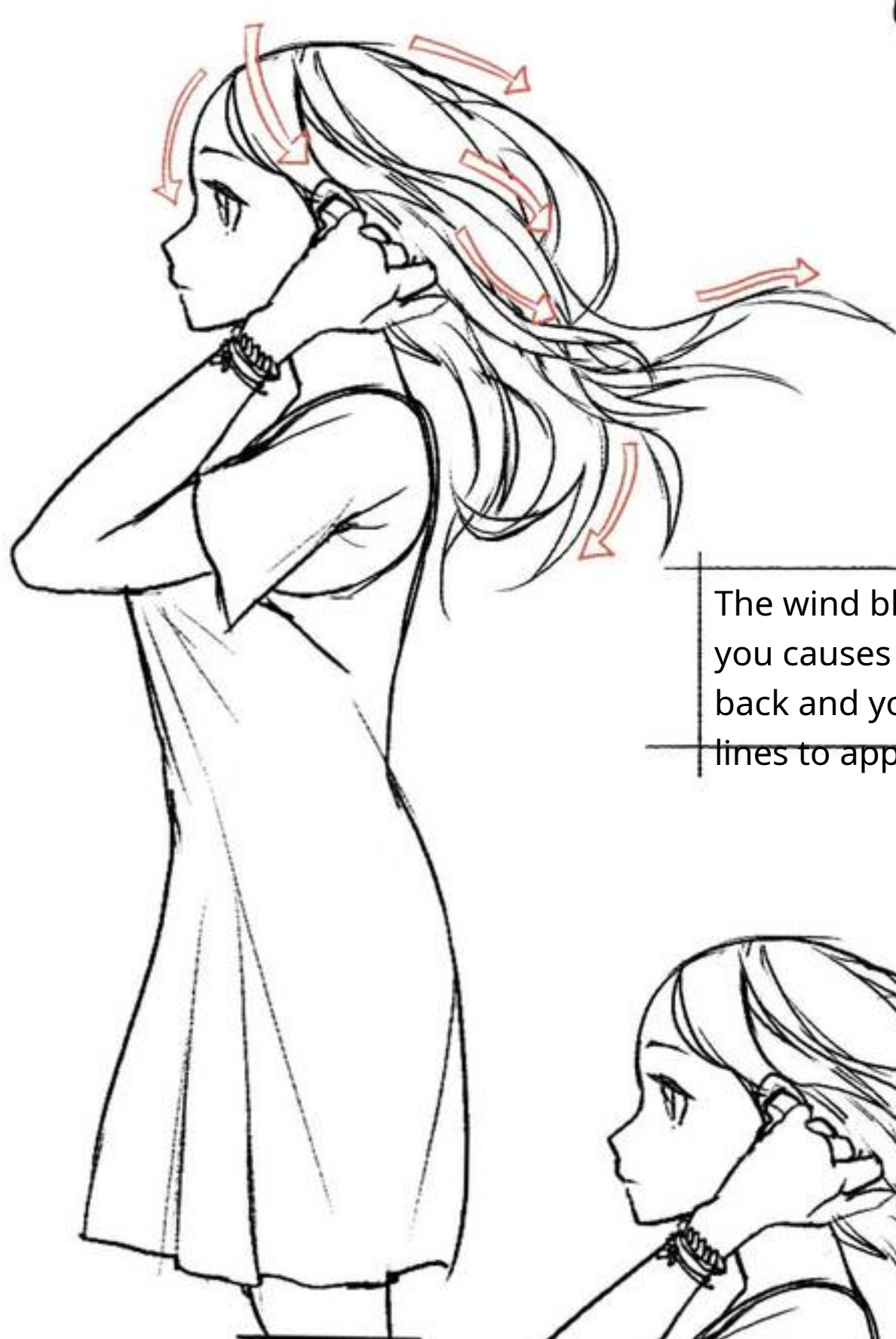
When there's no wind effect, the tension creates a downward flow.



The wind blowing from the back gives you a long hair-wandering, long hair-shut, and you can see that the line has to be drawn in a direction that's natural.



And then the underside of the dress is stretched forward, and after the wind meets it, the human body will emerge.



The wind blowing in front of you causes long hair to blow back and your forehead lines to appear.



The underside of the dress is spread backwards, and the wind meets the wind and the human body is exposed.





Draws the same wind configuration from another angle



And as the wind blows from behind, we see the rain on the back of the bowl, the back of the back of the bow, the hair and clothes are shaking forward.



As the wind blows in front of you, you're exposed, and your hair and clothes are shaking in the back.

It's too small for a writer to know.



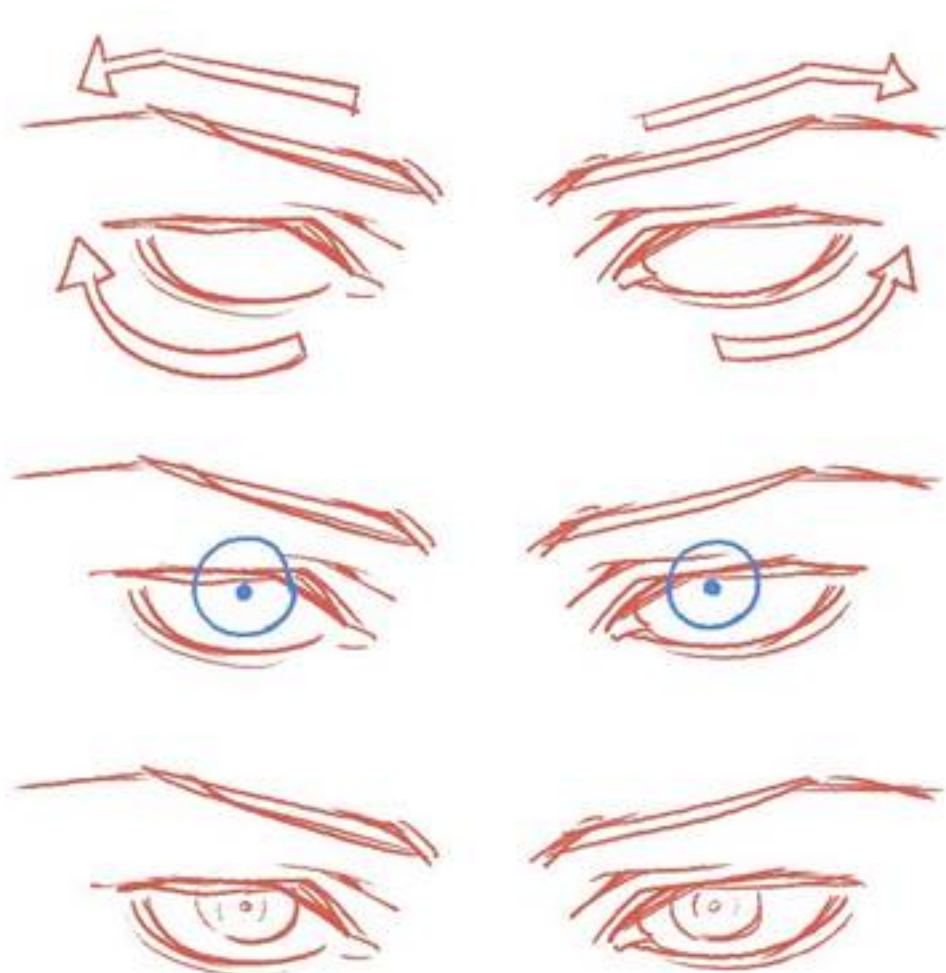
The wind is also affected by the short head, which is a small flow of movement, but then it shows up the back of the head and the forehead line in the direction.



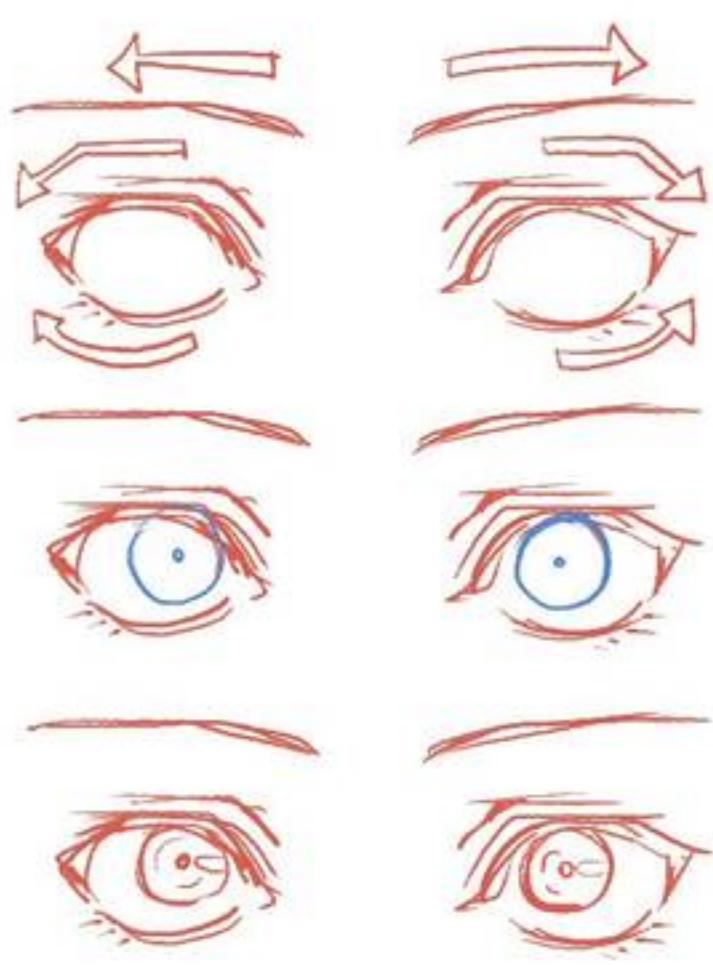
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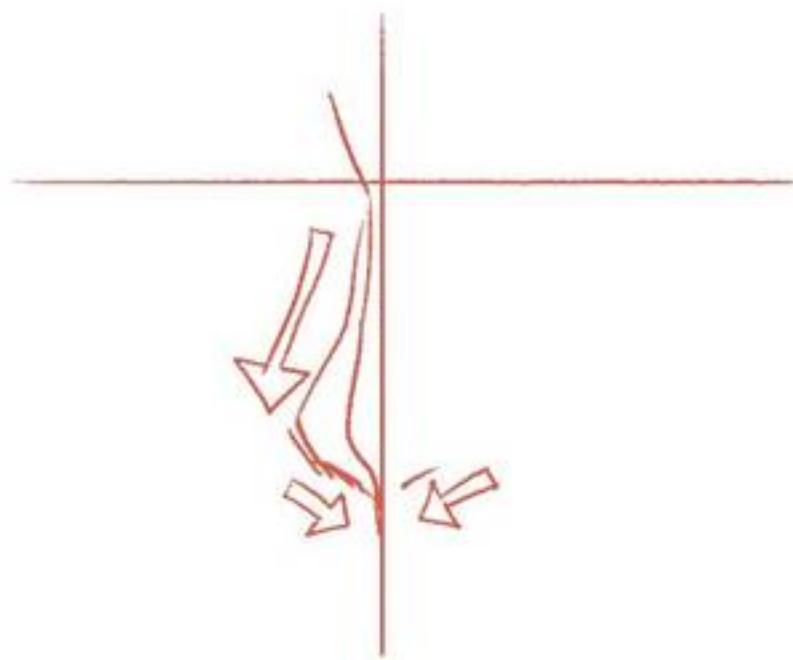
[Q: How do I draw my nose in my eye?]



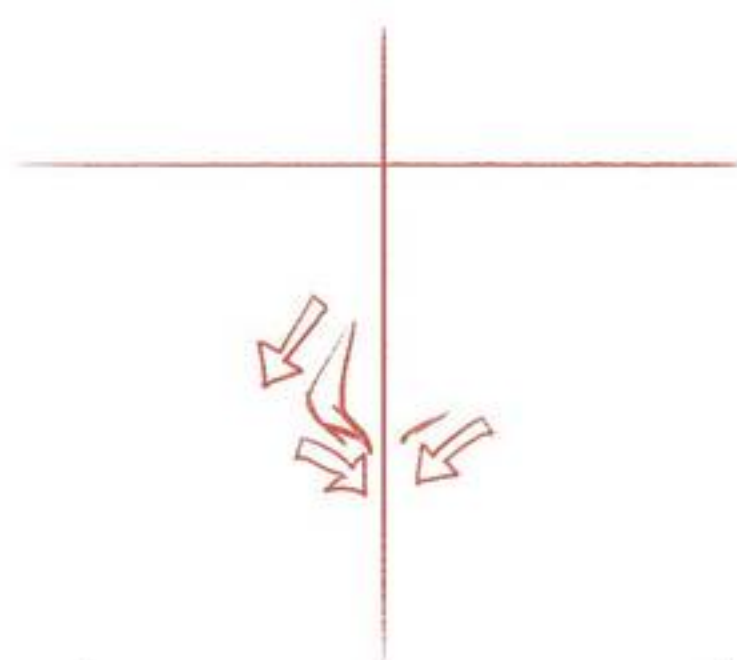
In a man's eye, if you put the eyebrows up a little bit and you drop the tip down, it'll give you a strong impression.



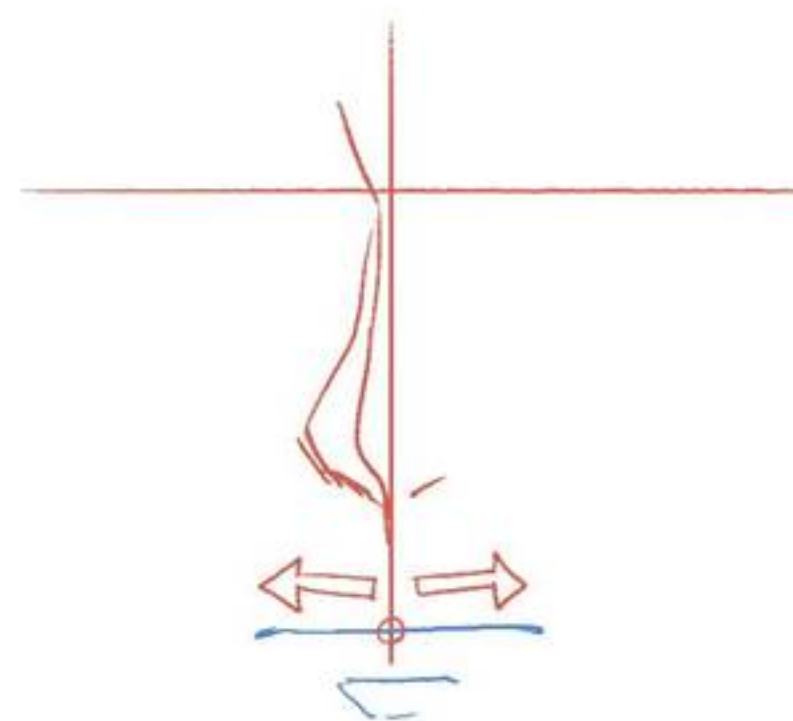
In the case of a woman's eye, it gives you the impression that the eyebrows are parallel and thin, and it's curving on the top of the eye, and the eyes are circled because of the size of the eye.



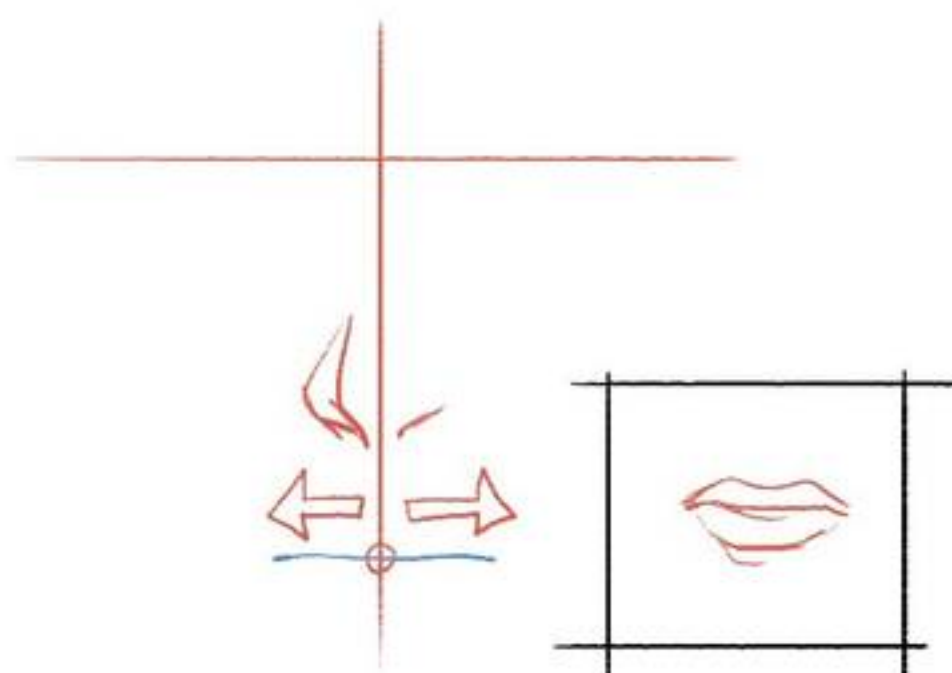
Based on the central chord of the face, we're talking about the density, and we're drawing the hole downwards slightly.



So let me draw it a little bit smaller than that, and I'll draw it a little bit smaller.



I'm going to draw the line of words left and right, with all the details of the long-range line in Kojo's pocket.



It's a little bit shorter than a man, and it's used to express the thickness of your lips.







Hair is a little bit of a taster style, and it's a little bit more of a stream than a line of hair.

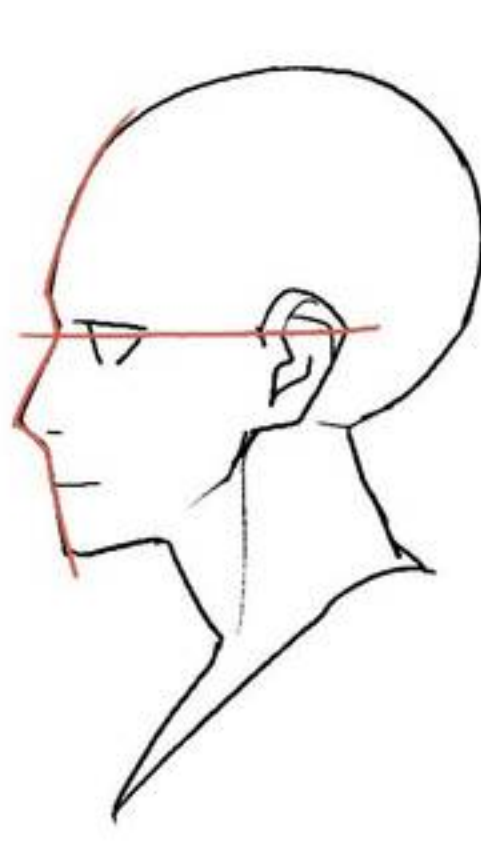
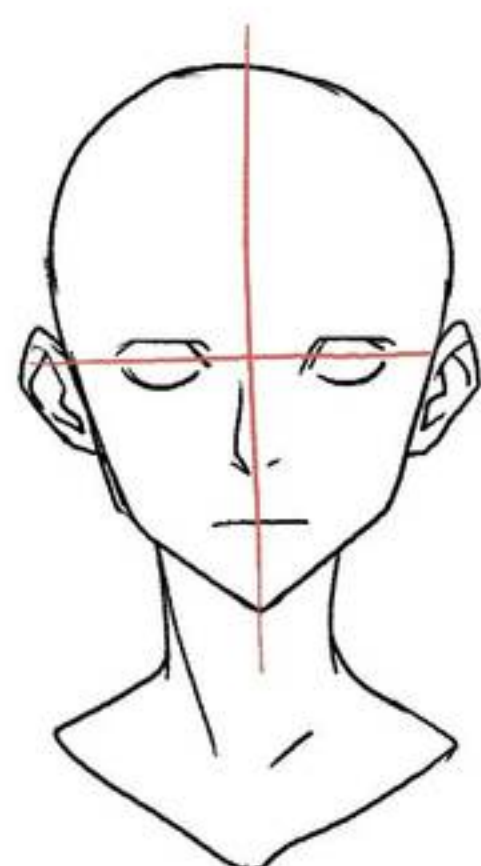


The face is slightly longer than the woman, and the greater eyes are thinner than the female, so that we can finish by saving the stylus.



With a softer feeling than a man, his face eyes and his whole face are drawn together, and he's finishing up by saving the female scantone.

It's too small for a writer to know.



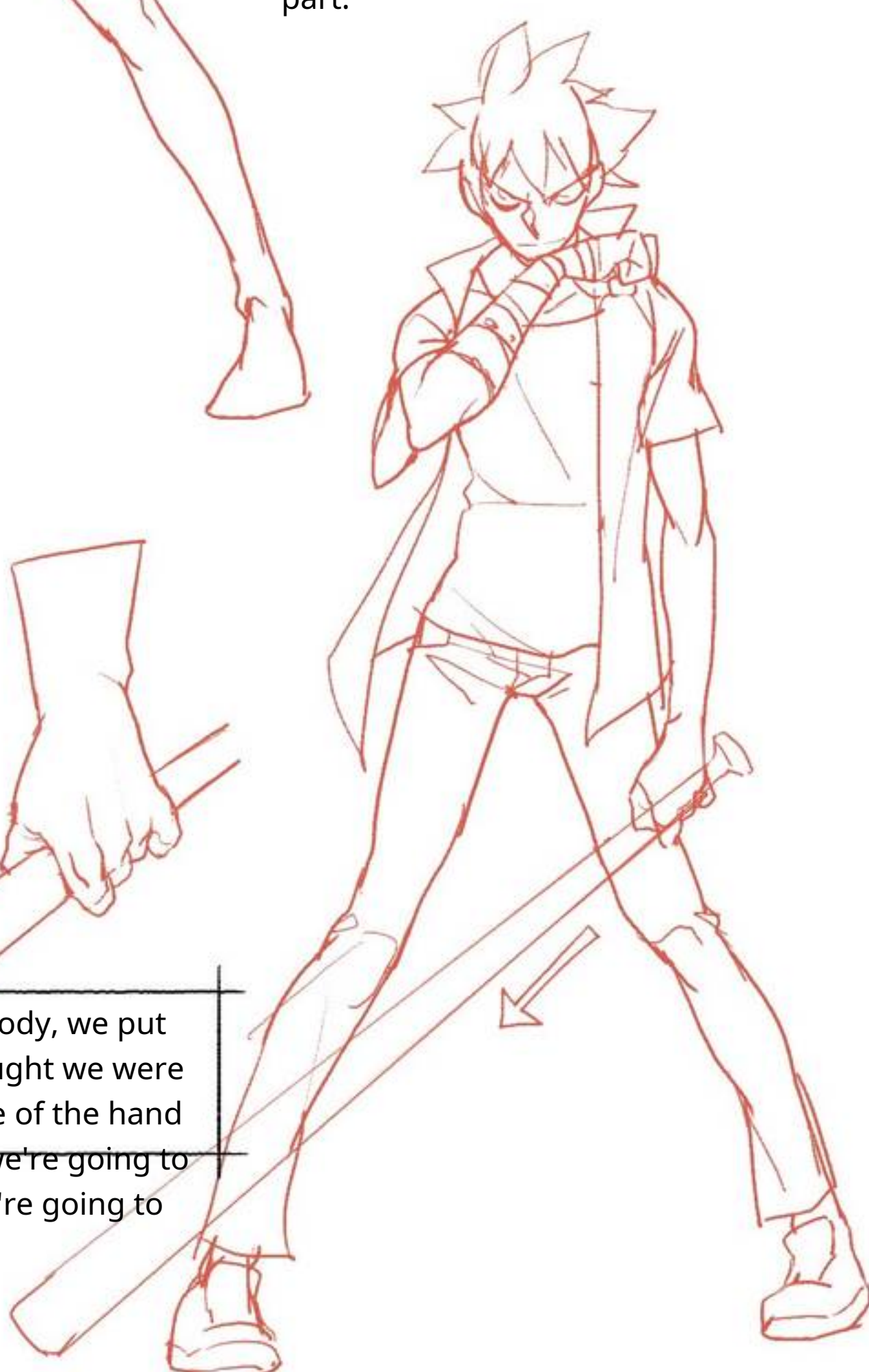
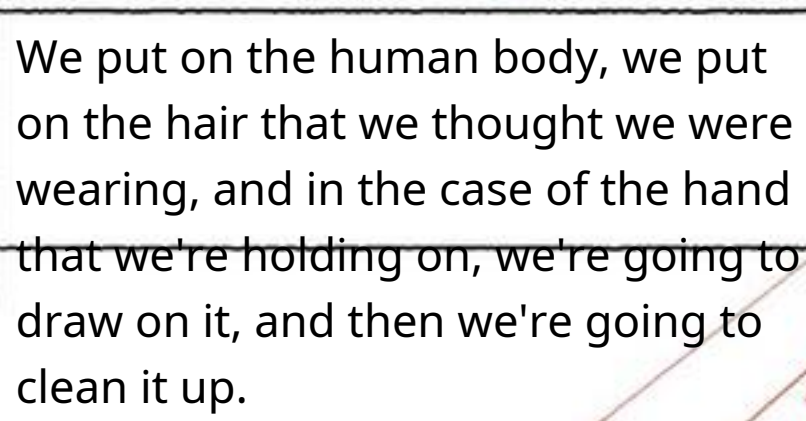
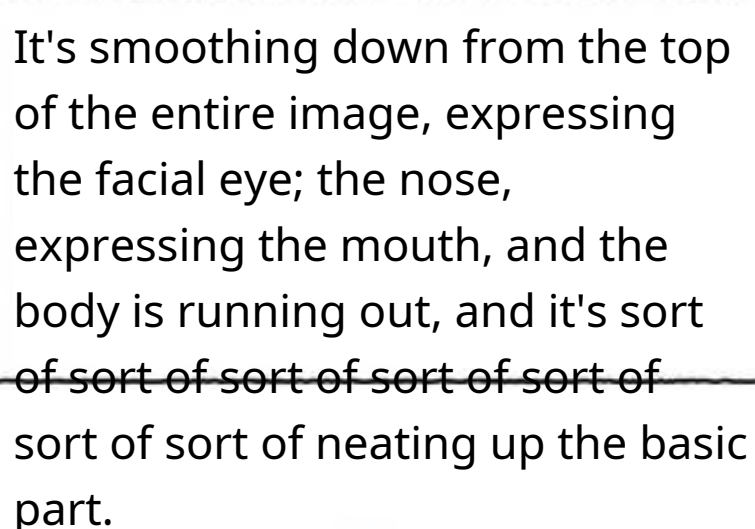
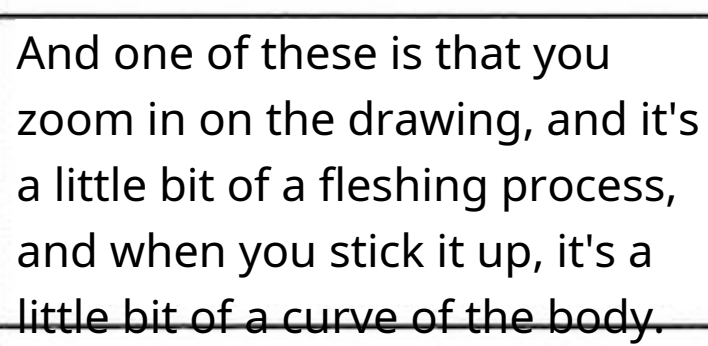
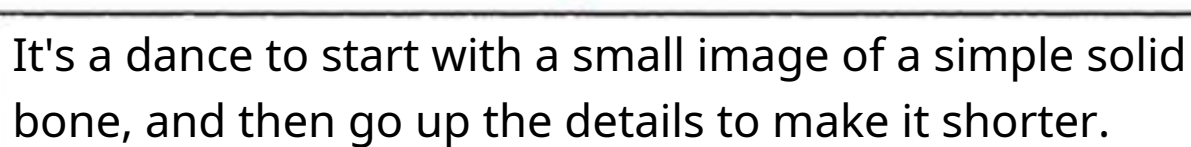
The eye nose, to make the mouth look stable, is clearly aware of the center line in the direction of the face, and it's a little bit narrower because it's a taste of symmetry.



Key Doint



\_\_\_\_\_





I've got the whole ditole.  
I've got the character on  
the front line.

귀걸이

It's a thin  
sheet of  
fire.

밴드

(  
wristwat  
ches)

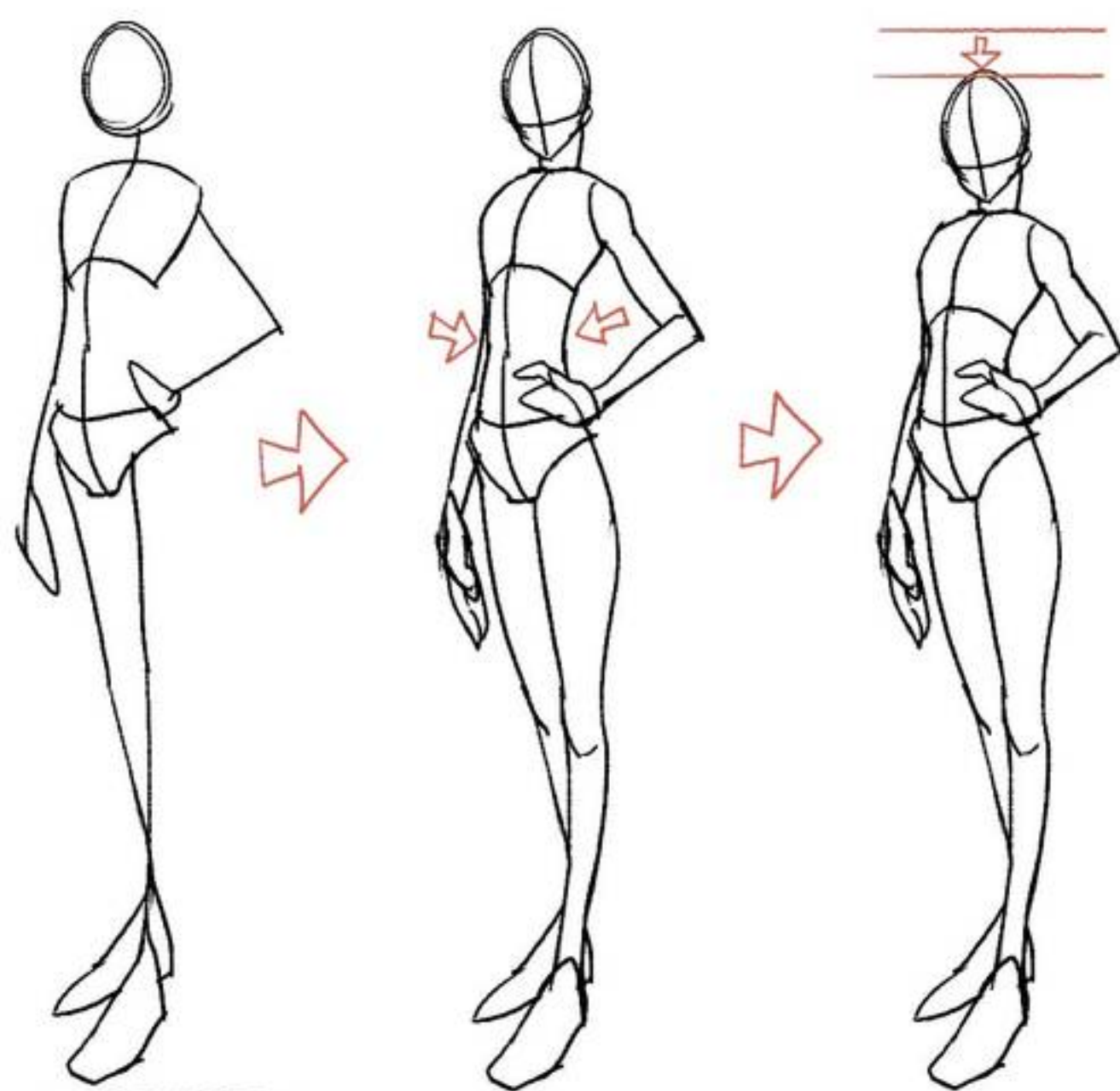
Ripped  
pants.

Disgusted bat

A Sticked  
Aggression

So let's clear up the lines  
and finish up.

It's too small for a writer to know.



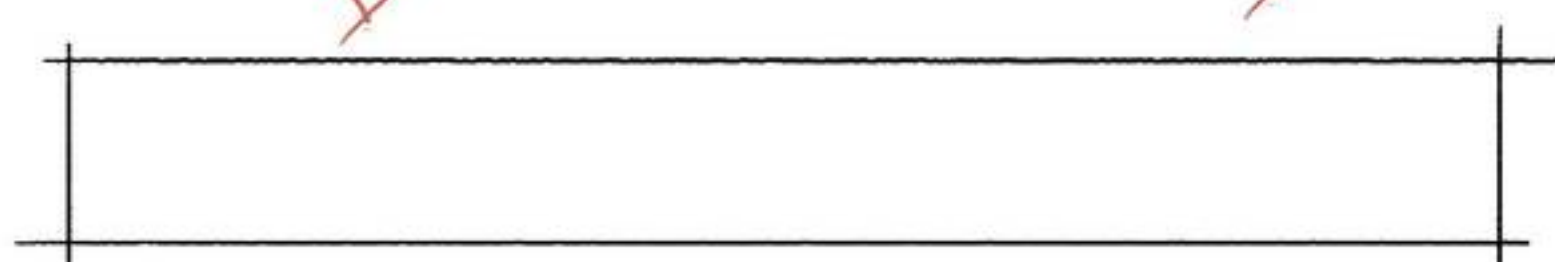
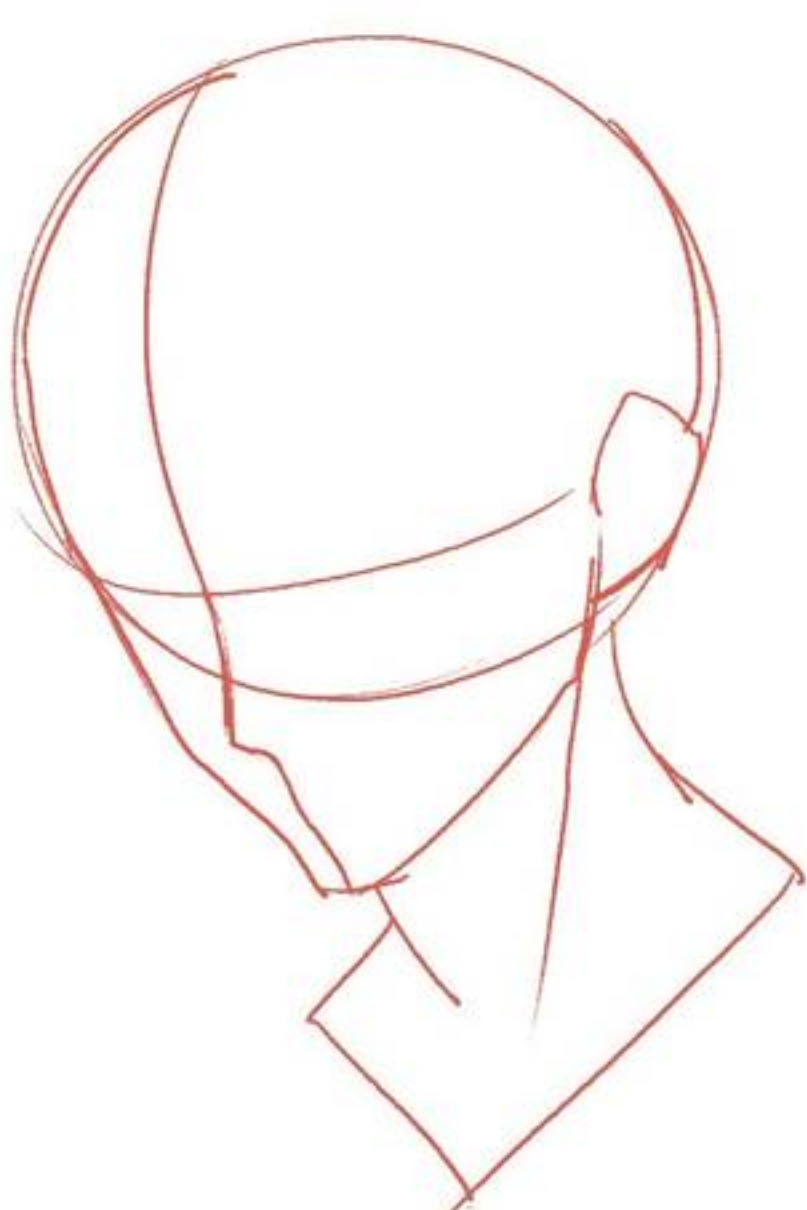
If you see that there's  
something wrong with the  
ages, it's an efficient way to  
cut down on time by giving it  
up at a high level.



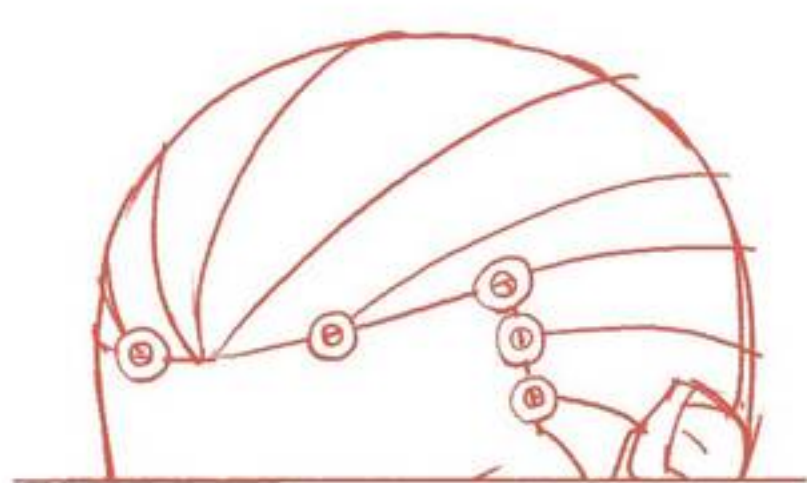
Key Doint



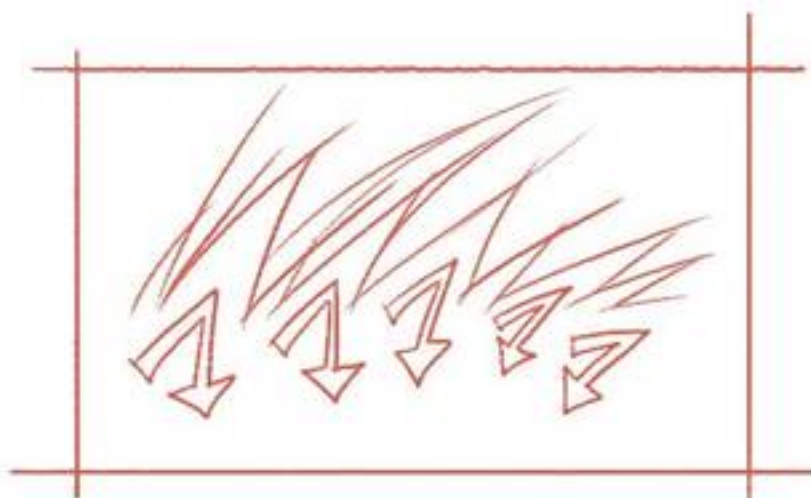
[Q: What do I draw in the back of my head?]



It's a curve that goes backwards from the center of the forehead to the center of the head.



I'm going to draw a line that's going to go back to the center of the line, and then I'm going to draw a curve on the top of my head.



I'm going to draw it in the form of a delicious forehead line or triangle.

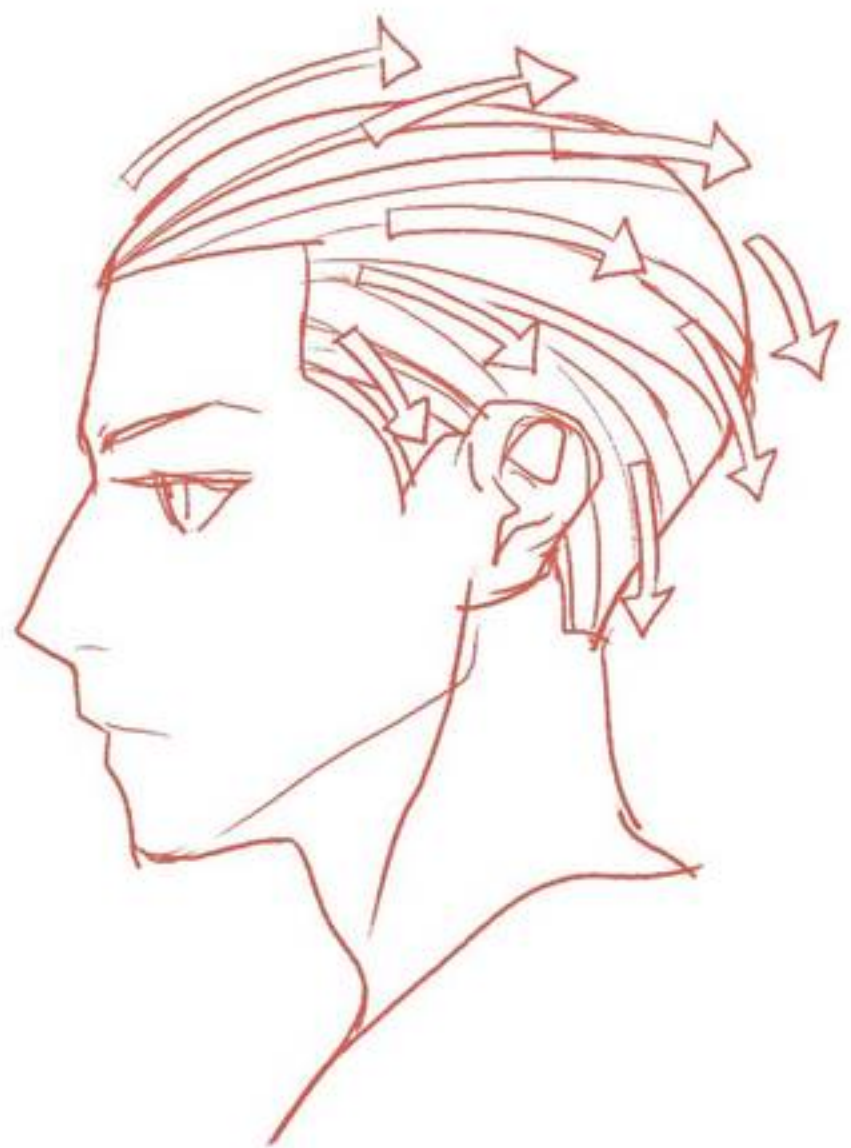


You can make a fireball on top of your head to give you a three-dimensional wind, and add your head and your hands to suit the character.





I'm going to do it in a different color, and I'm going to do it in a different color.

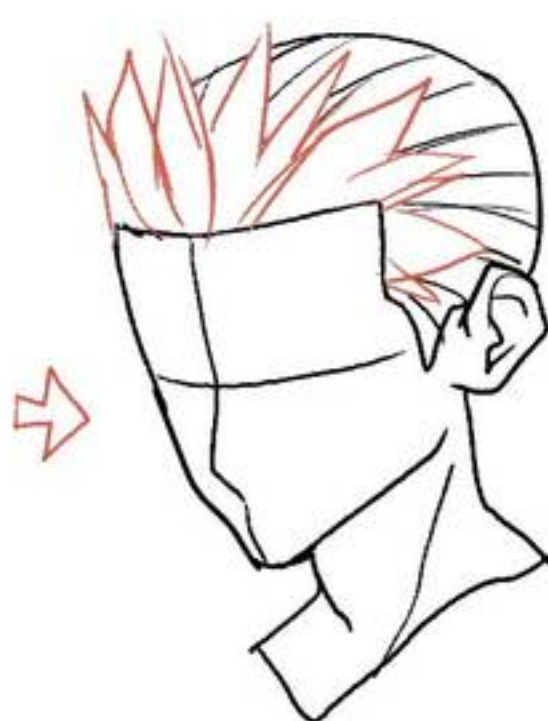
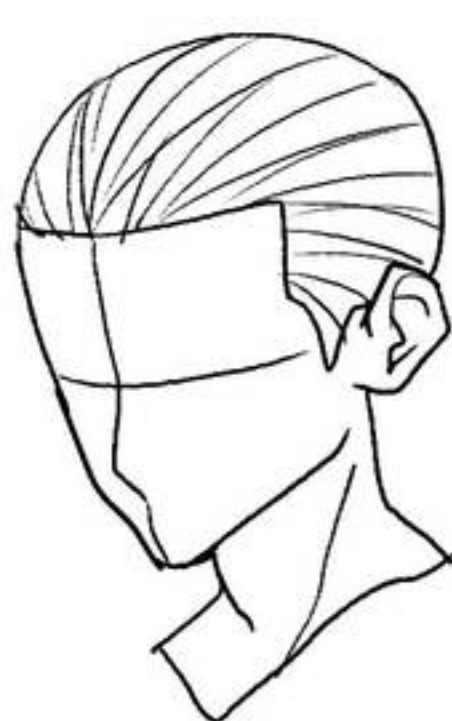


In the case of the sides, it's kind of like in the top order, and then it's going to move backwards, and then it's going to move forward in the shape of the hair and the shape of the hair.



I'll finish with the gift.

I'm just trying to get to know the taco writer.



If you move back to your short head, you're going to have to step up from the front to the front, just like all the high-achieved areas, and then you're going to have a short haircut.



Key Doint

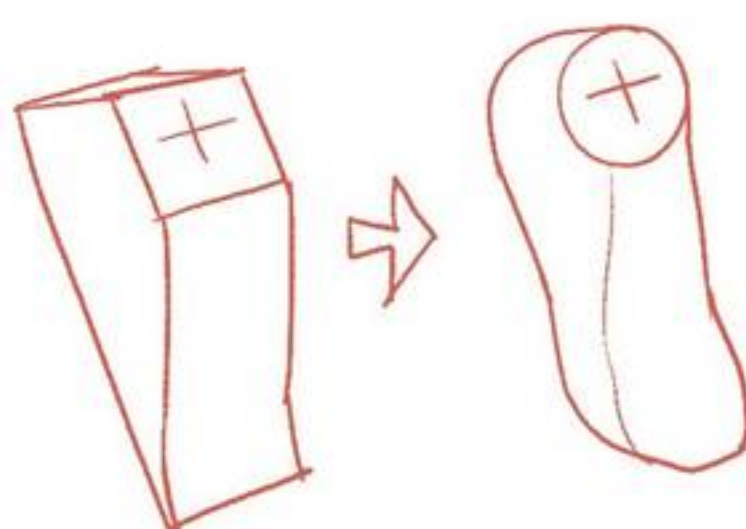
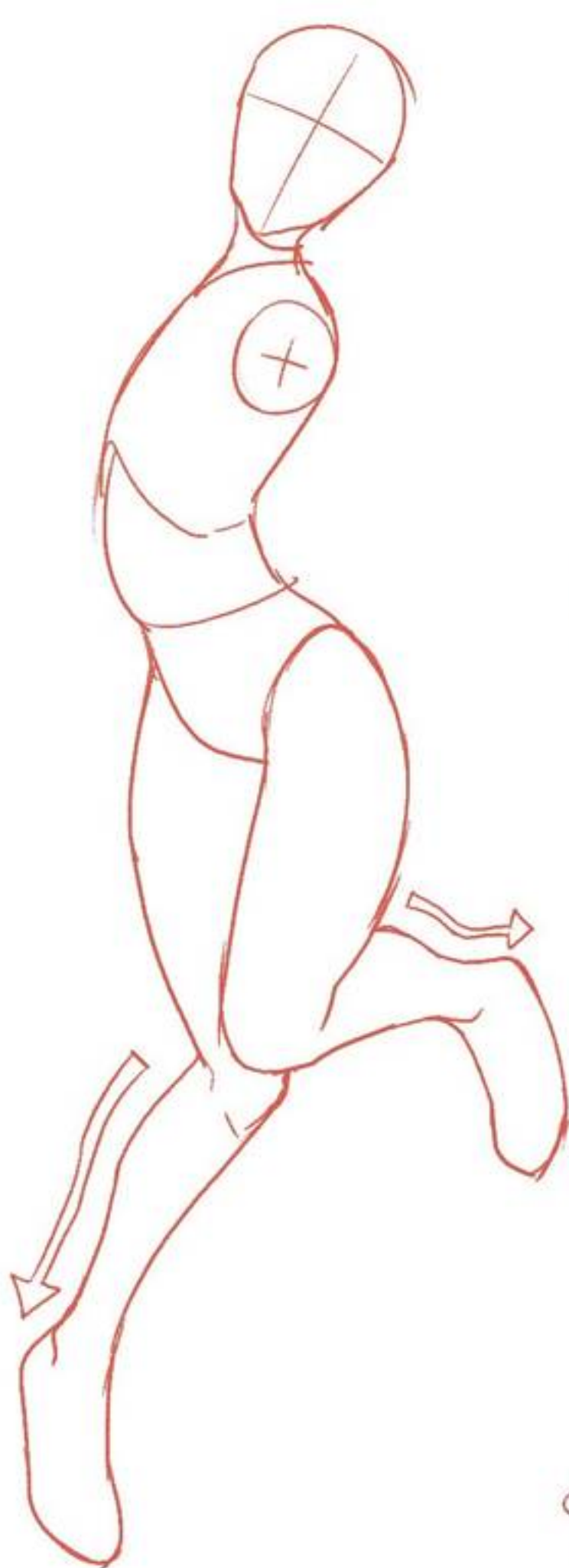
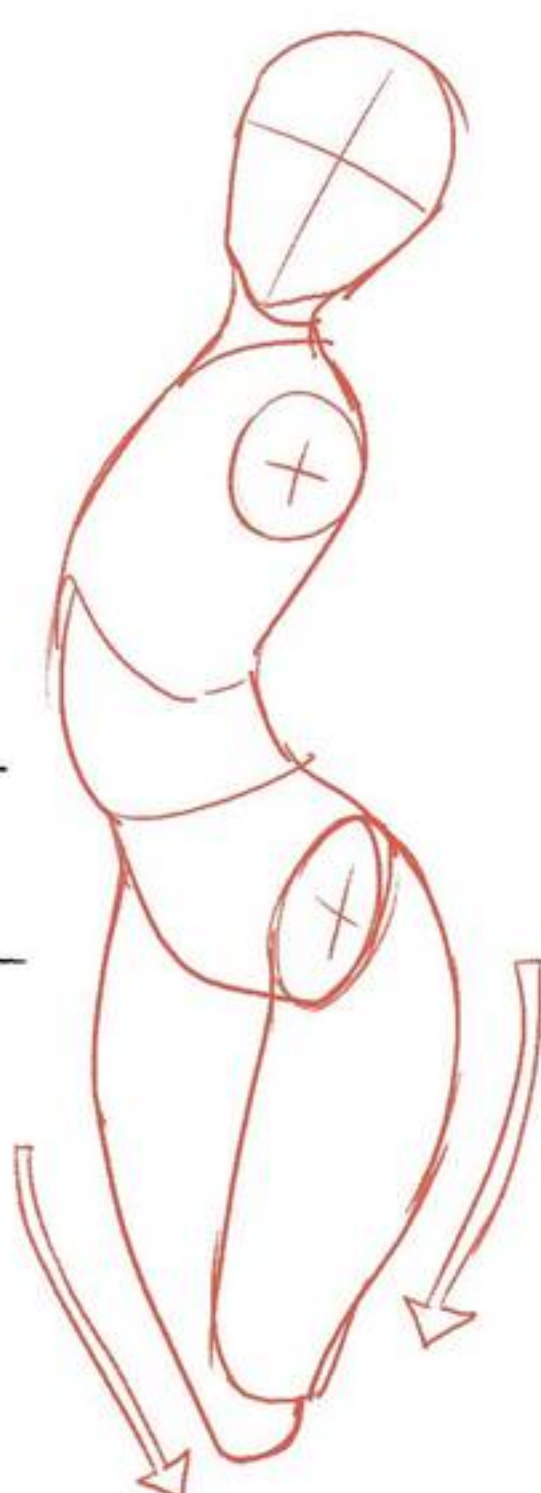


[Q: How do I draw it?]

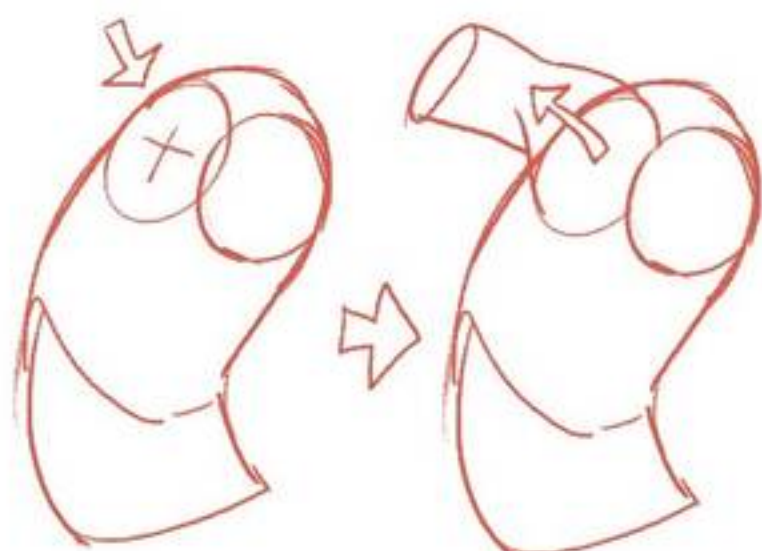


When you draw a top frame first, and when you break your waist, you're going to create a dynamic shape.

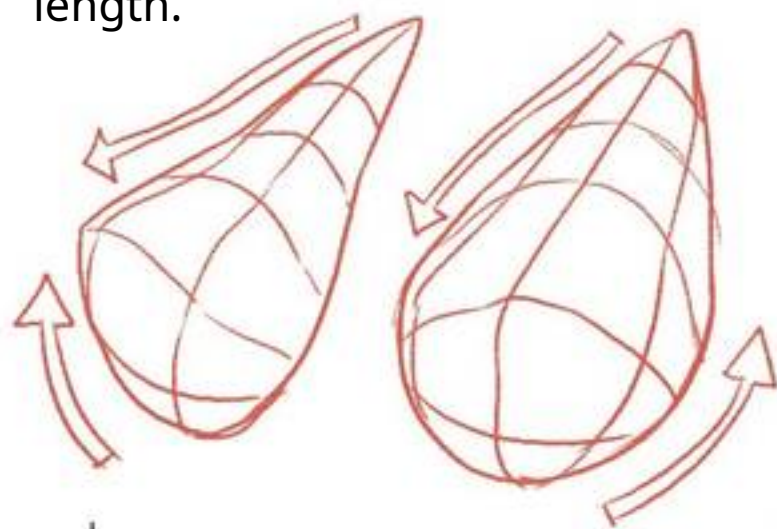
We're going to put her in her pelvic position, and we're going to put her on her hip, and we're going to put her on her knees to make her feel like she's a woman.



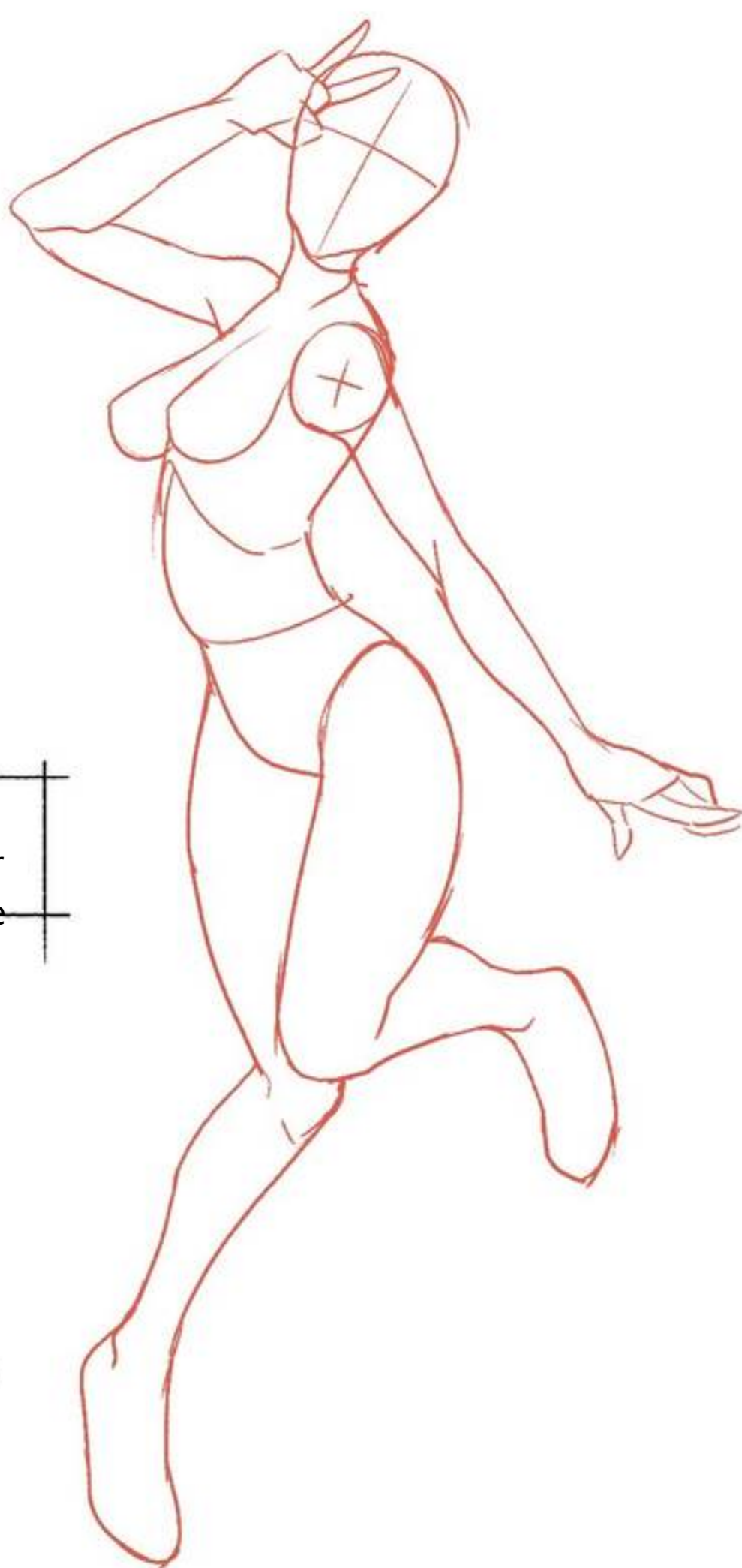
It's spread from leg to side, and then it's made to look like a light bulb, so the cancer that's buried on the ground is in shape.



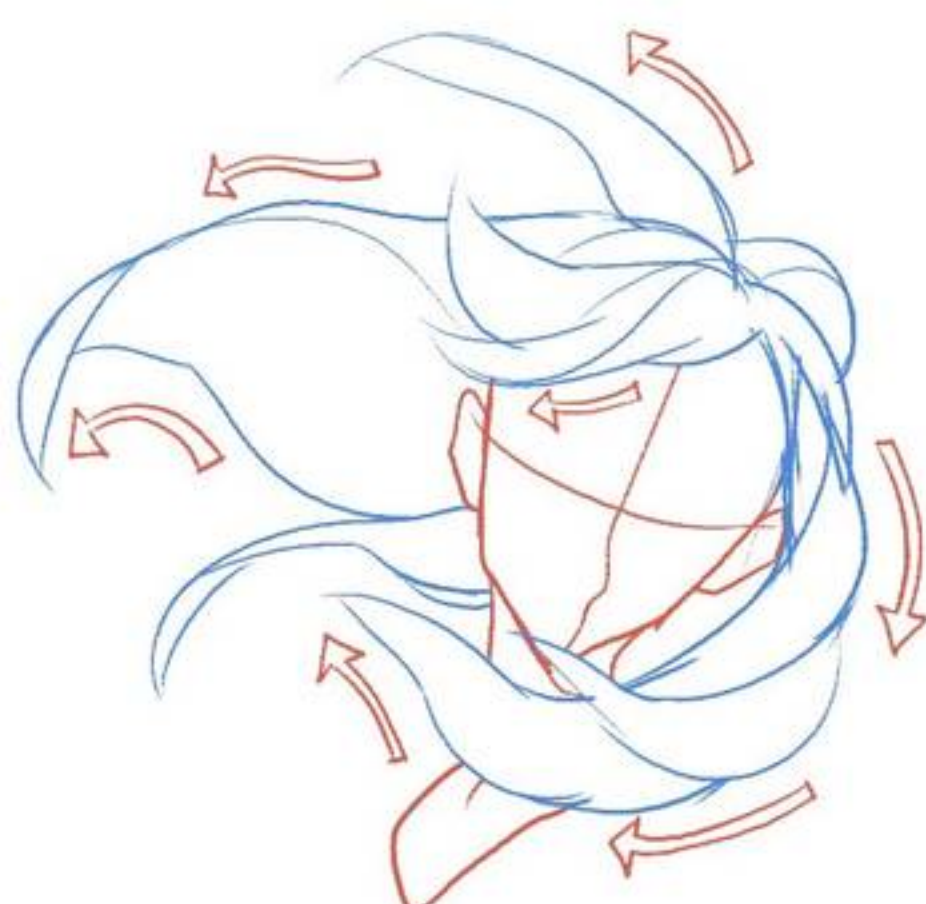
The arm is drawn, and the arm is covered in the upper part of the upper part is considered the position and the length.



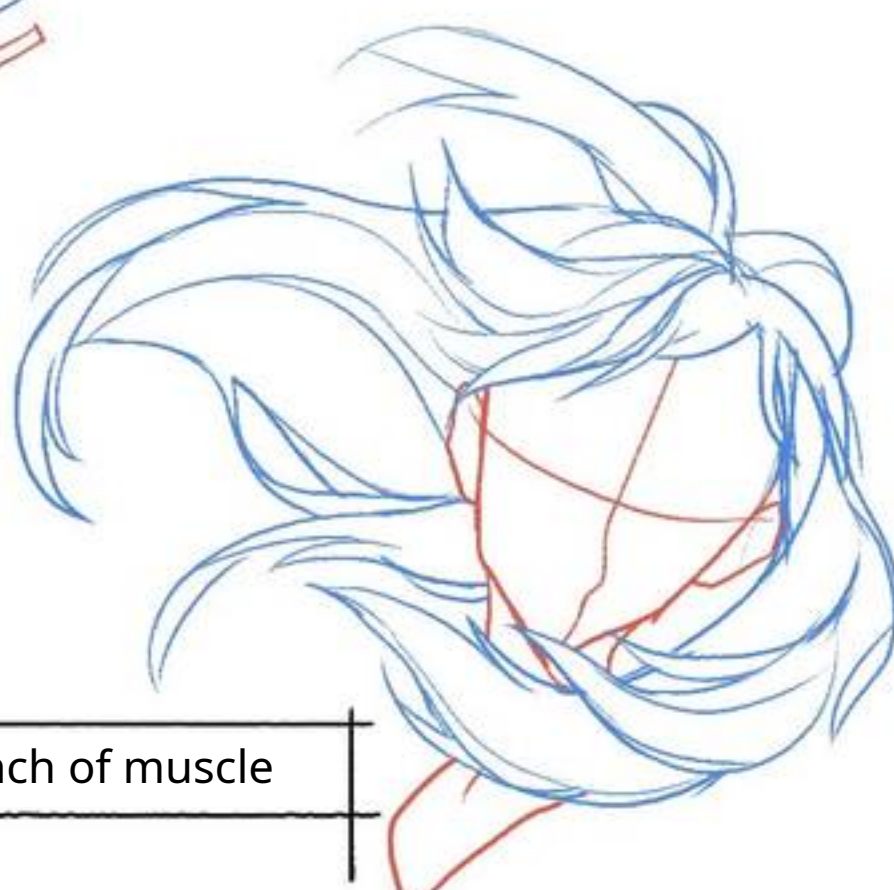
It's a three-dimensional chest line based on the centrosomes of the upper body.



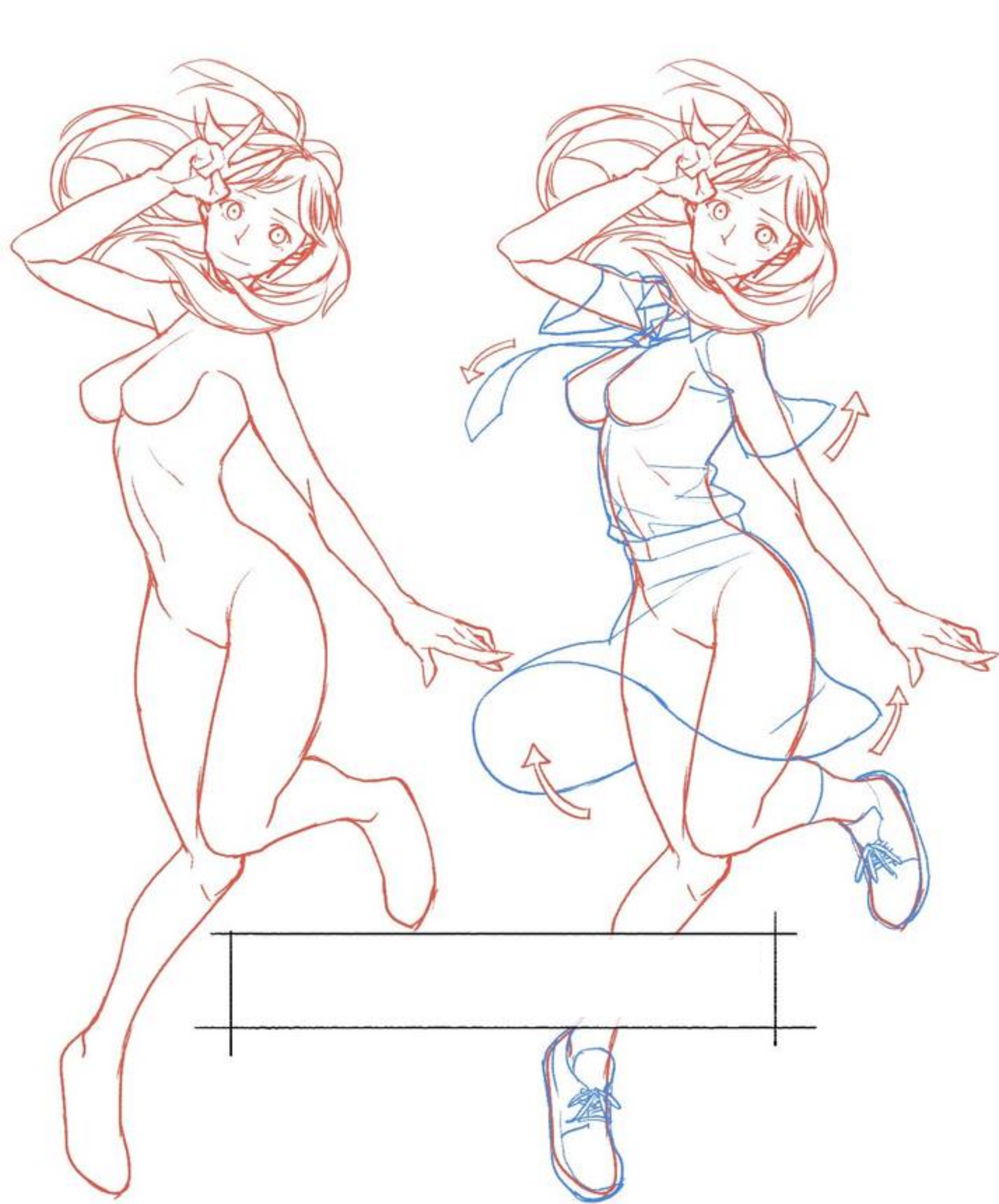
It's because of the jump, and it's making a long head-on, and it's making a bunch of muscle flow first.



It's a little bit more detail than a bunch of muscle balls.







I'd like to know the taco author."



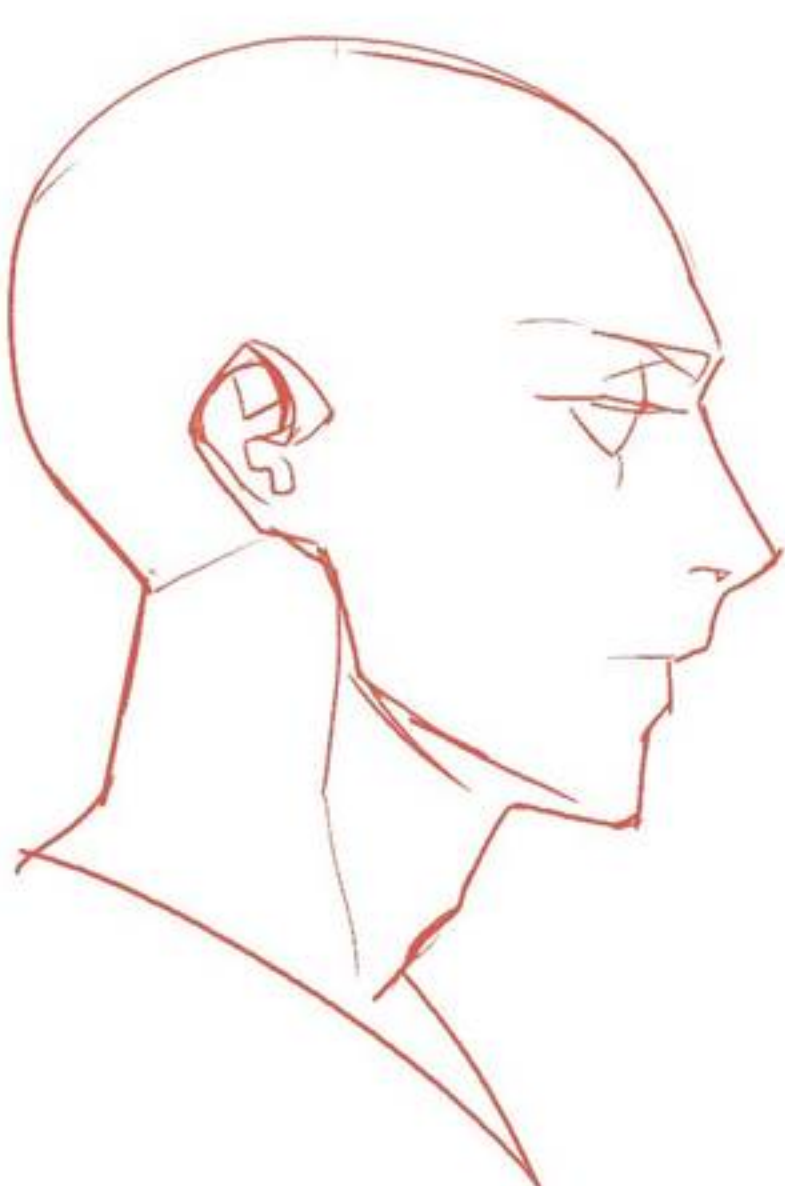
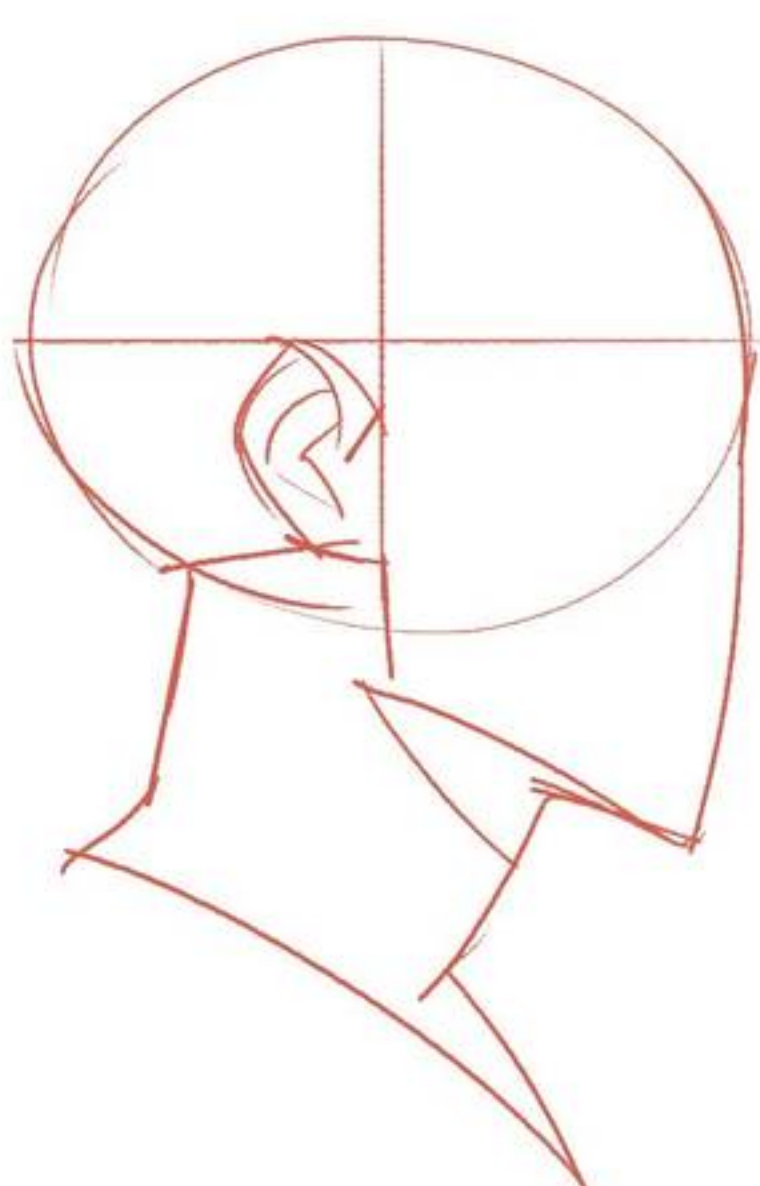
And because jump poses are a lot of different things, you can create the flow of the key elements, and you can make it feel like it's in the air.



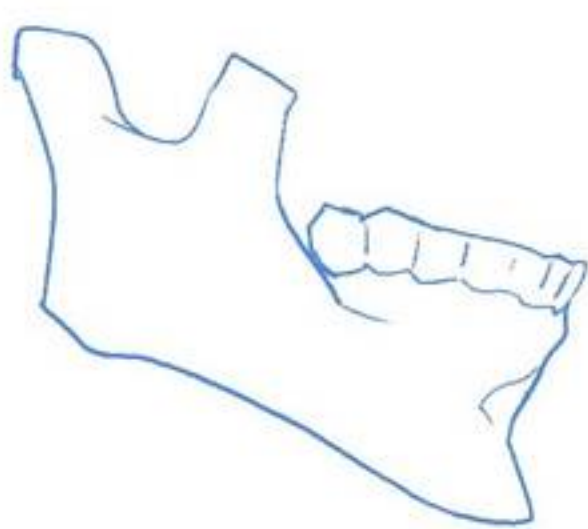
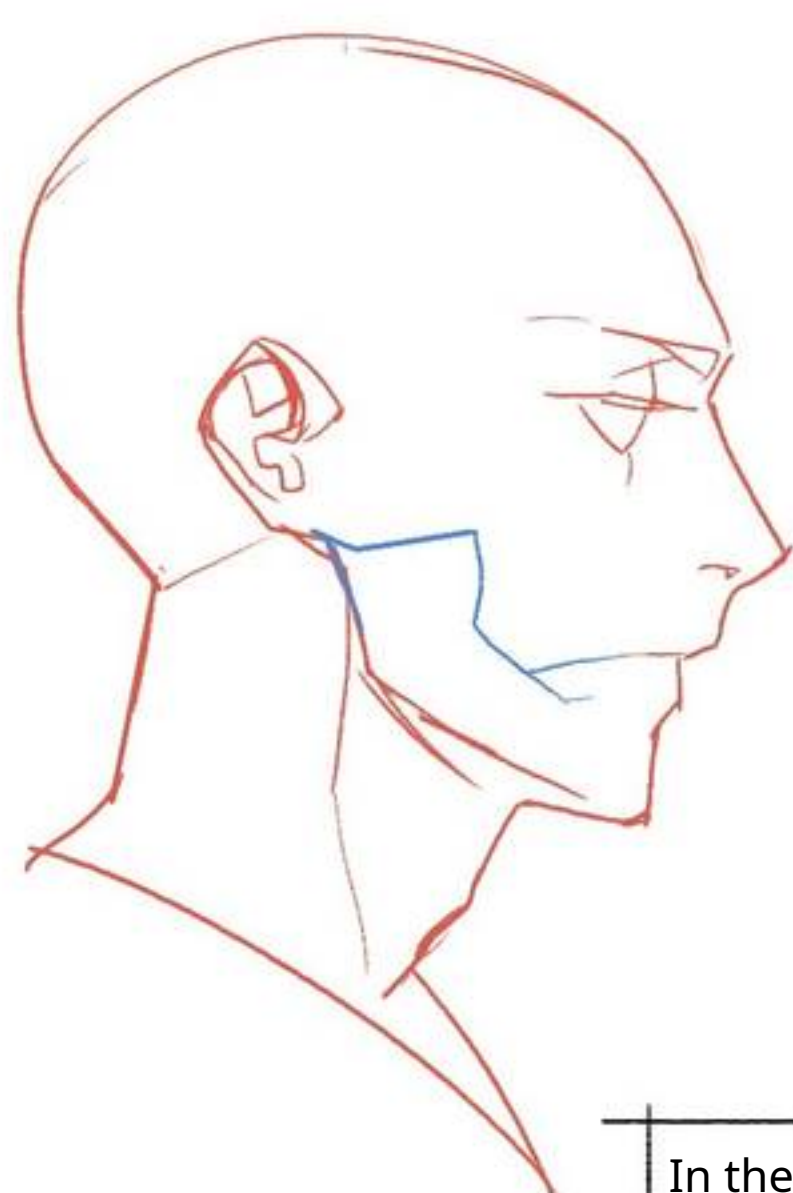
Key Doint



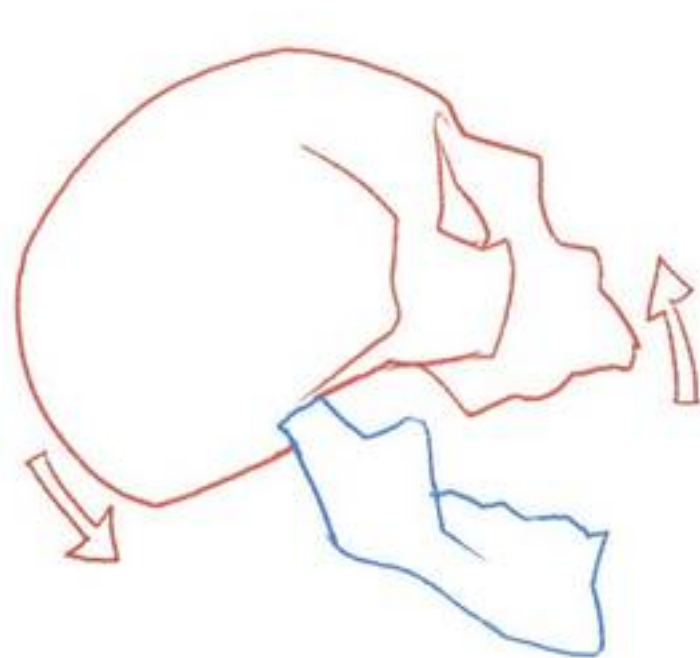
[Q: How do I draw a side view opening my mouth?]



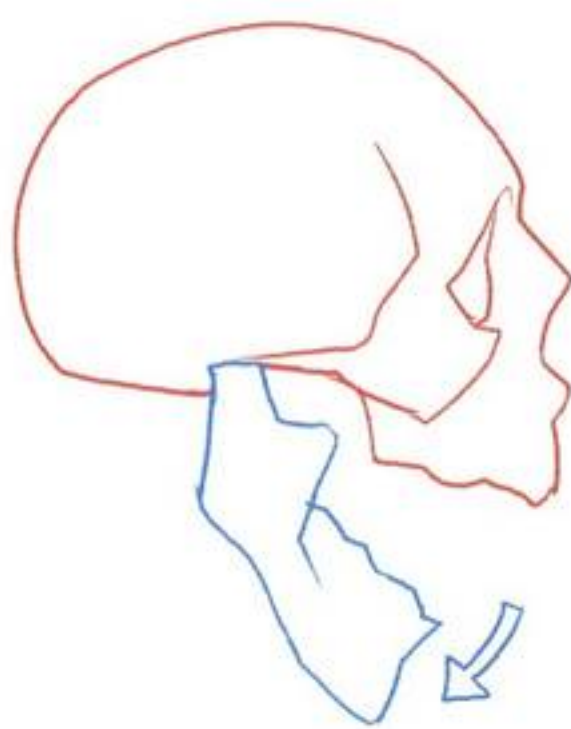
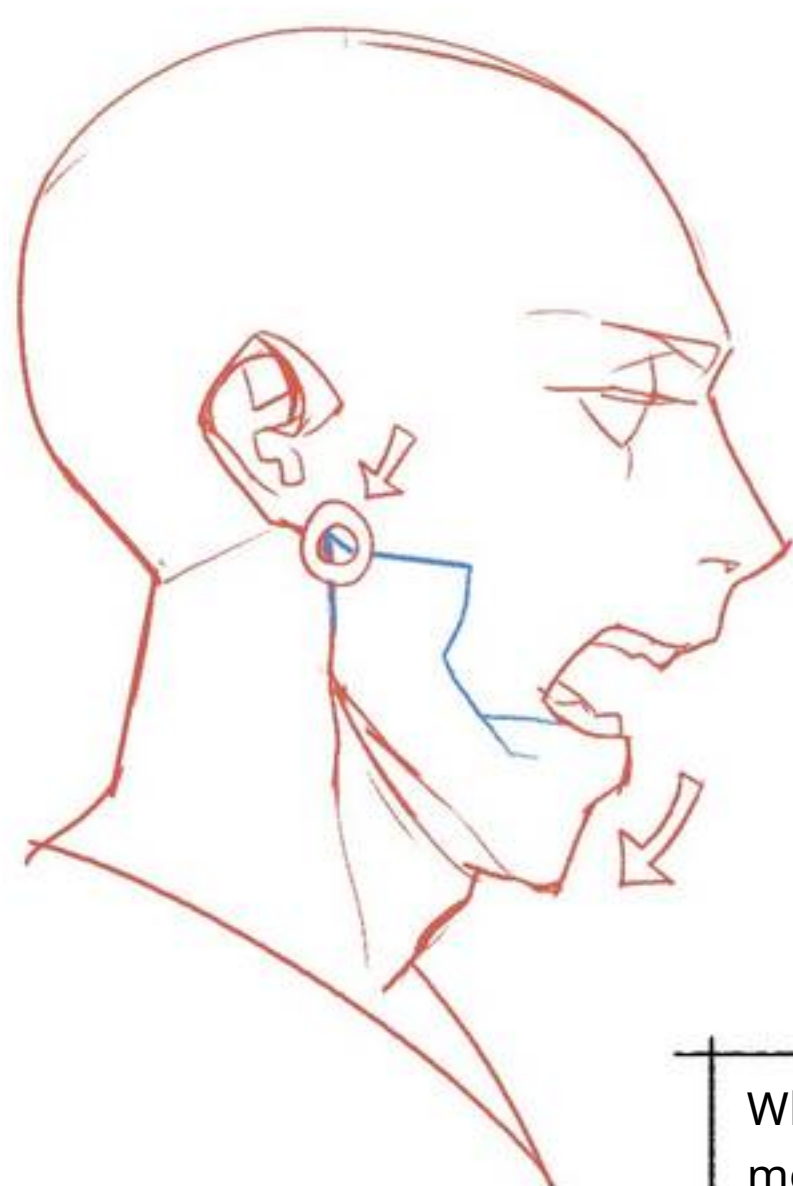
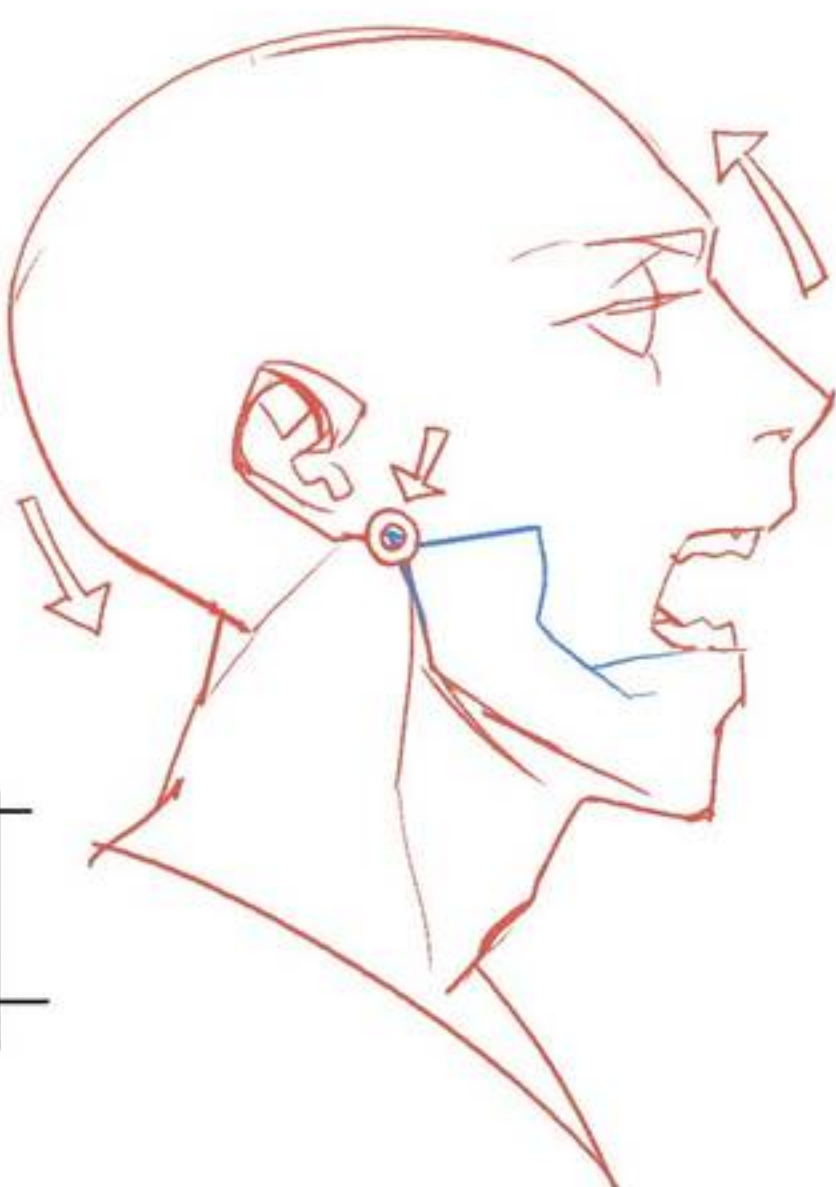
I'm going to start with the basic shape, and I'm going to show you what the side looks like.



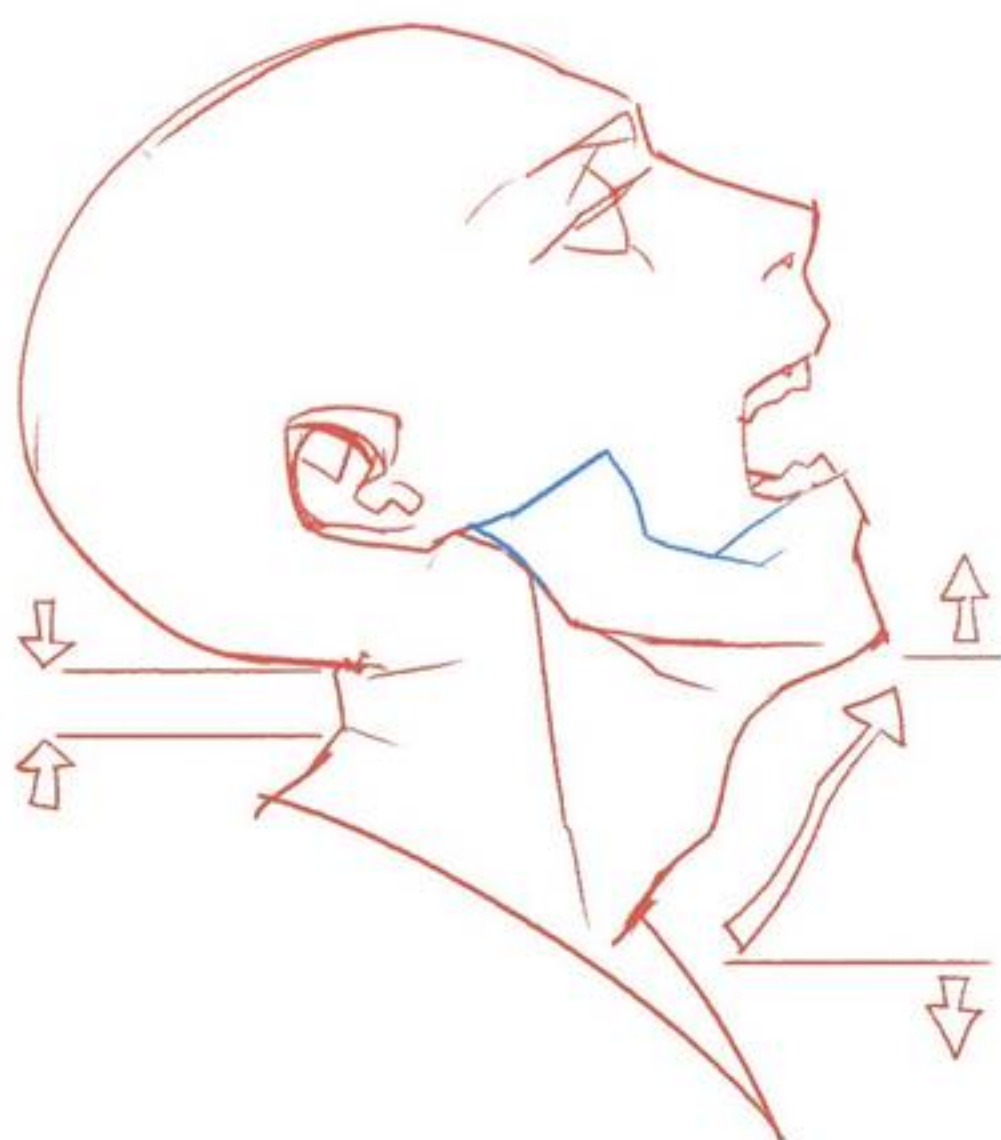
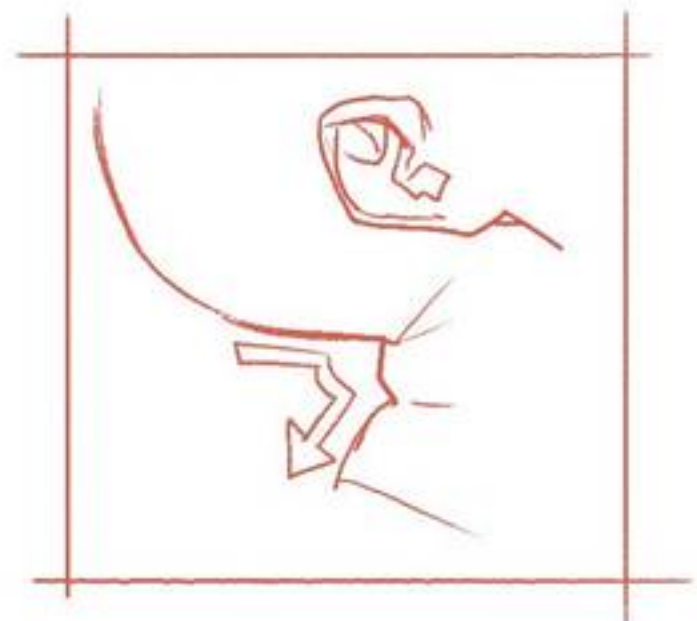
In the morning of the open moon, they divide the lower jaw.



When the jaws are fixed, the upper head will be lifted up against the central axis of the jawbone

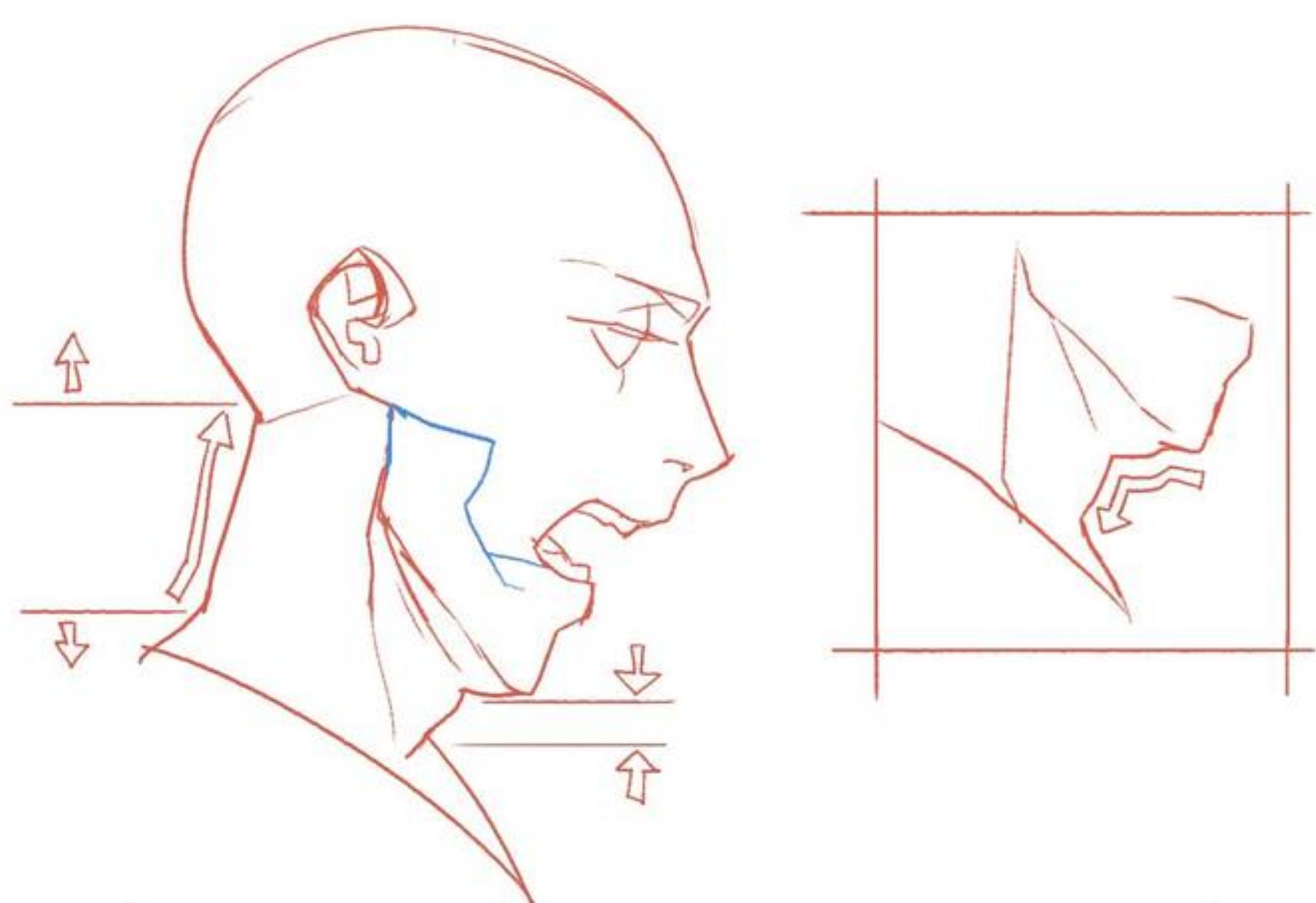


When the head is fixed, the jaw moves downward and opens its mouth

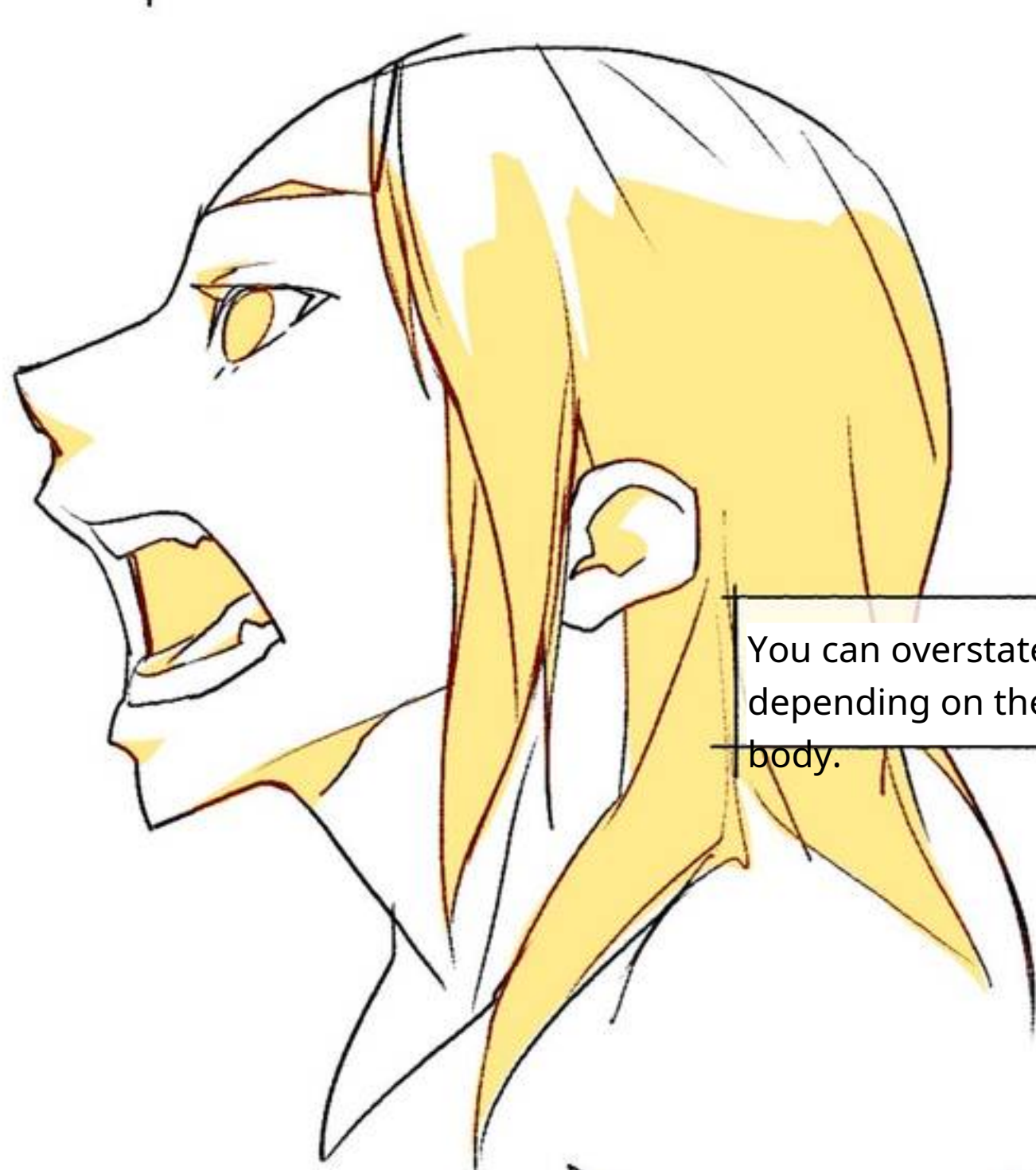


It changes the shape of the neck when you open your mouth with your head, while the front is long and the back is short, and the flesh is folded.





When the heads are down and the mouth is open, the back of the neck is longer and the front is shorter, making it feel like a tusks.

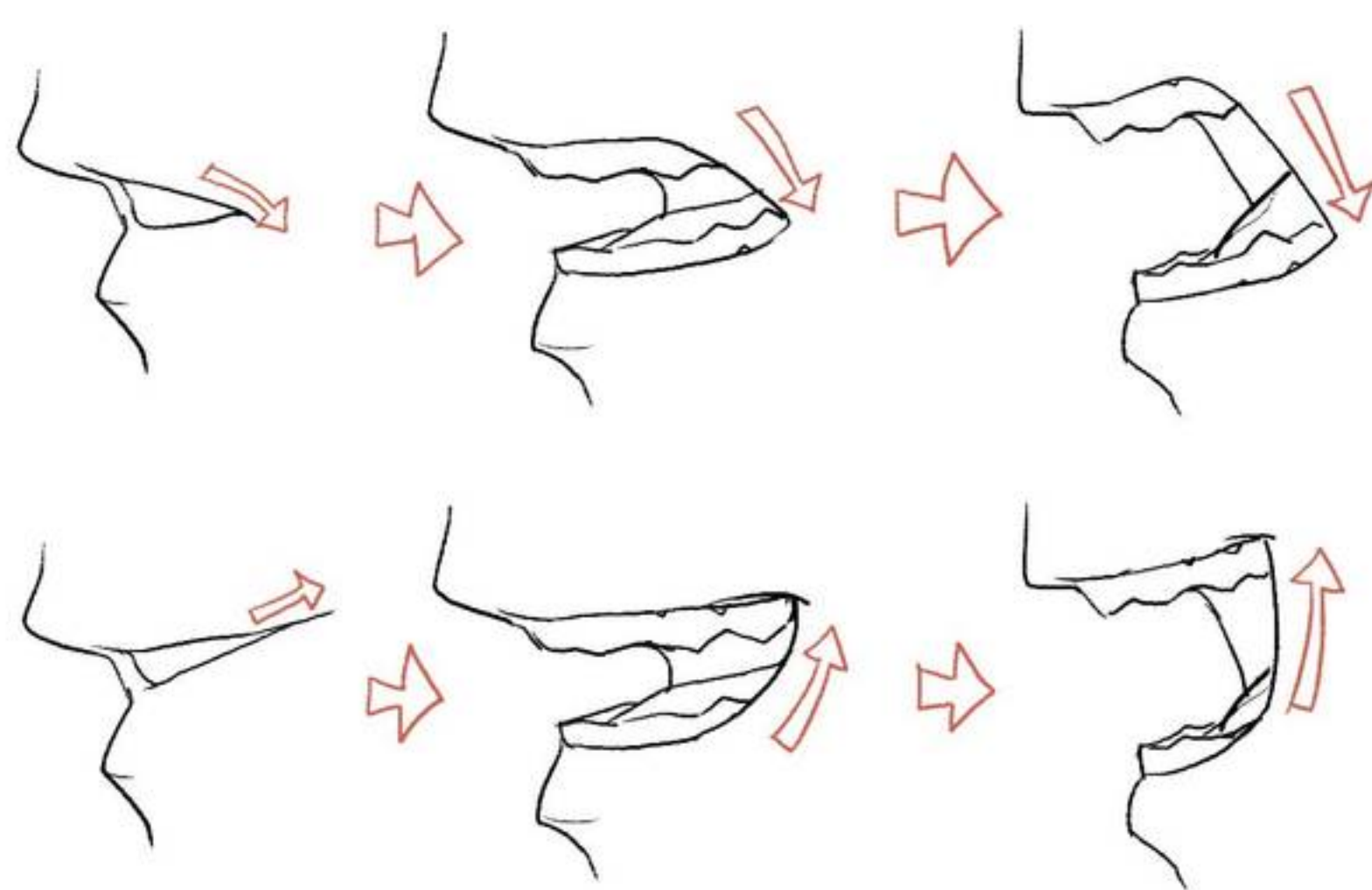


You can overstate it in comical terms, depending on the effect of the drawing body.



So I'm going to close with the melody.

It's too small for a writer to know.



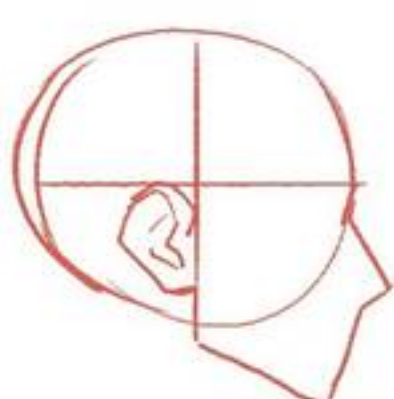
You can express the character's moods and circumstances when you open your mouth because of the movement of your mouth.



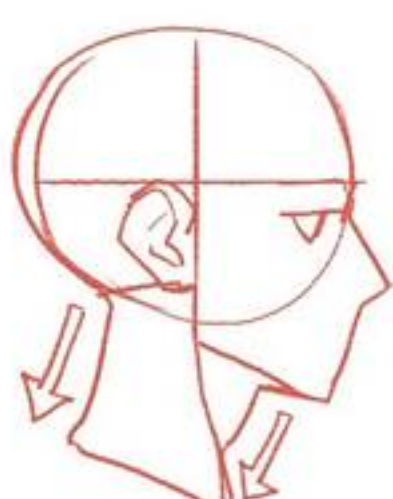
Key Doint



I don't know what you're looking like.



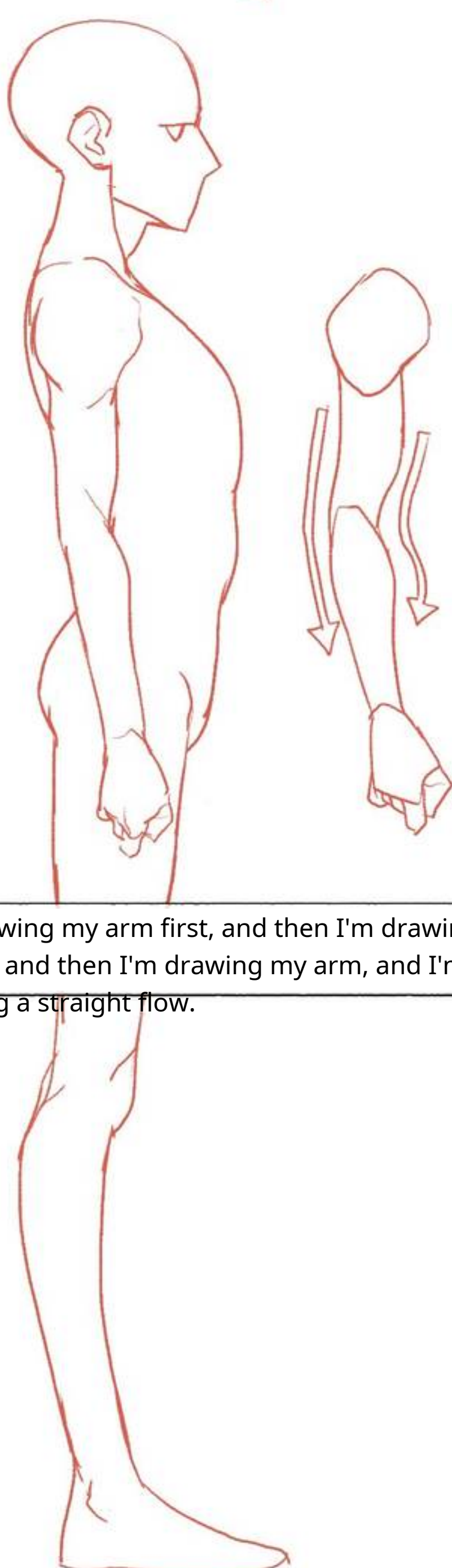
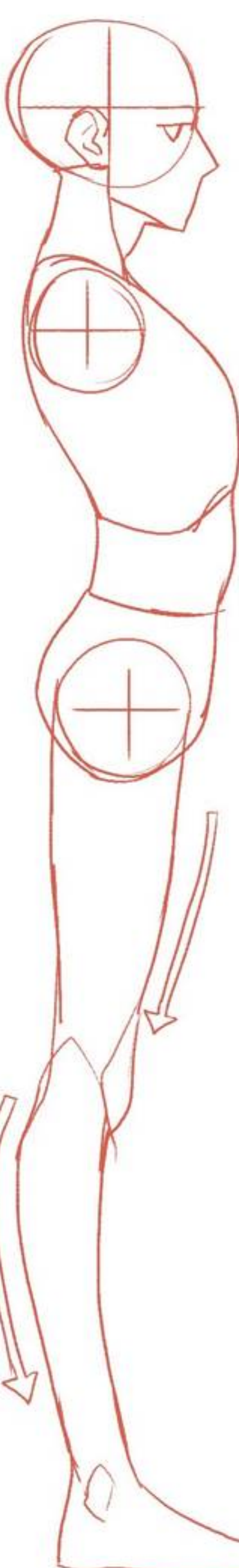
I'm going to draw the side face first.



I want you to make the neck a little bit more of a line, not a straight line.



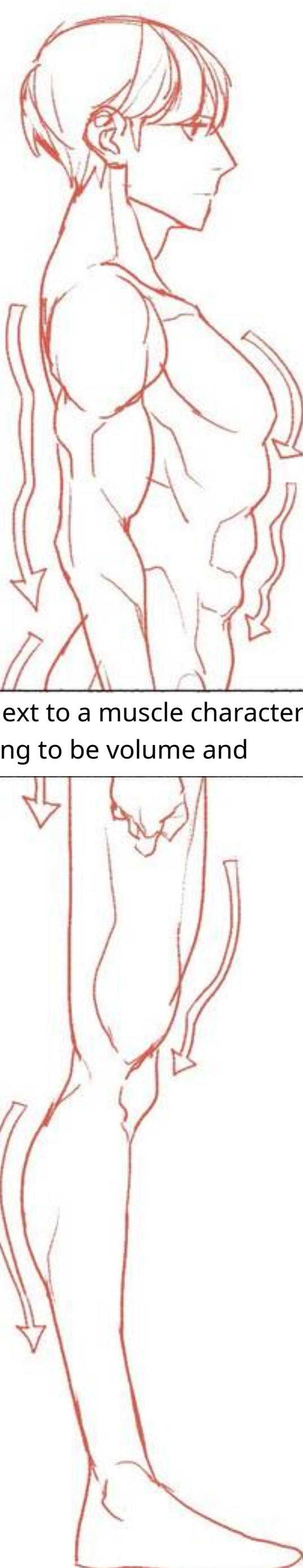
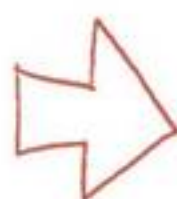
The chest's going to give you a chance to get from the back to the waist.



I'm drawing my arm first, and then I'm drawing my leg, and then I'm drawing my arm, and I'm drawing a straight flow.

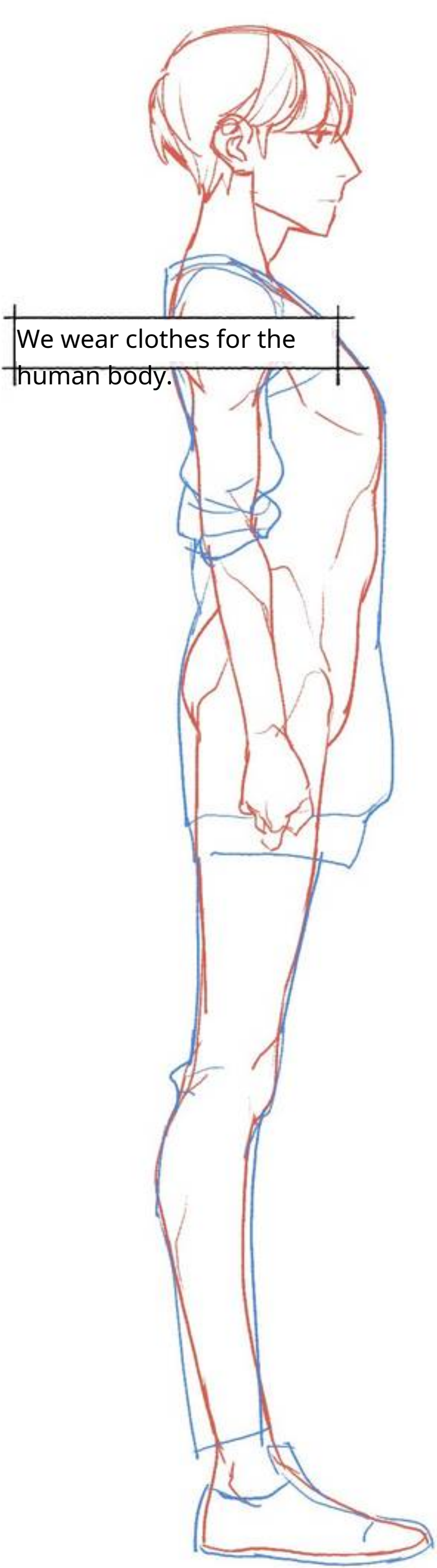


We're going to have to draw it a little bit longer than the upper body.

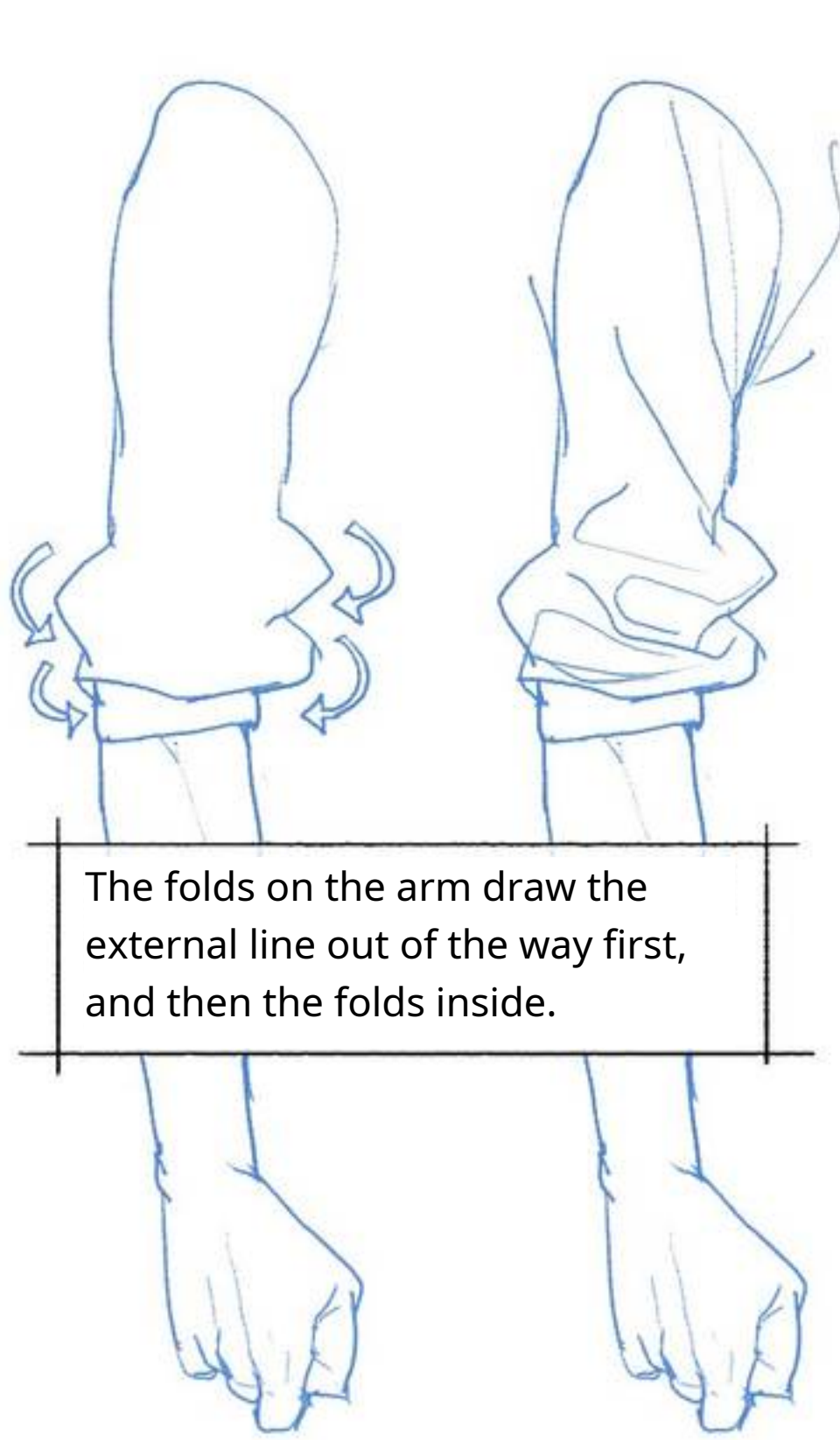


If it's next to a muscle character, it's going to be volume and situol.



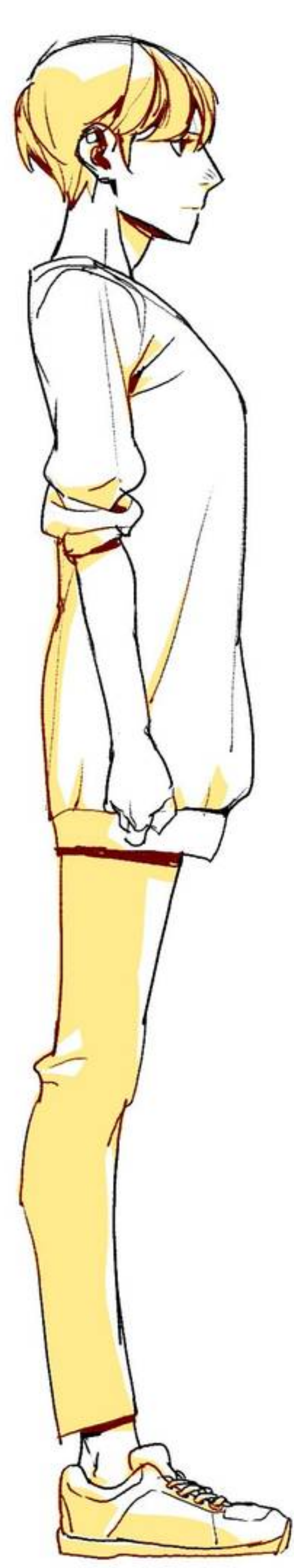


We wear clothes for the human body.

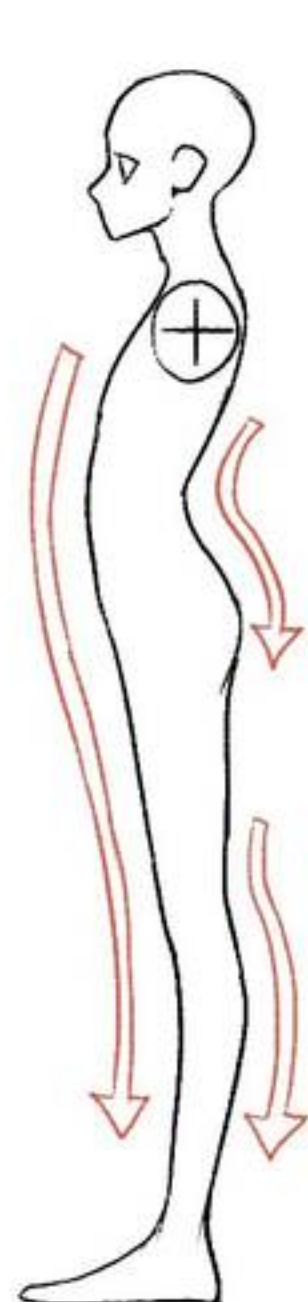


The folds on the arm draw the external line out of the way first, and then the folds inside.

I'm going to close with the line.



I'd like to know the taco author."



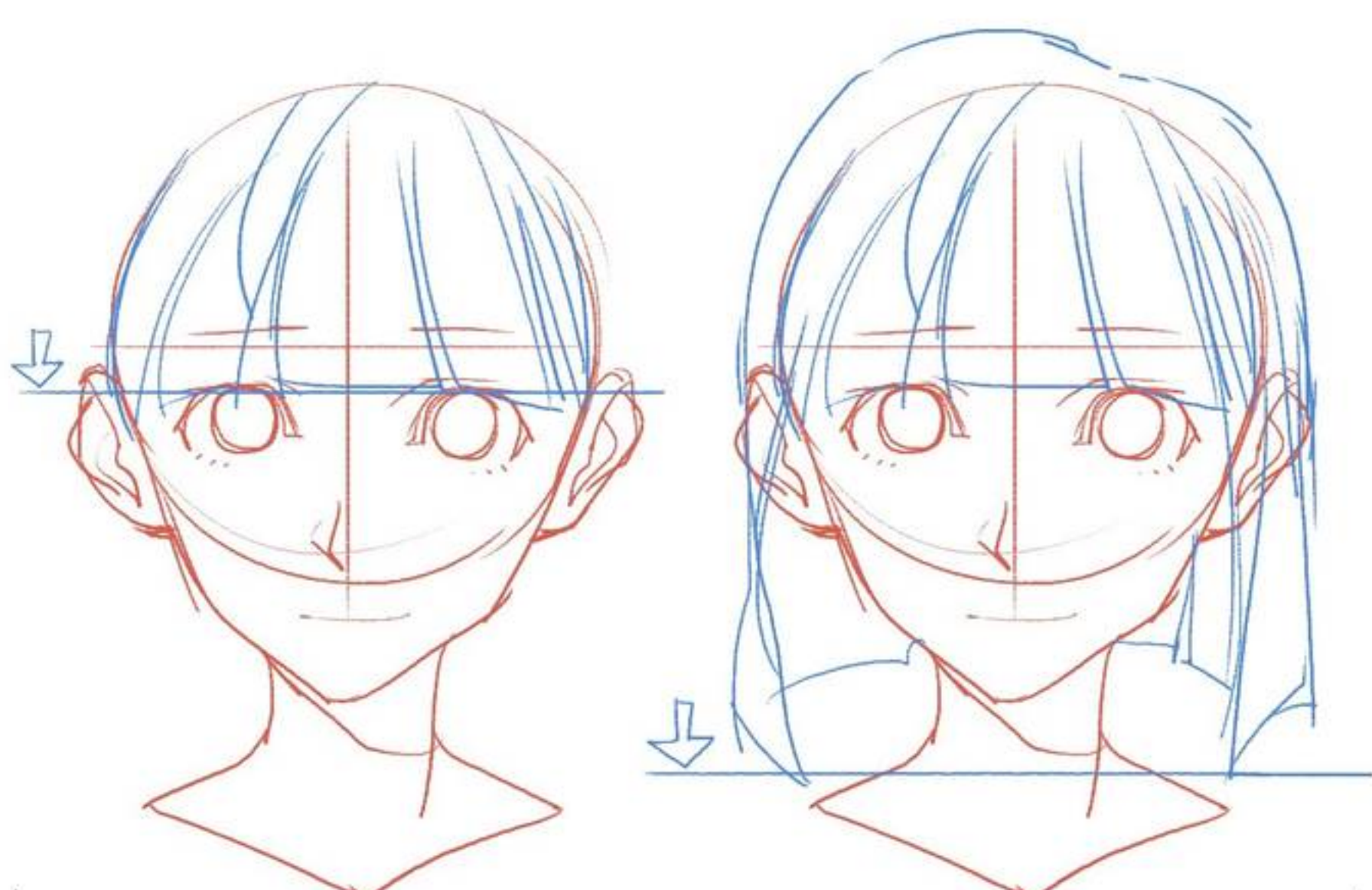
In a woman's case, point point point-point emphasis is exaggerated by the fact that if you save the back and hips, she will become more visible and will become slightly thinner and smoother than a man.



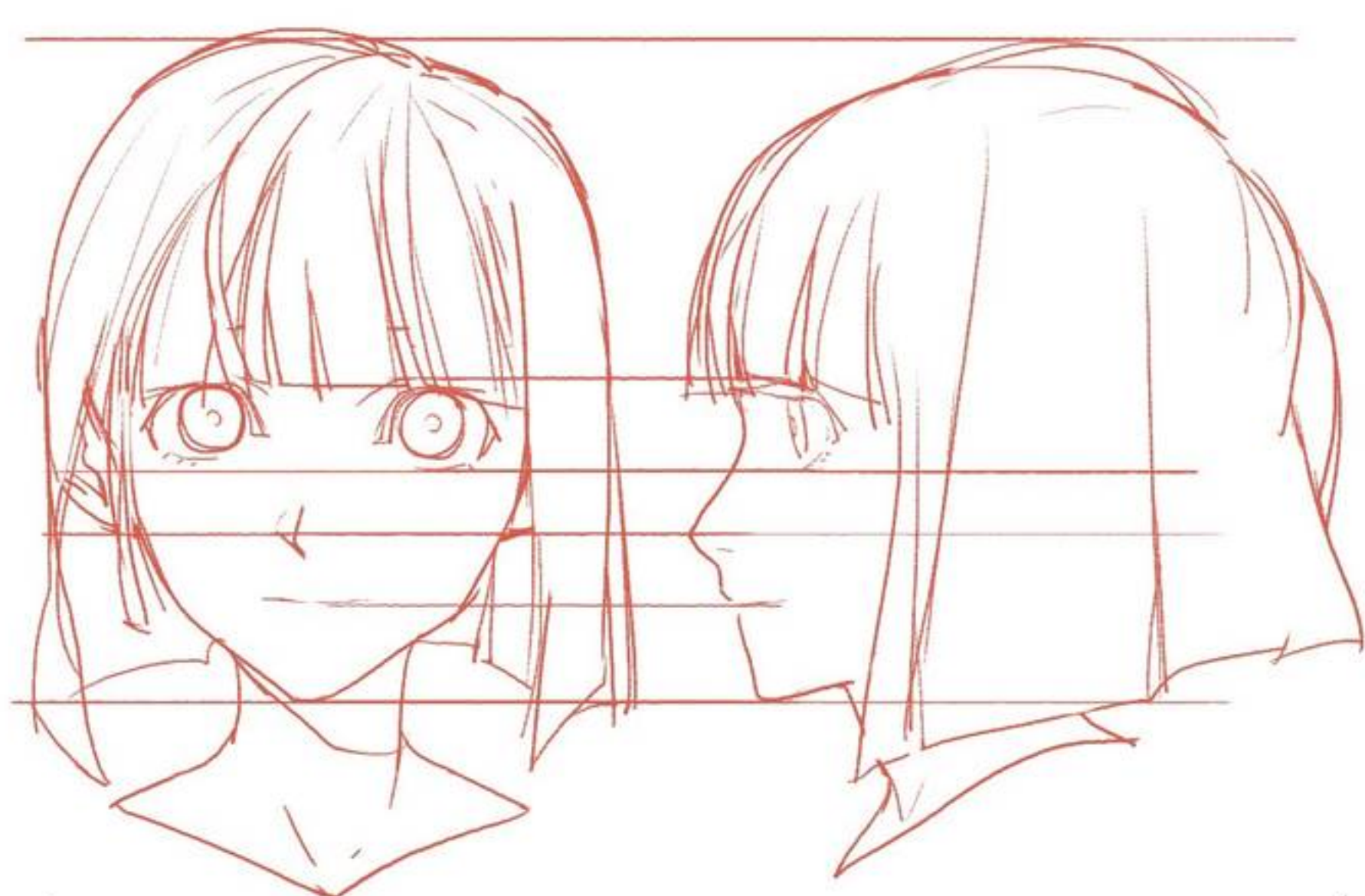
Key Doimt



I don't know.



In the case of hair, you have to figure out the form that I'm trying to draw with the length, volume flow, and so on and so forth, and so on and so forth, and so on and so forth.



And if you think about it, if you think about it, if you think about it, if you think about it, if you look at it, you're going to see the shape of the hair, you're going to see the shape of the hair.



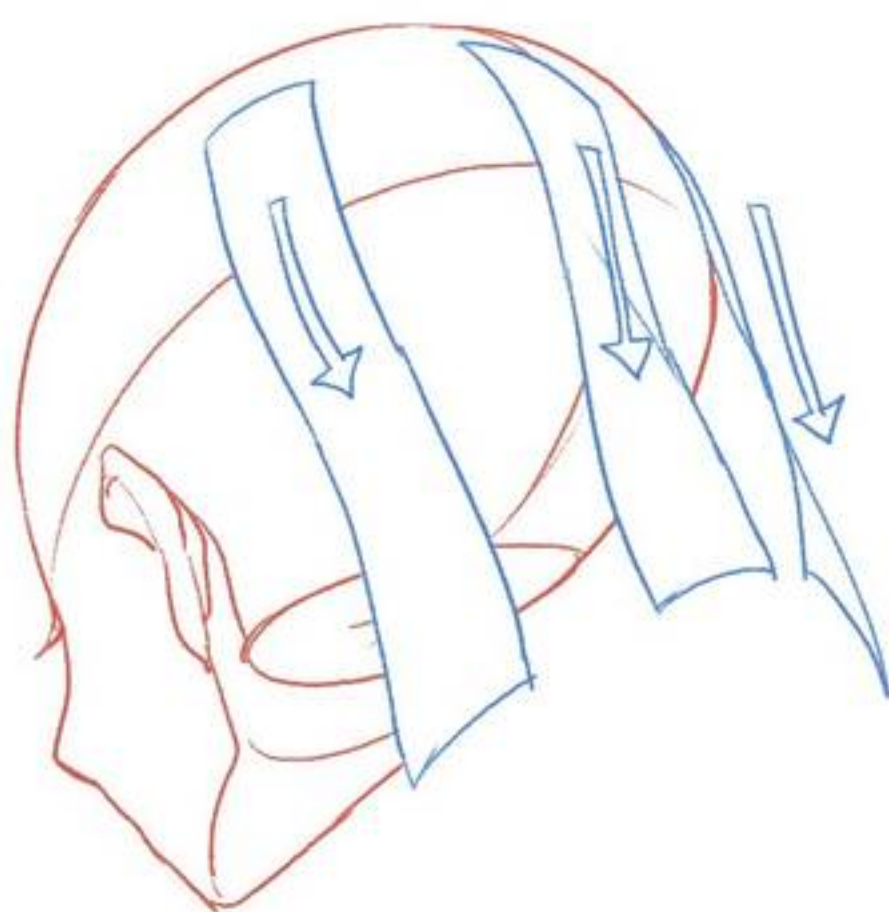
Let me draw it at different angles of the face.



So let's take a look at the front, the front, the length, the volume, and let's draw it.

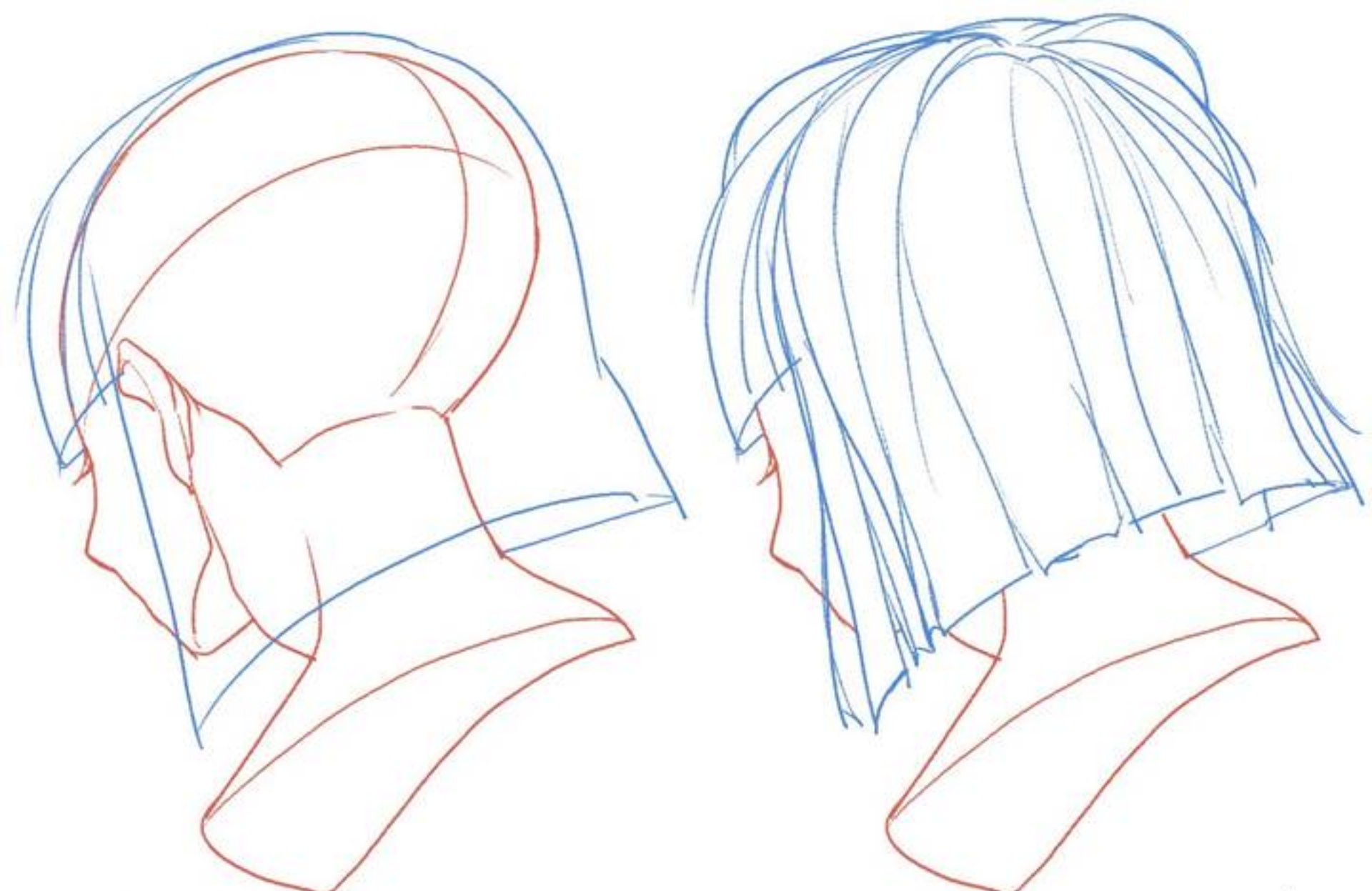


I'm carving up the hair's dilol.

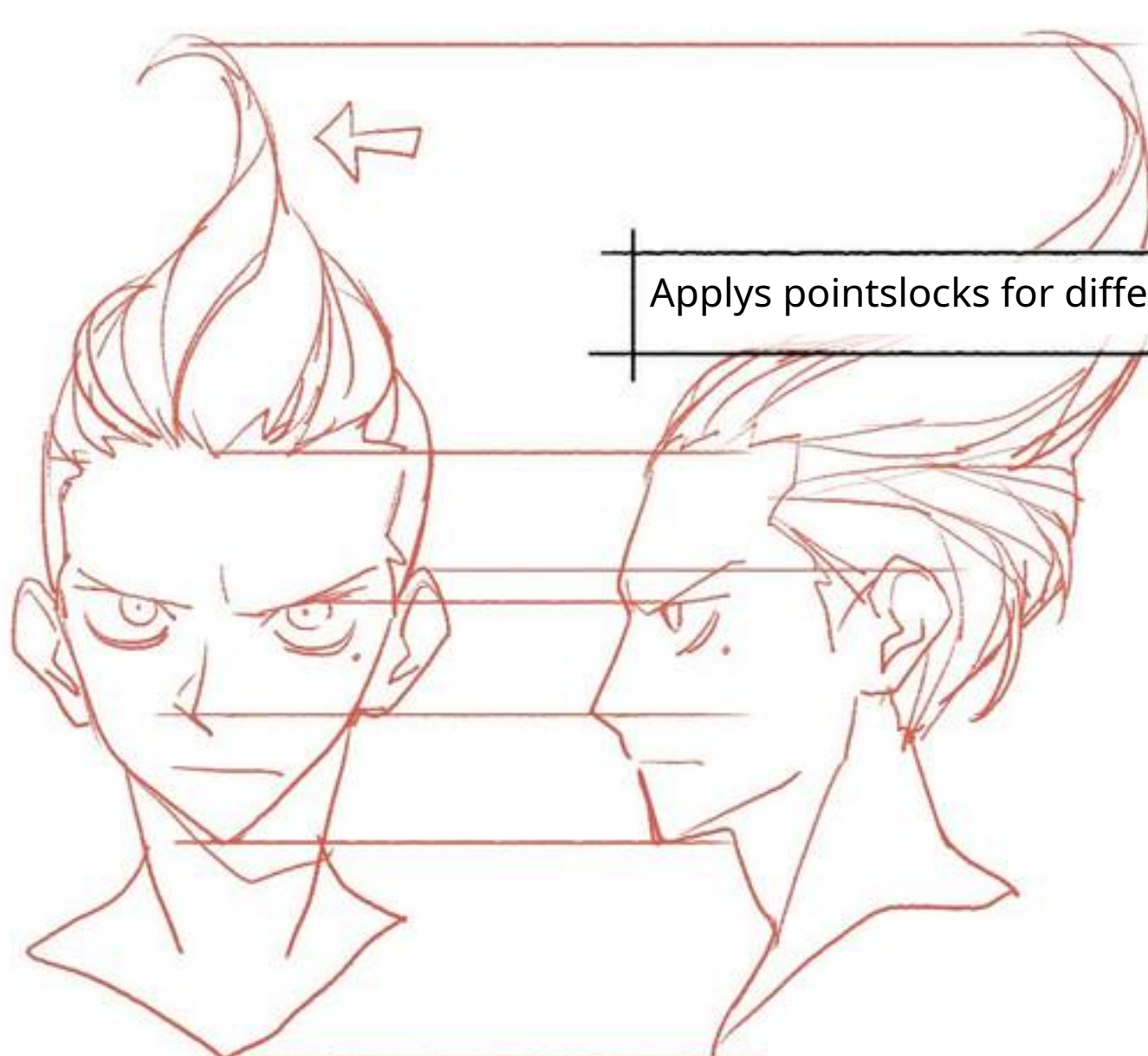


If you draw the crosshairs of your face in three dimensions, you can effectively group the hair.

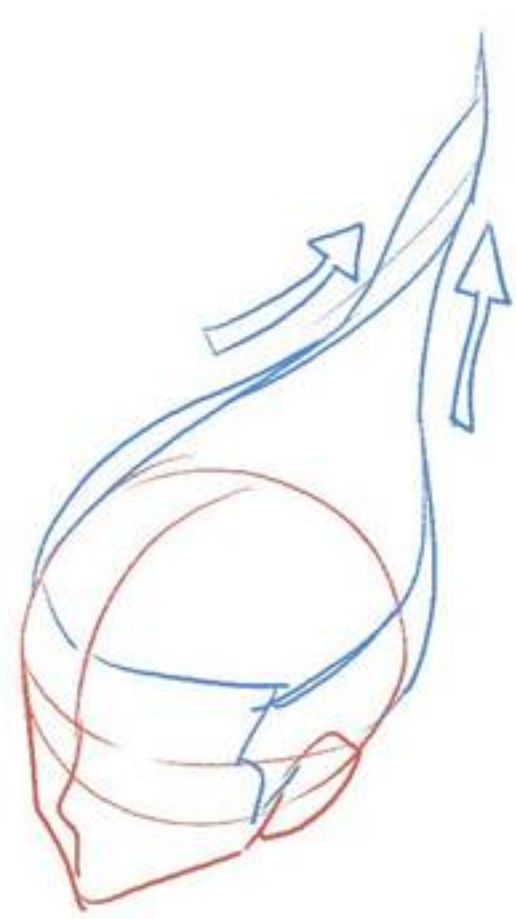




It's a lump of delicious muscle at the angle of the face that tastes like crematorium, and it's getting more and more digital.



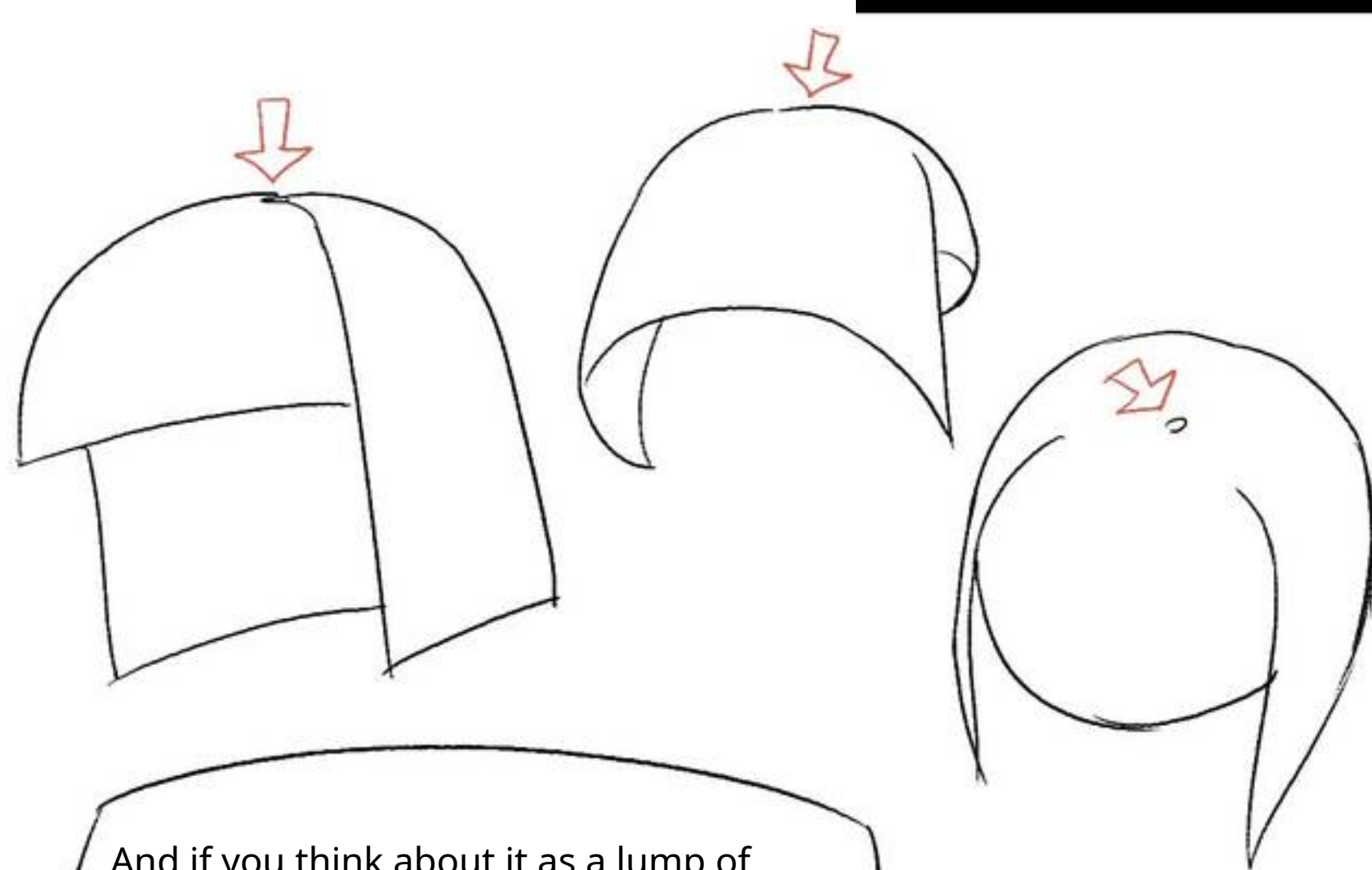
Applies pointslocks for different hair styles



Draws points and lengths and so on and so forth with a mass of muscle matching the angle of the face



I'd like to know the taco author."



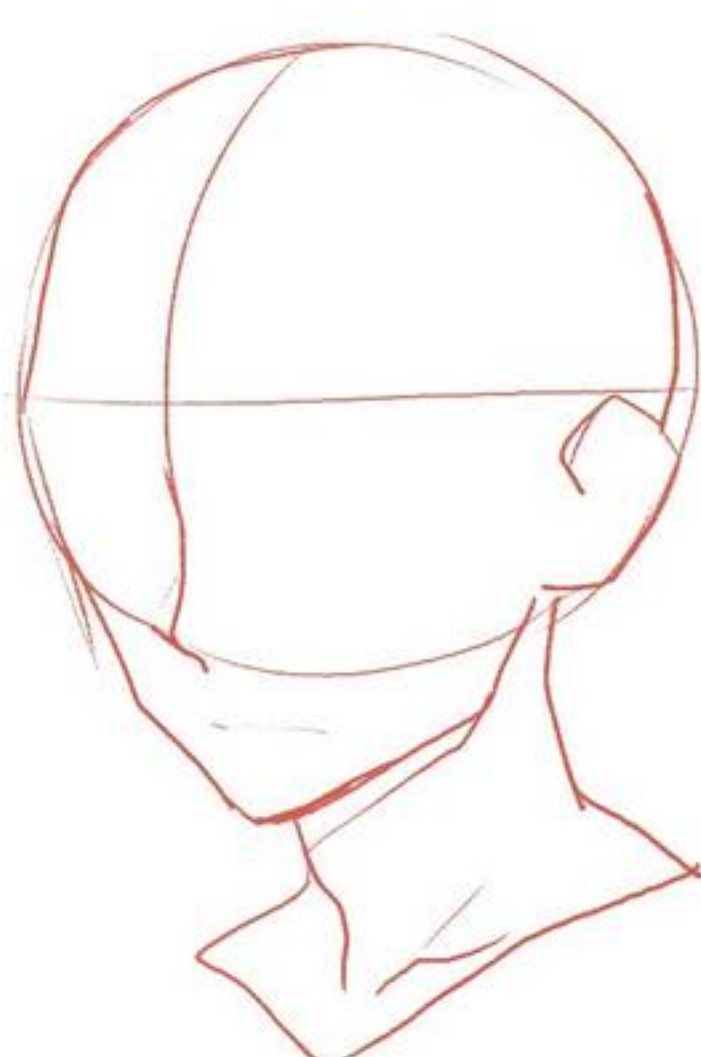
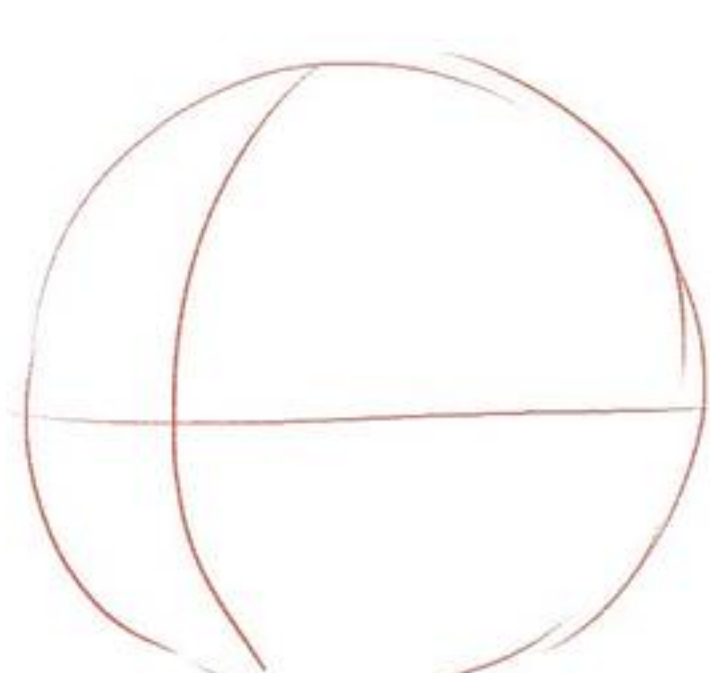
And if you think about it as a lump of hair, at any angle on your face, it's a little bit easier to draw it, because you always have to think about the points and the lengths that you're talking about on the altar.



Key Doint



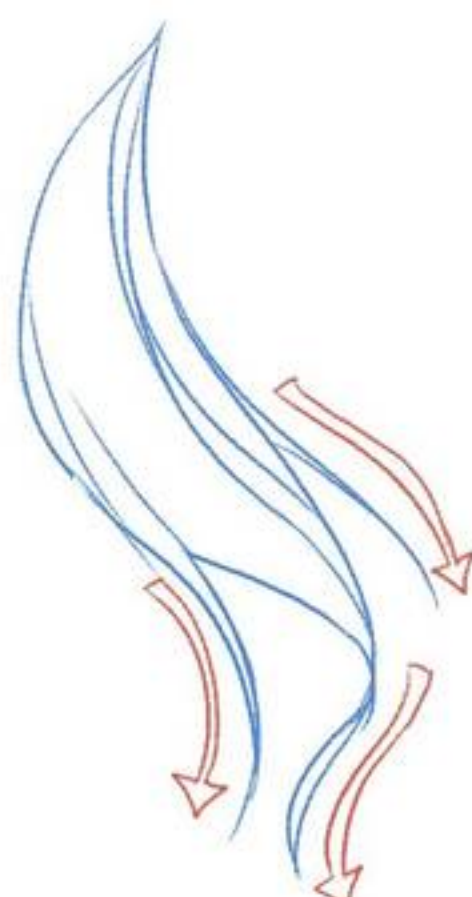
[Q: I'd like to give it to you in your haircara.]



I'm drawing the face first using a circle.

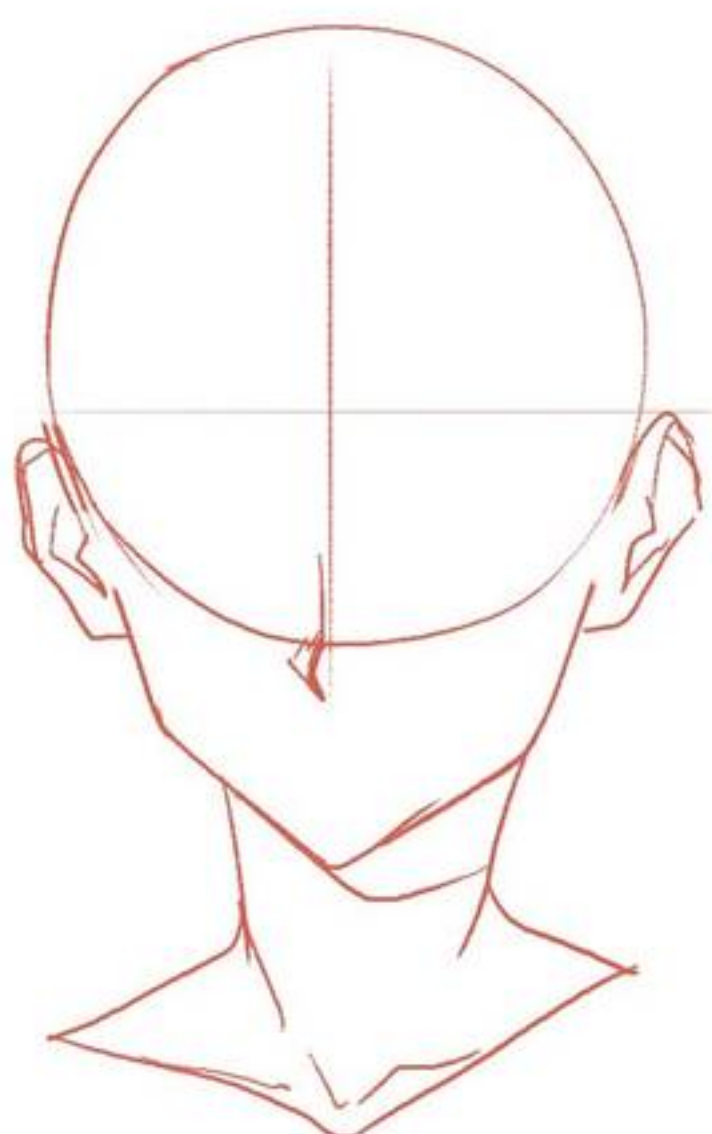


I'm going to draw it using two-size hair balls and a hard ball curve.



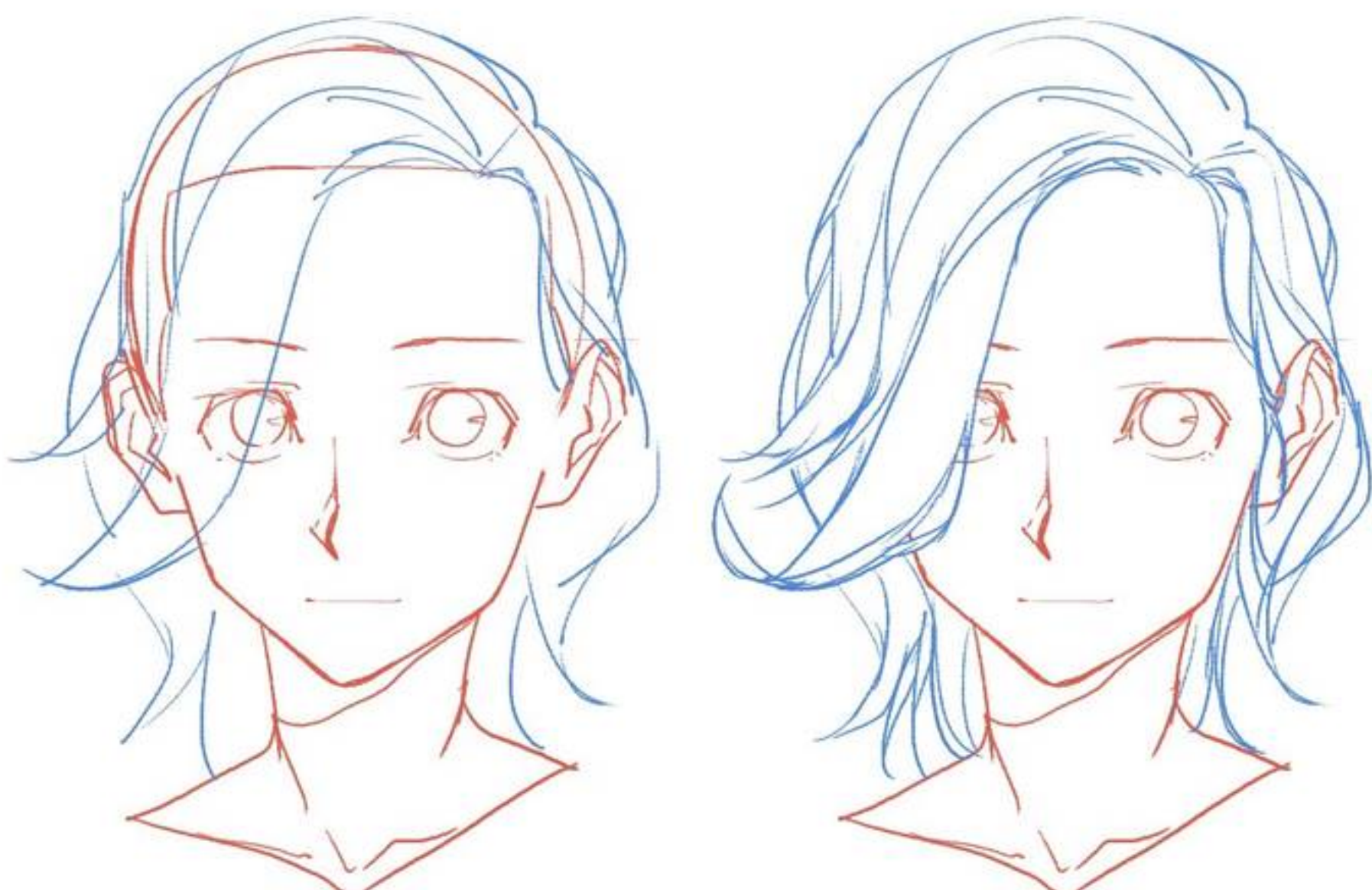
In a thick lump of hair, you put an extra line across the edge of the paper and make the detail hair

I'll finish with the gift.



I'm going to draw another angle, and I'm going to apply it.





And since hair has a lot of shape, and I'm going to draw a little bit of muscle over a stylus, and then I'm going to use the curves first, and then I'm going to assign a dither.

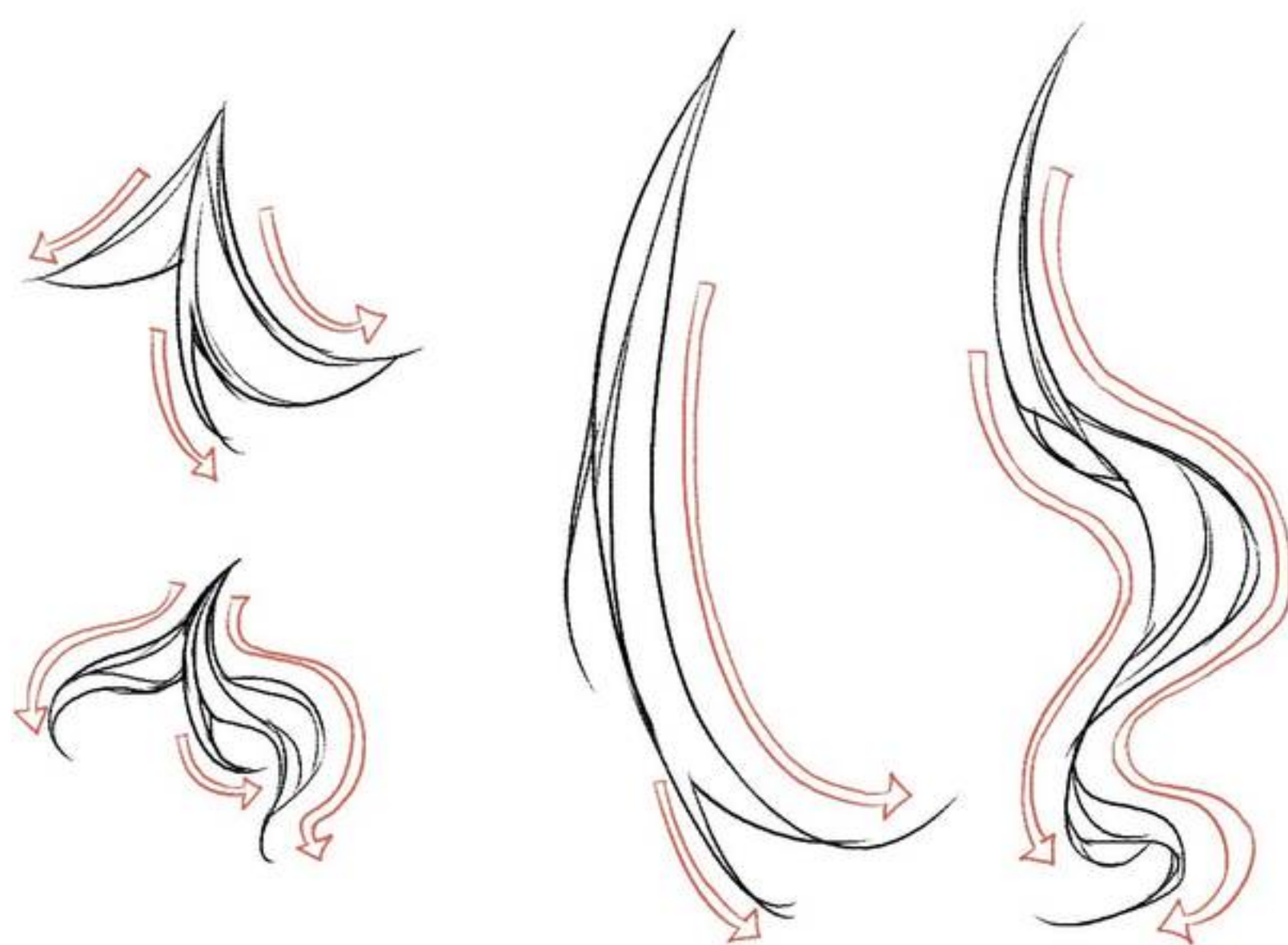


The more the curves flow, the more the Wemiv looks like.



I'll add another die-all and finish it.

I'd like to know the taco author."



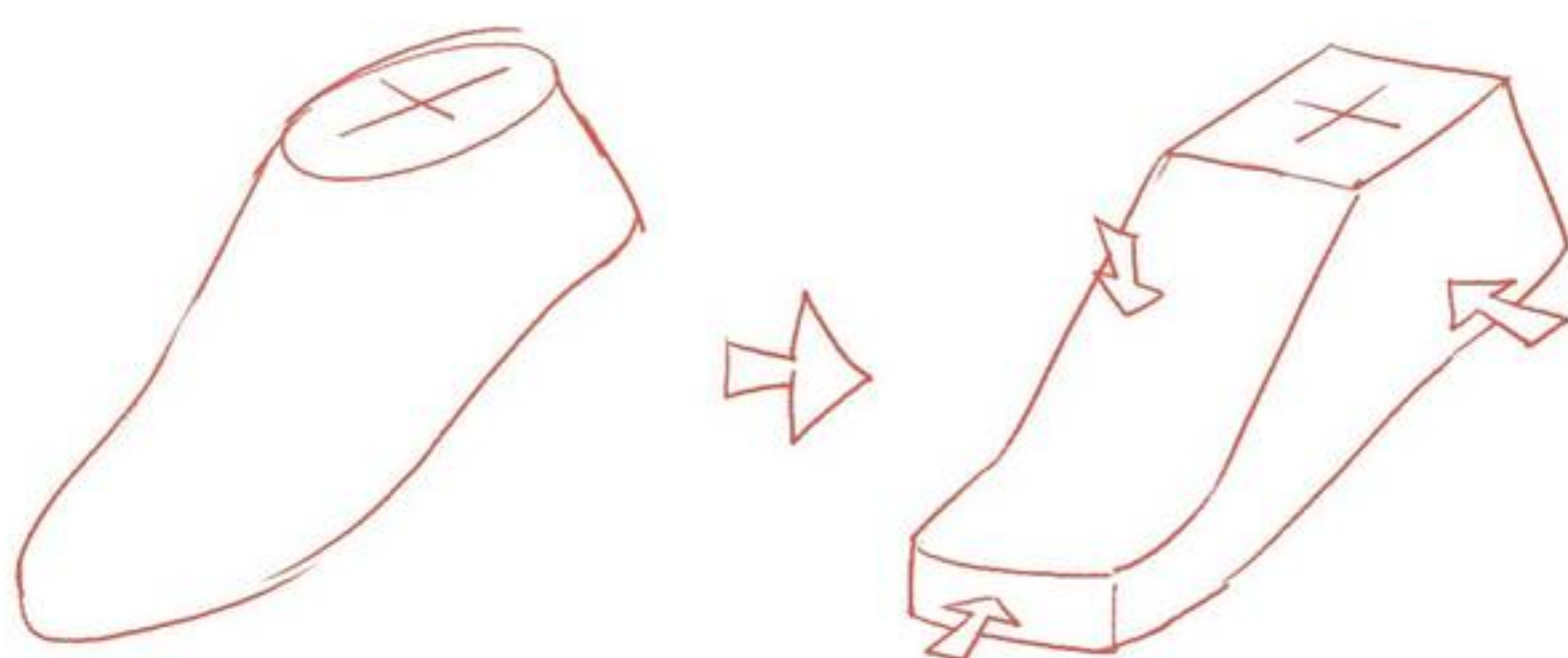
No matter the length of the hair, it's going to have any flow, and it's going to have some curves, depending on whether it's a wave or a wave.



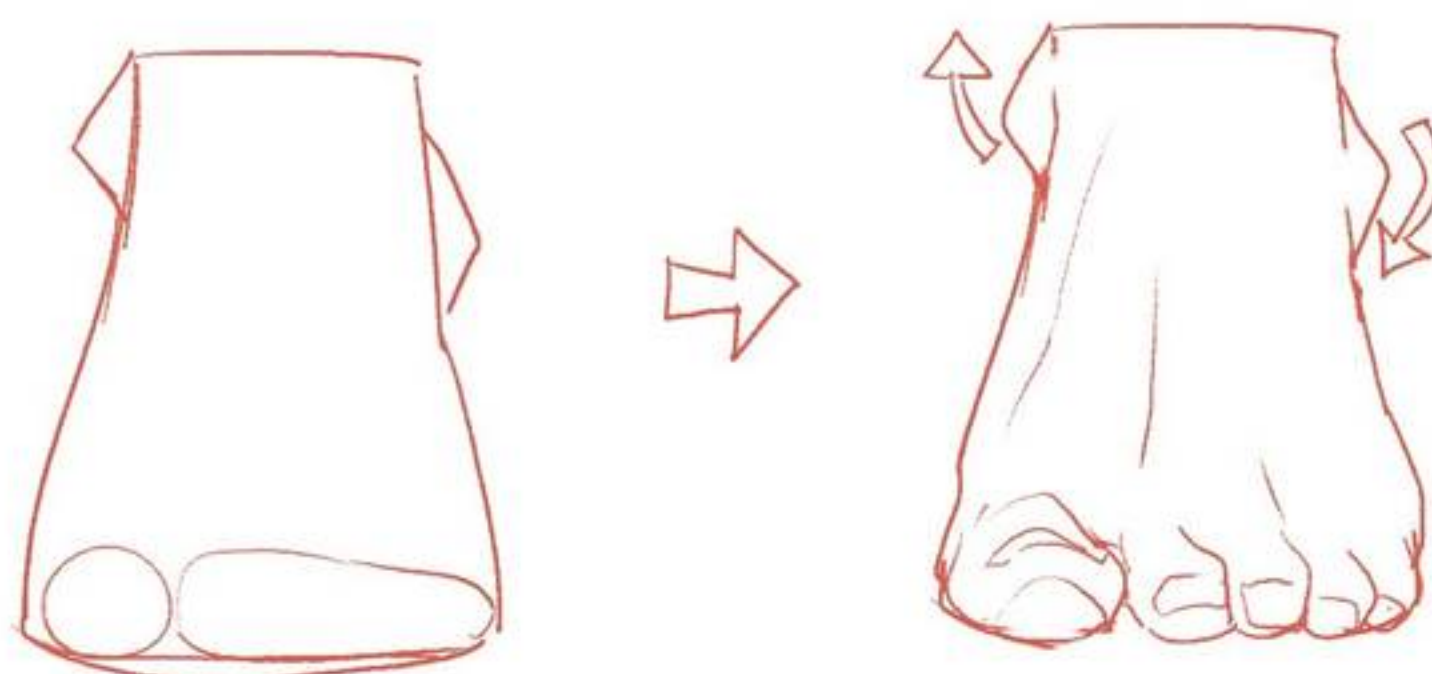
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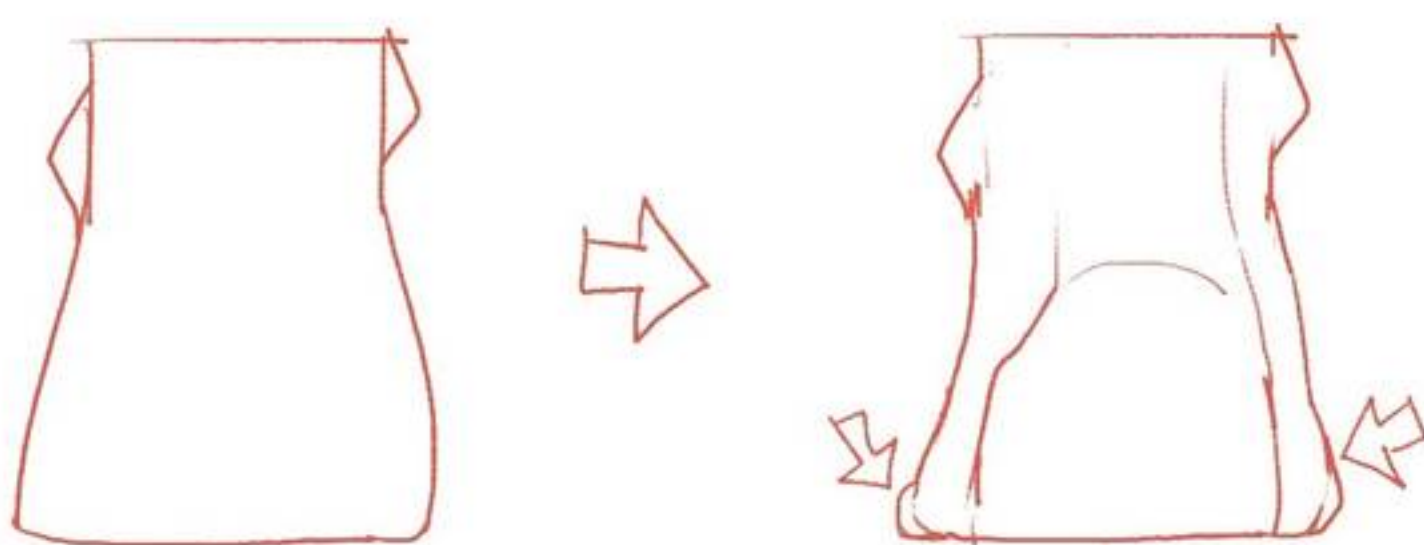
IQ's various feet are bent.



And to draw a bunch of angles, you can kind of think of the shape of the foot, and you can kind of think of it as the shape of the foot.



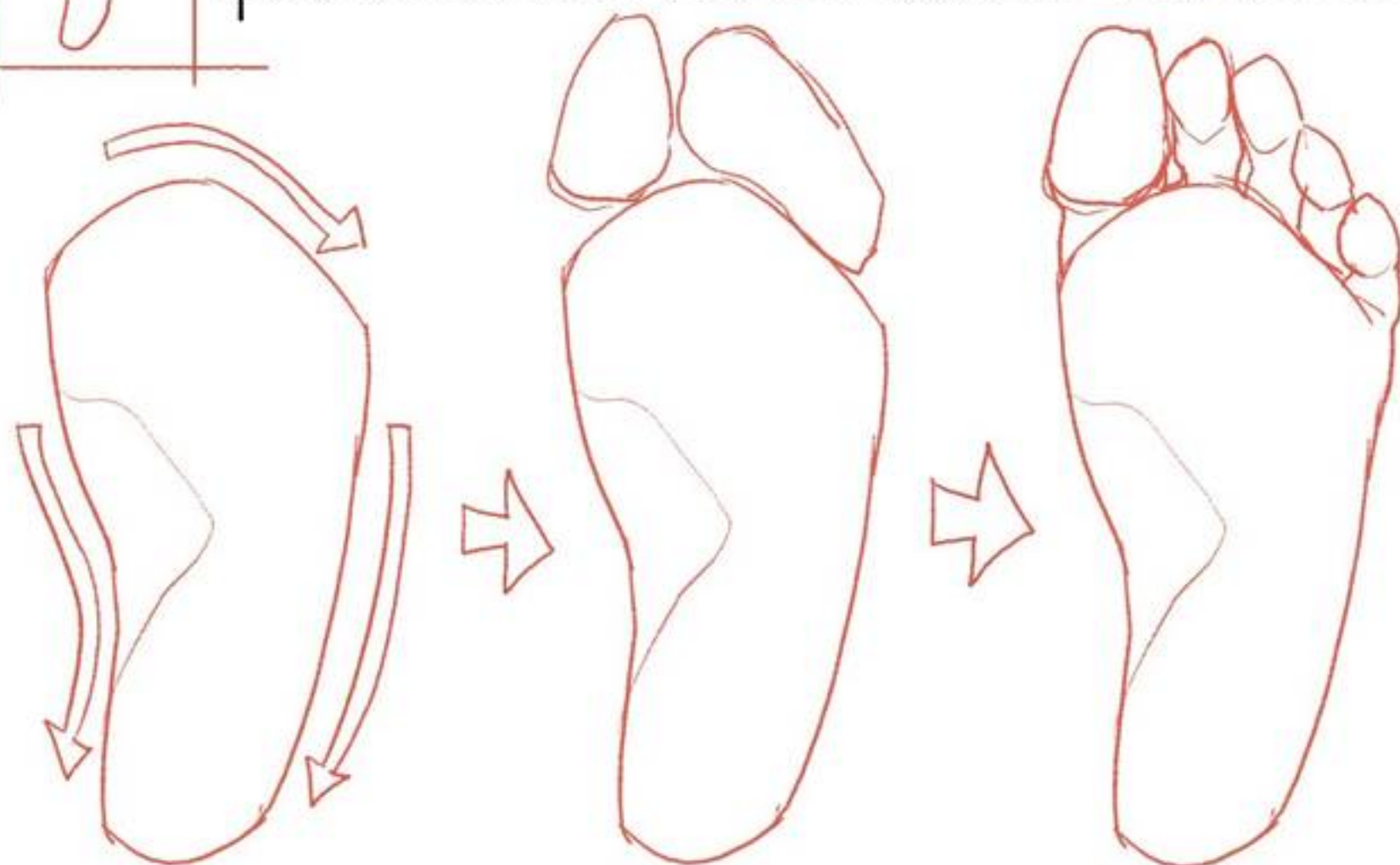
And when you look at it from the front, you see that the abdominal cavity on the side of the big toe is drawn a little bit higher.



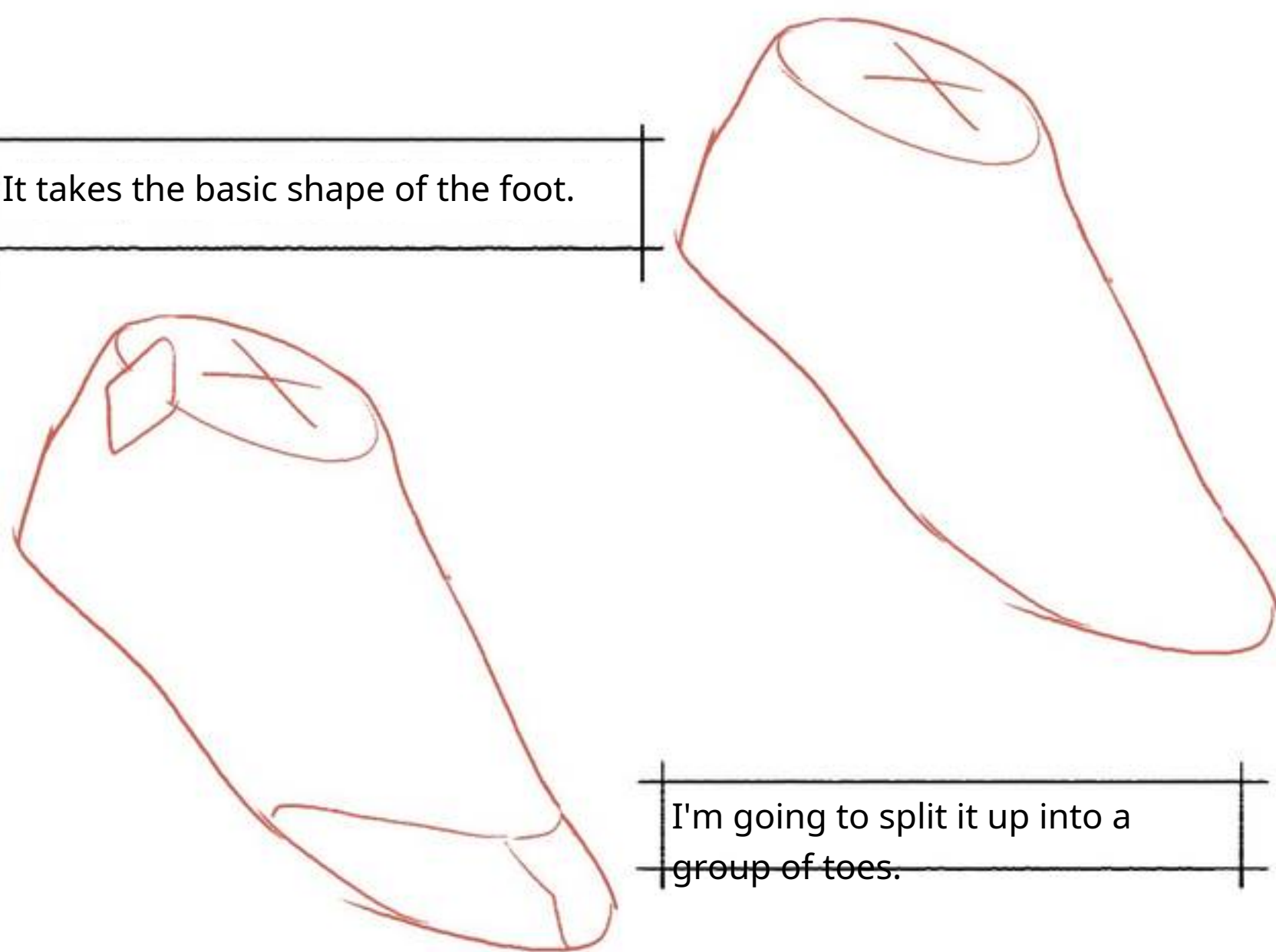
The feet that you see in the back represent the thumb and the little toes for a little bit.



The sole of the foot is described as a lump of big toe and four remaining toes, which is larger than the back of the toe.



It takes the basic shape of the foot.

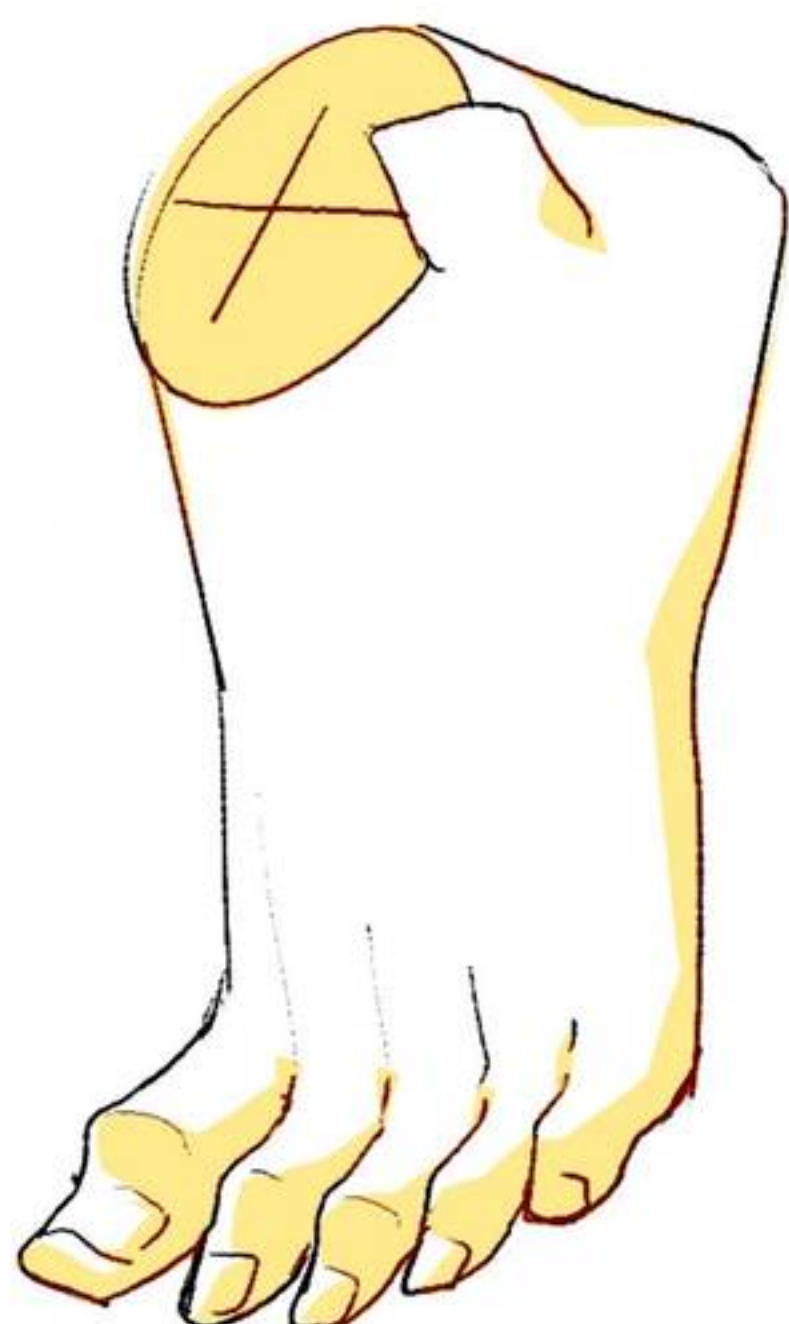
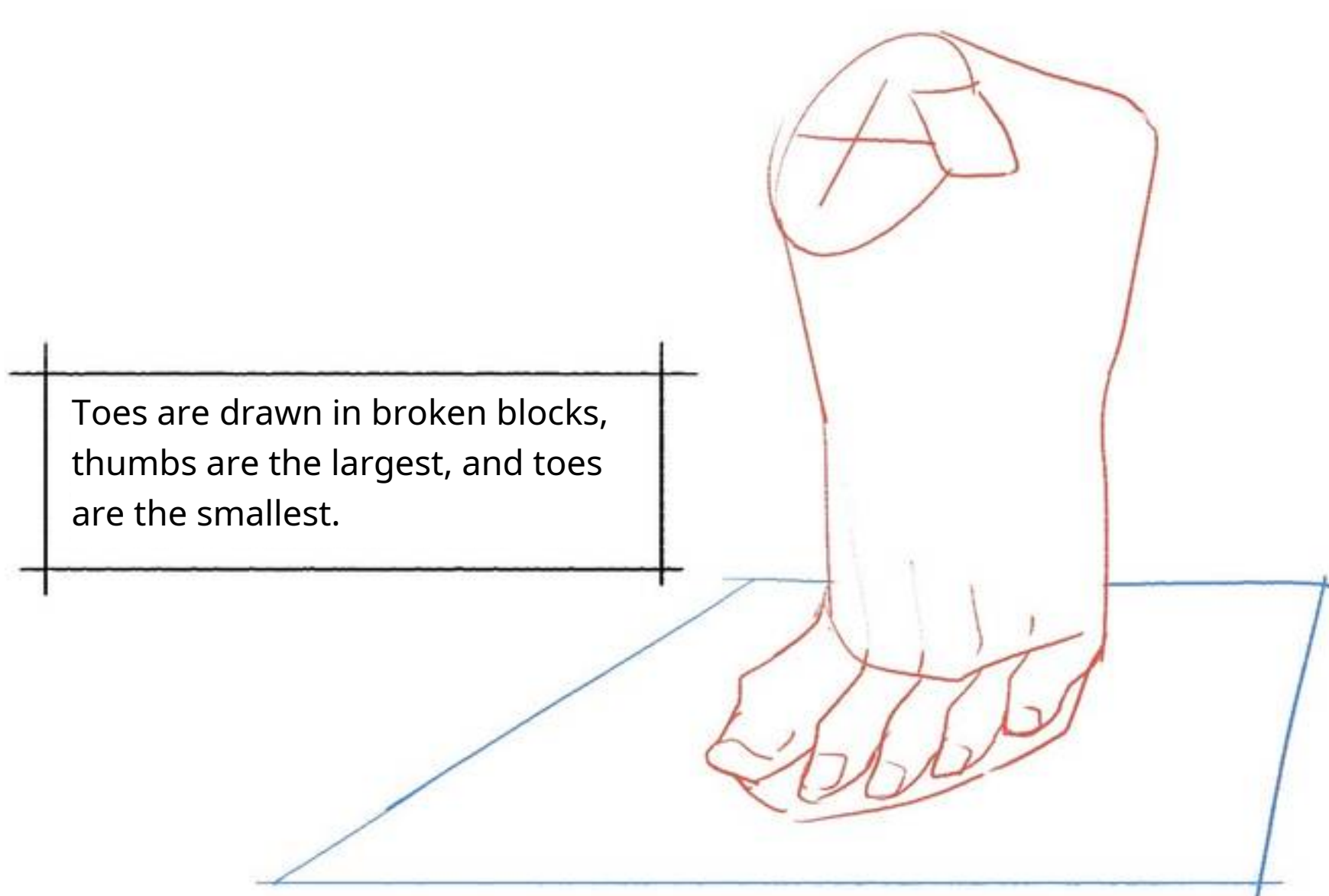
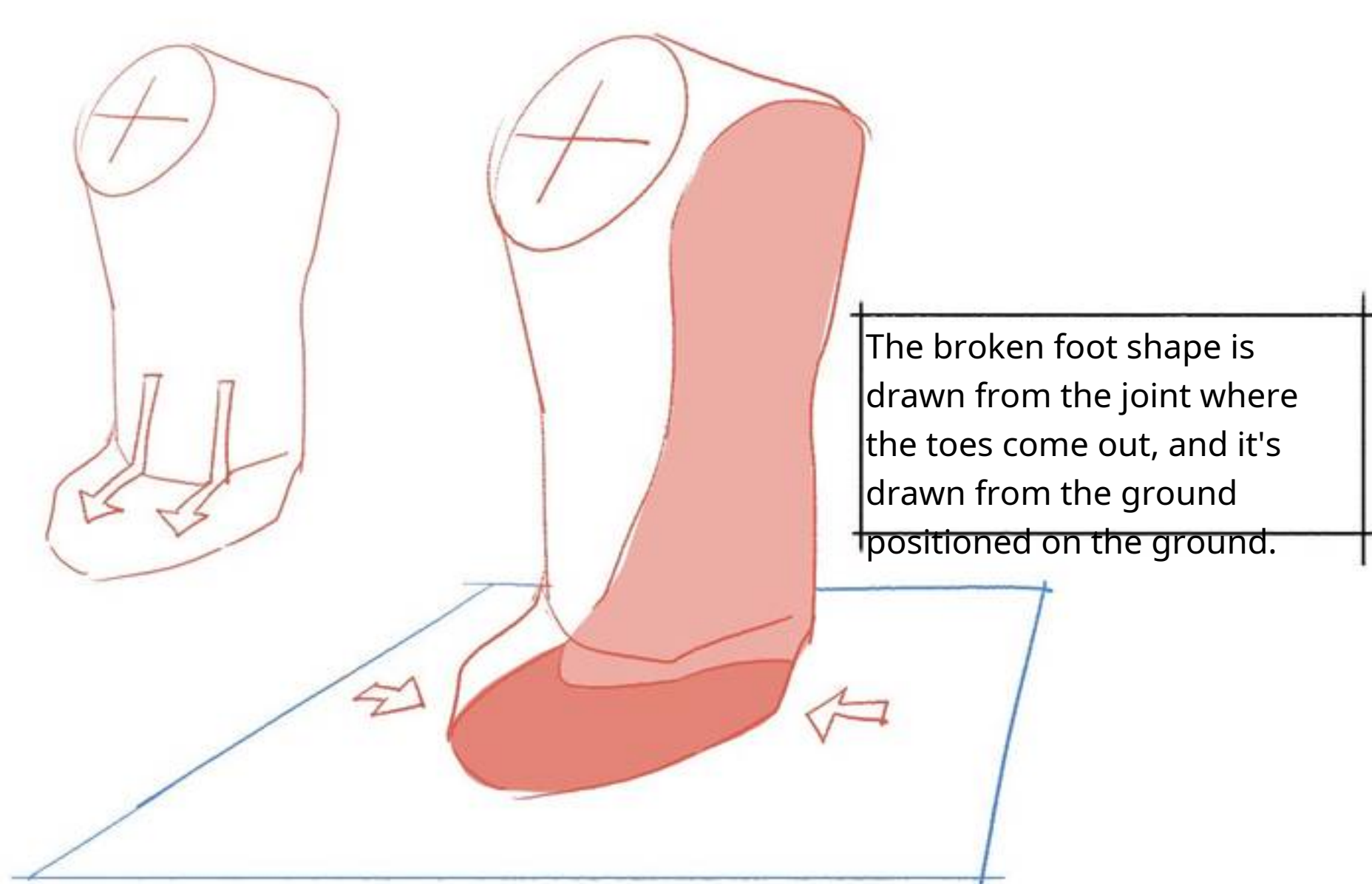


I'm going to split it up into a group of toes.



Let's clear up the melody and close it.





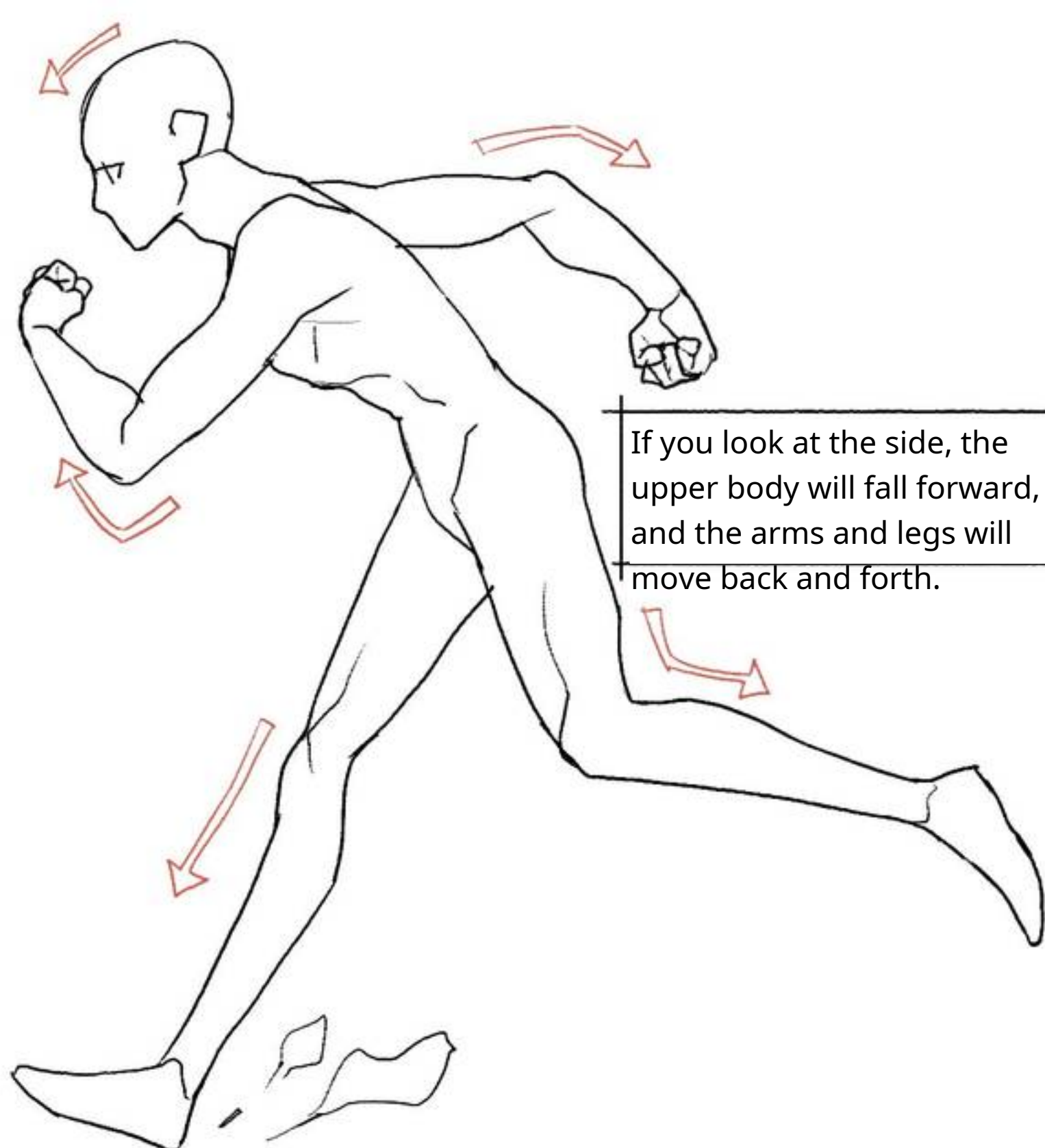
I'd like to know the taco author."



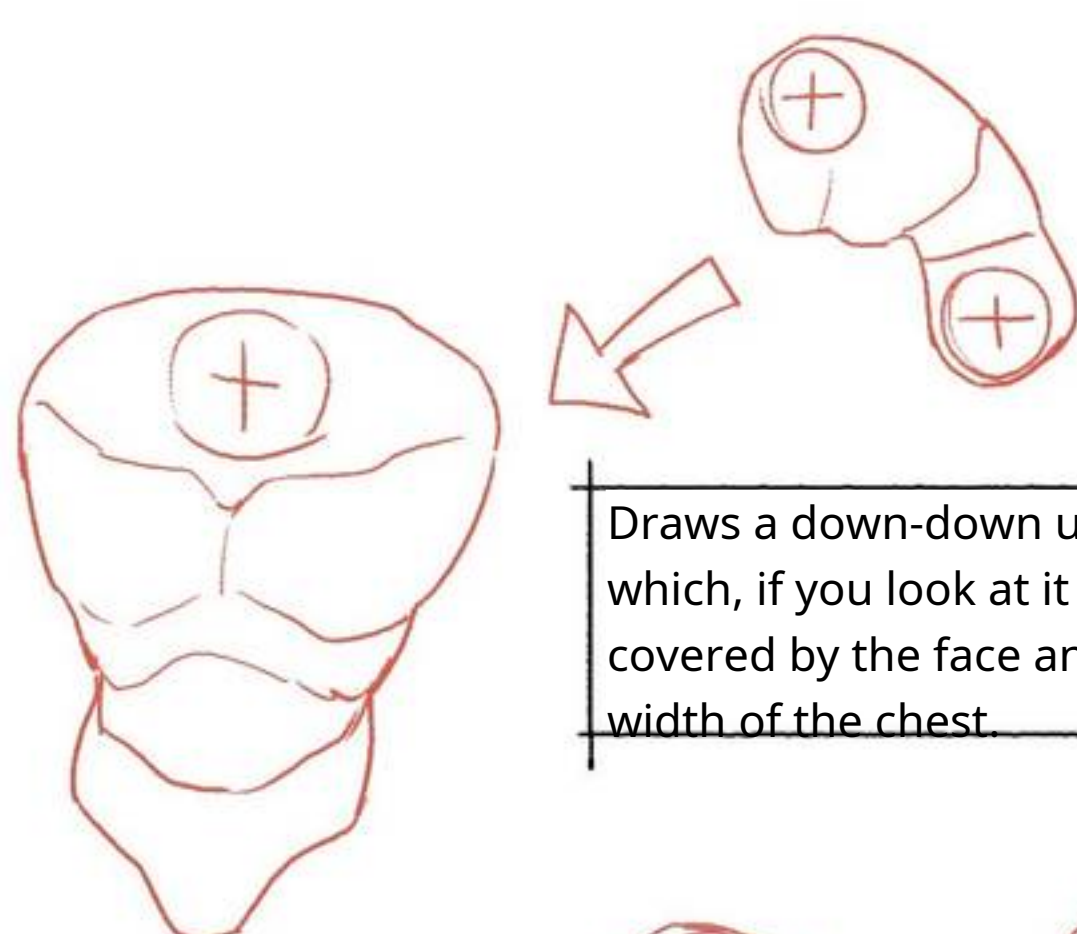
Key Doint



I can't draw Dalnon.

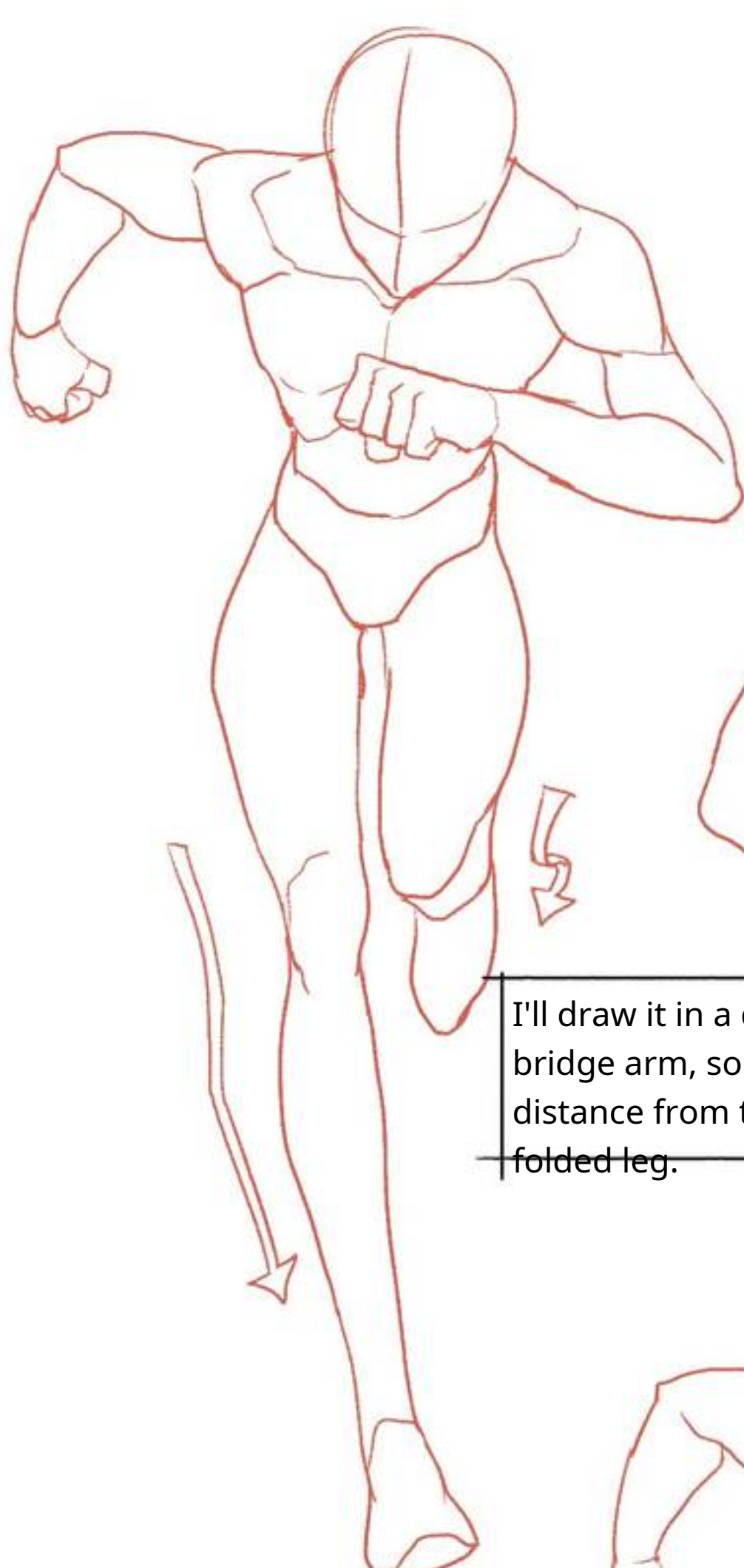
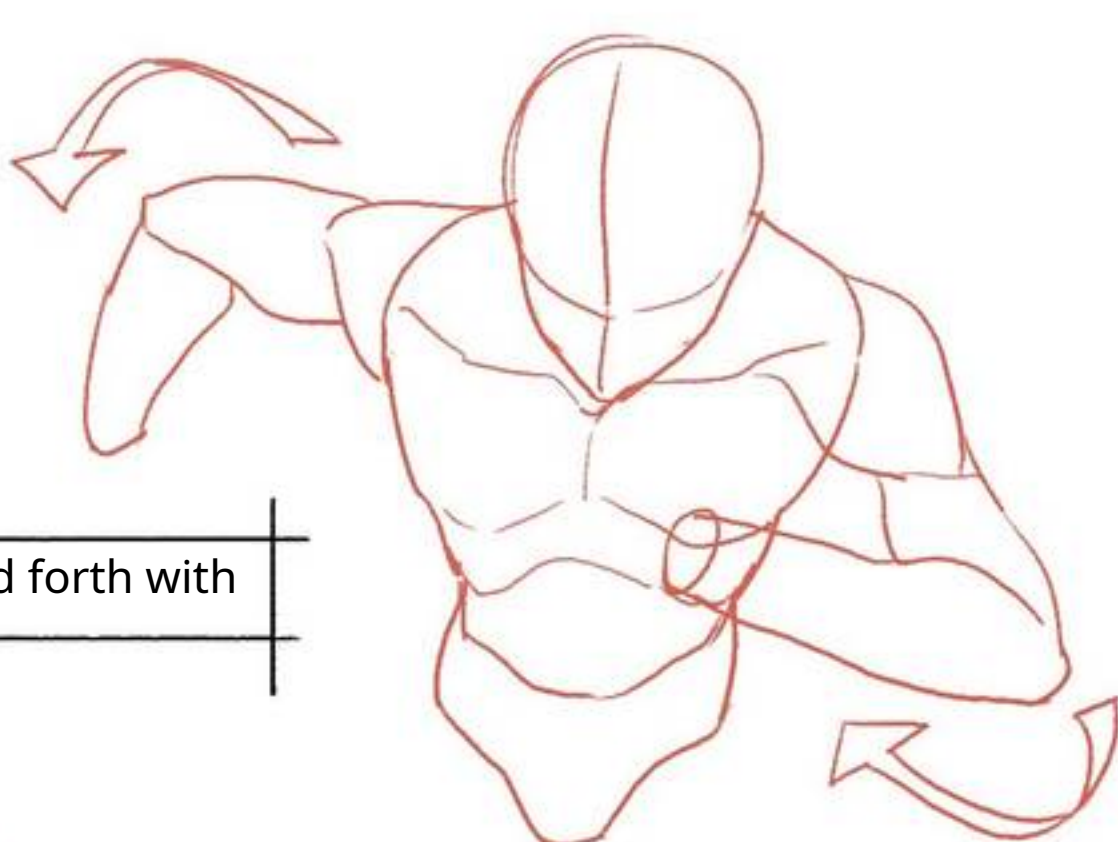


If you look at the side, the upper body will fall forward, and the arms and legs will move back and forth.



Draws a down-down upper frame, which, if you look at it from the front, is covered by the face and shortens the width of the chest.

Draw arms moving back and forth with faces



I'll draw it in a direction that intersects the bridge arm, so that it looks like it's a short distance from the front to the right of the folded leg.



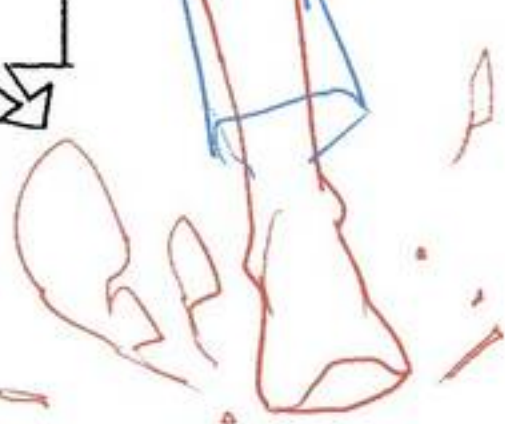
It's a picture of a face, and it's made of a back-up flow of hair.





We draw our clothes for the human body, and they're so flailing in the wind that they're all around the dust and the sweat.

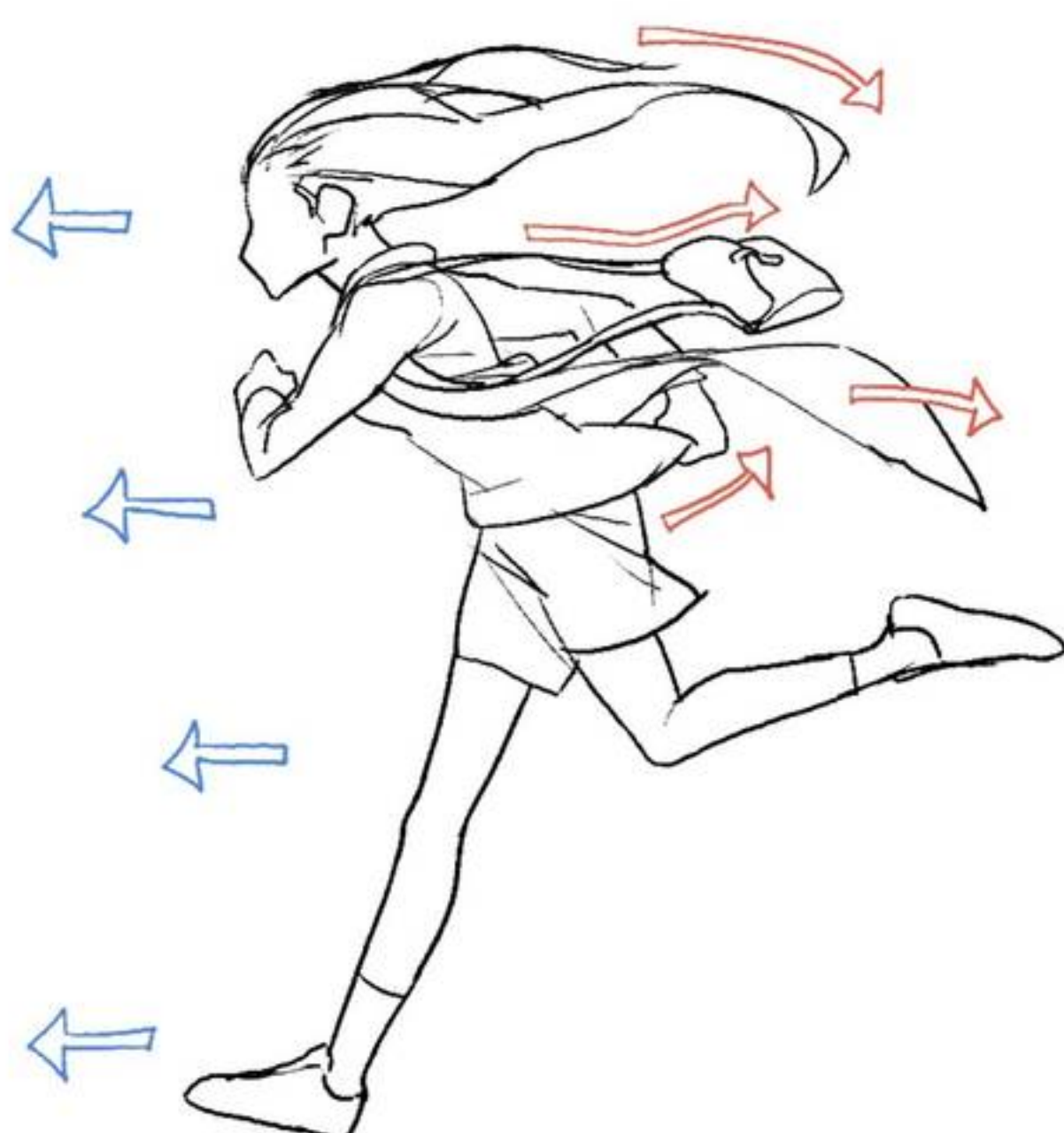
Dust Effect



So I'm going to close with the melody.



I'd like to know the taco author."



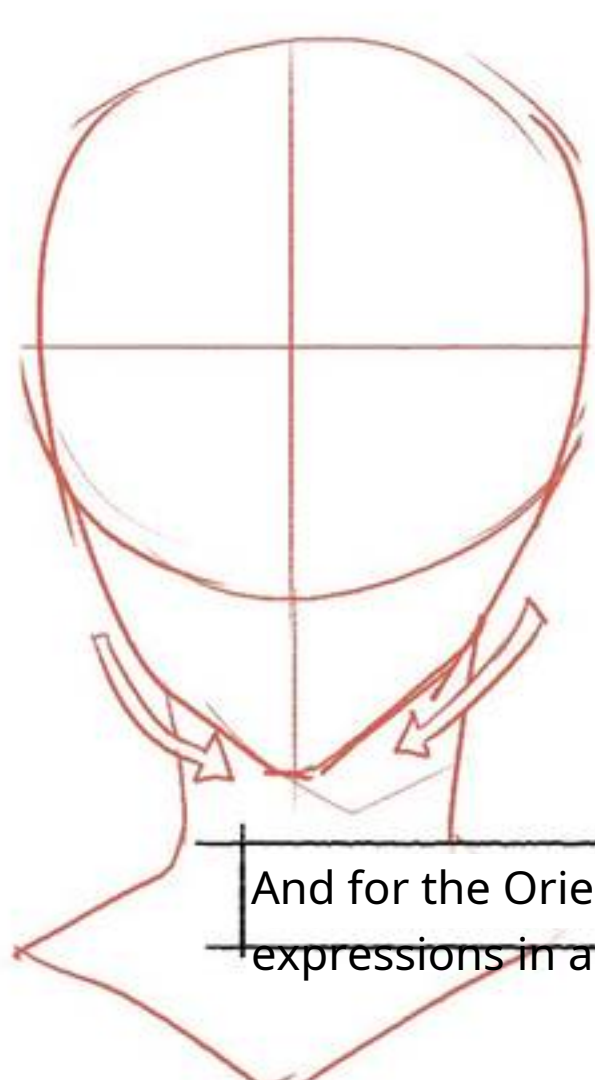
The characters are running forward, so they have to draw behind them the same direction.



Key Doint

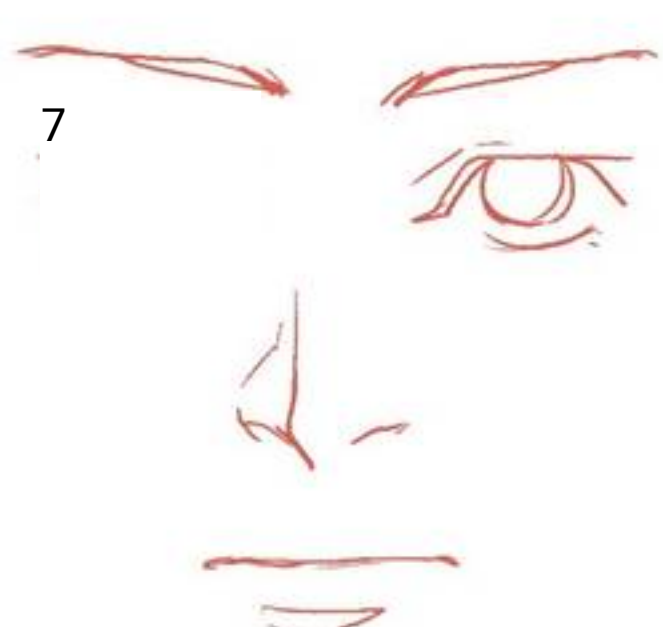


[Q: I don't recognize the faces of different races.]

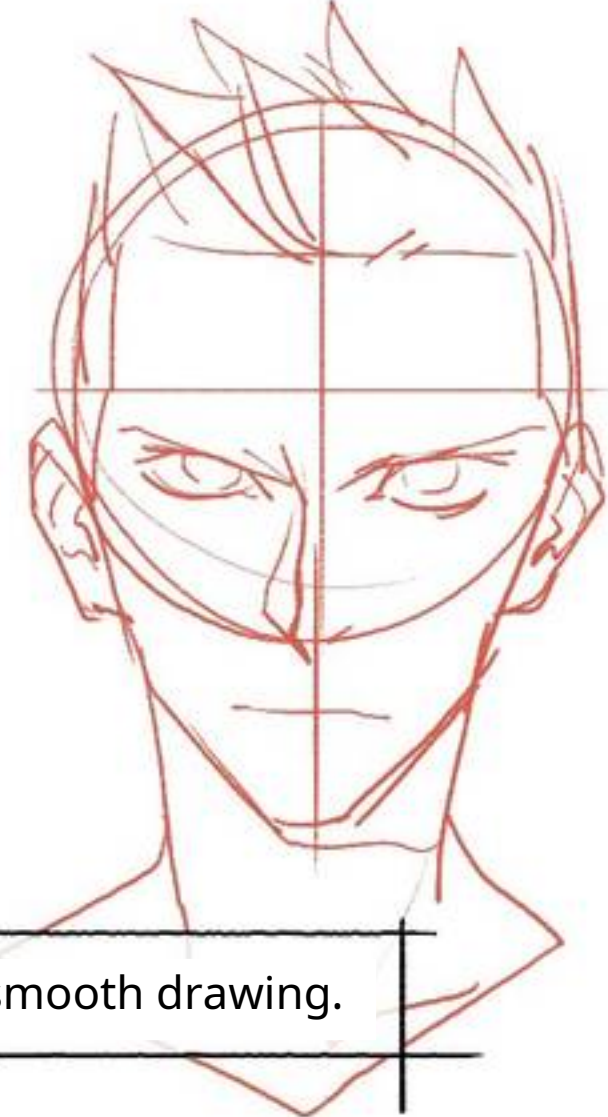
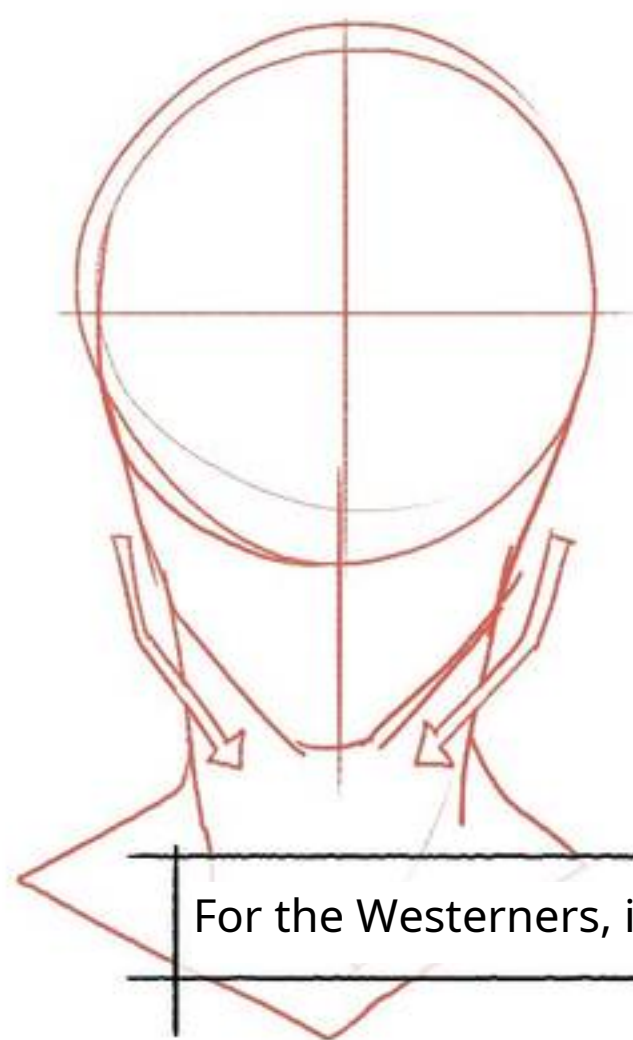


And for the Orientals, we're drawing facial expressions in a little bit.

7



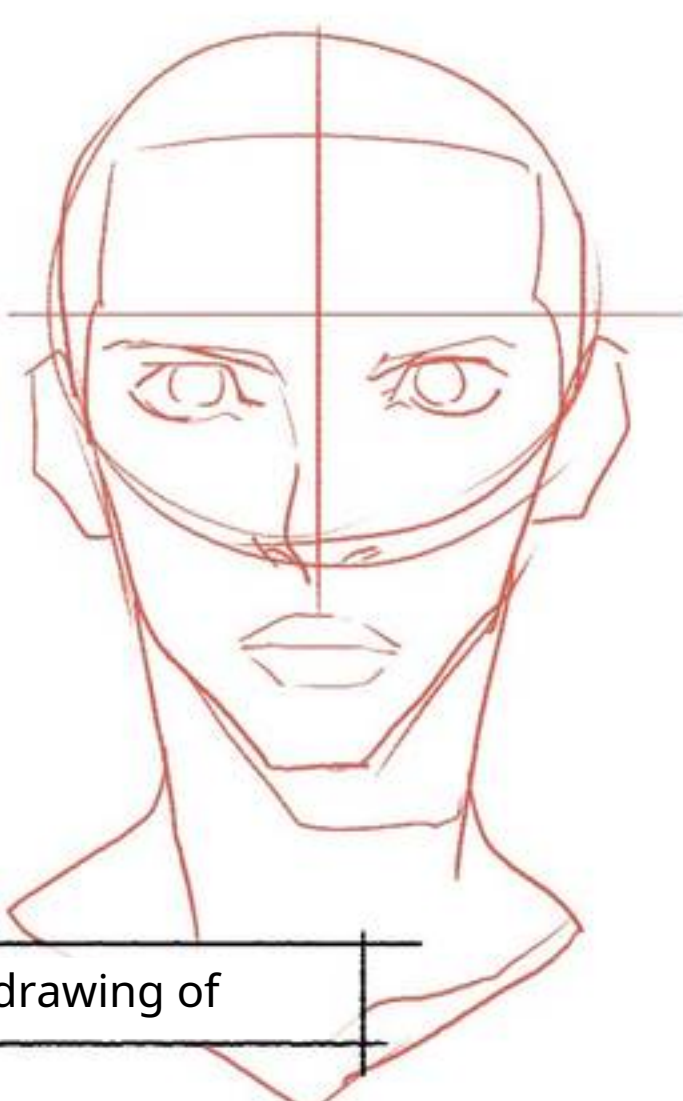
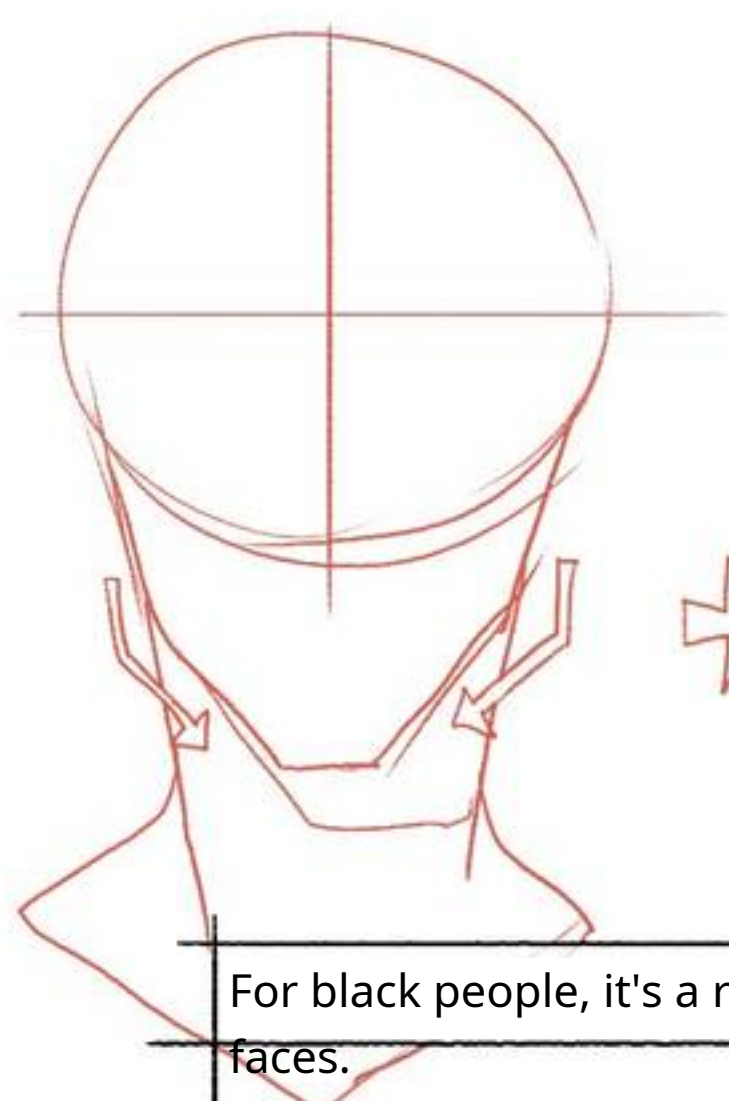
Drop your eyes and eyebrows, and draw your right noses.



For the Westerners, it's a long, smooth drawing.



The eyes, the eyebrows, the fire, and the long, long coat.



For black people, it's a rough drawing of faces.

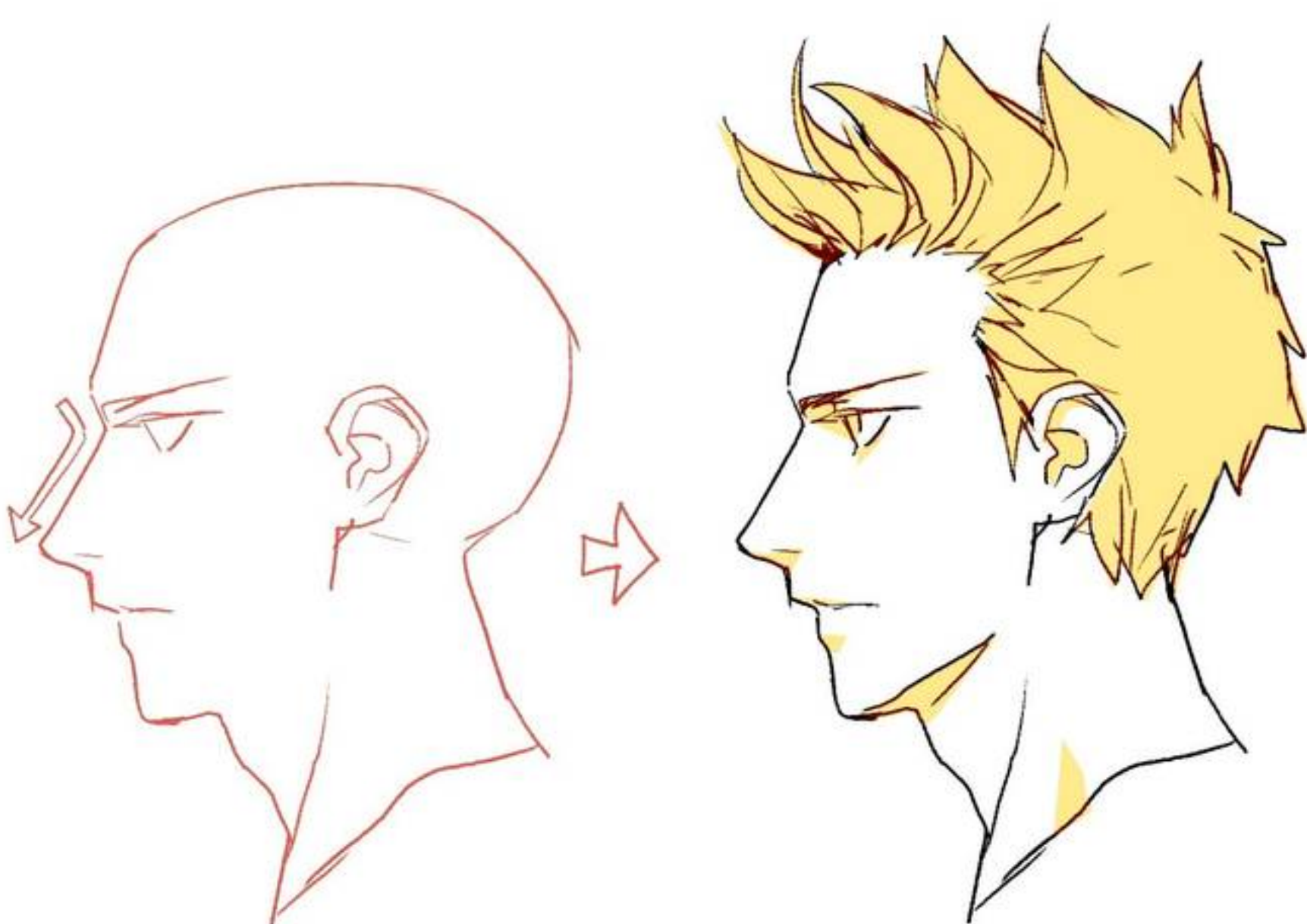


I'm drawing wide noses and wide lips.

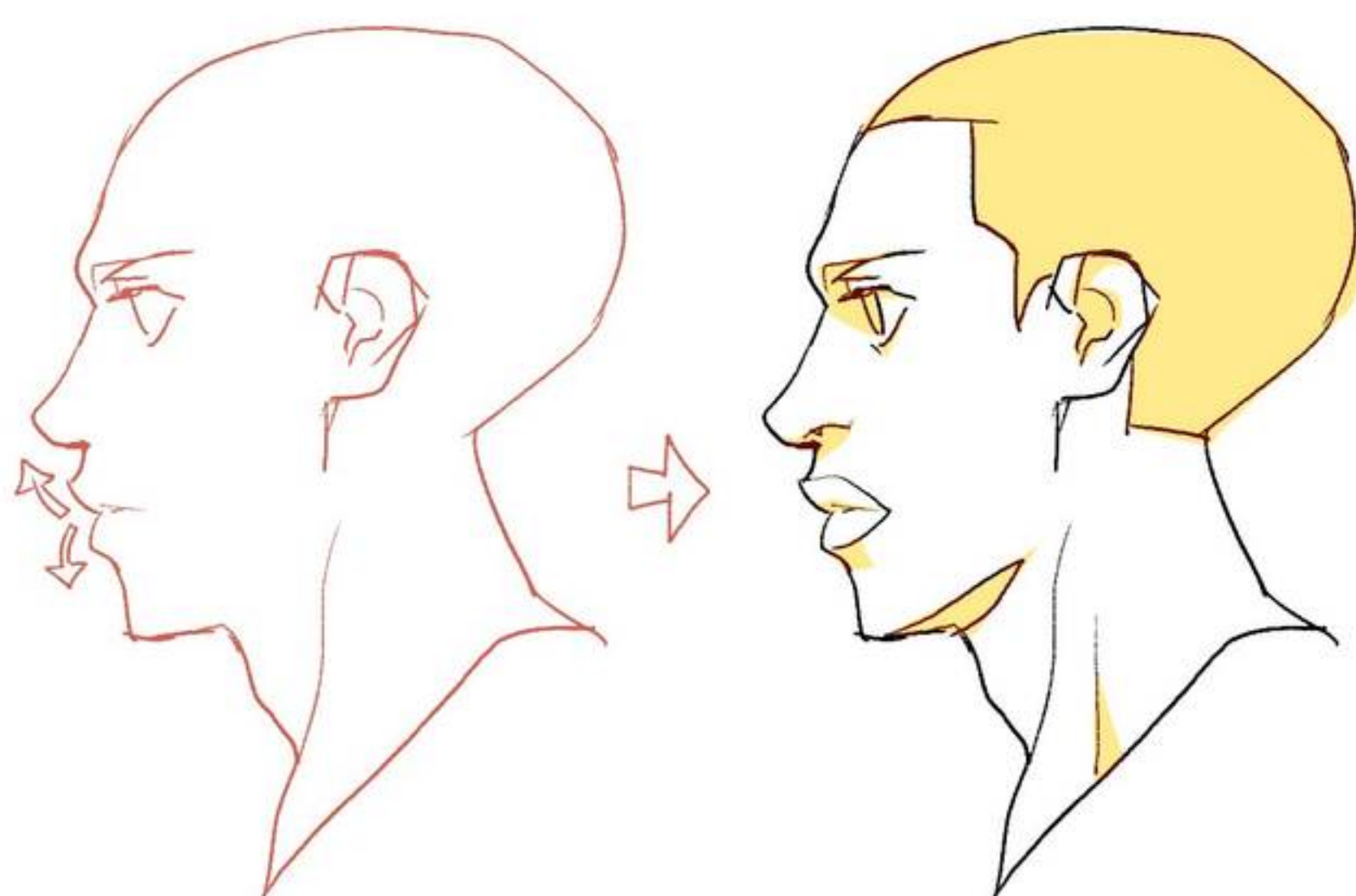




When you look at it from the side, the Orientals drop their eyes and eyebrows like their right nose and their stomach.

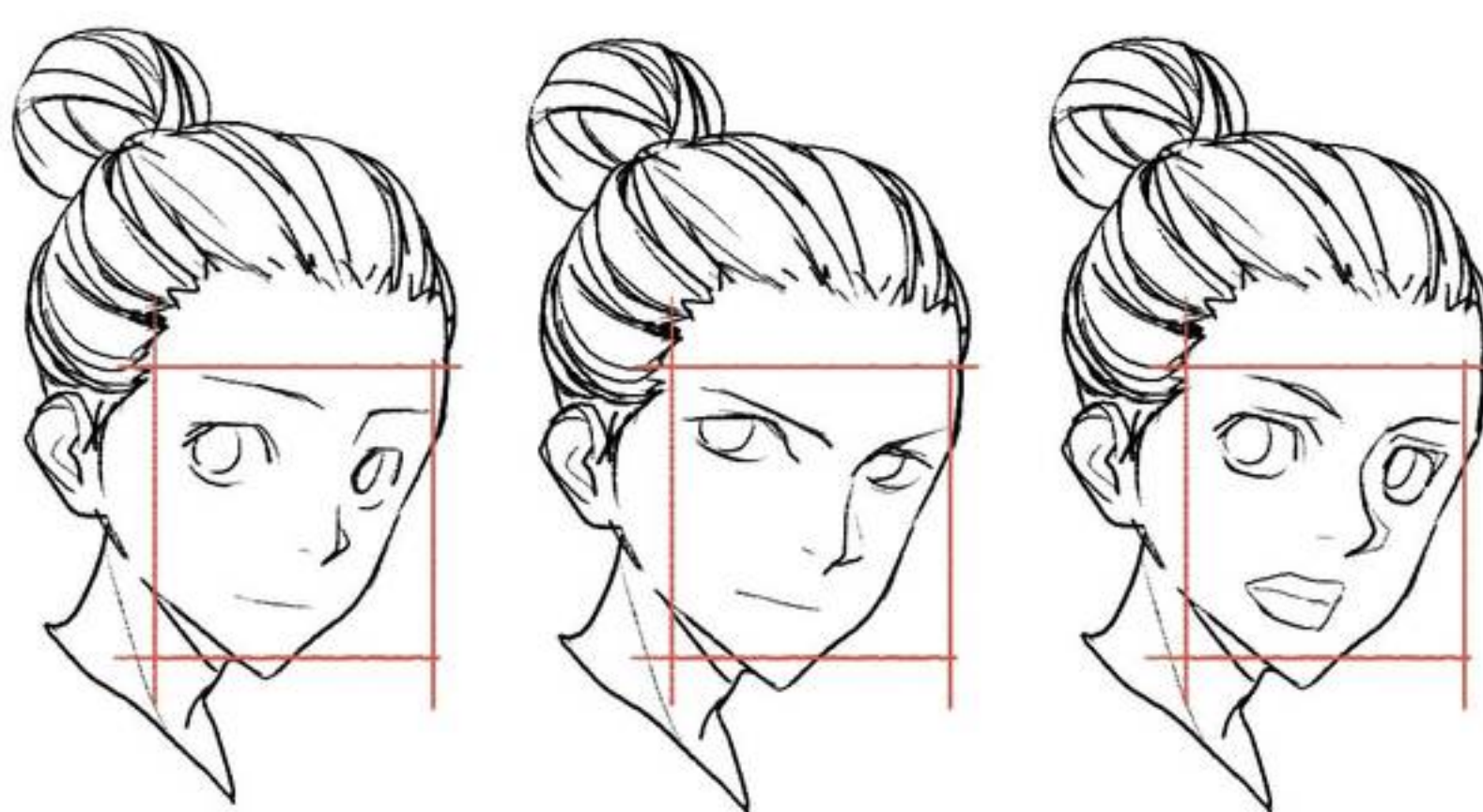


As the Westerner blows next to him, he draws eyes and eyebrows like his nose and his stomach.



When you look at it from the side, black people draw thick lips like broad noses and stomachs

It's too small for a writer to know.



In women's characters, even though they have the same facial features, the only thing that comes out of this expression is that it has the same personality.



Key Doint



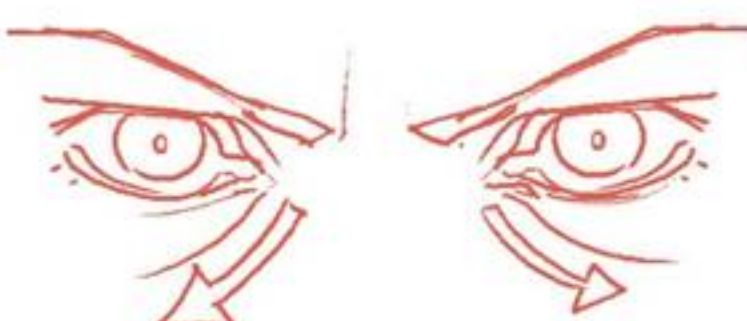
I'd like to make a nice middle-aged character.



First you create a face-shaped and jaw-wide area, which gives you a sense of downness.



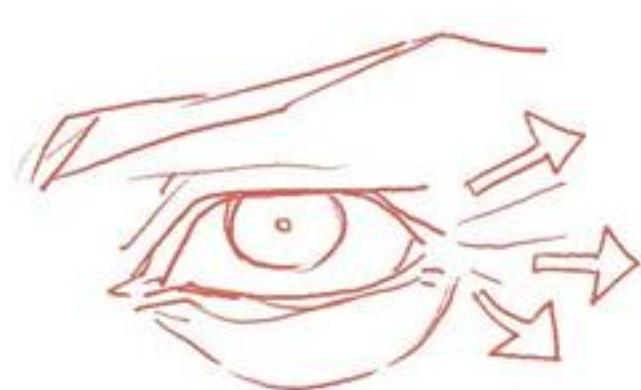
I'm going to go back from the hairline line, and I'm going to show you the overall picture, and I'm going to draw a nice, neat style.



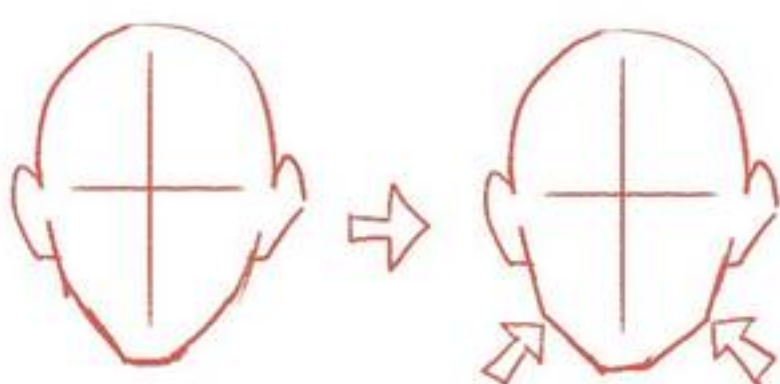
Draws pleats underneath the eye



It creates a pleatline around the mouth.



If you want to get to the middle-aged wrinkles, you're going to want to make the gift of the wrinkles clear and add them together.

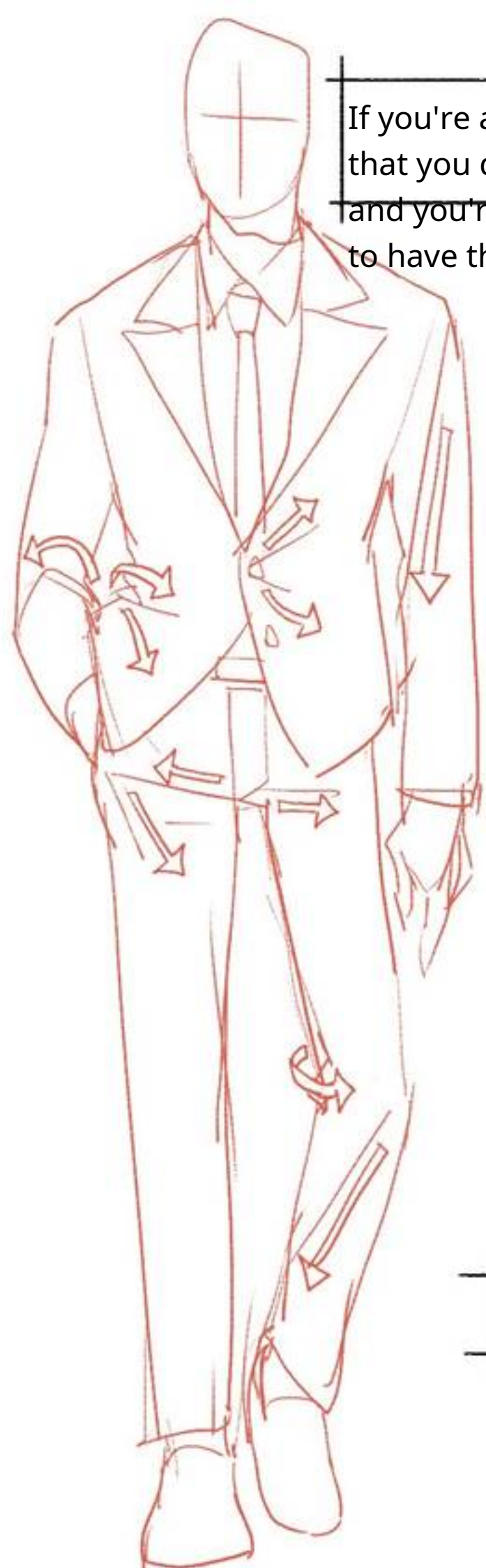


I'm dancing to save more faces, too.

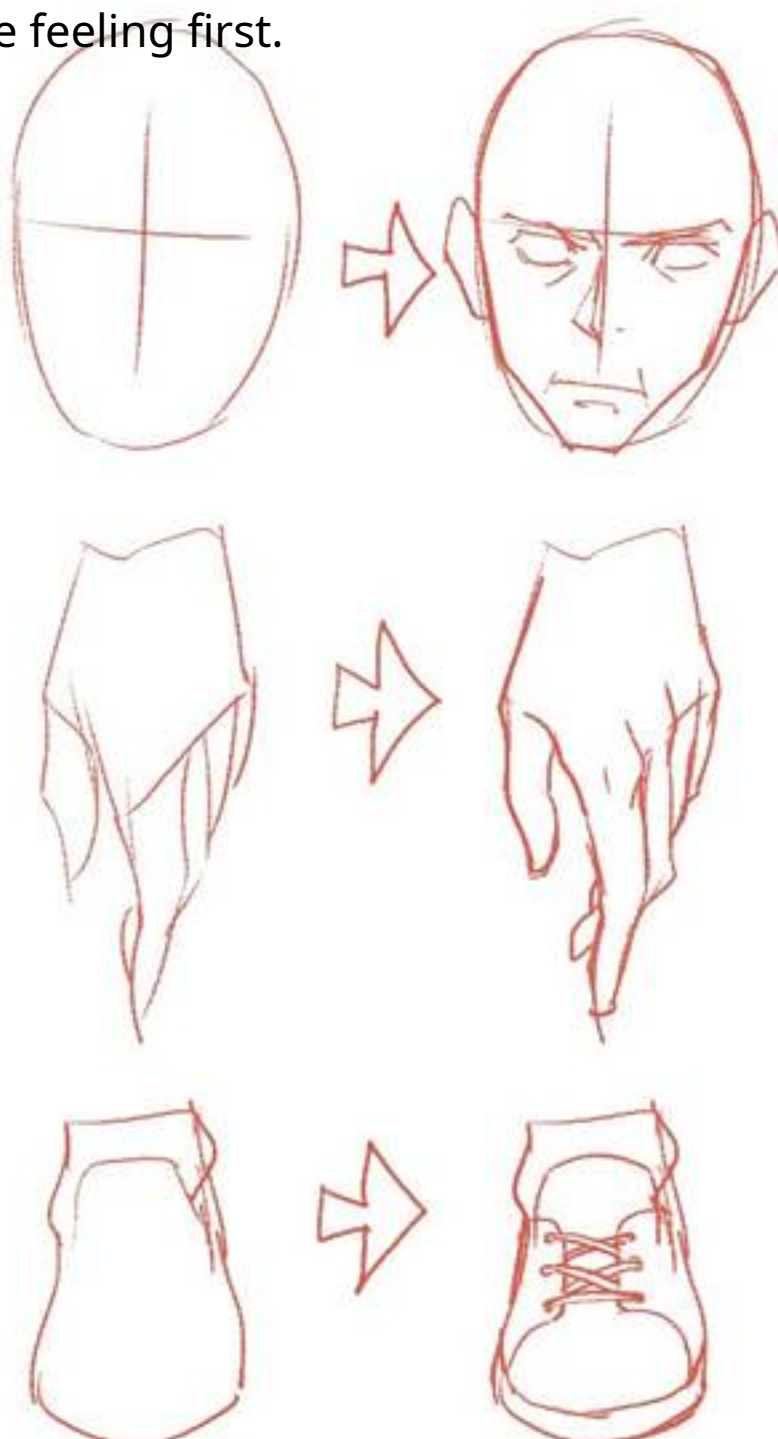


The longer or the more wrinkles you have, the more characters you're going to be able to get to.





If you're a telegraph, you're going to add a piece of paper that you don't think you're going to be able to think about, and you're going to make a pair of clothes, and you're going to have the whole feeling first.

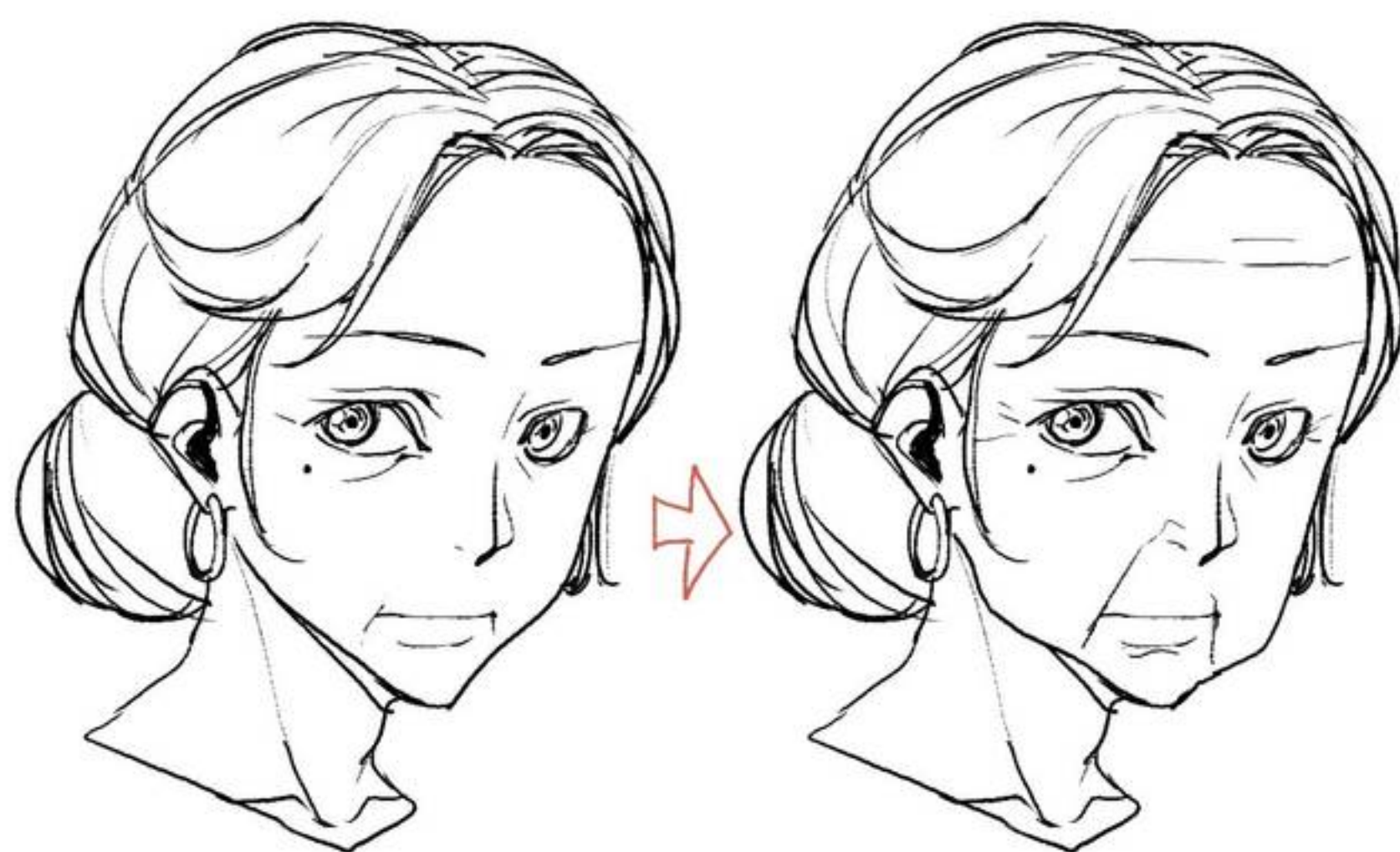


It's going to lift up the details of the stuff that's running out of the way.



I'll finish with the gift.

I'd like to know the taco author."



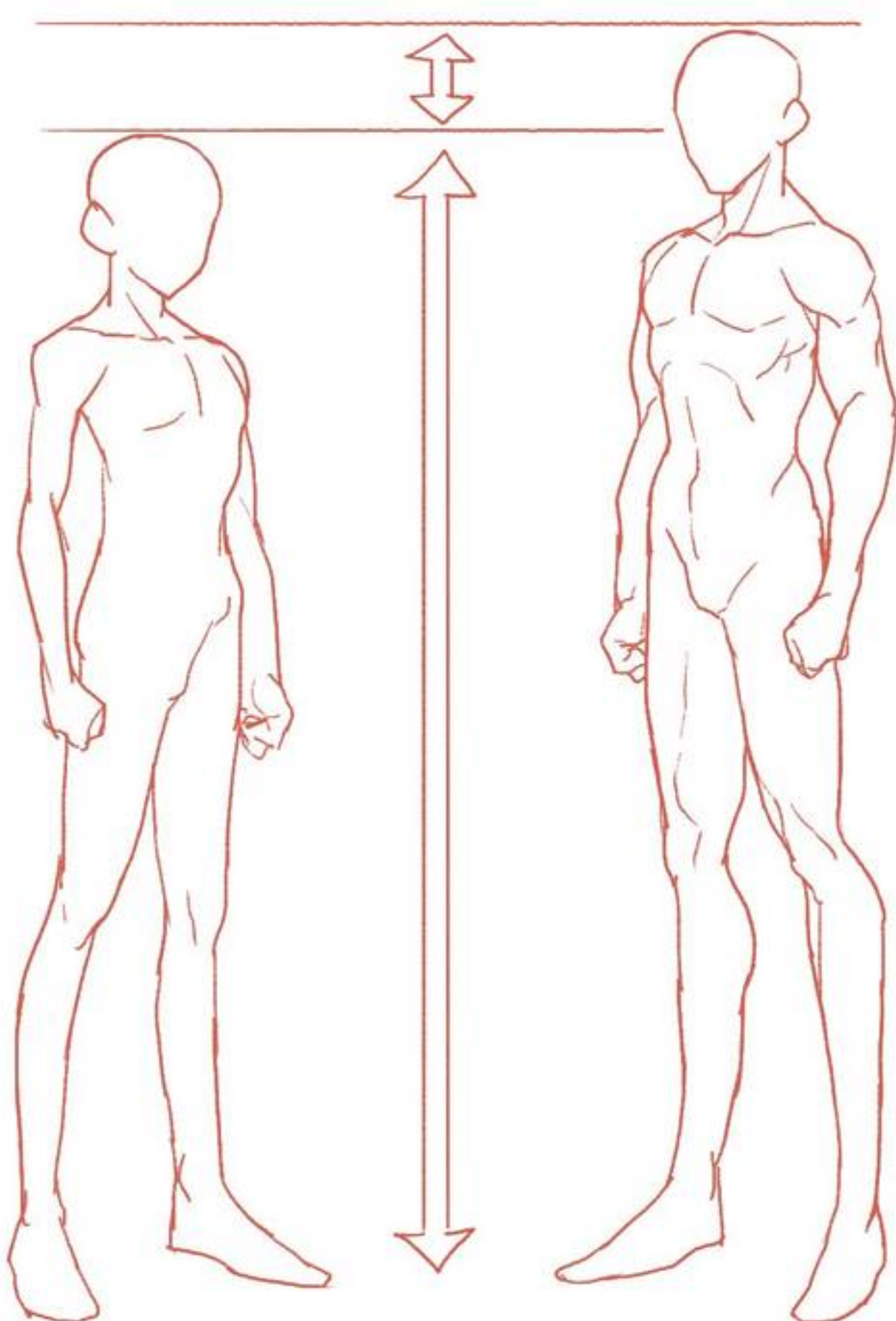
If you add wrinkles to a woman's character in a straight-up way, you'll get the middle-aged feeling, and the difference between the length of the wrinkle and the shape of the face makes it look like an old man, so if you use it properly, it's an I.



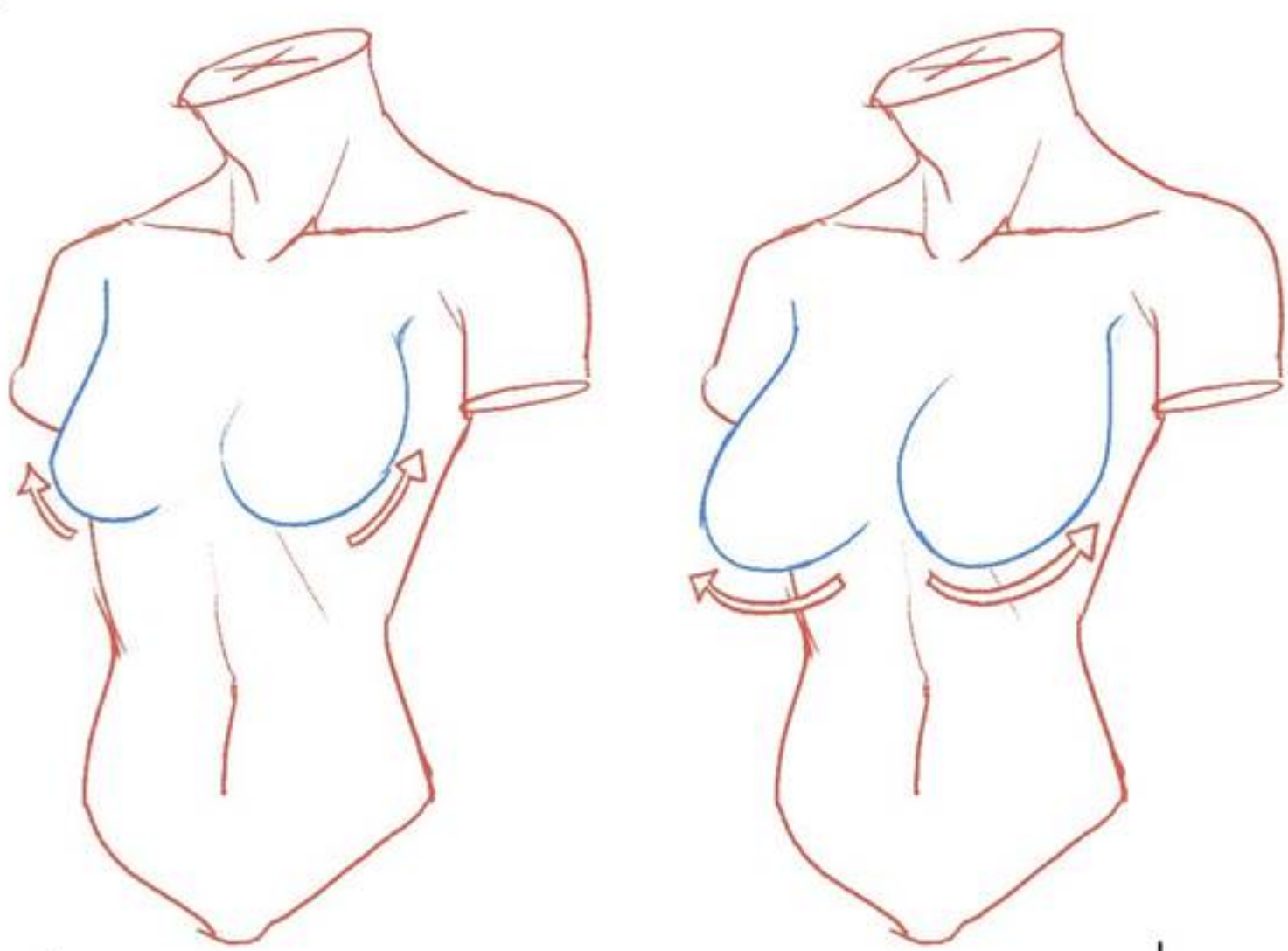
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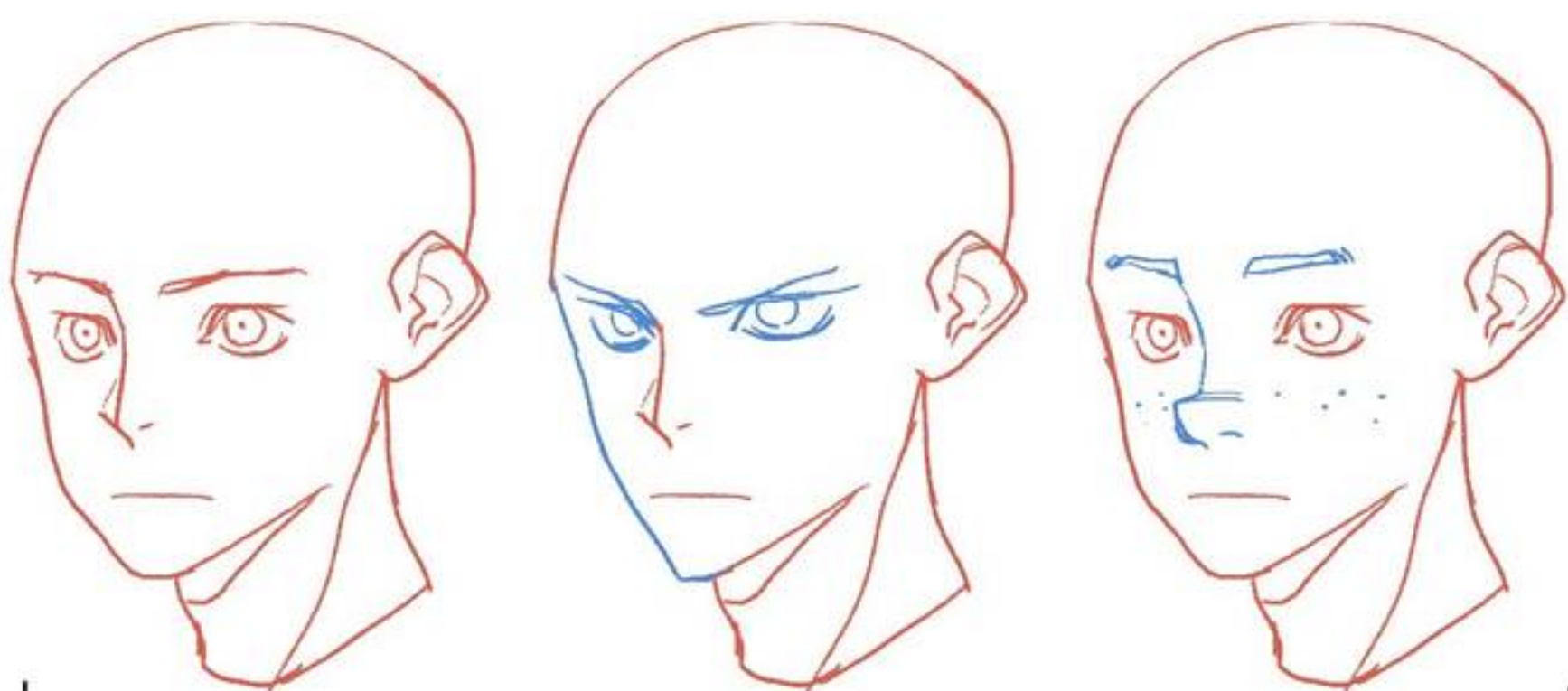
I don't know how to save the personality of an I.Q. character.



First of all, we need to change the human body, which can be seen as a whole, so we can put it in two days, small or large, or with a dry or perforated neck.



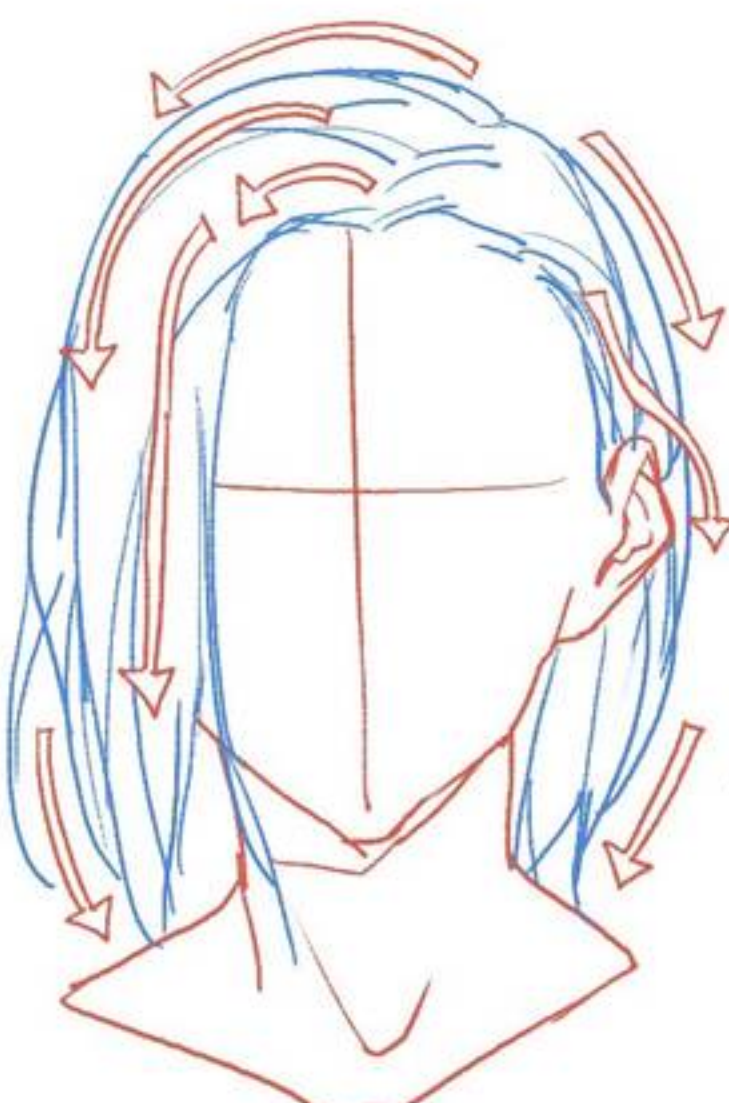
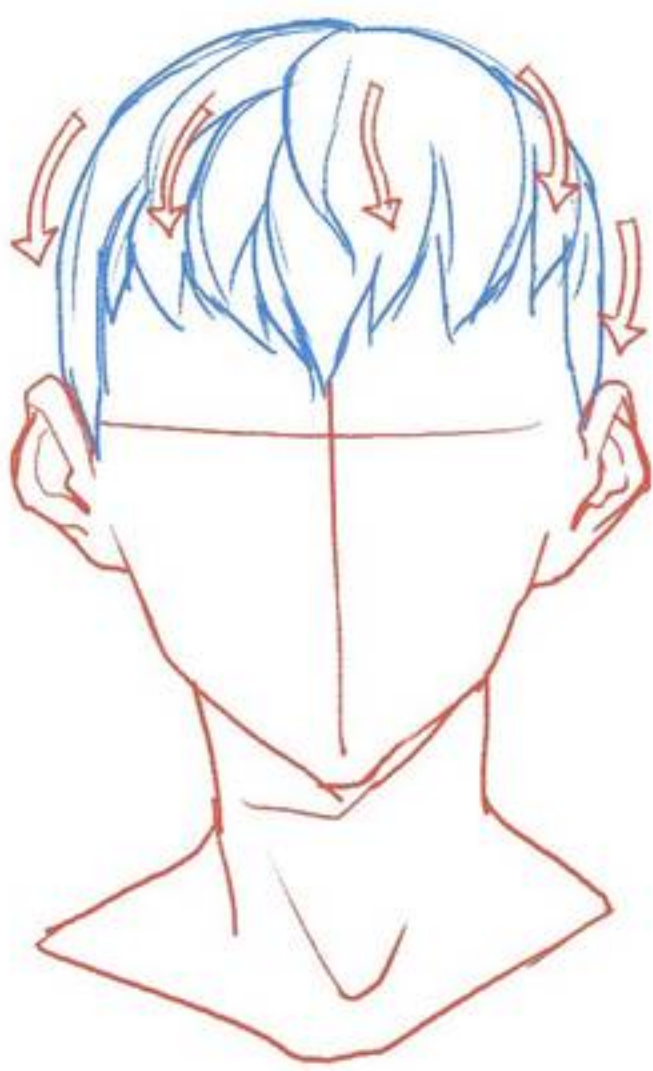
In women, the size of the chest can make a difference in personality.



The difference in facial expression and facial form makes a different character.

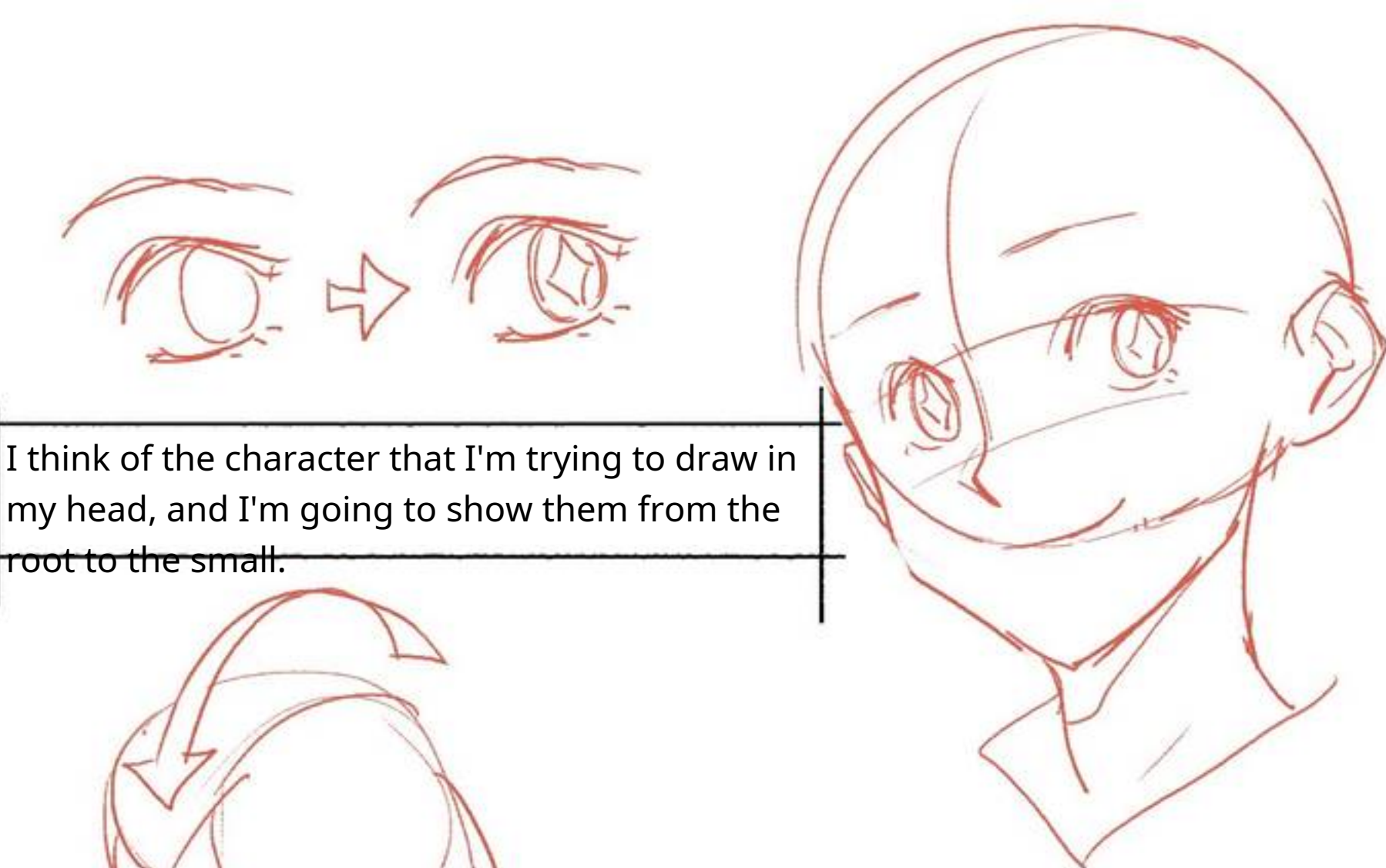
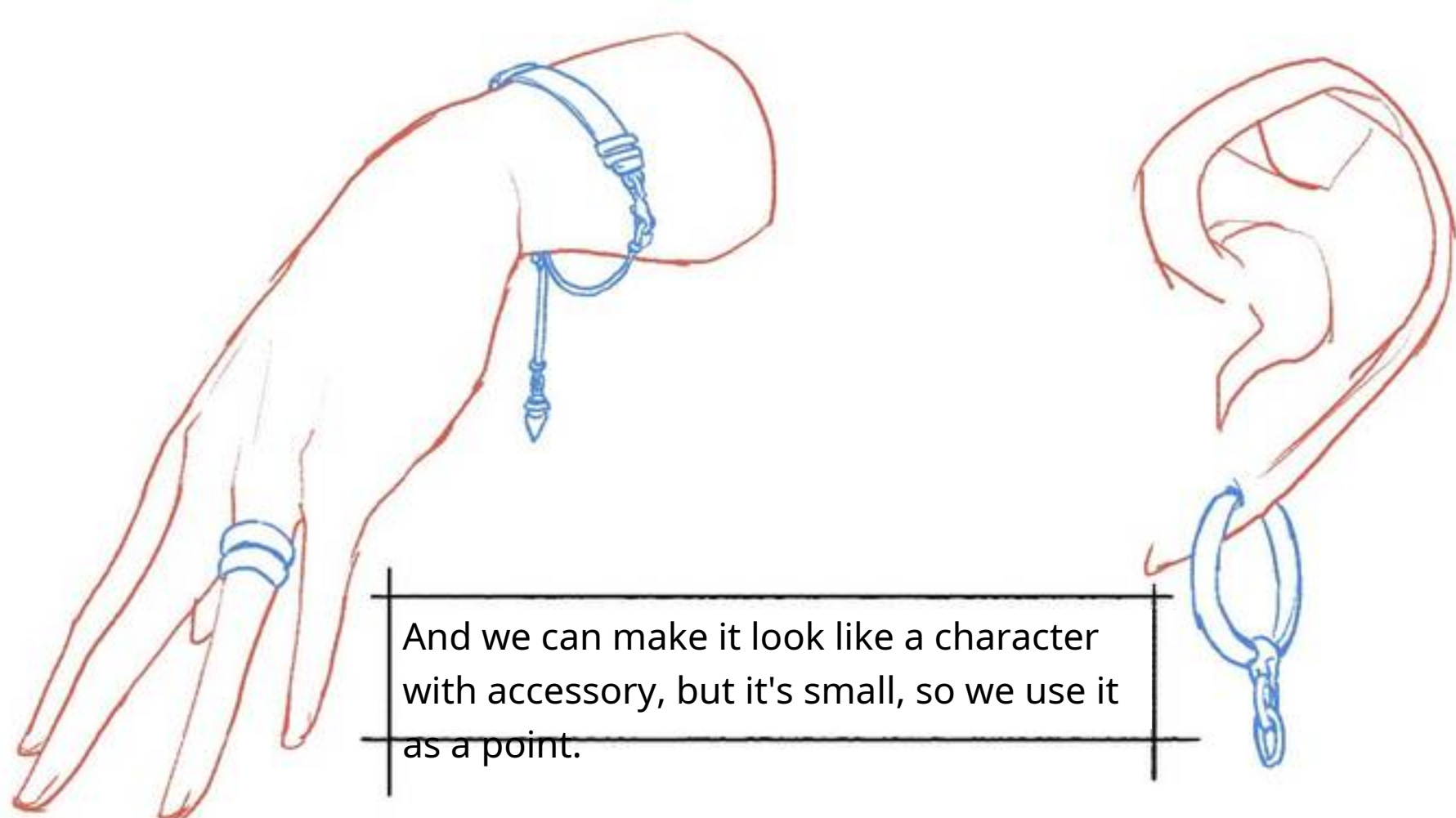


Even if you have the same facial form, you have different hair styles, and each character has different personality traits, and you have different personality traits.



Short hair, long hair, curly hair, all sorts of things.



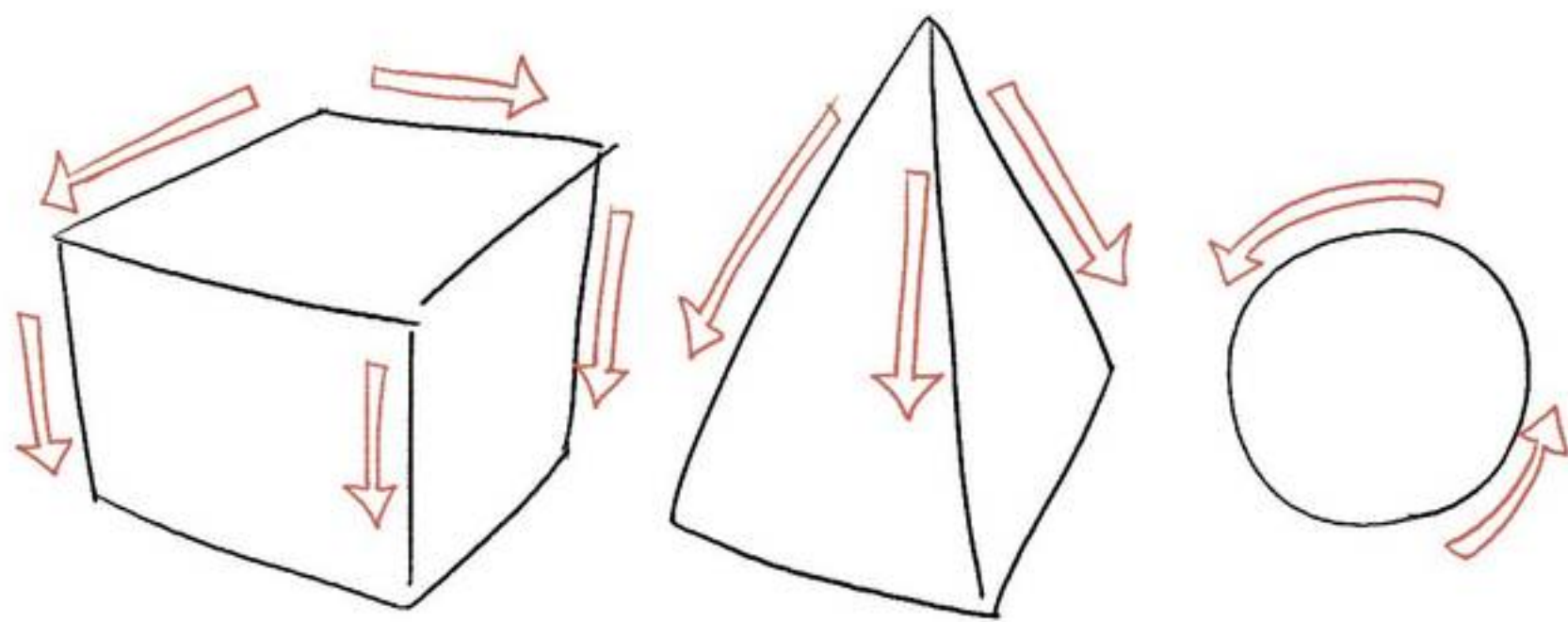


They make facial expressions that suit their character, and they find points that the character has, and they express them.

I'm going to close with a series of things that I'm trying to save with a rising head point point.



I'd like to know the taco author."



And just like all of the shapes on the top are different, the most likely thing to do in the character is to change the neck or the most important thing to do, so you can make a personality and make a difference.



Key Doint



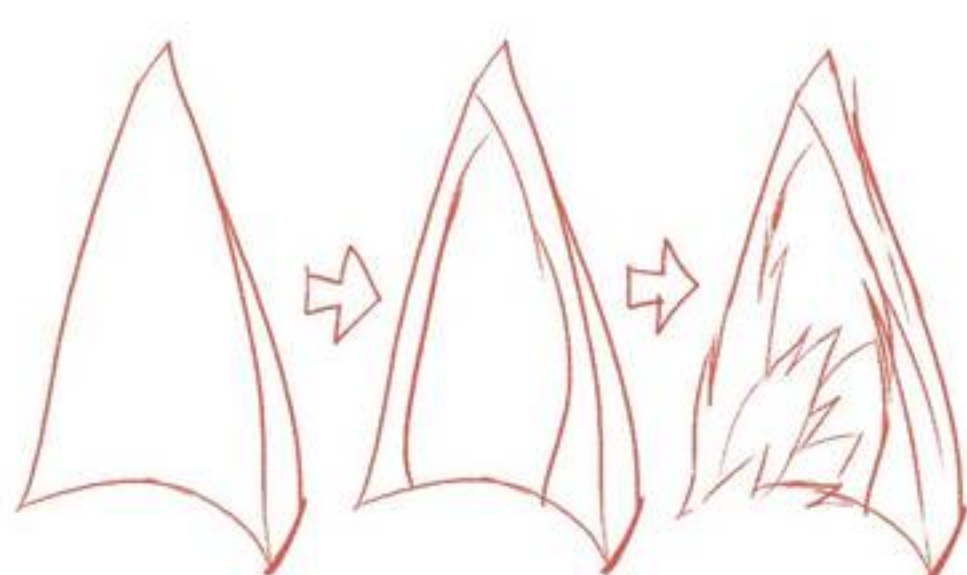
[Q: What should the importing states draw?]

It's an animal form and a species of impregnables that emerge from the super-fiction.

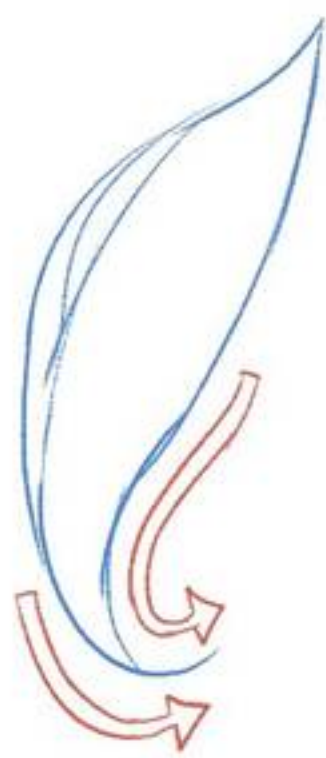
I'm drawing a male gylo, which is closer to the human form.



It's expressed in the form and eyes of a wolf that's going to feel like it's gonna feel like it's flying.



It's morphically represented on top of its eary head, and then it's descriptive.



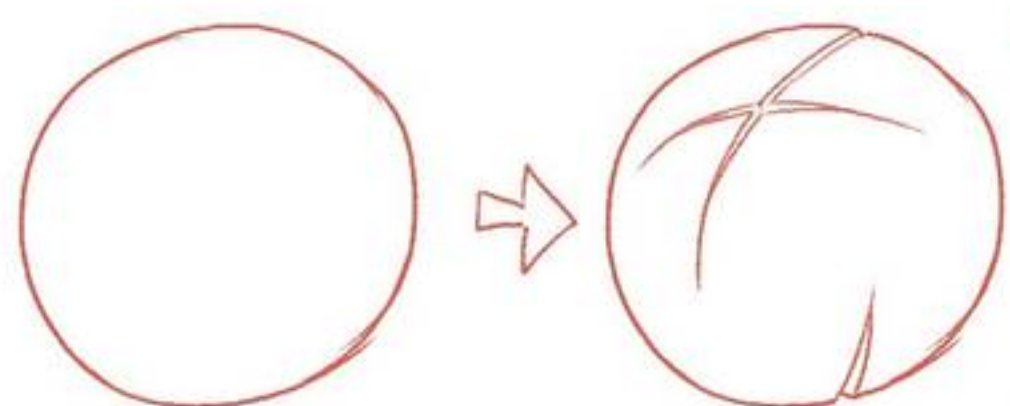
I draw long hair to give you a fresh, clear feel, and I jump at the tip of your hair.

I'm going to make you feel a little bit more like a long, slightly muscular body, and I'm going to draw the arm that's thought to be moving later.



For every hand part of the jaw, pull your arm forward with a pose and sort out the part-of-the-hand position to cover it.





You're going to end up with a wild sensation wound, and you're going to have to do three-dimensional representations that fit the curve of the human body.



It's more animal-like than human beings, except for the characteristics of the hair, the second-legged walker, and they're all close to the wolf and they're all living longer than humans.



It's too small for a writer to know.



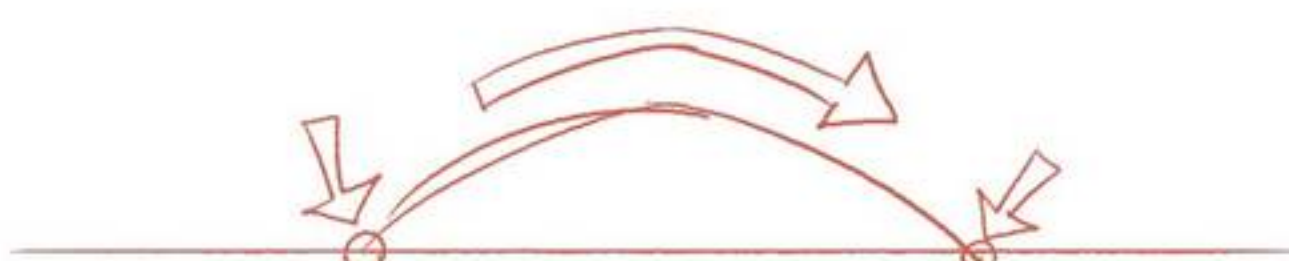
Other animals, too, can experience the sense of watermanism by letting them live as points in the character of an animal.



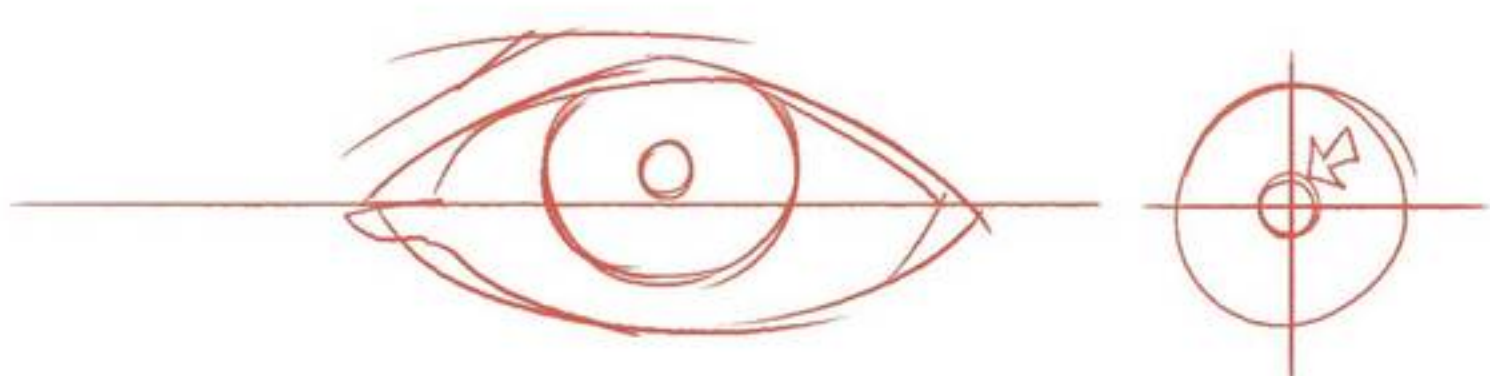
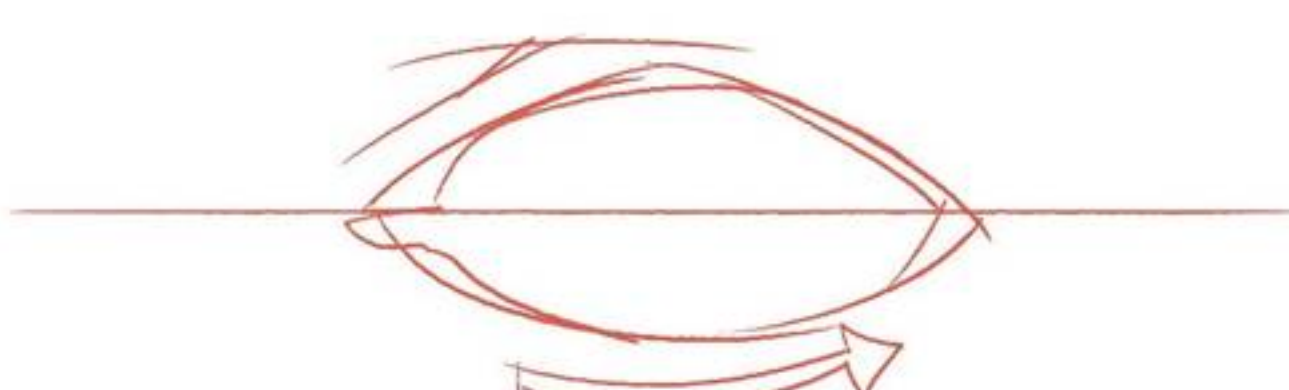
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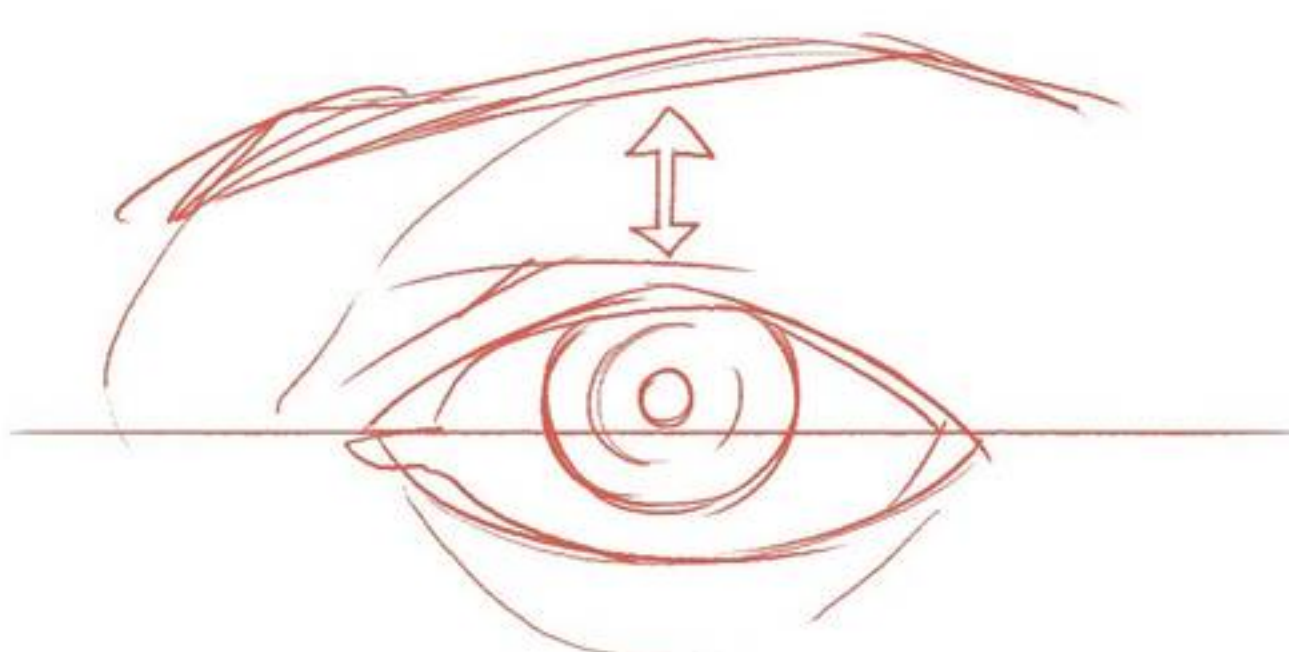
[Q: How to draw a blind eye is bent.]



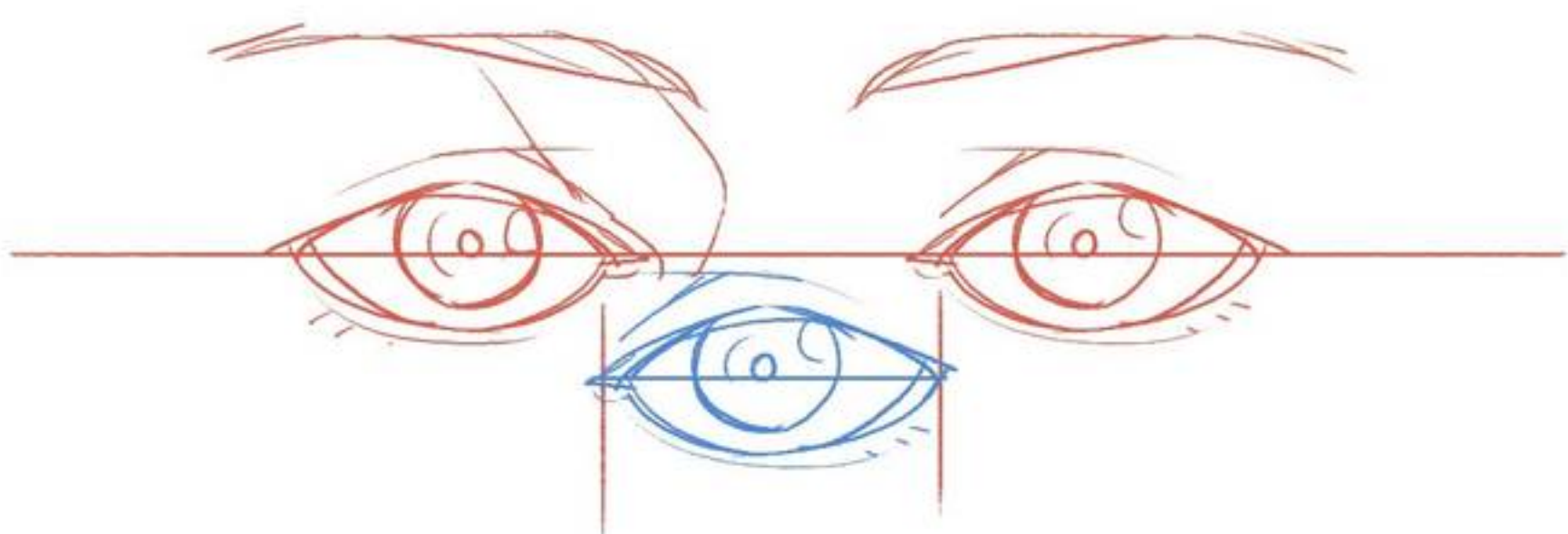
It's going to be a curve that's pointing up, and it's going to be a horizontal line.



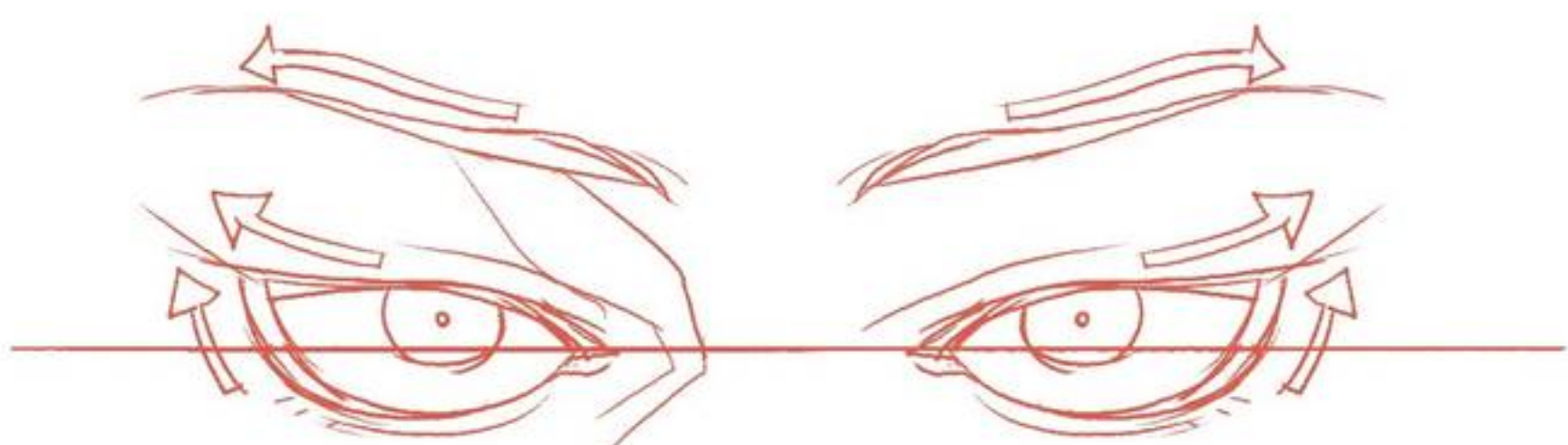
When you draw an eyepiece, I'll paste it on top of it so that the pupil is in the middle of the eye.



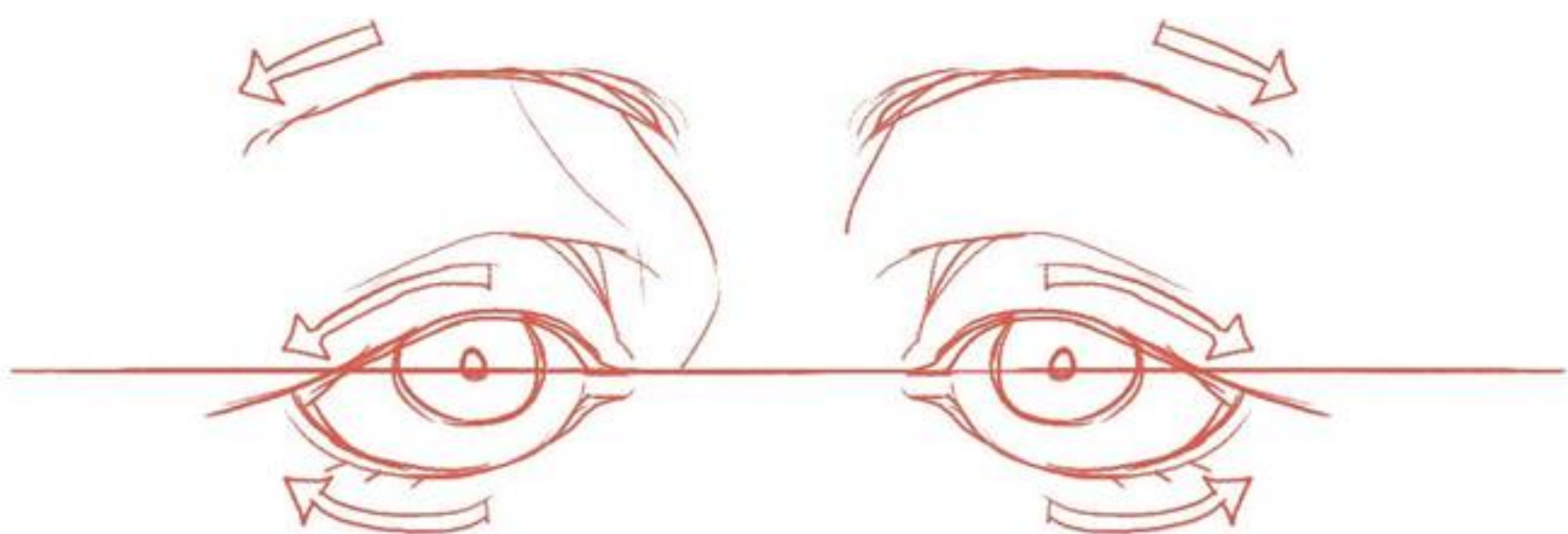
The eyebrows are a little bit longer than the eye and give space.



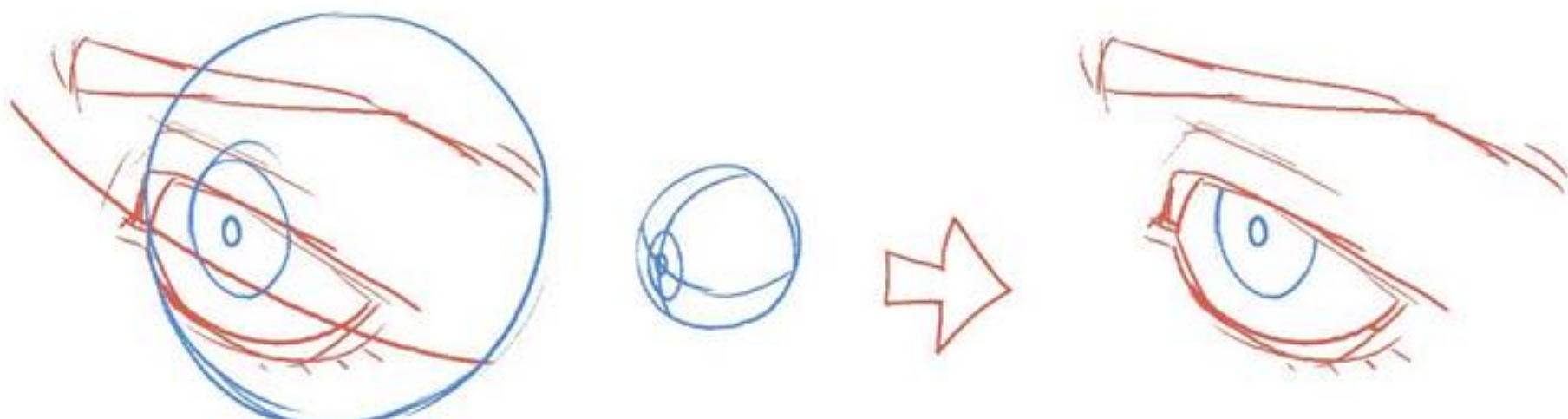
There's a single eye in between.



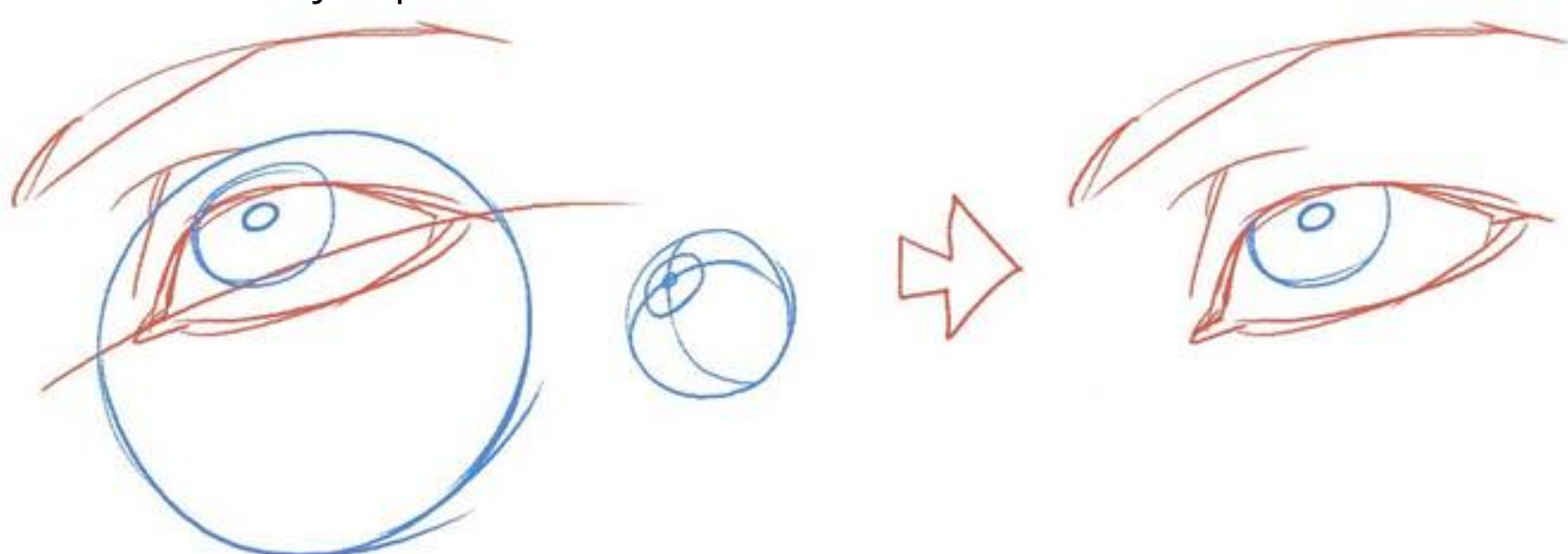
If the eyes go up a whole bit above the existing horizon, then you can actually group them together.



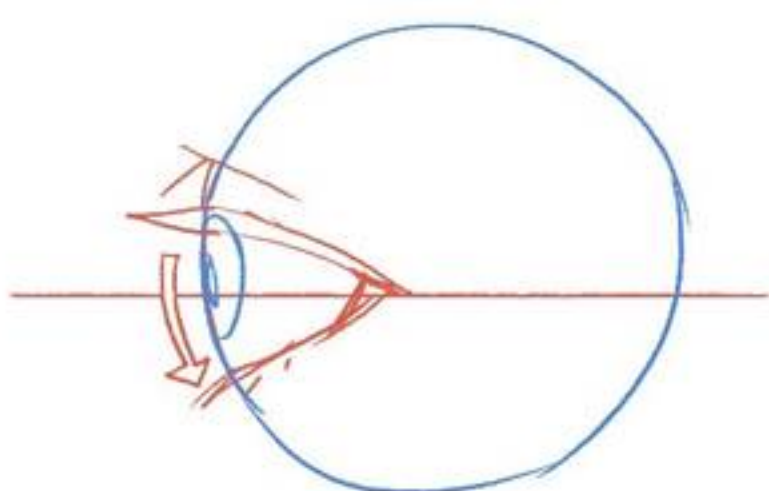
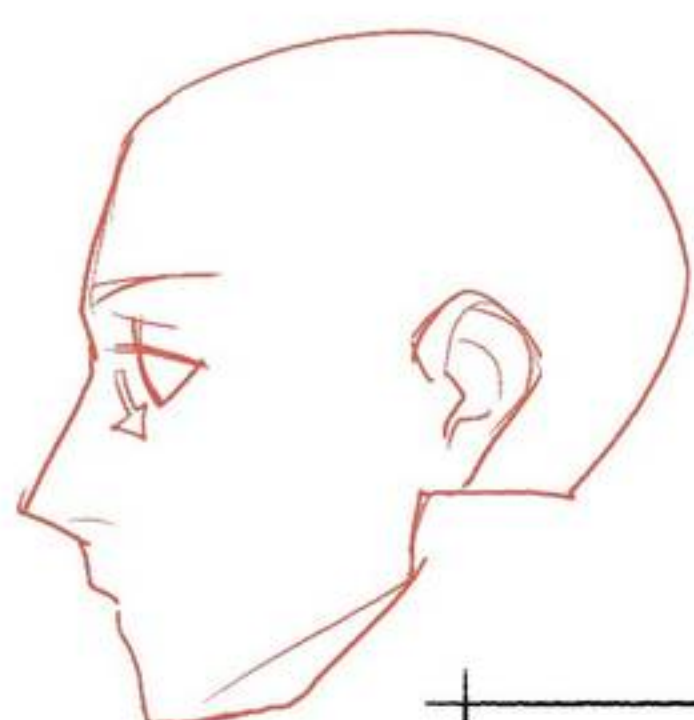
If you have more eyelids than you've already seen on the horizon, you're going to have a depressed eye group.



The eye, depending on the angle of the eye, has a taste of the eye's position.







I'm going to draw a curve with the eyes on the sidelines.



I'm going to give you a face, but I'm going to make you feel a lot of different things, depending on the shape of the eye.

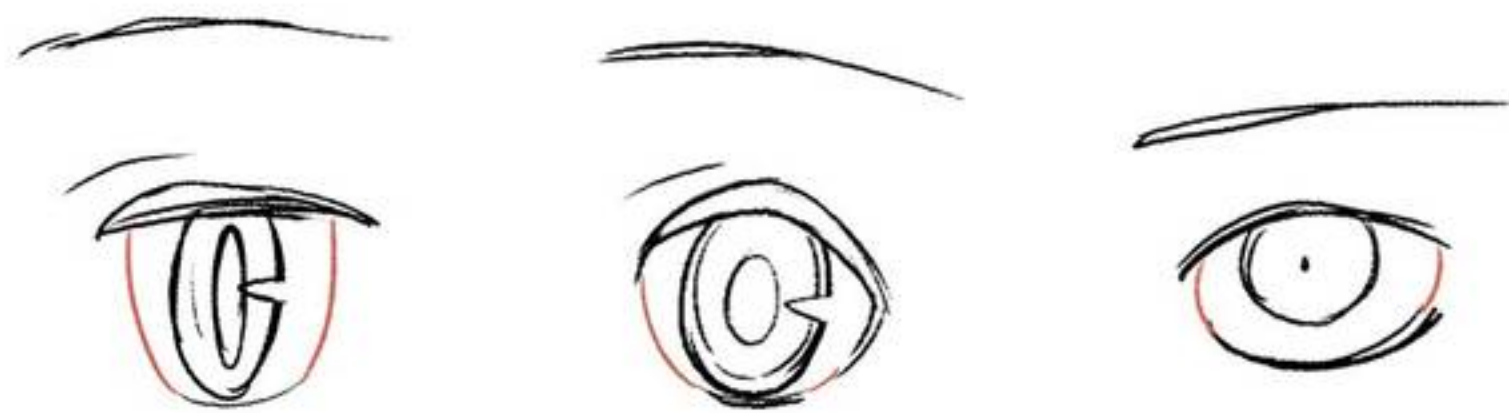


If you change your eyebrows, like your eyes, it's narrow.



In the same way that you do it, you draw an eyelid based on the angle and shape of your face.

I'd like to know the taco author."



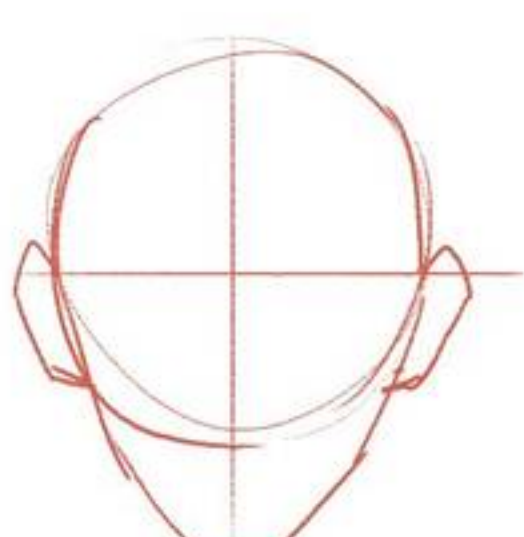
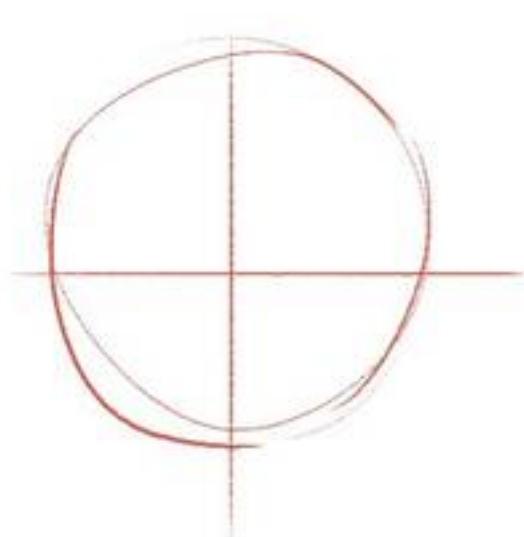
In the case of comical eyes, it's important to draw to fit the picture, and it's important to consider the shape of the face, so it's important to build the digital scale or the shape of the face, which is what you think it's going to follow.



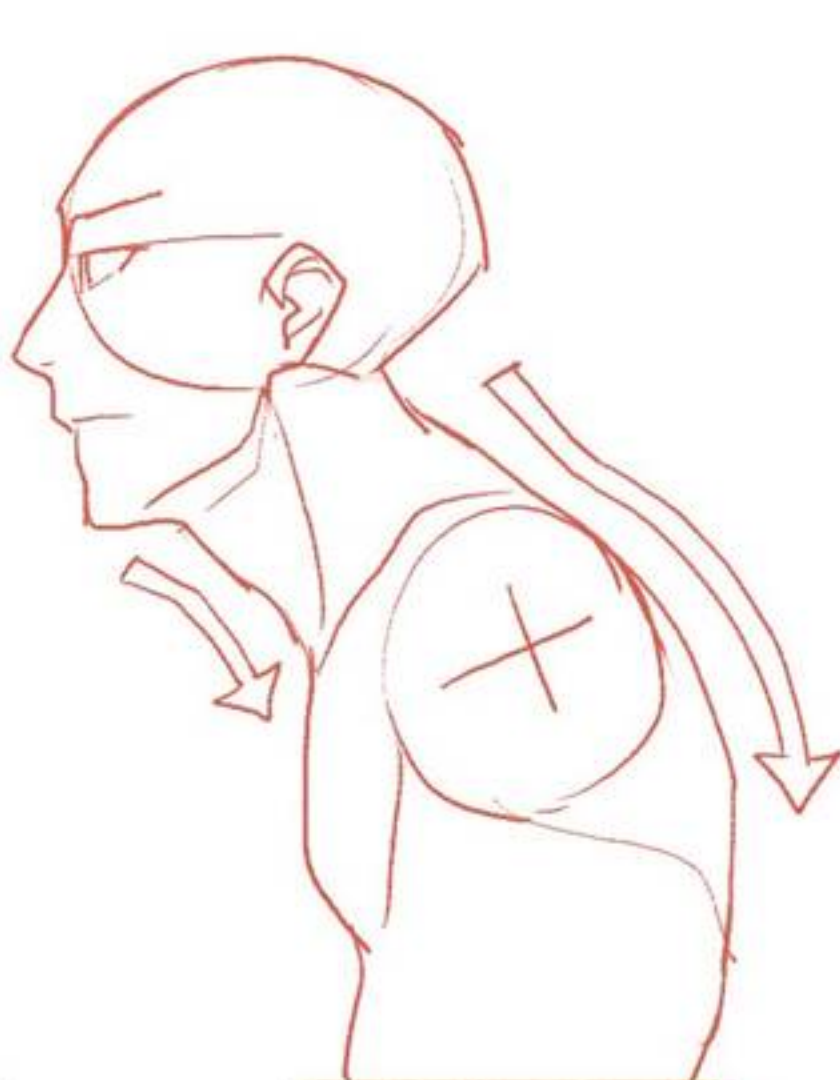
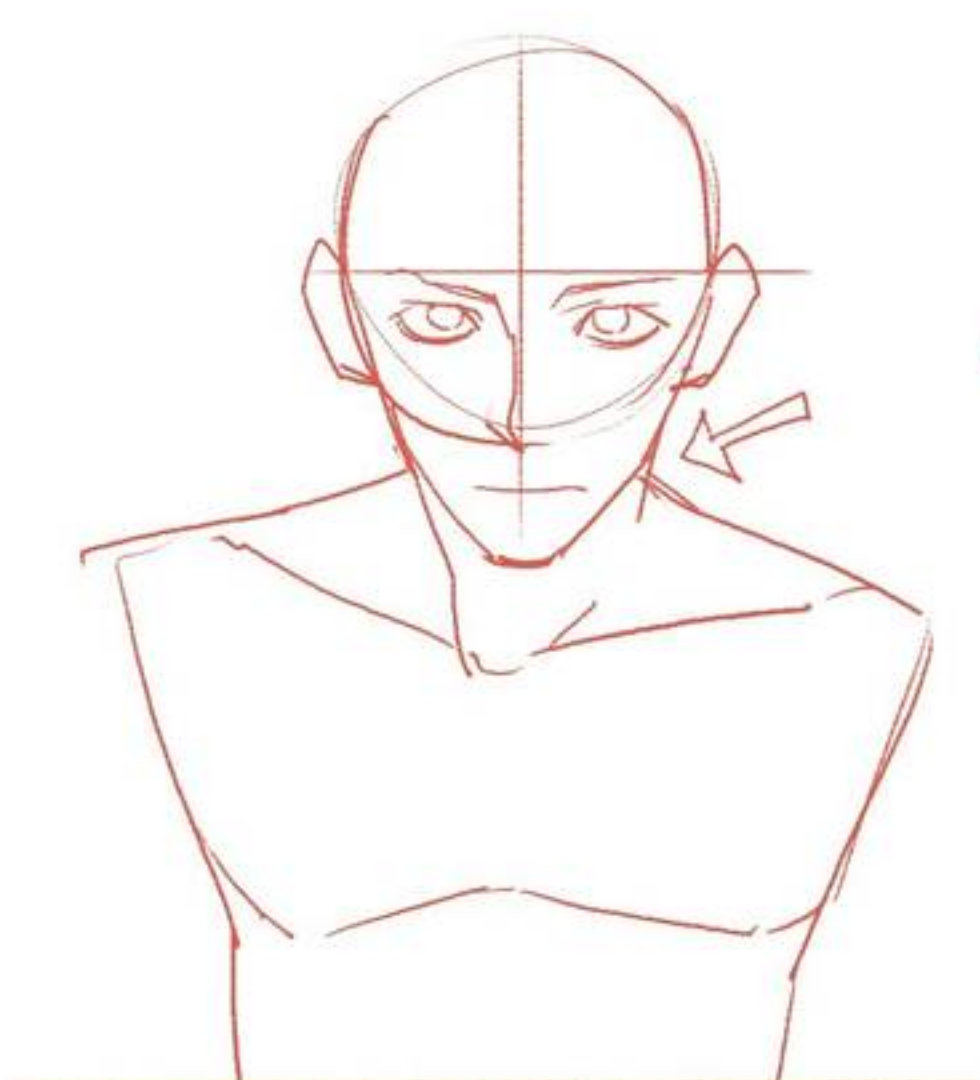
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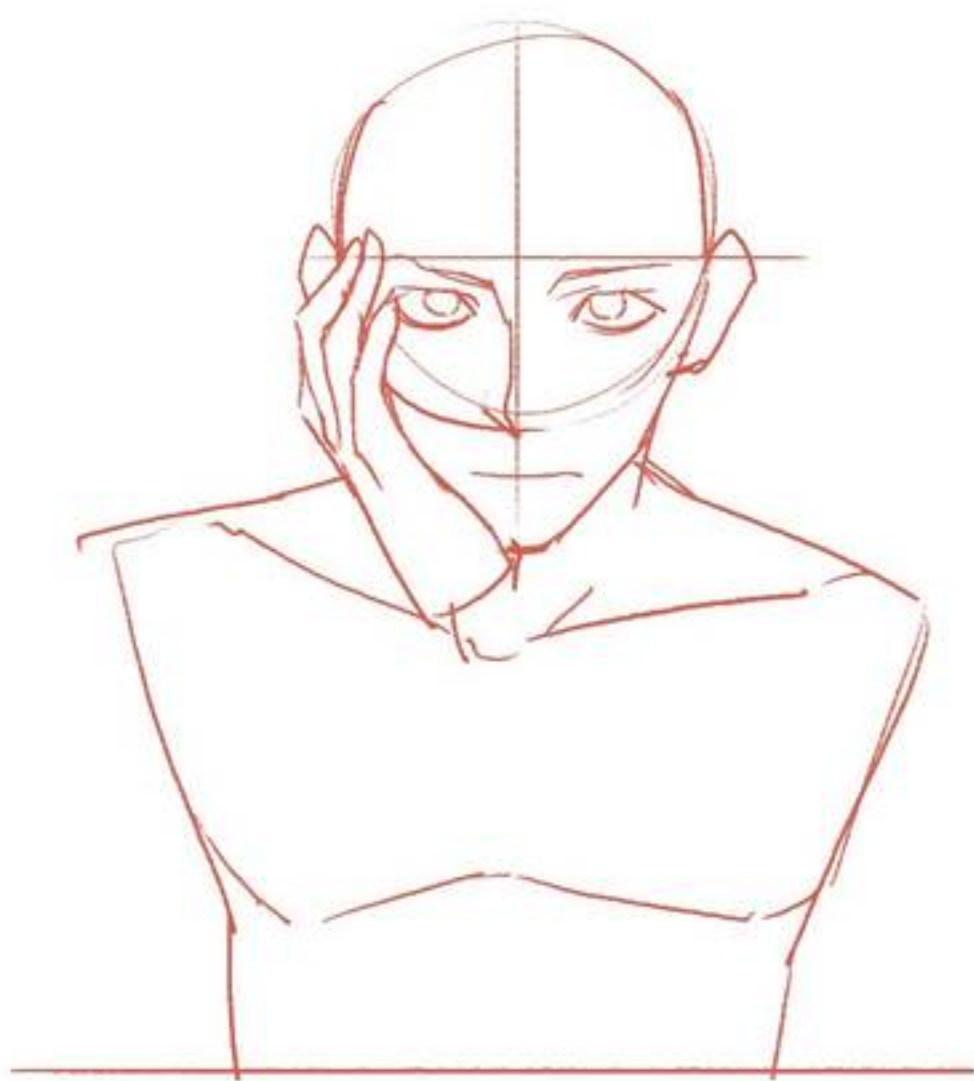
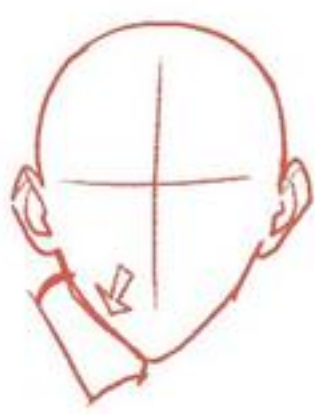
[Q: He bends his chin with his hands.]



You have to draw your face first, but not your hand.



If you look at it from the side, it's bent, so if you look at it from the front, you see that your neck looks like it's short.



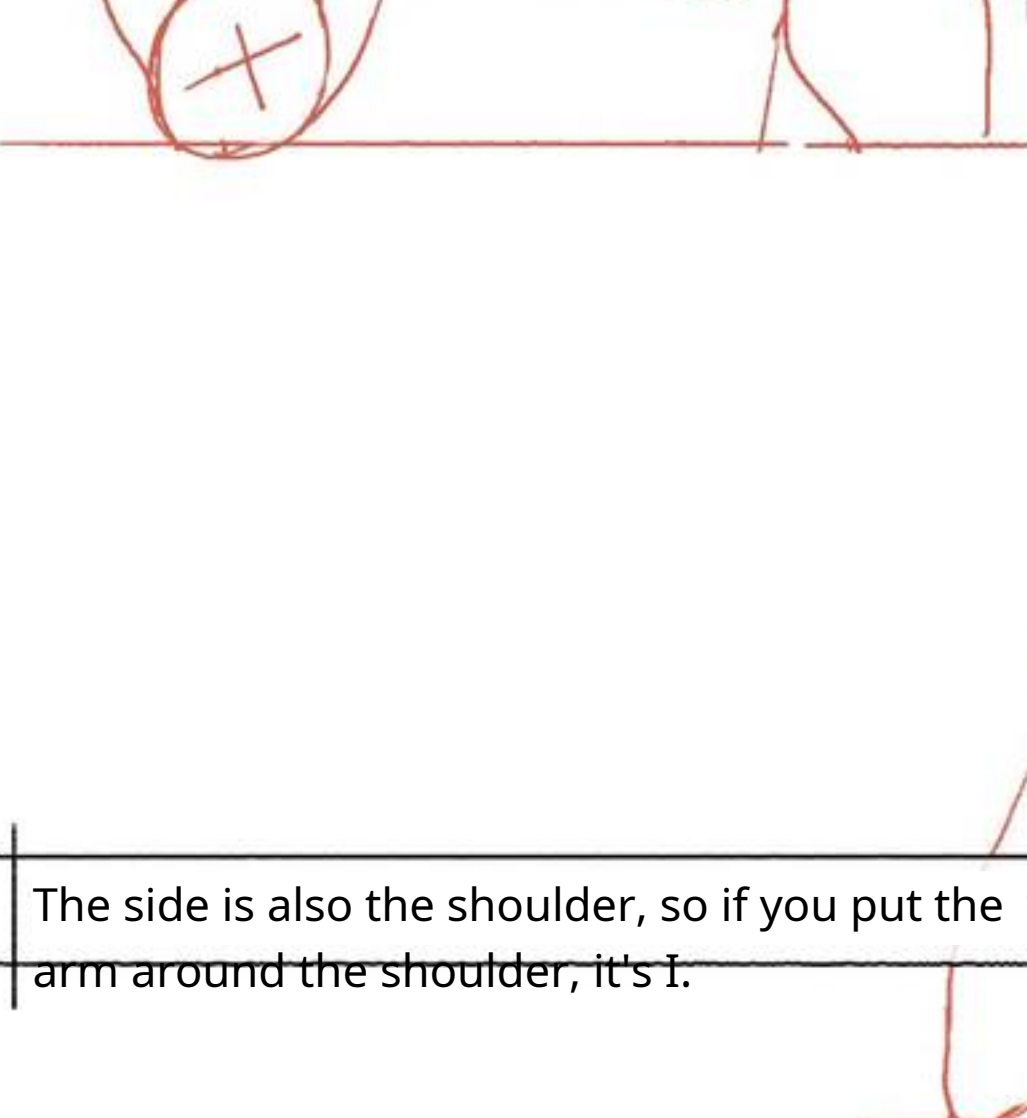
I'm going to put it against the line of the face, and then I'm going to put it on the palm of my hand, and then I'm going to draw it first and then I'm going to draw it by my finger.



We're drawing it straight from the wrist to the limb that we're counting on, and we're drawing it straight from the side, but not straight forward.



It's drawn from the shoulder to the arm's arm's arm, and it's got a little bit higher to the shoulder with the jaw bar.



The side is also the shoulder, so if you put the arm around the shoulder, it's I.







The clothes are drawn to fit the body, and the folds of the clothes are shown by the folds and folds of the clothes by the folds and folds of the arm.

I'll finish with the gift.



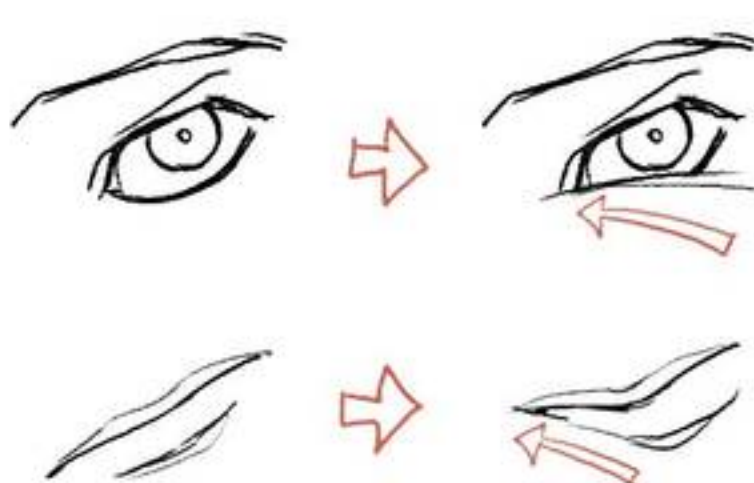
And even if the shape of your hand is different, if you were to draw the part of your jaw, it would look stable.



The same pose, the same hand shape, can give the character a psychological representation, a mental representation of the situation.



I'd like to know the taco author."



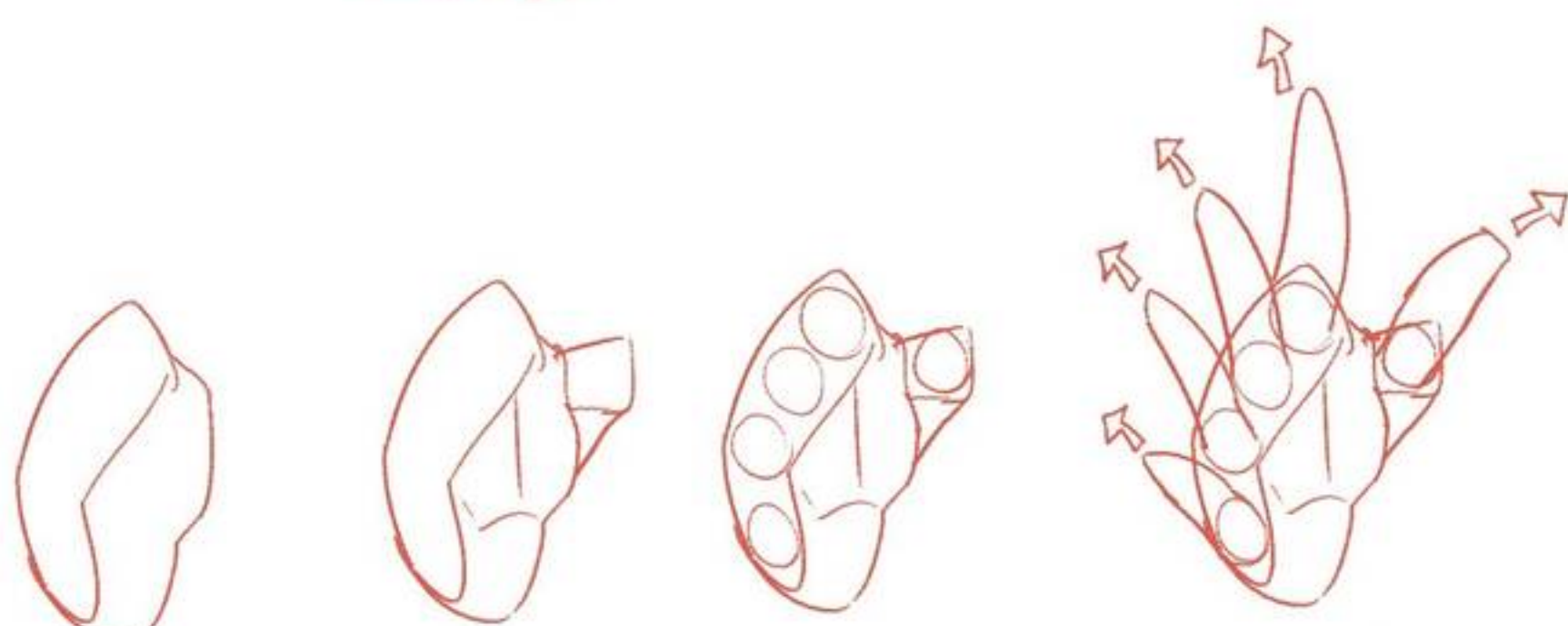
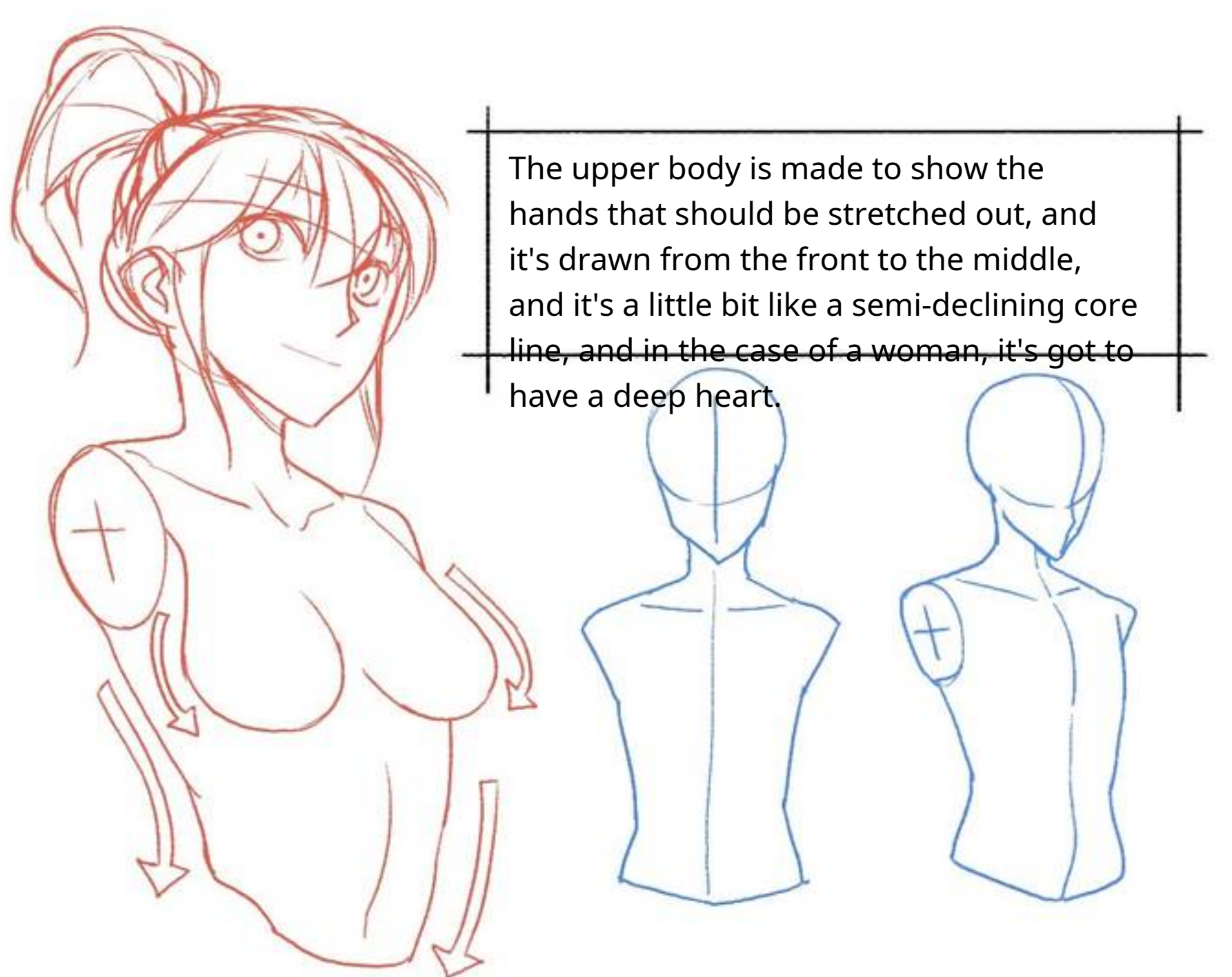
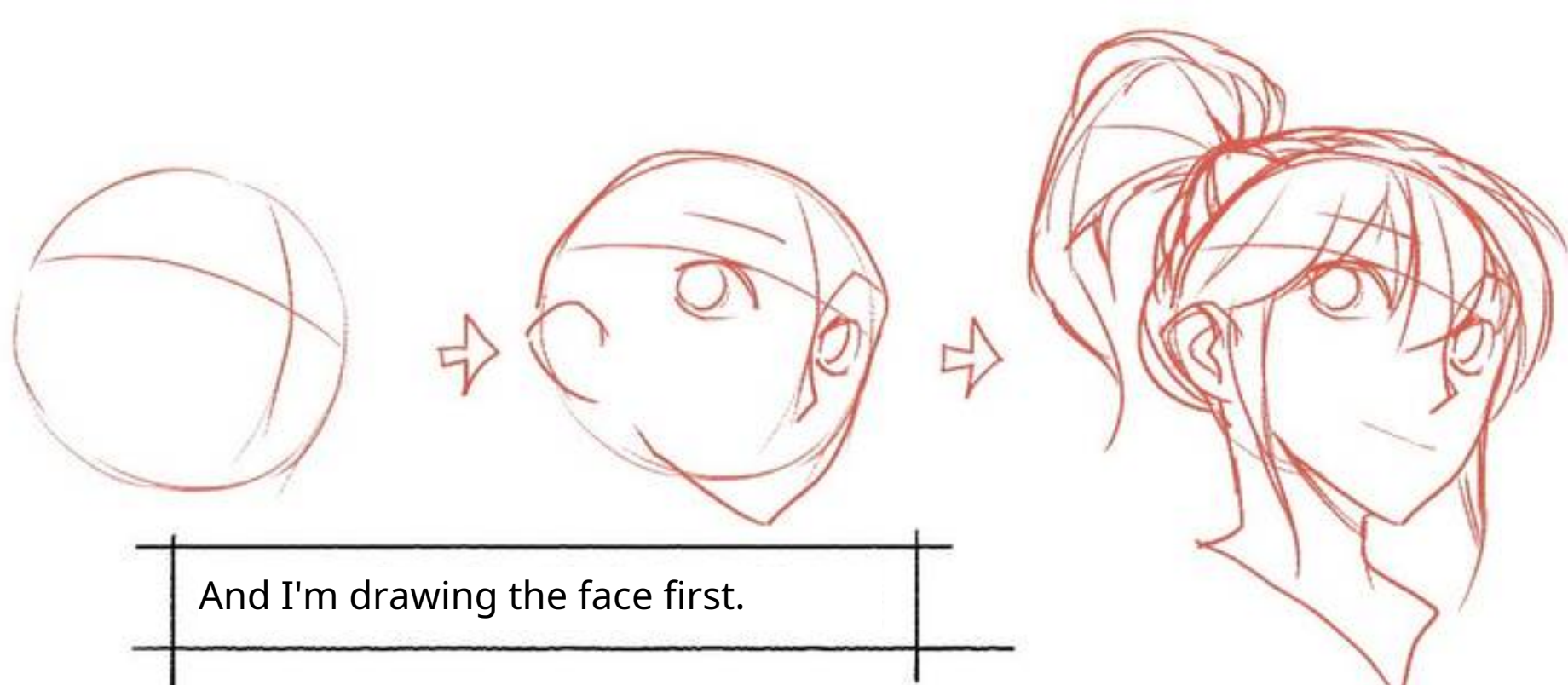
When your face is tilted, your hand will be shaved, and when you put your eyes up and your mouth up, you'll turn.



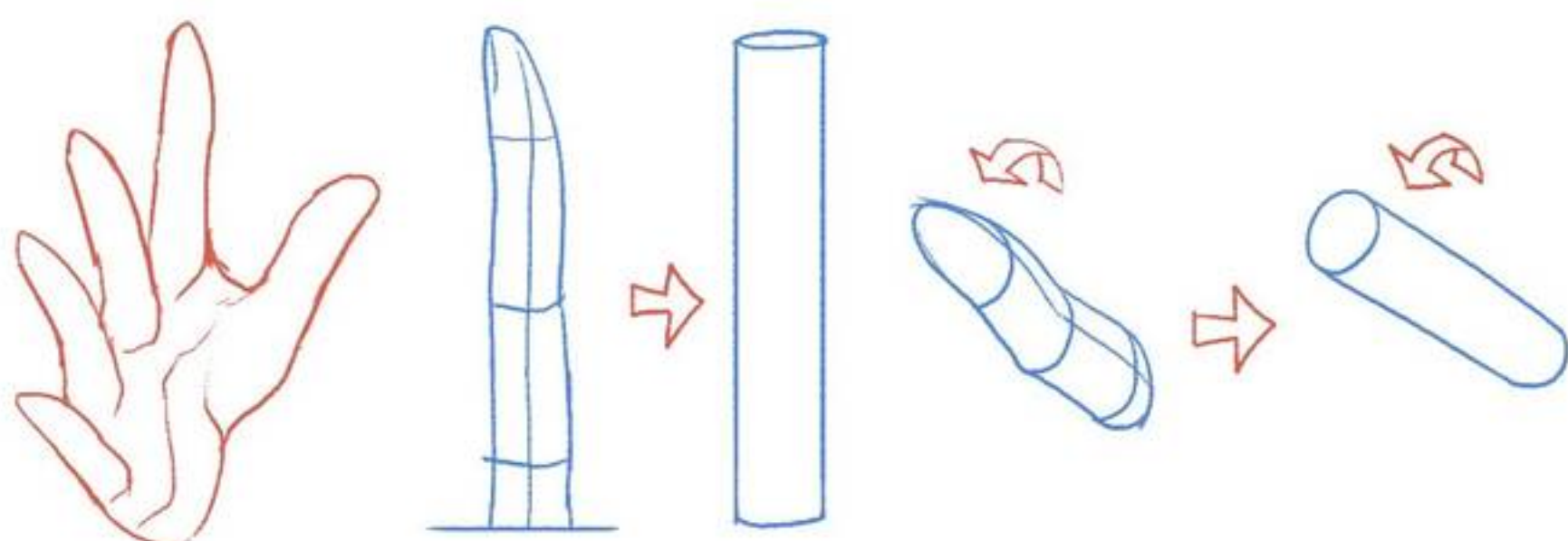
Key Doint



[Q: There's a time when your hands and arms don't reach forward.]



In the case of the outstretched hand, you're going to go from the palm of your hand to the fingerline, and your thumb is going in different directions than your fingers.



The finger has to be drawn short, so when you think about the cylinder, it's I.

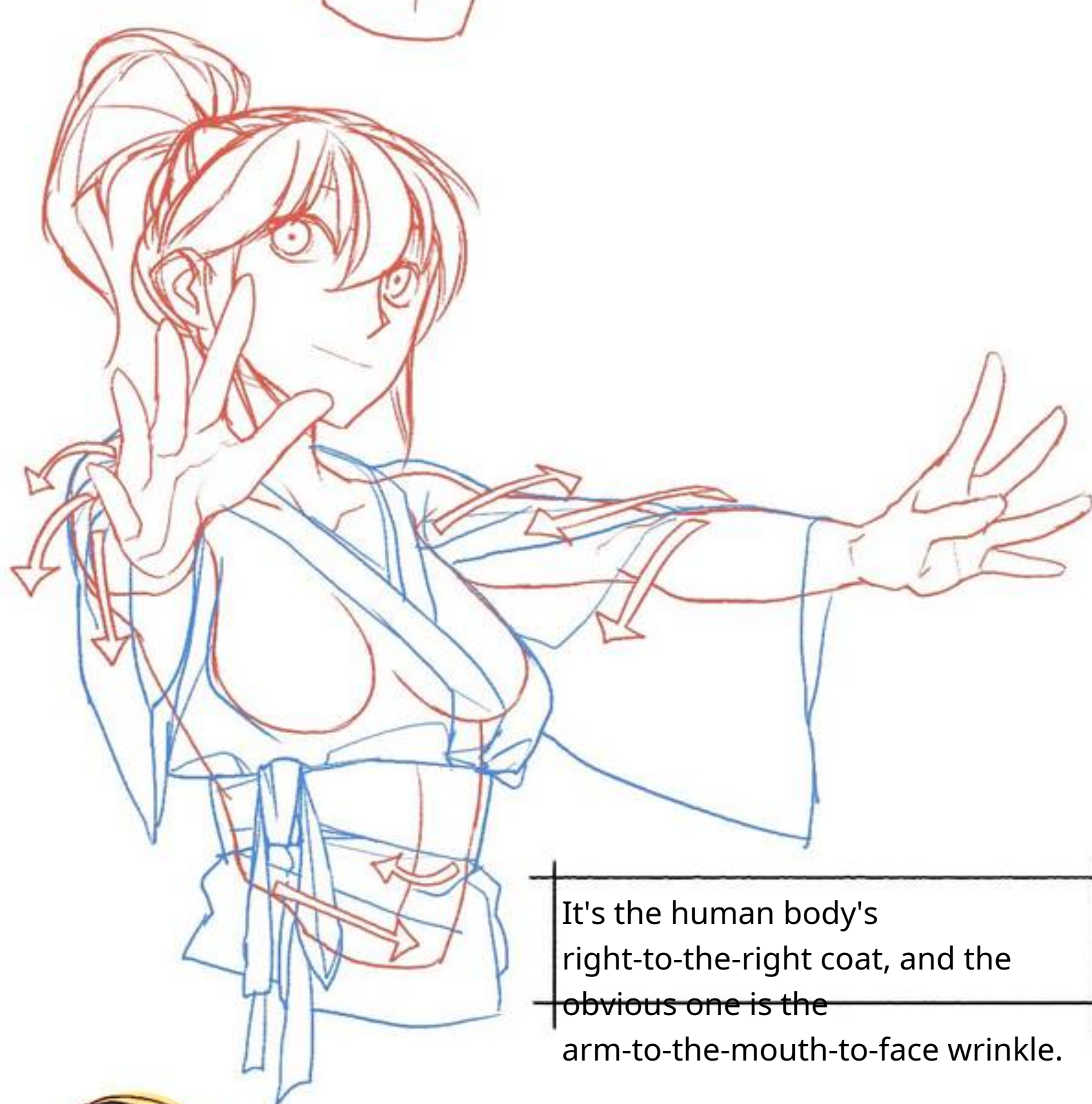
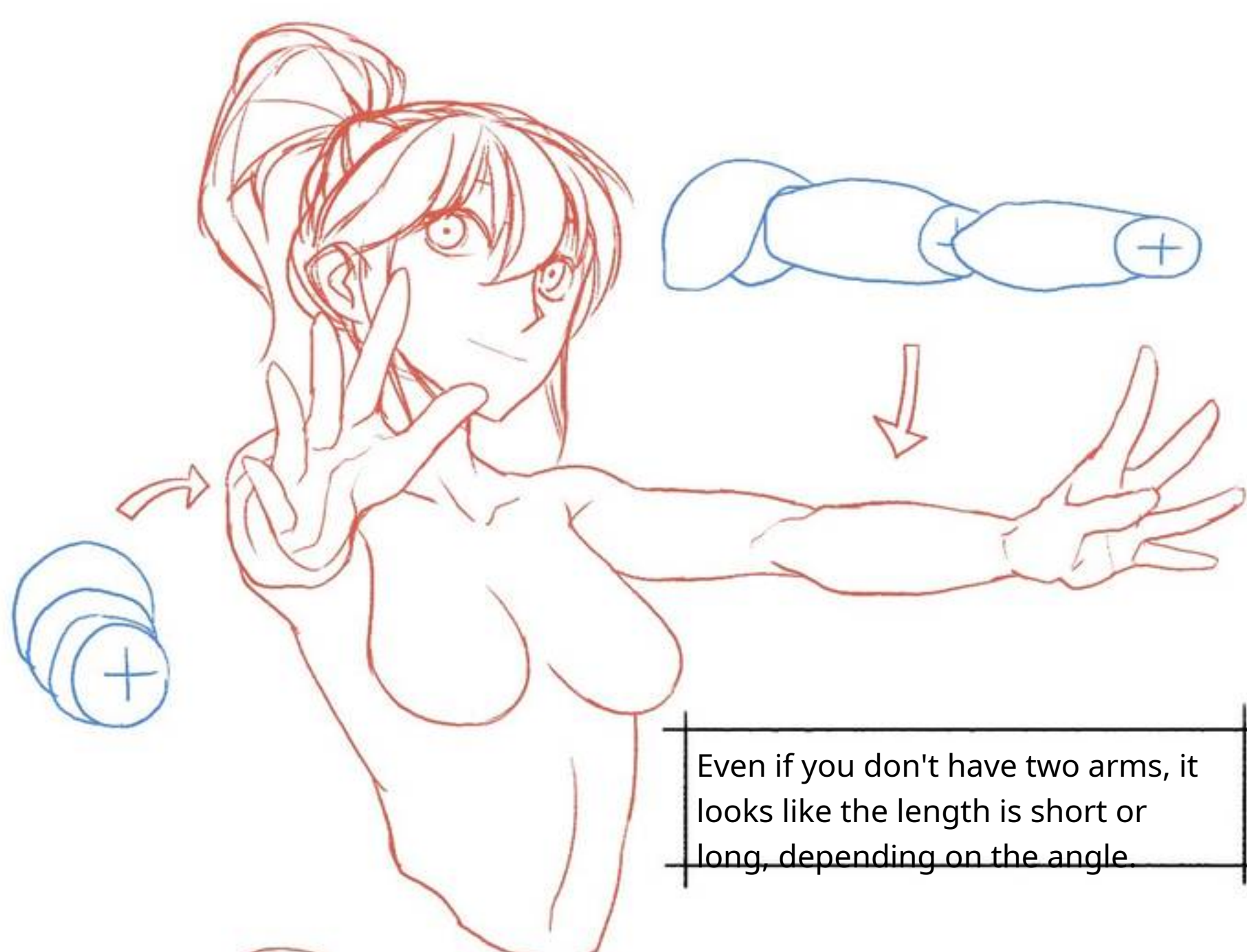


I'm going to draw it in front of me in the same way that I did up here.

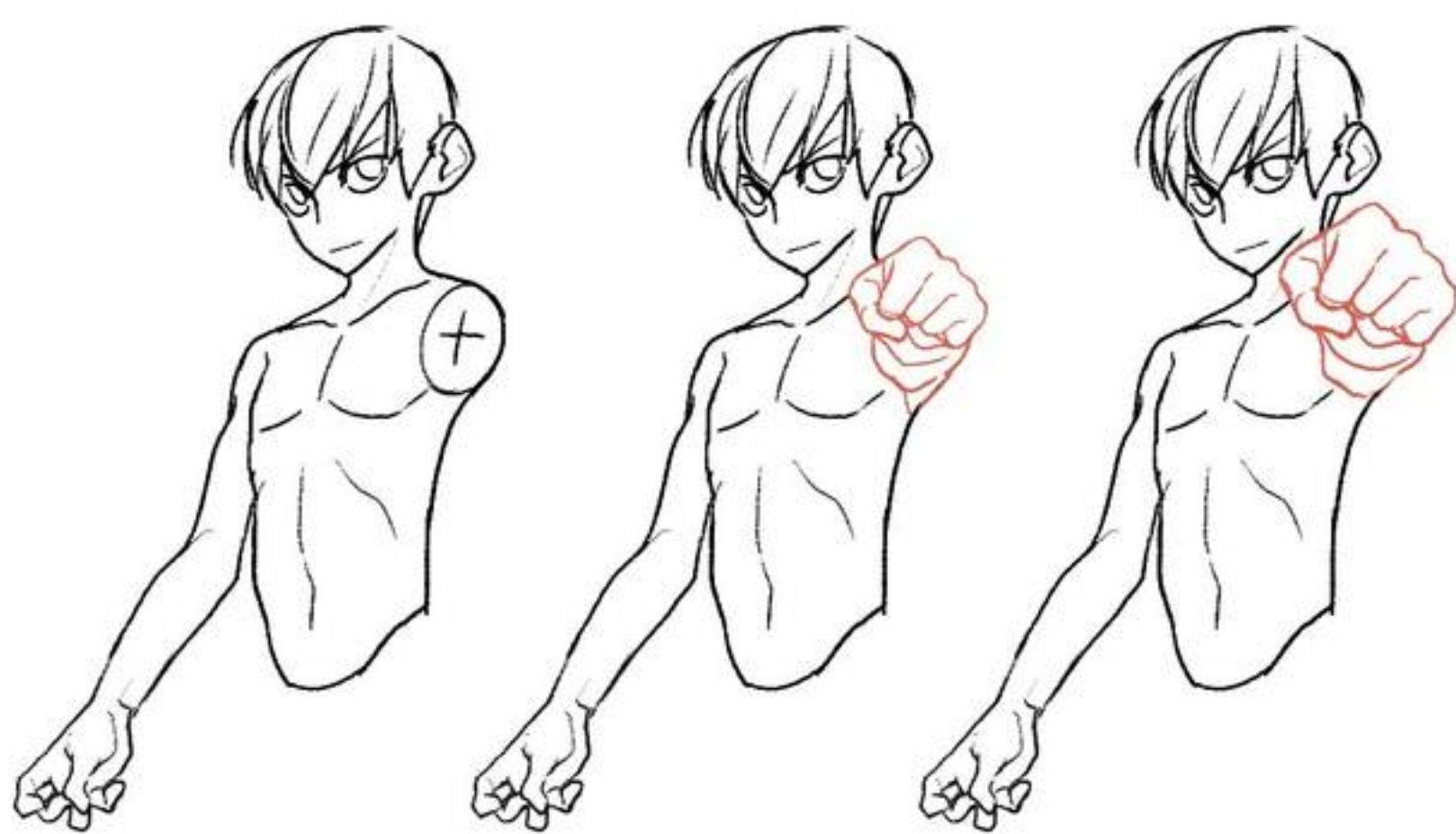


It's the arm that goes into life with the idea that it connects the shoulders to the wrists.





It's a little hard to know from a riding writer.



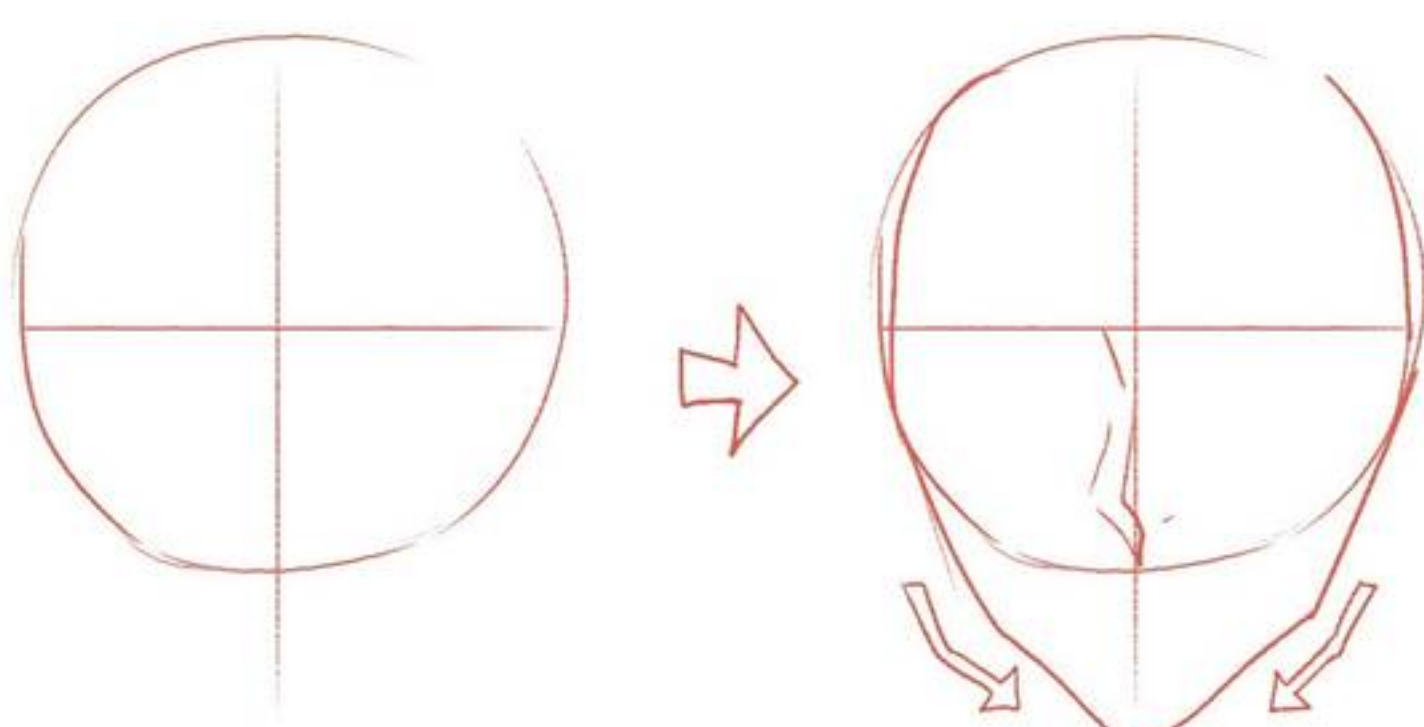
And then as the hand expands, you naturally get closer to the screen, and then you get the pitch.



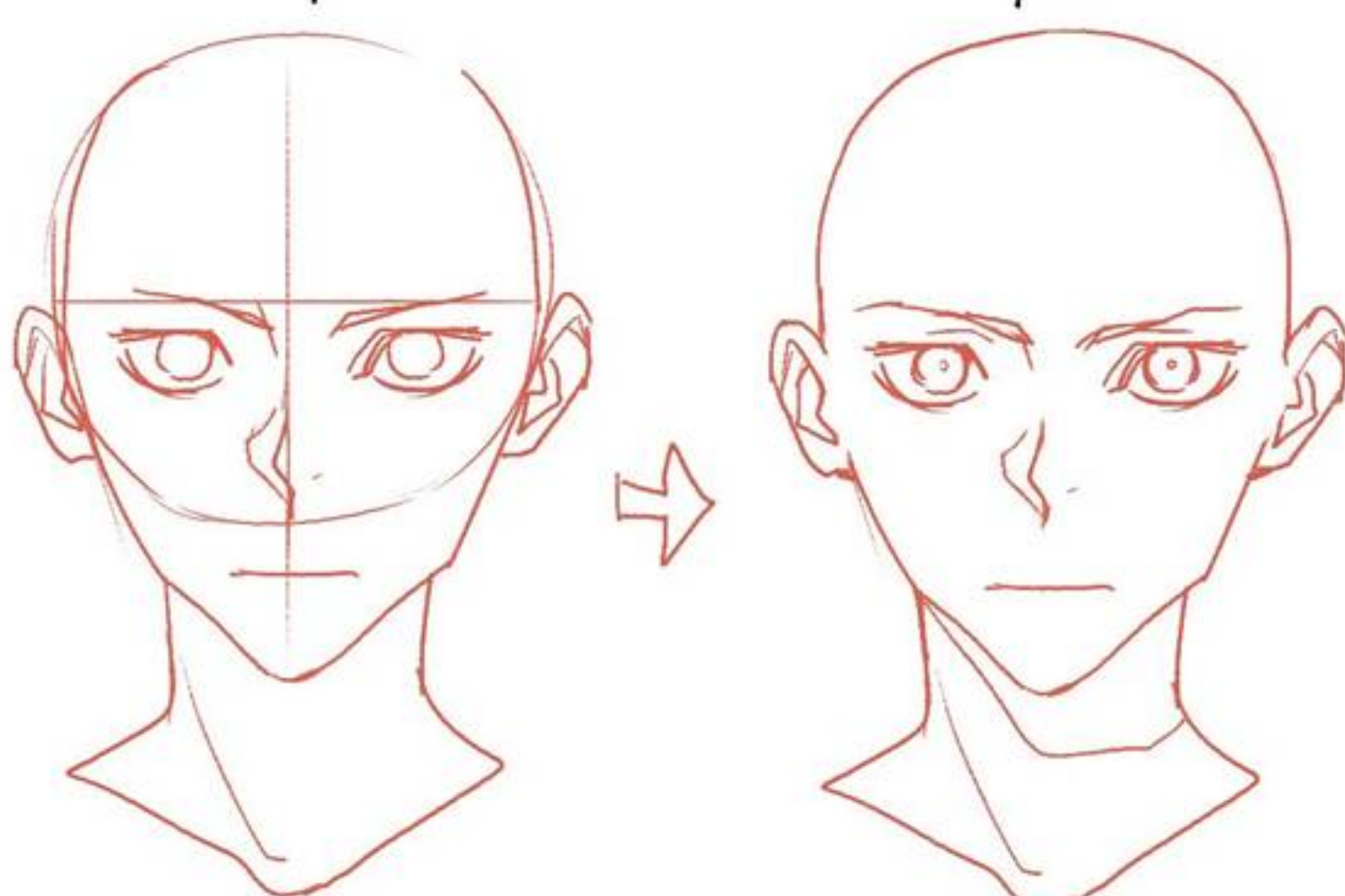
Key Doint



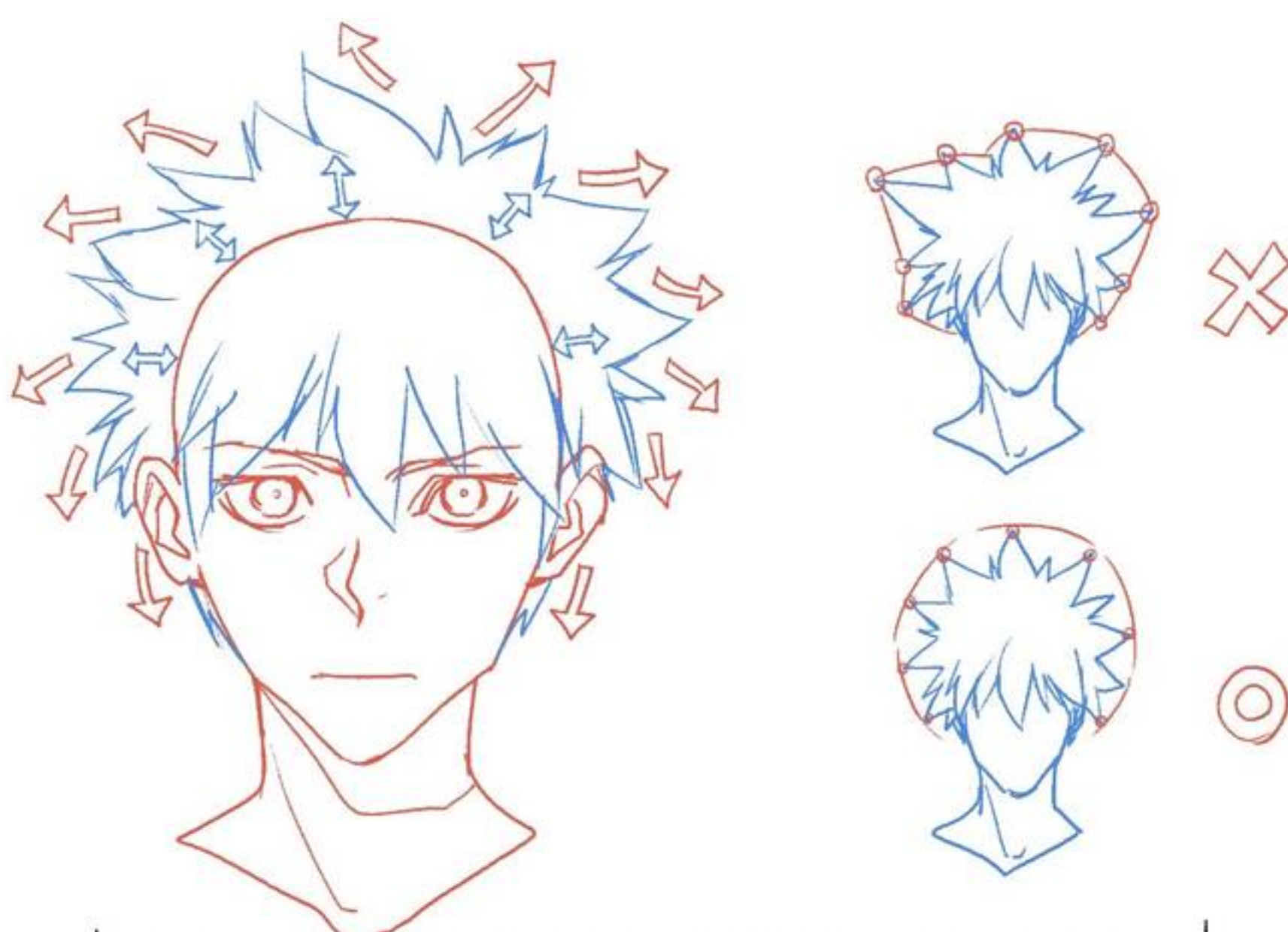
[Q: How do I draw the gypon?]



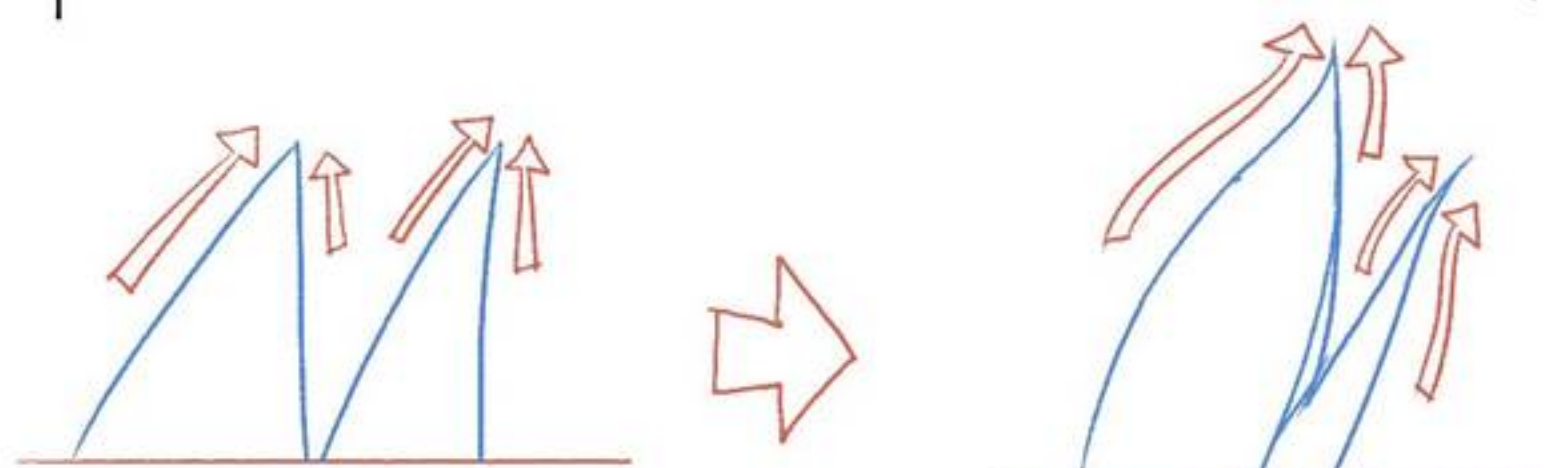
I'm using the circles to draw my face.



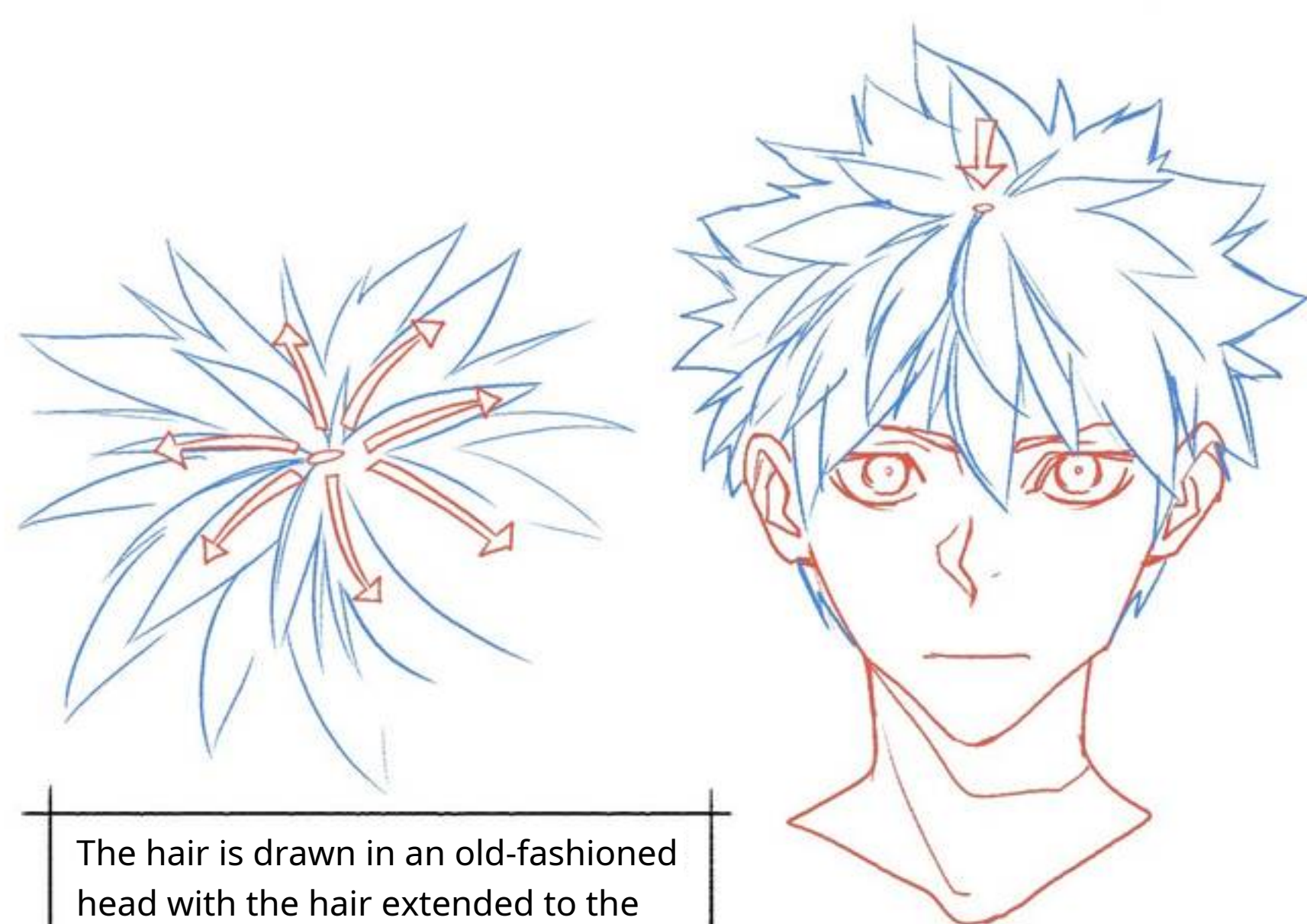
Before I draw hair, I plot lines so that I can see the head image.



When you're in the sloppy round-head, you're going to drop it above the headline, and then you're going to put it in the direction of the flow and end-to-end position.



The expression of the hair is drawn by smooth scaling with a curve rather than a straight line to make it feel hard.



The hair is drawn in an old-fashioned head with the hair extended to the center of the base point.



I'm going to close with the line.





Even if the shape of the face changes or the angle changes, it's going to make the hair flow in a straight-up fashion.



The hair can look monotonous in short, repetitive terms, so we're going to end up paying attention to the thickness of the hair.



It's generally dancing to hold your head at the center or in an integer position.

I'm just trying to get to know the taco writer.



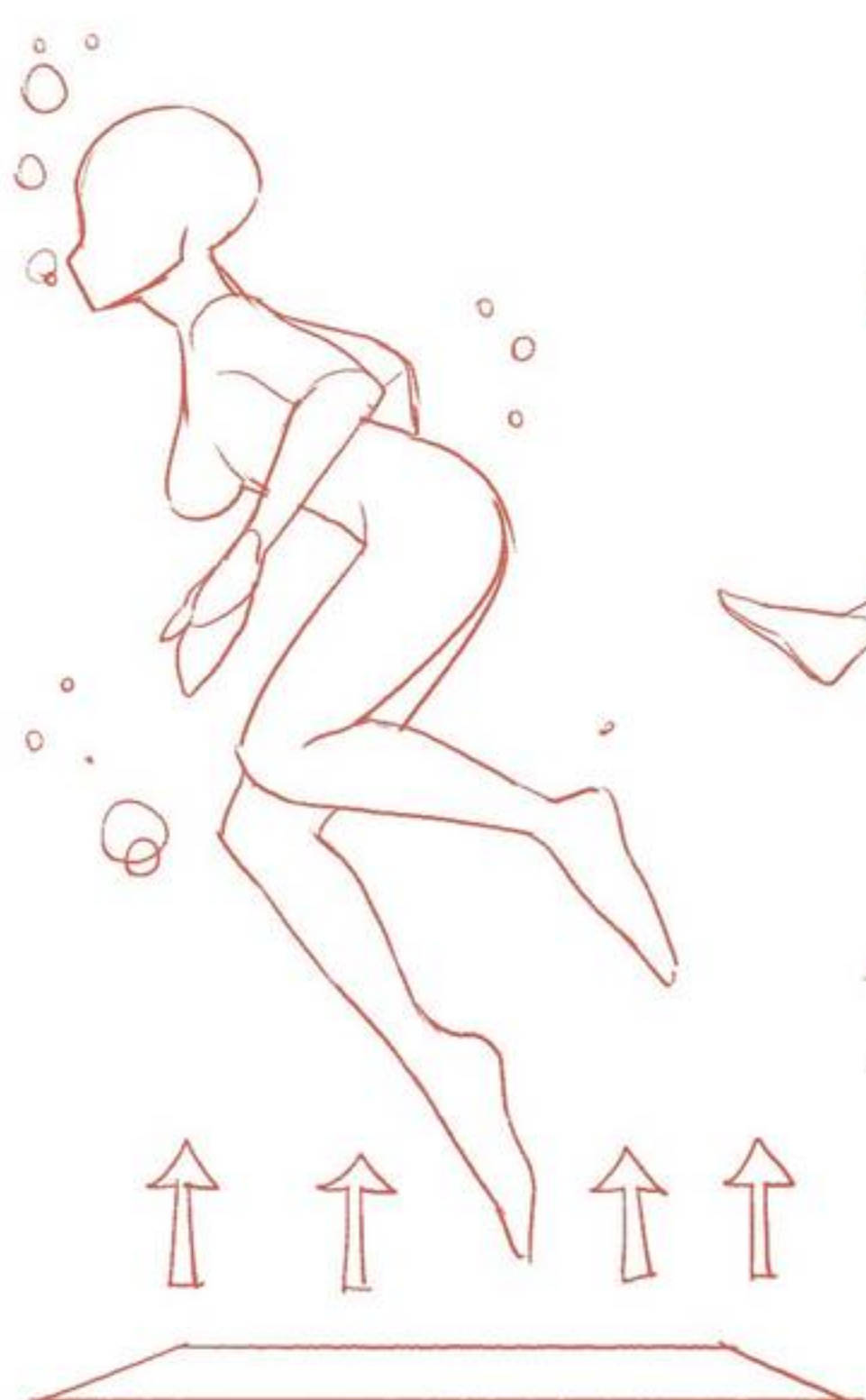
So if I were to make a short, hairy scale curve, and I were to paste it, I could group it with a long hair.



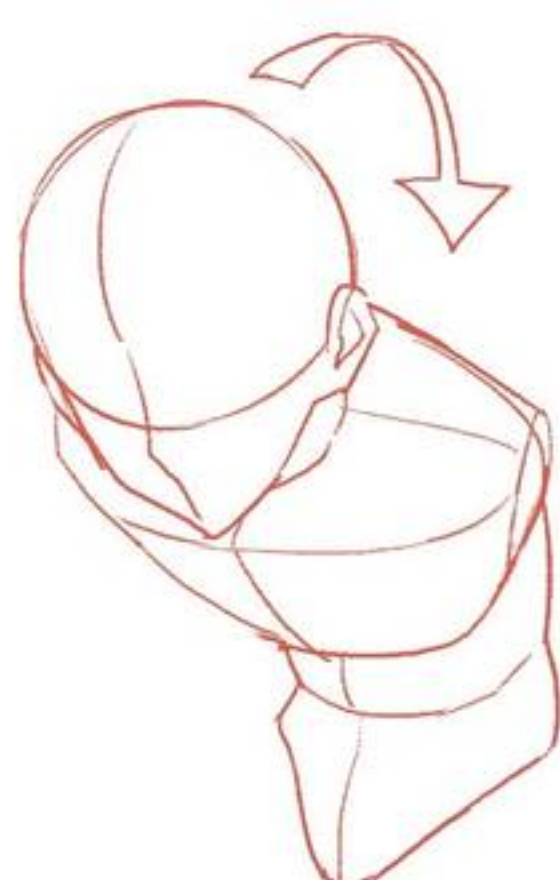
Key Doint



[Q: How do you draw a character in water?]



If the character is in the water, it doesn't matter what the angle of the ground is, so any pose is allowed.



It's a narrow thing to make your knees look in the same position after you've made your lower heel feel natural.



The legs are also different, so they make their feet look like they're being ripped into the air, and then they draw their arms and hold on to the whole posehole.



The hair is upward, and it's making curves based on the muscle block, so it's a detail.



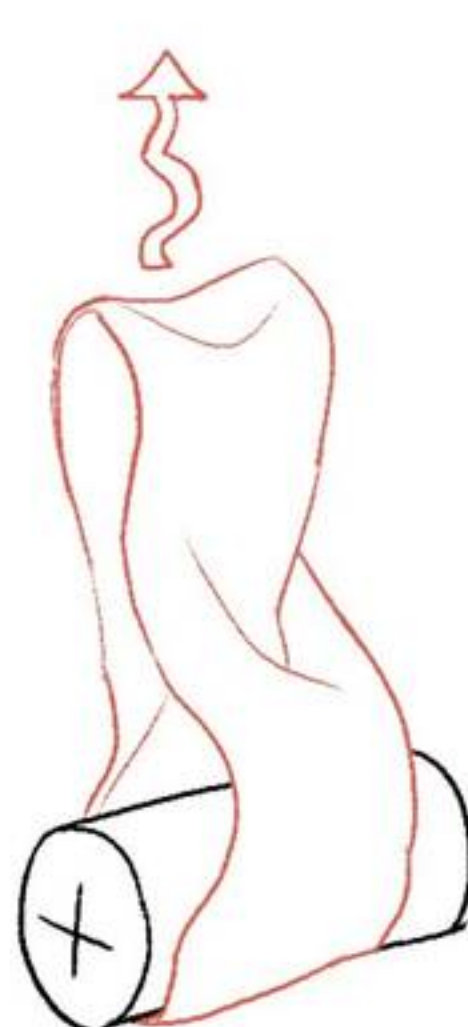
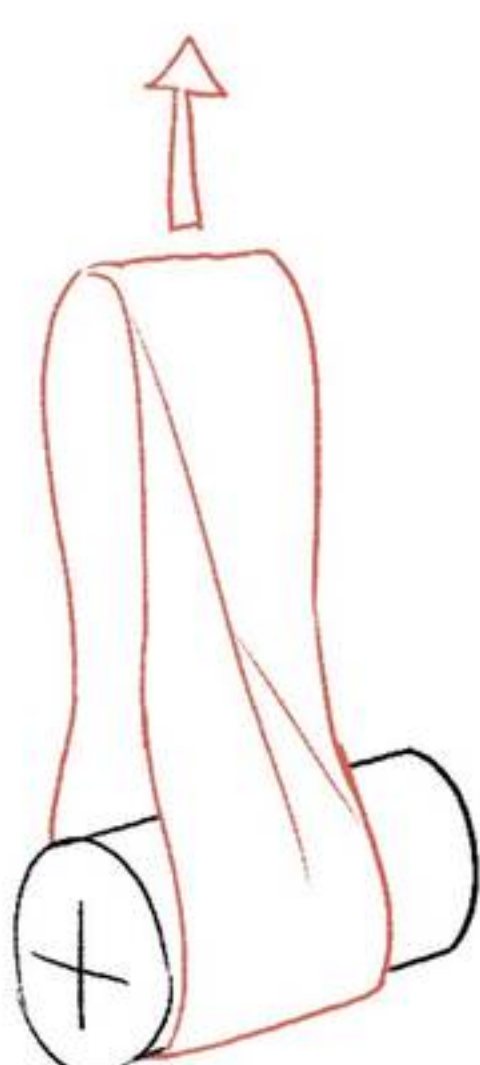


The body goes down, and if you have clothes and hair, it's going to curve up, and then it's going to spread out.



We're going to add a bubble, and then we're going to close with the feeling of the water.

I'm just trying to get to know the taco writer.



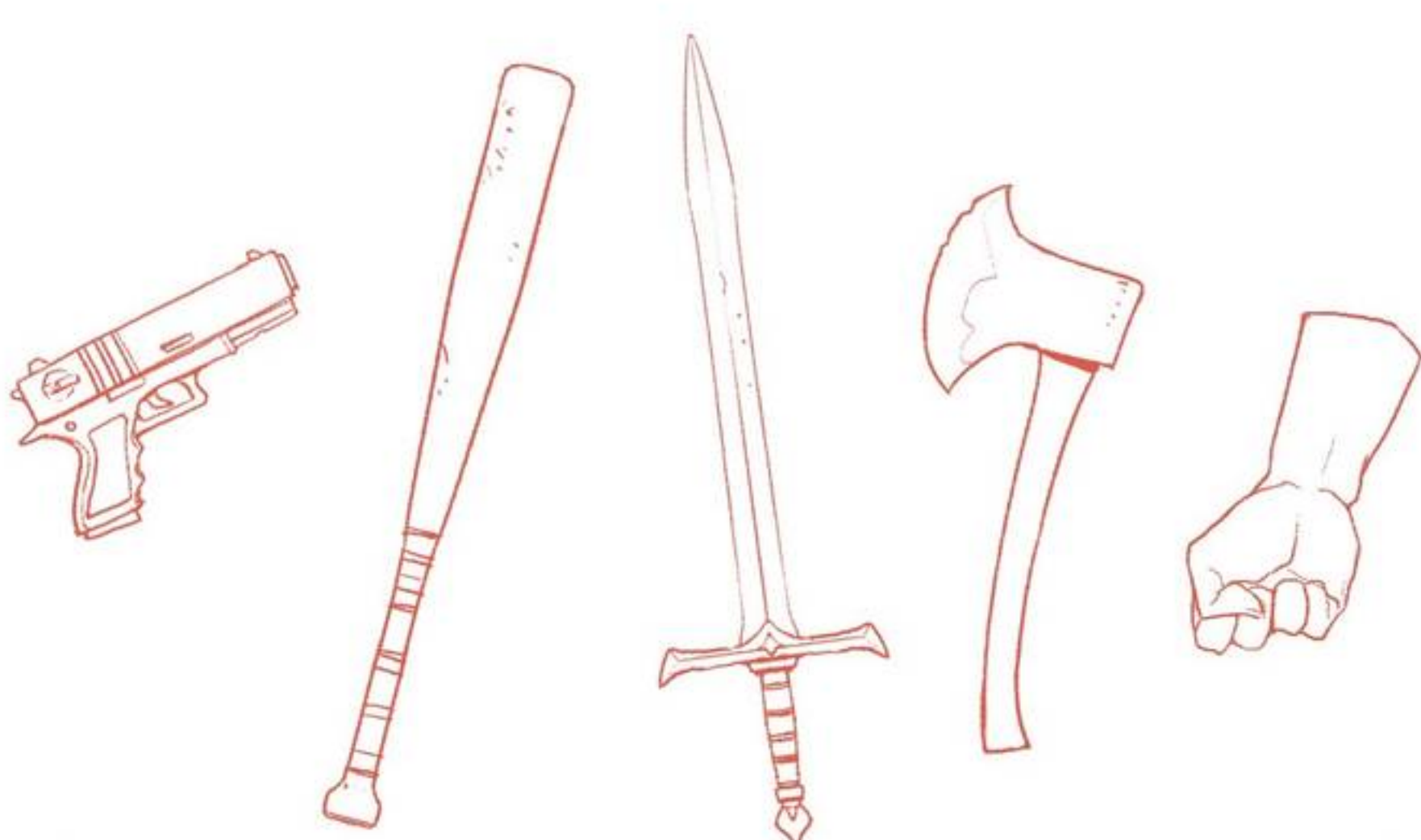
A light, thin substance goes up in the water with the feeling that a straight line is floating in the water.



Key Doint



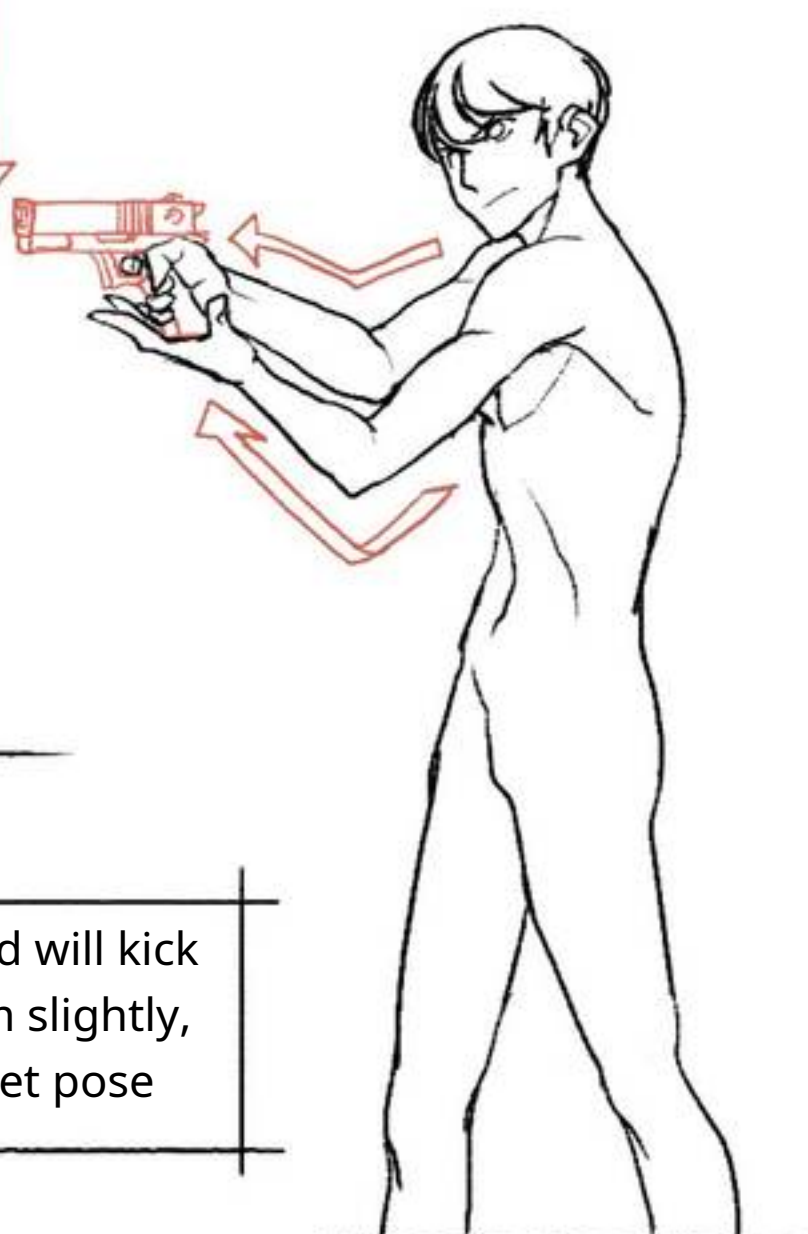
There's a pose when you don't have weapons.



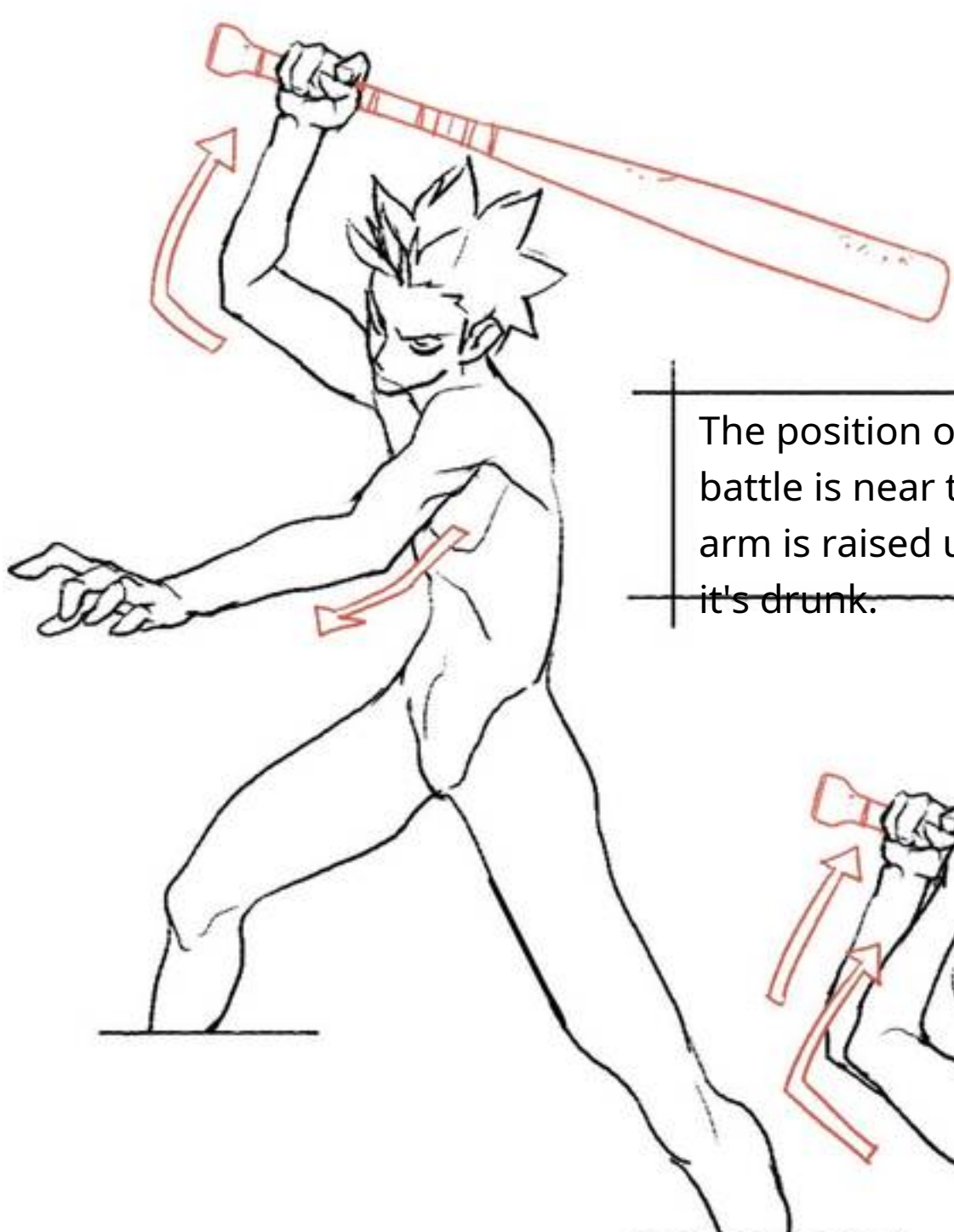
The genres can be used in different ways, depending on the circumstances, and these weapons are dancing through data collection.



If you hold it with one hand, it's effective to open it up, and the other hand is easy to lower it.



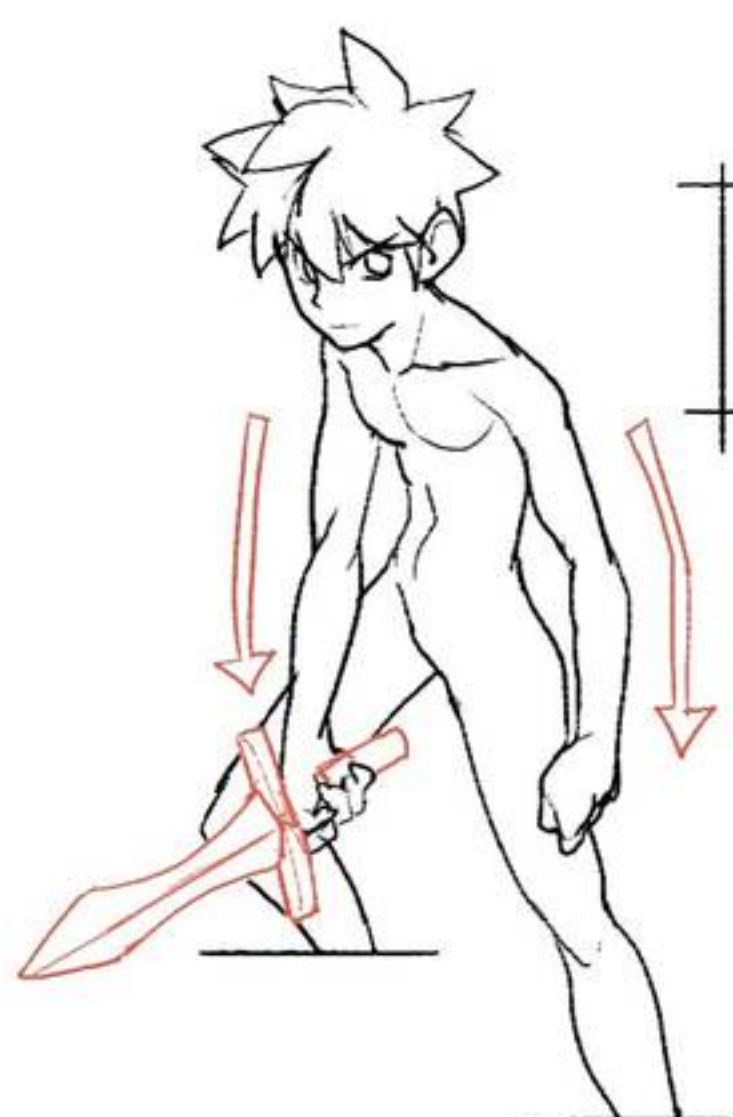
If you're using two hands, one hand will kick one of the crotch and bend the arm slightly, and I'm going to use a more discreet pose than one.



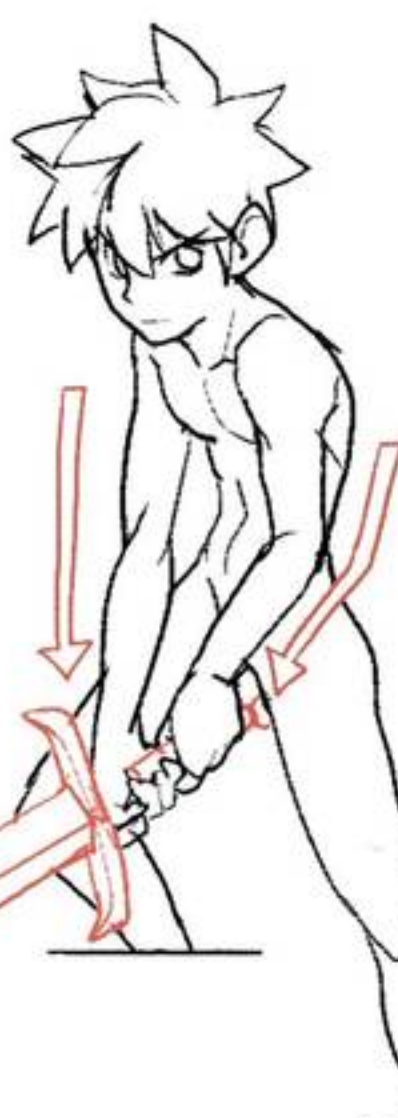
The position of the hand holding the bat is near the end of the grip, and the arm is raised up with a pose just before it's drunk.



If you're using two hands, draw another hand-hand bat handle in a manon position, where both hands are effective when it's slightly larger or when it's hard to feel a strong blow.



When you use a dagger, you make a pose rate with one hand, and you feel like you're going to go away.

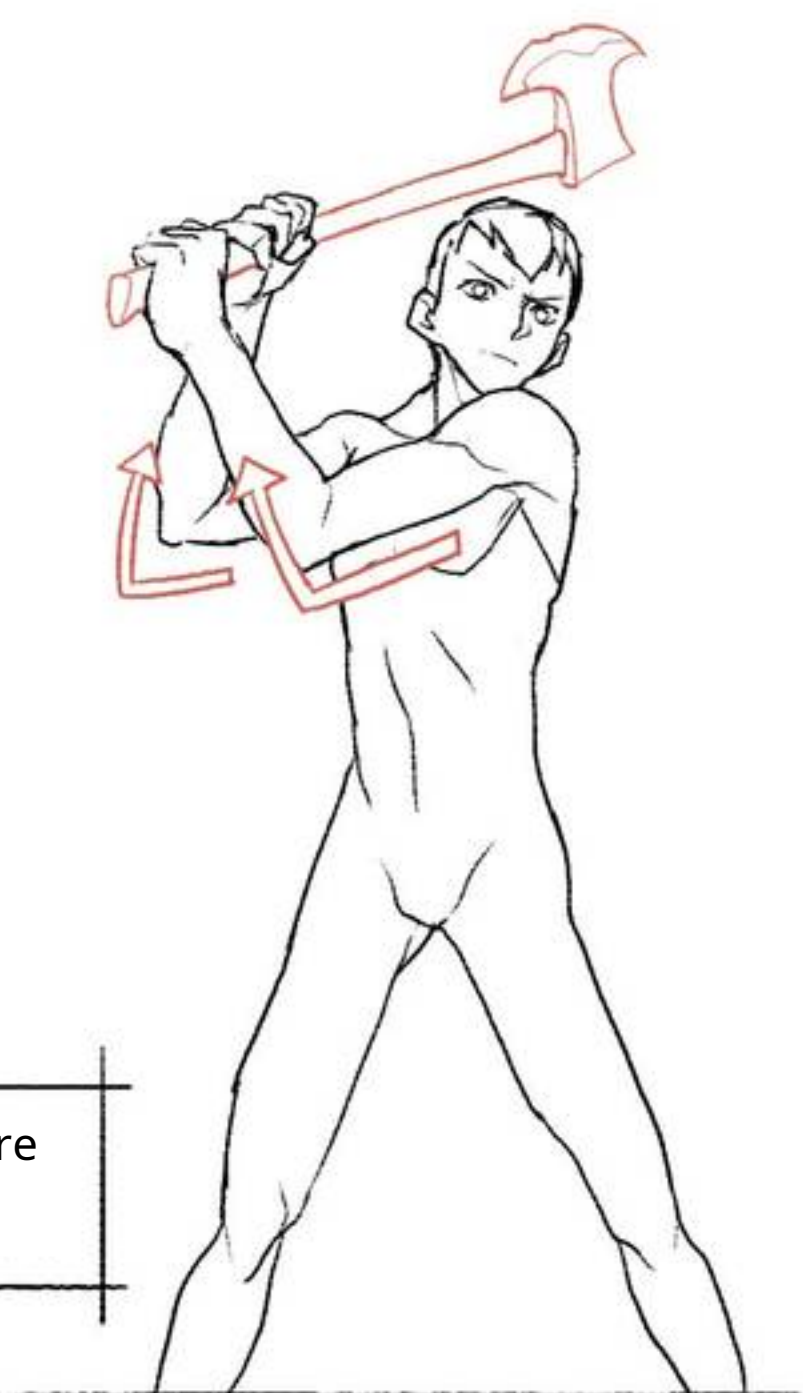


It doesn't matter if you use a long sword, but if you use both hands to make a pose frame, you'll feel heavy.





I'm going to turn the axe-tock money over the wheel, and I'm going to pull it back, and I'm going to push the other hand forward.



If it's heavy, or if it's near the ax, it's more than one hand, and it's bending both arms.

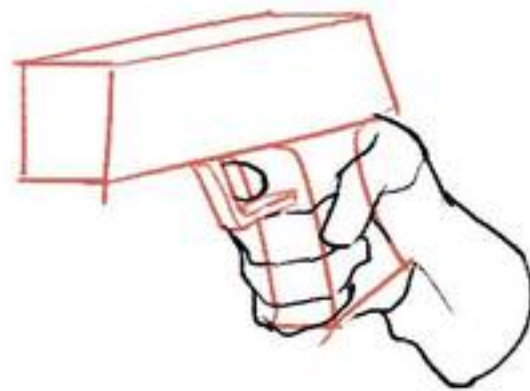
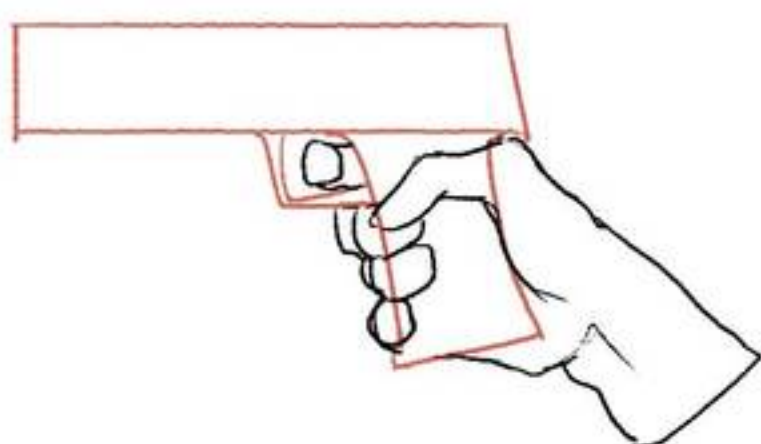
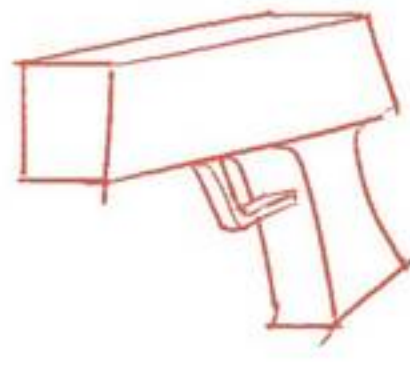
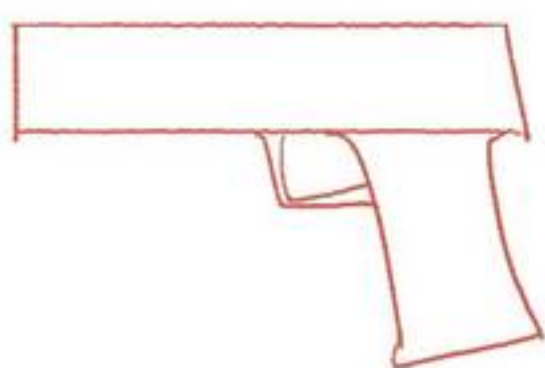


If you don't have a weapon, the pose alone can show the character's career or emotions and circumstances.



I'm not going to fit in with the character and the job and then I'm going to finish.

I'd like to know the taco author."



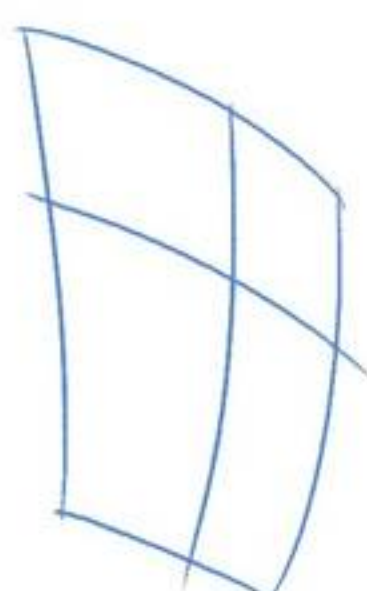
The hands that are in the shape of the weapon frame and hold in the angle are also three-dimensional, so it's kind of awkward.



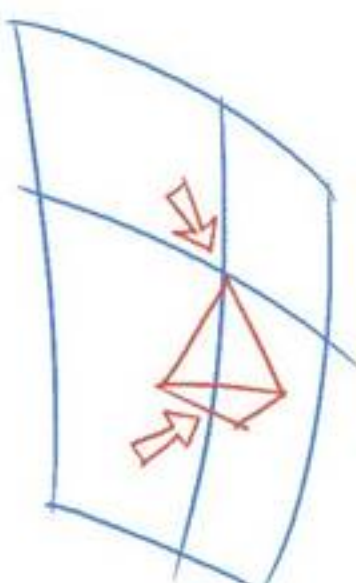
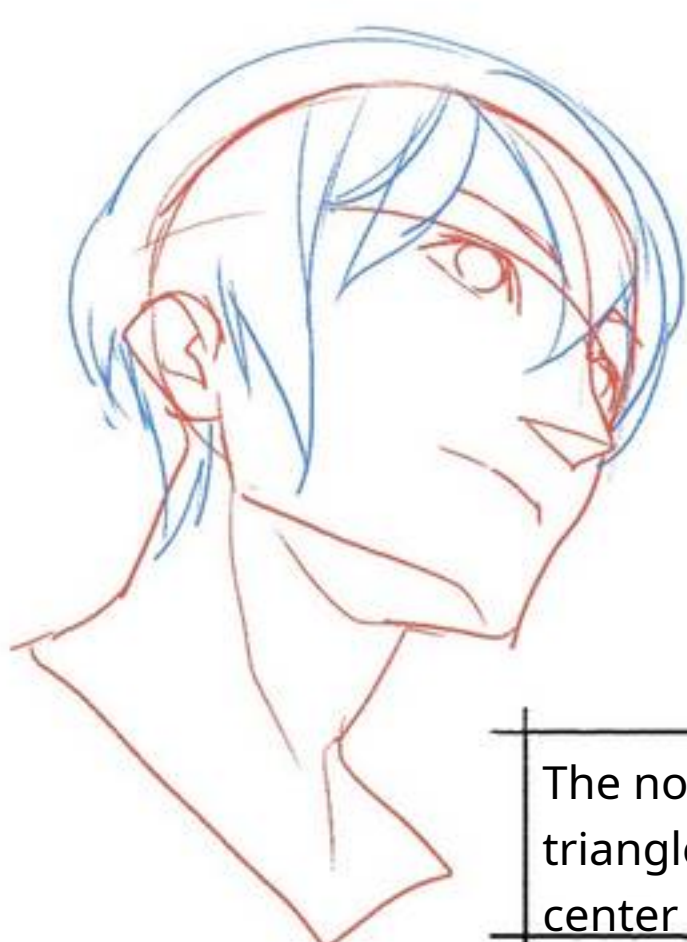
Key Doint



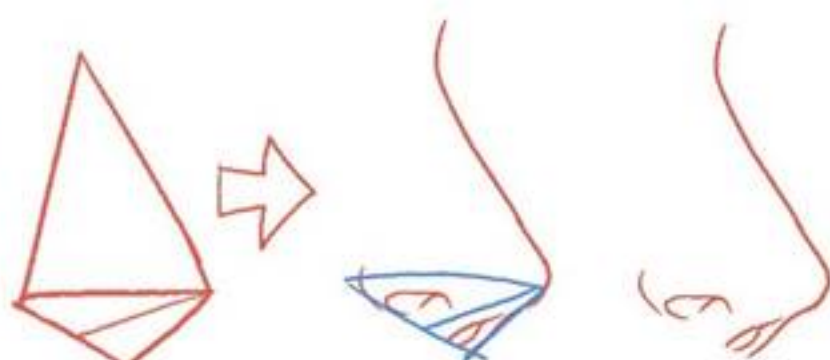
It's hard to change a nose that tastes at the angle of the face.



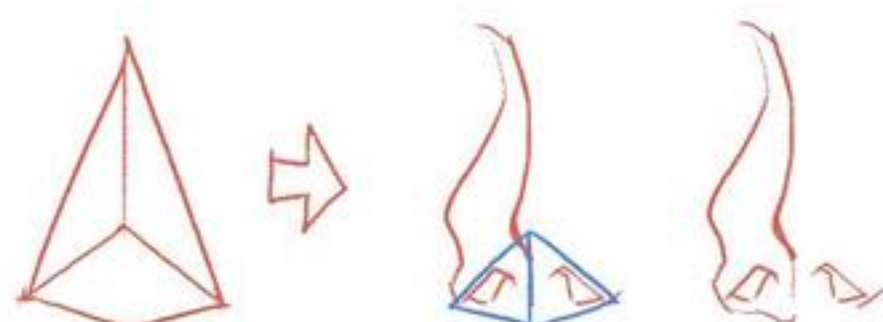
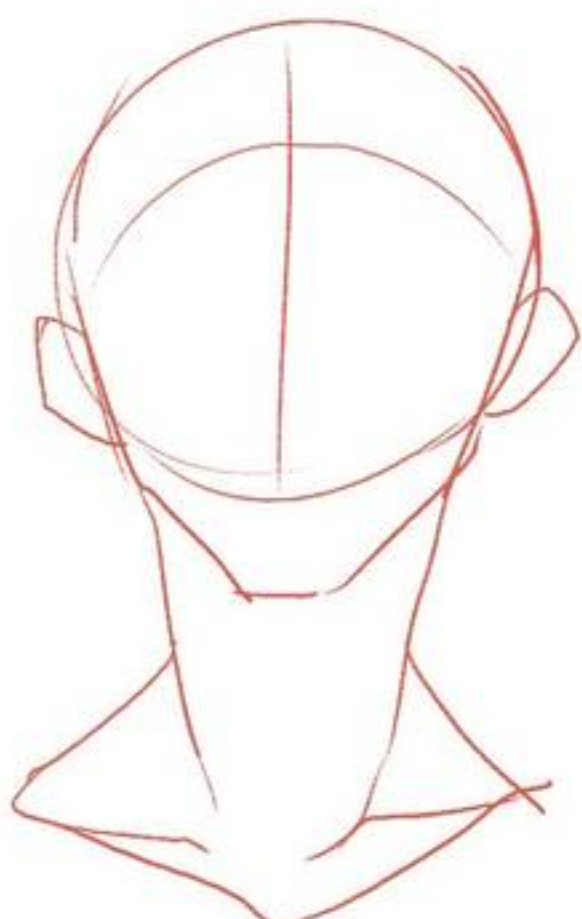
Before drawing the nose of your eye, you draw a single surface that fits the angle of your face.



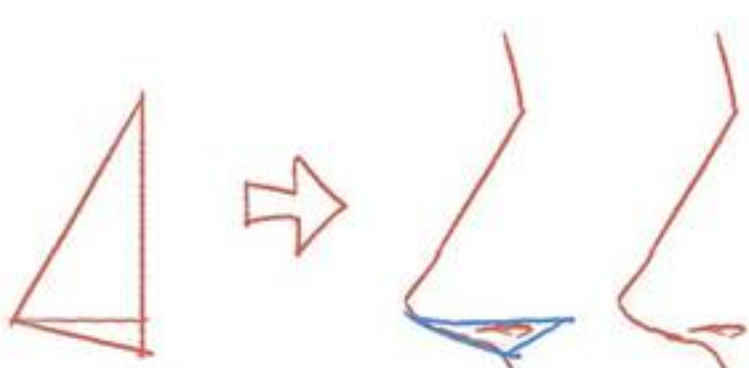
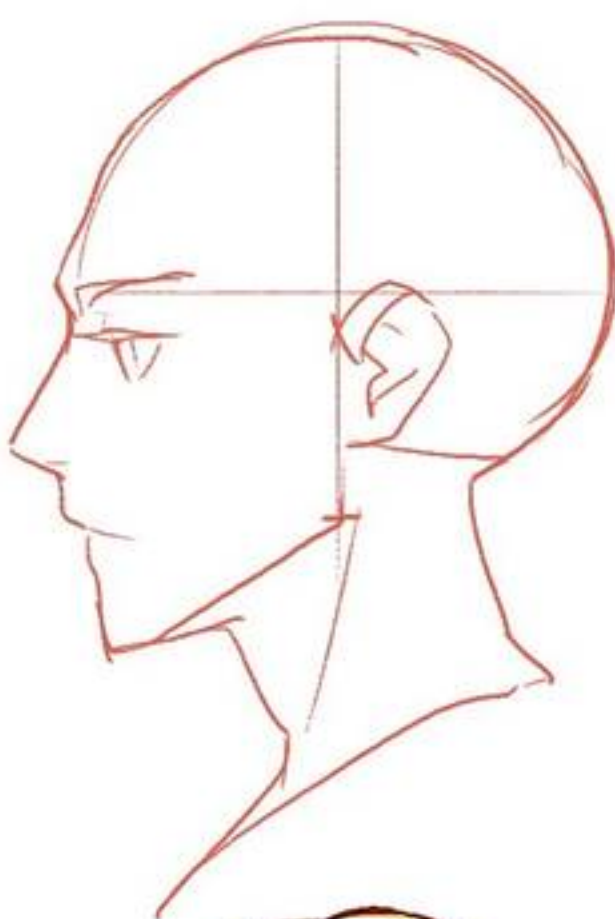
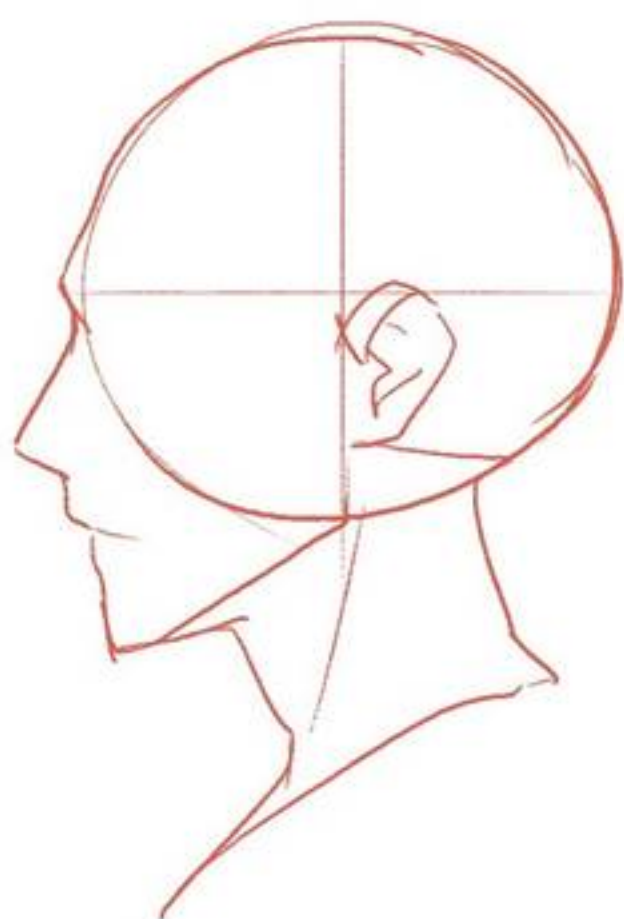
The nose has a shape of a triangle, so the triangle is also attracted to the angle on the center line.



So if you change the bood cup in the form of a triangle o, then the hole in the hole is going to be divided into two on the side of the block.



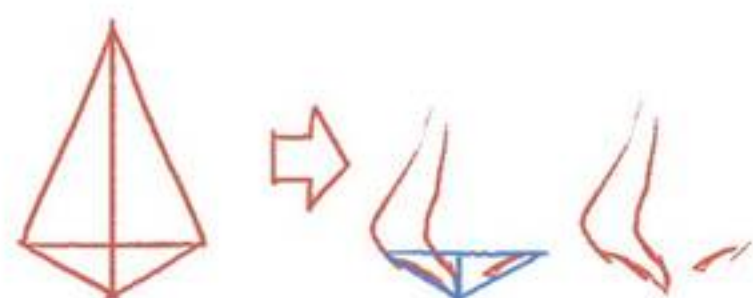
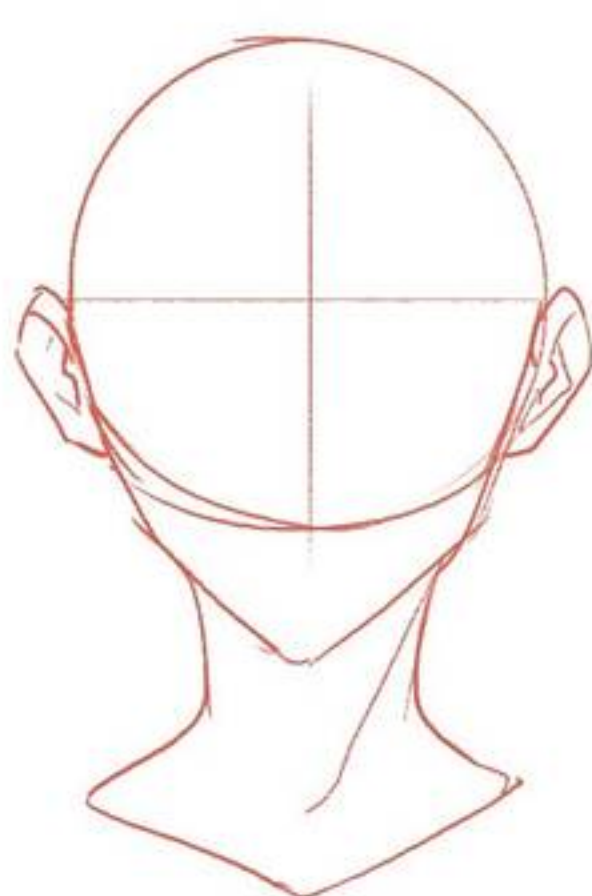
If you can hear your face, you can hear a triangle, and you can see if you believe it, and you can see as many holes as you can see if you believe it.



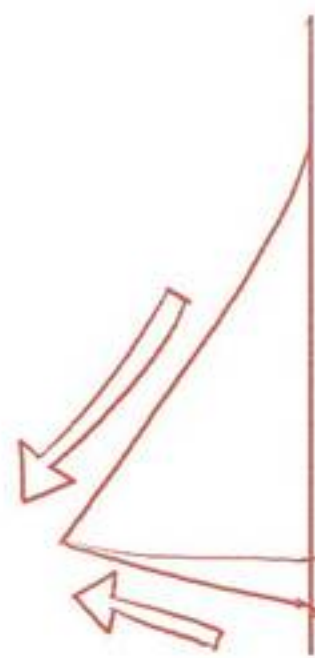
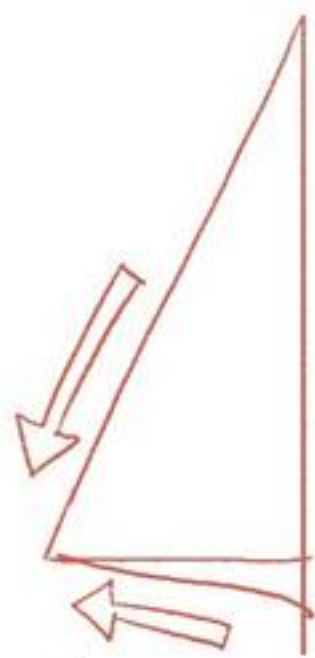
The triangle that you see on the side, it's a half-sided structure, so you have one hole in it that you can see.



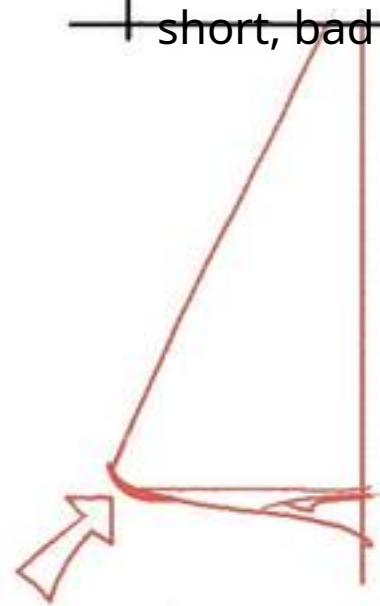




The triangle in front of it is drawn by the center lines of clothing.



So to put two days of tea in a group of guys' character characters, he's going to draw a long, man-man-girl short, bad cup.

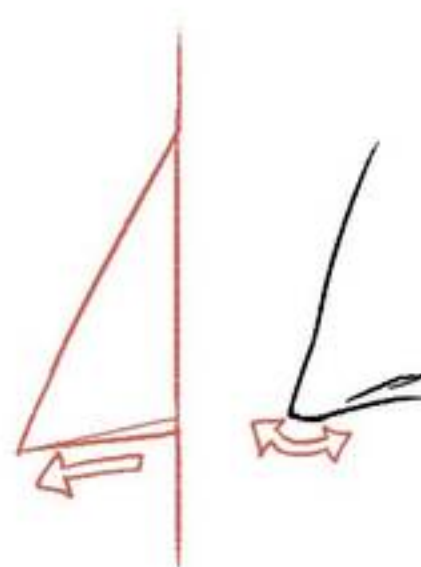
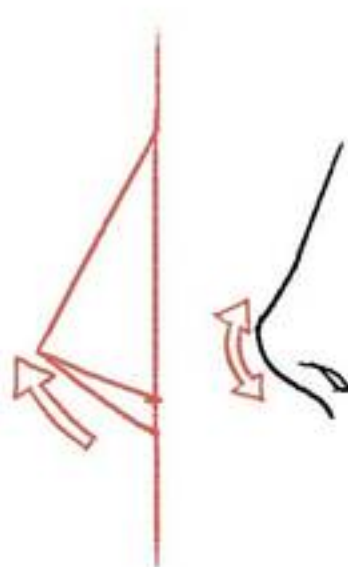
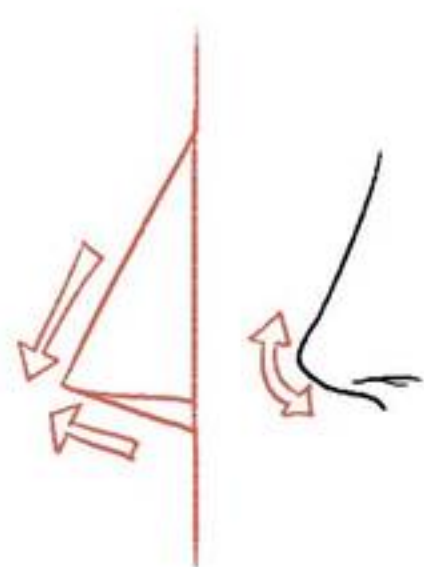


I feel natural when you change the tip of your nose.



I'll finish with the gift.

I'm just trying to get to know the taco writer.



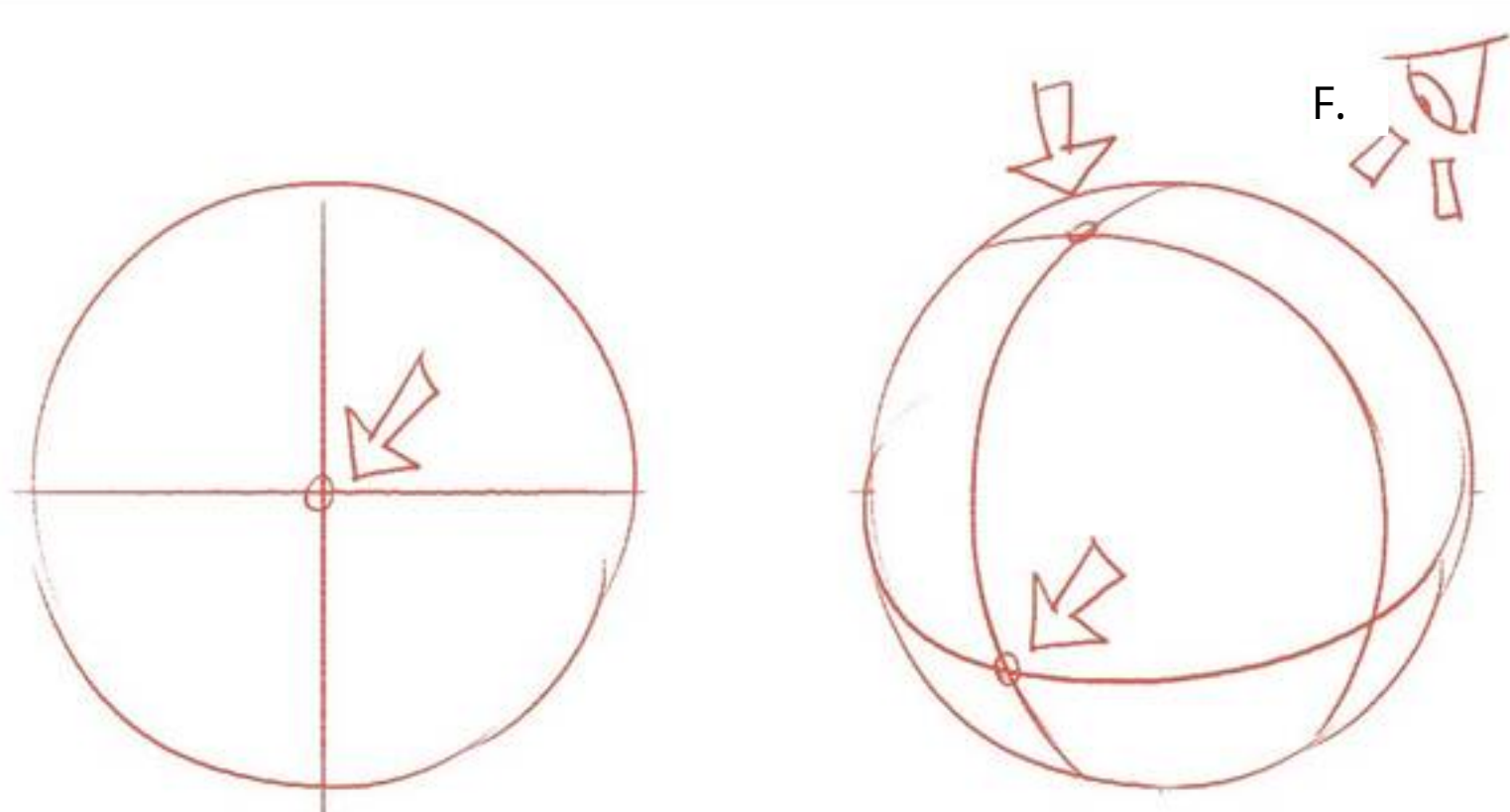
And if you look at it, if you look at it, if you look at it, if you look at it on the face, you can group different characters' noses.



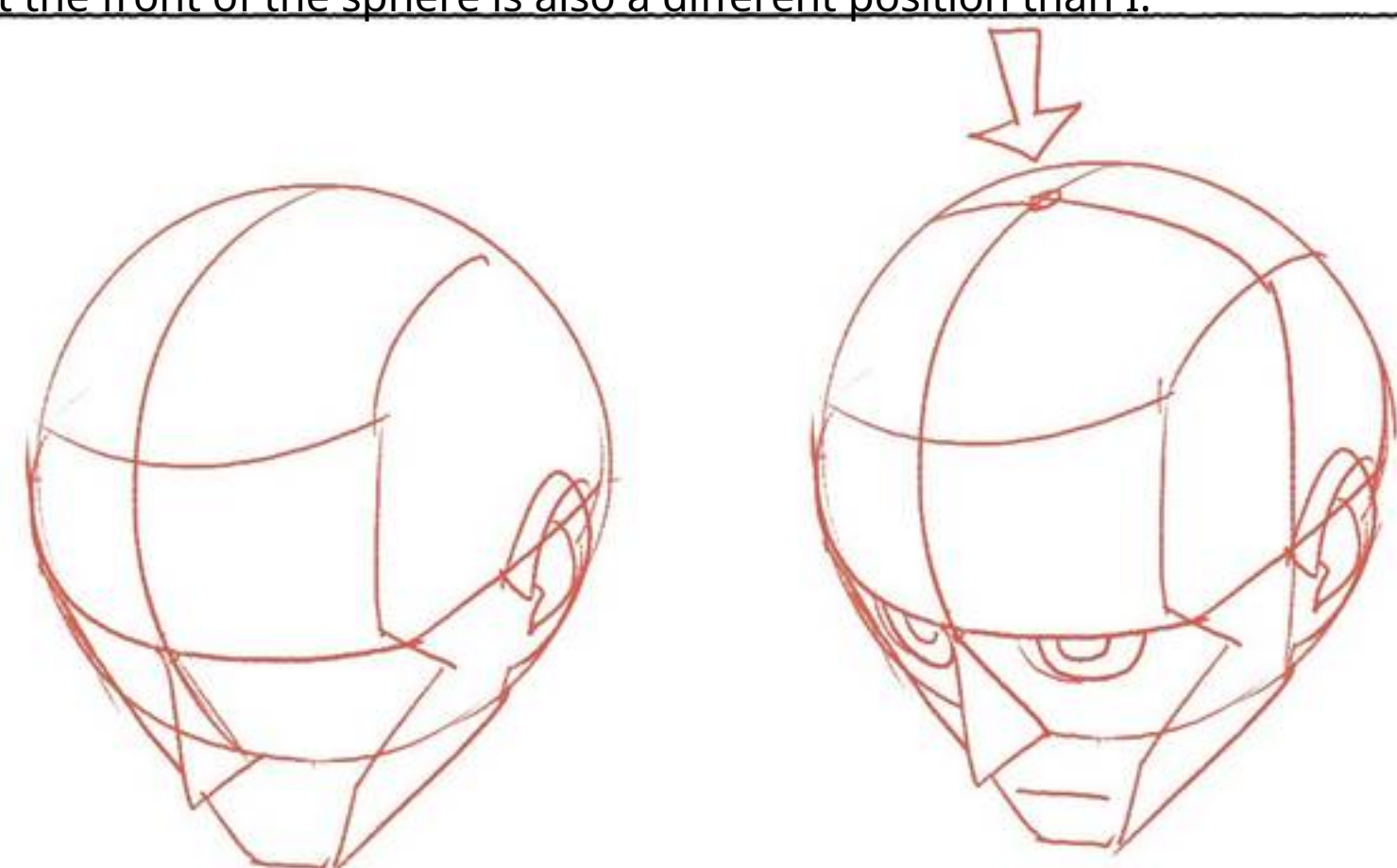
Key Doint



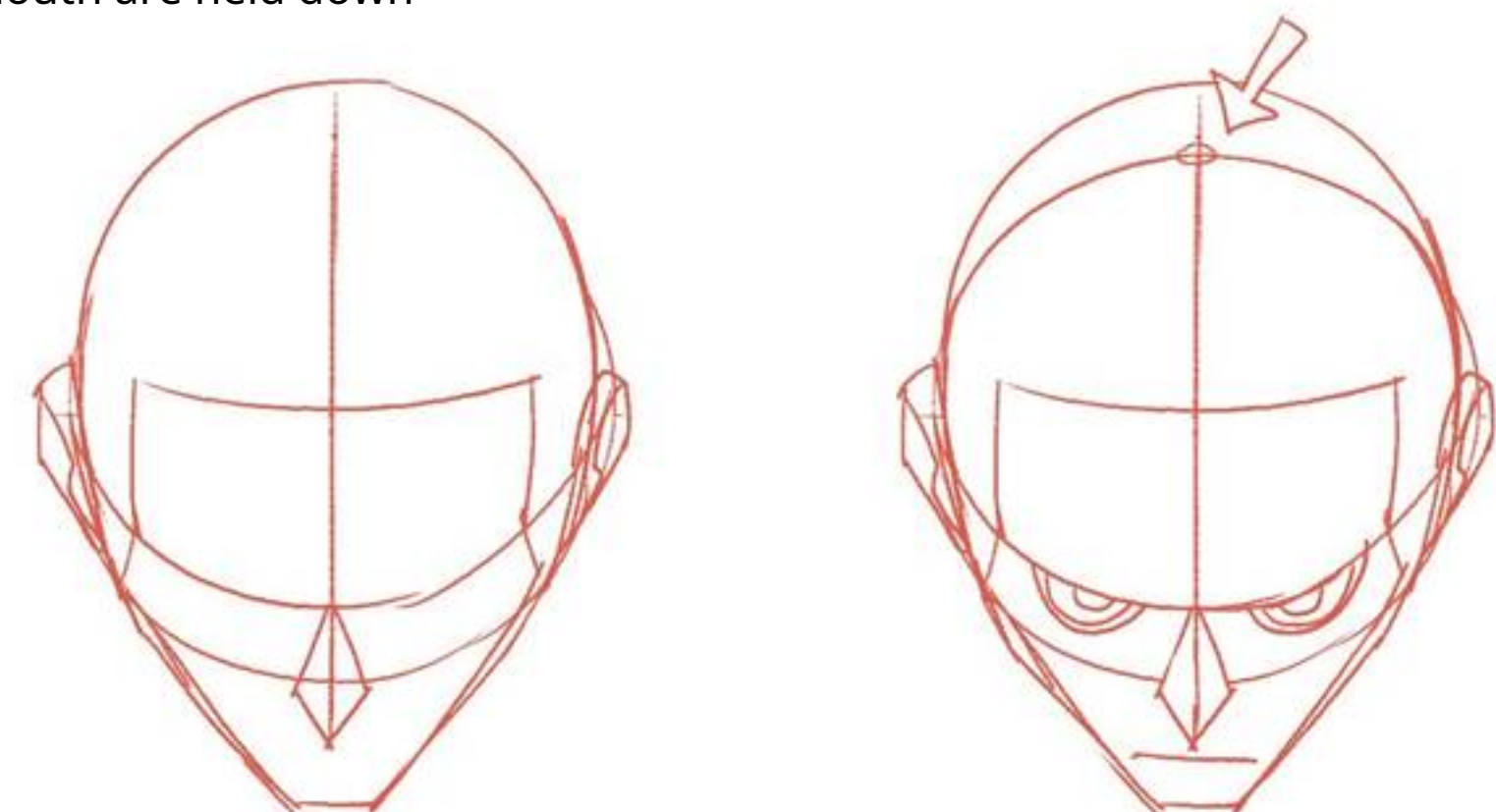
I want to know what you saw on top of your character.



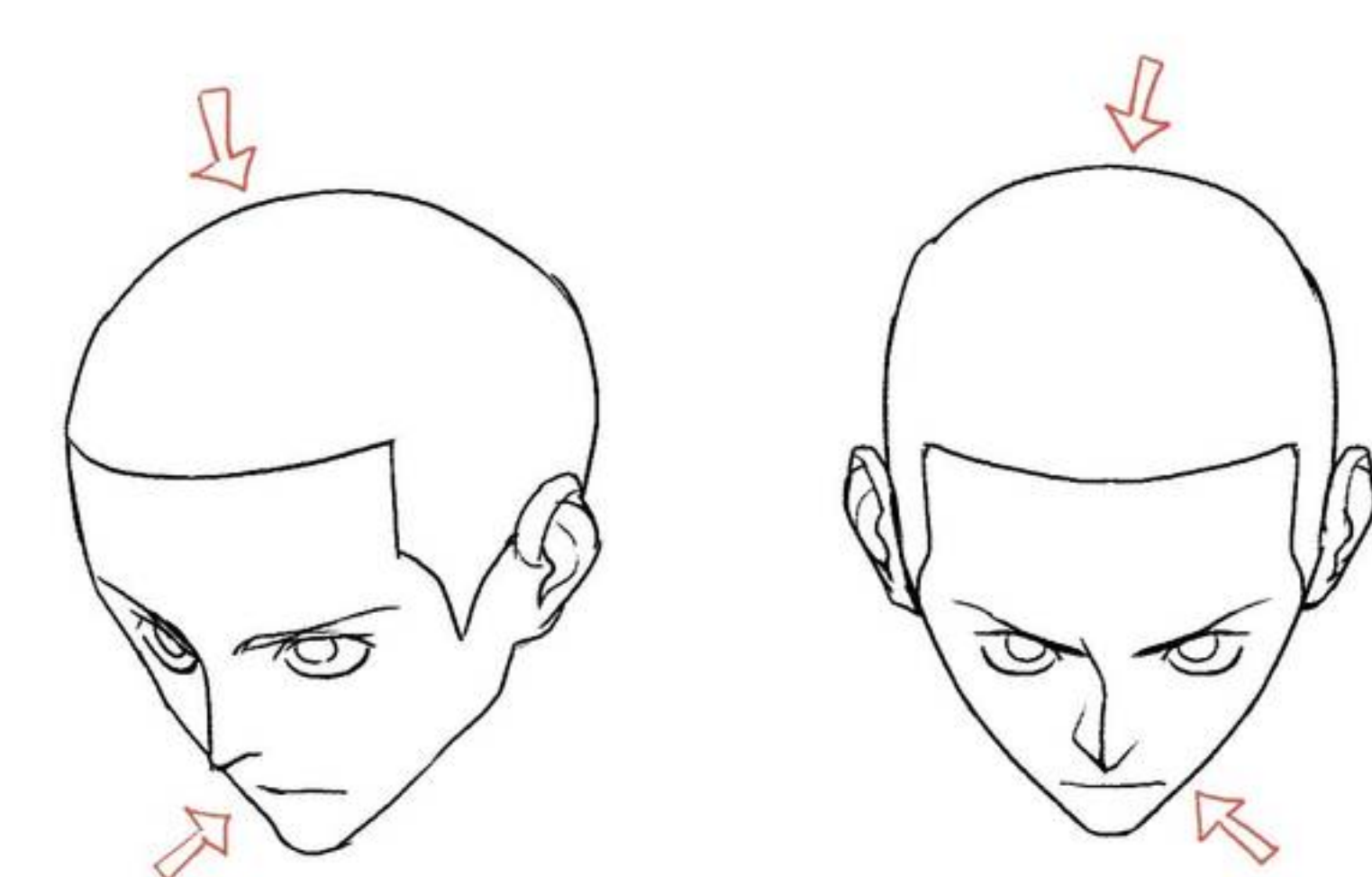
If you look at it on top of T, you'll see that the face is the base of the sphere, and you'll see that the front of the sphere is also a different position than I.



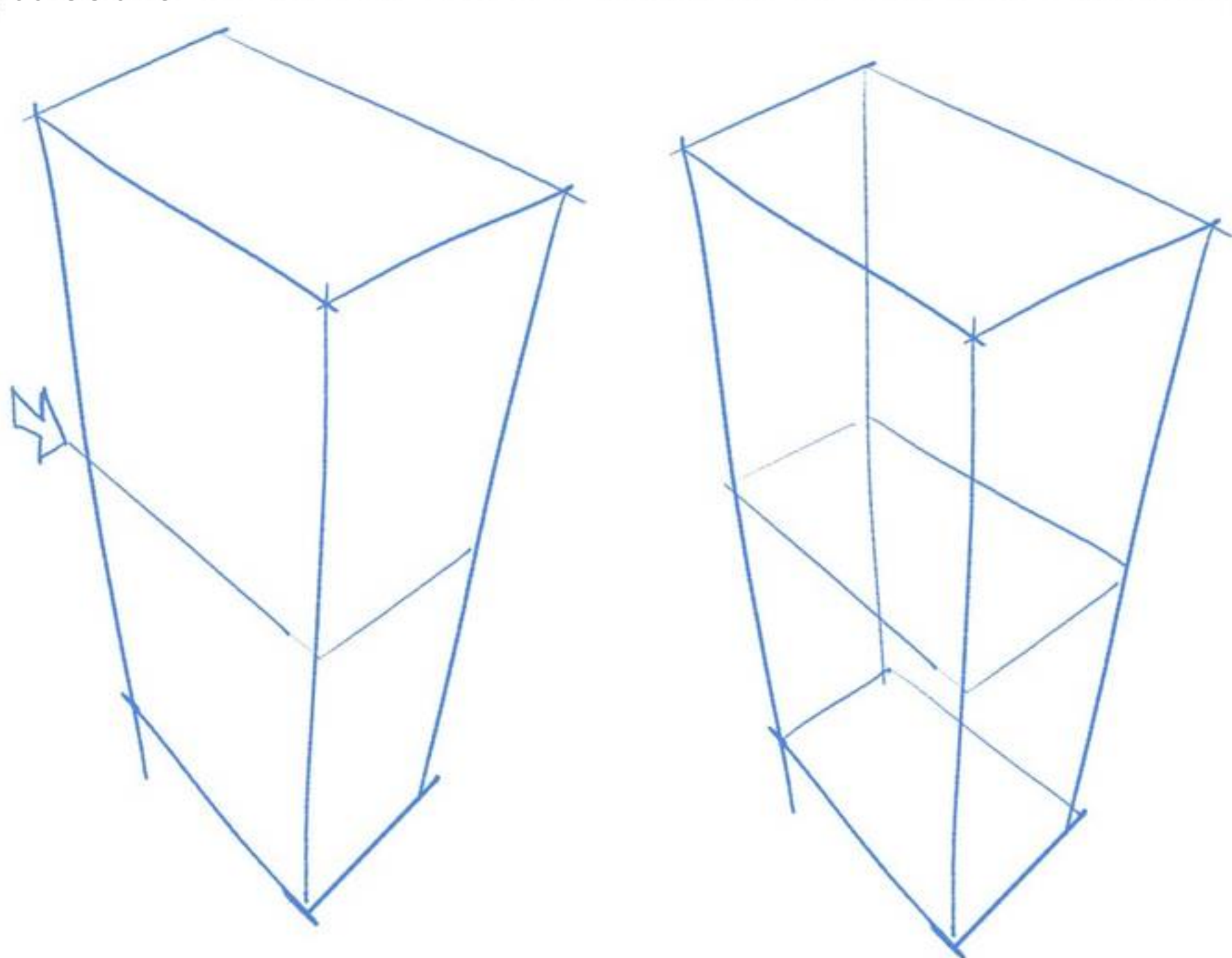
At an angle the upper side is most important to see when the hair jaw and eye nose and mouth are held down



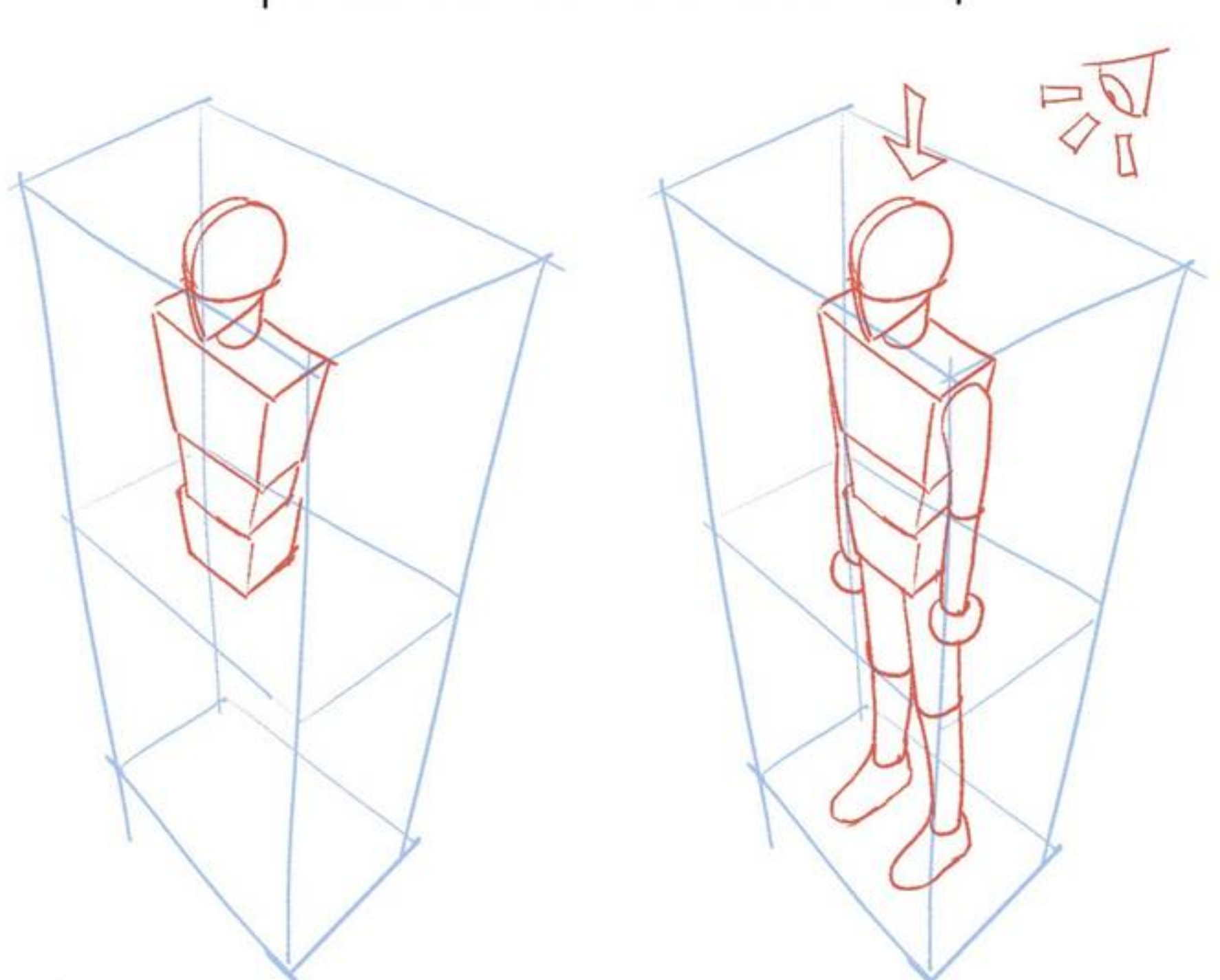
The front face is also drawn to fit the jaw at the angle of the sphere and makes the head look like the back of the head



The shape of the face above is the way the jaw and nose get shorter and the top looks slower

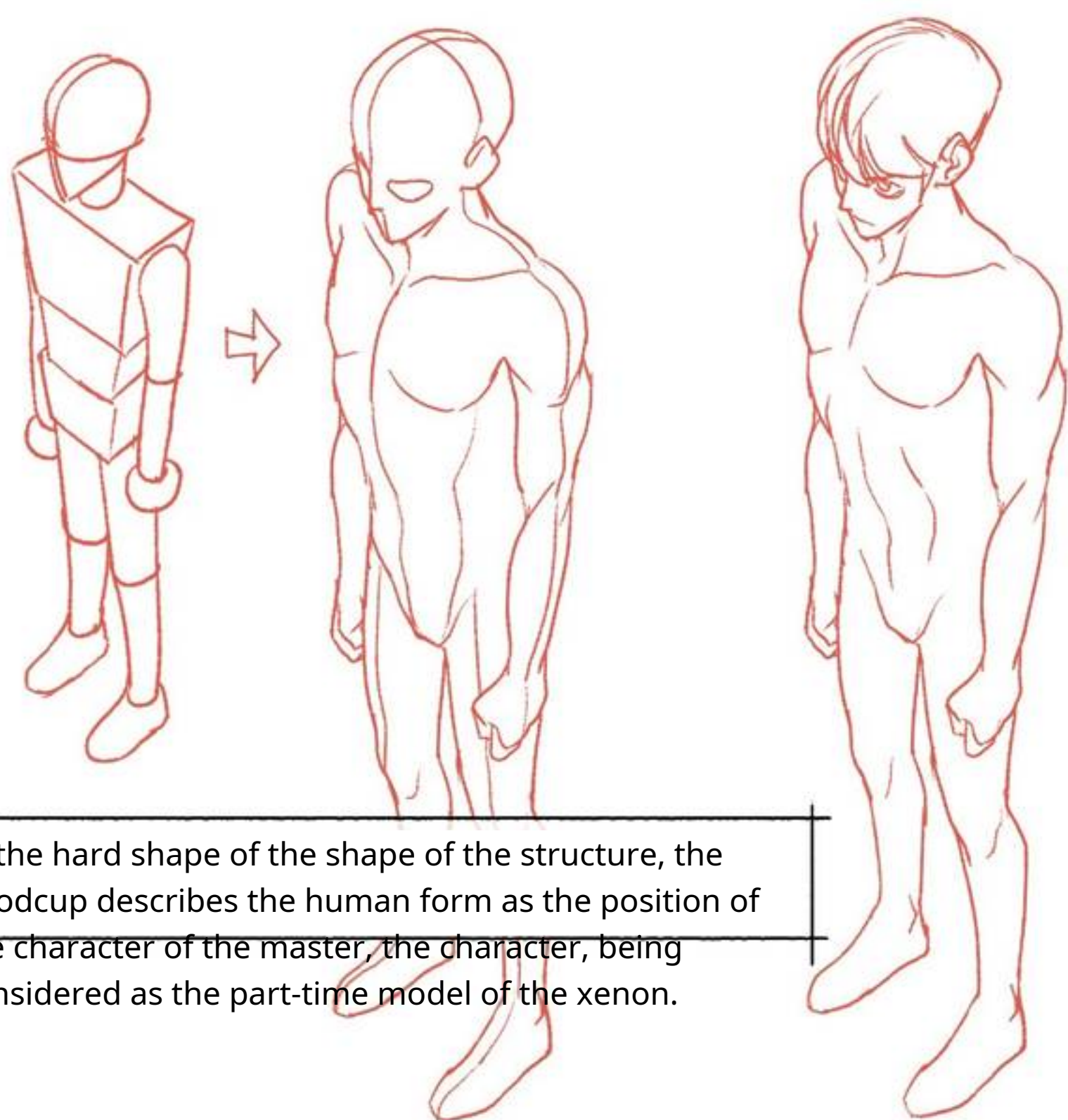


For the entire body, we're dividing it into half of a rectangle.



I'm going to draw the upper and lower shape in half-life space, and I'm going to show you the top





In the hard shape of the shape of the structure, the boodcup describes the human form as the position of the character of the master, the character, being considered as the part-time model of the xenon.

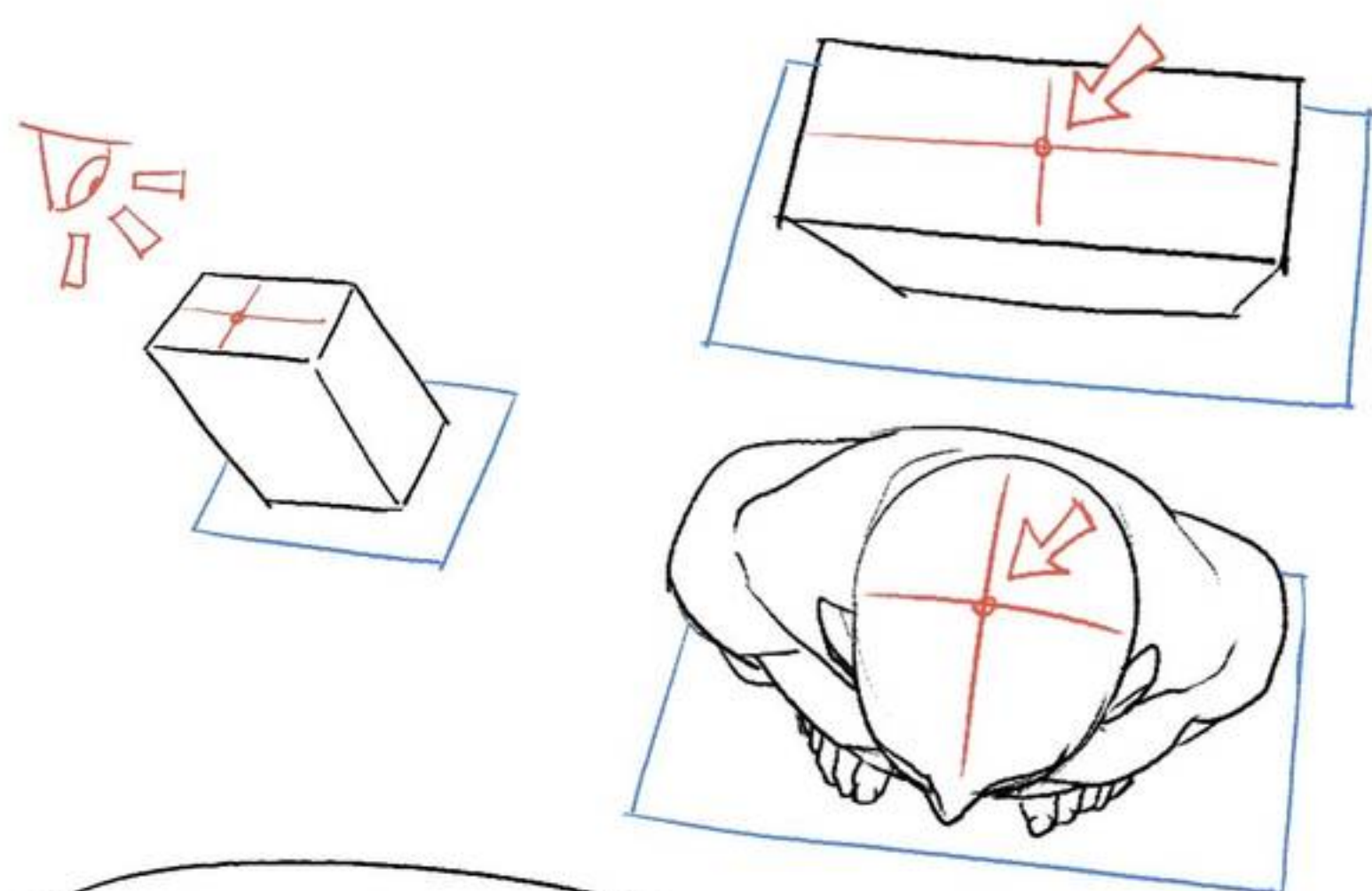


It's shaped like a human body and then it's drawn like a piece of cloth.



I'm finishing with the gift.

I'd like to know the taco author."



The more you blow on the character, the higher the top, the more the front, the more the front, the more it will become, because it will become the structure shown on the ground.



Key Doint



I don't know what to do with your face.



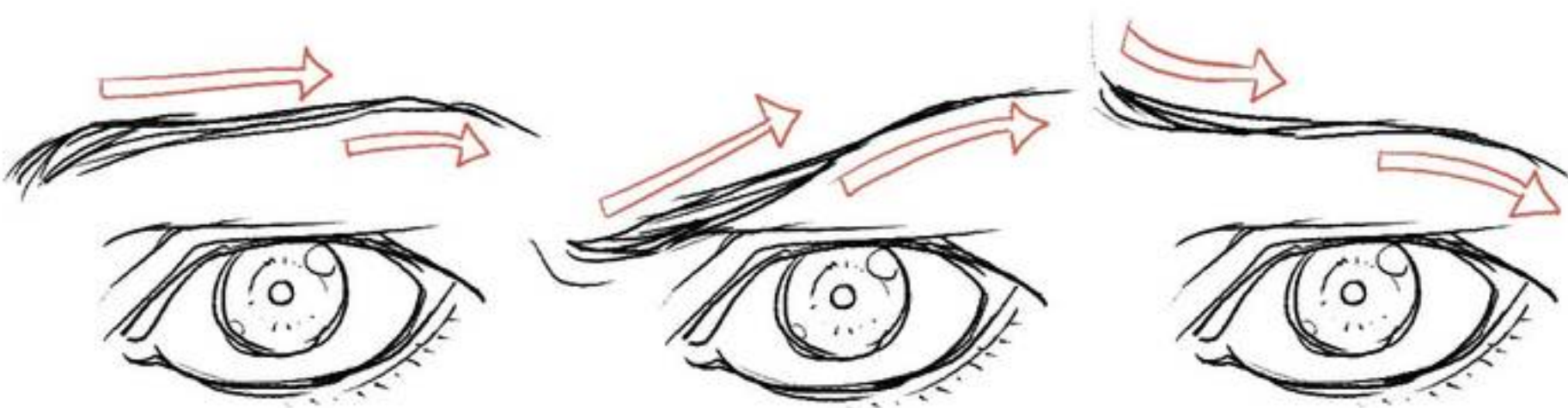
Your face will only change the shape of your eyebrows and your mouth.



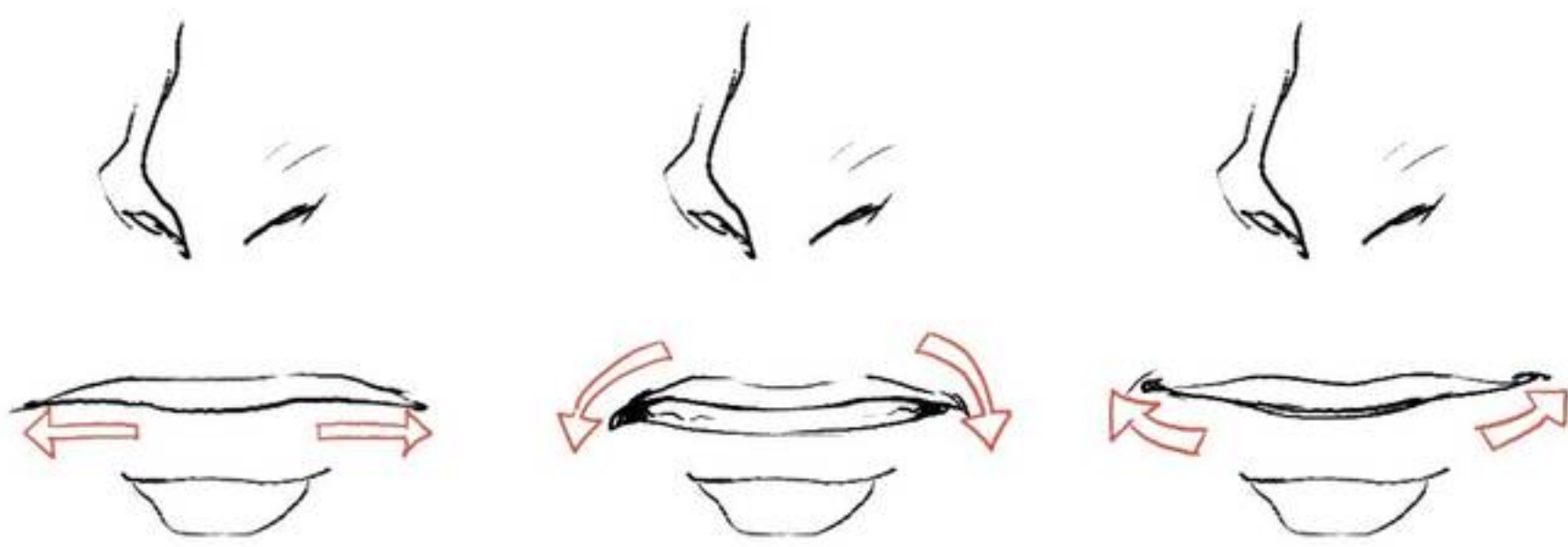
You can't change the shape of your face, but if you go down with your eyebrows and your mouth tail, you're either depressed or sad.



Even with the same face, the angle of the eyebrows and the shape of the mouth reveal a wide variety of lines.



The basic eyebrows are parallel, and if you put them up from the start point of the eyebrow, they look like an angry look, and when you put them up and down, you get sad faces.

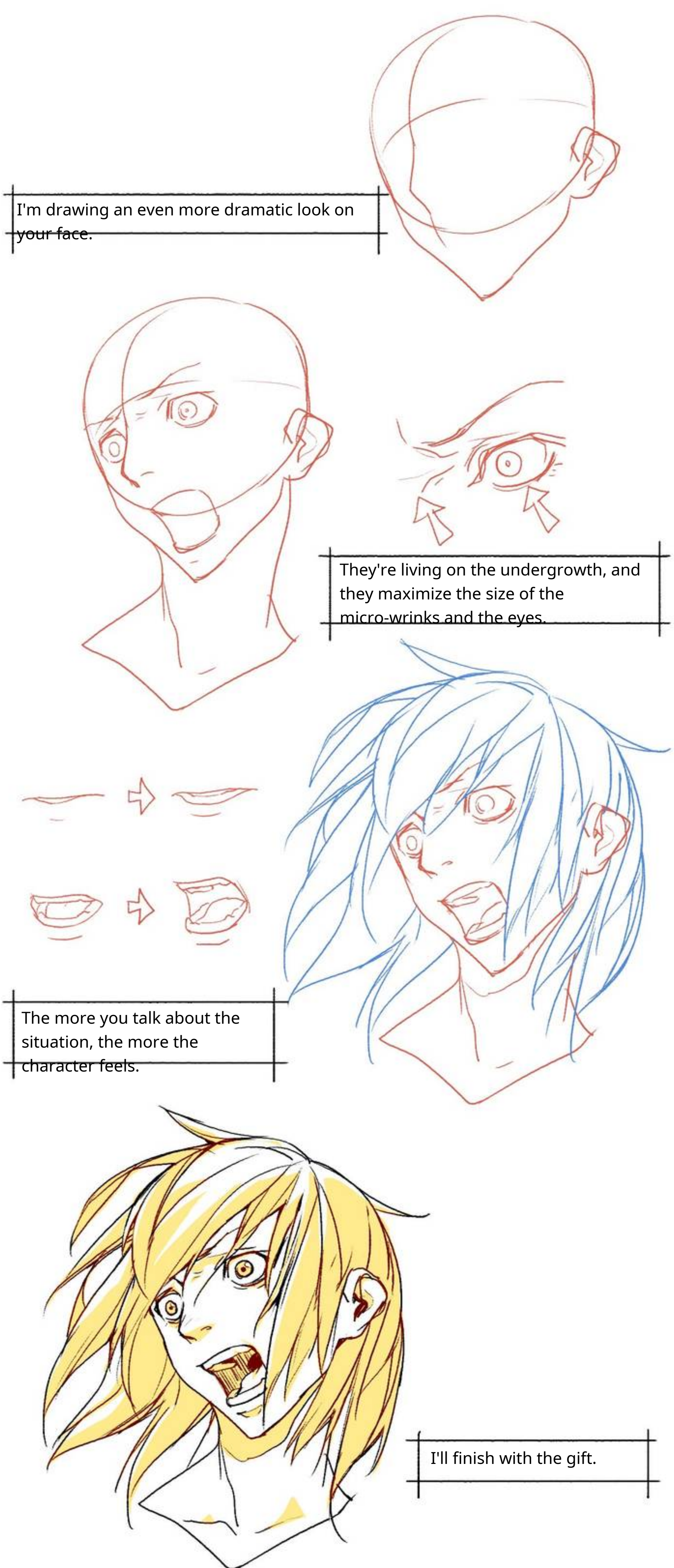


And your mouth, too, will reveal your emotions if you lower or raise the mouth-tailed part.

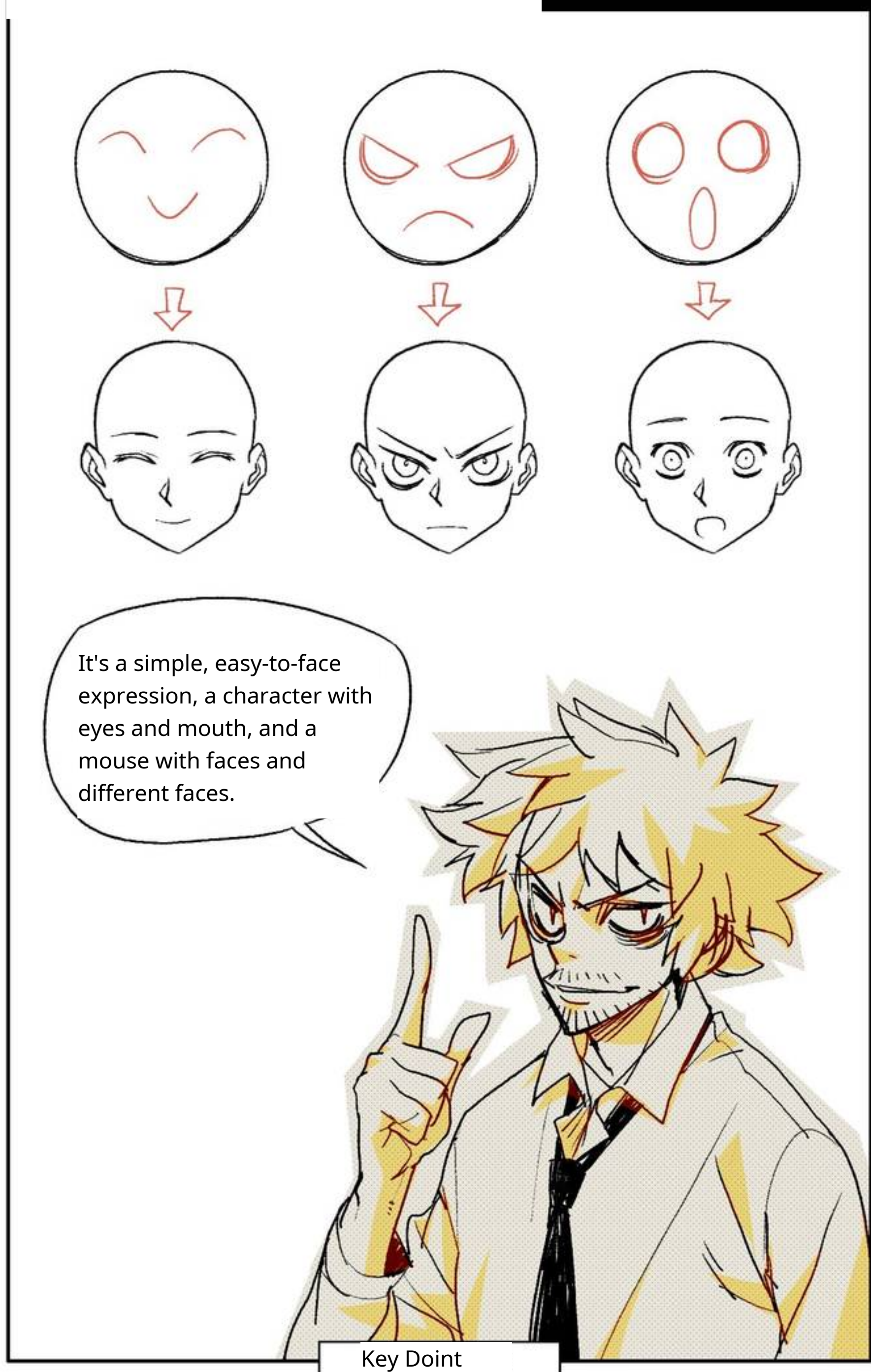
The other angle of the face, the eyebrows and the mouth of the mouse, will reveal the character's emotional line.





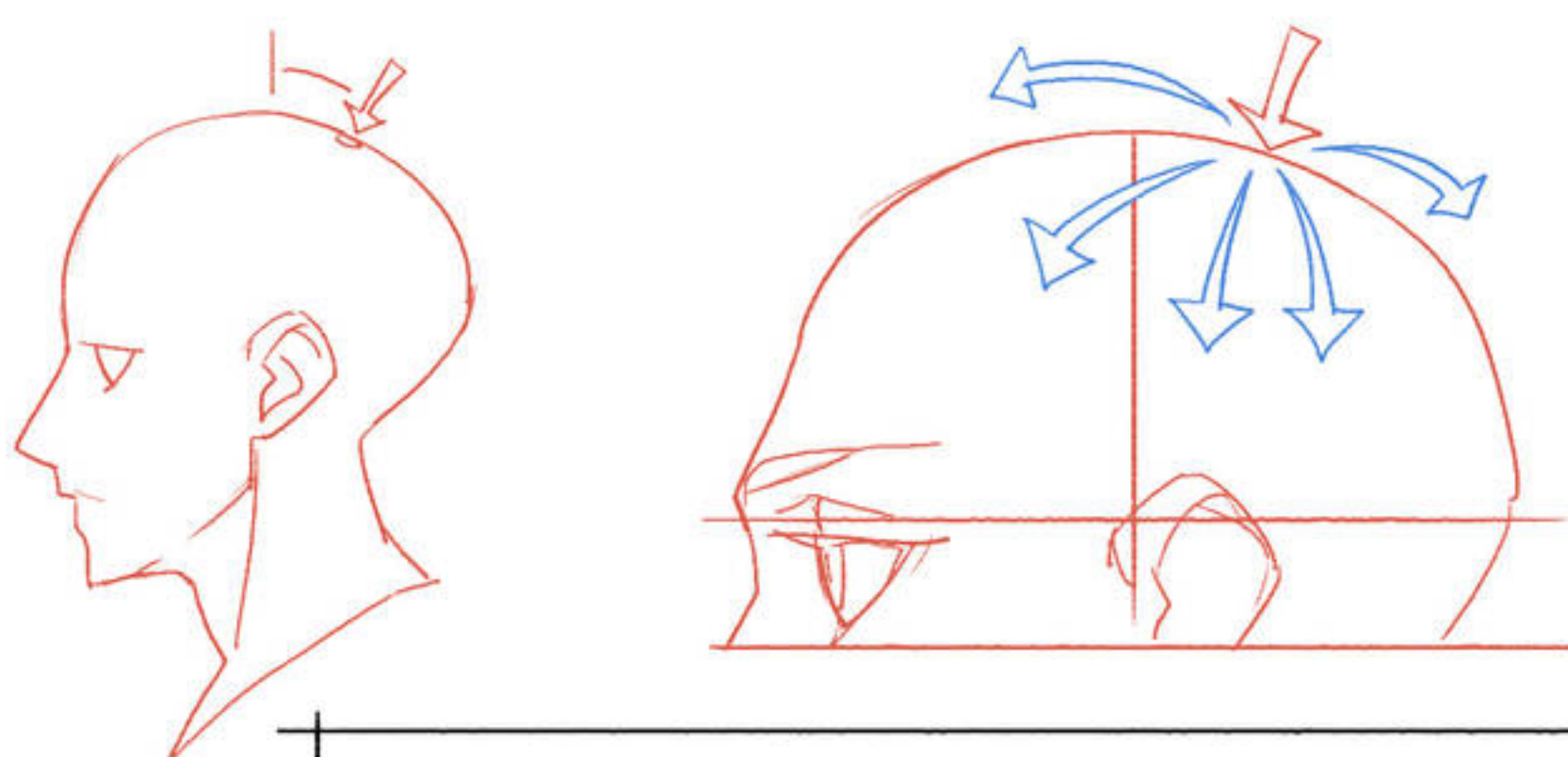


I'd like to know the taco author."

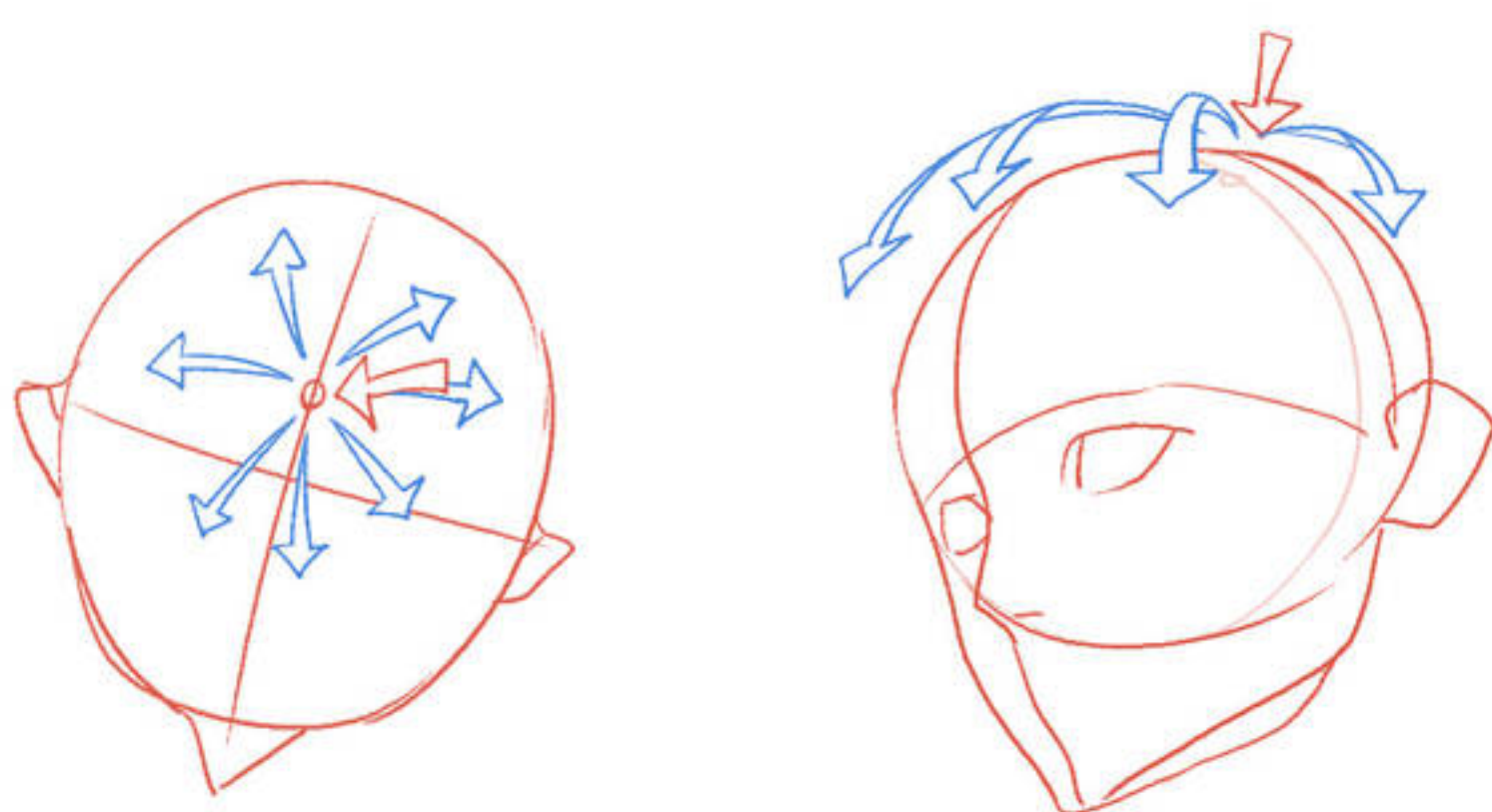




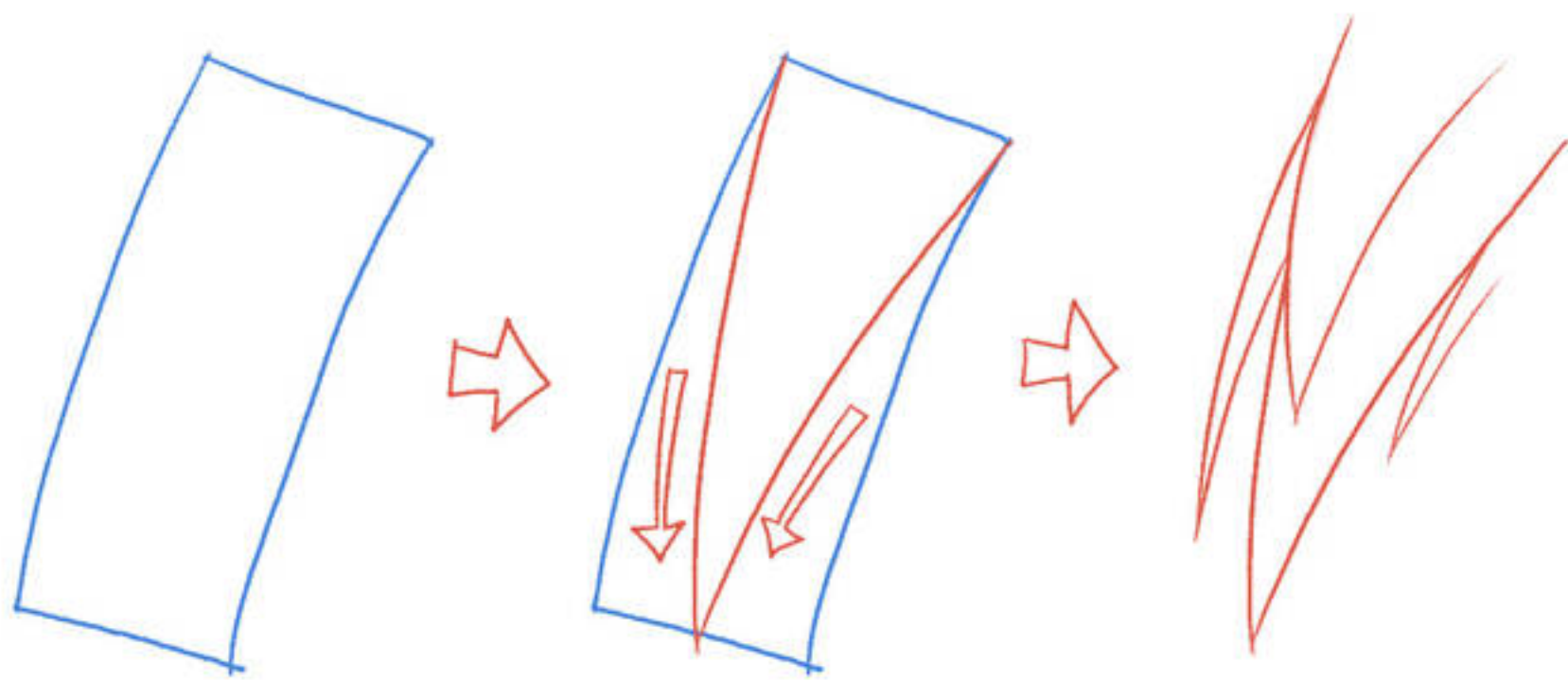
[Q: The hair of the above natural doors.]



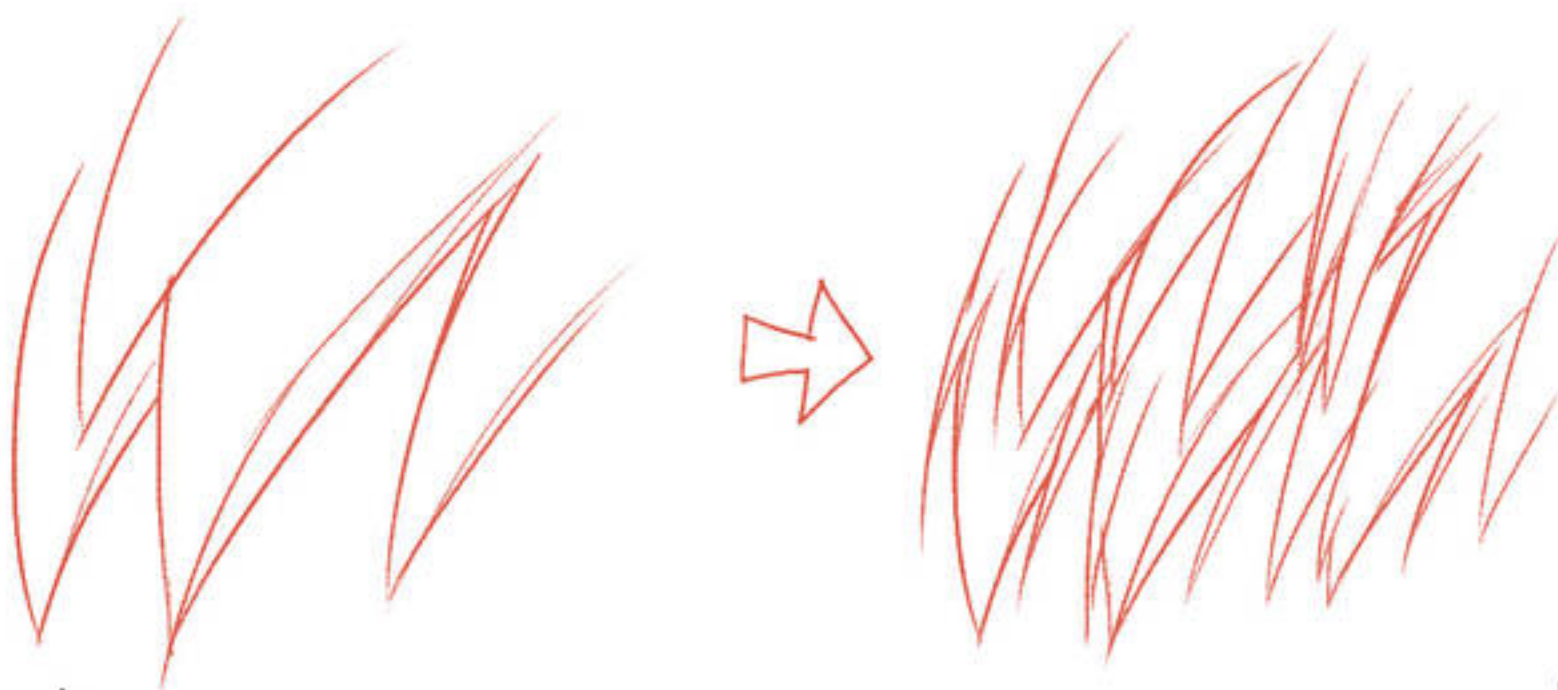
When you're making hair water and directional material, you're going to have flow from the crown of your head, which is in the middle of your head, a little bit behind you.



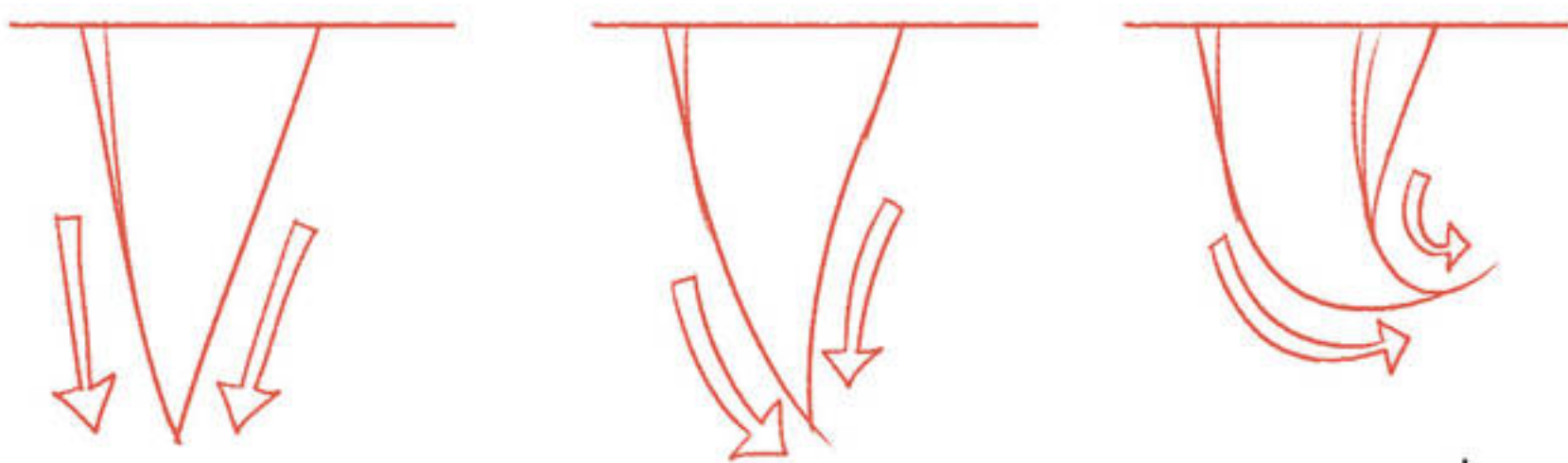
If you draw your face from a different angle, you're going to have to check the number of inches, or the position of the kiln, and it's going to flow through the period of time, even if it's covered.



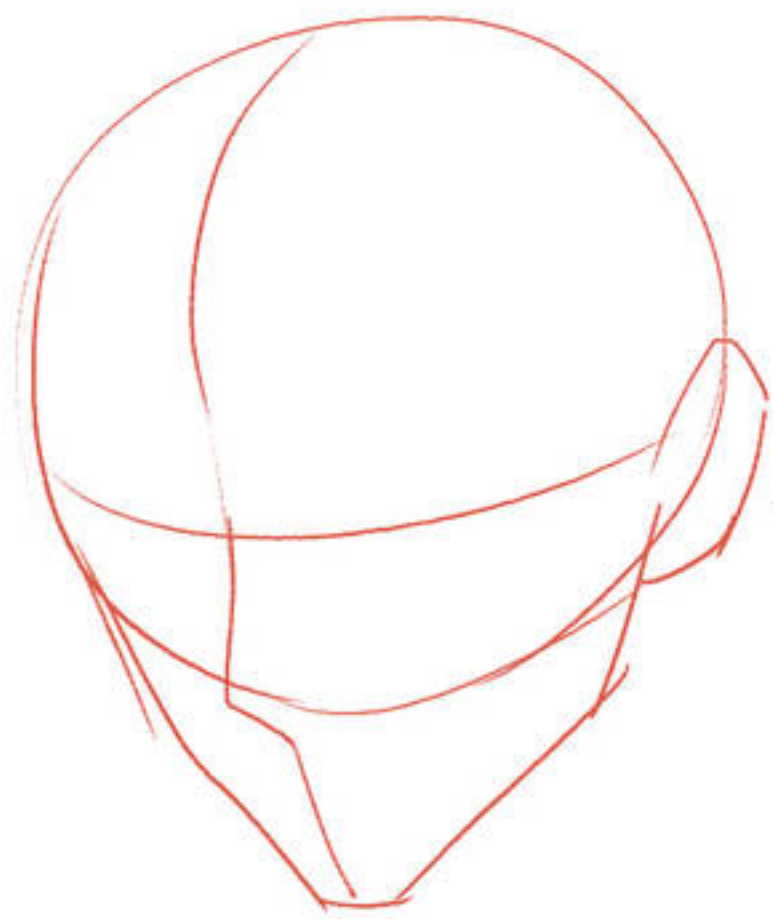
I'm drawing the hair in kind of a nice way, and then I'm adding the same pattern to the environment or the top.



Depending on the size of the hair, the details and styles look different



The more natural the hair, the more the line uses the years' curve to put the end up, and the more it ends up, the more it turns into the wrong hair.

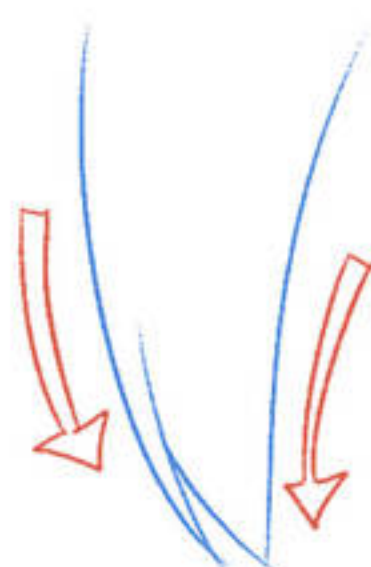
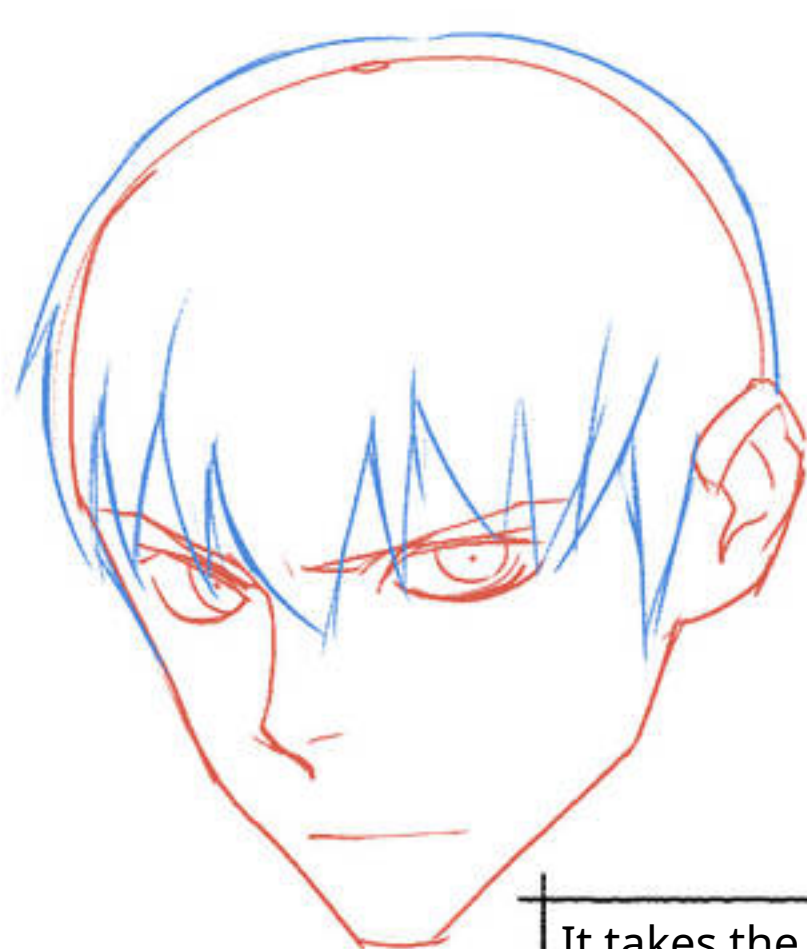


I'll draw my face before I draw my hair

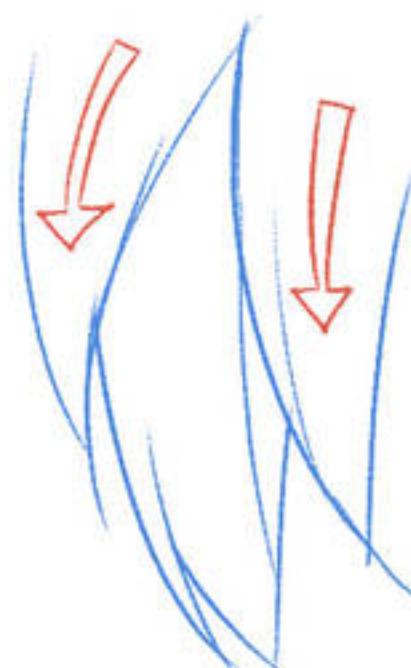
We're looking for a village based on the water rate.







It takes the old one first and makes the whole lump.



I'm going to go from the kiln to the shape of the hair, and I'm going to cover it up.

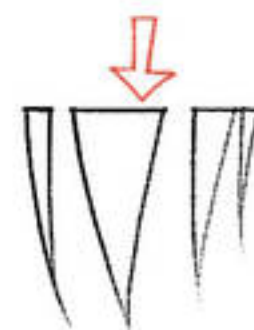
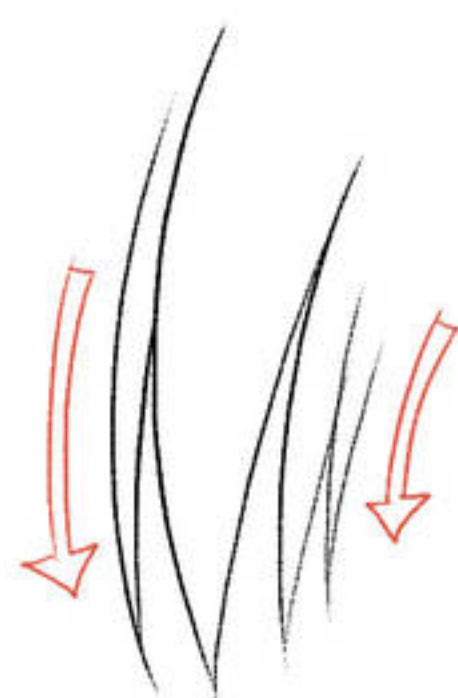


We're going to have to take into account the solids of the two, and we're going to have to make the curves.



So let's clear up the lines and finish up.

I'm just trying to get to know the taco writer.



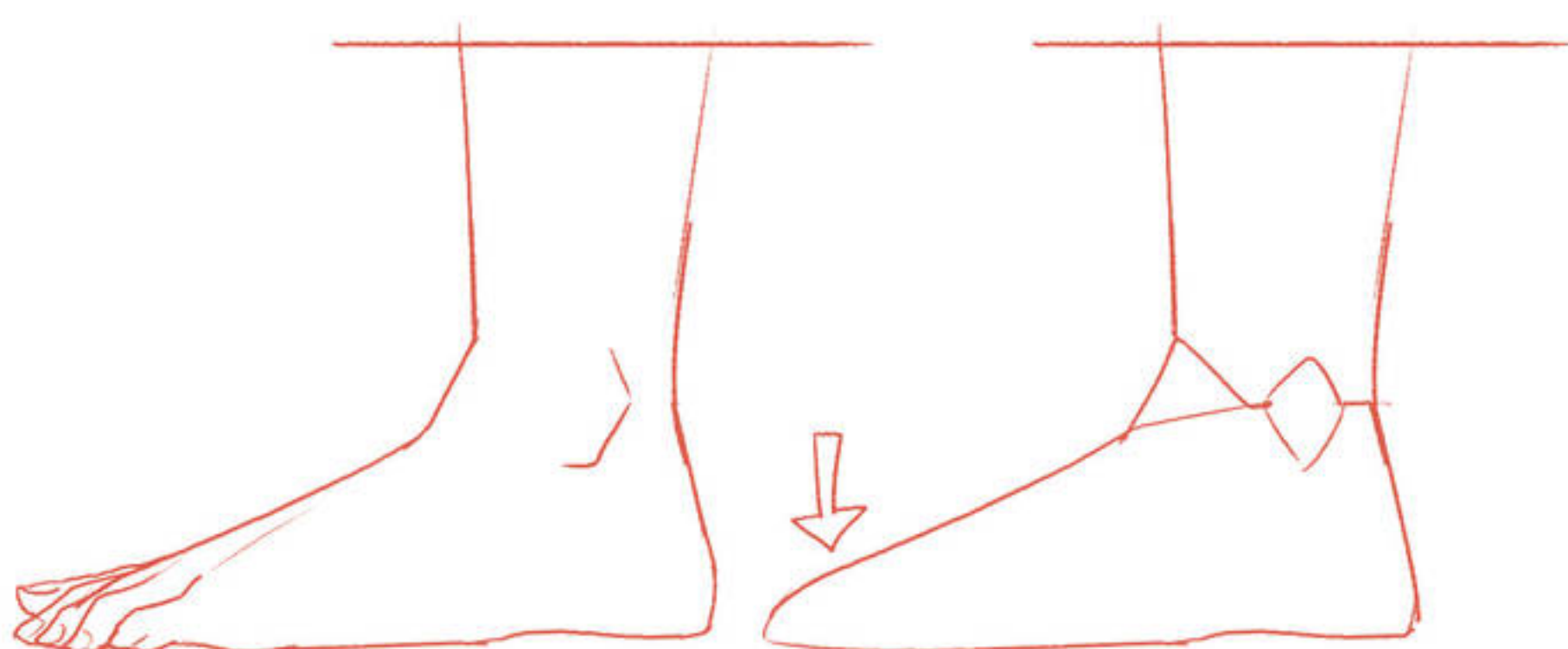
If you cut a horizontal one from an existing hair, you can draw a hair that looks like a short hair.



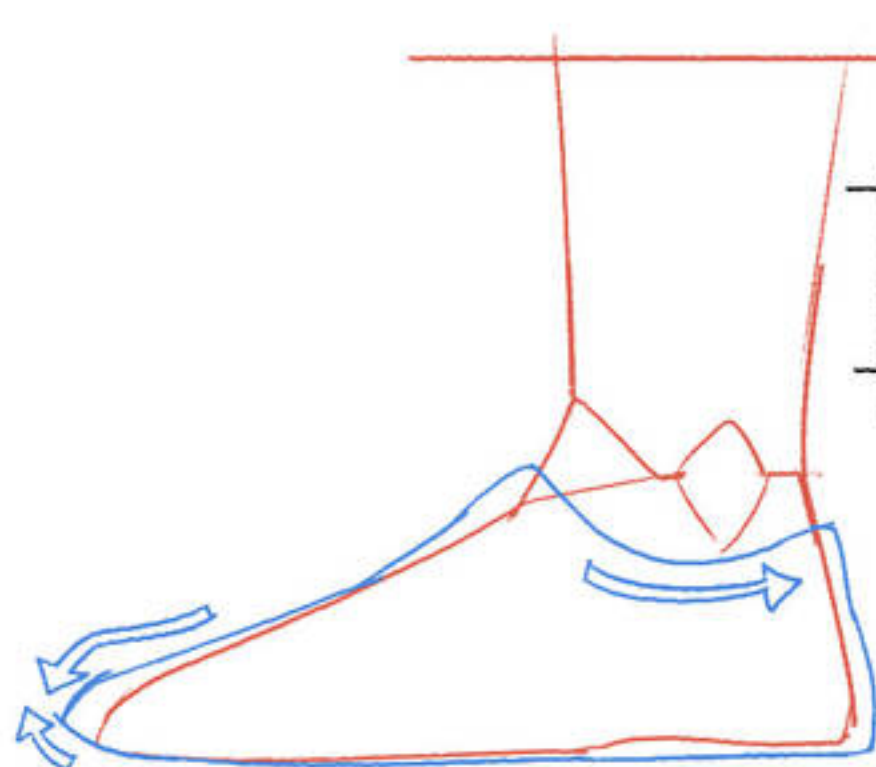
Key Point



[Q: I don't know how to draw shoes on my feet.]

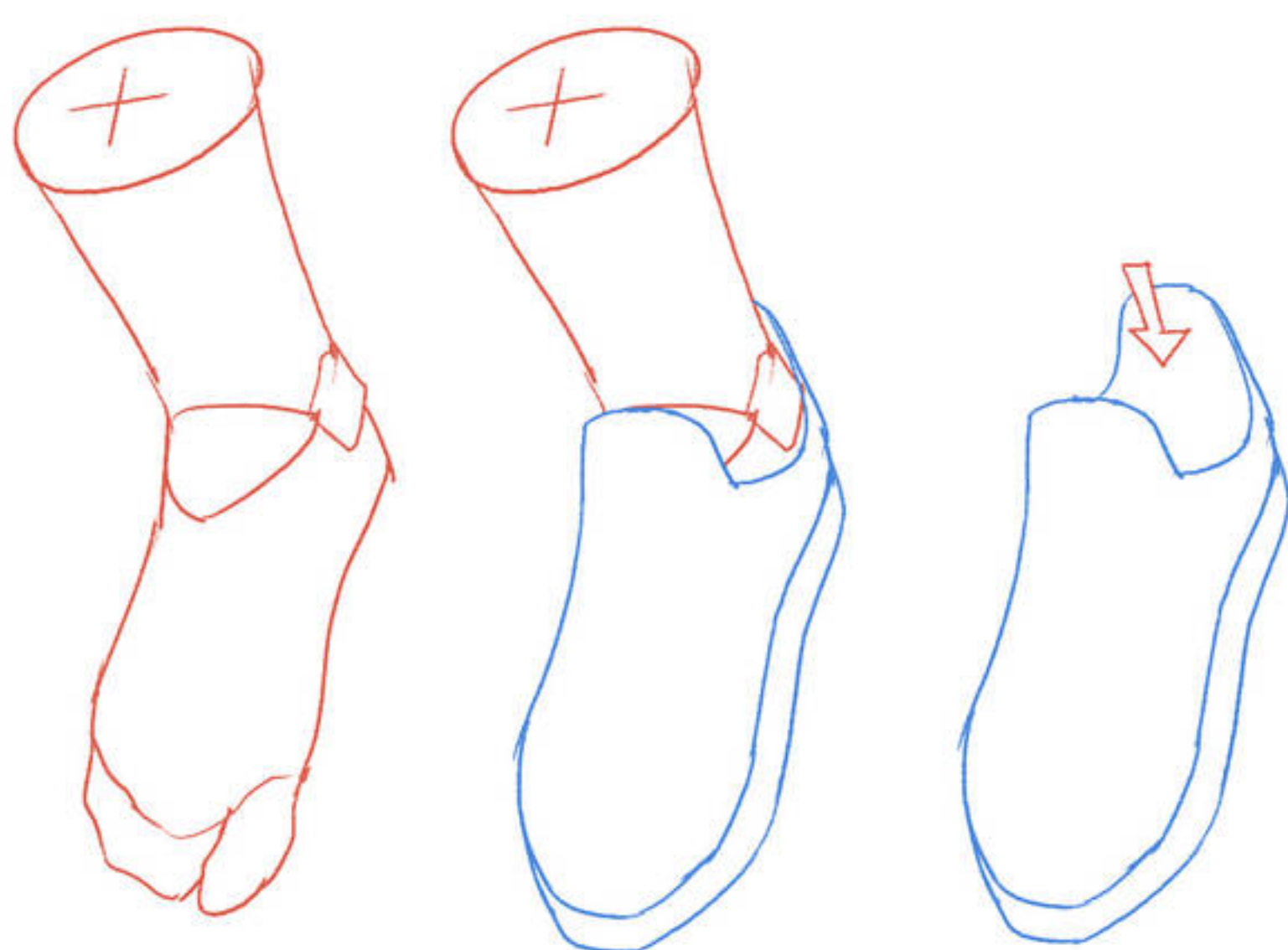
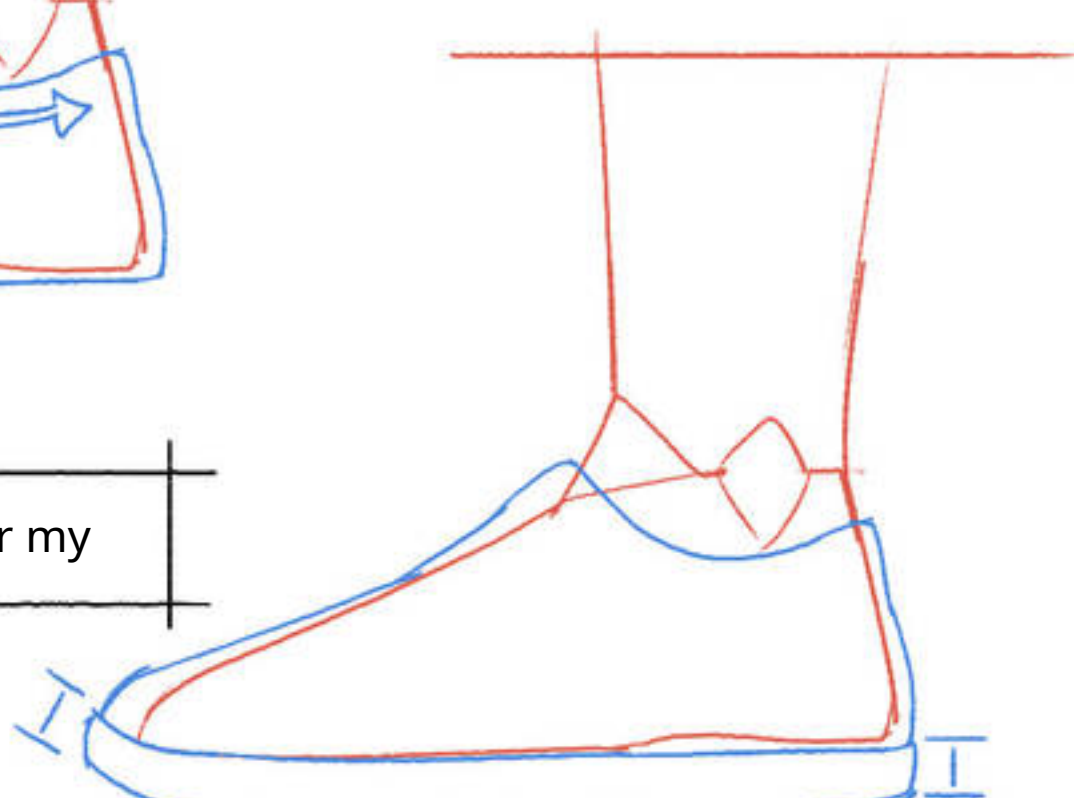


Because we're drawing our shoes, our toes and toes simplify the details of our feet and get rid of them.

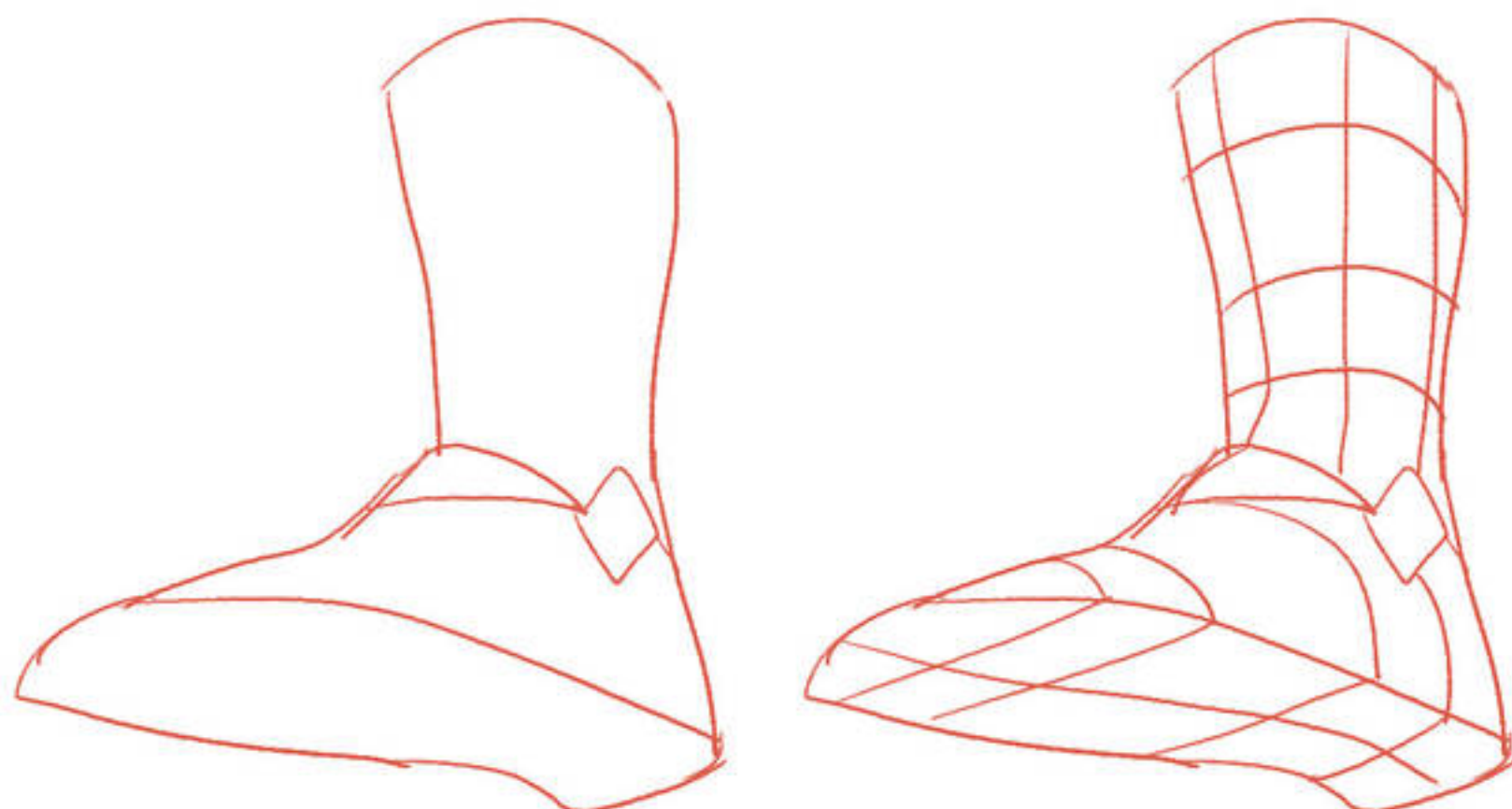


In the case of shoes, I'm drawing a little bit of the end of the foot, and I'm drawing it using some of the curves of the abdominal bone.

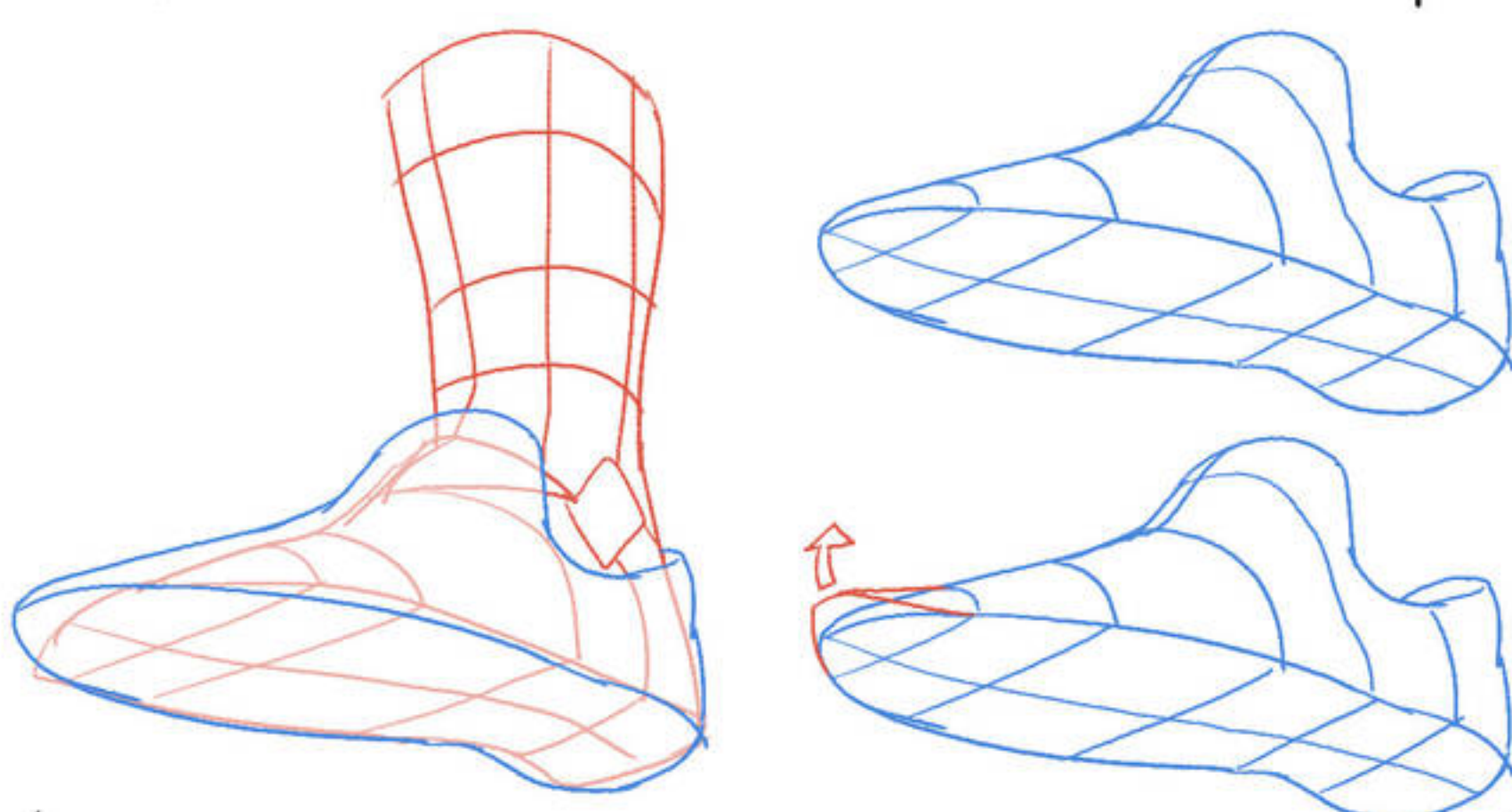
I'm making a thick frame under my shoes.



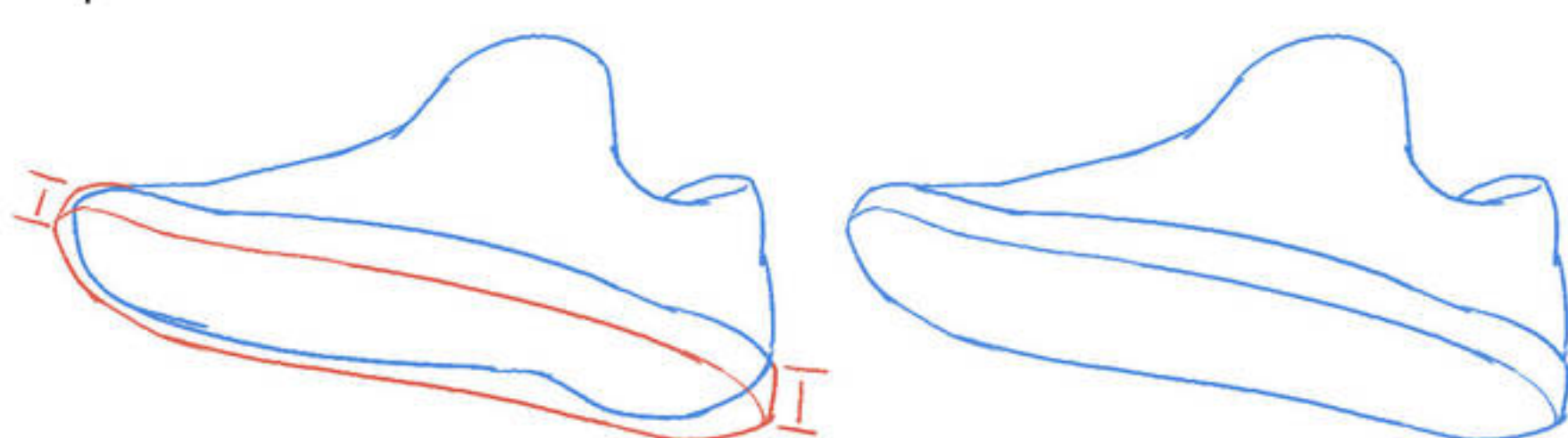
I've seen it from another angle, and I'm going to simplify it first, and I'm going to draw my shoe a little bit bigger than my foot, and then I'm going to think of my foot coming together, and I'm going to draw a little bit of the bone structure.



When the angle of the foot changes, the shape of the shoe changes to the same shape as the foot, so I'm dancing to draw the shoes out of the three-dimensional projections.

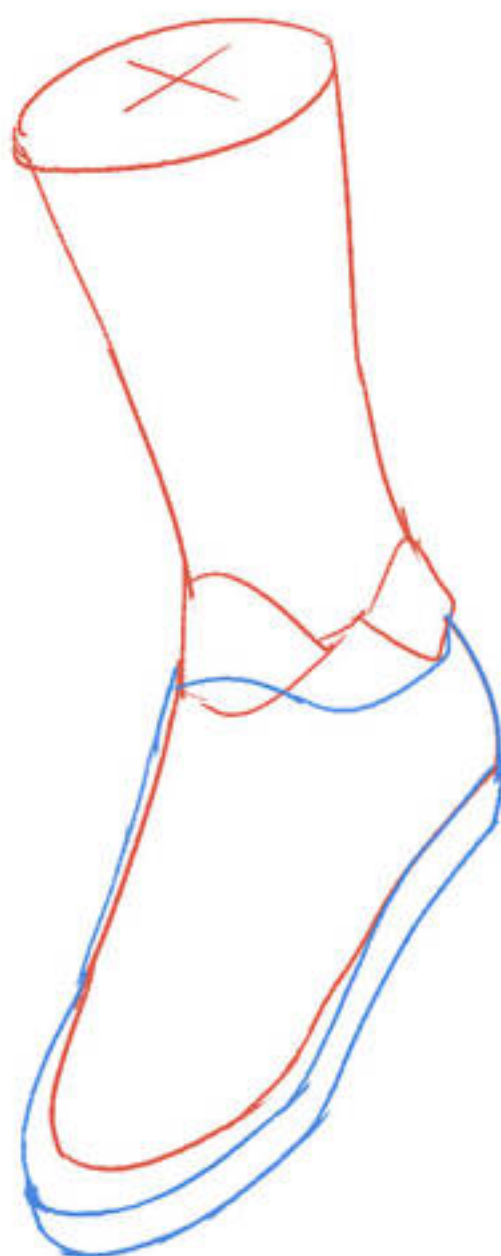
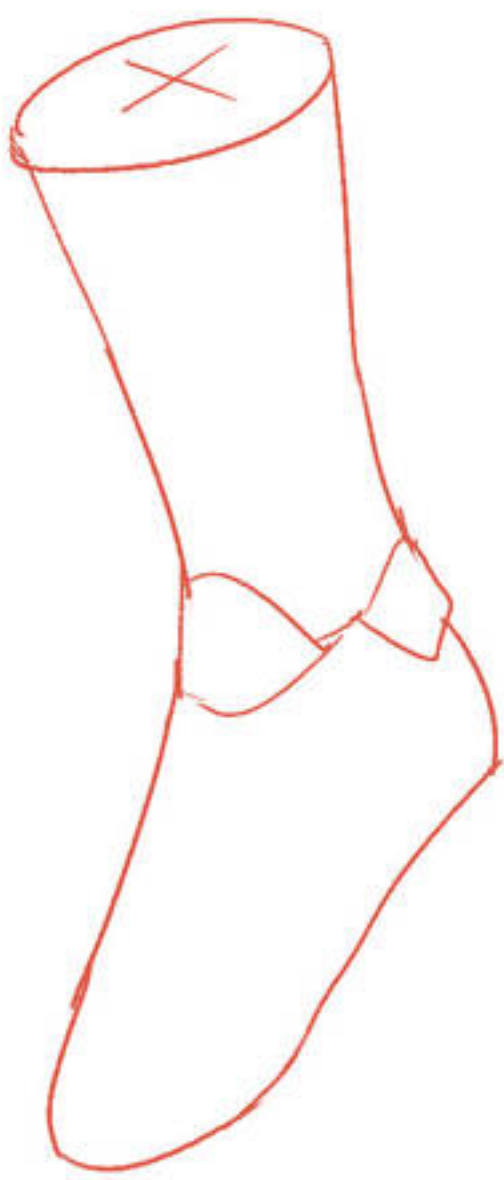


I'm going to draw my feet bigger and bigger and I'm going to put my feet up a little bit, and I'm going to draw my feet up a little bit.

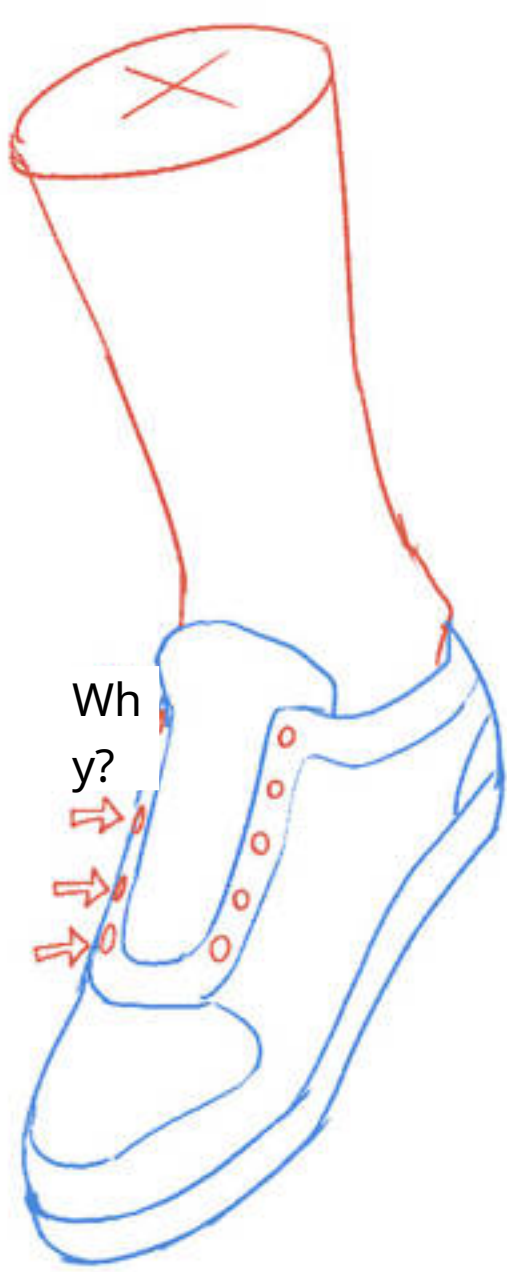


I'm going to add the thickness of the sole window, and I'm going to give you the volume of the shoe.





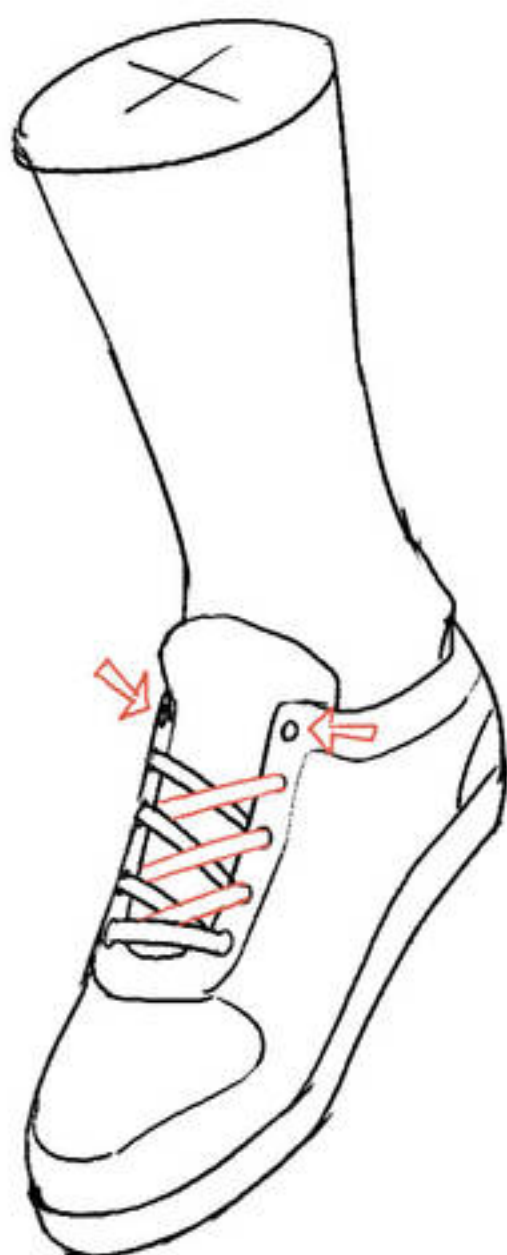
In the case of shoes, we put space in front of the back of the foot and draw it larger.



Why?



So we're going to do this in this basic form, and we're going to do it in this data stream, and we're going to do it in a different way, and we're going to do it in a straight line.



And then finally, we're going to end up with a ribbon.

I'm just trying to get to know the taco writer.



Great

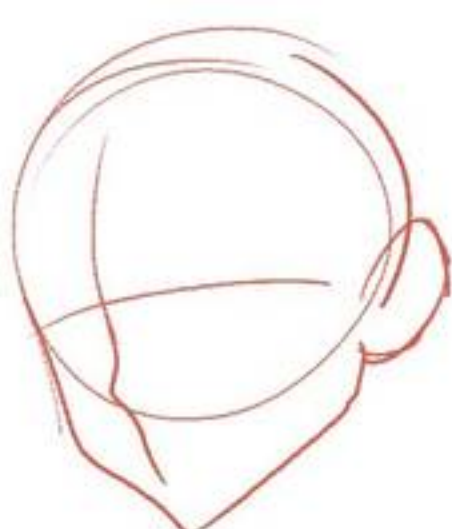
In the case of shoes, the back of your foot is going to make a sudden difference when you add up your shoe rate, because the string is also thinner than the sneakers, so it's important to observe or reference to the material.



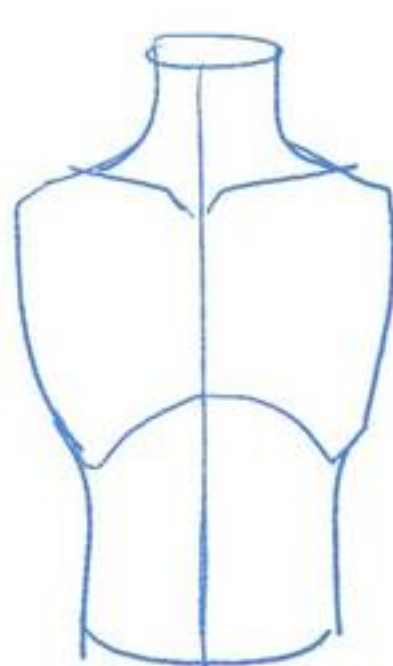
Key Doimt



When an IQ character binds his head, his hands and arms hold tight.



I'm drawing the face first.



If you push the chest forward a little bit, and if you turn your body around, you're going to see the area and the surface of the top of your chest.



It creates the direction of the head moving backwards, and the flow is drawn toward the ligaments.

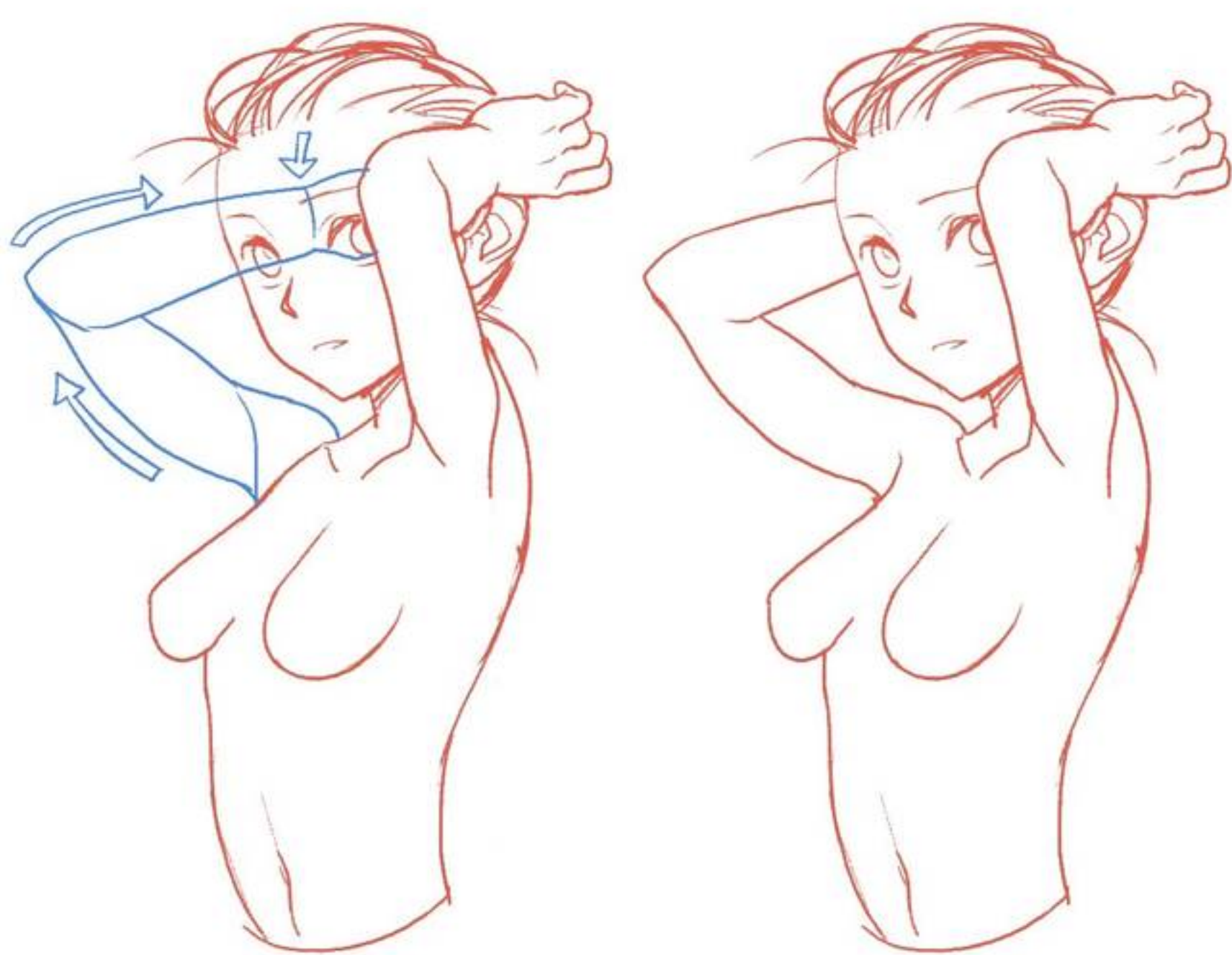


I'm adding a lawn, and I'm saving the details, and I'm adding the breasts.

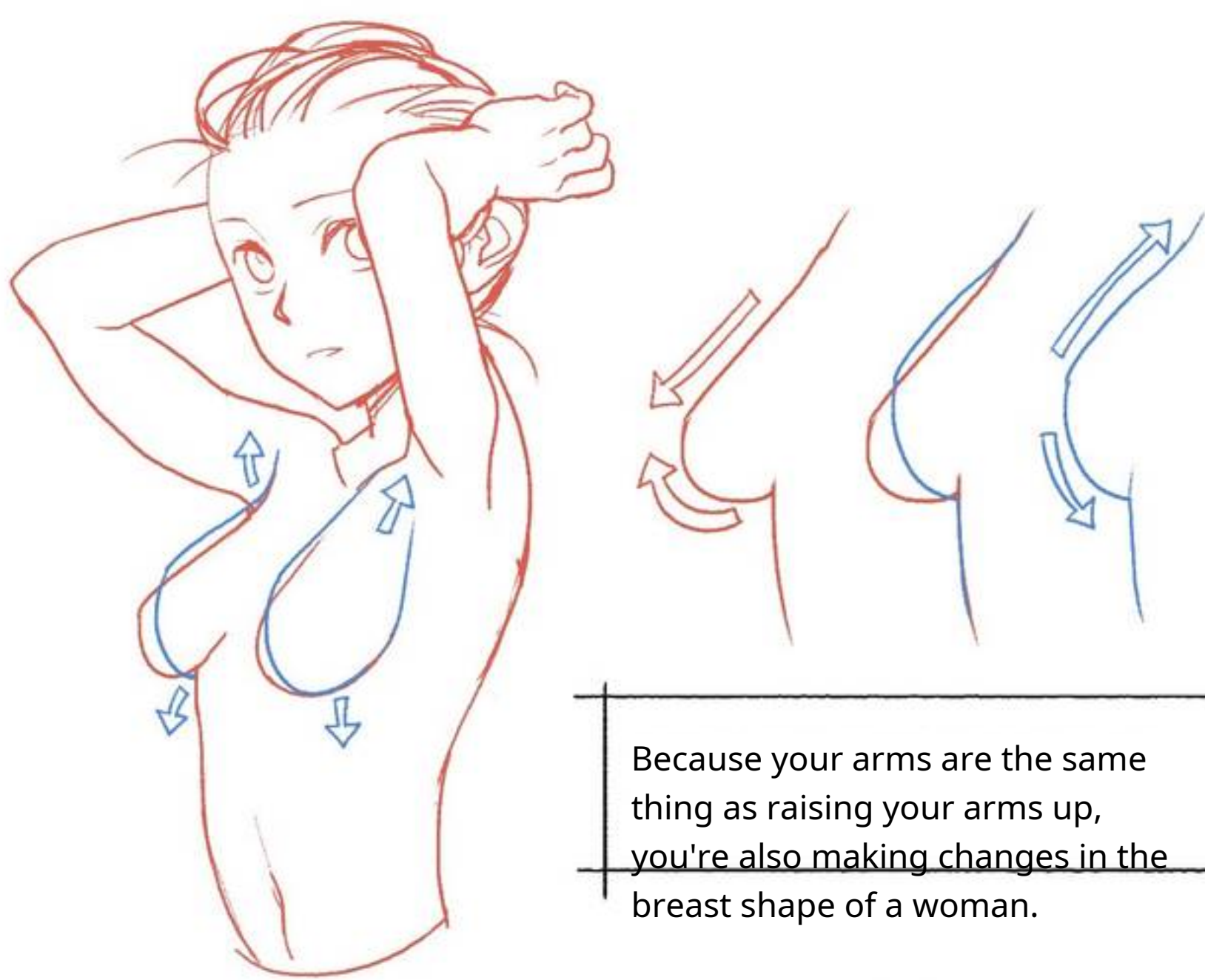


I'll draw my hands first, then I'll draw my shoulders from my wrists to my wrists.

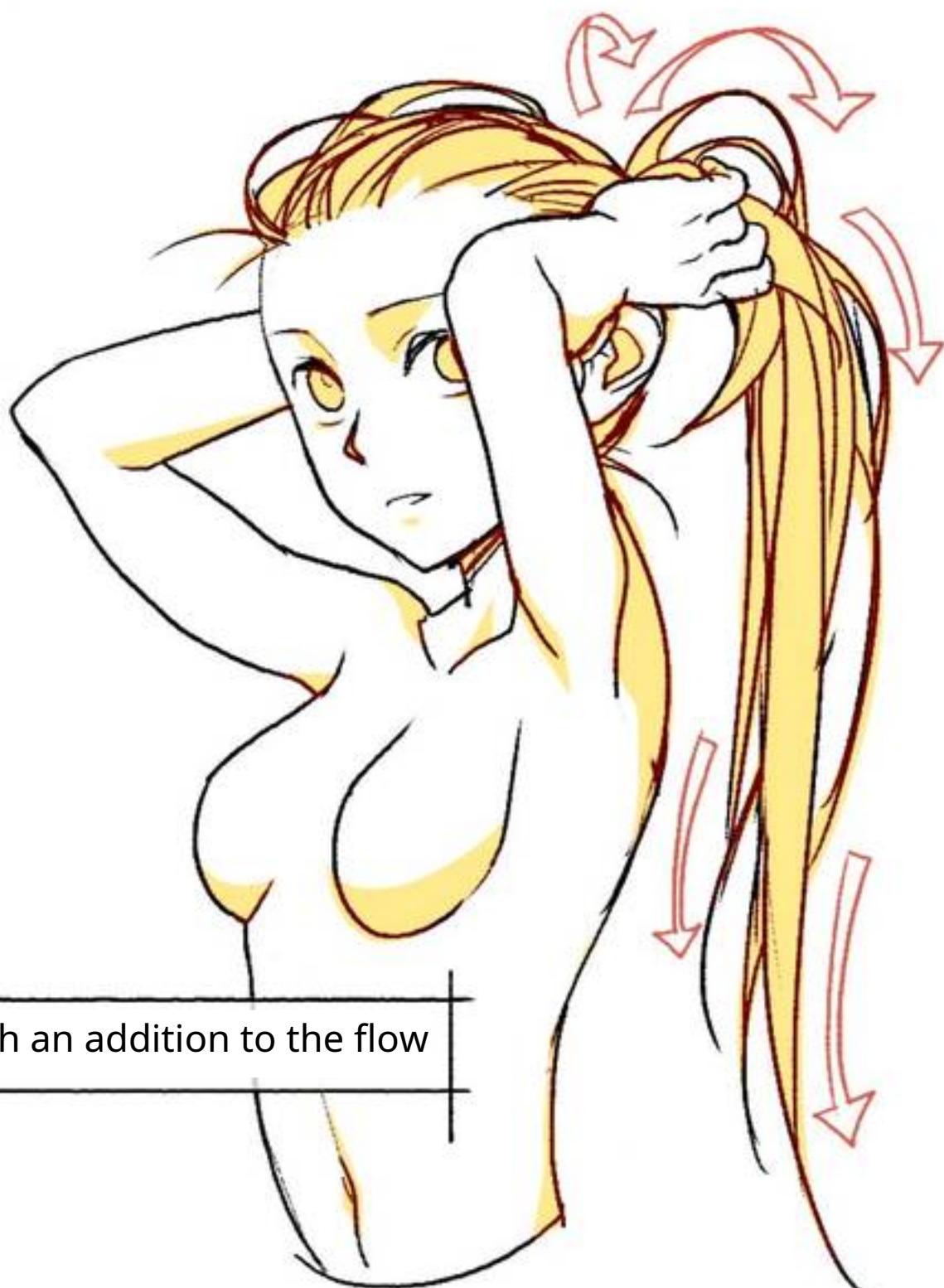




I'm going to draw it the same way, and then I'm going to cover it with the same logic.

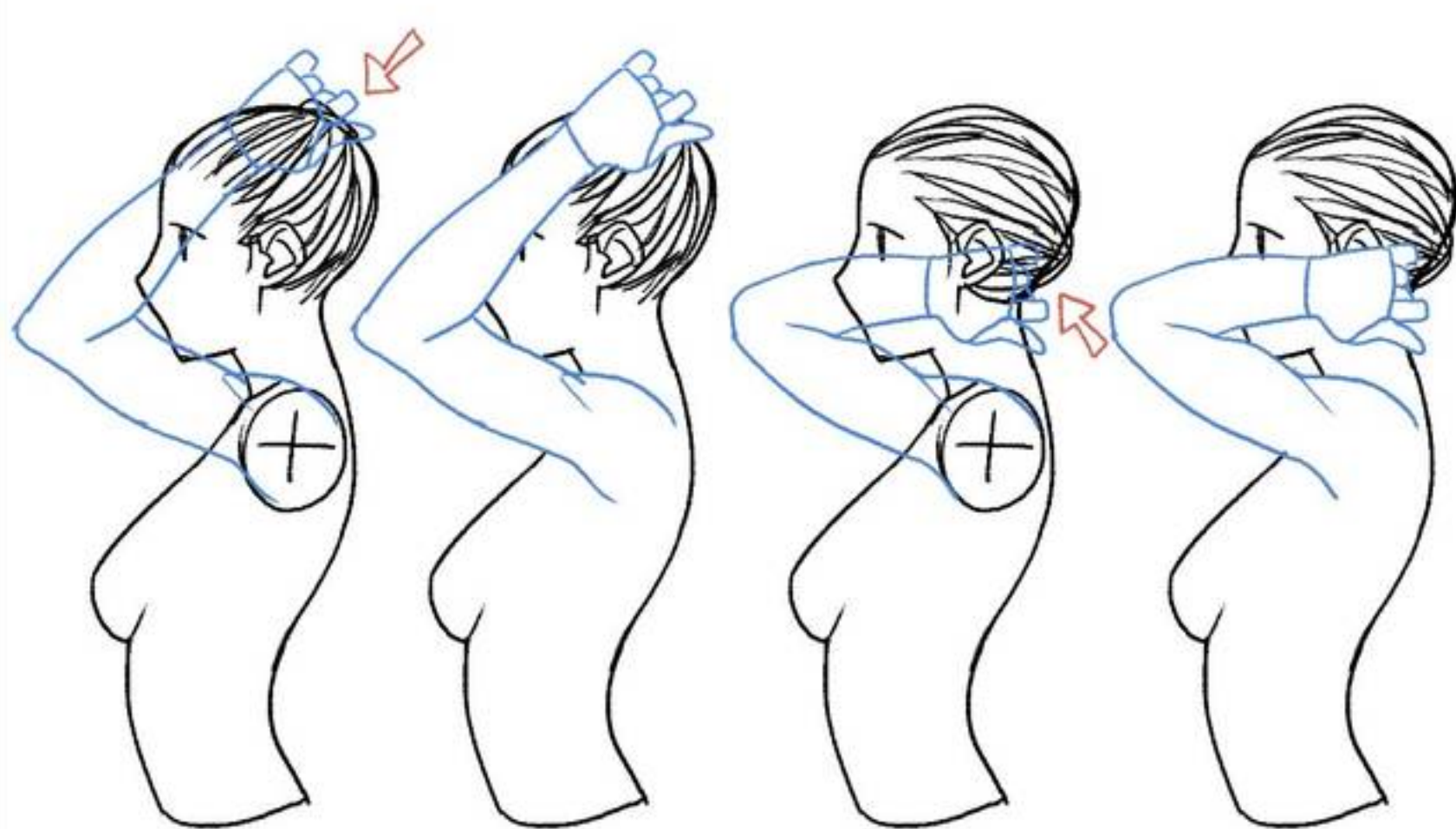


Because your arms are the same thing as raising your arms up, you're also making changes in the breast shape of a woman.



I'm going to close with an addition to the flow of hair.

I'd like to know the taco author."



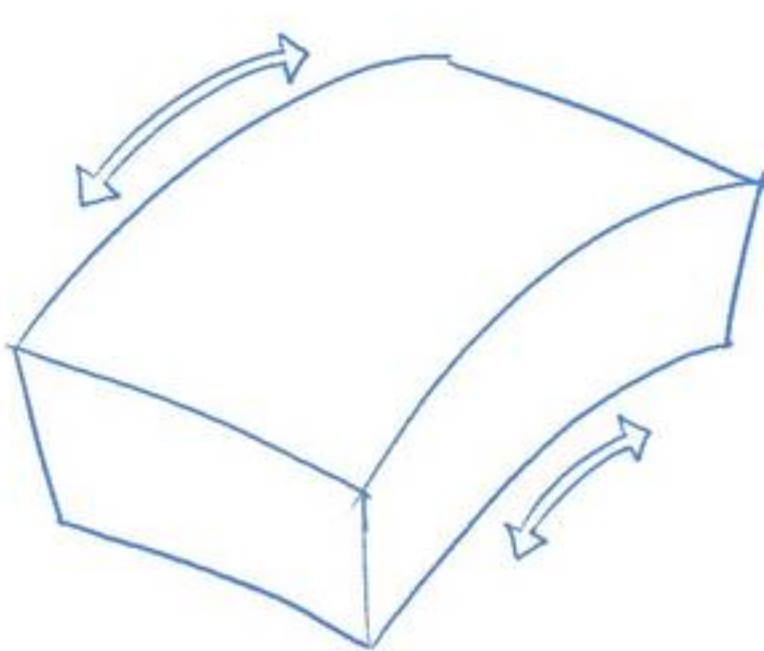
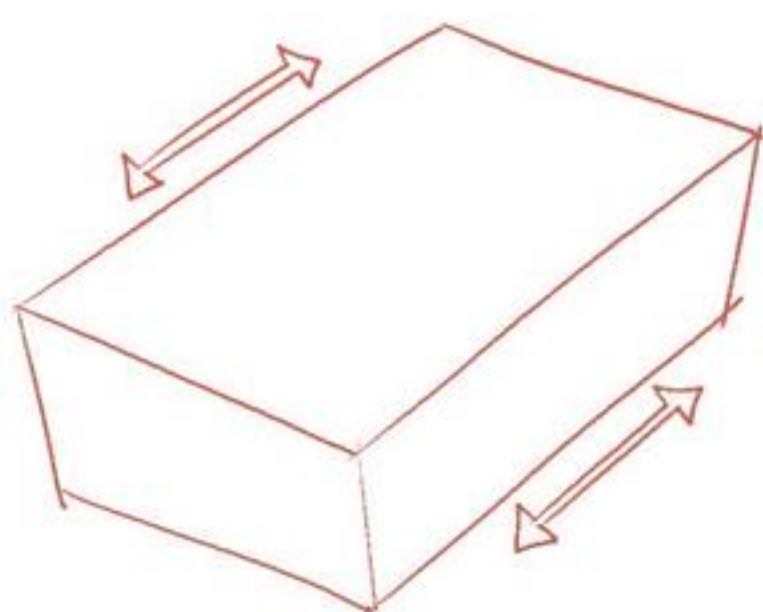
The position and shape of the hands and arms will change depending on where the heads are tied.



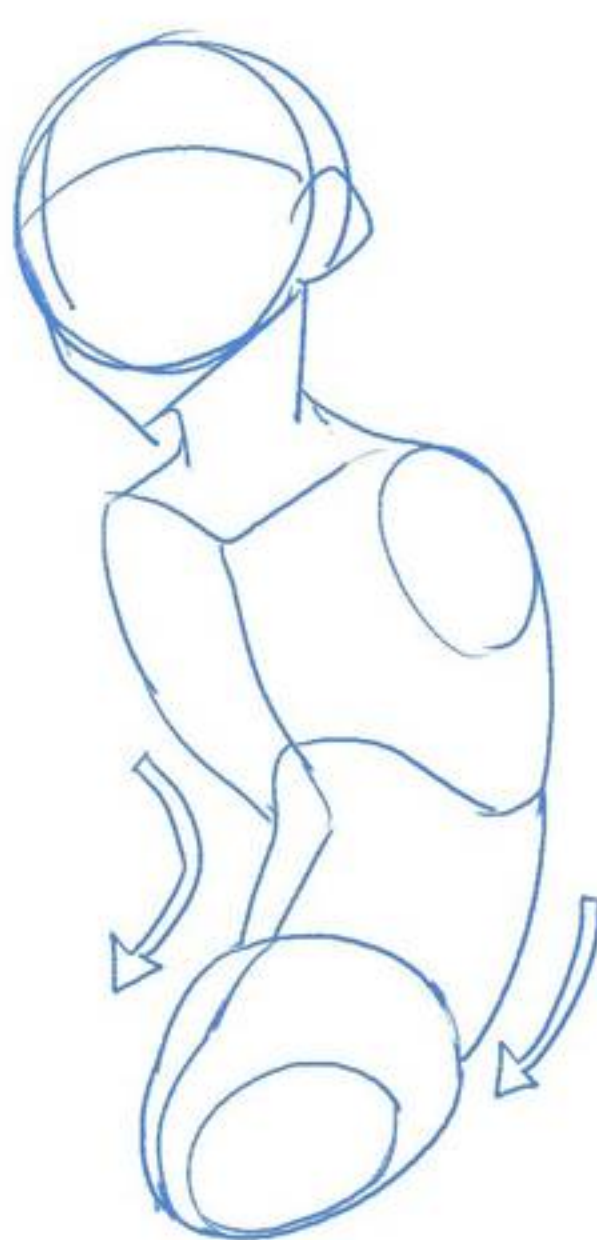
Key Doint



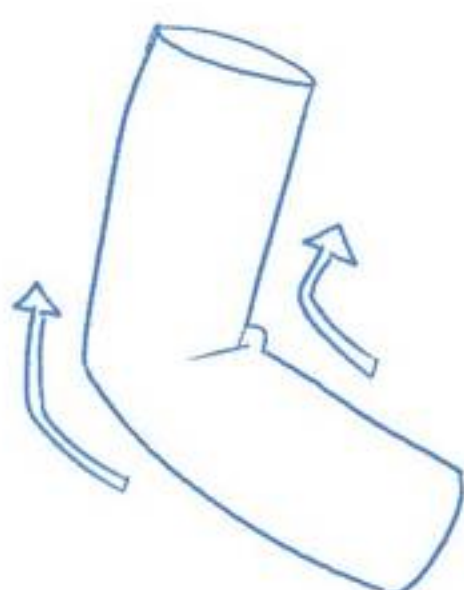
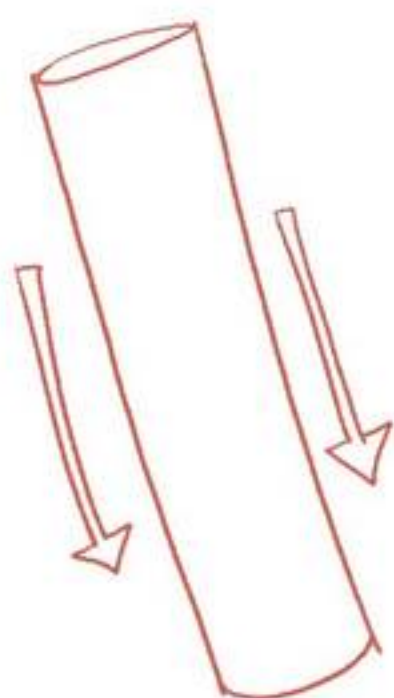
The natural, dynamic pose is hard.



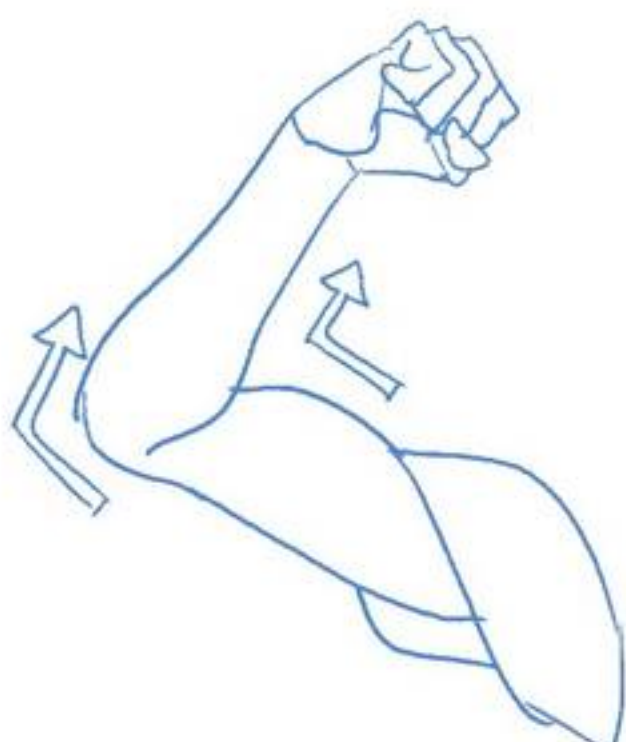
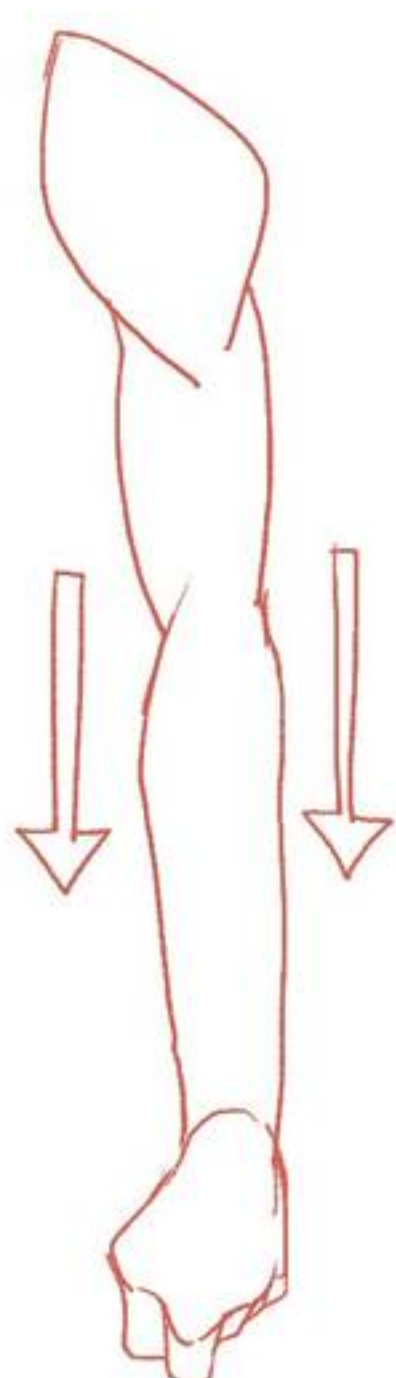
To create a natural system for the body to move, we need to jump into an object.



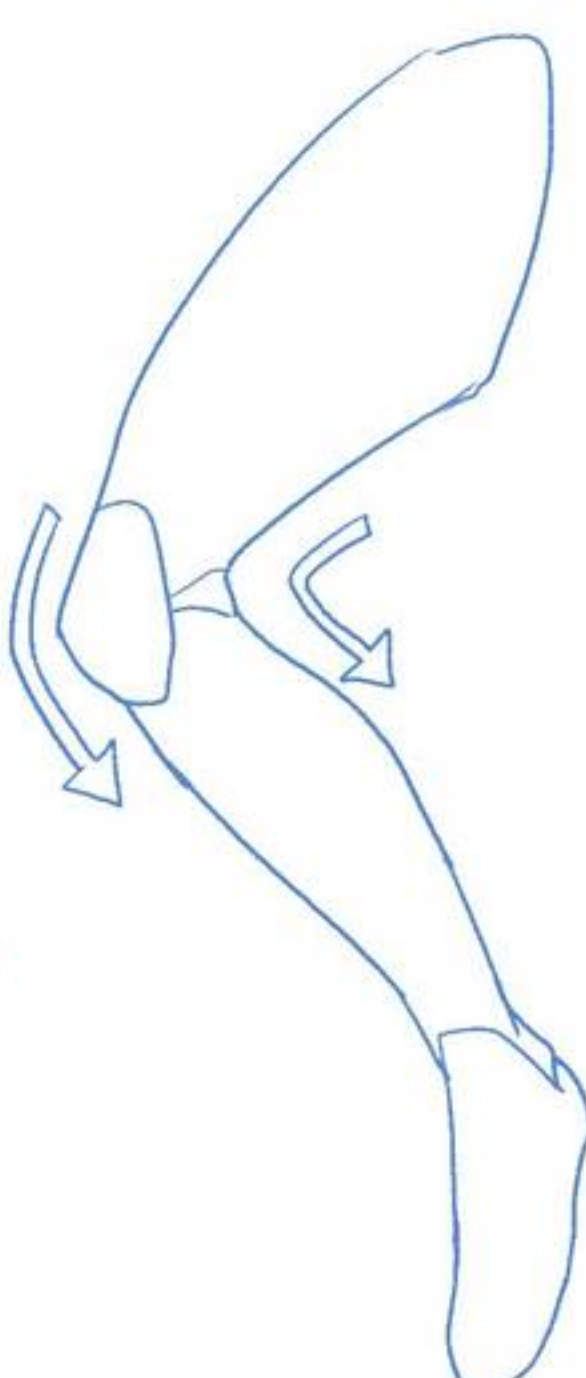
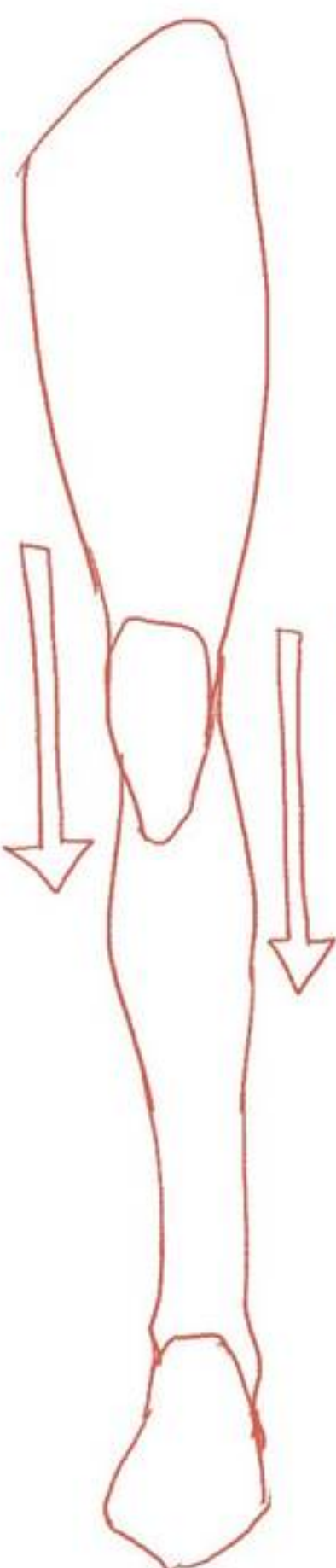
The upper body also dies if it's not straight, but if it's straight forward or backward, it's left or right, and it's jumping, it's dead.



The cylinder shape is equally effective for motion, either in a state-of-the-art form, or in terms of a two-dimensional shape.

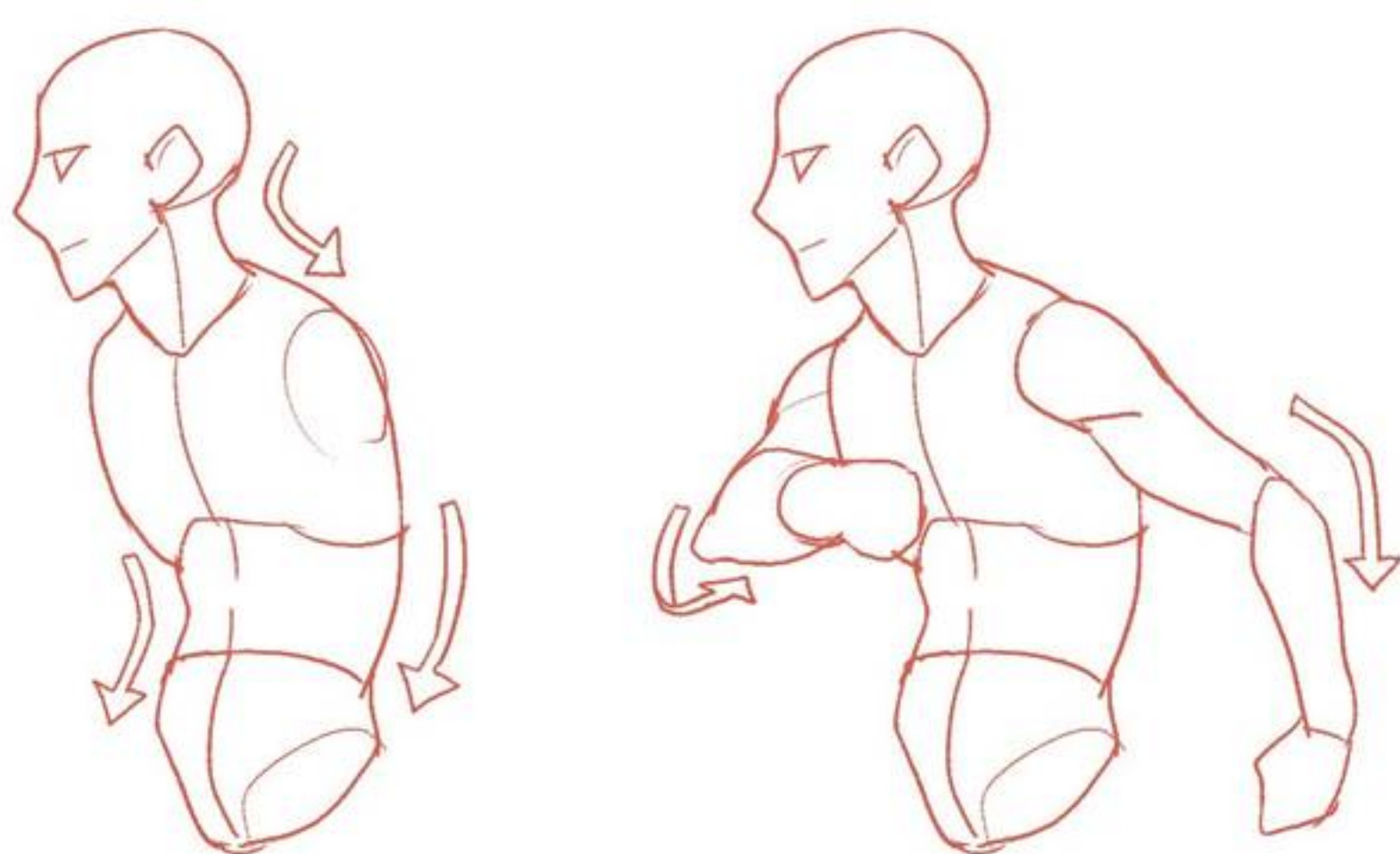


It's a cylinder, it's a cylinder, it's got its arm bent, it's got a pitch, it's got wrist oil, it's got it in motion.

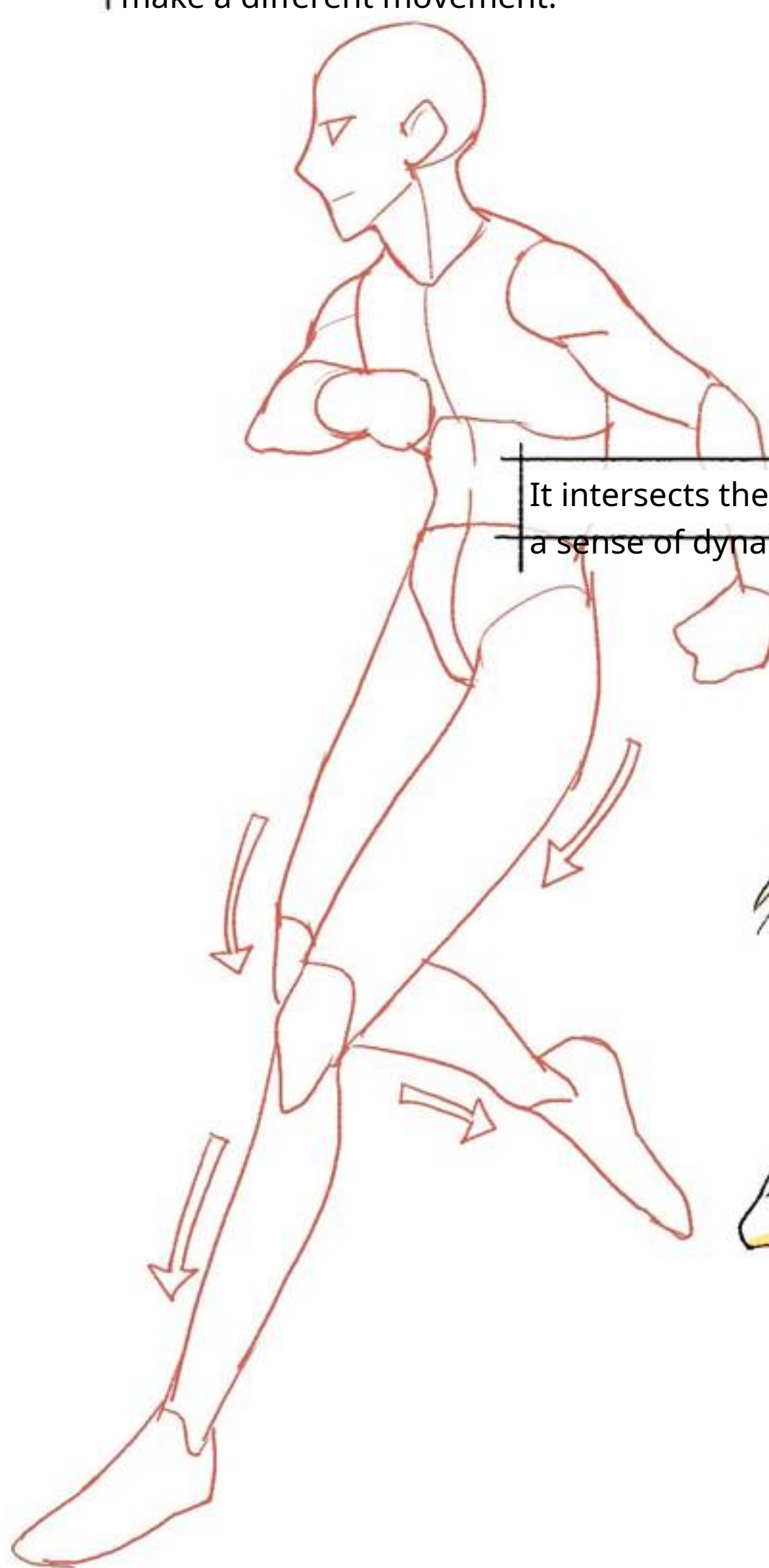


The legs, the legs, the legs, the legs, the motors, the knees, the ankles, the different flow.



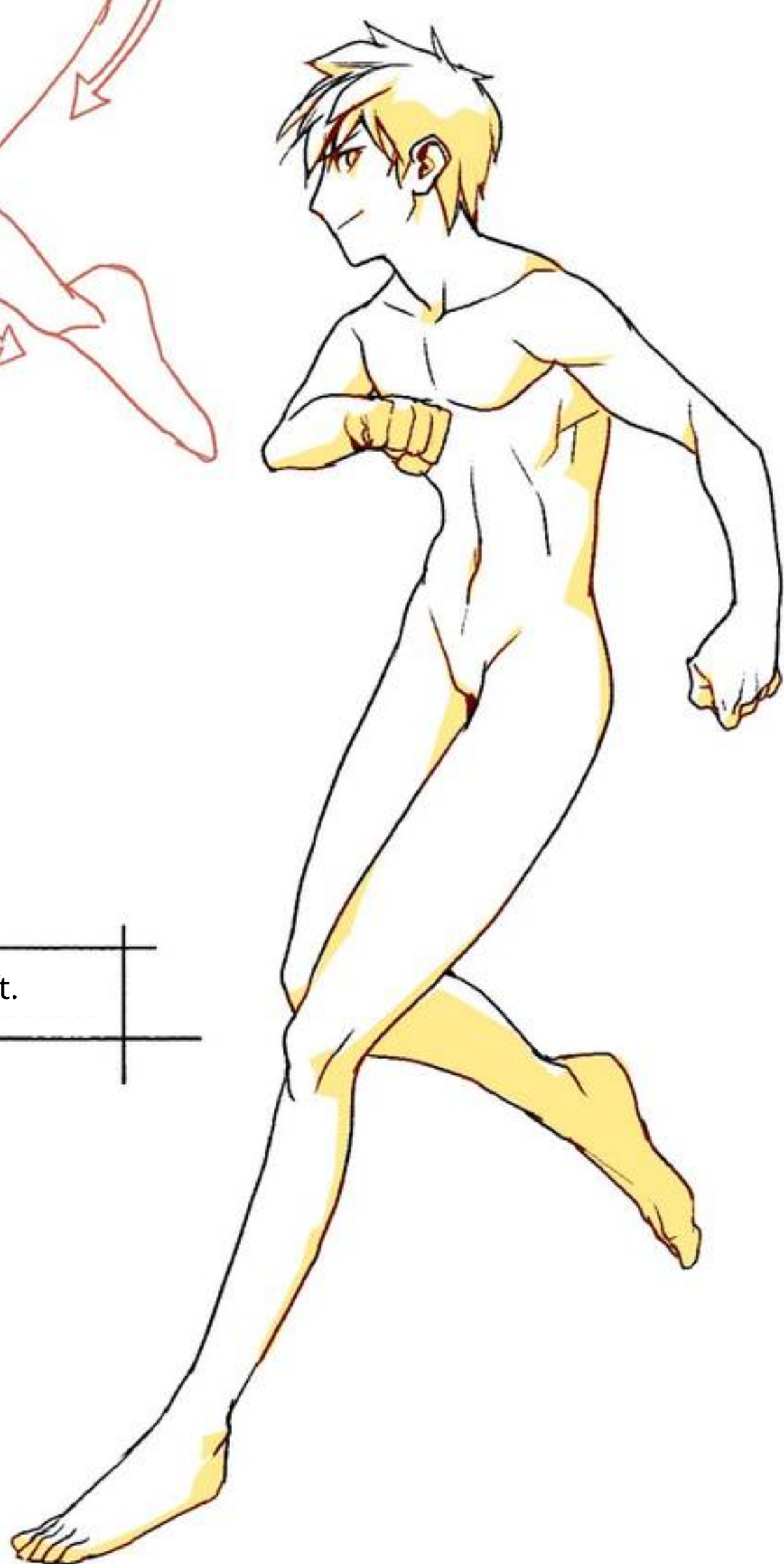


It's the upper body, so it's crowded, and in both arms, it's going to make a different movement.

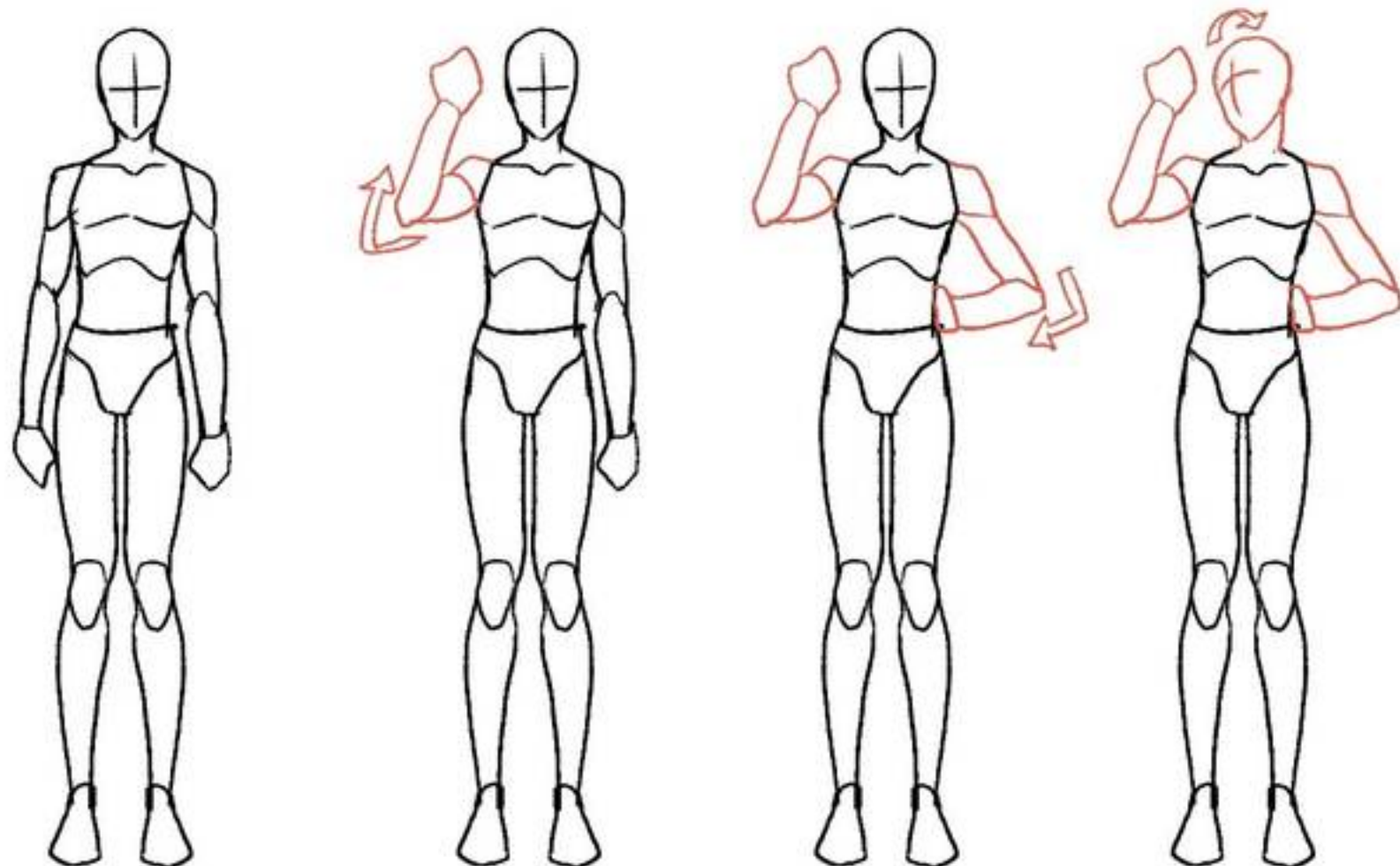


It intersects the flow of the legs, which gives you a sense of dynamicity.

I'll finish with the gift.



I'd like to know the taco author."



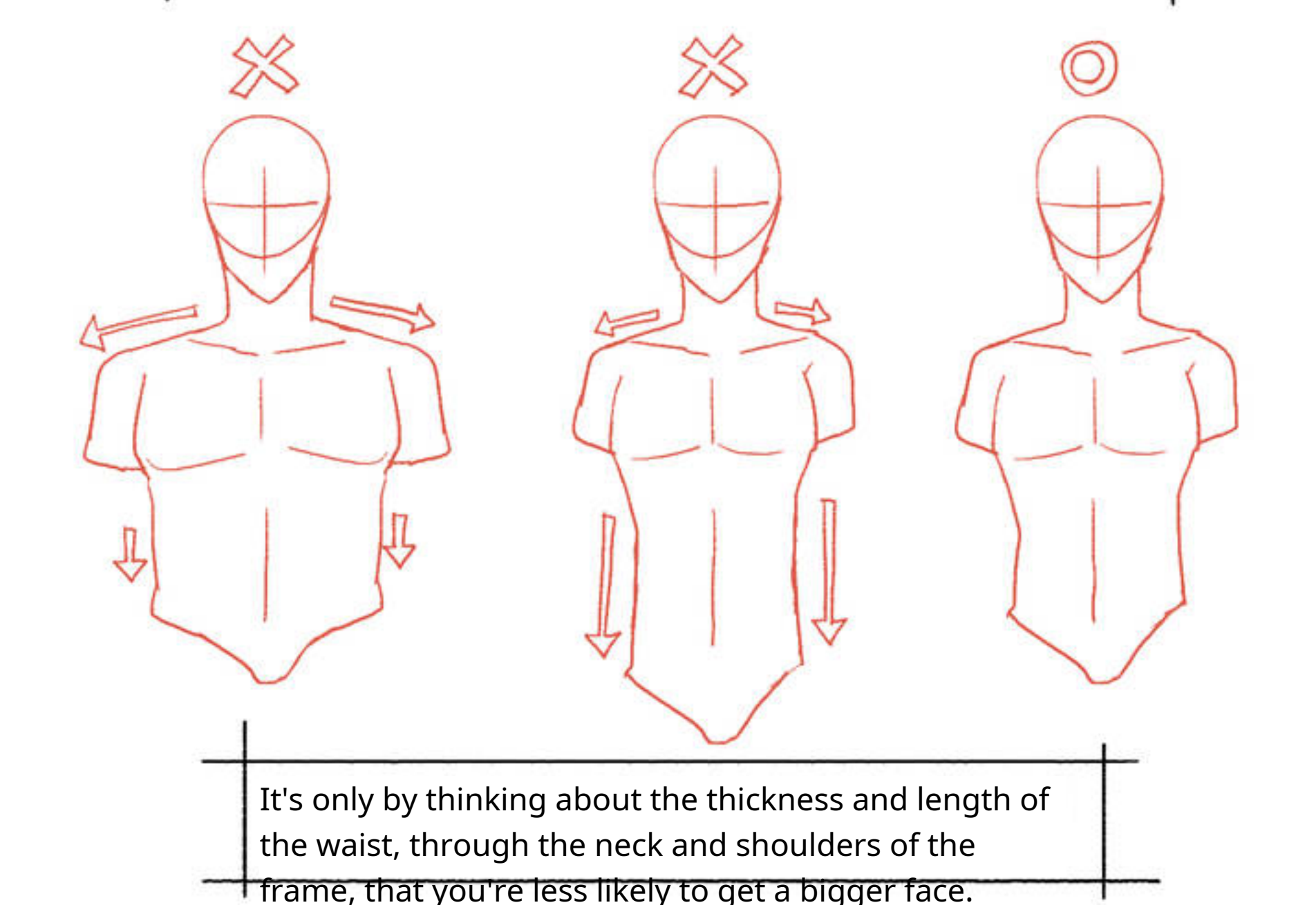
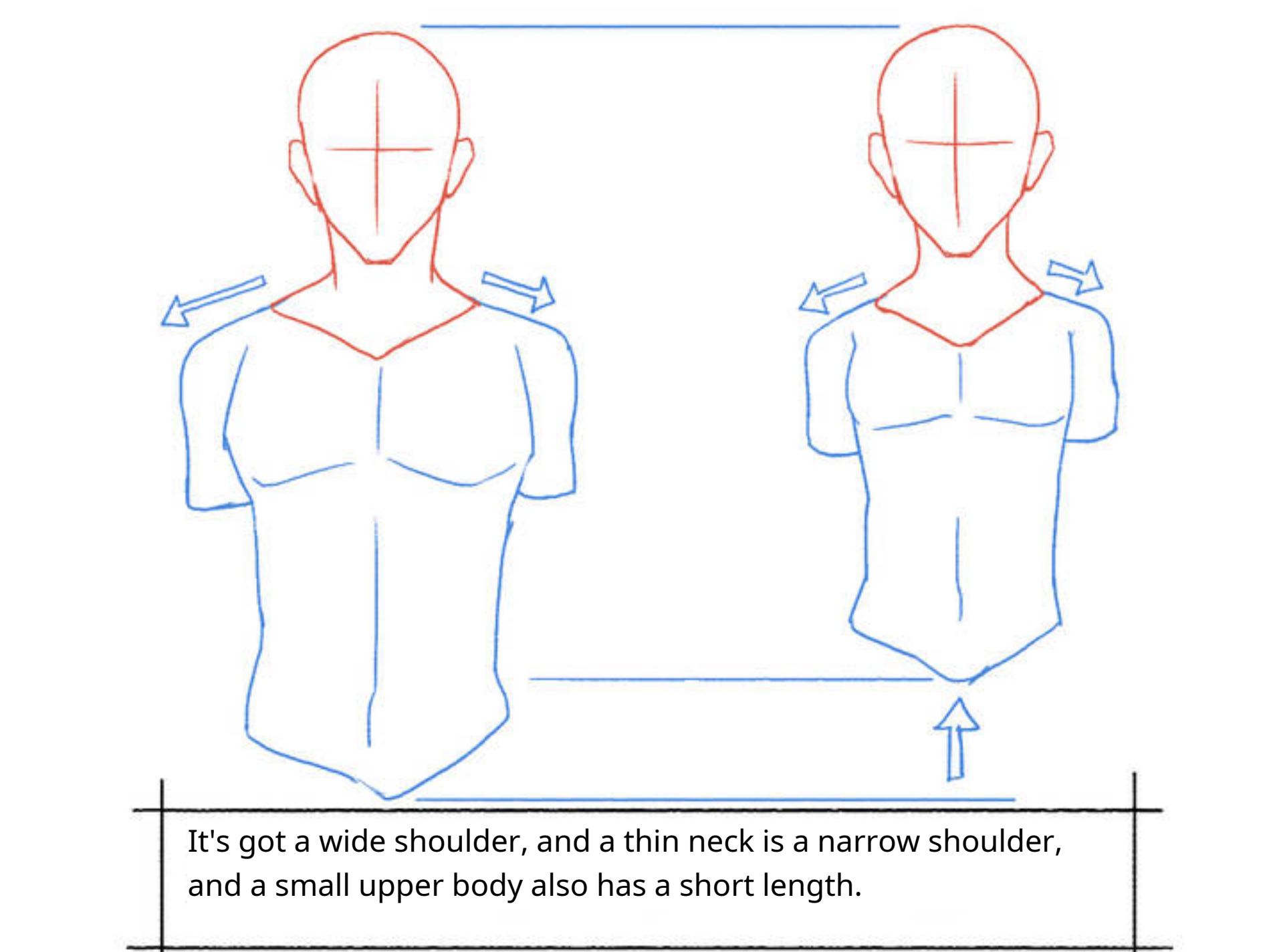
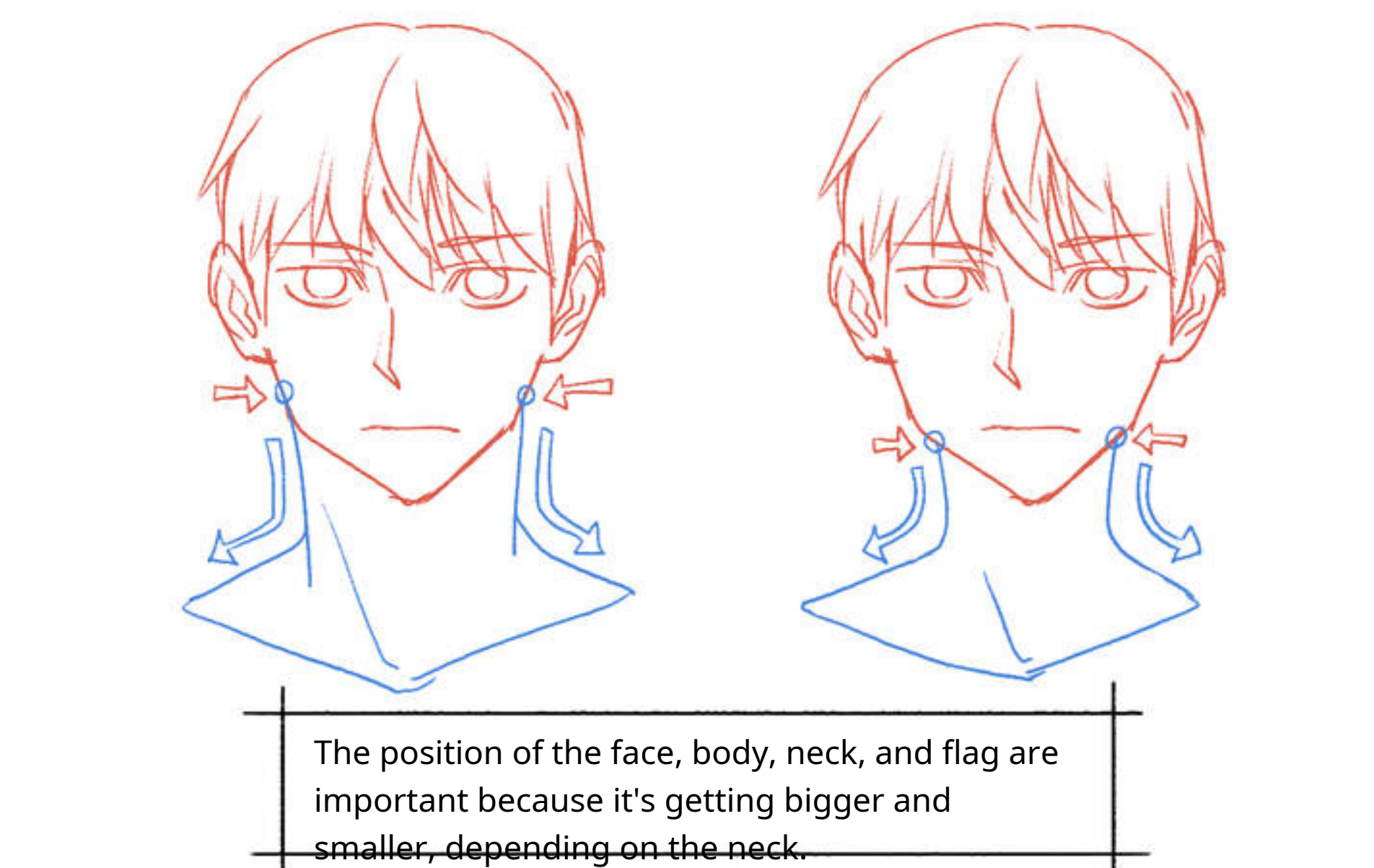
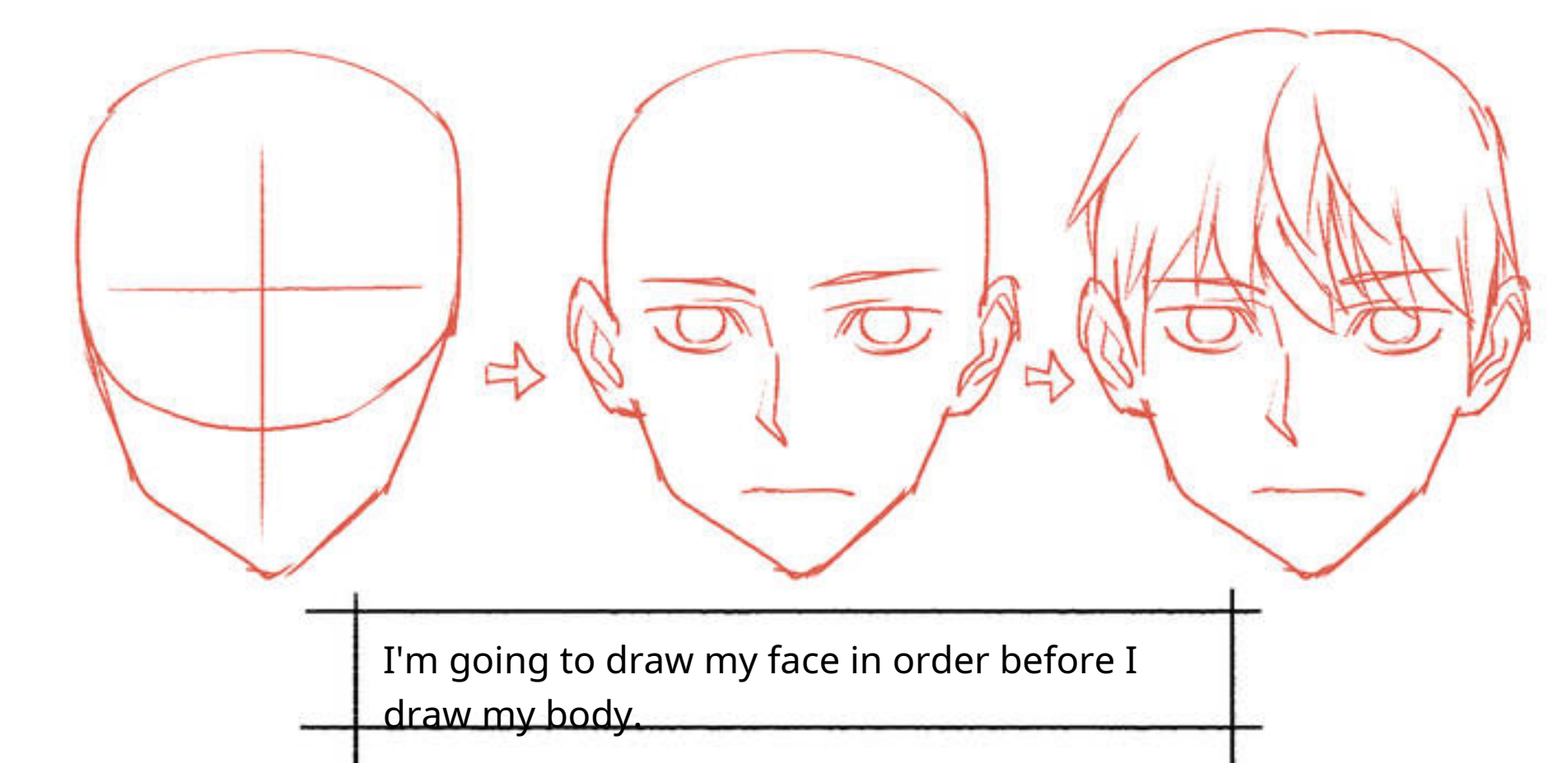
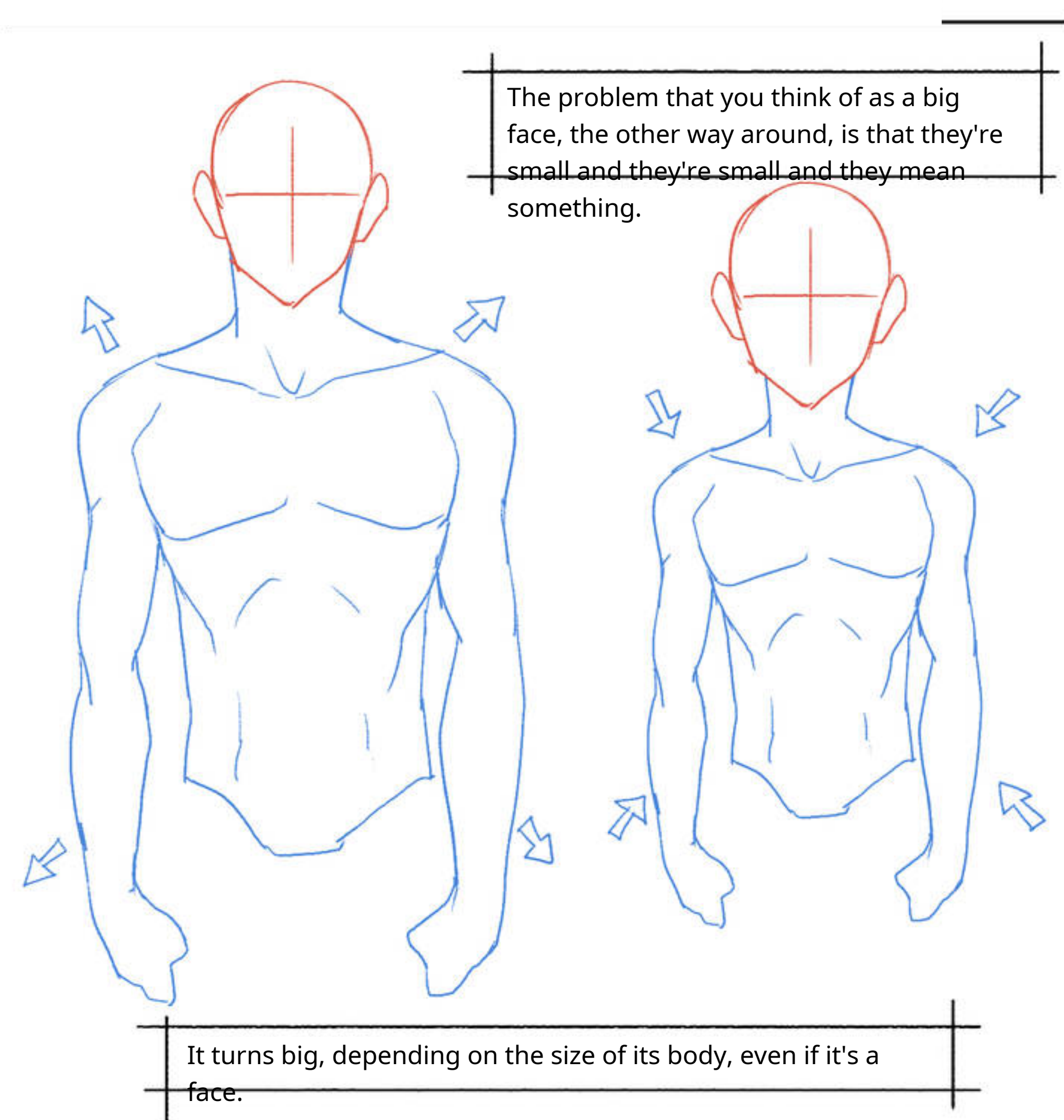
And the more you add them to your body parts, the more you can feel different and natural.



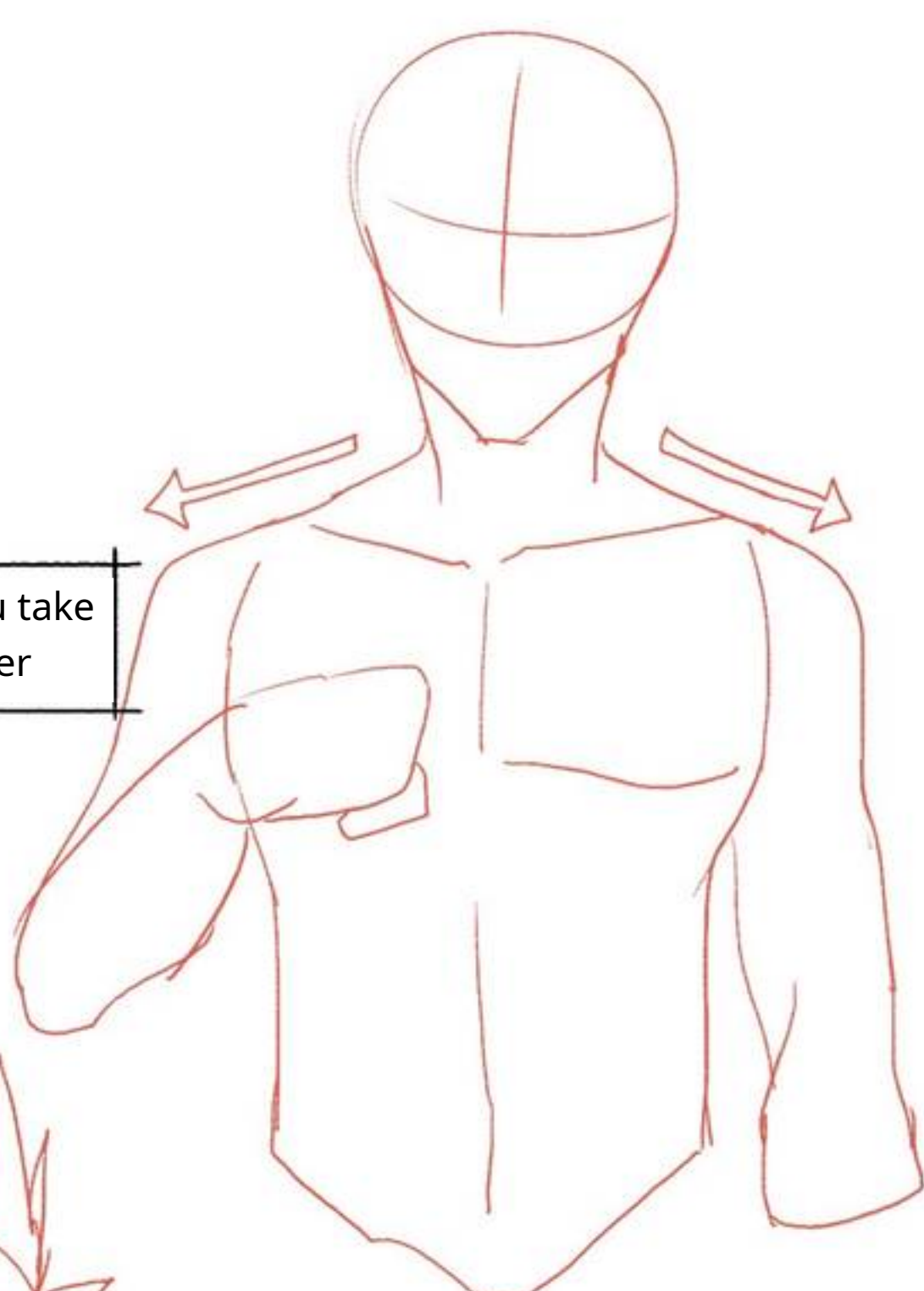
Key Doint



IQ: Big face, small face.







Without a facial description, you take a form and start to feel the upper part of your shoulder.

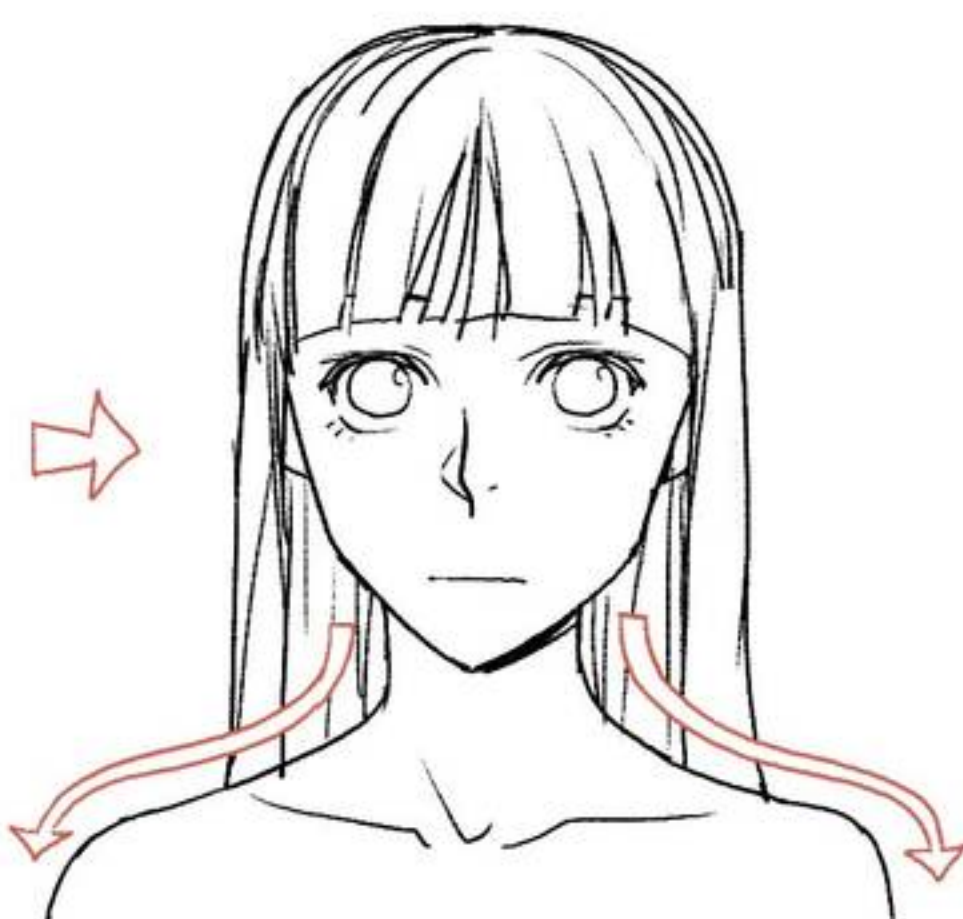


And if the ratio of the face to the body is OK, then we can add the details, and then we can draw some clothes.

I'll finish with the gift.



I'd like to know the taco author."



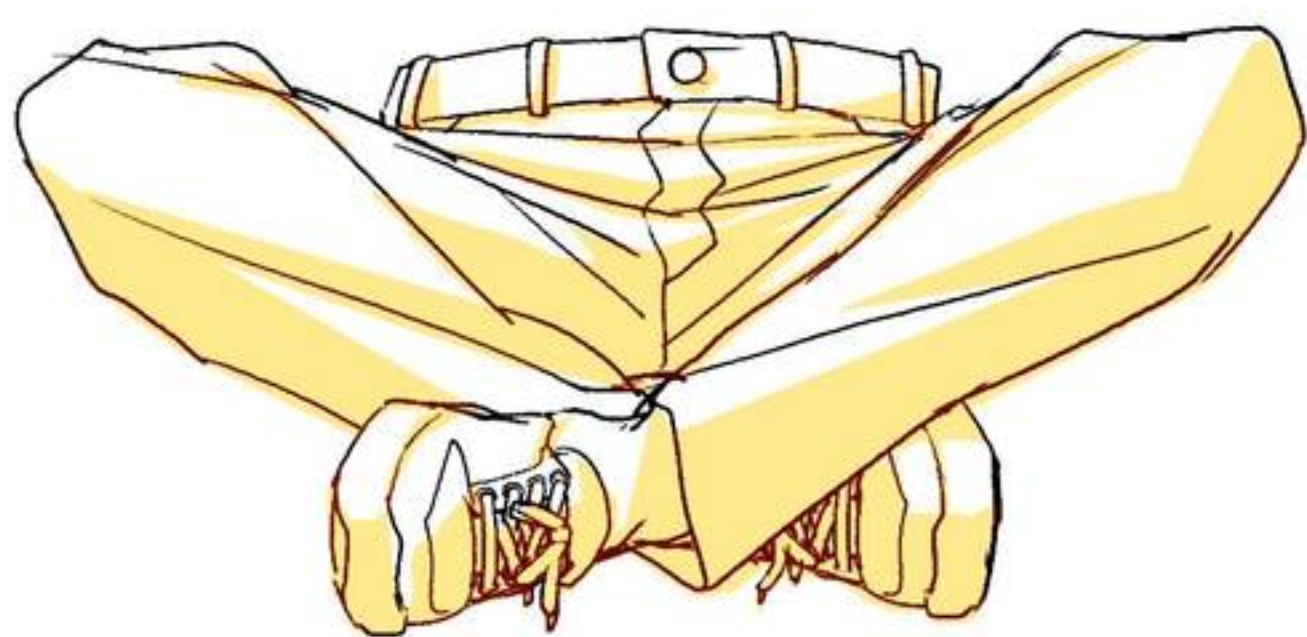
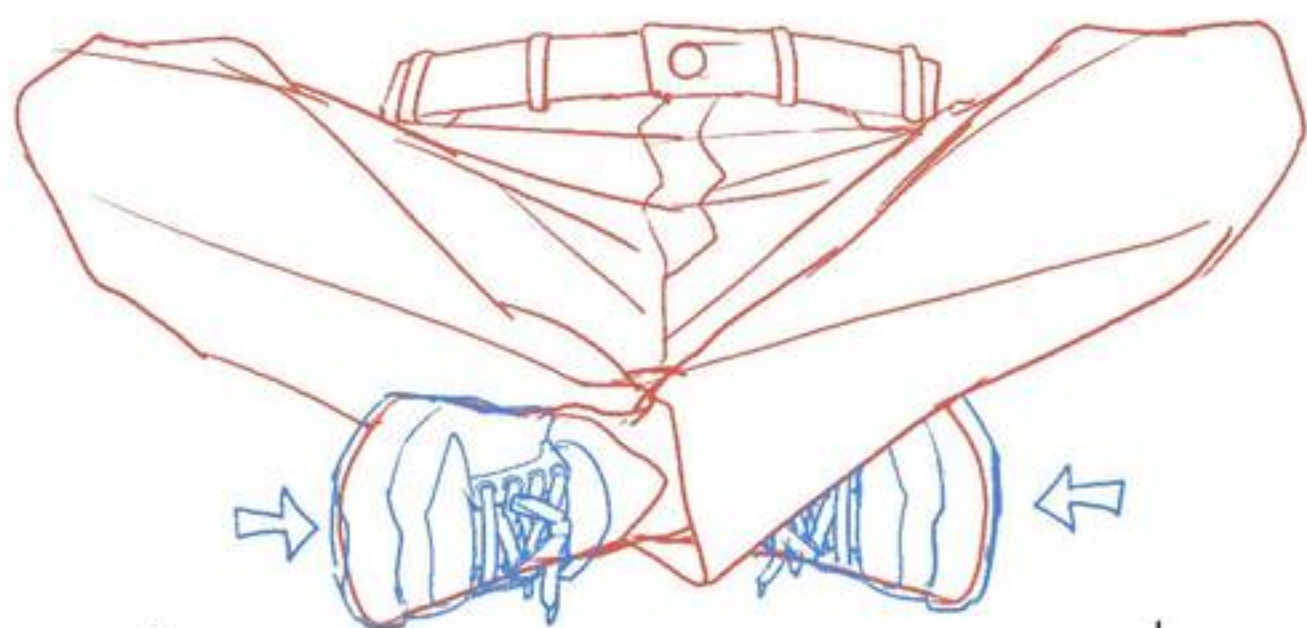
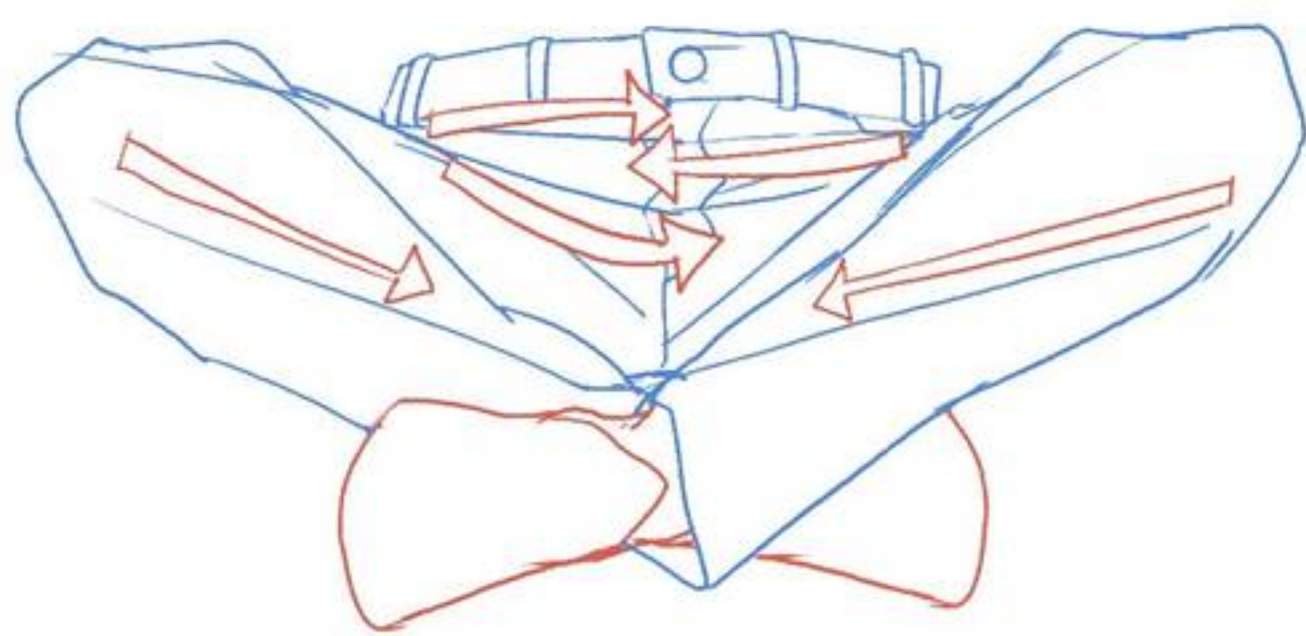
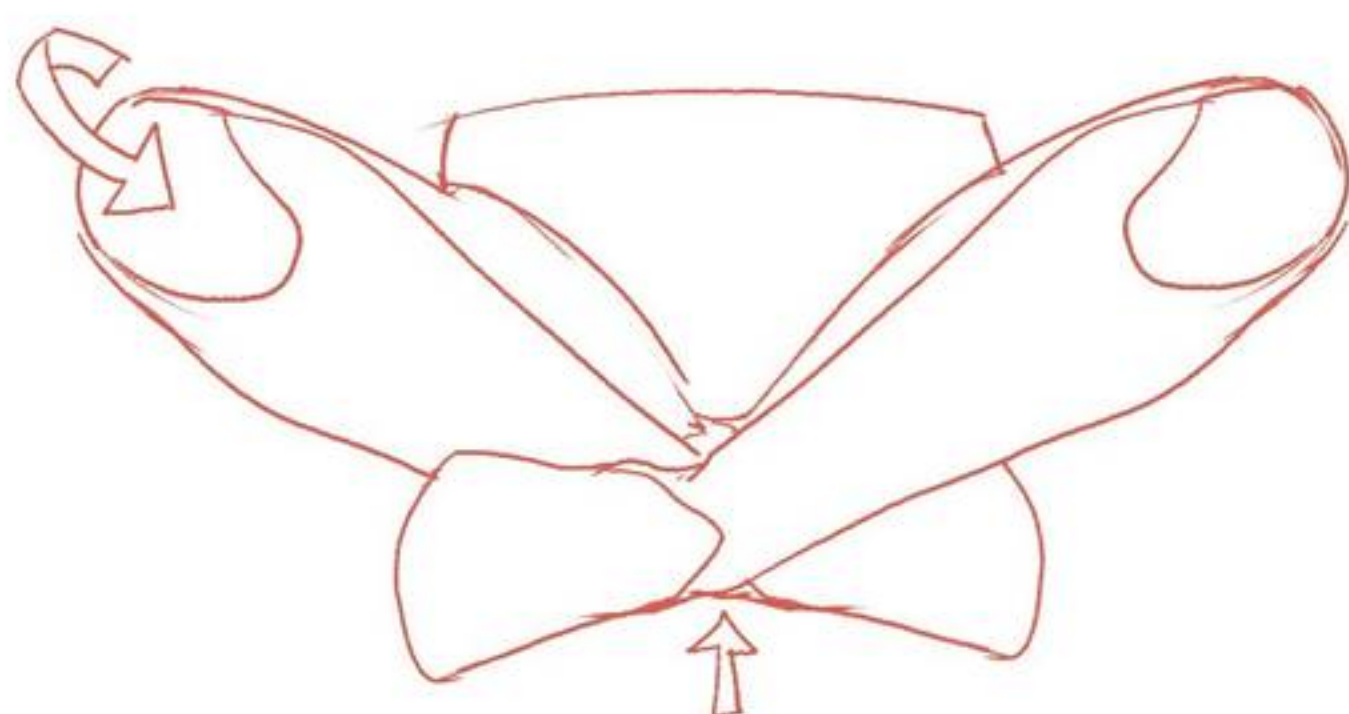
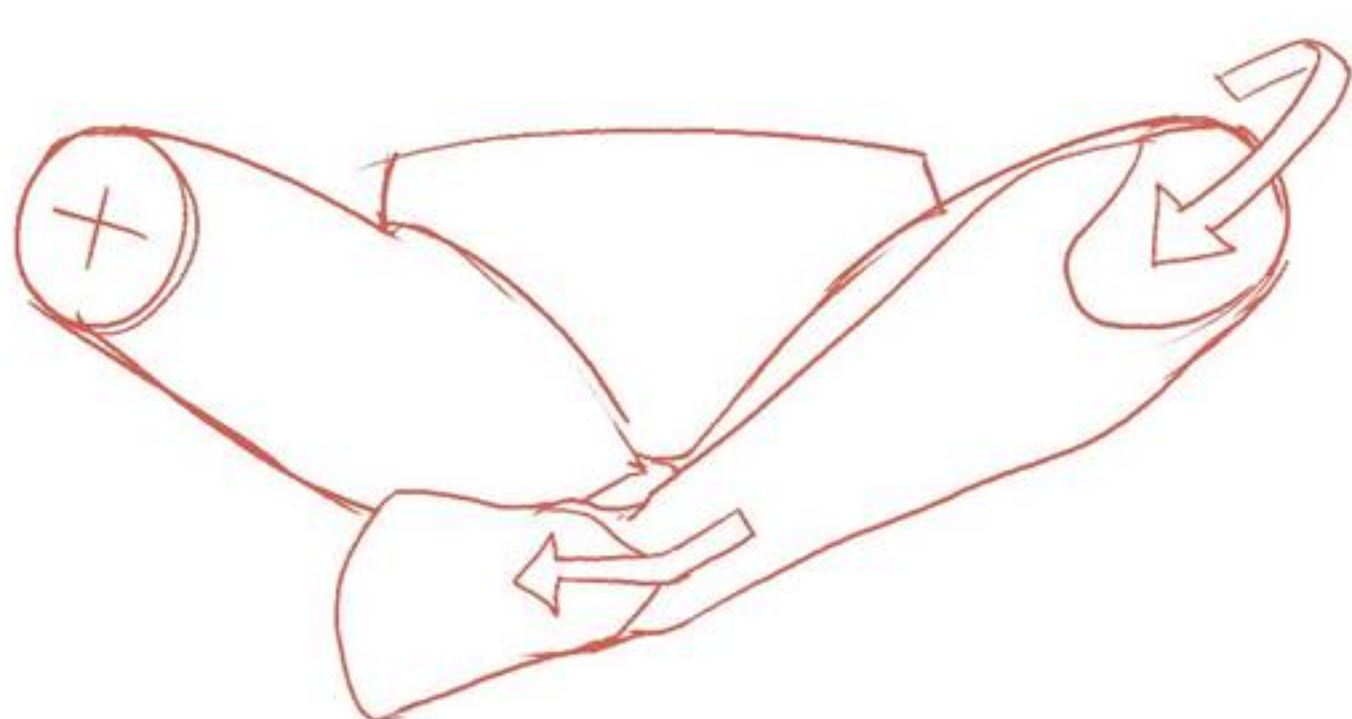
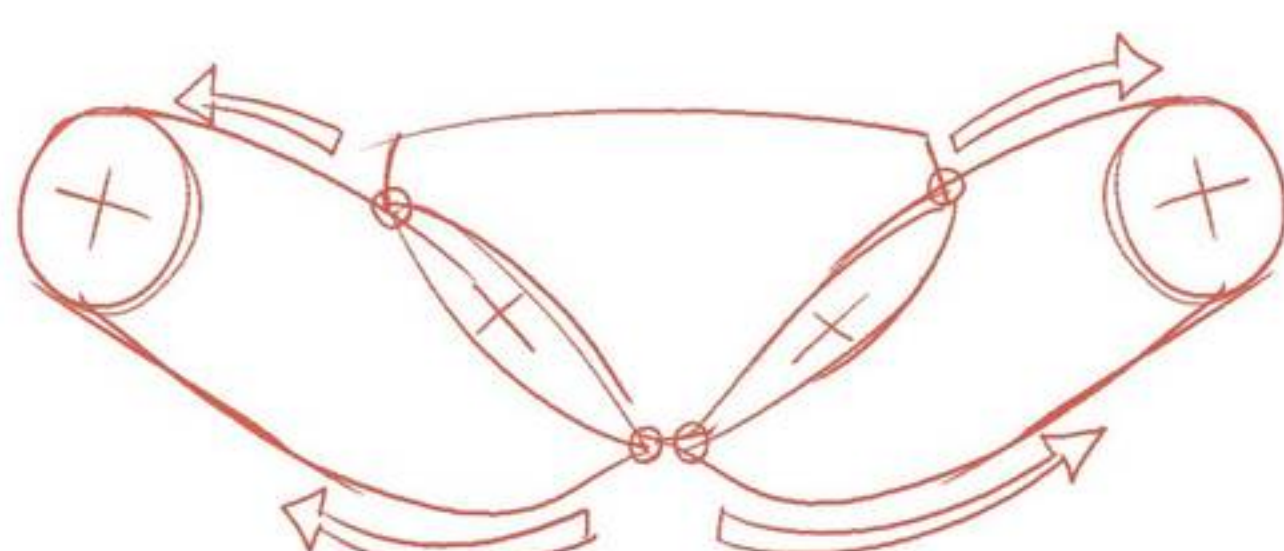
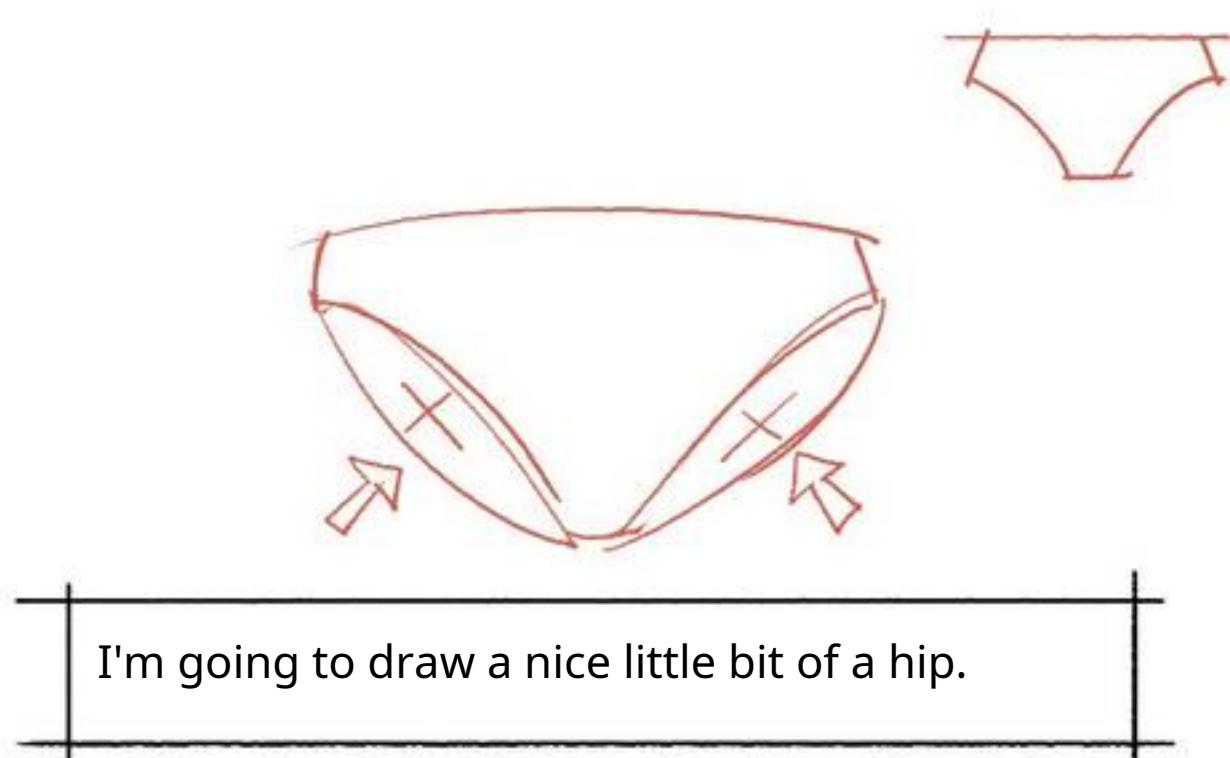
In a woman's case, the neck and shoulders are soft and it's narrower than a man.



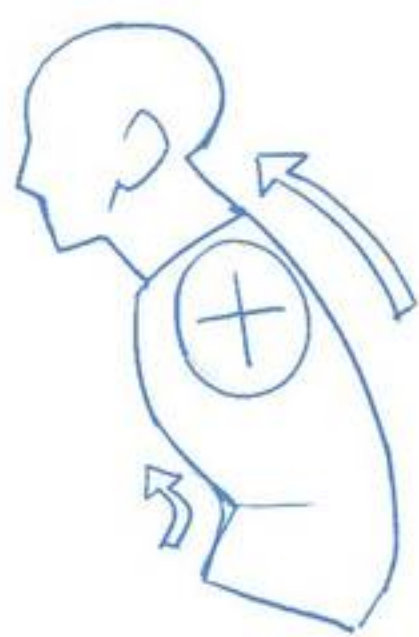
Key Point



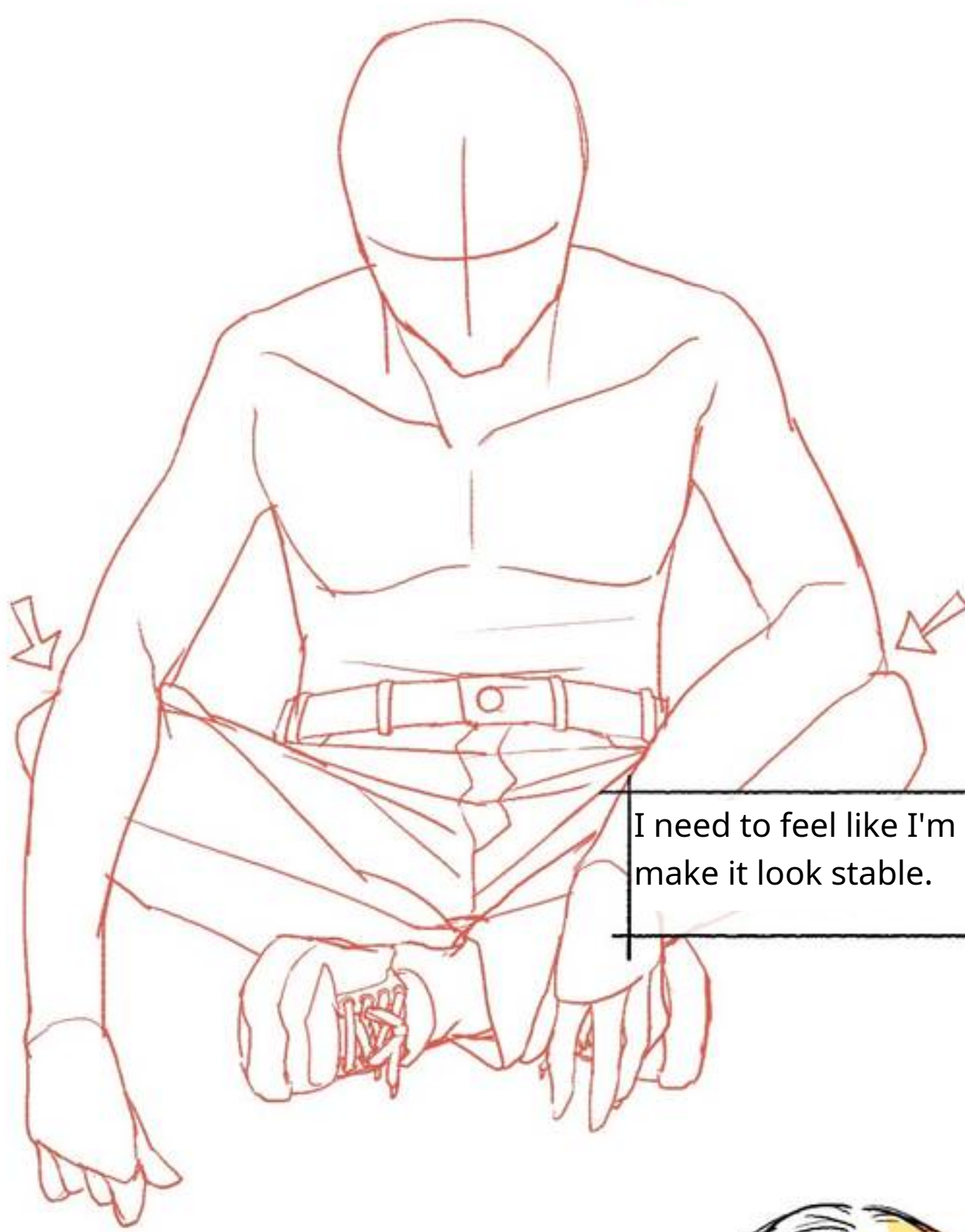
I wonder if you're sitting on your legs.







So in the upper body, it's going to look like it's going to bend forward, so it's going to have a shorter chest part.

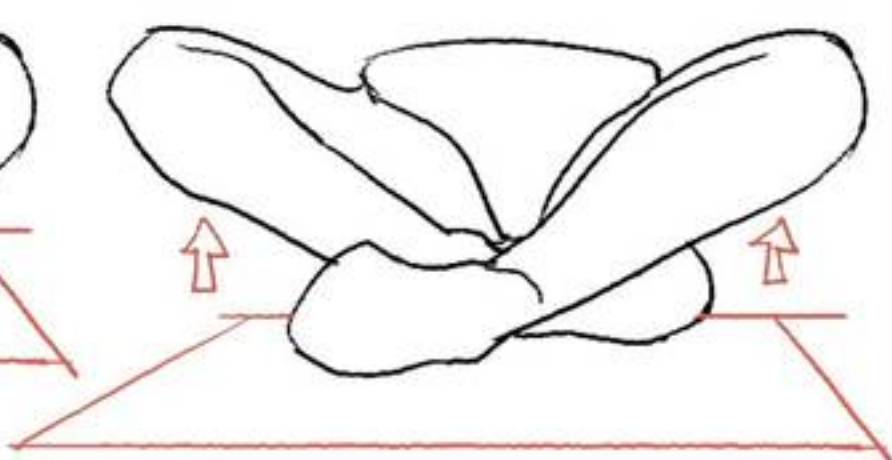
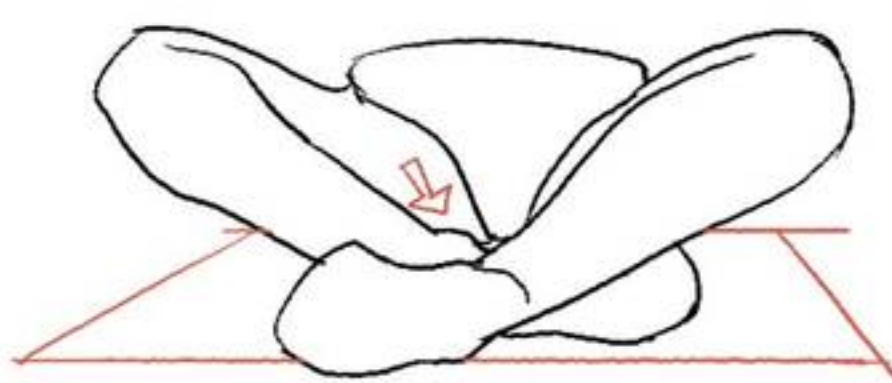


I need to feel like I'm on my knees to make it look stable.

I'm going to clean up my gift, and then I'm going to end up with an expression that fits the situation.



I'd like to know the taco author."



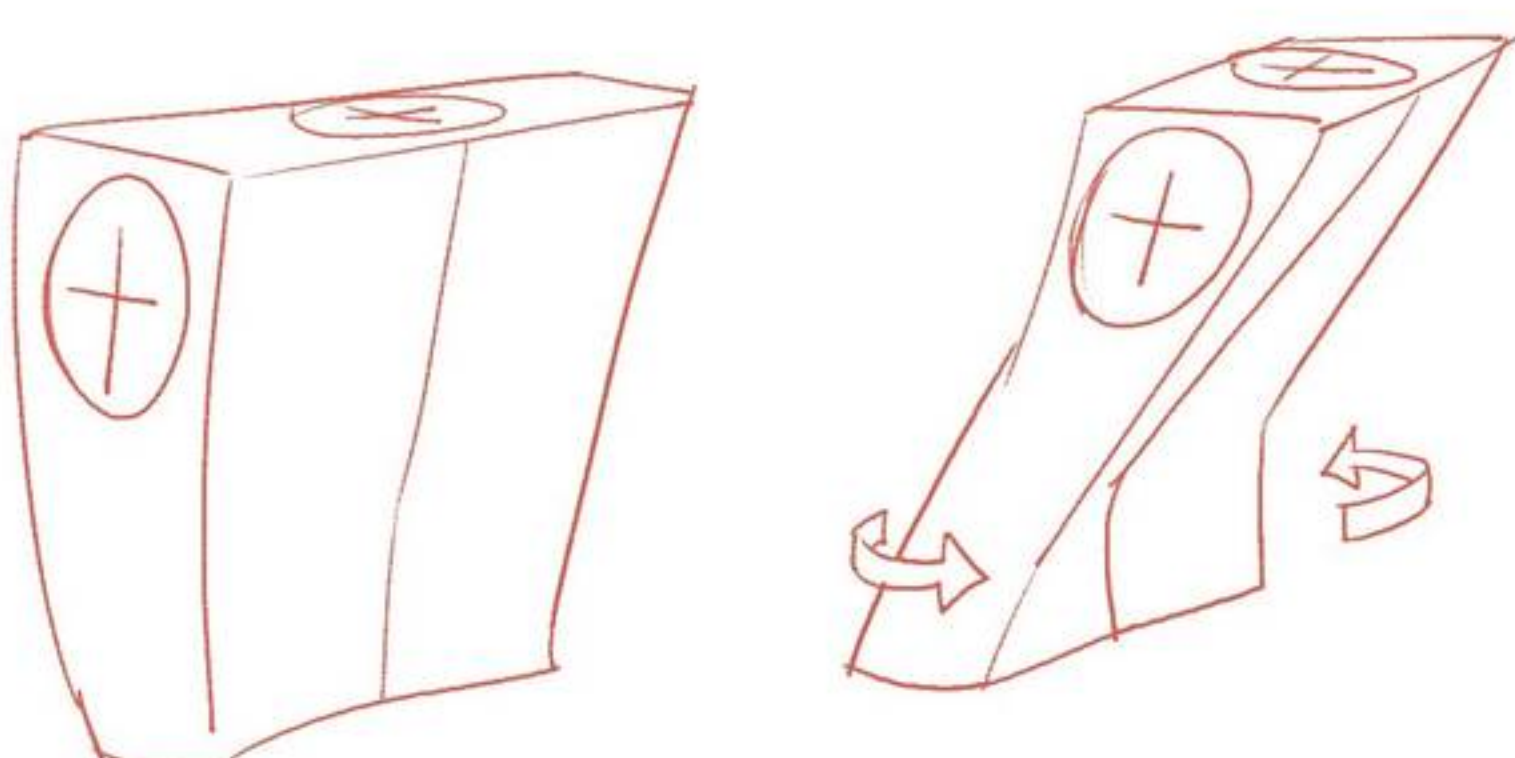
You have to think about it at the tip of the ground and draw it with a little bit of a butt, and then you can solve some of the problems that you're getting excited about.



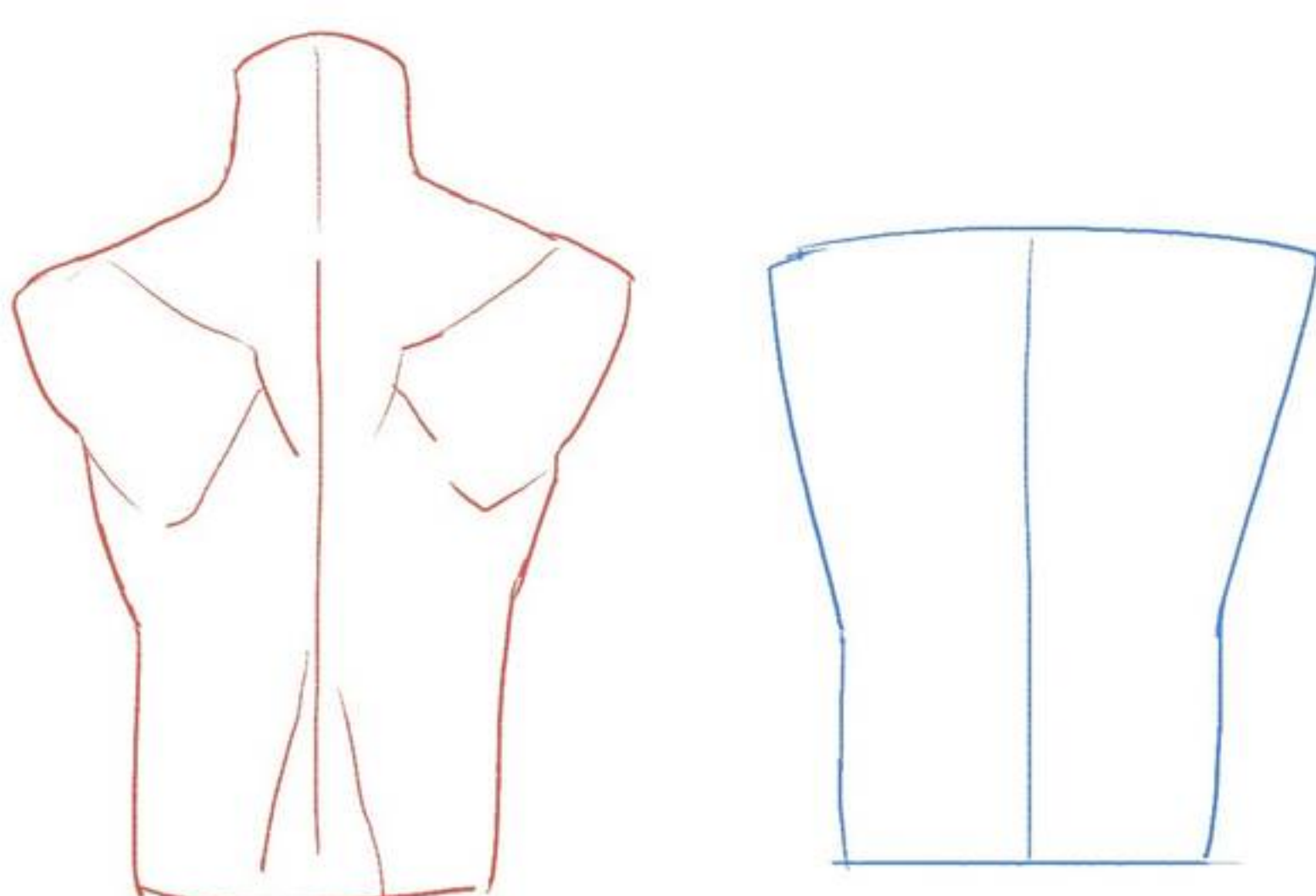
Key Doimt



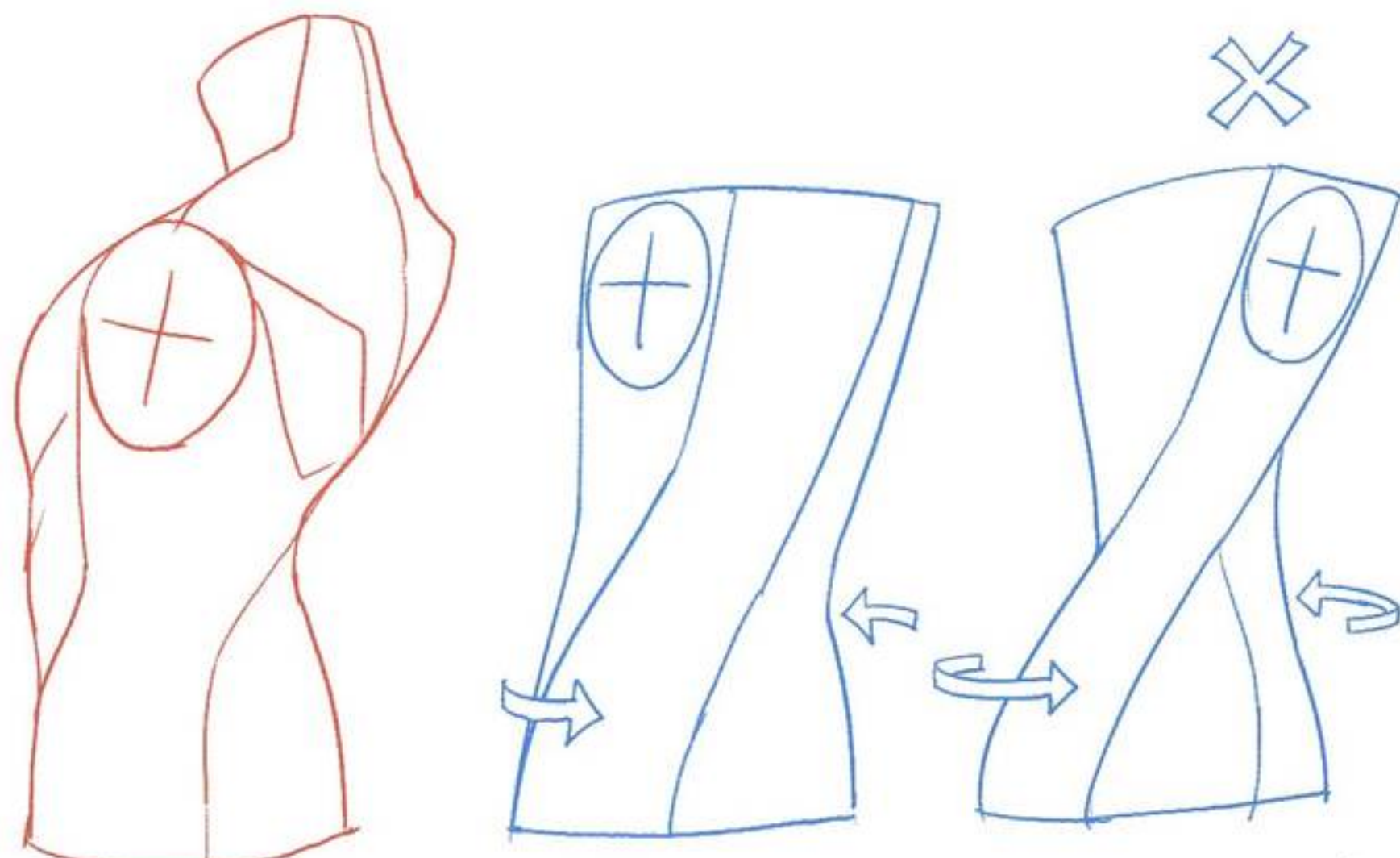
He looks behind IQ and looks back.



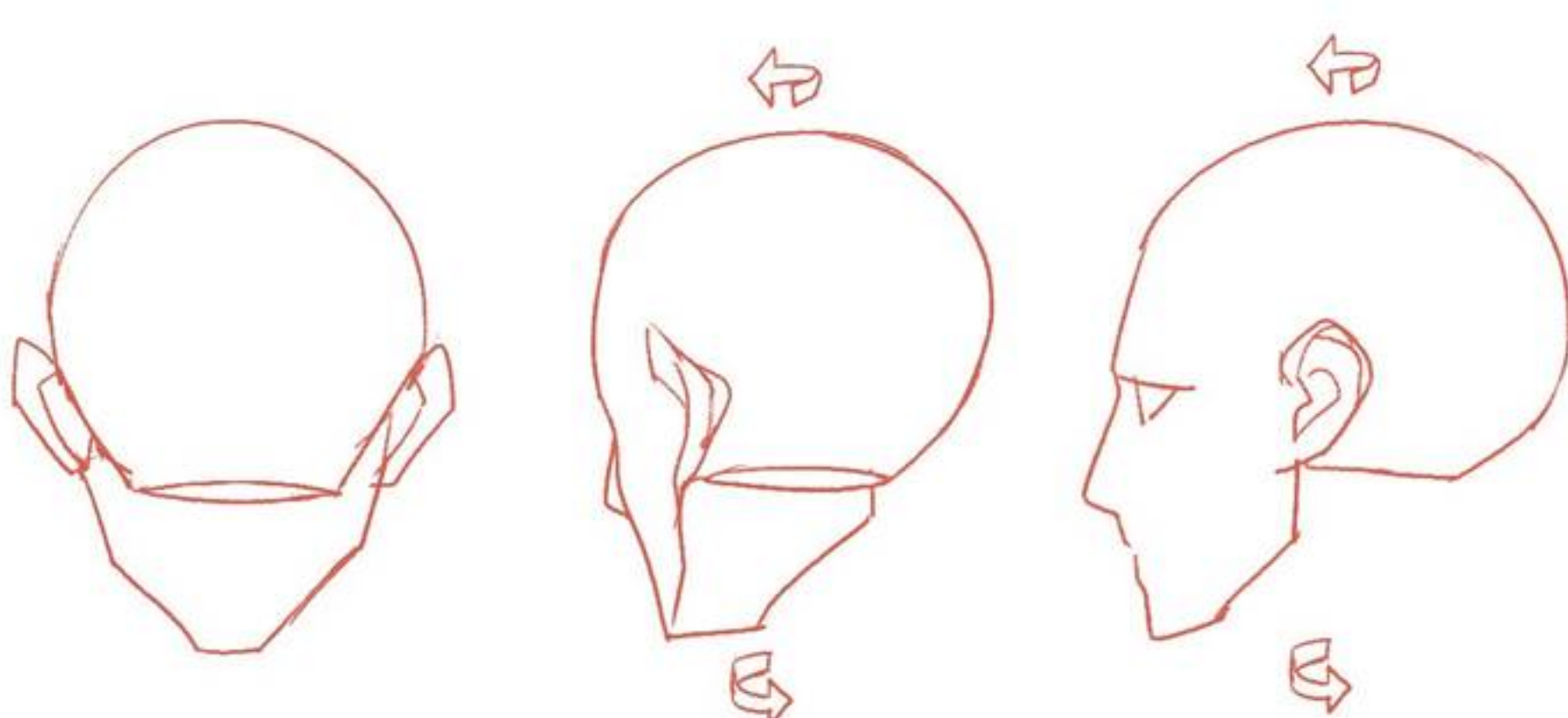
I think it's just a box of square boxes where you can see the back.



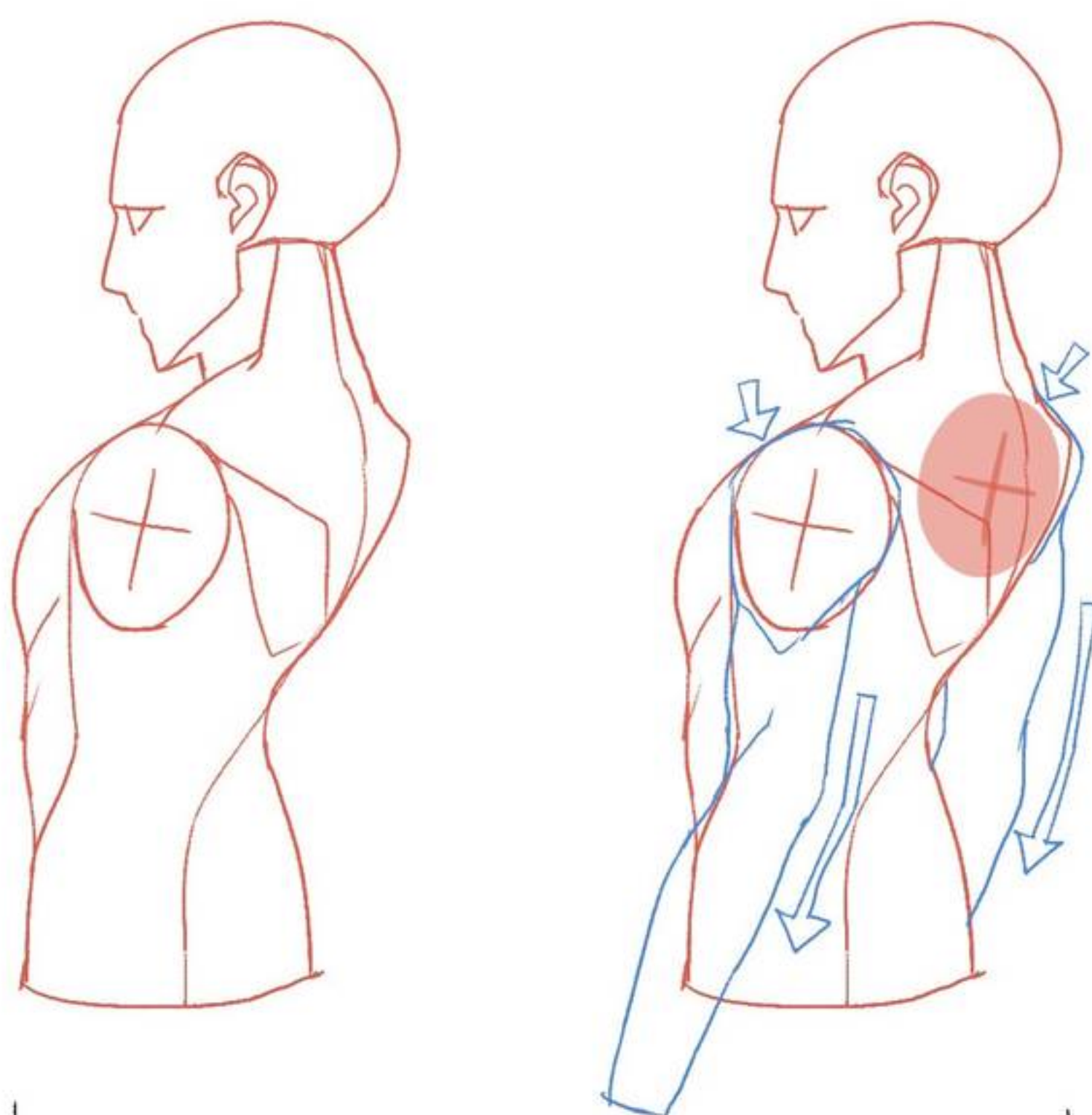
The back of the upper body is the shape of the box that you see on the right hand.



The bottom half of the box, the pelvis, is still in place, and I'm going to turn my shoulders and waist around, so I'm going to be very careful to note that if there's too much of a button, the human body might look weird.



You can also see the face from the back to the side.

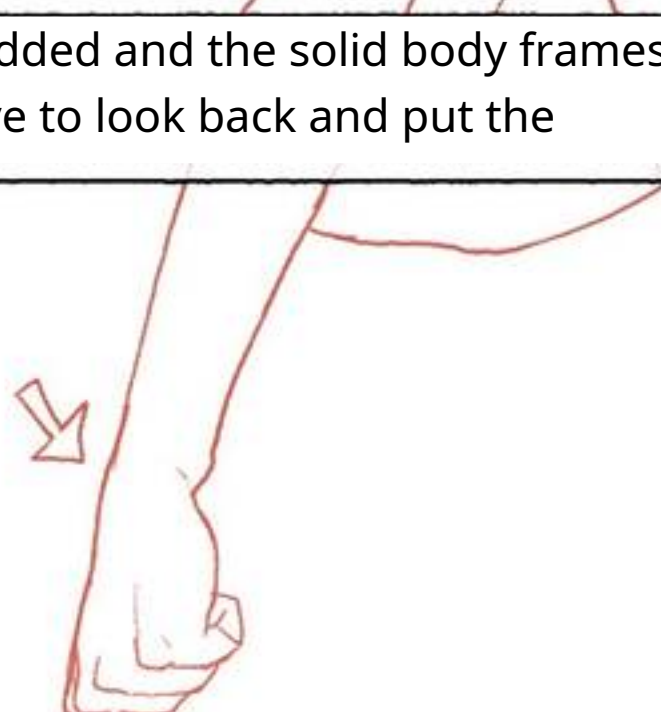
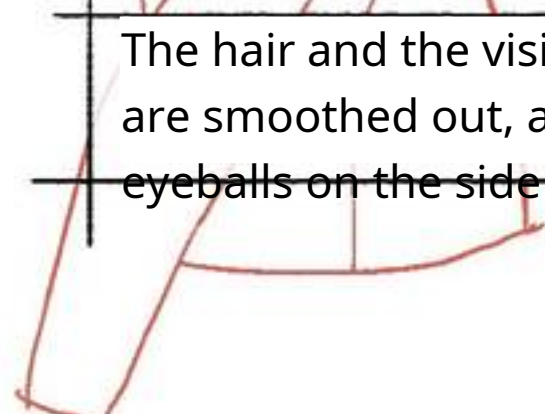


Draws a curved upper body, face, and arms, and then the back shoulder arm should be drawn by checking the projected position.





The hair and the visible hands are added and the solid body frames are smoothed out, and the eyes have to look back and put the eyeballs on the side of the eyering.



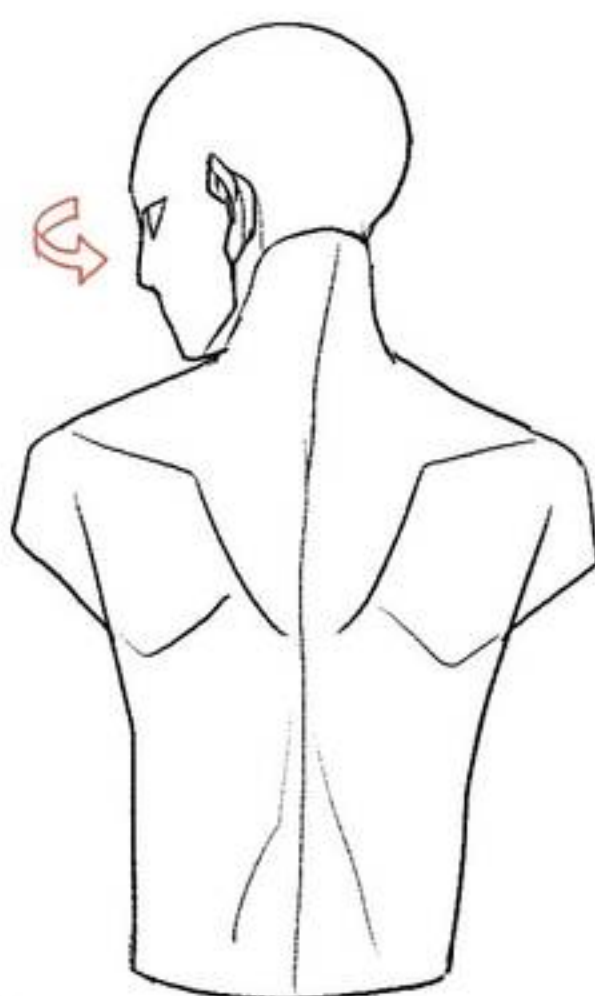
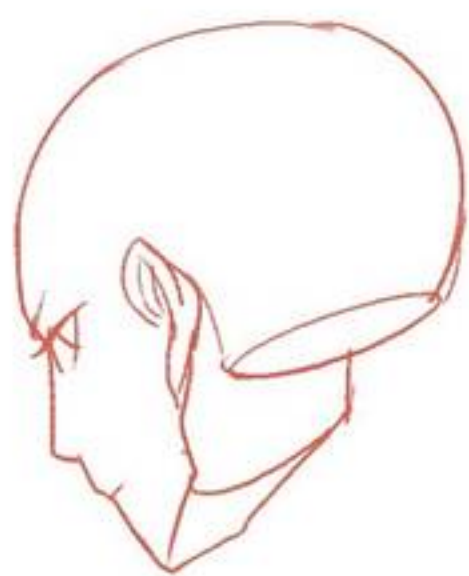
You add a pair of clothes, and you make a wrinkle on the side of the bent waist.



I'm gonna finish with the Sun's Point.



I'd like to know the taco author."



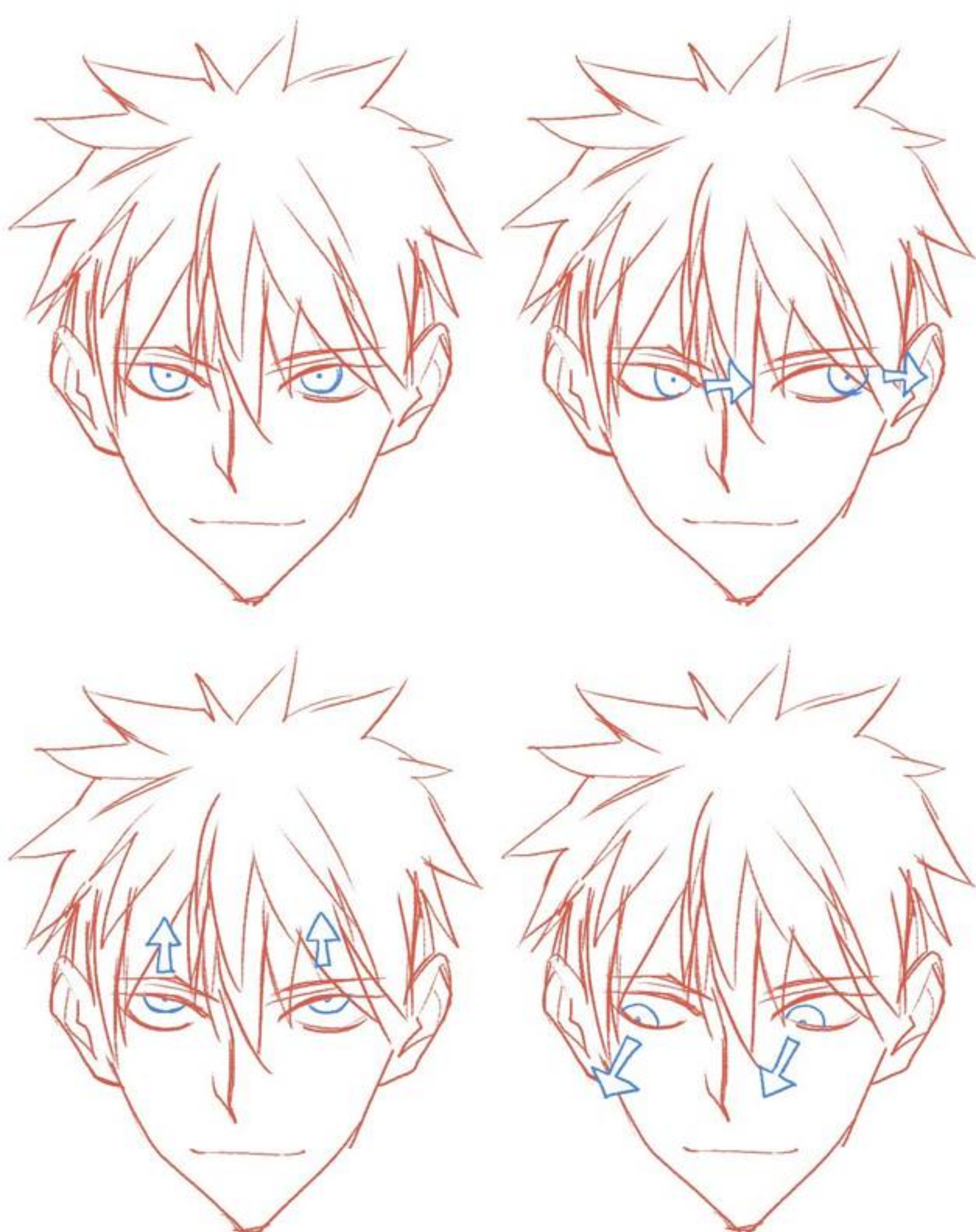
When you look back at your face, it's natural and dancing to draw your nose at a slightly visible angle, not your side.



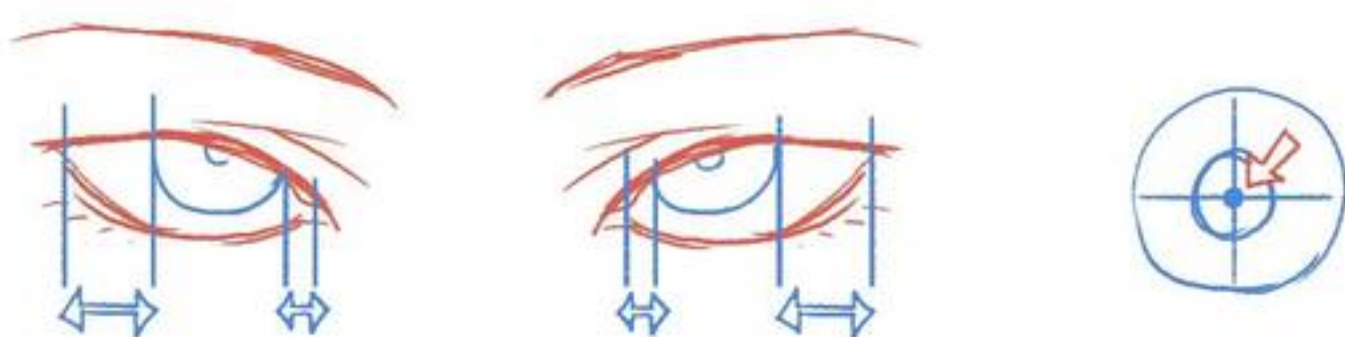
Key Doint



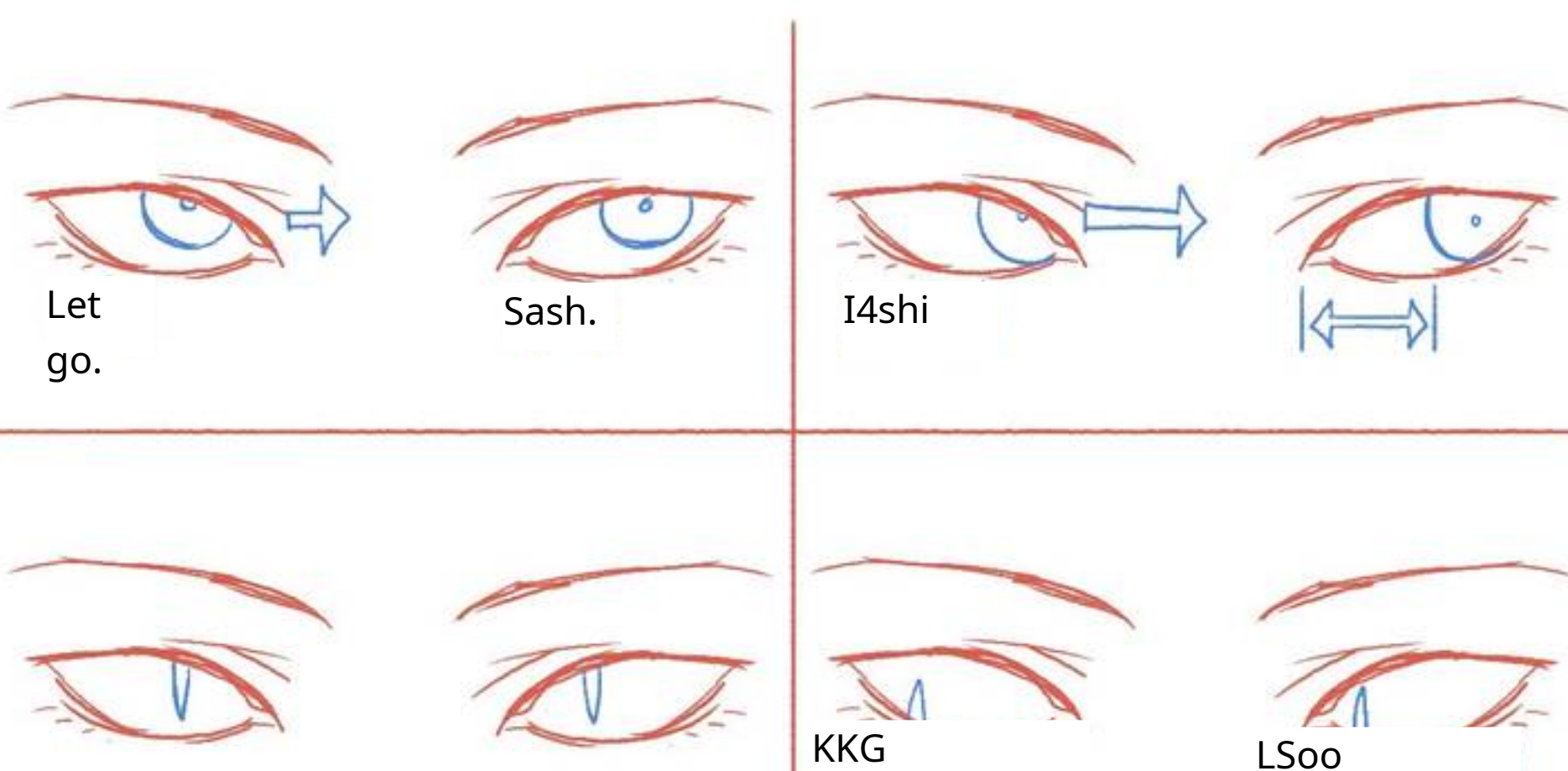
It's hard to look at an IQ character.



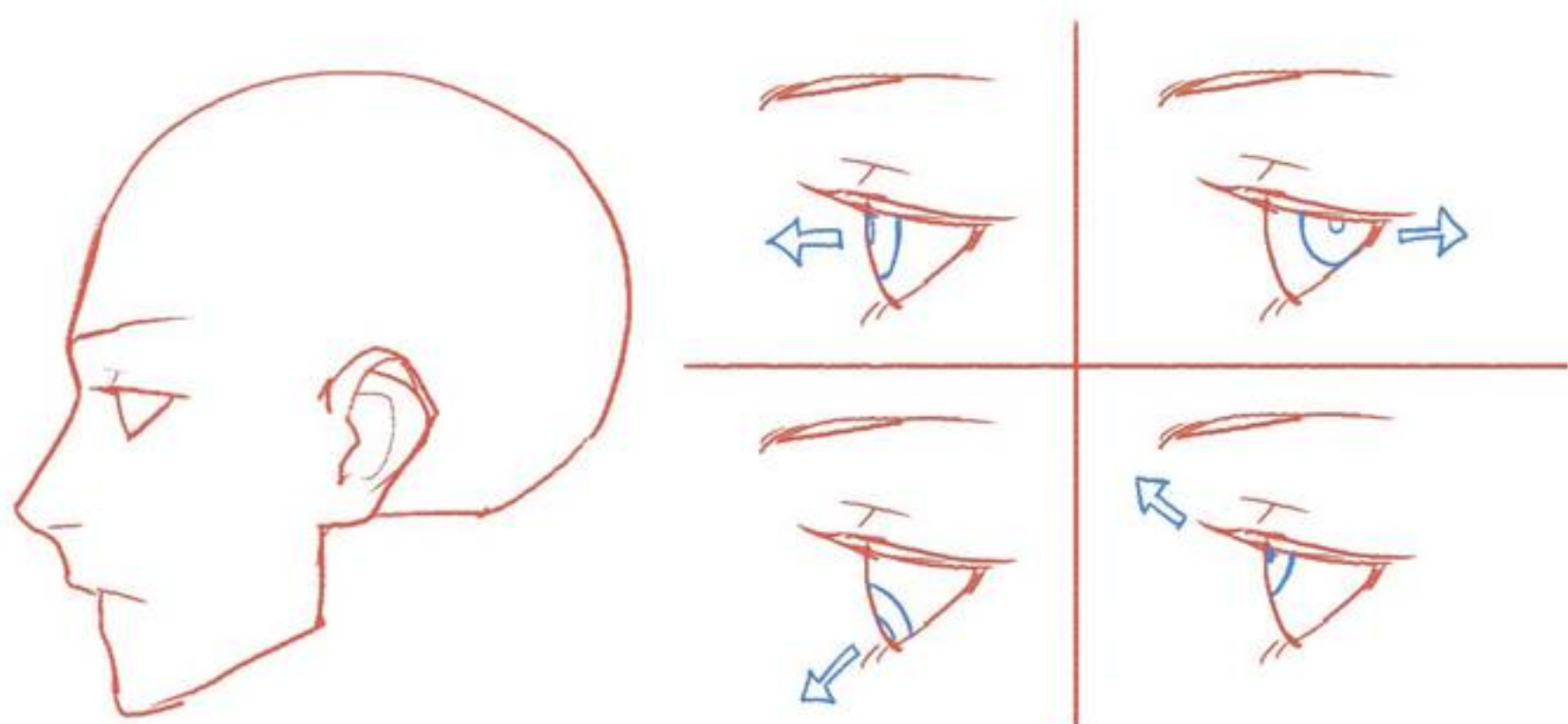
It's a long time ago that the various views of characters allow us to express even the appearance and feeling of the situation.



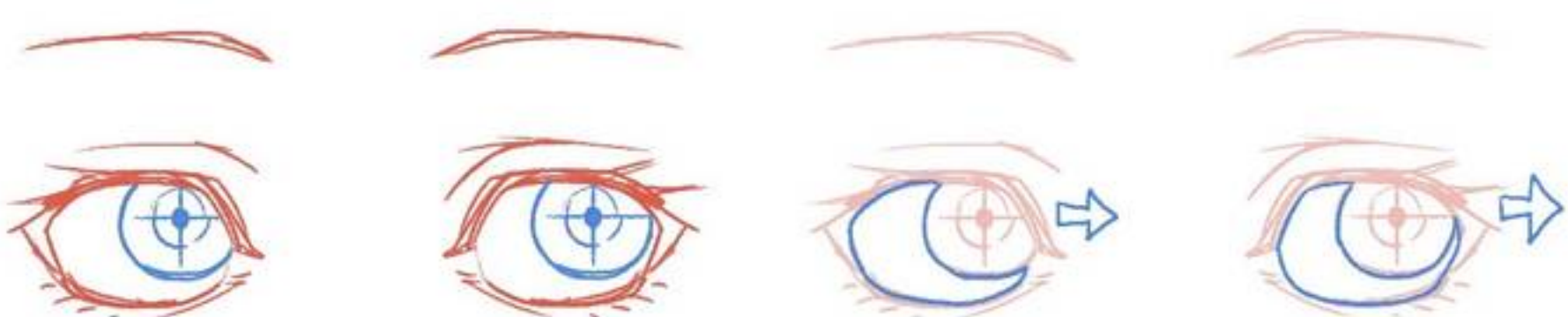
Basically, when you look at the front, the inner eye appears to be narrower than the outer white one, and is drawn in the center of the eyes of the copper ball.



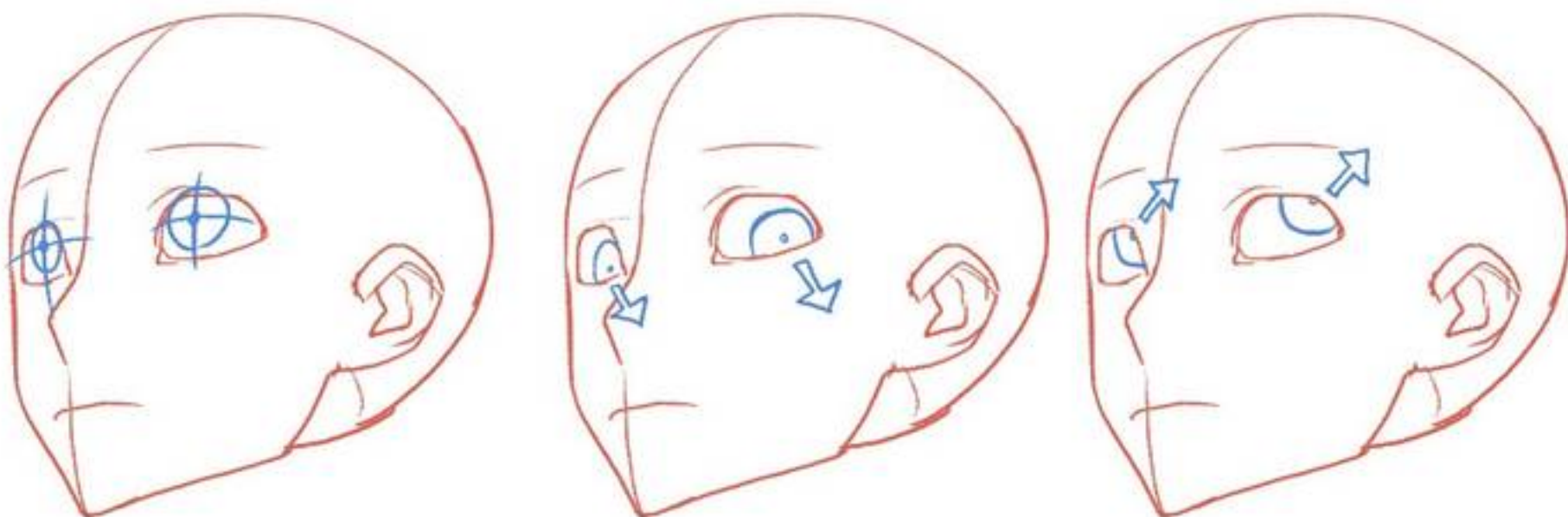
Even if you look in the same direction, the whiter you can see, the better you look at it, and if you have small eyes or thin eyes in the comical language, you can look at it.



And the way you look at it, you also move your eyes, and when you have the front, the front, the shape of your eyes, they look something like an oval with the shape of your eyes.



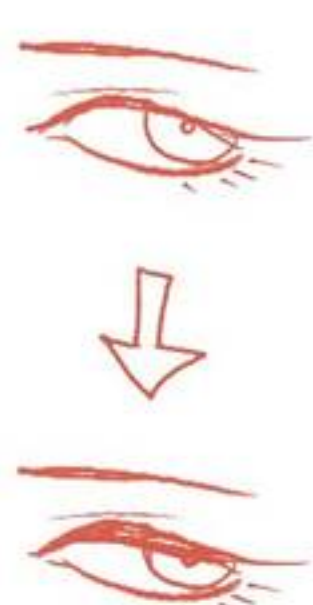
There's a case where a woman's eyes are drawn wide in proportion to a man's eye, and they're moving in the direction of motion, and both of them are moving in the direction of motion, and they're showing a white bag.



And even if the angle changes, the top and the edge are in the same form as the eyelids on both sides.



Draws an application image



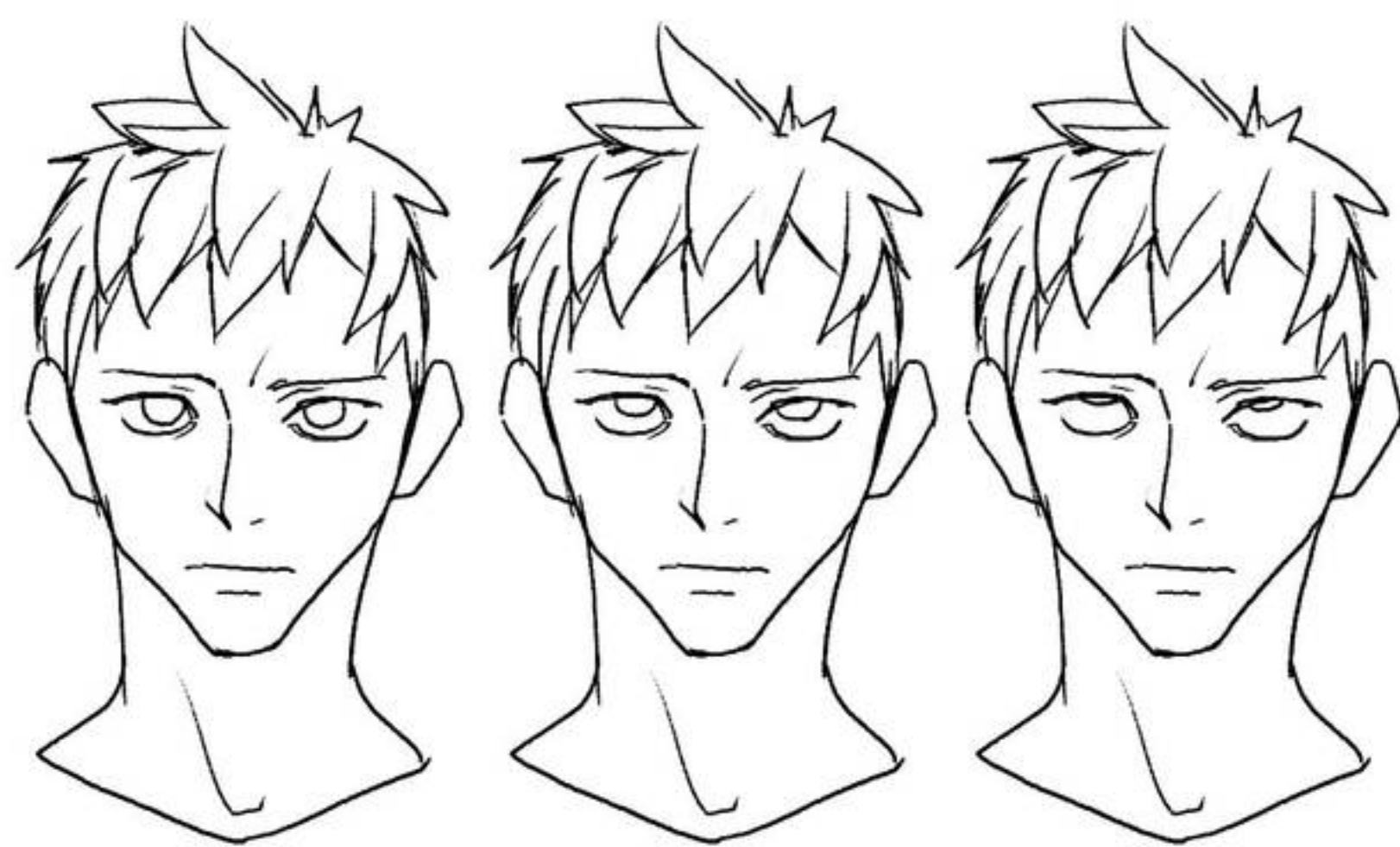
If you move your eyelids in a positioned manner, and you have a thick or a slight cut in the eye, you're going to have a clear view of what you're looking at.

I'm going to draw a delicious hair on the line of your face, and I'm going to let it flow, so it's going to look natural.



I'll finish with the gift.

I'd like to know the taco author."



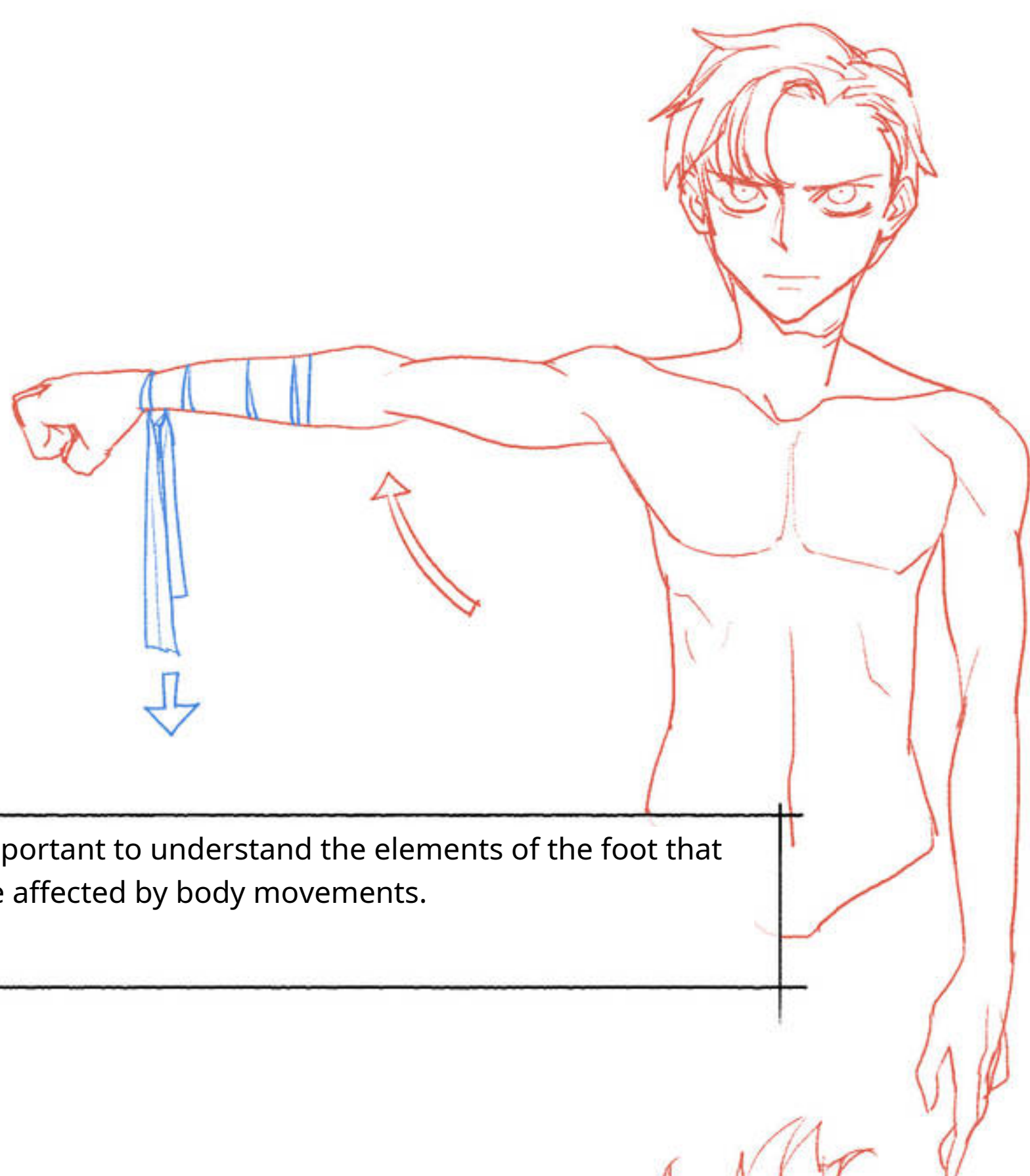
If your eyes are a little too small or the white is too much than the size of the whole eye, I'm going to make you feel crazy.



Key Doint

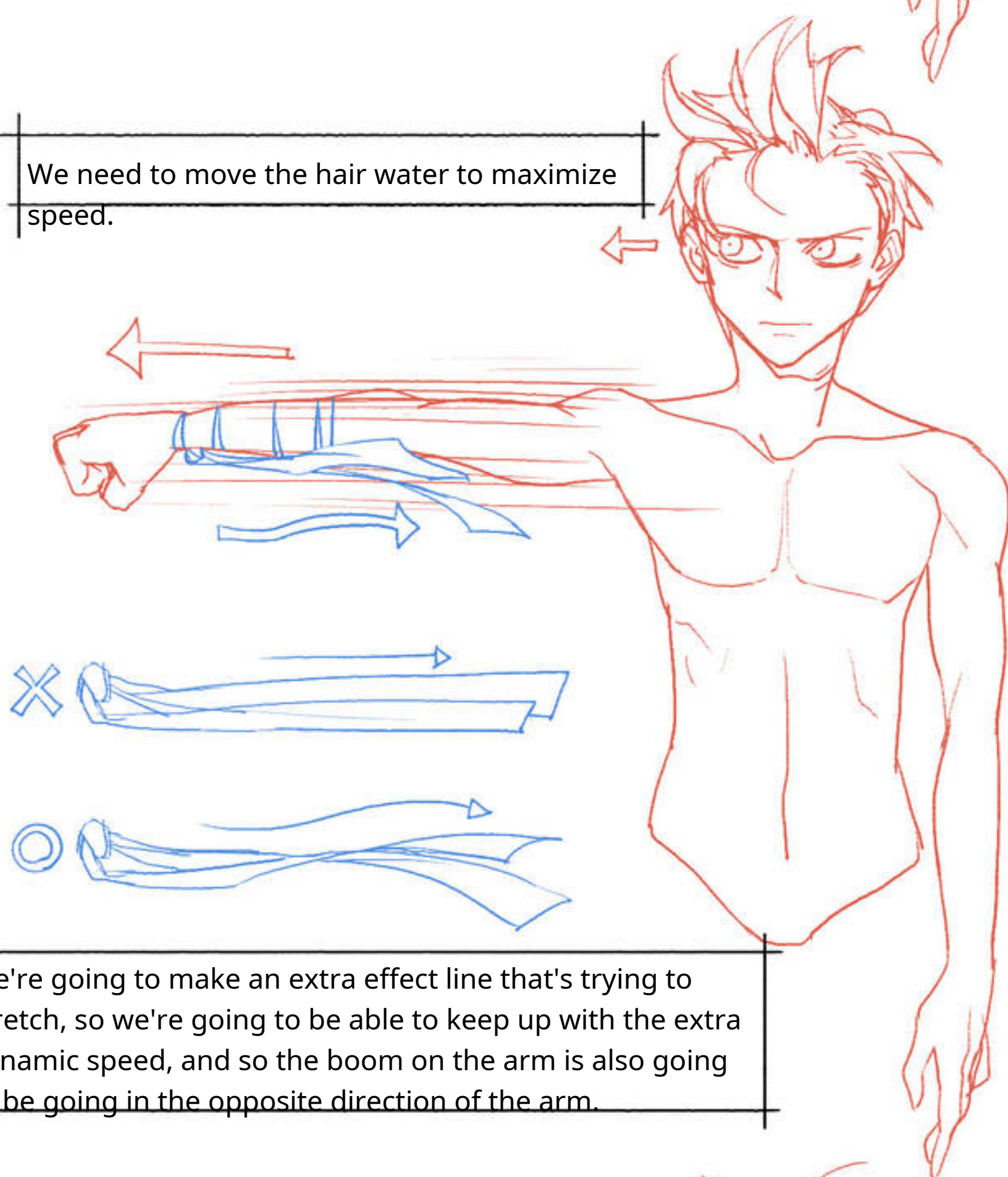


I don't know what the rate should be when I'm going to do the work.

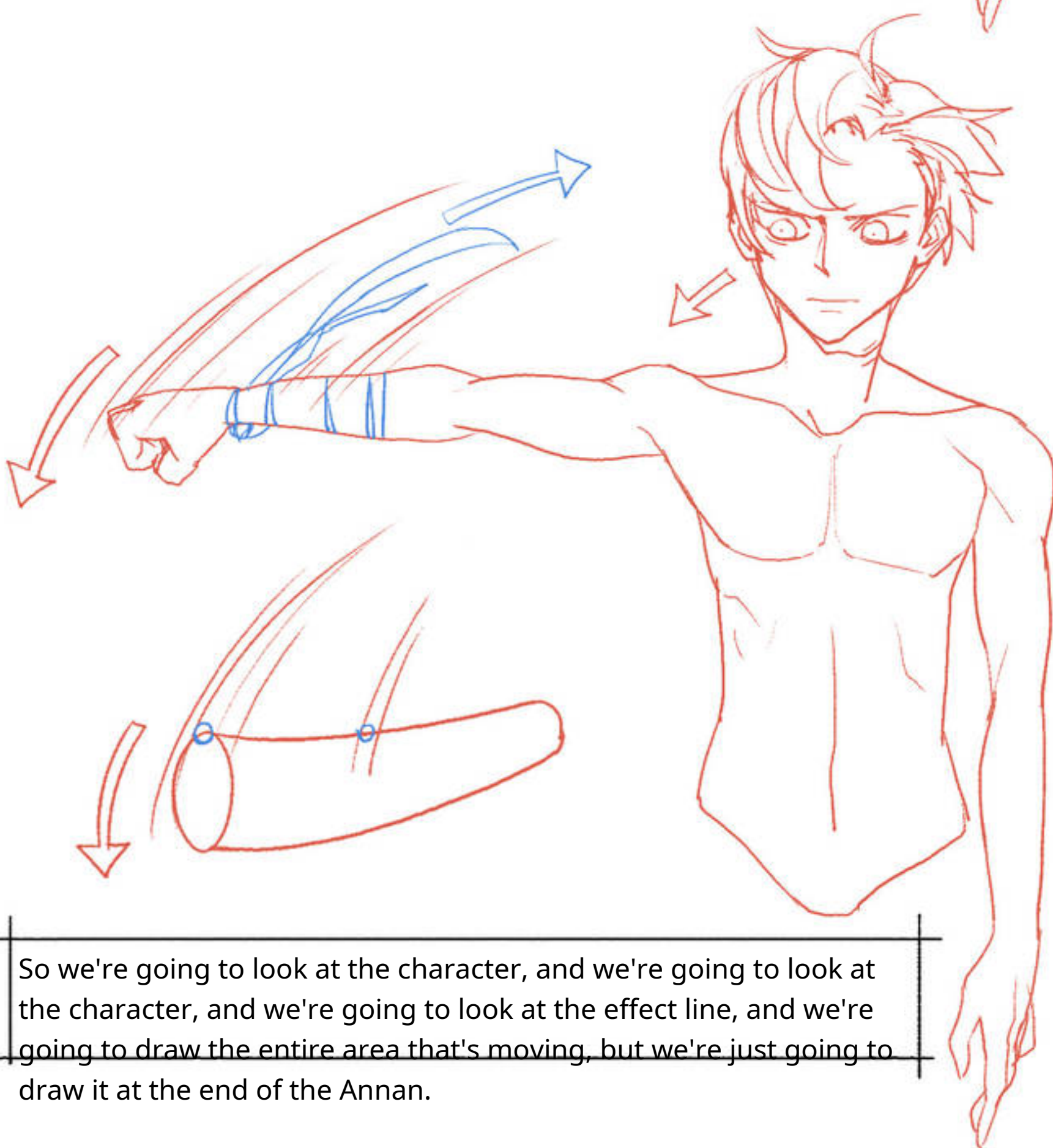


It's important to understand the elements of the foot that will be affected by body movements.

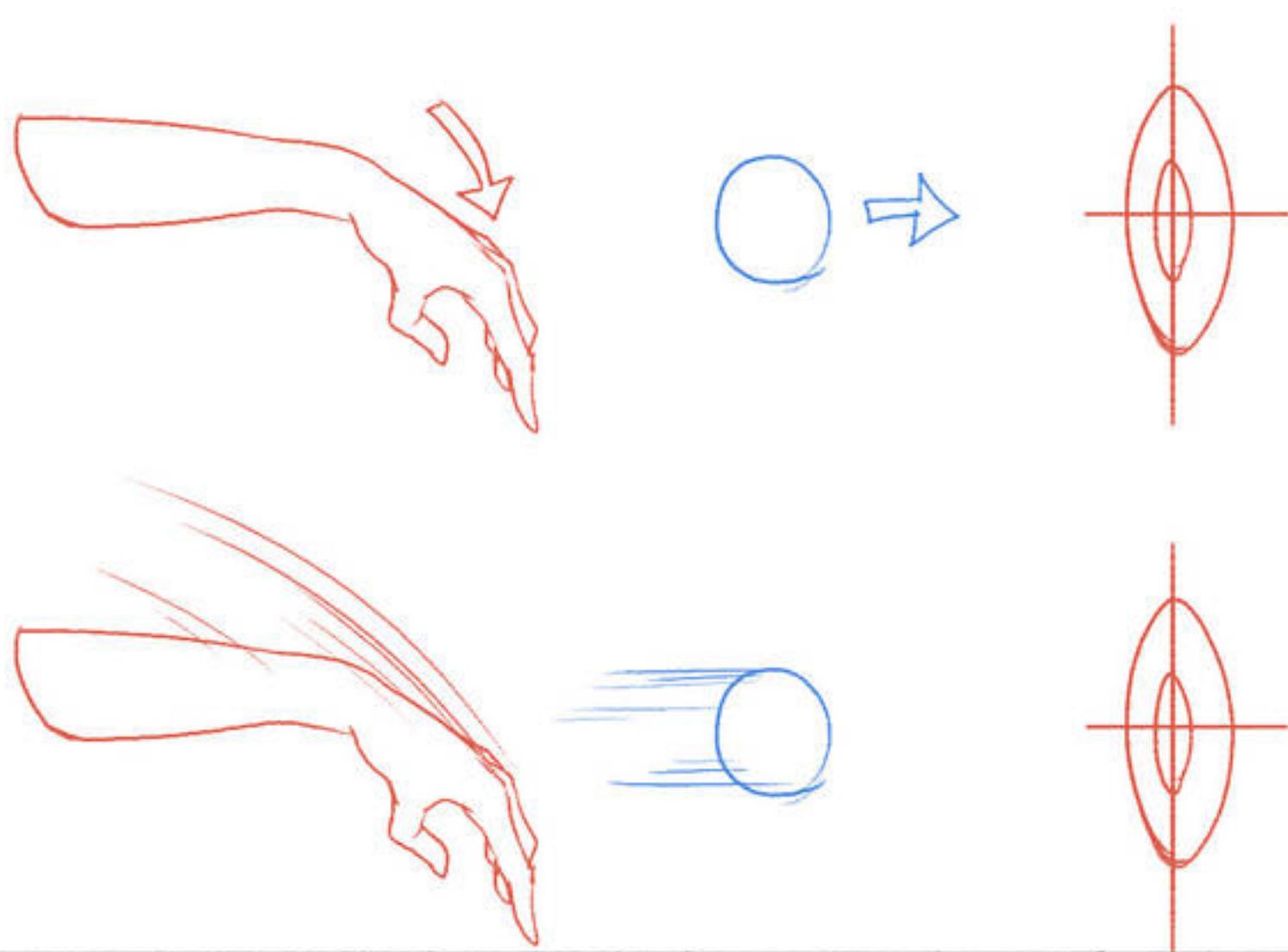
We need to move the hair water to maximize speed.



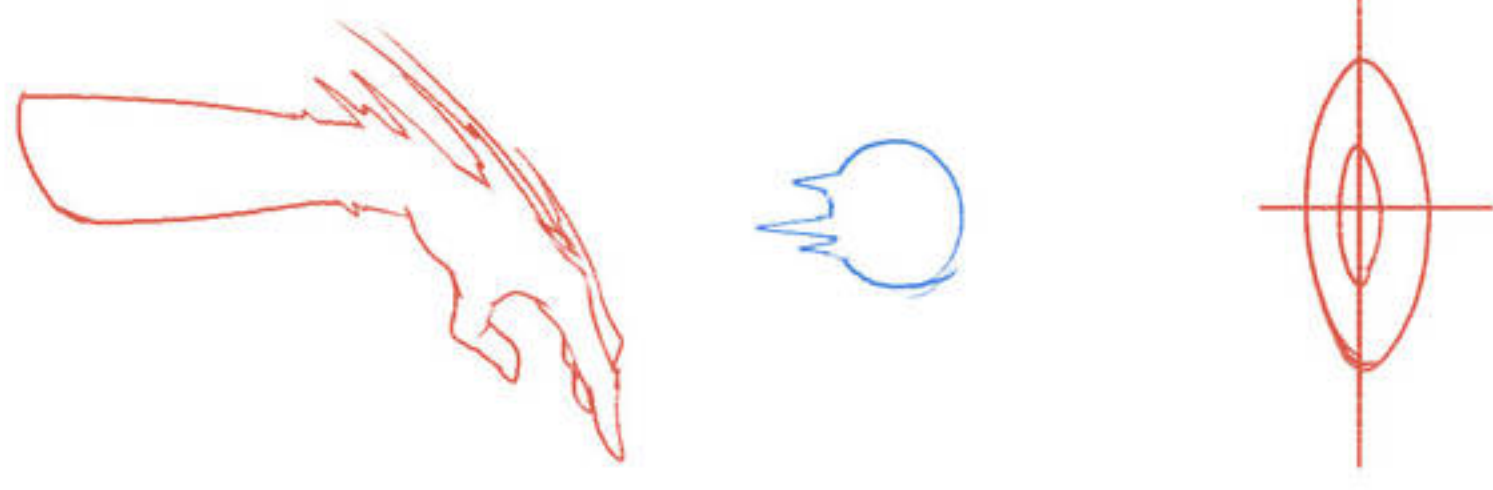
We're going to make an extra effect line that's trying to stretch, so we're going to be able to keep up with the extra dynamic speed, and so the boom on the arm is also going to be going in the opposite direction of the arm.



So we're going to look at the character, and we're going to look at the effect line, and we're going to draw the entire area that's moving, but we're just going to draw it at the end of the Annan.

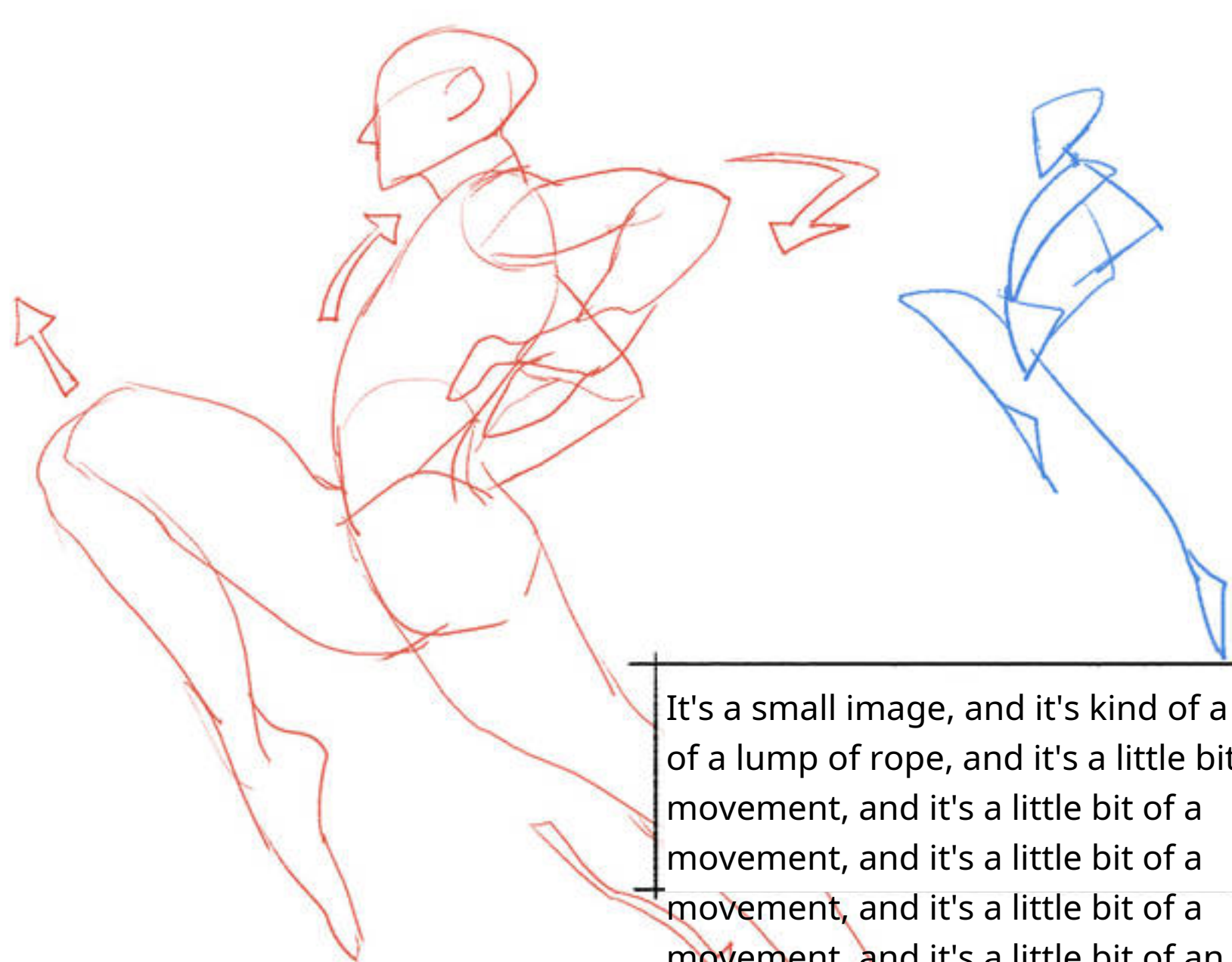


Since the hand of the thrower is different in the direction of the flying ball, we have to make a different effect line.

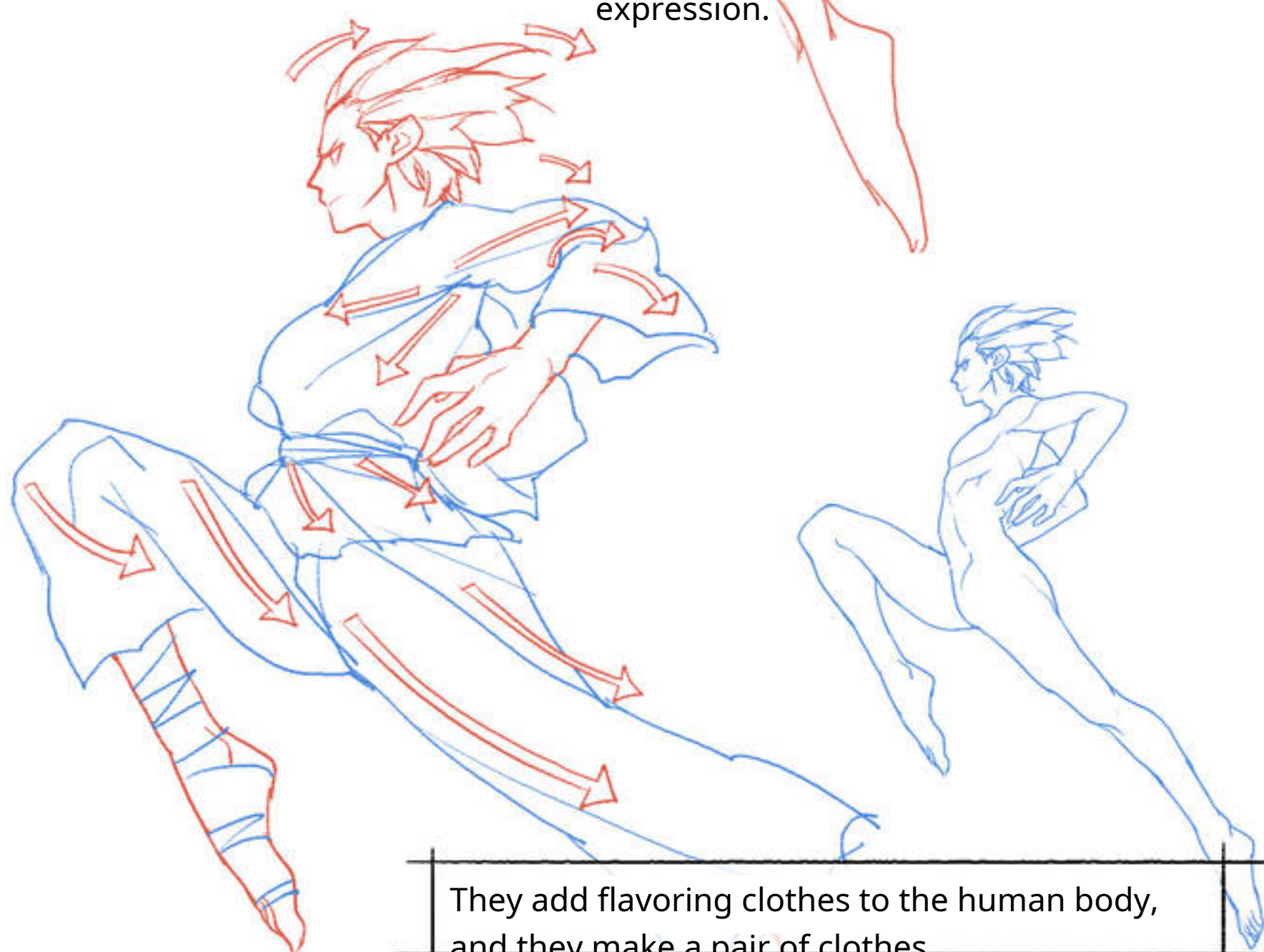


It's made out of the gift side, and it's attached to the moving element, but it creates a sense of speed.





It's a small image, and it's kind of a little bit of a lump of rope, and it's a little bit of a movement, and it's a little bit of a movement, and it's a little bit of a movement, and it's a little bit of an expression, and it's a little bit of an expression.

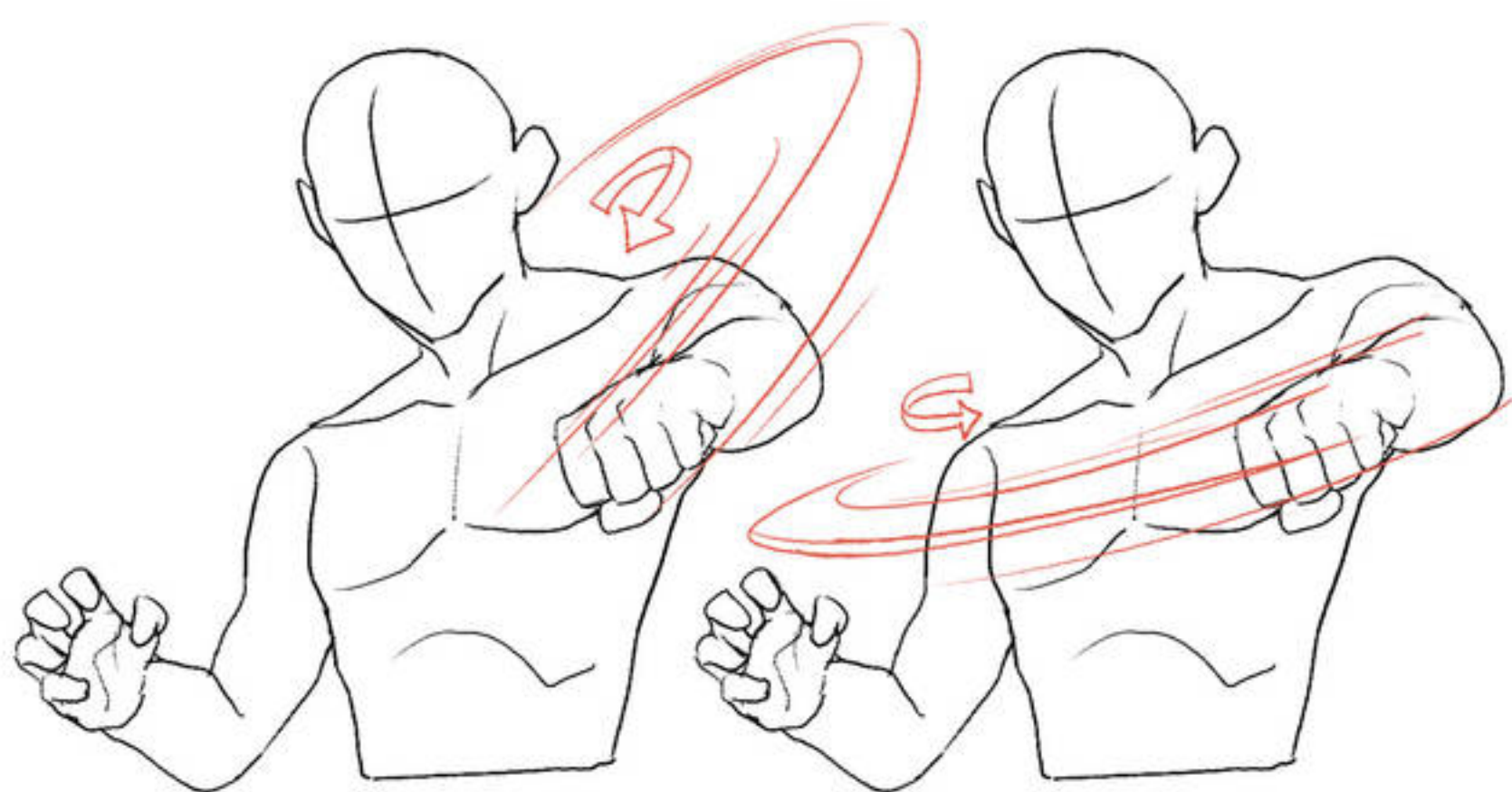


They add flavoring clothes to the human body, and they make a pair of clothes.



I want you to clean up the line and close with an extra effect line.

I'd like to know the taco author."



If the character's motion is taken in three-dimensional form, the effect line also has to be generated by the flow of the line in front of it.

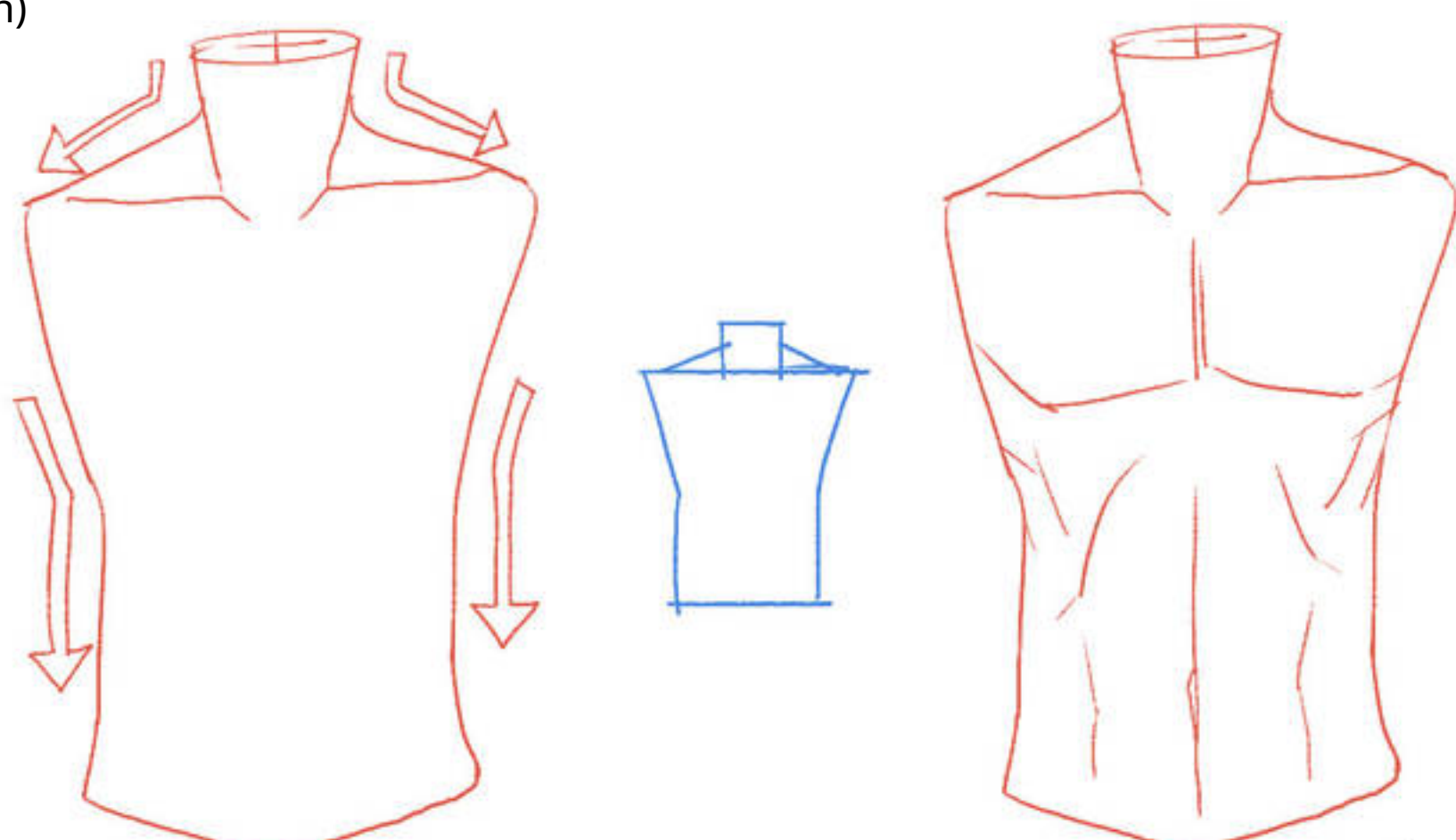


Key Point



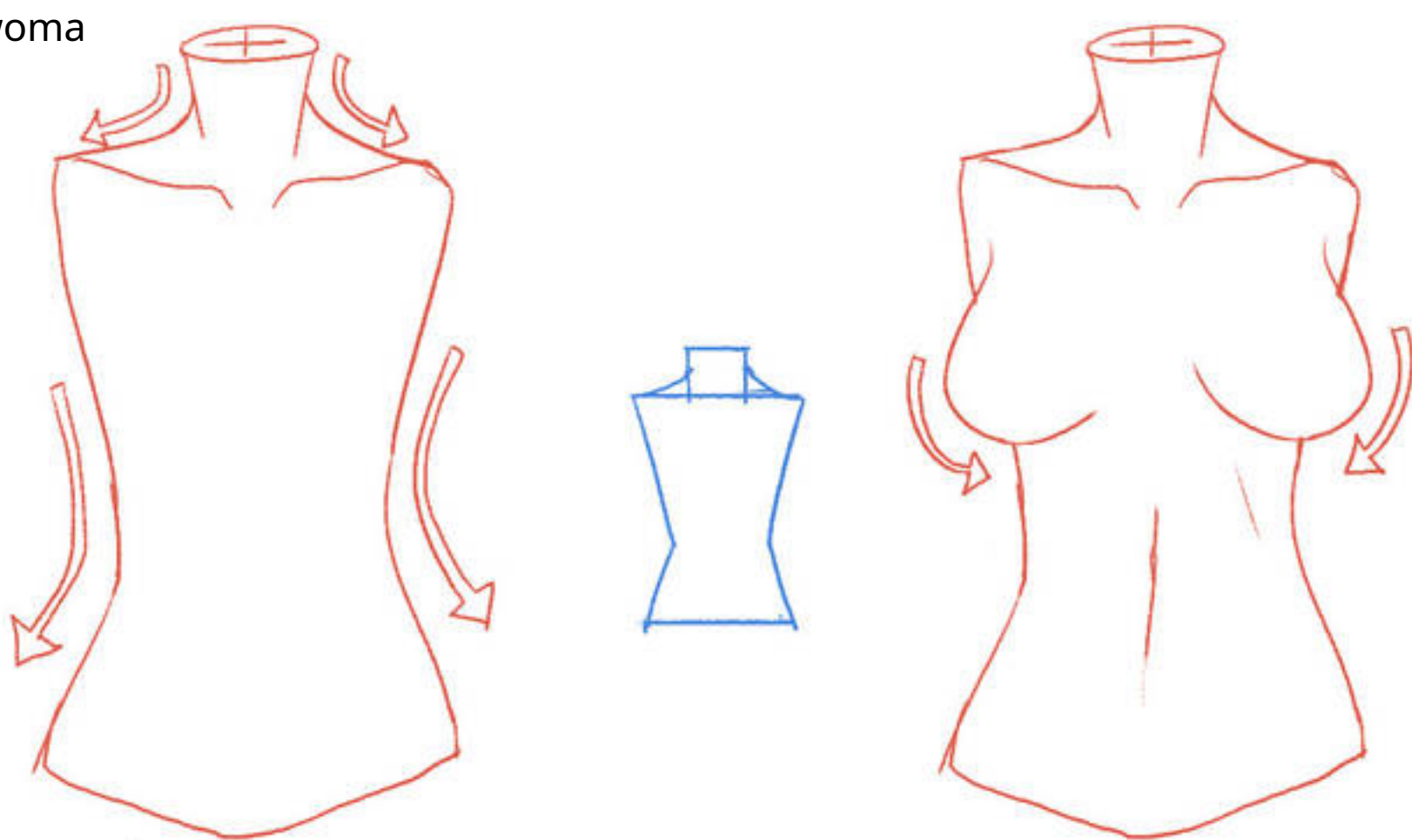
I'm curious about the teeth of the man's body.

(Man)



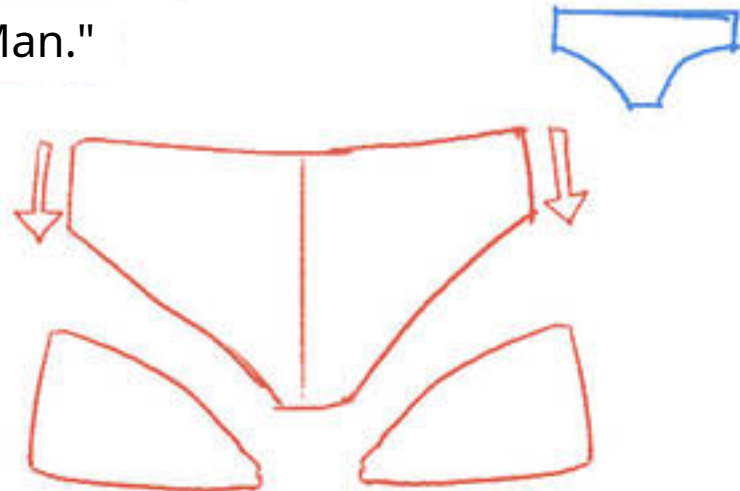
In a man's body, he has to draw a little bit bigger than a woman, so he's going to narrow down the old thread from his chest down to his waist.

[woma  
n]

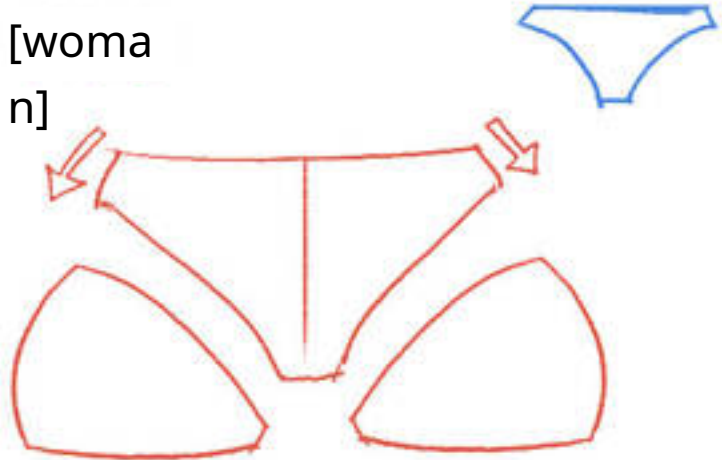


In women's bodies, they draw smaller than men, and they draw with curves, but they highlight the hip, so they're trying to save the cyclopine of the pelvis, so they're also talking about femininity.

"Man."

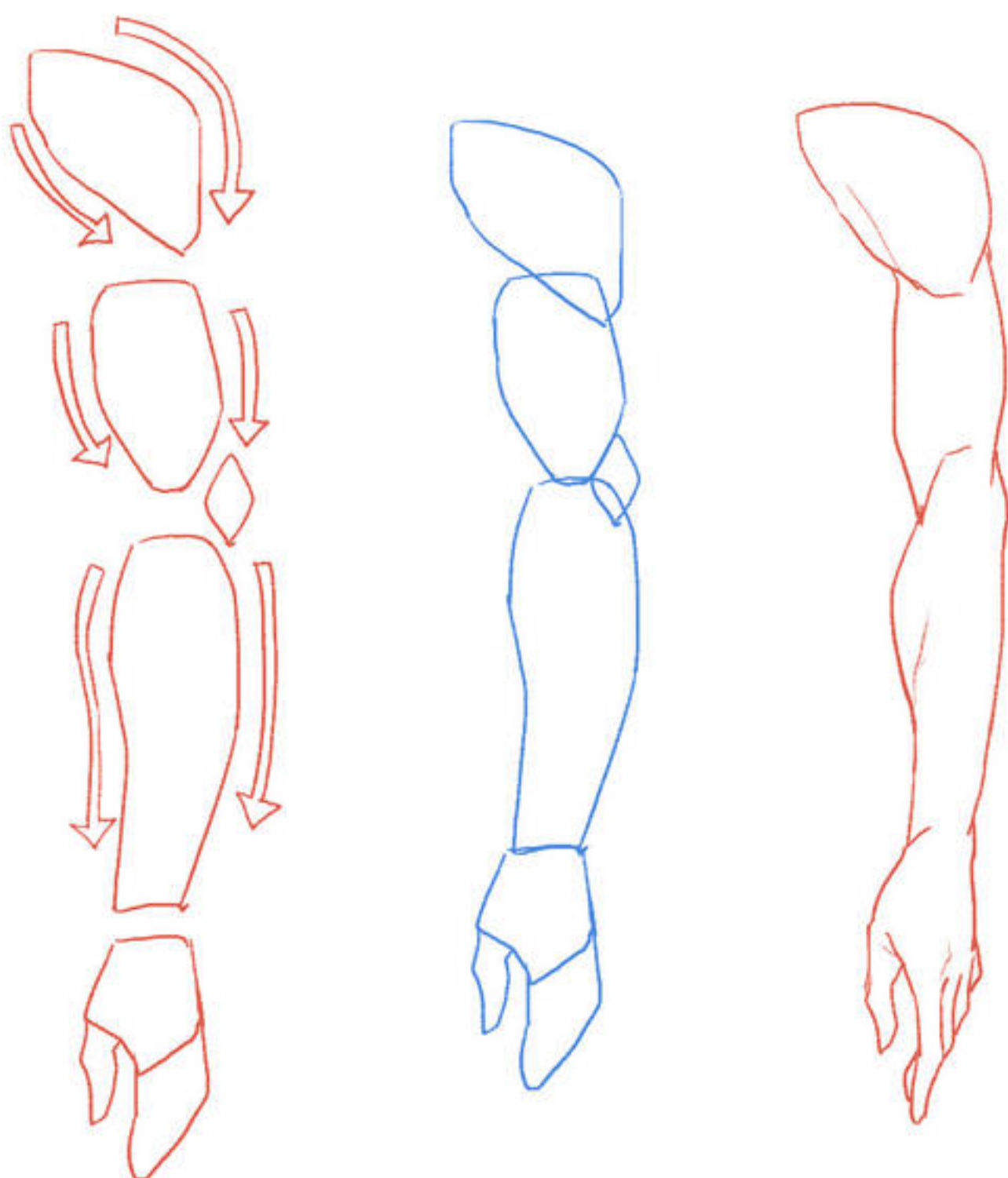


[woma  
n]



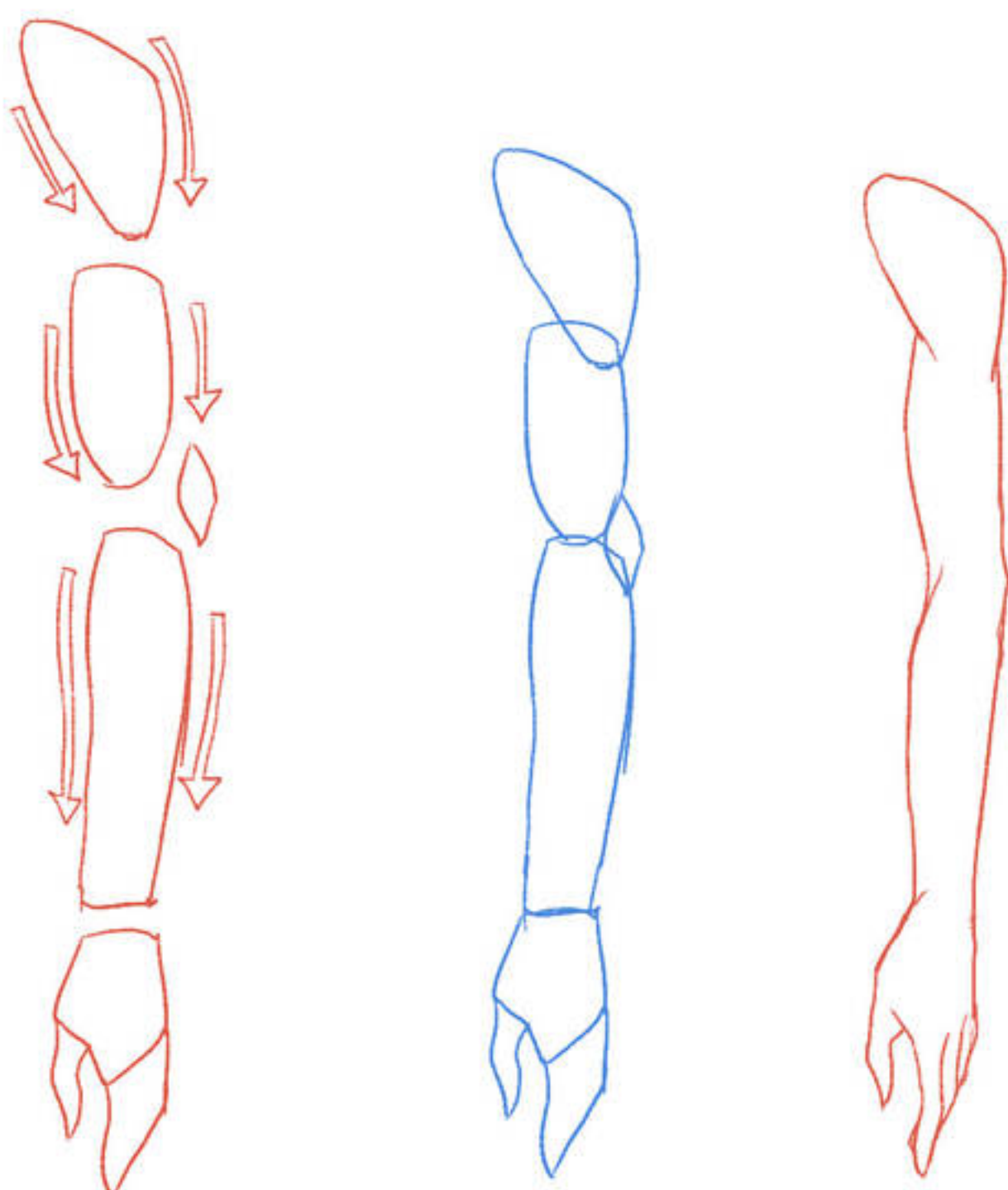
In the hip and the hip, the male eye is closer to the vertical, and in the female case, it's spread to both sides in the form of the hip.

(Man)



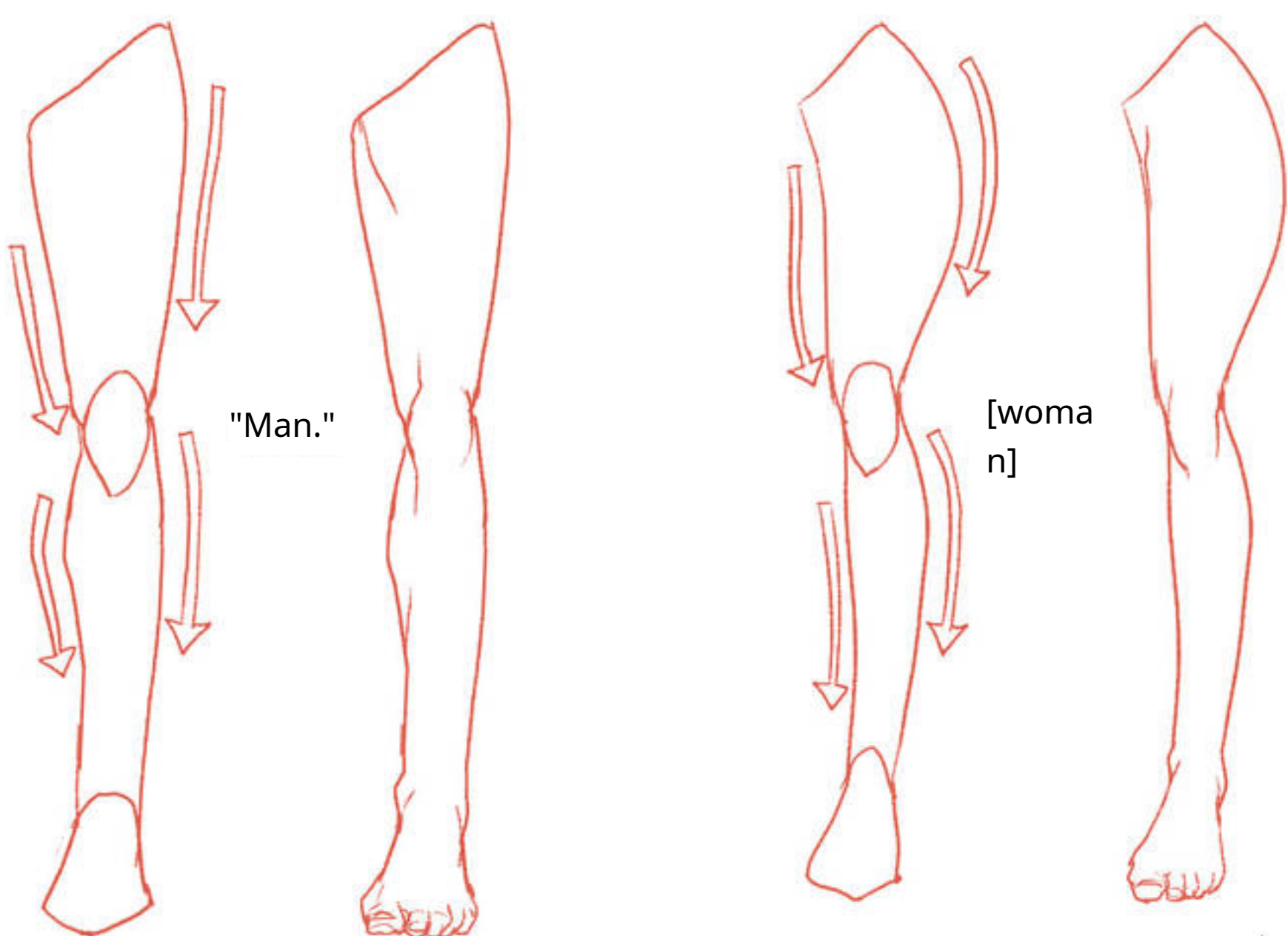
In the case of the arm, depending on the settings, the name of the car is the expression of the man's arm, and it's called the car.

(woma  
n)

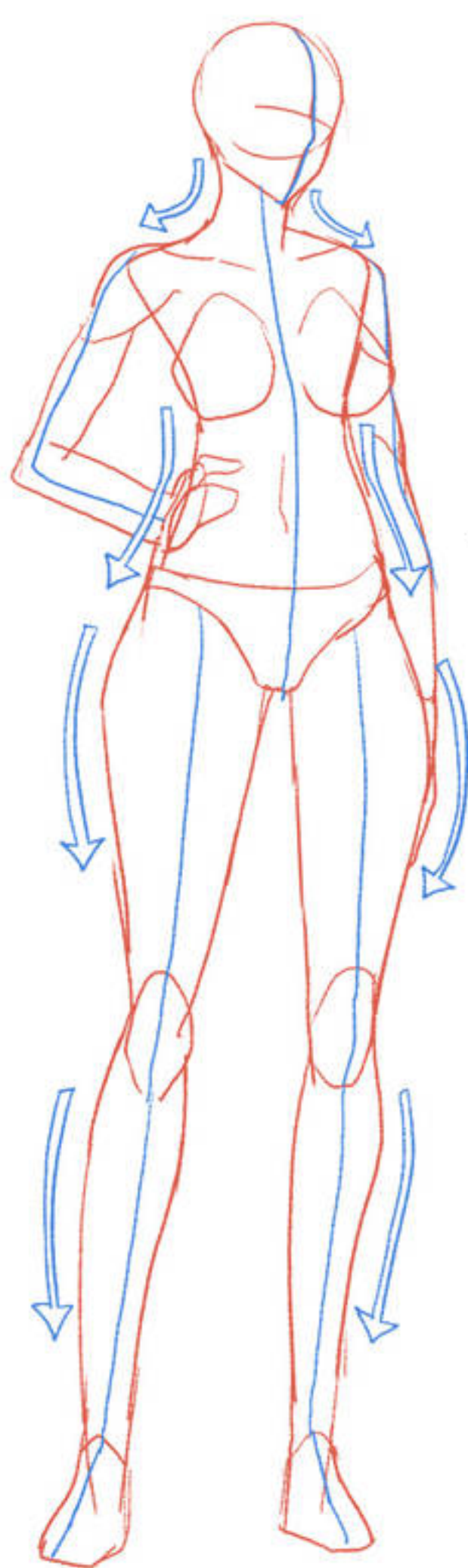


The expression of a woman's arm is a thinr, softer feeling than a man, and it's a thin feeling of shortness.



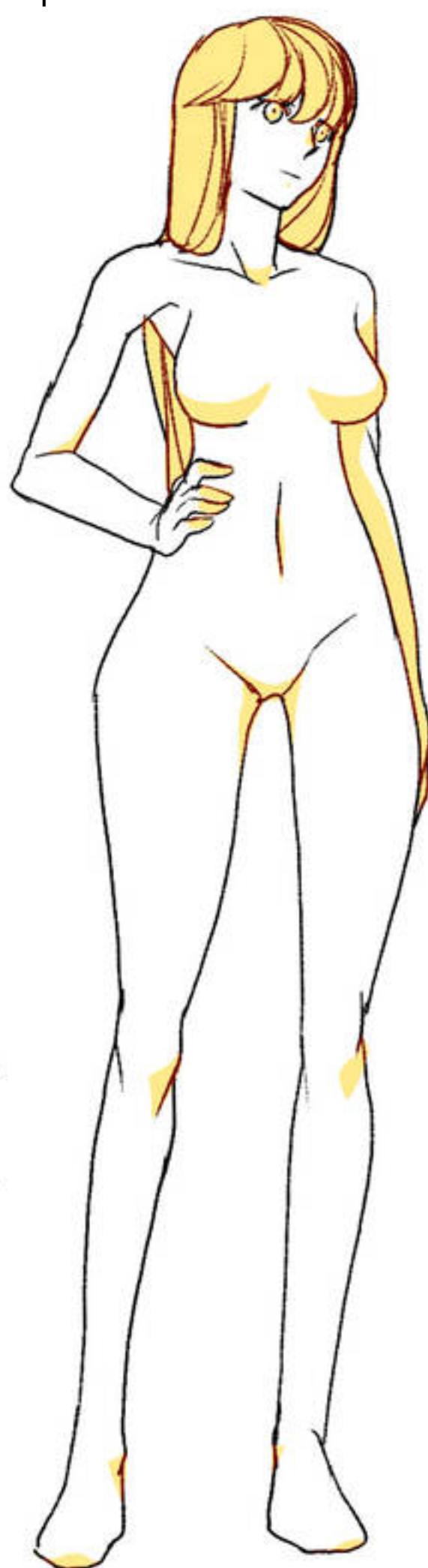


In the case of a bridge, you have a silver lining that slowly shrinks from the target to the leg.

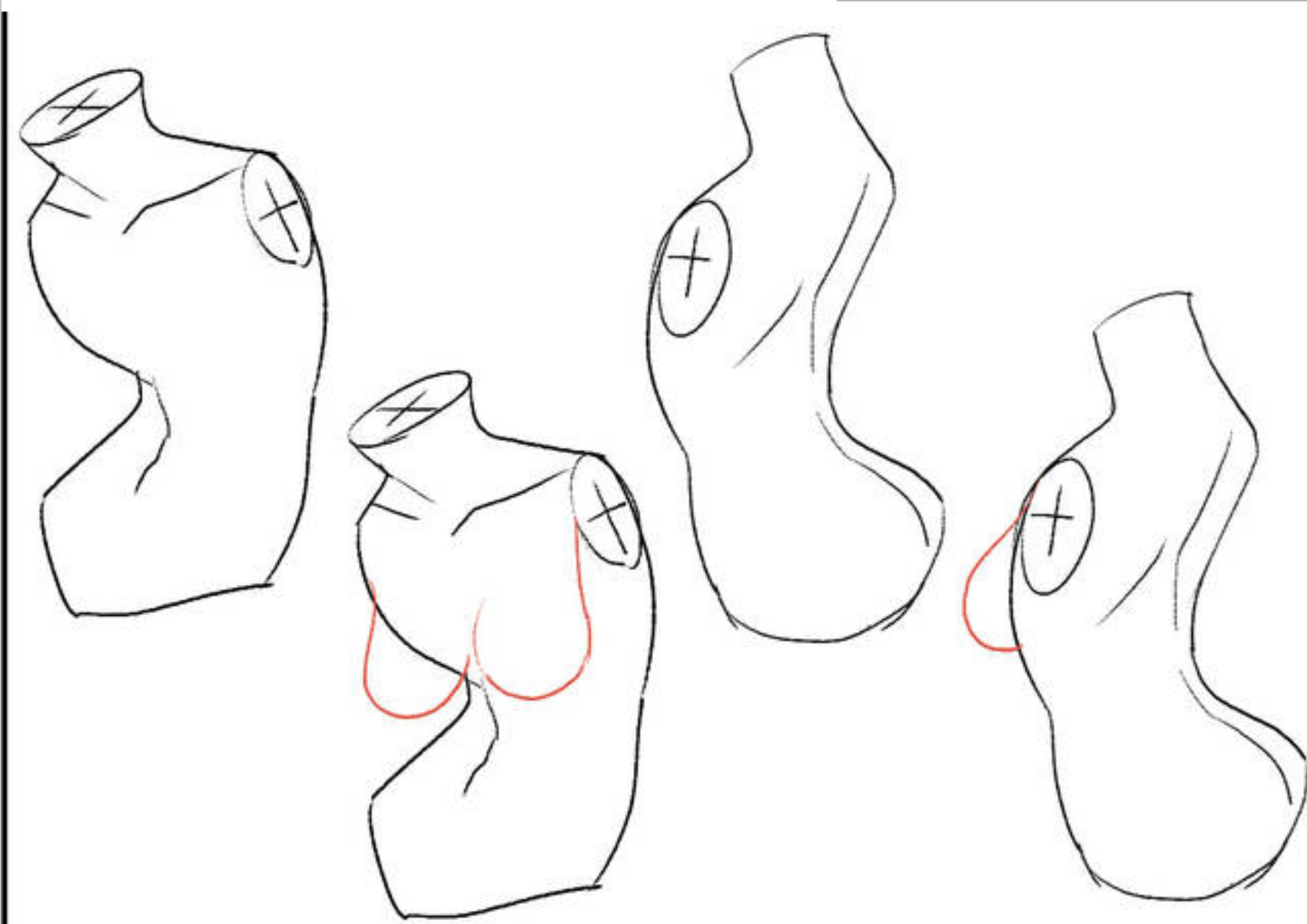


We're going to draw the whole gender character, and then we're going to fix it at the Love level, and then we're going to do the next step, and then we're going to do the next step, and then we're going to do the next step.

I'll finish with the gift.



I'd like to know the taco author."



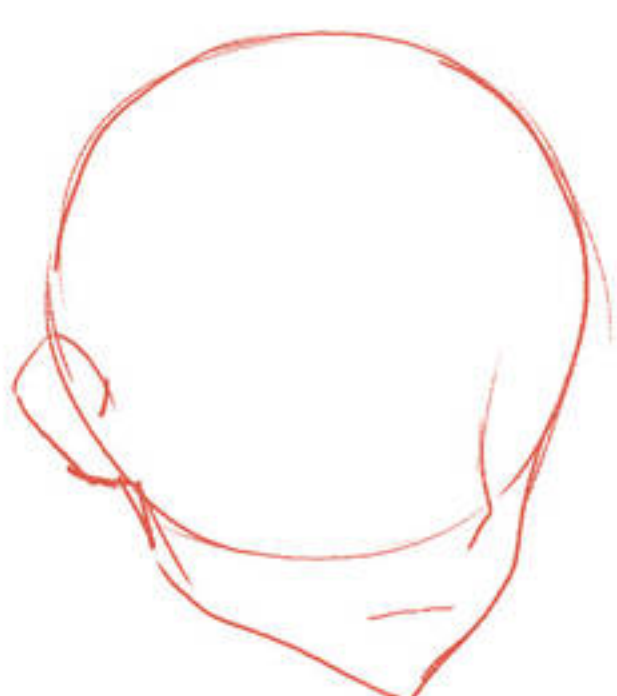
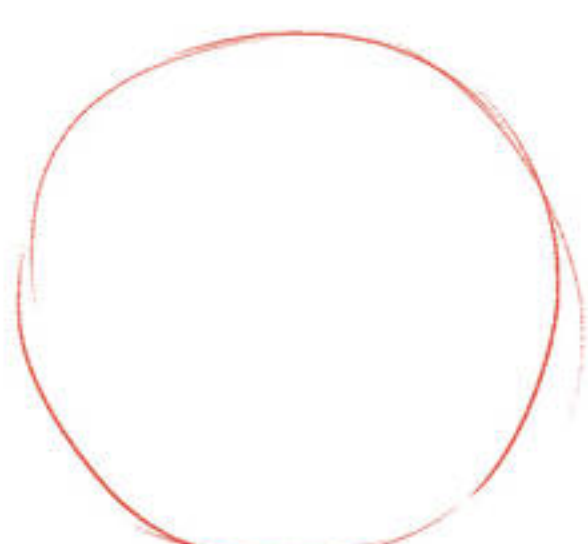
When a woman's I moves, the change is greater, but she's focused on her waist and pelvis, and then it's easier to draw her breasts in her upper body, and then she's more likely to draw them in her narcissus.



Key Doint



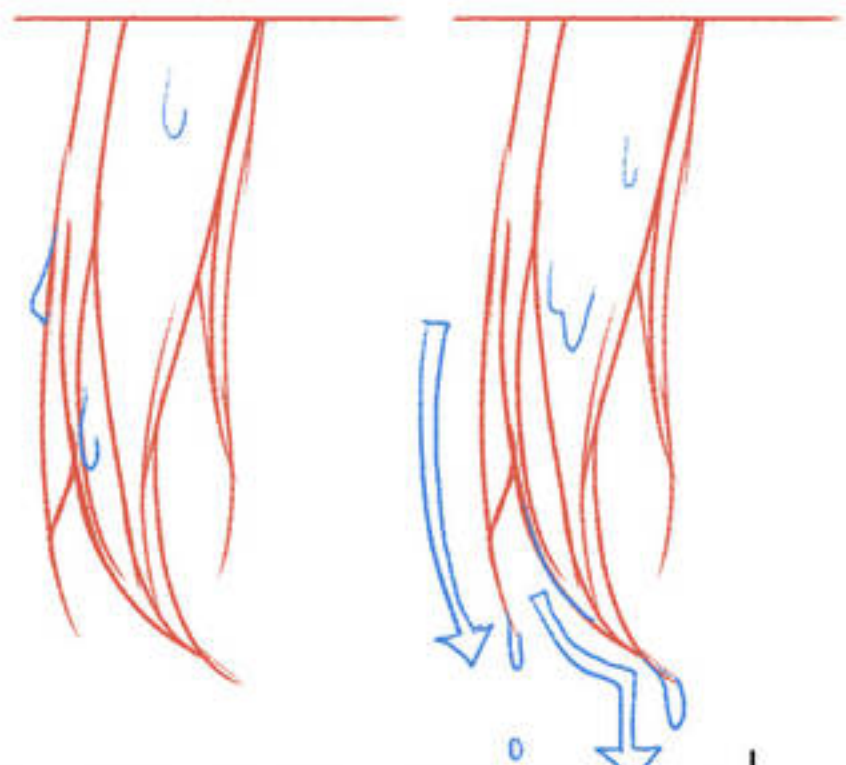
[Q: What's a wet hair expression?]



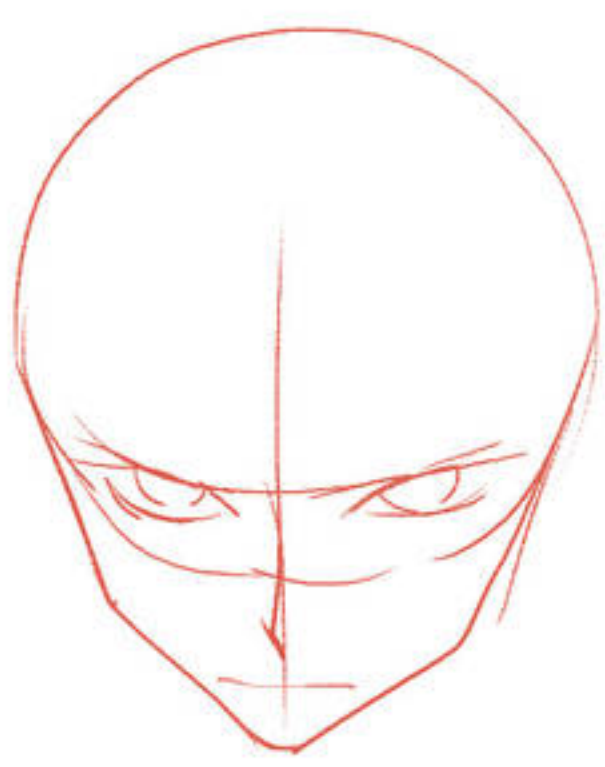
I'm drawing the face first to draw the wet hair.



When the base left-axis hair is wet, it's going to lose its strength, and then it's going to turn it down into a substrate.



If you take a little bit of the tip of your hair, you'll make a little bit of water out of your wet head, because the water is flowing down, so you'll think about it.



If the forehead is a hair-style, the forehead line will first be flavored at the angle of the face



When you're soaked in water, even a long, calmly drawn head, you make your front head, and the water, too.





For short-headed men's styles up, set the default style first



I'm going to draw the hairline, which is the baseline, and I'm going to check the long frame before I drop down the front of the head.



Covering the forehead line by the front of your head, you're going to have a whole hair roll down.



I'm going to add a droplet, and I'm going to clean it up.

I'm just trying to get to know the taco writer.



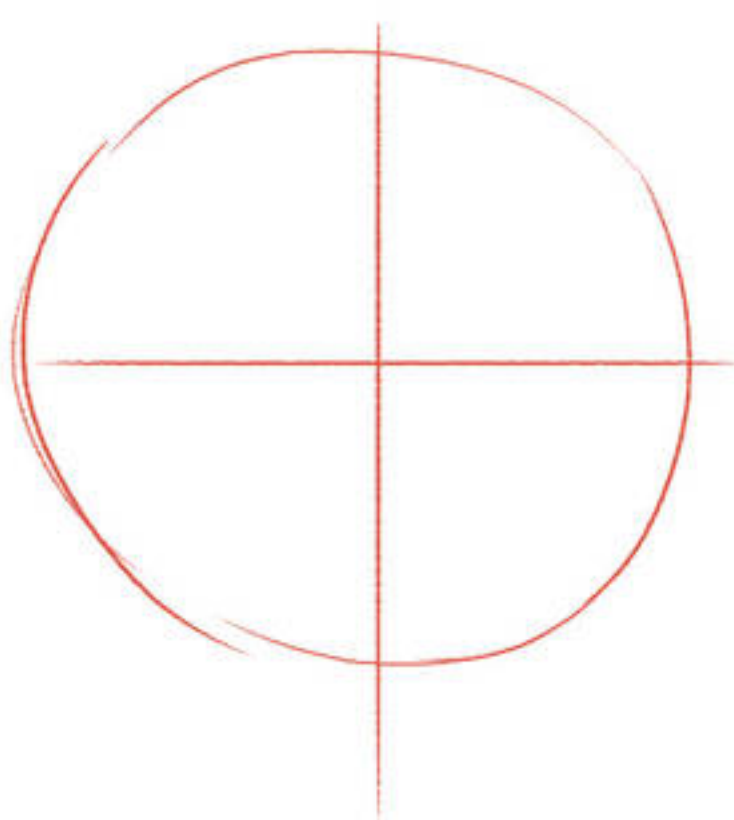
In the case of the head of a shy wave, wemiv will be released, and it will be a long-ranged pirate.



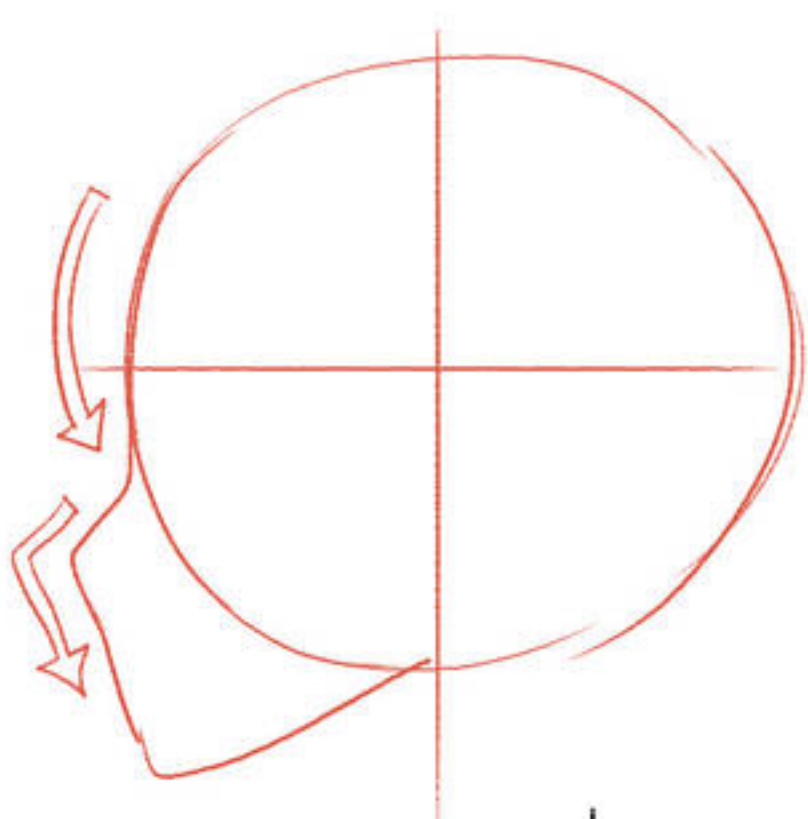
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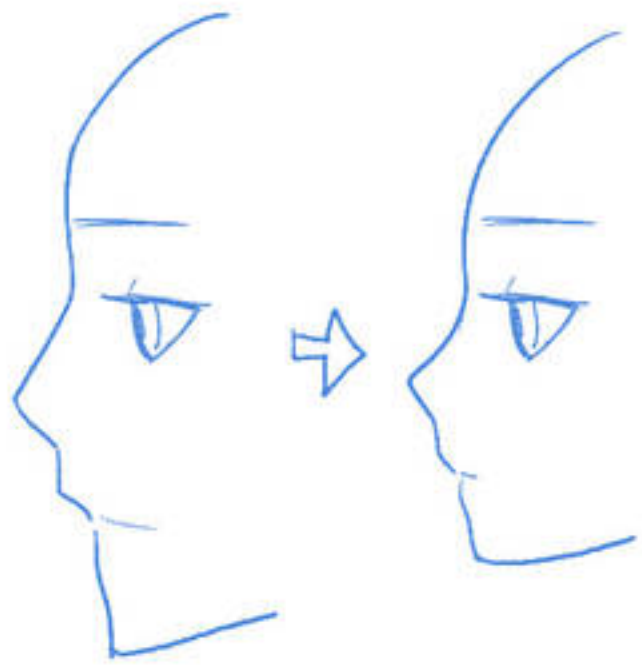
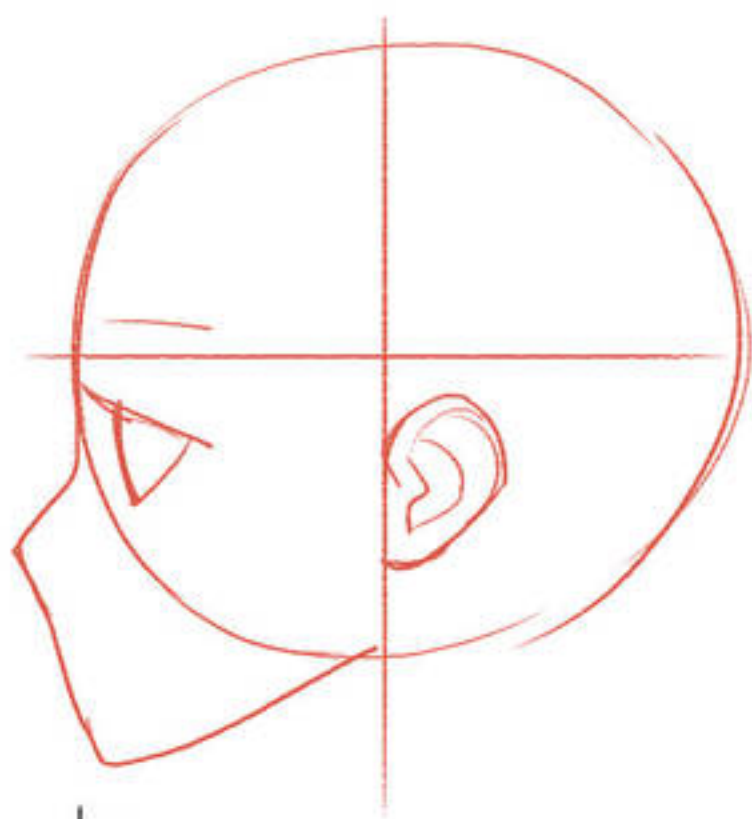
[Q: I can't miss the little boy's face.]



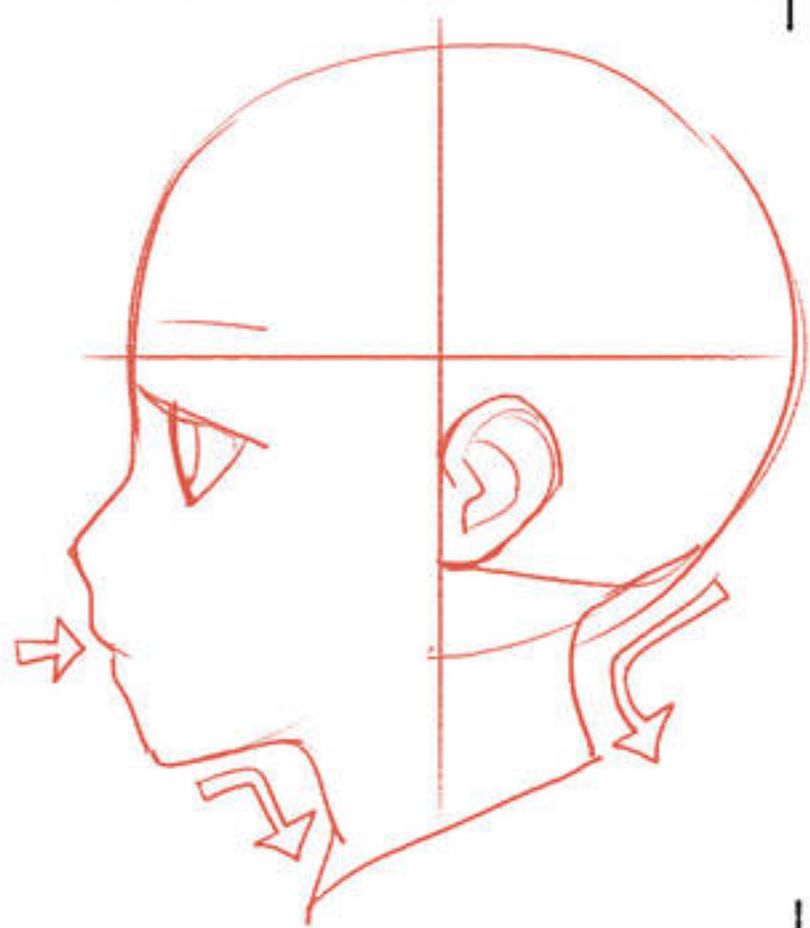
So let me draw a scale of facial shape.



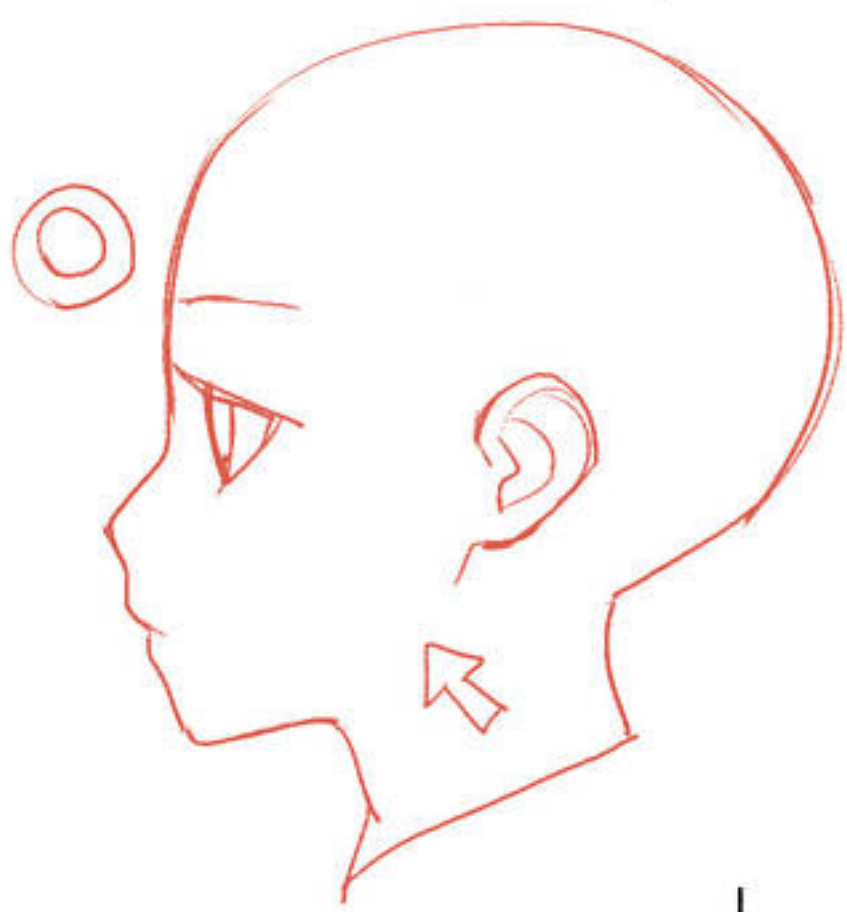
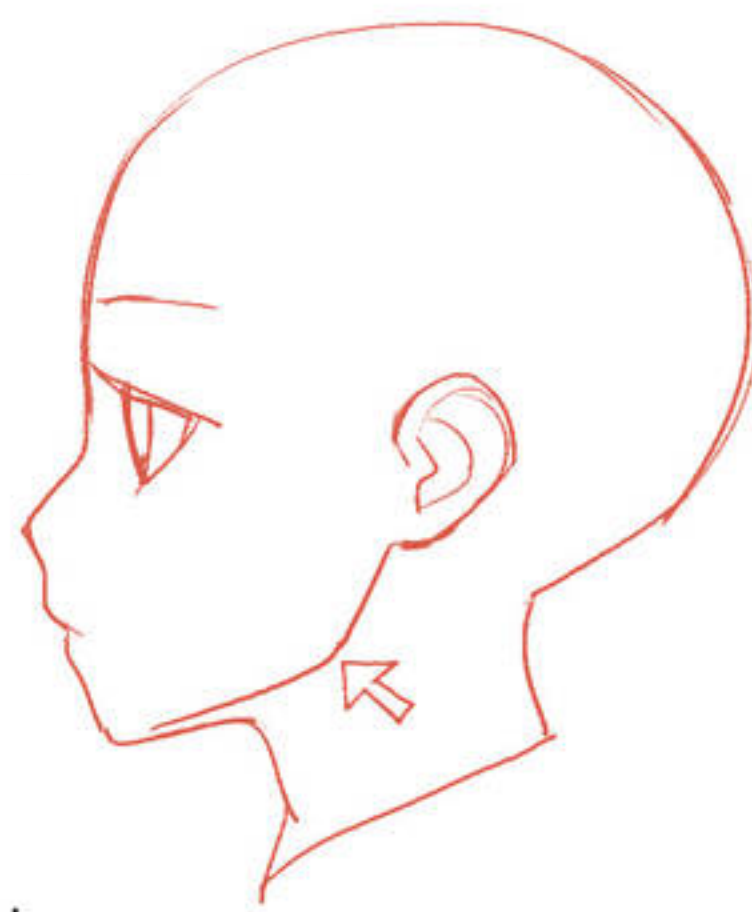
For a child, it's a little bit like an adult, it's out front, it's short, it's loud, it's short.



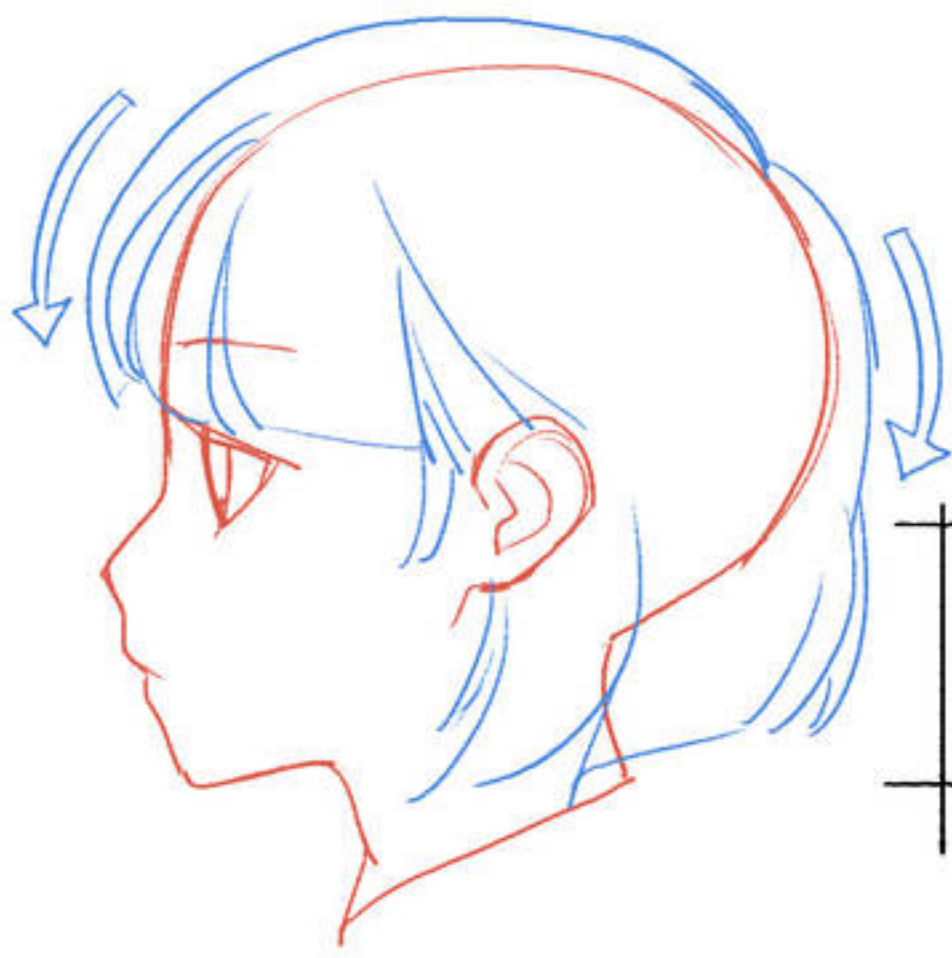
It's a little bit bigger, because even the size of an adult eye is smaller, so it's also going to have a big-eyed effect.



X



The jaw line on the sideside to give the child a sense of I

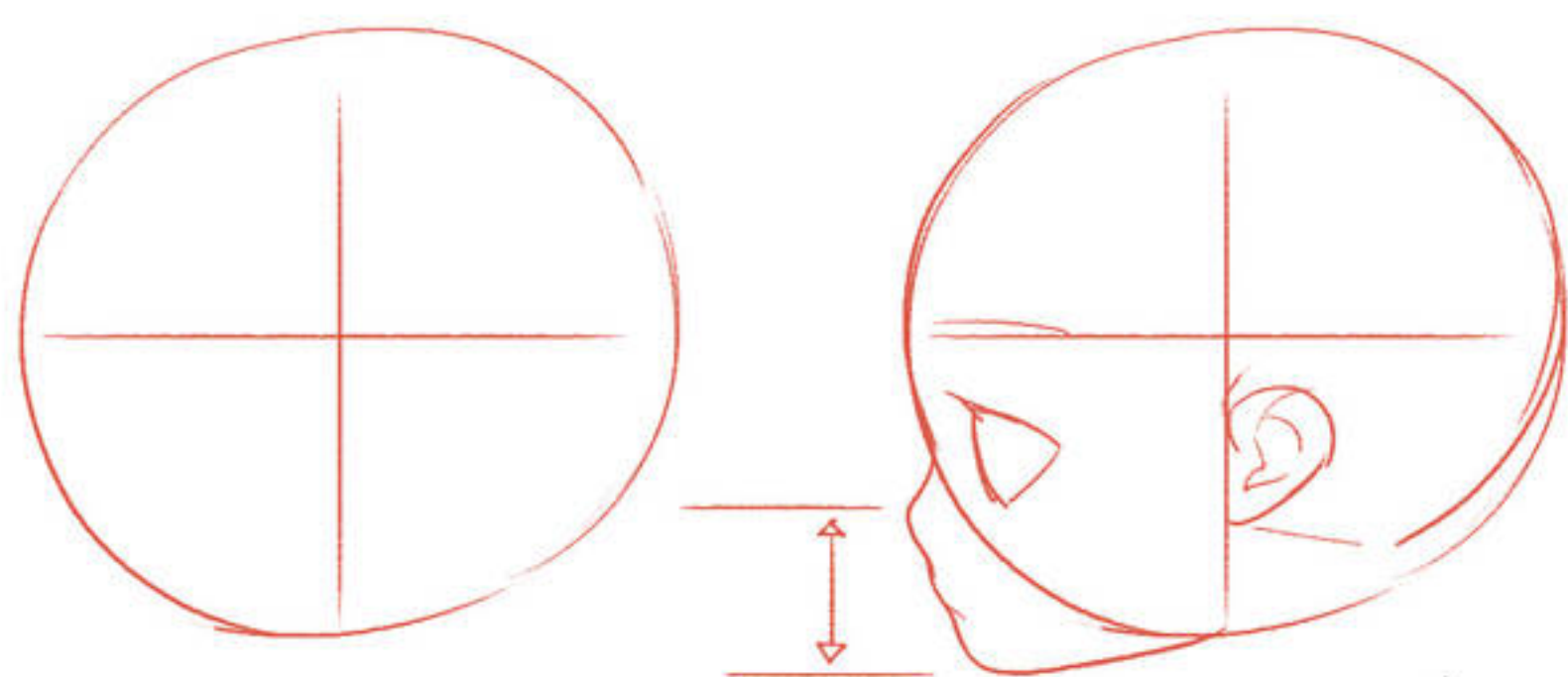


I'm drawing hairline hairlines, and I'm making my forehead and back full of burr and glyphs in the old days.

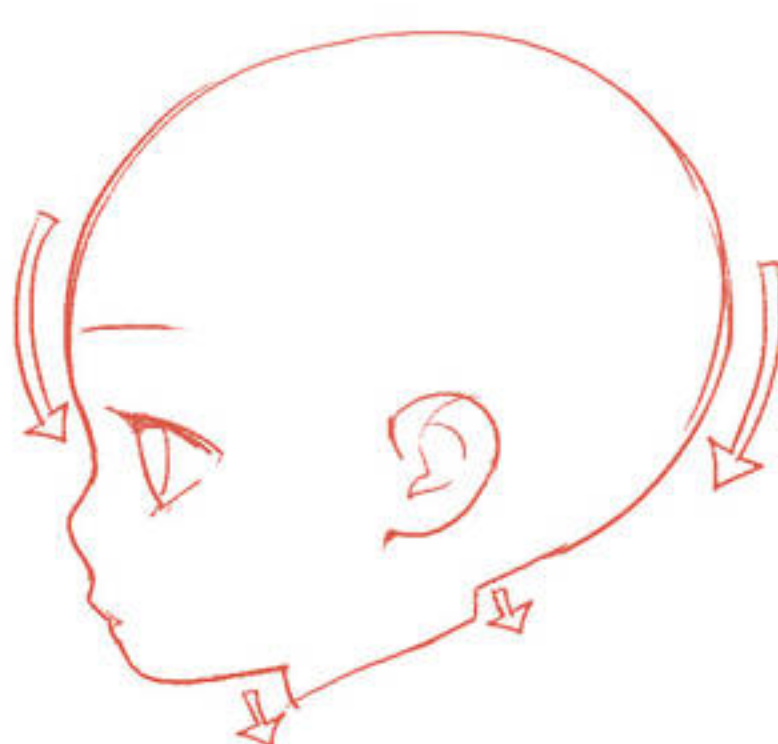
So I'm going to close with the melody.



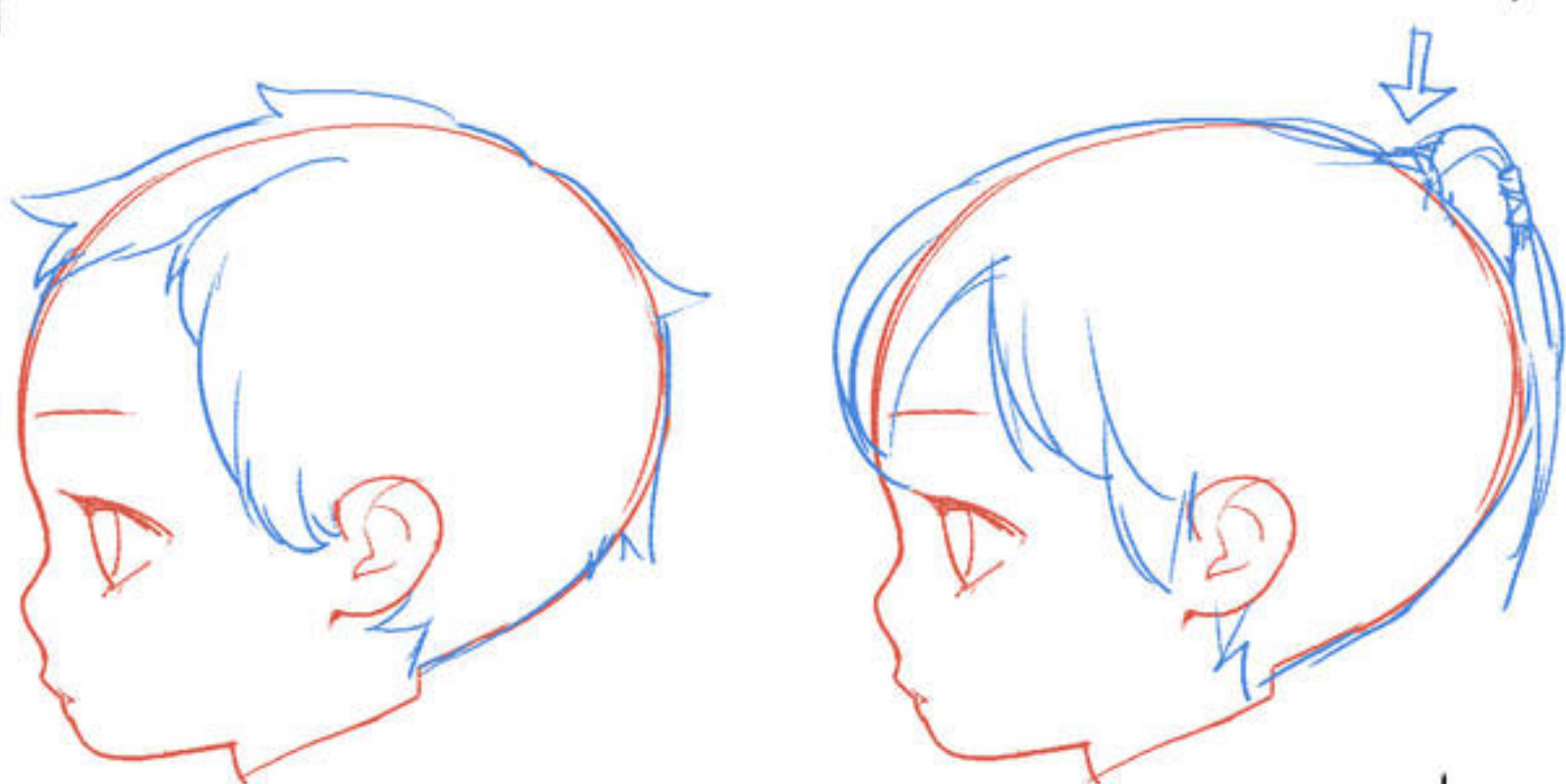




If it's more of a child's side, it's shorter.



As the length of the neck and the lower pipe gets shorter, the head is going to look more like a homogram.

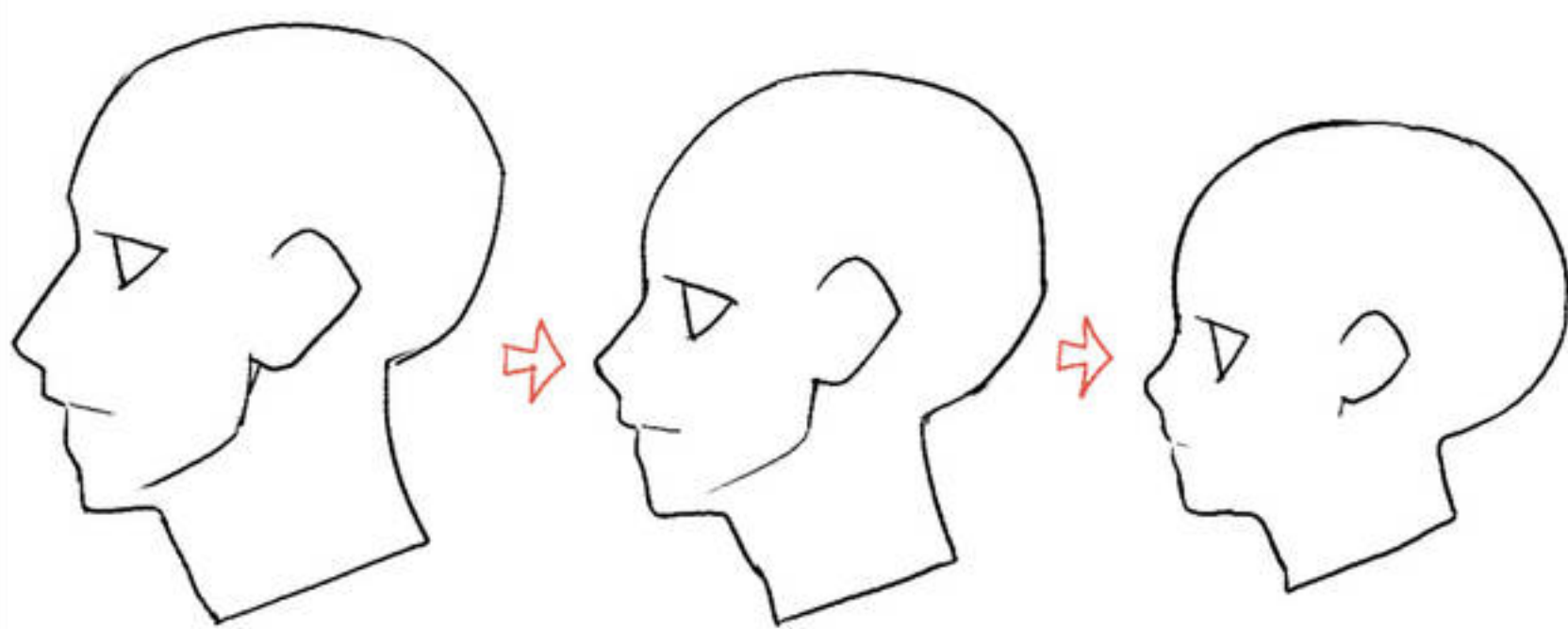


The less developed babies, the more difficult it is to distinguish between men and women, so it's best to distinguish them from the most basic hairstyles.



I'll finish with the gift.

I'm just trying to get to know the taco writer.



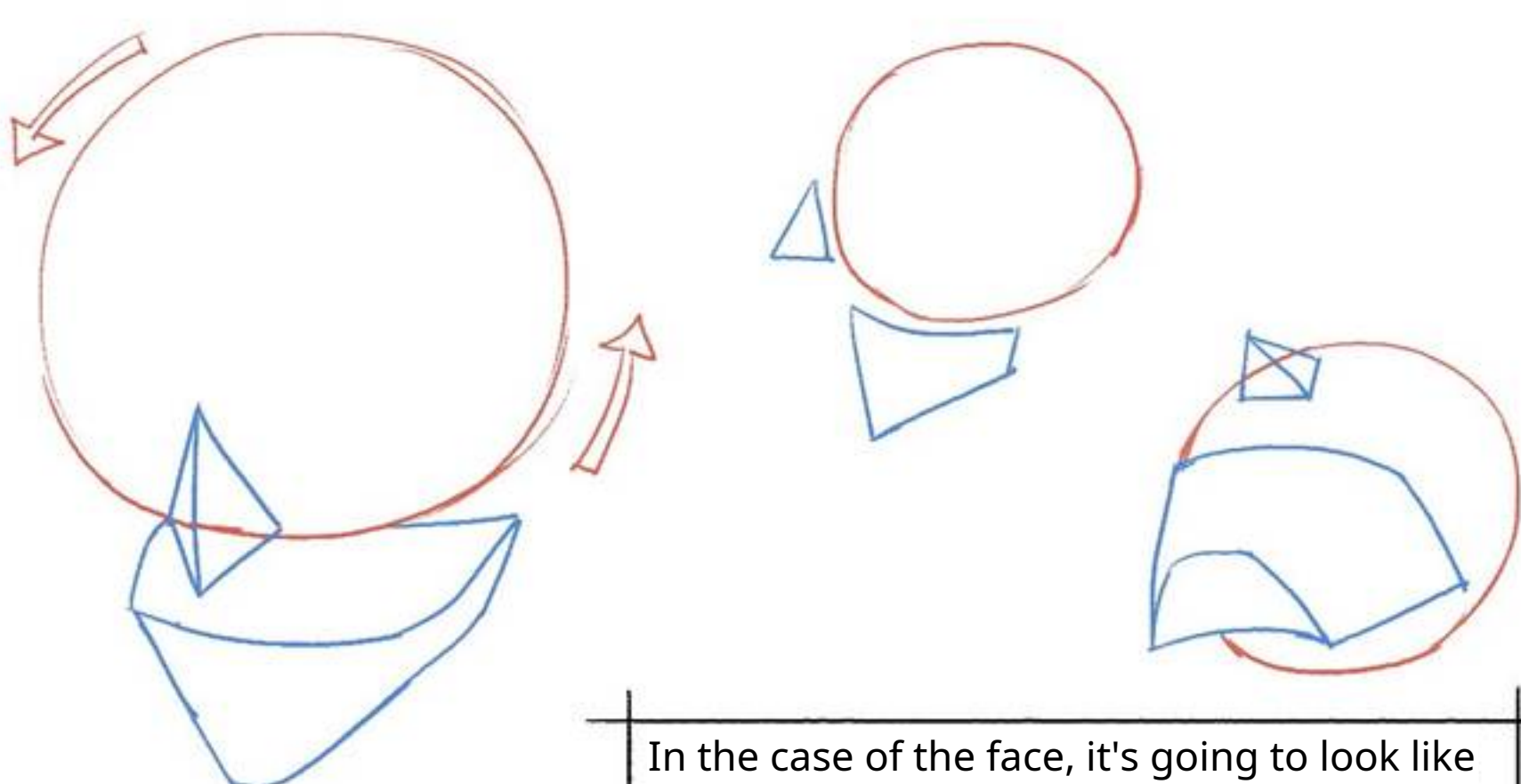
The younger the face, the more soft the gluot is drawn using curves, and the lower the bottom, the younger the feeling.



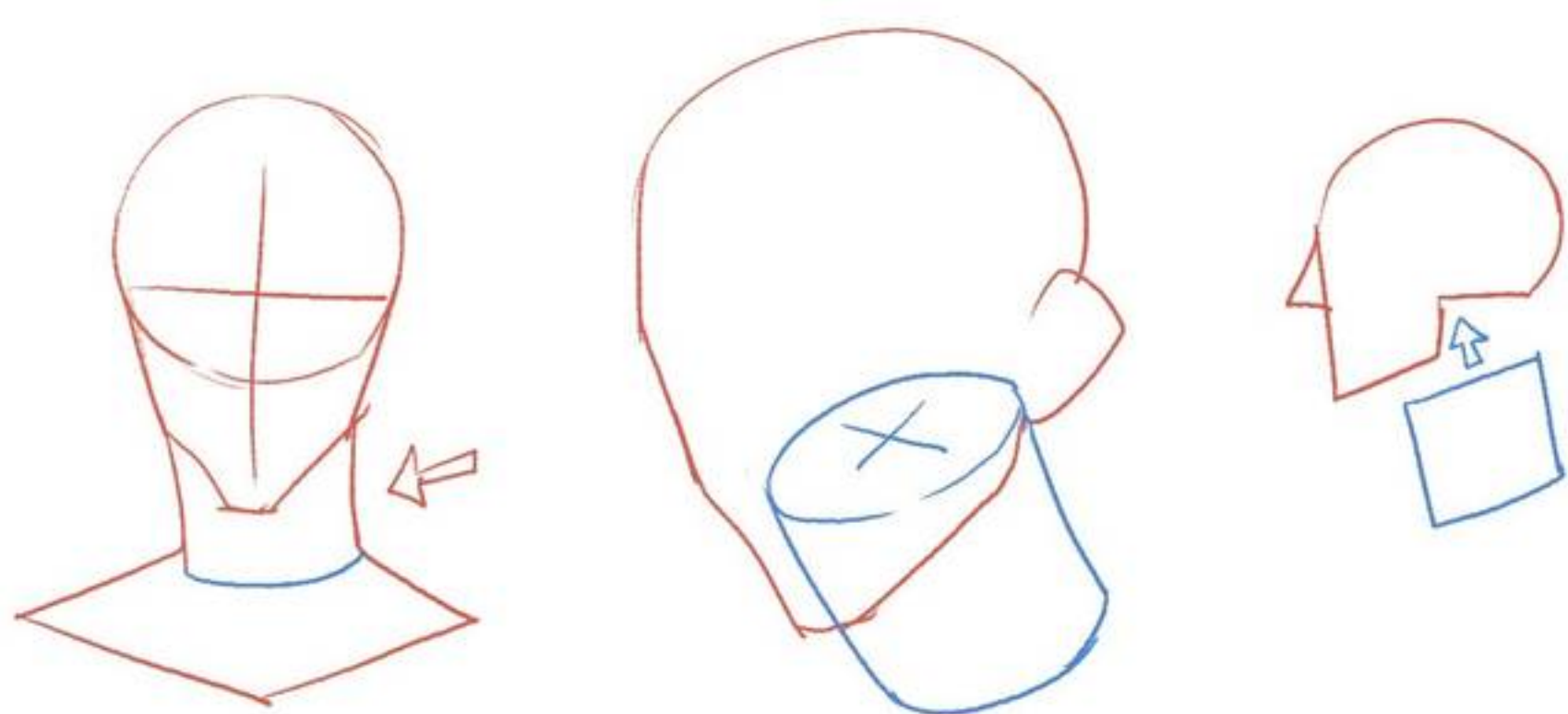
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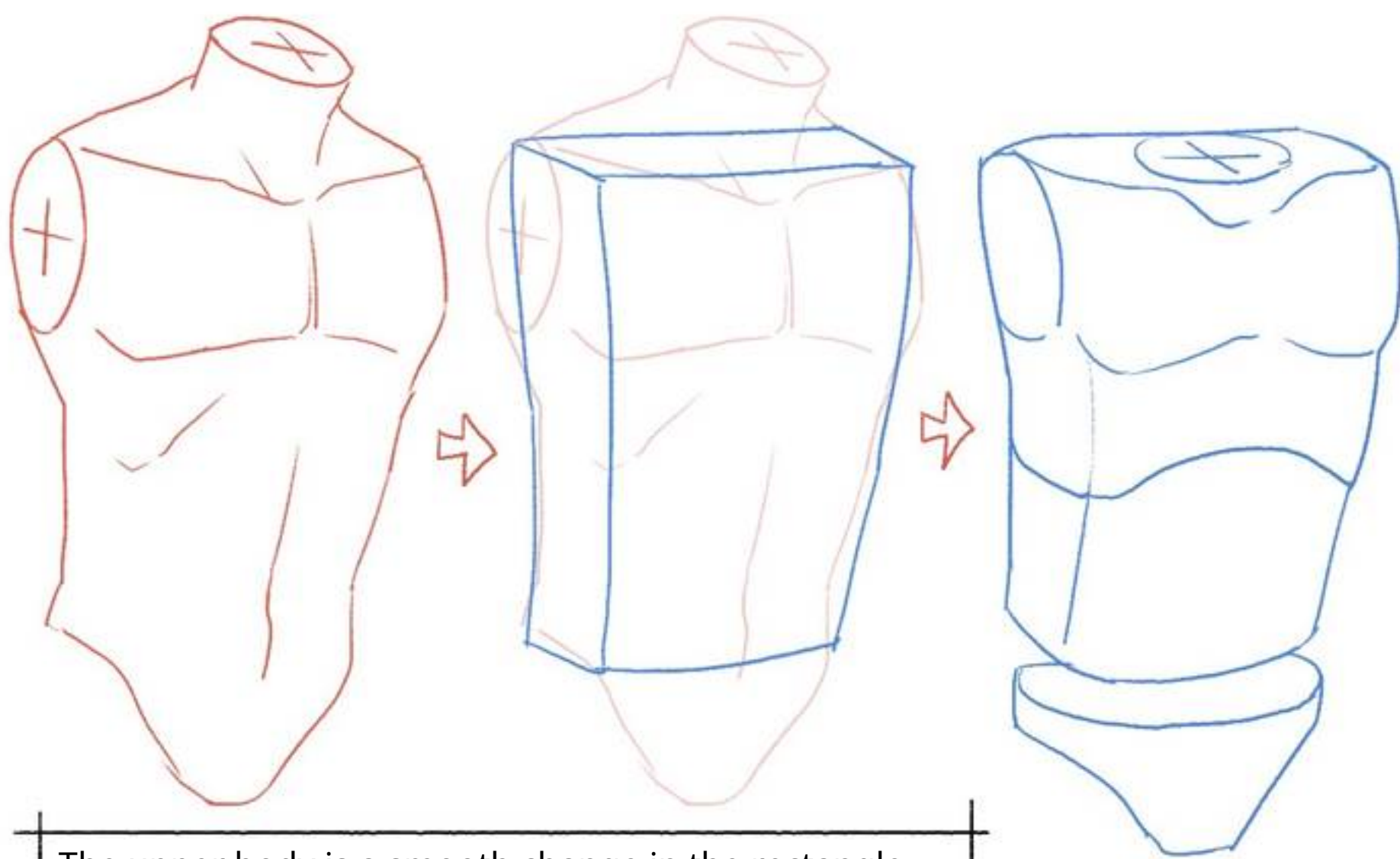
[Q: So what do you do with an artificial accent?]



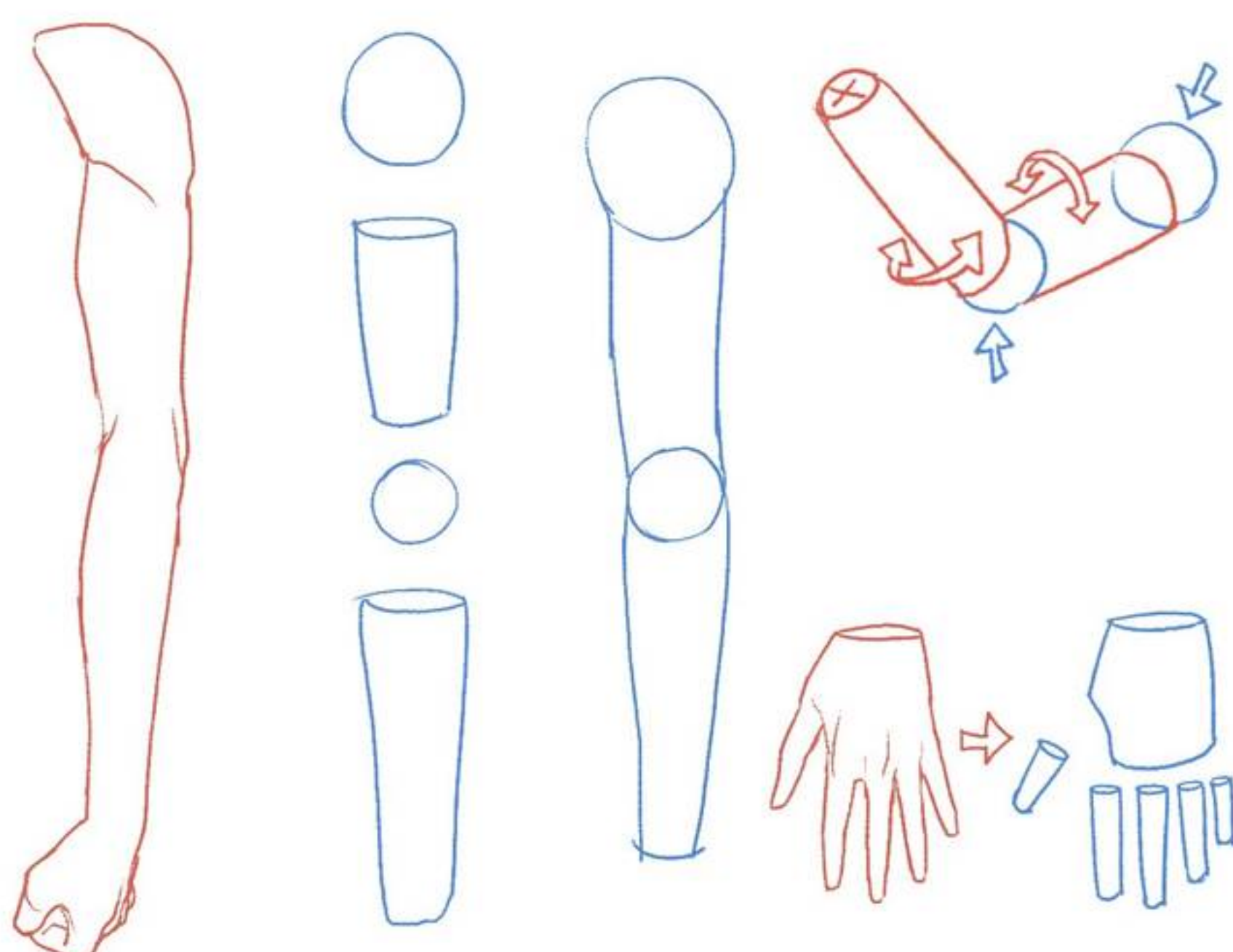
In the case of the face, it's going to look like a two-dimensional sphere, a sphere, a triangle, a nose, and a lower pipe.



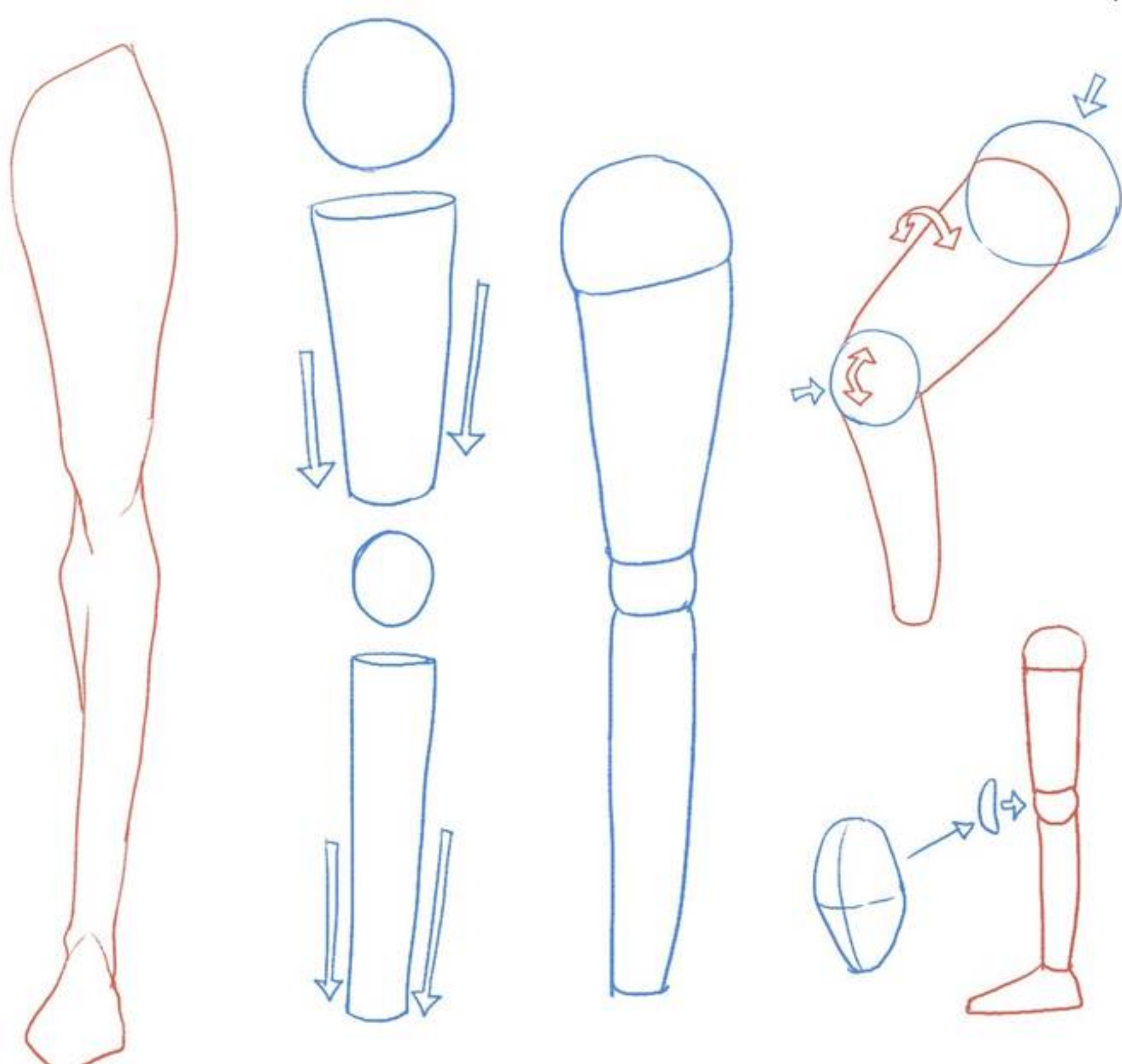
The neck that connects the face to the upper body is a cylinder.



The upper body is a smooth change in the rectangle, and it can't move around, it can make the boundary between the waist and the pelvis.

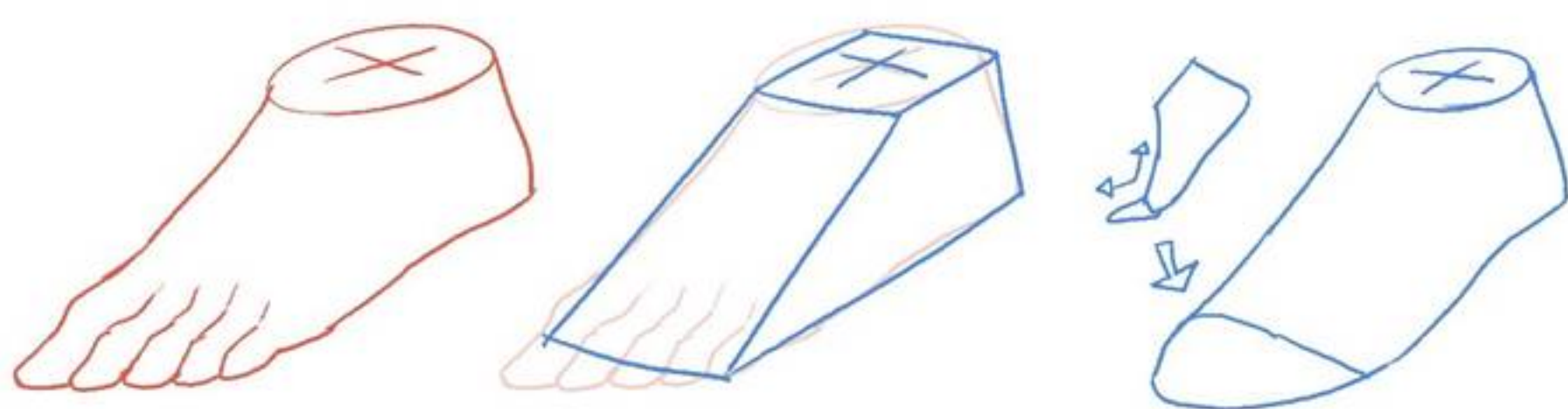


The arm is made of a moving shoulder and arm parts of a sphere, and it's drawn into a cylinder that's joined by a sphere, so the tube moves, so it's going to shape the back of the hand and the fingers.

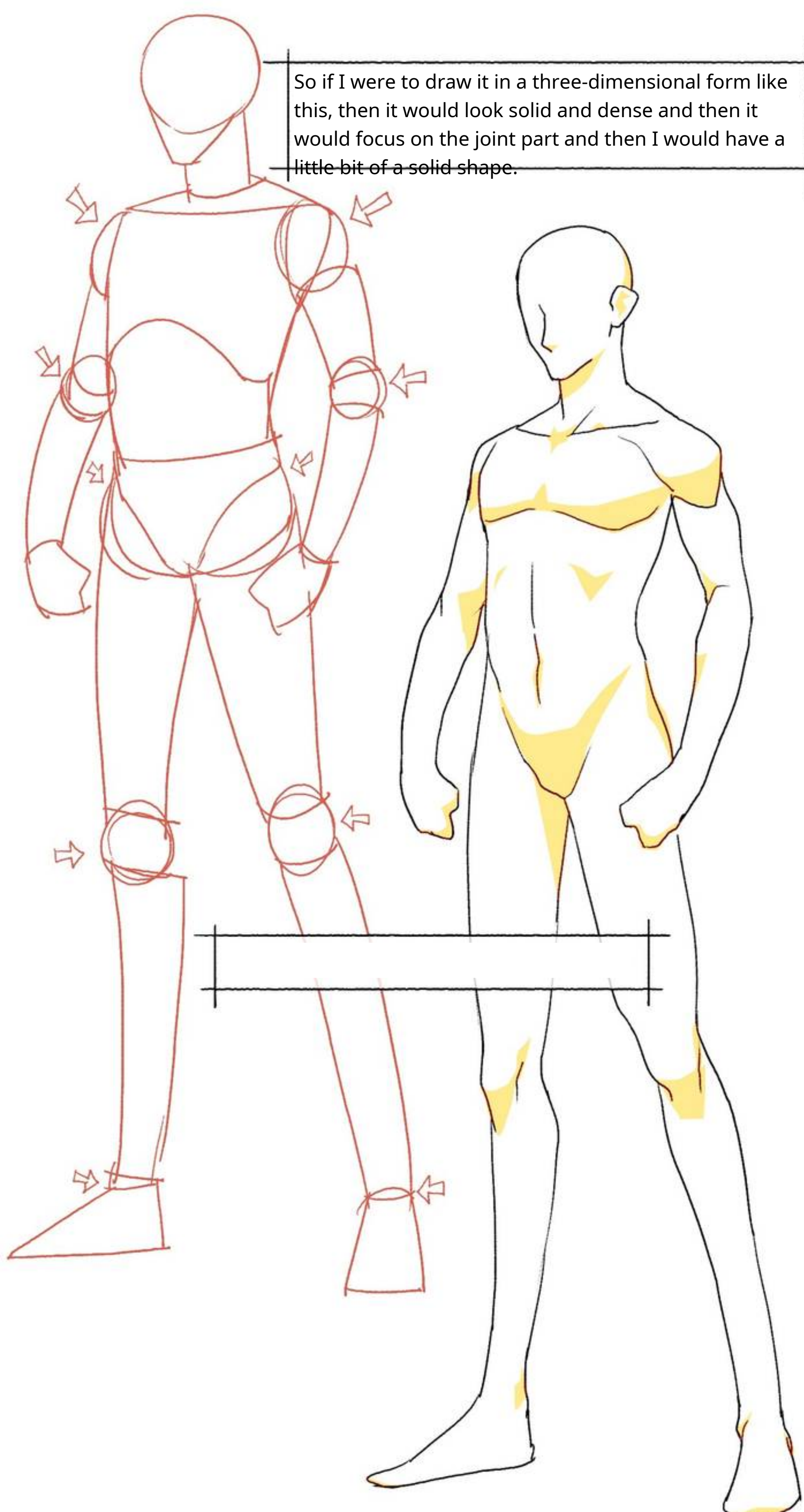


The legs are also curled up in the arm-like hip-boned ankles, and the cylinders that connect them are not straight from the thigh to the ankles, but they have to be reduced slowly.

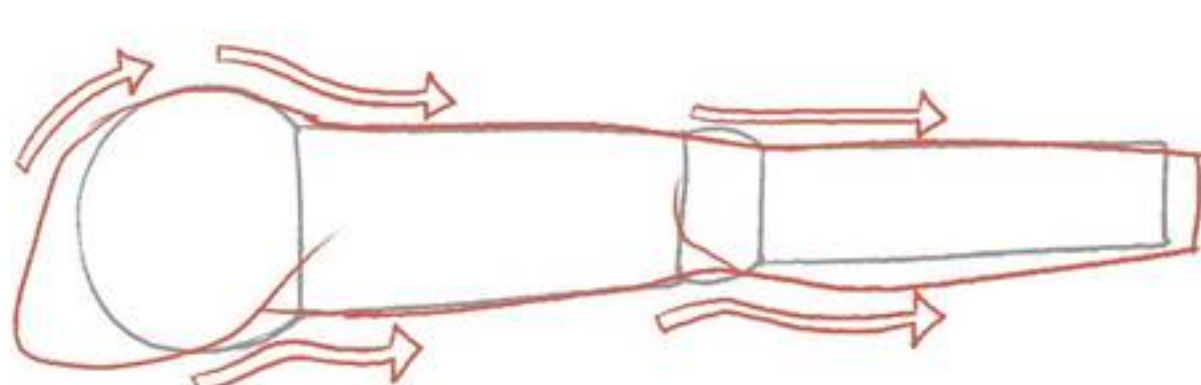
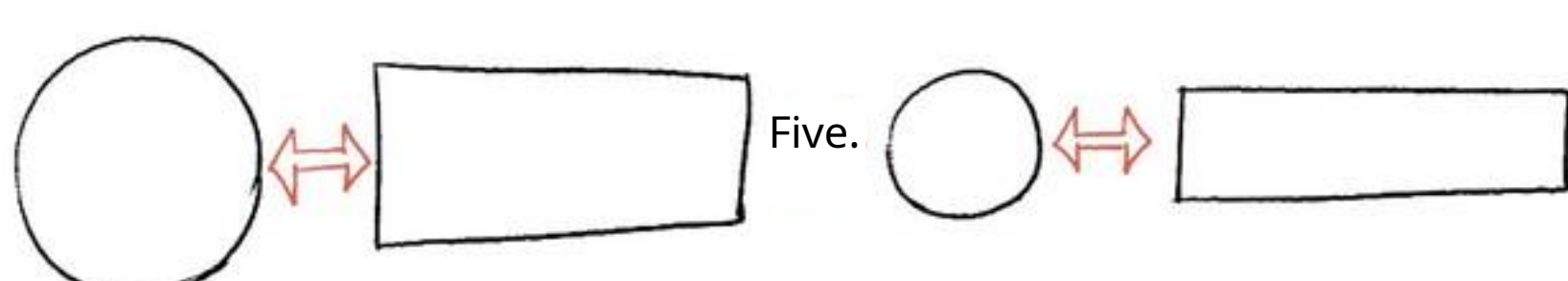




I'm going to draw it in the form of "cutting ankles off of a triangle" and then I'm going to separate the lines that I'm going to consider to be broken toes.



I'm just trying to get to know the taco writer.



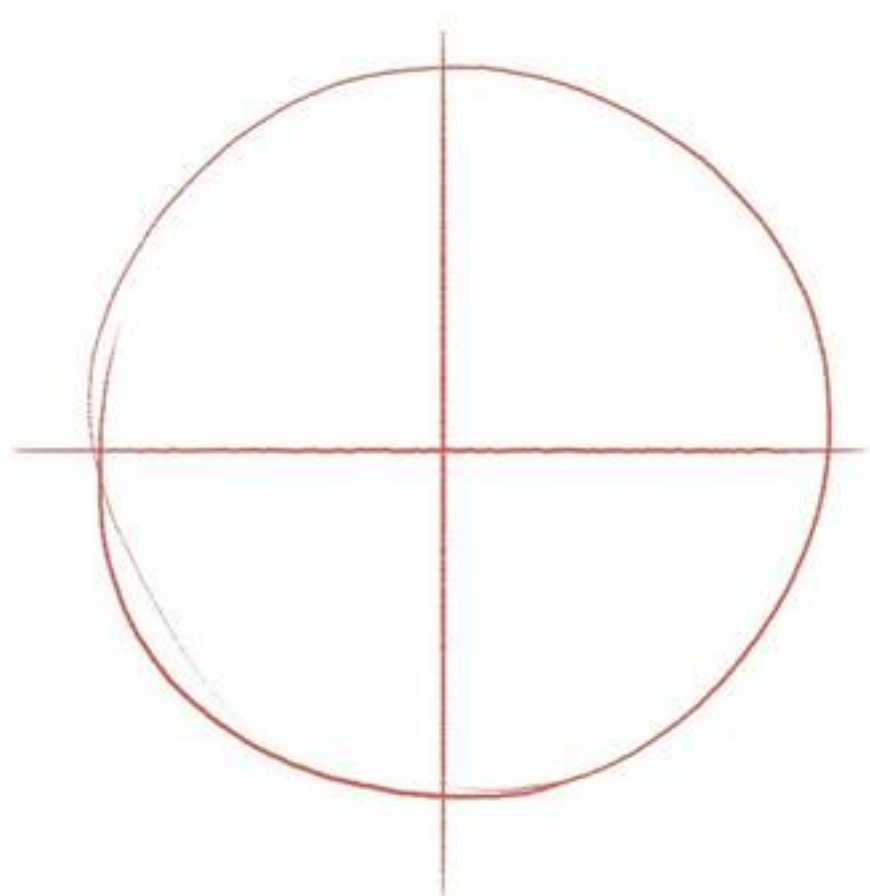
And since it's hard to visualize when it's finished, it's a narrow stream of way of seeing the whole thing and gently keeping the line alive.



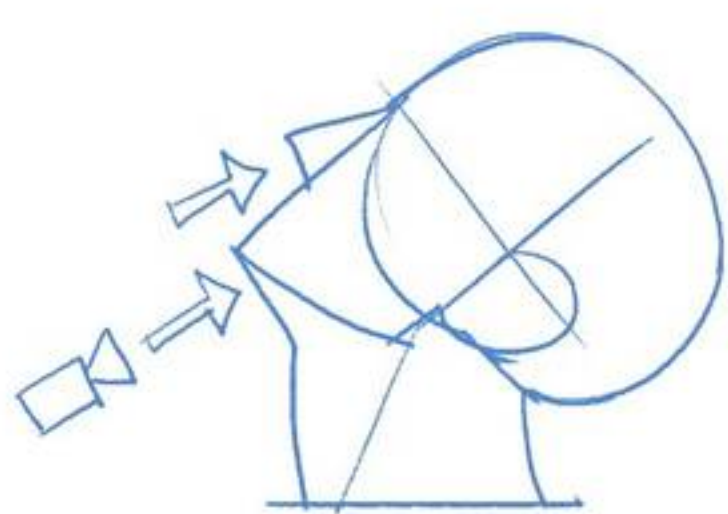
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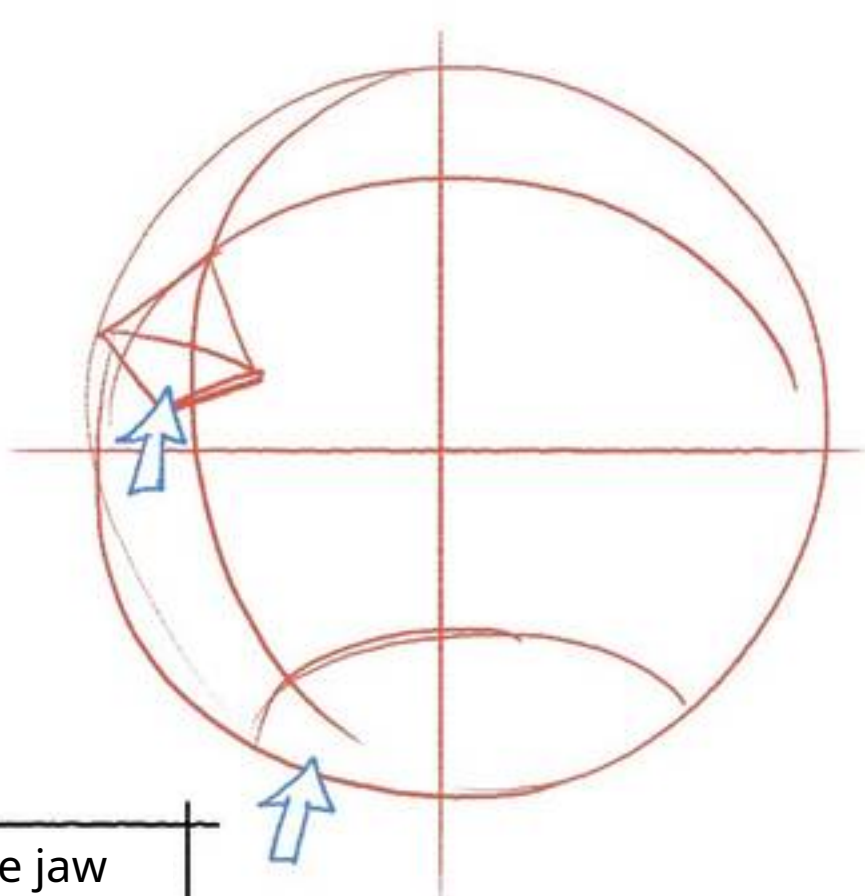
[Q: He doesn't know his face.]



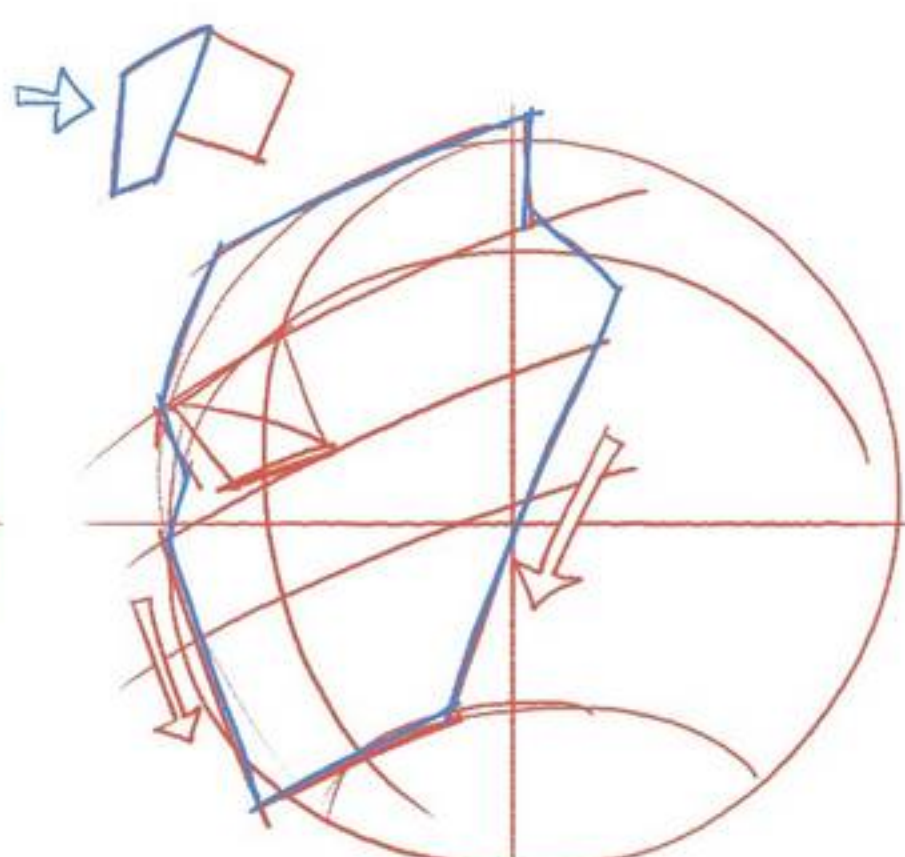
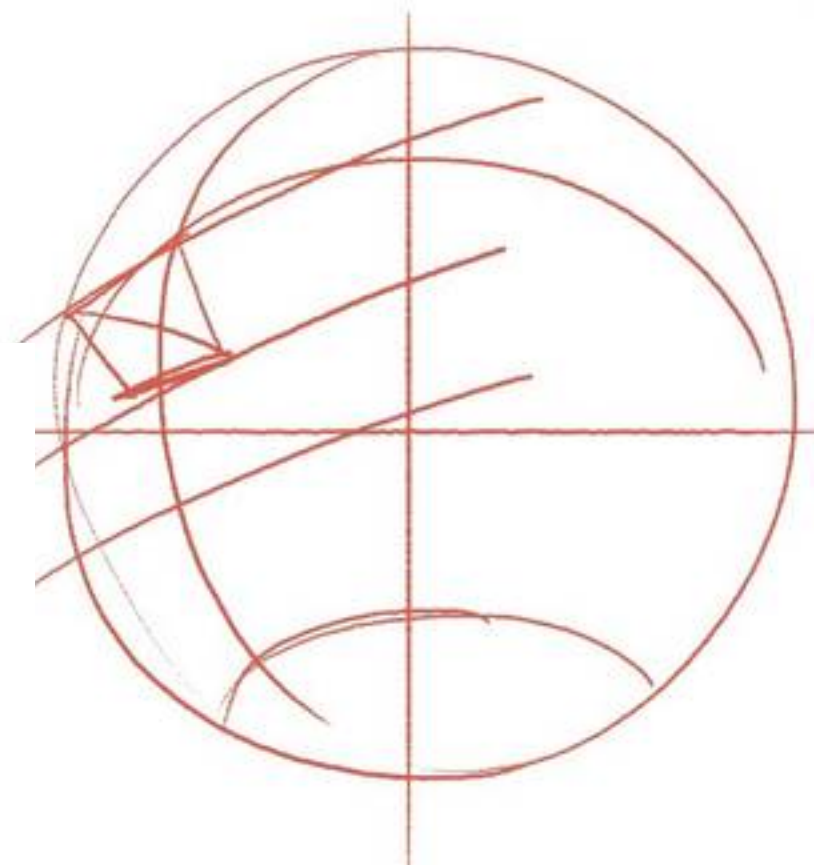
And I'm drawing the crosshairs.



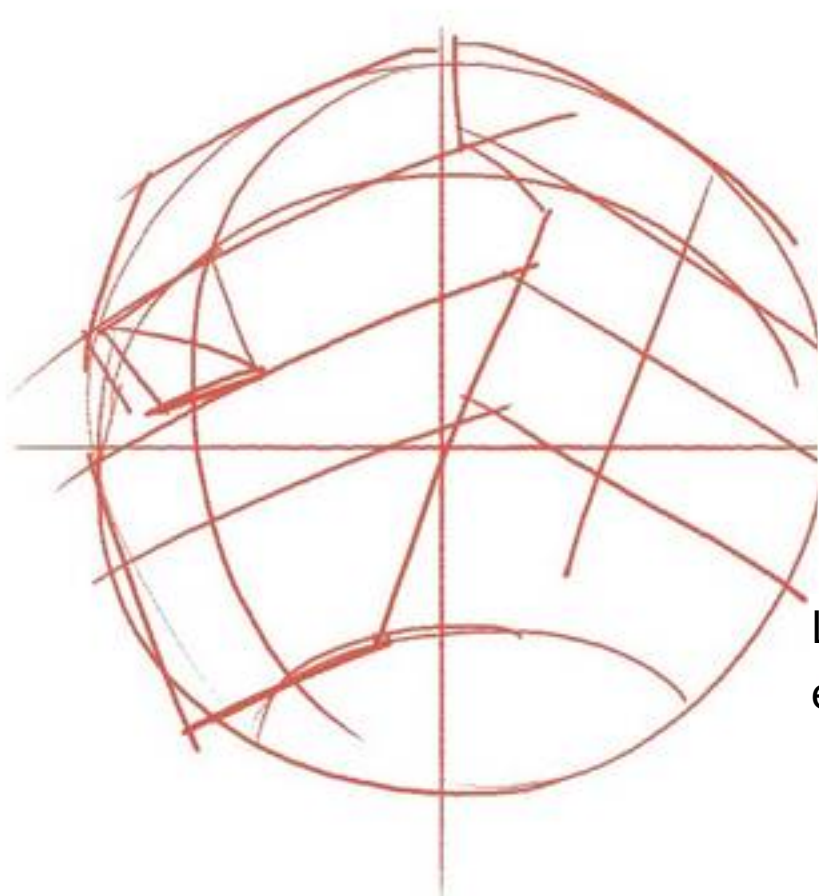
If you have heads, I see this trust in the jaw and nose



2

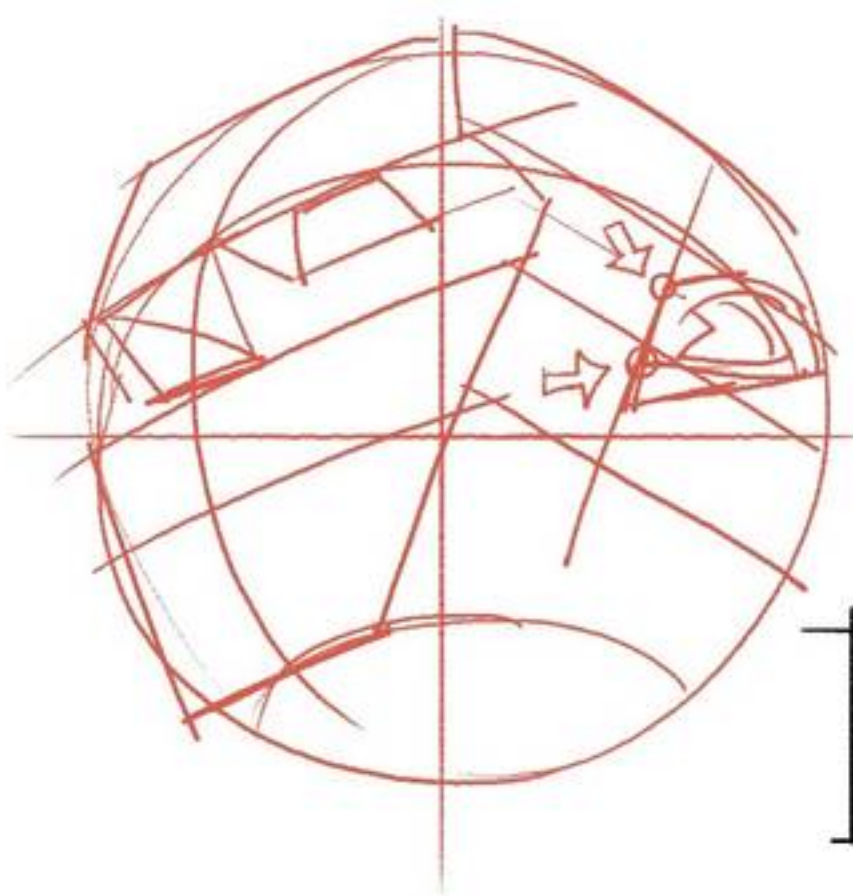


Every cross-section that corresponds to the angle of the face is going to make the boundary line for the front and the sides of the side.

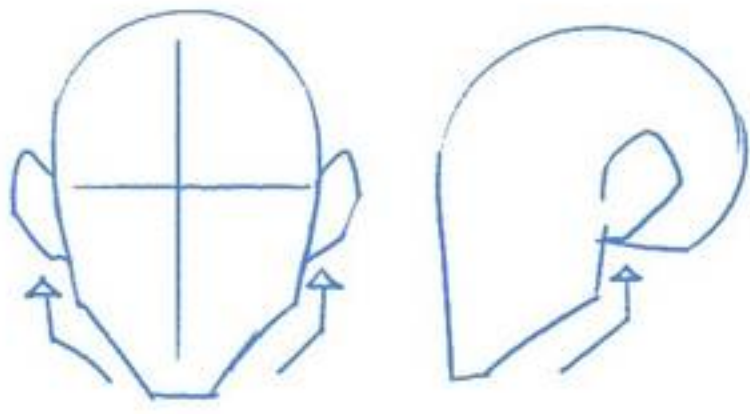


Draws horizontal lines that are broken off the table boundary

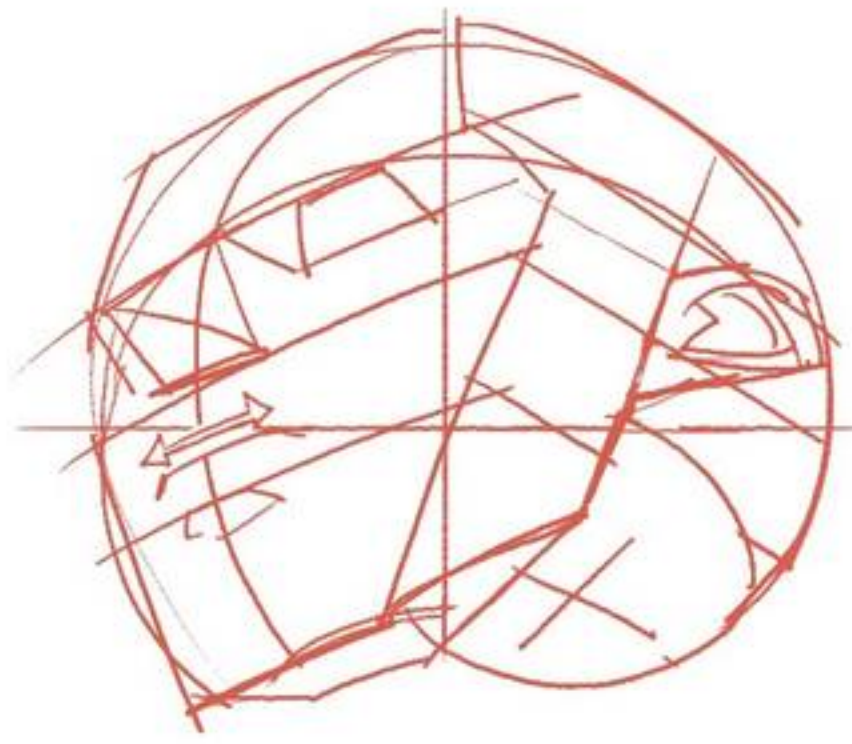
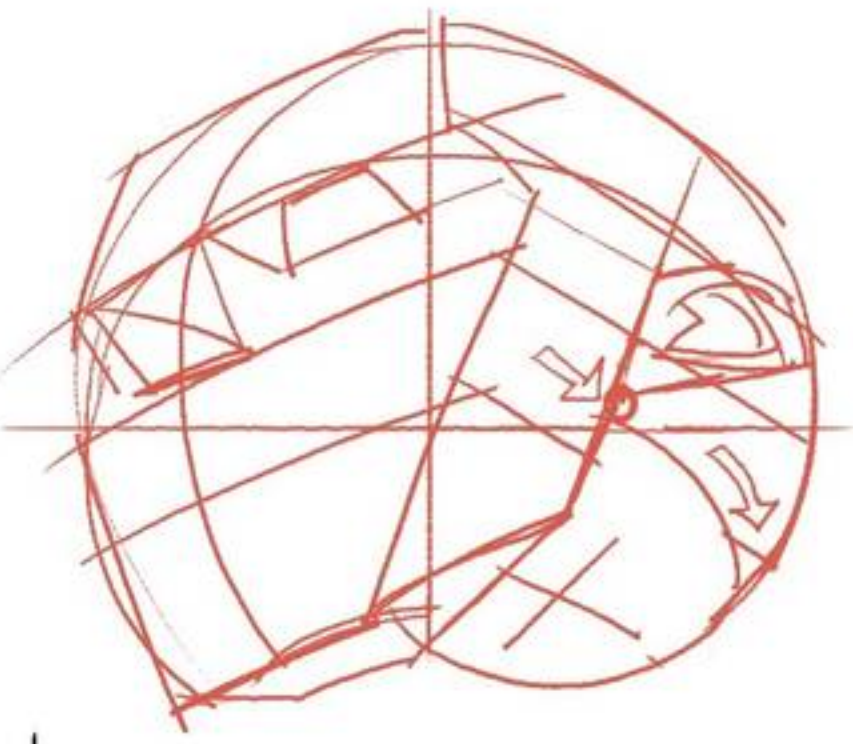
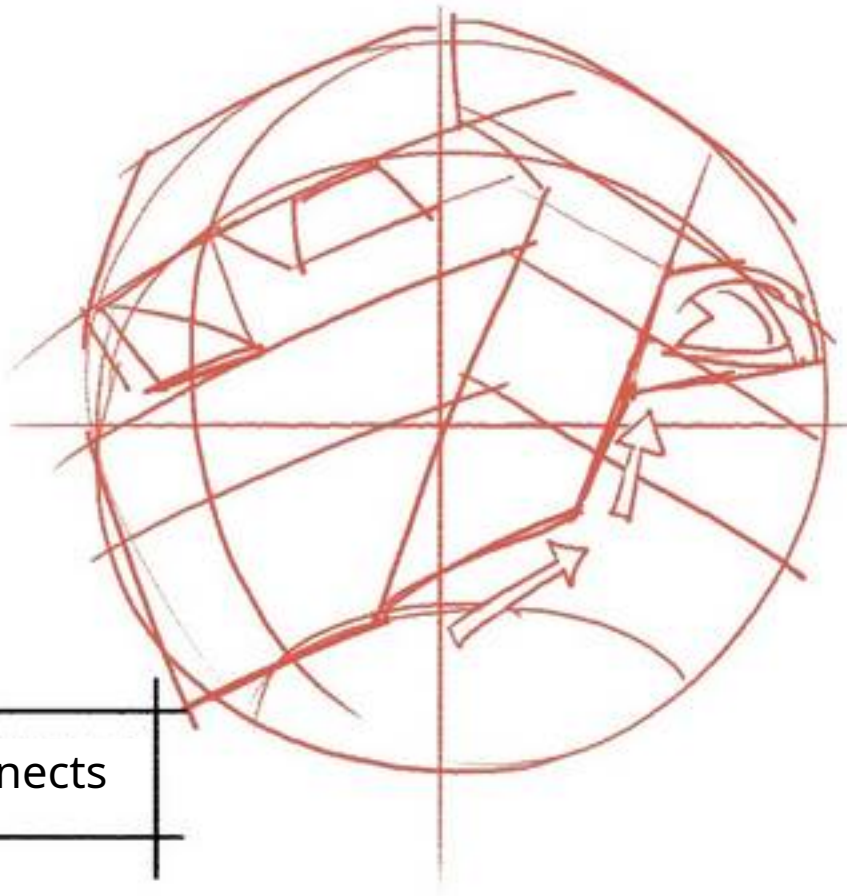
Line



Now, if you're looking at the horizontal line, and you're looking at the scale, you're going to have to draw it in a grid.

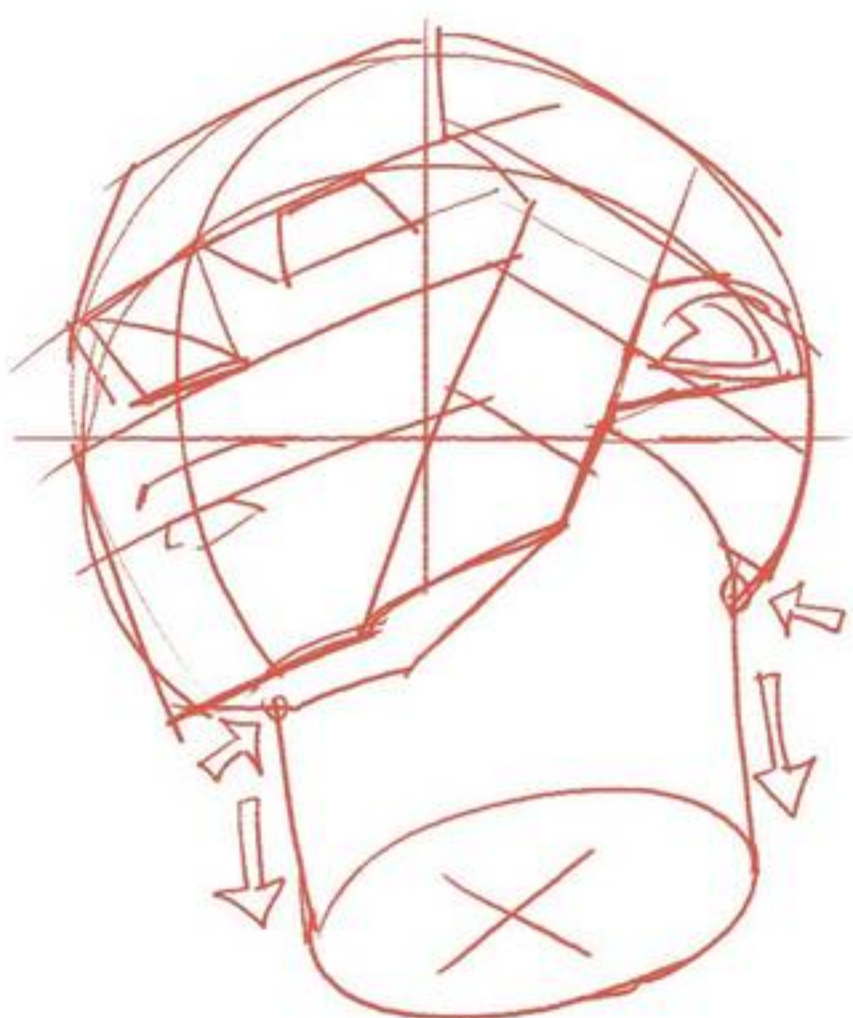


Raises the jaw line at an angle and connects the ears to the jaws

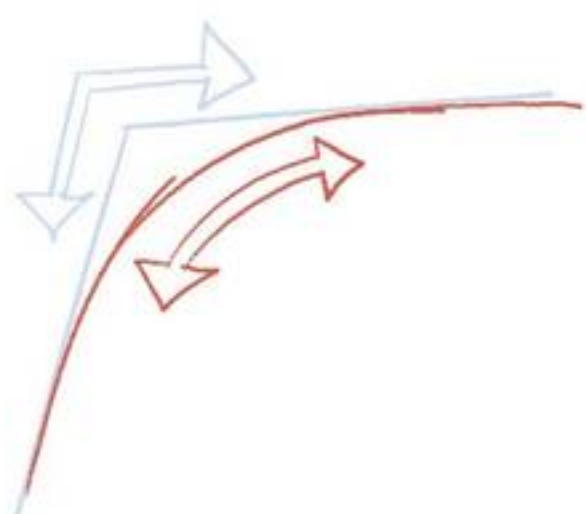


The mouth is drawn against the cross-section, and it's a circle with the end of the ear, and it's a round up





The neck is in two forms and is drawn against the base of the jaw and at the end of the back of the head



So let's keep the lines in smooth order.



It tastes like the head of the head and then it makes a little bit of a mess, which makes it a little bit of fun.

I'll finish with the gift.



I'd like to know the taco author."



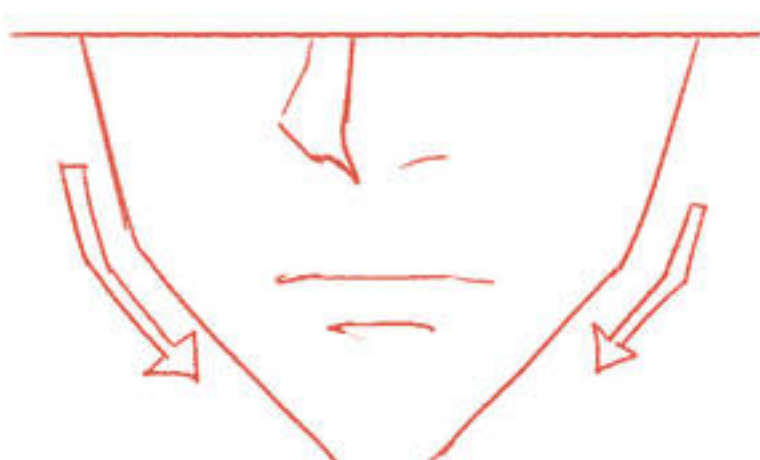
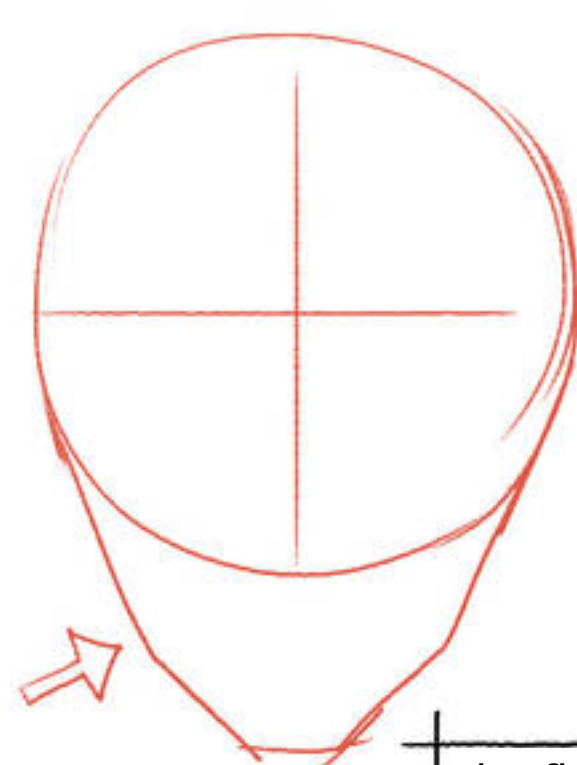
If you have more heads, you can't see the forehead, and you can see the coil and jaw beliefs better.



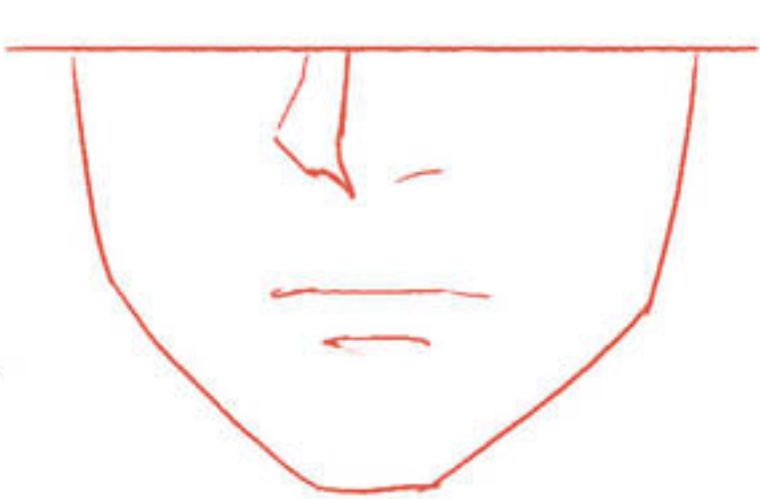
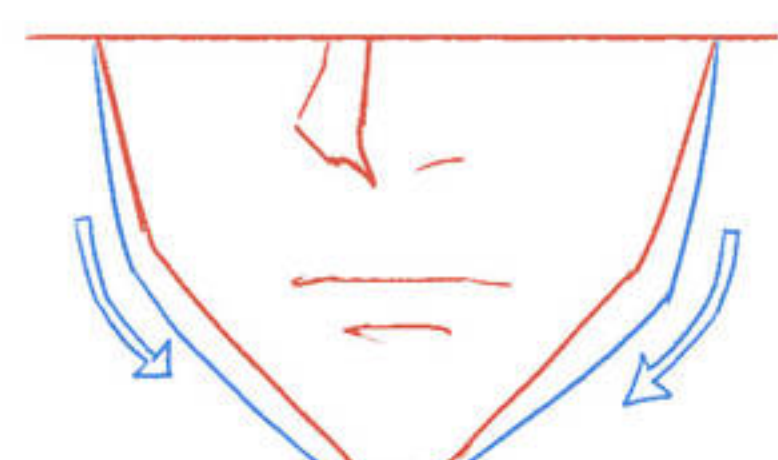
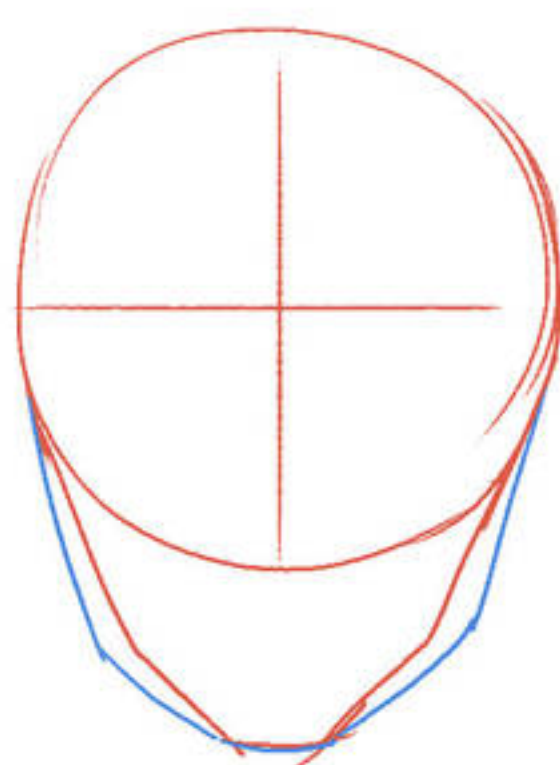
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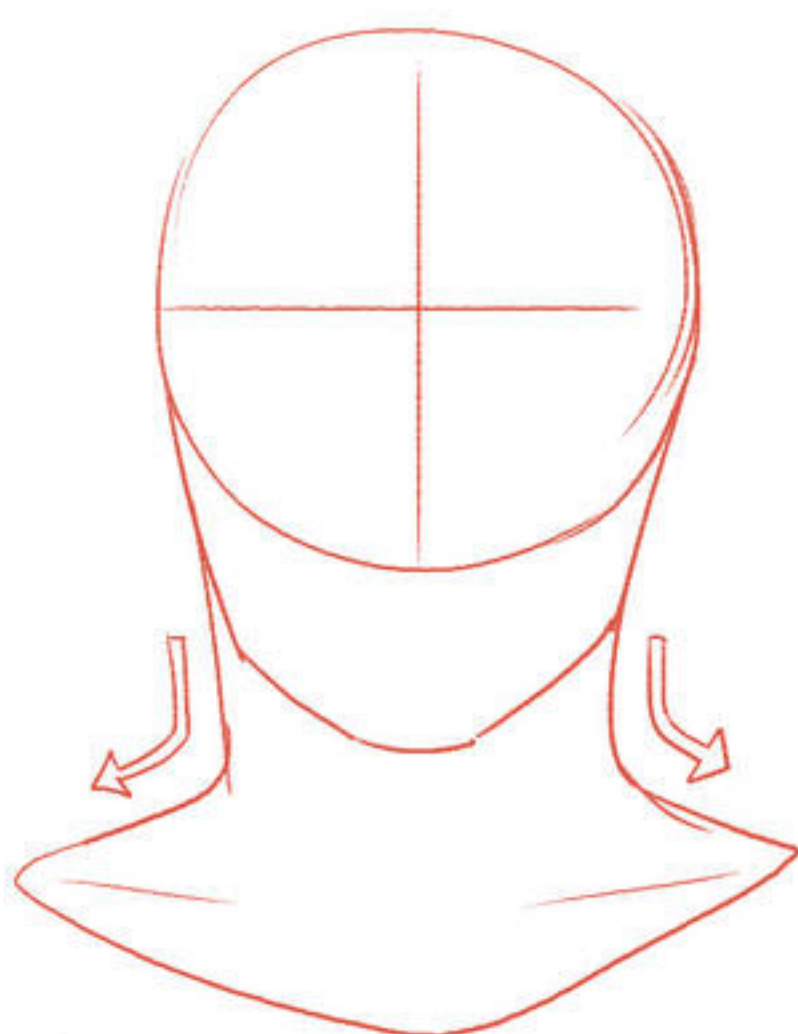
[Q: How do you draw a double face?]



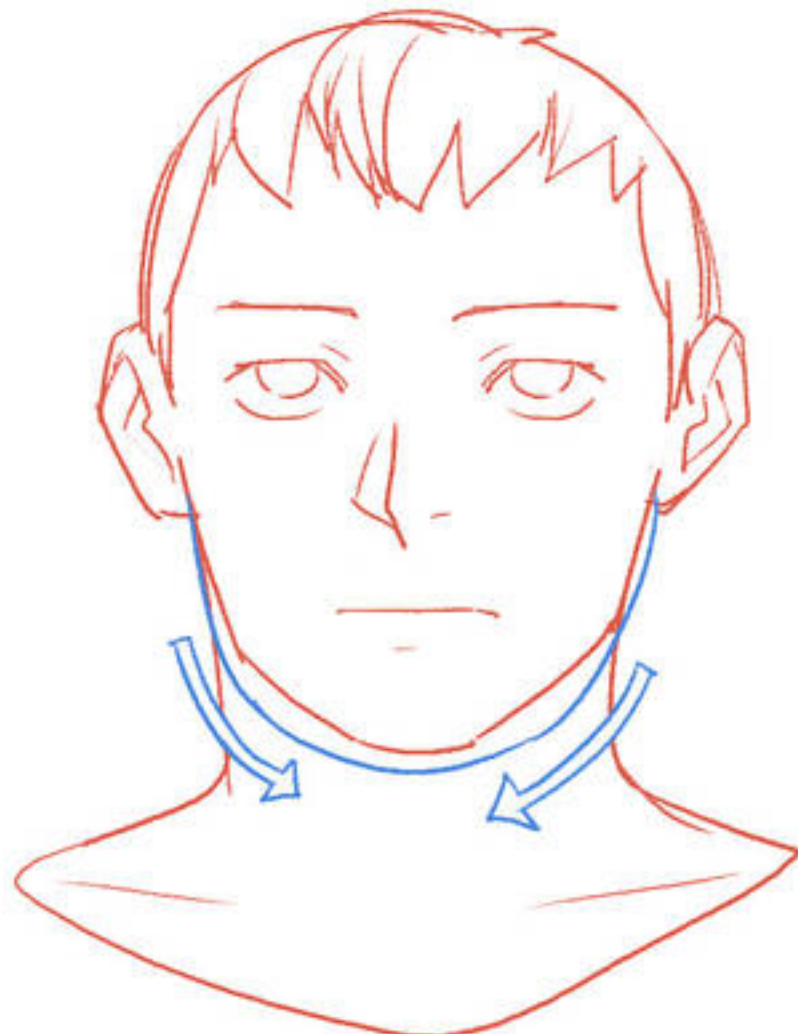
The flesh on your face will kill you if you change the jaw line.



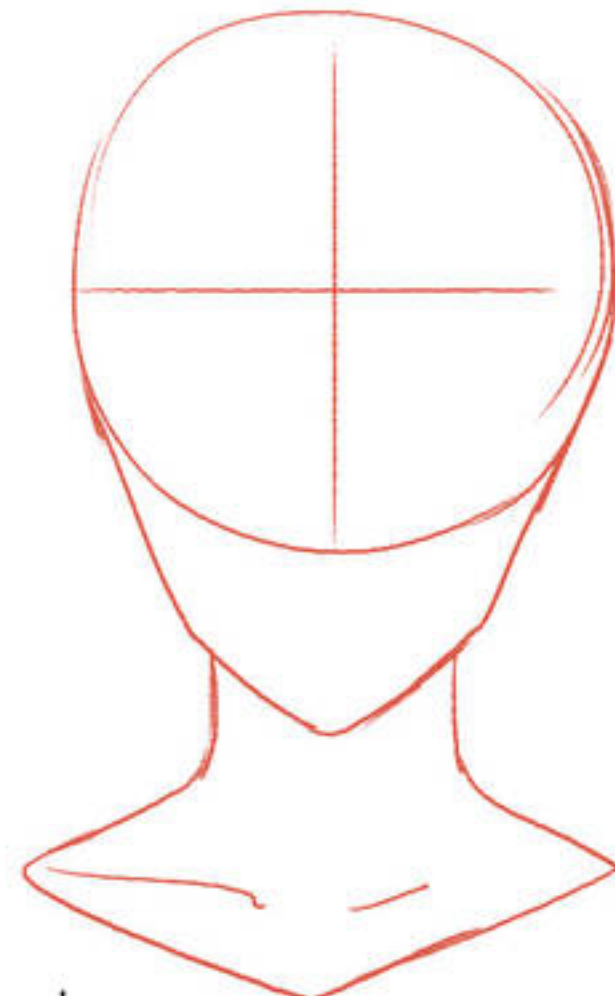
Draws a slightly wider, few-three-day breakout cup on the existing jaw line



The right scale is also thick and smooth, adding hair water.



If it gets narrower, it makes the jaw line flow curve

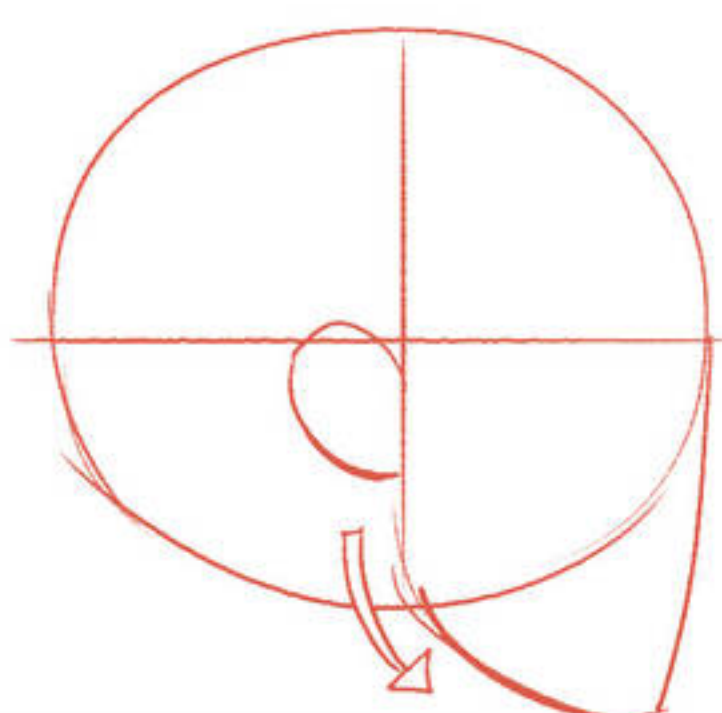
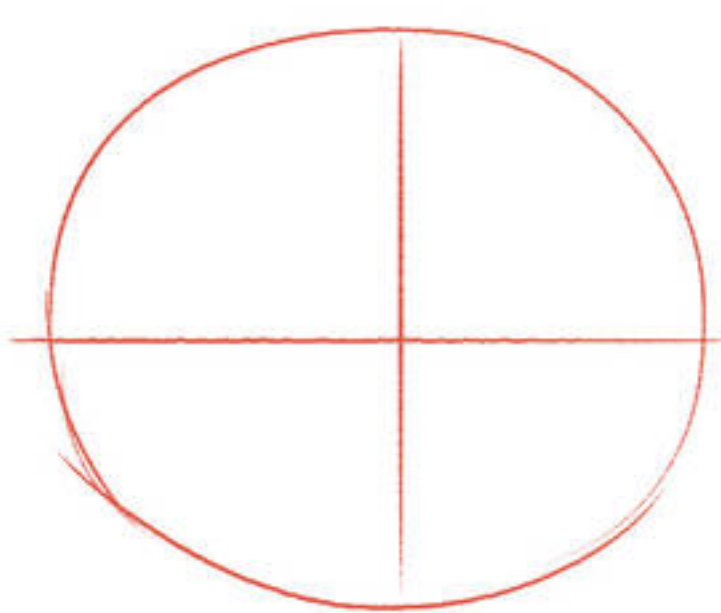


In a woman's case, it also changes a man's jawline and neck thickness.

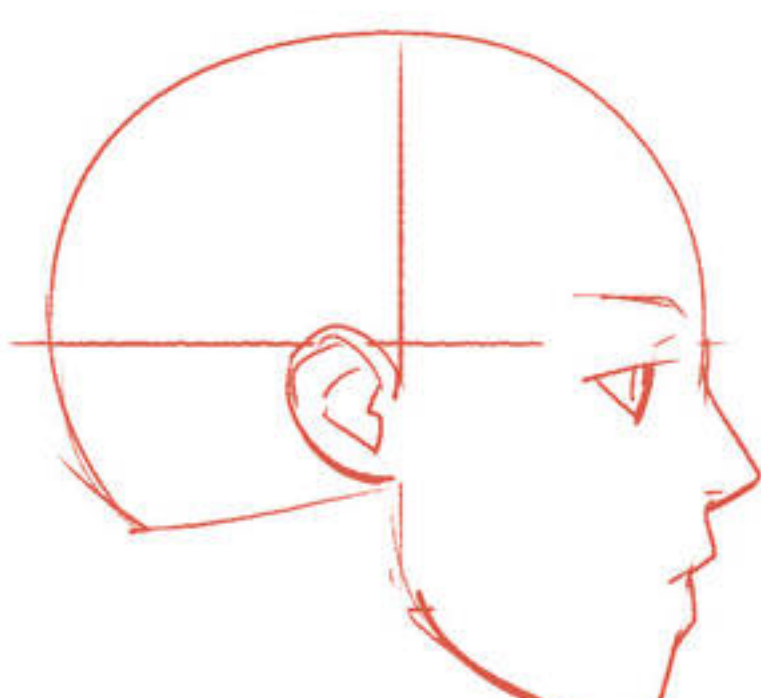
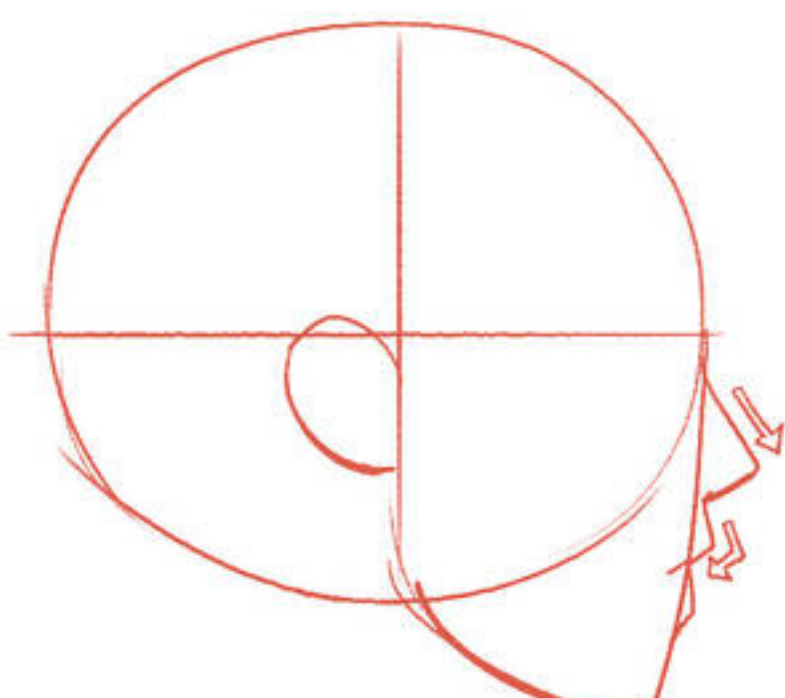


And when you make your hair thick, it gives you a visual, cute, plump impression.

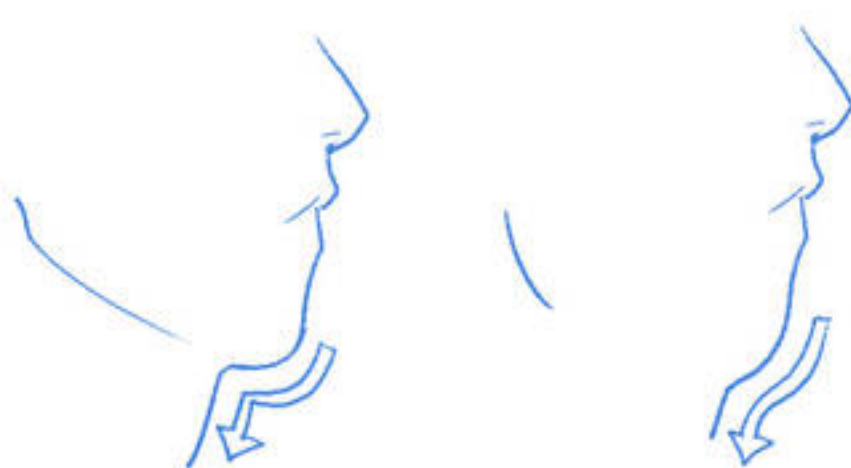
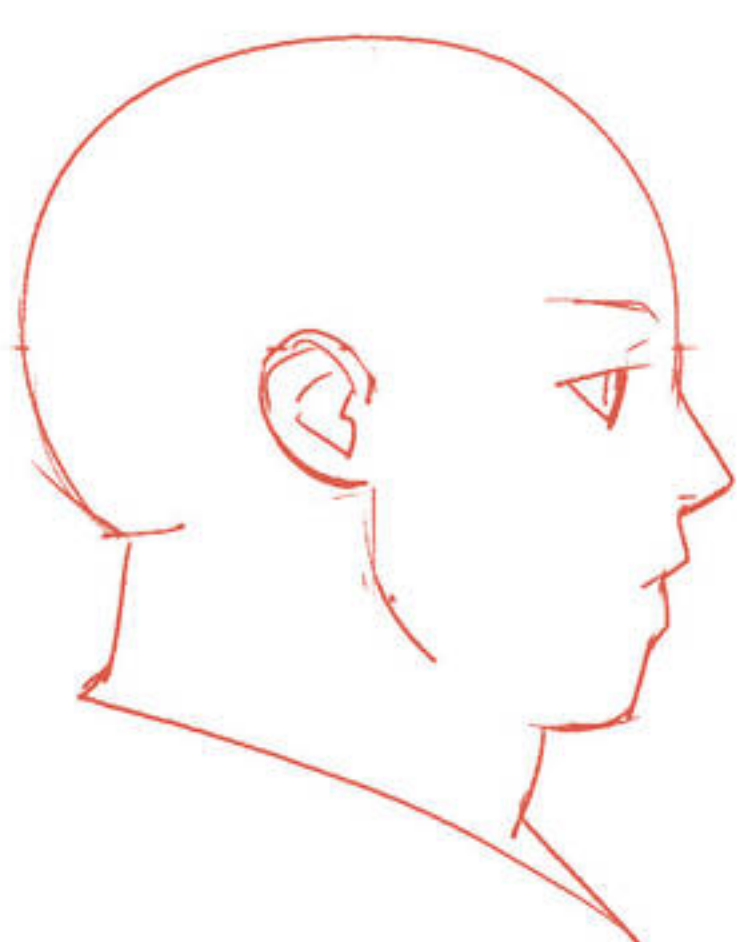




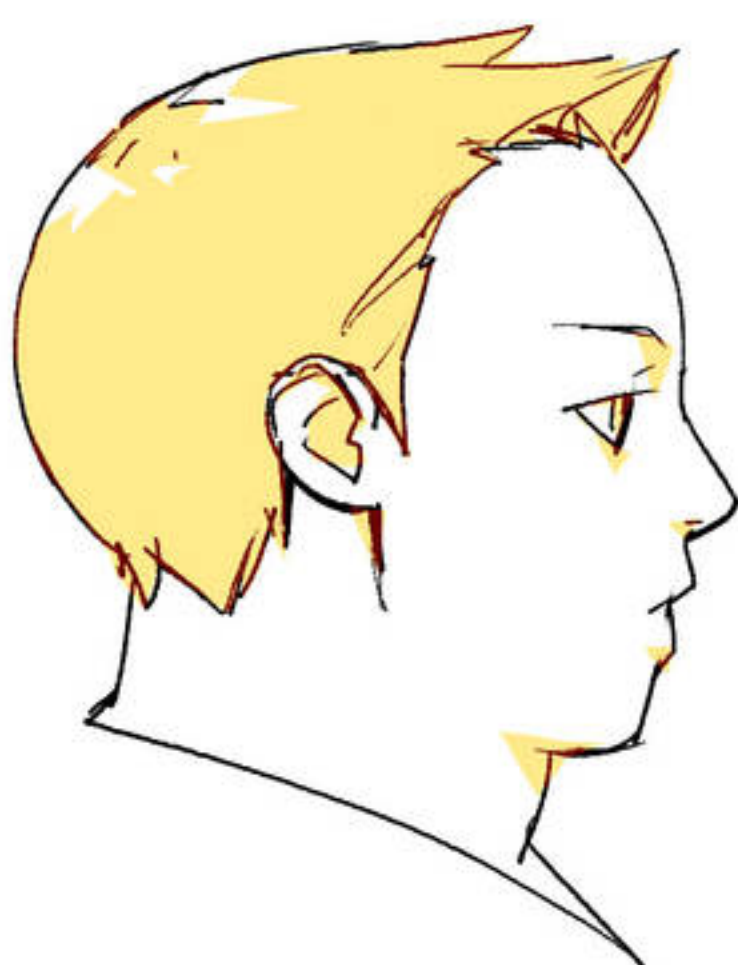
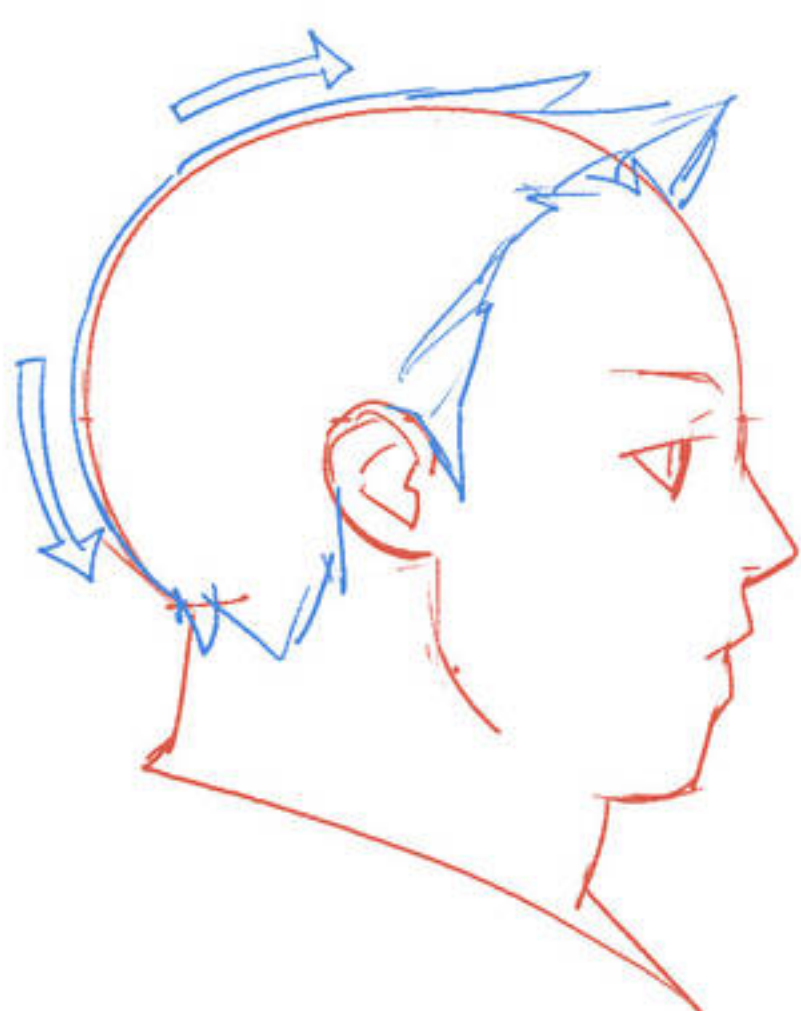
The perforated face in the side is also gently held down by the jaw line



The nose, the mouth, and the eyes, and they pass over the details.

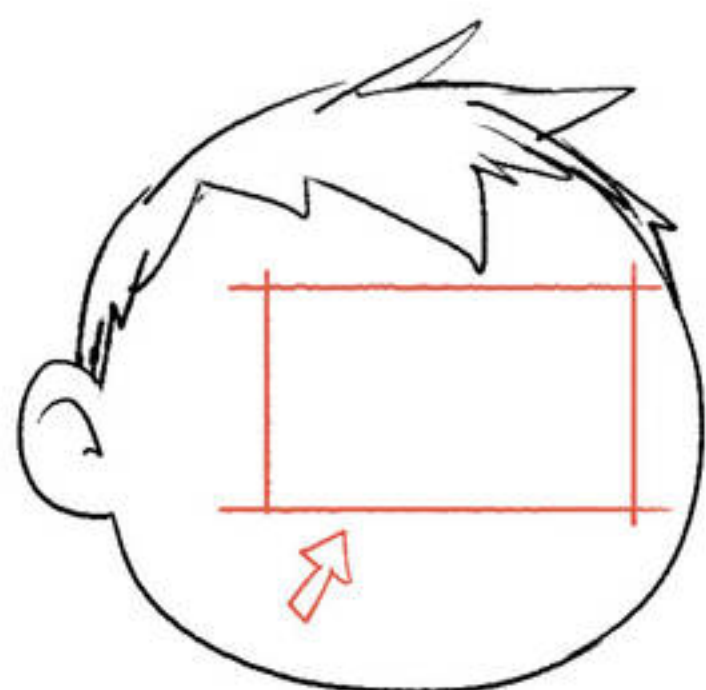


The softer the border between the jaw and the neck, the more the flesh is visible



I'm gonna add some hair and I'm going to clean up the lines.

I'm just trying to get to know the taco writer.



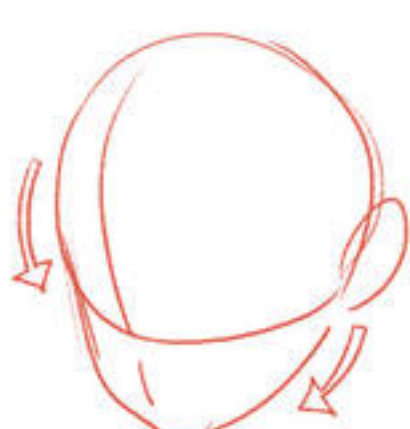
If you put your eyes in the center of your face as a cartoon expression, you can see that it's painful or it's perforated.



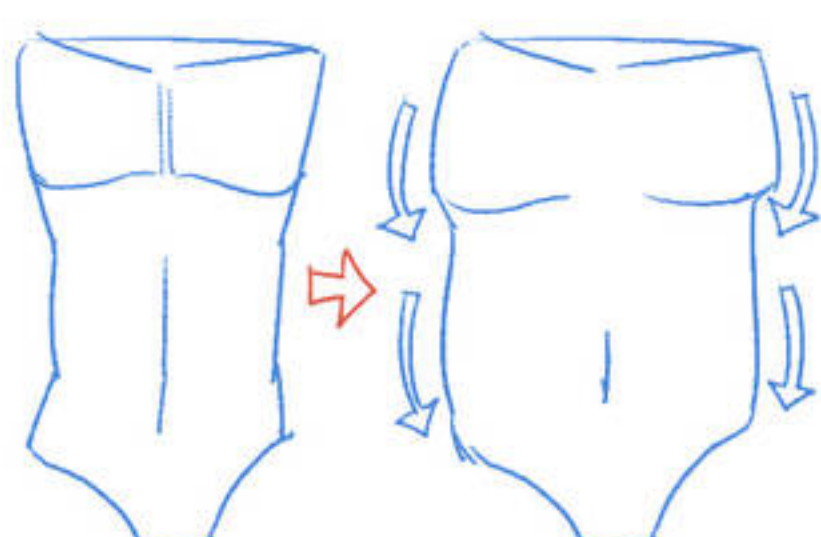
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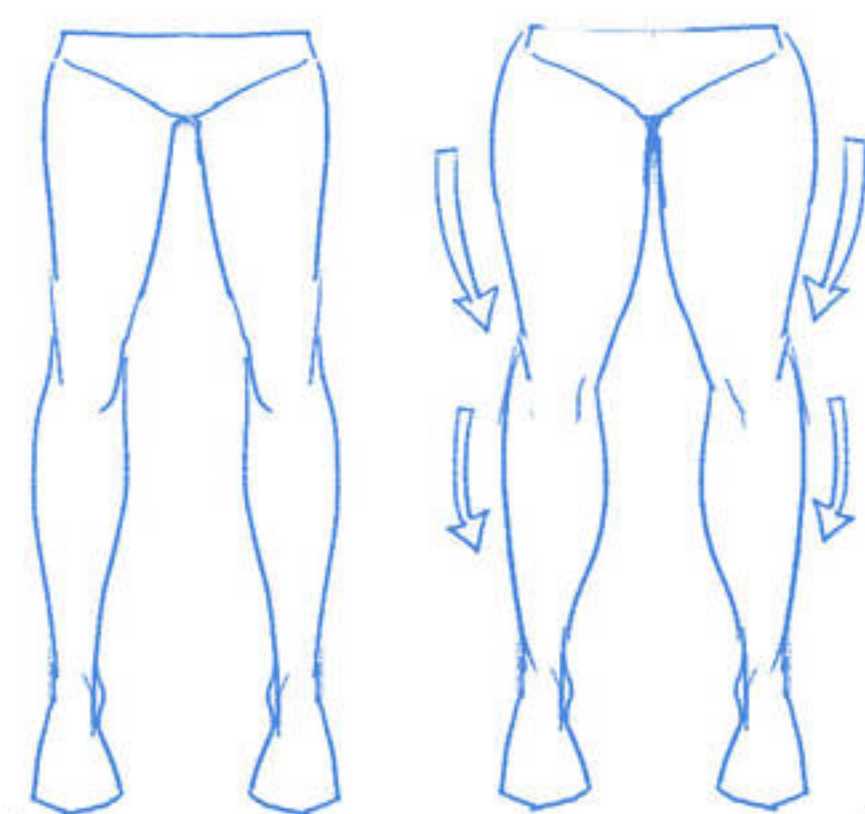
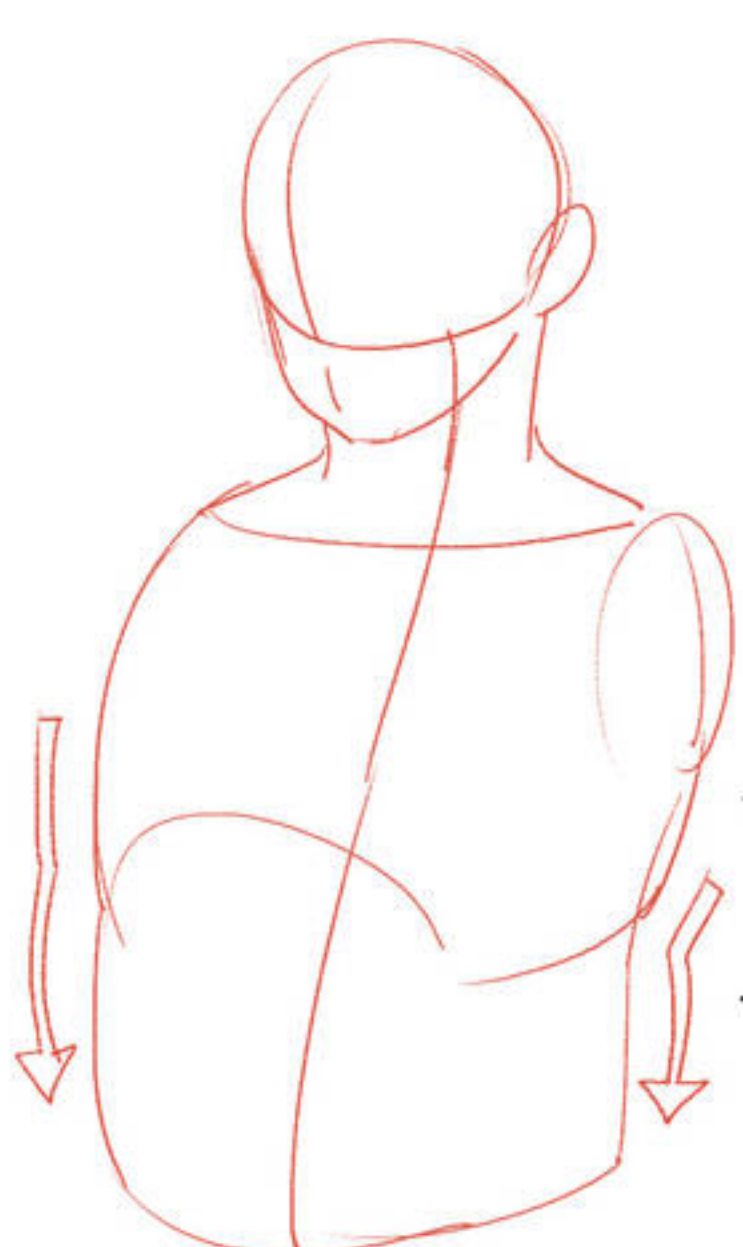
[Q: What do you draw of a body that's plump or two?]



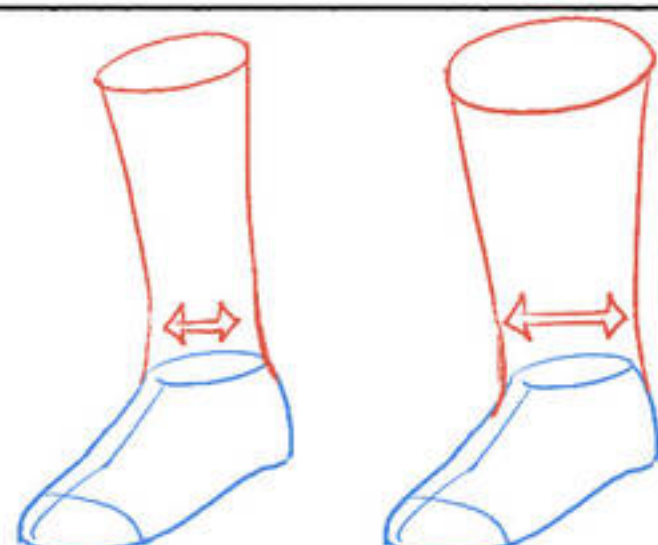
We're building a standard line, the flow of the upper body, based on the same type of face that we've applied before.



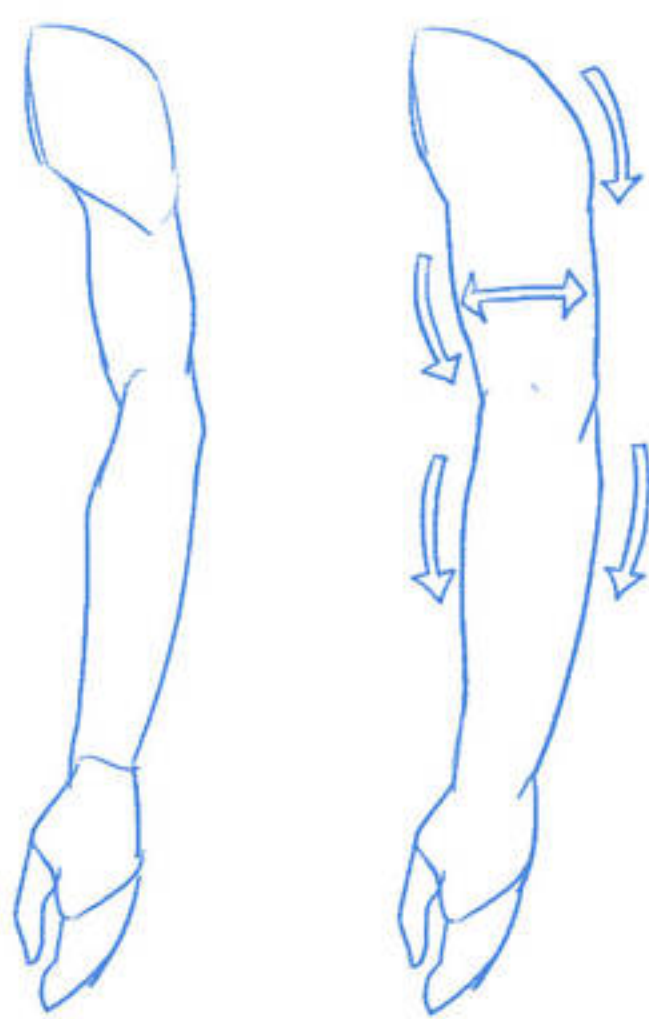
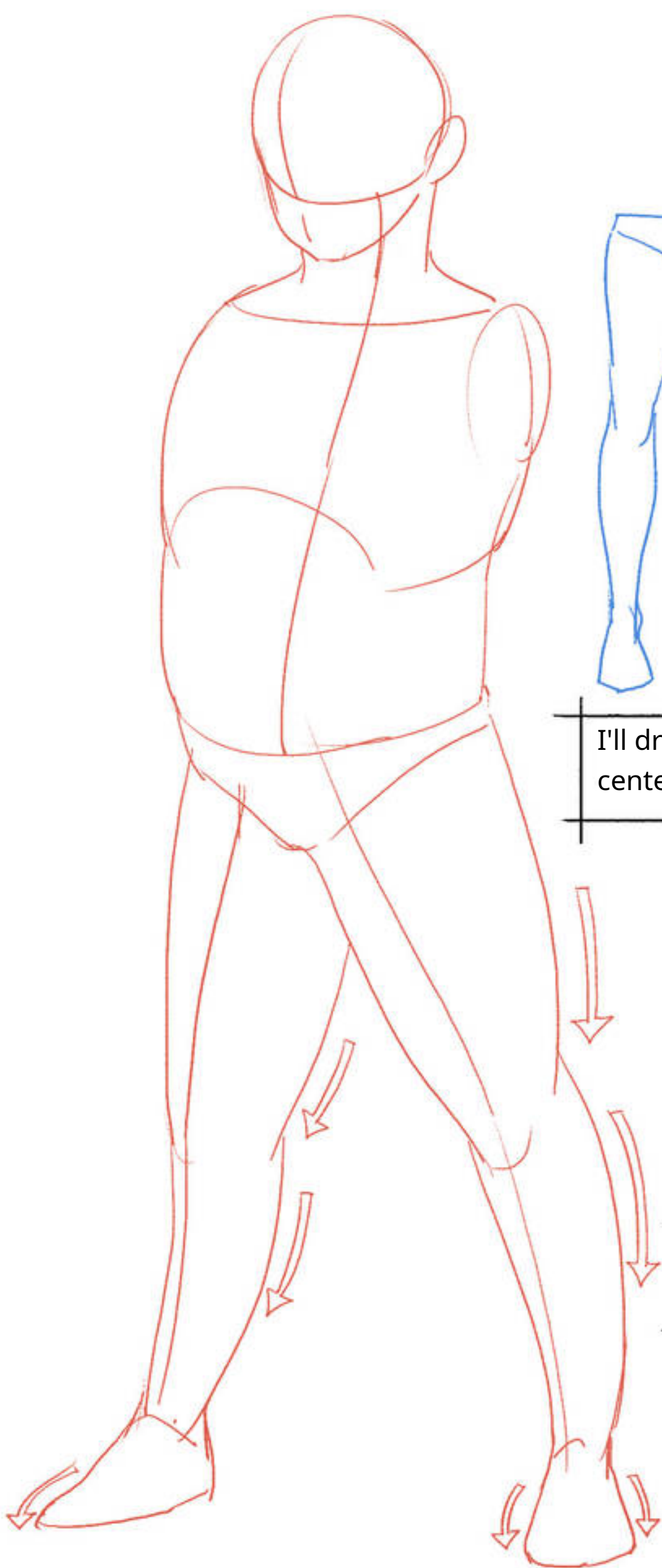
It's making the chest and the abdomen a little bit bigger, and it's also producing a volume.



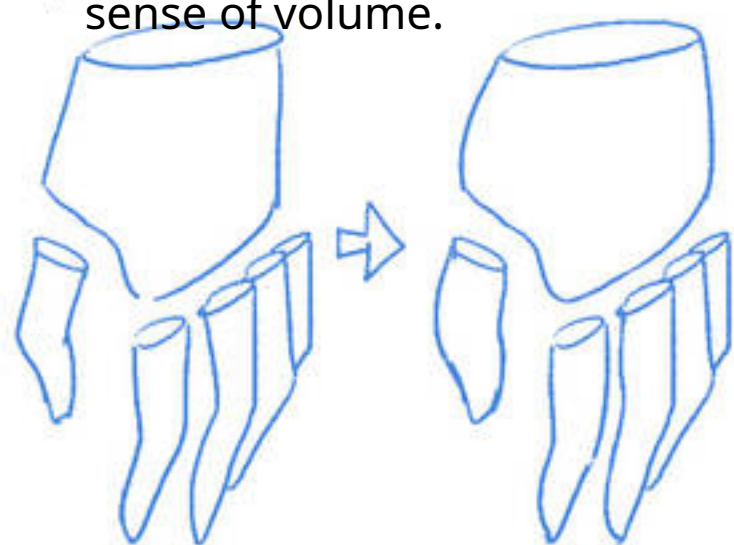
I'll draw the legs first. I'll take the center. I'll draw the right thighs.



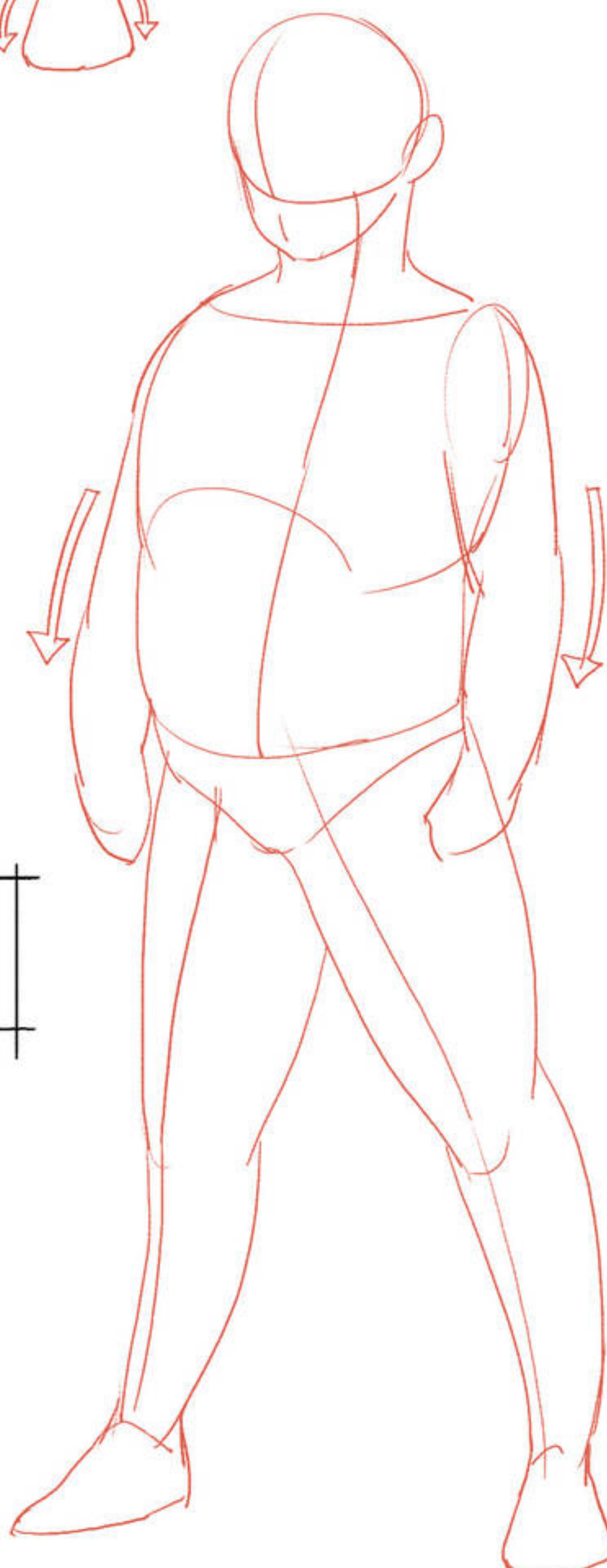
In an ankle, it looks like it's getting a little bit thick and its feet are getting smaller.



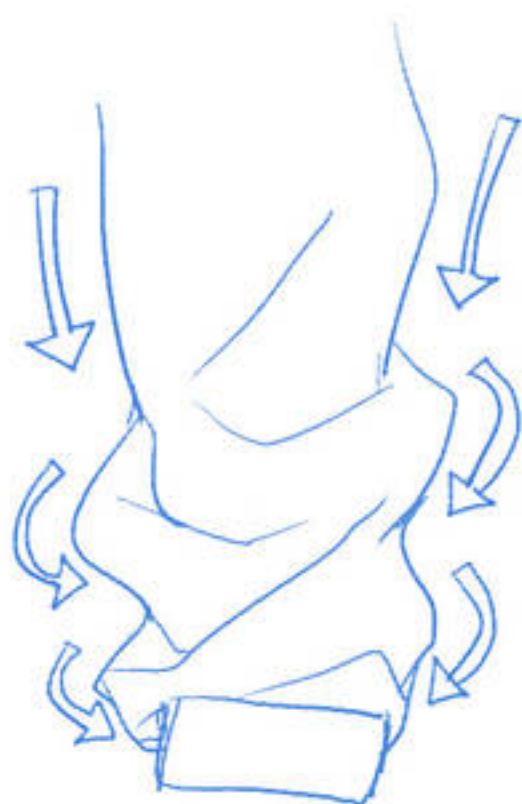
Your arms, like your legs, will have to be less than the thickness of your legs, because they'll give you a sense of volume.



And if you draw your finger a little bit, it's going to be I.







It's designed to fit the shape, and for example, when you put on your clothes, they have a wide area, and they give you an unfashionable wrinkle of trust.

I'll finish with the gift.



I'd like to know the taco author."



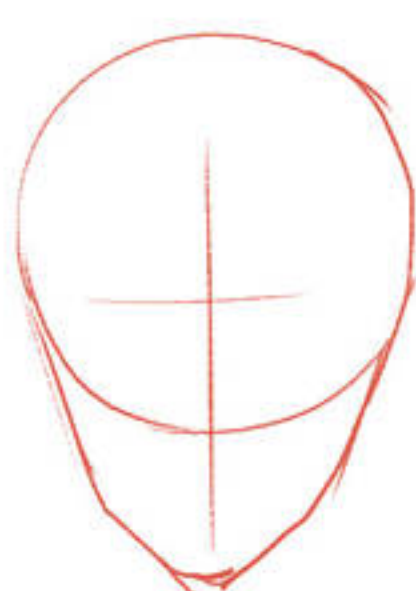
It's only when you're in the middle of the joint, or when you're in the middle of the body, that you're in the middle of the body, that you're in a natural state.



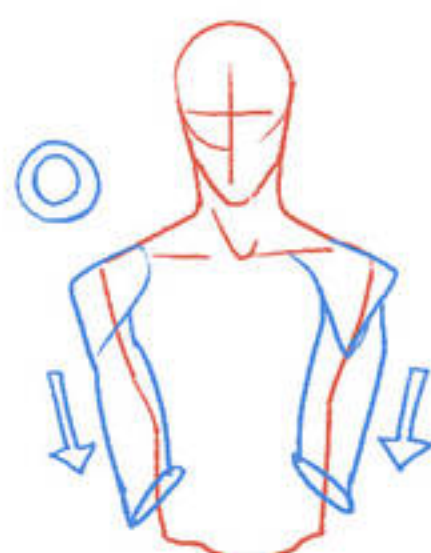
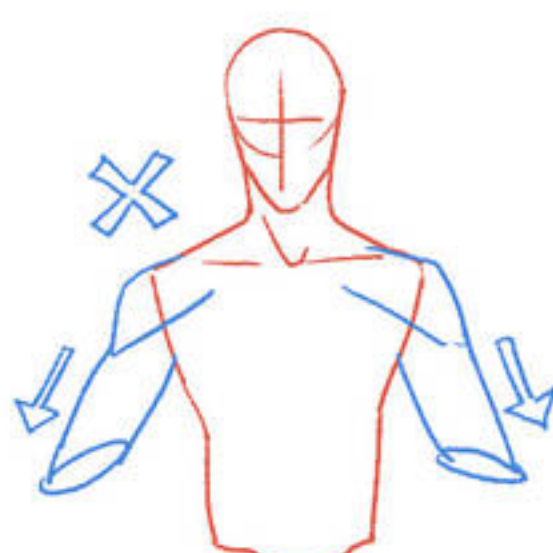
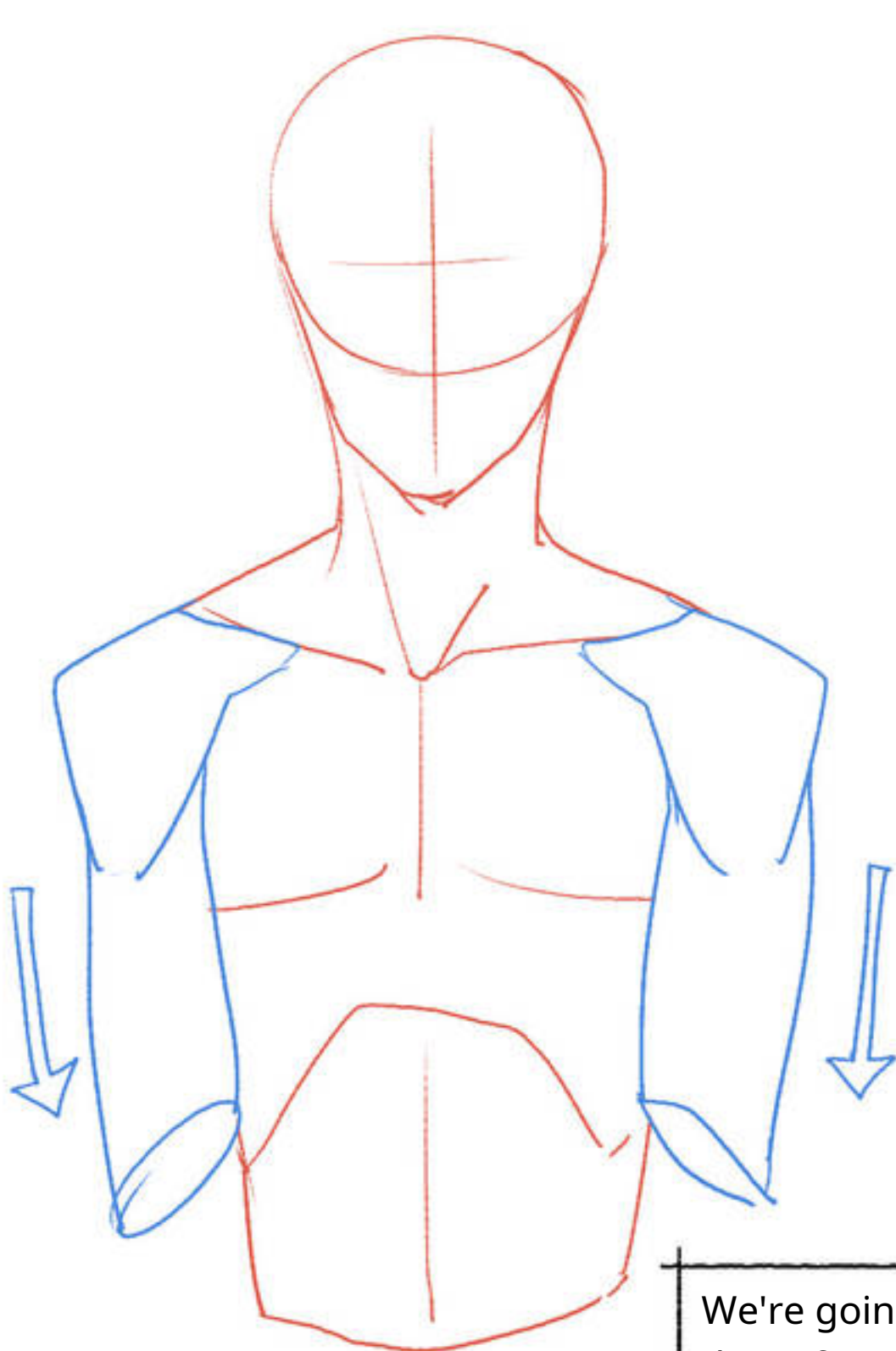
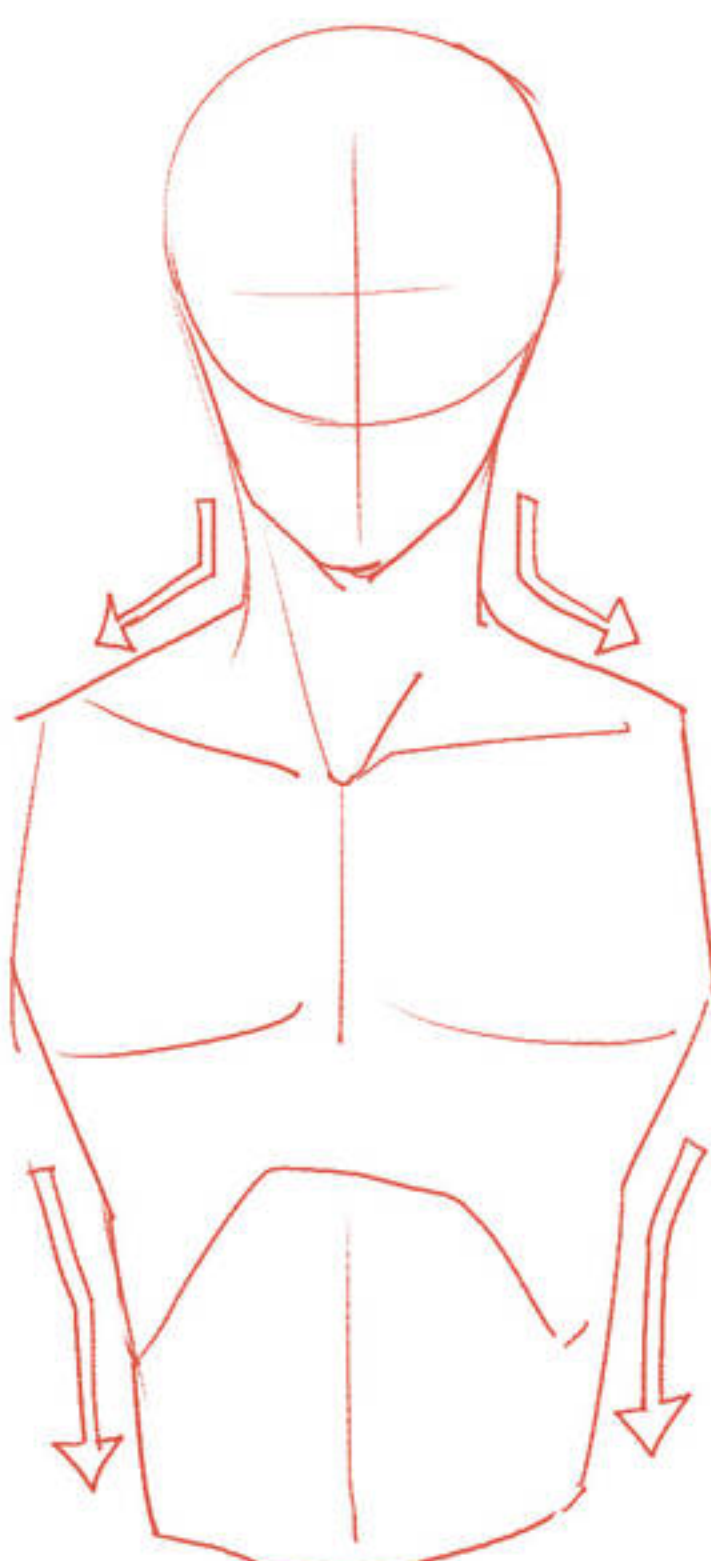
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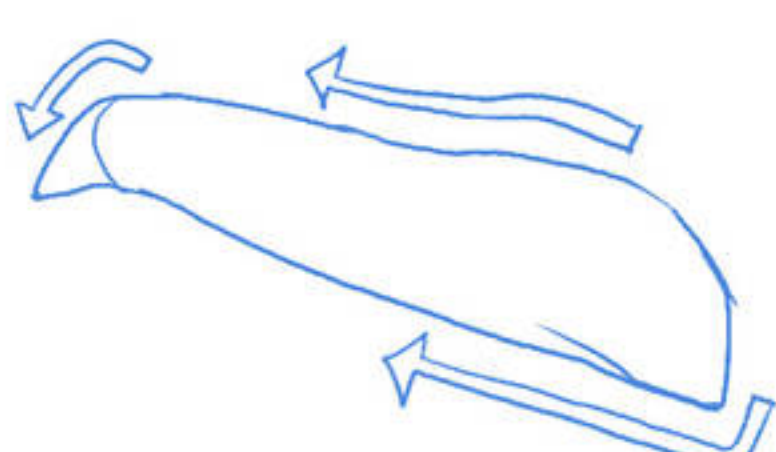
I don't know what it looks like.



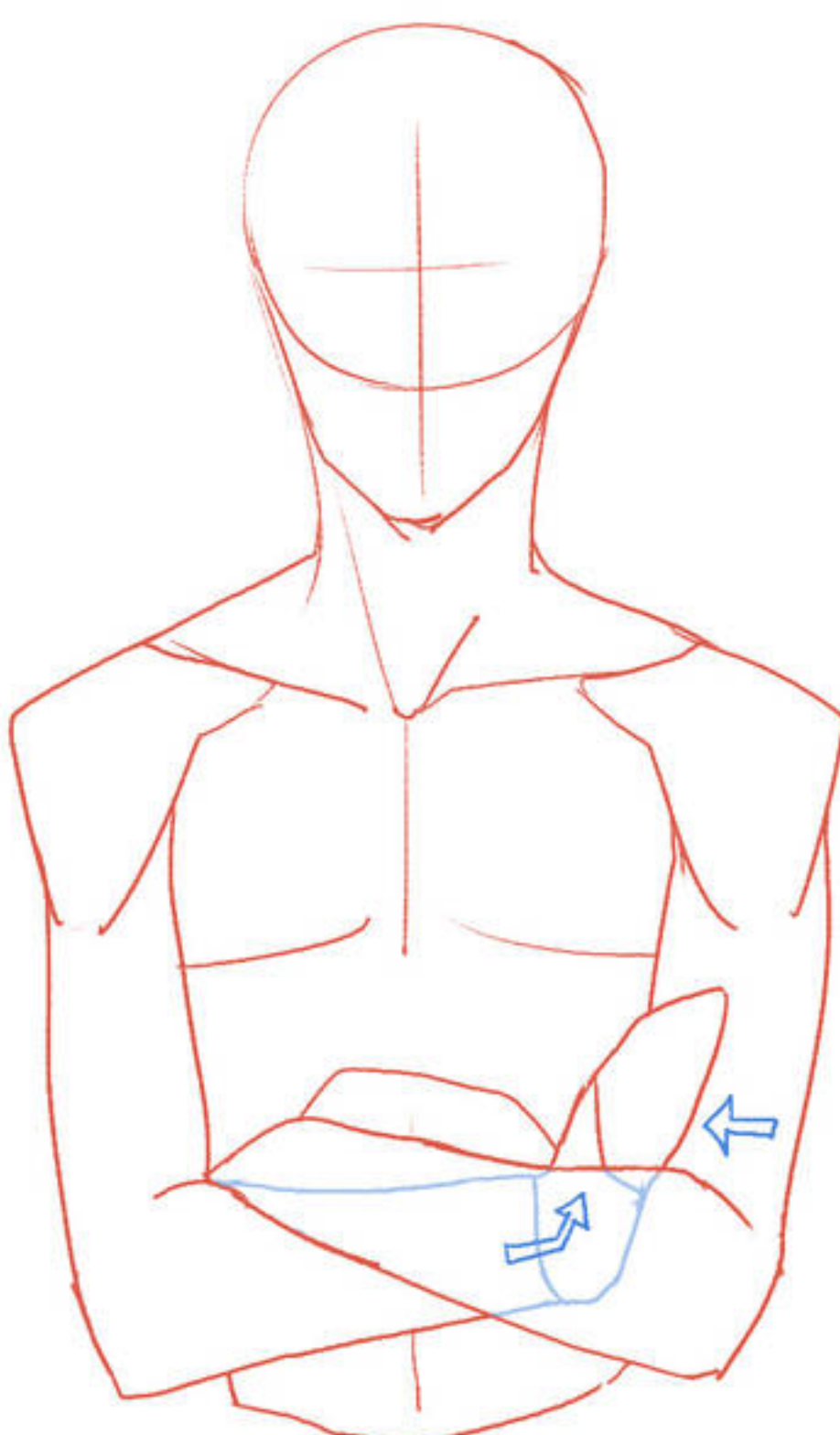
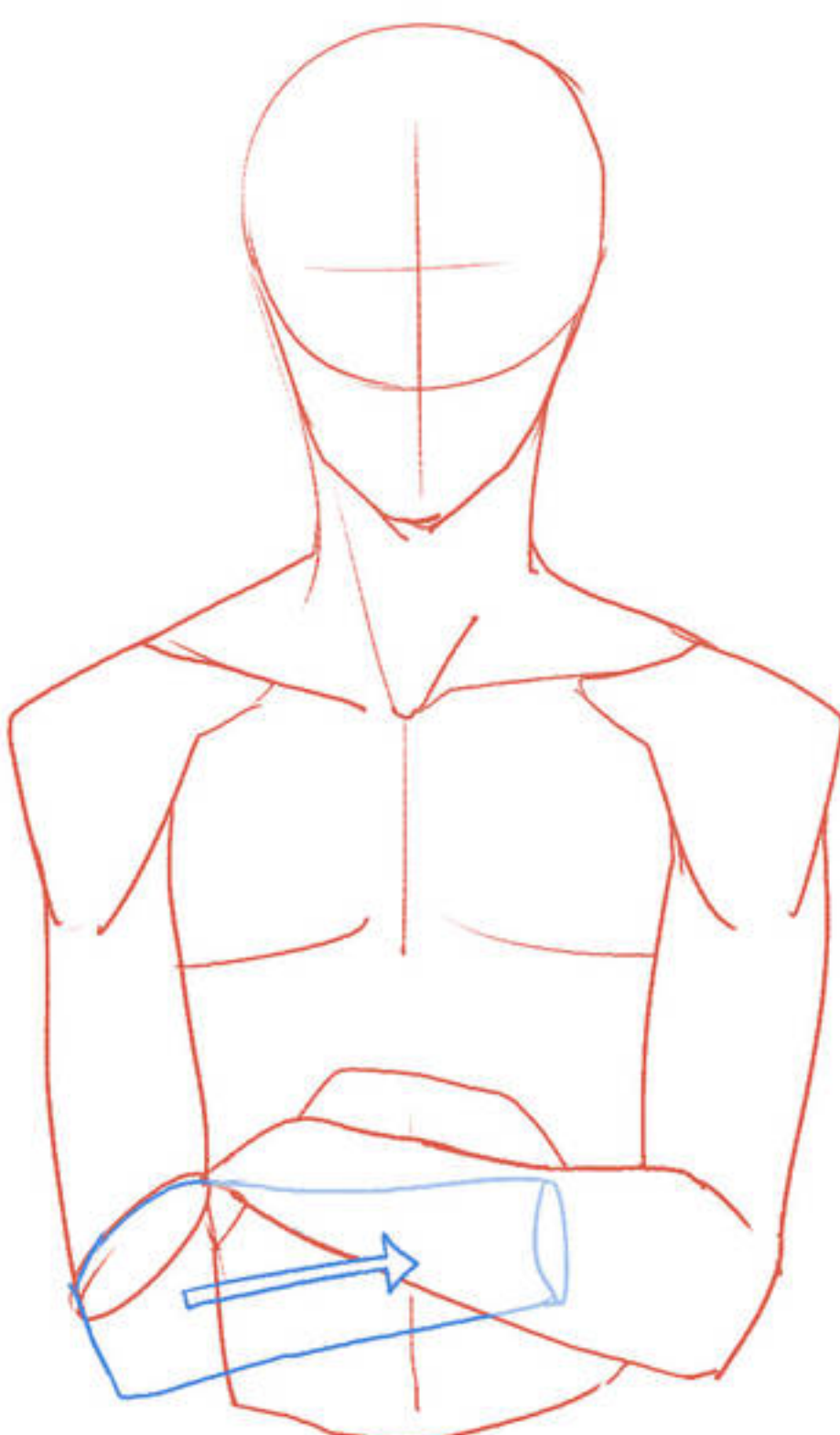
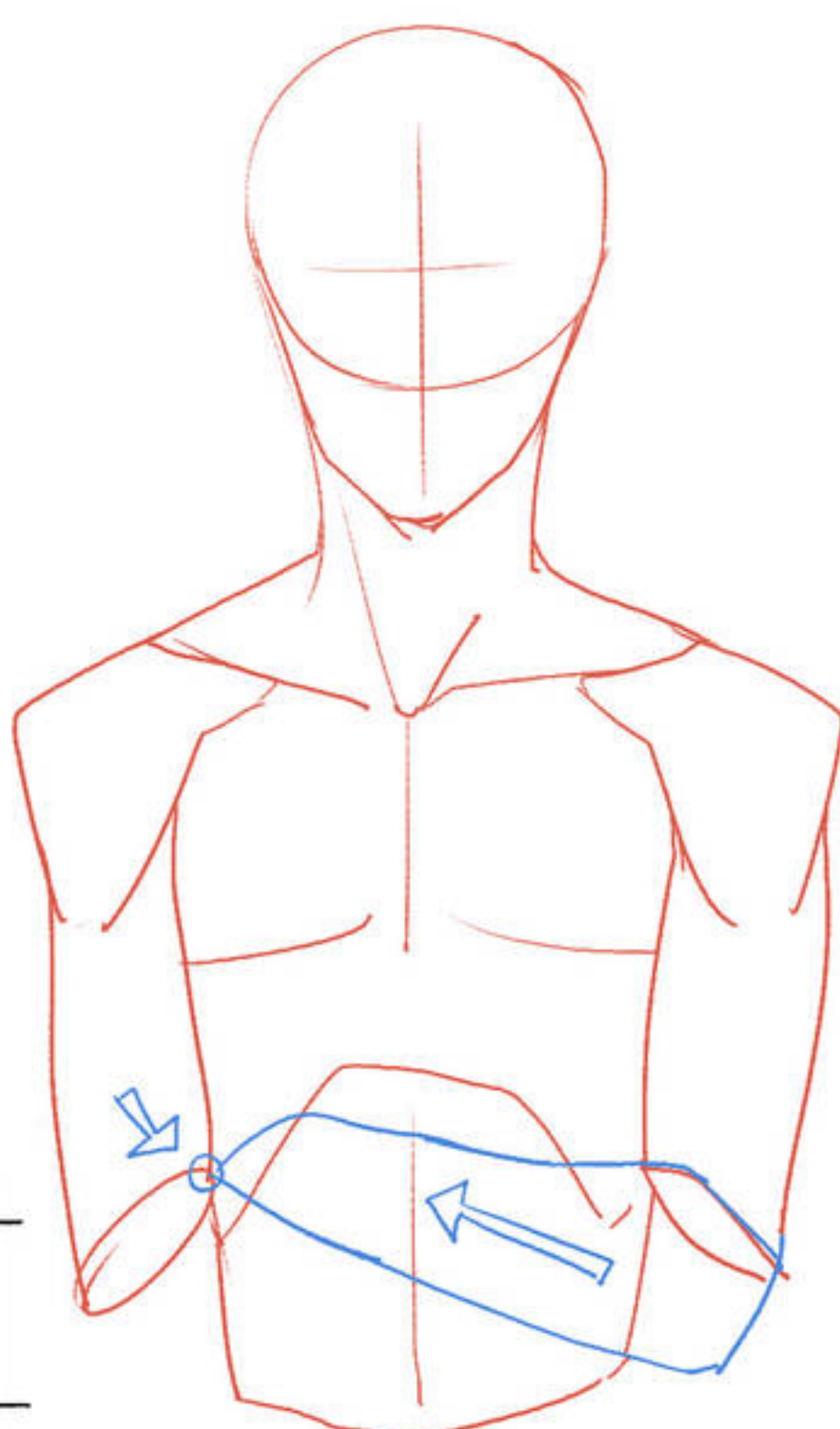
So we're going to draw the front of the body by the side of the face, so in the case of the body, the left-hand side, the right-hand side, the width, and the left-hand side.



We're going to have to draw an arm that goes down from the shoulder to the arm's heel, and the arm's direction is going to be in a way that's close to the body.

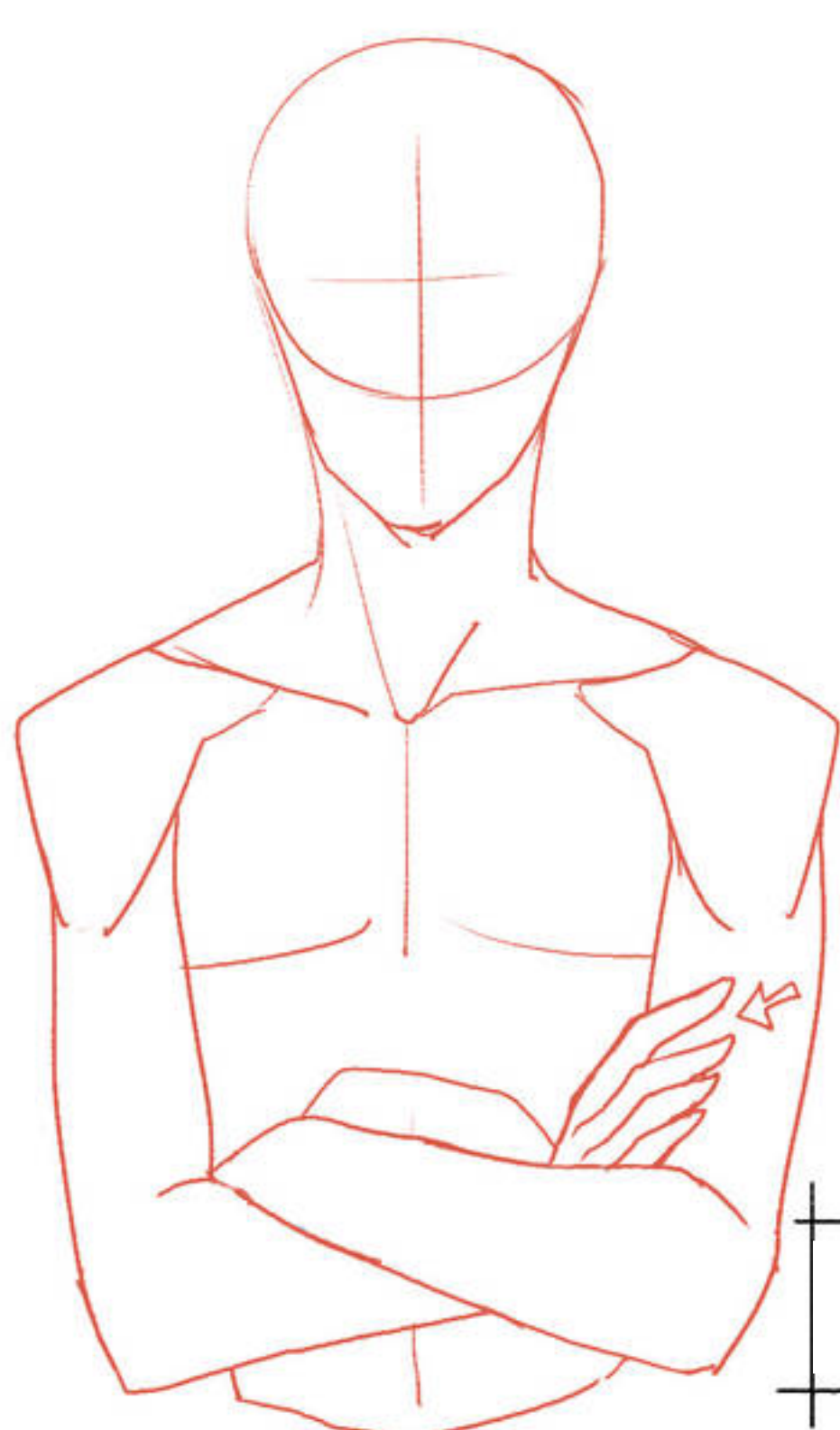


I'm going to go up one of these arms diagonals, and I'm going to draw them in a straight line, and I'm going to bend them on the wrist.



The rest of the arm is a little bit of low-frequency trust, and when you think about it, you're going to draw it as a simple piece of paper with a broken wrist and a visible finger.



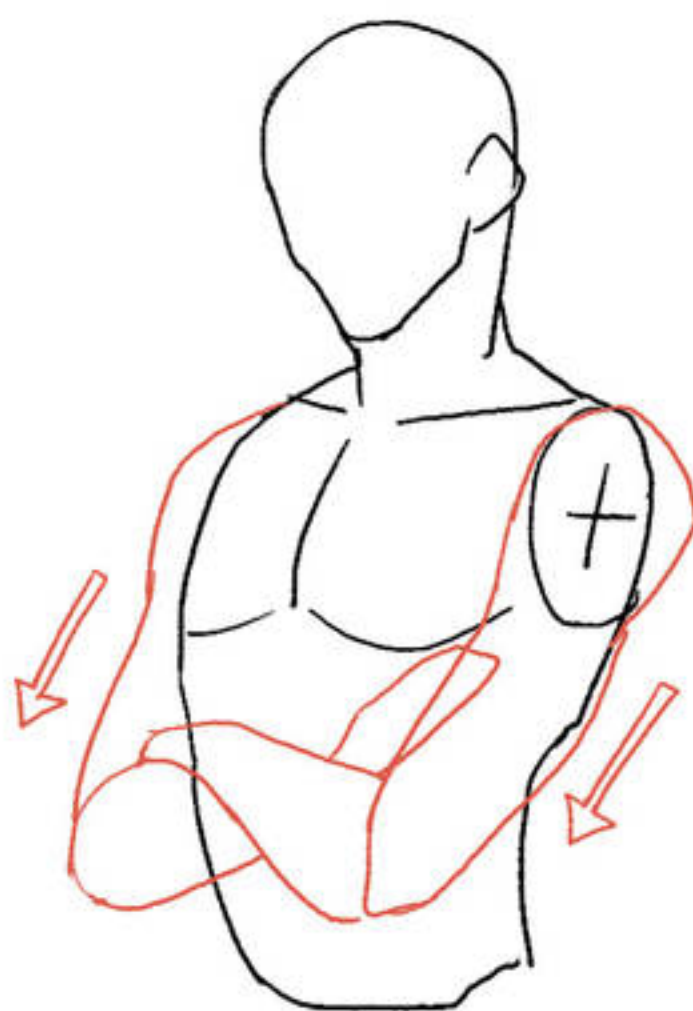
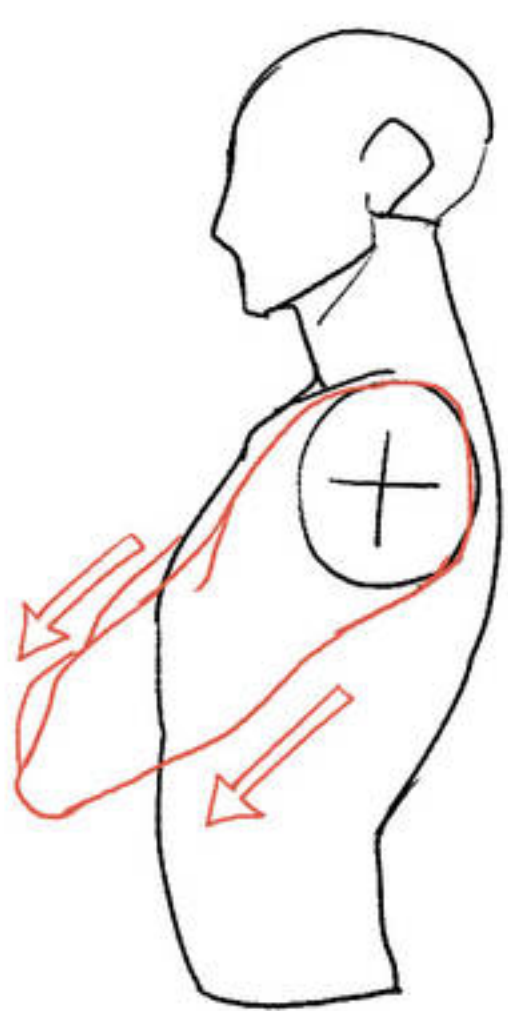


It's a complete addition to the character profile, and it's designed to suit the person's age.



I'll finish with the gift.

I'd like to know the taco author."



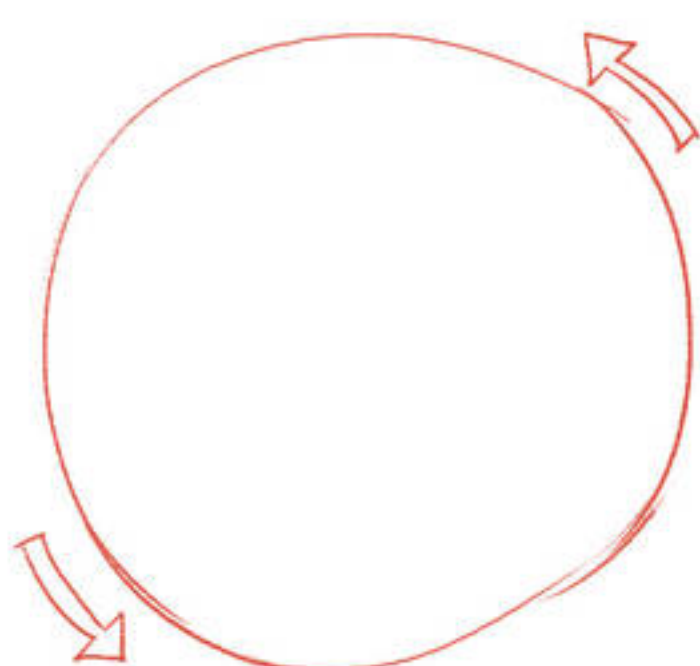
If you're dealing with the side-sided half-axis, you're going to have to go down to the diagonal, not the vertical arm.



Key Doimt

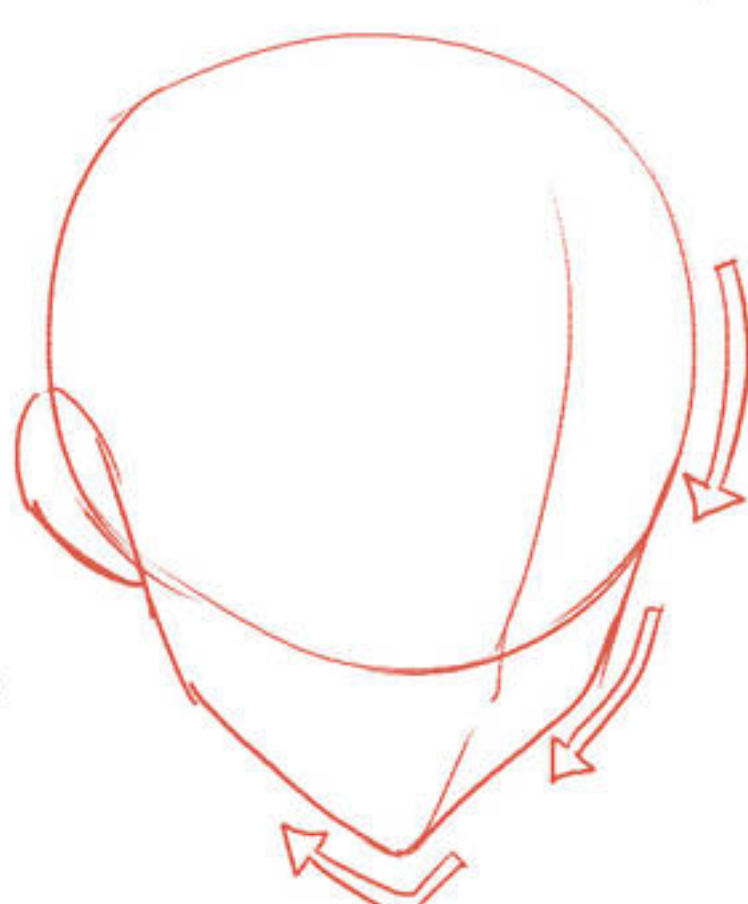


[Q: What do you see in a woman's face?]

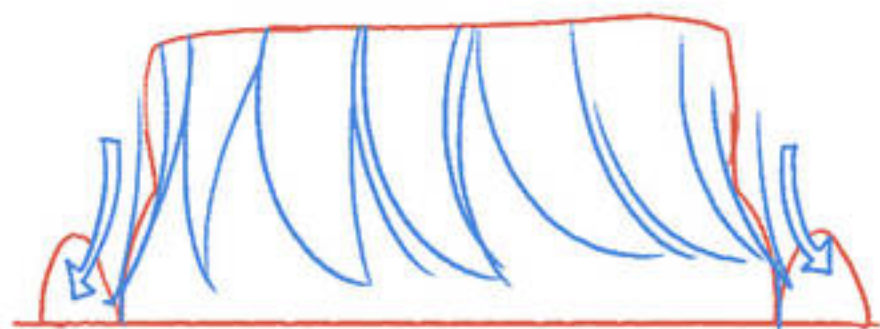


I'm going to draw it in a circle and I'm going to make it look something like this.

I'm trying to get a circle, and I'm trying to get my forehead line out of it, and I'm trying to draw the female face first with a narrow, holding sense of area of the jaw.



To draw your eyes, nose, mouth, and head hair, the starting point is going to be the stone line



I'm going to go to the boundary line, and I'm going to make the curve flow, and I'm going to draw a curve that goes behind the ear.



We start with a hair-symbol, and then we end up with a soft, slightly blue feeling in the front and back, and we end up with a feminine male-sized feeling.



If you look at your eyes and look at your face, you're still looking at a different character.



And even if you have the same face, you're going to turn into a different high cut, with a Garma or a change in the front head flow.

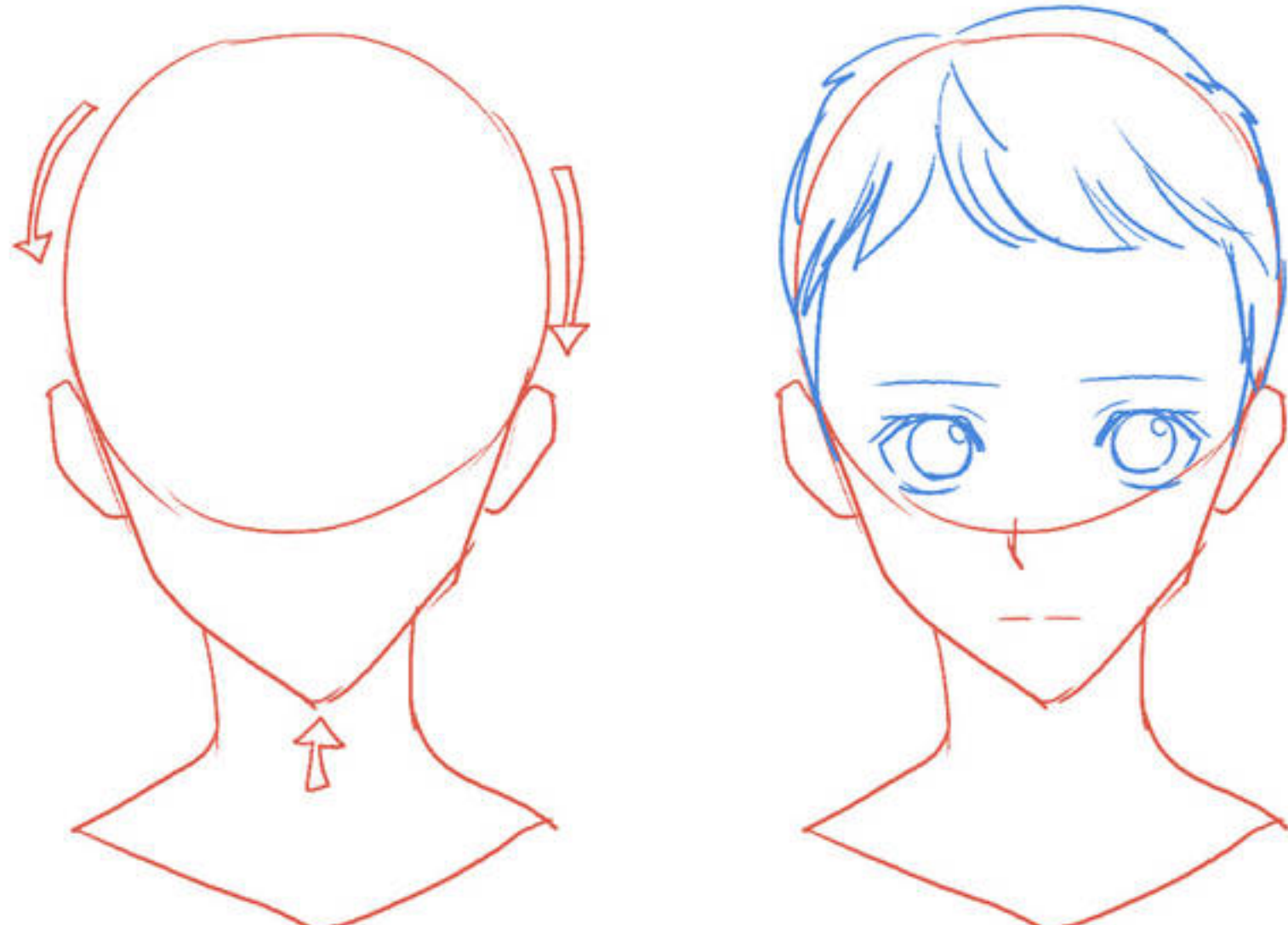




It saves the femininious forehead and the jaw, which can be seen from various angles.



I'm also looking at my head as a woman, and as a person who's been seen as a change in facial expression.



And if you make the hair extensions, you can make the other male neck feel like it's kind of funny.

I'd like to know the taco author."



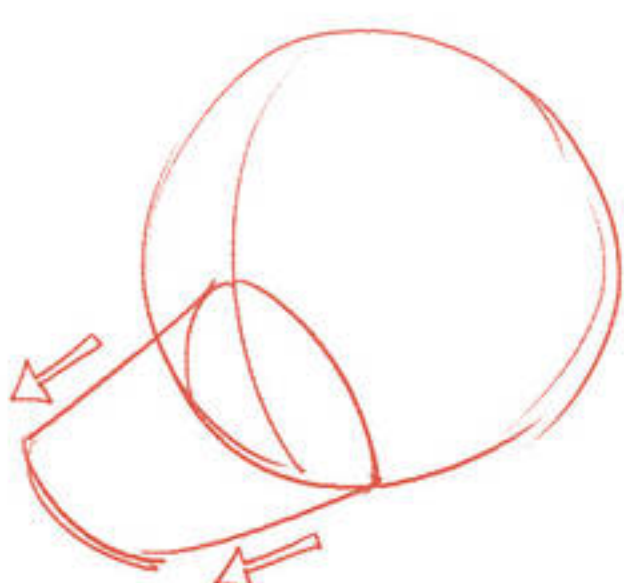
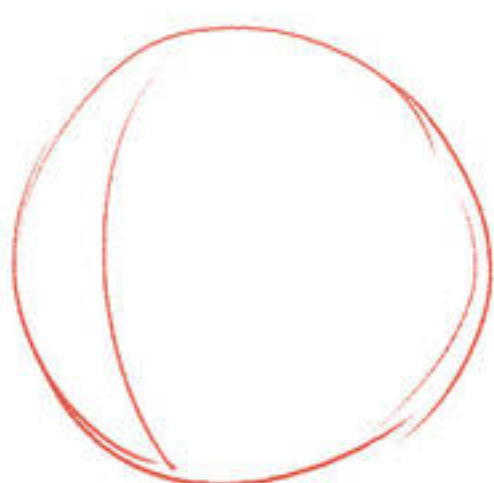
You can change your male hair, but you can create a male gender name because of your facial features and your forehead.



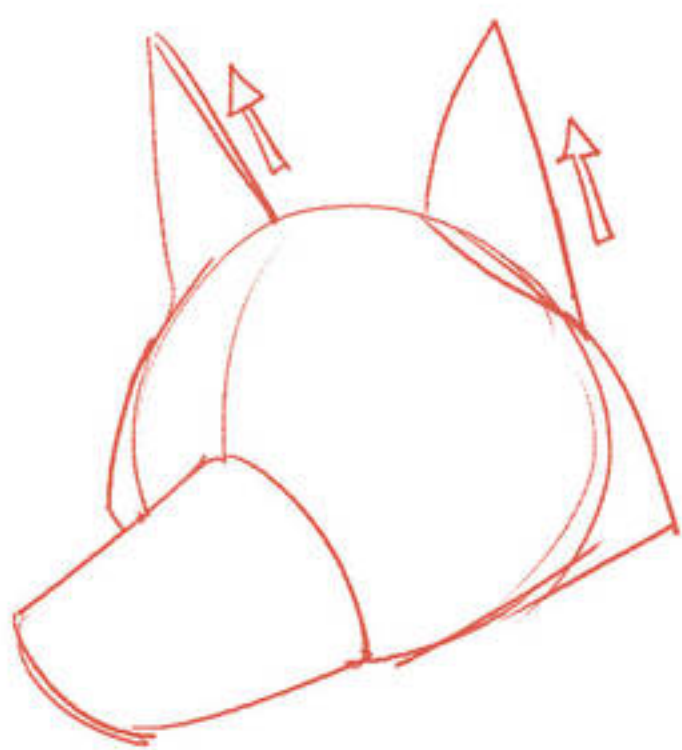
Key Doimt



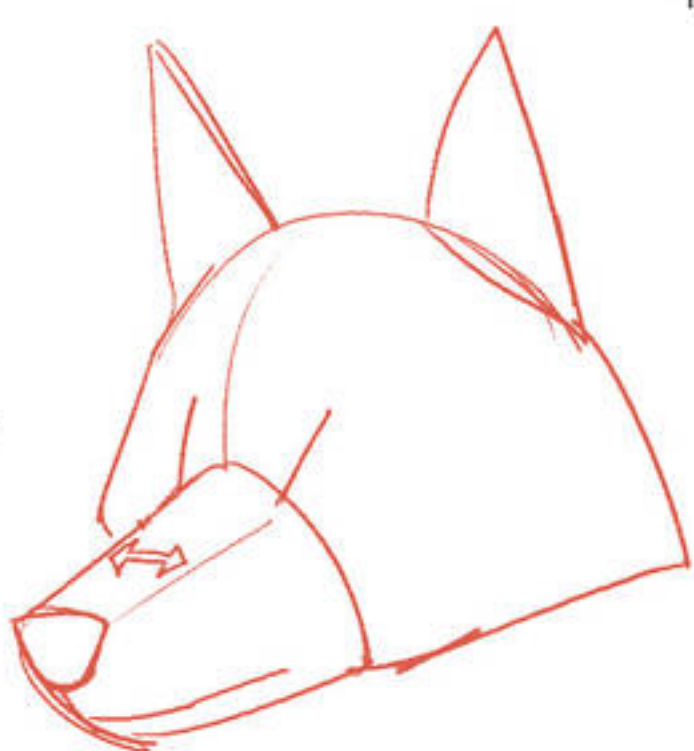
[Q: I'm curious about the wolf ginnon and the hair expression.]



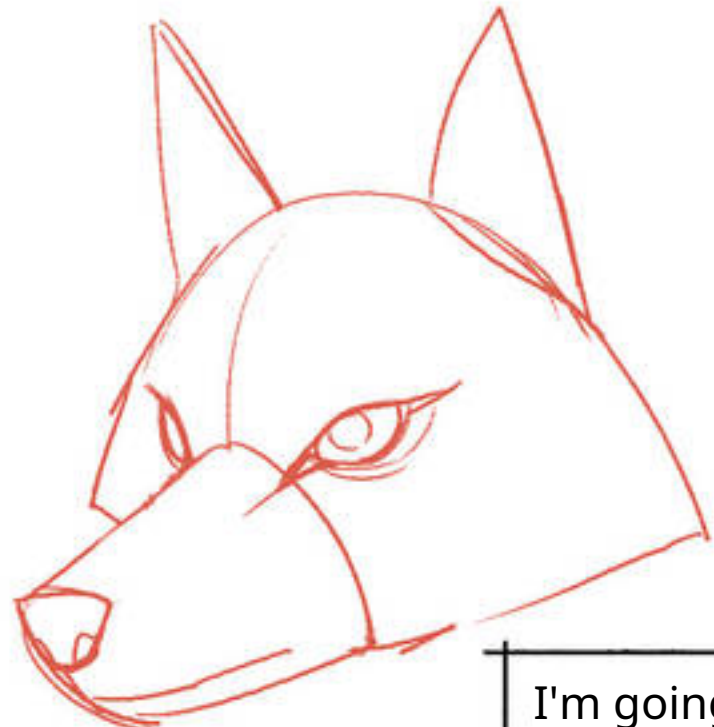
I'm drawing it based on the circles that make it look like that.



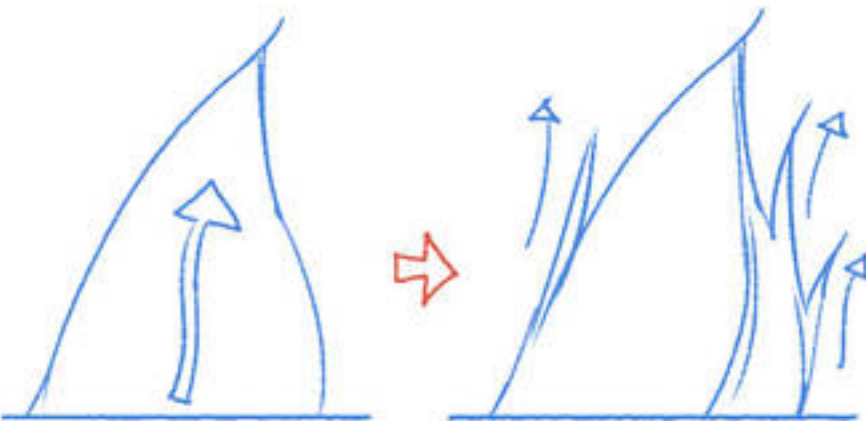
We're adding the earrings to both sides, and we're drawing them in similar triangles.



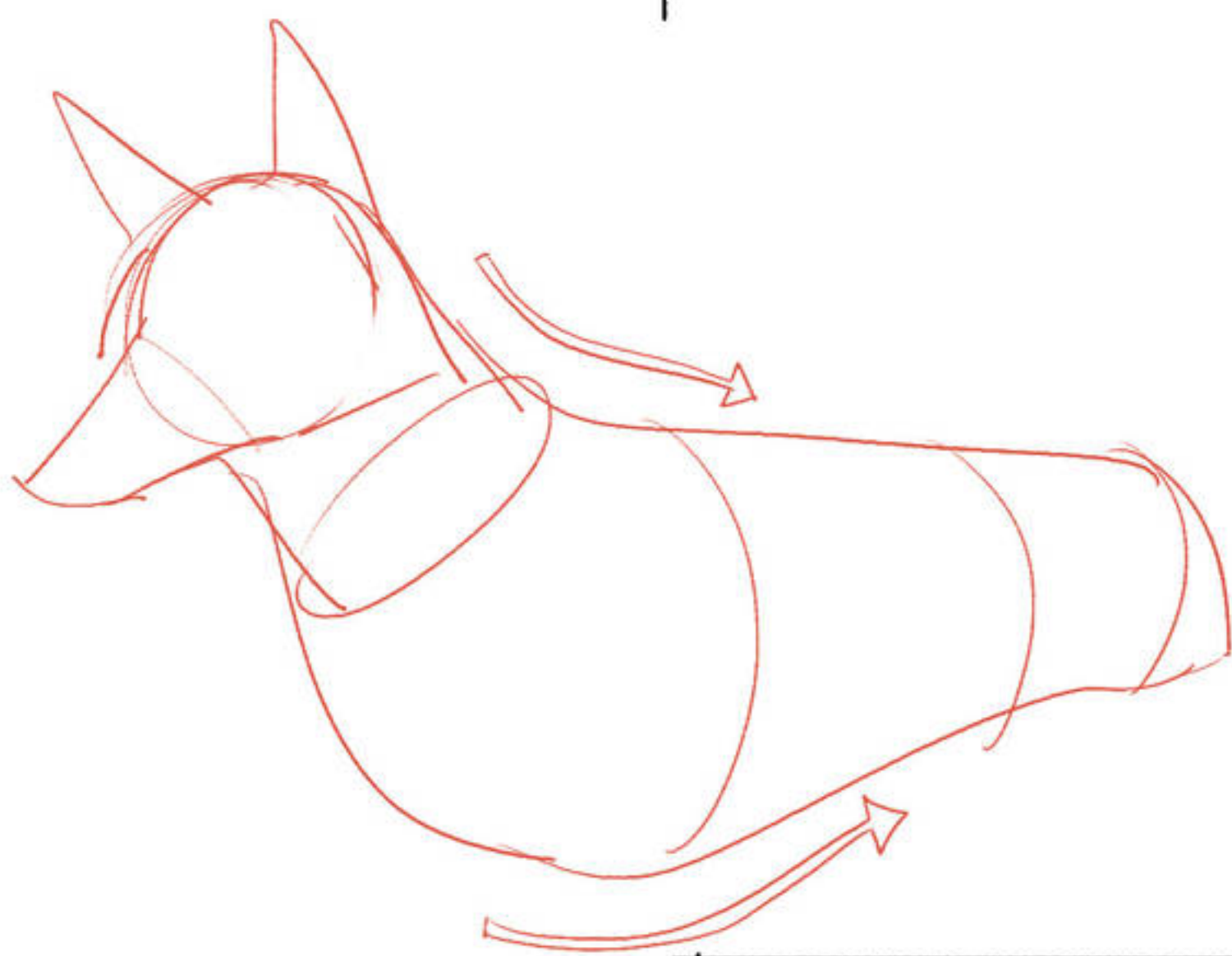
I'm going to make the area of my mouth, and I'm going to draw my eyes around the area of my nose, and I'm going to draw the area of my neck.



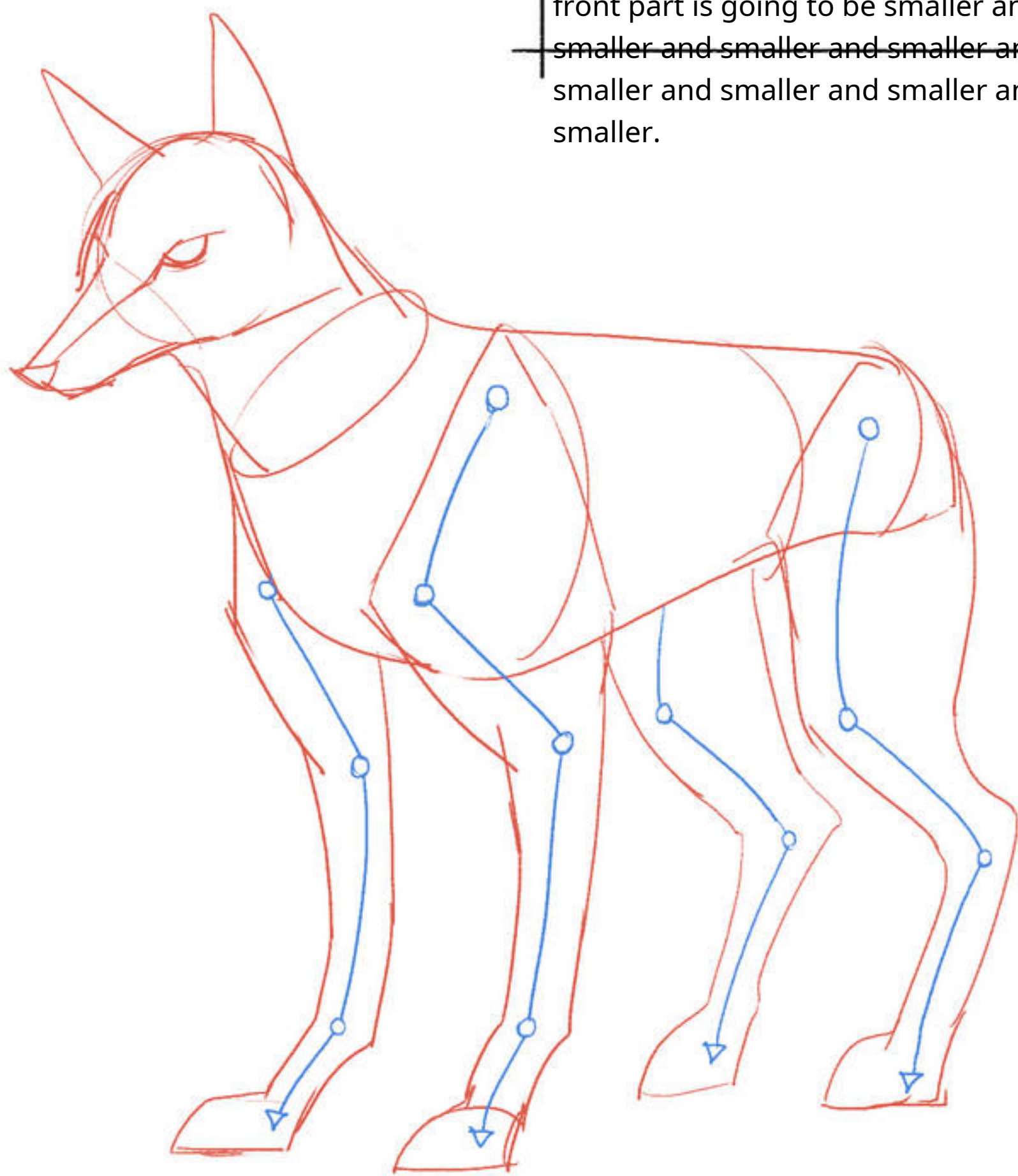
I'm going to go up the gypsum of the eyelids, and I'm going to draw it a little bit straight down.



It's around its face, and it's around its muscle mass, and it's made of hair, and then it's going to flow.



When you're in the body group, the front part is going to be smaller and smaller and smaller and smaller and smaller and smaller and smaller and smaller.



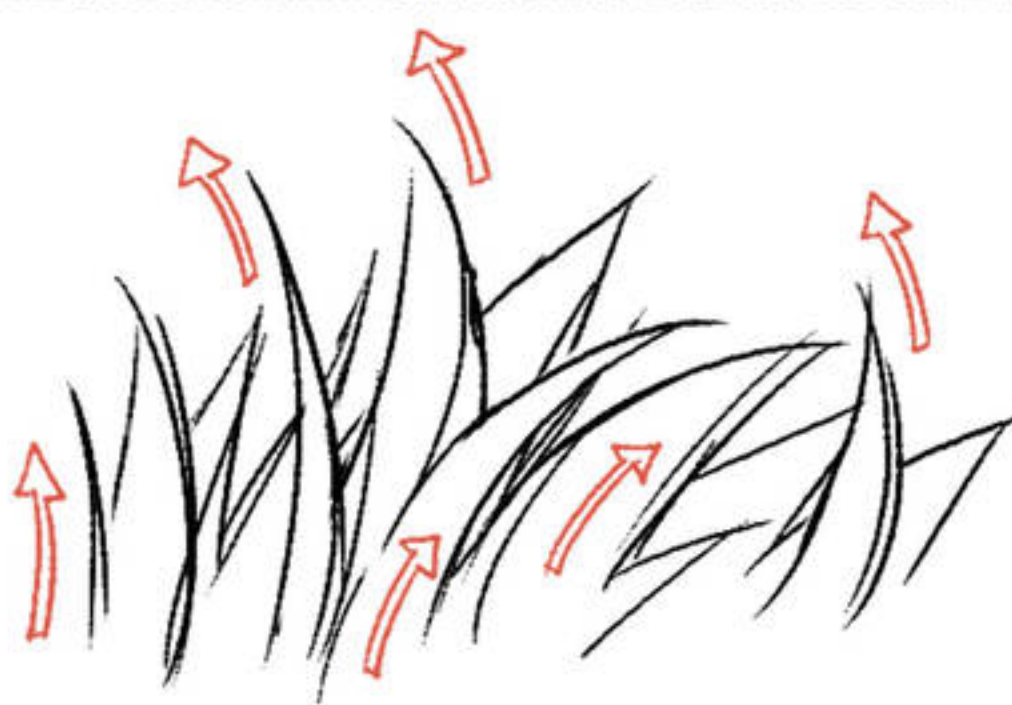
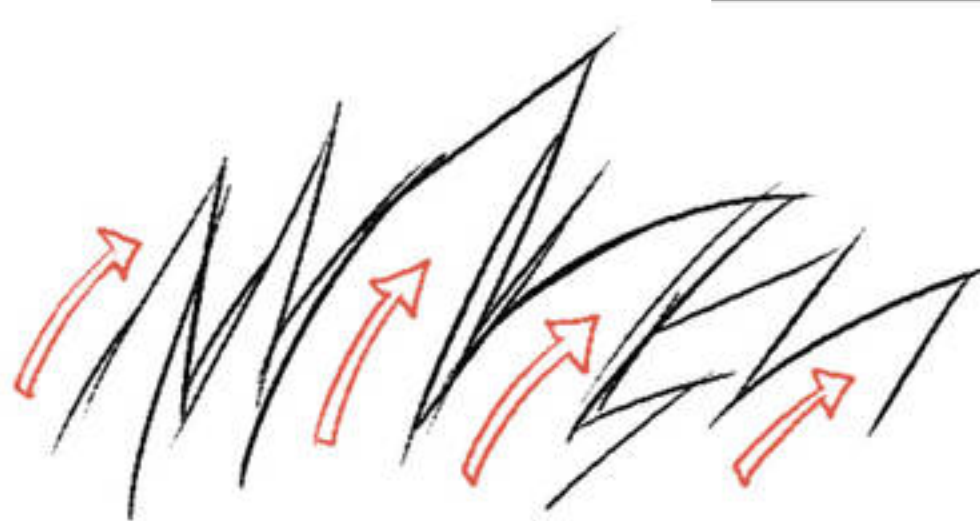
The front and hind legs have different joints, so I'm just trying to see if I can draw them.





And I'm going to add the details, and I'm going to end by sorting out the lines, because each animal has a different shape and shape, so it's good to look at or reference to data.

I'm just trying to get to know the taco writer.



If you put the hair in the middle in the other direction than the flow in the direction, it'll give you a wild feeling.



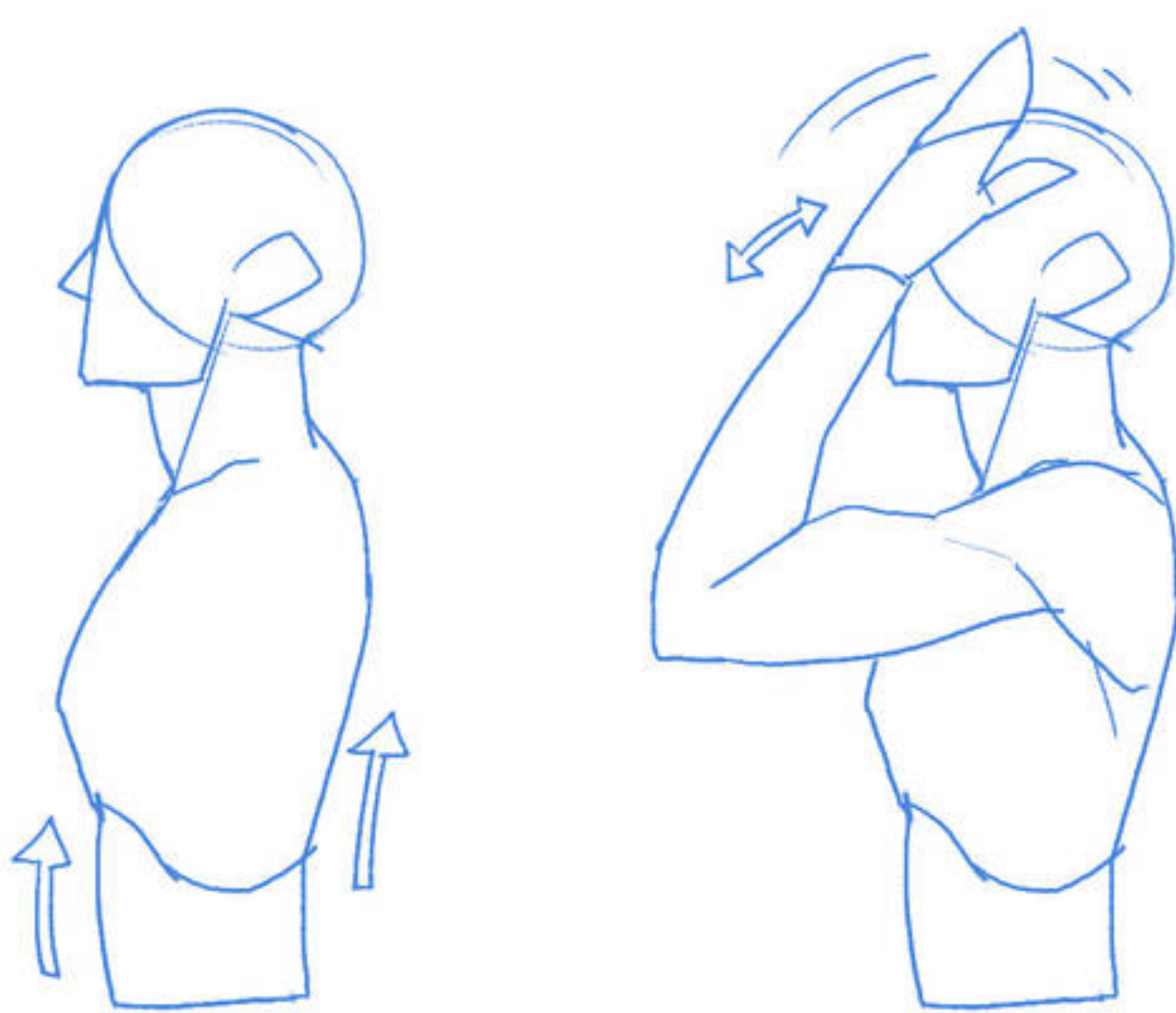
Key Doimt



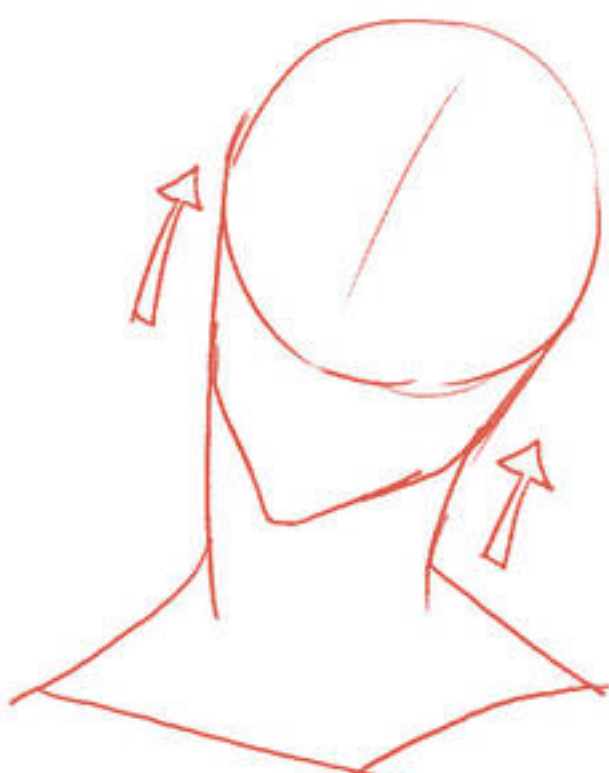
I want to know your hands and your hair when you're bald.



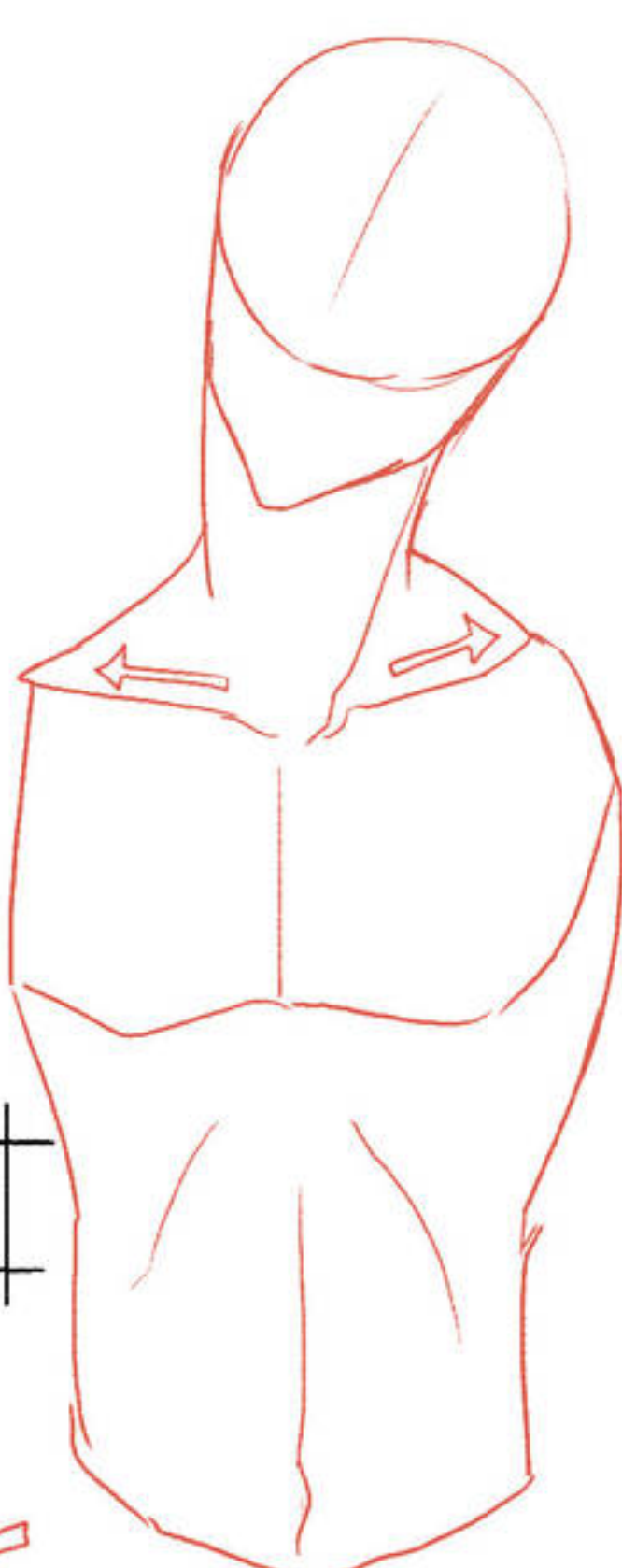
Two big types of hairb hair, first of all, bend down and break as hard as you can, so that you don't get any damage.



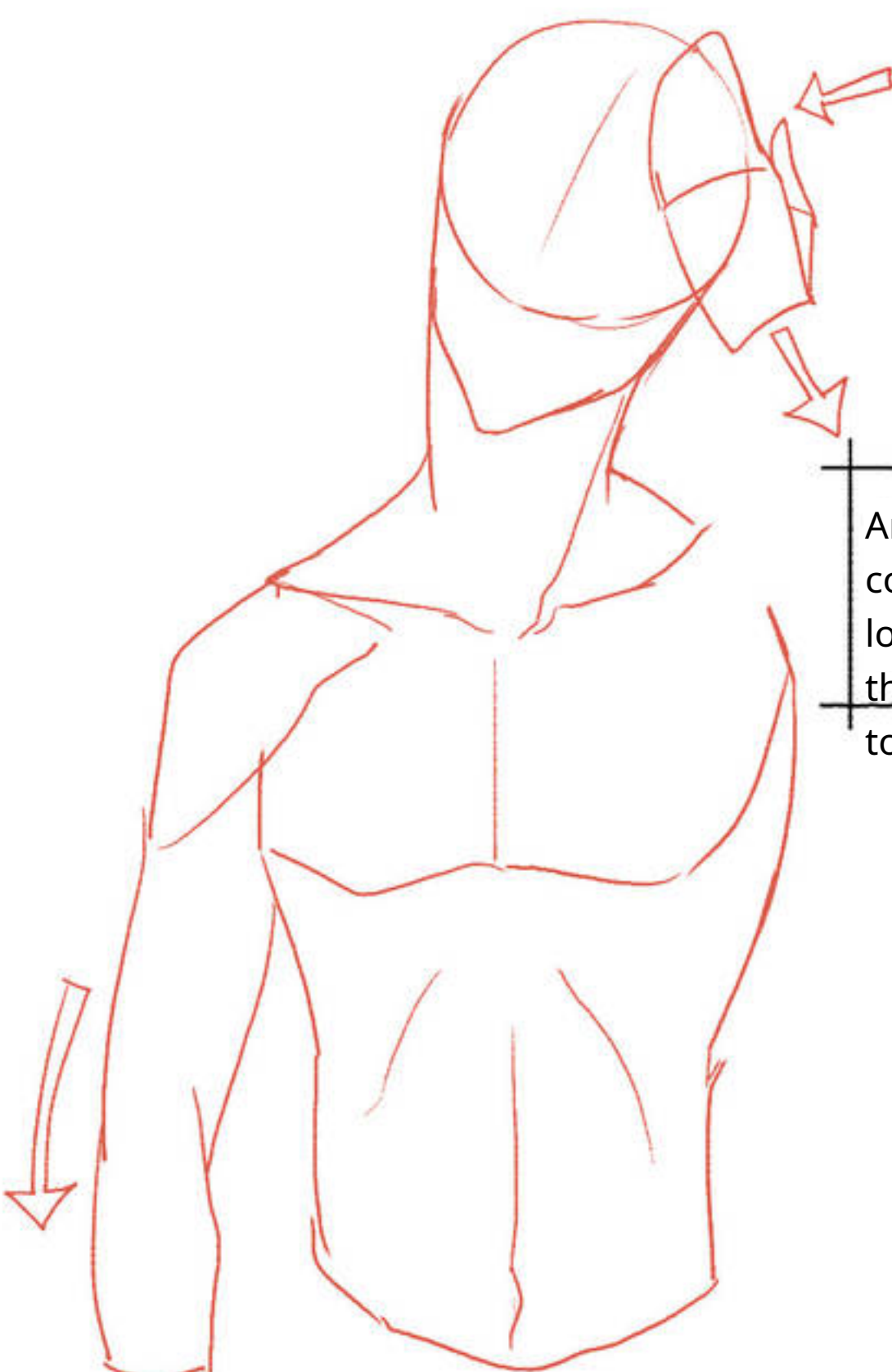
The other position is to stretch forward and lift your hands up to your head and light it out.



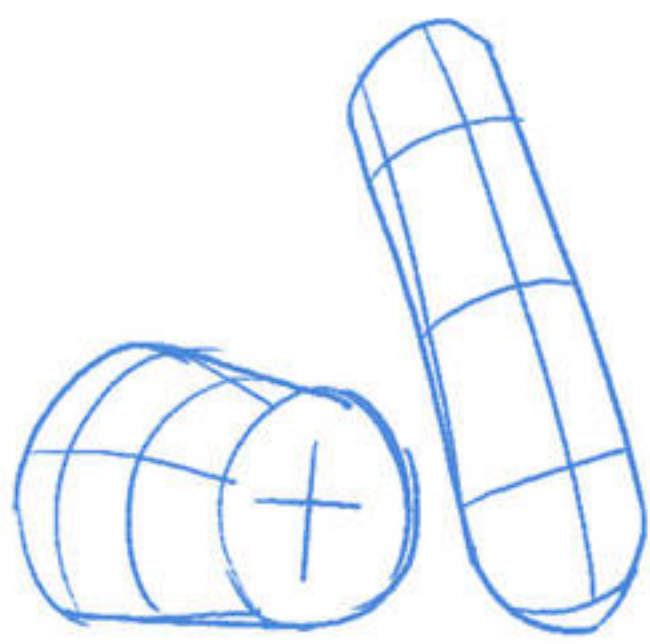
I'm going to draw my neck slightly in the direction that I'm going to pull out to be natural in front of me, based on the second postures.



The clavicle's arm is up, and it's a little bit higher on the knife.



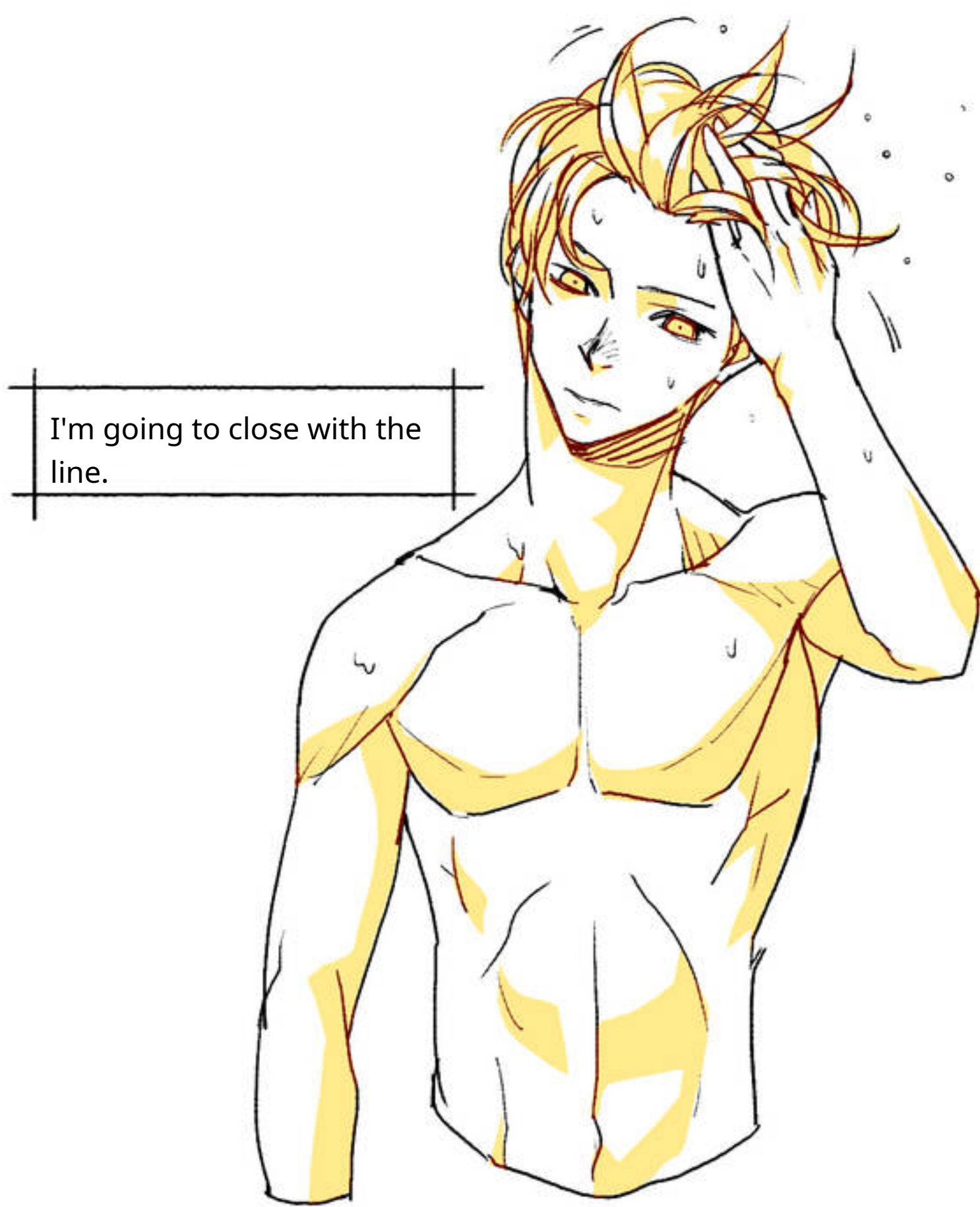
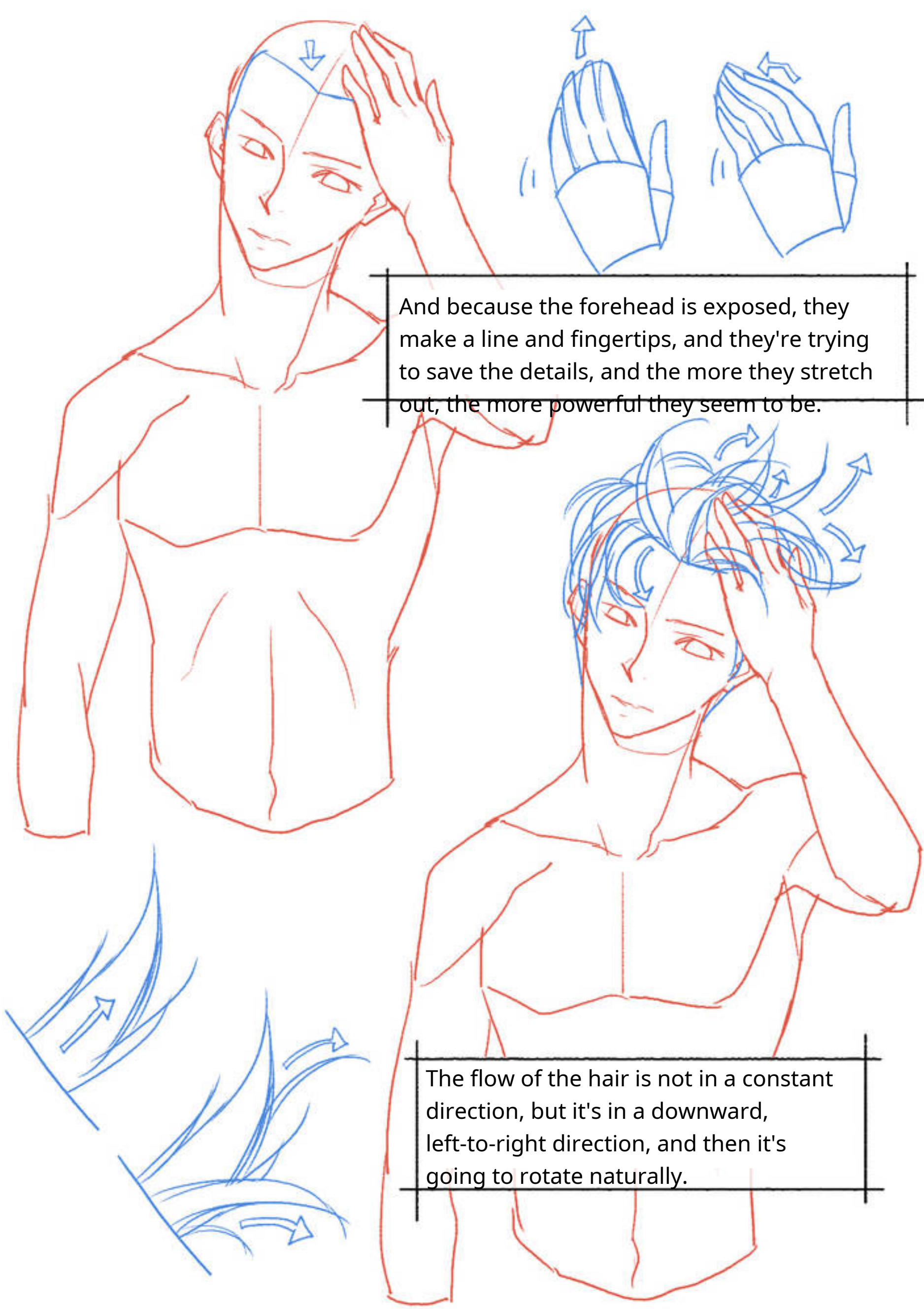
And since it's a light-haired computer, it's kind of like a low-handed arm, and the hair on the head is the first to be drawn to that position.



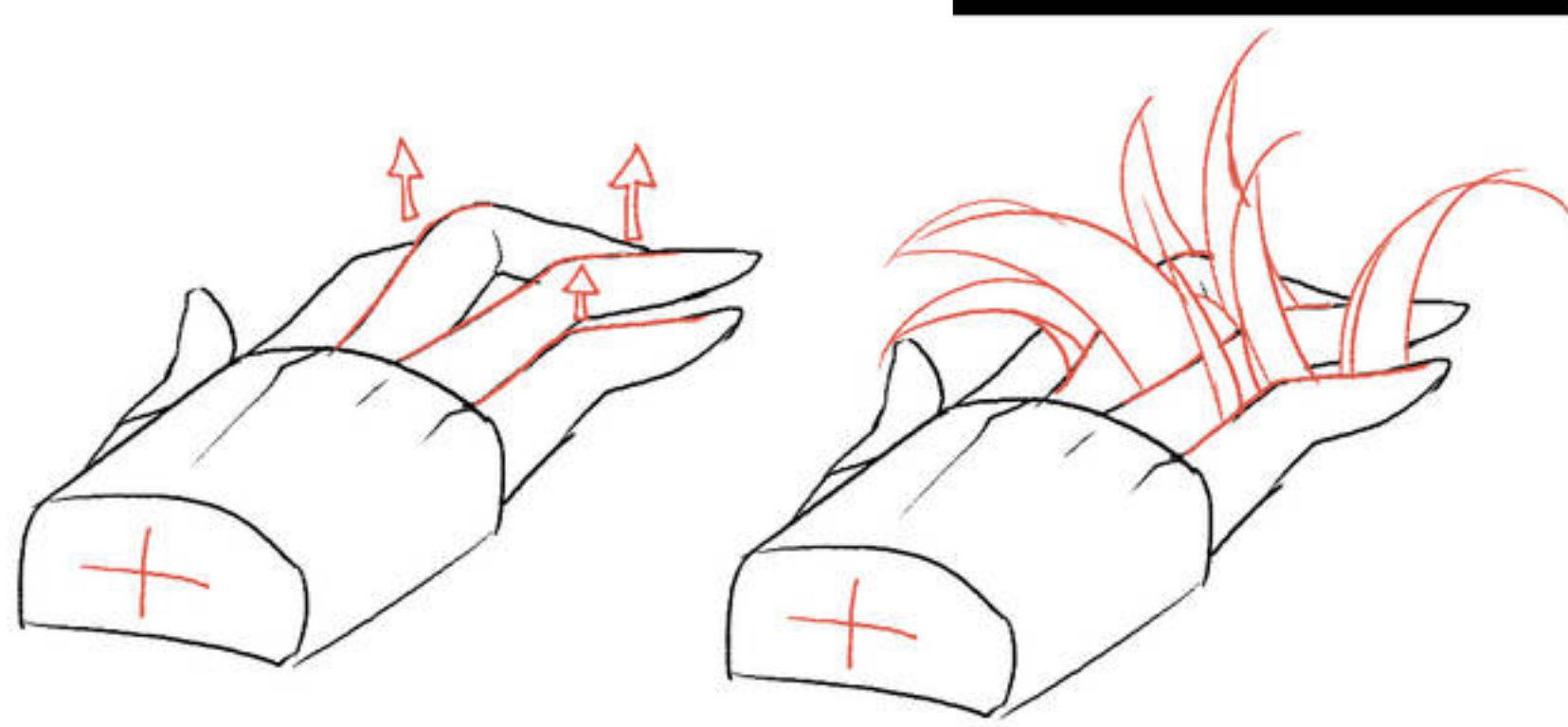
The length of the shoulder, wrist, and positioned arm is drawn with the application of the geometry







It's a little hard to know from a riding writer.



It's an effective drawing, using the space between your fingers with a three-dimensional feeling.

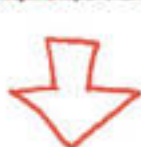
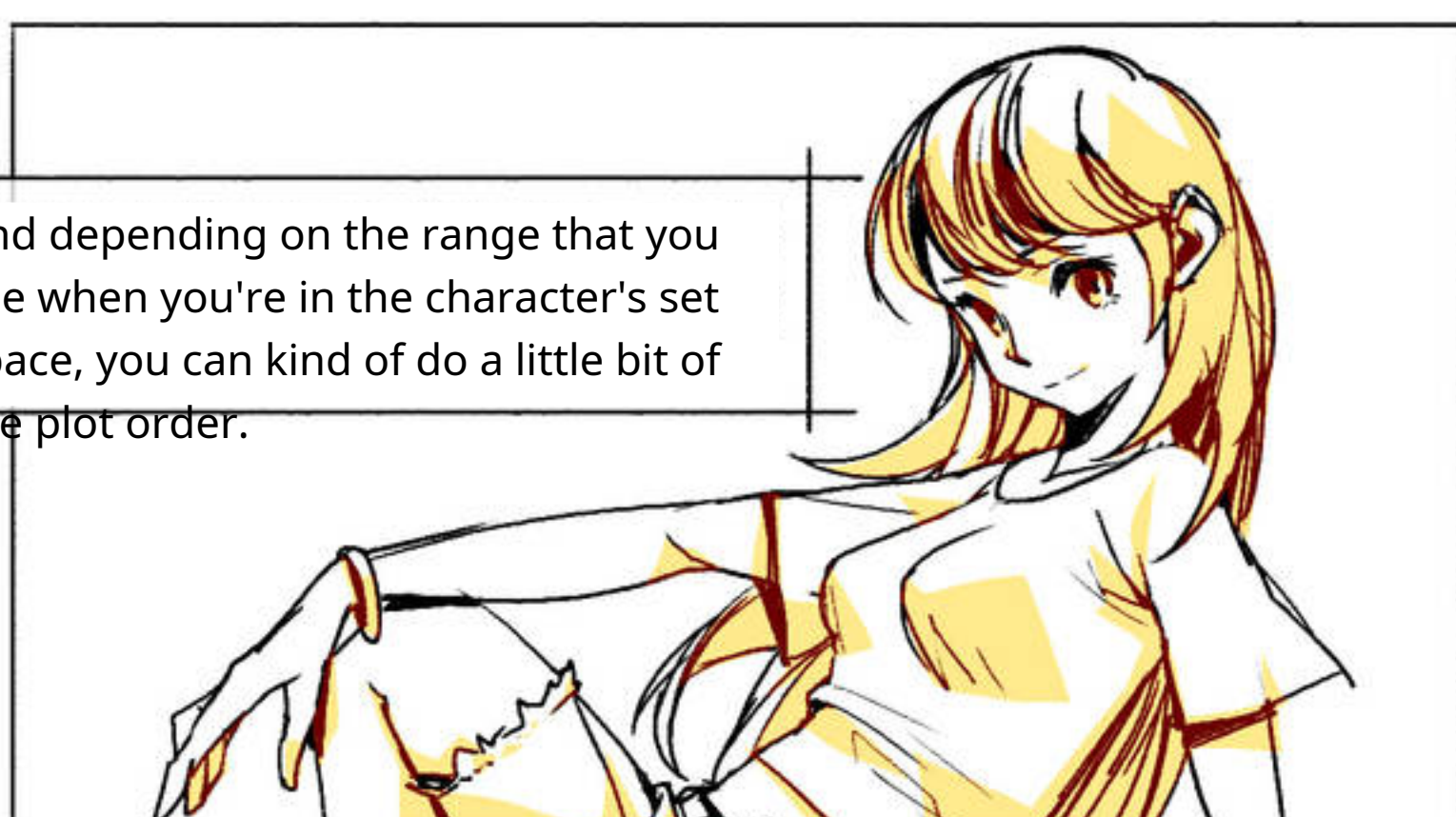


Key Point

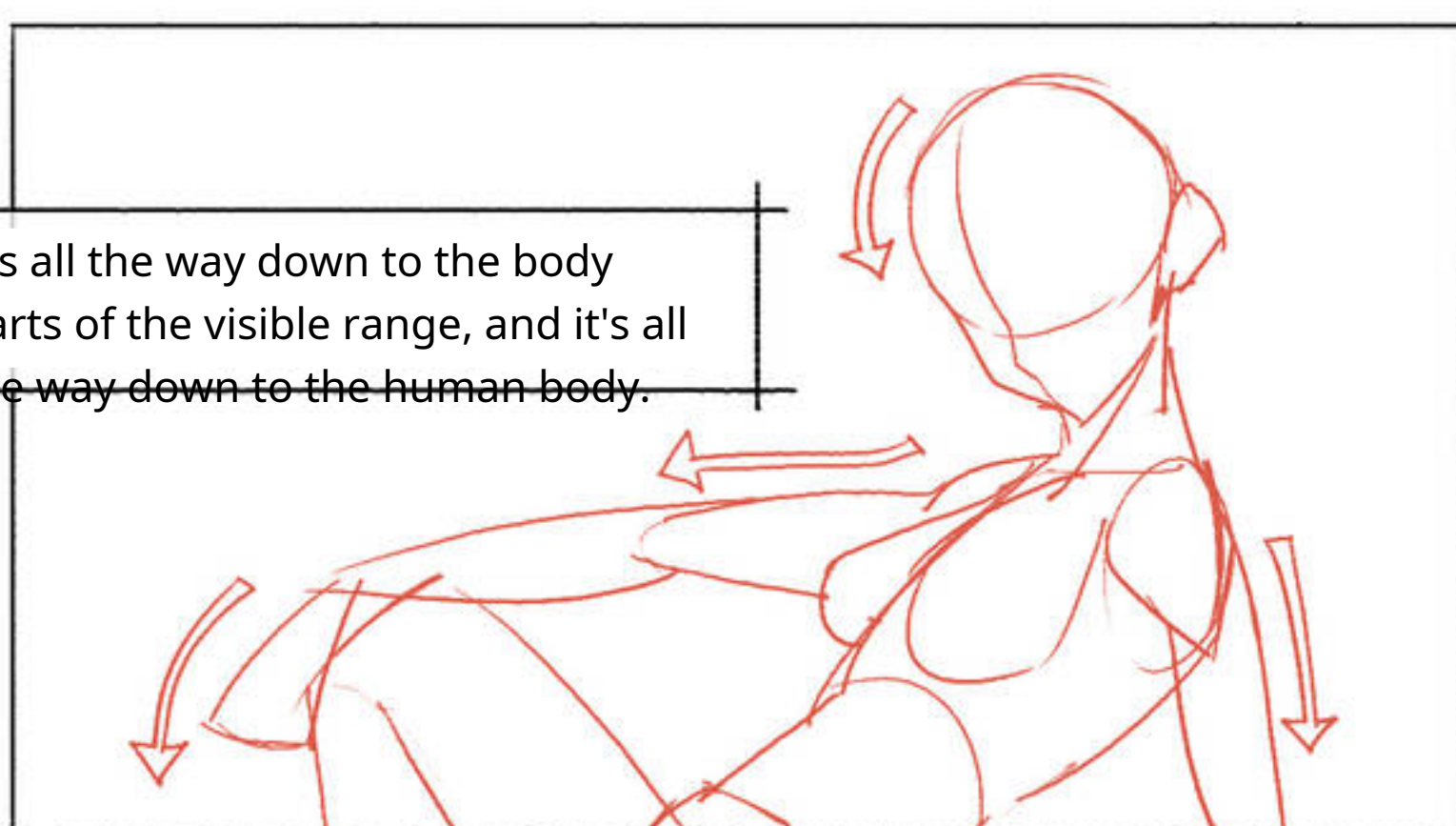


[Q: Do you have a priority in character-making courses?]

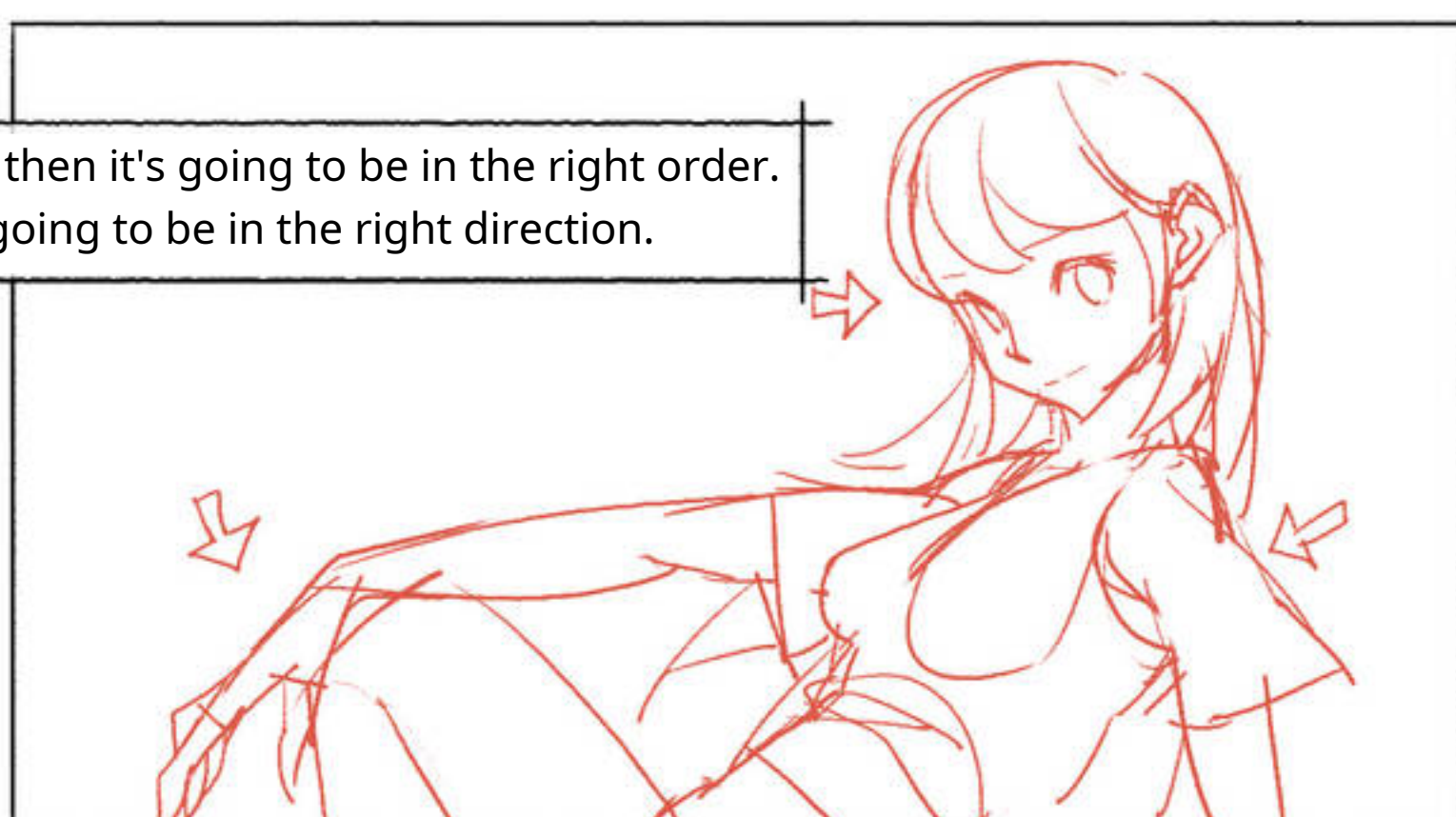
And depending on the range that you see when you're in the character's set space, you can kind of do a little bit of the plot order.



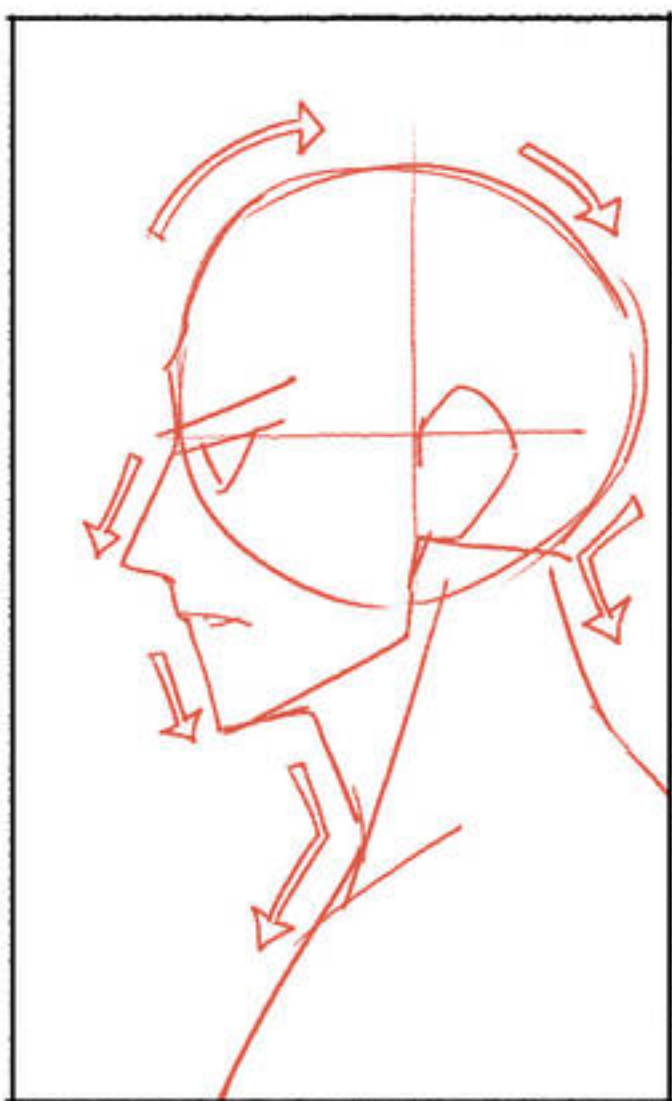
It's all the way down to the body parts of the visible range, and it's all the way down to the human body.



And then it's going to be in the right order. It's going to be in the right direction.



I'm going to clean up my gift, and I'm going to make it hard on the drawing day.

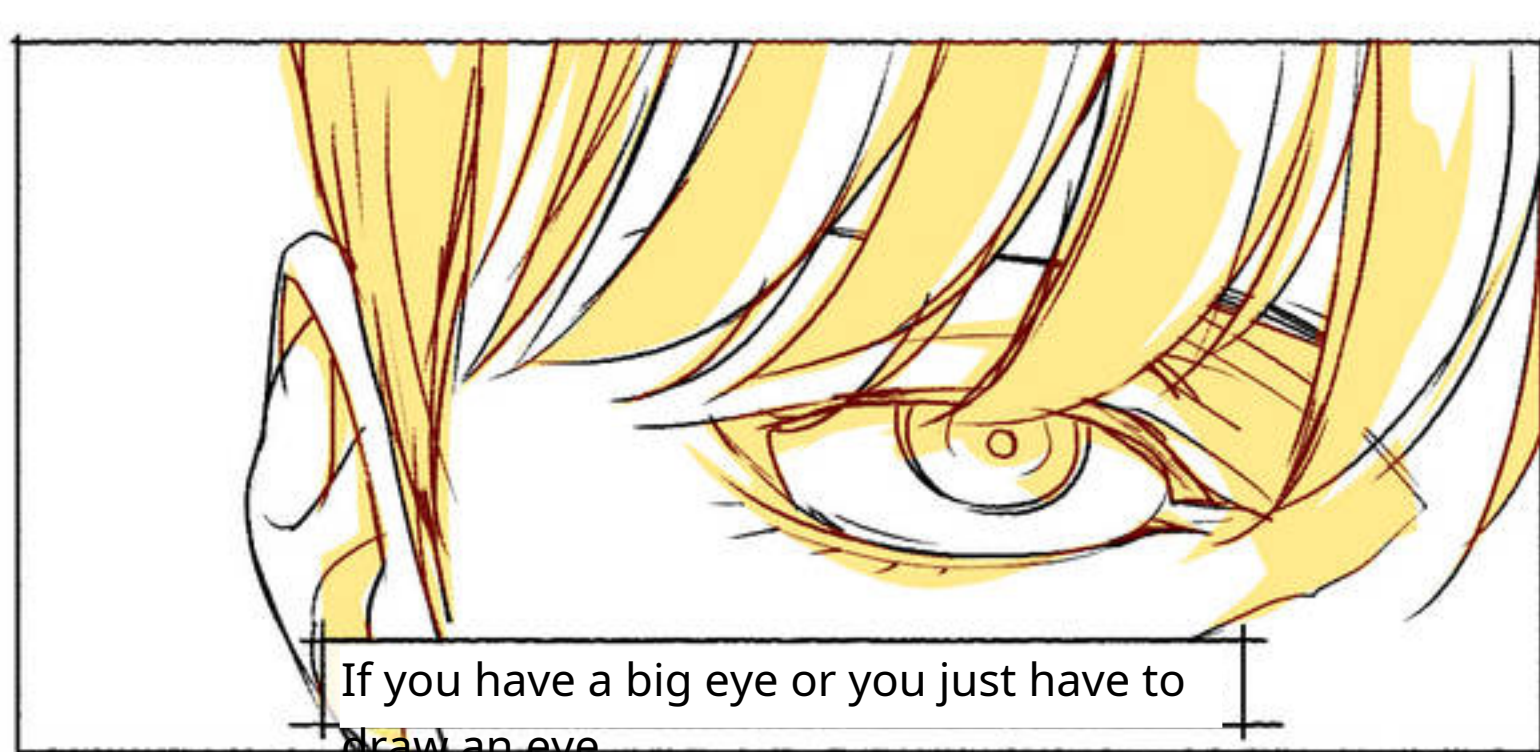


If you see a face, it's a face-sized scale, so it's going to move into space, and it's going to be roughly the same as it's going to be.

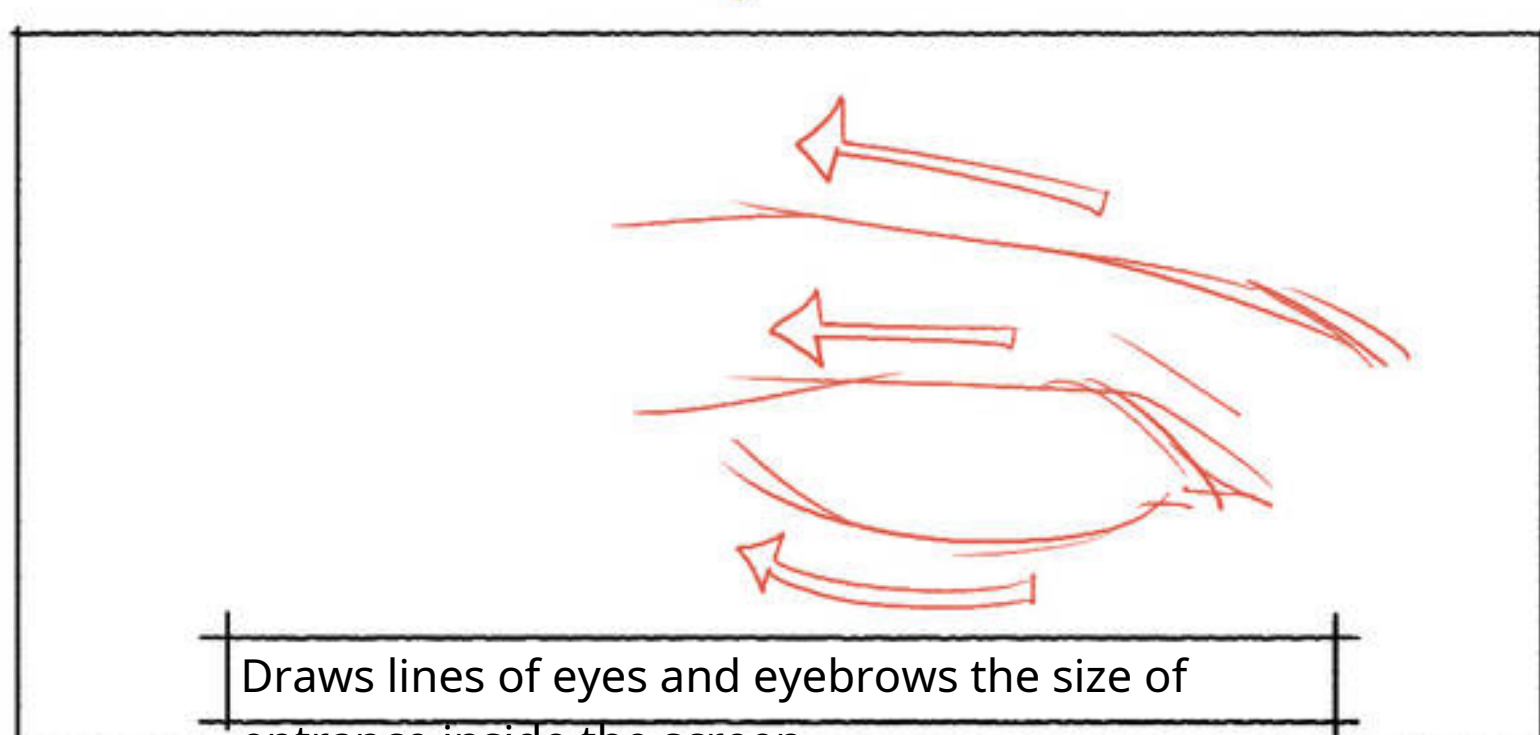


The ratio of eye to eye; the nose to mouth is described and the hair is added to order

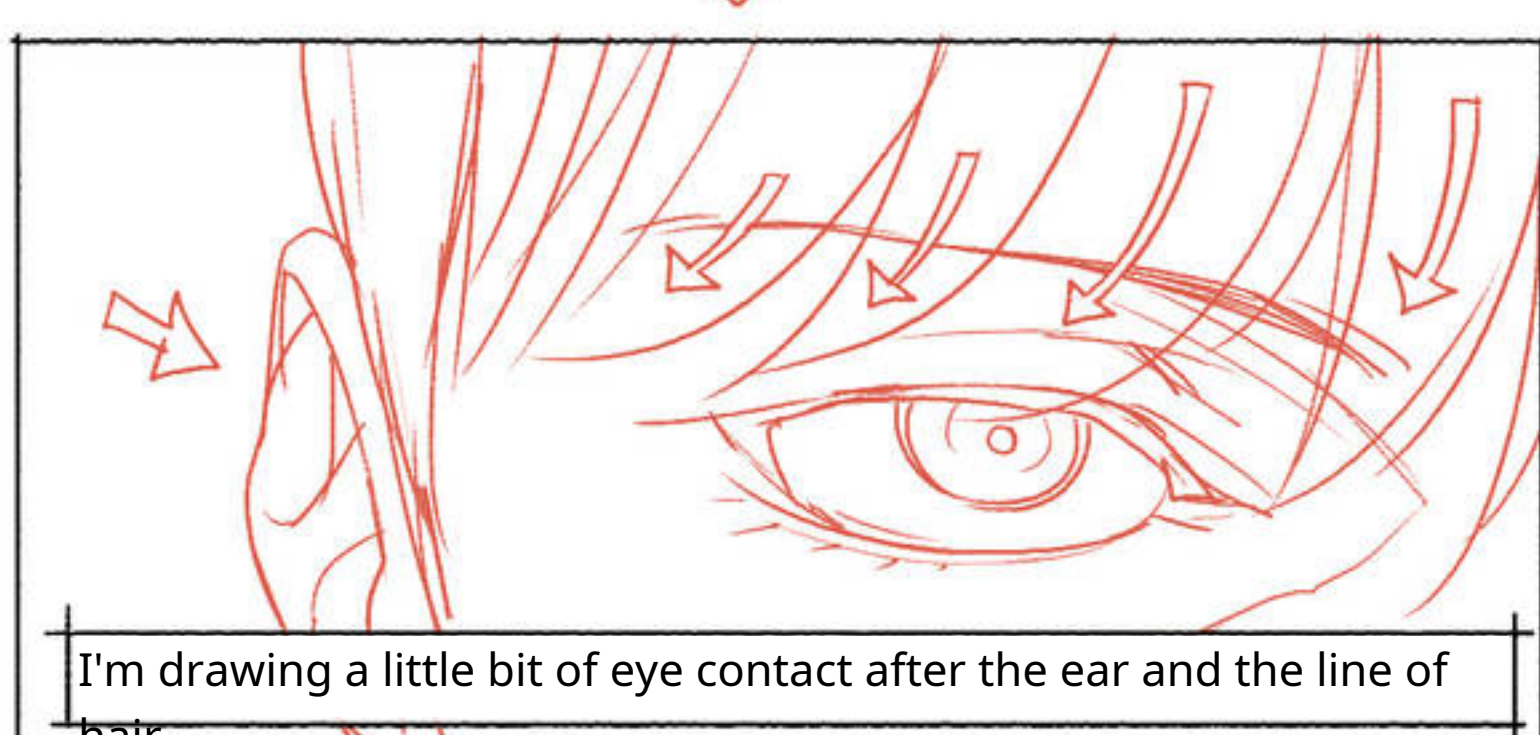




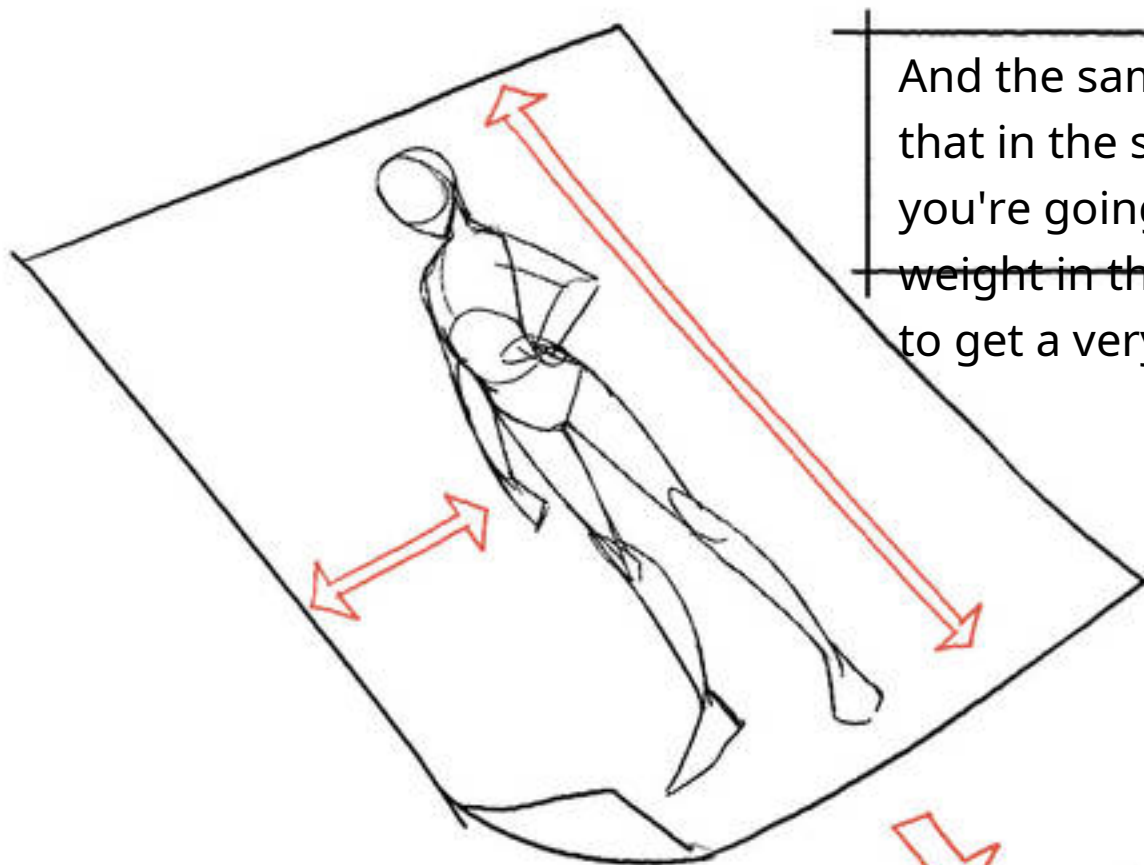
If you have a big eye or you just have to draw an eye,



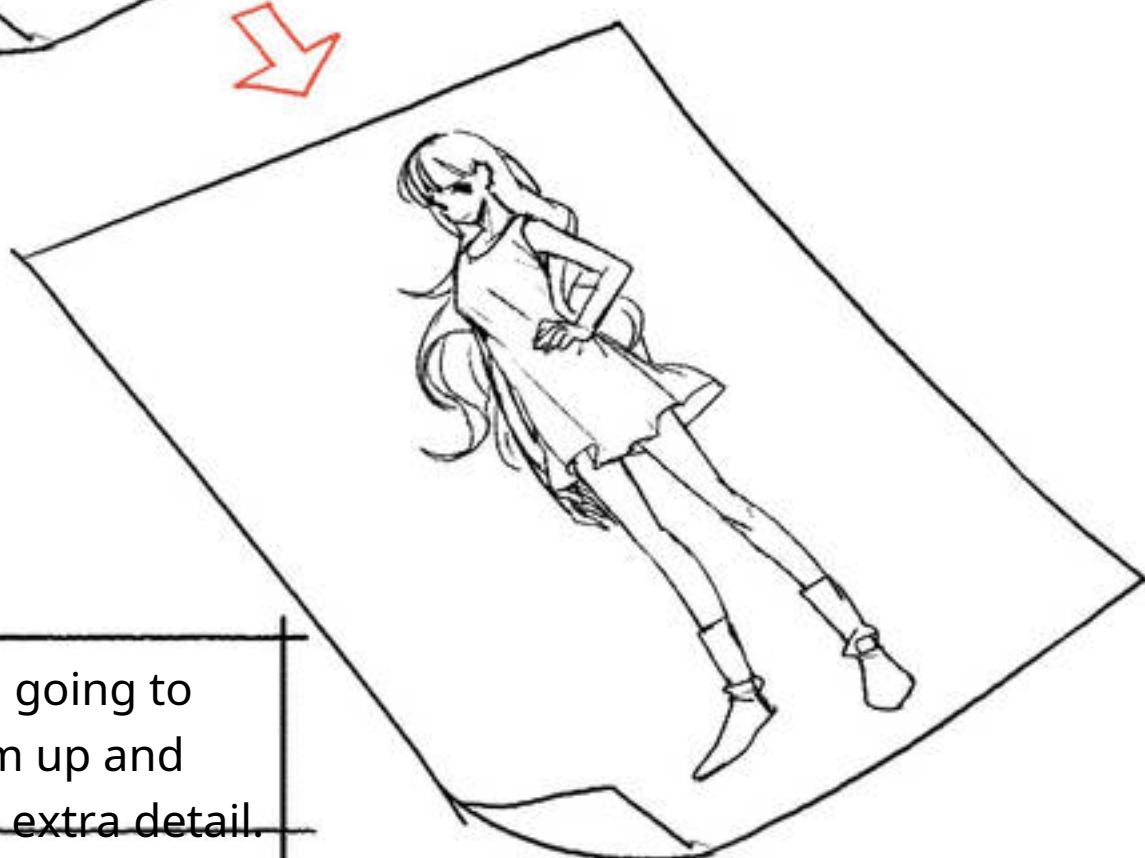
Draws lines of eyes and eyebrows the size of entrance inside the screen



I'm drawing a little bit of eye contact after the ear and the line of hair.

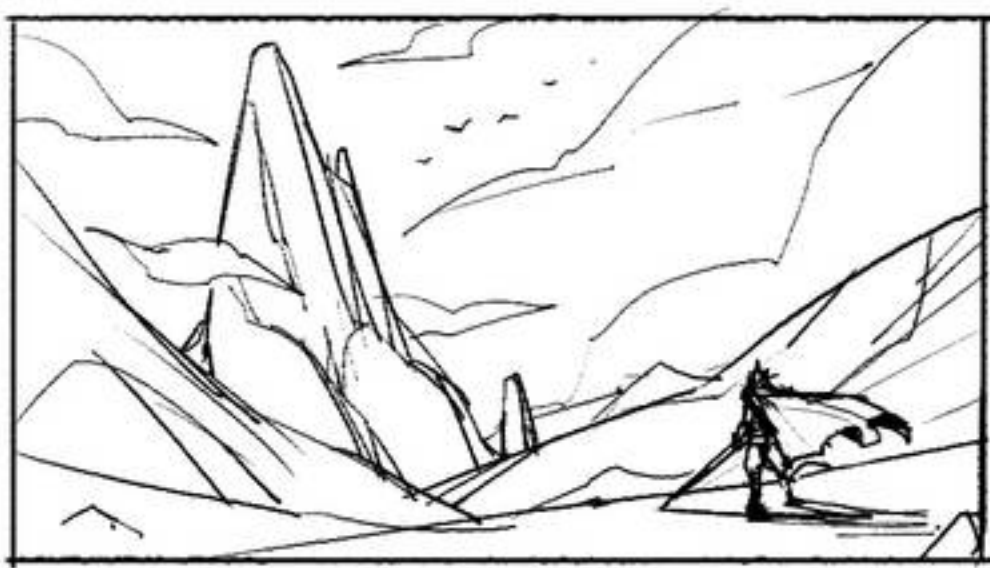
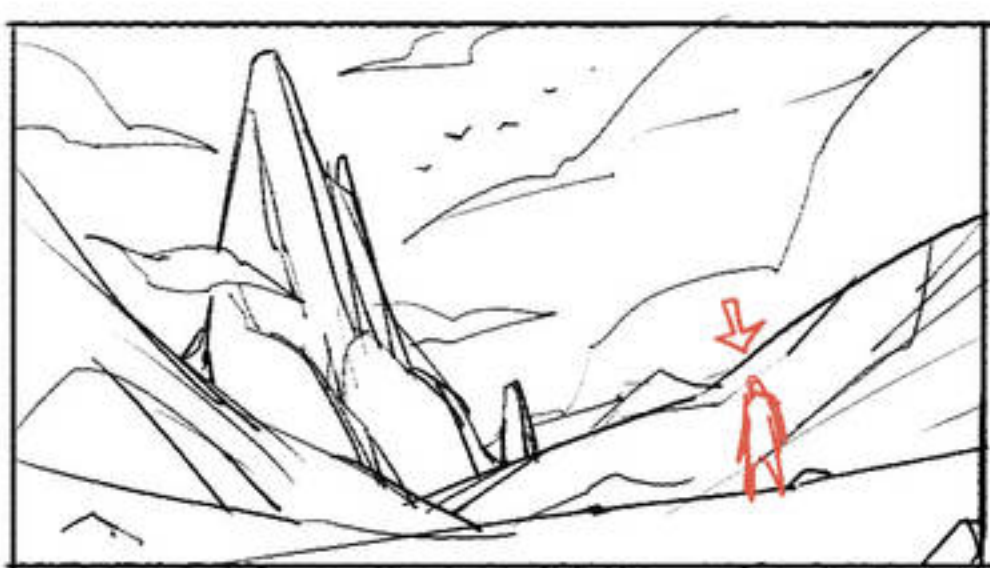


And the same thing with the illustration is that in the space that you're going to see, you're going to have to get the most weight in the flavor, you're going to have to get a very rough version of it first.

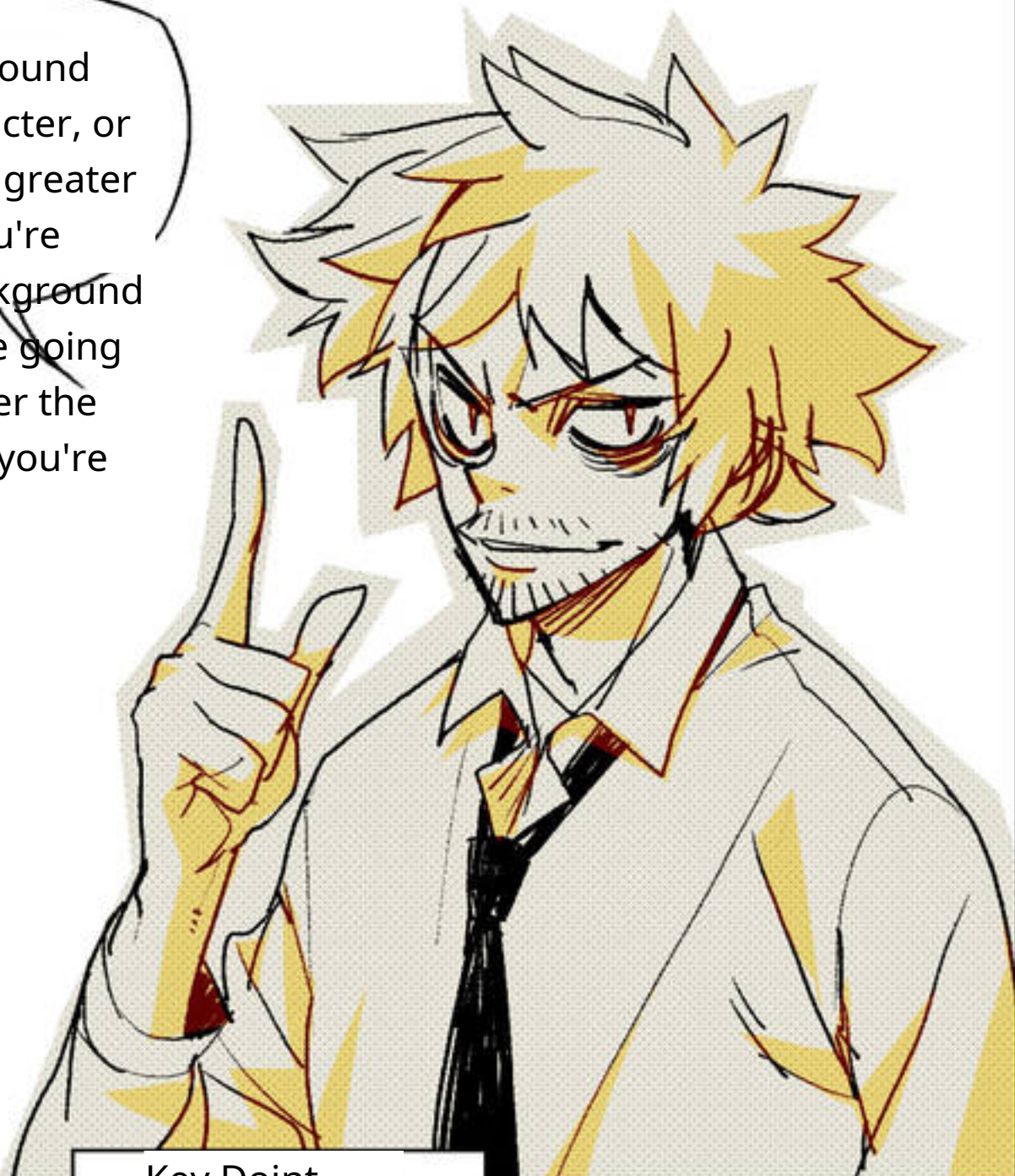


From top-to- bottom-up, I'm going to finish with the finish diagram up and down with the edge and the extra detail.

I'd like to know the taco author."



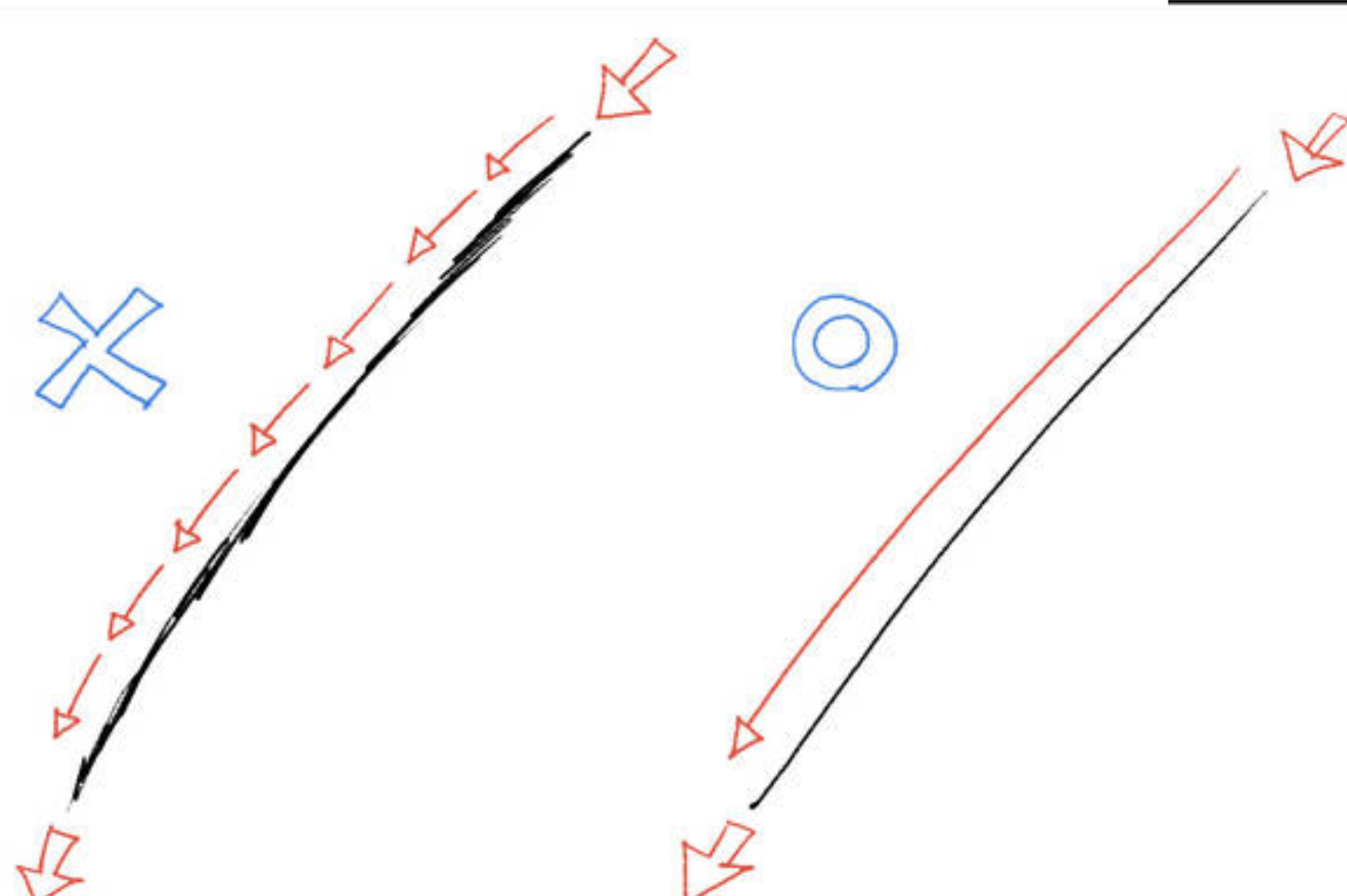
If you have a background greater than a character, or if you have a weight greater than a character, you're going to draw a background first, and then you're going to draw a screen after the character, and then you're going to dance.



Key Doint

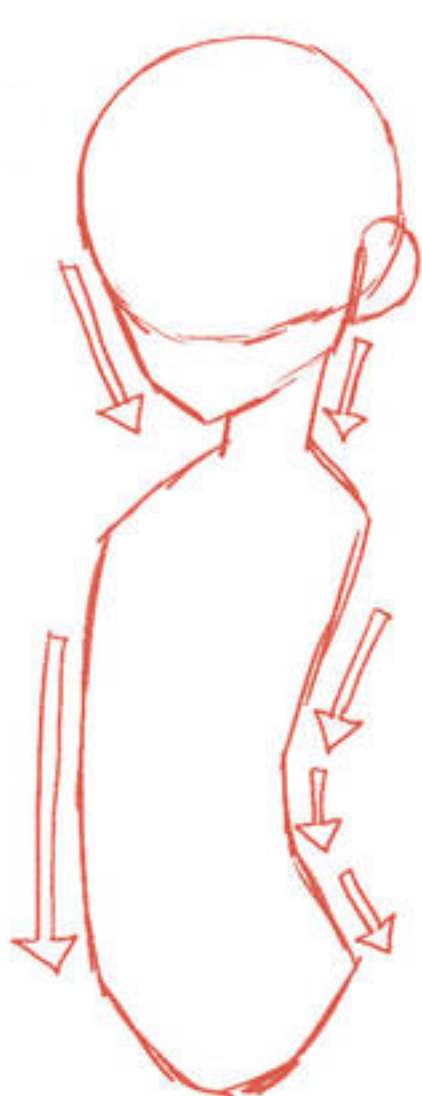


I don't know.

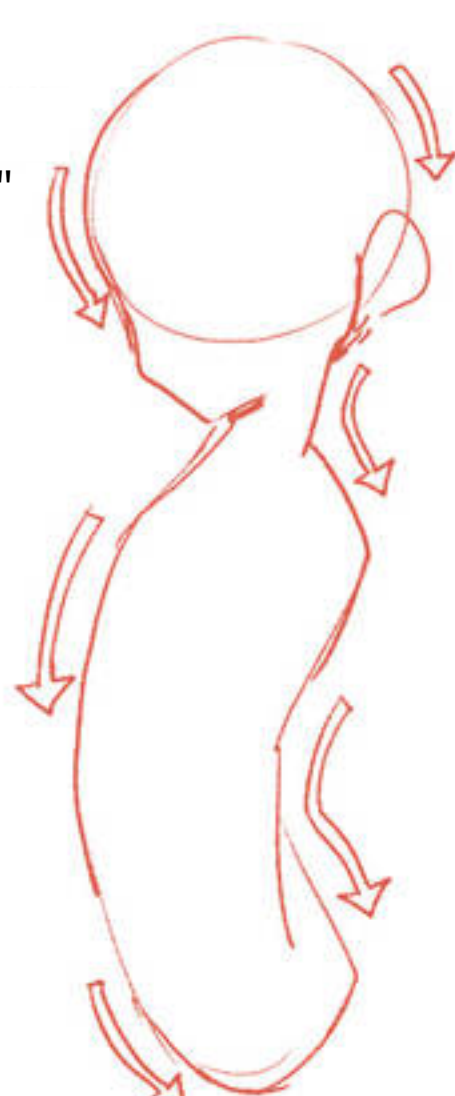


If you're going to have a bunch of short lines that are making cotton or shape, you're going to have to try to use as long as you can because it's messy and uncluttered.

I'm the only one



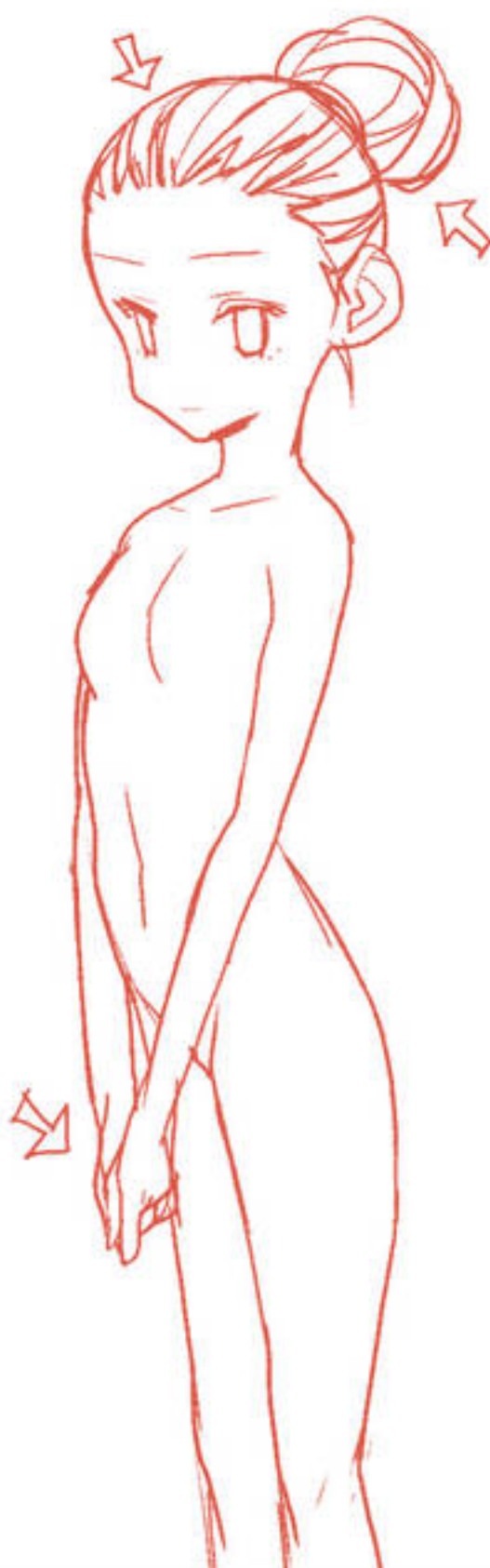
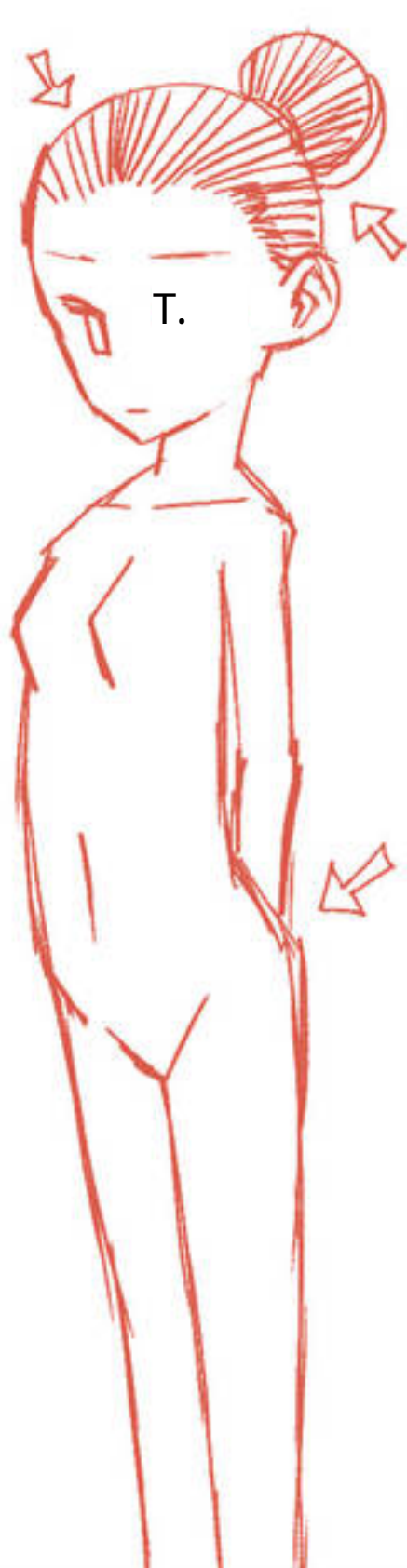
"I'm sleepy."



Now, the spiny line that you apply to the character, it's a curve to capture the characteristics of the human body, but it's a straight line and it's a spiral, and it's a curve that ignores the human character.



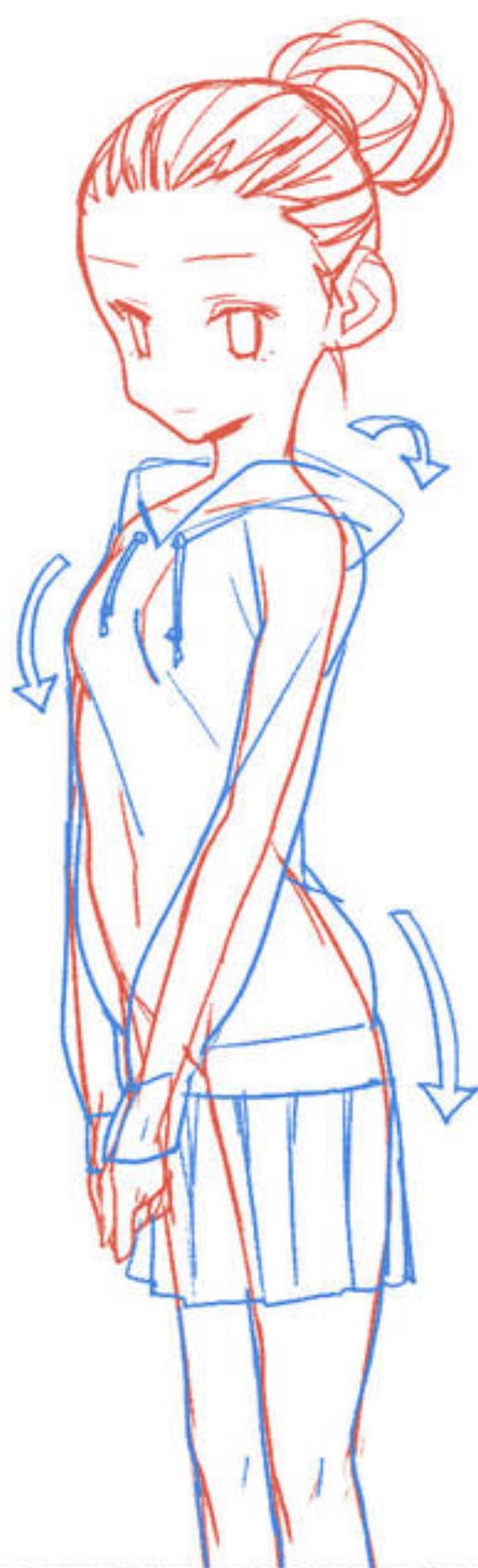
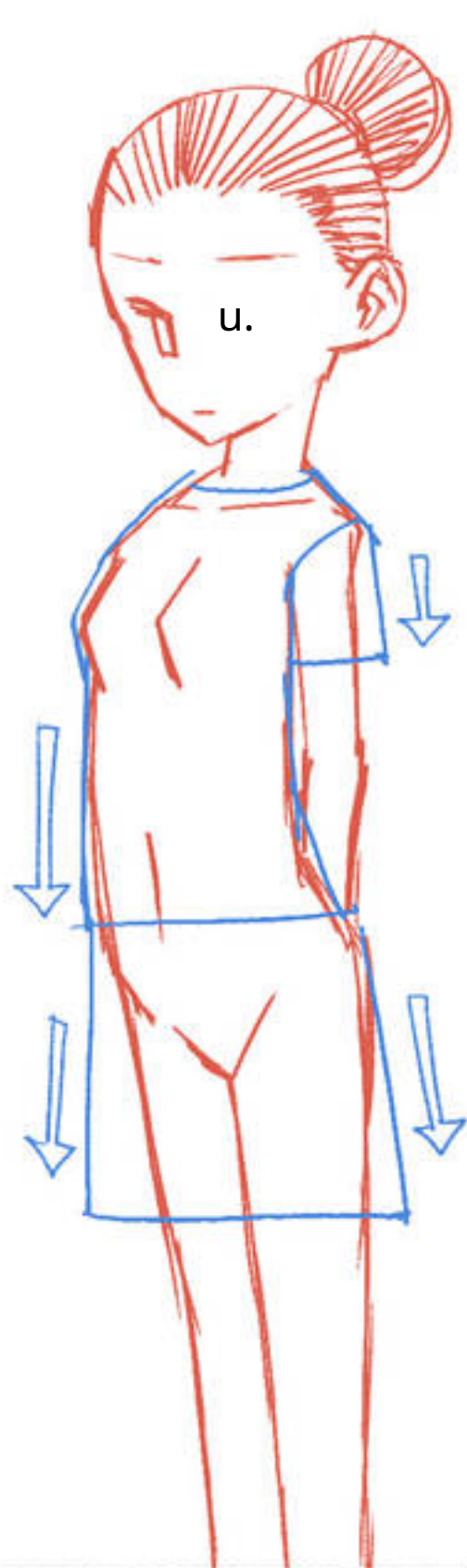
When you add your arms and your legs, you're going to see that you're going to have a line on your joints, and if you're grouped by a straight line and a straight line, you're going to see that you're not a solid, so you're going to have a rigid line.



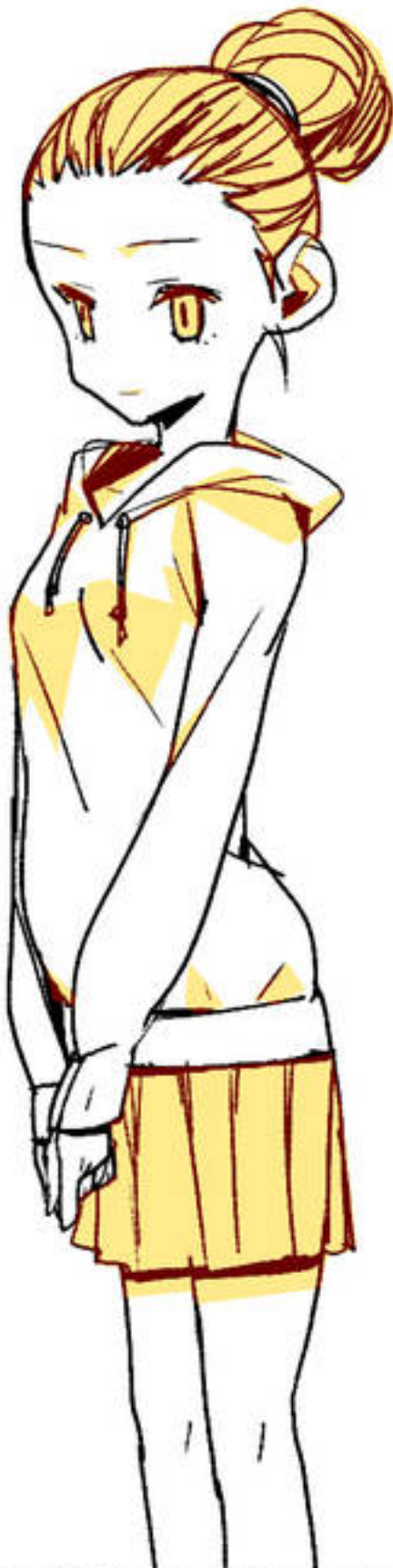
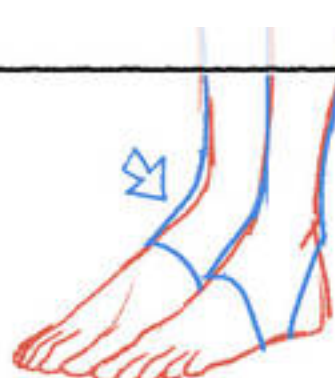
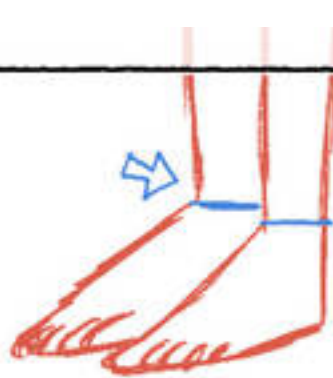
In terms of the vociferous body, the hair flow line is not a straight line, it's not a curved line, it's not less likely if you hide the part of the body that you don't feel, or if you try to make it rough.



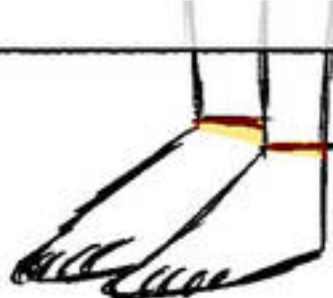




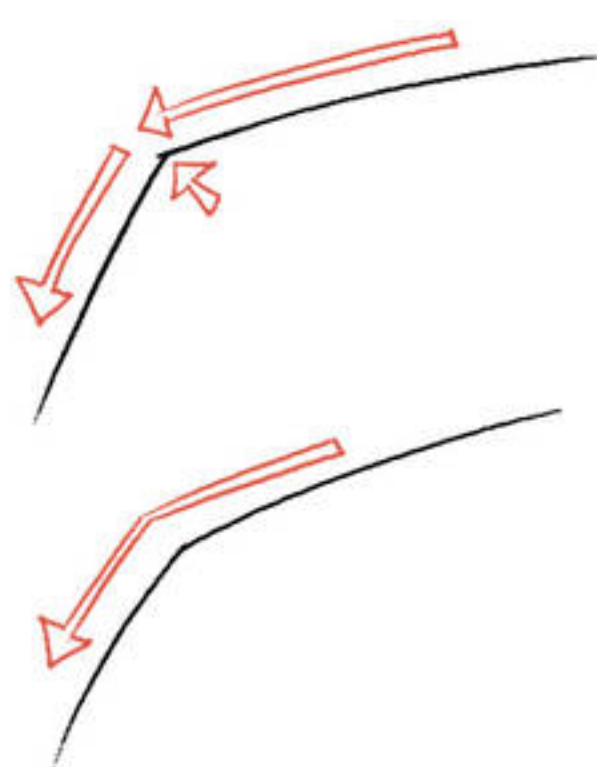
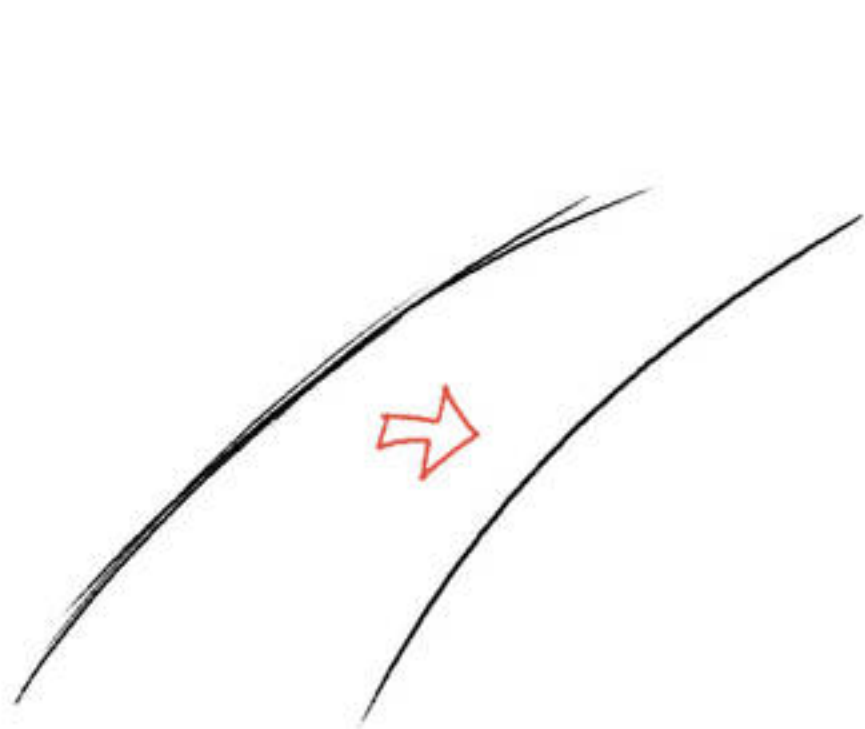
The more gifts you use, the more practice you do.



The whole process of finishing up is also going to take a lot of time, so it's going to take a lot of practice to use a long, smooth curve.



I'd like to know the taco author."



It doesn't matter how many neat lines we have, but we also dance with extra practice tools to clean up our gifts.

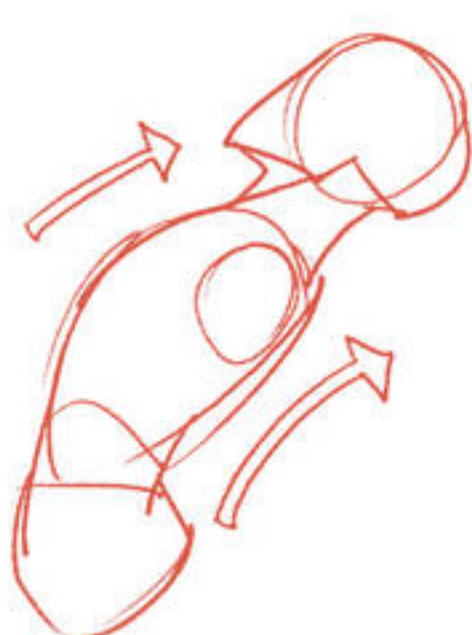
If you were to draw it at a bend point, if you were to draw it at the end of the line, if you were to draw it at the same time, if you were to cut it off at a convenient point, if you were to use a long line, it would be I.



Key Doimt

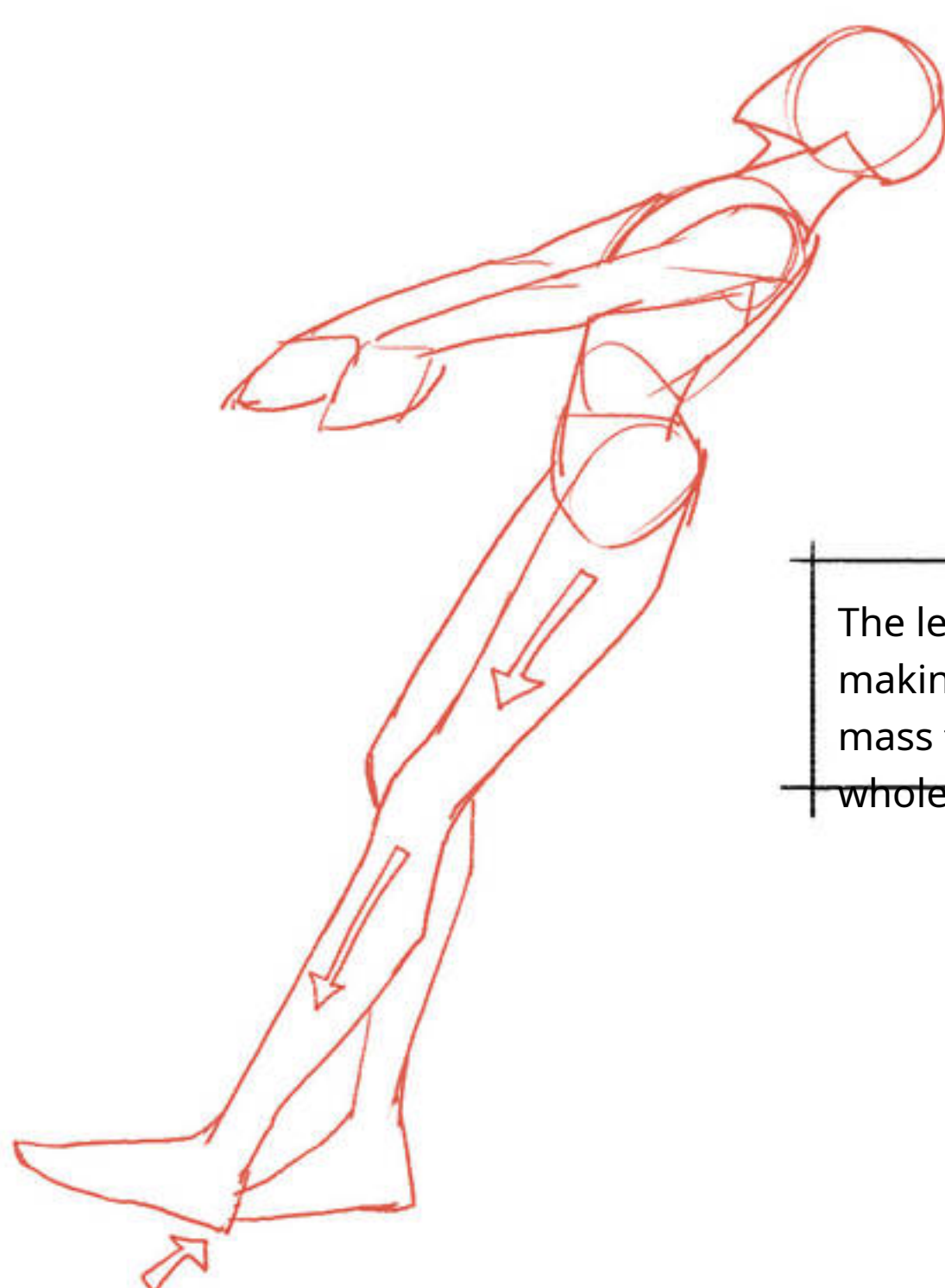
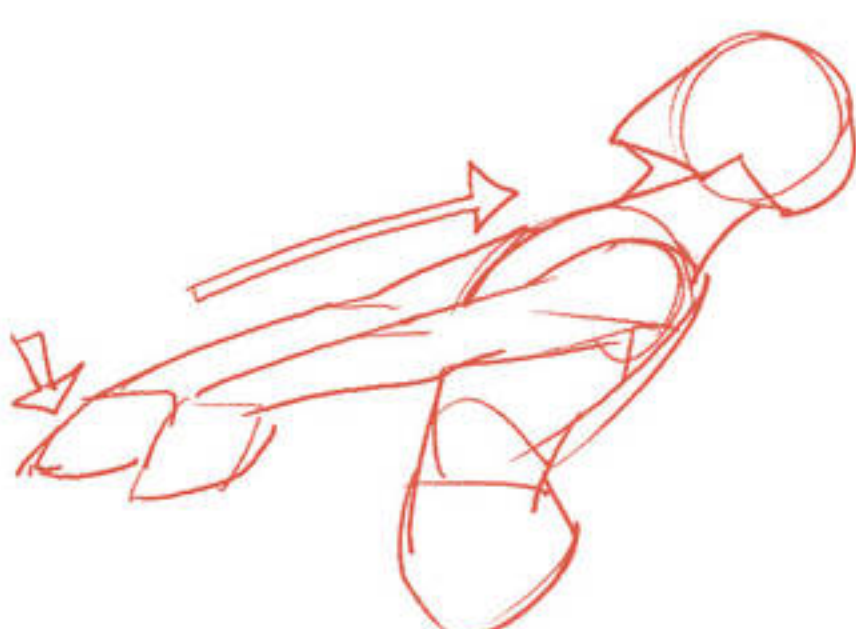


I've got no business, Bertie Poz.

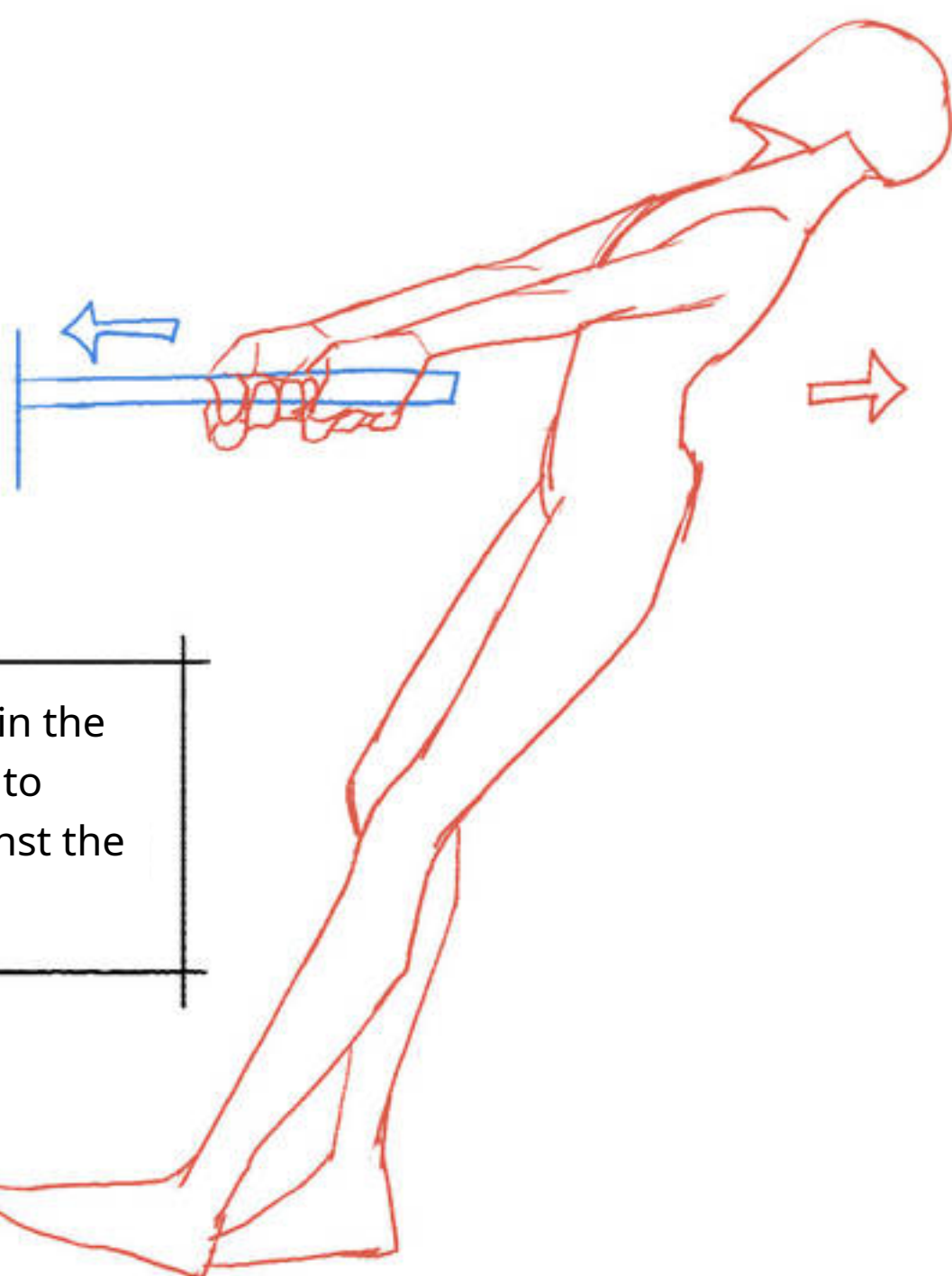


To make it feel like the character is holding on or pulling on the neck, we're going to have to check the current of the age first in terms of the axis that you see best.

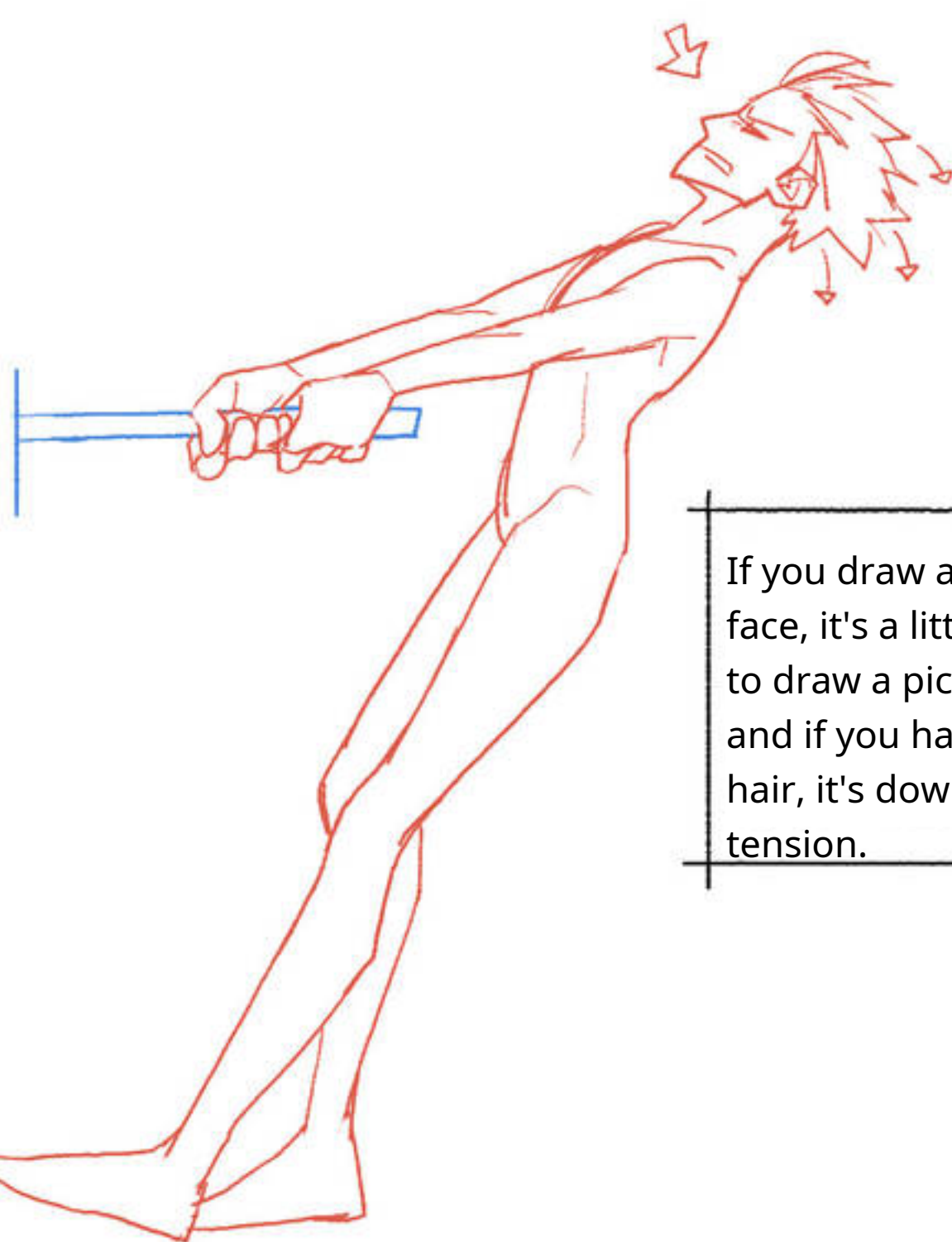
The upper body is held back first, and the arm is extended vertically, so I.



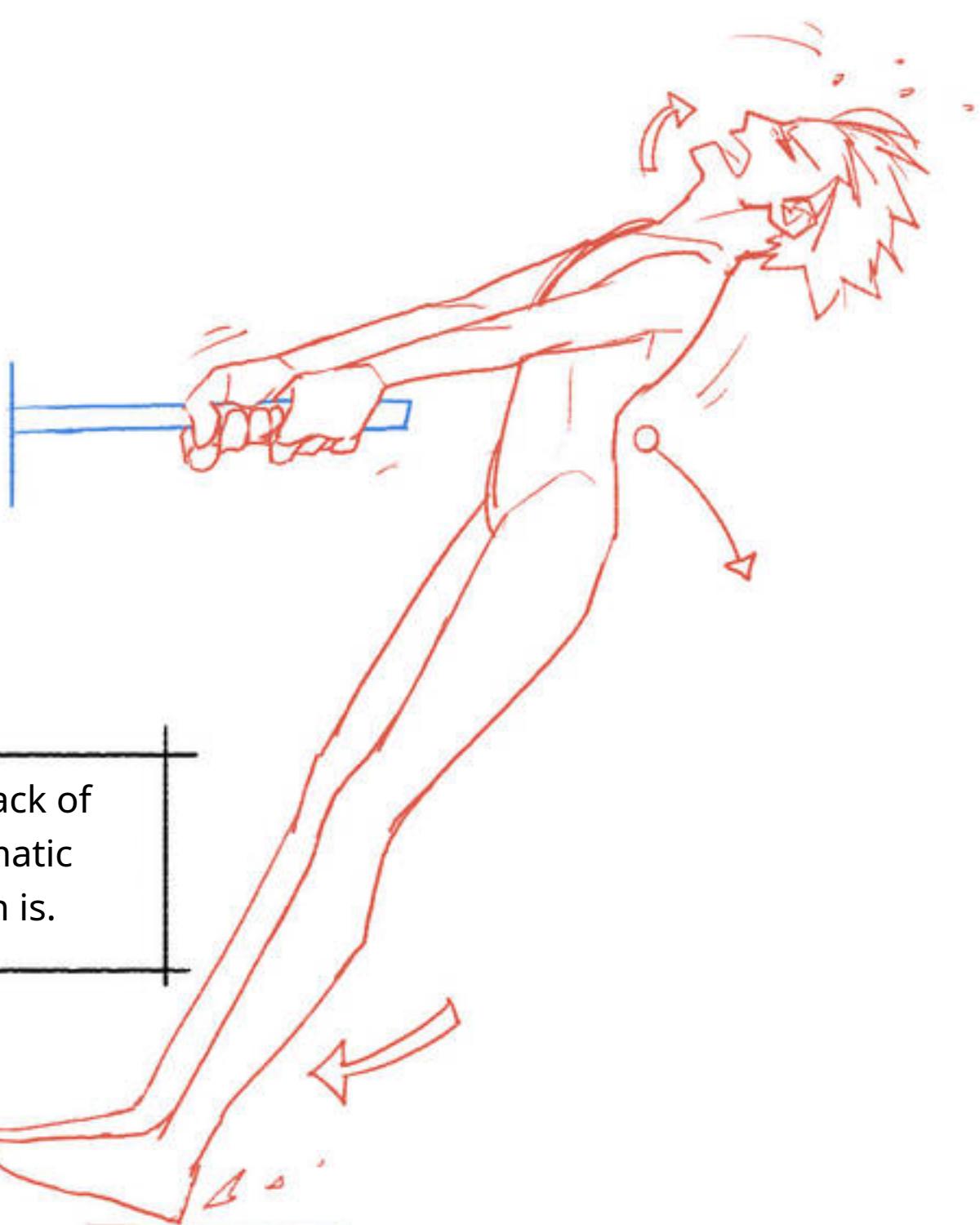
The legs, too, extend forward, making the character's center of mass feel as if the character's whole backs up.



It's going to draw the object in the hand position, and it's going to create a force that's flat against the character's center of mass.

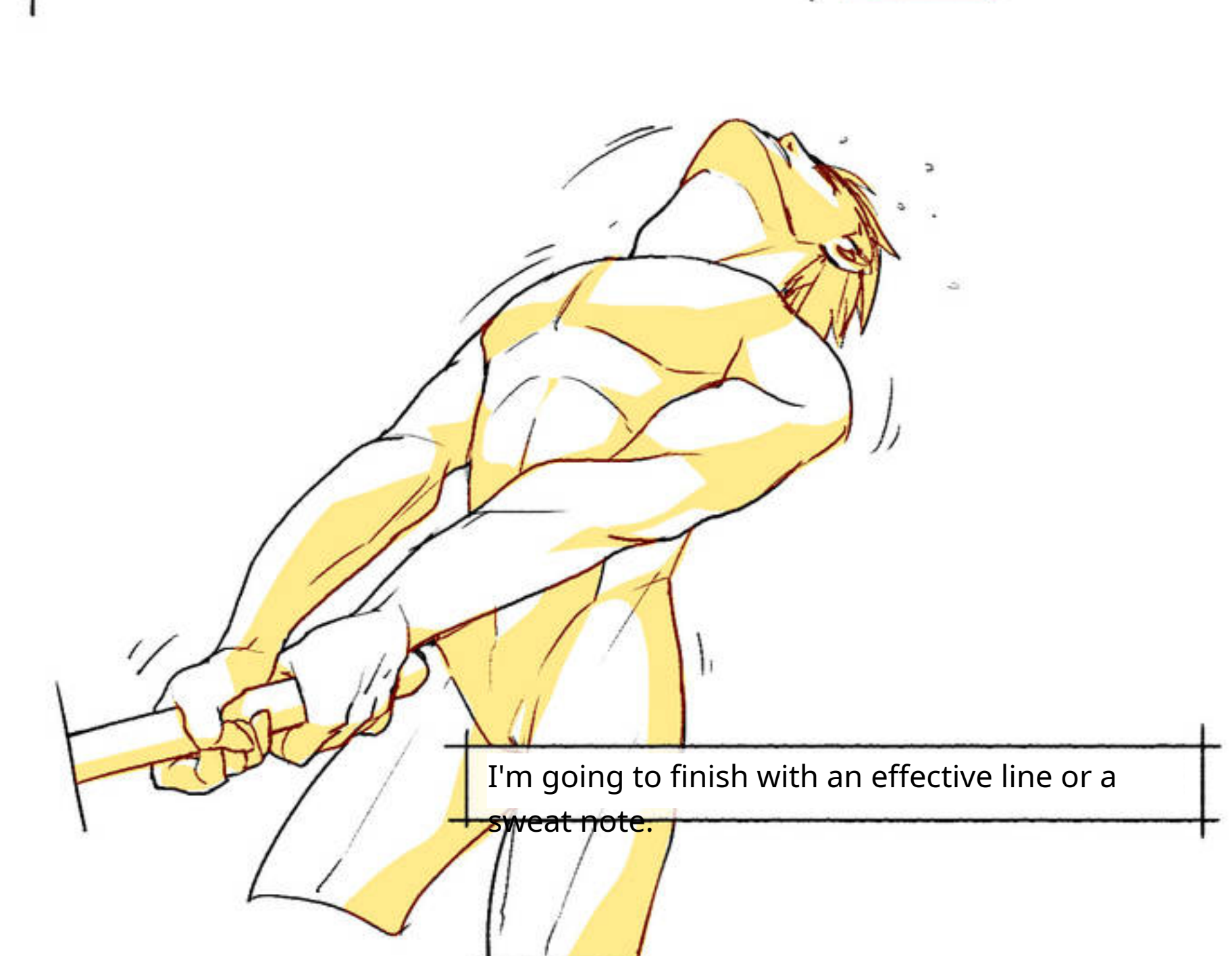
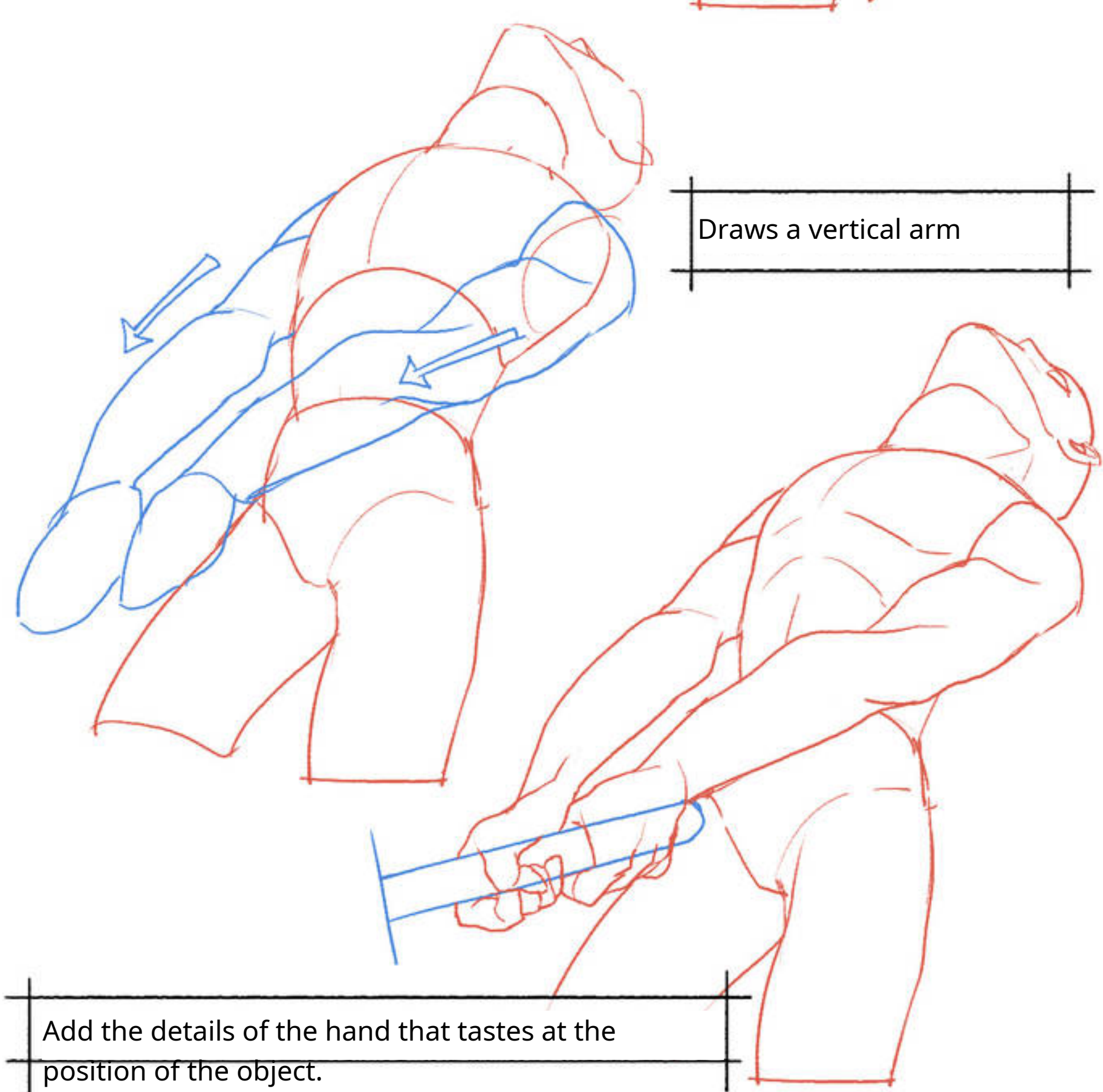
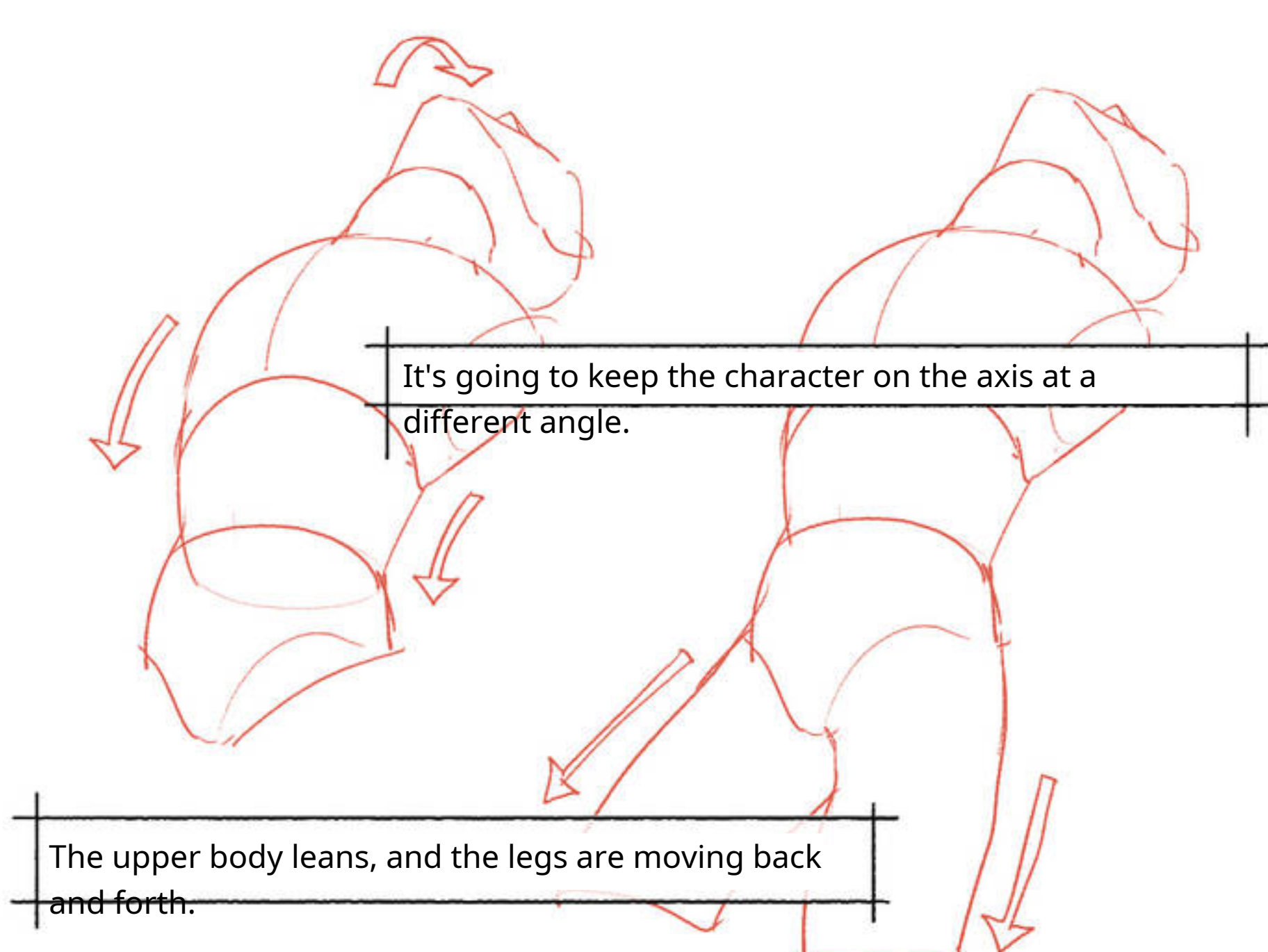


If you draw a powerful character's face, it's a little bit more interesting to draw a picture of the situation, and if you have long hair or long hair, it's downward because of the tension.



The more you push the back of your head, the more dramatic the character's expression is.





I'd like to know the taco author."



If you're dealing with objects and hands, you're going to have the best taste for position first, and you're going to have a better line of detail, and if you're going to have a little bit more energy in your hand, it's going to be a little bit stronger.

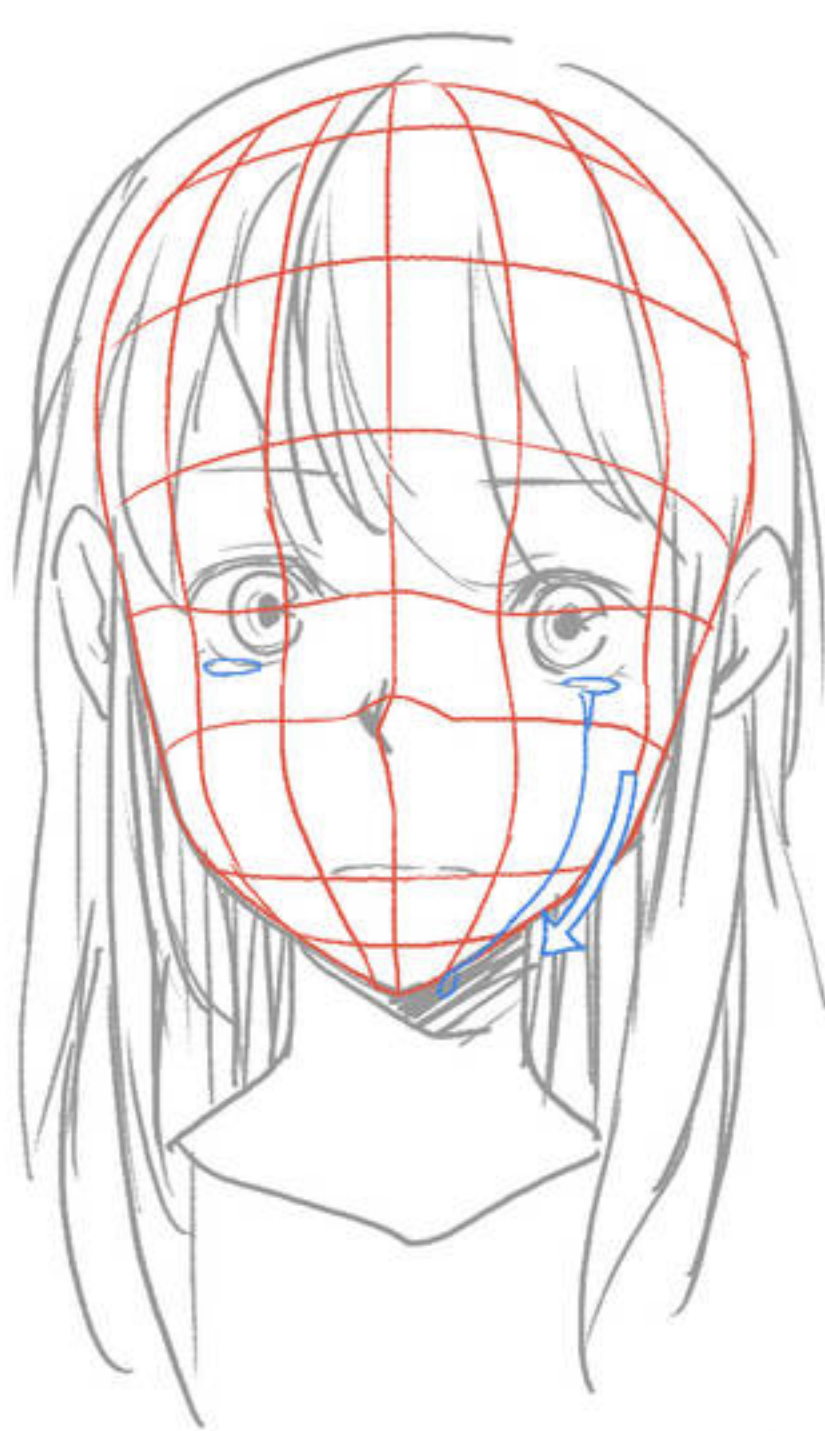
Key Doint



[Q: I want to draw a crying face.]



I'm going to draw a character's face first.



When tears flow, it's natural to have a face-to-face curve.



A little tear, or a change in eyebrows, and I'm going to give you the feeling you're about to bite.



The more you have tears, the more you're going to flow through your eyes, the more you're going to feel like you're going to have two spaces, the more you're going to feel like you're going to have a middle frame, the more you're going to feel like it's going to be.





When you draw a tear in your eyebrows, it makes you feel like the character has been exposed.

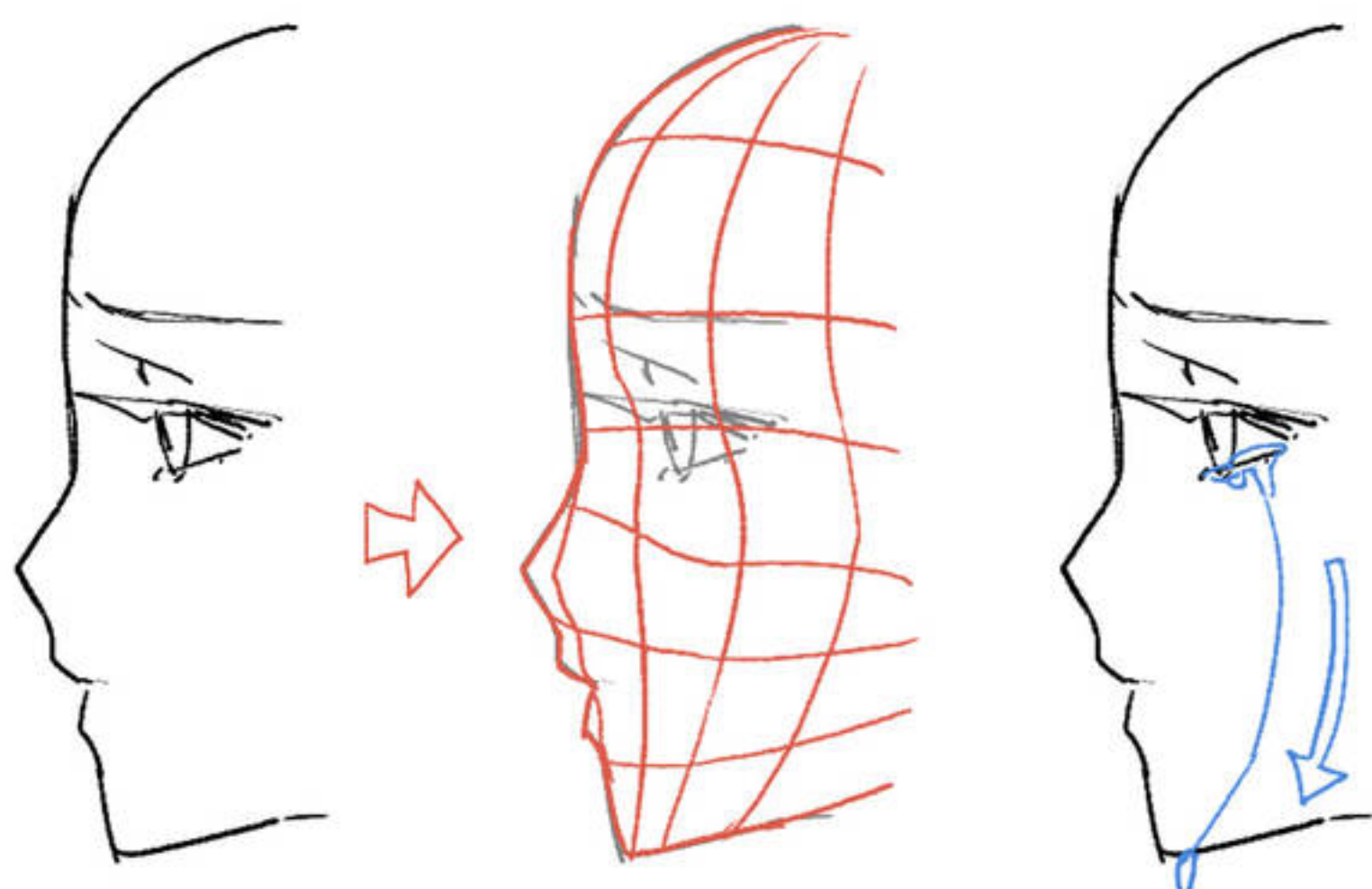


Put your eyebrows up as high as you can, and open your mouth, and it'll look like an ugly face.



If you add your hands to the situation, you will be able to reveal the subtlety of the expression.

I'd like to know the taco author."



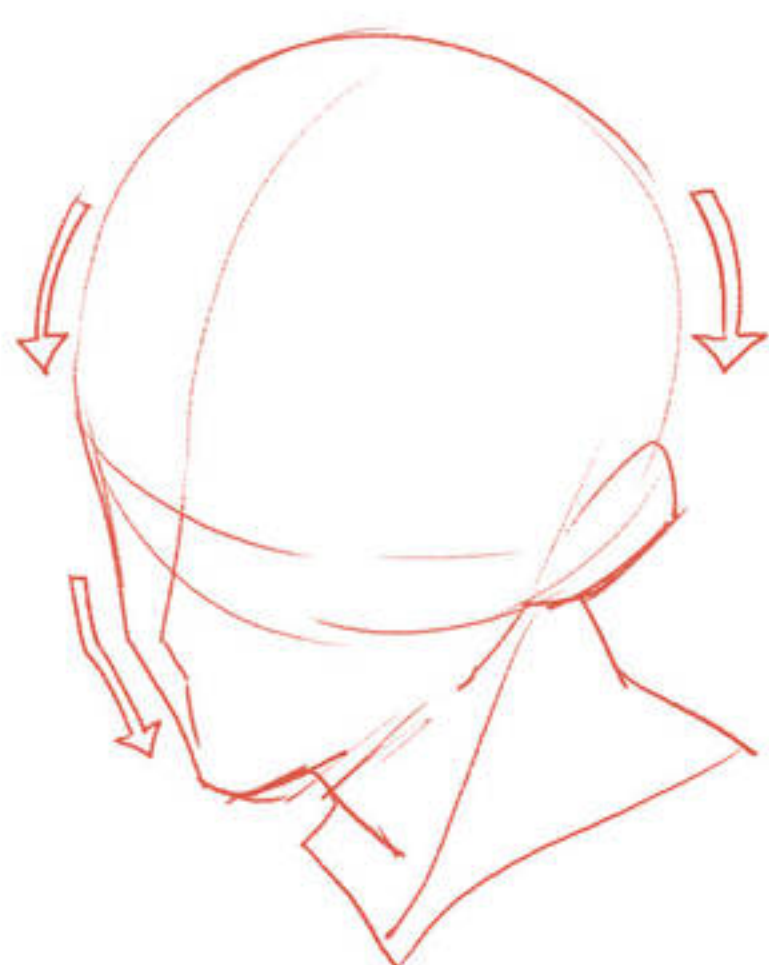
The face that you see on the side is also drawing tears as a child's curve.



Key Doint



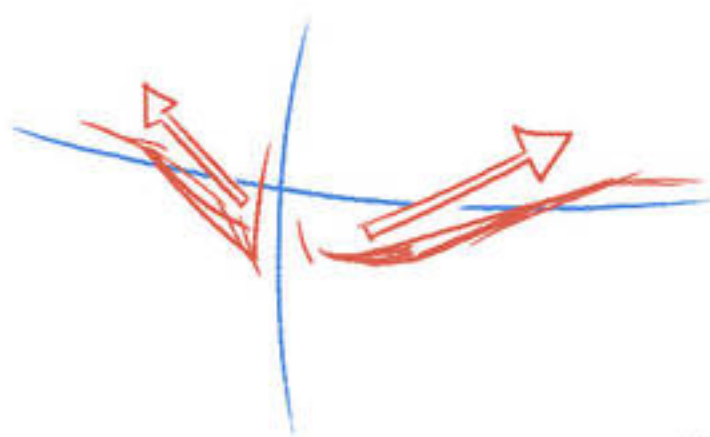
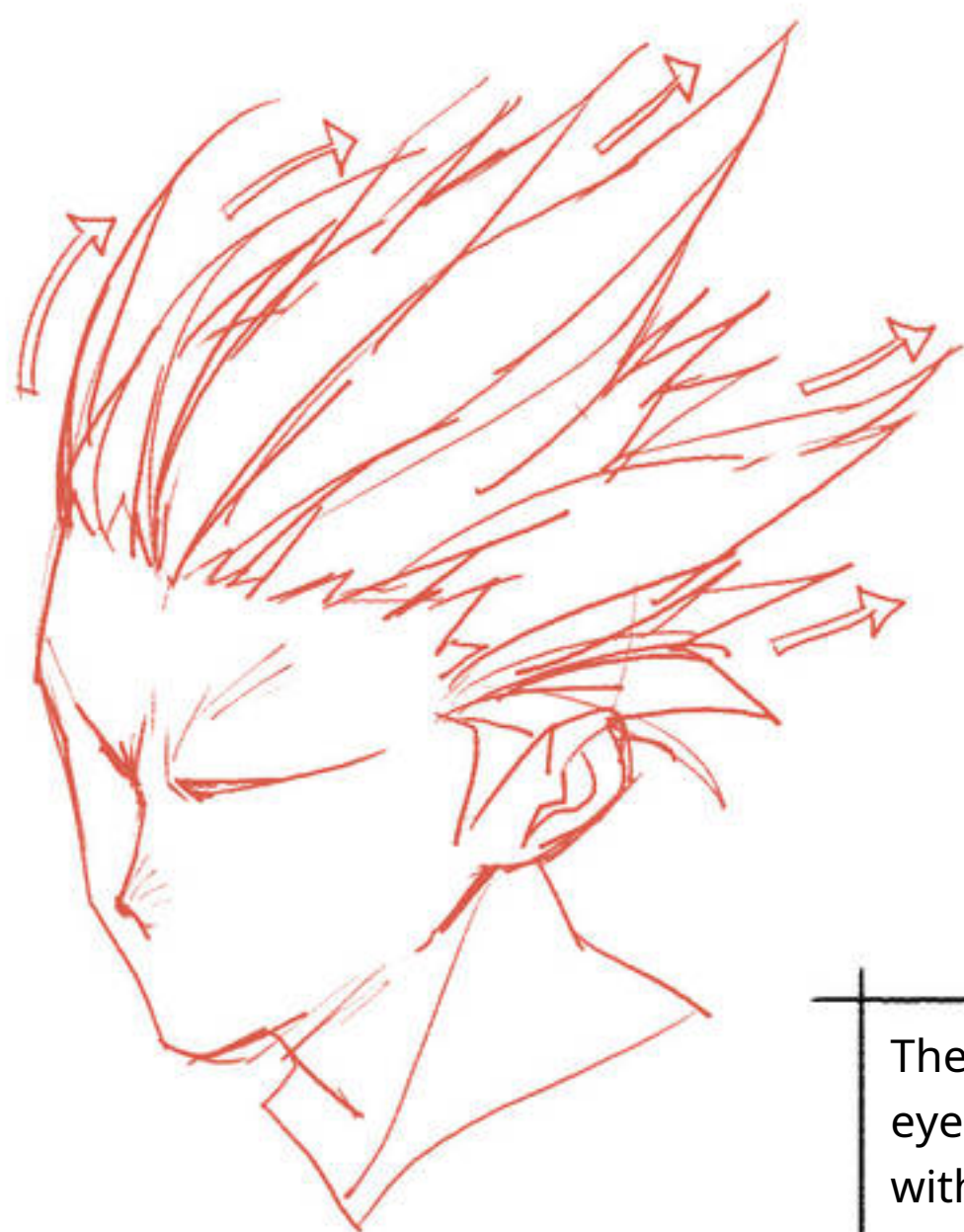
I'd like to draw a lot more snow in the IQ madness.



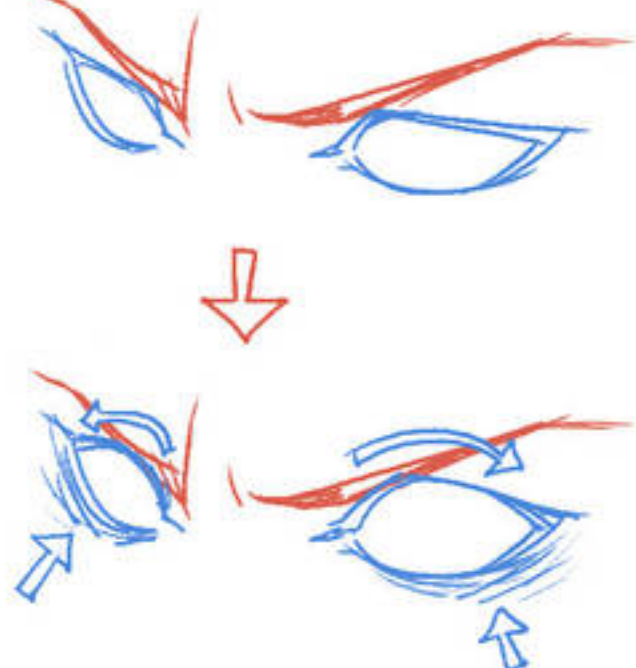
Before the light little eyes are represented, the angle of the mouth and the shape of the face is drawn.



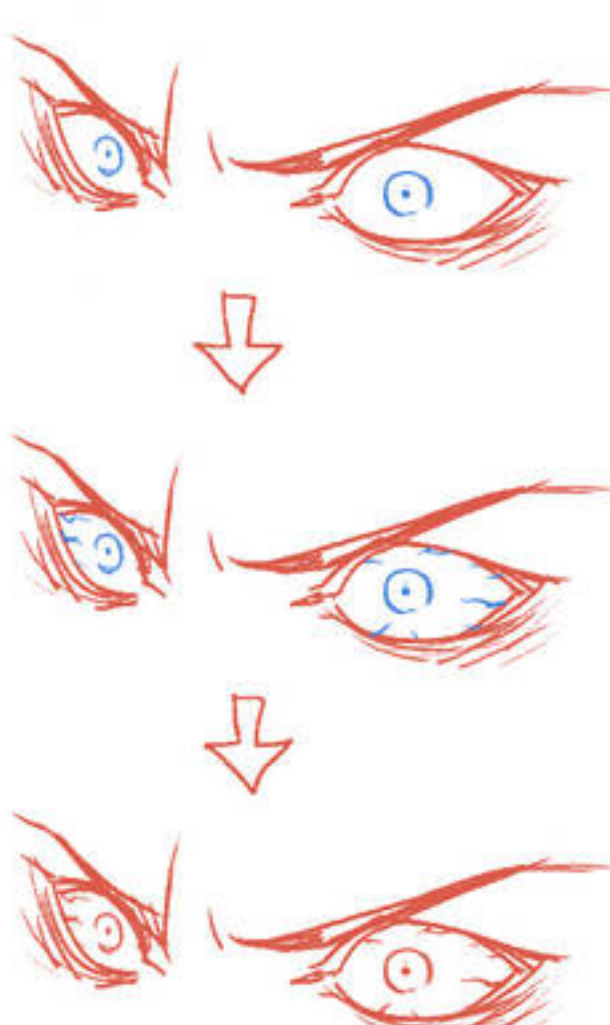
Draws a taste of the ligaments and the forehead lines, based on the central line of facial angles



They add hair and draw, and the eyebrows make it turn upward with a sense of anger.



The eyes are made of copper grams rather than the basic shape, and they're made to look like the drawn-up eye, and they're made to believe in the eye, and they're made to feel dark.

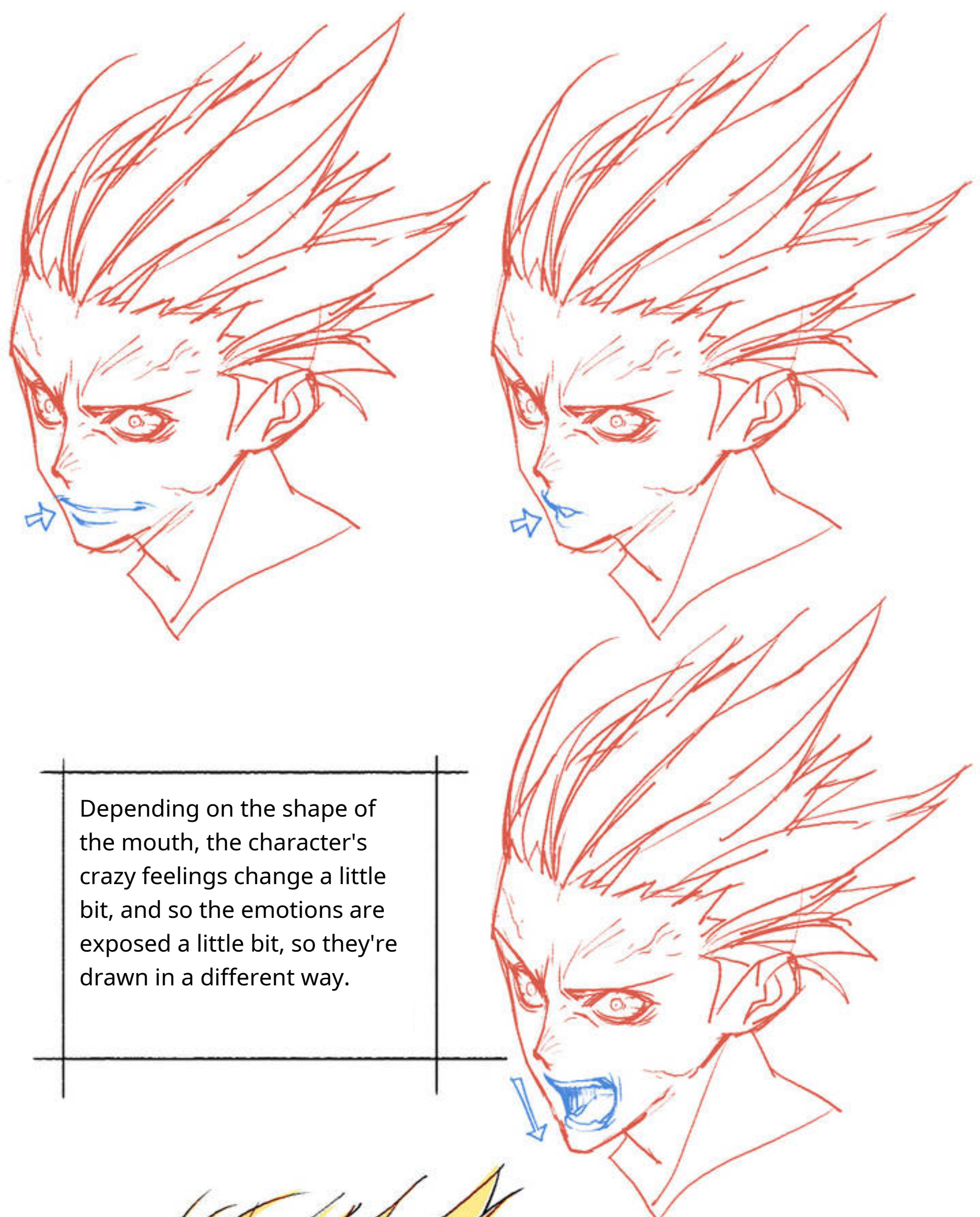


I'm going to draw a small eye, and I'm going to show you a lot of white bags, and I'm going to draw an extra white bag, and it's going to be extremely effective.



It's a little bit of an expression on your face, and if you change the shape of your mouth, your face will feel alive.





I'd like to know the taco author."



And the wrinkles between the eyes, and the white man's work, draw a looned eye, which is controlled, and the mouse goes beyond the color of the patient, and the light-eyed eye goes out.



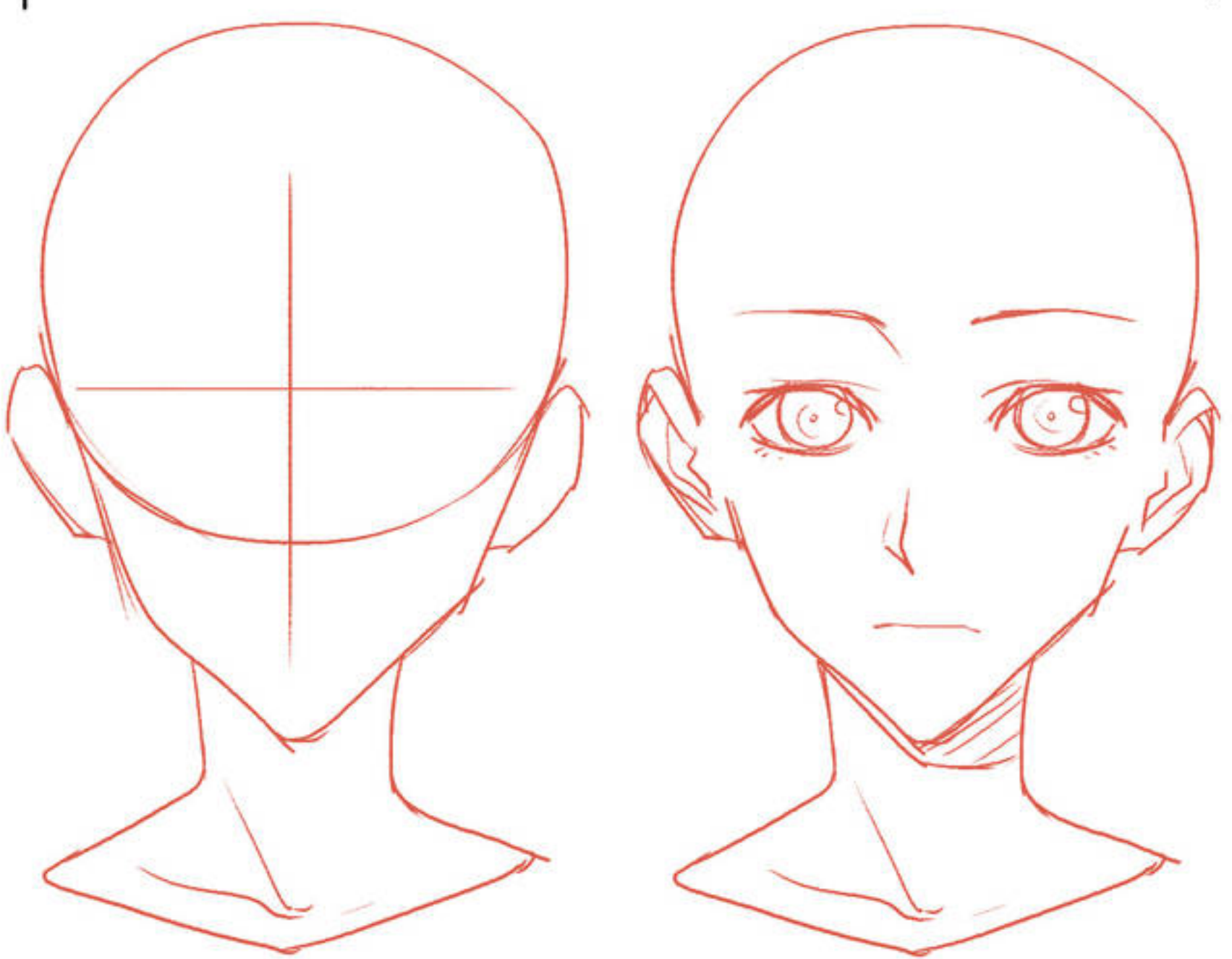
Key Doint



I can't draw long short hair.



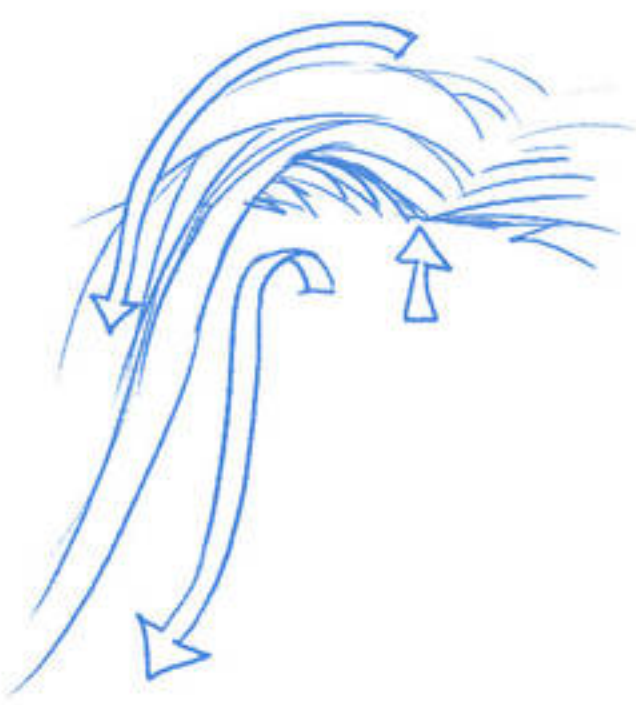
It's usually observed, or it's used as a database to check the length and shape first and then to draw it.



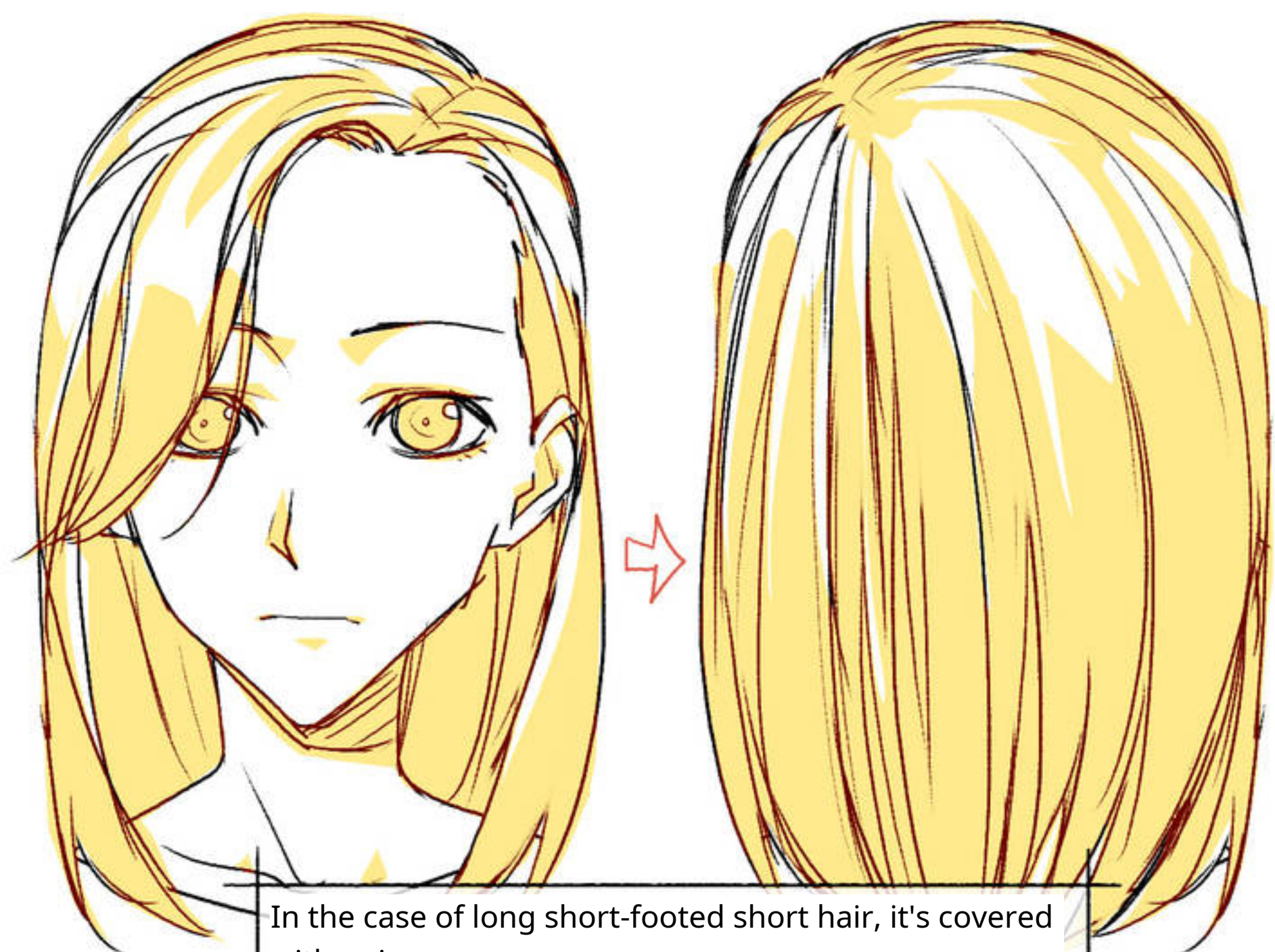
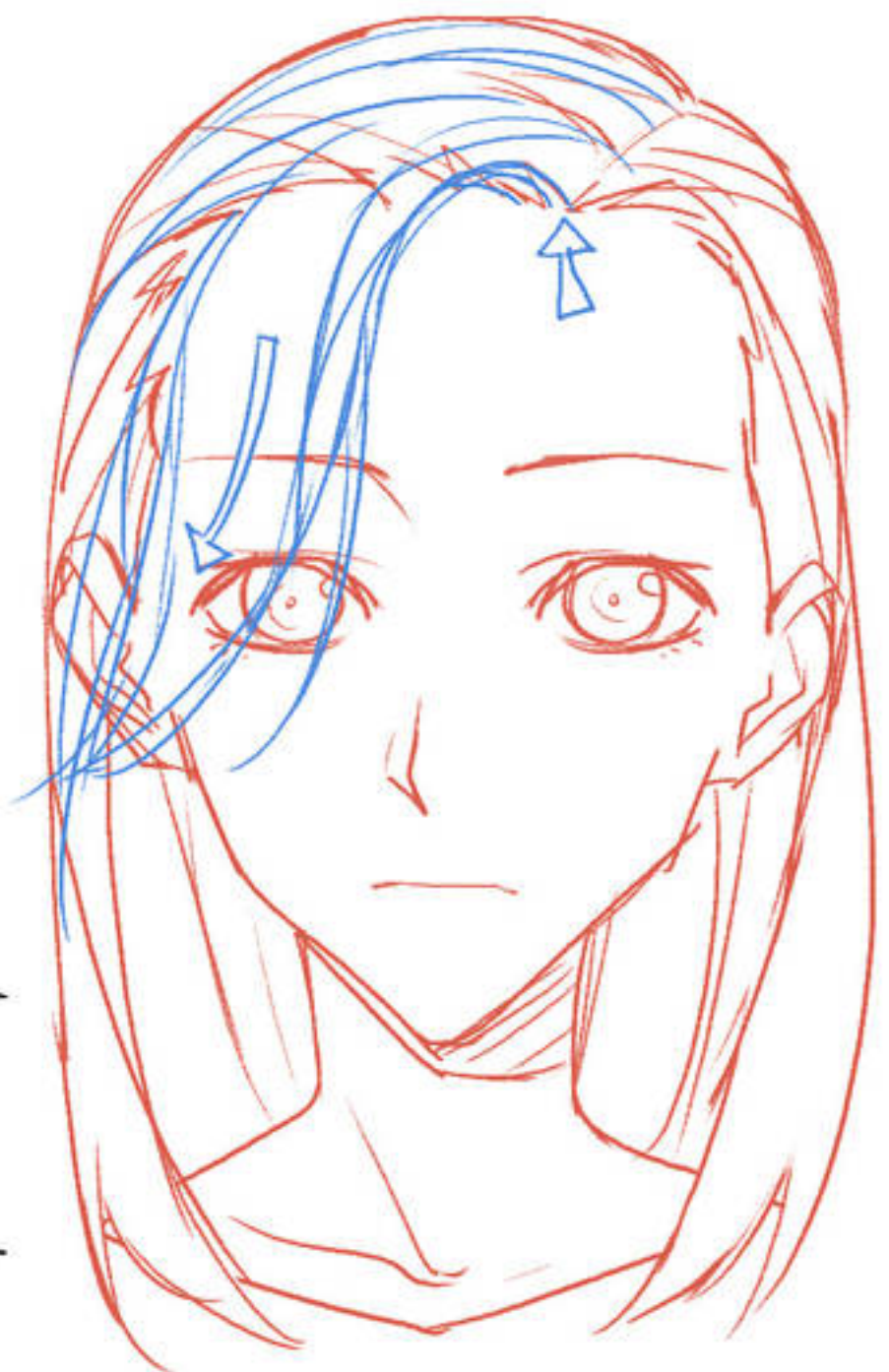
You draw your face first, and you draw your eyes inside your face, your nose, your mouth.



I'm going to hold the gala geostation, and I'm going to make it flow in both directions, and I'm going to run inward in the case of the end.



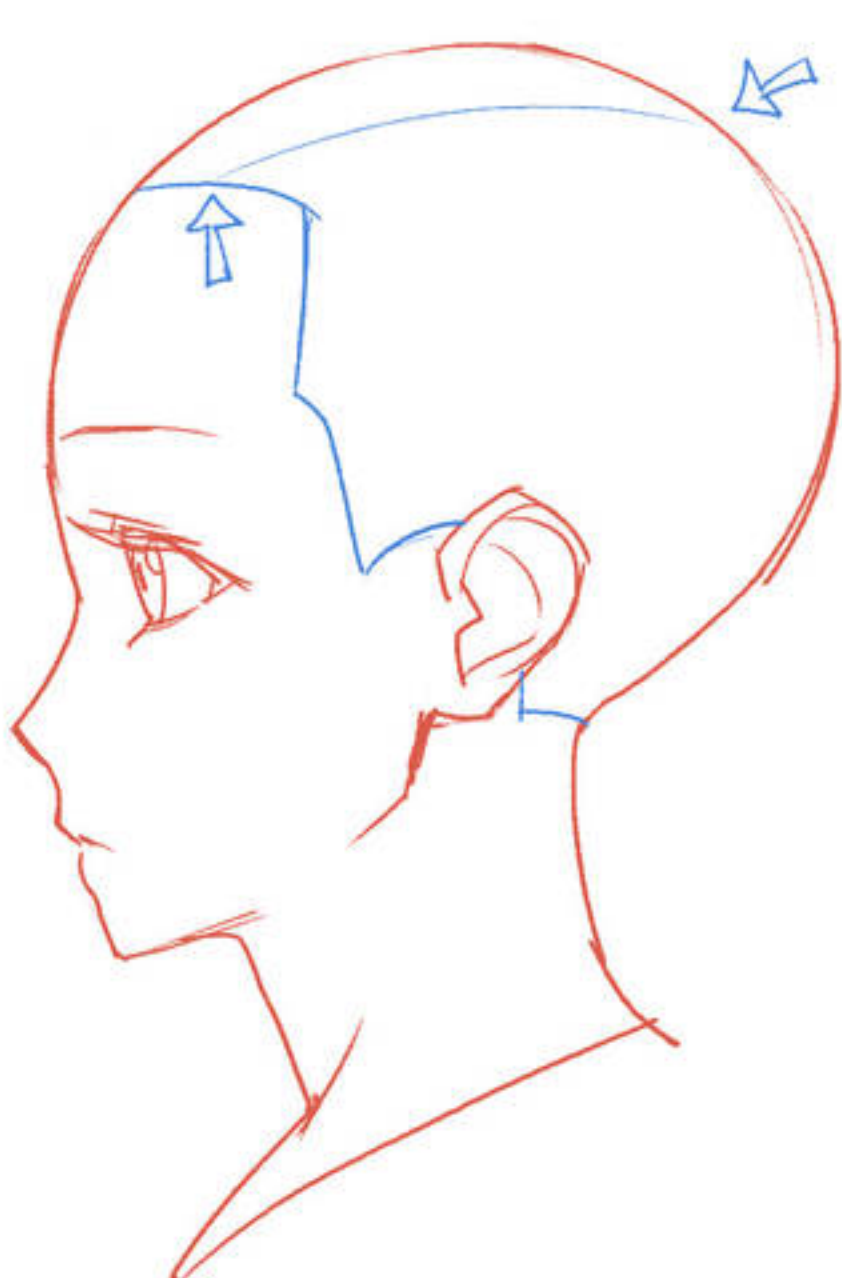
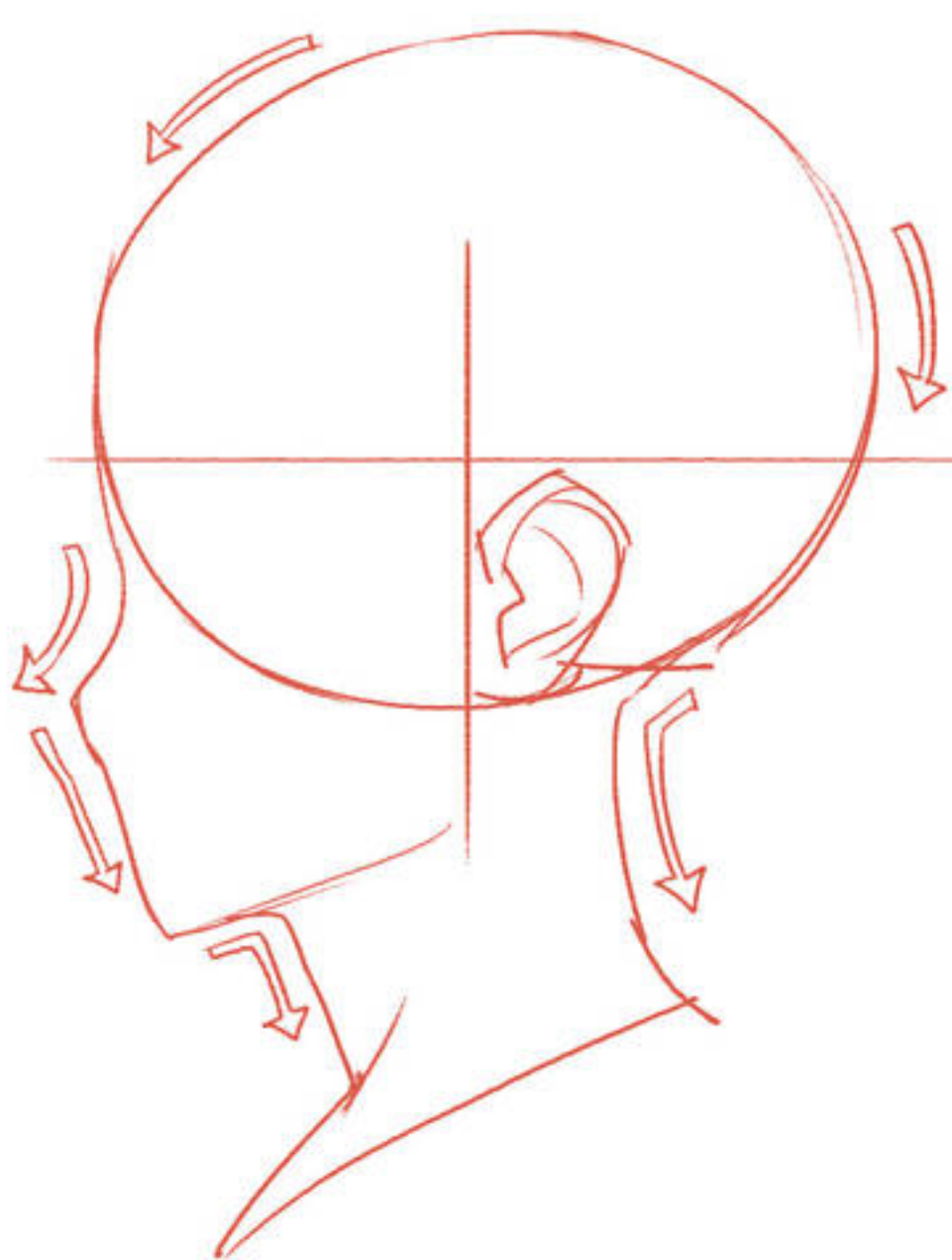
In the case of the head expression coming down, the flow in the direction of the arrow begins with the hearh geotle



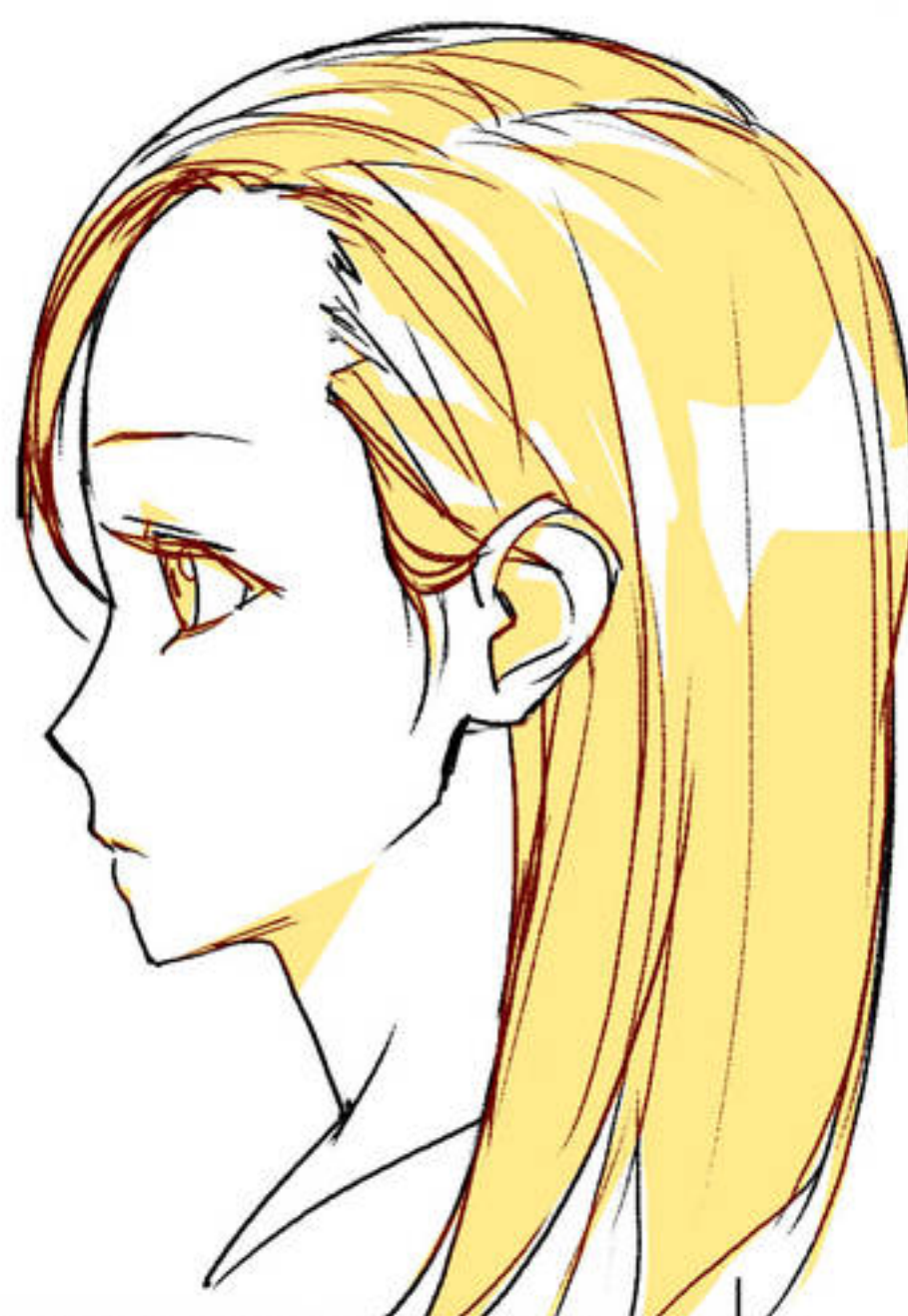
In the case of long short-footed short hair, it's covered with poison.



It looks like it's coming from the side.

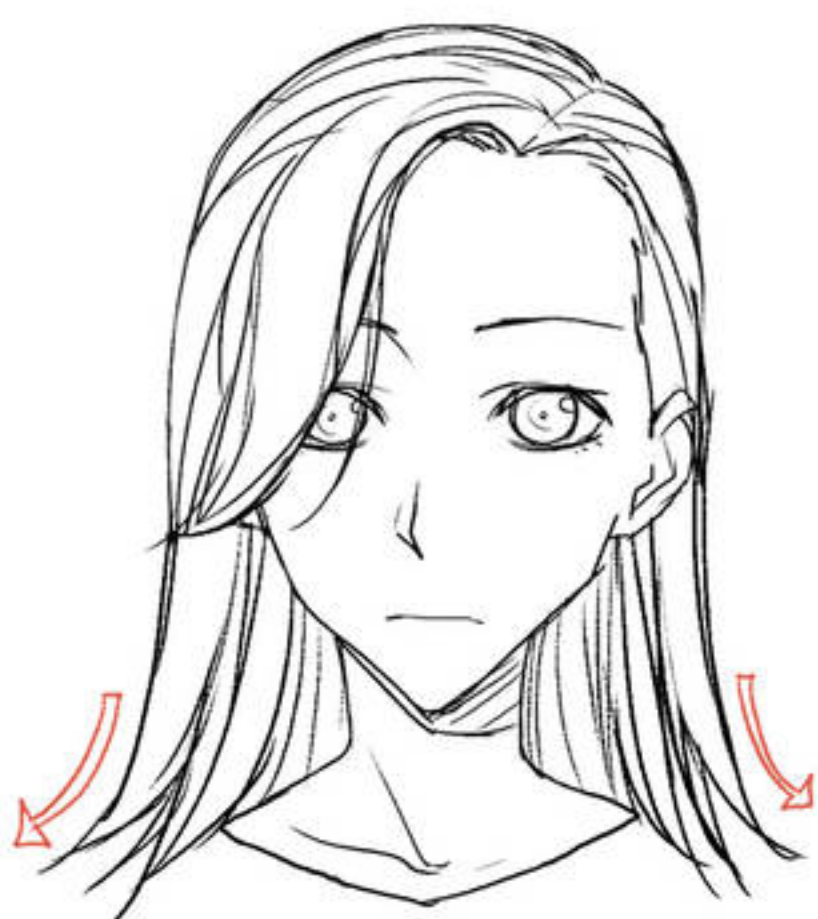


It's a stream of heads going down in the direction and down in the direction of Garma's position, and it's going to hit the head length, and it's going to take the inside of the ends to be unified.



The side of the head that's coming down from the front looks like it's almost covered.

I'm just trying to get to know the taco writer.



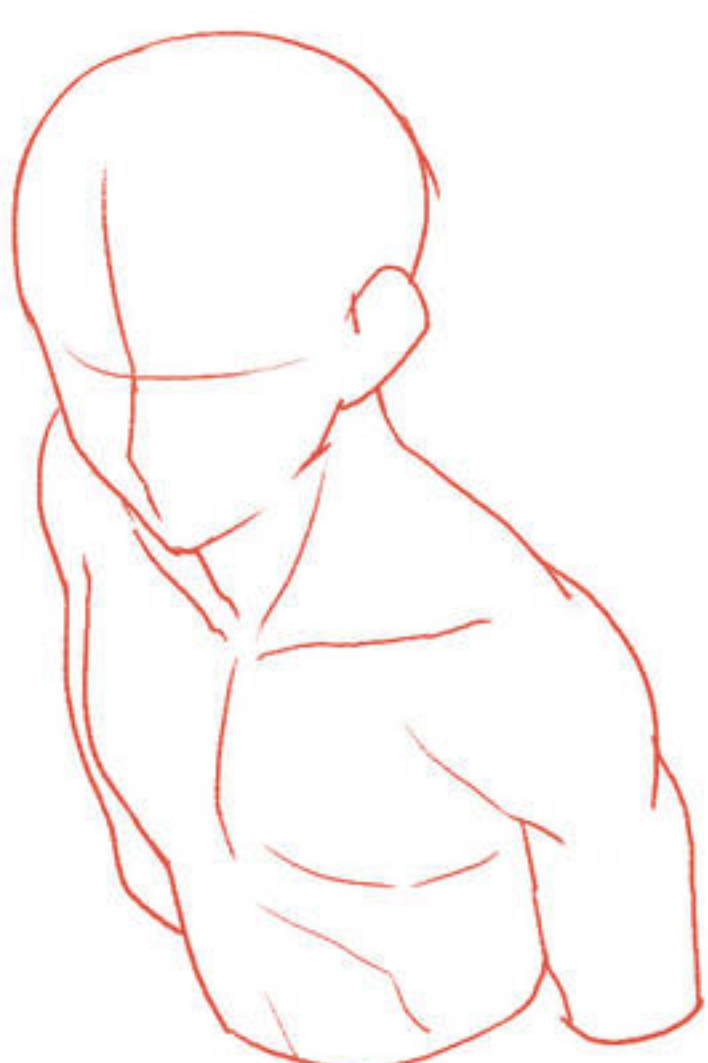
And even though it's long enough, I'm going to draw a straight line, and I'm going to make a series of jumps going outwards, and I'm going to see how the style will change and affect the character's disposition.



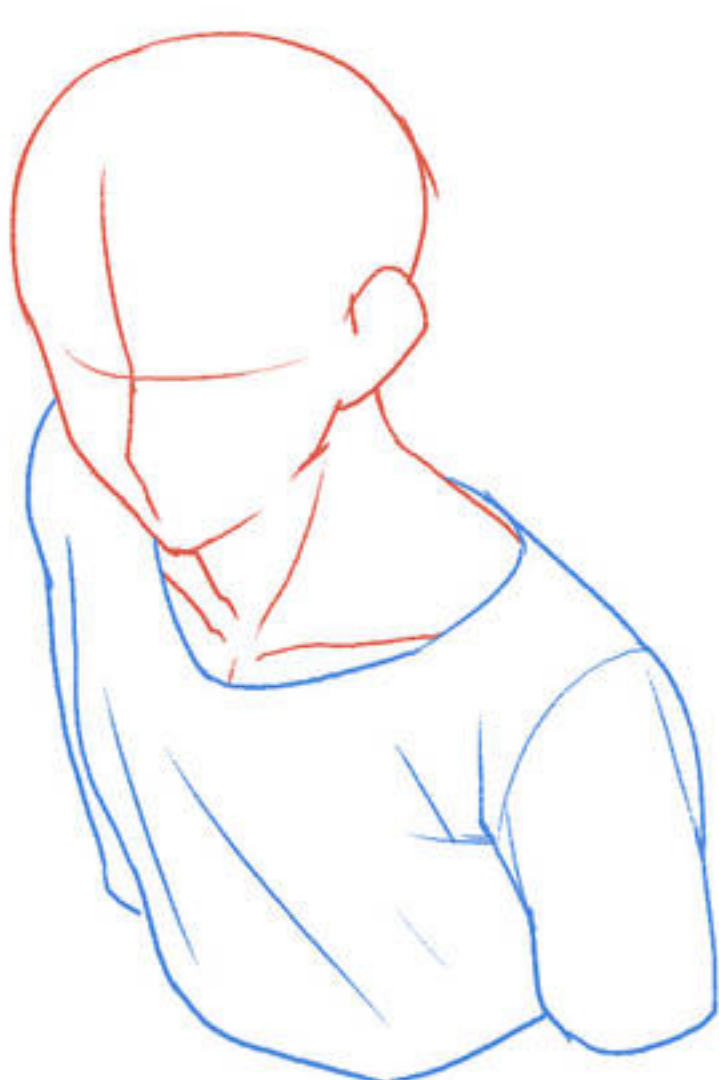
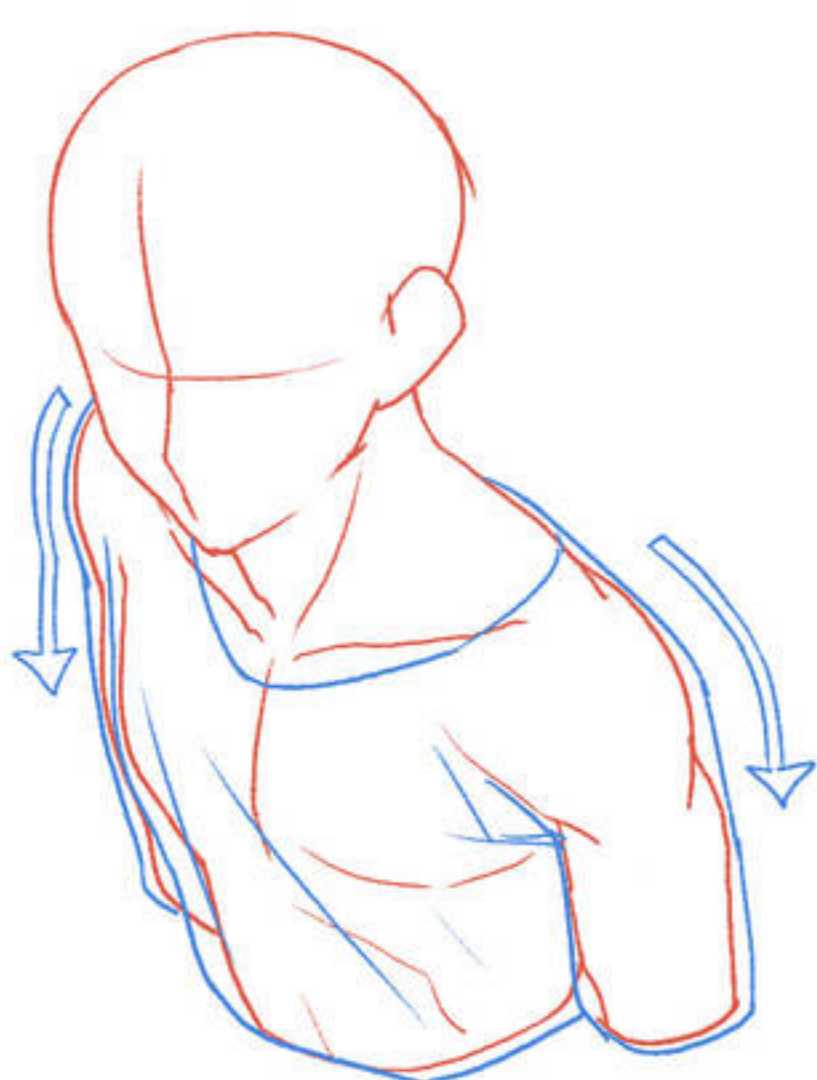
Key Point



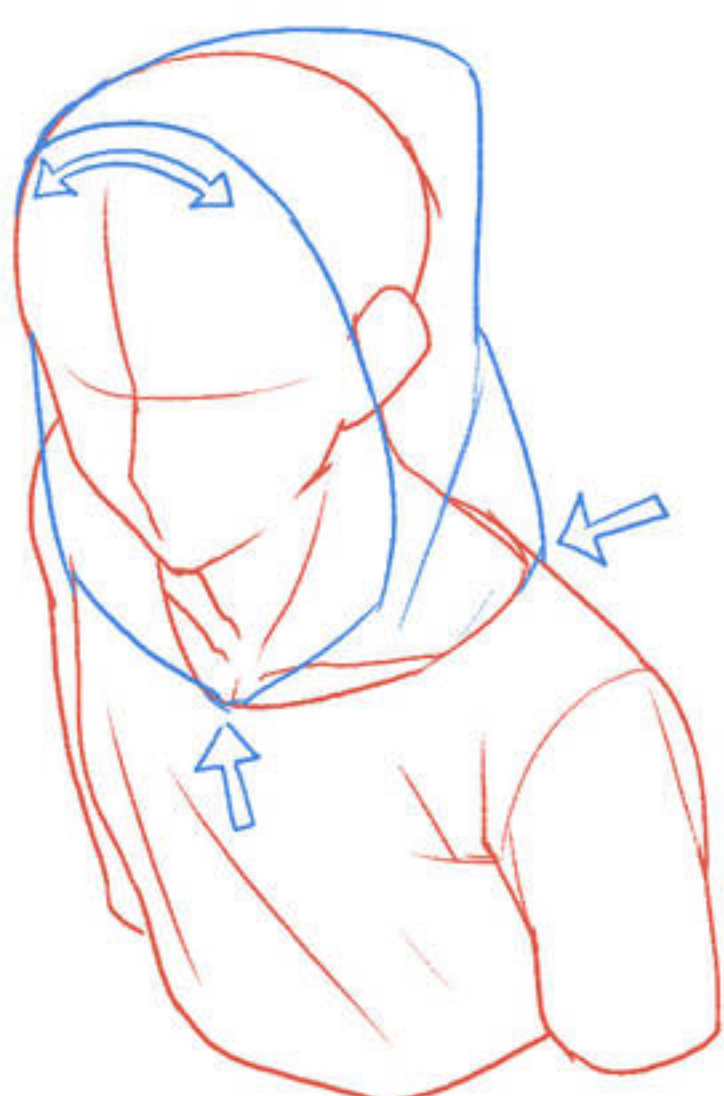
[Q: I'd like to put on the hood, but I don't know.



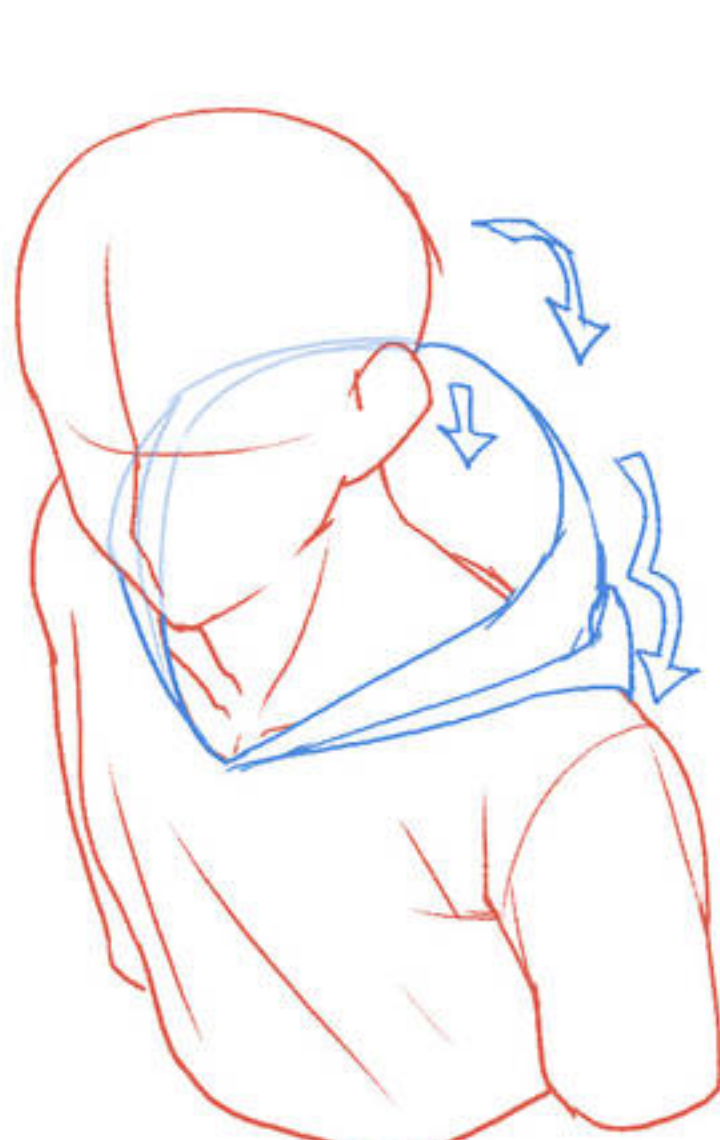
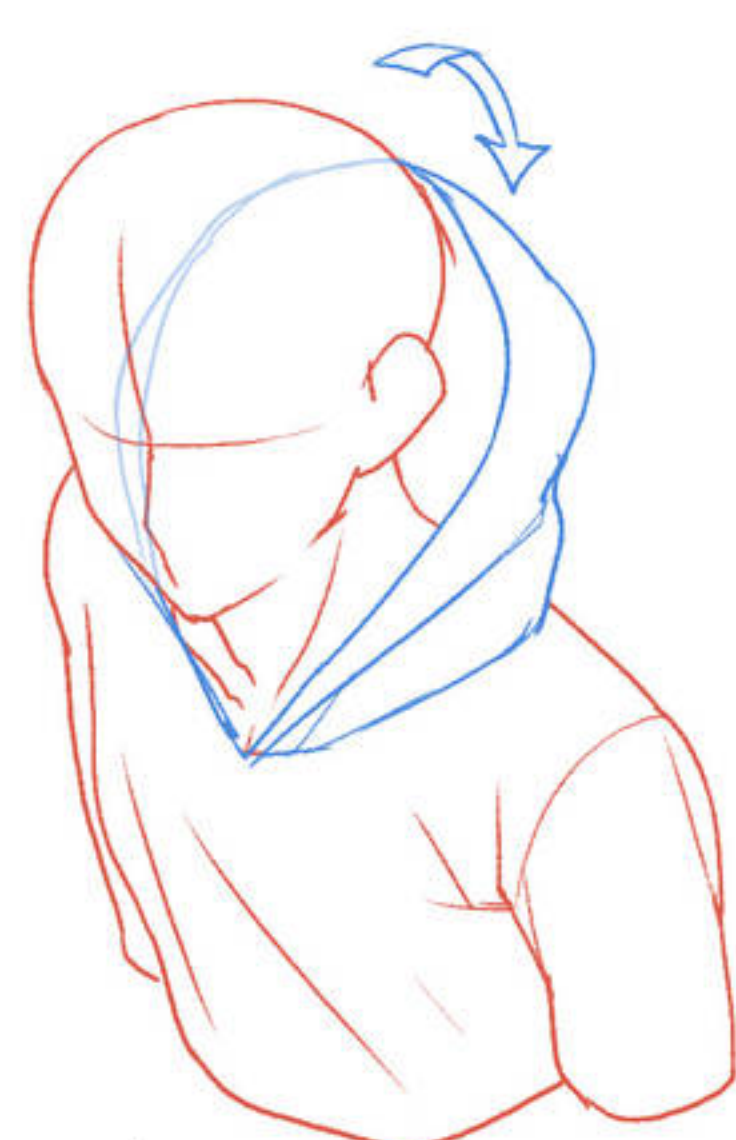
We're going to draw the upper part first to understand the hoodie structure.



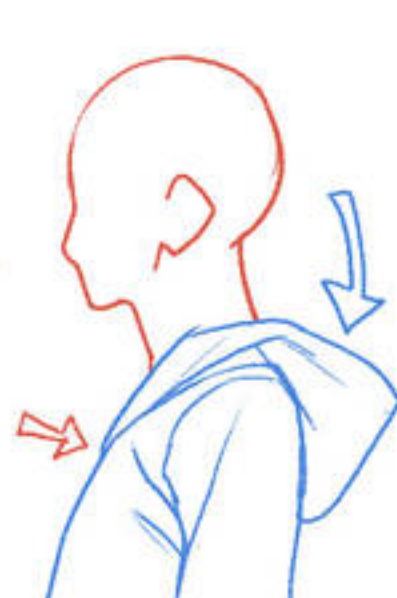
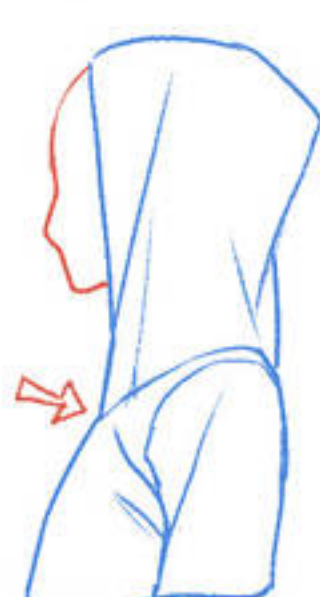
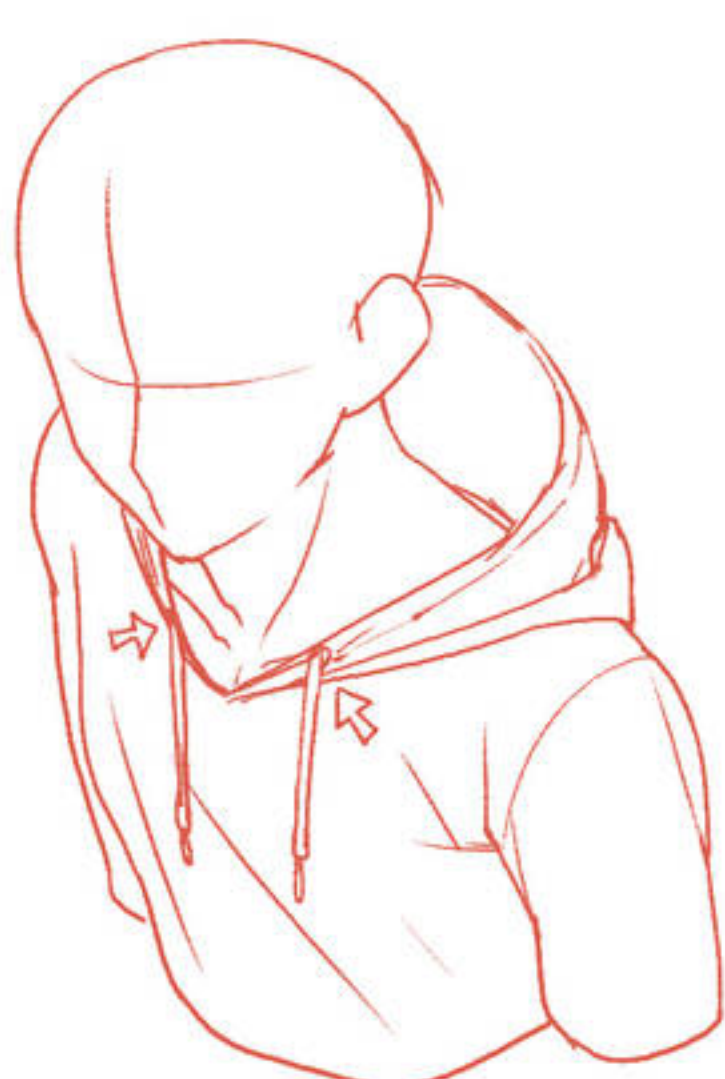
I'm going to make an E-thress first with a taste for the upper part of the head-covered hoods.



We start with the center of the tea, and then we wrap it around the hairline, and when we have the hair that pops out, we create a three-dimensional sequence.

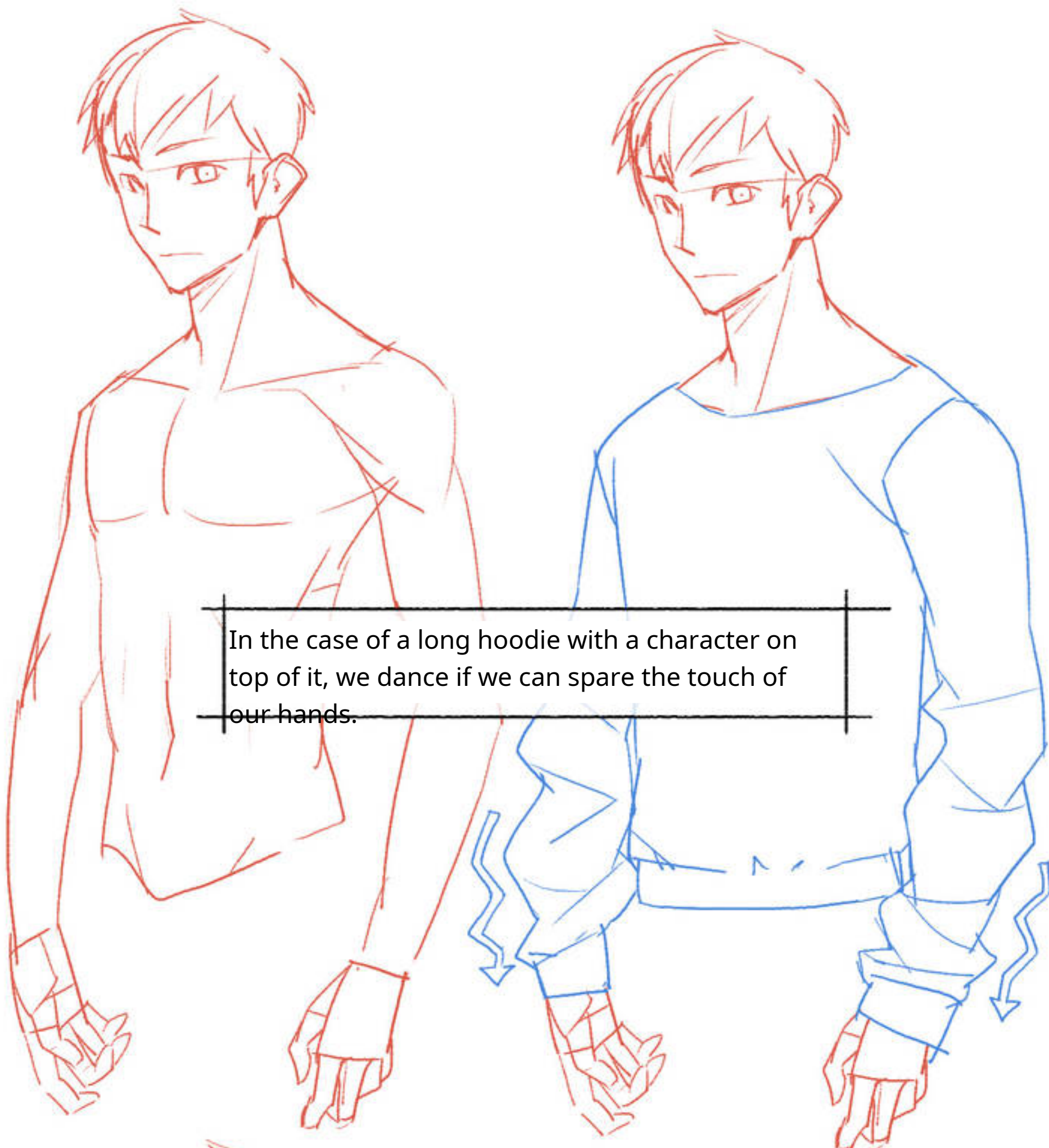


If you drop it behind a head-covered hood, it's like a fold-to-flap bucket of water, and it represents the space that covers the headboard.

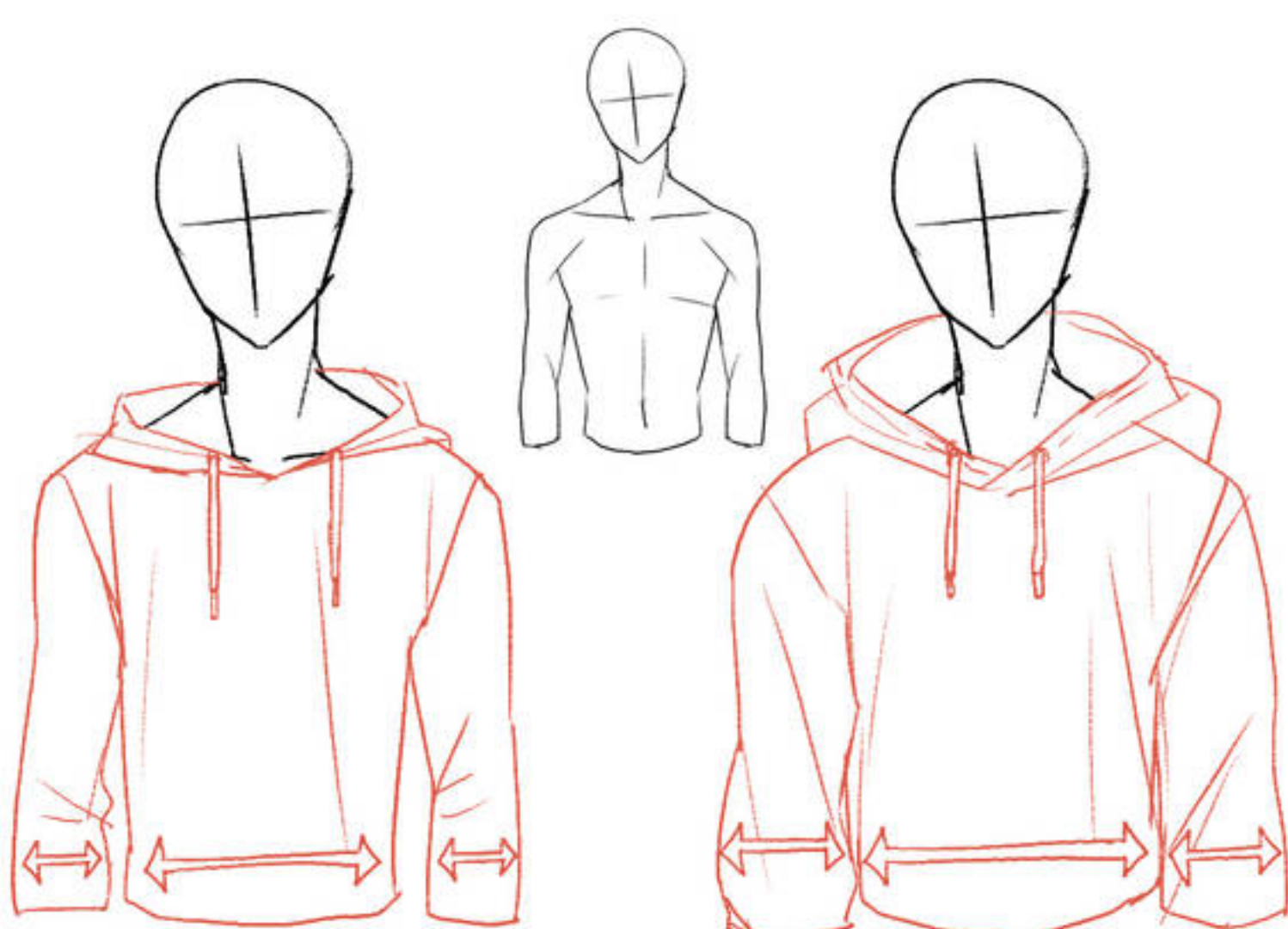


The hood that you saw on the side side gives you a sense of backwardness based on the shape of the clavicle.





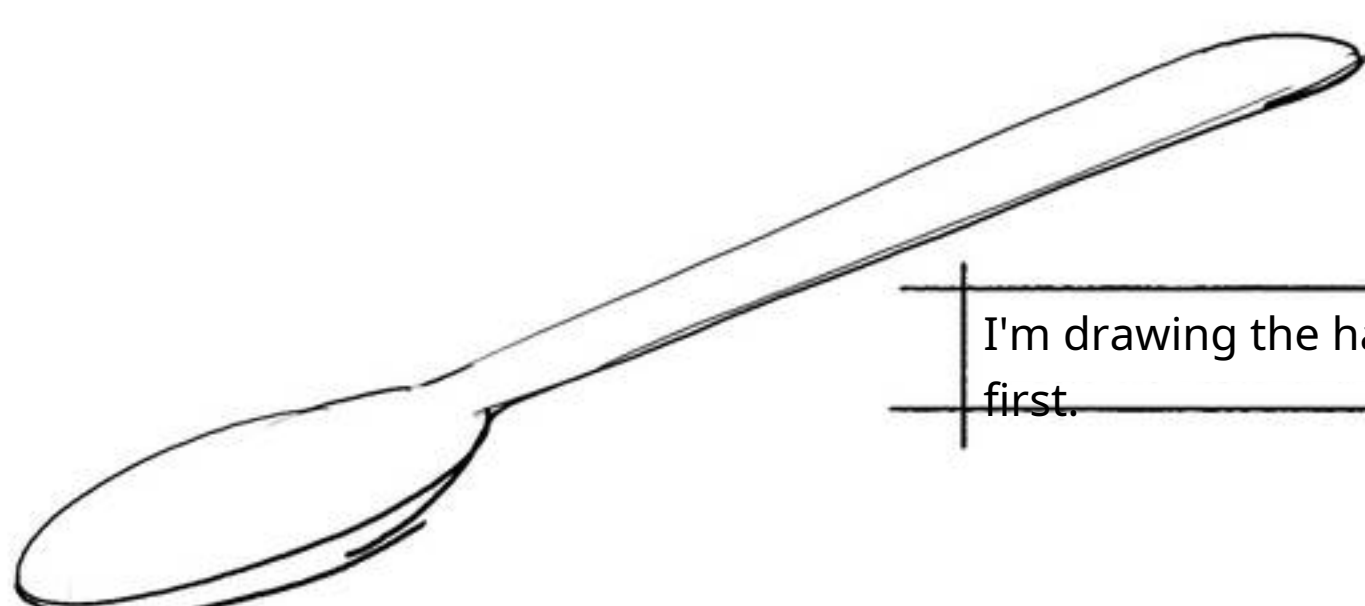
I'd like to know the taco author."



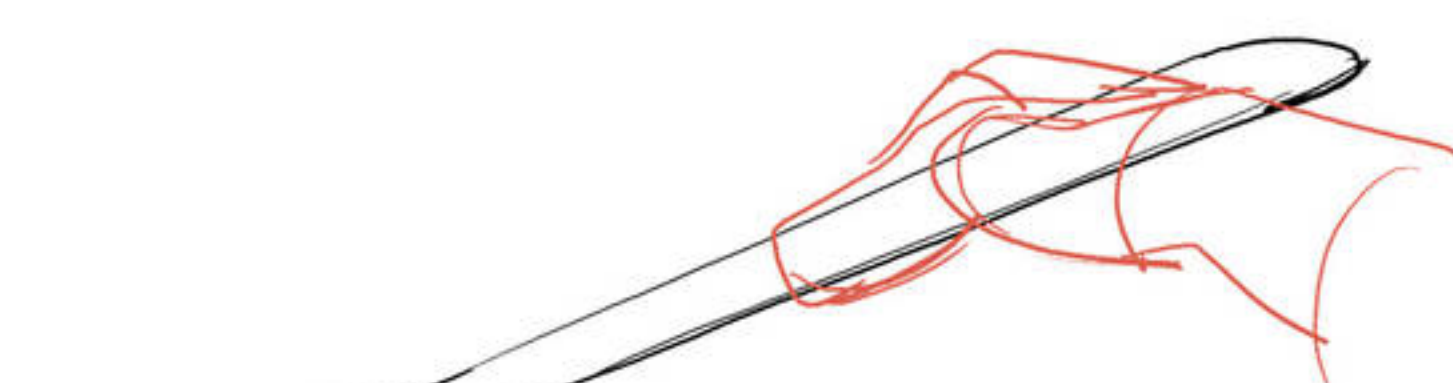
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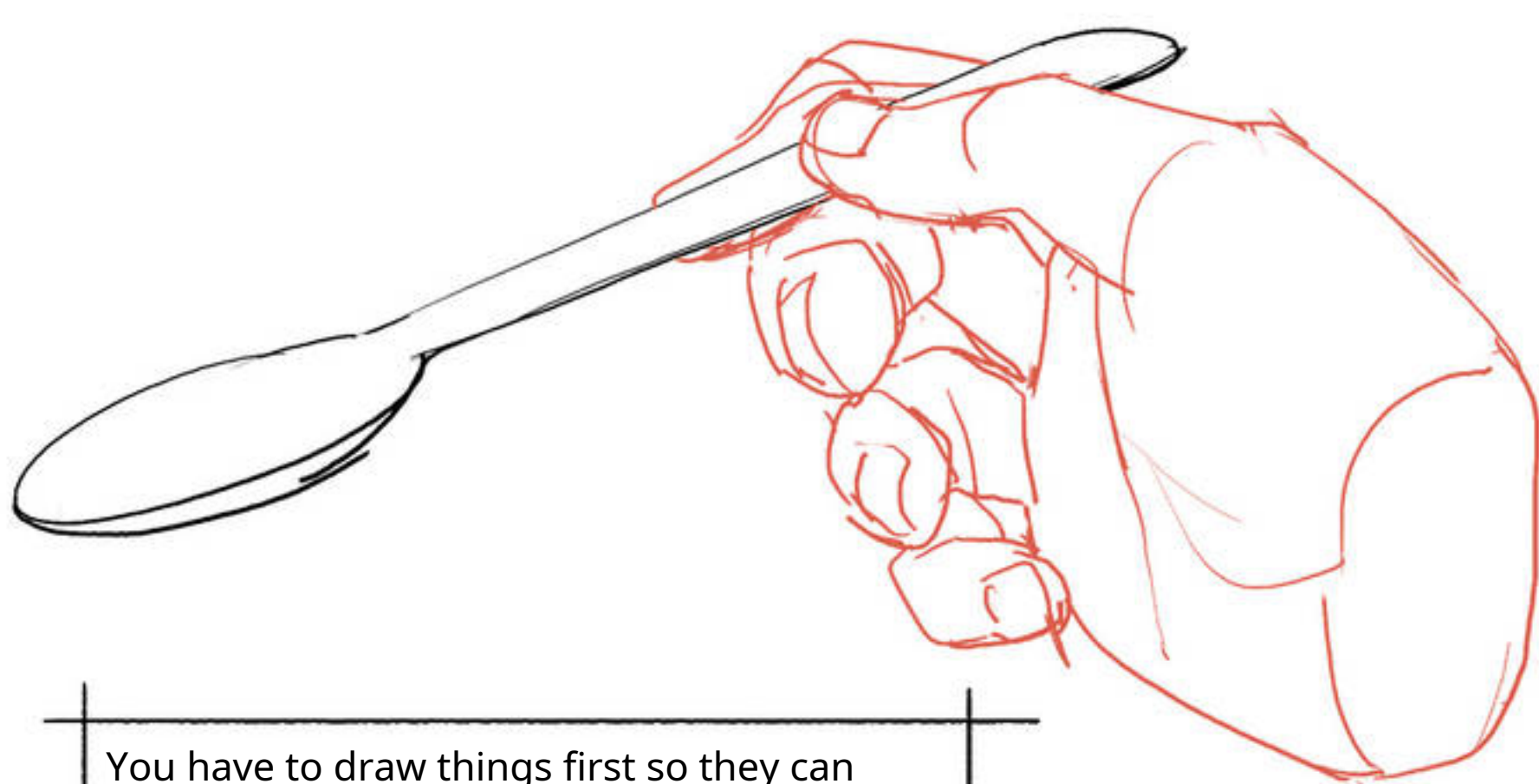
[Q: You don't know when you're catching a piece of shit.]



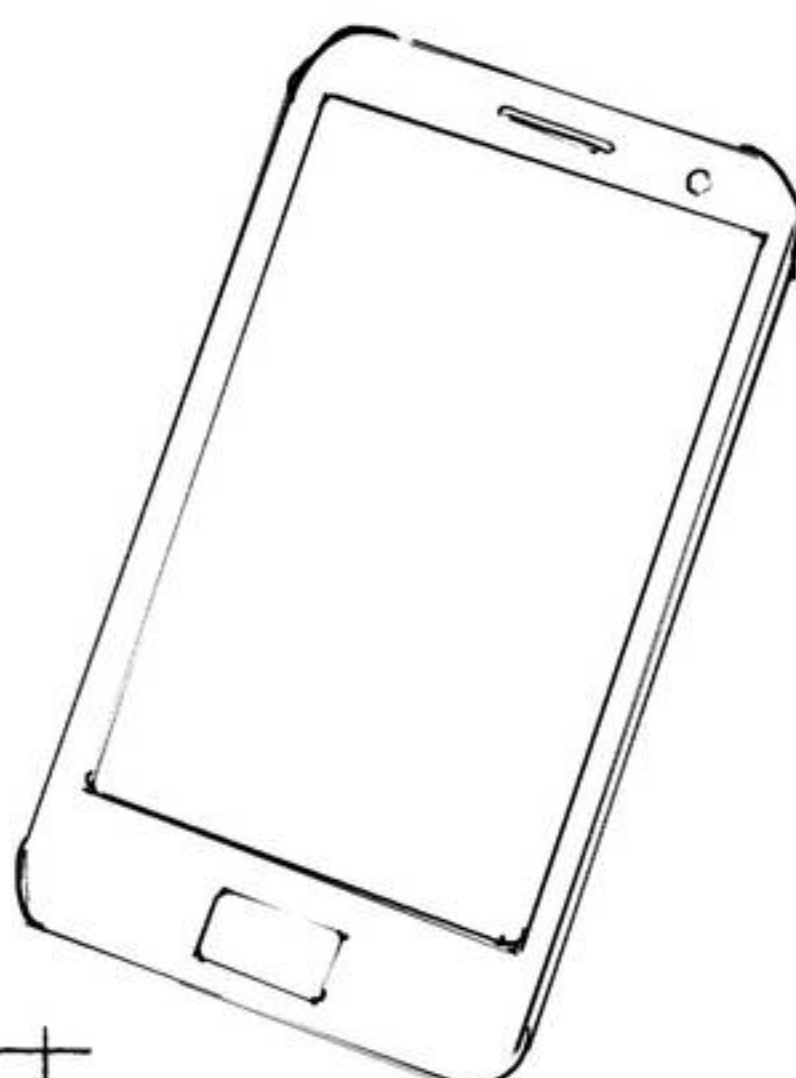
I'm drawing the handy object first.



The objects and the answers are smoothed out with fingers or hands, and if your hand is awkward, it's going to come from a running position.

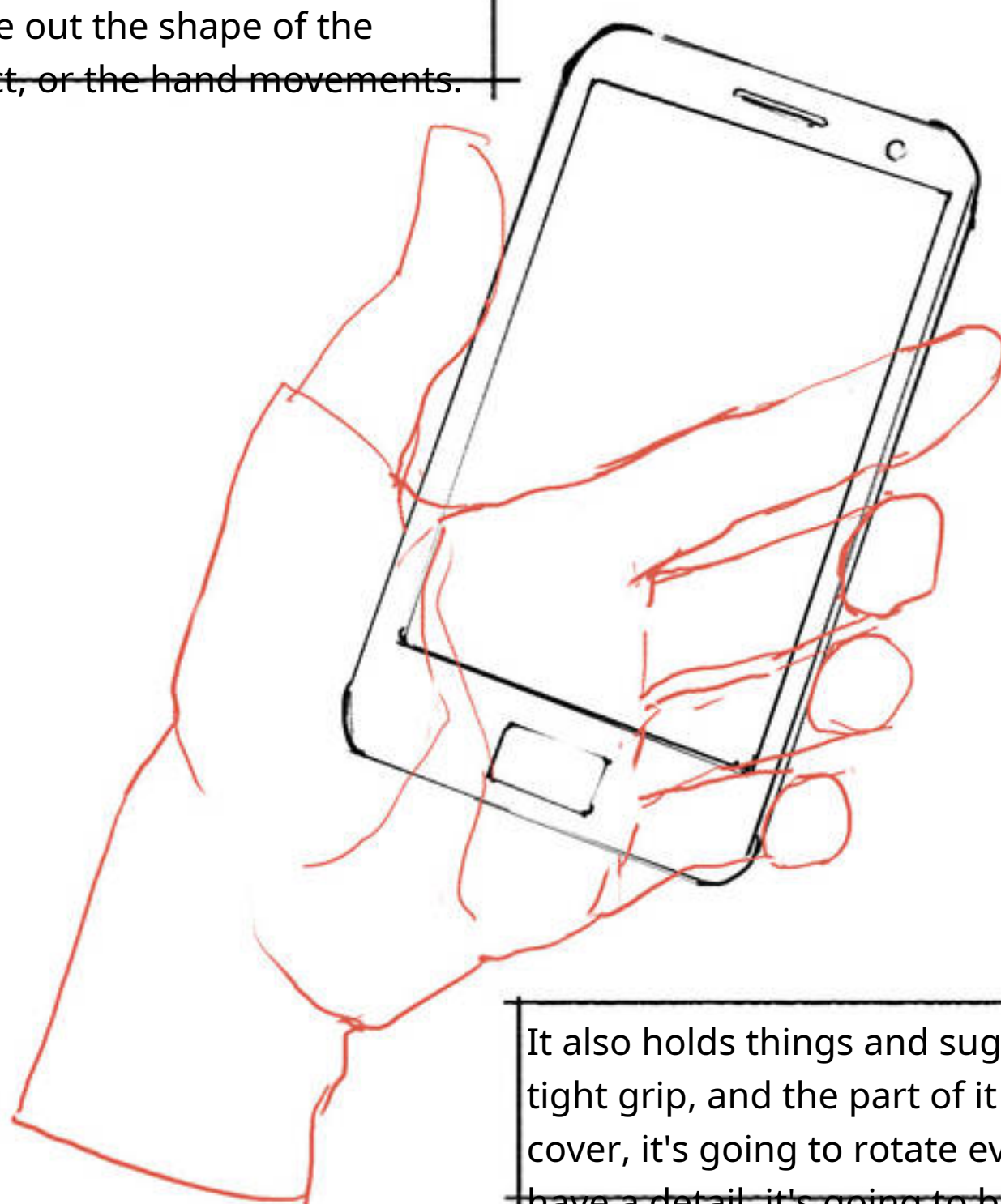


You have to draw things first so they can be drawn in position and form with the feeling that they want to be.

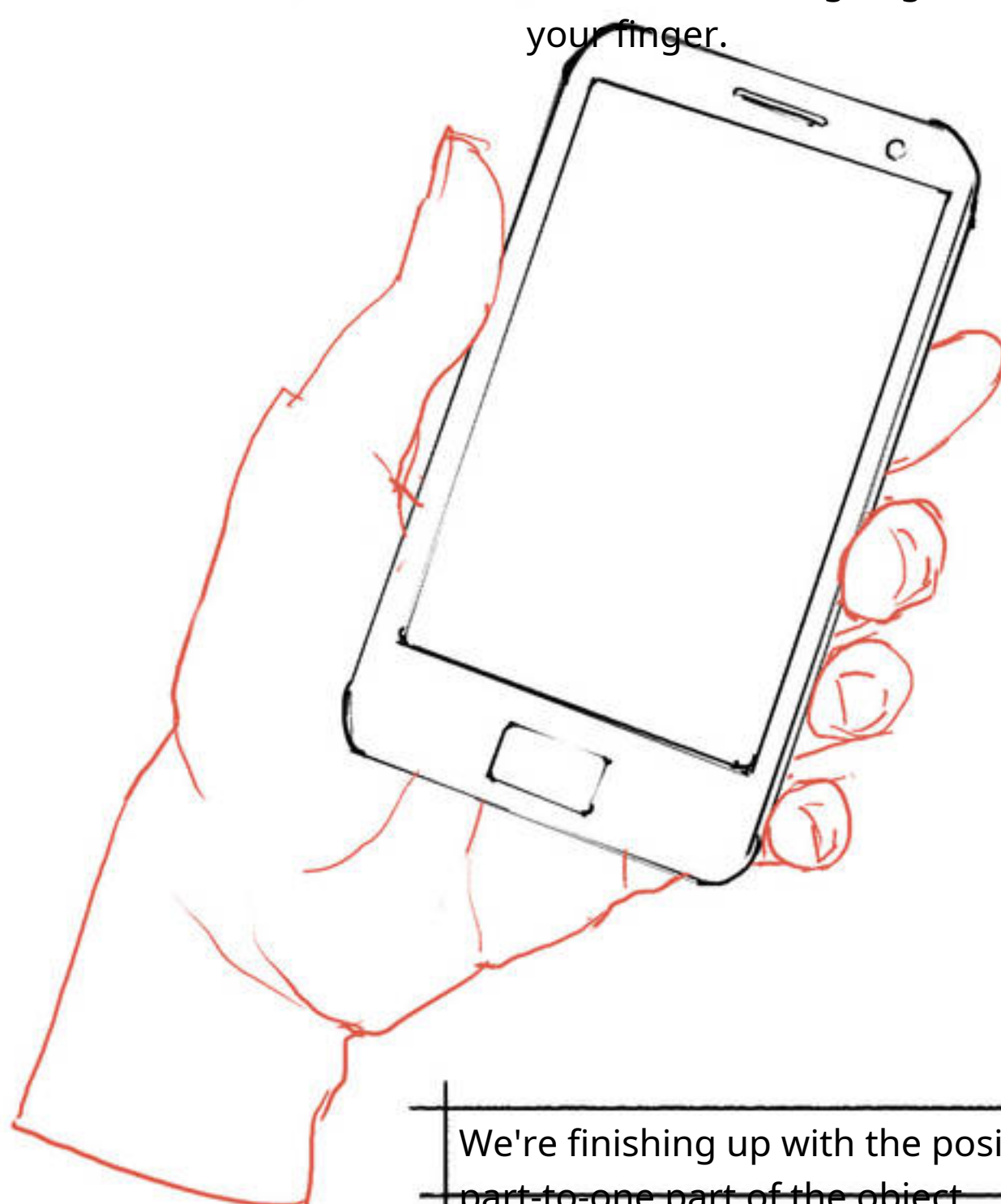


Let me draw another object.

It's always important to observe and study, so we can figure out the shape of the object, or the hand movements.

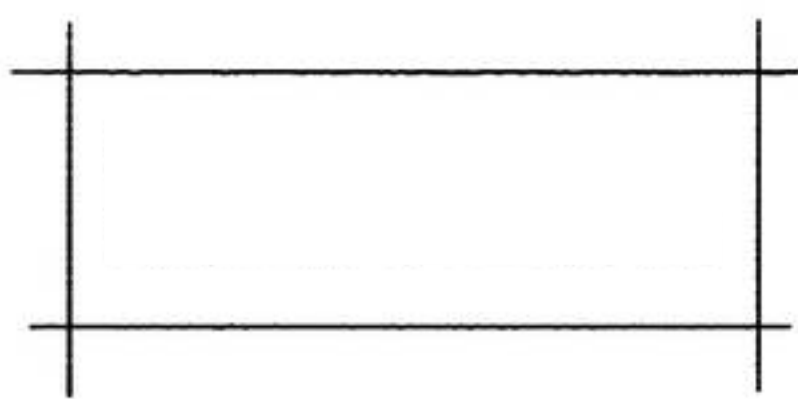
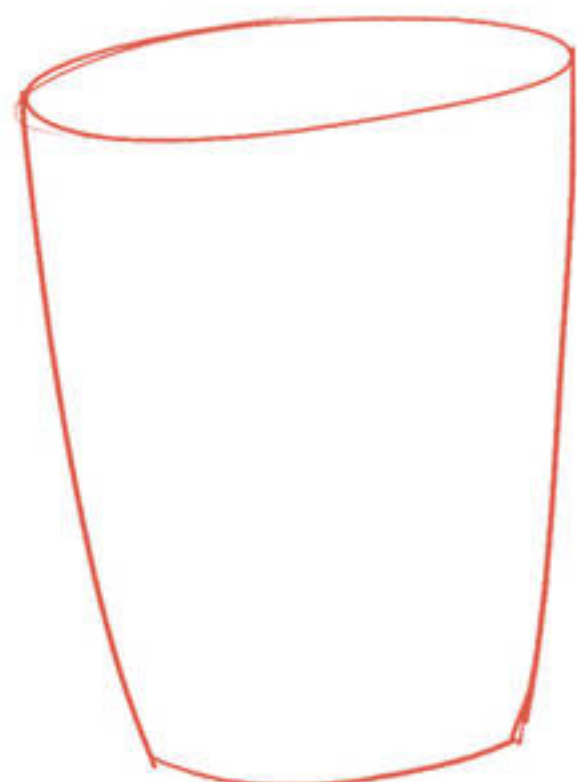


It also holds things and sugars in a kind of tight grip, and the part of it that it's trying to cover, it's going to rotate even if you don't have a detail, it's going to be the length of your finger.

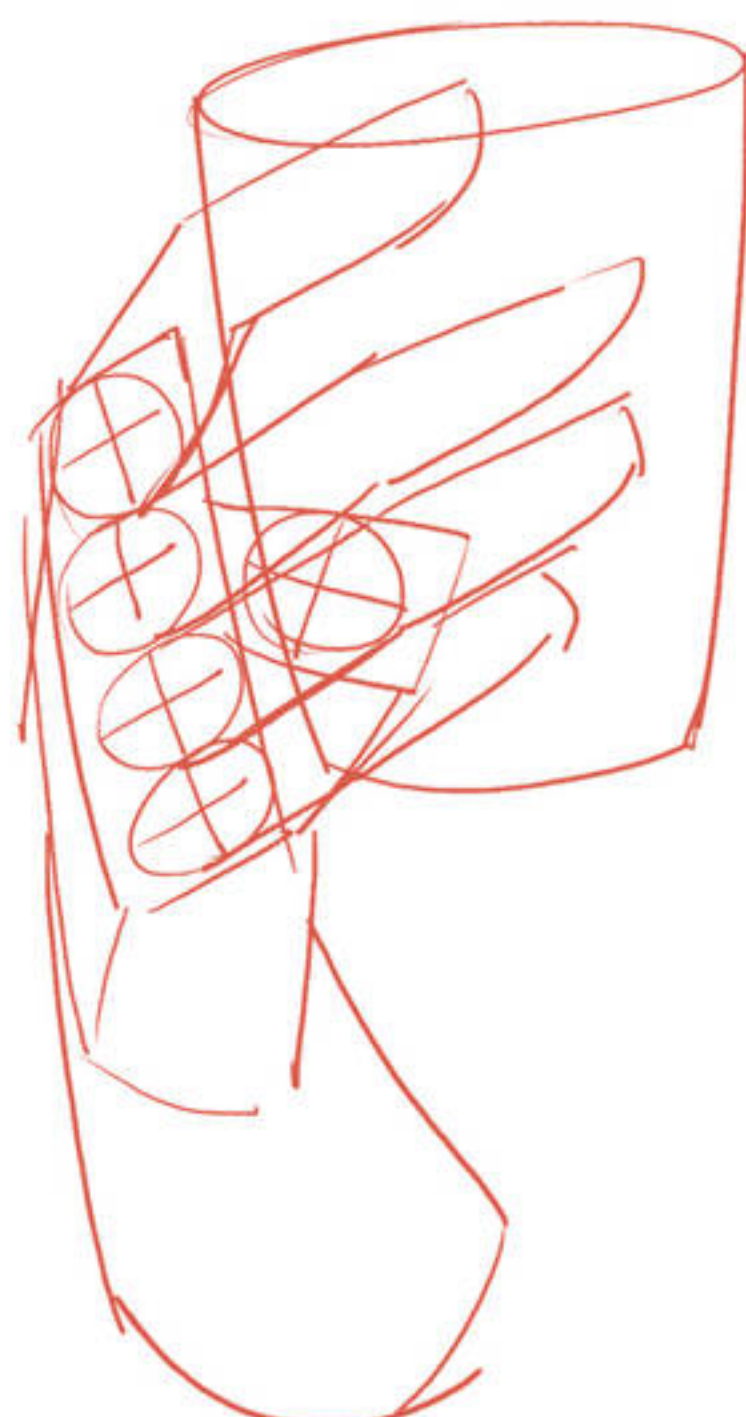
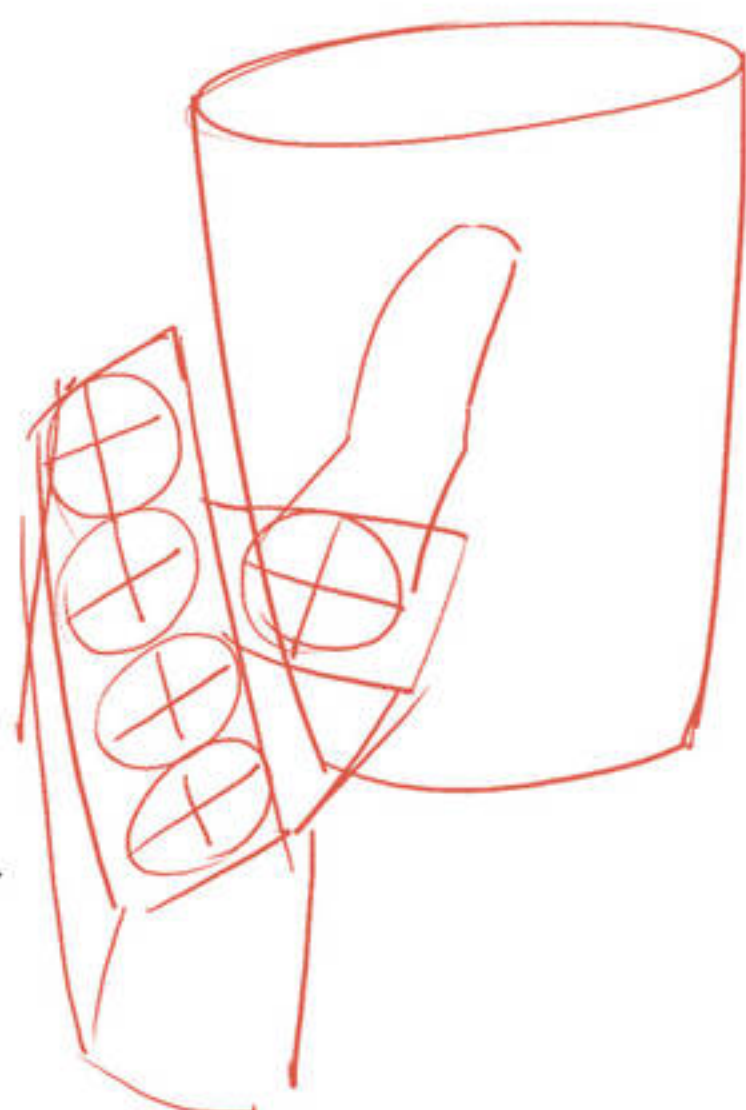


We're finishing up with the position form of the part-to-one part of the object.





Draws an angle of the hand that will wrap around the business, and while the thumb is covered, it's very important to run the graphon practice for structural understanding.

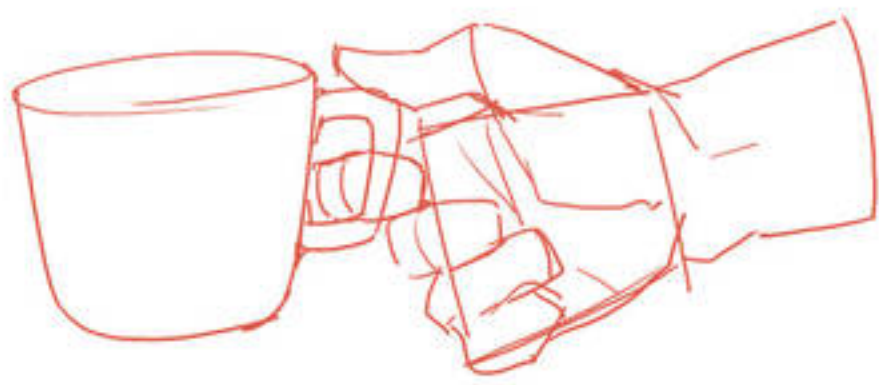
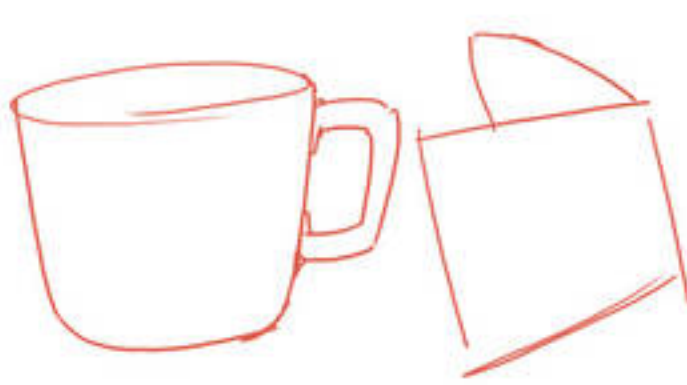


I'm going to draw a little bit of a curving of a straight line in the form of a cylinder, so it looks like it's natural.

I'll finish with the gift.



I'd like to know the taco author."



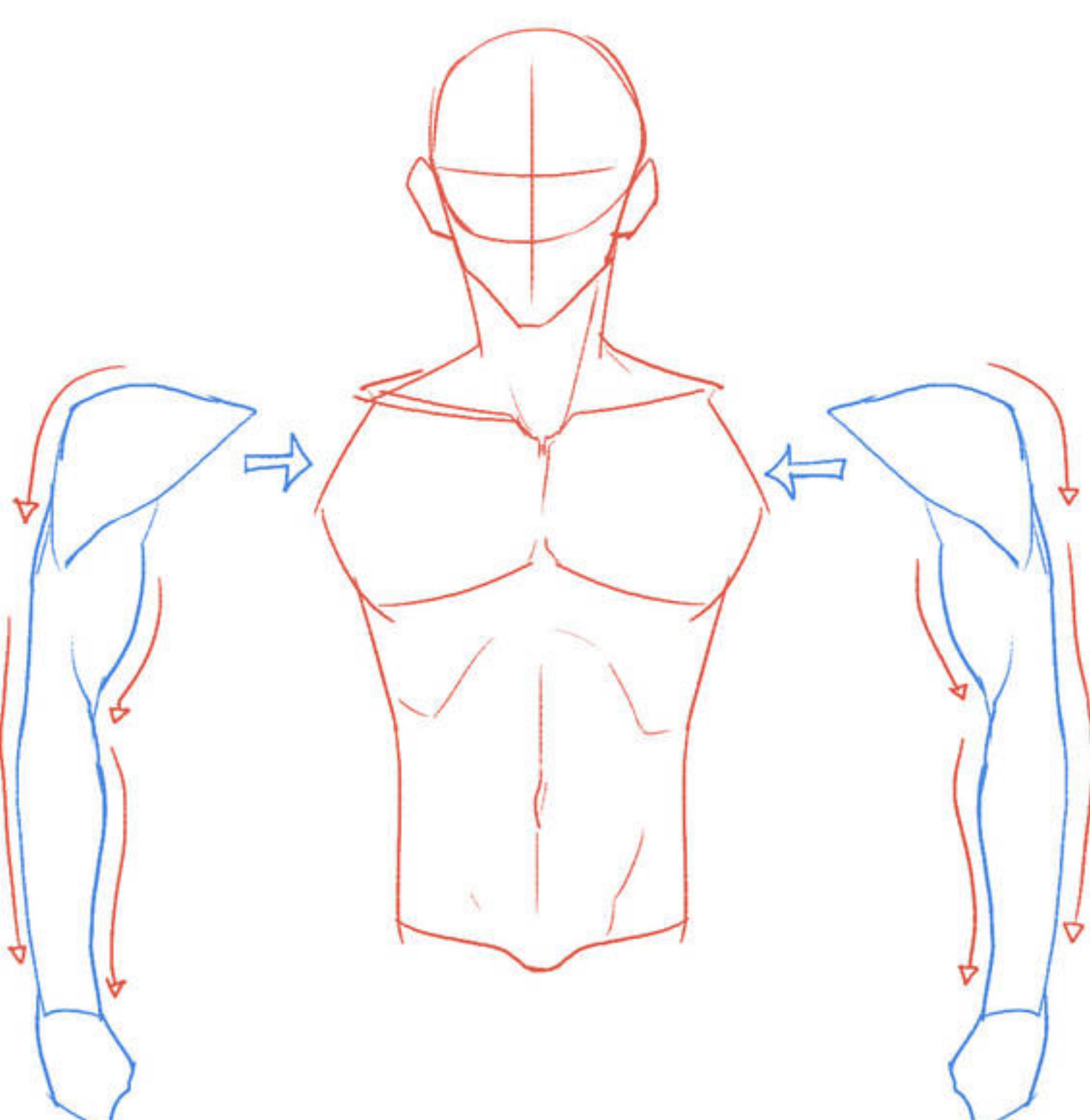
And if you have the same rue, if you have different forms, then you have to draw your hand and finger against the angle of the hand.



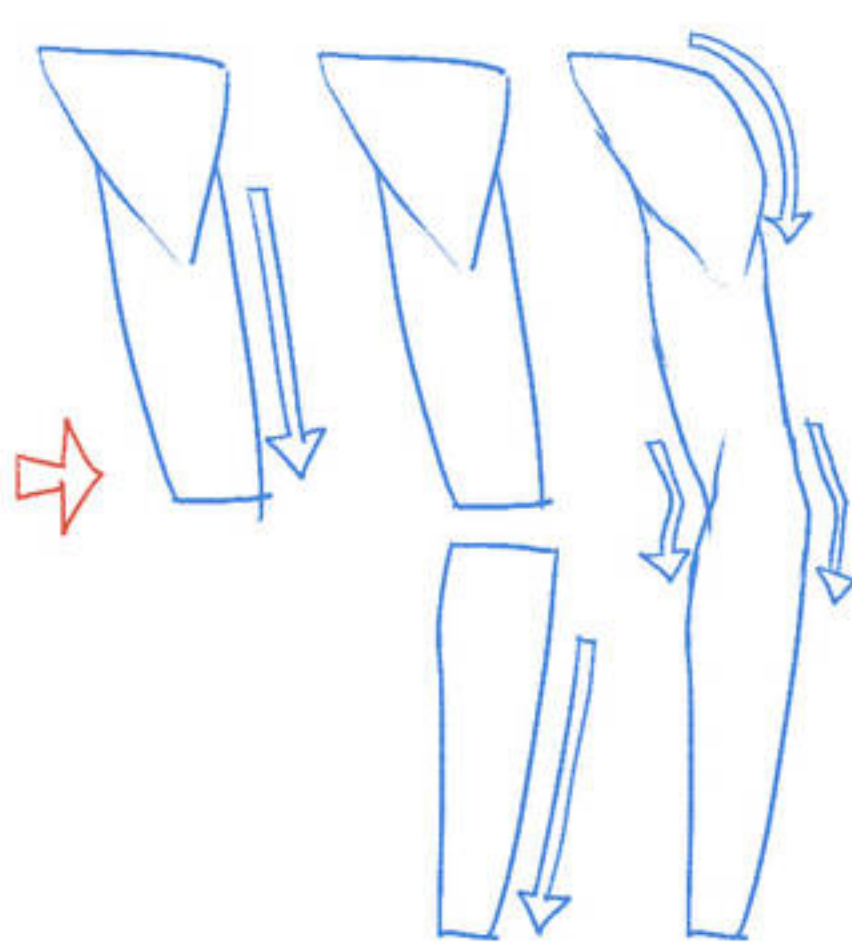
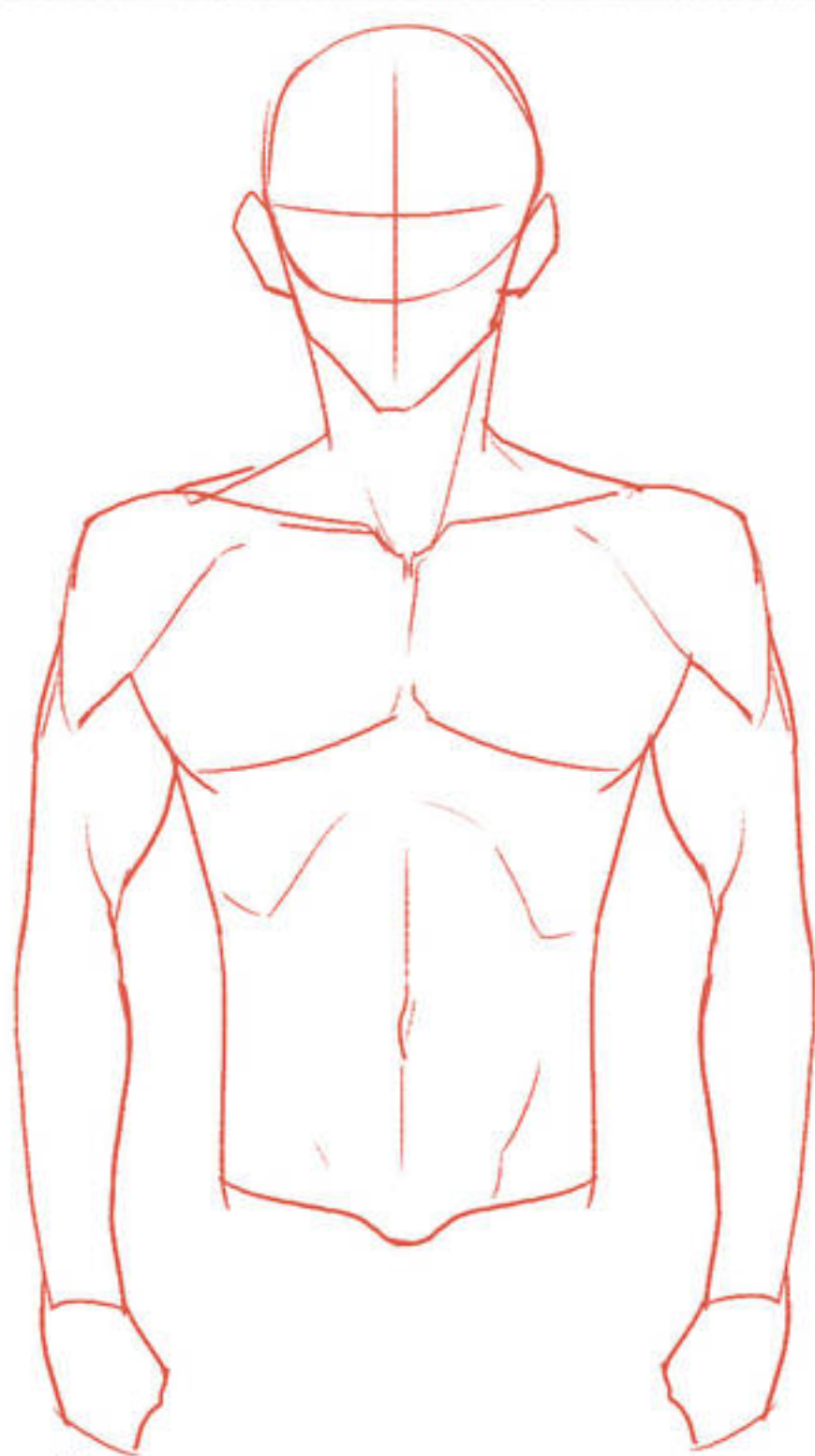
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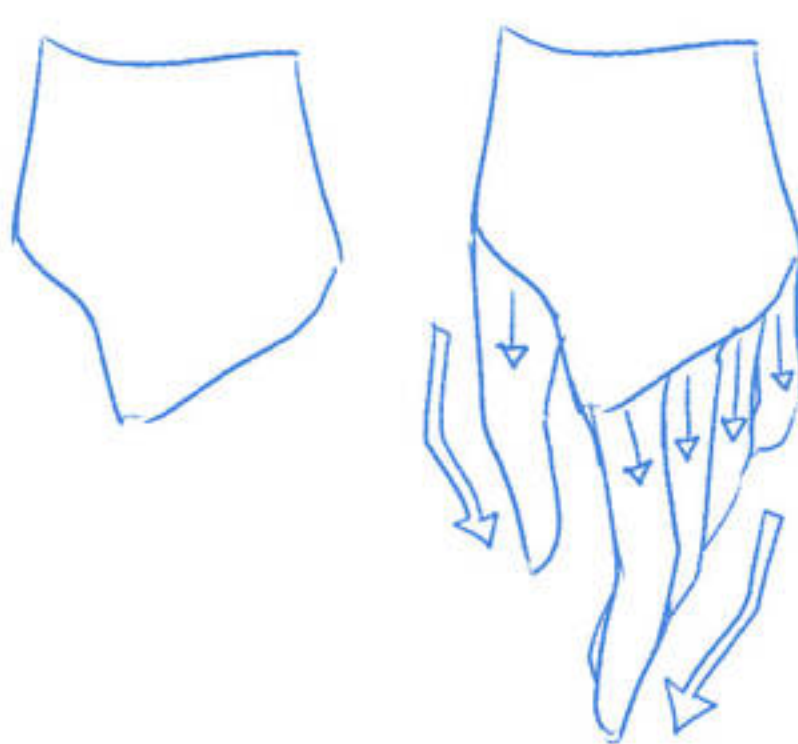
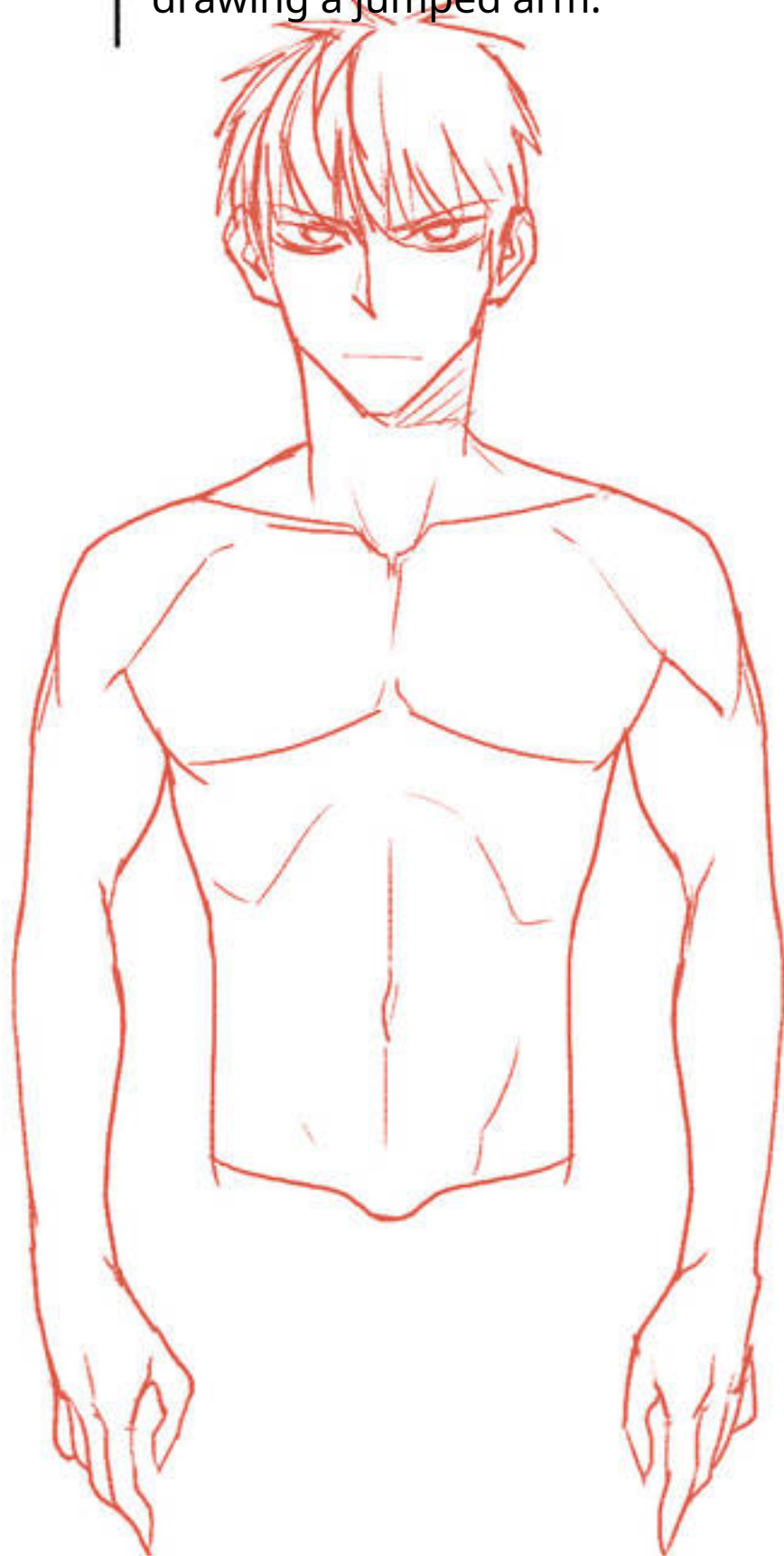
I want to draw my arm naturally.



It's not a line of muscle flow, it's a curve, it's a mouse that's going to flow in a tiny curve, even if it doesn't have a muscle.



It's pointing straight to the arm's arm, or slightly outward, from the arm's arm to the wrist, and it's pulling inward, and it's drawing a jumped arm.



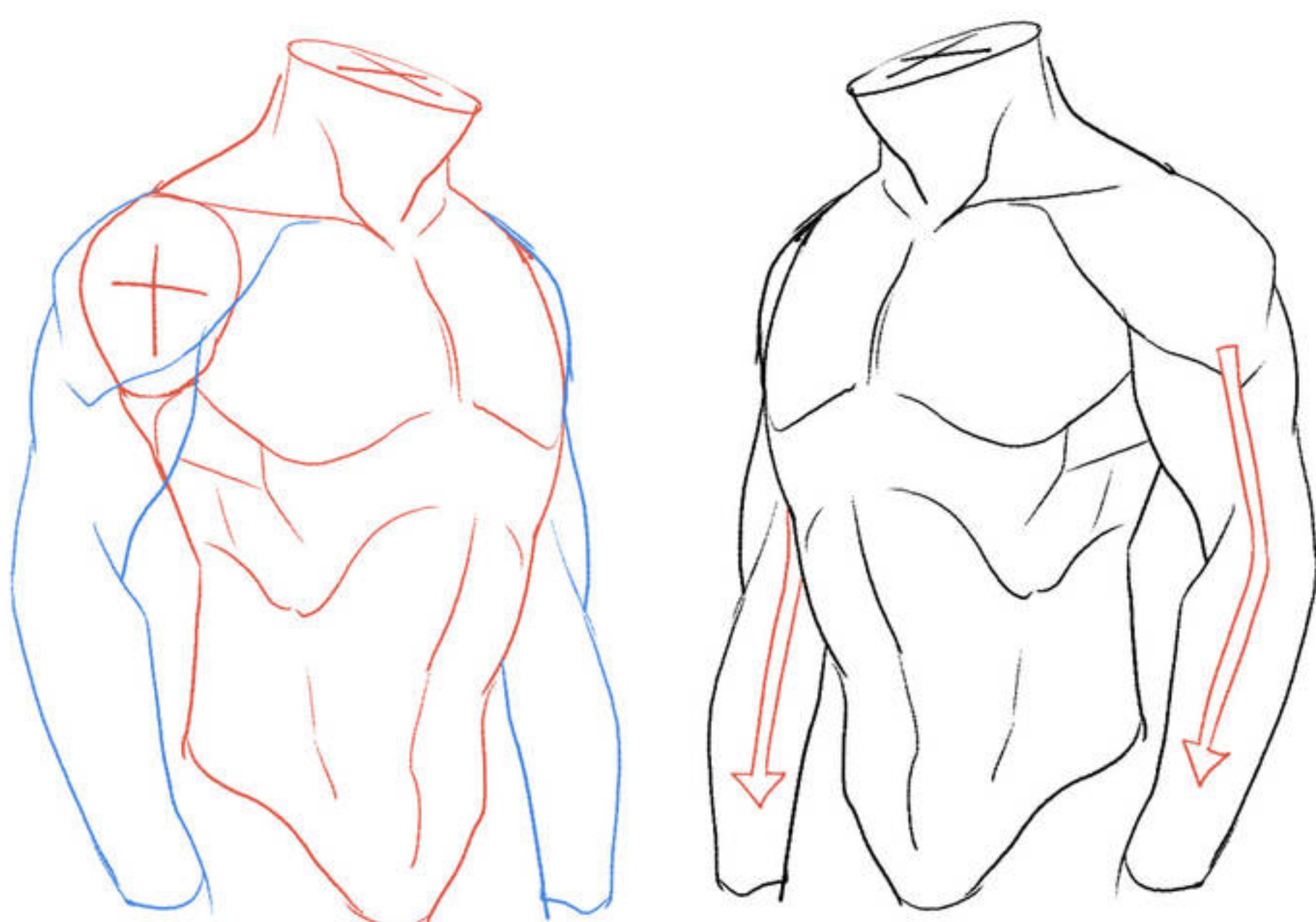
In the case of the hand, the force, in the shape of the hand, is roughly jumped inward from the joint part, connecting the natural arm to the arm.



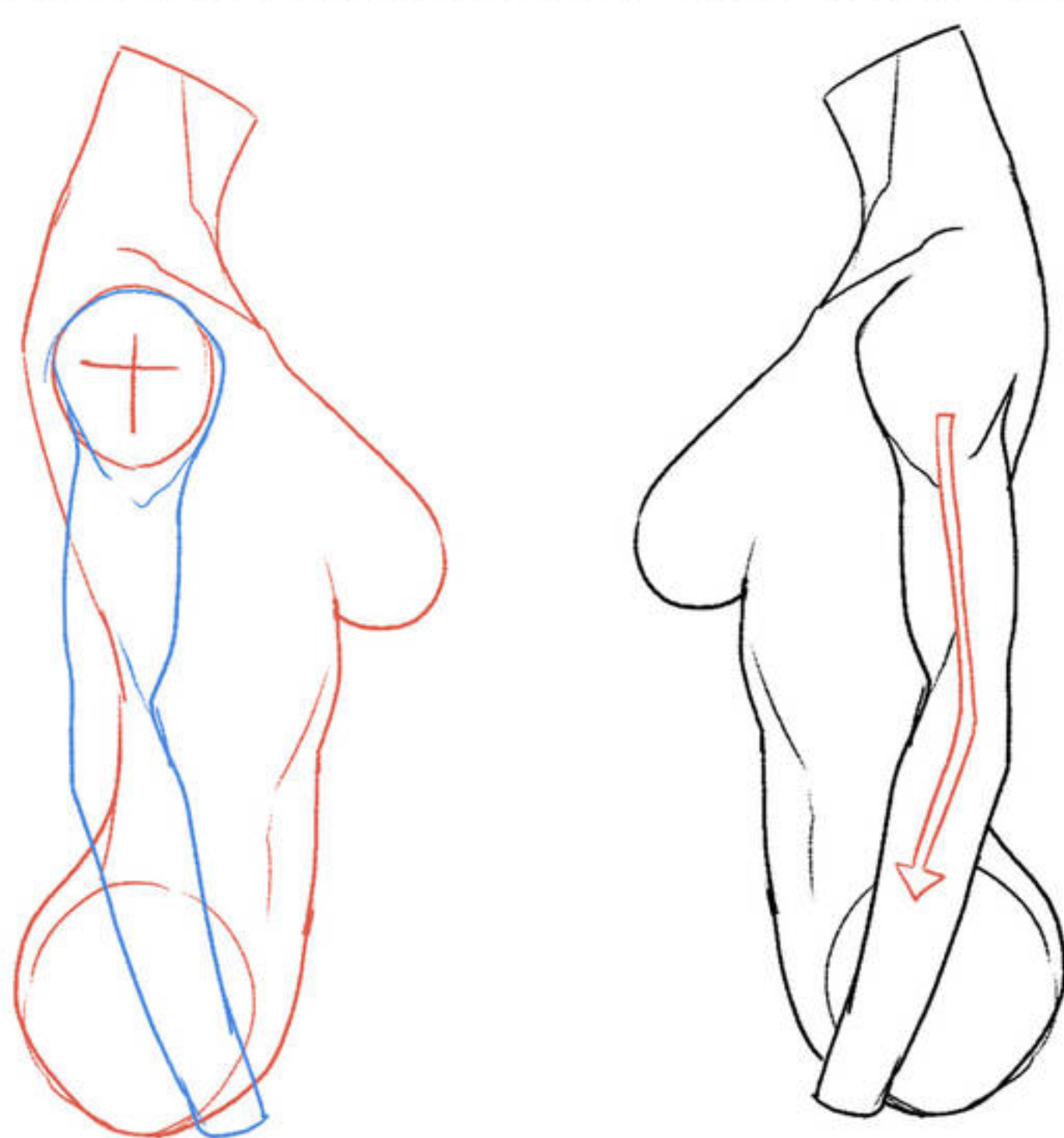
Hey.

Even when you're in the body, when you're in the body, when you're in the arm, it's a little bit narrower to

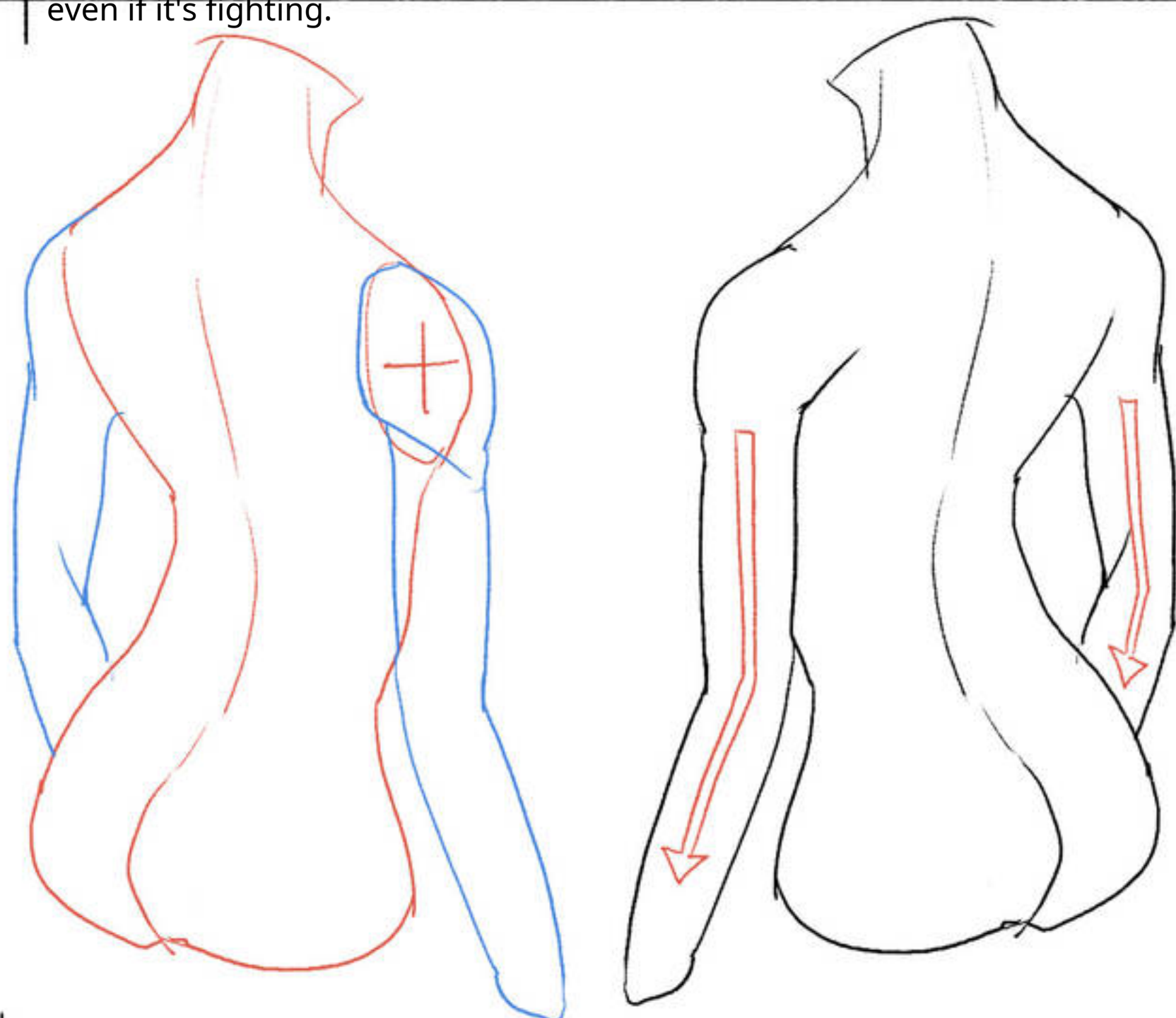




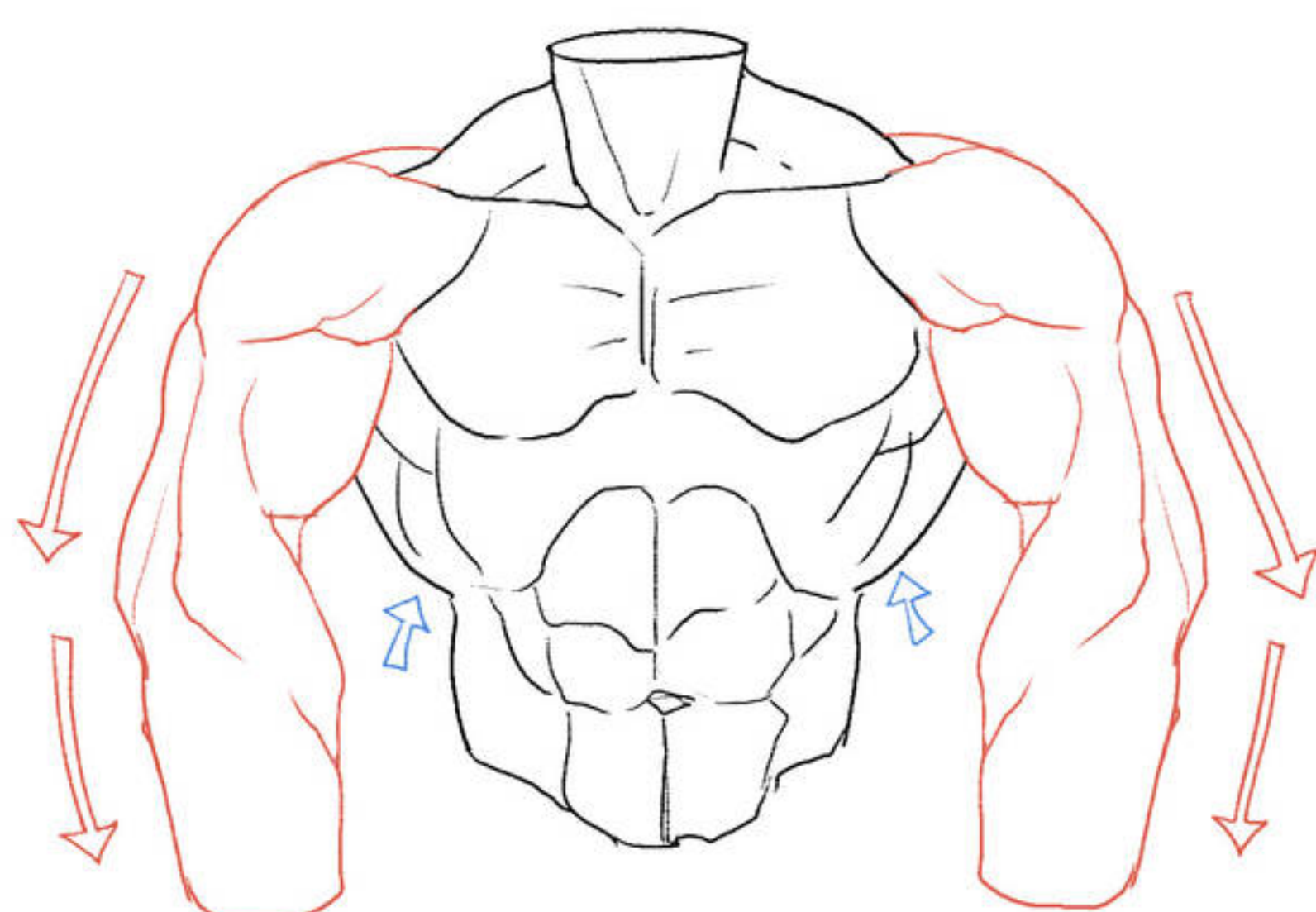
Even when you're on the half-axis, you're going to have a straight line that makes you feel like you're in the middle of a piece of software.



The neck on the side of the neck allows the gender to feel like it's breaking even if it's fighting.



It seems natural to jump into the shape of a seven-year-old and to jump into the soil, and it's almost as if it's hard to get to know the taco author."



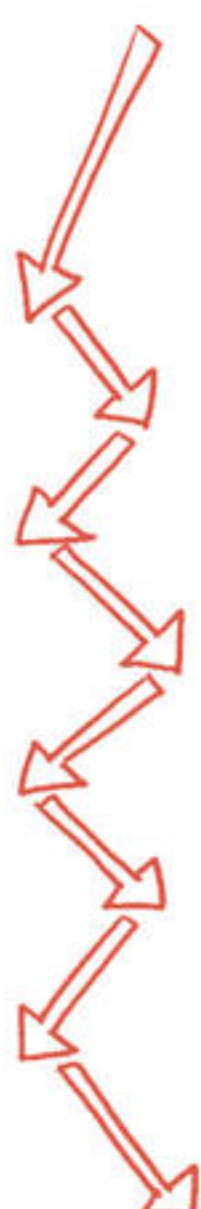
If a muscle has a good upper body, it's a bigger side muscle, and the arm looks more like it's spreading and breaking.



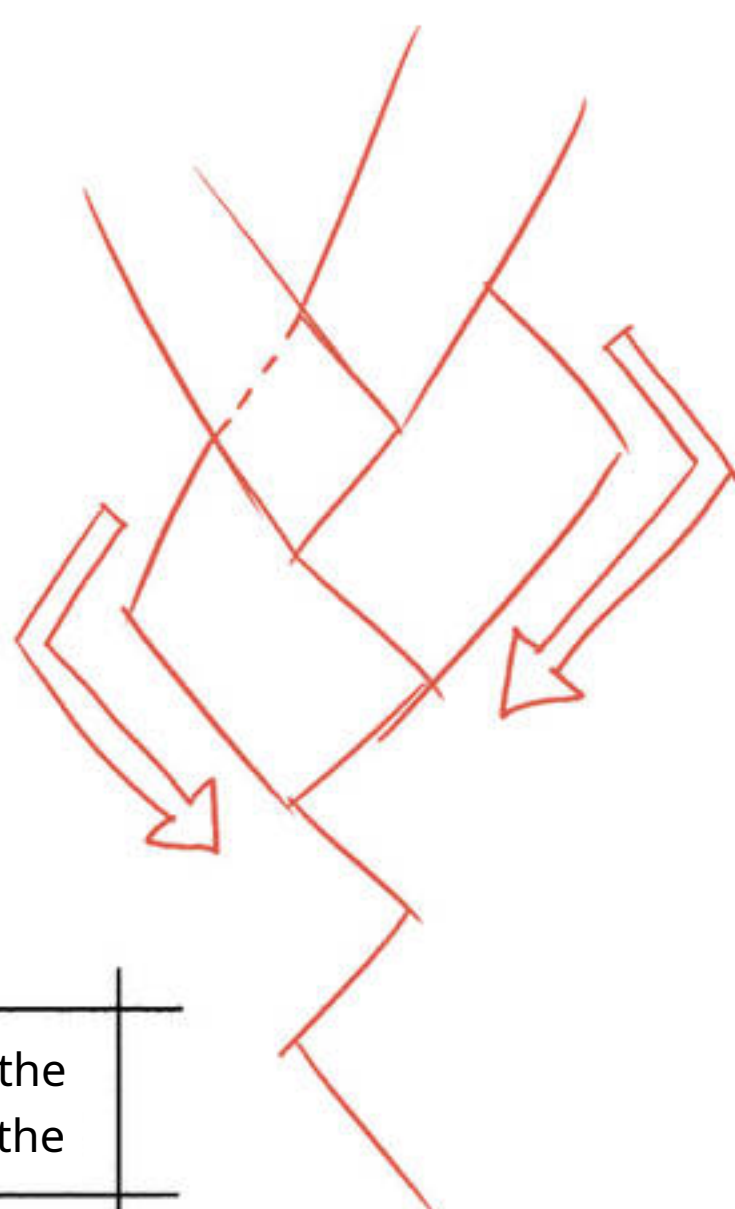
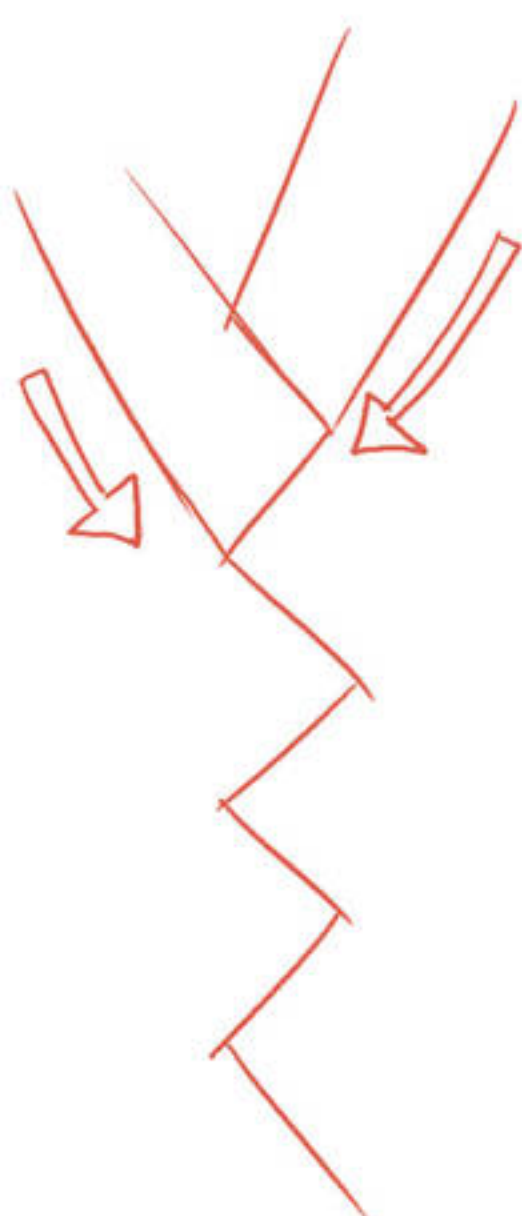
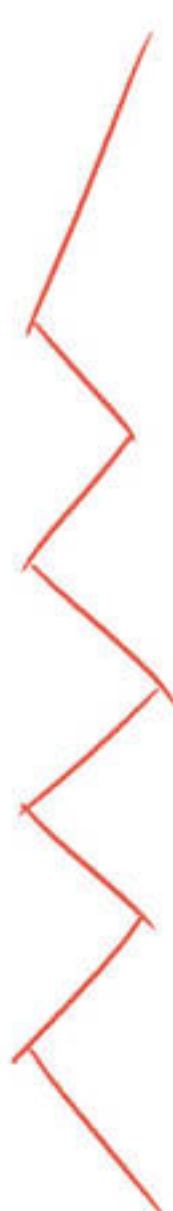
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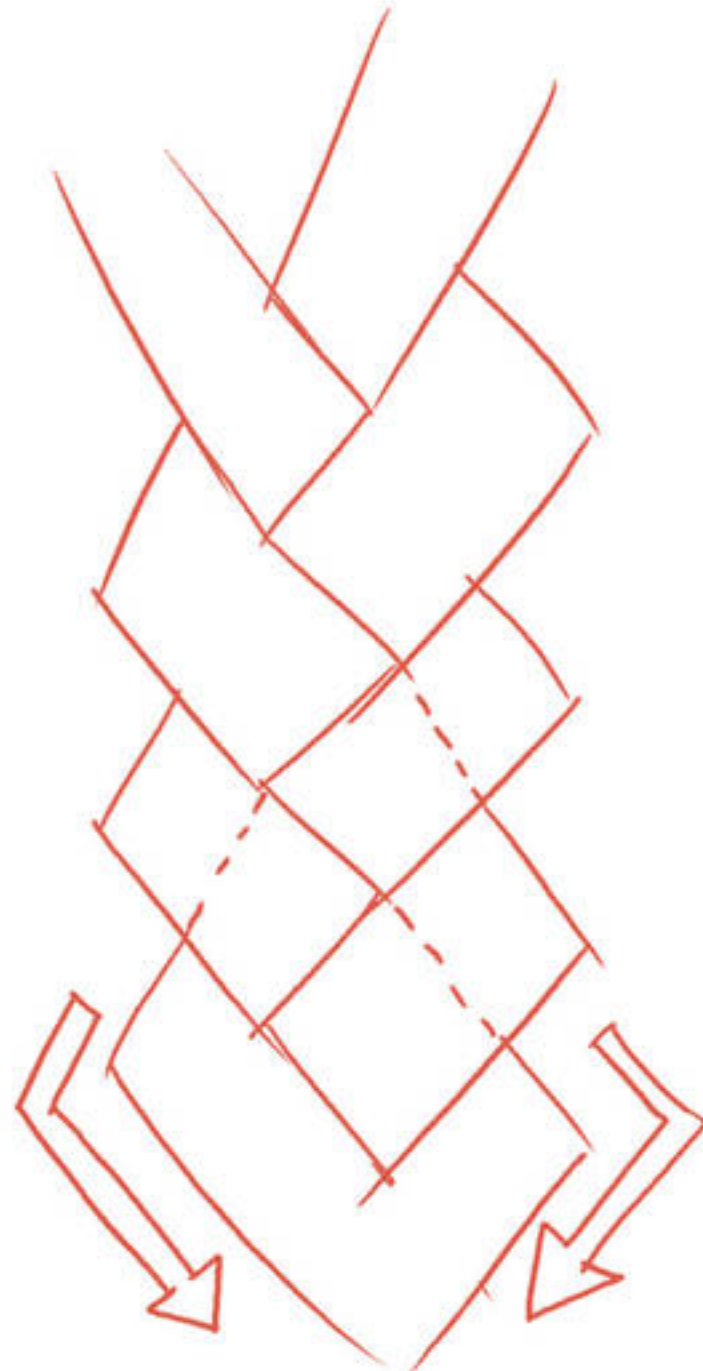
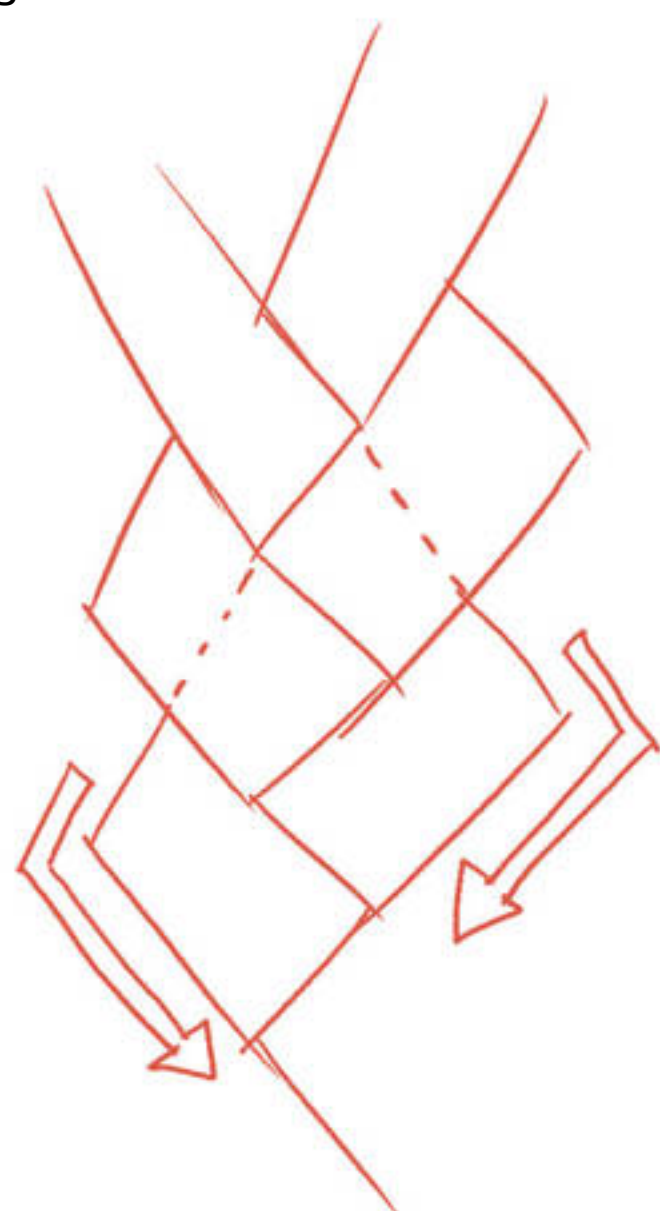
[Q: What do you think the ground should look like?]



Draws a long line in the direction of the arrow.



It's a gig-jag gift center, and it's going to add the chords from both sides to match the edge of the jig's line.

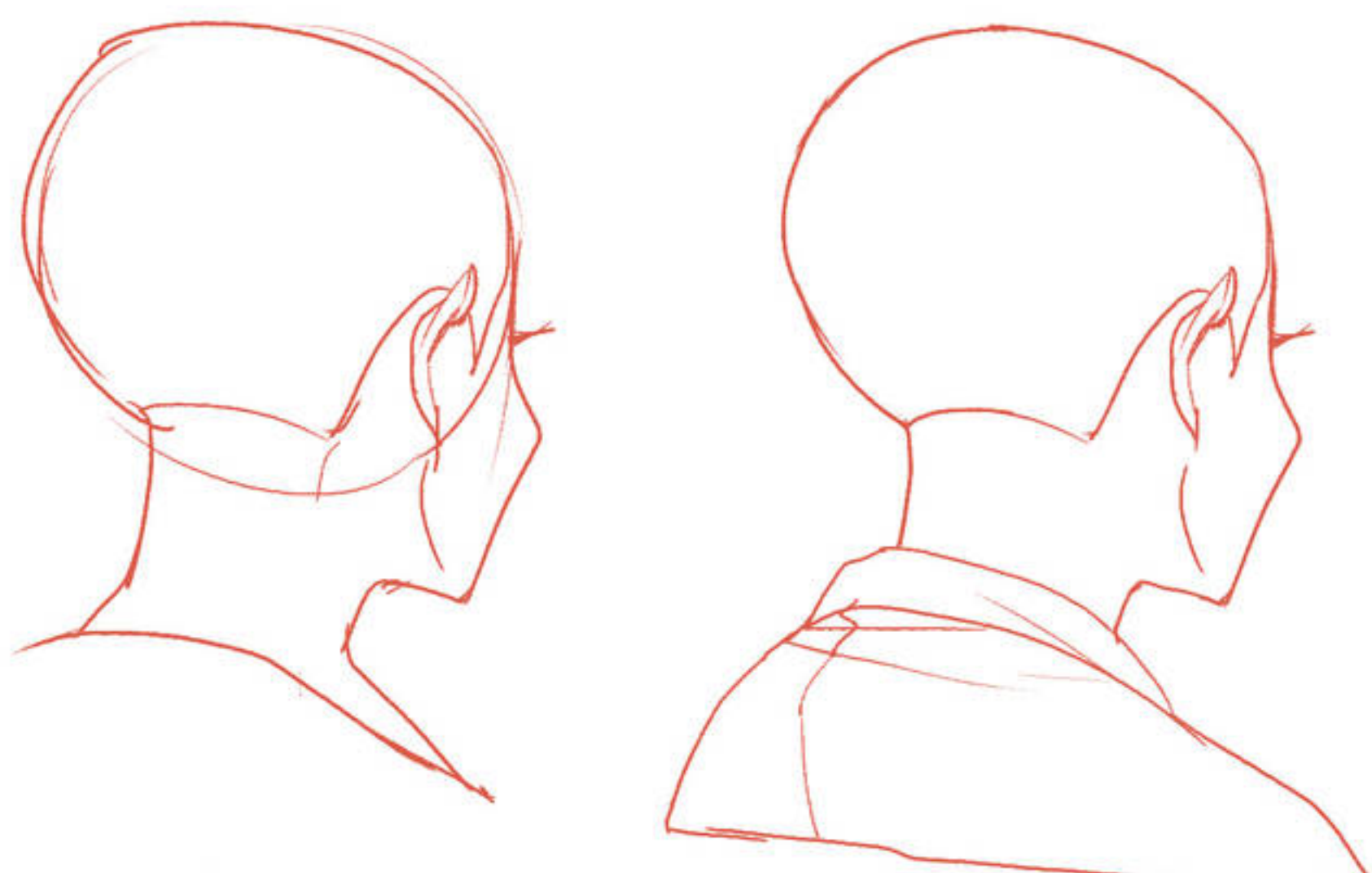


I'll draw it over and over again.

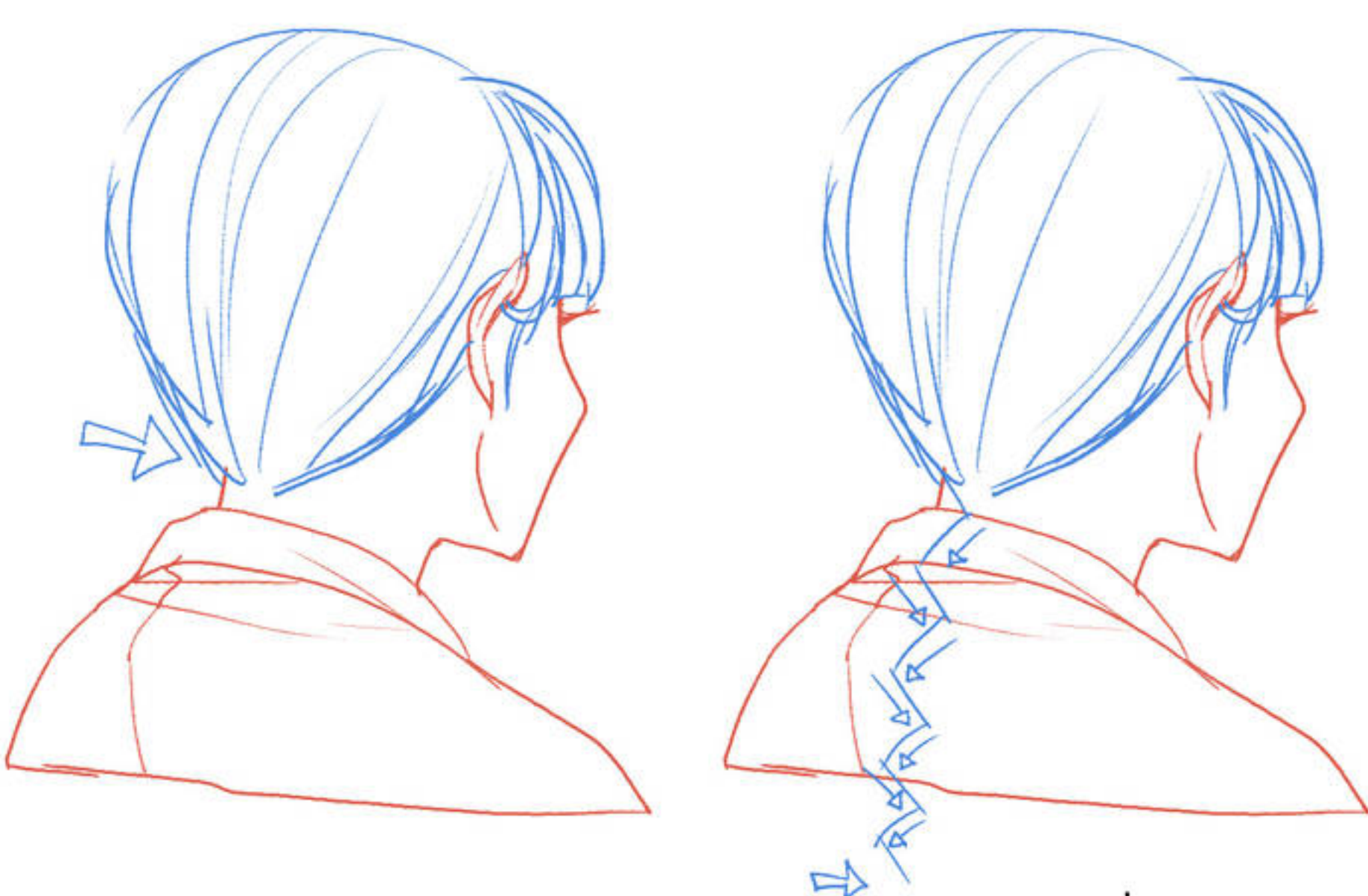


When you clean it up, you make a smooth curve, and the end of it will be collected, and then you'll sort it out, and then you'll finish the sweat.

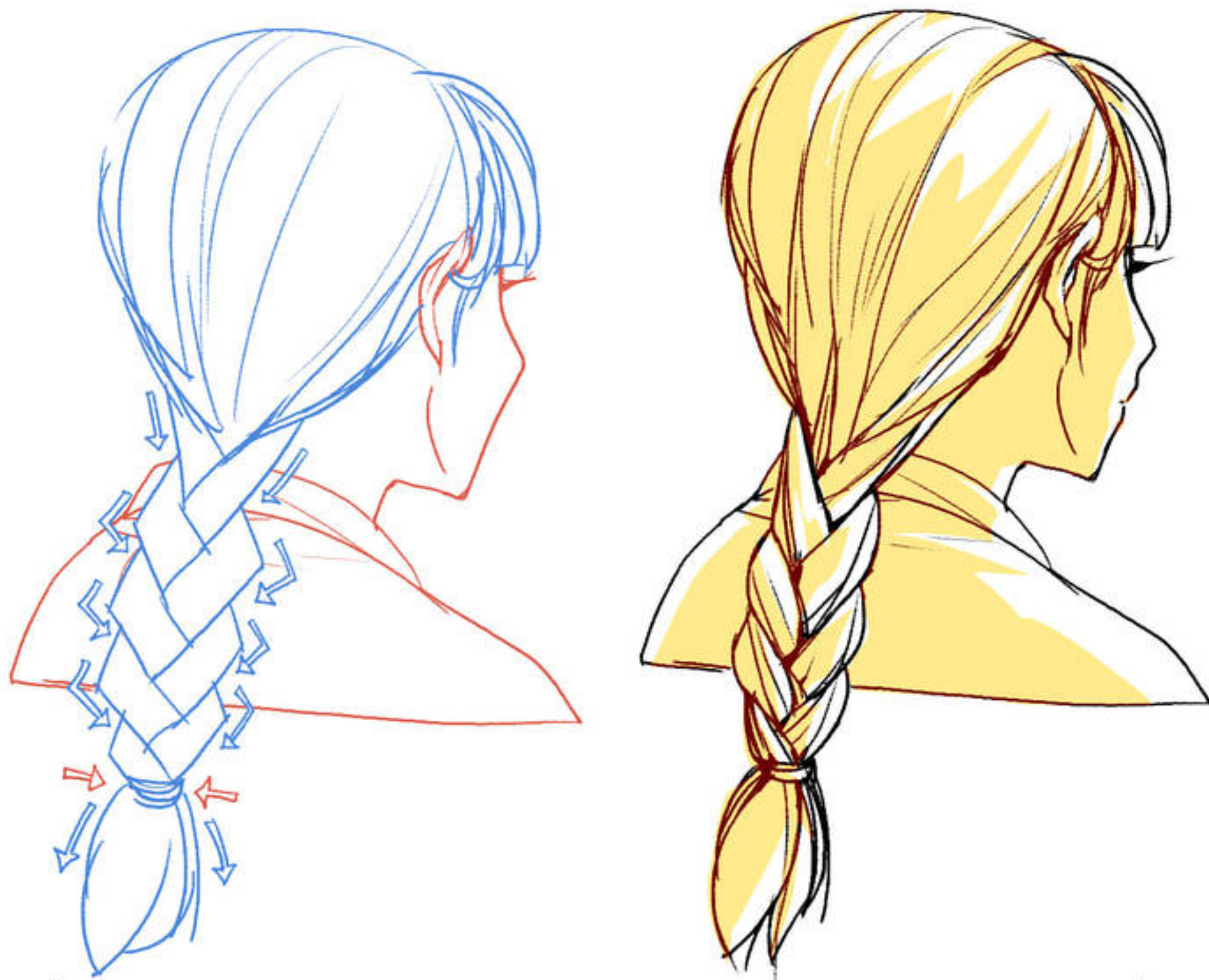




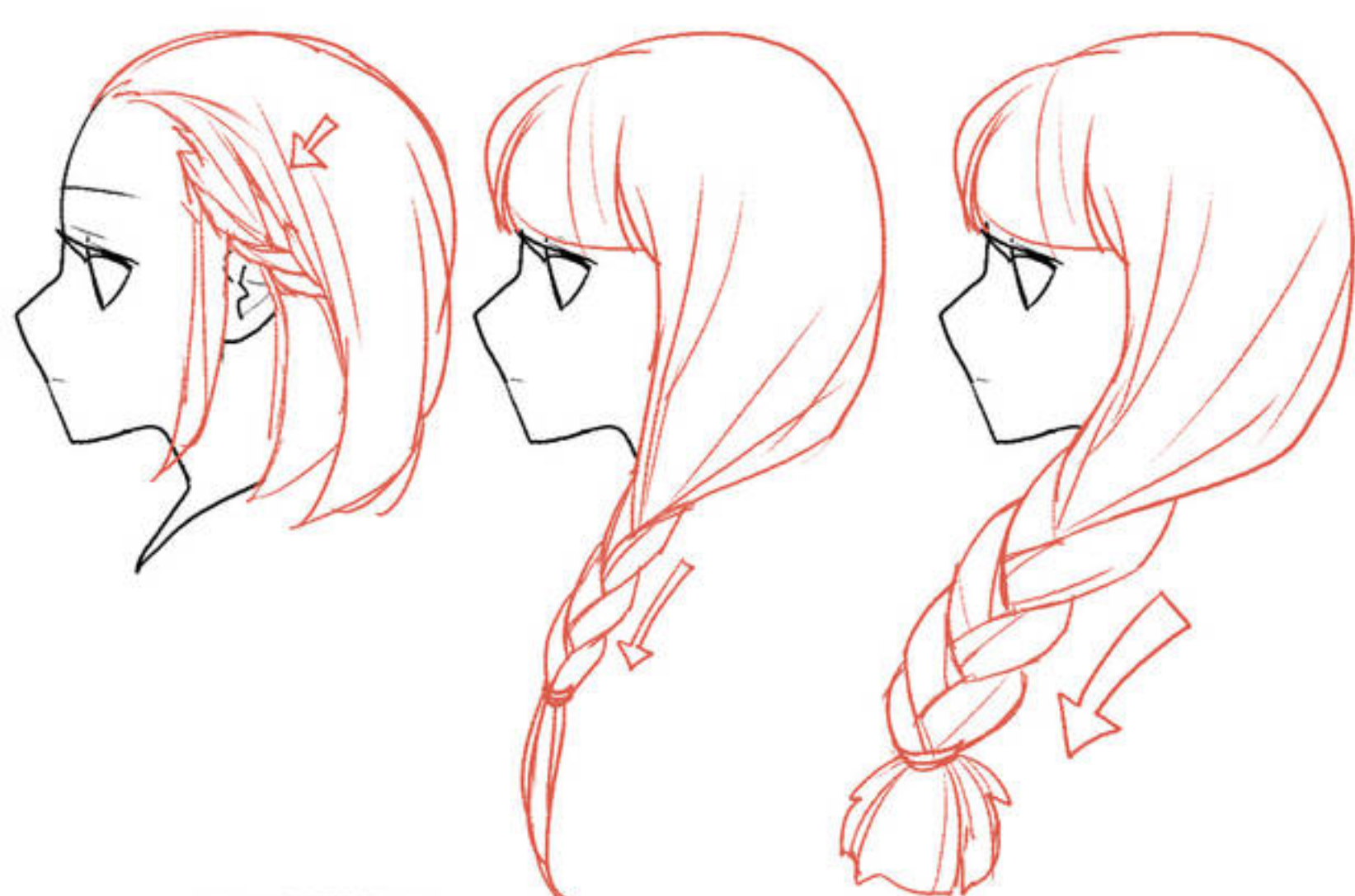
The plot of the character we saw in the back is drawn using the heads.



It's making hair flow to the beginning of the sweat, and then it's going to go down to the point where it ends, and then it's going to go down.



I'm going to add a delicious extraline to the jig, and I'm going to wrap it up with a smooth line, just so you know, the taco author.



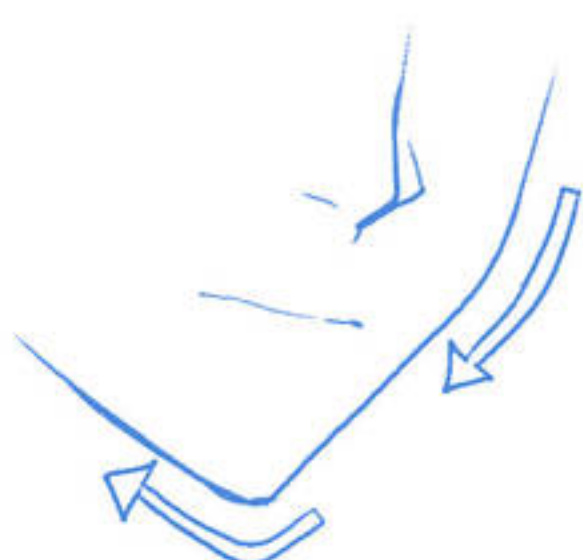
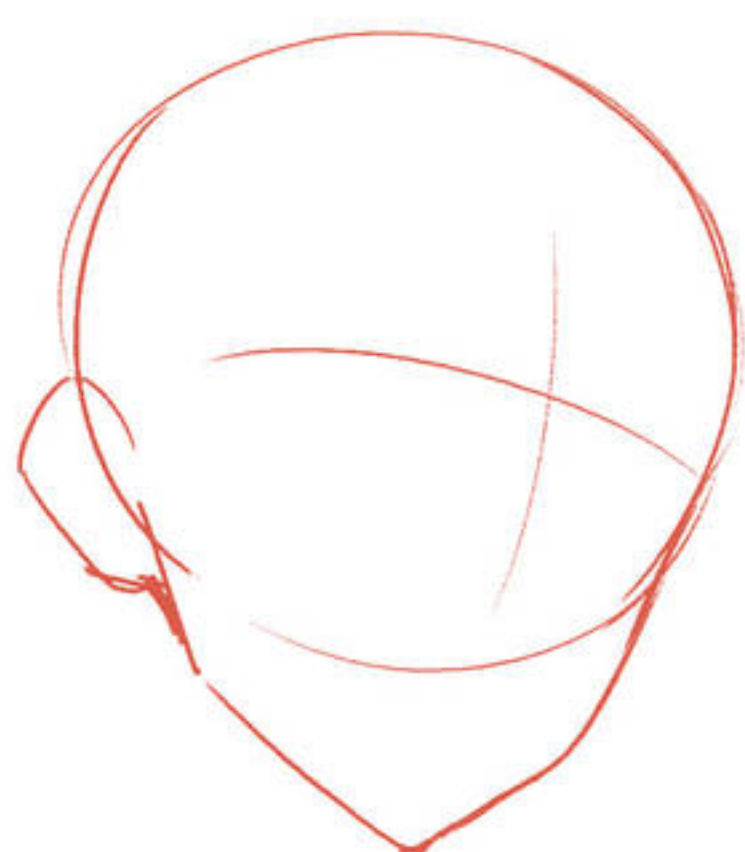
A character's sweat can be changed by the location of the head or by the flag.



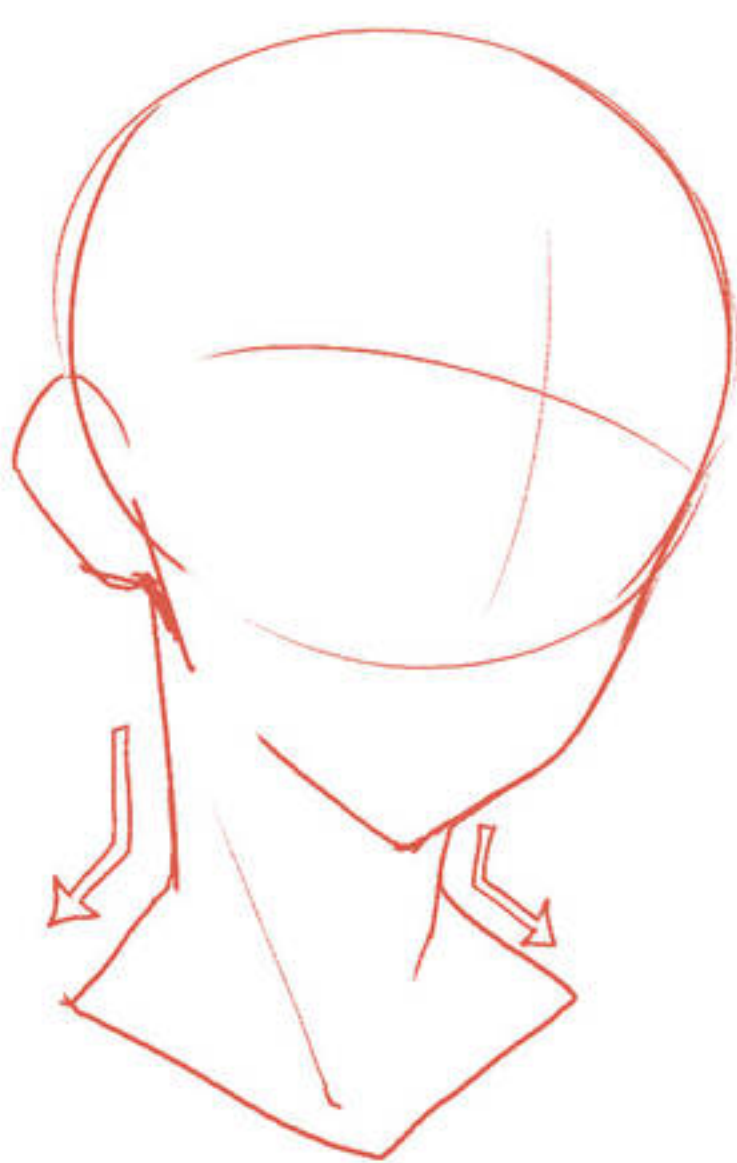
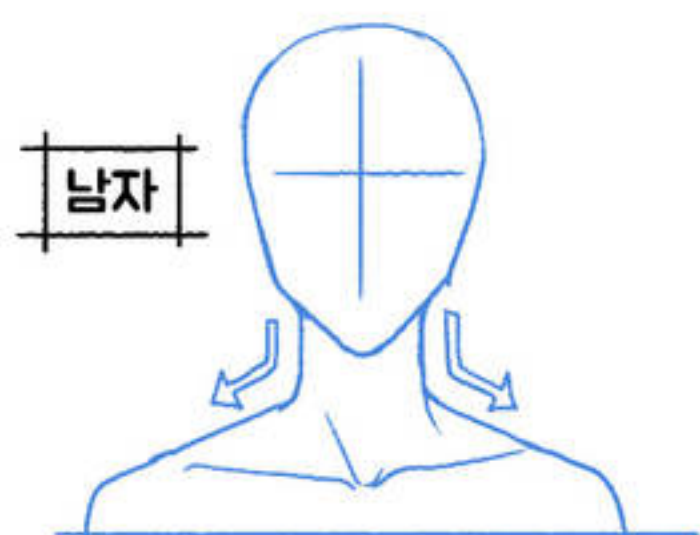
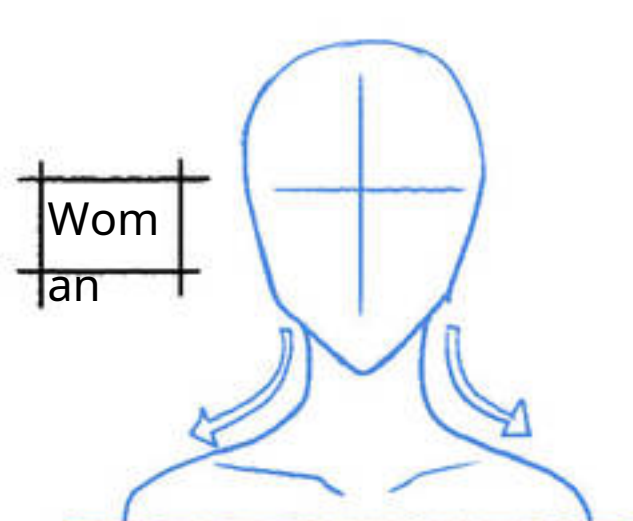
Key Point



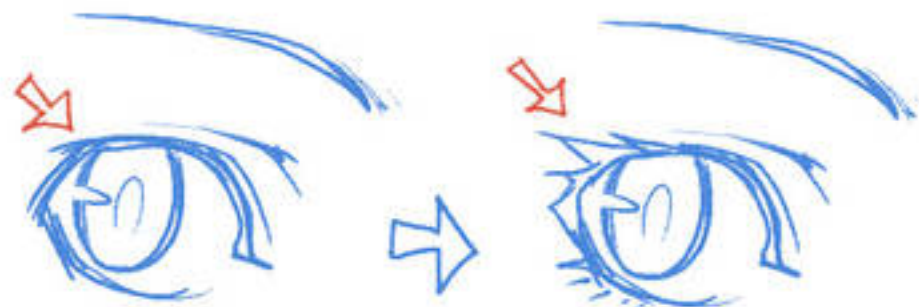
I don't know.



When a man's face looks like a woman's, it's a kind of soft, chin-up thing to make a woman feel like a woman.



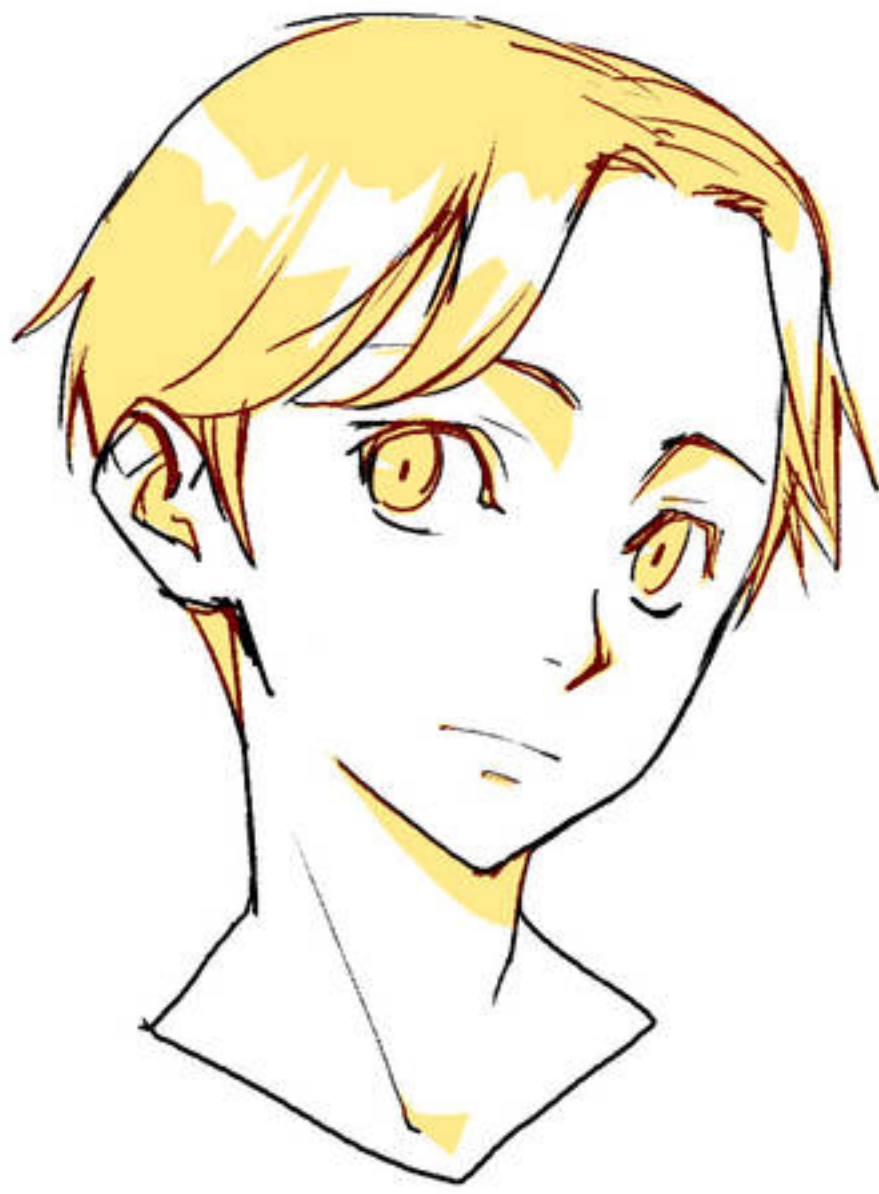
In the case of the neck, it's a thin, but it's a straight line that gives you a little bit of a male feeling.



It depends on the shape of the picture, but the eyes are round and big, so I don't draw my eyebrows for two days with the woman.

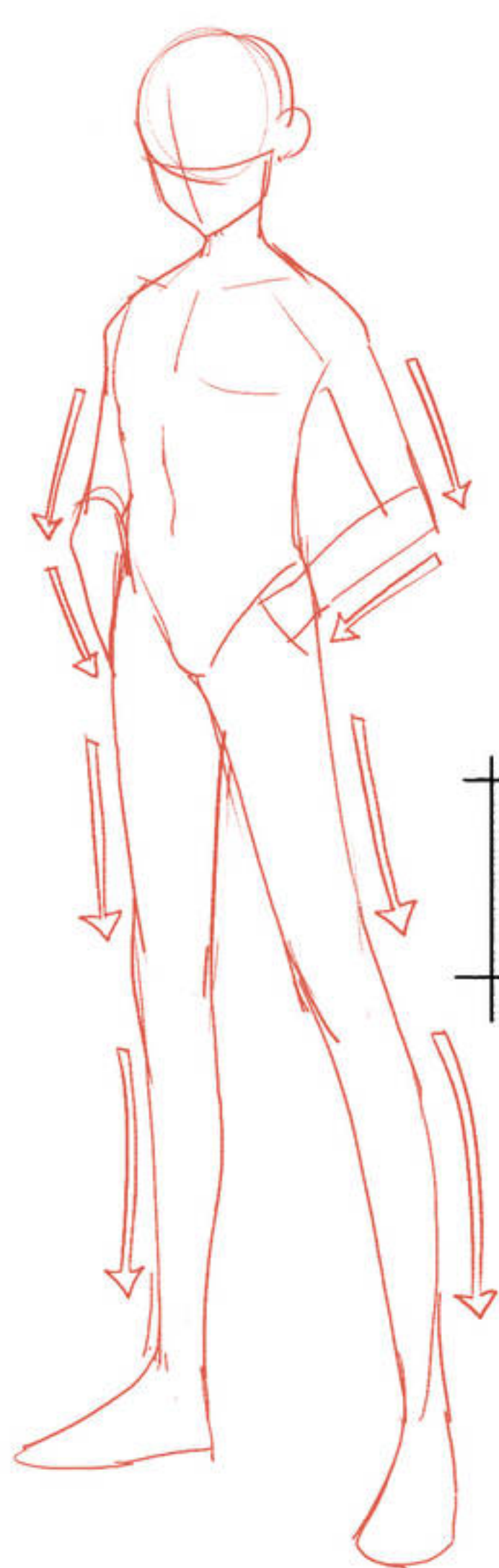


In the case of the head, it doesn't matter how long you're going to be, but you're going to recognize that it's a man with short hair.



The longer the head, the stronger the feeling of the woman, and we'll put it together and close it.



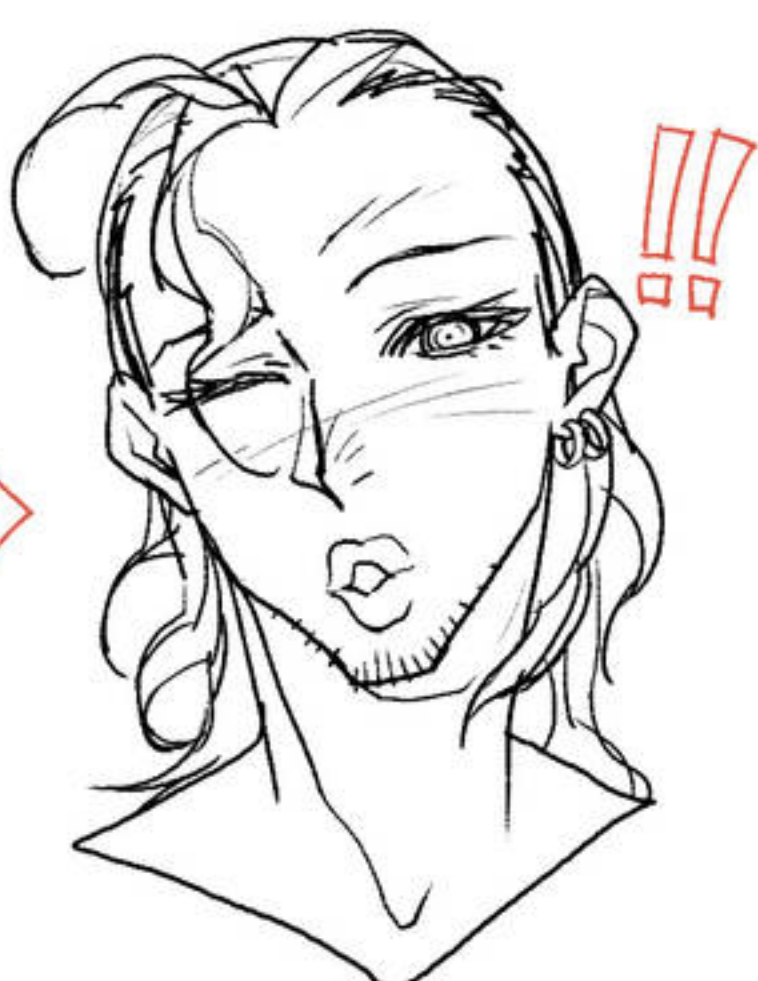


It's a pretty-looking face and a very muscular body, and it's a thin, long feeling of memory, and it's a dress-up.



I'll finish with the gift.

I'd like to know the taco author."



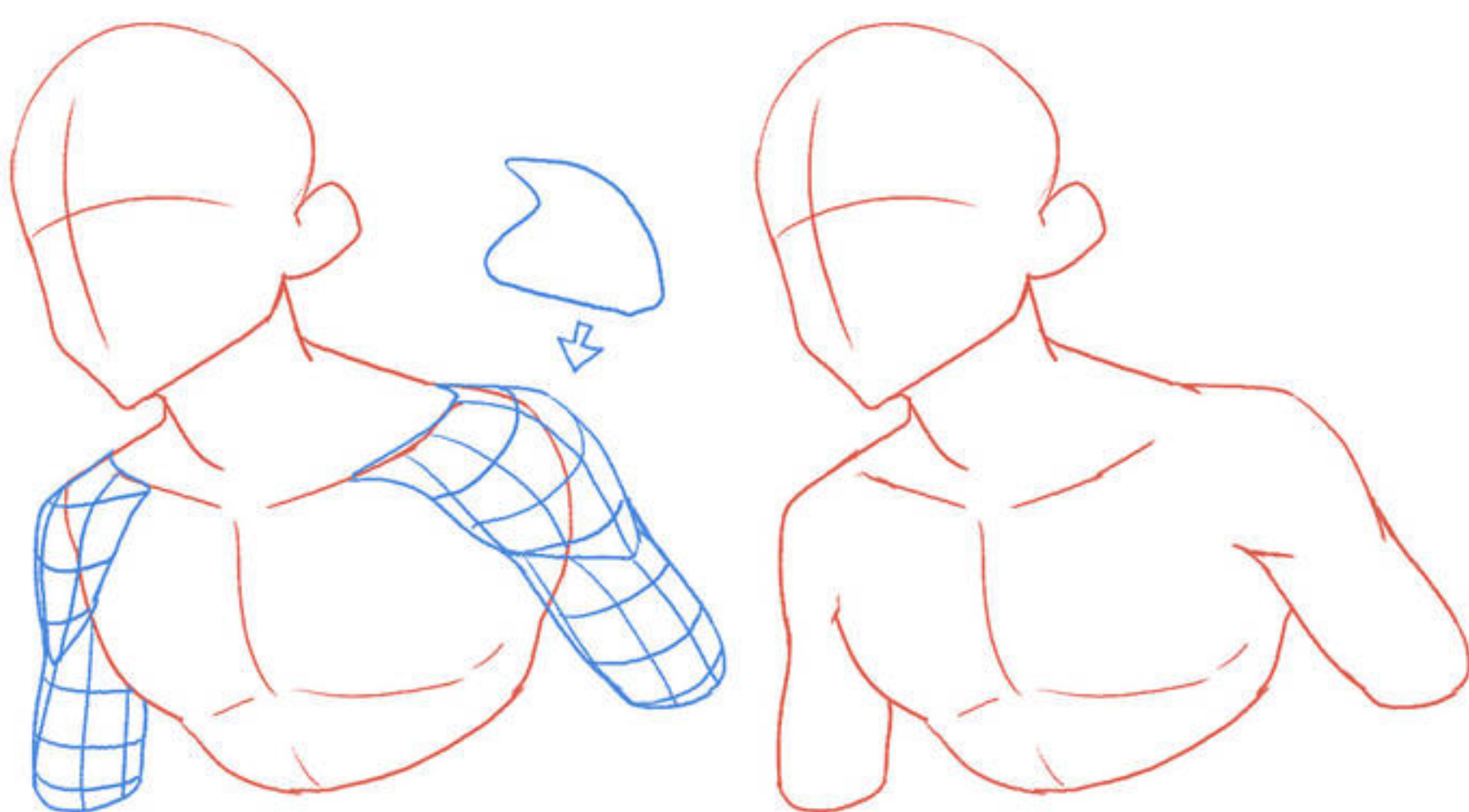
On the other hand, if you put a woman's point on a man's face, there's a comical or shocking visual on his face.



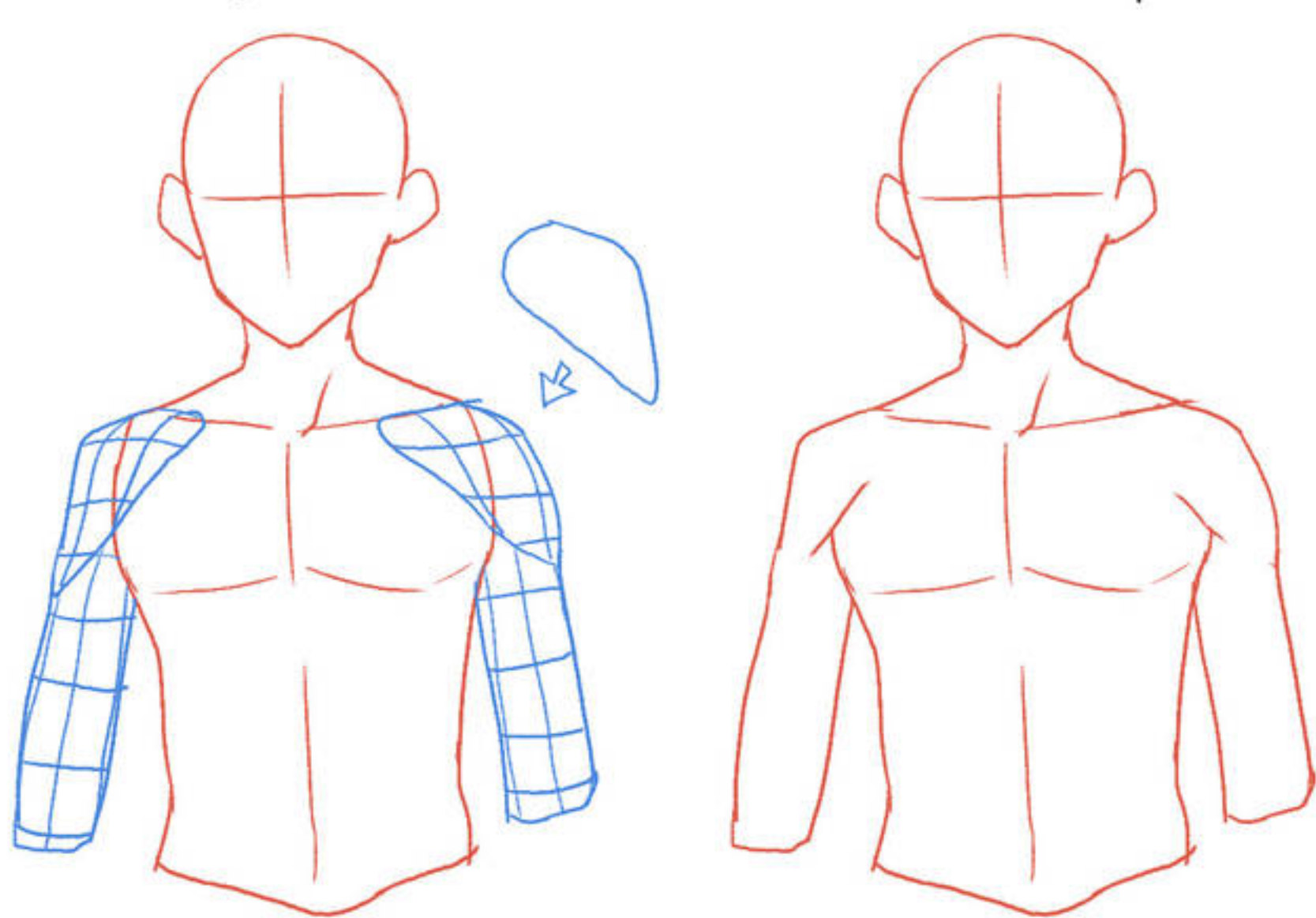
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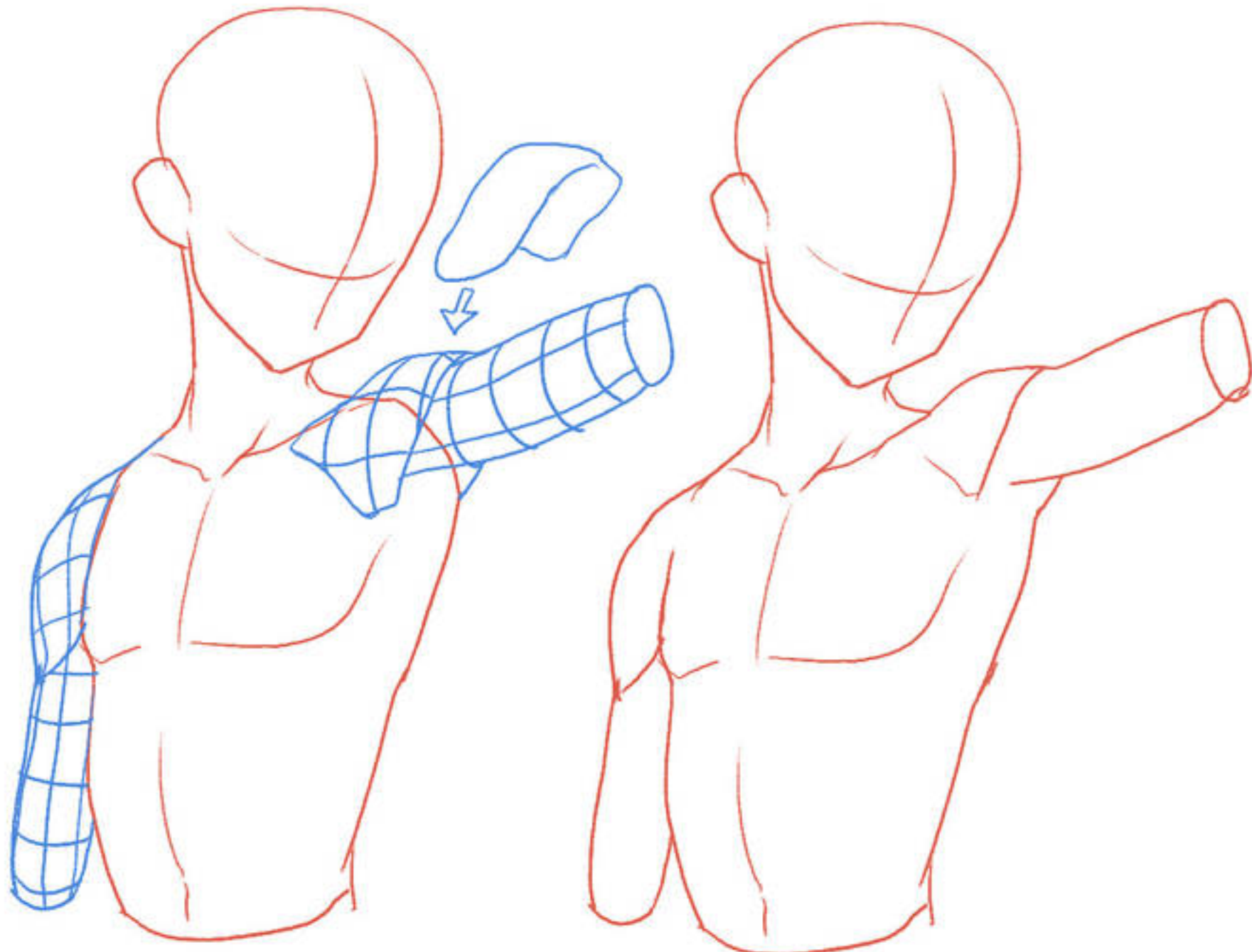
I don't know. I've got a lot of alarms on my shoulders.



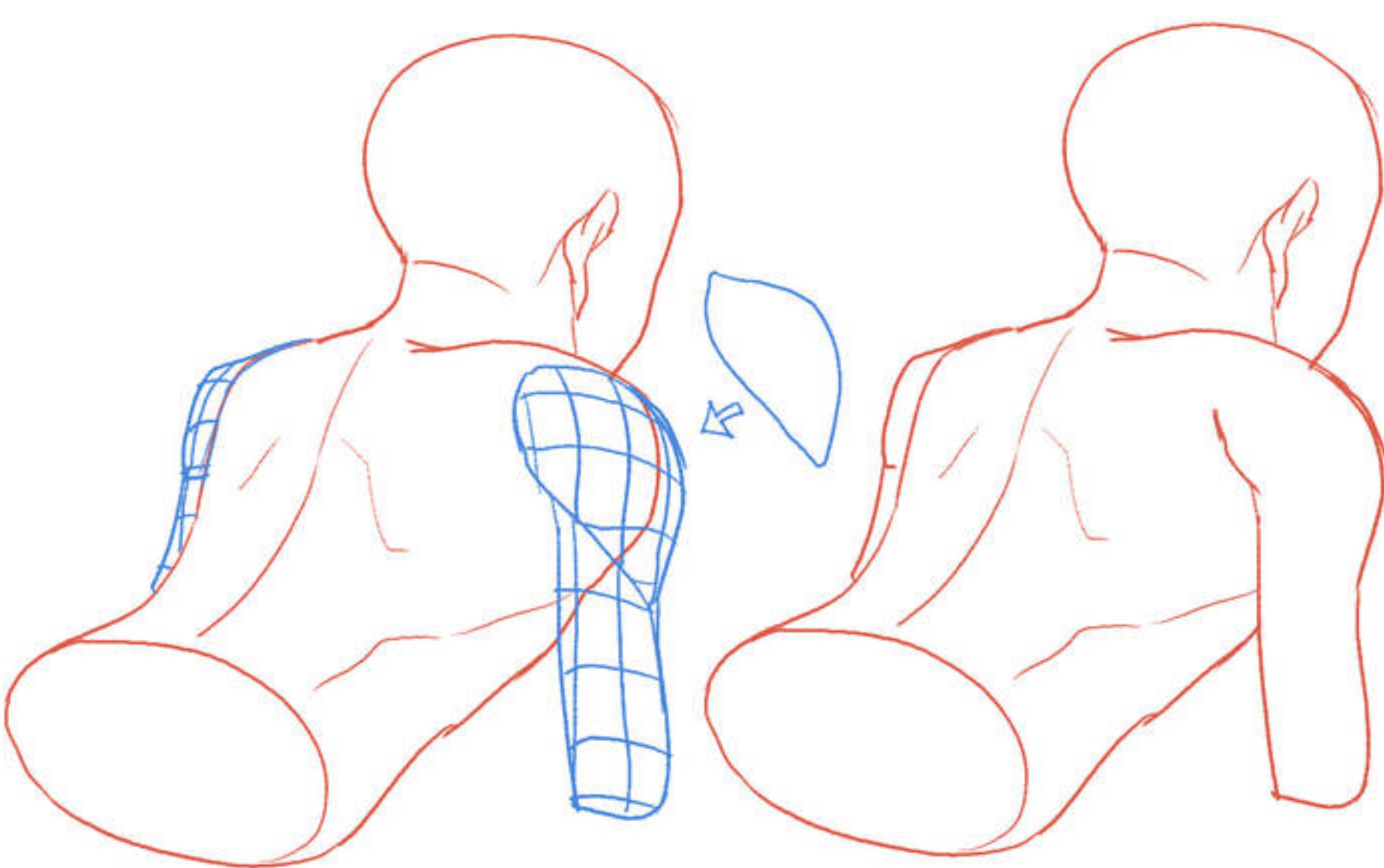
In the shoulder, it's a crystallized shape, but it looks a little bit different from the angle of the upper body or the movement of the arm.



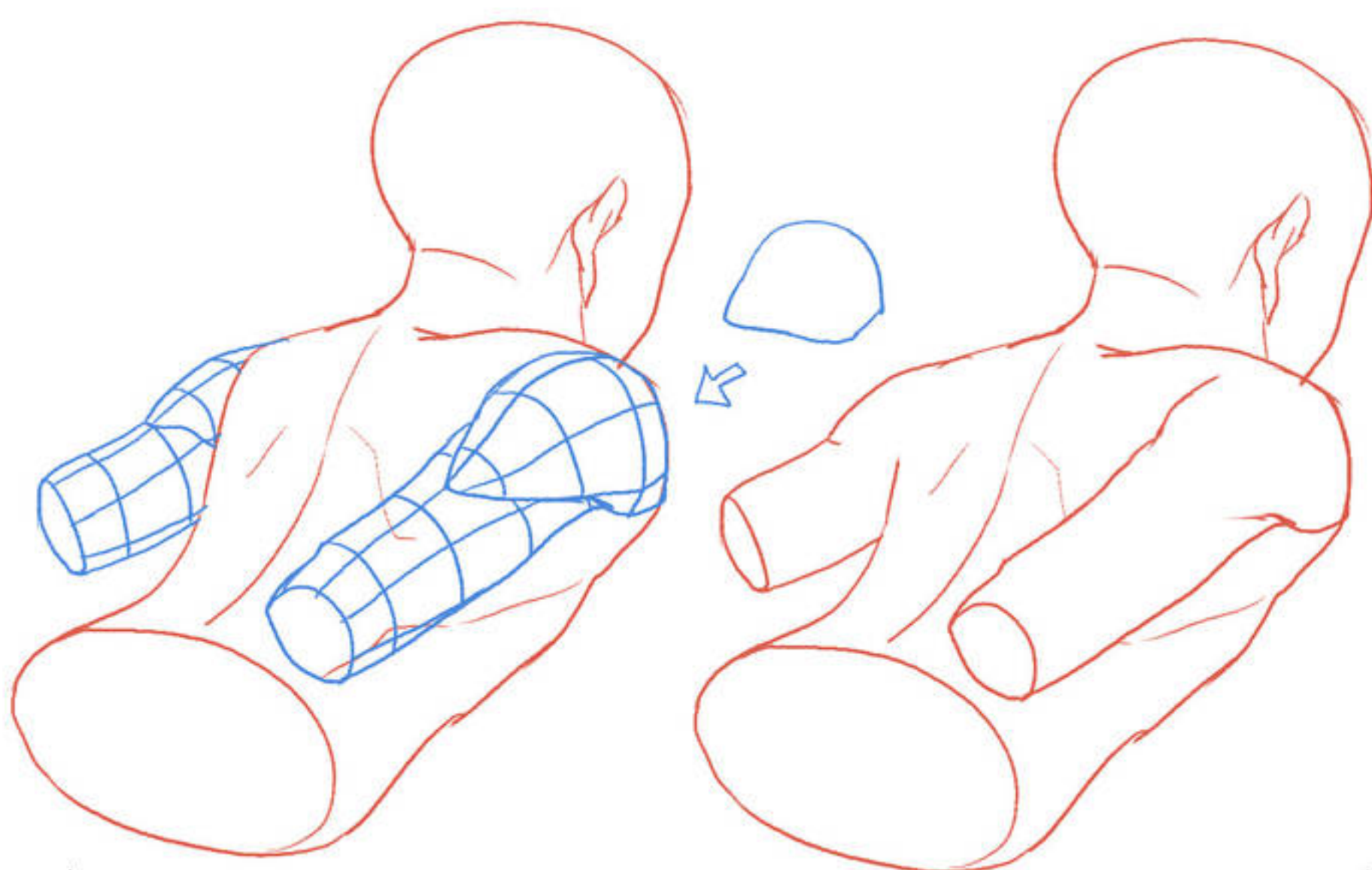
It's a little bit in the chest, and it's connected to a line in the clavicle.



If you put your shoulder up and your arms up, you're going to have to draw it in three dimensions, not in a shoulder plane like this.

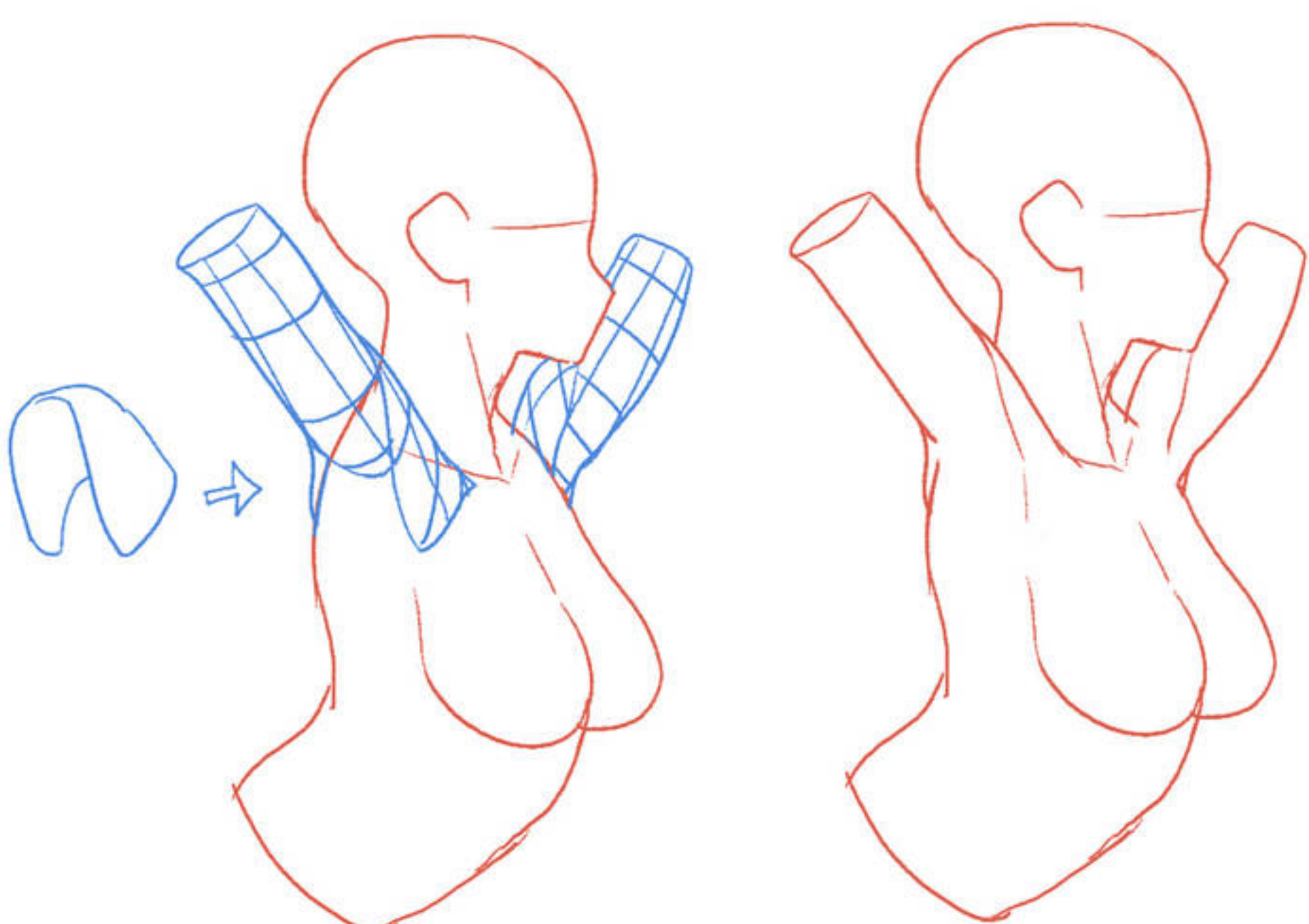


The shoulder that you see in the back is going to be the same as the one that you see in the front, so it's going to be the same.

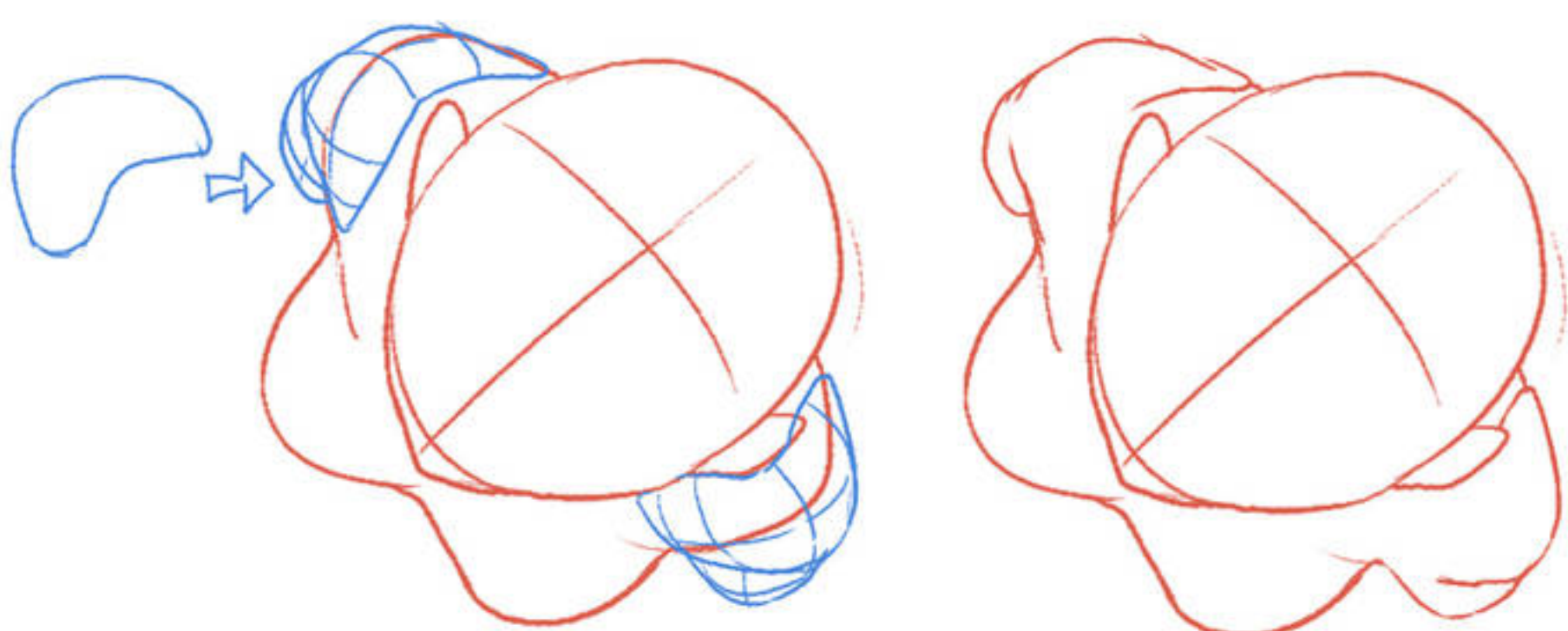


Even if the upper body changes, the shoulder changes shape, depending on the movement of the arm.

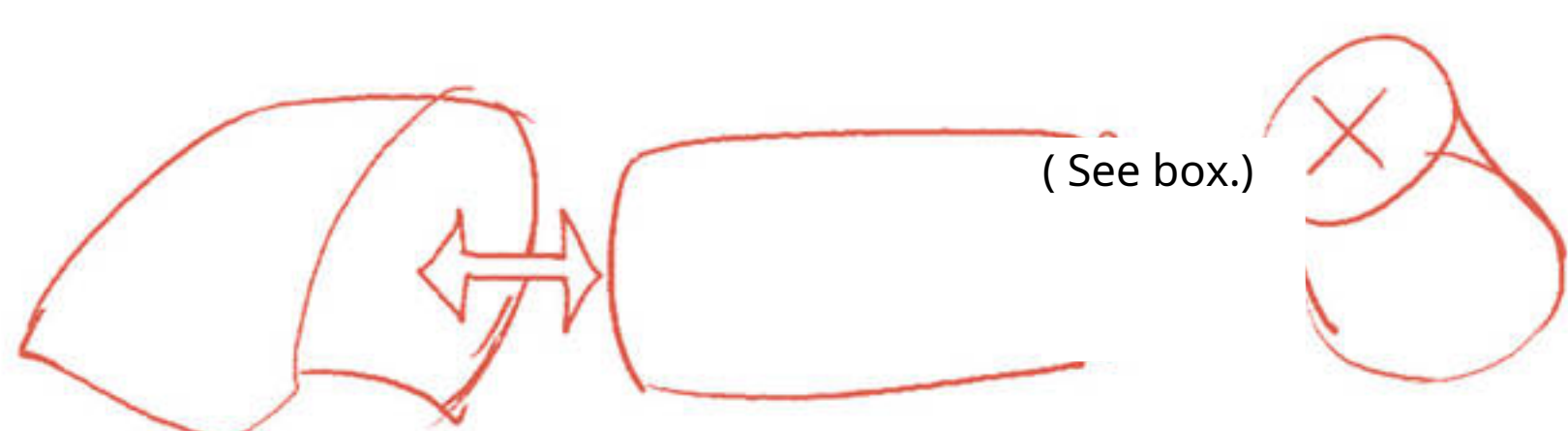




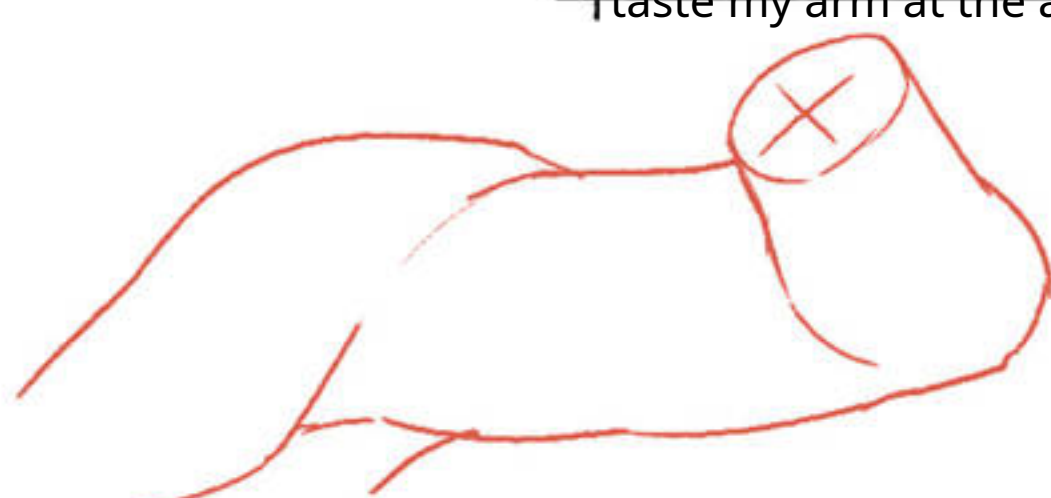
Women, too, have different shoulders, and they're doing the same thing because they're memorizing it.



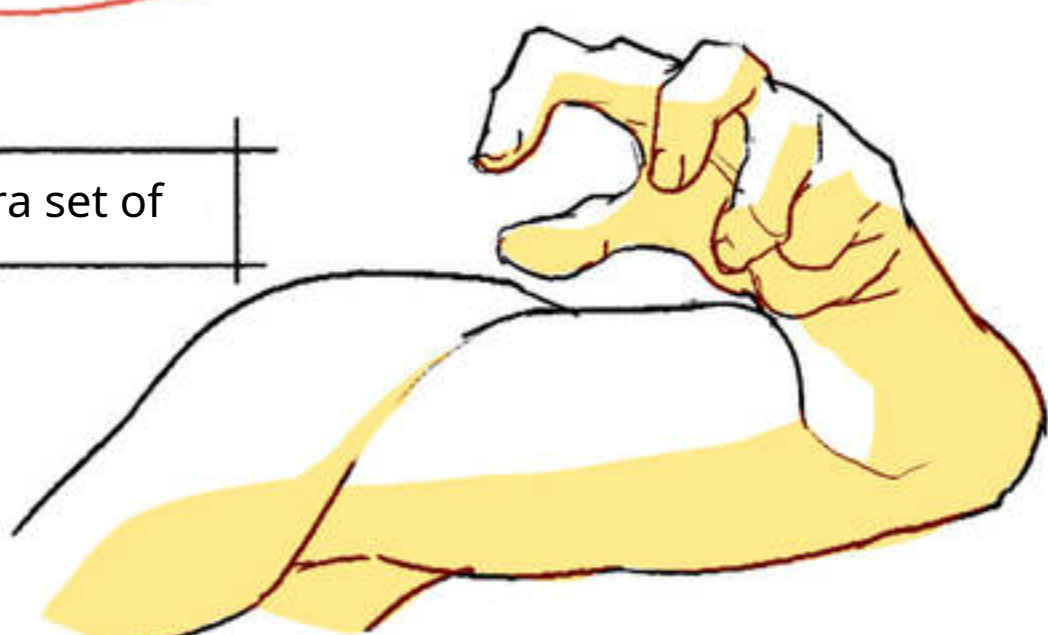
And if you look at it in terms of the dot product, you'll see that it's something that's covered in the face or that has a change in volume.



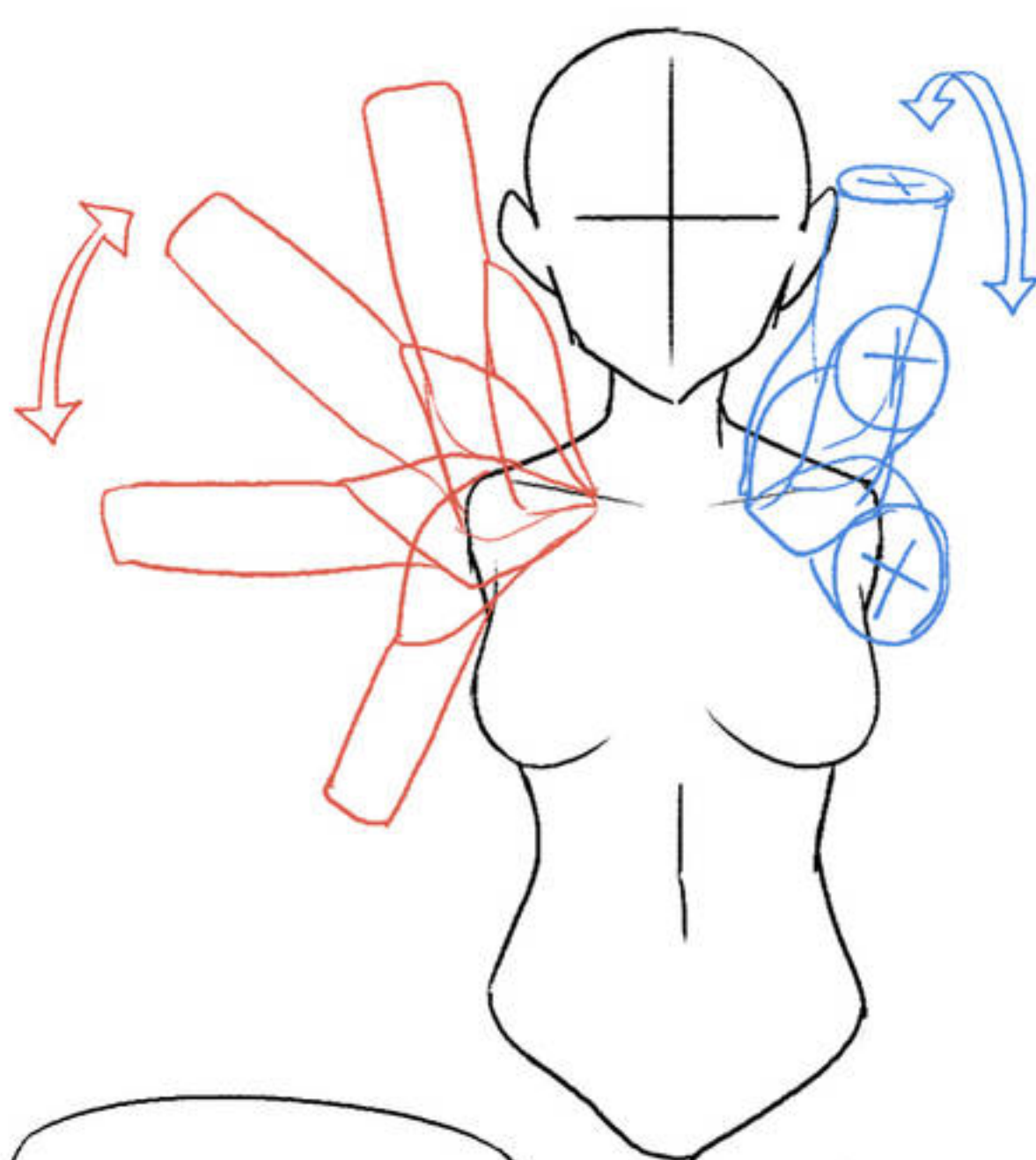
I'm starting with my shoulders, and I'm going to taste my arm at the angle I want it to.



I'm going to close with an extra set of notes.



I'd like to know the taco author."



With the different angles and movements of the shoulder, the shape and length of the arm must also be drawn differently.



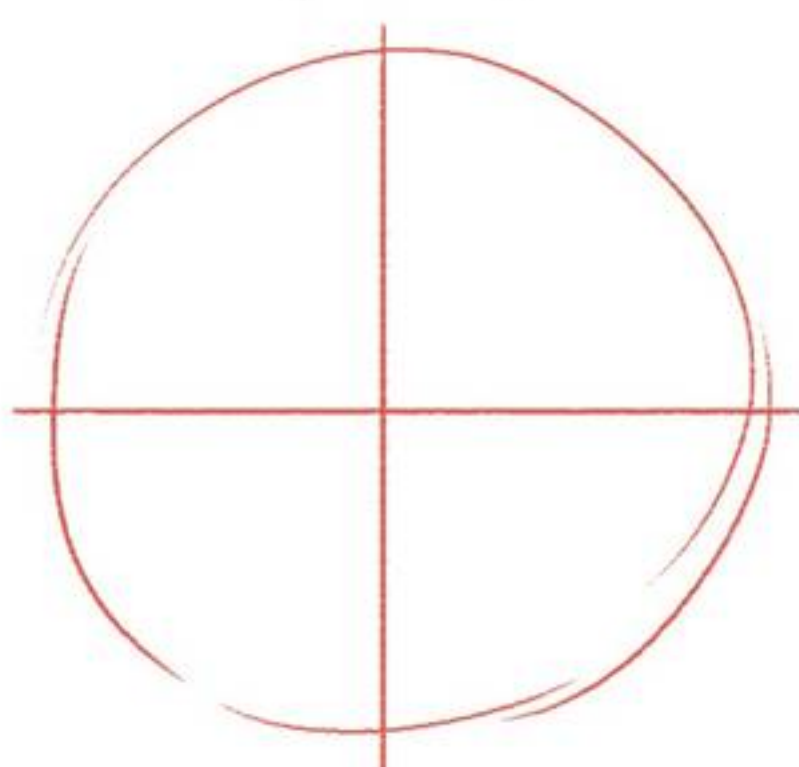
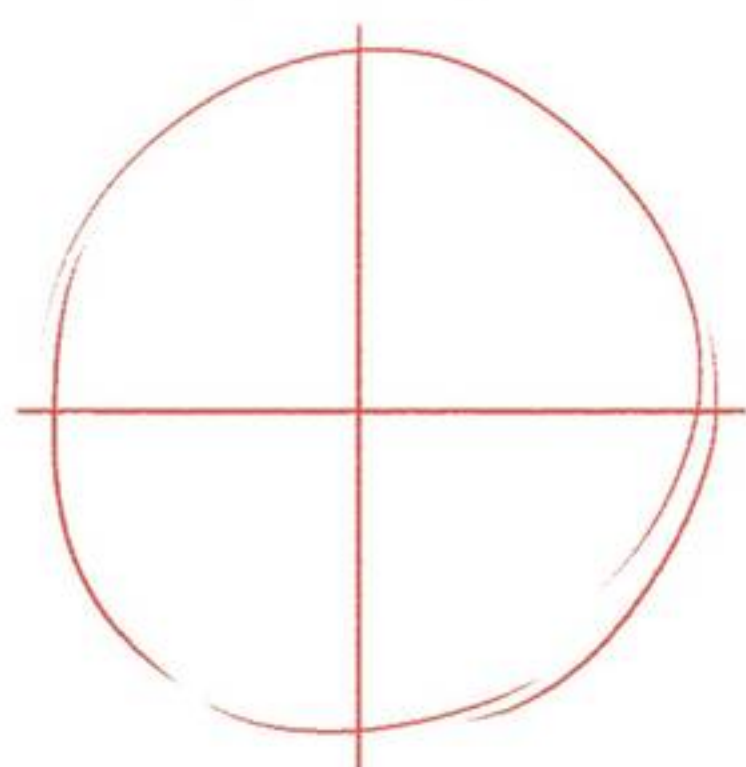
Key Doimt



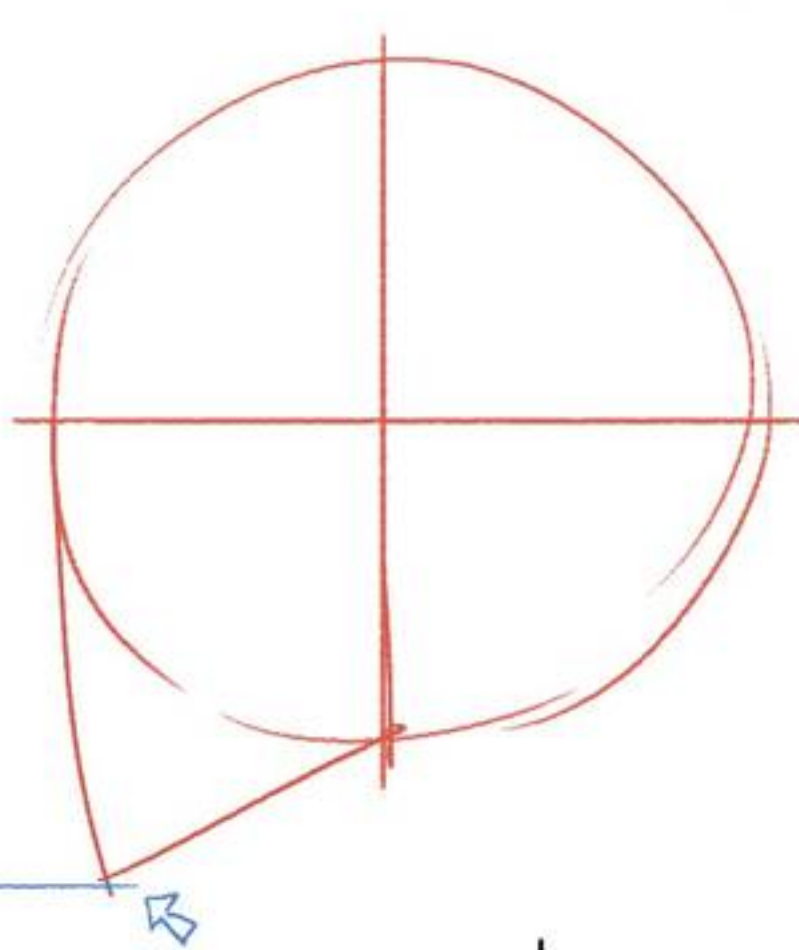
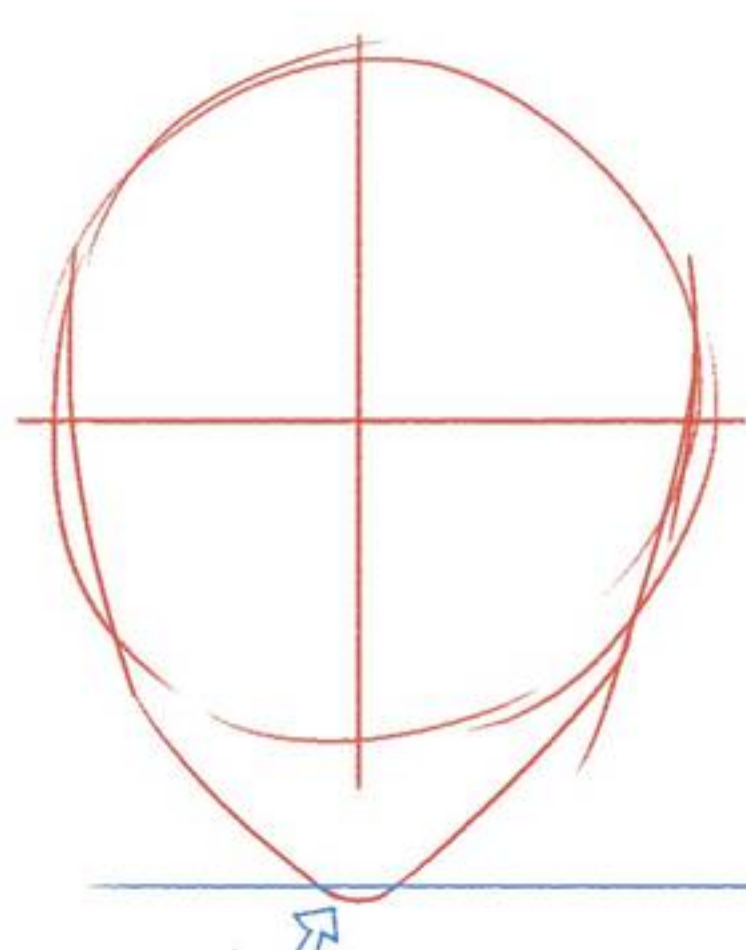
I'd like to draw it with a face across the front of the IQ.

Headli  
nes.

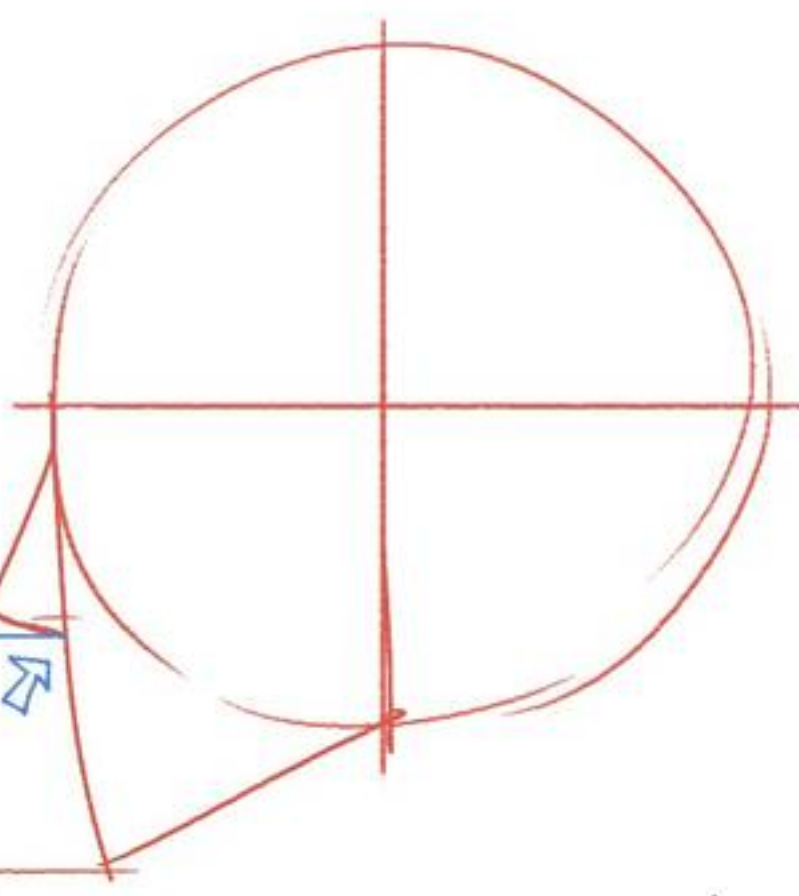
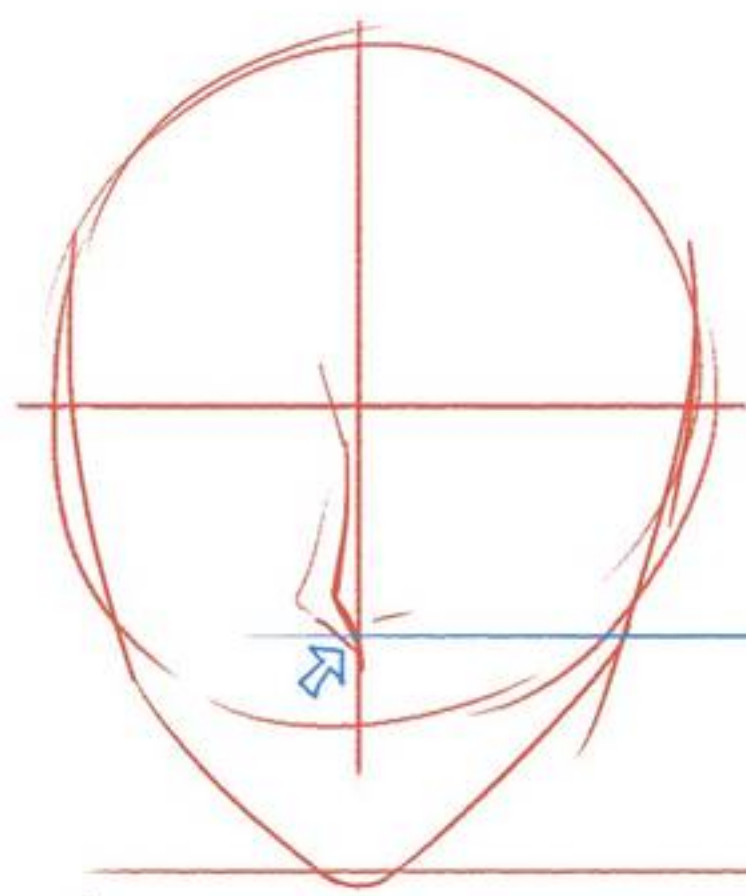
Side



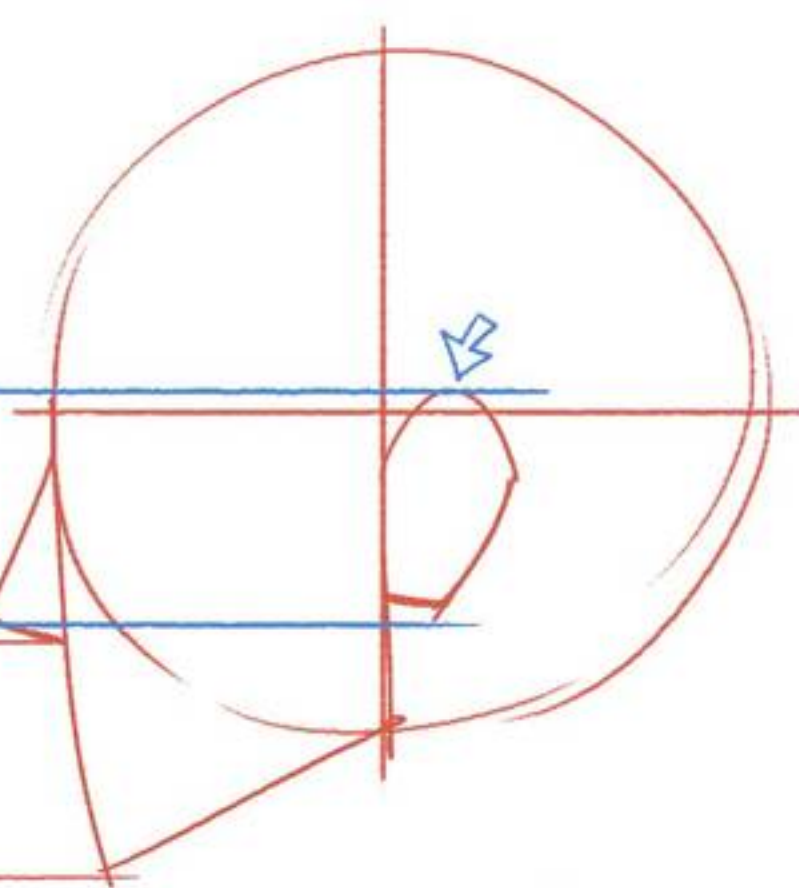
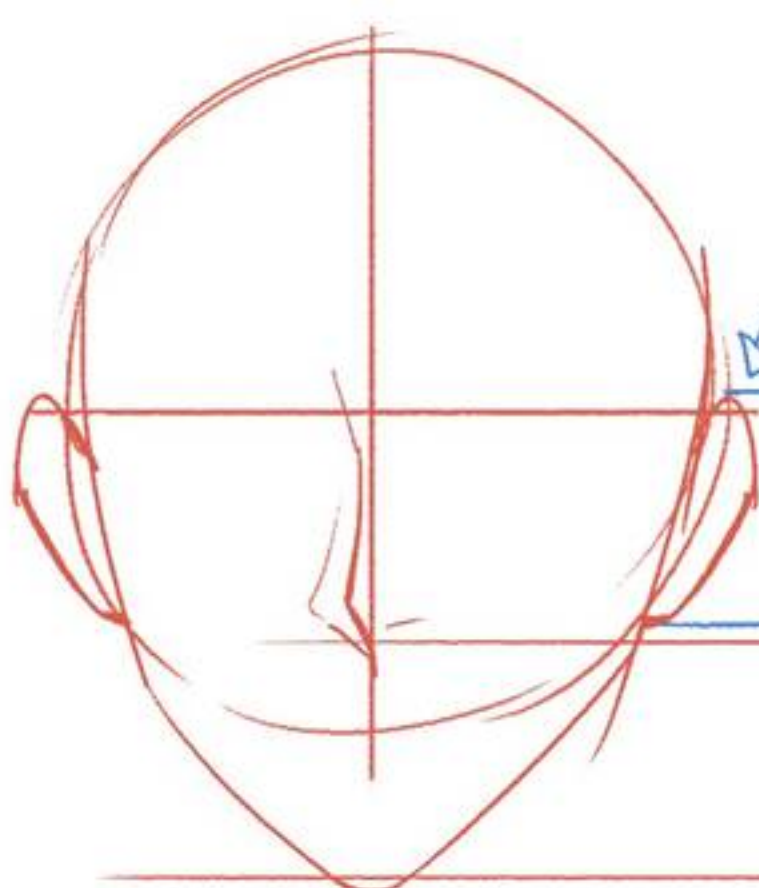
I'll draw a circle on the front and on the side, and the circle on the side is a little bit more playful.



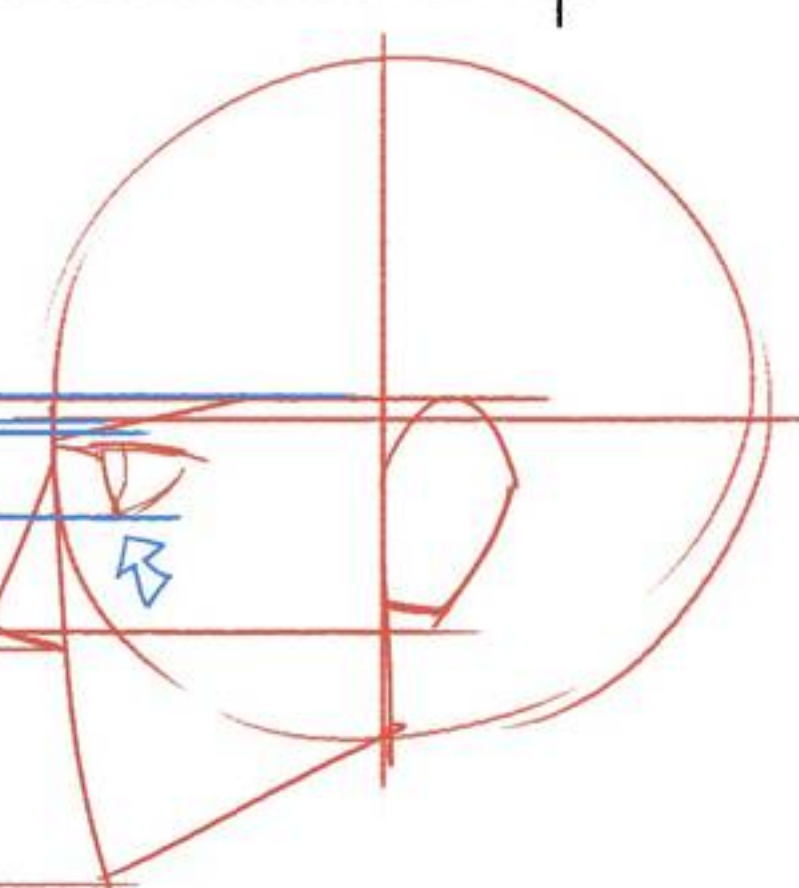
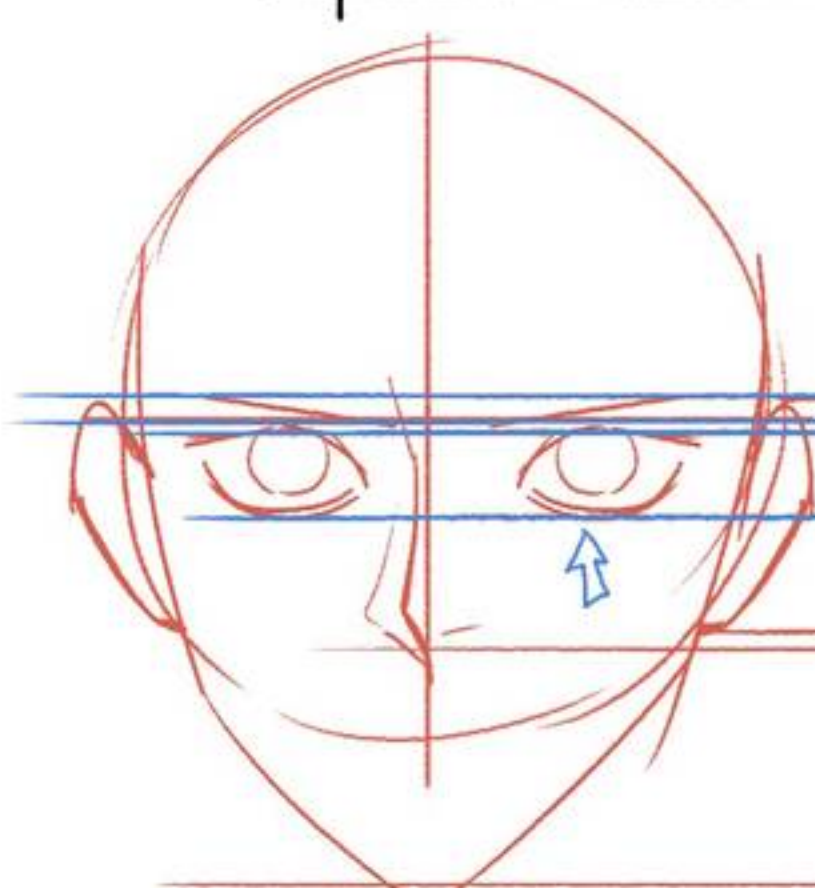
Draws a jaw line and a horizontal line is drawn so that it will fit into a frame



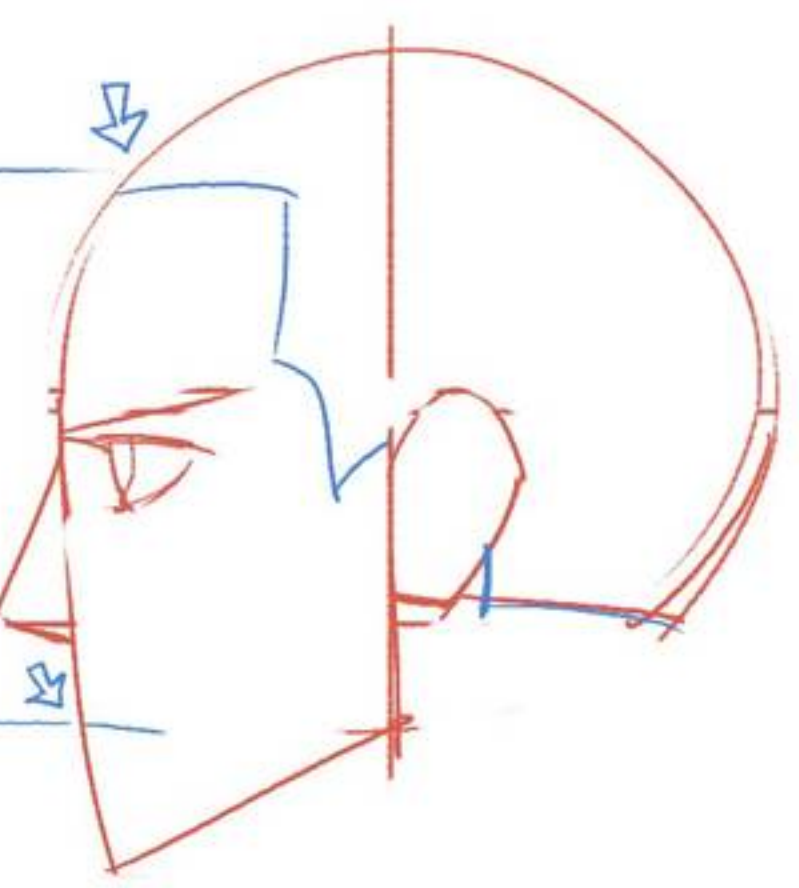
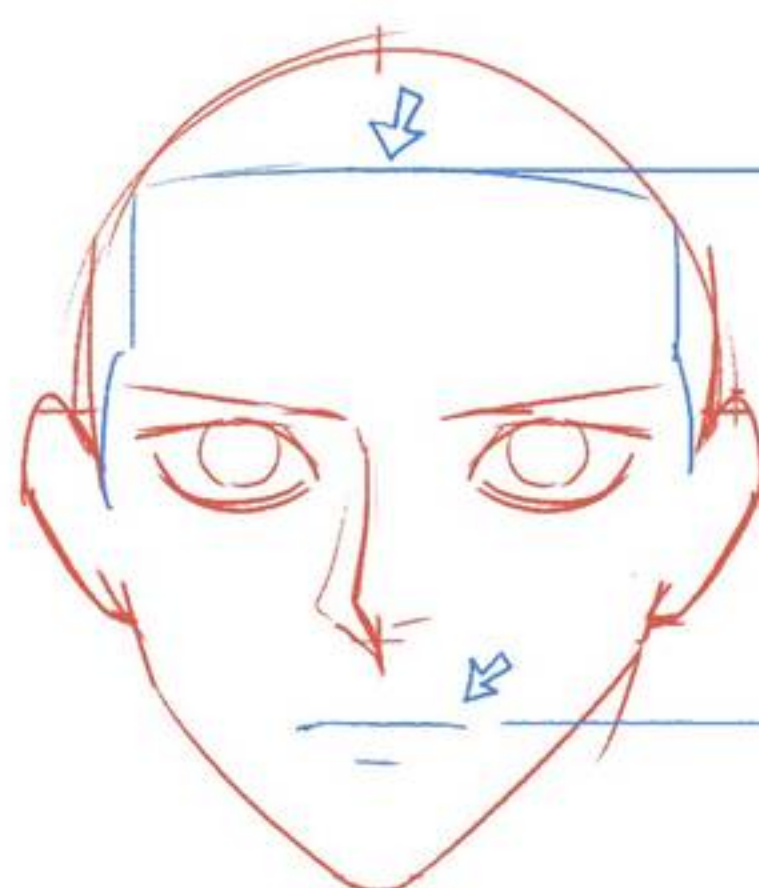
I'm going to add it to the horizontal line as I draw it, and my nose is also going to have a potential v flavor.



It also tastes like the length of the return, and the level line that tastes like the forms can be boring, but it doesn't have to be elaborate.

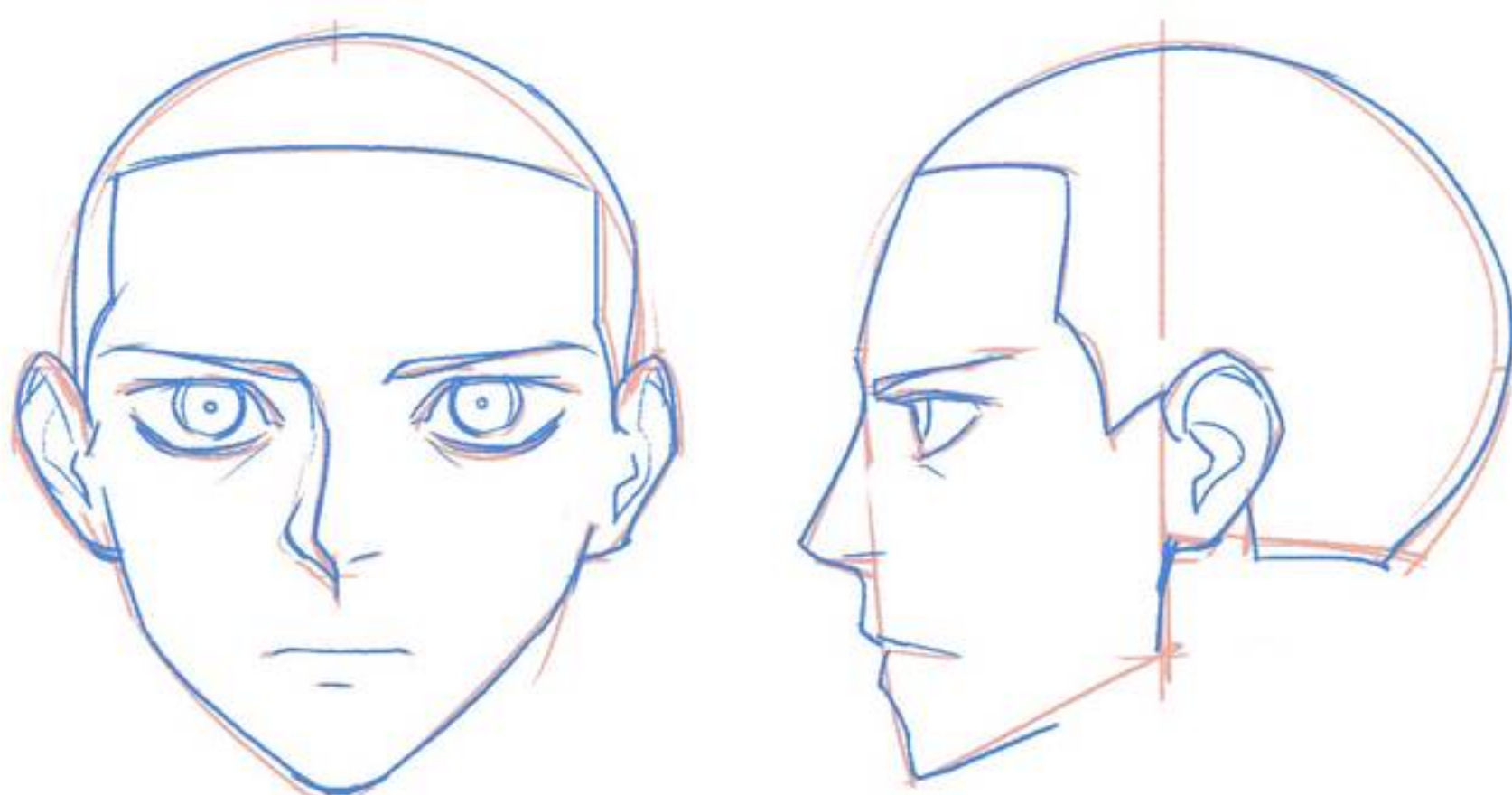


It's eyebrows and eyebrows.

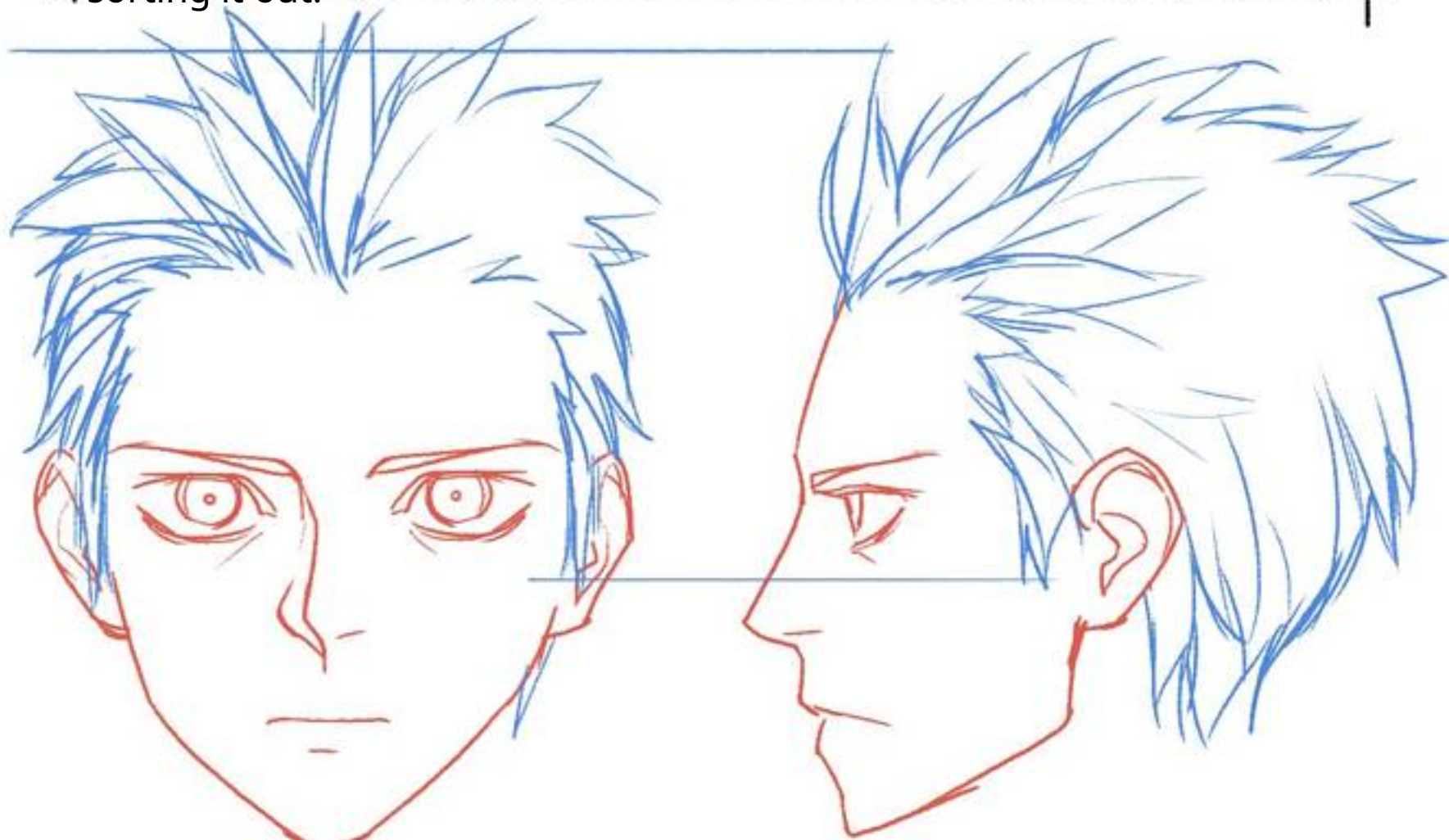


In the case of an uphead, the forehead line is visible, so it looks like it's flavored.





If there's an approximate whole phrase, it's a face shape, and I'm sorting it out.



The length of the end of the hair's extra hair must also be a cross-section.



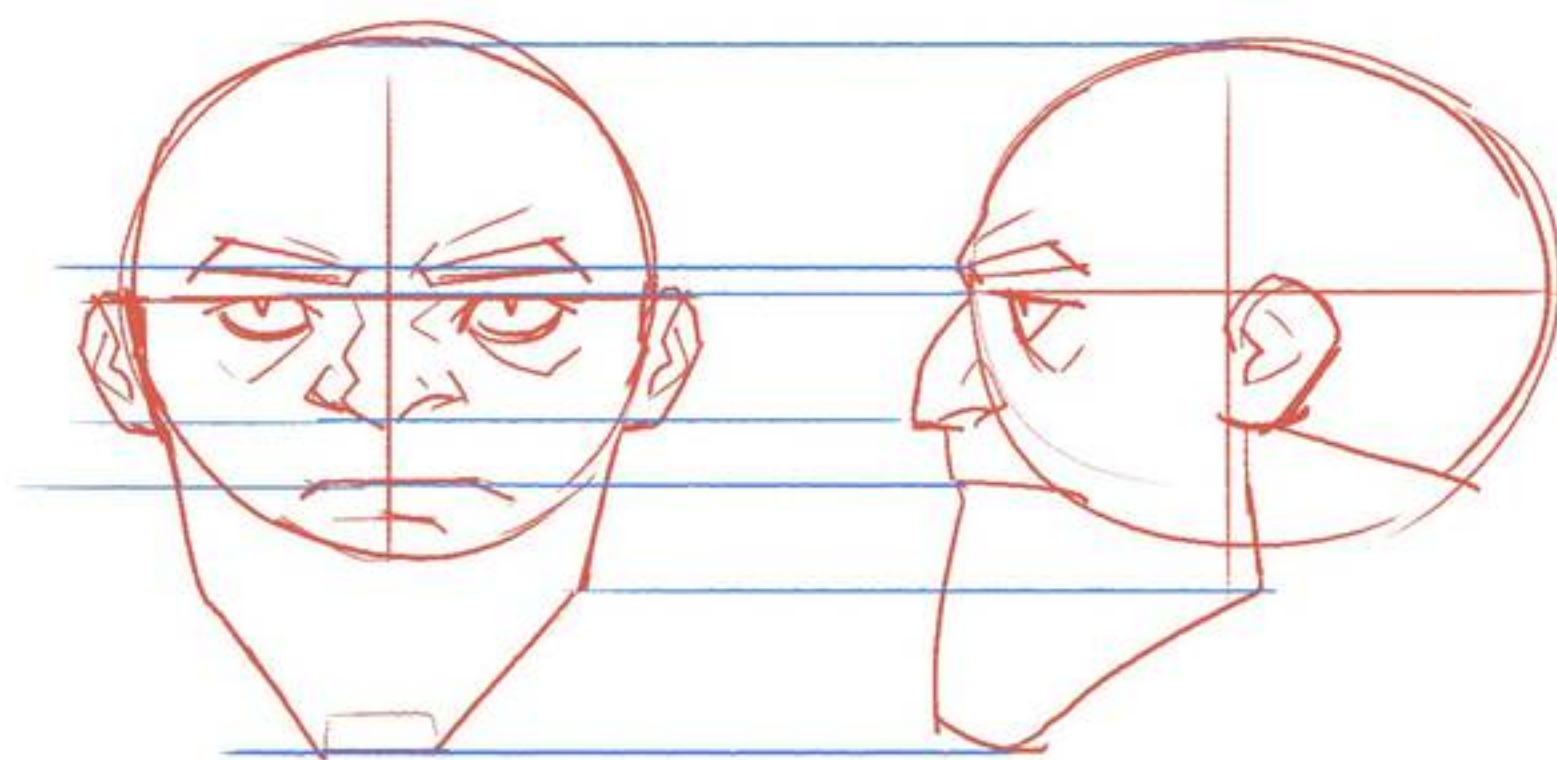
If you're in a gash, or if you're only on one side, you're going to have to be a long jumper based on direction and positioning.



If you were to match the back in a different way, you could group the top-to-side-to-back uniformity.



I'd like to know the taco author."



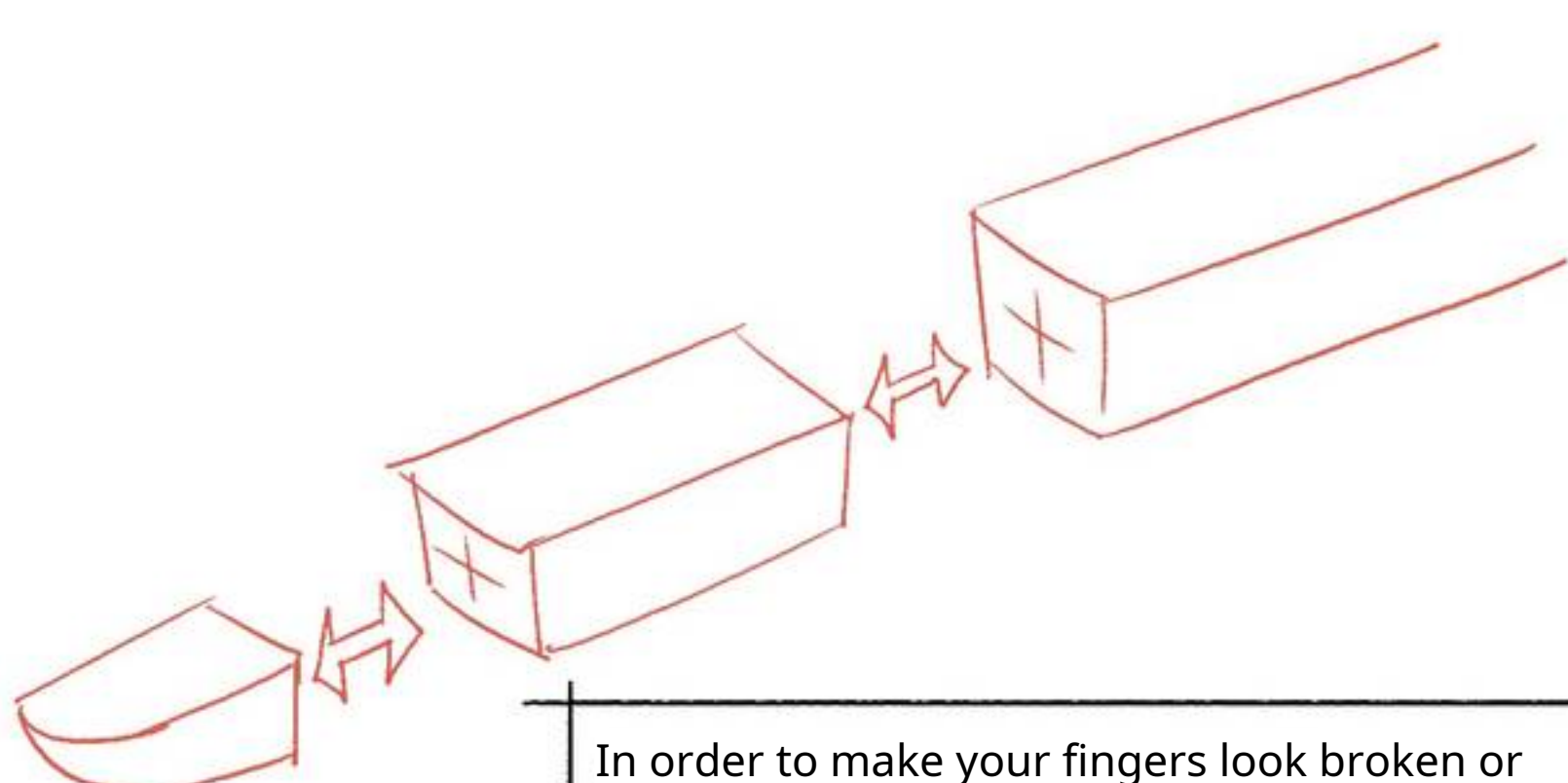
If you have a strong face, or if you're a character with a specific character, you can use a horizontal line, and it's hard to find a unified version of I.



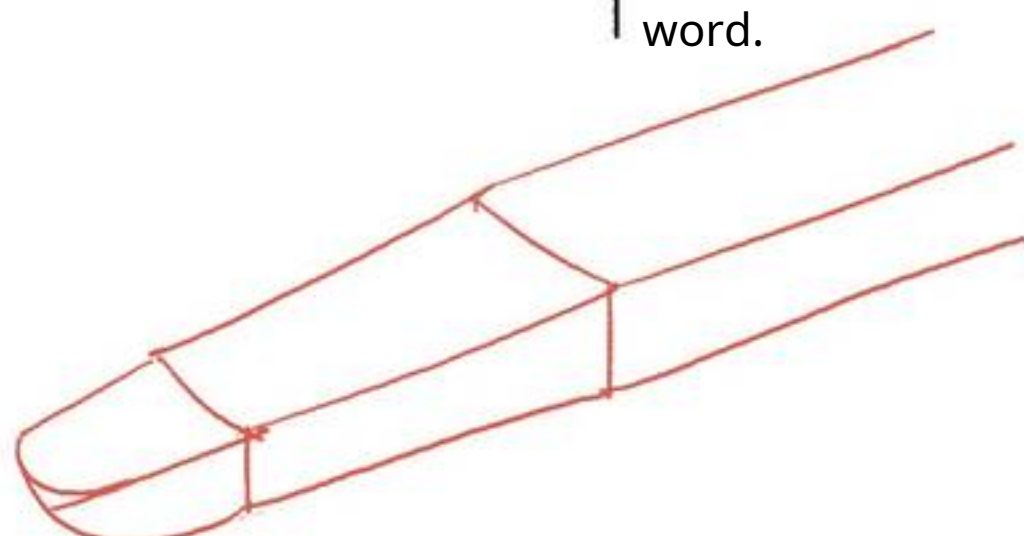
Key Doint



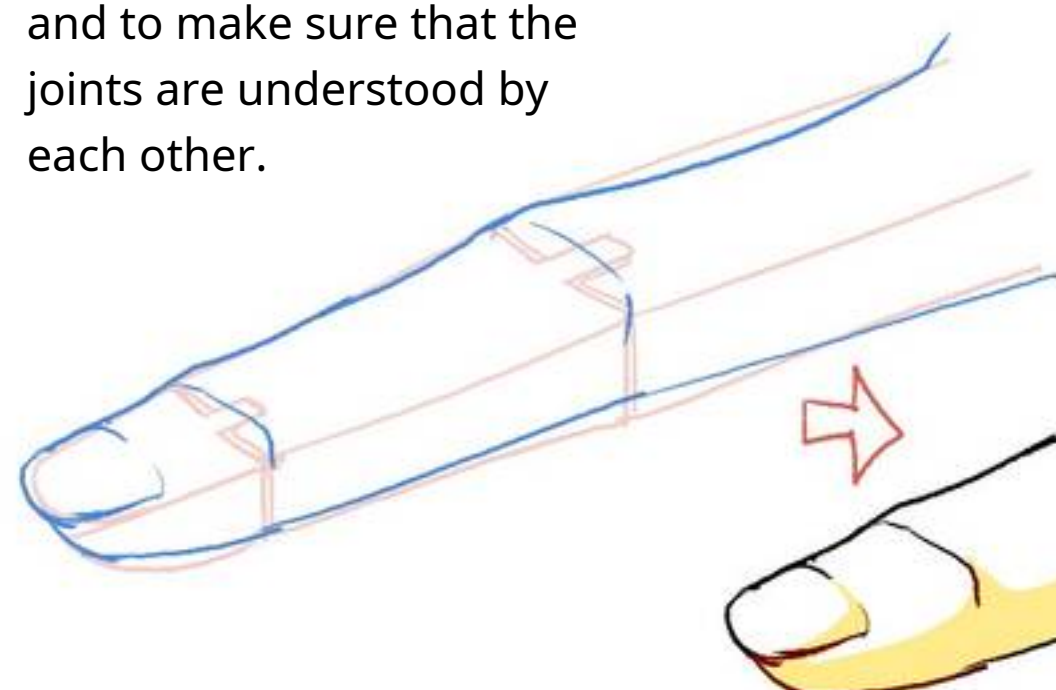
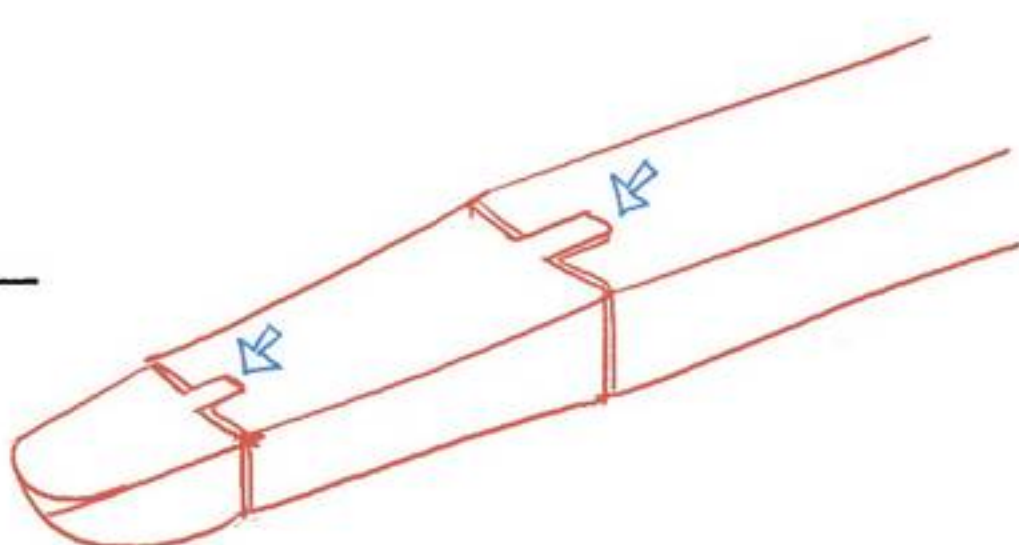
[Q: Broken hands. Bleed hands.]



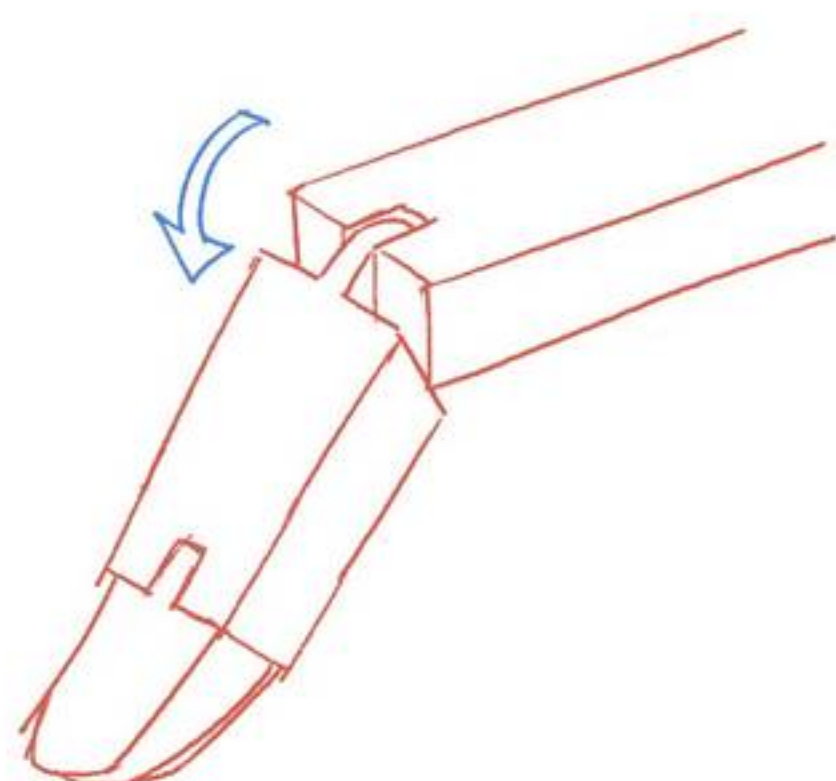
In order to make your fingers look broken or awkward when you fold them, you're going to have to figure out the shape and angle of each word.



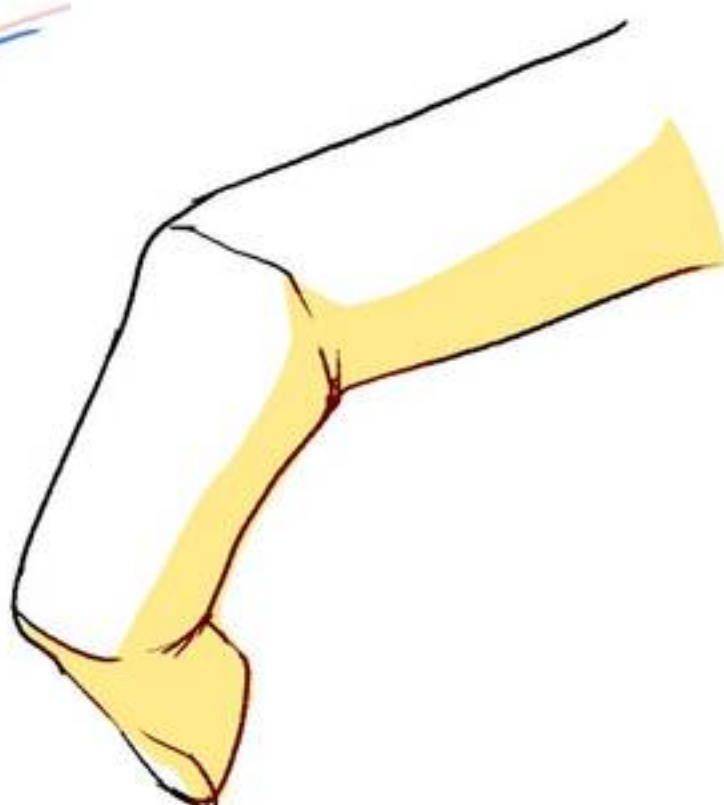
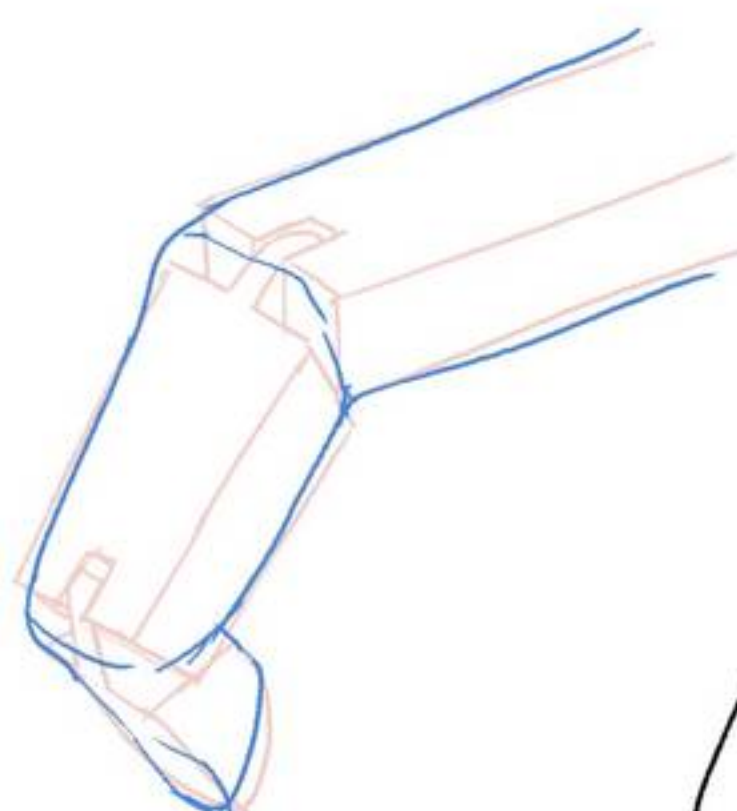
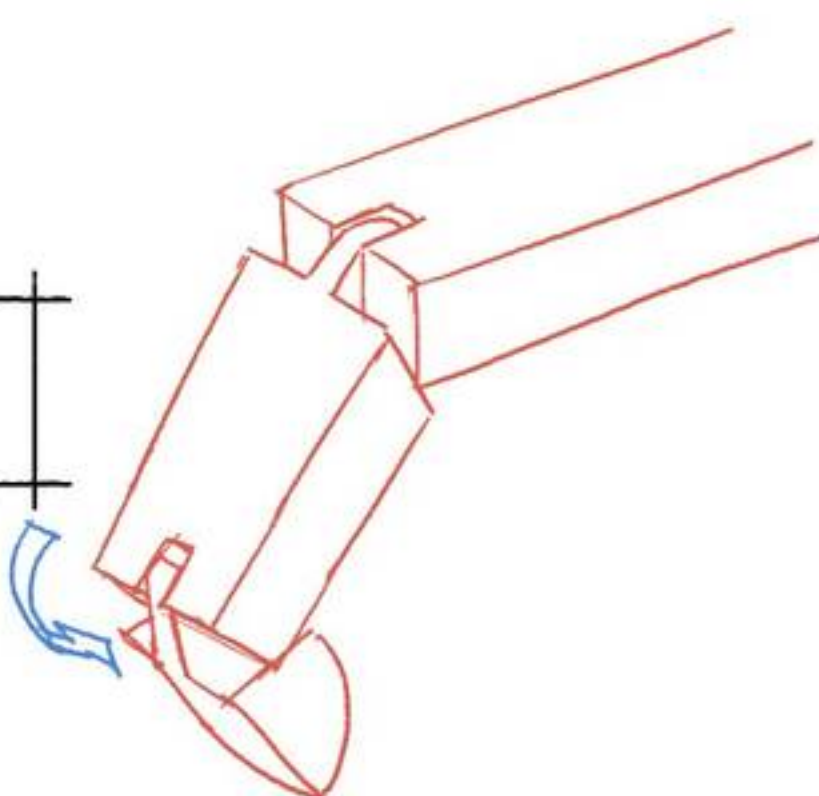
And I understand that this is a way to make sure that the joints are understood by each other, and to make sure that the joints are understood by each other, and to make sure that the joints are understood by each other.



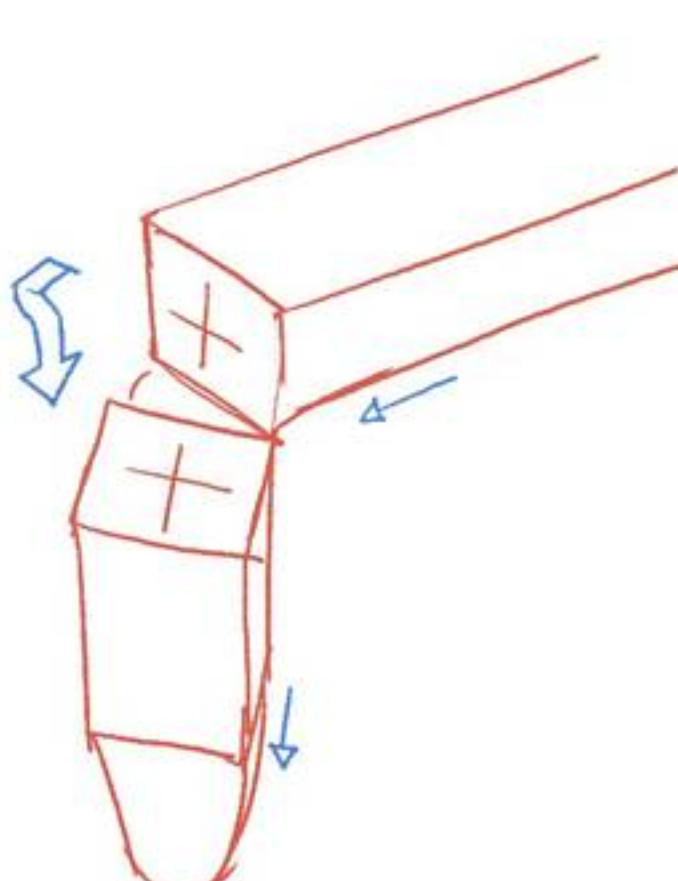
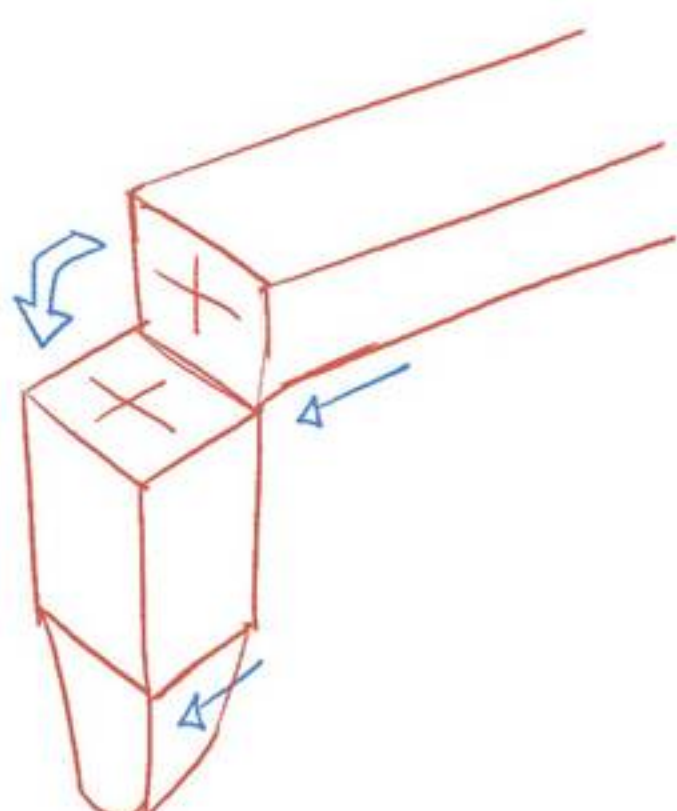
If you understand the geometry, if you draw your fingers, it's a three-dimensional feelable object.



The first one is folded, and the second one is folded in order.

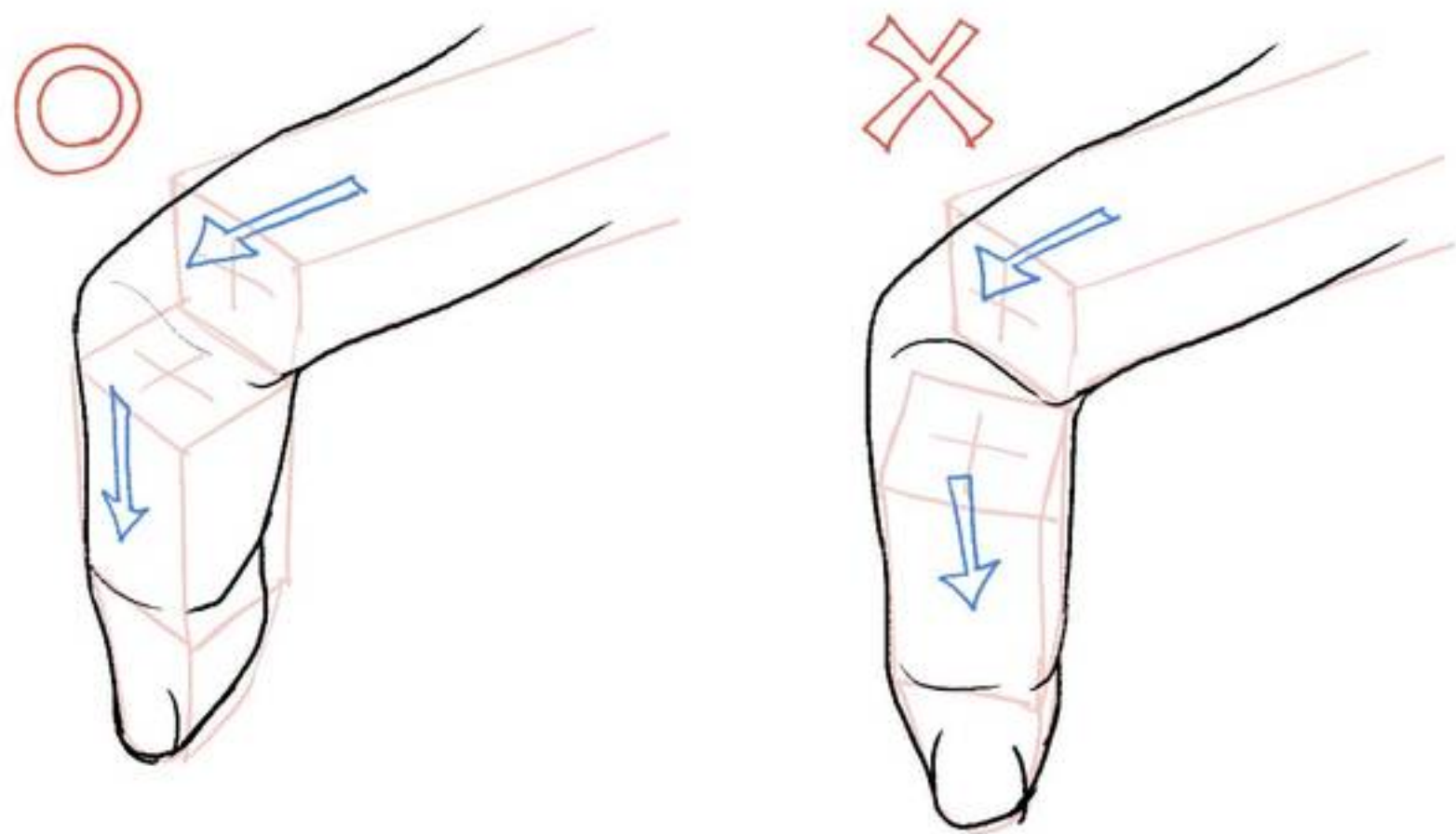


I'm going to show you my fingers in terms of the sides of the figure and the angles that are broken.

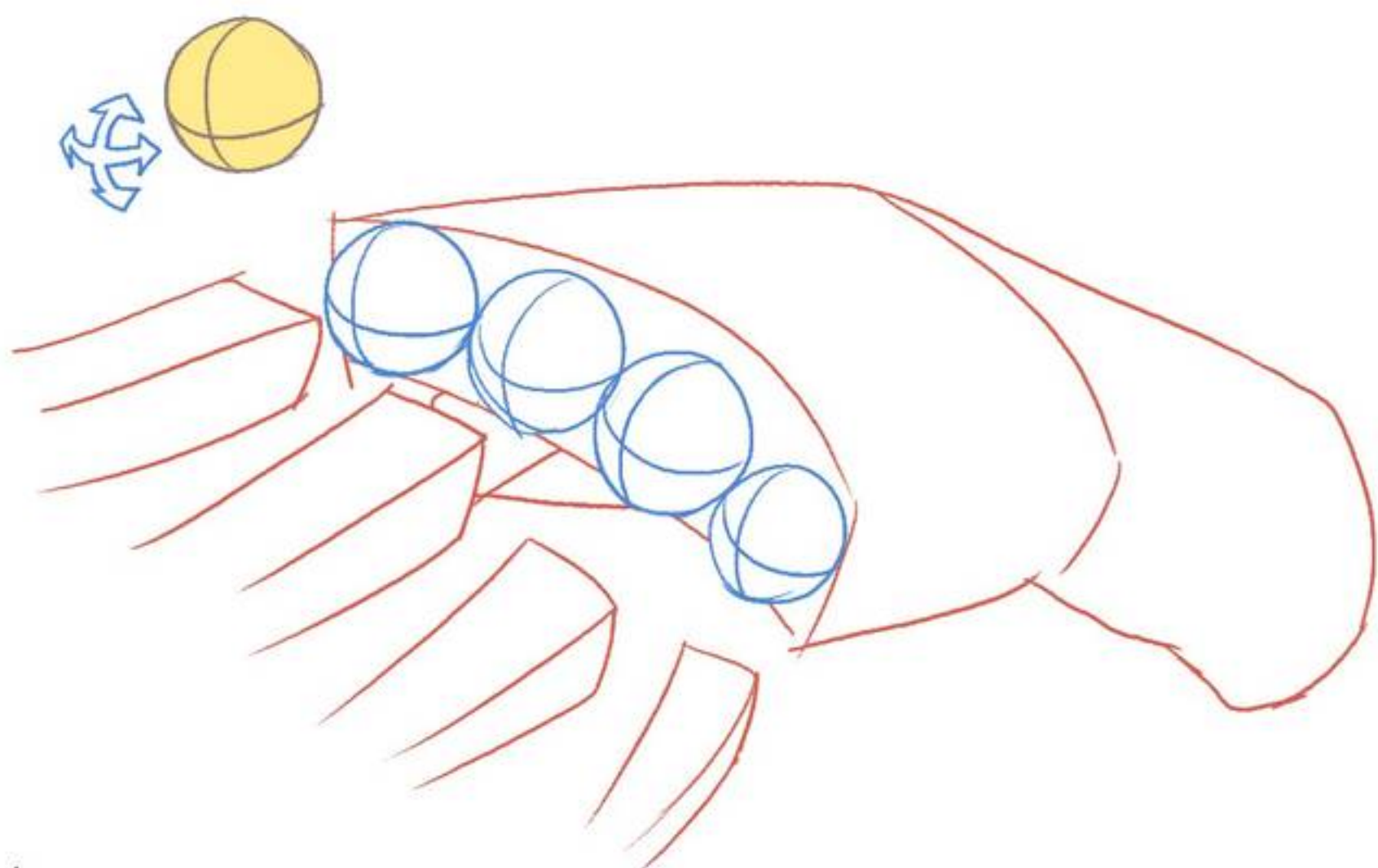


If the angle at the point of the line is wrong, it's going to be in the wrong shape.

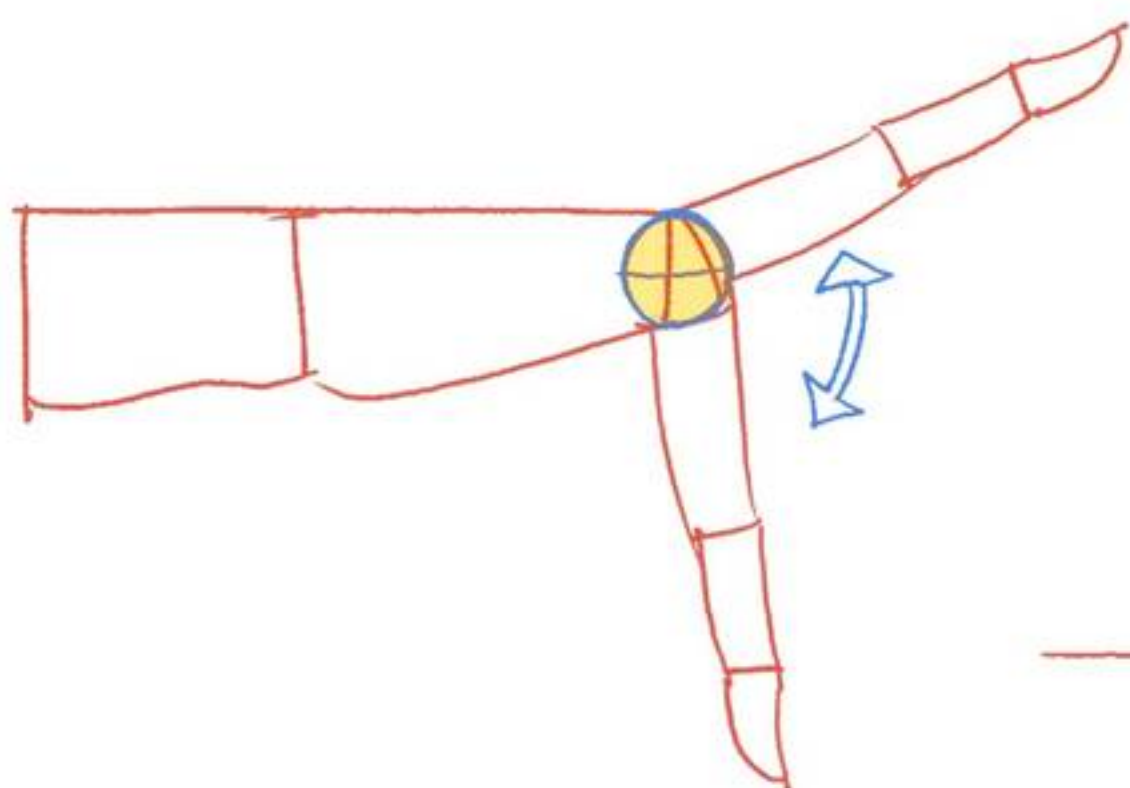




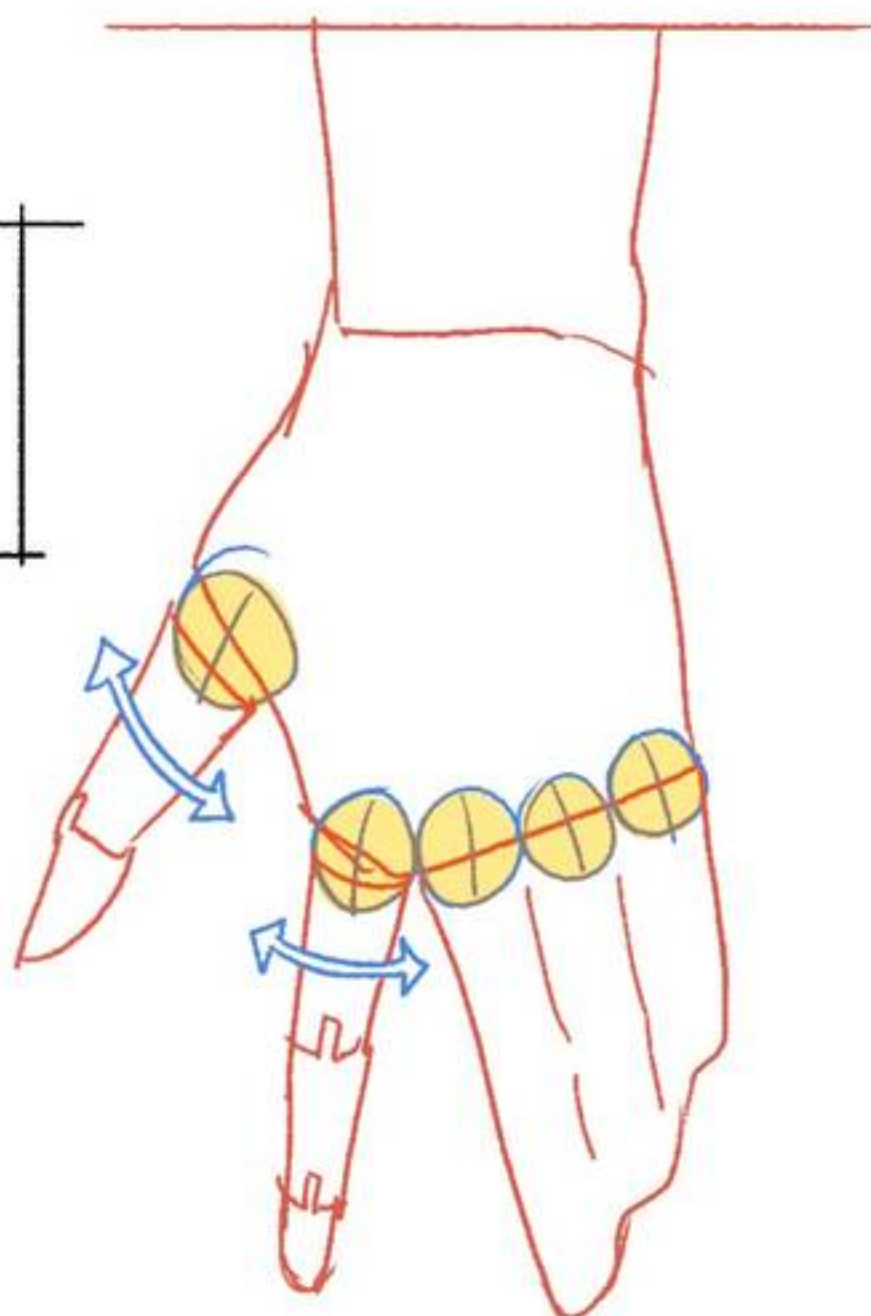
When you clean up your gift, you'll be finished with broken or twisted words.



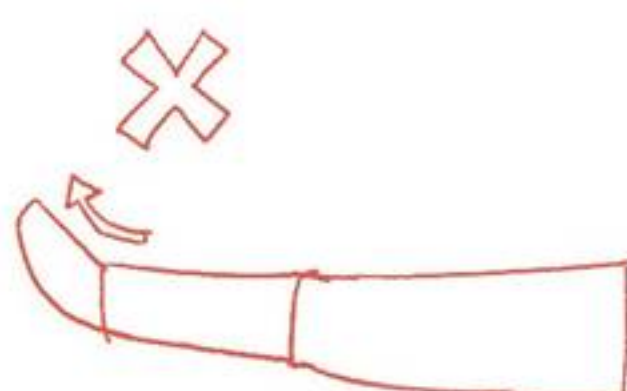
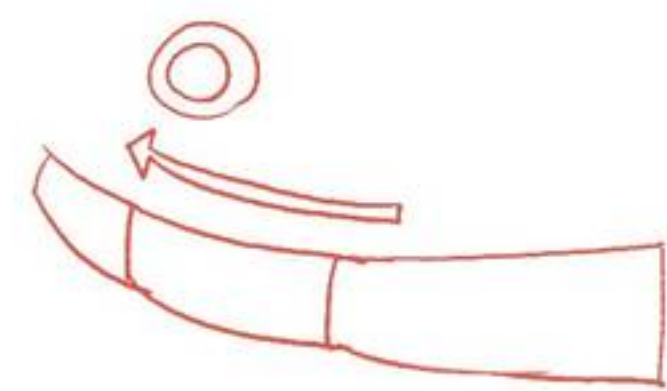
I think there's a crystallized shape at the point where the fingers and the back of the hand are connected.



It's a crystallized form, so you can move your fingers up and down, and you can move your fingers to the left, and you have to make sure that they don't work in the form of a sphere.



I'm just trying to get to know the taco writer.



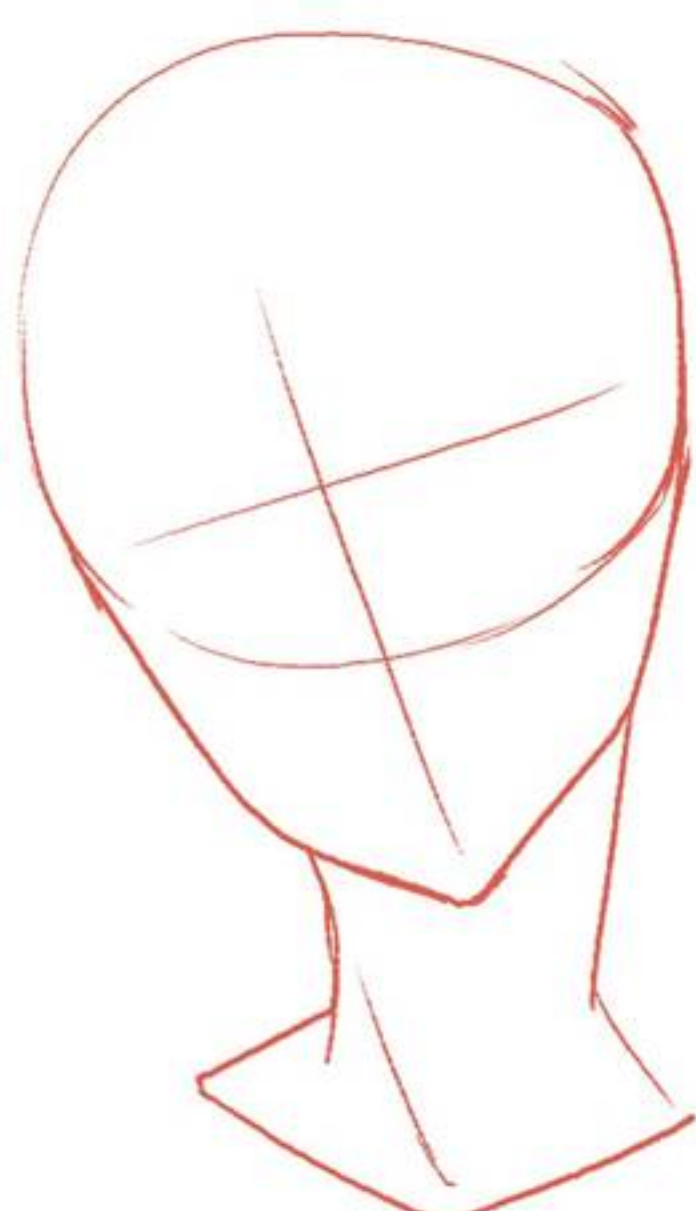
If the finger joints extend straight to the outside force of the antler, they'll bend upward.



Key Doimt

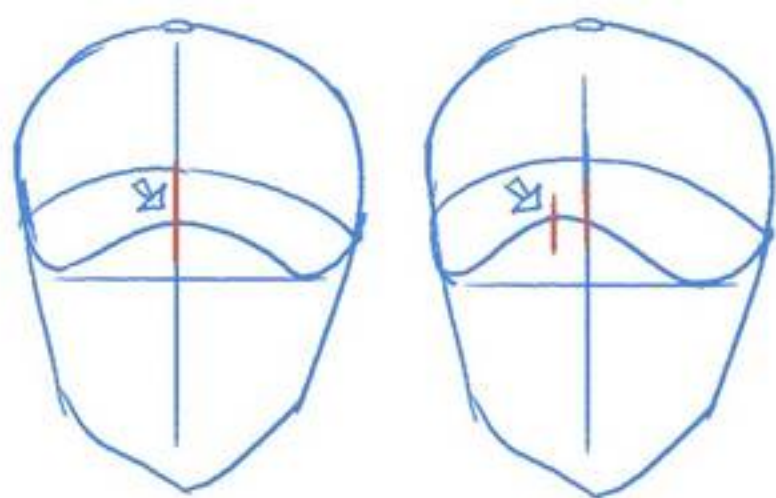


I think it's awkward to wear a face mask.



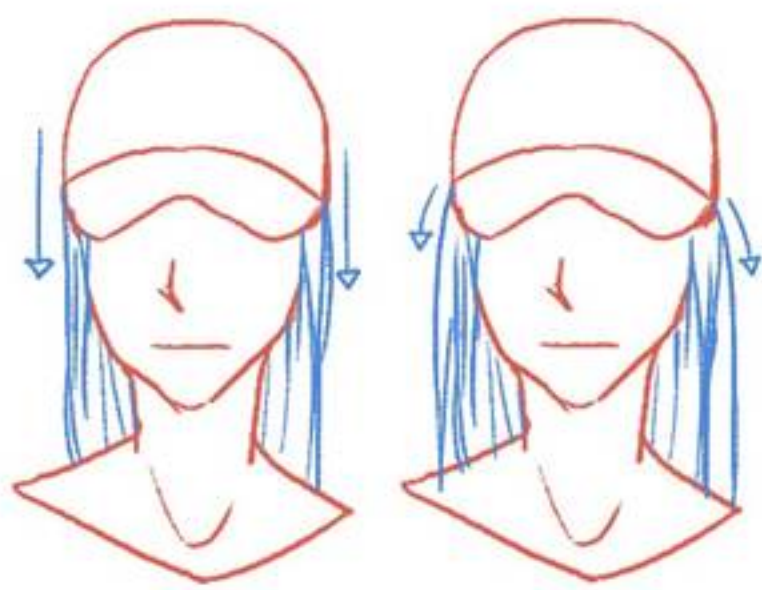
I'm going to put a hat on it first, and then I'm going to draw a shape for the cancer.

I clean up my face, and I'm drawing a mouth that tastes like eyelashes.



We put a hat and a hairline on it, and then we'll get a little piece of software to match the middle part of the champ's face.

@info: status



If you give a line down from the point where the hair comes out, it's going to look like it's covered by the abundance of hair and the hat.

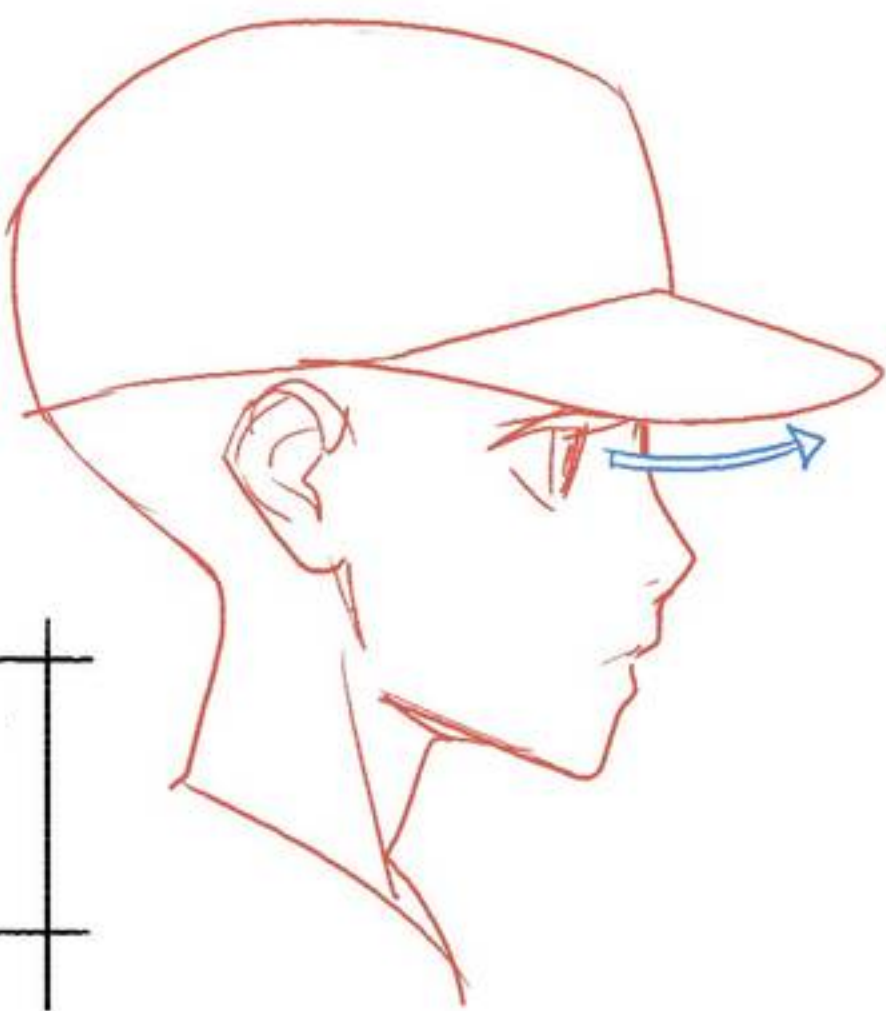
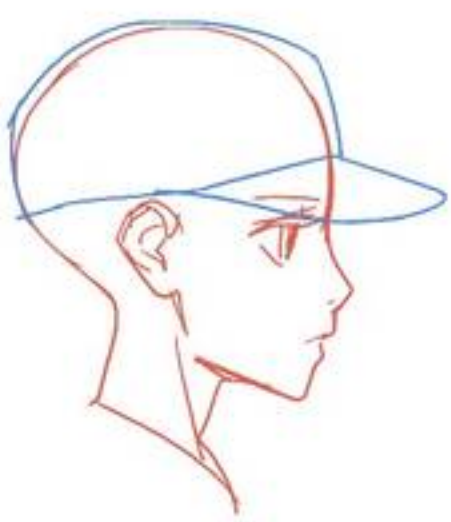


TC

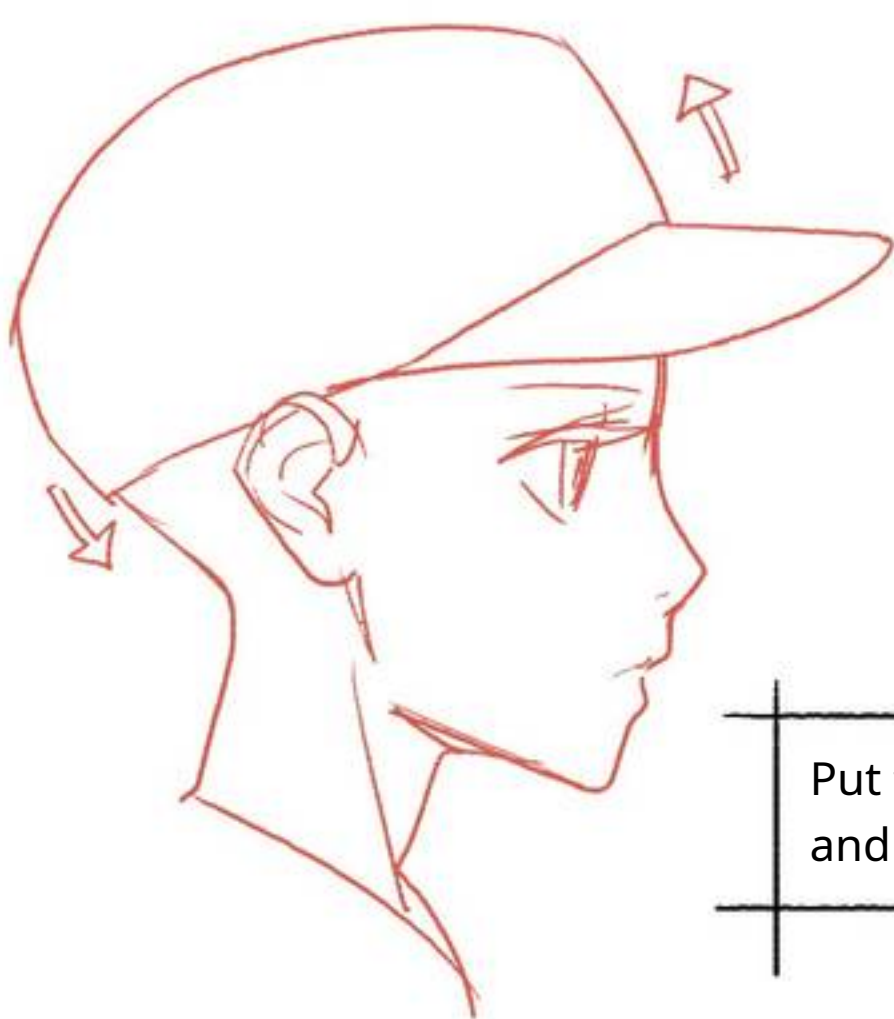
It's effective when you clean up your gift and close it, and when you're in the shadow of a hat, you catch it in the faith.



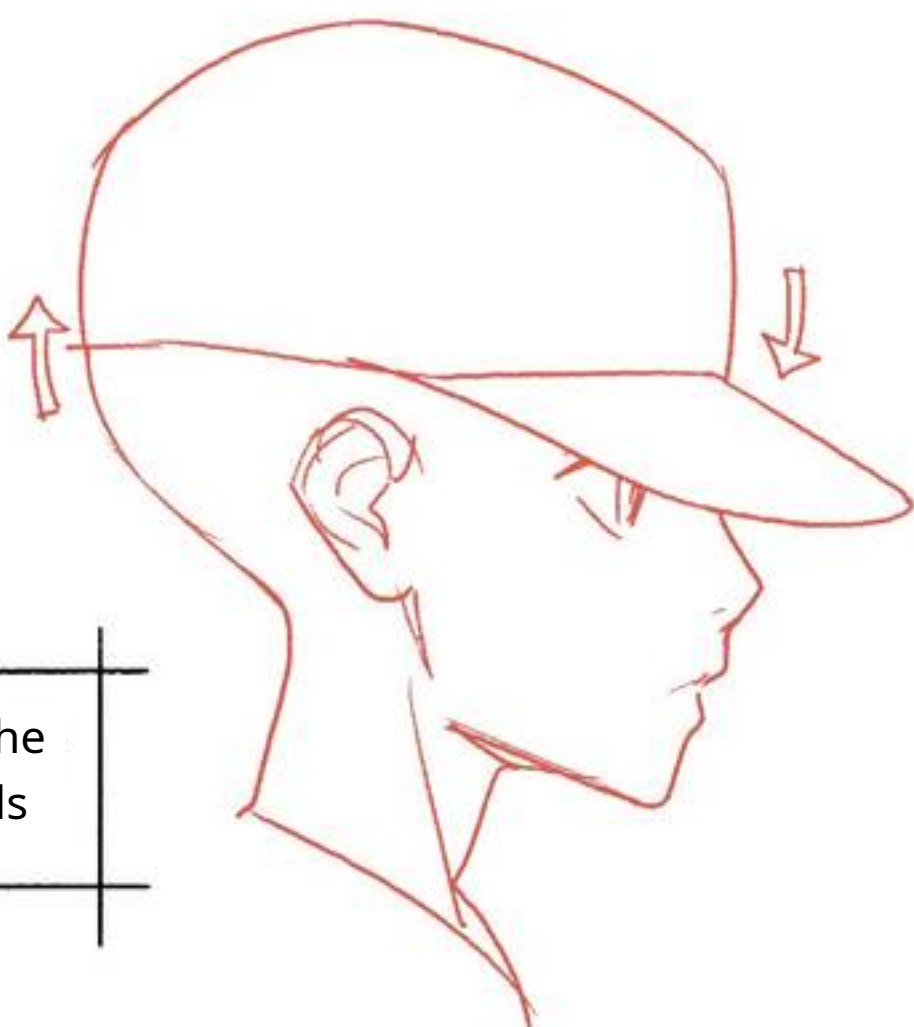
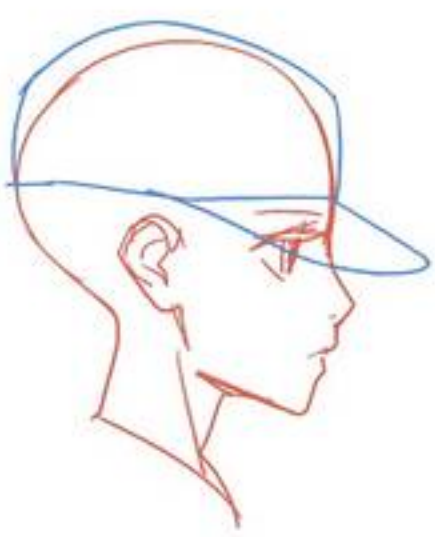




It's a head-line hat on the side, and it's just half-visible, so it's different from the front.



Put the back down, put the front up, and you'll feel your hat up.

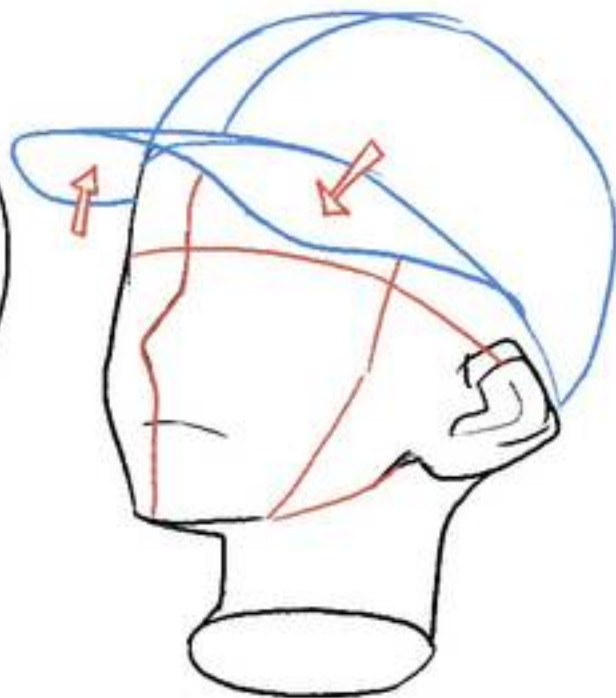
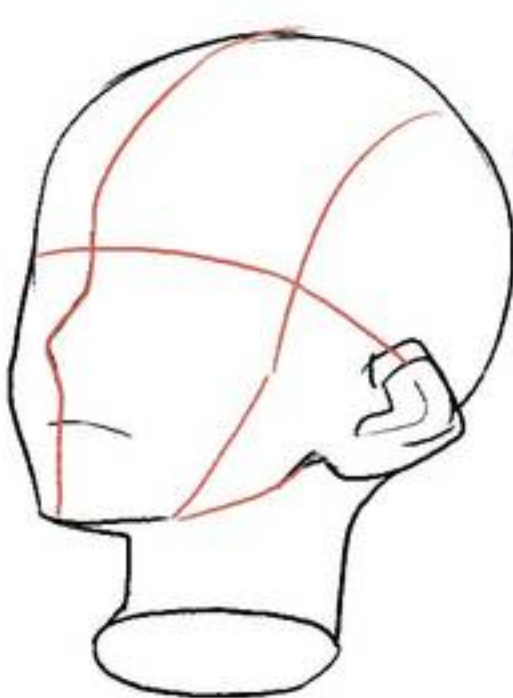
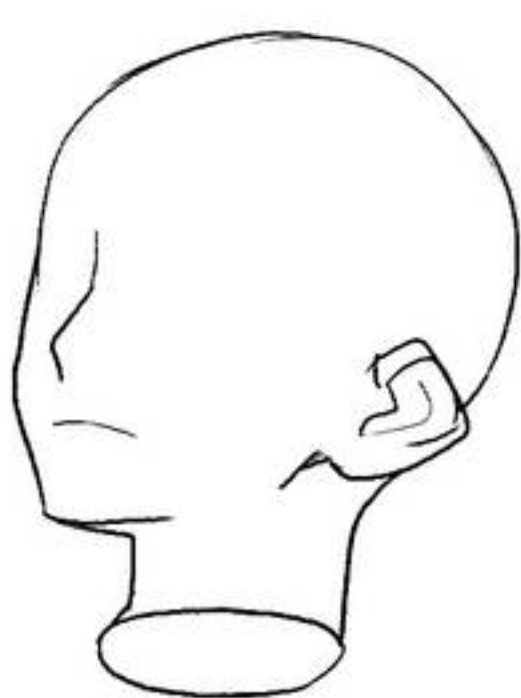


If you put the back up and lower the front, it'll make you feel your hands around it.



When you get the form you want, you're going to add the hair to it and you're going to finish it.

I'm just trying to get to know the taco writer.



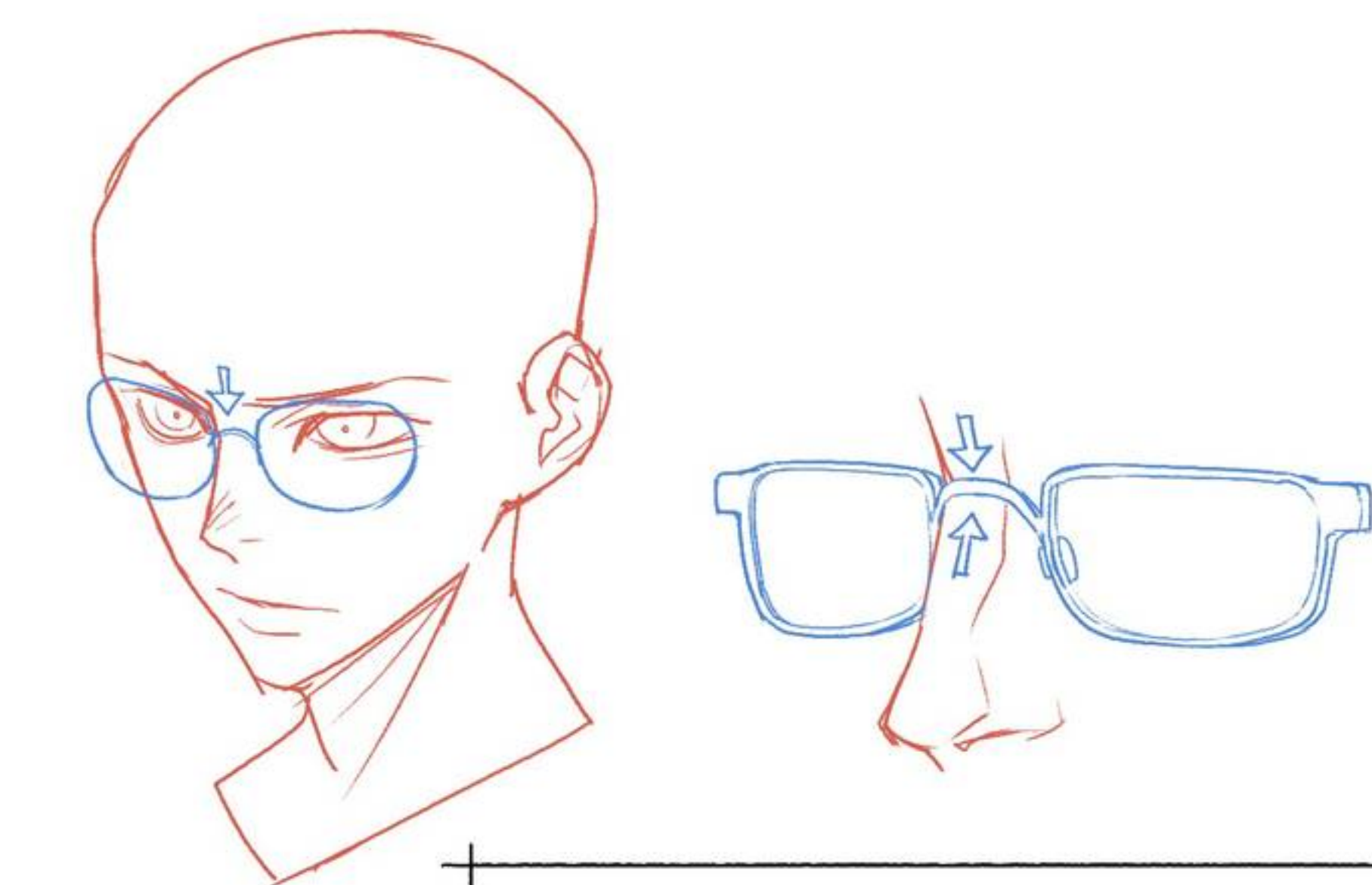
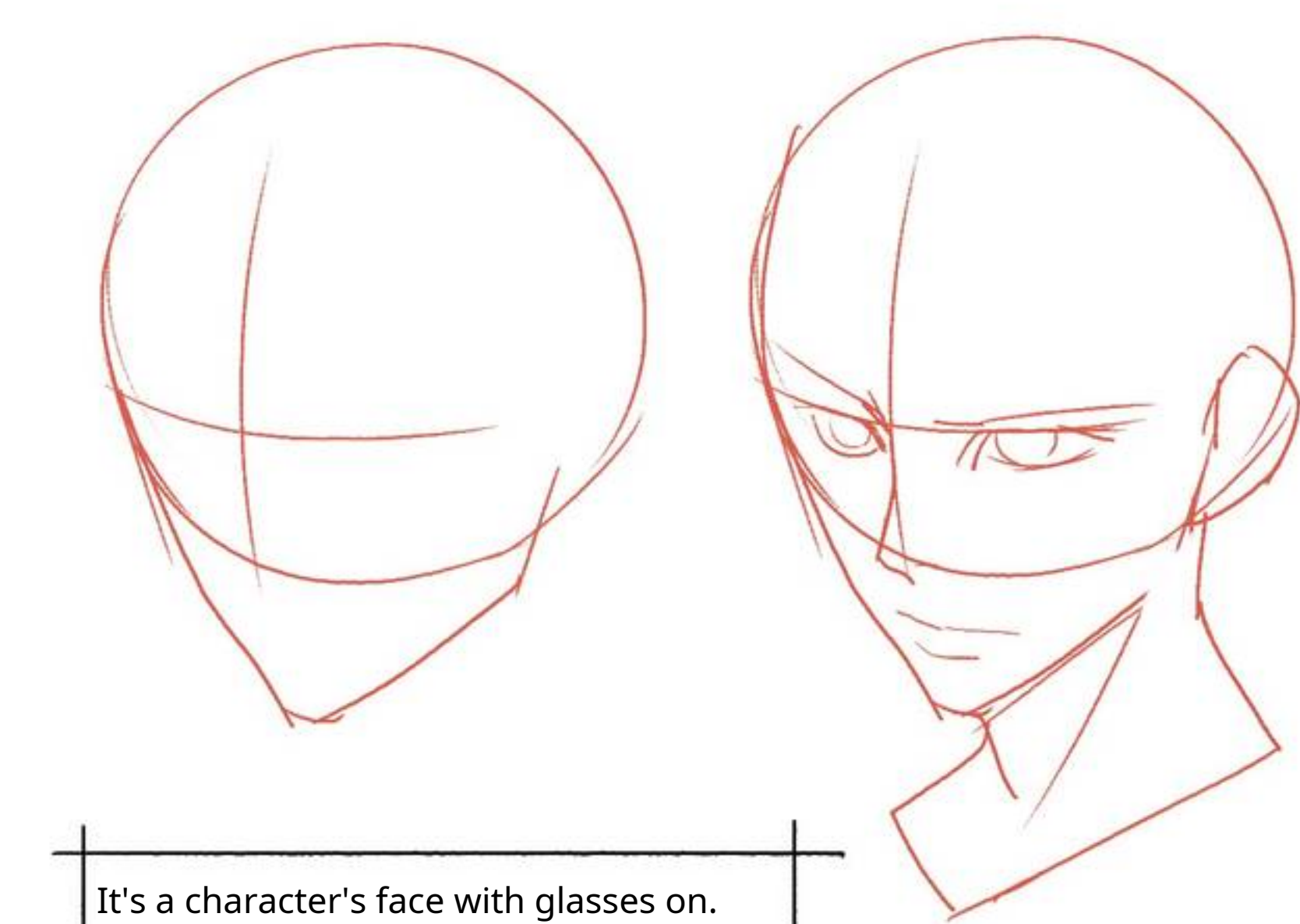
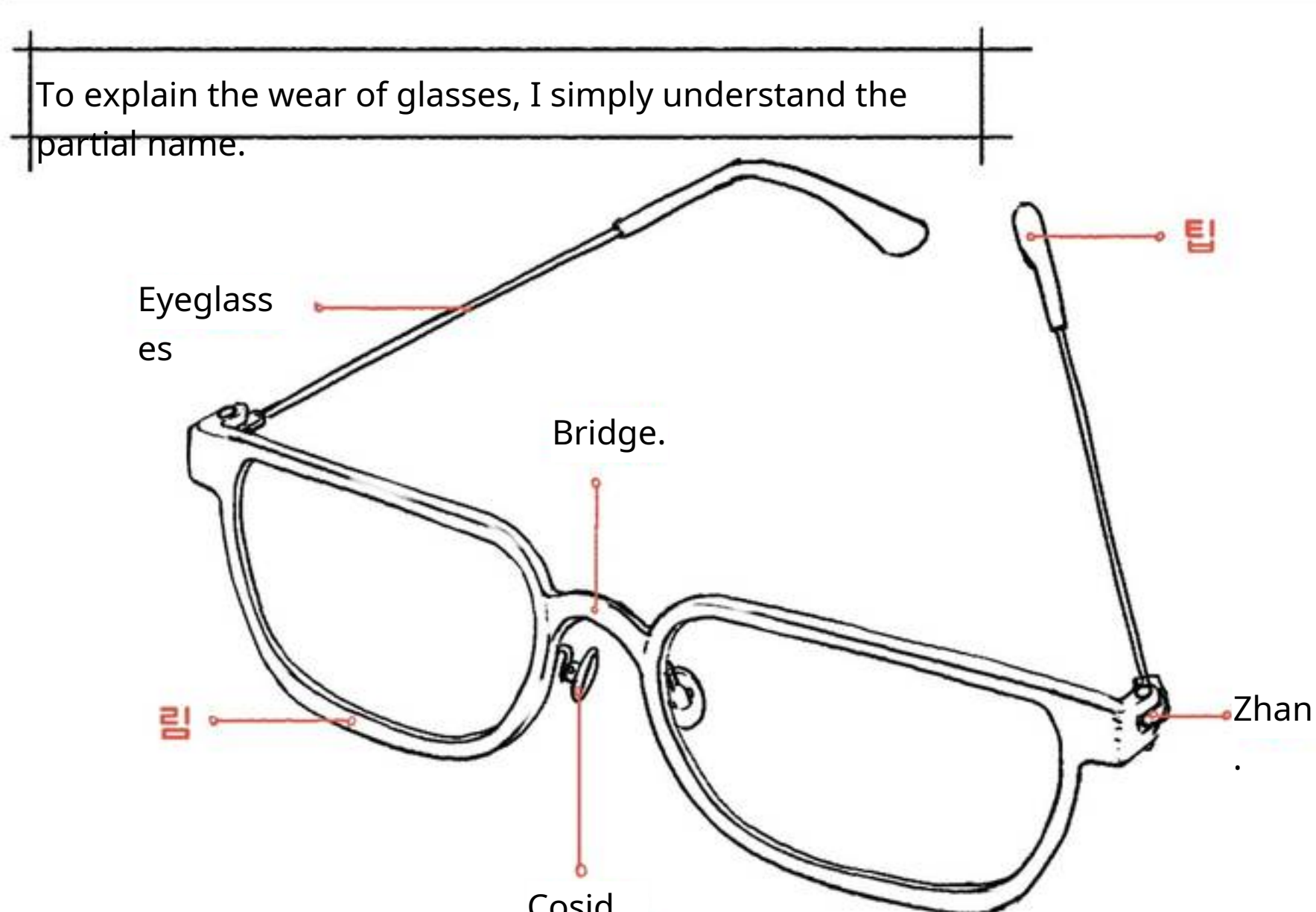
In the half-axis, if you show me the top of the hat champion and you believe it, you can see it as a three-dimensional feeling.



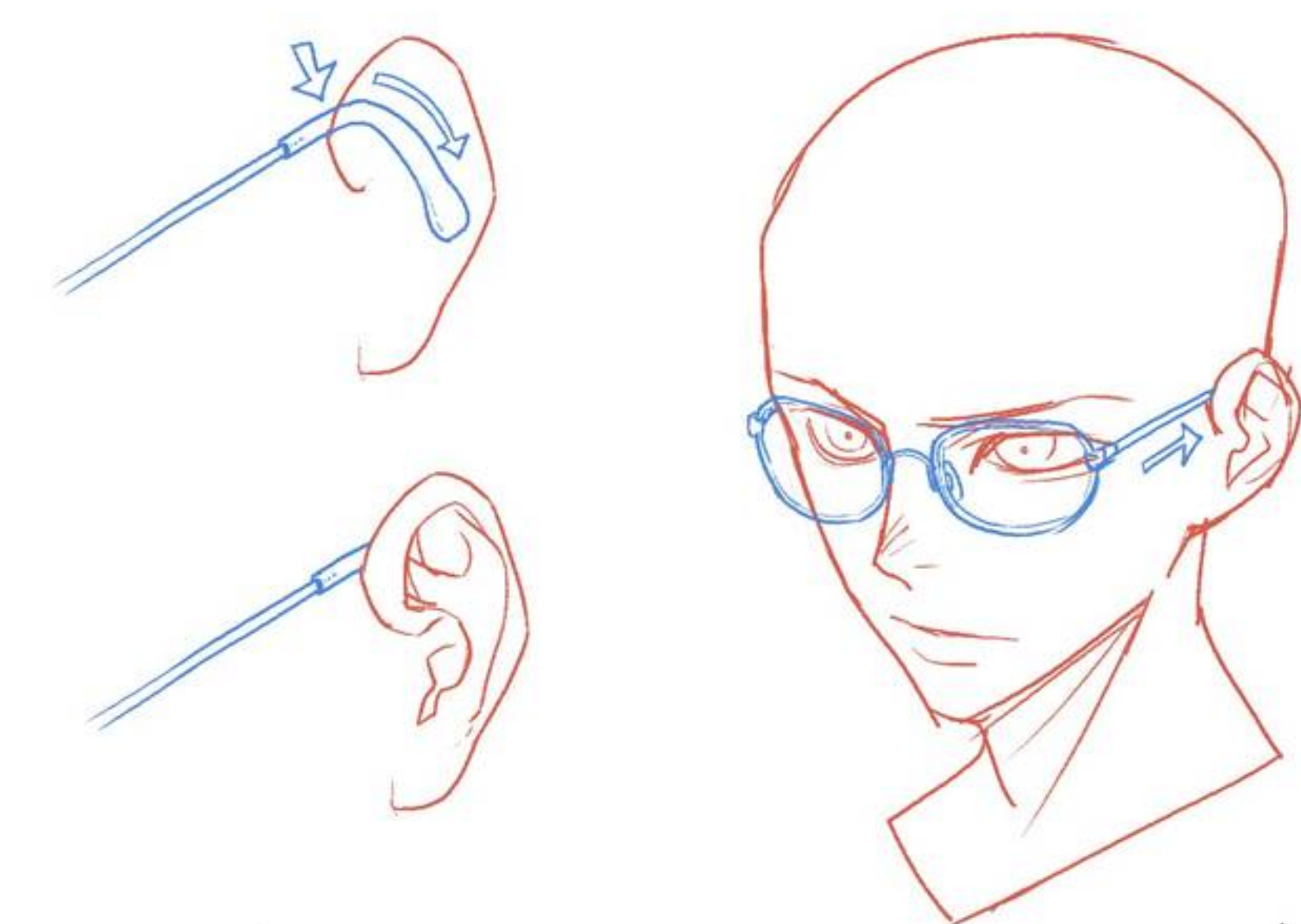
Key Doint



IQ: Eyeglass laces are all over the place.



It's kind of like the part of the bcutge goes across the flower table, and it's a little bit of a taste for the face angle, and then it's a little bit of a touch of the lens.

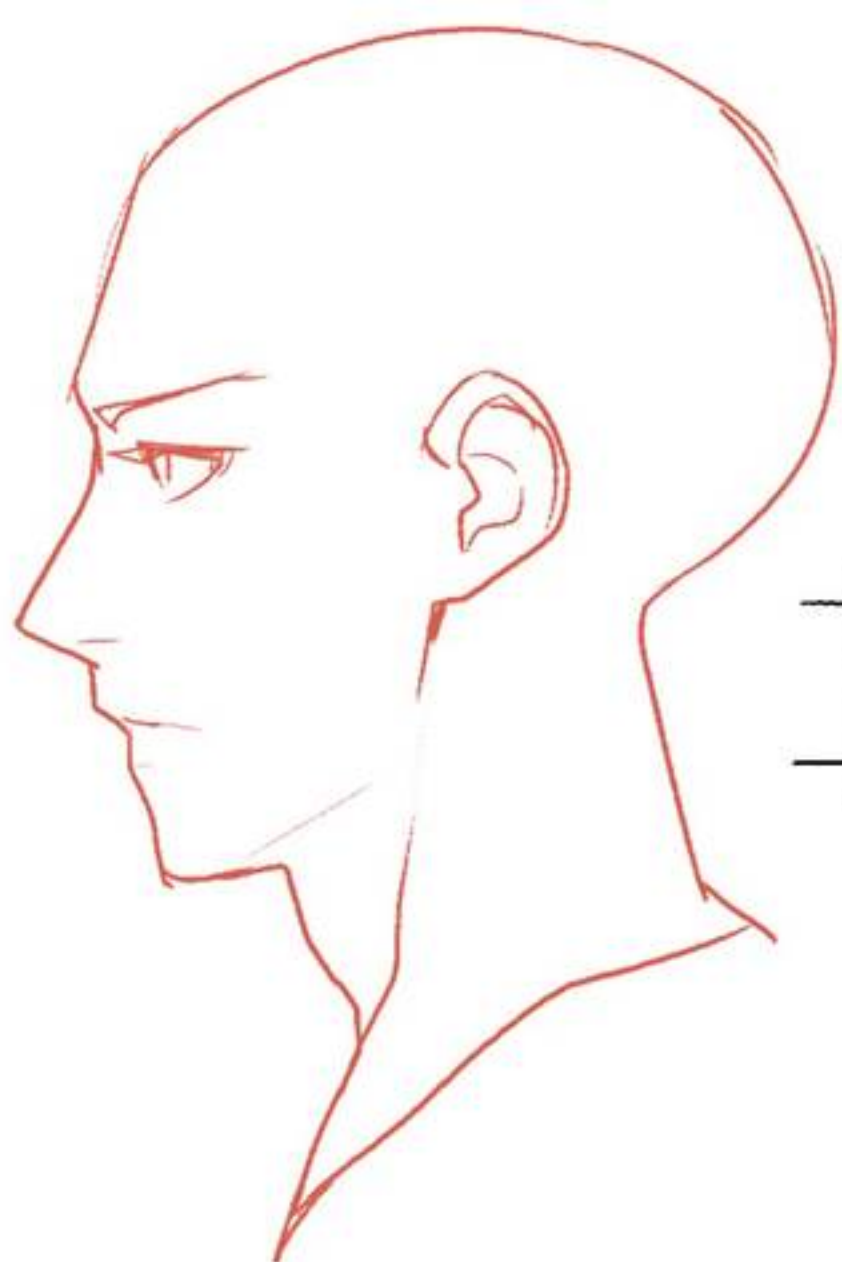


I'm going to connect the glasses and then I'm going to draw the part of the team across the ear, and the part of the team is going to cover it up in my ear.

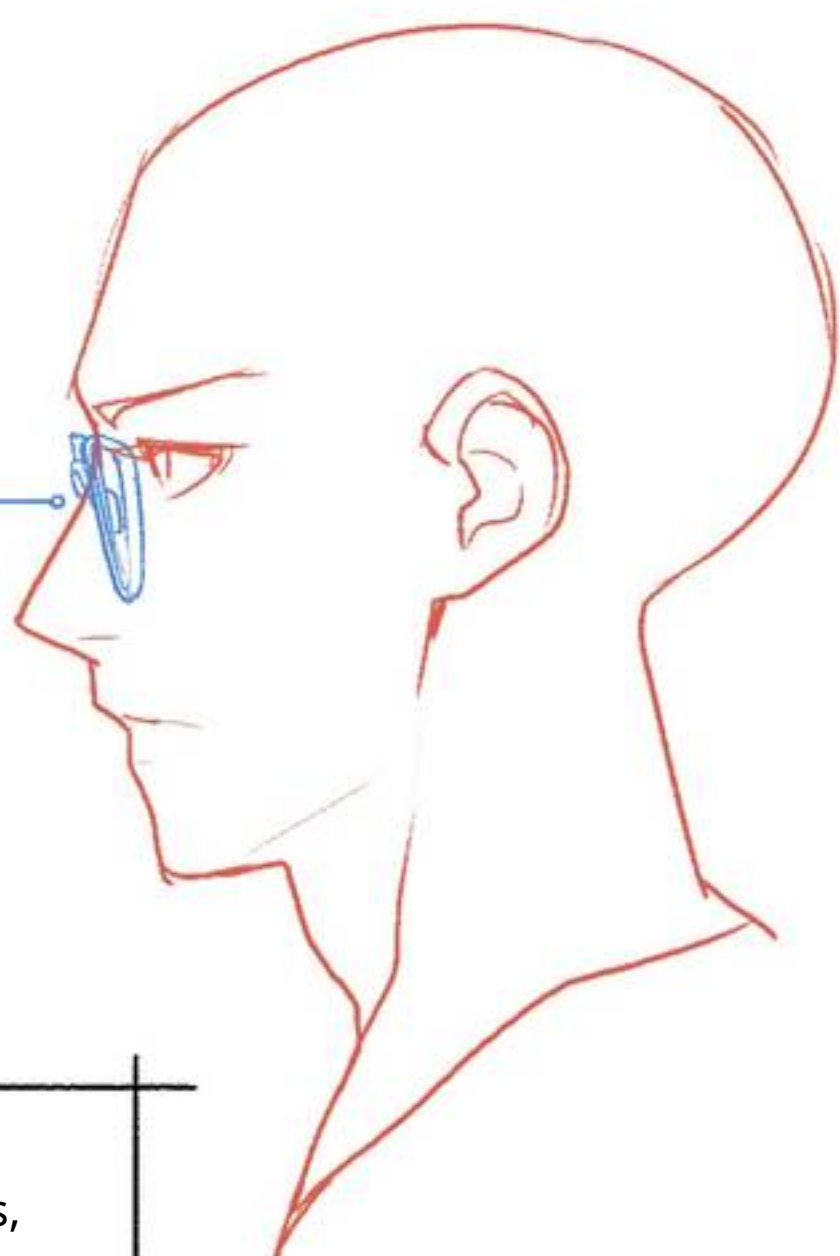
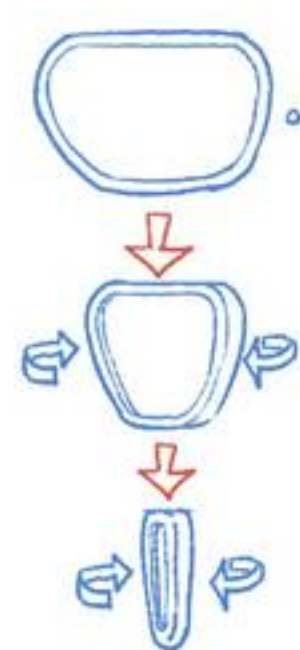


I'm gonna add some hair and then I'm going to clean up and I'm going to finish up.

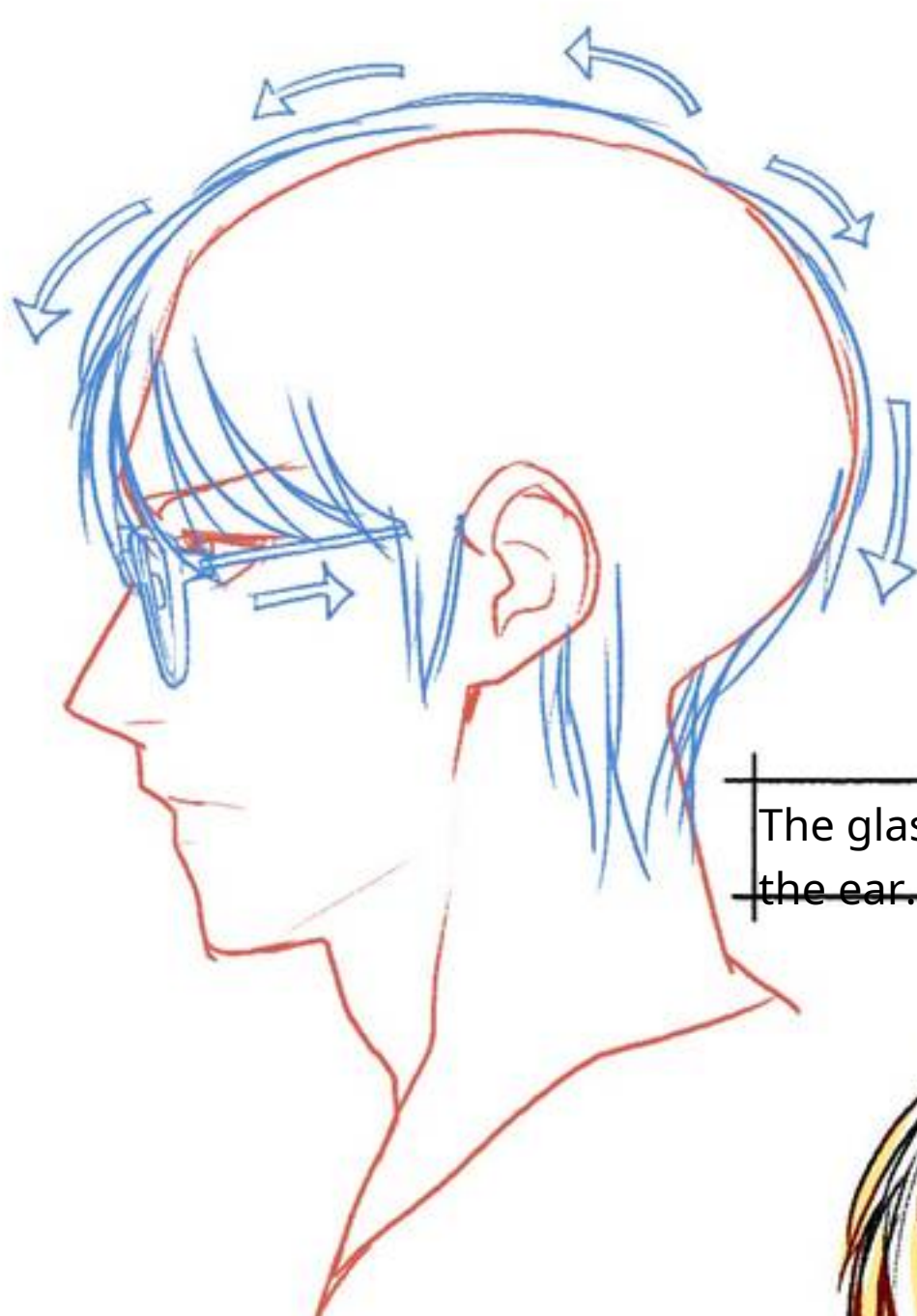




It looks like it's a different angle, and it looks like it's a different one.



The part of the forest understands the shape of the shift as the angle changes, and it's attached to the garment.

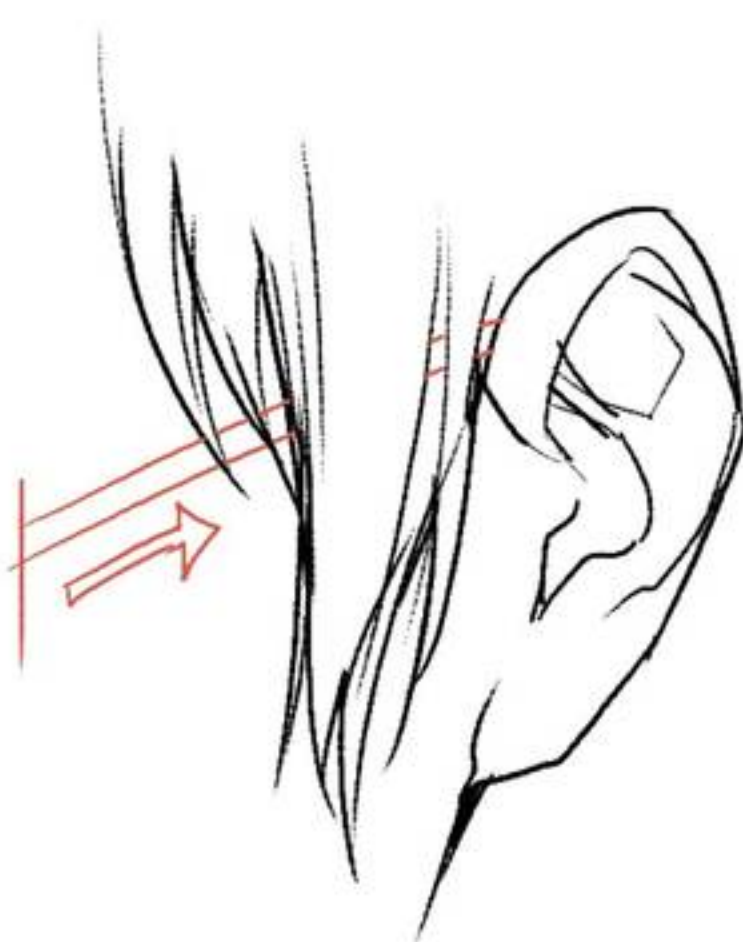
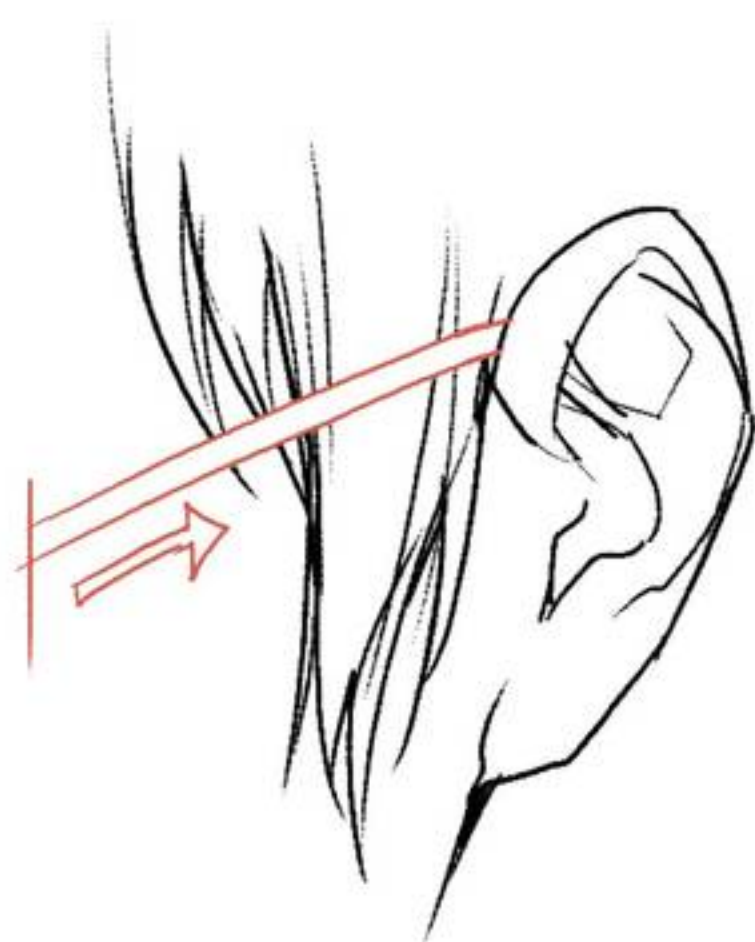


The glasses legs and the bridge, and the hair on the ear.

So I'm going to close with the melody.



I'd like to know the taco author."



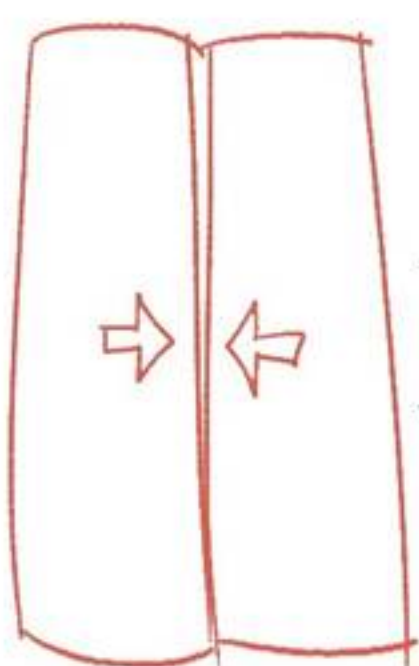
If it's expressed in the Grenade of the Grenade of Glass, it's natural and it's three-dimensional.



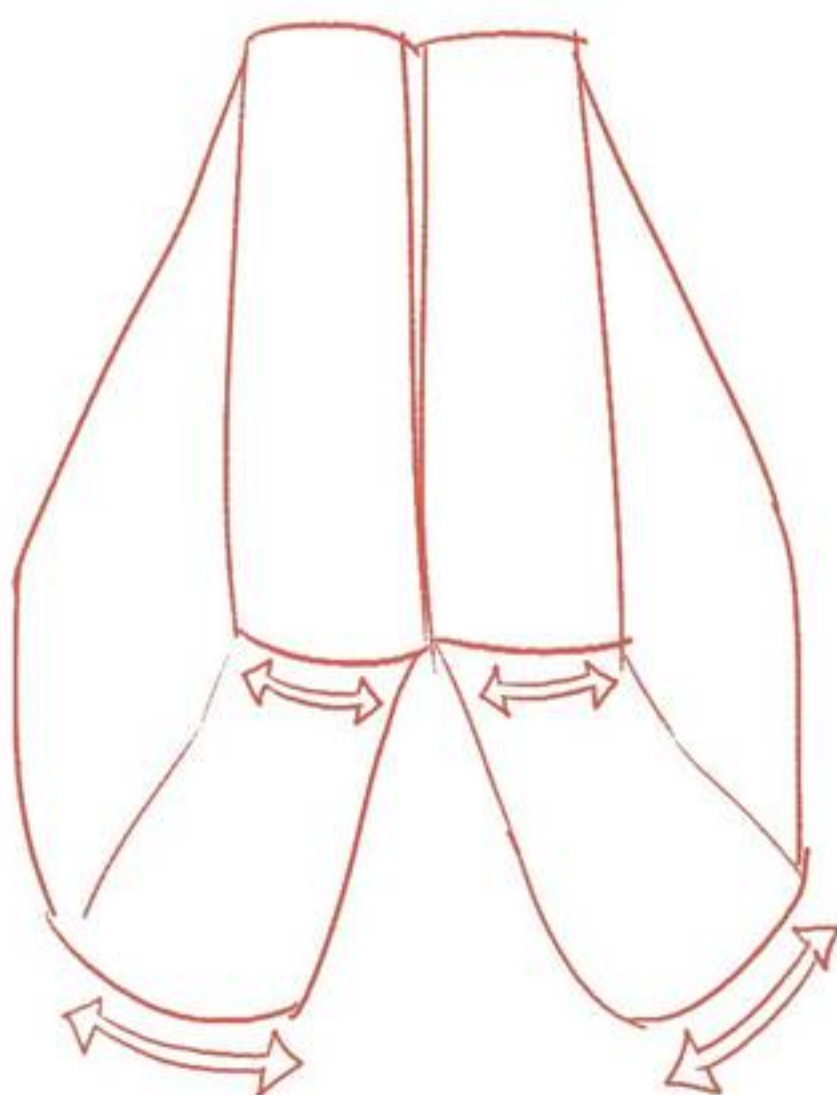
Key Doimt



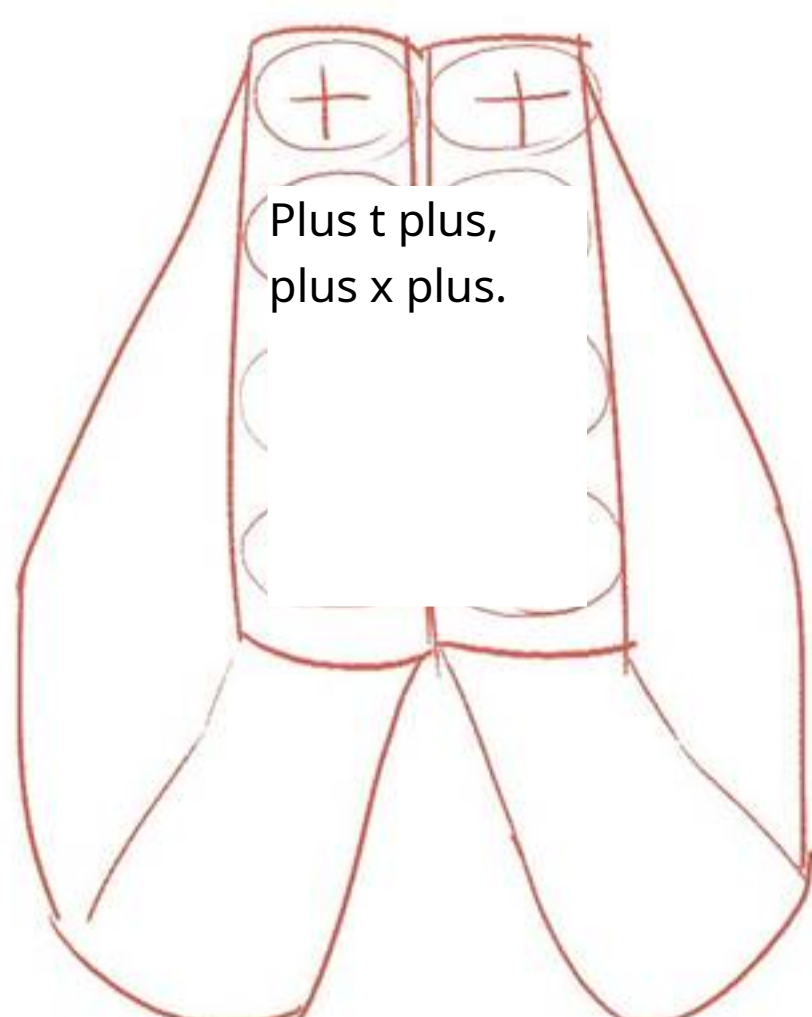
I don't know what I'm drawing. I don't know. I don't know.



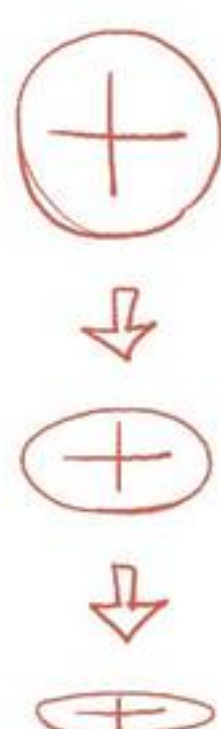
So let me draw a little square with fingers on it.



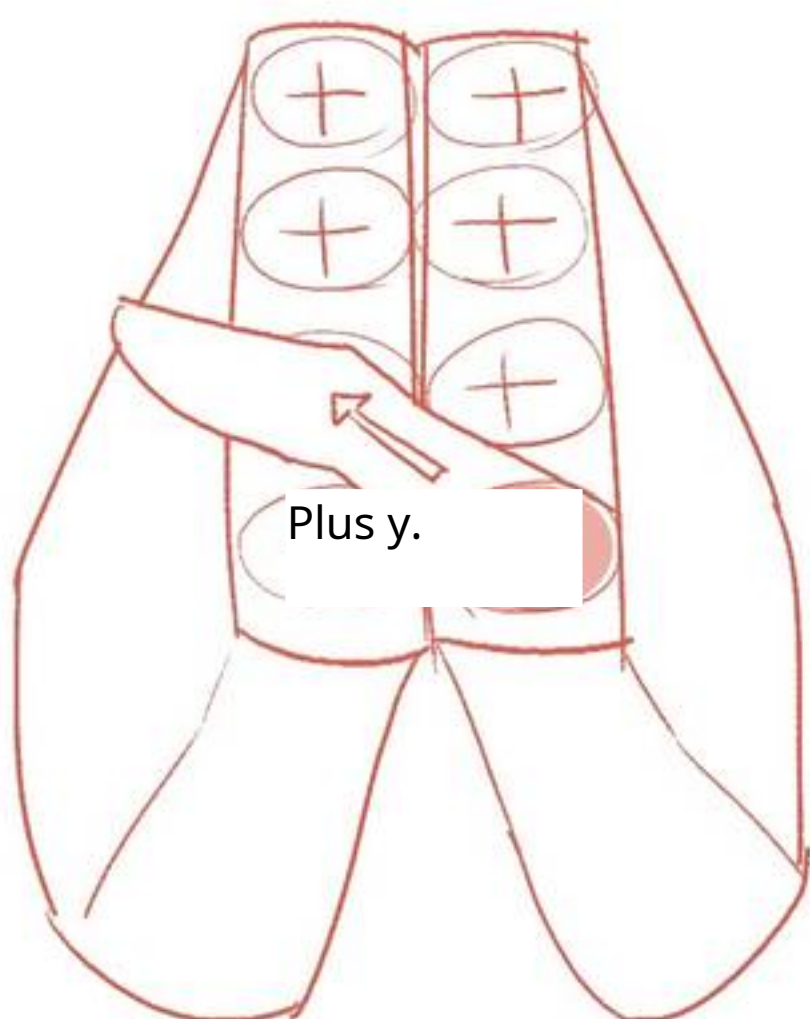
The area of the back of your hand, and your wrists on your wrist, will be a little bit wider than the top of your hand.



Plus t plus,  
plus x plus.



The shape of the circle, the circle with the finger on it, has to be flavored according to the angle.



Plus y.



I'm drawing a circle one by one from the top of my little finger.

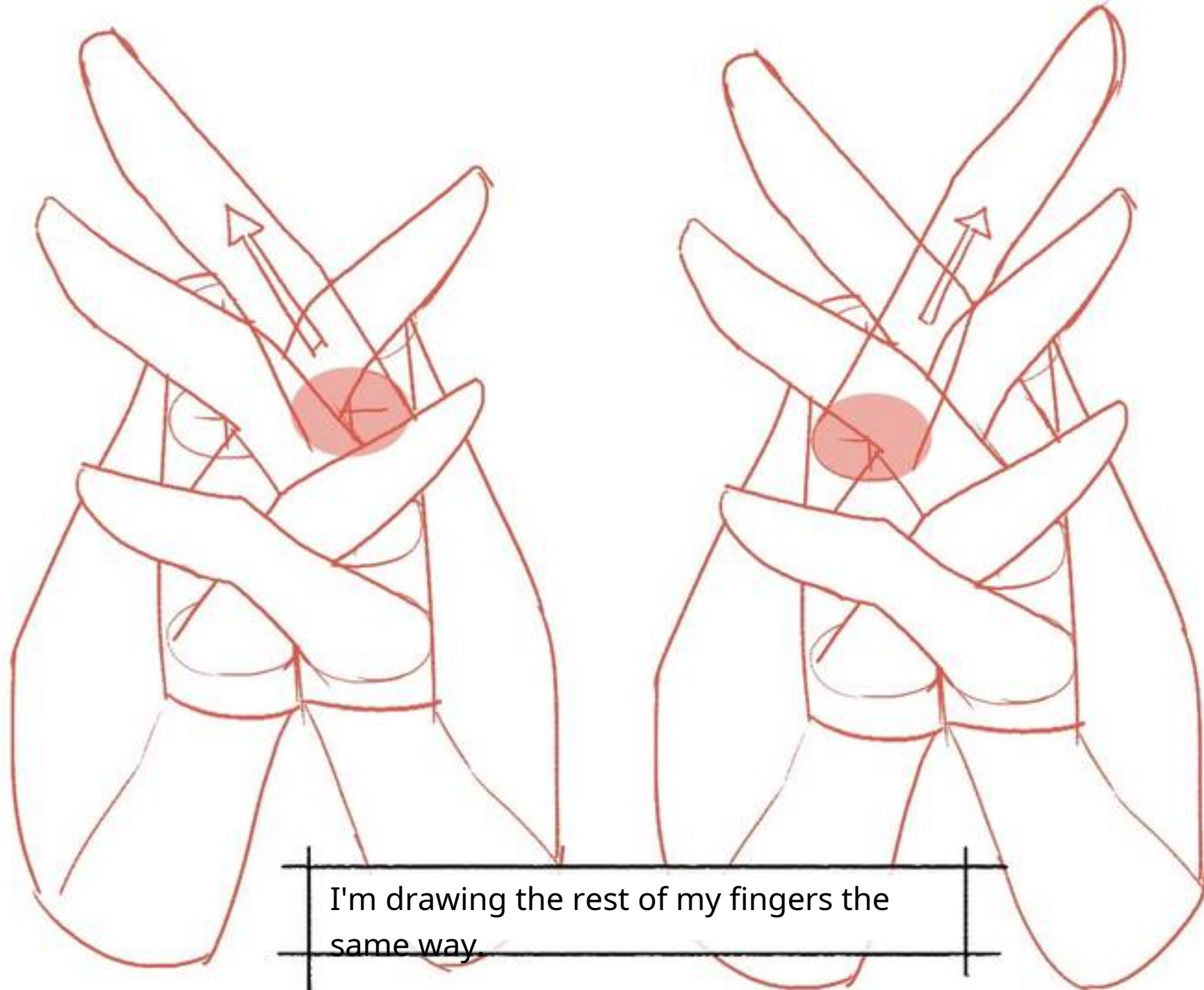


I'm going to go up one  
finger in the direction of  
the jig.

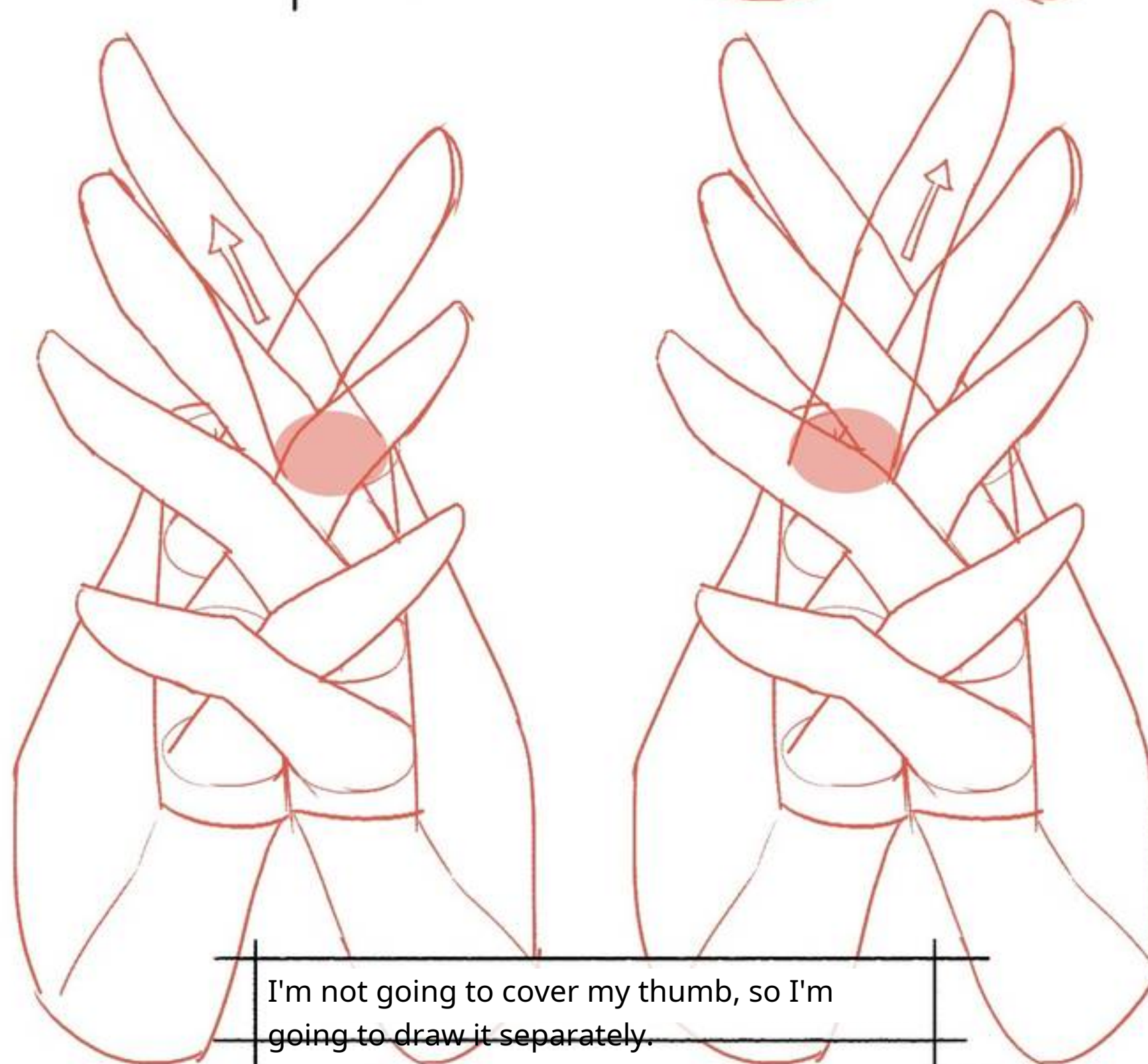


And we're going to have to cancel  
out the x-rays.

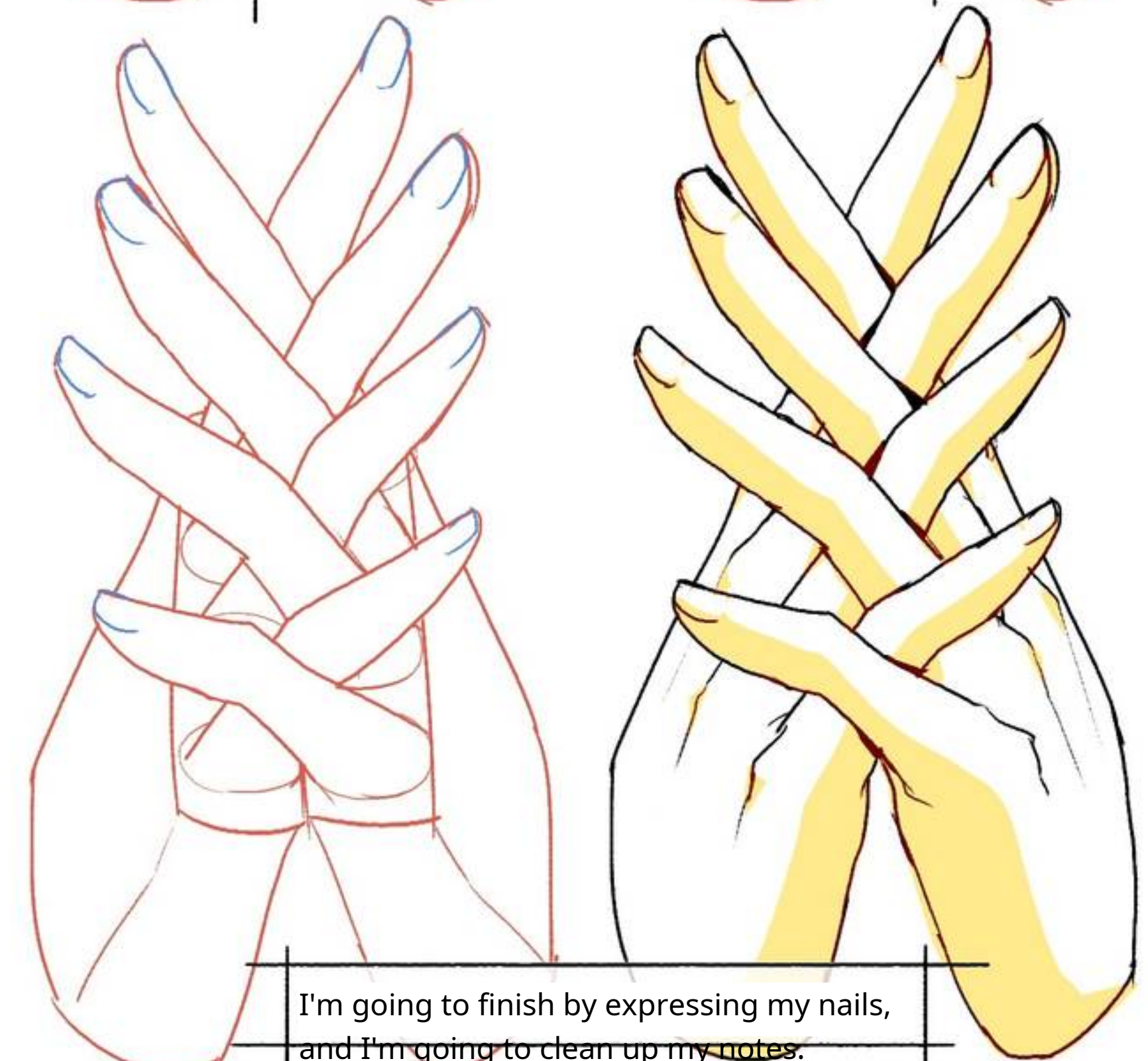




I'm drawing the rest of my fingers the same way.

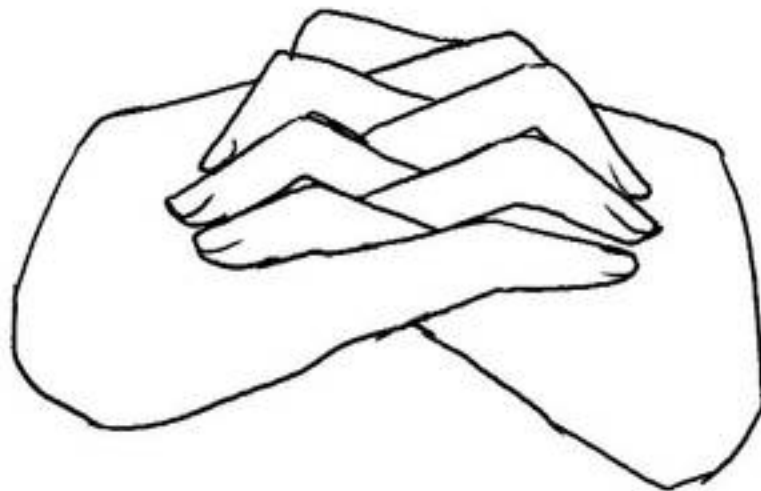
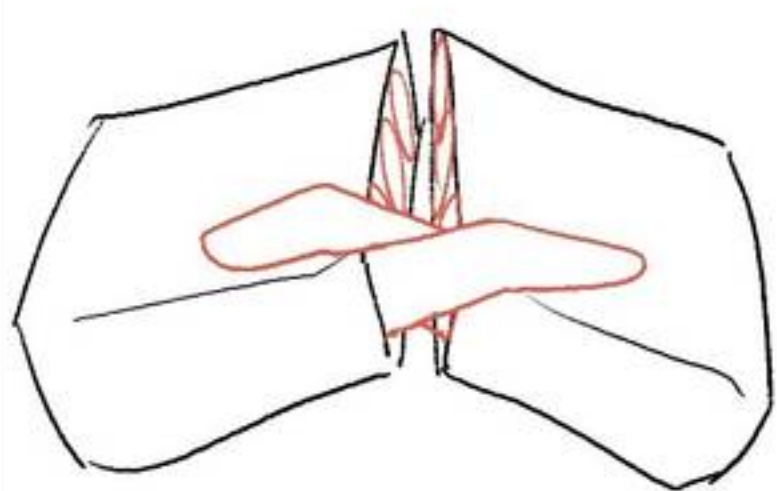
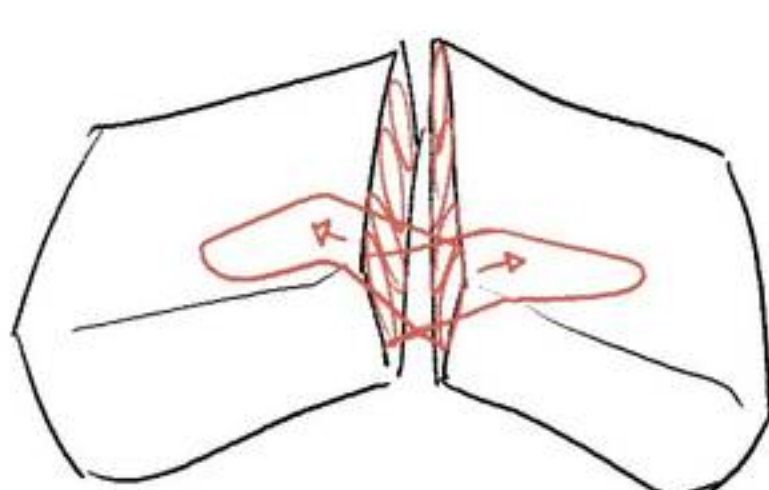
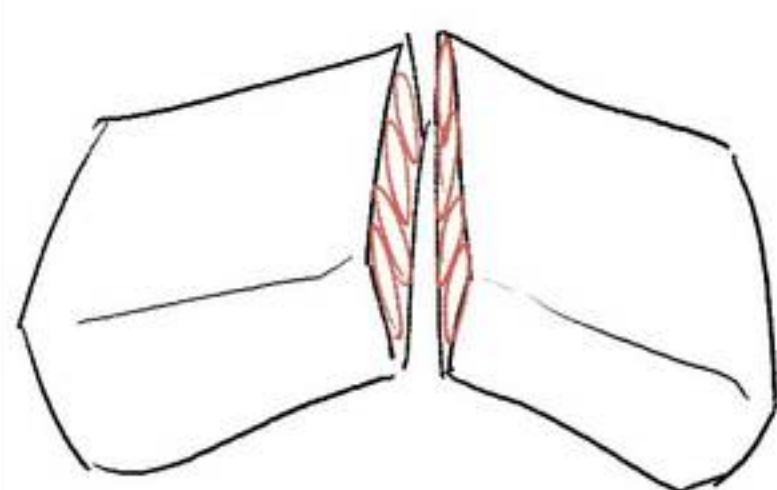


I'm not going to cover my thumb, so I'm going to draw it separately.



I'm going to finish by expressing my nails, and I'm going to clean up my notes.

I'm just trying to get to know the taco writer.



And if you change the angle of the back of your hand, you're going to have a number of different types of heavy hands.

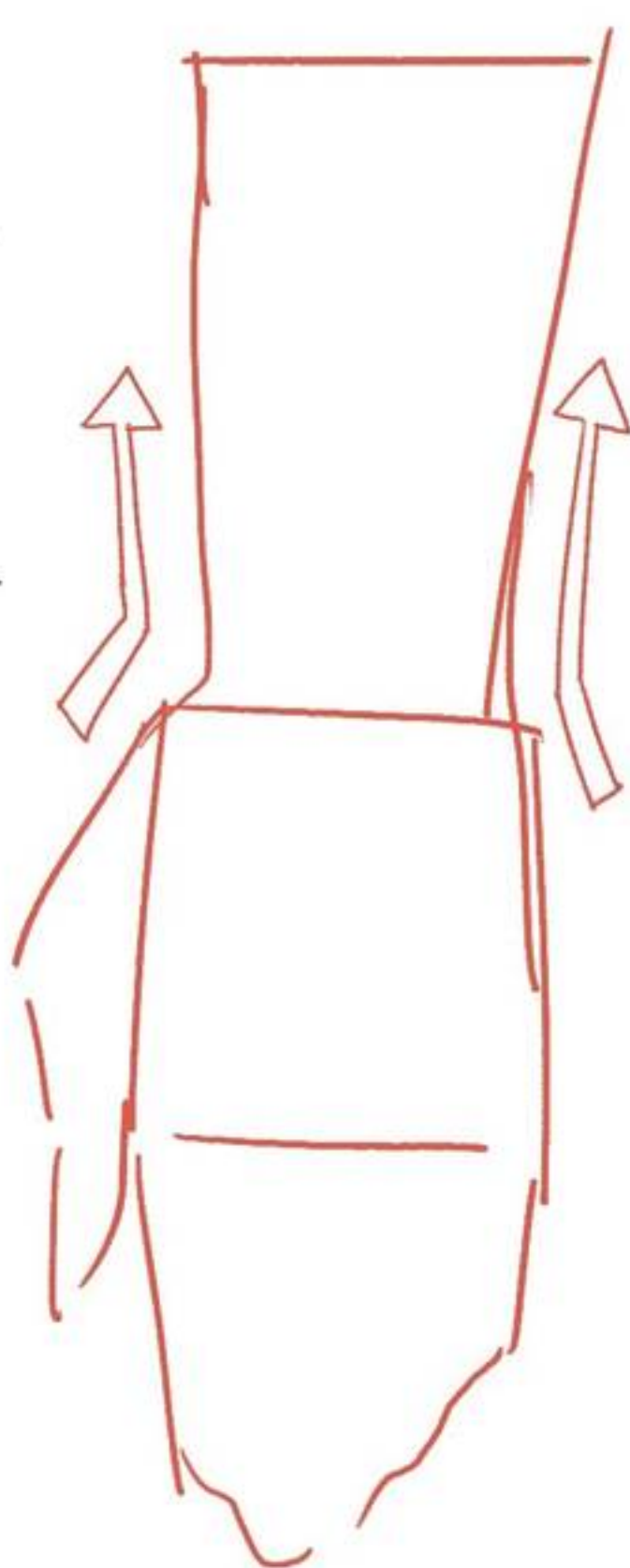
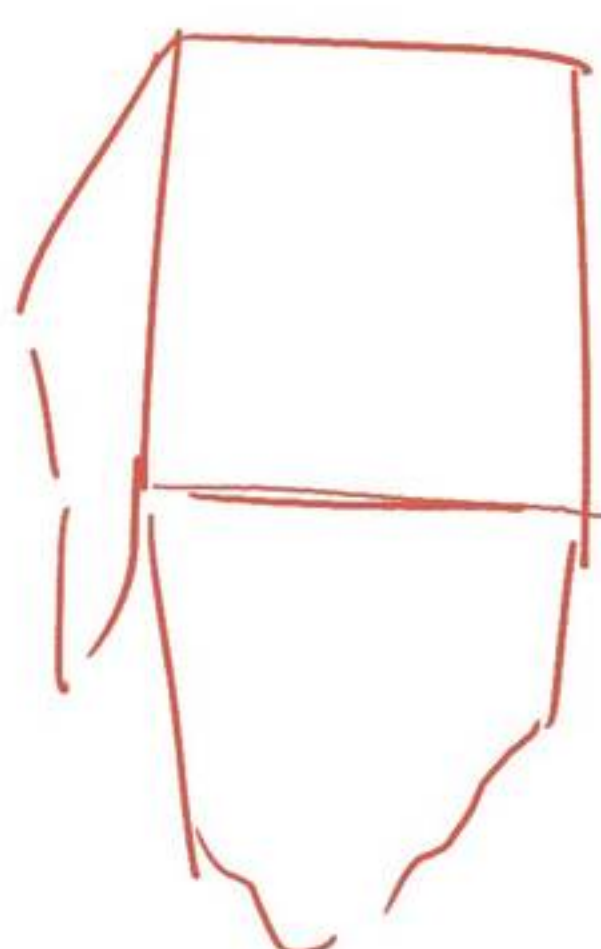


Key Doimt

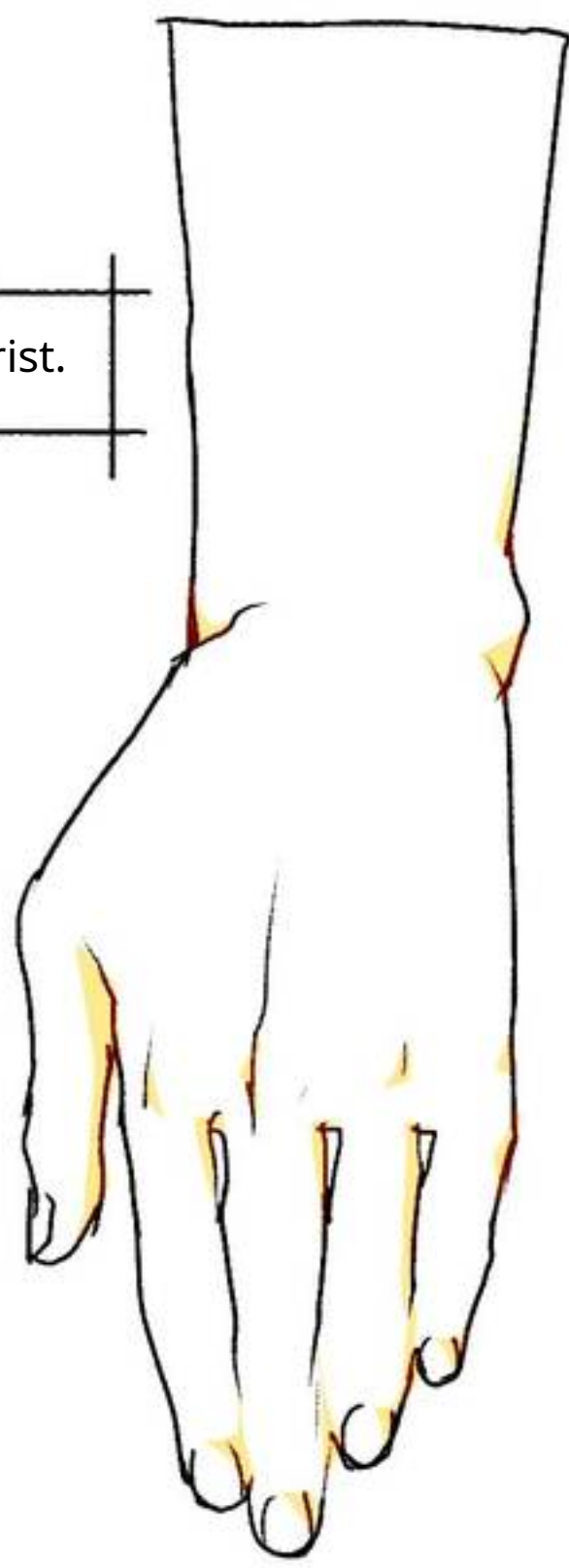
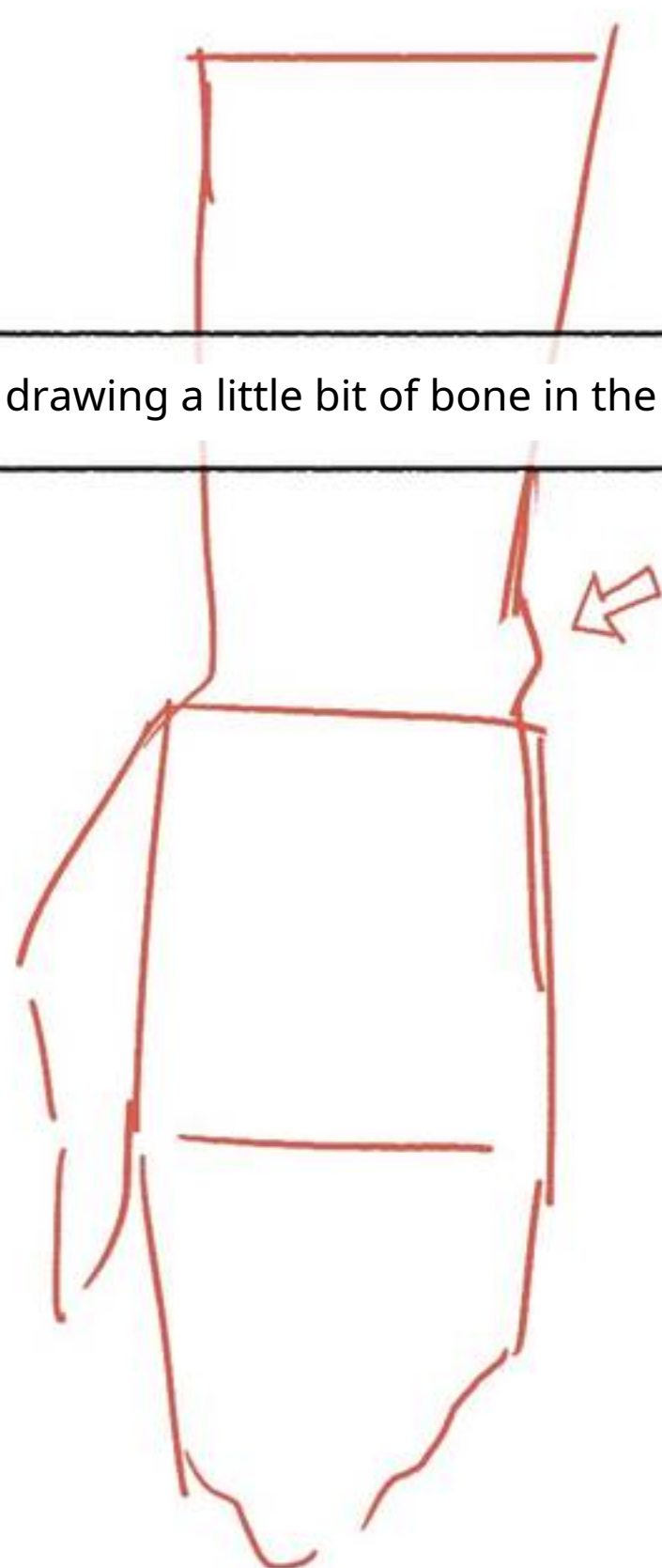


I don't know. I don't know. I don't know. I don't know.

The wrists and hands are not straight-line, they're fine-sized, they're small-handed, they're hand-to-hand and hand-to-hand mice.

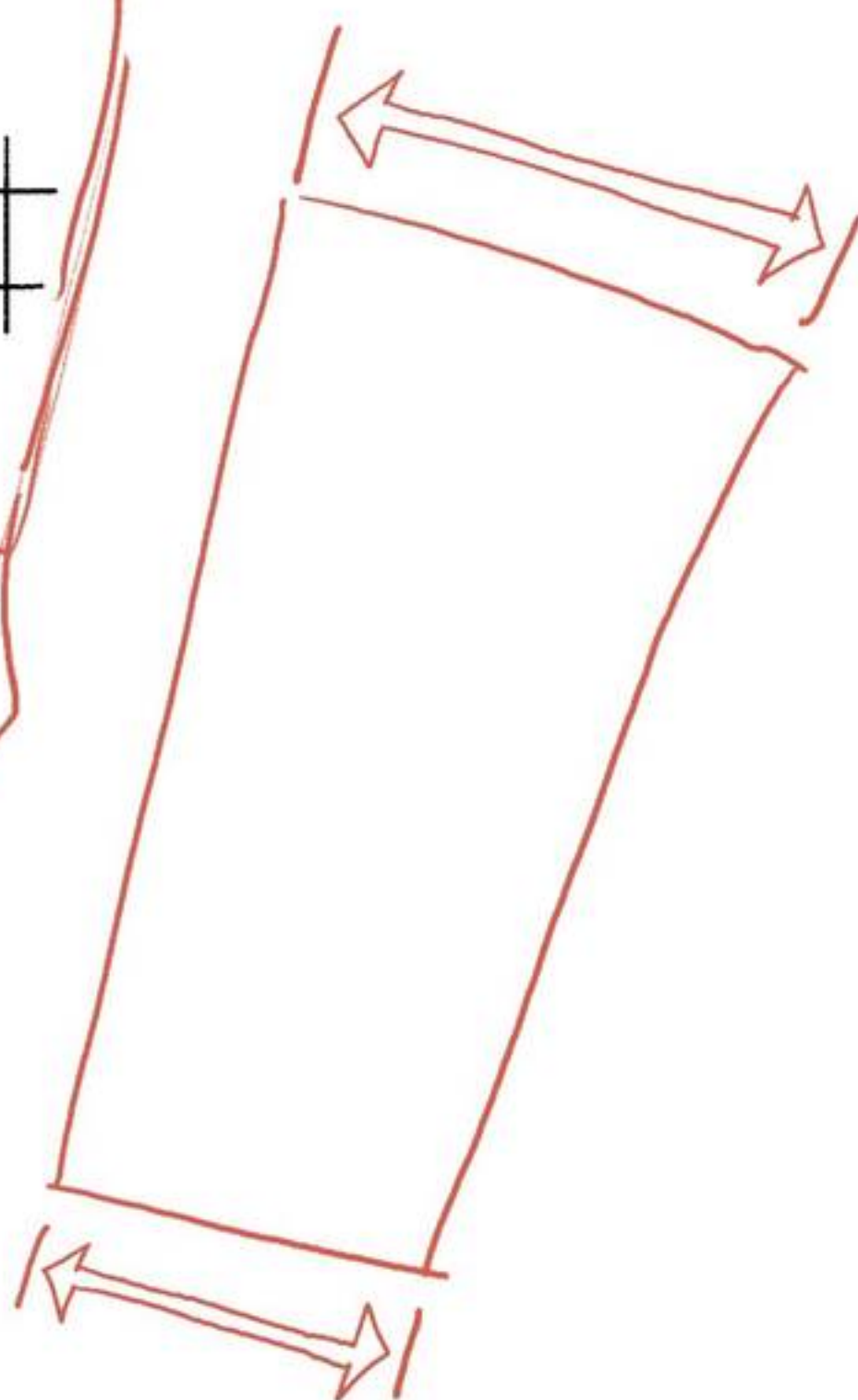
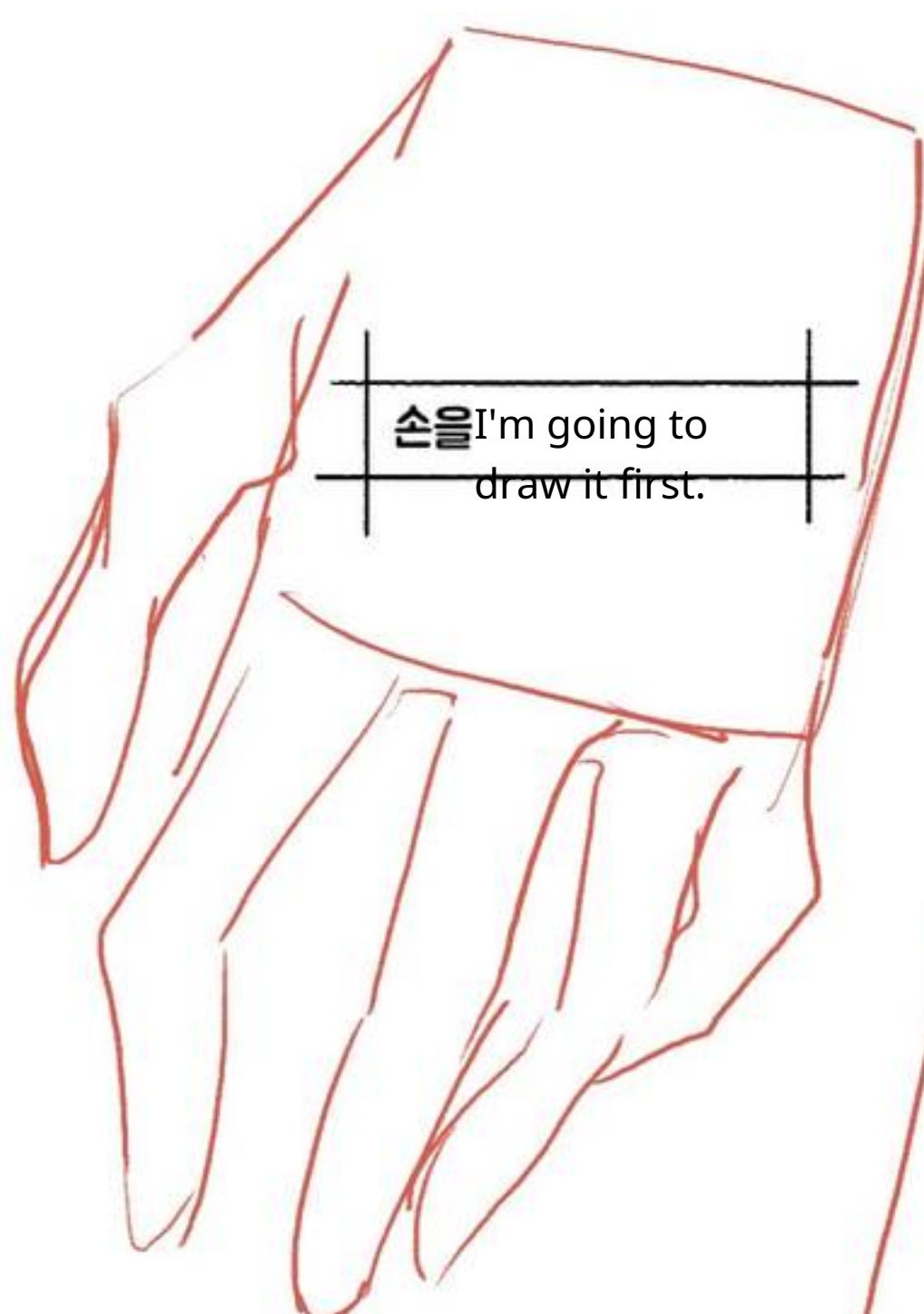


I'm drawing a little bit of bone in the outer wrist.

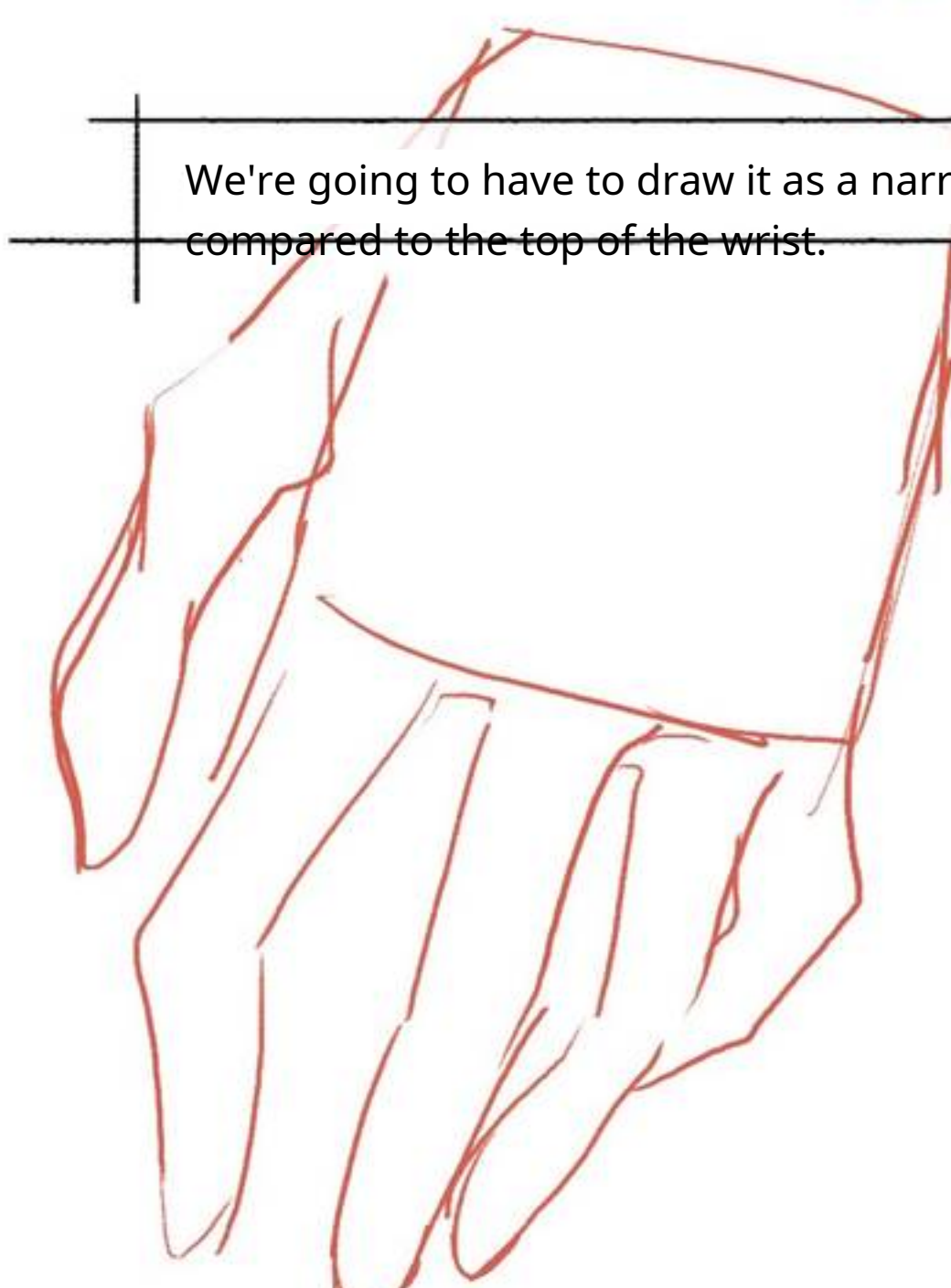


When you clean up your gift, it's natural to let you live with the bonyness of your wrists.

손을 I'm going to draw it first.



We're going to have to draw it as a narrow width compared to the top of the wrist.

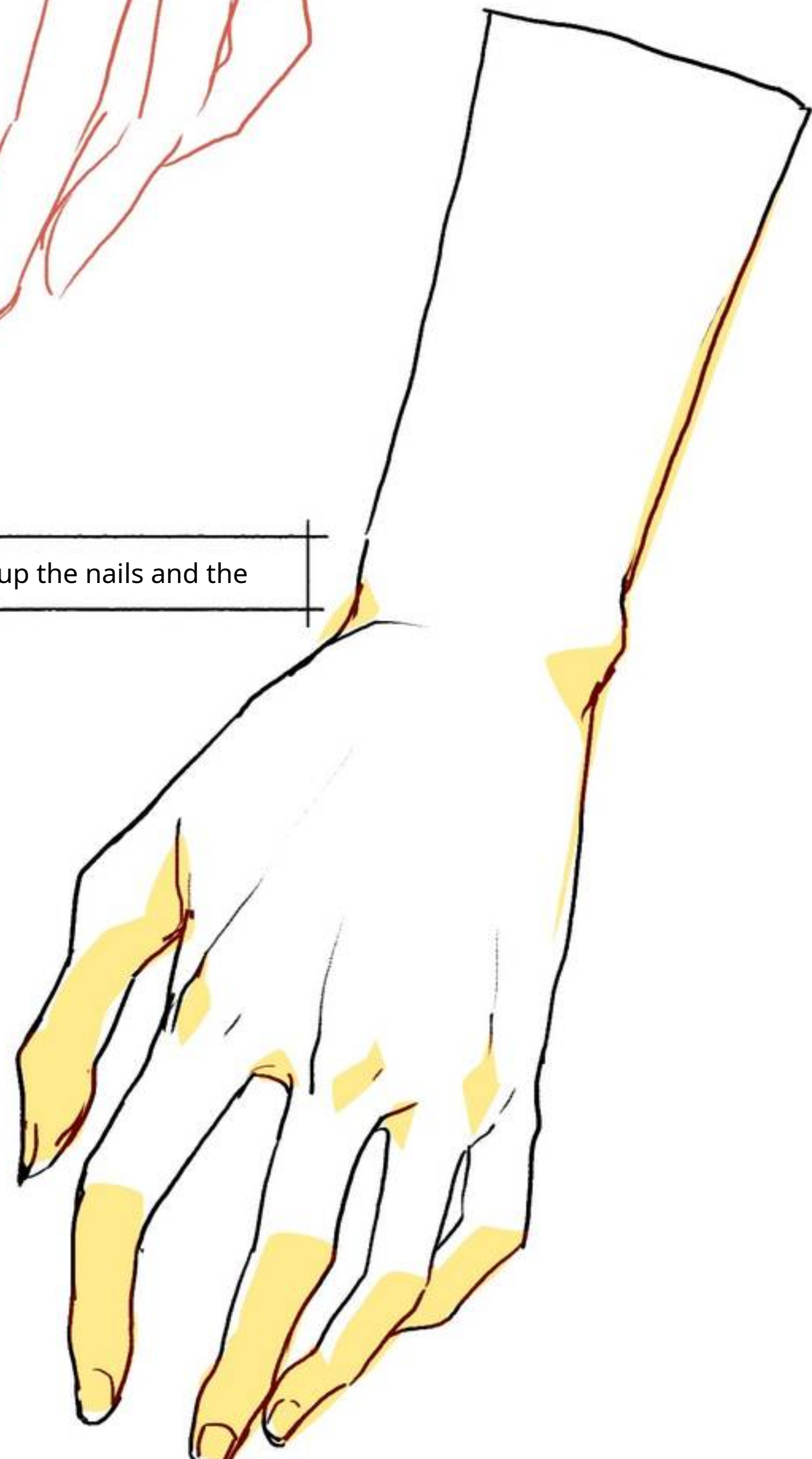




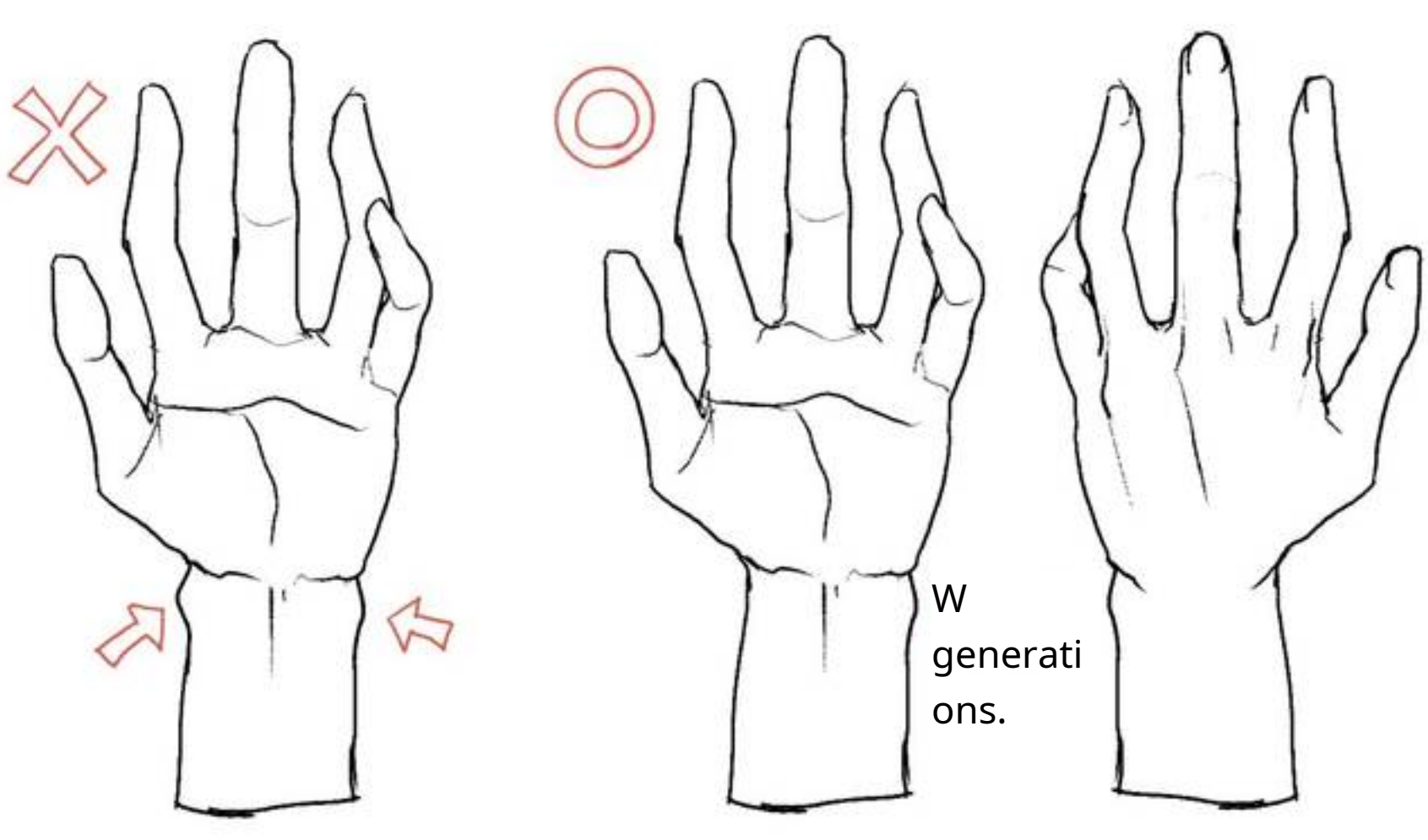
I'm drawing a bony piece of bone that's sticking out of my hand and wrist.



I'm going to clean up the nails and the joint part.



I'd like to know the taco author."



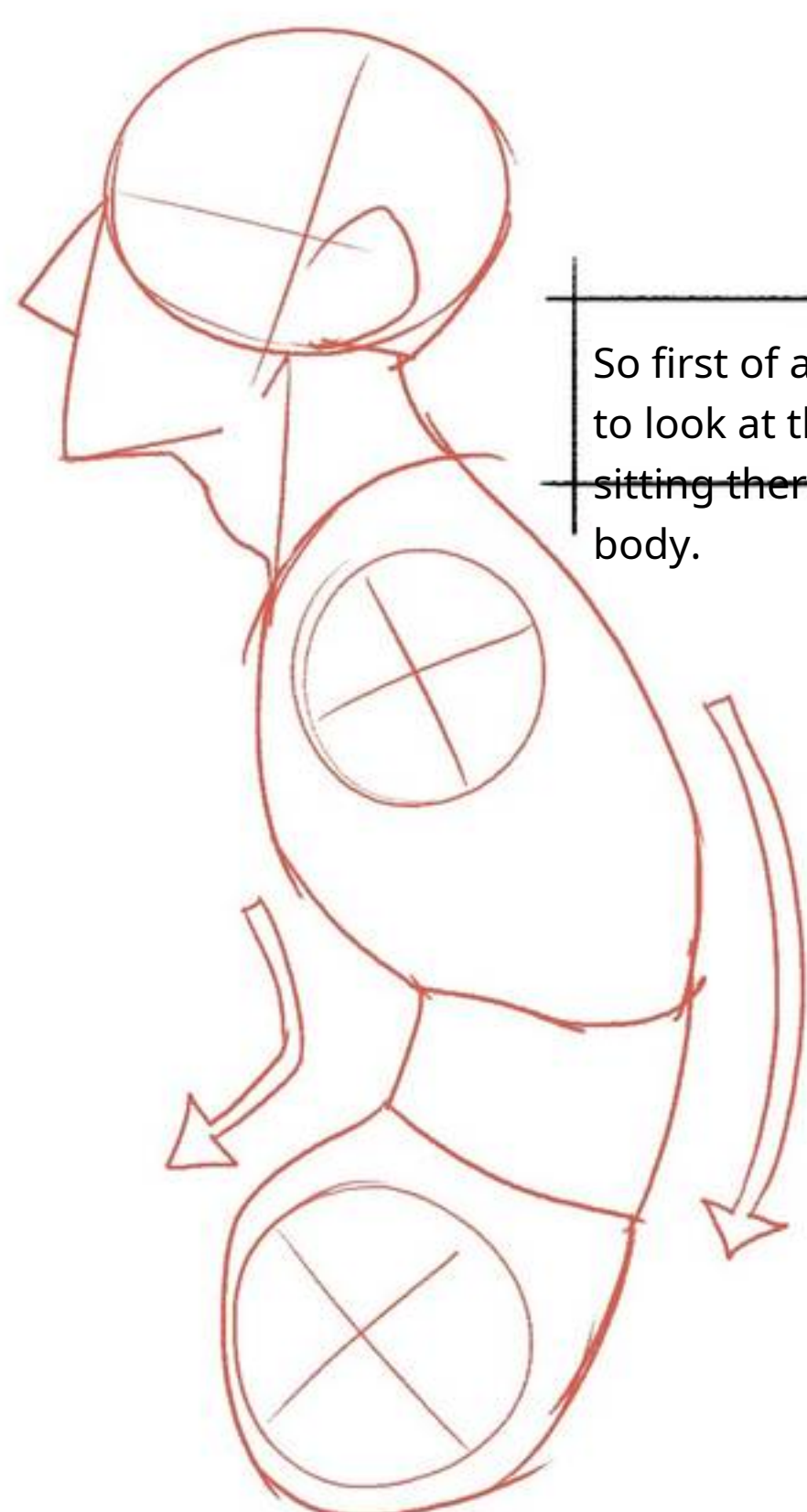
Notice that when you see the palm of your hand and the back of your hand, you turn the wrist around and turn it upside down.



Key Doint

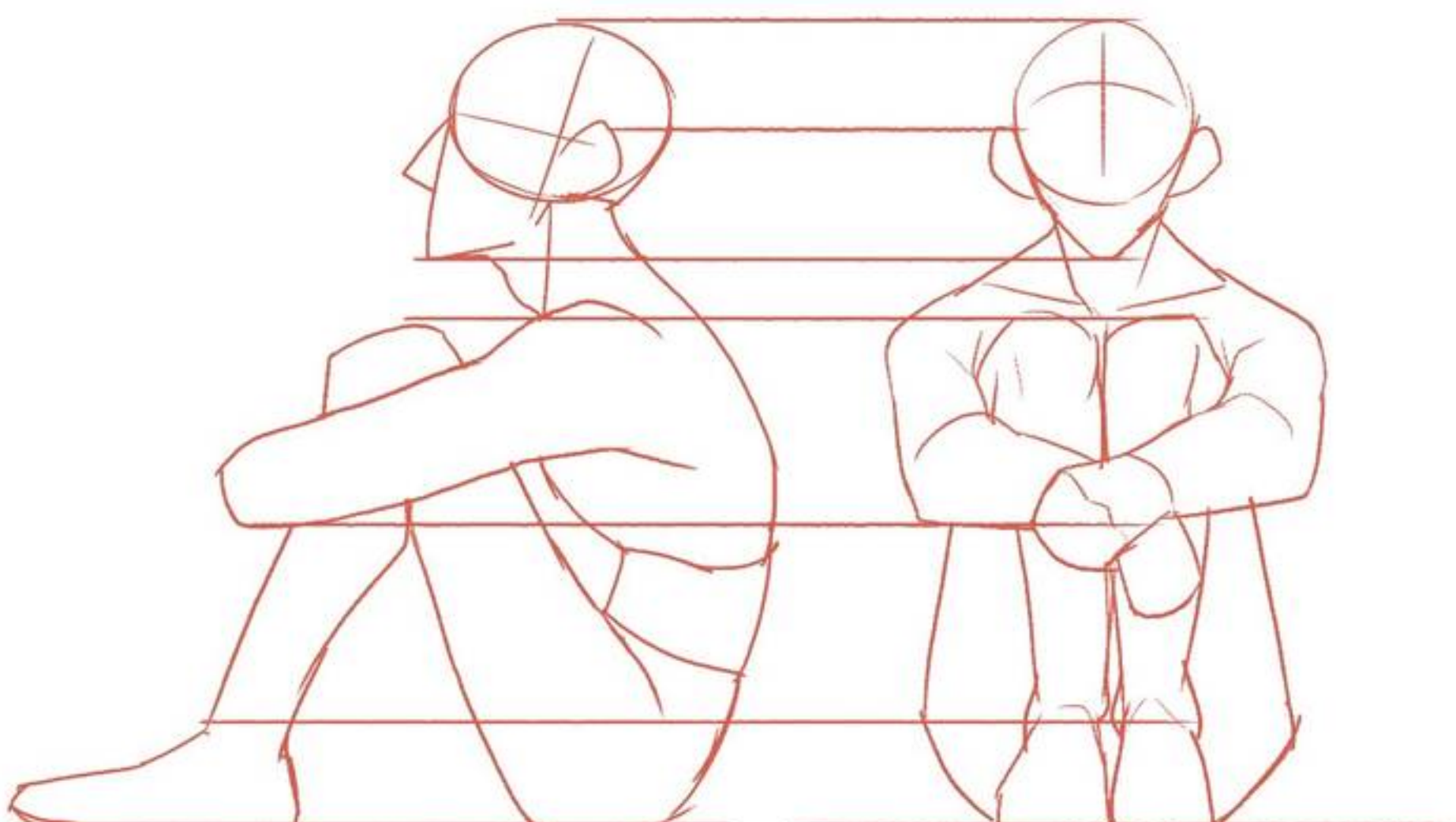
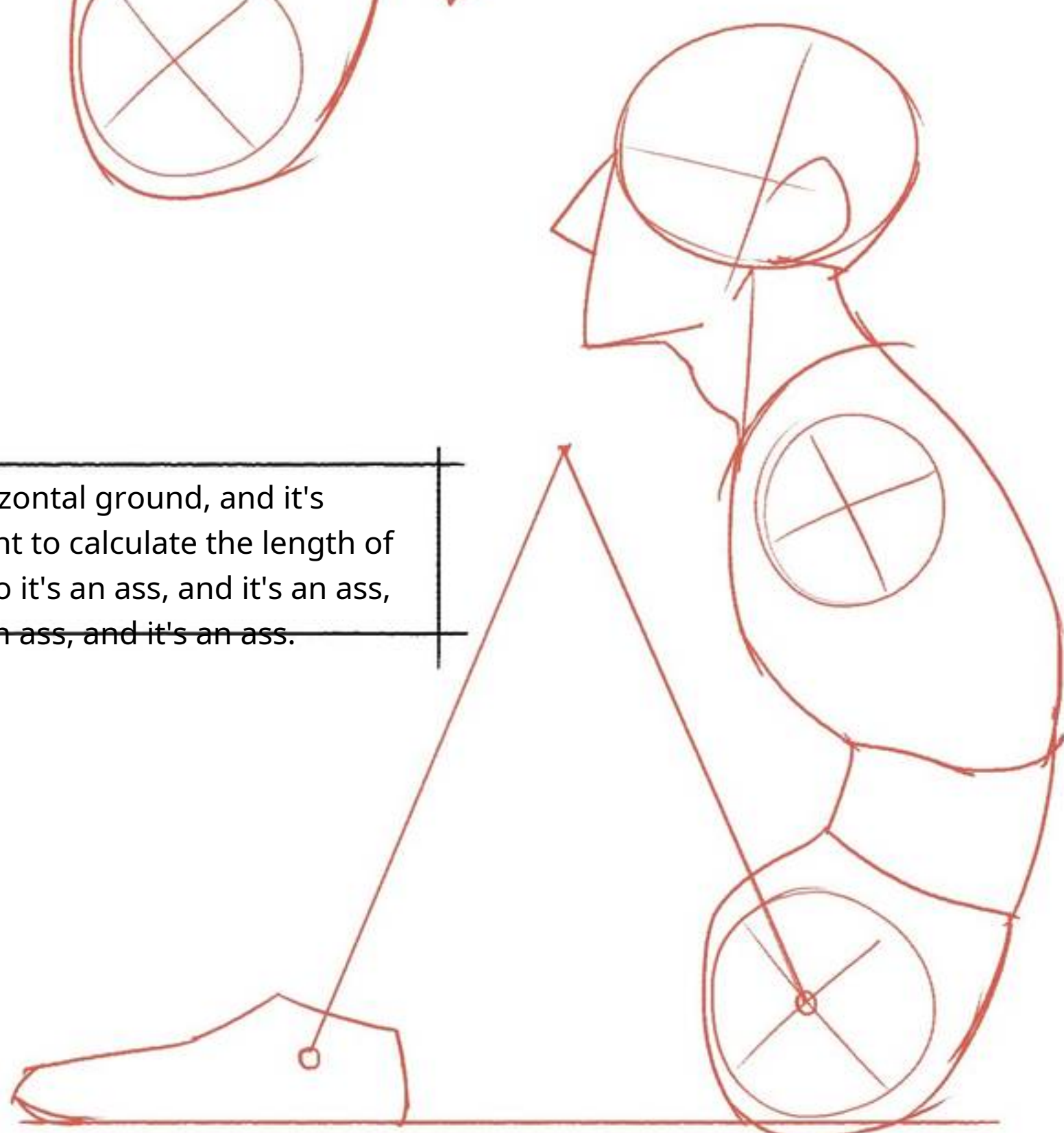


[Q: I'd like to draw a pose inside.]



So first of all, to make sense of it, we're going to look at the shape of the sides, and if we're sitting there, we're going to bend up the upper body.

It's a horizontal ground, and it's convenient to calculate the length of the leg, so it's an ass, and it's an ass, and it's an ass, and it's an ass.



If you draw your knee close to your upper body, you can see that the body has to be covered and seen.

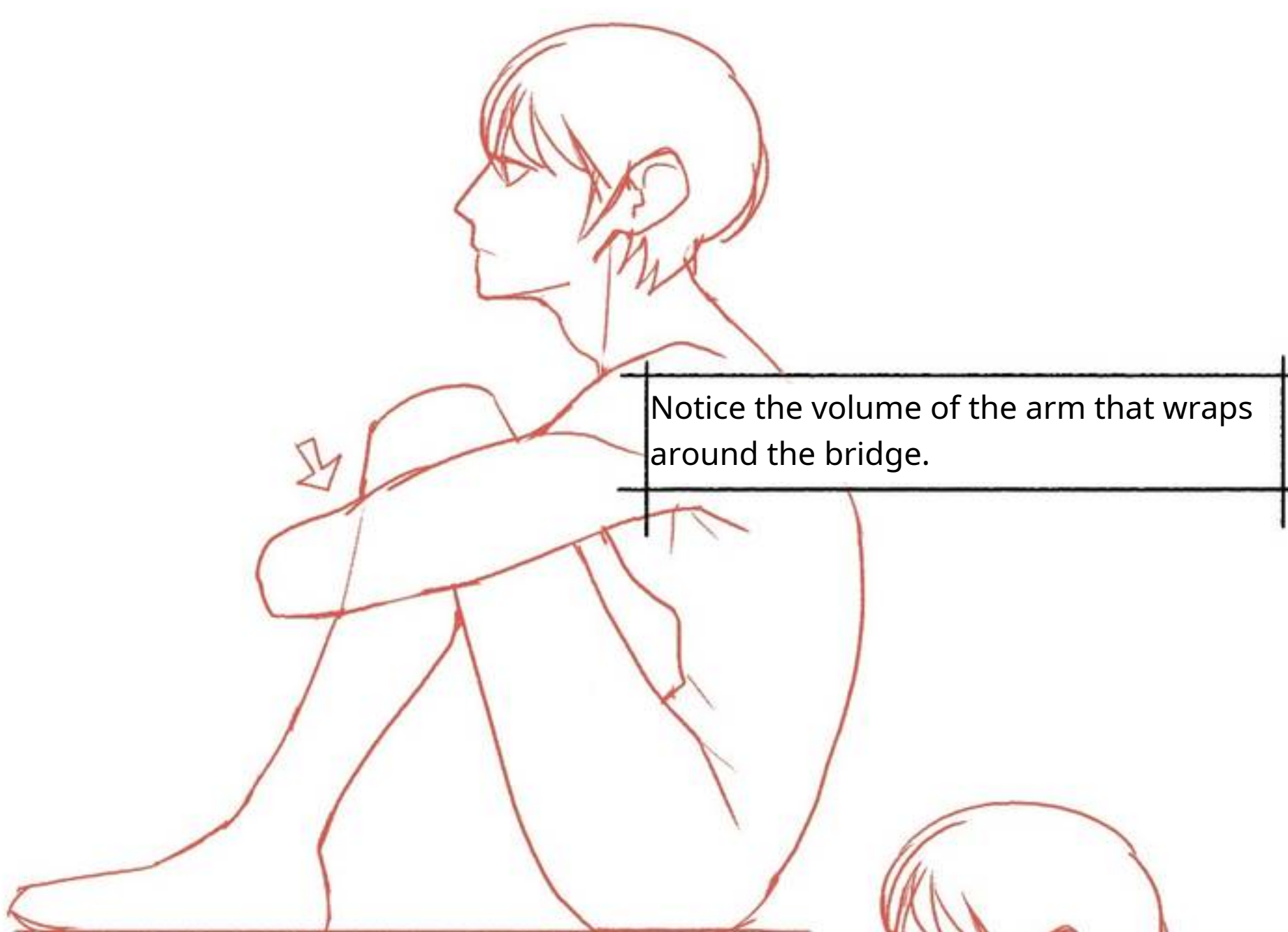


Using a handkerchief, we're gonna use the wrist-holding role of the frame to shape the frame.



It's a painting for the human body.





Notice the volume of the arm that wraps around the bridge.

Add more clothes.



I'm going to close by setting up the front and sides image frames.



It's too small for a writer to know.



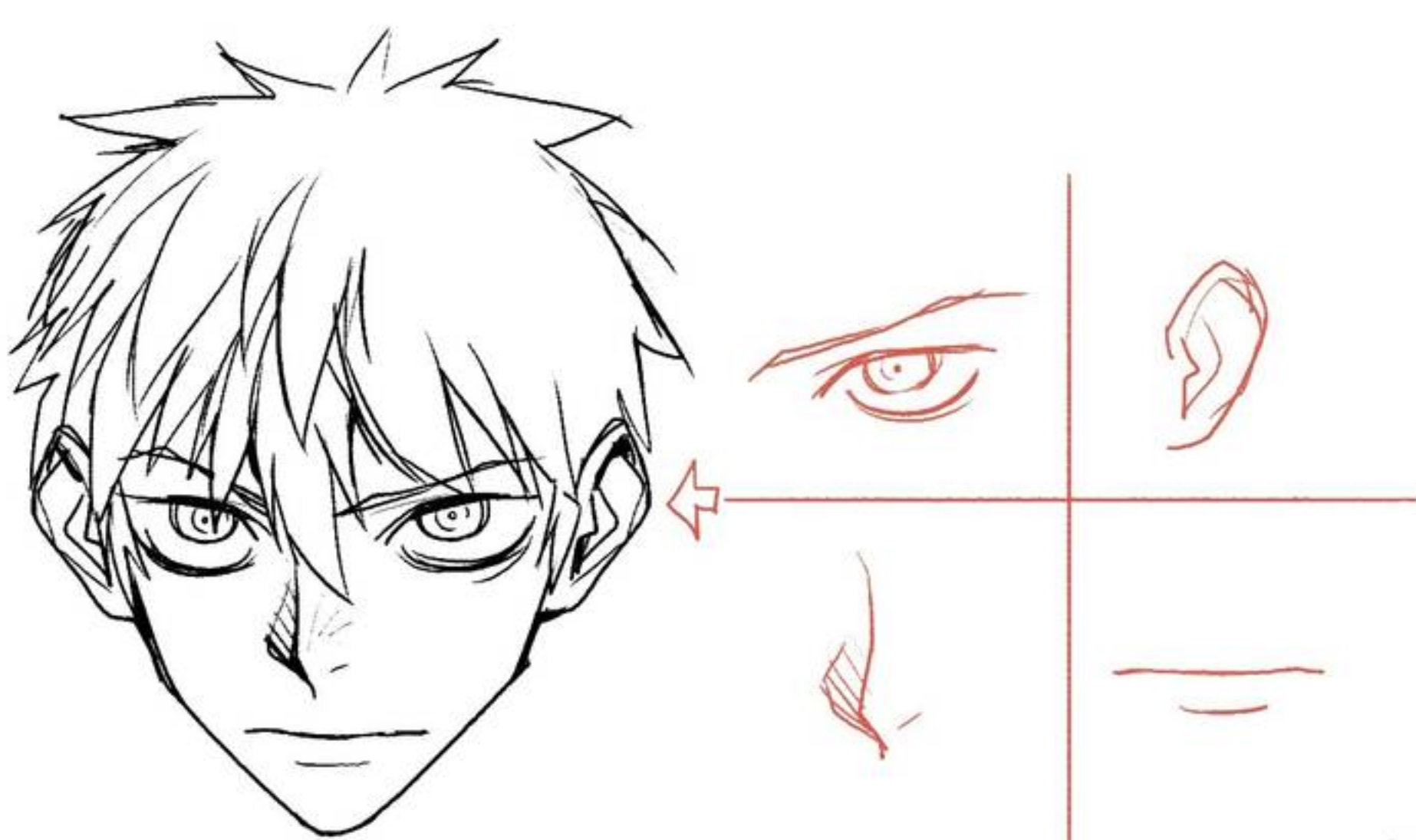
If you put your waist down a little bit, and you draw your legs together and your butts together, you'll be able to get a picture group of Joe Greens, who've fallen off the ground and their butts.



Key Doint



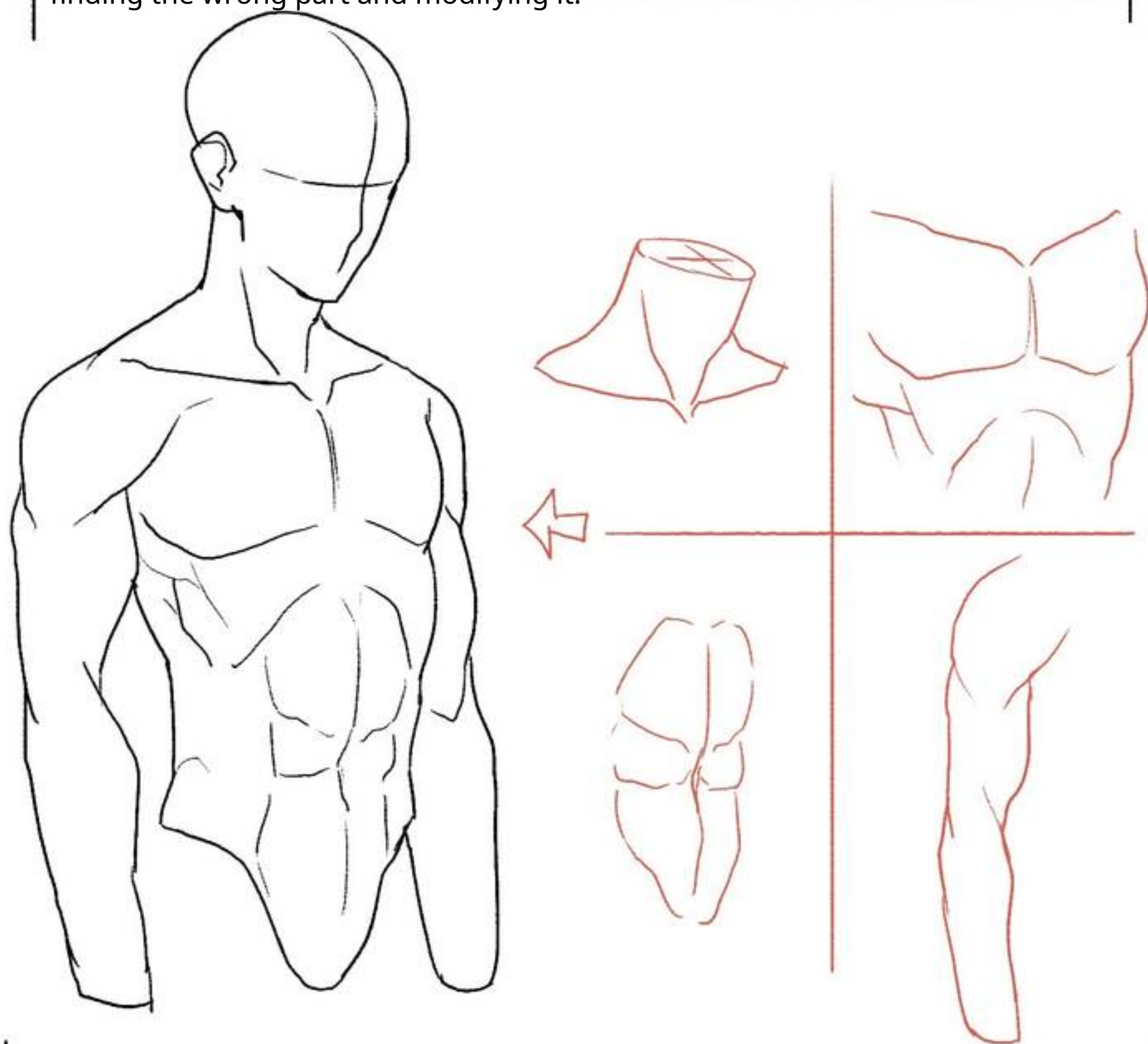
I don't know.



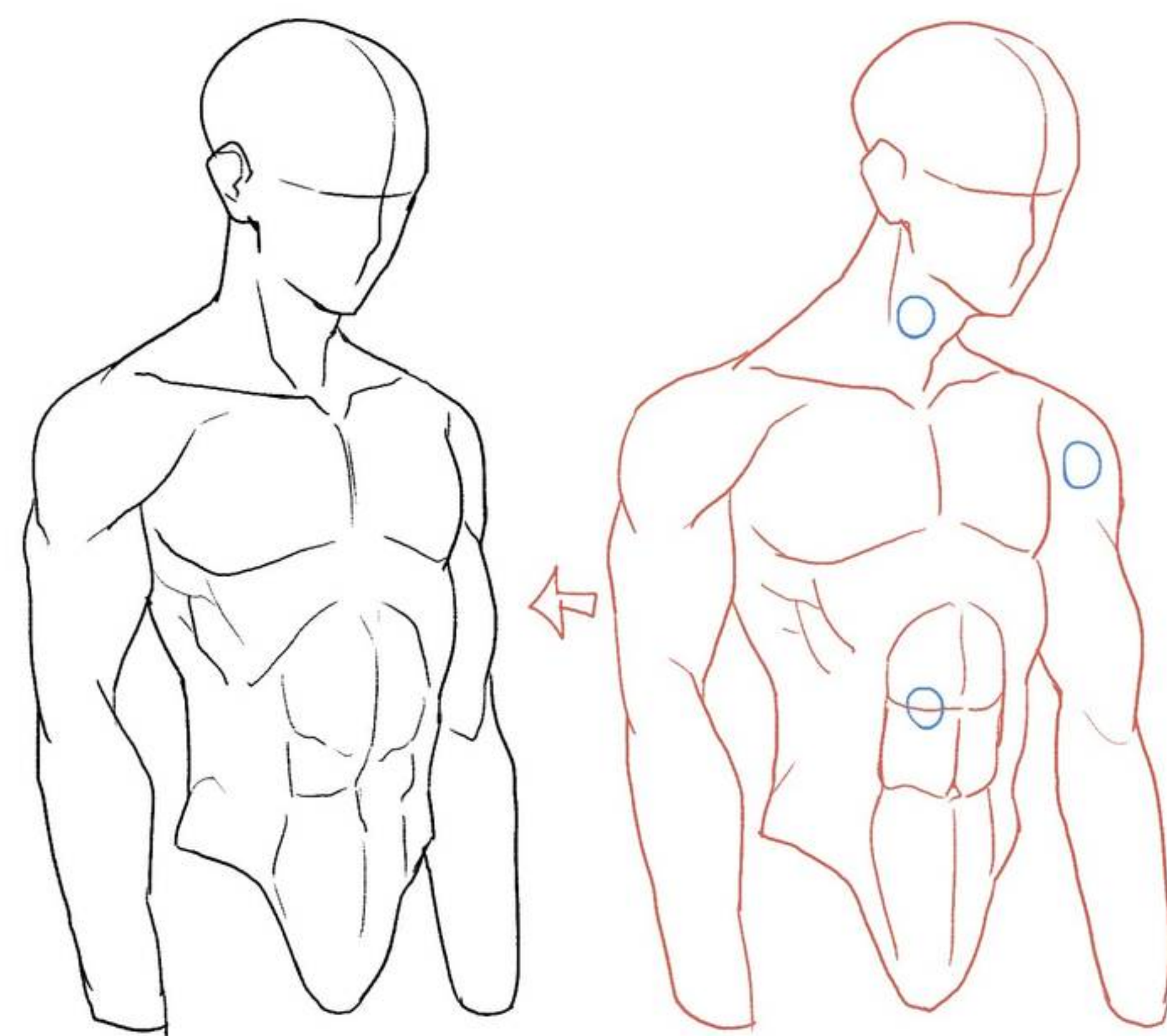
If you're just beginning to close or start drawing, it's a little bit of a little bit of what you're going to see, and you're going to have to start with a little bit of what you're going to have to draw, and you're going to have to start with a little bit of what you're going to see.



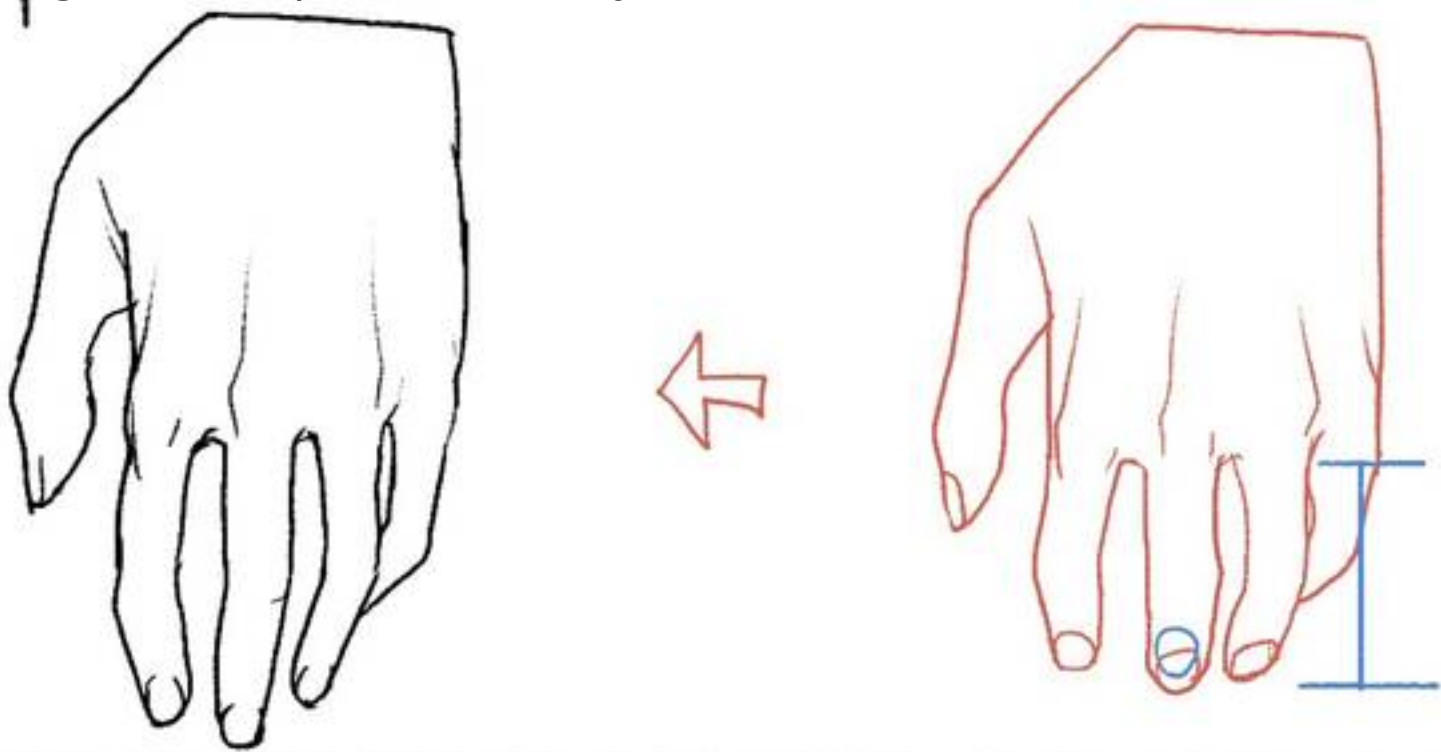
I can draw parts and then draw the whole face, and then compare them to those objects, and then I can actually get the wrong part right with the practice of finding the wrong part and modifying it.



And since you have to draw a body outside of your face, you also have to do some practice with the upper body, because it's going to have some parts.

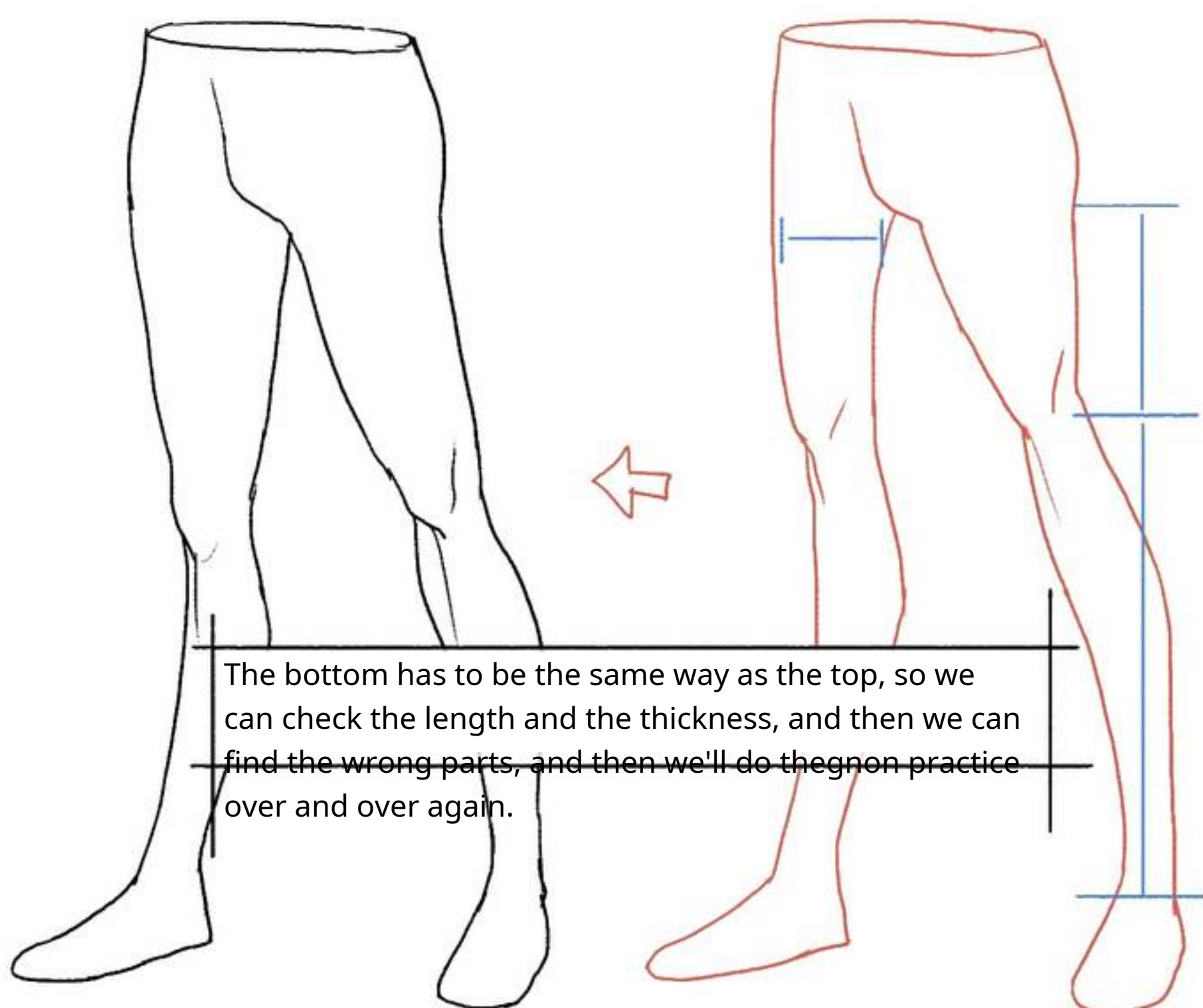


And just like in the face, you have to look at all the things you're comparing, and you've got to try to find the wrong parts, and you've got a lot of practice, and try to fix the awkward ones.



In some places where your fingers need delicate expressions like your hands, you need to observe the length of your words and the shape of your nails and practice to see and see if they're wrong.





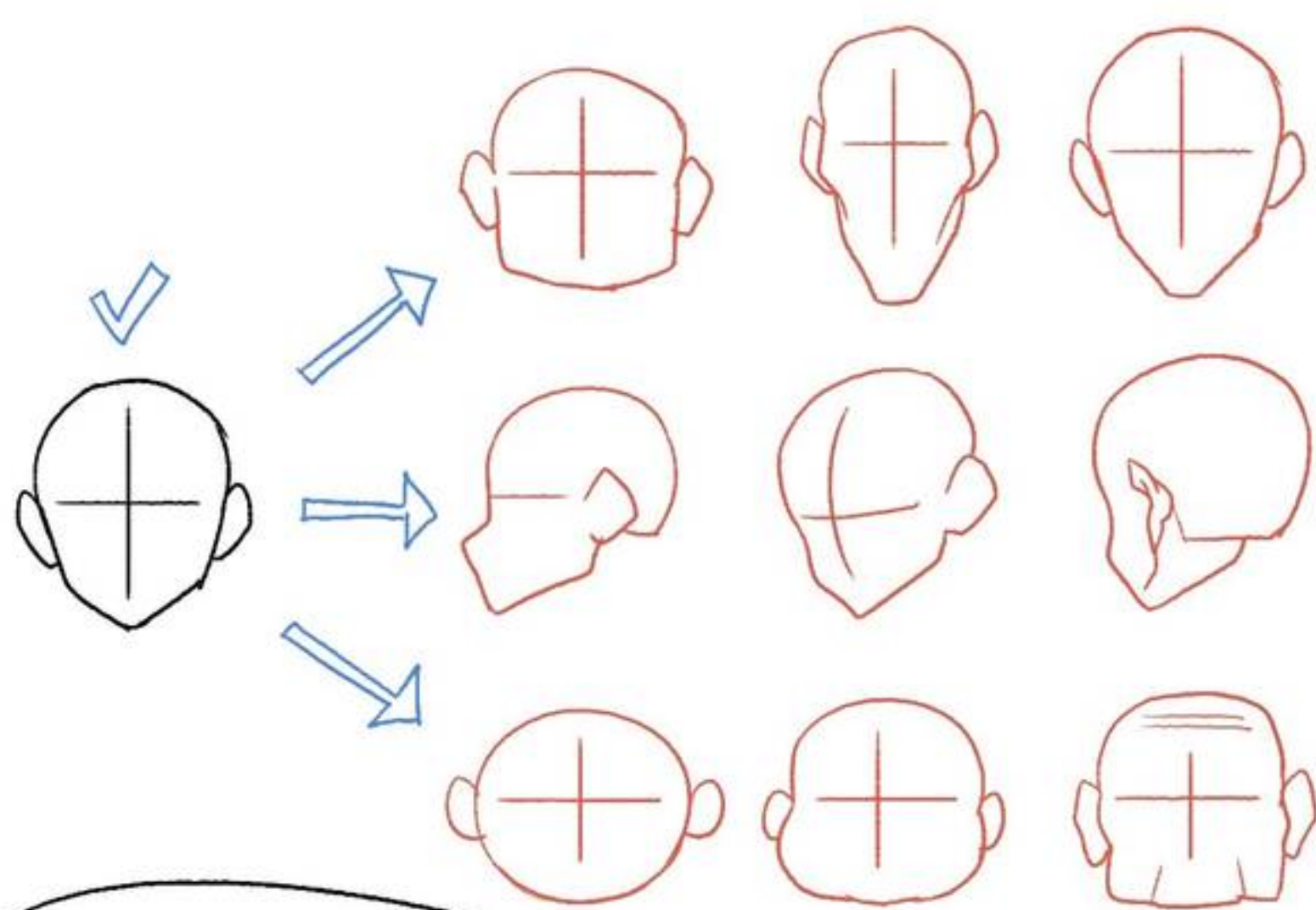
The bottom has to be the same way as the top, so we can check the length and the thickness, and then we can find the wrong parts, and then we'll do the non practice over and over again.



From the beginning, it takes a lot of practice and a lot of practice to draw yourself without data.

You have to draw with repeated persistence and effort, but you can improve your own satisfaction.

I'm just trying to get to know the taco writer.



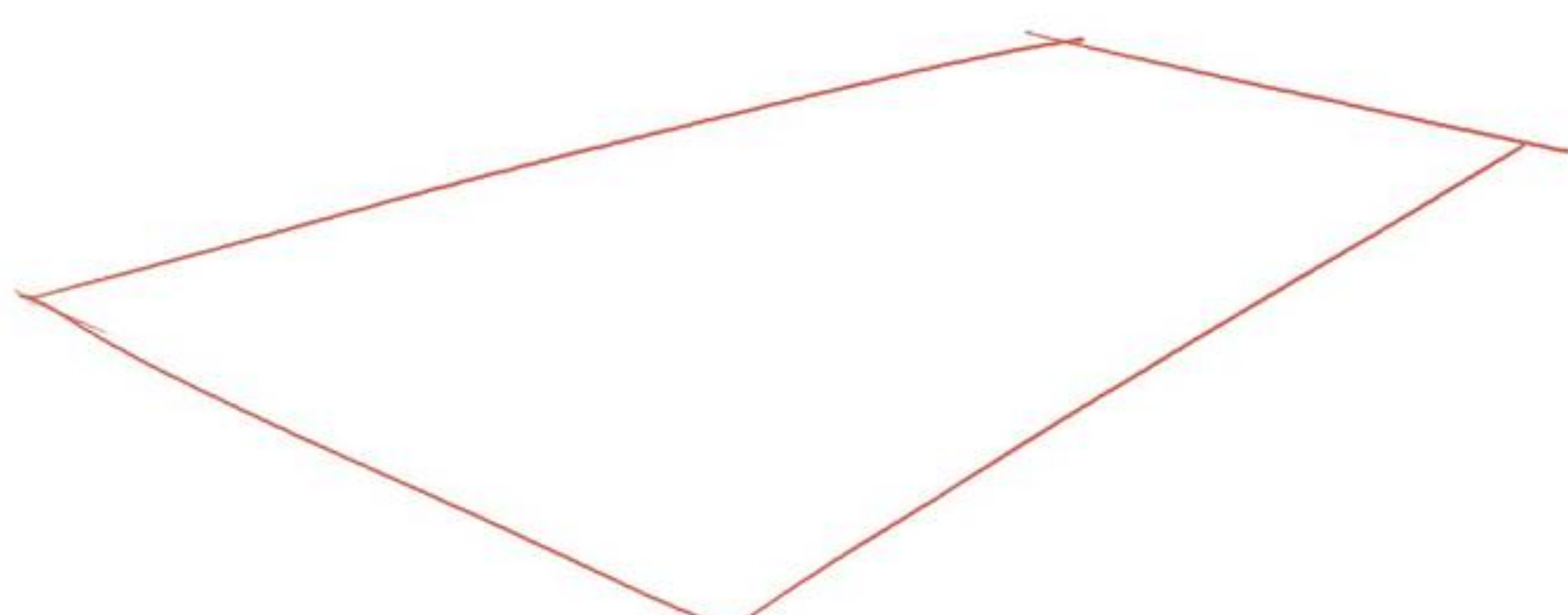
There's a lot of different facial expressions in different characters, so we can't just draw them out because they're all different in age and style.



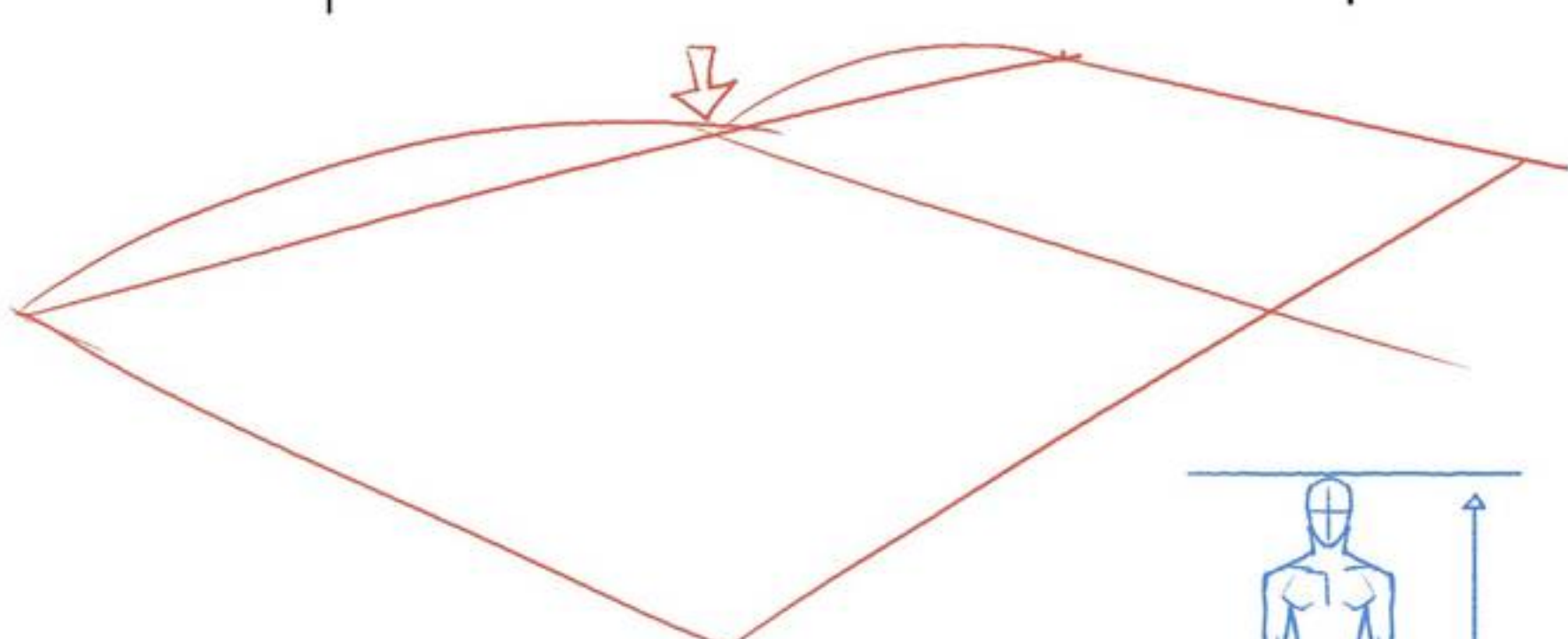
Key Doint



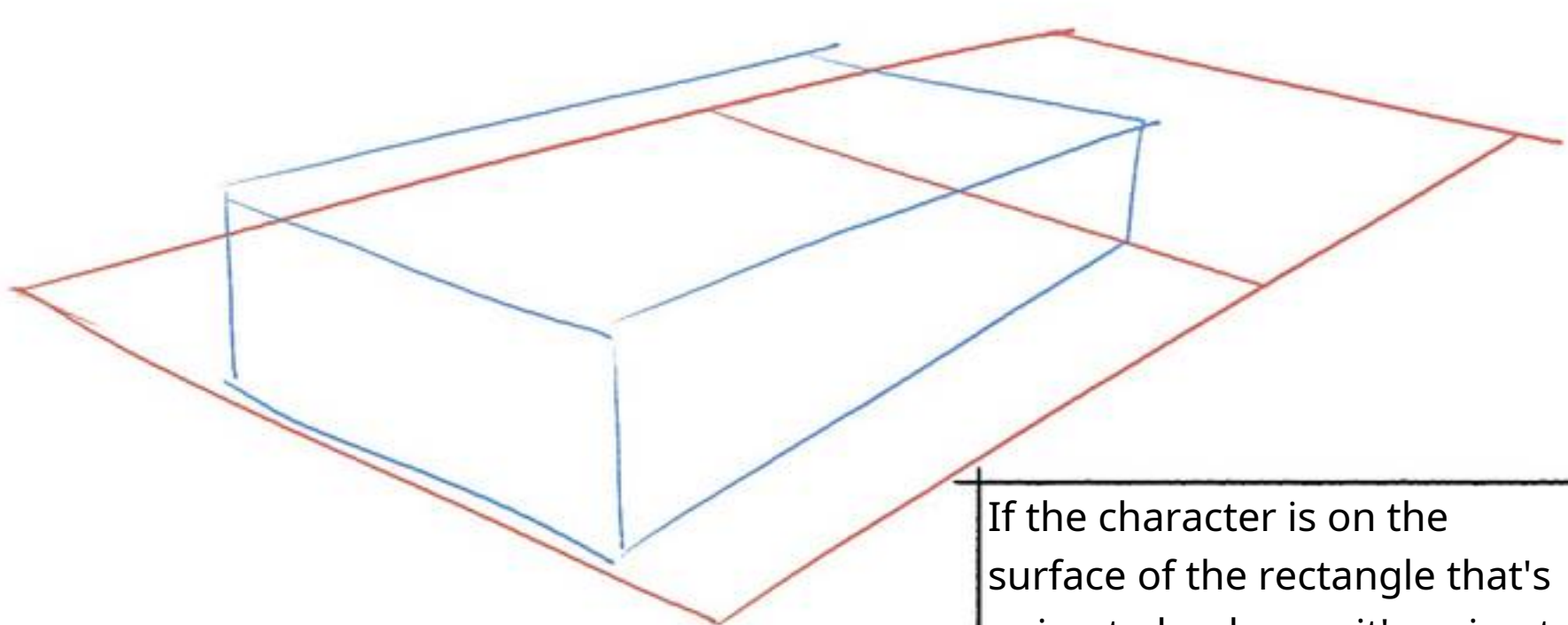
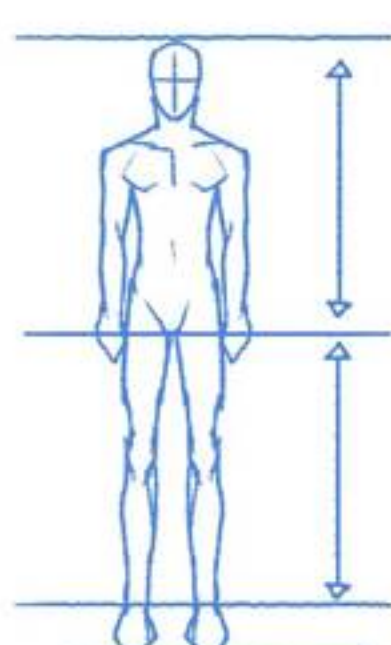
[Q: It's kind of ugly when you're in a low-frequency place.]



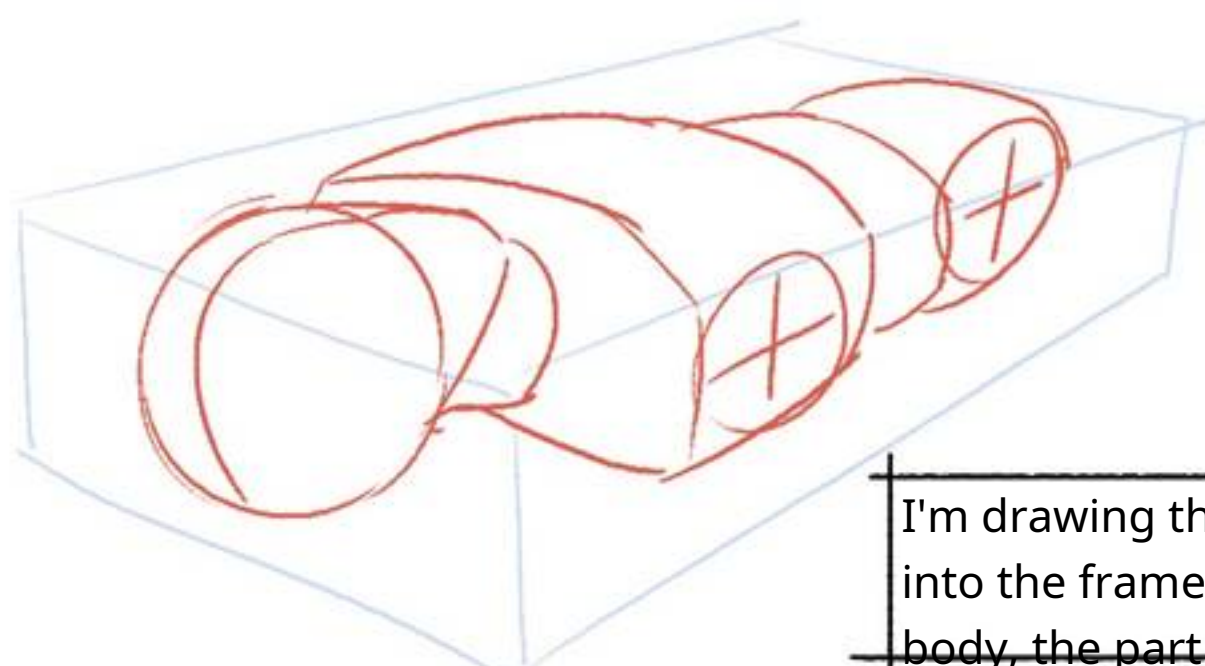
To draw the characters on the bottom, it's easier to draw them because they know the shape and the shape of the page before they do.



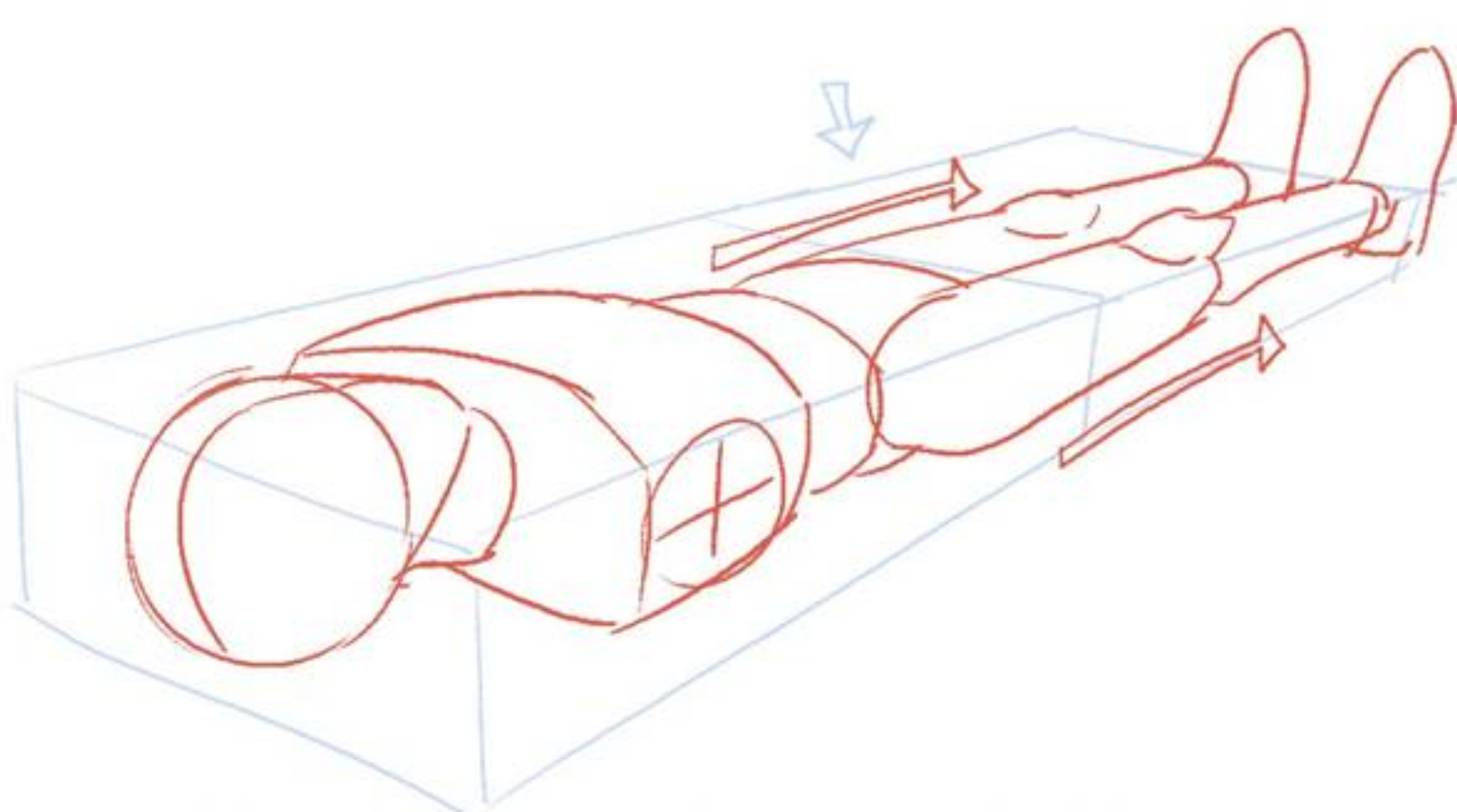
If you divide half of the diagram on the ground by half, you're going to have a wide space and a narrow space, but if you think about it, it's roughly the volume of the character's upper body.



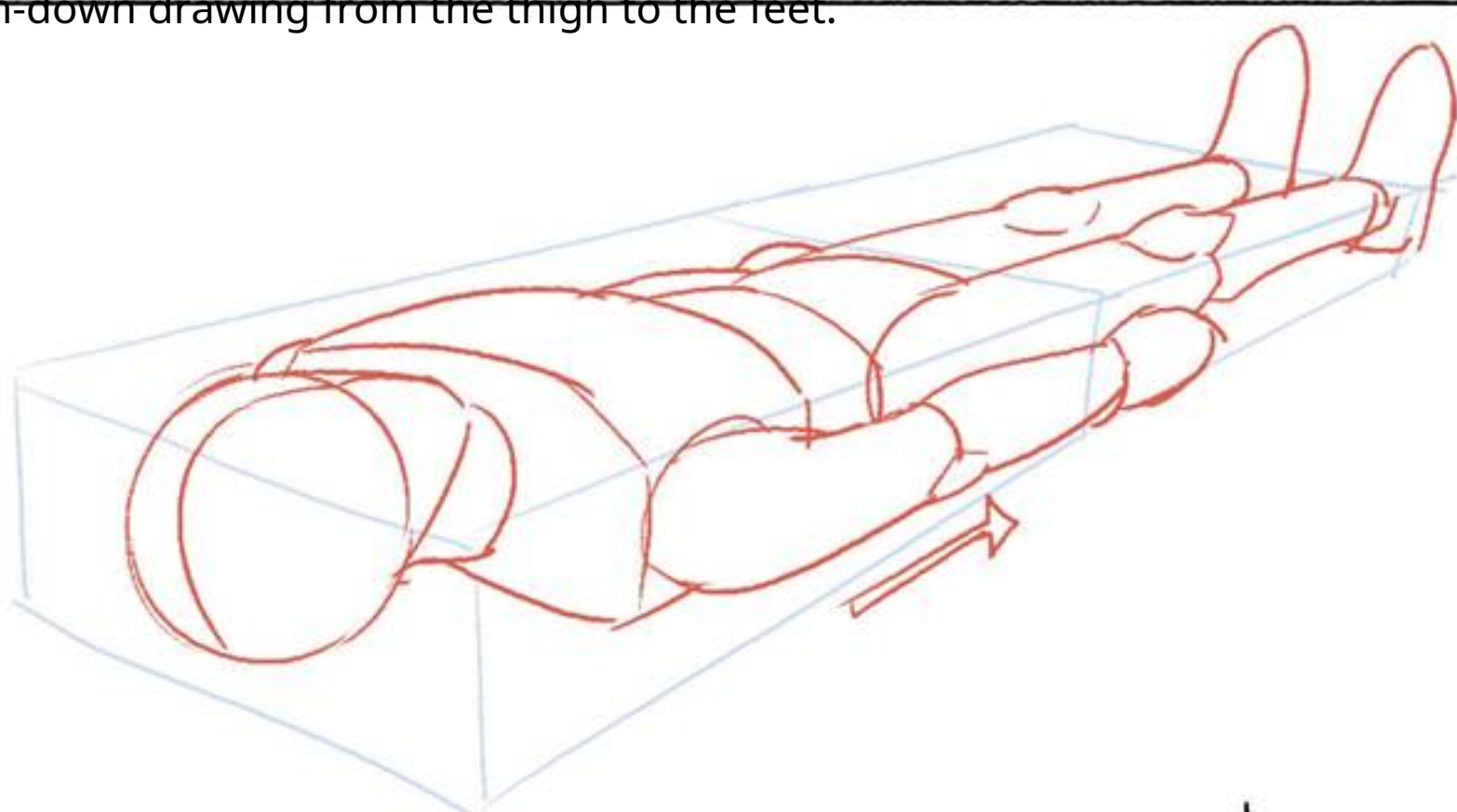
If the character is on the surface of the rectangle that's going to be drawn, it's going to be delicious, and it's going to fit in time.



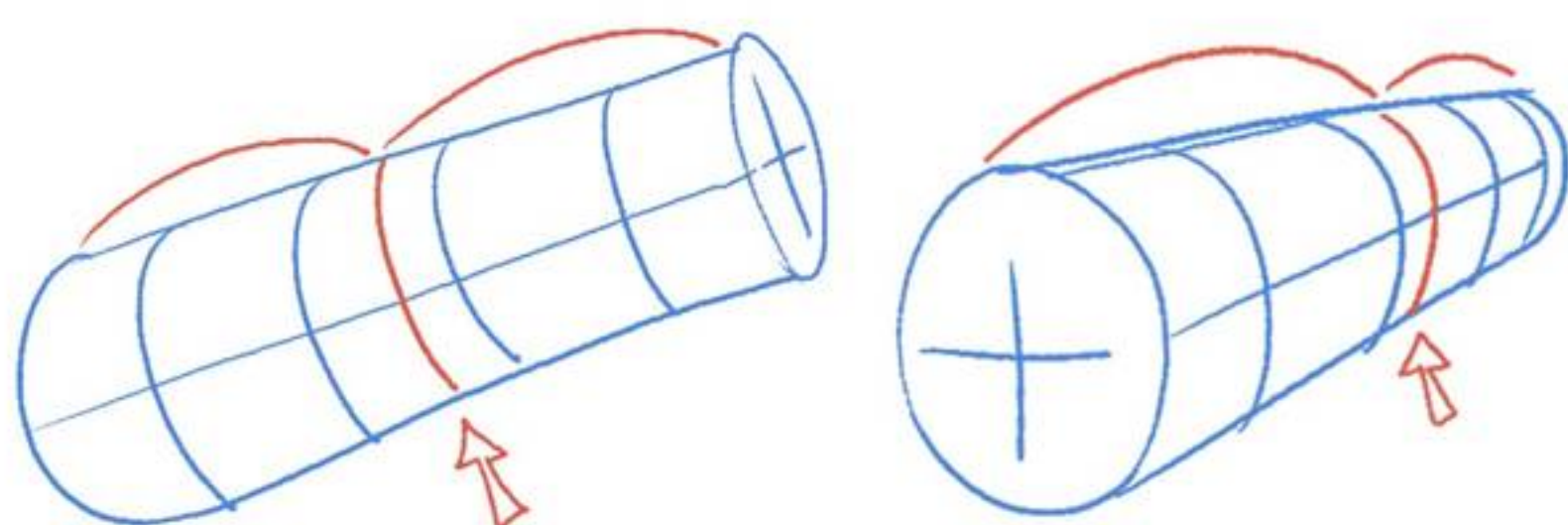
I'm drawing the character's head into the frame, and it's the upper body, the part of the furrow.



It's a rectangular frame that narrows to the ground, so it's going to have a bottom-down drawing from the thigh to the feet.



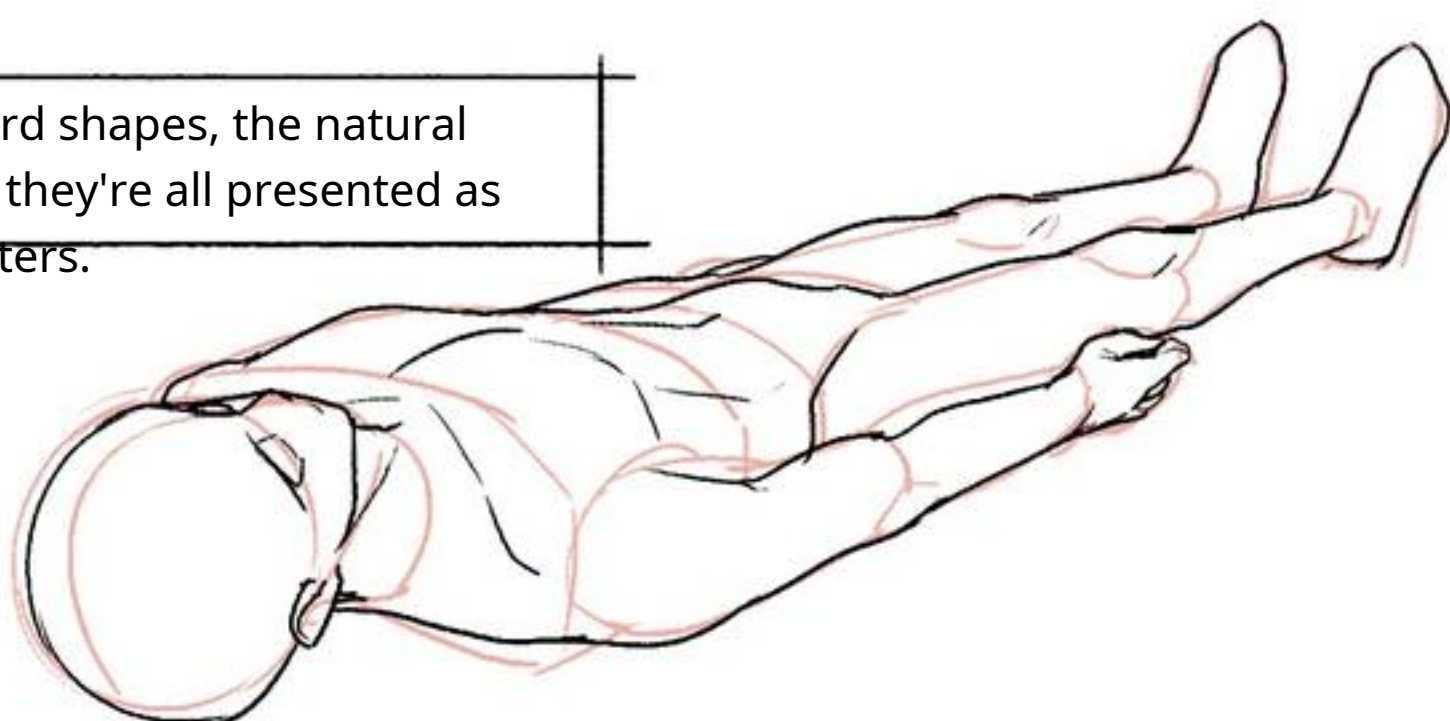
Check the total length of the arm from the shoulder to the arm.



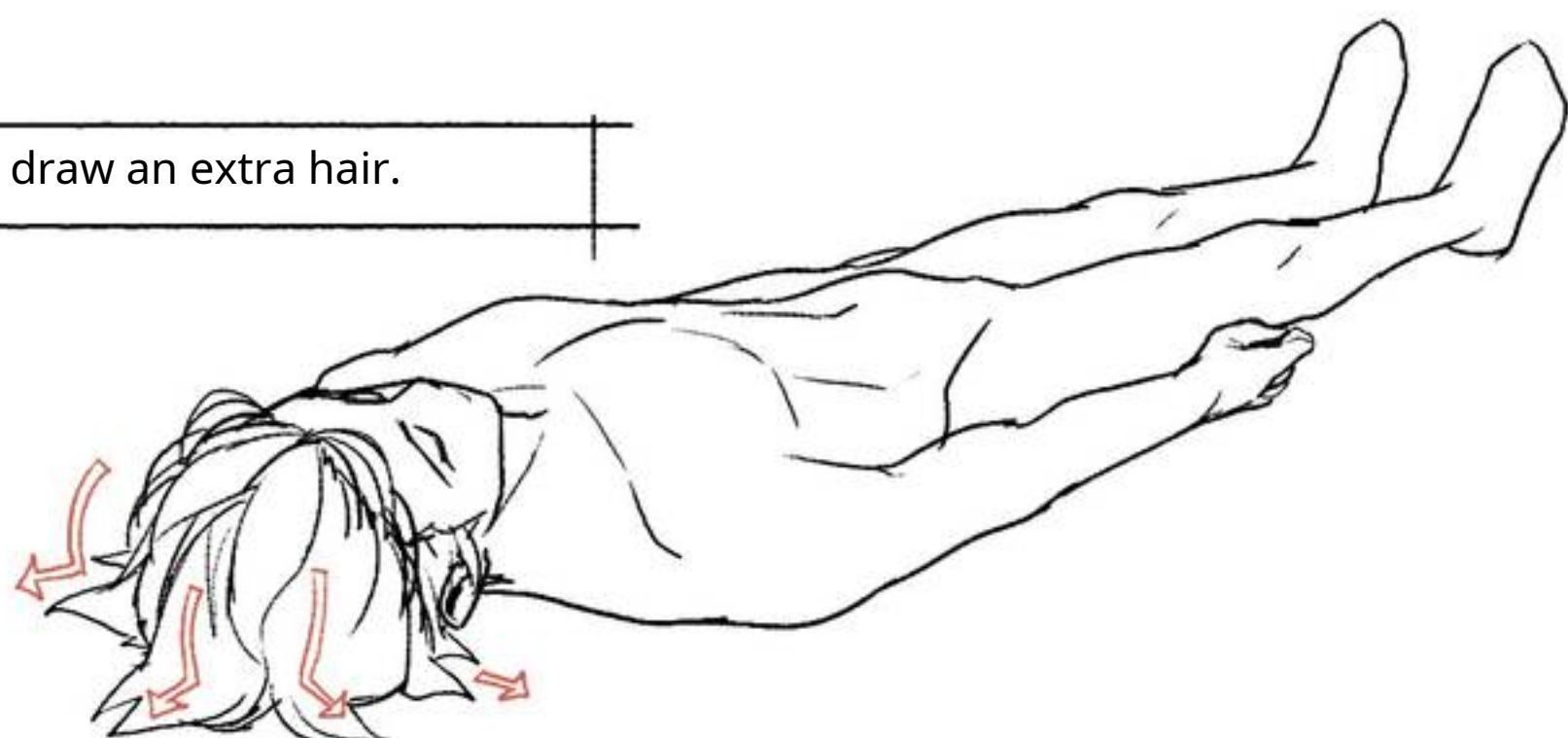
In terms of arms and legs, we have to think about the cylinders, and we have to think about how long they're going to look like they're going to be wide and narrow along the angle of time.



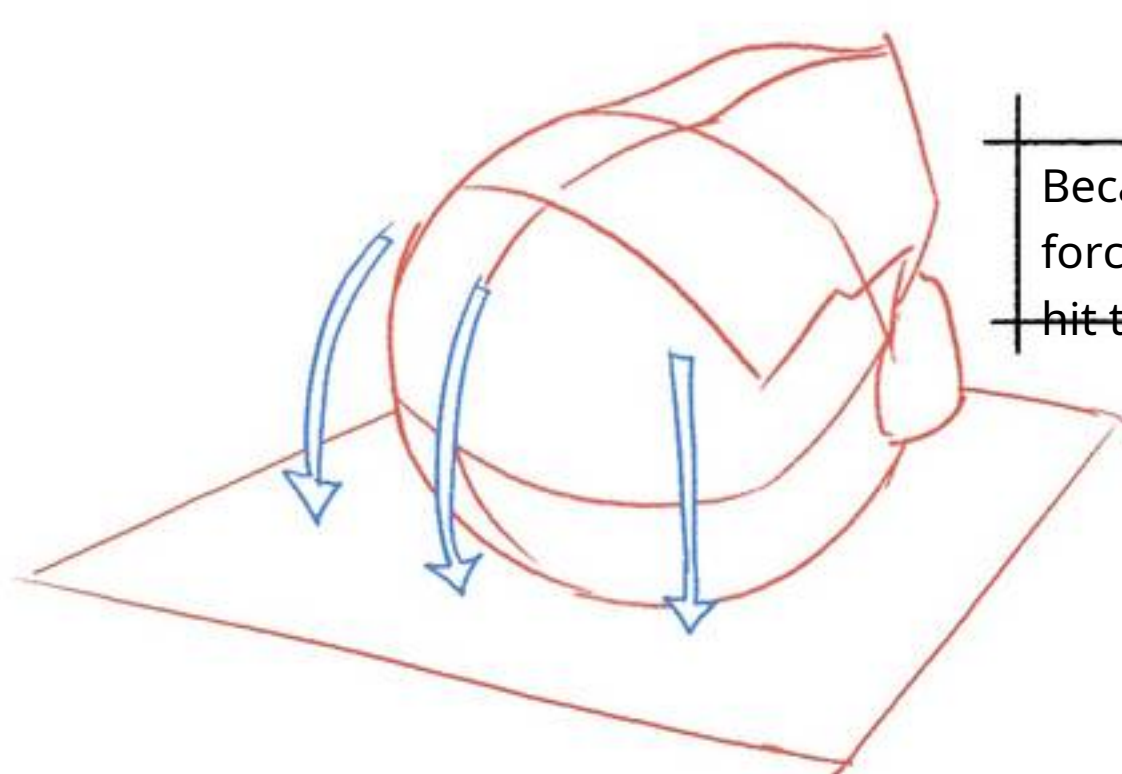
The hard shapes, the natural forms, they're all presented as characters.



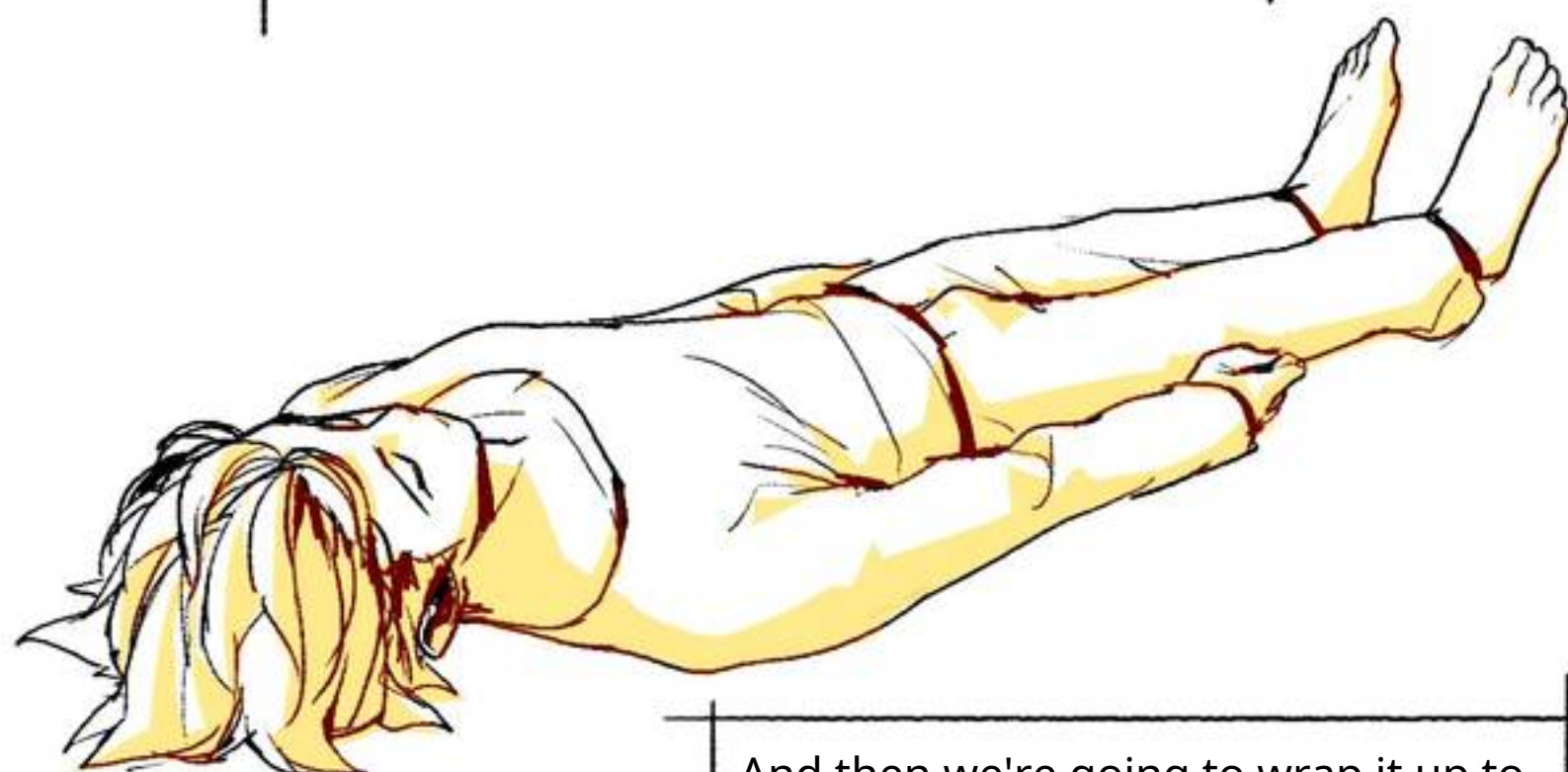
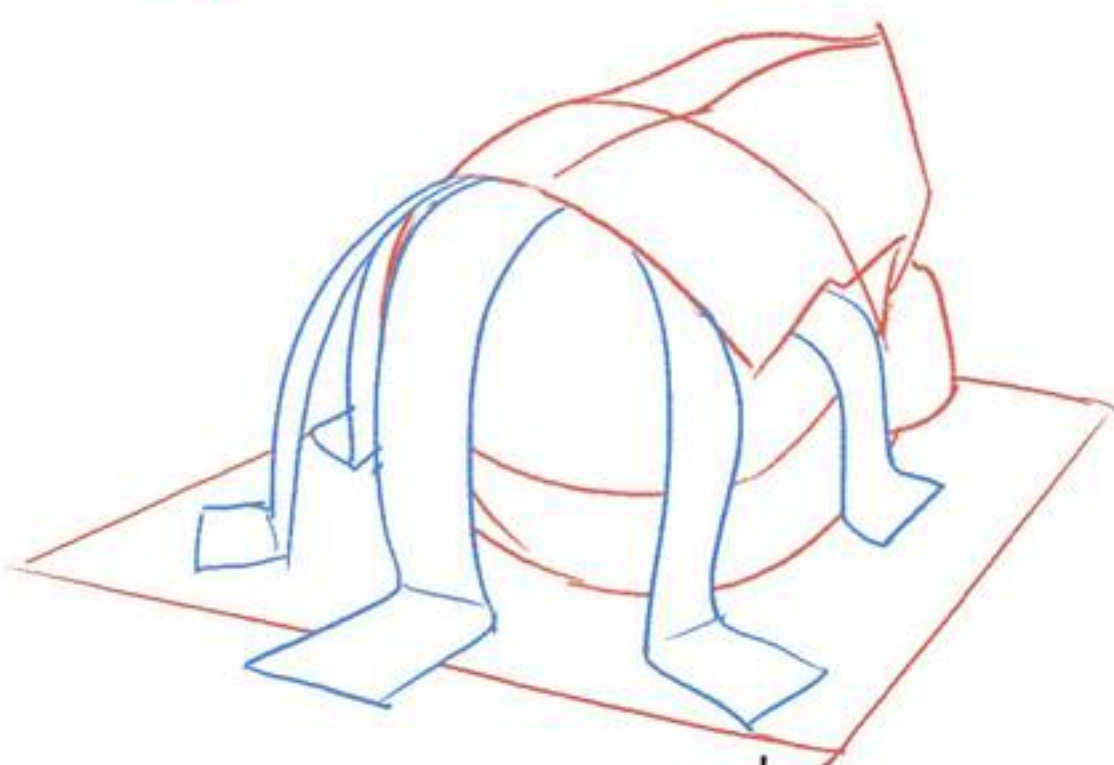
I'll draw an extra hair.



Because it's in the stomach, the force of gravity causes the hair to hit the ground.

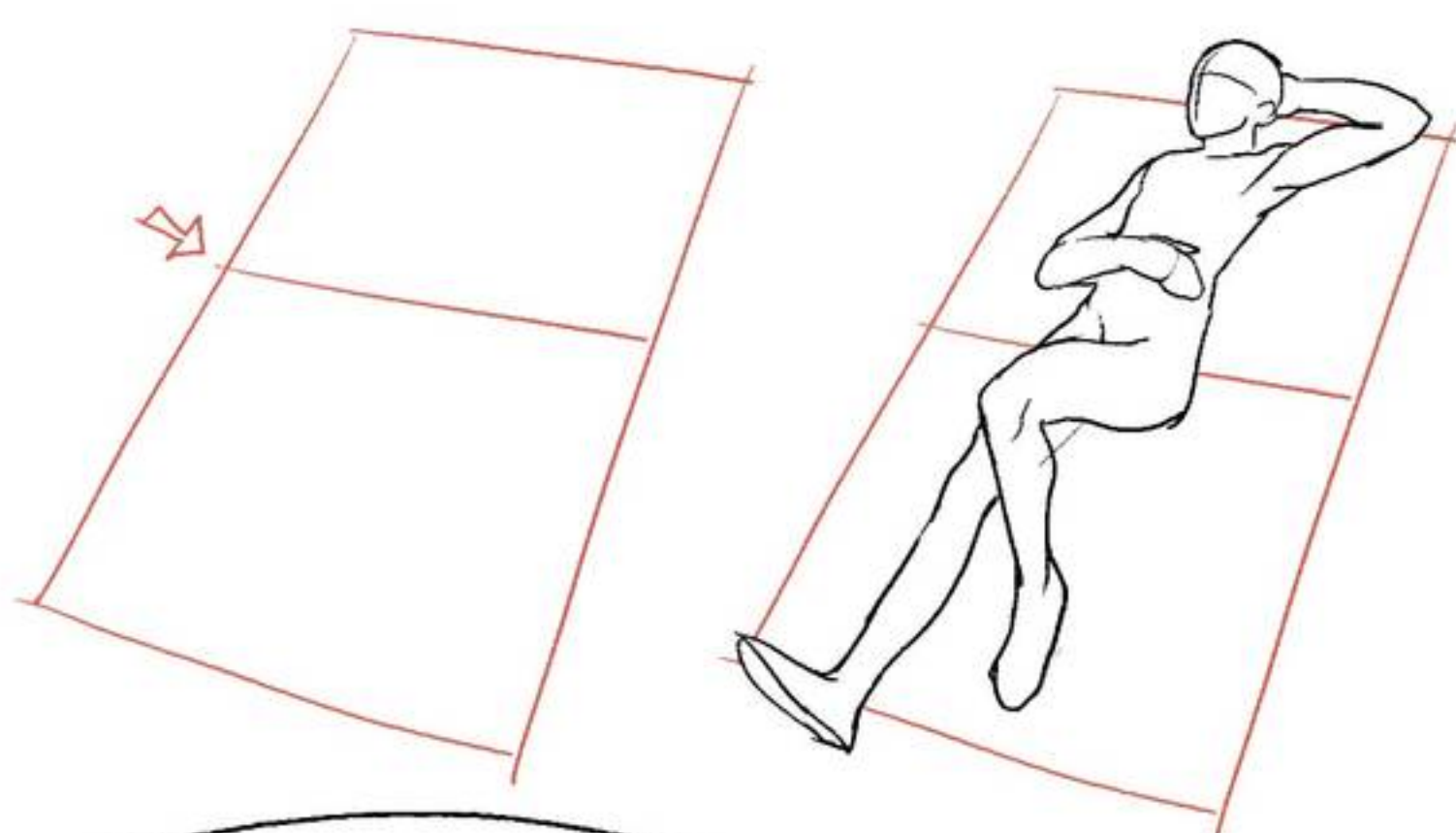


If your hair is facing downwards and it's long, you're going to have to make a squall on the ground.



And then we're going to wrap it up to the human body that we're going to wear.

I'm just trying to get to know the taco writer.



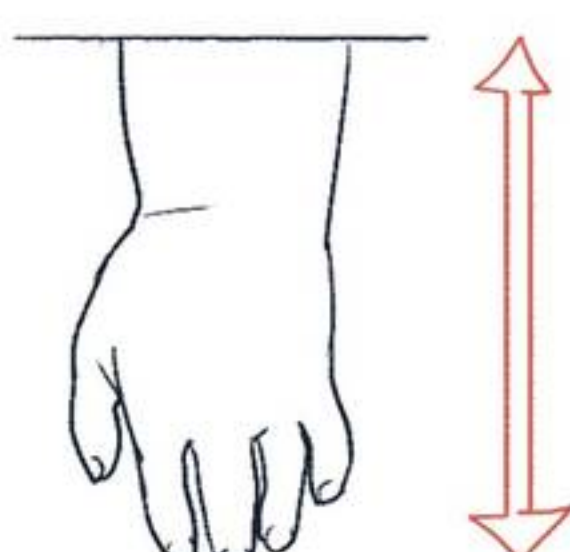
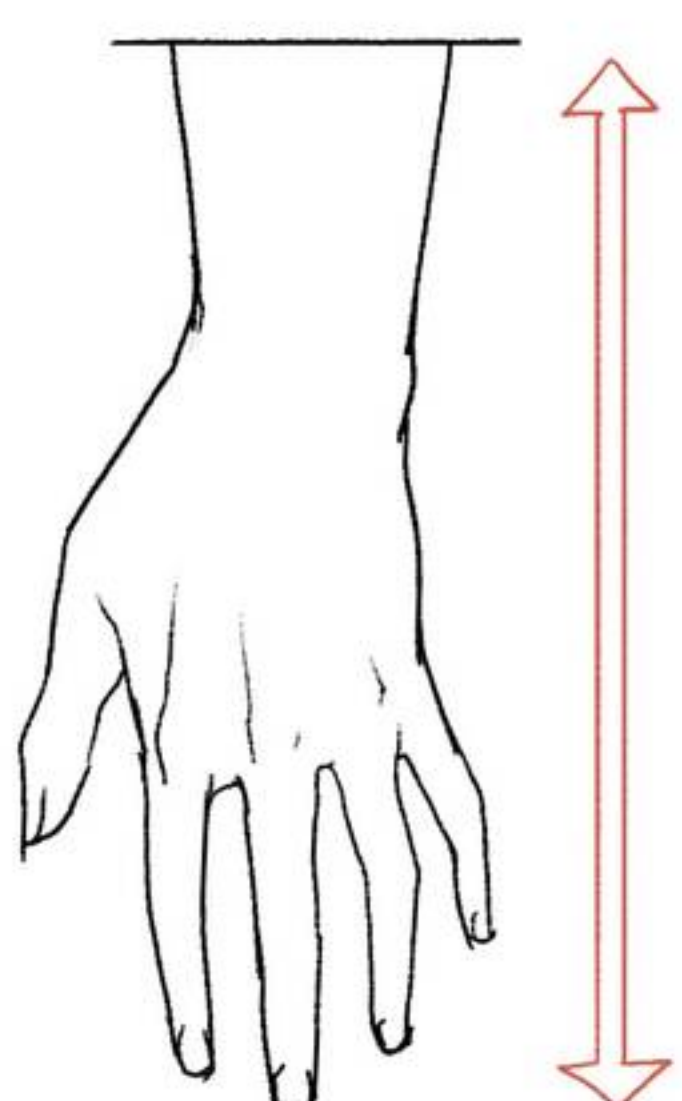
If you have a foot close to the top, or if you have an angle on the ground, you're going to have a cyclic centrifuge, you're going to have an I, and you're going to make your arms and legs move, and you're going to be able to create a more alive pose.



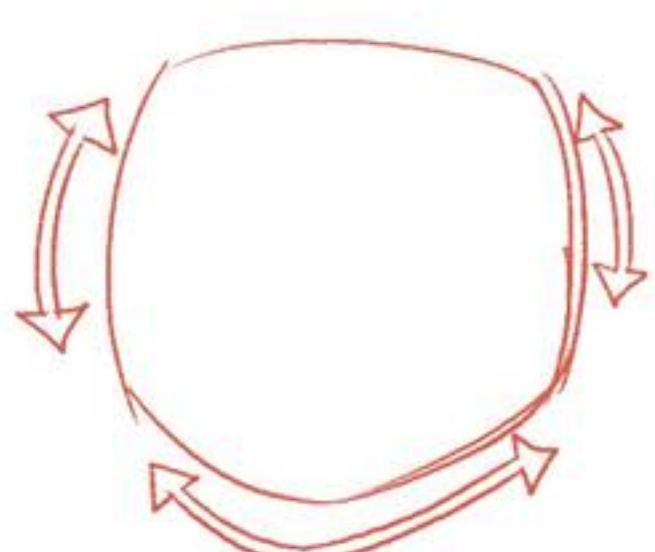
Key Doint



I'm curious about the baby's hand and the old man's hand.

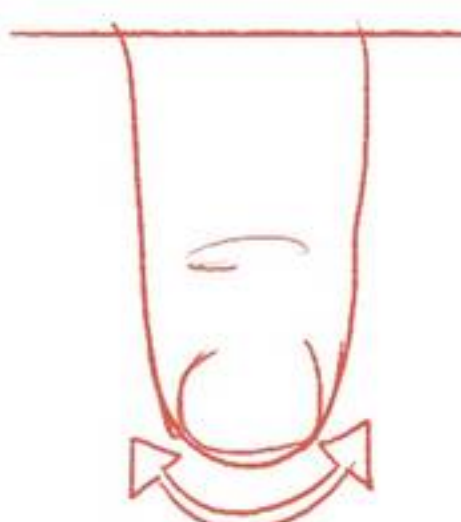
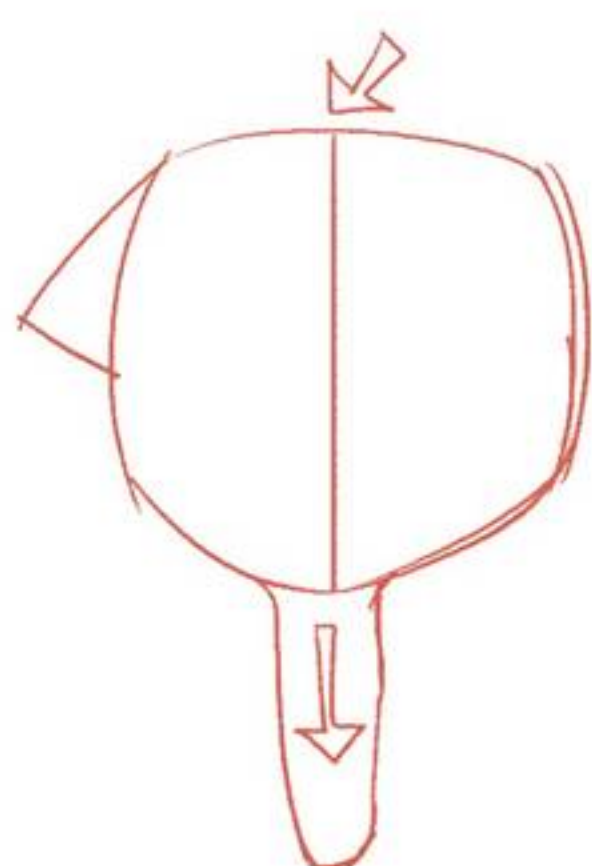
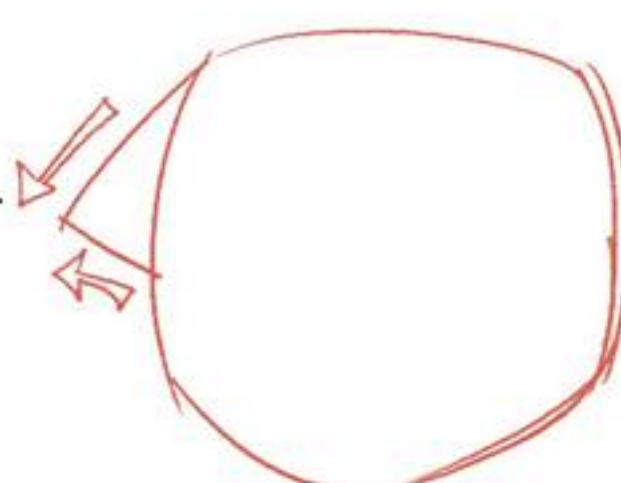


The baby's hand should be small in size compared to that of an adult.



I'm drawing a handlight with a finger on it, and I'm drawing it as if it's dynamic.

So let me draw a triangle that's going to look like that.



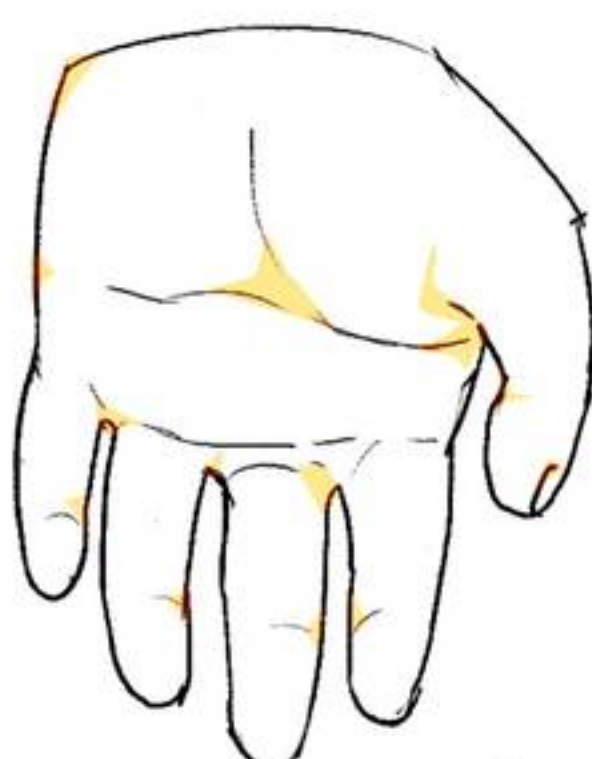
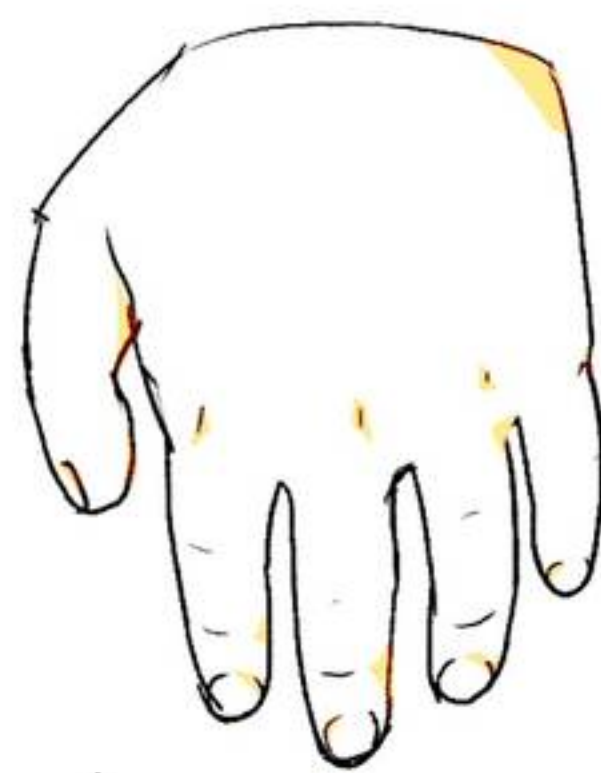
The finger stops at the center of the hand, and the fingertips are kind of a bood cup.



I'm going to draw the rest of my fingers in step by step.

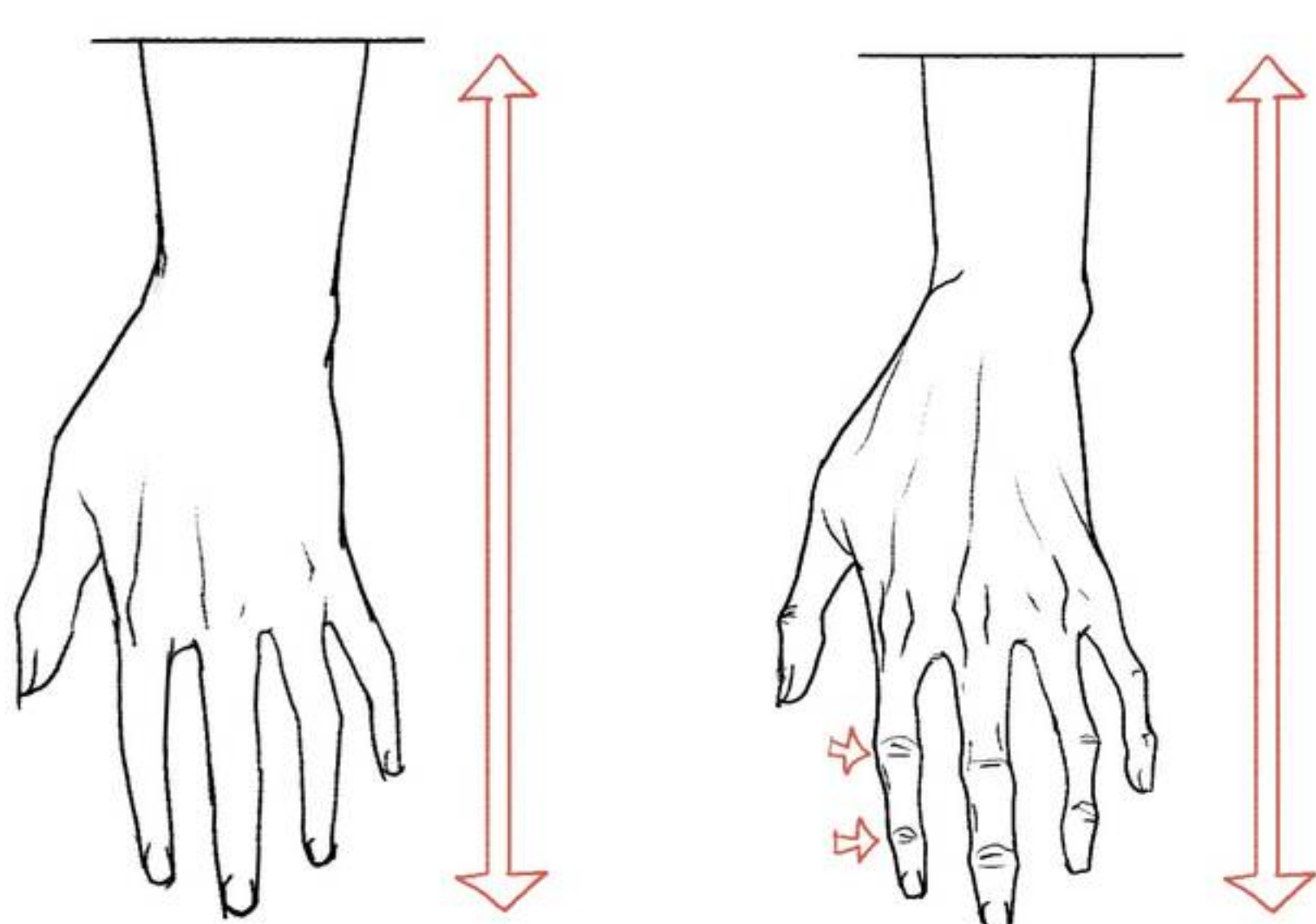


And then finally, I'm going to draw my thumb, and then I'm going to shape it into a sort of a guideline position.

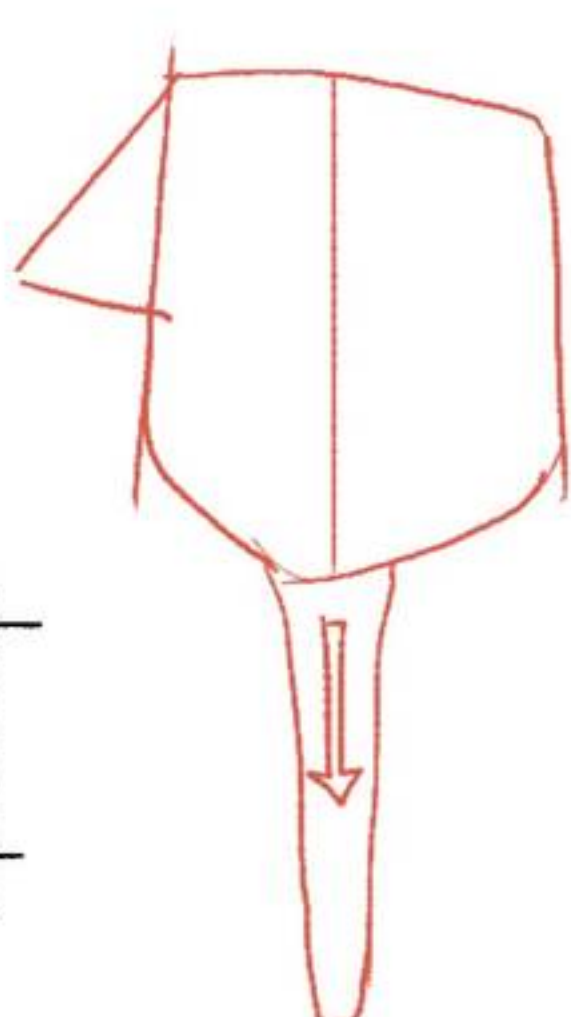
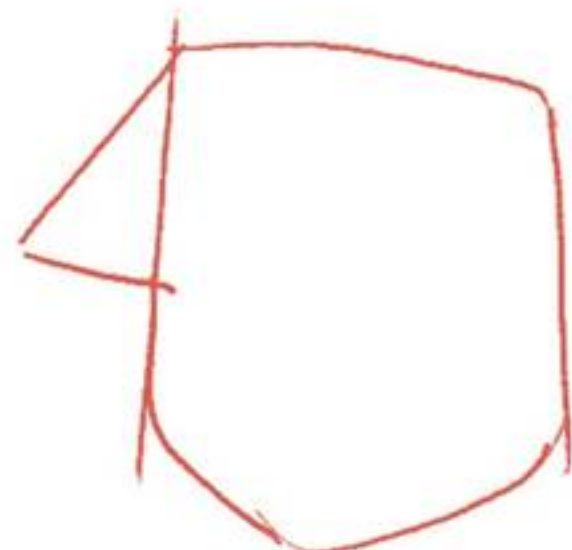


I'm going to finish by making them in the palm of my hand, which is going to make them feel like they're all there.

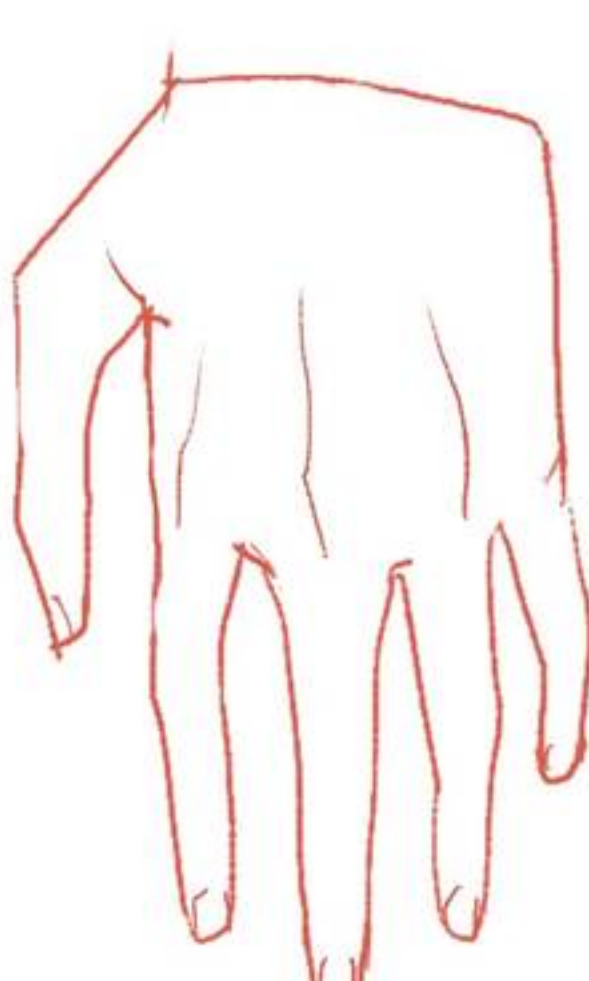
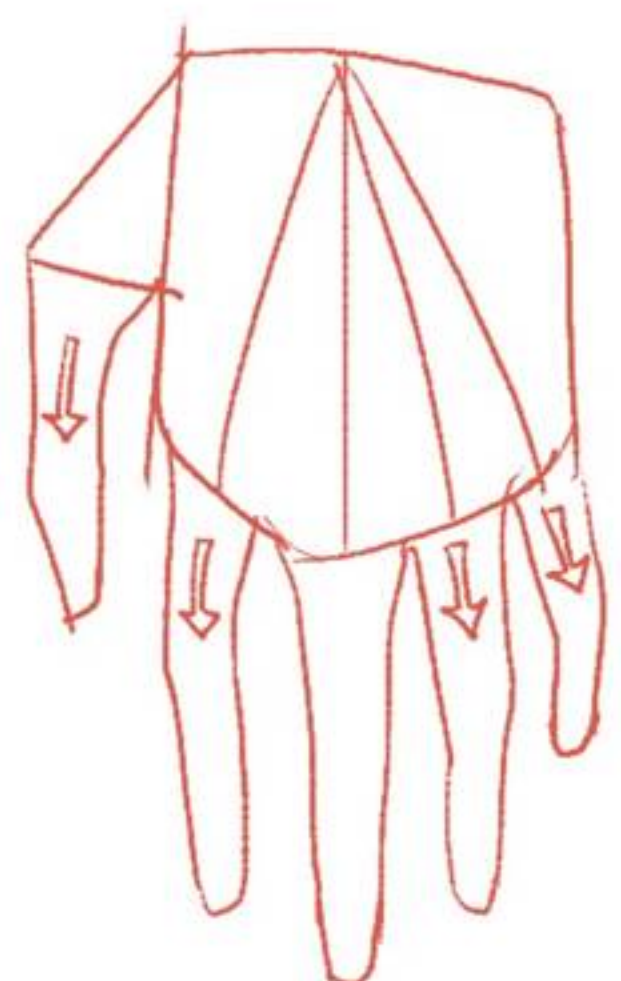




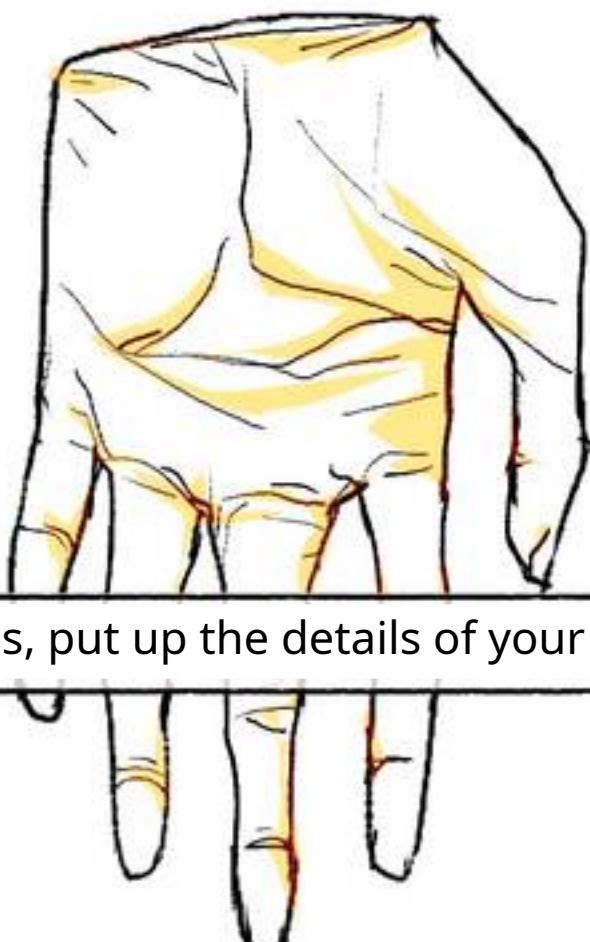
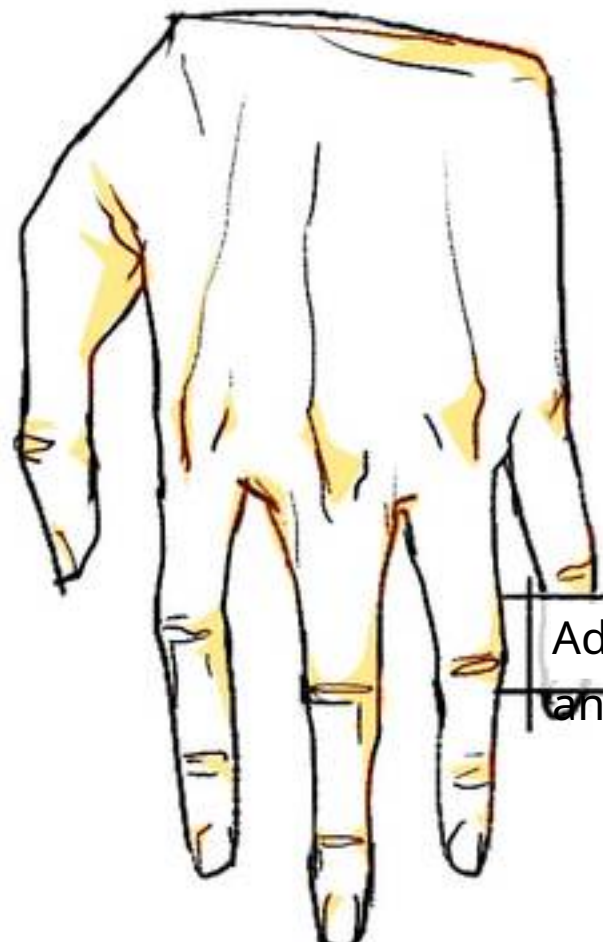
In older hands, it's similar to the hands of a big-scale adult, but it highlights the joints and makes the wrinkles.



I'm going to do it the same way up here, and I'm going to draw my middle finger.

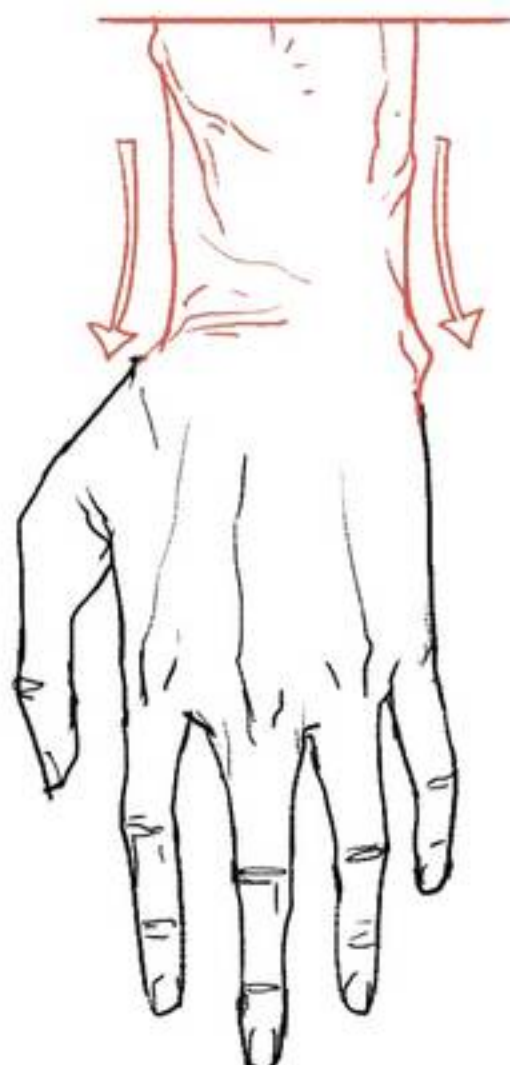
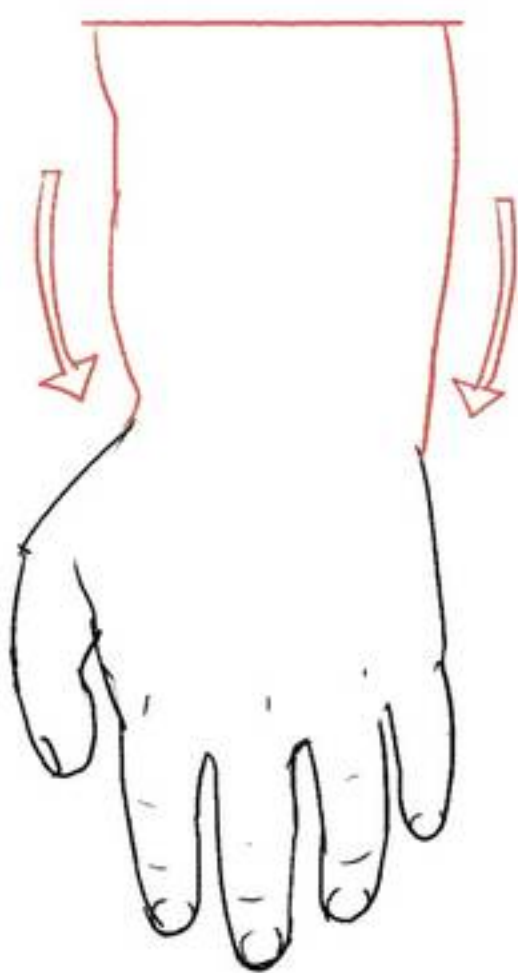


I draw the rest of my fingers and give them to you.



Add the wrinkles, put up the details of your hand, and finish.

I'd like to know the taco author."



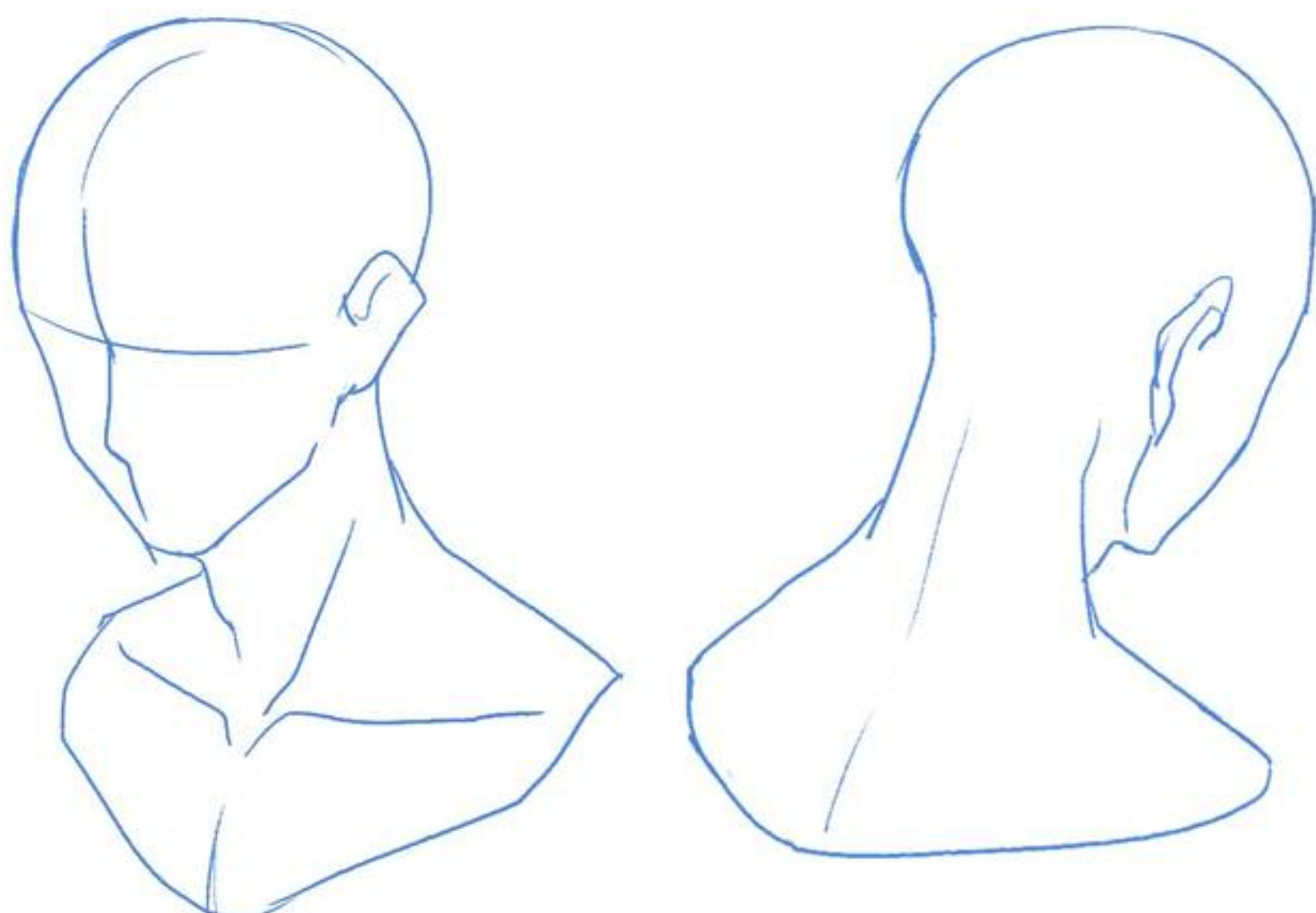
The wrists are important, but in the case of a child, with a feeling of low-frequency, the elderly are not being defeated by the tendon and wrinkled hands.



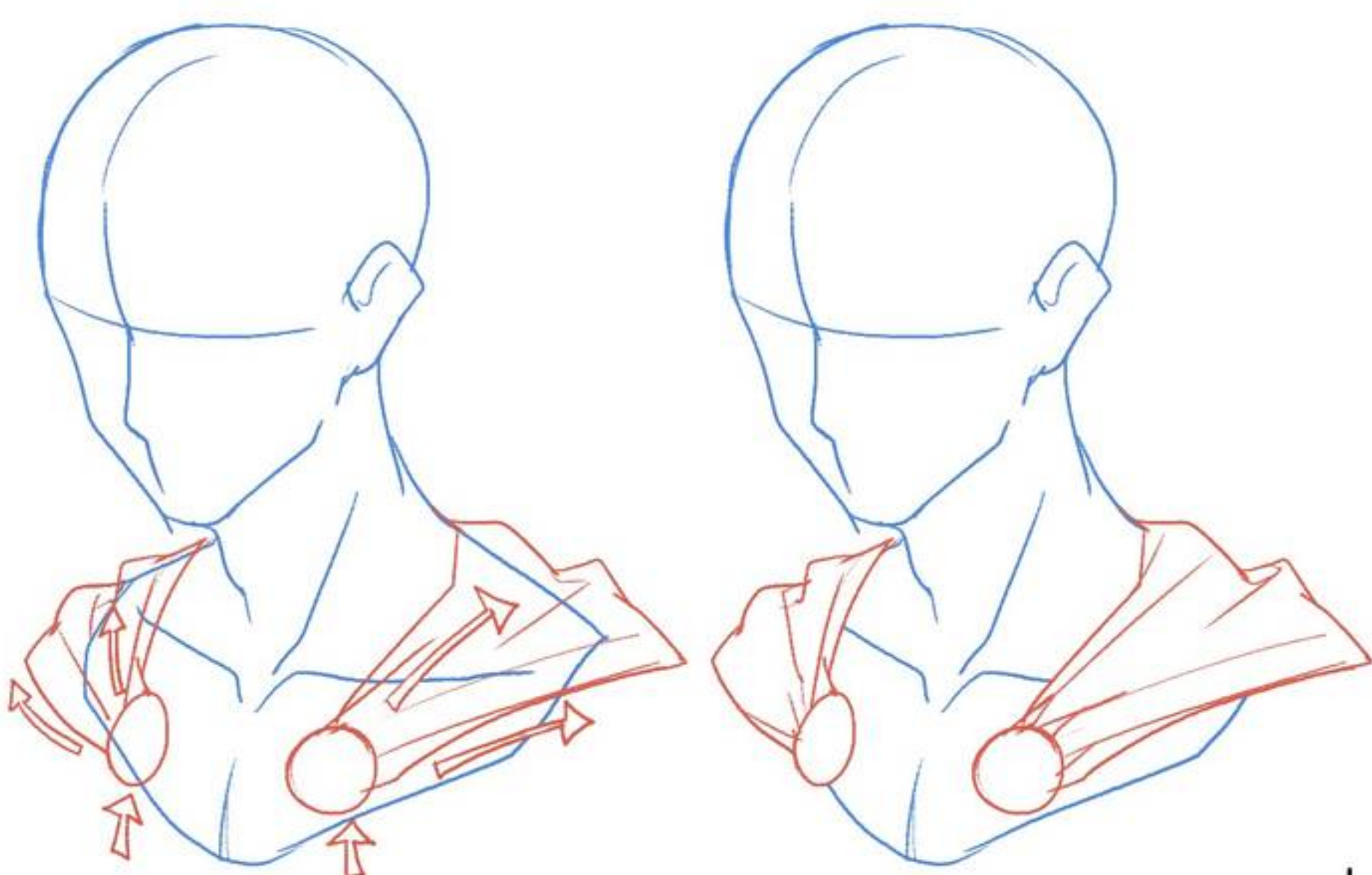
Key Doimt



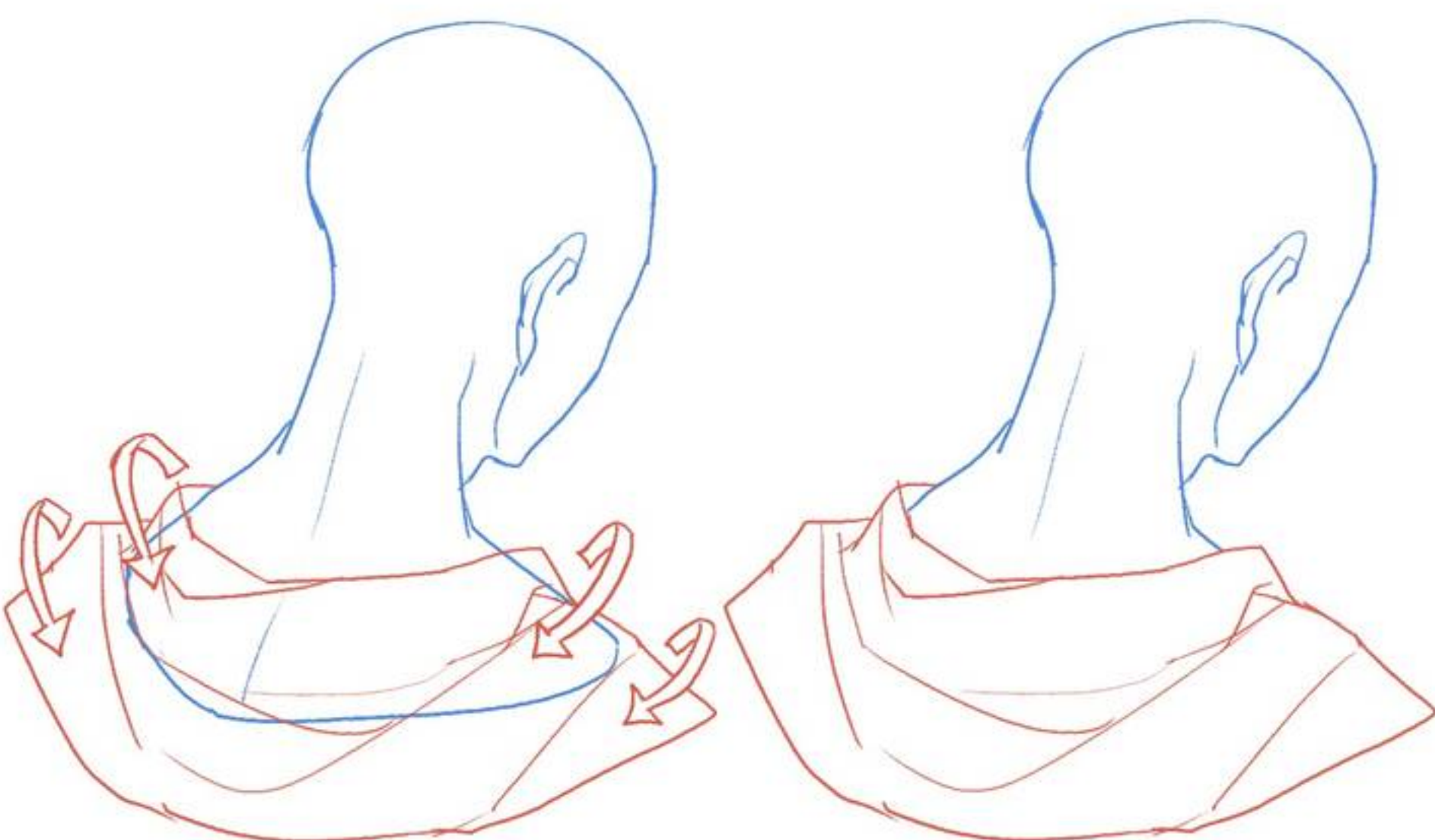
I want to draw the cape really well.



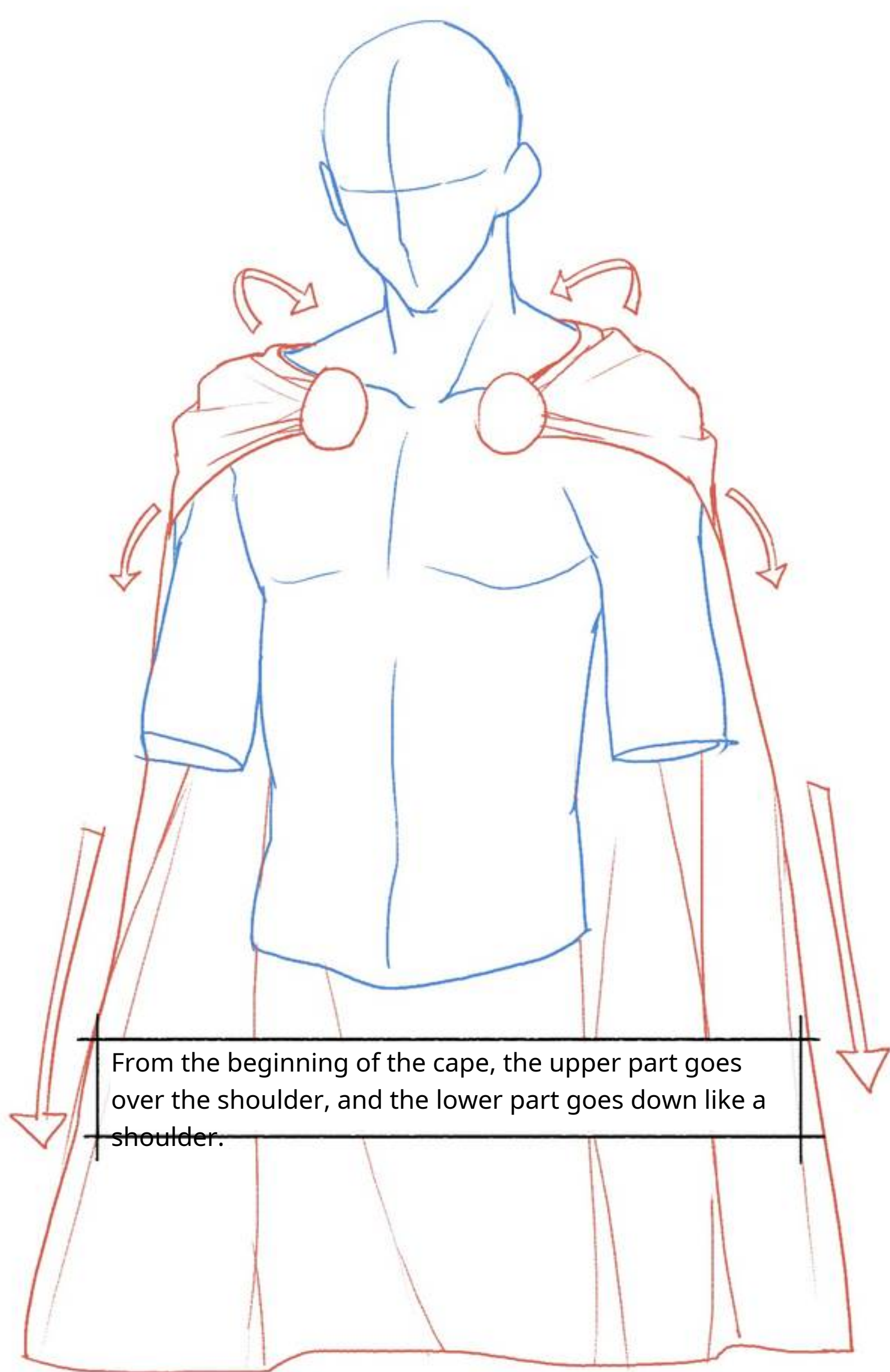
This is a variety of types, so it's one of the images that's described.



The glazing of the cape that starts at the fixed side is drawn by the flow of the back of the shoulder.

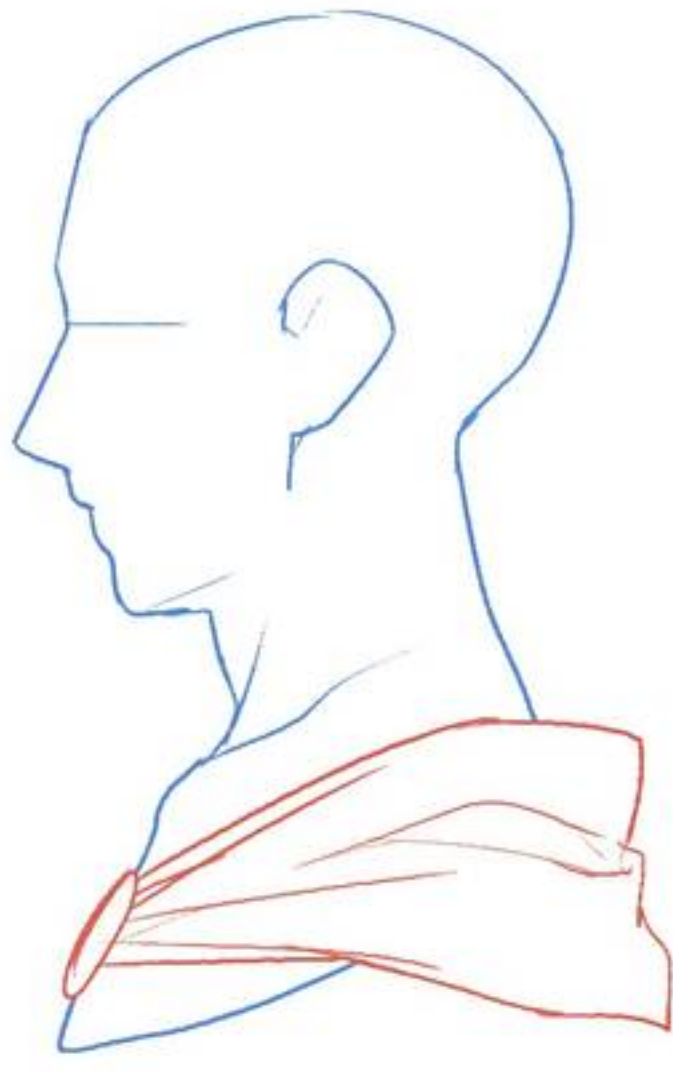
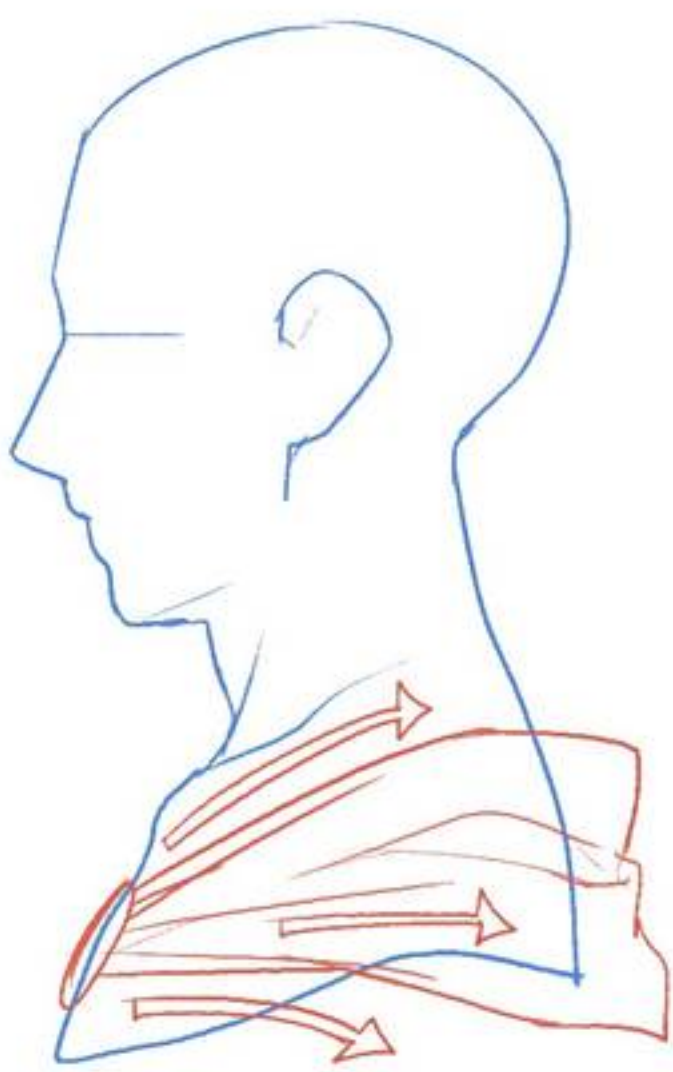


If you look at it from the back, it's a two-by-four, and it's going to lead to an oscillation from the front to the back.



From the beginning of the cape, the upper part goes over the shoulder, and the lower part goes down like a shoulder.





And if you look at it from the side, it's just like a shoulder around it, and it's just going to spread up and down, and it's going to make a wrinkle.

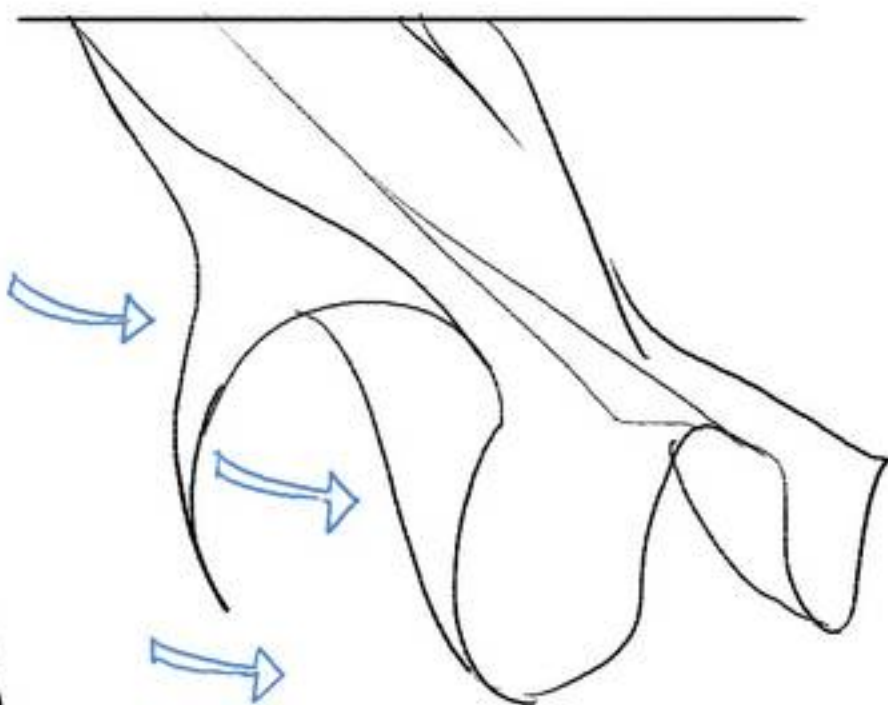


The entire glazing of the cape from the back is a curve, and then it goes down and it's slowly spreading.

So let's clear up the lines and finish up.



I'd like to know the taco author."



And if you create an effect framework that is spread out by wind, depending on the length and shape of the cape, you can create a dynamic feeling.



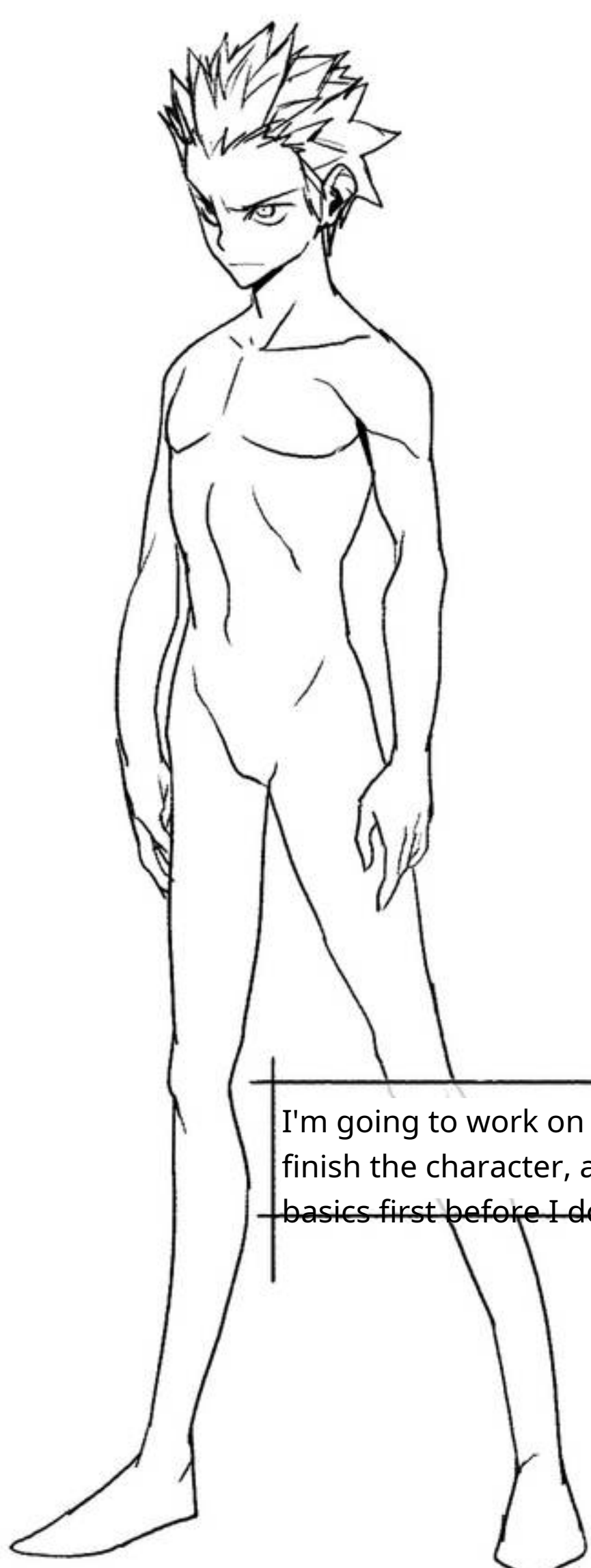
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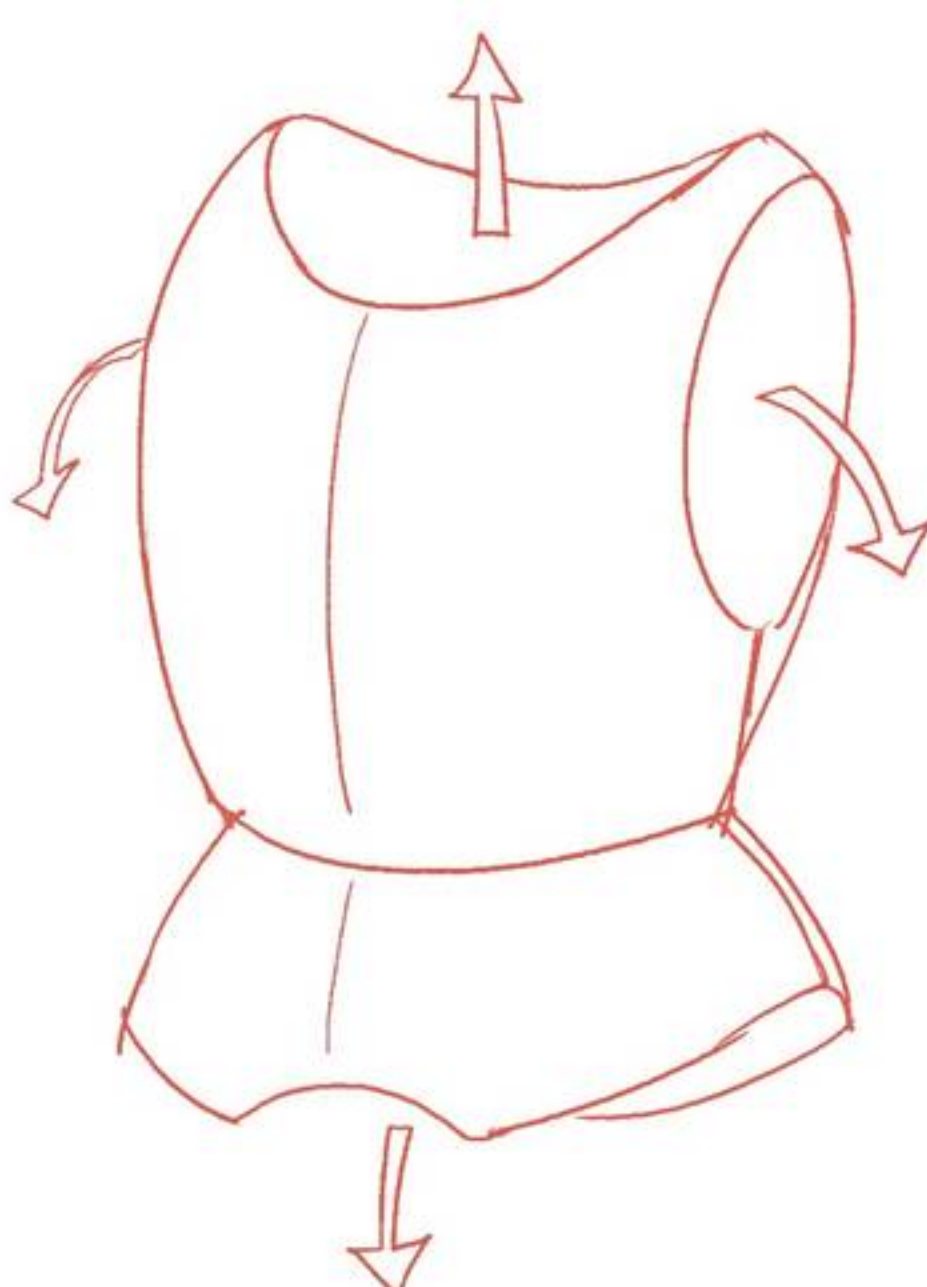
The form of armor can be designed with the intended transformation, but it's very narrow to know the basic framework and to understand the structural shape through data reference.



Before I draw a cacti, I grab the character's body shape first.



I'm going to work on the rope, and I'm going to finish the character, and I'm going to draw the basics first before I do the kap.



I'm drawing a creole shape to protect the chest parts.



I'm wearing a coat of armor to protect my arms and hands.

Considering the joints of the fingers, he divides the nails into the joints.

I'm going to draw a pair of arms around the legs and neck, and I'm going to clean up the gift, and I'm going to finish it.

I'd like to know the taco author."

If you take the basic shape, if you transform the thread or if you move over the doorboard, you're going to have a group of Pantastic elements of armor.

Key Doimt



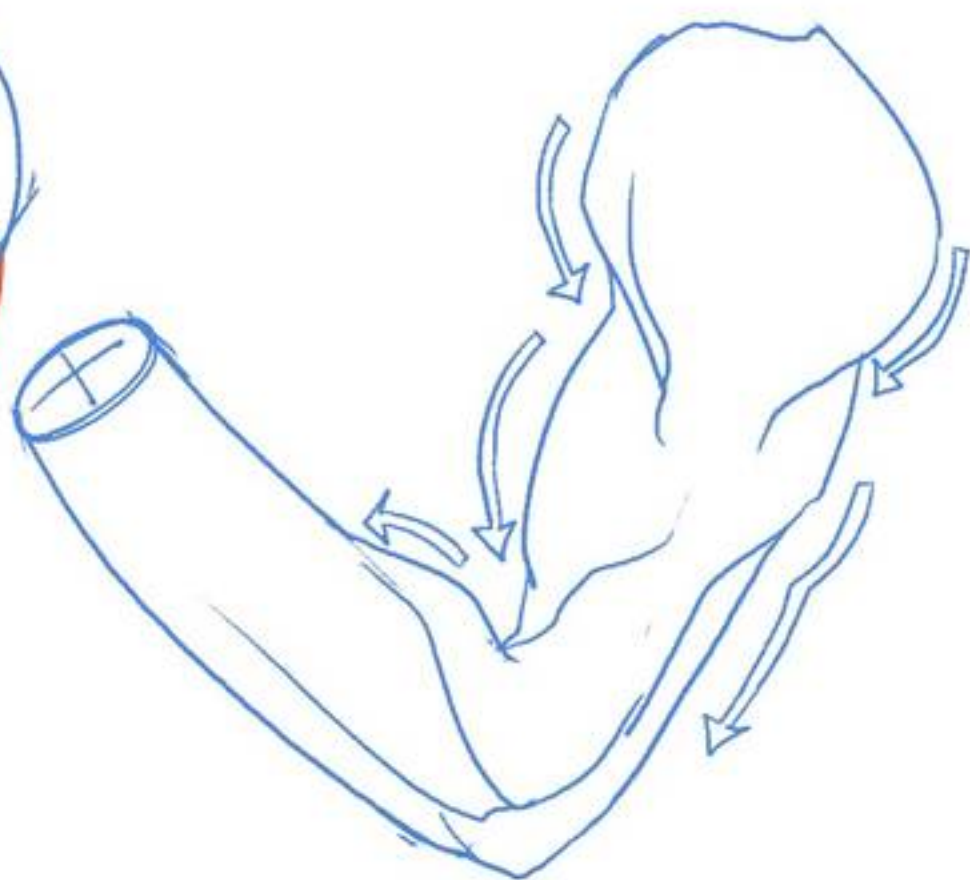
[Q: I can't believe I'm playing.]



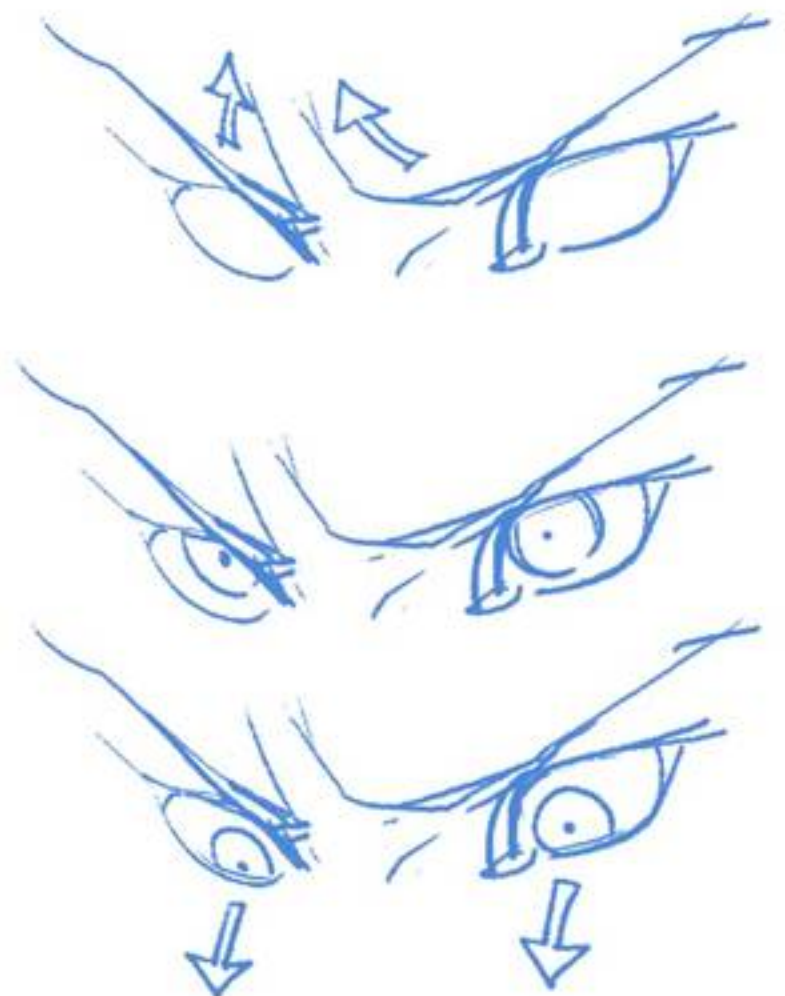
I'm drawing a little bit of a face to make it natural.



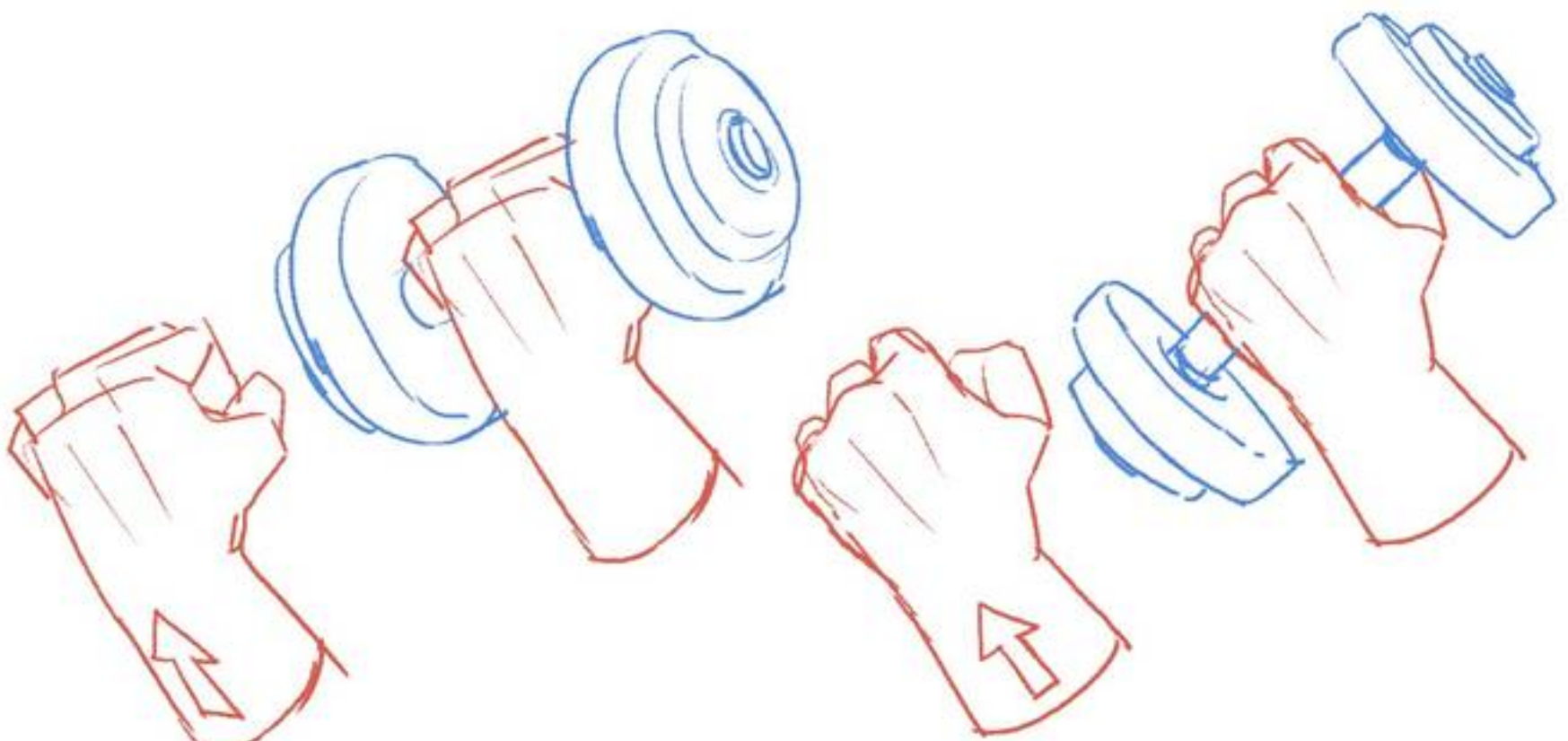
So let's try to get a curve to the angle-central line on top of the upper body's faces, draw the chest-and-back nerve.



And then the muscles and the ribs are saved and expressed by keeping the details alive.

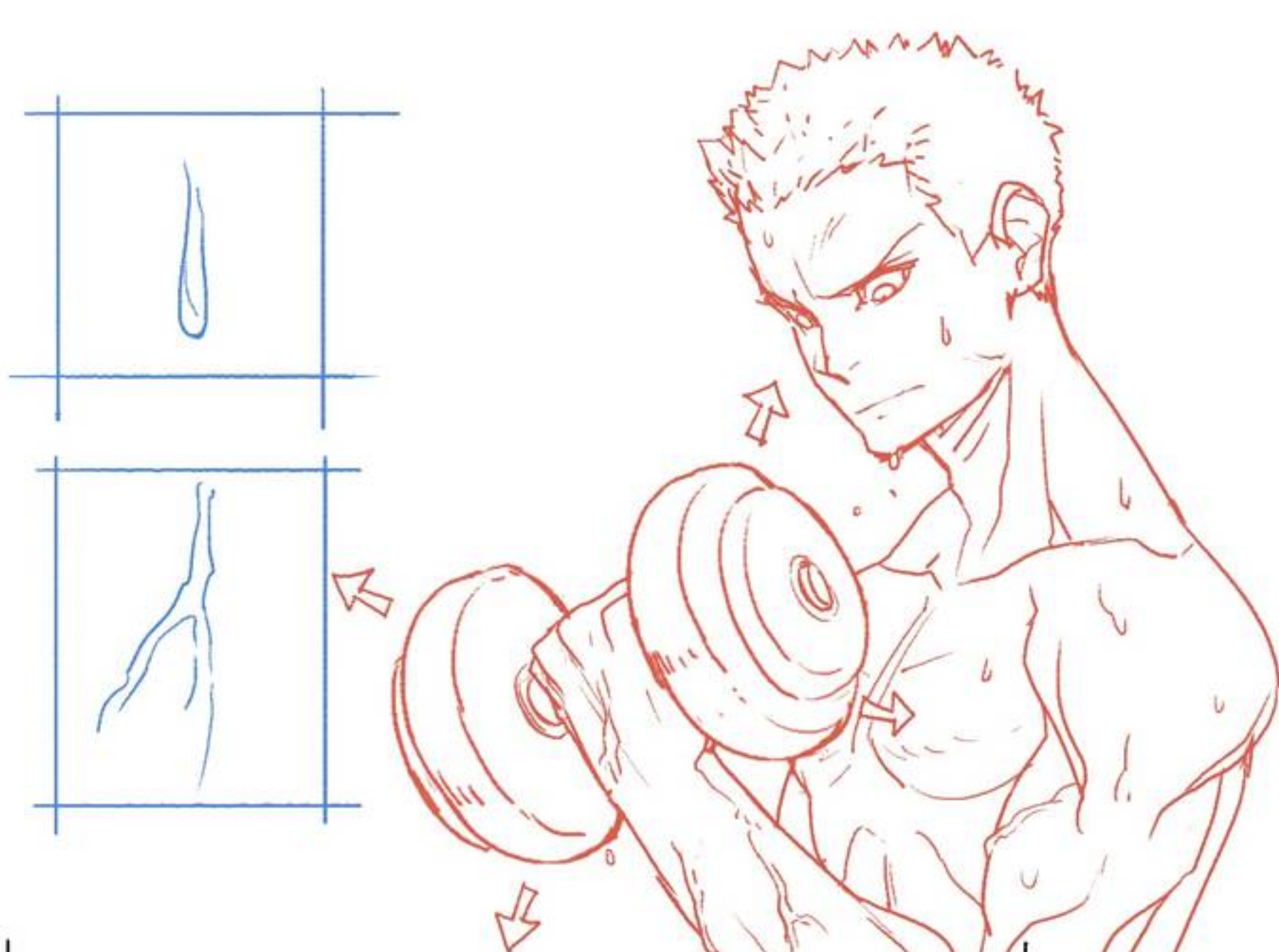


It makes the impression that it's giving you the impression that it's giving you the strength, and then the eye turns to the point where you're going to look at the oscillator and feel like you're going to exercise.



And he's got a taste for the shape and angle of his hand, so he's got different angles of his hand, so it's a little bit narrow.





When you draw it by resizing it, it's going to fit into the situation or into the punishment, and it's going to add sweat and pressure to it, and it's going to raise the details of the picture.

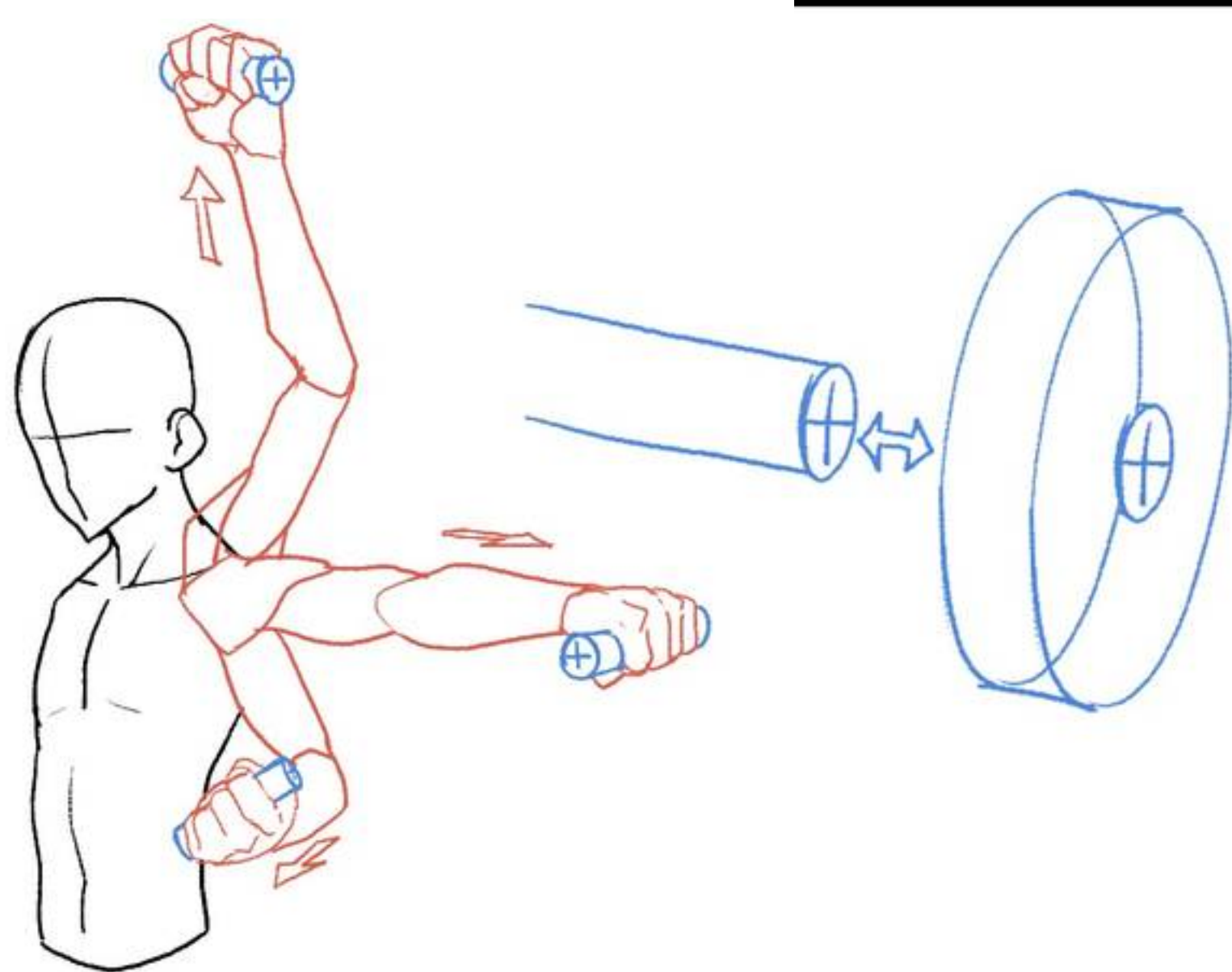


I'm drawing it right for the body to wear.



I'll finish with the gift.

I'd like to know the taco author."



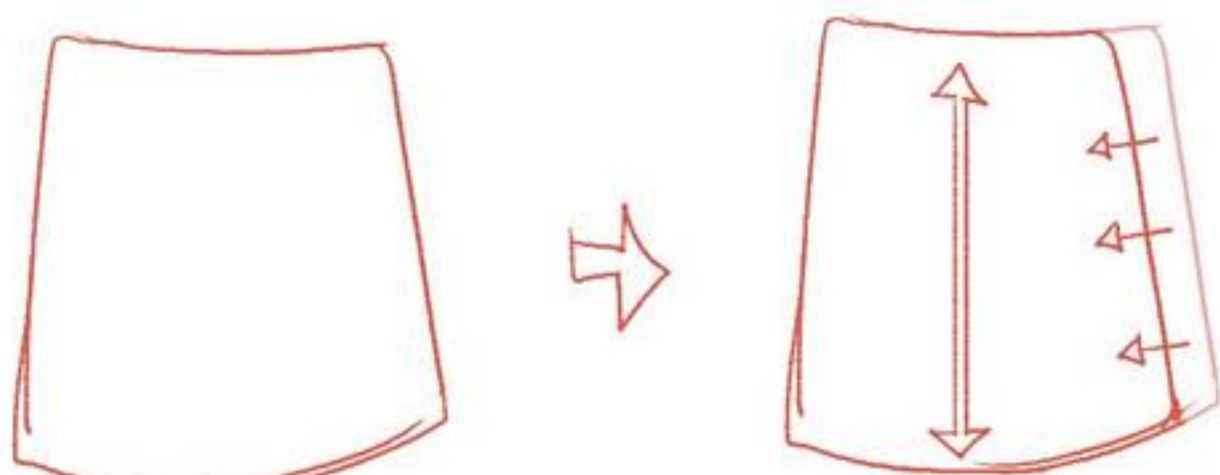
And the way you're holding it is that it's different, and it's kind of like the way you're looking at it, depending on the direction of your hand or the angle of your hand, and it's kind of awkward.



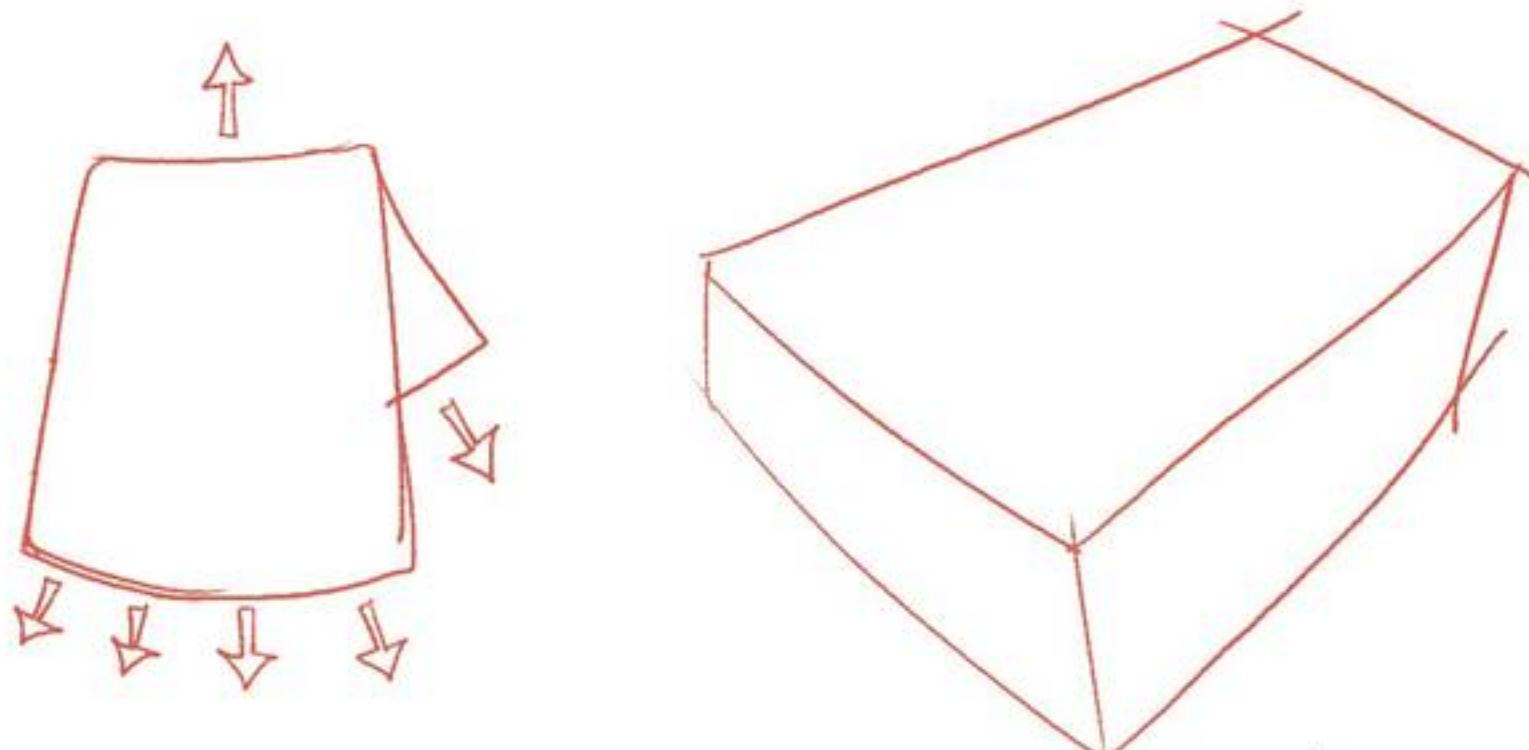
Key Doint



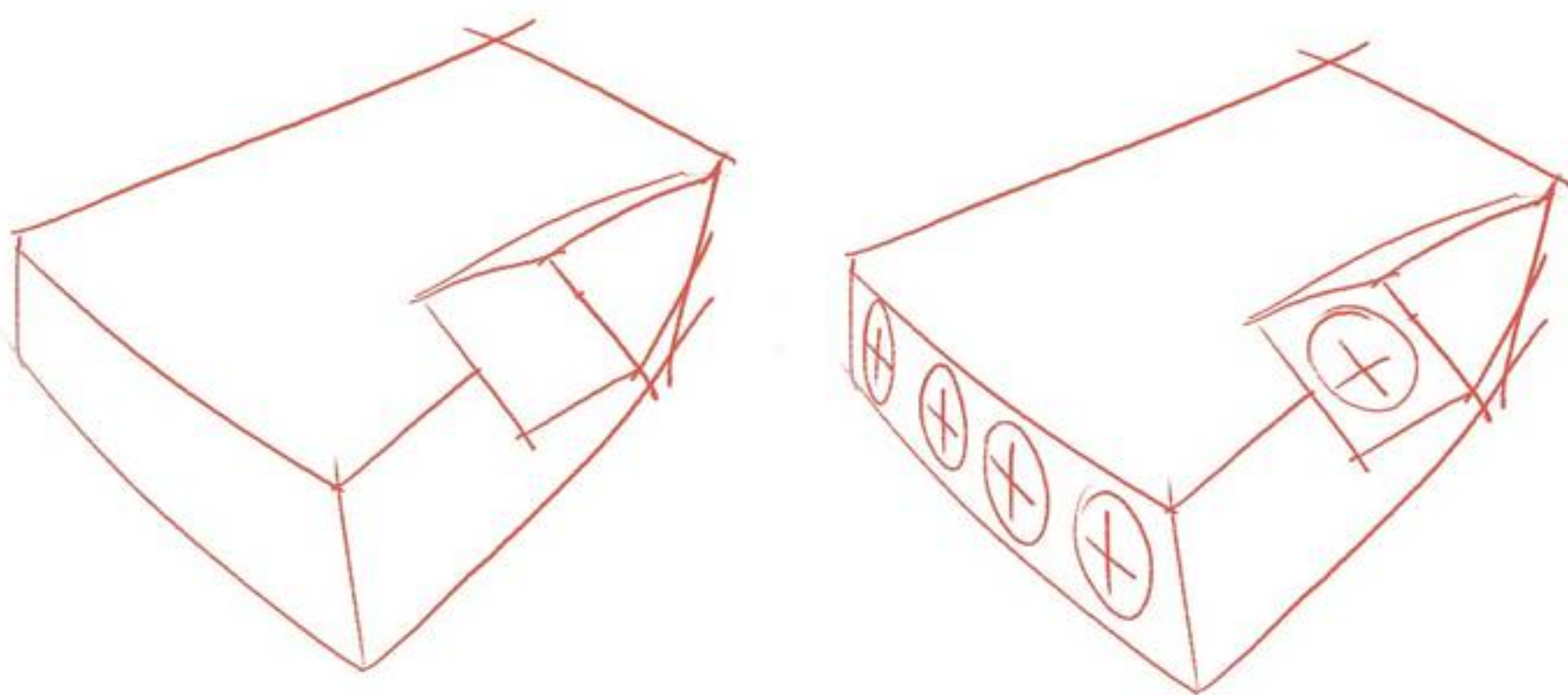
I'd like to draw a tooth cell with a woman's hand or a handgae.



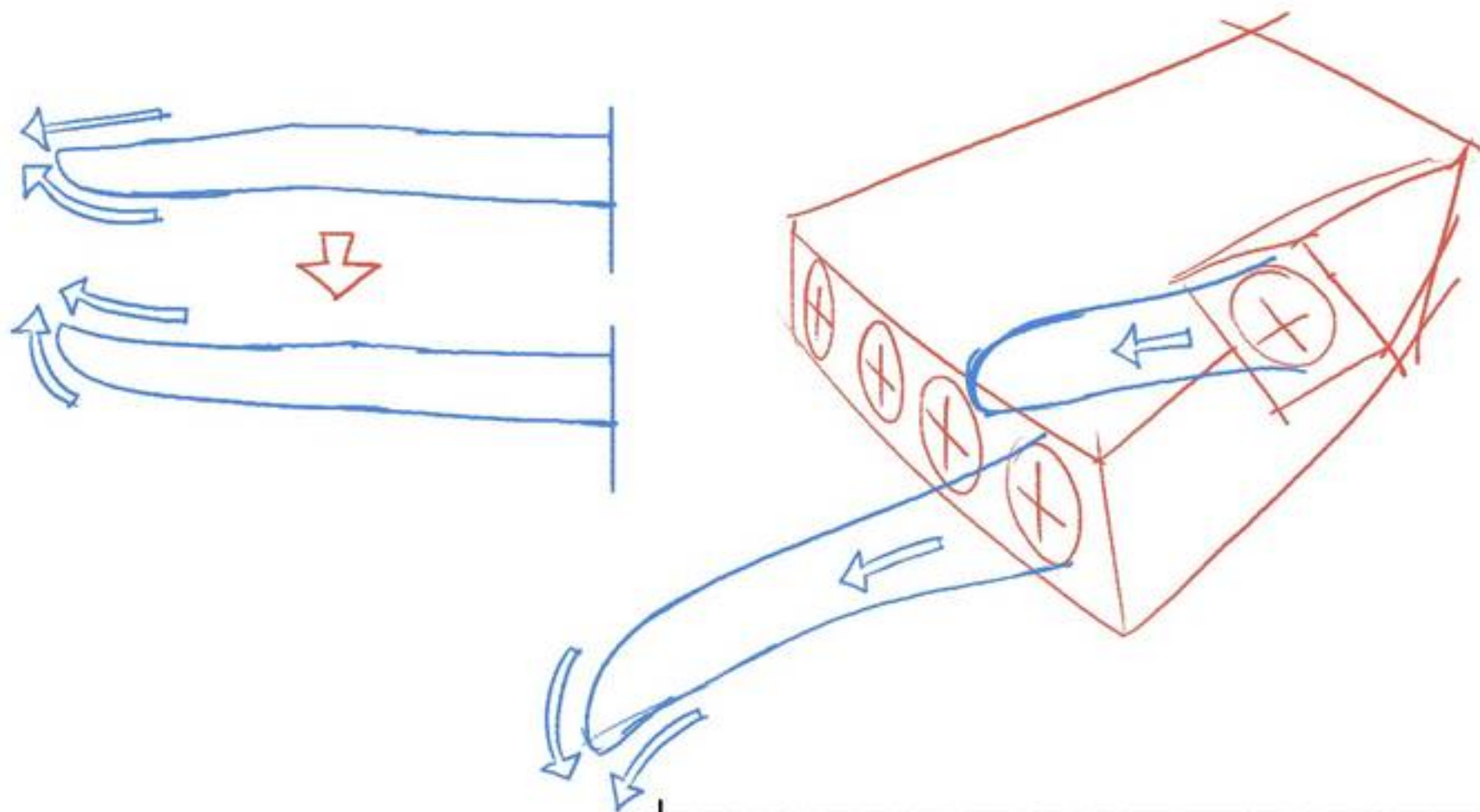
Draw the palm of your hand, or the back of your hand, slightly lower the width and make it look thin.



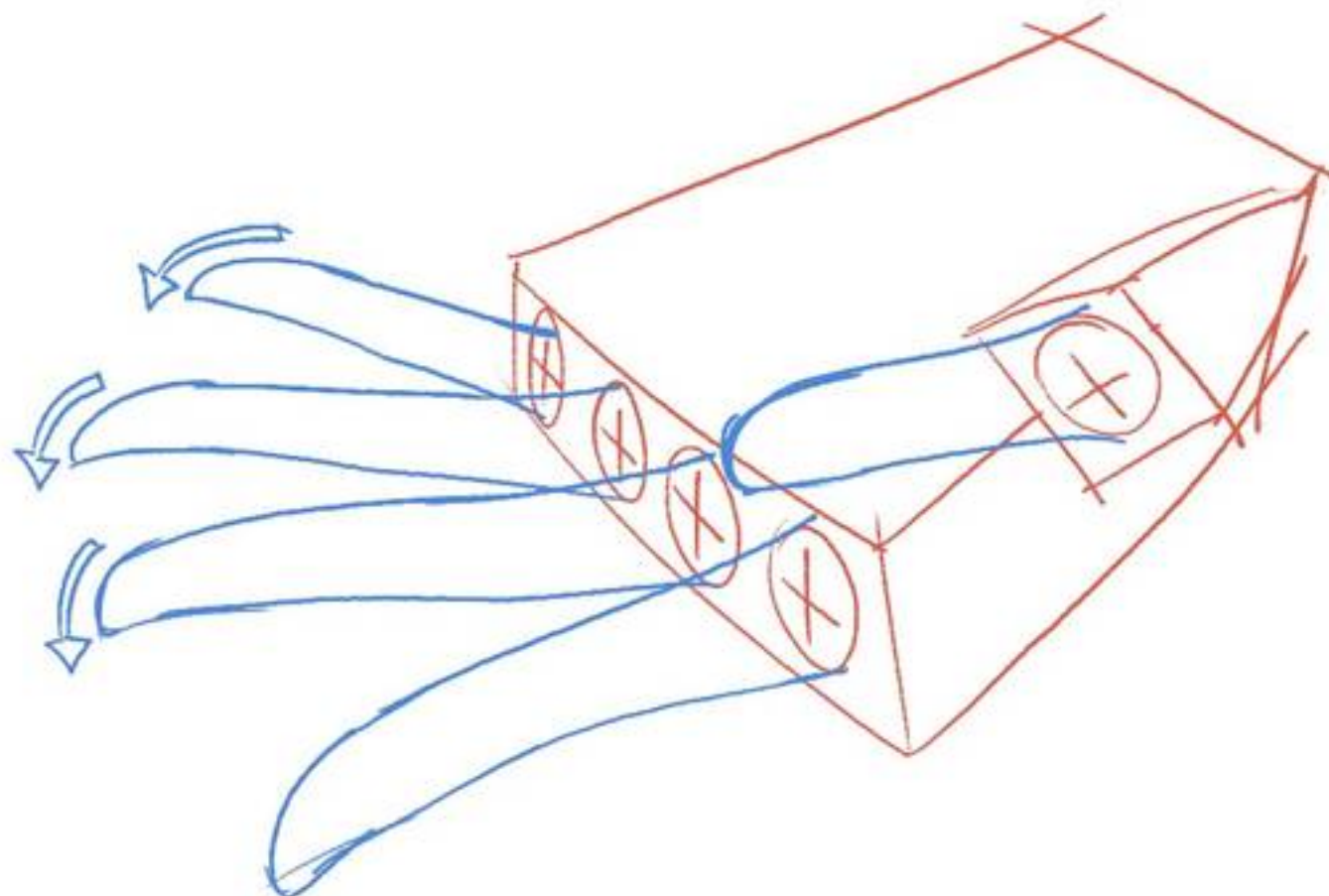
By adding a triangulator circle, we make sure that our wrists and fingers are drawn, and then we convert them into three-dimensional shapes and apply them.



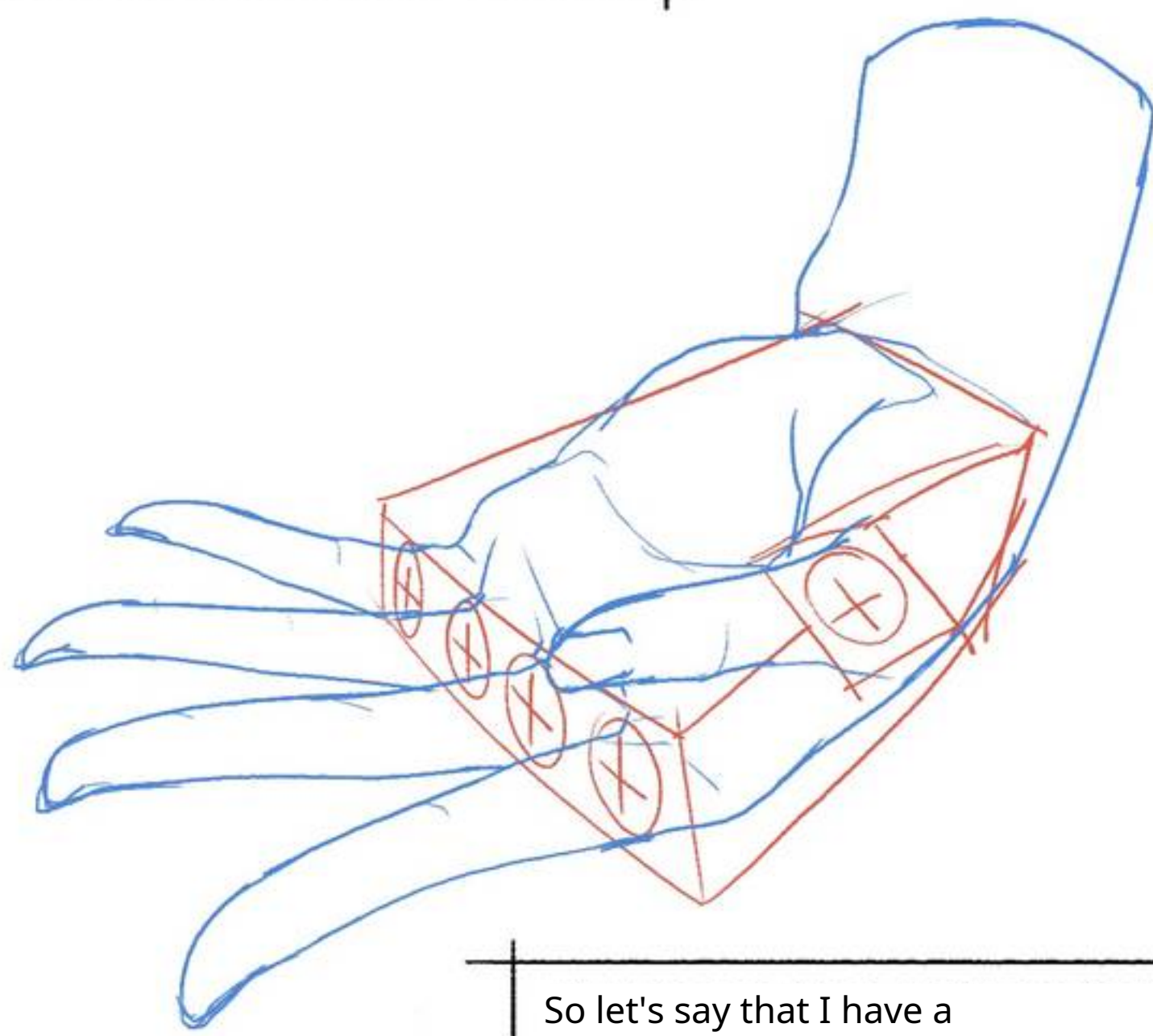
You could say that it's the back of the hand or the palm of the hand in a triangle with thumbs on it.



The fingers are made to feel long and thin, and the ends of the hands are painted slightly sliced, and the hair of the women is saved.

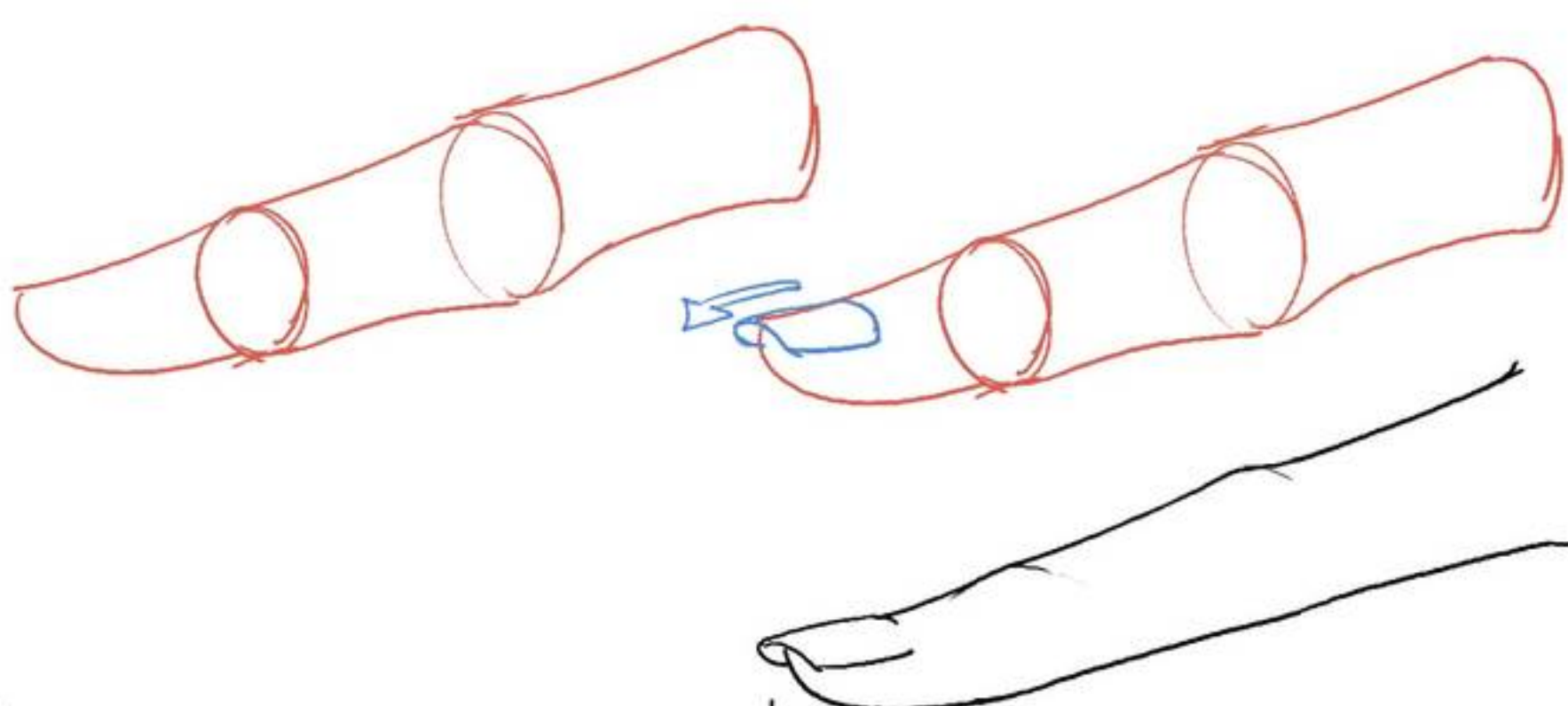


The rest of your fingers are also made of scallops.



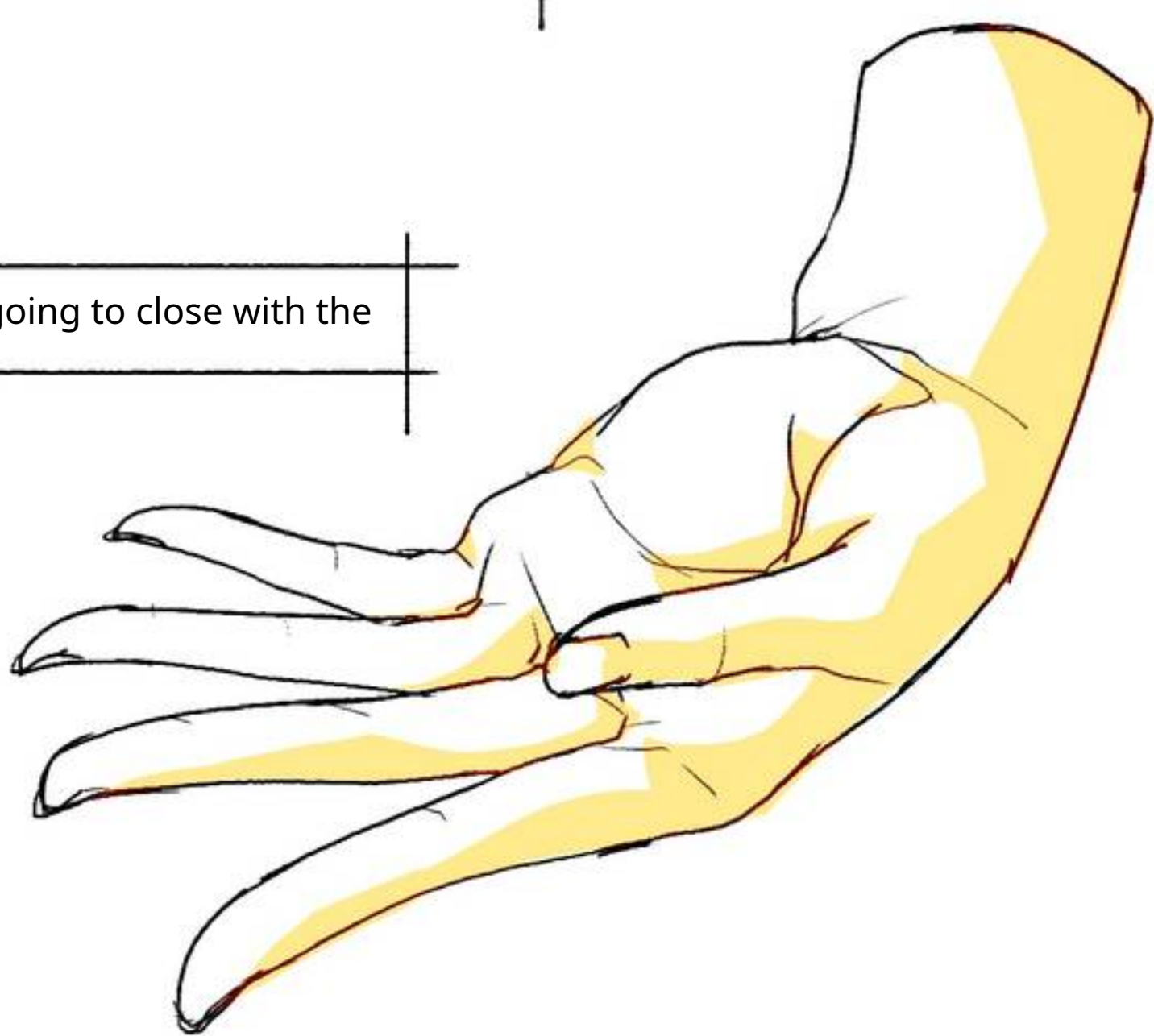
So let's say that I have a three-dimensional ratio based on a square framework, and I'm going to draw my palms.



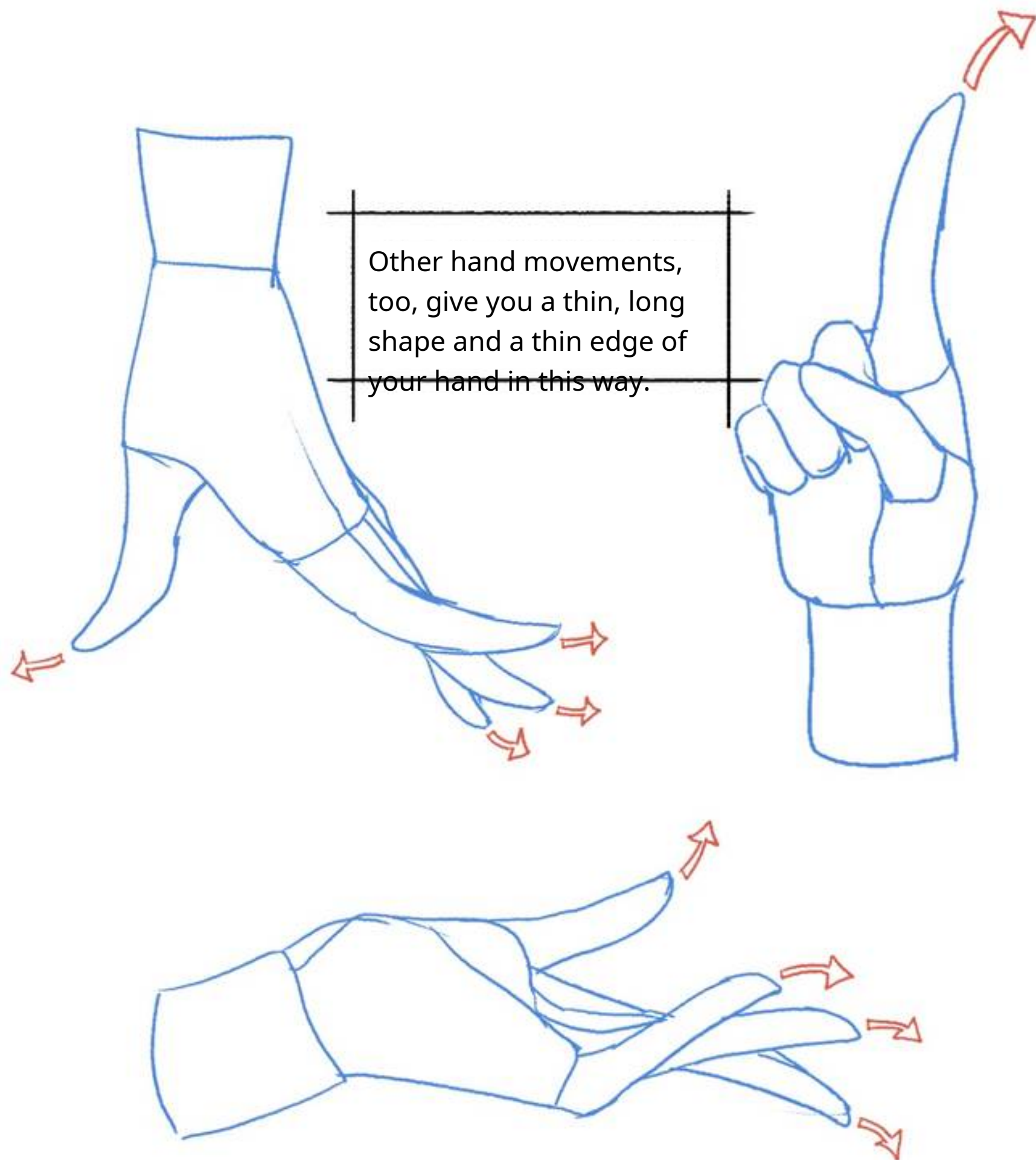


In the case of a nail, if it's a little longer than the fingertip, the finger feels better.

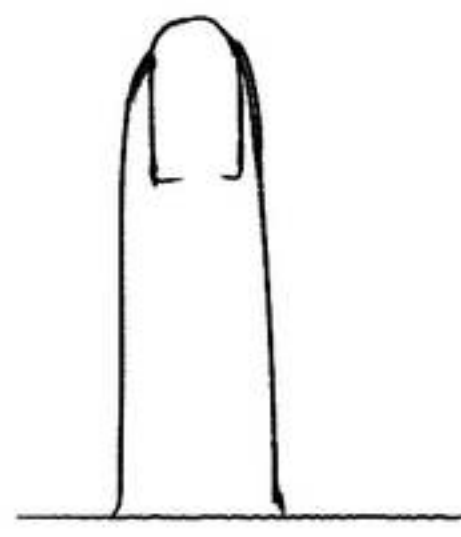
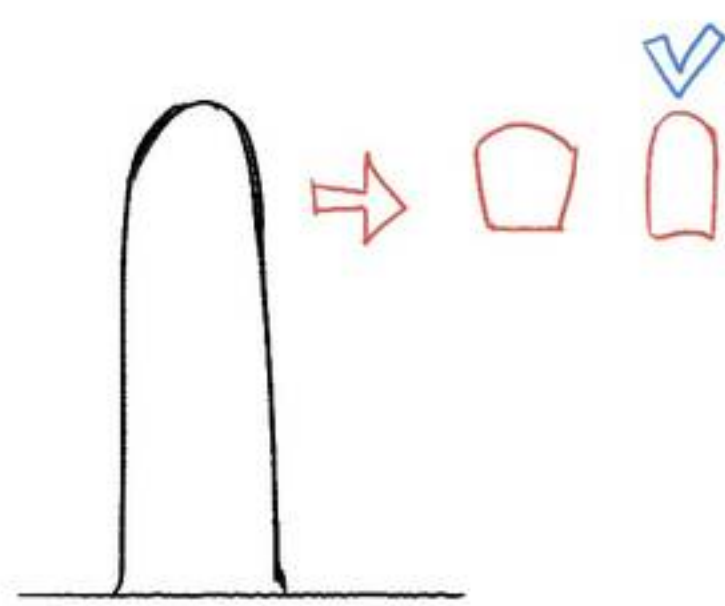
I'm going to close with the line.



Other hand movements, too, give you a thin, long shape and a thin edge of your hand in this way.



I'd like to know the taco author."



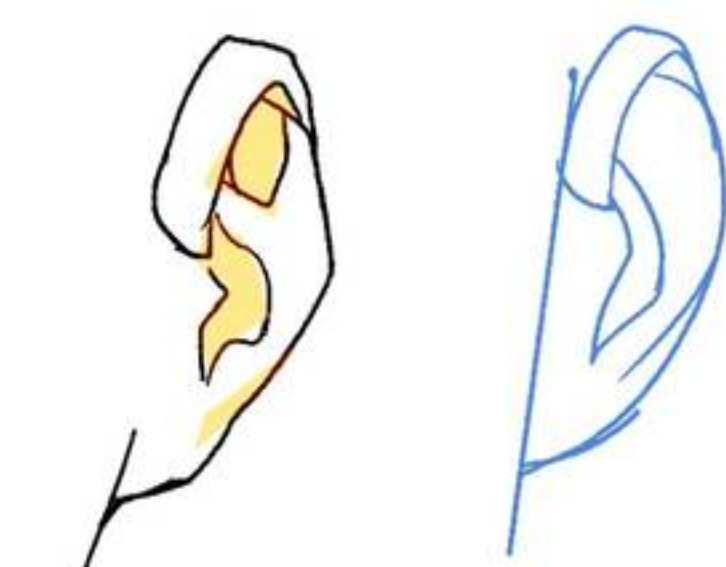
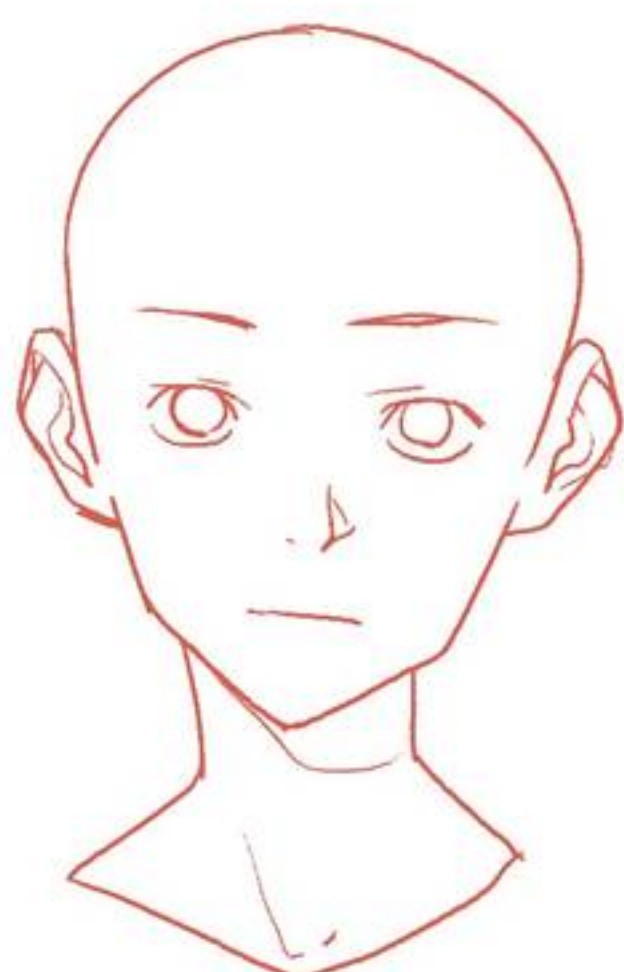
If you draw your nails in a way that looks longer than a broad shape, it's more likely to make you feel feminine.



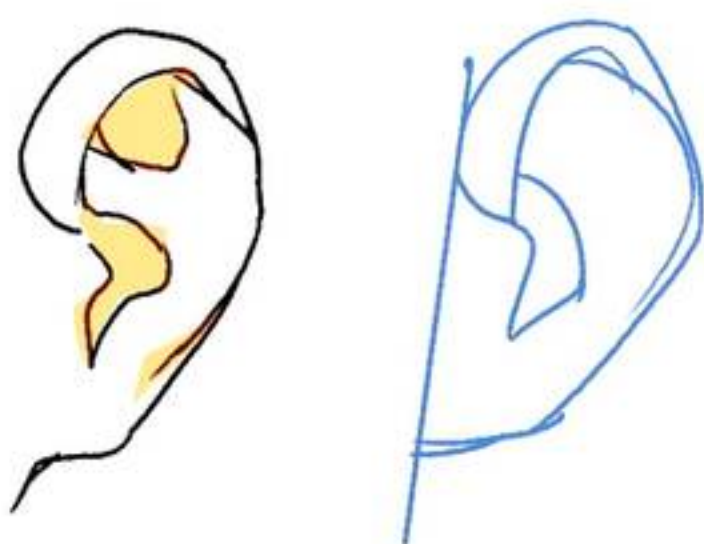
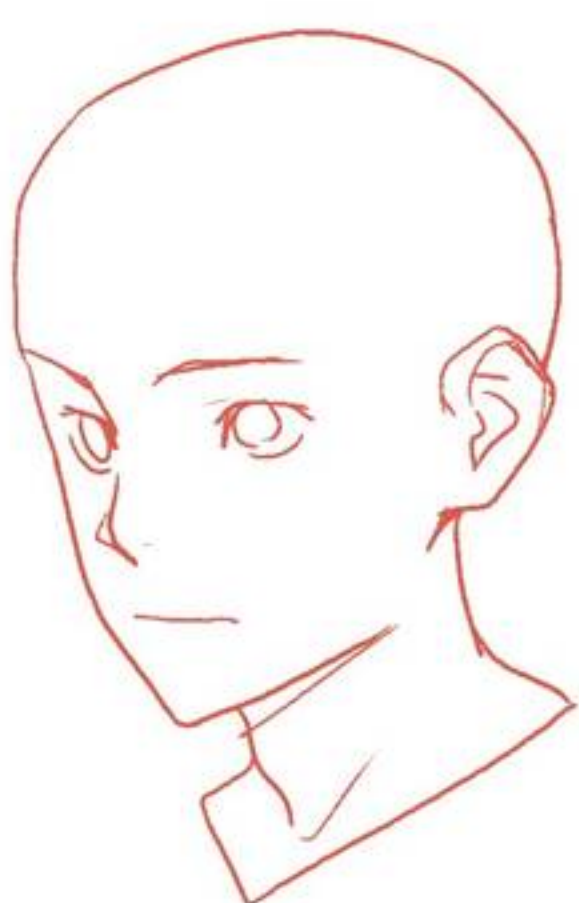
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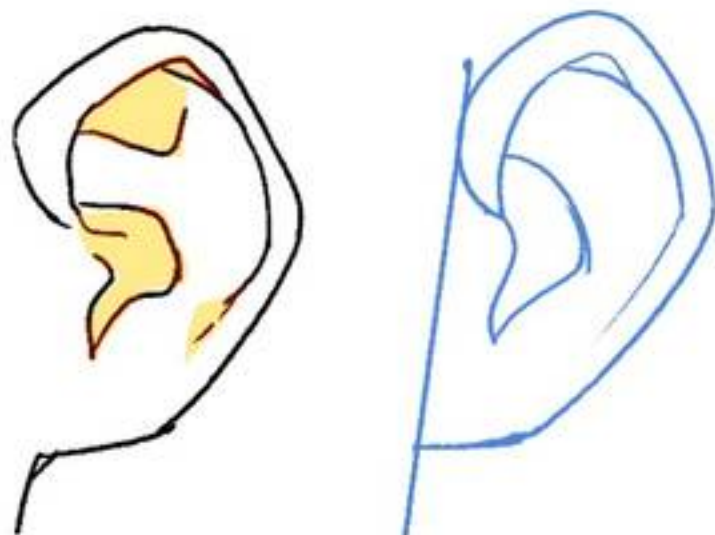
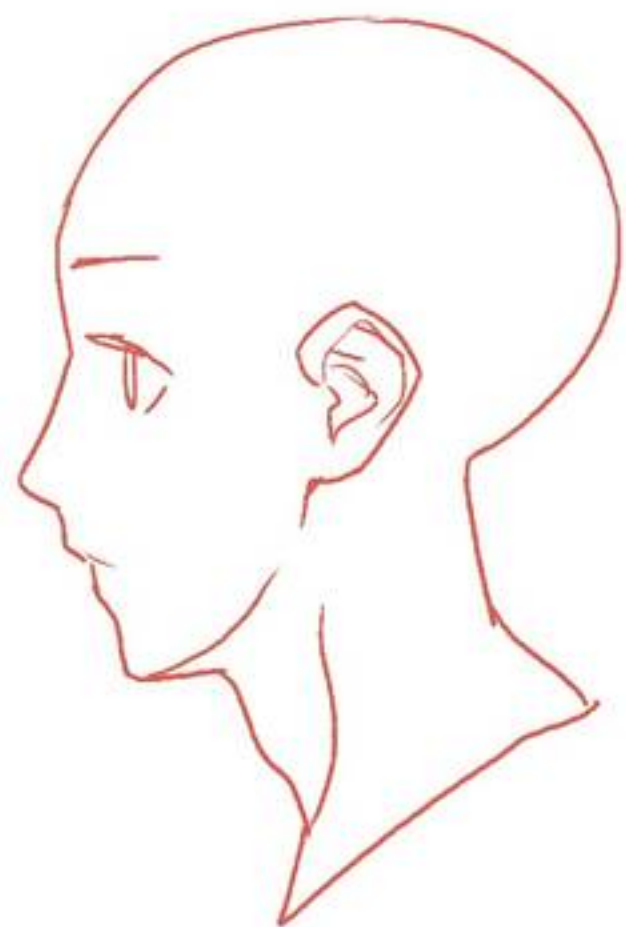
I'd like to draw the earpieces that I've seen in a variety of angles.



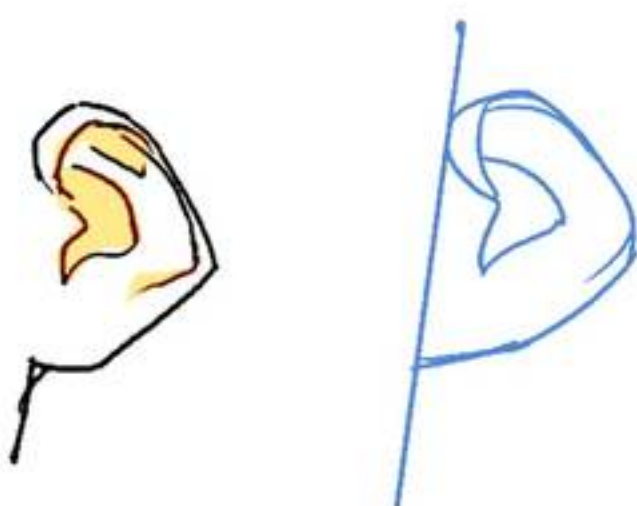
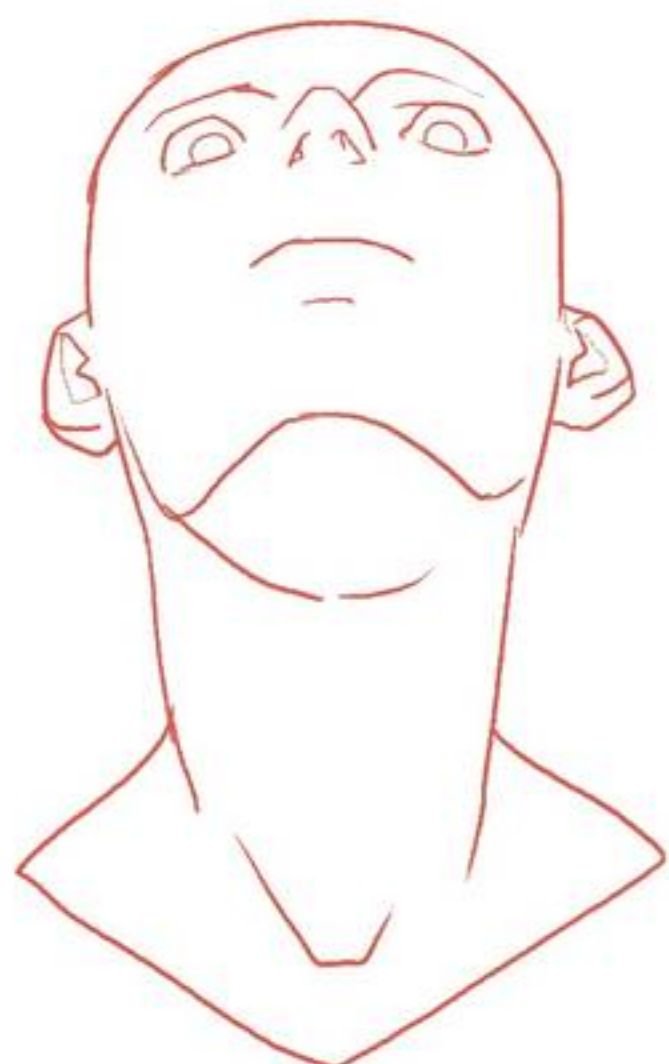
Head-to-head,  
back-to-back form.



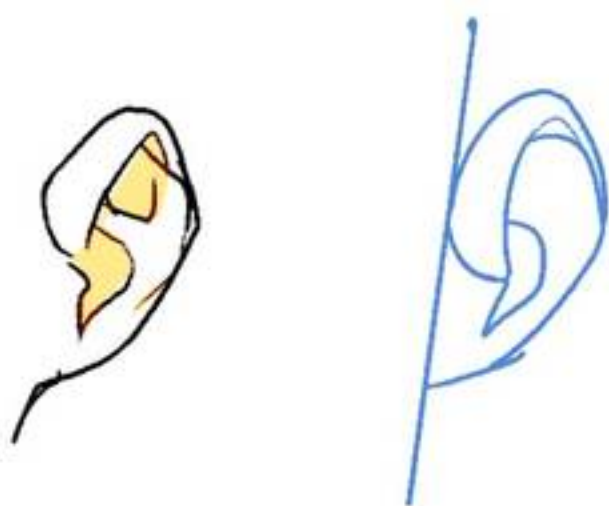
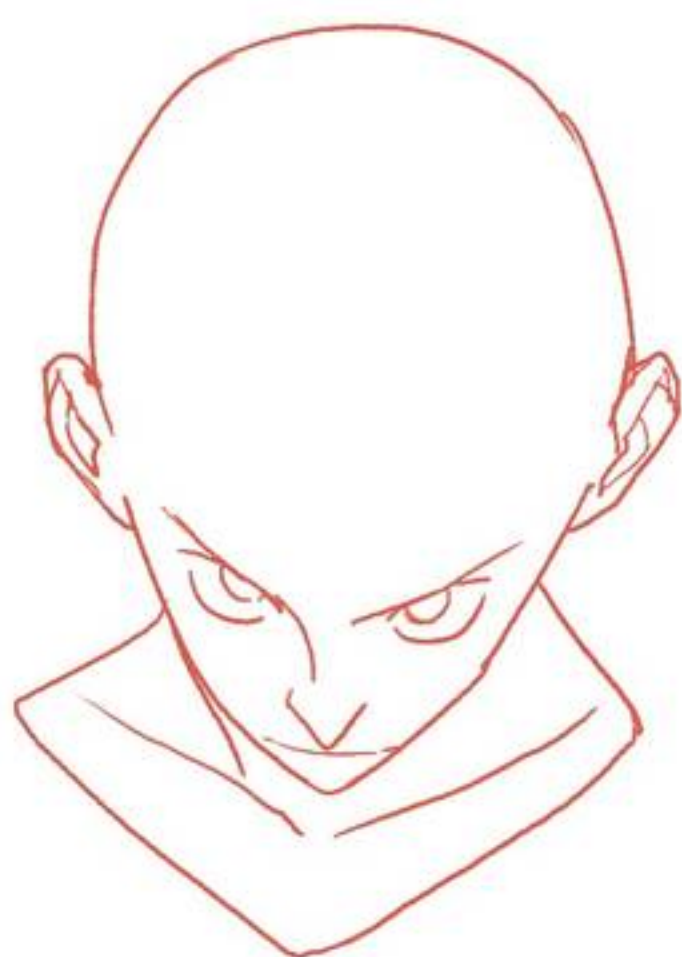
It's a half-axis pattern.



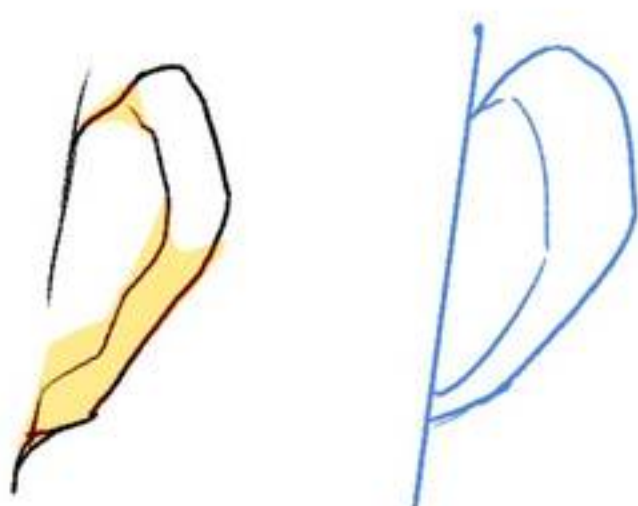
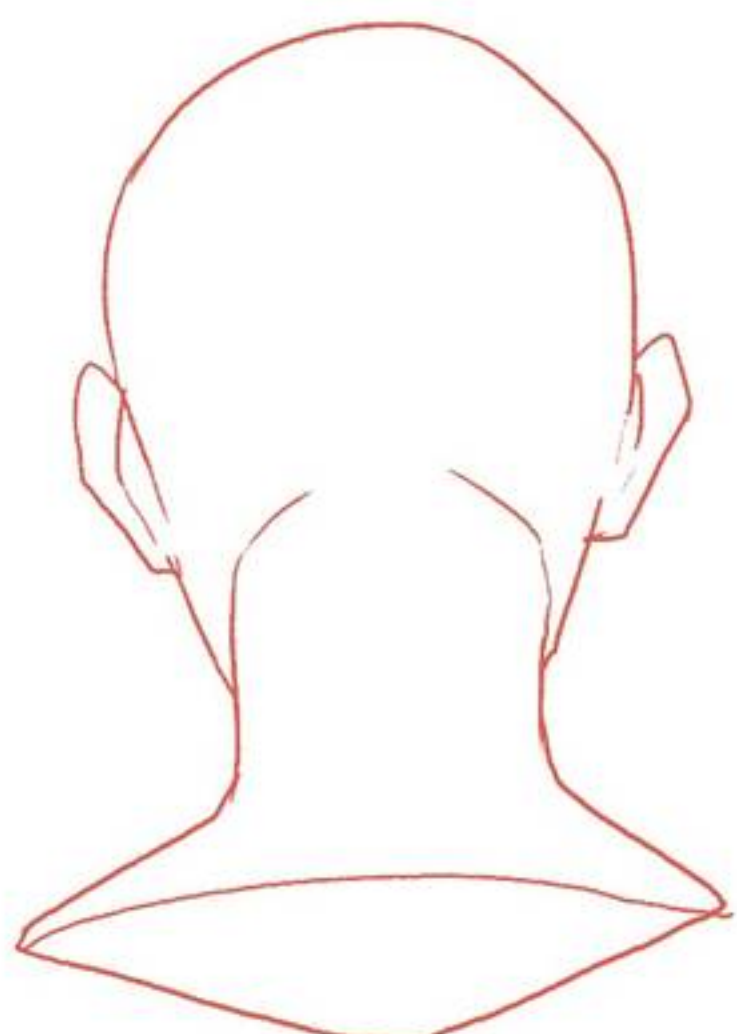
This is the  
back-to-back version  
of the axis.



Bone-slope form  
below

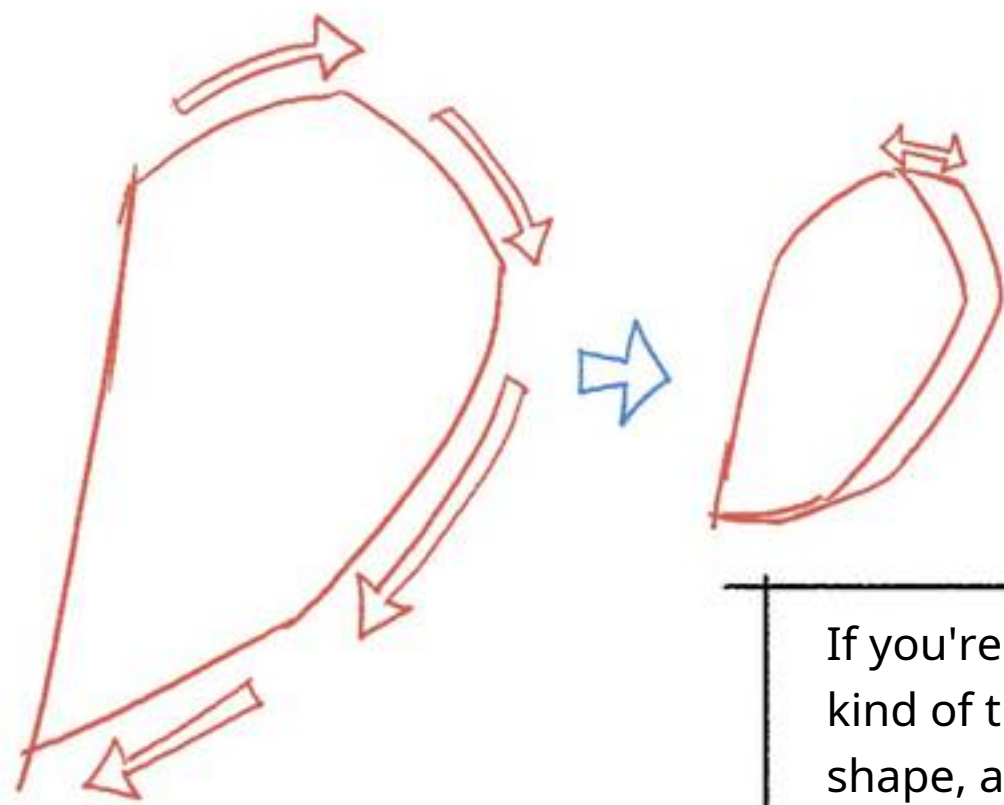


Top cyclical type

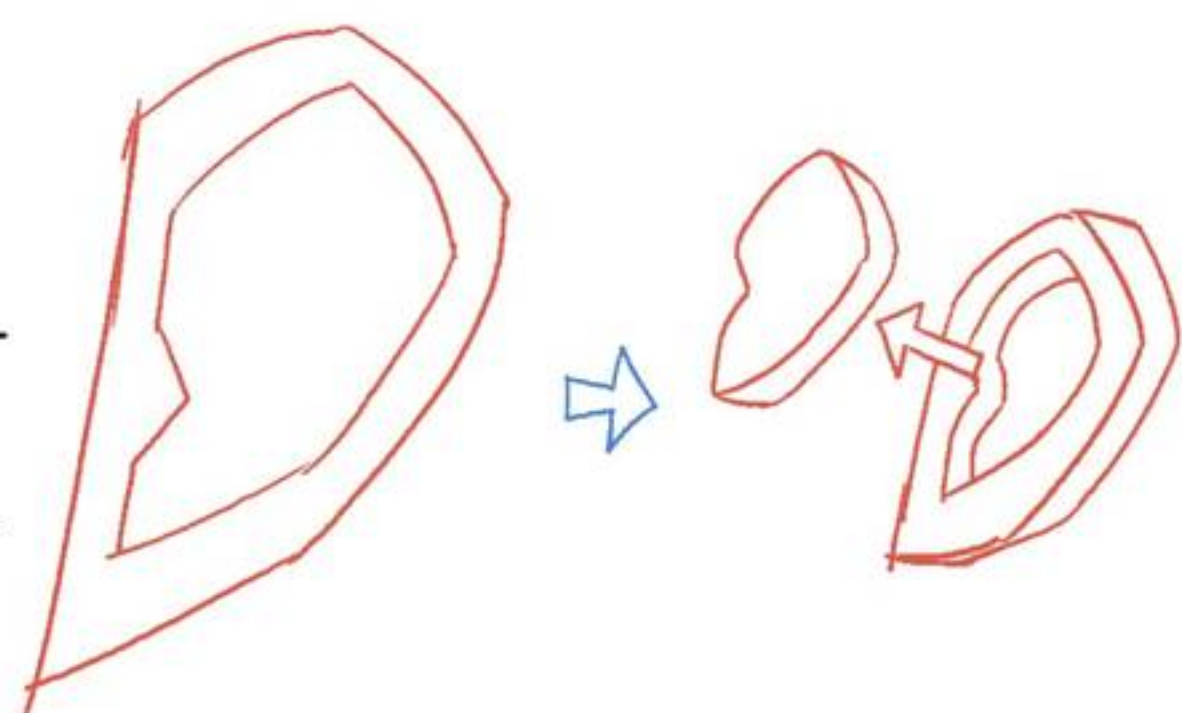


Back-to-back model

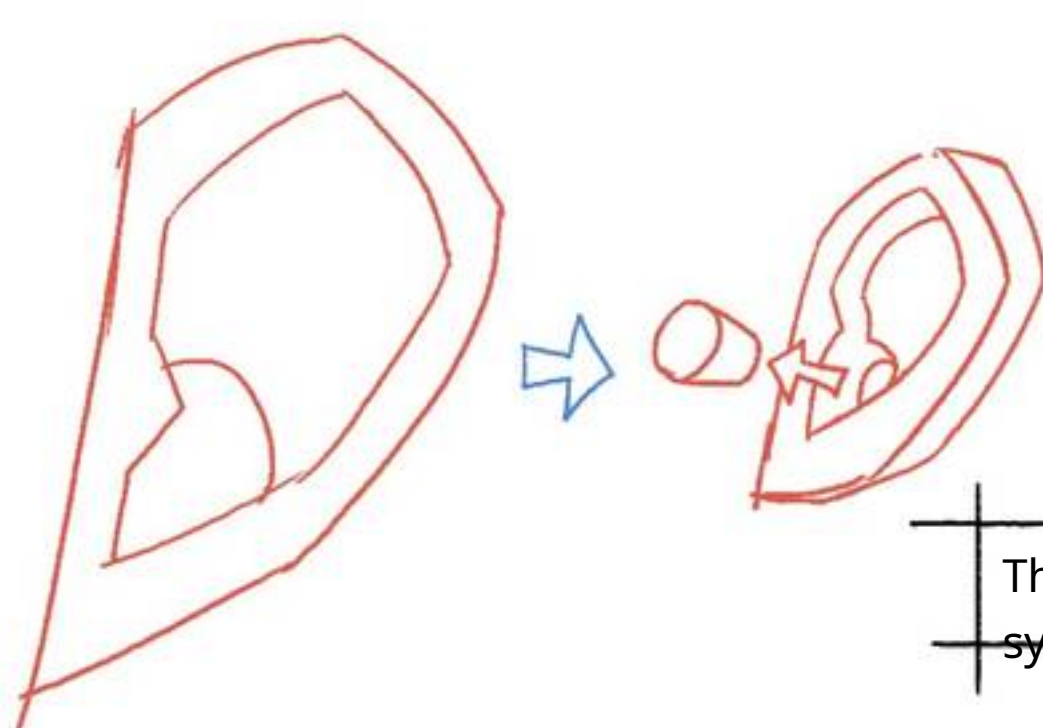




If you're going back, you can kind of think of it as a kind of volume shape, and if you change the angle, you can kind of group it by understanding how it's moving.

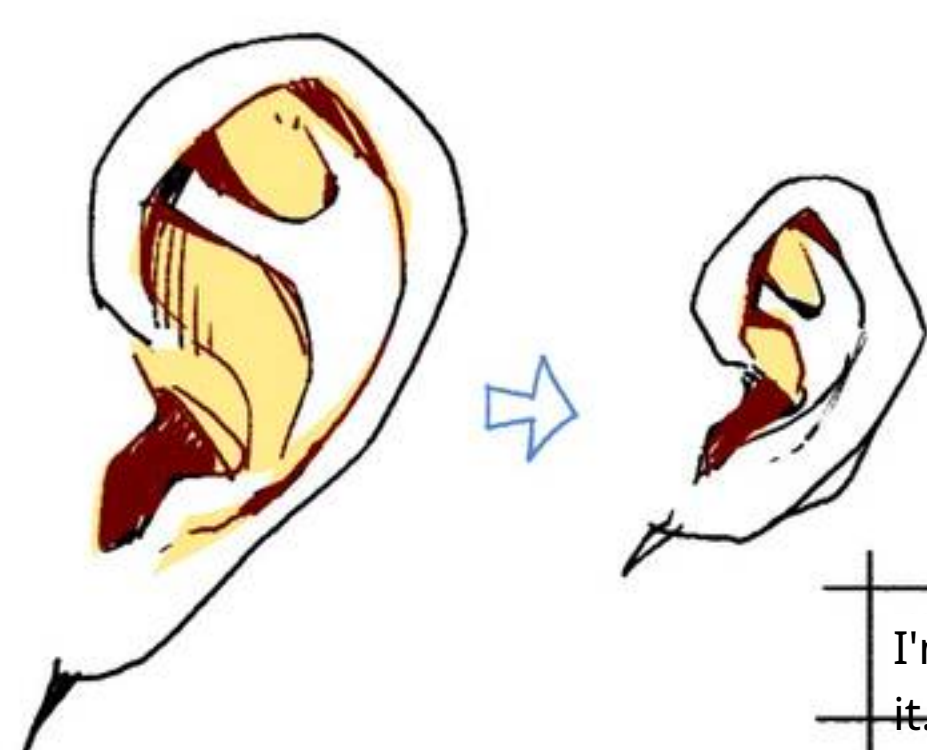
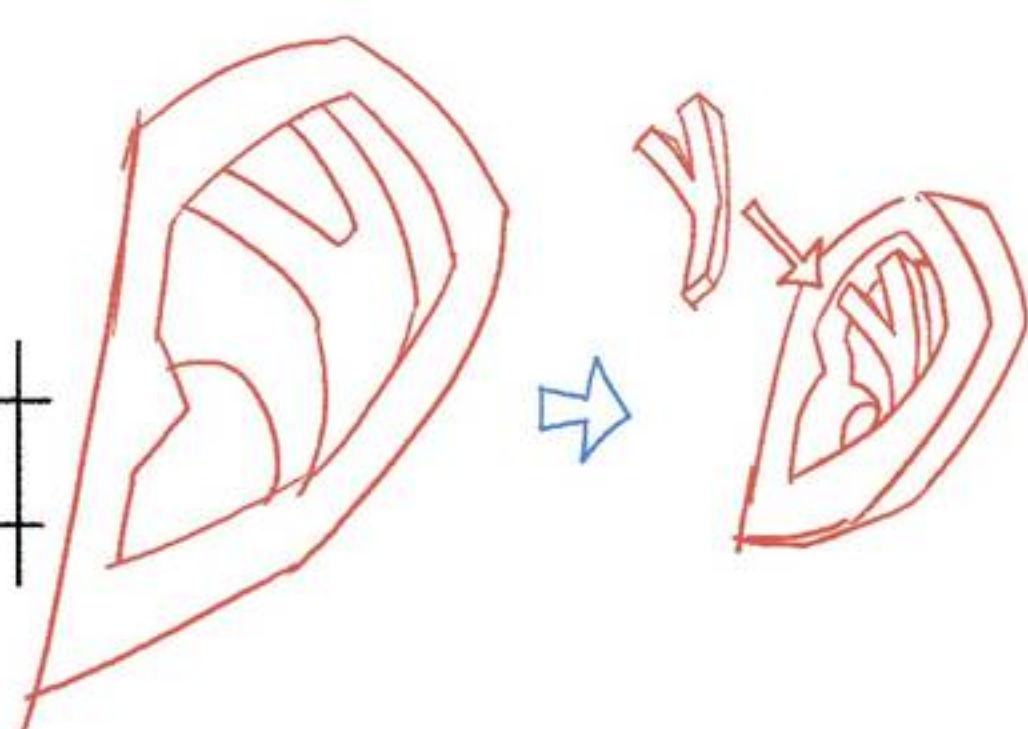


It's left with the outer bar, and it's made to close it deep inside.



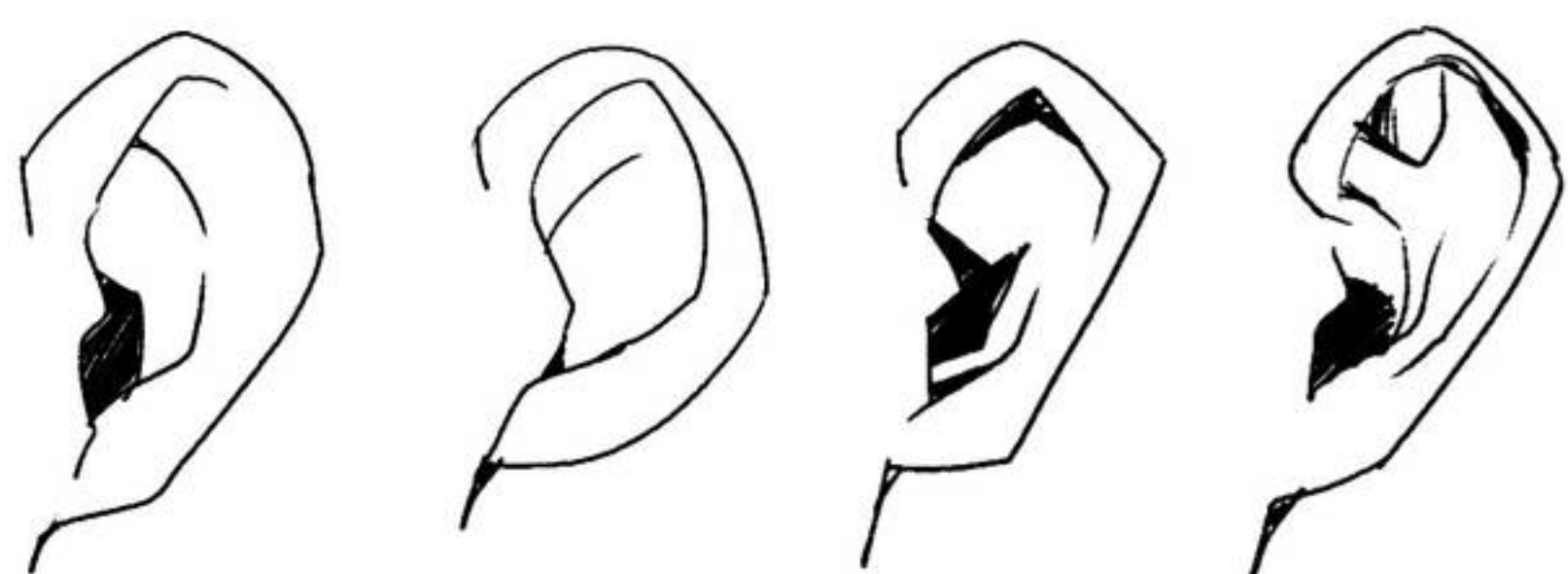
The little hole leads to a deeper system.

So it's going to look something like y.



I'm going to smooth it up and finish it.

I'd like to know the taco author."



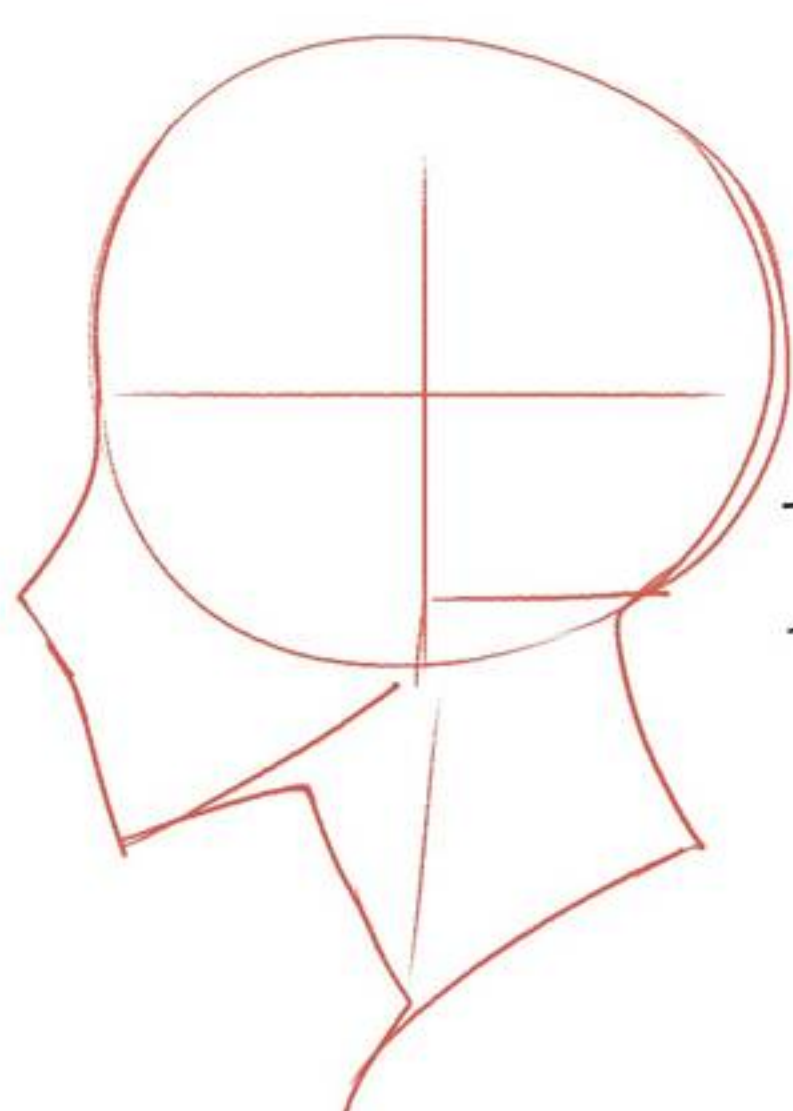
And even if you have different forms of mind, you're wrong because it's your own taste.



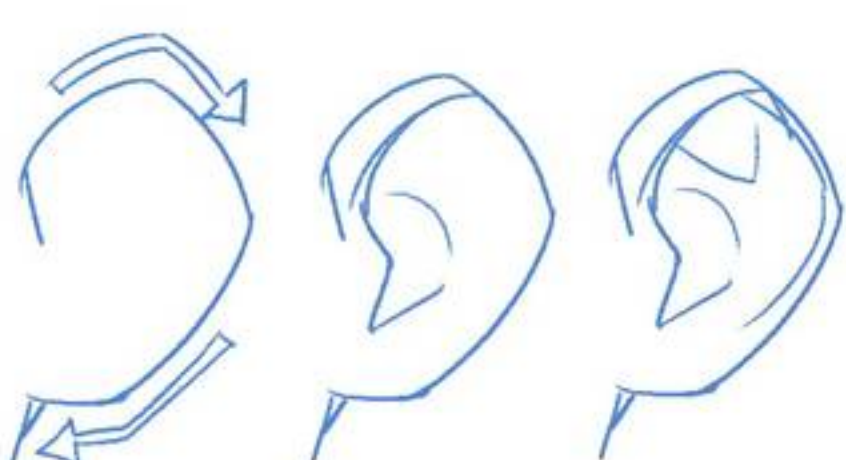
Key Doimt



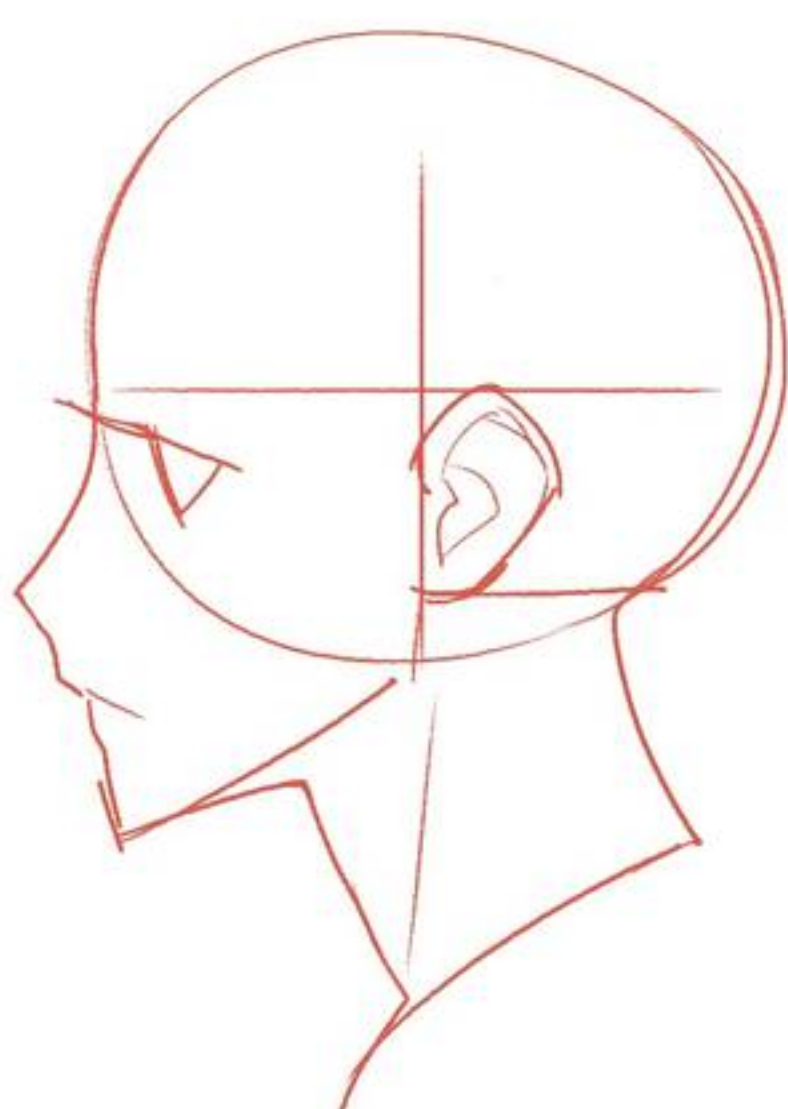
[Q: I'd like to draw an earring that's full of earrings.]



I'm drawing a face on the axis where your ears can see it.



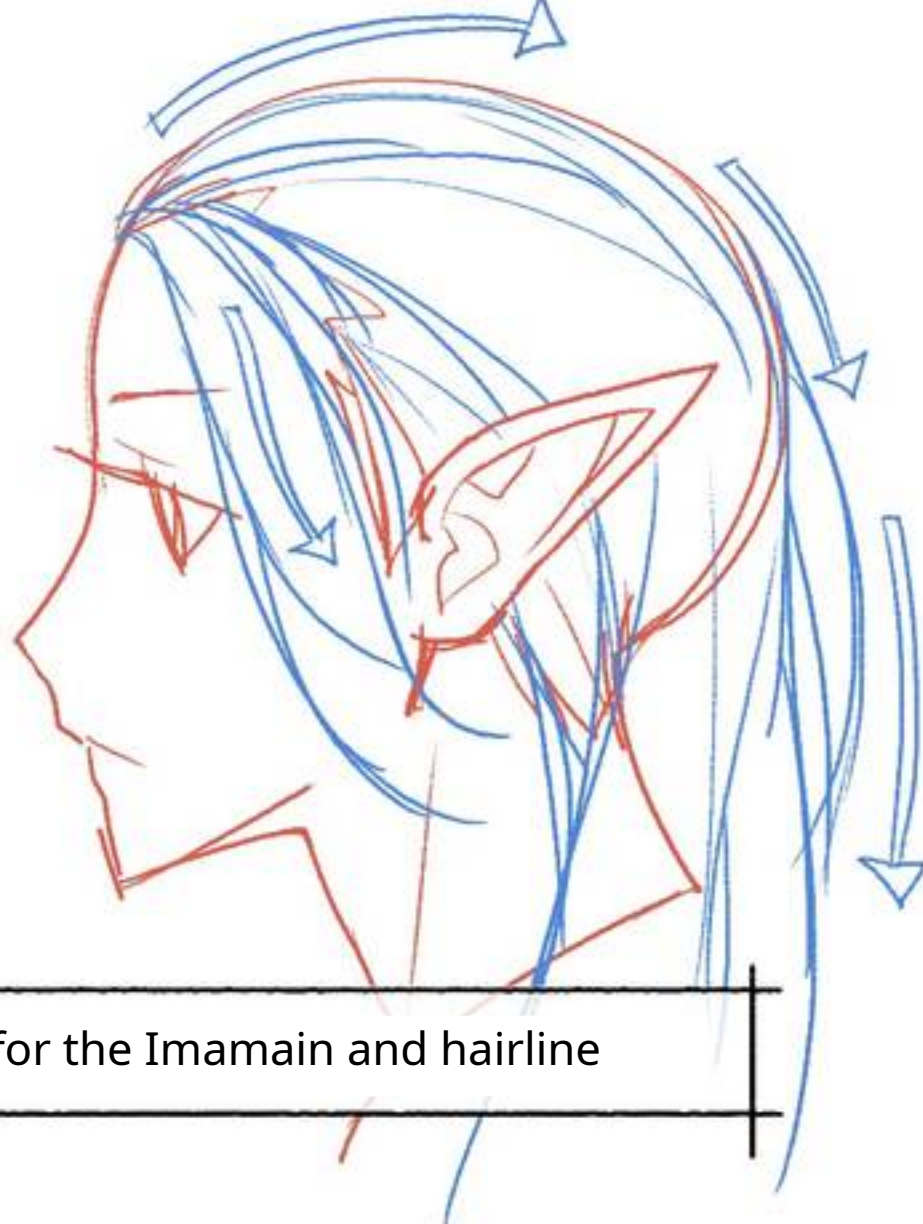
It starts off with the eye, the mouth, and the ears, at the center of the center, and then it starts off with the outside curve.



I'm only drawing the top of the normal ear and I'm going to go up a little bit.



I'm going to have to do a little gag on your silhouette, too.



It creates a flow of hairlines for the Imamain and hairline lines.



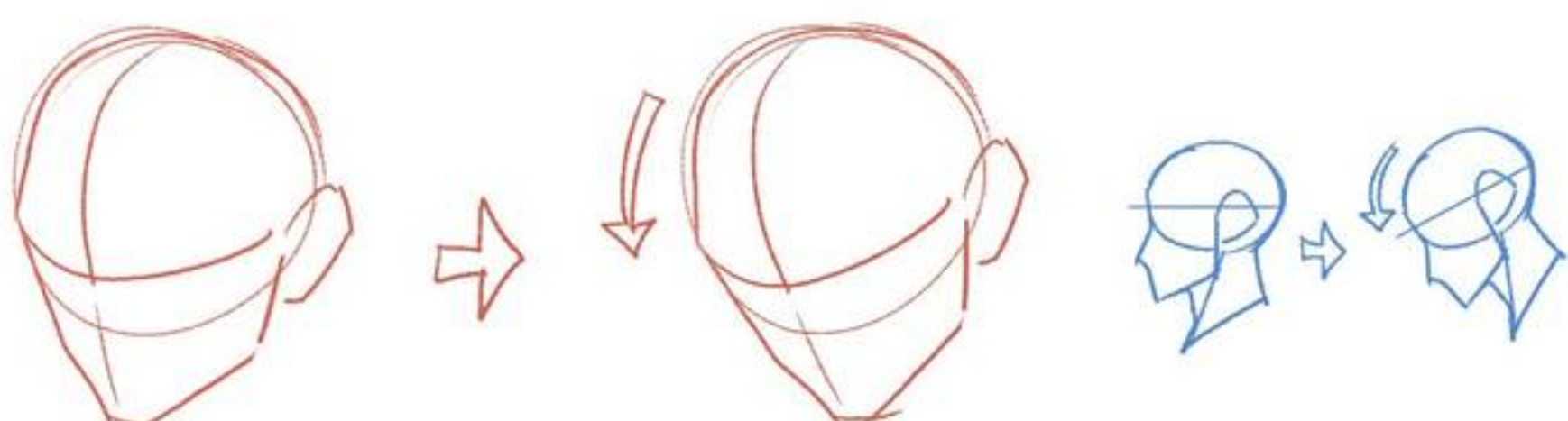
I'm going to close with the line.



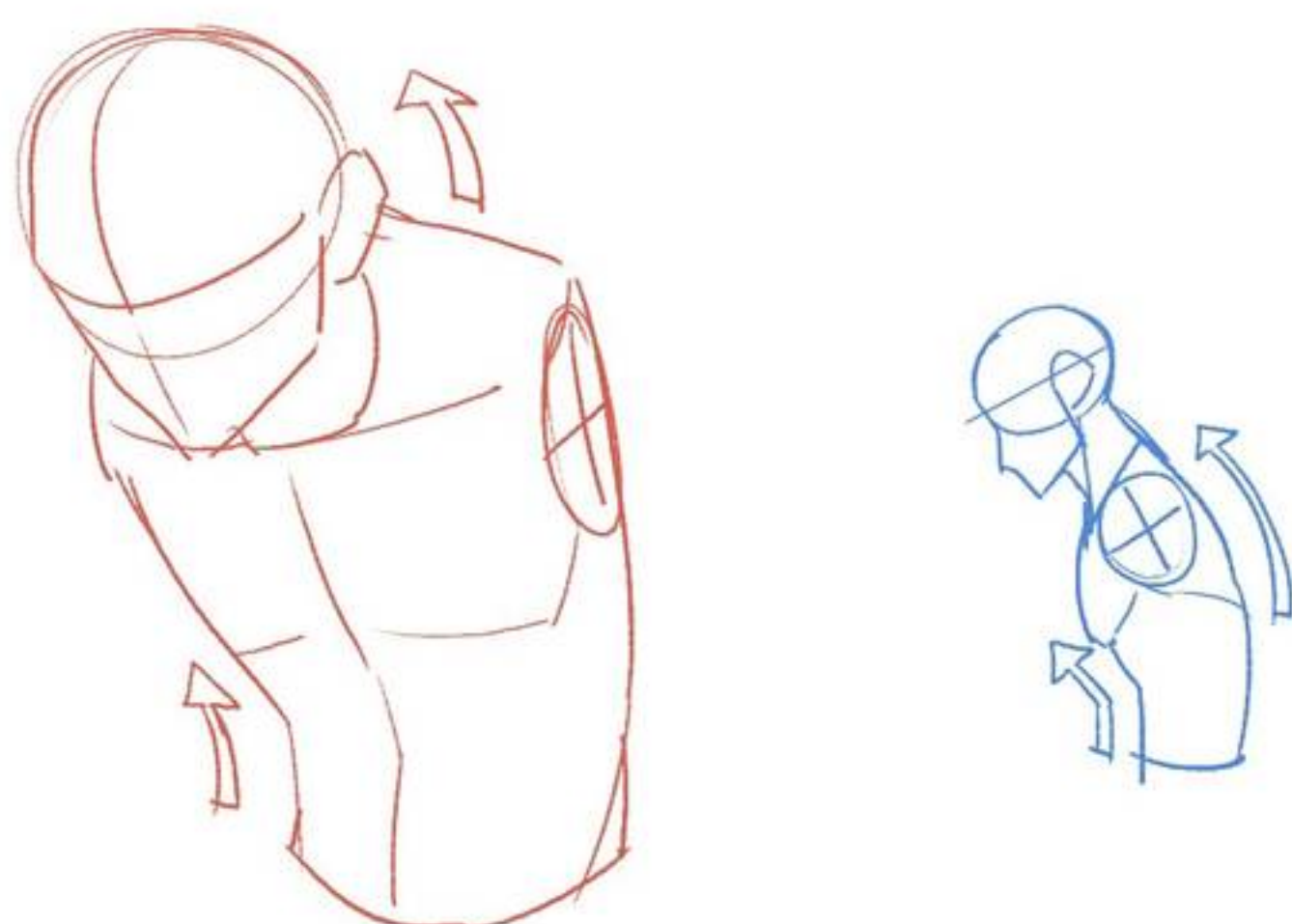




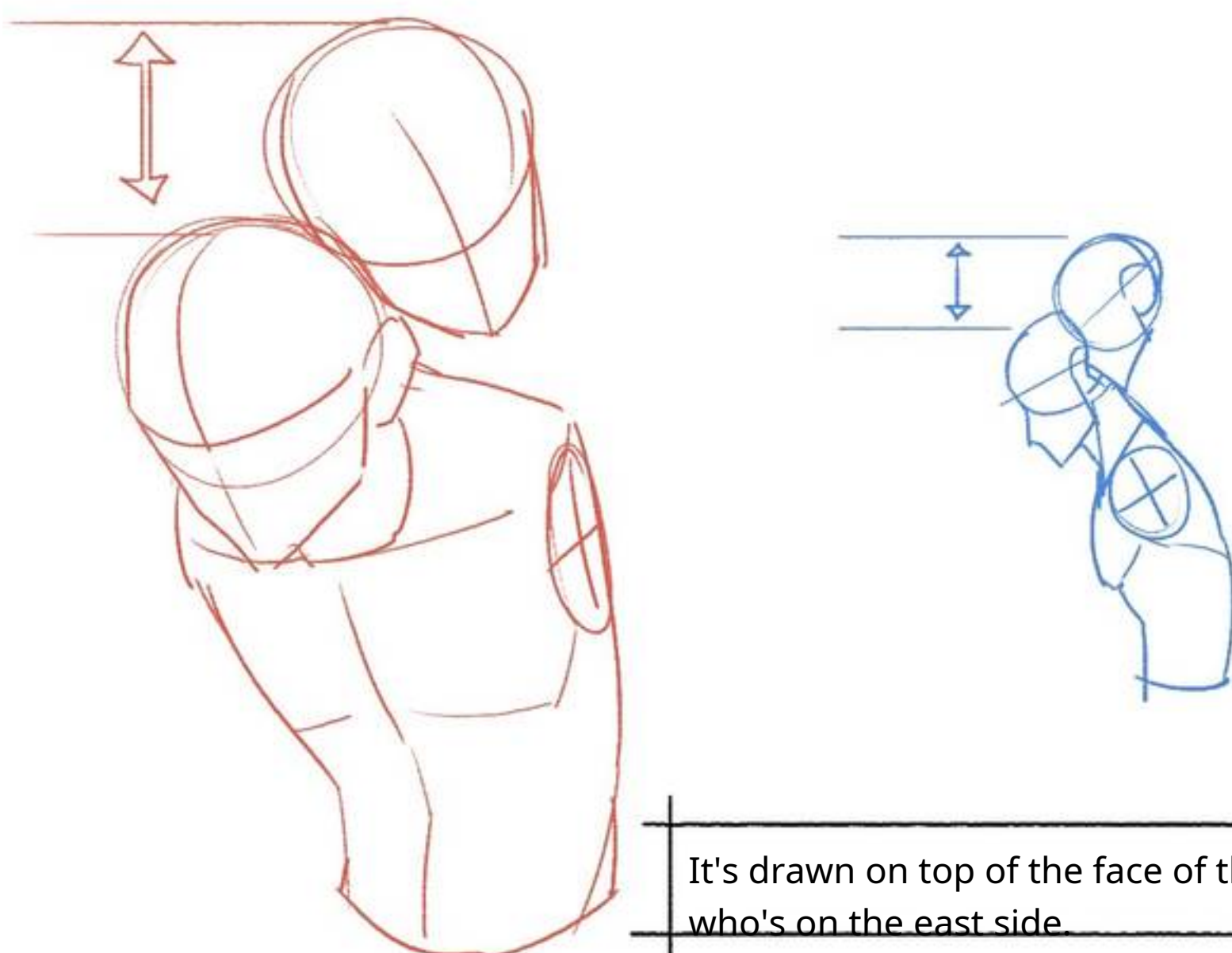
I don't know.



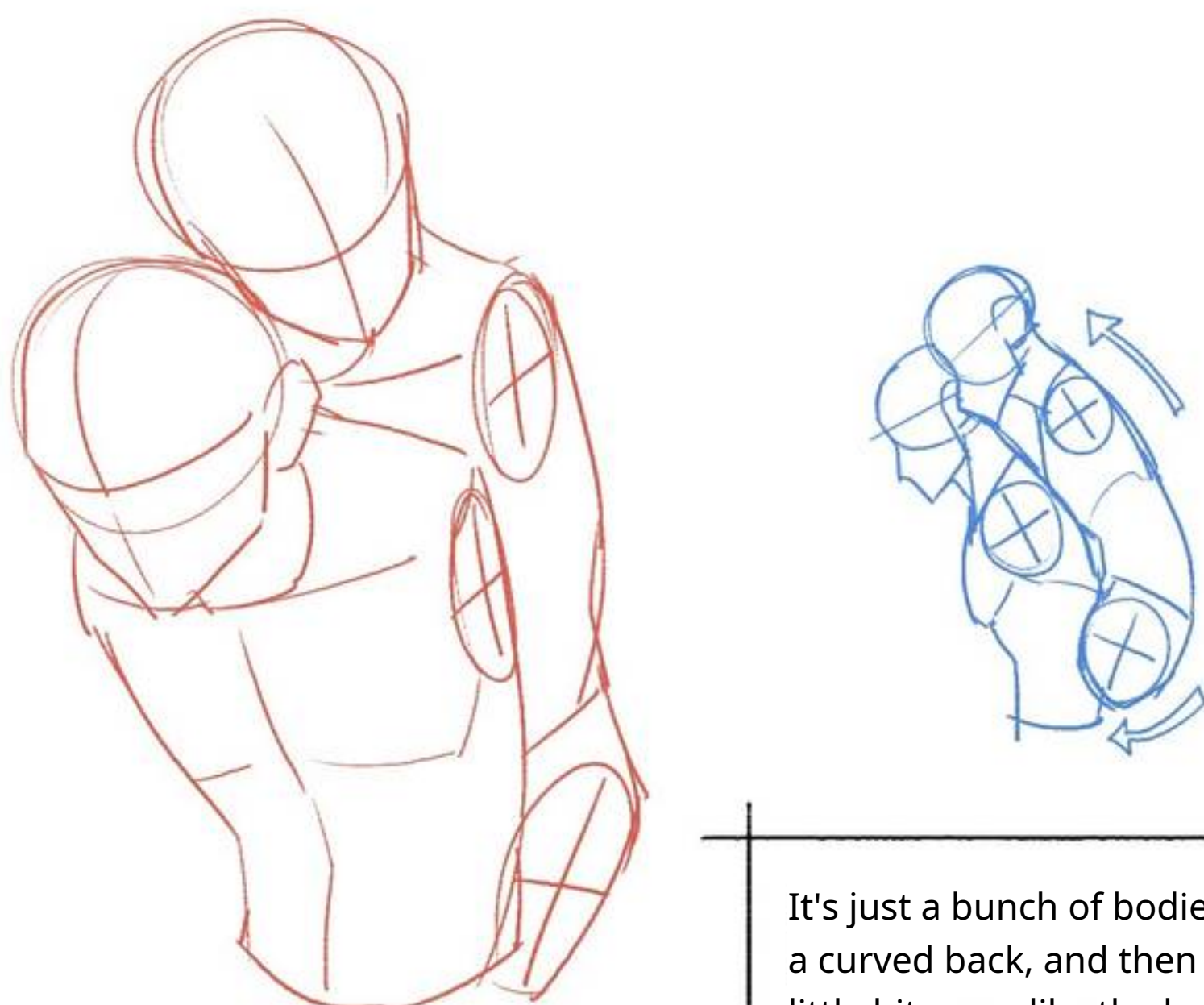
And we're going to do it step by step in a form that's simpler than a detail from the beginning, where the face is shaped at a angle, and the heads are down.



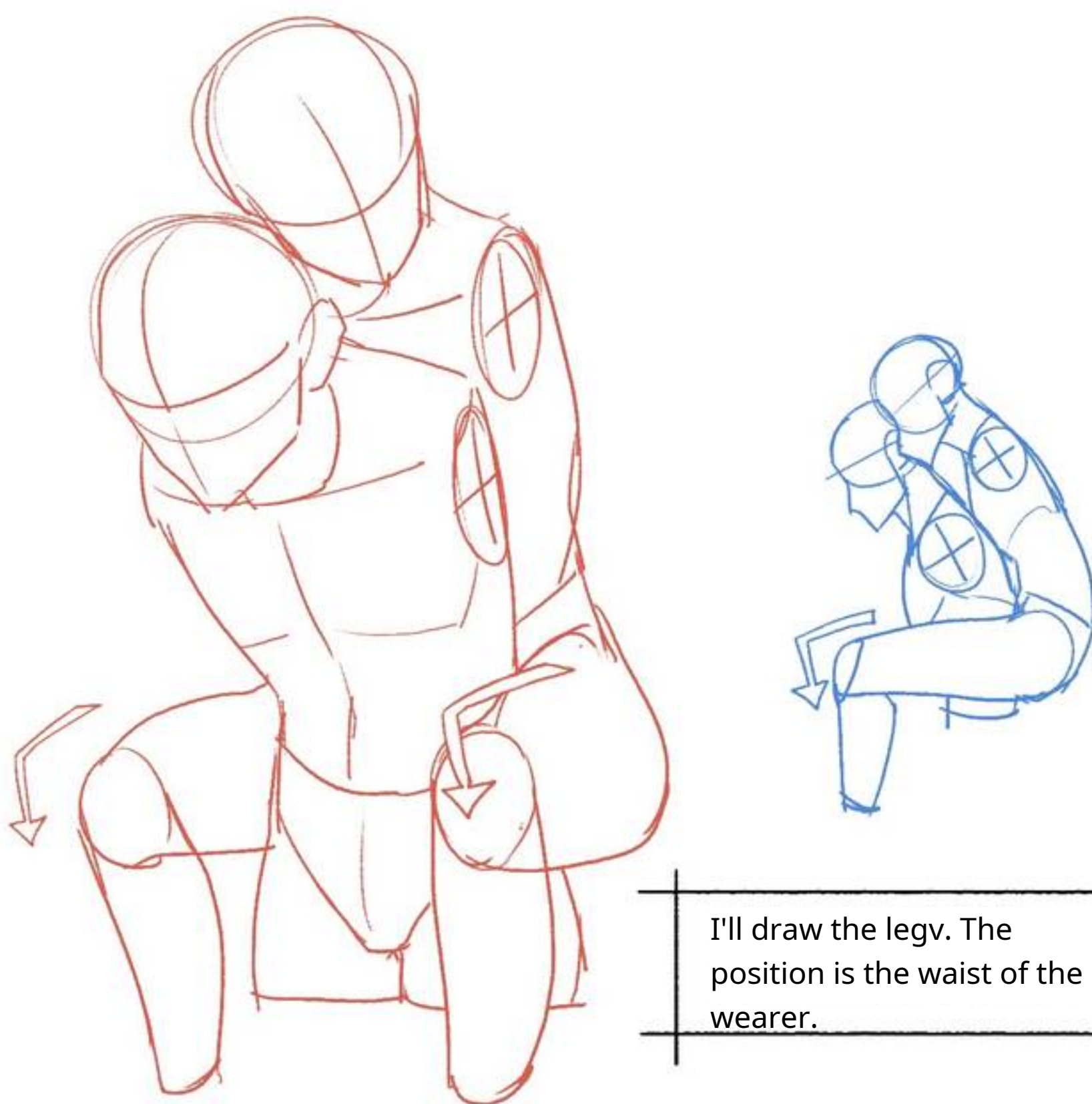
And then when you look at it on the half-axis, it's lengthed by the face of the neck.



It's drawn on top of the face of the person who's on the east side.



It's just a bunch of bodies on a curved back, and then it's a little bit more like the bodies of the people on board.



I'll draw the legv. The position is the waist of the wearer.



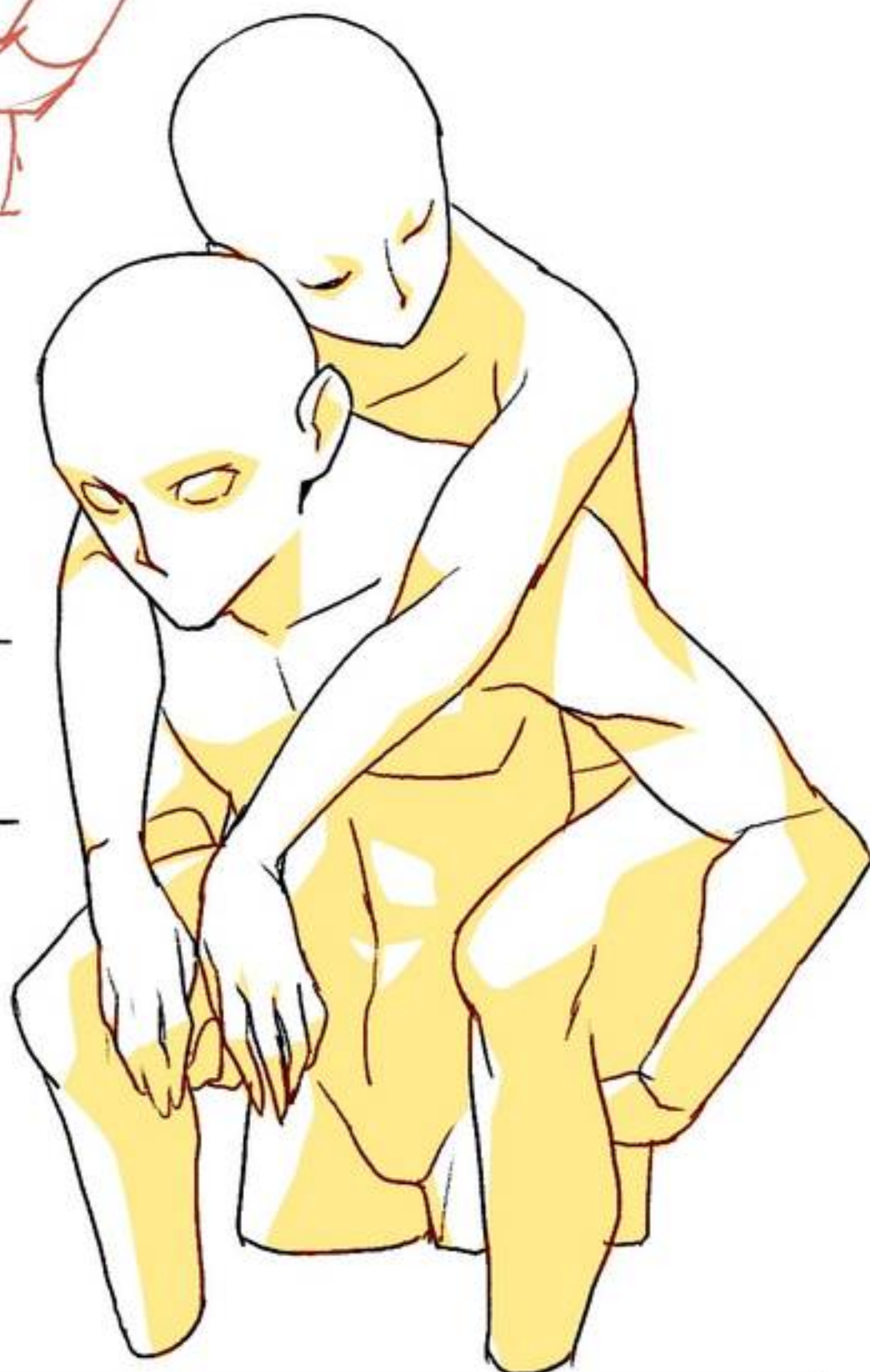


I'm going to draw it with a little fold on my arm, and I'm going to put my hand around it and I'm going to open it.

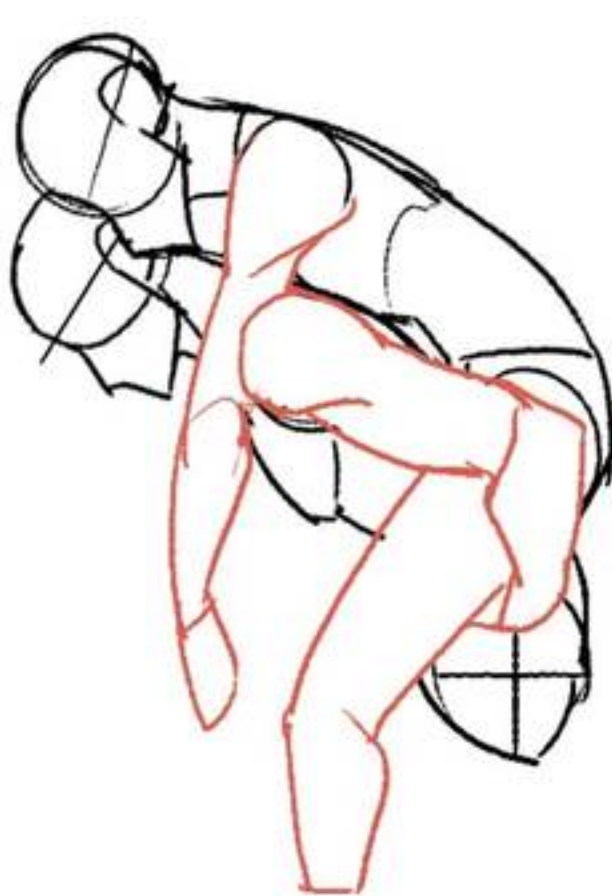
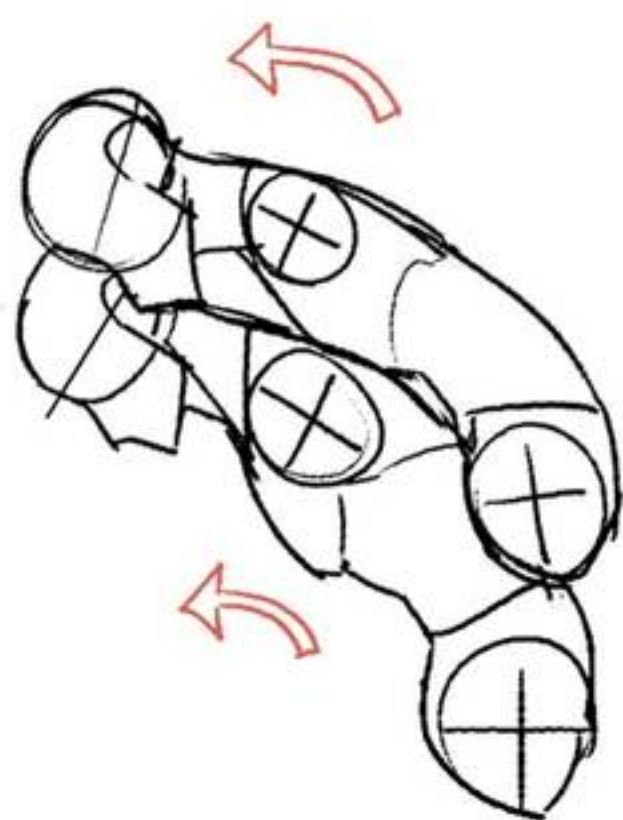


I'm going to draw my arm on my shoulder.

I'm gonna clean up my gift, and then I'm gonna dress you up, and then I'm going to put it on, and then I'm going to finish.



I'd like to know the taco author."



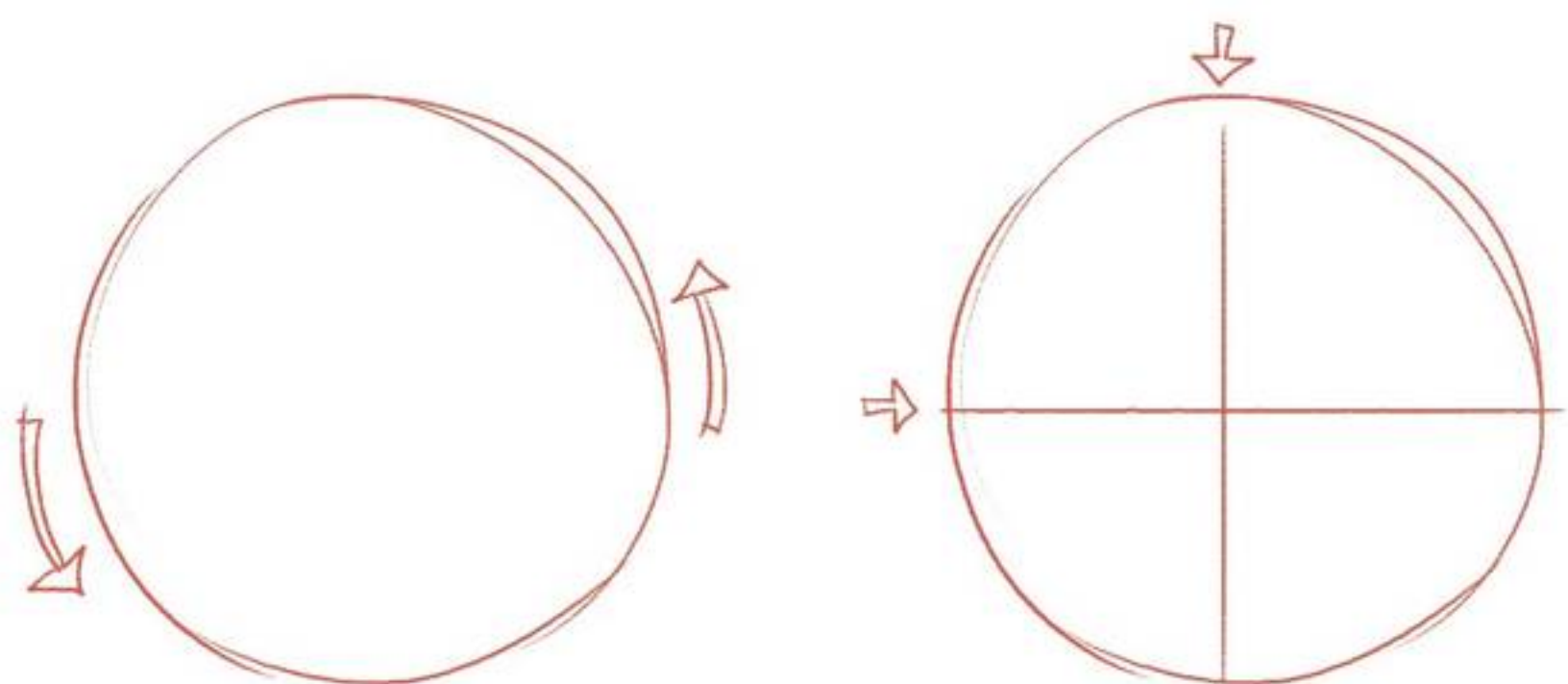
If you're going to bend your backs up and down, you're going to have a group of people that feel like they're going to be on a heavy, difficult double-circuit.



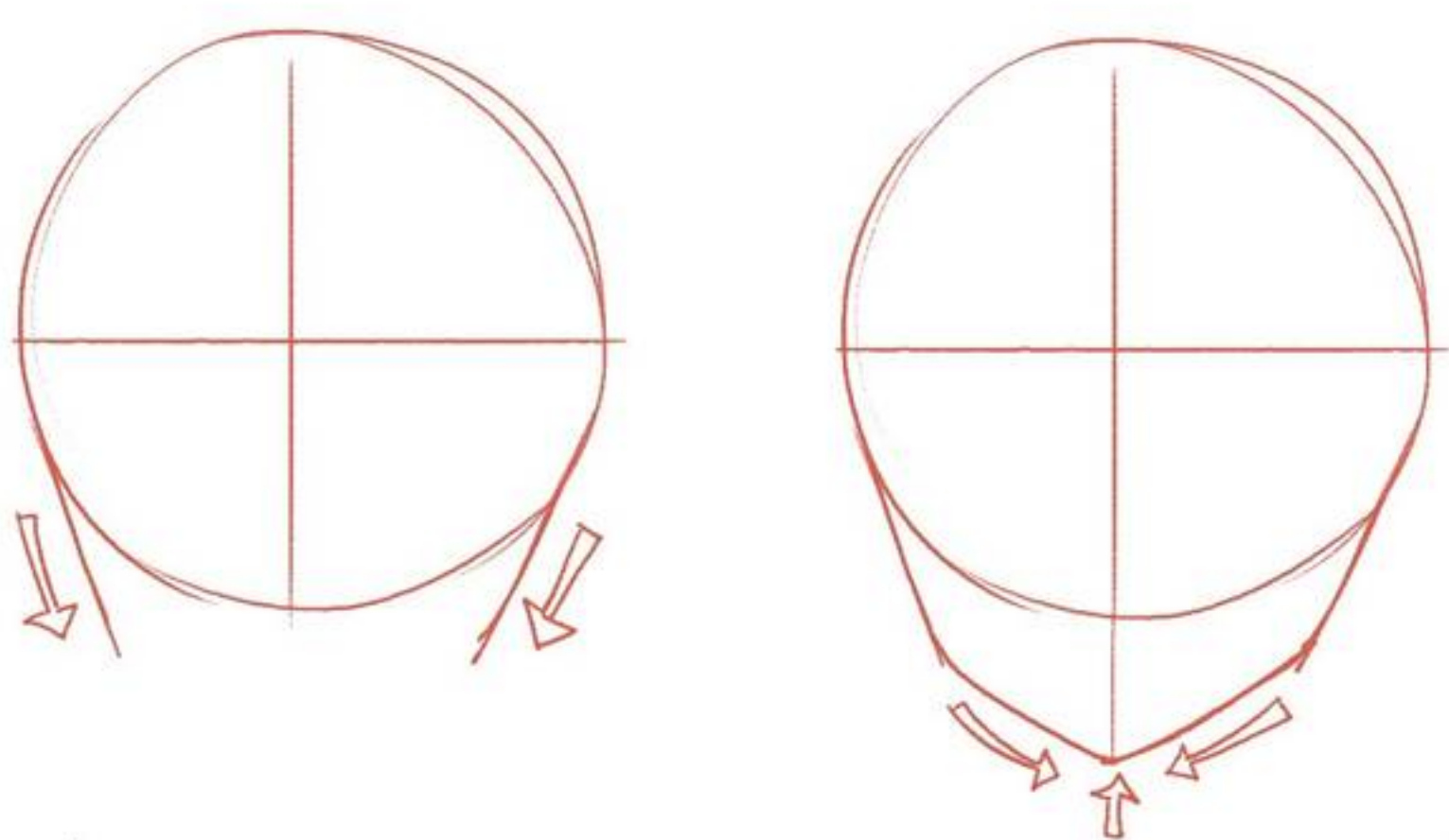
Key Doimt



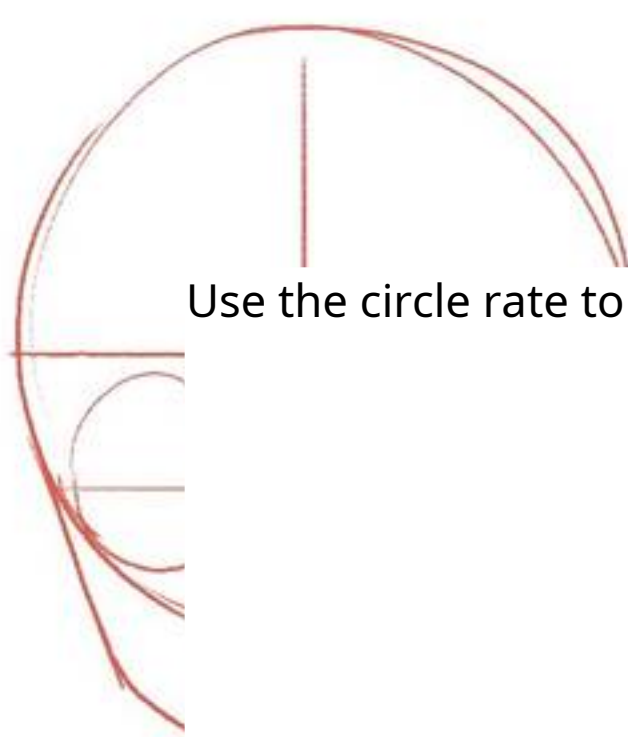
[Q: I want to draw her face with blinking eyes.]



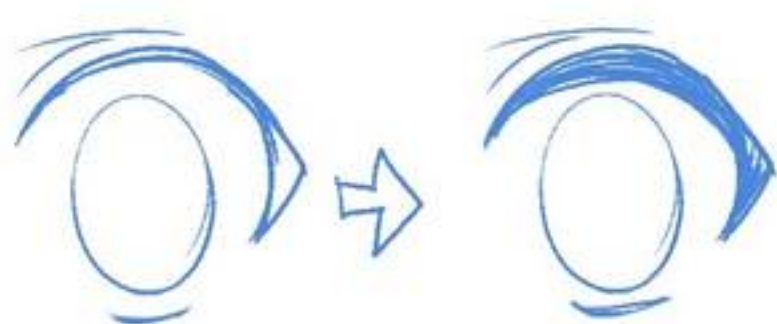
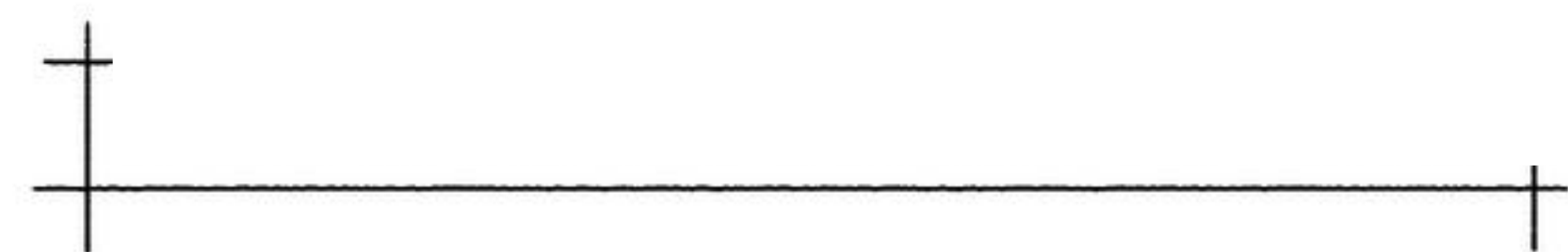
I draw a circle, and I draw a cross-section in the center.



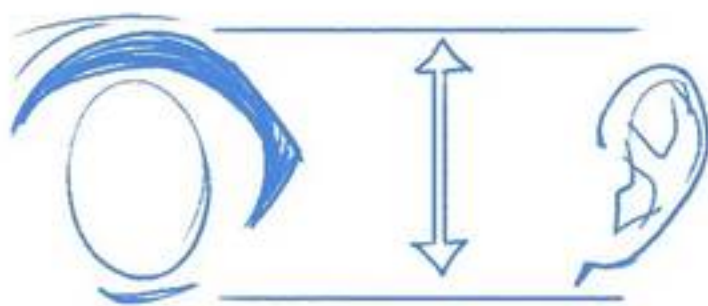
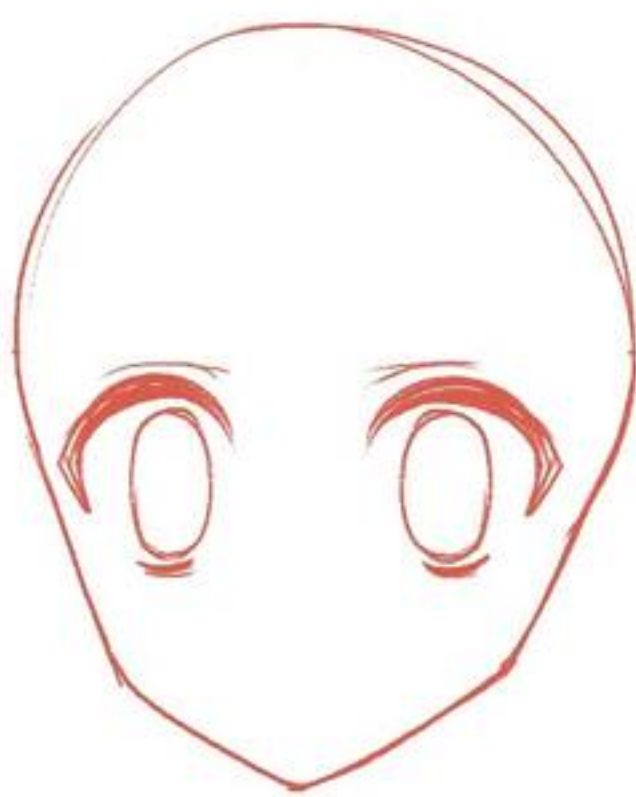
It's a breaking part of it, and it's what makes it fit into the center.



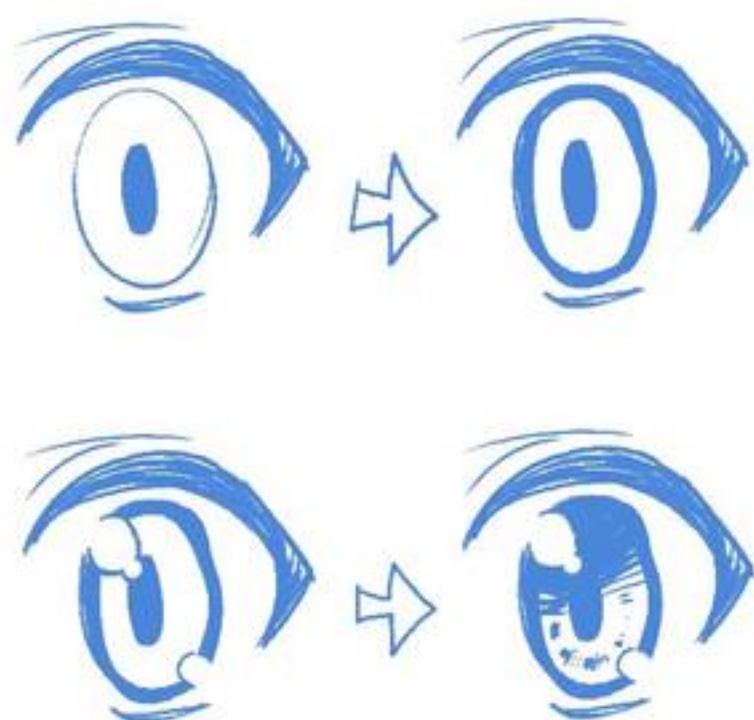
Use the circle rate to draw the eyelines, and the eyes are slightly oval.



We're going to make the top-tailed line thick.



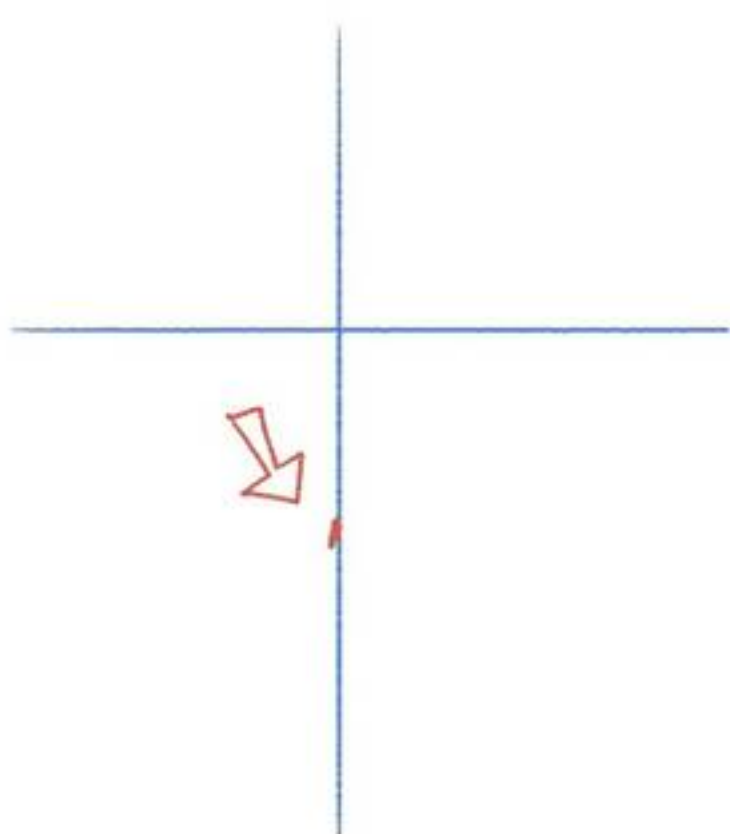
It's kind of cute, but it's smaller than the eye, and I don't want to make eye contact.



It's giving you a step-by-step of your eyes, and then it's going up.







It's a little bit of a dot at the center of the cov face.



It's a tasteful expression in the direction of the eyelids.



I'm making hair with decorations and flows.



I'll finish with the gift.

I'd like to know the taco author."



If the eye is a modern drawing style, you can make it feel cute only if it's gently changing its shape.



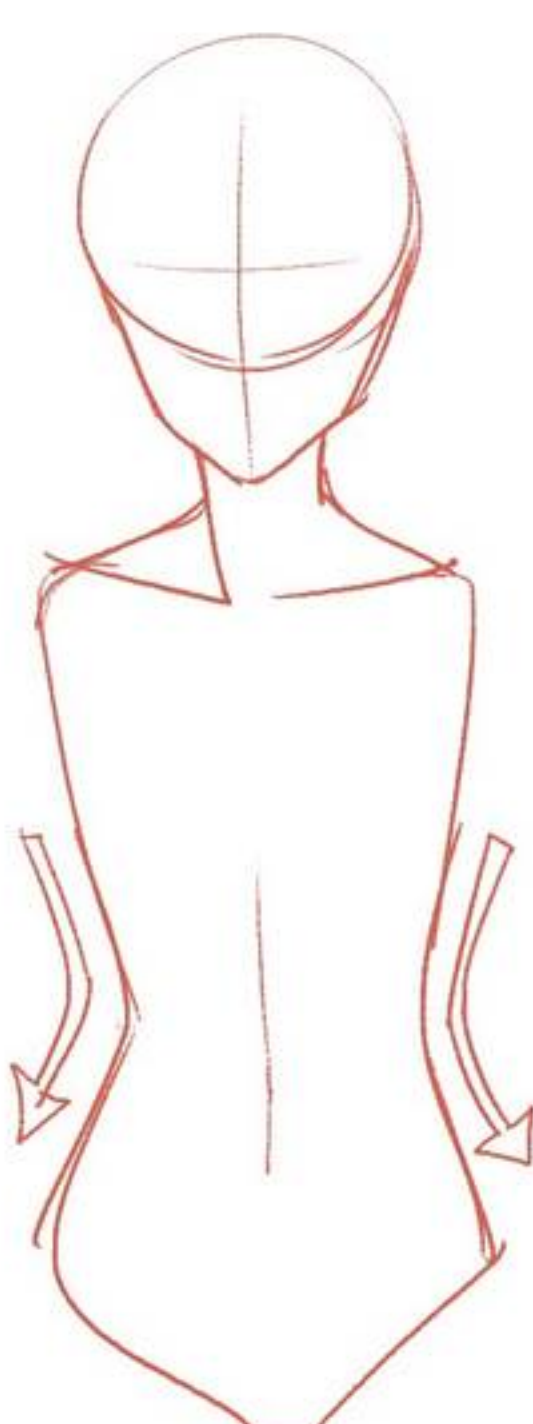
Key Doimt



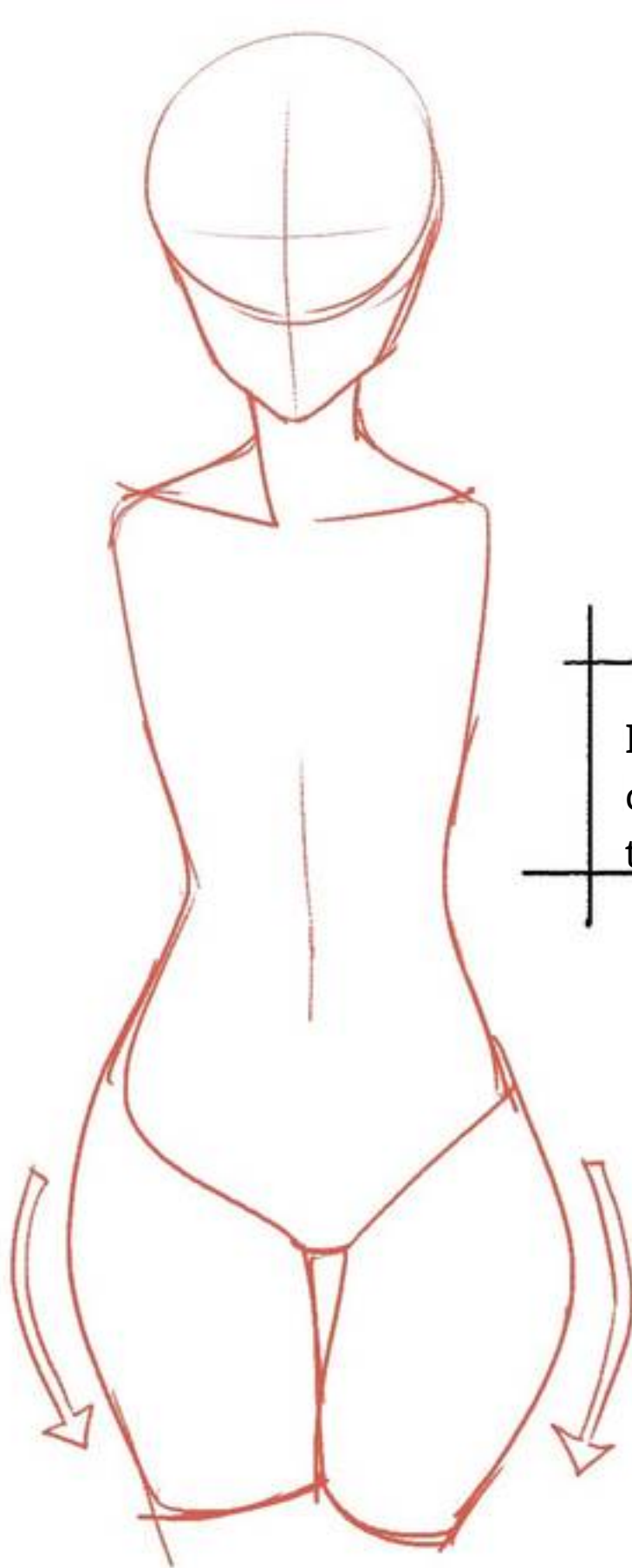
[Q: What's a wet suit like?]



The body's feeling of wet clothing is revealed, so it's held tight first.



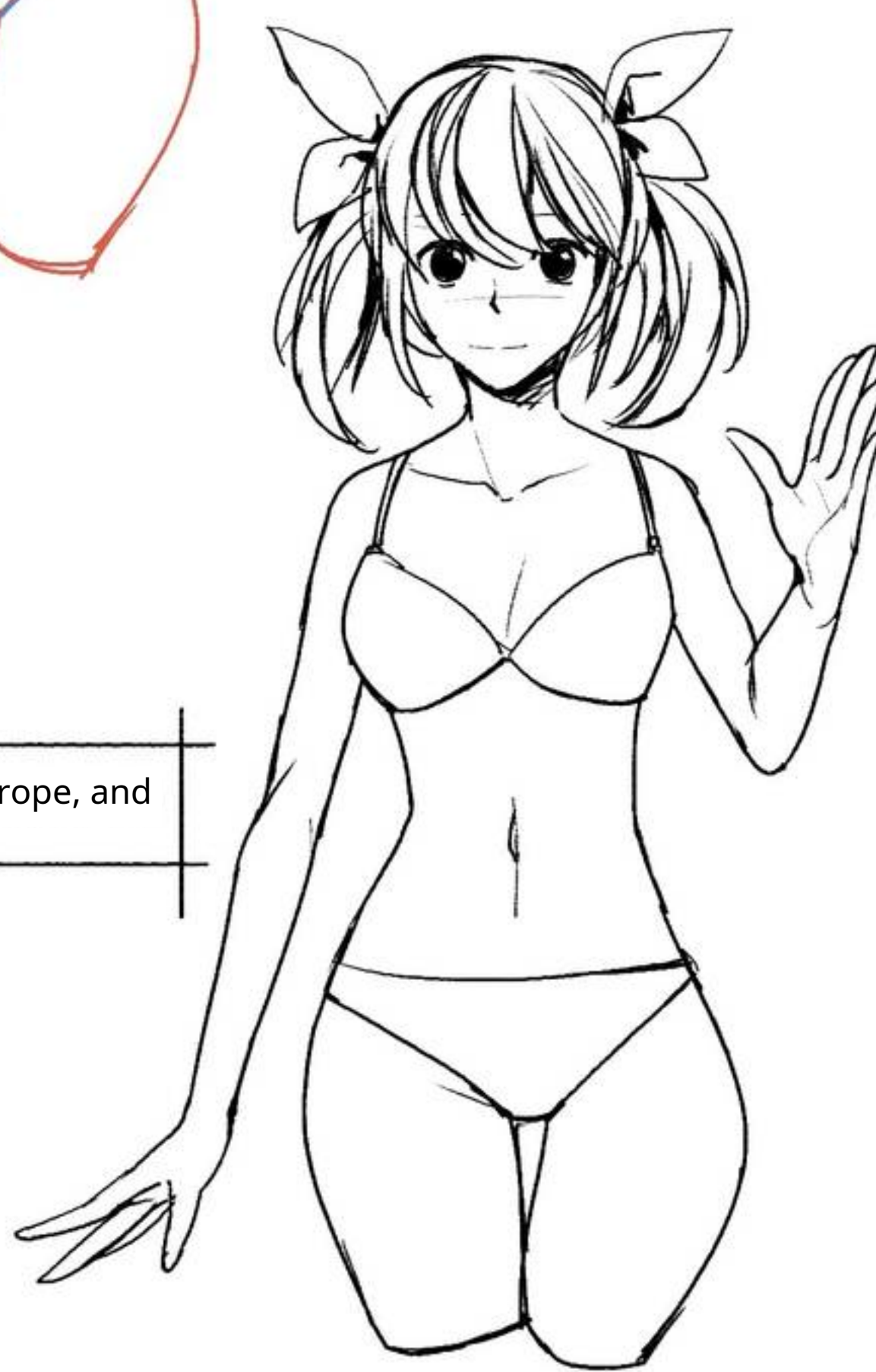
It's going to fit into the gender of the character, and it's going to go into the upper and lower body.



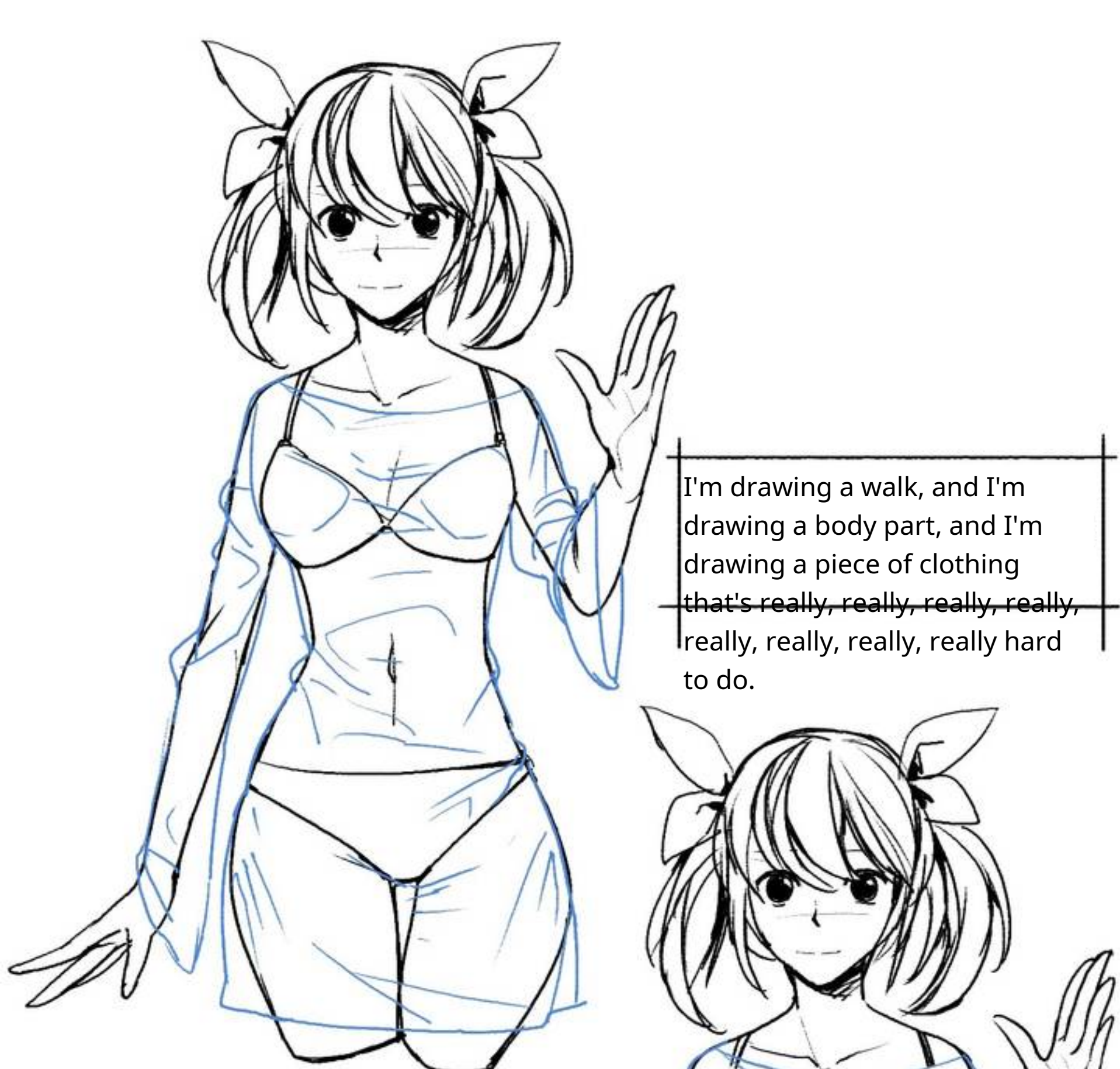
We're gonna have to go home and get drunk.



I'm going to clean up the rope, and I'm going to polish it.







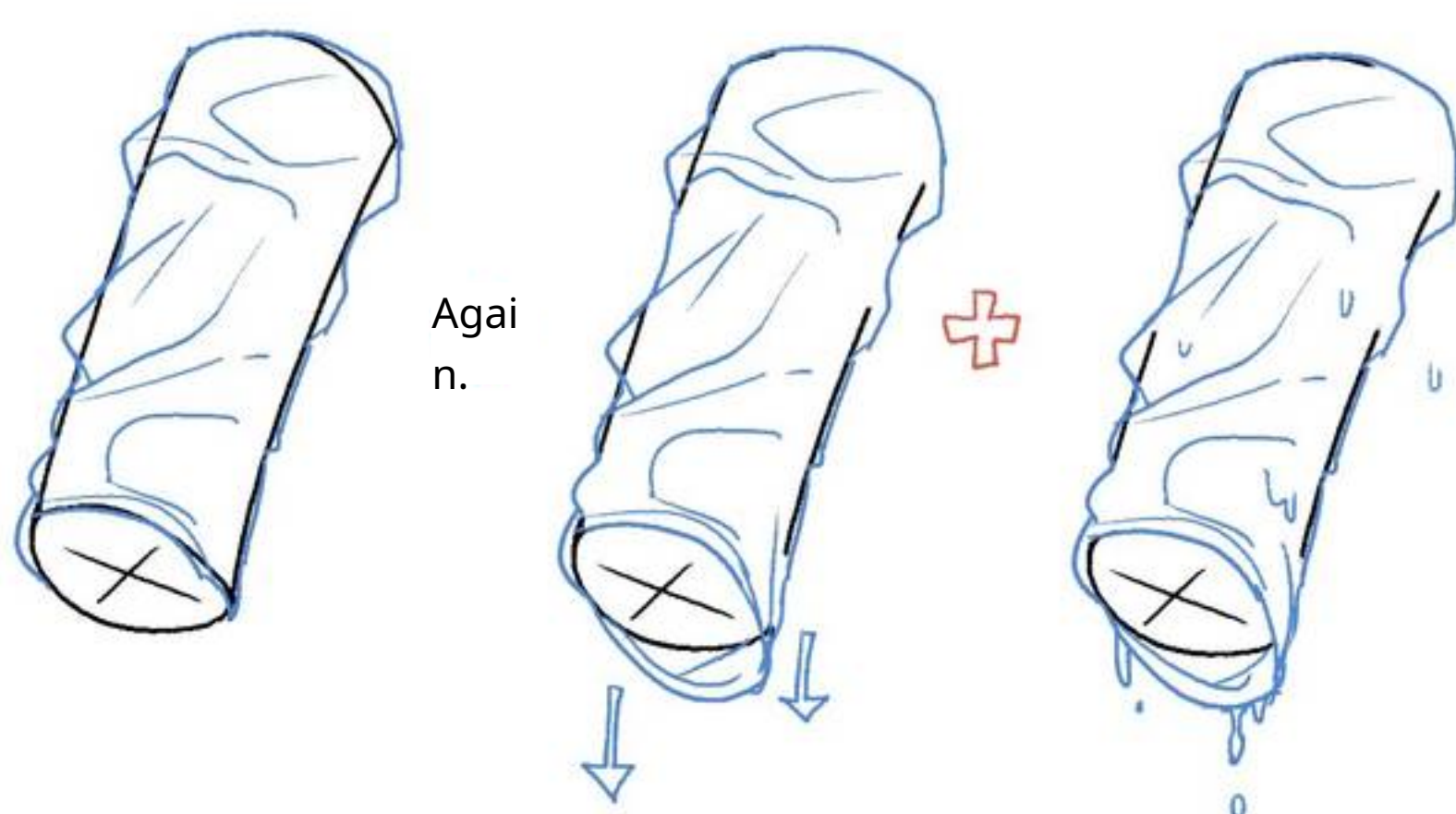
I'm drawing a walk, and I'm drawing a body part, and I'm drawing a piece of clothing that's really, really, really, really, really, really, really, really hard to do.

It's attached to a wet garment, and I'm going to put some of the skin and underwear feeling out there.



I'm going to finish off by adding a bunch of drops.

It's too small for a writer to know.



Again.

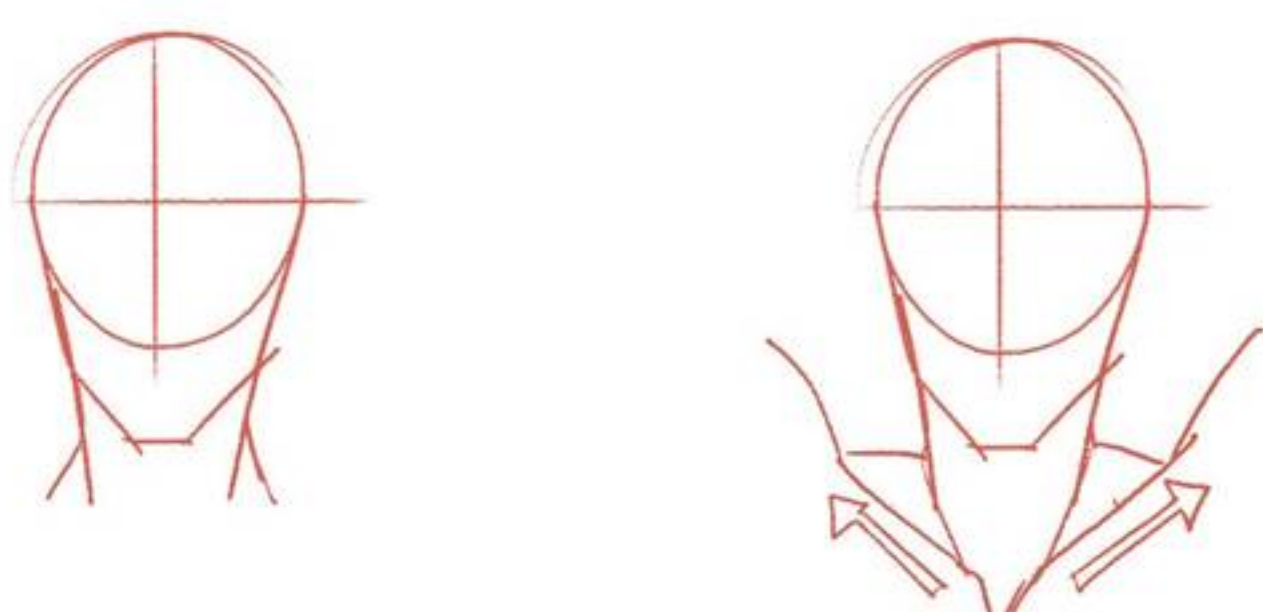
For wet clothes, I'll see you in the form of the water and the milligram, and I'll show you how to put it together.



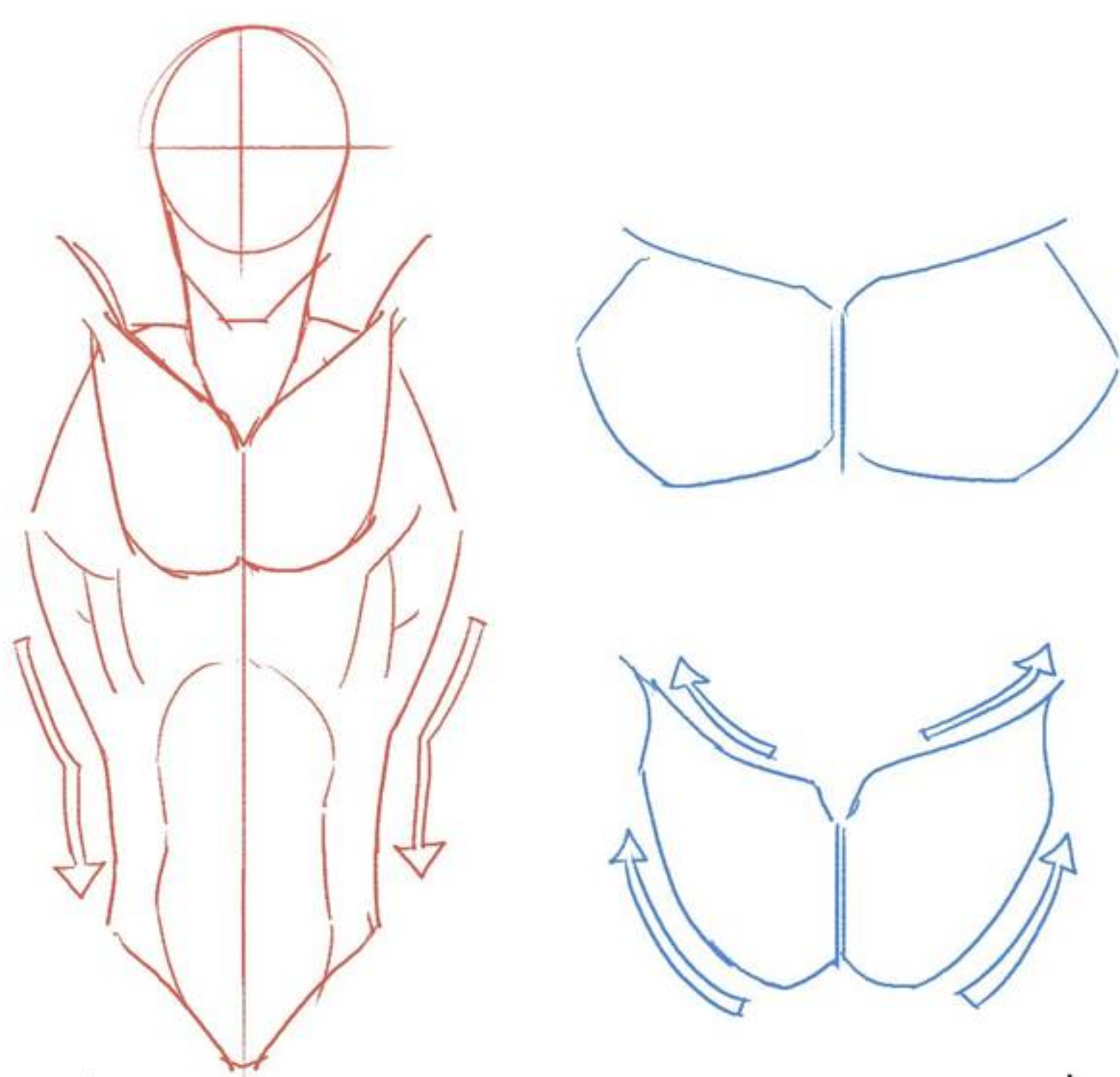
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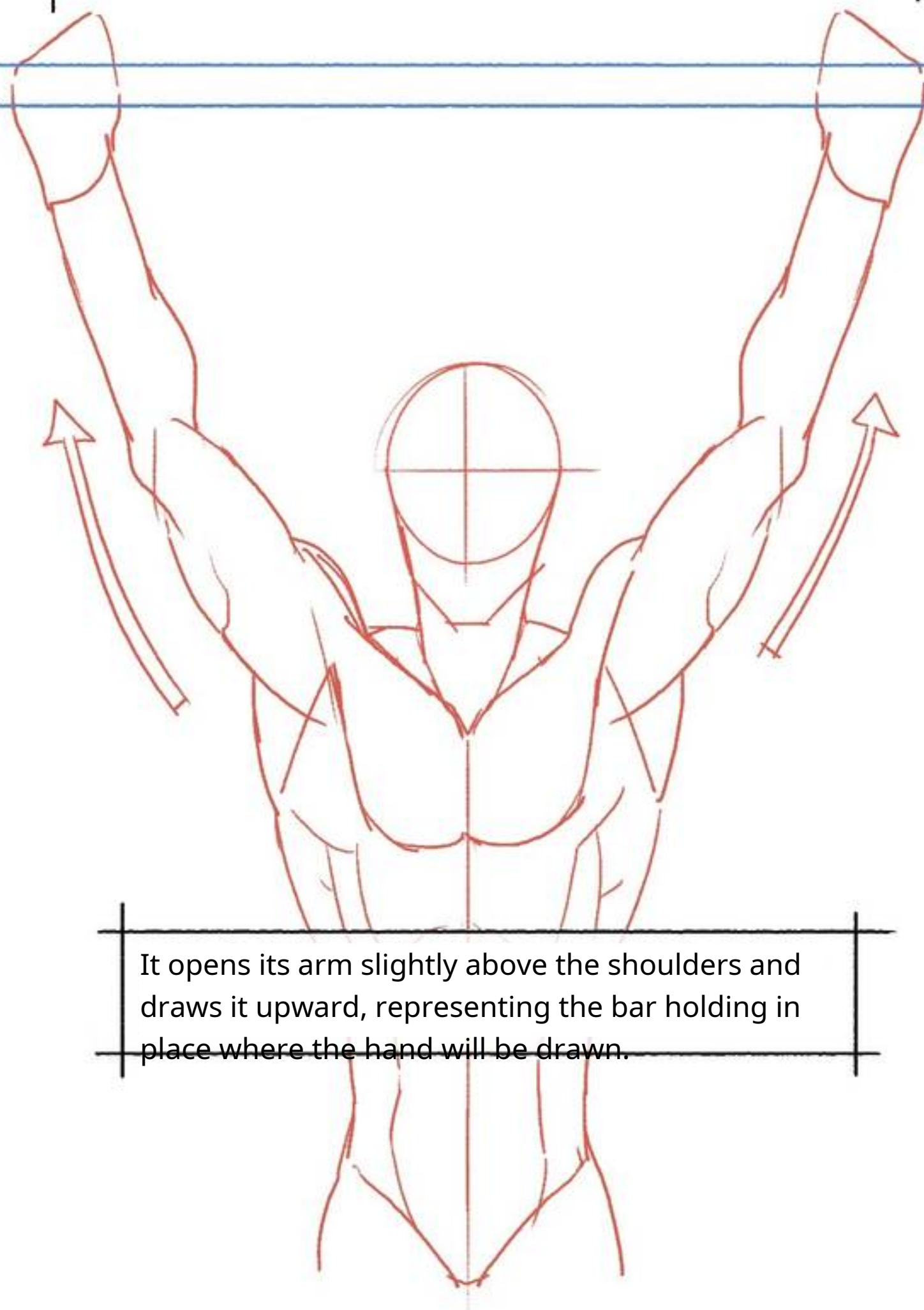
LQ: It's like a tringle.



It's drawing the hair and the shoulders up, so it's pointing up the clavicle.



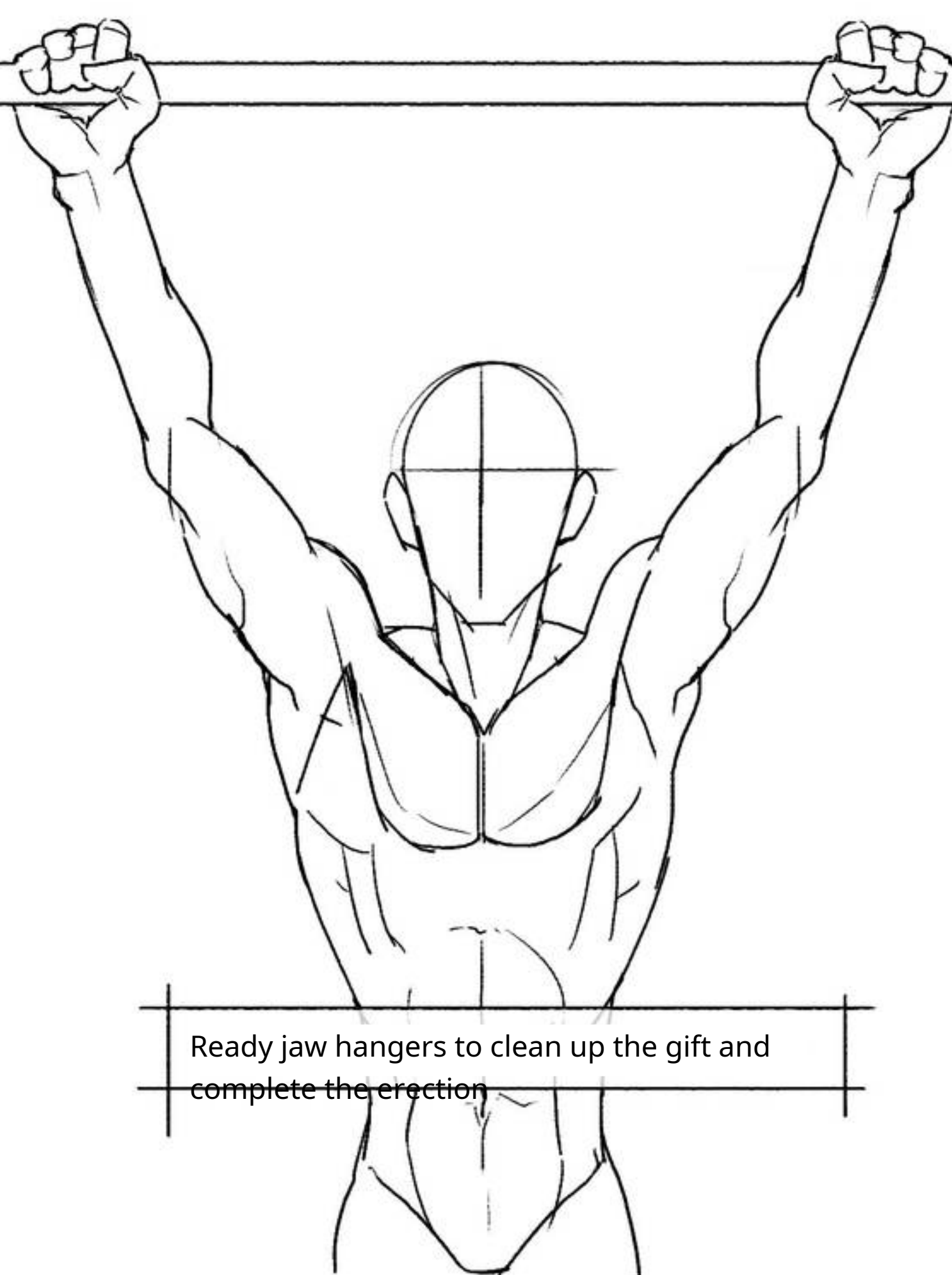
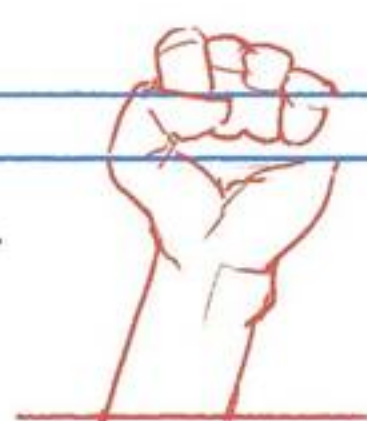
If you go over your waist and make old water, you'll see a muscular appearance, your arms will rise, and your chest will change.



It opens its arm slightly above the shoulders and draws it upward, representing the bar holding in place where the hand will be drawn.

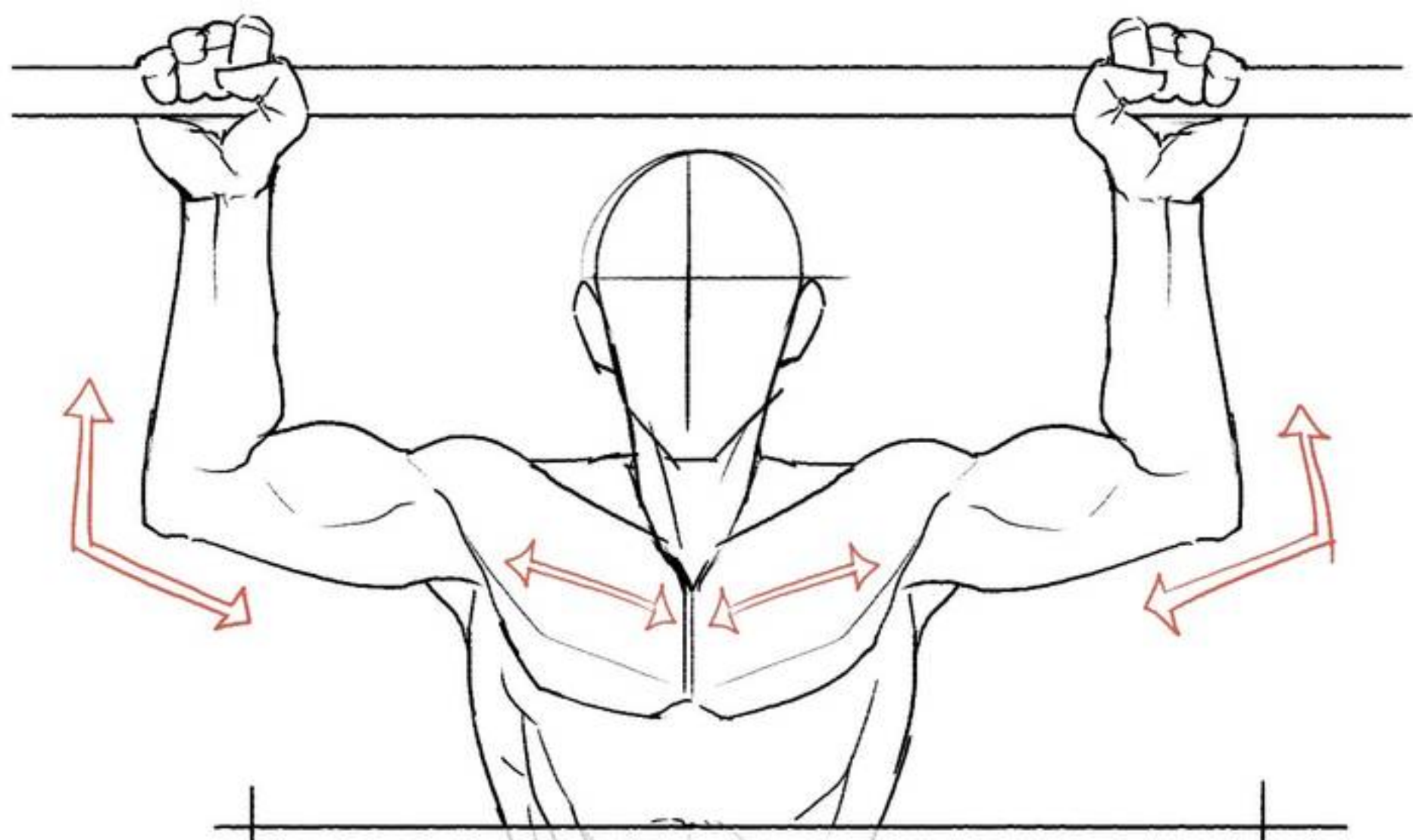


I'm raising the detail in my hand.

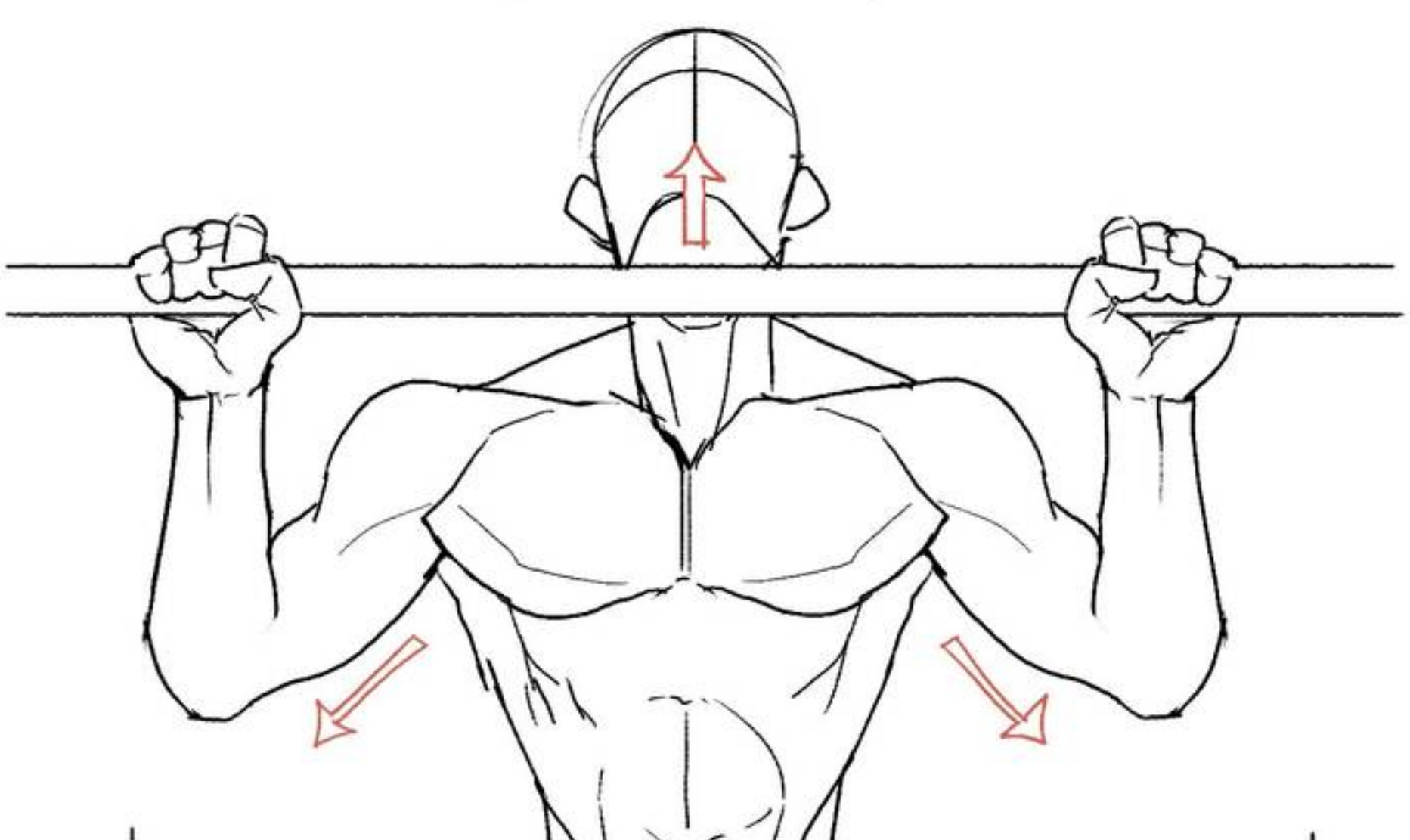


Ready jaw hangers to clean up the gift and complete the erection





When the jaw bar is used to pull up the upper frame using the force of the arm in the middle, the arm will say, "You're going to be in the form of a L, so you're going to change the shape of your chest."

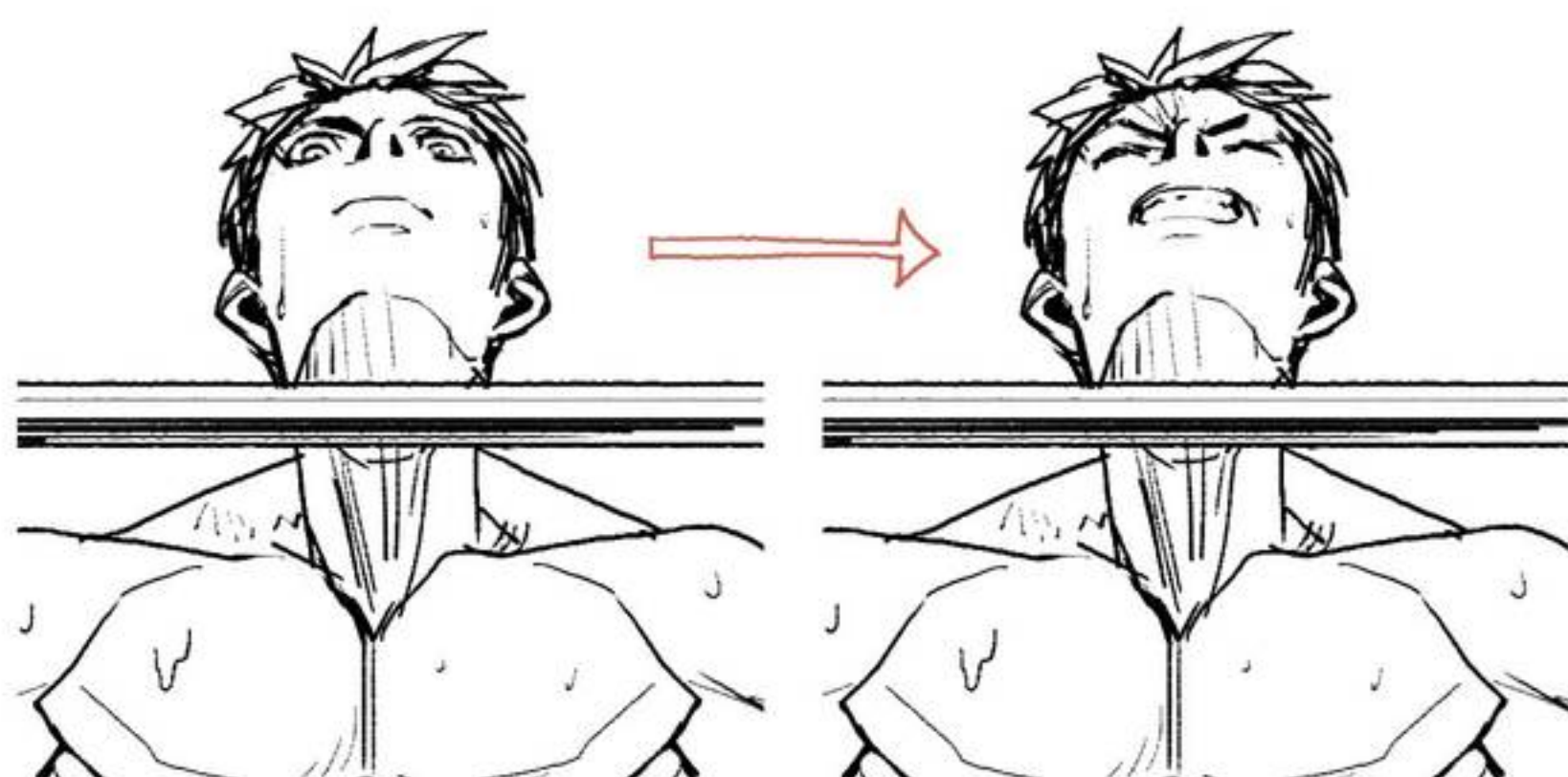


Lift up your jaw, your face goes up above the bars, and the angle of your arm changes as well



I'll finish with the gift.

I'd like to know the taco author."



If you give me a change in facial expression, I can create a situational expression that allows you to slow down or make it difficult.

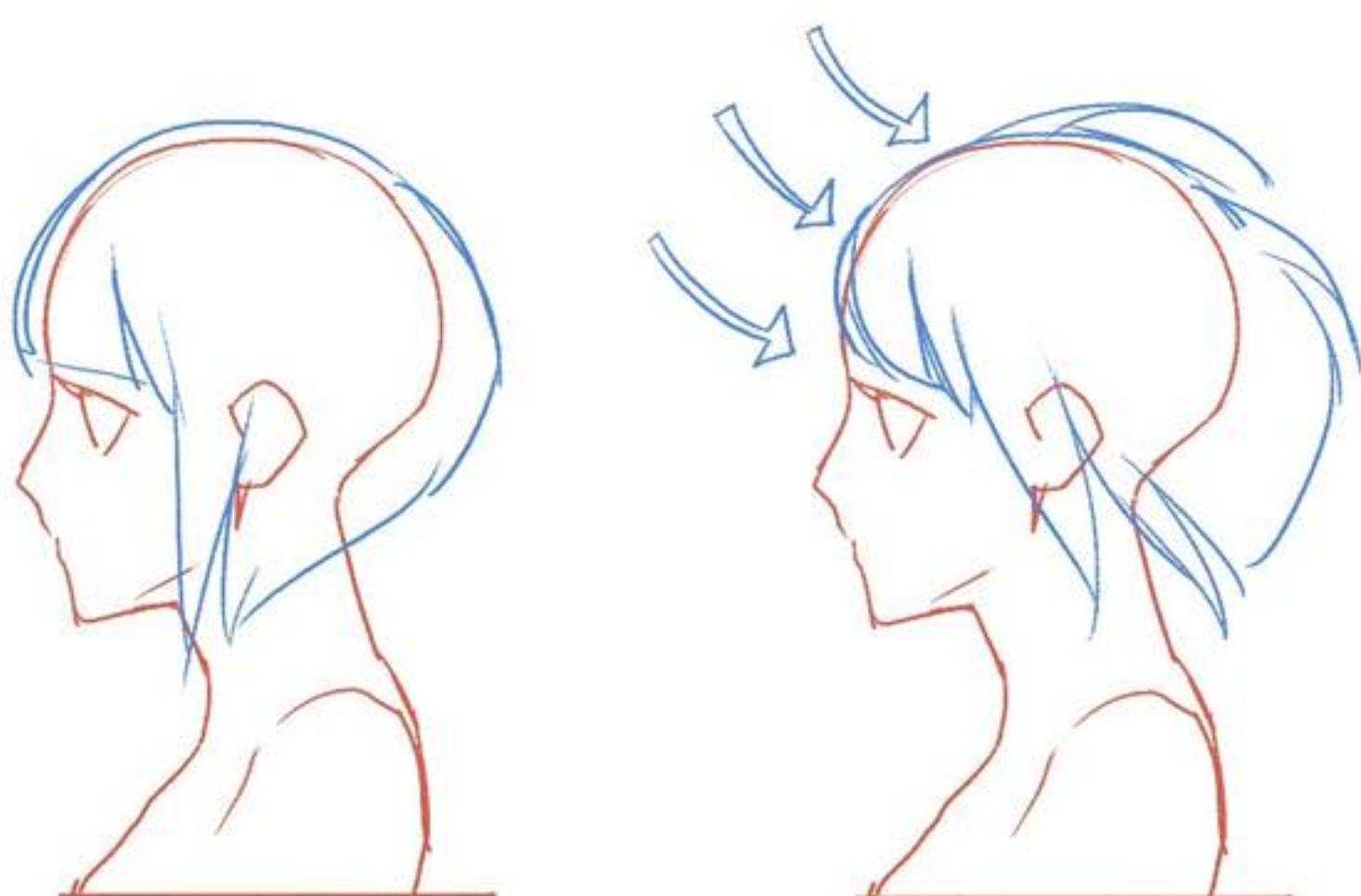


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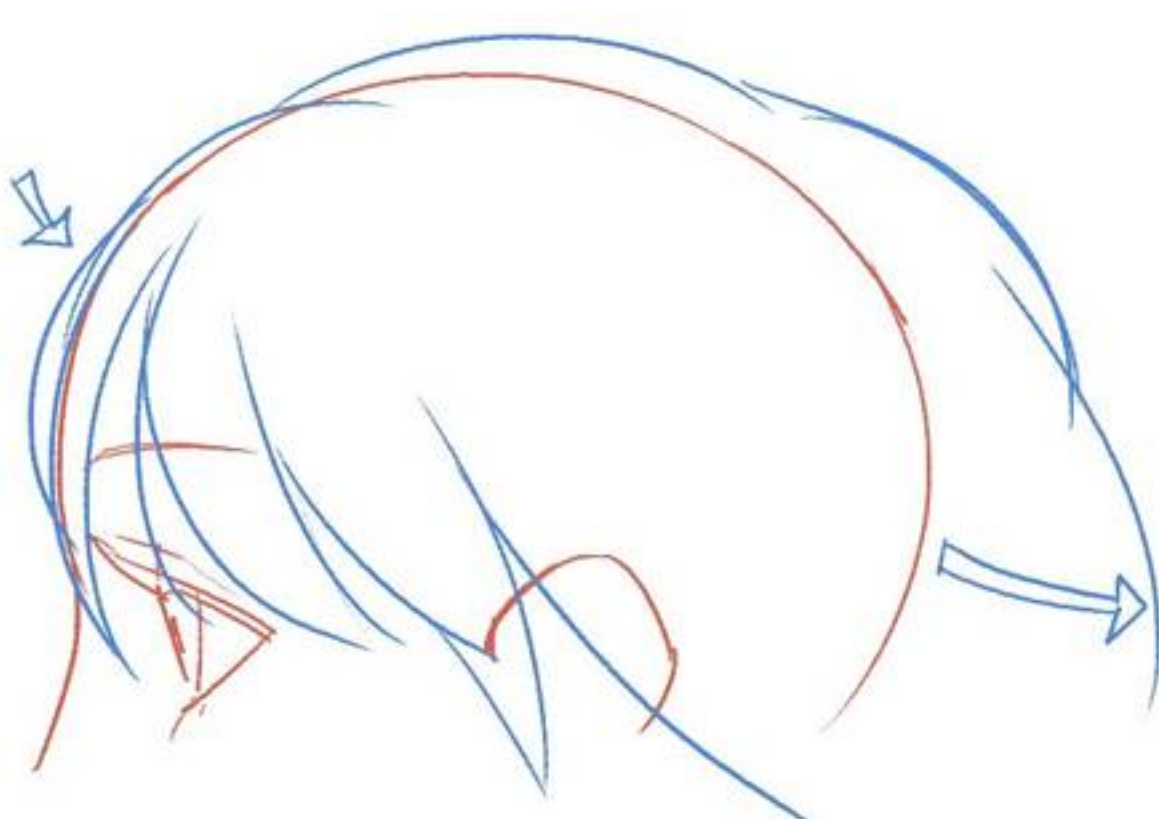


I want to draw Flanlon's head.

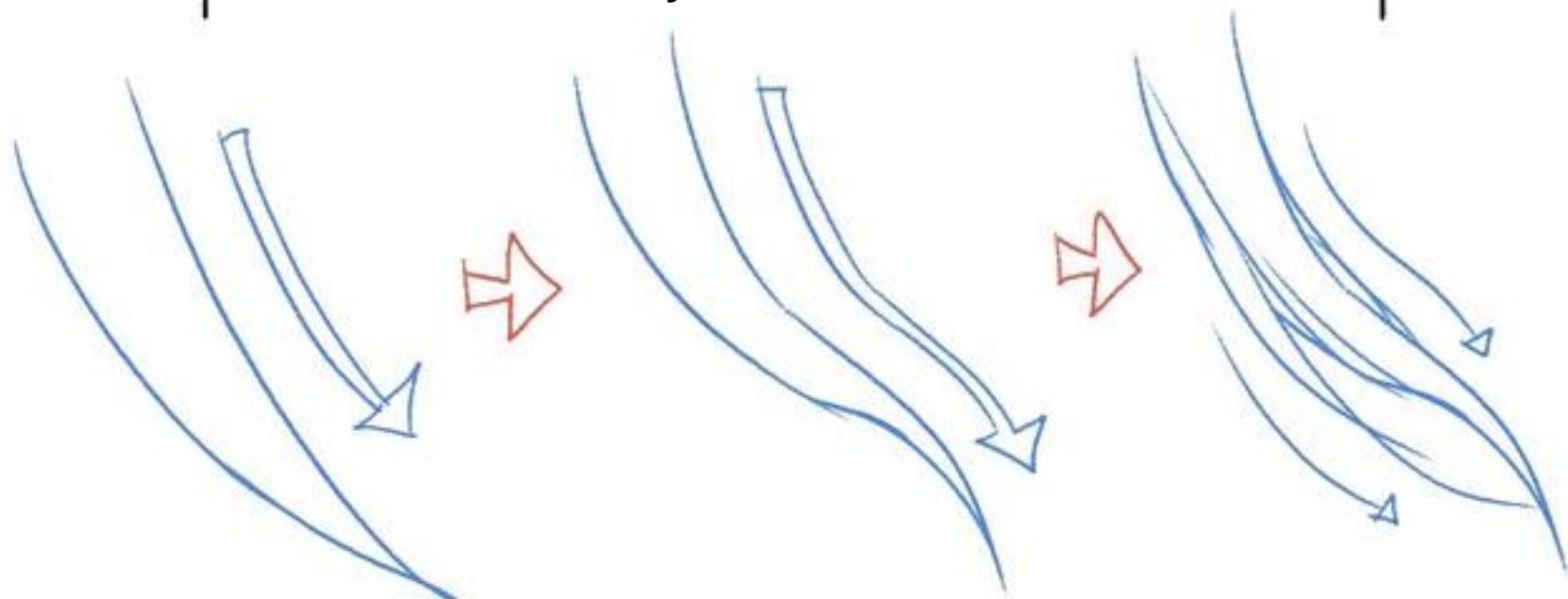
"Default  
Type"



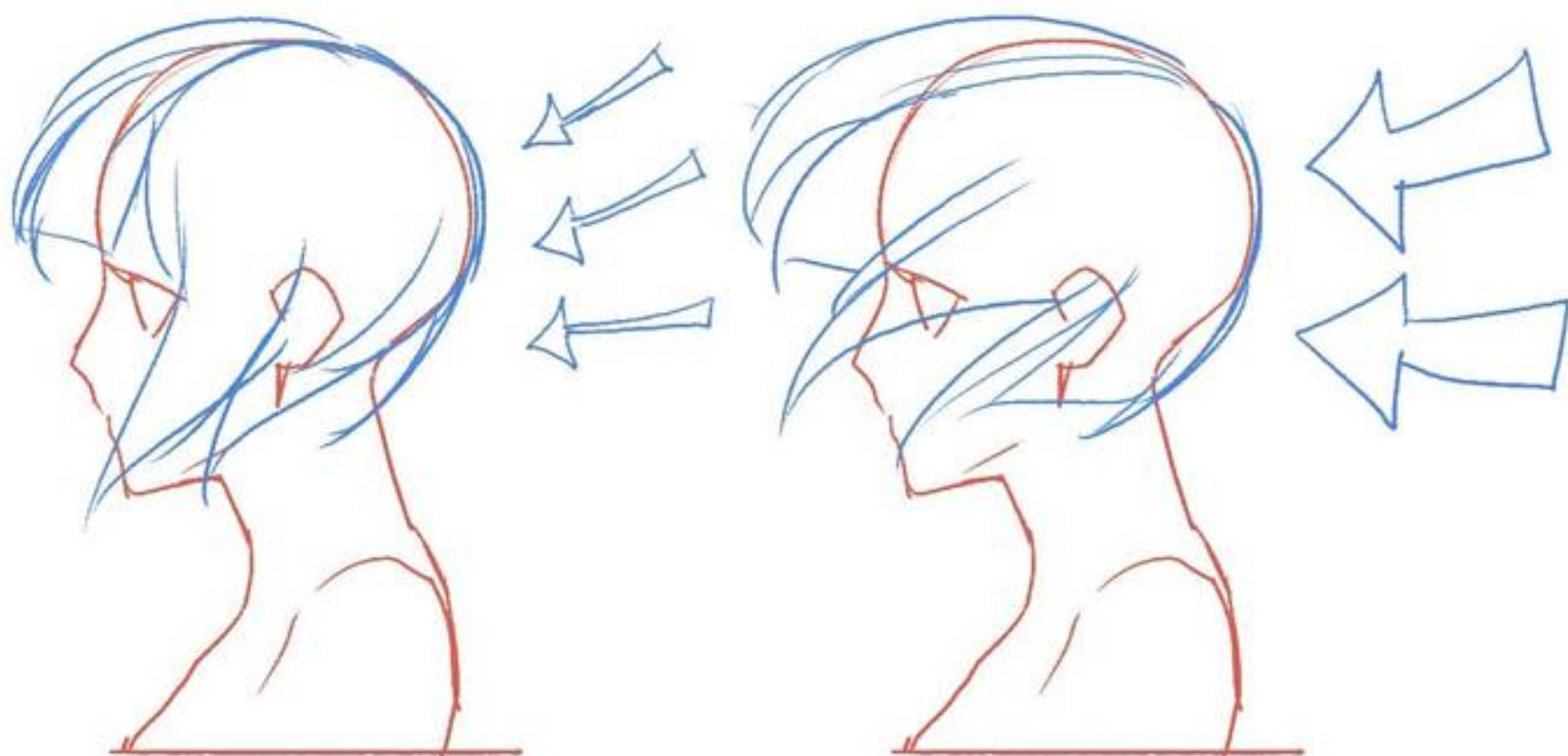
I'm the one with the hair blowing in the direction  
of the wind.



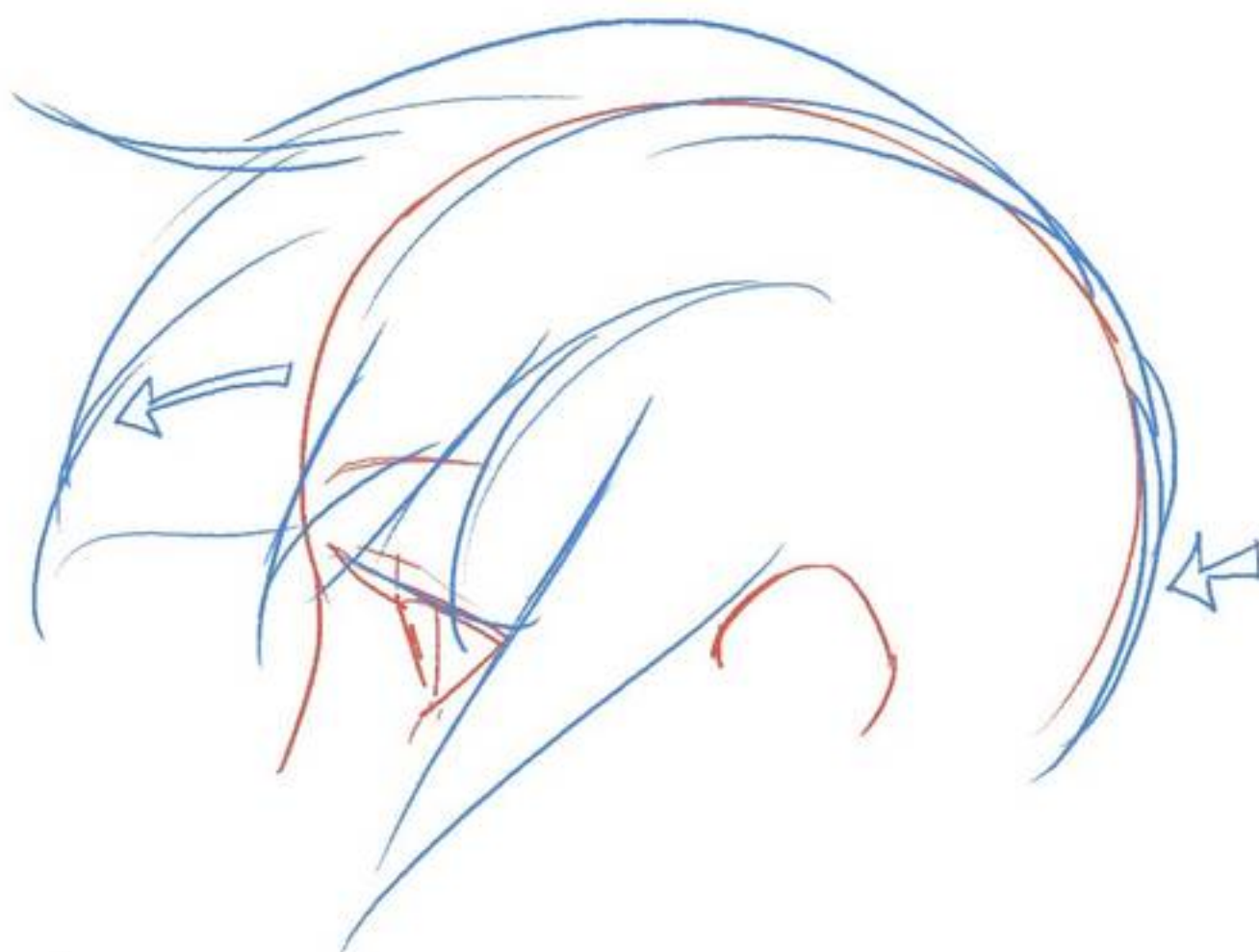
If the wind blows in front of you, your front hair will  
blow up with your forehead, and the back of your  
head and the back of your head.



The flow of hair is going to be a natural curve, and if you put a  
detail, it's going to be an I.



If you think of wind direction and wind strength  
and you scratch your hair, you can see that you're  
able to express yourself according to the  
circumstances.

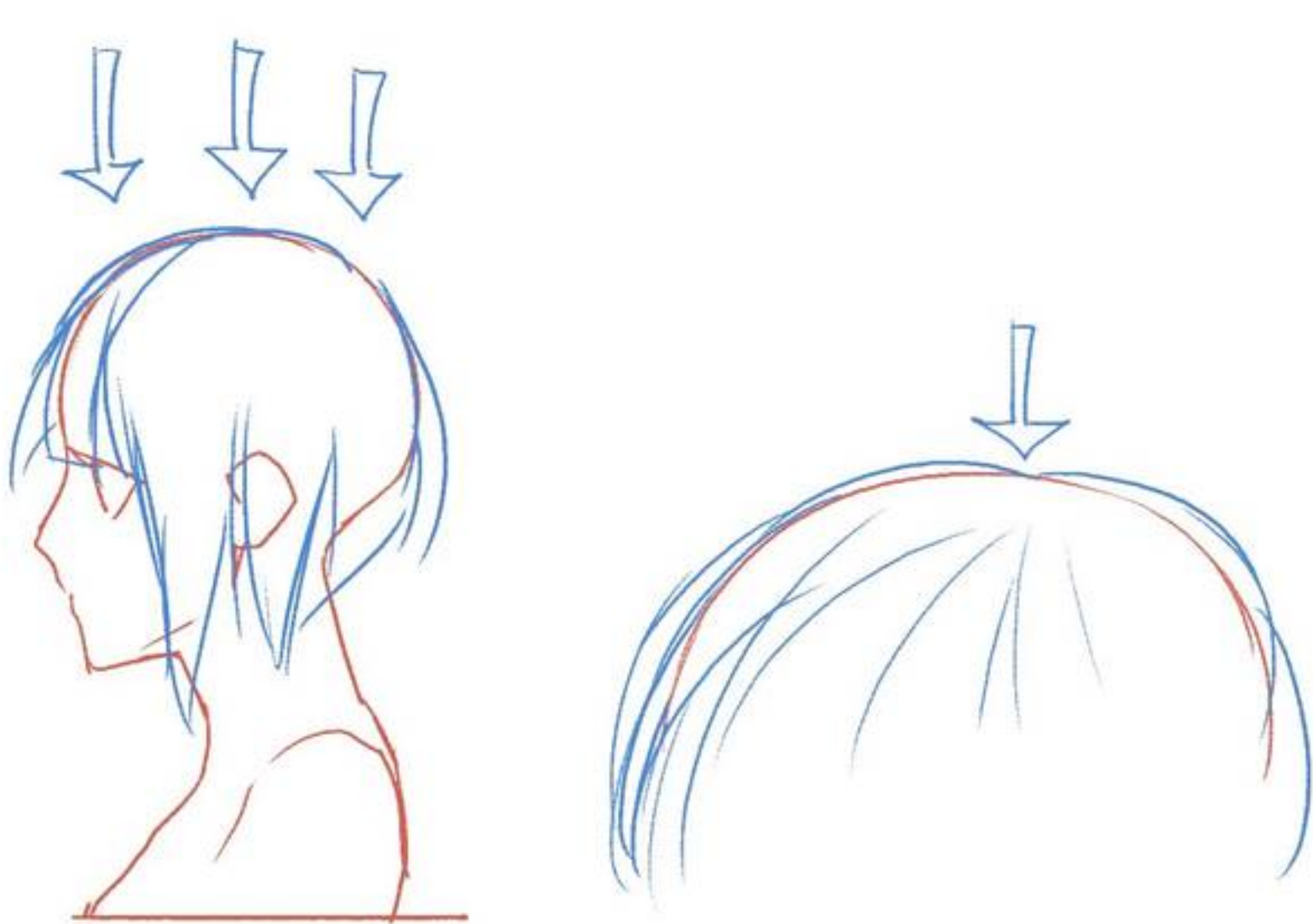


If the wind blows from the back, the back hair is  
decomposed with the back of the head, and the front  
part creates a distance between the forehead and the  
hair.

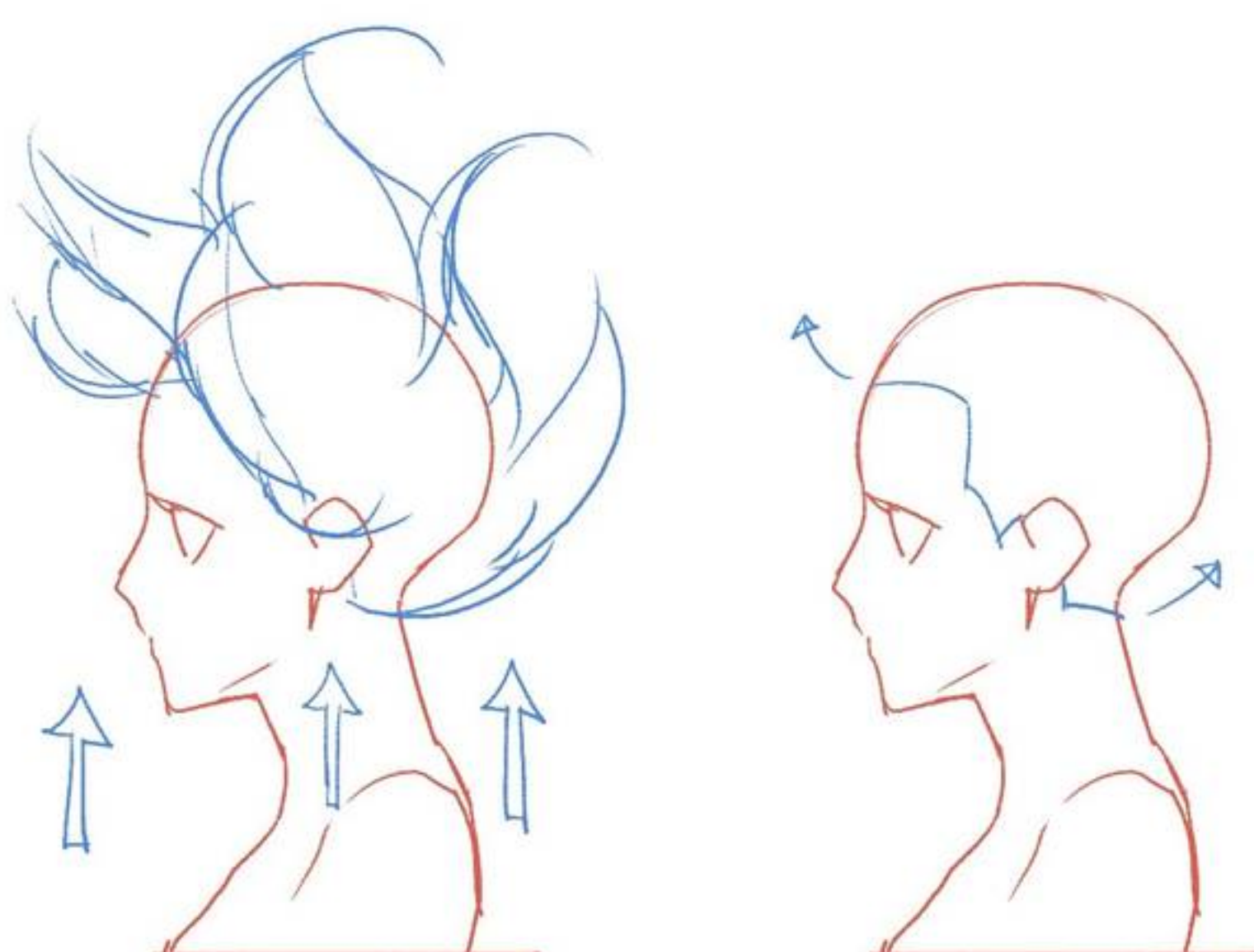


It's covered by the hair of the bow, and it's giving it a ring of hair, and  
it's raising it up.





If the wind blows from above, it closes to the top headline and hides in a sense of teasing.



If the wind blows from the bottom, you see an Imara, and your hair is upward.

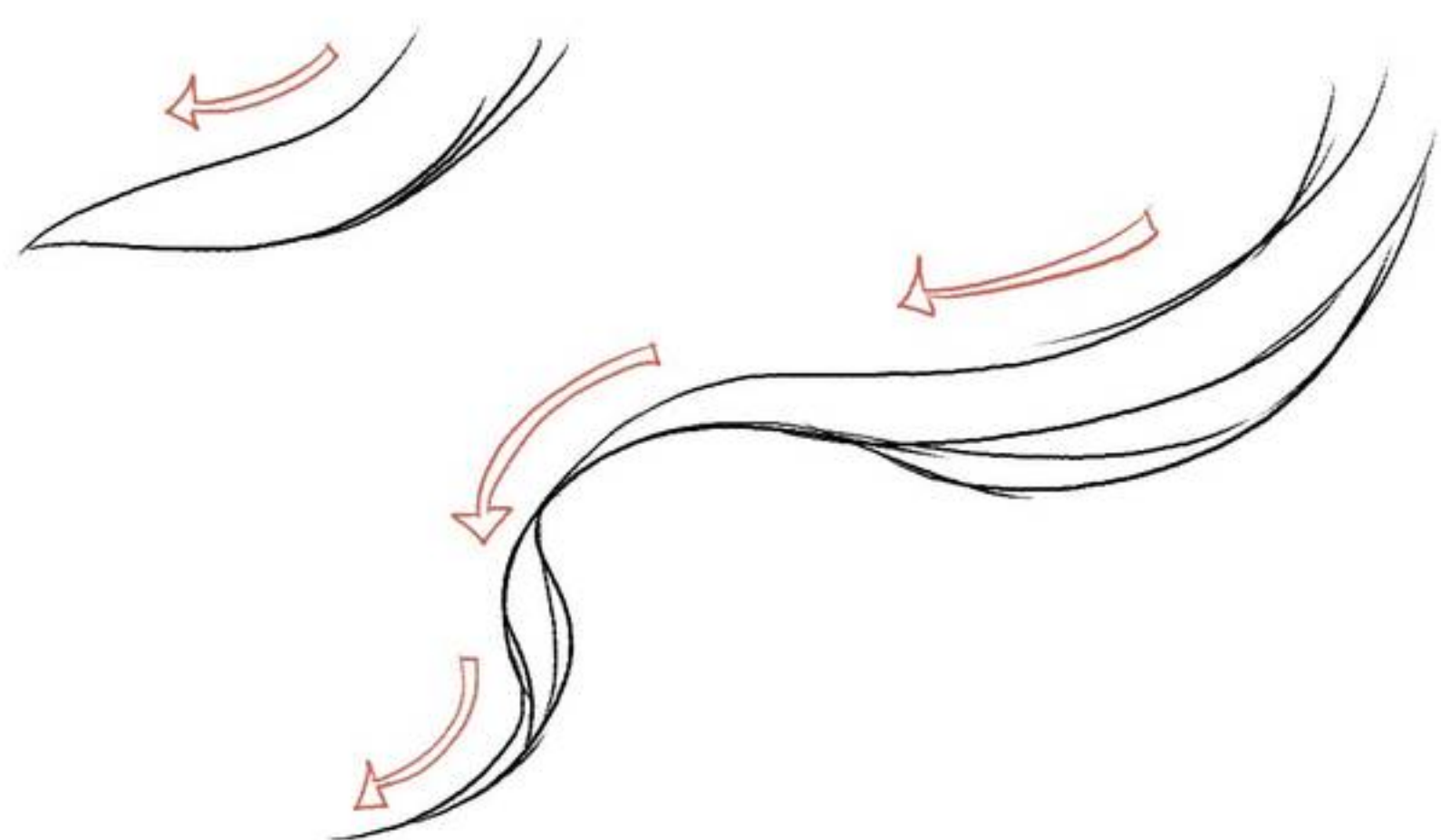


It's going to run in the wind from a run, and it's going to flow in the direction of the wind.

I'm going to close with the line.



I'd like to know the taco author."



If you make a lot of curves, depending on the length of the hair, you can effectively group the scraping hair.

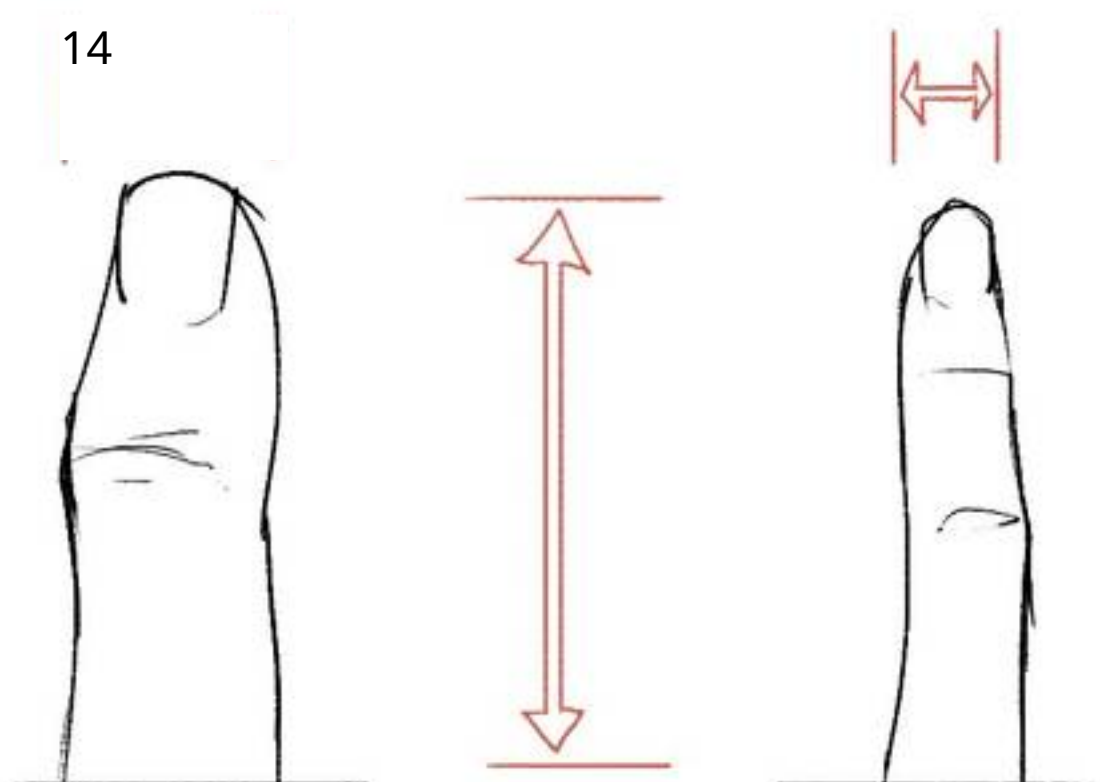


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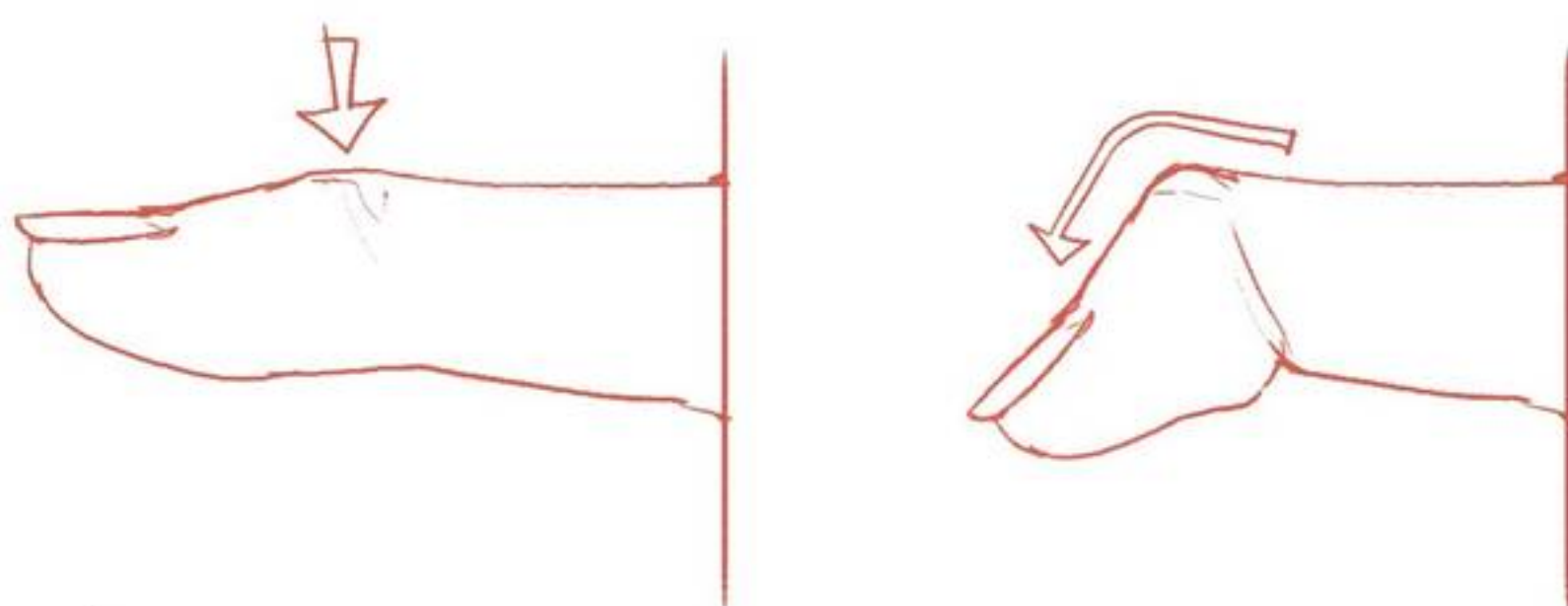


[Q: Upject Garganza. It's a weird drawing.]

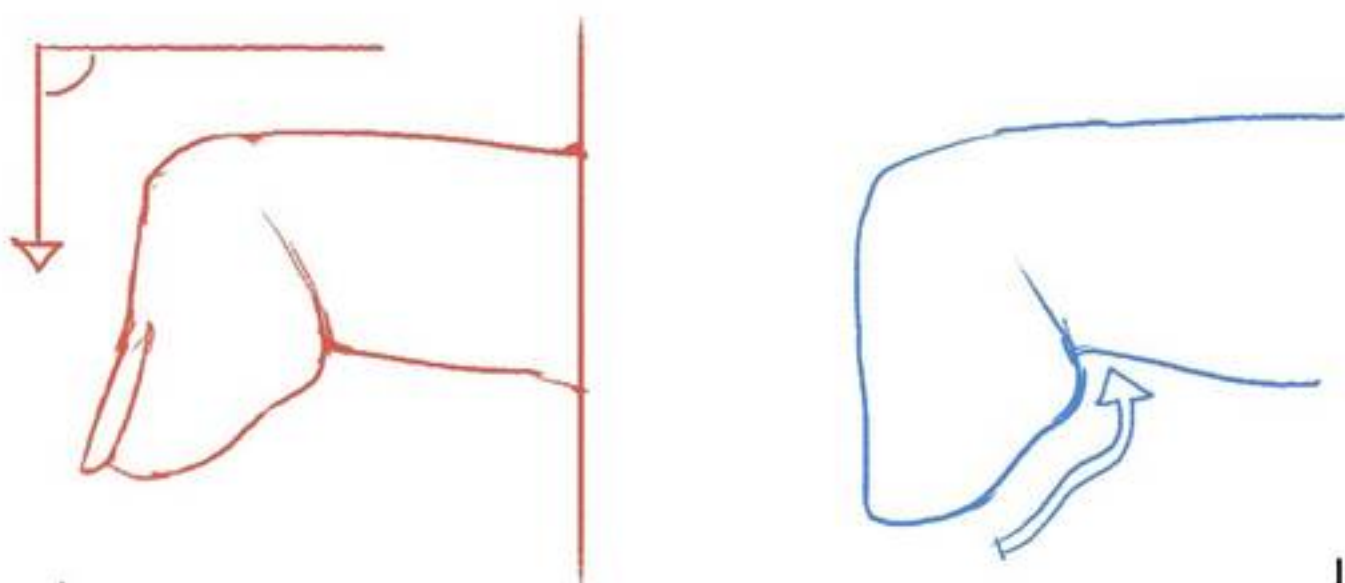
14



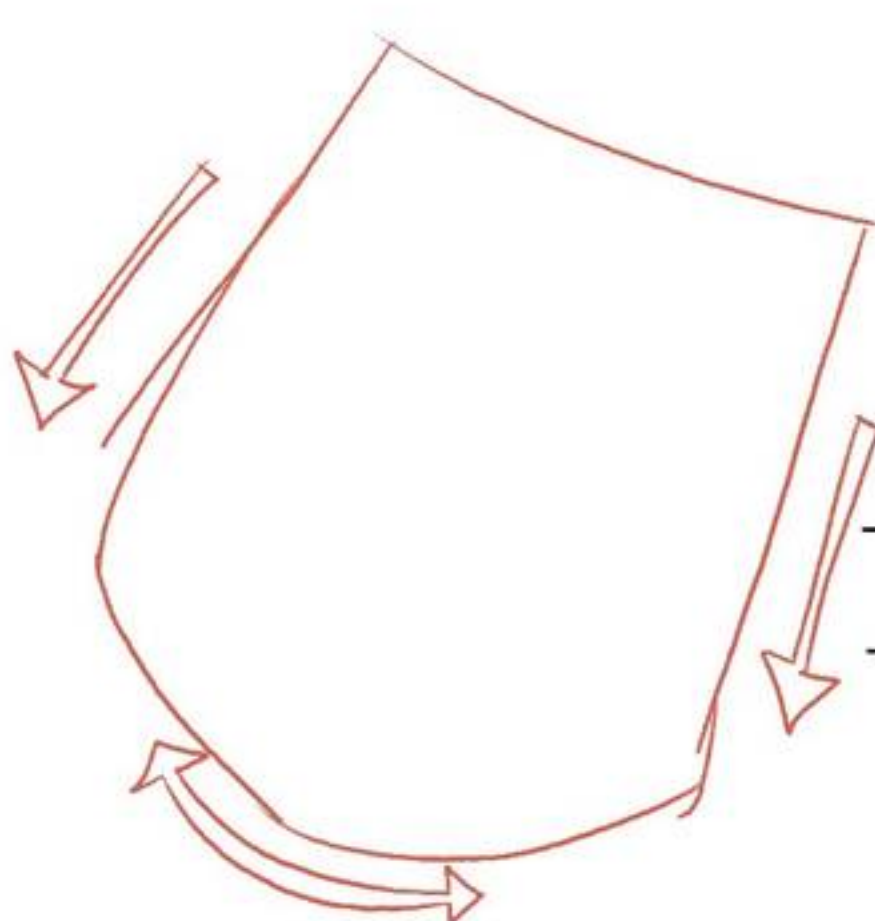
In the case of your thumb, it's about the same length as your little finger, but it's different from the thickness.



The thumb has one folding joint, different fingers and different joints.

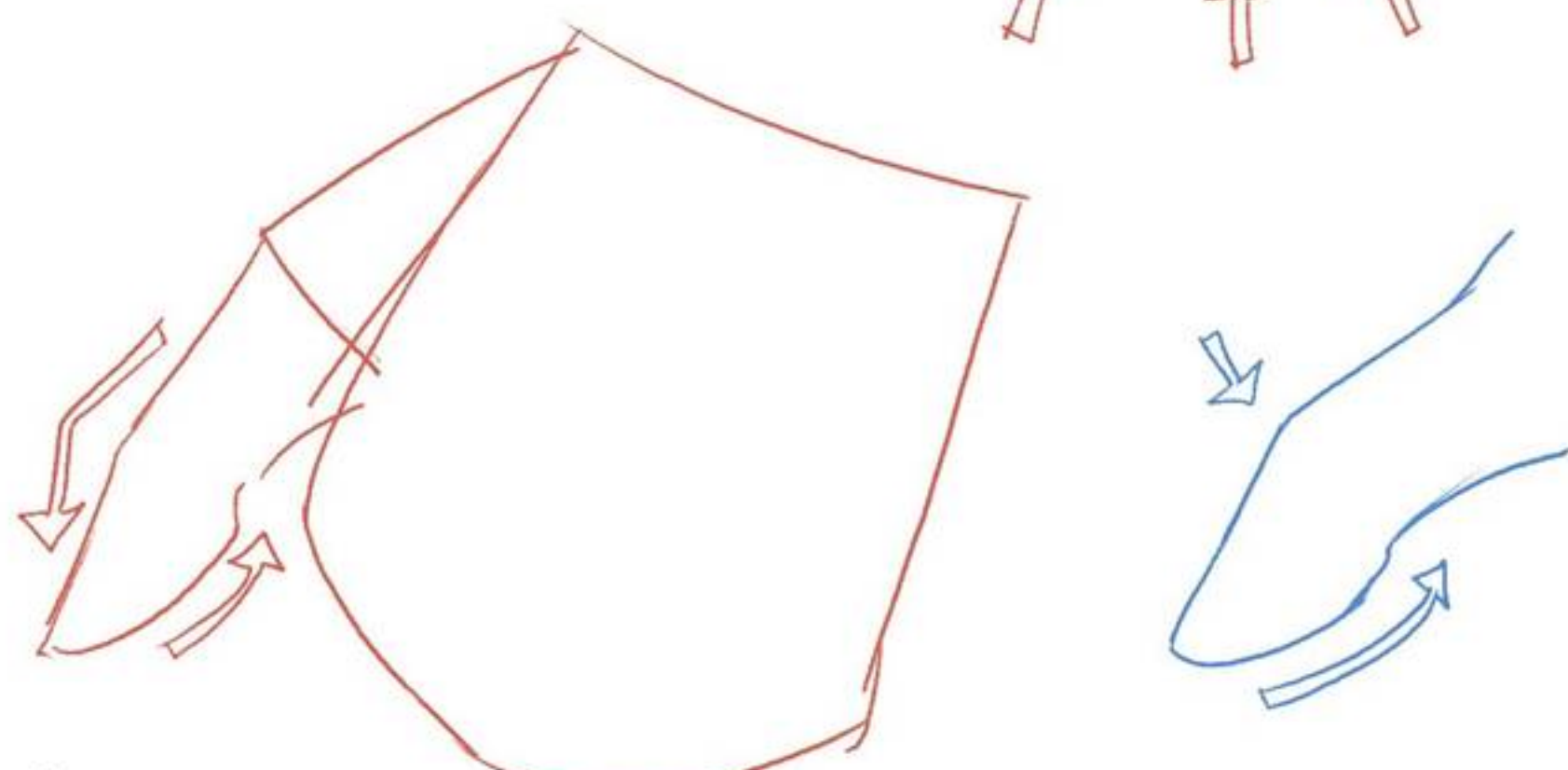
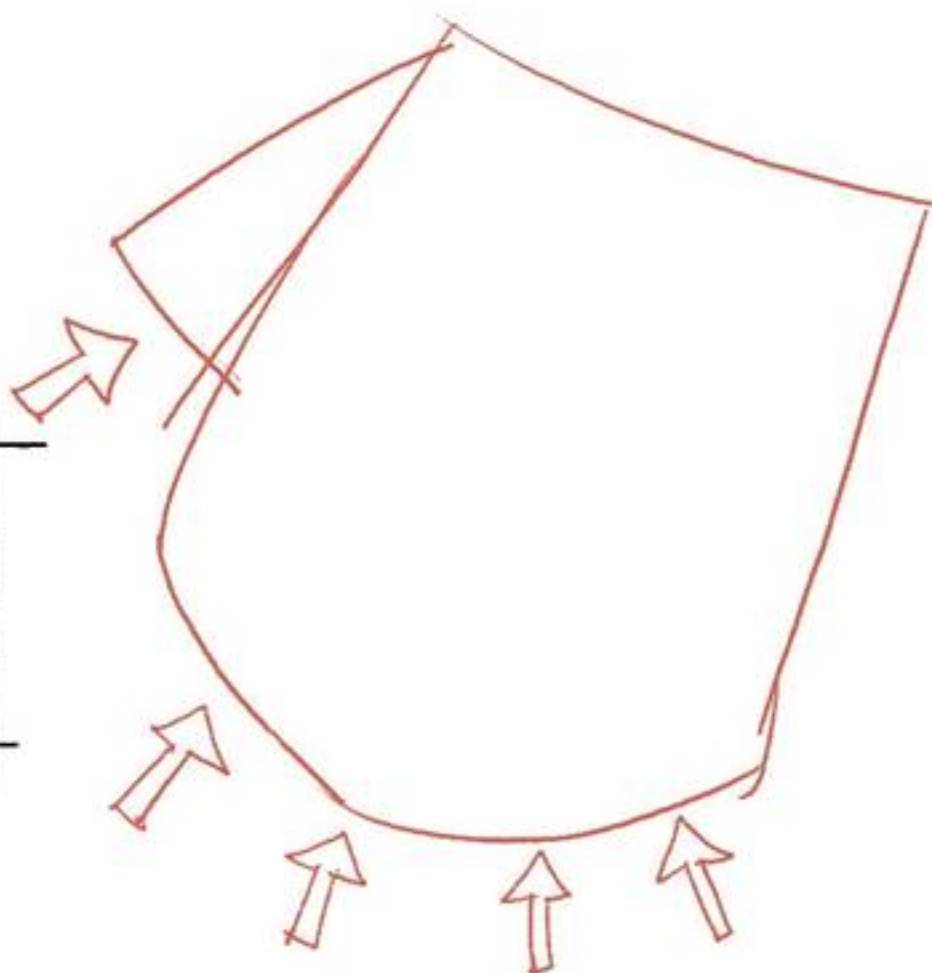


The fold-on angle can be broken to 90 degrees, so it's going to have a solid angle.

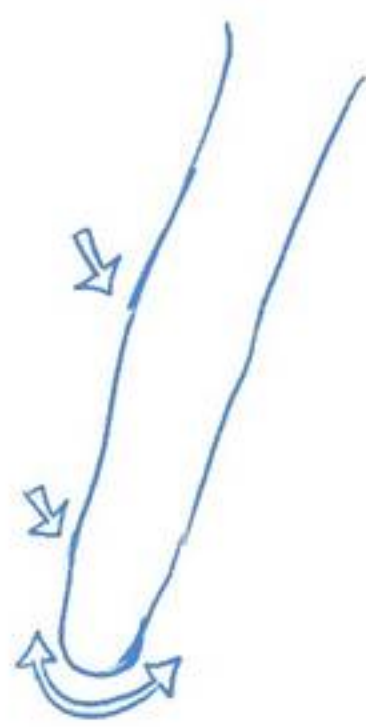


Draws a broad surface to draw your fingertips

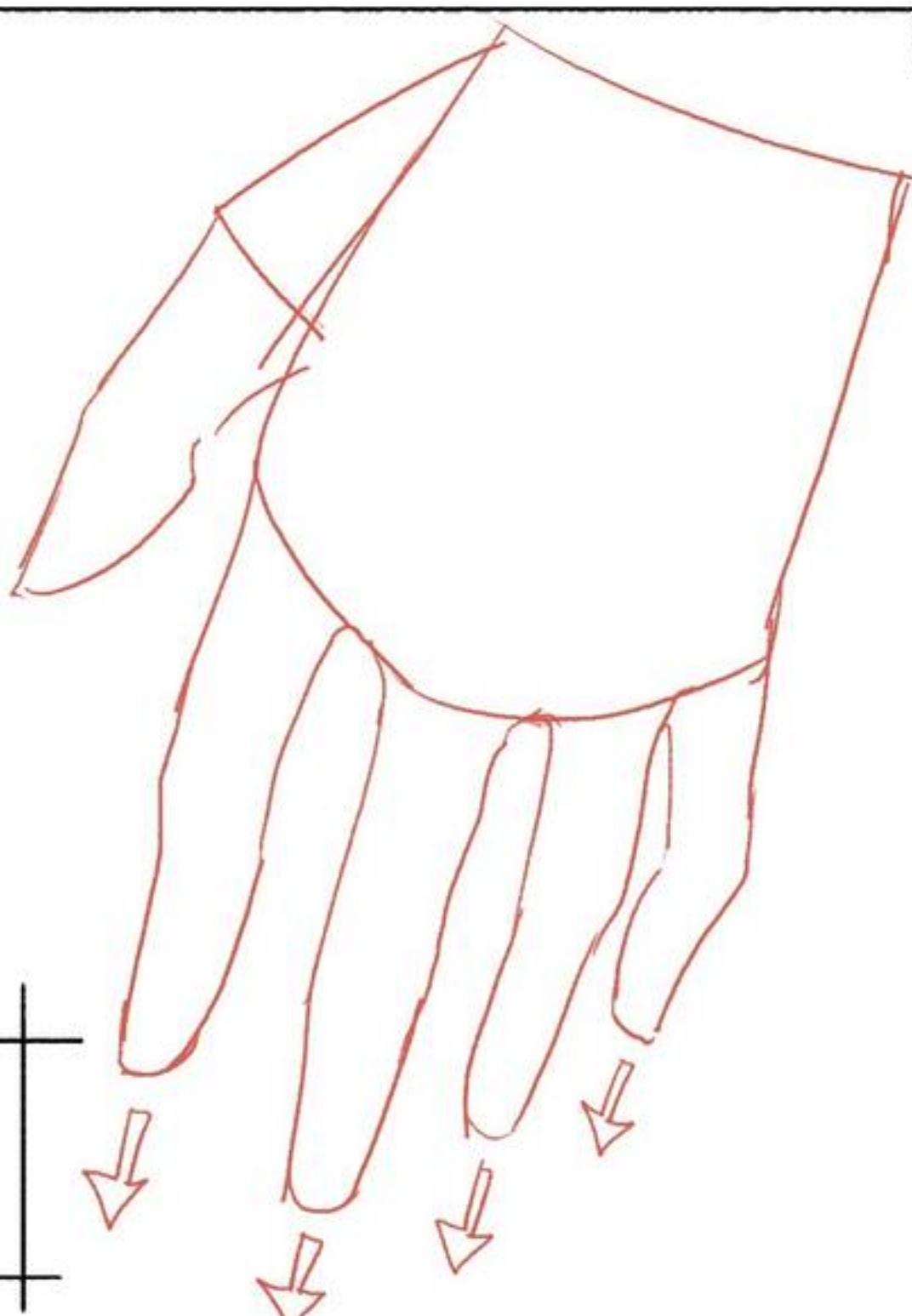
If your thumb is drawn at a lower level than your other fingers, you have to look the shortest.



You create a joint, which is a characteristic of your thumb, and then you turn in the shape of your side.



The rest of your fingers are two joints, and the top is drawn in front of your thumb and in the other direction.

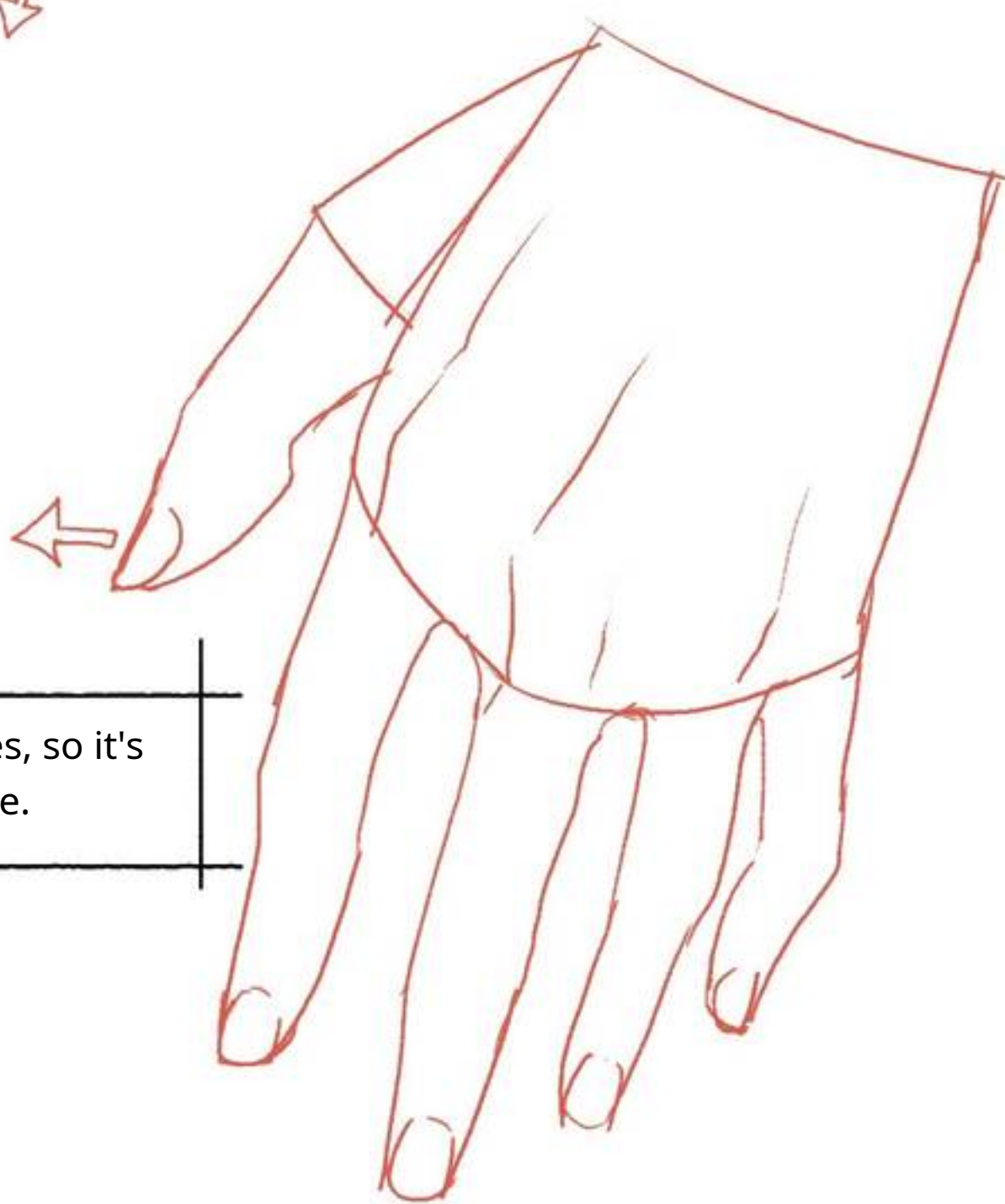




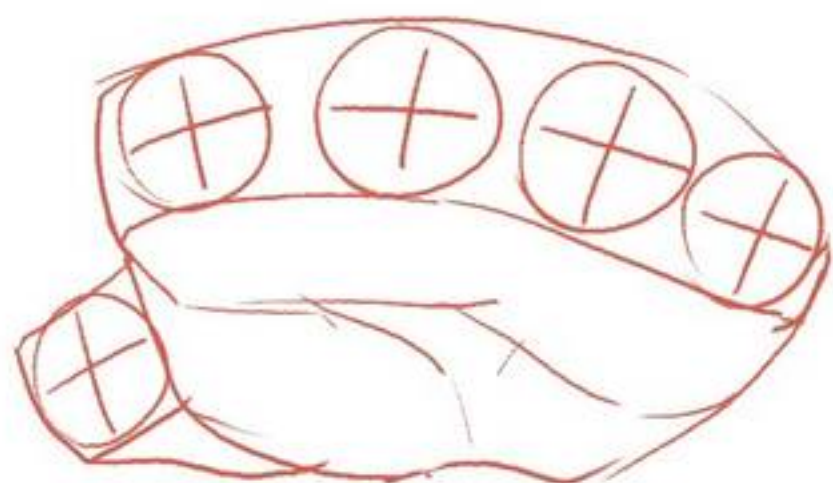


I'm going to draw it in the direction of the fingertips.

[ Pictures]

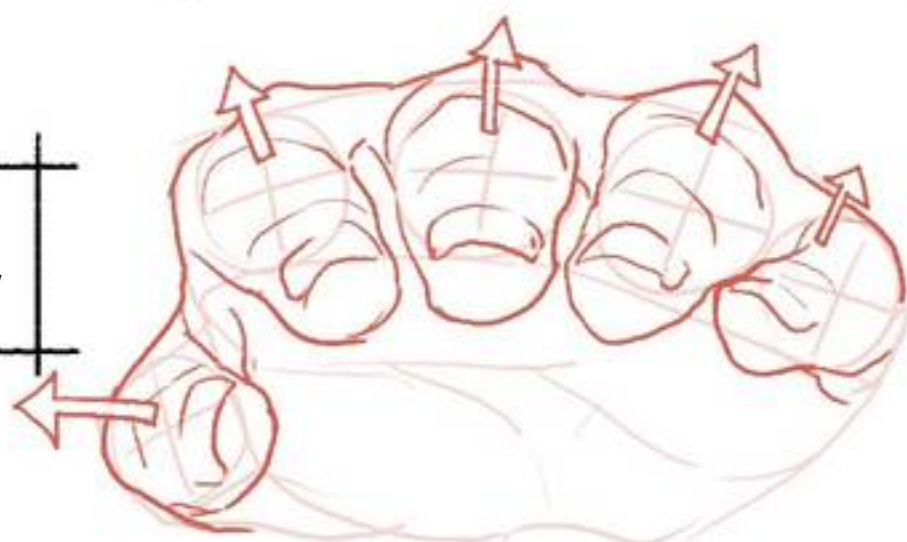


The thumb has different angles, so it's going to have a different shape.



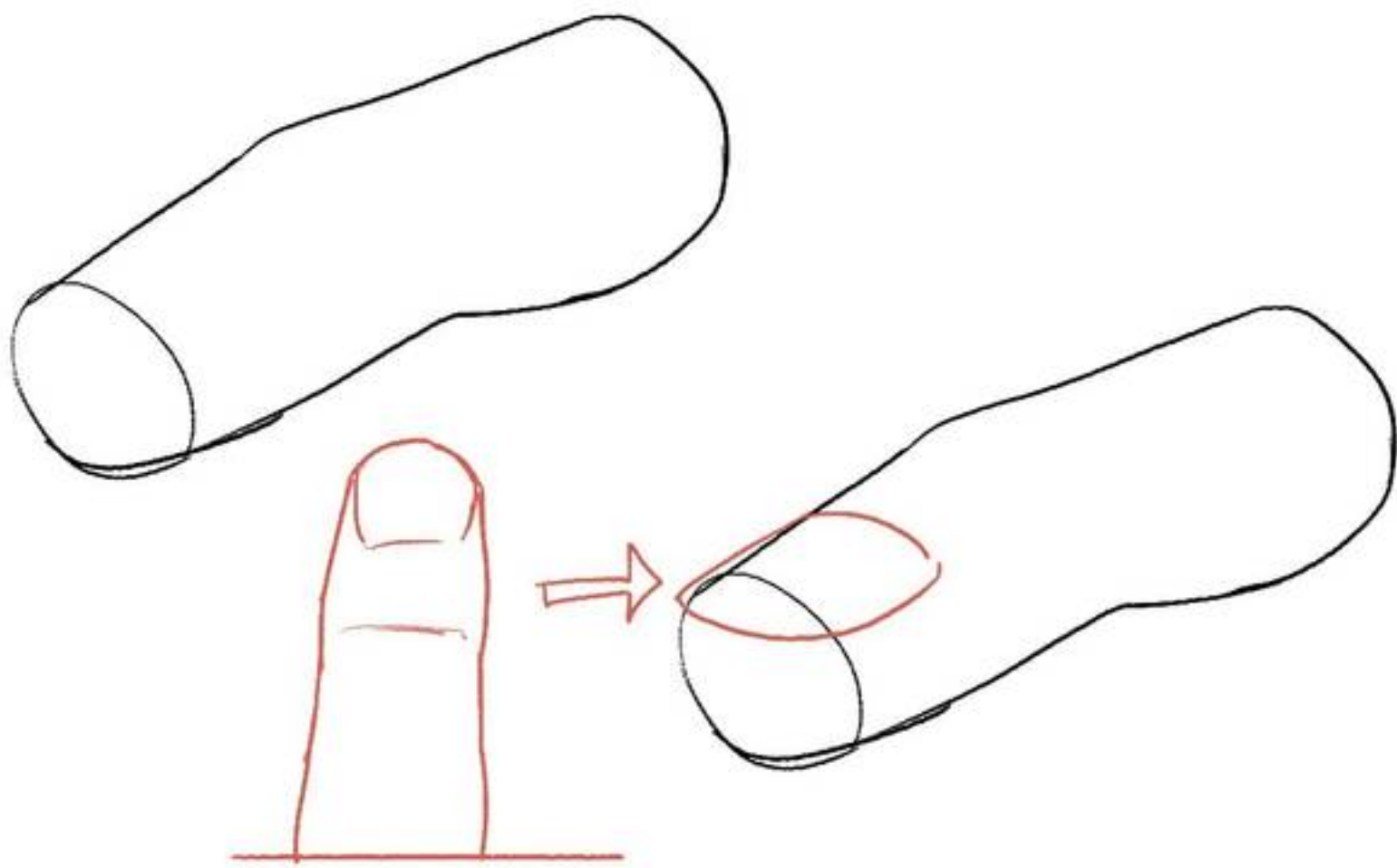
So it's going to look at it from another angle, and it's going to check the direction of the finger.

I'm going to close my fingers with my nails, and then I'm going to draw them at a different angle.



I'm going to finish by giving you an idea of the characteristics of your thumb.

I'd like to know the taco author."



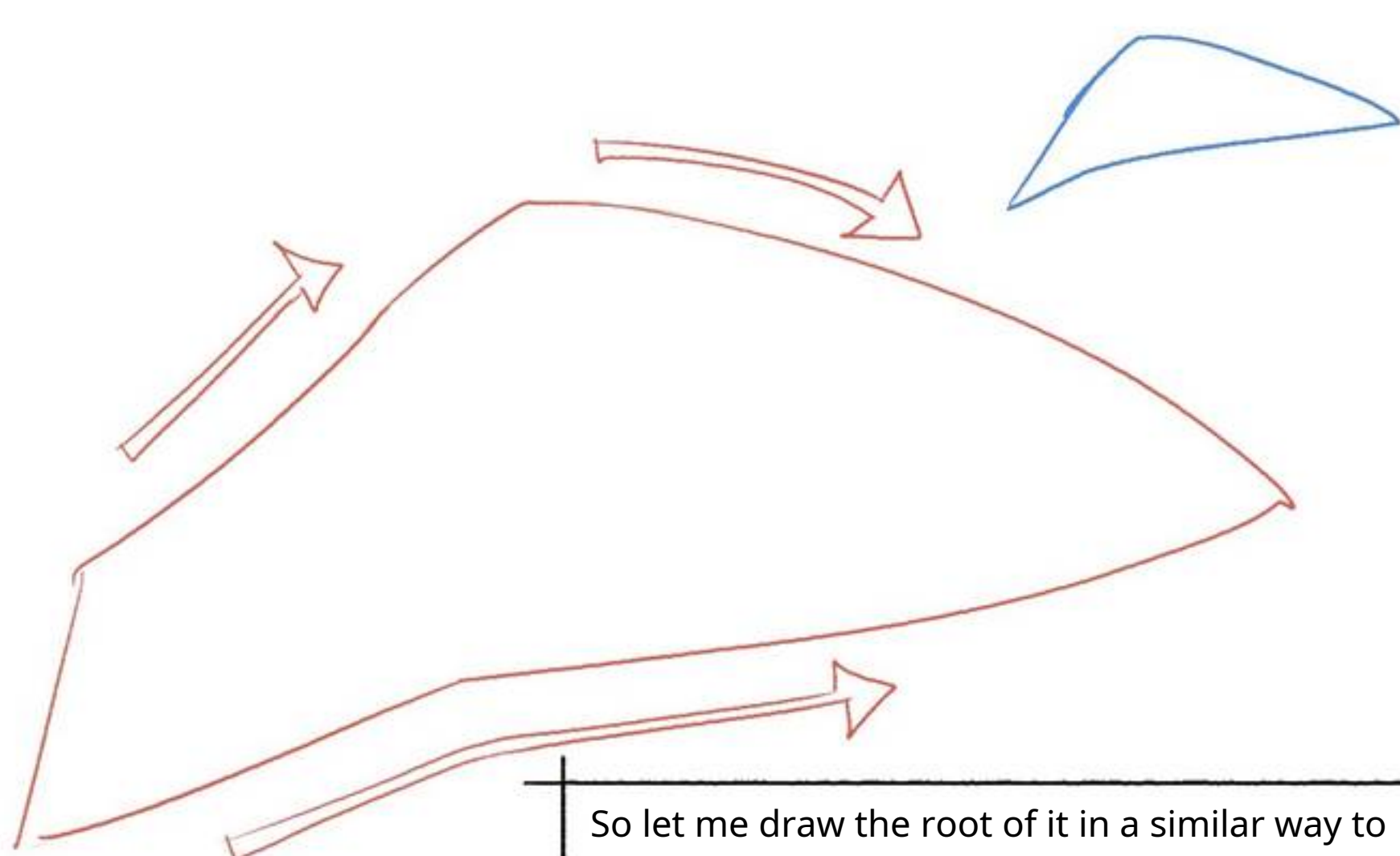
As thick as your thumb is, your nails are also a little bit broader than those of your other fingers.



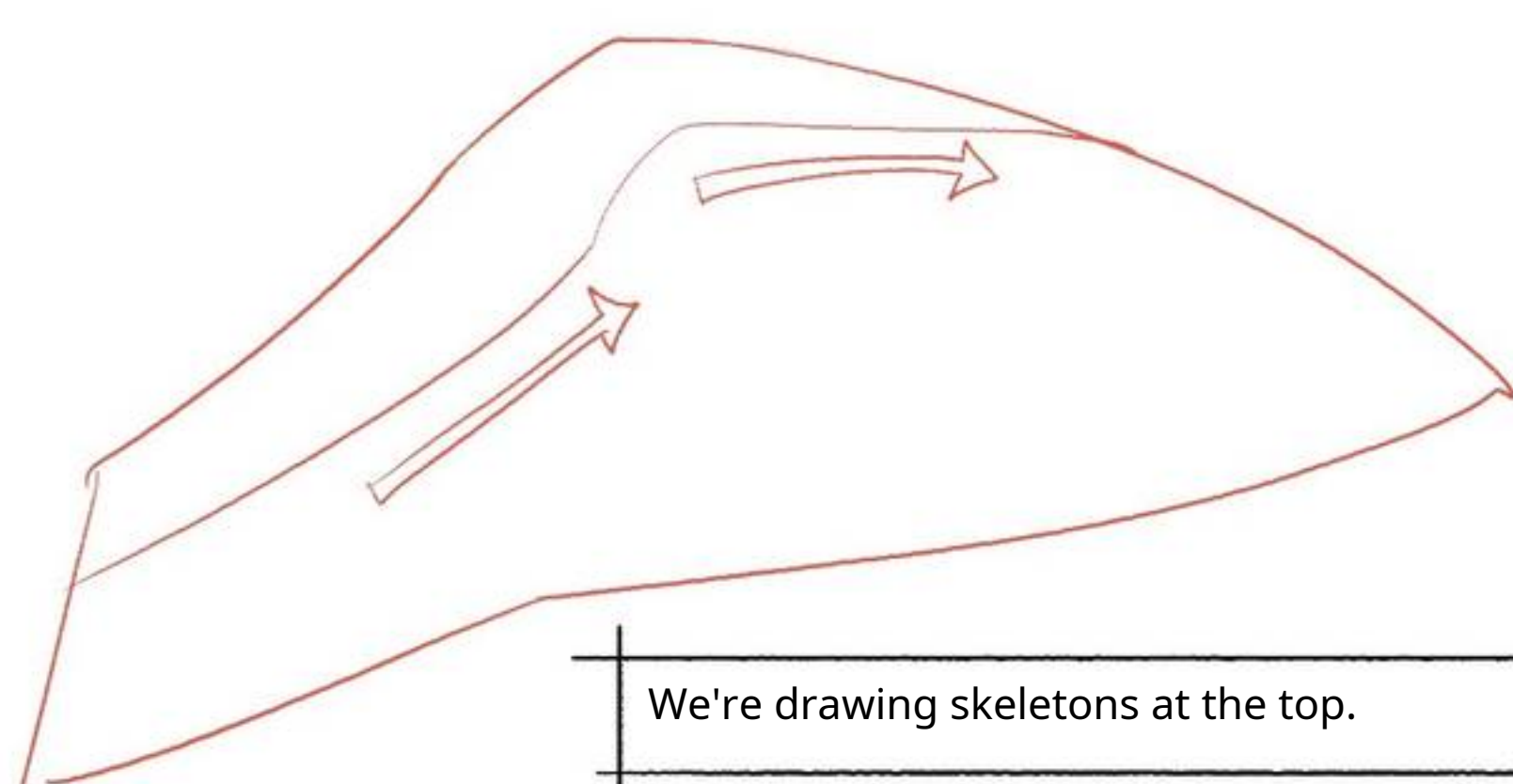
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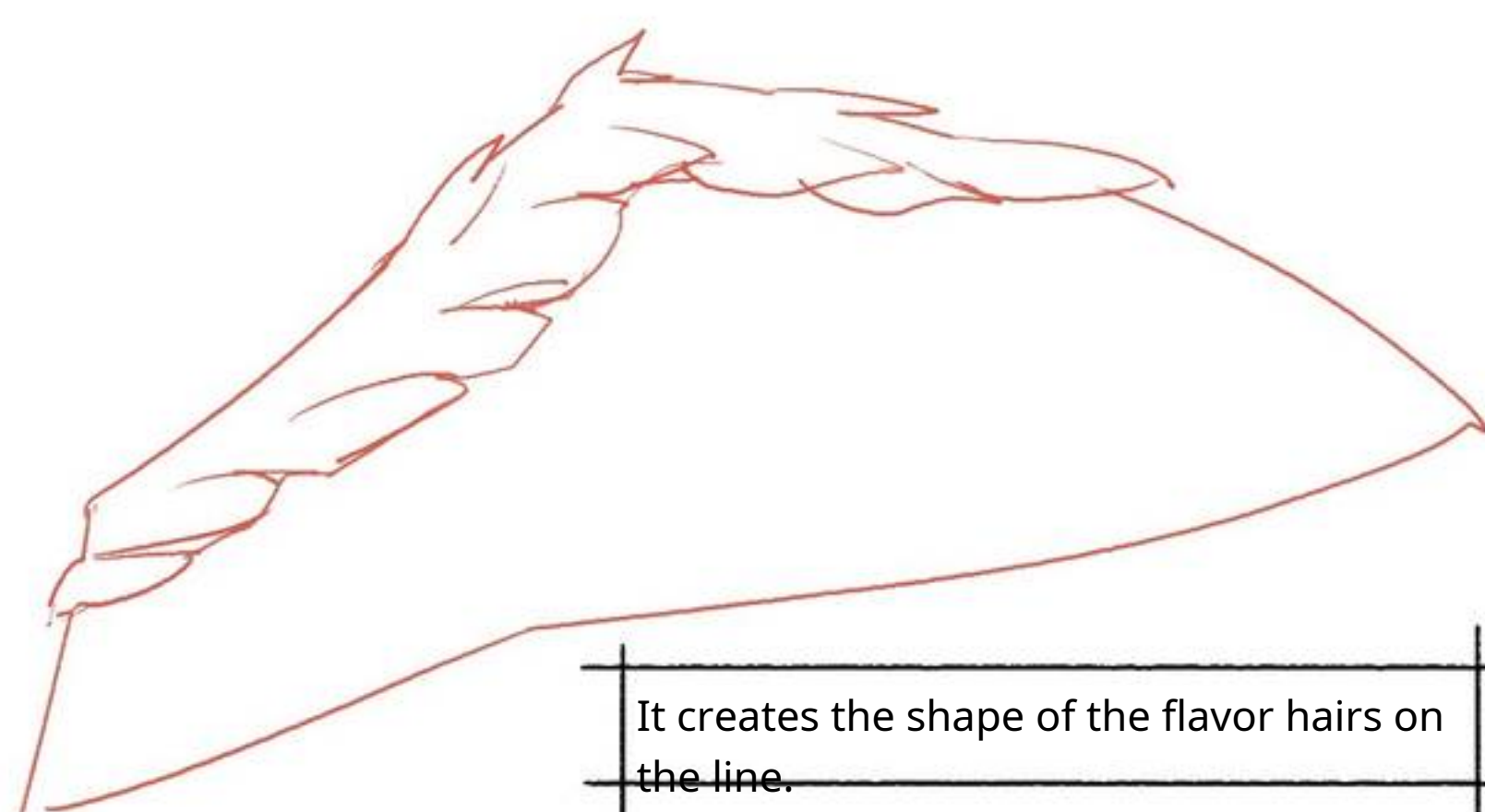
[Q: How do you draw an angel wing?]



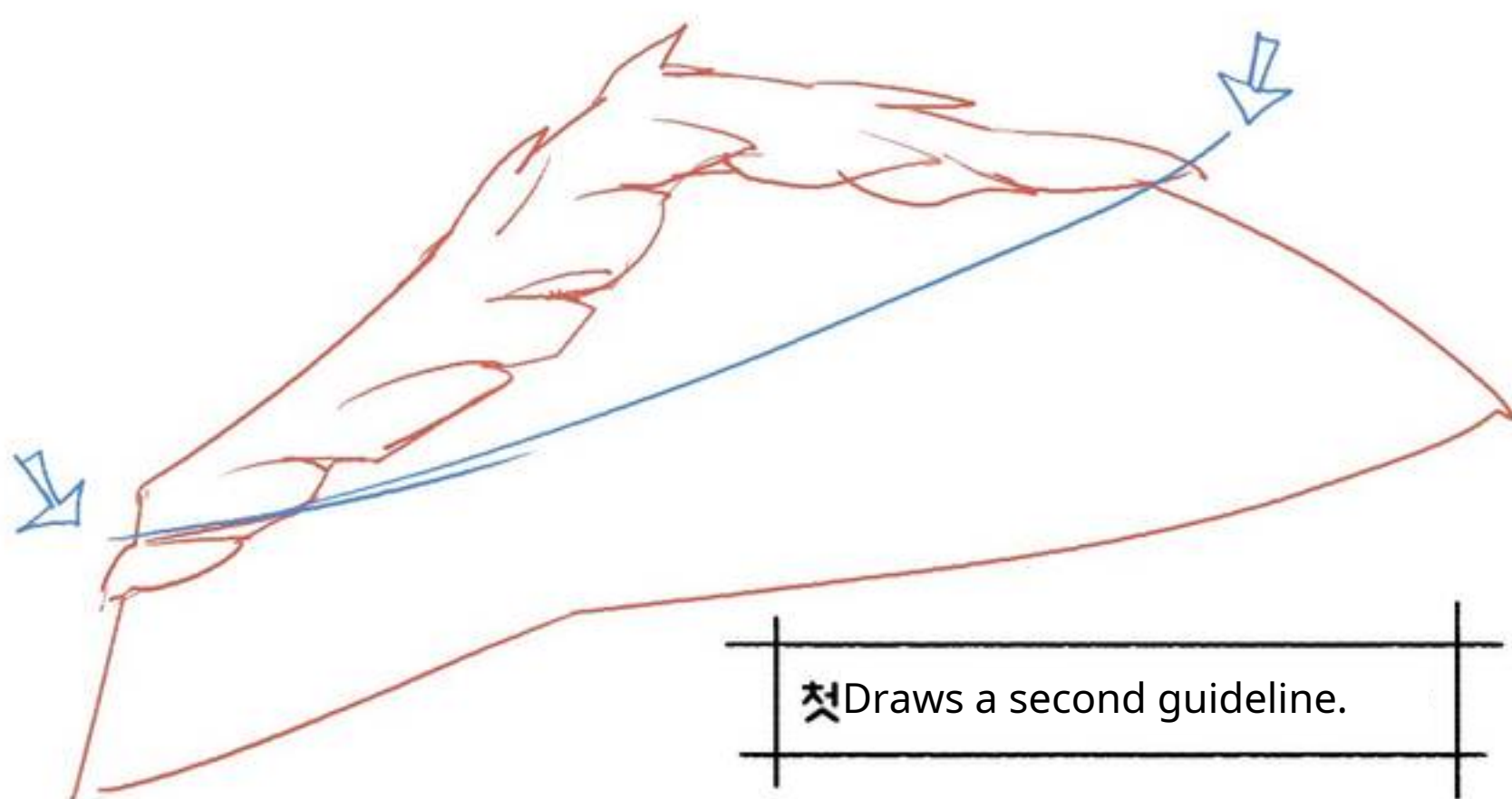
So let me draw the root of it in a similar way to a triangle.



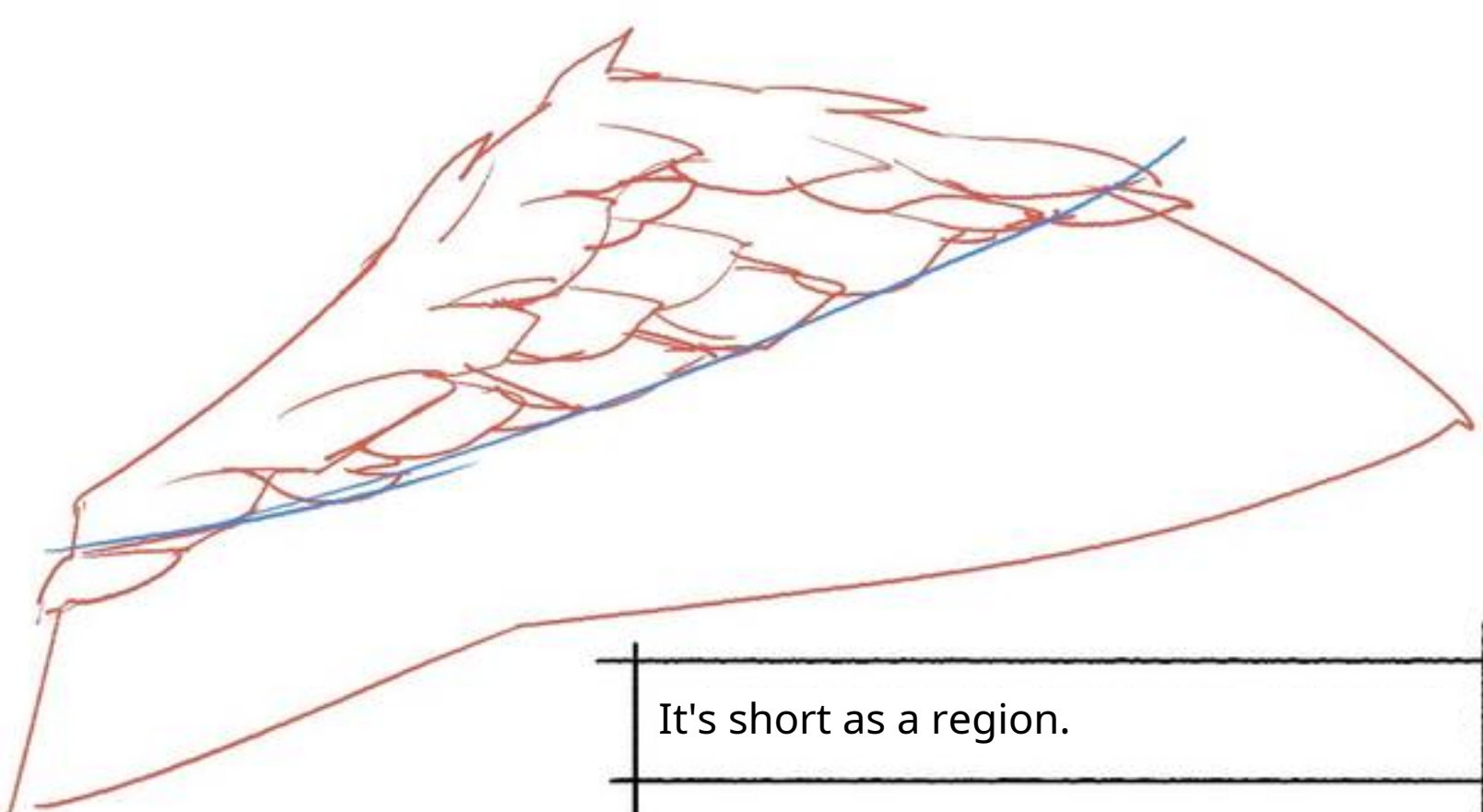
We're drawing skeletons at the top.



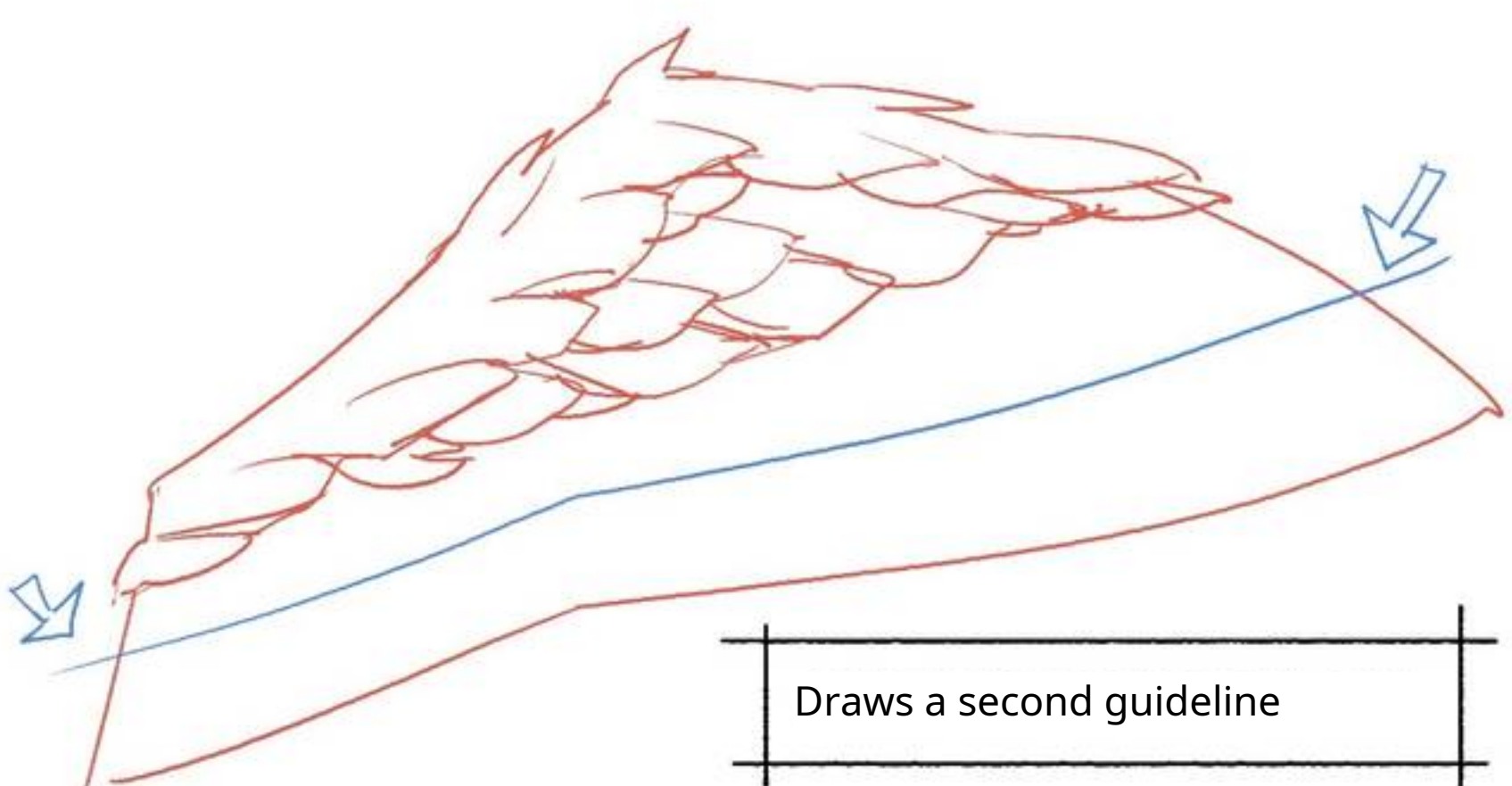
It creates the shape of the flavor hairs on the line.



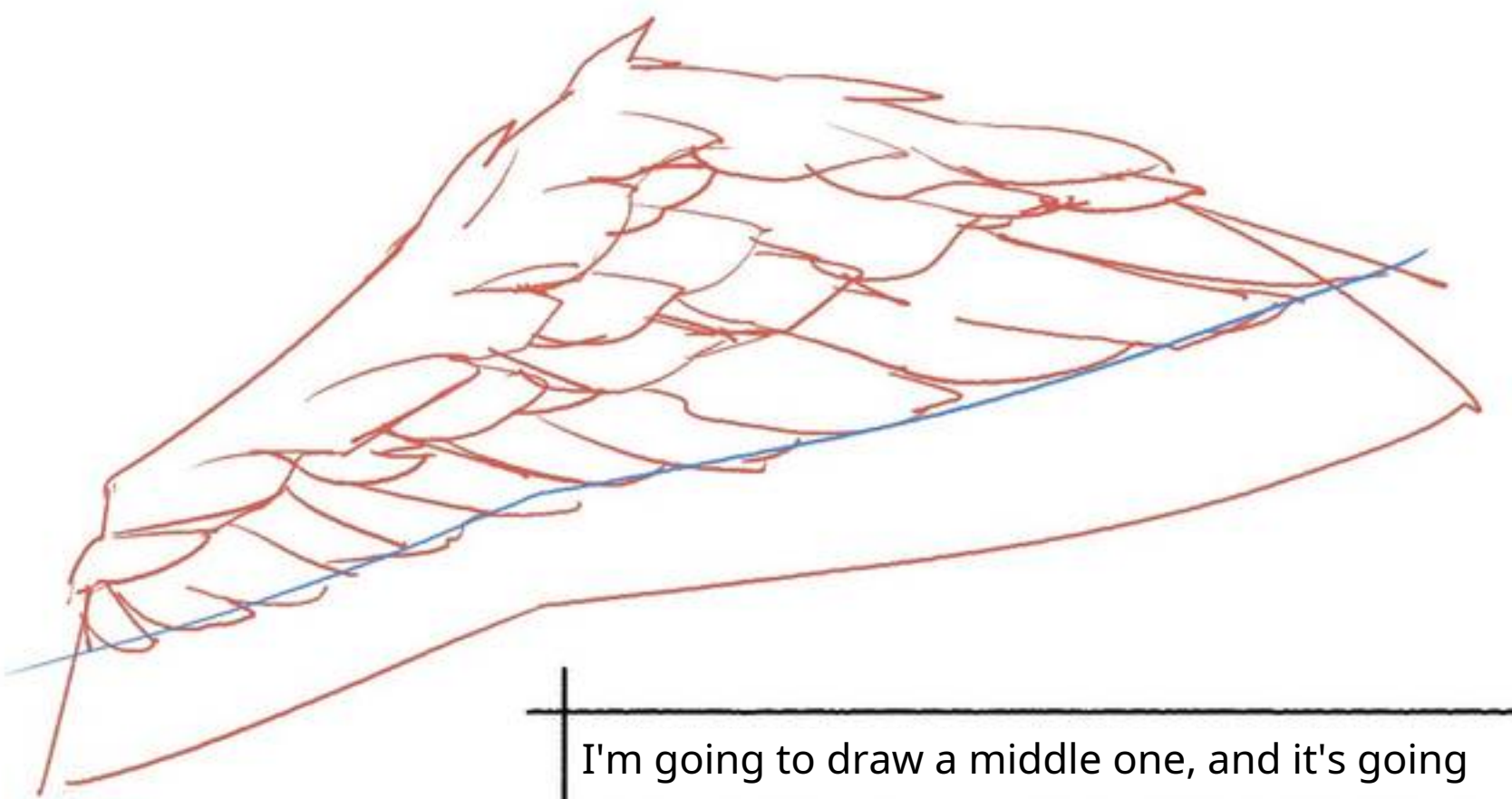
첫 Draws a second guideline.



It's short as a region.

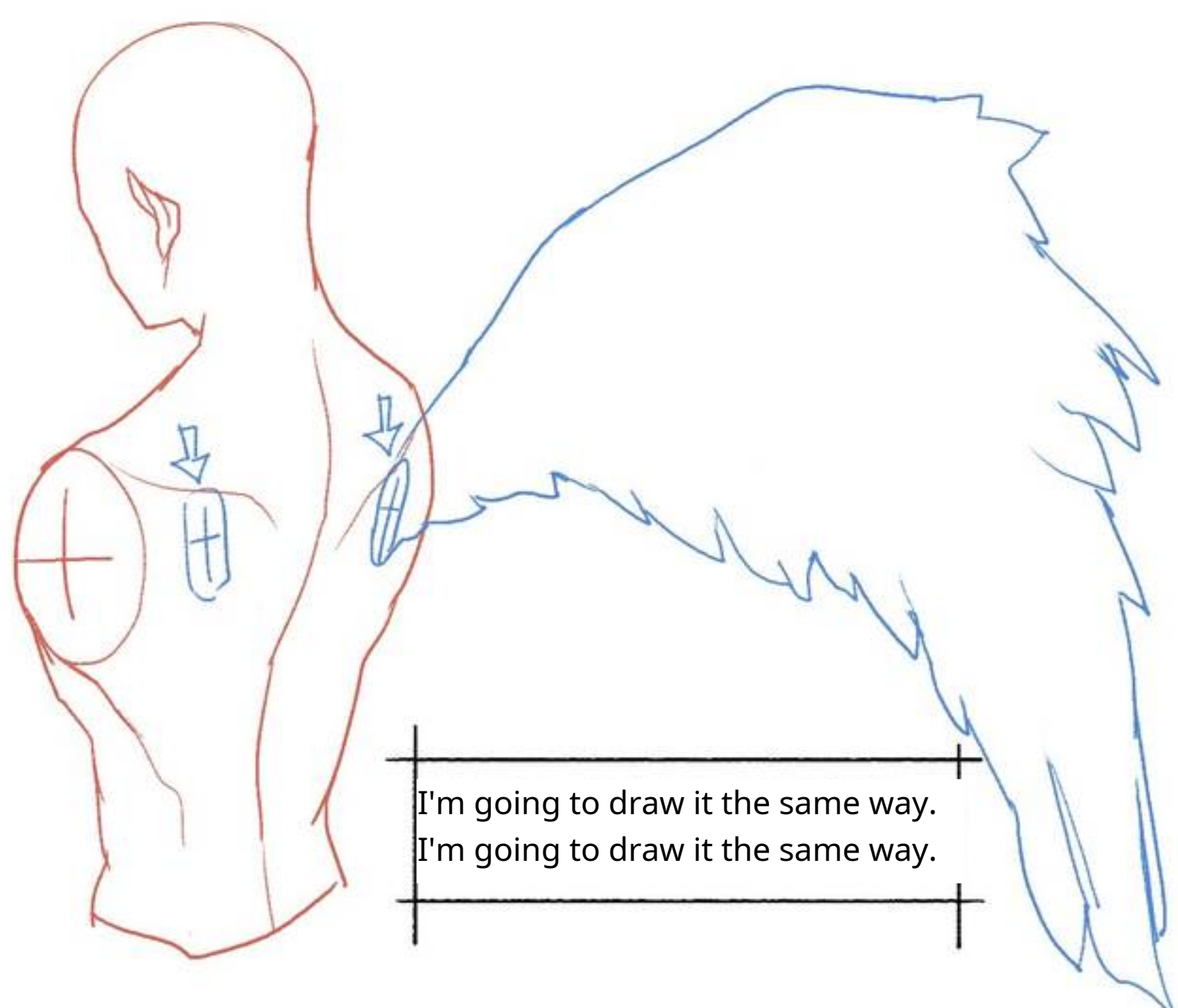
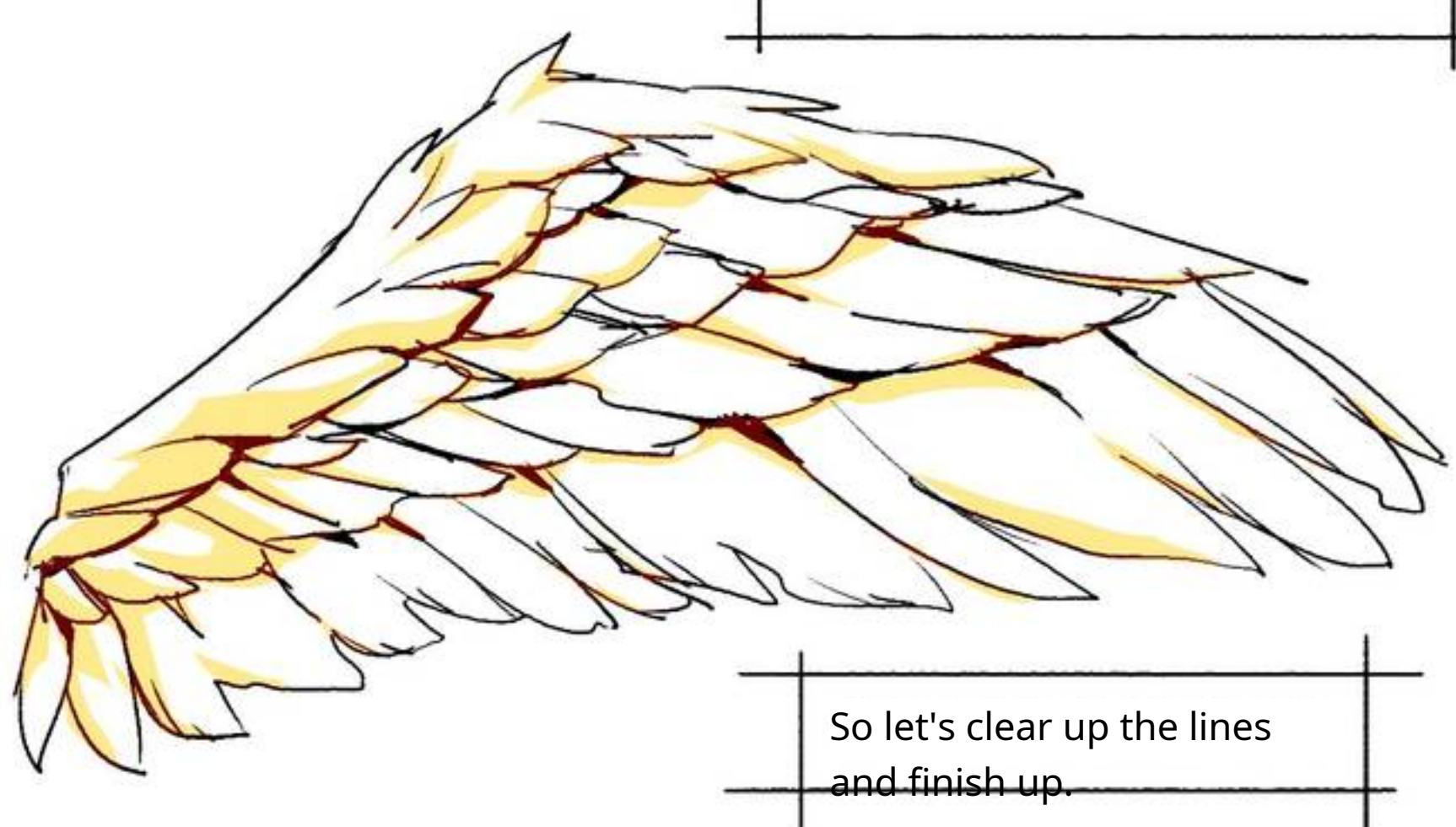
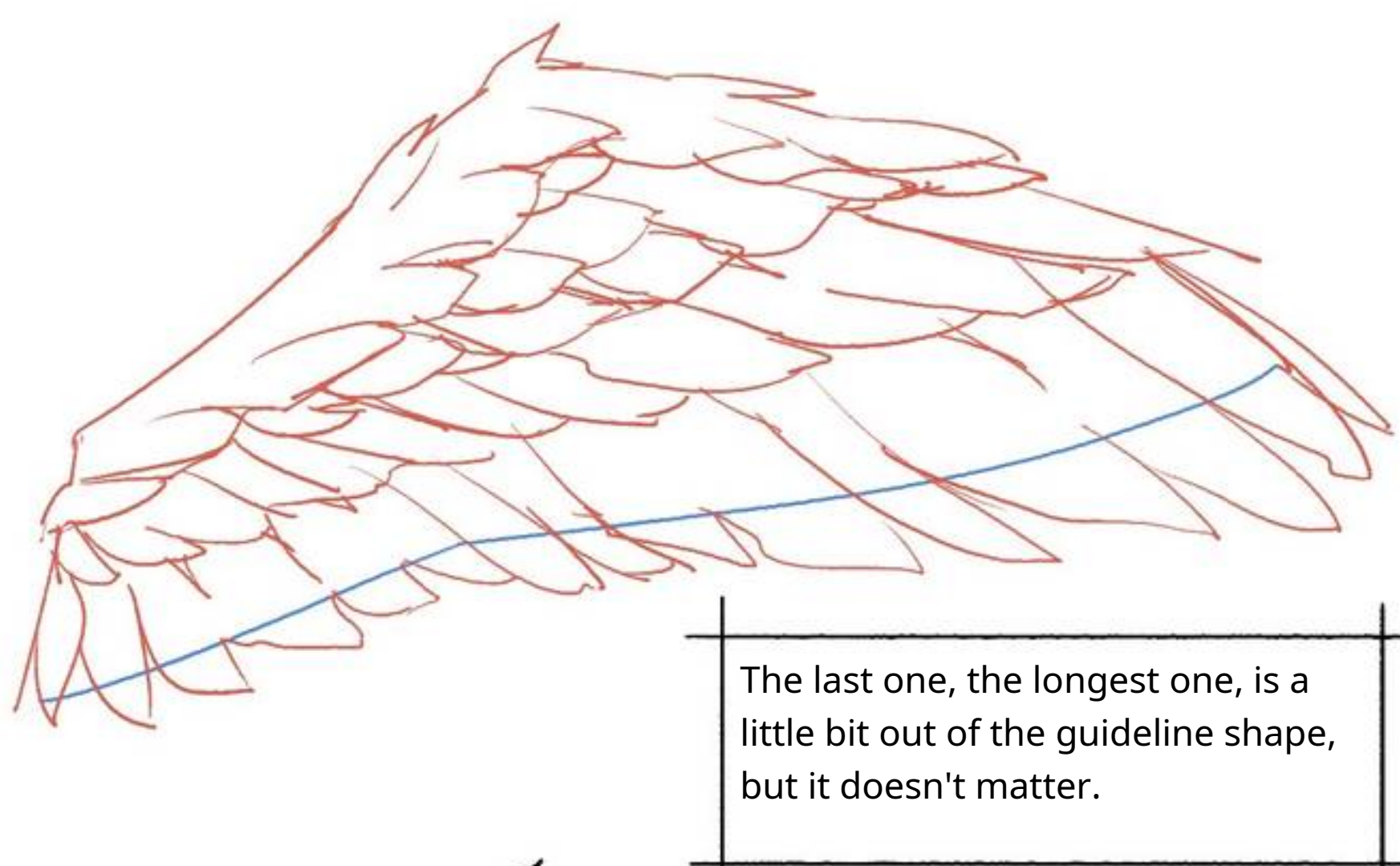
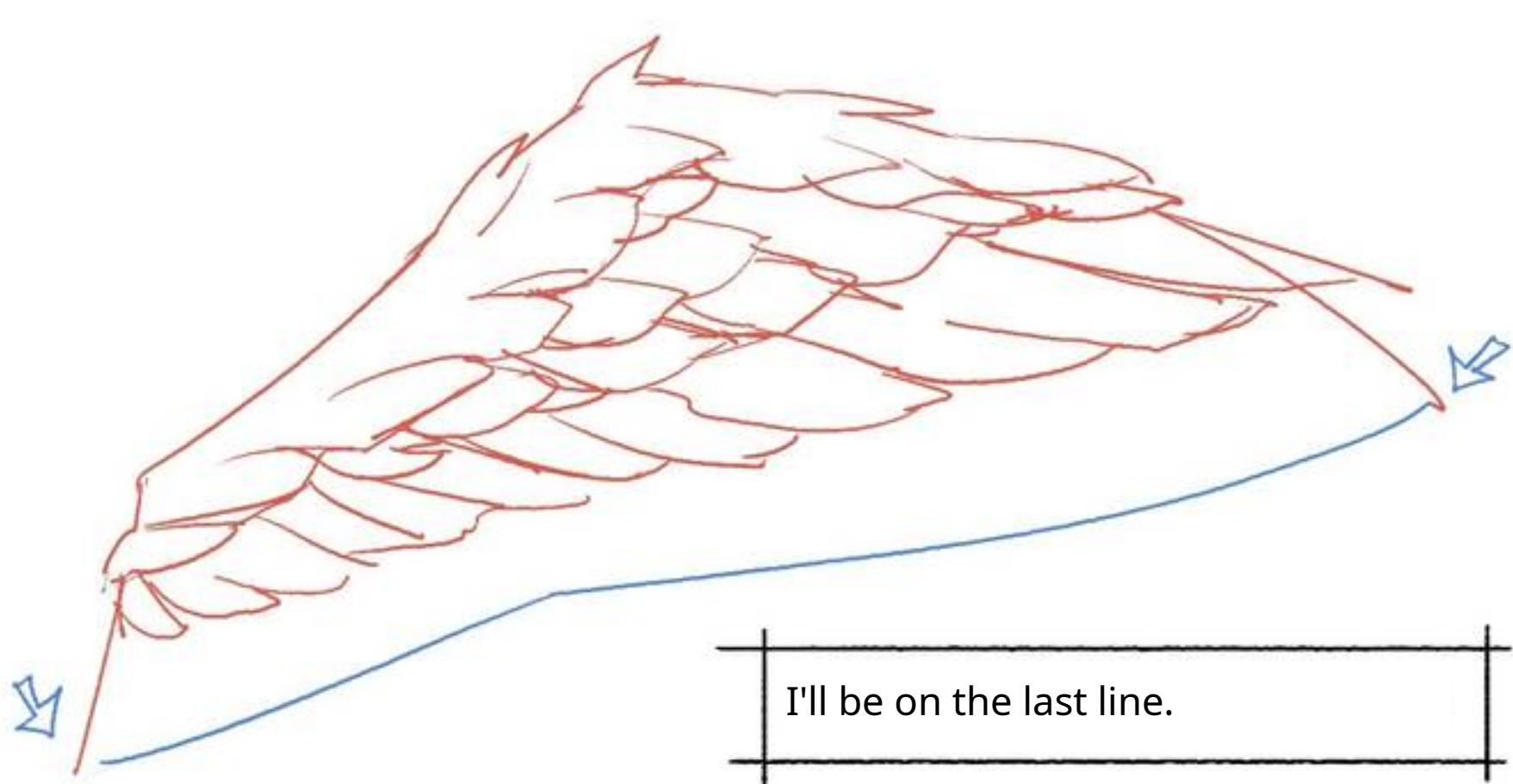


Draws a second guideline

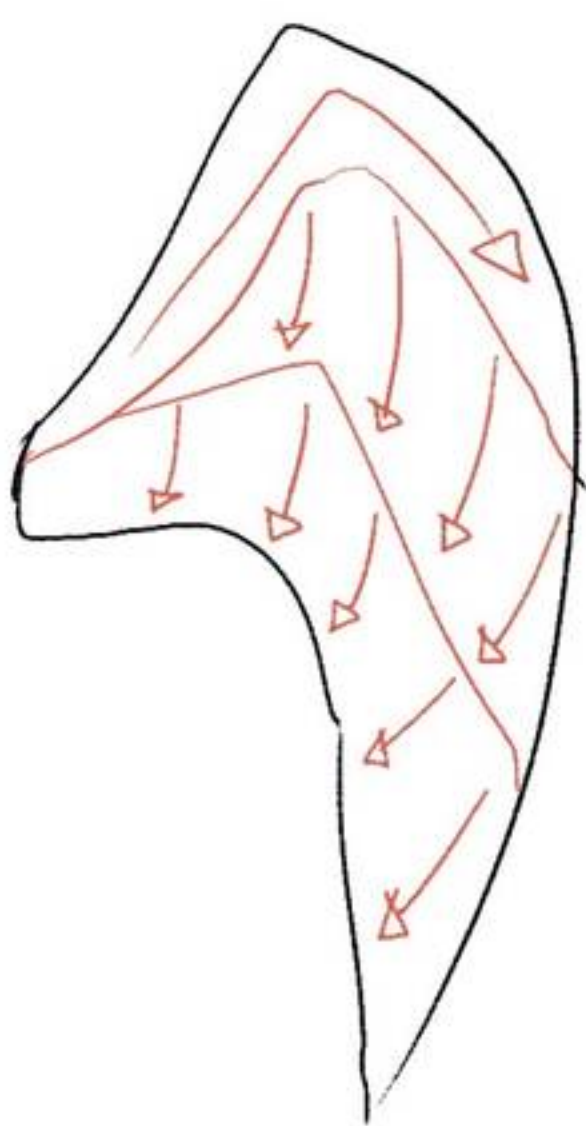
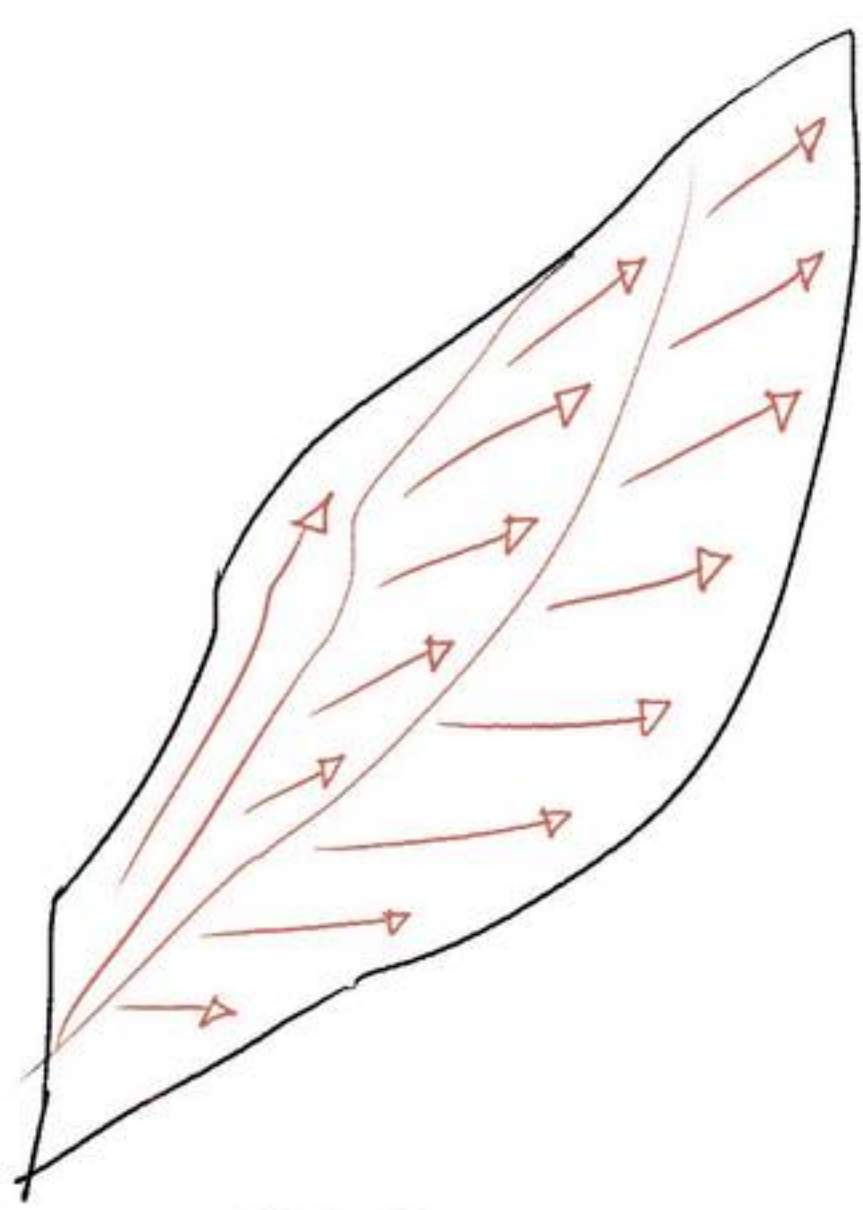


I'm going to draw a middle one, and it's going to be a little bit longer.





I'd like to know the taco author."



It's drawn by the flow of a guideline, depending on the change in the spread and folding of the wings.



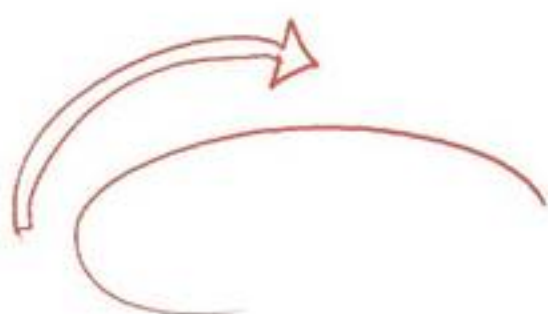
Key Doint



[Q: I'd like to draw a print, but it's hard.

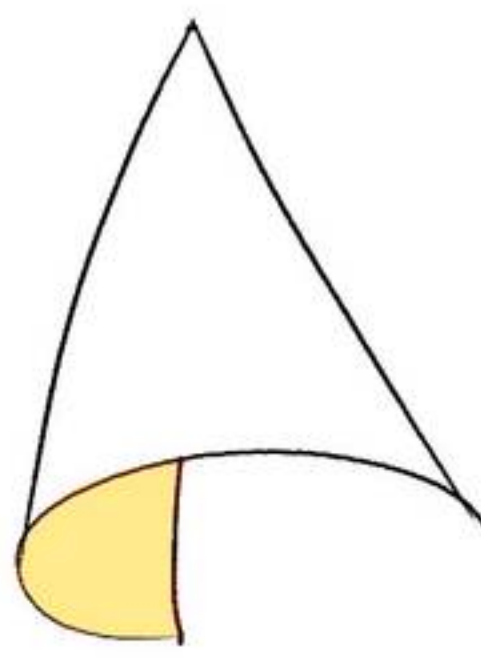
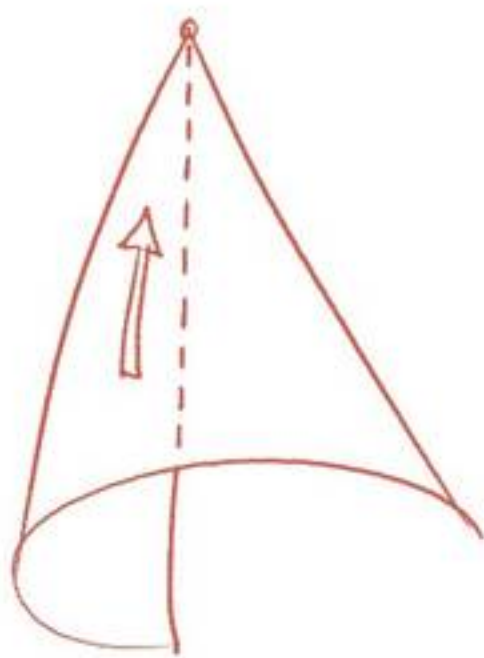
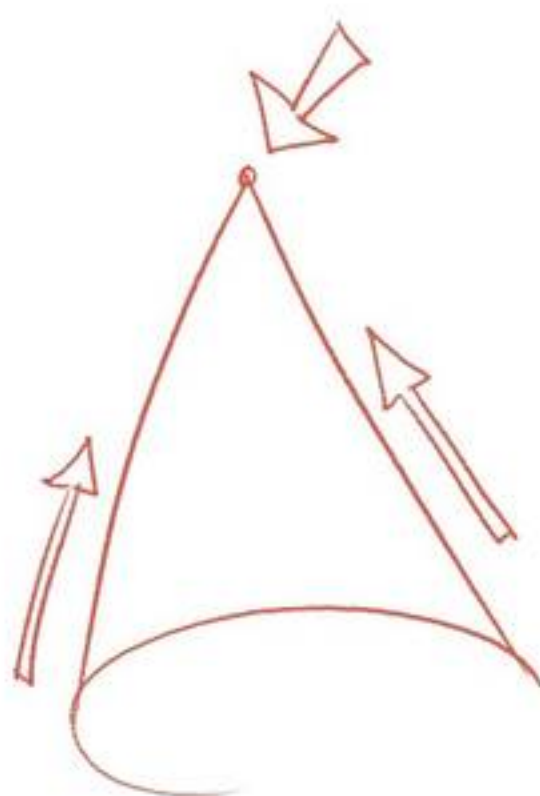


It looks like it's complicated, but you can group it in an easy way.

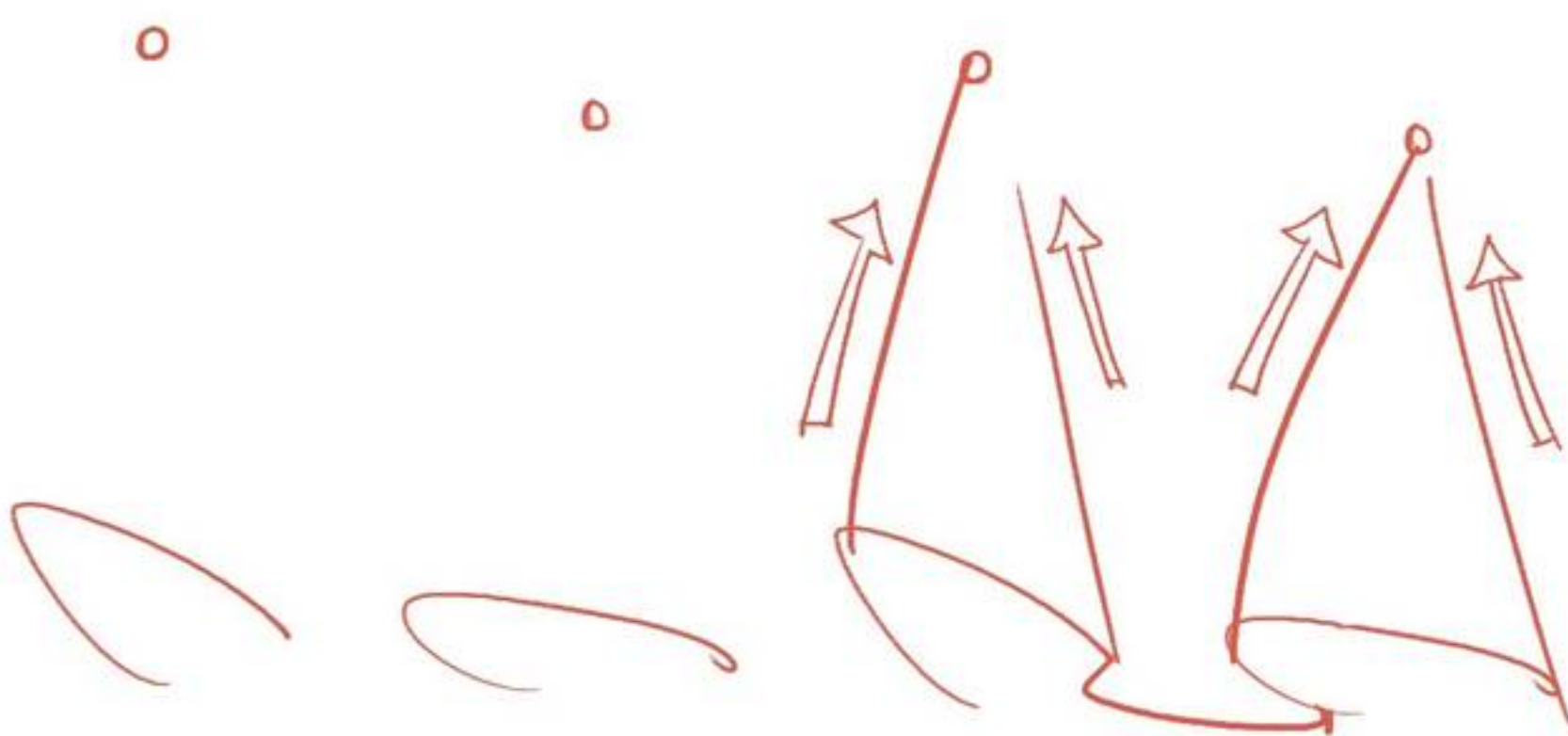


I'm going to draw a point and a curve down here.

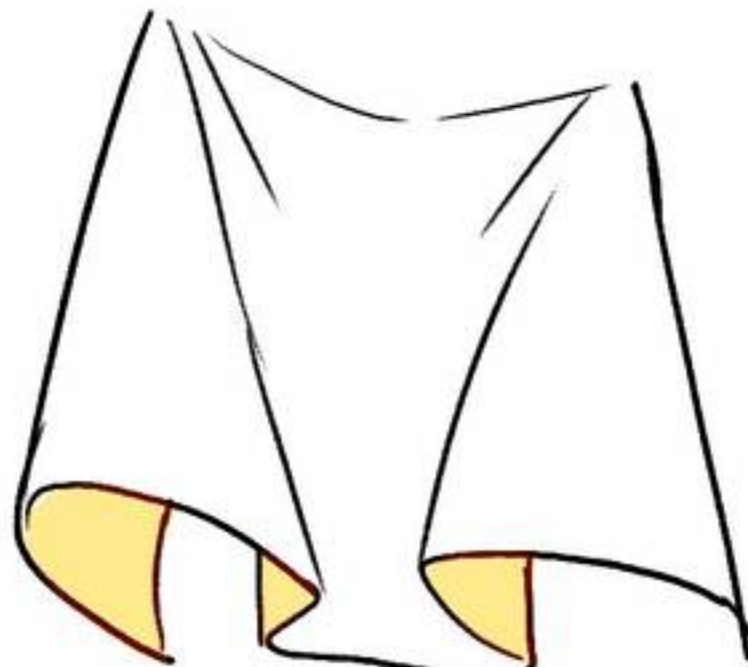
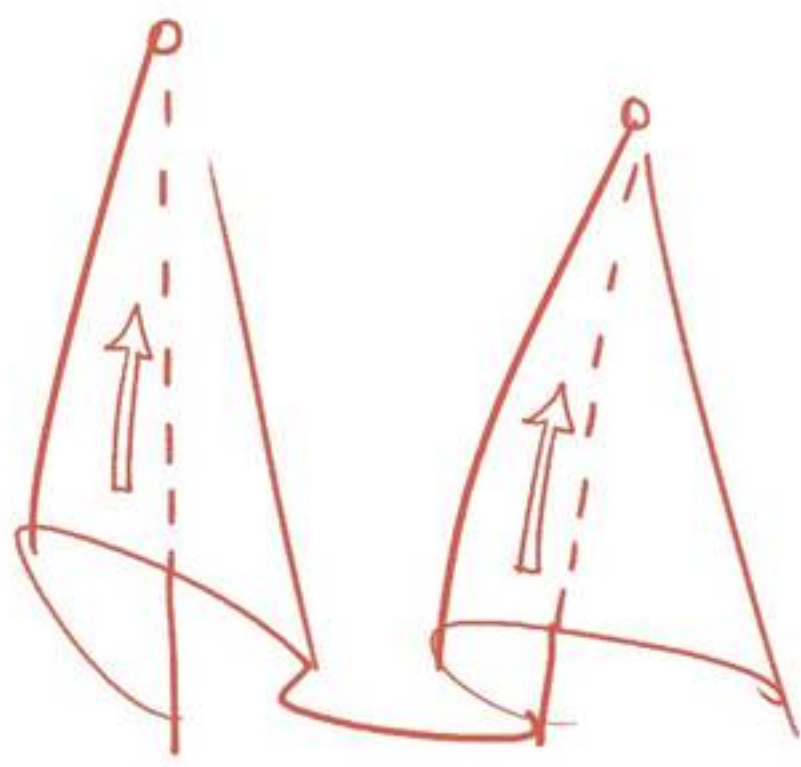
So it's going to go straight to the end of the curve.



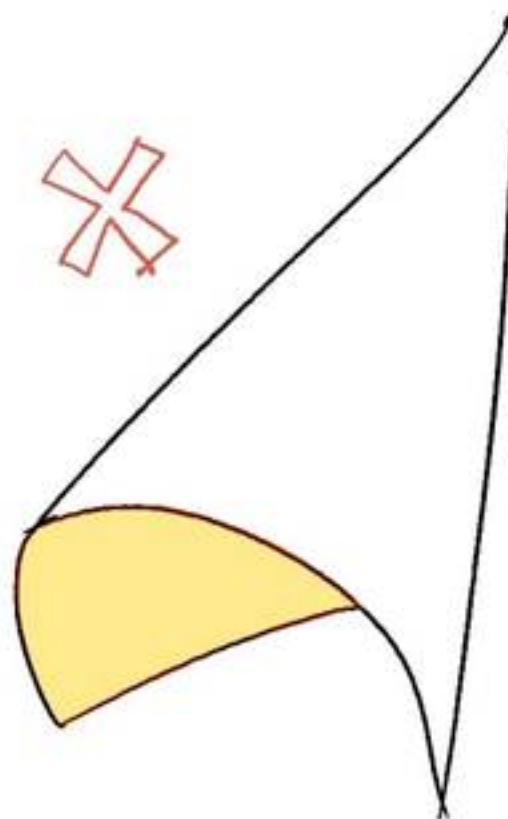
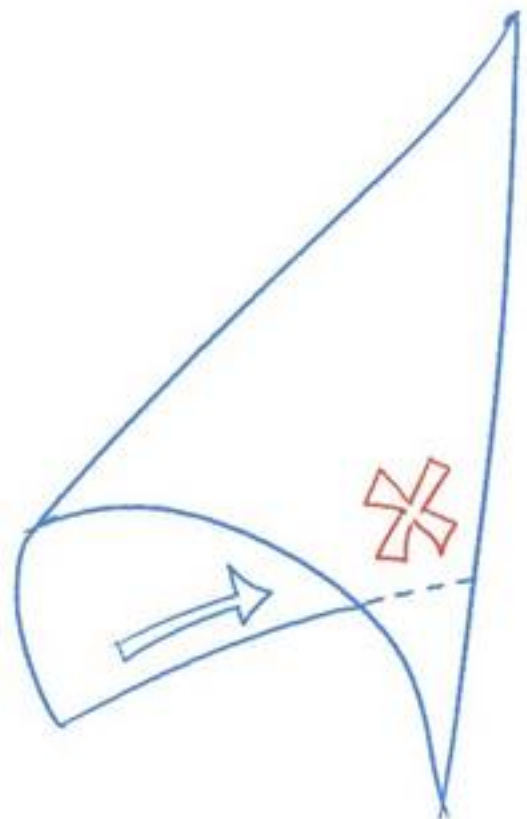
And then the end of the remaining curve is going to be given the rays that are pointing to the point.



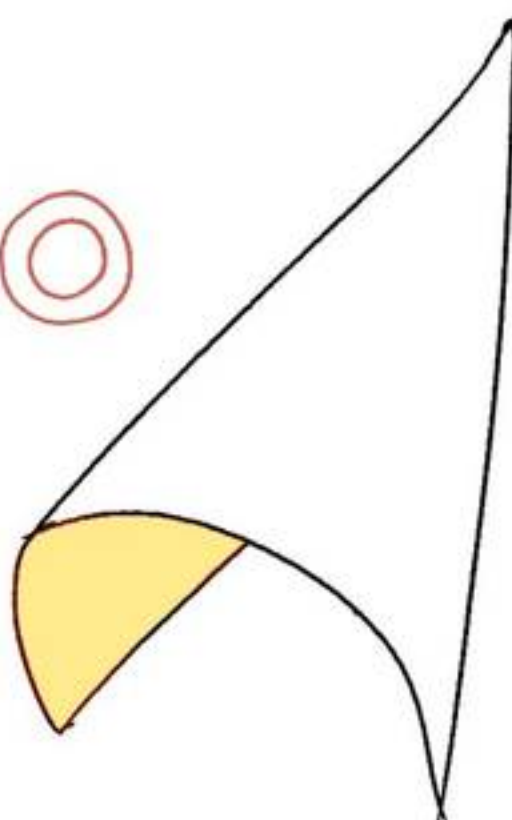
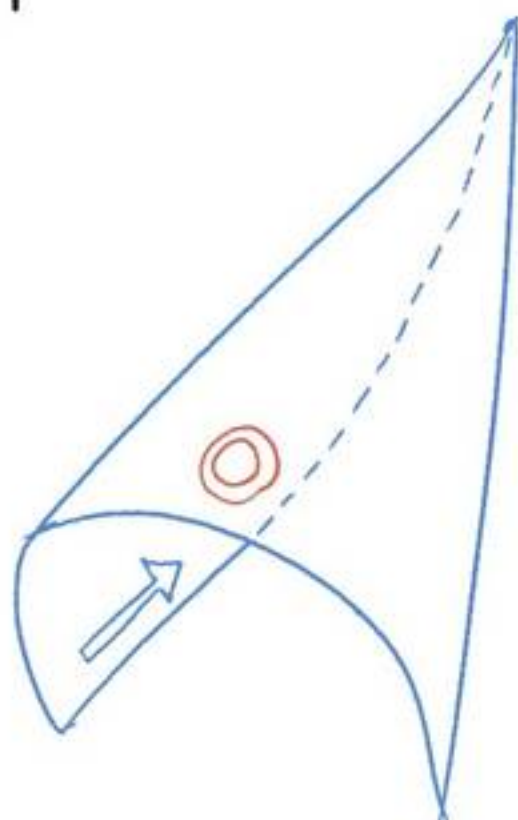
Two points, they're also going to be broken up, and they're going to make the triangles first.



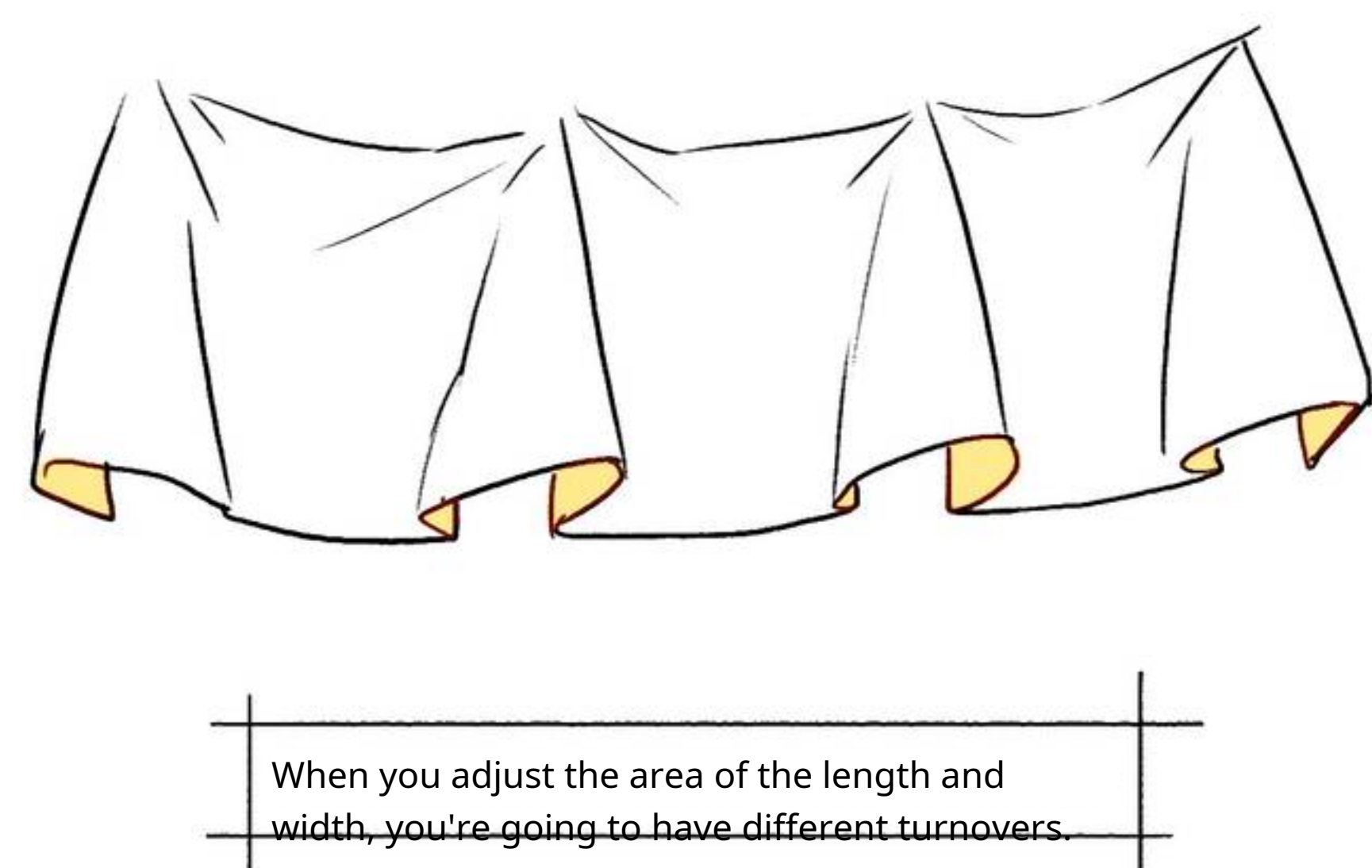
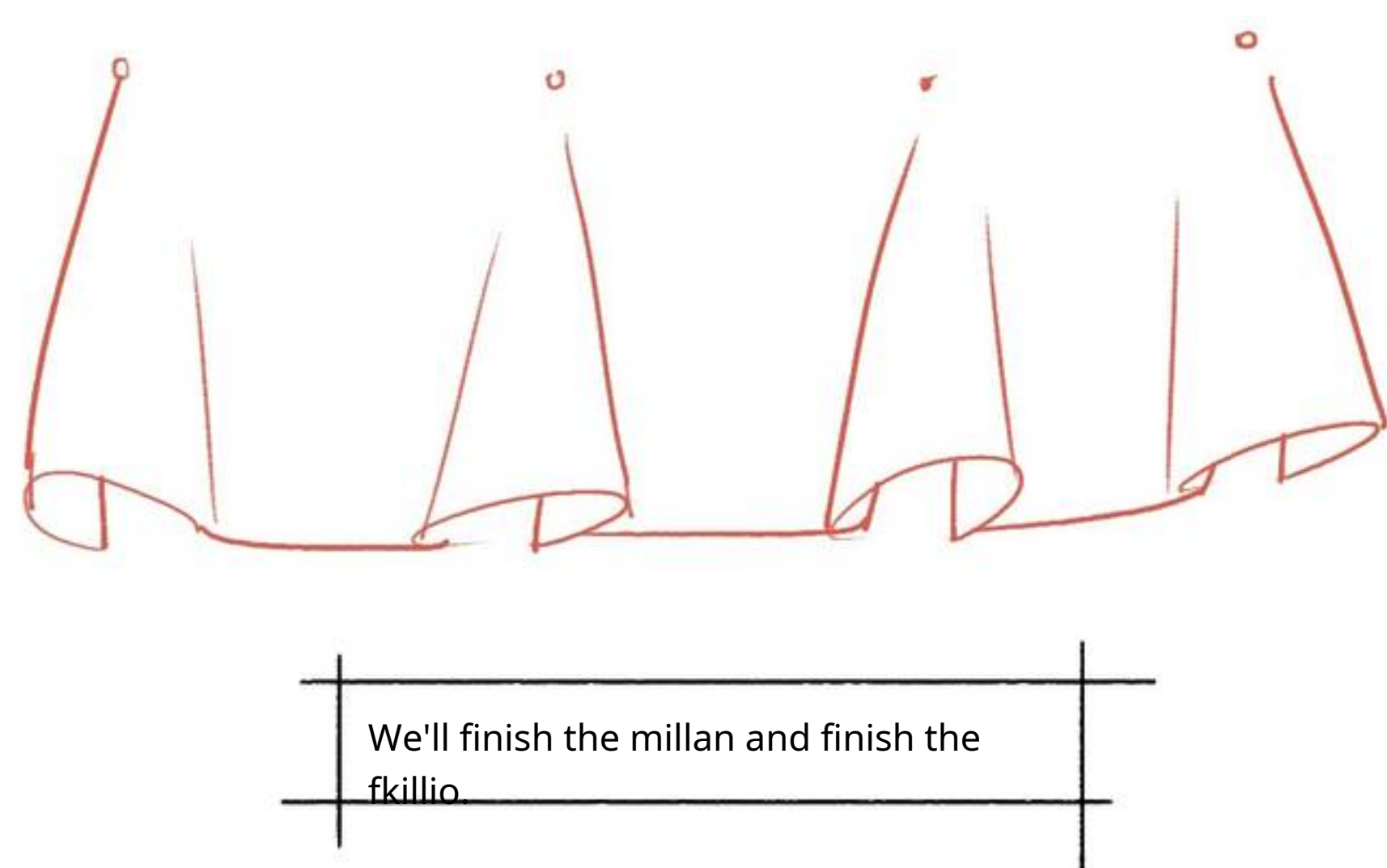
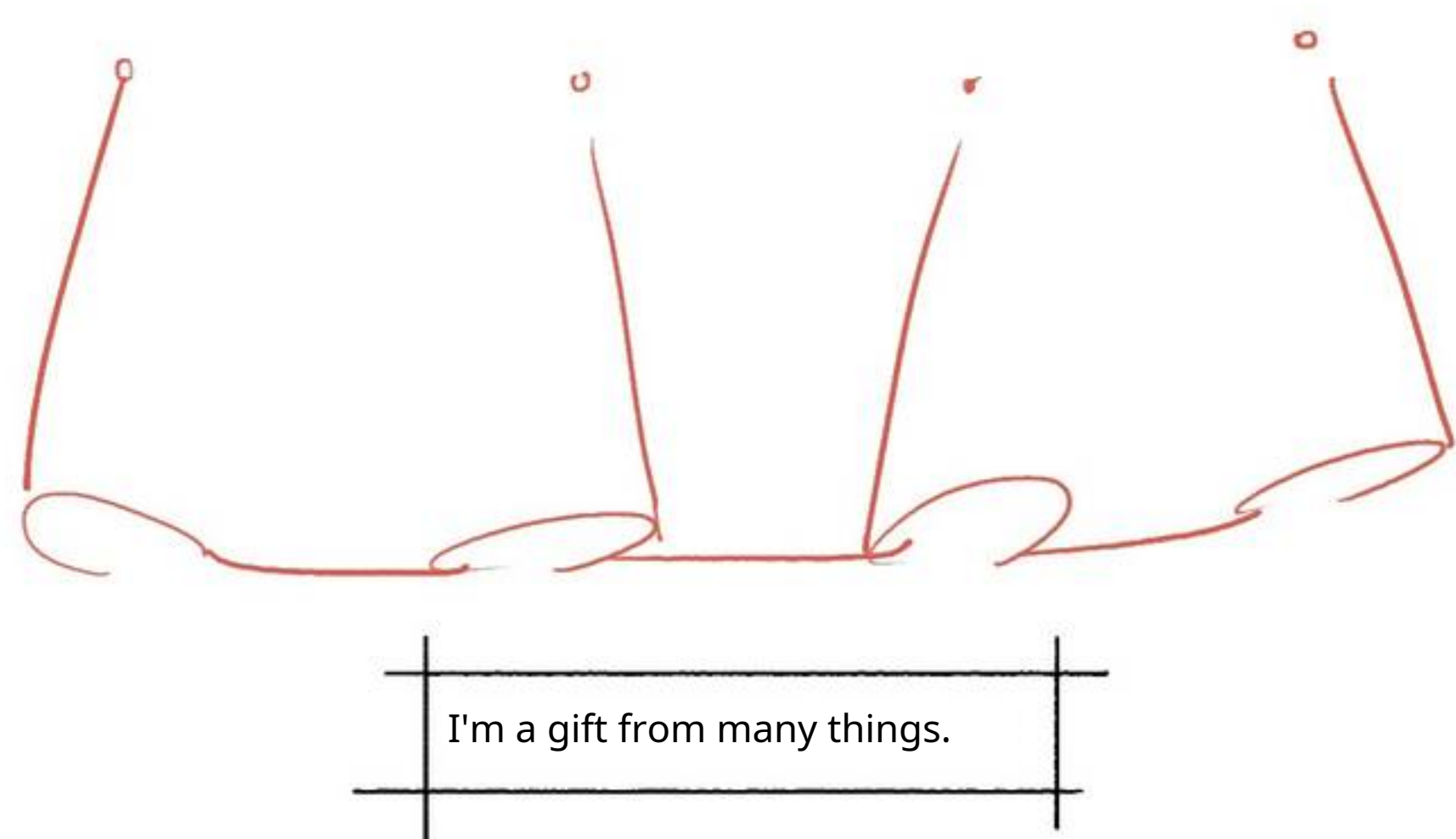
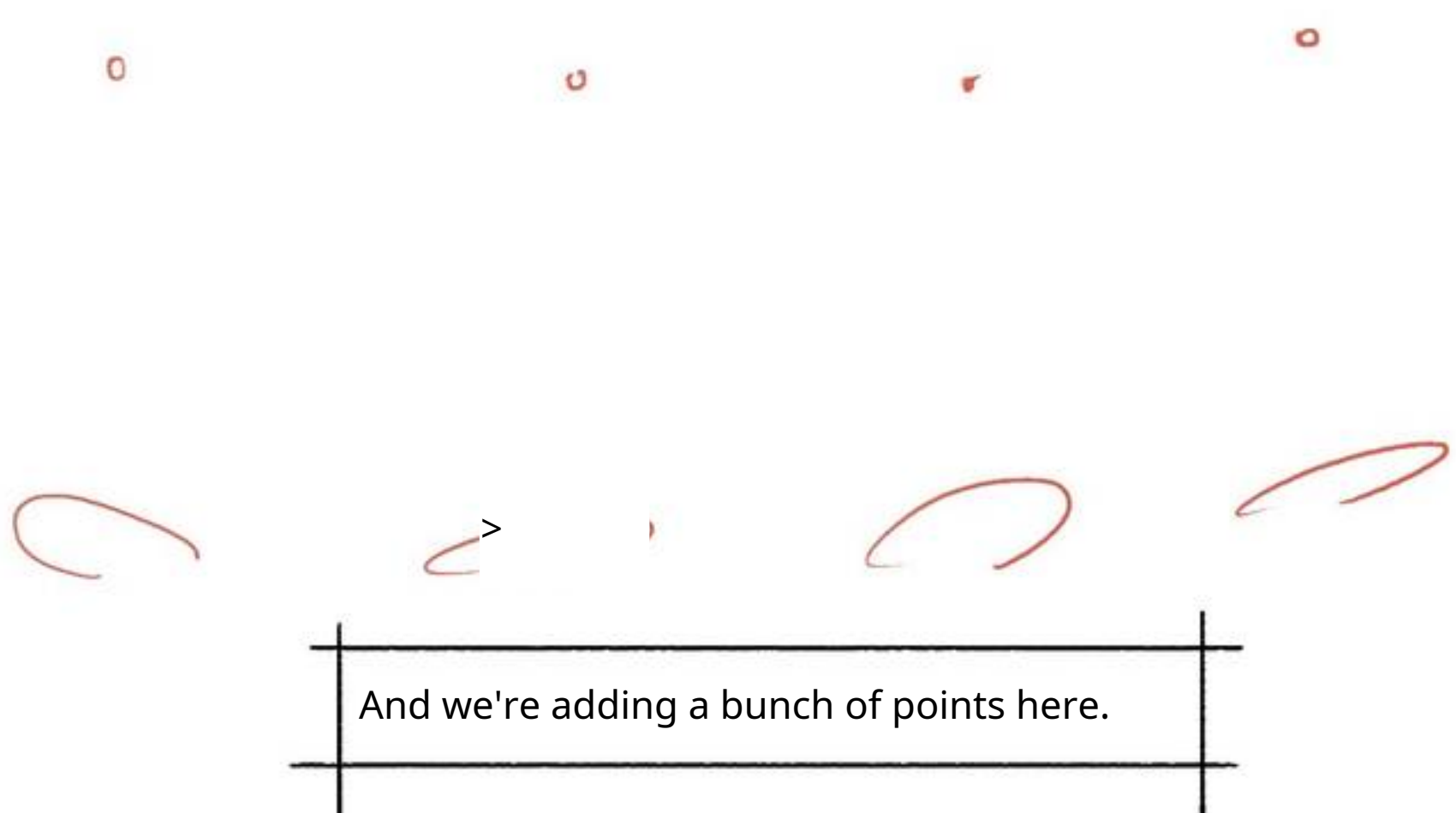
I'm finishing up with the gift to the end of the line, which is to be considered the esophageal rate.



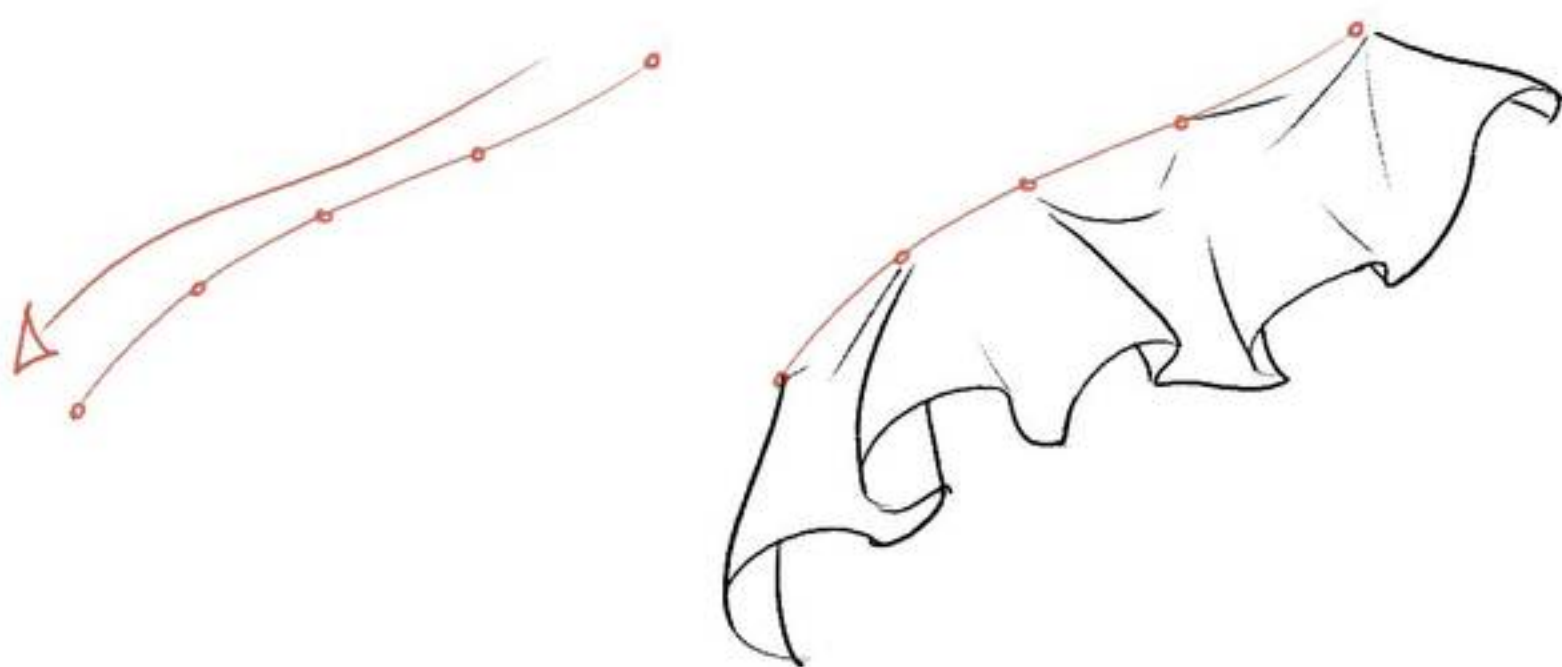
If it's an awkward trip, make sure the Thusch is in the right direction.







I'd like to know the taco author."



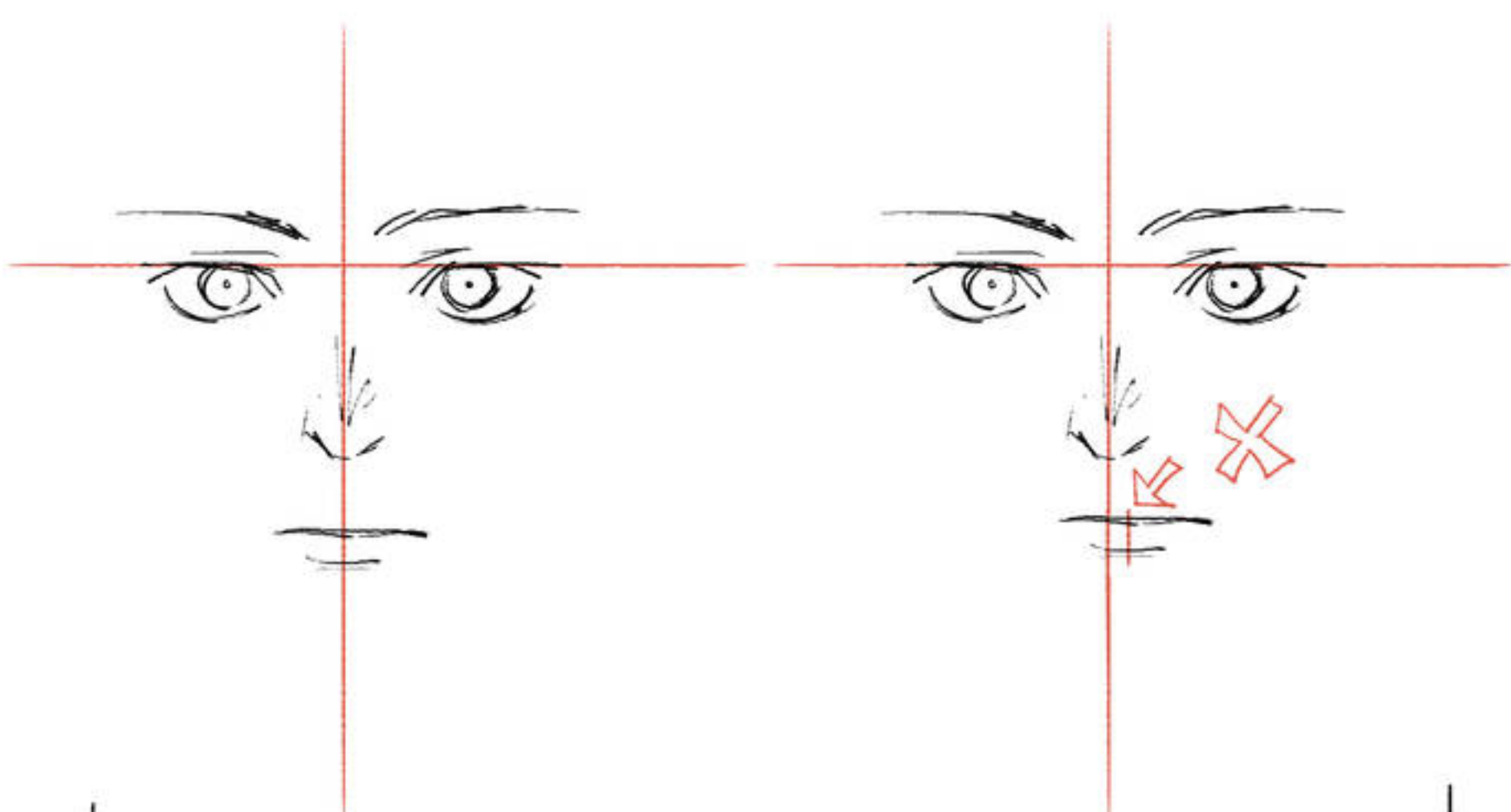
So if you draw a dot that has a pattern, not a certain fold, but a stream, you can get a group of freckles that have a movement.



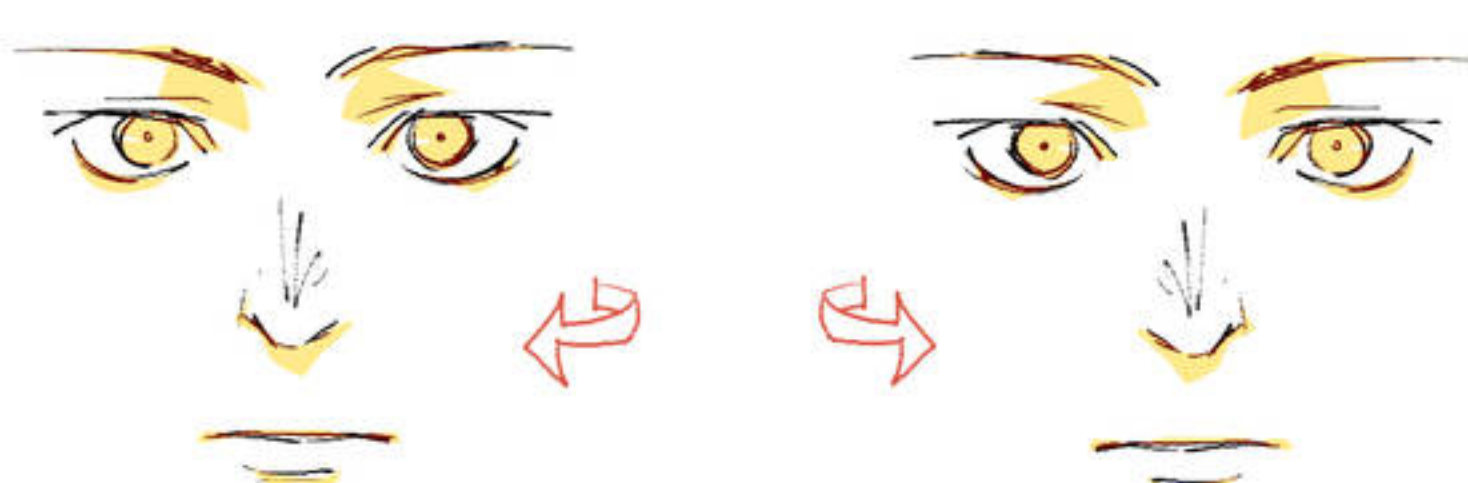
Key Doint



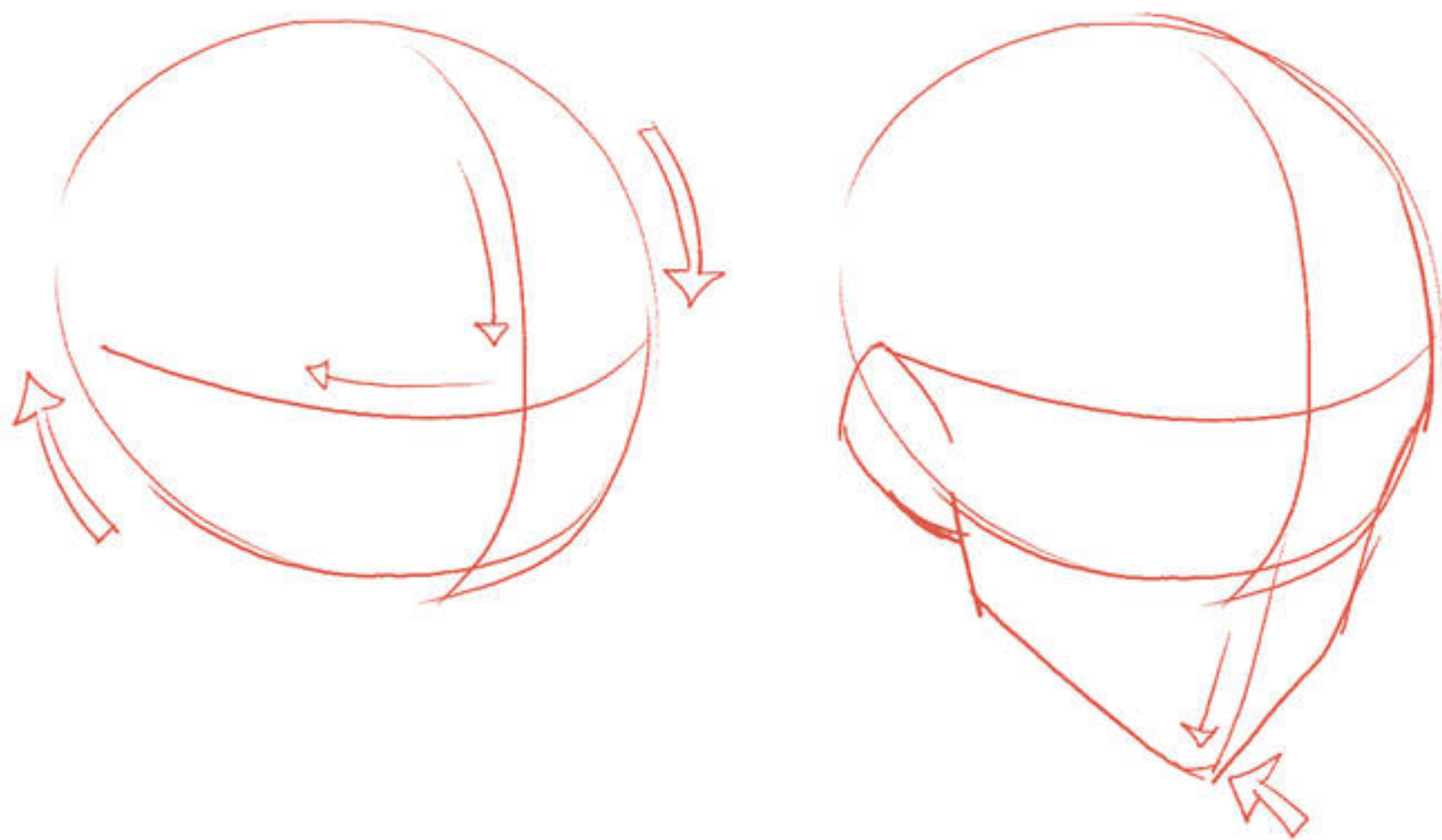
[Q: You draw your face, you get the jaw or you go in.]



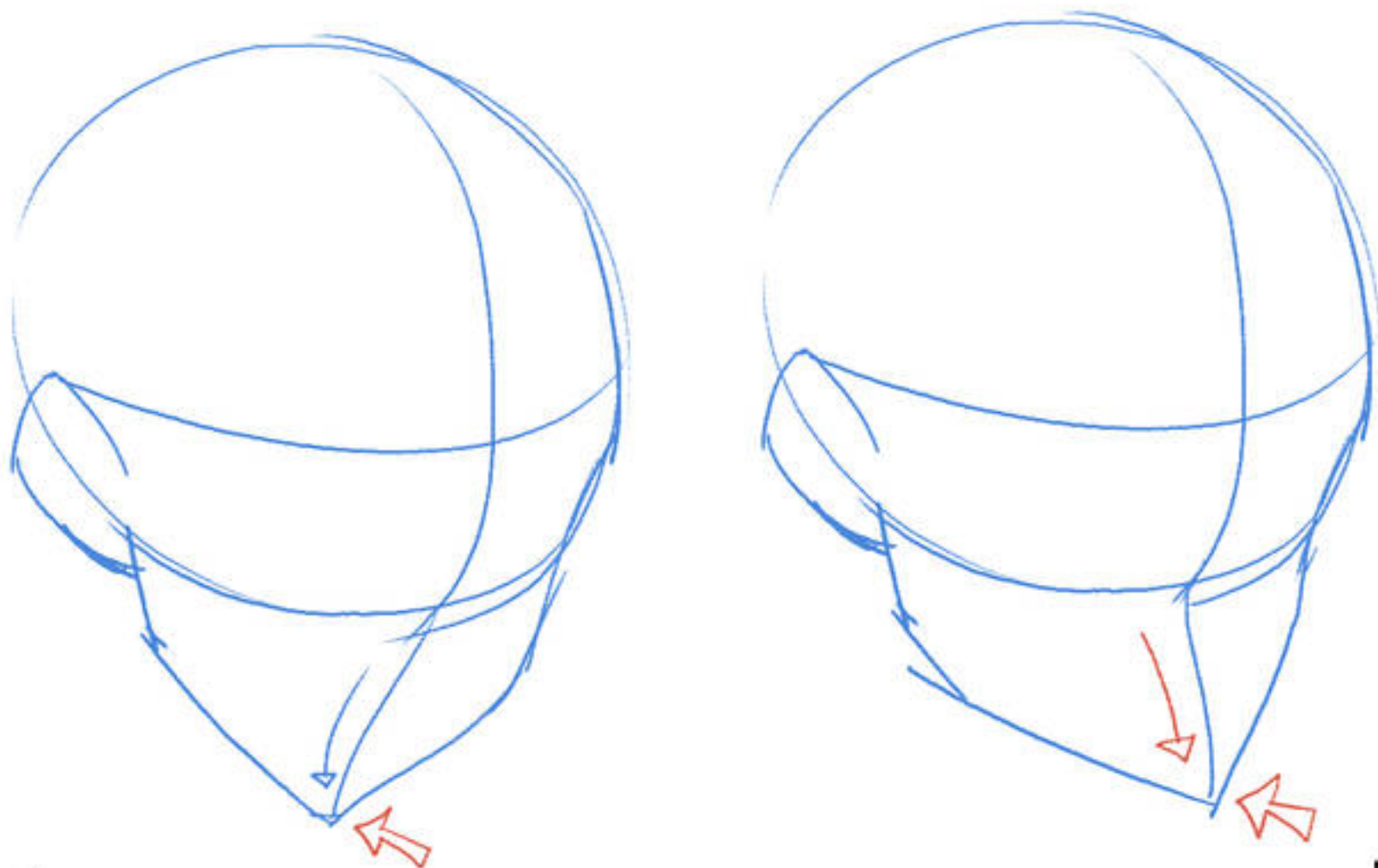
Based on the centrifuge, you can fix the balance of the face by drawing it right up, especially if the jaw has a positioning of the mouth so that the jaw can be balanced



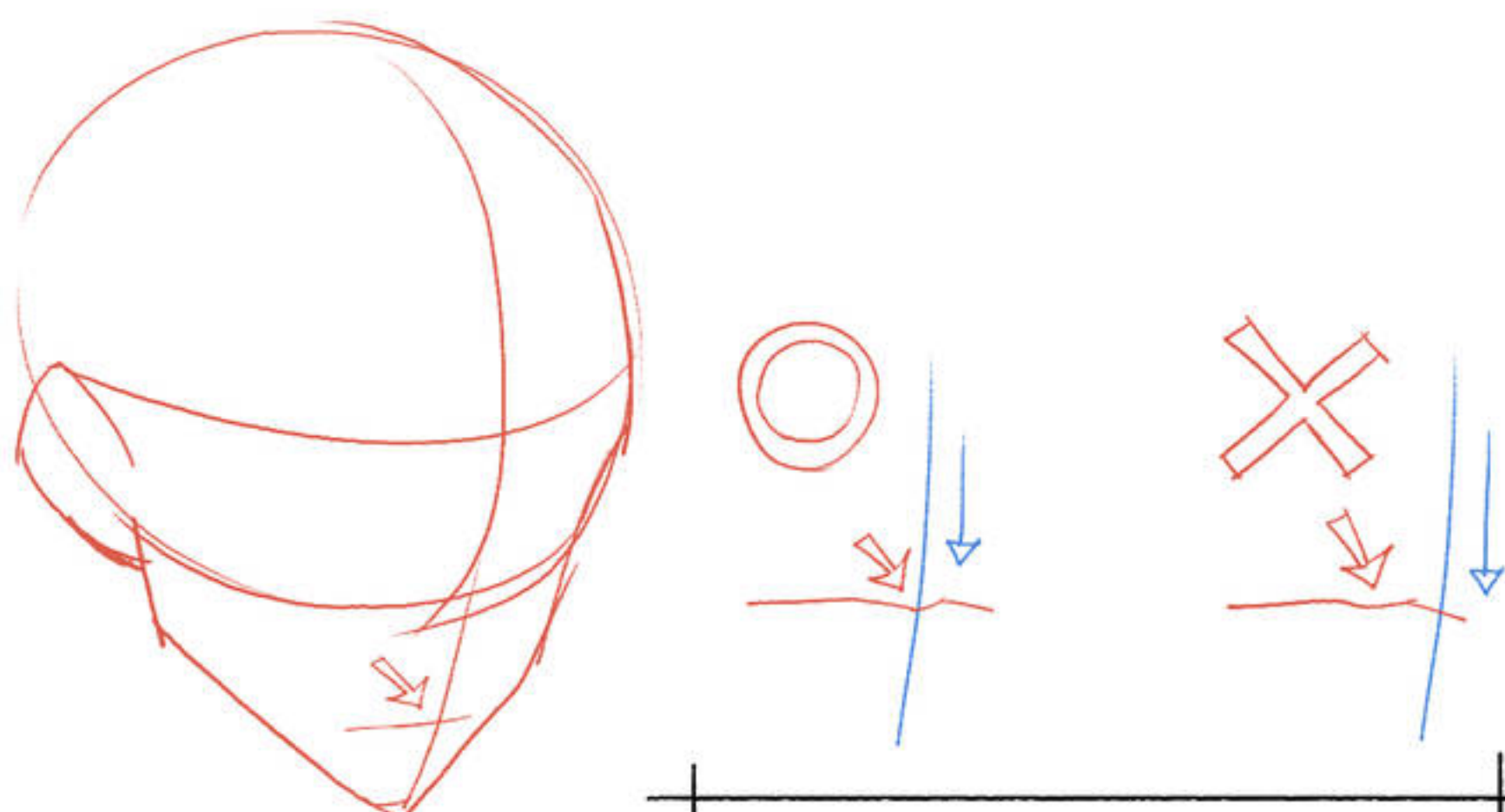
If you use the centrifuge, the left and right side of your face will be free of any awkwardness.



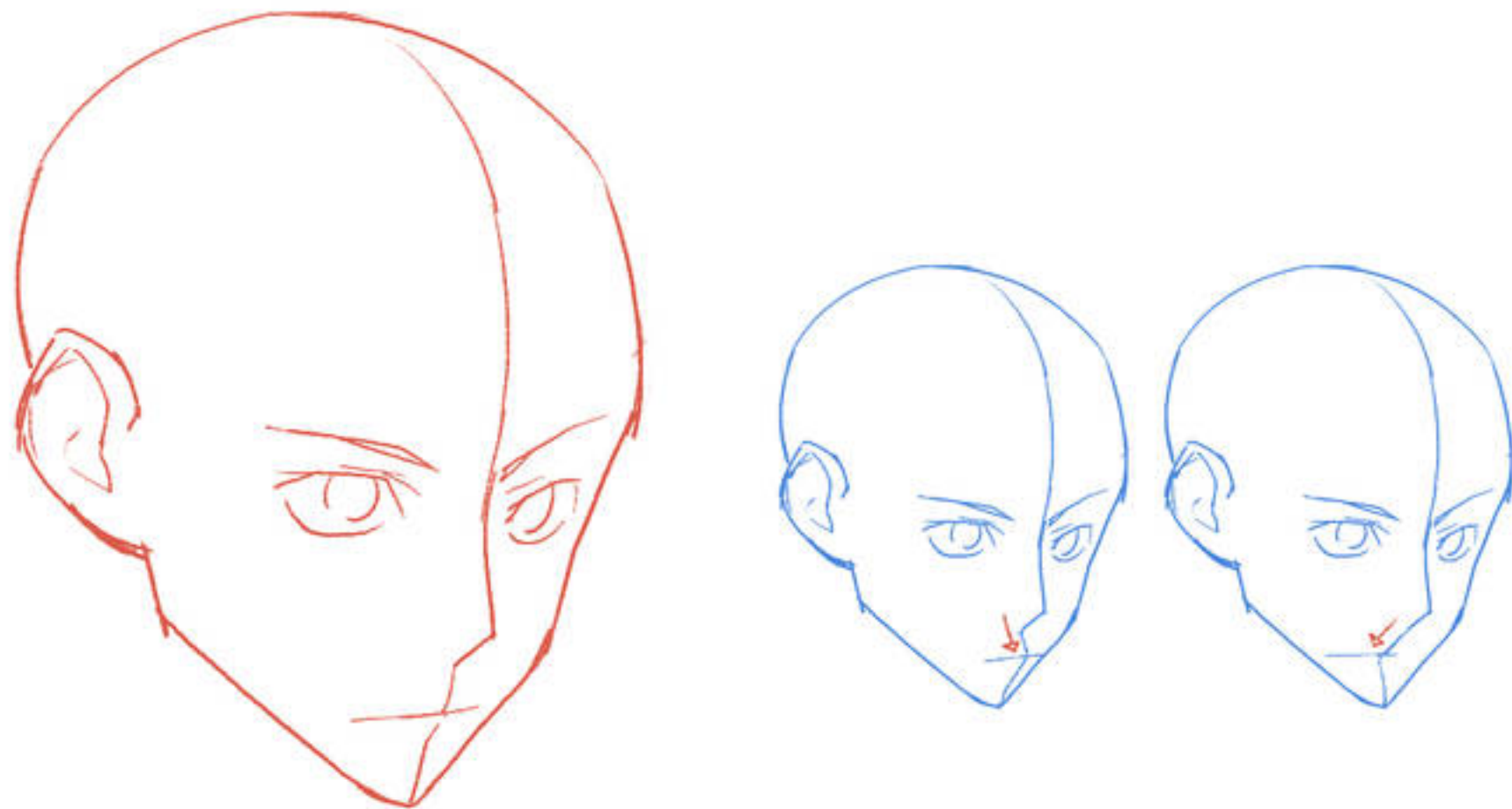
First take a directionole through the ball and draw the jaws at the angle of the center line and at the angle of the face



If you ignore the flow of the center line, you're going to have problems with the jaw going in or coming out.

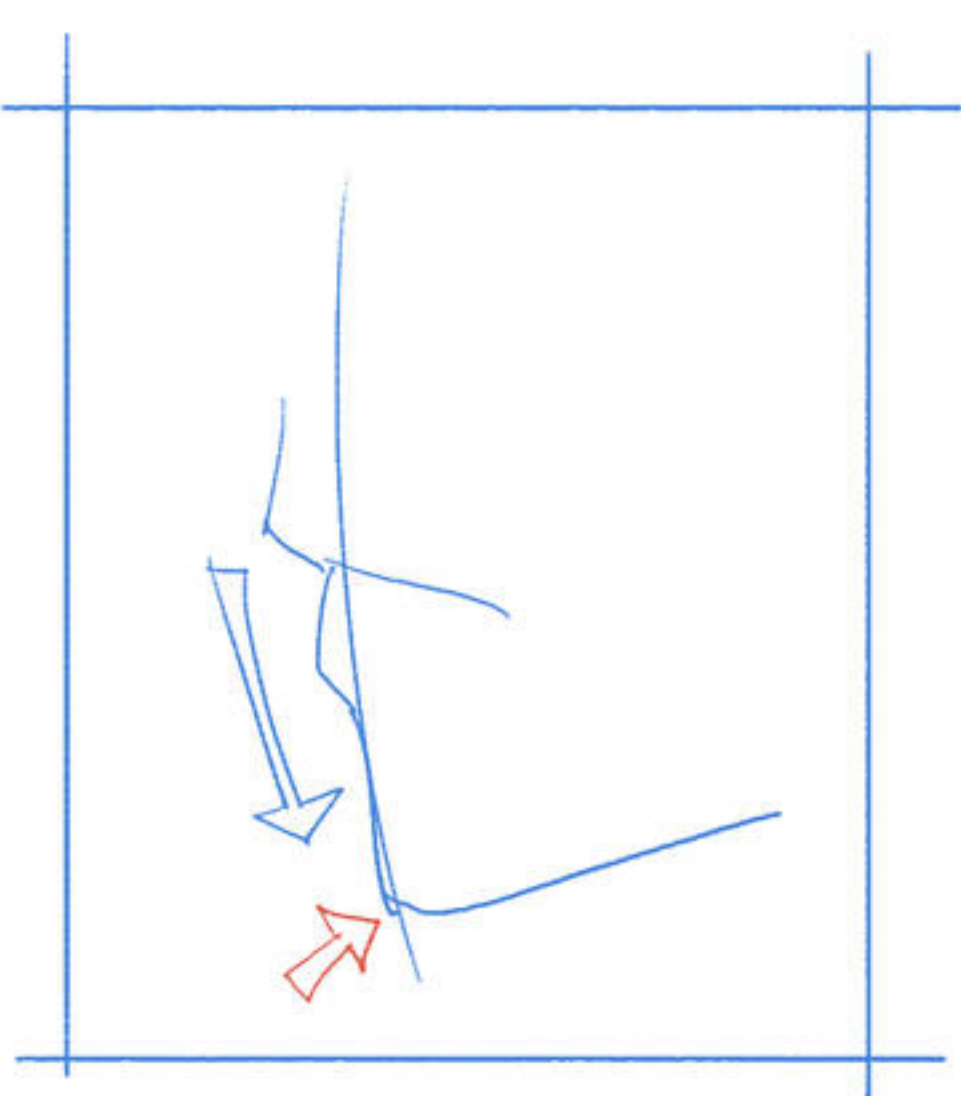
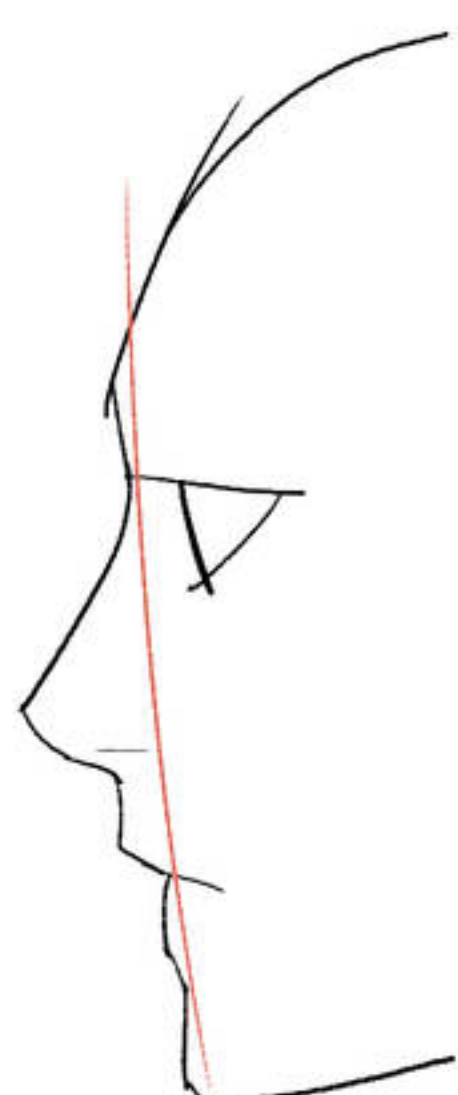


In the expression of your lips, you have to face the mainline.

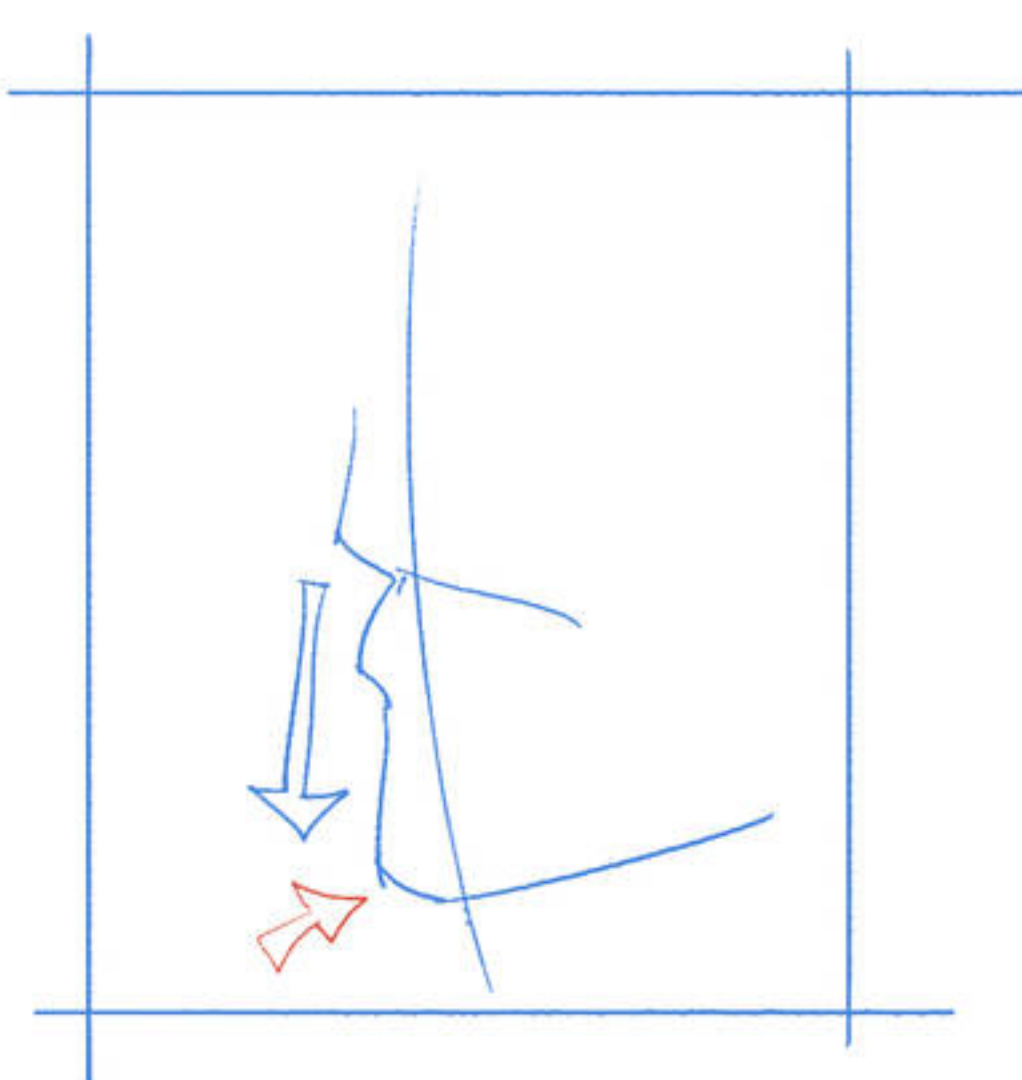
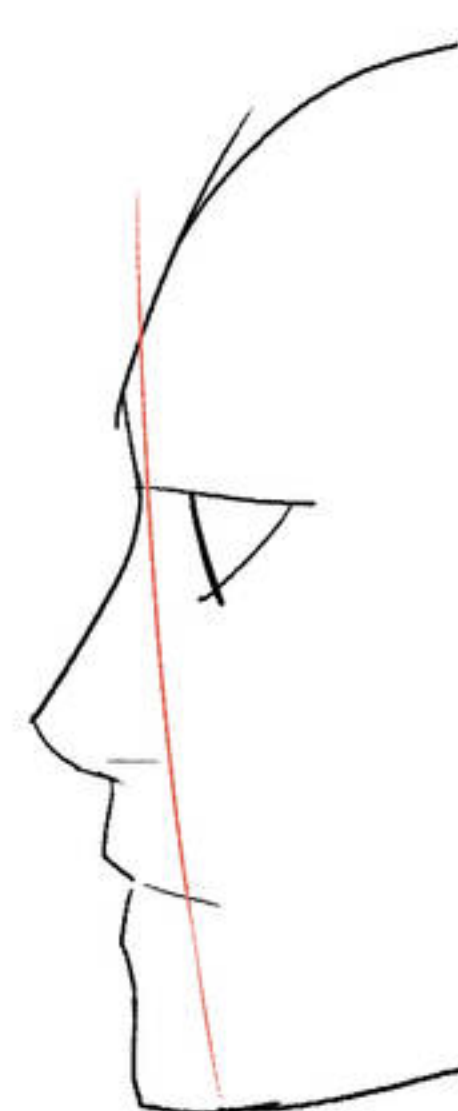


Even if the jaw angle is correct, the jaw will feel faster if the lips are in a struggle

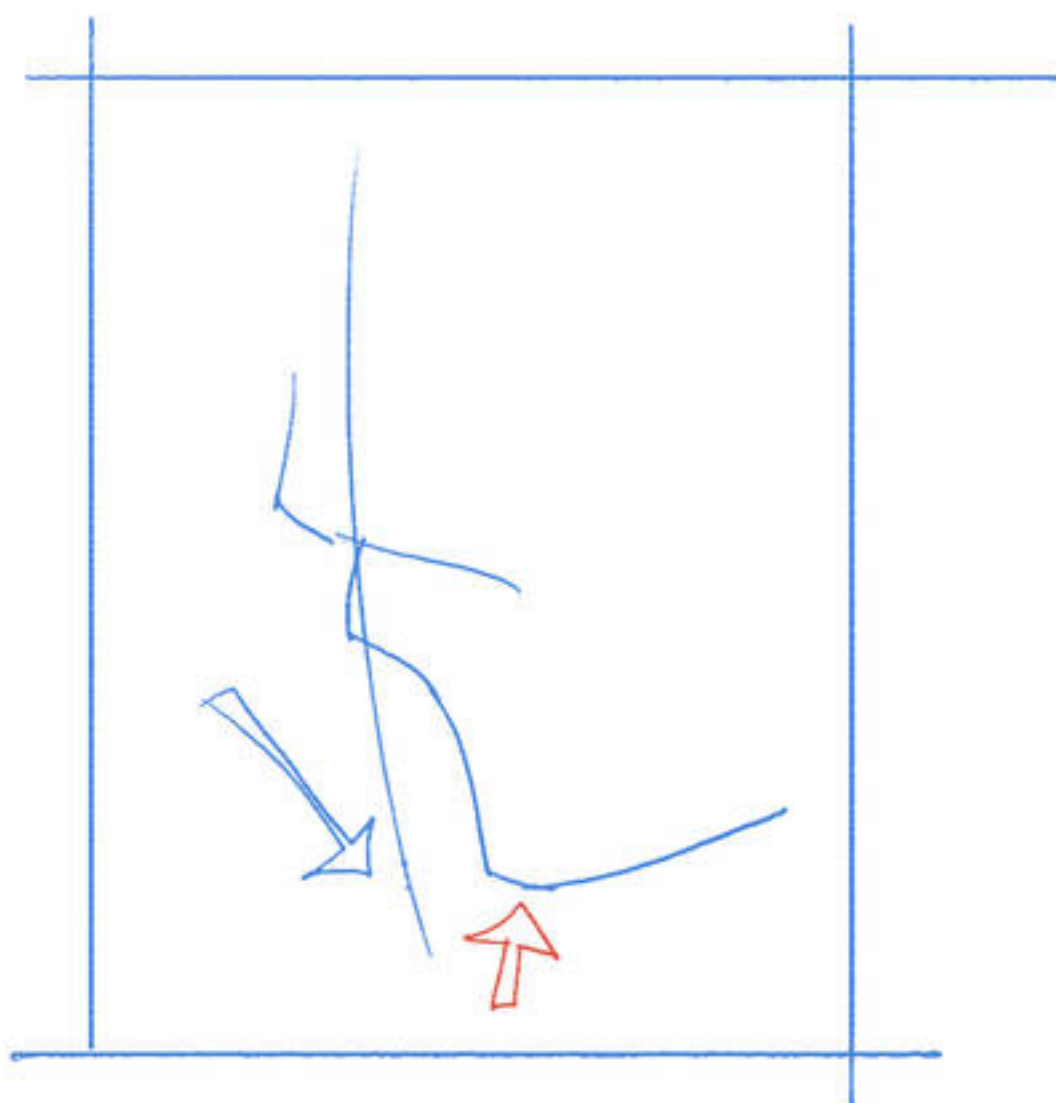
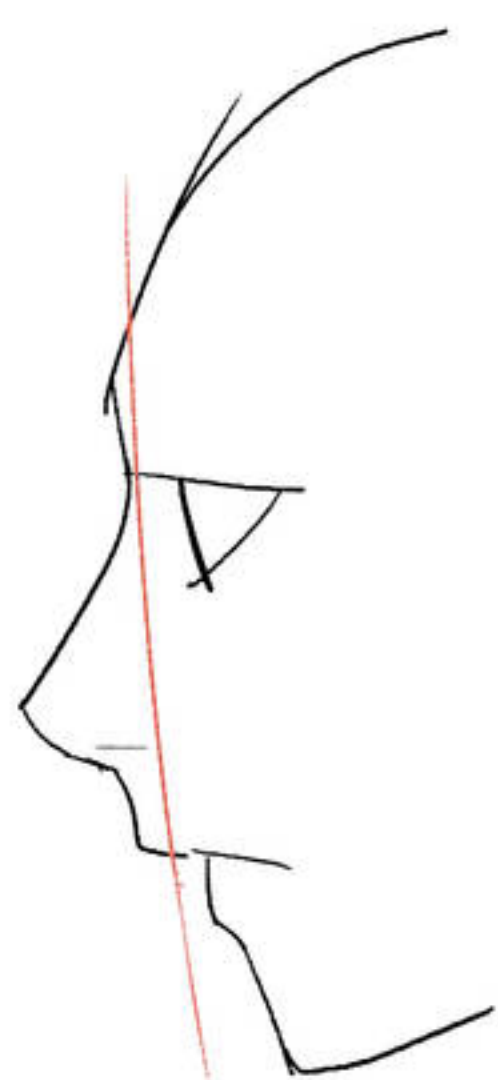




The sides are also drawing the lips and chins of a central line.

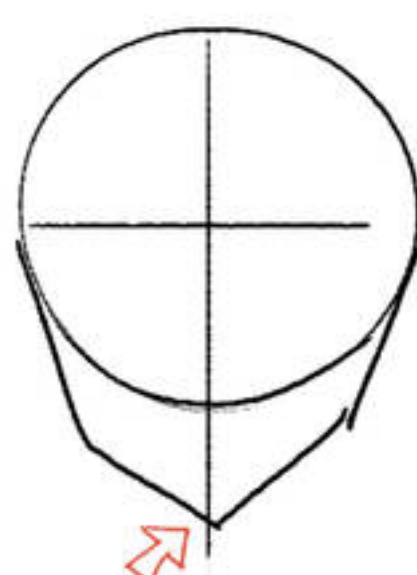
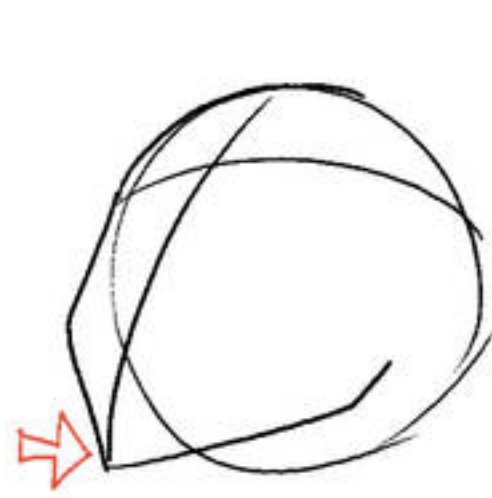


If you're going too far from the center line, you're going to have a problem with the jaw.



If it goes too far in the center line, the jaw will have a problem entering

I'd like to know the taco author."



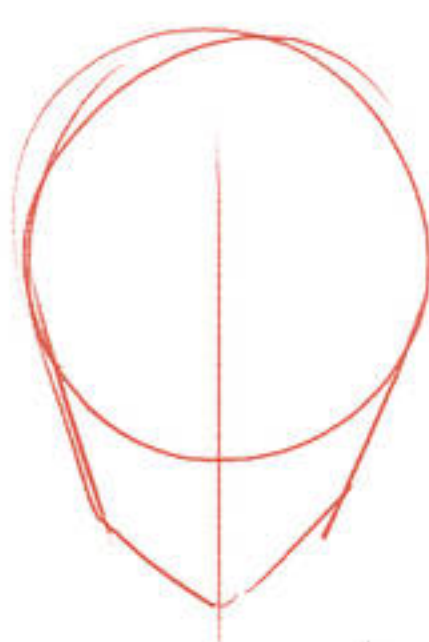
You have to practice changing the centerline at different angles and the jaw-symbol shape, but not changing the centerline.



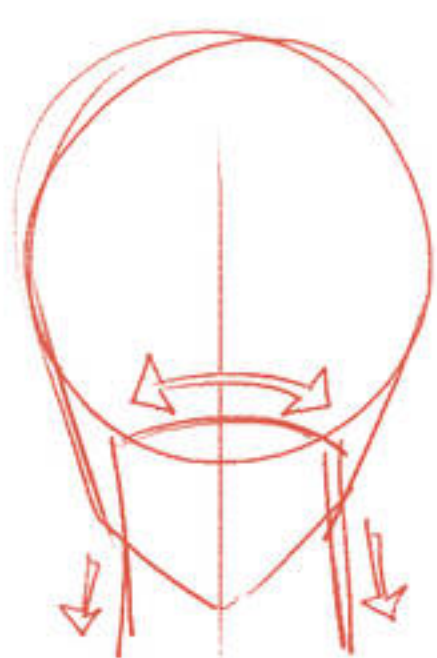
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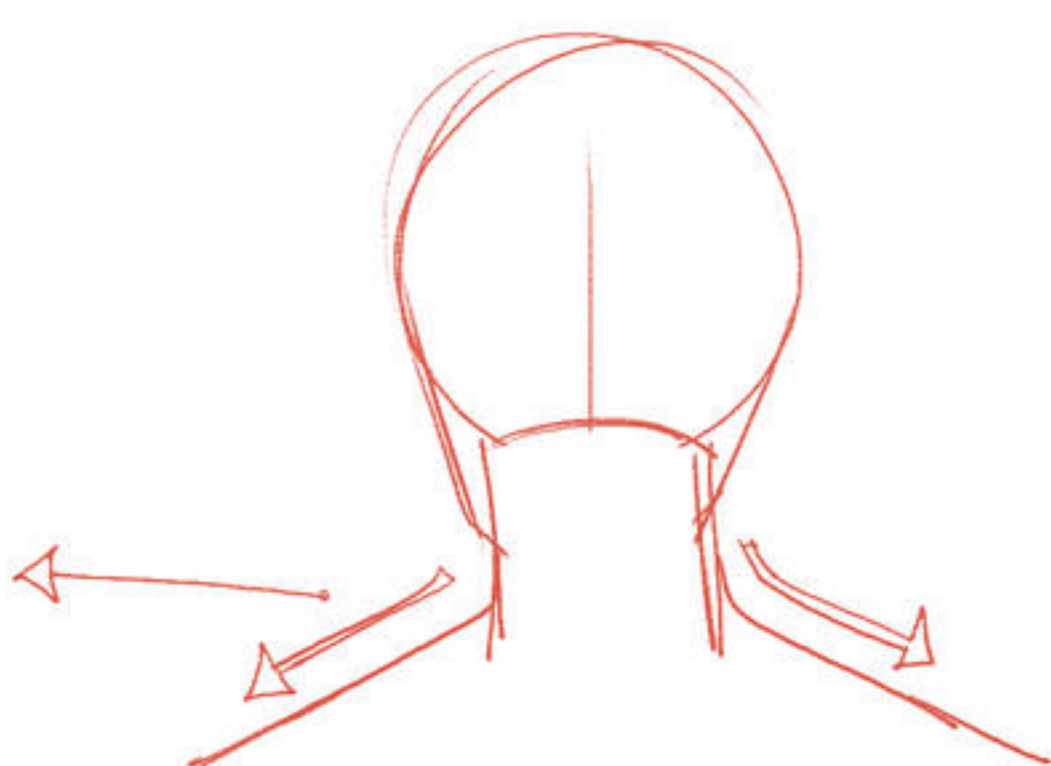
I want to know the name of the car.



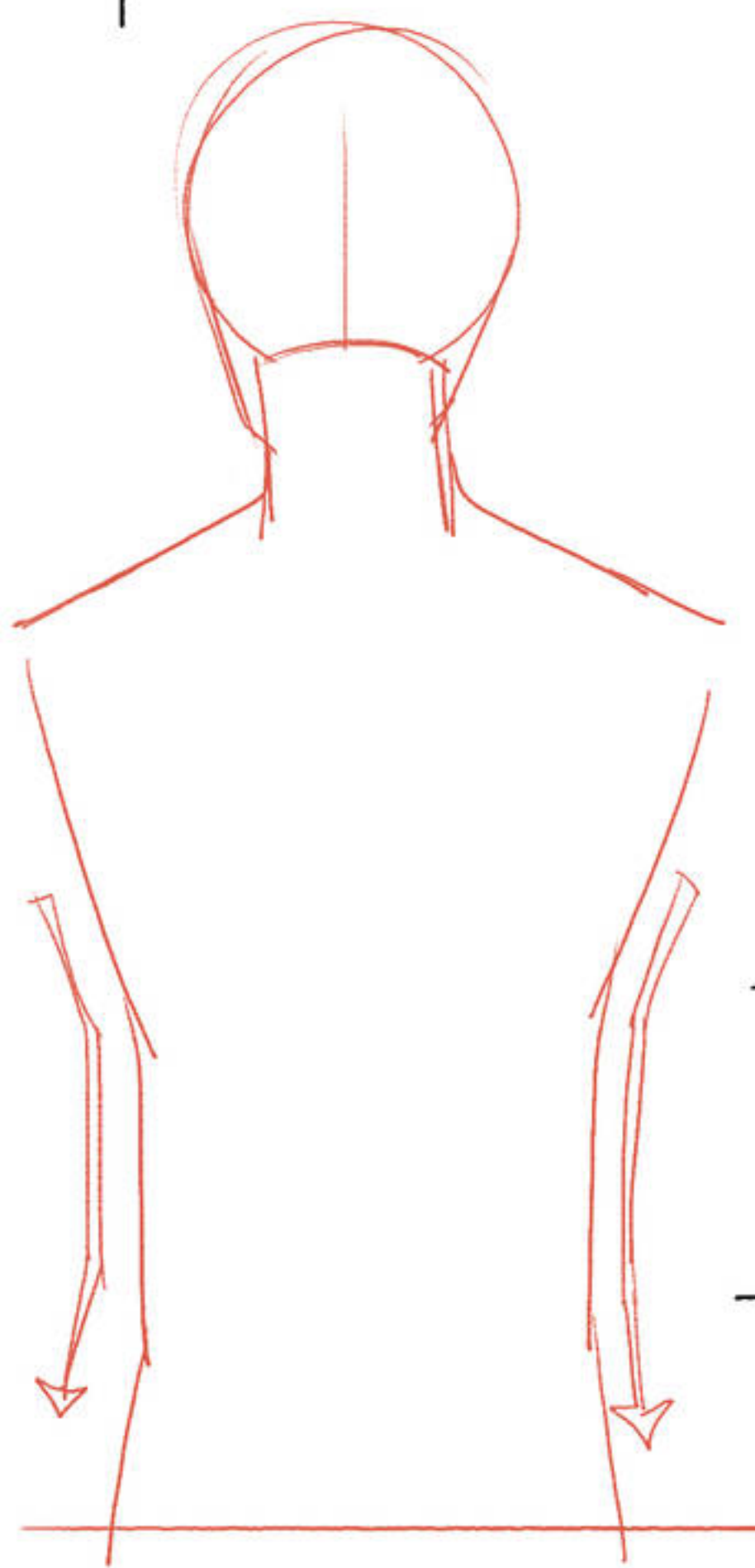
I'm drawing the shape first, which is the starting point for the human body.



It's a little bit thick.

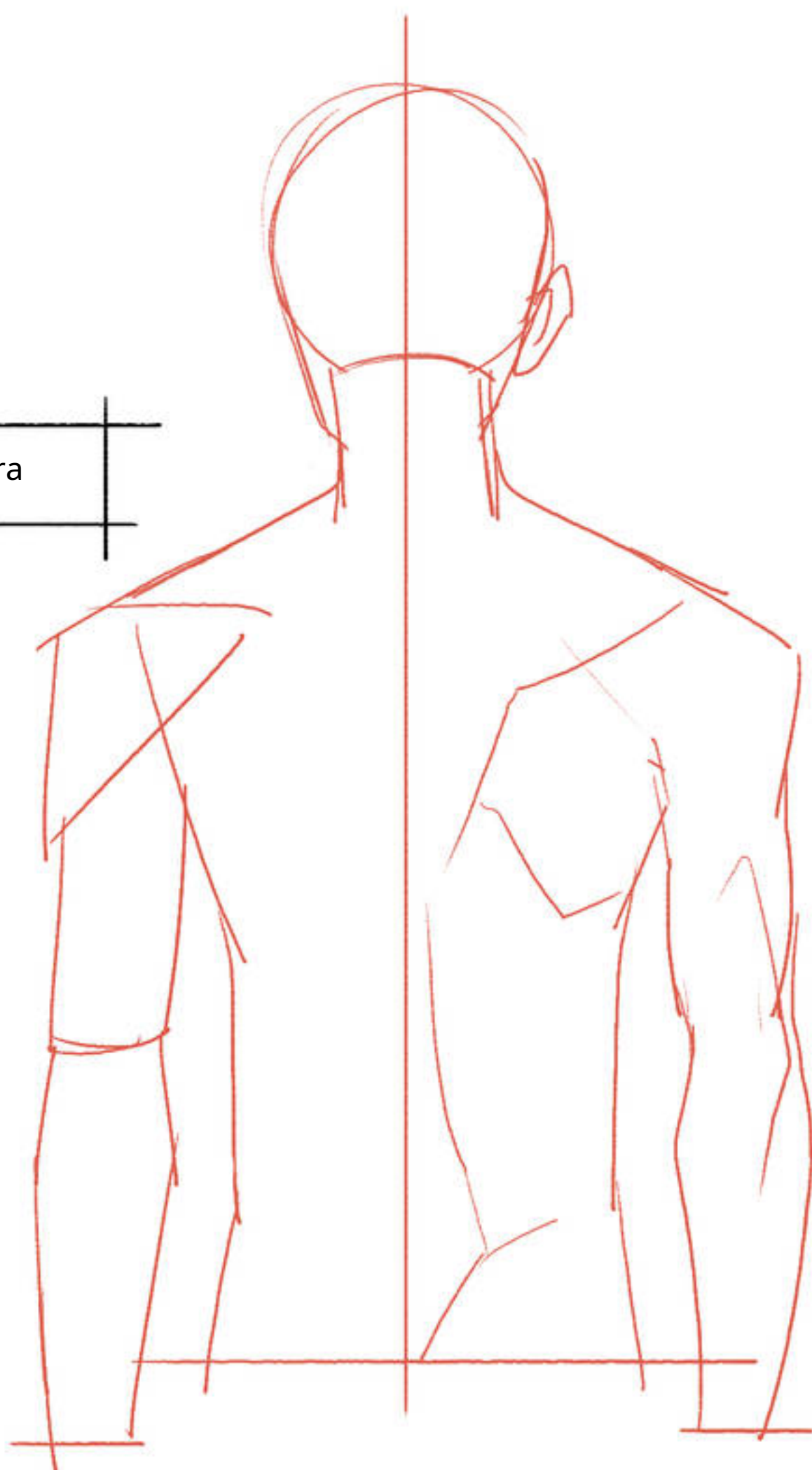
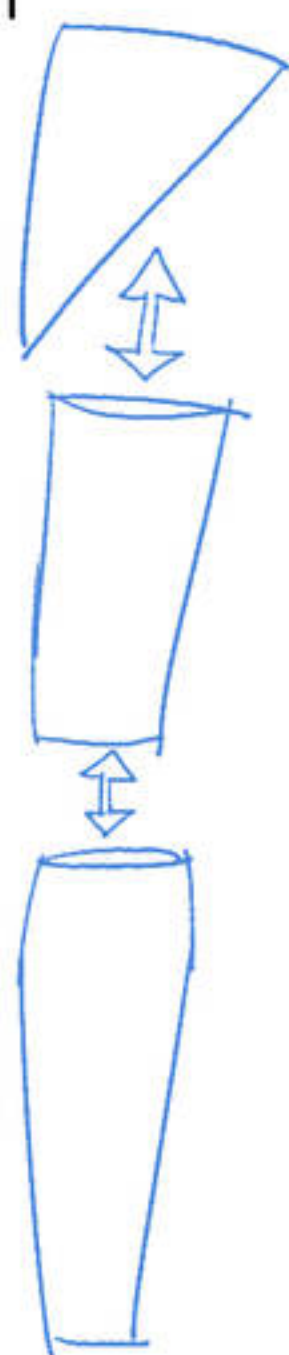


It's not a curve, it's a straight line to represent a healthy man in his body.



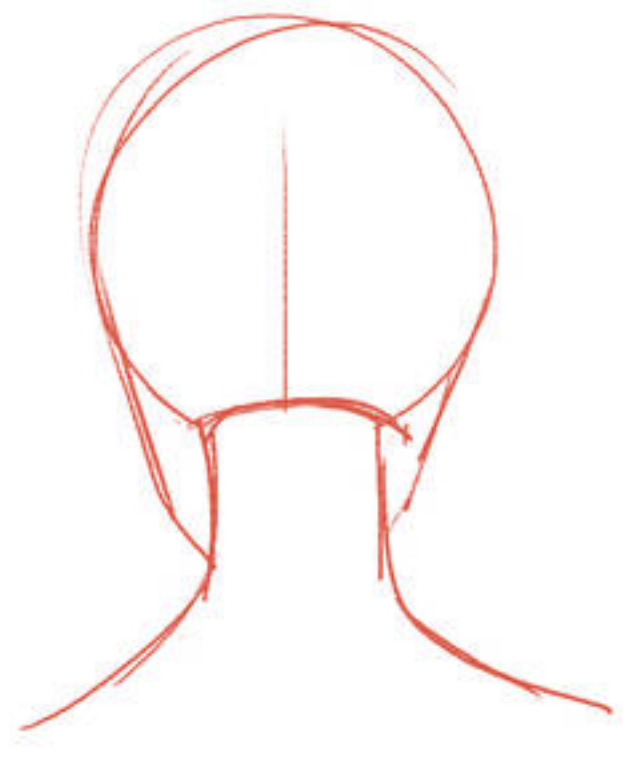
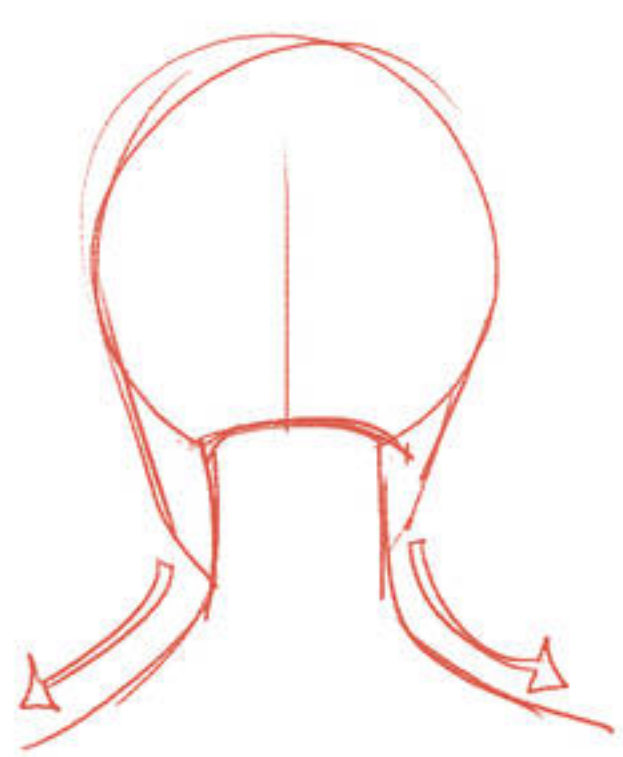
In the case of the body, when you come down straight, it looks too monotonous or awkward, so it's going to be a little bit of a curving.

I'm drawing an extra arm.

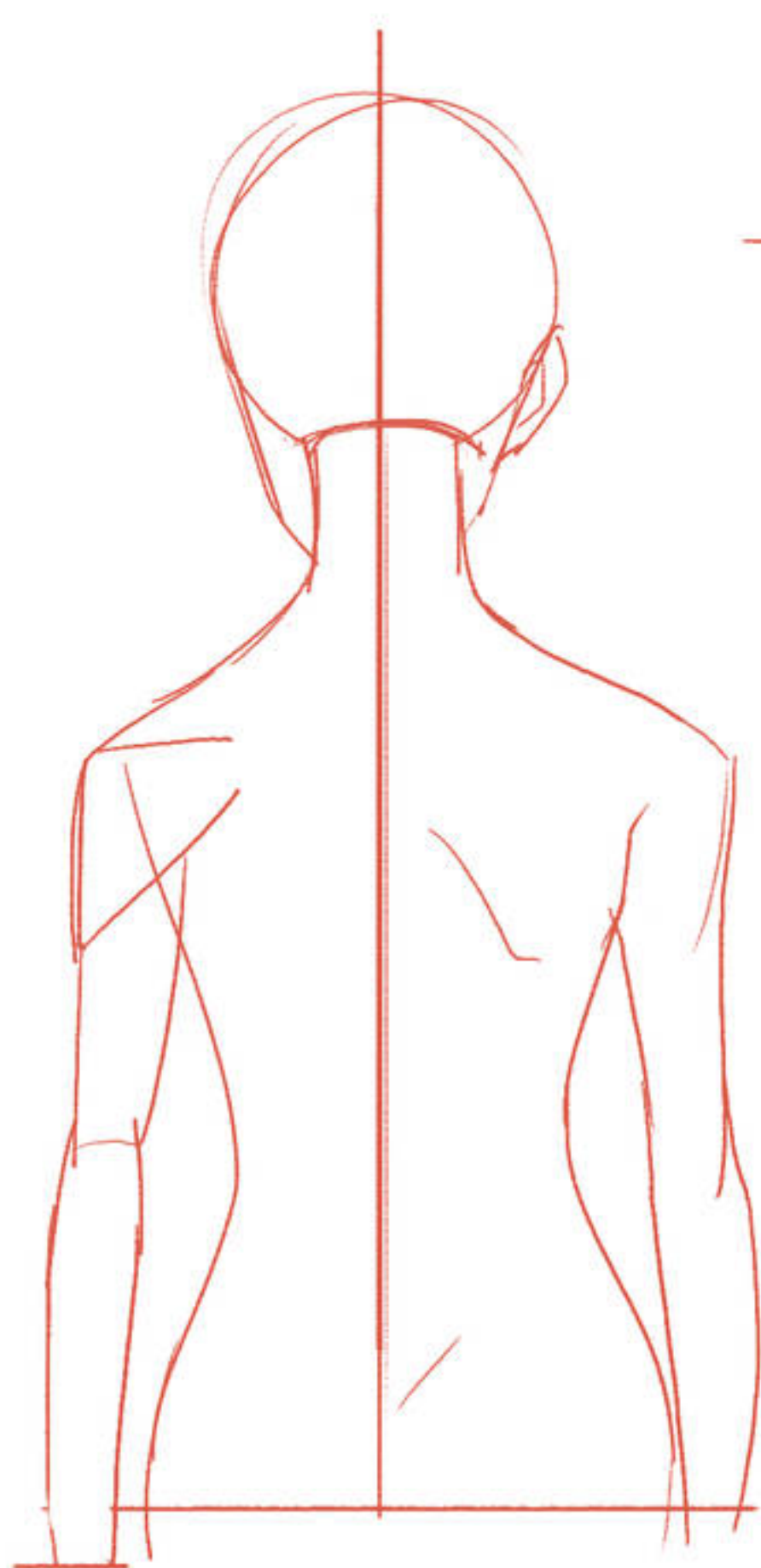
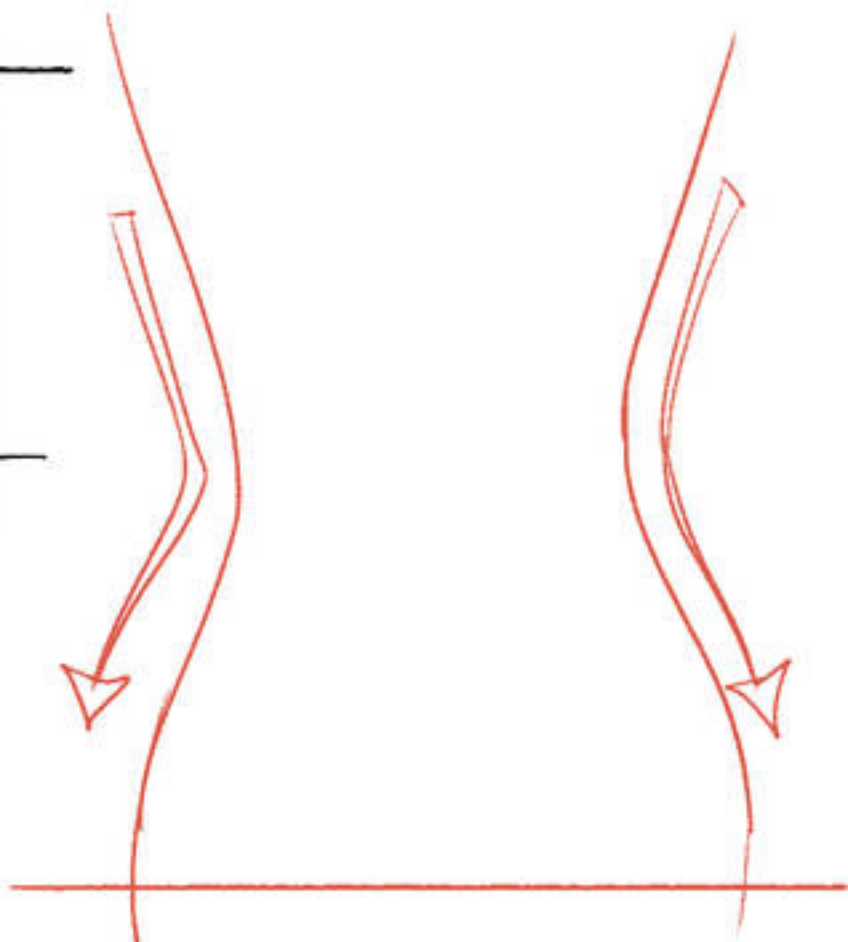


He's got a different shape.





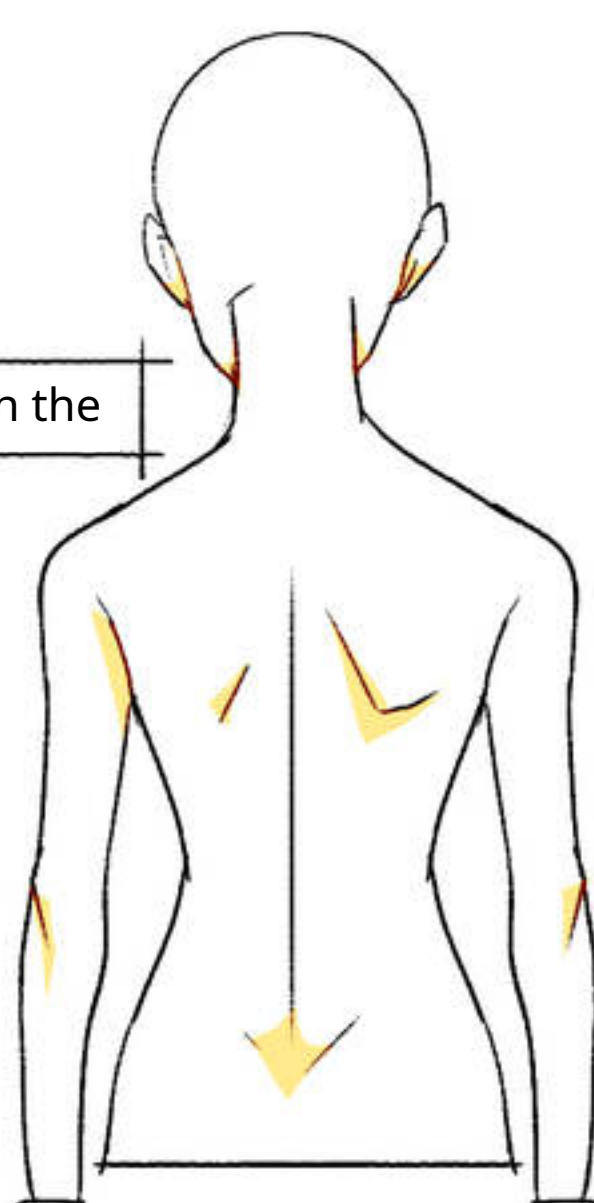
The woman's back is a little bit smaller than the guy, and she starts with a little bit thinner neck, and uses curves to represent the waist.



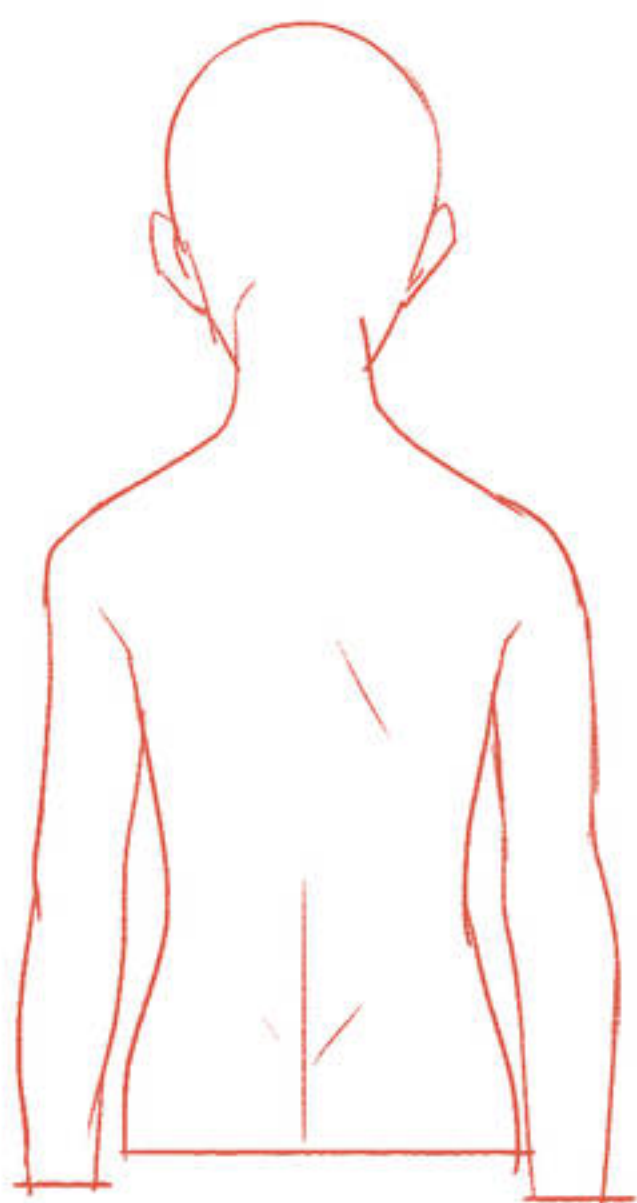
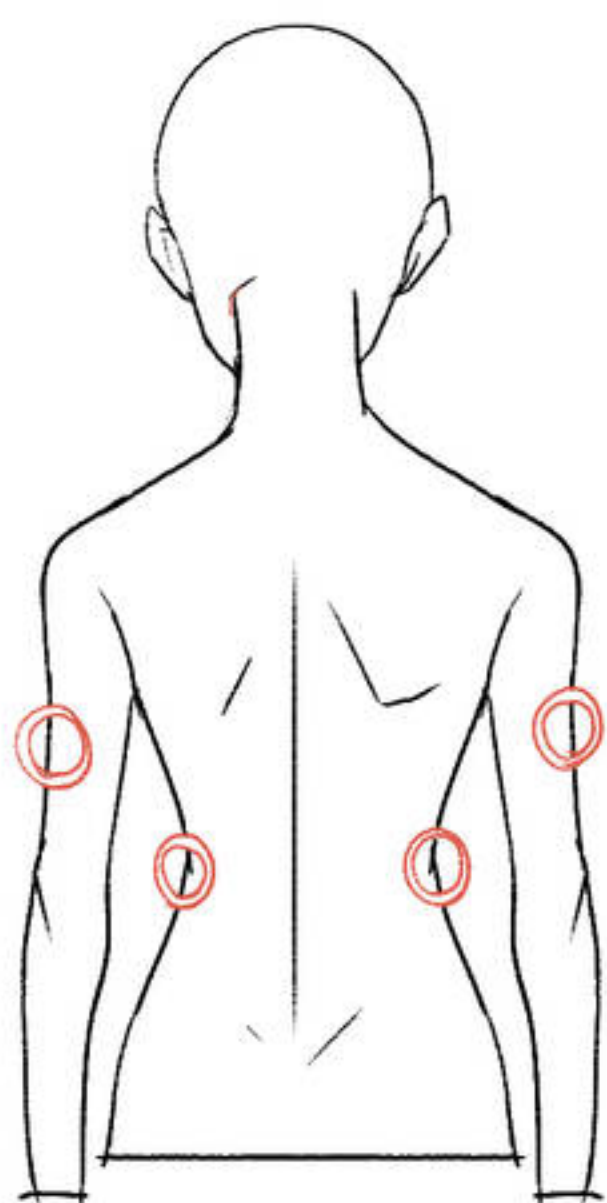
In the case of the arm, it's a little bit thinner than in the case of the man.



I'm going to close with the line.



I'd like to know the taco author."



If you want to draw a little fat woman's back, you can save the volume of the waist and arms in the existing shape.

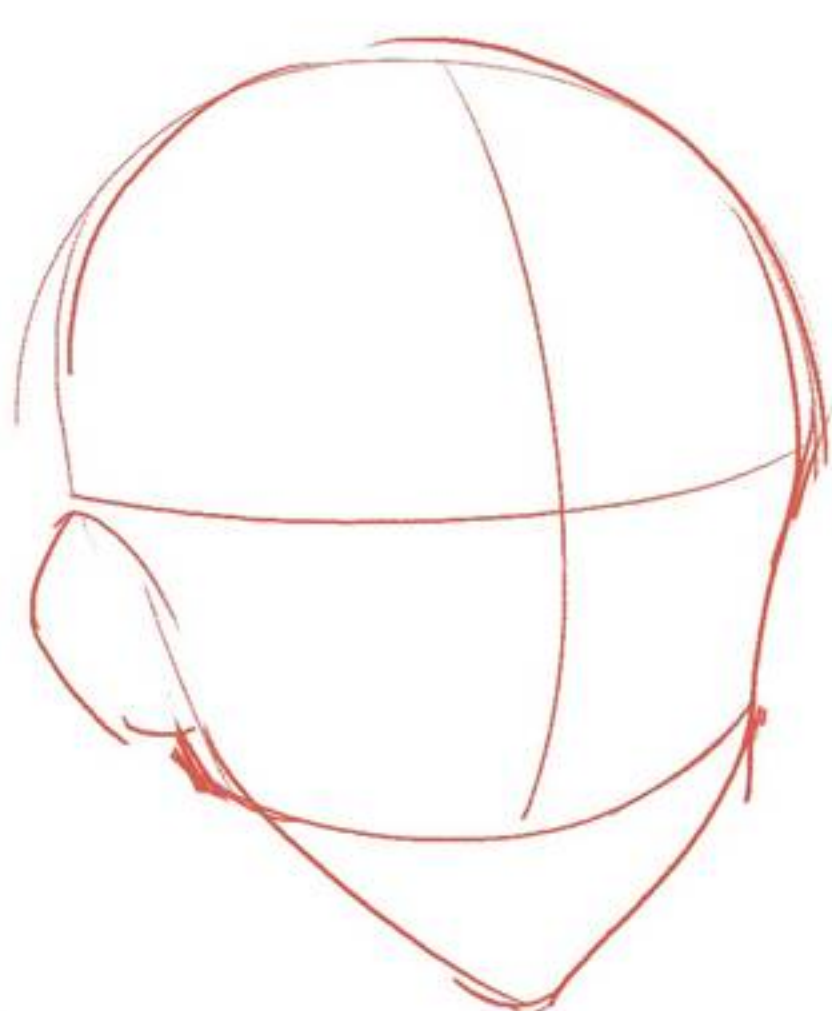
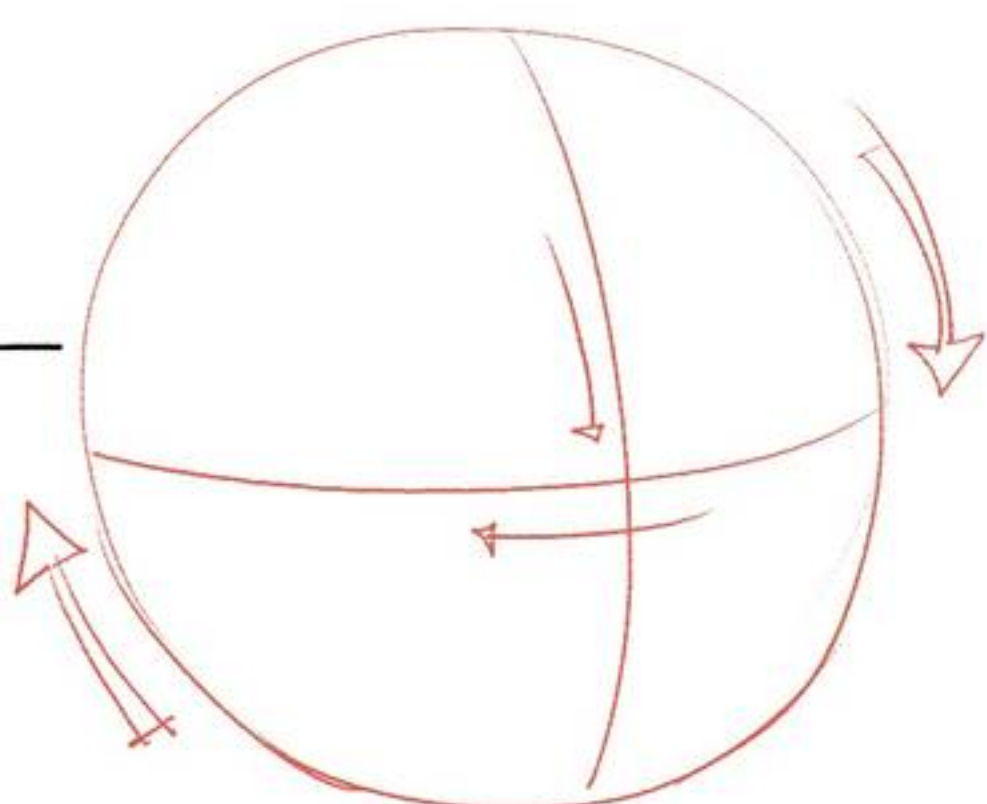


Key Doint



[Q: I want to draw the face of Disney's lady character.]

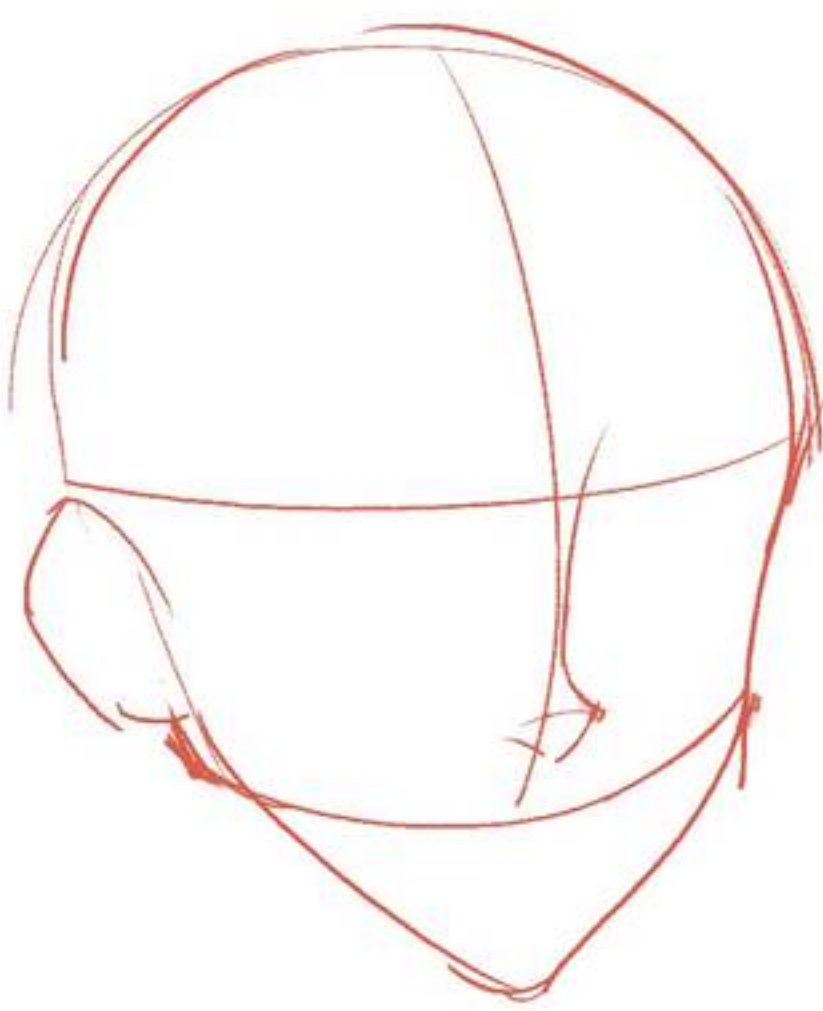
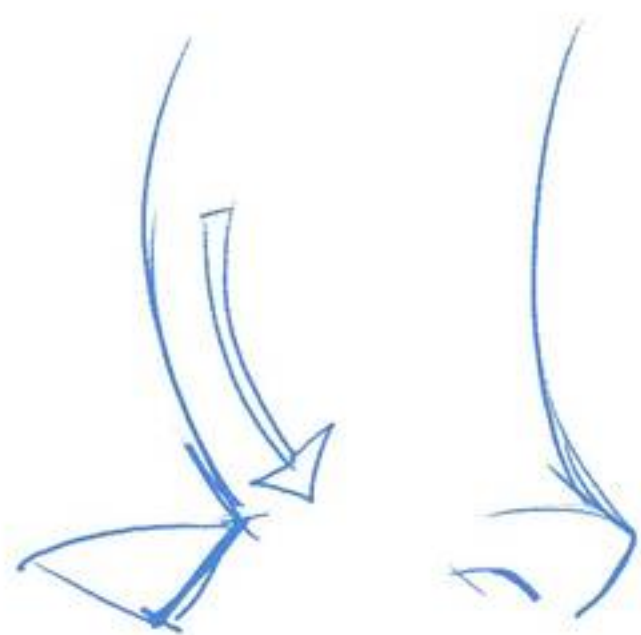
The Disney-style character's face also starts with a basic circle.



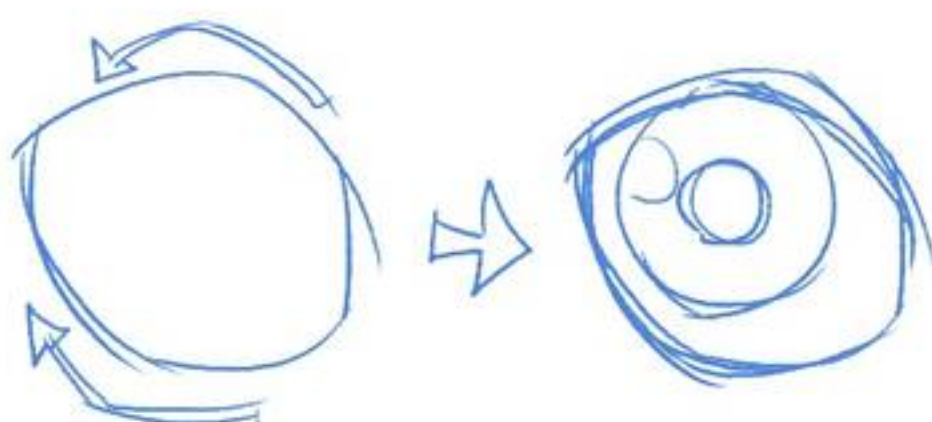
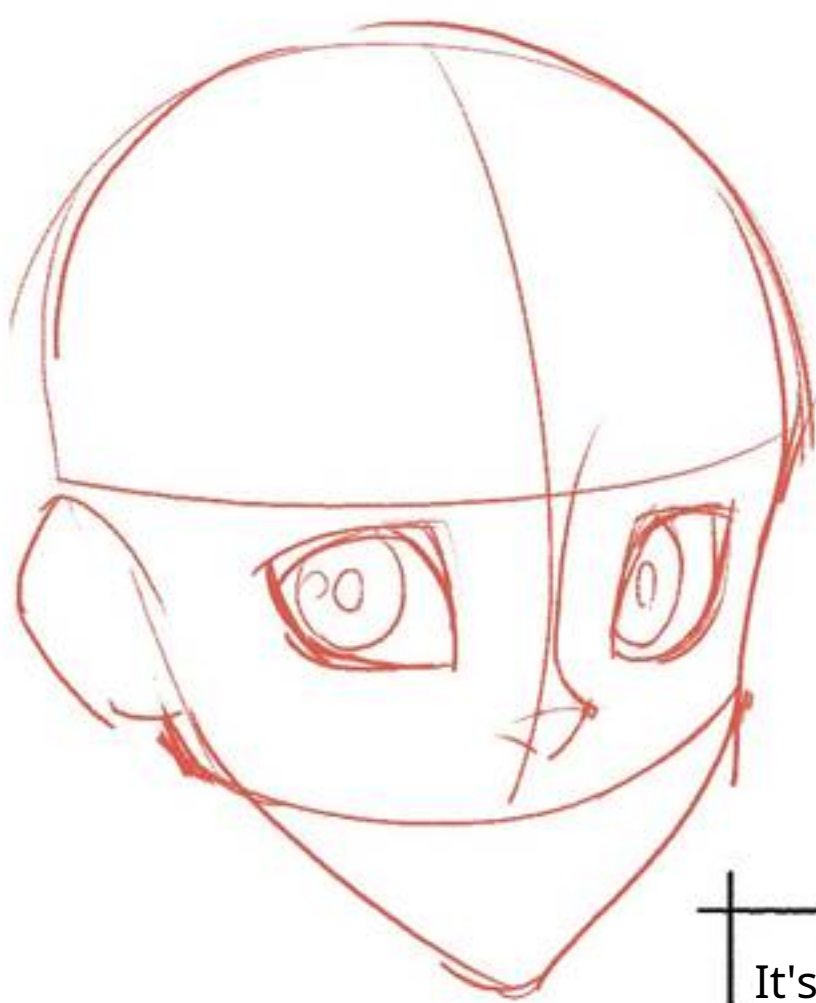
I



So if you want to draw it in a digital way, first you have to draw a very smooth curve, and then you have to bend it so it's going to be as natural as possible, and then you have to make a pattern.



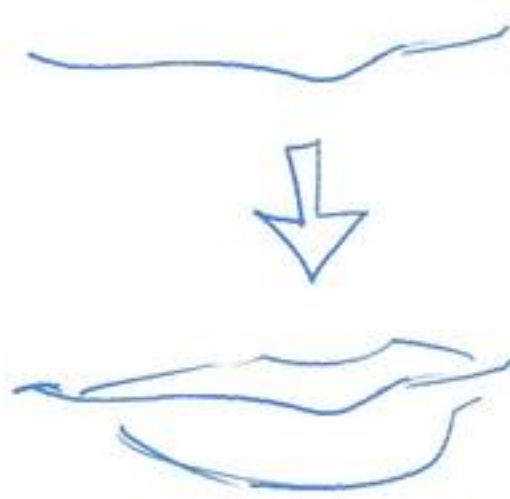
In Ko's case, the size of the women's eyes is the size of the women's eyes.



It's a big eye, and it's a more simple version of it, and it's making the eyelids thick.



The eyebrows are made of thickness, so that's what we're talking about.



I'm going to add a line of lips to give you the volume of your lips.



Creates a forehead line and draws a line at the Garmat point if you have a hair style.



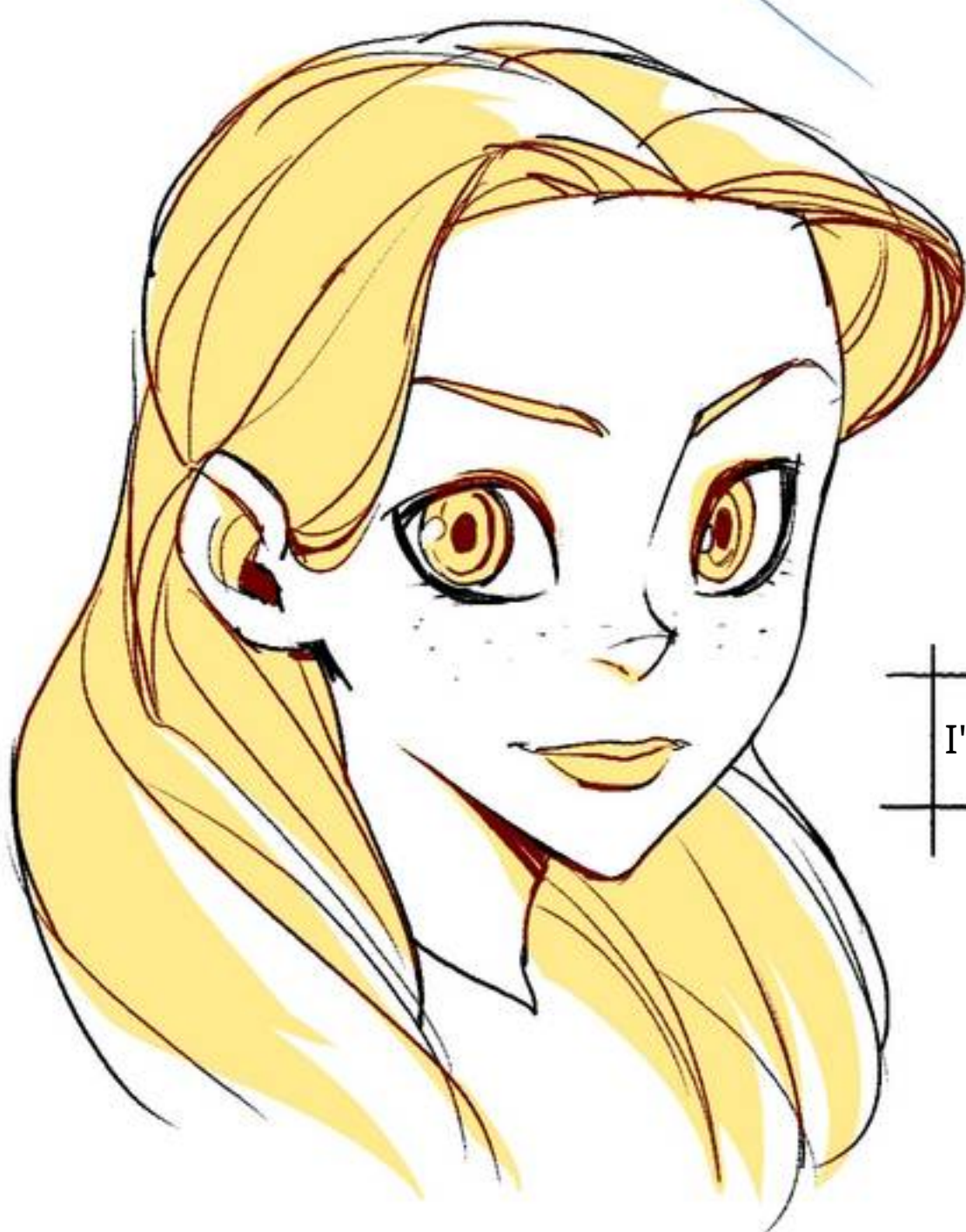
I'm going to draw it naturally with a curve that's going to feel like it's going to run to the left and right, and I'm going to draw it naturally.



I'm drawing it in combination with the flow of hair, and I'm drawing it in a dark way.



I'll finish with the gift.



I'd like to know the taco author."



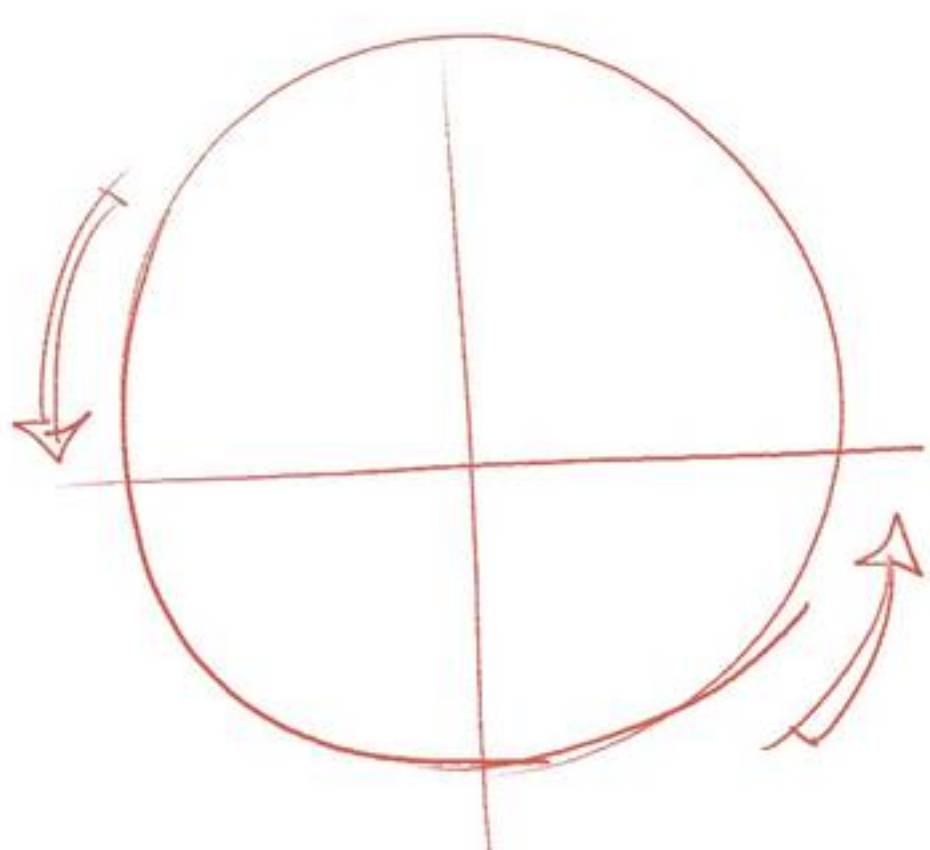
If it's an emotional expression on your face, it's a little bit more of an overstatement of the flow of your head.



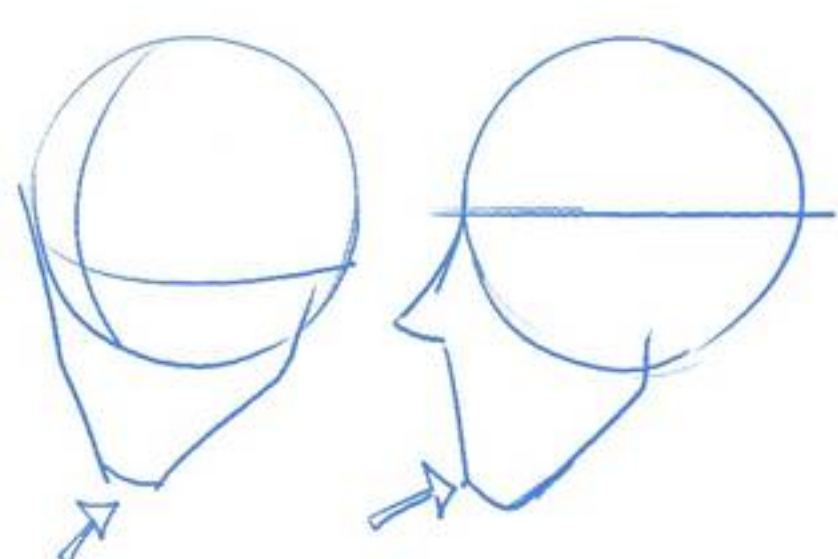
Key Doint



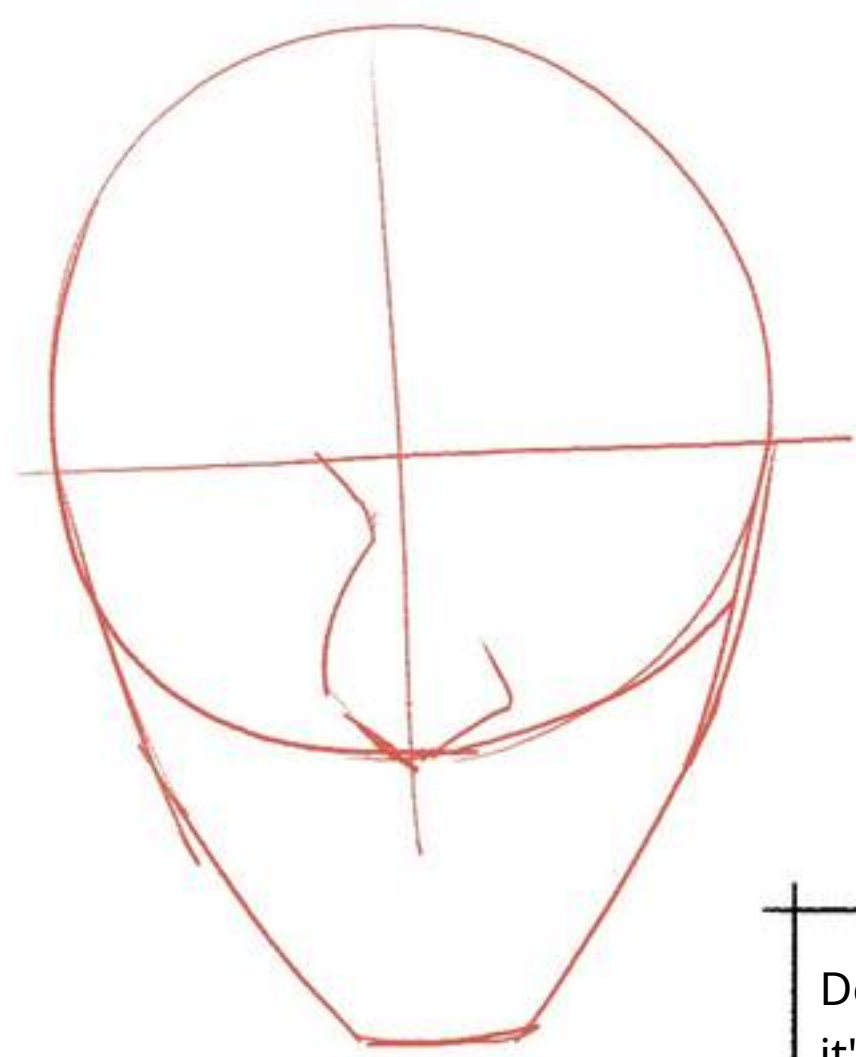
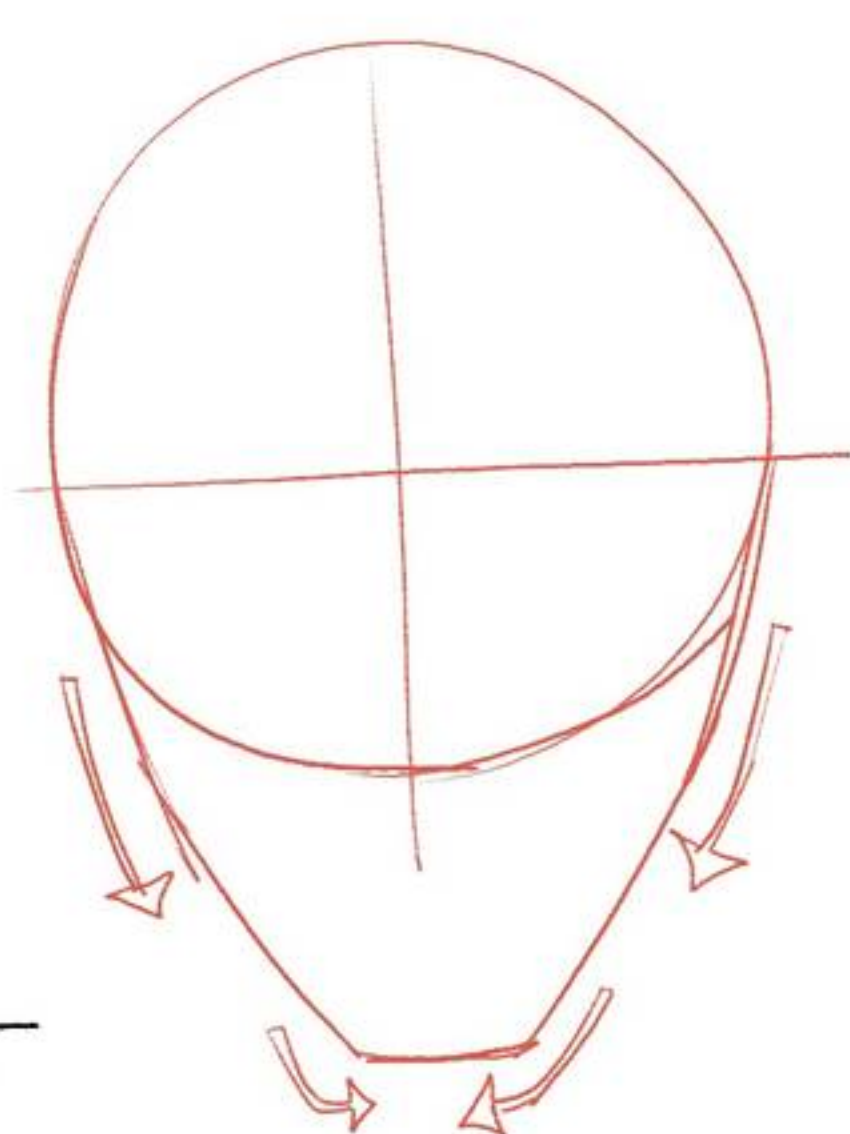
[Q: I want to draw the face of a Disney Nanza character.]



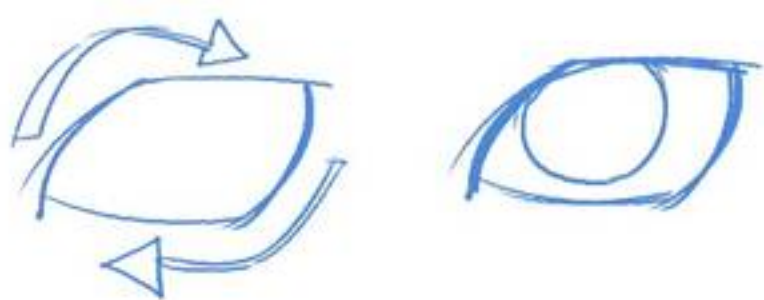
So let me draw the basic type circle.



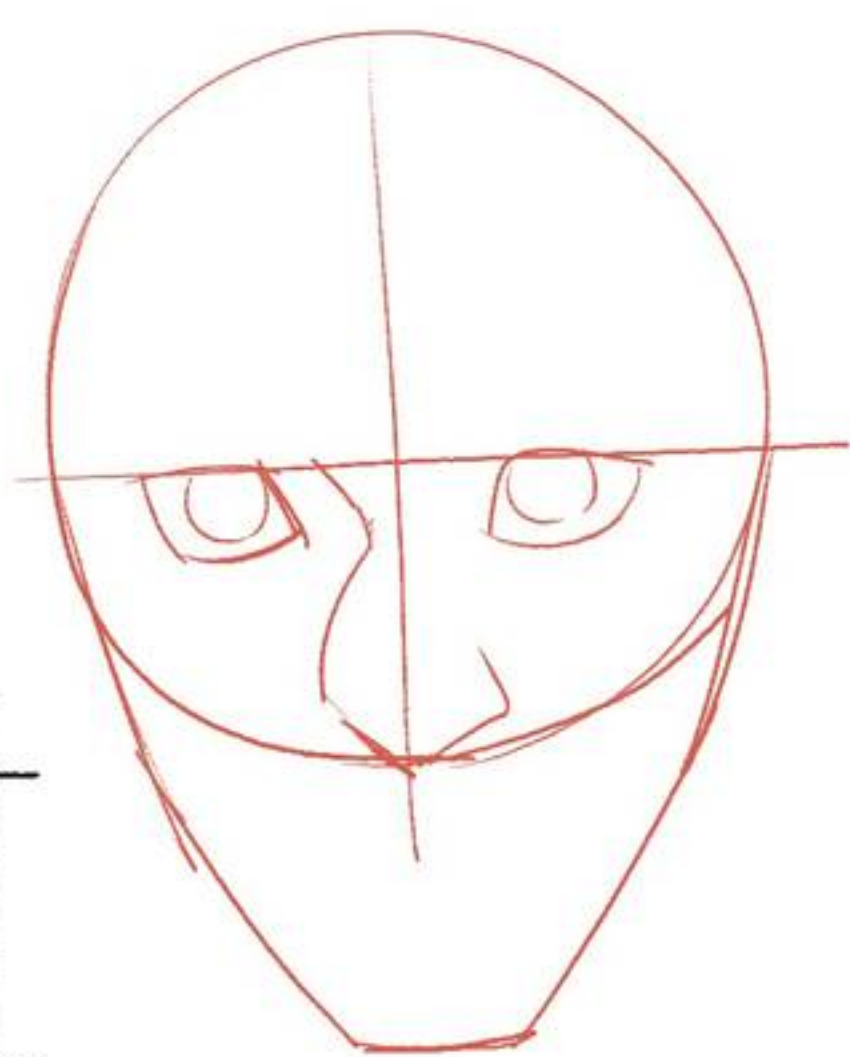
For a manly face to be highlighted, it makes the area of the jaw



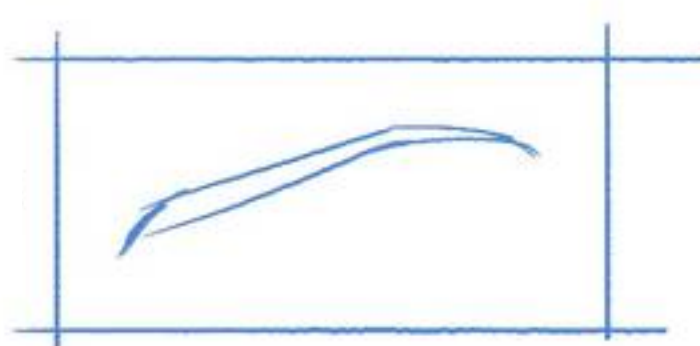
Depending on the character of the man, it's the opposite of the woman represented on the manual coat drawing.



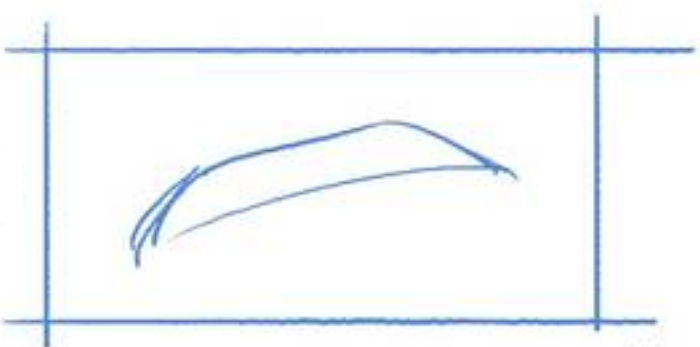
I'm drawing it smaller than the woman with the big eye, and it doesn't matter if she's the last guy with the big eye.



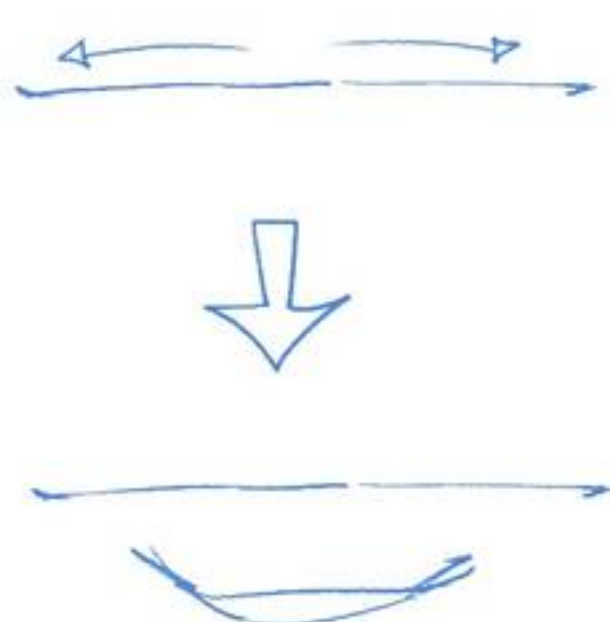
(woman)



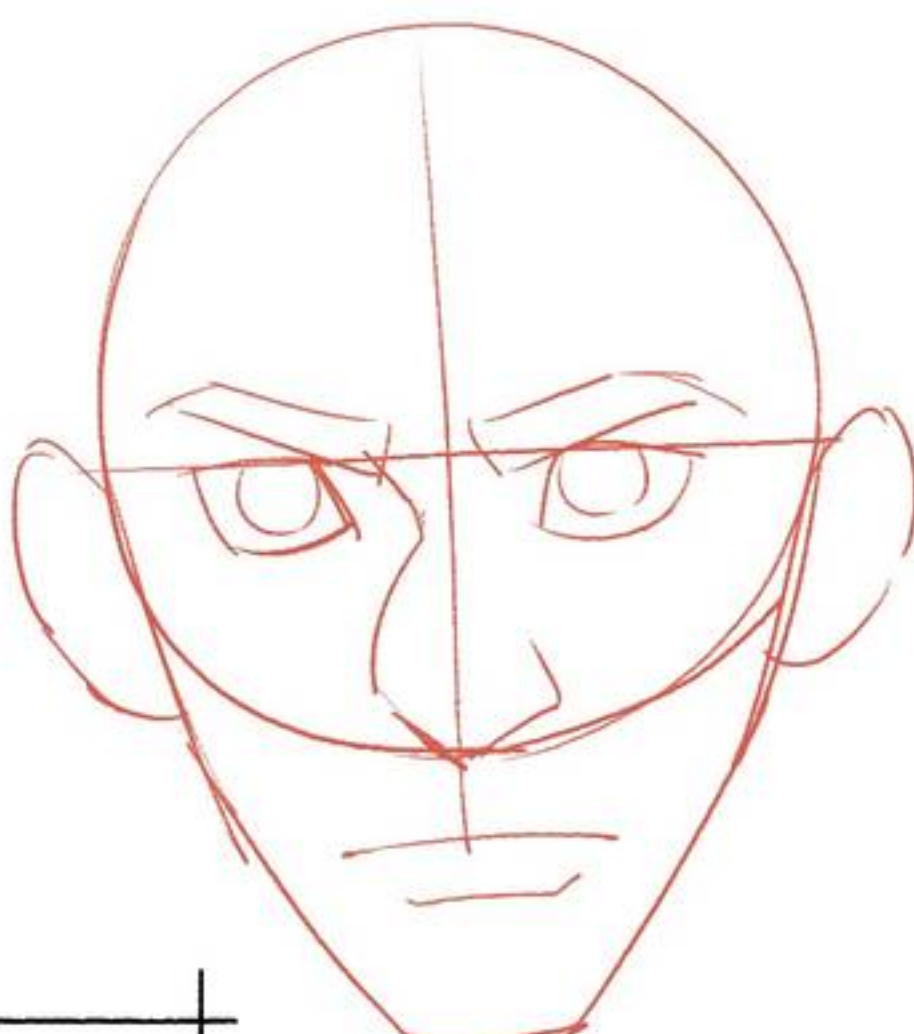
"Man."



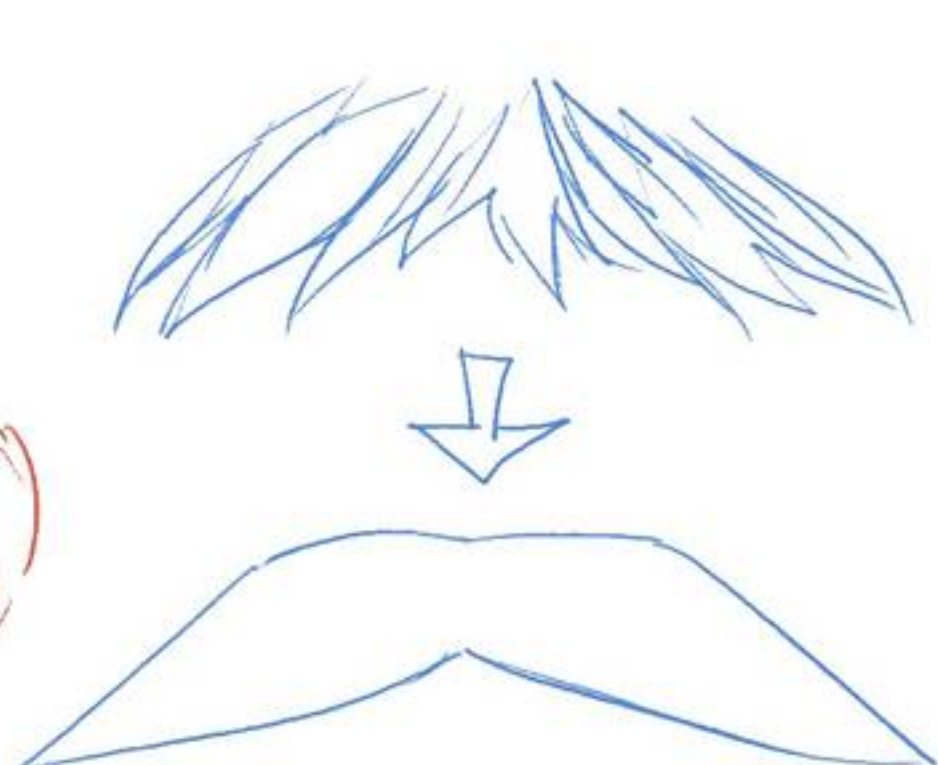
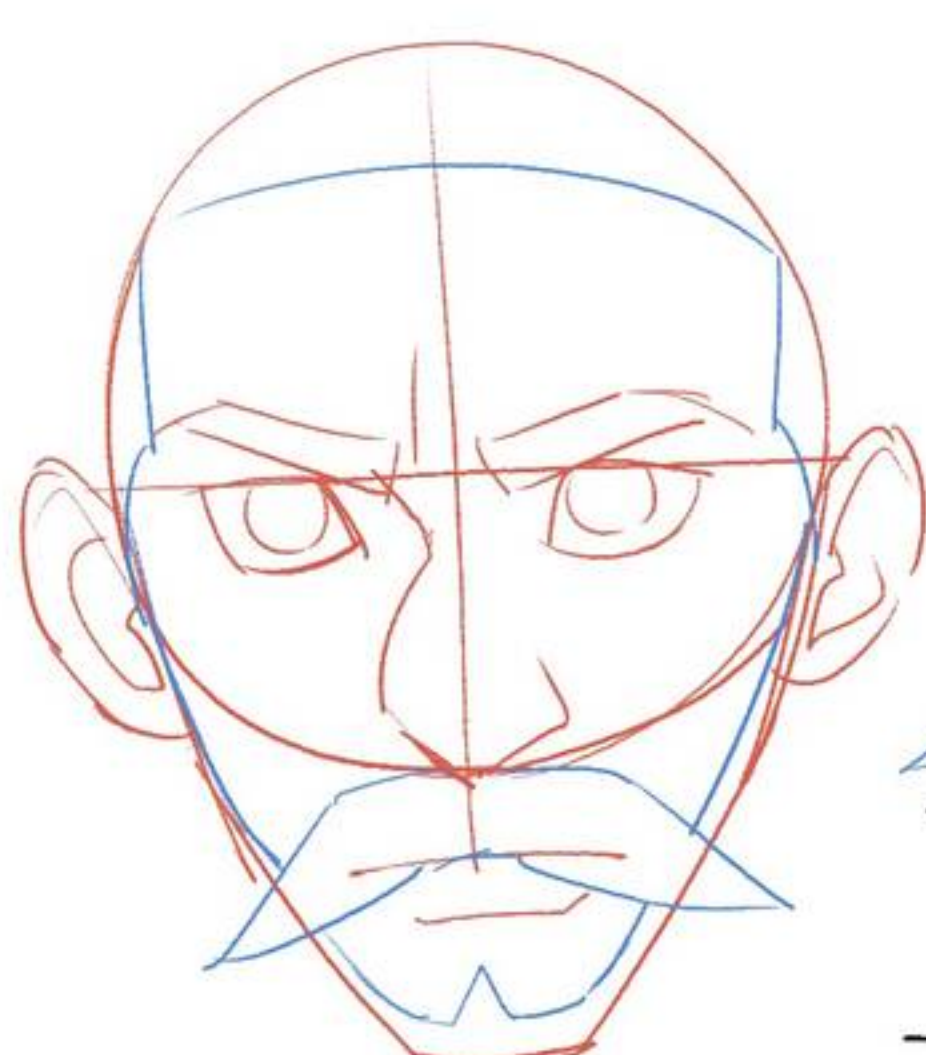
The eyebrows are a thick drawing.



Unlike women, we're just drawing the line of lips below.







If you have a hair expression, it will reduce the surface as much as possible to make it feel simple.



Draws the directional direction of the hair by Garmuff.



The lines are added, and the hair and beard are raised.



I'm going to close with the line.

I'd like to know the taco author."



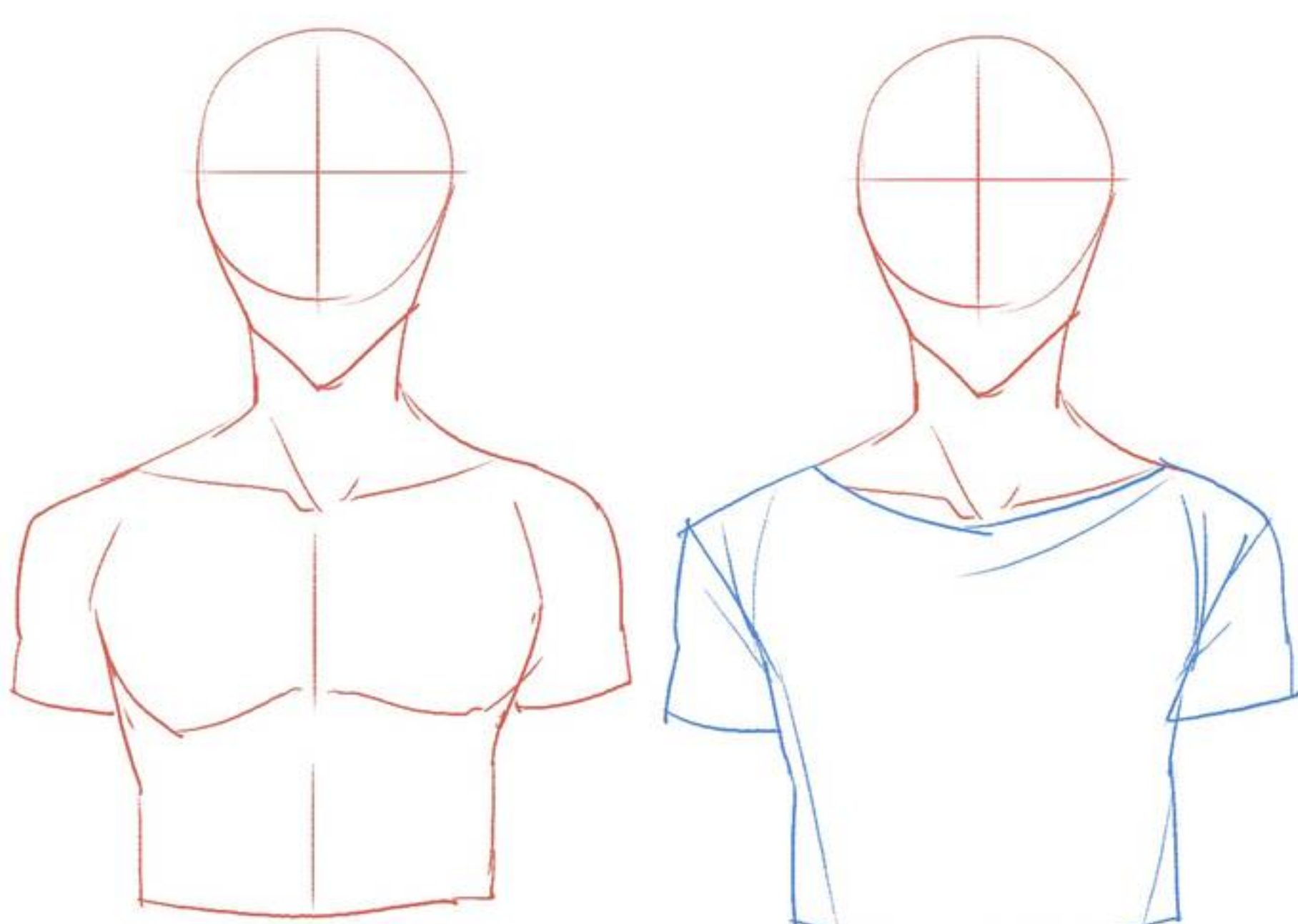
If you're only drawing too strong a man of interest, it's important for a woman to mix up the feelings of the last head.



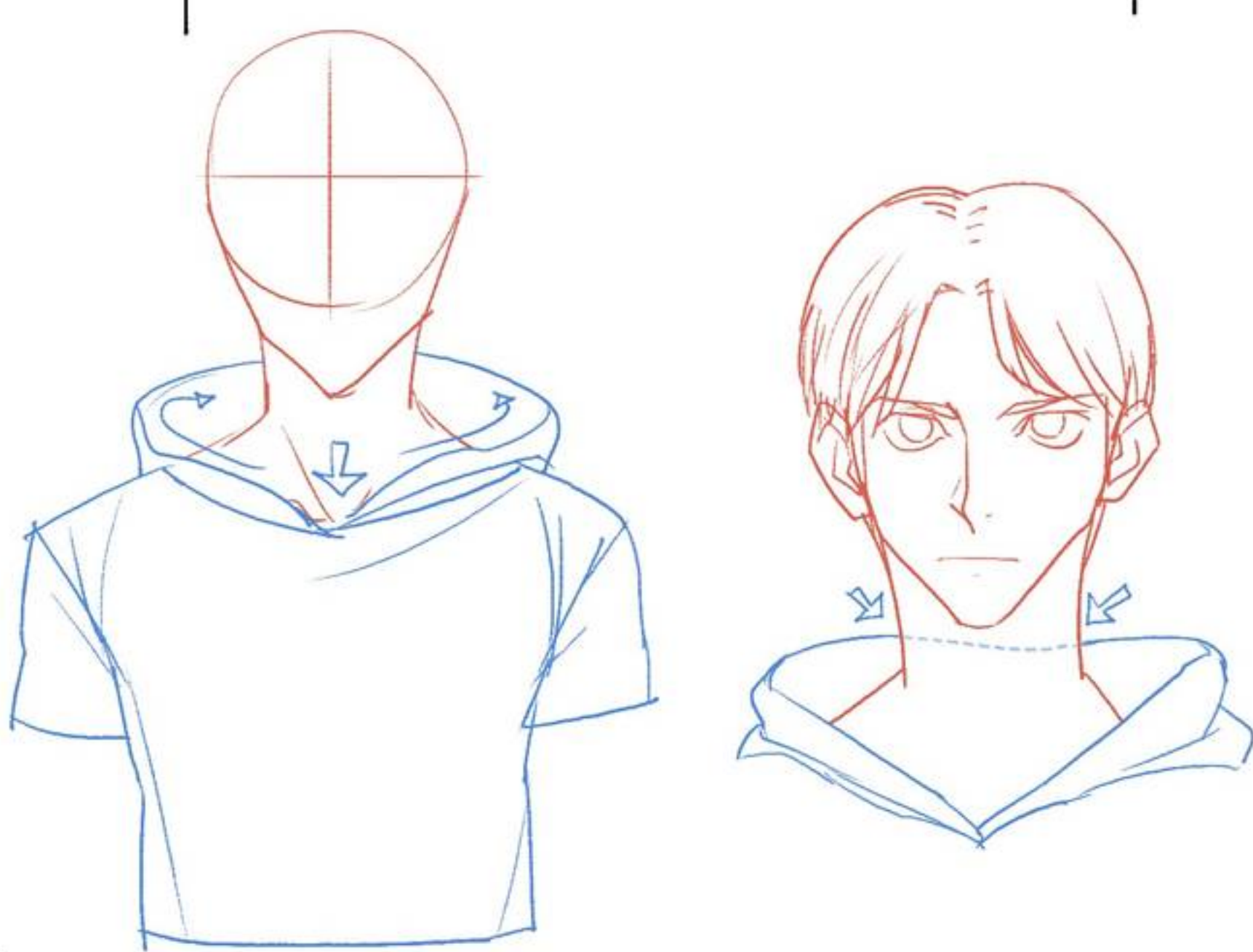
Key Doint



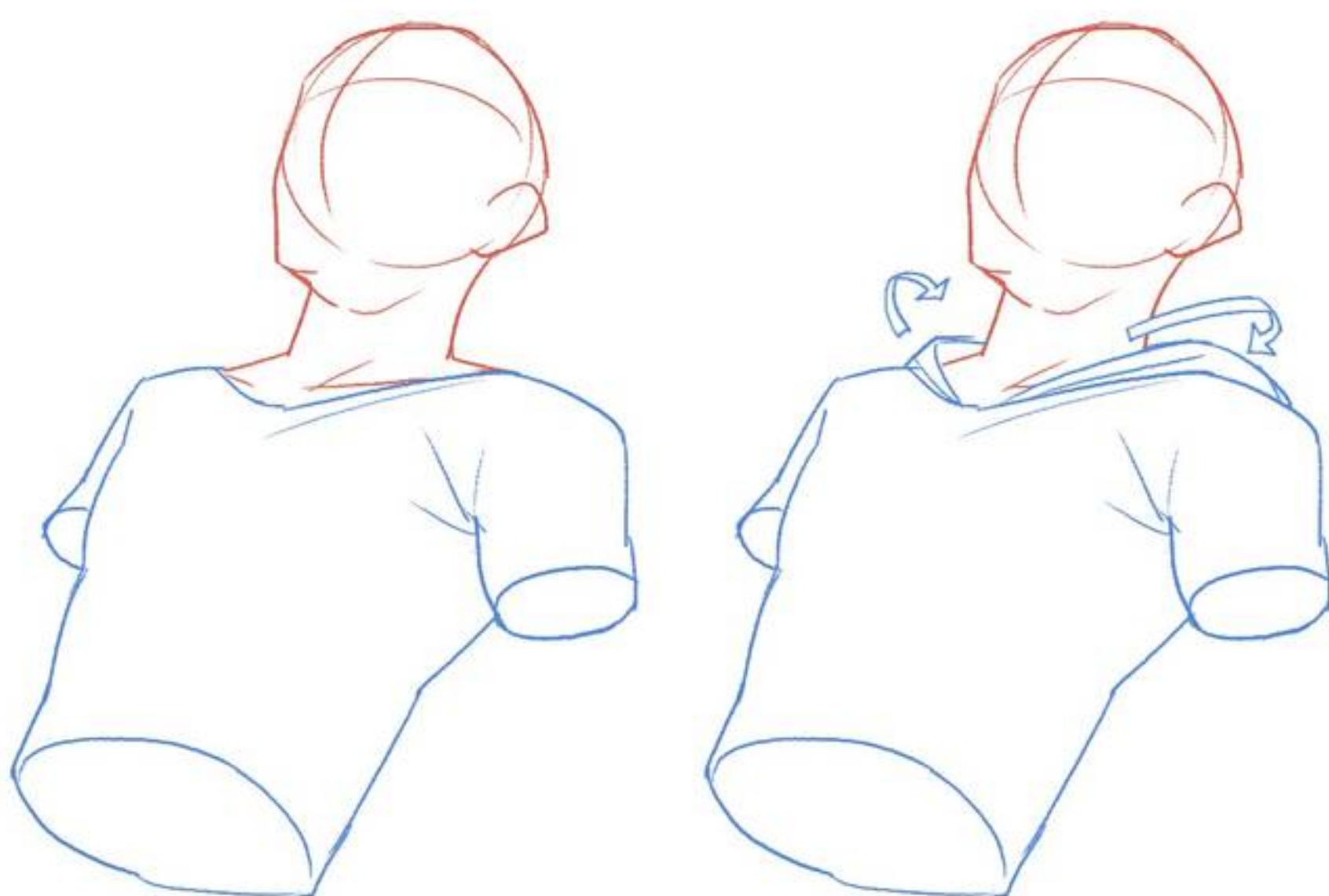
The Horderer is strong at various angles.



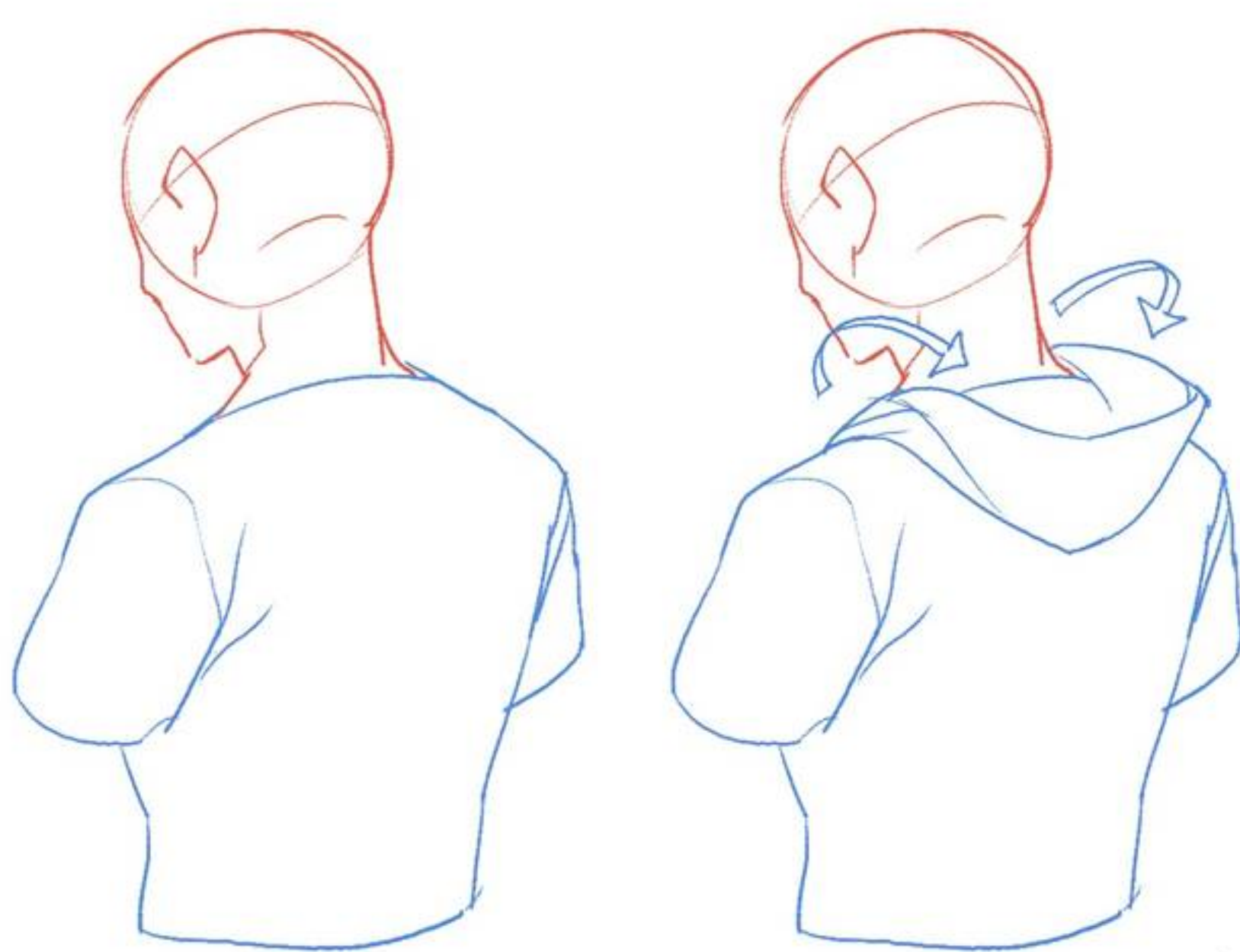
In terms of how the hoodie rate is done, we're in "39,1"



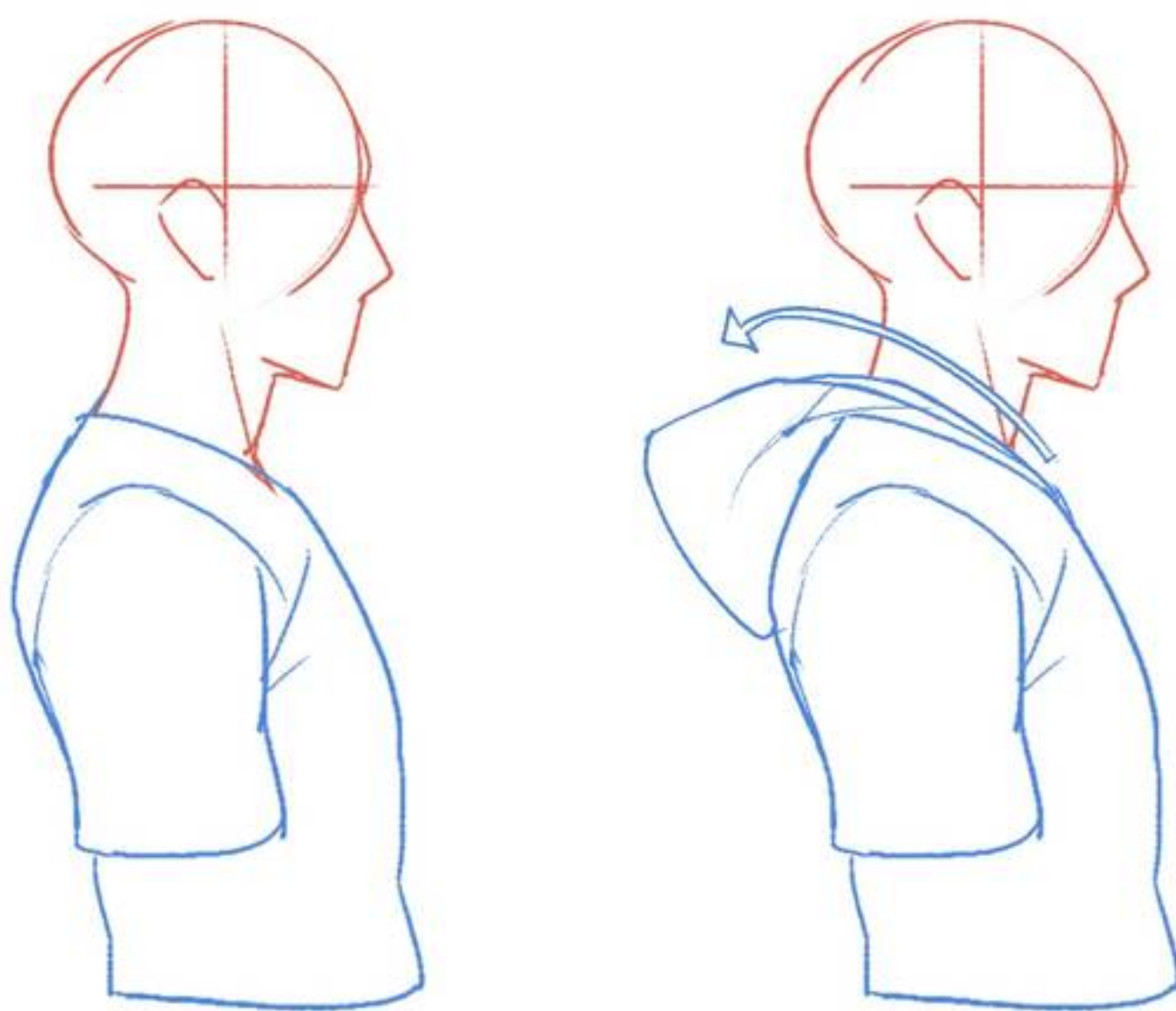
To draw it in different ways, the first thing that's important is that it's going to flow in different ways, it's going to flow on both sides in the middle of the clavicle, and then it's going to be a hoodet of the hood.



I'm going to put a hood line in the back, and I'm going to think of a hood that's covered by a hood.

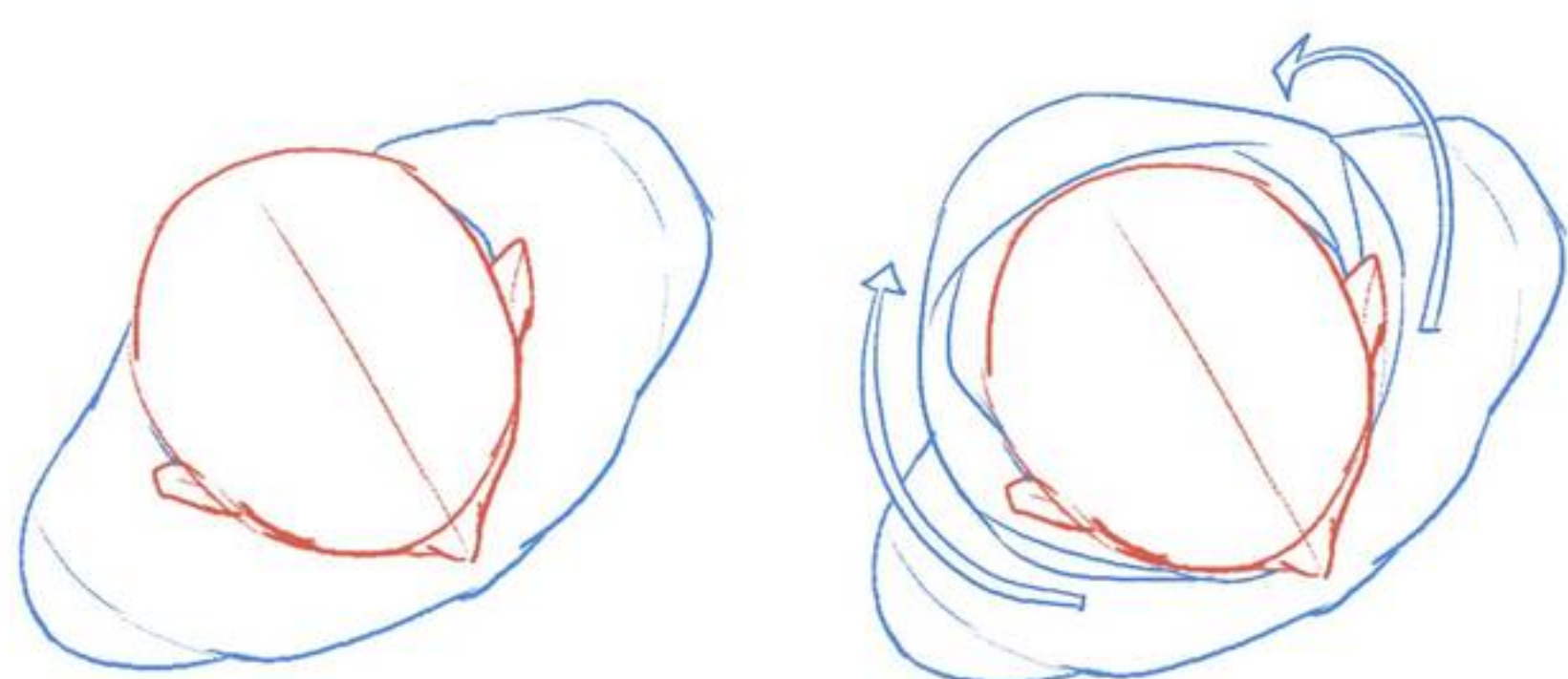


If you look at it from the back, you'll see that the inside part of the hood is made up of three cubes.

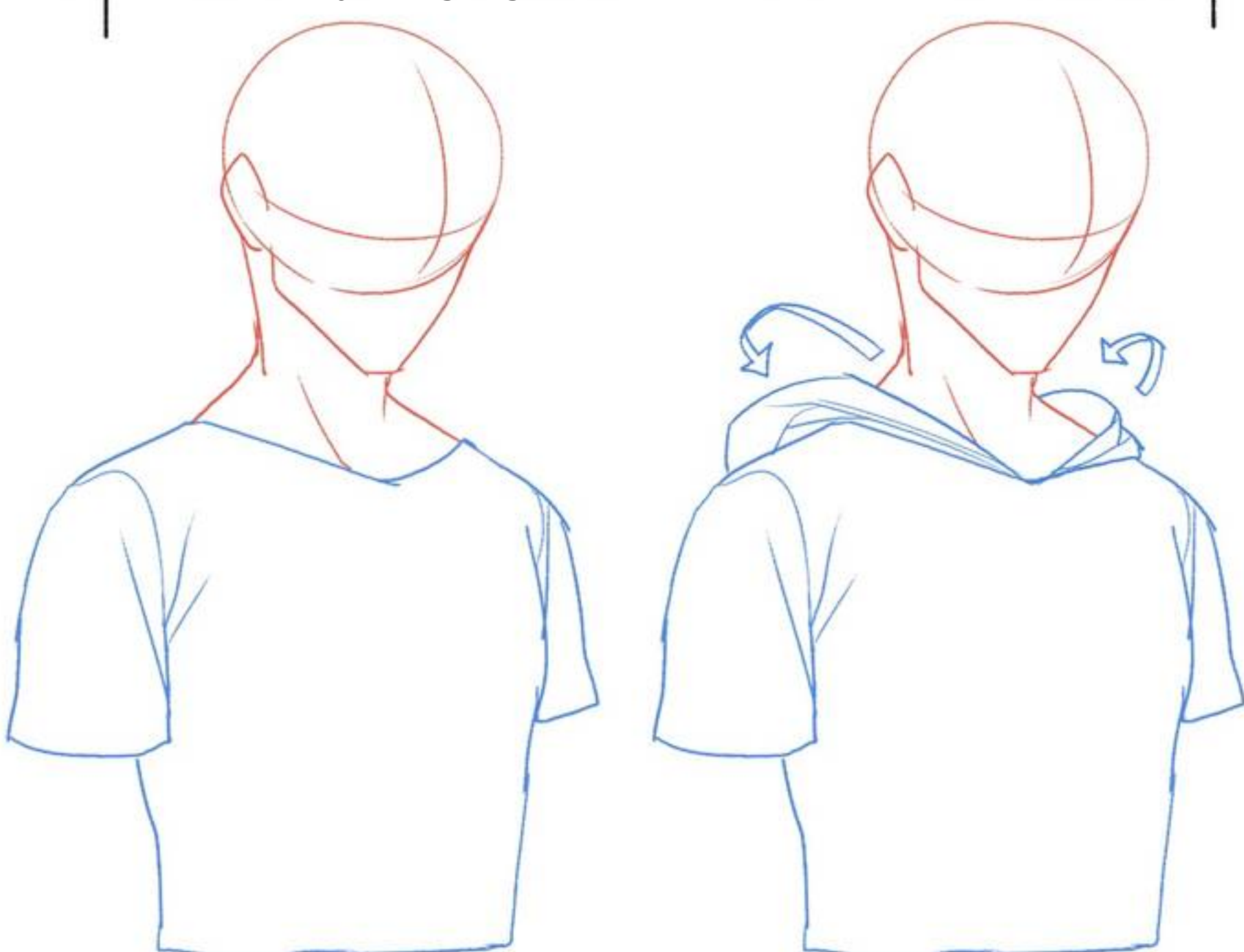


The hood next to you represents the flow of back-to-back in front of you.





If you look at it from above, you're going to think about what's on your face, and then you're going to connect it back to the line.



In the half-axis, the feeling of moving back from the center of the clavicle to the shoulder.

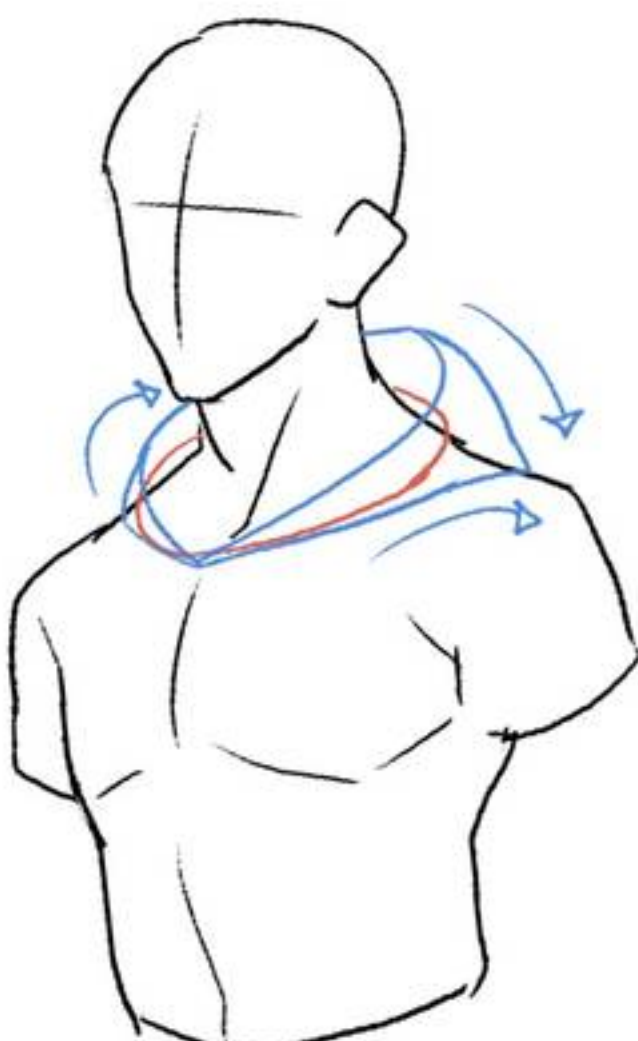
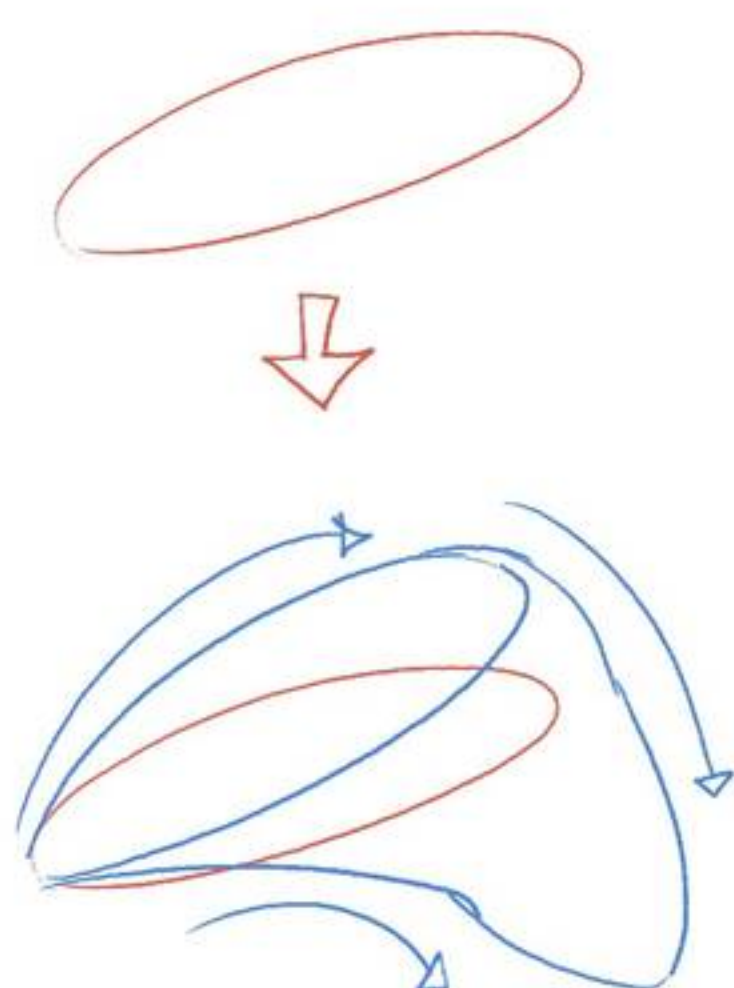


If you move the hood-rock in response to the situation, the character's movements will be dramatic.



I'm going to close with the line.

I'd like to know the taco author."



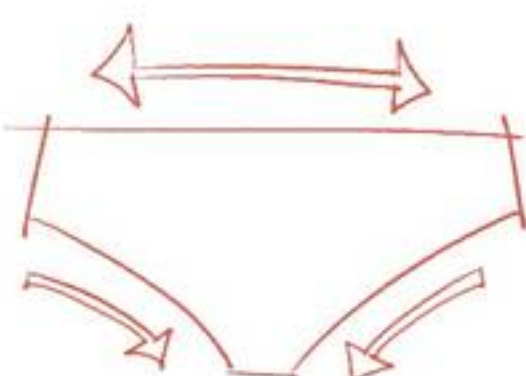
If you do it at the right angle, you're going to have to wrap a volume around the center of the circle and draw a hood.



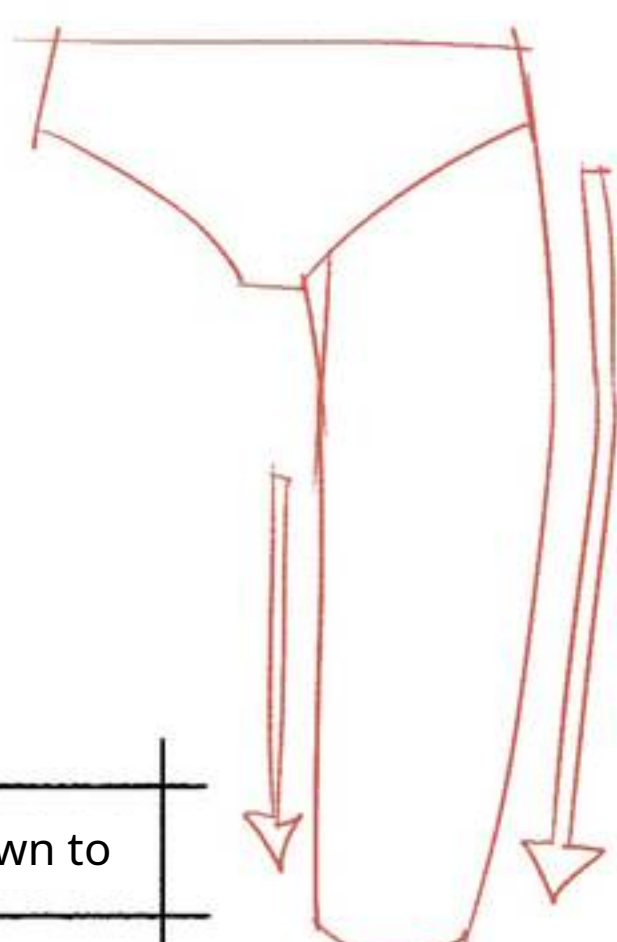
Key Doint



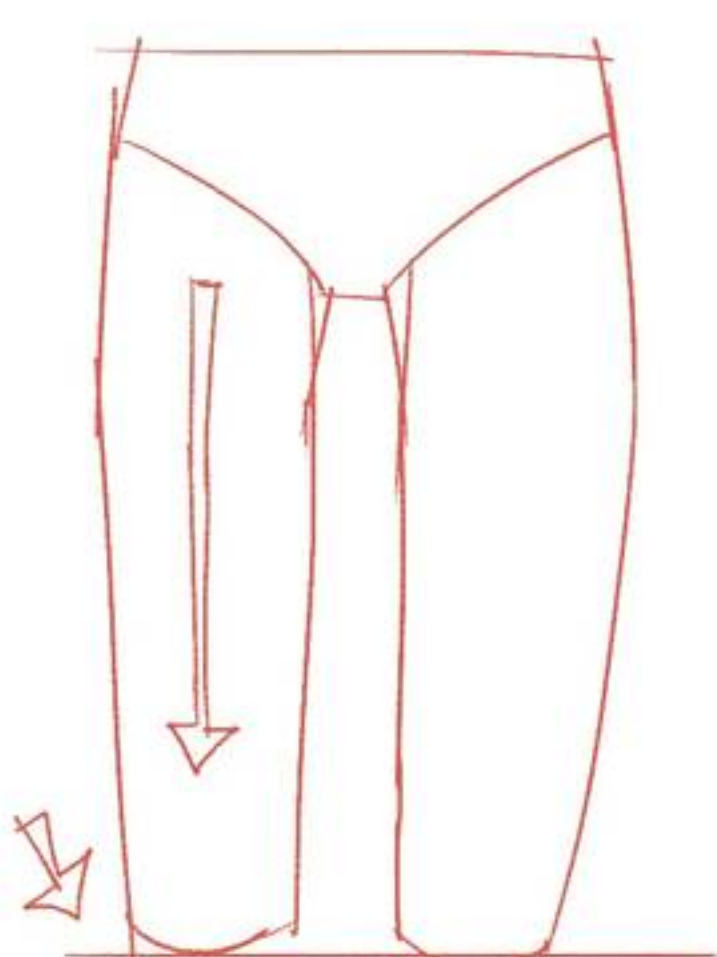
I'm not good at drawing men.



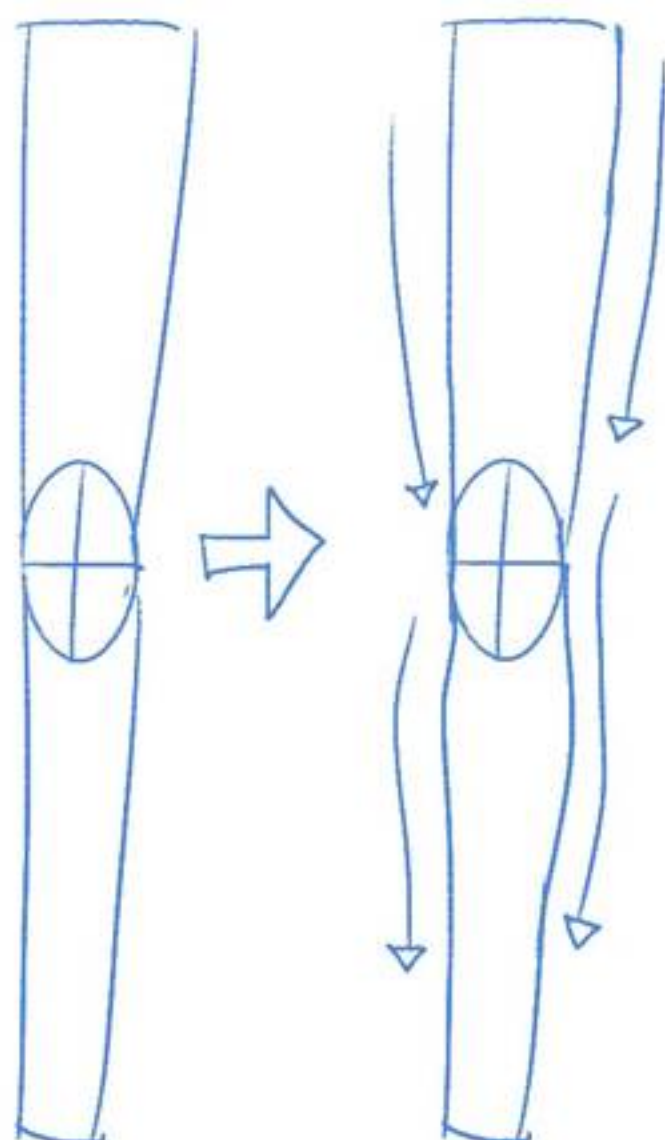
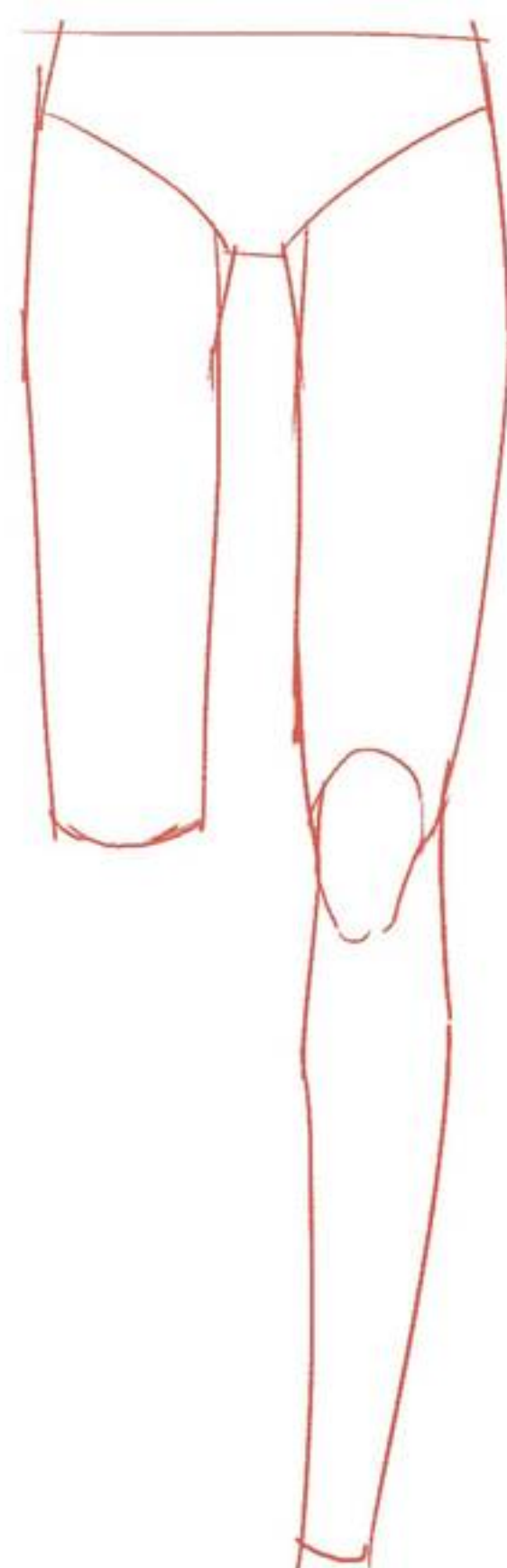
I'm going to draw the pelvis first.



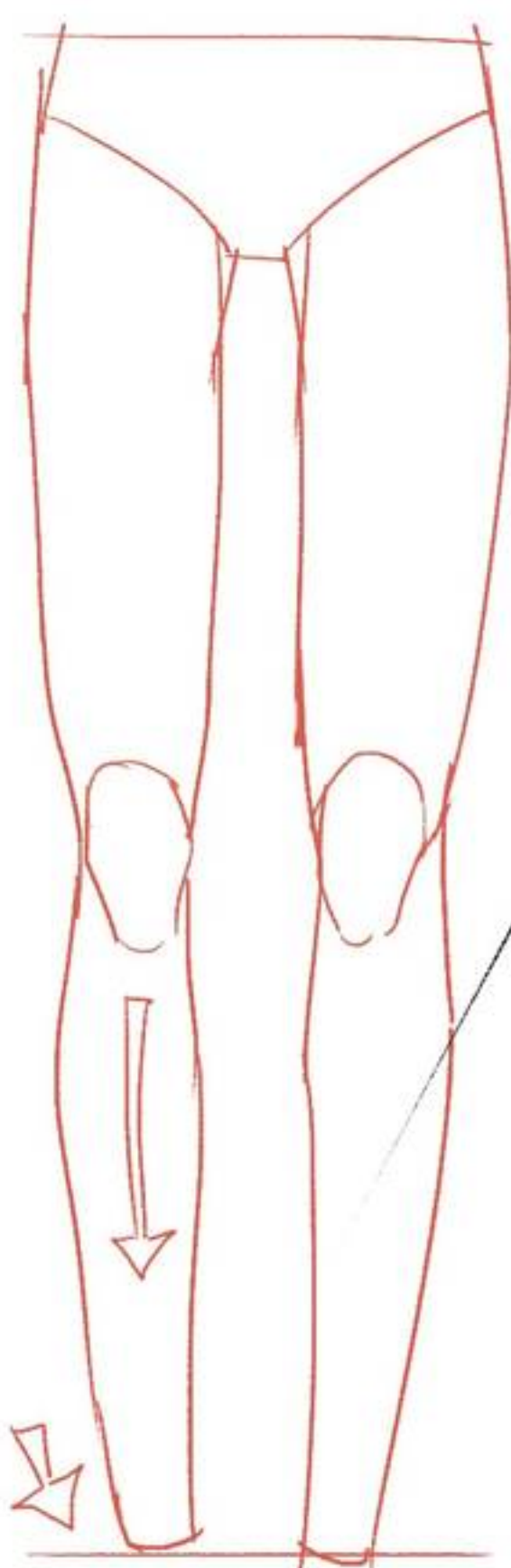
I'm giving you a small bowl of water that's down to your knees on the target line.



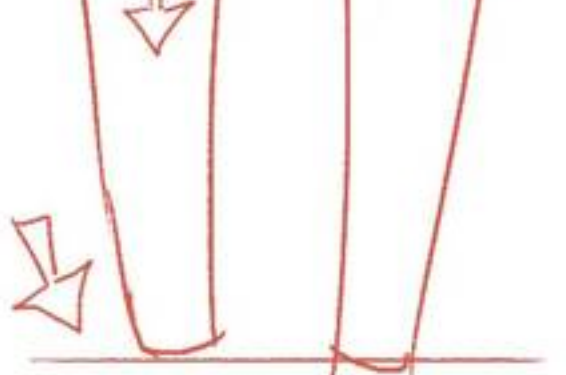
The other one also tastes like long-winded.



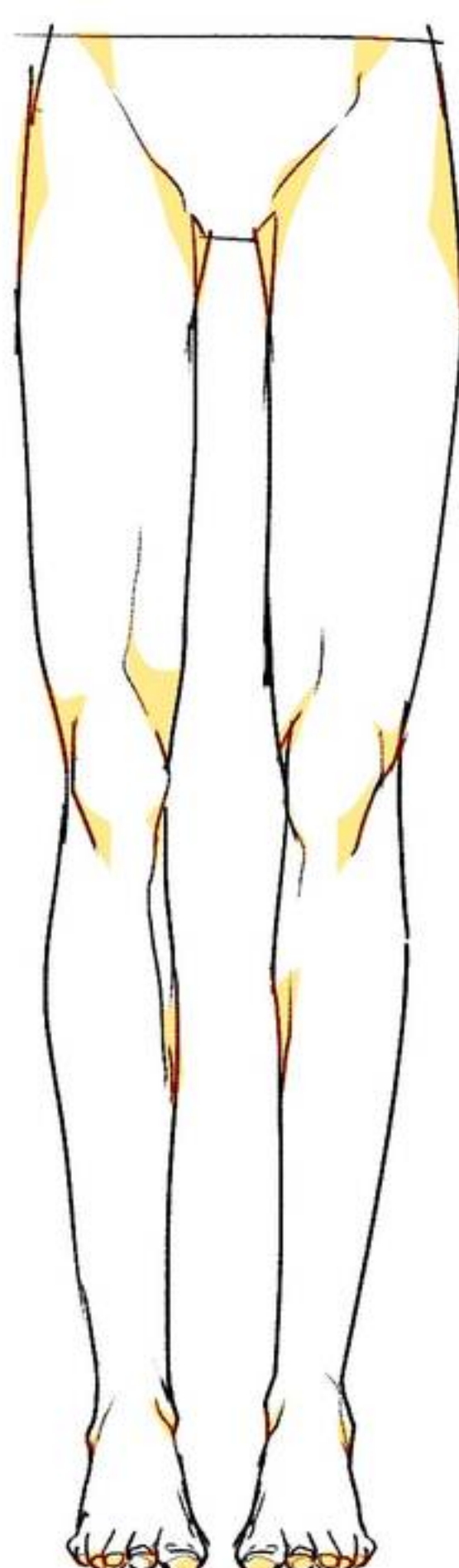
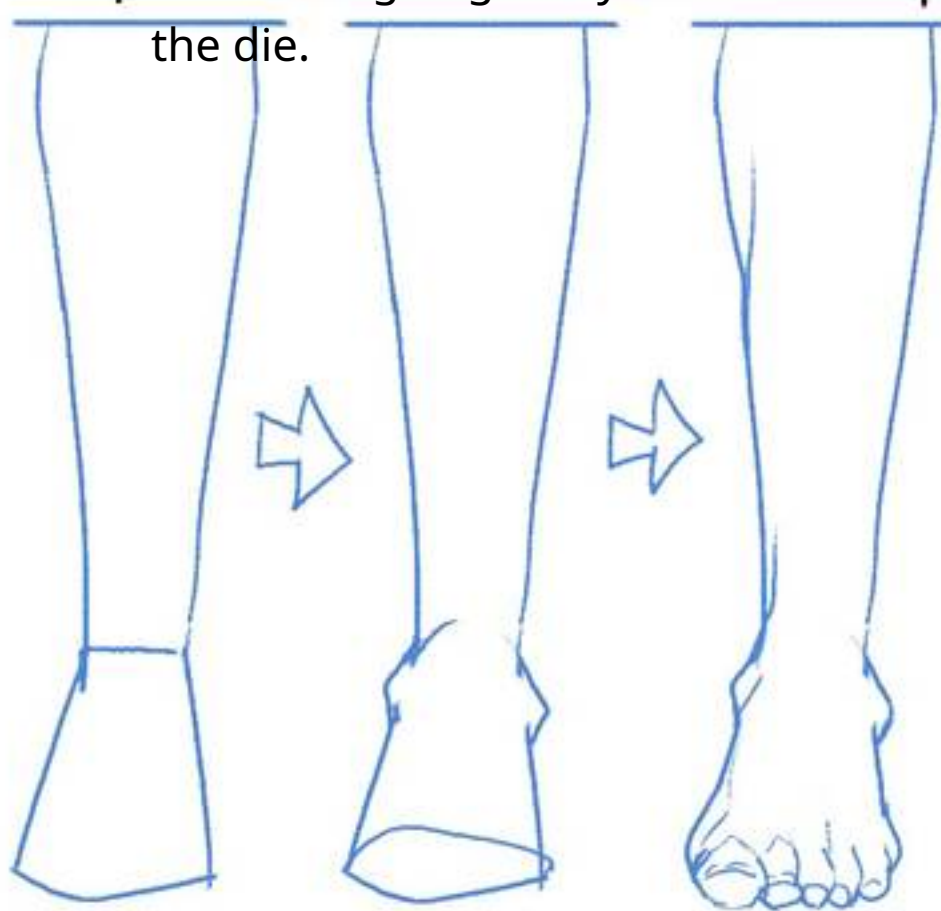
The knee, the leg rate, and the callogle that you see on the edge will kill you.



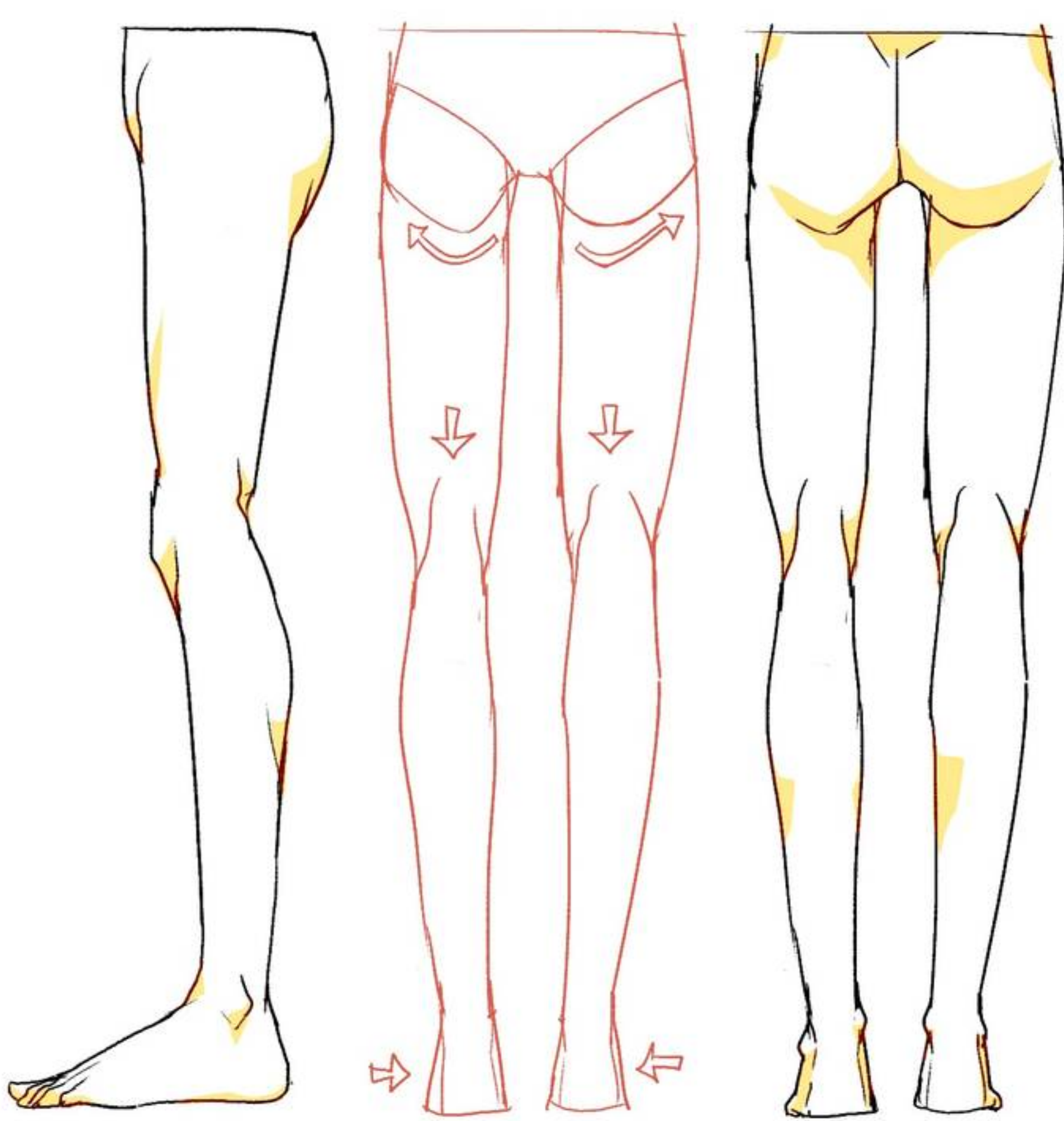
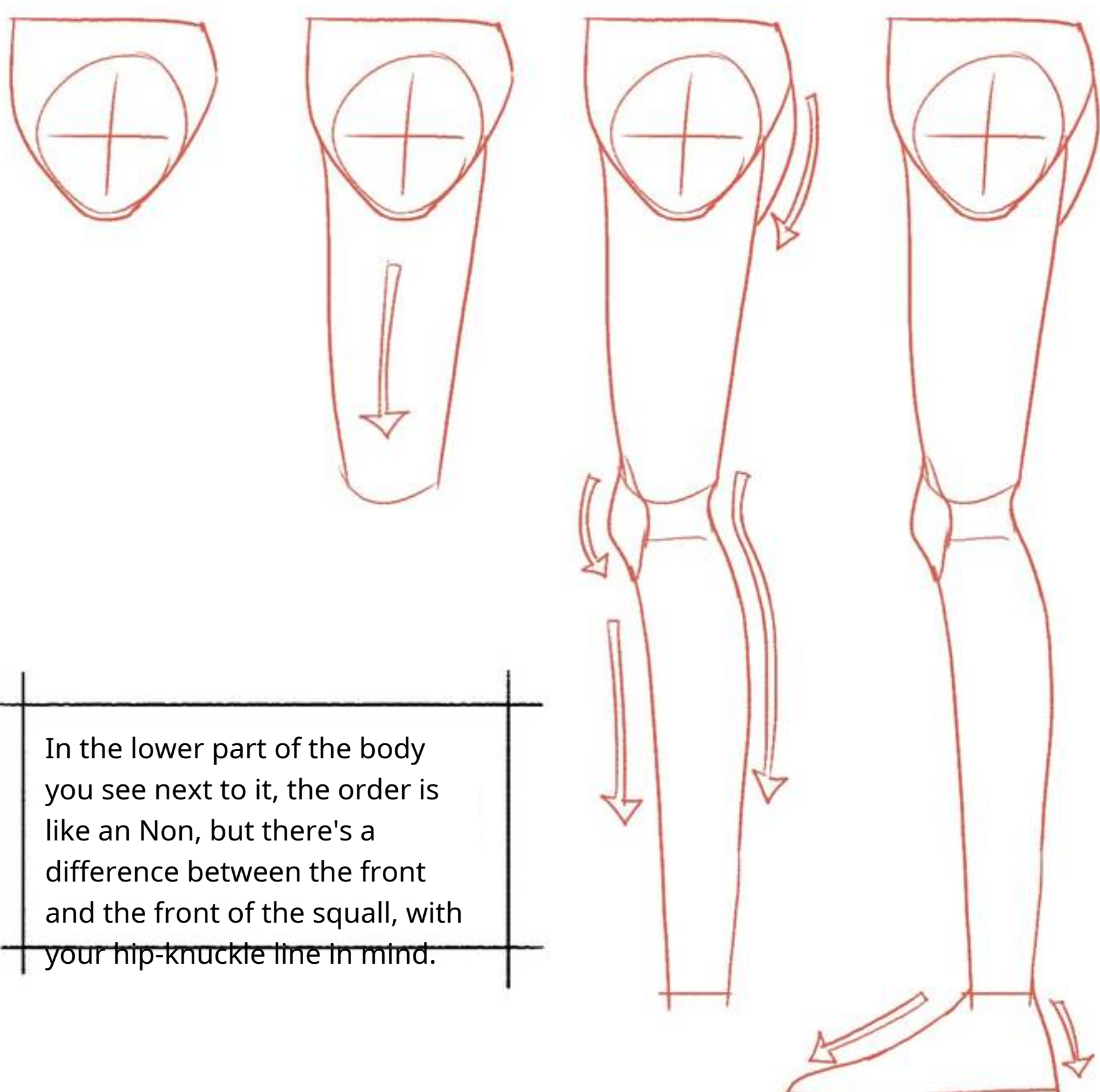
On the other side, I'm also trying to save my way and my honey grain.



And then finally, we're going to start with a simple version of it, and we're going to try to save the die.



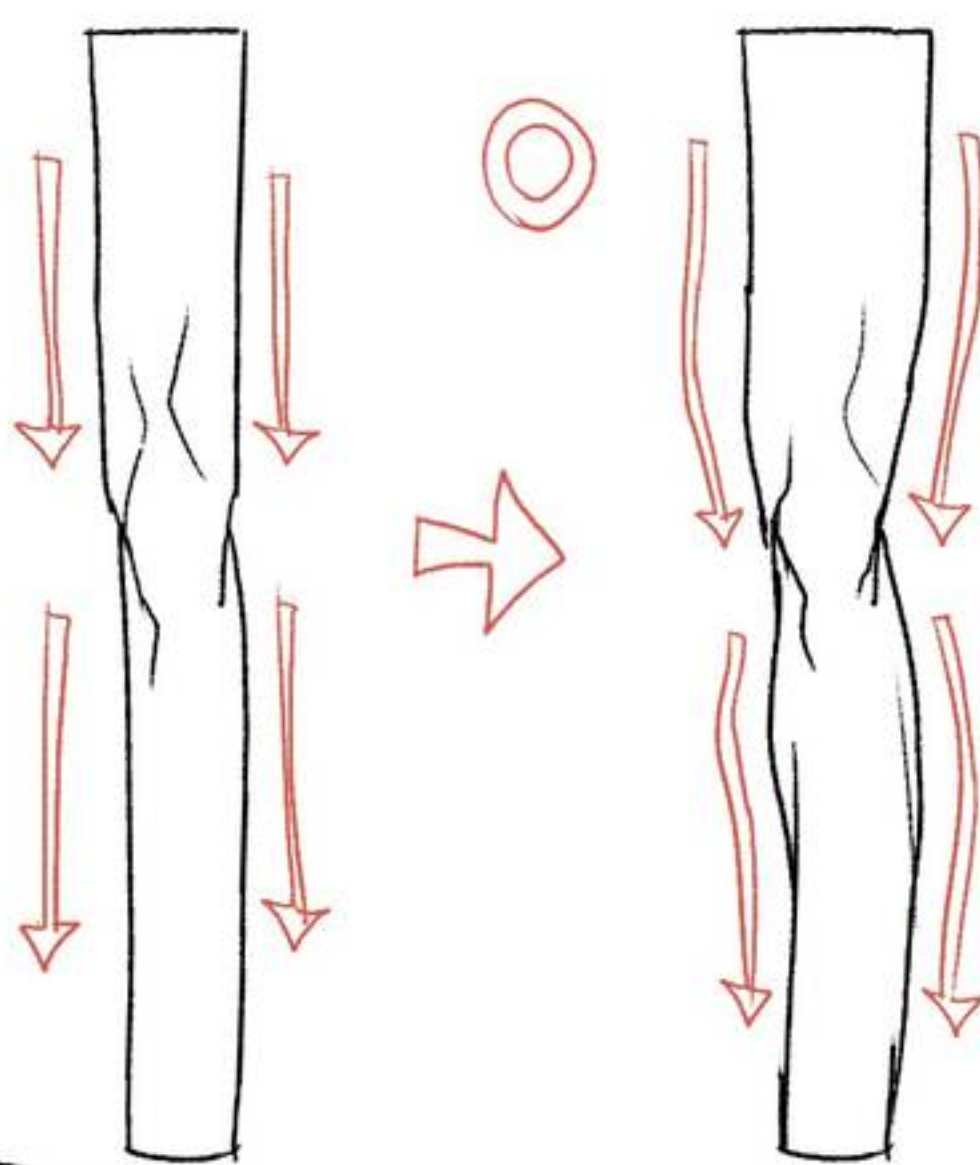




The bottom half of the back is the front, so if I draw the back of the hip line and the back of the knee, then I.

I'd like to know the taco author."

X



A man's hachera is too much cancer to use a curve, so you also have to avoid a straight line that looks solid, and if you create the right pulsar stream, you make it look like the right muscles.



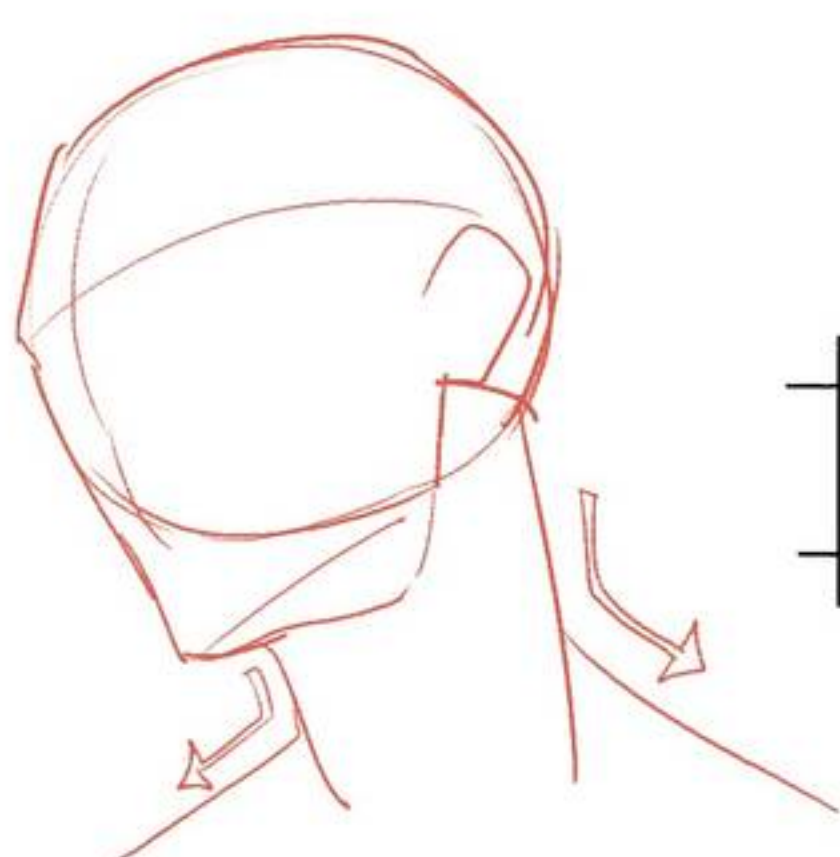
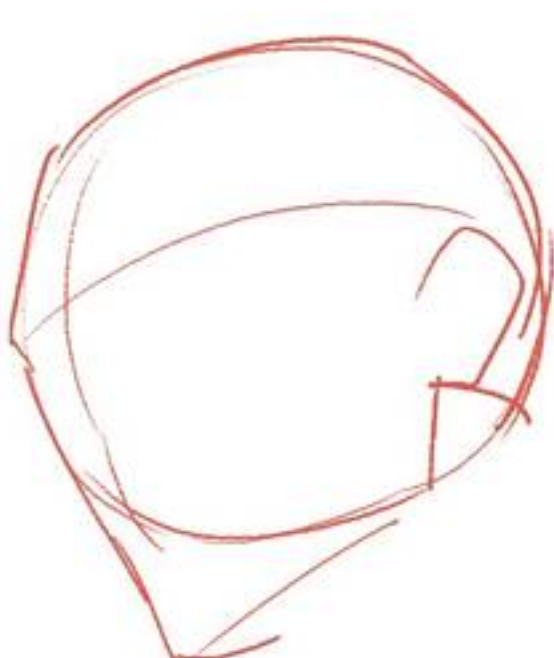
Key Doimt



[Q: It's awkward to draw a neck.]

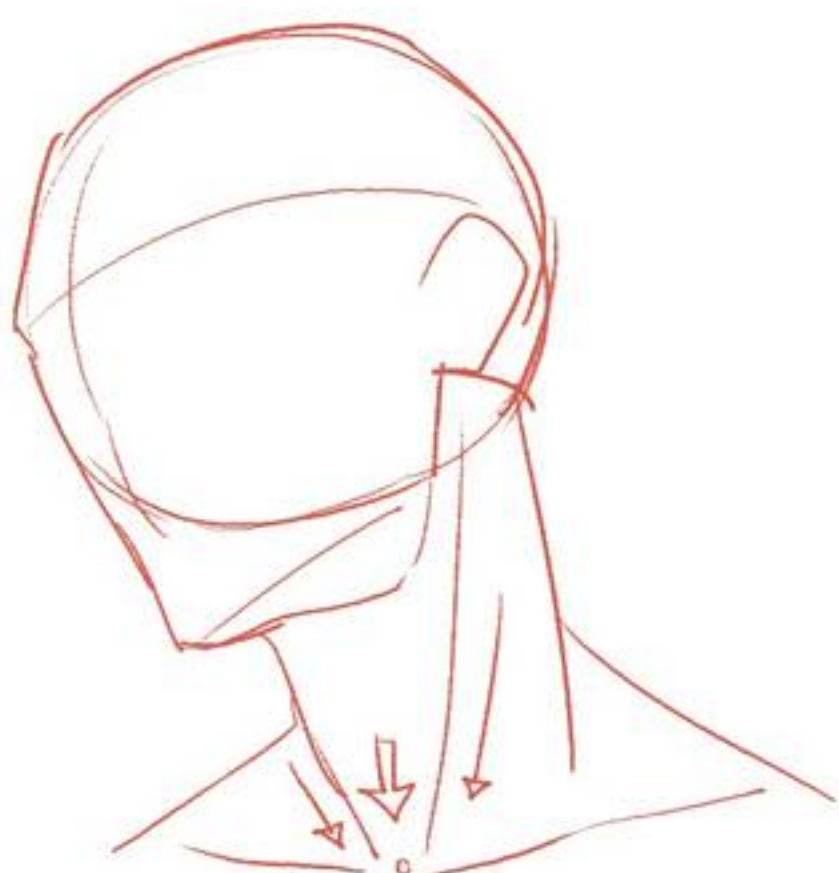


And I'm going to draw my face first at that angle.

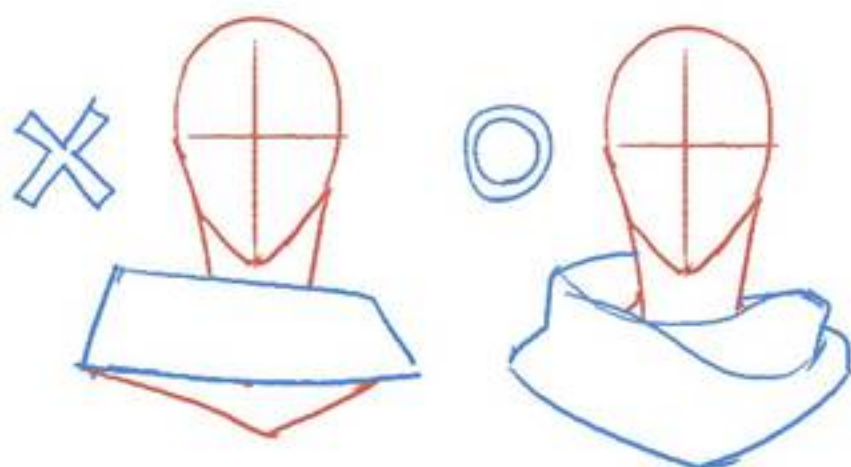


I draw my neck around my neck.

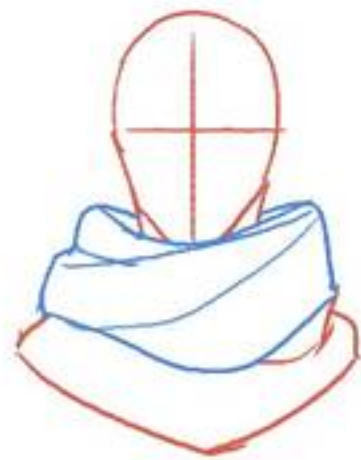
It's going to make the clavicle the center of the clavicle, so it's going to be the angle of the upper body.



I'm standing here on my face. I'm standing here.



I'm going to have a three-dimensional curve with the feeling of a cold.



I'm going to close it right over there once more.





I'll draw it in between the ends of my neck.



I'm going to finish with the other end of the line.



There's a lot of different ways to wrap your neck around it, so it's a dance that you can usually draw through observation or data.

I'd like to know the taco author."



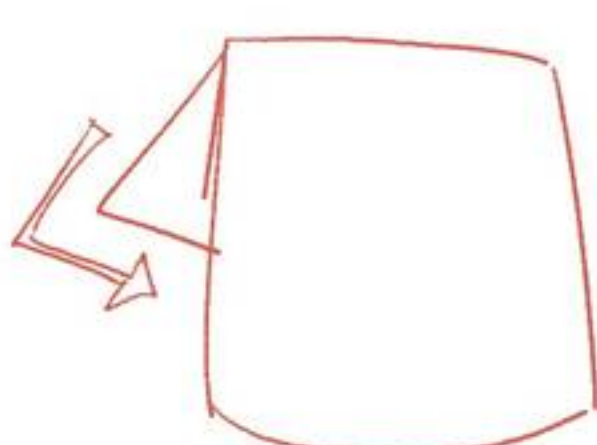
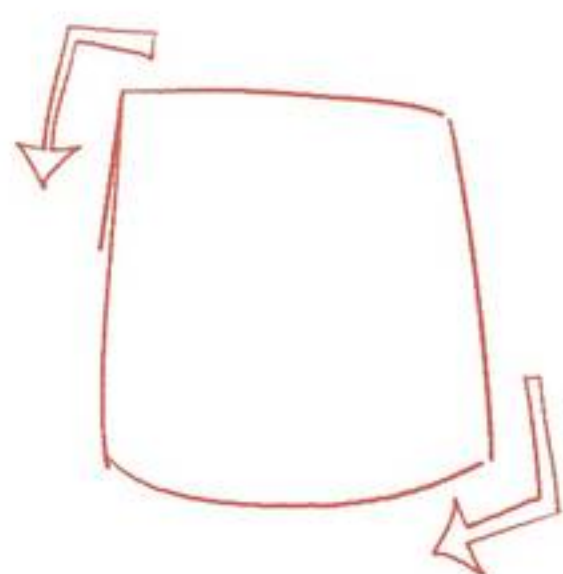
It's a way of making the situation look cold up to the face, or close the neck, and it's a way of expressing the cold.



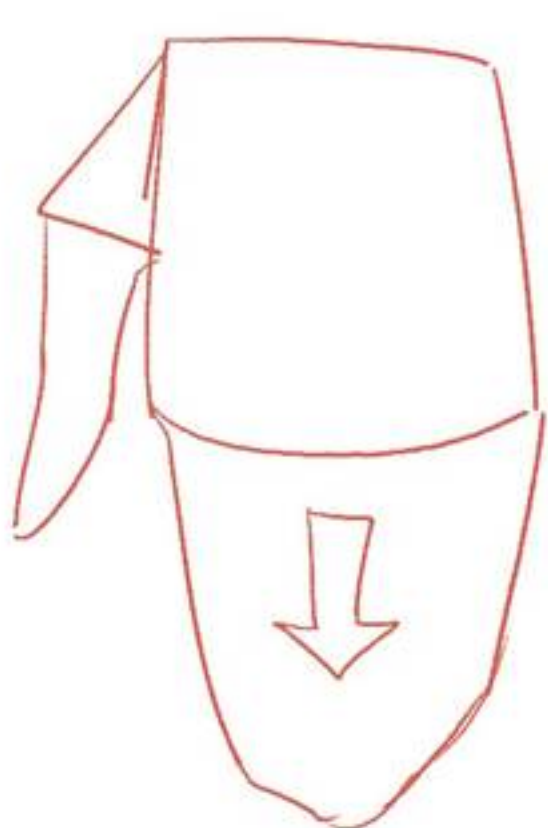
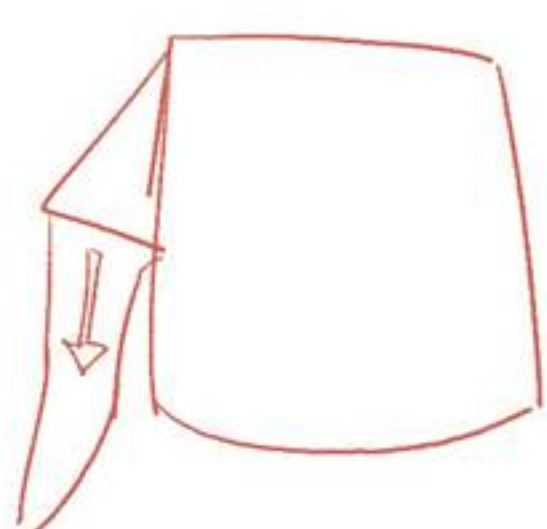
Key Doint



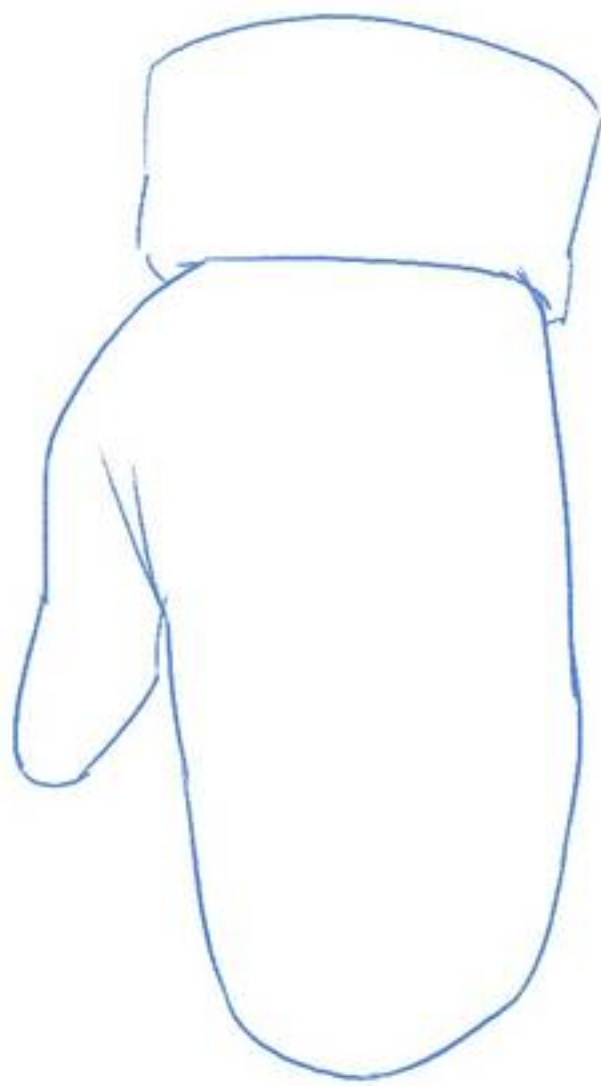
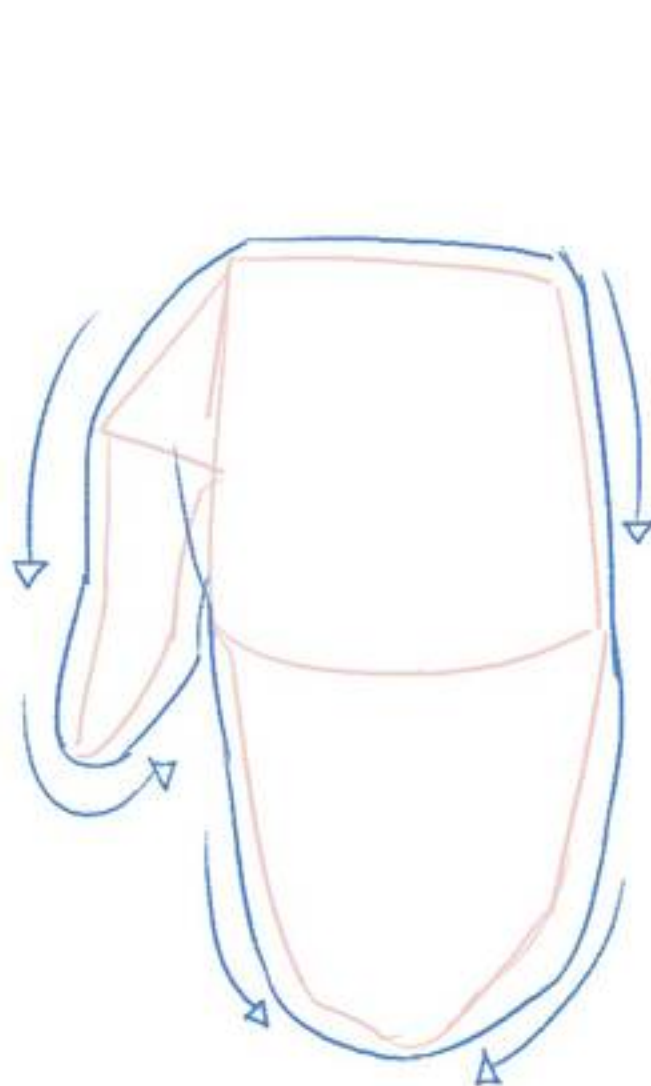
[Q: I'd like to draw a big box naturally.]



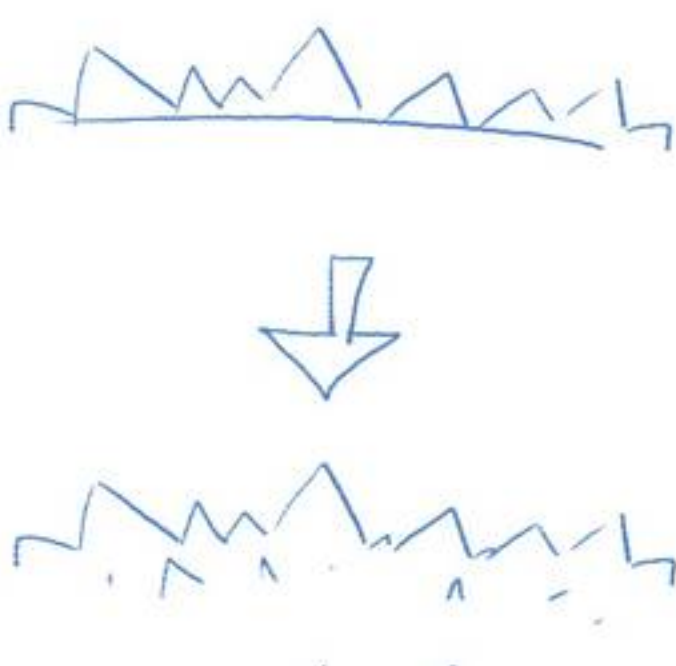
The palm or the hand or the back draw the square shape of the moon and the triangles



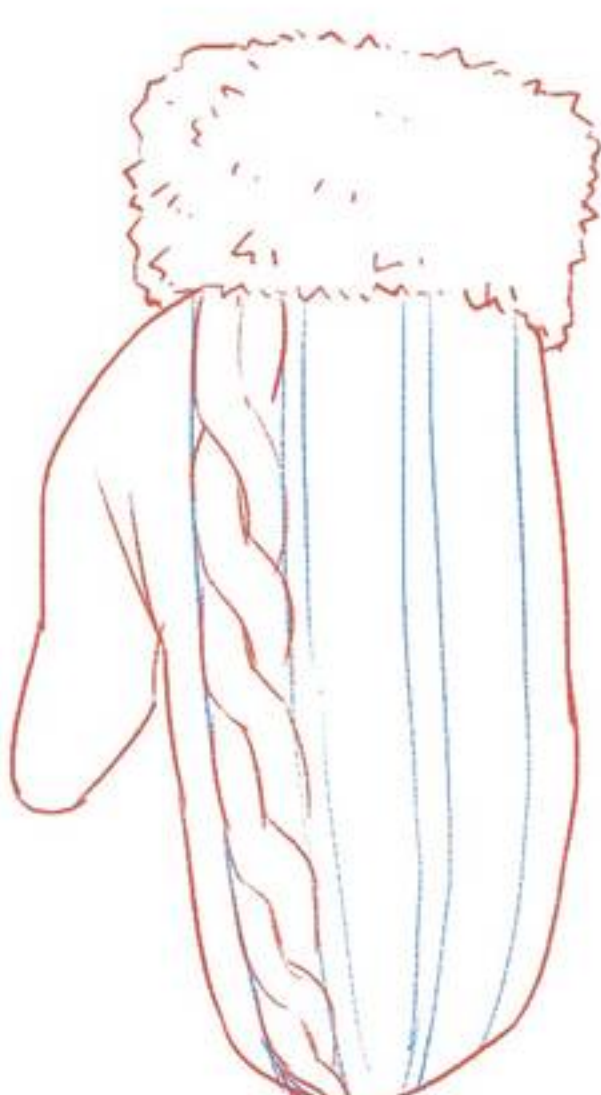
I'm drawing thumbs on a triangle, and I'm drawing four fingers on the back of my hand, because it's covered in gloves, so my finger's detail doesn't have to be the same.



It's made of larger thickness than the size of the hand, which gives you the feeling of headache.

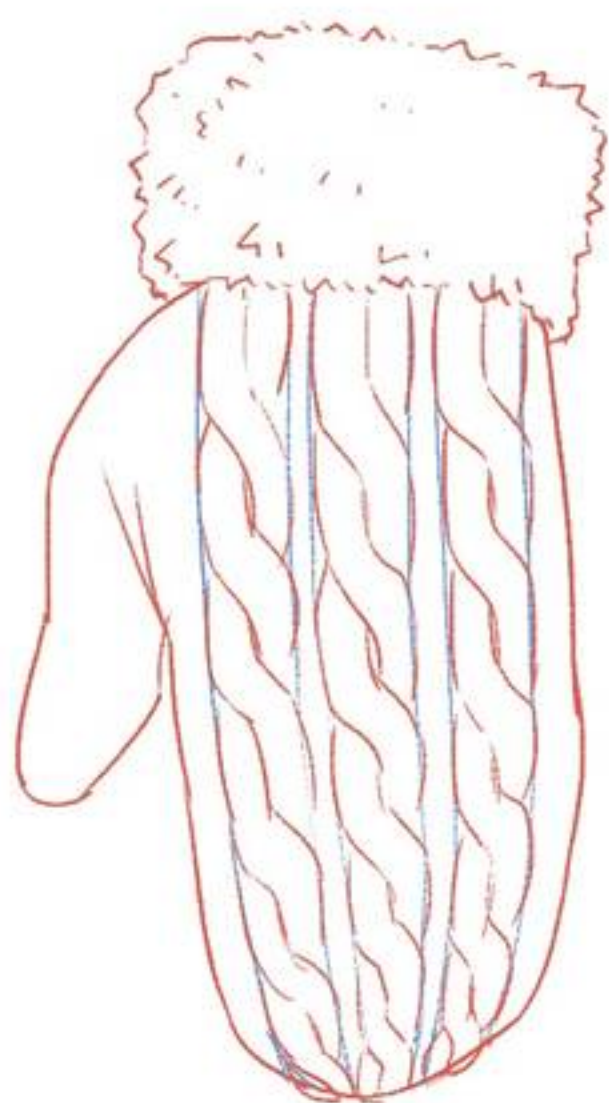


The hair on the wrist is short and tight, and it's drawn against the line.



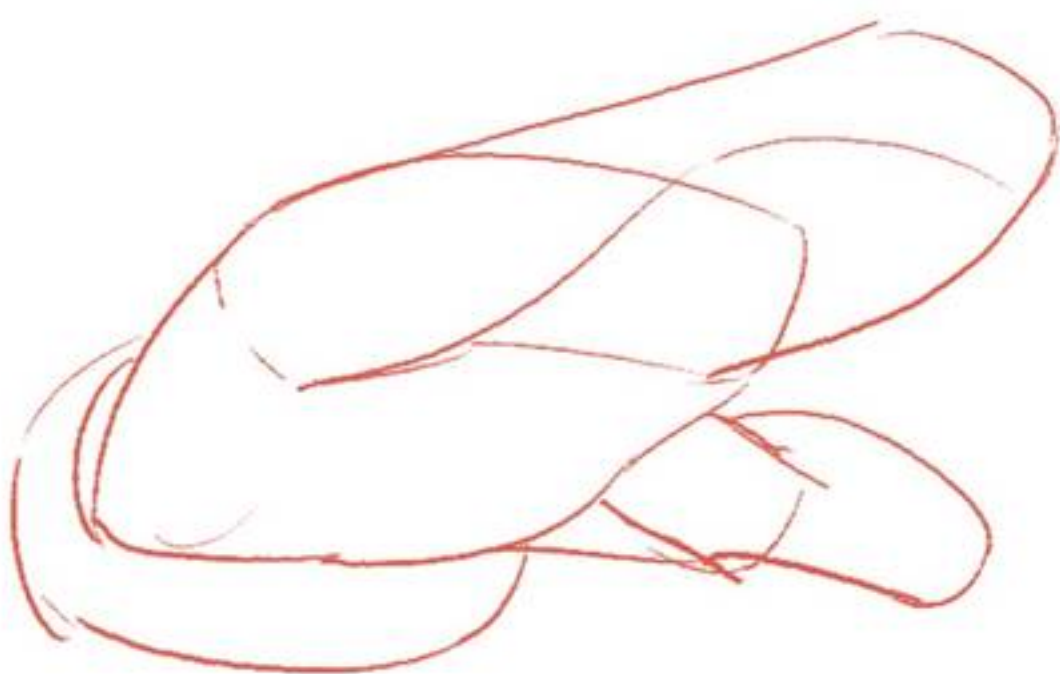
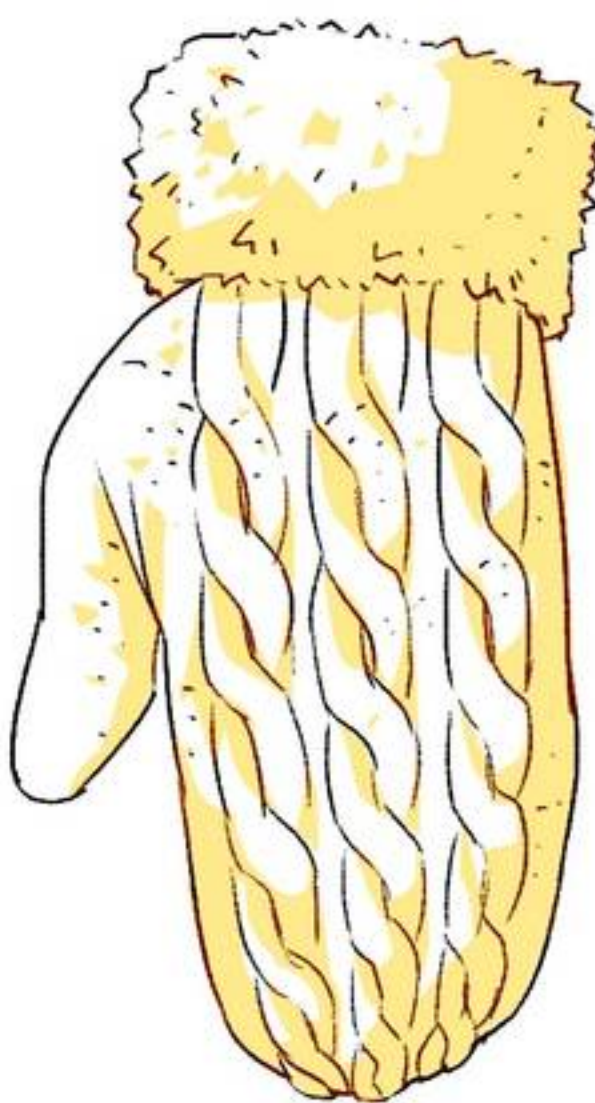
It's going to be a constant thickness from the back of the hand to the finger, and it's going to be a pattern to save the area.





So it's going to fill in the area.

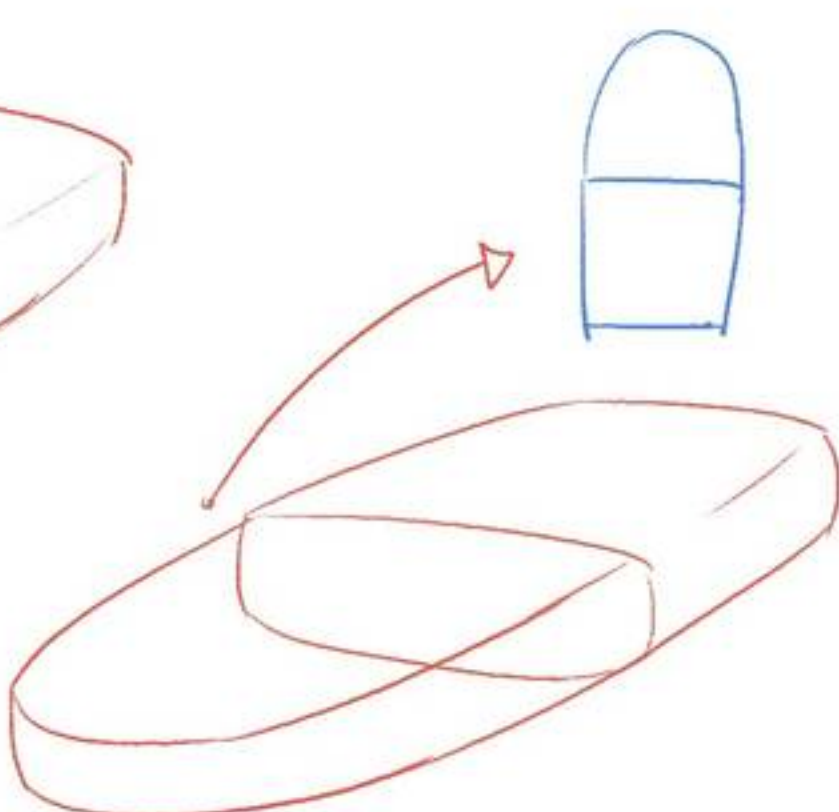
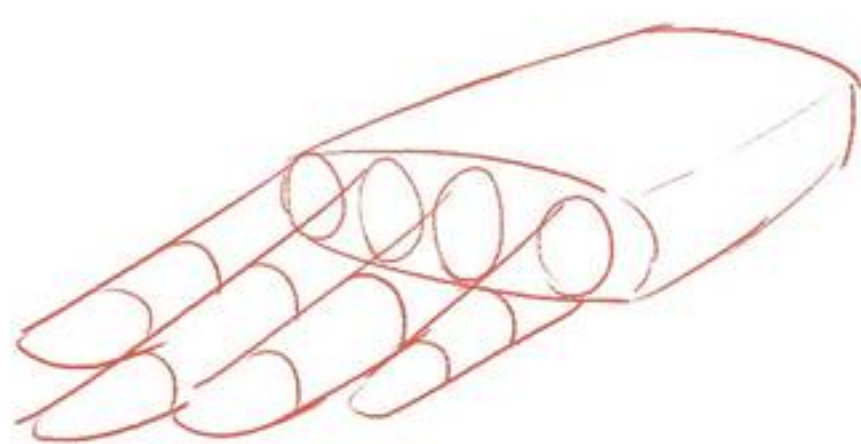
I'll finish with the gift.



And just like that, you make and clean up all of the pieces that fit into the angles of your hand.



I'd like to know the taco author."



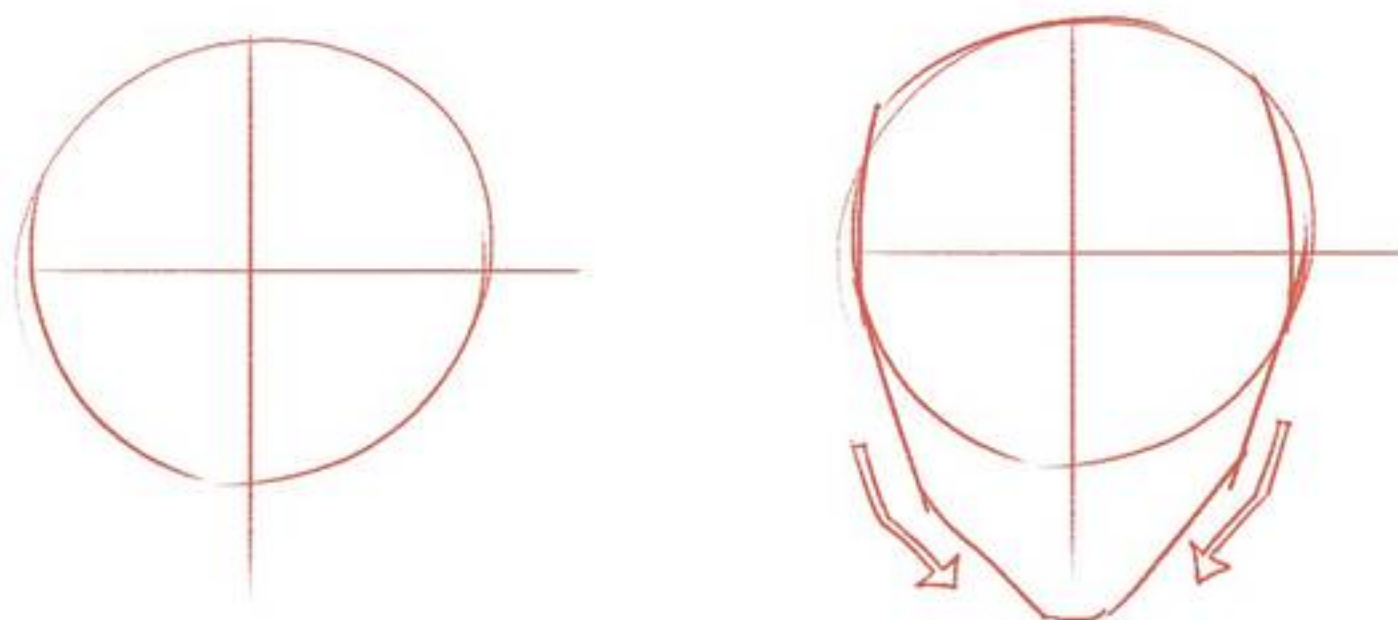
And to give your fingers a volume, you can kind of draw them a little bit easier if you think about it in the form of the top and the middle.



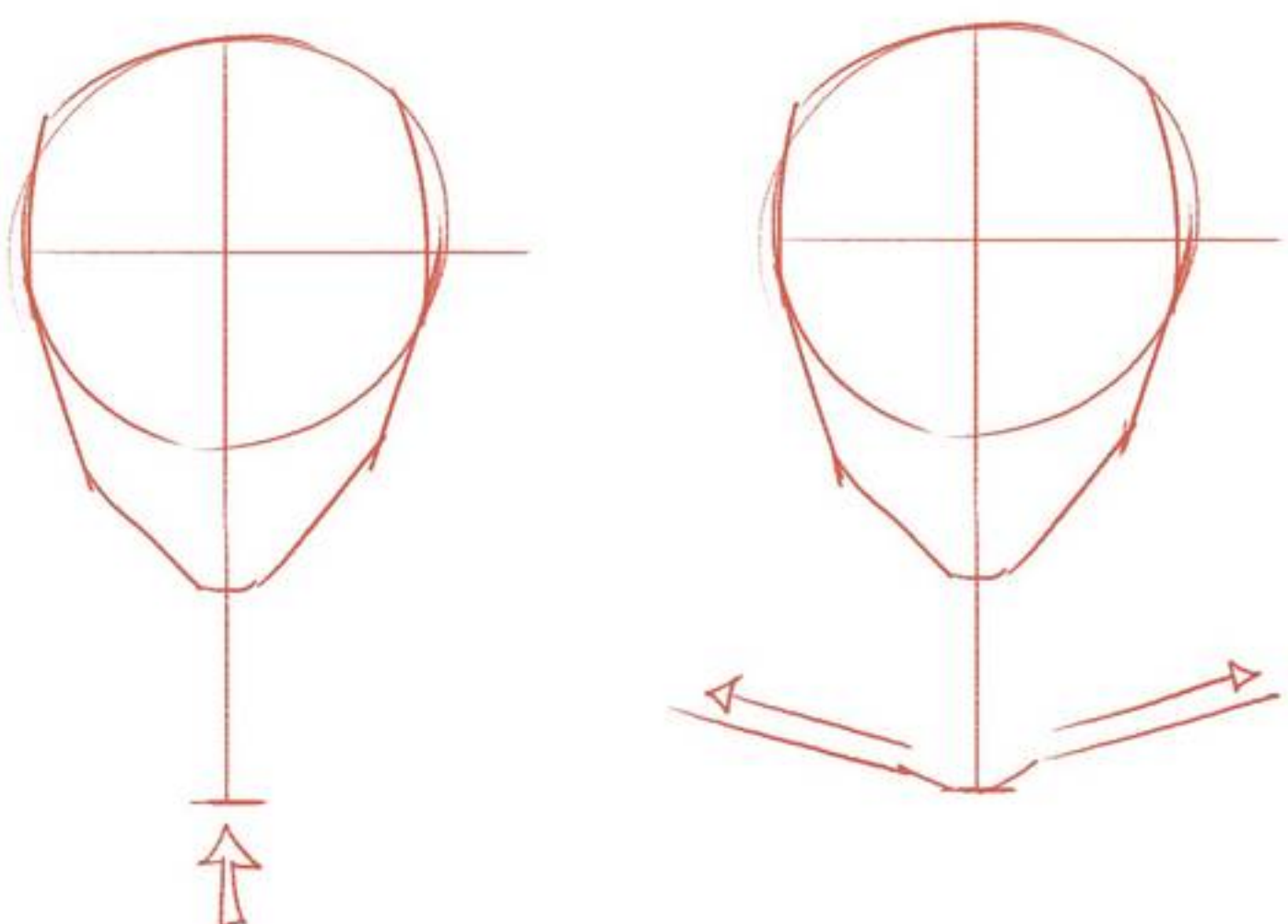
Key Doimt



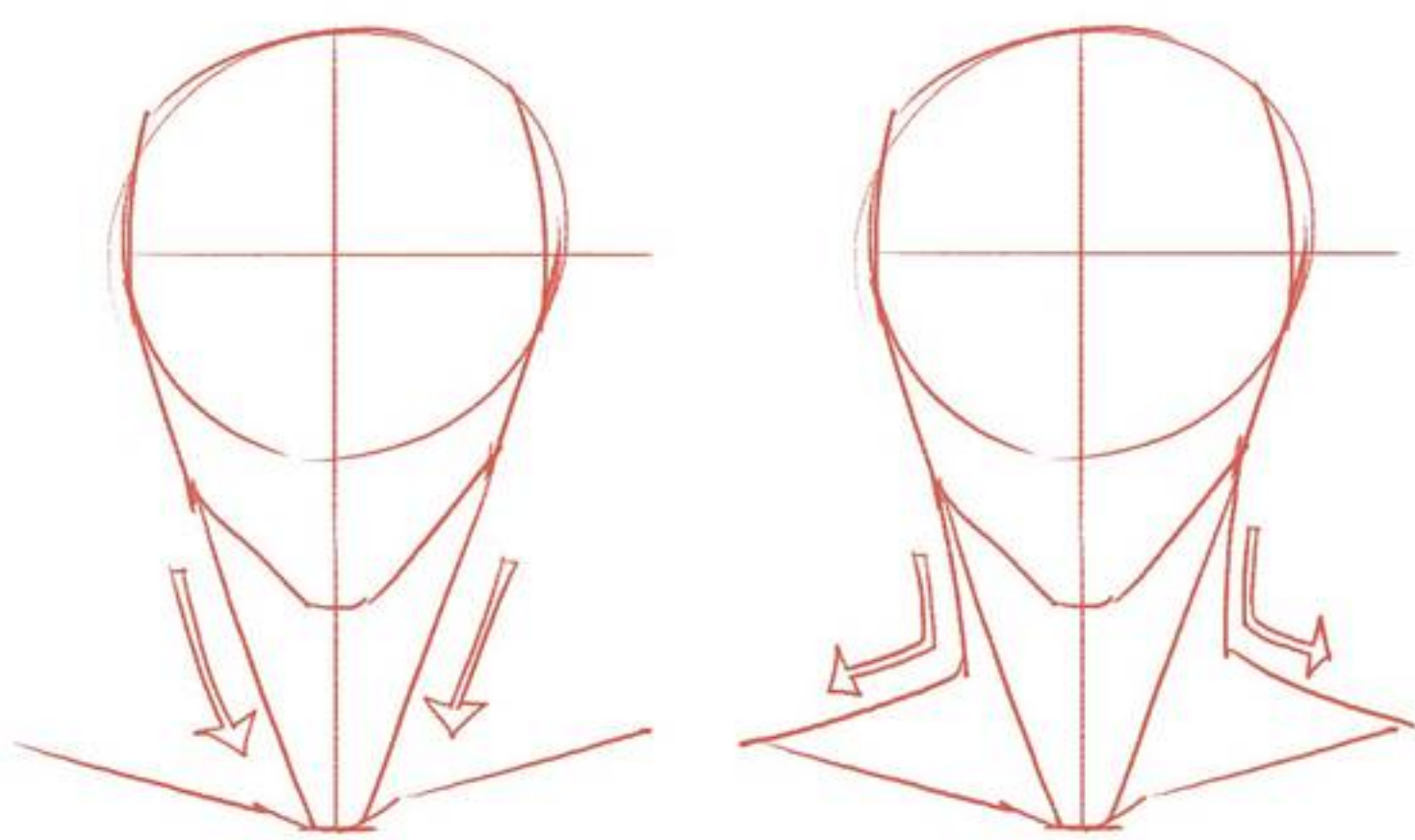
How's the boy? I want to taste the Beatles.



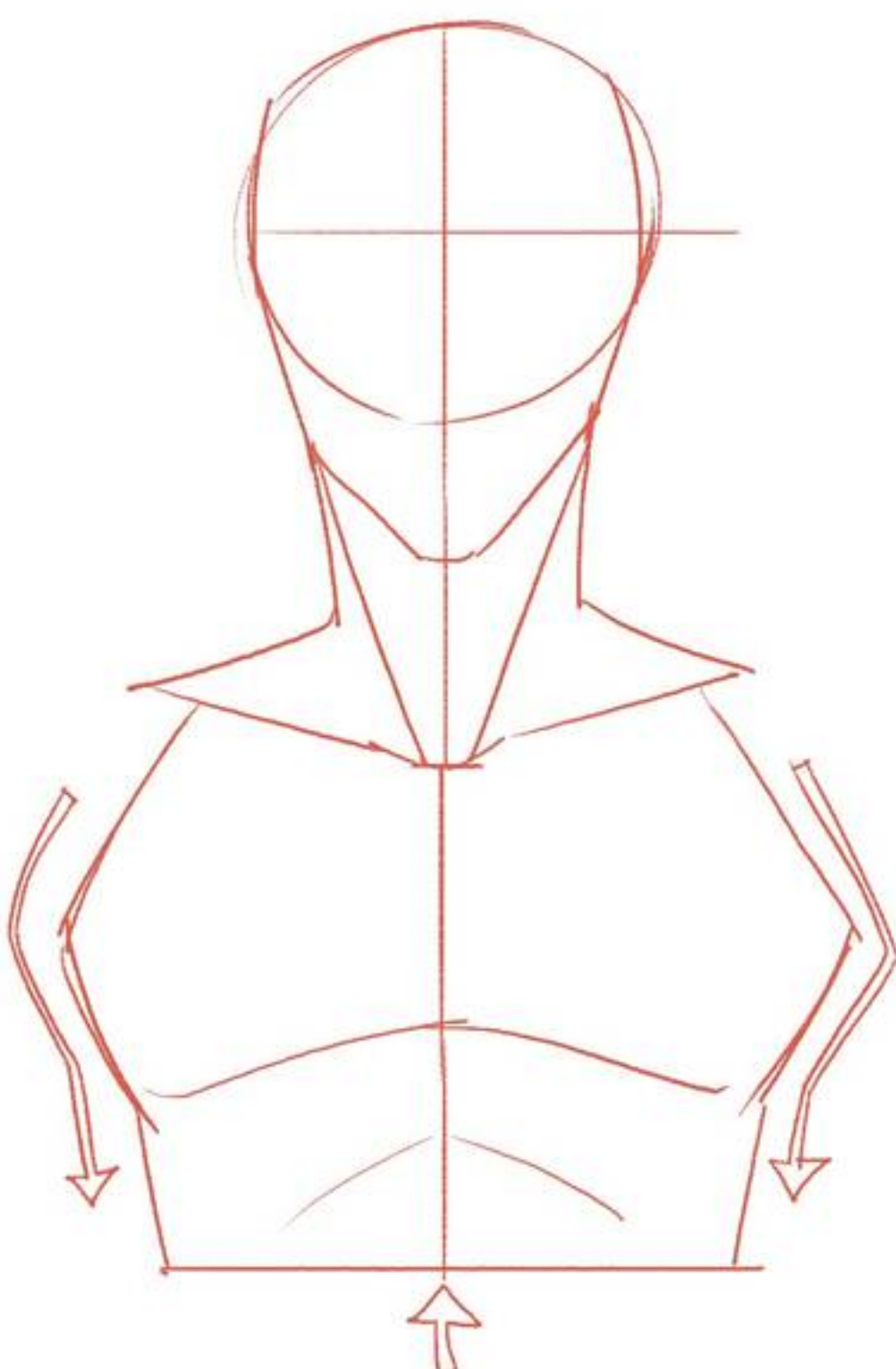
You have to know the size of your shoulder or your shoulder, so you draw your face first



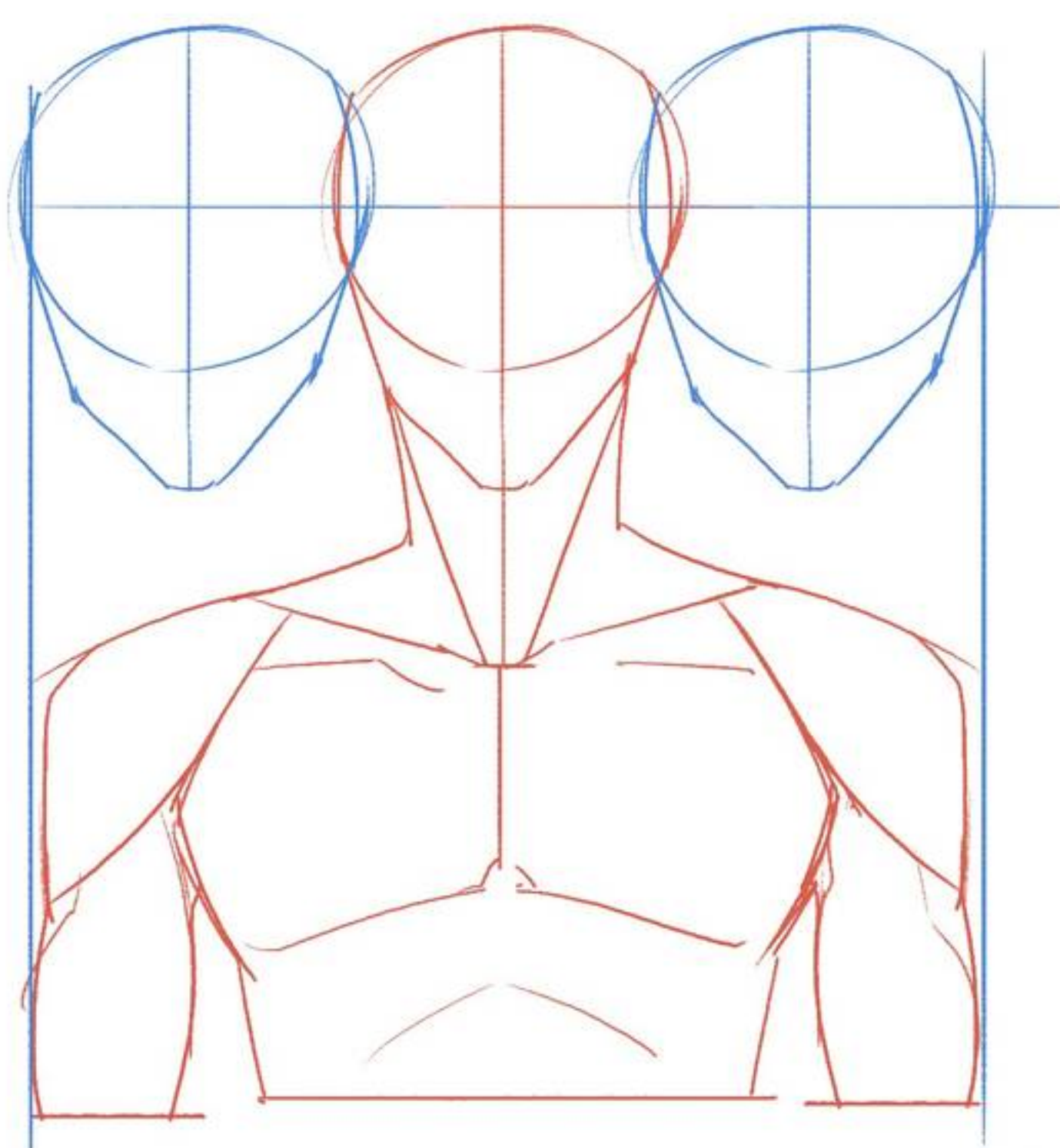
The center of the body is so fast, it matches the center line of the face and makes a clavicle line.



It creates the thickness of the neck.



I care about the central part of the body, and I draw a breast-line for the right hand shoulder.

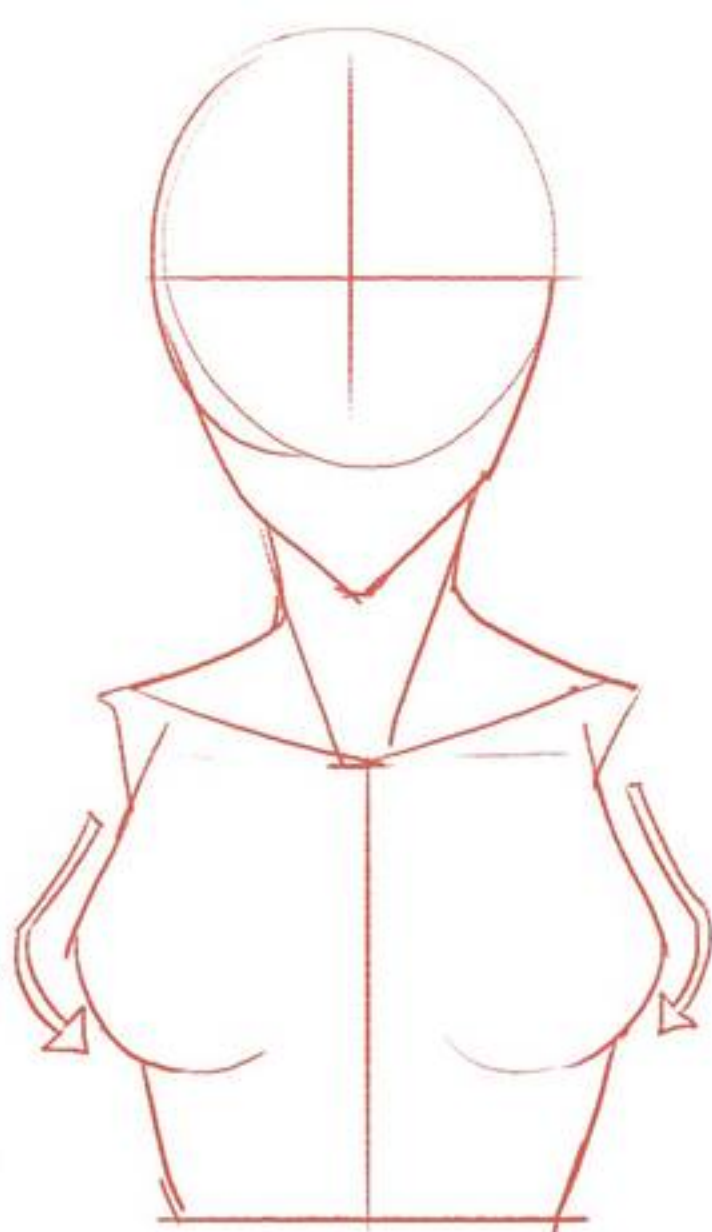
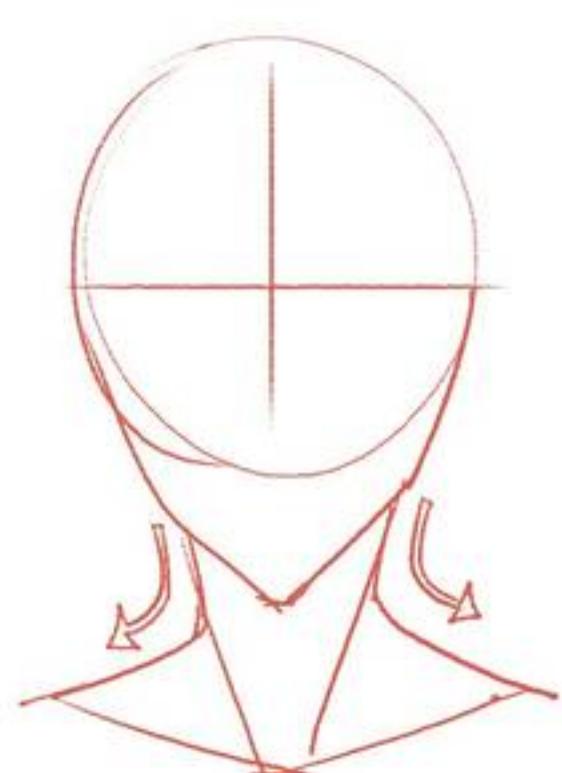


For a man, he draws his shoulders and arms to the right and to the right as much as the shape of his face.

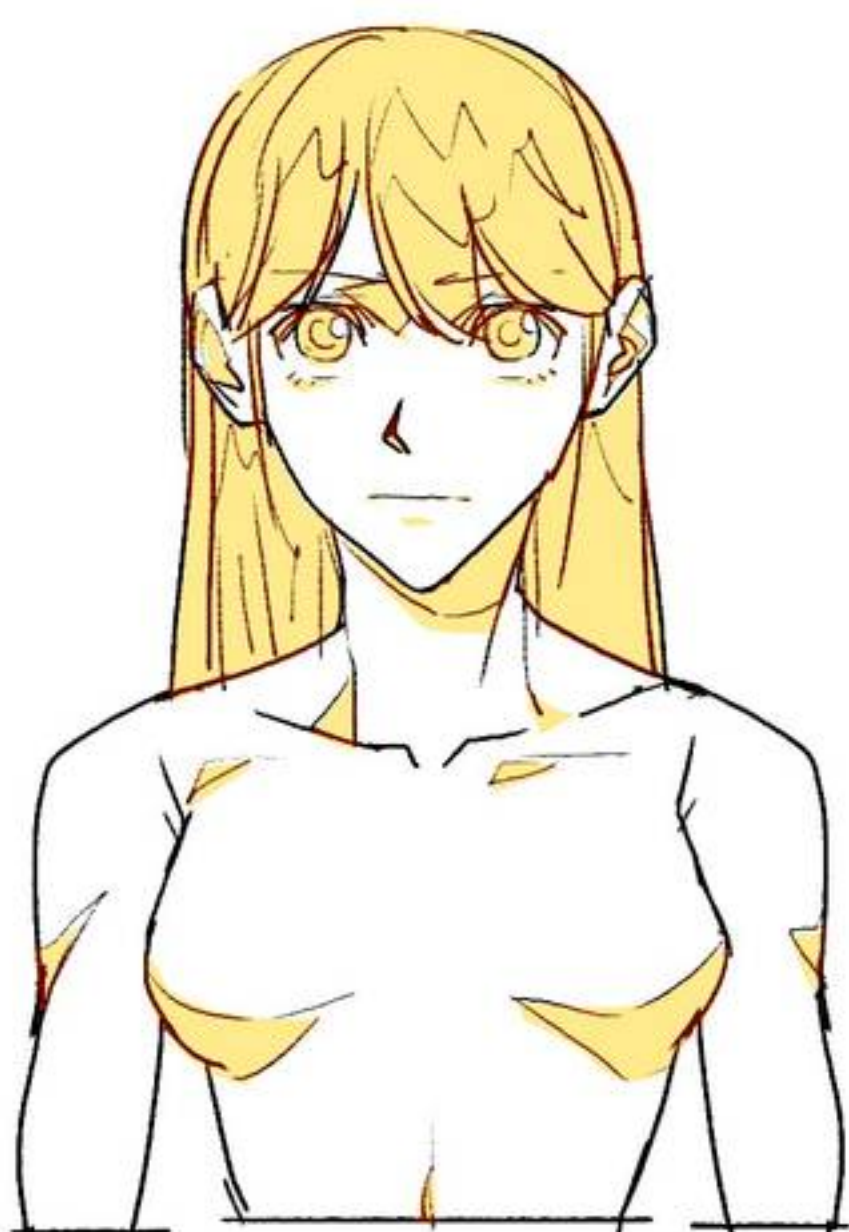
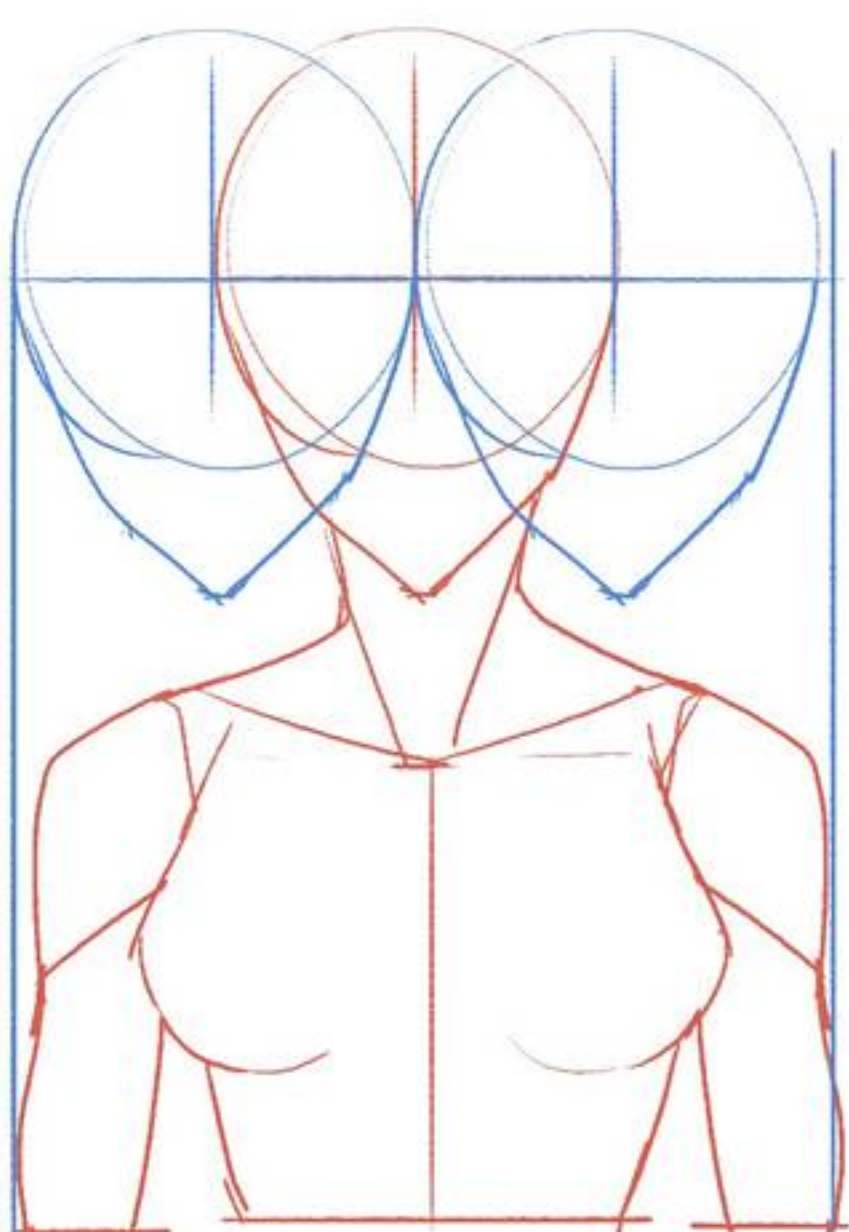




I'm going to close with the line

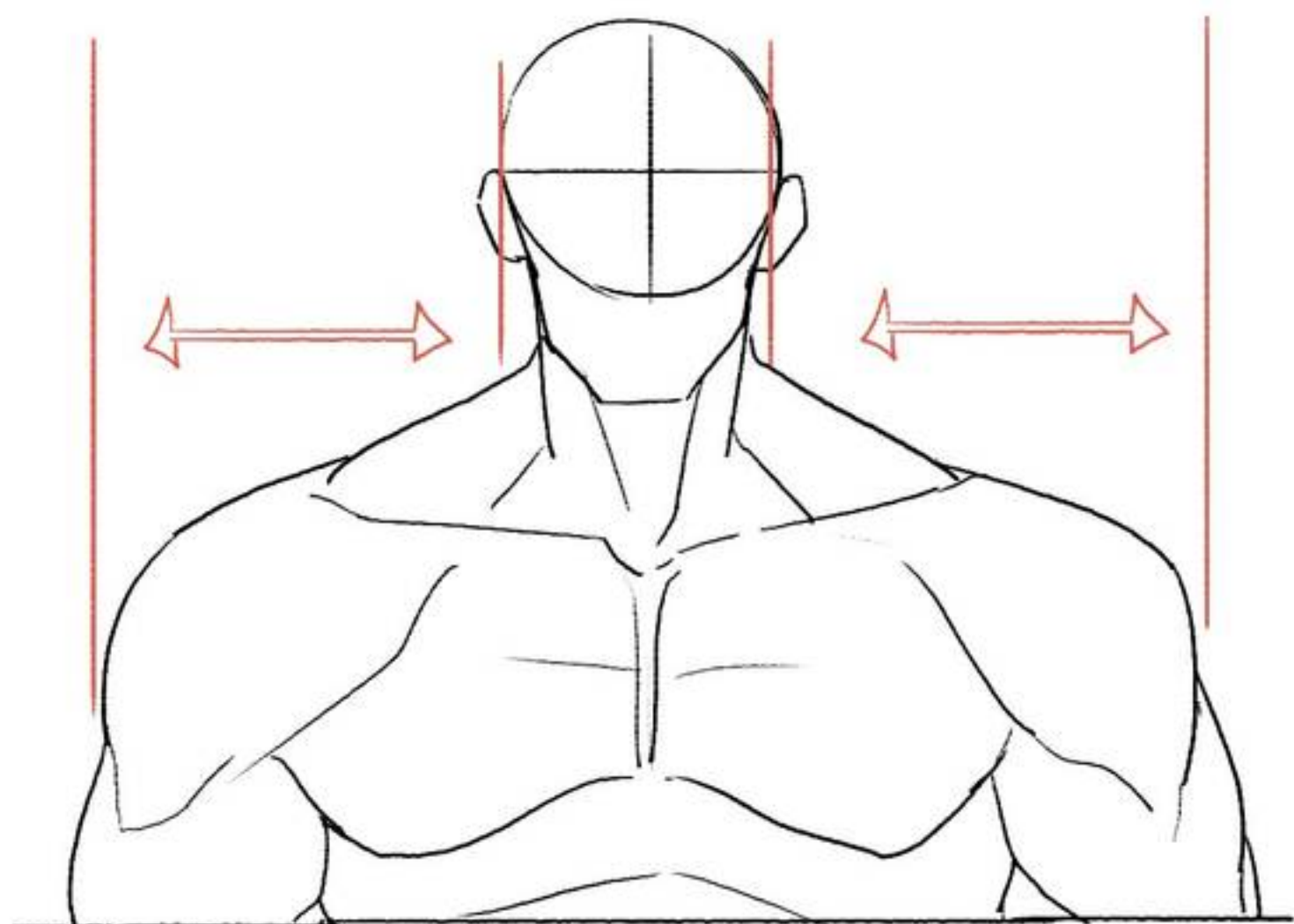


In the case of a woman, she has a chest shape in the same order as the top, and she has a boob cup more fully than a man, and she has a small upper body.



It's a woman's shoulder ratio, which is about half the size of her face.

I'm just trying to get to know the taco writer.



And then when you do this, it gives you a strong sense of muscle shape, or a comical way of saying it, and it gives you a strong feeling that your shoulder is wide.

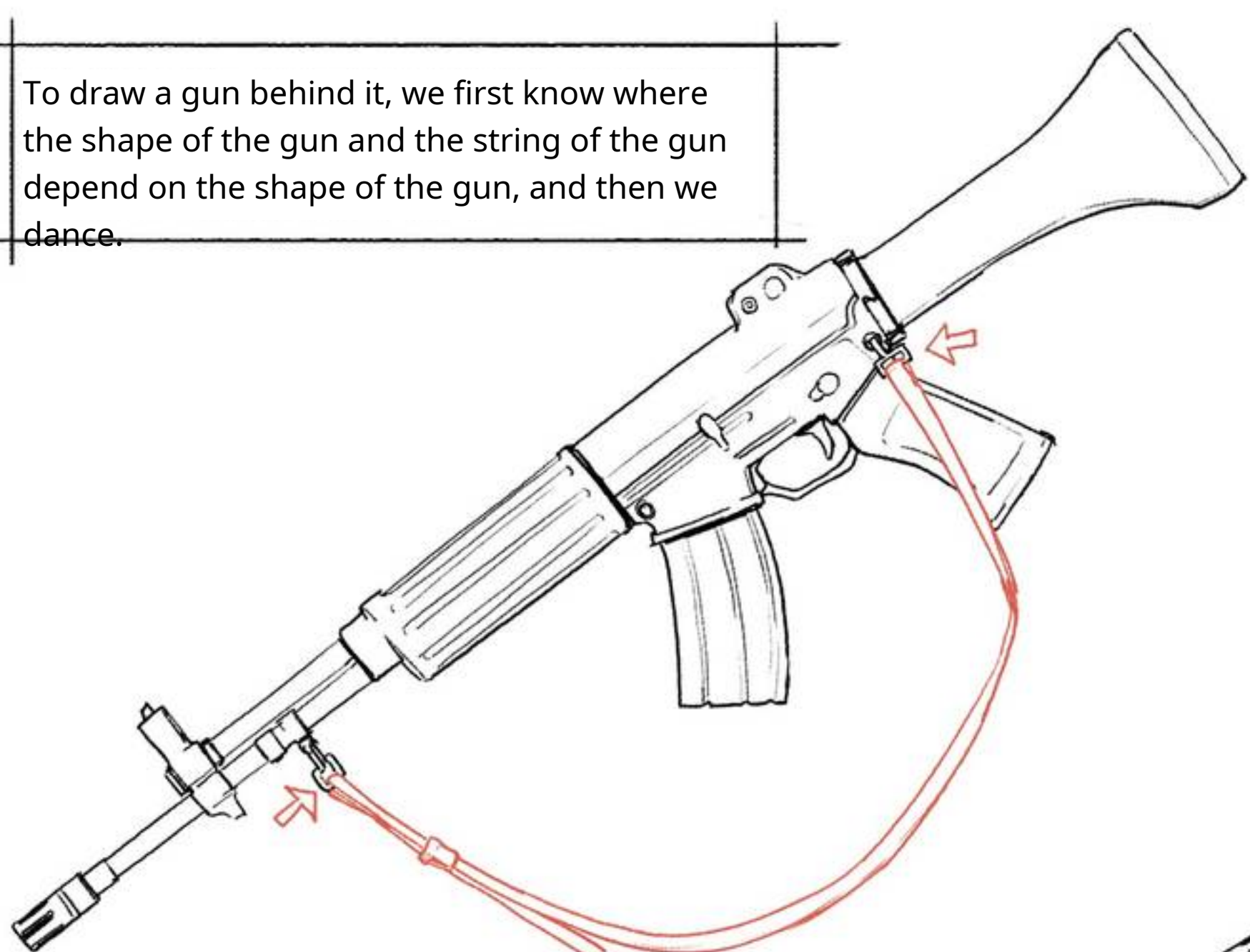


Key Doint

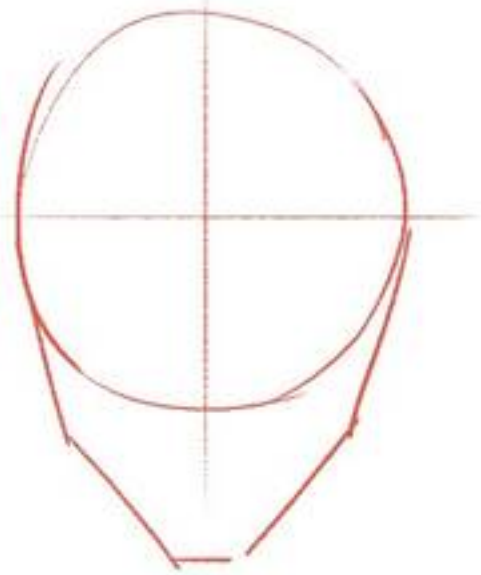
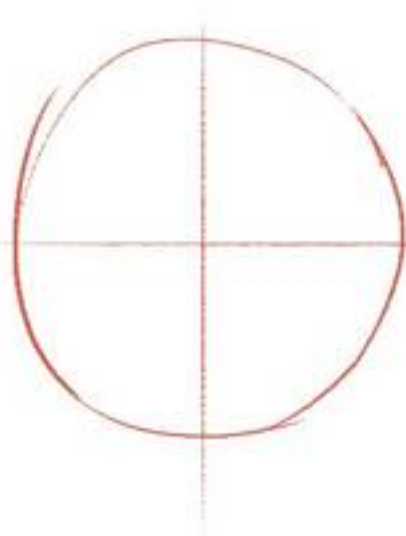
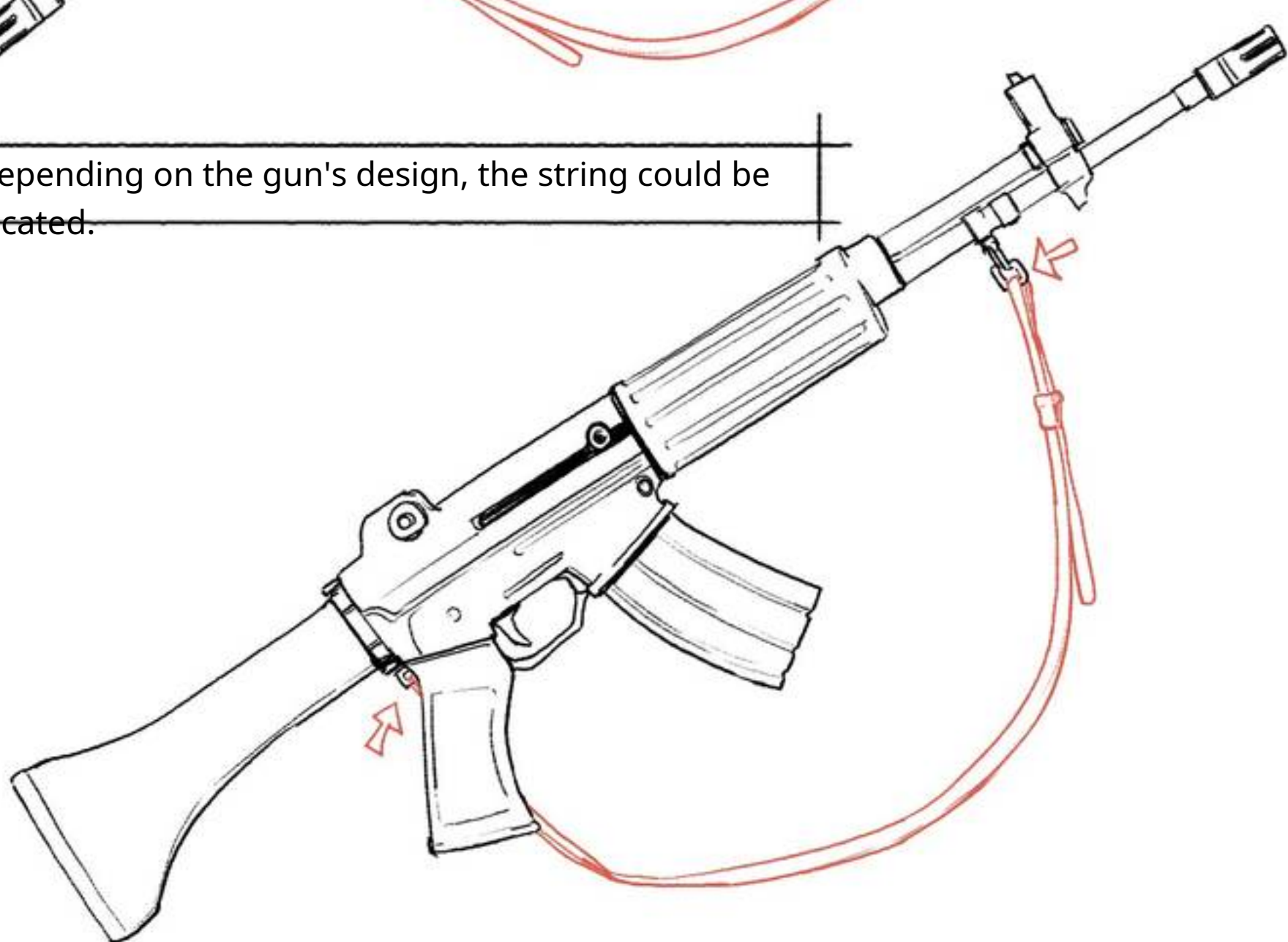


I'm curious about the position behind the IQ.

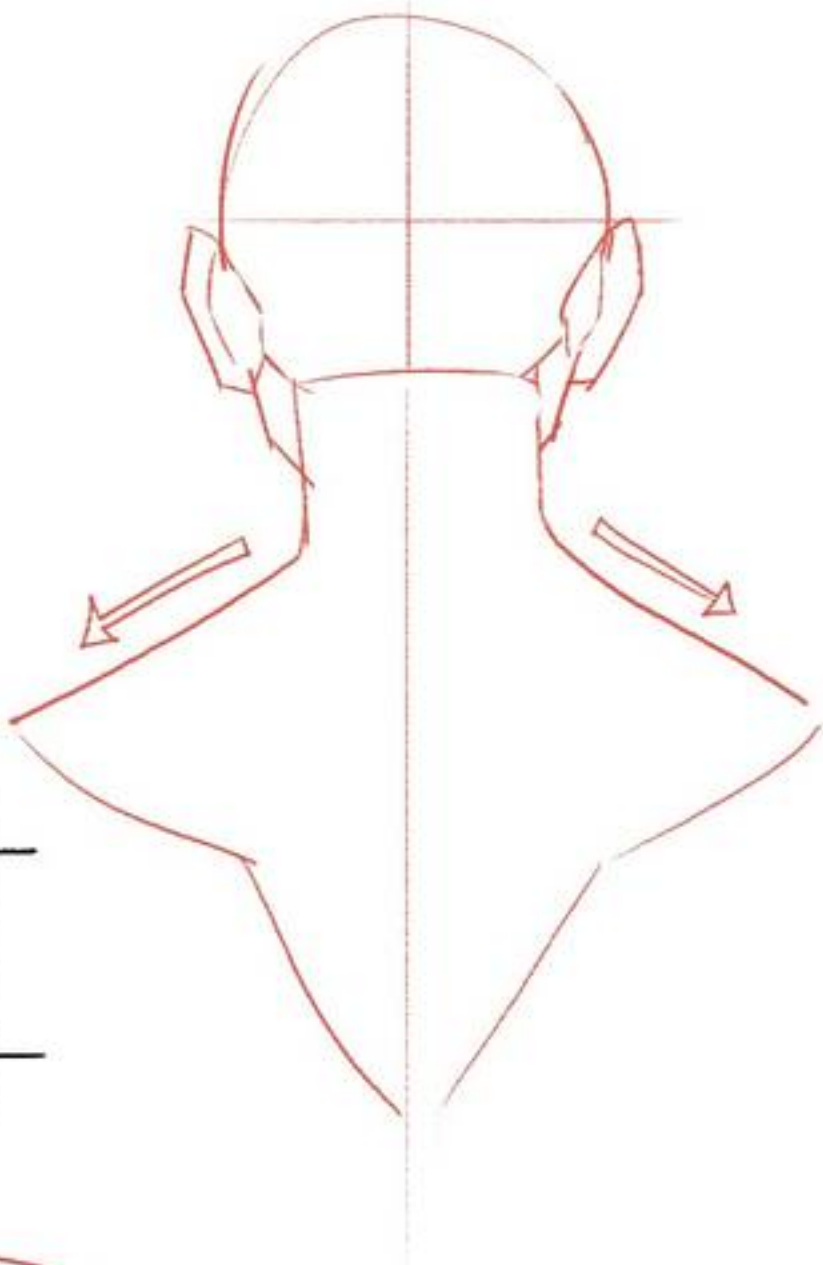
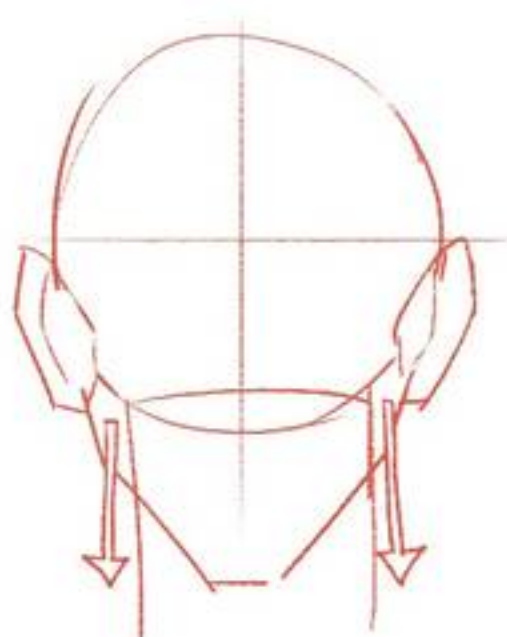
To draw a gun behind it, we first know where the shape of the gun and the string of the gun depend on the shape of the gun, and then we dance.



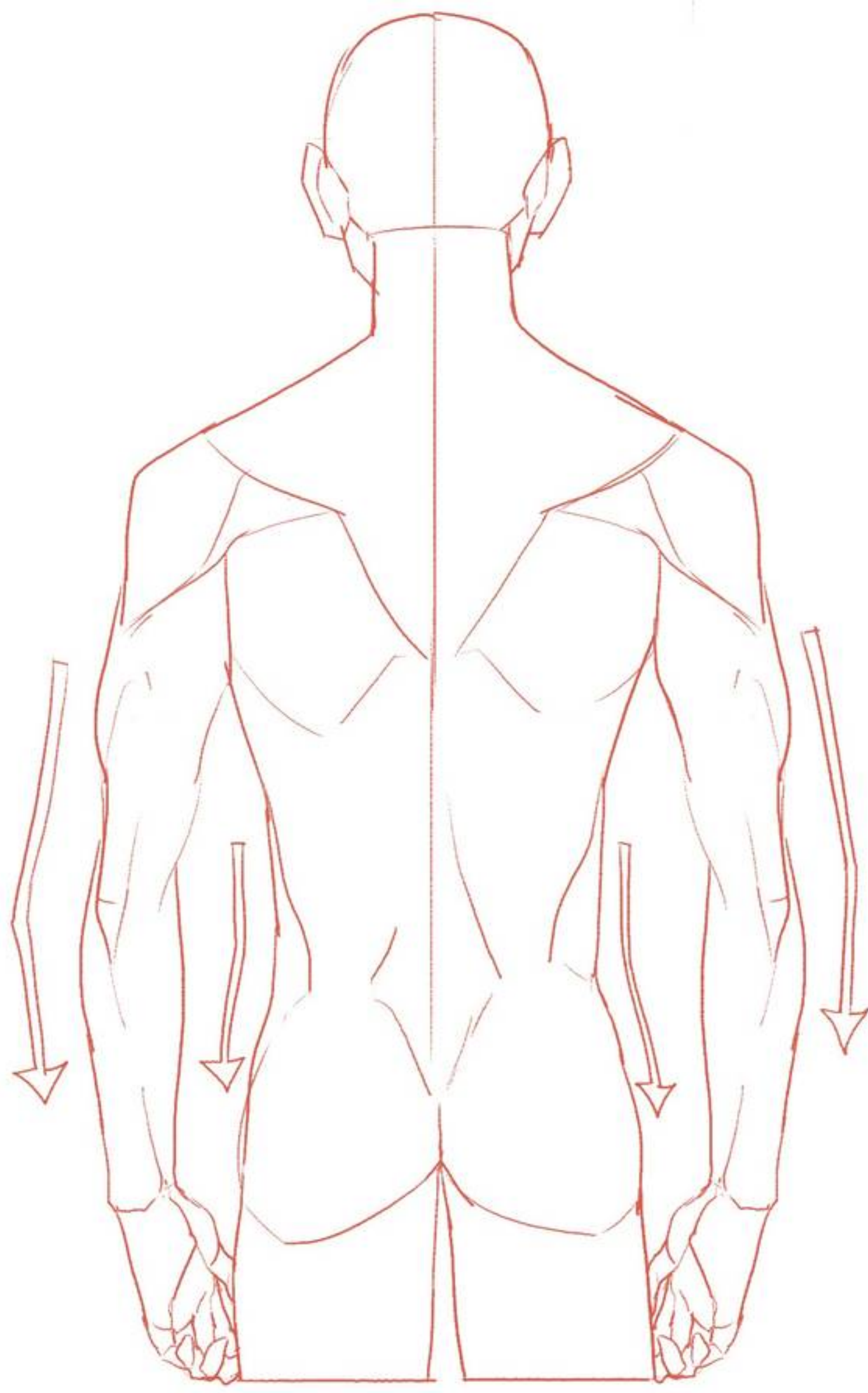
Depending on the gun's design, the string could be located.



The face is drawn the same way as the front.

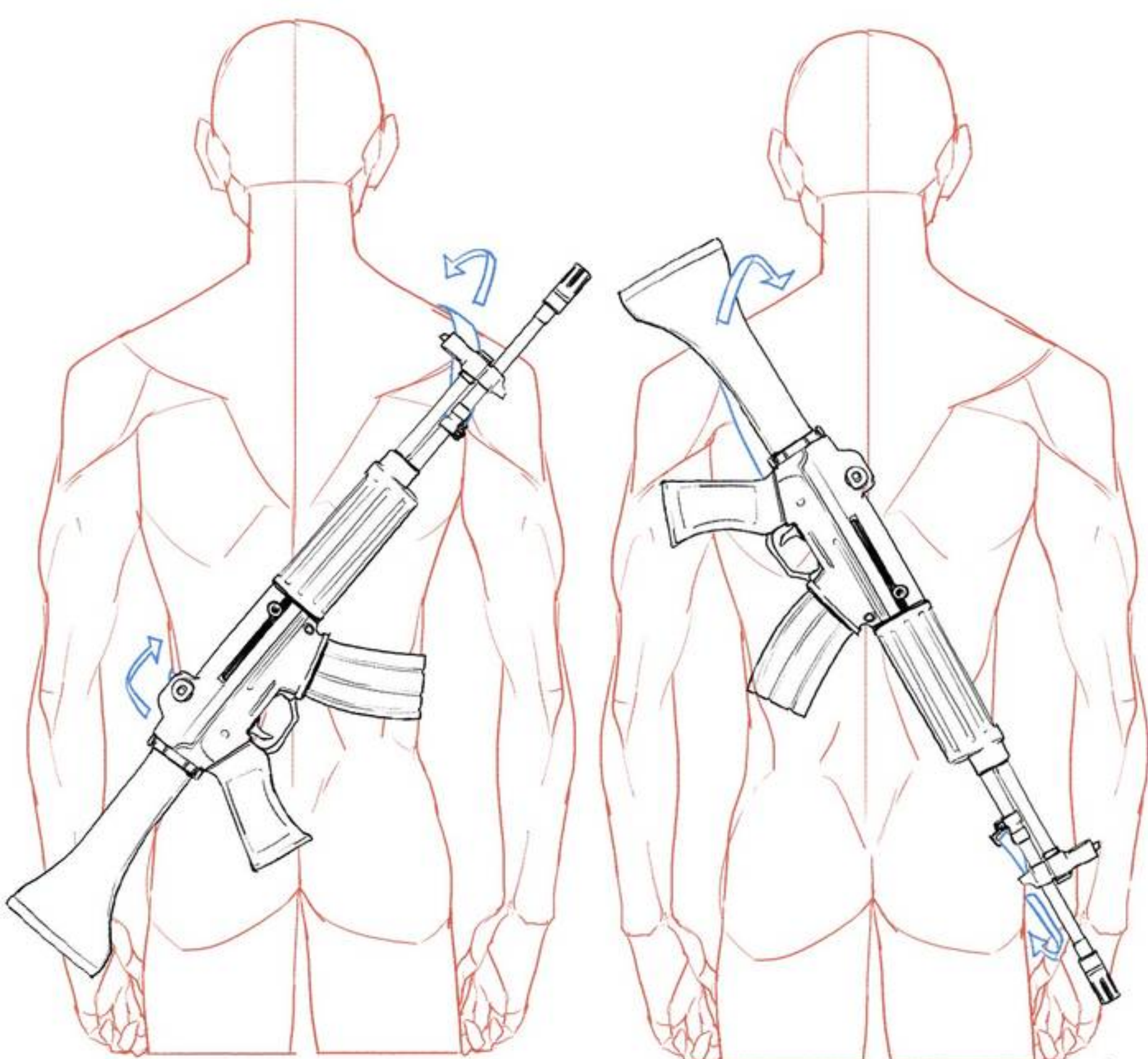


It's a neck drawing, and it's a back look, so it erases the lower part of the tube that's covered.

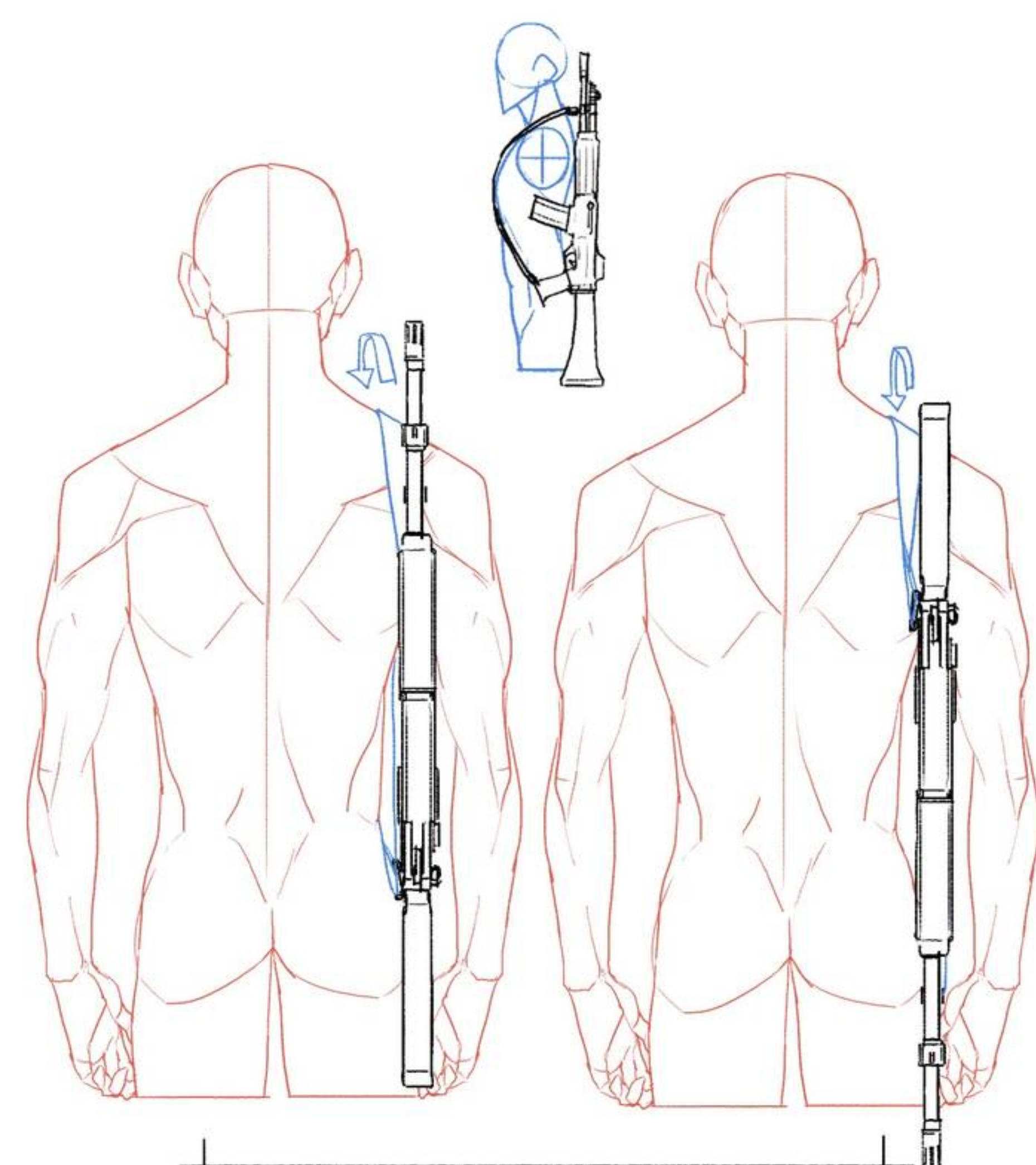


He's drawing the upper body and the arm.



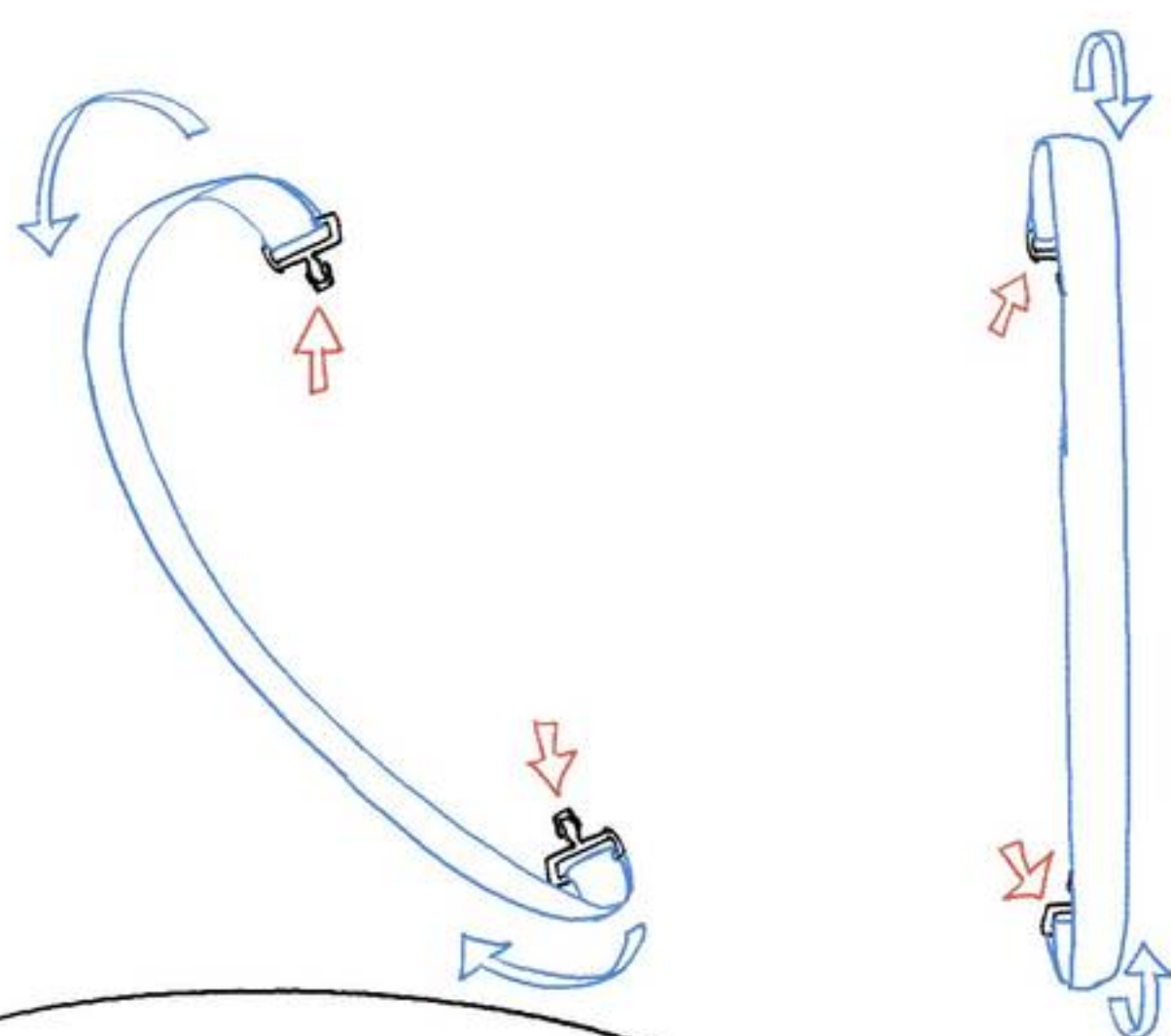


Put it in a diagonal of the crown, and draw it as if it were on top of the cloud, down or below the scent.



If you push it with one shoulder, it turns around the top of the gun.

I'd like to know the taco author."



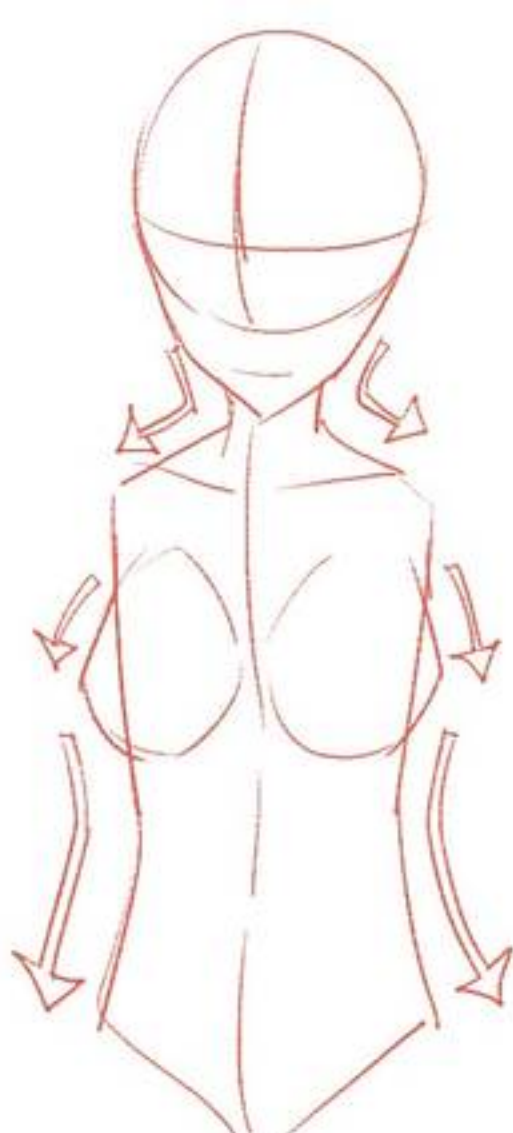
If you look at it from the front, you'll see a string connected to a gun, and then it'll carry it back to the upper body, so it'll only see a little bit of it.



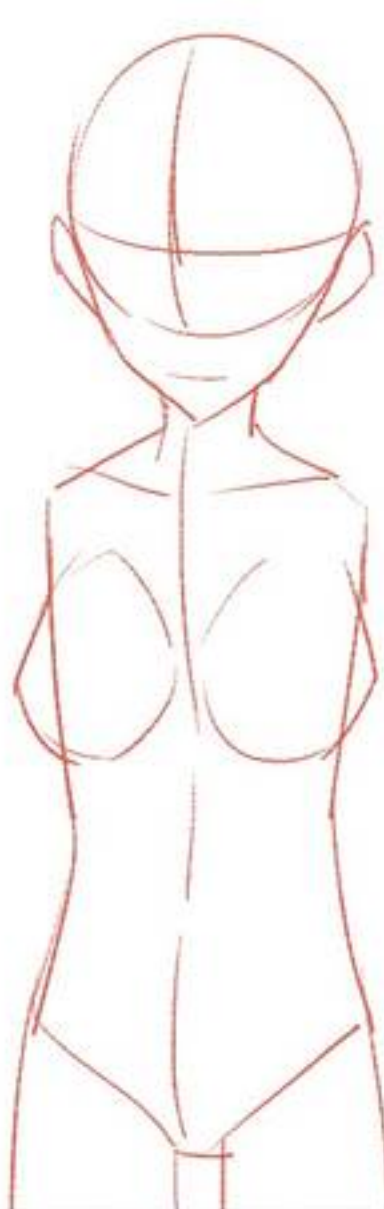
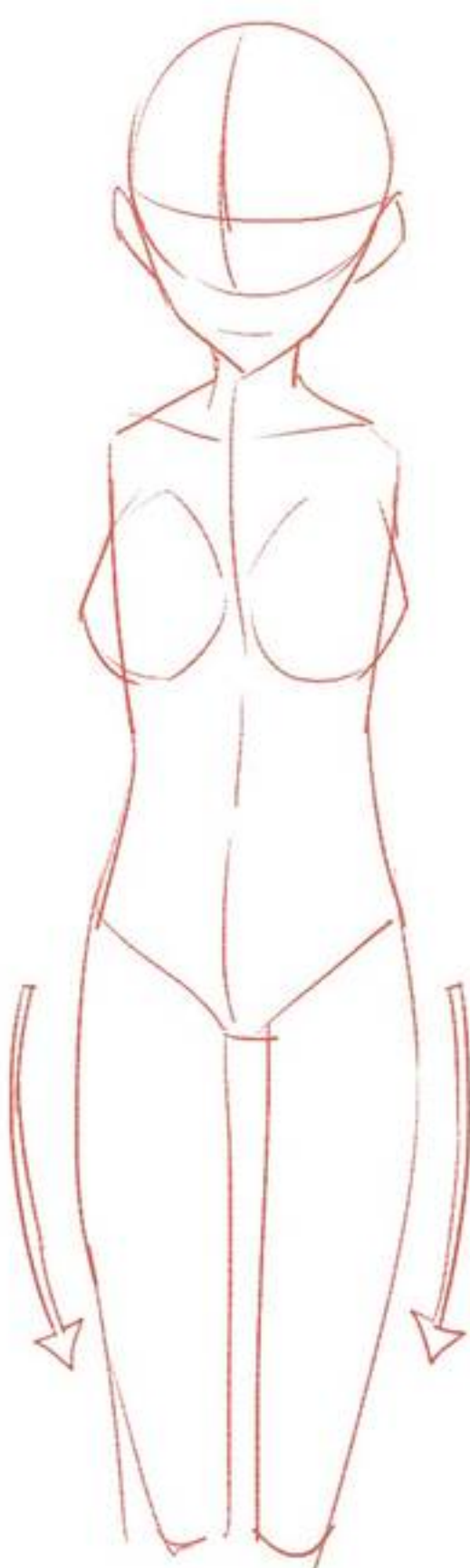
Key Doint



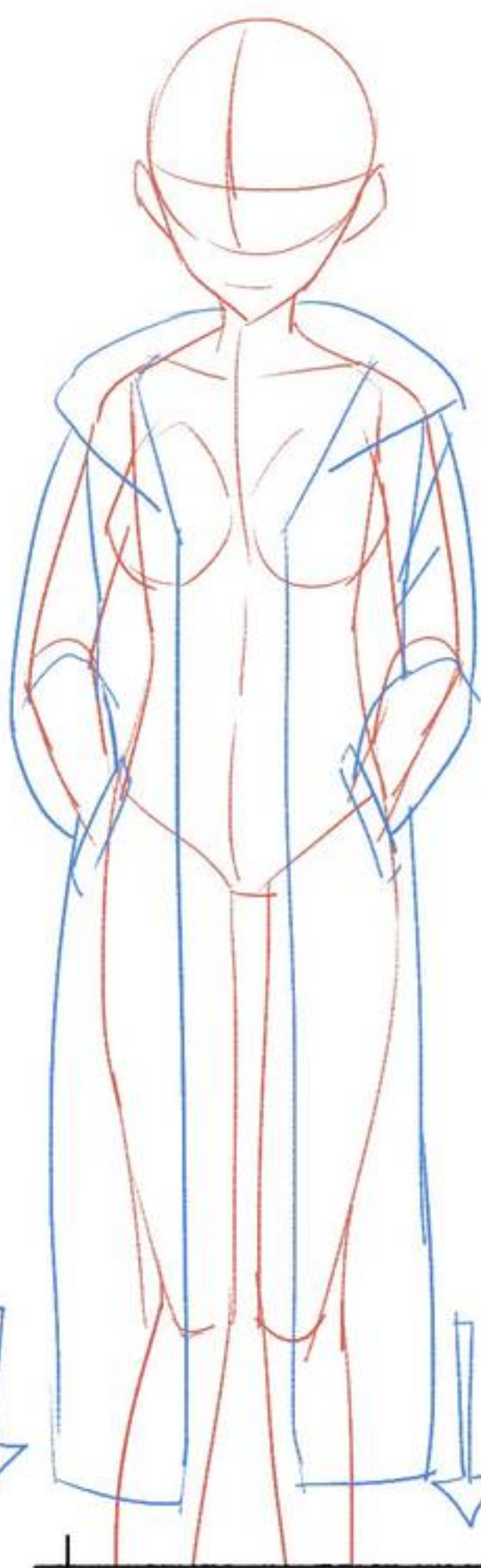
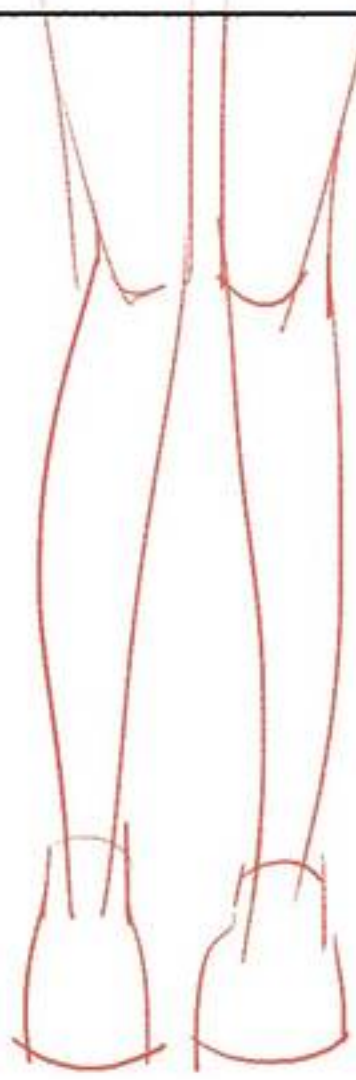
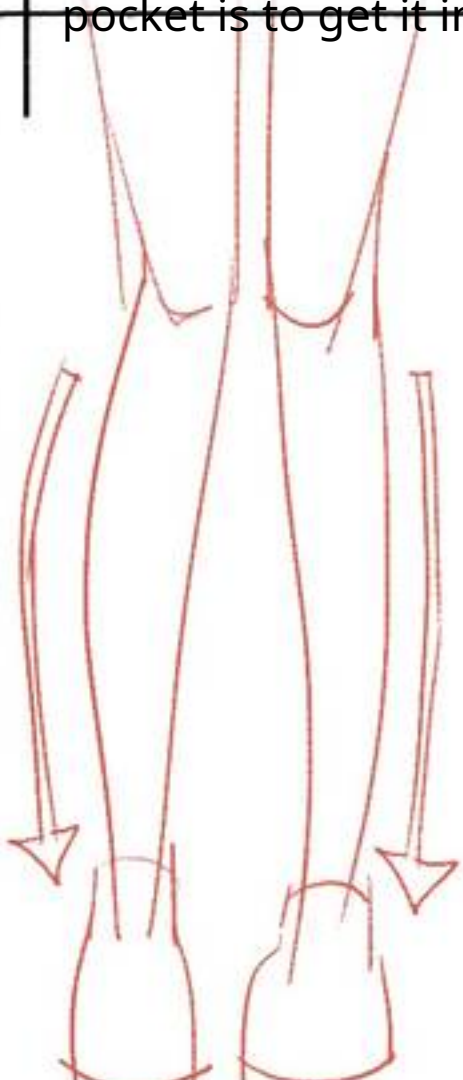
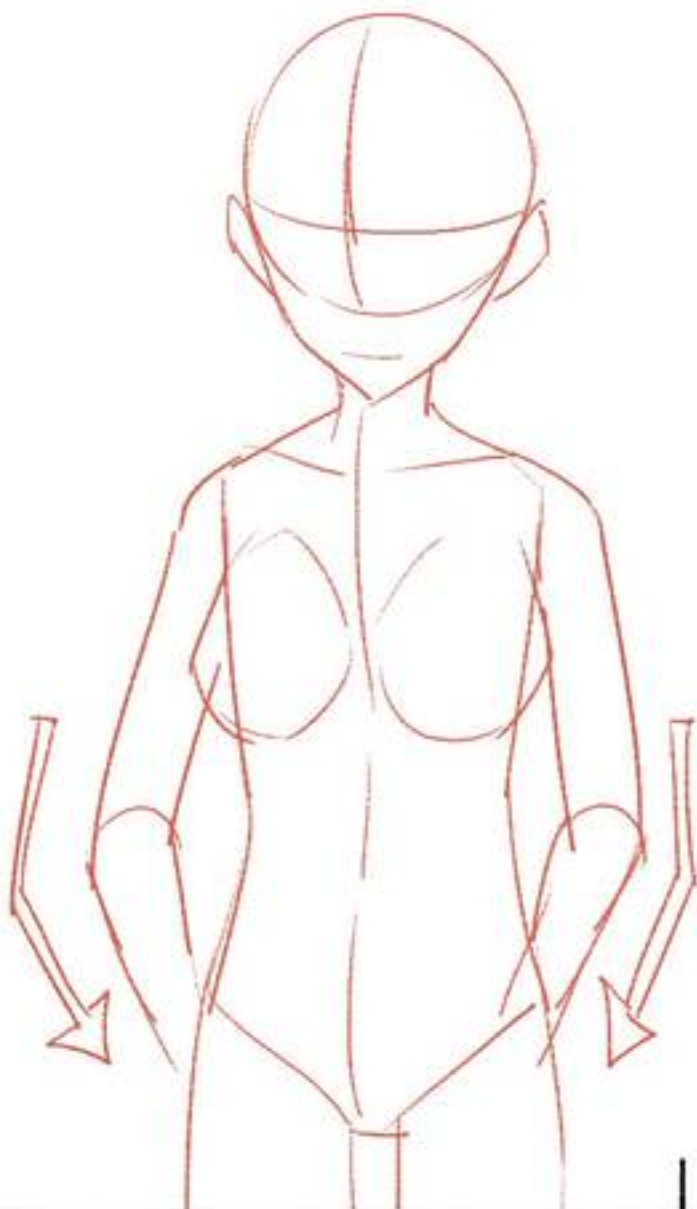
[Q: I'd like to do a lap padding.]



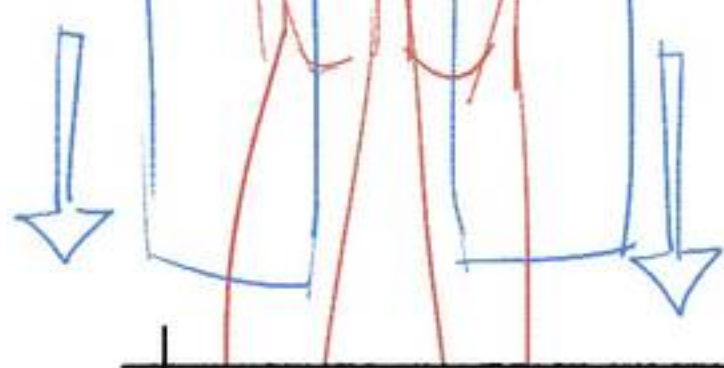
It's kind of a rough shape and bottom shape before it's covered with the character's coat.



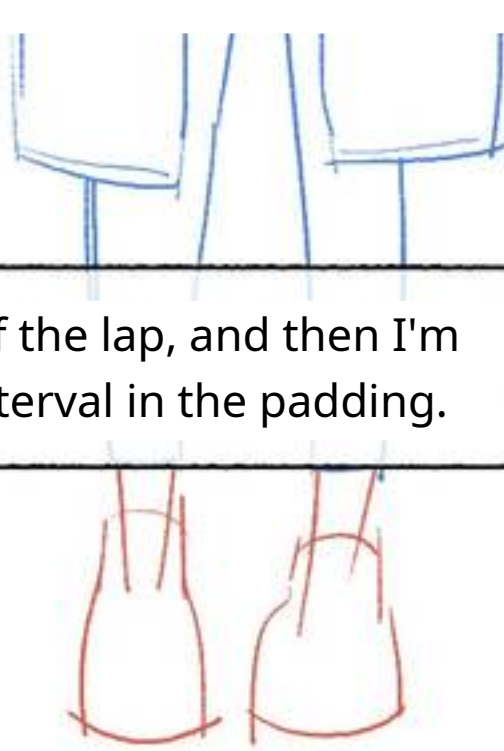
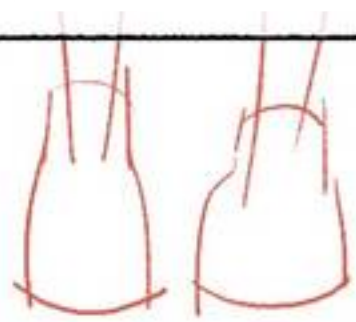
The leg and the foot are also held back by a lump, and in the case of the hand, the only way to get the hand in the pocket is to get it in the direction.



Can not get folder: %s: %s



I'm going to draw it to the bottom of the lap, and then I'm going to give it to you at a certain interval in the padding.







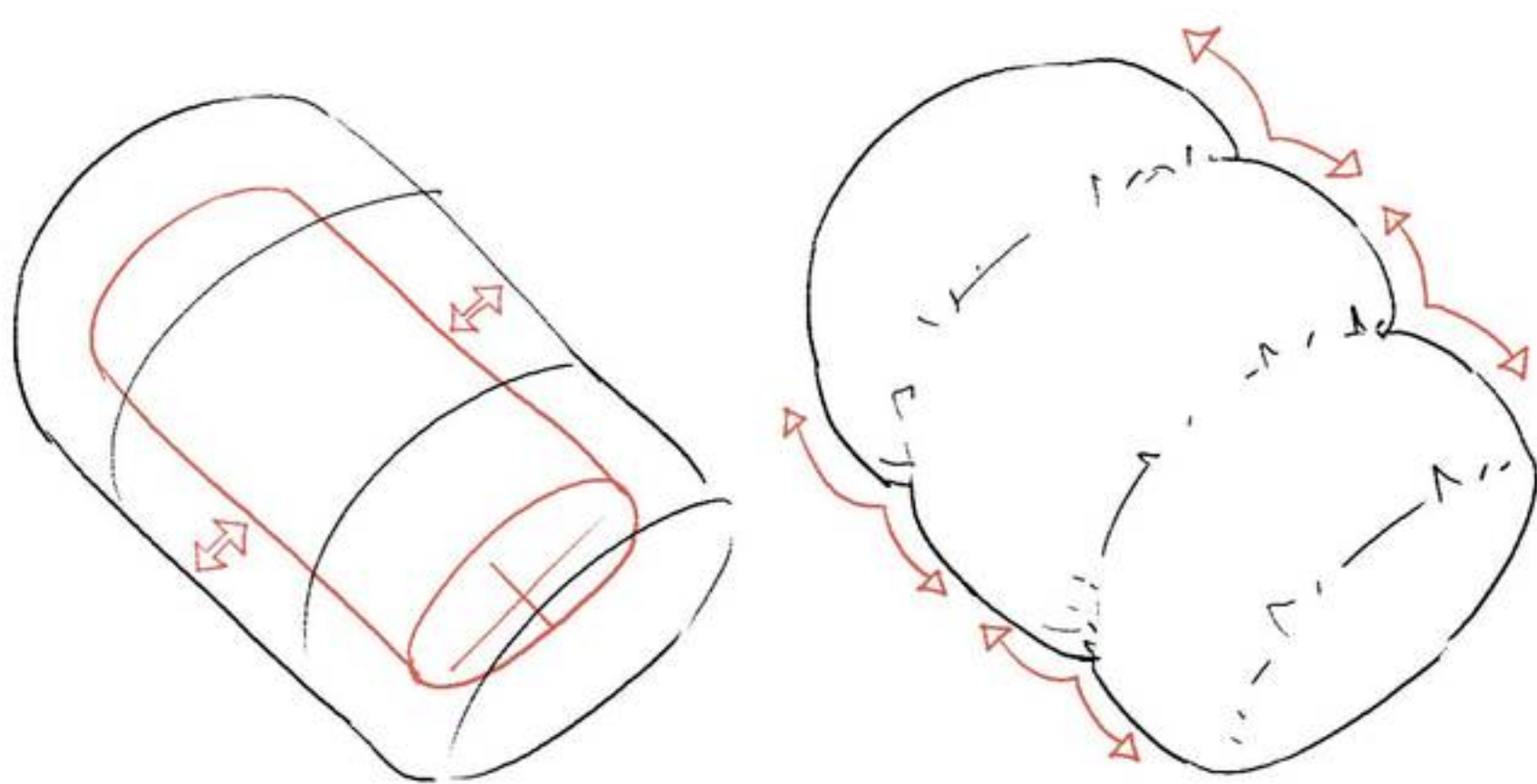
I'm going to make a big picture of it, and I'm going to make a convex feelo.

It's the character's detail, and it captures the whole feeling.



I'll finish with the gift.

I'd like to know the taco author."



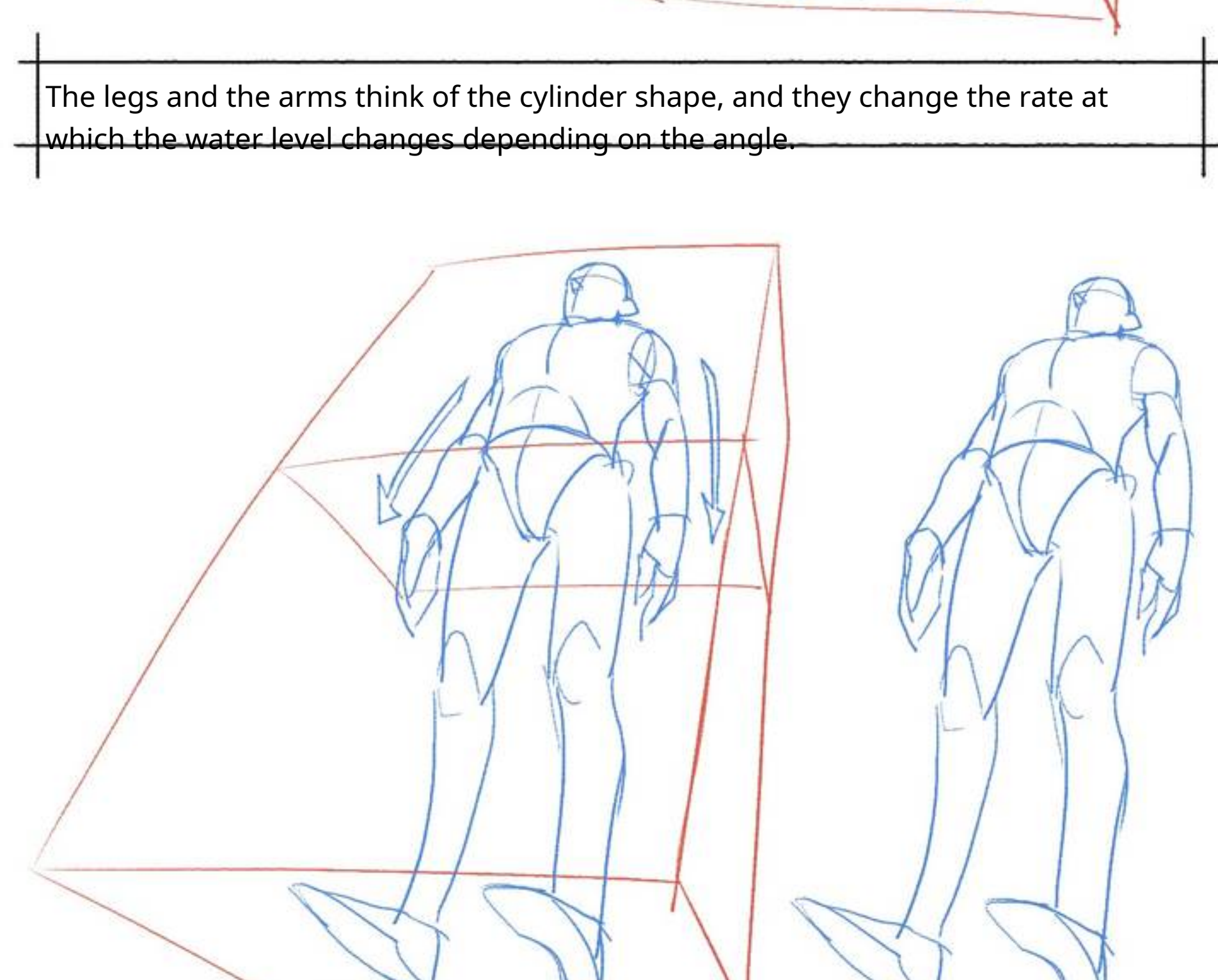
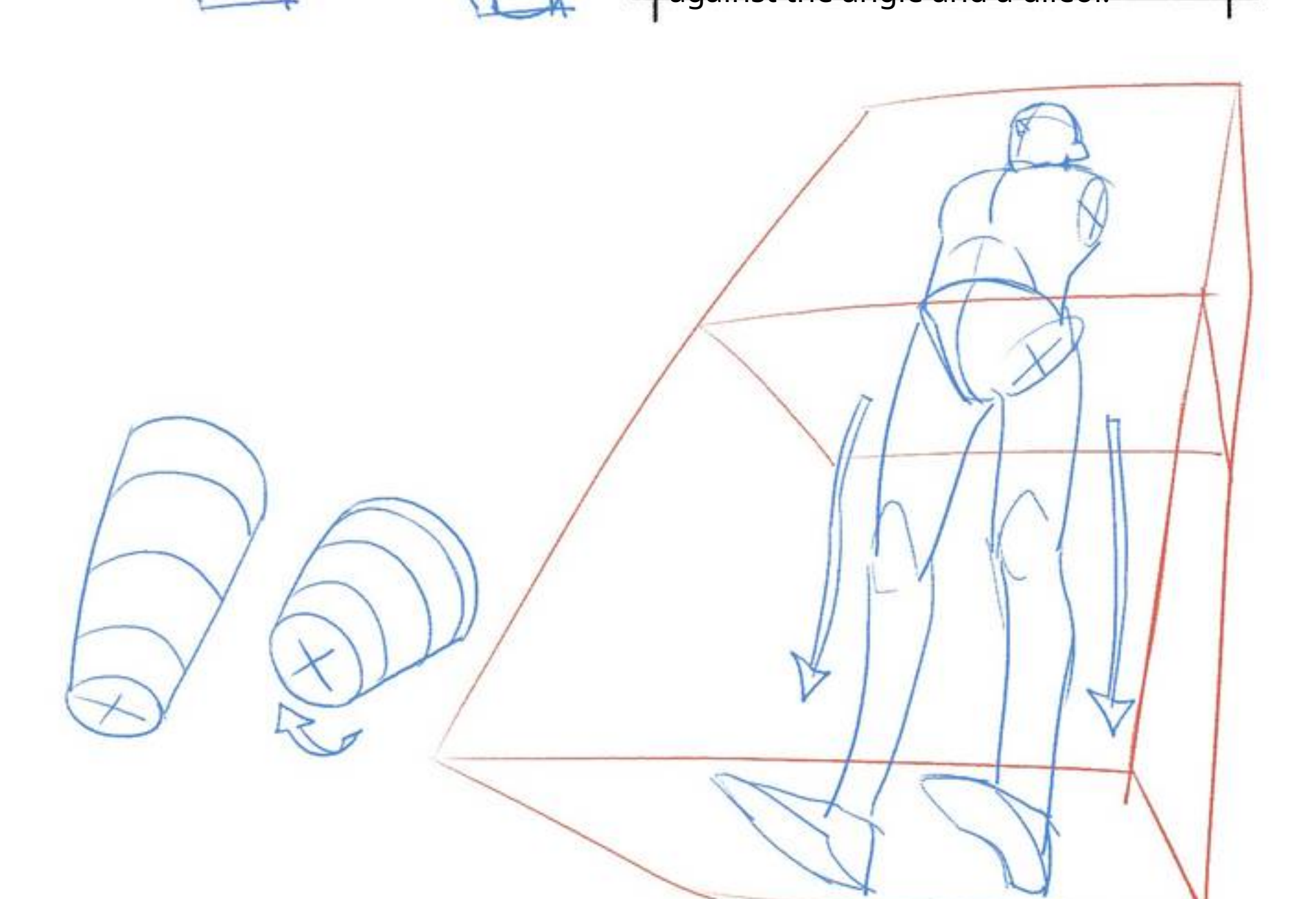
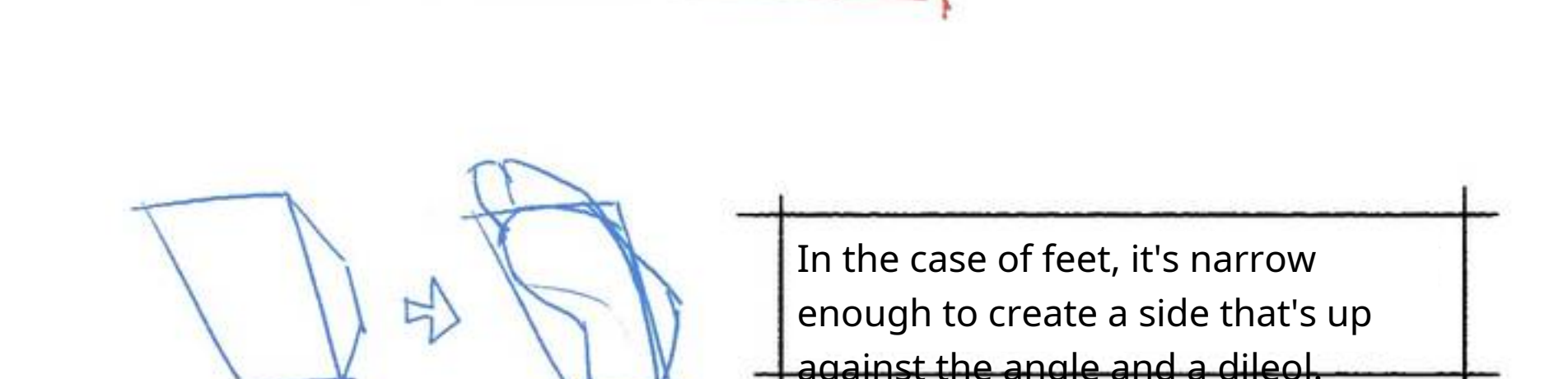
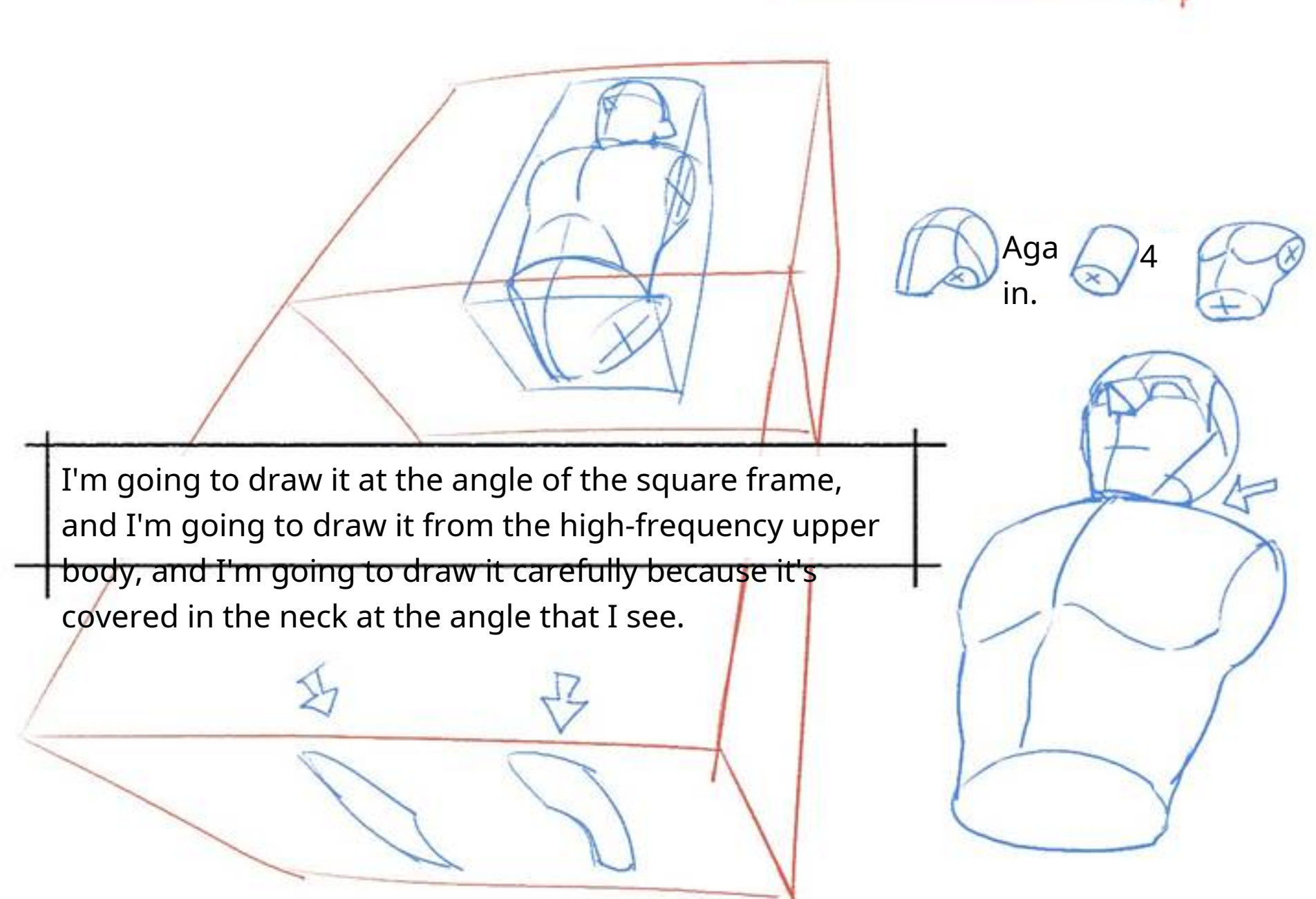
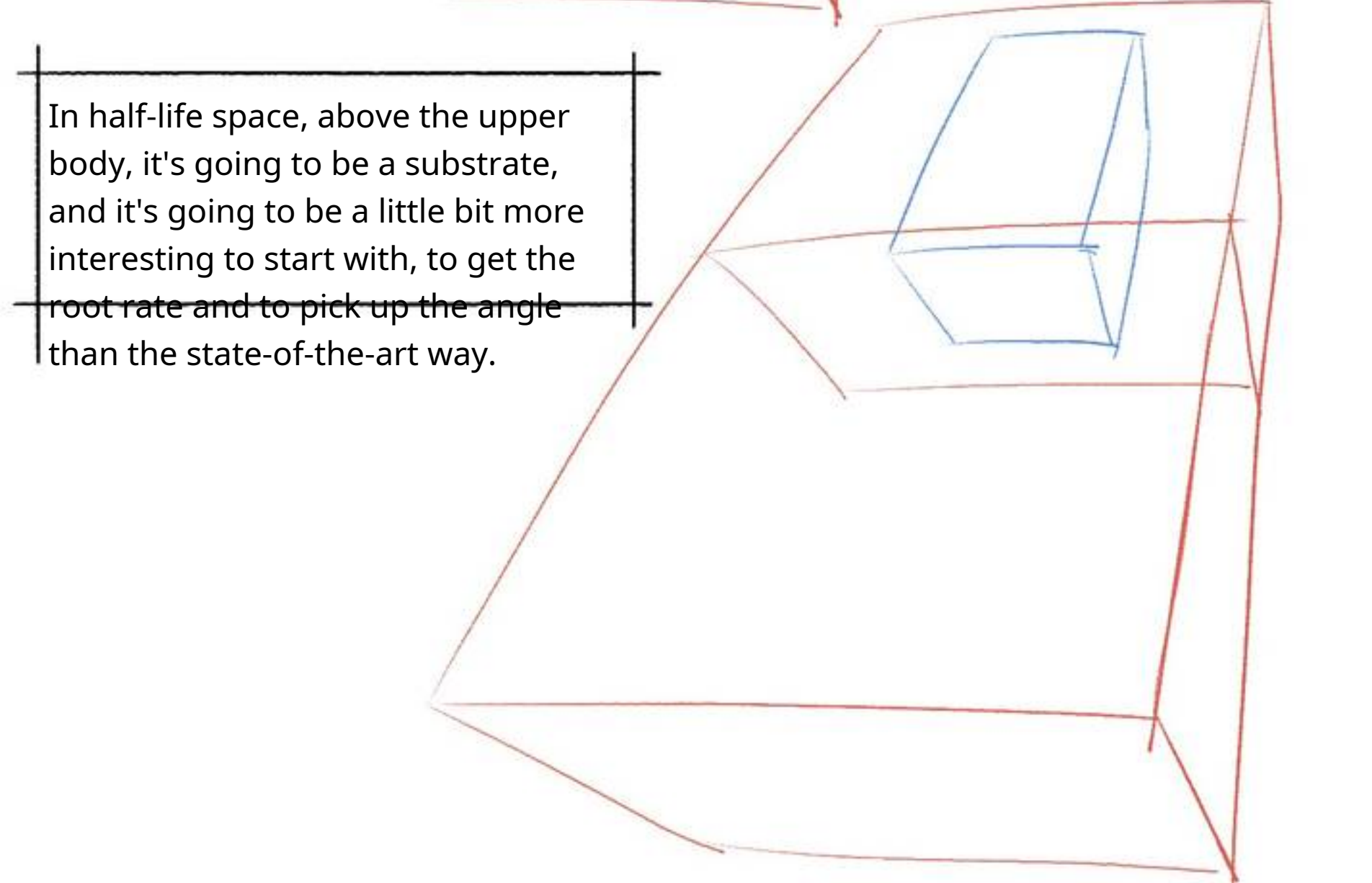
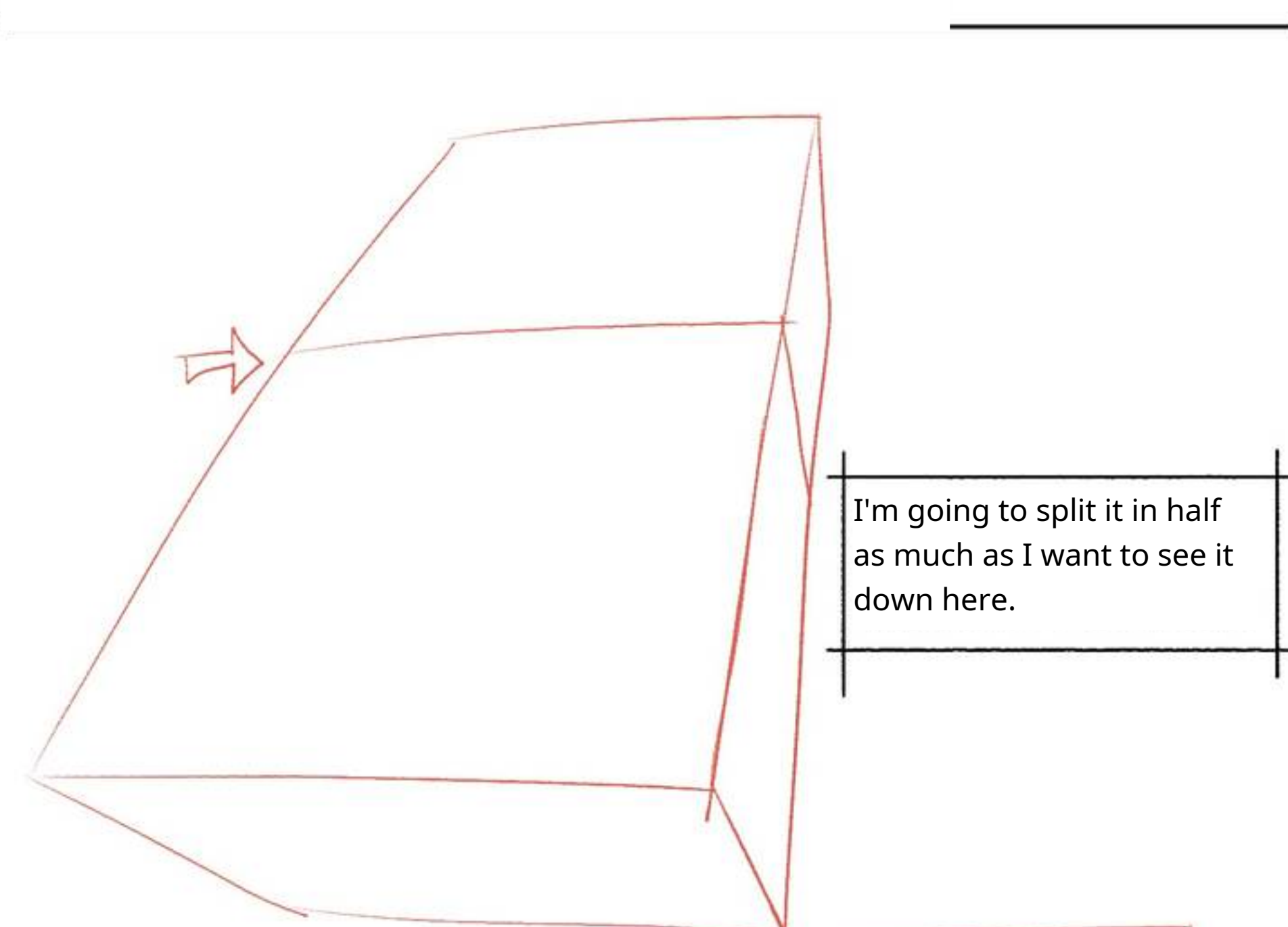
I'm going to make it thick with volume, and I'm going to make it warm and near-duty.



Key Doimt



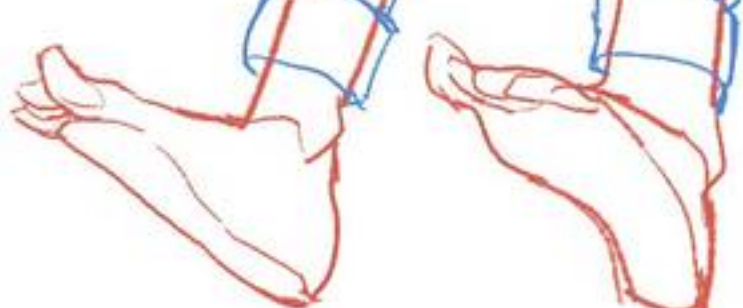
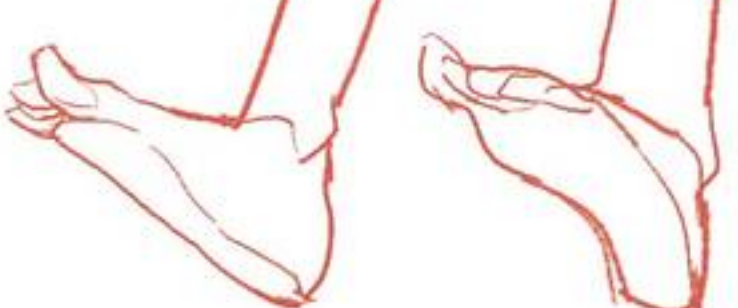
I mean, it's hard to see the character down here.







I'm going to put up a whole digital system from a hard shape feeling, and I'm going to make it natural, and I'm going to put on a suit that fits into the human body.



I'm also drawing the soles of my shoes.



I'll finish with the gift.

I'd like to know the taco author."



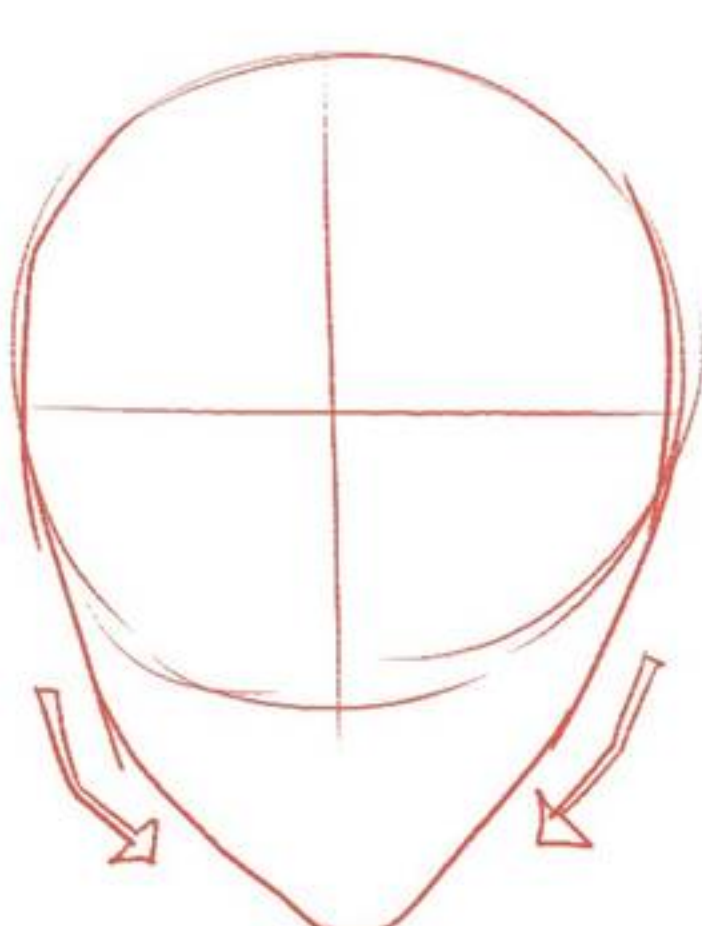
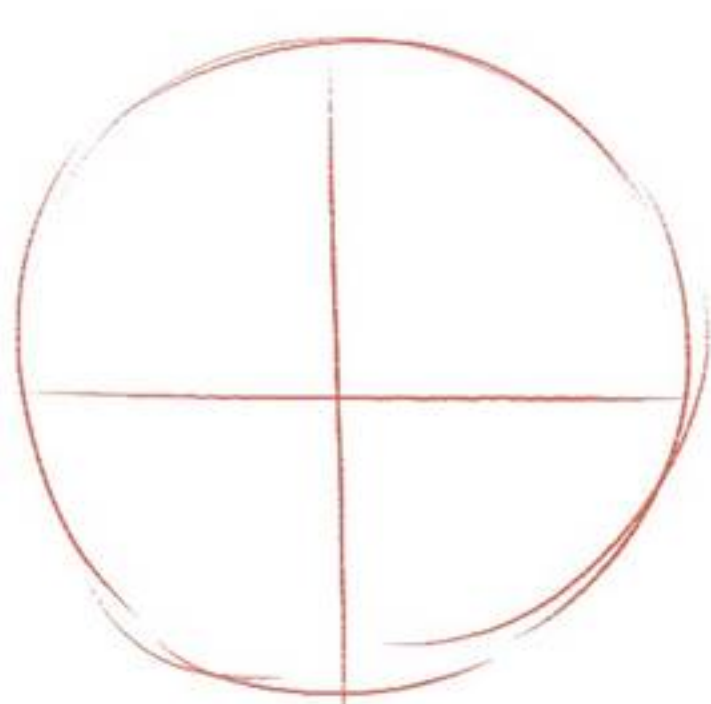
In cut production, you don't have to draw the whole thing, so you're just going to hang it up and clean it up.



Key Doimt



[Q: I'd like to draw a desperate look on your face.]



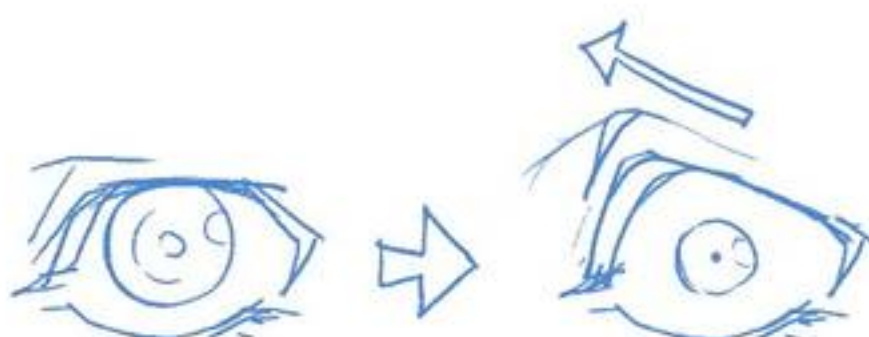
I'm going to draw the character's facial form first.



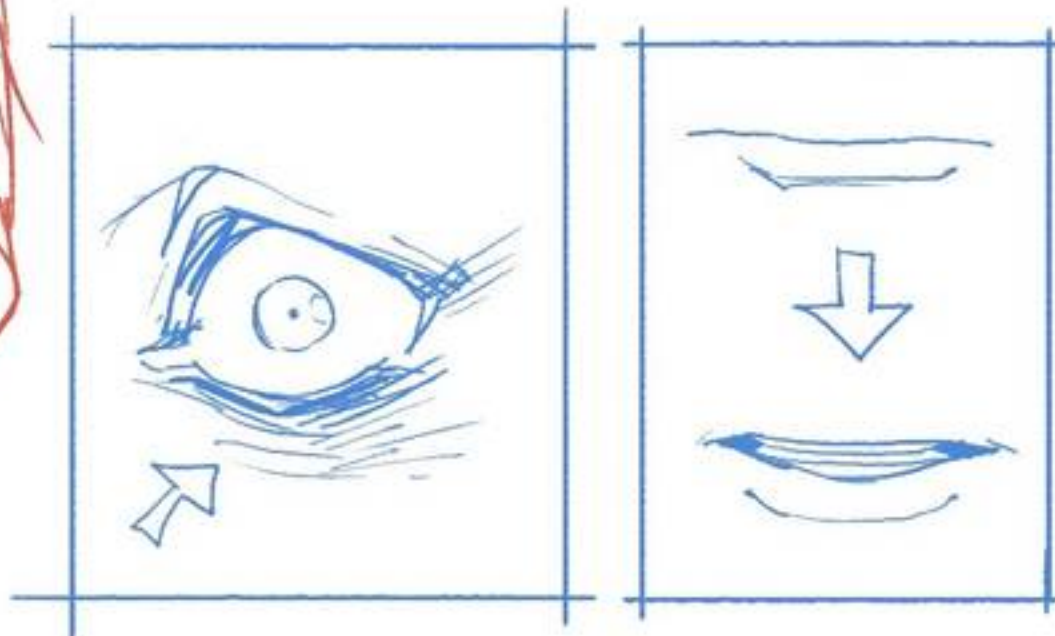
I'm drawing an extra headdress and hair.



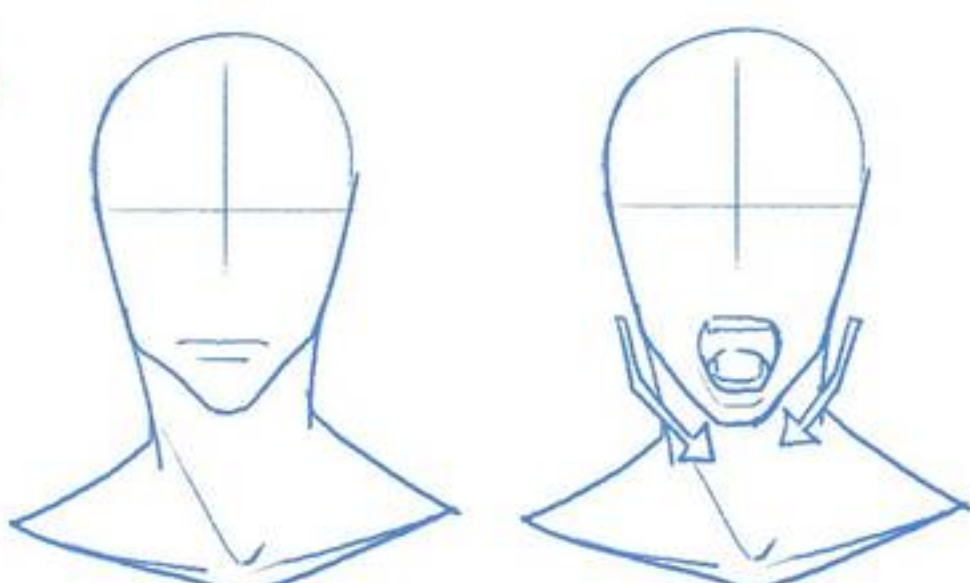
It's pointing upward so the eyebrows can be gathered between the eyes.



The upper eyebrows and the hair of the eyes are moving up into the room, and the eye sizes are adjusted so that the face will be dramatic.

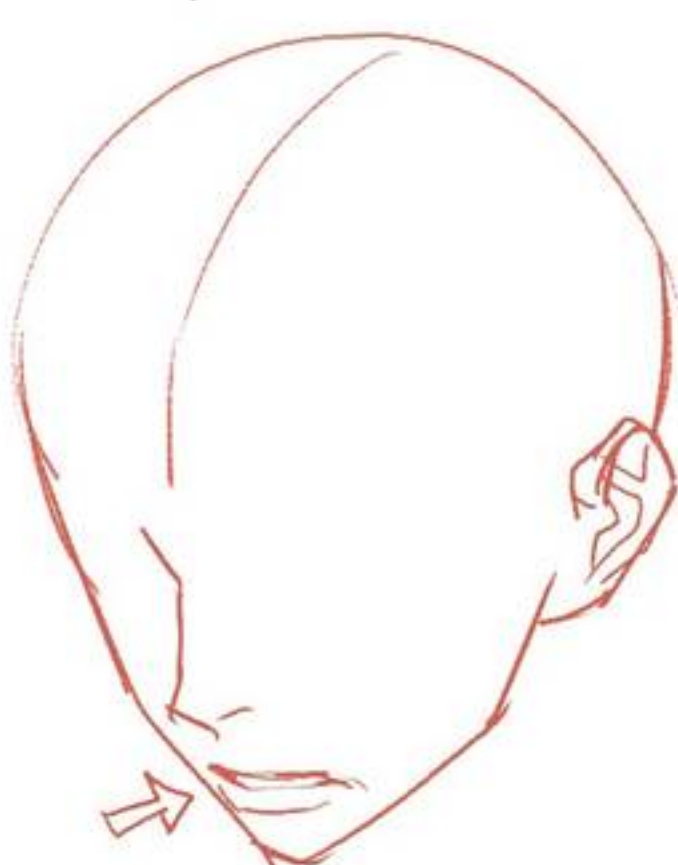
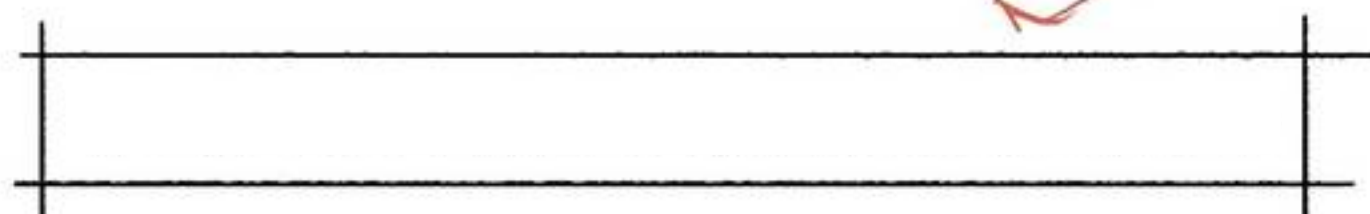
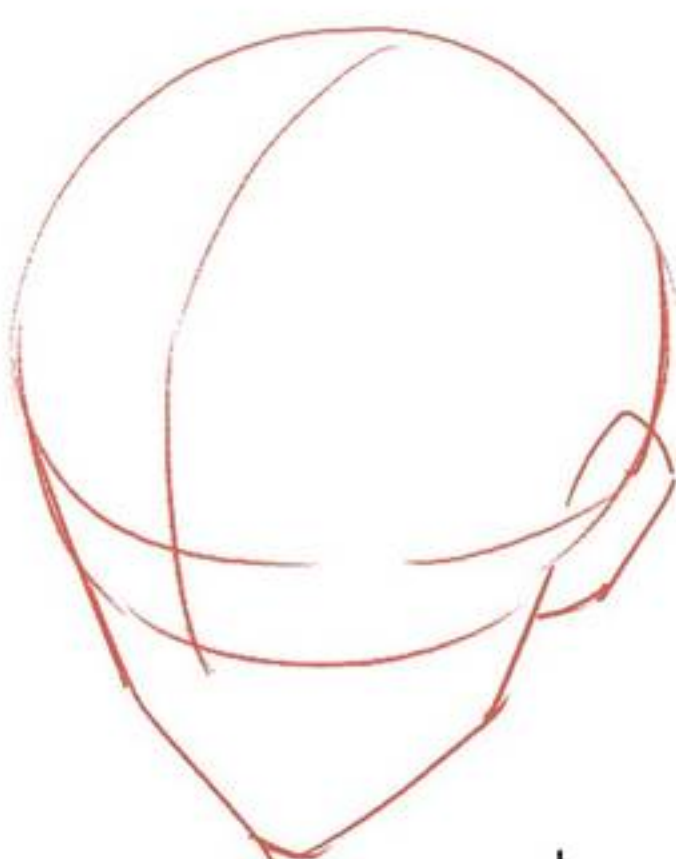
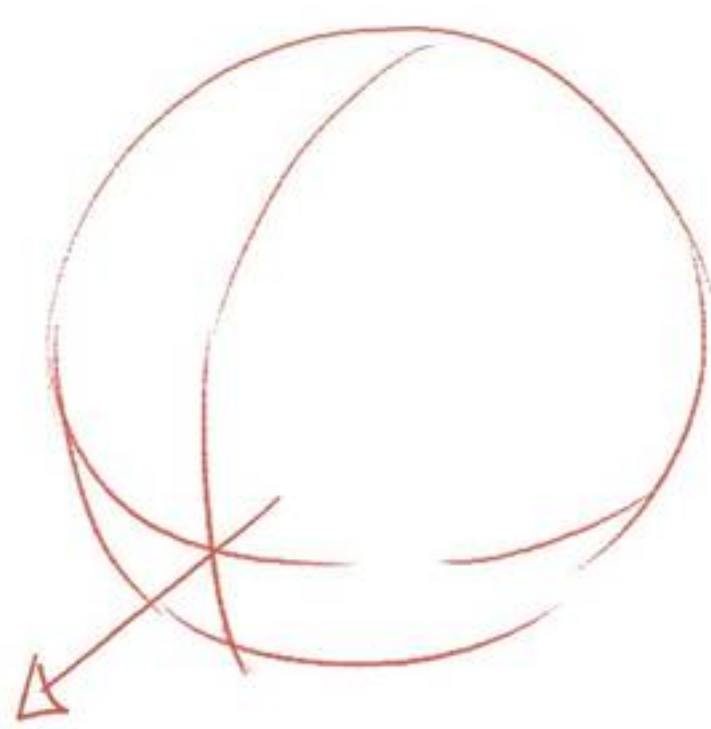


The eye feels the power to believe in it, and the mouth is slightly opened.



The bigger you go, the more desperate you will feel.





Open your mouth and feel the flow of eyebrows and the power under your eyes.



The way I looked at it, the eyes and the head, the head, the hands, the hands.



So let's clear up the lines and finish up.

I'd like to know the taco author."



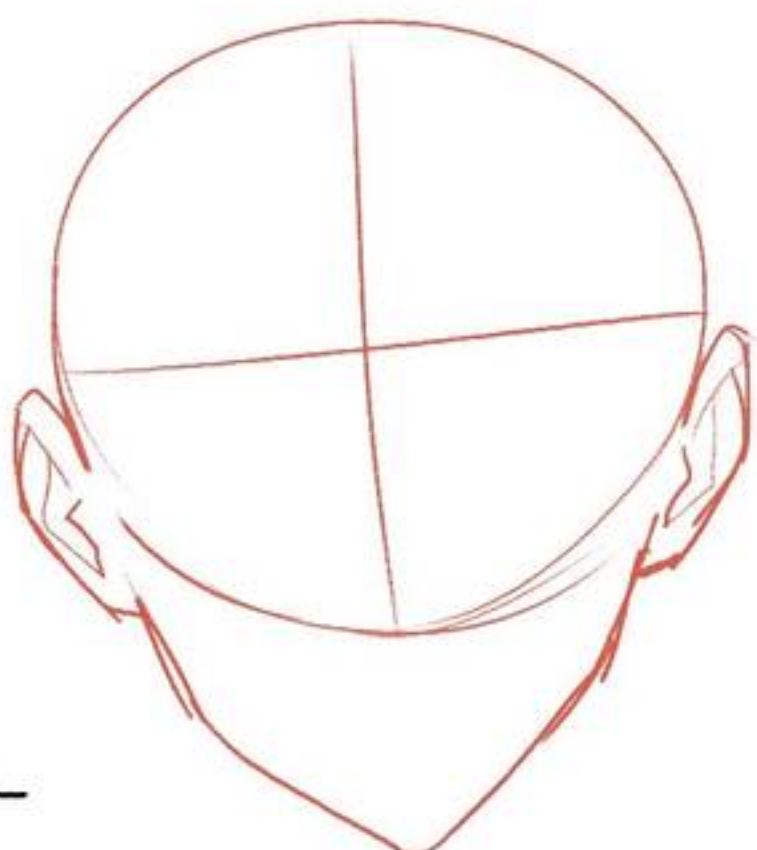
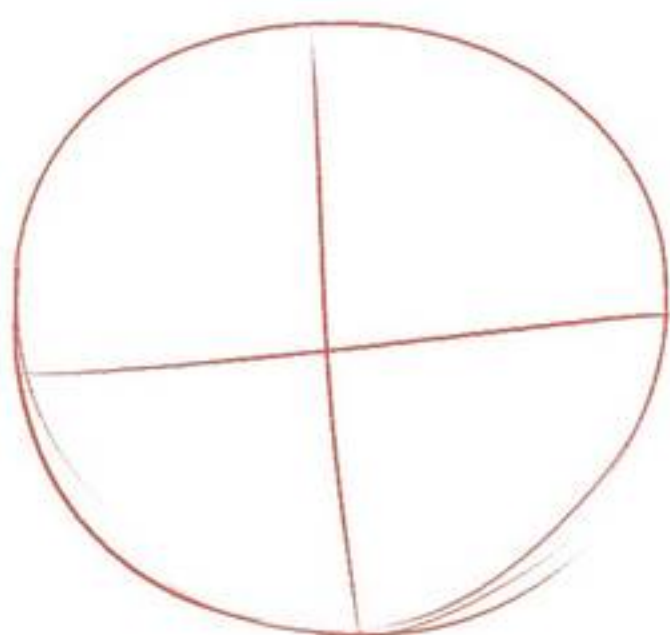
Even if the genders are different, if you're good at expressing what I'm talking about, you're going to have a face that looks hopeless enough.



Key Doimt



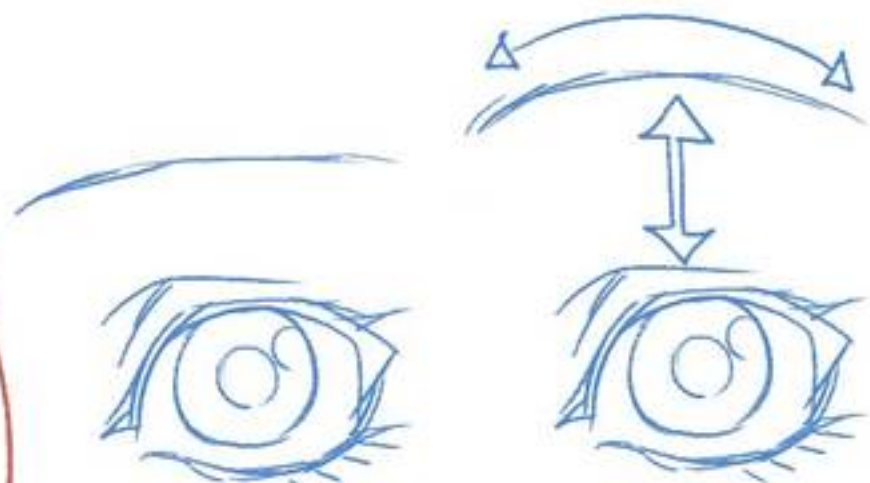
I want to draw a point that you want to draw



I'm drawing the character's facial form first.



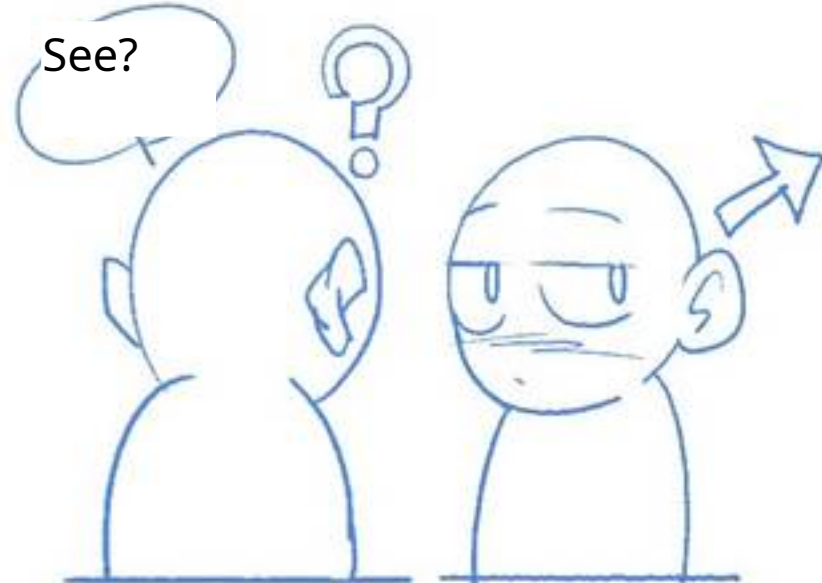
I'm drawing an extra headdress and hair.



It allows the eyebrows to line up, and it makes the eyebrows a curve.



If you hold a red tinge on your nose with a blind eye, it makes you feel ashamed, and if you shrink your eyes, you're surprised, and you're ashamed of me.

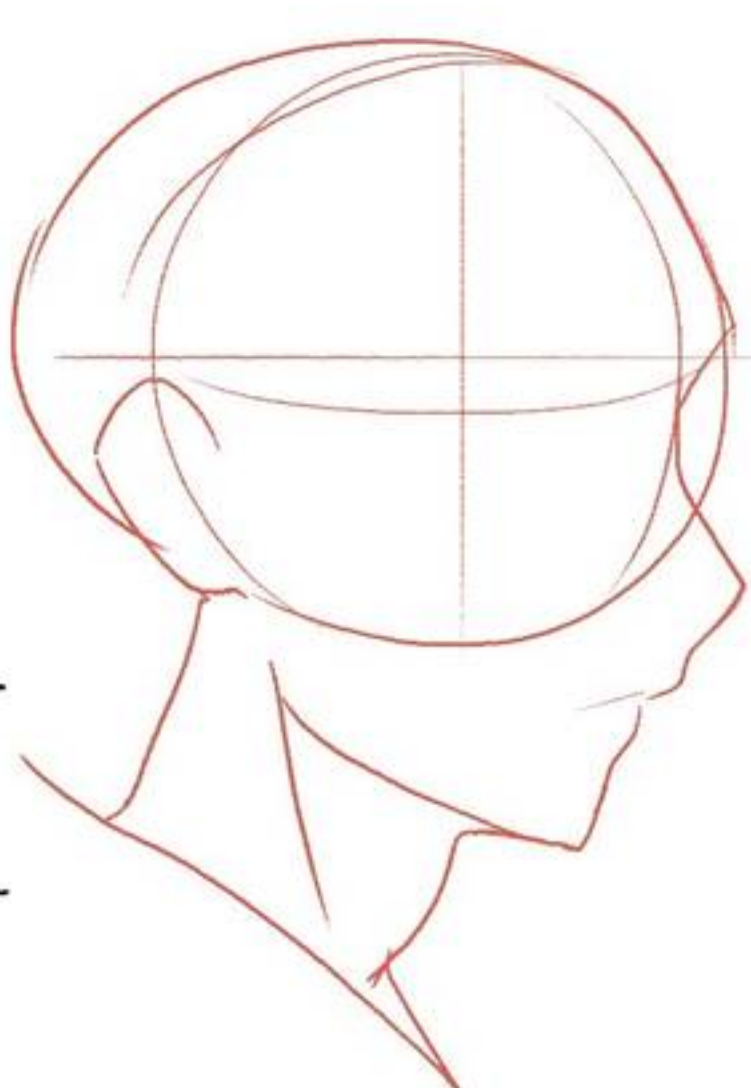
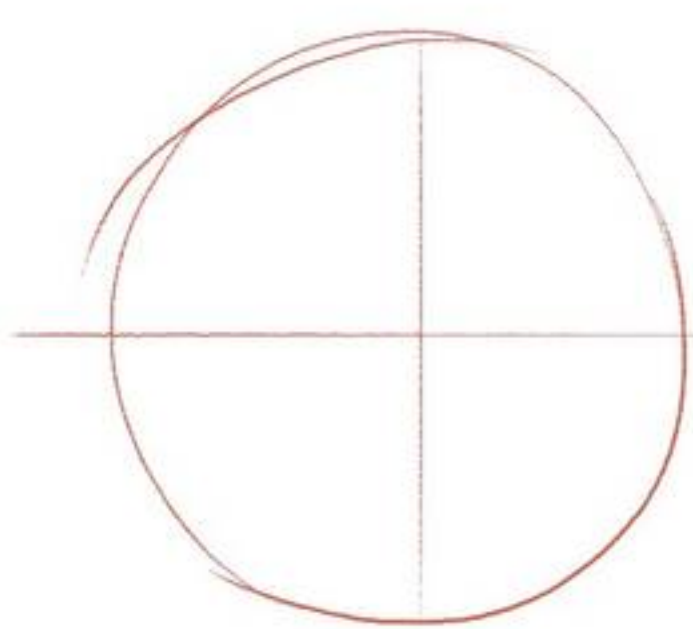


The feeling of not looking at the other side of the street and looking at the other side of the street is an interesting expression to me.

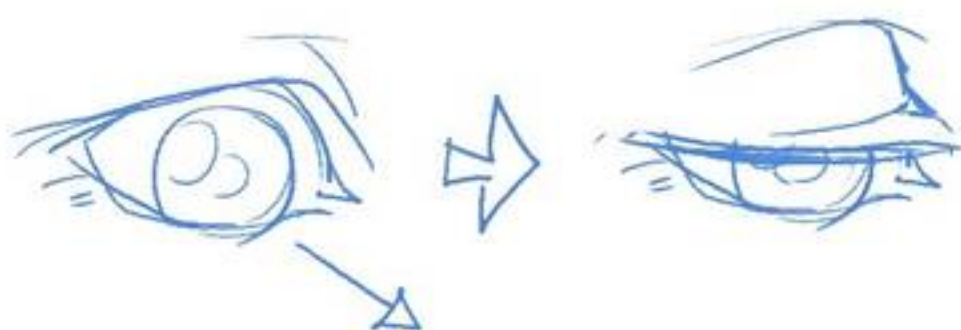


The smile is another feeling of shame, of feeling different when you draw your mouth differently from your sweat.





So that's the same thing as this right over here.



It doesn't have to be the normal eye, it has to be half blind, and it has to be pointing downwards.

Let me draw a hair streamer



And then we're going to have a little bit of a substrate here.

So let's say we have the key word for it, so let's finish up.



I'd like to know the taco author."



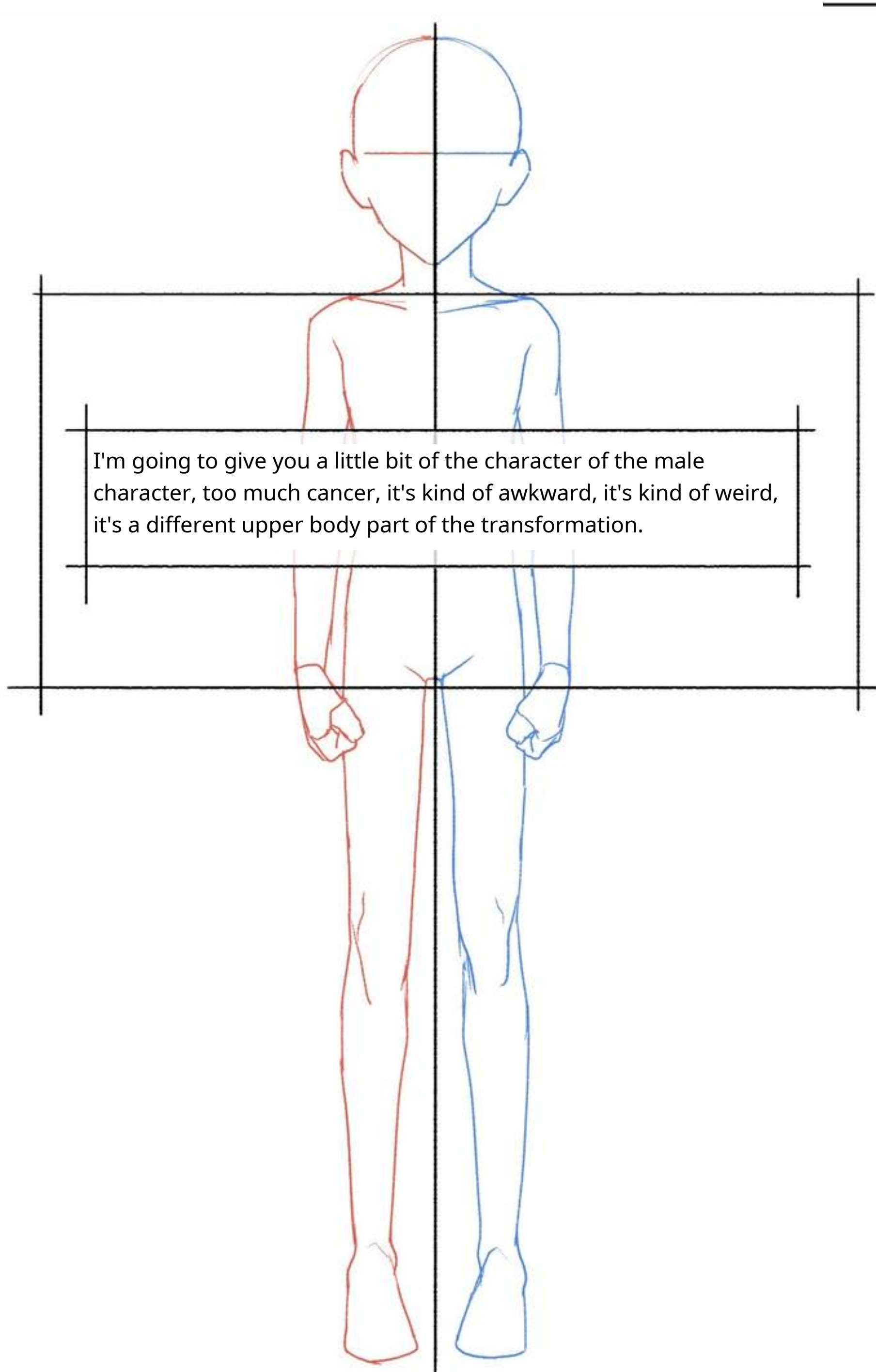
So there's a lot of different types of notation, so it's a little bit narrower, depending on the situation, the style, even if the line is in years' color I.



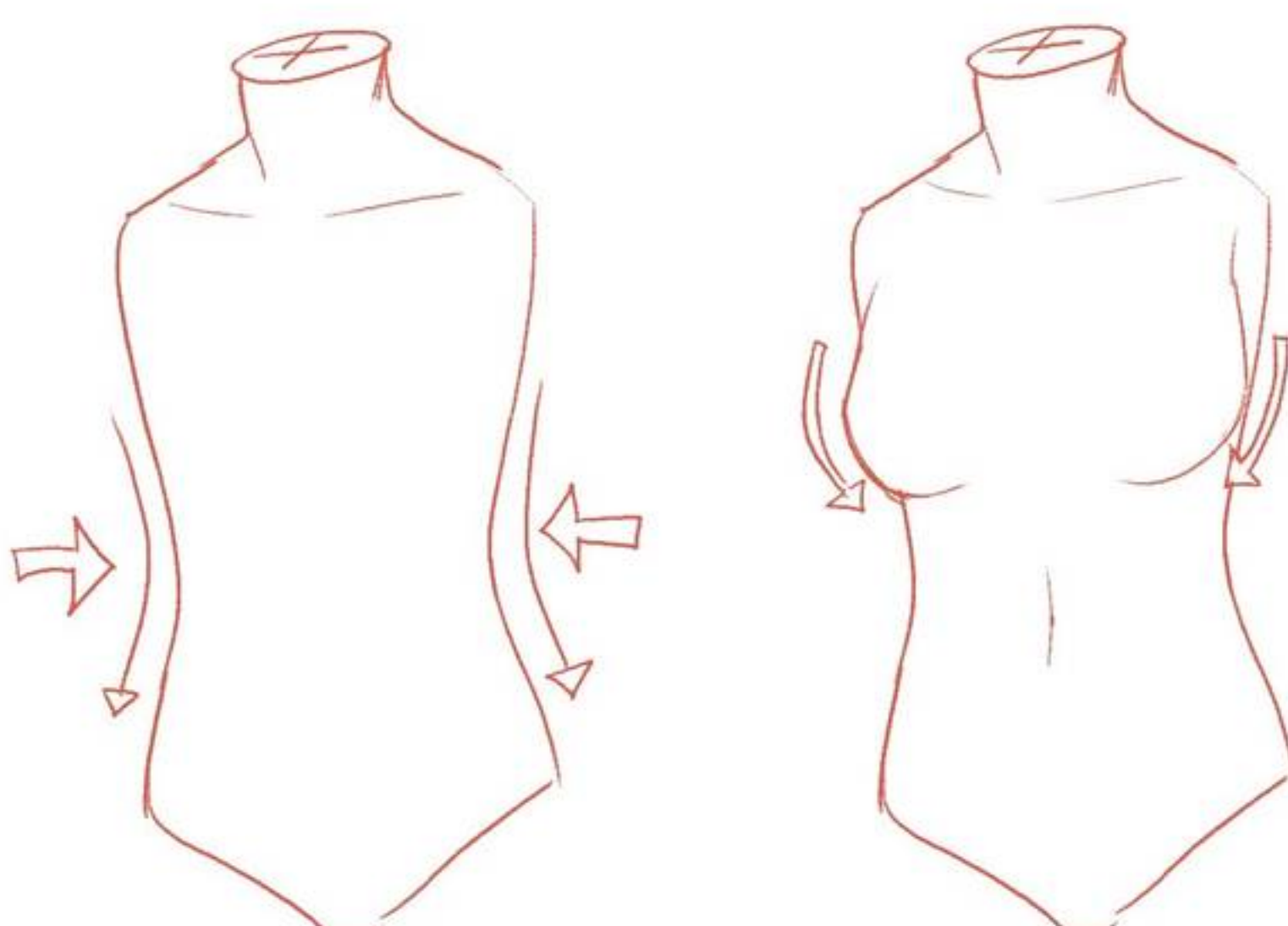
Key Doint



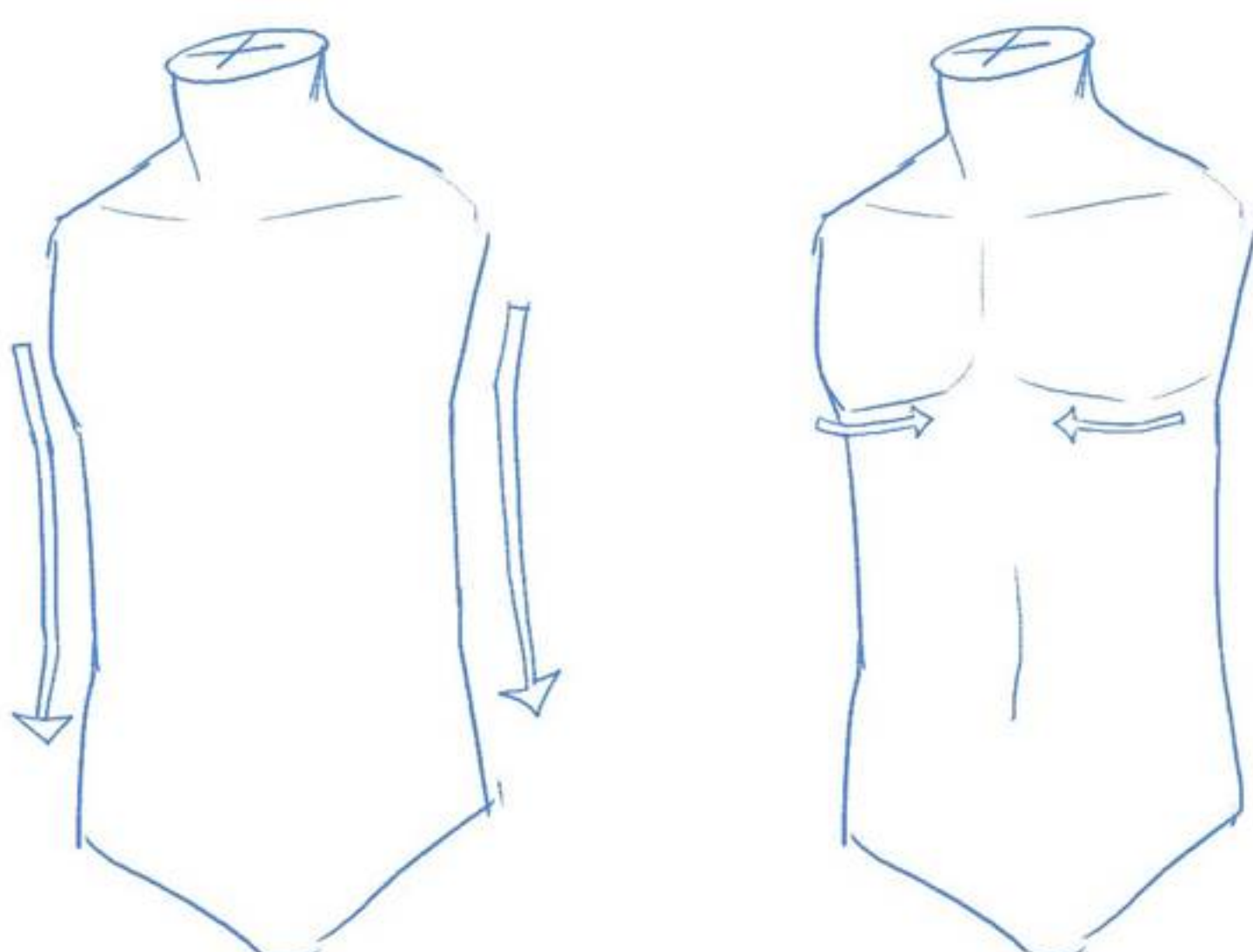
I want to know what's going on.



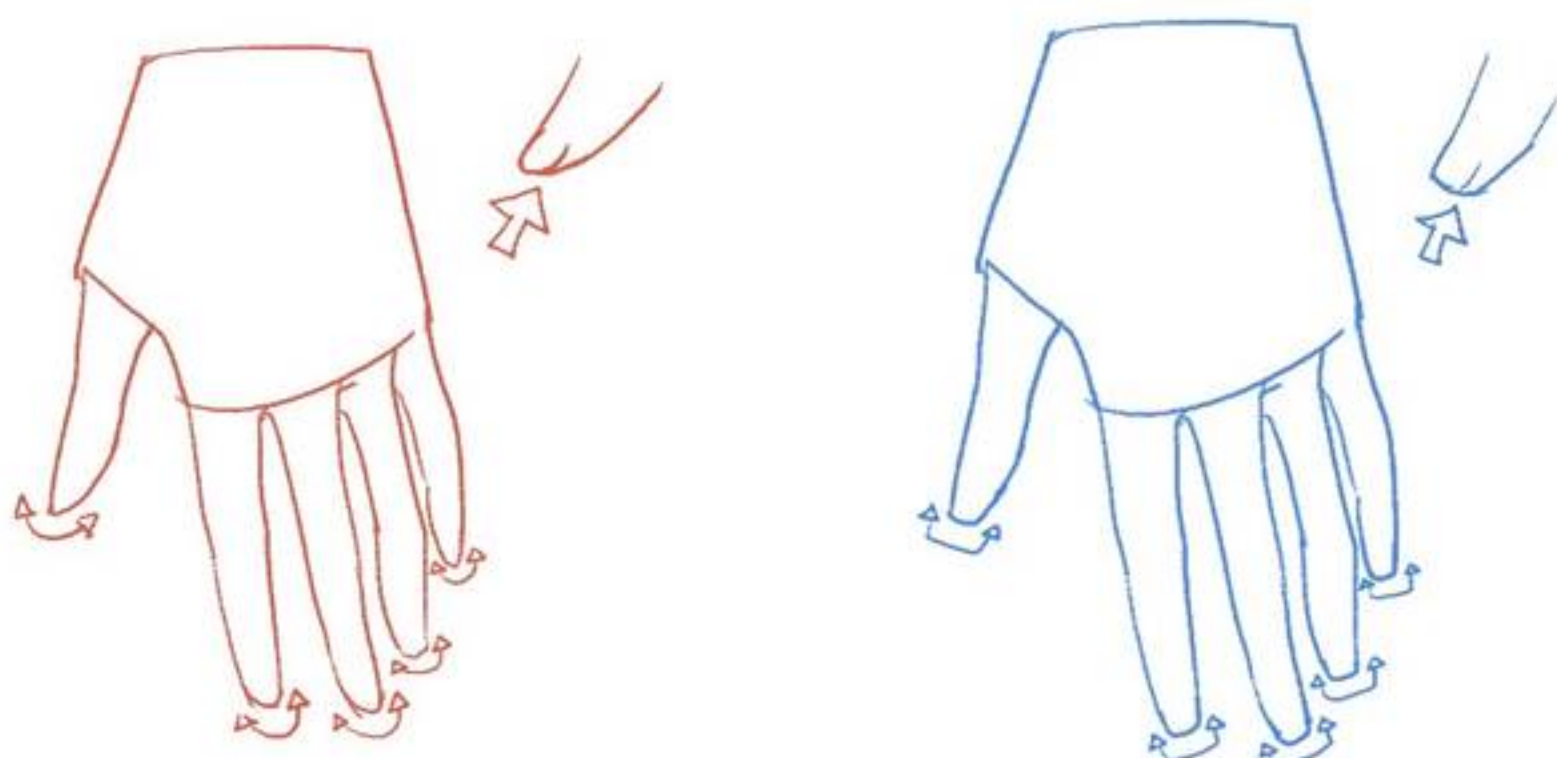
I'm going to give you a little bit of the character of the male character, too much cancer, it's kind of awkward, it's kind of weird, it's a different upper body part of the transformation.



In a woman's upper body, her waist goes down and her chest comes out a little bit.



In the case of a man's upper body, he's pulling a line around his chest with his hip hip.

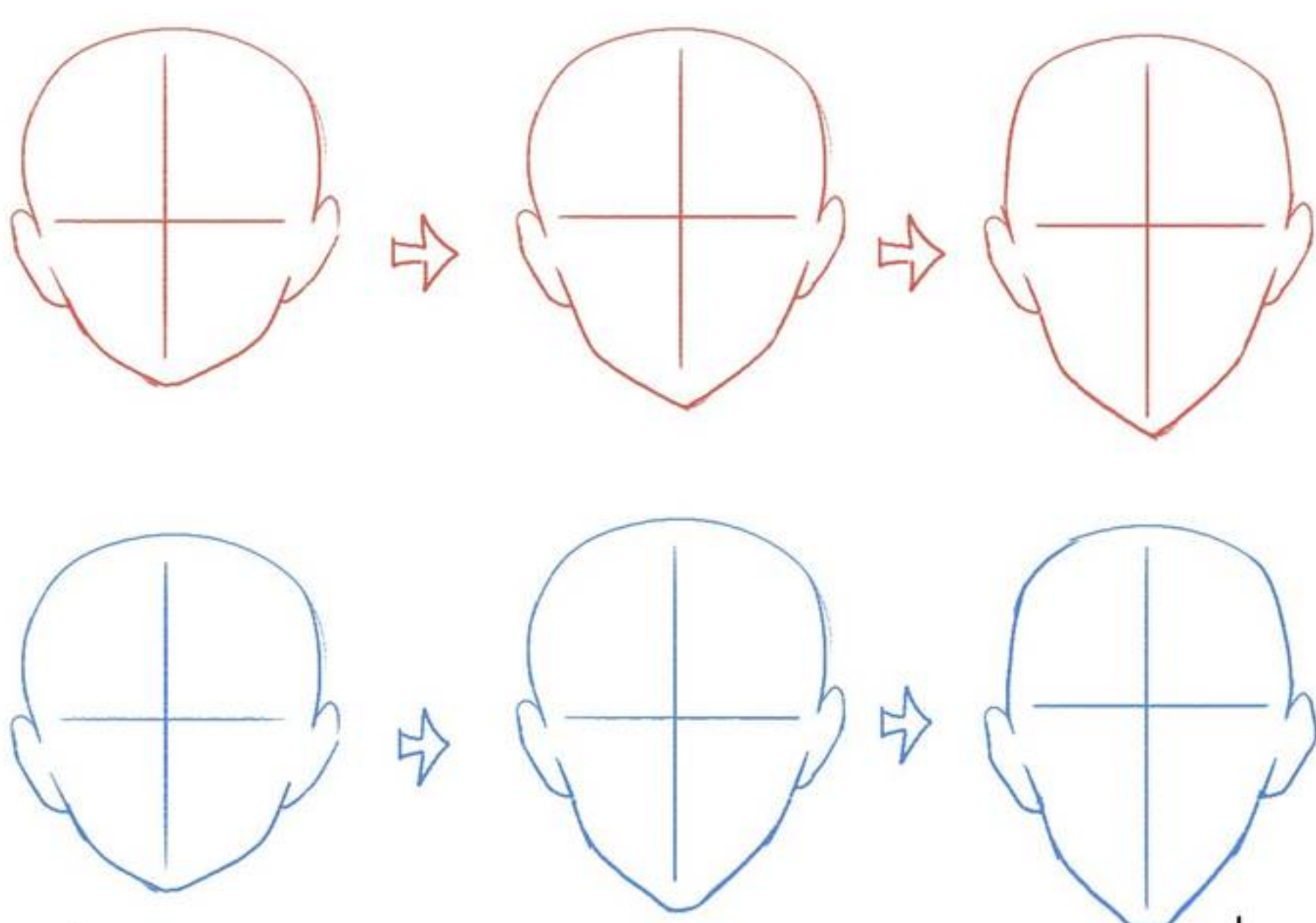


To make the name of the car of the sex, the fingertips are drawn with a little bit of nerves.

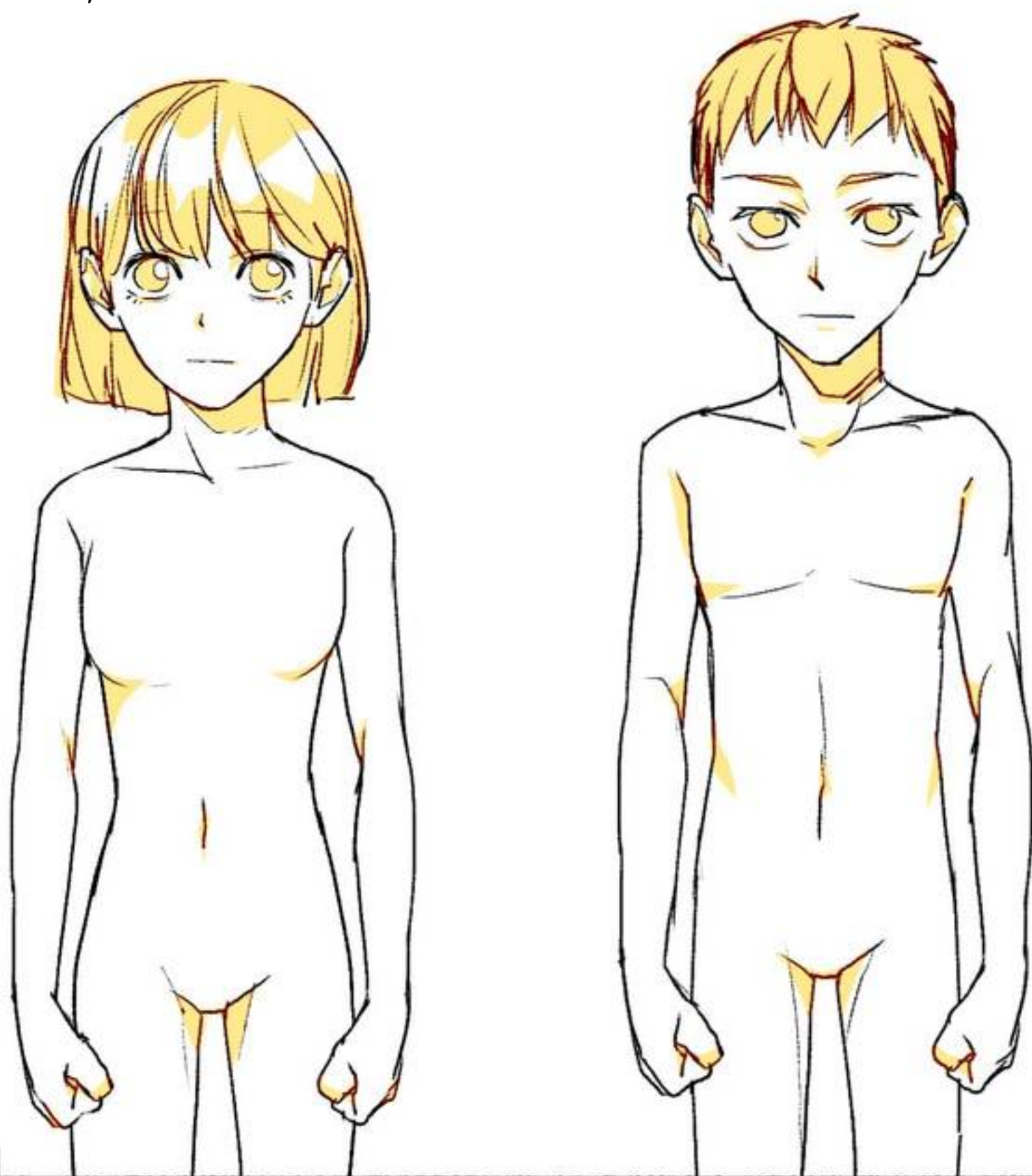


It's about the size of an eye, but if you give it a different kind of eyebrow and eyebrow, it will dance.

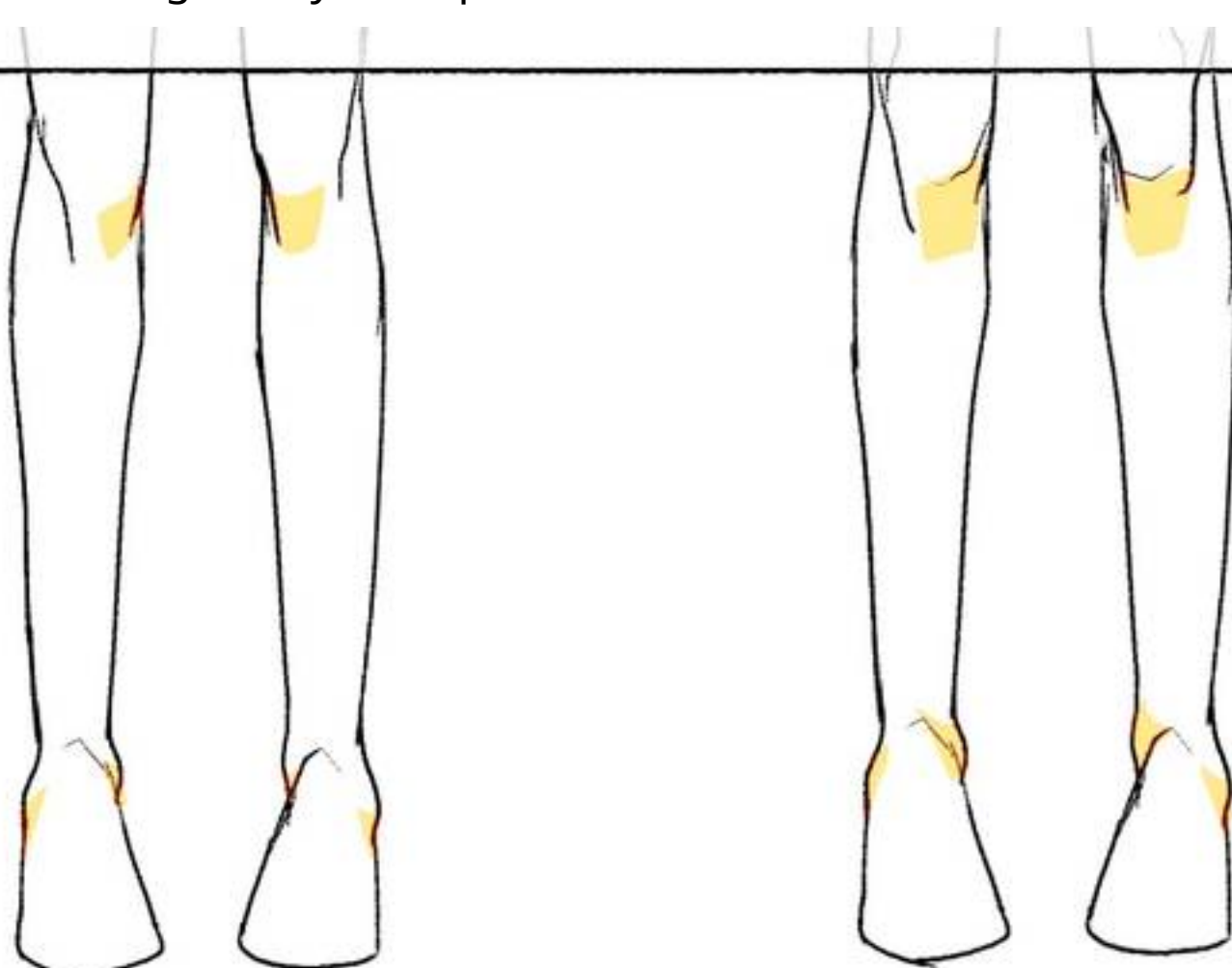




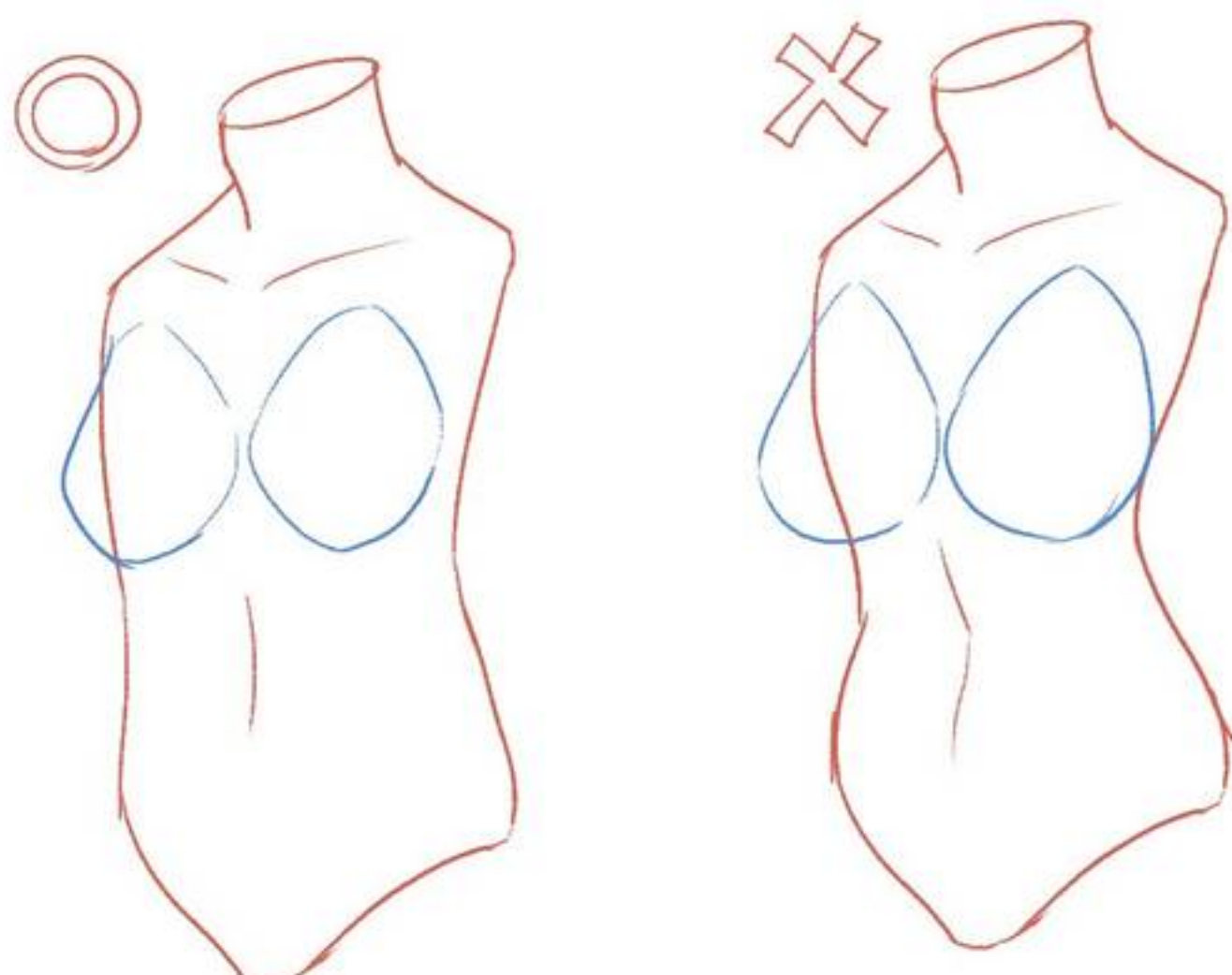
So if you're in the middle of a second-degree symphonies, then you're going to have to step-by-step name the character you're trying to draw, the sex and age of the character you're trying to draw; i.



As in the Boones, it's either a name on your face, or a micro-changer on your top.



It's too small for a writer to know.



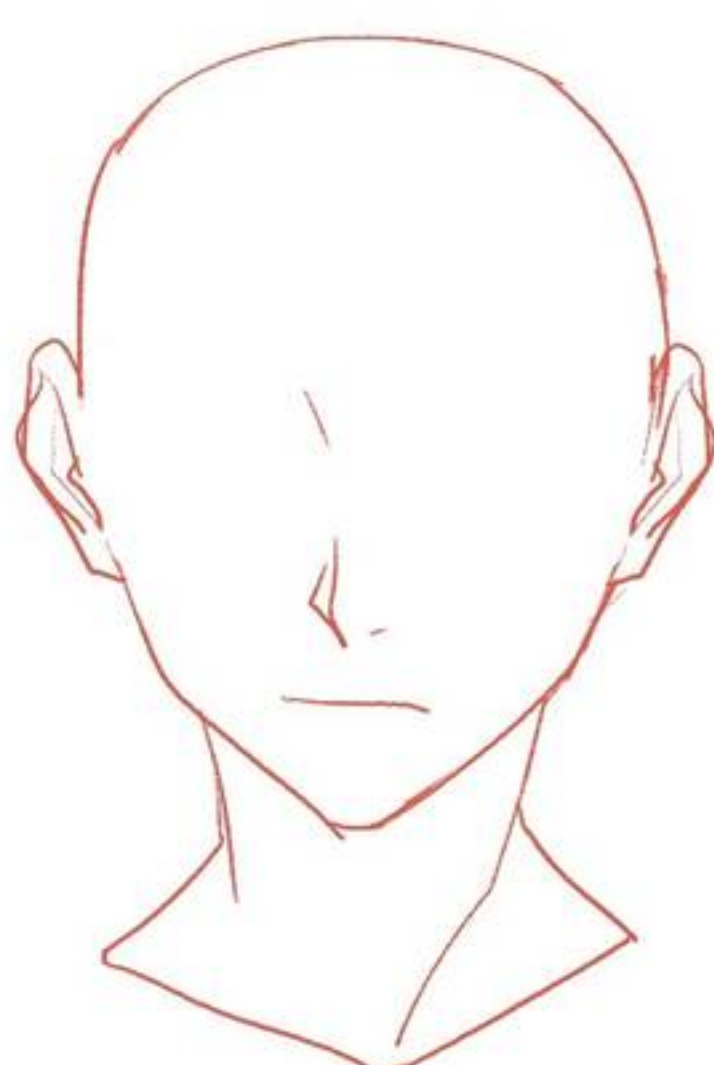
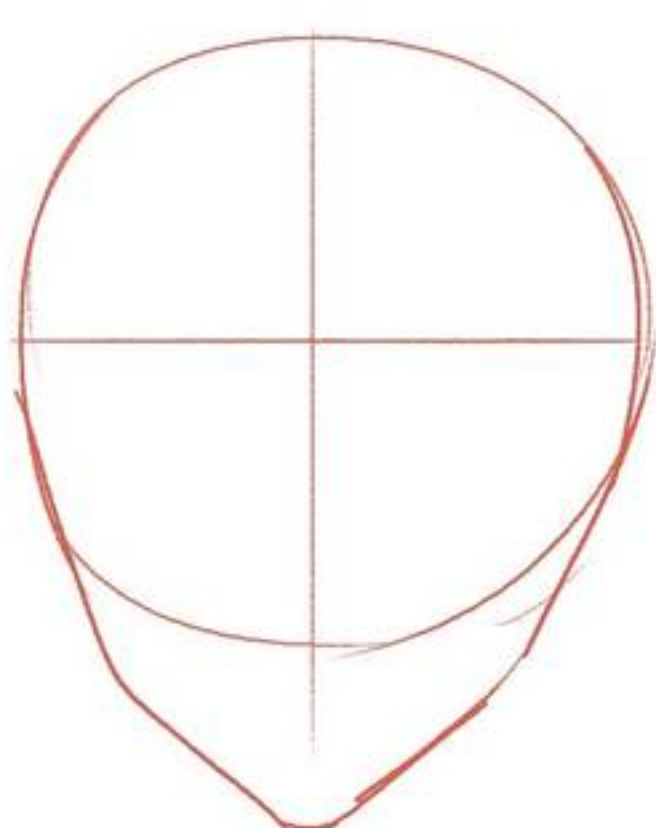
If you highlight a particular part of the upper body, it looks like an adult, and it looks like it's written out of memory, so I'm going to be careful to draw it.



Key Doint



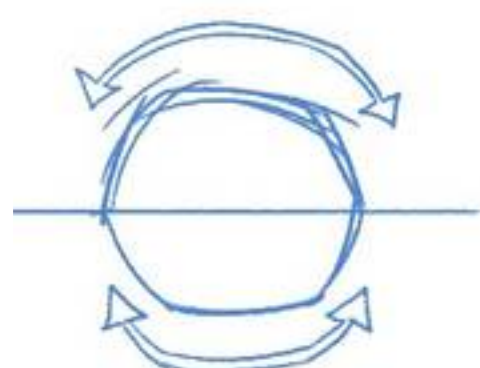
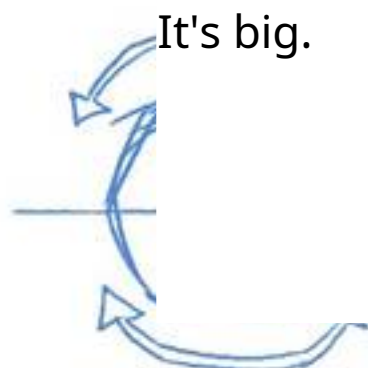
[Q: I want to draw big, fierce eyes.]



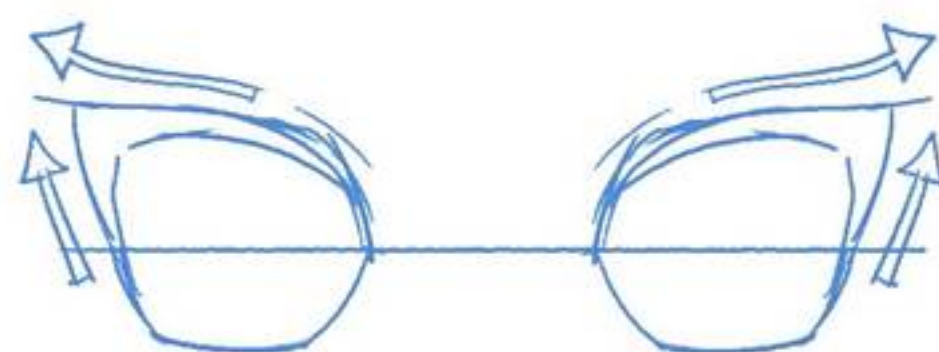
I'll draw the shape before I draw the eyelid.



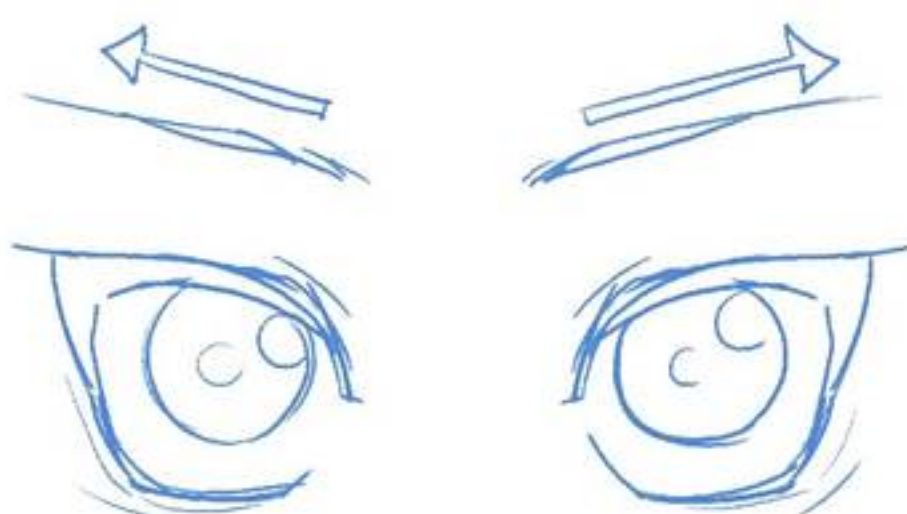
It's big.



It's a form of the radical eye, so it's going to have a curve up and down, and it's going to be a little bit bigger.



And if it's pointing upward, it's pointing upward, and it's pointing upward, it's pointing upward, so it looks like it's going up.

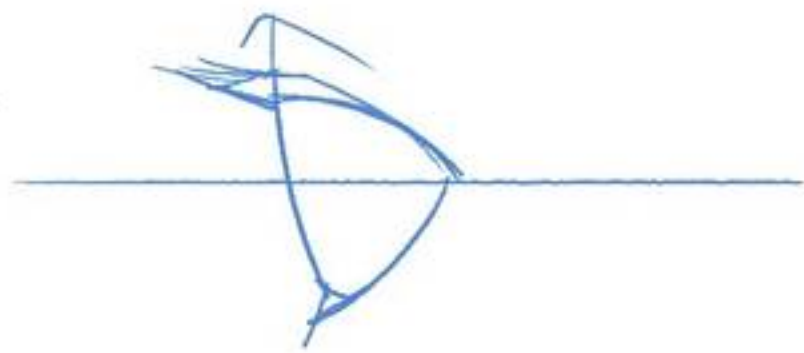
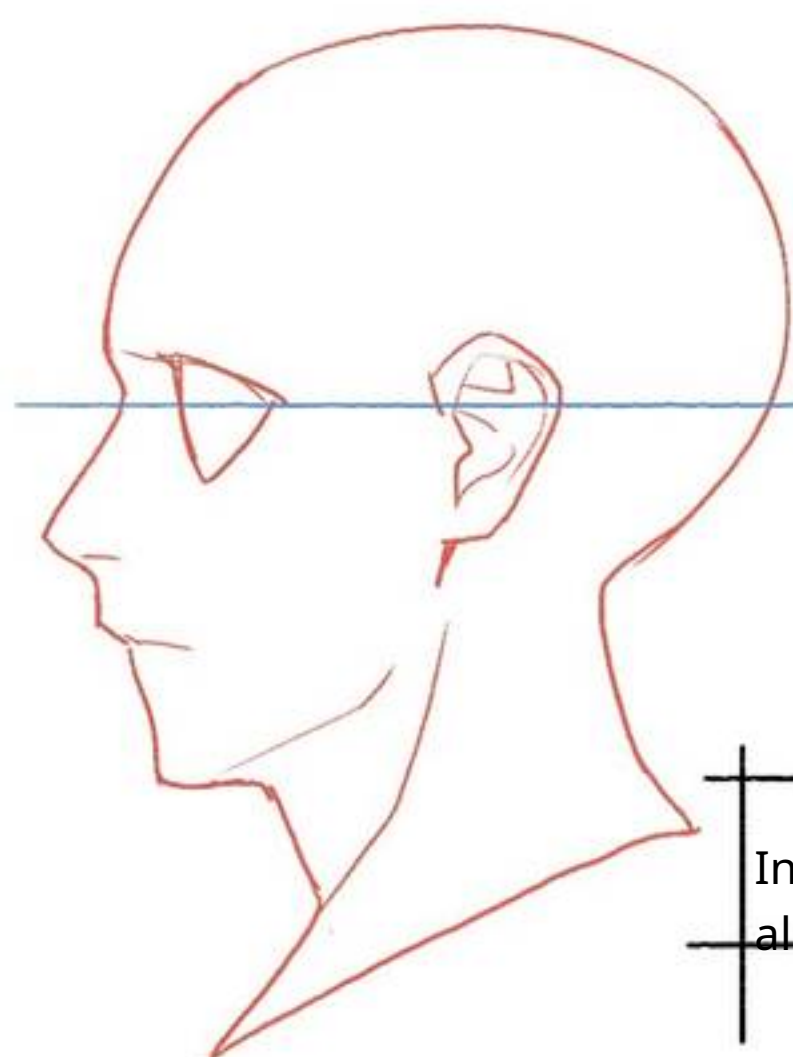


The eyebrows aren't parallel. It's narrow when you draw them up.

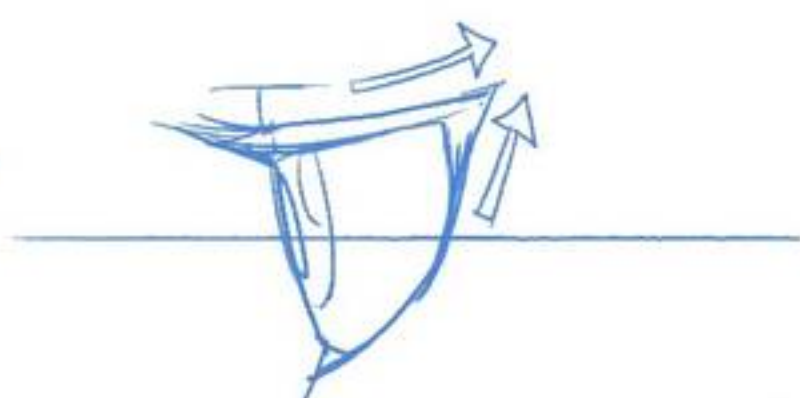
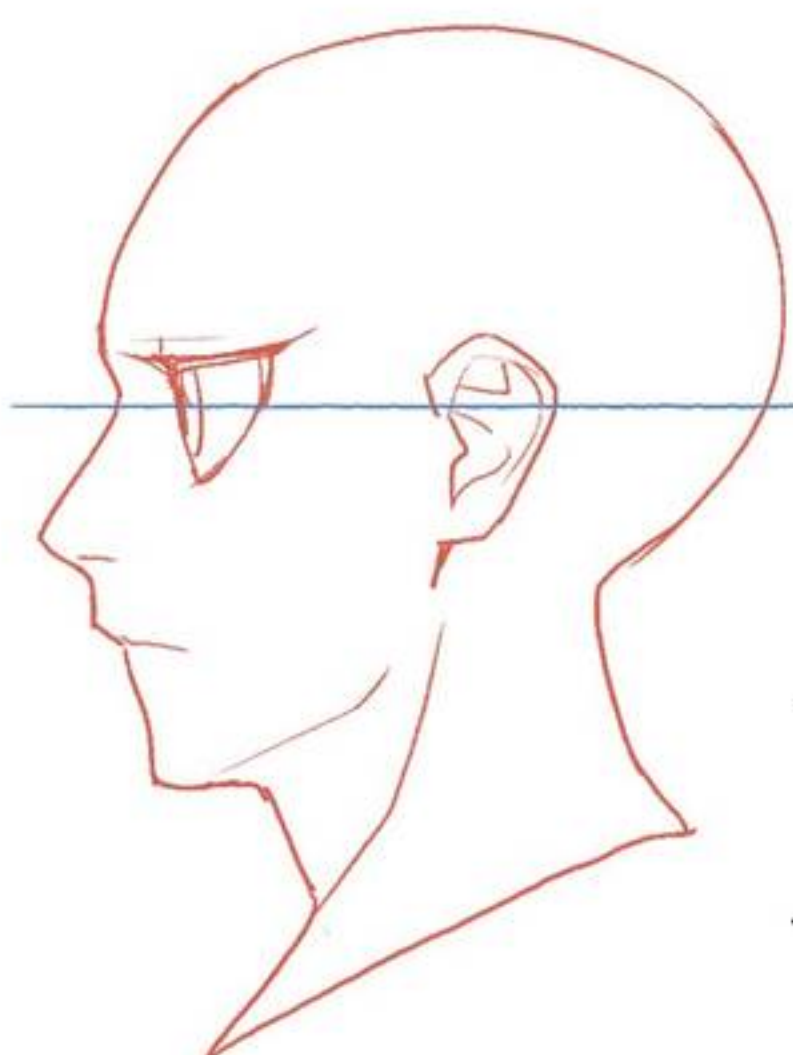


I'm going to add some hair and then I'm going to finish.

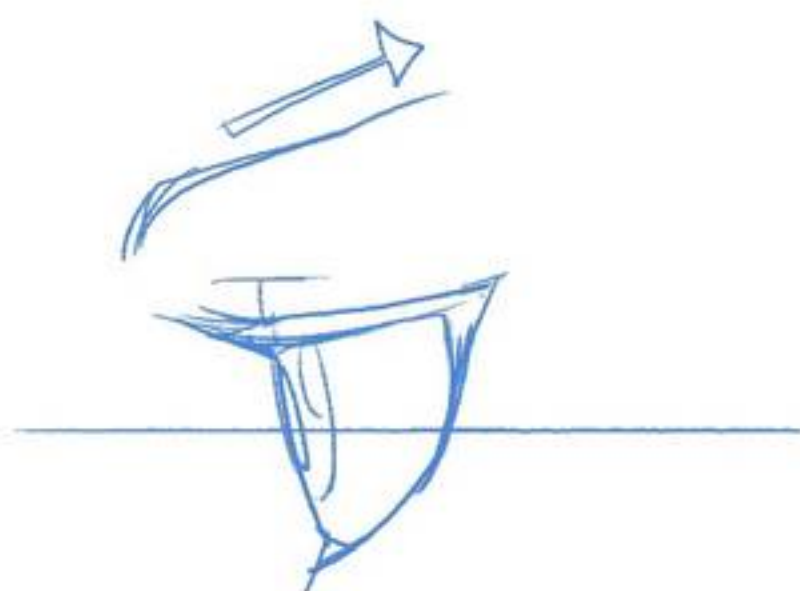




In the case of the side, the area of the eye is also larger.



It's going to look more like the front line, and it's going to look more like a straight line.

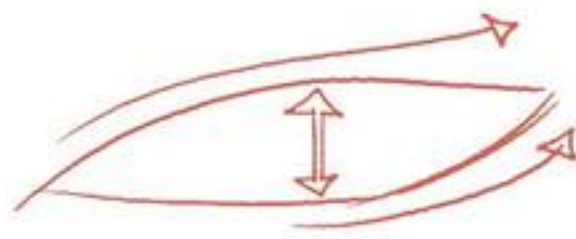
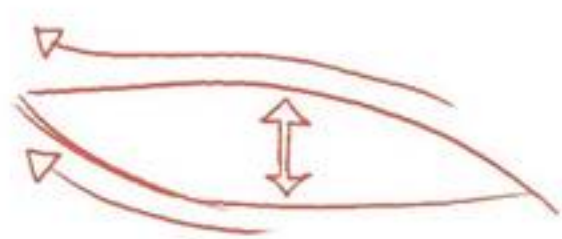


I'm gonna put up your eyebrows, and I'm gonna add some more hair.



I'll finish with the gift.

I'd like to know the taco author."



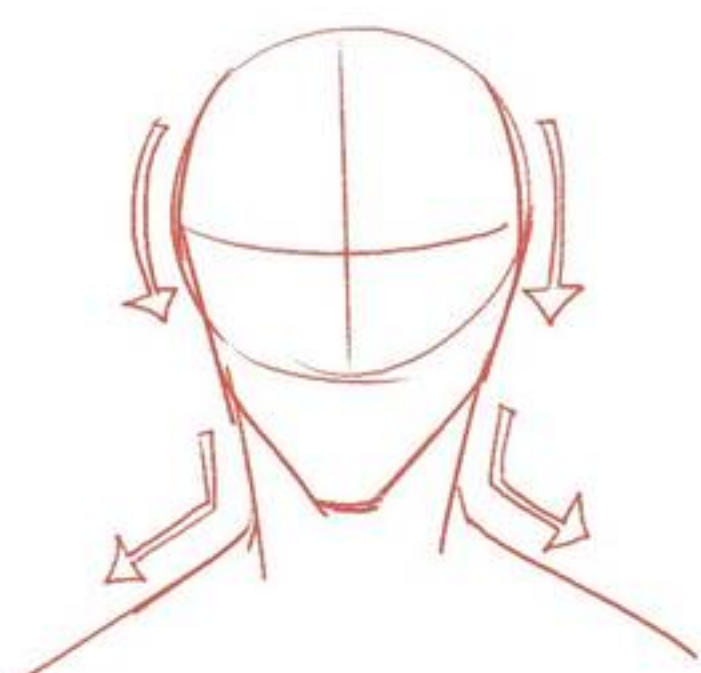
So if you have a little eye, the area of the eye is going to be a narrow system, and the grid is going to end up just like that.



Key Doint

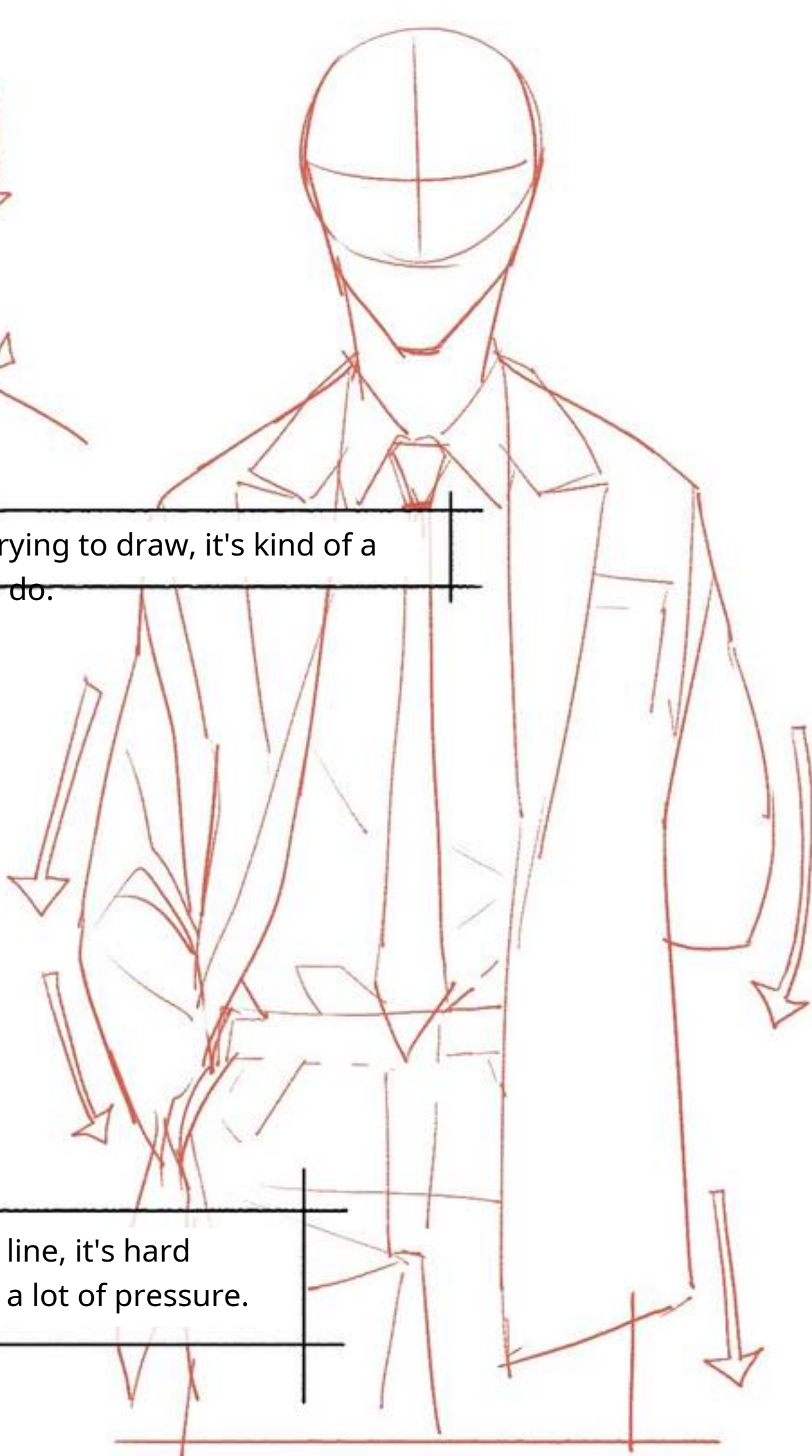


[Q: Tell me how to clean up the lines.]

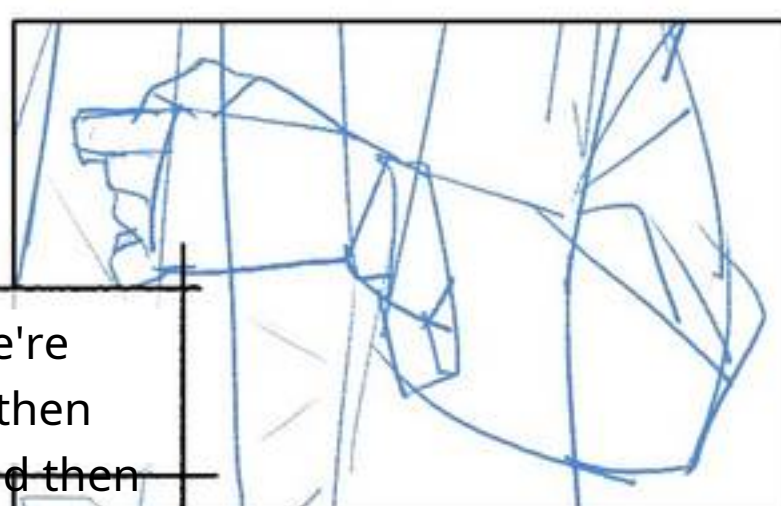
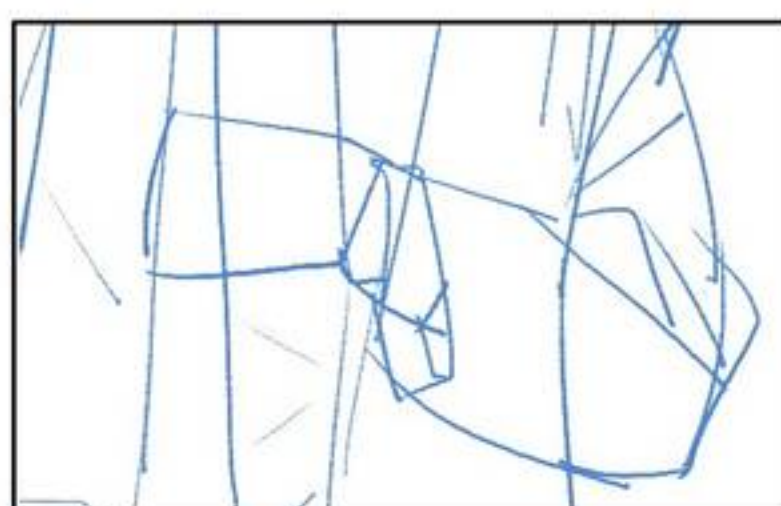


And the character you're trying to draw, it's kind of a very, very smooth thing to do.

If you start off with a neat line, it's hard enough to do it, and I feel a lot of pressure.



We're going to have a little bit of rope, and we're going to have a little bit of muscle mass, and then we're going to have a little bit of a detail, and then we're going to have a bunch of bumps that we're going to notice or see.



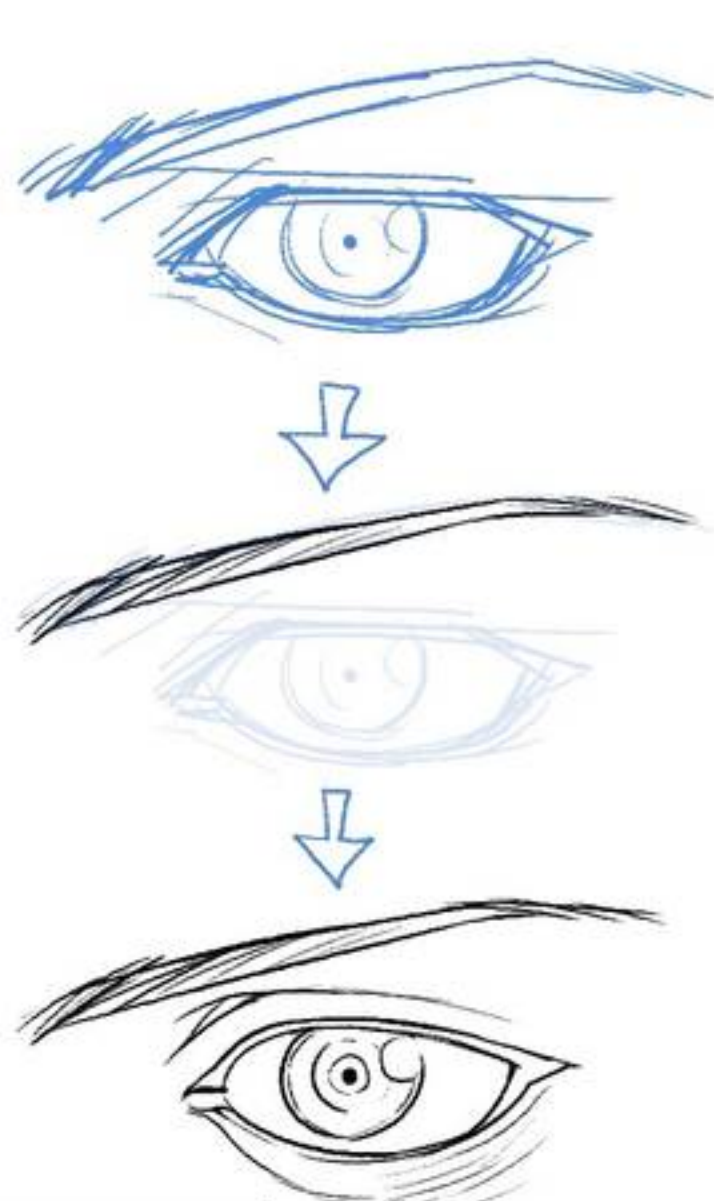
I'm going to draw a face-dressed piece of paper, and I'm going to try to find a piece of paper that I'm going to design, and I'm going to put it up.



I'll make sure the nail wrinkles and the wrong parts of the painting are awkward, and I'll fix them.



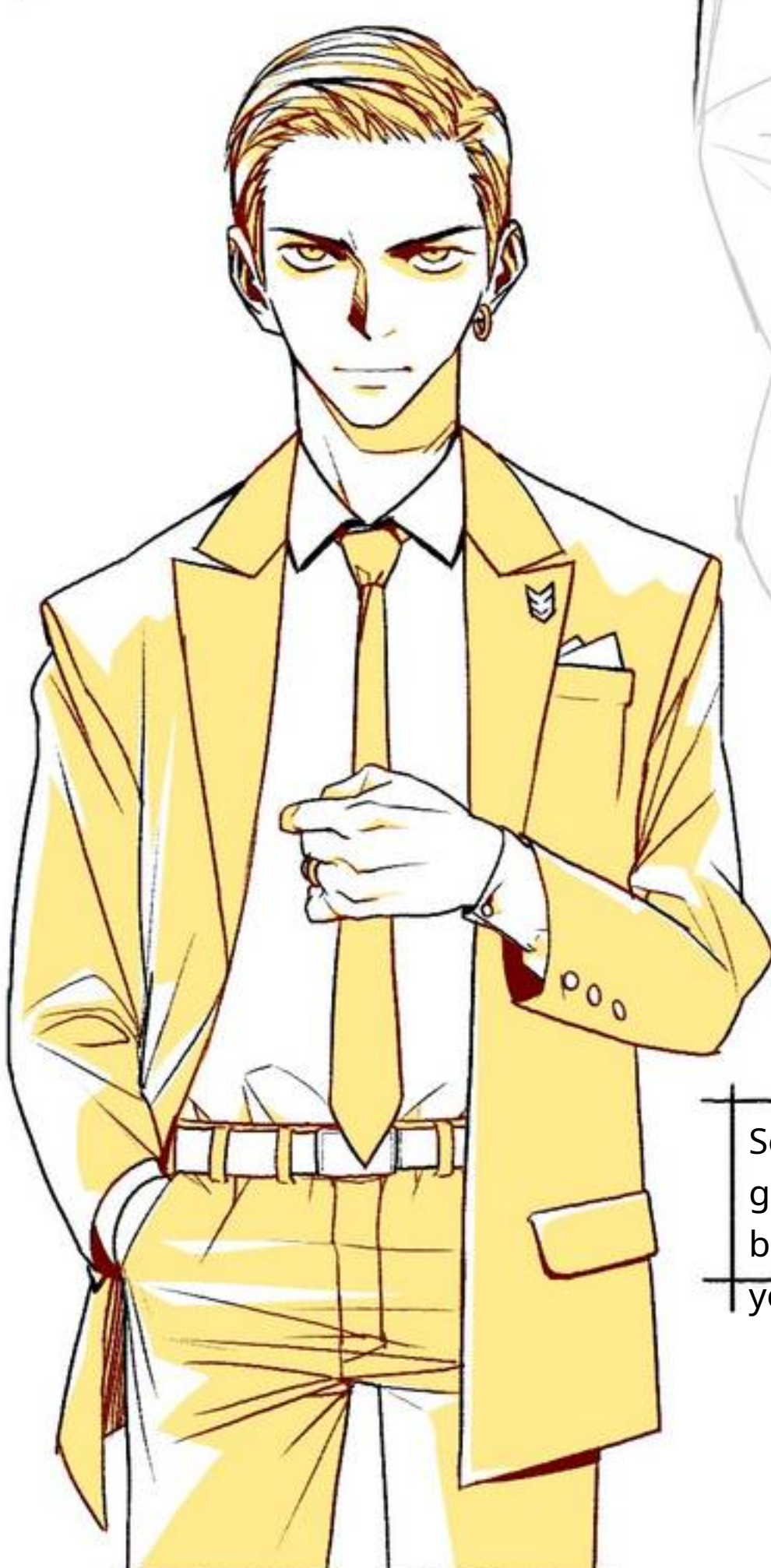




If the overall feeling of the picture is greater, the opacity rate is lower, and it's going to be a nice little bit more of a formulation, or apacity photoacac acid remolation.

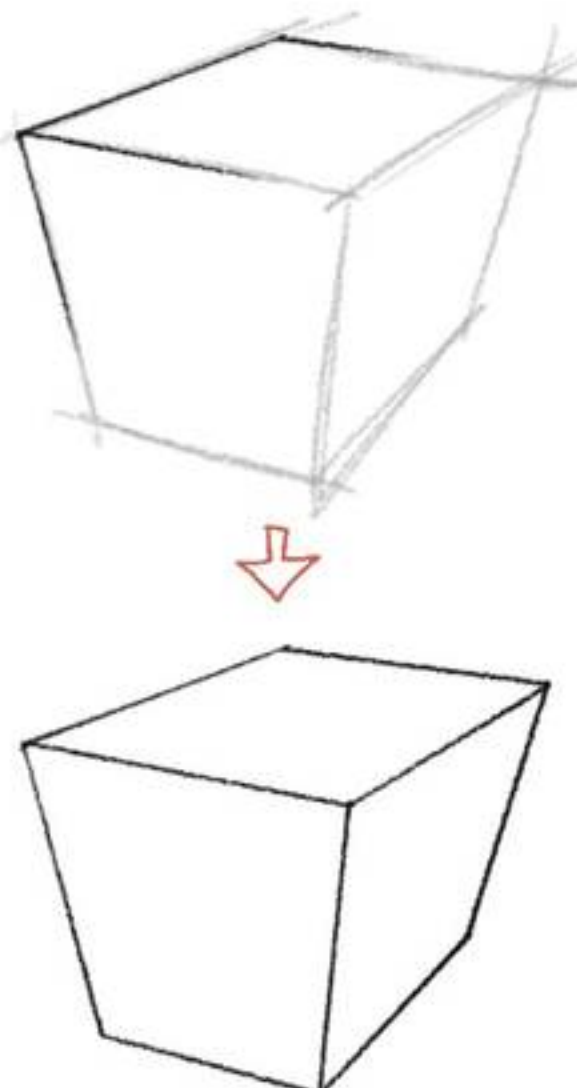
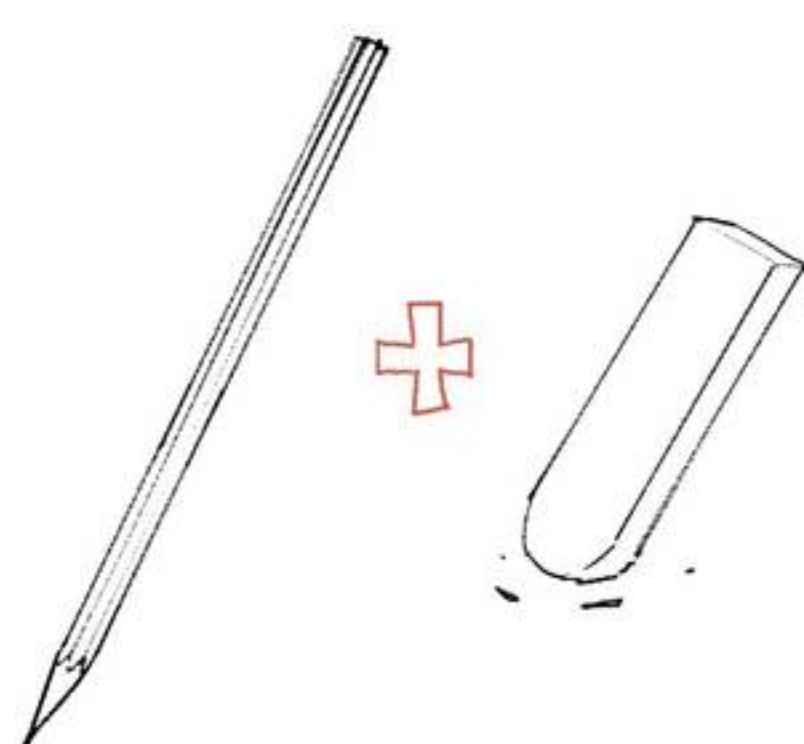


I'm going to draw it very neatly, based on the bottom of the curve up and down.



So if we want to get the melody, we're going to have to give you a very nice base, and then we're going to leave you a neat line.

I'd like to know if you're a writer.



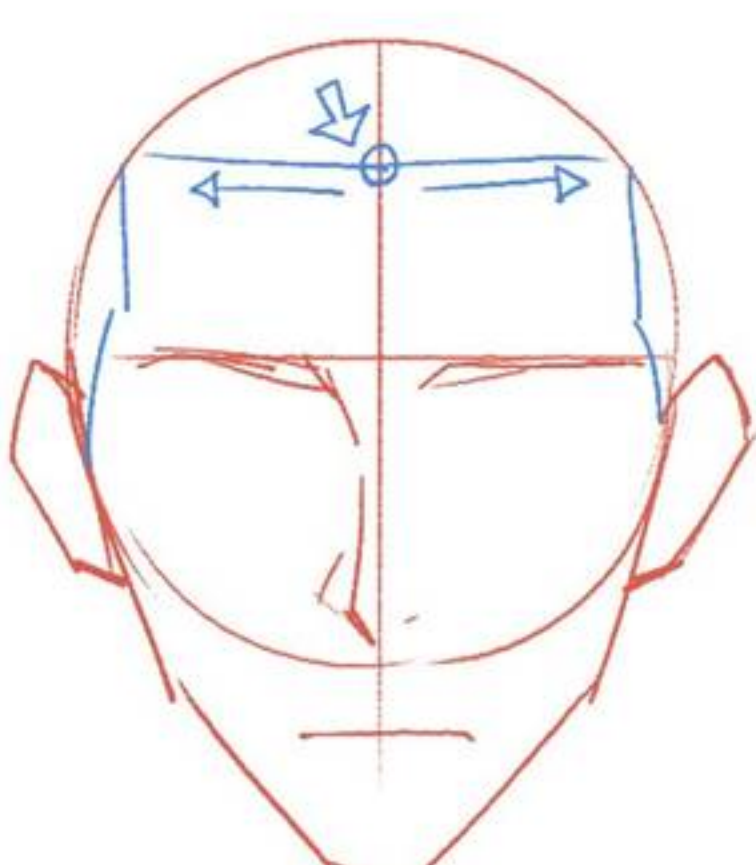
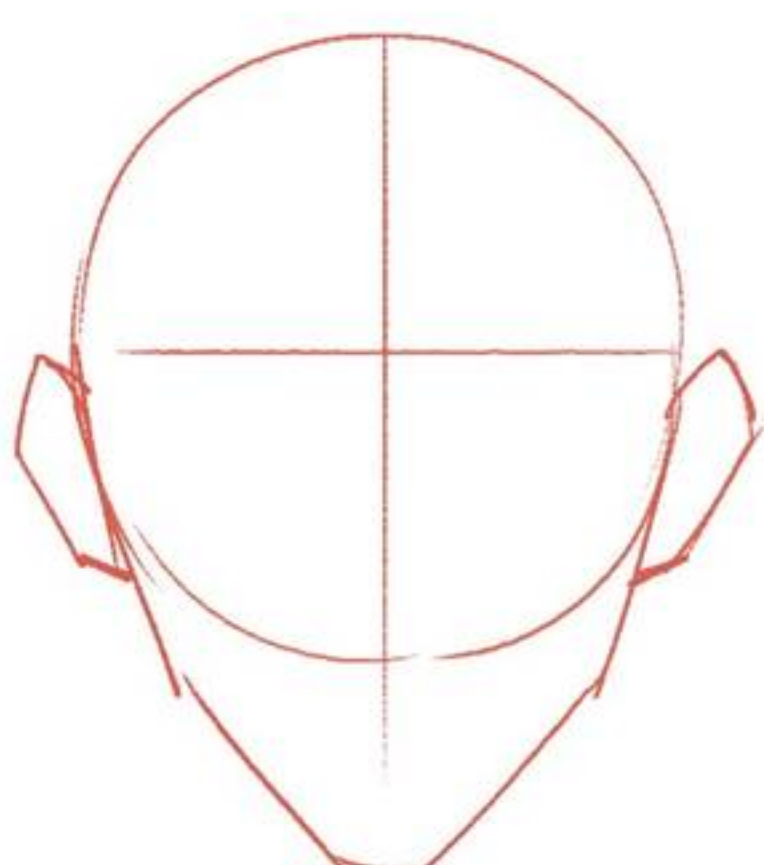
If it's not a computer operation, I'll use a pencil-suff-song to draw a nice bottom drawing, and then I'll put a neat line on top of it, and I'll erase it with a eraser.



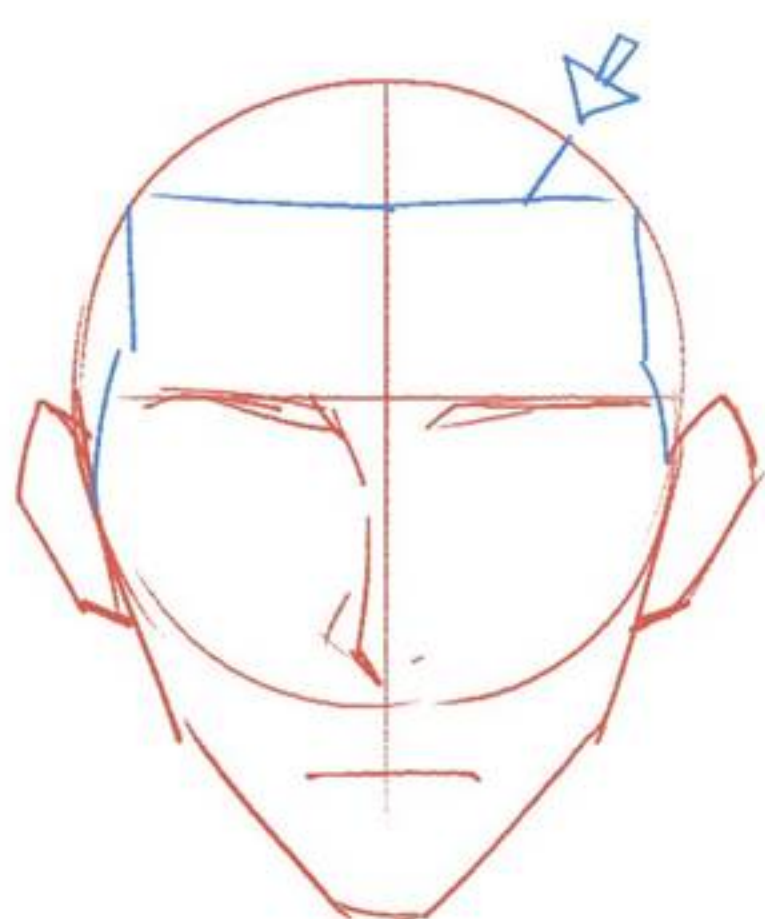
Key Doint



I'd like to draw an 8.2 hair.

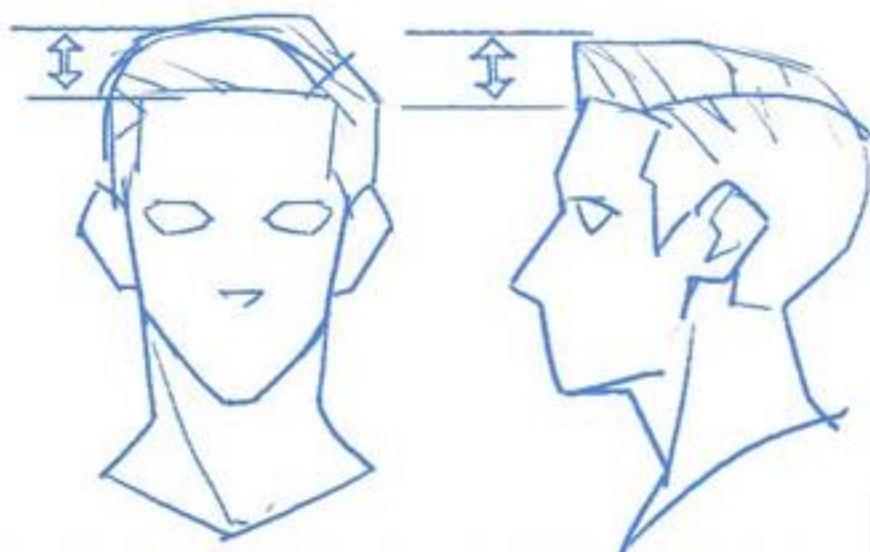
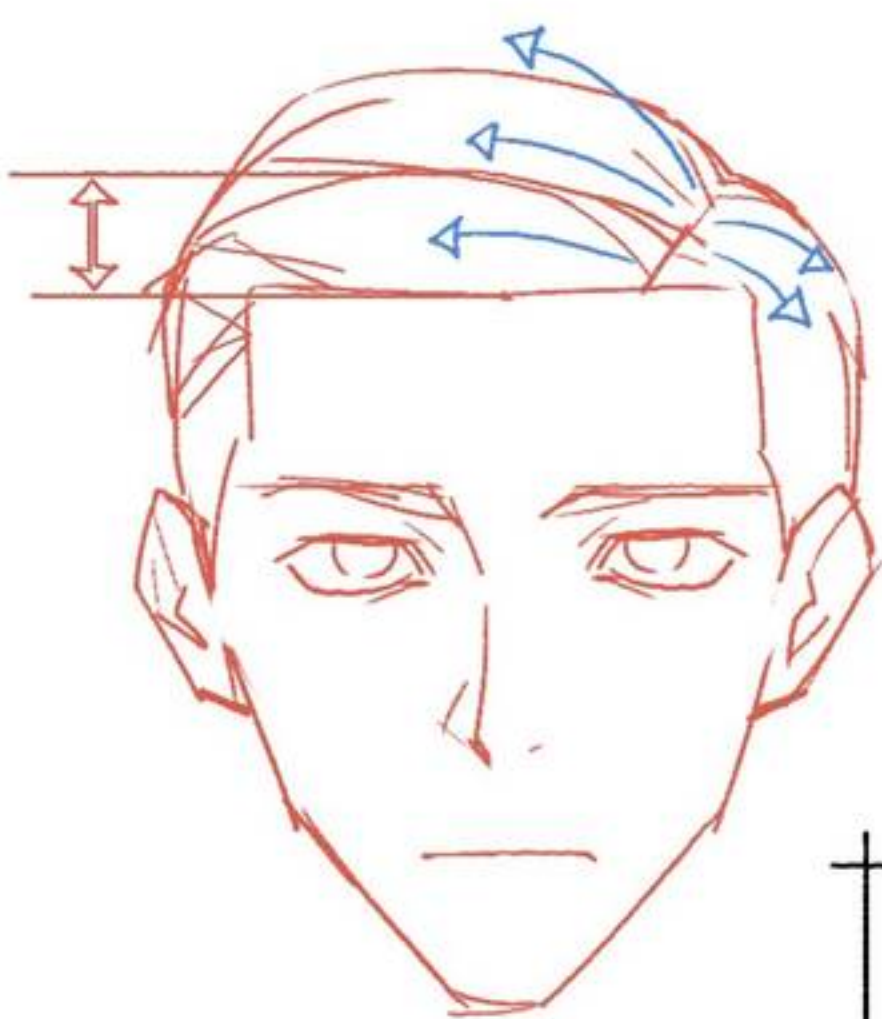
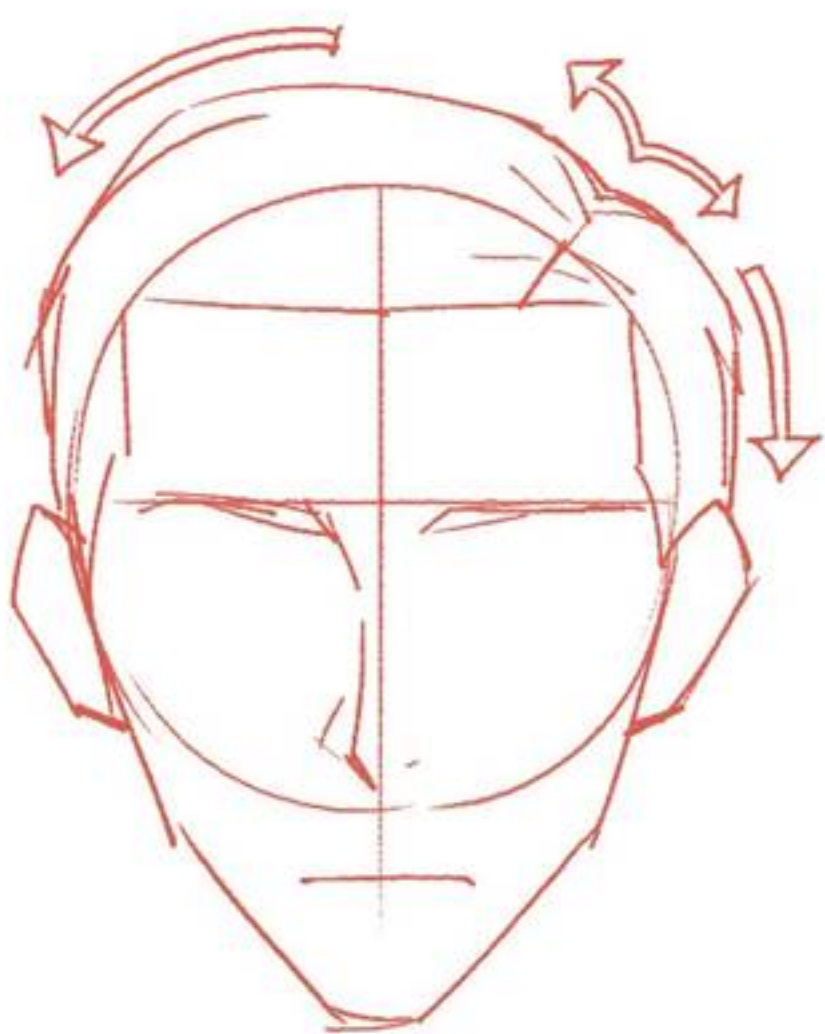


I'm drawing a face-shaped, and I'm drawing a delicious forehead line in the center.

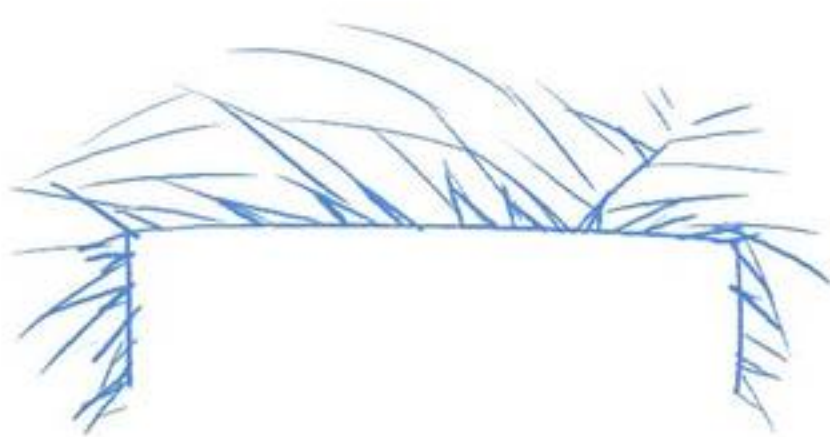


Draws an 8.2 percent dividend into the forehead line to show the gift Ggaracts

I'm going to draw a whole flow of hair on the left, based on the dividends of the hearth.



So let's think about the front-to-head extension, so it's going to go all the way up to the inside-side.



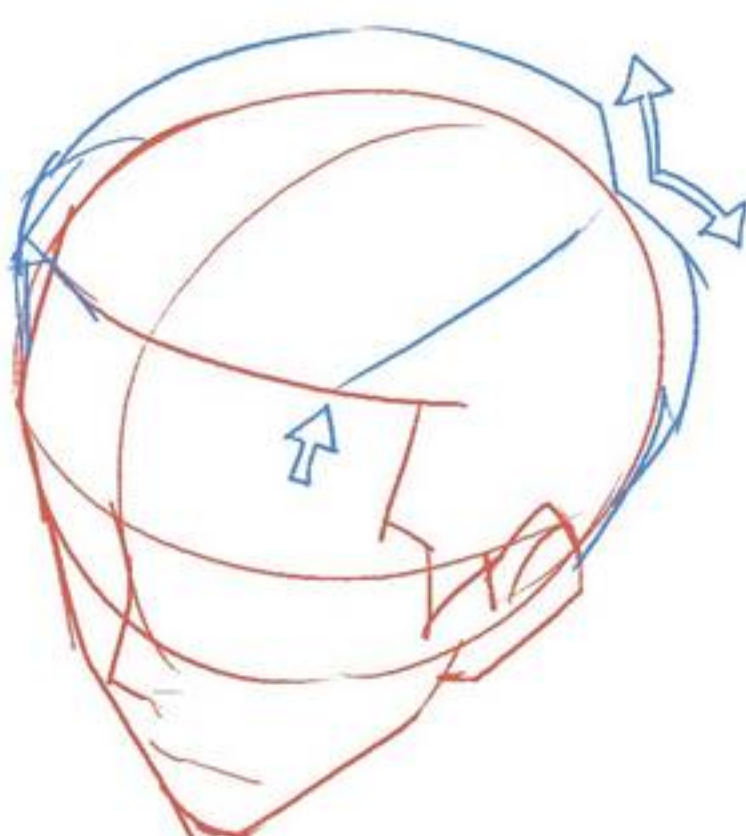
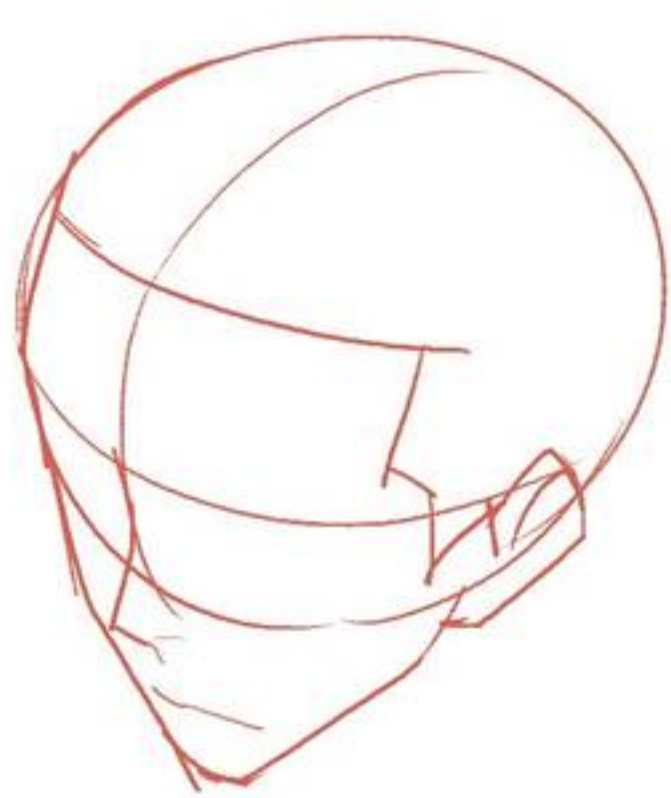
The forehead lines that line in a straight line are going up in a natural way.



I'll finish with the gift.



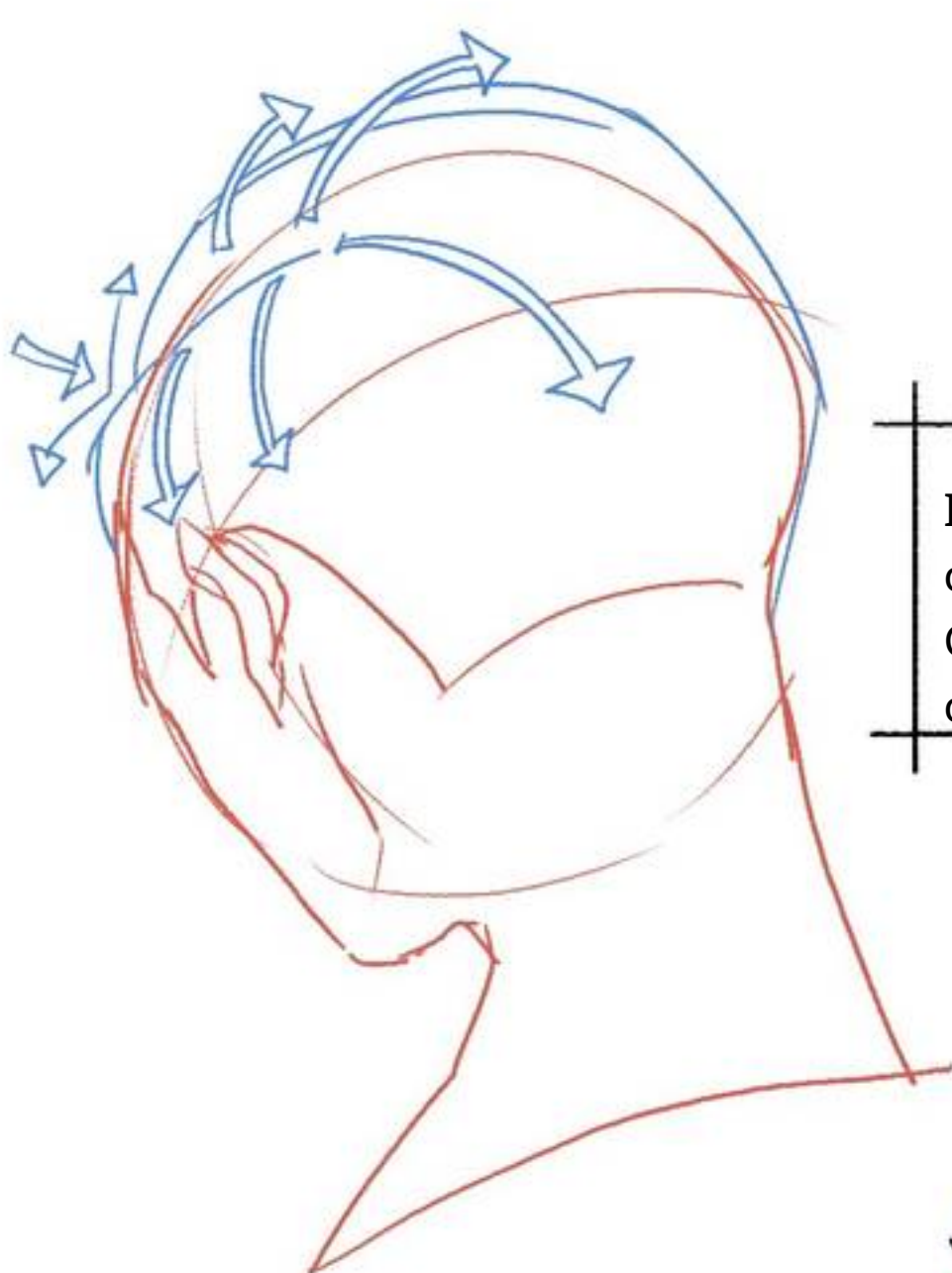




If it's another angle, let's take the center of your forehead, let's check the location of your forehead and draw the Garmat line.



We're going to have to consider the front long frame.

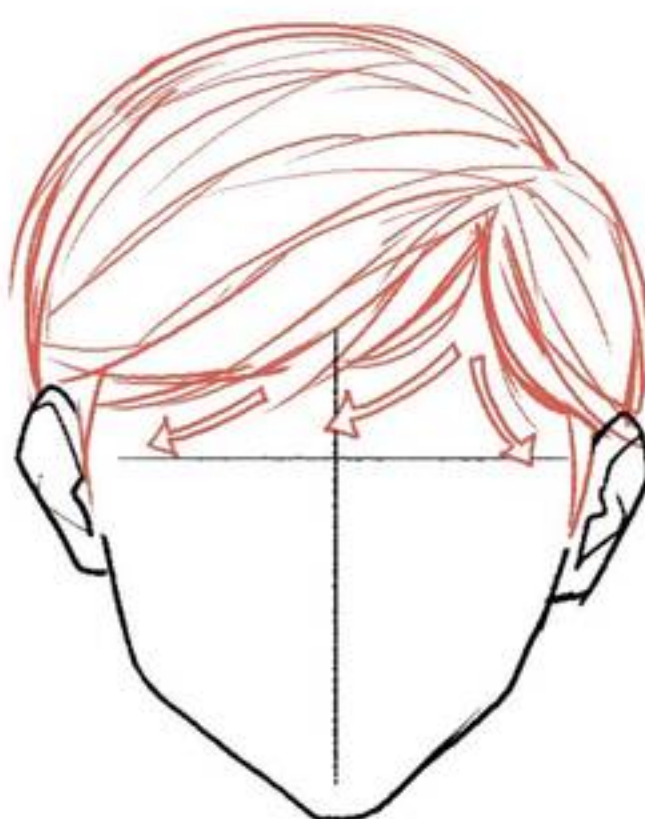
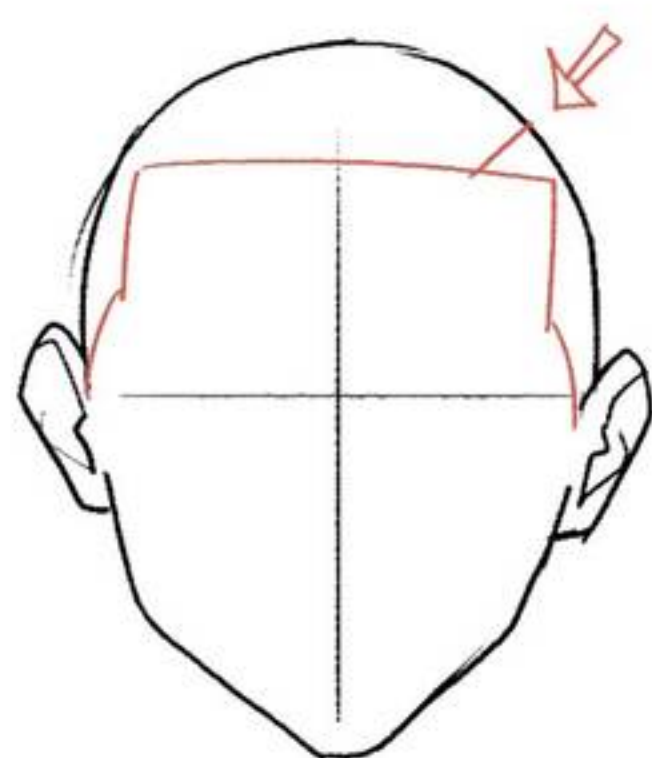


It's any angle that falls off the center of the head, and it forms the axis of Garma, and it's a straight line of hair on the head.



I'll finish with the gift.

I'd like to know the taco author."



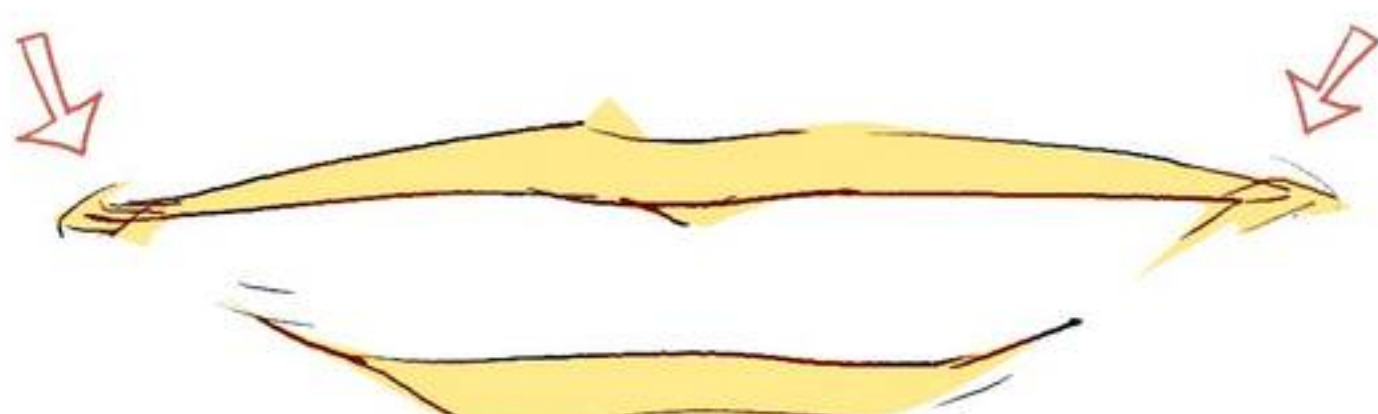
In the case of the head, in the case of the hair, in the case of the head, in the same way, you draw a straight line, and then you drop the fronts down, and you turn them to the left and to the right.



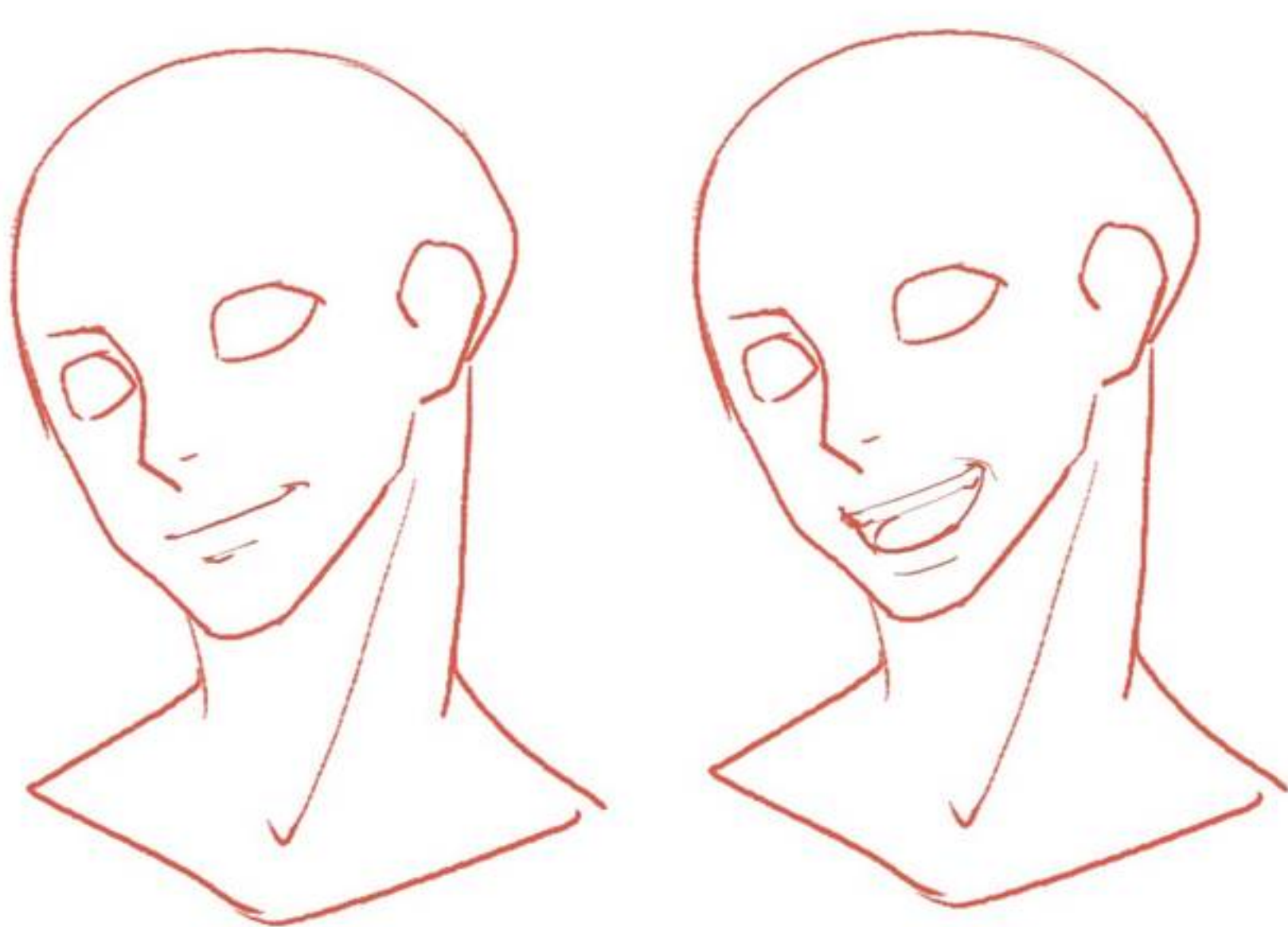
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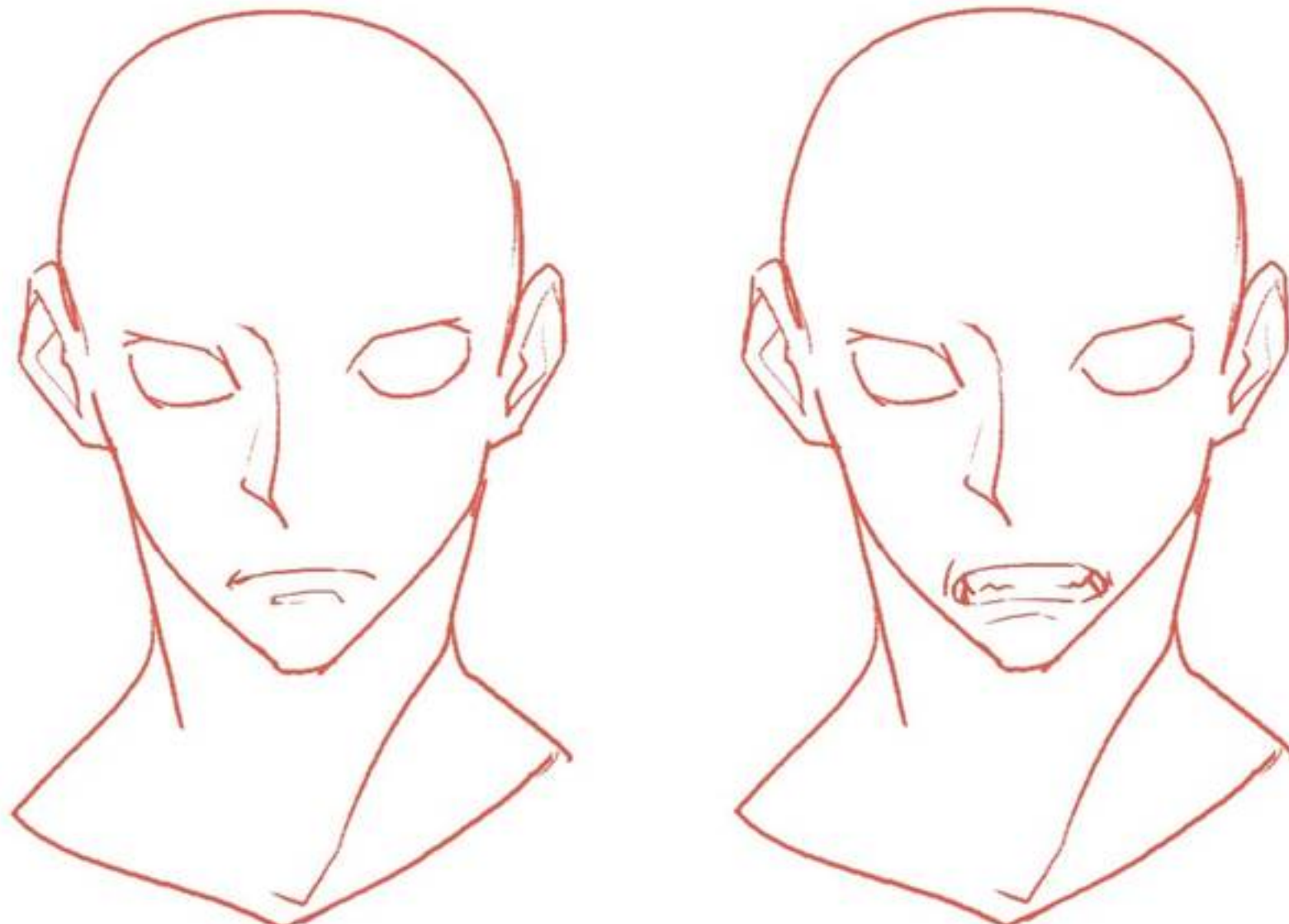
[Q: I want to know the shape of your mouth according to where you're going.]



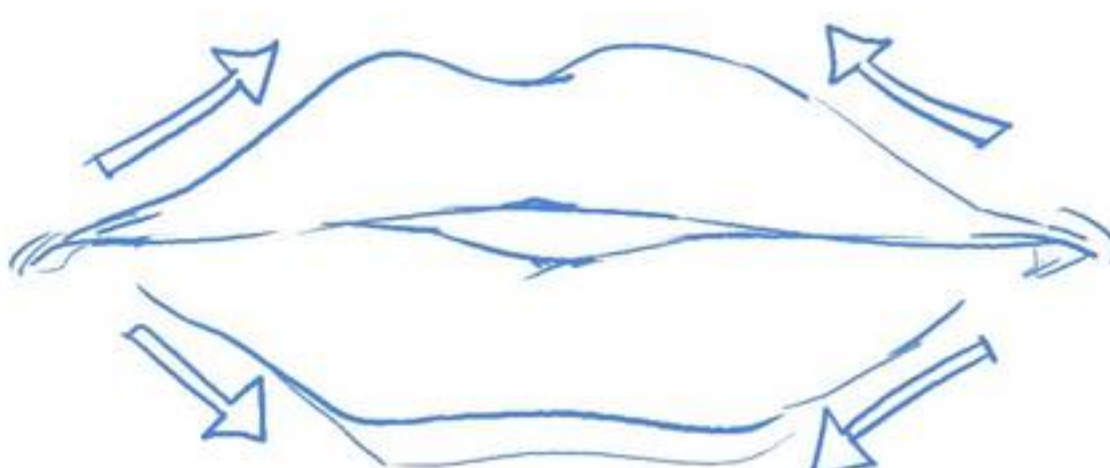
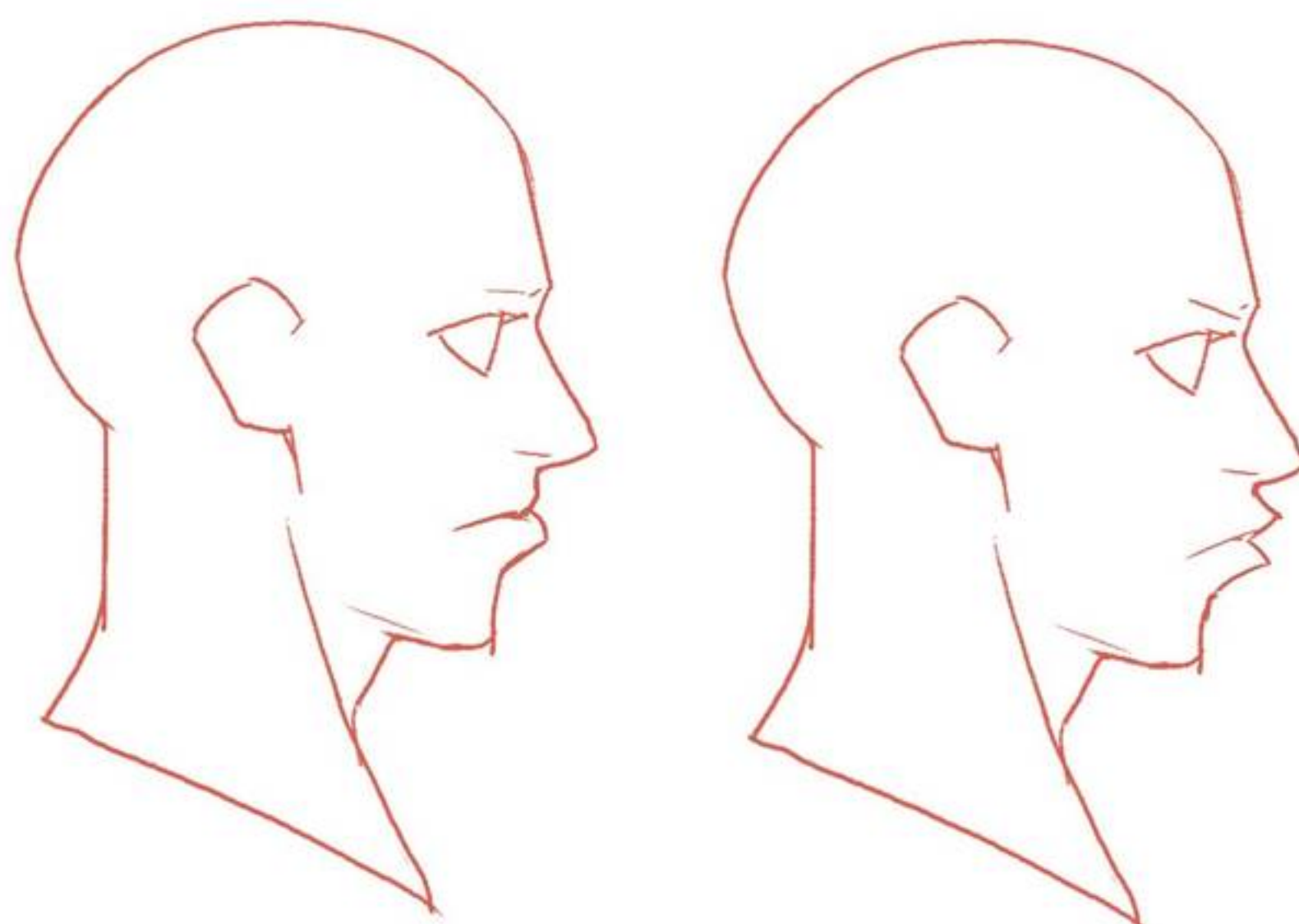
The different mouth shape or the different emotional shape of the mouth, the position of both tails is important.



I'm going to feel a lot bigger when I'm smiling, when I'm wearing both of them, and when I'm opening my mouth, I'm going to feel a lot more like it.

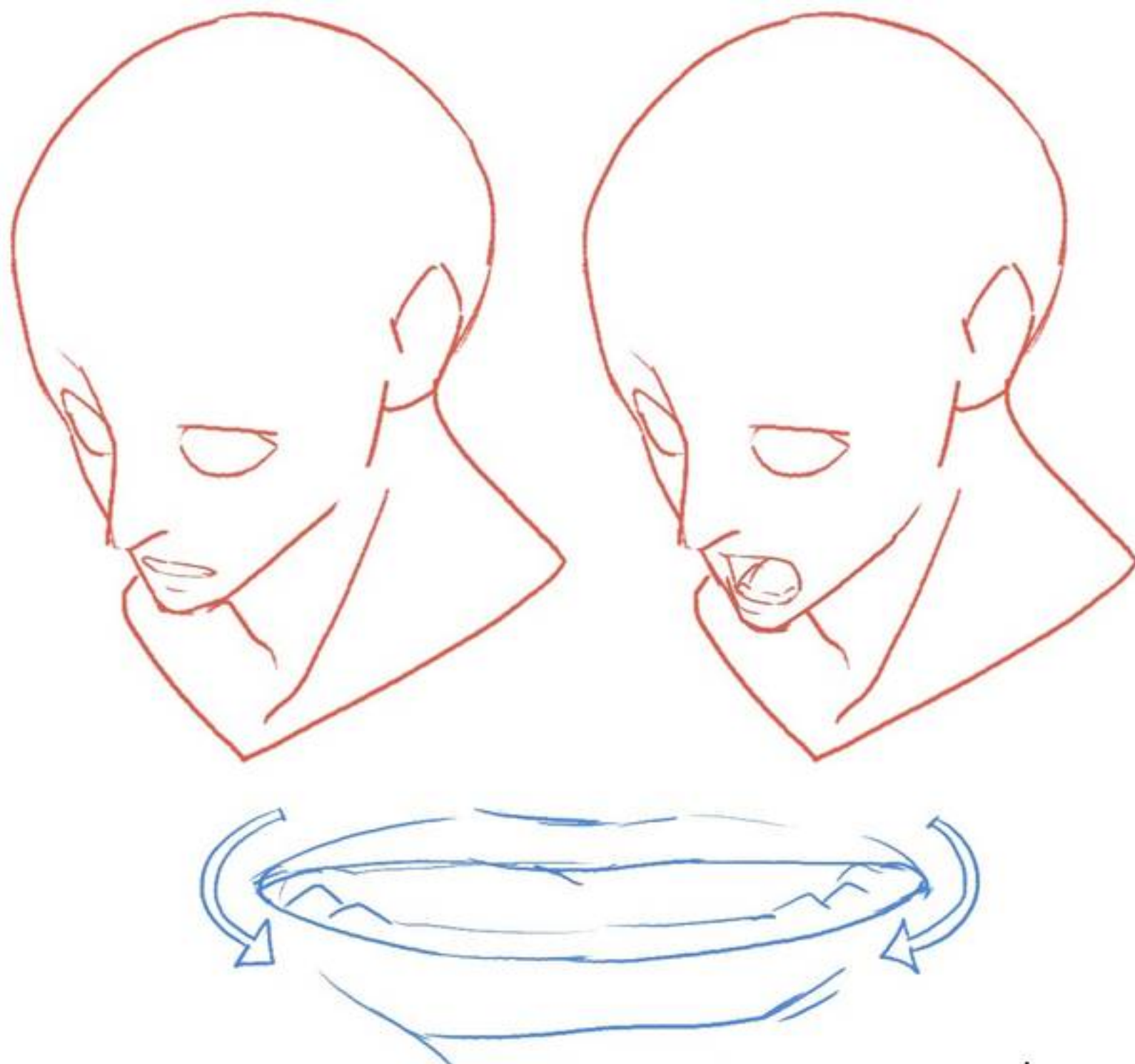


I'm going to feel a lot bigger when I open my mouth and show you your teeth.



If you stretch your lips out through a beam, your lips will become clear and your lips will be down and up and down, you will feel a greater emotion.





It's an amazing mouth, and it's a picture of her, and when she's wide open, she's more emotional.



Draws the character's mouth as its base.

It's a change in your mouth that reveals your emotions.



Open your mouth, and you taste the situation, and the character's emotional cord is a big picture.

It's too small for a writer to know.



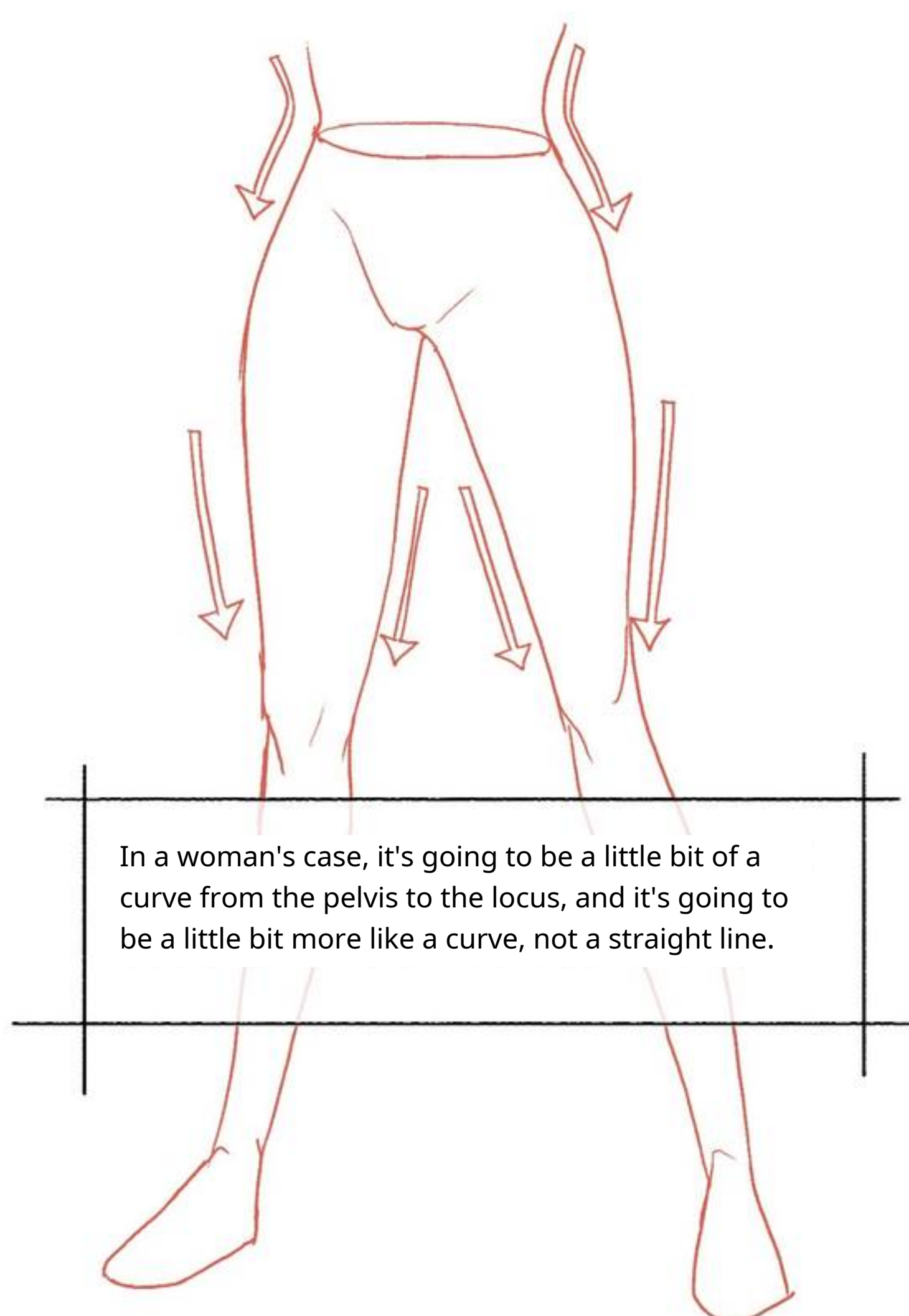
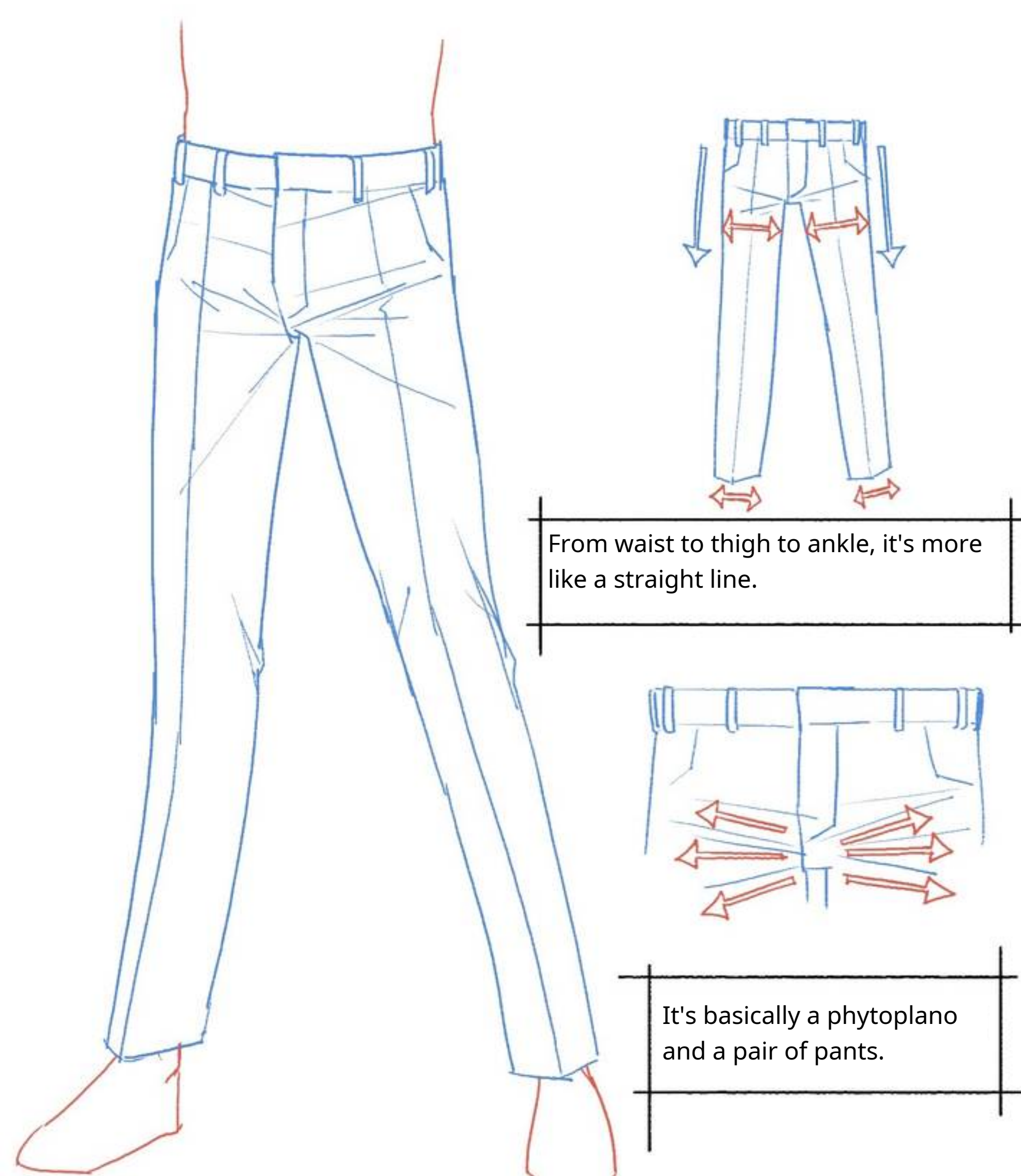
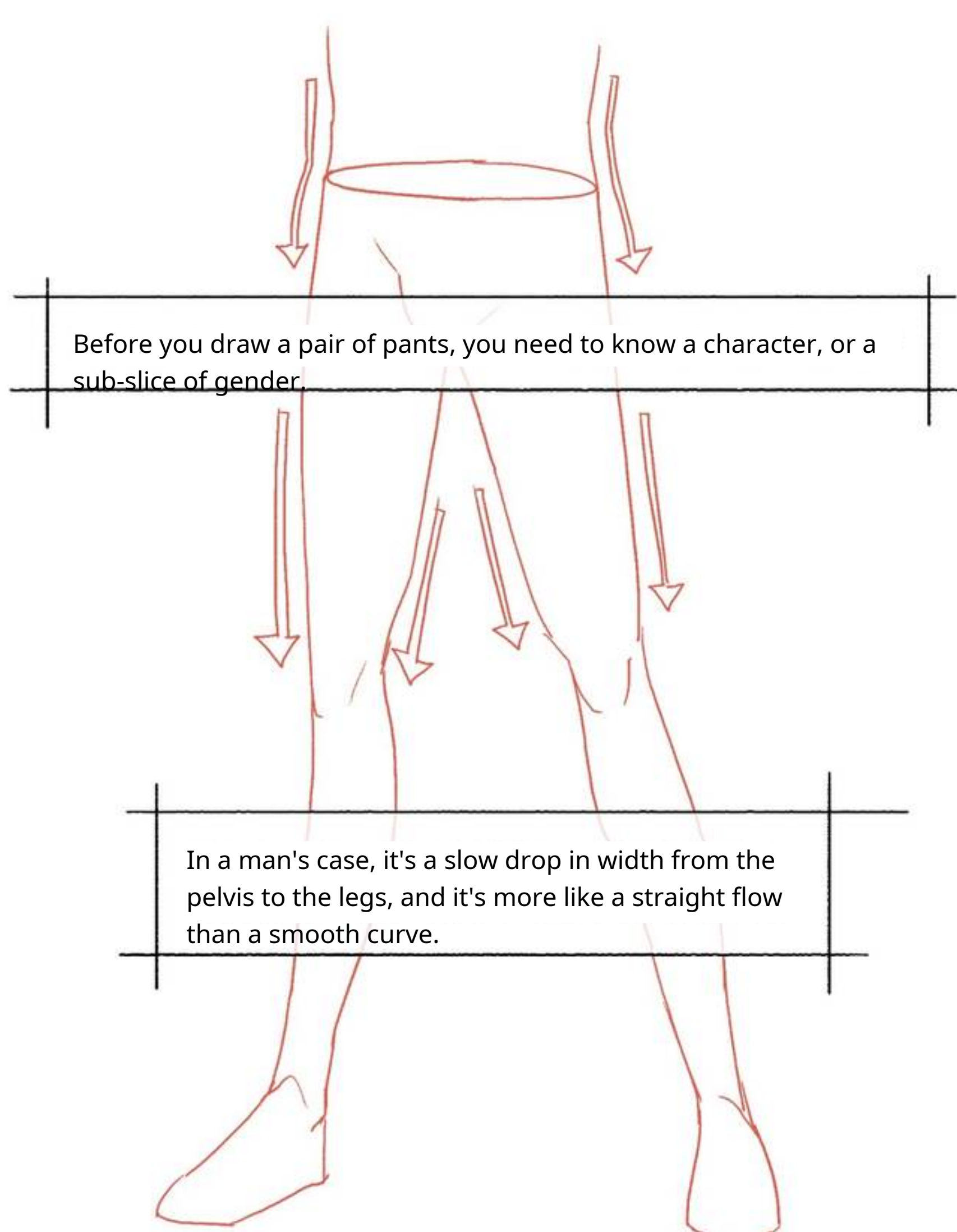
There might be a difference in the way the mouth is expressed, but there's no variation in the way it's made in the way it's shaped.



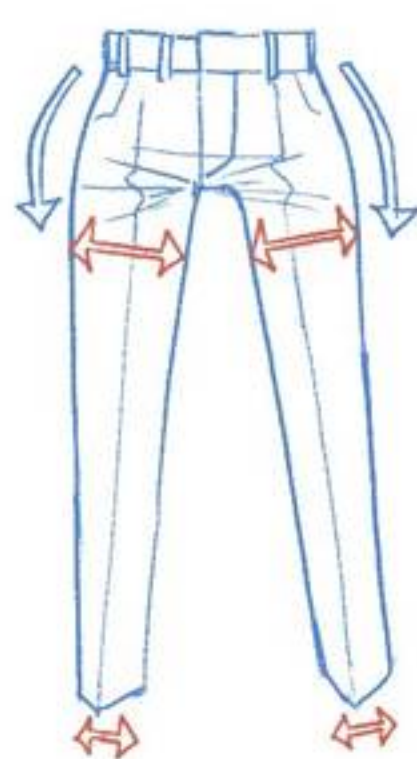
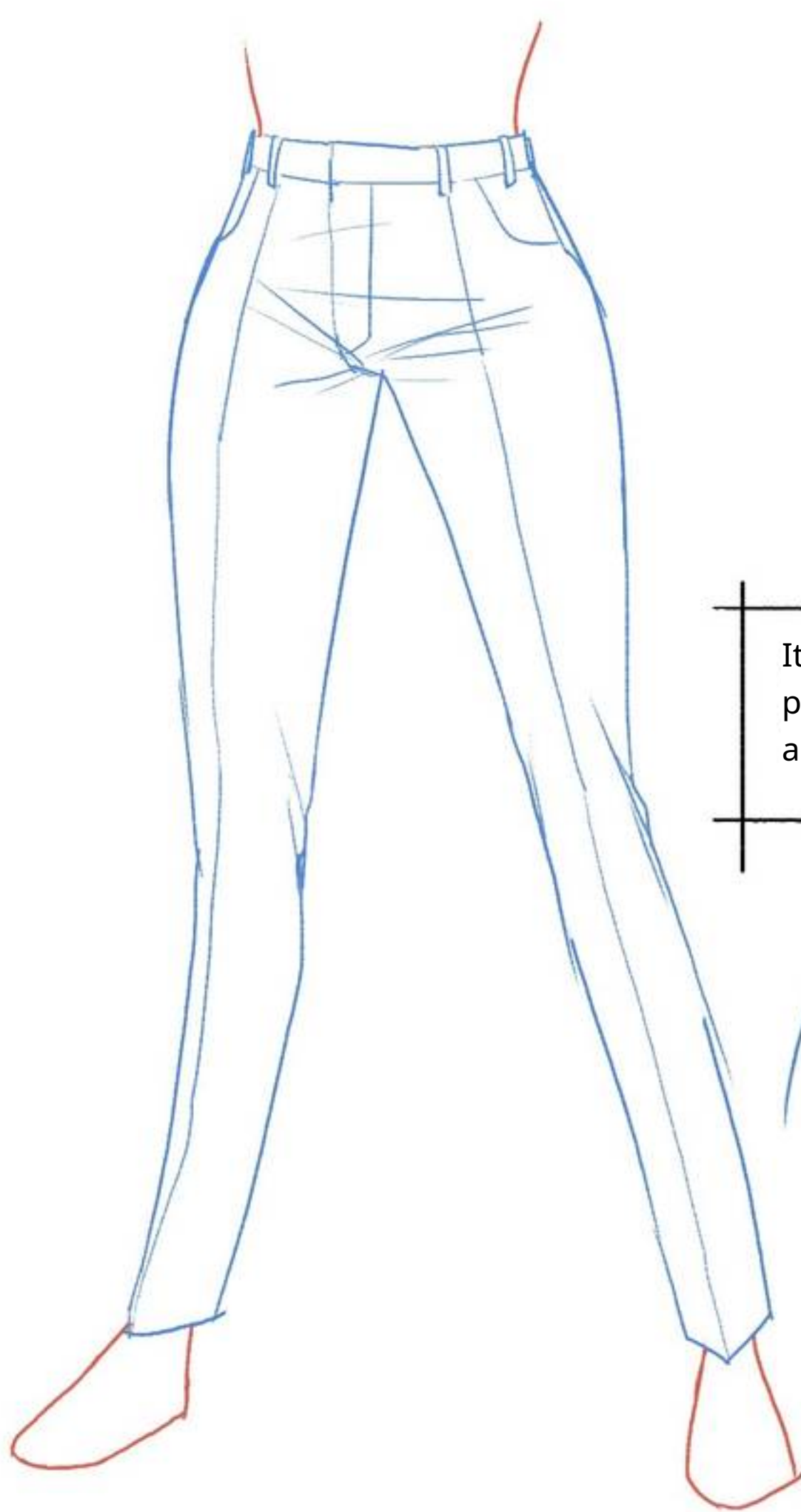
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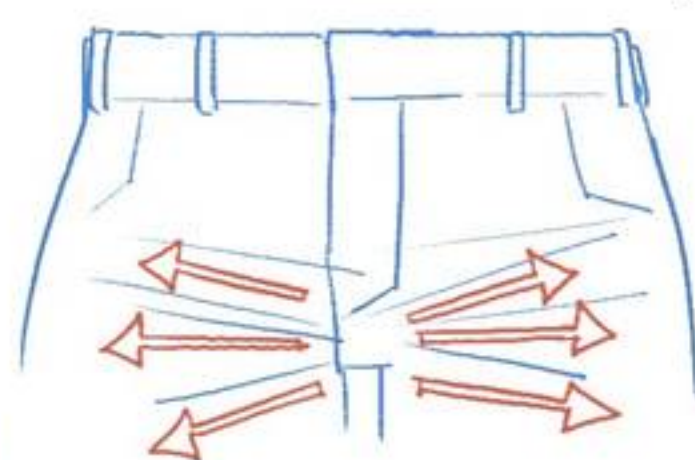
I'm curious about this guy.



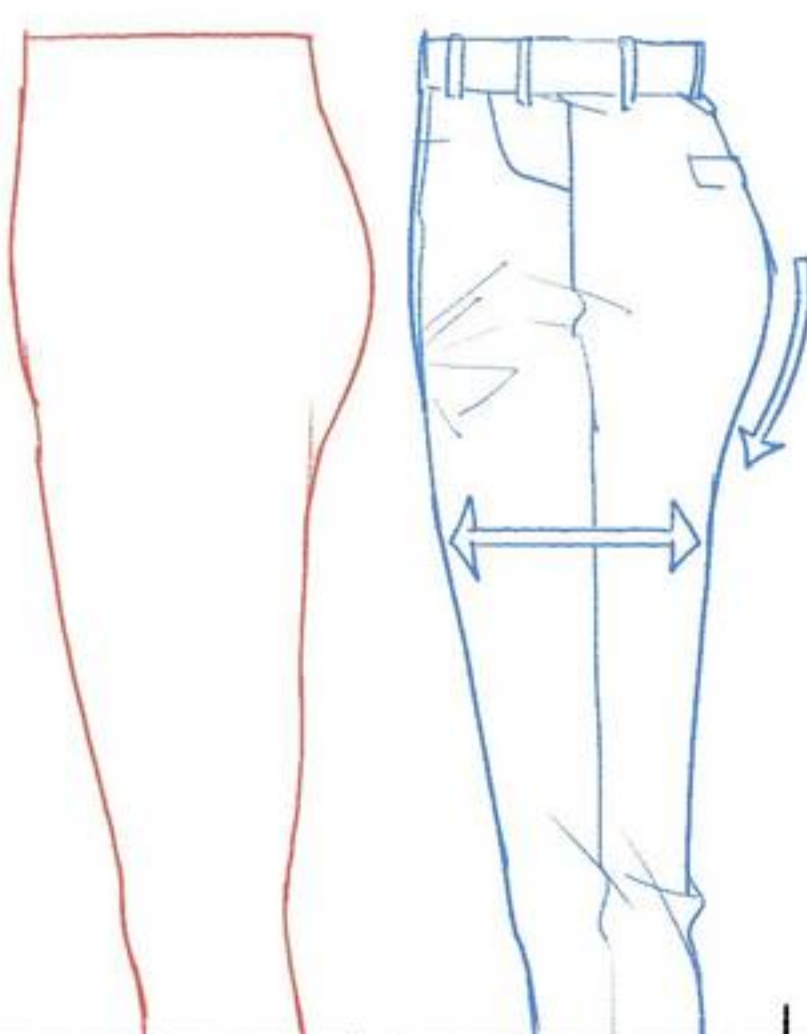
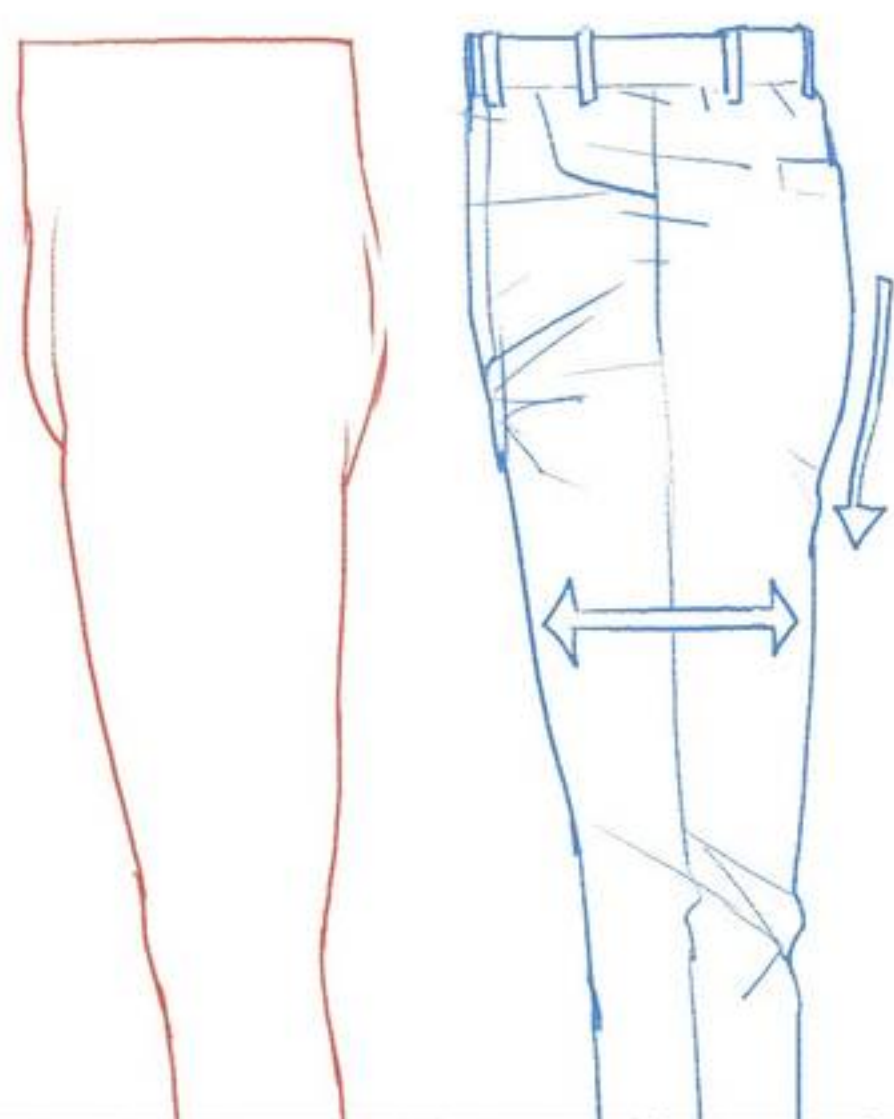




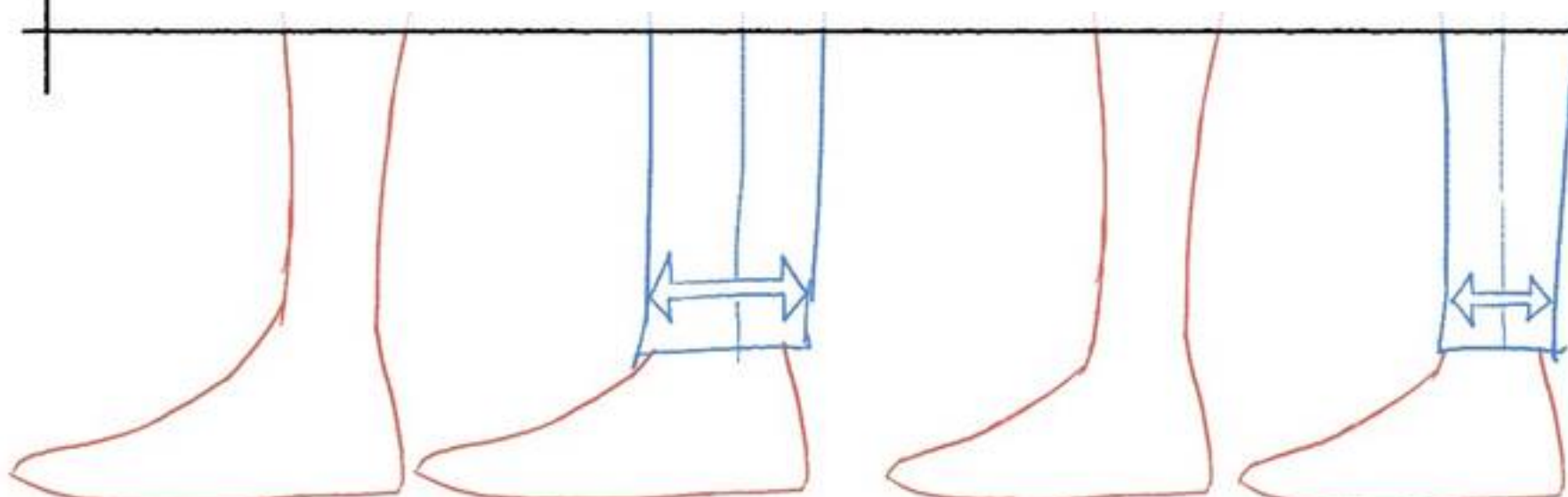
It's a soft curve around the pelvis, and it narrows the ankles to make it feminine.



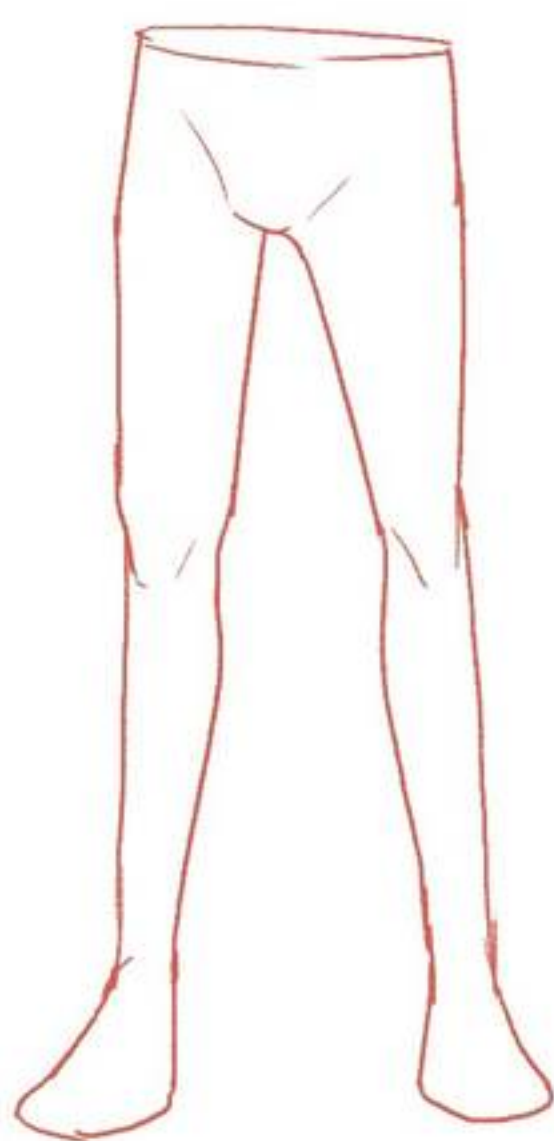
I'm drawing the basics of the ditches and the wrinkles in my pants, like a man.



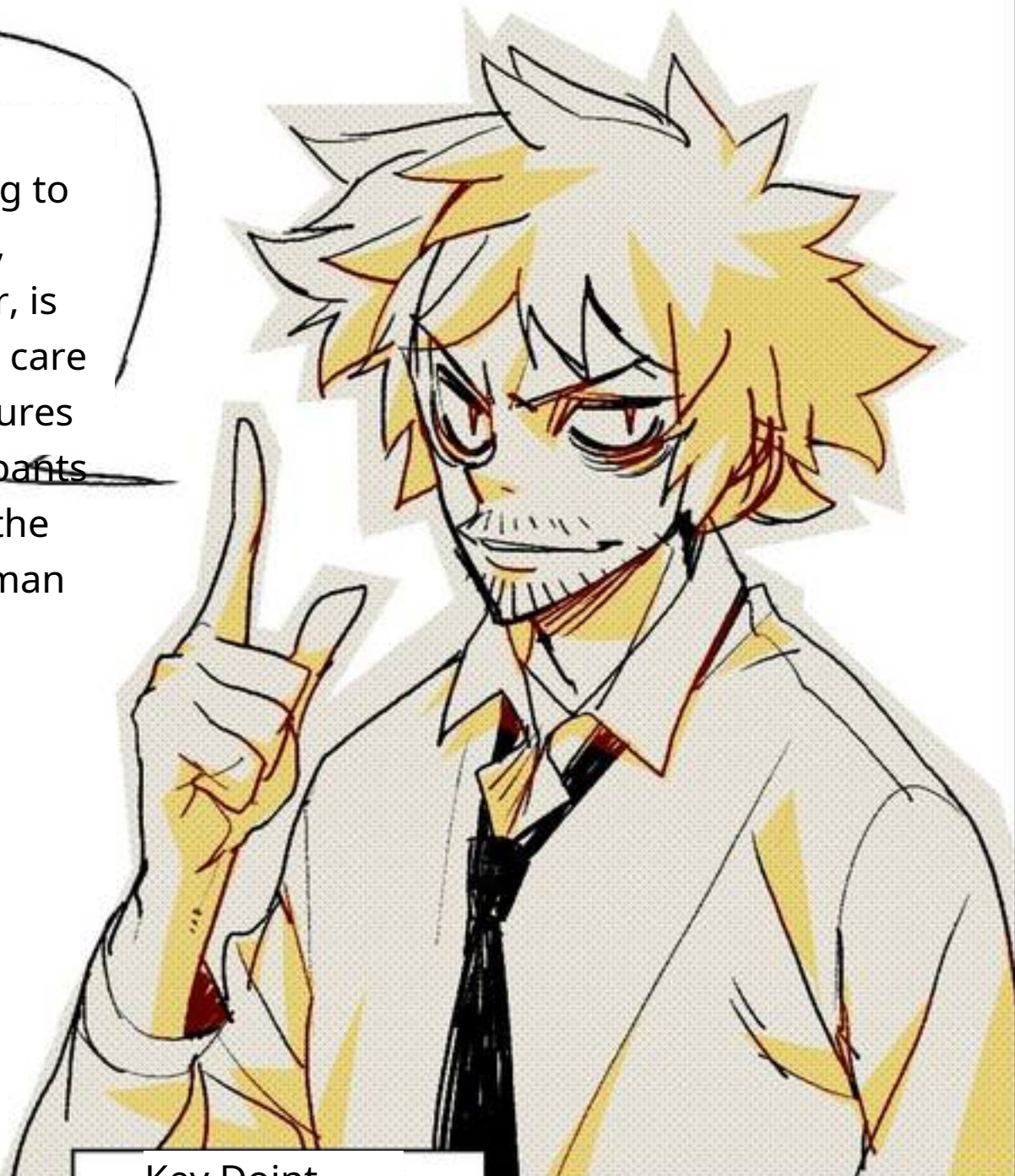
If you're next to me, you're going to die with two days of men and women's tea.



I'd like to know the taco author."



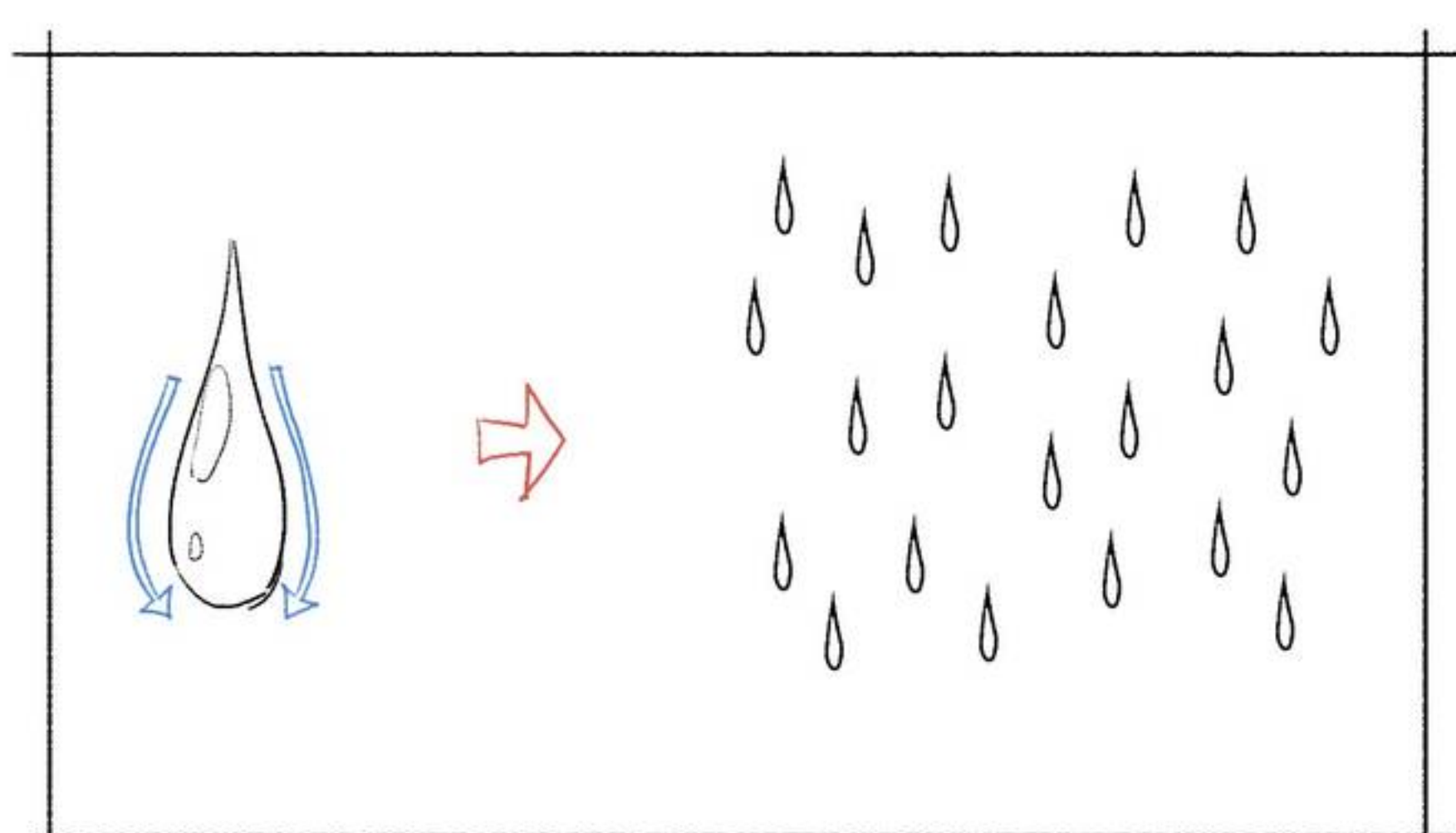
In the case of the linoleum, we're going to notice that the body, regardless of gender, is characterized, so we care more about the features and wrinkles of the pants than we care about the cascading of the human body.



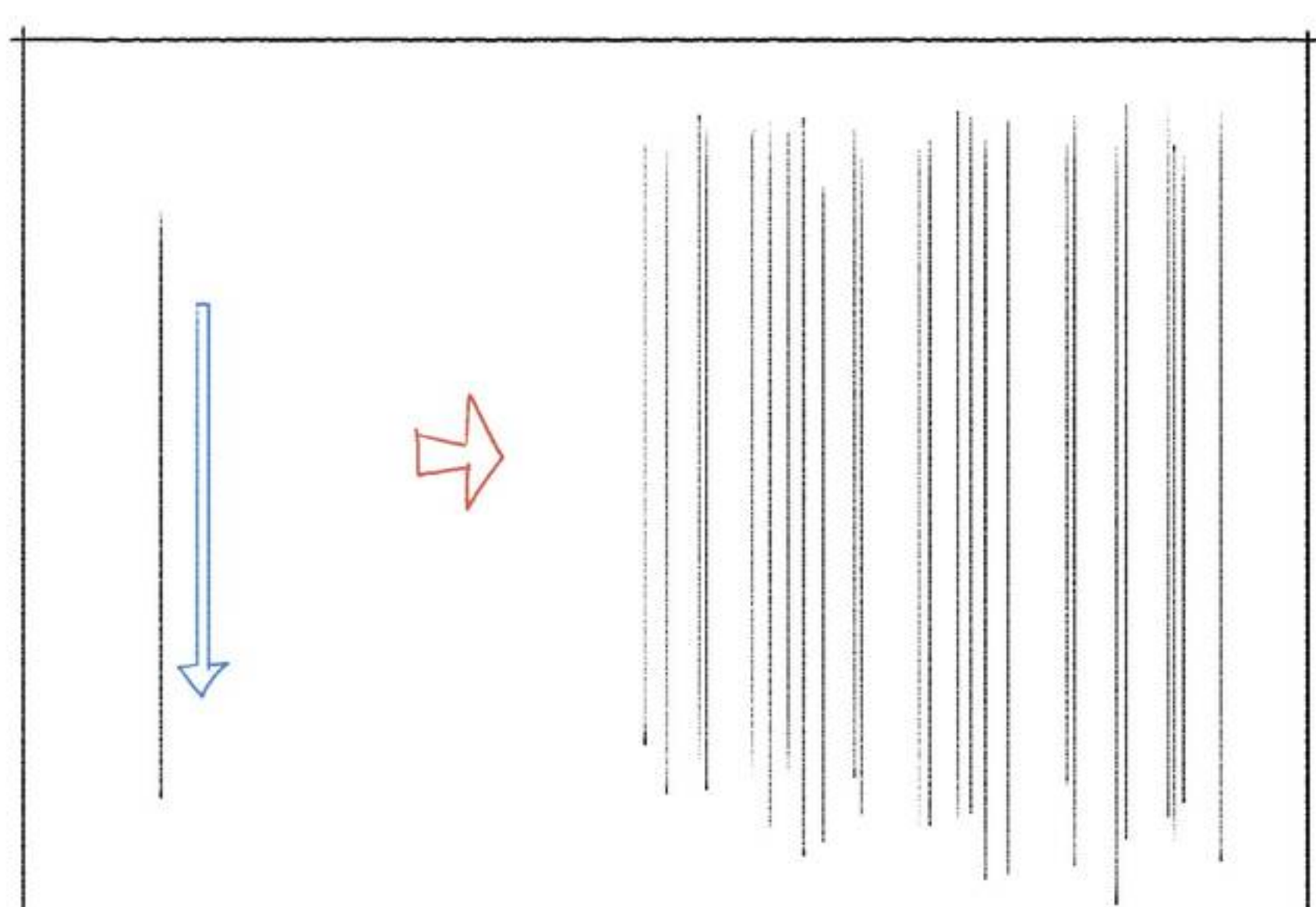
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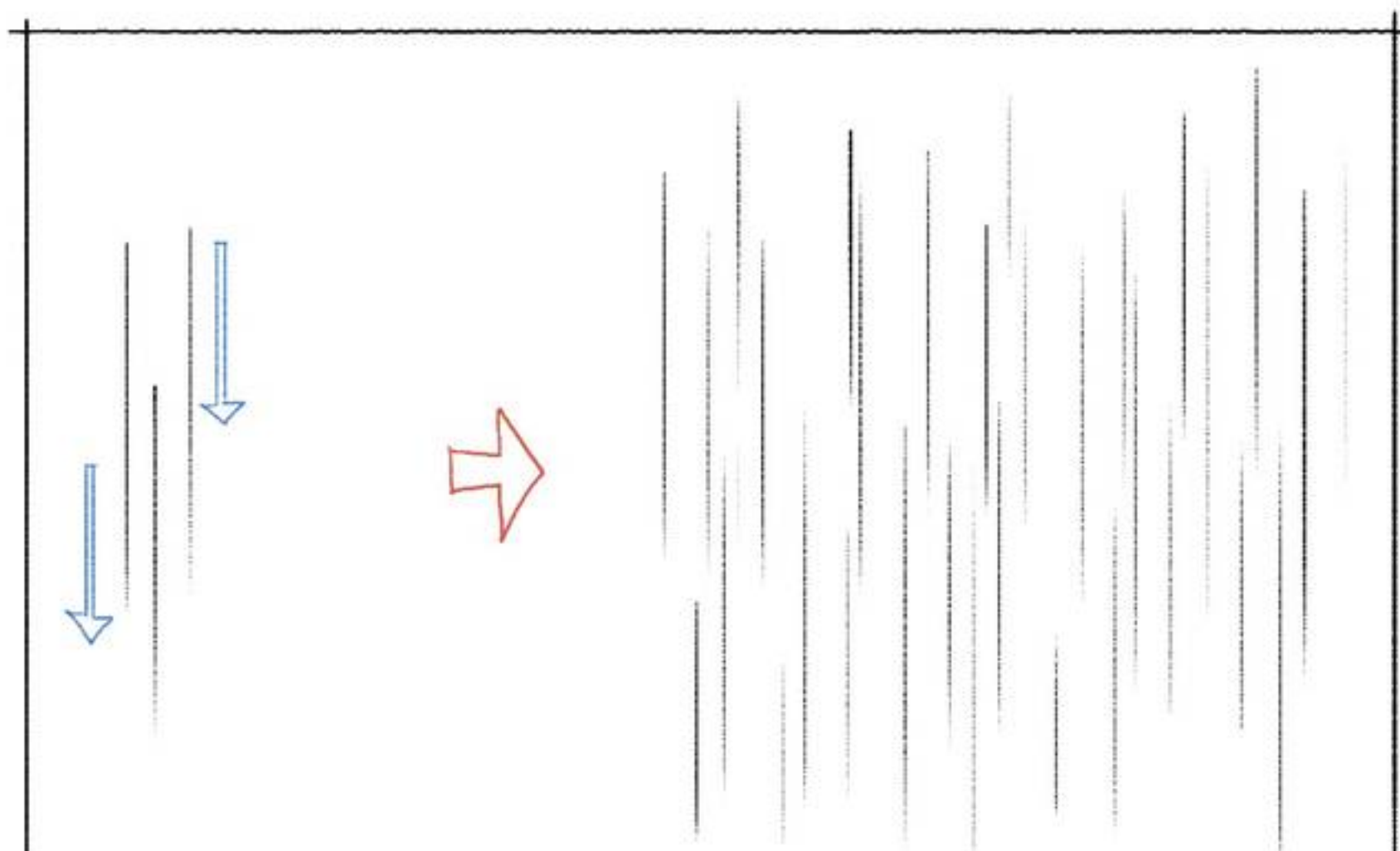
I don't know. I don't know.



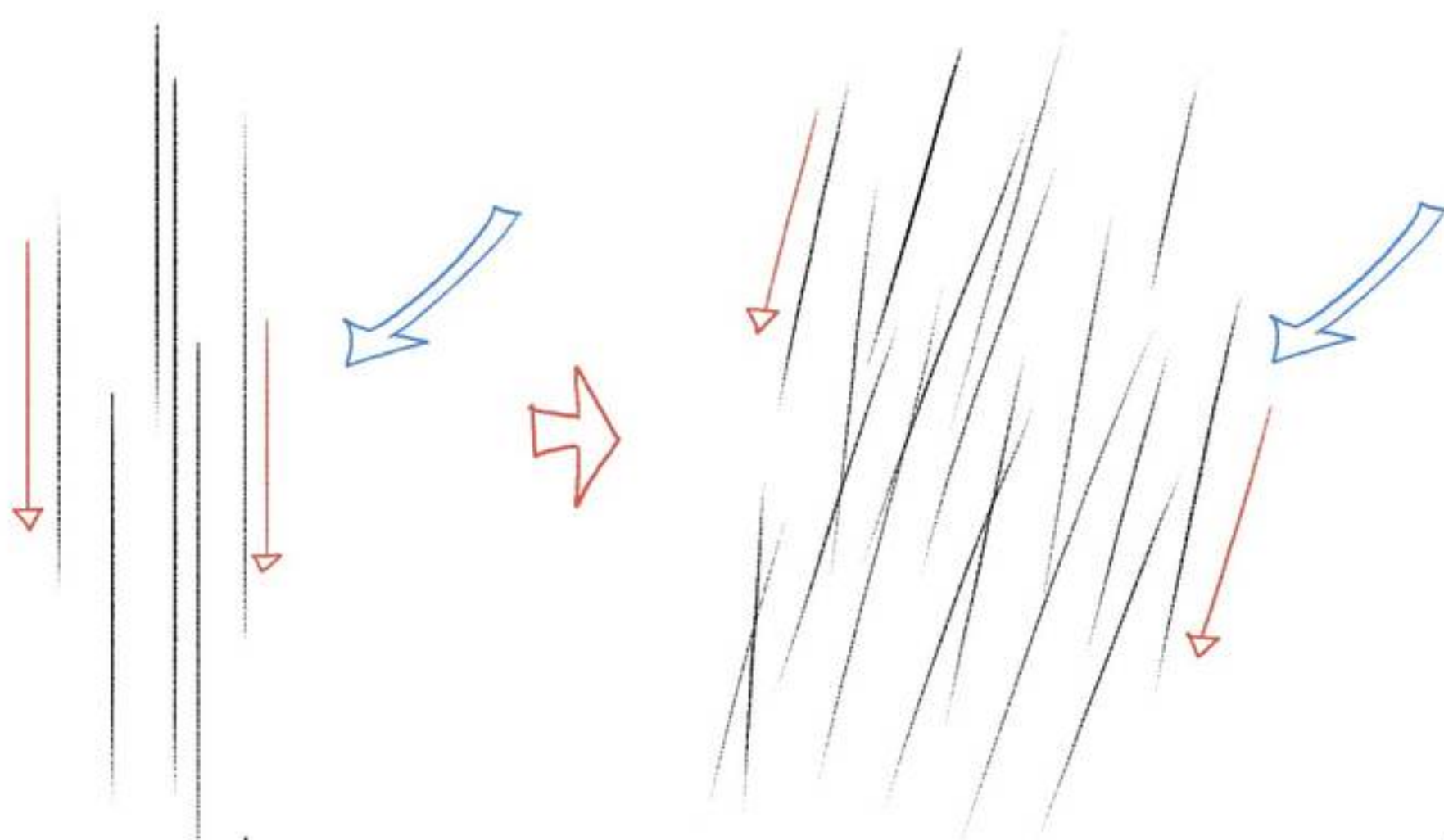
It's kind of awkward when you're talking about symbolic droplets of water like rainwater.



It's a non-linear line, but if the length of the line is long, it might seem to be an effective line to slow down, so a constant long line is inappropriate.



It's a little bit of a bit of a side-by-side expression, so it's a little bit of a hypotenuse.

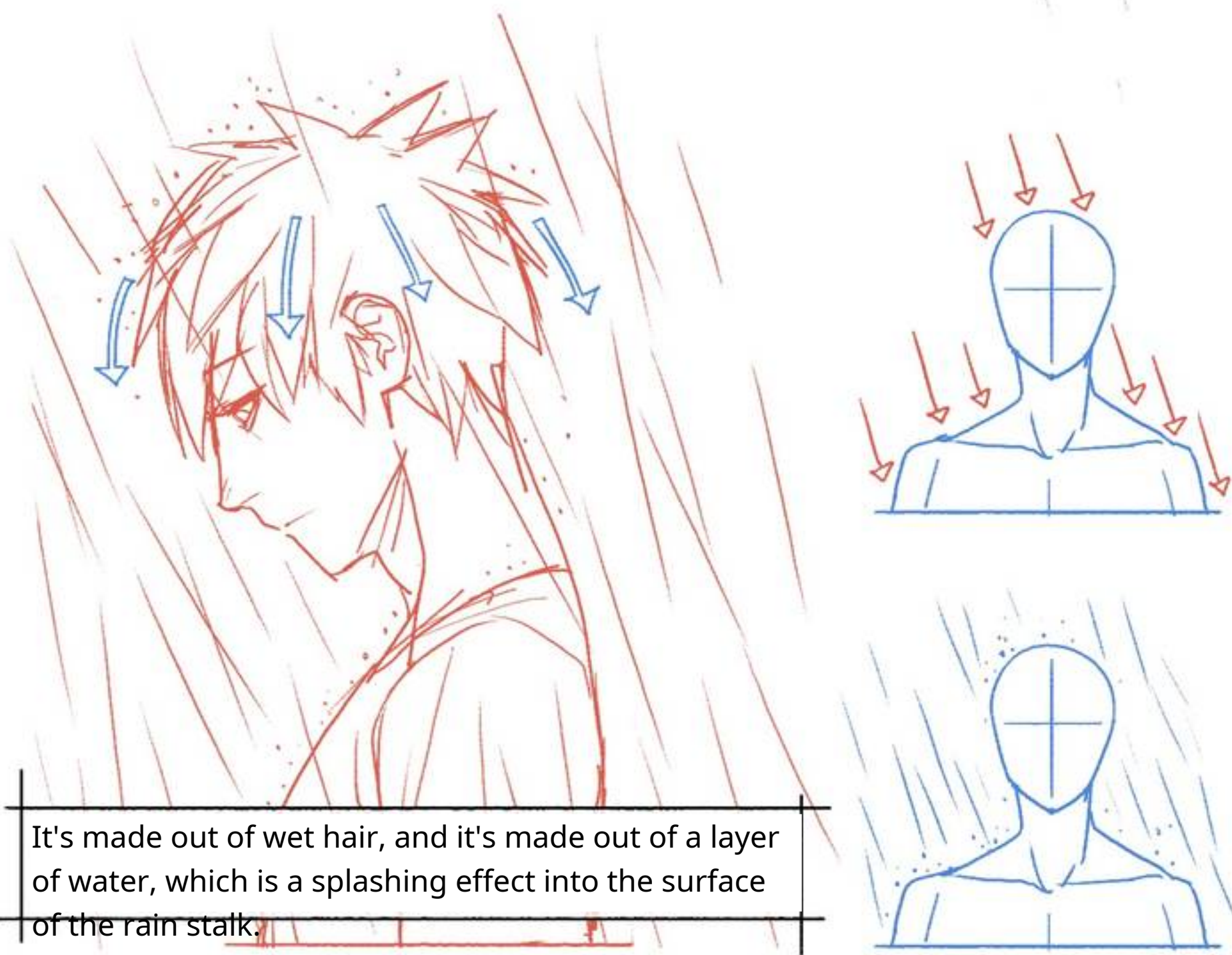
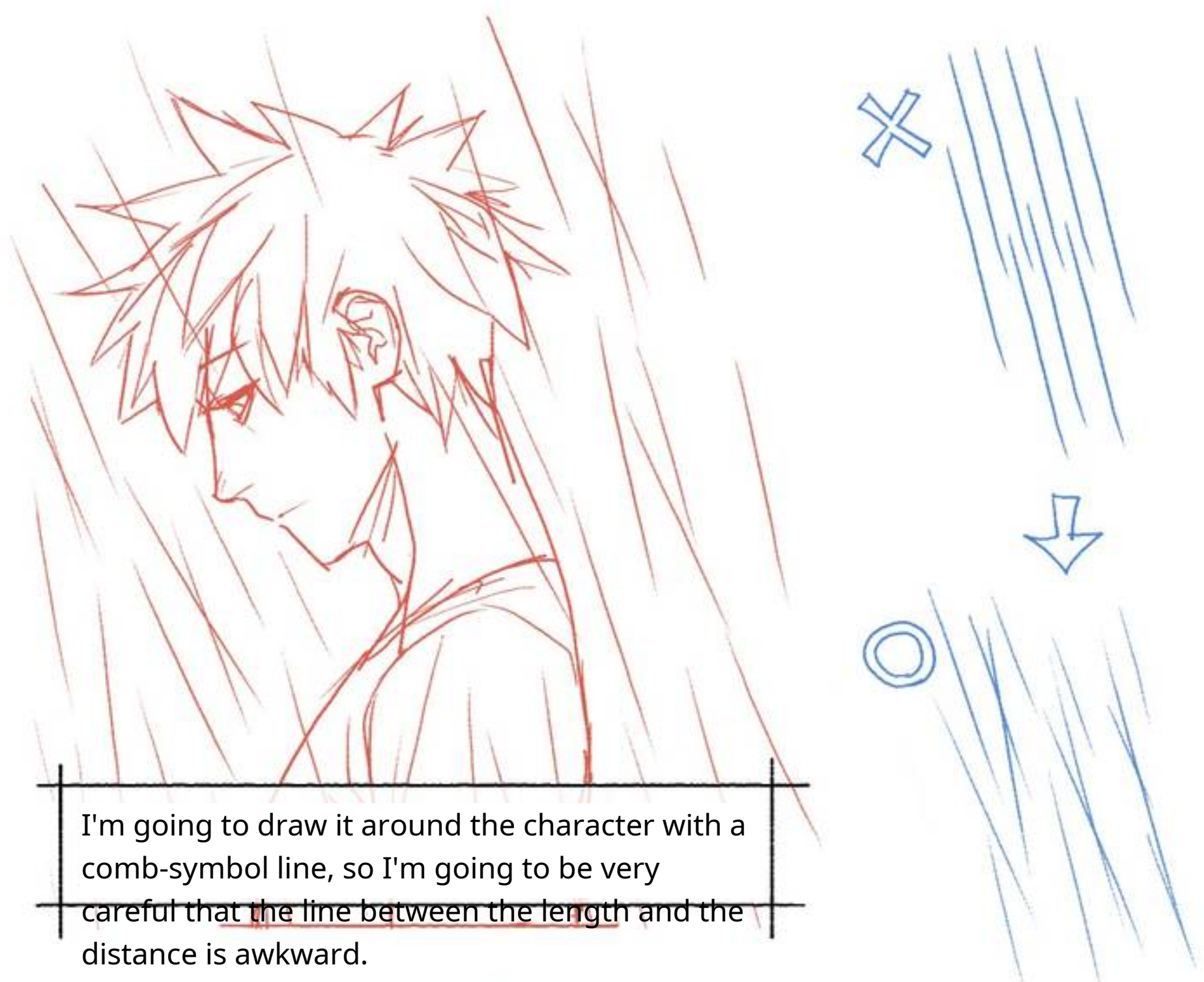


So let's think about the direction of the wind, and then let's draw a straight line.



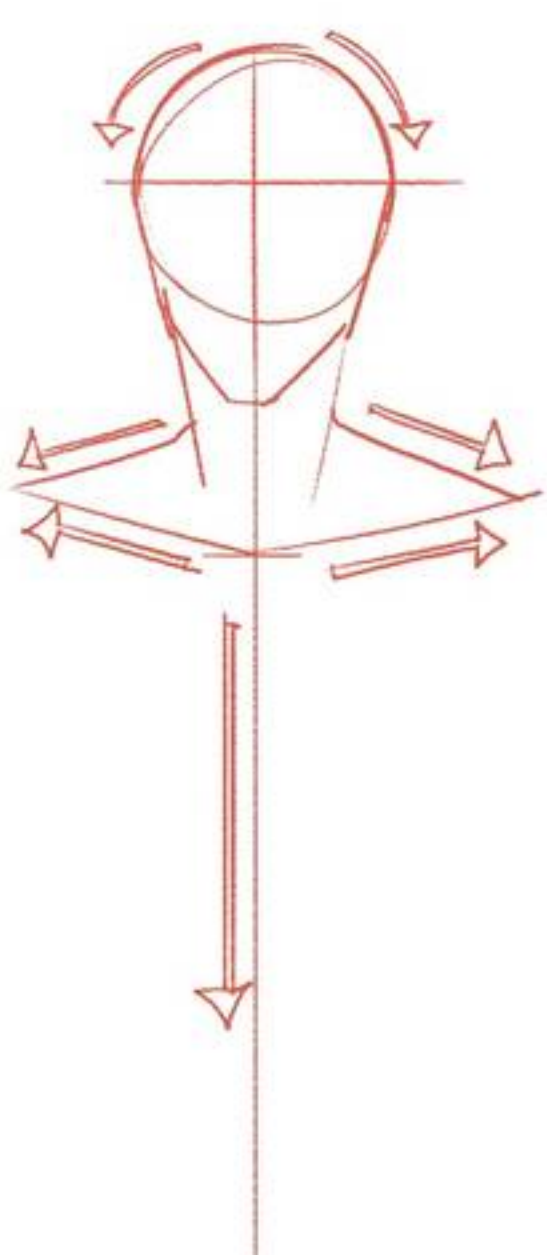
I'm drawing a character of cut that I'm going to think about in order to apply the wording that's coming from the rain.





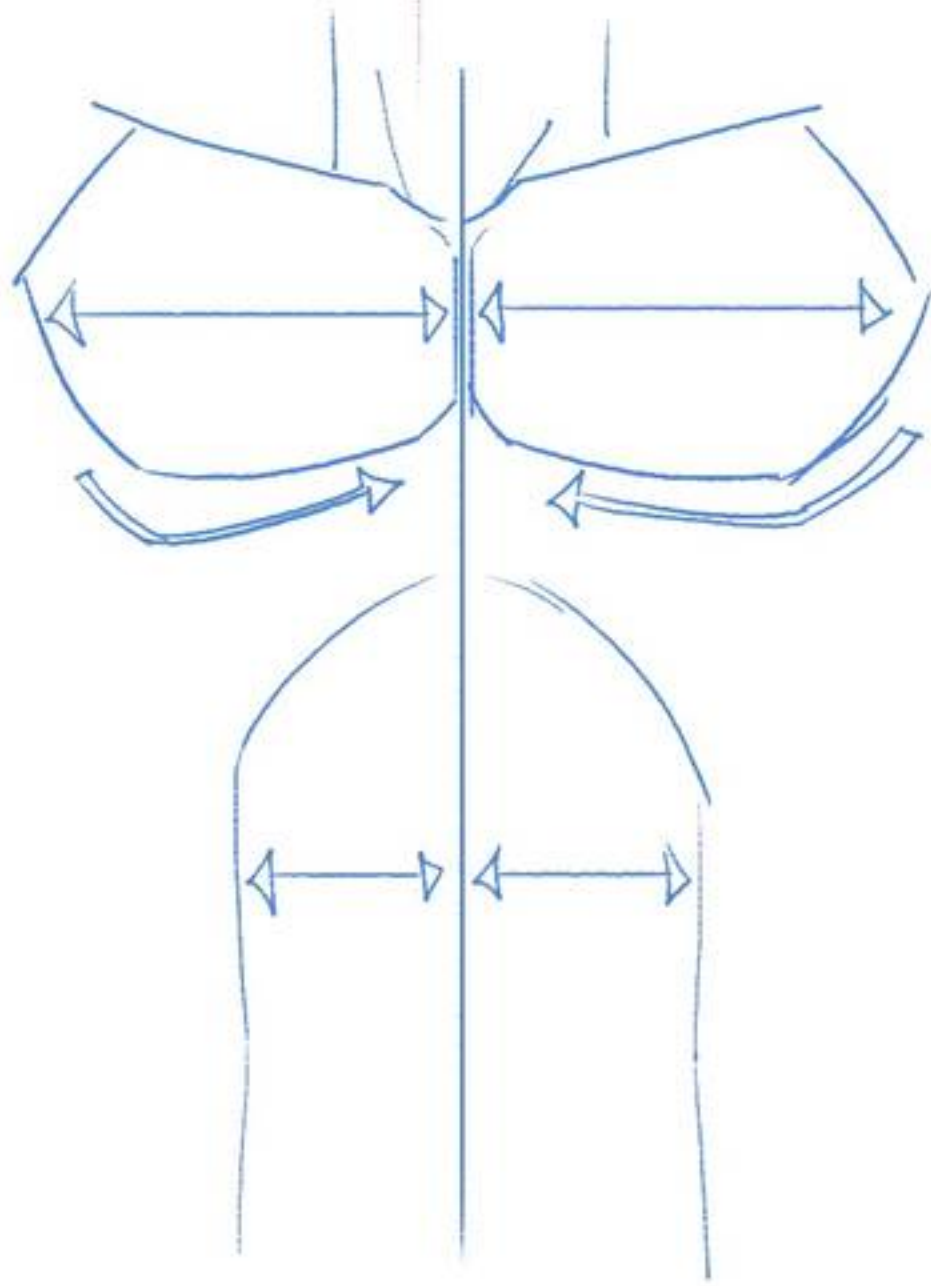
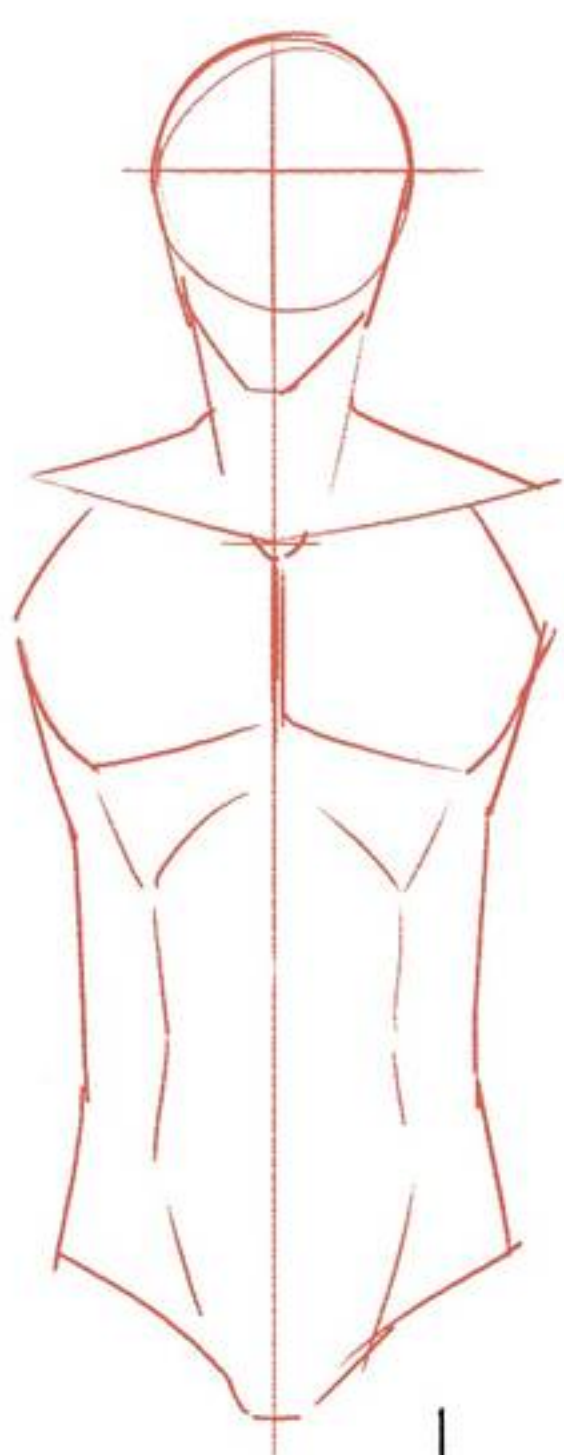


I'd like to draw a man's dot-to-do.

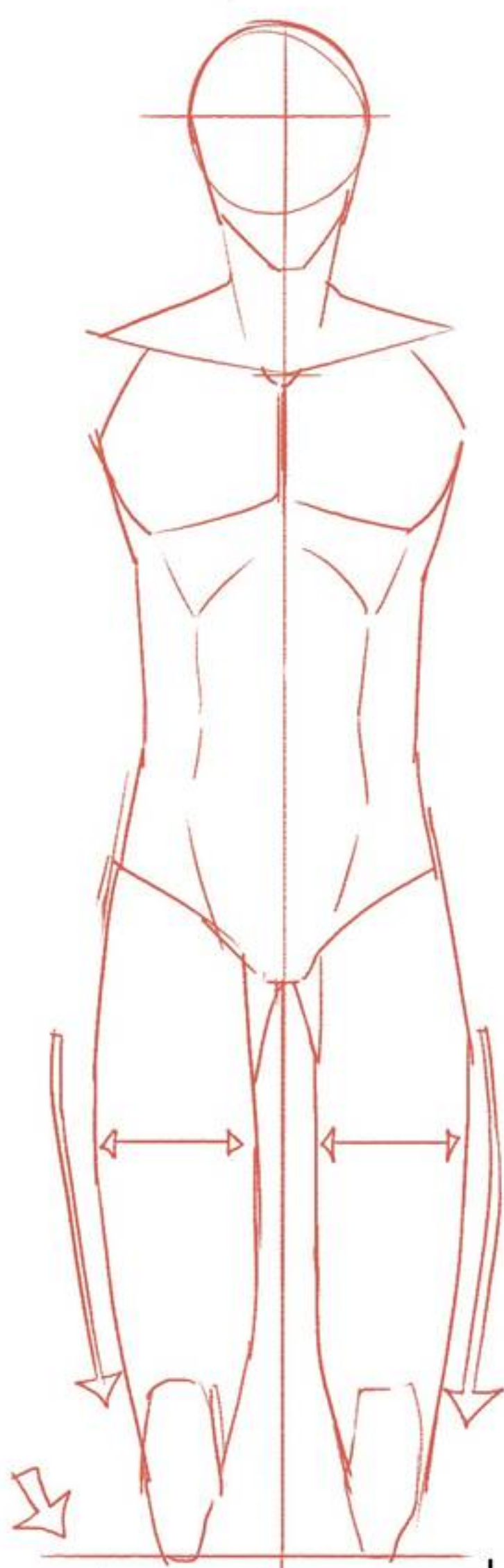


The head body's reference point is going to be at the end of the moon and it's going to be drawn from the face.

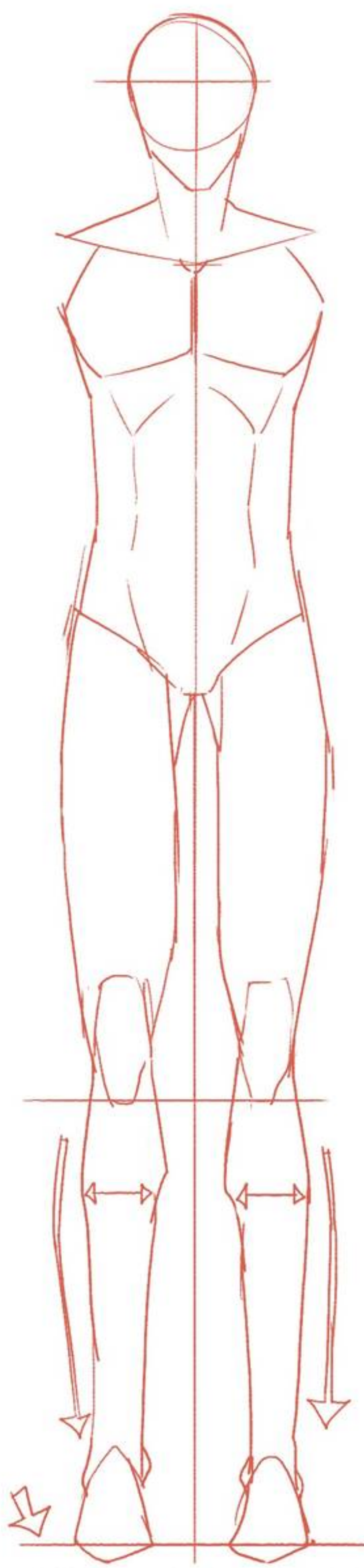
I'm going to make a cyborg in the waist, and I'm going to take care of the left side of the needle, and I'm going to cut the length and volume.



So we're going to take the top-of-the-end cube and we're going to draw a chest line and a bilateral line, and it's also a front-row mob, so it's going to be symmetric.

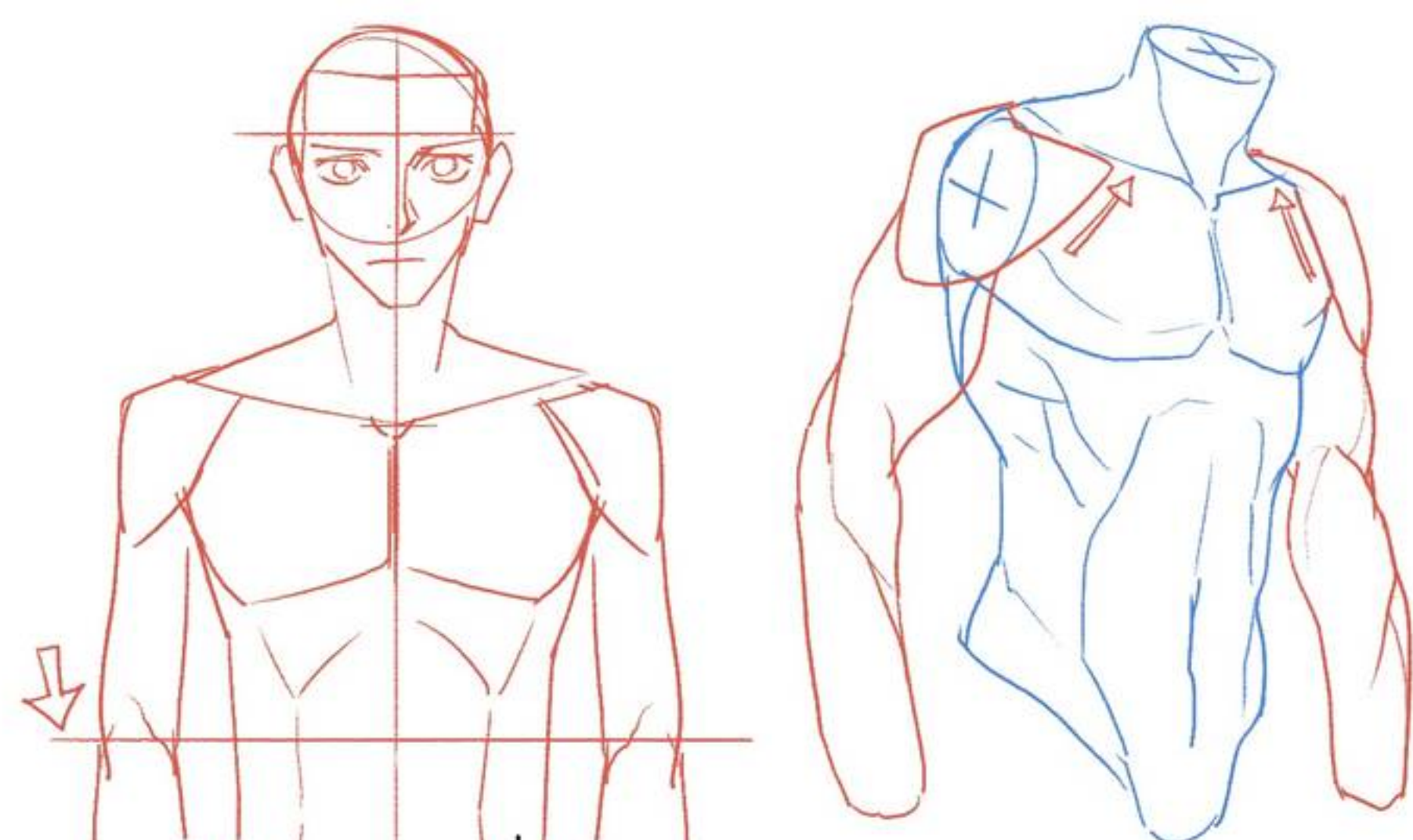


I'm making the lower knee trusses, and I'm drawing it right from the furrows.

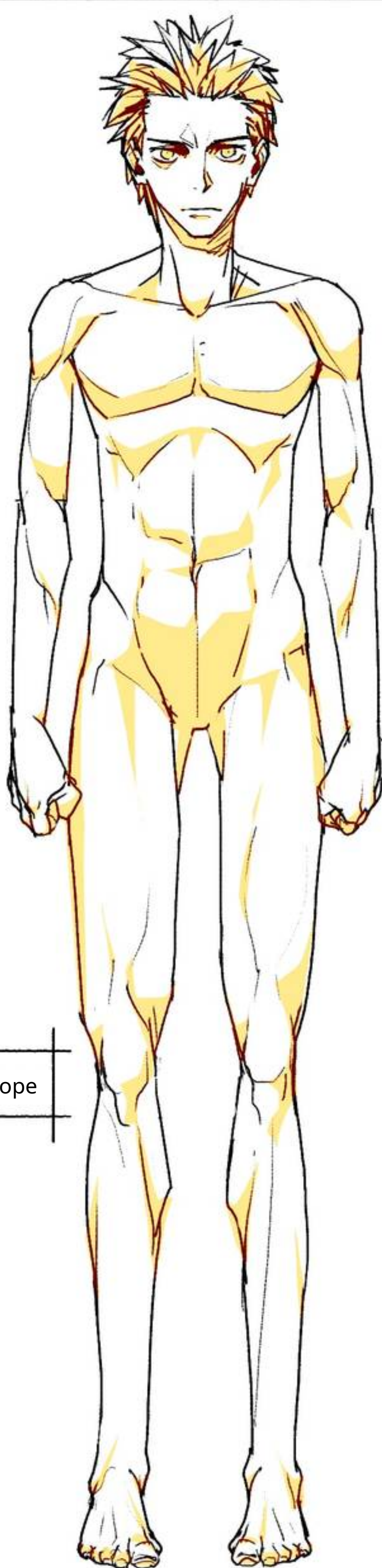
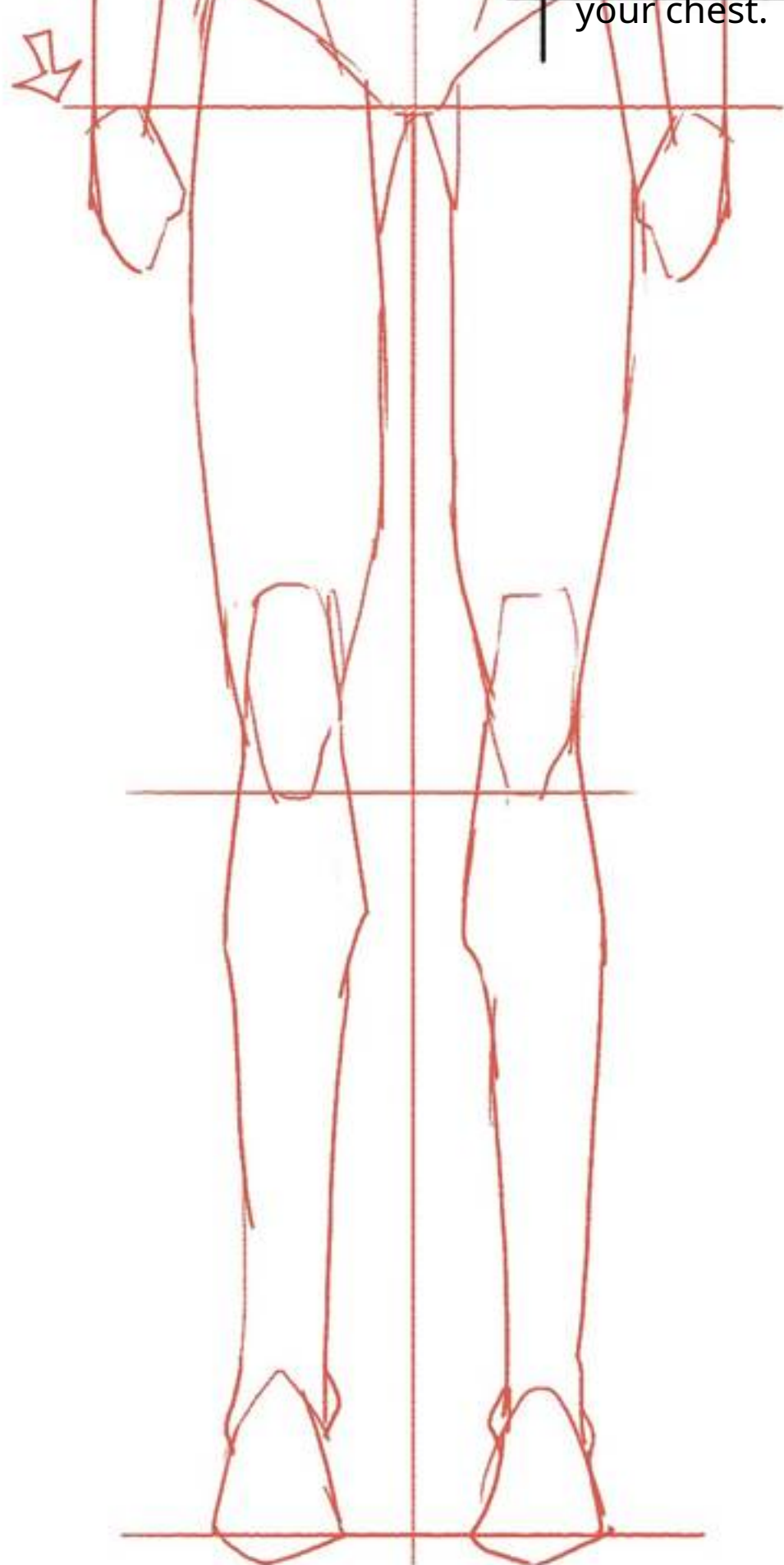


The length of the foot ends, and slowly the thickness is reduced from the target to the leg.



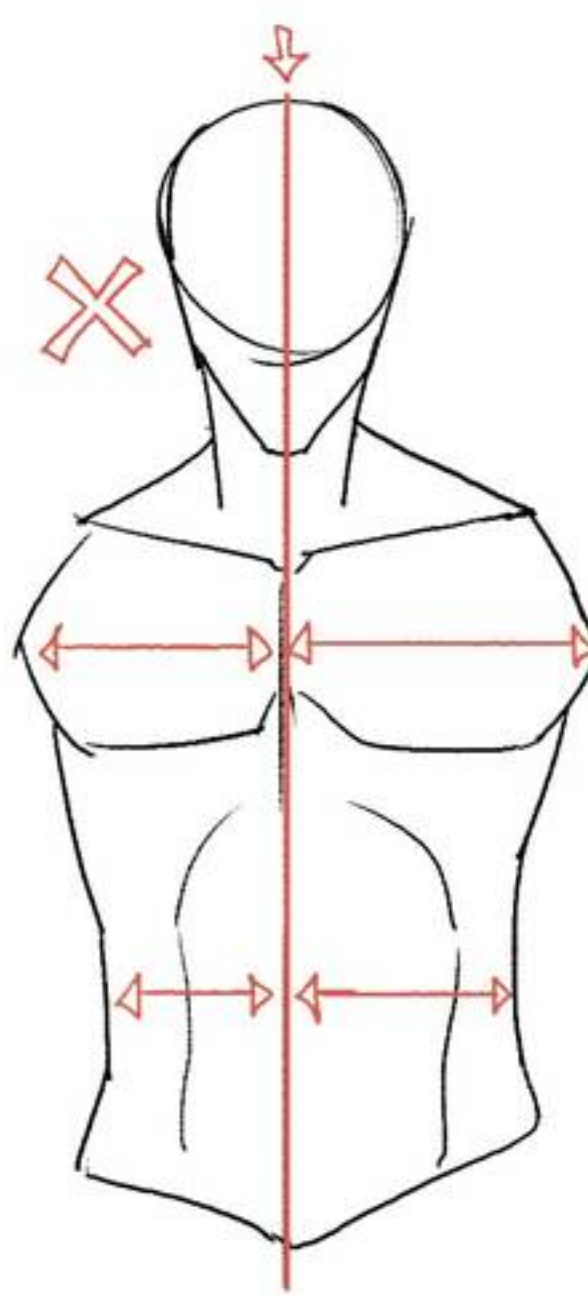
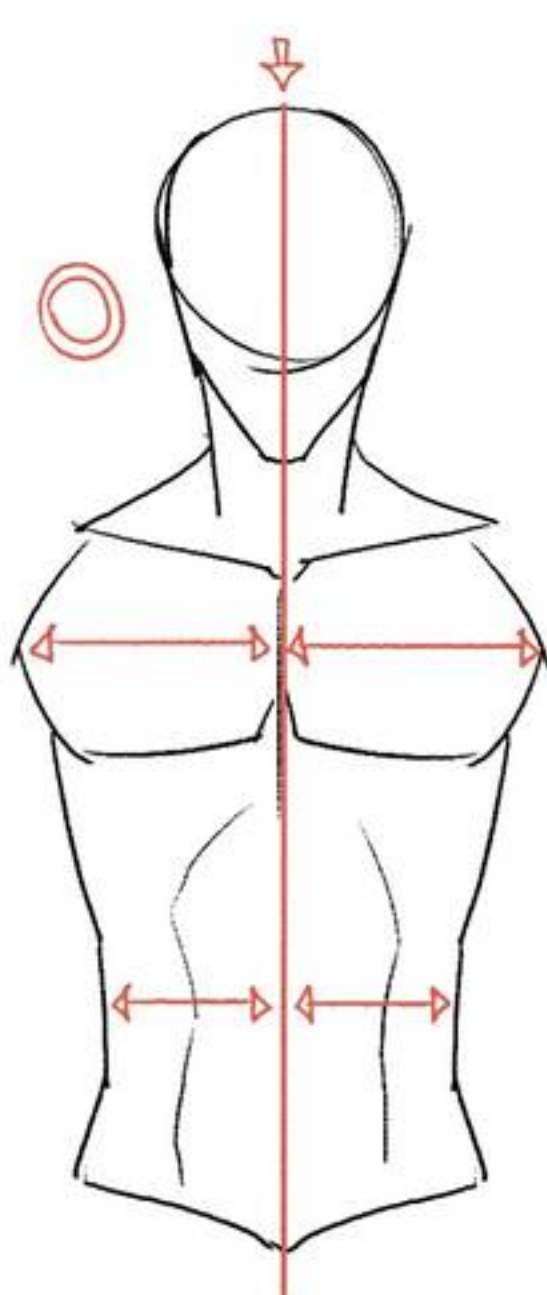


I'll add my arm to the centerline, and I'll give you a taste-long grip, and I'll draw the shoulder inside of your chest.



I'm going to wrap up the gift based on the rope lines.

I'd like to know the taco author."



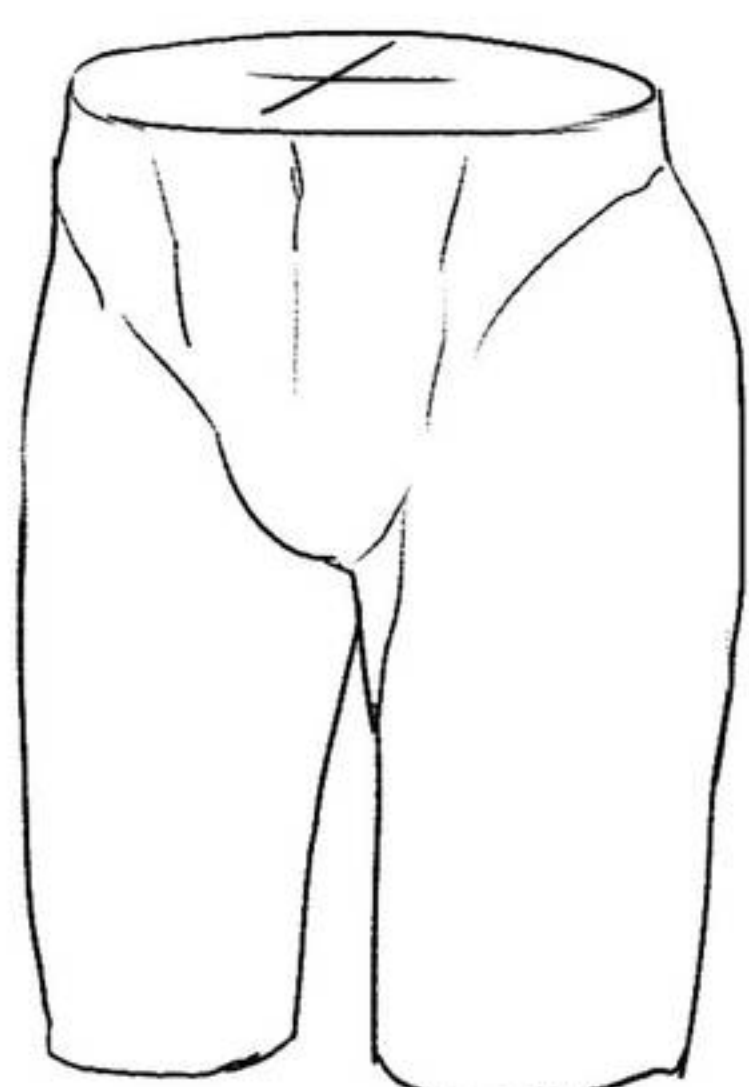
And the top part of the equation is the left-hand side, the right-hand side, so it's going to have to be the length and the area of the center, and it's going to be less expensive.



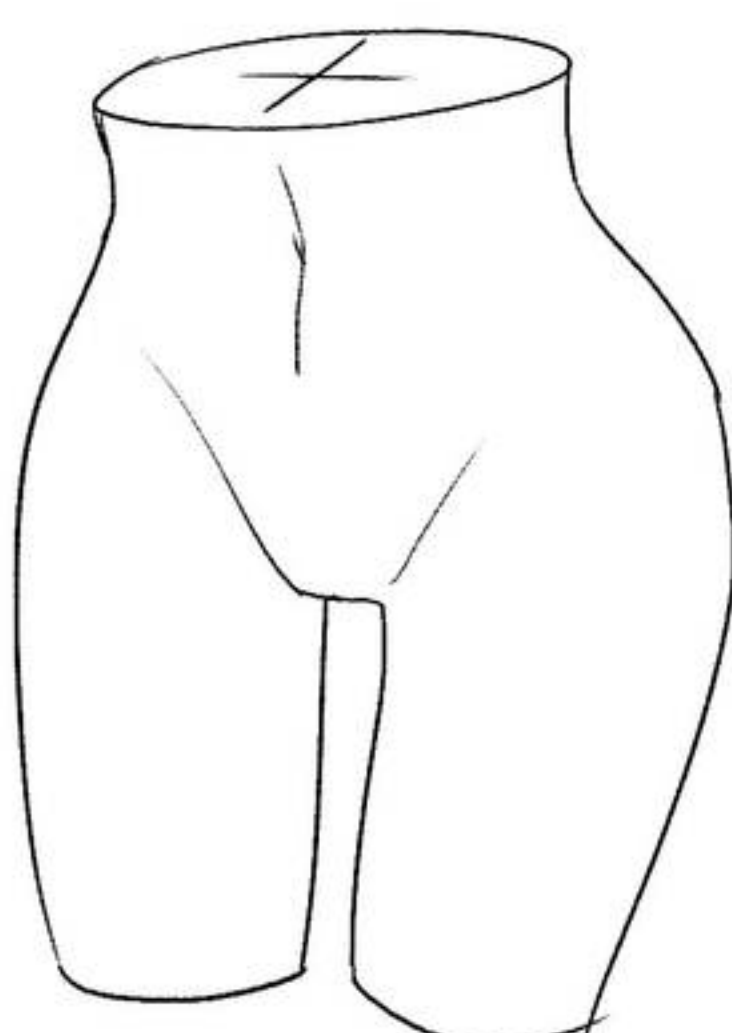
Key Doint



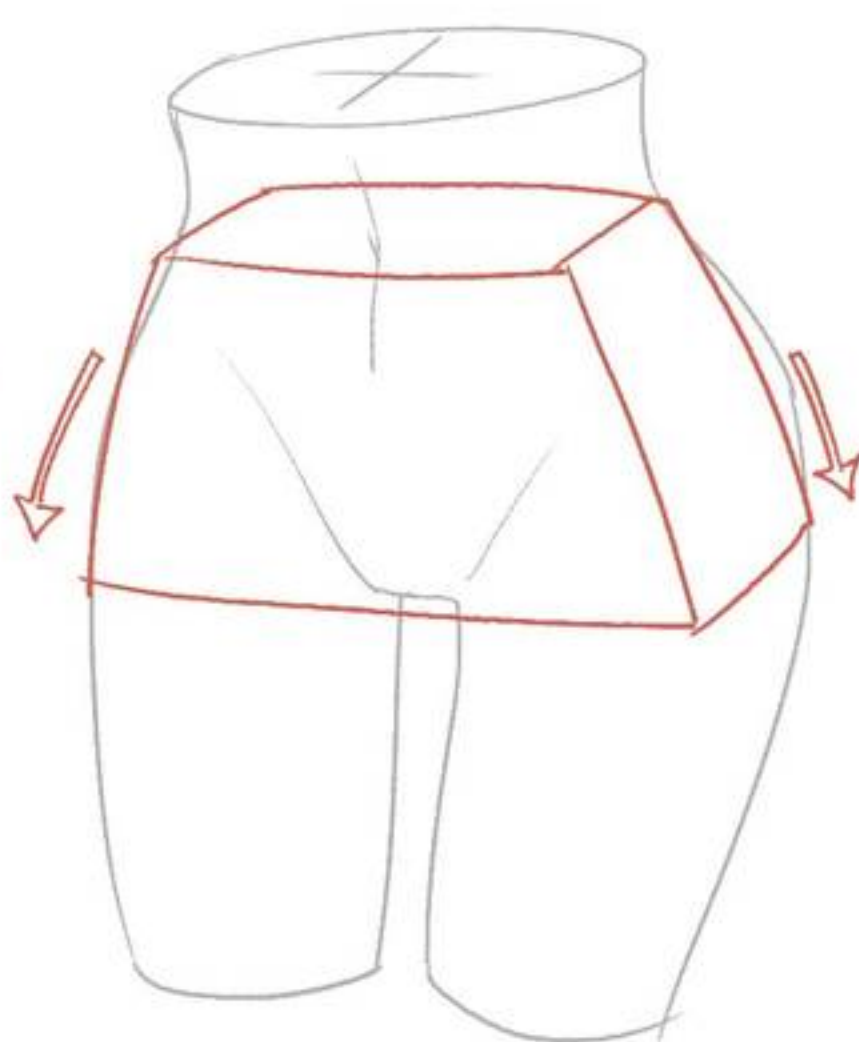
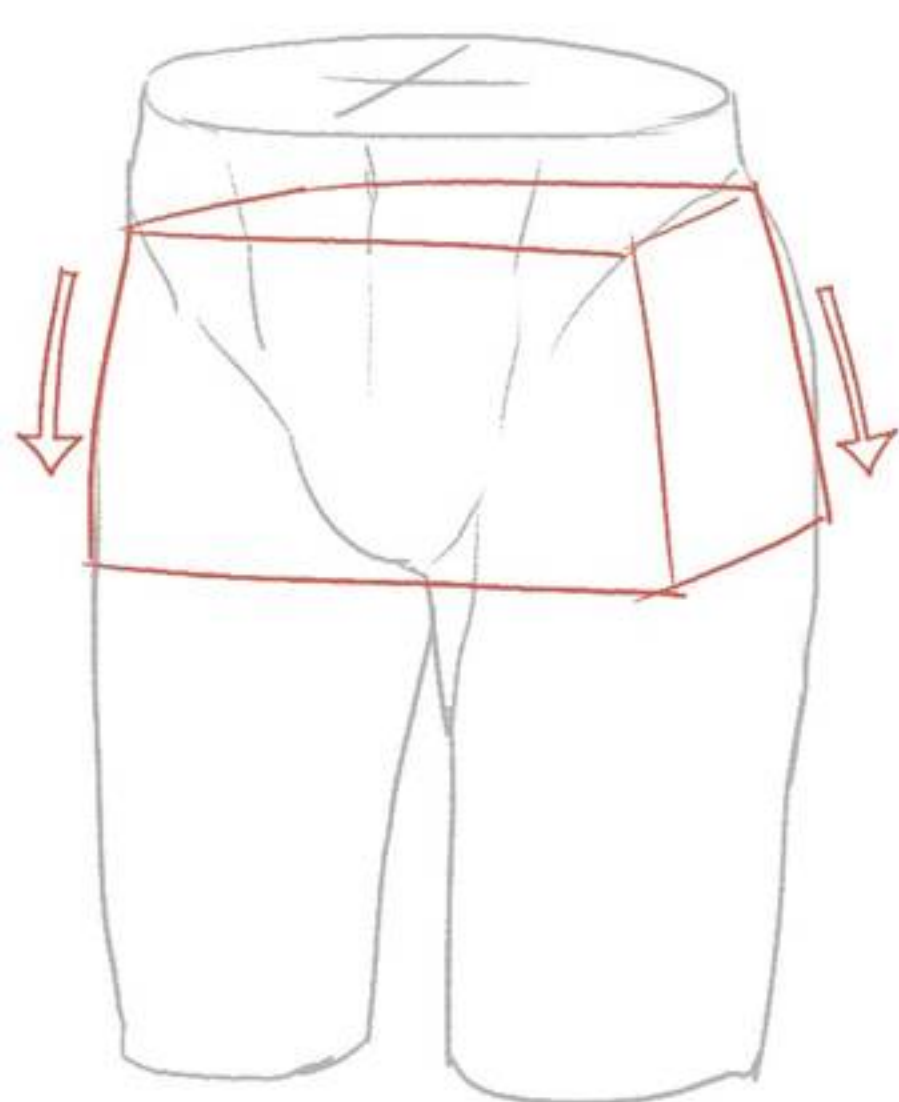
I don't have a hip shape.



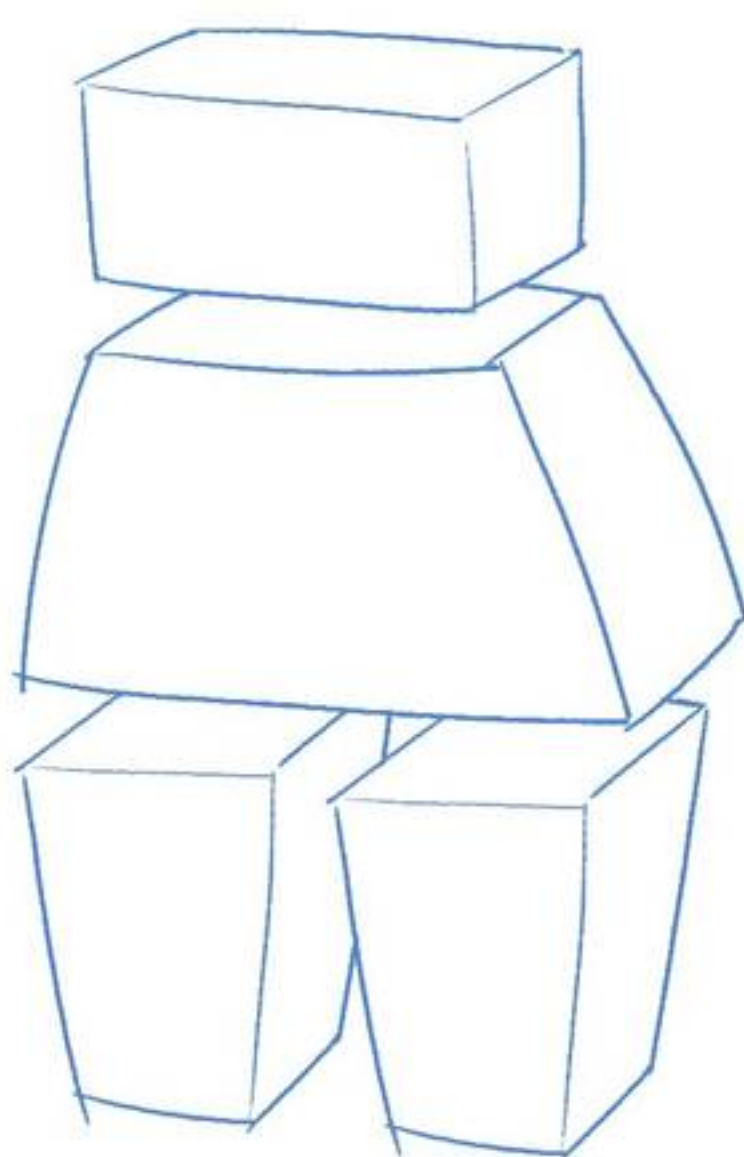
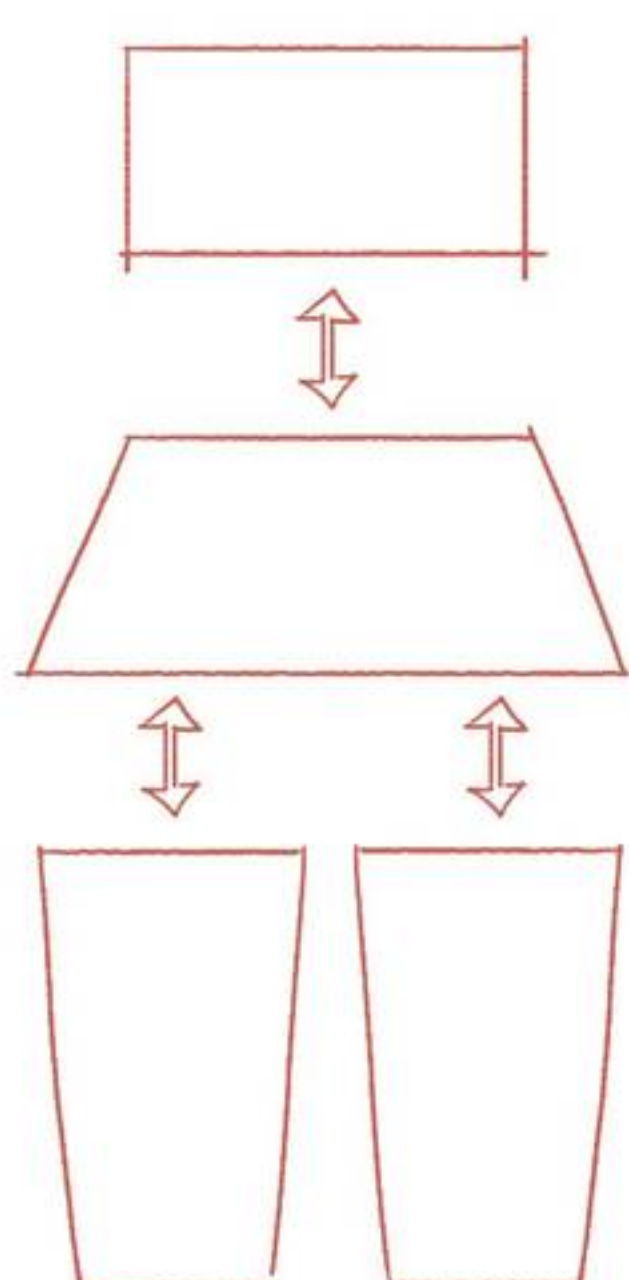
A man's  
pelvis.



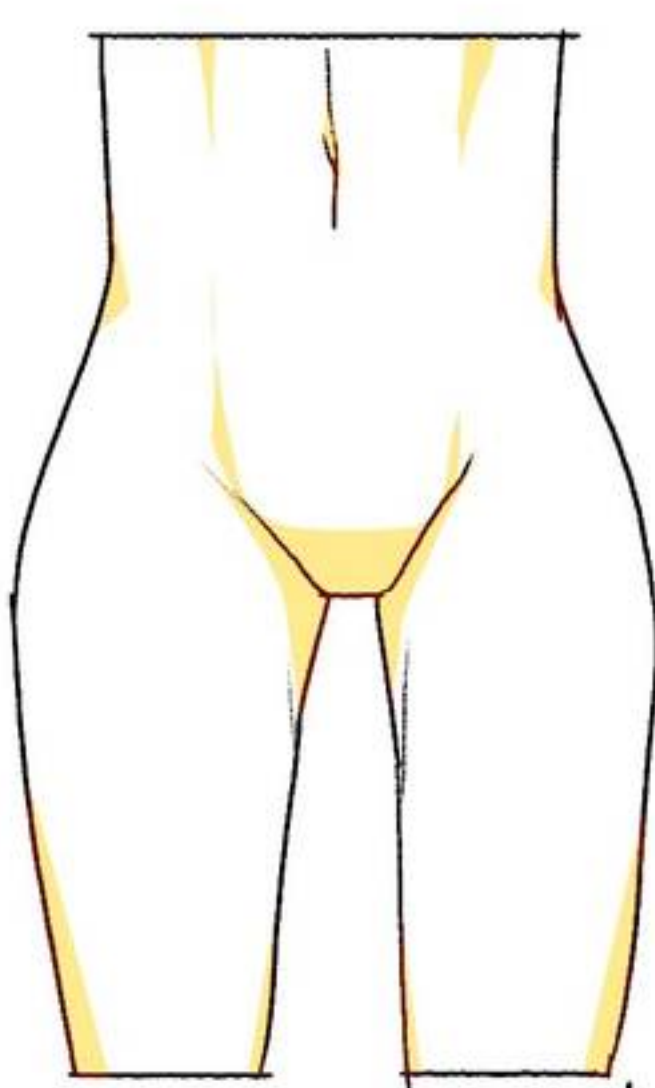
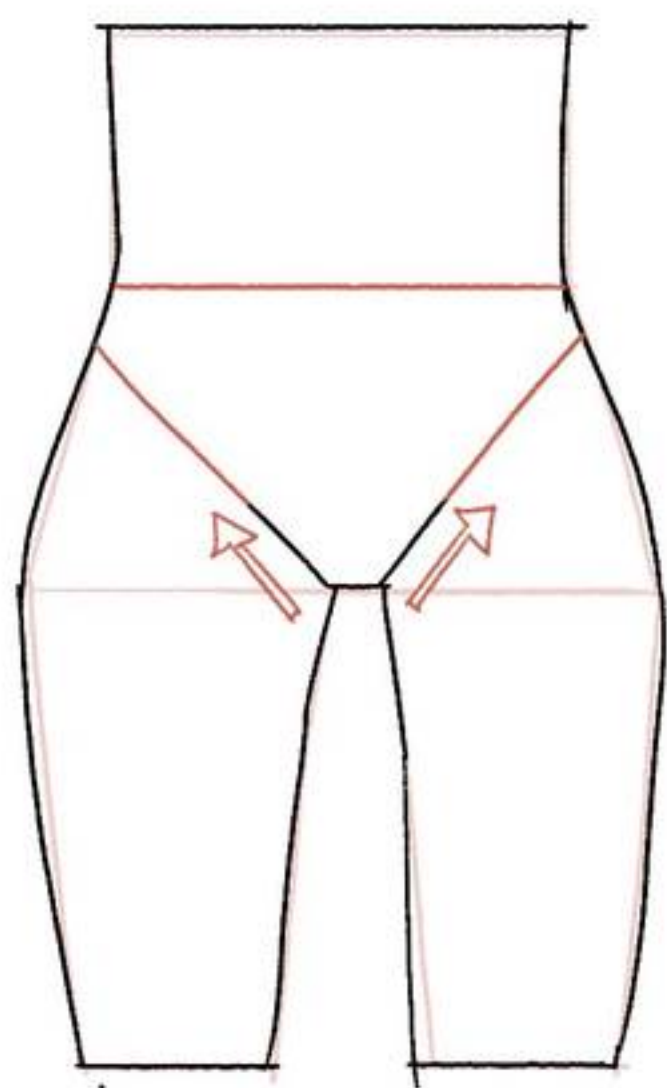
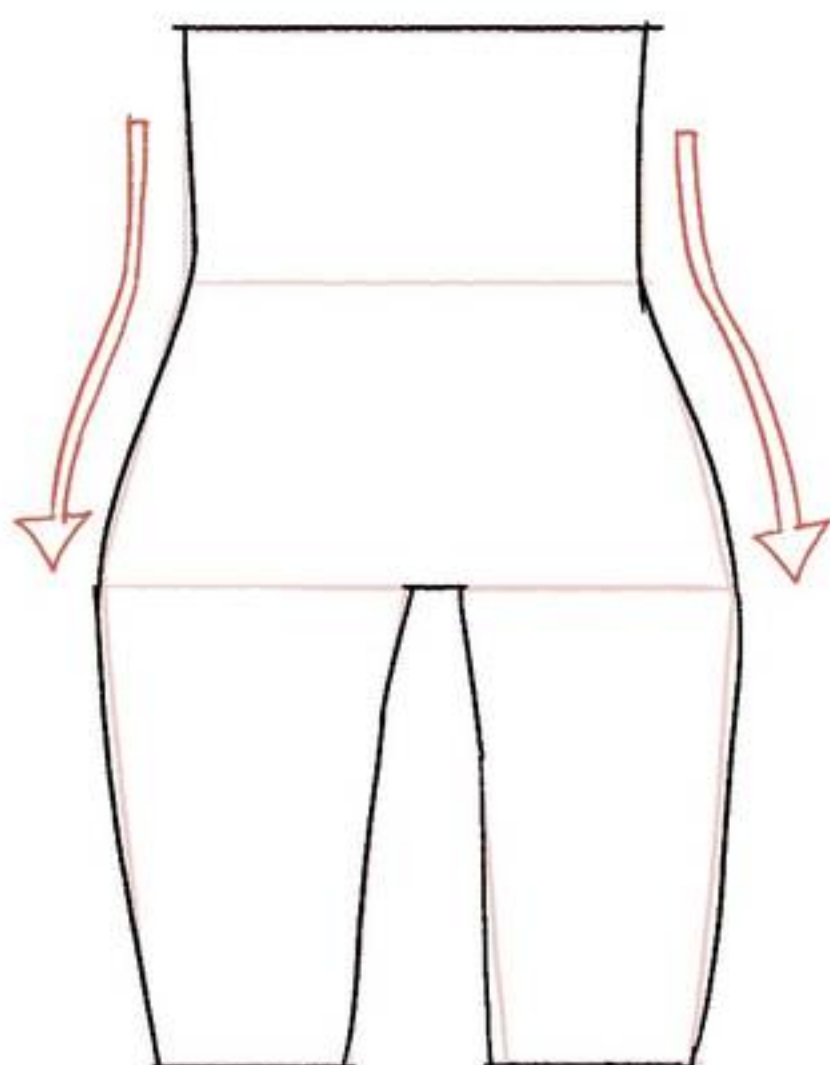
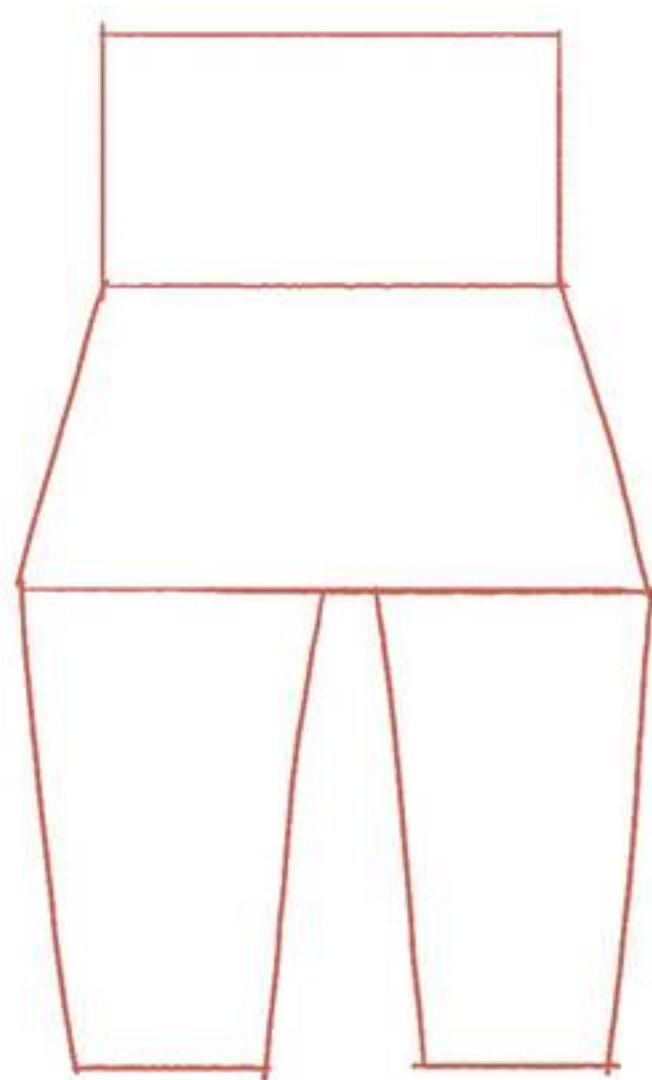
A girl's  
pelvic.



The difference between a man and a woman's pelvis is at a different  
angle from the waist to the gypon.

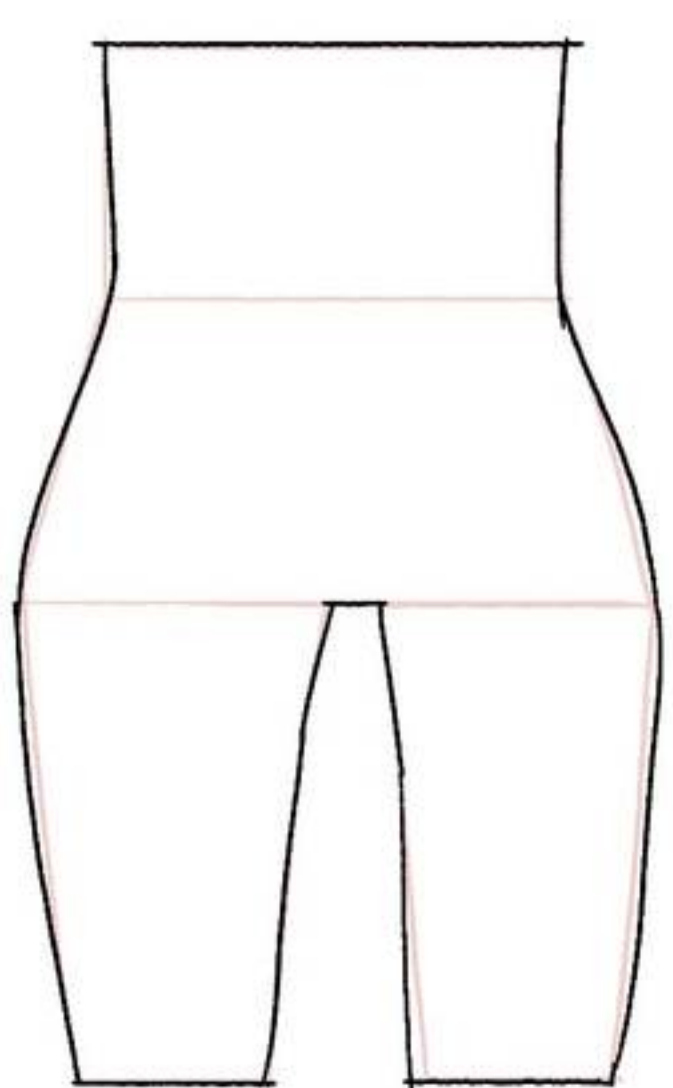
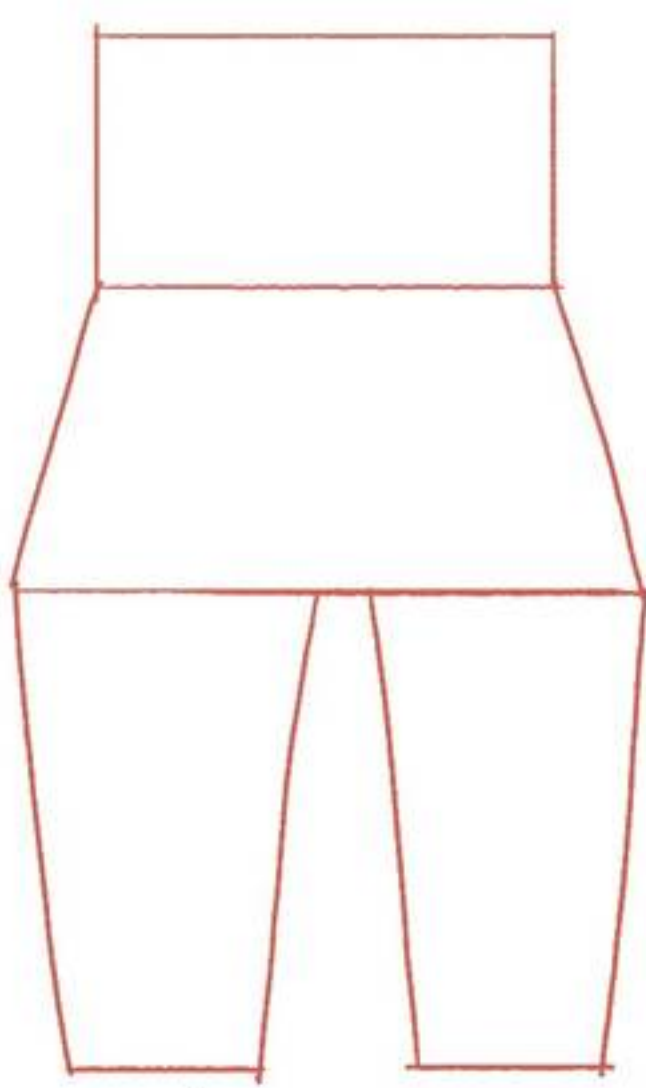


You can kind of view it as a hip hip leg  
shape, and if you make a lump, you can  
group it into three-dimensional shapes.

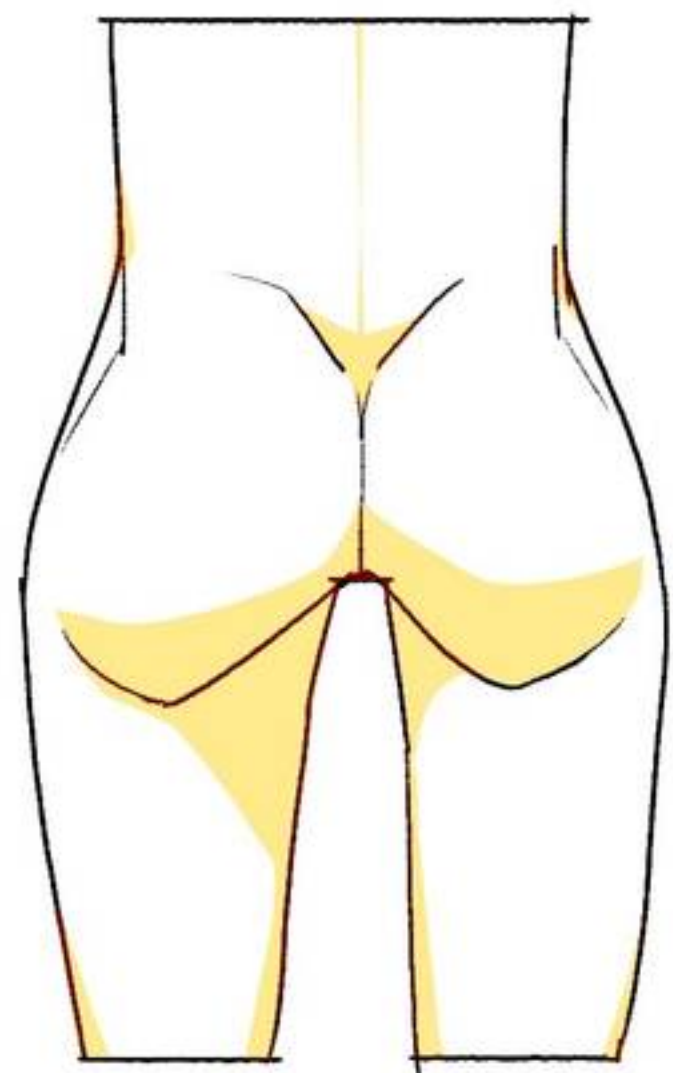
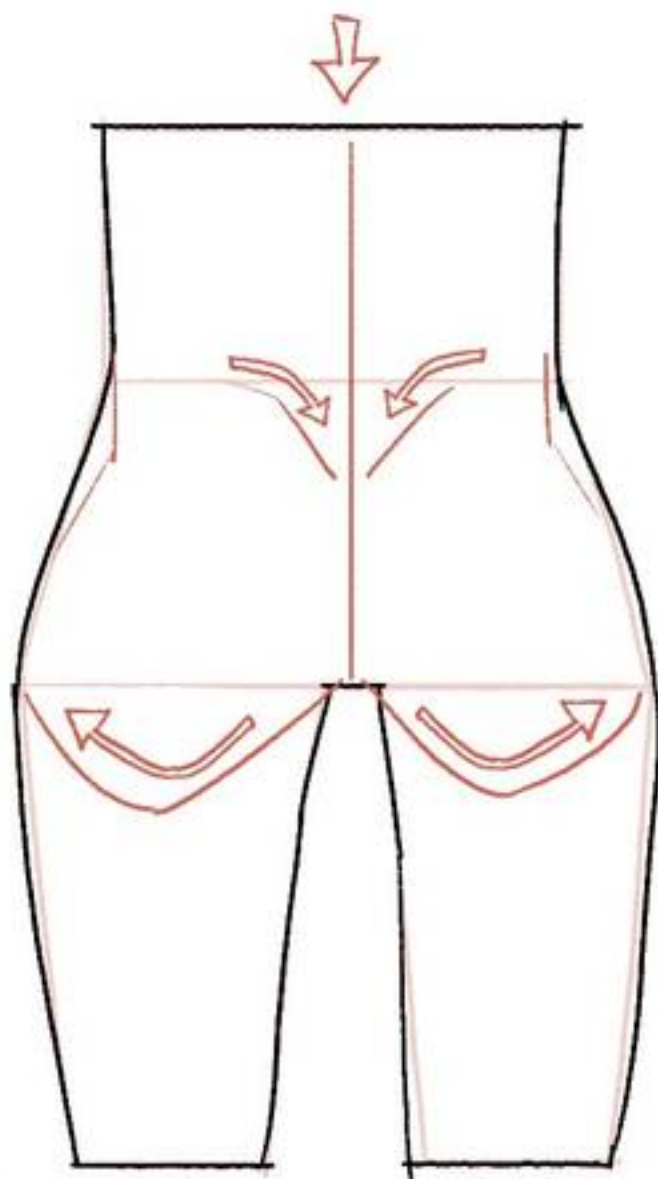


I'm going to finish with a gift that goes up in the ditch with a  
good look.

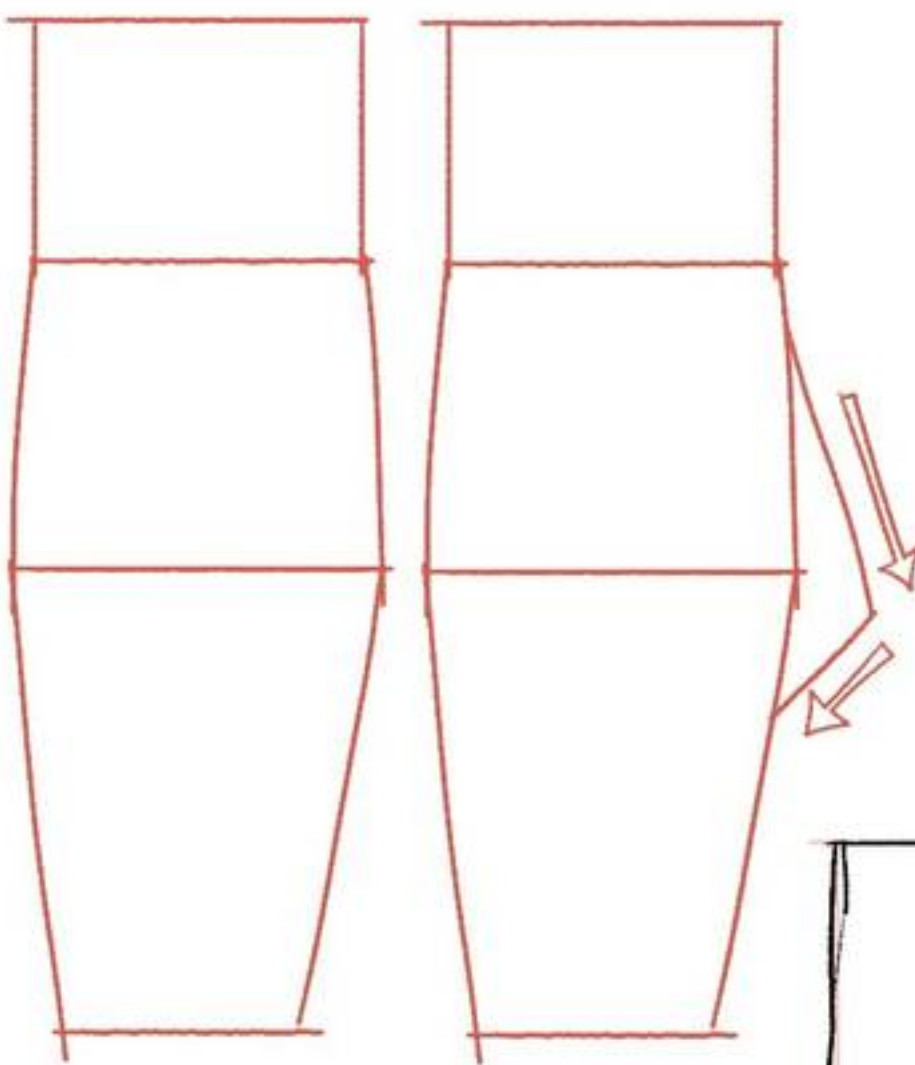




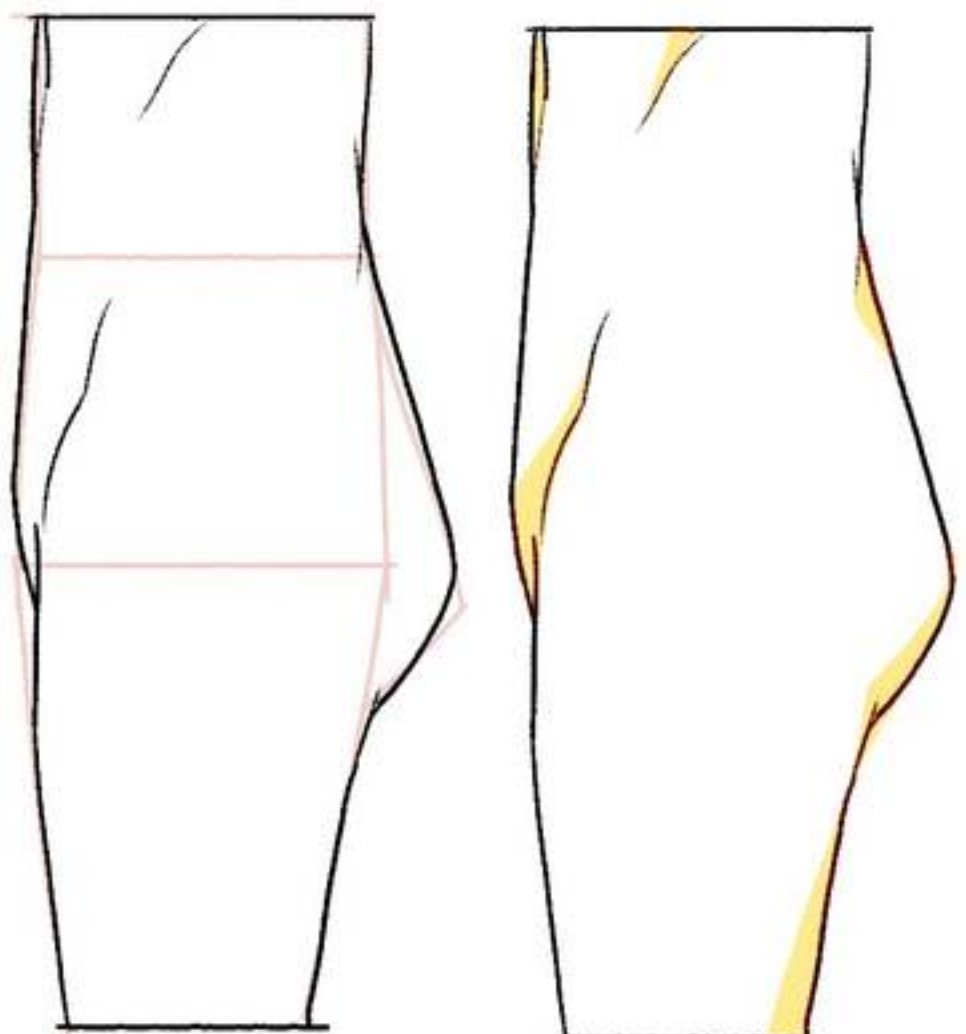
In the case of the ass, the top shape and the edge are in a very old fashion.



We're going to make a curve downwards, and then we're going to end up with an ass line.

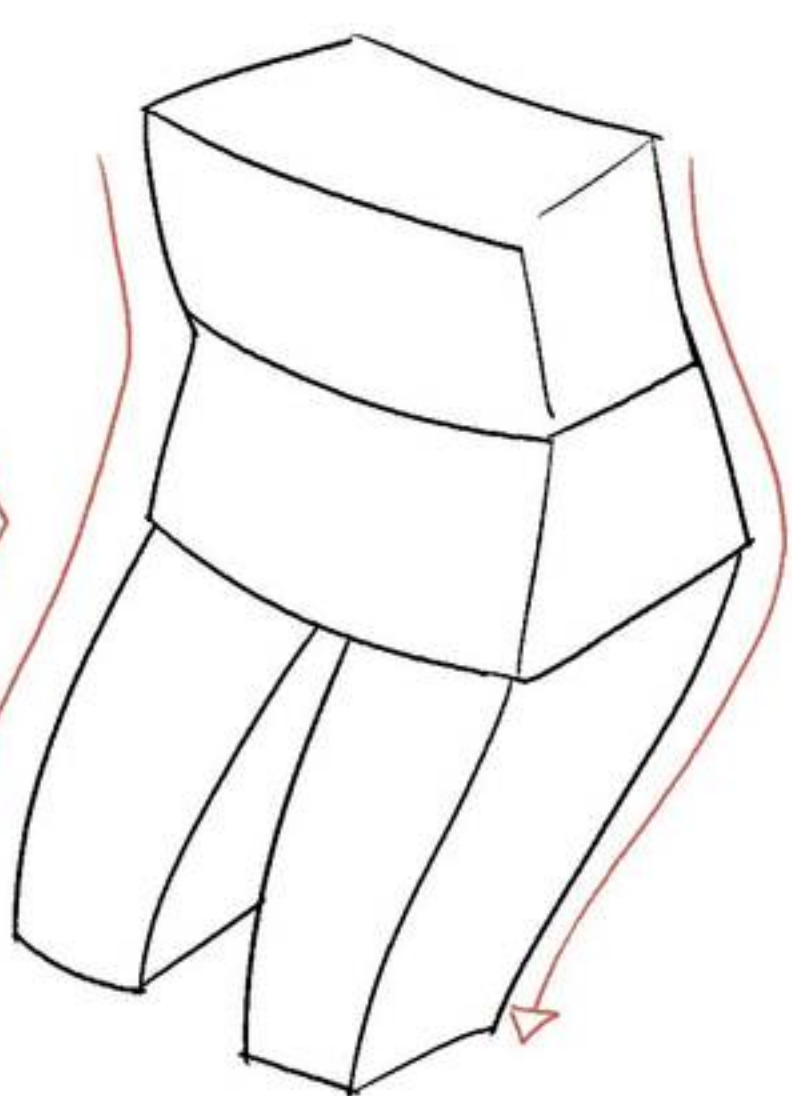
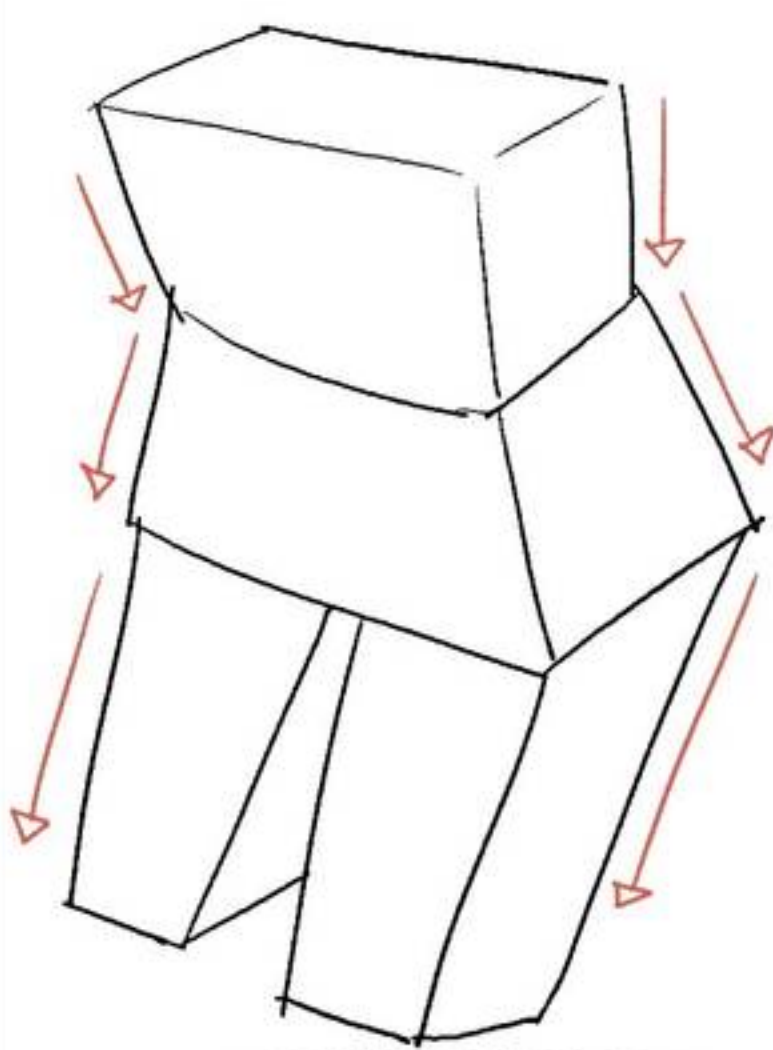


On the side, your ass is a little bit more reliable than your pelvis.



I'll finish with the gift.

I'd like to know the taco author."



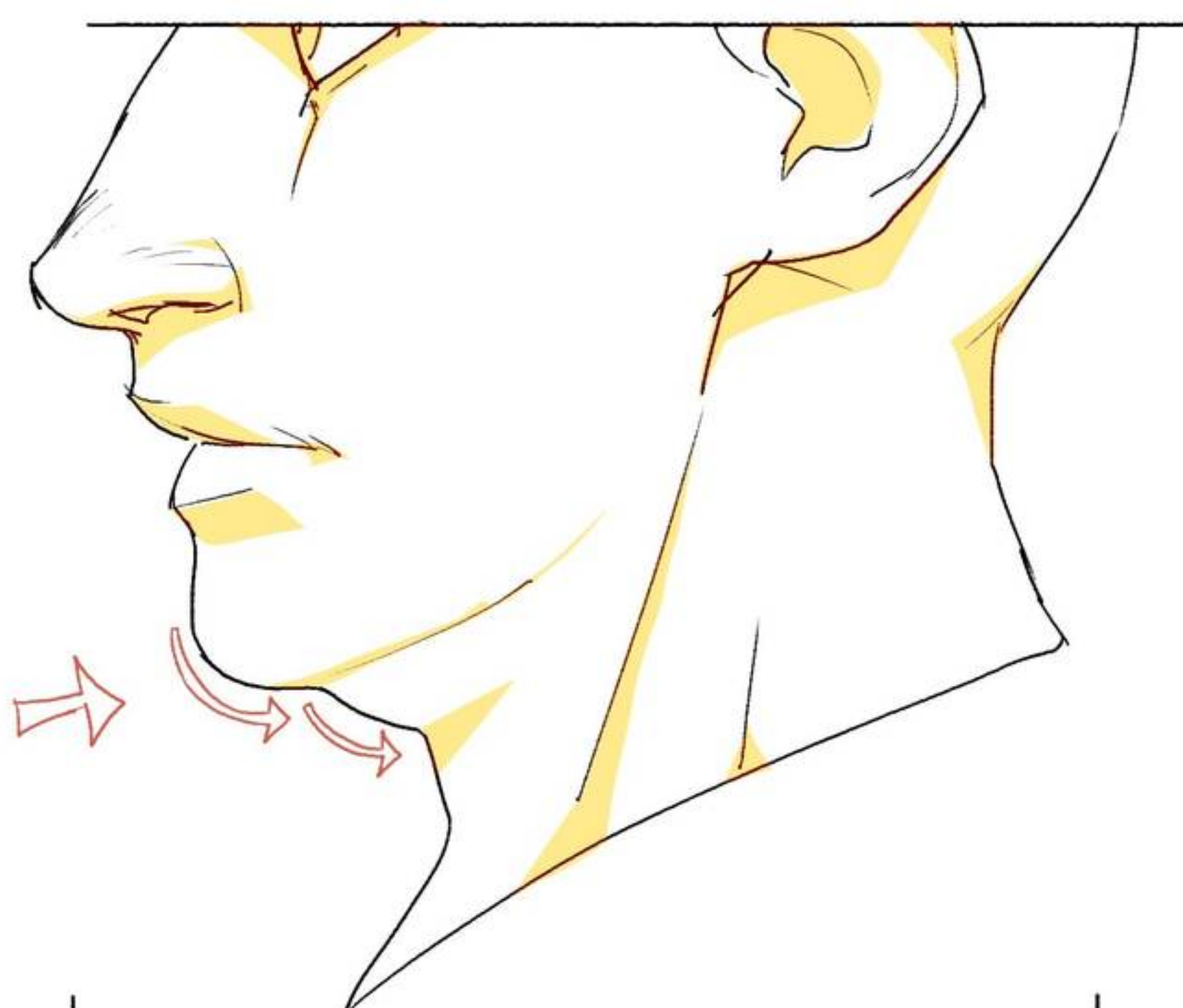
If it's too straight, then the hip, the leg, might look awkward.



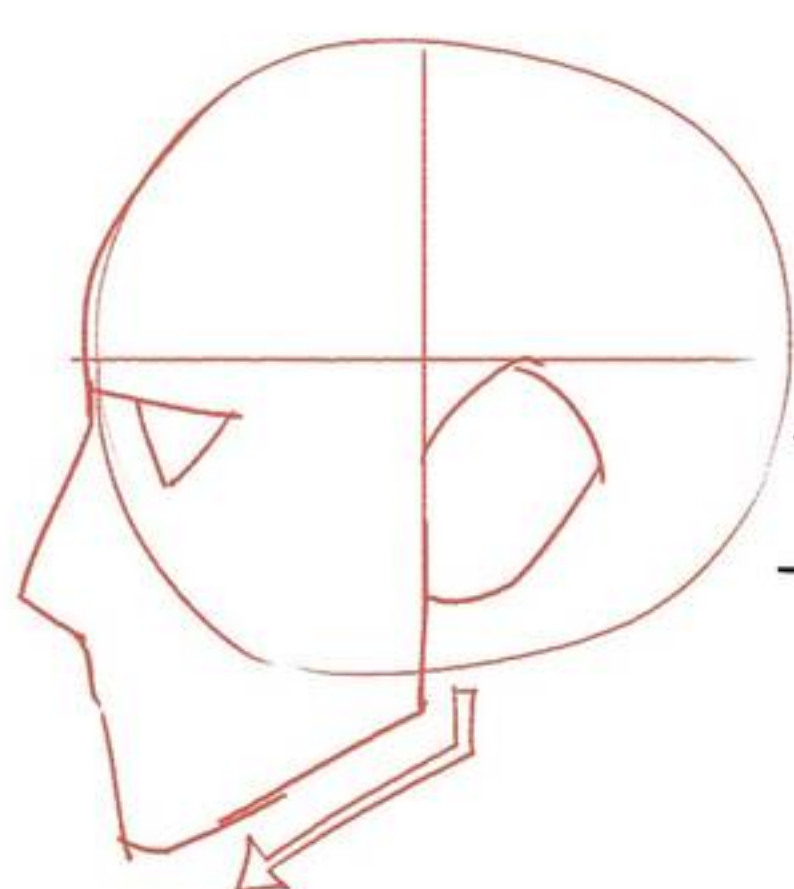
Key Doint



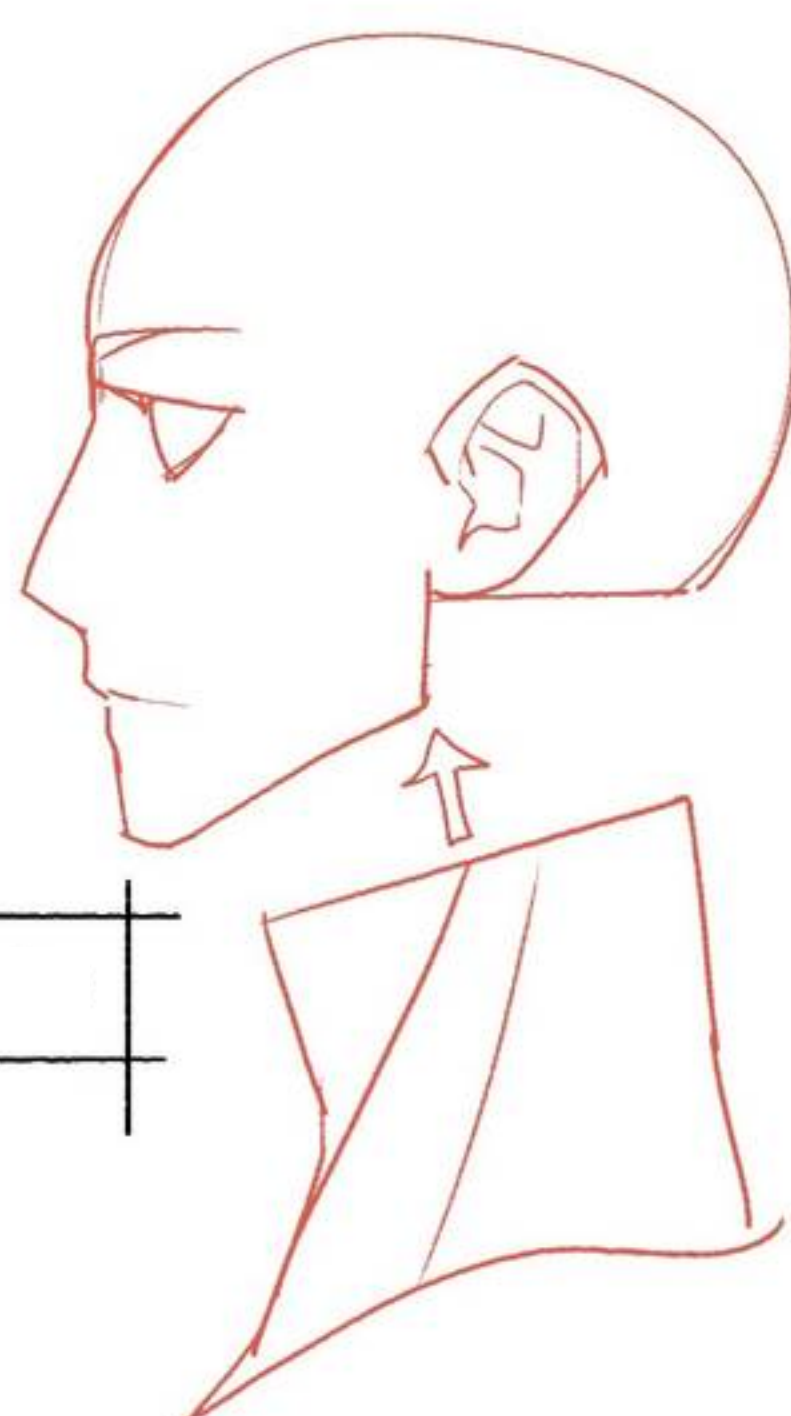
[Q: What do you draw on the double?]



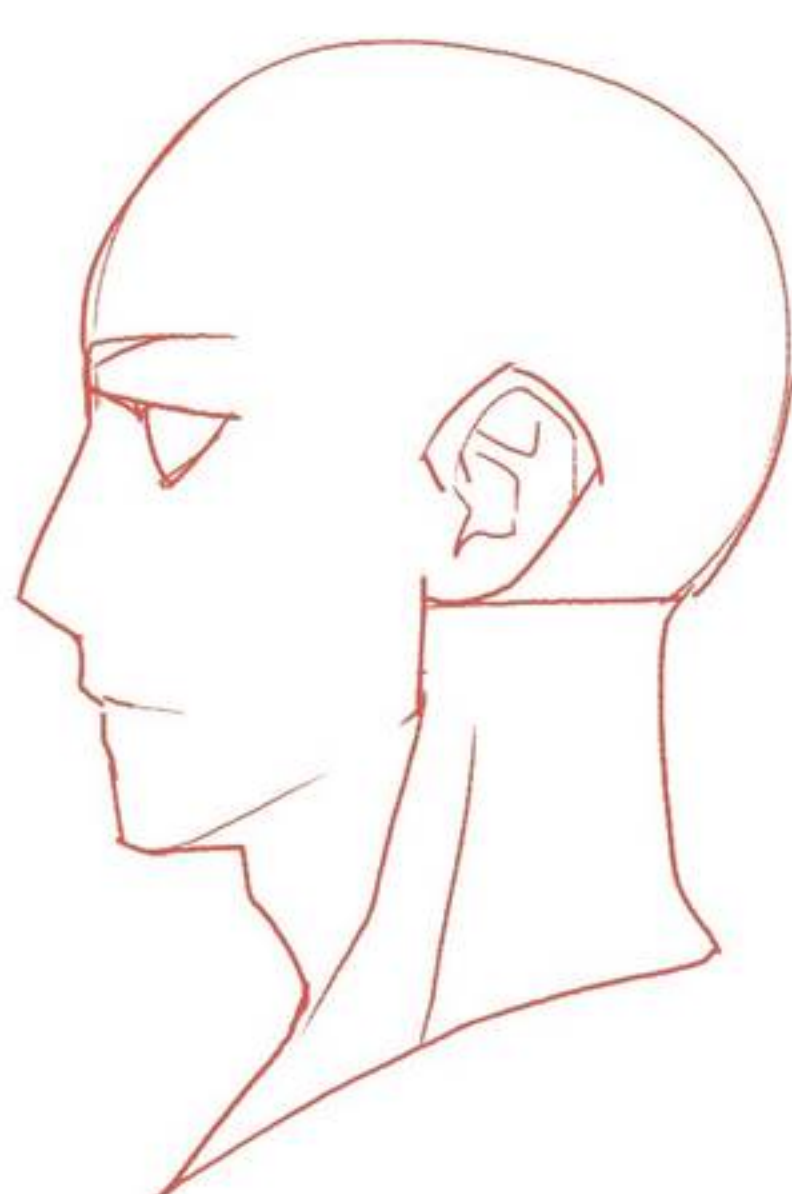
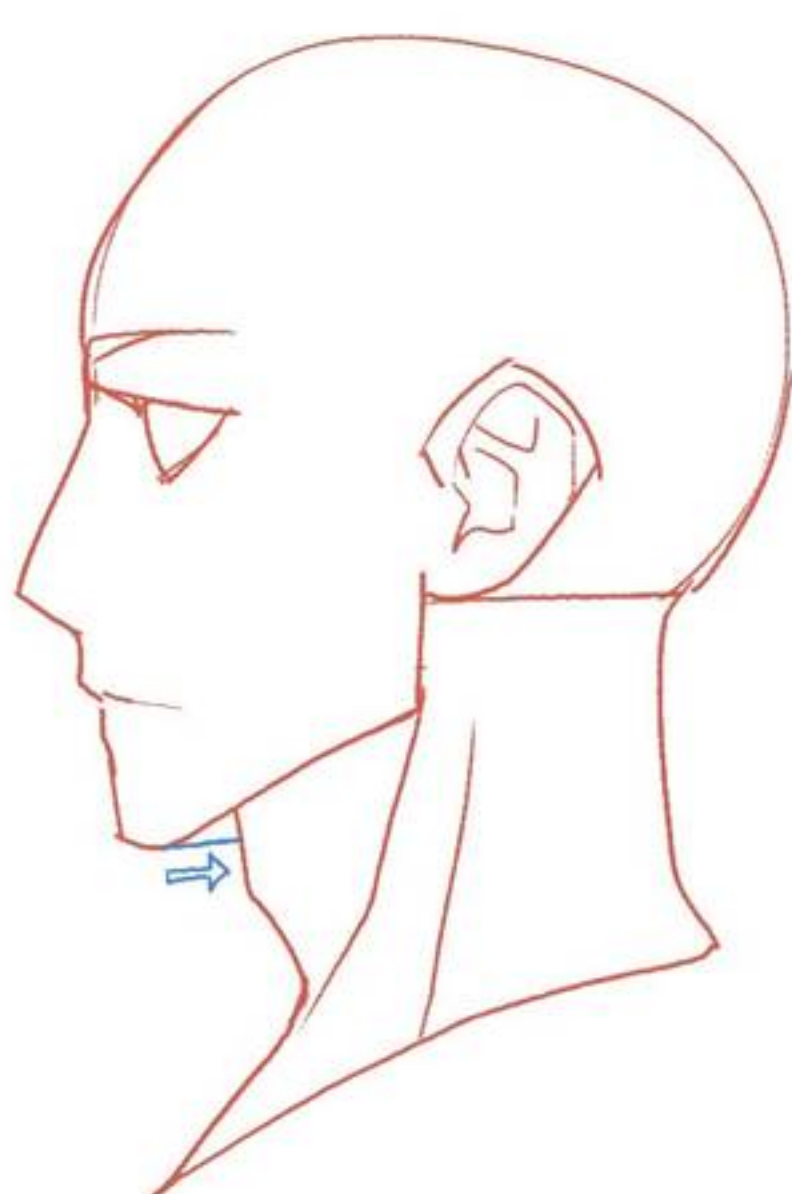
This force of gravity has to make two jaw lines because of the weight of the jaw.



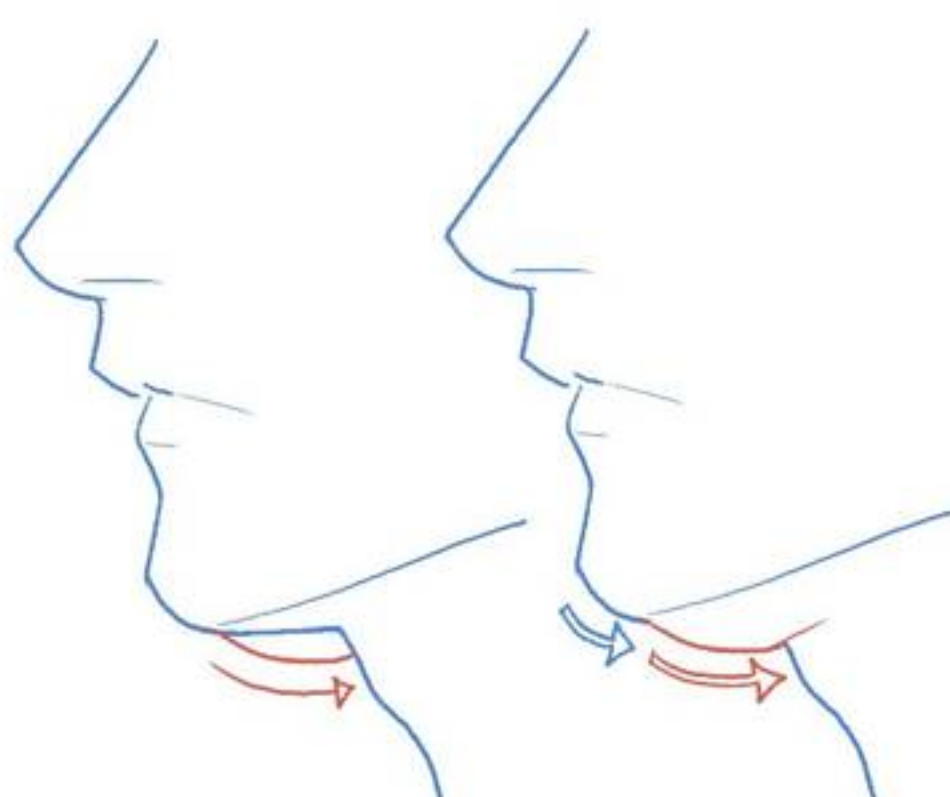
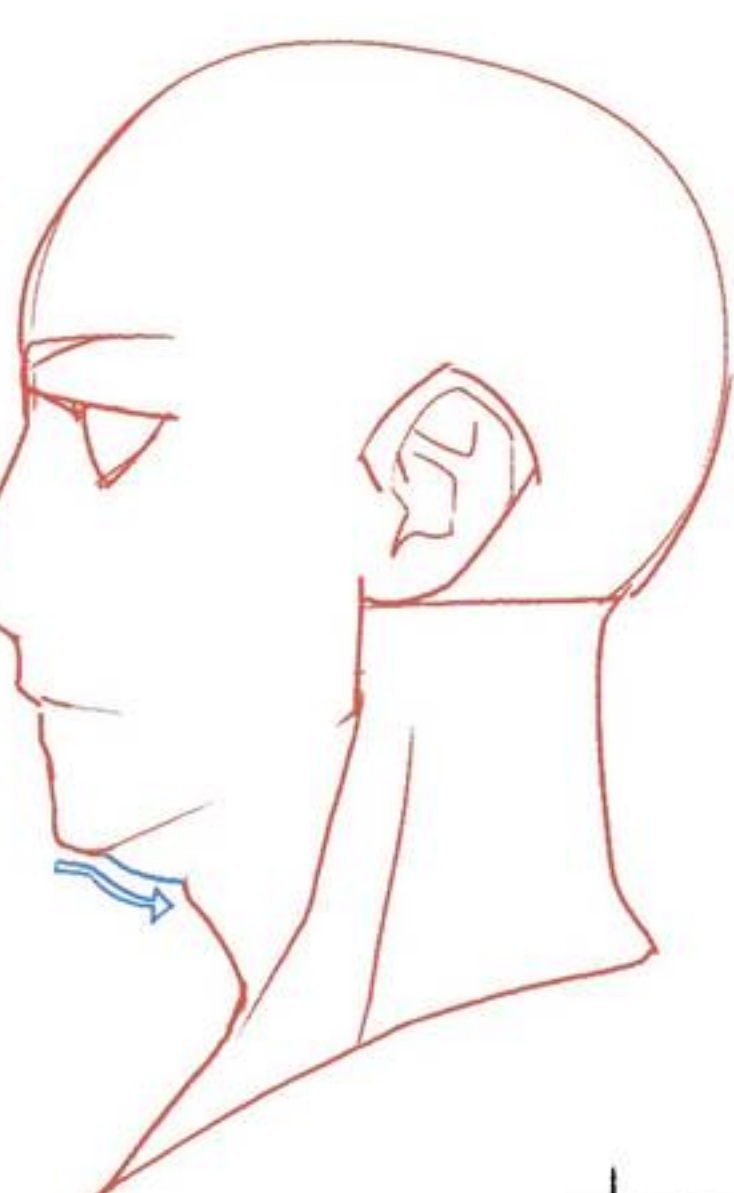
I understand the double jaw first with the face on the side.



Draws a neck that sticks to the jaw and back line

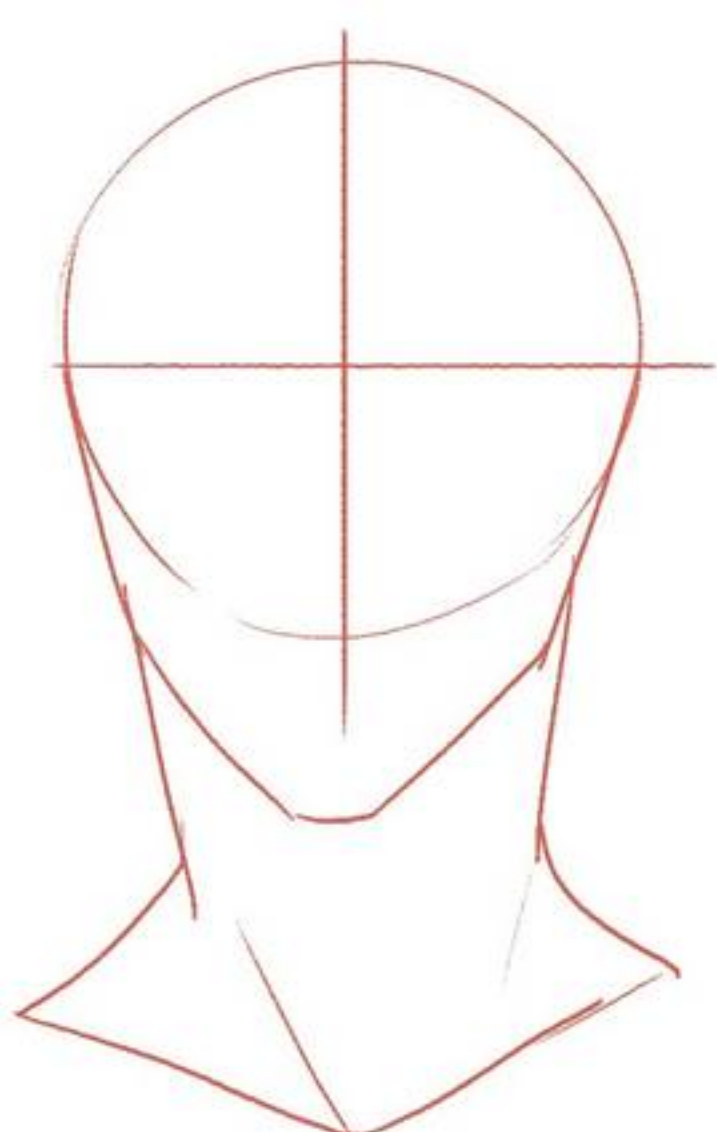


Draws a horizontal line that connects the jaws and the neck to make a natural sideline

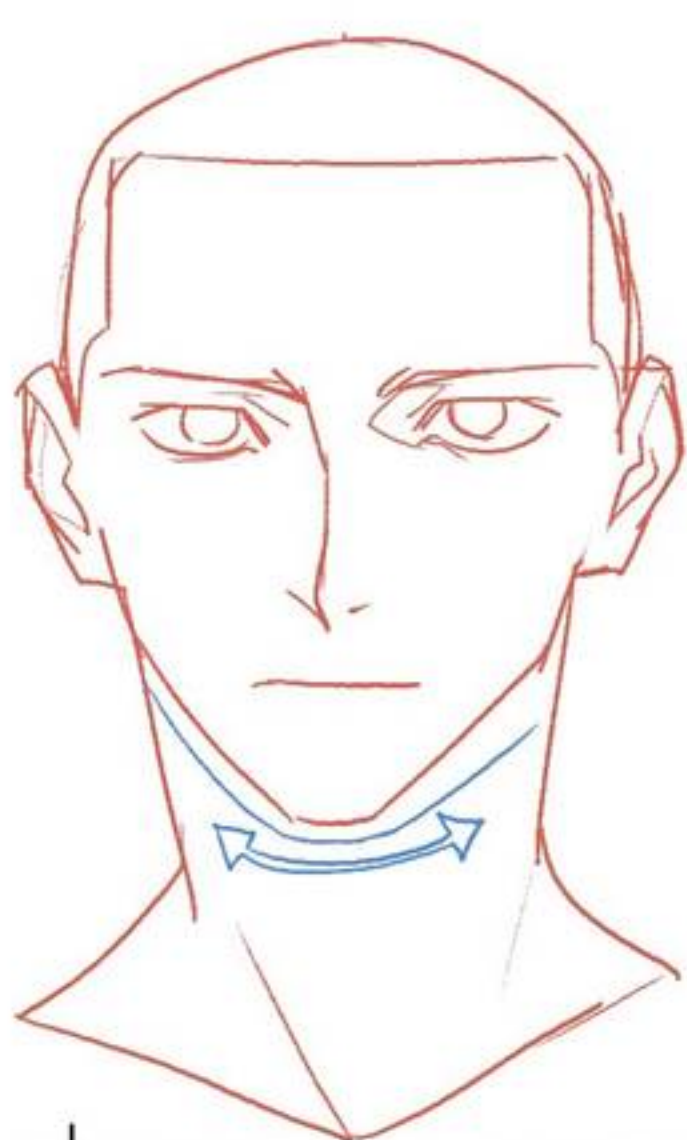


If you make a horizontal line, instead of a short horizontal line at the top of the jaws, you will have a double jaw

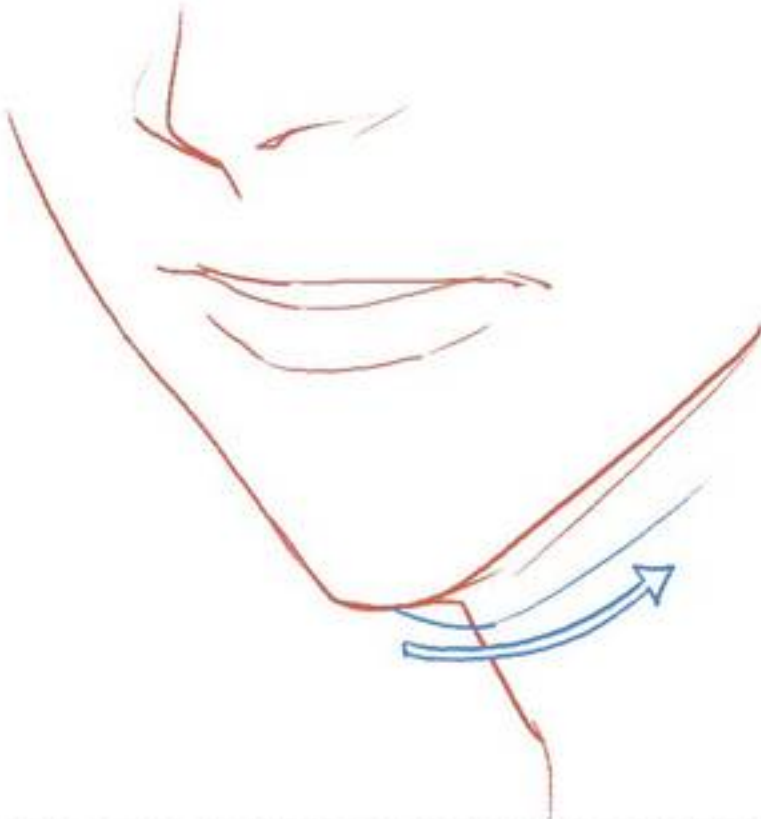
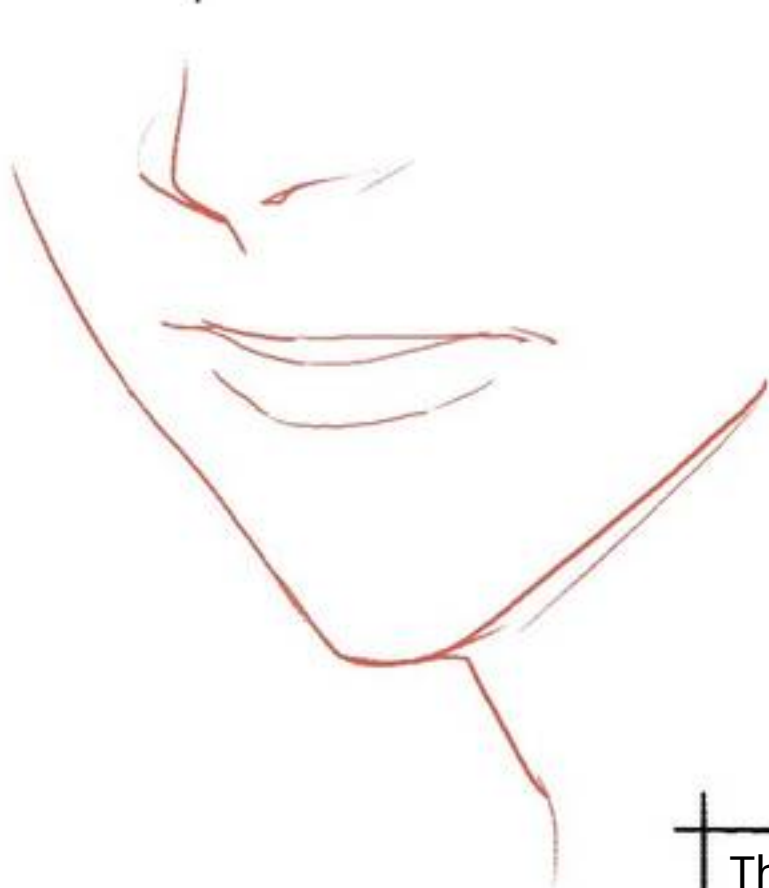




He's got a double jaw on his face.



Create another line in jaw belief and arrange partially in position

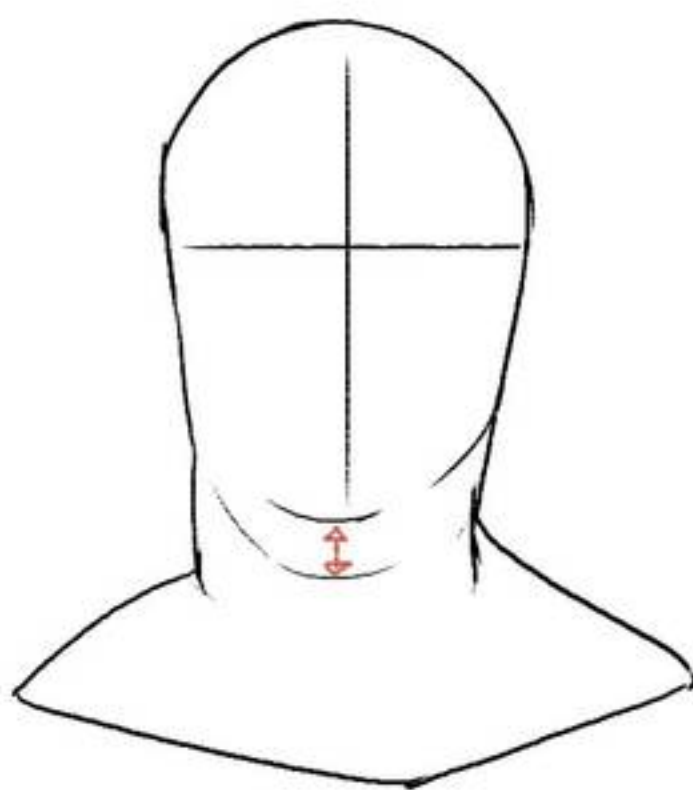
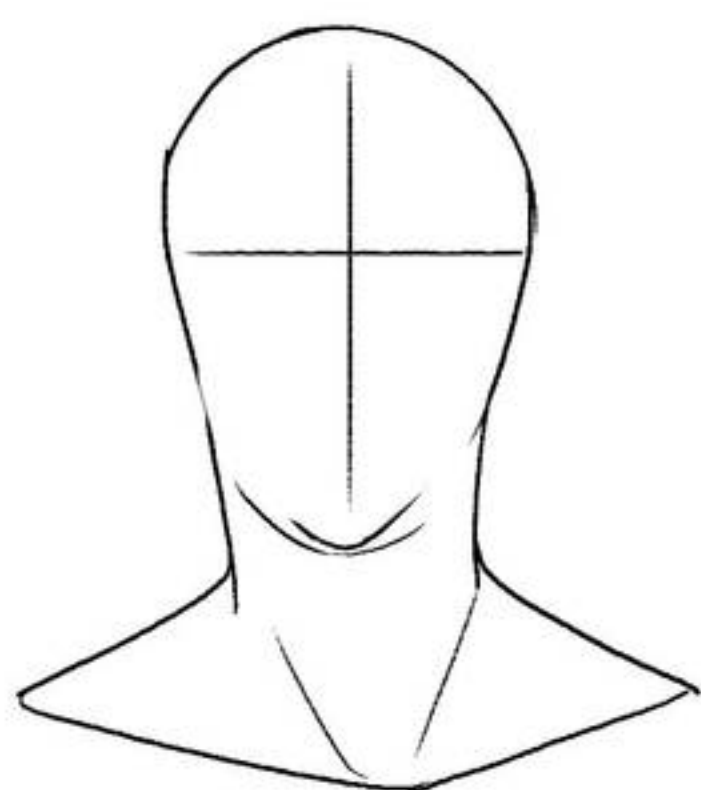


The jaw shown on the half-axis also rotates when another line is drawn in the existing jaw line

I'll finish with a double jaw present.



I'm just trying to get to know the taco writer.



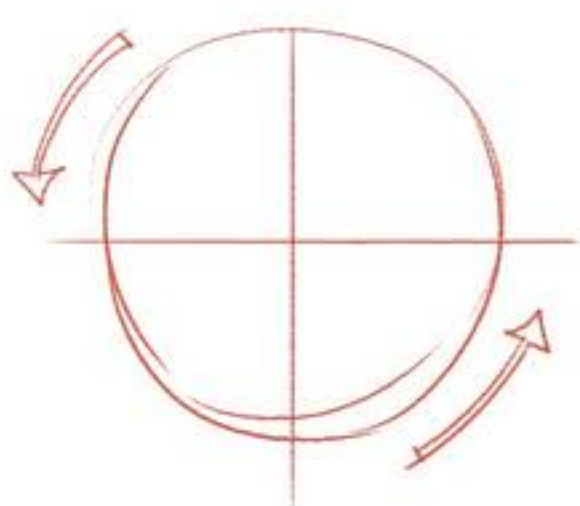
In the case of the double jaw, which looks like a lot of flesh, the existing jaw line and the believing jaw line are set up in a lot of rows.



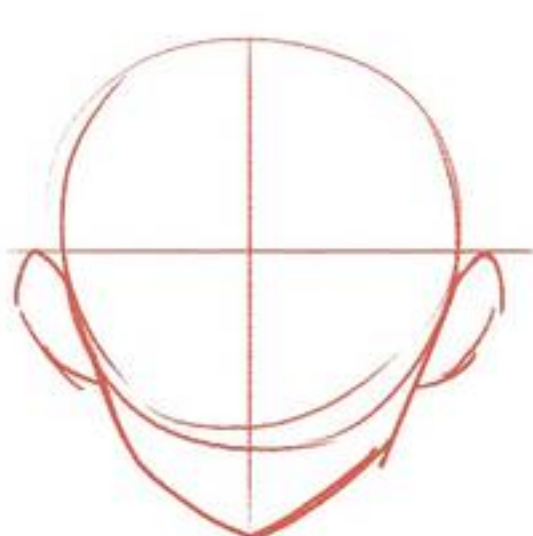
Key Doimt



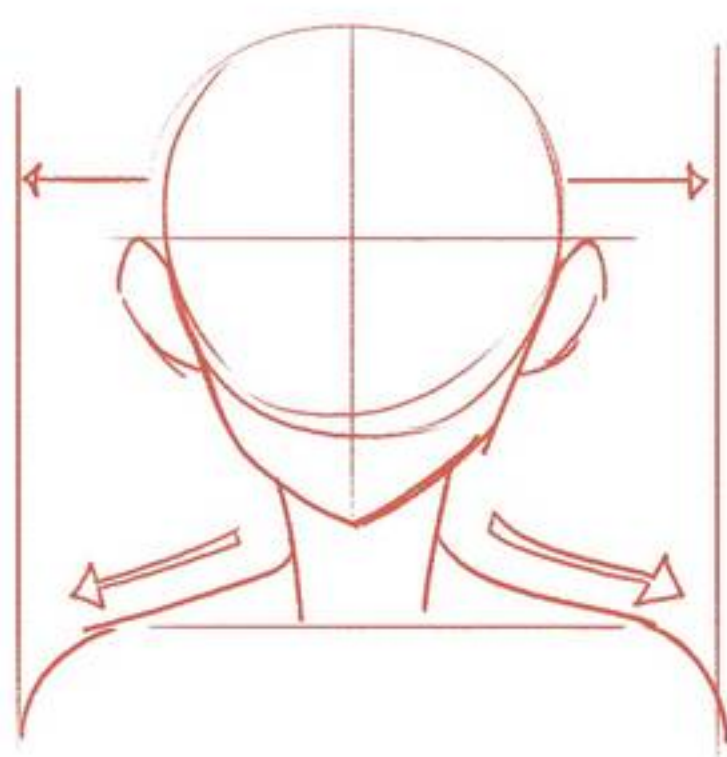
I'm curious about the percentage of sixth graders.



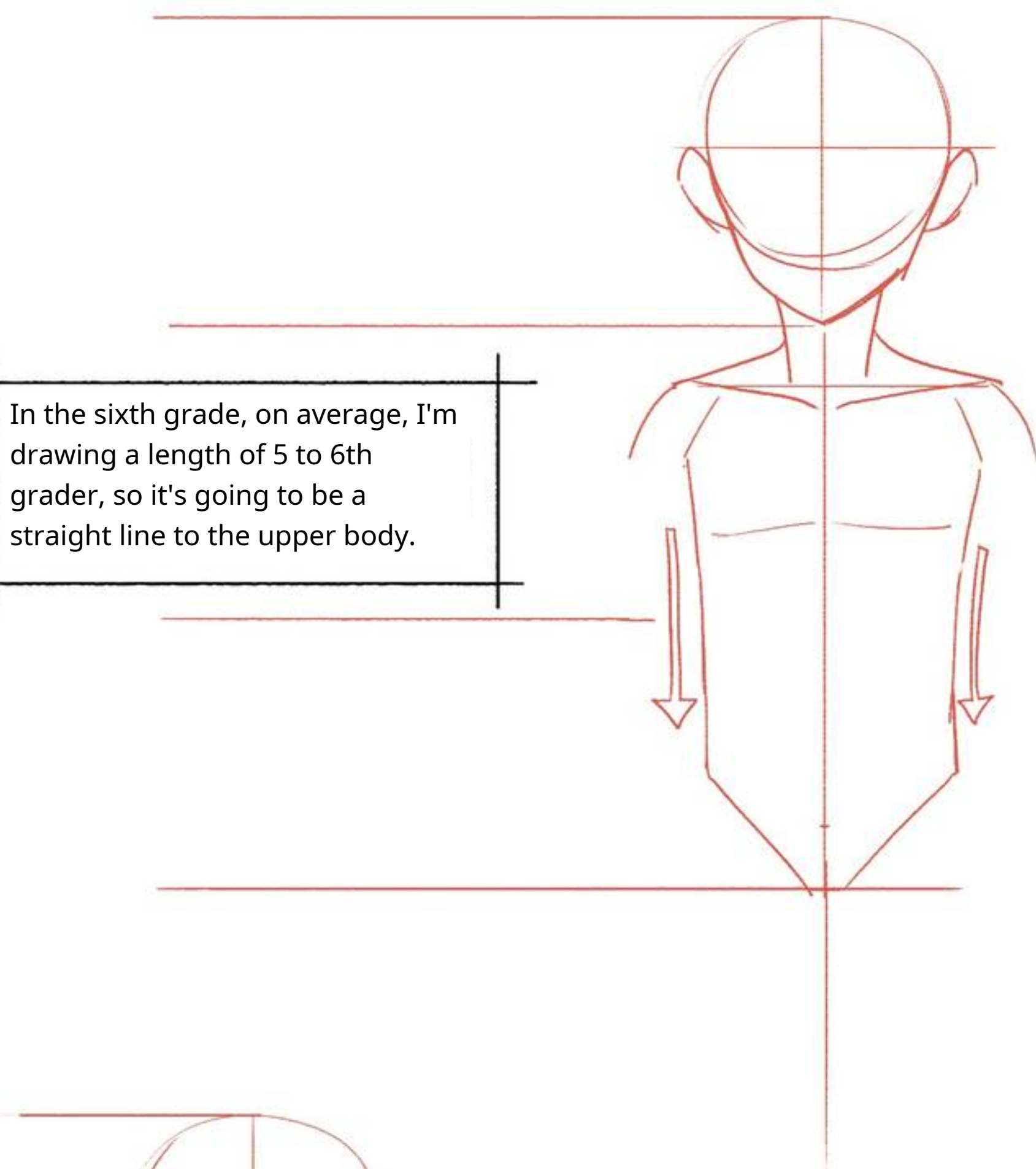
Start with the basic frame of the face, the sphere of the face.



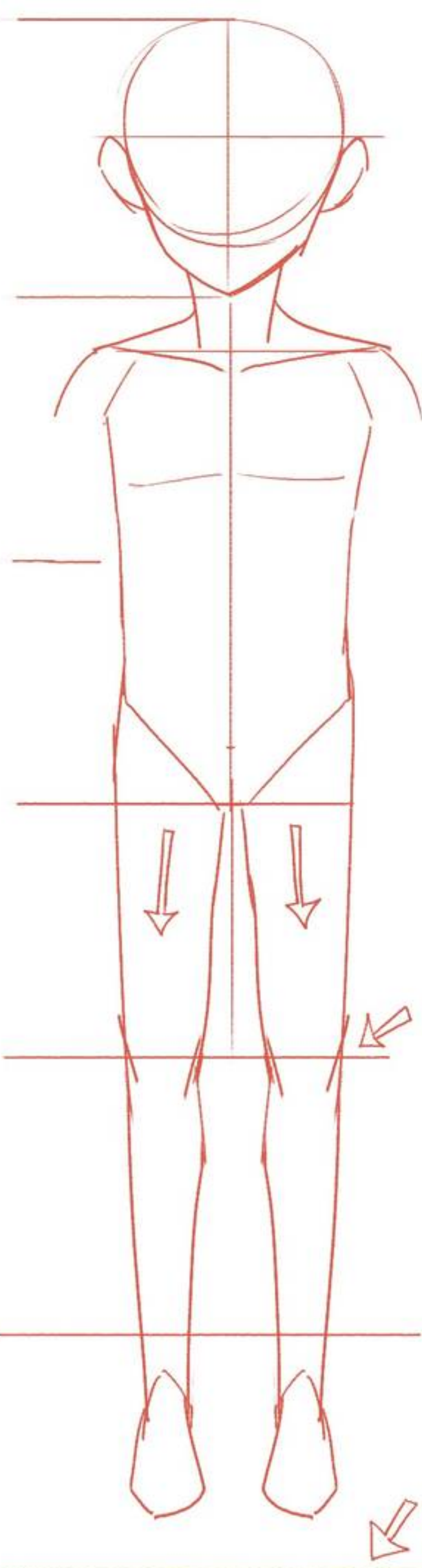
Draws a jaw line based on the old rules, and in the case of the jaws, it's a face of a young age, so it's drawn to be long and slightly round.



The distance to the shoulder, which is the width, is going to be a little bit further.



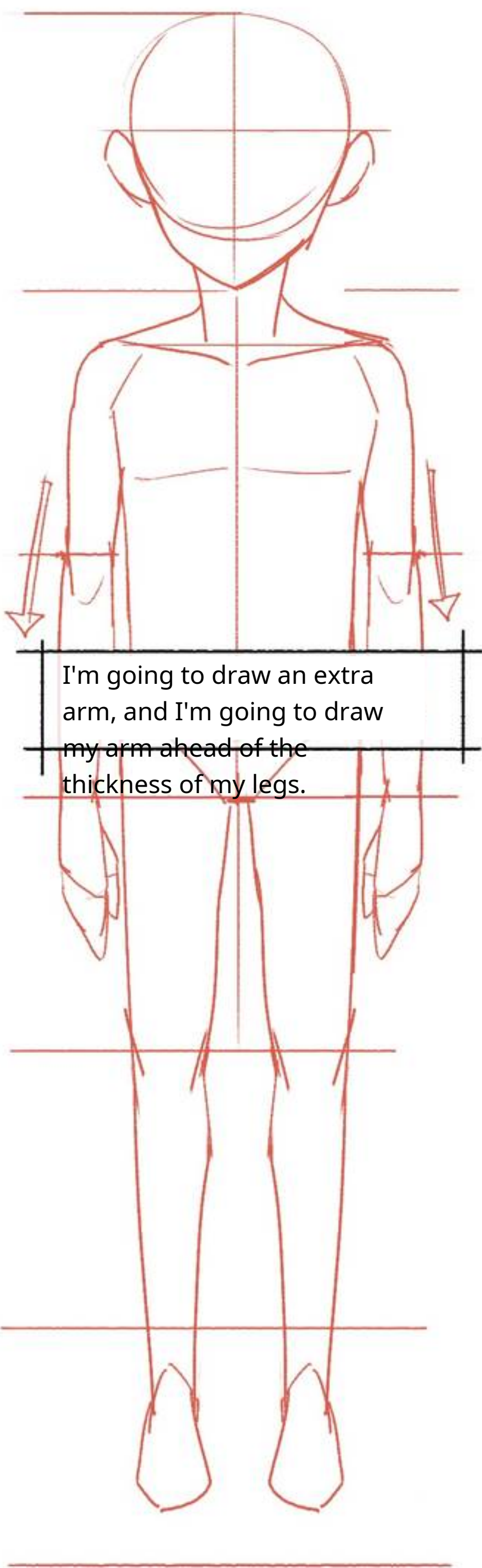
In the sixth grade, on average, I'm drawing a length of 5 to 6th grader, so it's going to be a straight line to the upper body.



I'm going to draw it in the upper body, and then I'm going to draw it in the lower body, in the case of the lower body, between the fifth and the sixth, and if you get to the sixth, you're also going to have to think about how the upper body is going to stretch a little bit longer.

The target is also not an adult, so I'm going to emphasize that cancer is a flowing stream that makes it look like a child.

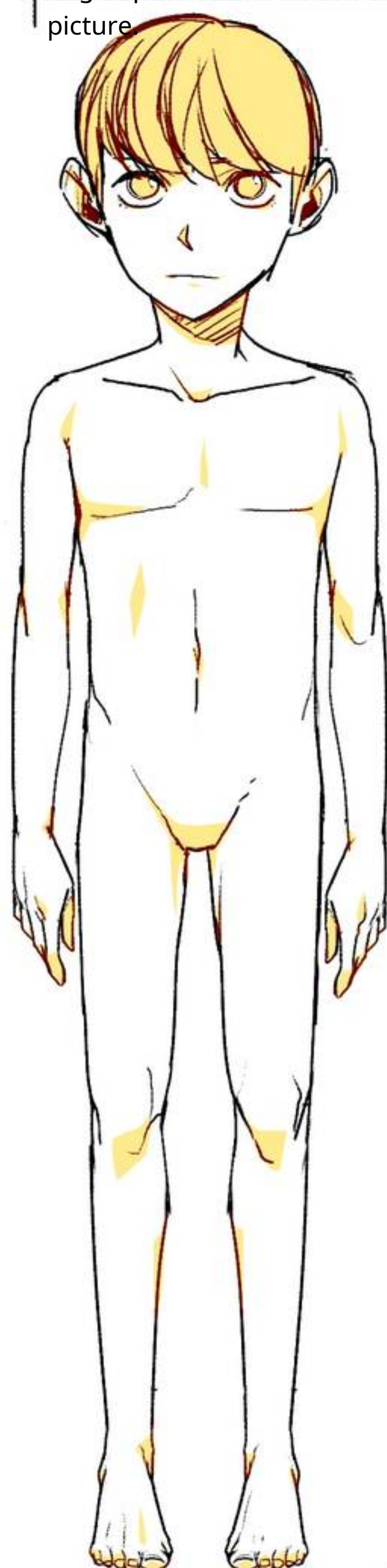




I'm going to draw an extra arm, and I'm going to draw my arm ahead of the thickness of my legs.

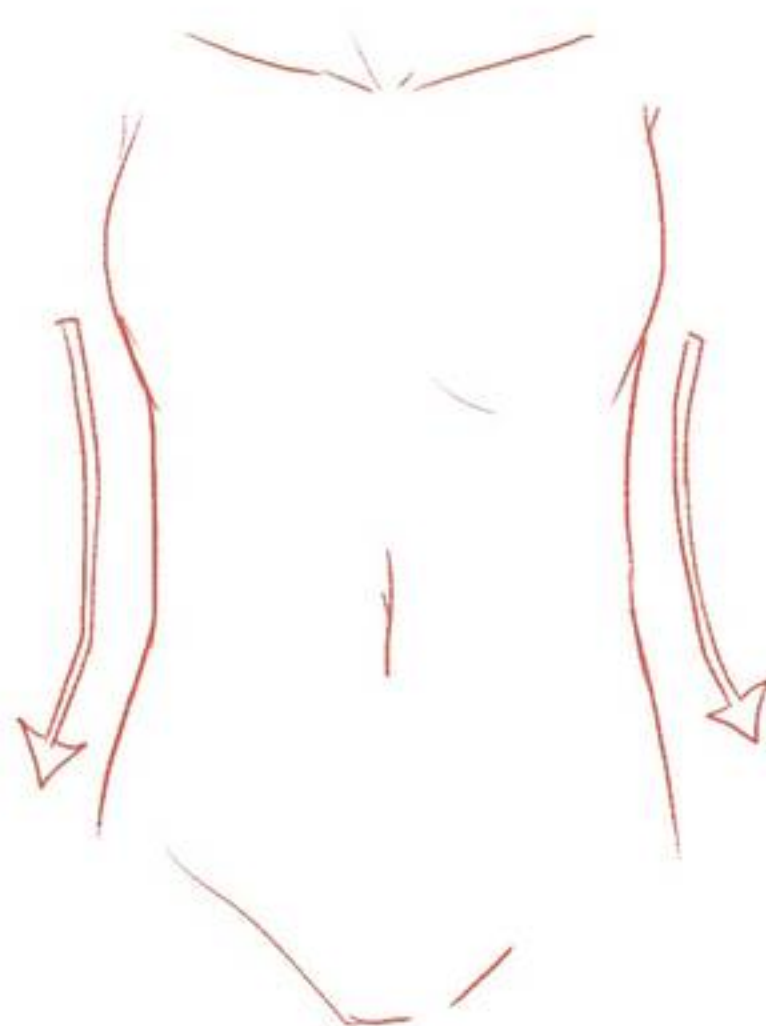
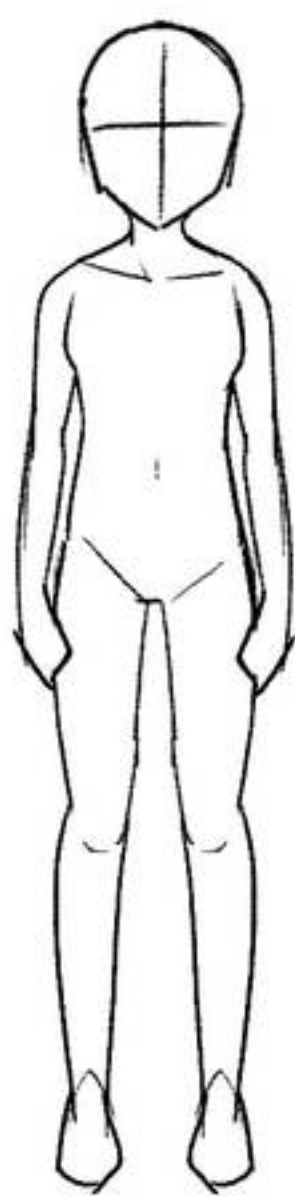


If there's a balance between the human body, it's partially descriptive, and then it's going to go up the color of the picture



I'll finish with the gift.

I'd like to know the taco author."



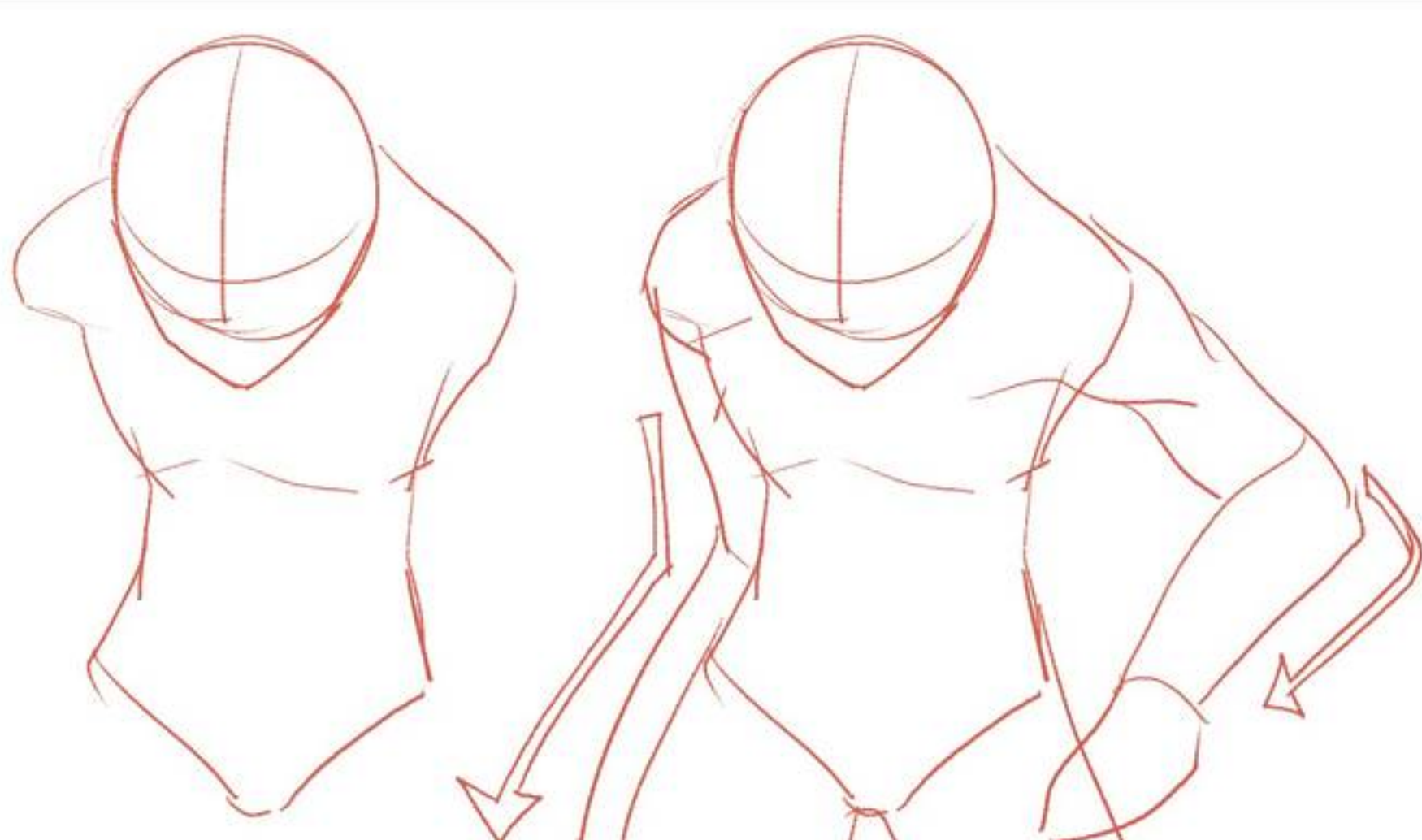
A sixth-grade woman, she grows a little bit faster than a man, so she's going to have a little bit of an expression of what she's going to look like.



Key Doimt

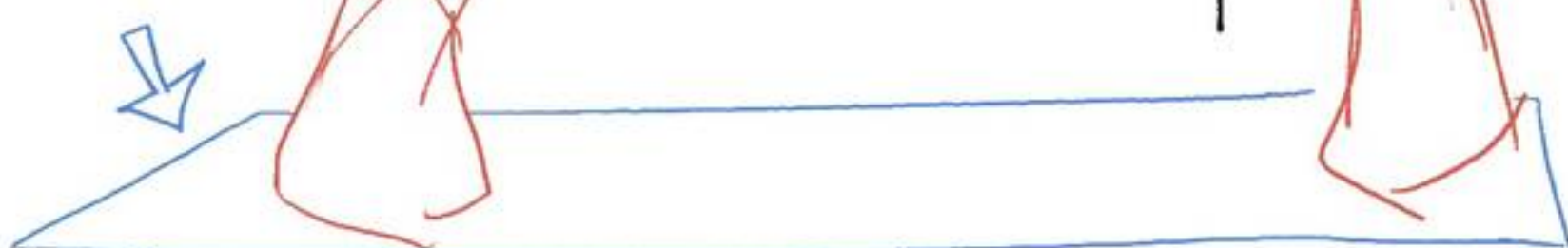


I'm curious about the way it's moved.

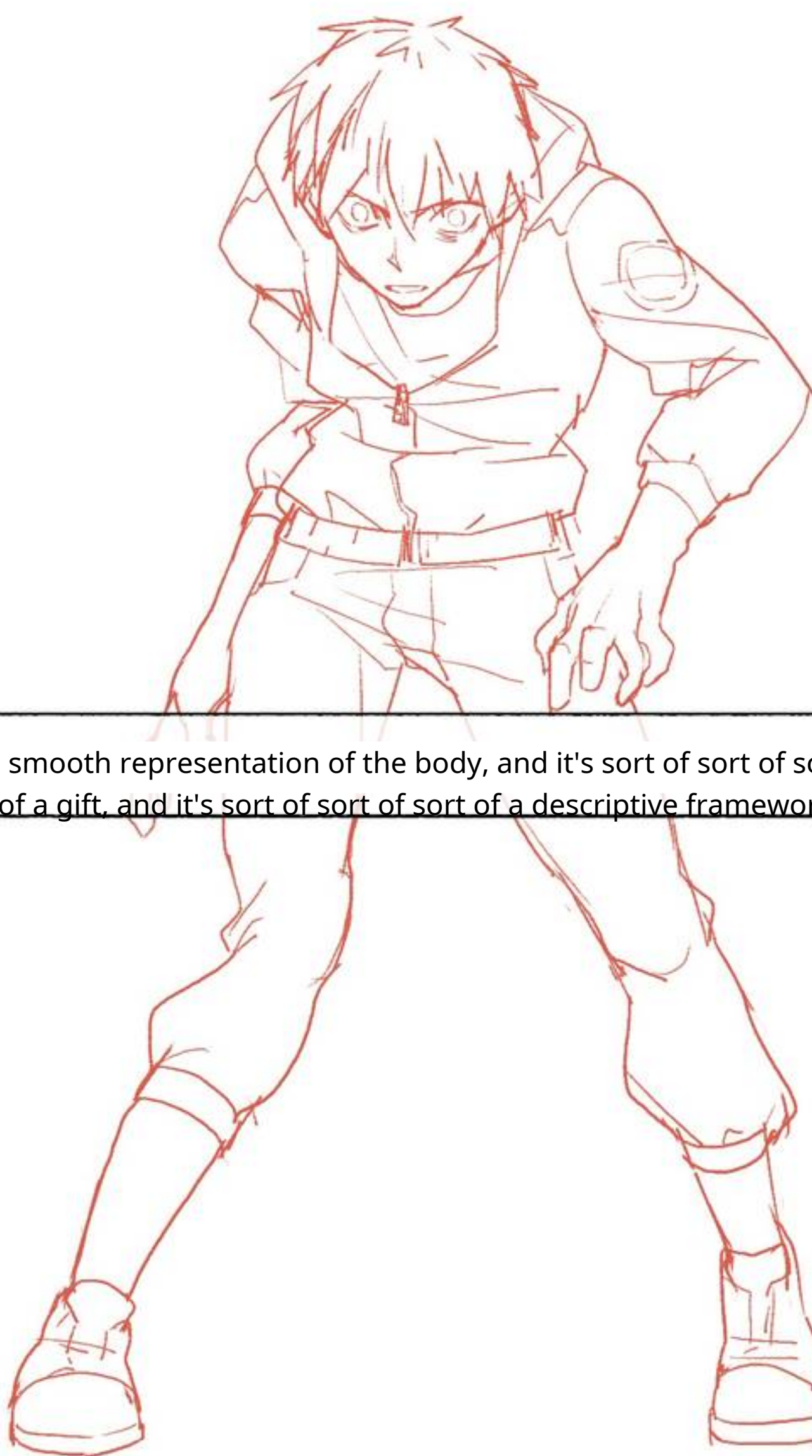


I'm going to draw the character that I'm trying to draw to make a shaking expression, and I'm going to draw a flow of the human body first.

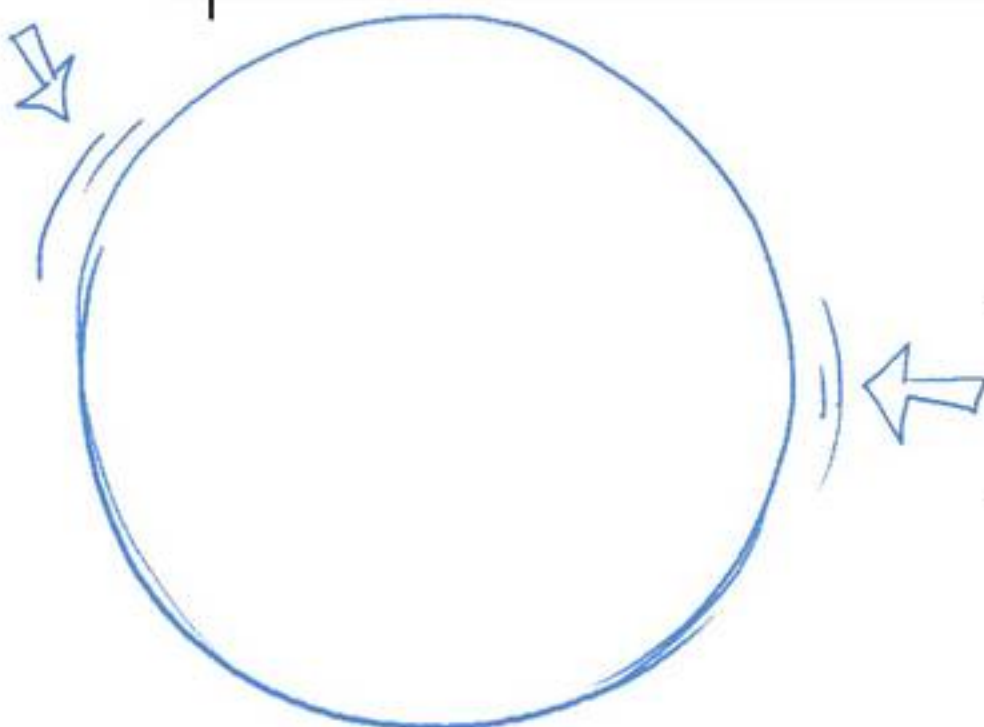
The area where the foot is drawn is narrow, given the shape of the ground and the time frame.



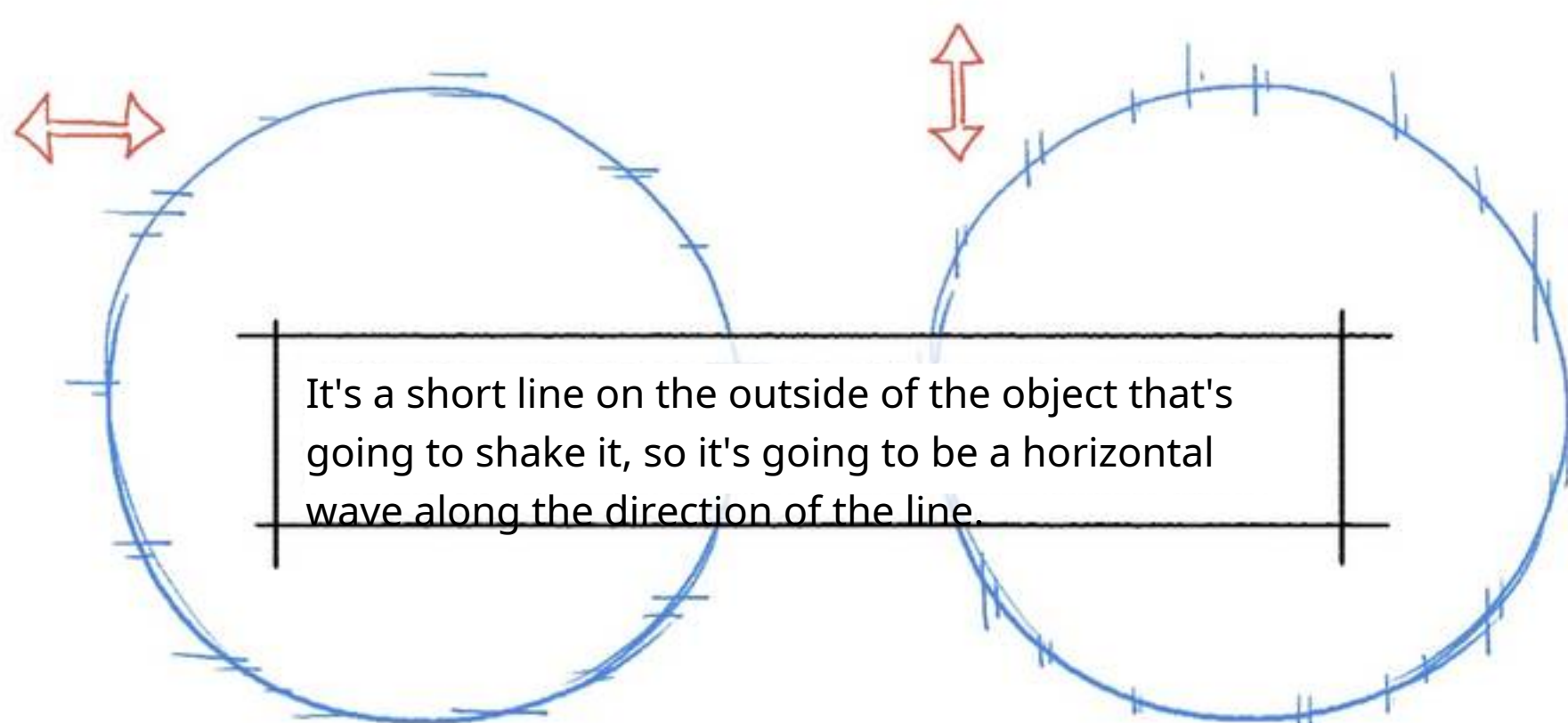
It's a smooth representation of the body, and it's sort of sort of sort of sort of a gift, and it's sort of sort of sort of a descriptive framework.



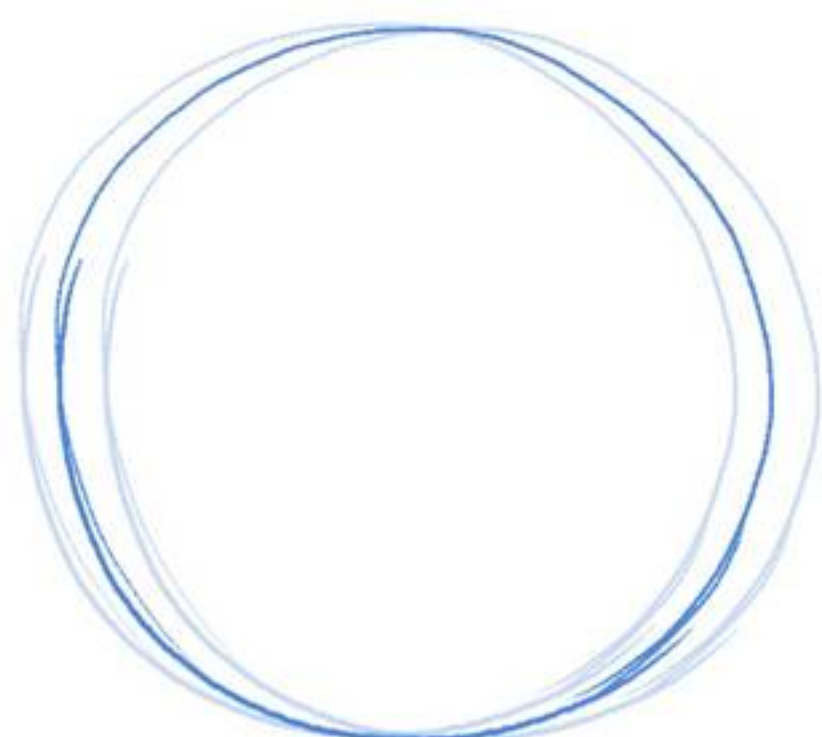
So let me draw it in three ways.



I'm going to add an effect line to both sides of the object, so I'm going to move it around.



It's a short line on the outside of the object that's going to shake it, so it's going to be a horizontal wave along the direction of the line.



The salts that have the form of the object and the sides of the line can make you feel as if you're positioning it on the left and on the left.



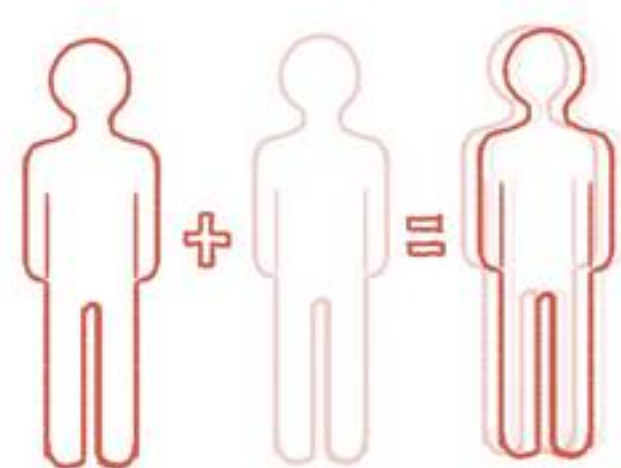
I'm drawing it in a way that fits into the situation above, or I'm drawing it in a way that I want to express it in.

Sho

4

I'm going to put a short line on the outside line, and I'm going to put it on the right and on the left.

Cow



I'm going to make the same patterns, and then I'm going to put them on the character, and then I'm going to finish.

I'd like to know the taco author."



It looks like you're going forward when you're doing it with a short line, and you're going to have to draw the lines to the left, and you're going to have to move them around with a sense of motion.



Key Doint



I'd like to draw a wingbeat.

It's a three-time curving stroke to draw the shape of the bone that forms the wing frames.

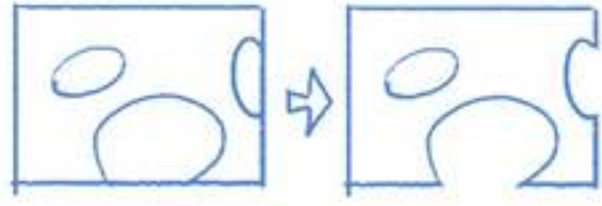
You take the joints, and you make them the thickness of the bones, and then you add the male to the top in short order.

We're going to have three pontoons flowing down from the joint part.

And just like that, it makes it thick and dry.

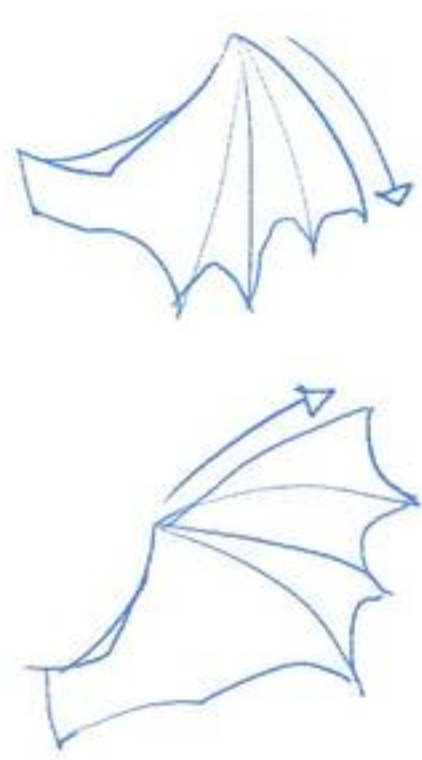
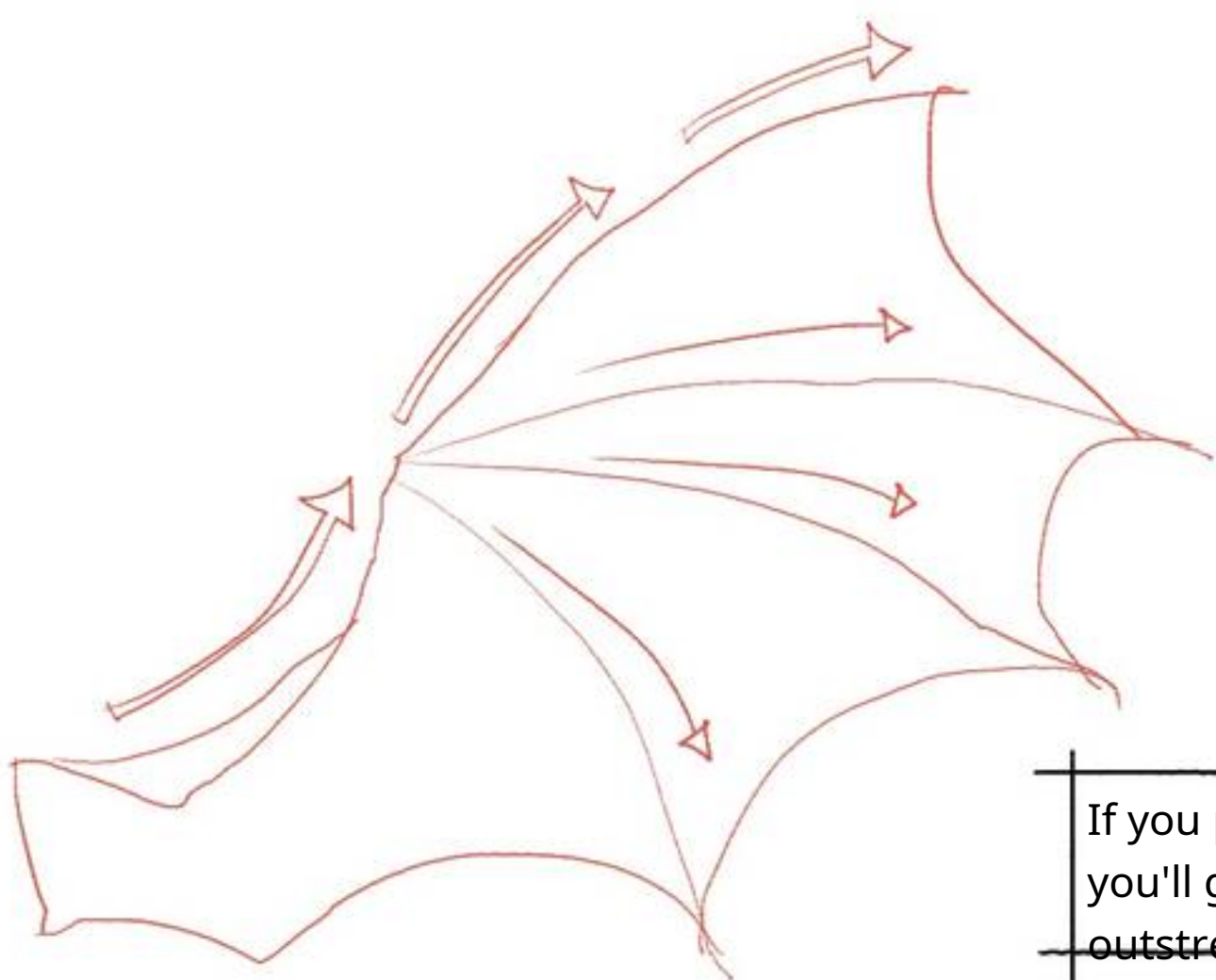
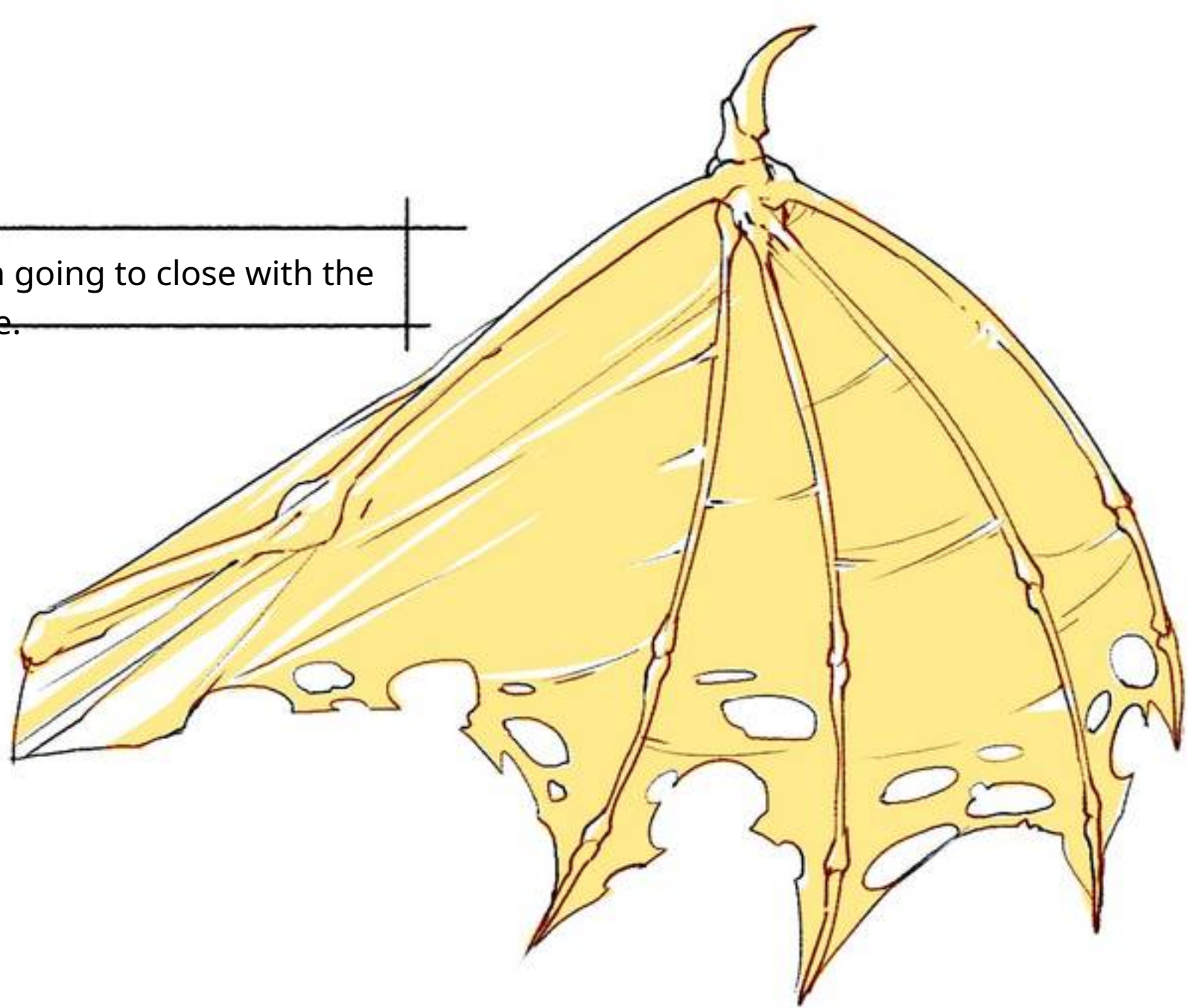
I'm going to draw a curve, and then I'm going to end up with a curve.

It's a fantasy element that makes a hole in the wing, and lifts up the air conditioning.

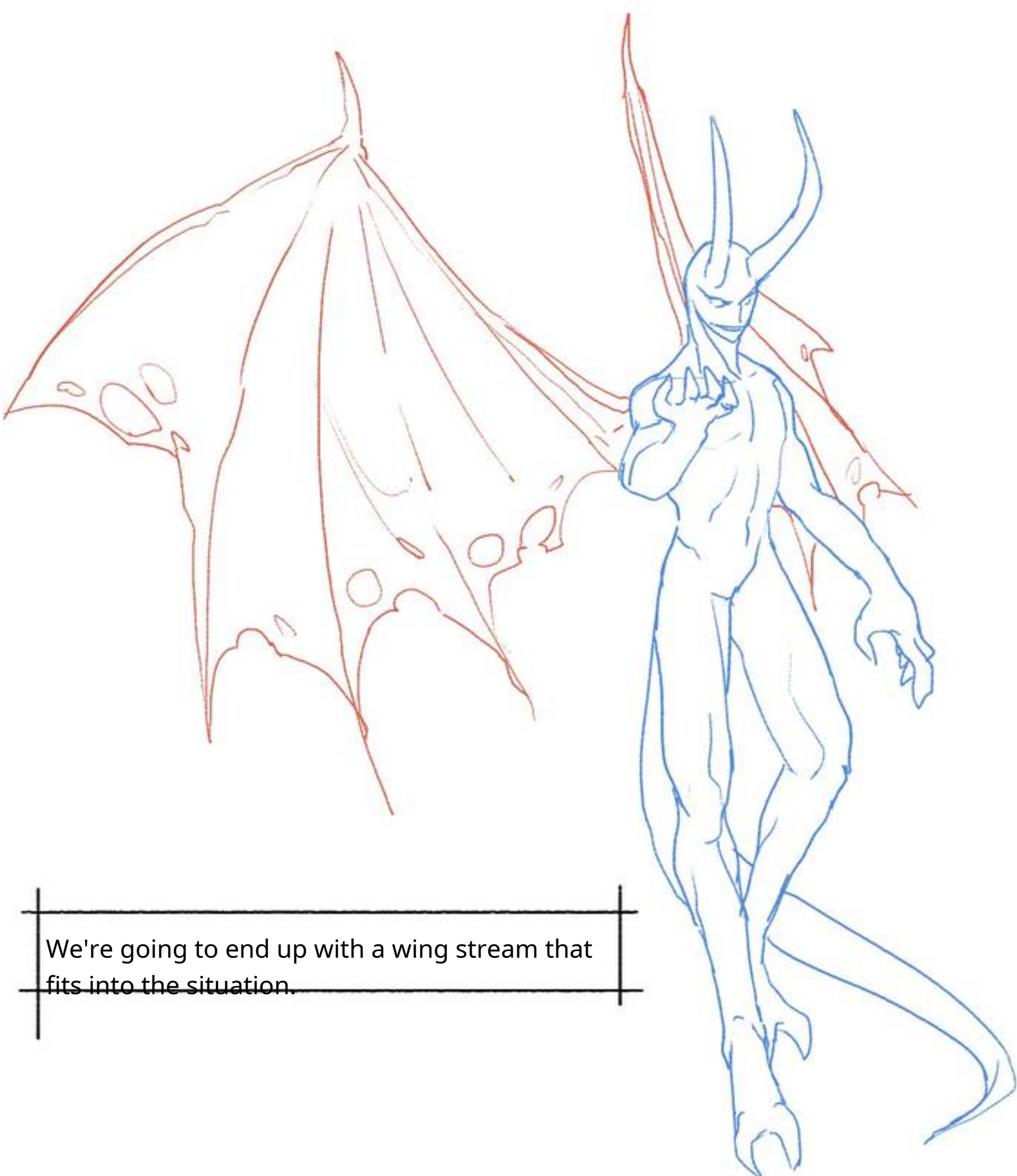




I'm going to close with the line.



If you put up the upper bone, you'll get the feel of an outstretched wingbeat.



We're going to end up with a wing stream that fits into the situation.

I'd like to know the taco author."



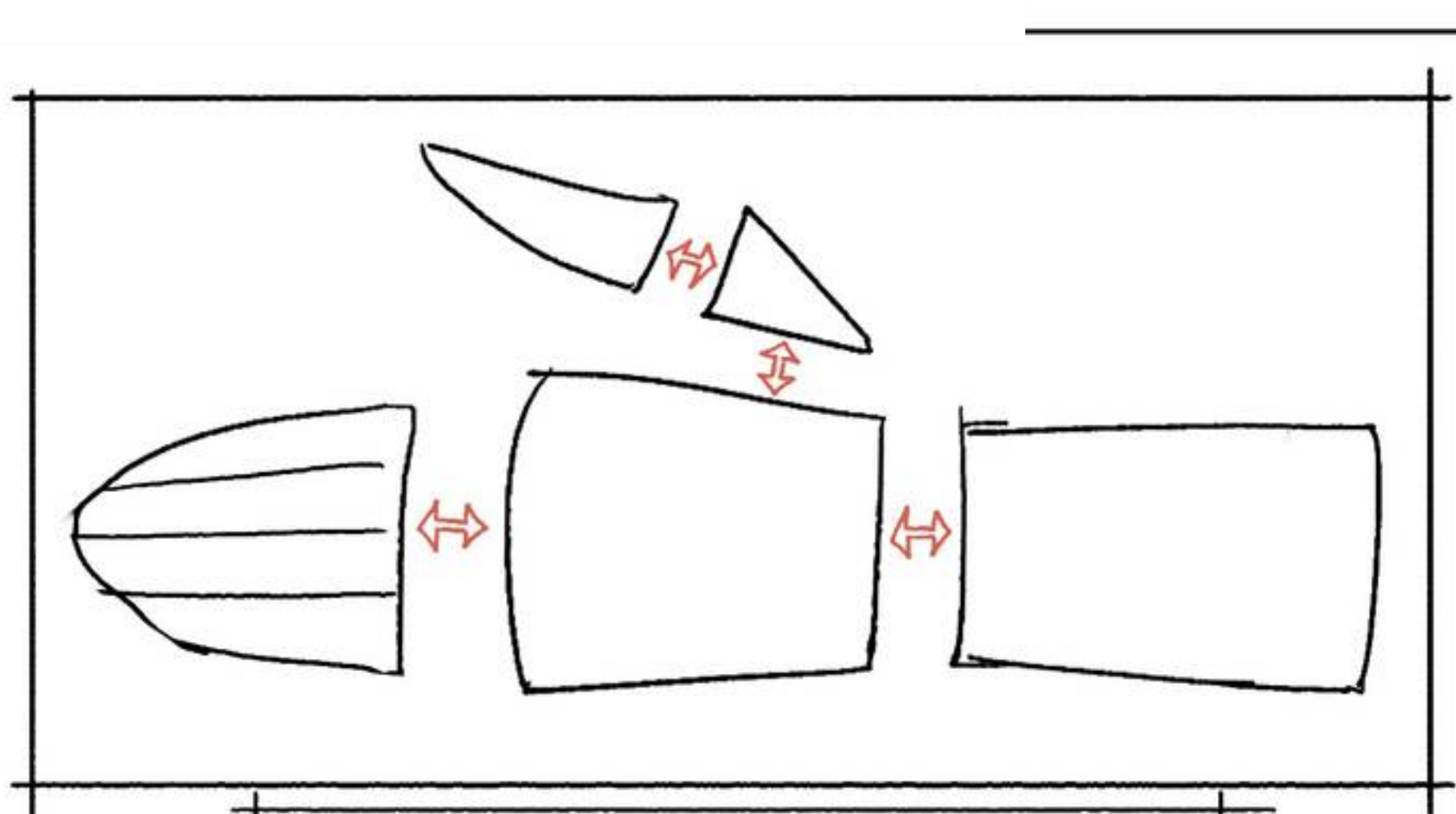
It's in the form of scarves, and it's black, and it looks like a devil's wing.



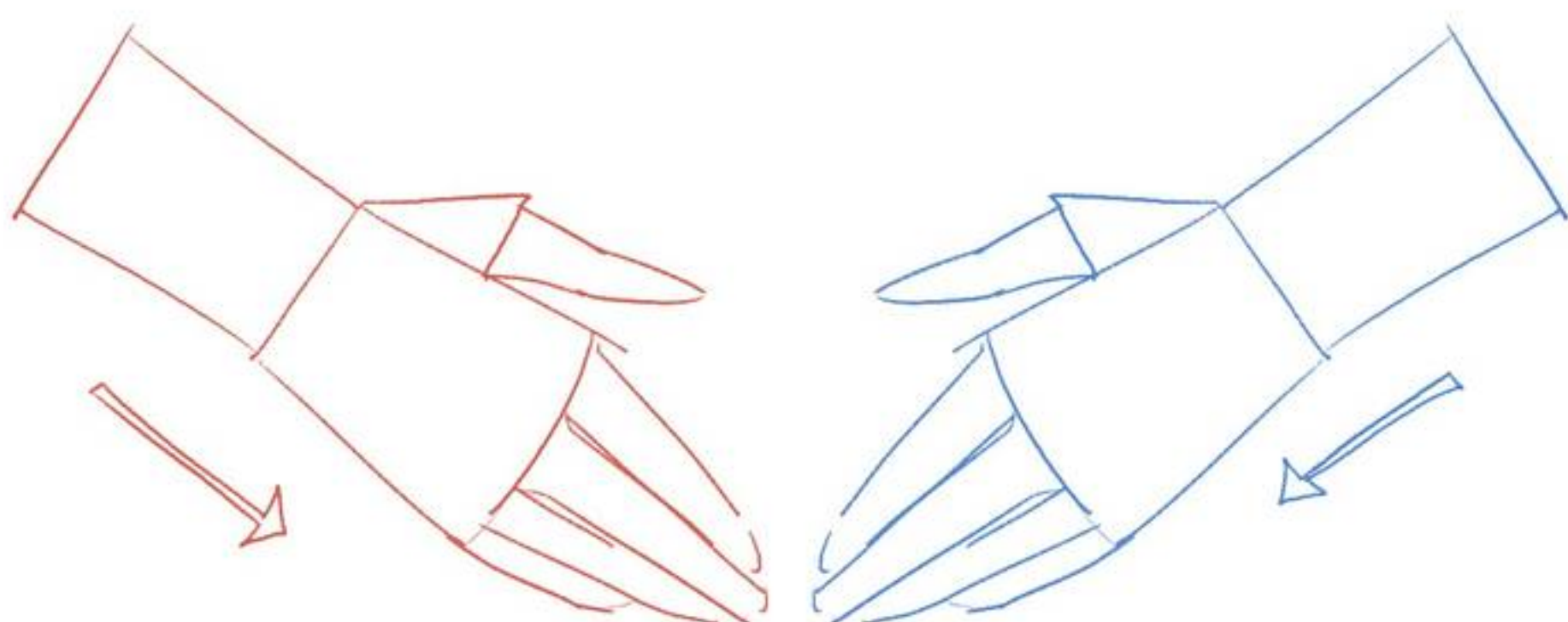
Key Doint



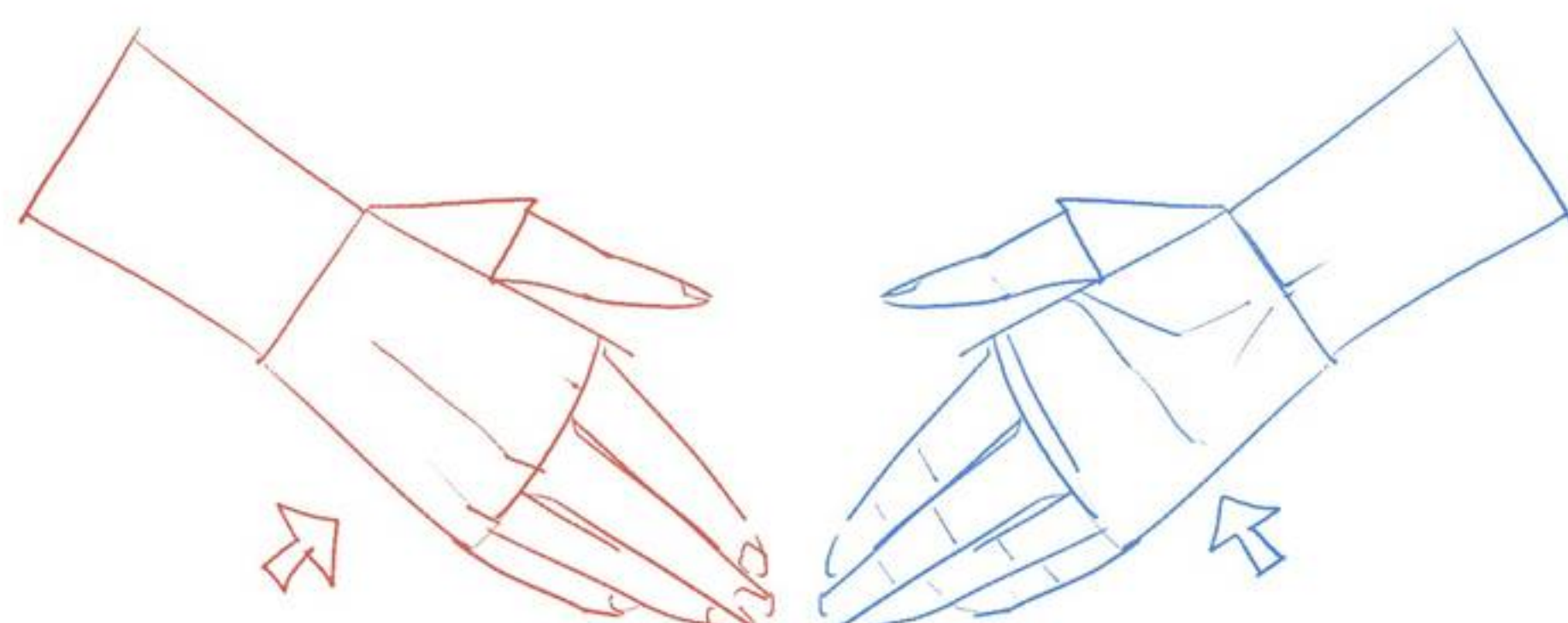
I don't know.



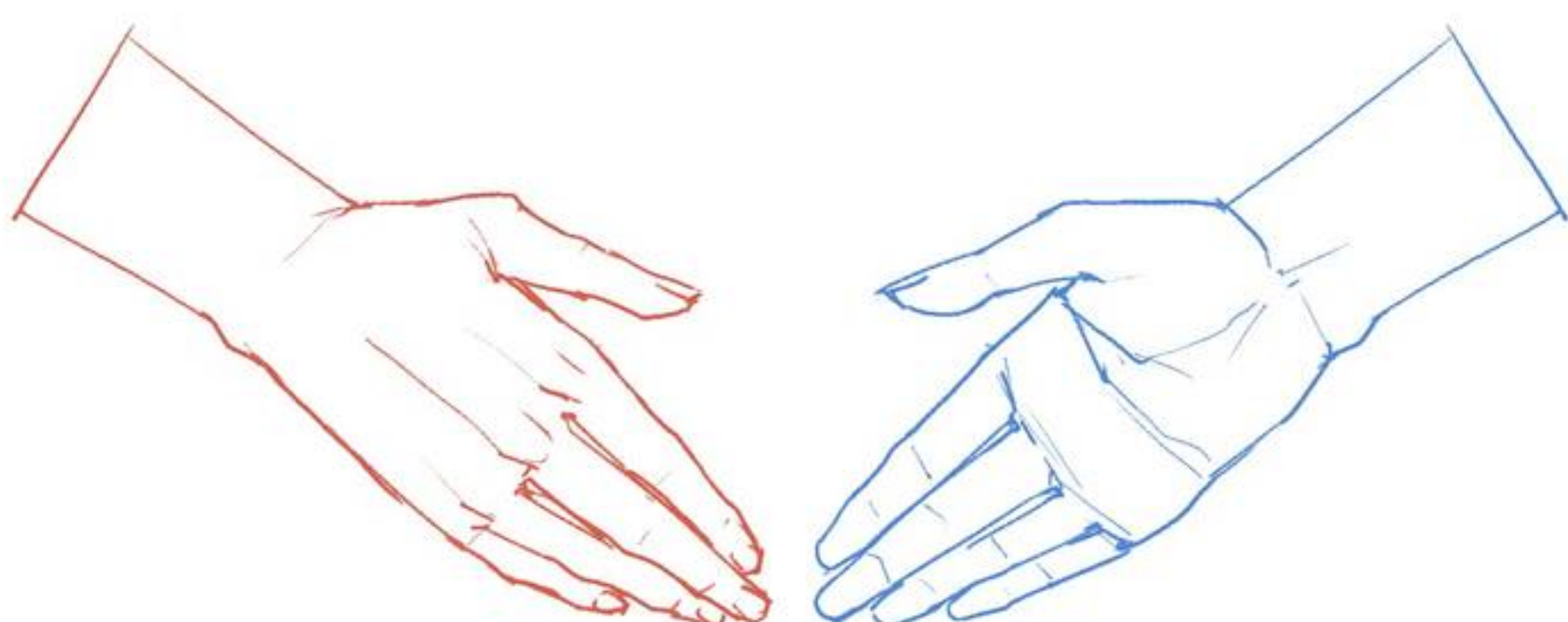
I understand and think first of the basic types of hands that shake hands.



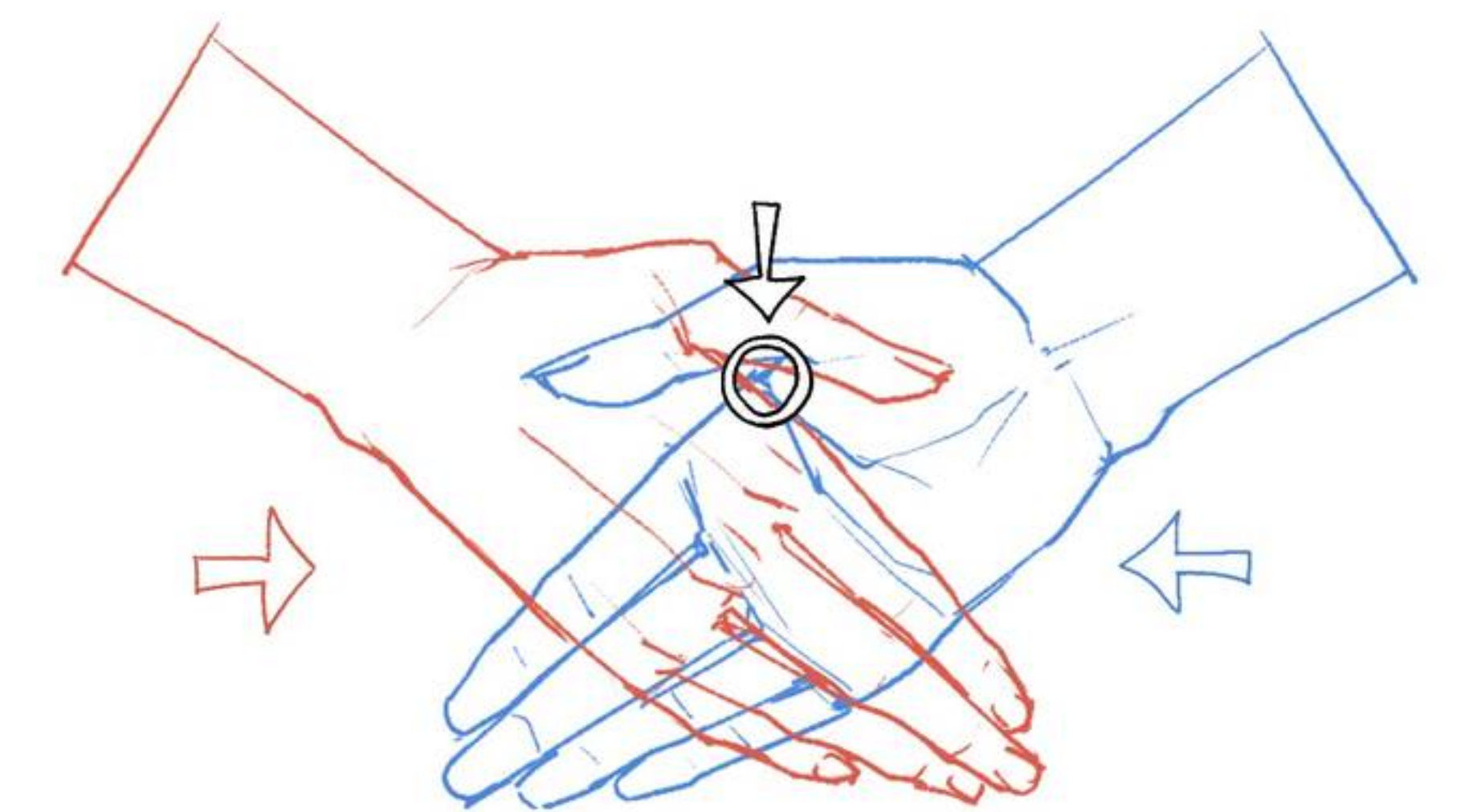
The shape of both hands changes with the sense of tilting forward.



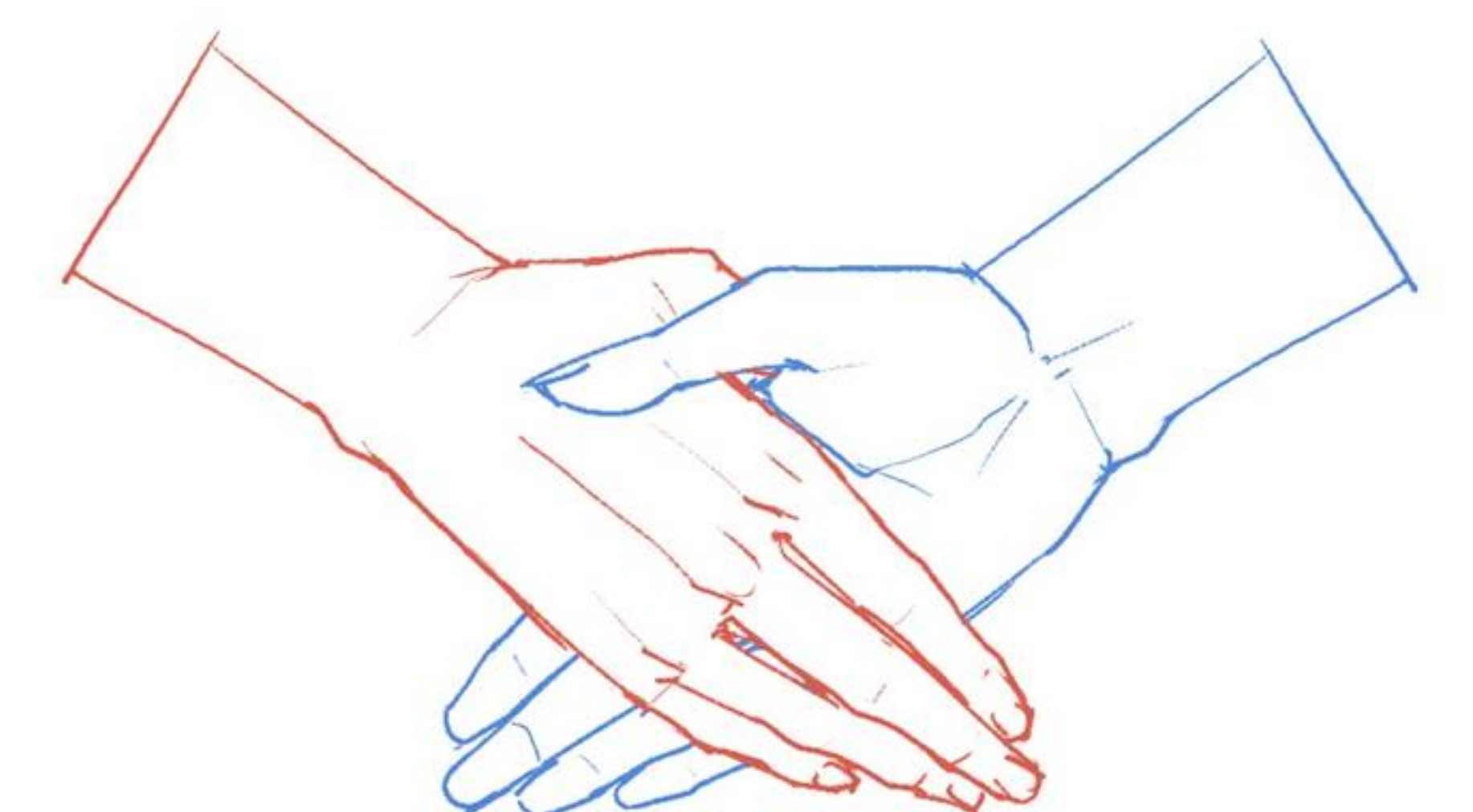
It is represented by a right hand or back, and the left hand is named by the palm of the hand.



I'm going to clean up the melody, clean up the back of my hands and the palm of my hands.

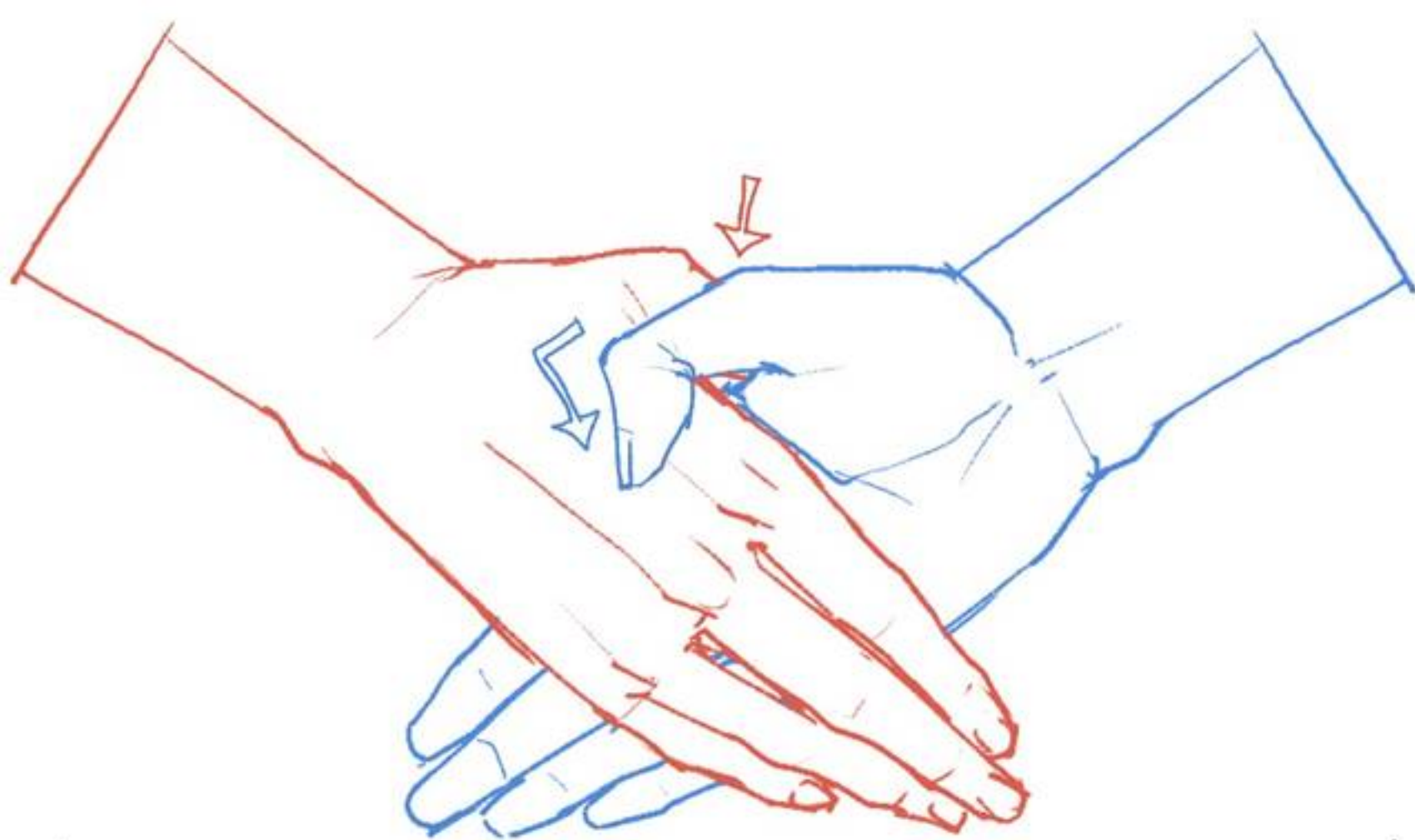


I'm going to cross each other up to the thumb part.

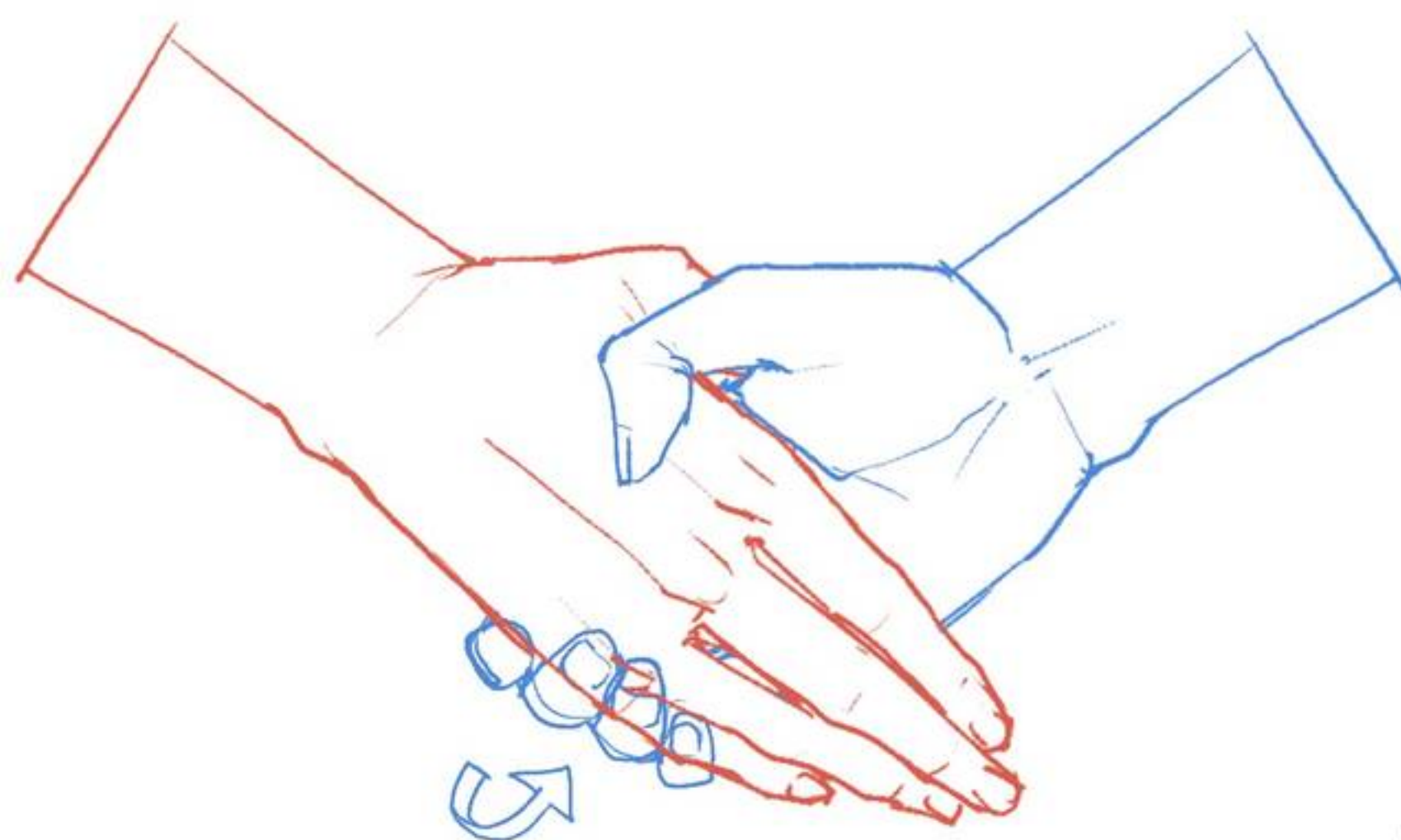


Let me erase this part right here.

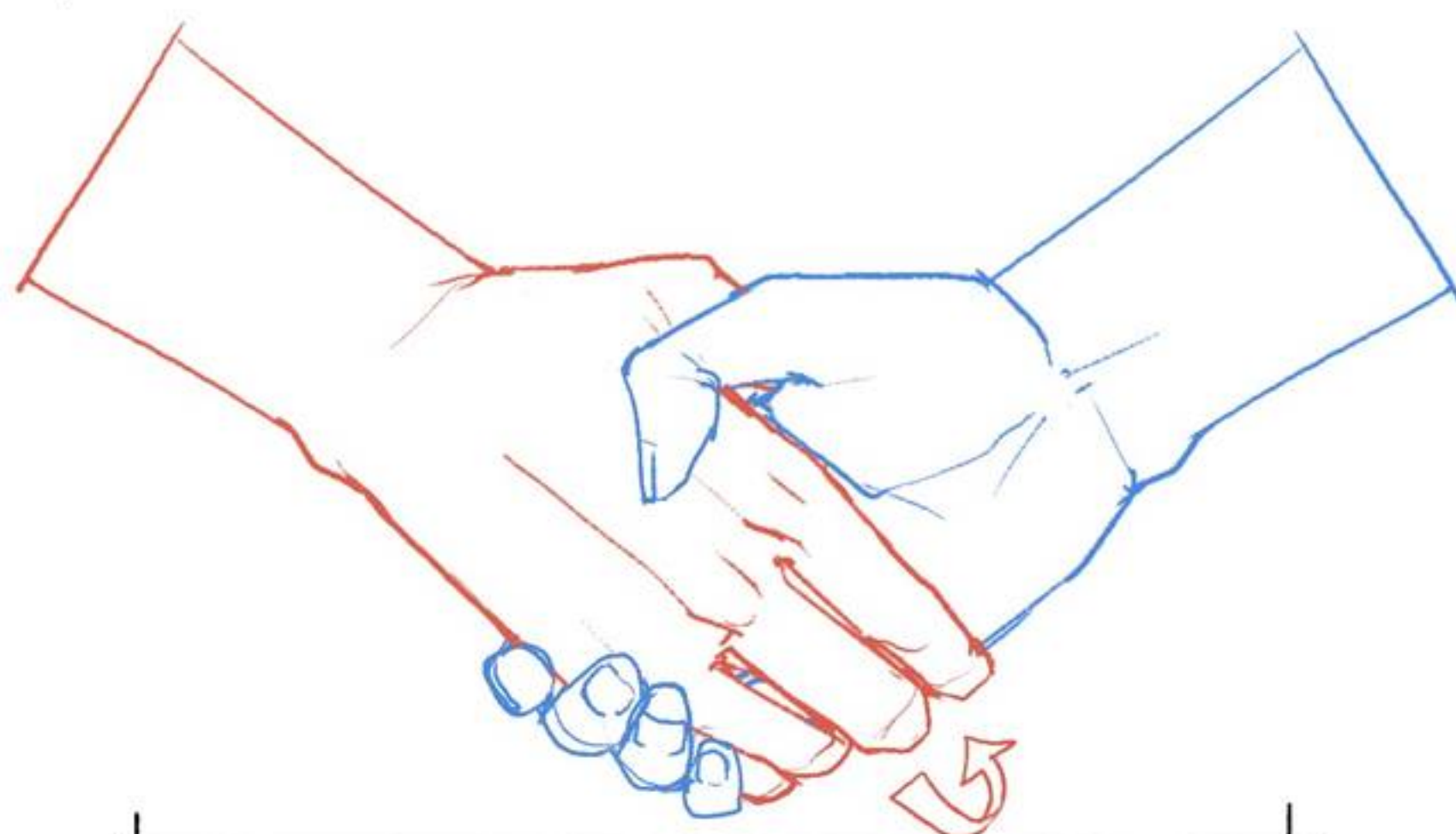




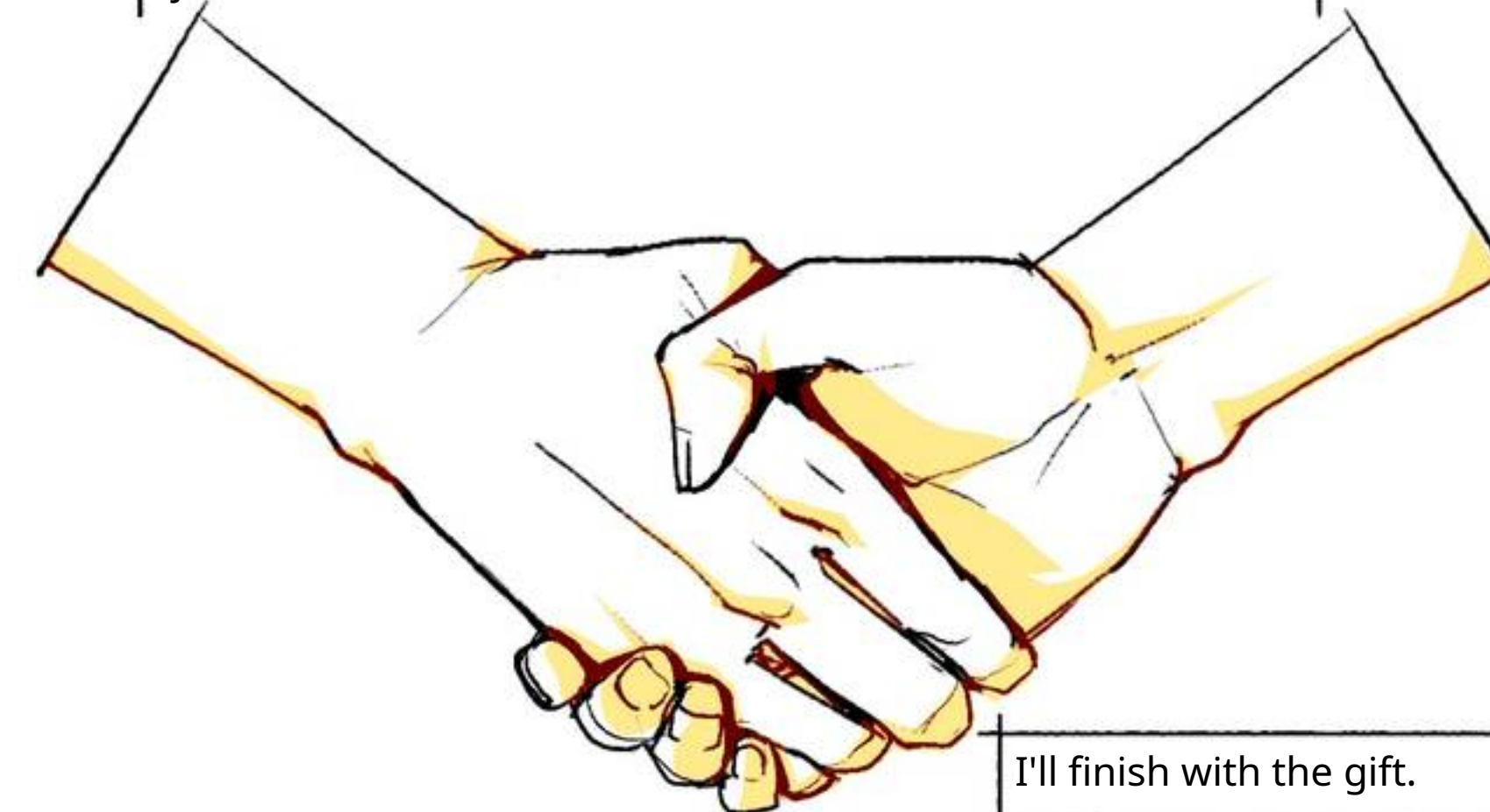
I'm going to bend my thumb, and I'm going to sit there because the other side of it is covered.



It's short, considering the length of my hidden fingers, bending my fingers around my fingertips like they're wrapped around my fingertips.



On the other side, your fingers are folded by the edge of your hand.



I'd like to know the taco author."



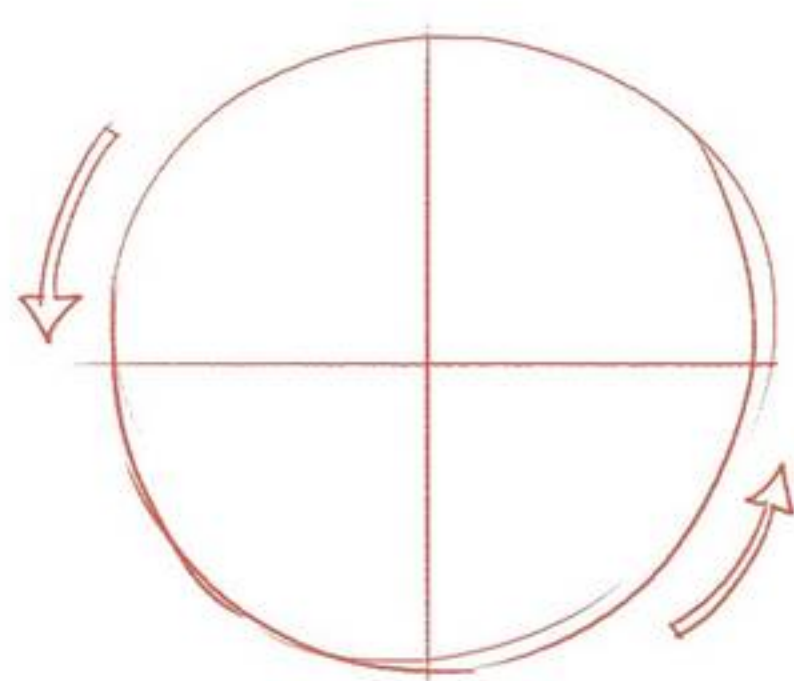
If you shake hands, you add strength to your hands and wrists, and you put a strong brush on your palms.



Key Doint

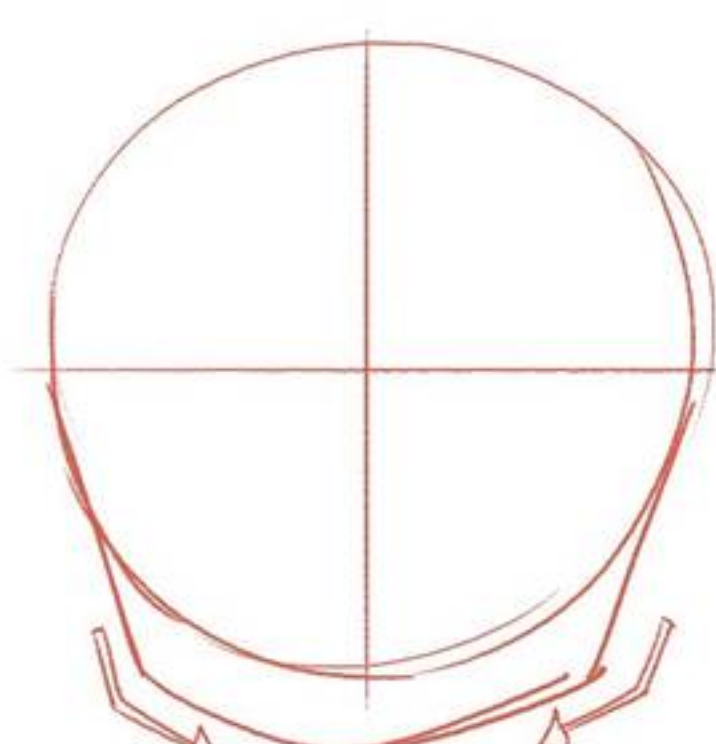


I don't know where to draw the SD character's neck.

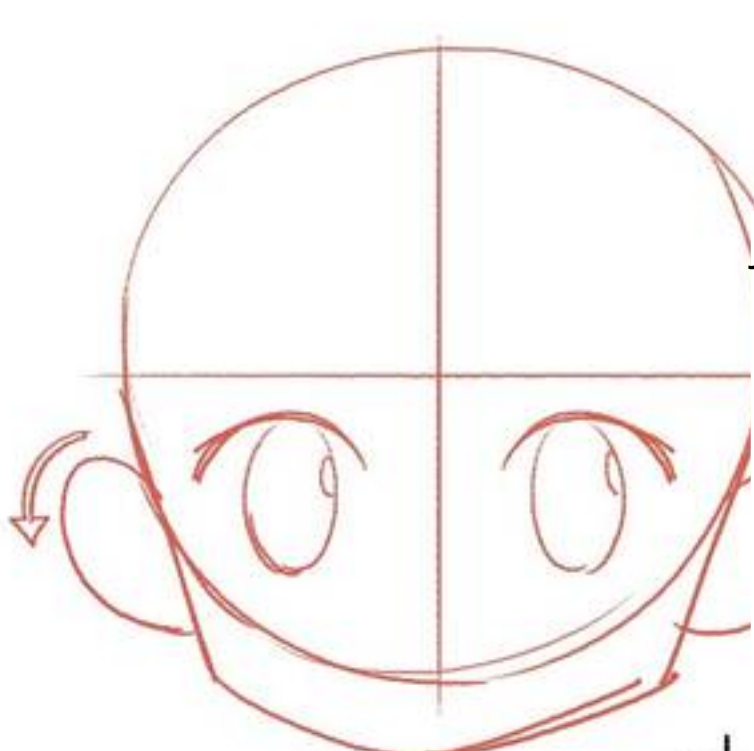


The SD character frame is based on the word nine.

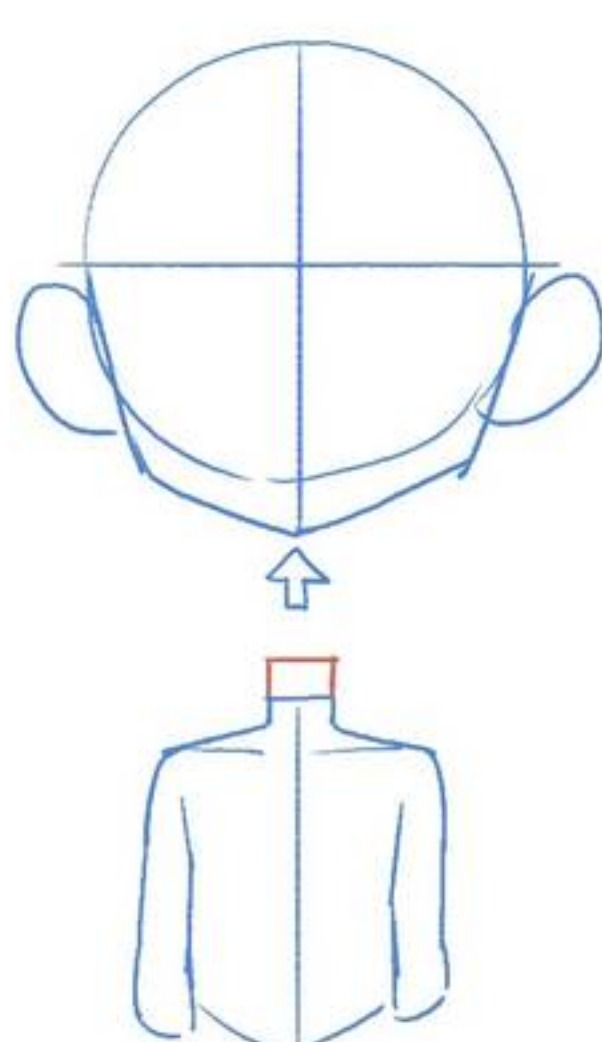
It's a low-frequency structure that gives you a feeling of warmth and SD-like shape.



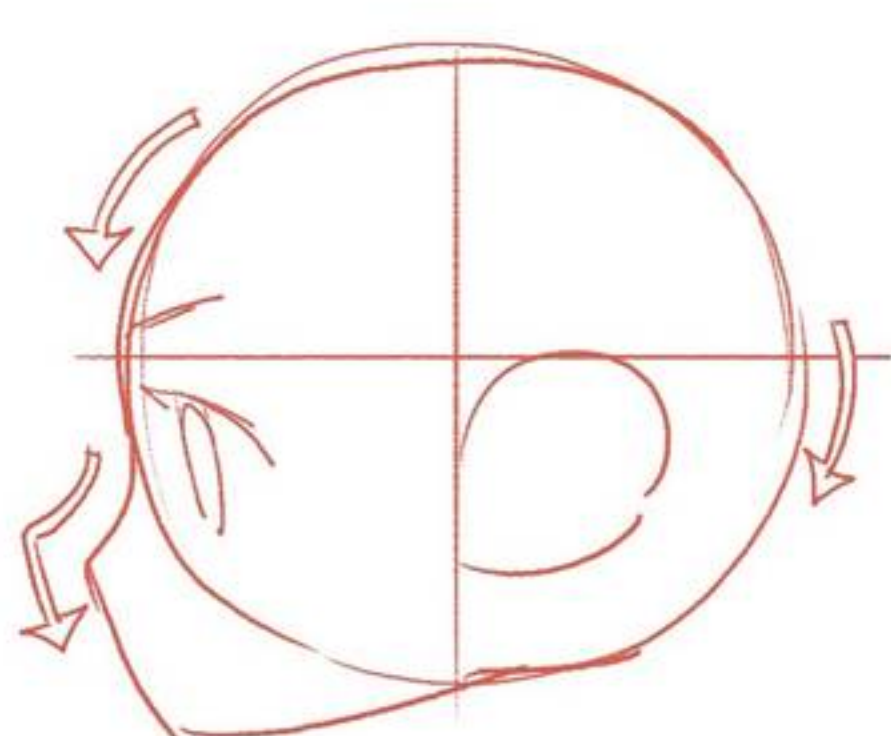
J) Y-turn is going to be big and round so it doesn't matter, because it's simplified.



Add your hair and close your face.

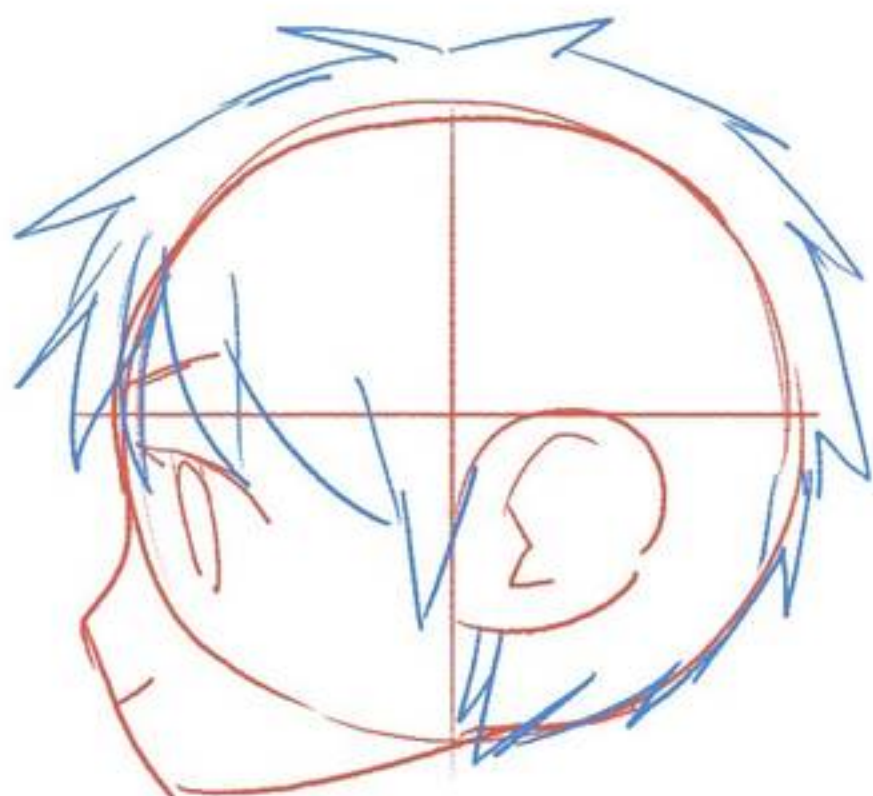


I'm going to draw a piece of hair in the middle of the face, and then I'm going to go deep into the neck, so it's pretty short.

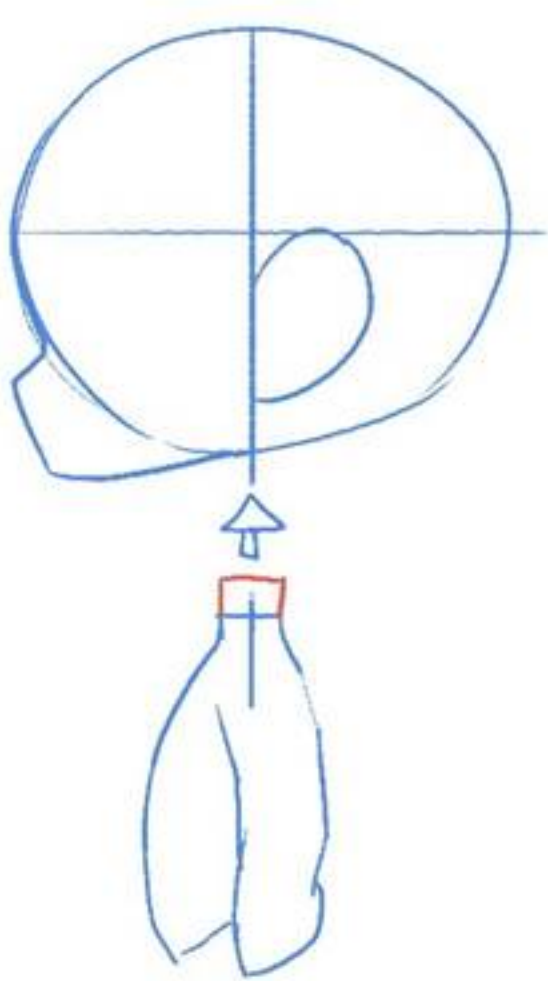


It looks like an SD face.

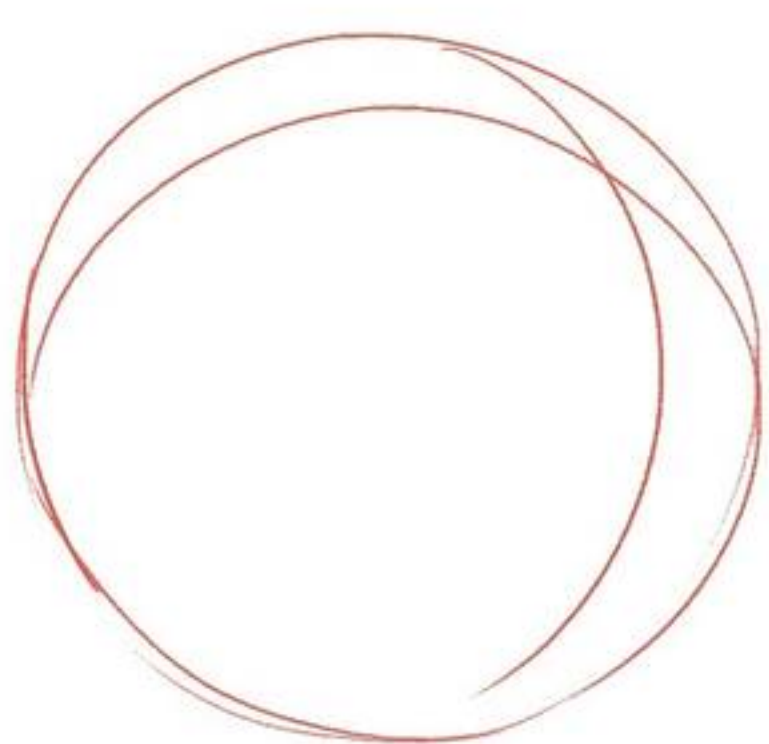
Adding hair



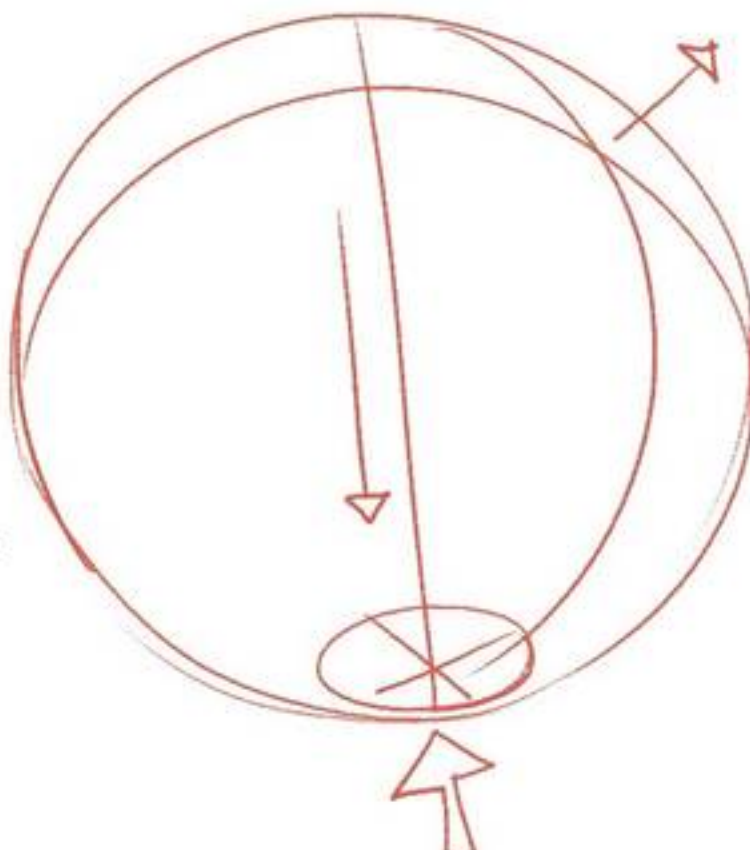




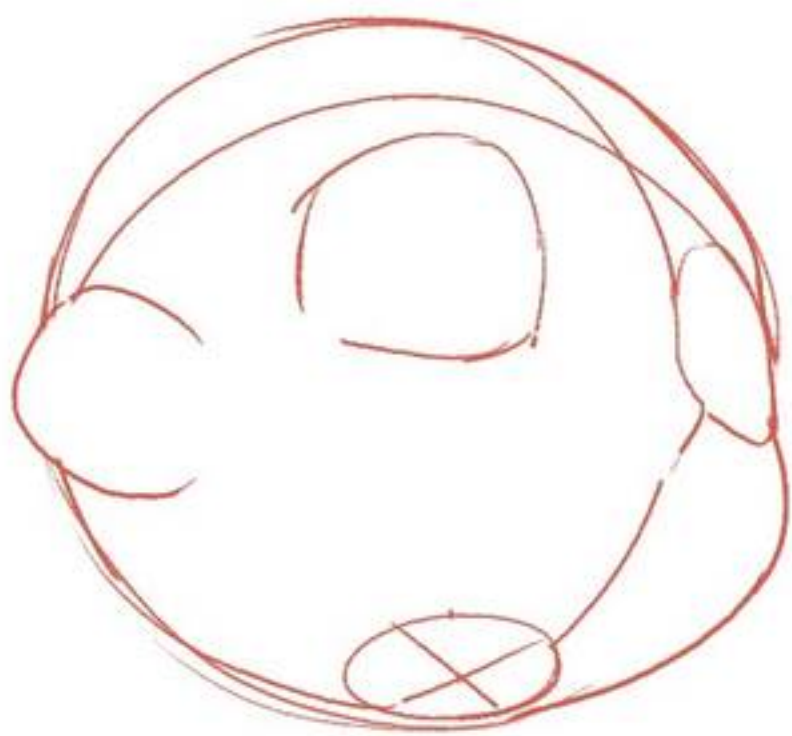
When the face is complete, the neck is drawn to find the central position, and the neck, which looks just like the front, is not awkward to draw for a short time.



It's kind of starting to look at the shape of the face from a different angle.



So let's take a look at what the character's looking at, and let's draw the middle part of the face, the middle part of the garage.

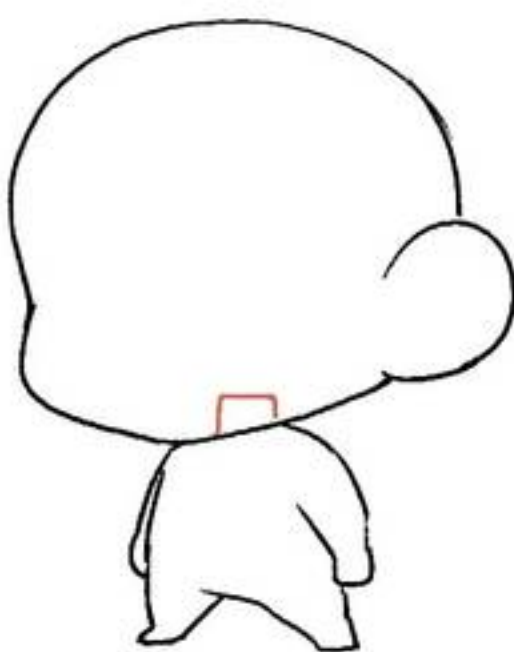
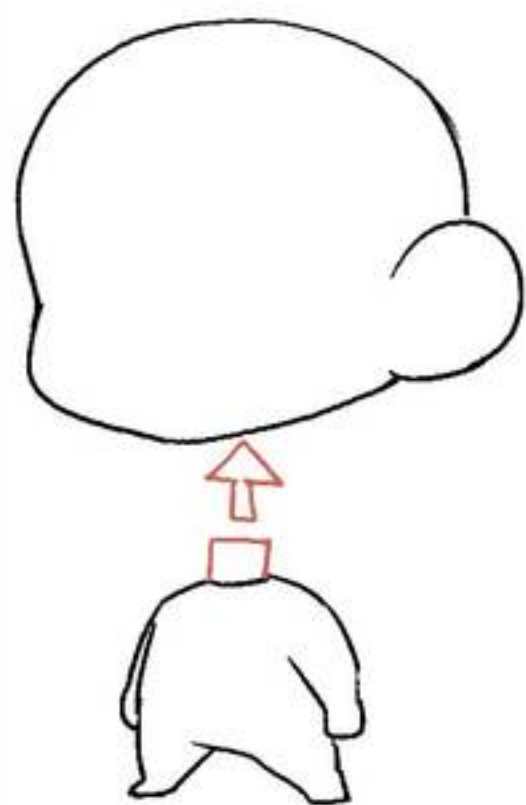


And they're going to take some form based on the guide line.



I'll finish with a detail.

I'm just trying to get to know the taco writer.



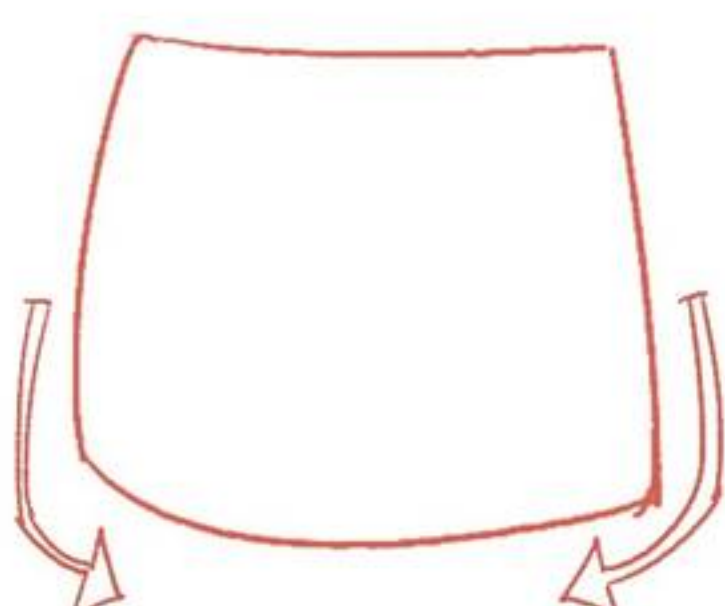
If you have a low telegraph rate, or if you have a lot of simplifying, it's more natural to draw a neck without a length.



Key Doint



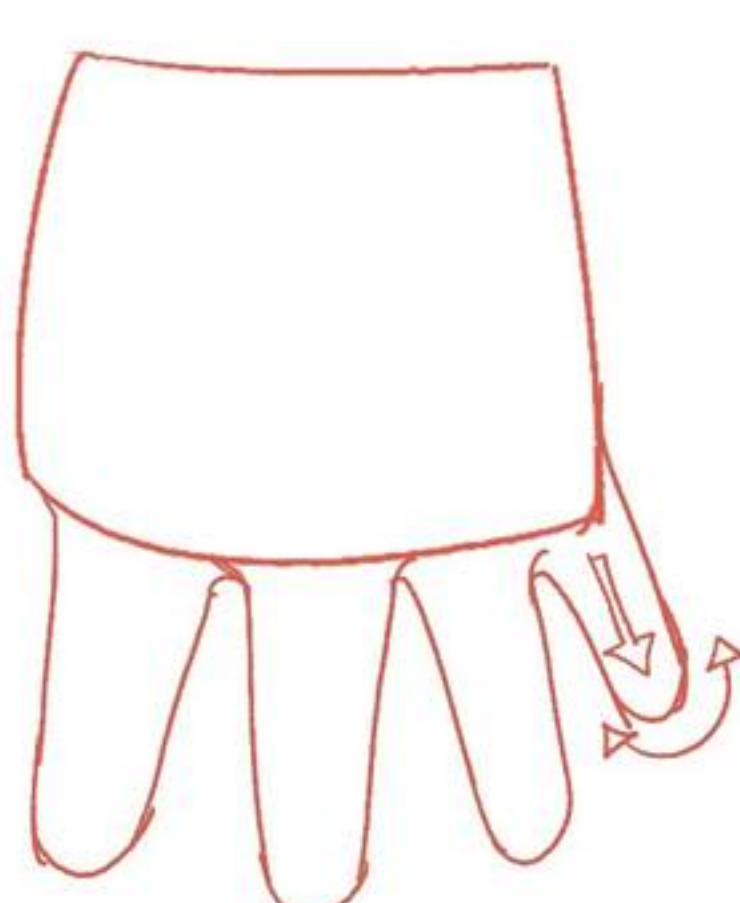
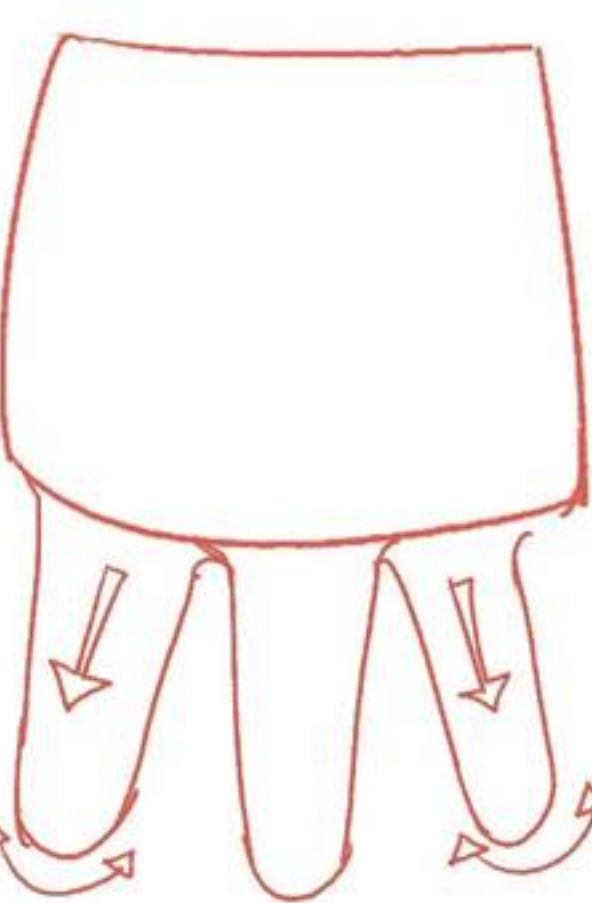
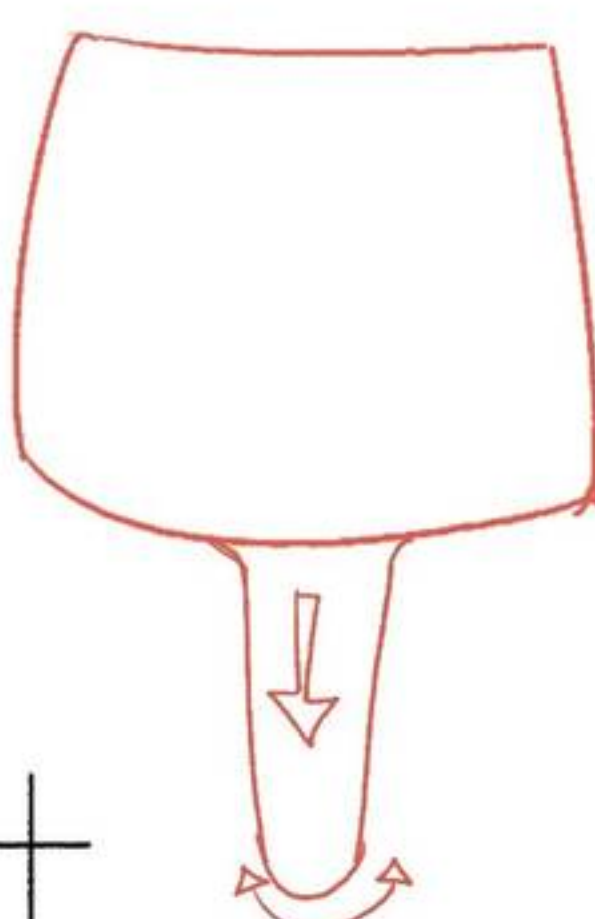
LQ: What do you think of the SD character's hands and feet?



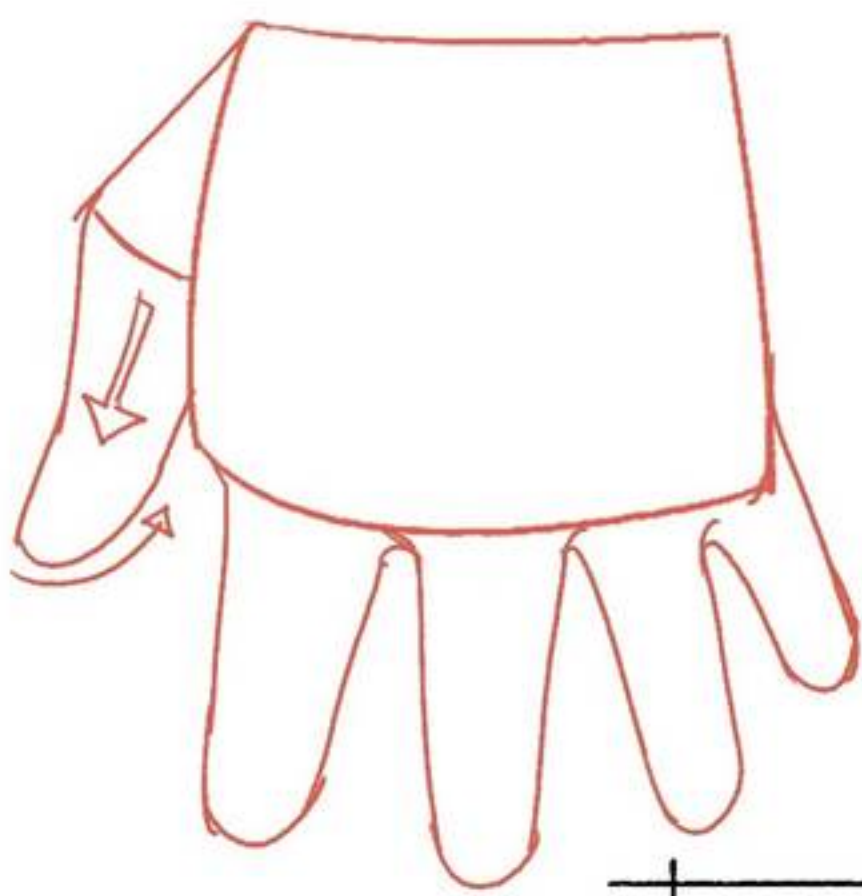
I'm drawing the shape of the hand with the fingers on it, the shape of the hand, but it's a square but it's a dynamic feeling.



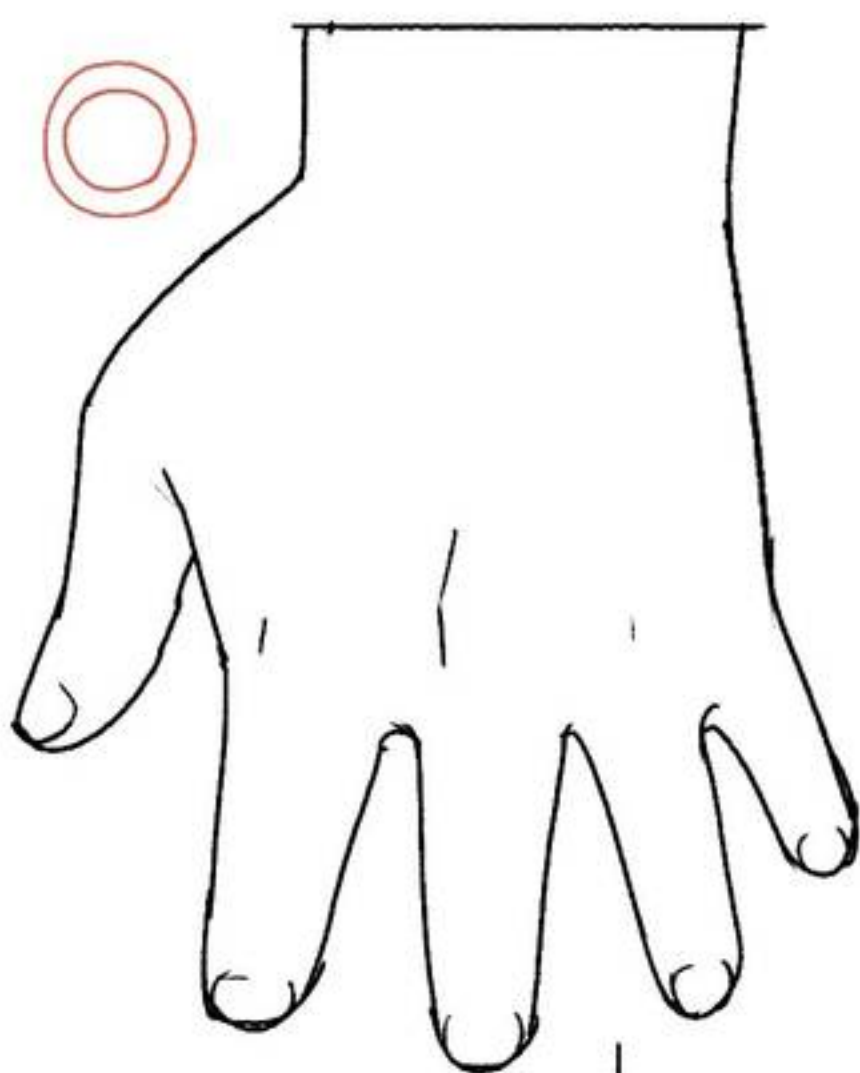
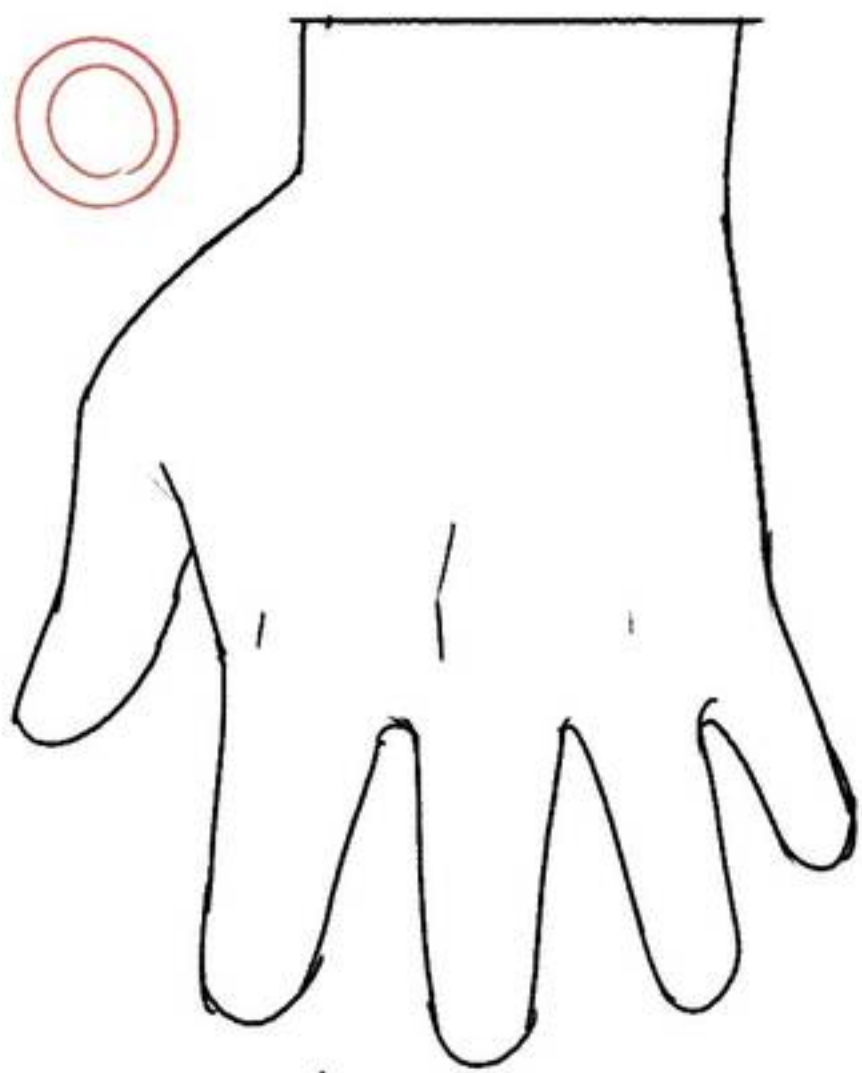
11 fingers at the end of the finger is a smooth curve, and I'm going to draw a point-by-point line at the center.



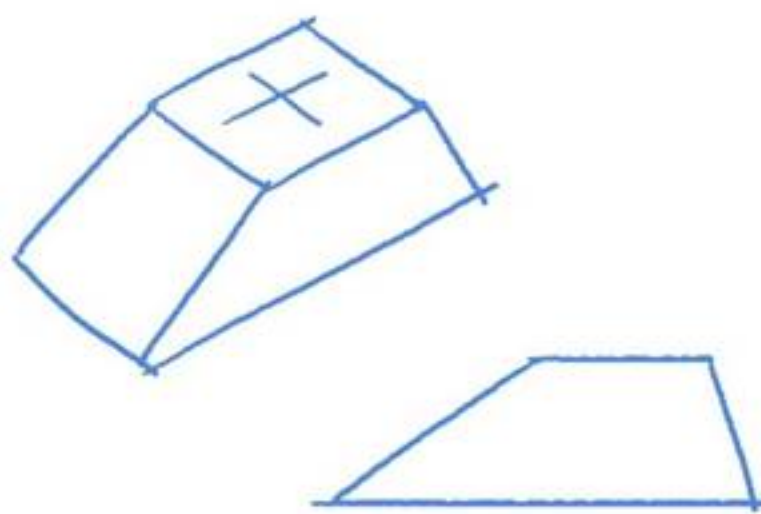
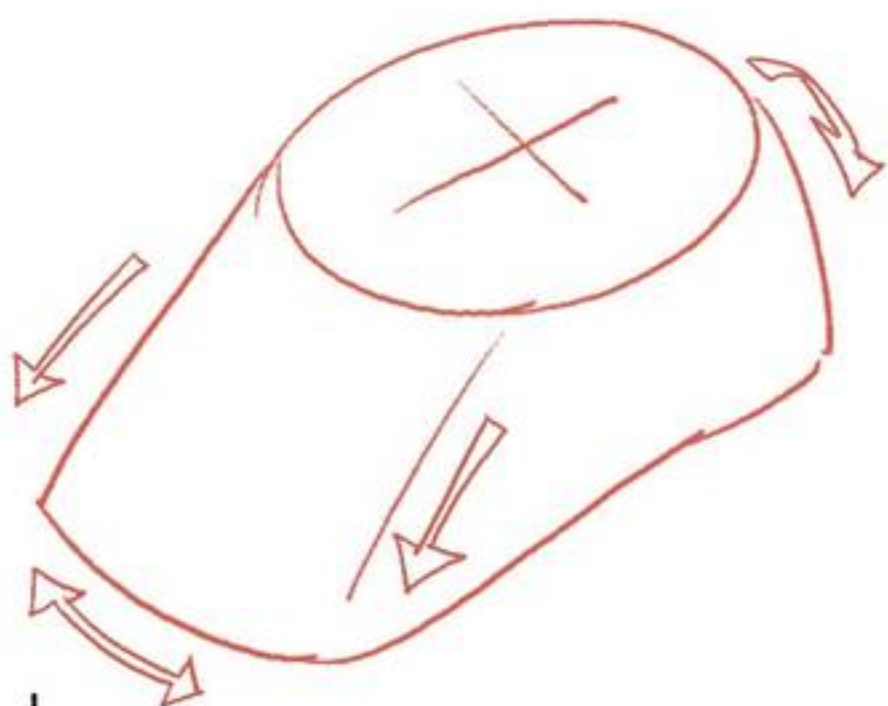
The rest of your fingers are hidden in a couple of days of length.



For thumbs, they have different angles, so they're careful when they're expressing their fingertips.

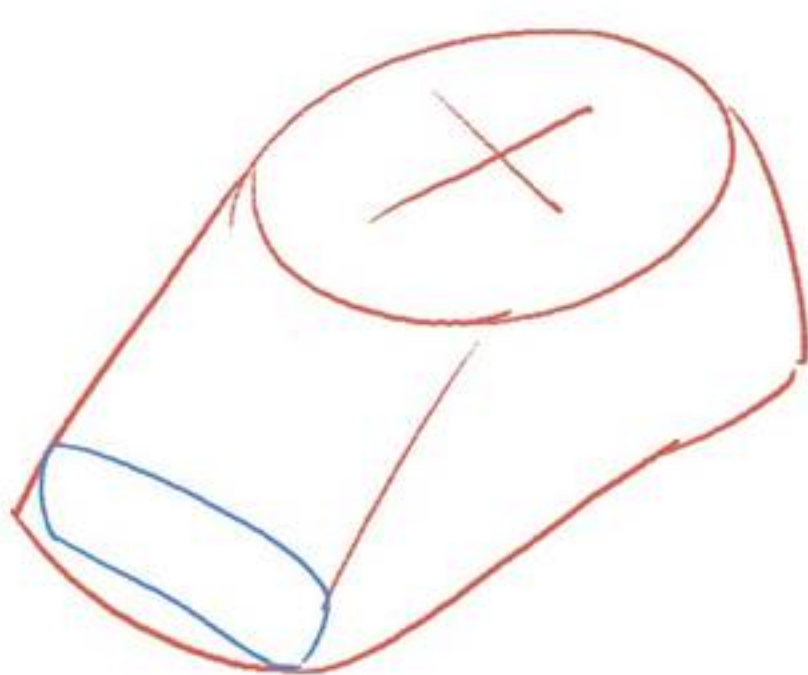
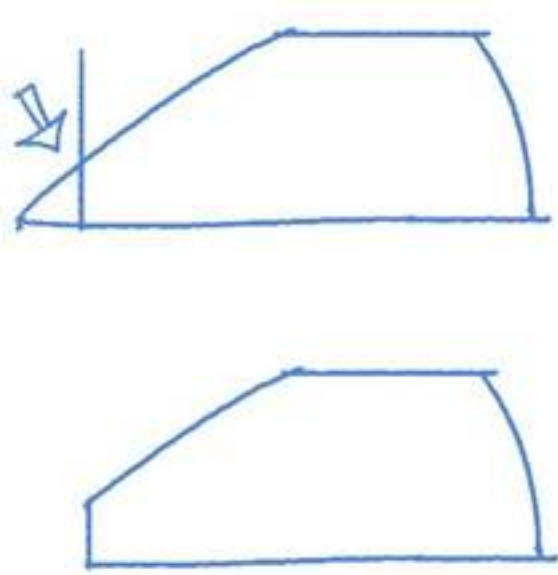


It's kind of a short, simplified SD hand, so you can see that the wording of the nails is based on your taste or not.

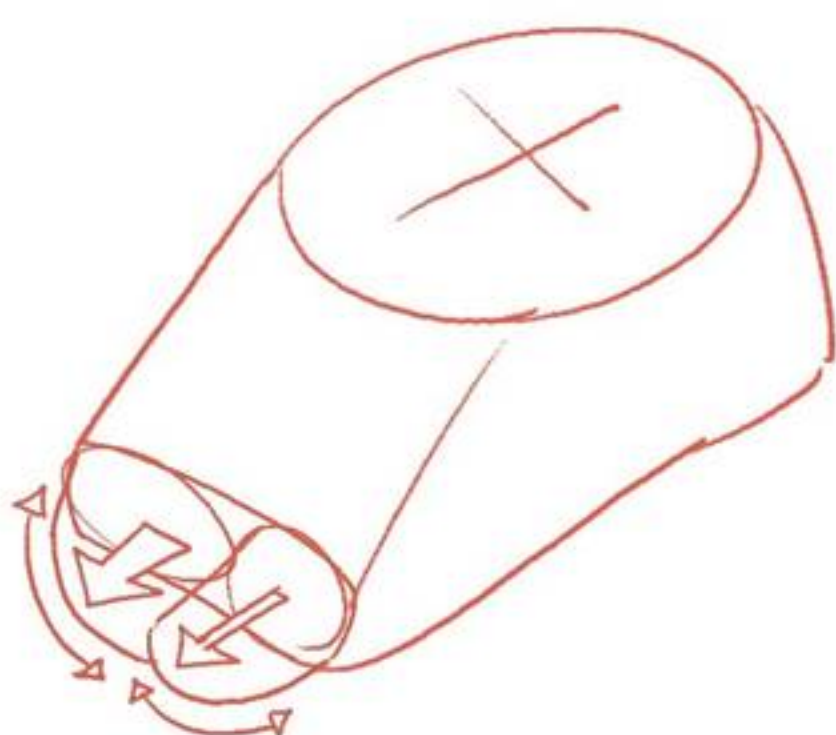
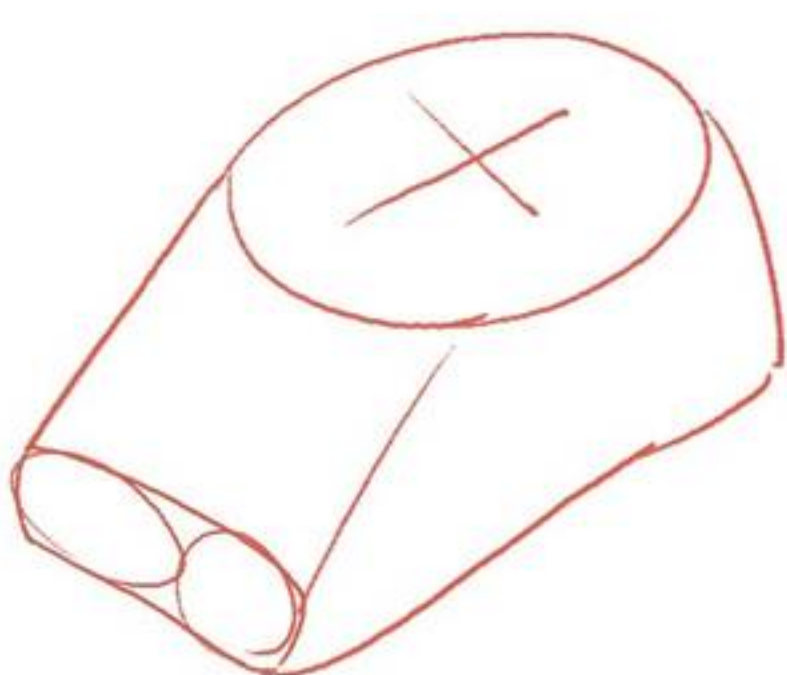


In the case of feet, the ankles are wide, and the ankles are short, and it's so cute.

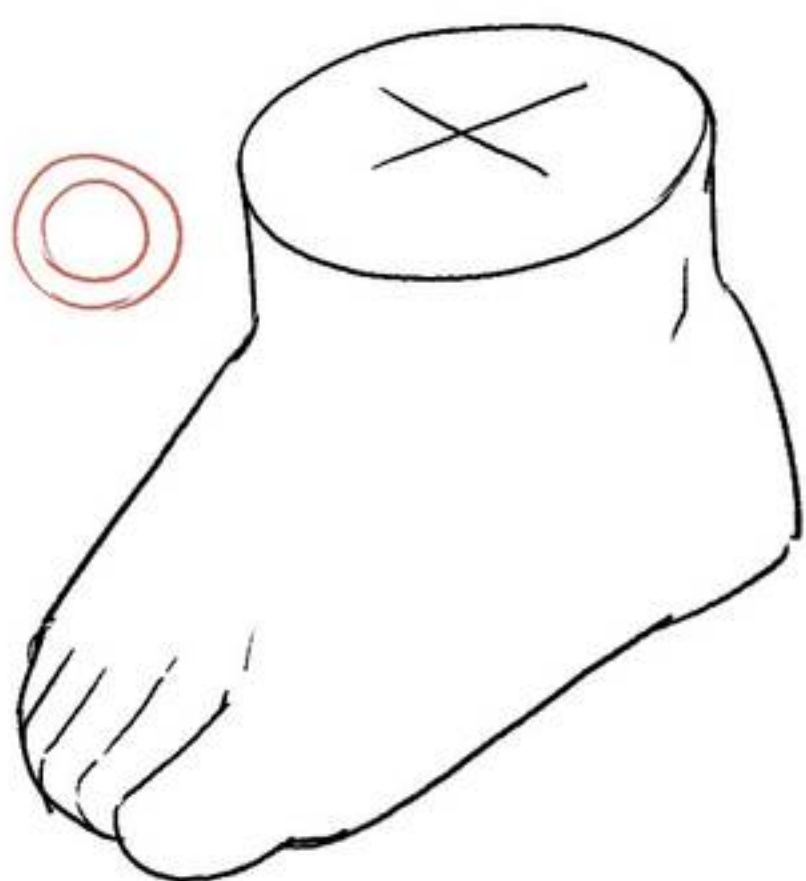




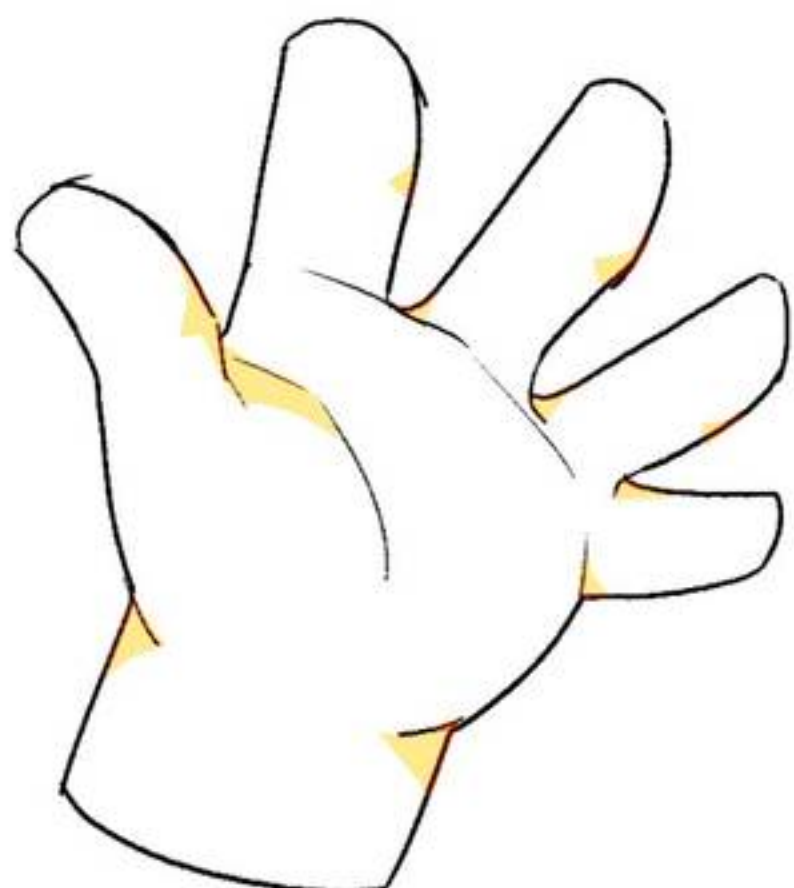
It's a piece of paper that's taken into account the thickness of the toes.



It's a short, round-end-of-the-moment toes.

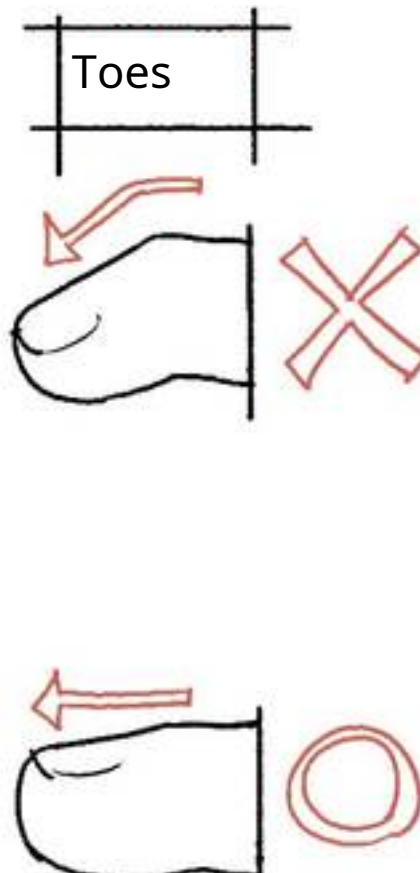
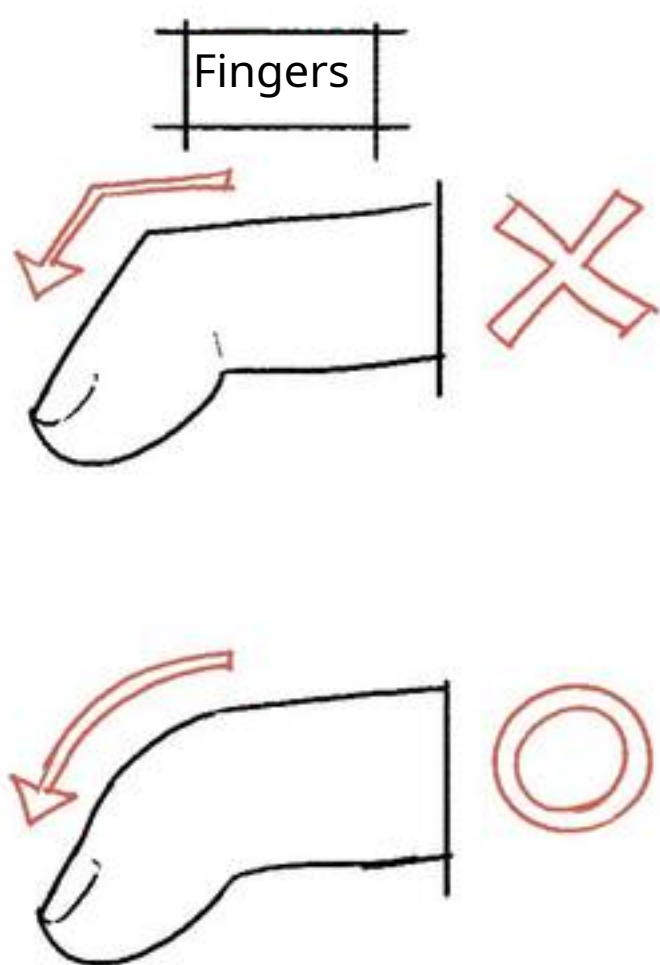


Just like your fingers, the expression of development depends on your taste.



I'm going to draw another SD hand and foot at a different angle.

I'm just trying to get to know the taco writer.



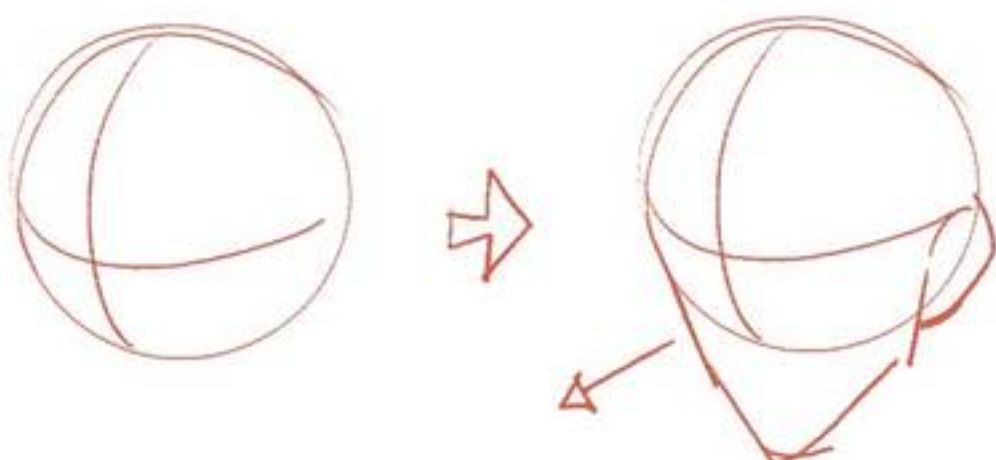
The SD fingertips have to be broken when it's grouped, and in the case of toes it's natural to break, so it's short, so I don't have to break it.



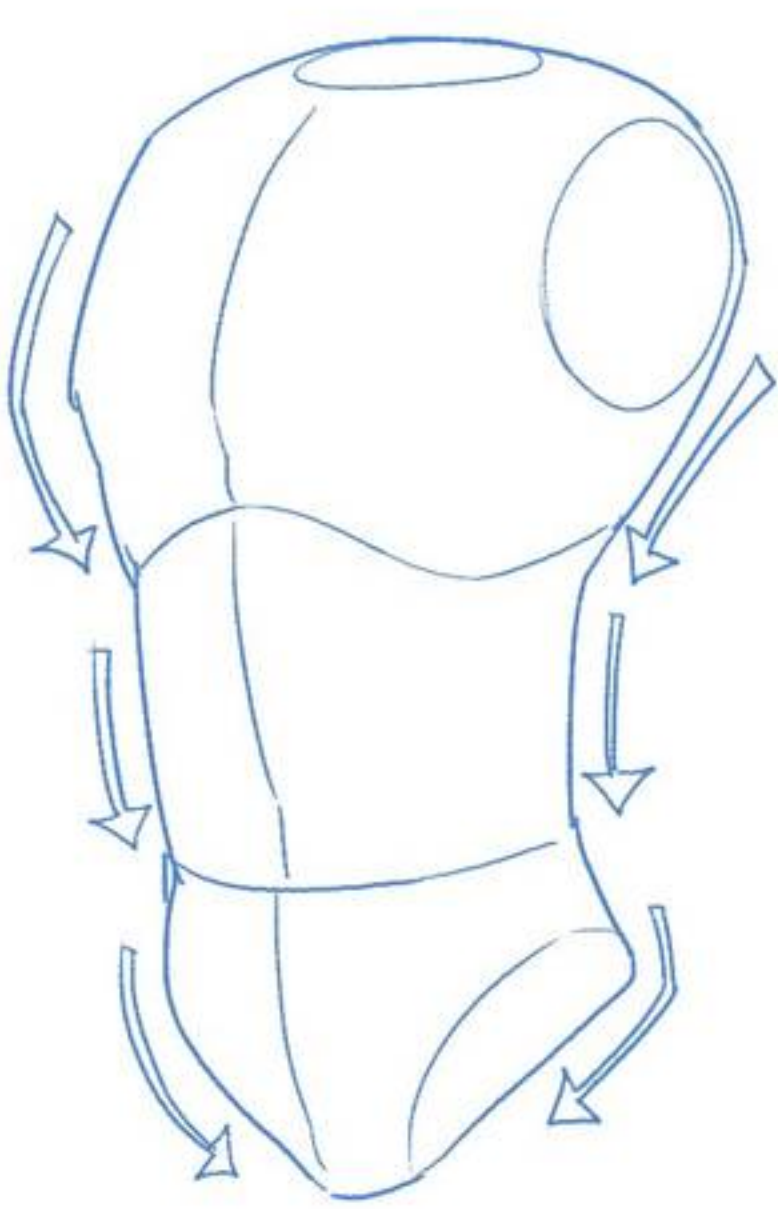
Key Doimt



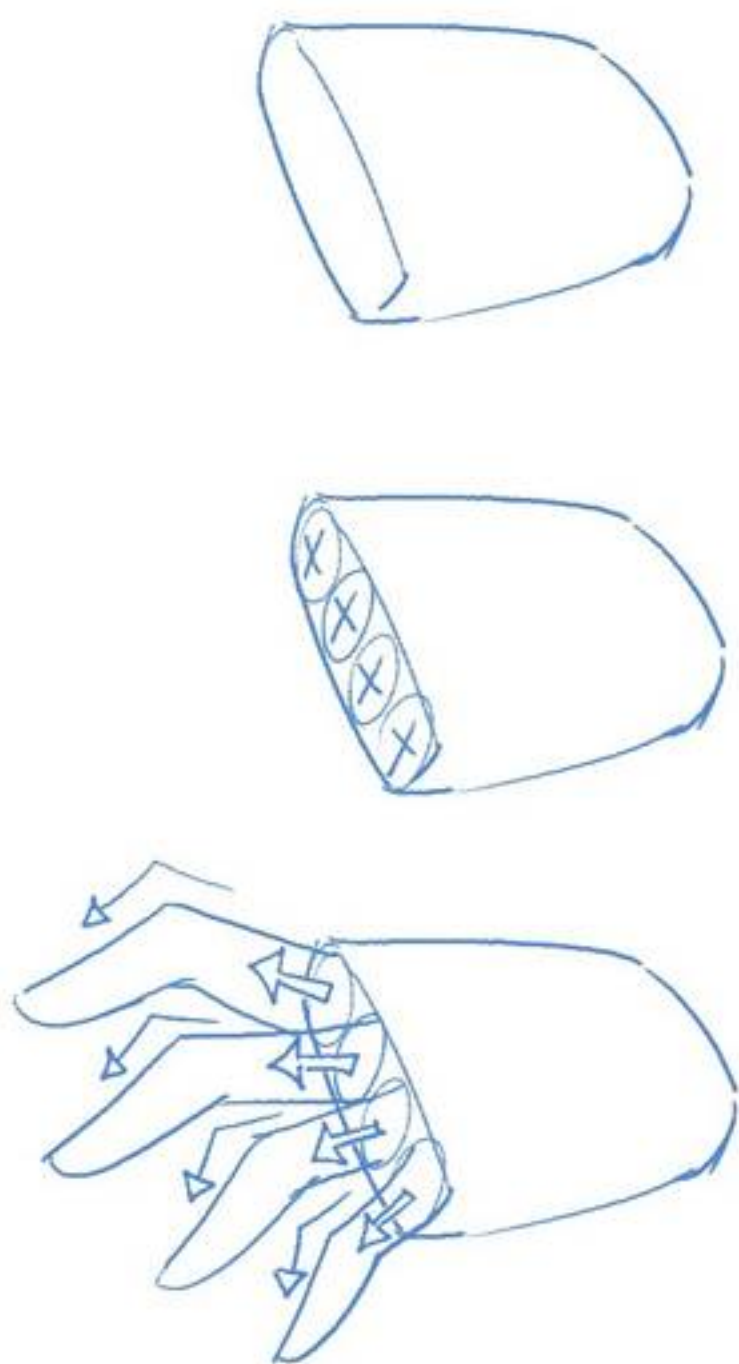
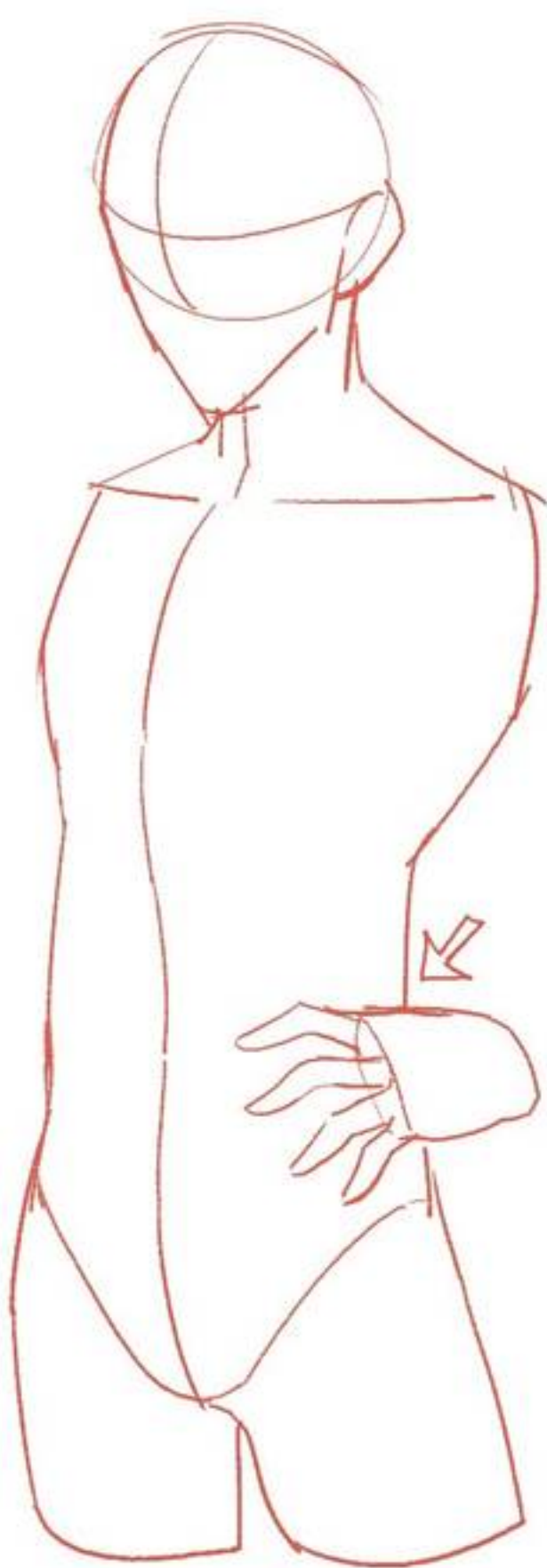
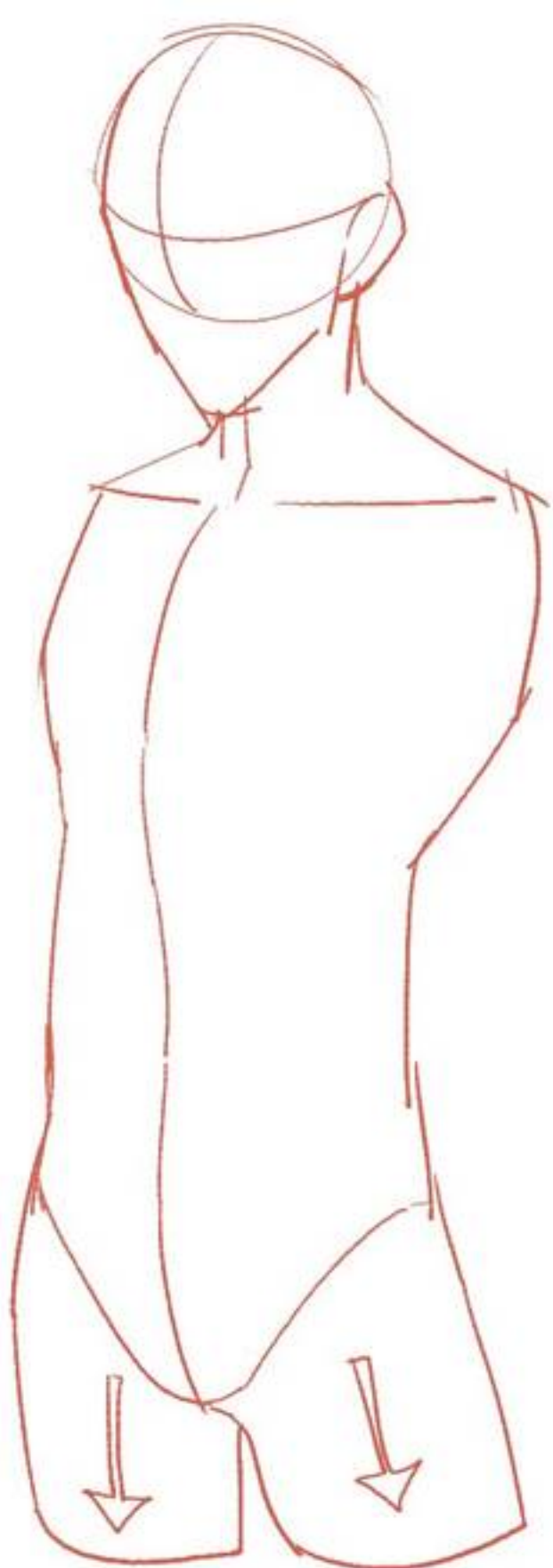
[Q: It's hard to hand the young pose on the side.]



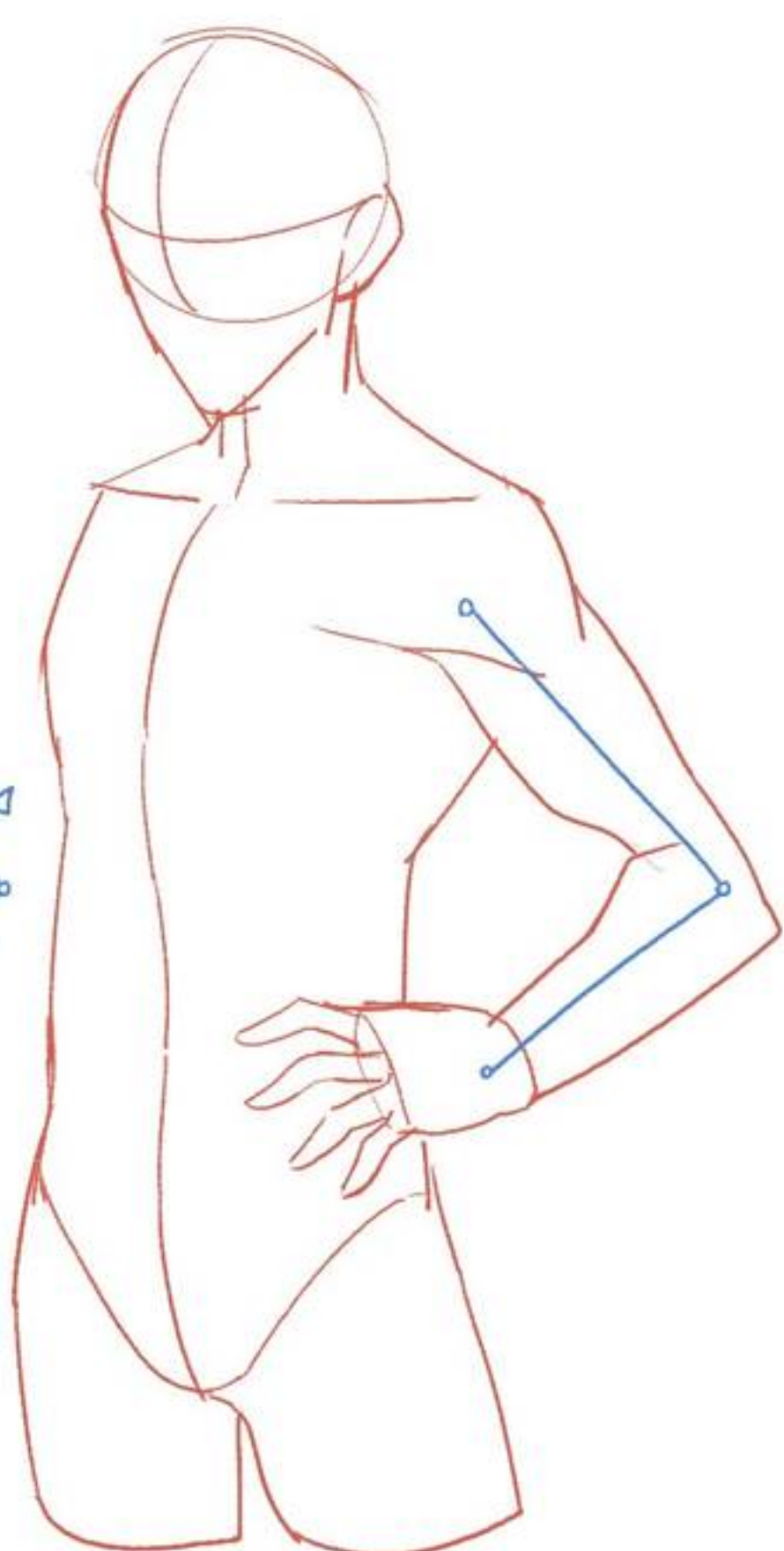
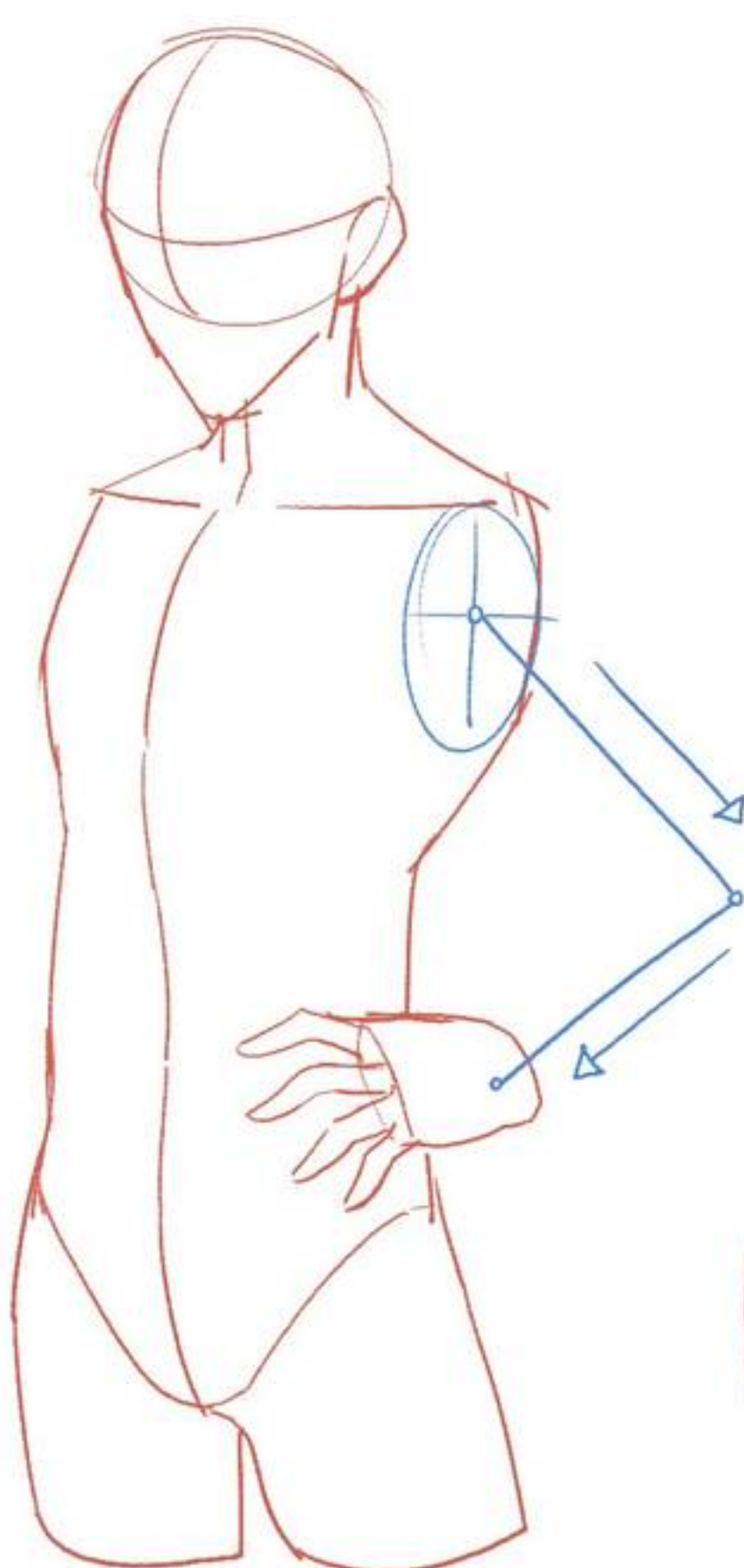
I'm drawing a picture of a face-to-face view.



The upper body is also represented in different ways: the breast, the abdomen, and the pelvis.

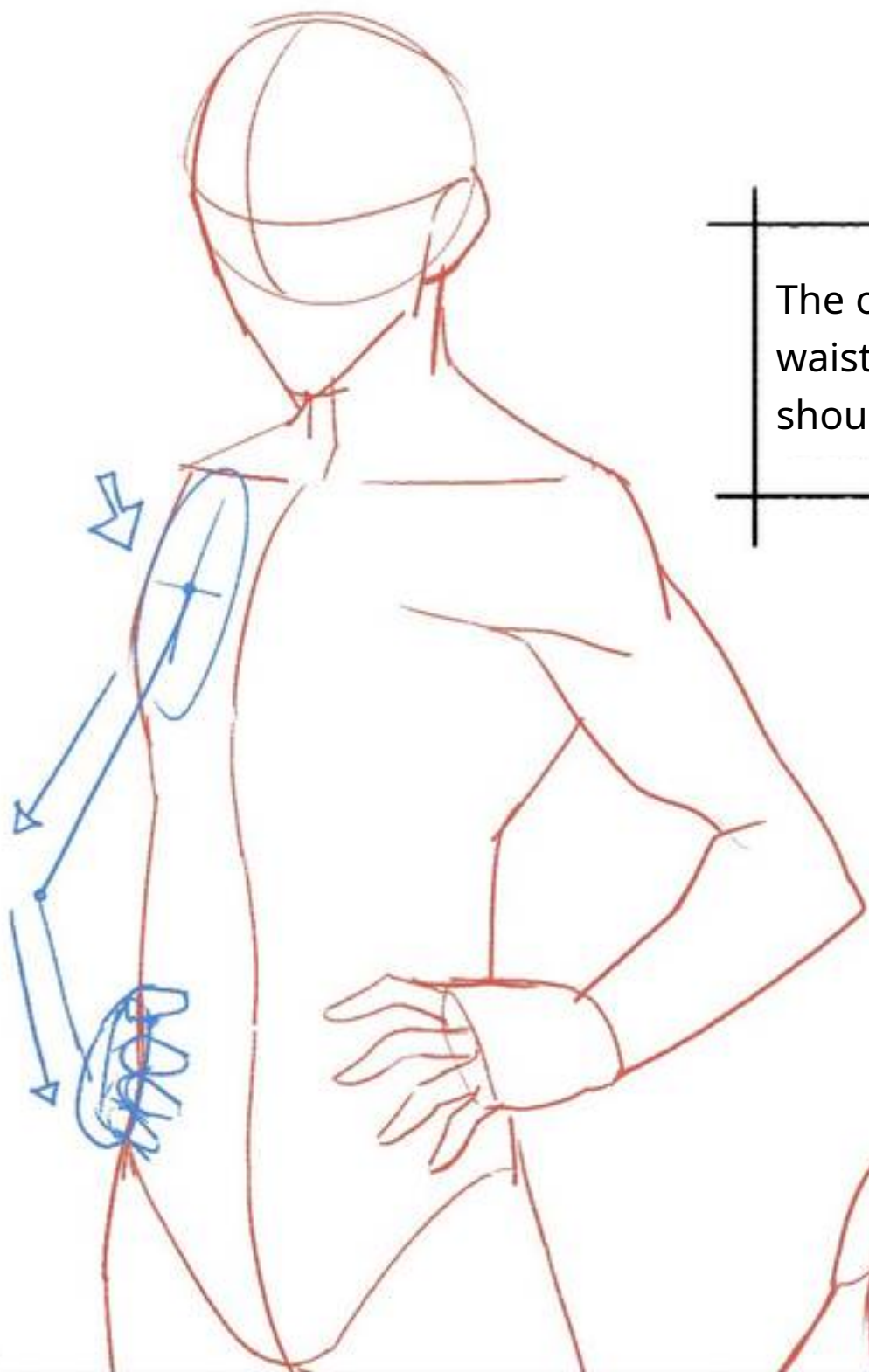


I'm gonna draw a hand on your waist first, and I'm going to do it with your fingers and your backs.



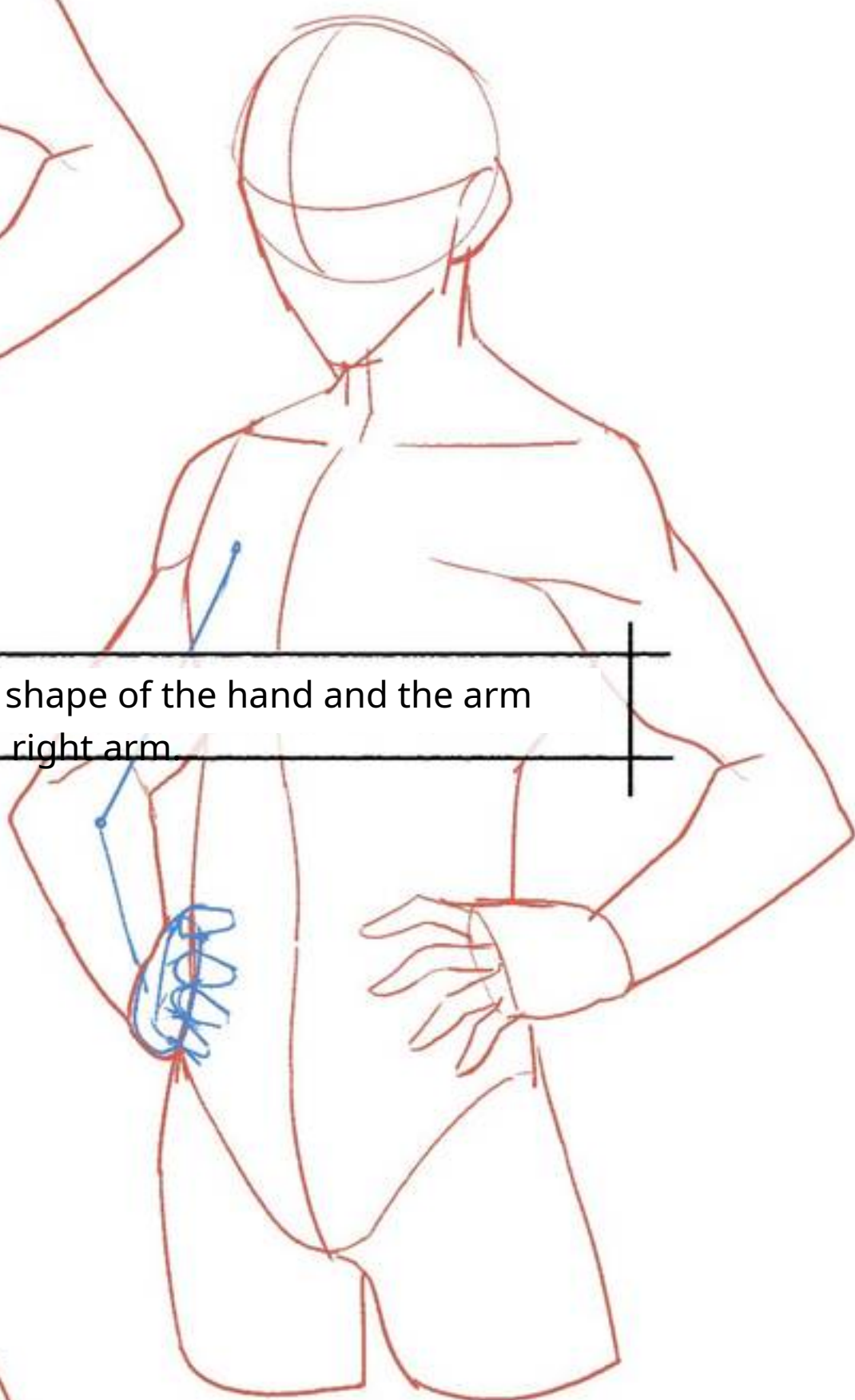
His shoulder and wrists are positioned, and he's drawing a broken arm.





The other arm, too, is drawn on the waist, first, and then on the shoulders.

At the angle of the upper body, the shape of the hand and the arm rotate in a different shape from the right arm.



They're describing the characters.



I'll add some clothes. I'll finish.

I'd like to know the taco author."



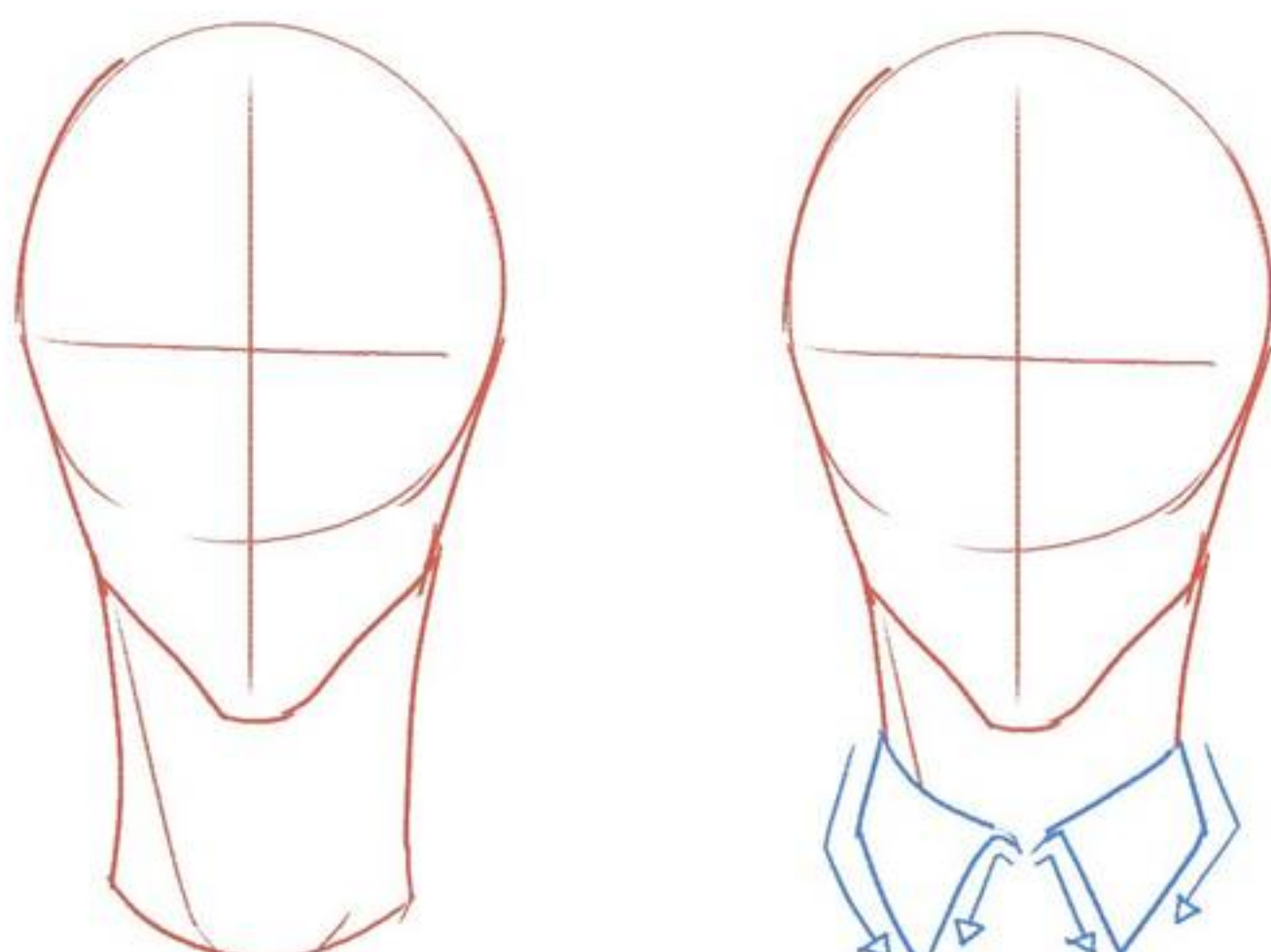
If you look at it from the front, you can see that the side of the side is the back of your hand, and then you can draw your fingers and your arms.



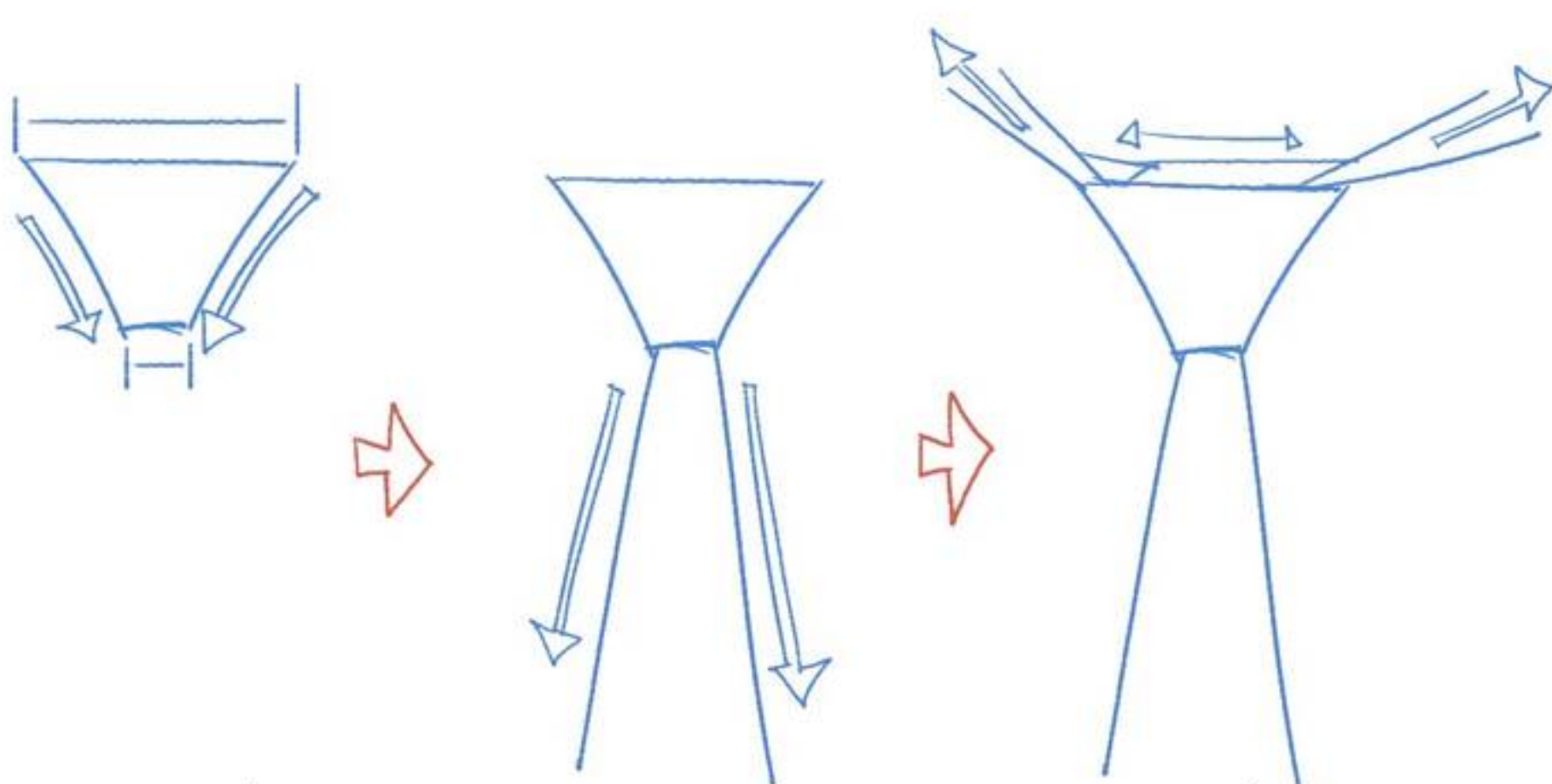
Key Doimt



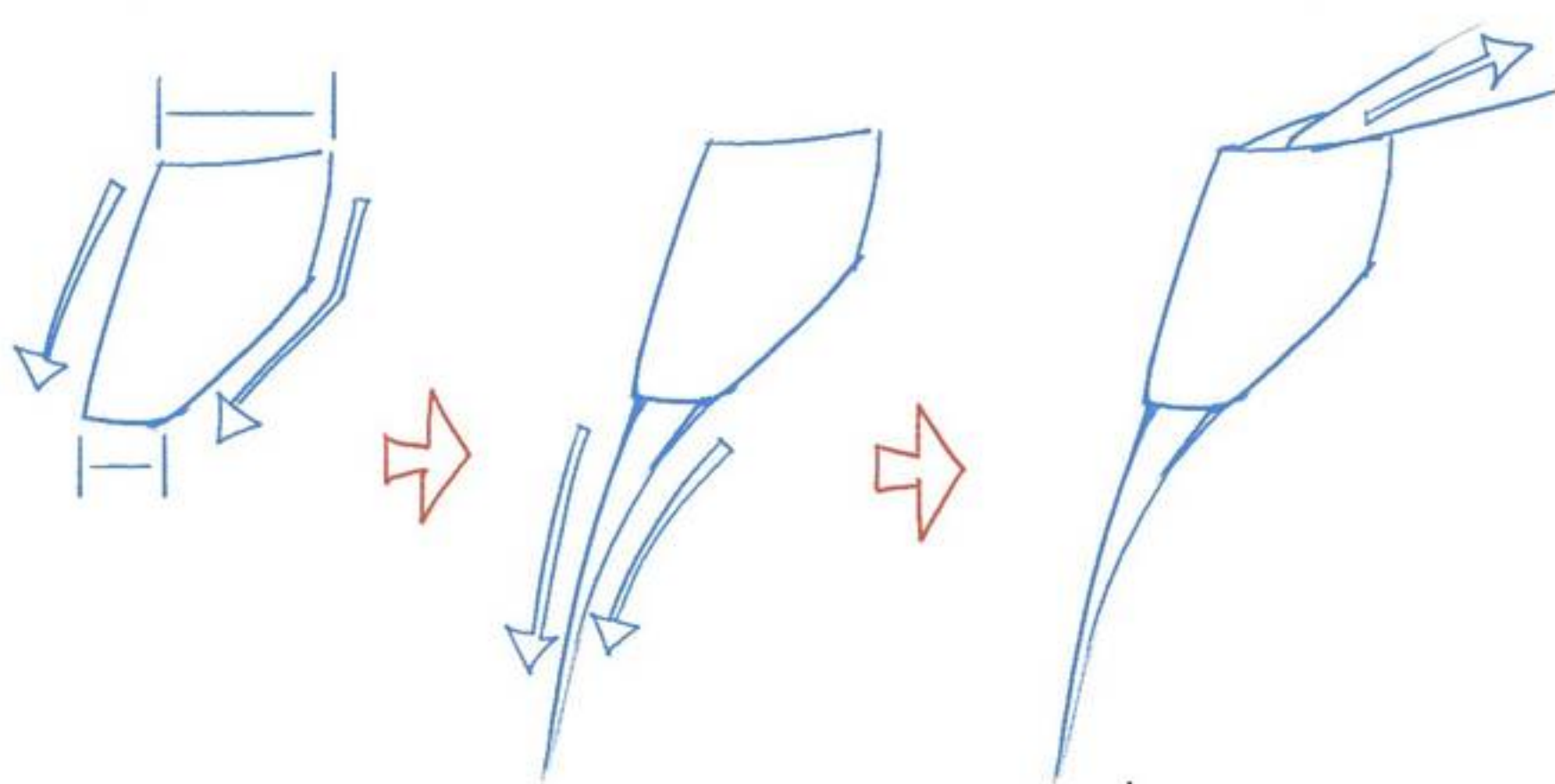
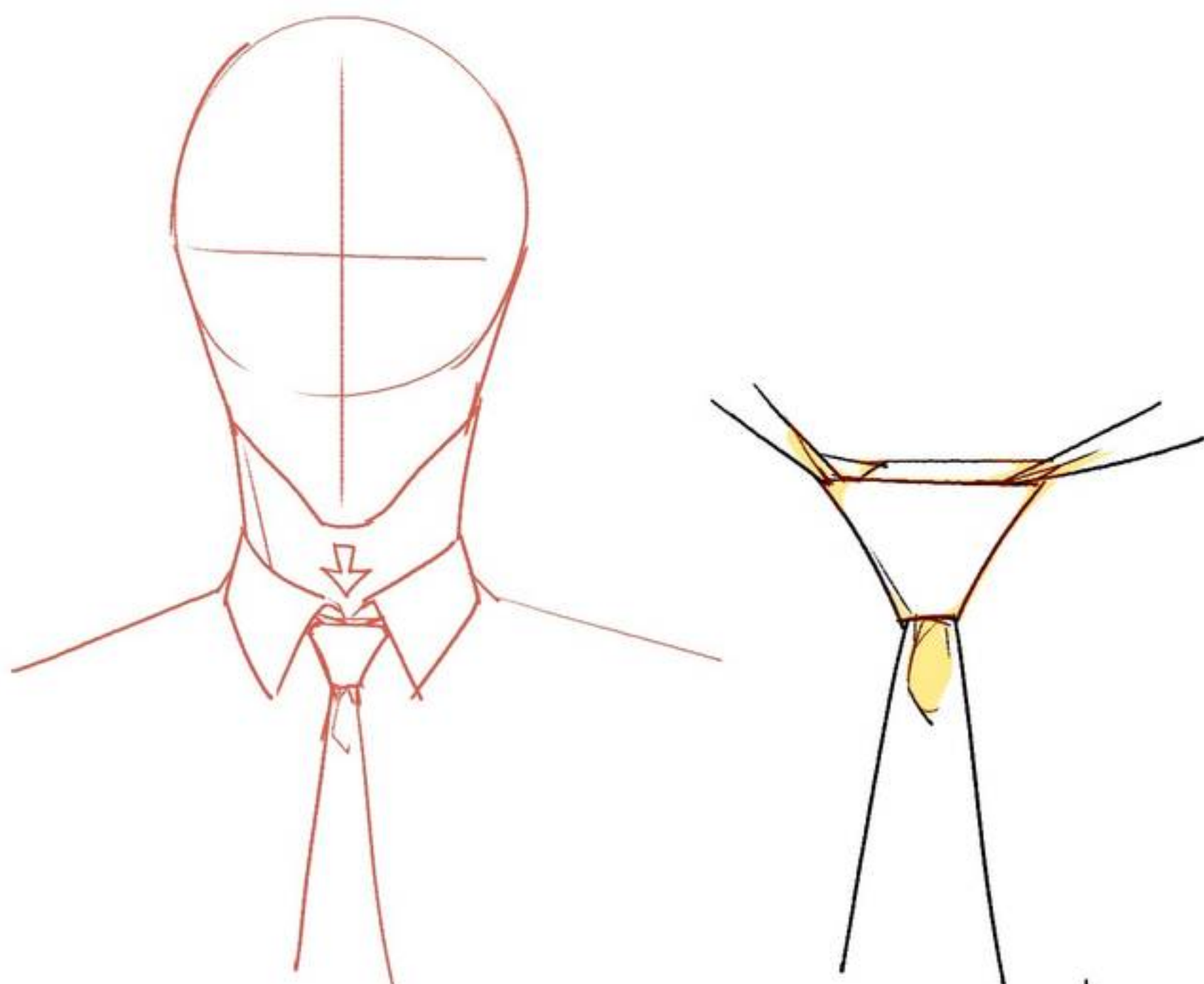
I don't know if I can draw an IQ tie.



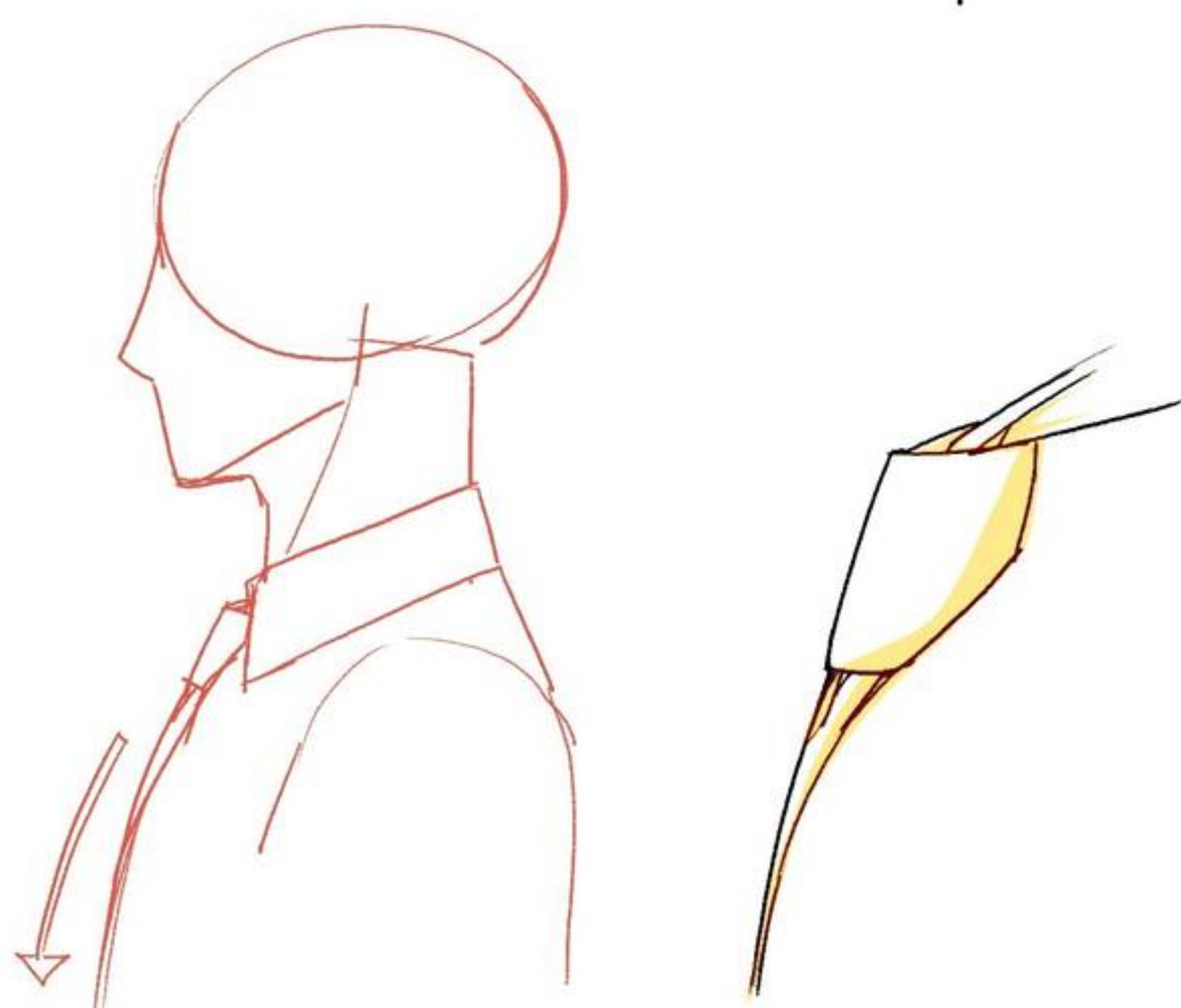
Before I draw the tie-tock, I'm going to recognize the type of sercho that wraps around my neck.



The top and the middle of the match, the tie is drawn in the order that it goes down and wraps around the neck and extends to the right and the left.



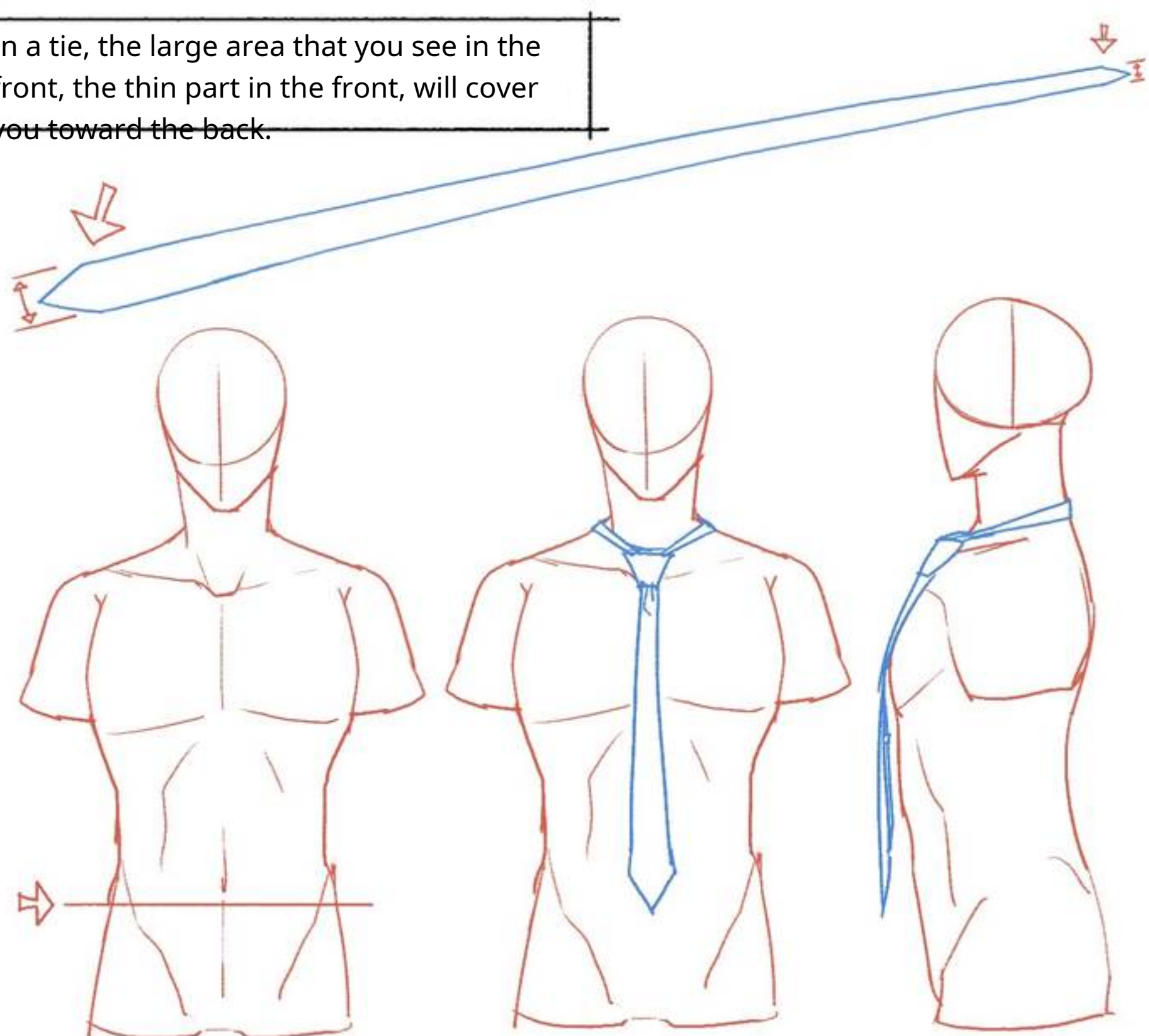
I'll draw the shape of the tie that I saw next to it.



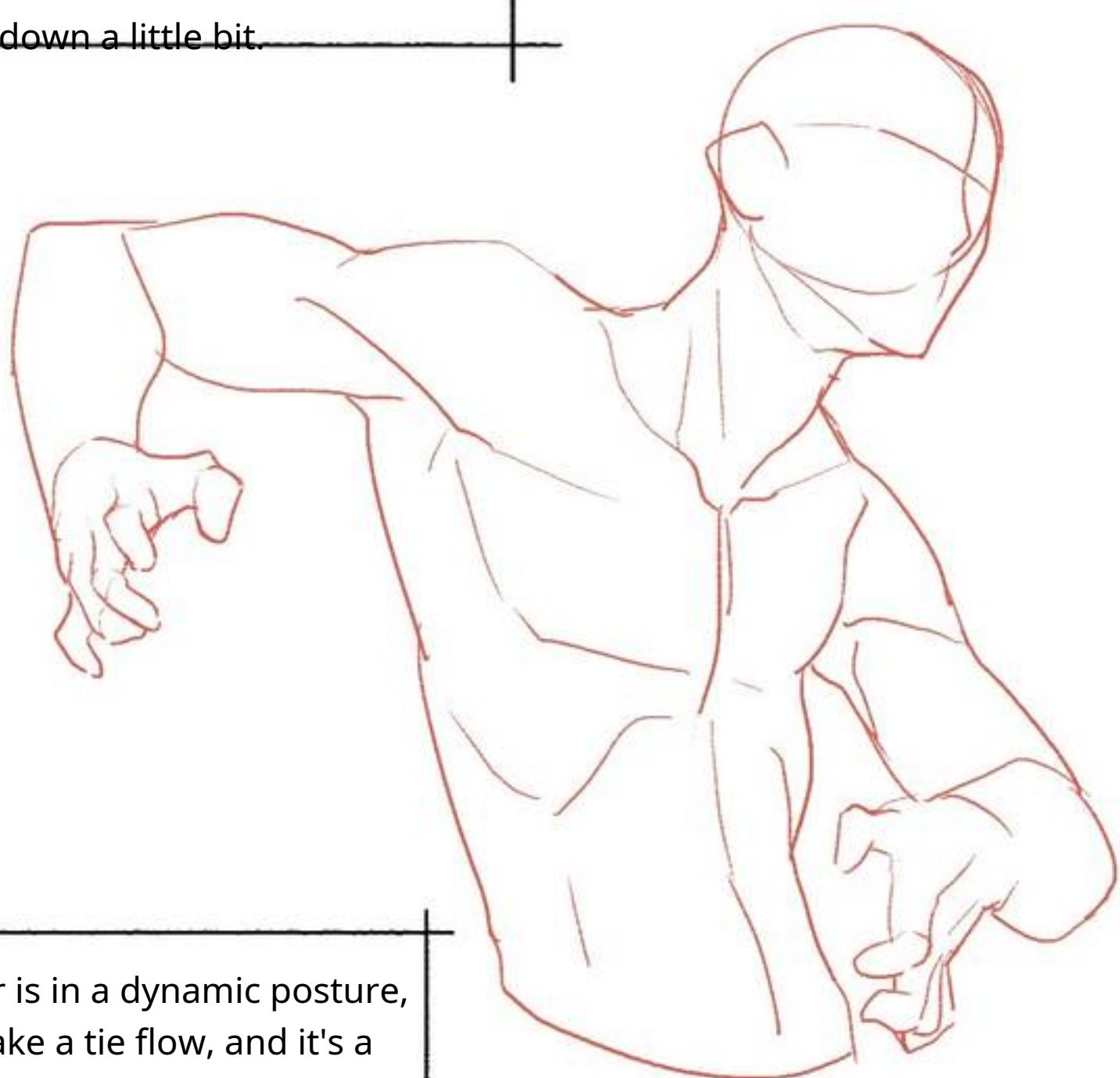
It's attached to the chest line, and as you see it on the side, the volume gets thinner and thinner as you go down.



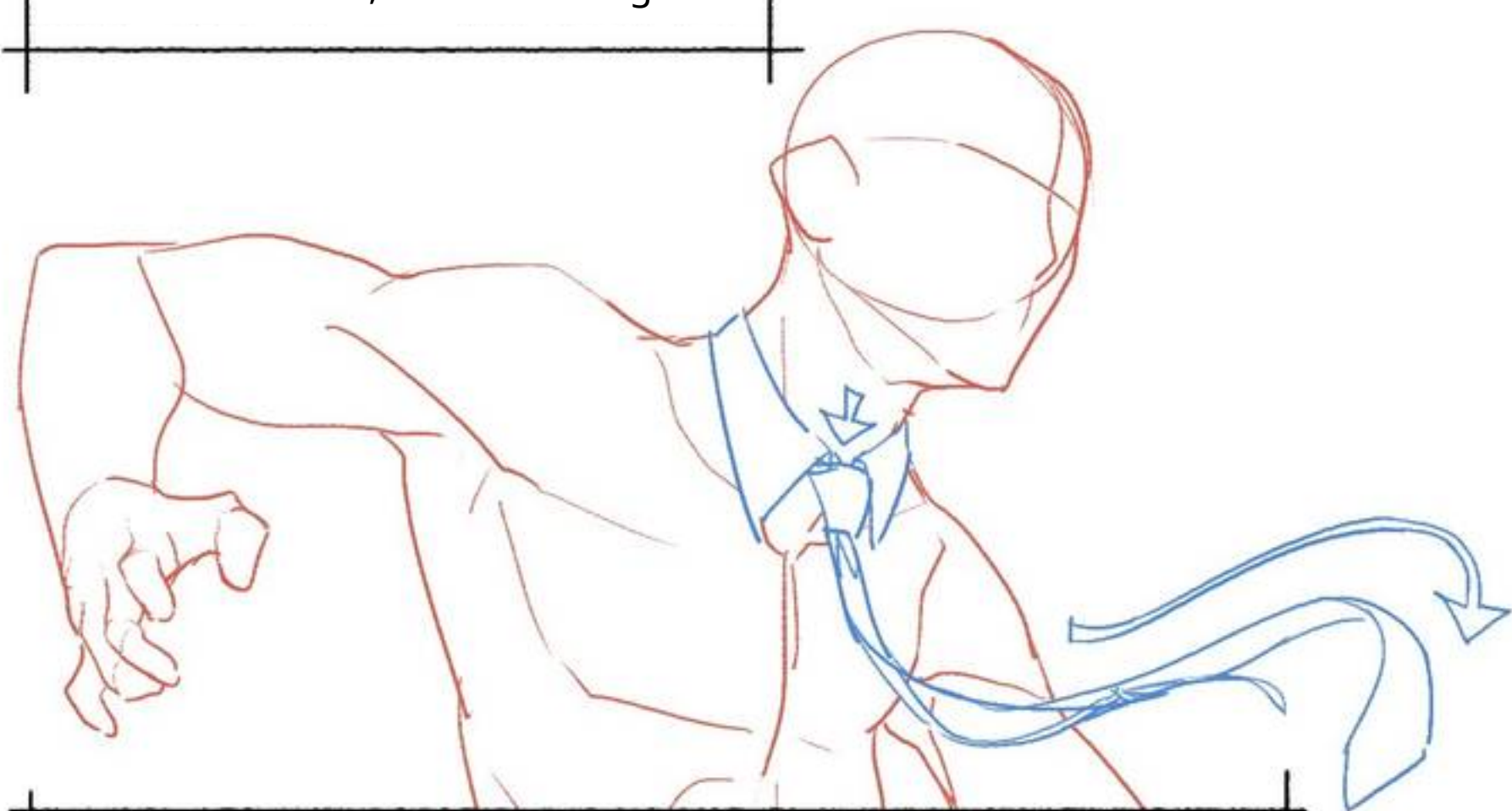
In a tie, the large area that you see in the front, the thin part in the front, will cover you toward the back.



It's going to come down a little bit more than it's going down a little bit.

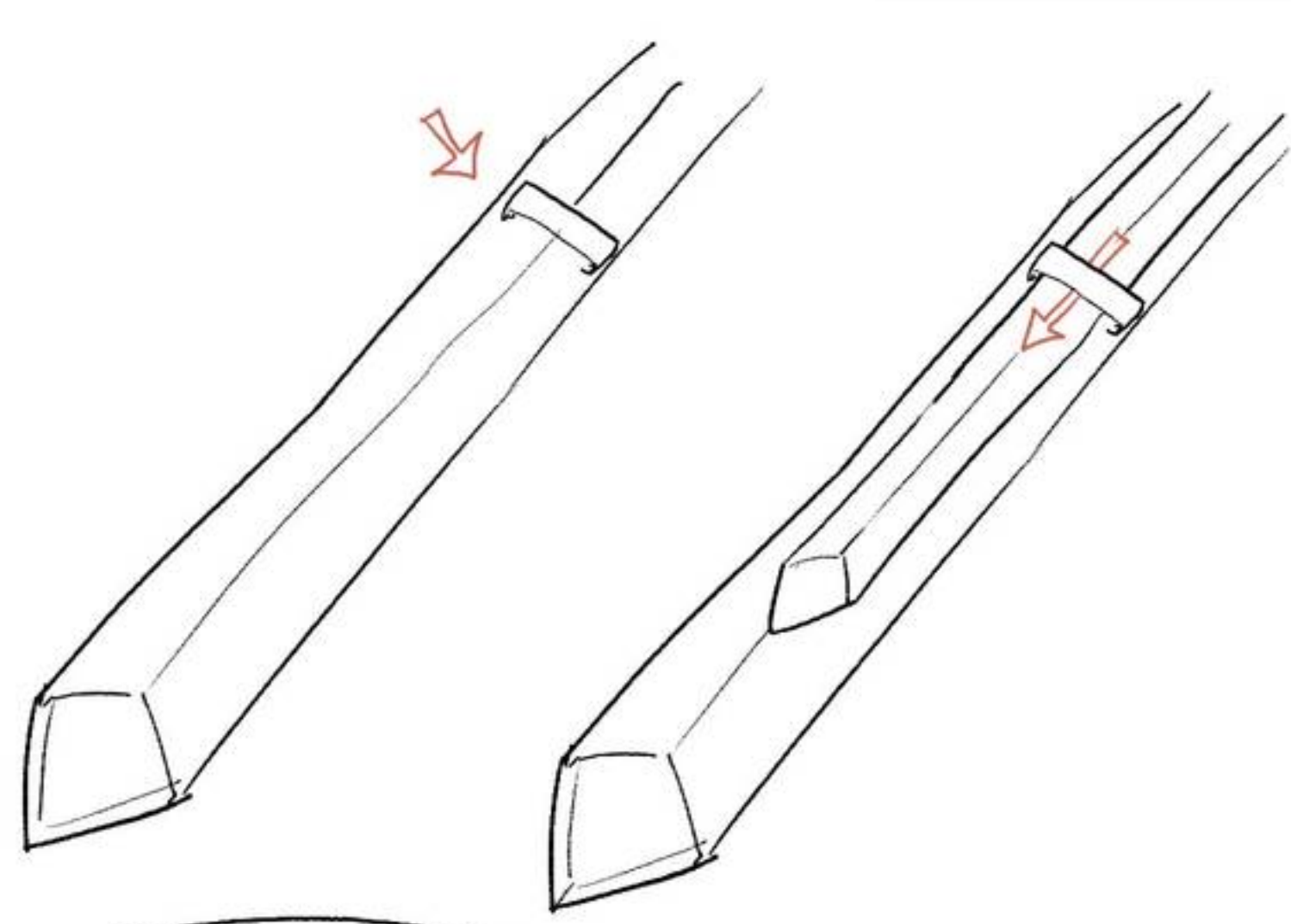


If the character is in a dynamic posture, you have to make a tie flow, and it's a three-dimensional, natural feeling.



The character's angle captures the point at which the shape of the character is tasted and the tie's starting point is at its position.

I'd like to know the taco author."



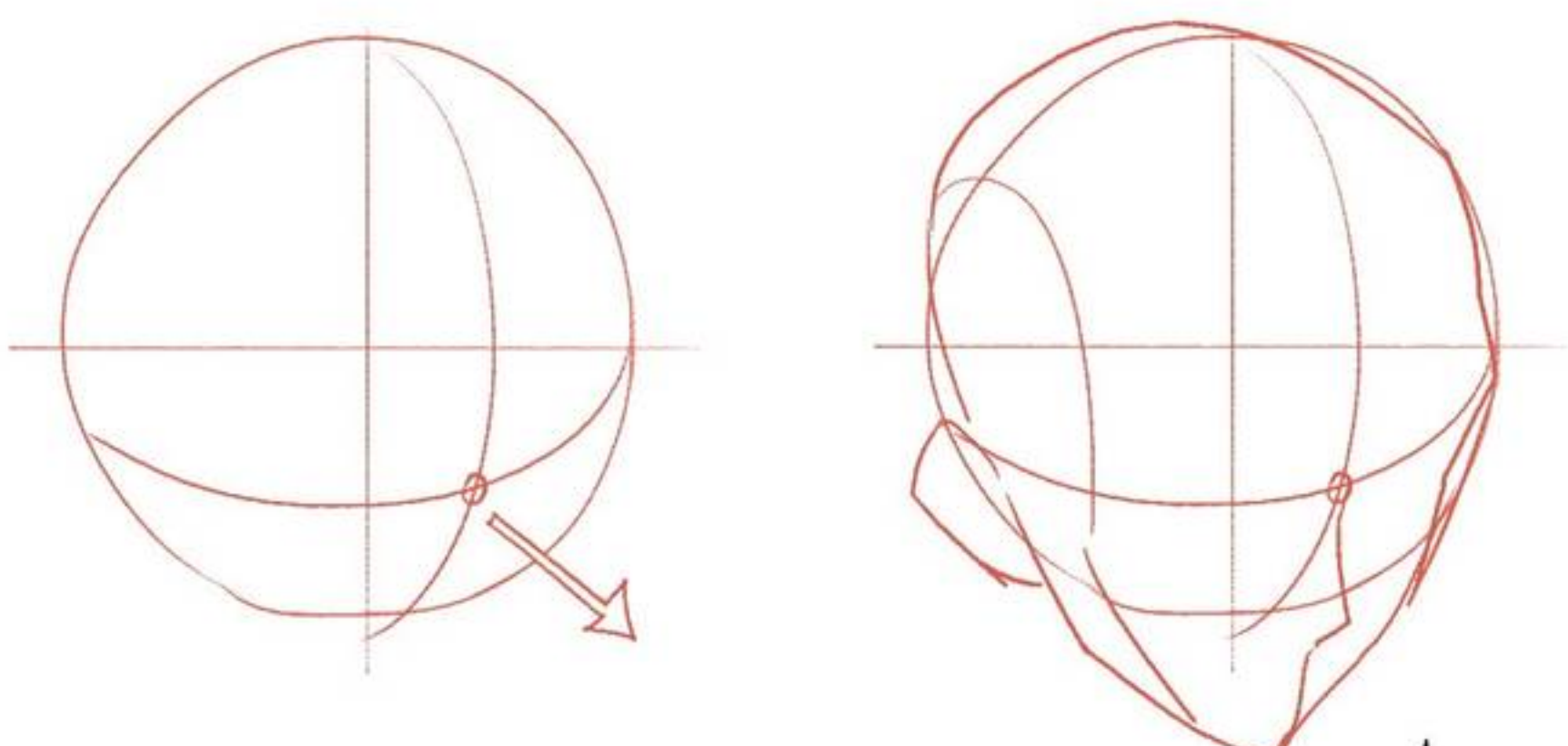
And behind the tie is the other end of the knot that comes down, and there's a two-day fixation.



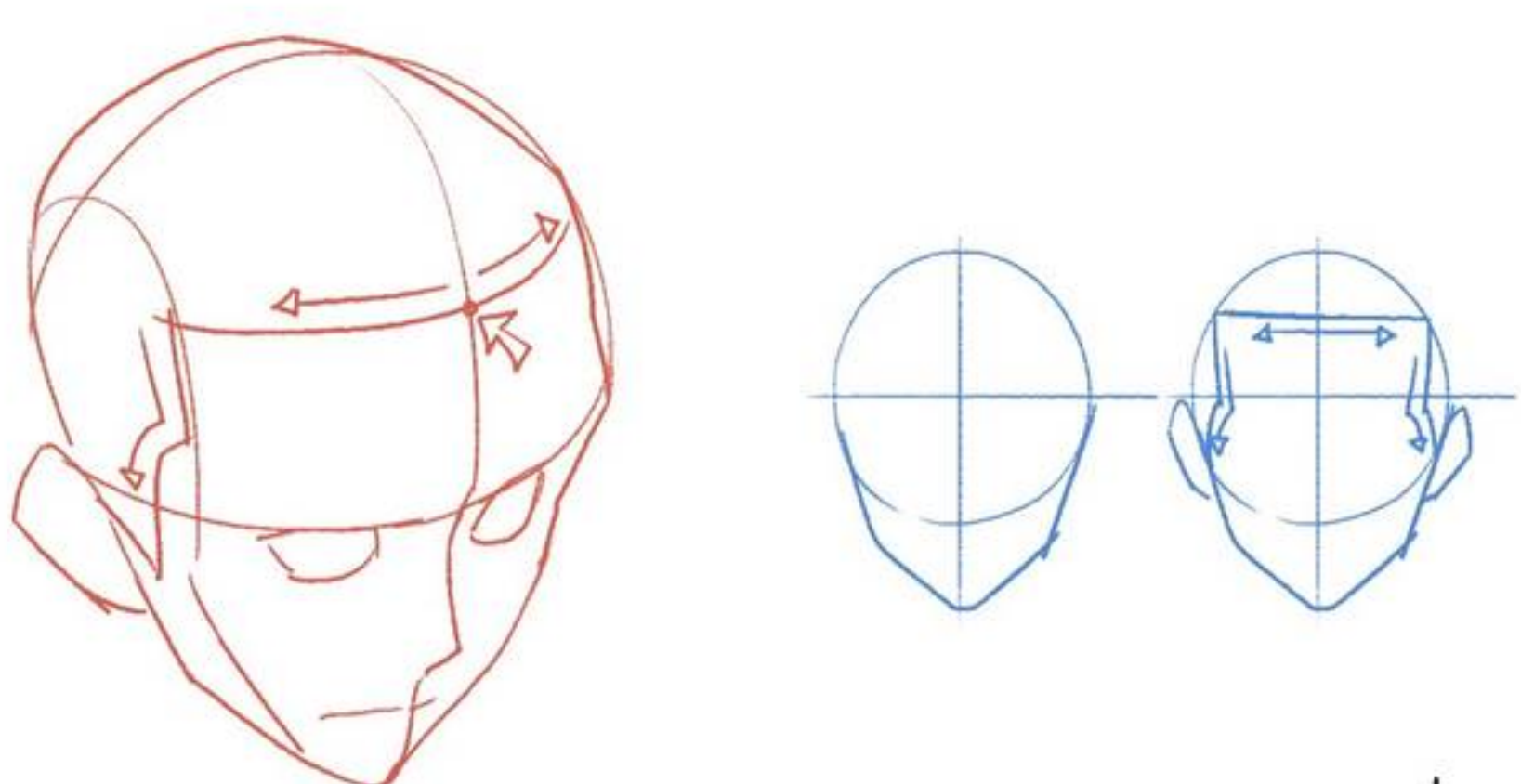
Key Doint



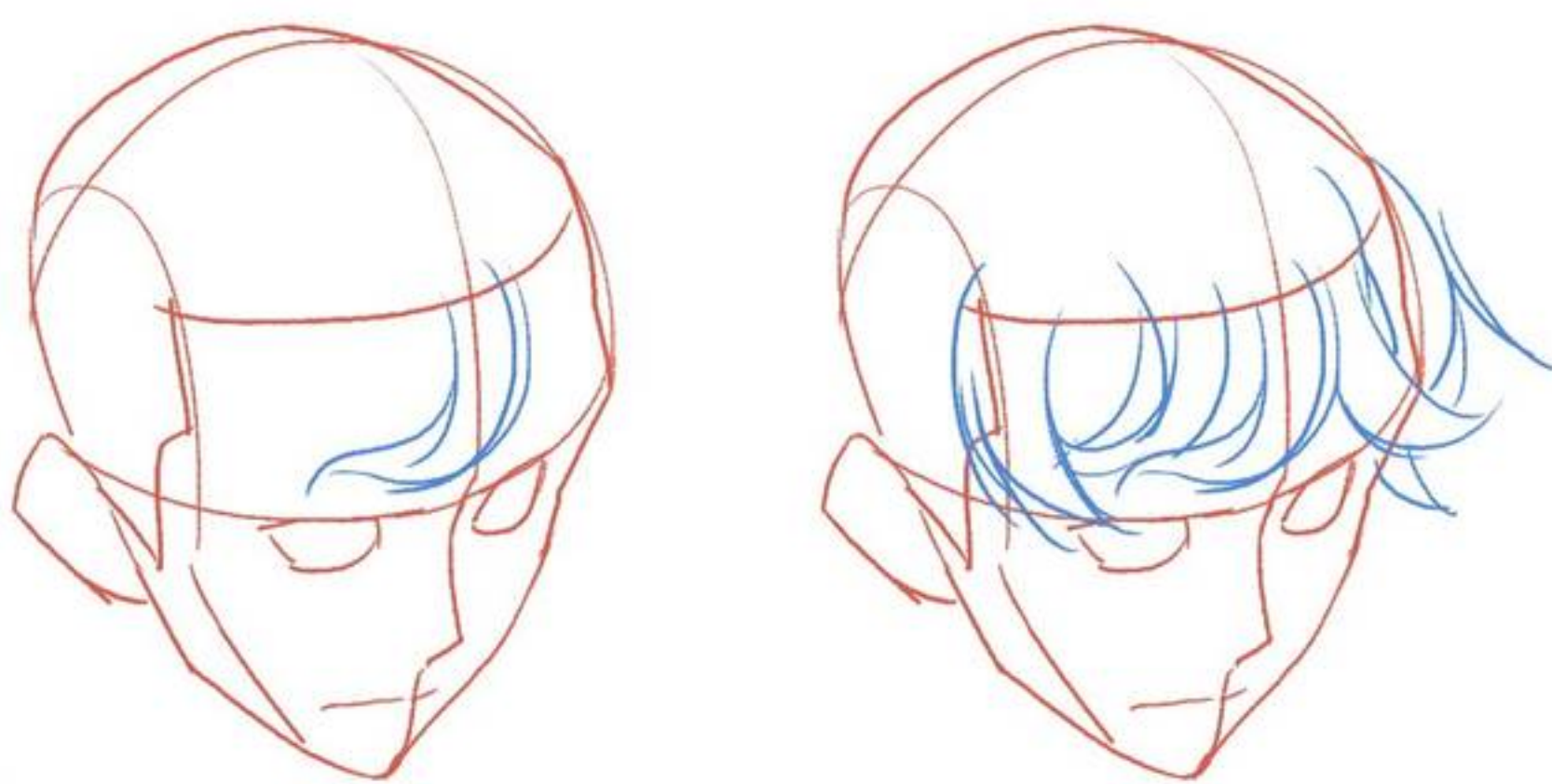
I only want to give you the front or the back of your head.



So the first thing I want to do is draw the pattern rate using a sphere to make the face look at each other.

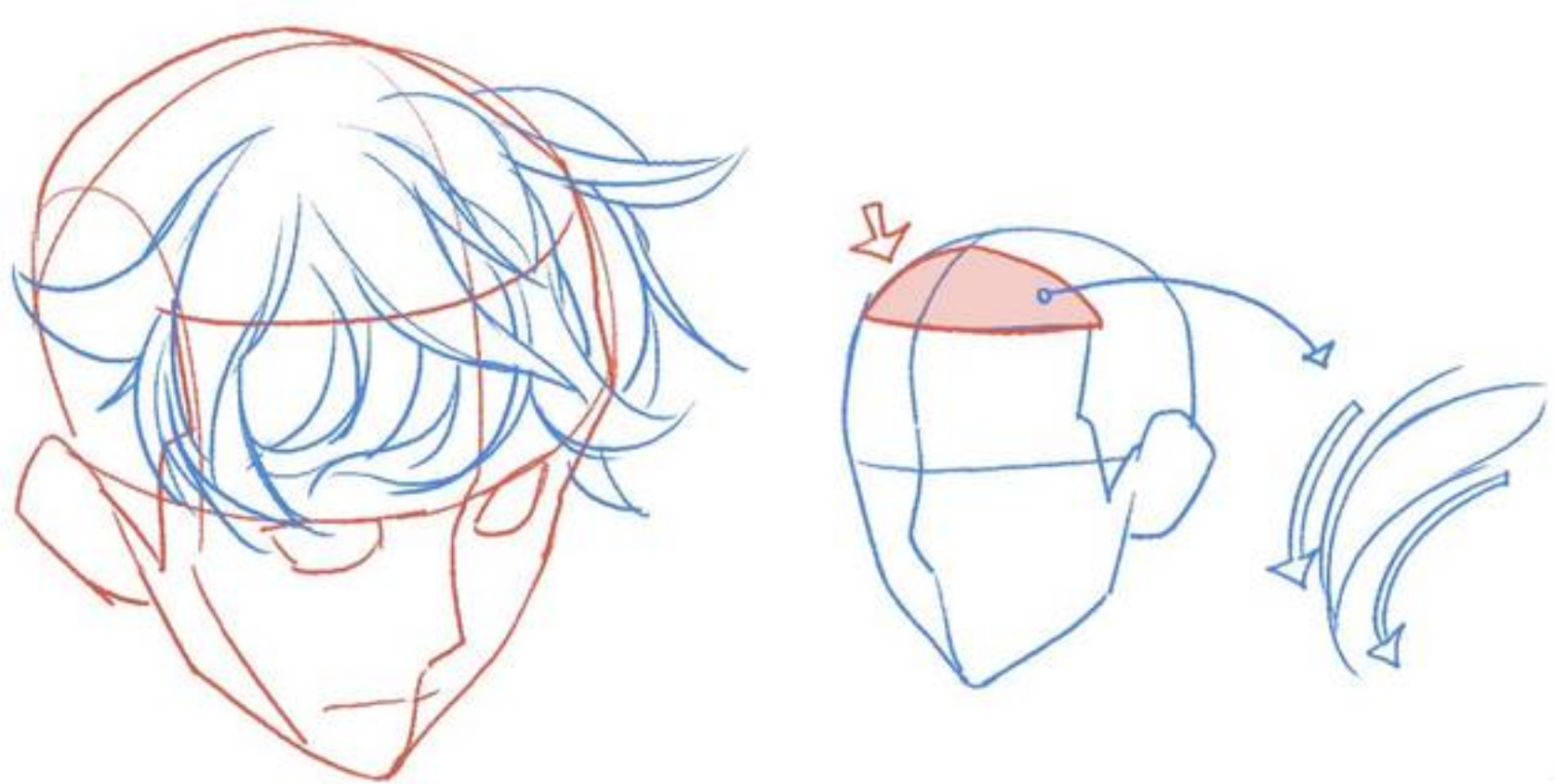


It looks for the angle of the center of your face and makes you an Imara.

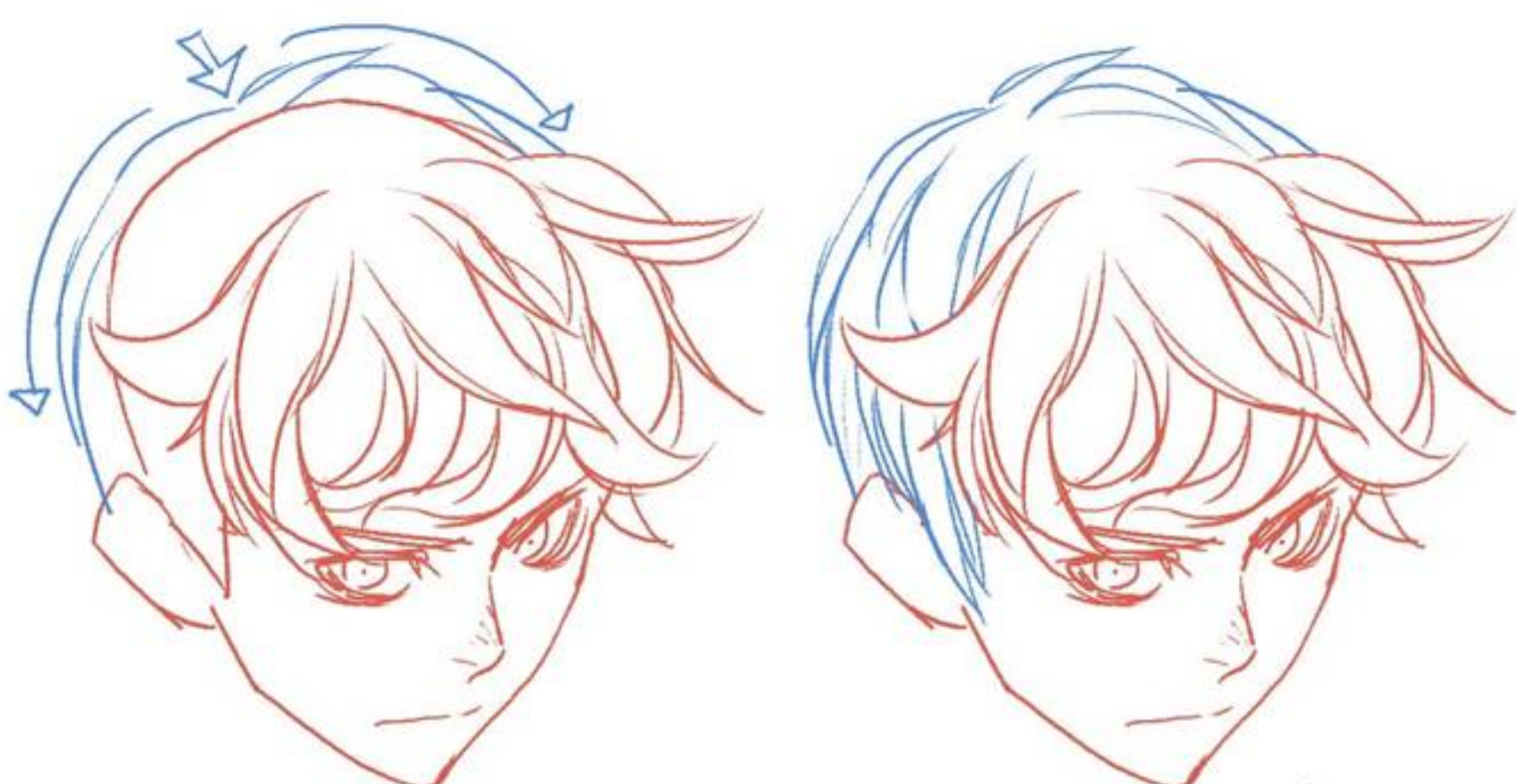


If you're only making your front head a wave, you're going to jump on the front hair that starts in Imarain.

The additional description of the hair Wavetle Grinon is 18 drawing frames, and that's me.



With the area of the front of the head in mind, only that part of the body is drawn.

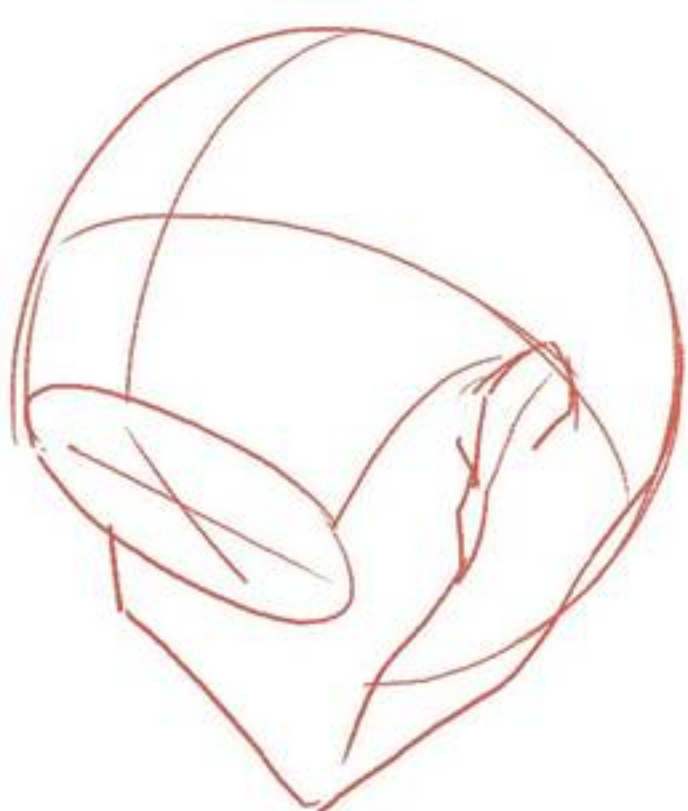


In the case of the remaining rearr, we're closing in a form that doesn't have a Wemiv.

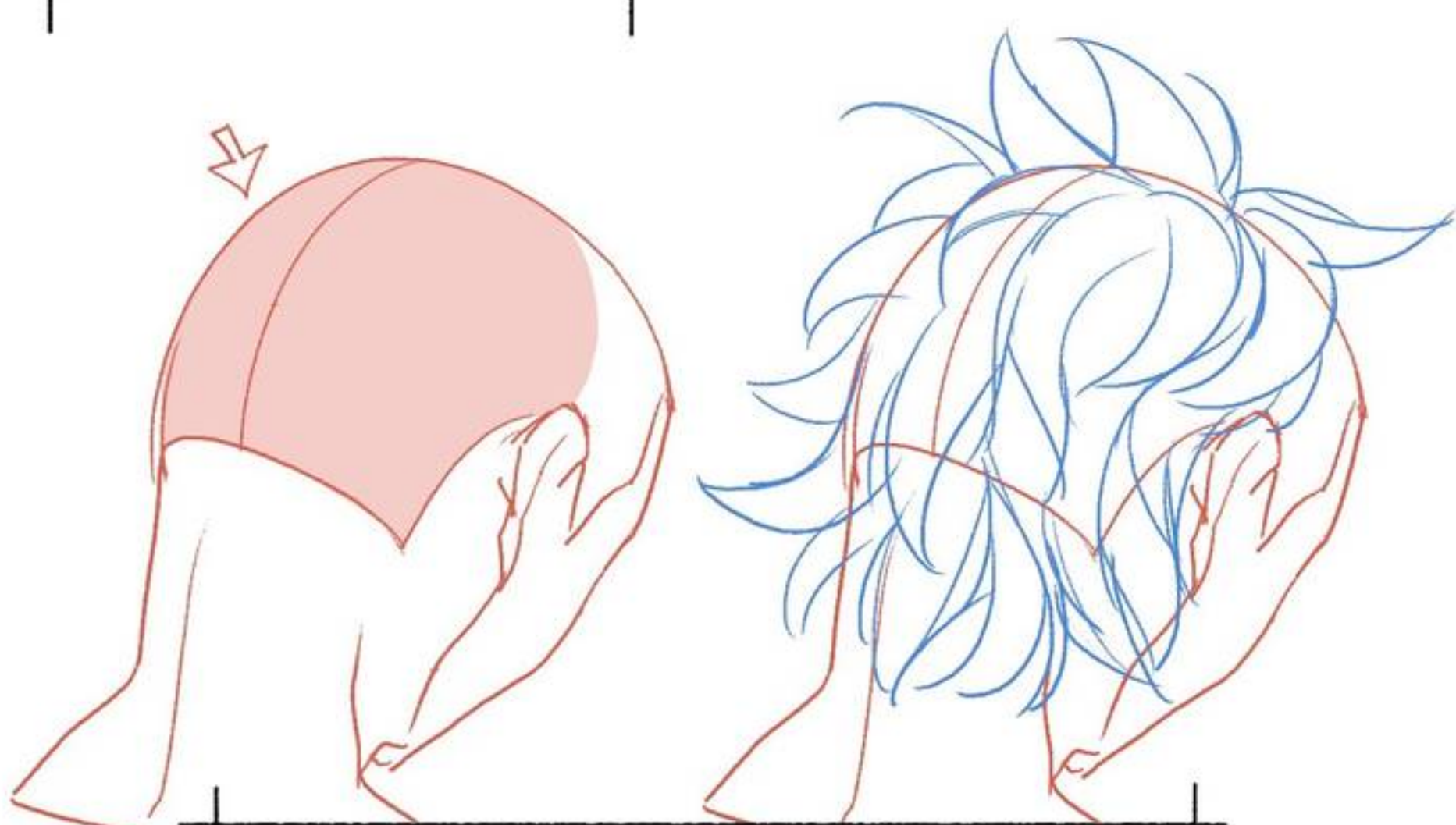
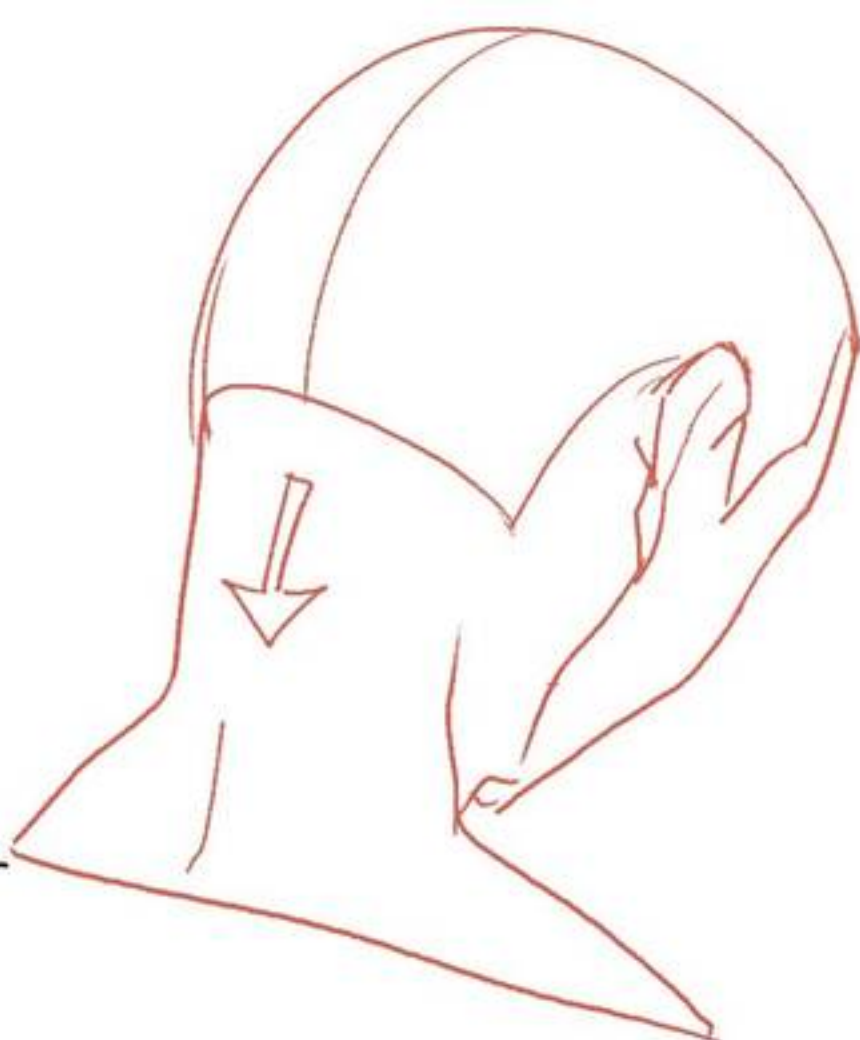


I'm going to clean it up and close it in the form of Wemiv in the front.





I draw the shape of my face and neck with the back of my head to see the shape of the Wave.



It's the way the front and the cutting, and it's holding the back of the head, and it's only making the hair above the area.



The front part of the day is drawn in a form without the Wave.



I'm going to clean up the line and finish with the back of the head in the form of Wemiv.

I'd like to know the taco author."



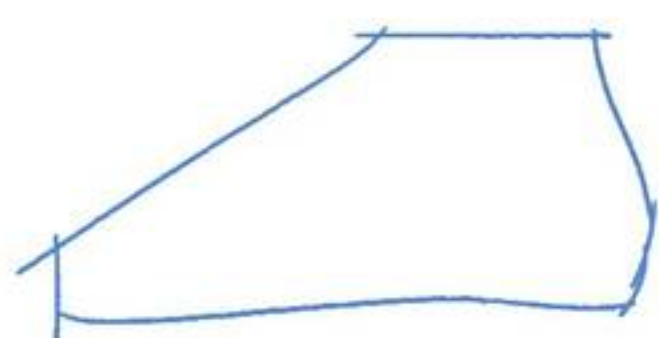
As far as you can see from the side; if you were to draw the back-to-back ratio, you would go all the way around.



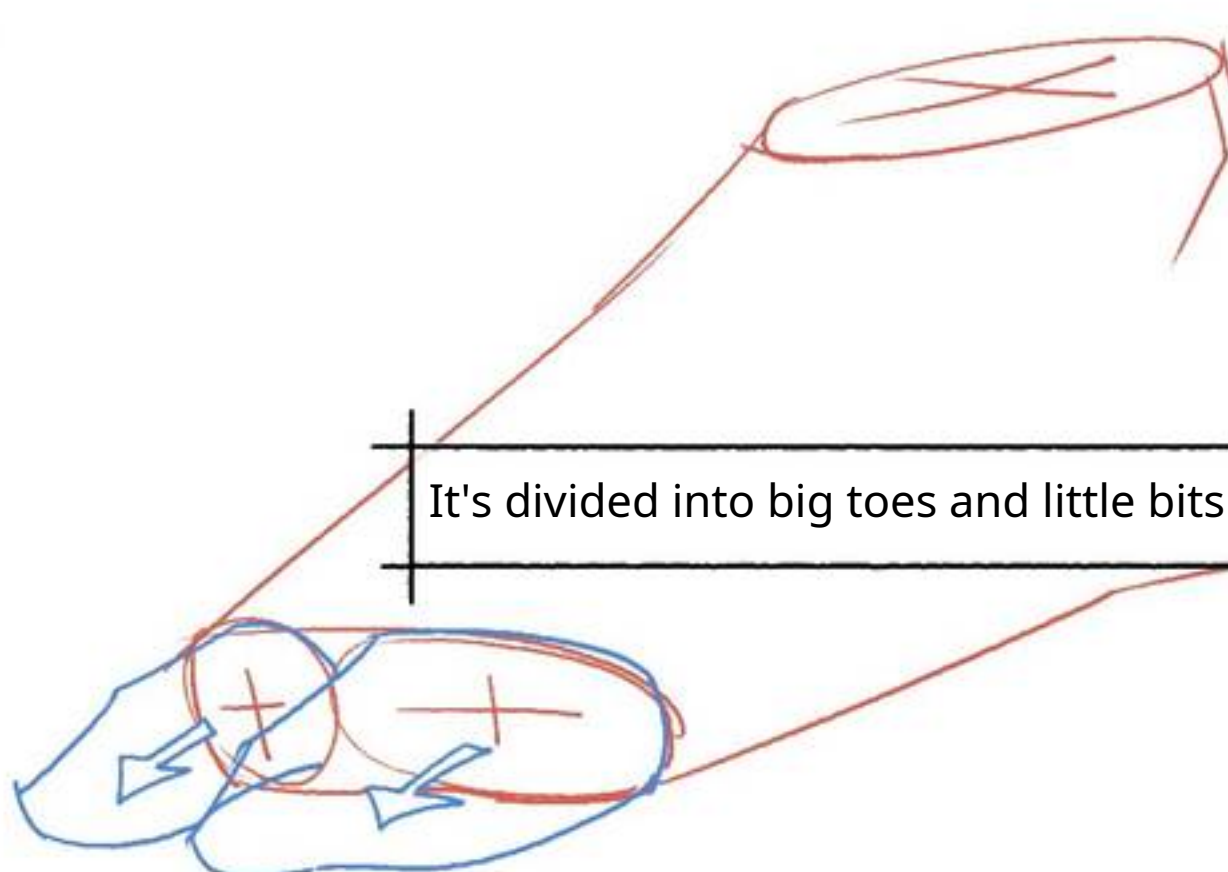
Key Doimt



[Q: It's Valga, so can we get something?]

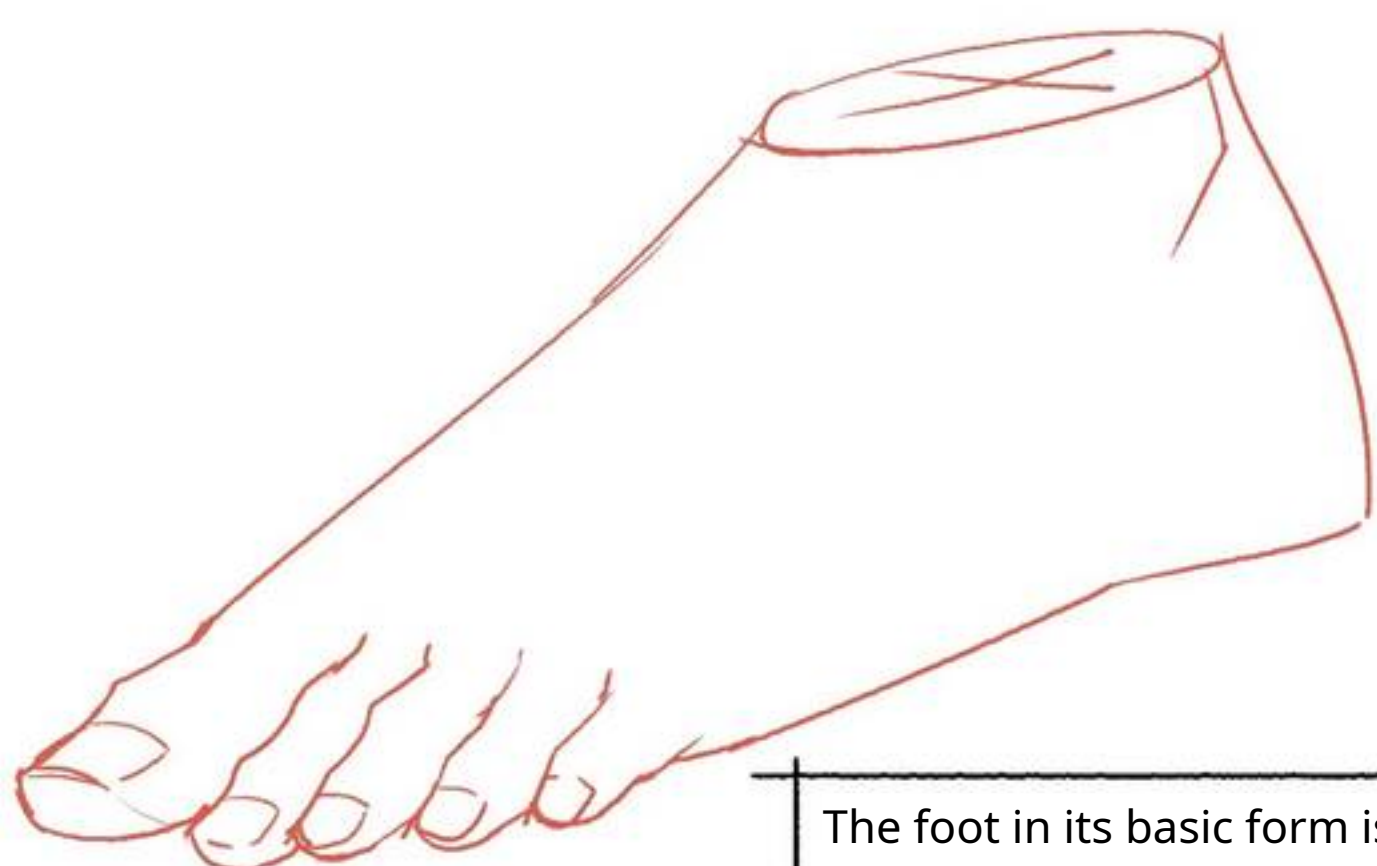
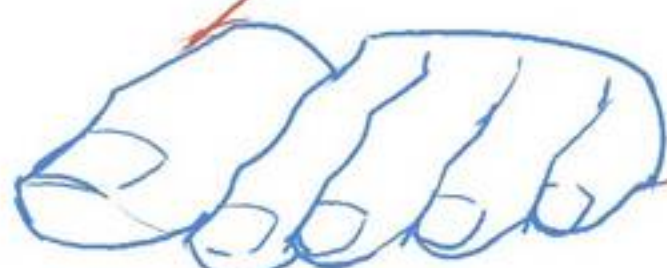


The way you draw your feet and toes, the way you draw your feet and toes, they're not embedded in five.

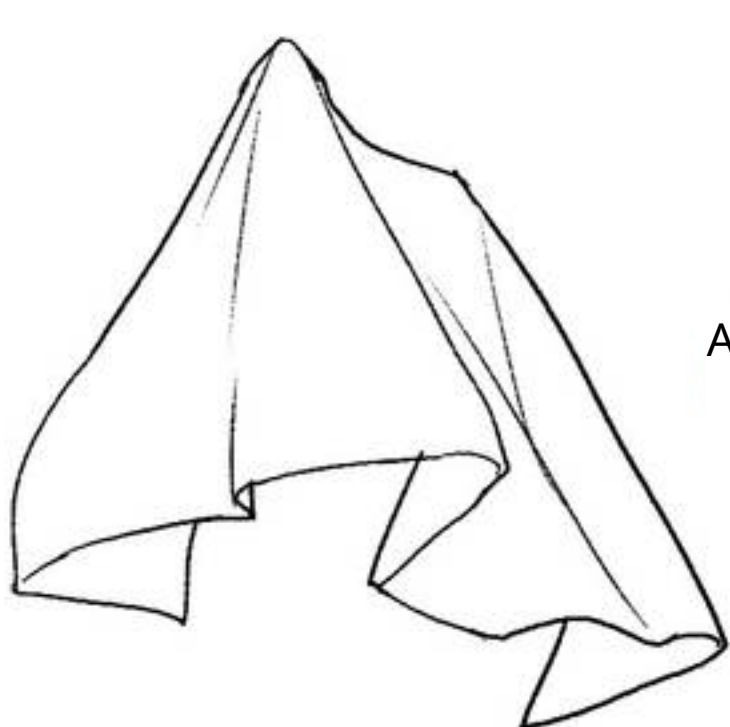


It's divided into big toes and little bits of muscle toes.

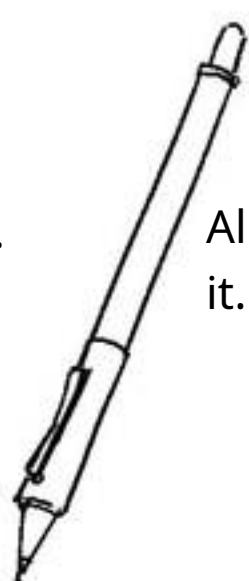
We're adding a boundary line to each toe, and we're drawing a bar.



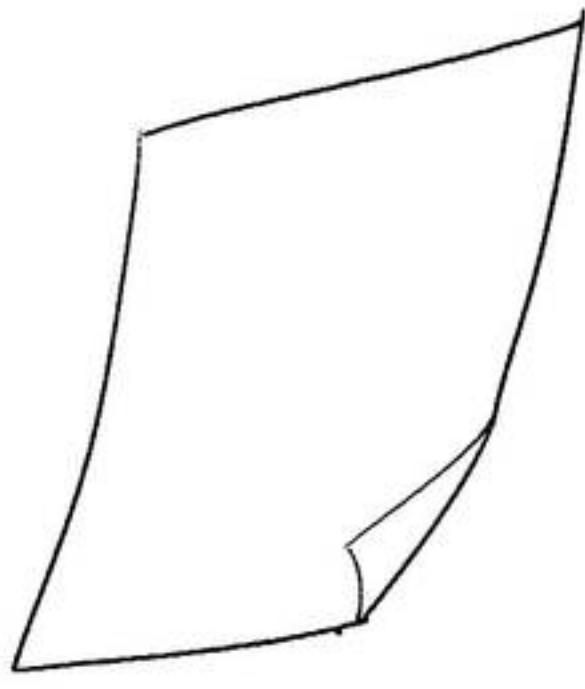
The foot in its basic form is complete



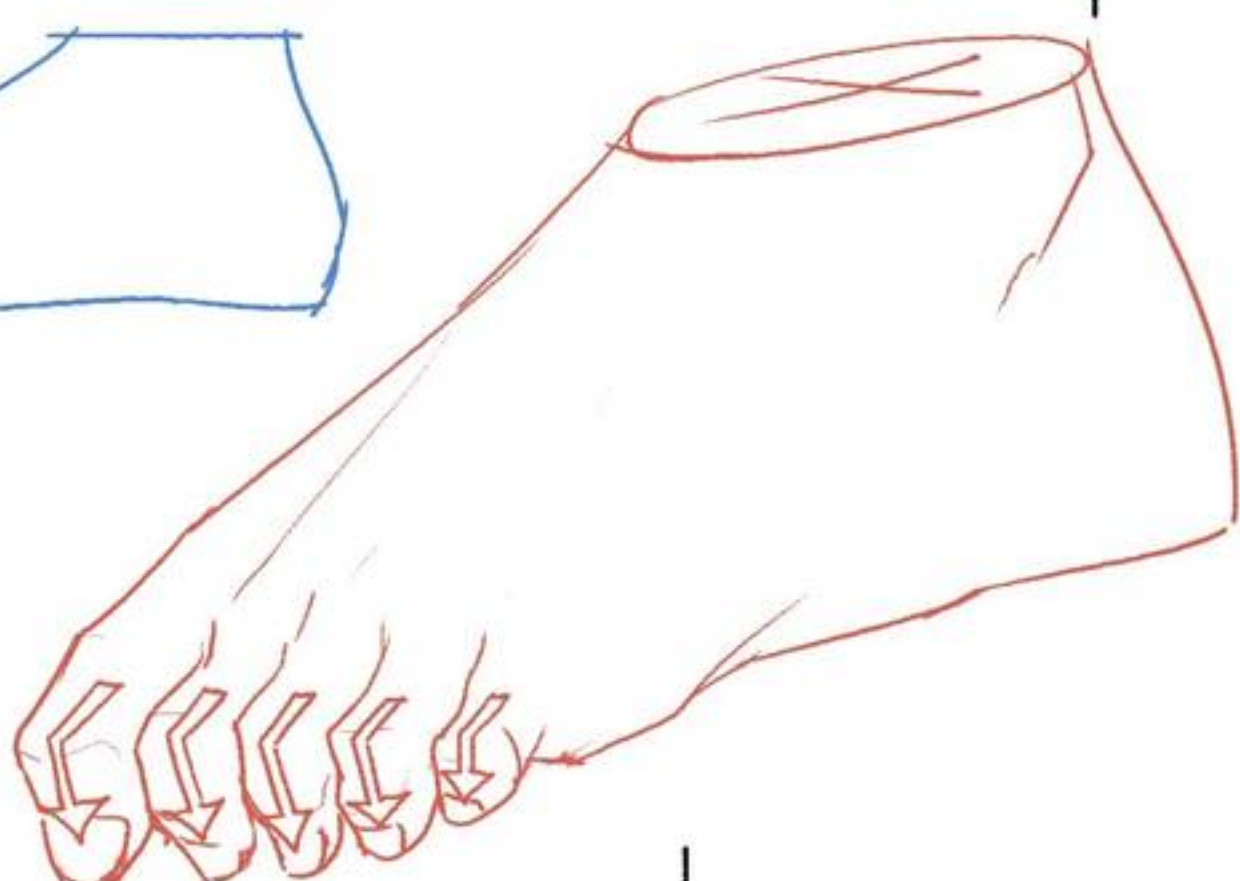
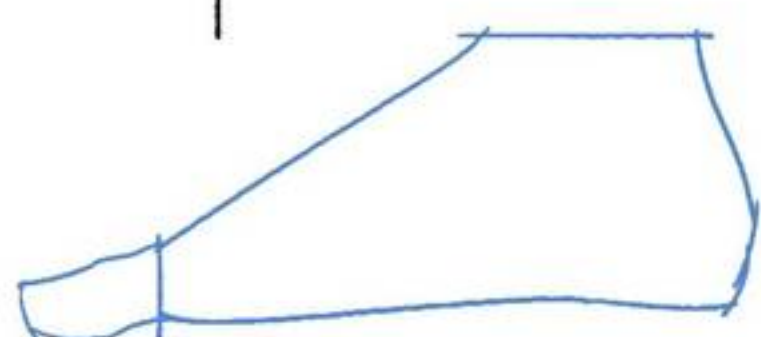
All of it.



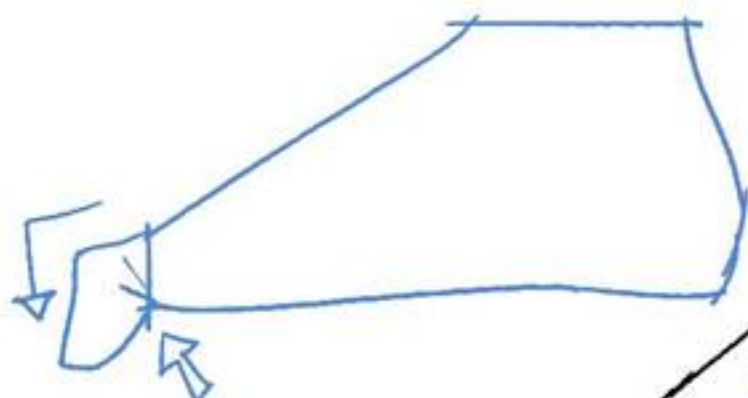
All of it.



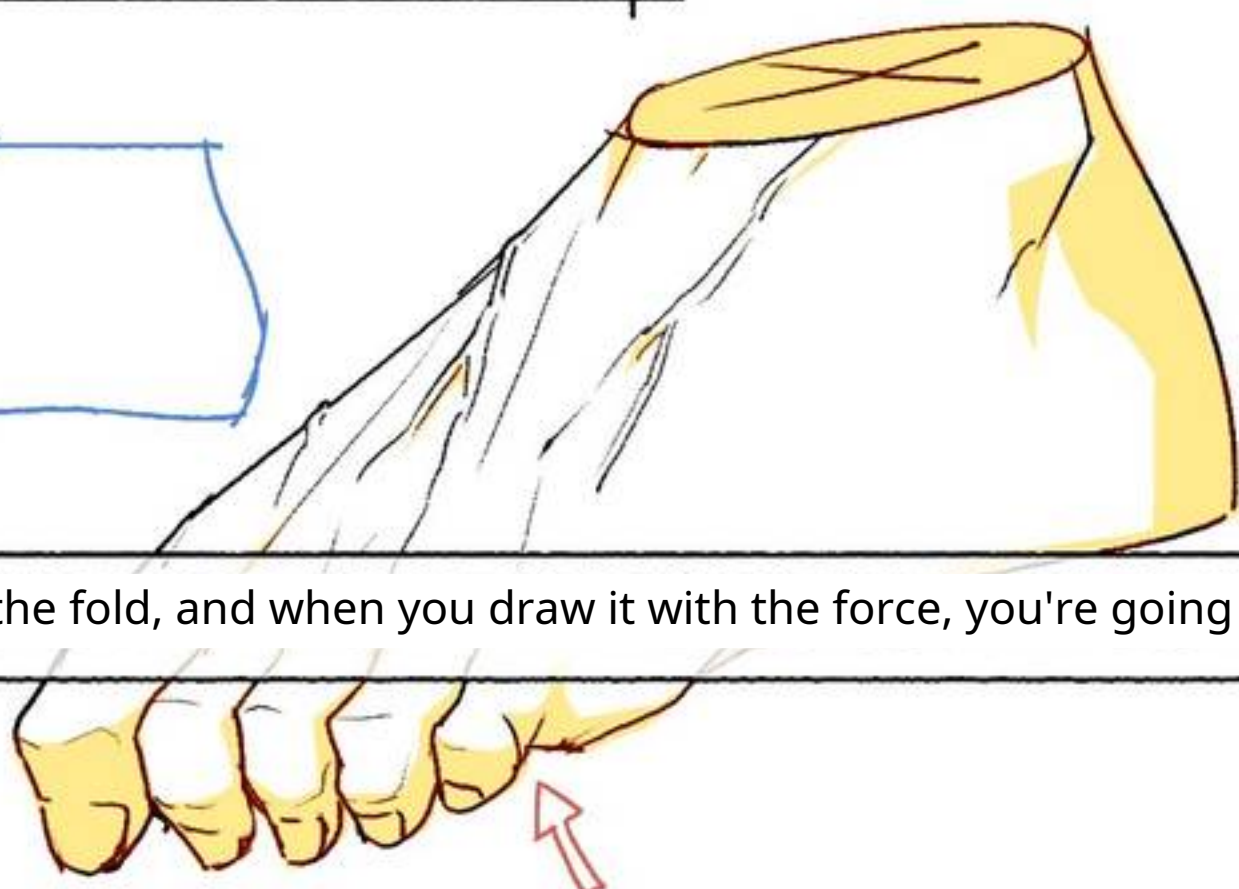
The toes don't have the same force as the hands, and they're short-tuned, so they're able to capture small or thin forms of volume.



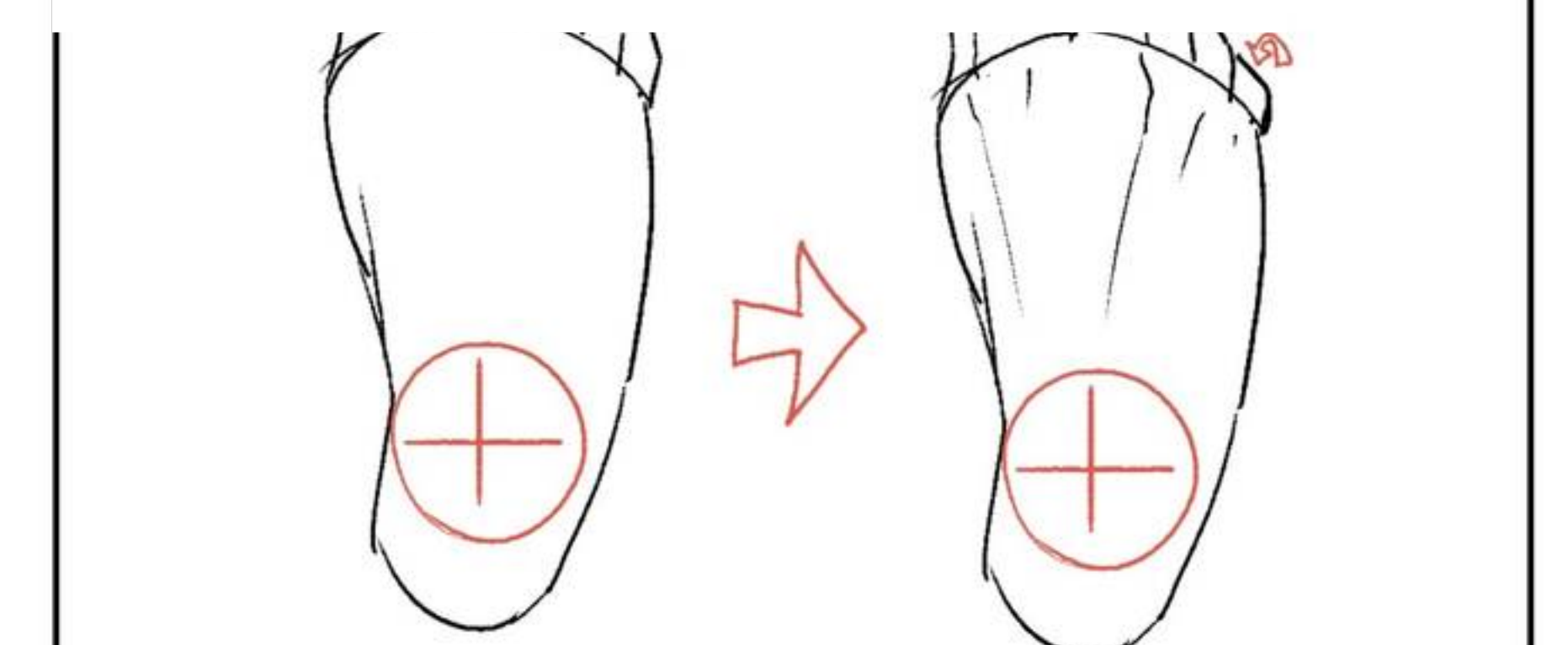
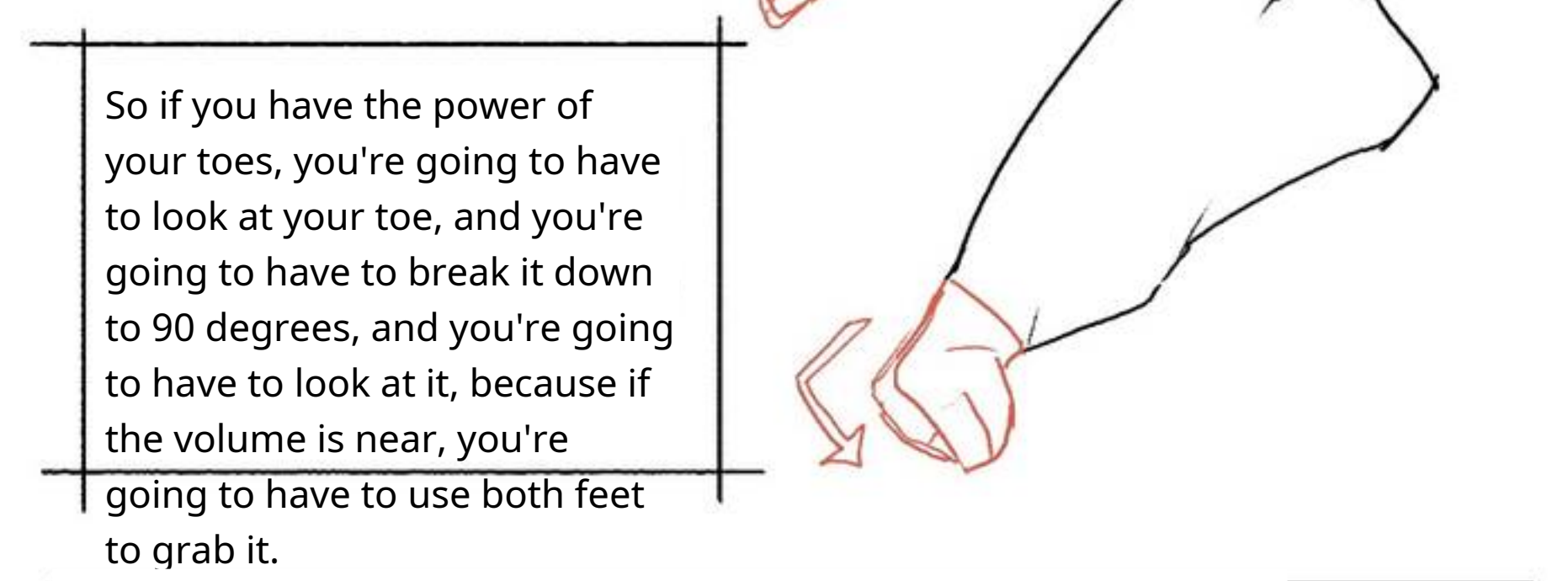
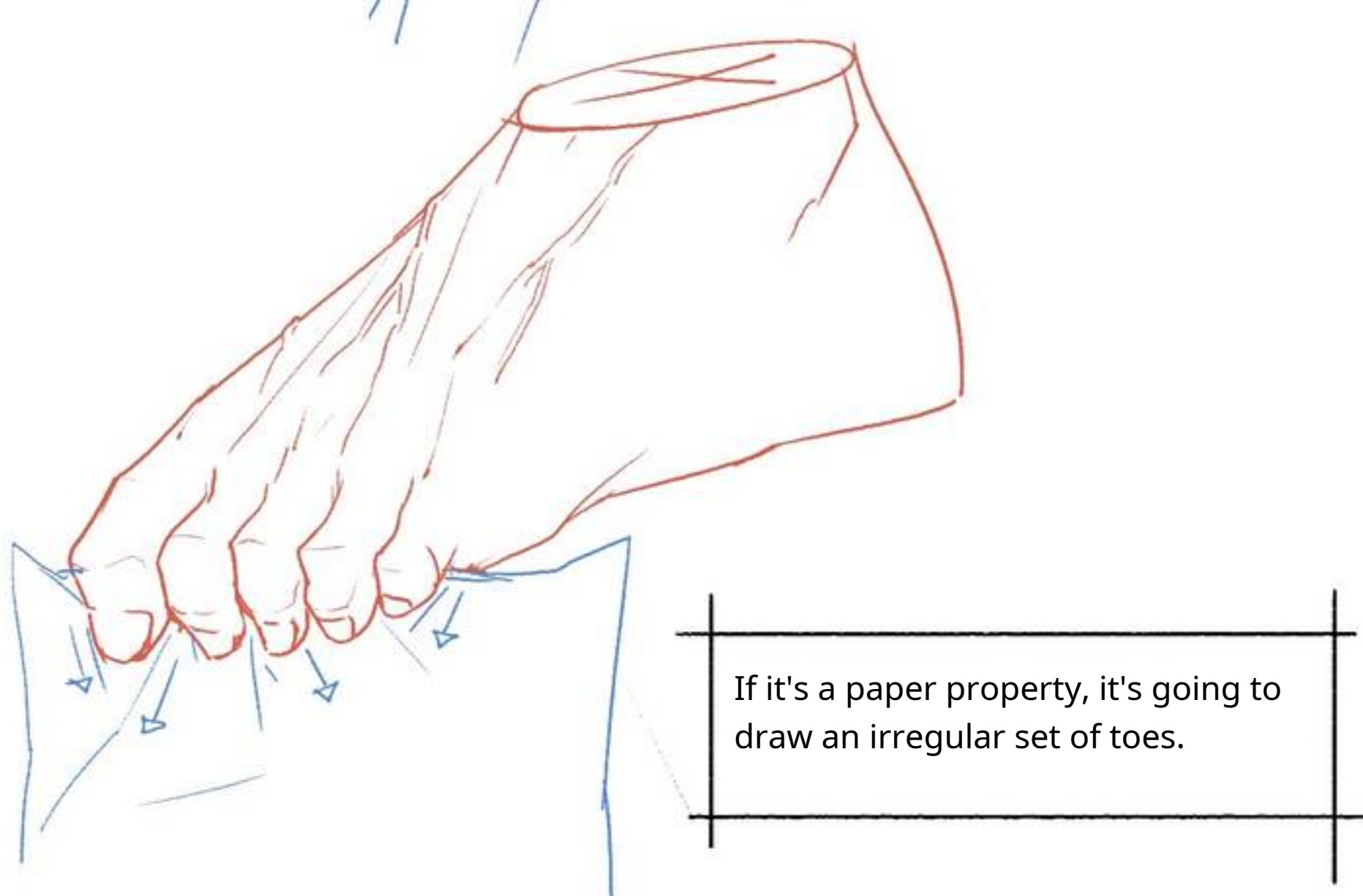
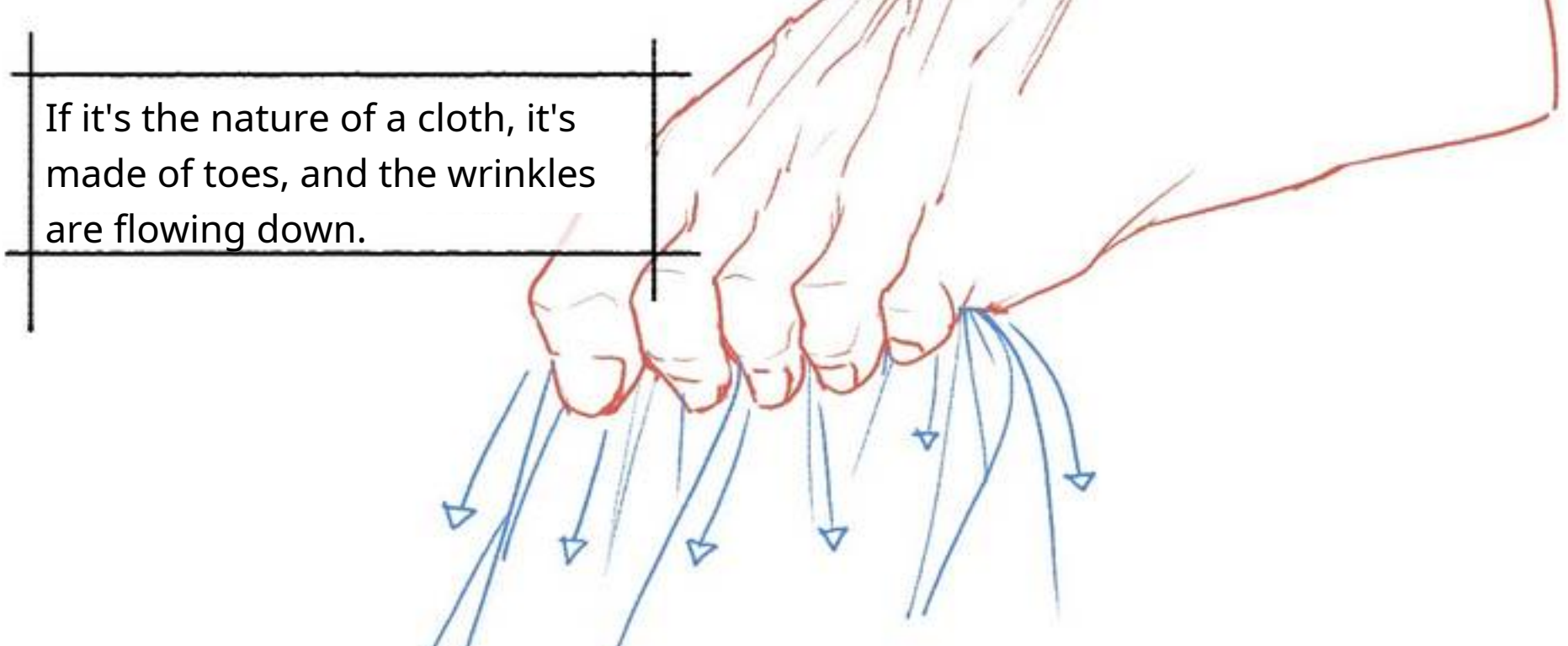
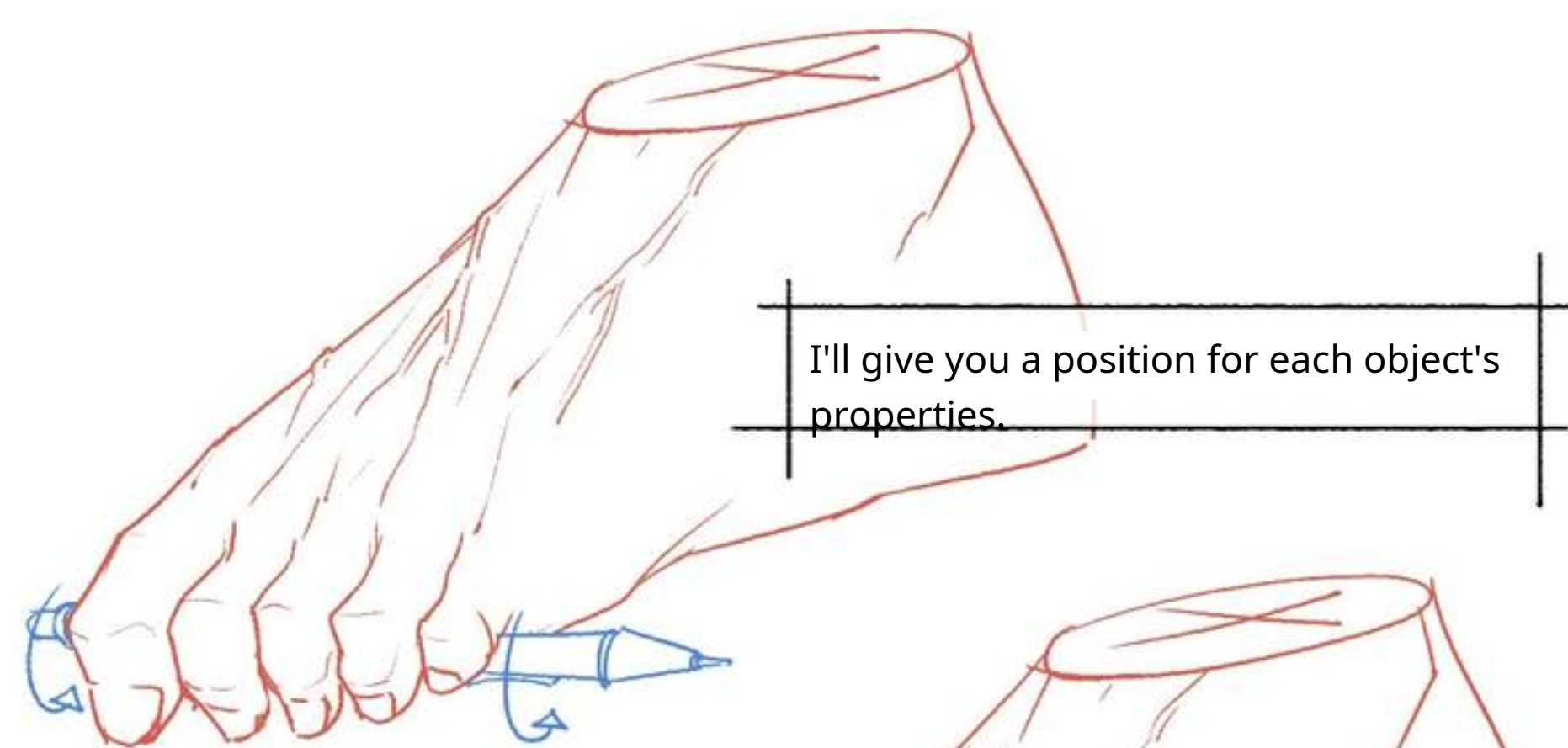
The angle of the toe is 90 degrees apart from the angle of the eye.



When you put a tool in the fold, and when you draw it with the force, you're going to follow it.

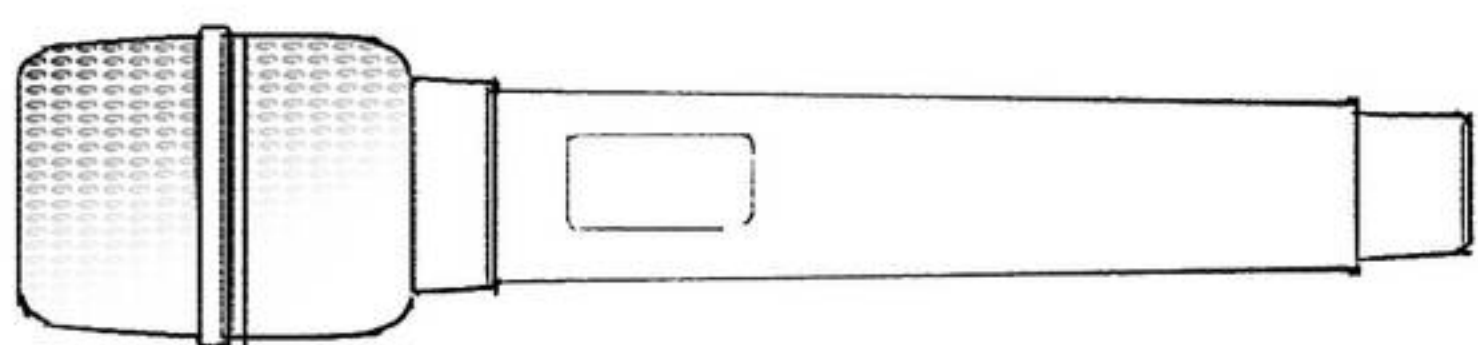




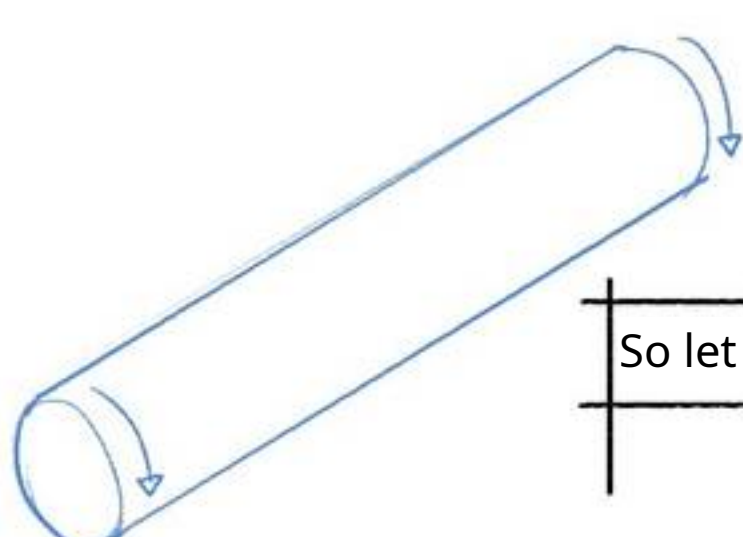




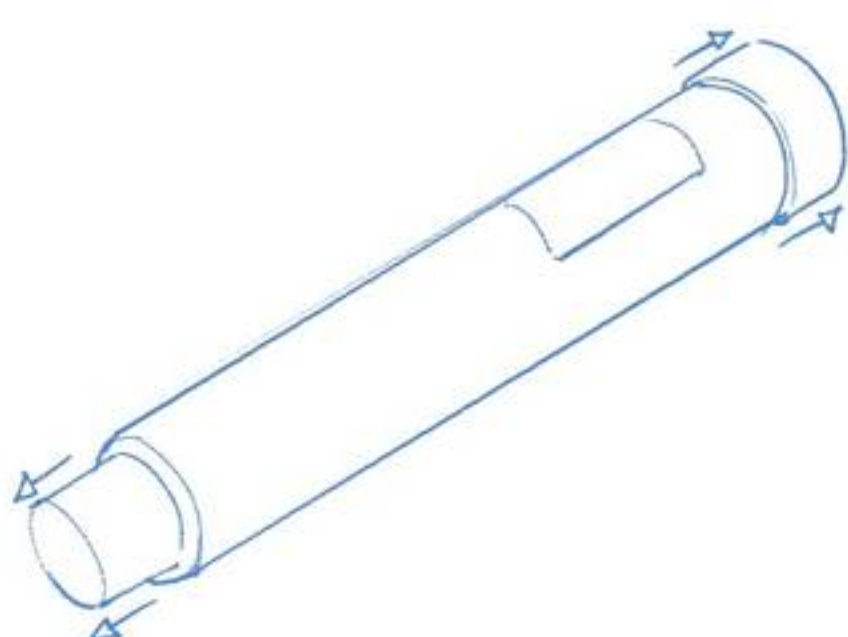
Mike's house is hard.



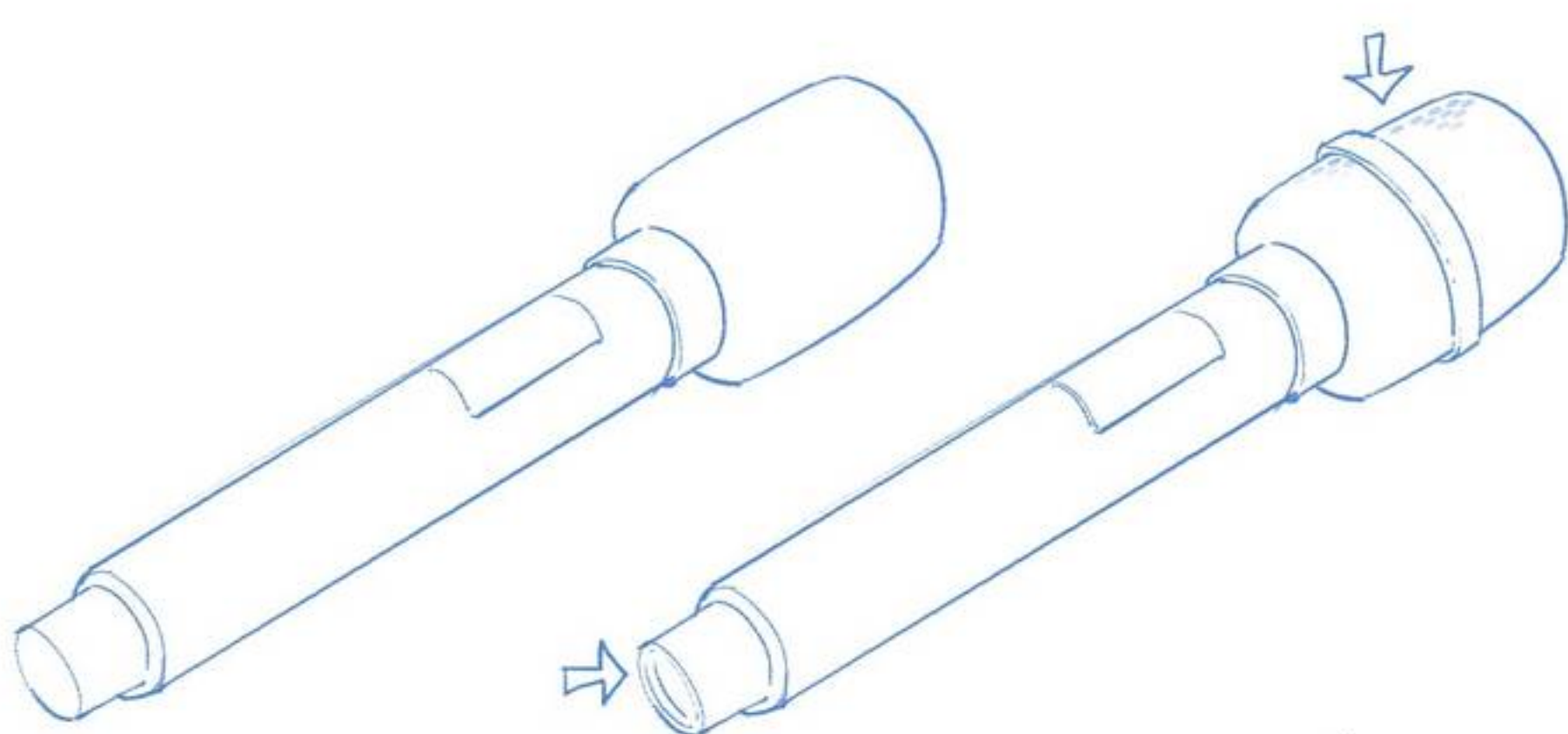
It's easy to draw it first to know the shape of the microphone, because it's a lot of different things, so I'm going to draw it in parallel to the direction that I'm trying to draw it in the data frame.



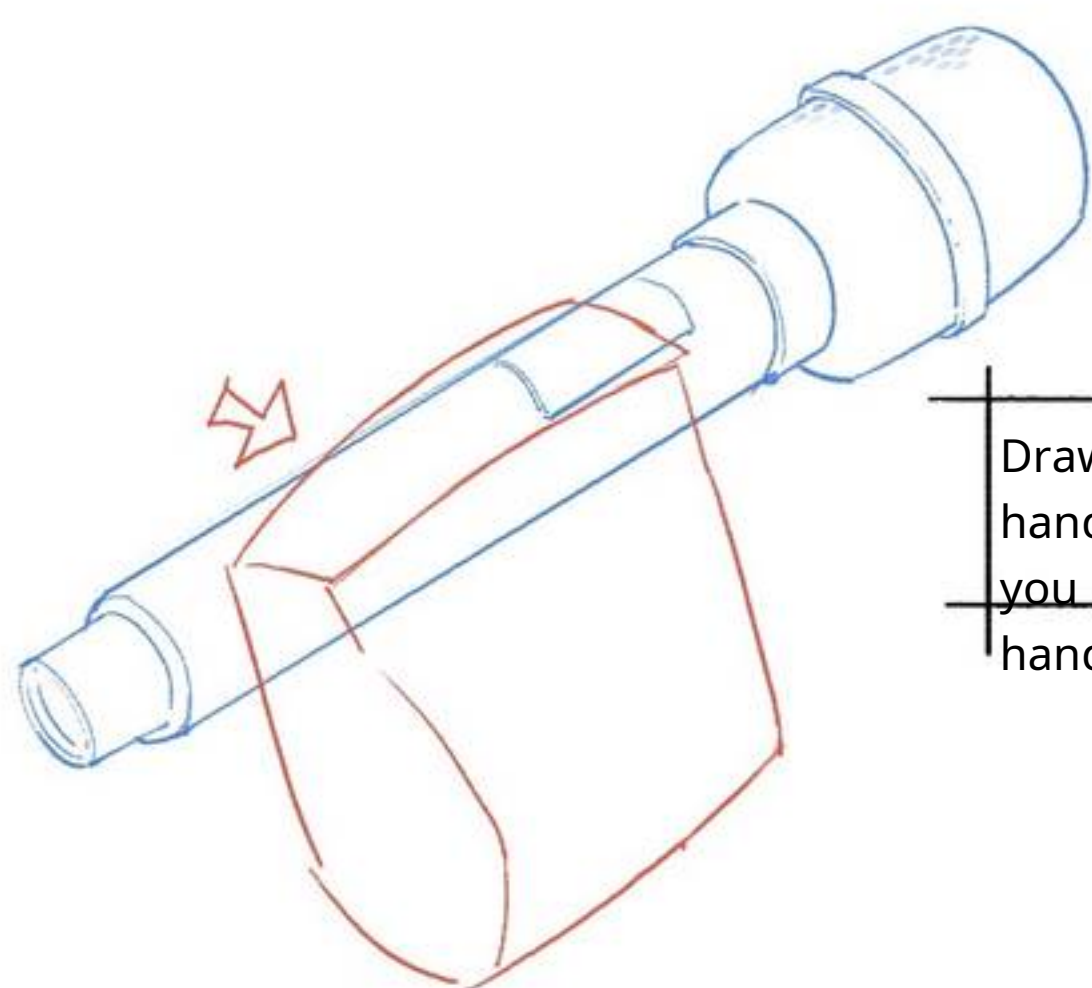
So let me draw a cylinder form first.



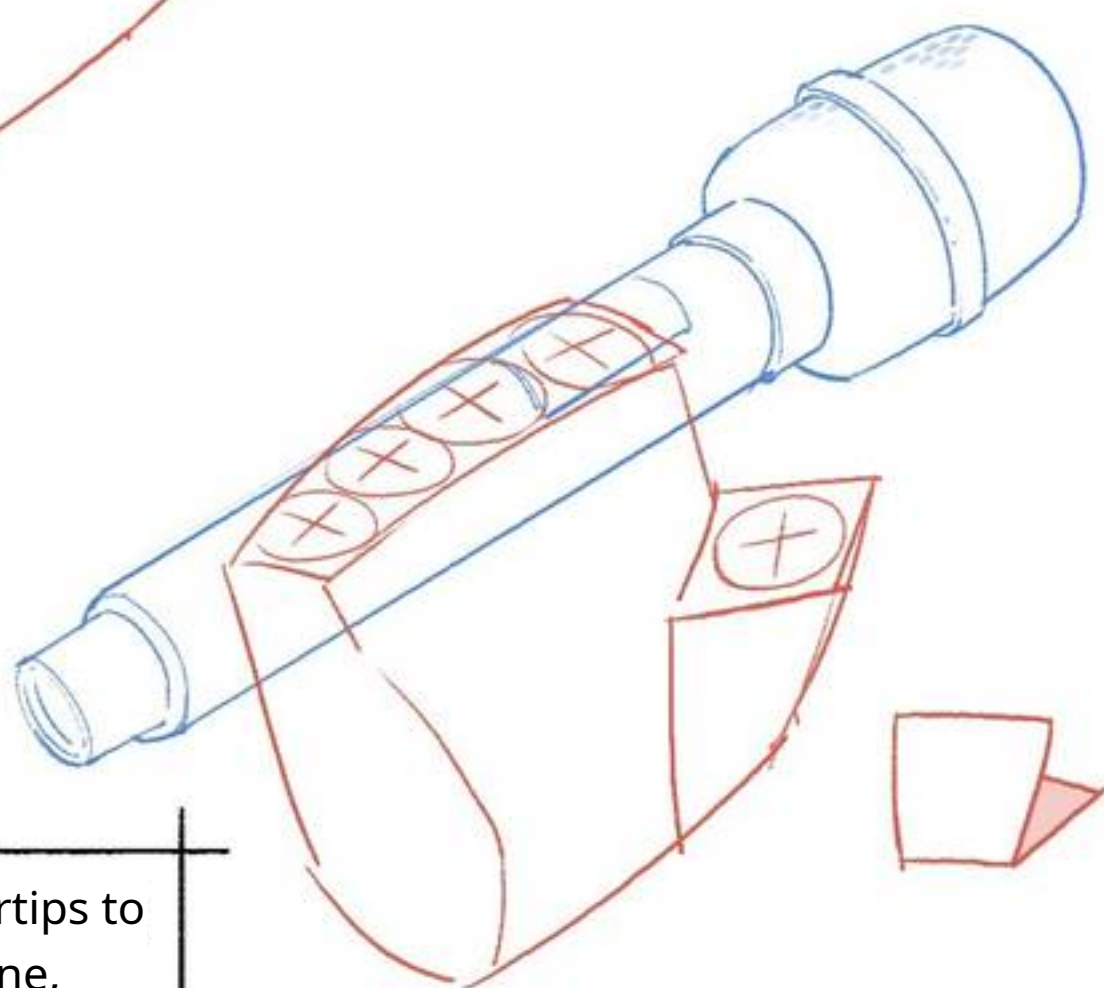
It's drawn at the same angle as it is at the same angle as it is at the same time as it is at the same angle.



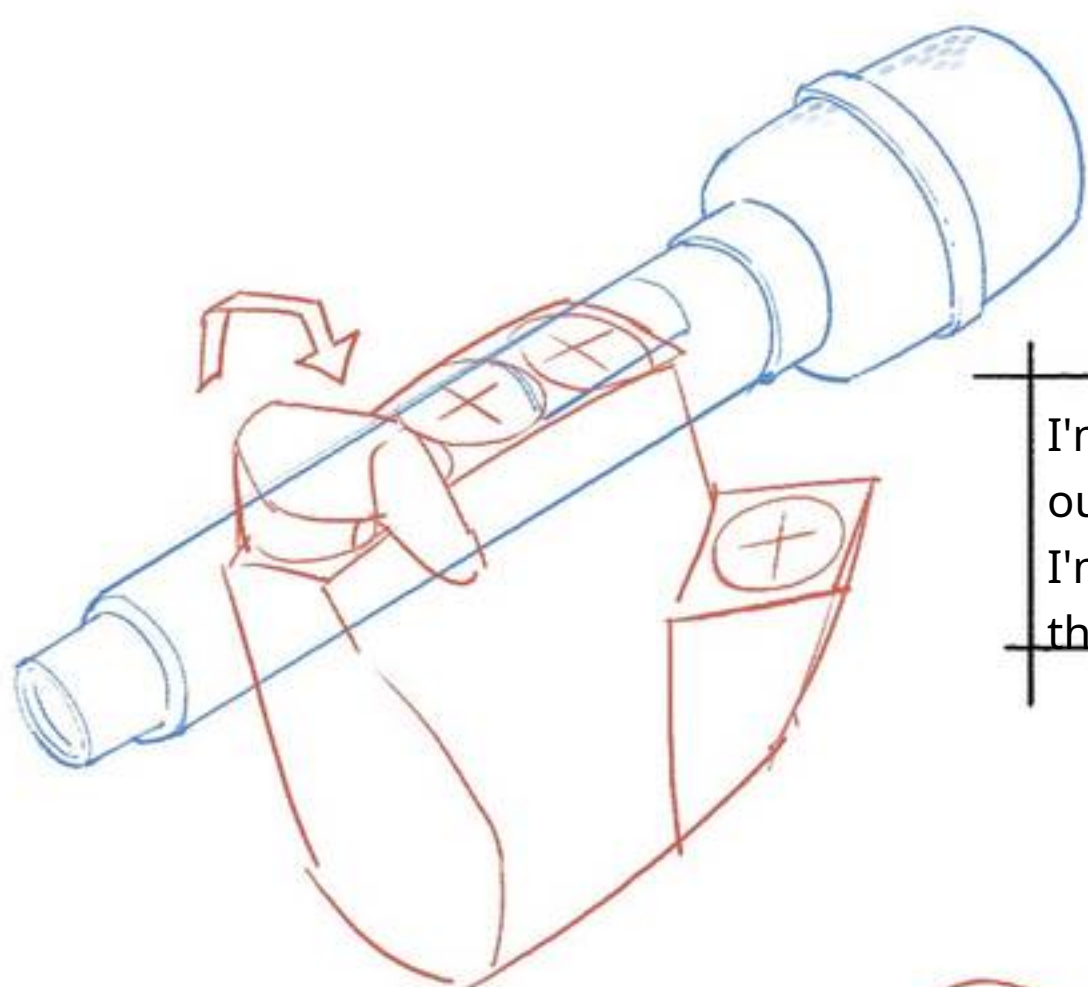
Add headpartol and add details to finish



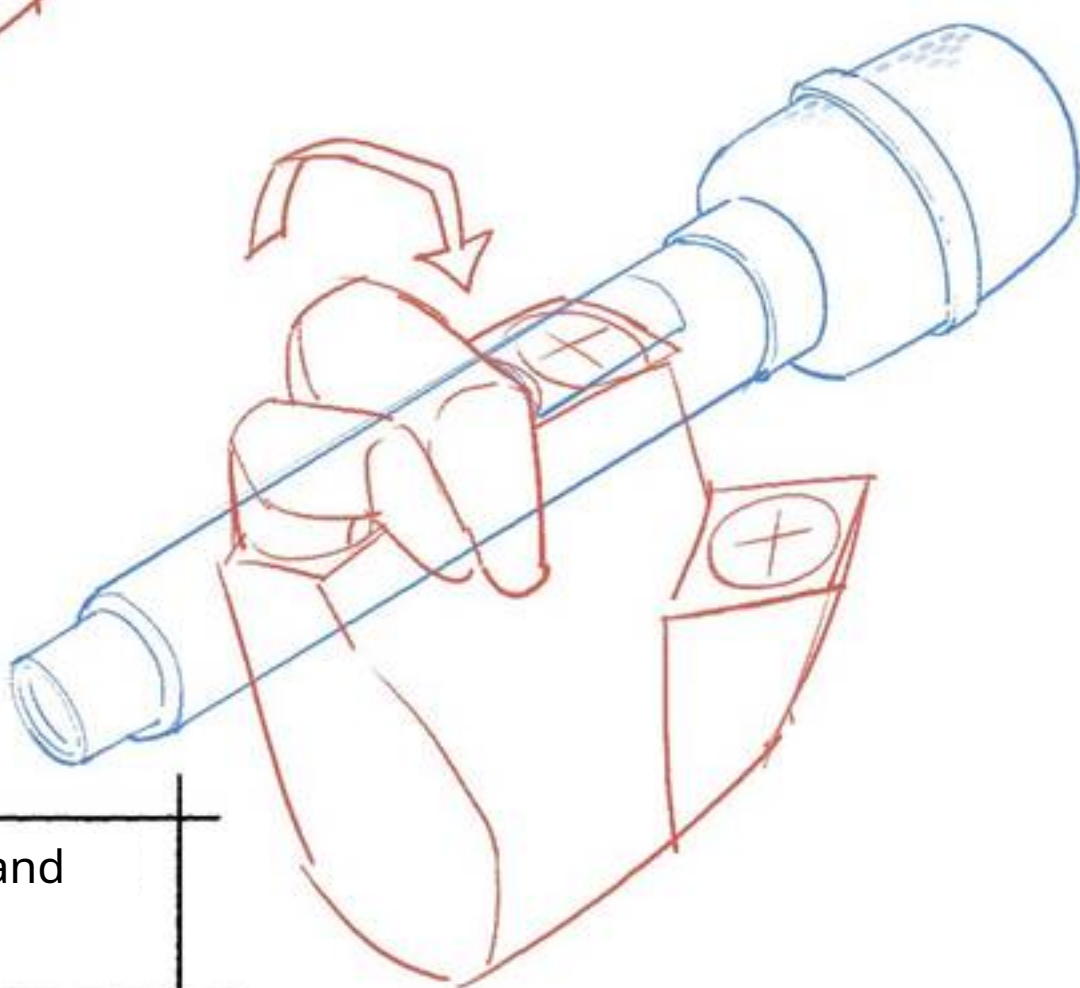
Draws the shape of the hand holding the hand so you can see the palm of the hand



I'm going to attach the fingertips to the position of the microphone, and I'm going to add the thumbs to the part that's going to come out.

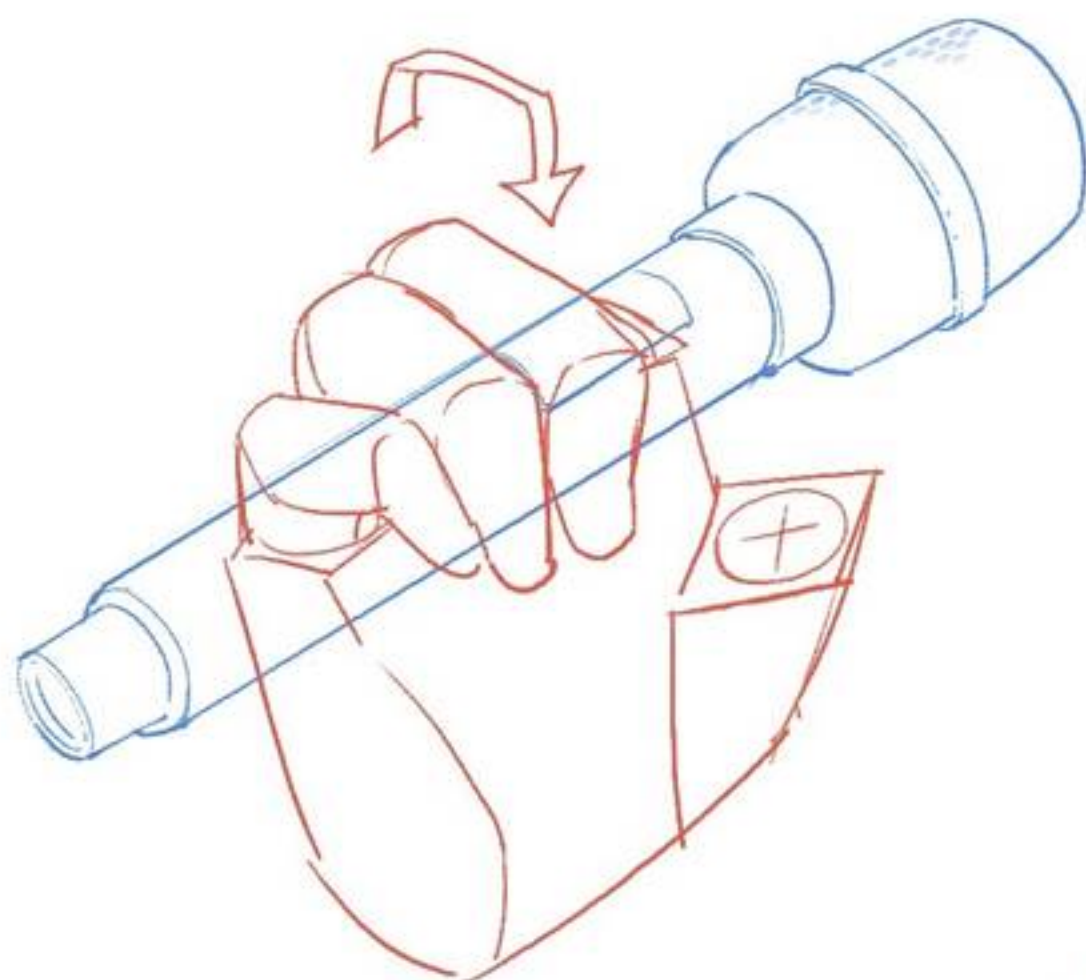


I'm going to draw it using the outside finger first and then I'm going to draw it using the three joints.

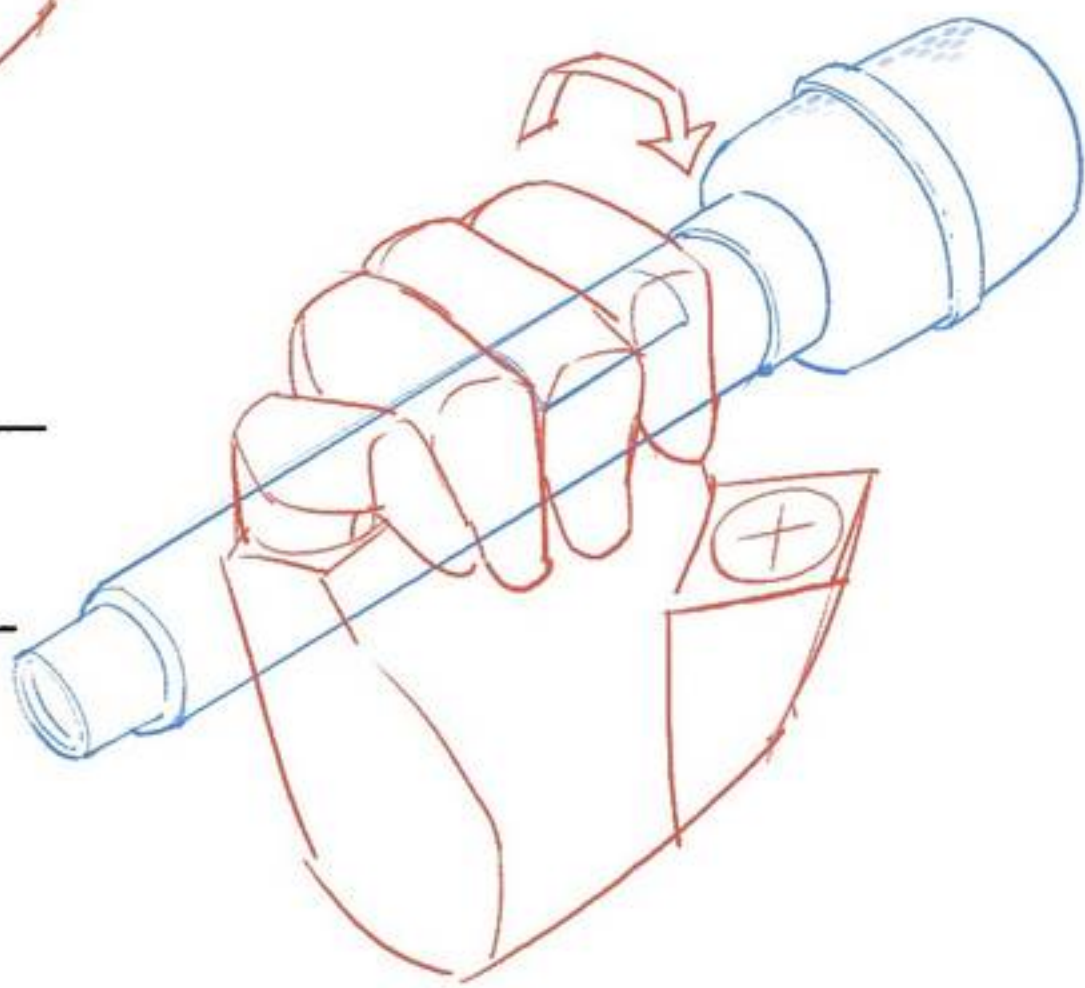


It's drawn with a sharp finger, and it's longer than a little finger.

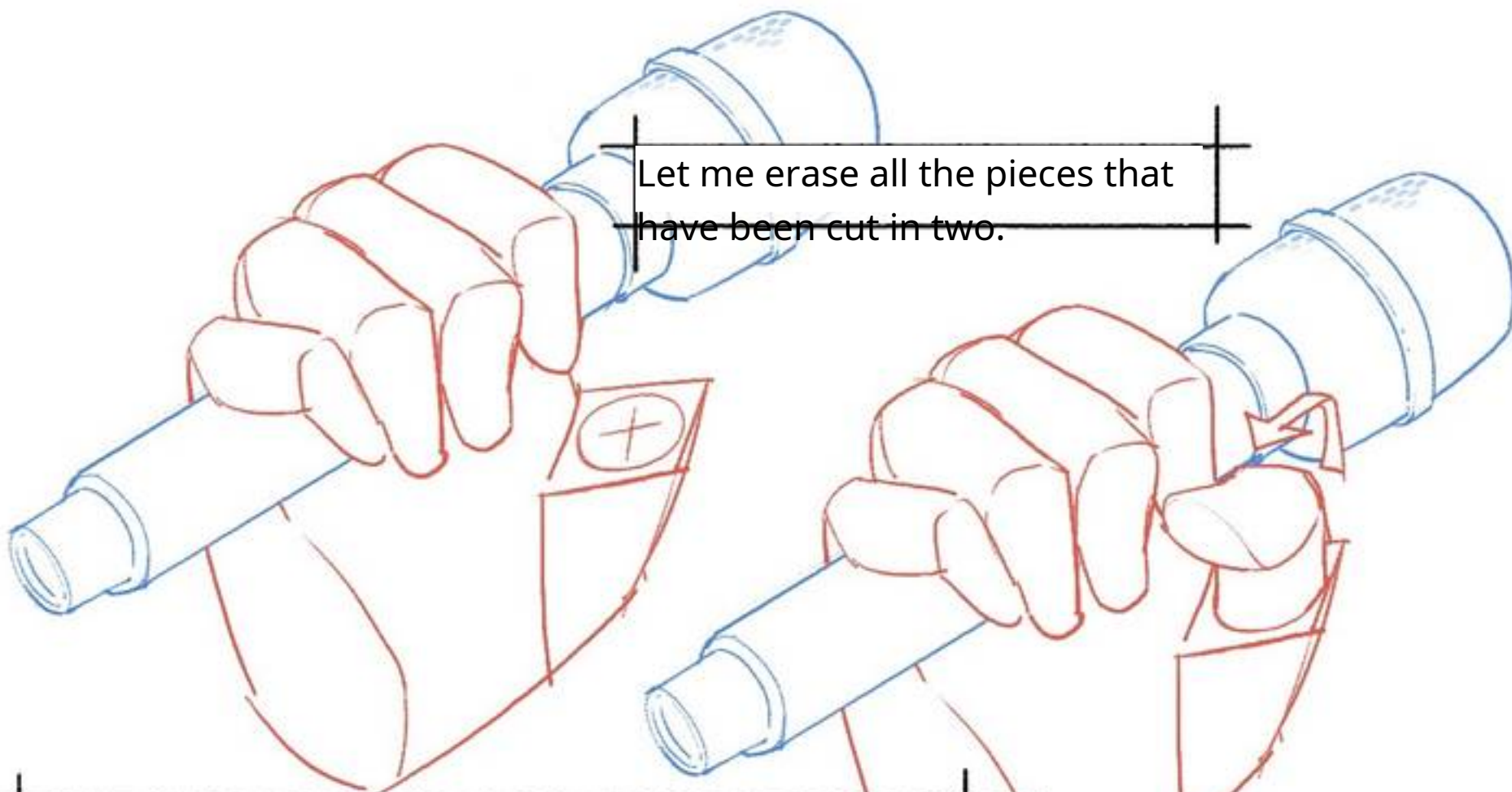




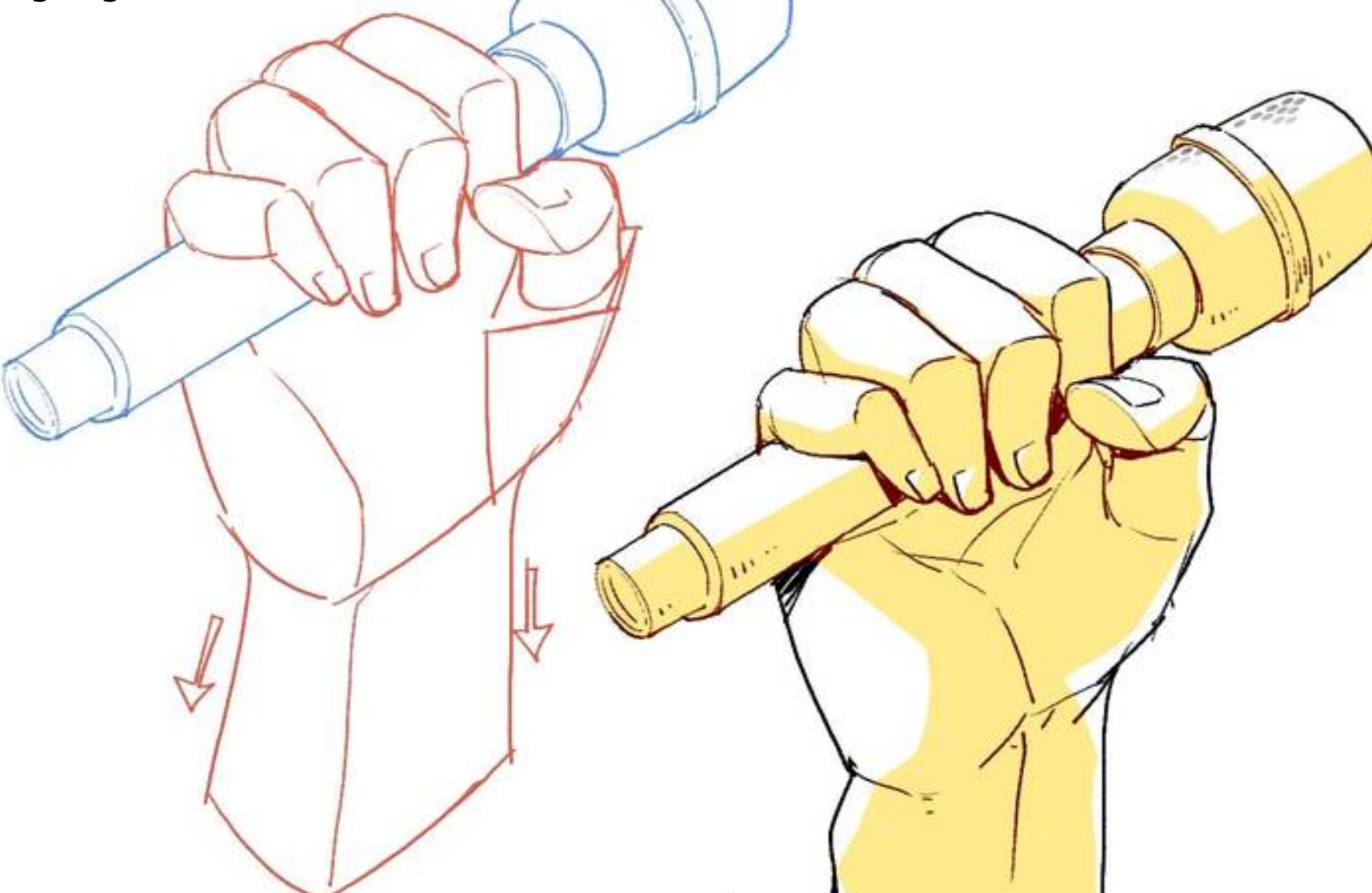
In addition, I'm drawing the letter shorts and black diameters in a different direction.



Let me erase all the pieces that have been cut in two.



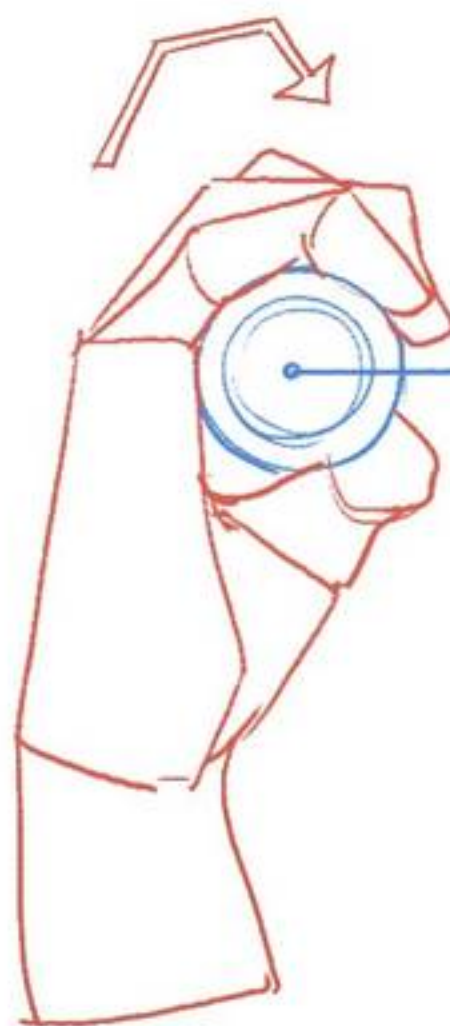
And I'm going to draw the last thumb, and I'm going to note that if I have thumbs, I'm going to draw four fingers, and I'm going to draw four fingers, and I'm going to draw four fingers, and I'm going to draw them in different directions.



Add a wristgear, change the softness of the shape, and finish.



I'd like to know the taco author."



Mike's back.



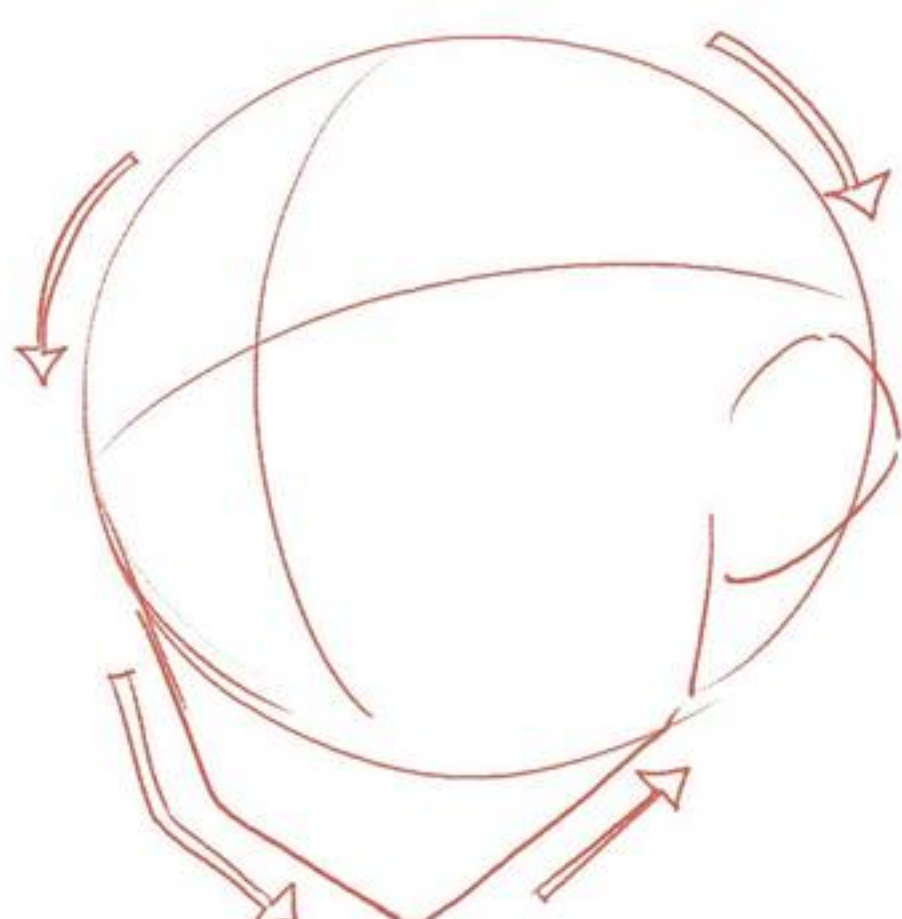
If you're using a fingertip to capture the whole thing, it'll make you feel soft if you're just at the tip of your finger.



Key Doimt



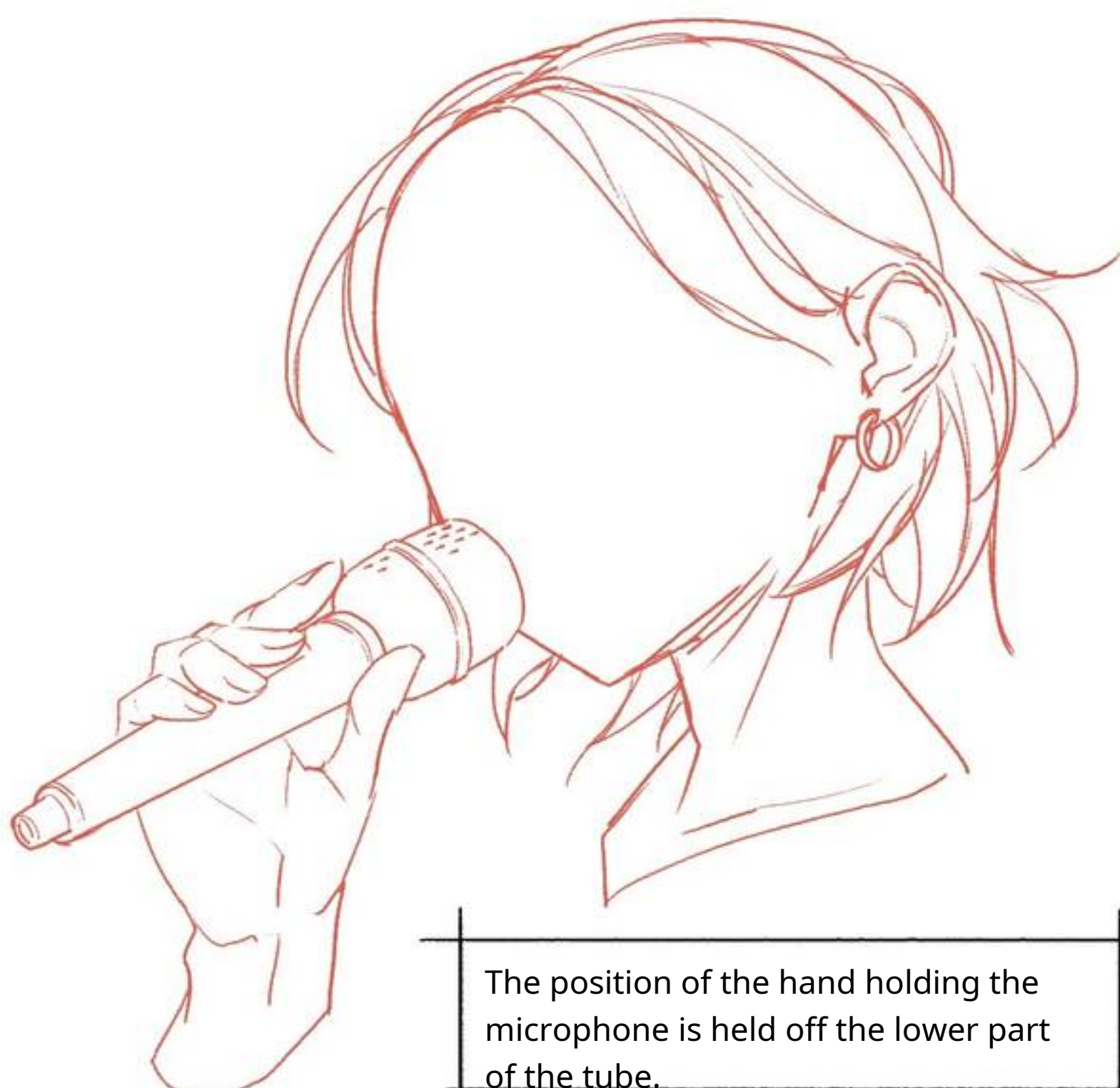
[Q: I want to show you a few things because I have a singing face.]



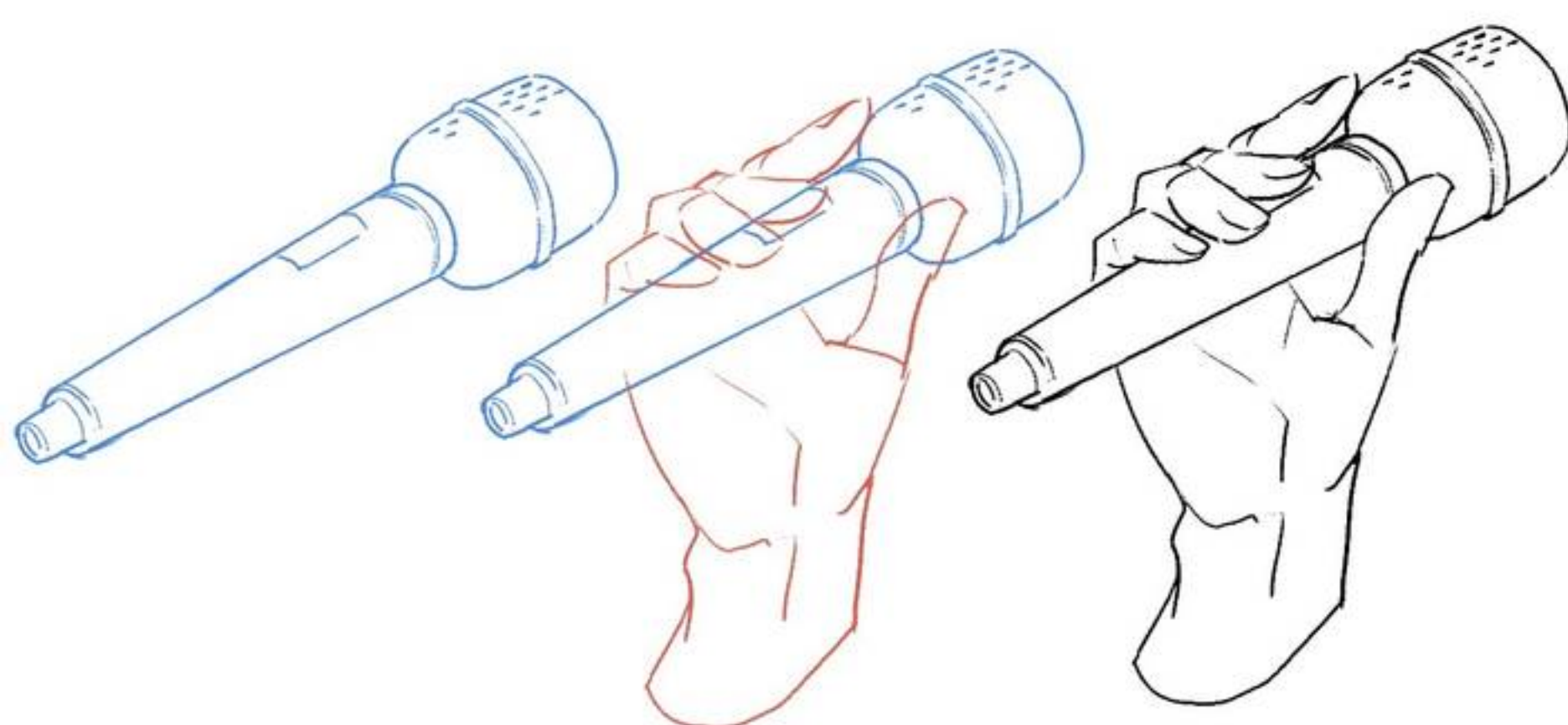
Let me draw my face first.



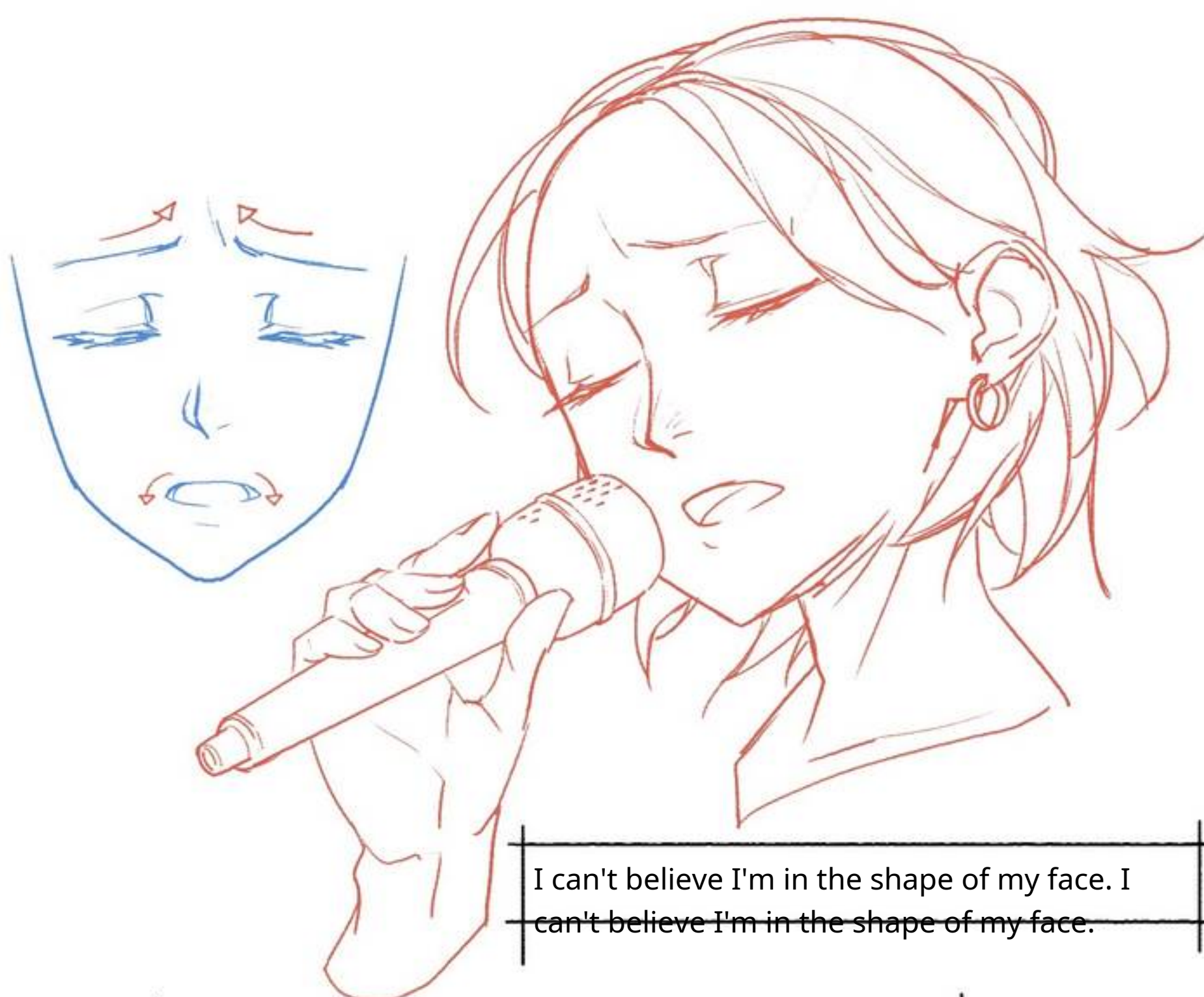
I'm going to draw the neck and the hair by the shape of your face.



The position of the hand holding the microphone is held off the lower part of the tube.



So if I were to draw it in order of order, it's going to be i, and it's going to be i.



I can't believe I'm in the shape of my face. I can't believe I'm in the shape of my face.

I'm going to close my eyes with my mouth, and I'm going to feel more with my eyebrows, and I'm going to look like a tiny open mouth.





When you open your mouth with your mouth, it looks like you're singing a bright song.



When you stare at the front, open your eyes wide open, and open your mouth wide with a slightly angry eyebrow, it creates a sense of seriousness and intensity.



The eye and eyebrows are parallel, so I'm trying to open my mouth just a little bit, and I'm trying to keep it calm.

I'm just trying to get to know the taco writer.



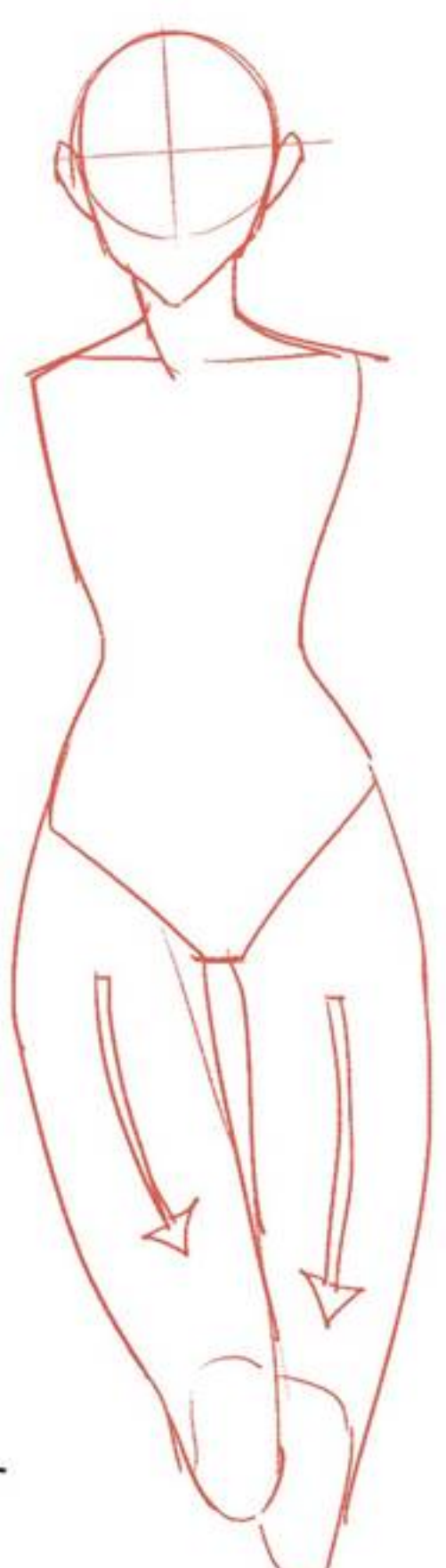
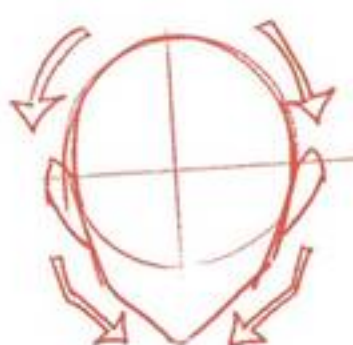
Even if it's the same facial expression, it's going to be able to do different things depending on the angle of the character's face.



Key Point



[Q: I want to draw a girl with a lot of muscle.]



To draw a bunch of muscular female characters, they're drawn from the face to the upper body to the lower body.

And because she's a characterist woman, the soft curves of the waist and legs highlight the old gypsums to preserve the characteristics of the human body.



I'm going to draw an extra movement of the arm.

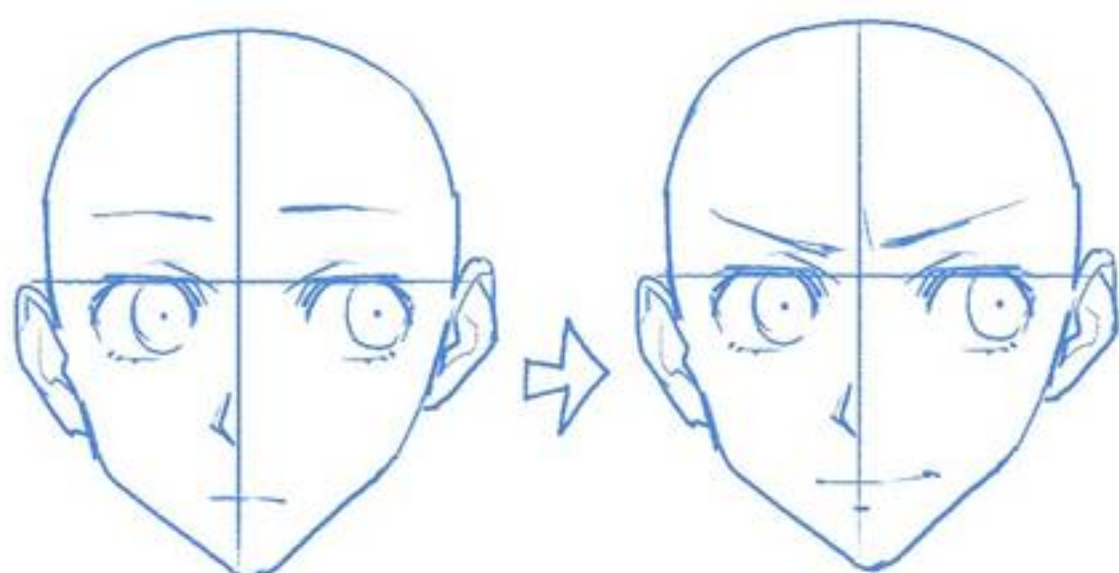
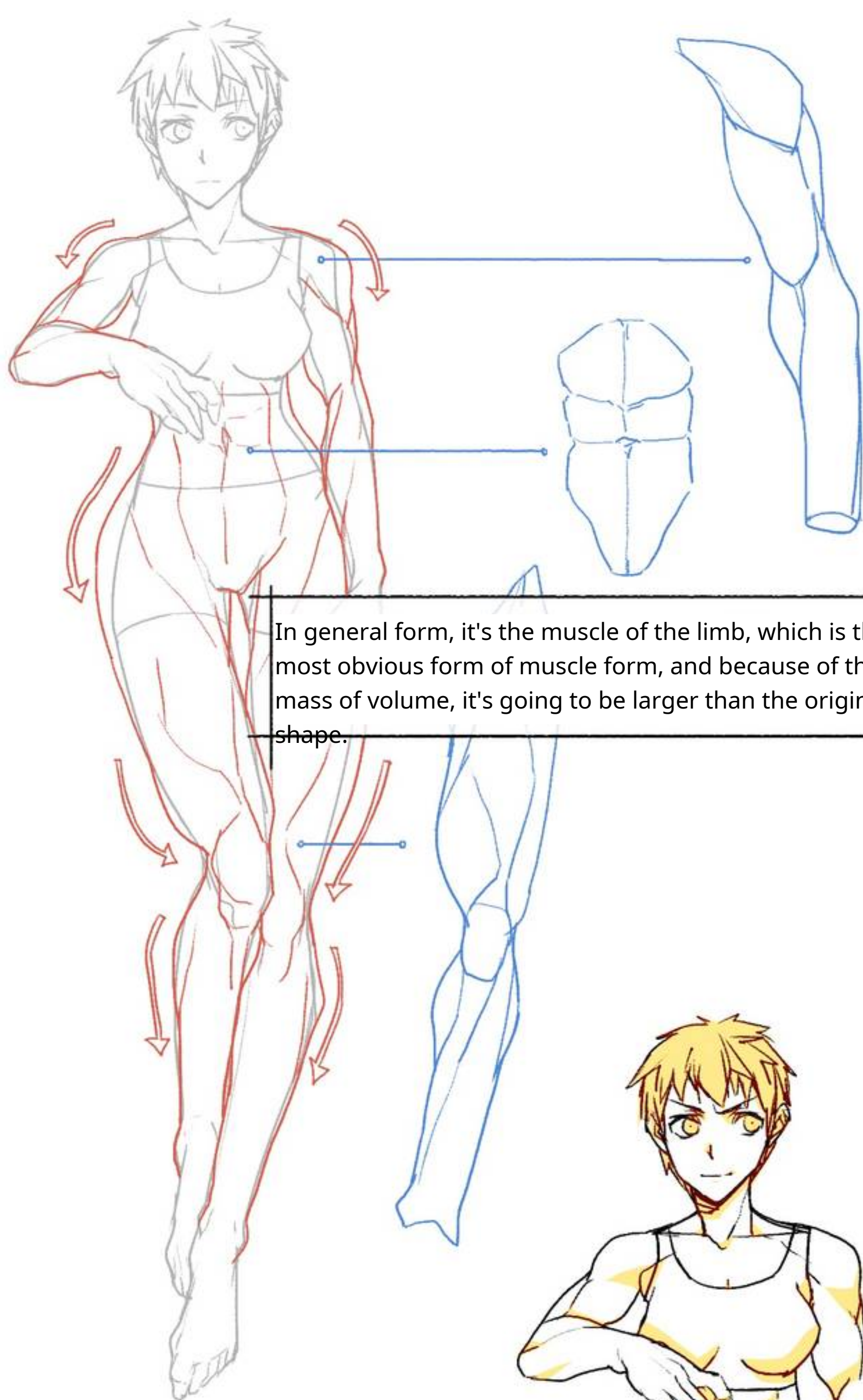
They draw breasts, and they create them with the idea of a shape that turns to the effect of the arm.



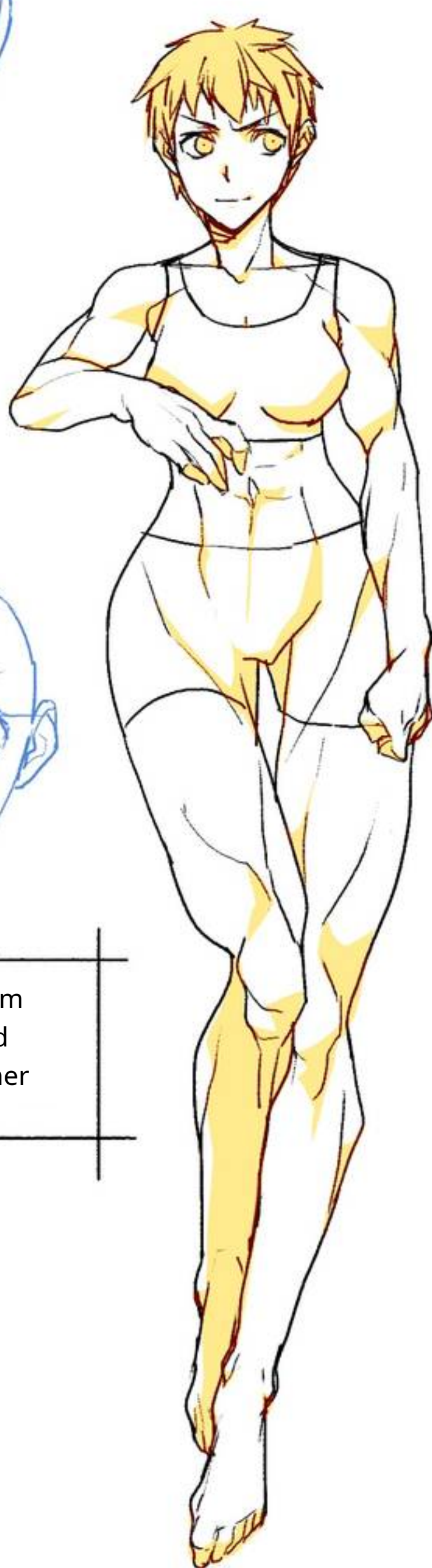
It cleans the hair and the body's lubricated layer, expressing the details of the hands and feet.

So that's the general character form.

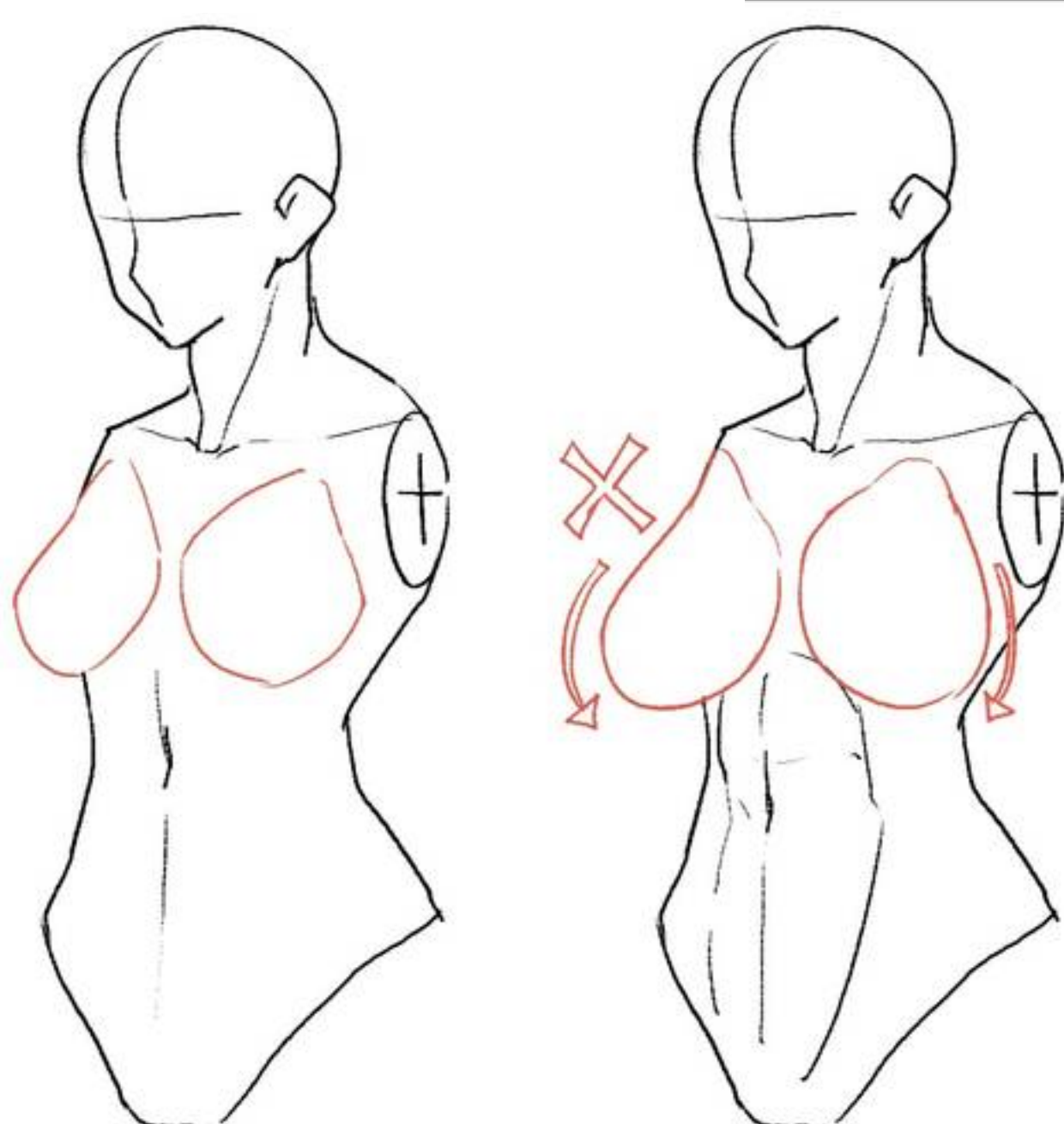




The flow of women's bodies remains, but I am the character of a woman with a muscle, and when she changes her taste of expression, her personality is revealed.



I'd like to know the taco author."



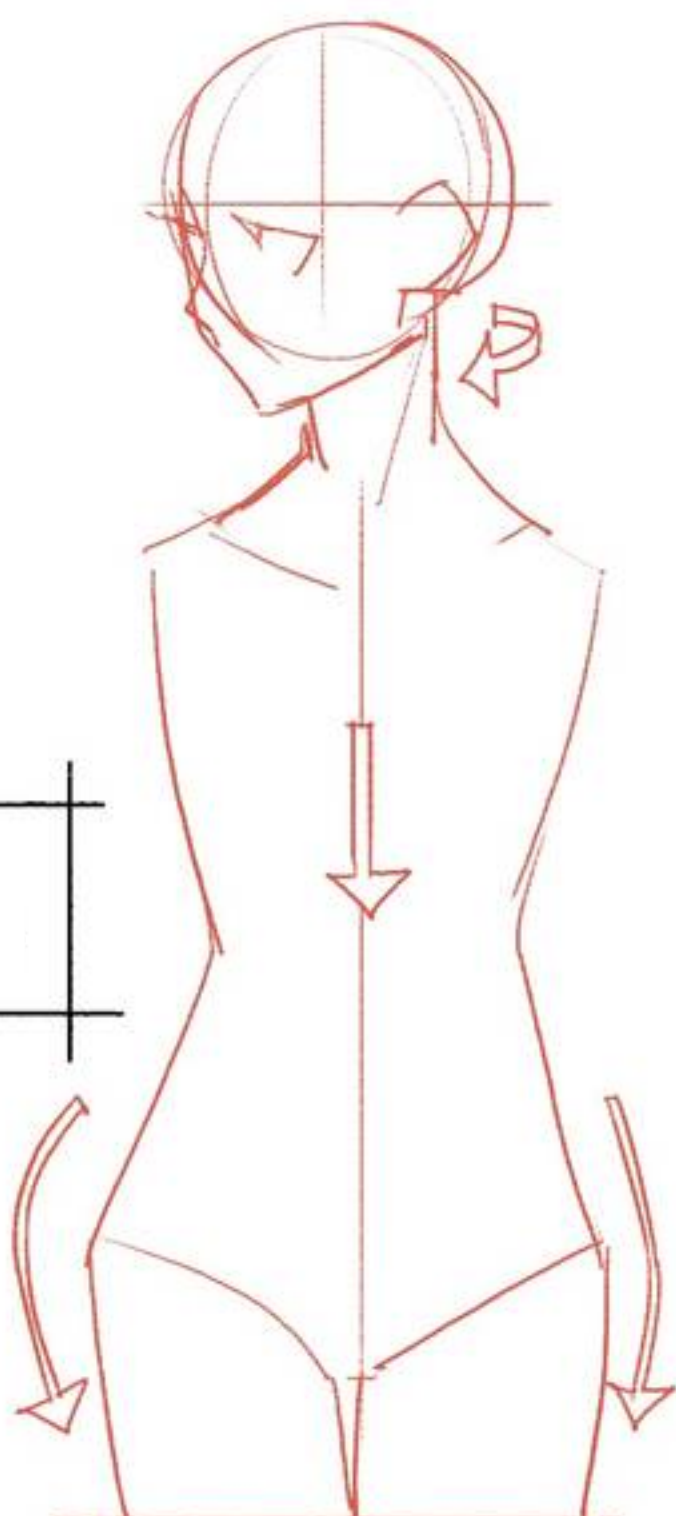
The volume of the partial muscle mass that I mentioned above, but it doesn't increase women's breasts, so it's careful.



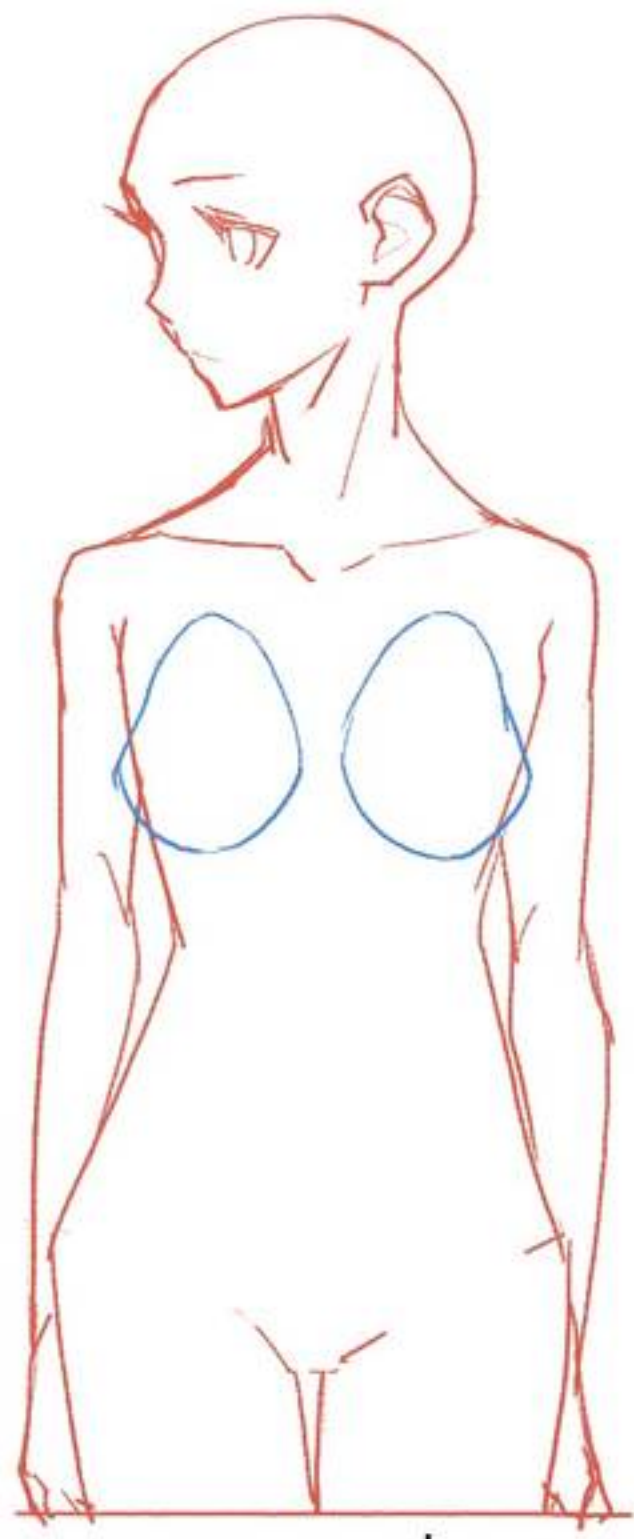
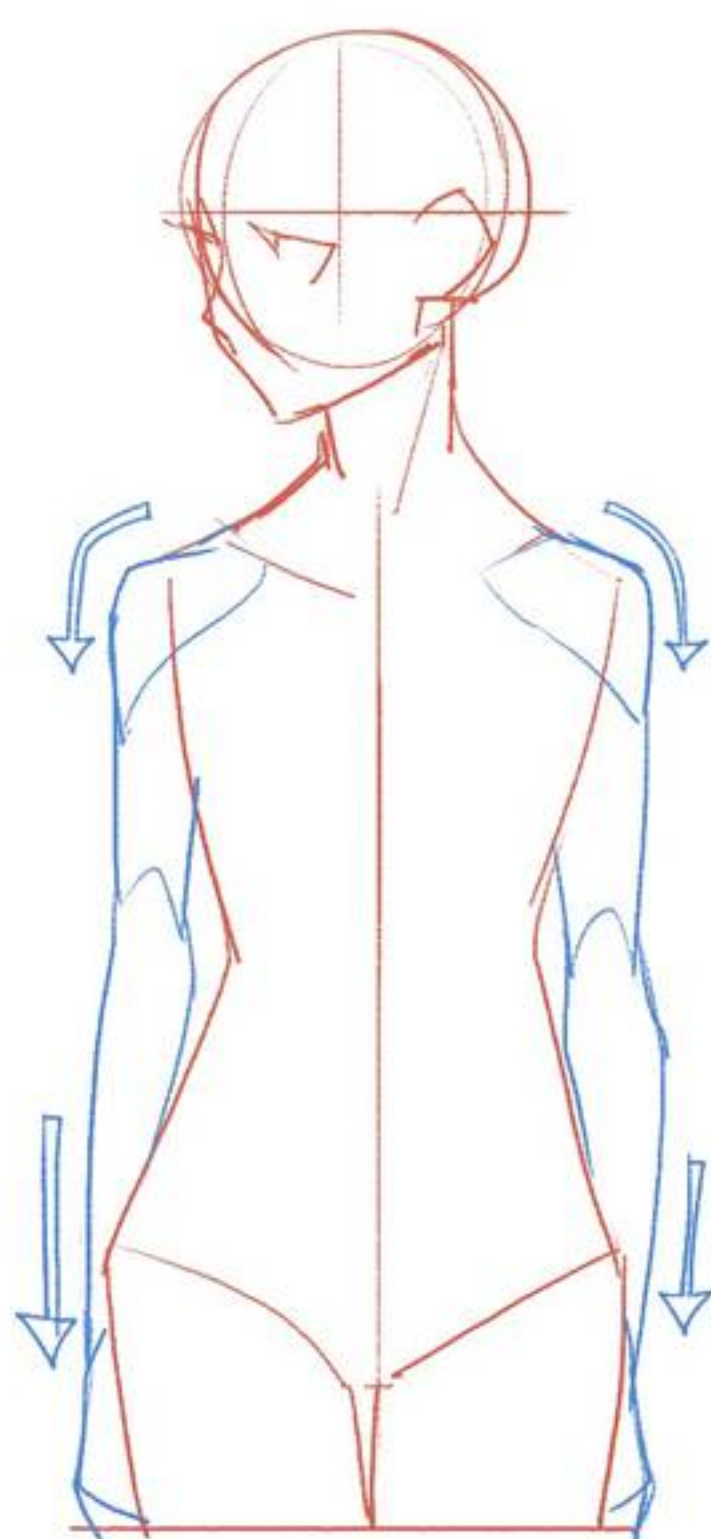
Key Doint



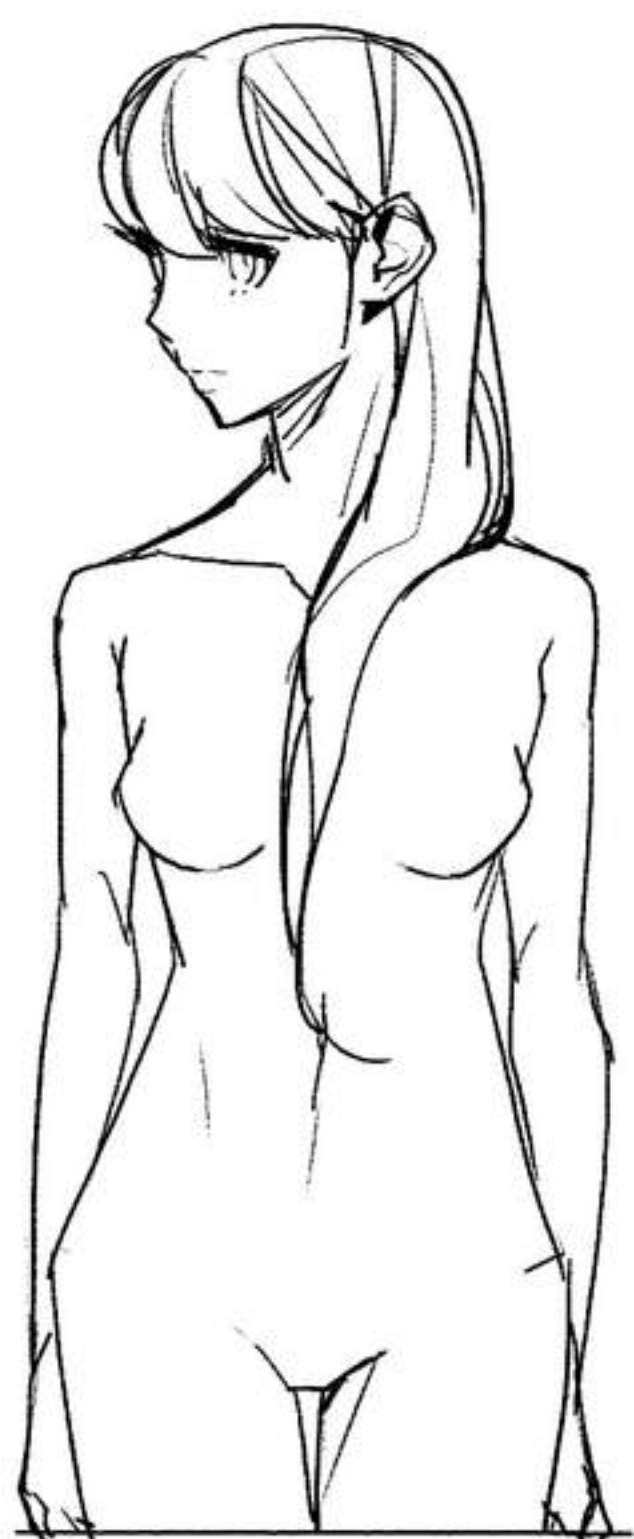
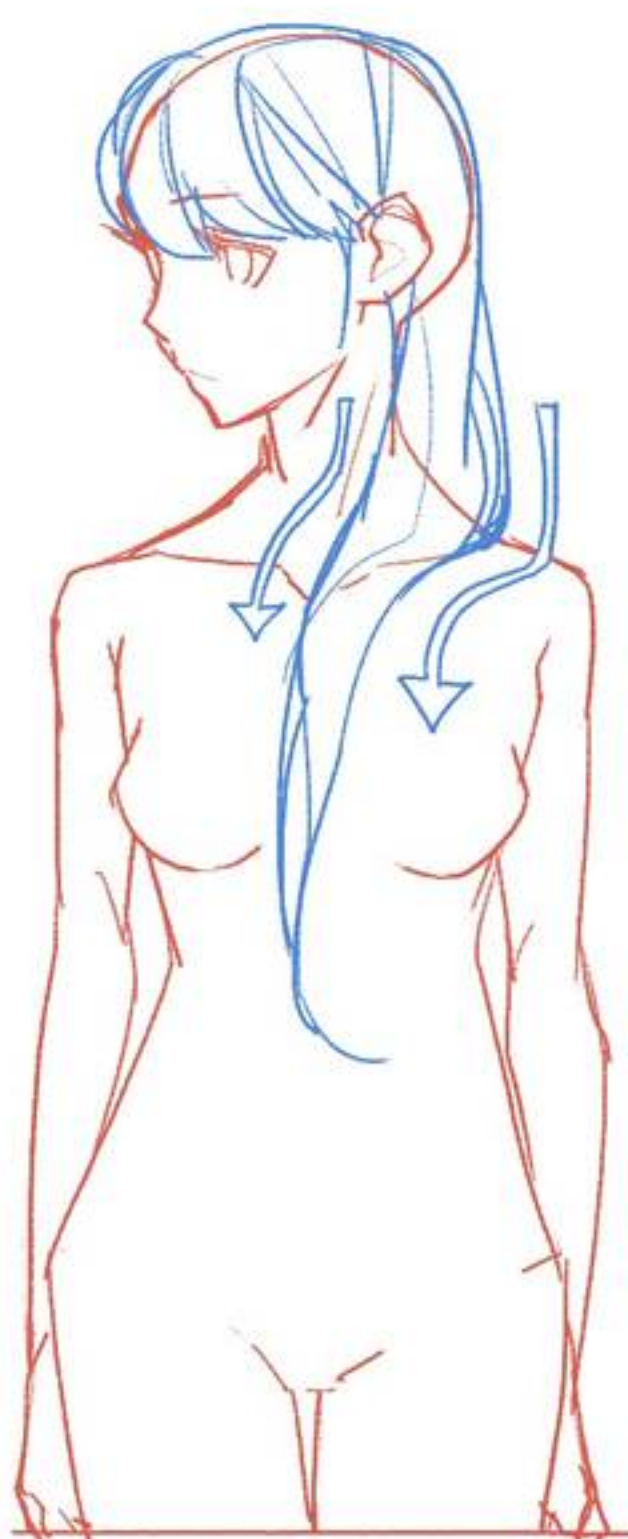
[Q: I'd like to draw fur.]



And then it's going to give you a certain measure of the angle between the face and the upper body.



I'm drawing an extra arm and chest line, and the way I'm drawing my chest is seven or seven.

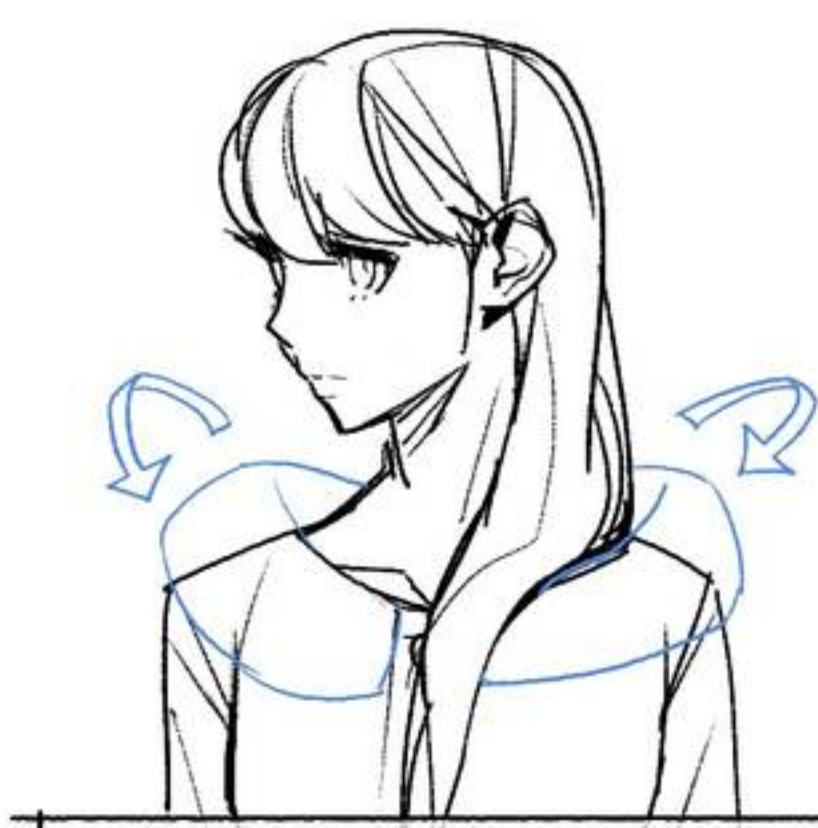


In the case of the long hair that's been moving forward, we've got a shoulder-to-shoulder-to-shoulder, and we're giving it a cytoplasm, and we're making it three-dimensional form.



We're going to take the length of the coat and the design of the coat and make it fit for the human body.

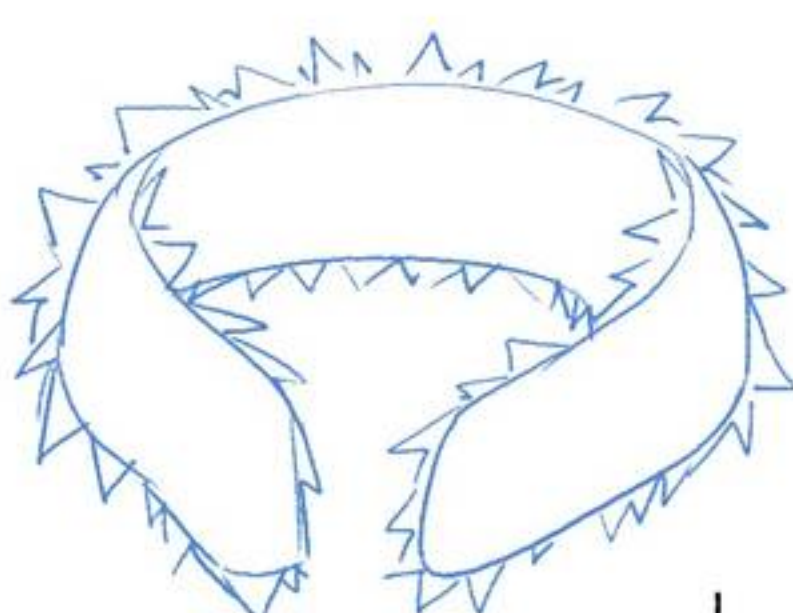
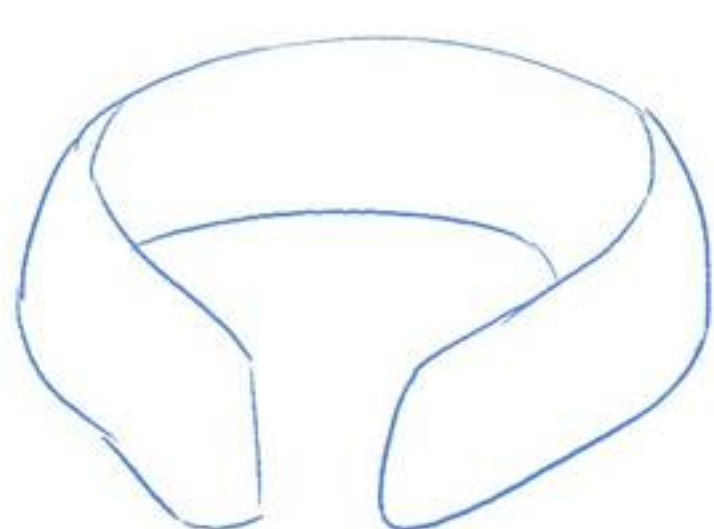
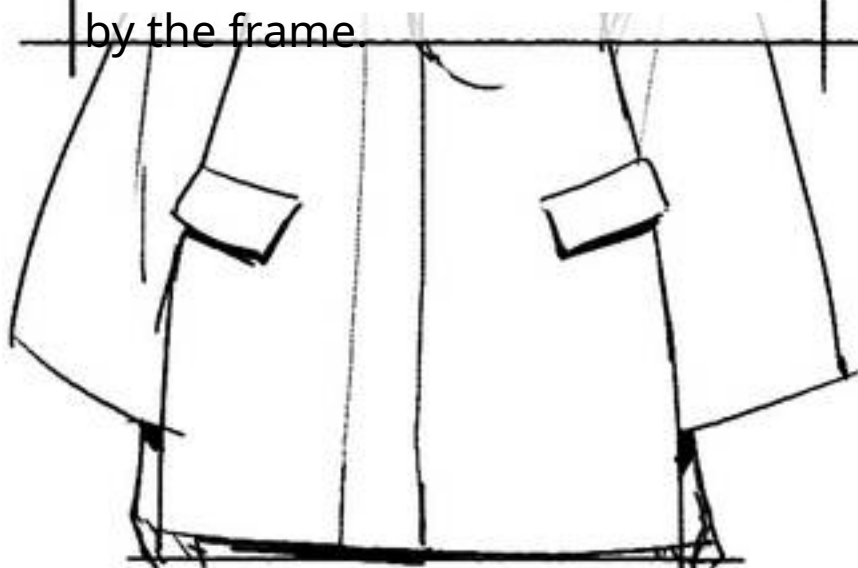




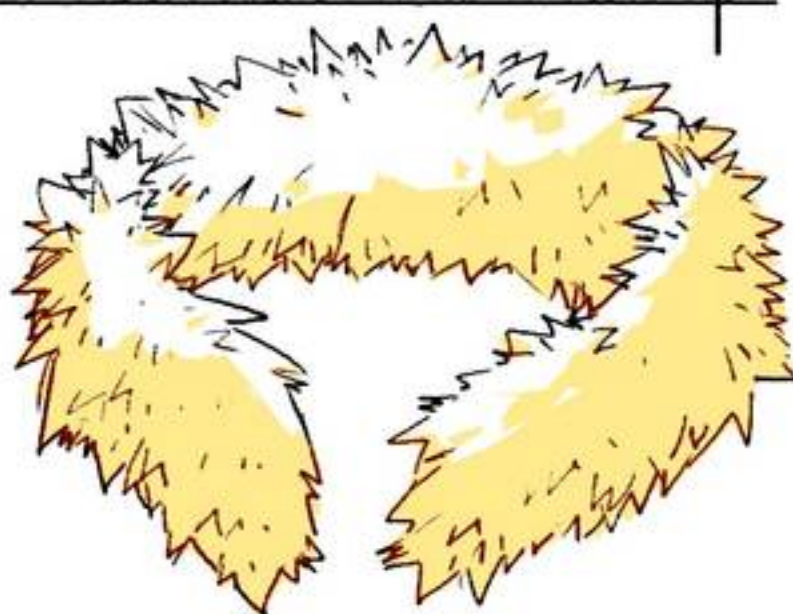
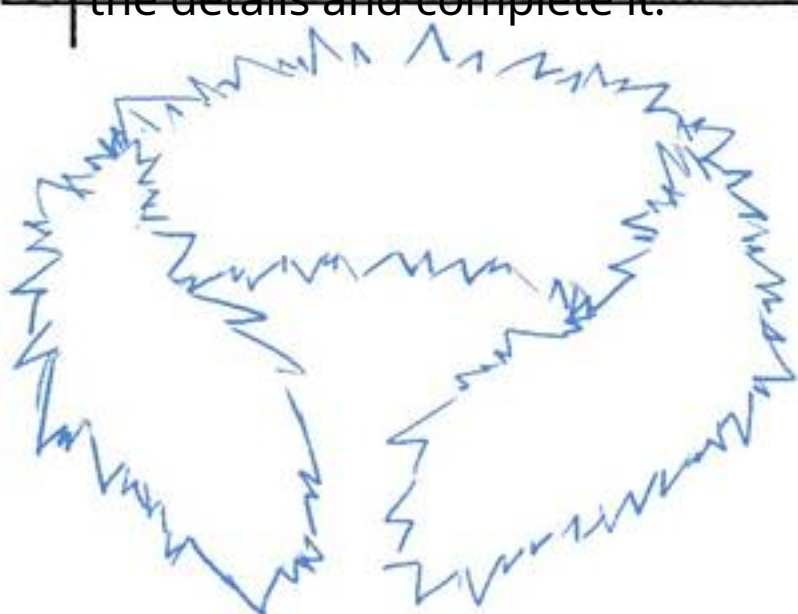
I'm holding all the frames to draw the hairs, and I'm showing the shape that's coming forward in order to have a three-dimensional feeling.



It describes the hair of the hair by the frame



Using a short gift based on a frame, we're going to take you up to the details and complete it.



I'll finish with the gift.

I'd like to know the taco author."



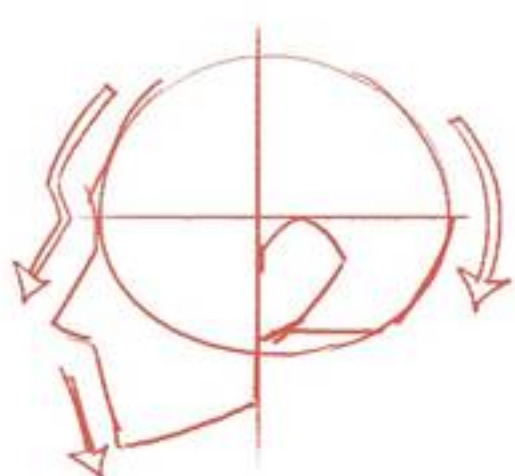
If it's soft or spotted hair, it's a kind of glyph, and it's a smooth drawing, which is a short line with an anan curve.



Key Doint

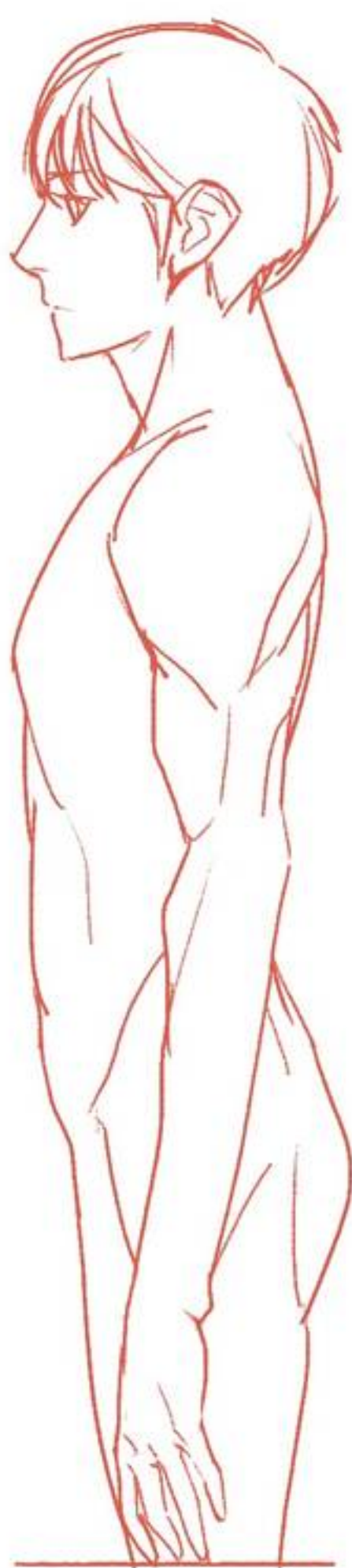
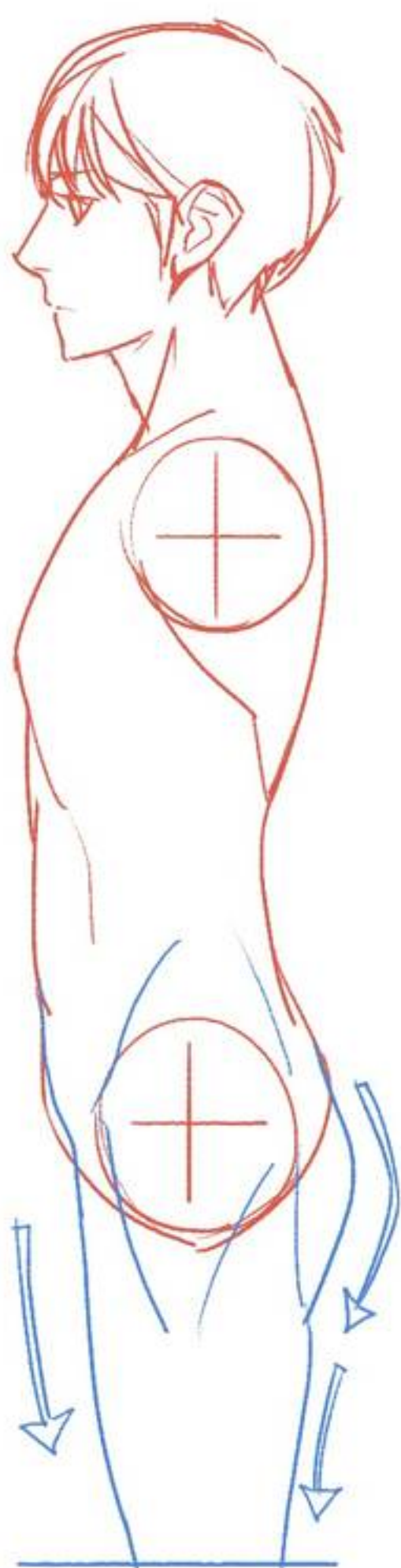
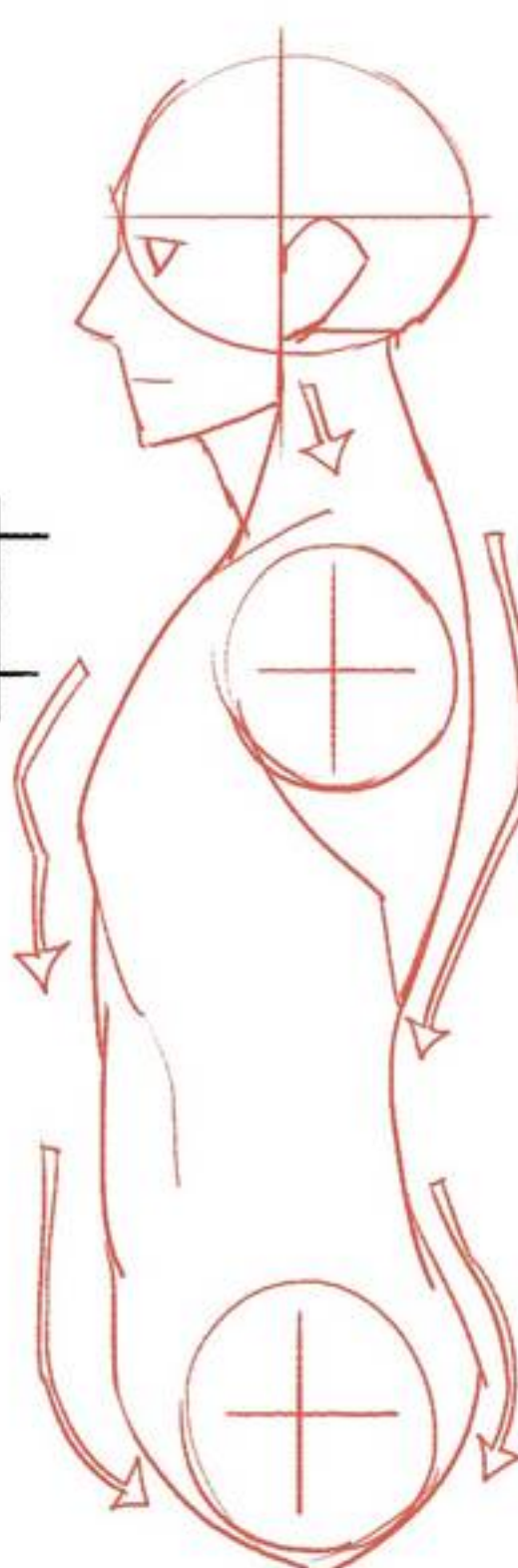


[Q: Close-up] When you're turning your head or your boss, you're gonna have to twist it.

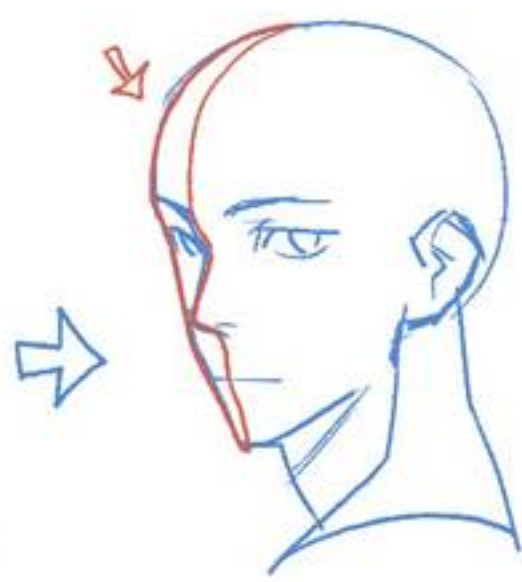


I'm drawing the face and the upper form that I see on the side.

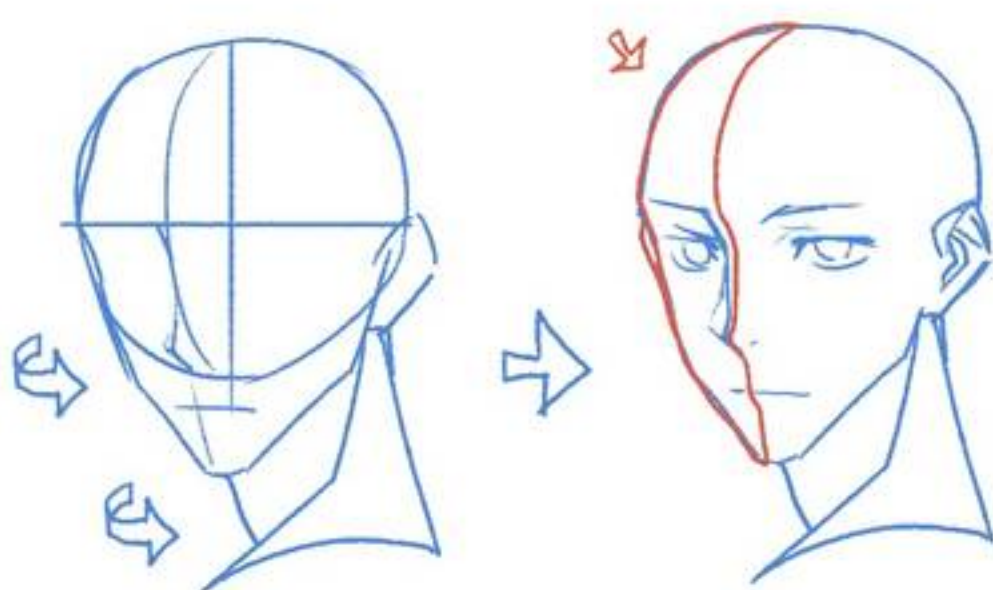
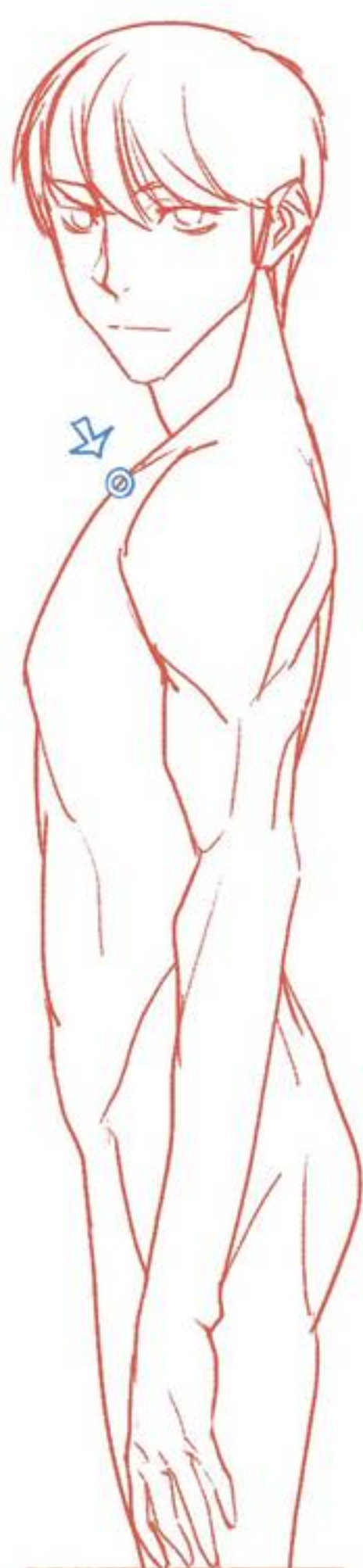
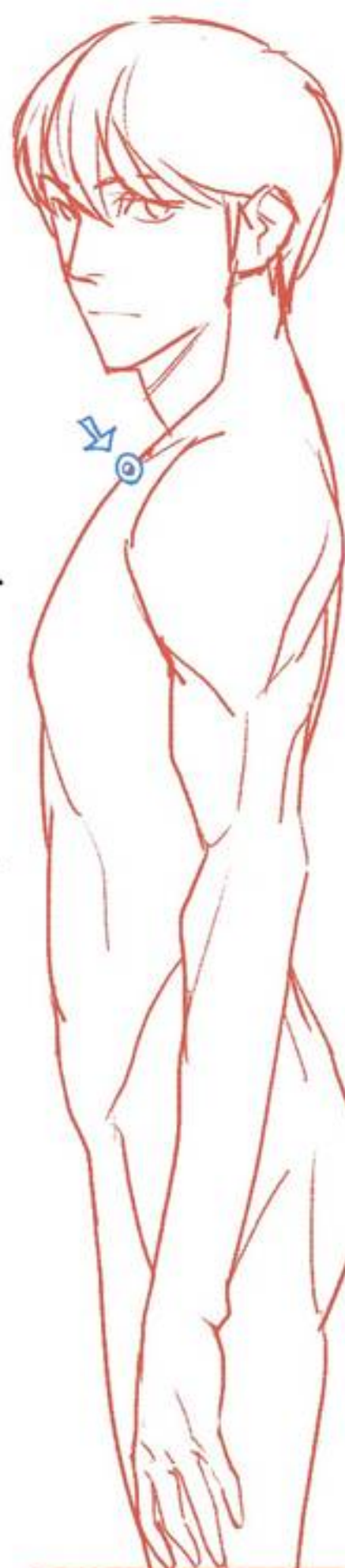
If you look at it from the side and you look at it from the throat, you'll see that it's 17 pieces, and you'll die.



As the muscles flow, we dance when we make old earths.

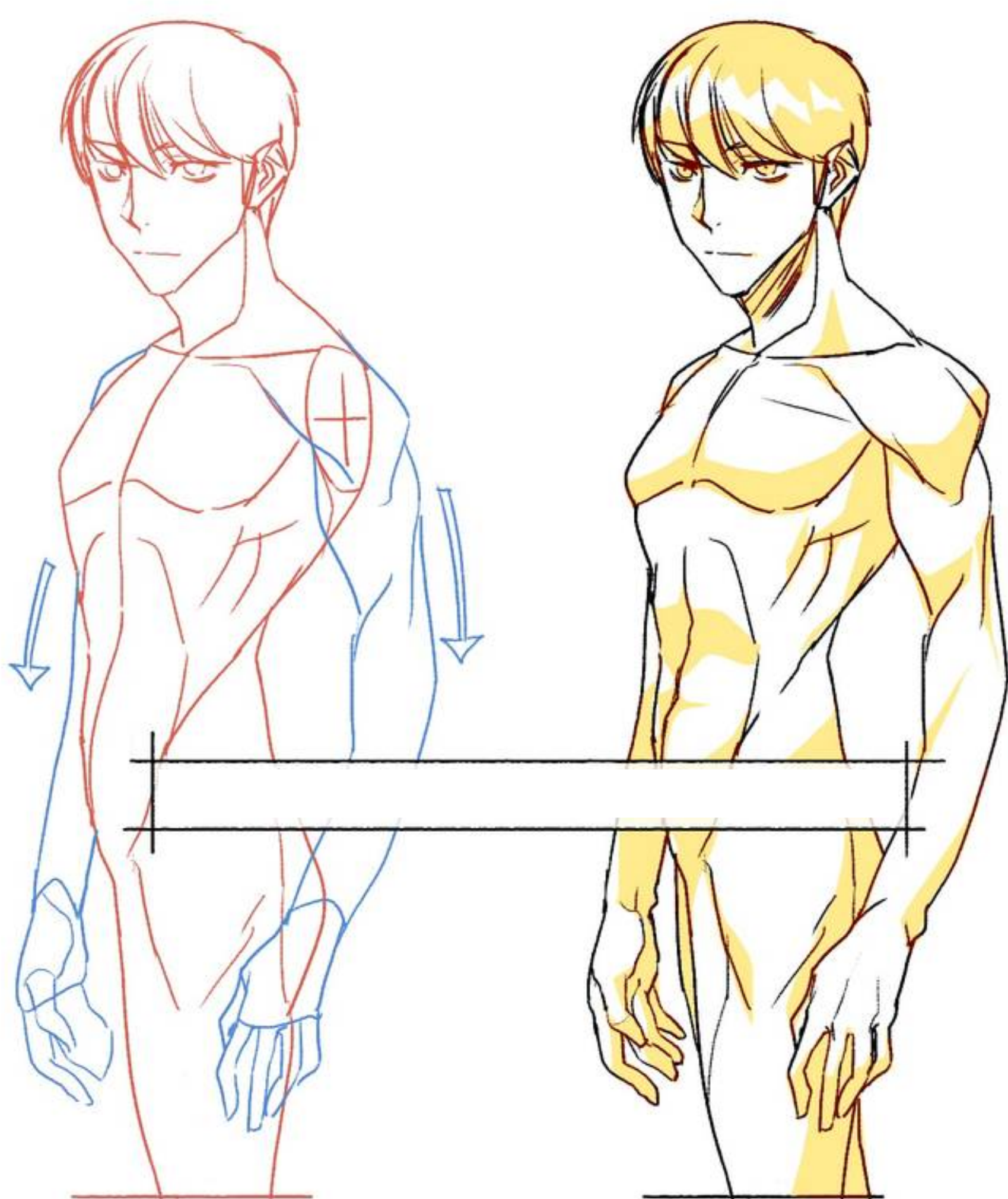
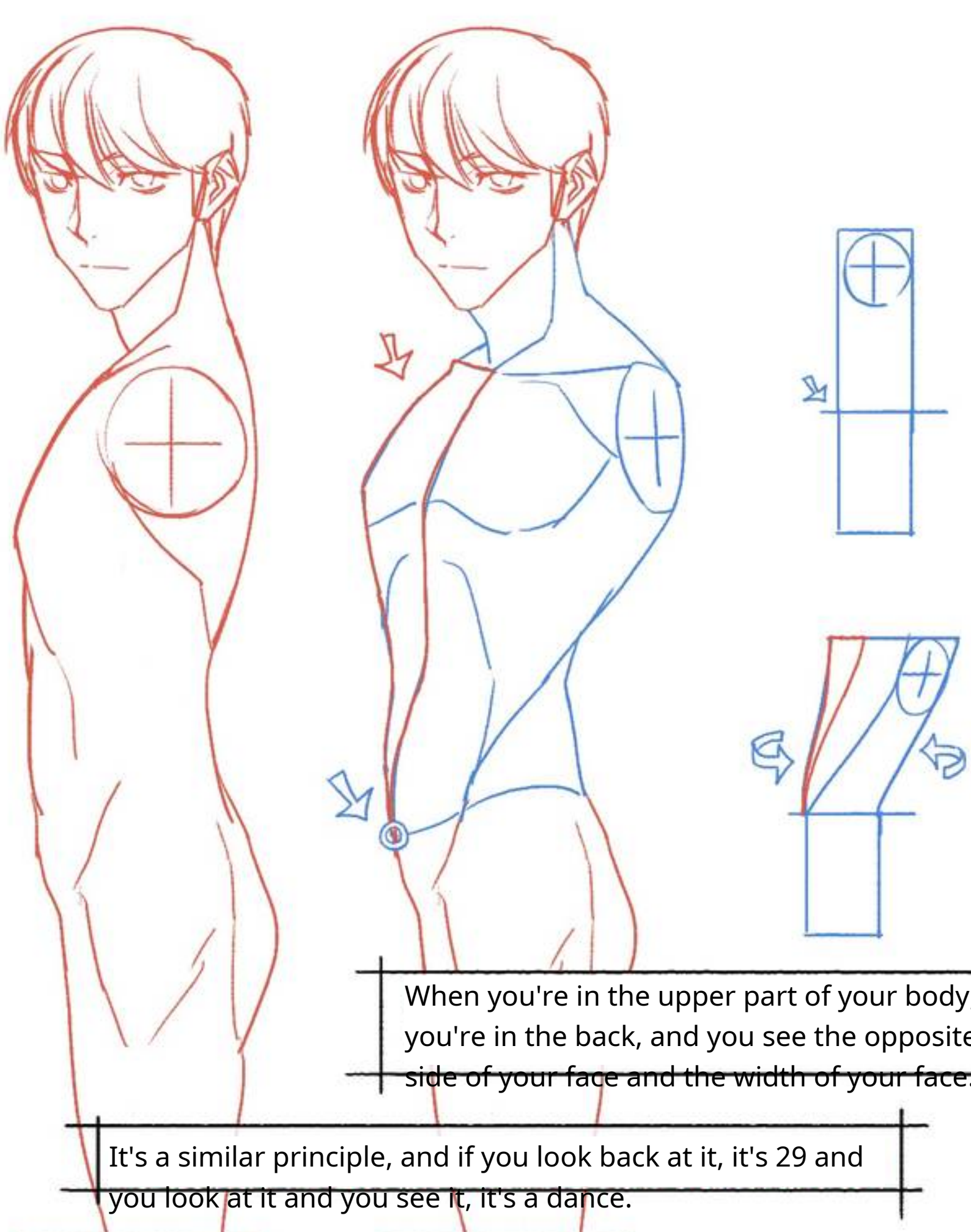


The upper body, based on the clavicle, starts to move, and then the neck and the face start to look the other way.

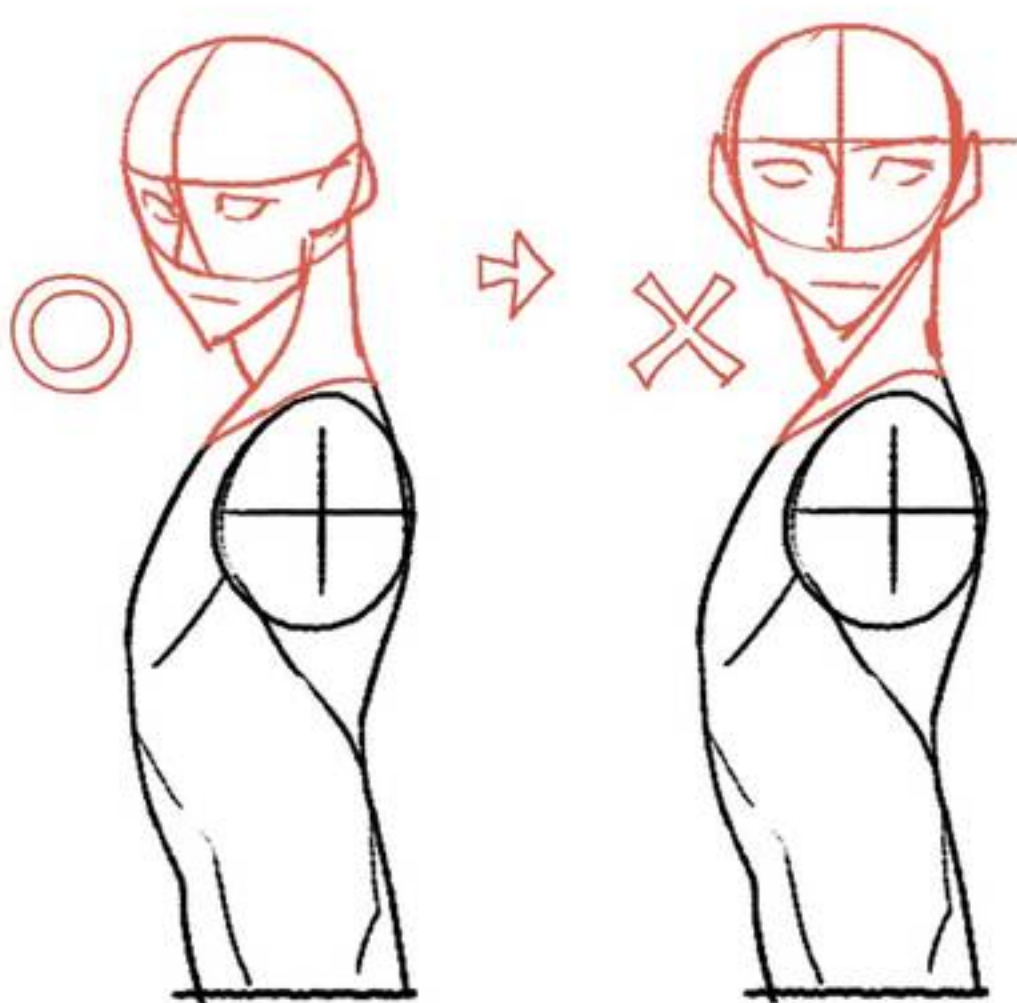


If you turn more of your heads against the clavicle, you'll see the other side of your face.





It's too small for a writer to know.



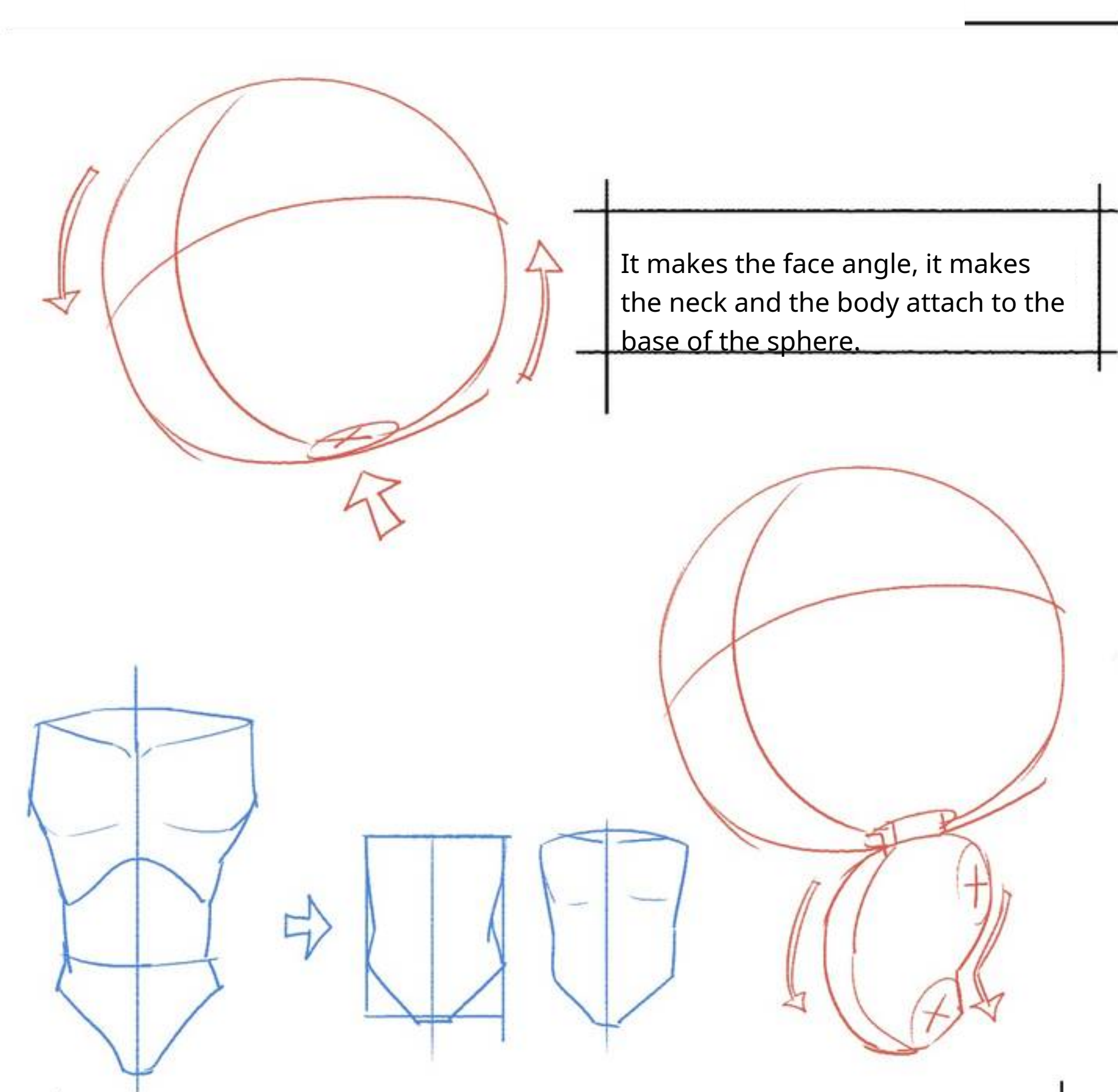
The upper part is the side, and if the face is in front of you, you can complete it in an awkward form.



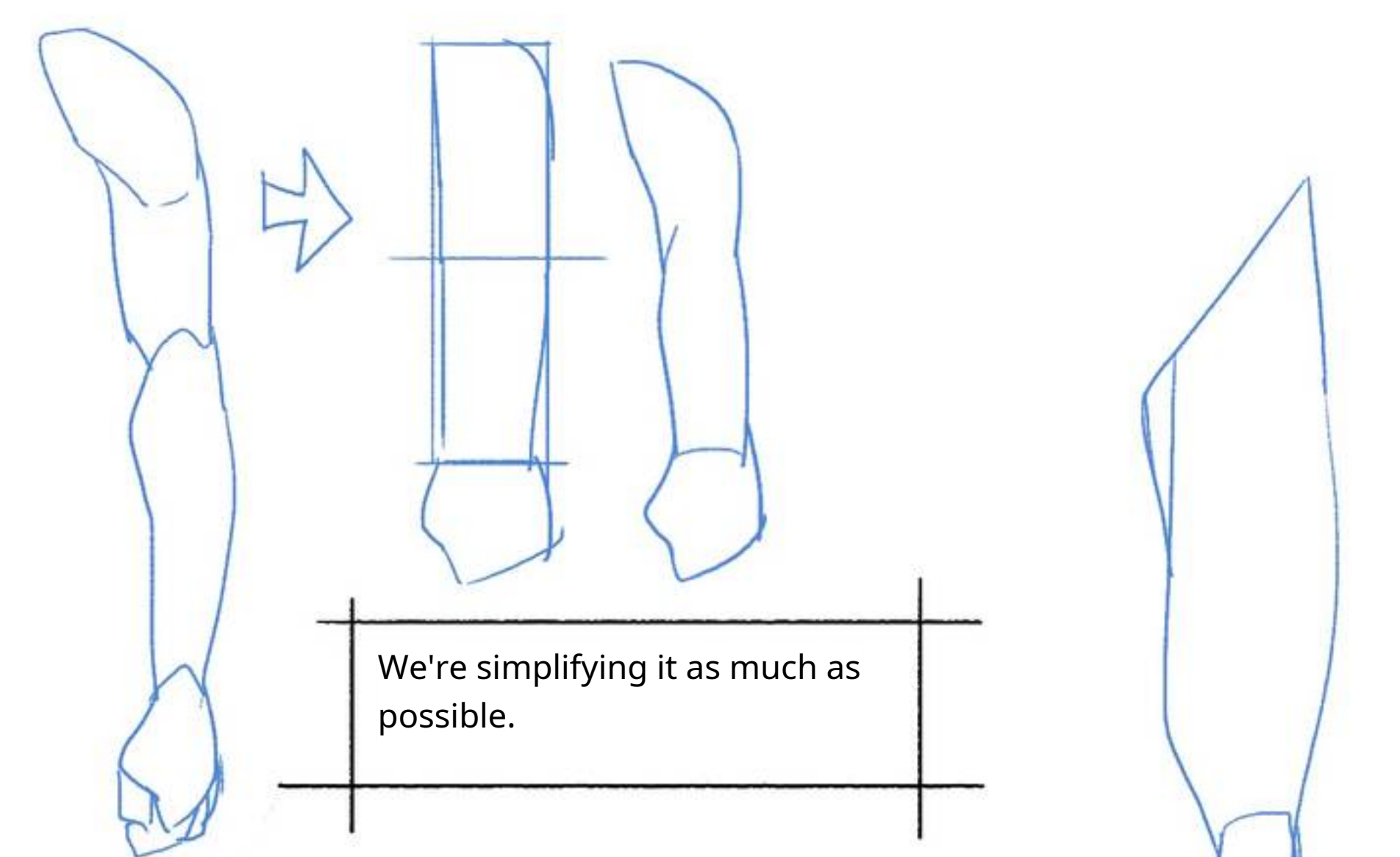
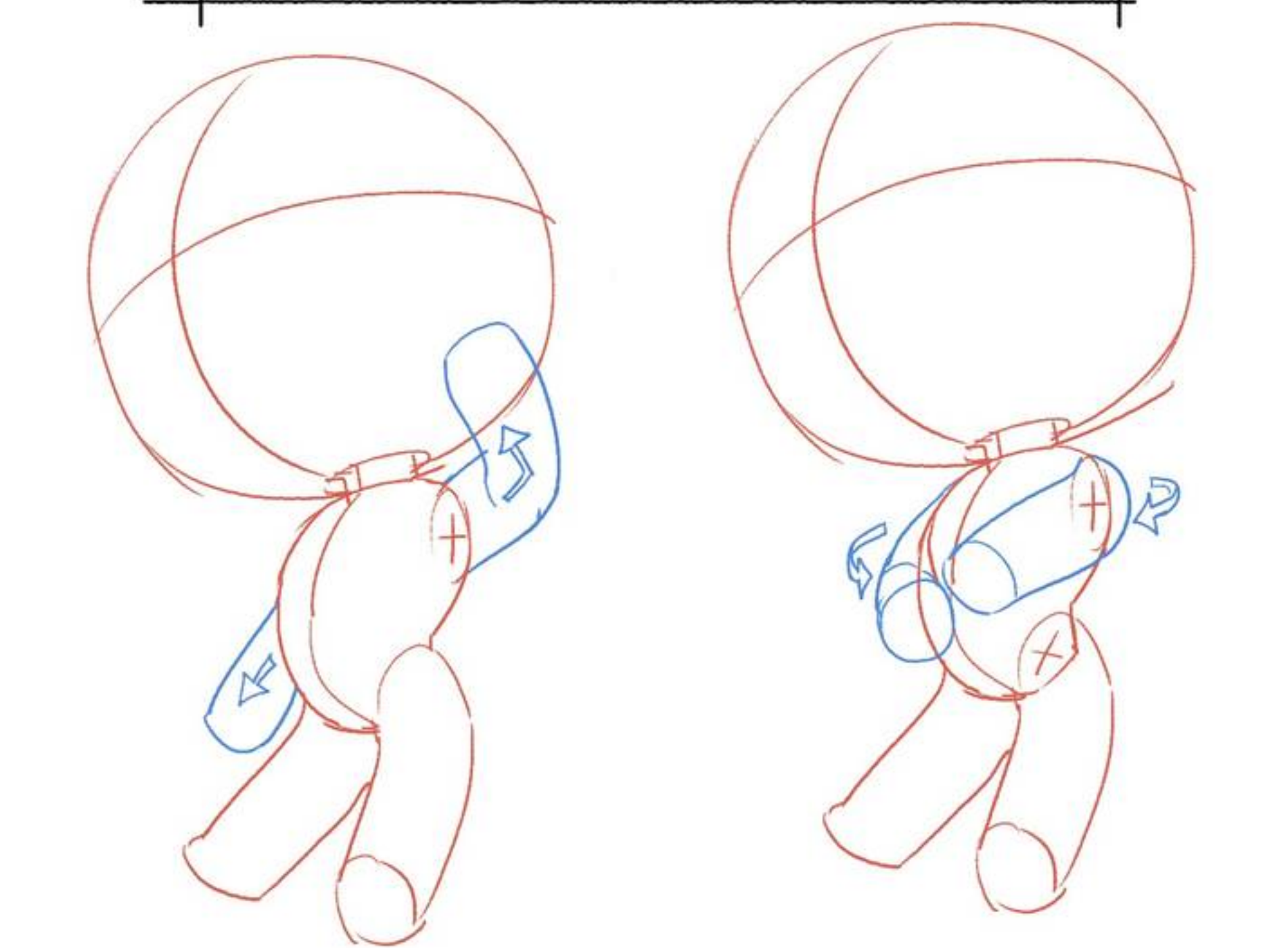
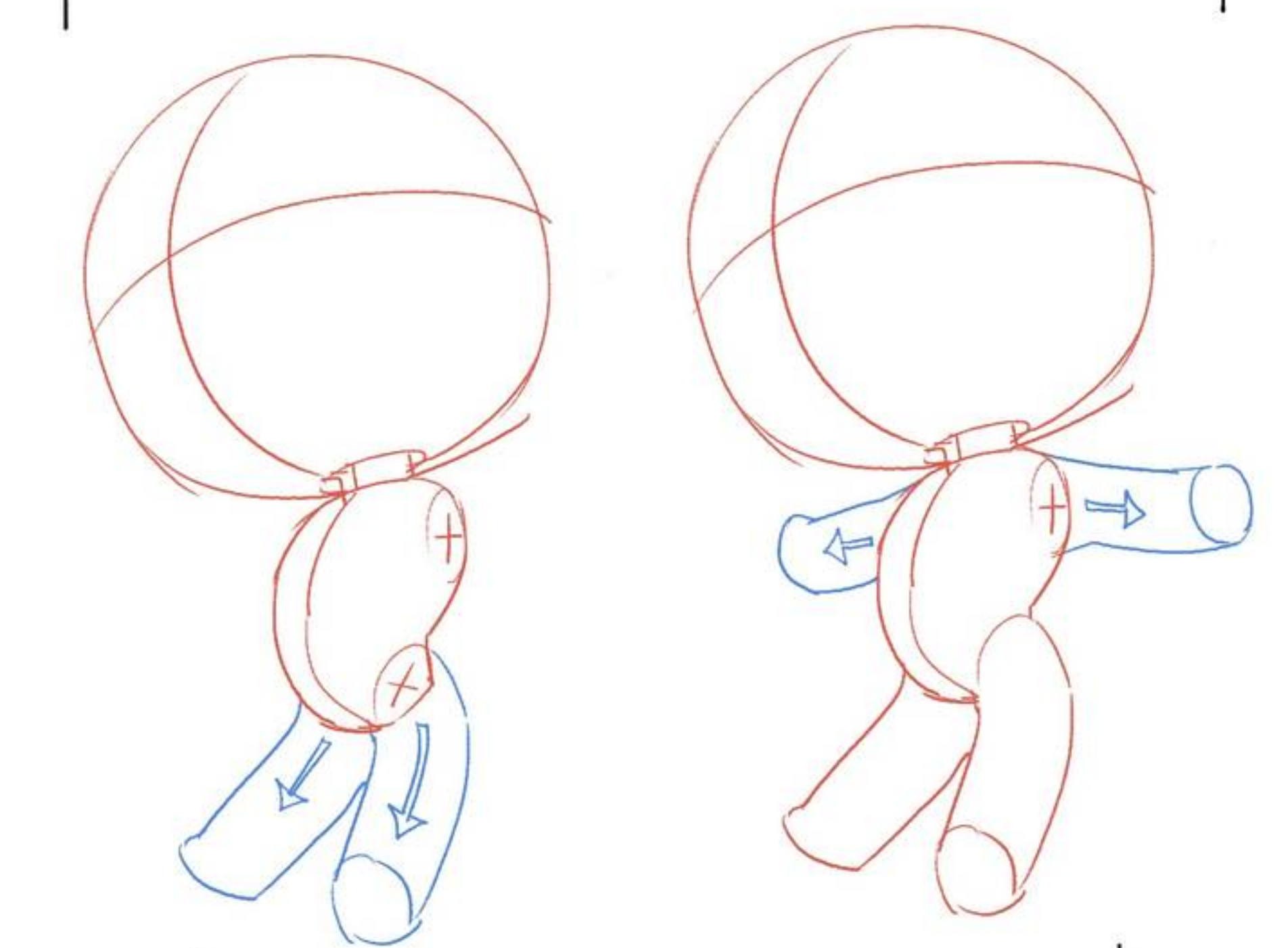
Key Point



I mean, it's awkward to make an synchronization with a SD character.

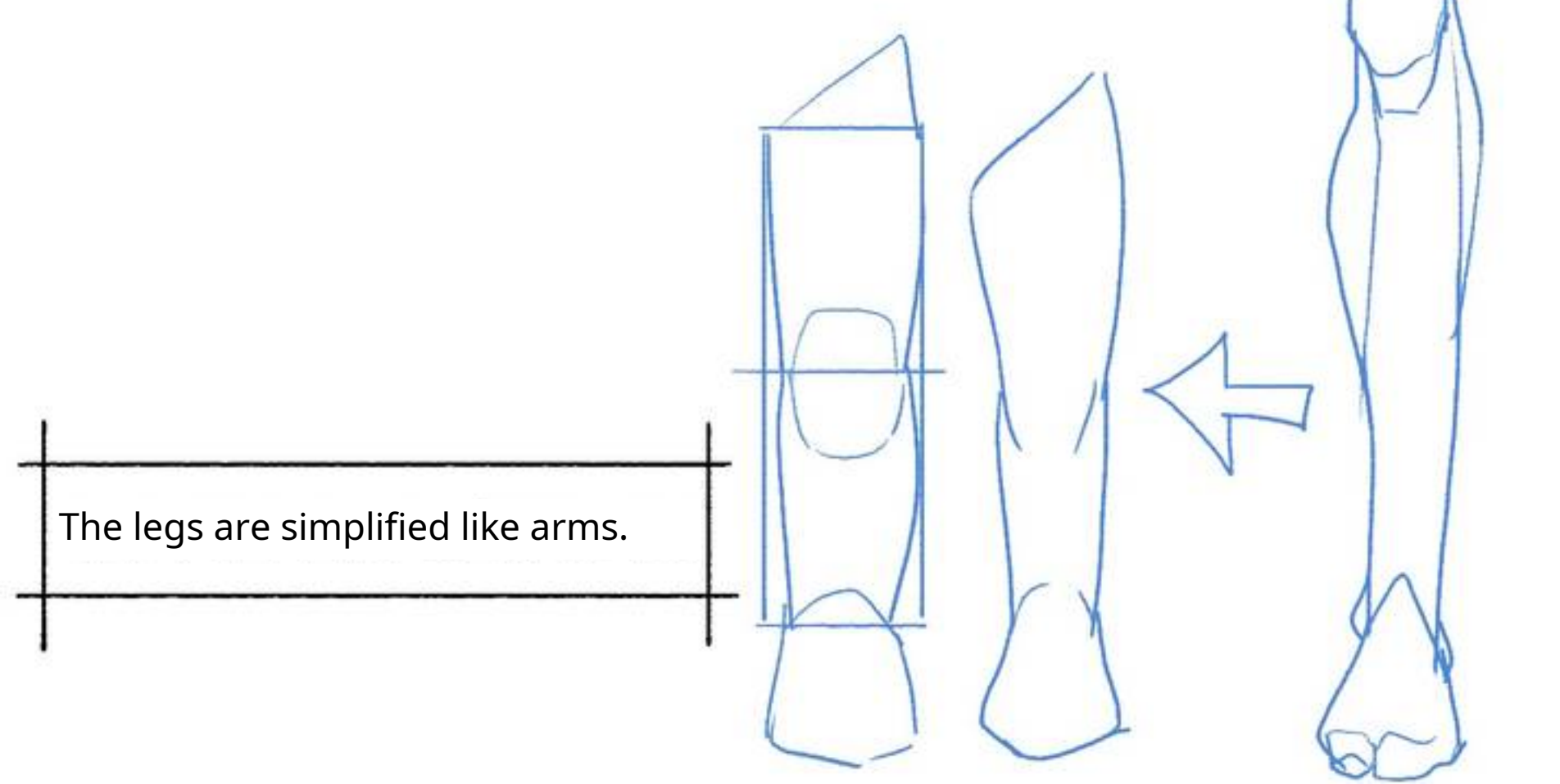


I understand the body as a simple drawing, not as a breast, not as a hip, but as a piece of muscle.

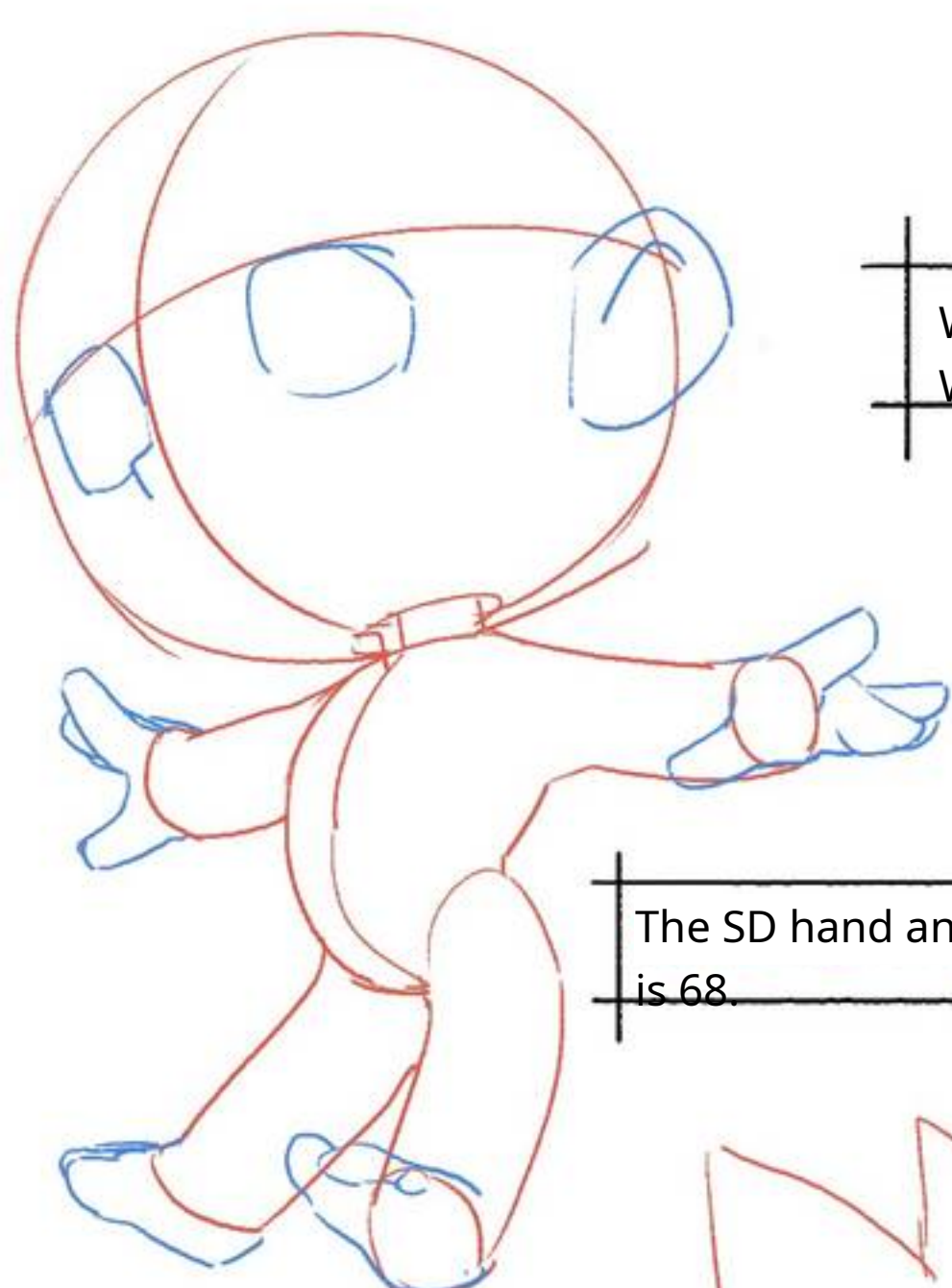


We're simplifying it as much as possible.

The legs are simplified like arms.







We're going up to the frame.  
We're going up to the edge.

The SD hand and the Balgnon method, if you will,  
is 68.

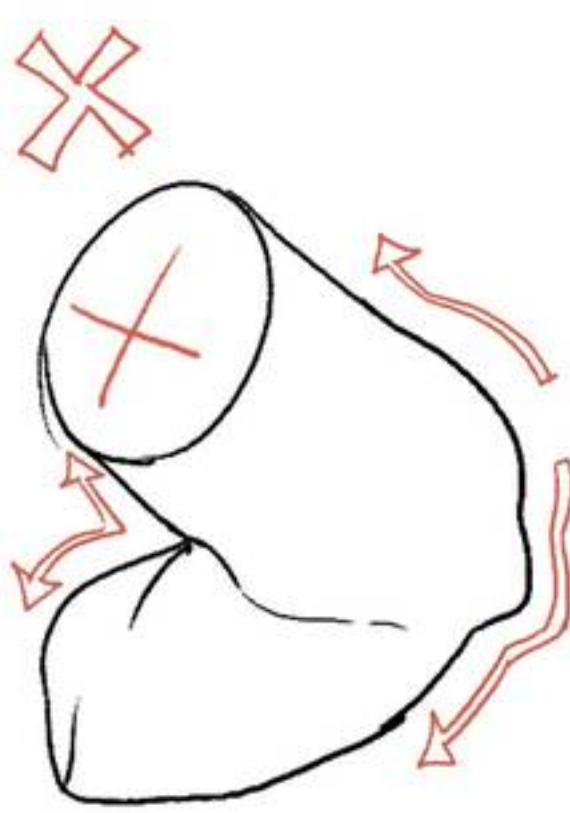
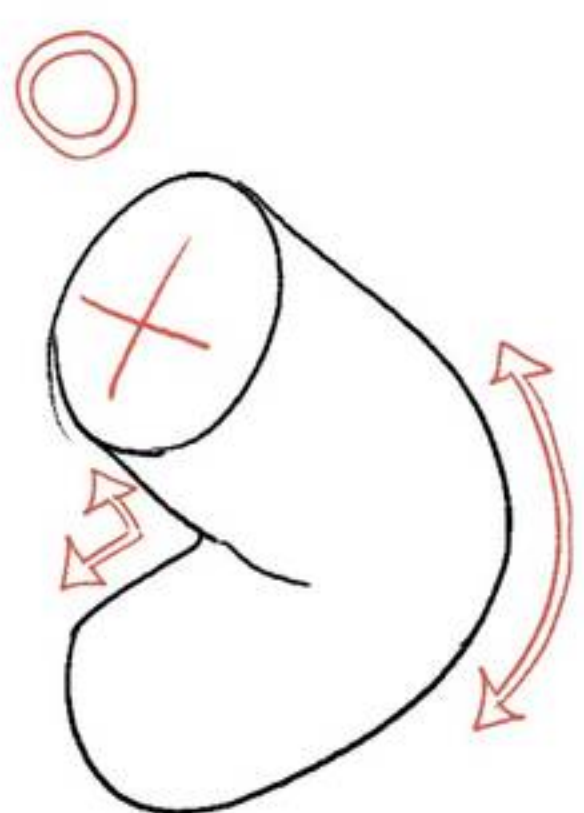


We're going to make the  
body taste good, and then  
we're going to make sure  
that the folds are the only  
parts that are needed.



I'm going to close with the  
line.

I'm just trying to get to know the taco writer.



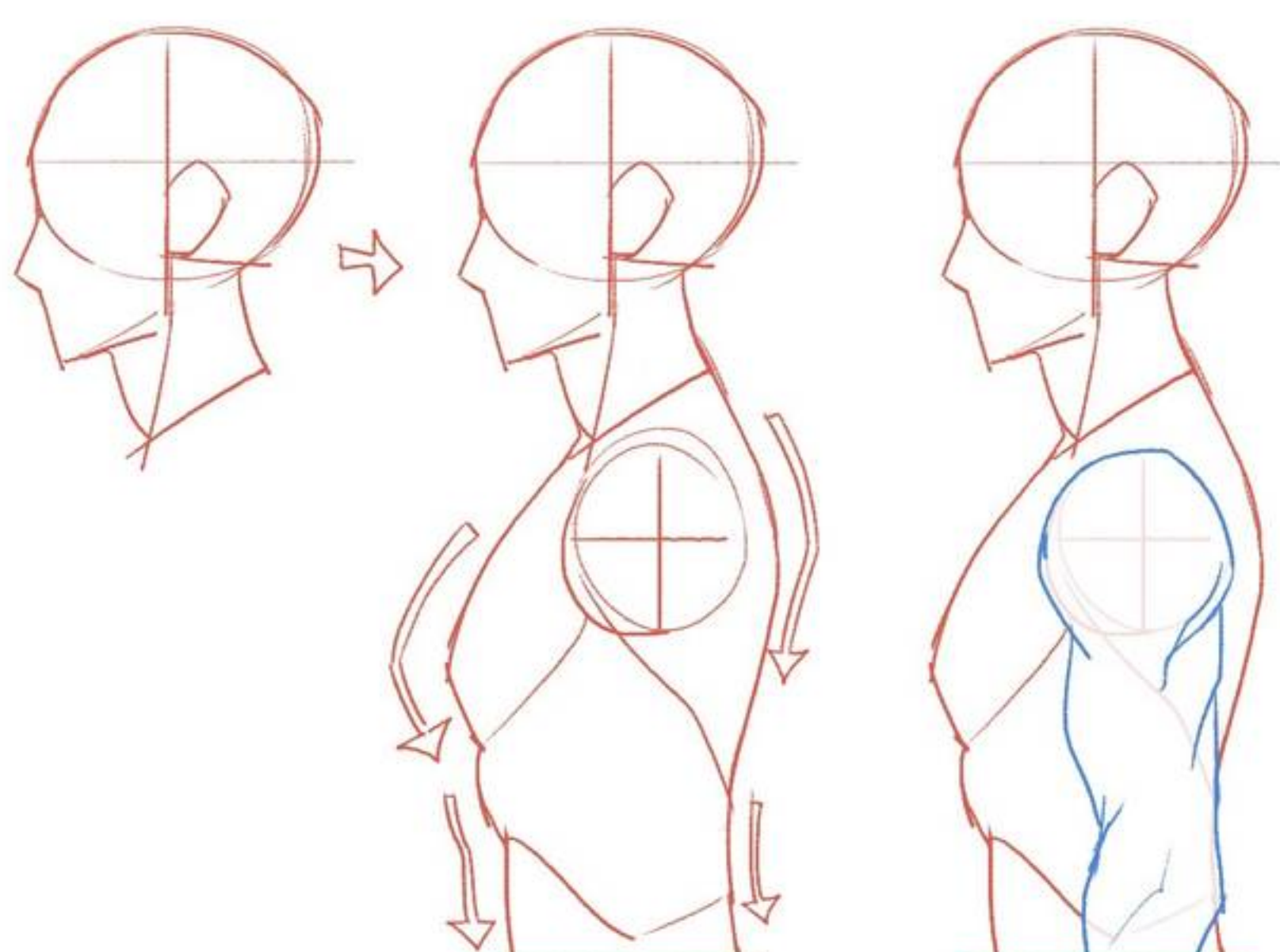
If you're grouping with the  
gyrus cylinol of the arms  
and legs of the proboscis,  
it's an SD drawing I don't  
fit.



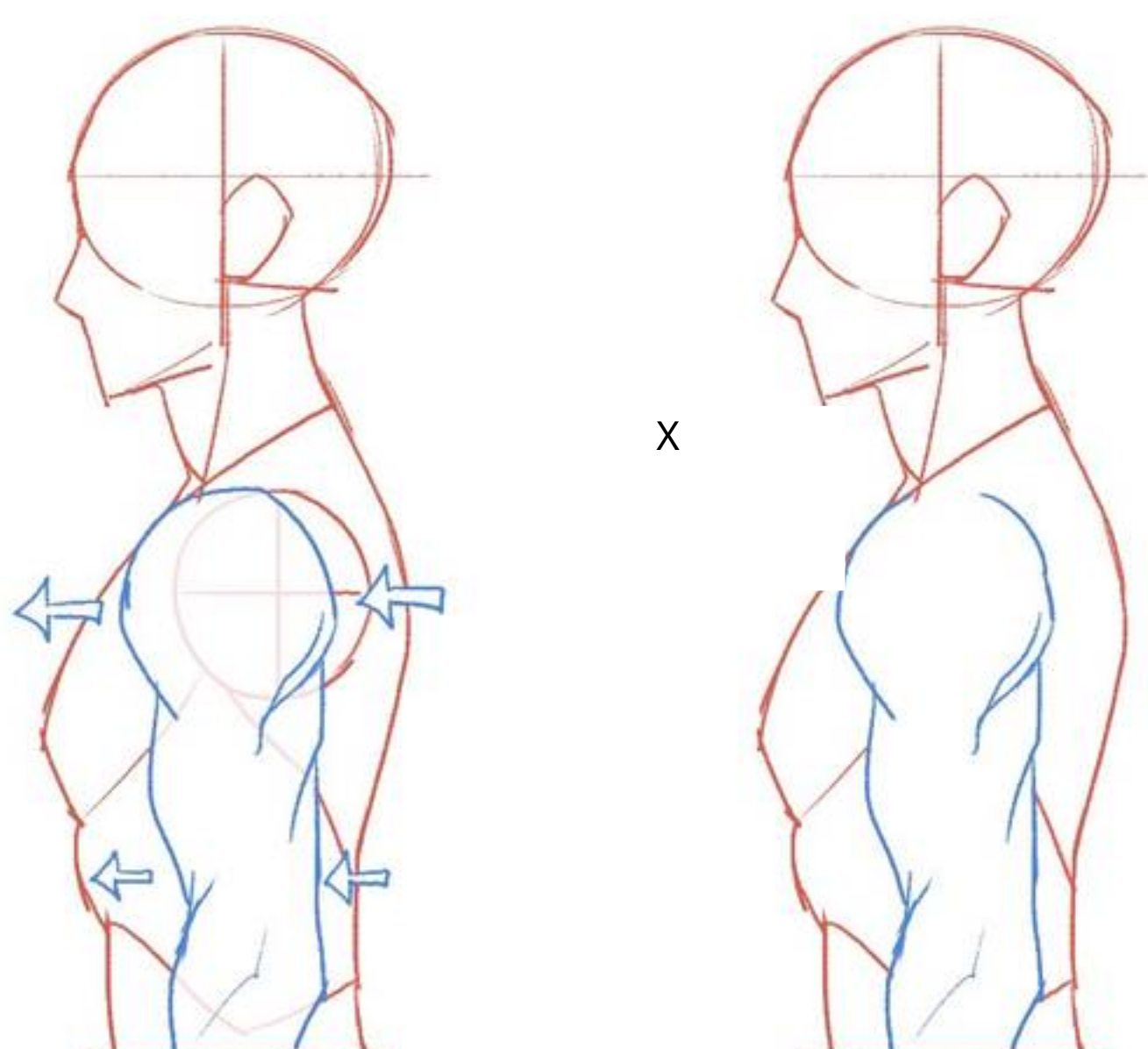
Key Doint



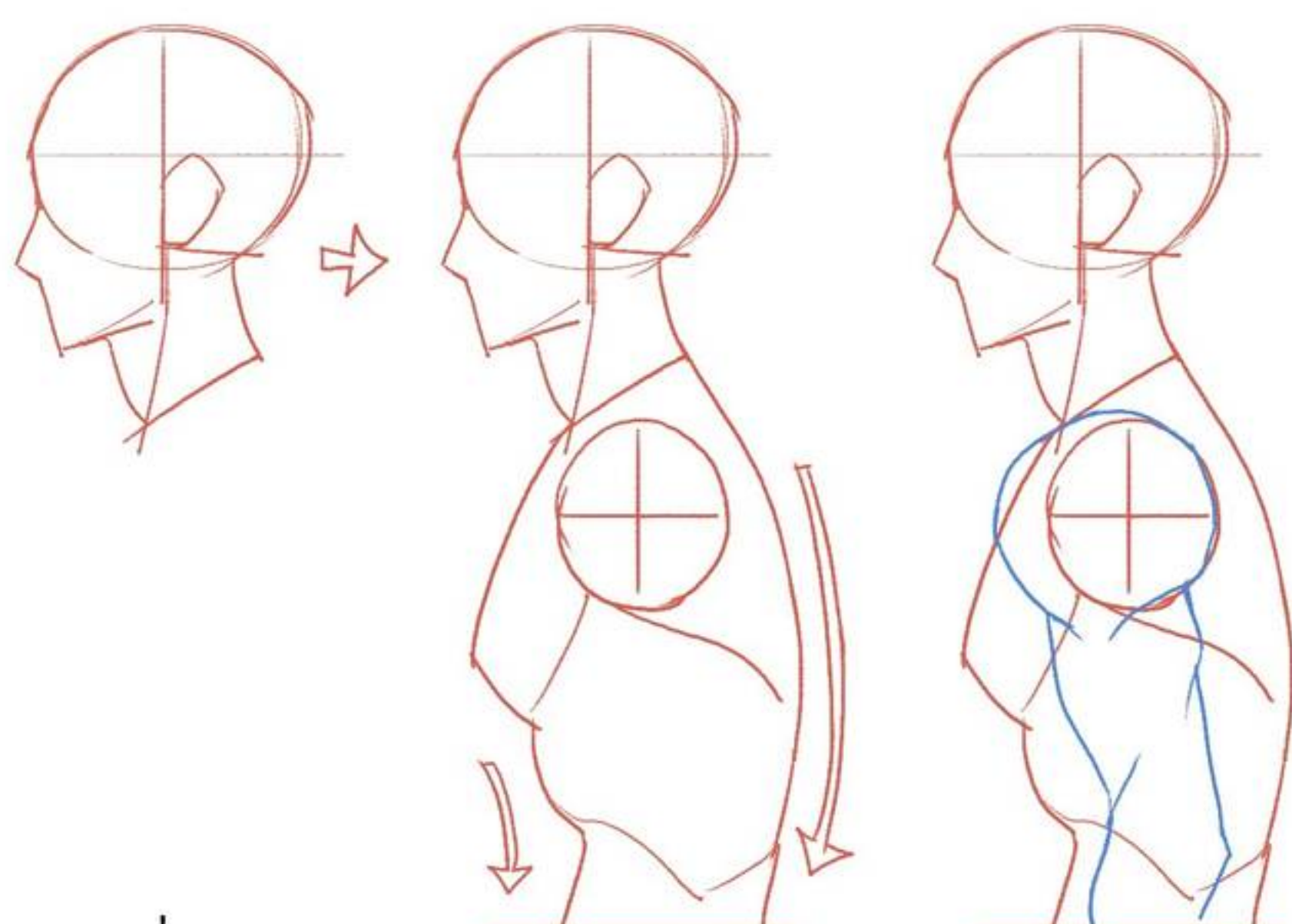
[Q: It's hard for me to push my shoulder forward.]



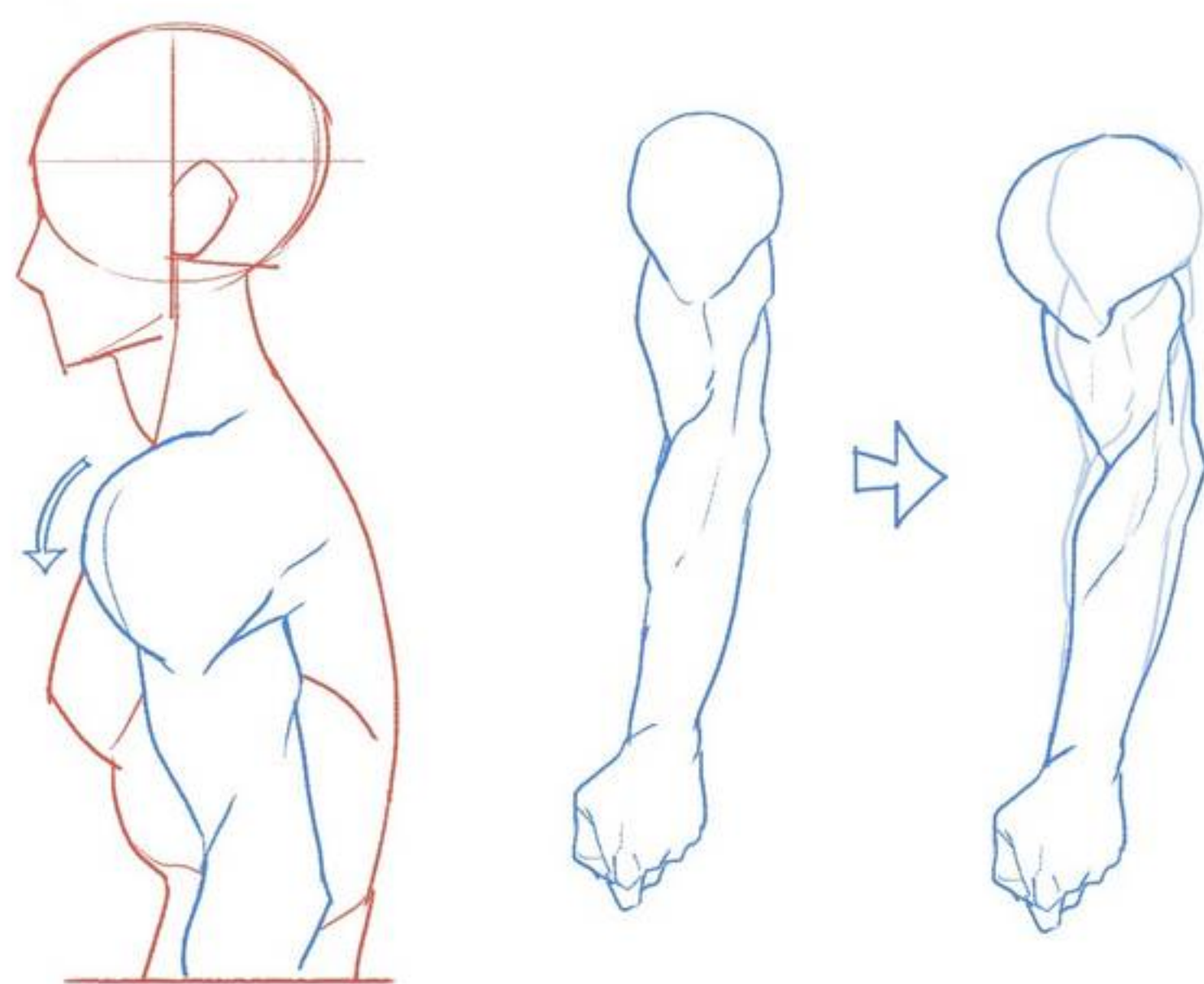
To see and understand a shoulder-sized upper body and shape deck, it's going to look like a upper-sided surface.



If you move your entire arm around based on the shoulder, you can see that your arm is not in position.



You're gonna have to stretch your shoulder and bend your mouth just to make it look natural.

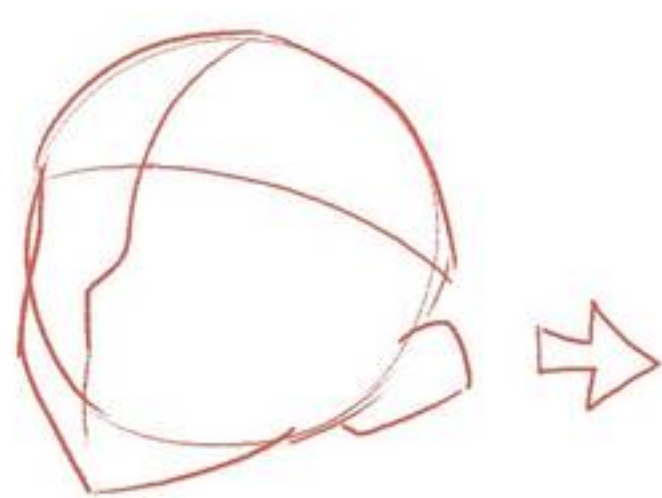


I'm the type of person that only moves on the shoulder and invades the chest line.

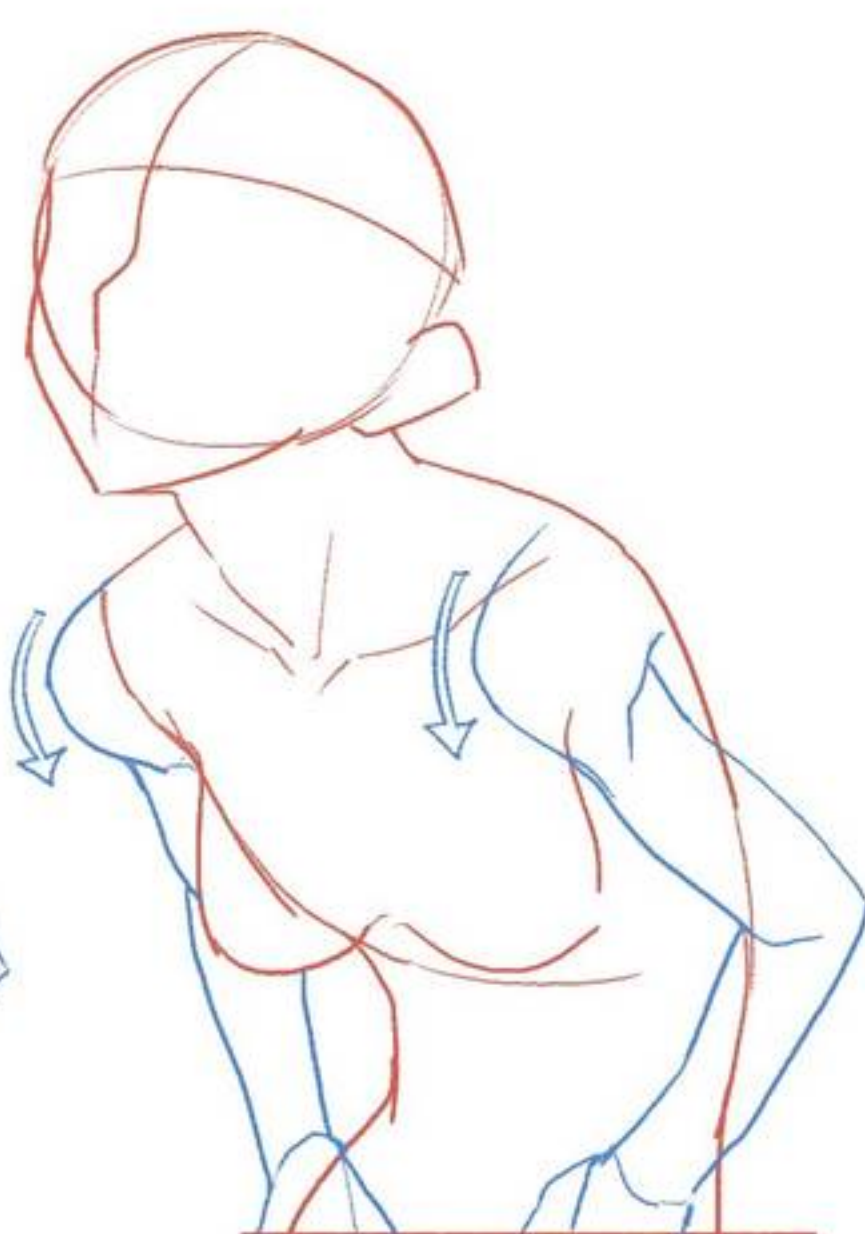
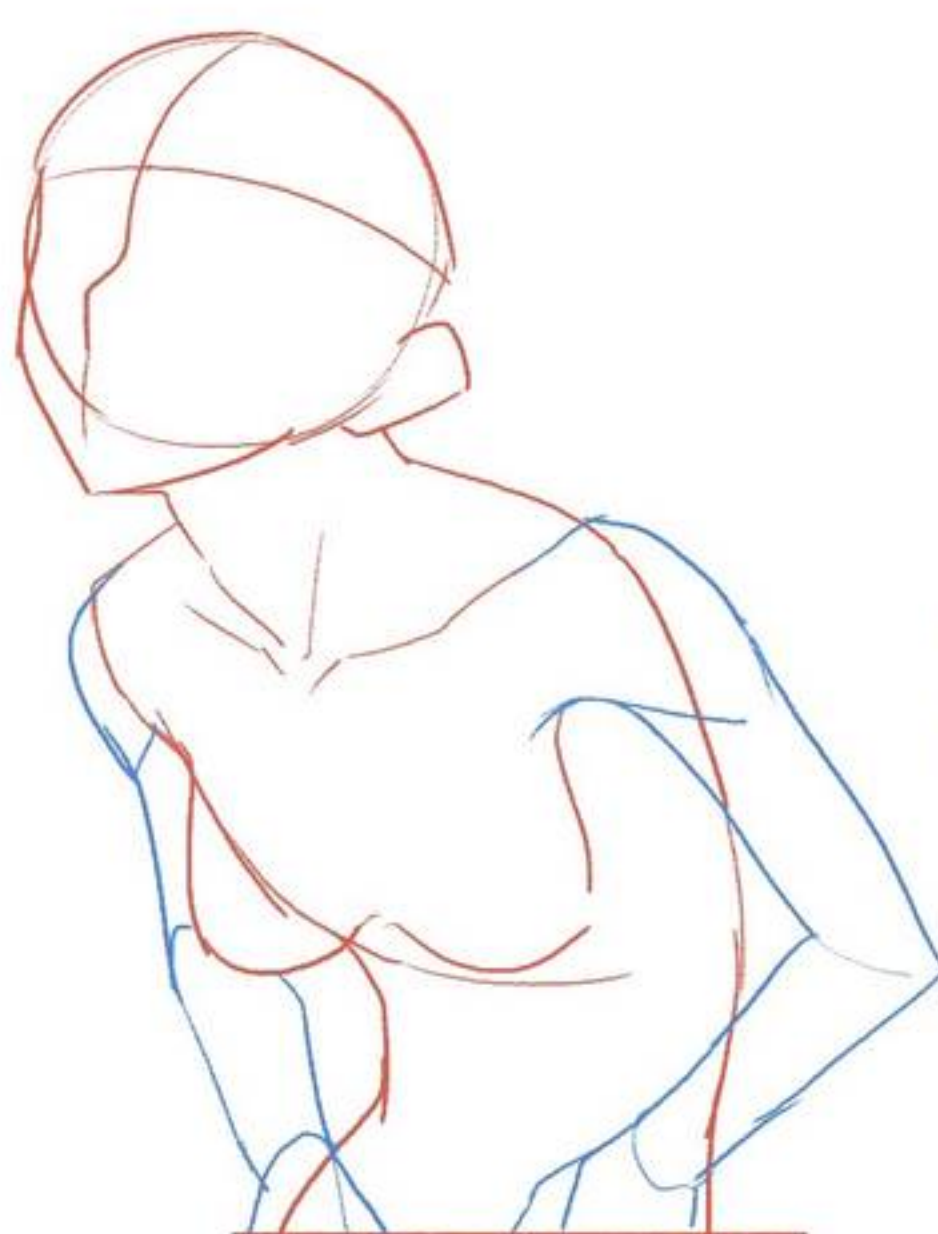
I'll finish by adding a detail.



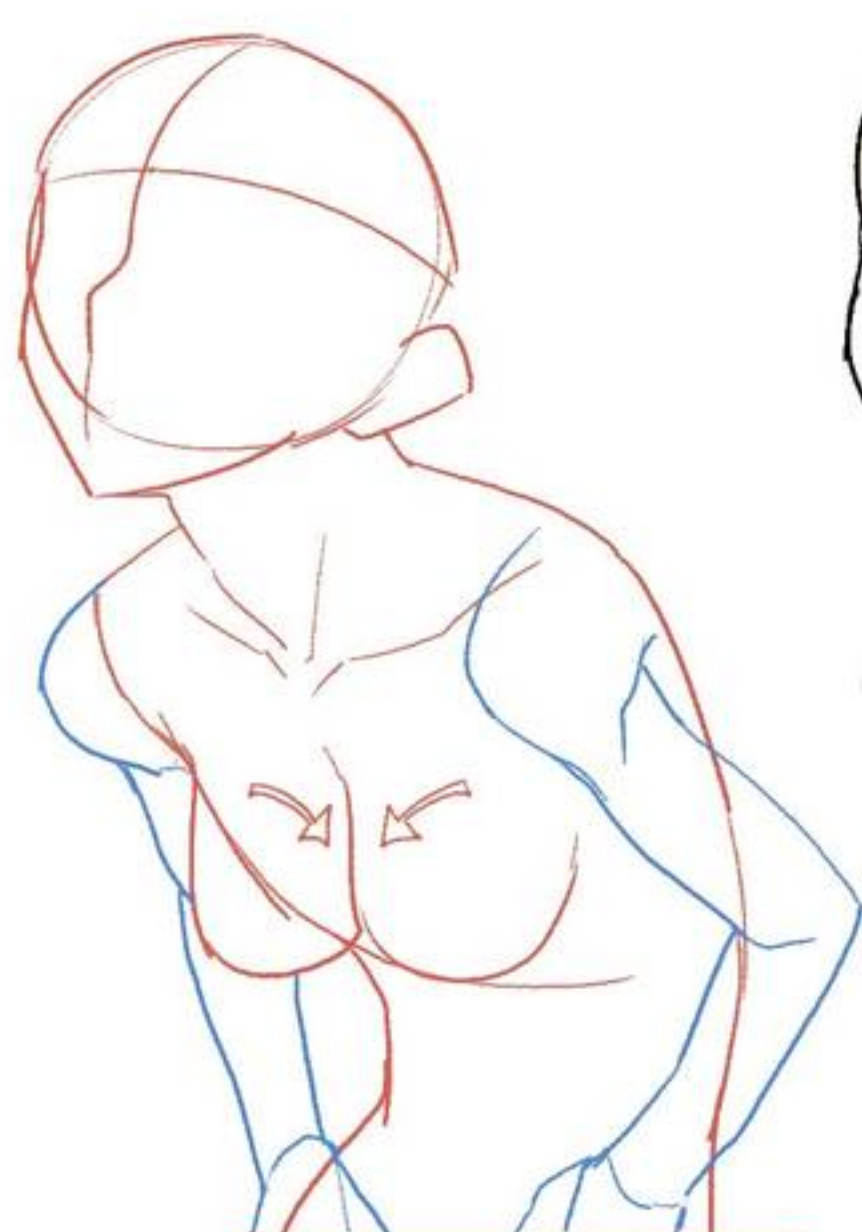




So it's going to look something like this and it's going to look something like this.

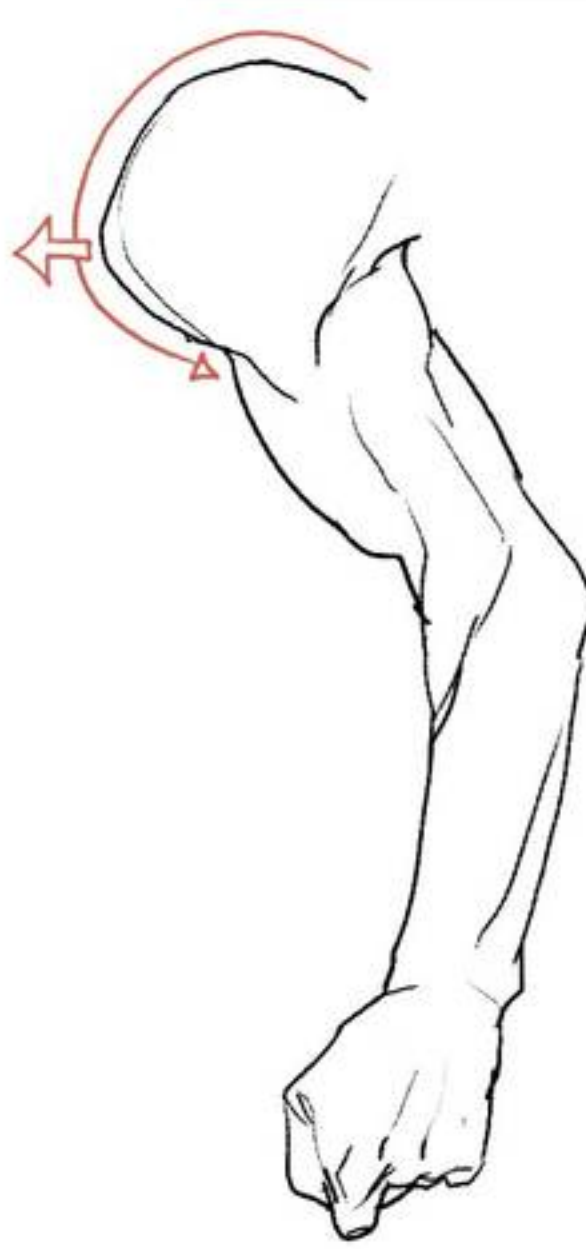
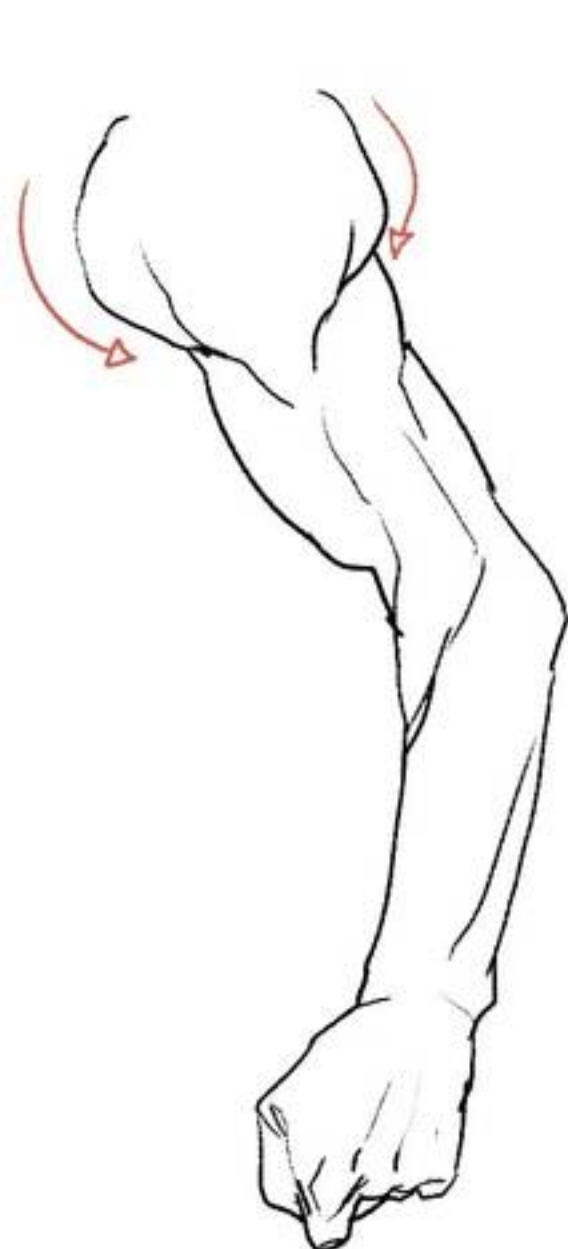


The angle of the upper body, the angle of the upper arm, is not the angle of the original arm, but the arm is moving at the shoulder, so as you move the shoulder, the angle of the upper arm is going to be different.



As you move your shoulder, you consider the changing shape of the chest, and then you finish.

I'm just trying to get to know the taco writer.



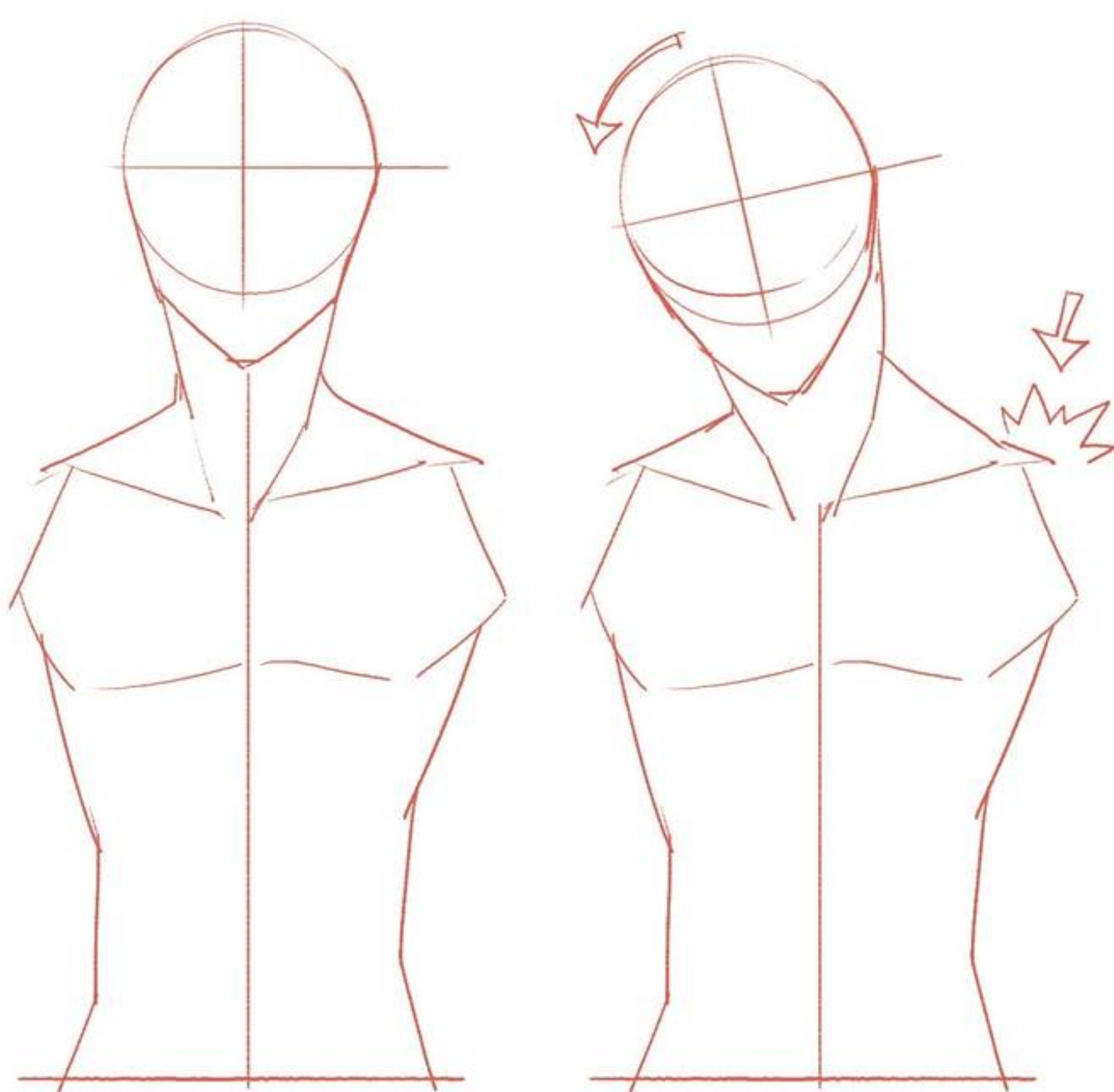
It's the same arm at the same angle, but it's going to look like it's going to come out of it depending on the line on the shoulder.



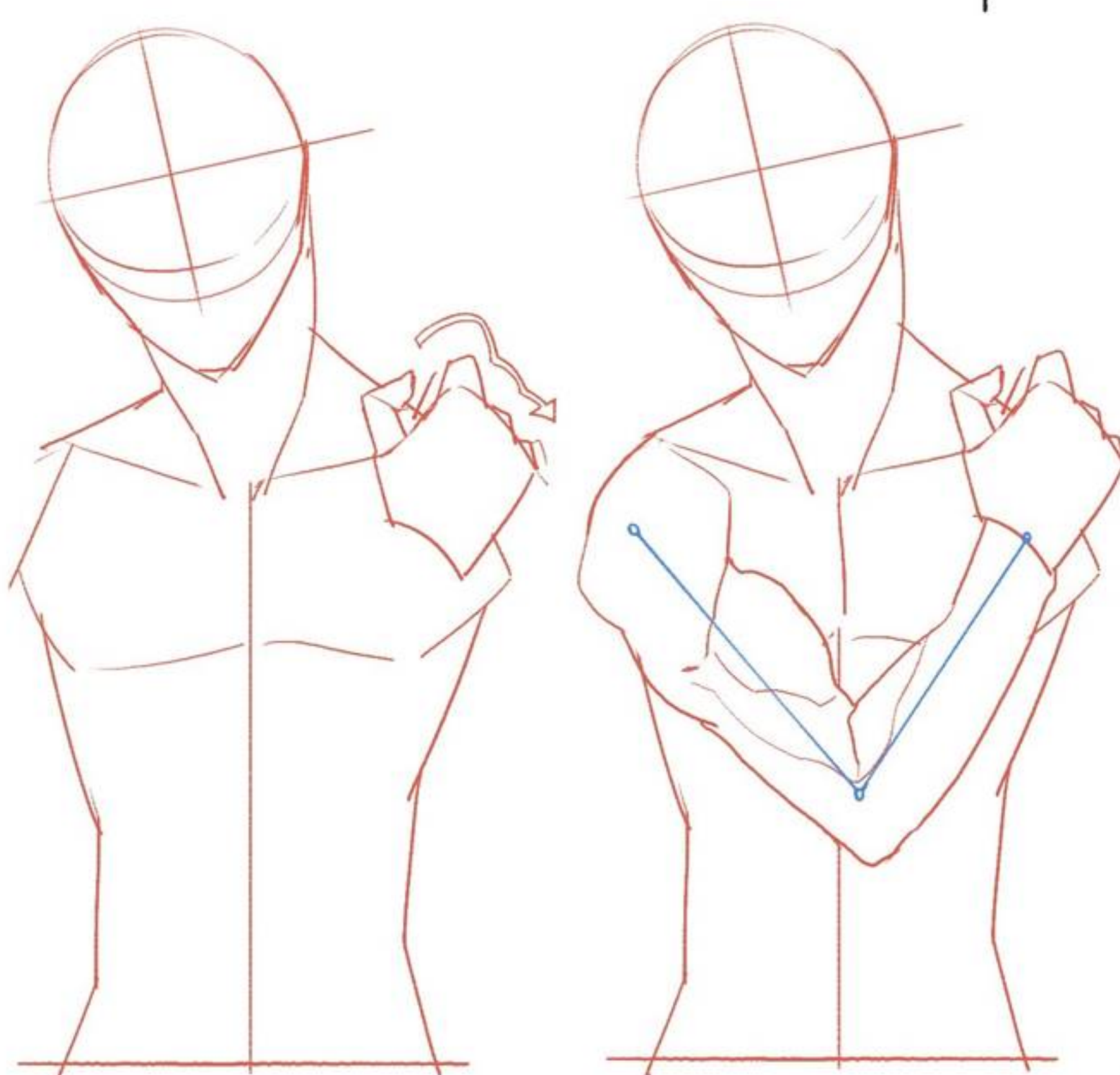
Key Point



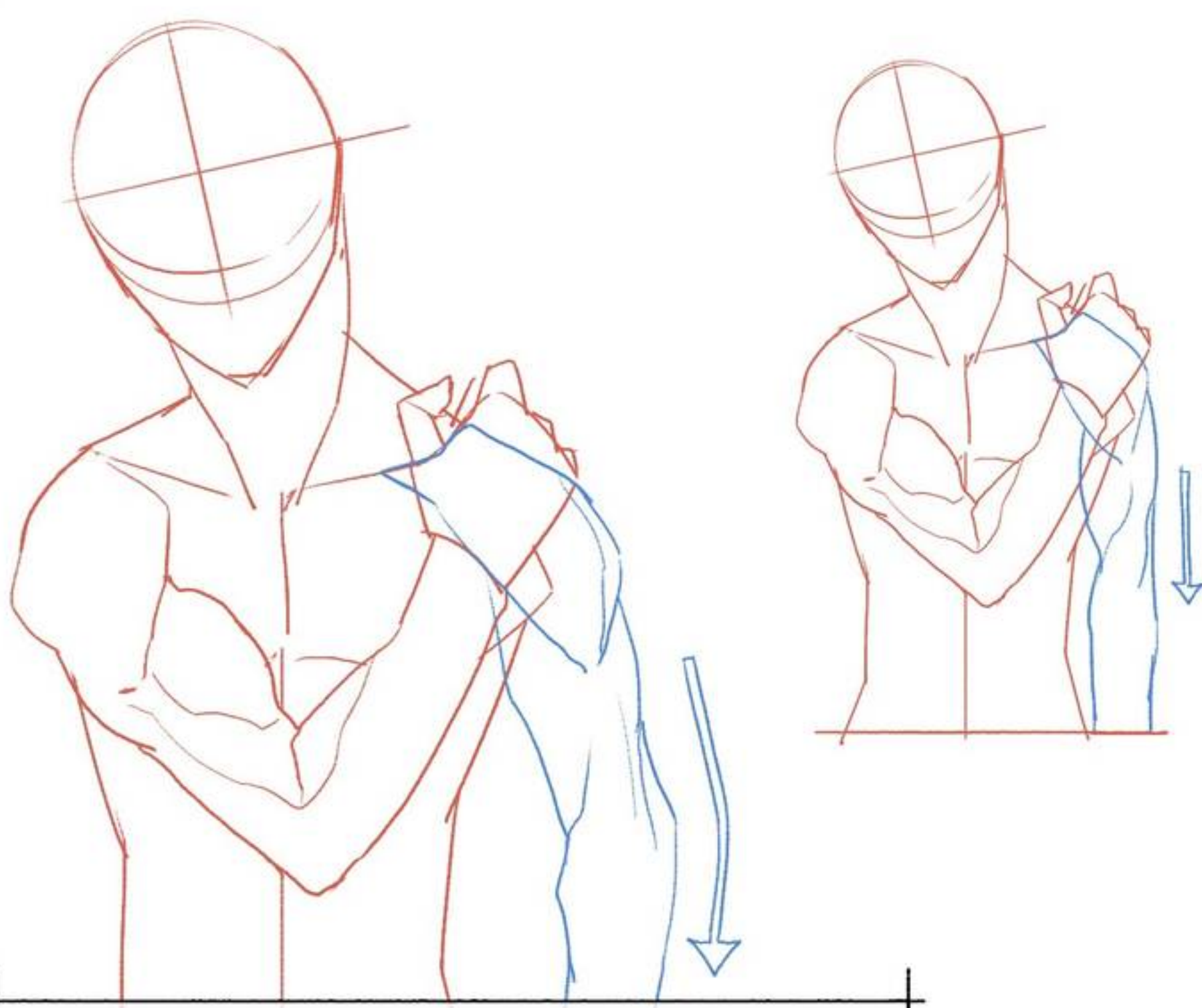
[Q: I'd like to draw a pain in my pocket.]



When you look at it from the front, you set the side of your shoulder and turn your face in the opposite direction, the tide is natural.



I draw my hand on my shoulder first, and then I draw my arm based on the positioning of my shoulders and wrists



And if you give it a line of arm flow, it'll also give you a feeling that the arm's not powerful, which is what makes it vulnerable to the situation.

He's got a distorted look on his face, and he's got a situation in which he's going to suffer.

Add the details while I clean up the gifts.







I think of it in terms of hairlines, so I'm going to draw some hair and I'm going to let it flow.

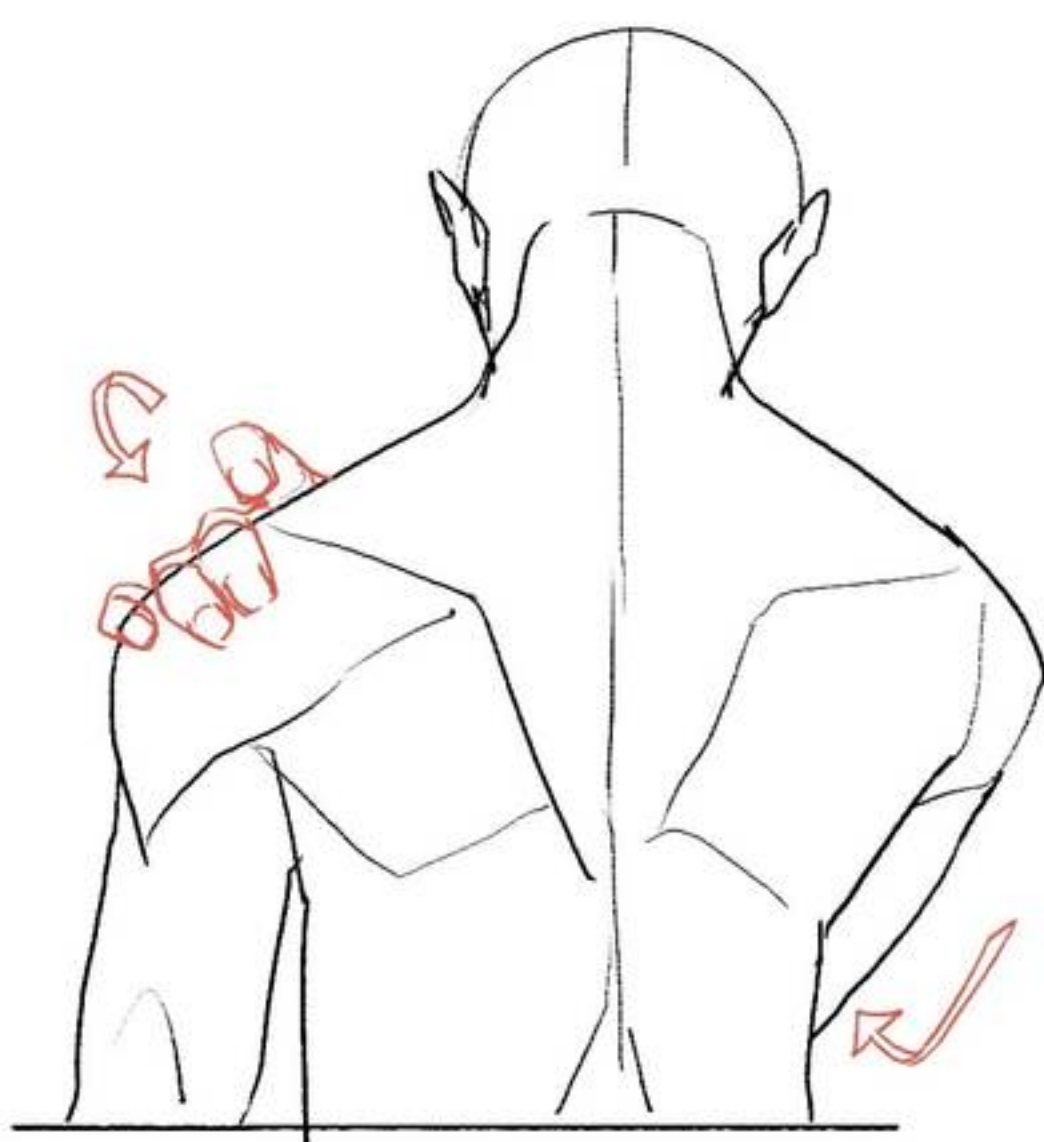


I'm drawing clothes that fit the character and the situation as I consider the human body.



I'm going to close with the line.

I'd like to know the taco author."



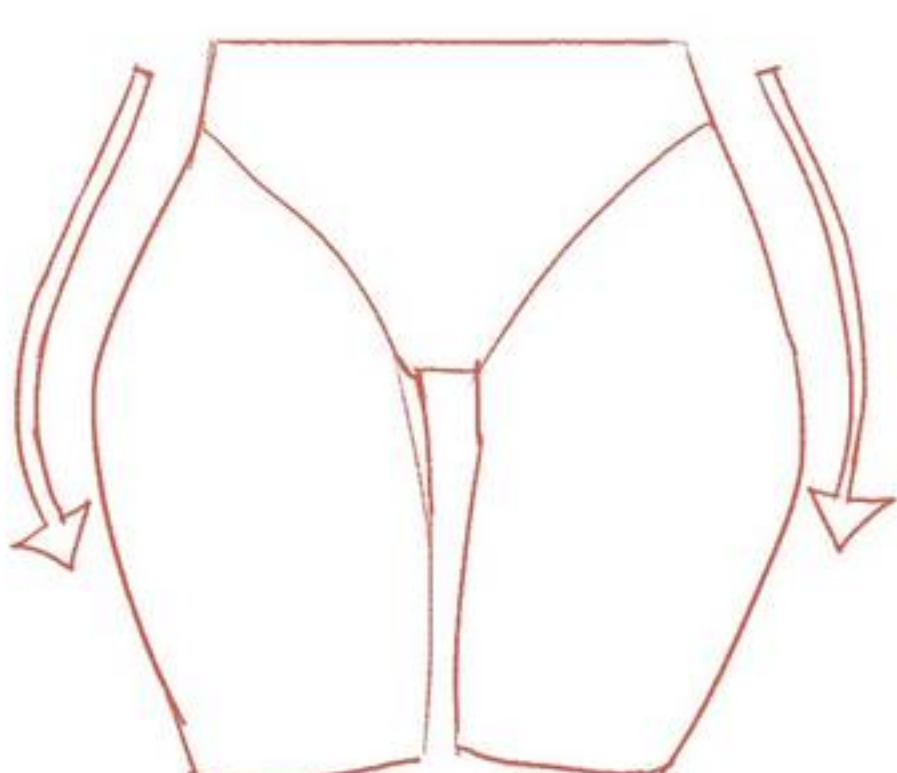
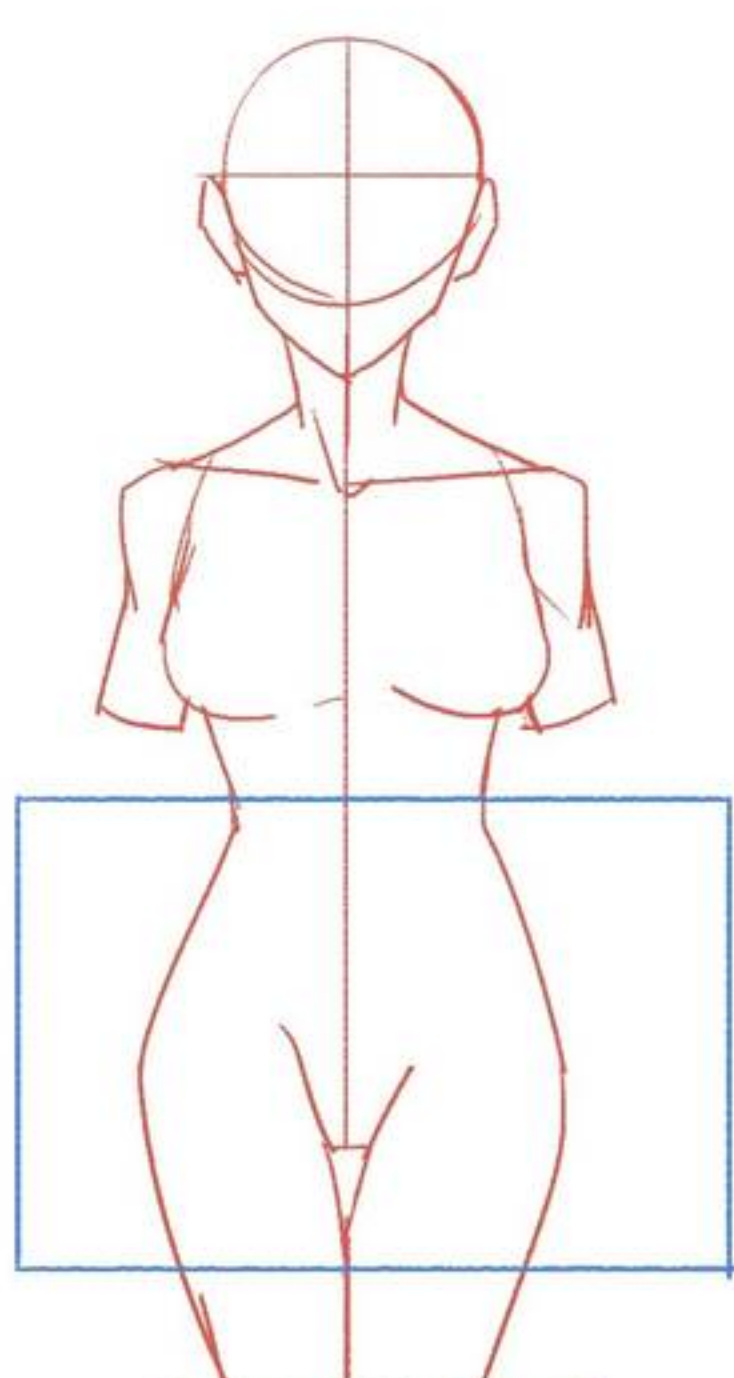
If you look at it from behind, you see a finger that wraps around the shoulders, and the arm is tilted toward the chest, and it's wrapped around the upper body.



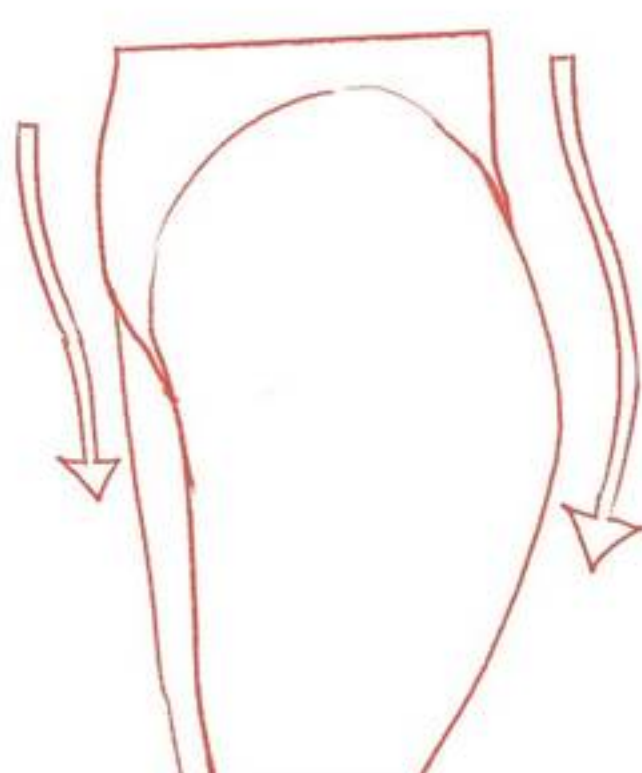
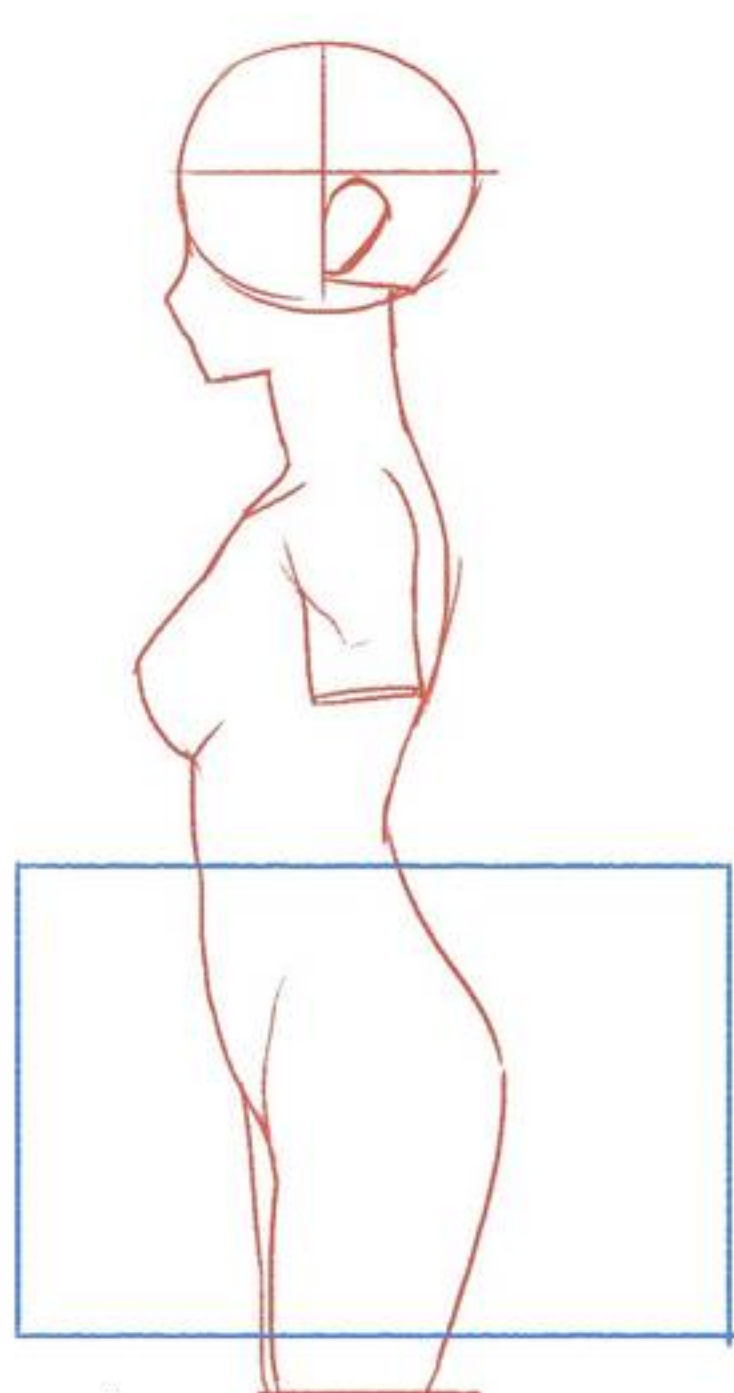
Key Doint



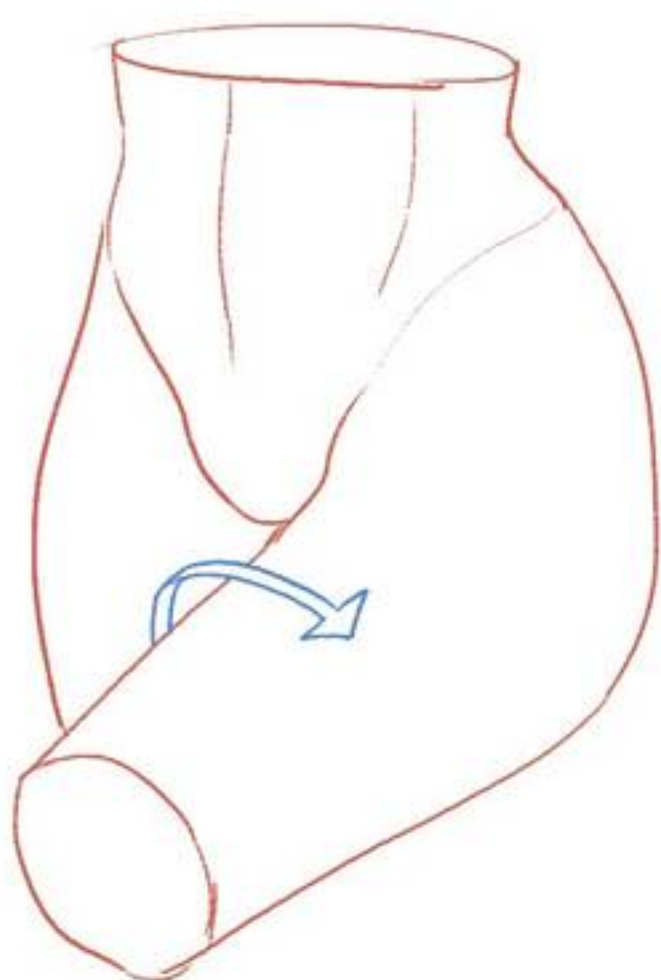
[Q: I want to know, don't change into a bunch of poses.]



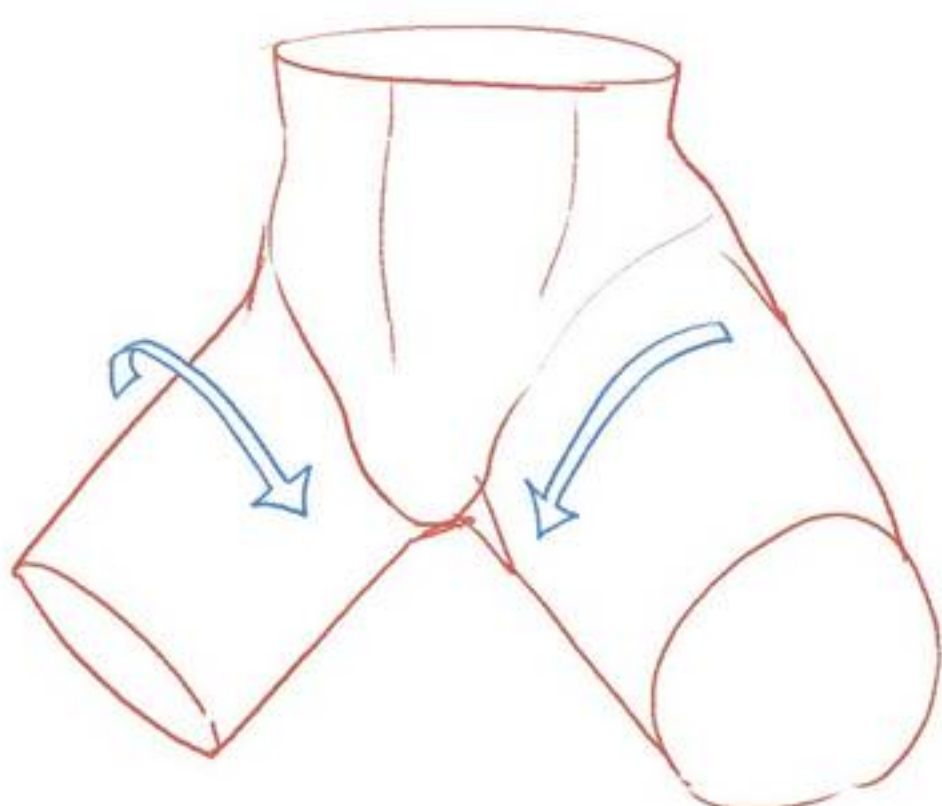
I want you to understand the characteristics of the pelvic form of the woman's body before I draw the crest.



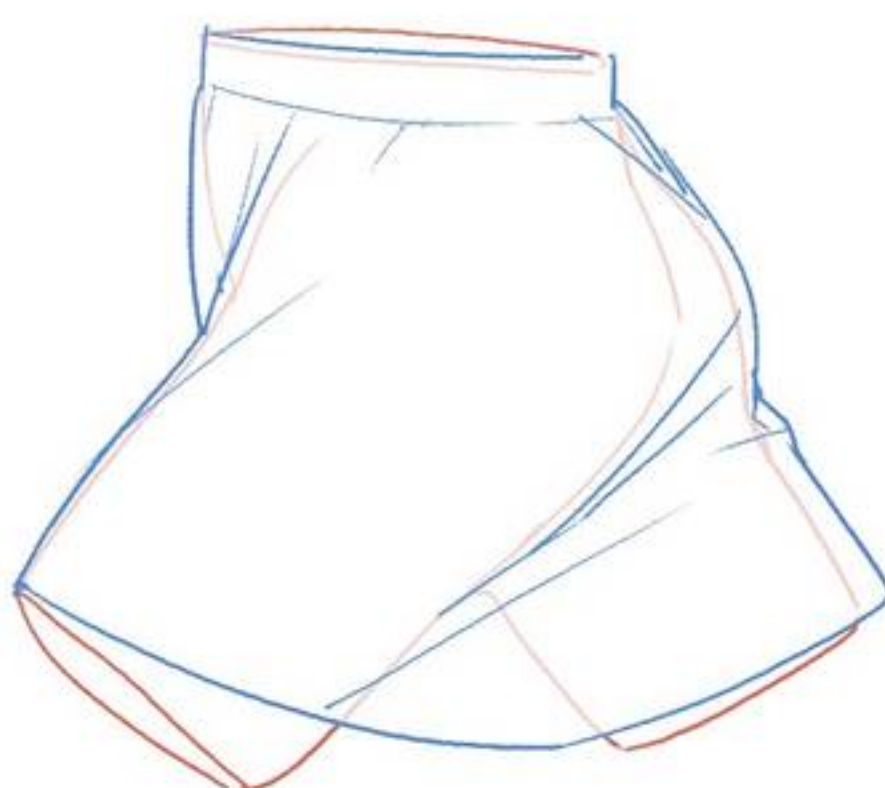
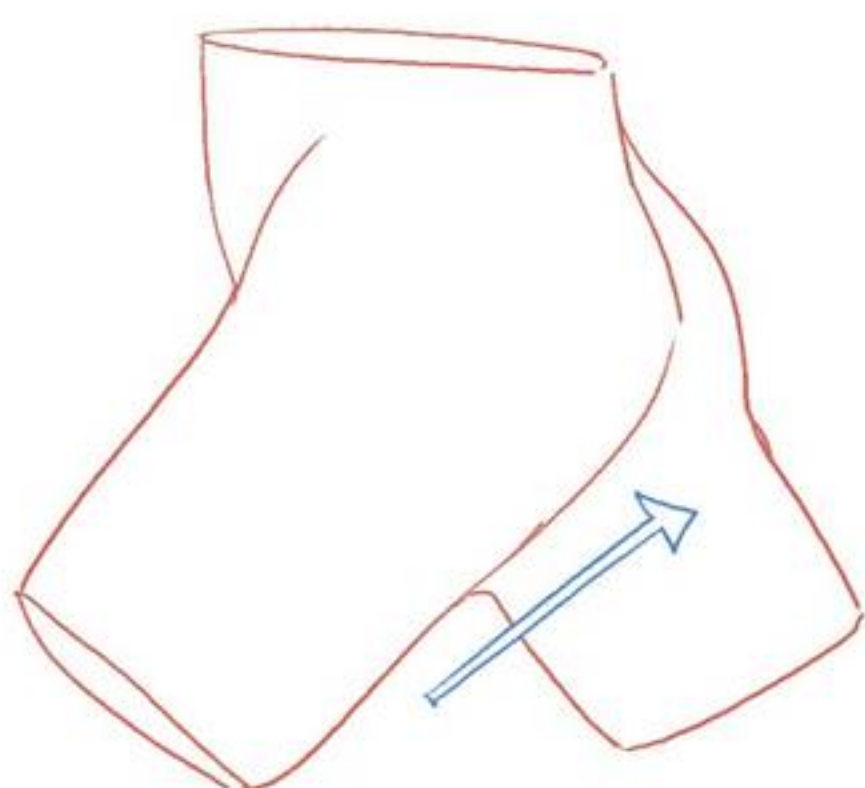
We practice the front and the side, considering that the back of the hip is going to be an old thread.



When the bridge is up, I can hear the skirts, and I can see the wrinkles.

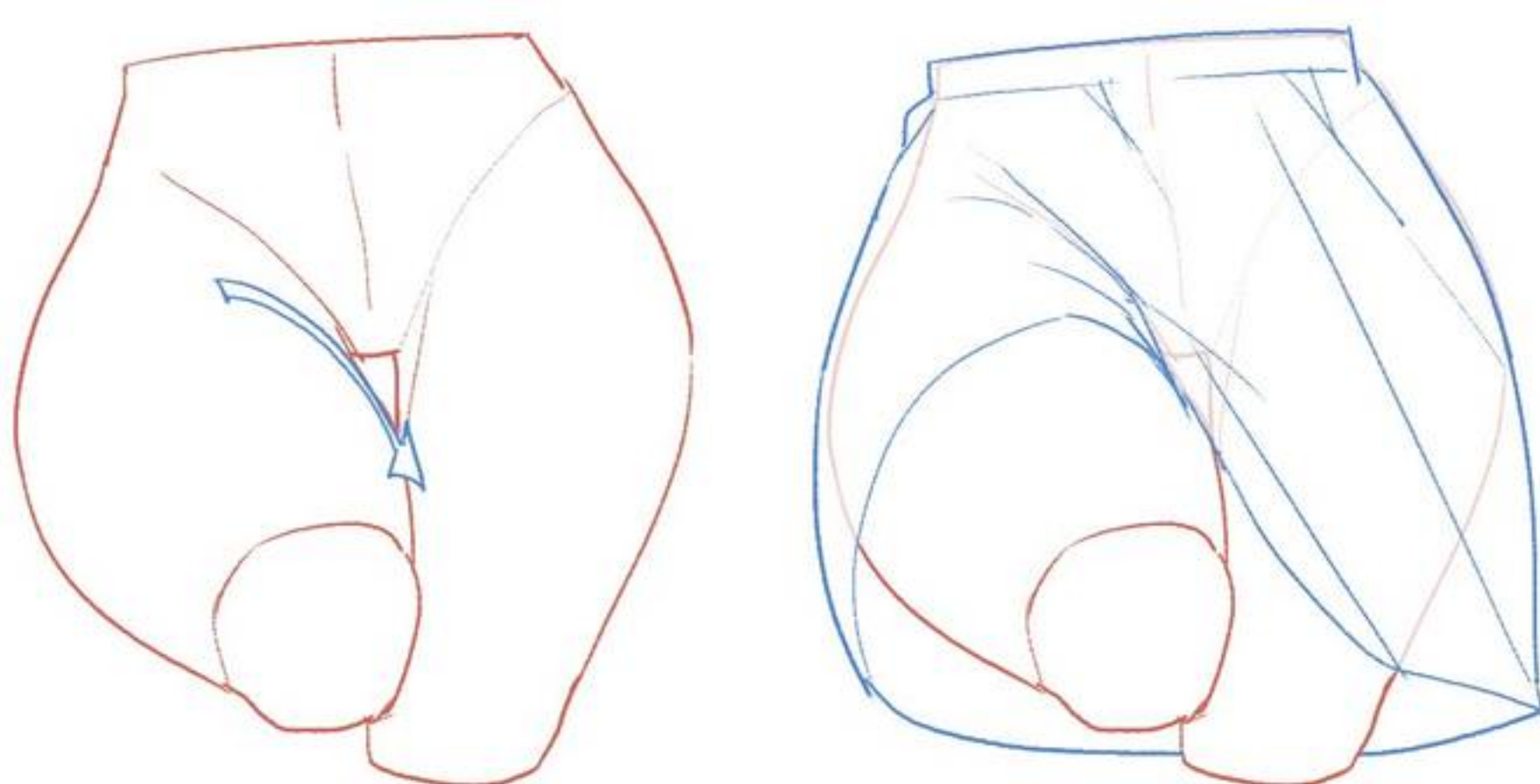


There's a space between the legs, and you have a fold of clothes that goes through the folds.

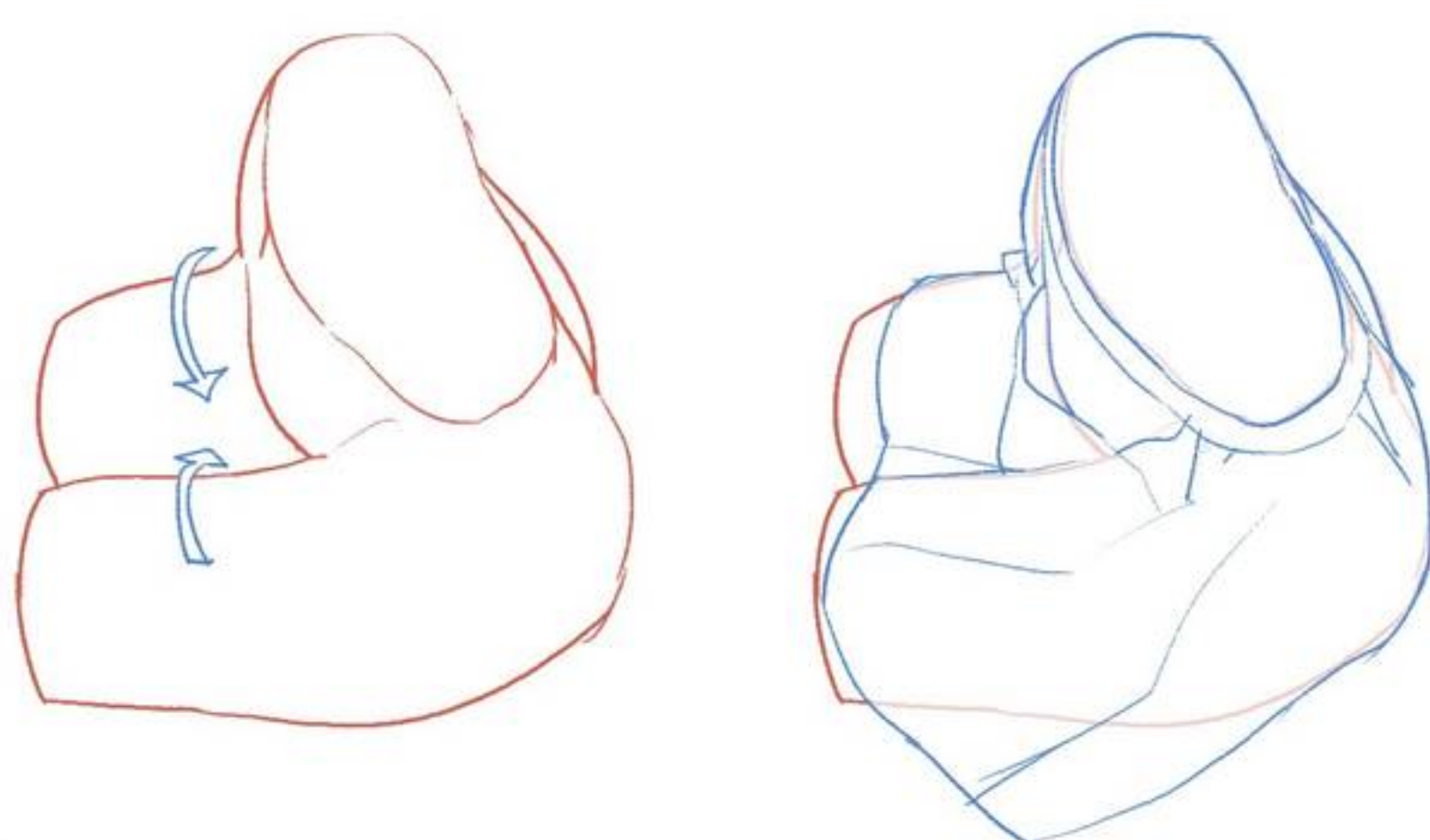


If you have a bridge in front, back, you'll have a flat flow of skirts.

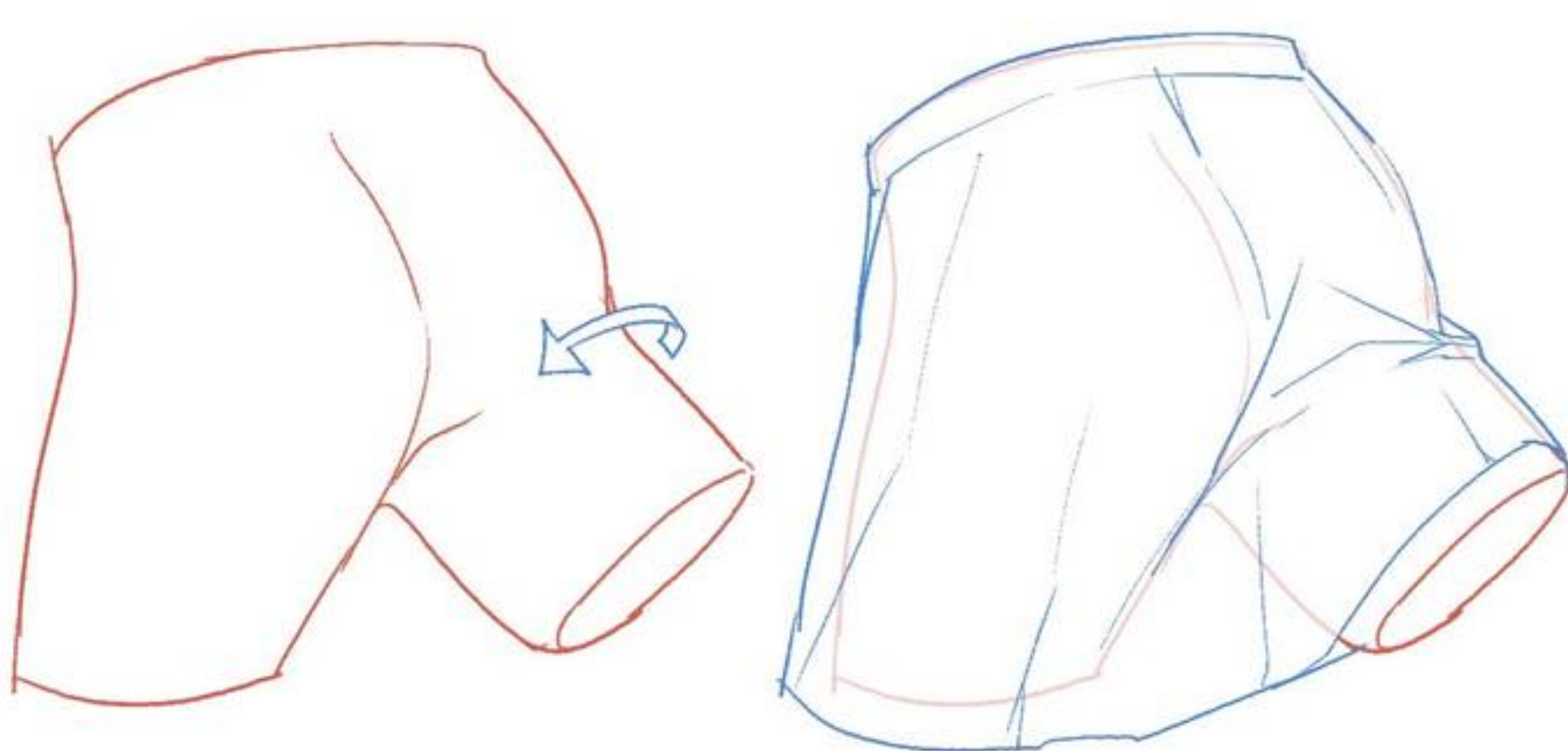




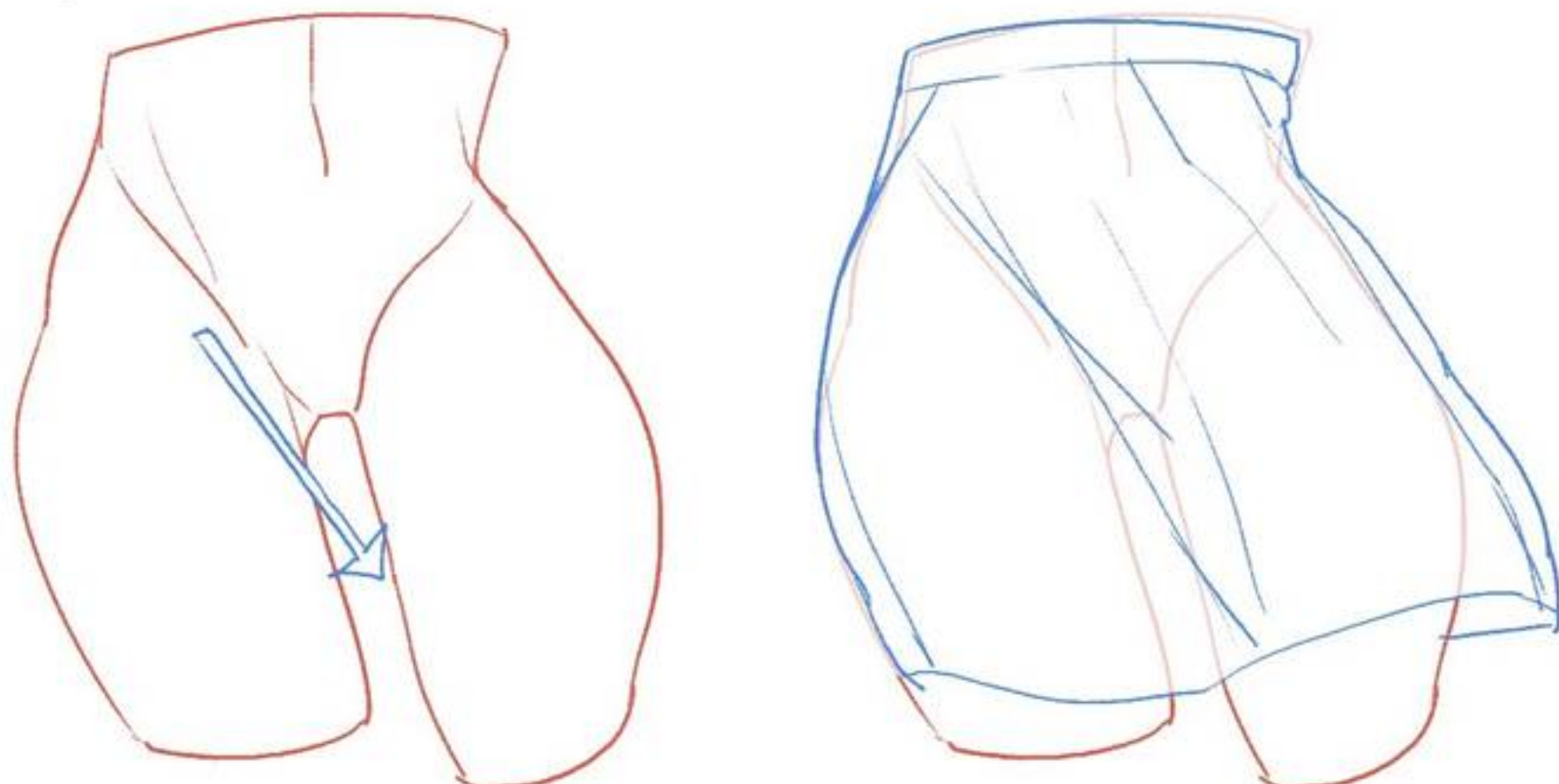
Depending on the angle, you can see the outside and the inner of the skirt.



The wrinkles may go on, but at some point the skirts are expressed differently.

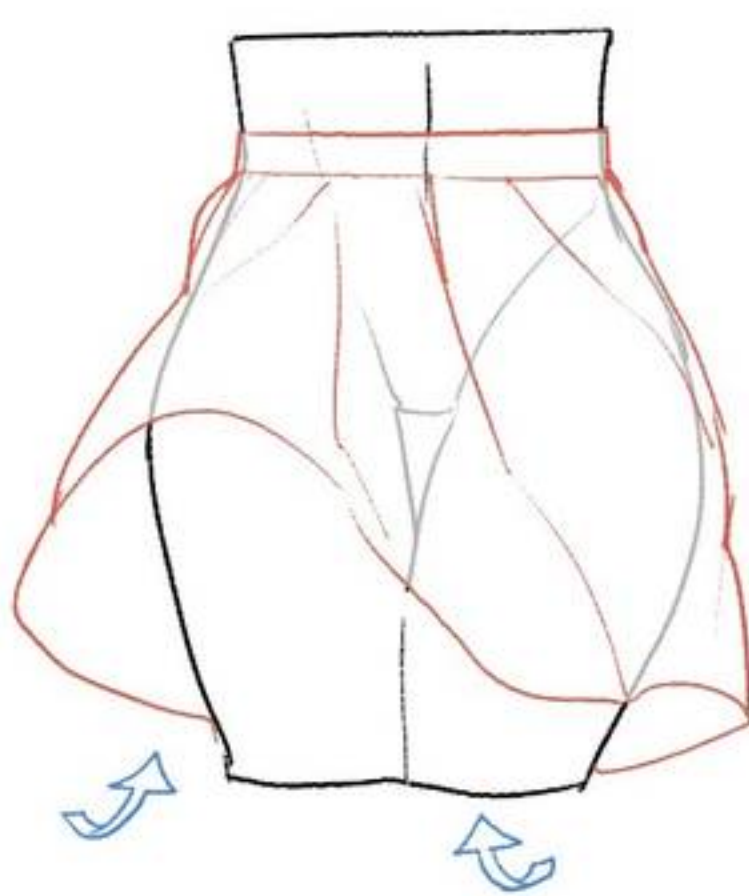
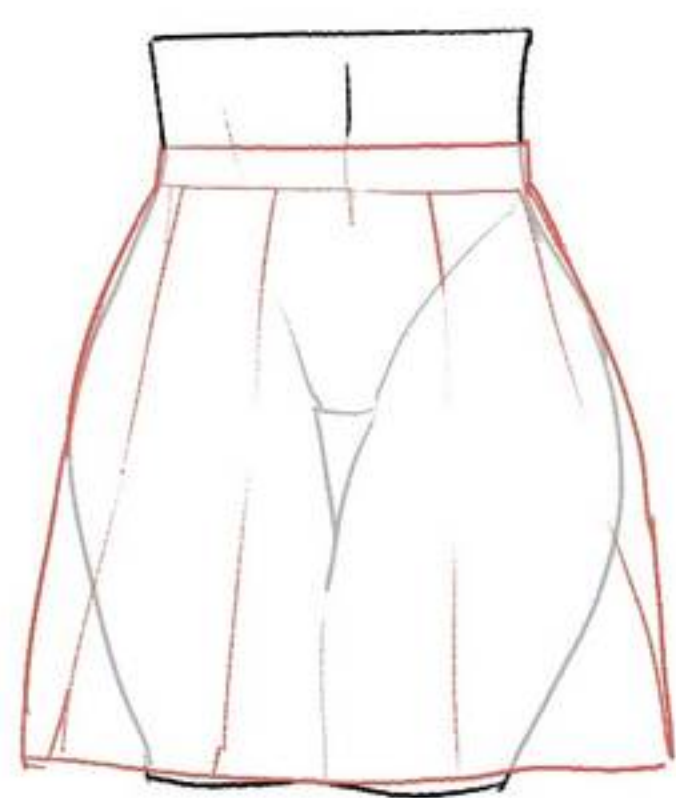


It goes beyond the form of skirts and wrinkles, taking into account the folds and folds of the human body.



It's a form of skirt that changes the folds as the central axis of the human body inclines.

I'd like to know the taco author."



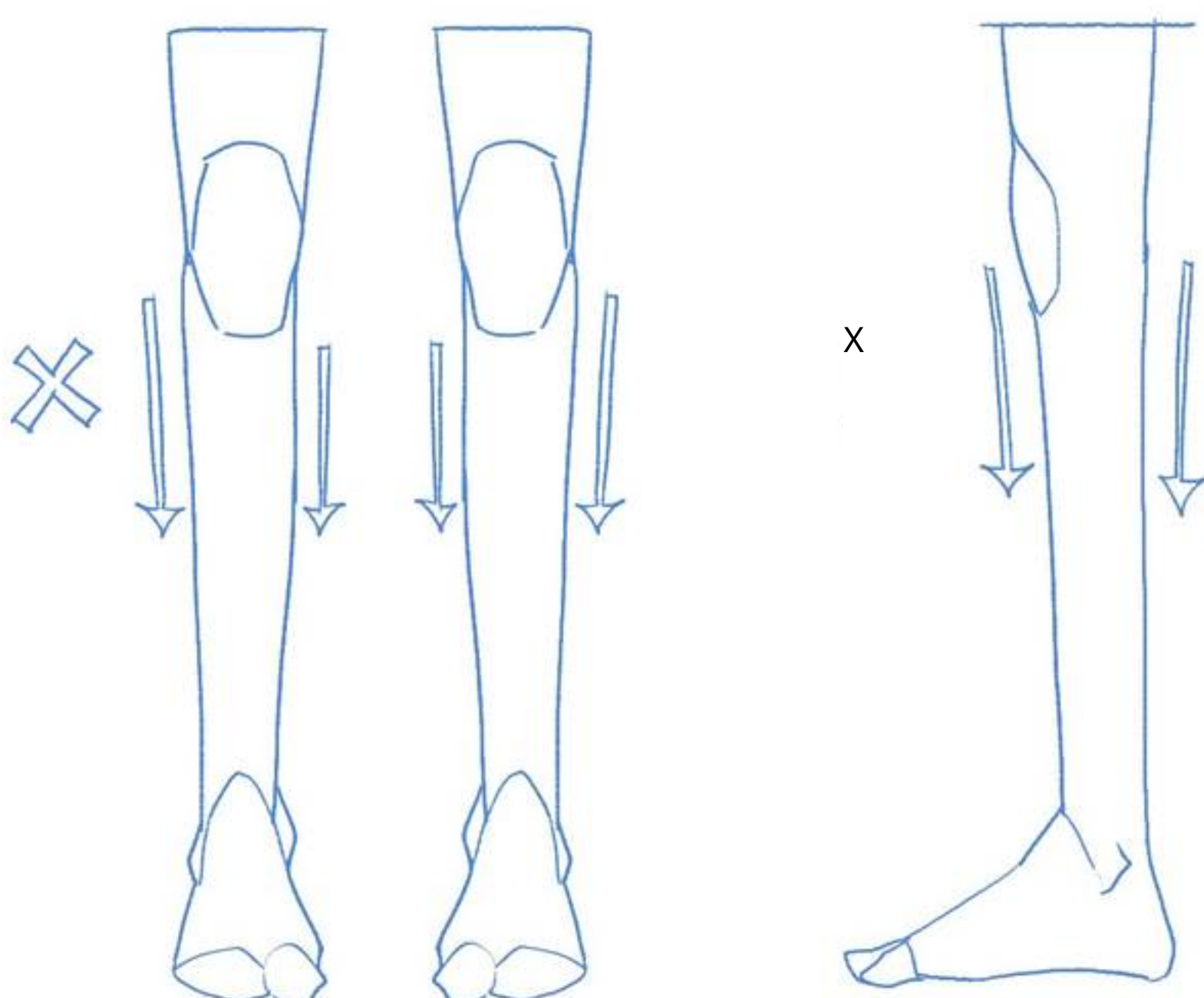
There's no movement of the legs, but even the wind changes the shape of the skirt, so if you give it the shape of the skirt, it turns around.



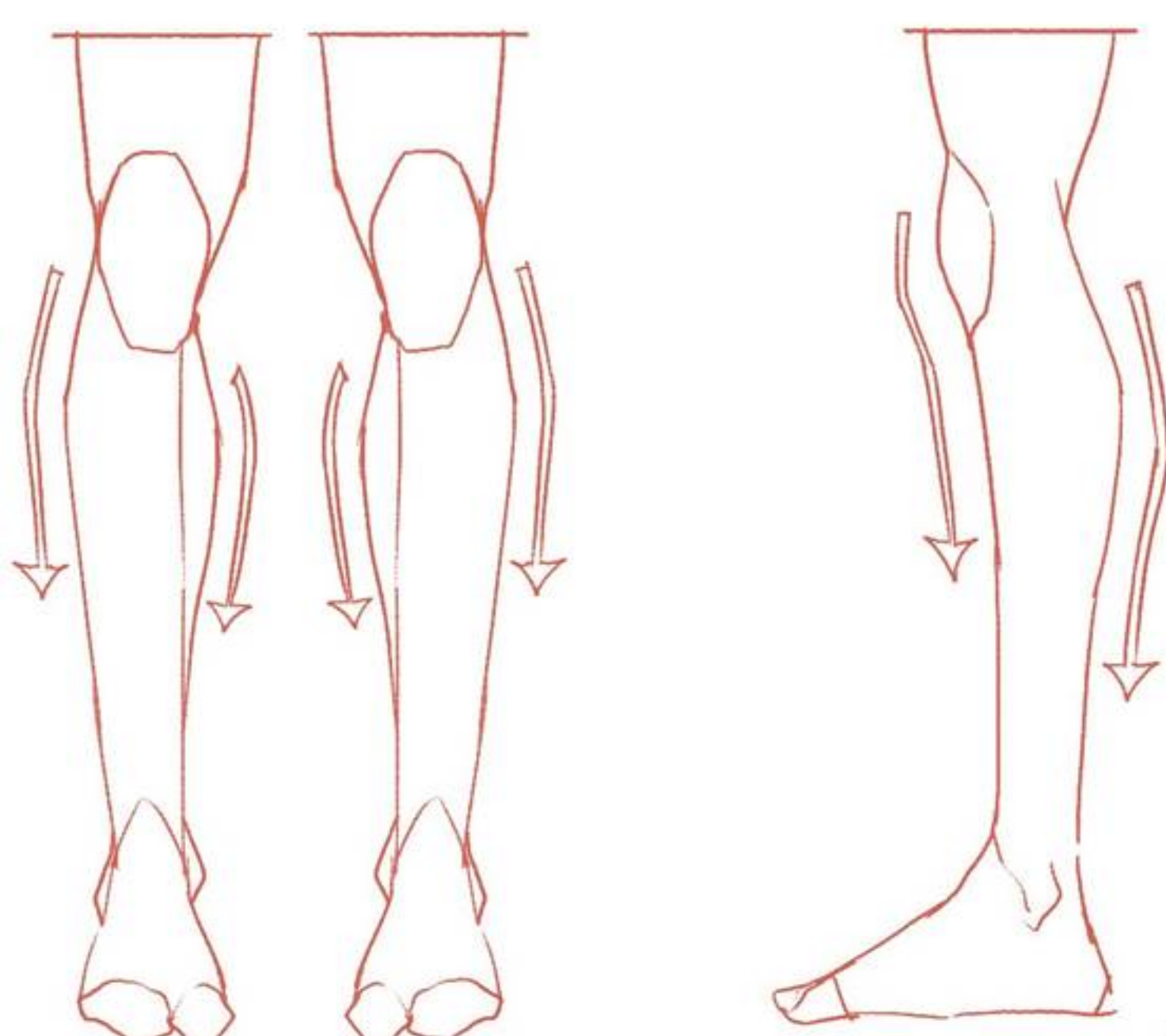
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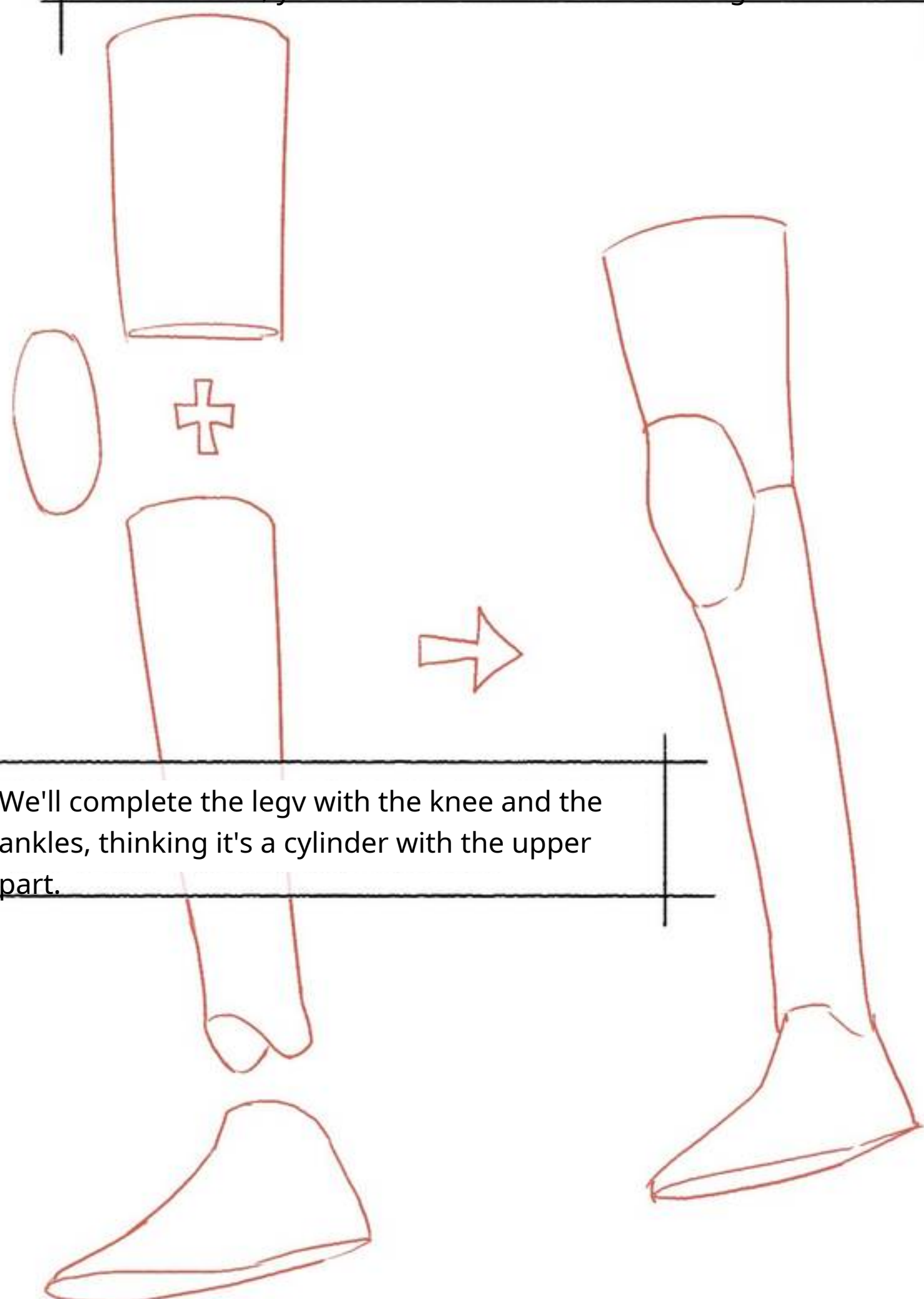
[Q: The bellfish is the Migazi world.]



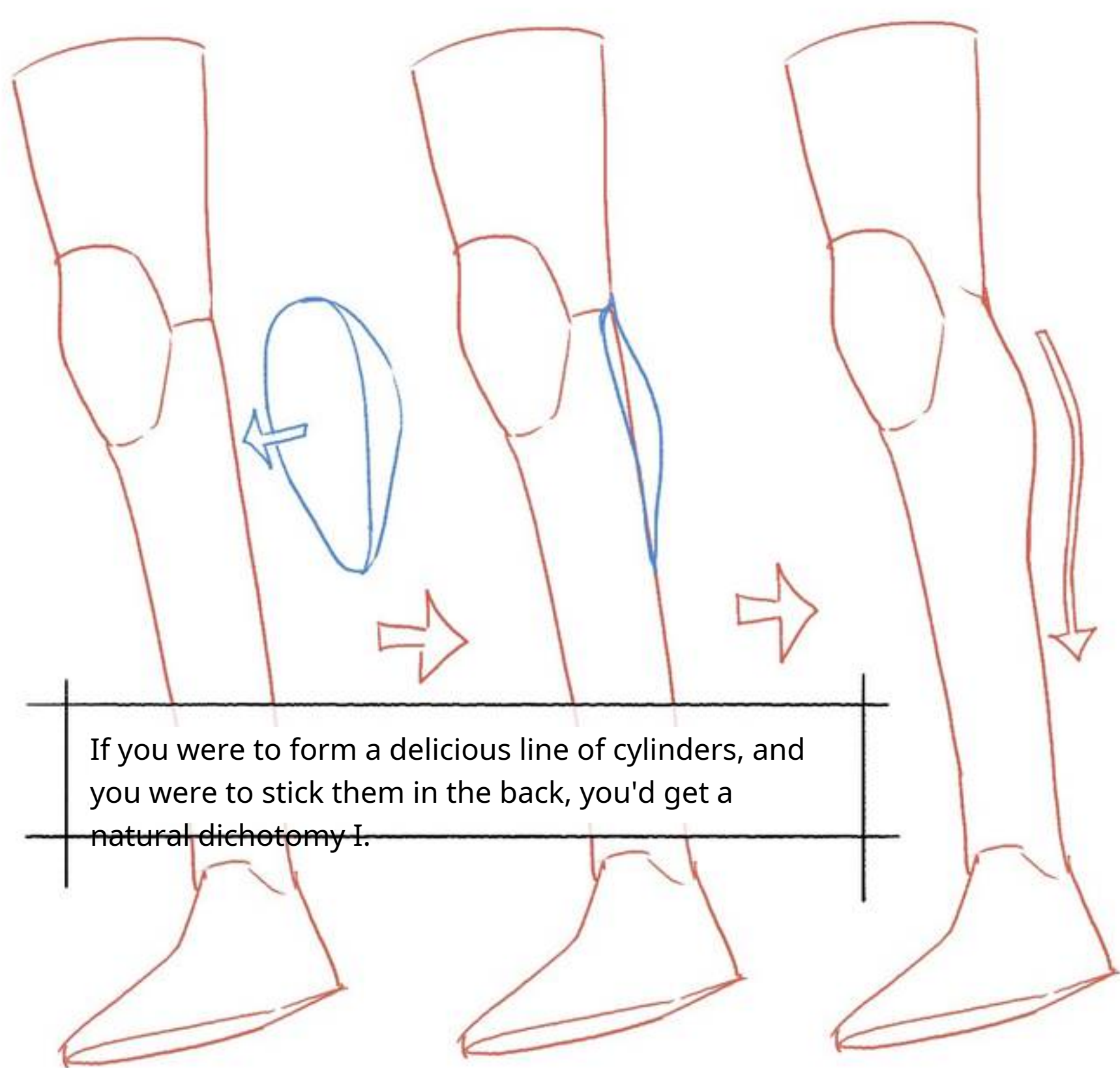
In order to express how pretty she is, we need to make it a straight-line graphon habit.



There's a little bit of a difference between the inside and the outside of the front of the linoleum, so if you want to see it from the side, you have to create the flow of the gluote.

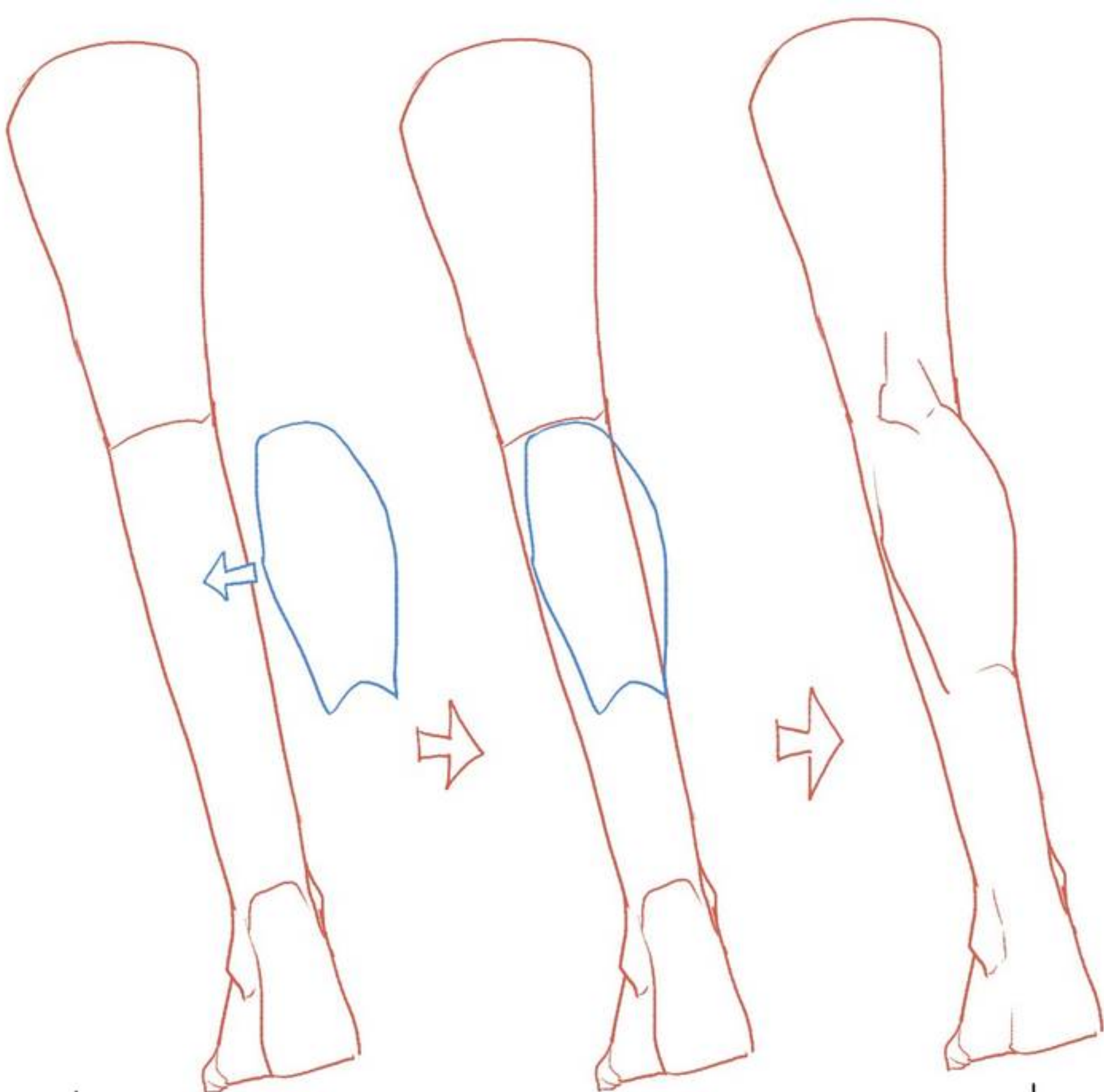


We'll complete the legv with the knee and the ankles, thinking it's a cylinder with the upper part.

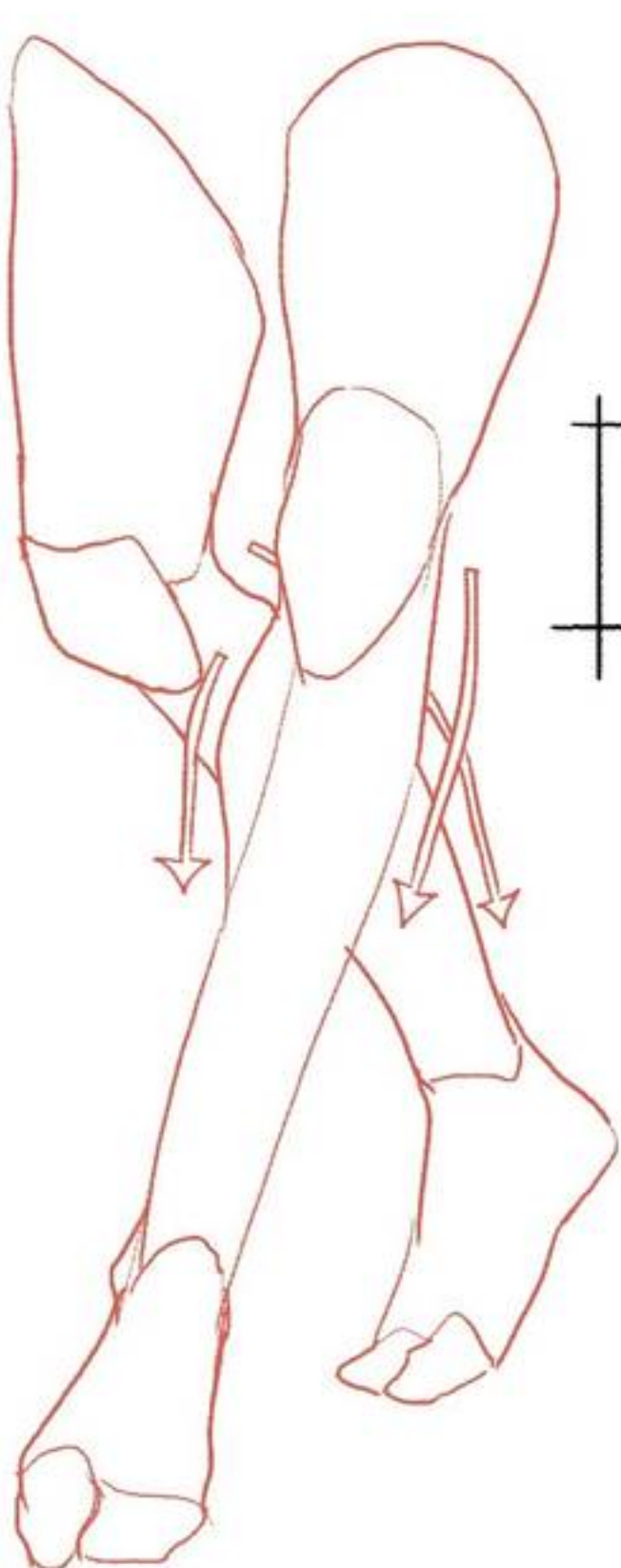


If you were to form a delicious line of cylinders, and you were to stick them in the back, you'd get a natural dichotomy I.





And if you look at it from the back, if you make it in the form of an orange, you're going to end up with an i.

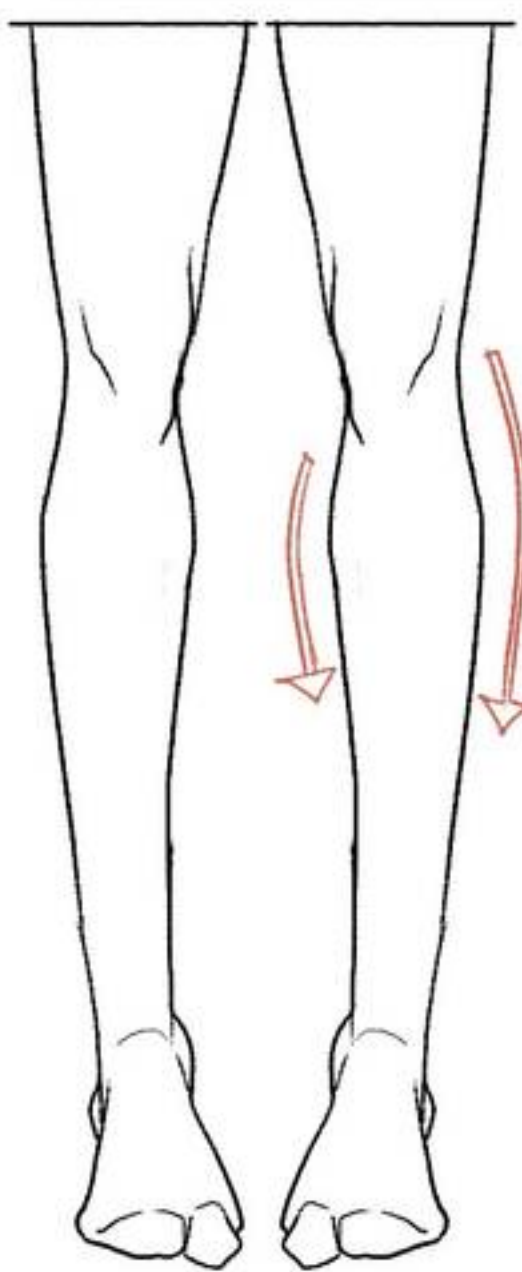
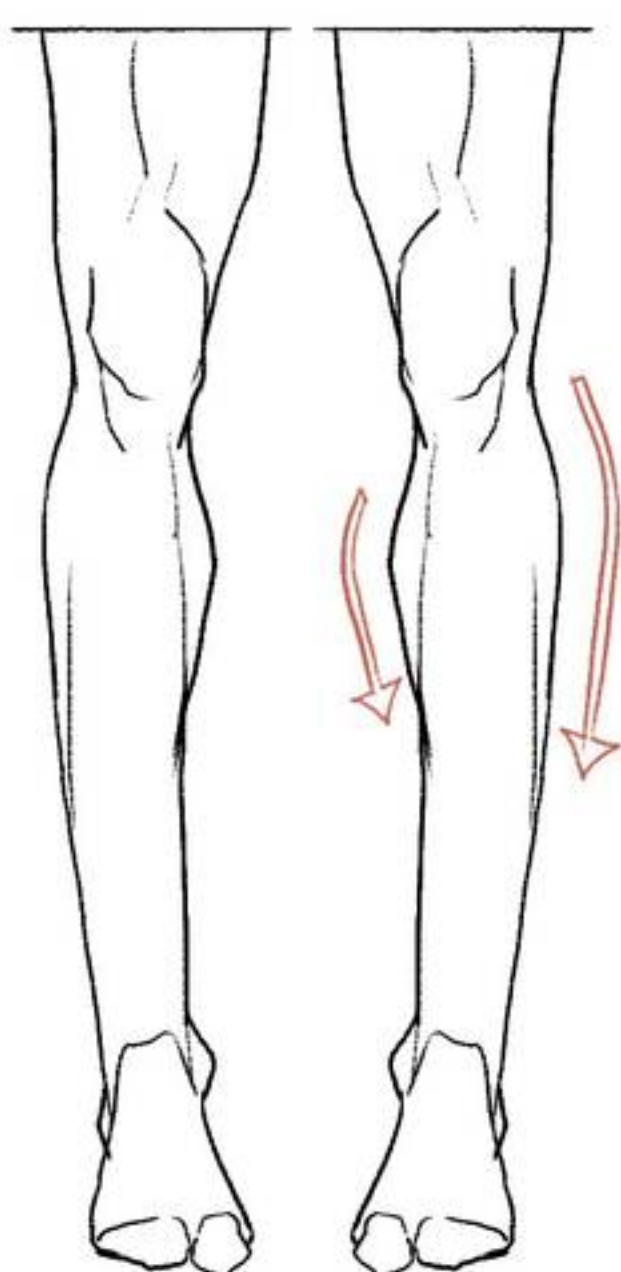


It's a character's age, and it's creating a stream of delicious legs, and it's drawing on the old escarpment.

I'll finish with the gift.



I'd like to know the taco author."



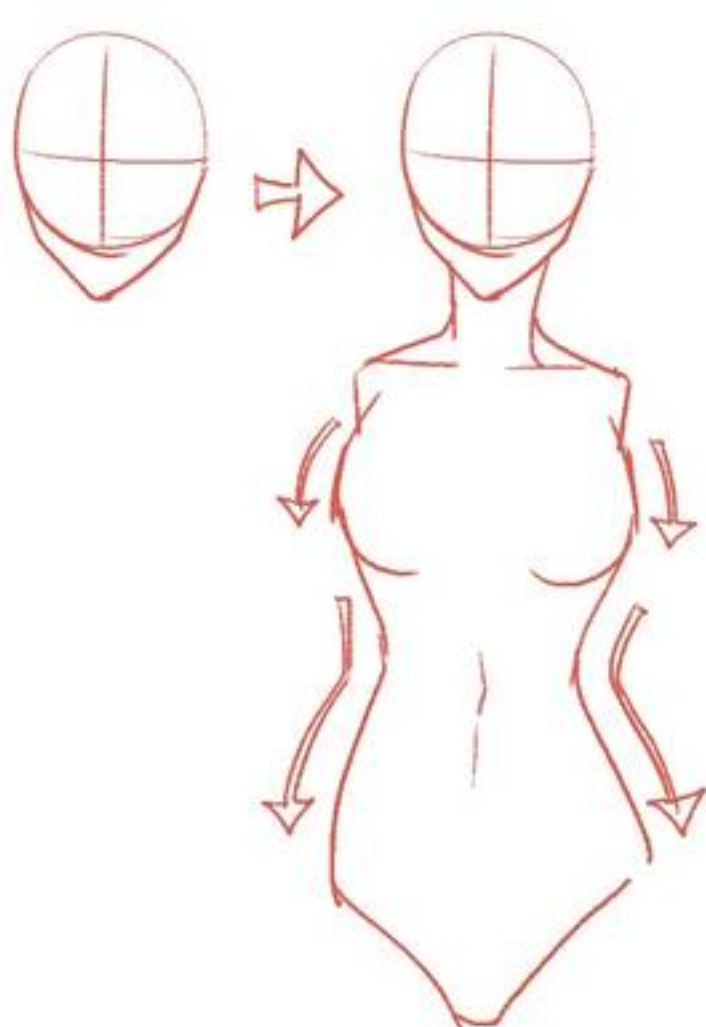
It depends on the character nature of men and women, but it's really hot when you name it with the volume of your muscles.



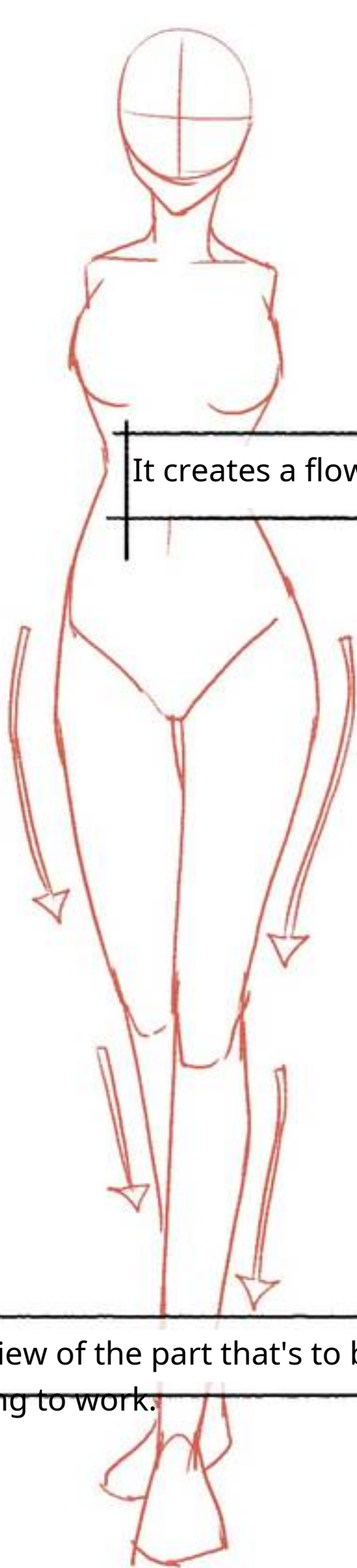
Key Doimt



[Q: I want to know how to draw dresses.]



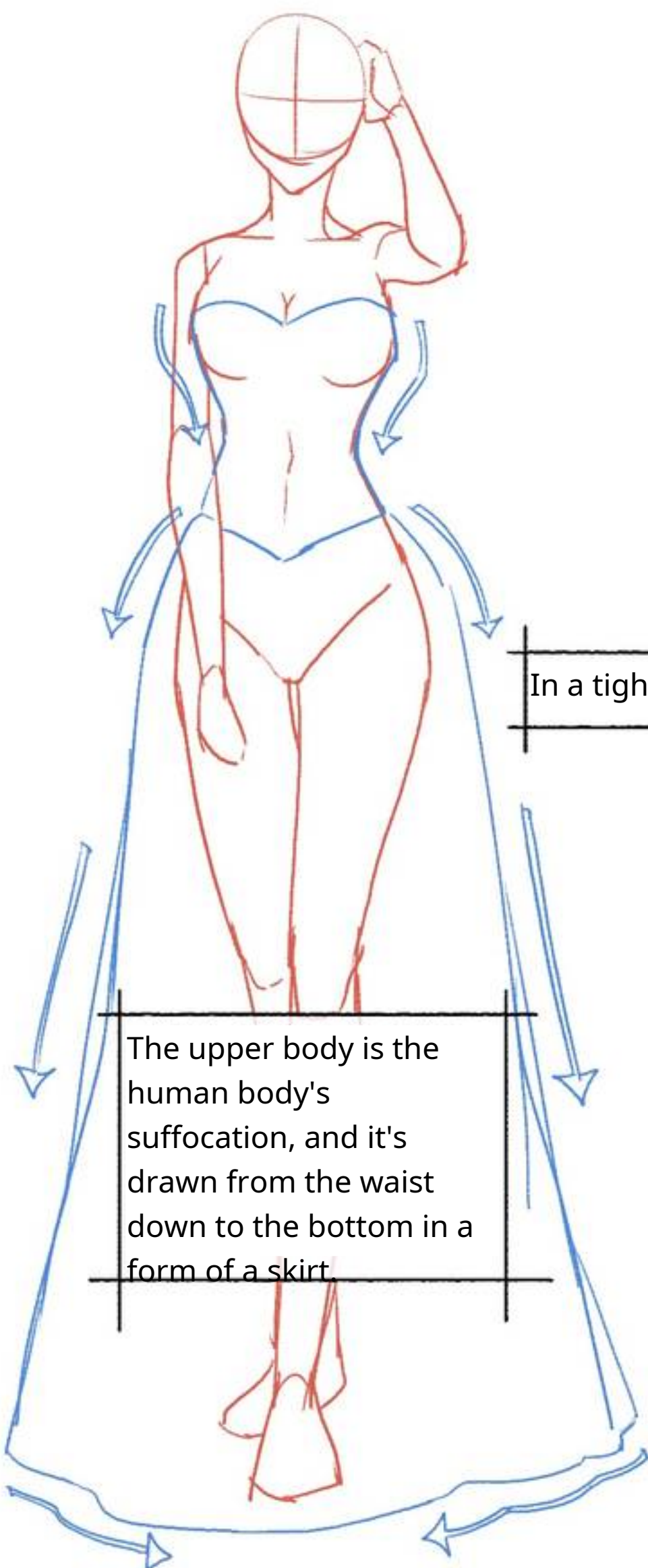
When you're in a top-down group, you'll save the cylinder, because of the character of the woman, you'll save me.



It creates a flow of legs and arms.



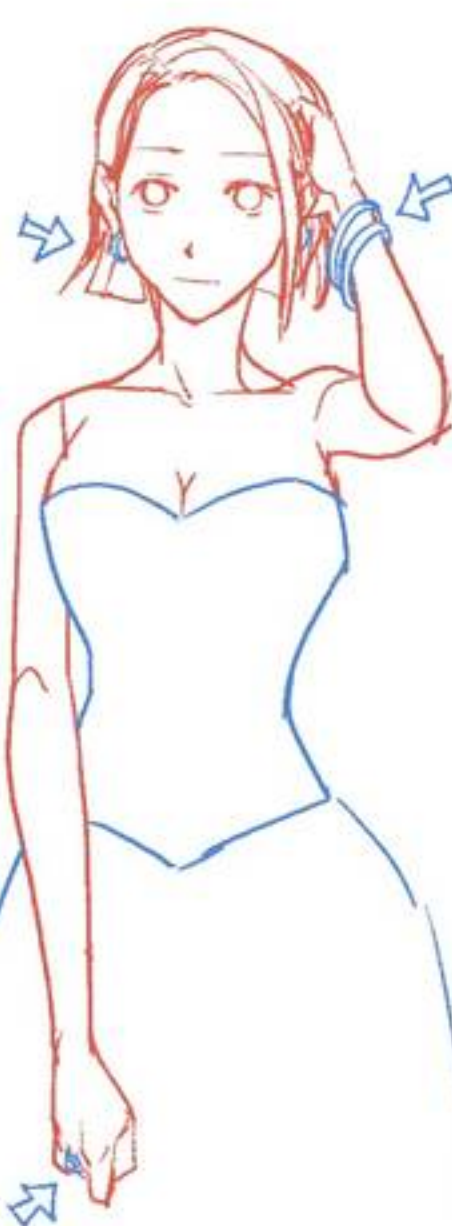
In view of the part that's to be covered in a dress, the details are not going to work.



The upper body is the human body's suffocation, and it's drawn from the waist down to the bottom in a form of a skirt.

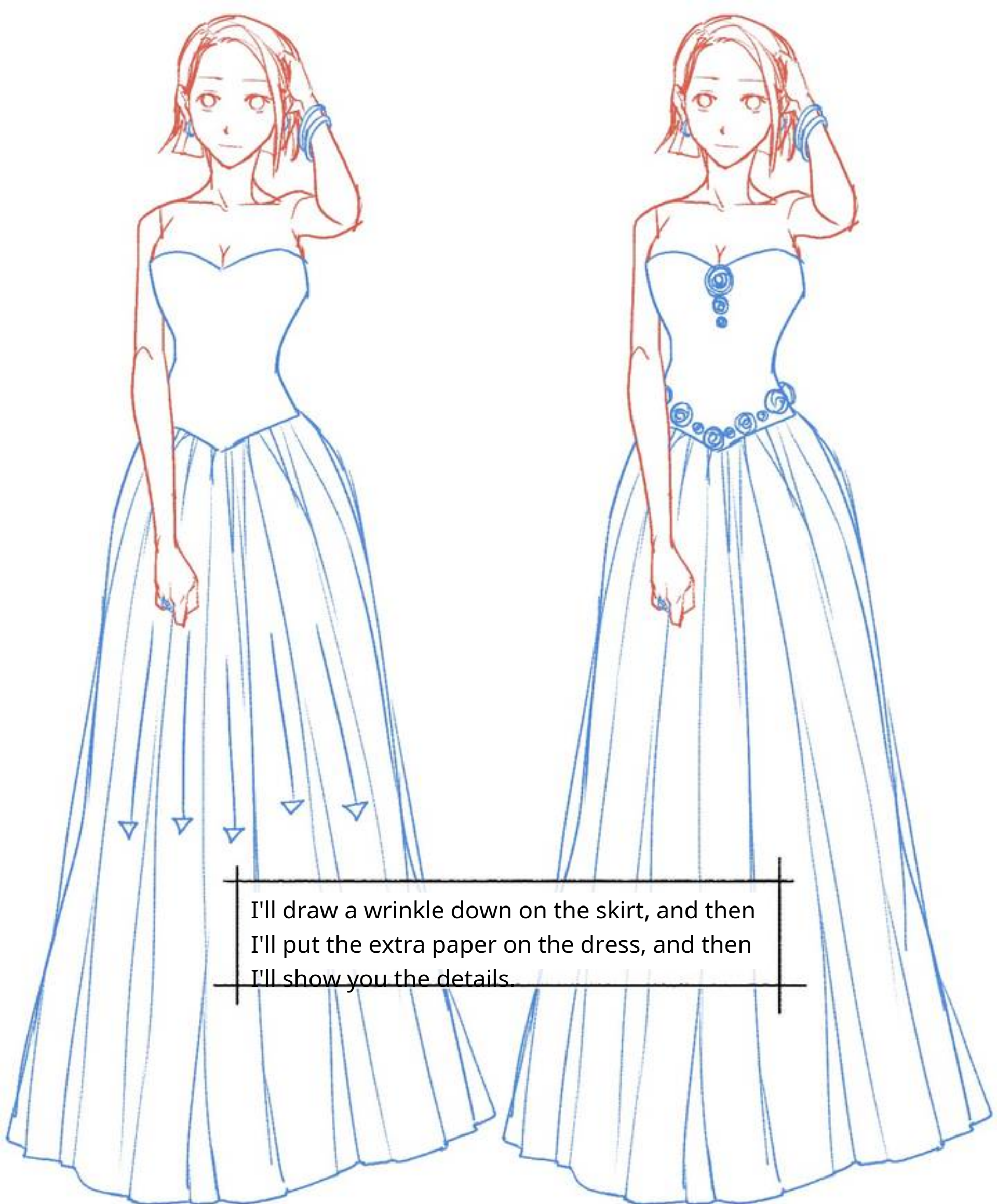


In a tight dress, your heart will be lifted.



I'll give you the body part that's covered, and I'll give you the character part of it, and I'll give you the character part of it, and I'll draw you an addition to the Accessory, etc.



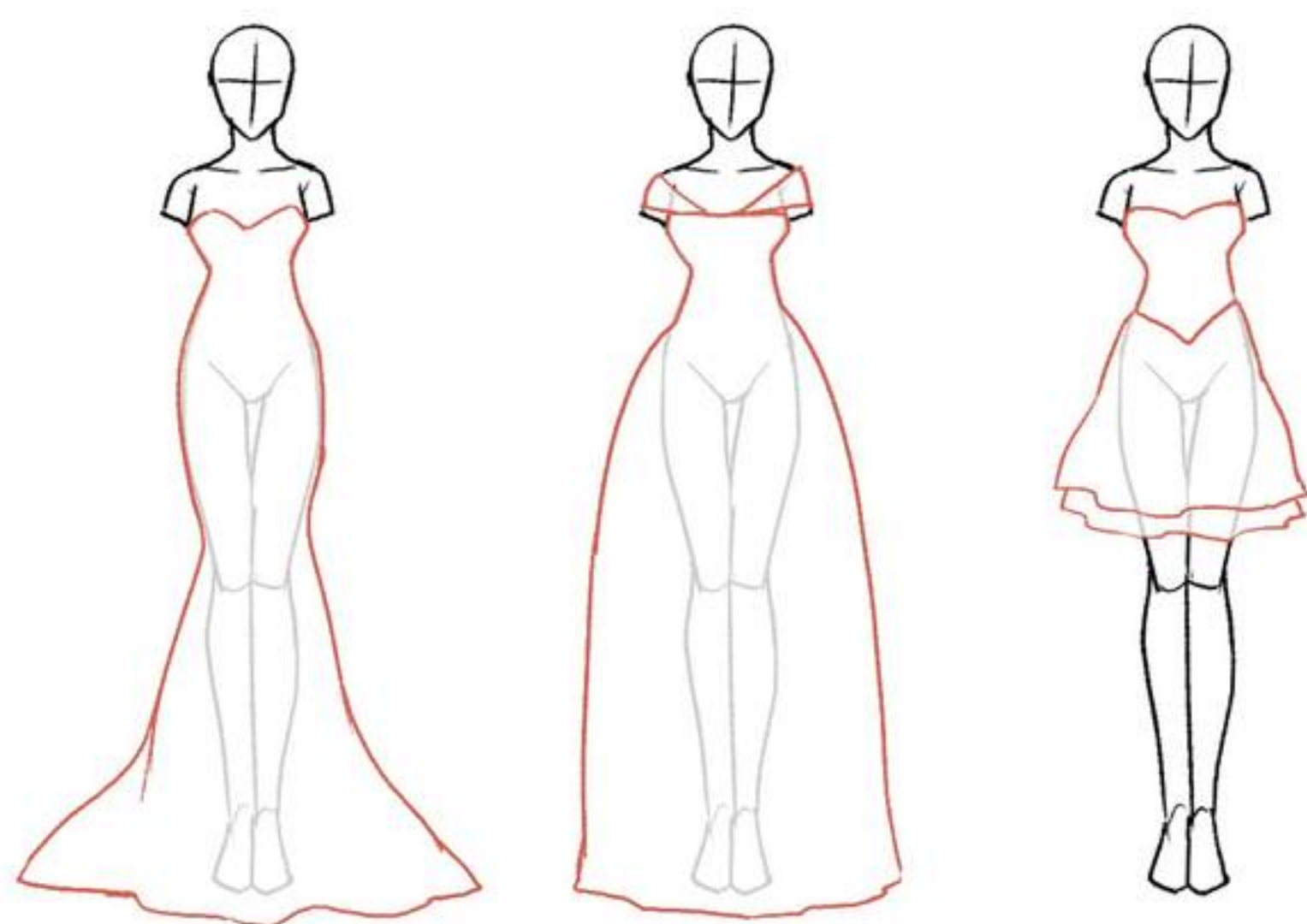


I'll draw a wrinkle down on the skirt, and then I'll put the extra paper on the dress, and then I'll show you the details.



I'll finish with the gift.

I'd like to know the taco author."



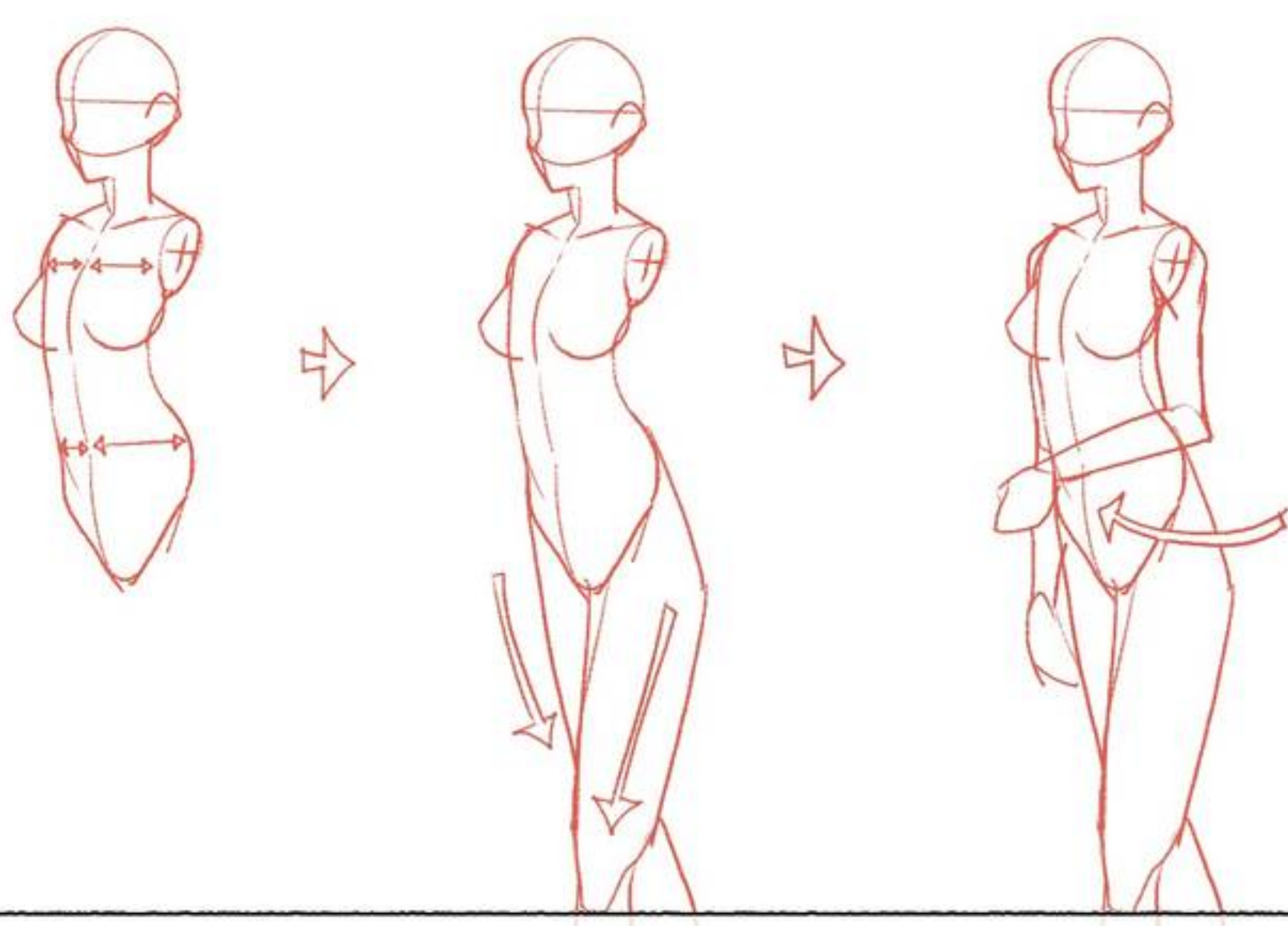
Because there's a lot of different types of dresses, so I'm going to use the data frame to refer to the design, and I'm going to draw it by thinking about the silhouette, which is the flow of dresses from the root.



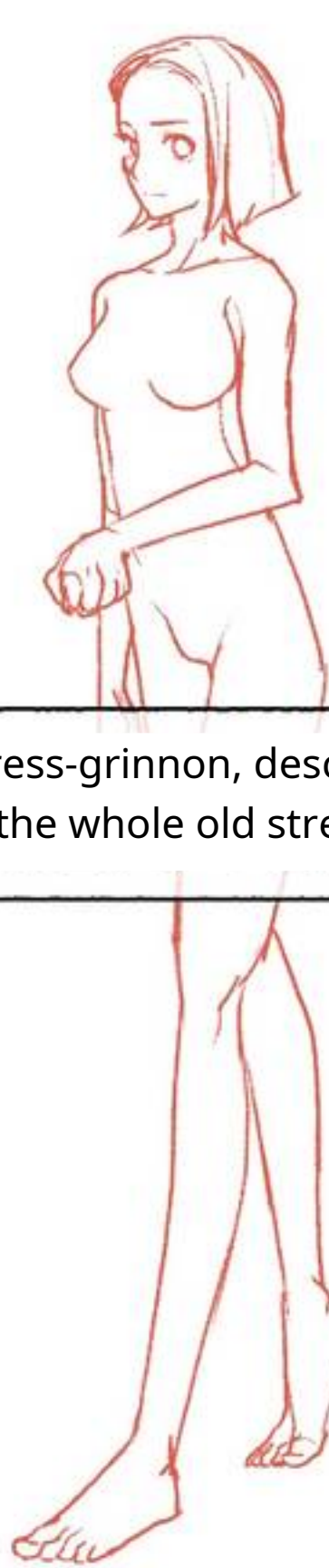
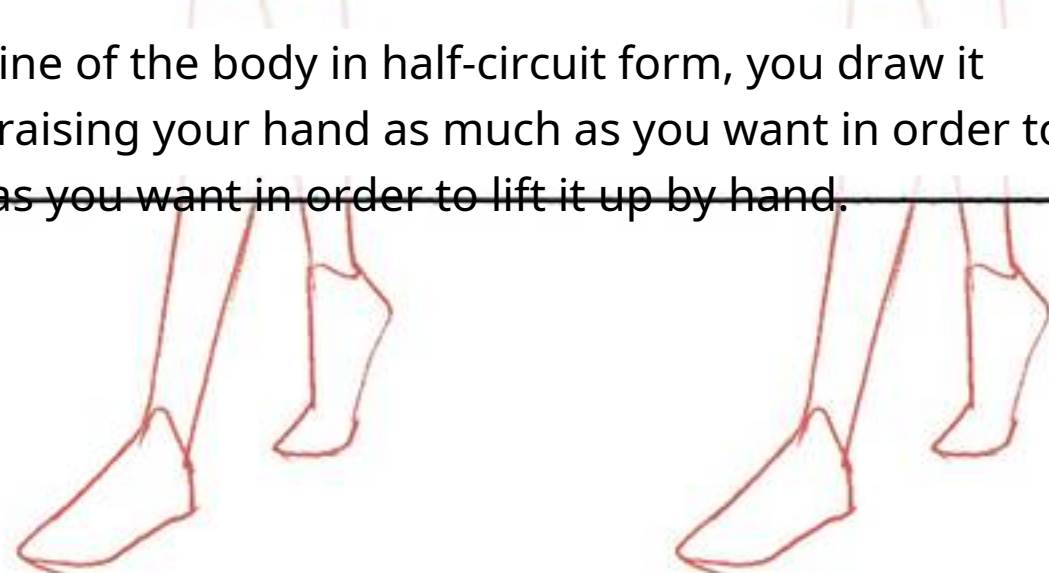
Key Point



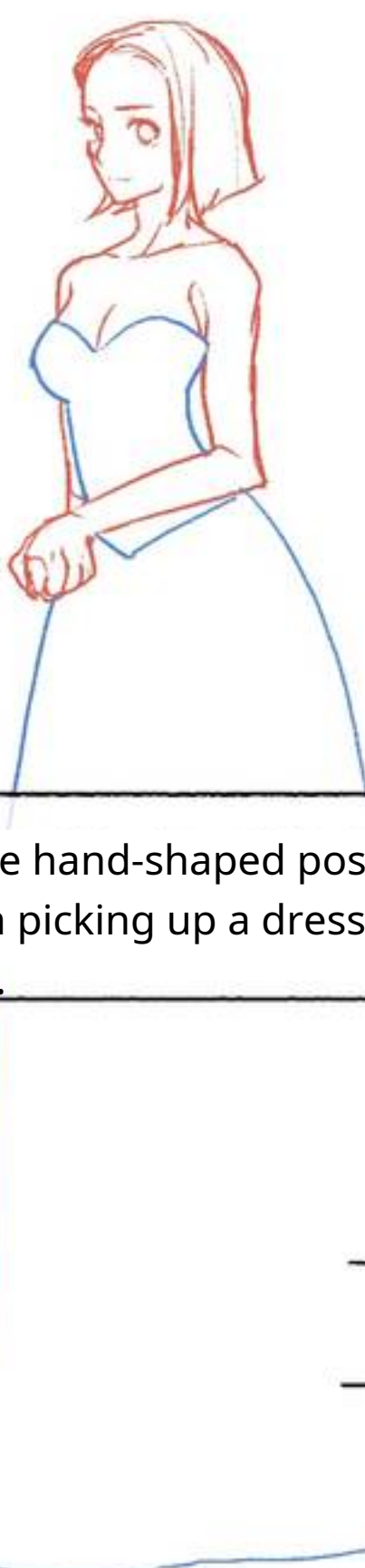
[Q: The expression on the dress hand is distorted.]



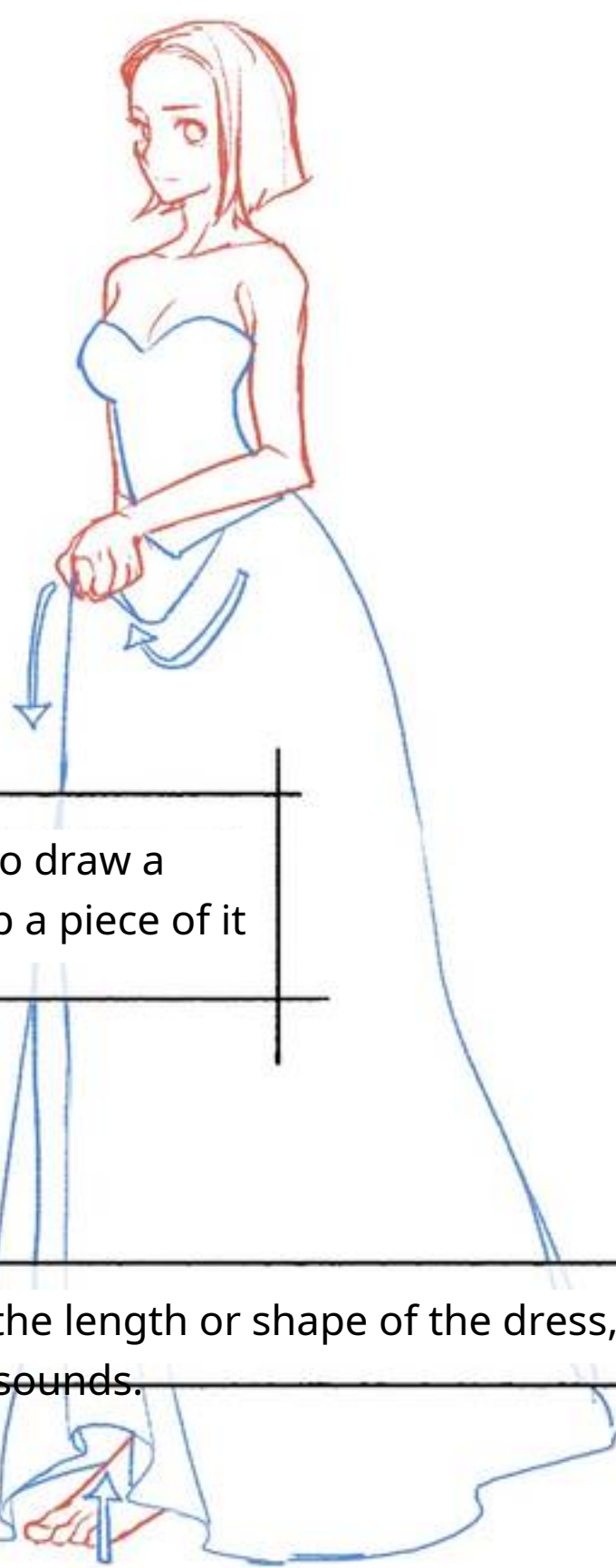
As you consider the central line of the body in half-circuit form, you draw it step-by-step like a painting, raising your hand as much as you want in order to grab the skirt of your dress as you want in order to lift it up by hand.



The dress-grinon, described above, holds the whole old stream.



I'm using the hand-shaped position of the dress to draw a line, and I'm picking up a dress and I'm picking up a piece of it on the floor.



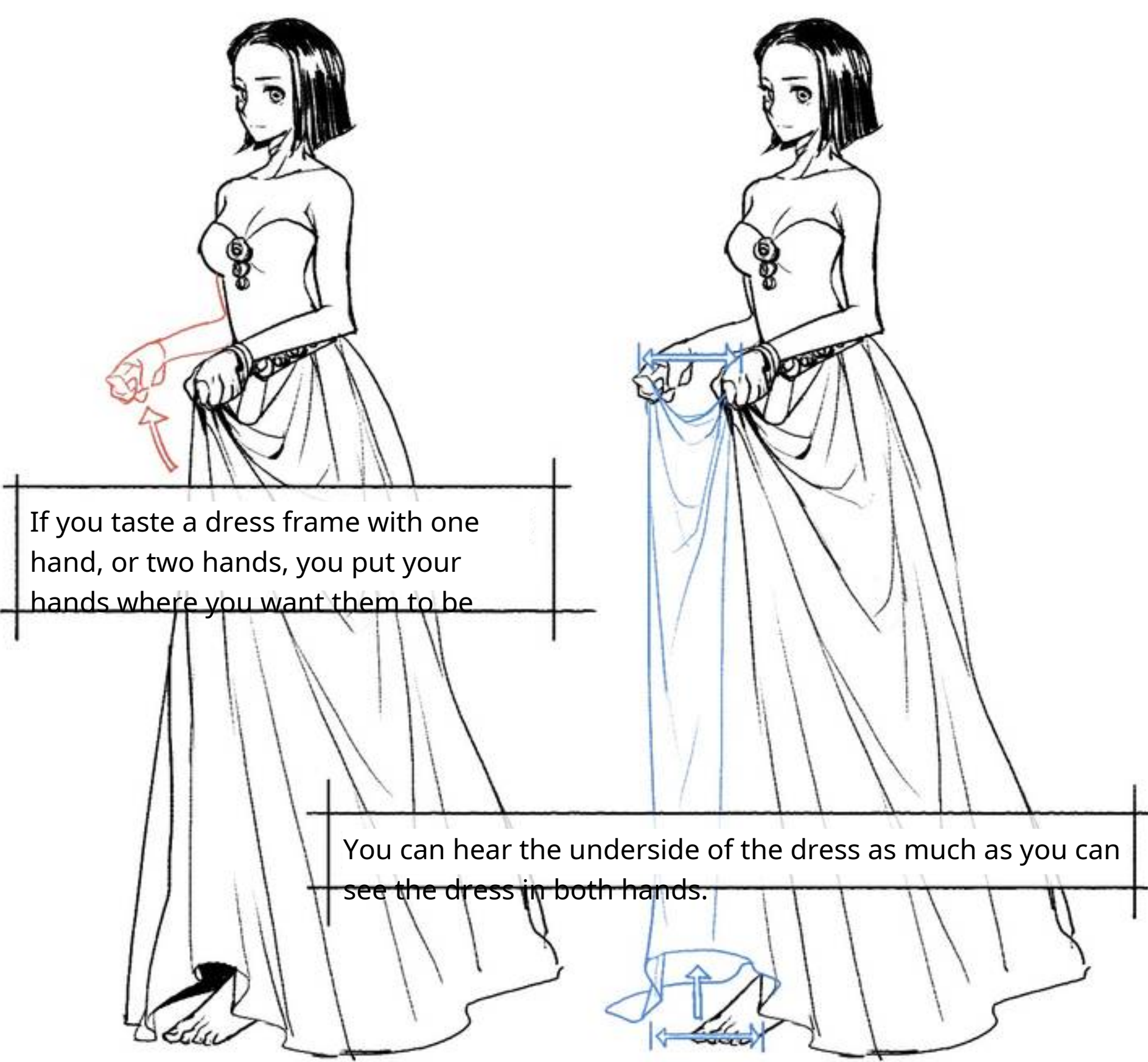
Depending on the length or shape of the dress, there's a lot of sounds.



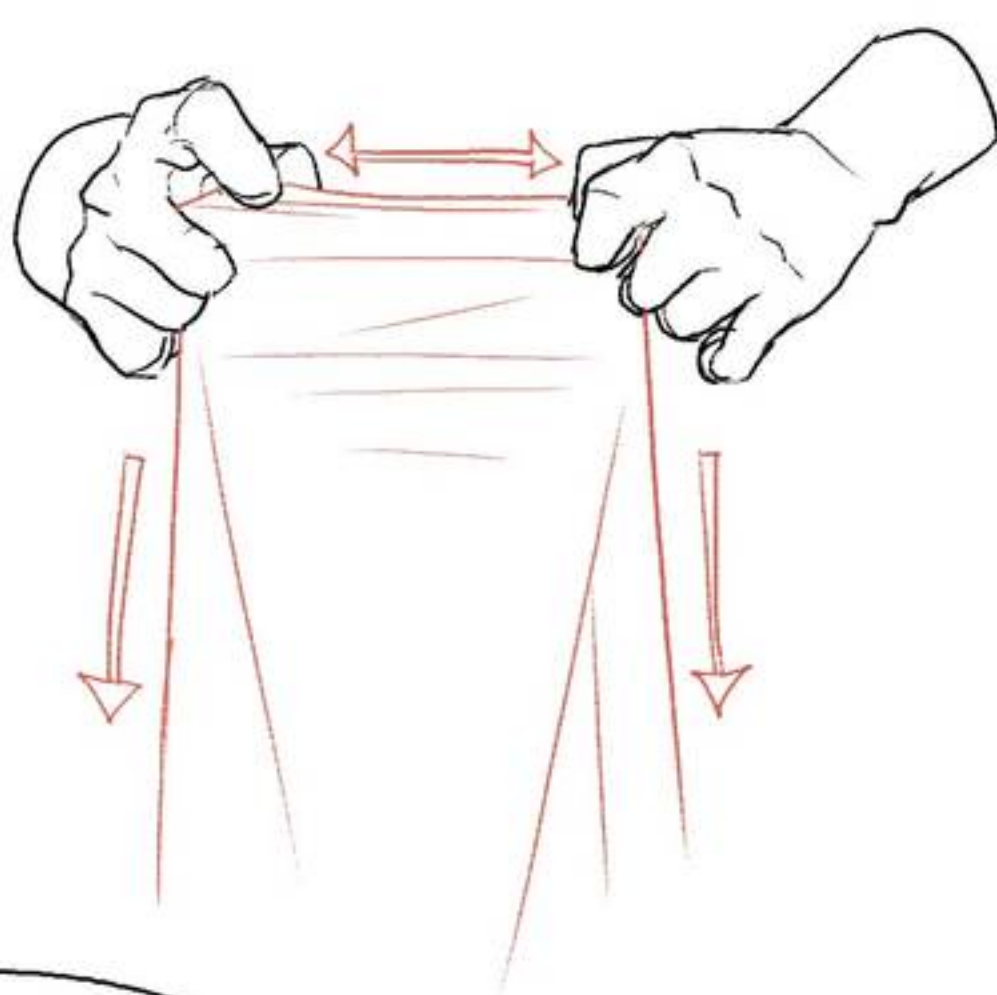
As the curve changes in shape, there's a fold down here.







It's too small for a writer to know.

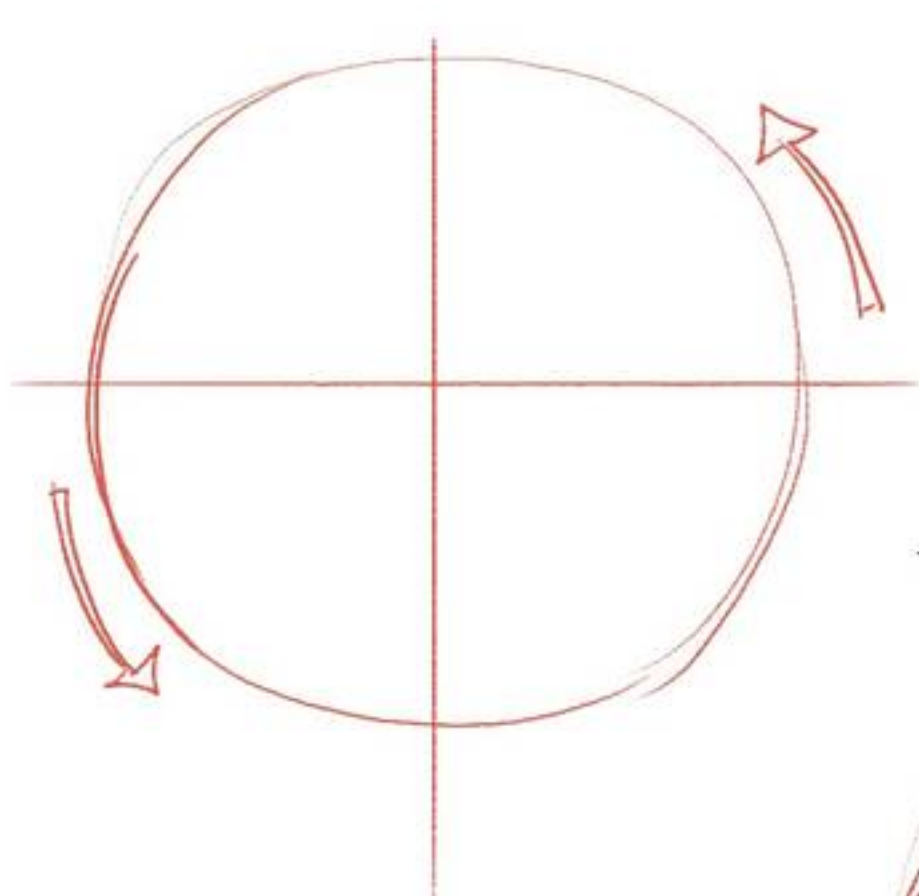


It's not a curve in position, but if the line is horizontal, it's going to feel like it's pulling flat.



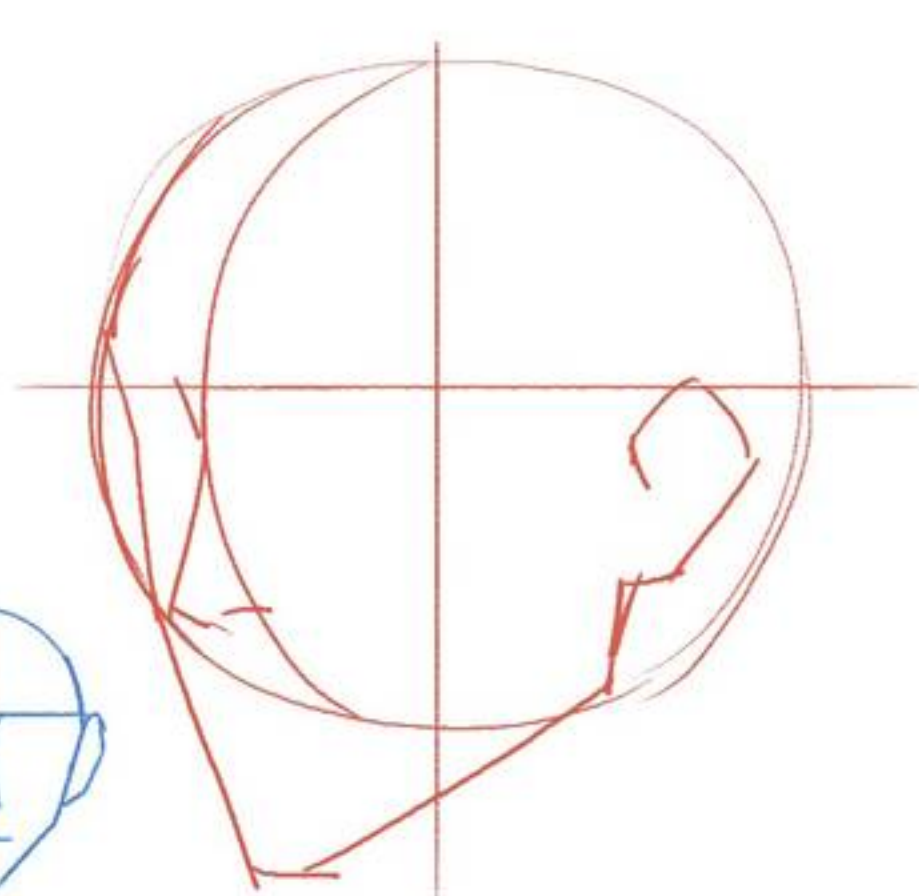
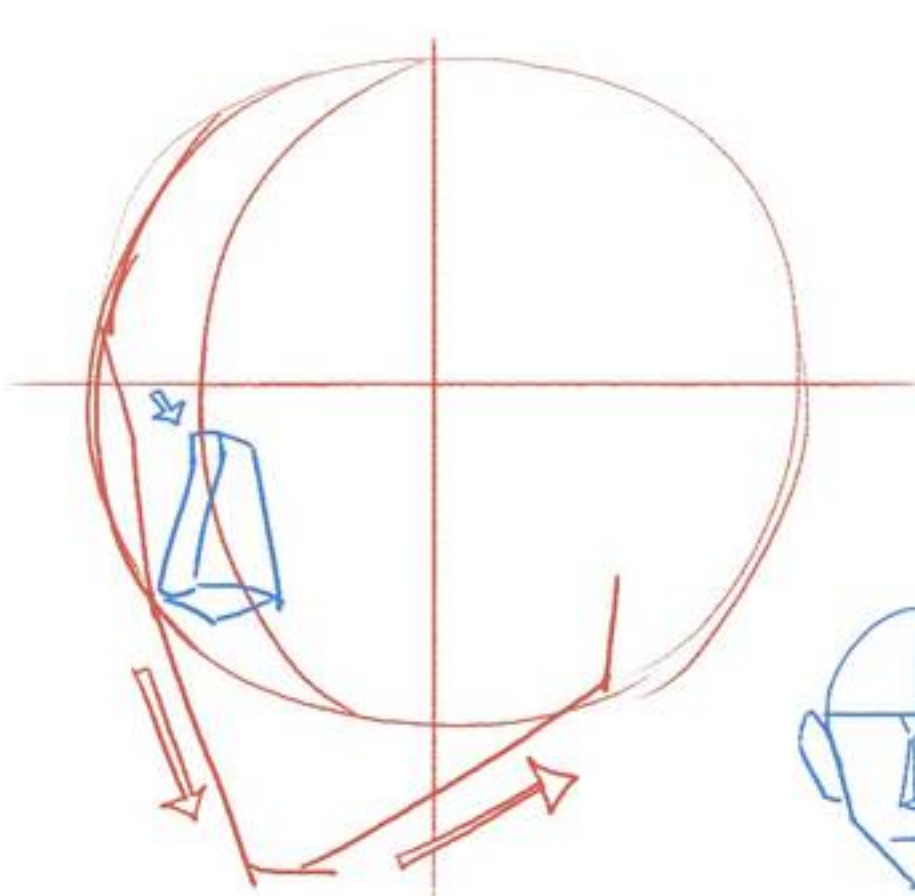
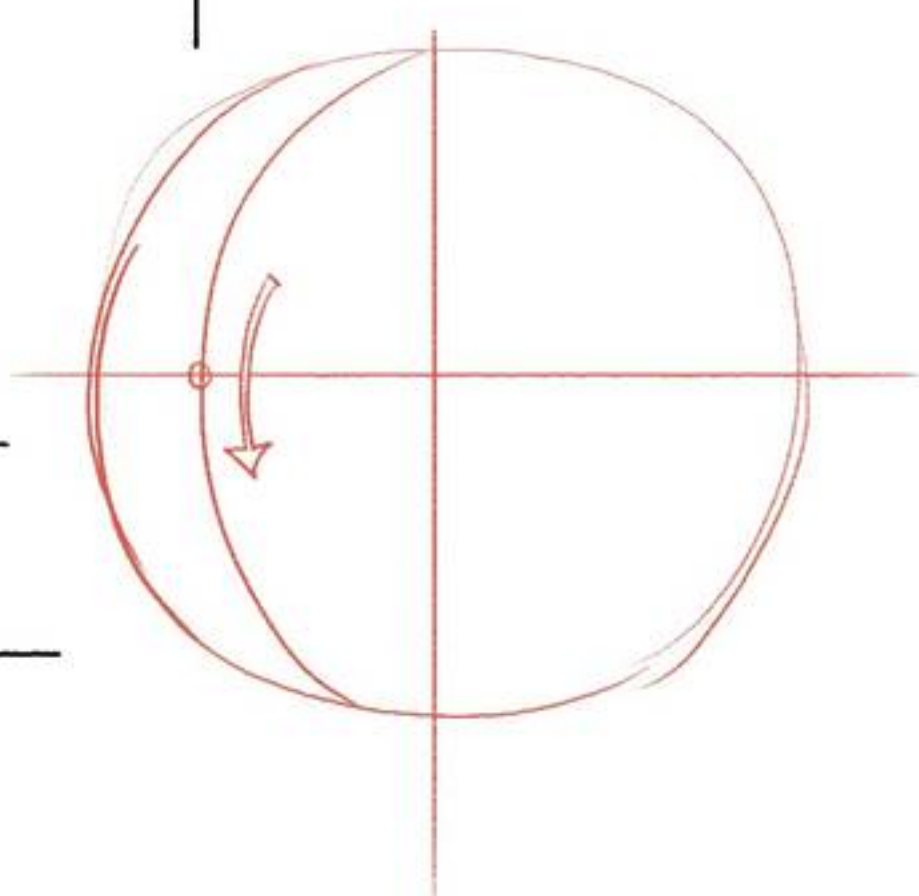


[Q: I want to know a face that looks like a half-liter.]

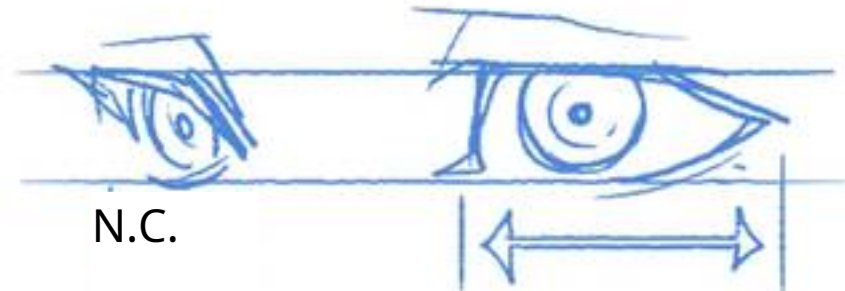
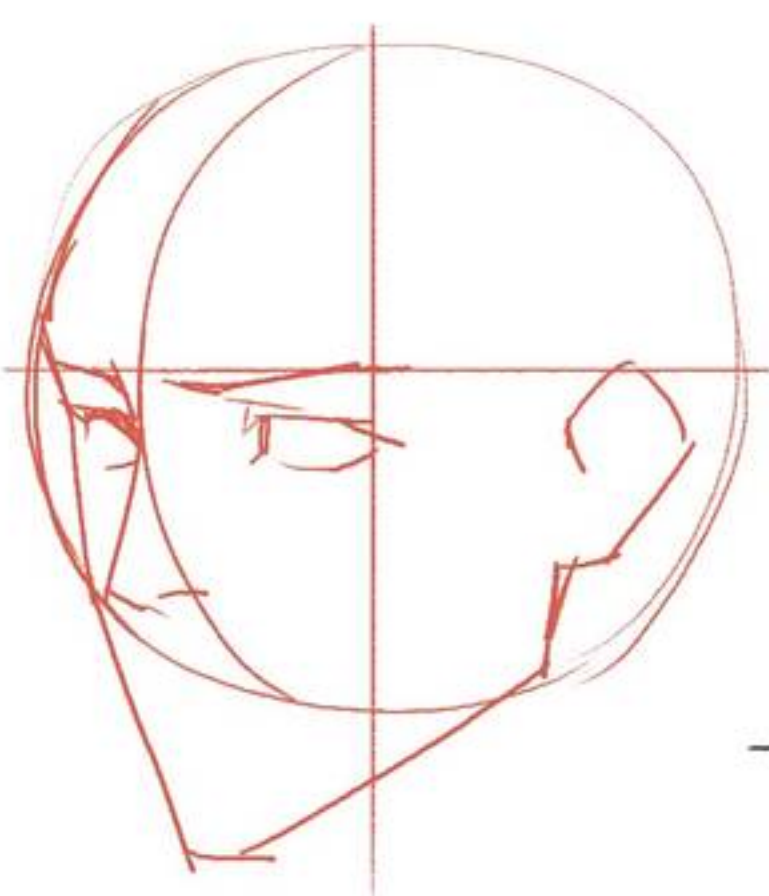


Cancer doesn't have to be a viscous group.

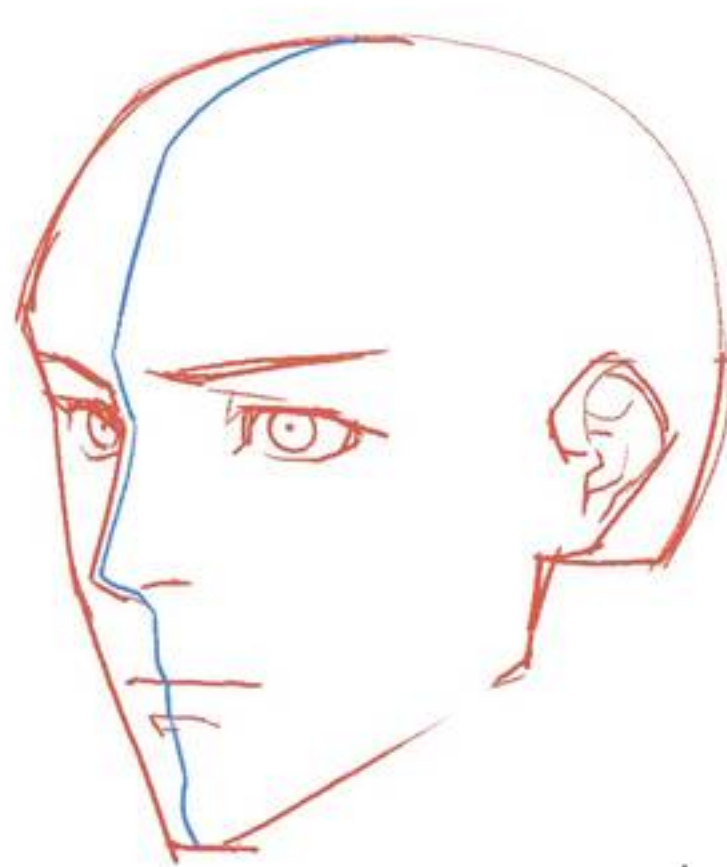
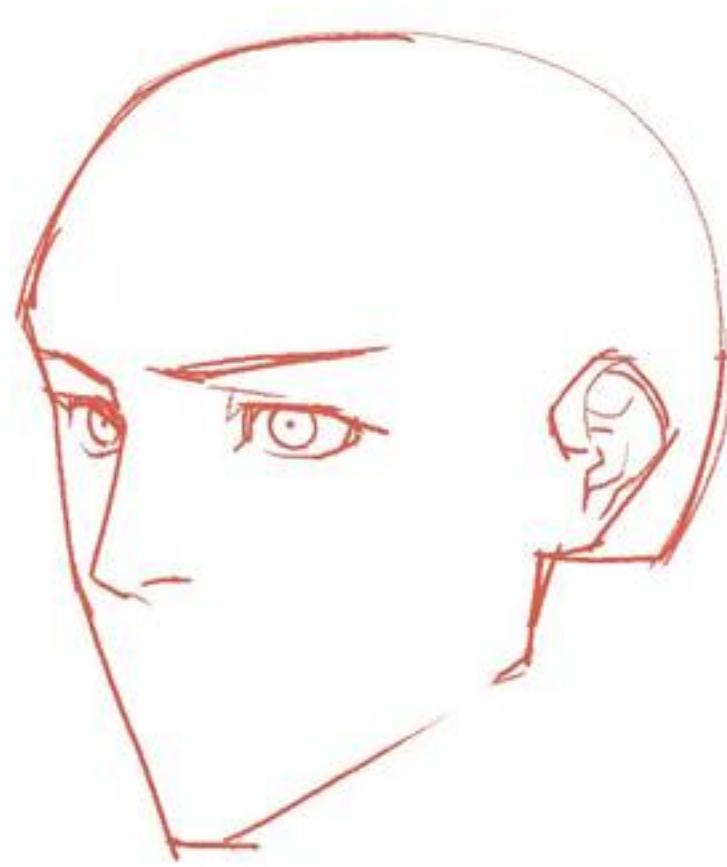
I'm going to draw a curve that's kind of the angle in which I'm looking at the semi-axis.



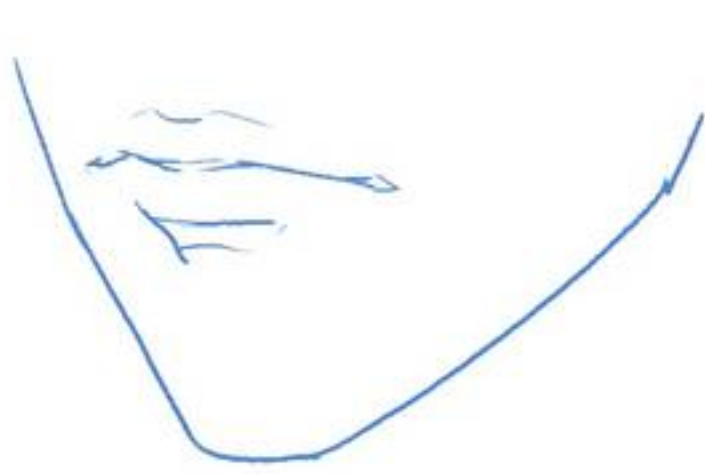
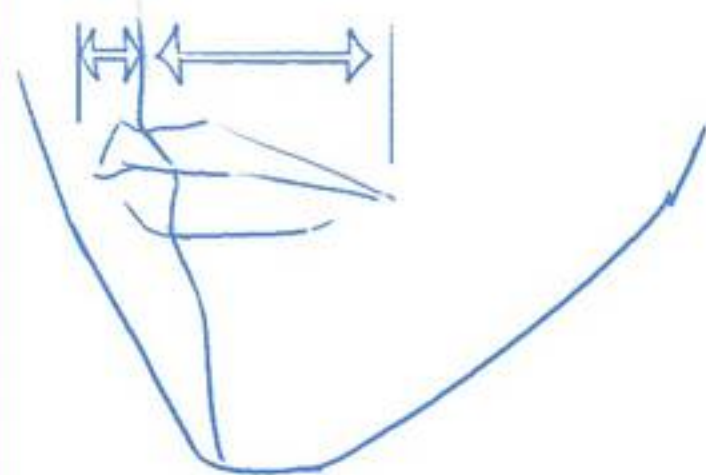
Draws the jaws and creates facial patterns, which, in the case of the nose, is a three-dimensional scale, and the ears only see one side



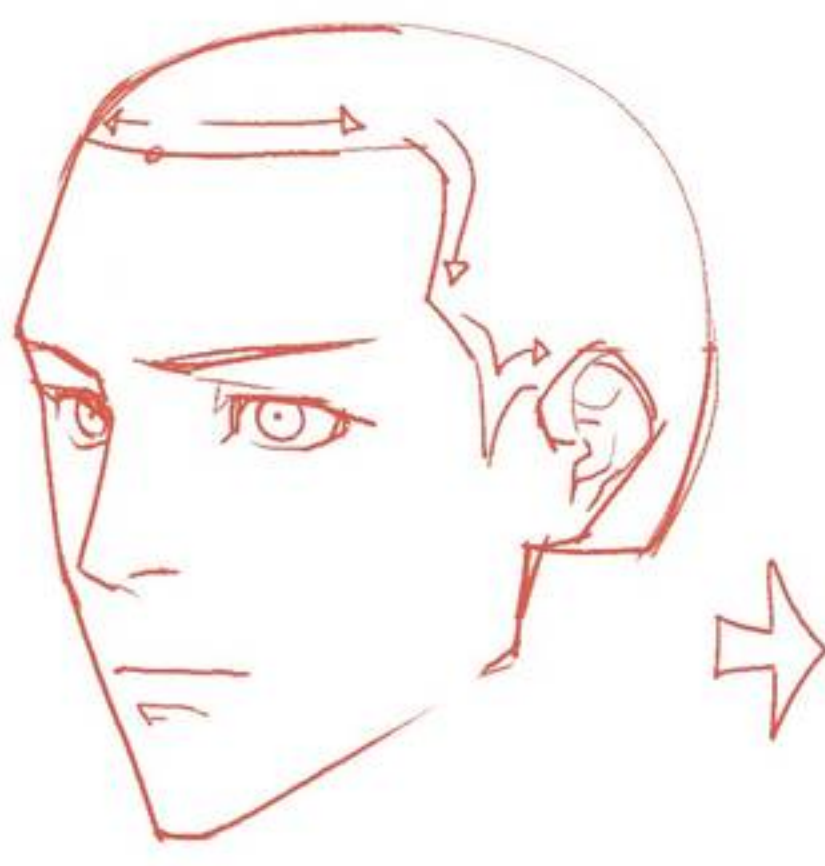
In the case of the eye, it's a semi-axis, so it's going to have a different shape and area.



A guide-line position, I'm going to organize a line, and I'm going to put myself in front of the center line.



It's a semi-axis like your eye, so it's going to have a different area, depending on the median.



Draw a line of forehead, add the neck, complete the faces.

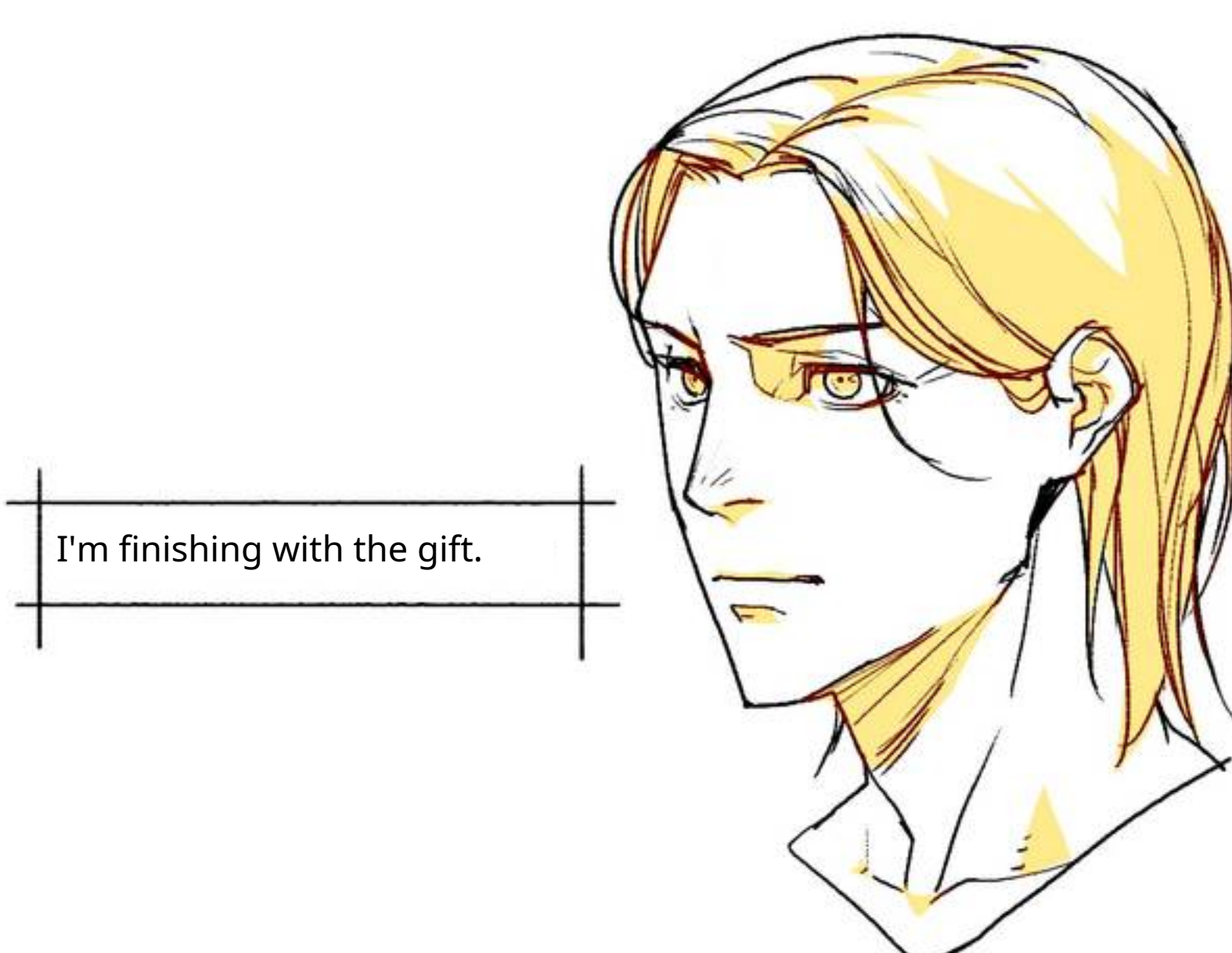




Considering your forehead line and facial form, you make a hair that fits the character's style.

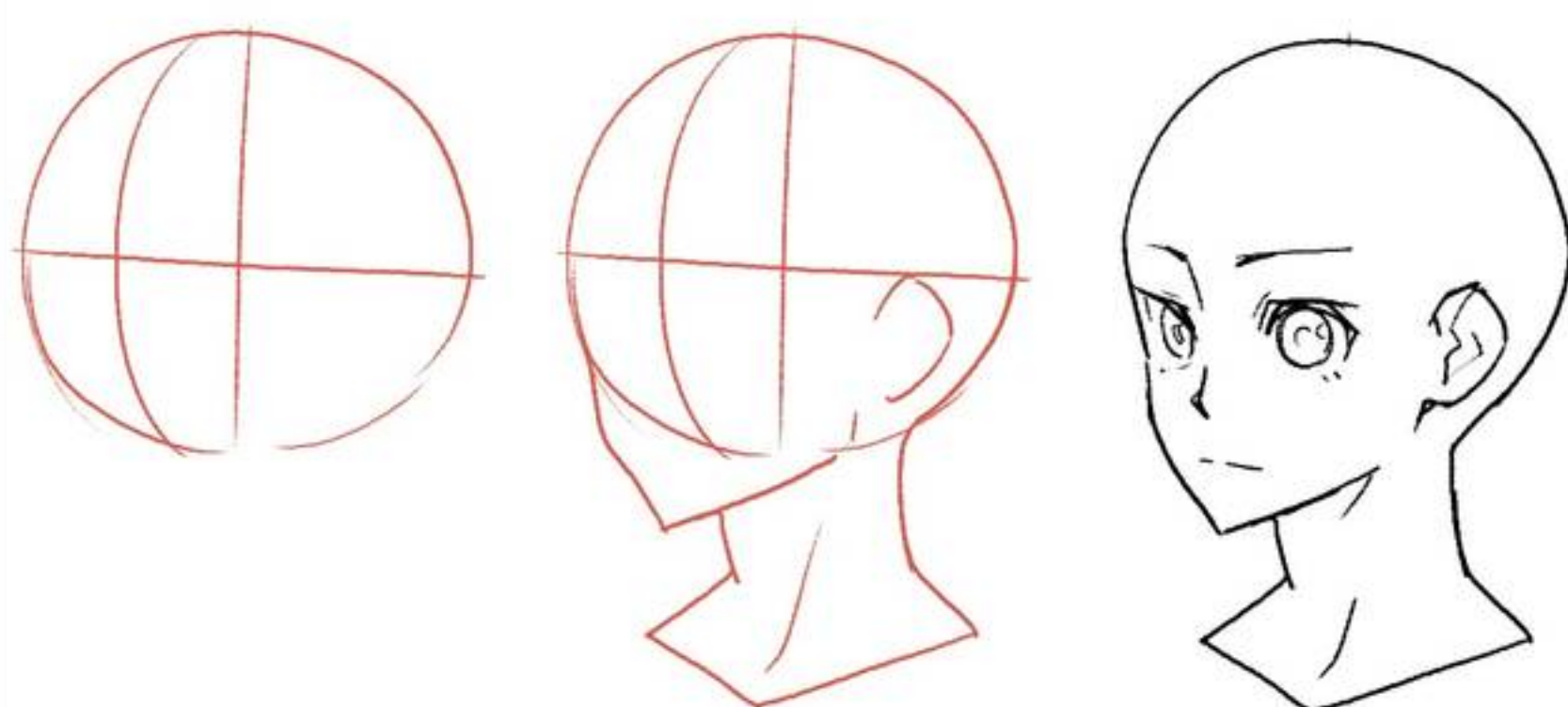


Hair graphon method is not displayed in anger.



I'm finishing with the gift.

I'd like to know the taco author."



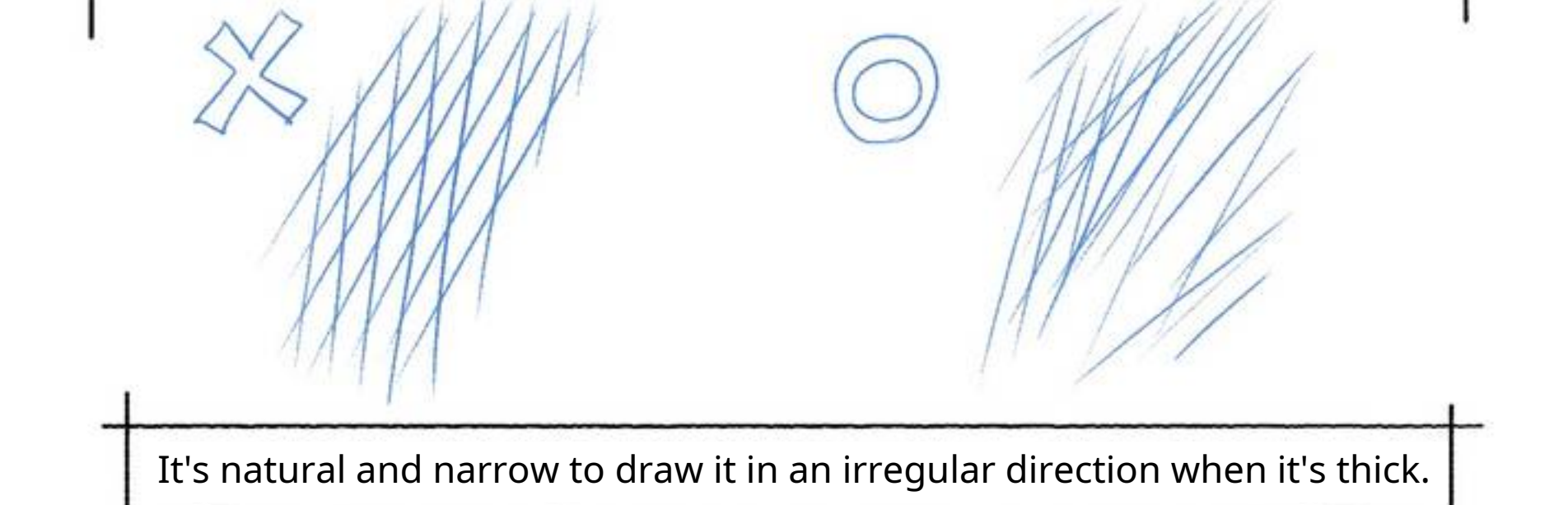
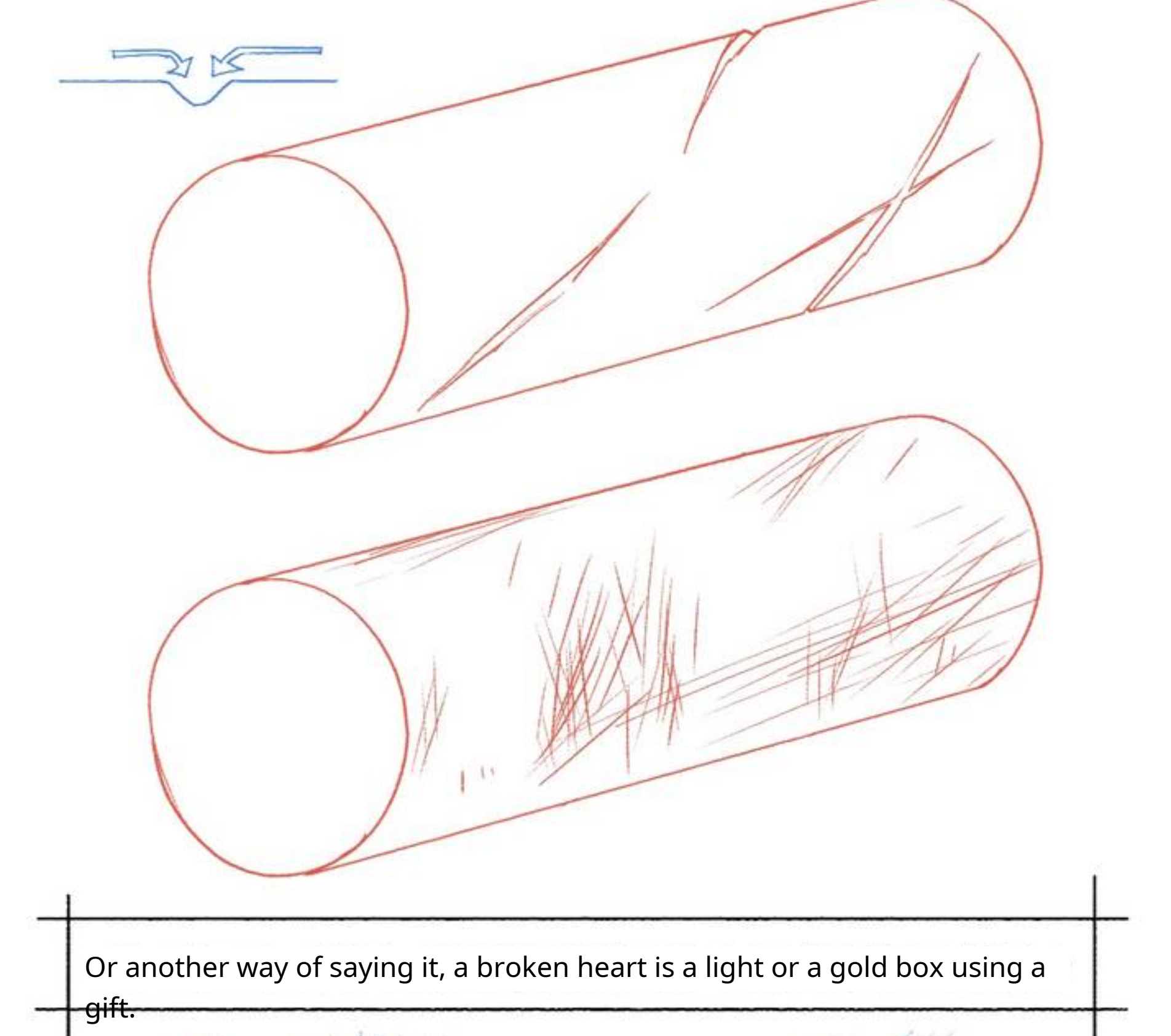
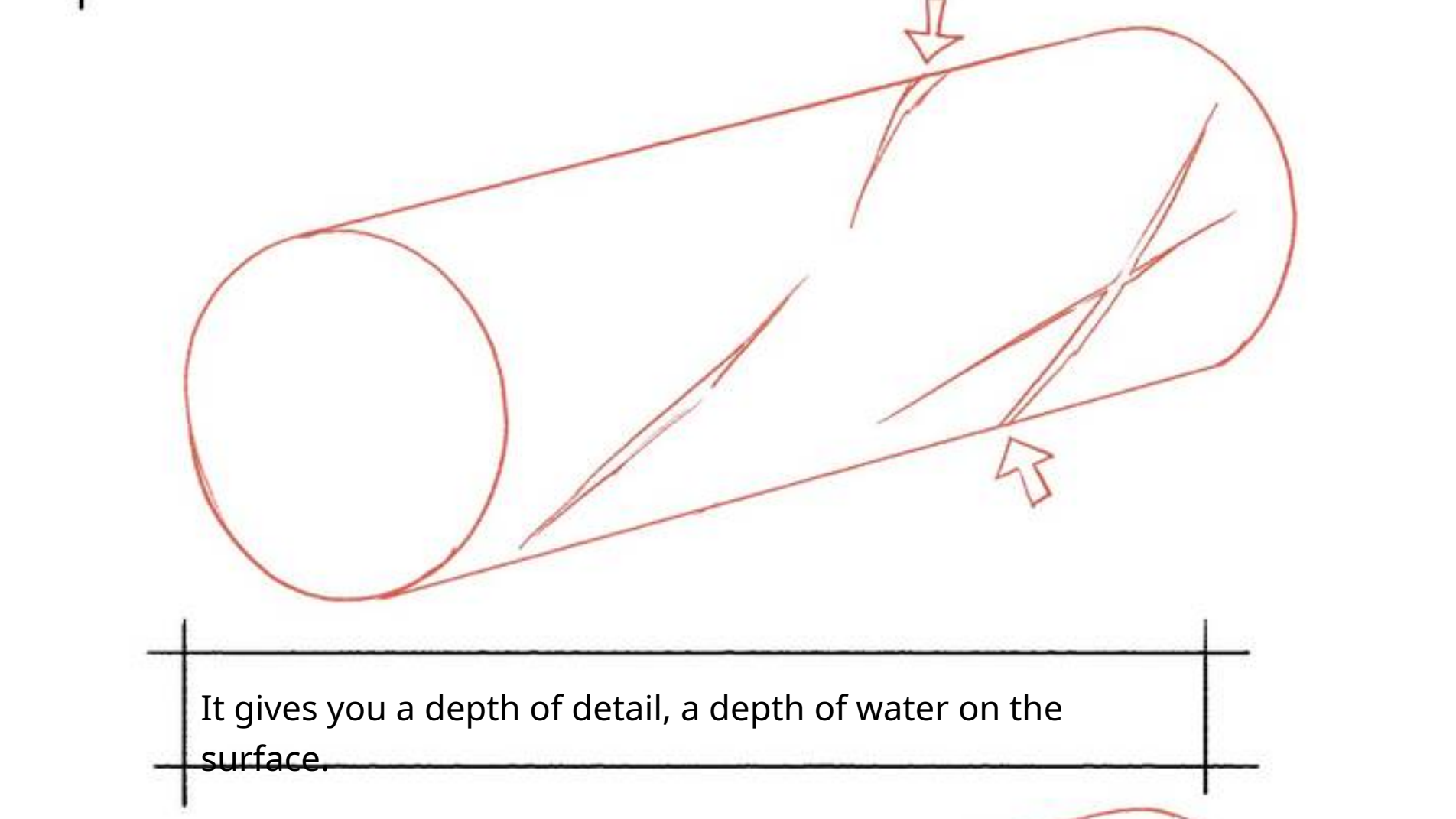
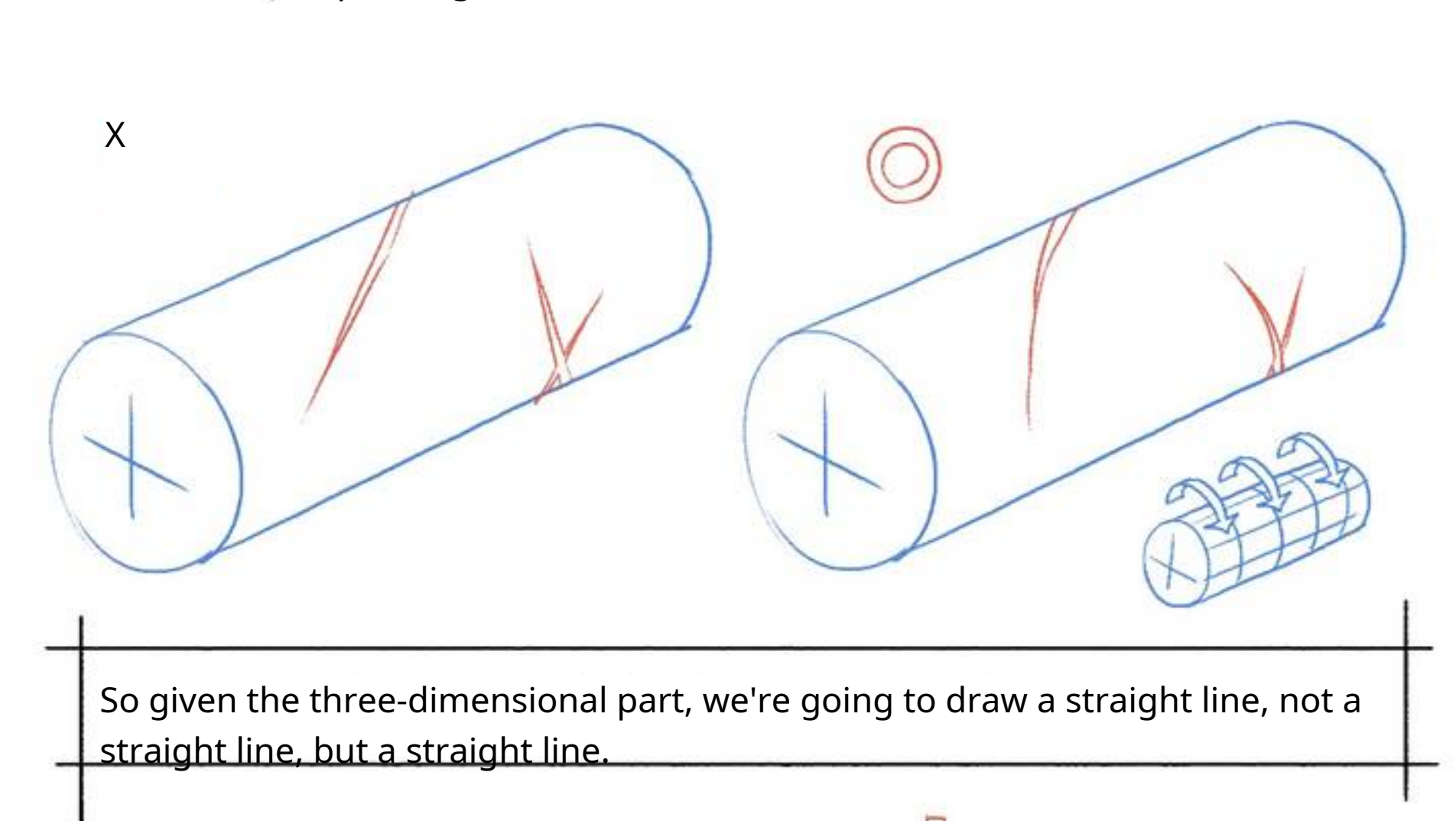
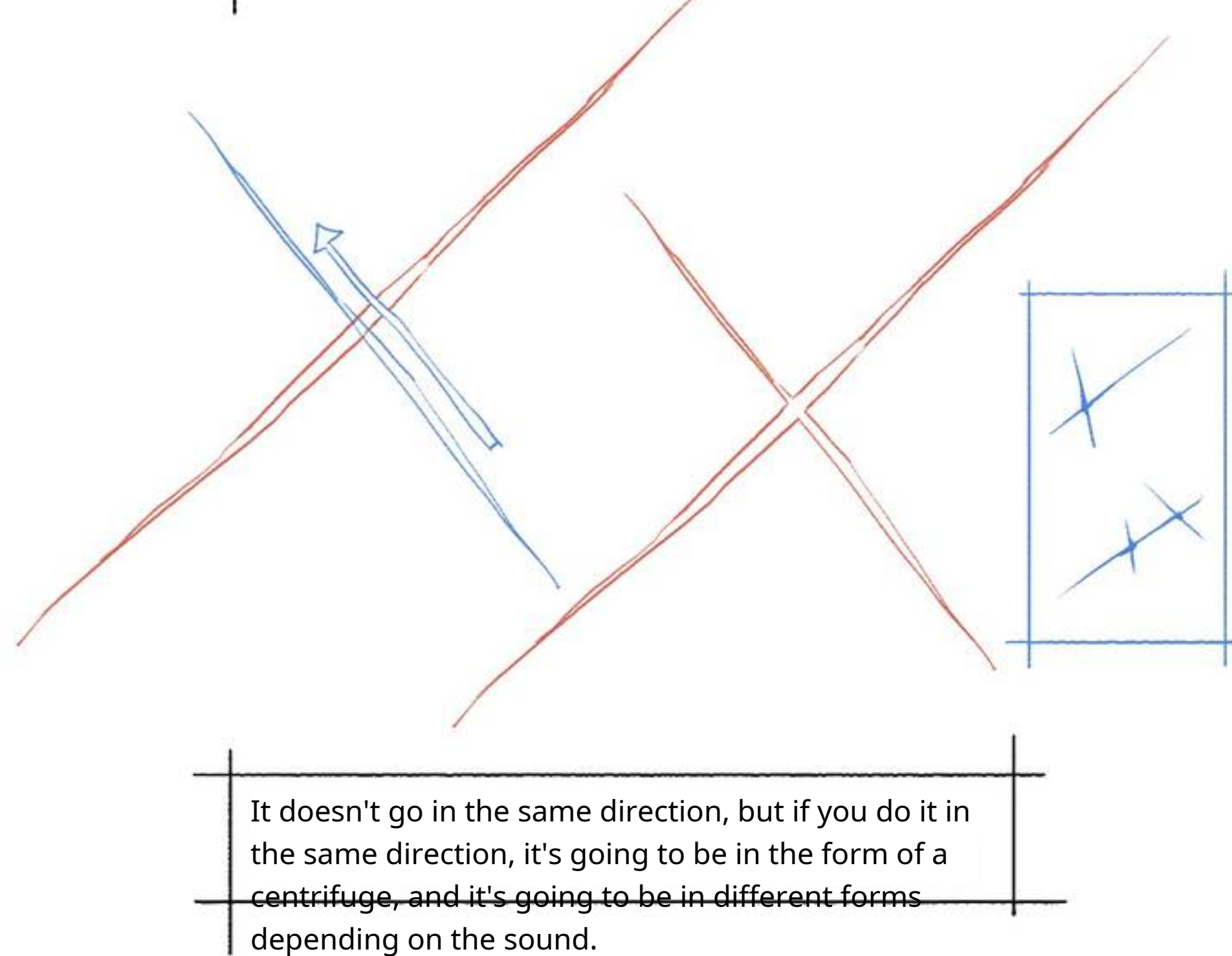
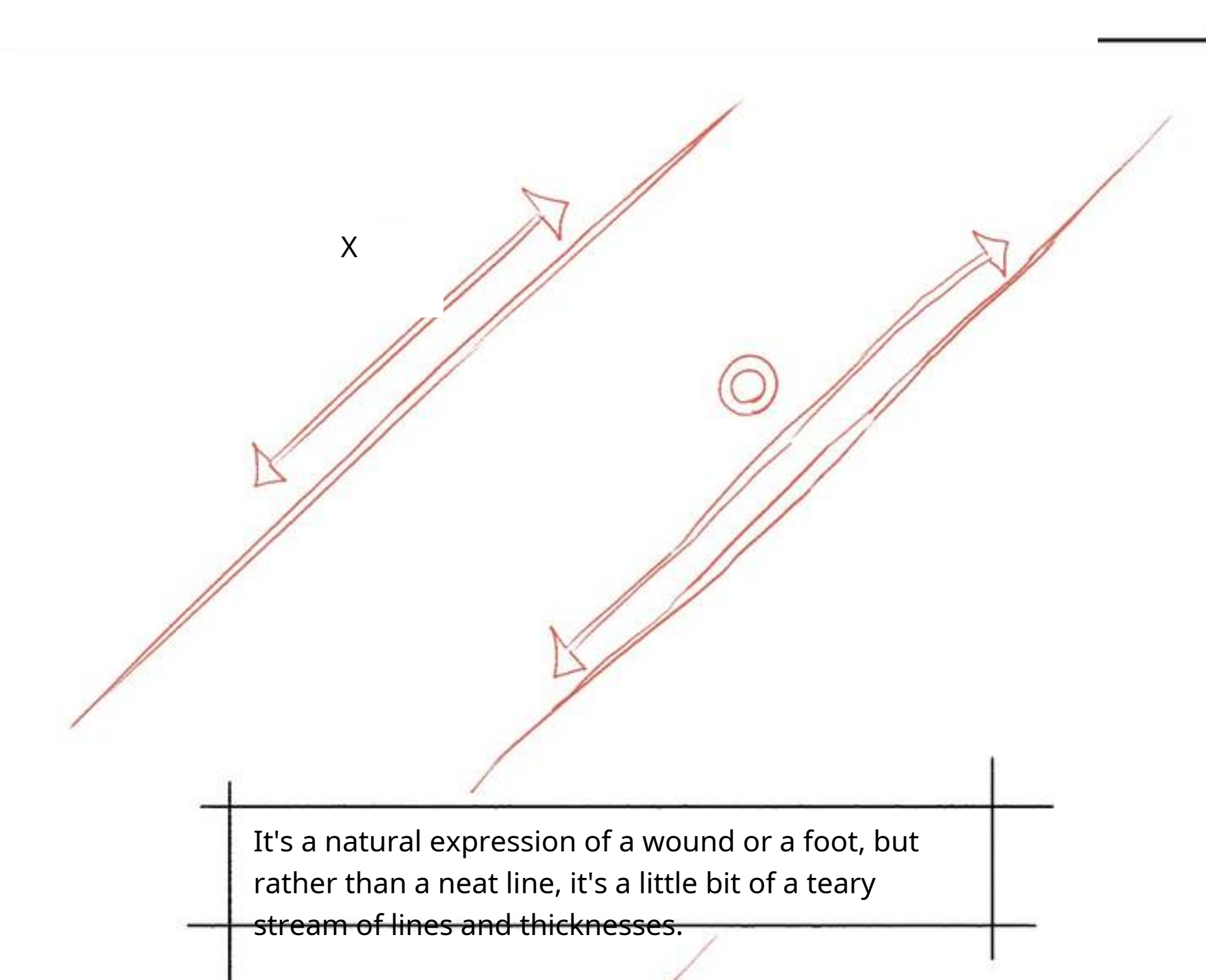
And even if the neck is different, it's not the size and position of the head, so we're going to move on.



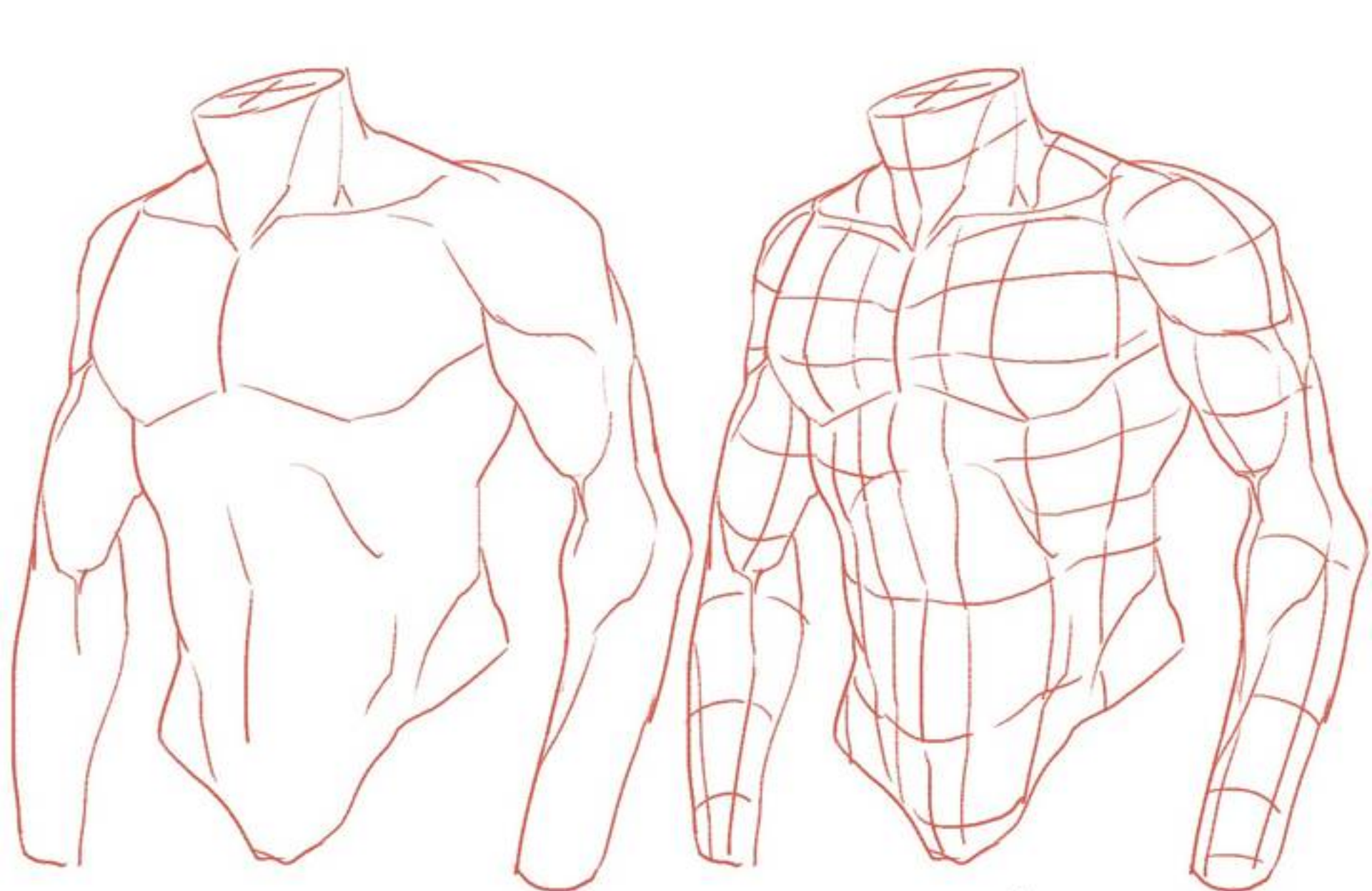
Key Doint



[WRITING: The wound, GREENO's way of saying it is wrong.]







That's the body part of the wound that's going to work.



It's a three-dimensional projection.



If the line is too long or too messy, you can make the drawing a little bit messy, so I'm just going to wrap it up with a little bit of caution.

I'm just trying to get to know the taco writer.

Migyo Mother-to-Speech & Other



And one way to do that is to say, "I'm going to cross a short line in between the long line, and then I'm going to be left with a broken mark when I'm going to go back to the heater."

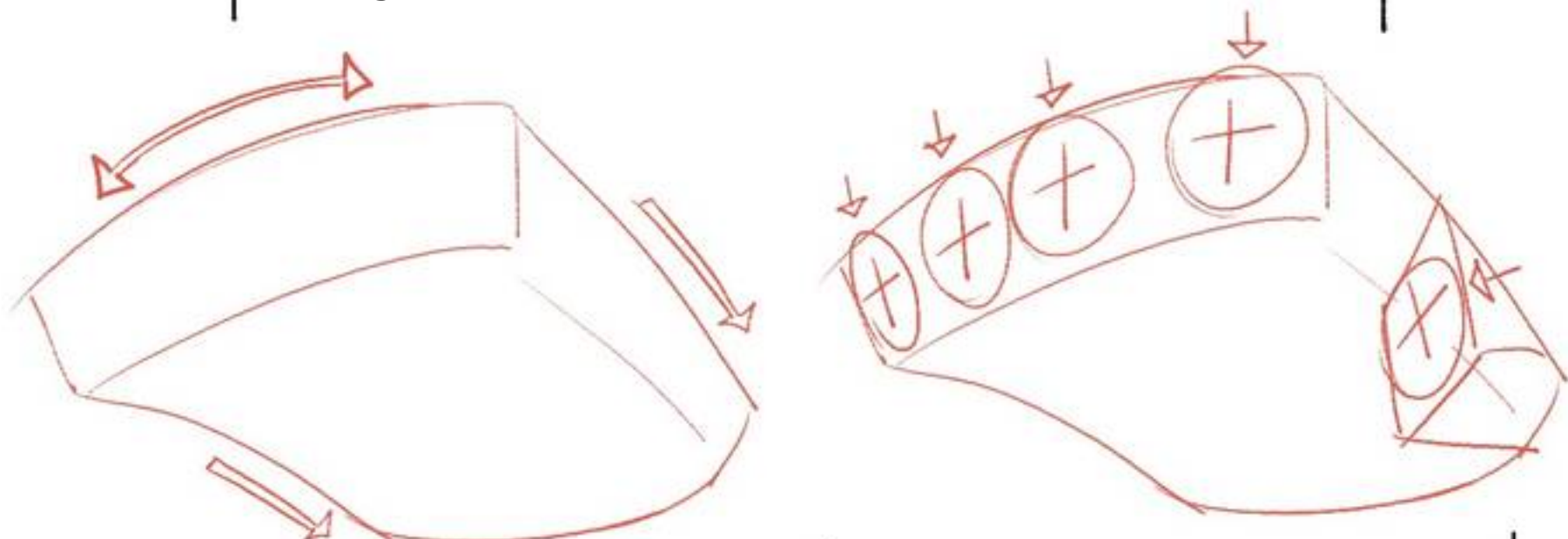


Key Doimt

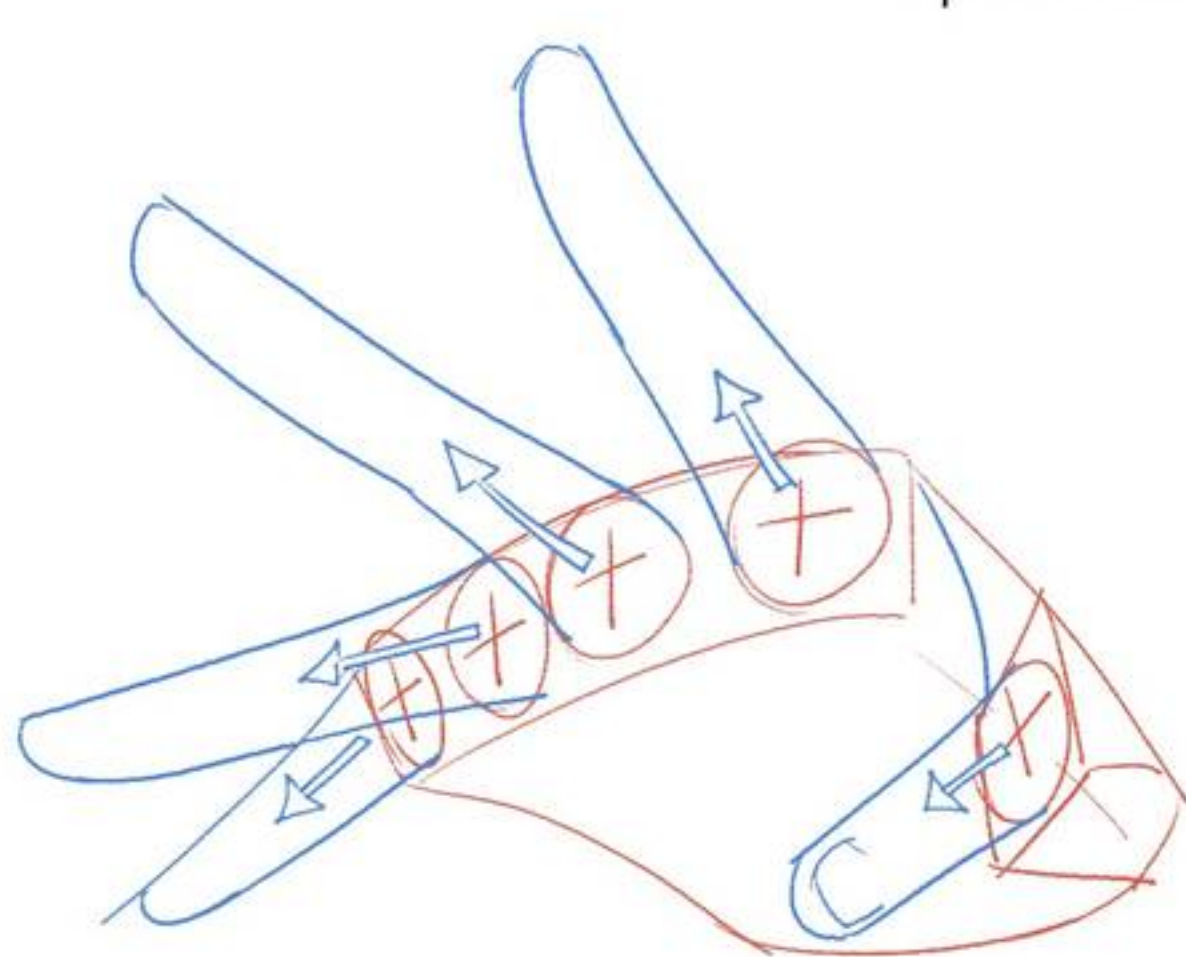


I want to know how to draw an IQ ring or earrings.

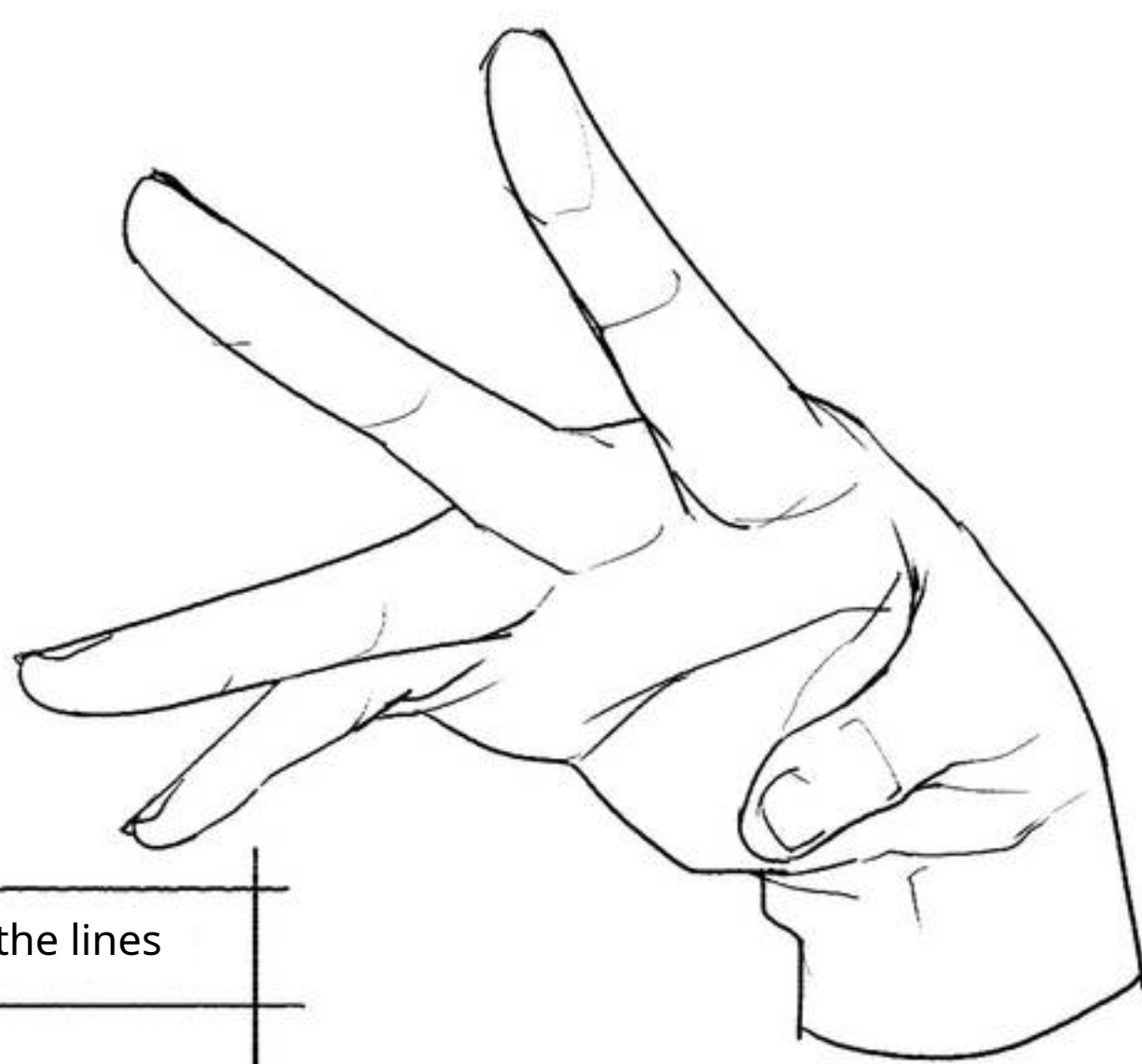
We're starting to get our hands up based on the smaller rectangles.



In the case of your hand, if you look at the three, it's I.

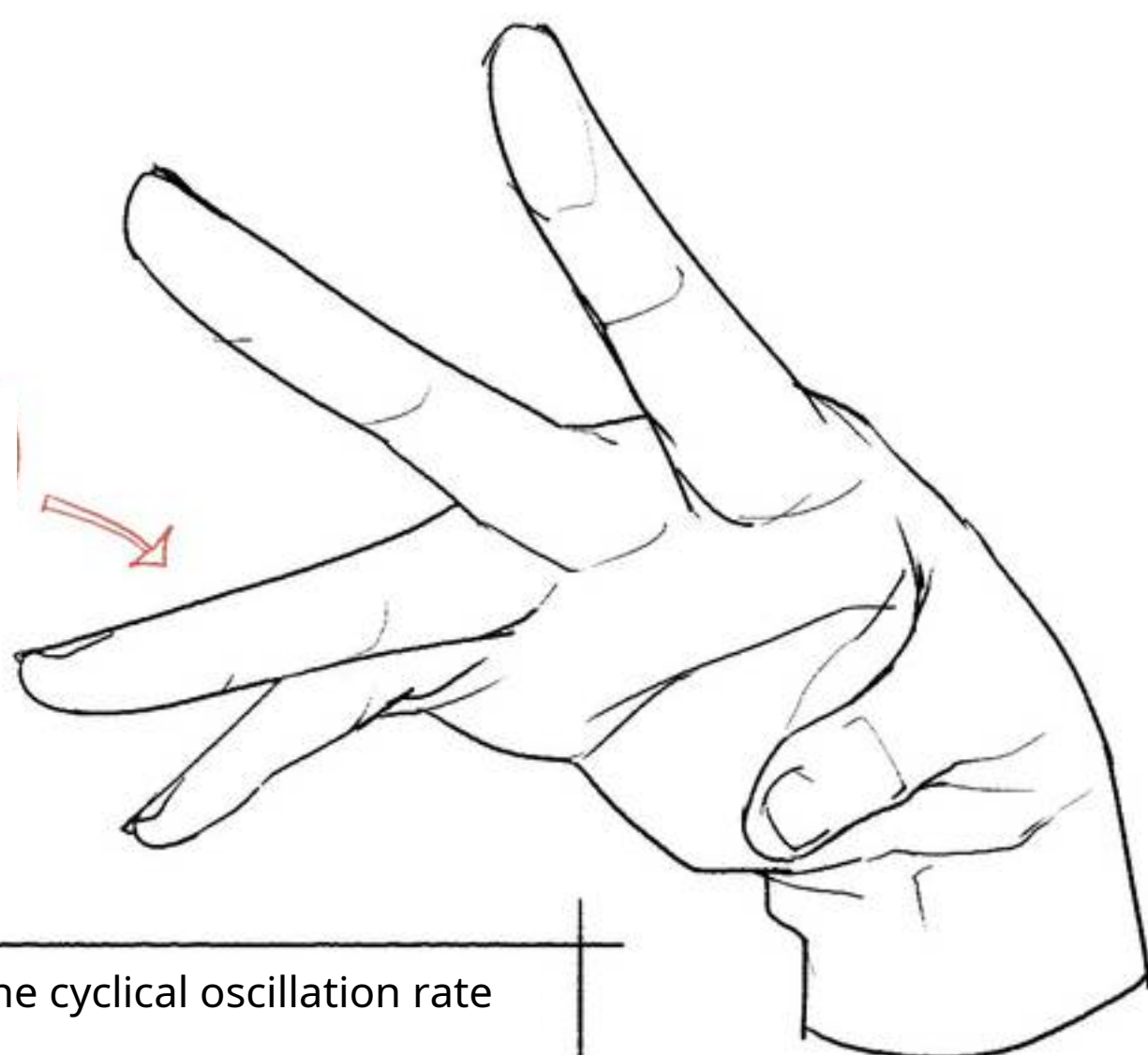


It's the direction of your fingers, so it's going to be in motion.

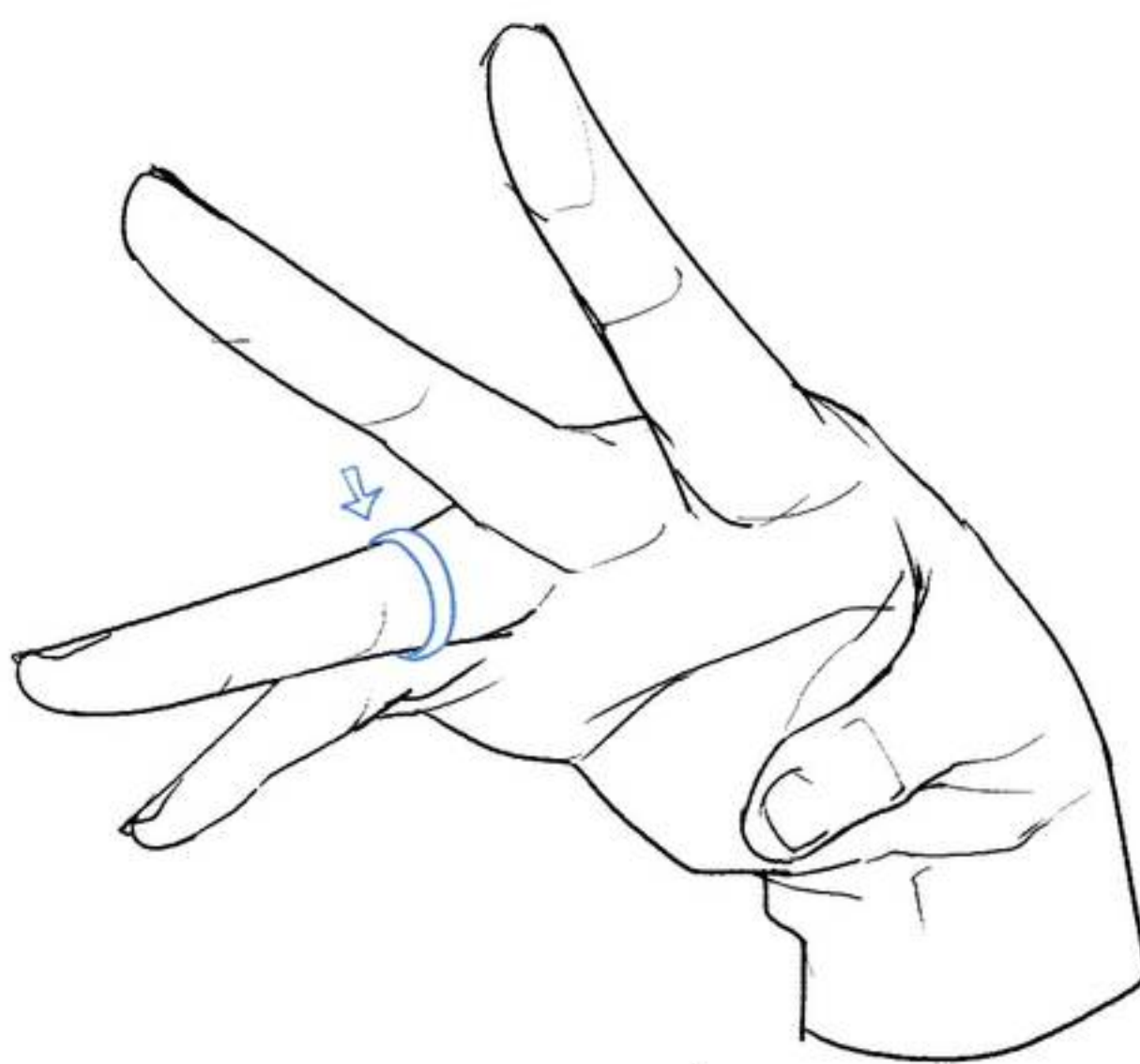


I want you to clean up the lines and close your hands.

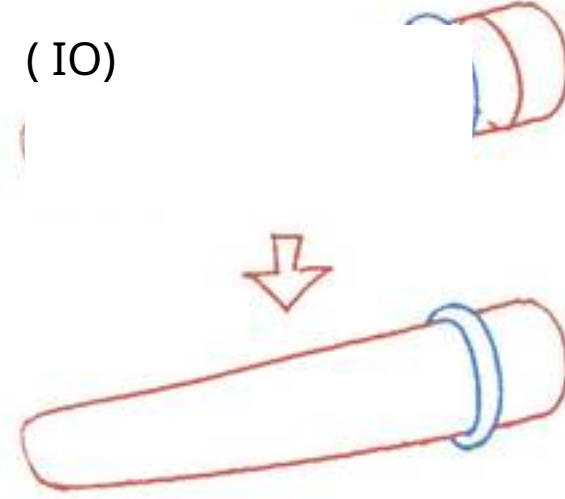
(OD)



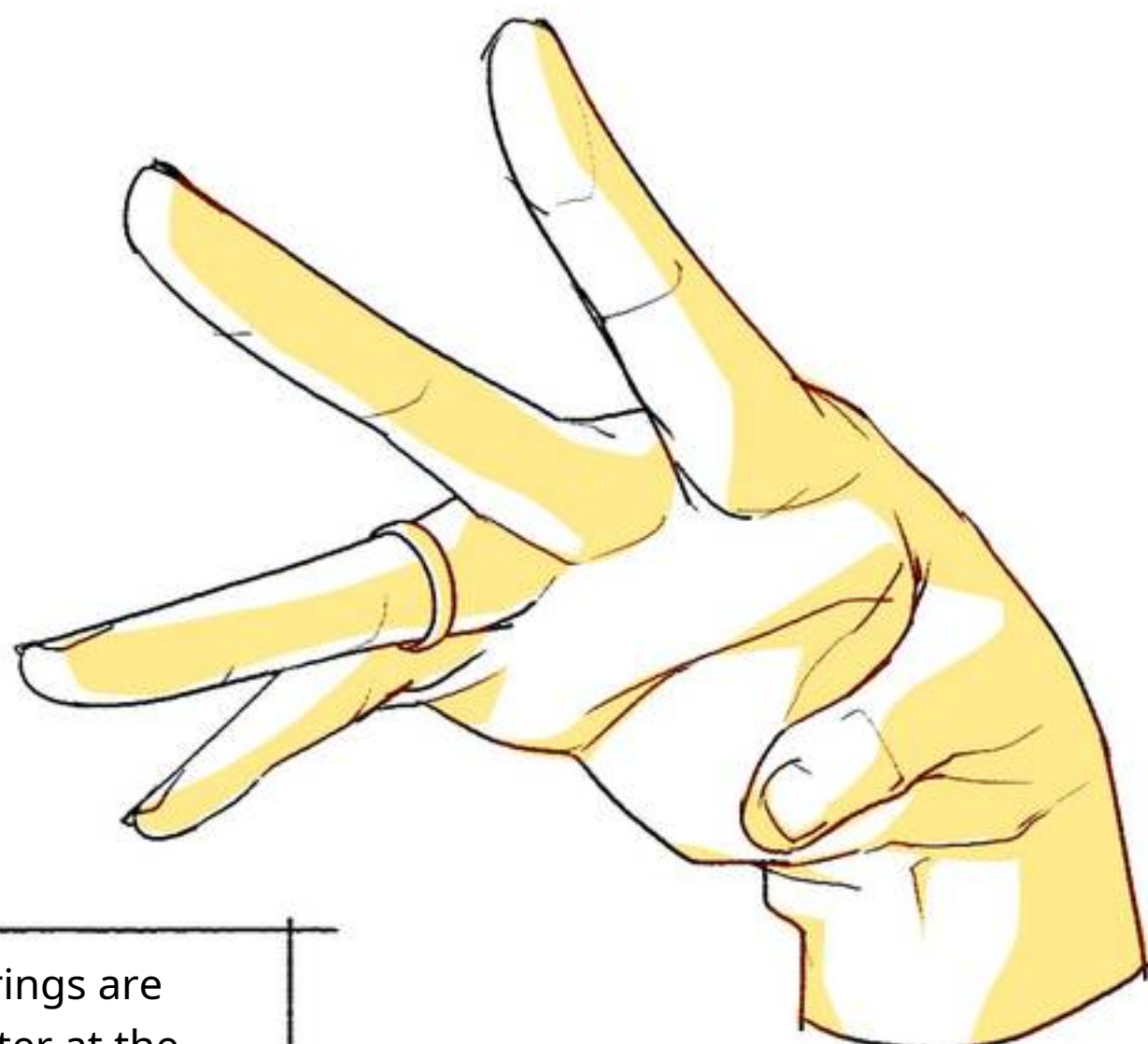
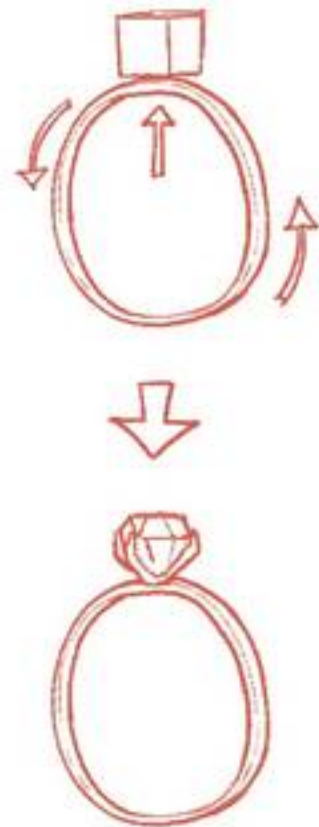
We're able to figure out the cyclical oscillation rate of the finger angles.



(IO)

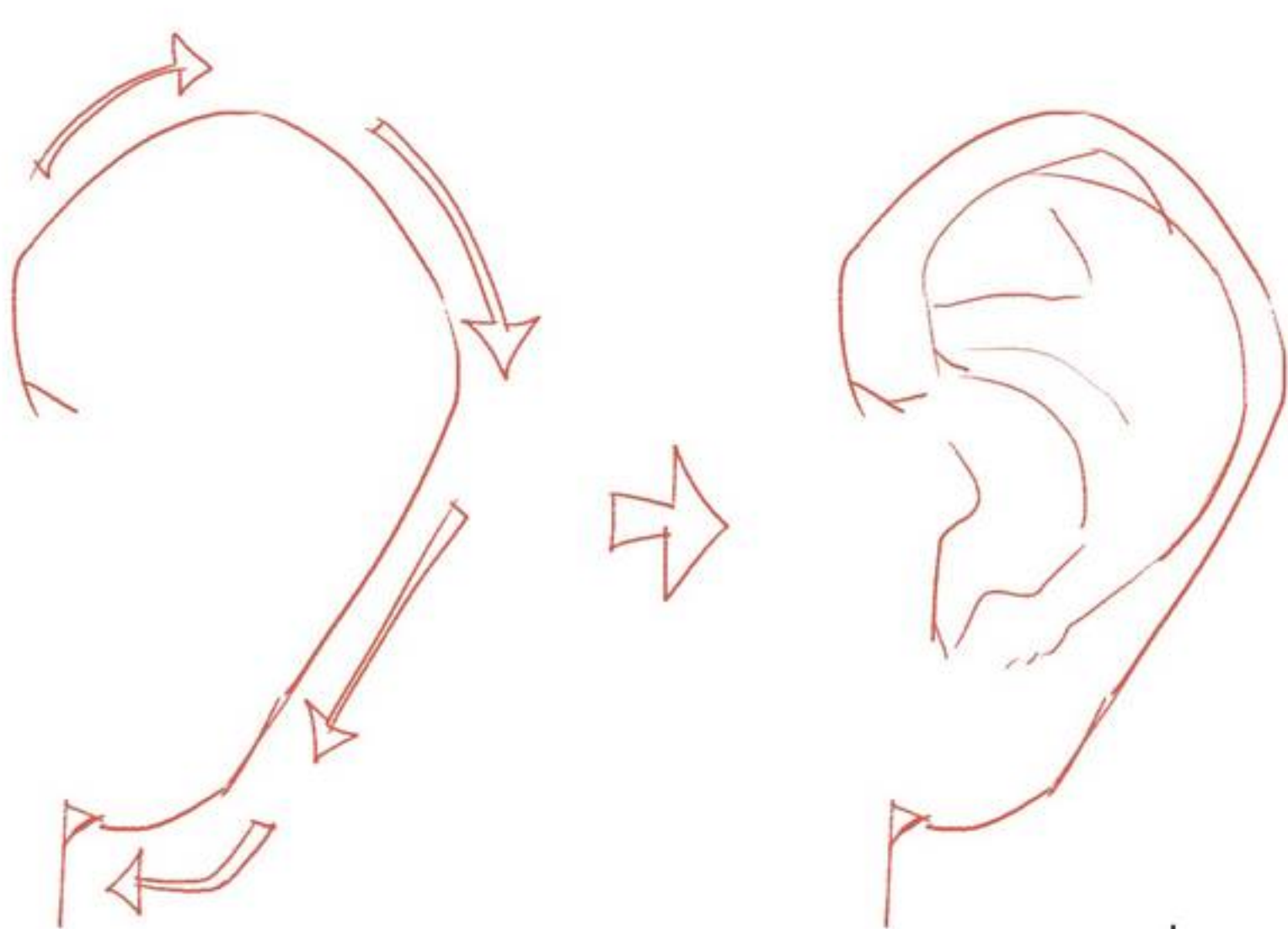


Draws a ring in the desired position to fit into the tusks

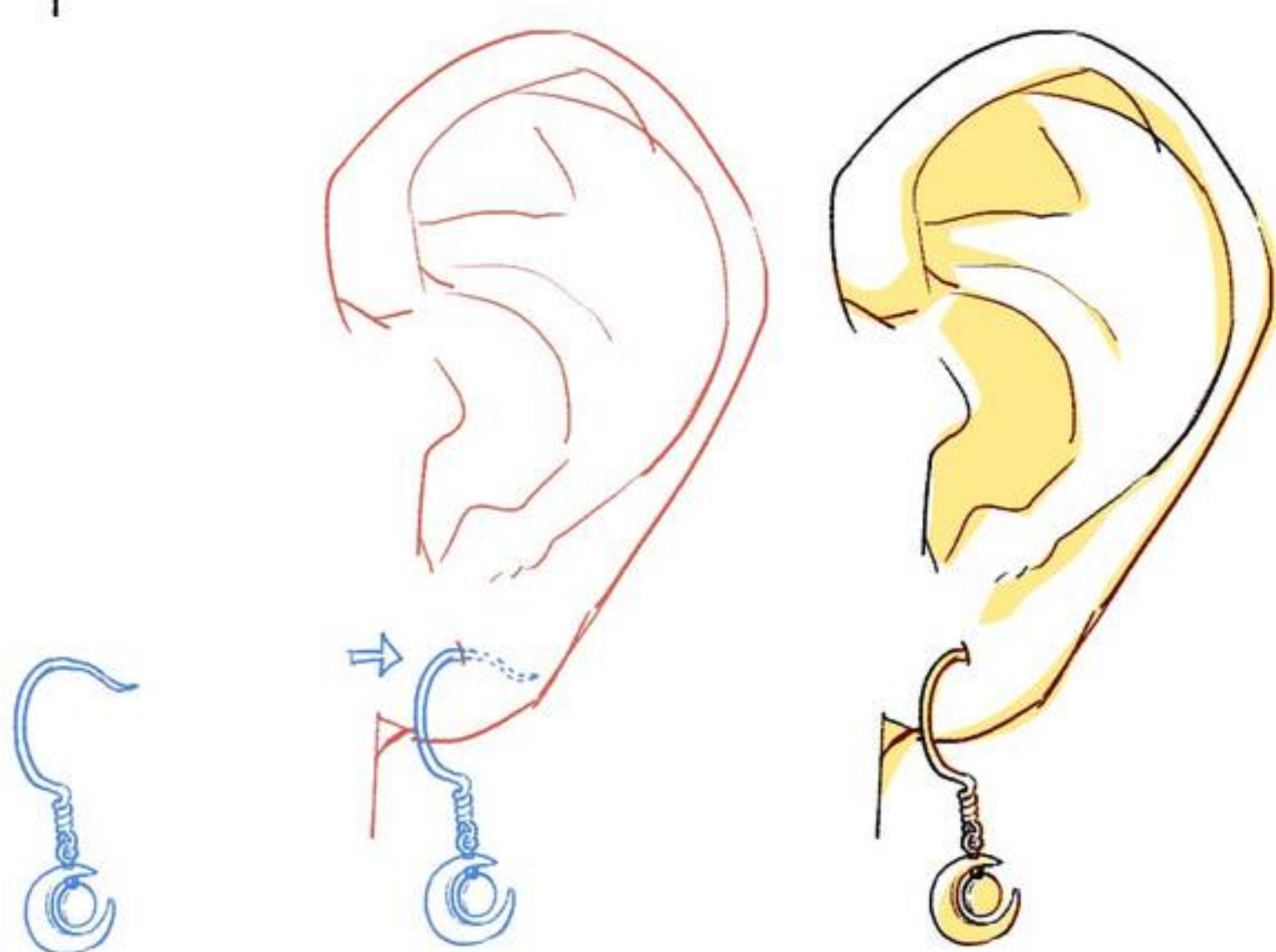


Additional designs for rings are drawn in the flavor center at the angle of the forest

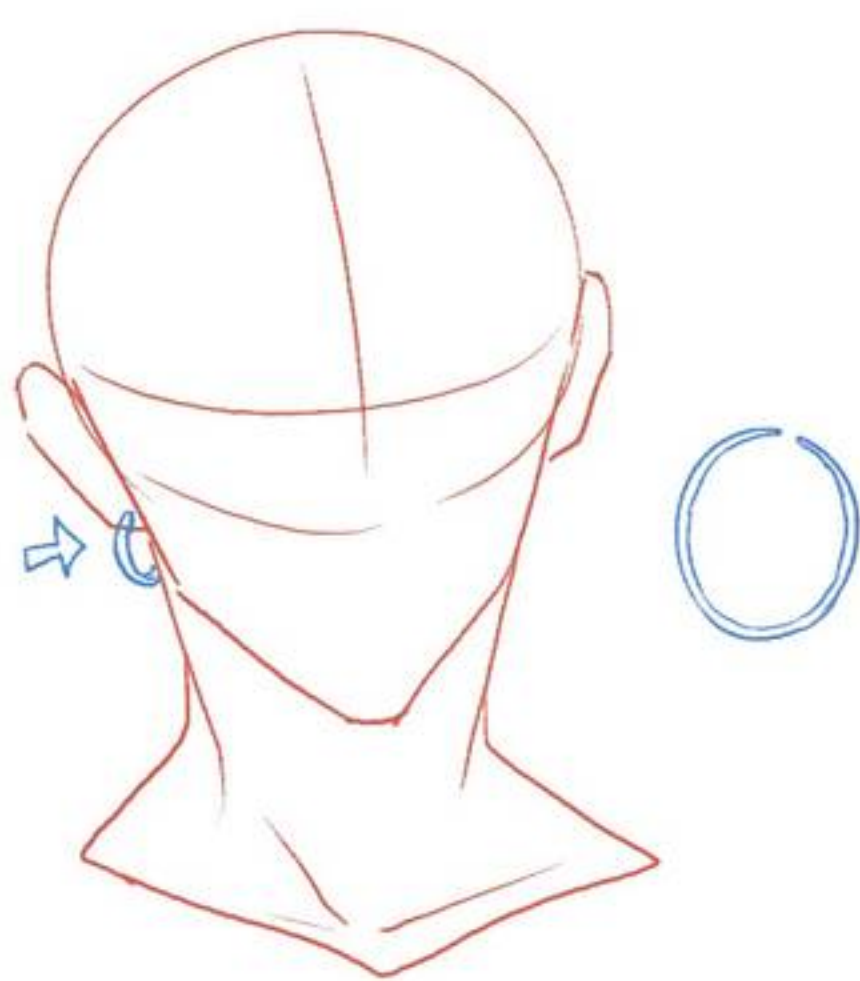




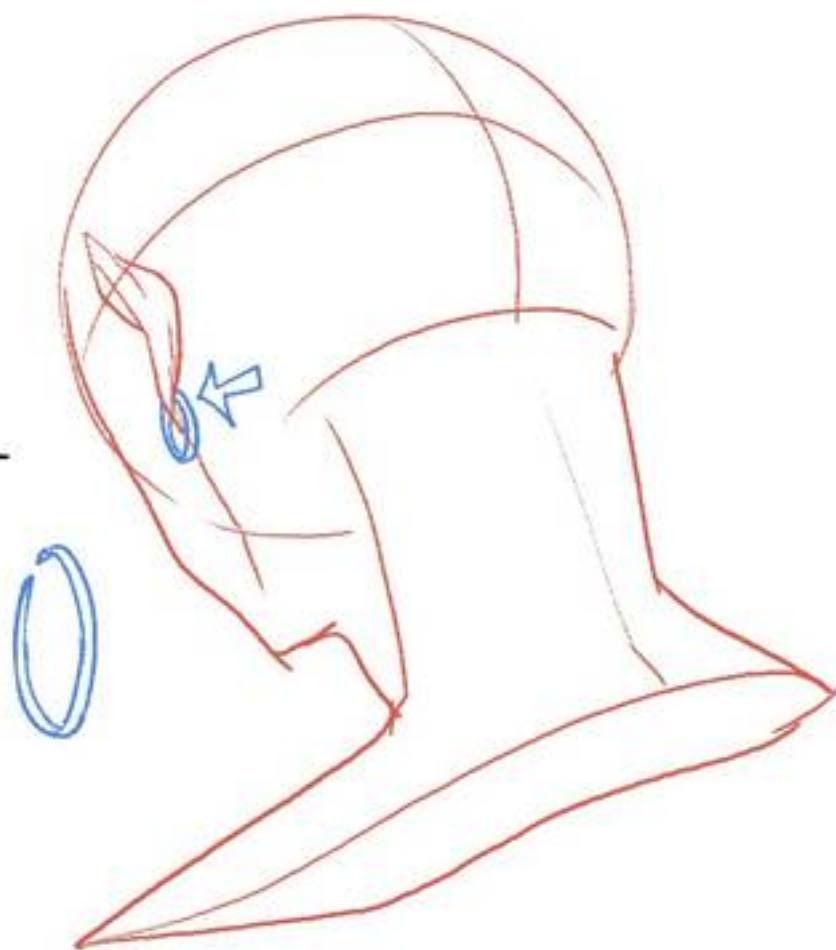
It's a narrower version if you look at it 49 percent the way you're looking at it.



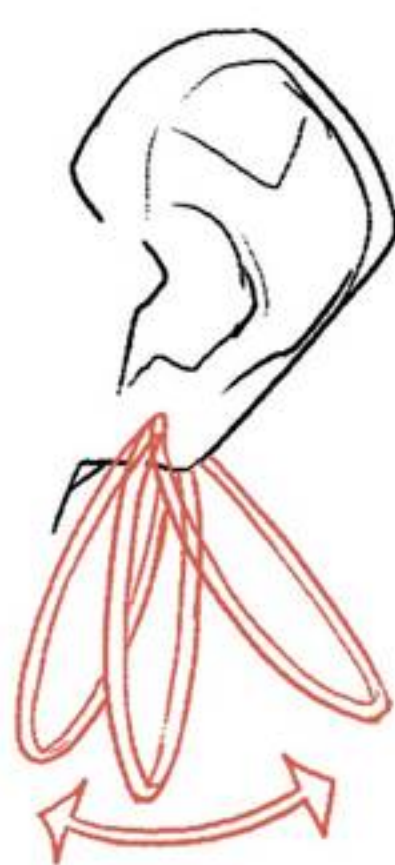
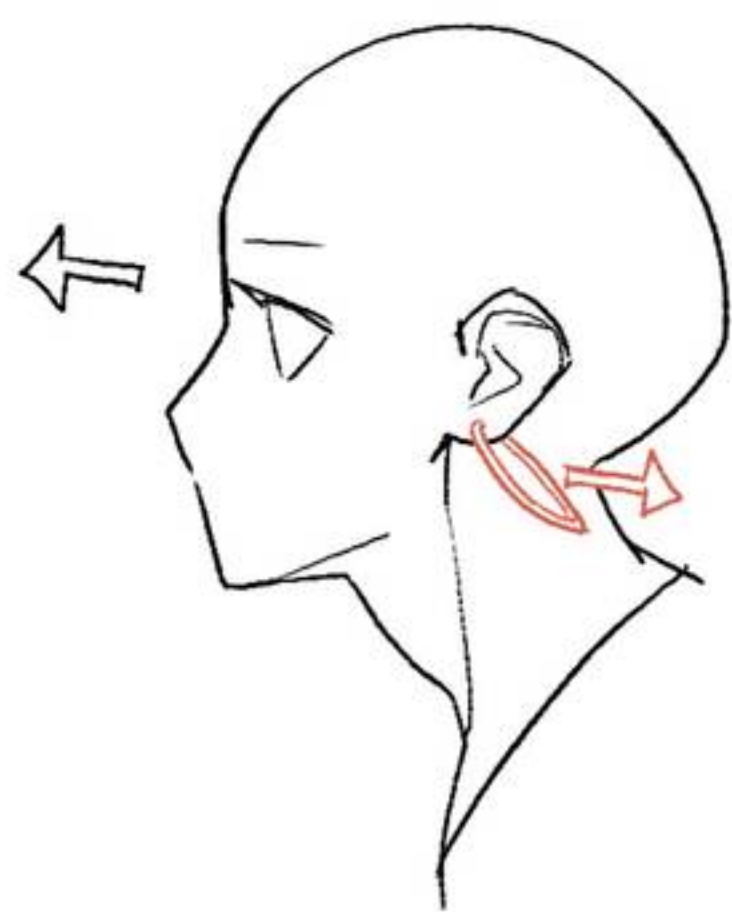
I'm going to use the earrings to do that, and then I'm going to put it in F water, and then I'm going to finish off.



The facial angle changes the flavor pattern, and so on, and so on and so forth.



I'd like to know the taco author."



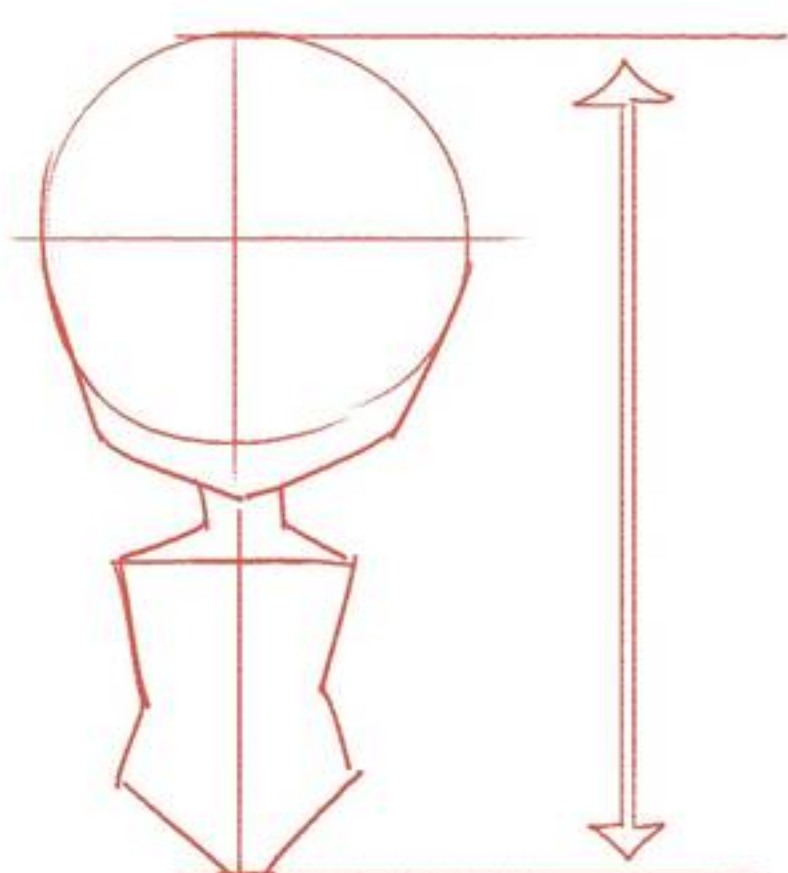
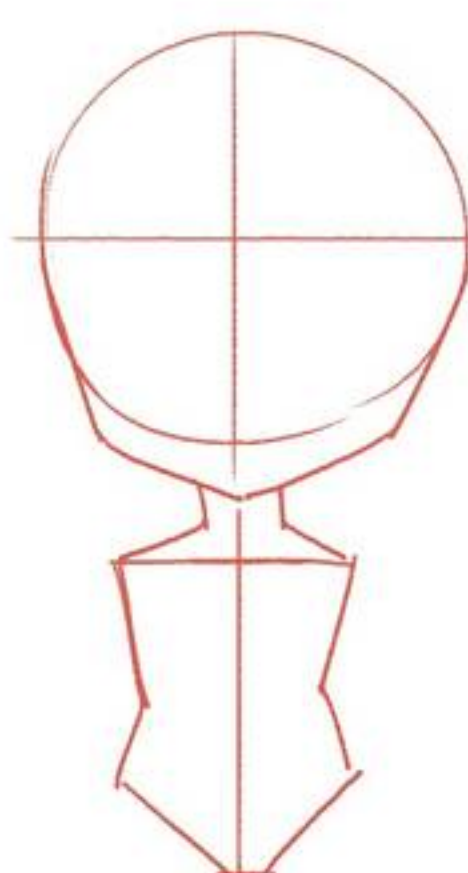
The bigger the earrings, the more they will be moving, the more they will be moving in the opposite direction, the more they will dance.



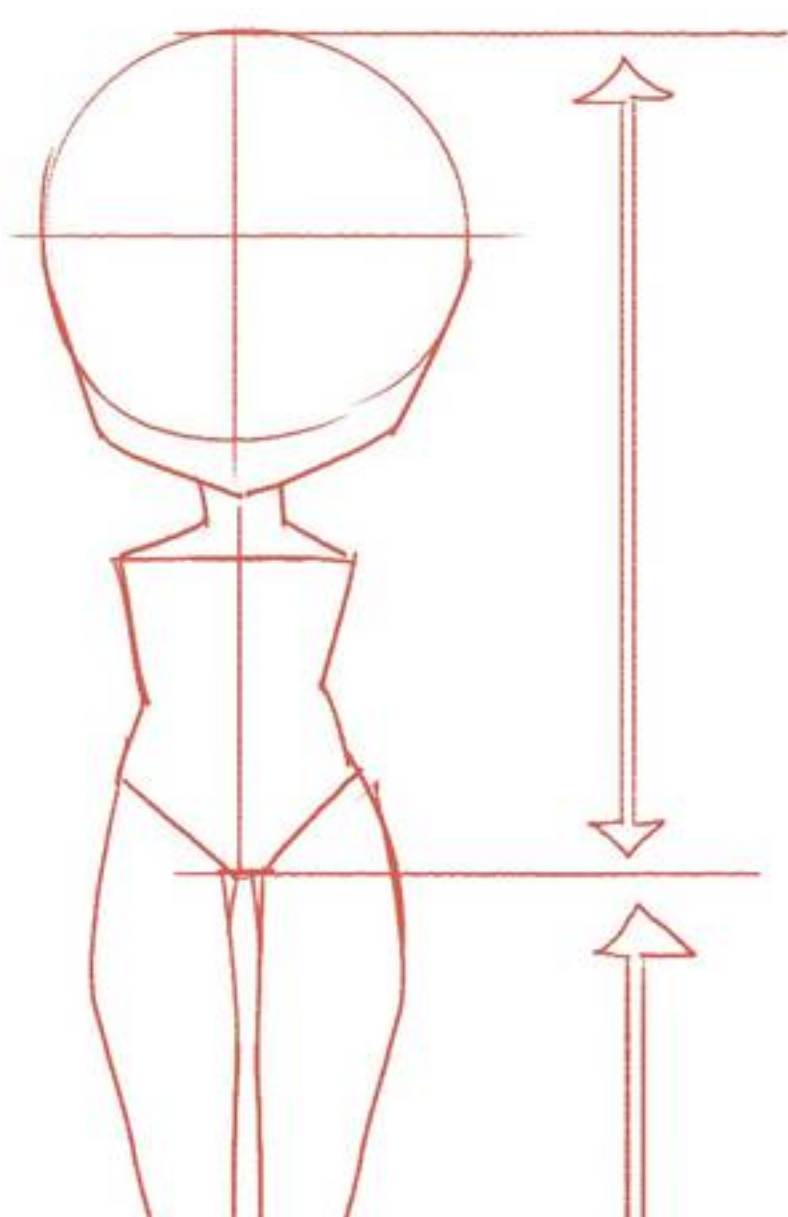
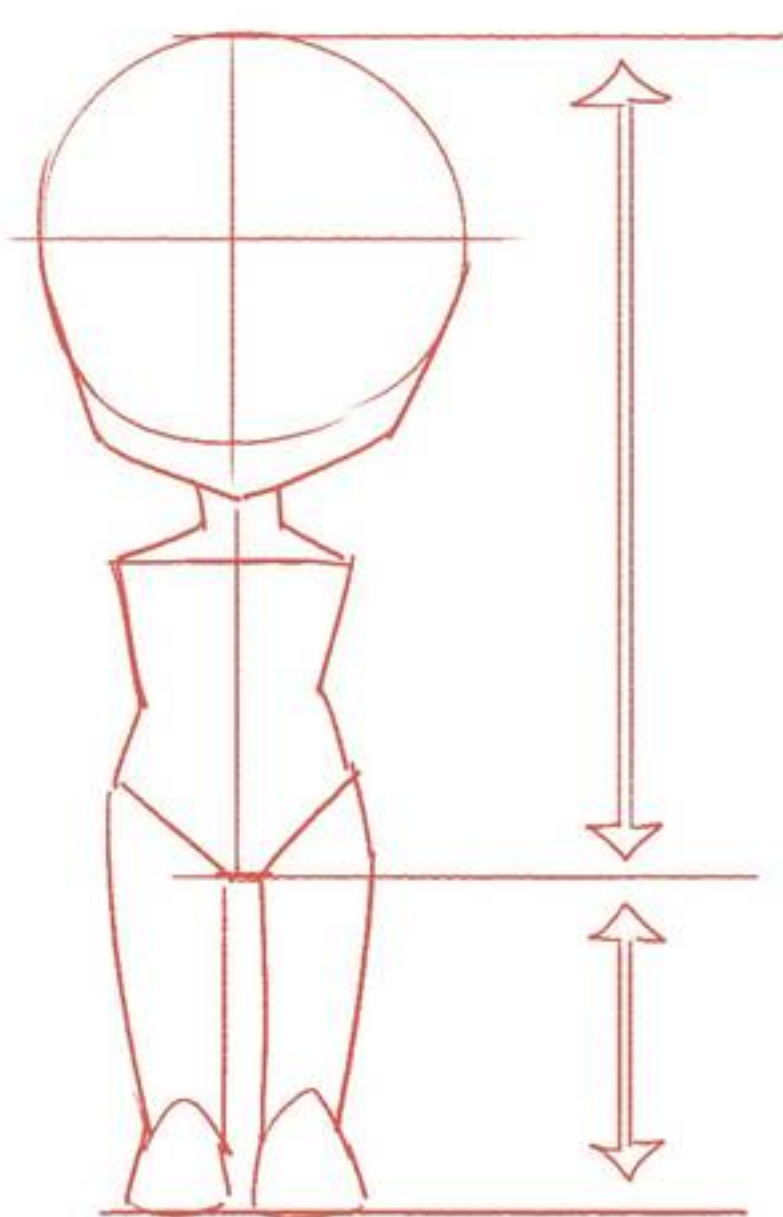
Key Doimt



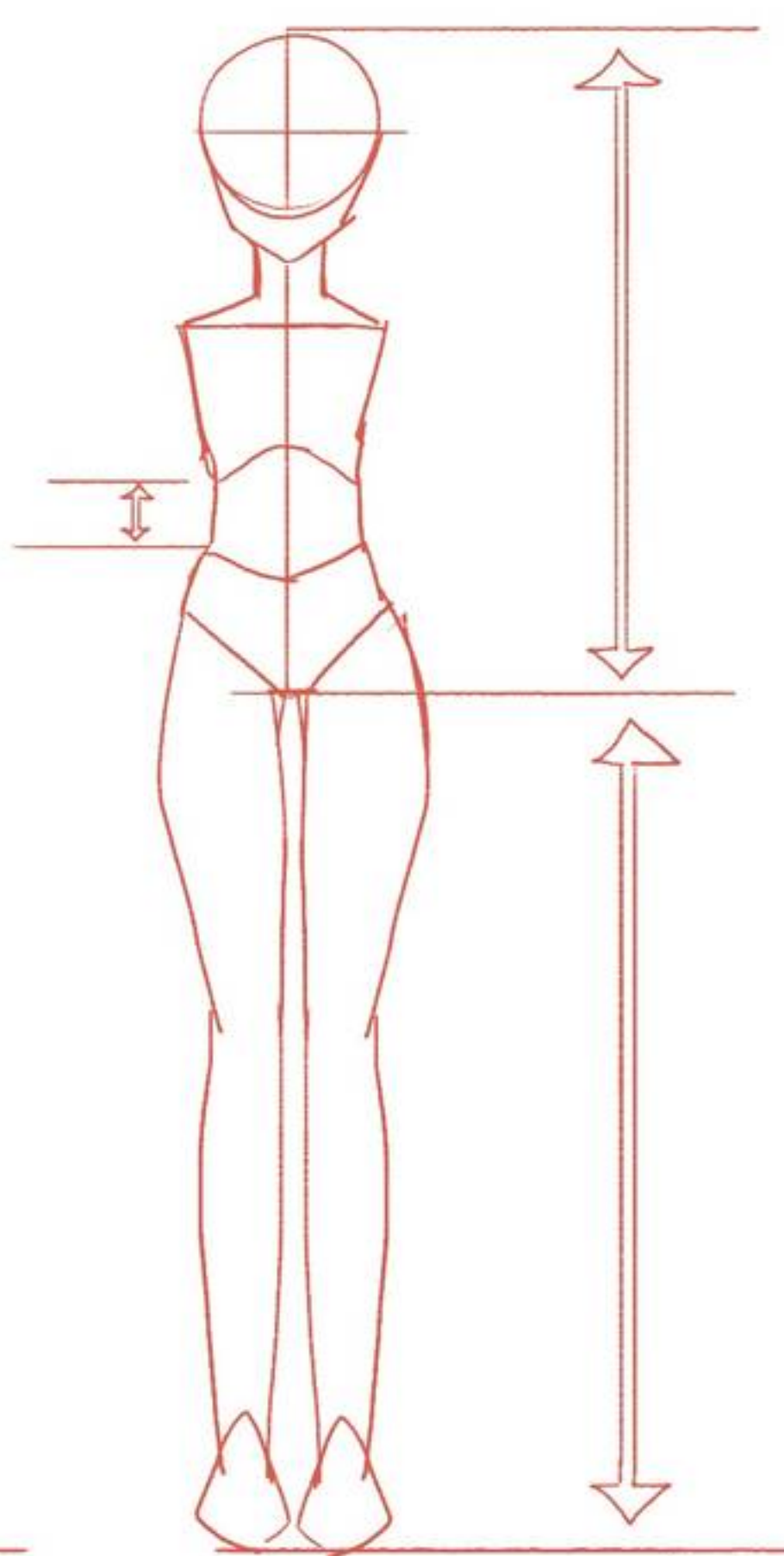
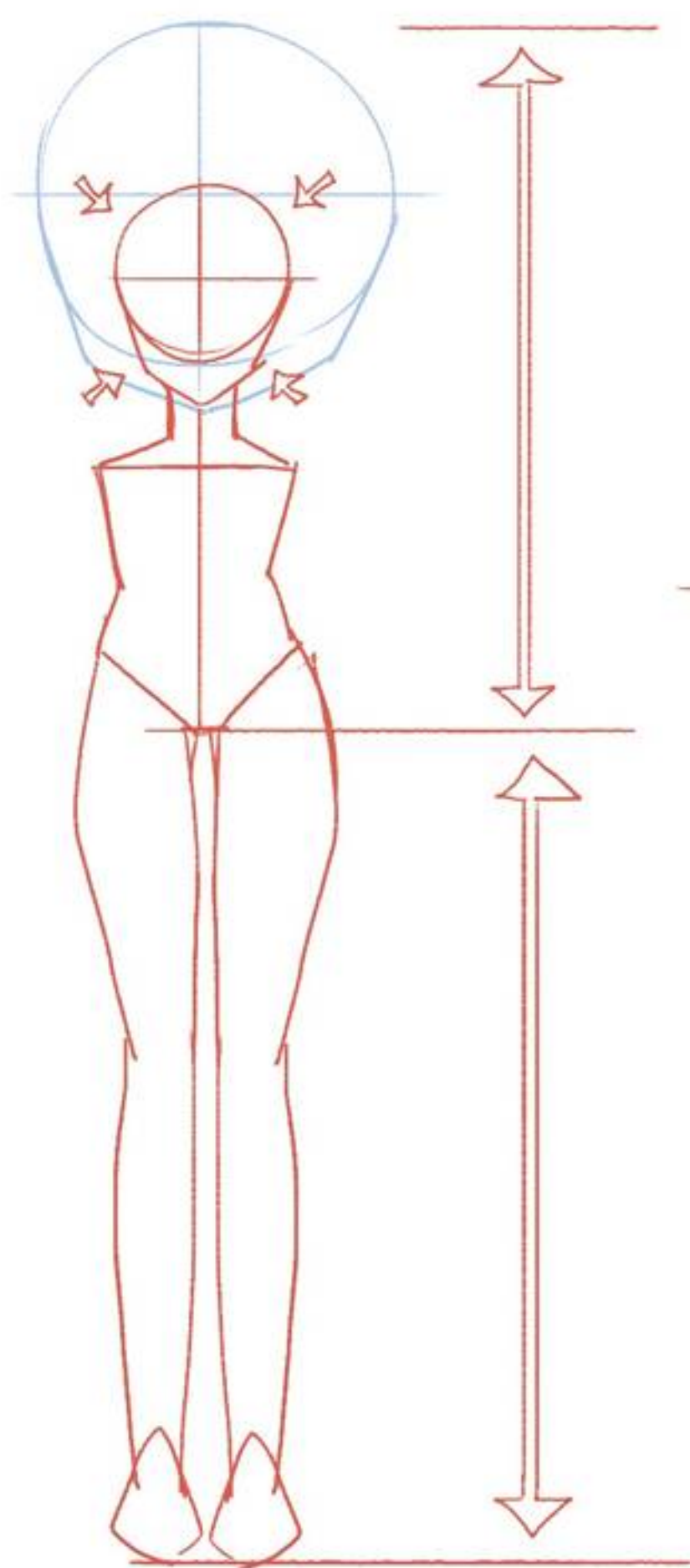
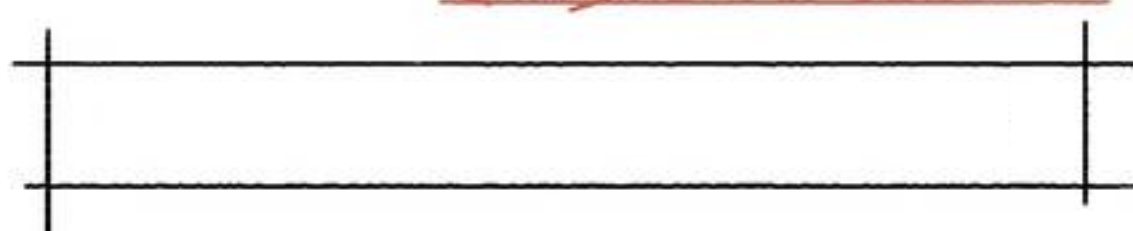
[Q: I'd like to draw all the stuff in the system.]



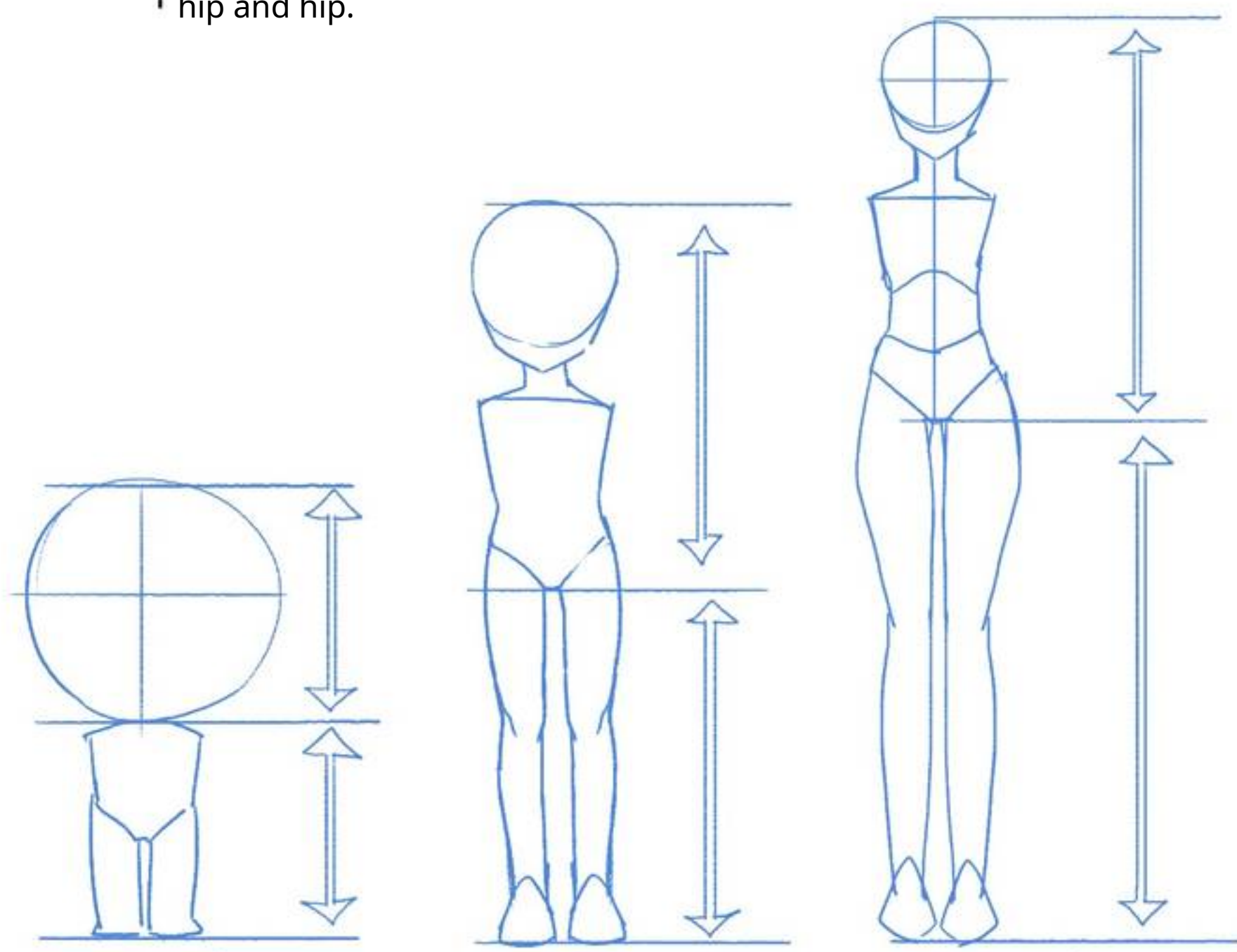
So let's draw the upper body and the upper body, and then we're going to have to figure out the shape of the upper body.



(It also looks like an SD character if the lower body is short)

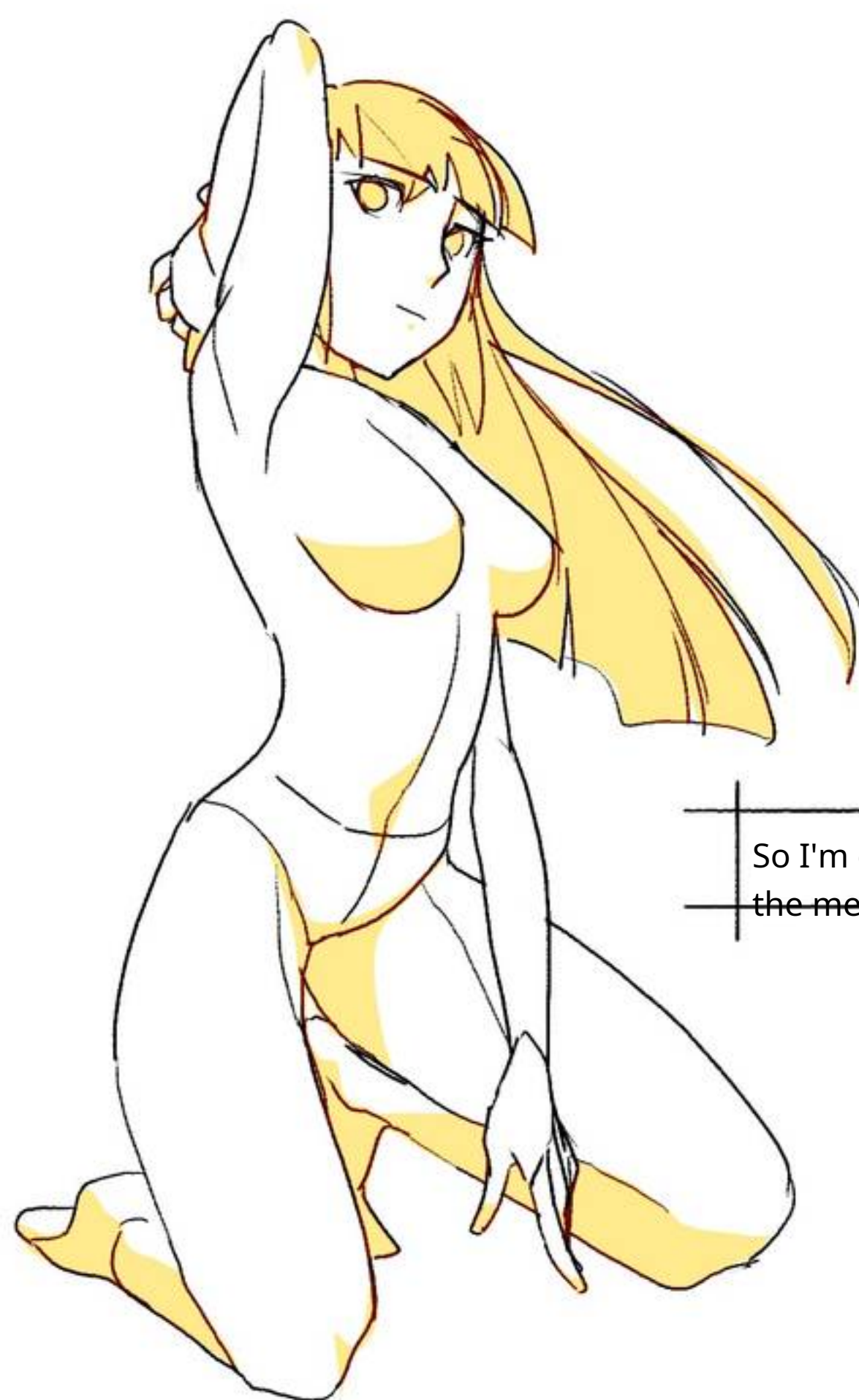
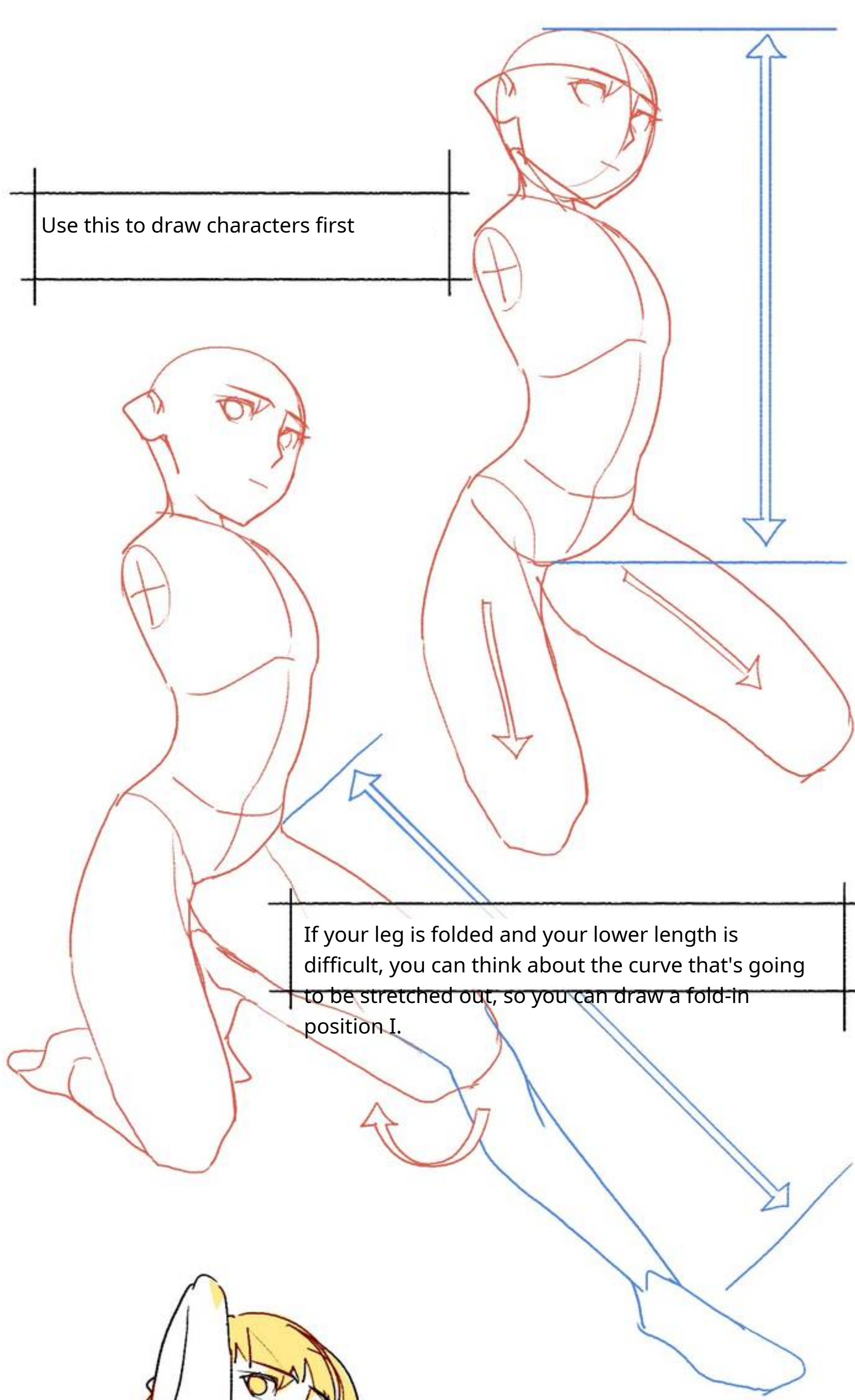


Based on the ratio of the upper body to the upper body, we're going to adjust the size of the head so that if you're a full-grown body, you're going to create a support for the hip and hip.



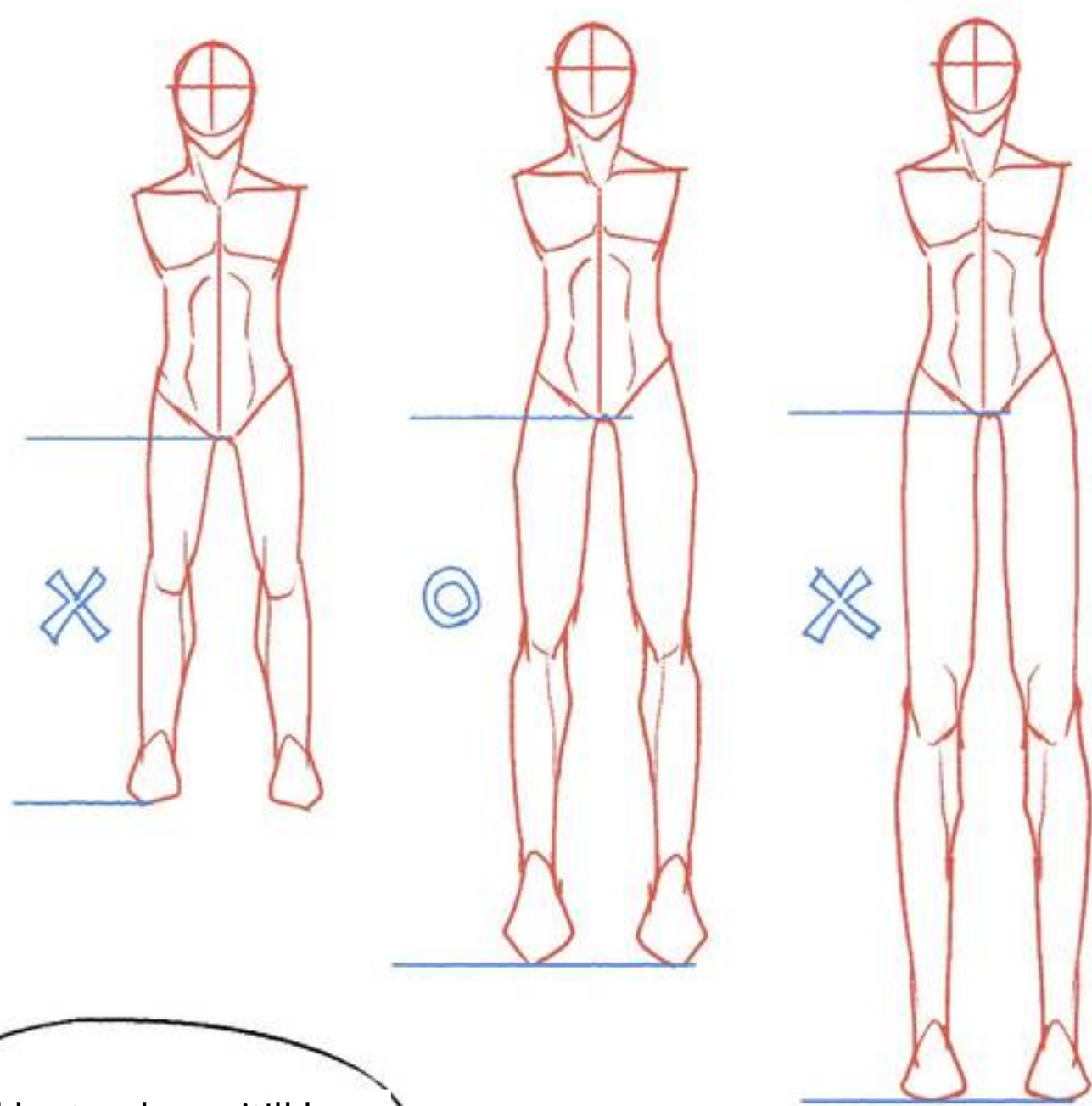
If it's a second-degree factor, it's going to be the length of your face.





So I'm going to close with the melody.

It's too small for a writer to know.



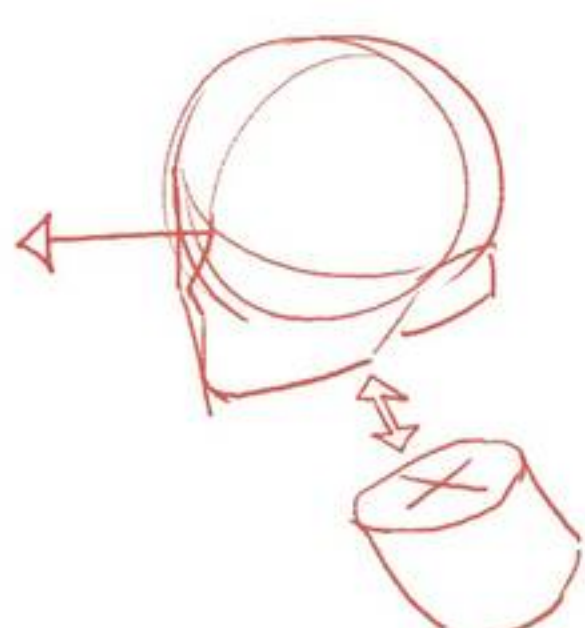
It'll be too long, it'll be too long, it's going to be too long, so you'll have to care about it.



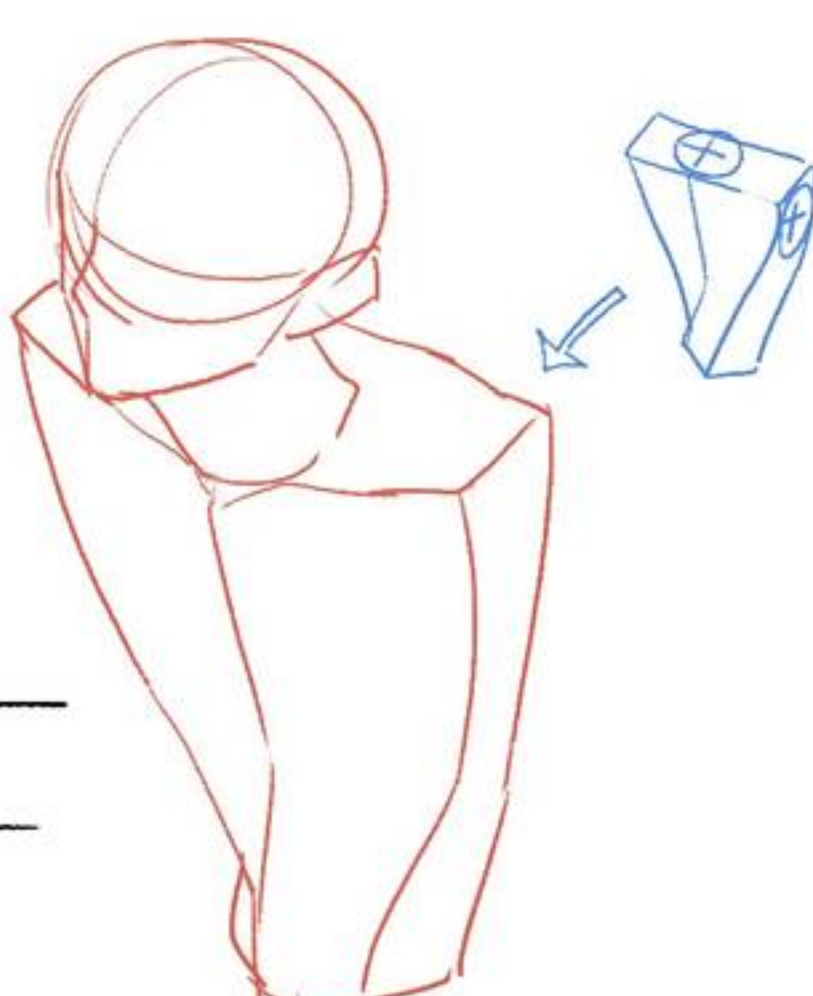
Key Doint



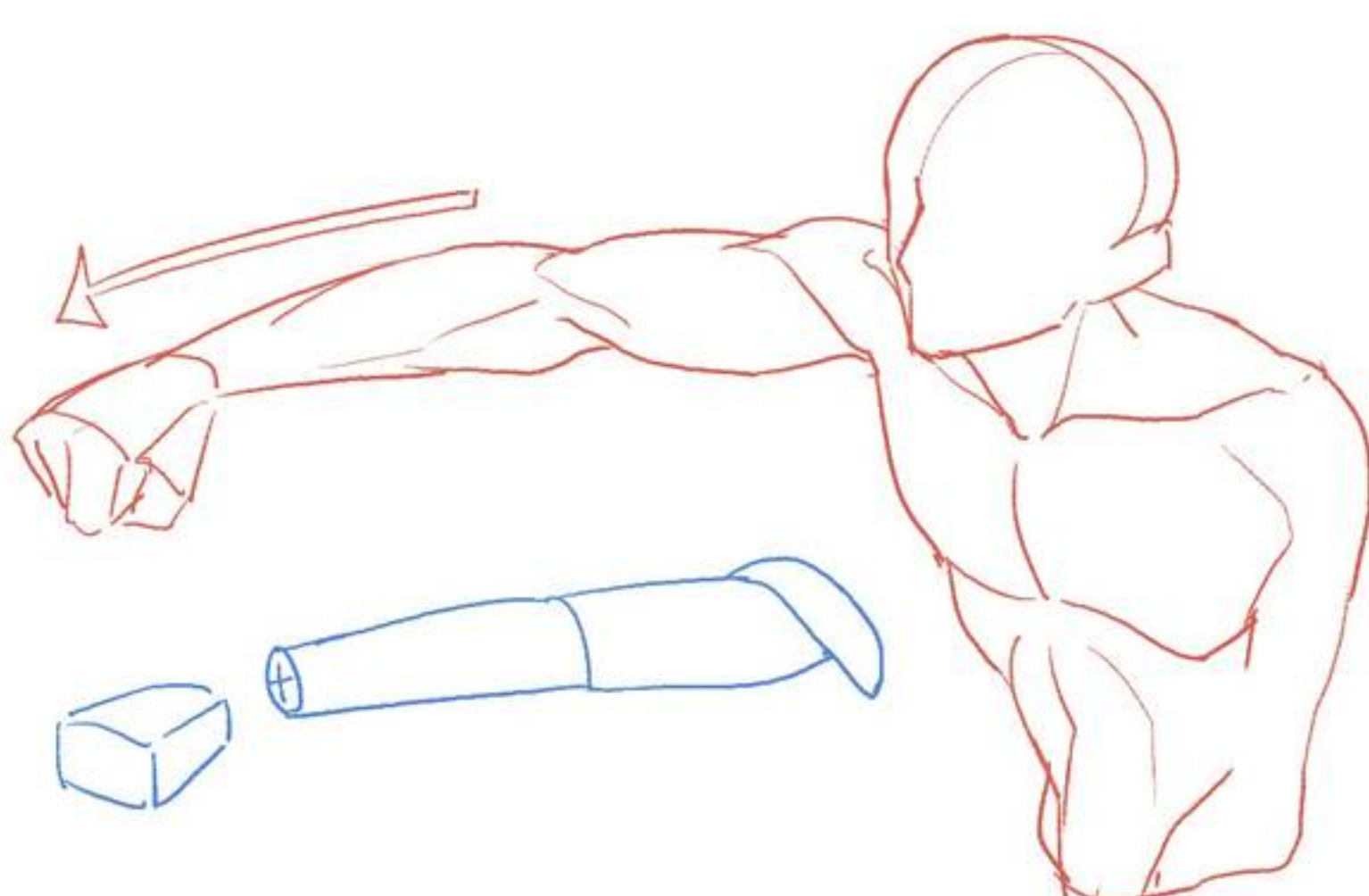
[Q: What do you think he looks like?]



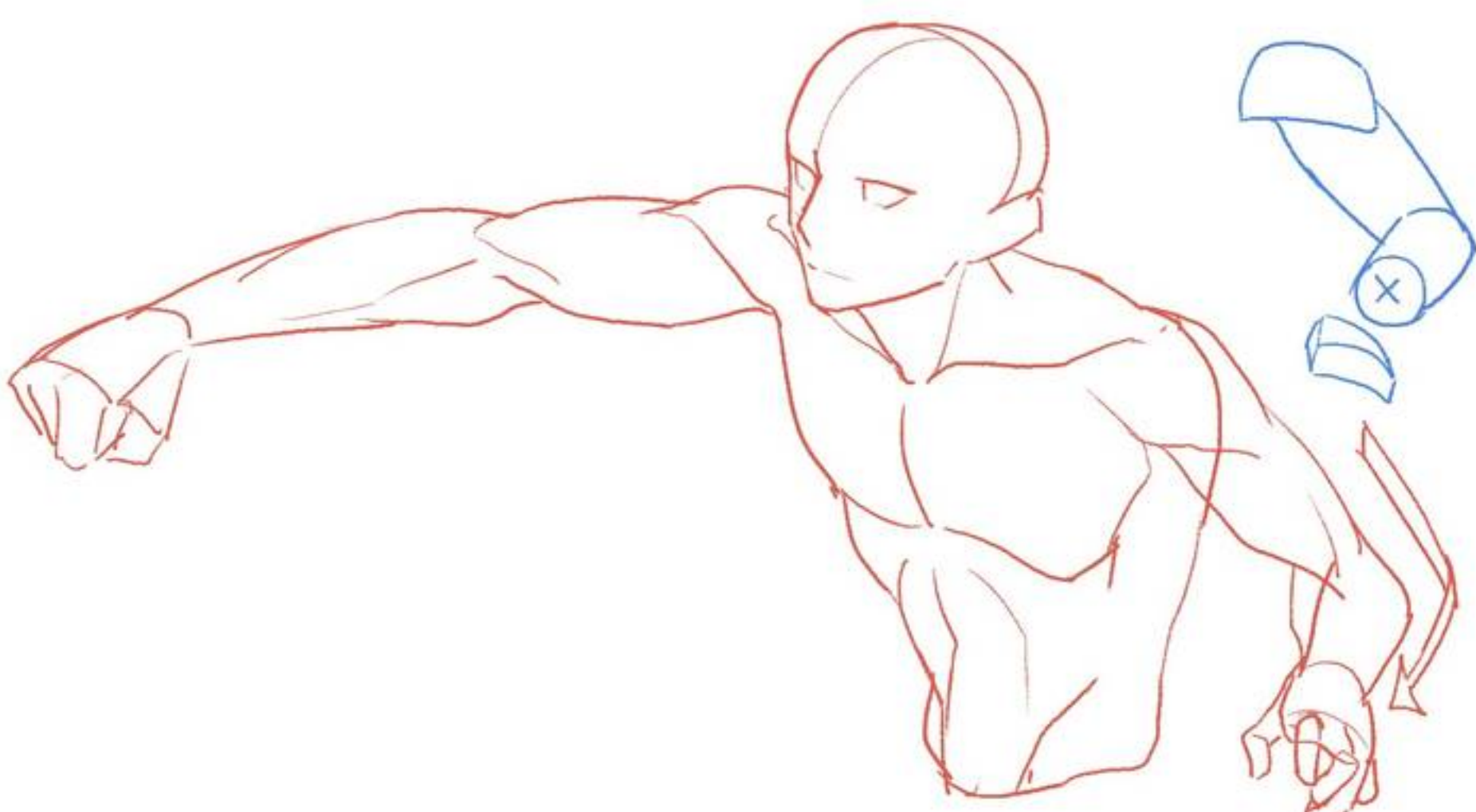
It's going to be a little bit of awry in the xenon direction.



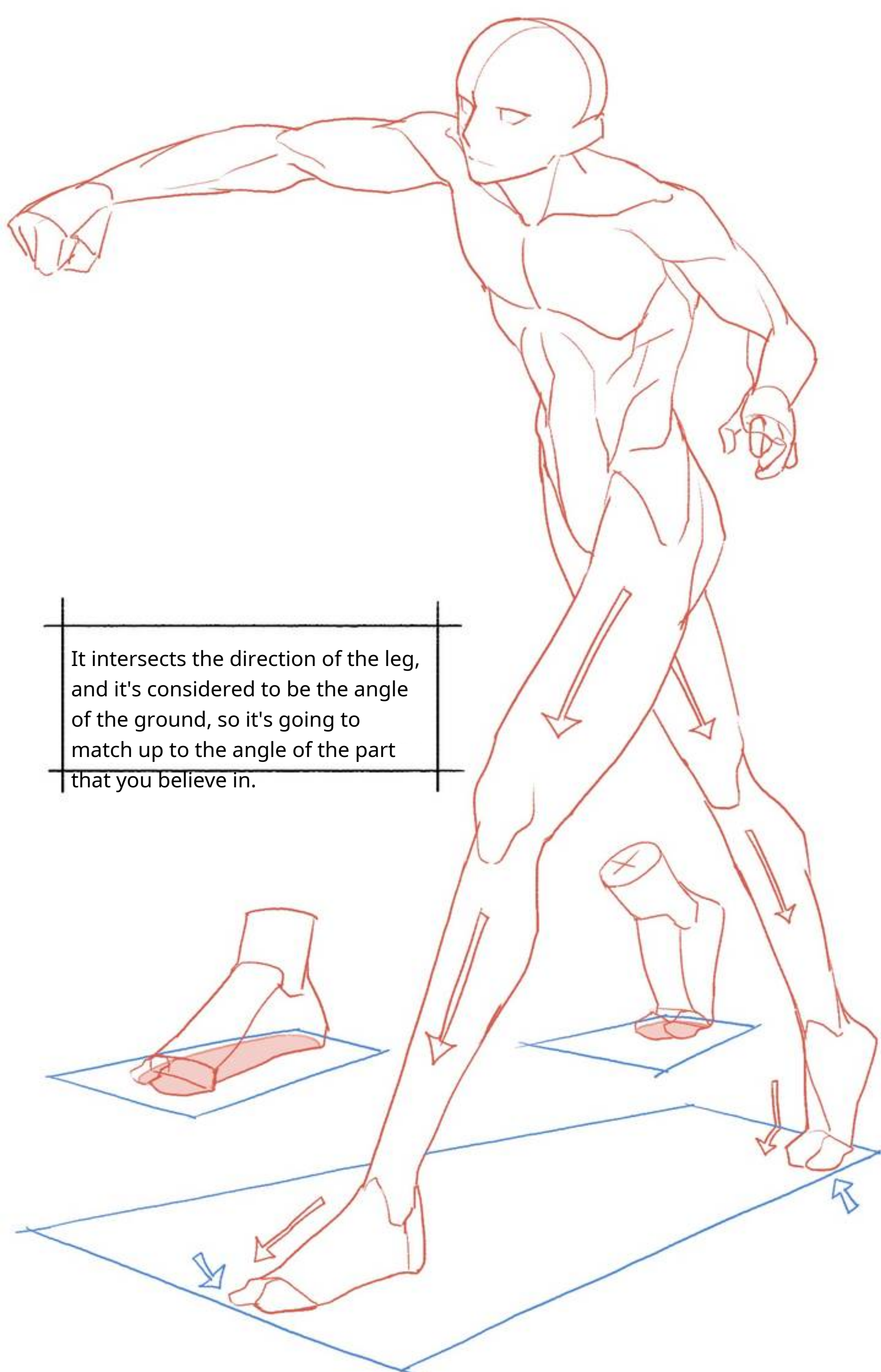
When you reach out your fist, if you draw a little bit of a top, you're going to have a strong expression.



It's a straight line of arms and fists.



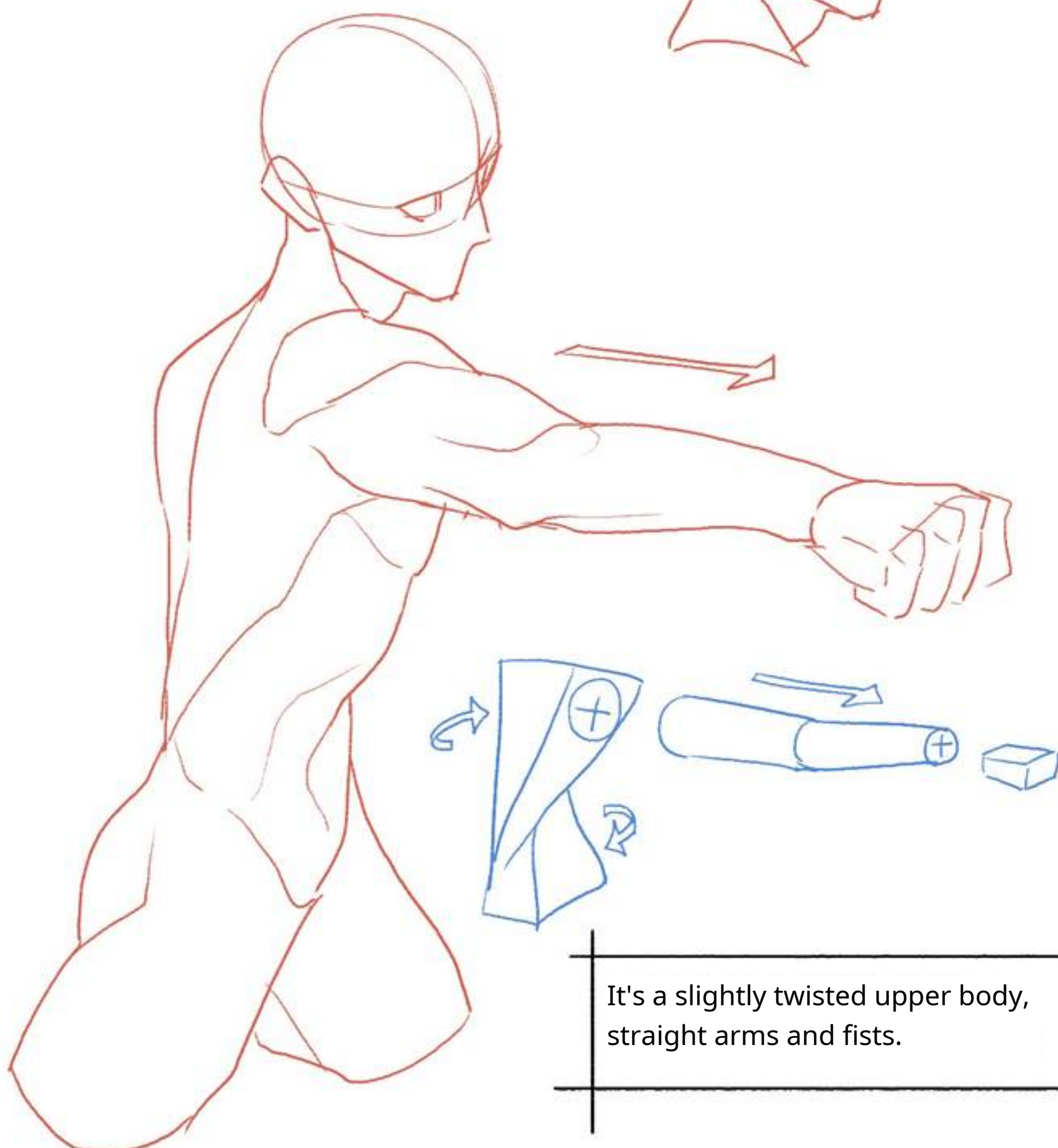
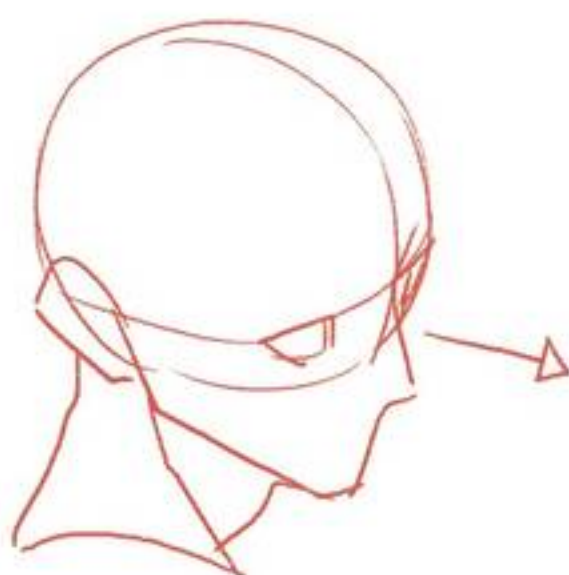
In the case of the other arm, the flow is natural when you draw it in a bent form, unlike the outstretched arm.



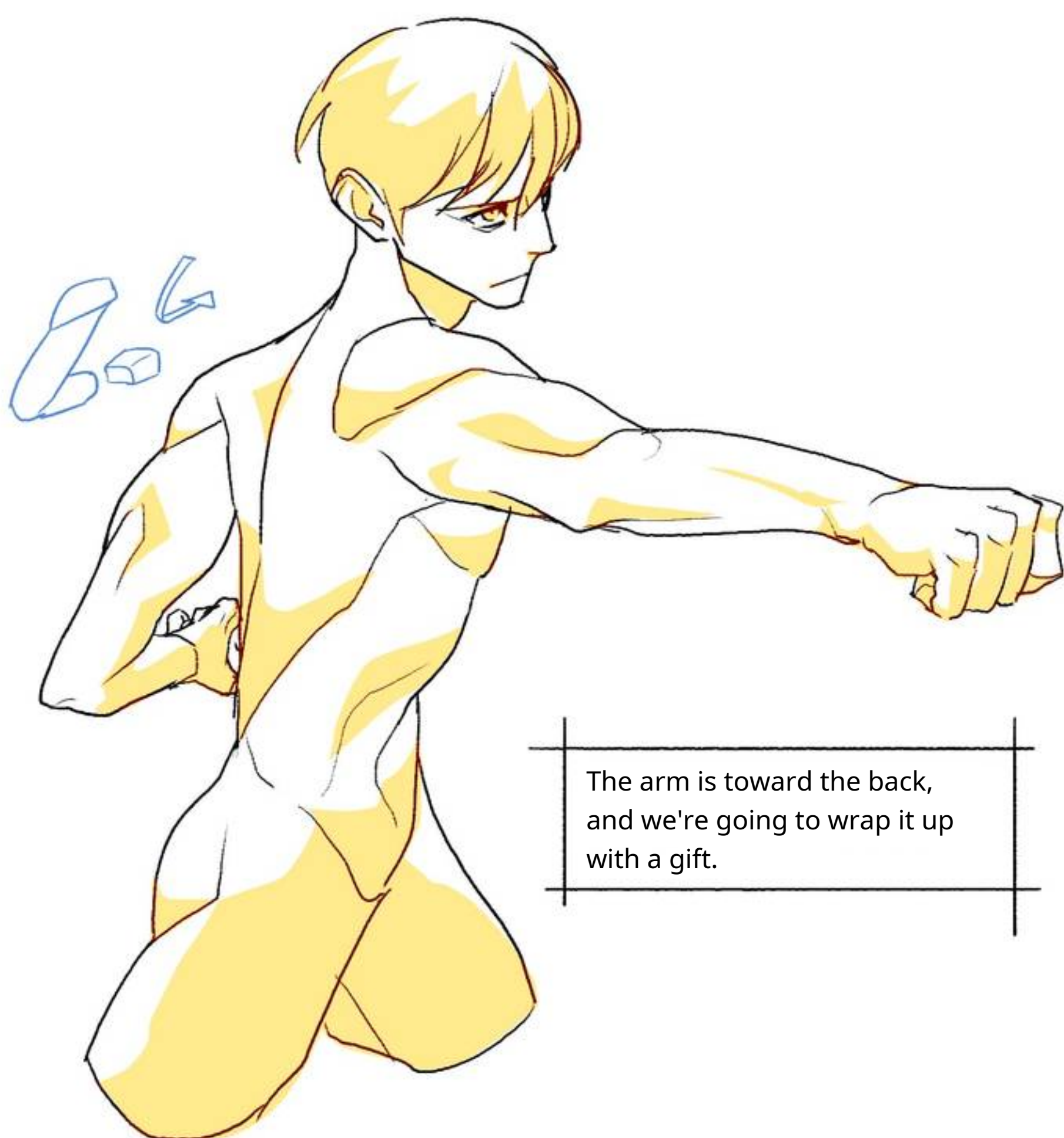
It intersects the direction of the leg, and it's considered to be the angle of the ground, so it's going to match up to the angle of the part that you believe in.



다른 It's going to be applied in the direction.

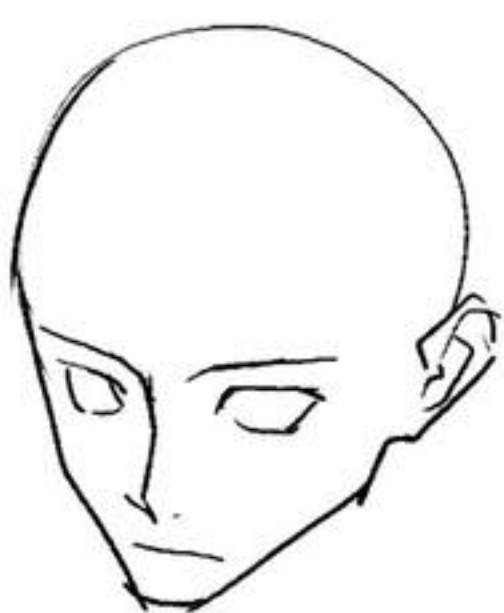


It's a slightly twisted upper body, straight arms and fists.



The arm is toward the back, and we're going to wrap it up with a gift.

I'd like to know the taco author."



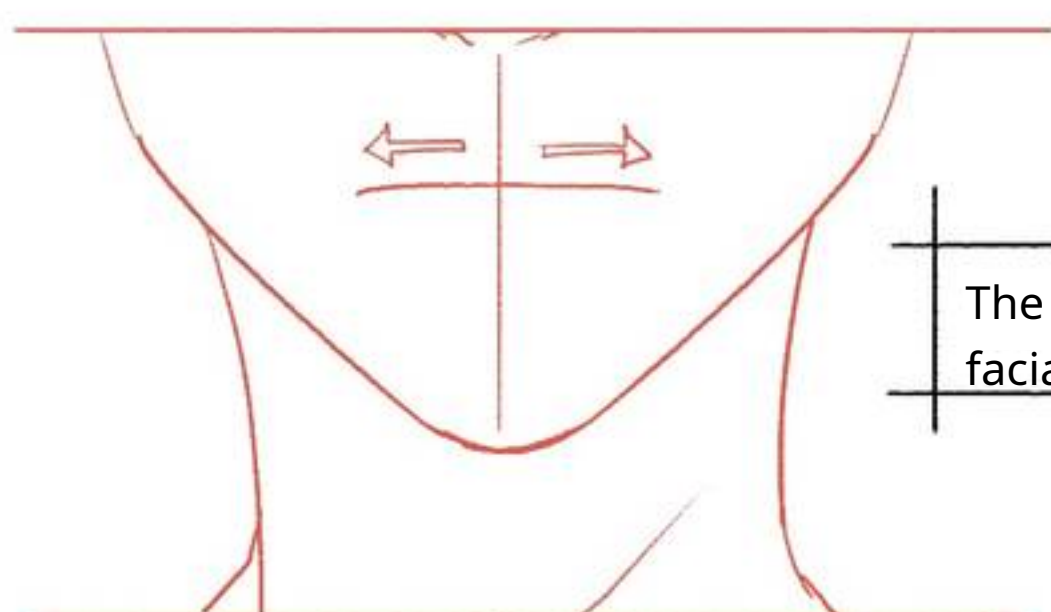
If you draw it in the face of an angry character, it makes the beating seem more realistic.



Key Doimt



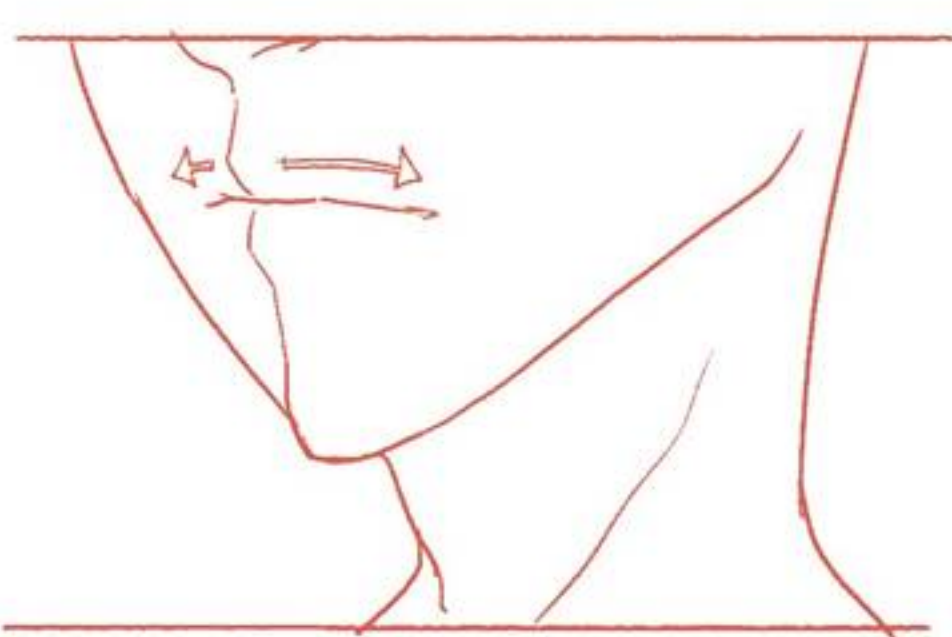
[Q: The lip expression only looks weird.]



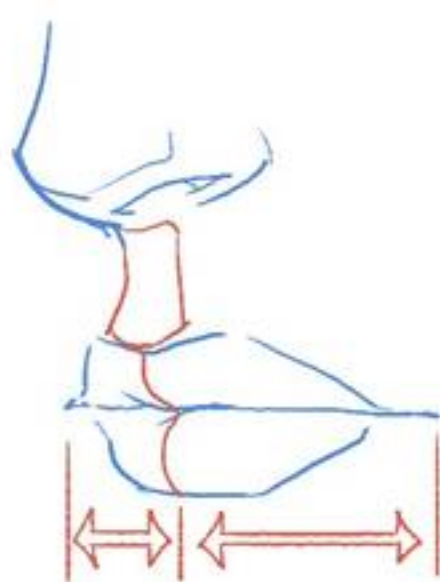
The mouth is drawn based on the facial core



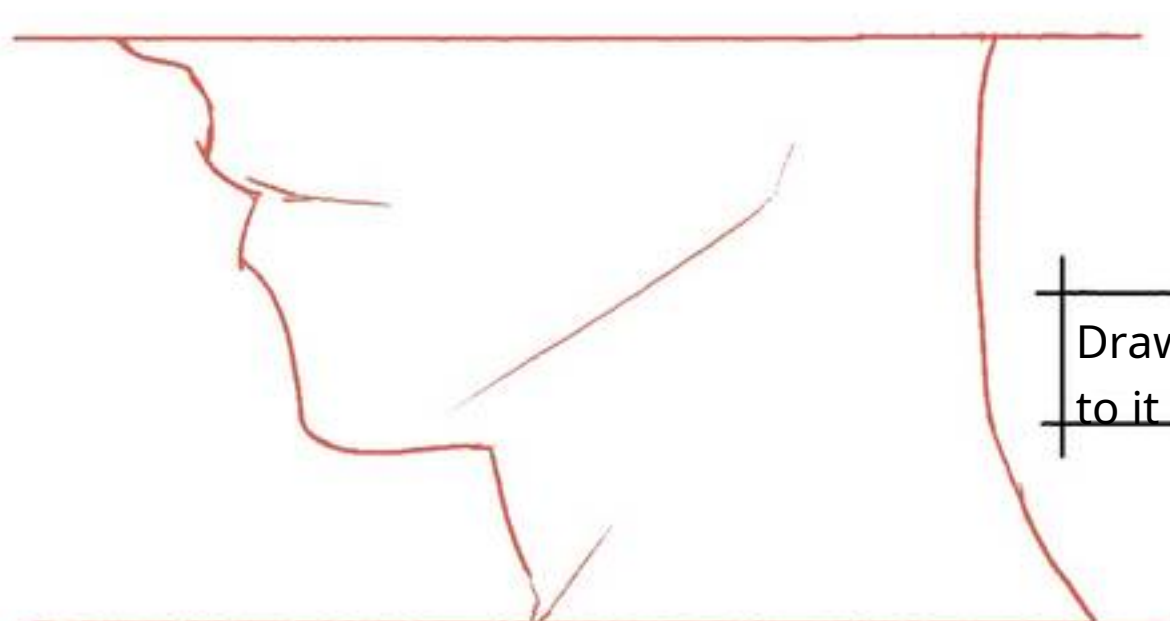
Considering the length and shape of the person, it makes the thickness of the lips.



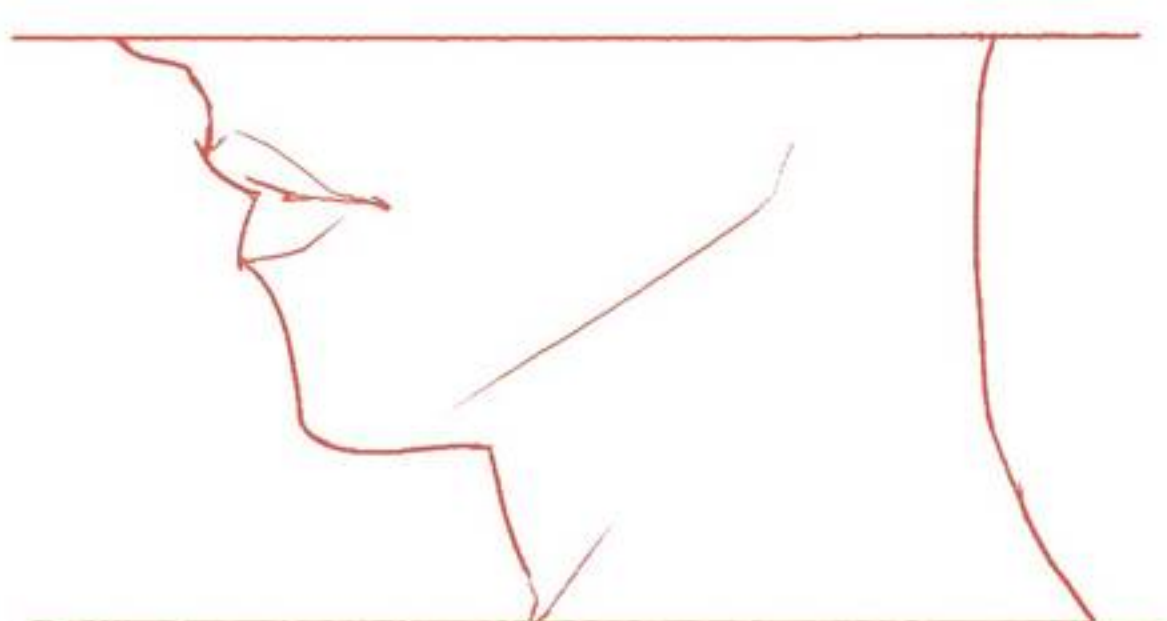
The half-declining side also draws the mouth based on the center of the face.



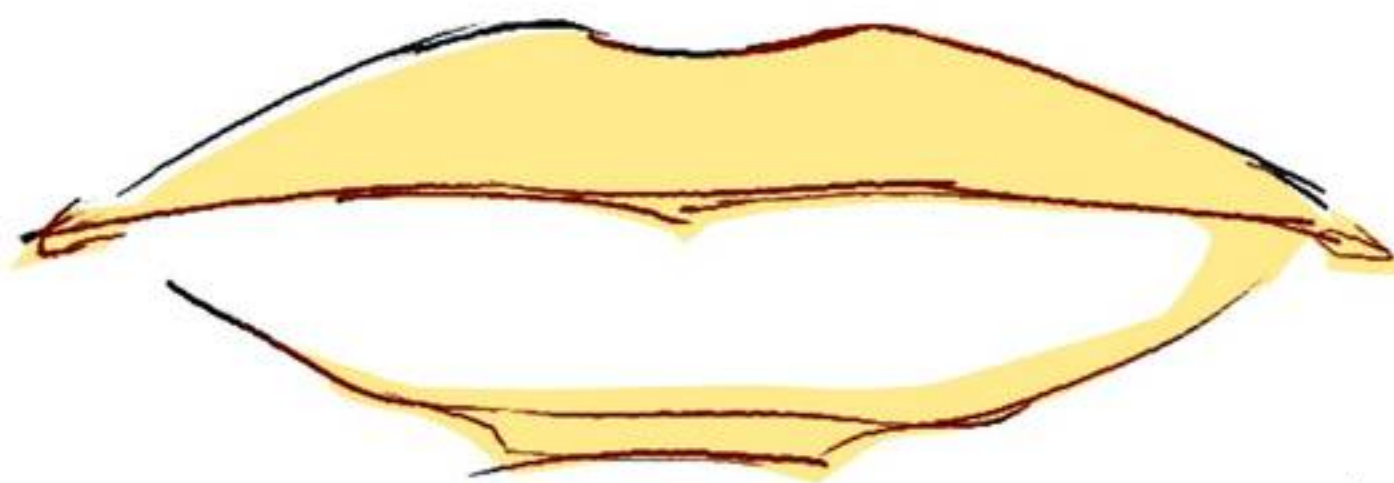
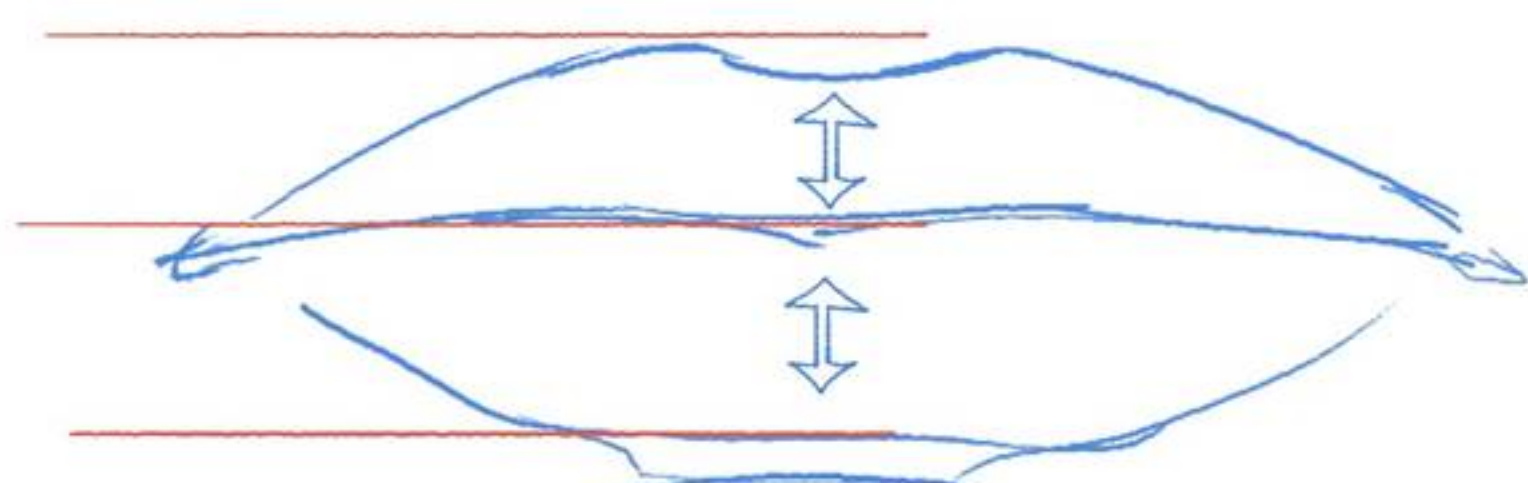
Based on the length of the person, the lips are represented by the difference between the sides of the left and the left lips.



Draws the mouth you see next to it

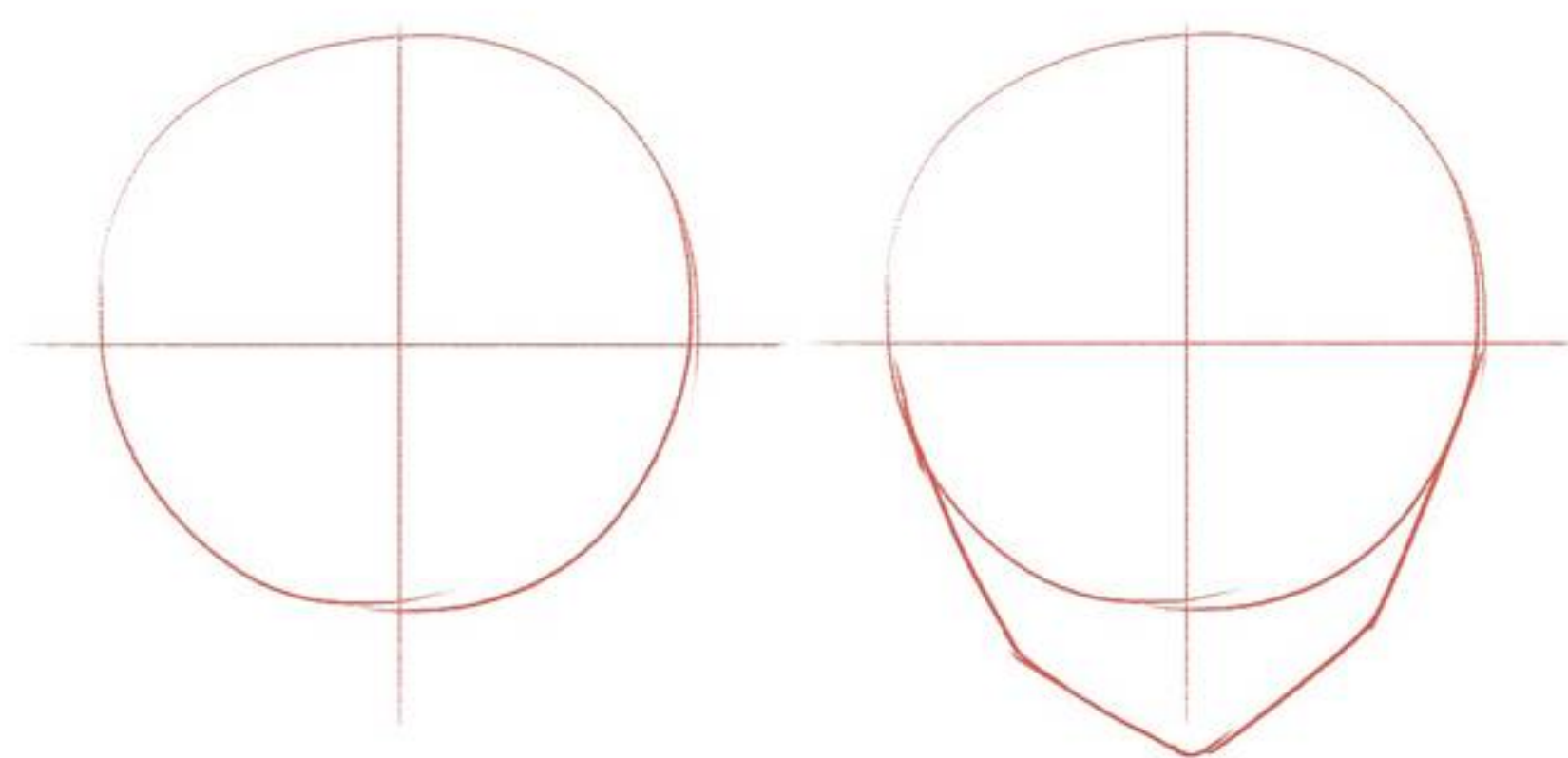


If you look at the side, the upper lip is forward than the lower lip.

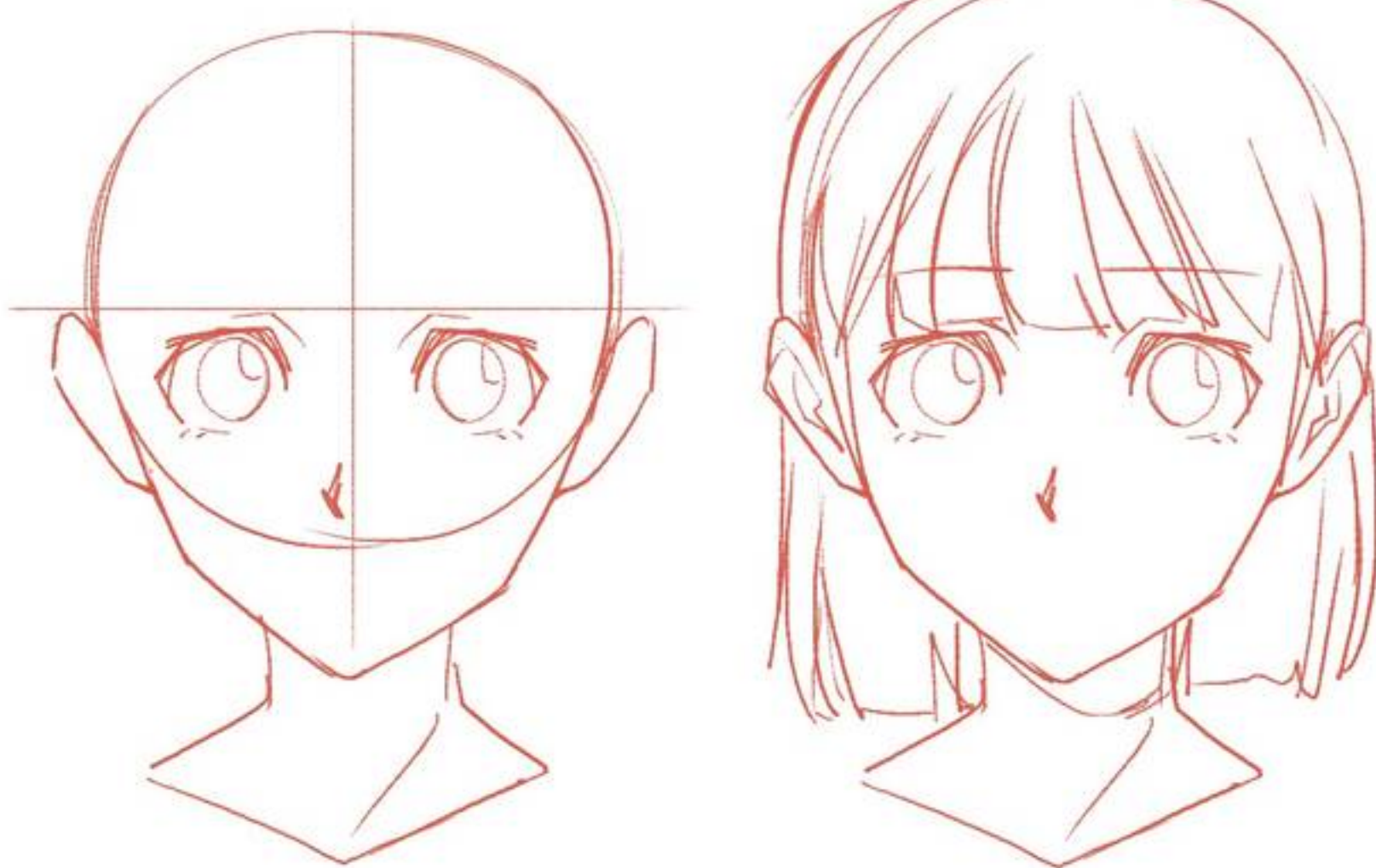


The thickness of the back lip and the lower lip is either trapped or drawn to the same volume





You draw your face and apply your lips

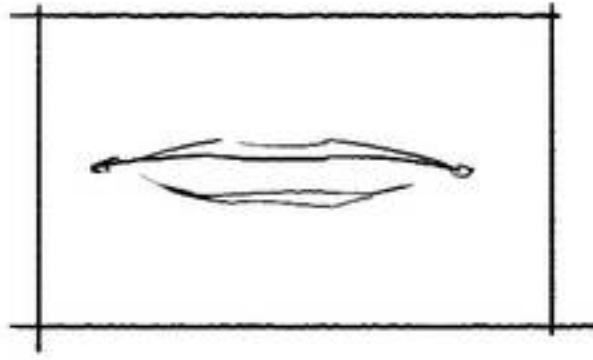
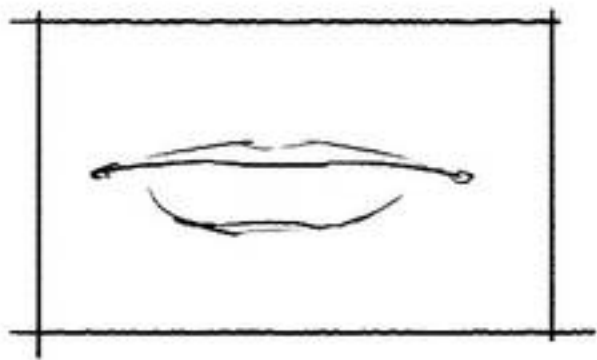
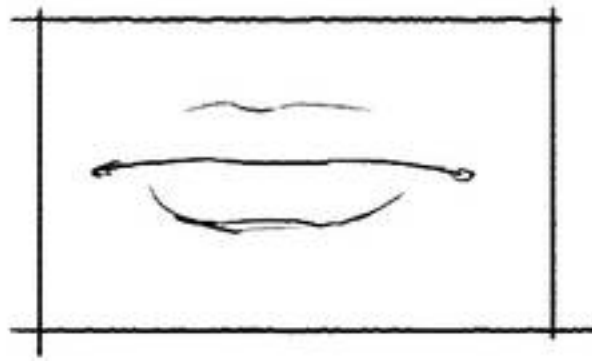
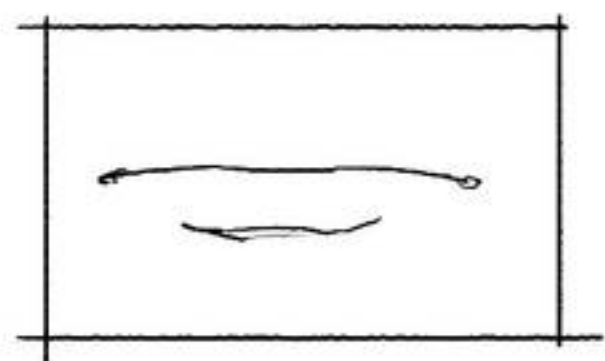


And depending on the volume of your lips, you can look awkward or ugly.

Finish by thinking or expressing your lips to fit the picture.



I'm just trying to get to know the taco writer.



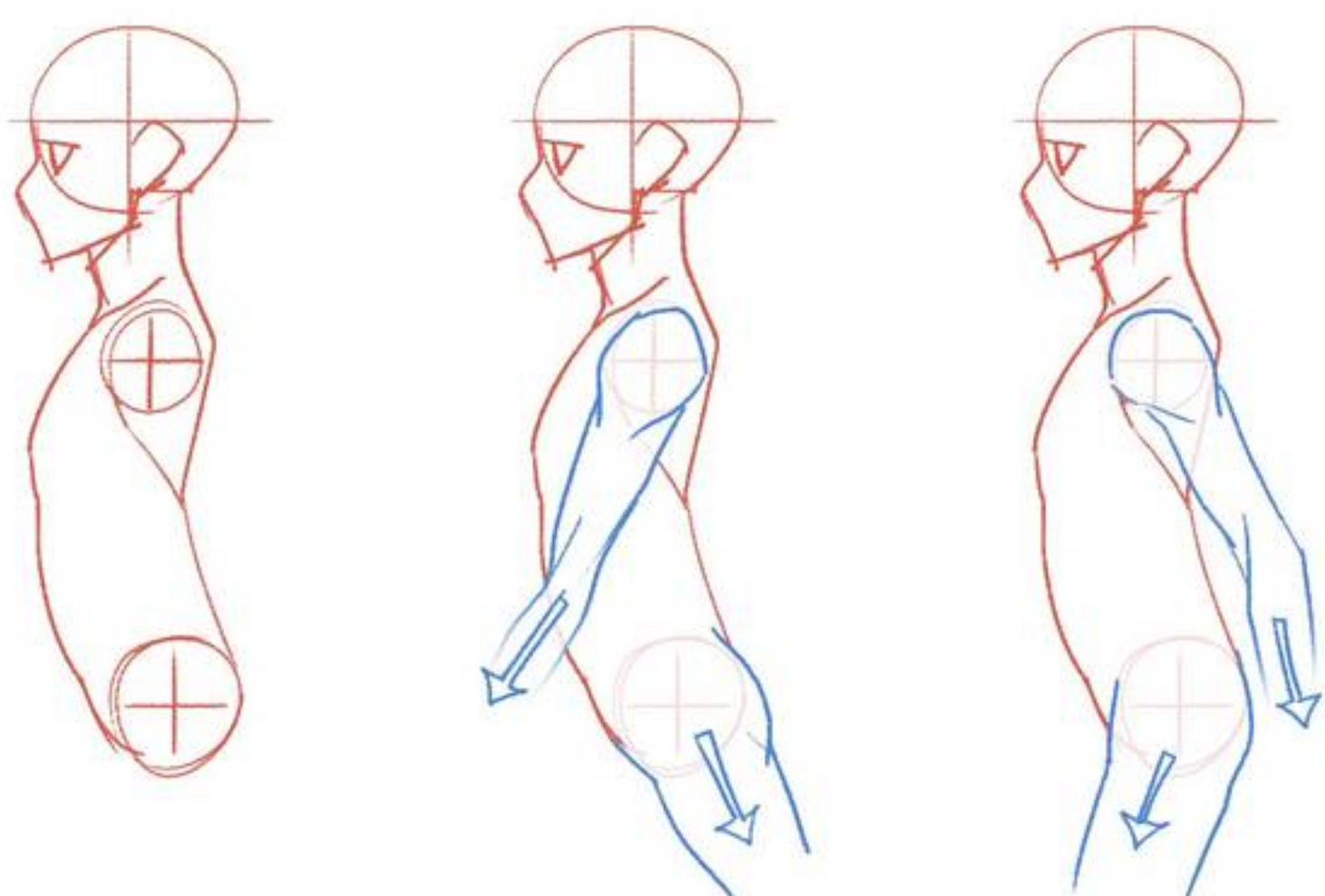
Even if the shape of the mouth changes, it's going to look like a different mouth, depending on the way the lips express themselves.



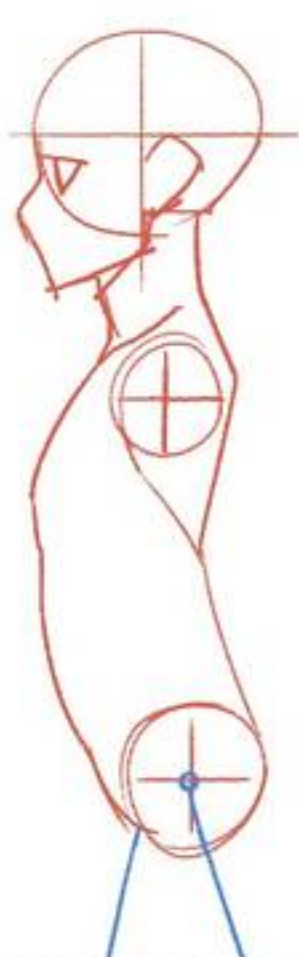
Key Doint



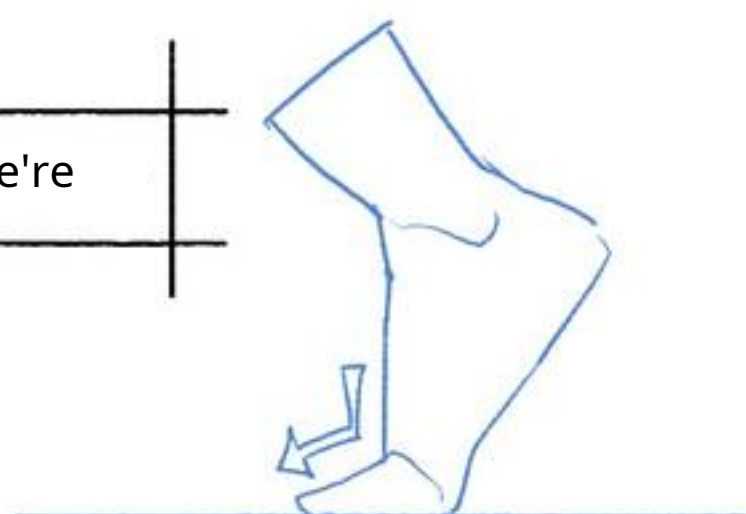
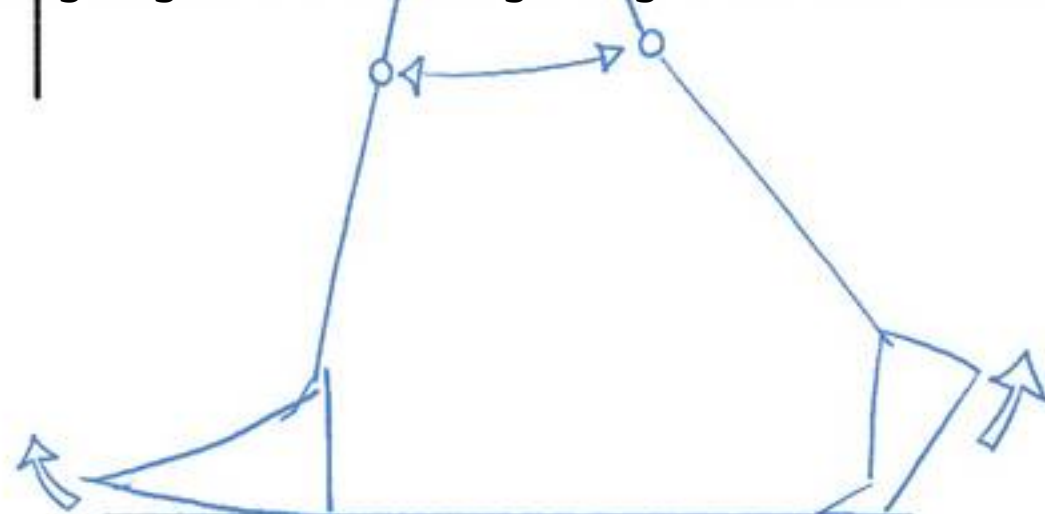
It's unnatural.



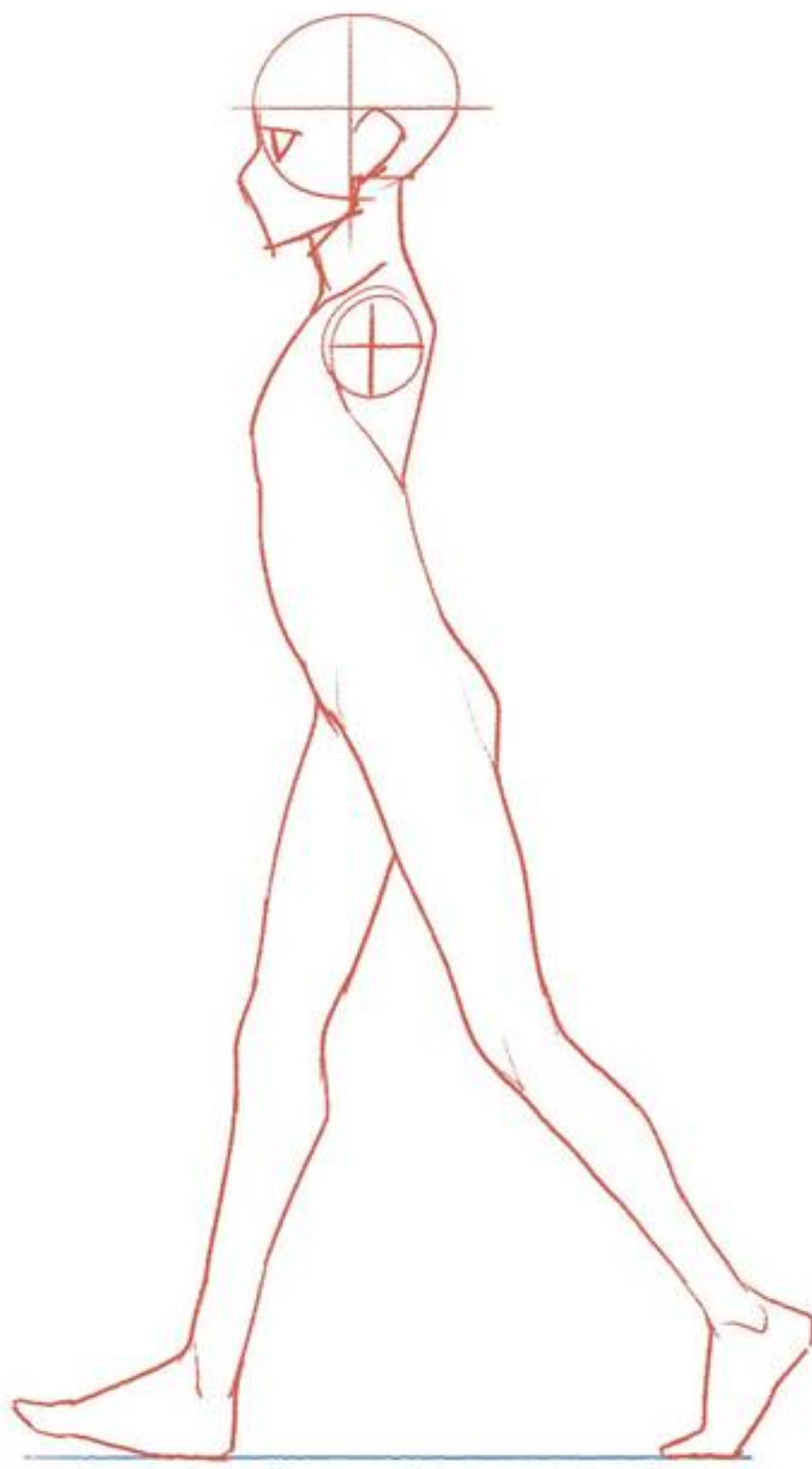
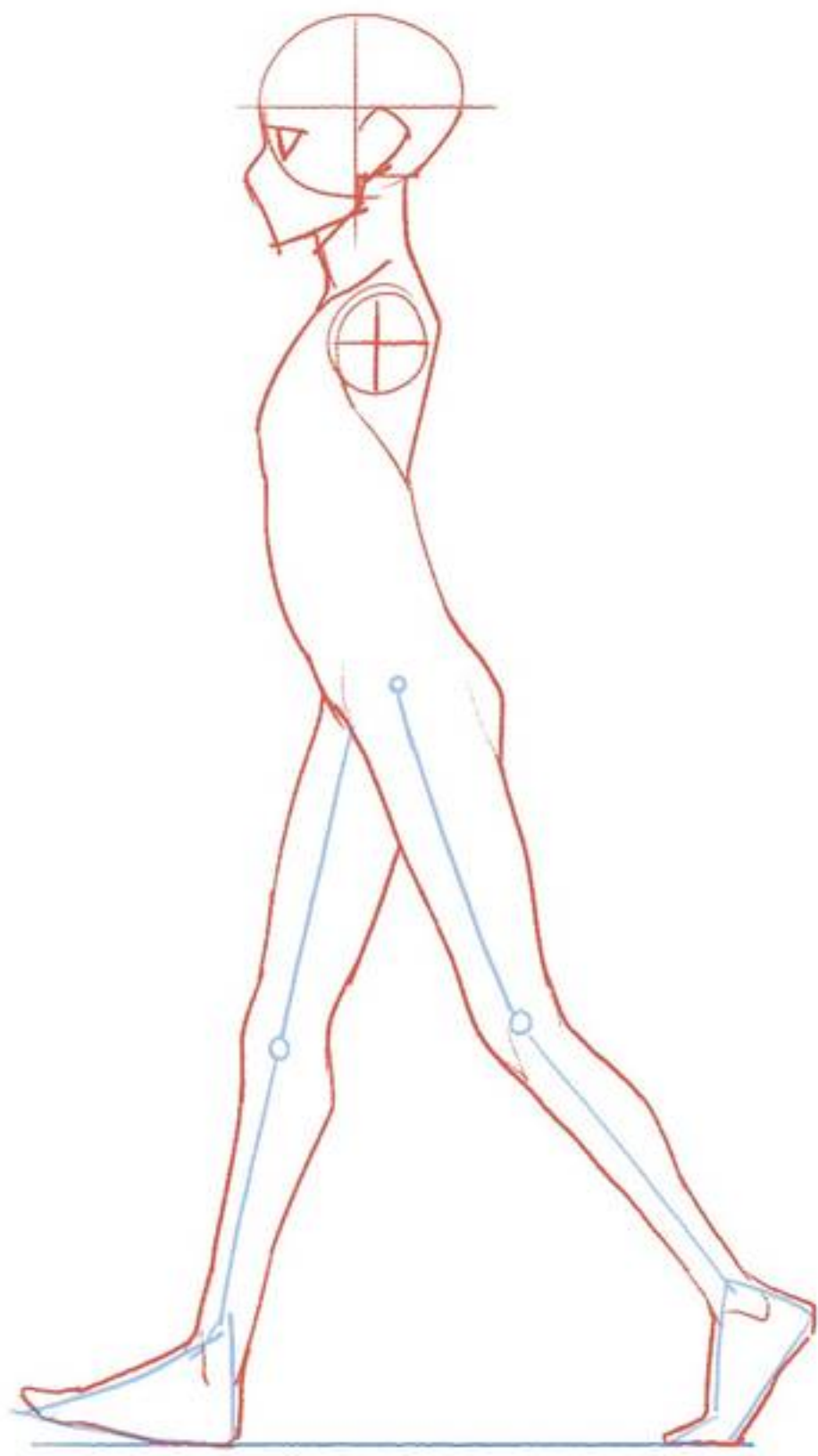
If you're walking, if you look at the movement of your arms and legs, you'll see that it's moving forward and backward.



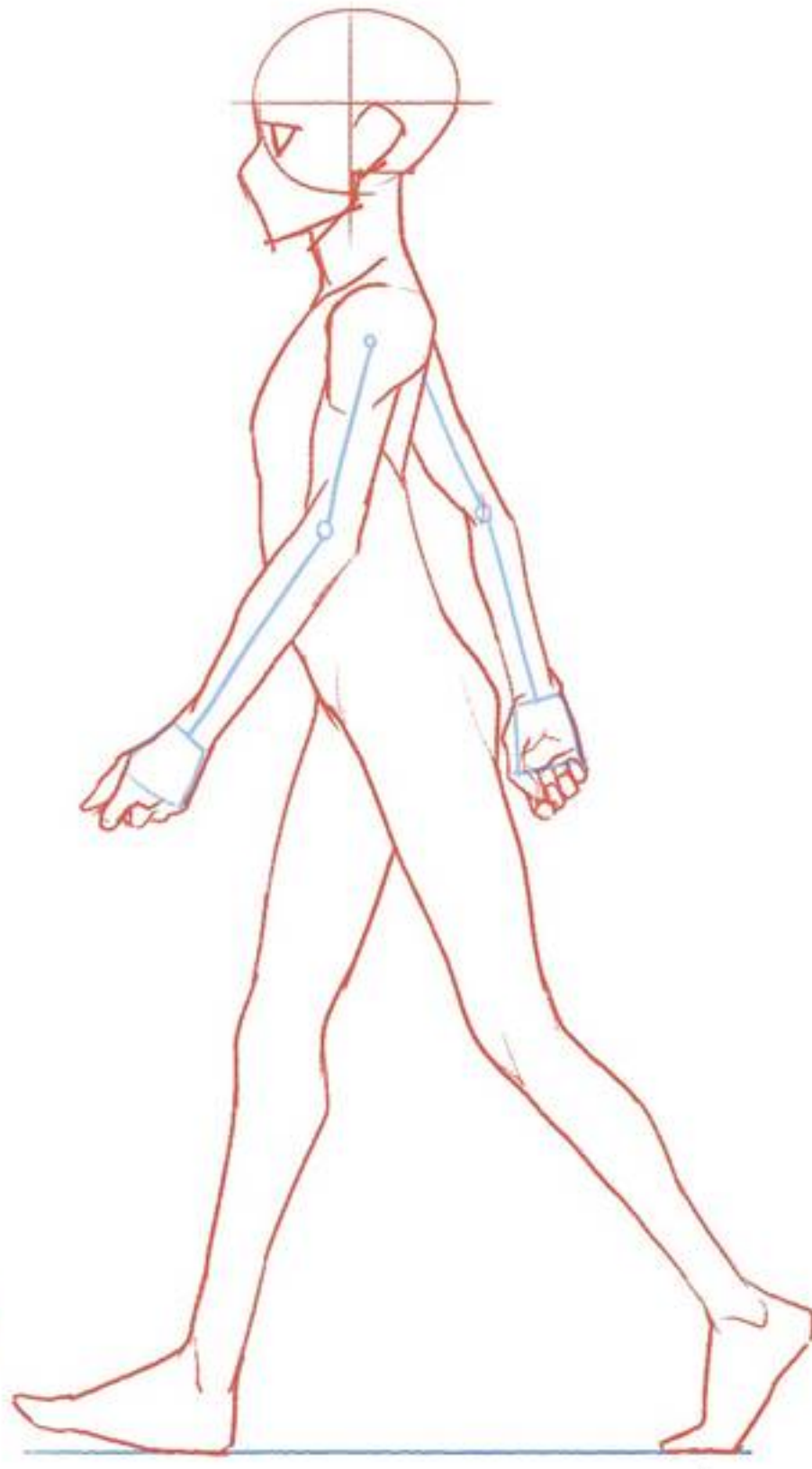
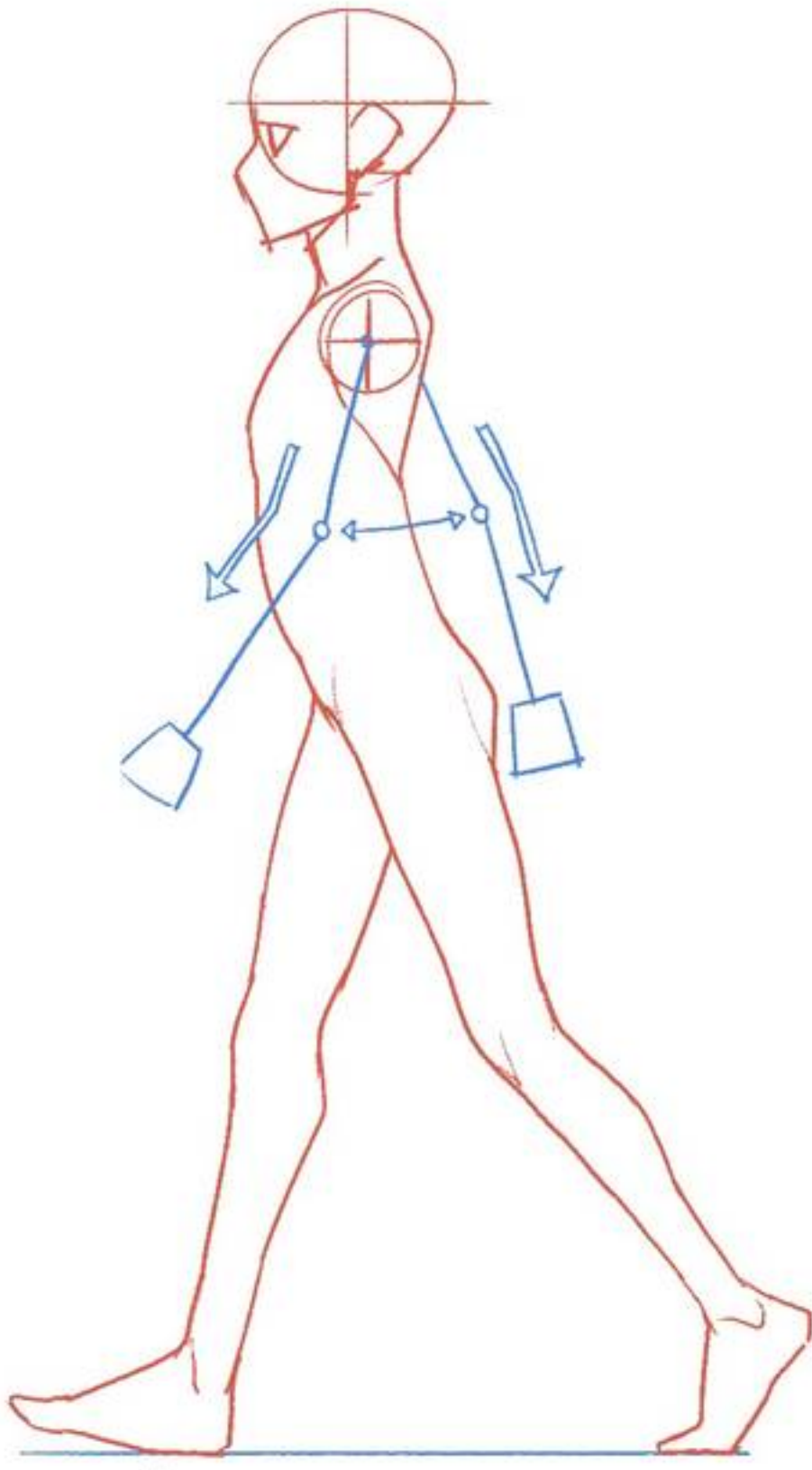
We're going to assume the ground level, and we're going to use the bridge length line first.



The step forward is weighted with a heel, and the step back is shaped like a weighting finger to the toe (the process of walking takes the shape of the legs and feet).

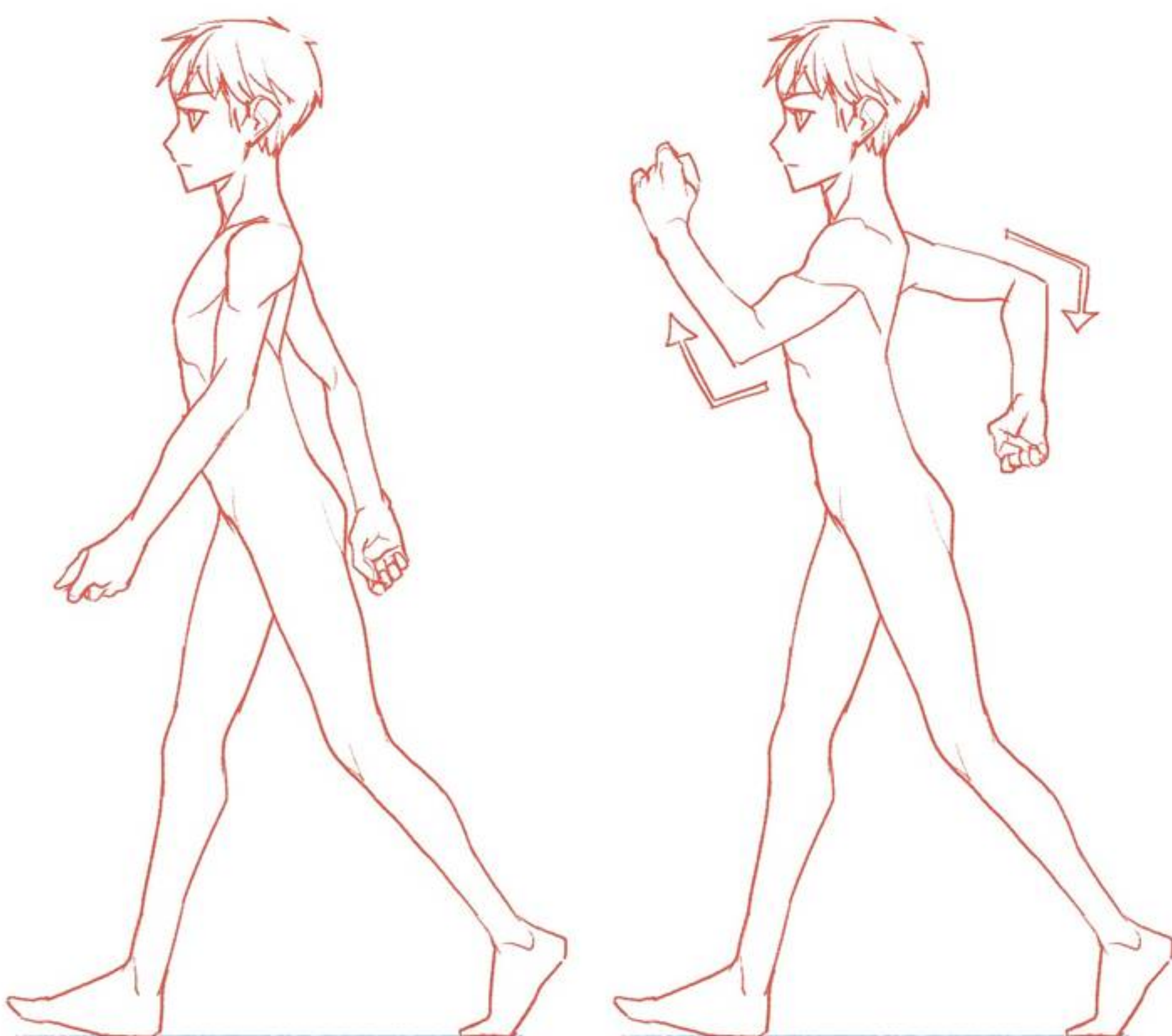


It's a way to create a mass of fire that's going to live by a gift that's perfunctable.

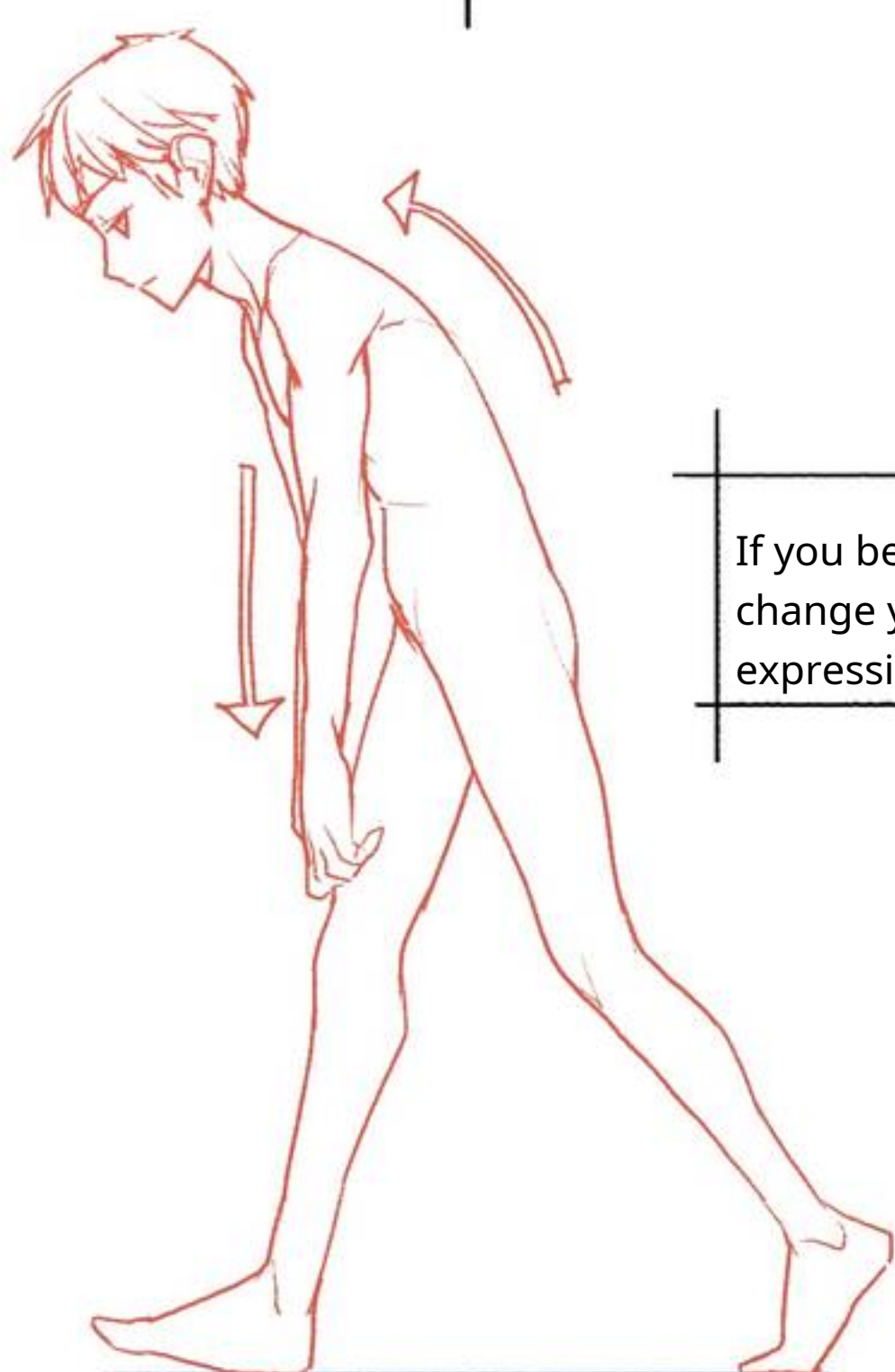


The arm, too, is moving forward and backward, holding it in a frame and blowing it up.





If you move your arm big forward and backward, that's a strong word for it.

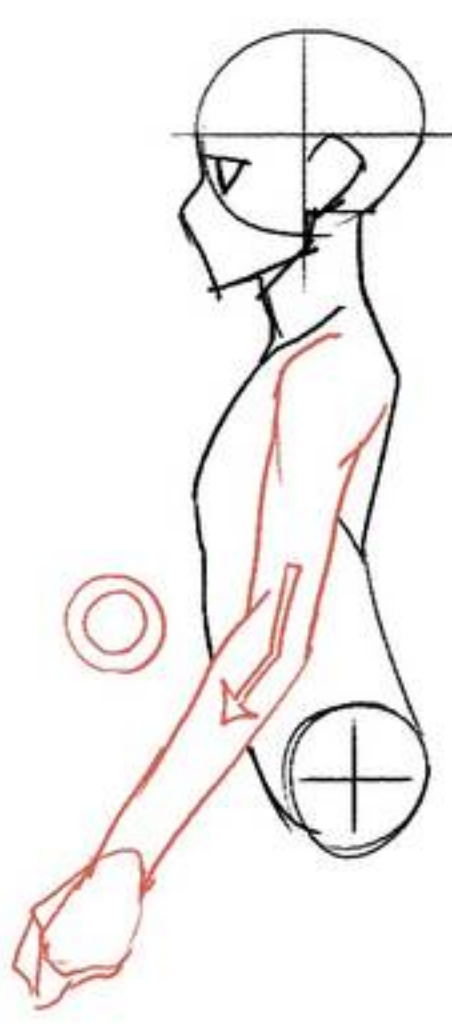
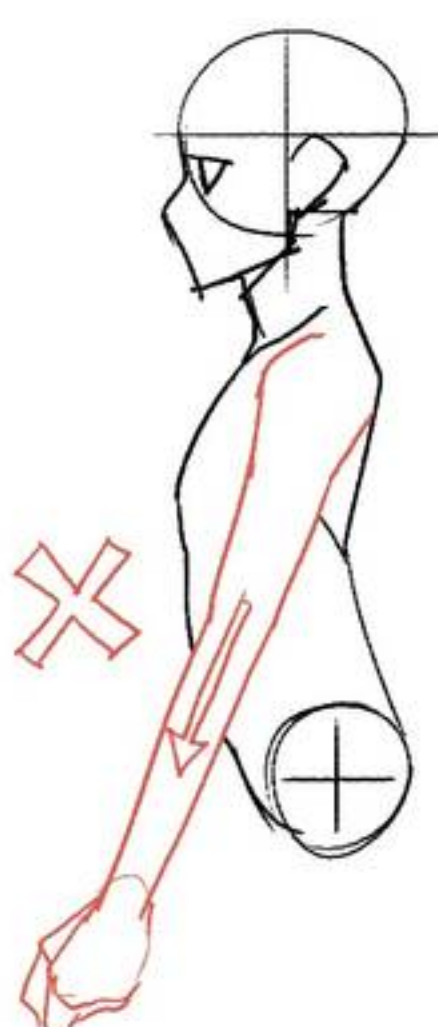


If you bend your upper body frame and change your arm, you'll see it as an expression of your strengthless walking.



I'm going to end up with a line that fits into a situation.

I'd like to know the taco author."



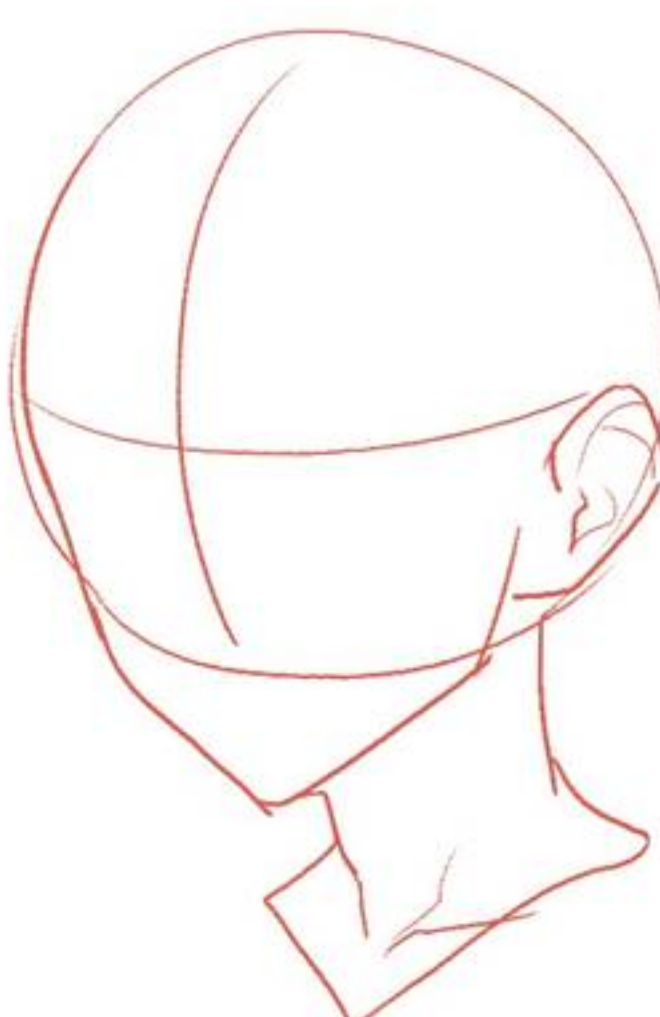
When you wave your arm forward and backward, it's a straight line, and if you make it feel a little bent, it's natural and it's visible.



Key Doint



[Q: What do you draw?



Use circles to draw faces.



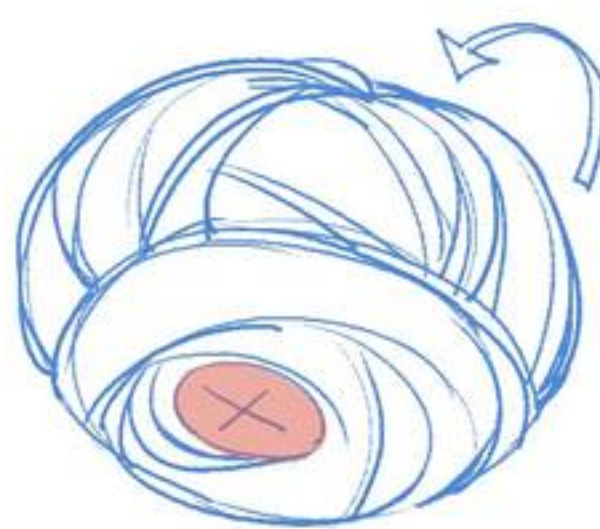
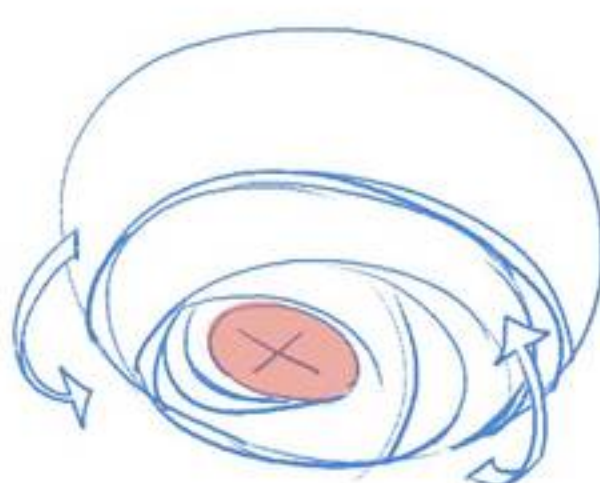
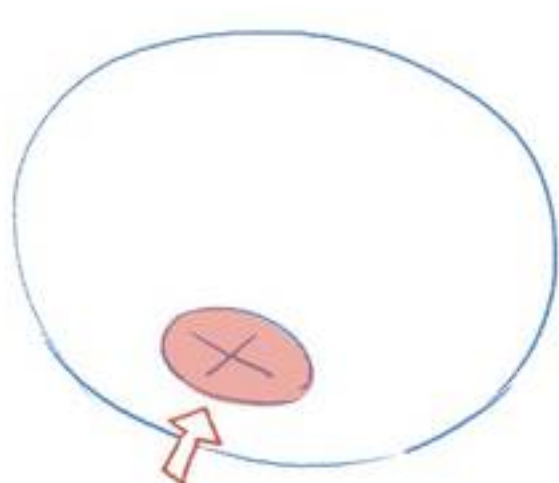
I'm drawing a melody with an Olymary that will be tied to my forehead line.



I'm going to add to the gift, and I'm going to put on the details, and I'm going to make a bowl and a front-head if necessary.

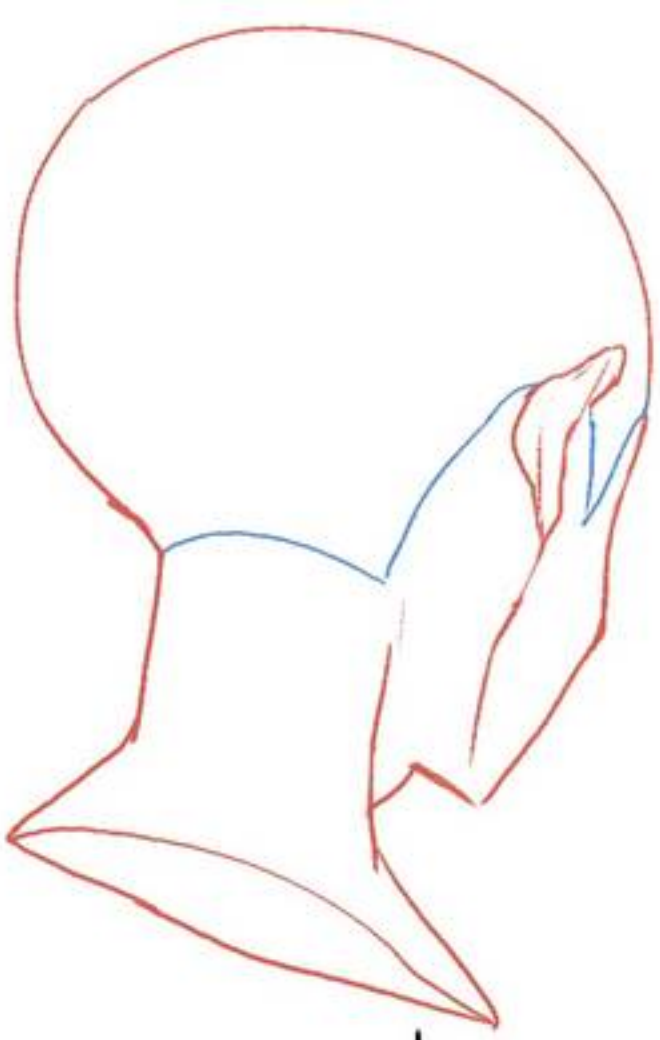


And then you're going to draw a circle, and then you're going to make a mass of your head.



I'm drawing a sugar-head with the feel of a smudge of a piece of cotton and a line.





It's applied in the form that you see behind the scenes.



The top description and the edge are grouped in the same way as the corner, and then the head is complete.



I'm going to close with the line.

I'm just trying to get to know the taco writer.



For the sugarhead, the character style changes depending on where you tie it.



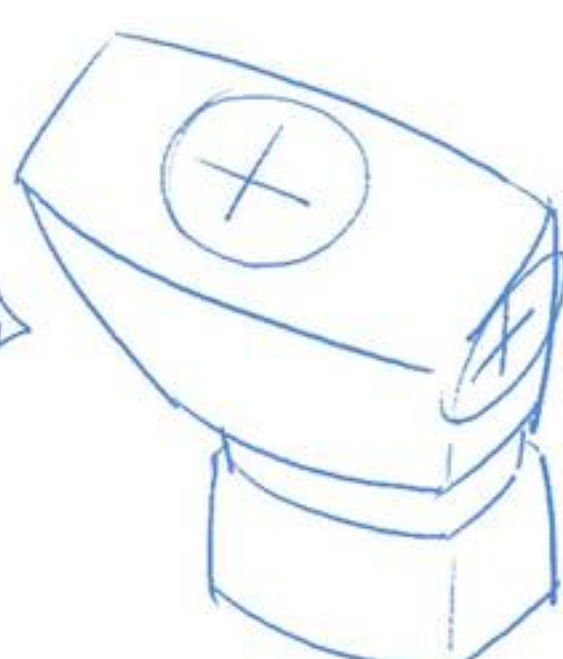
Key Doint



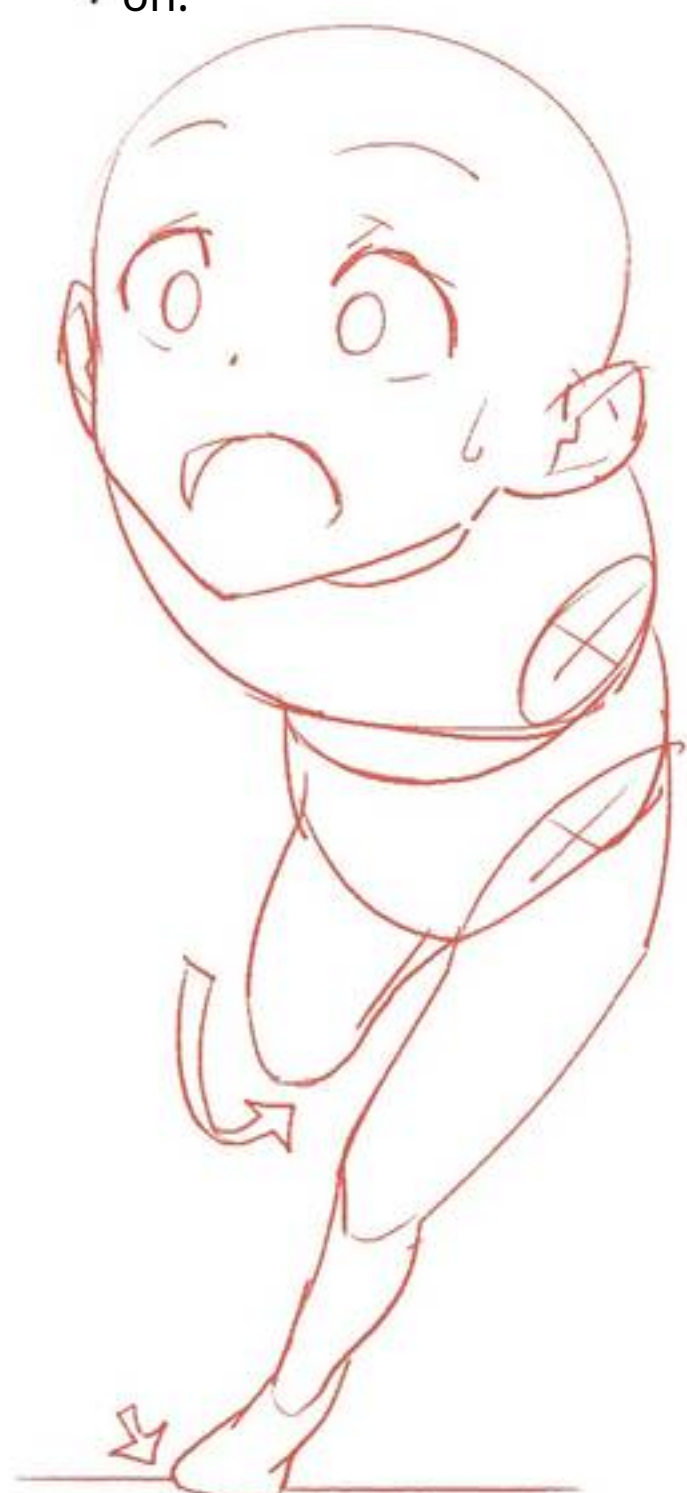
I want to draw it like it's falling.



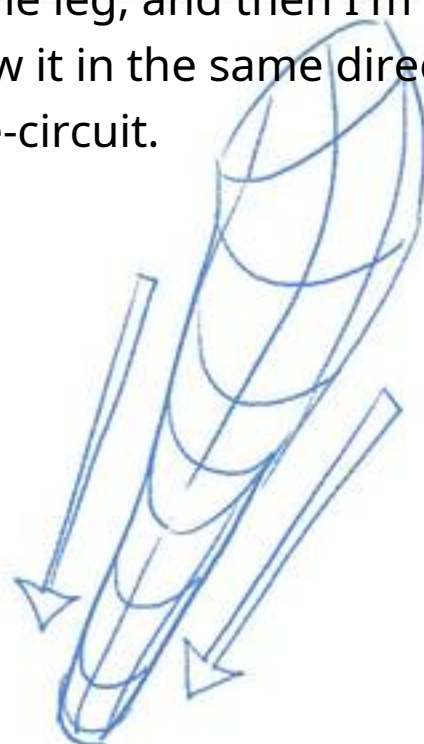
I can't believe you're looking at me like I'm falling down.



I'm going to go straight forward, and I'm going to go through the upper part, and I'm going to look at it in a hard shape, because it's difficult to see what's hidden from the angle, and I'm going to figure out what's going on.



I'm going to draw it as a closed line with the top end of the ground, and I'm going to give you a square root of the leg, and then I'm going to draw it in the same direction as the side-circuit.



Because of the weight falling forward, the arm is naturally out front, I don't care if you extend one hand, both hands are in front of the other.



I think of the hair of the fallen character.

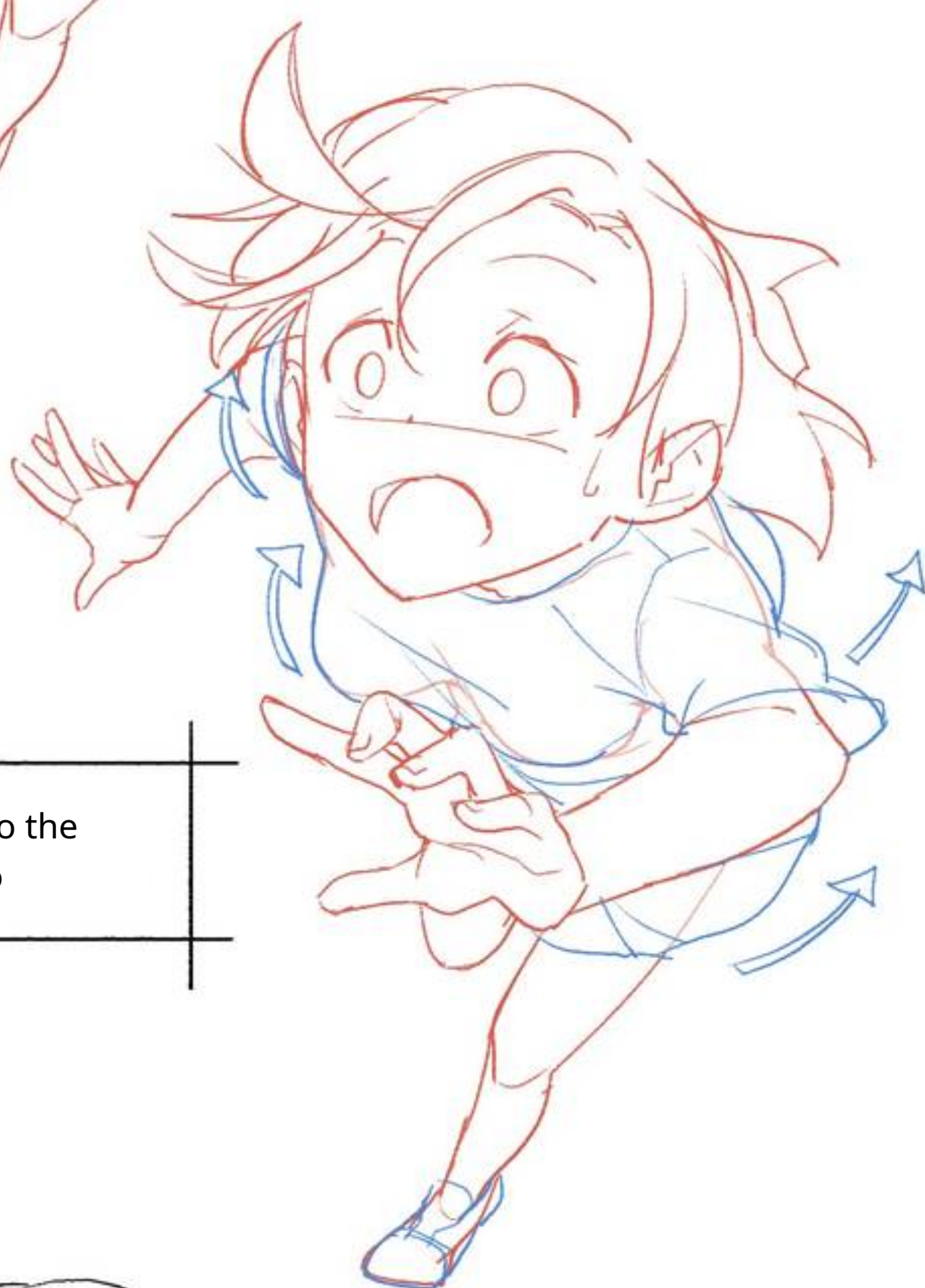


It's a dynamic feeling, and it makes your hair a motoroid.





I'm going to clean them up so that they don't feel like the whole solid shape.



And the flow of clothes to the body is what makes it go backward.



I'll finish with the gift.

I'd like to know the taco author."



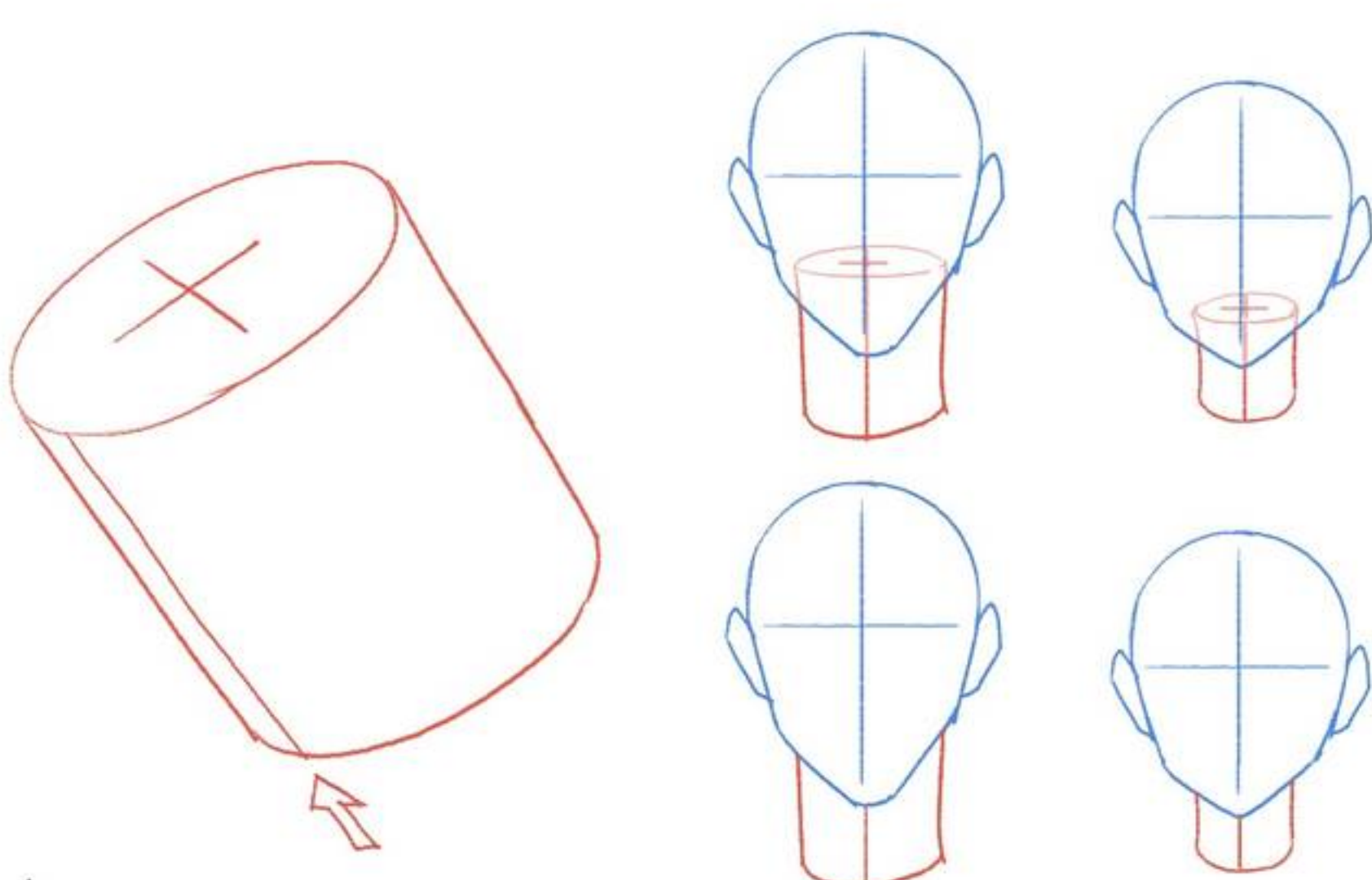
If you're falling backward, you're going to have a lower body coming forward than the upper body, and if you're closer to perspective, you're going to have a larger distance, and you're going to have a smaller picture of me.



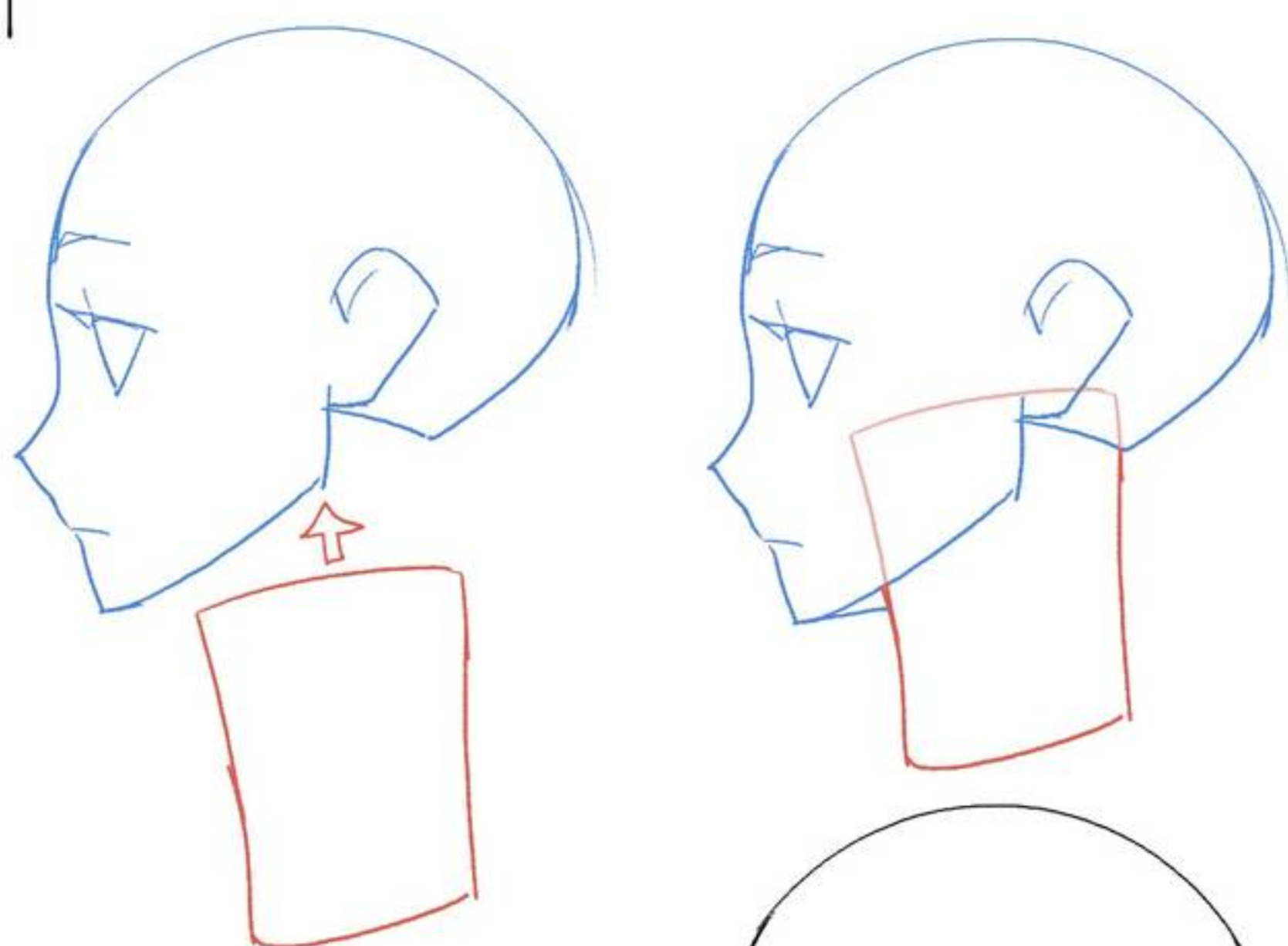
Key Doint



[Q: I'm curious about the form of the neck that I saw at different angles.]



The shape of the neck is thought of as two cylinders, and the center of the face, and the center of the circle, and the neck of the man, and the neck of the woman, is named after the thickness of the two legs.



It combines the shape of the cylinder and the natural shape of the cylinder after that.



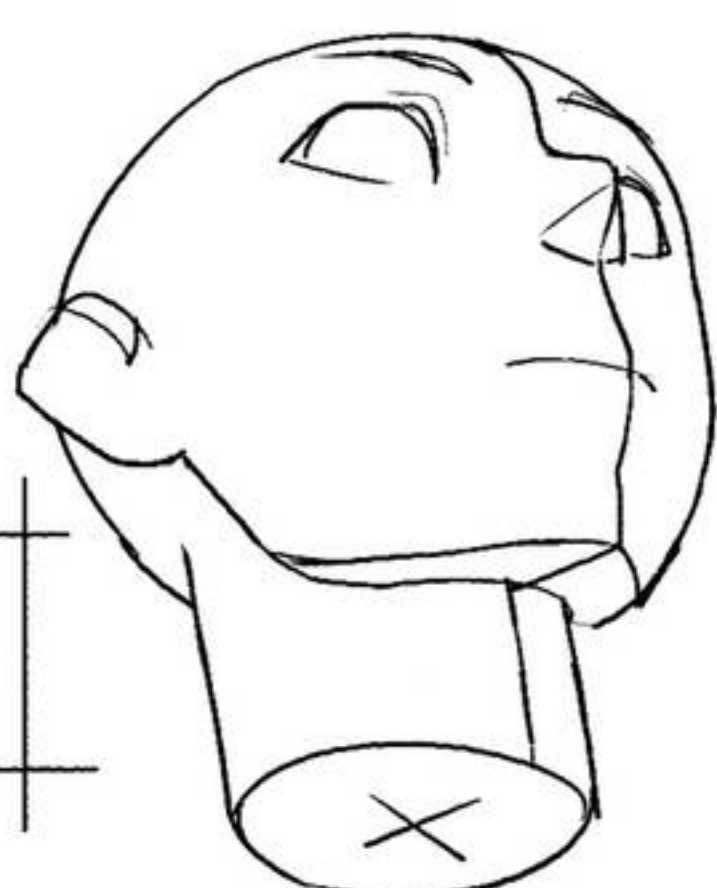
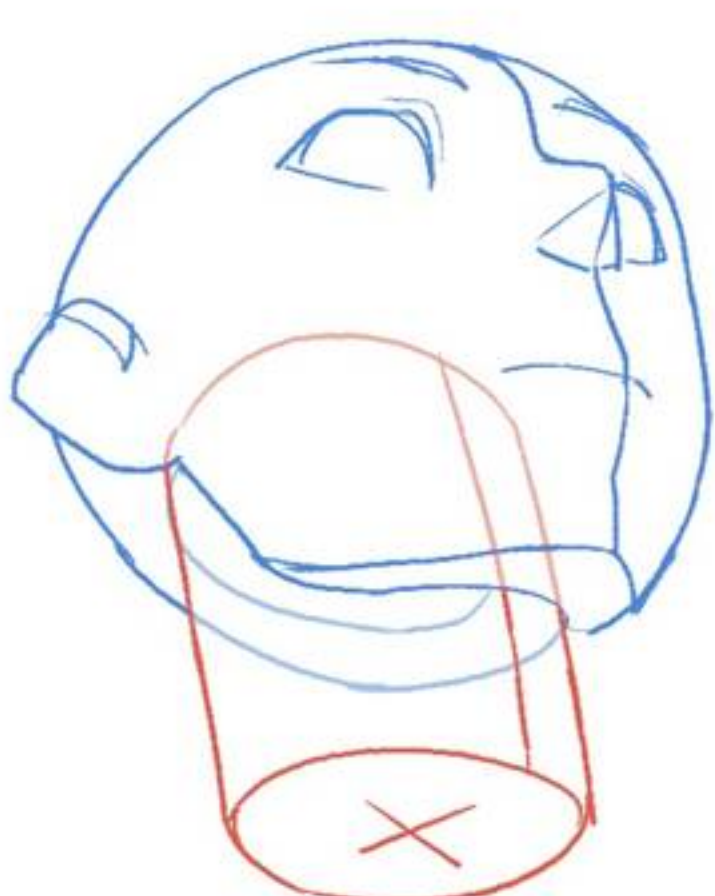
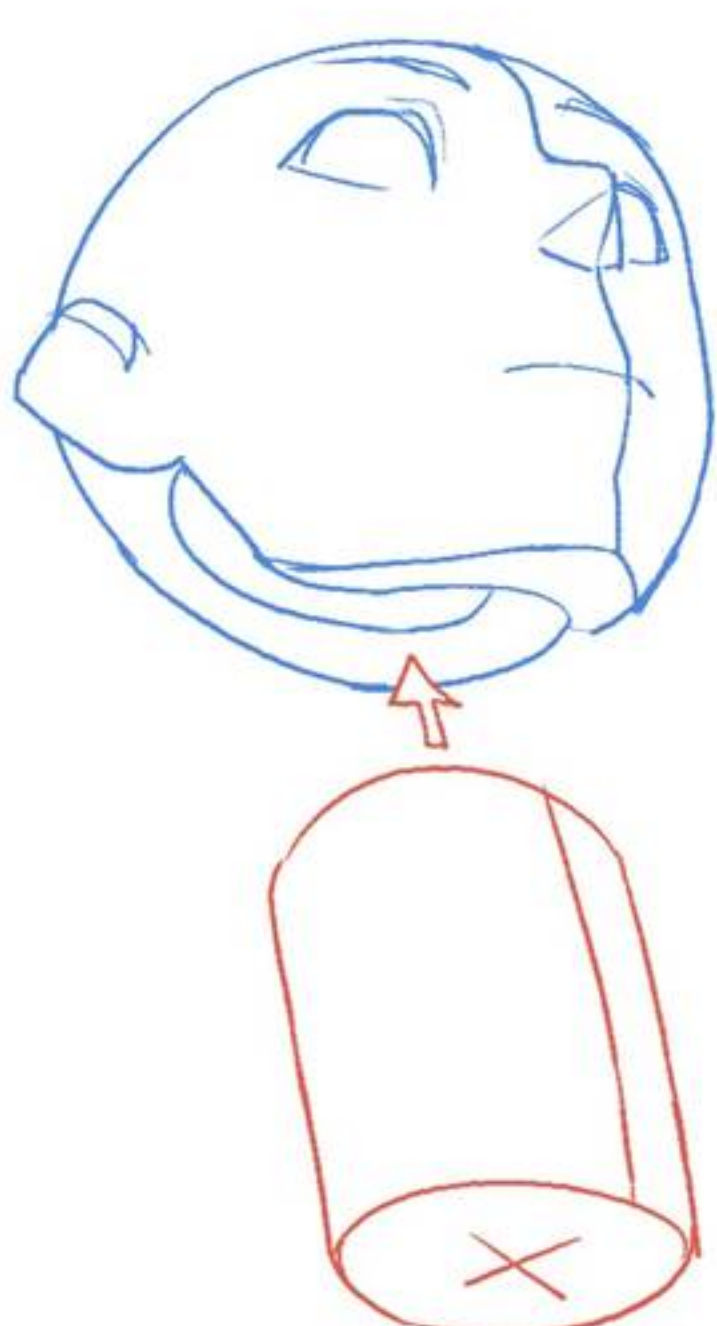
If it's a half-axis, it's going to have a half-axis, so it's going to have a half-axis, so it's going to have a half-axis.



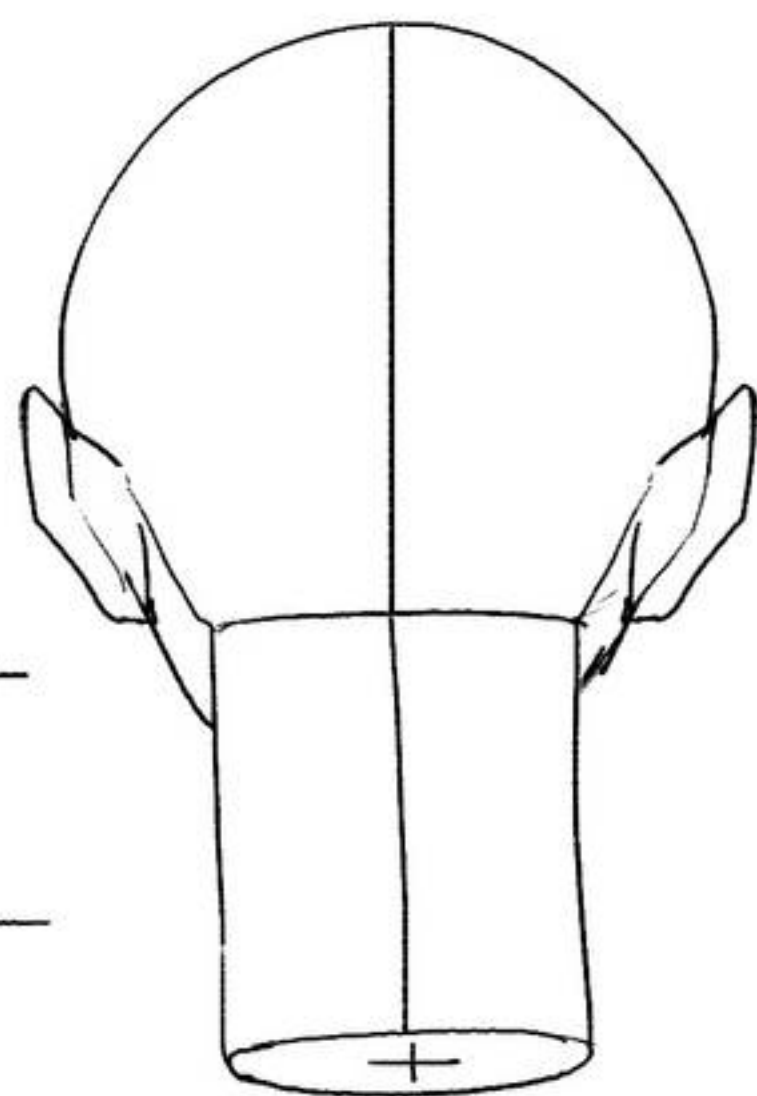
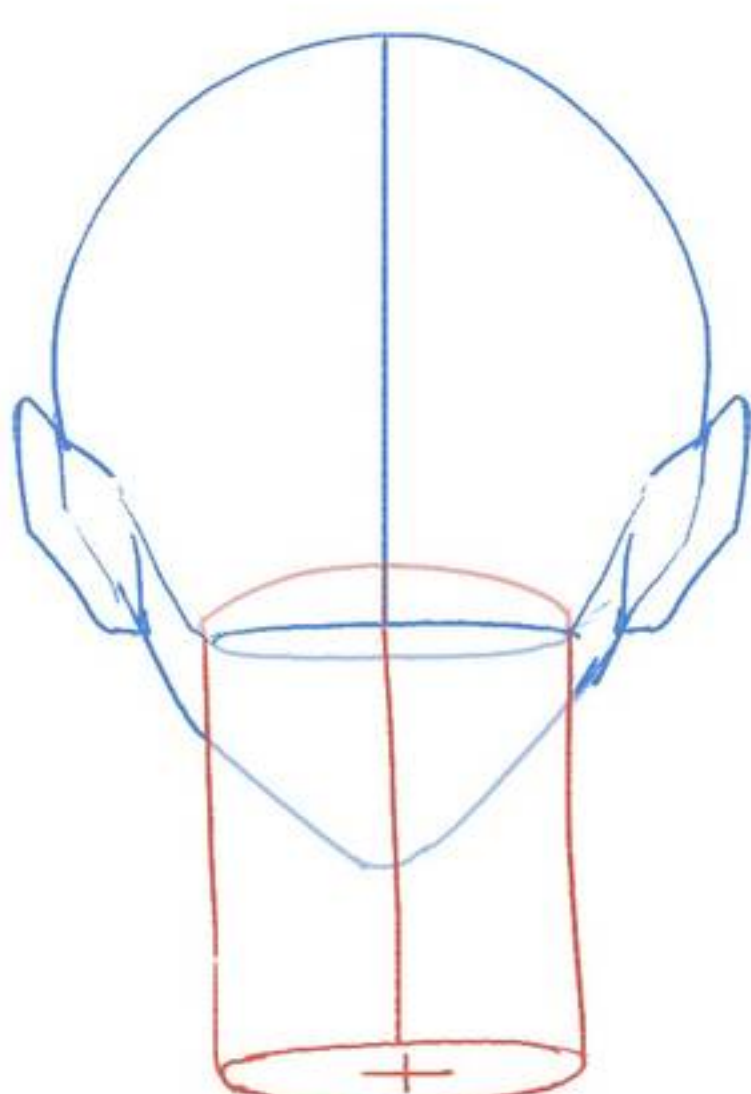
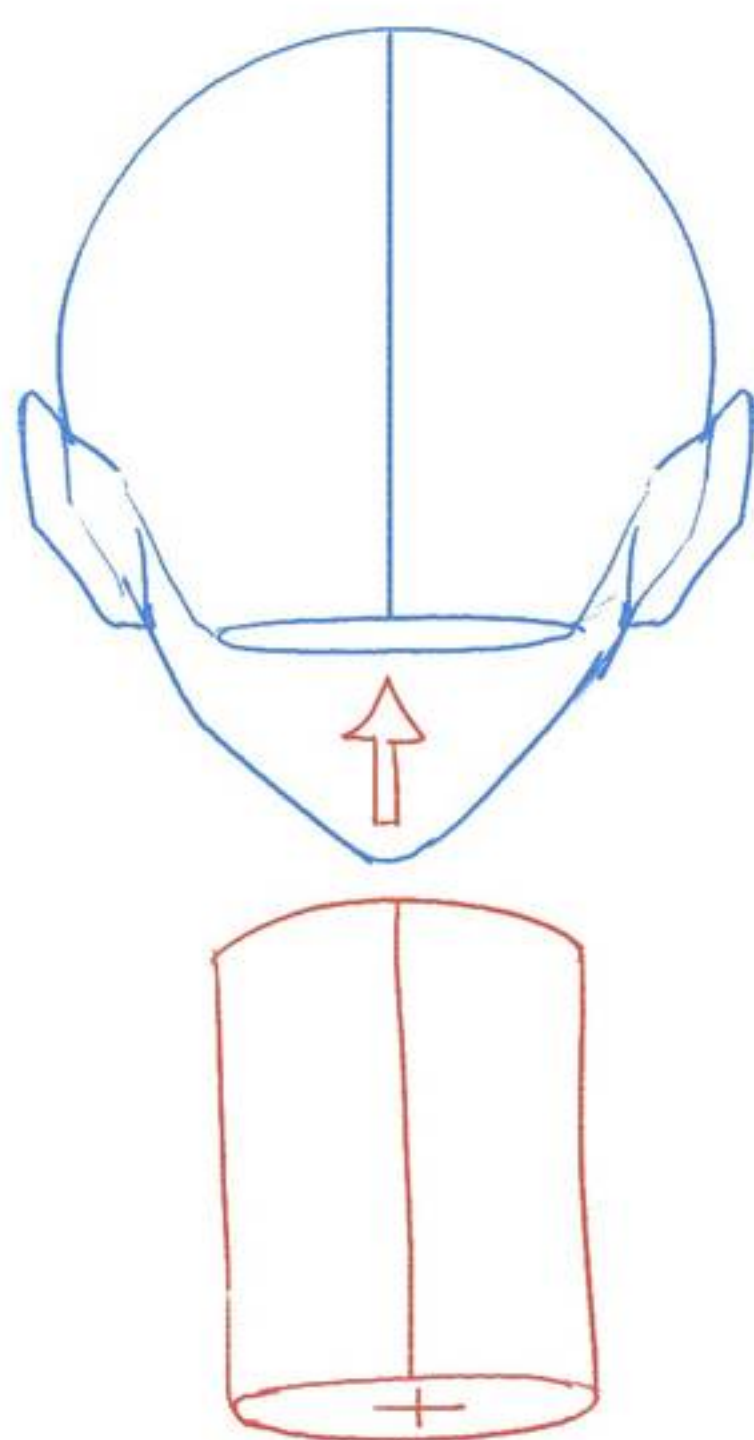
It's a cylinder that doesn't change shape depending on the angle, but then you have to know that if you connect the neck to the upper body, it's going to be the center of the cylinder.





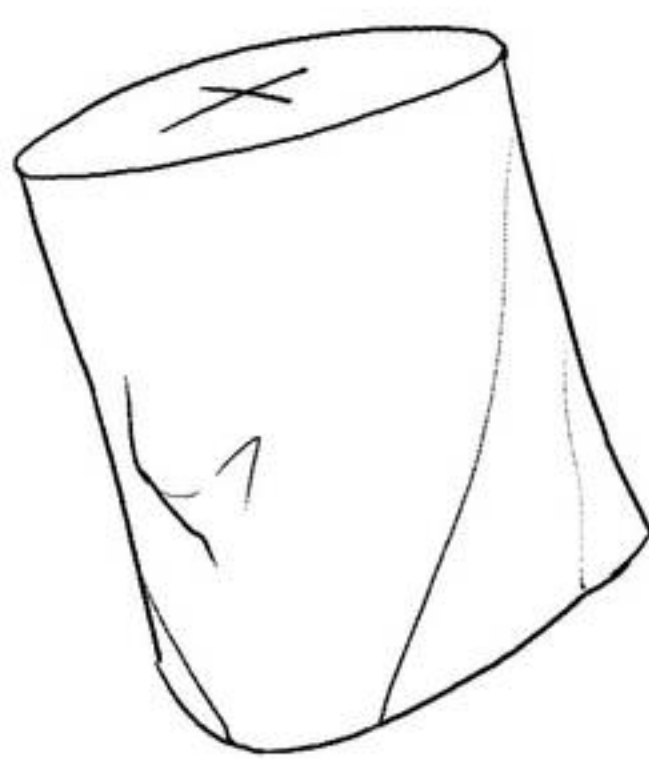


If you can see the face, you can see that the two disks are shorter in time, and that if you believe them, you can see that.



If you look at it from the back, the jaw will be covered by the neck of the one who has two circles

I'd like to know the taco author."



In the middle of a man's neck, he's going to have a purpose, and if you think of it as a form, it's I.

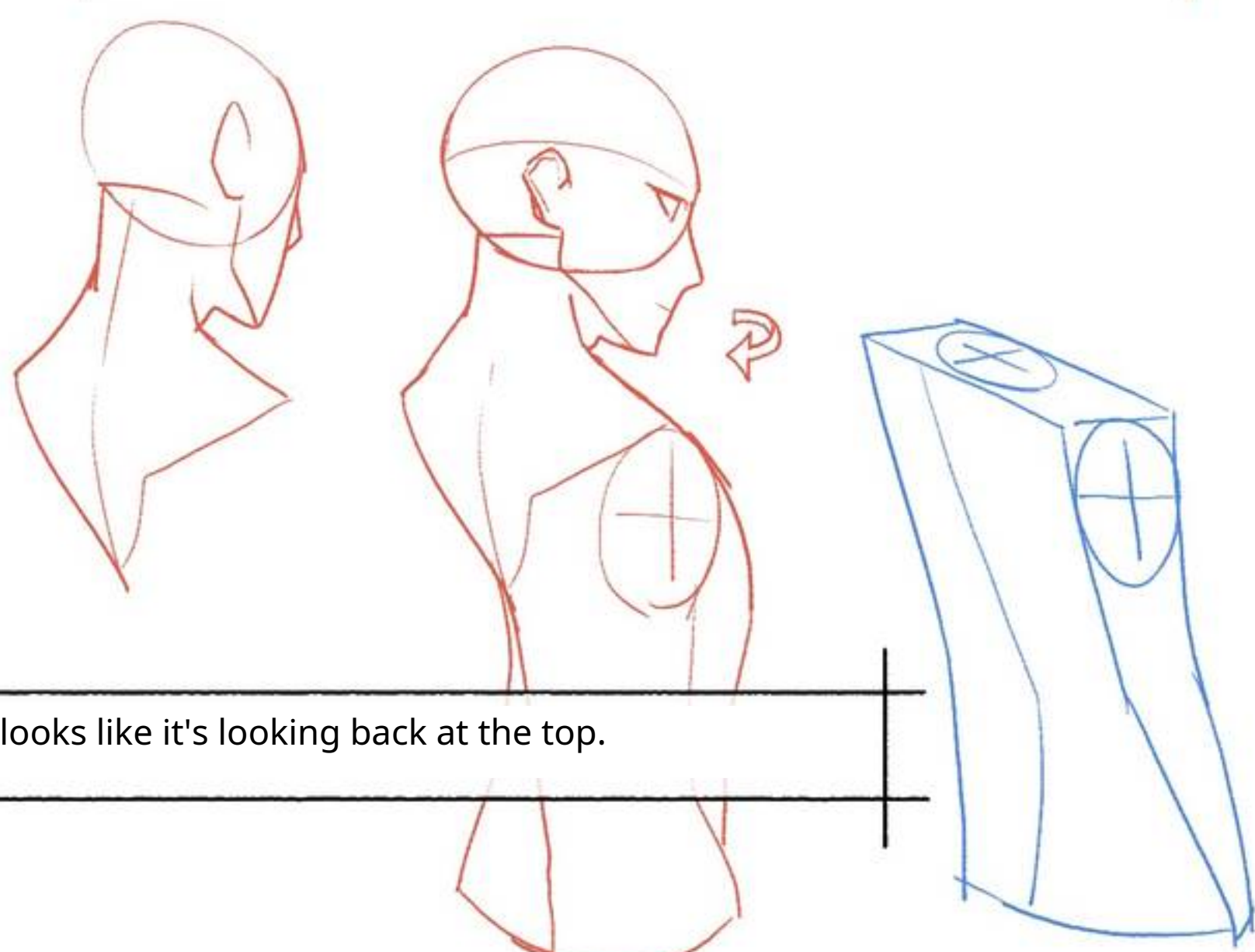


Key Doimt



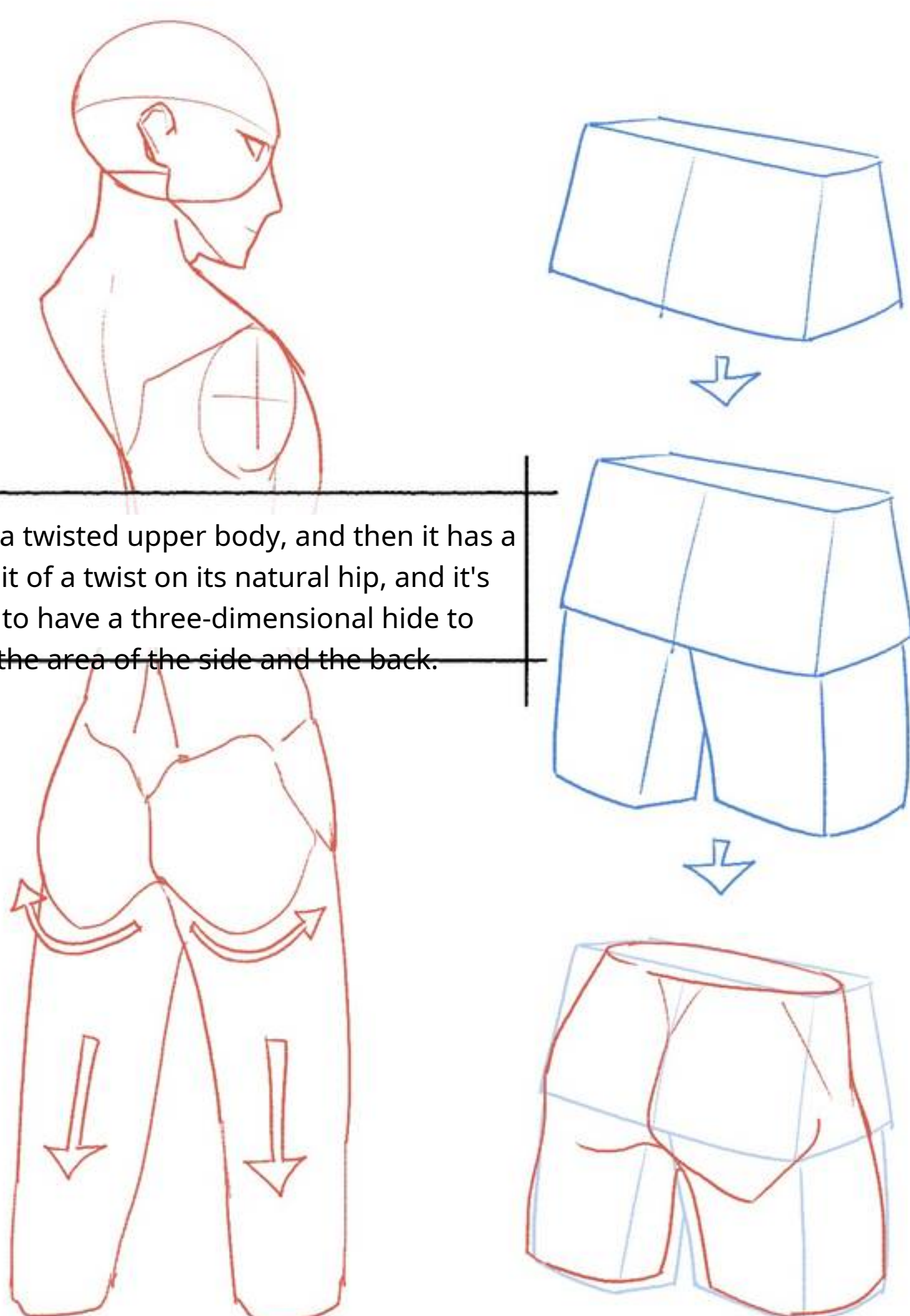
I don't know what the ass shape is when I look back at IQ.

If you look back and look back and look at the upper body, you'll see that it's I.



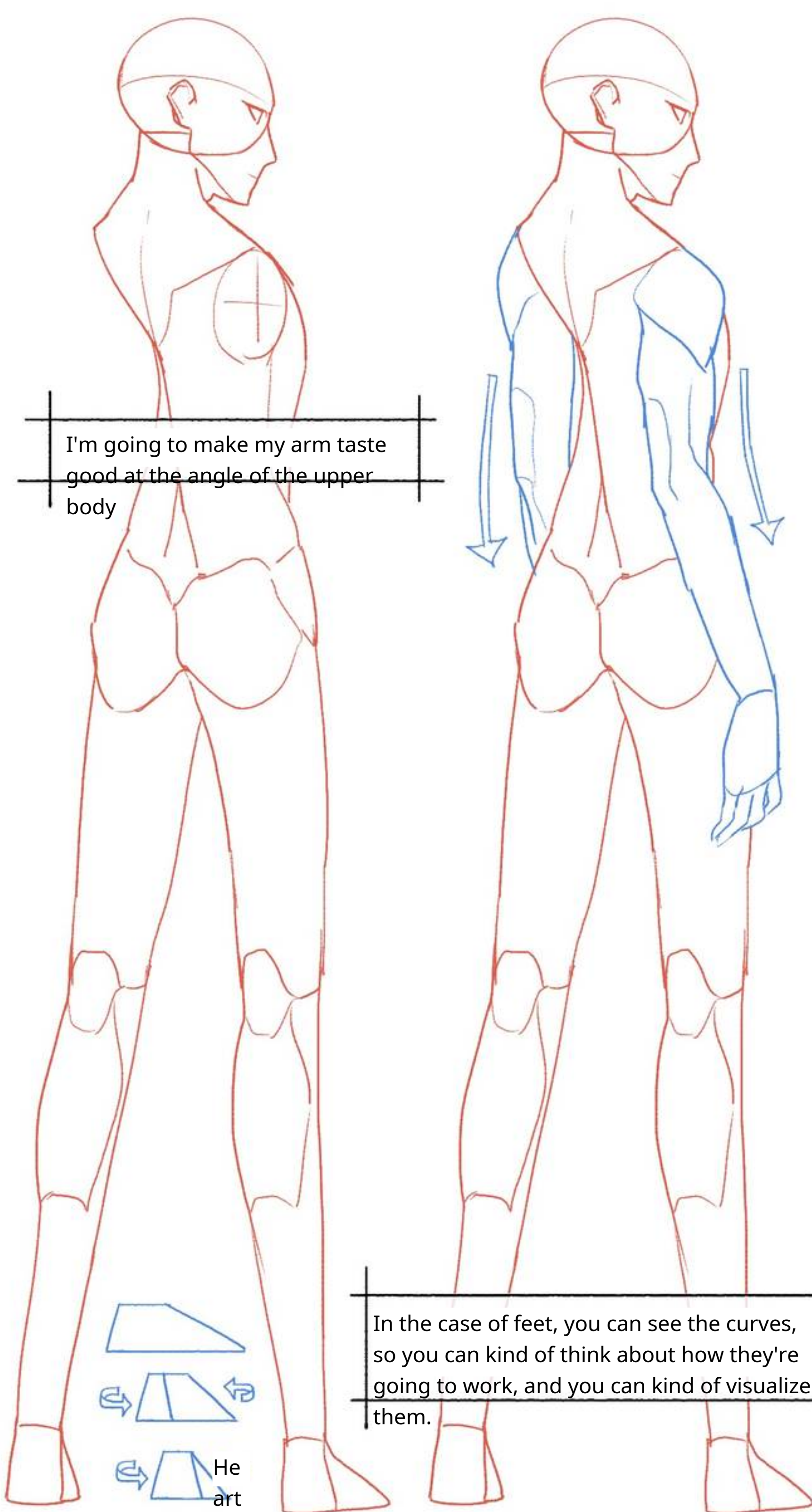
It looks like it's looking back at the top.

It has a twisted upper body, and then it has a little bit of a twist on its natural hip, and it's going to have a three-dimensional hide to show the area of the side and the back.



I'm going to draw my ass around thinking about the angle and shape of the figure.

I'm going to make my arm taste good at the angle of the upper body



In the case of feet, you can see the curves, so you can kind of think about how they're going to work, and you can kind of visualize them.





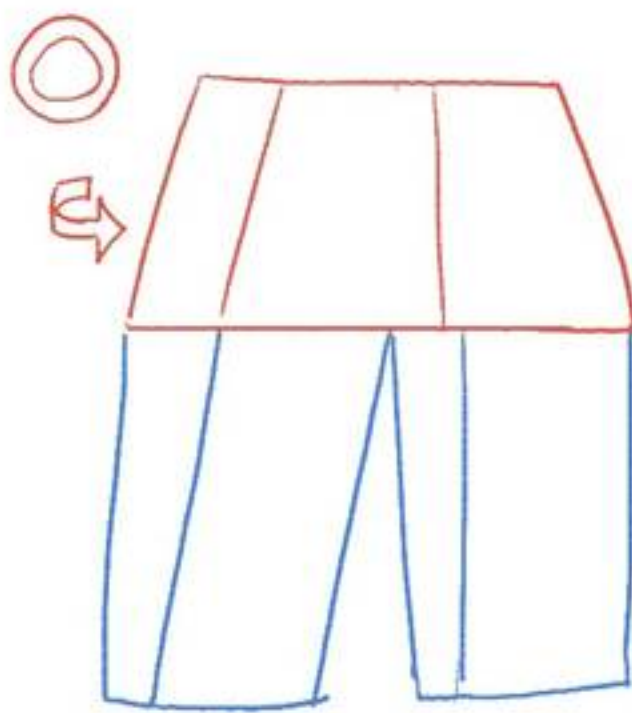
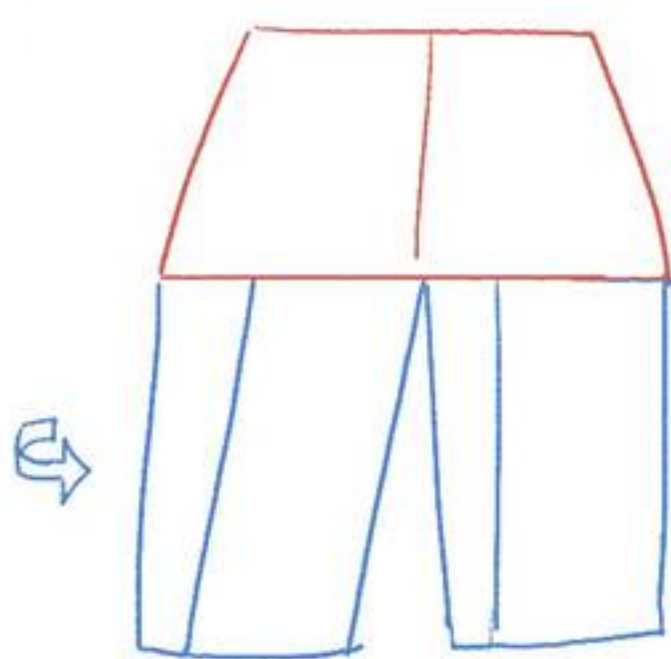
I'm smoothing out the lines of a hard feeling, and I'm putting on the body with a delicious coat.

I'll finish with the gift.



I'd like to know the taco author."

X



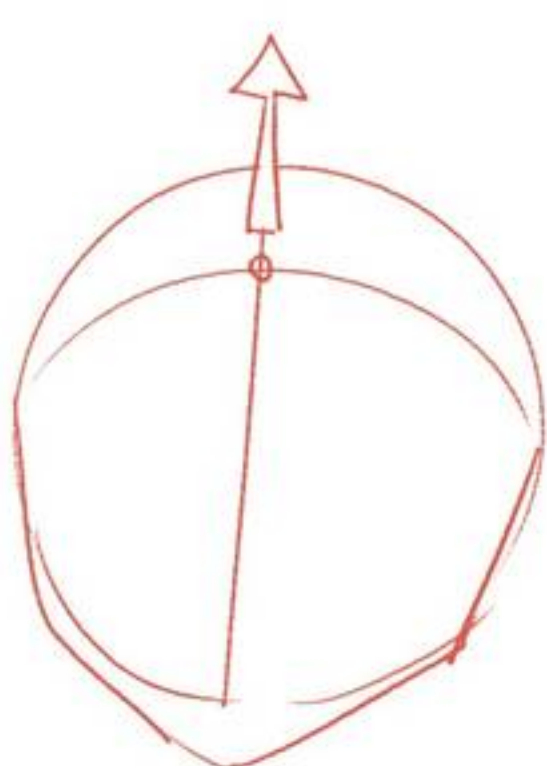
When you're at the hip group, you have to try to make it taste like it's a little bit of a target, so it's a little bit of an awkward bottom.



Key Doint



I want to know if you're going to fall into the water and find out what it's going to look like.



I'm going to draw my face in the direction of the stomach because I'm in a high-frequency state.



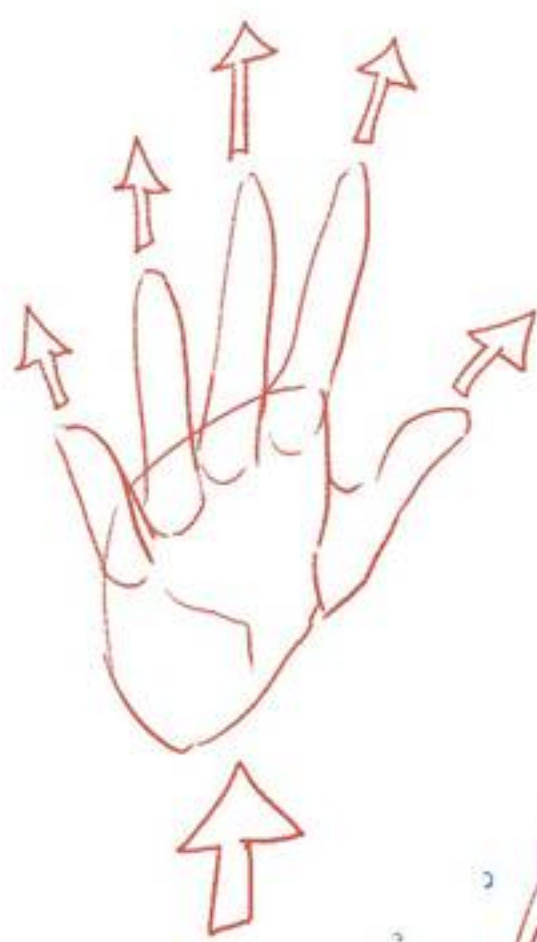
I'm just drawing a part of my body and a painful look.



It adds wet hair and water.



For wet hair, if you look at 31 pictures, it's I.

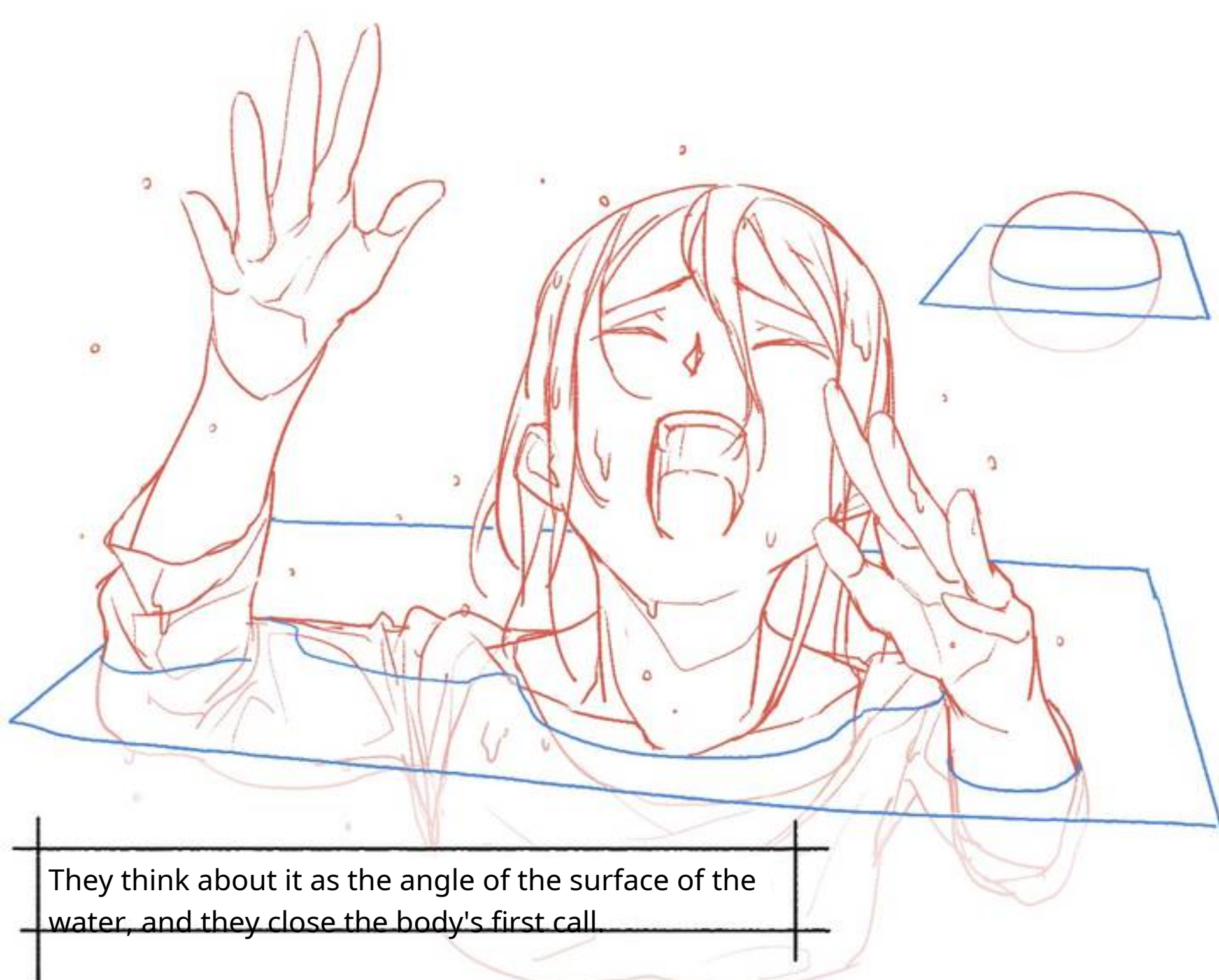
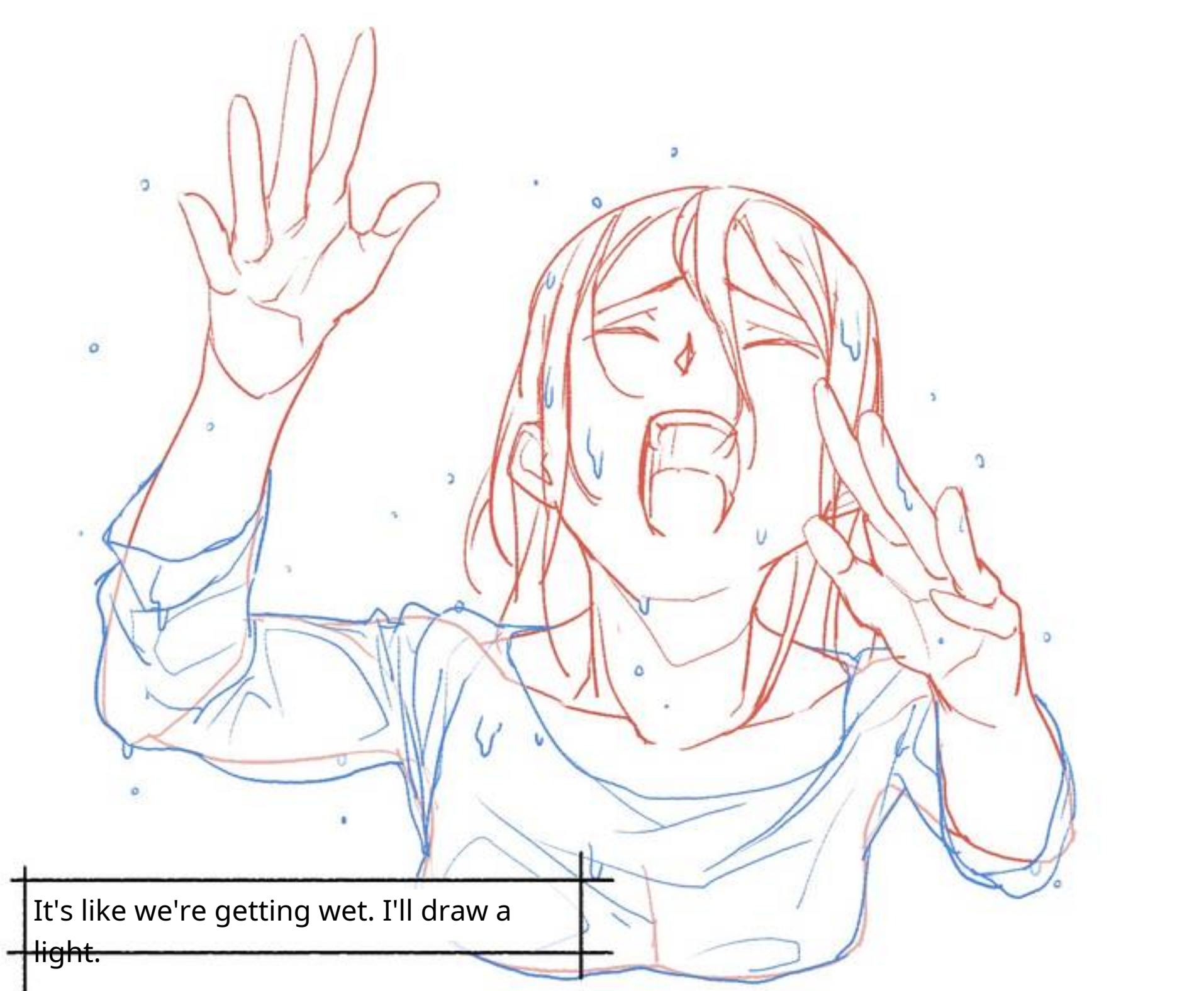


I'm holding my finger open with my lap pads, and I'm holding it in place.

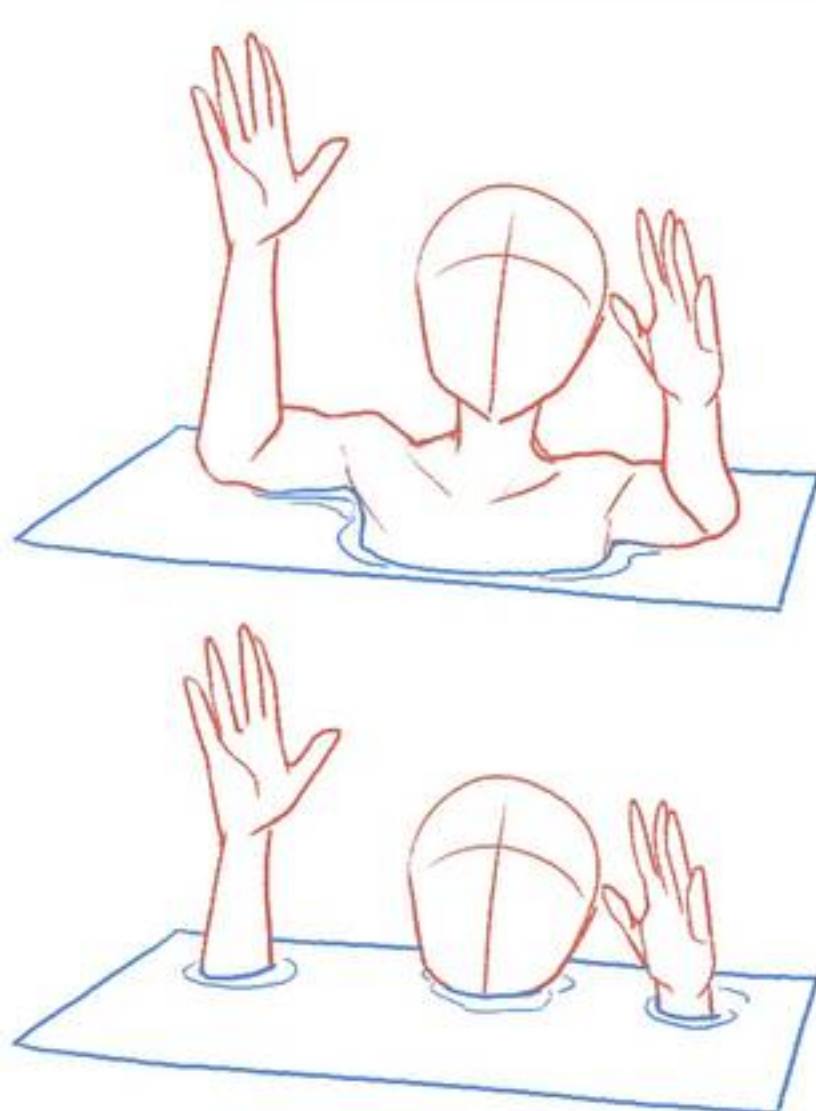


From shoulder to hand, your arm is complete.





I'm just trying to get to know the taco writer.



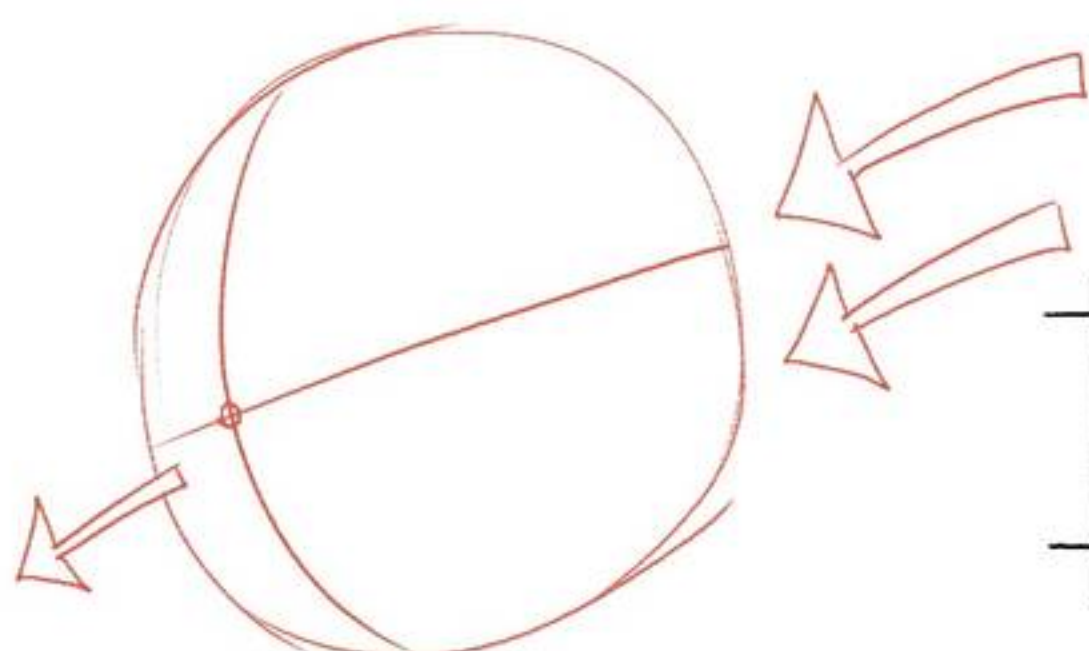
It's true, even if it's a pozo, it can look different depending on how the water is rendered.



Key Doimt

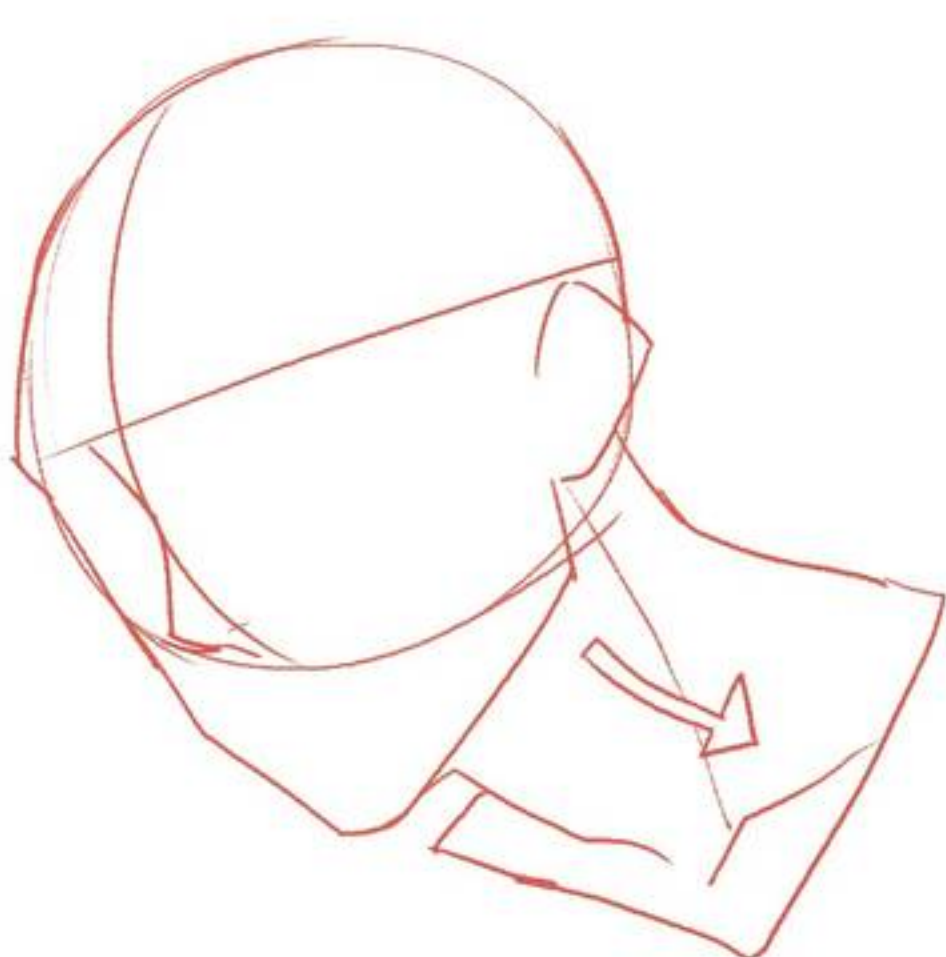


I don't have a face when I'm right.

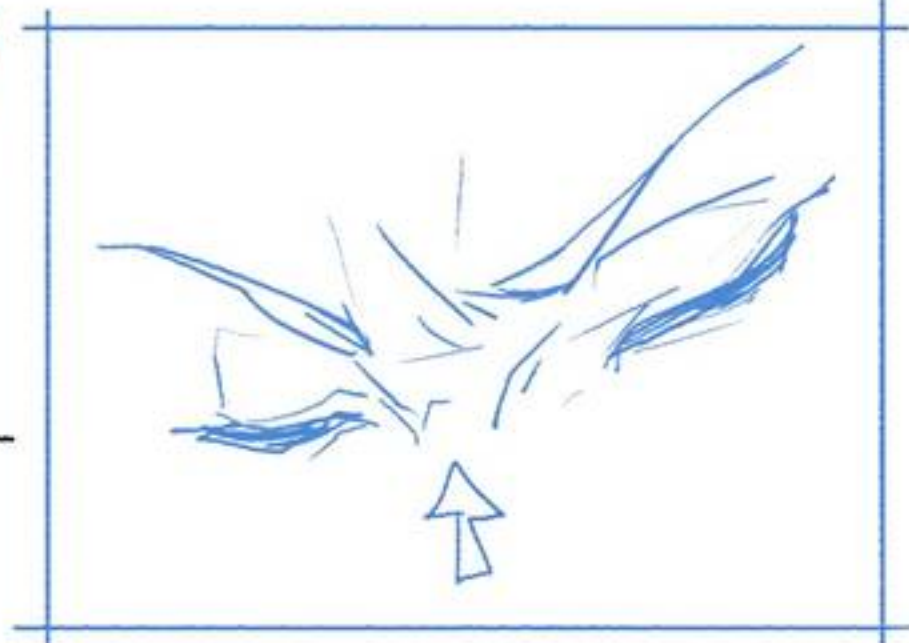
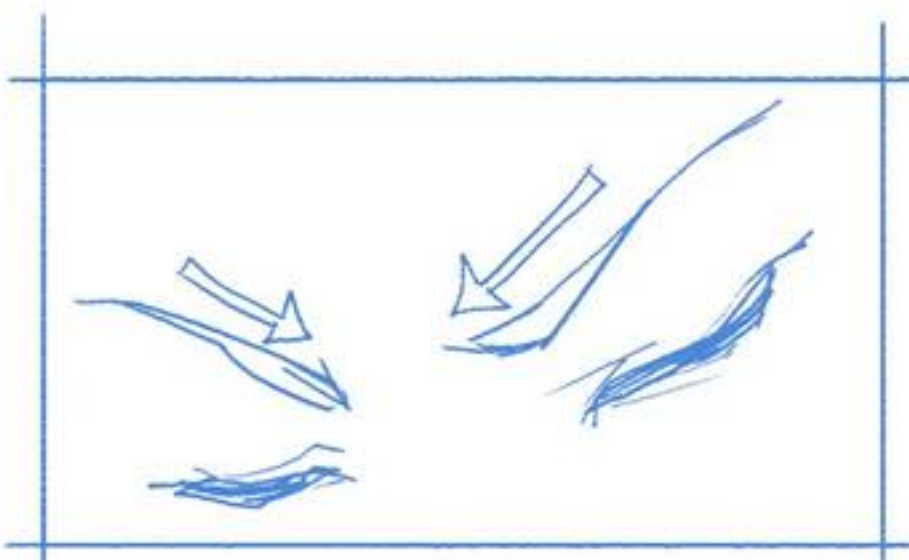
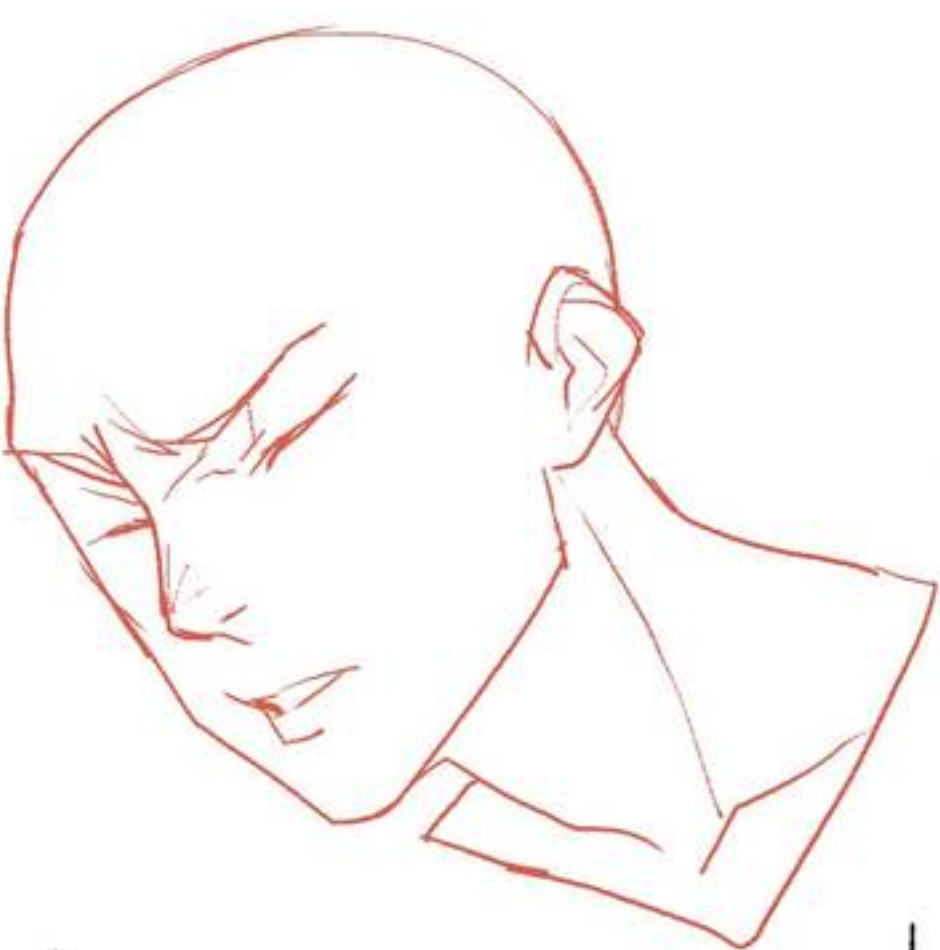


It's a match for the xenon direction. It's also a match for the flavor.

I'm pulling the pulsar.



When you hit him, he closes his eyes, and then he puts on a wrinkle.



If you're doing the right thing, if you're doing the right thing, if you're going back to your original state, then I'm going to get you right.



It's represented by a thin line at the wrong spot, and it's made of an effective line, and it's made of a speedline, and it's finished.



And the effect line is also long and strong, so it makes the world feel better.





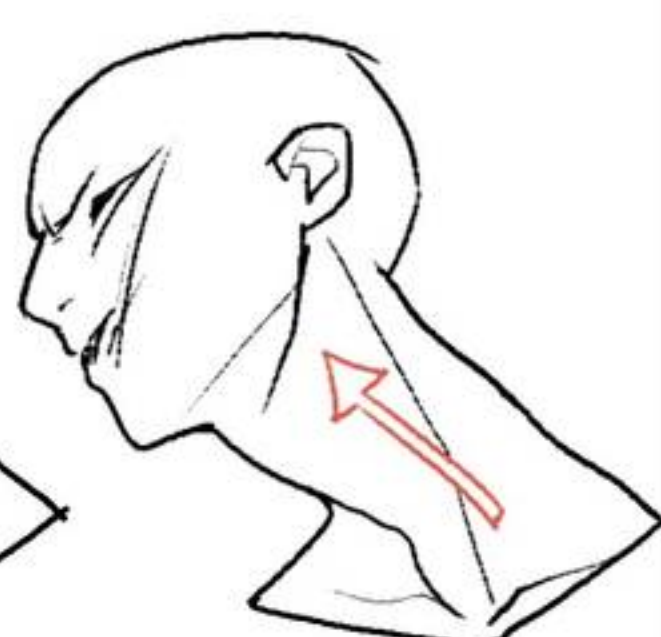
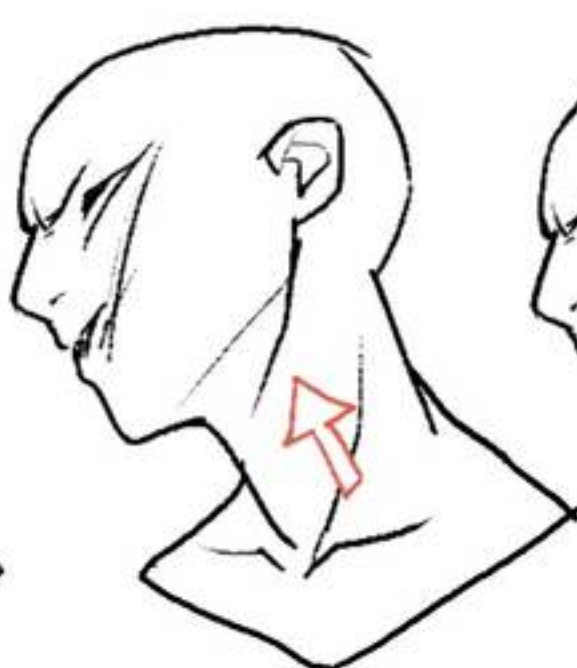


If it fits from below, the jaw will be lifted and the flow and effect line will be added in the same way as the top



If you get hit from above, your head will fall down and you will have this same flow and effect line.

I'd like to know the taco author."



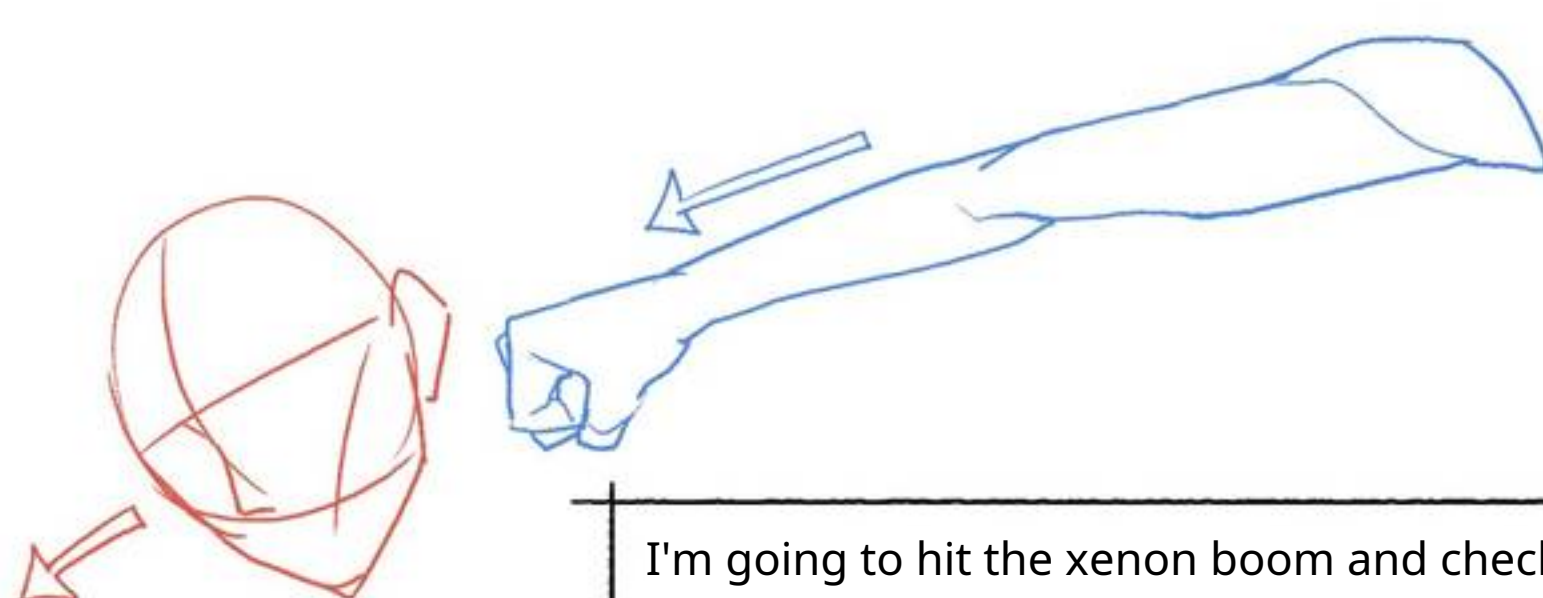
It's more likely to overstate the feeling of being in the direction of the neck or the length of the neck.



Key Doimt

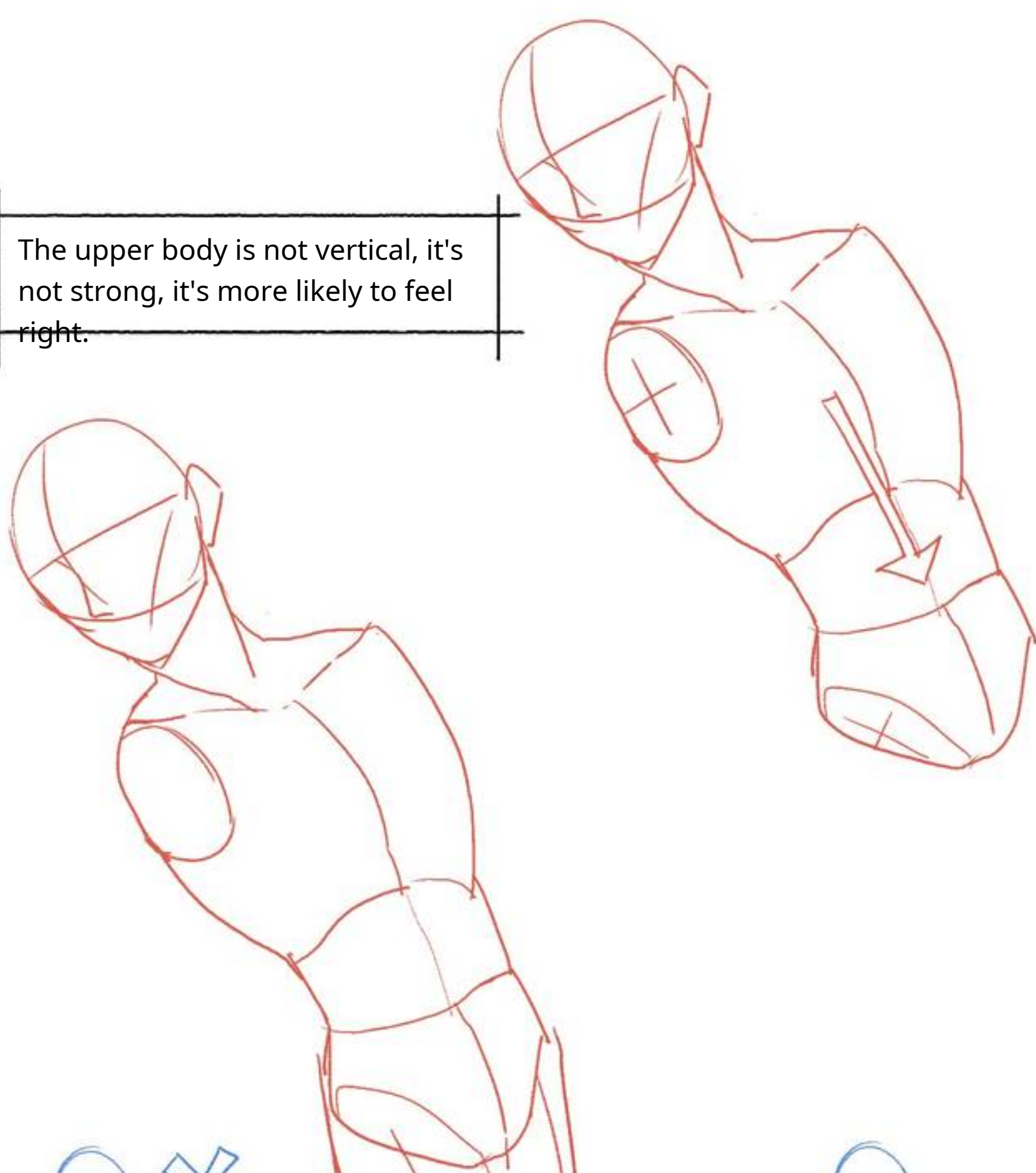


I don't know what moves your body when you're right.

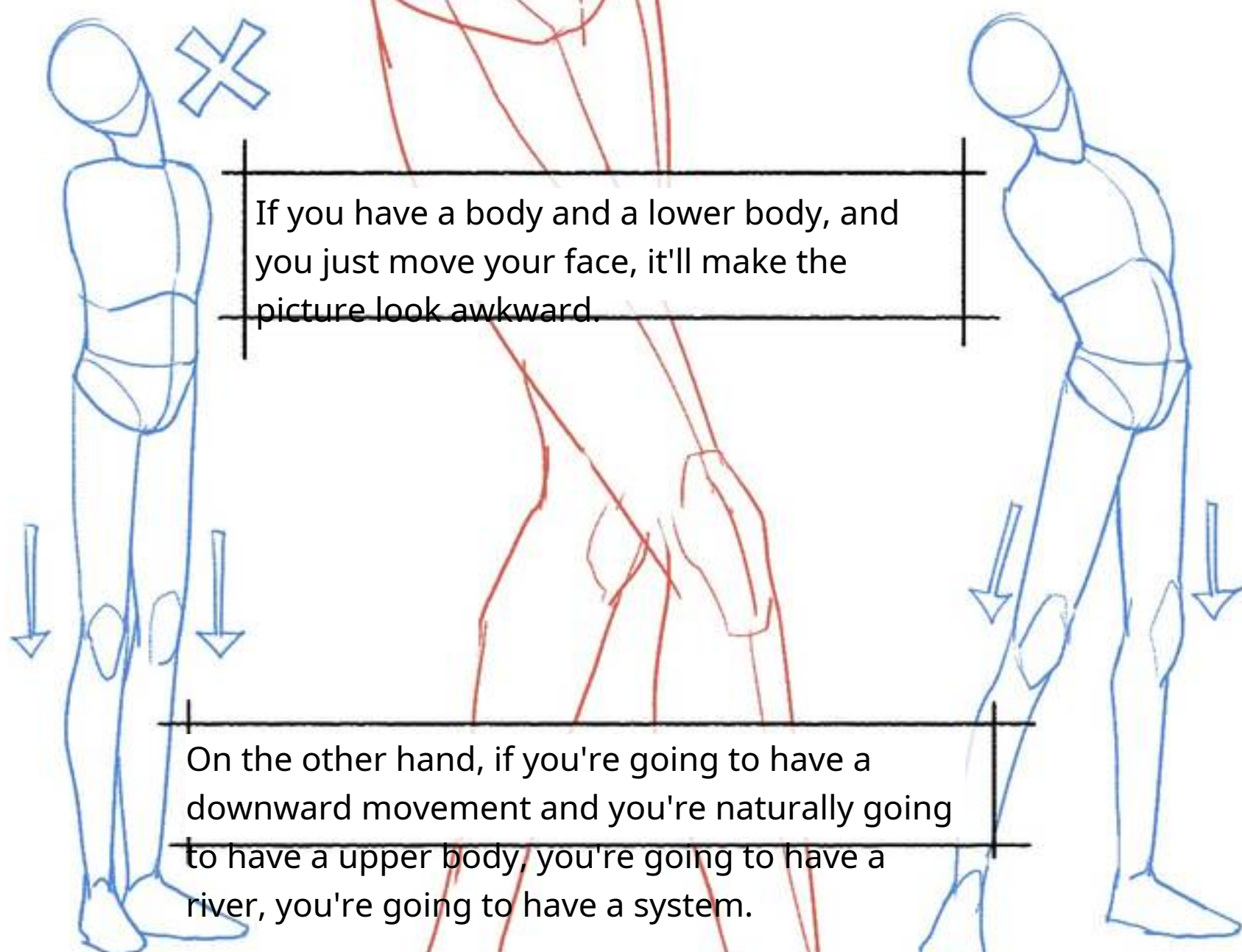


I'm going to hit the xenon boom and check the flow of the face.

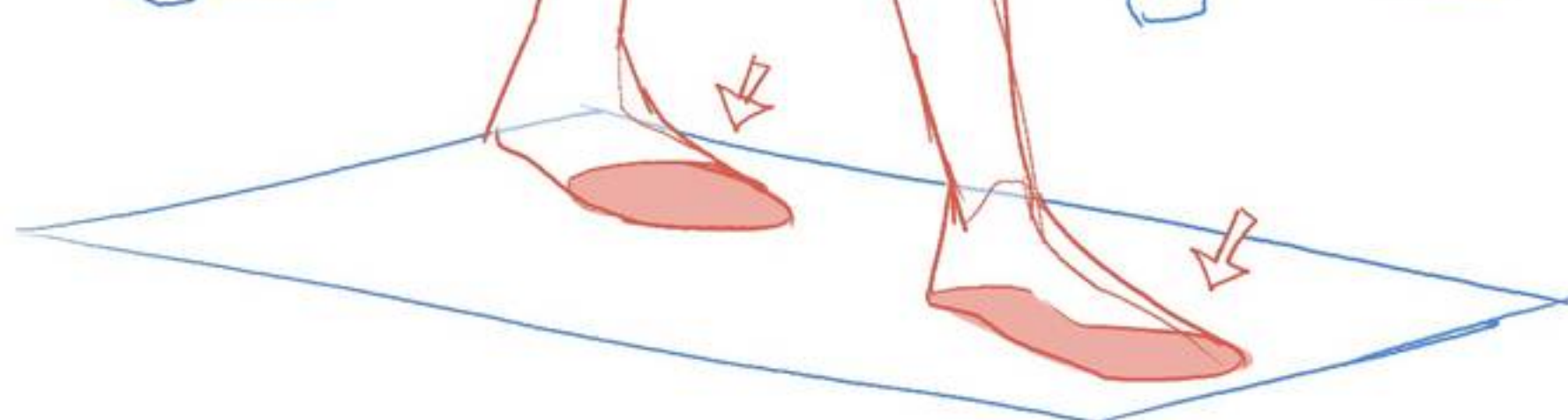
The upper body is not vertical, it's not strong, it's more likely to feel right.



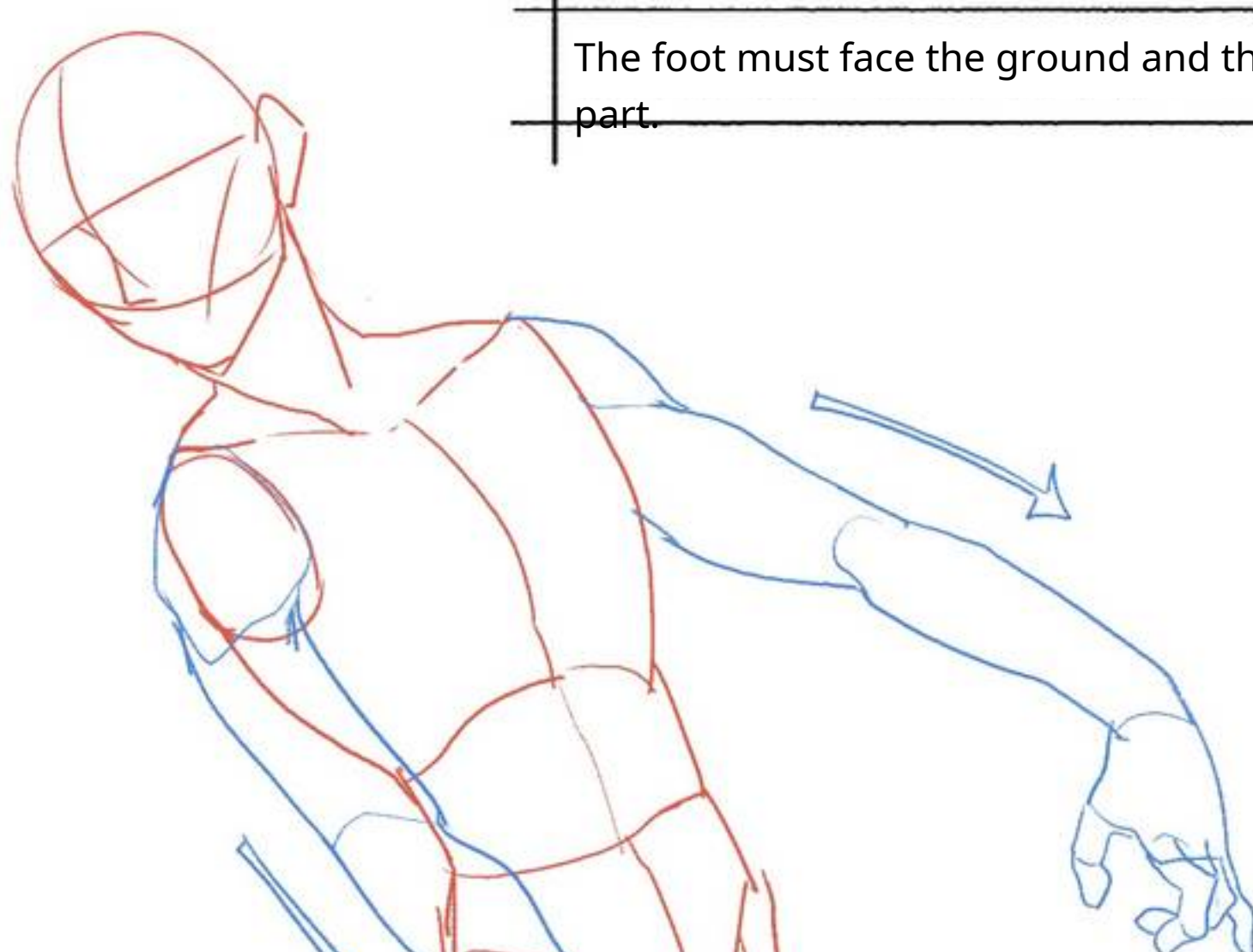
If you have a body and a lower body, and you just move your face, it'll make the picture look awkward.



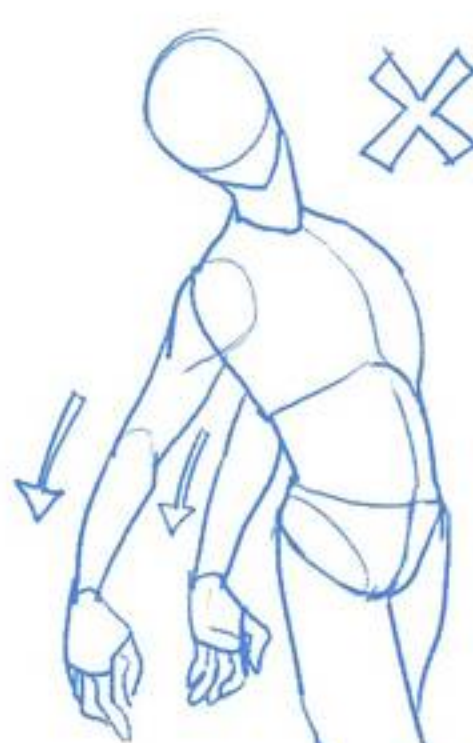
On the other hand, if you're going to have a downward movement and you're naturally going to have a upper body, you're going to have a river, you're going to have a system.



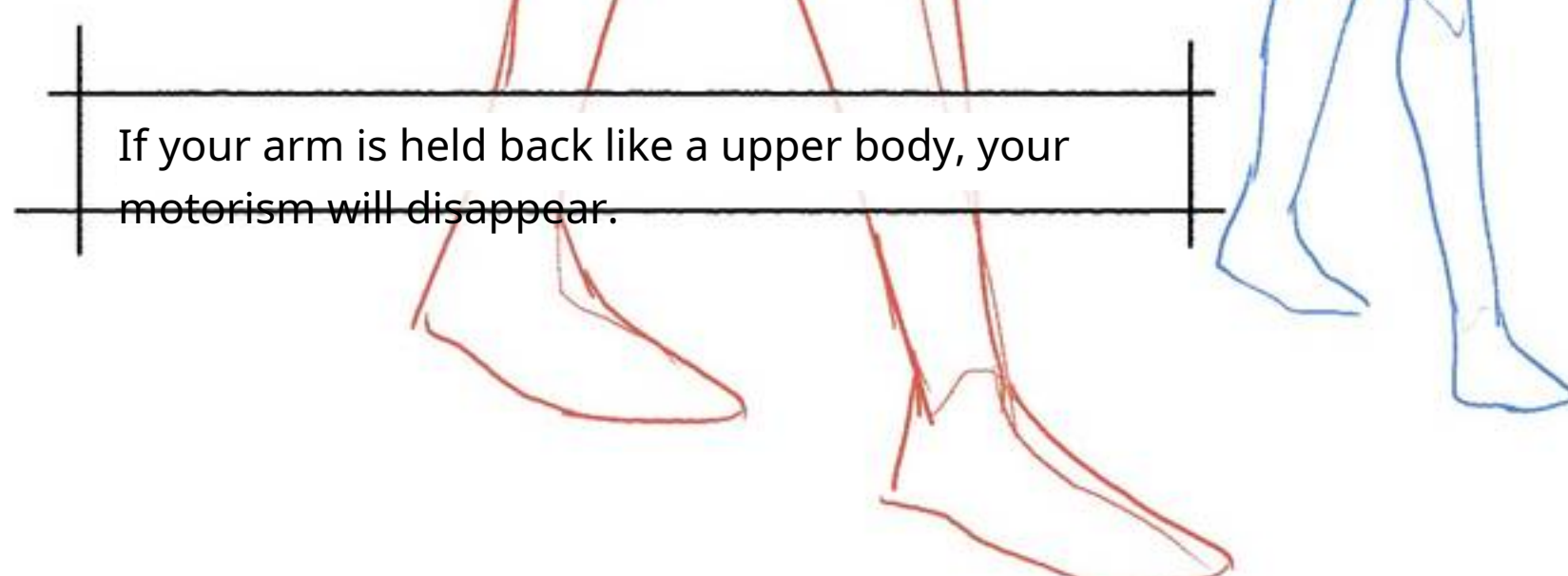
The foot must face the ground and the believing part.



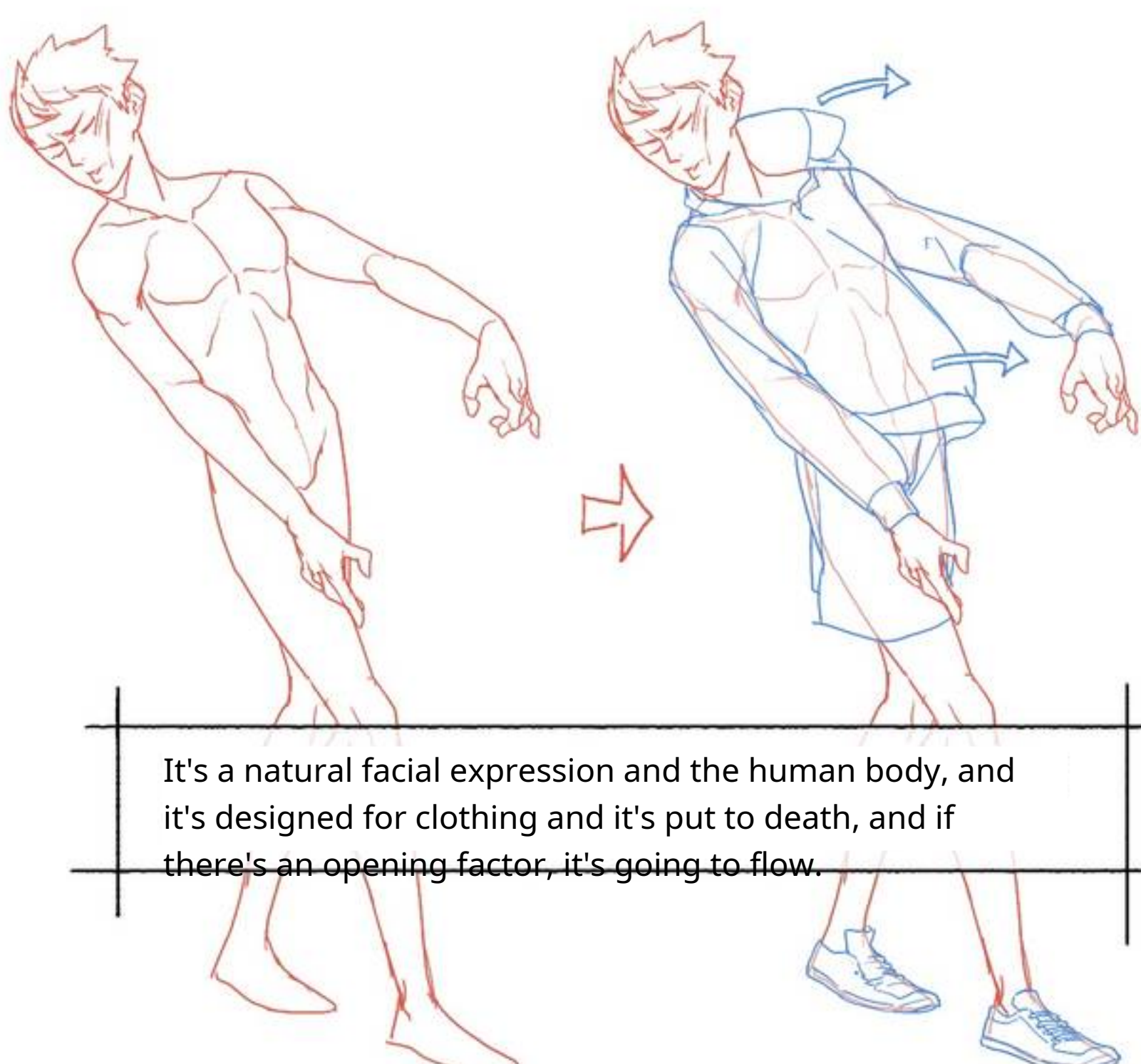
In the case of an arm, the upper body is pushed back, and it's going to have a kind of a kind of forward movement, and it's going to have a different flow of both arms, and it's going to look natural.



If your arm is held back like a upper body, your motorism will disappear.





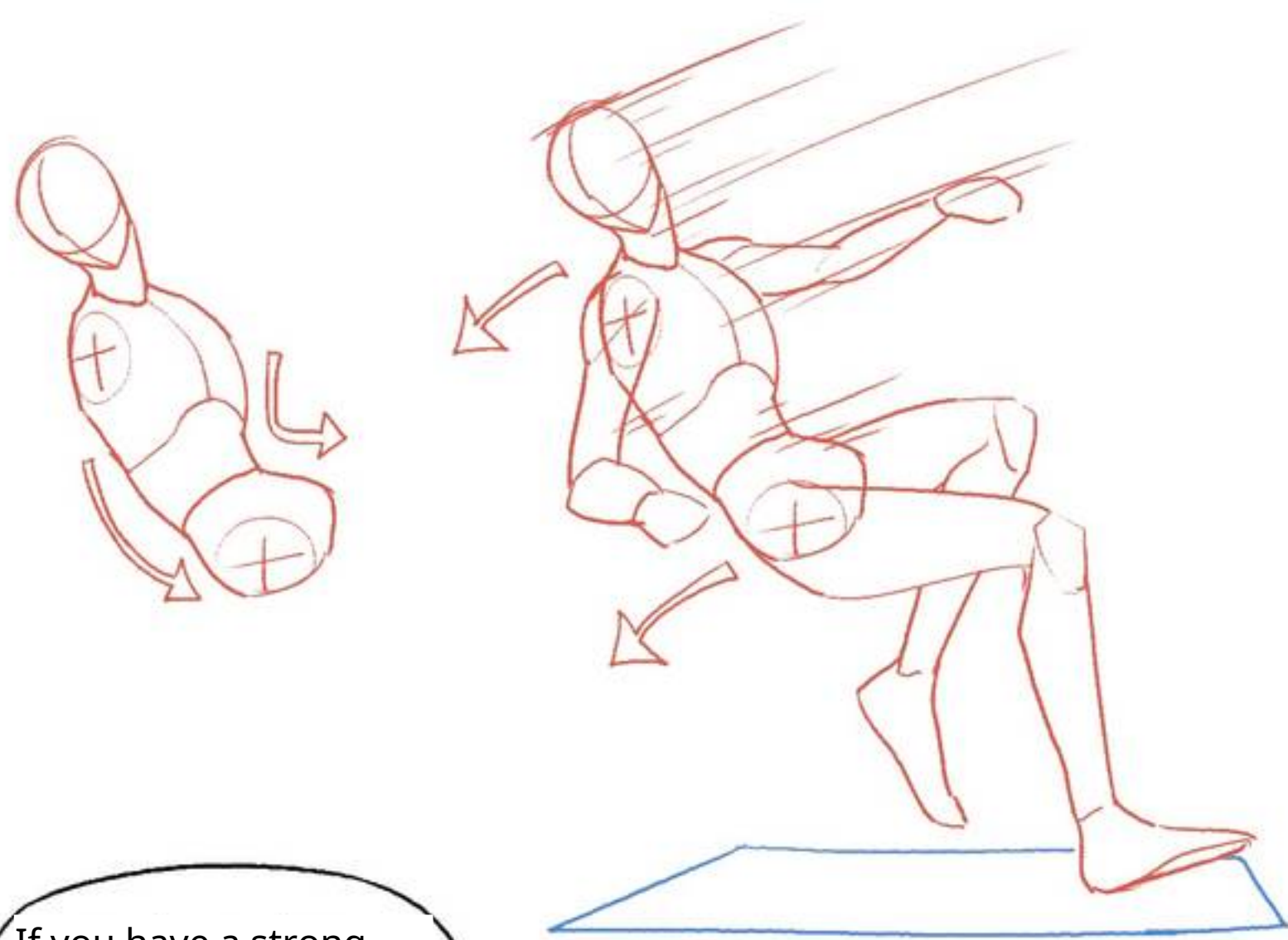


It's a natural facial expression and the human body, and it's designed for clothing and it's put to death, and if there's an opening factor, it's going to flow.



I'm going to finish by drawing an effective line in order to clean up the gift.

I'd like to know the taco author."



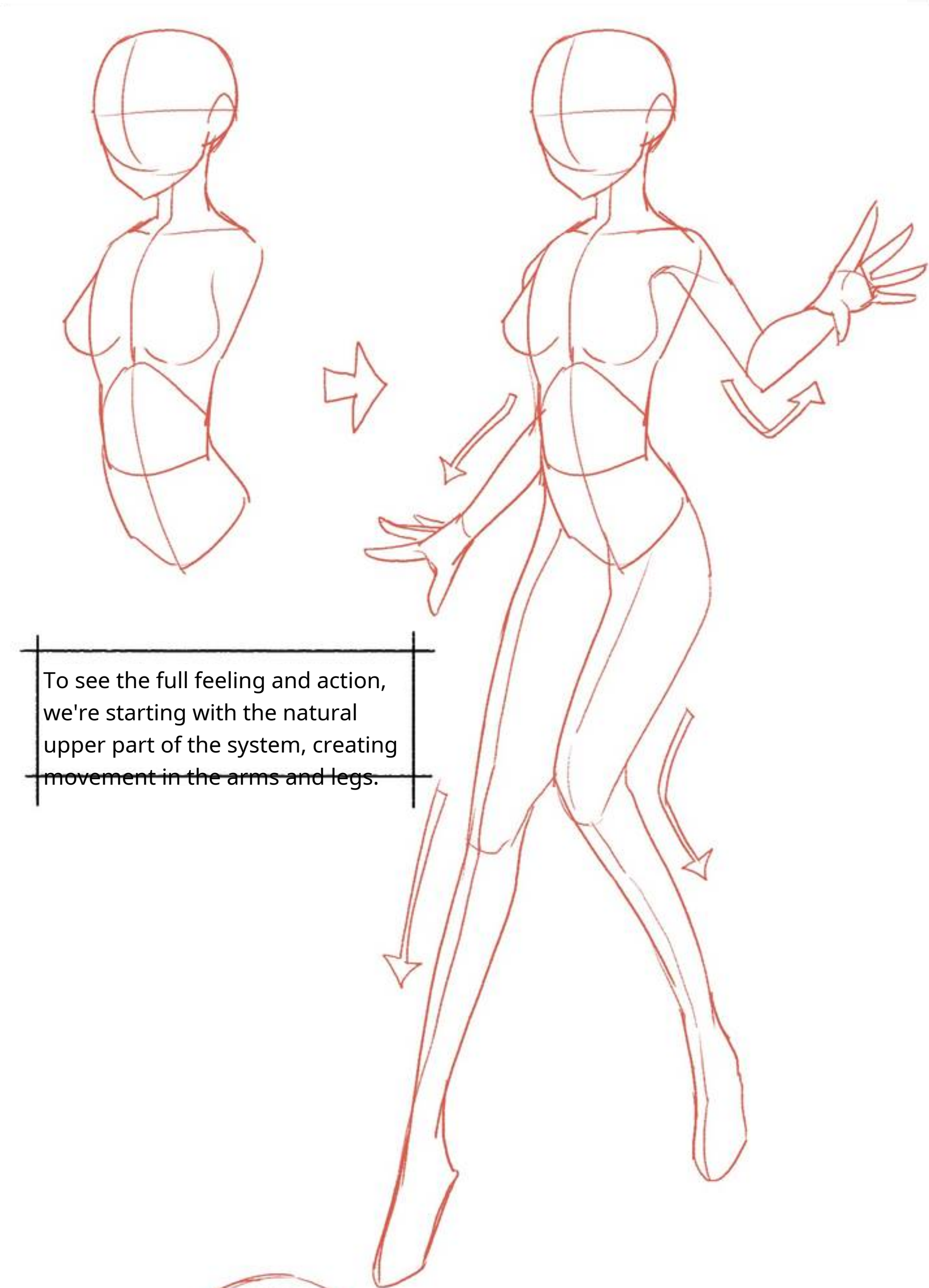
If you have a strong xenon force, the center of your body is going to drop back and fall back, so I'm going to do it.



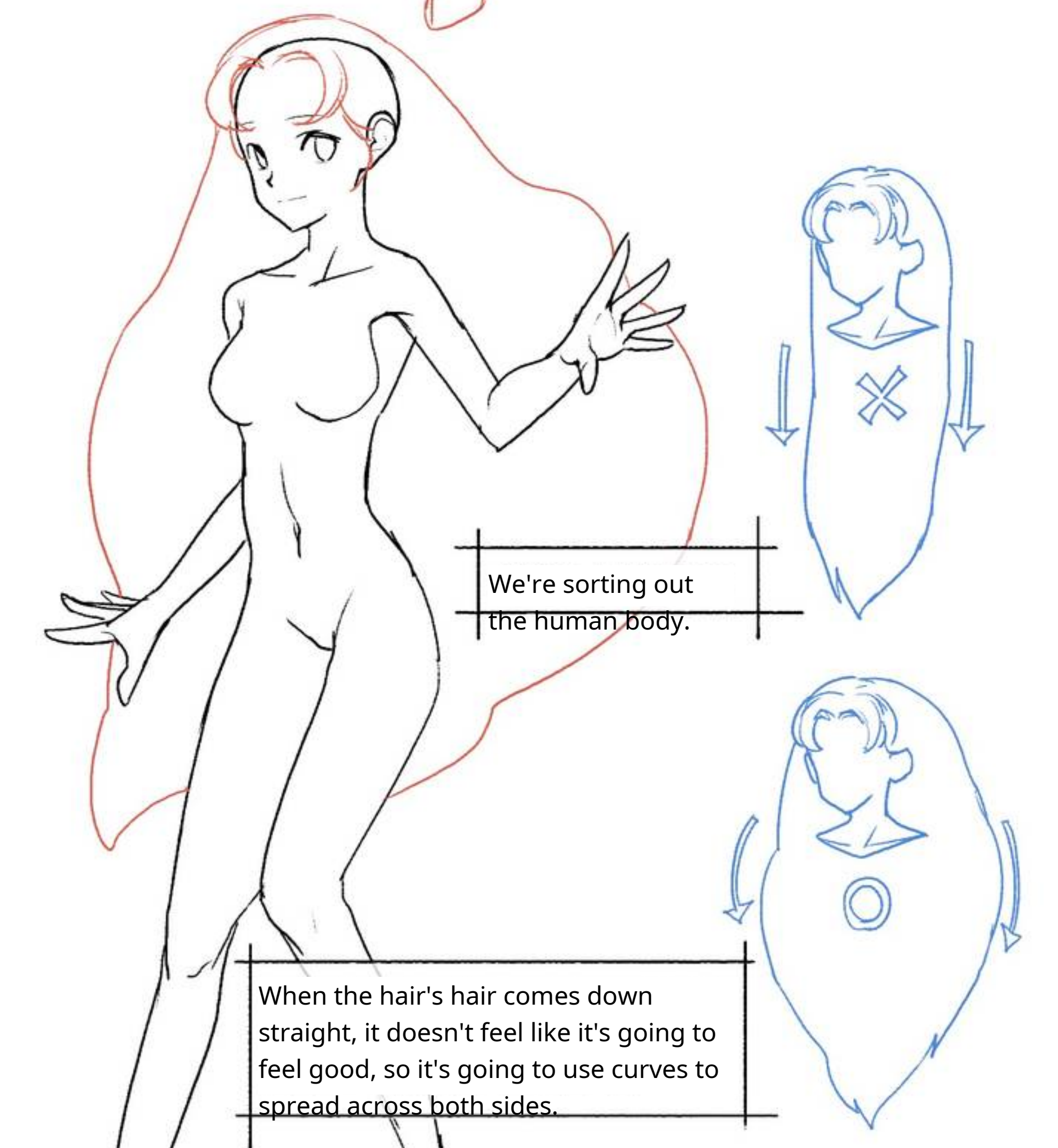
Key Doimt



[Q: Tell me the haircara, which is long and healthy.]

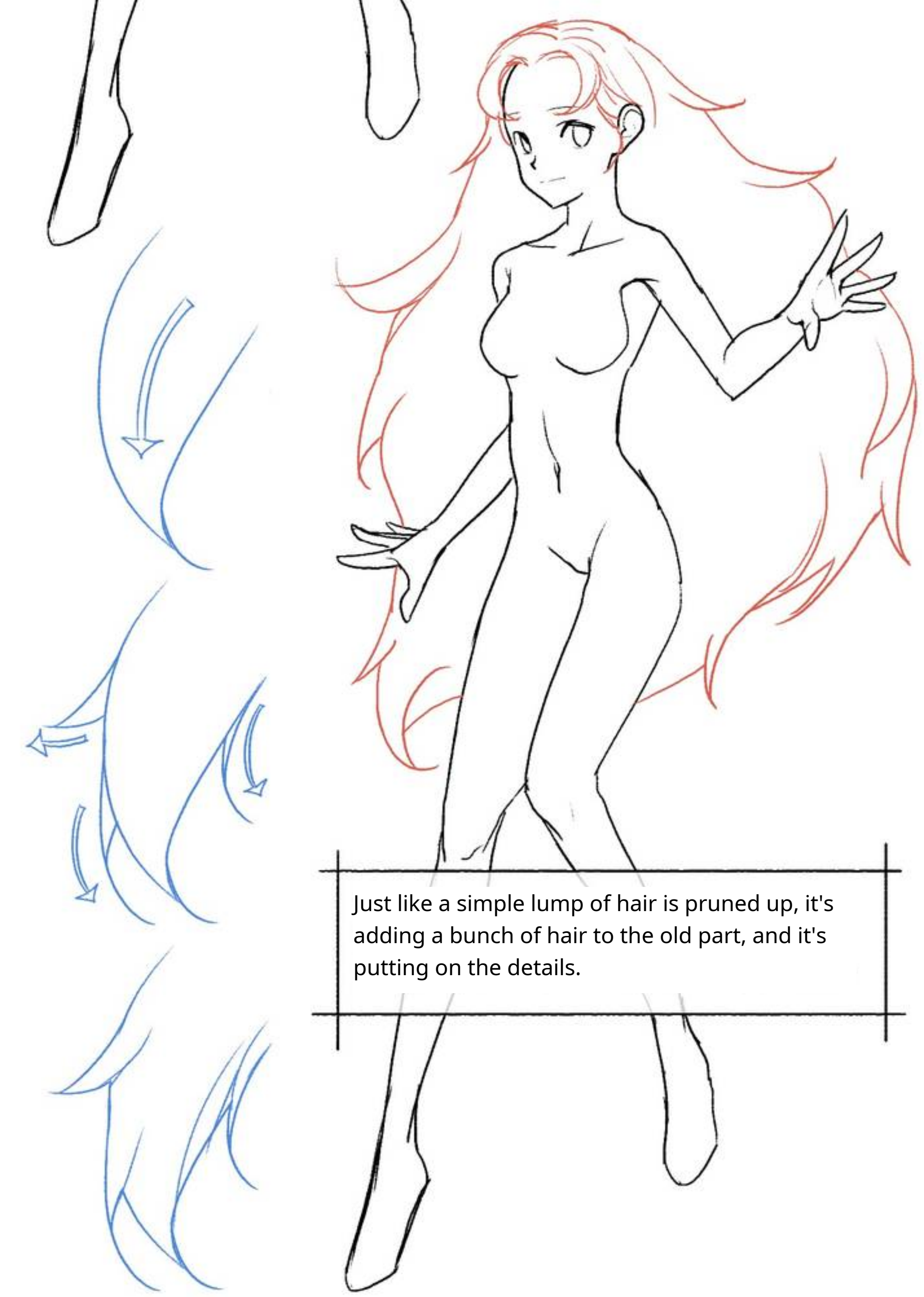


To see the full feeling and action, we're starting with the natural upper part of the system, creating movement in the arms and legs.



We're sorting out the human body.

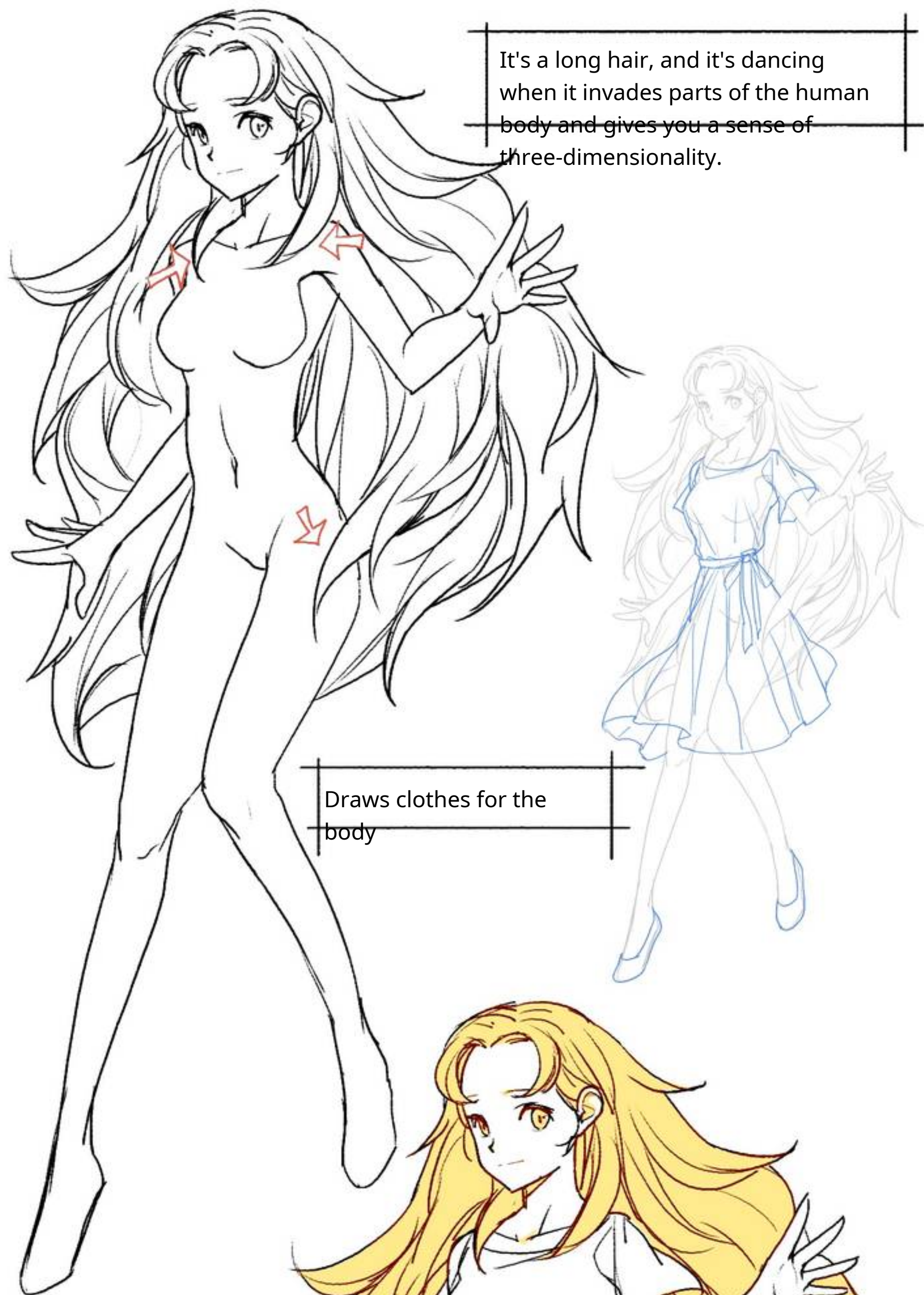
When the hair's hair comes down straight, it doesn't feel like it's going to feel good, so it's going to use curves to spread across both sides.



Just like a simple lump of hair is pruned up, it's adding a bunch of hair to the old part, and it's putting on the details.



It's a long hair, and it's dancing when it invades parts of the human body and gives you a sense of three-dimensionality.

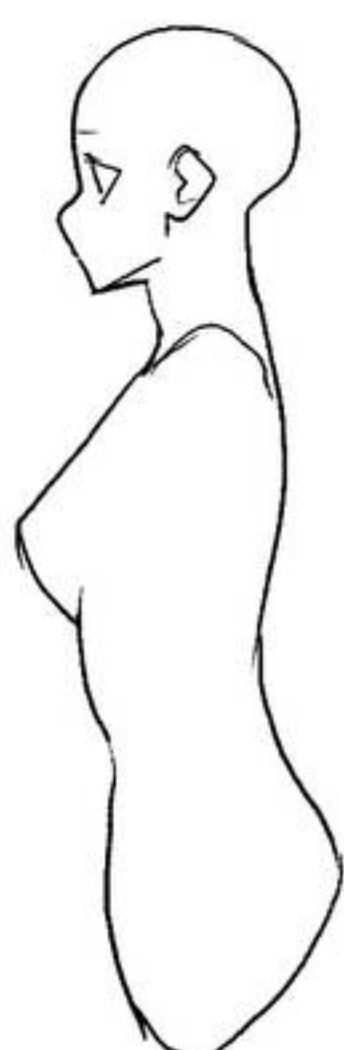


Draws clothes for the body



So I'm going to close with the melody.

I'd like to know the taco author."



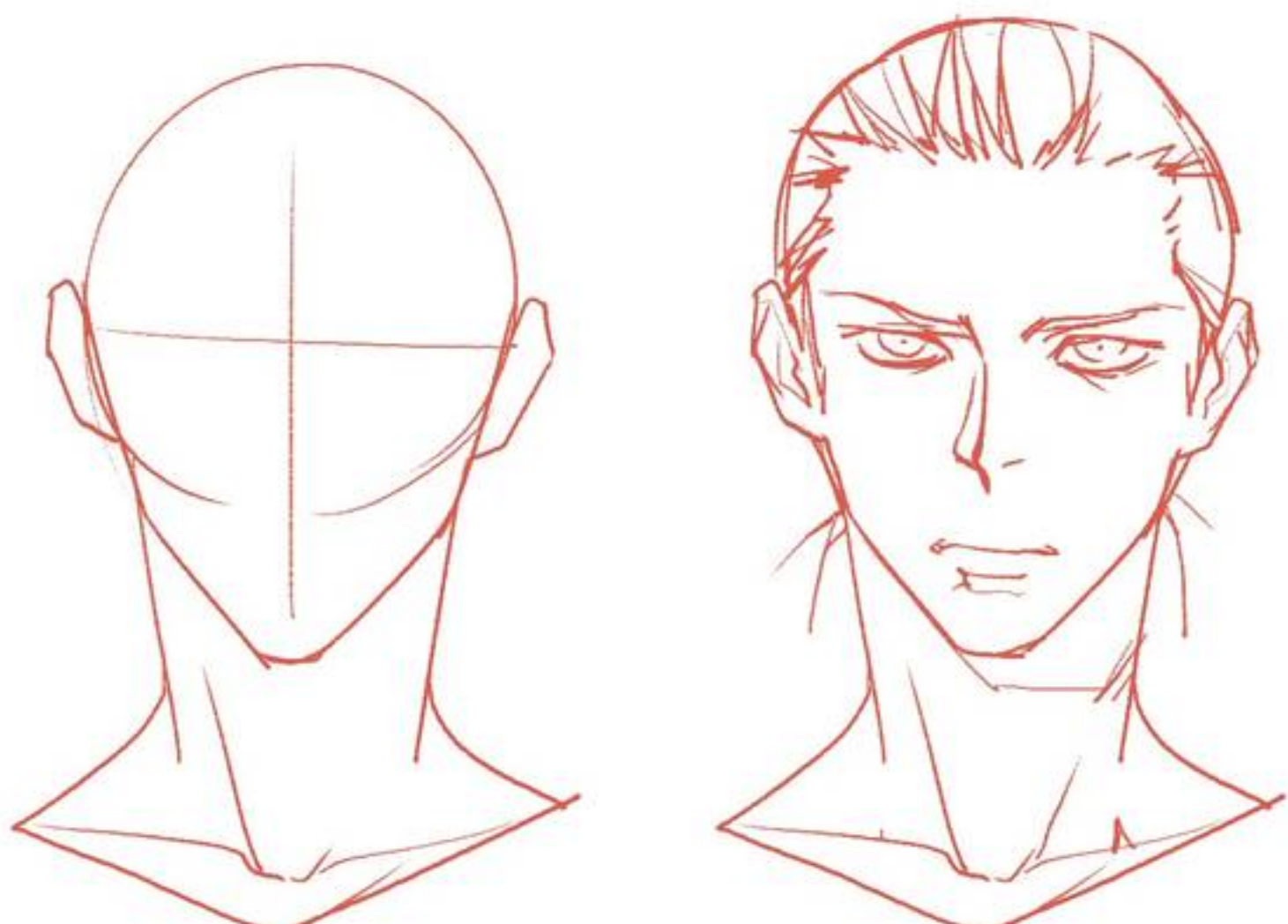
In the case of the sides, because the back and hair are attached, it saves the pathal blaster, which spreads back into the stomach.



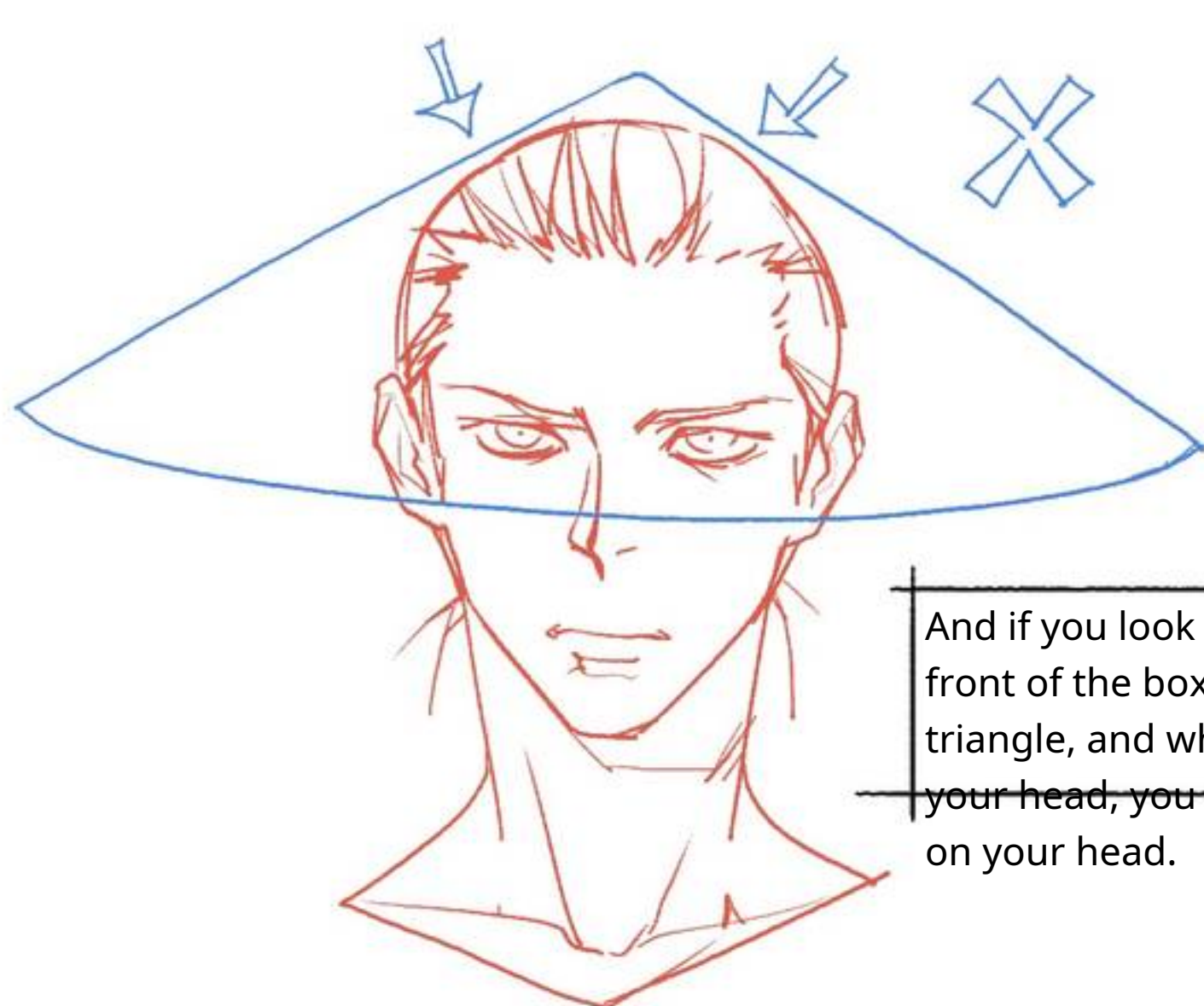
Key Doint



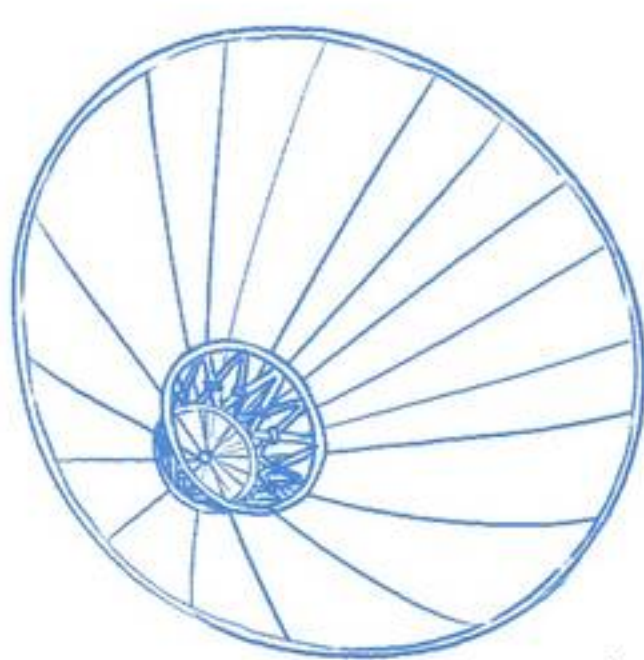
I think it's awkward to draw your face just by drawing a piece of paper.



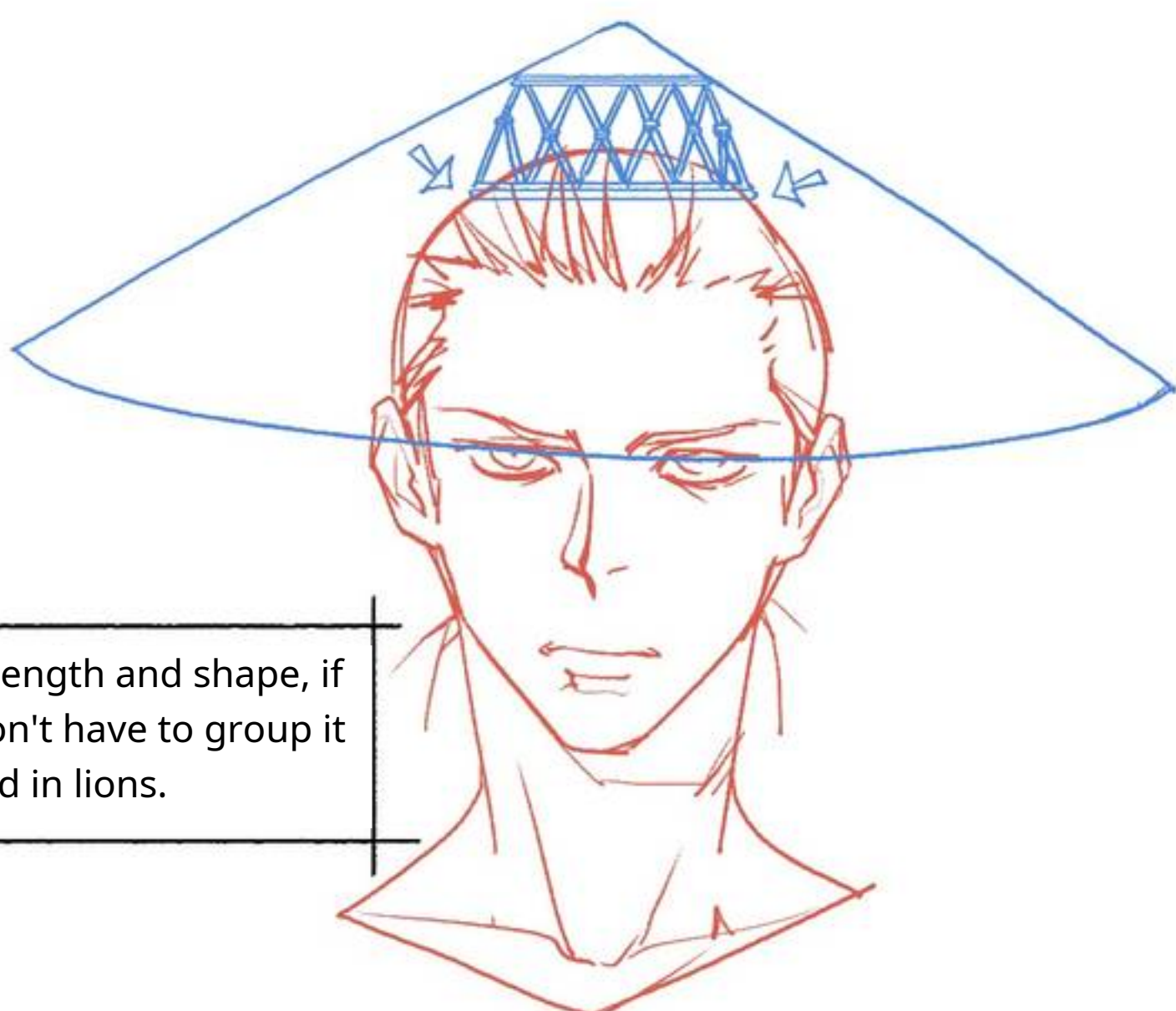
I'm drawing a face with a  
Sagaool on it.



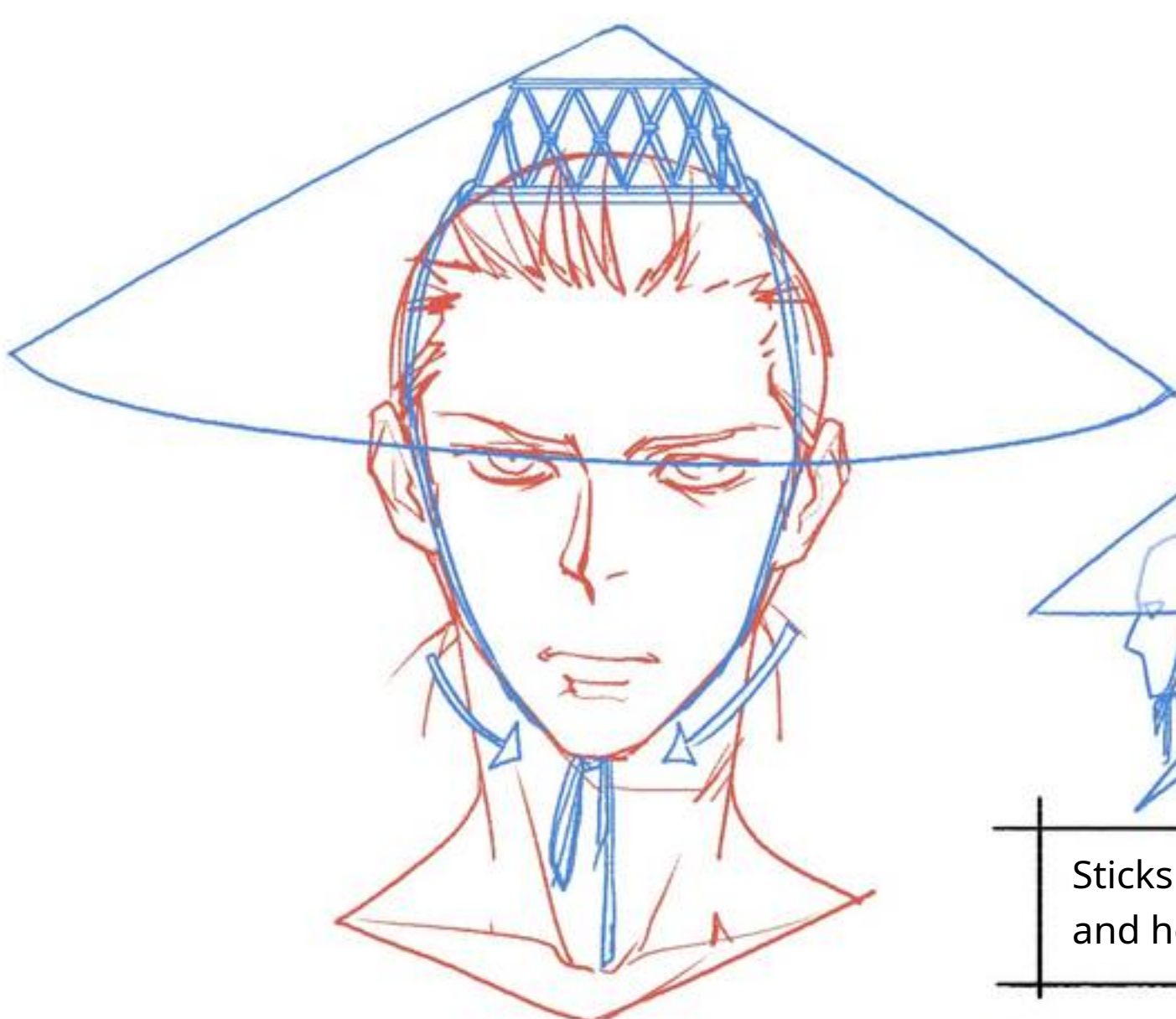
And if you look at it from the  
front of the box, it's similar to a  
triangle, and when you put it on  
your head, you can't draw it right  
on your head.



There's something called "marry" that holds or holds the heads.



So given the trace length and shape, if  
you do that, you don't have to group it  
because it's covered in lions.

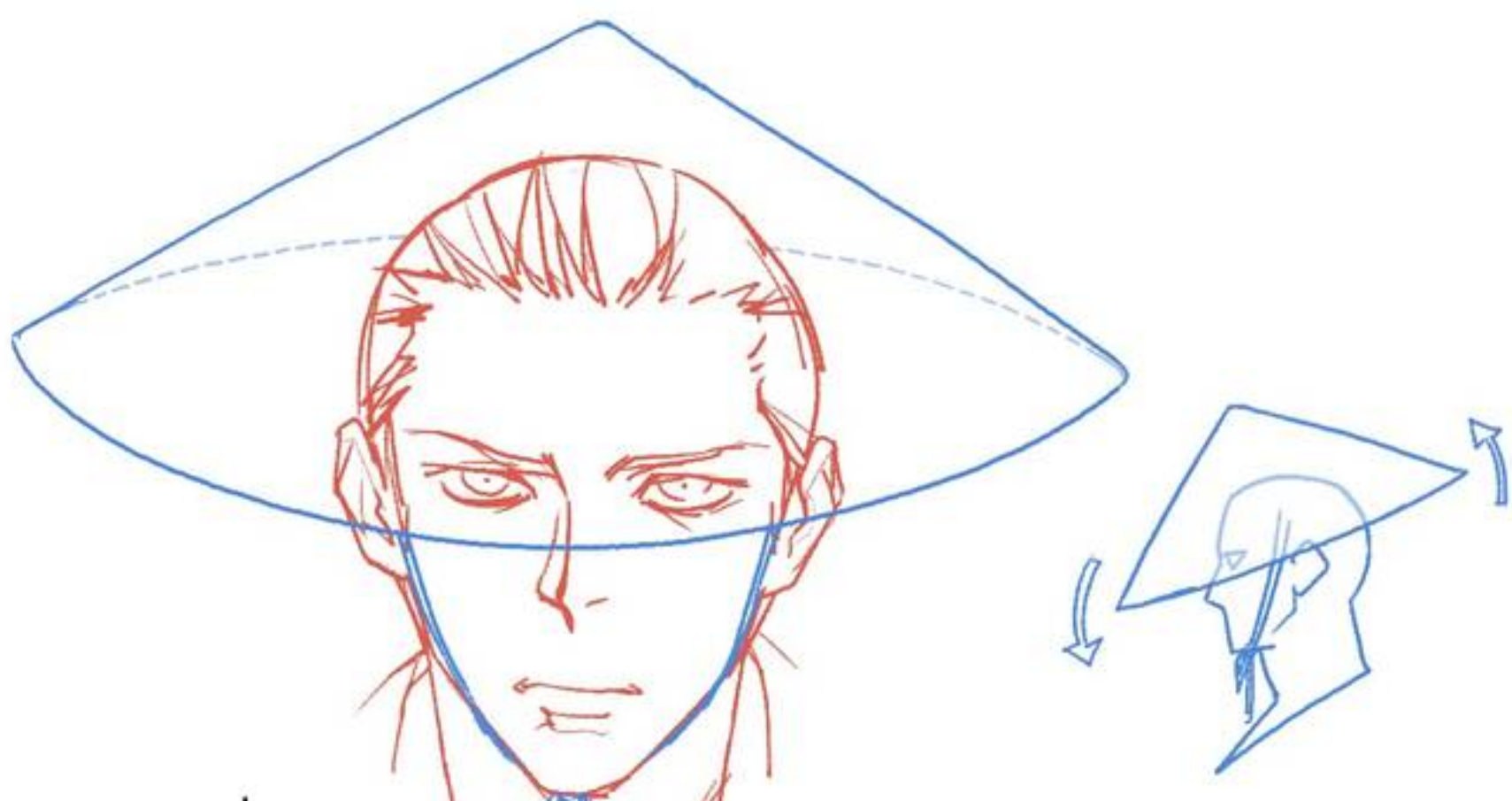


Sticks if they are present  
and hold to the jaw part



It's the lion's cover. It's  
the position. It's the  
end.





If you're looking forward, if you've got a lot of hair on your face, you're going to be able to see the back.



So let's think about the value of the time of the accident, so let's draw the pattern rate.

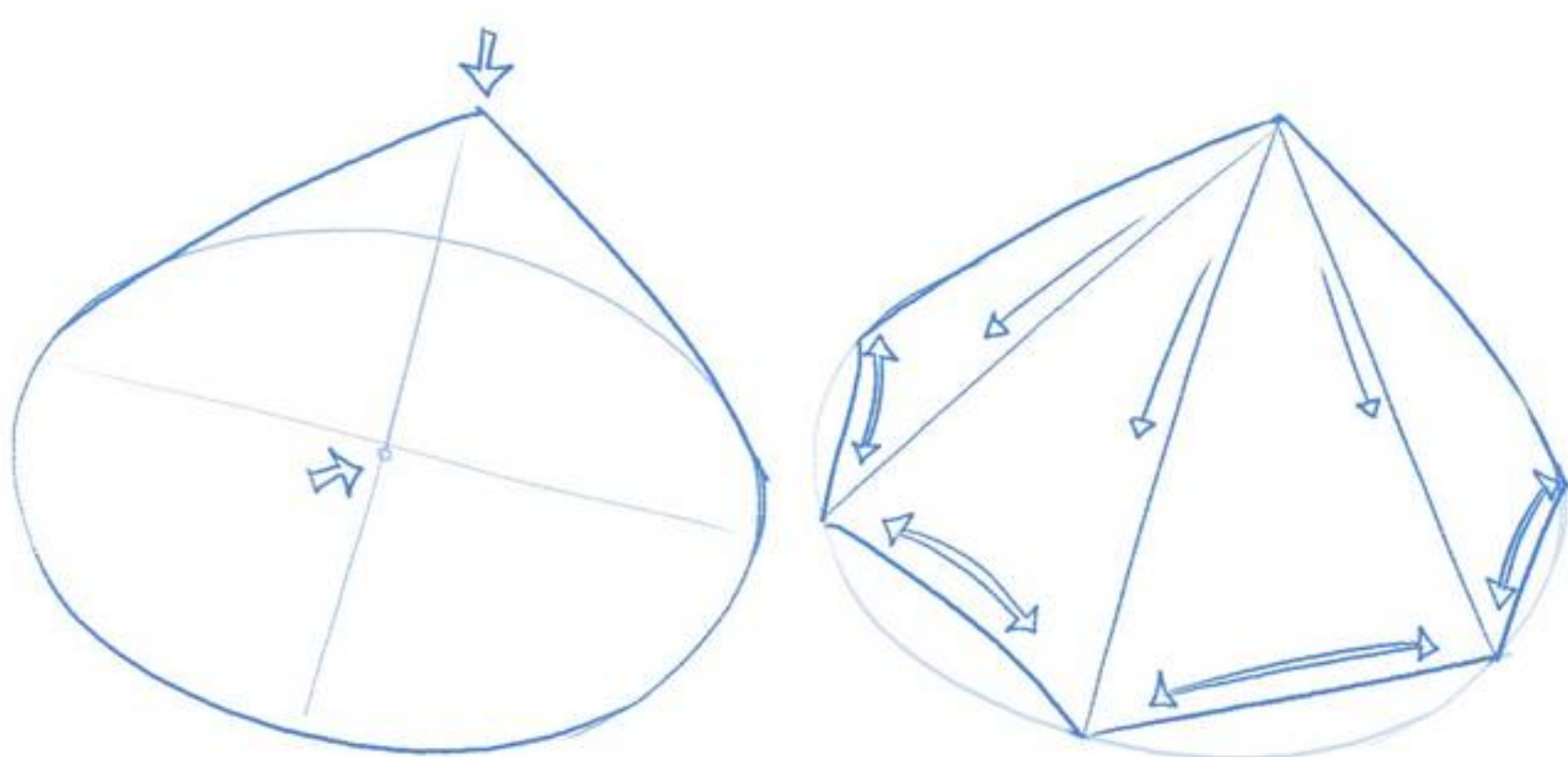


Or if you can see your face while you're sitting there, it's going to look like the inside of a lion.



It ends with a character trait or a character that fits into a situation.

I'm just trying to get to know the taco writer.



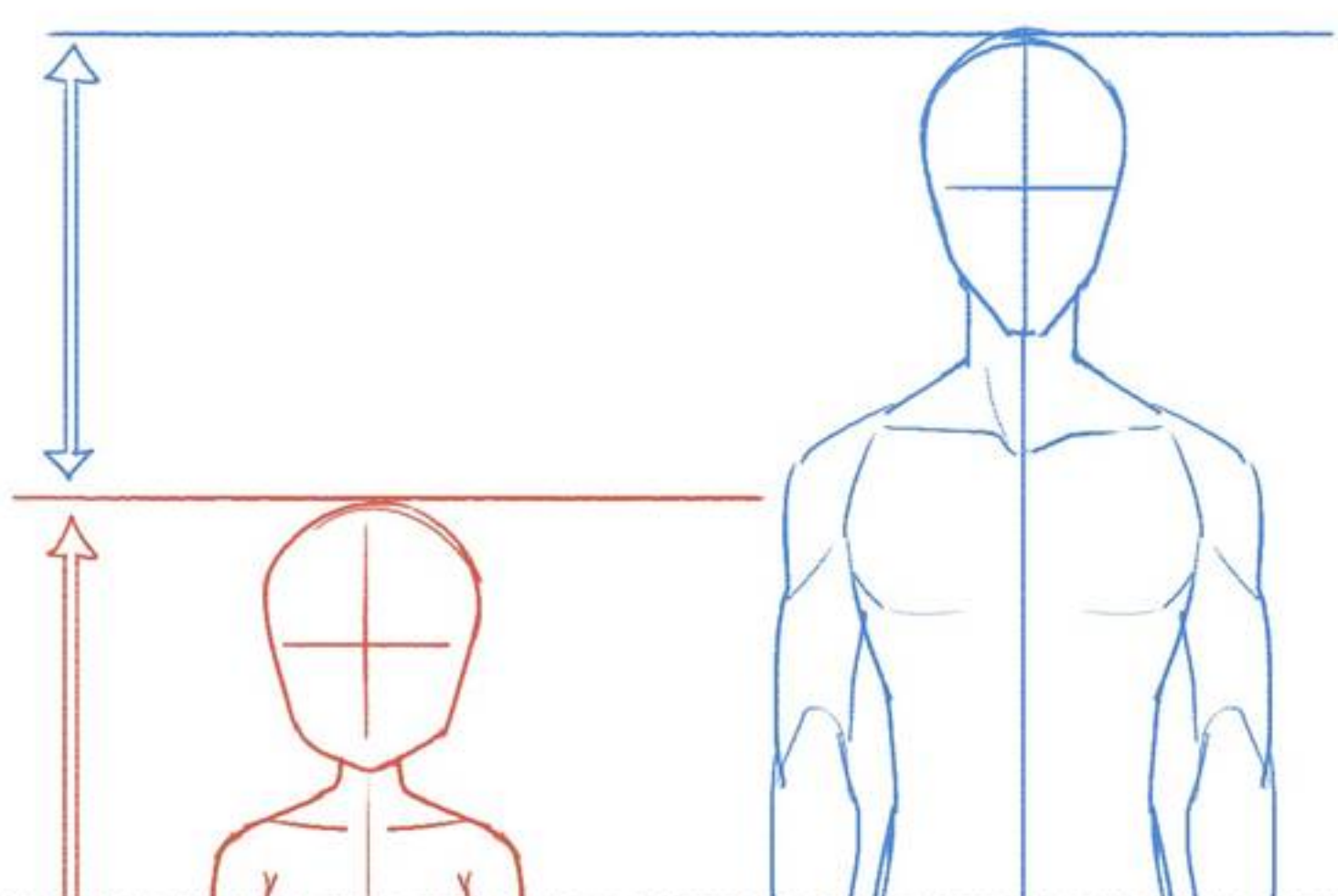
Lions vary slightly in size and shape, so they can make angles based on their basic morphology, and they can make other forms of sale.



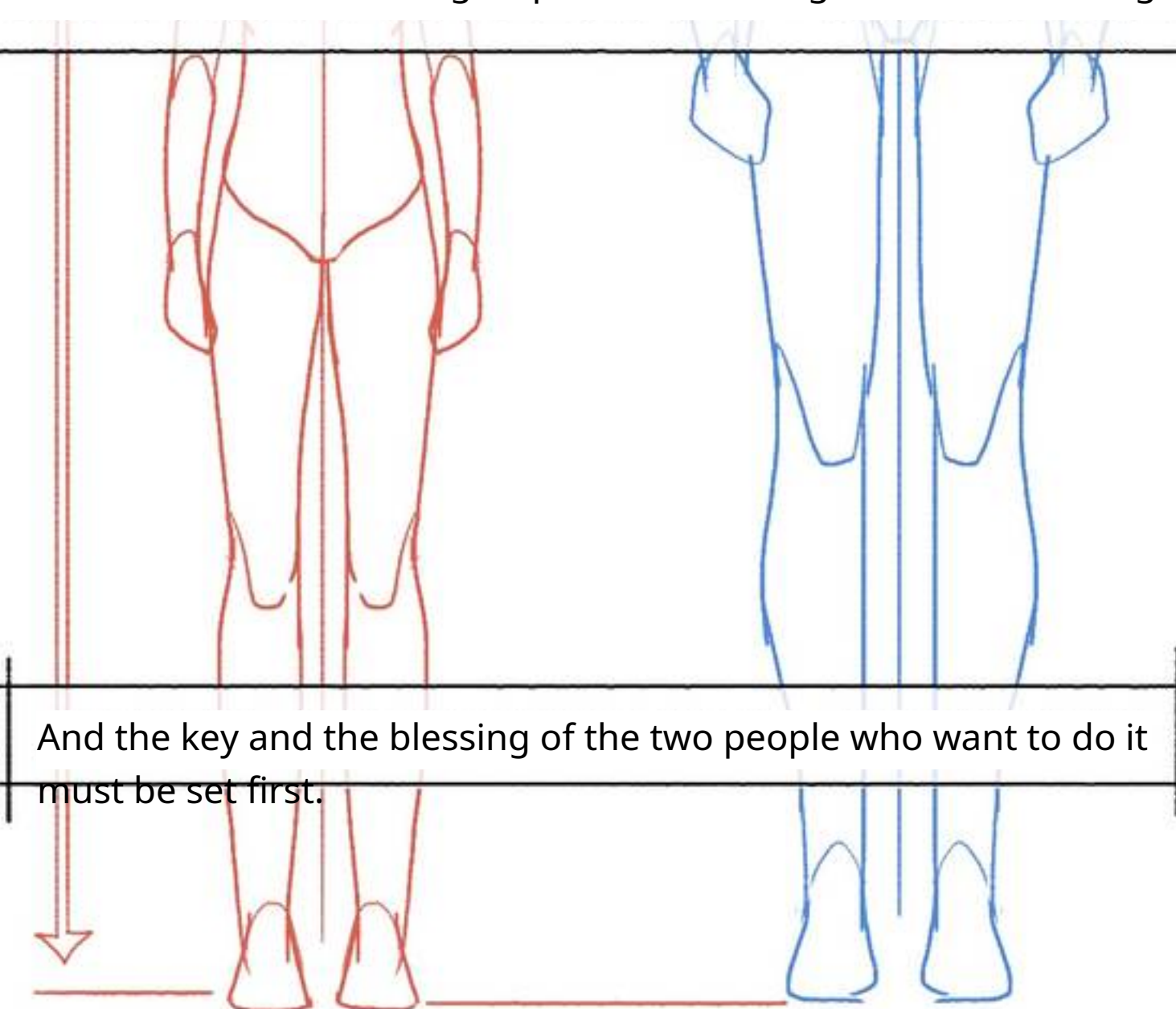
Key Doint



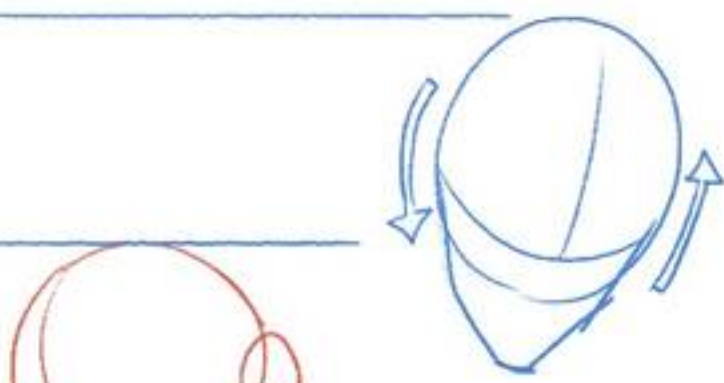
I don't know what's going to happen when you group more than two people.



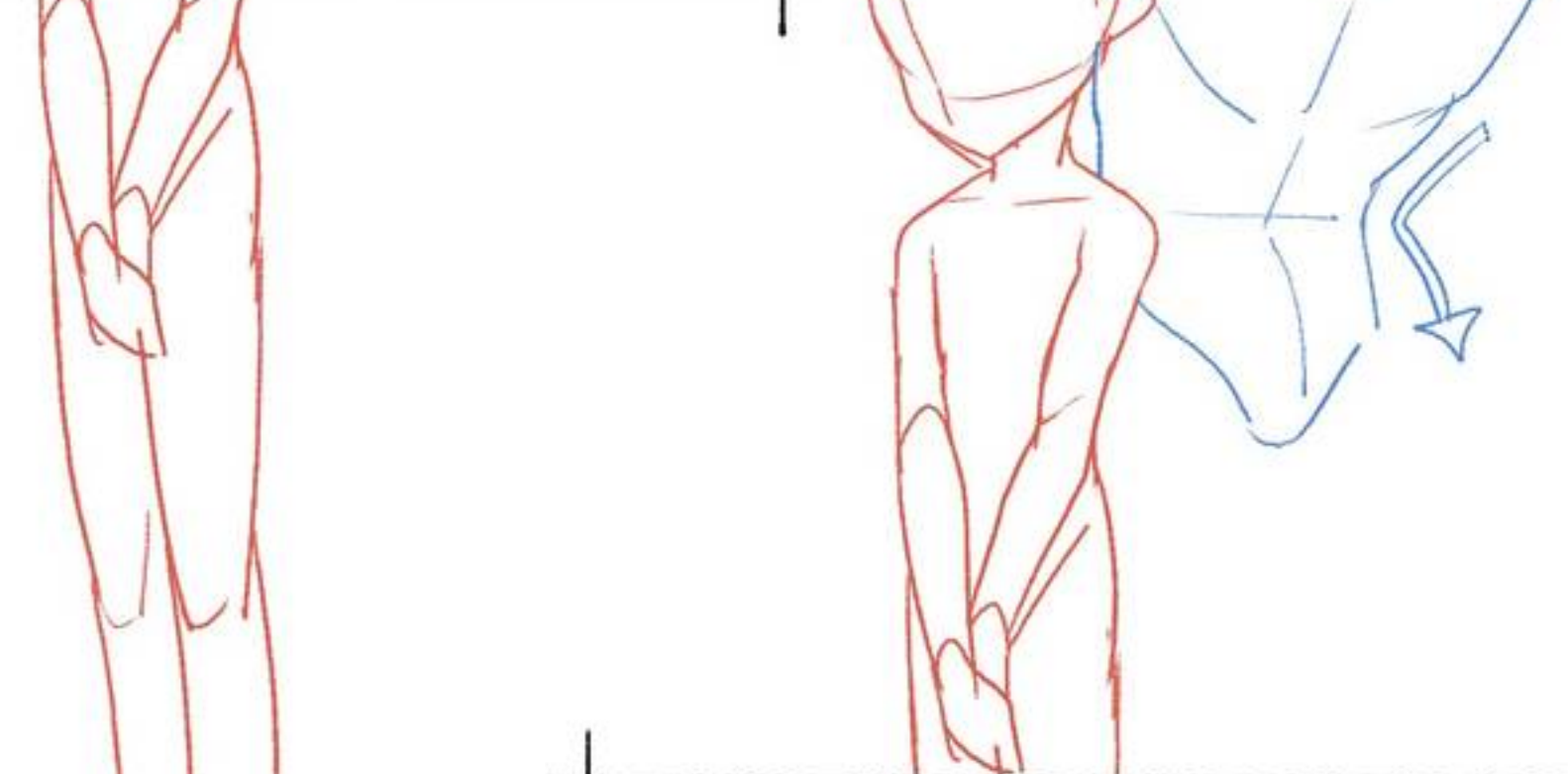
For more than two character groups, the best thing to draw is the length.



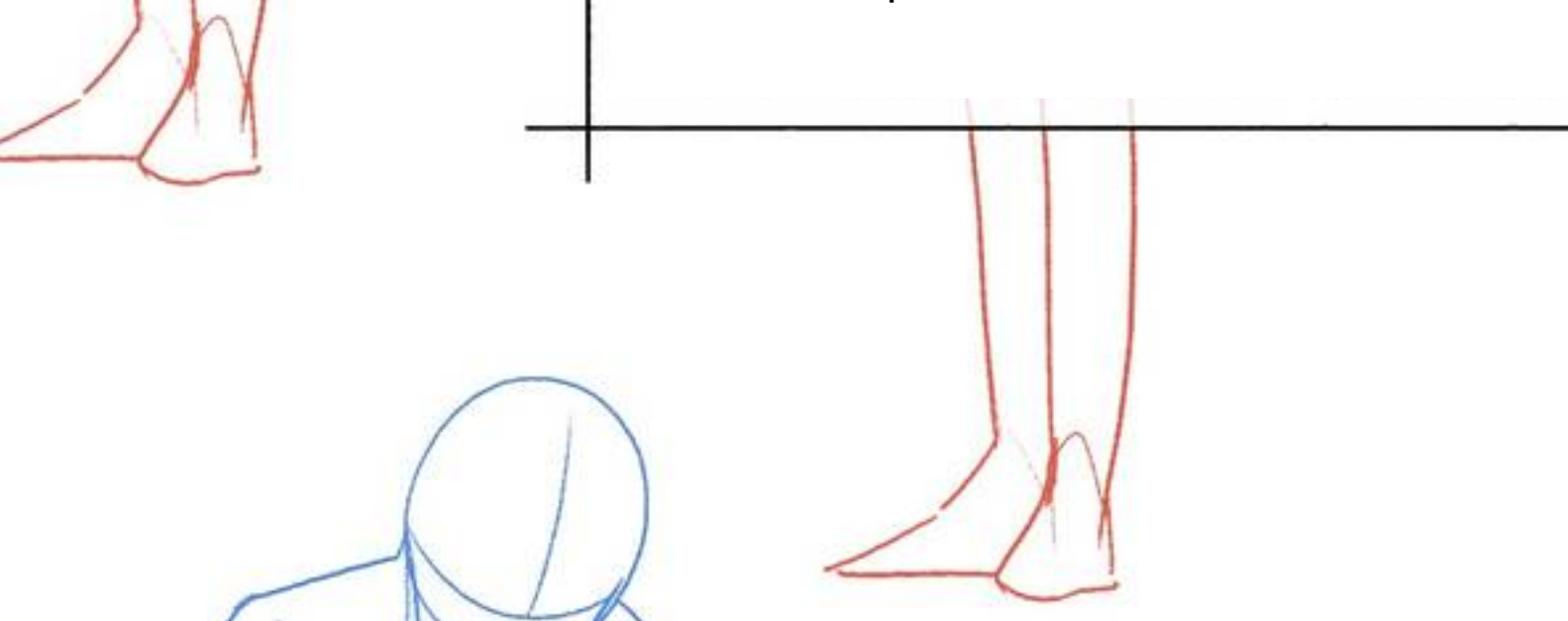
And the key and the blessing of the two people who want to do it must be set first.



First, I'm drawing a character that's standard.



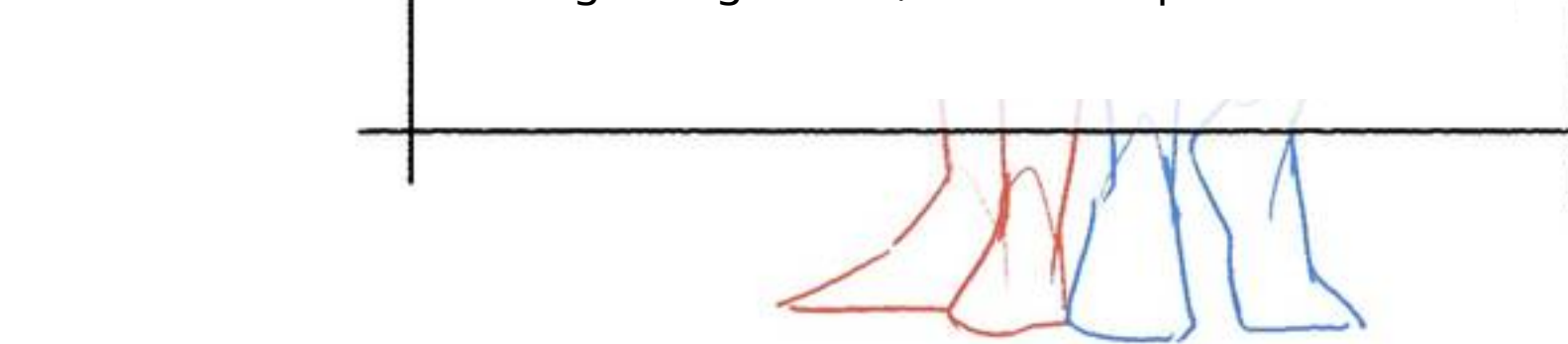
If you don't have a bent waist, you're going to have a head index, and you're going to have a head position.



It's a lower frame to the wound, and it's natural to bend your foot on the ground, like your disposition, your environment, and so on.



If the length and shape are very different from the existing configuration, then the rope will dance.







We're working on the character's diode.



It's designed and drawn to fit the body.

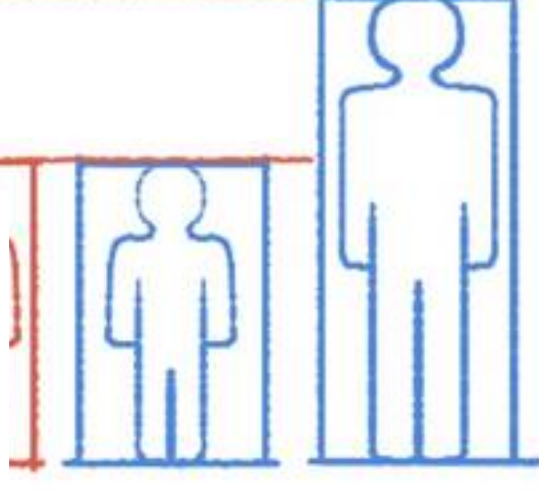


I'll finish with the gift.

I'd like to know the taco author."



K



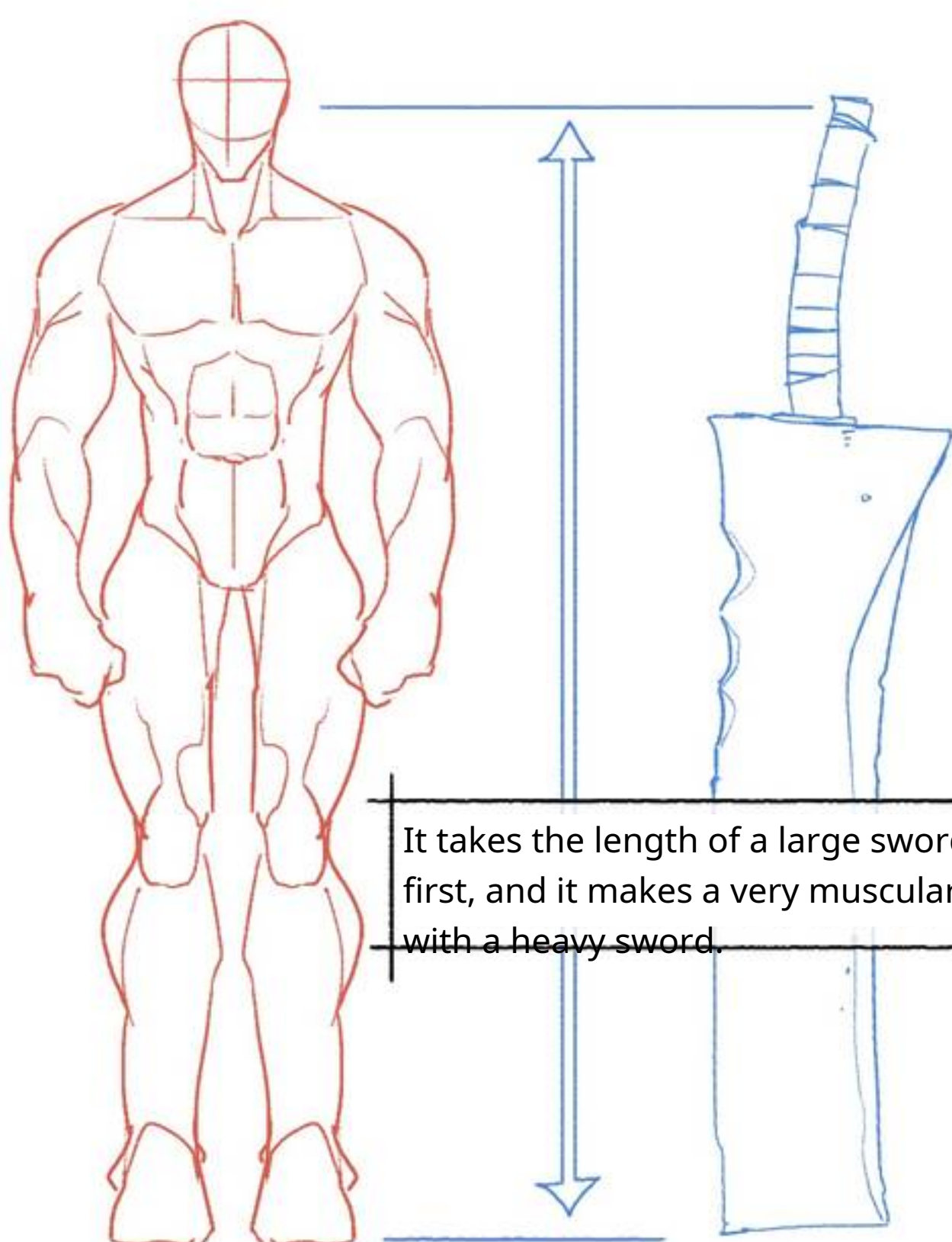
If you're more willing than two people, you're going to have a character of the same size with a small neck in the configuration, and then you're going to have a group of people, and you're going to see that they're going to break up, and you're going to see that they're going to die.



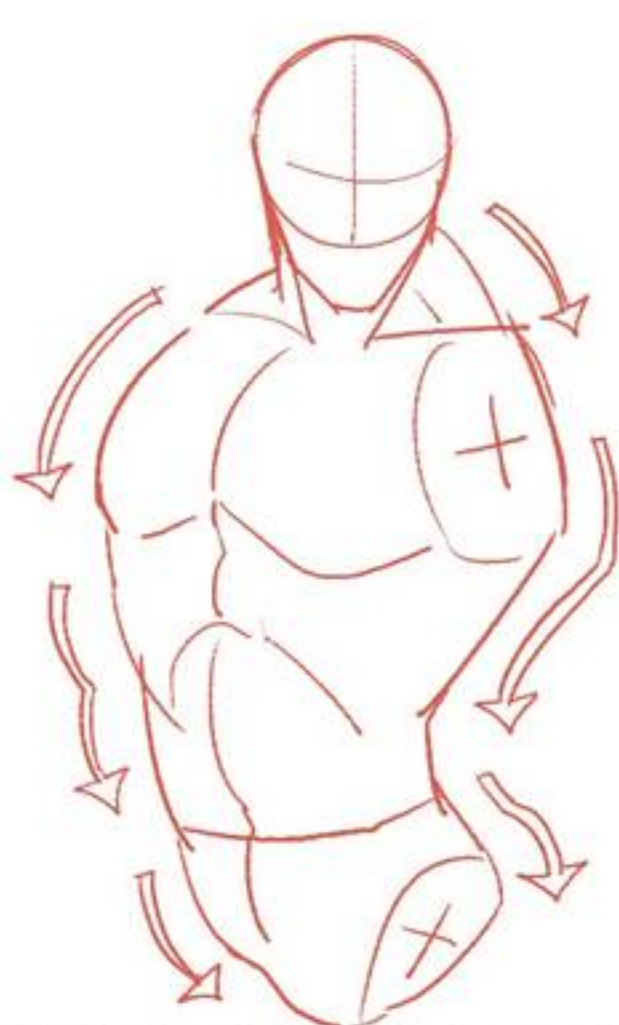
Key Doint



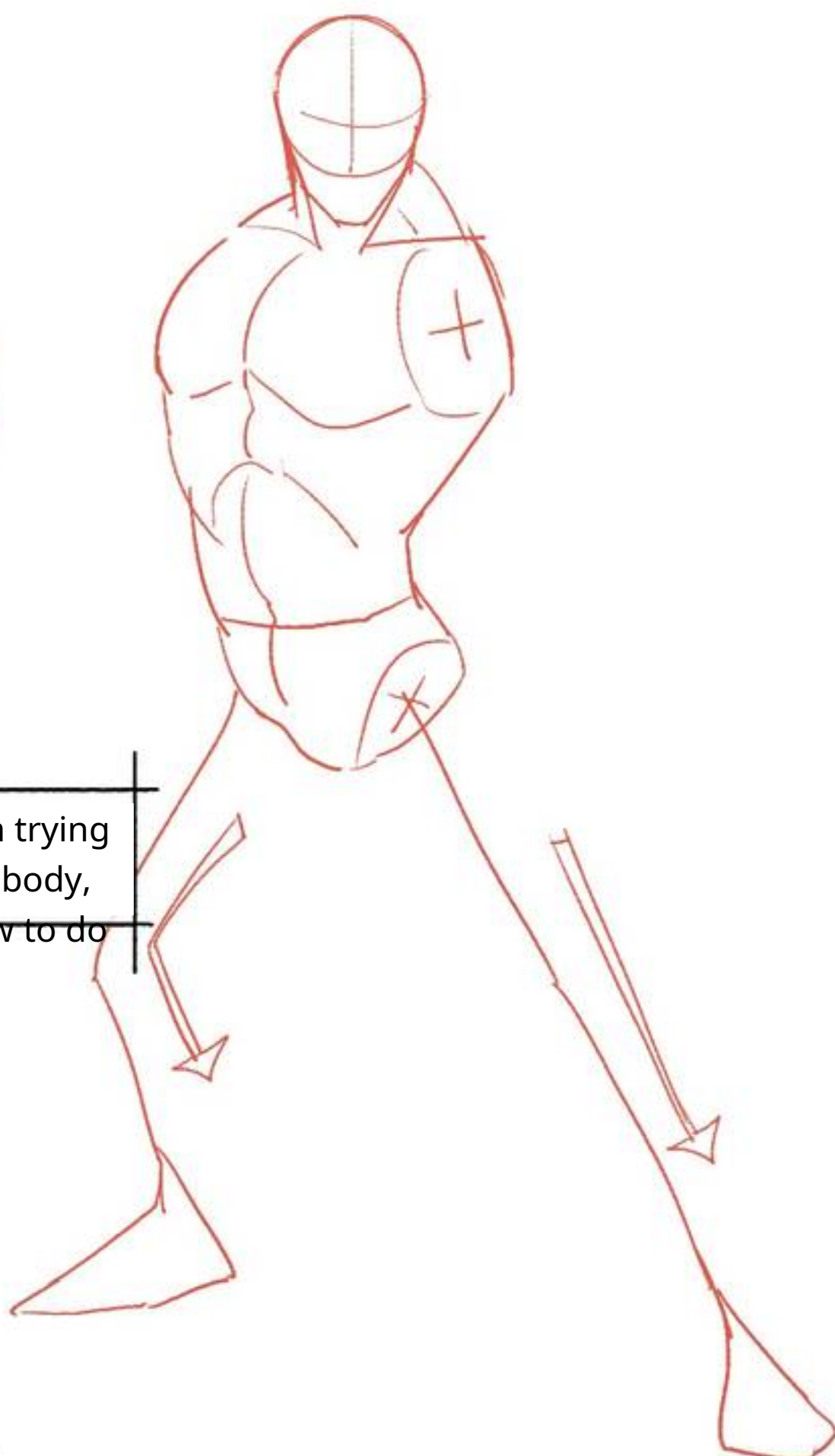
When I lift the heavy sword, the pose appears to be a variable.



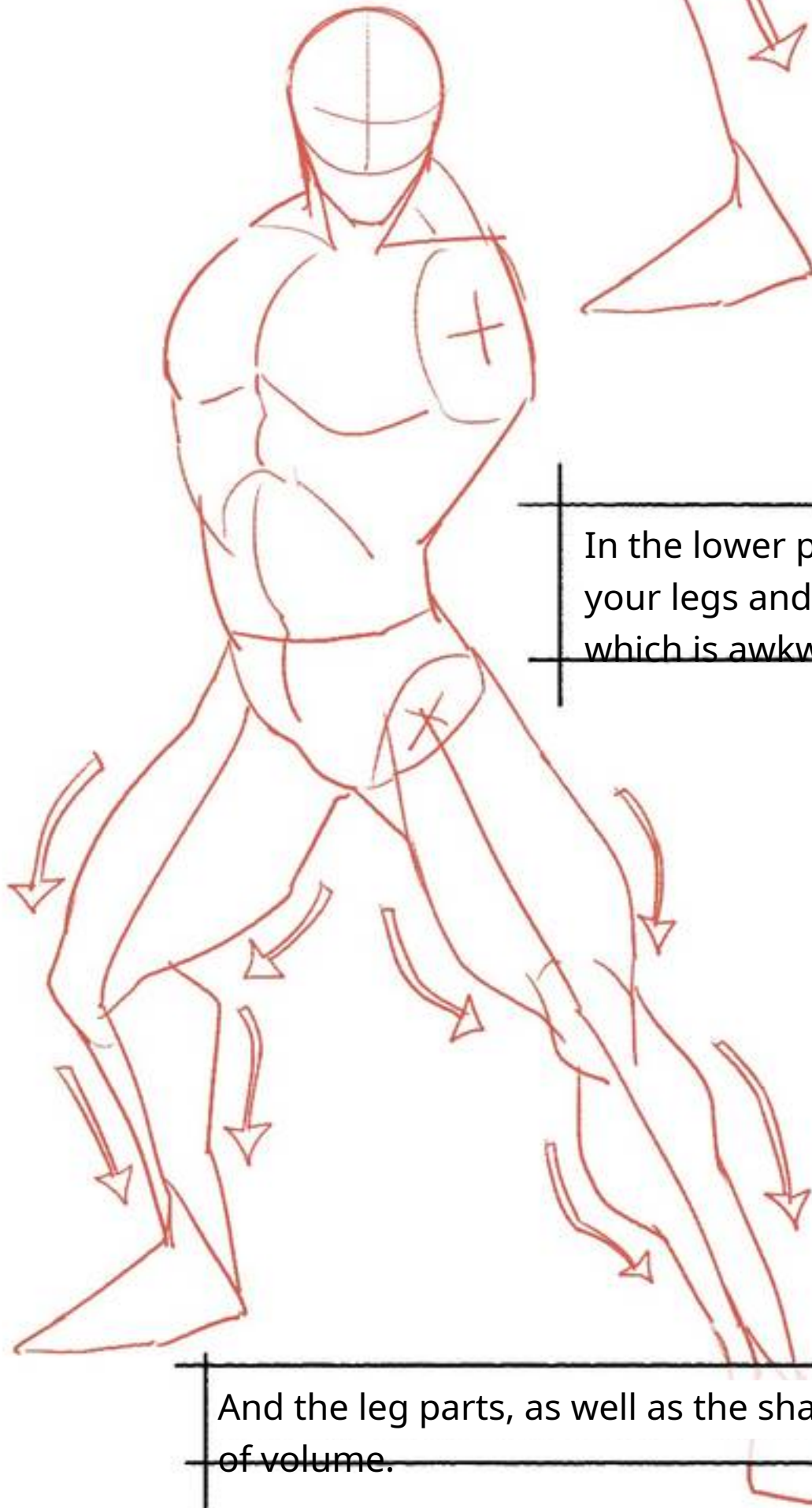
It takes the length of a large sword and design first, and it makes a very muscular character with a heavy sword.



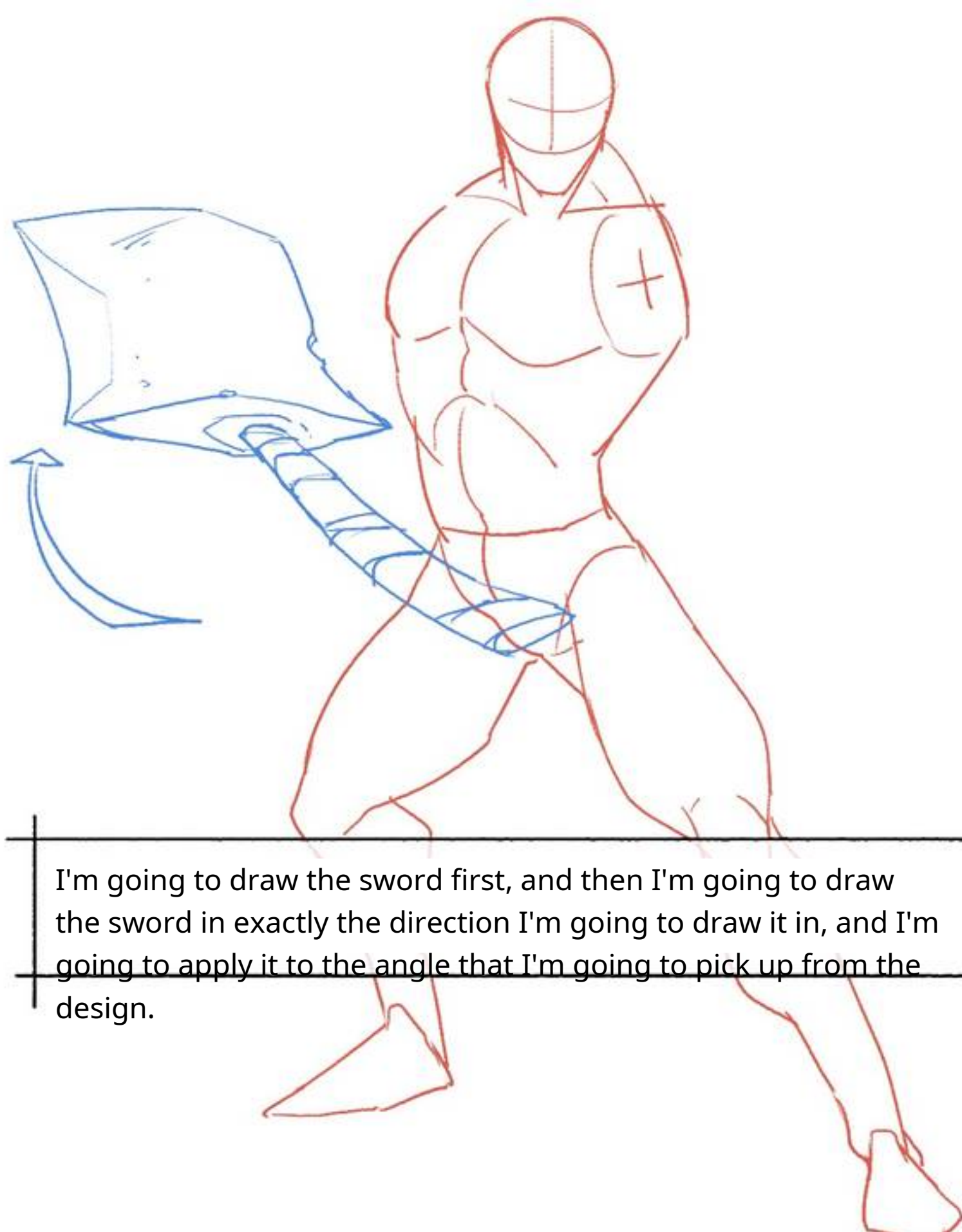
To keep the muscular body alive, I'm trying to figure out the shape of my upper body, and then I'm trying to figure out how to do it.



In the lower part of the body, you have to open your legs and make them into a stable position, which is awkward when you lift a heavy sword.

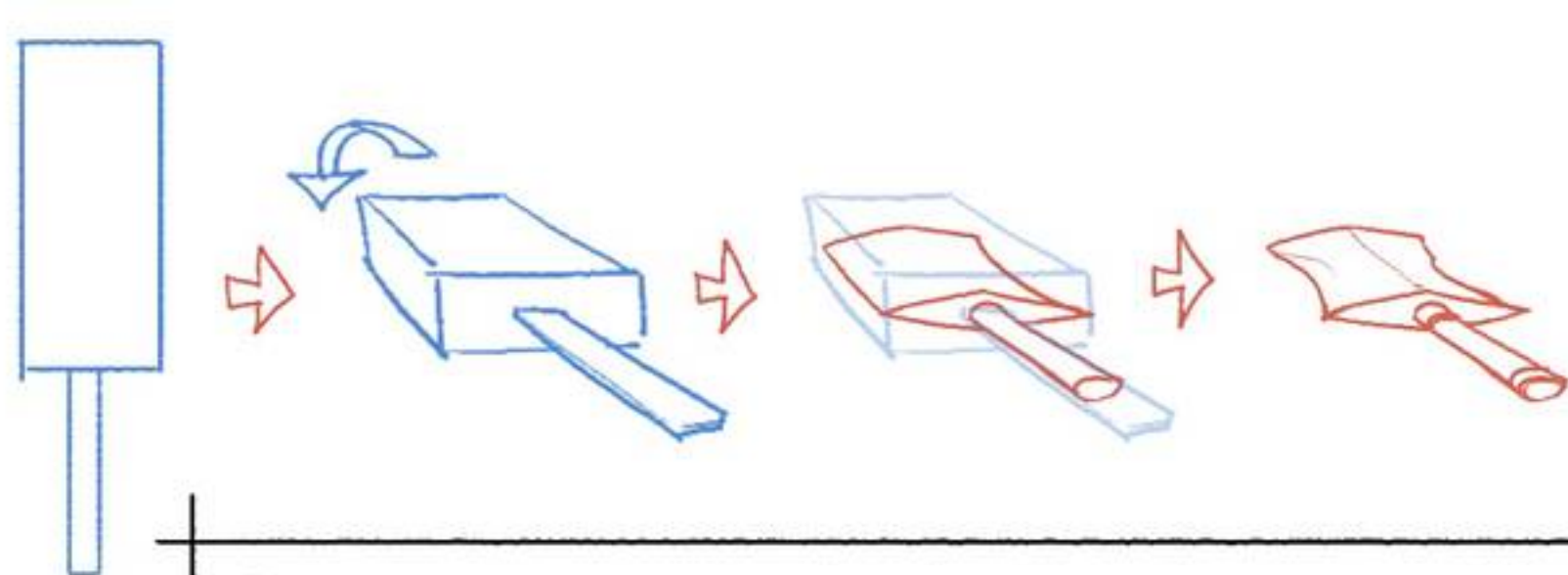


And the leg parts, as well as the shape of the muscles, create a sense of volume.

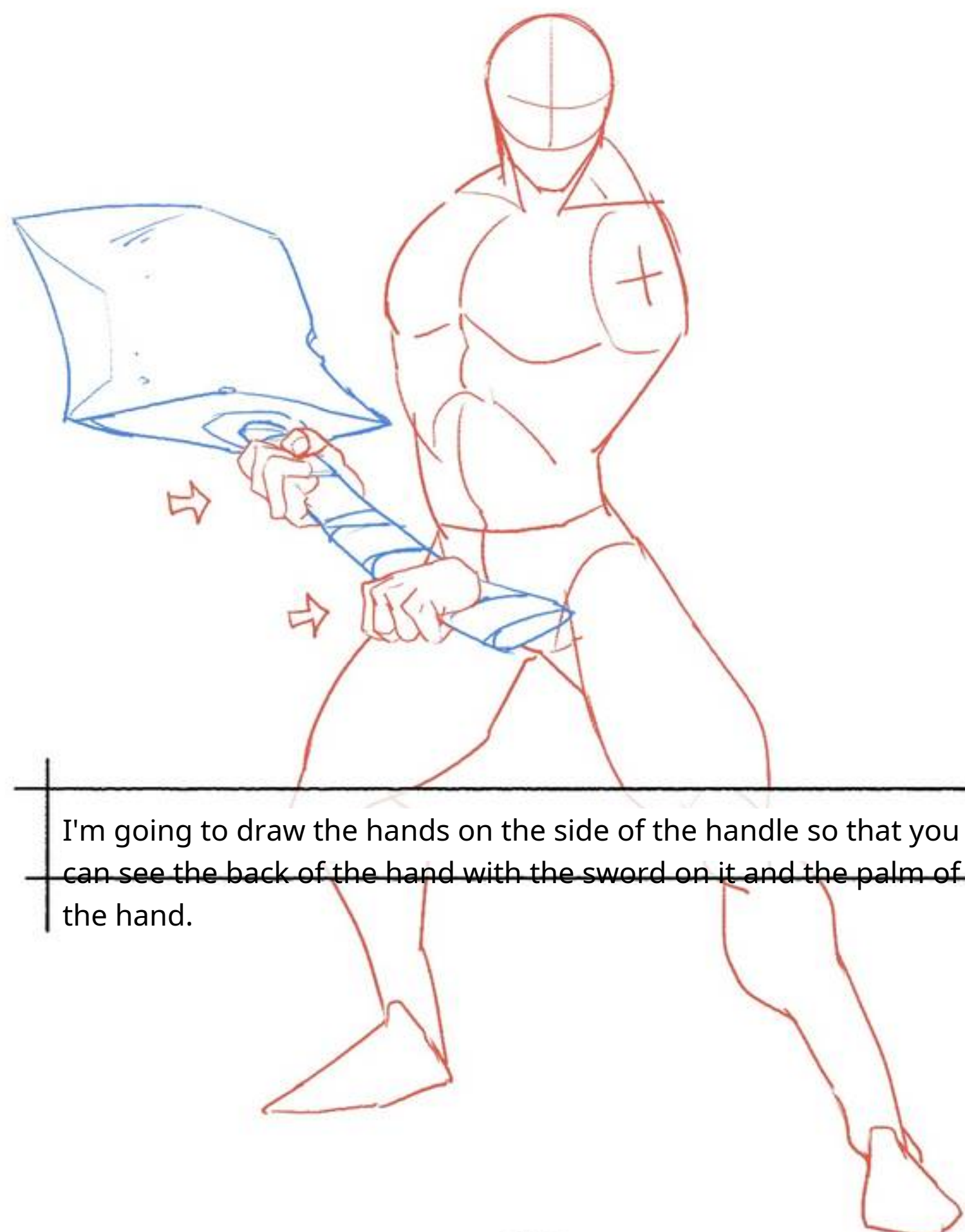


I'm going to draw the sword first, and then I'm going to draw the sword in exactly the direction I'm going to draw it in, and I'm going to apply it to the angle that I'm going to pick up from the design.





It looks like a lump, but it's easy to draw it with understanding of the sides and the variations.



I'm going to draw the hands on the side of the handle so that you can see the back of the hand with the sword on it and the palm of the hand.

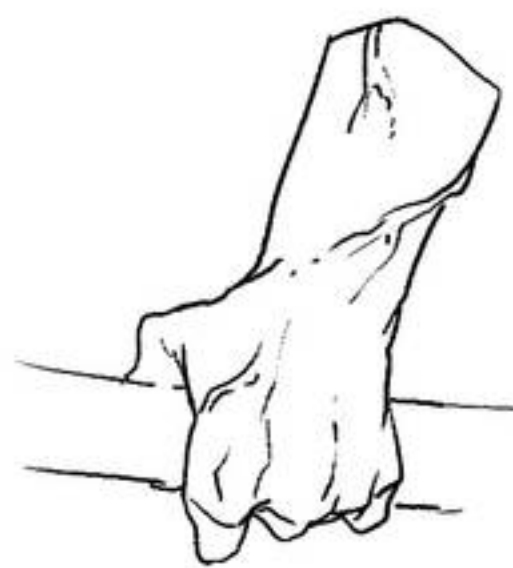


I'm finishing with the gift.

I'd like to know the taco author."



All of it.



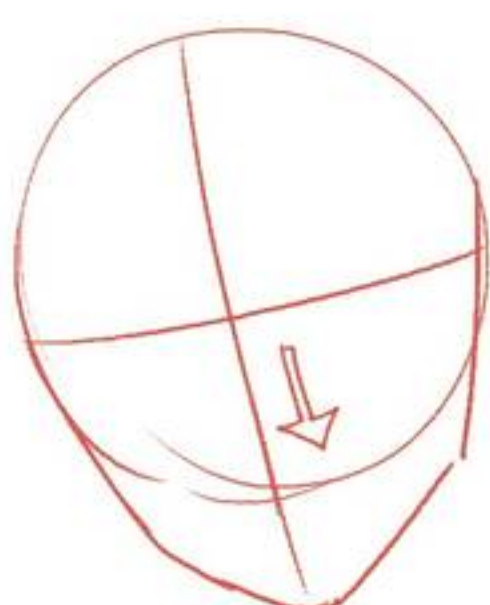
When you put the character's details up, you can make it feel more polarized by expressions of facial expressions and the muscles and the strength of your arm.



Key Doint



[Q: I want to know the face-to-face posecles.]

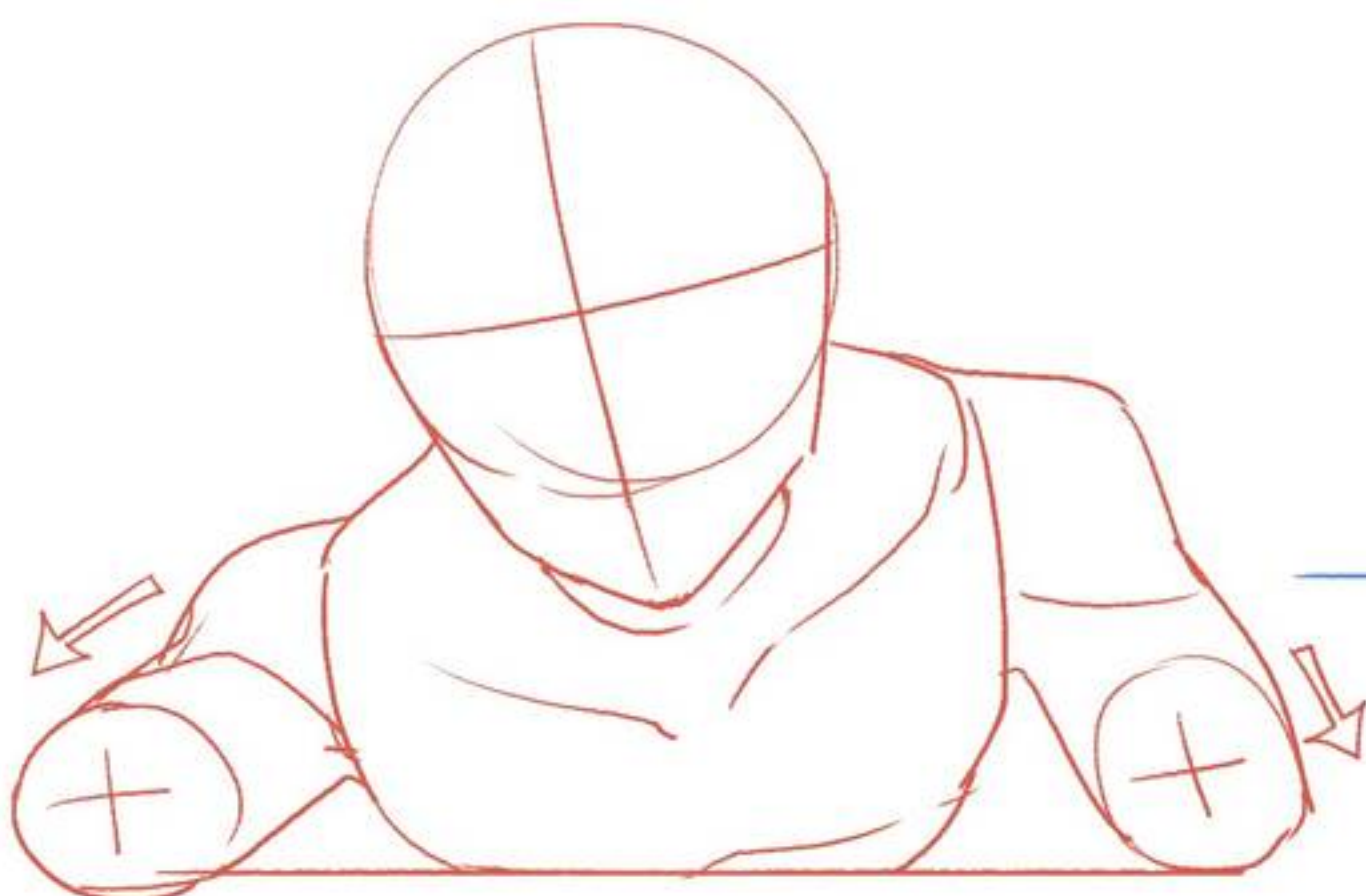


I'm drawing it with a bow on my face.

In the case of the face, I'm going to draw it in a little bit of a slope to make it natural.



My chest will be lifted from the ground and seen a little bit, and I'll almost cover my face in the case of the neck.



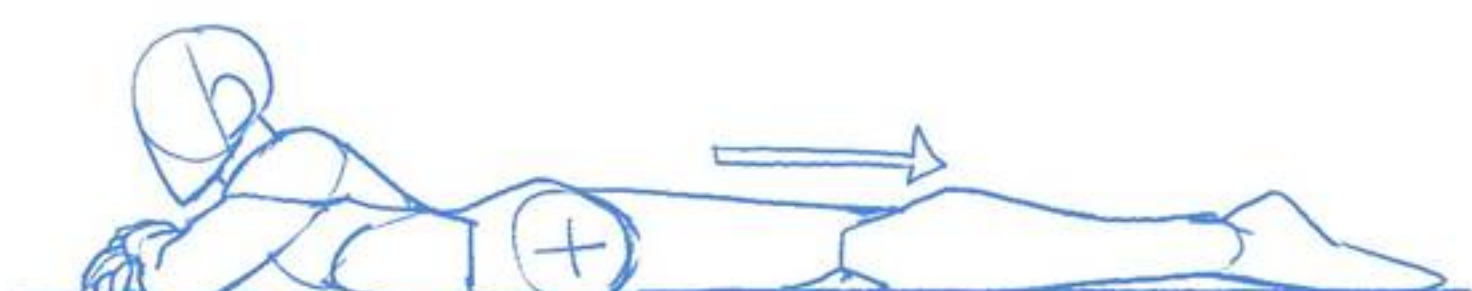
I'm going to draw it first to the shoulders and armches of my arms, and then I'm going to dance if I name it a little bit at the height and at the angle.



Draws one arm on the ground



I'm drawing the rest of my arms as if I were cut off on top of my hand.

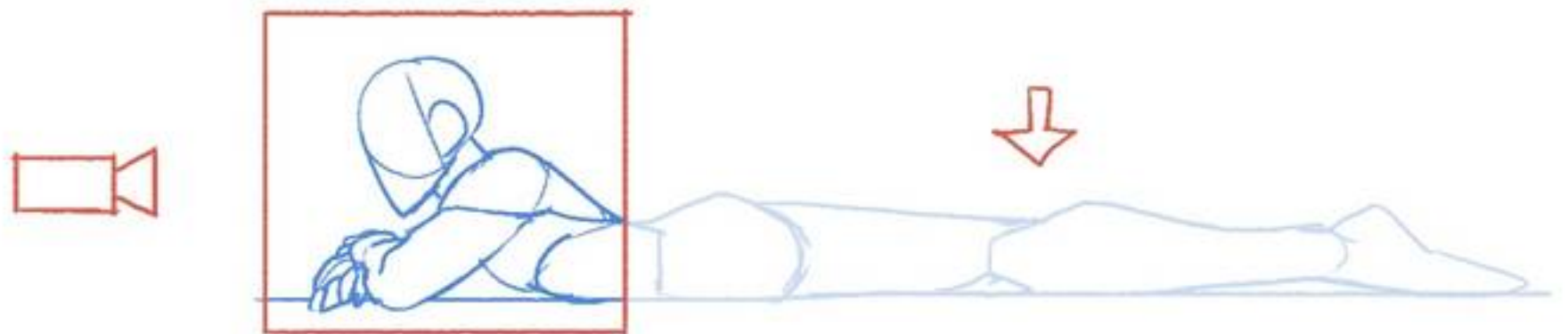


If you look at it from side to side, your chest will lift, and you'll see it from the boat to the ground, and the line will keep you alive.

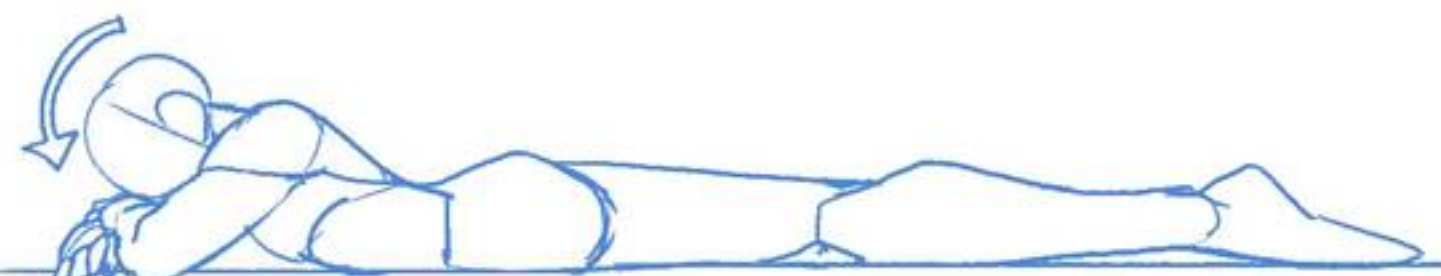




If you fall on the front side, you can't see the lower part of your upper body.

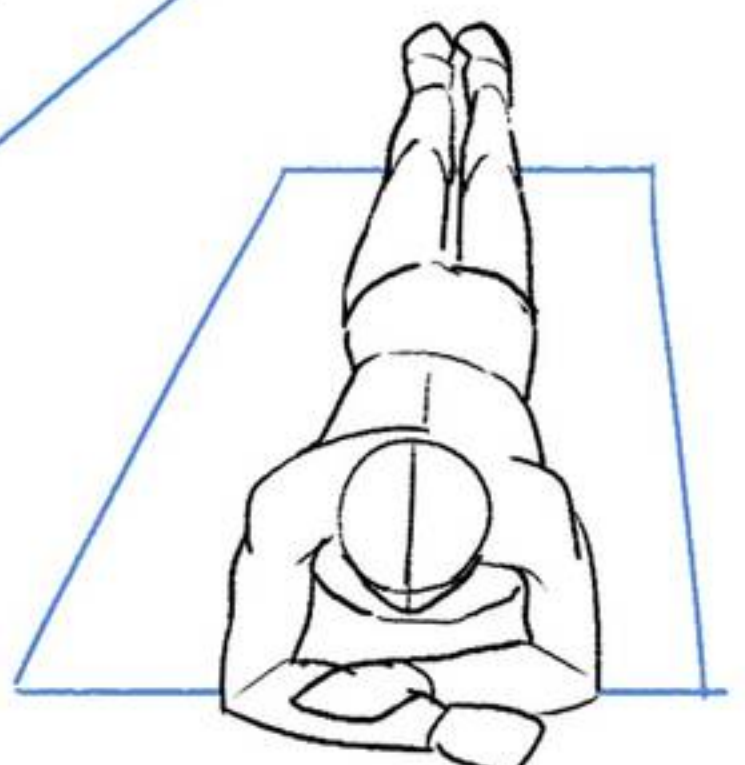
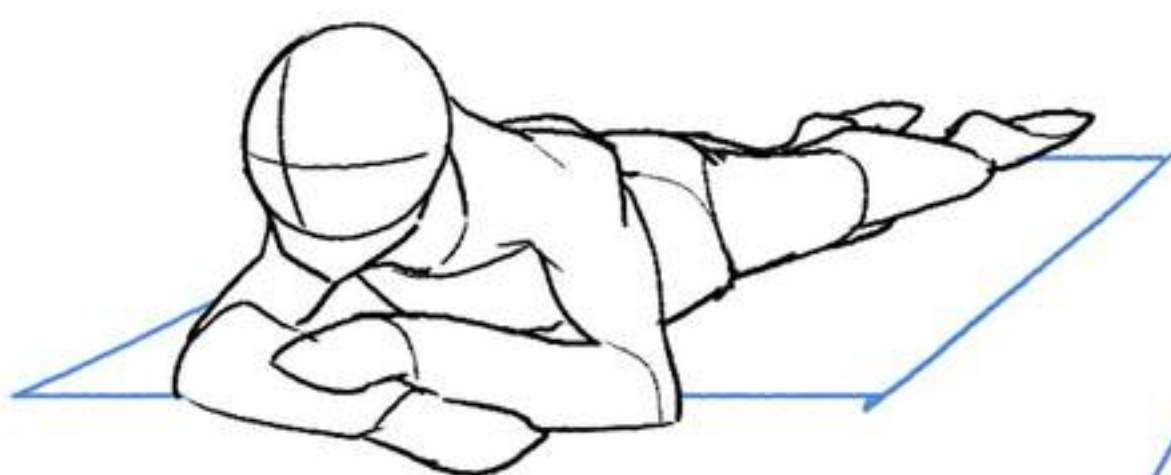


I'm going to close with the line.



If you have your hair down, you can only see the gray part and see the hair.

I'm just trying to get to know the taco writer.



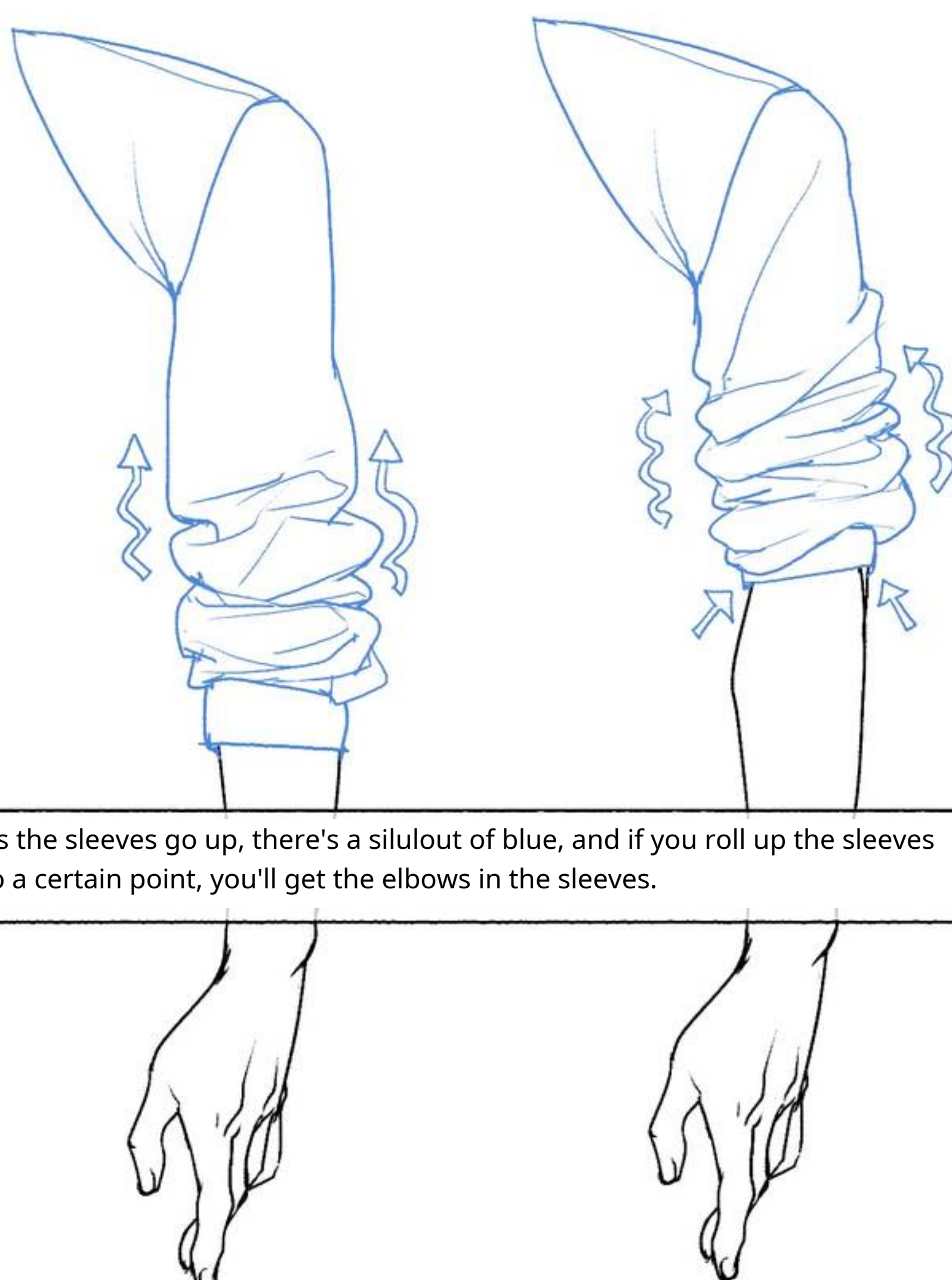
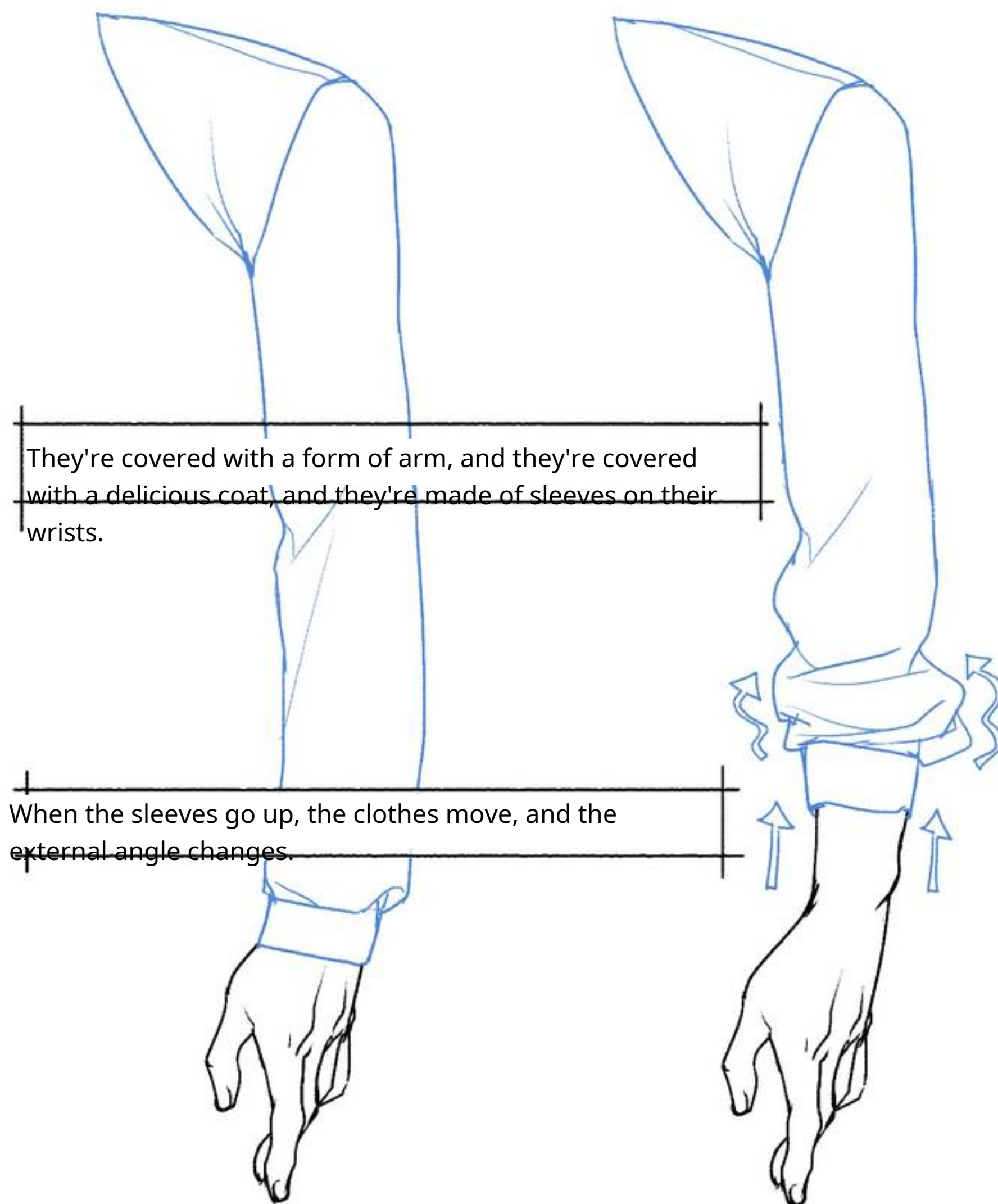
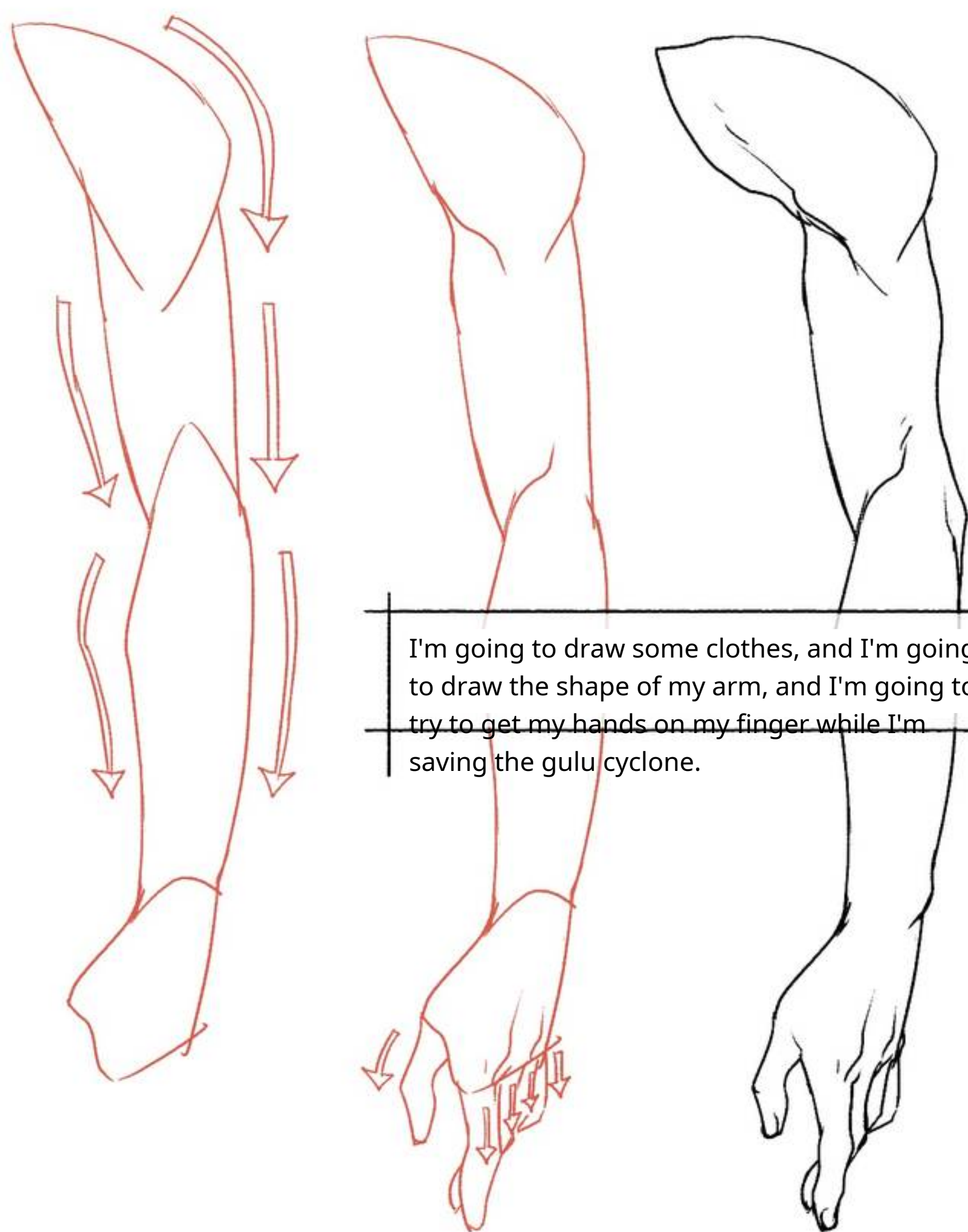
Even if the top pose is cut, if you cover it up at the angle of the camera, you can see the part or make it shorter by the moment.



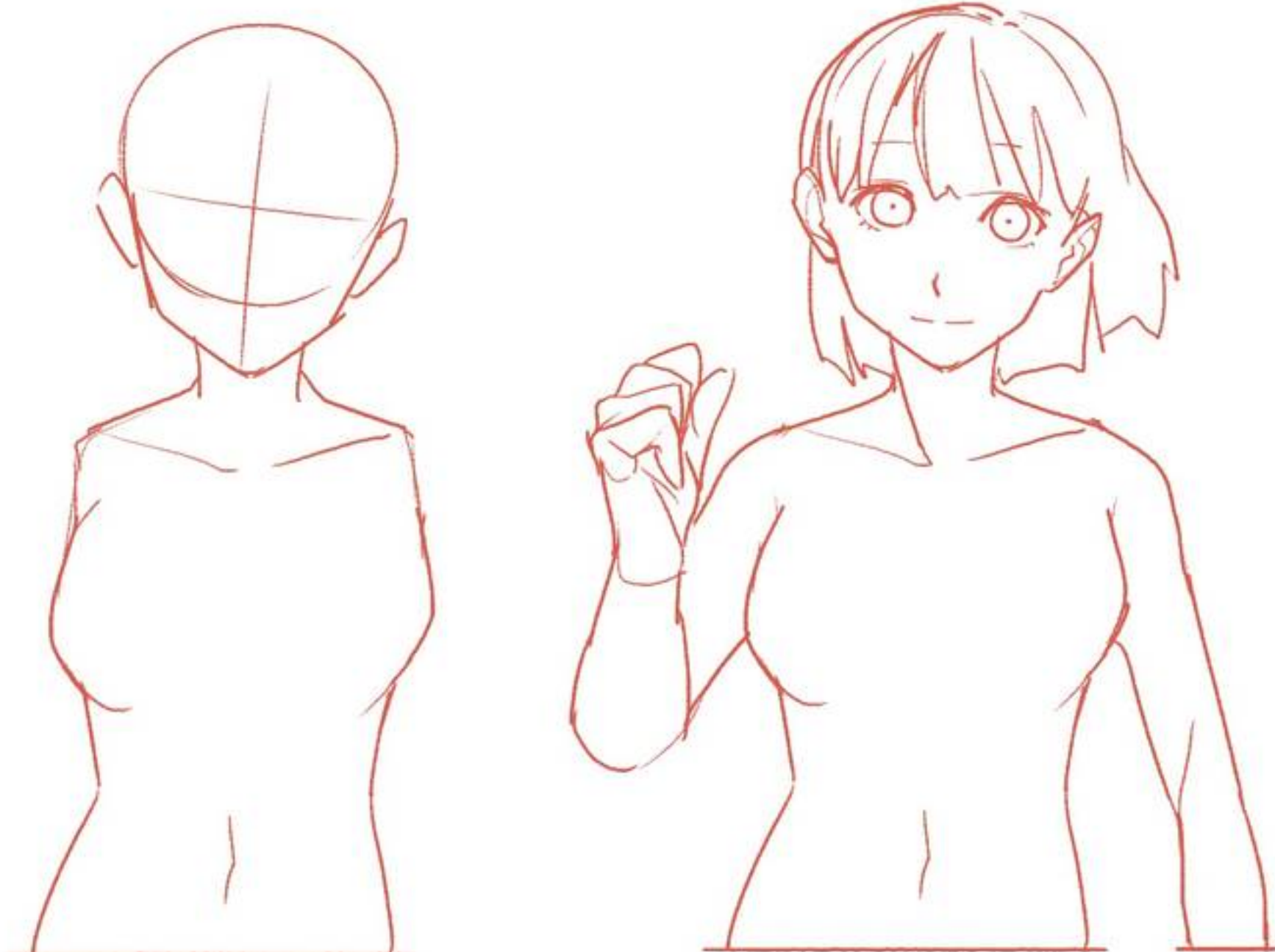
Key Doint



[Q: What's wrong with the sleeves?]







Use this to draw the group character first



I'll draw the old thread of my clothes, and then I'll roll up the sleeves, and they'll make the clothes go out of their way.

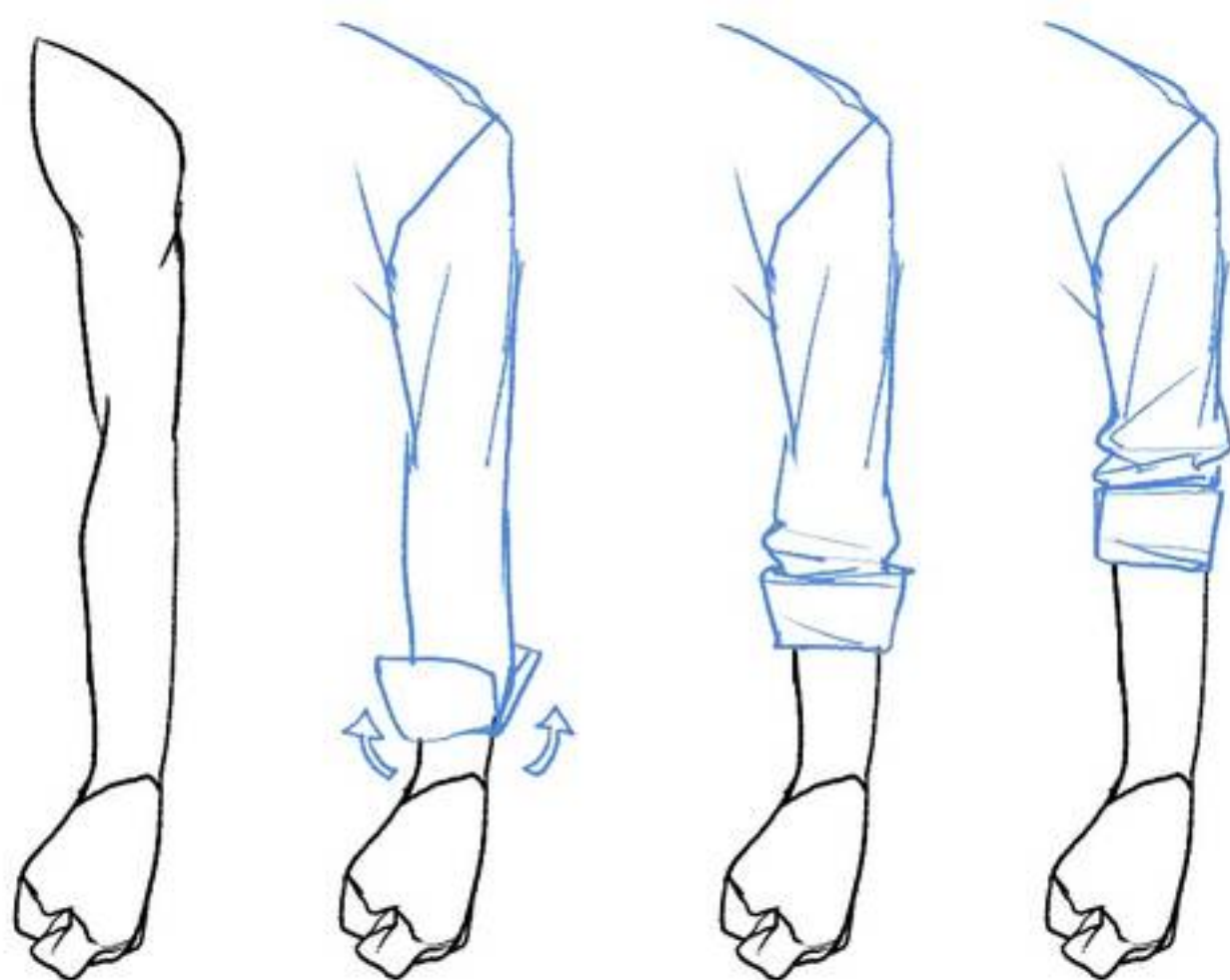


I'm drawing a wrinkle inside my clothes.



I'll finish with the gift.

I'd like to know the taco author."



I'm going to fold it up at a constant rate, so in this month, the area of the milling is going to be much less likely because of the trunk.

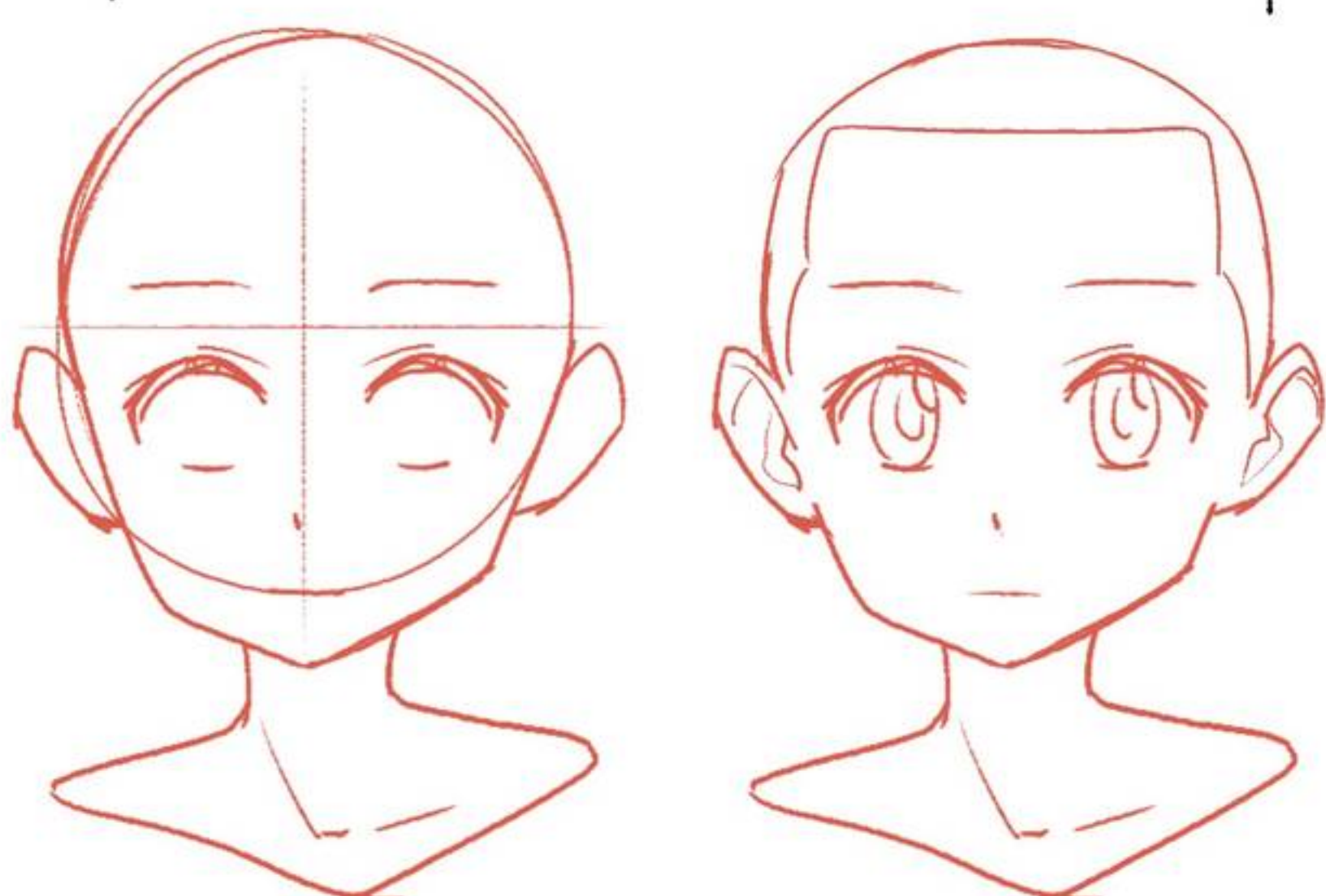


Key Doint

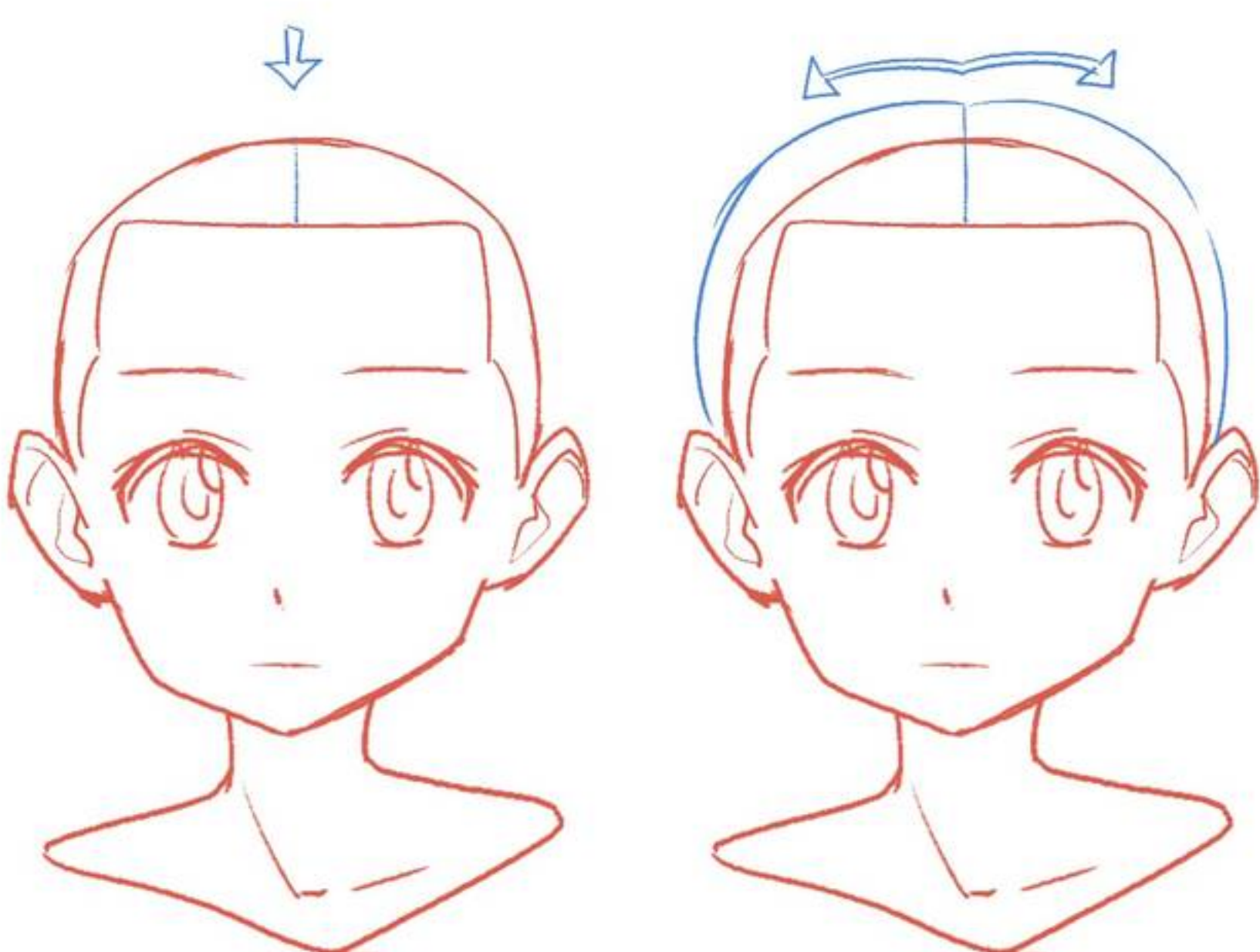


IQ: Tell me about the tonetail hair.

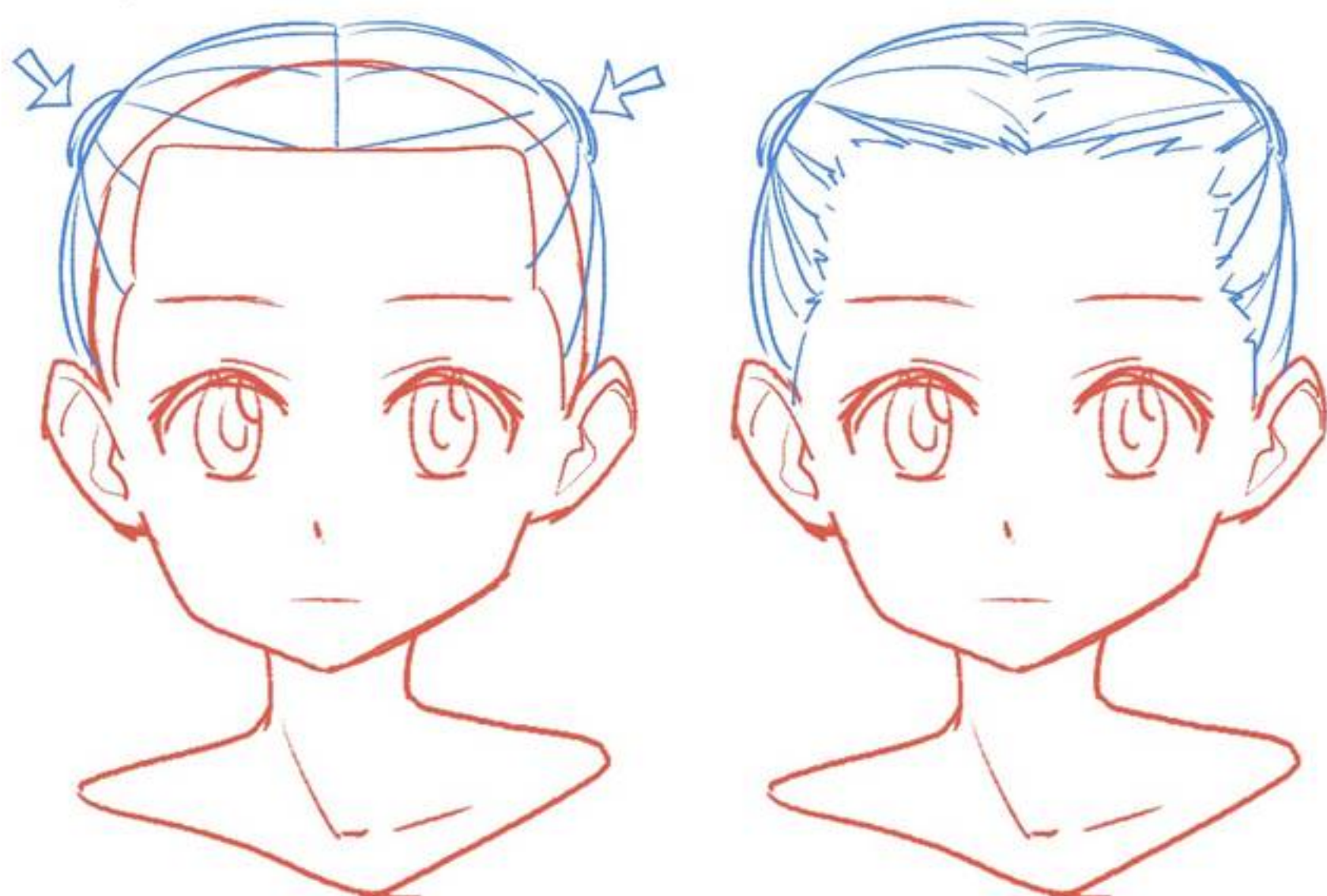
Twantale (+Windale) long hair hair hair hair that has stretched to the length of both shoulders, either in the middle or higher position.



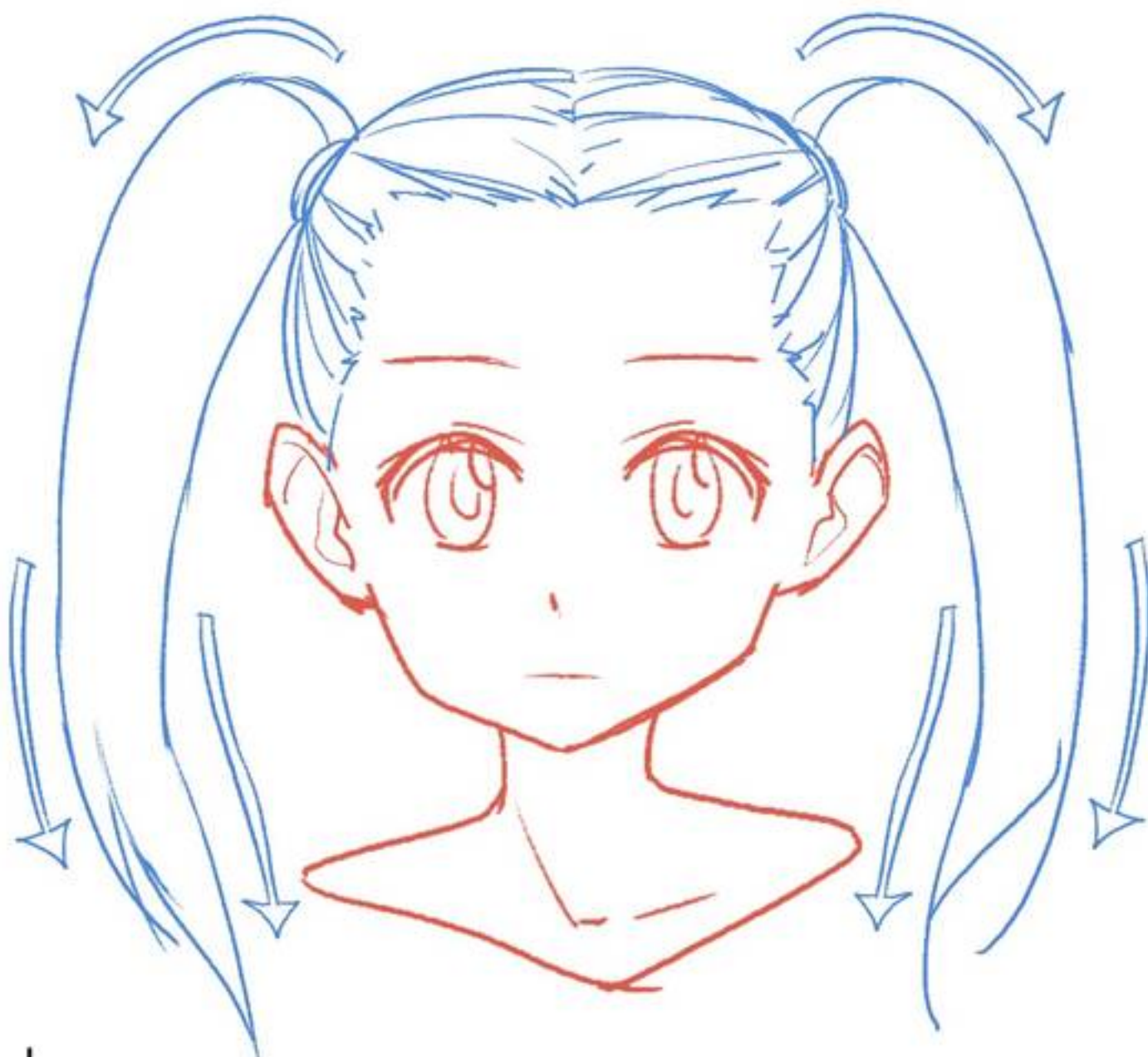
We're holding the facial and forehead lines at position rate through the ball.



Left and right, based on the center of the head, draw an irreparable light



I'm going to set the position of the head, and I'm going to draw it to the side of the stream.



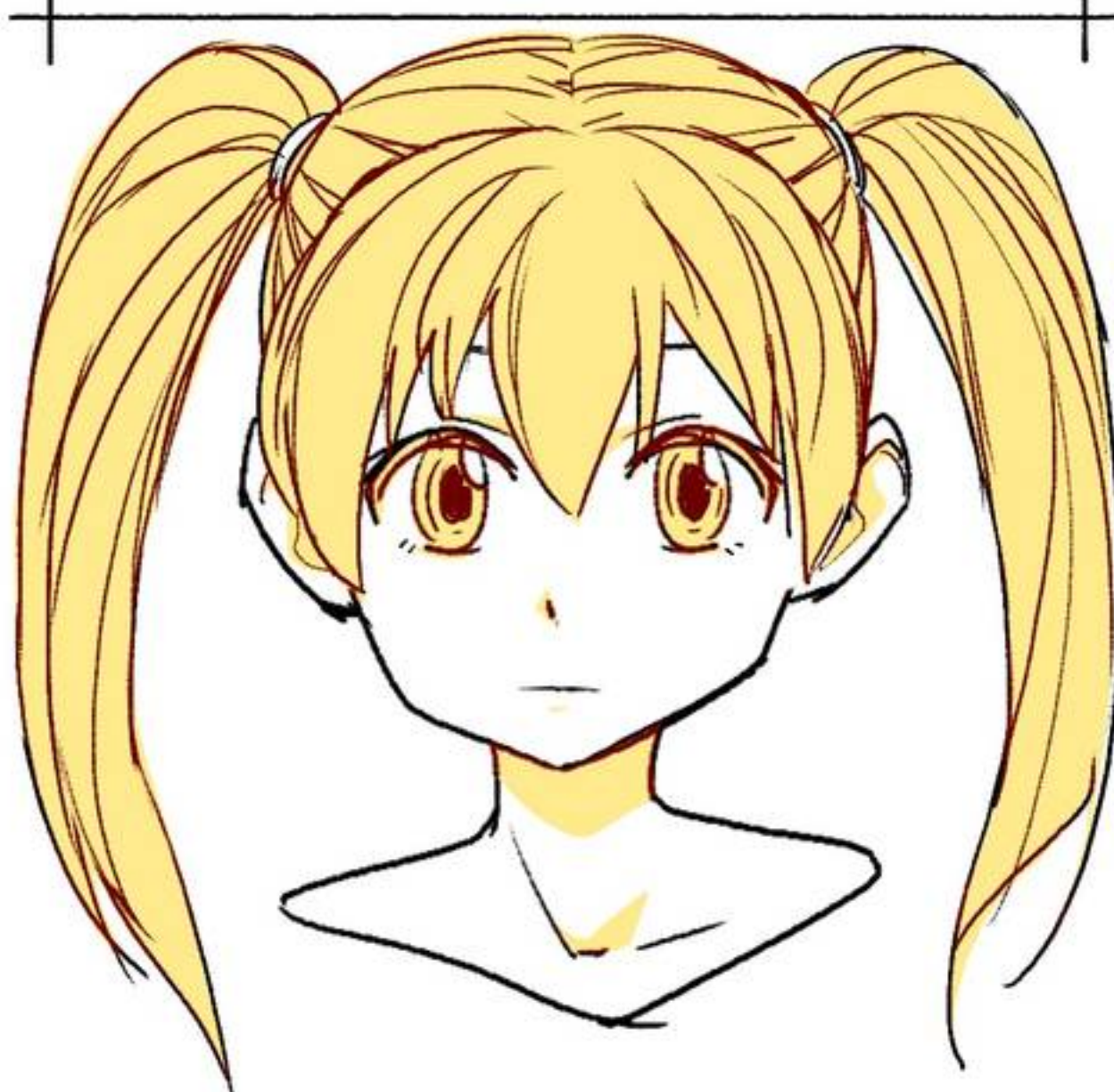
I'm going to make a lump of hair that's tied down, add more hair, add more hair, add more hair to the forehead line if there's a front.



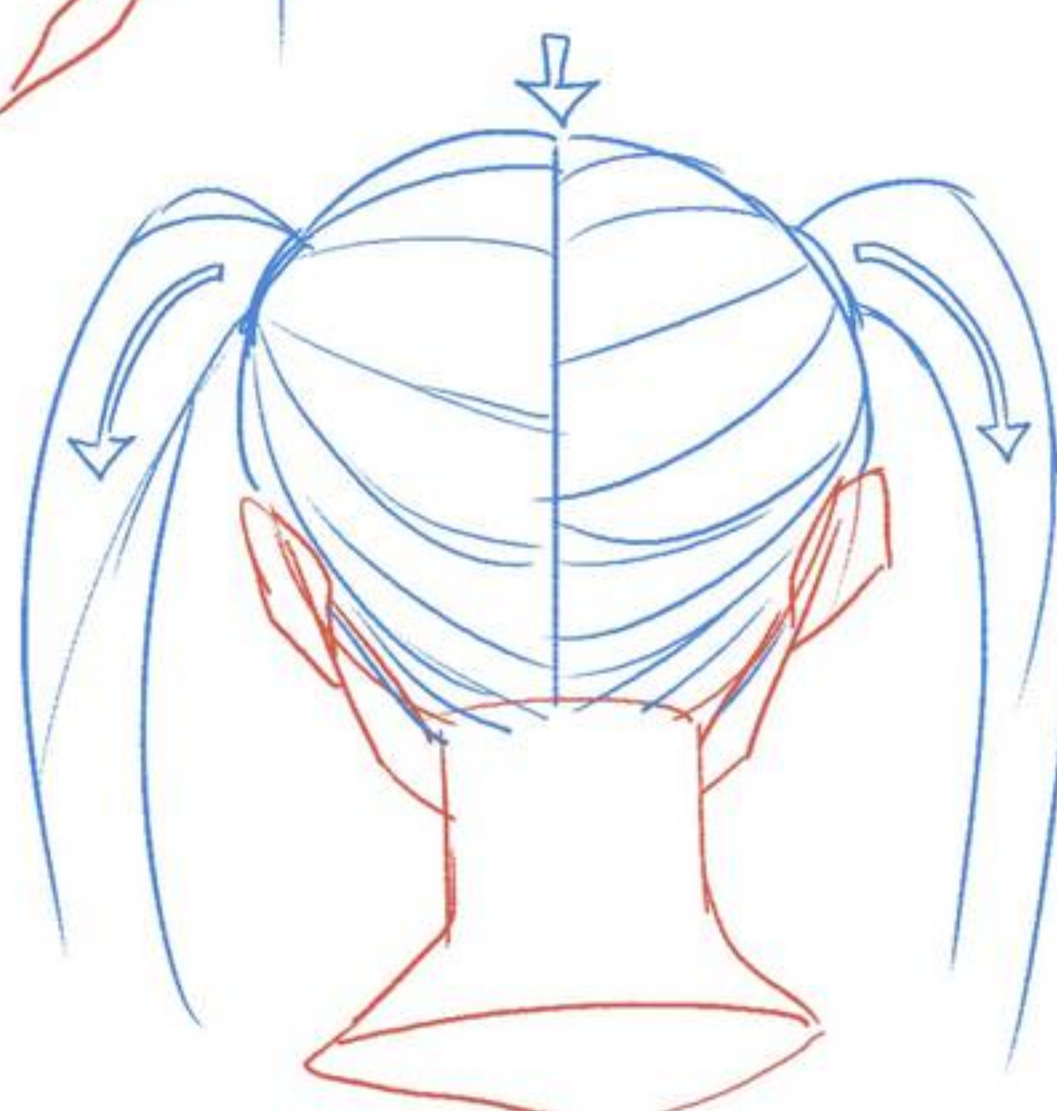




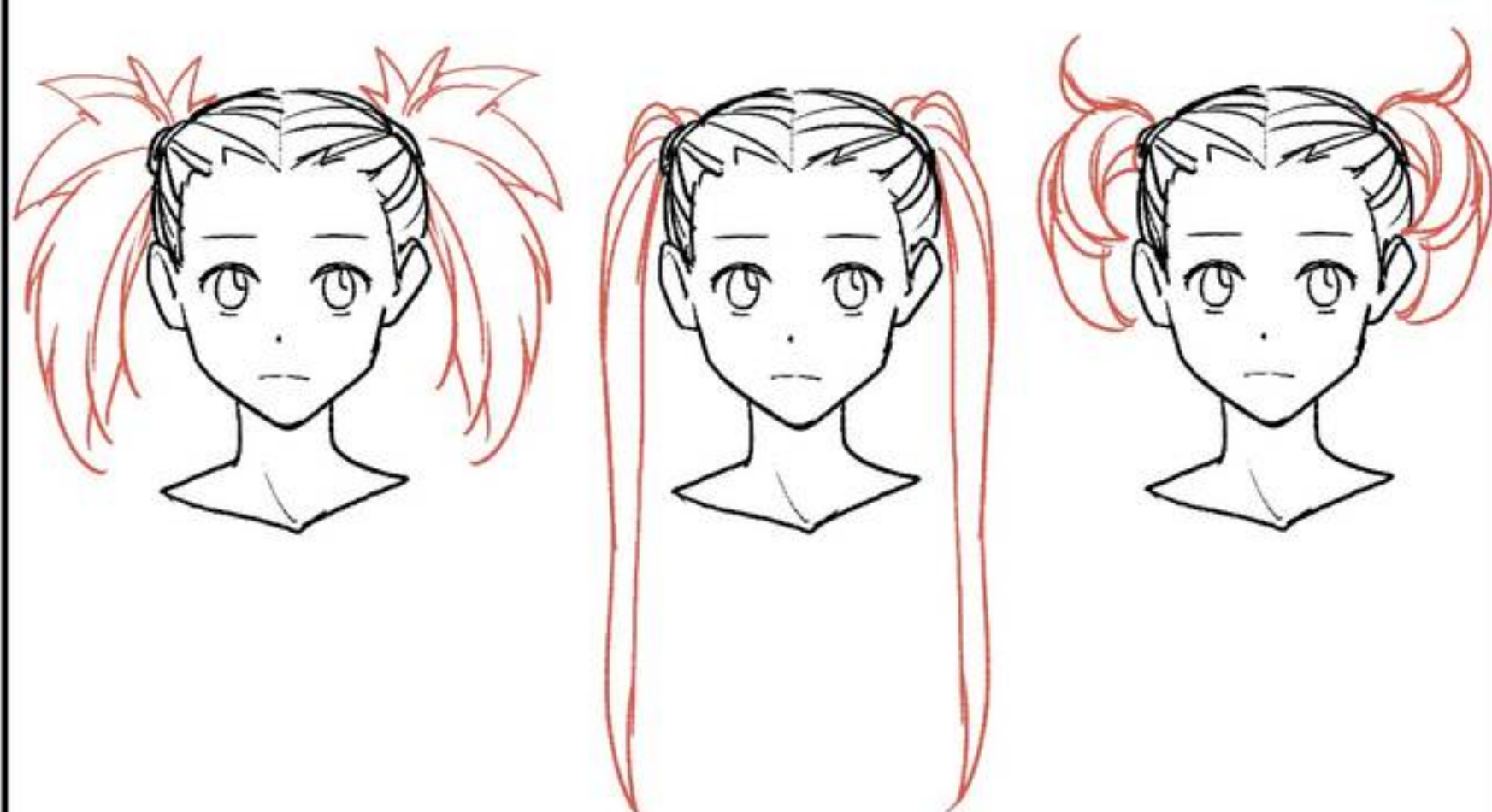
The front head, too, closes after adding hair.



The other angle is also the center of the head, and if you add the head to the bound position, then I.



I'd like to know the taco author."



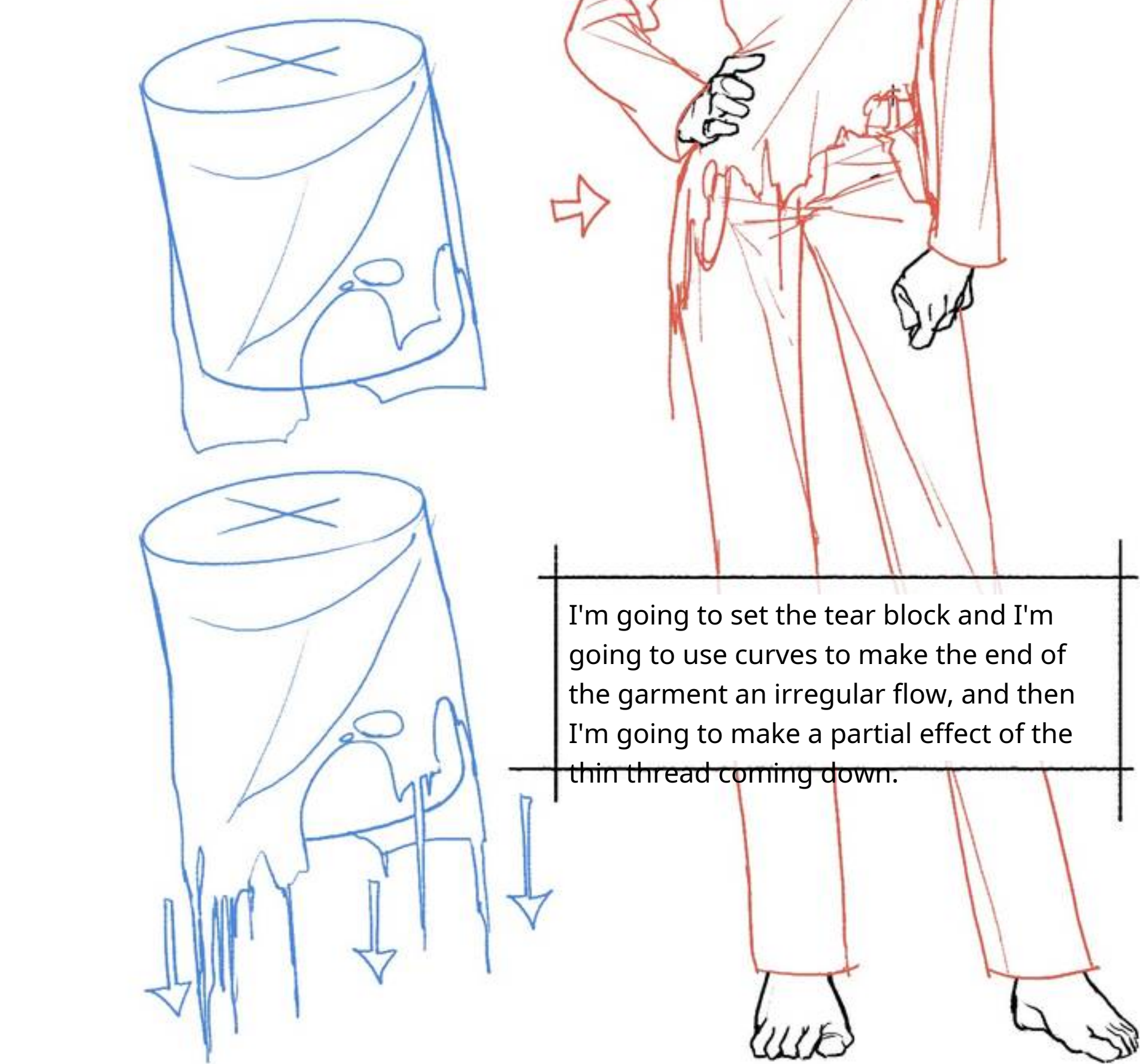
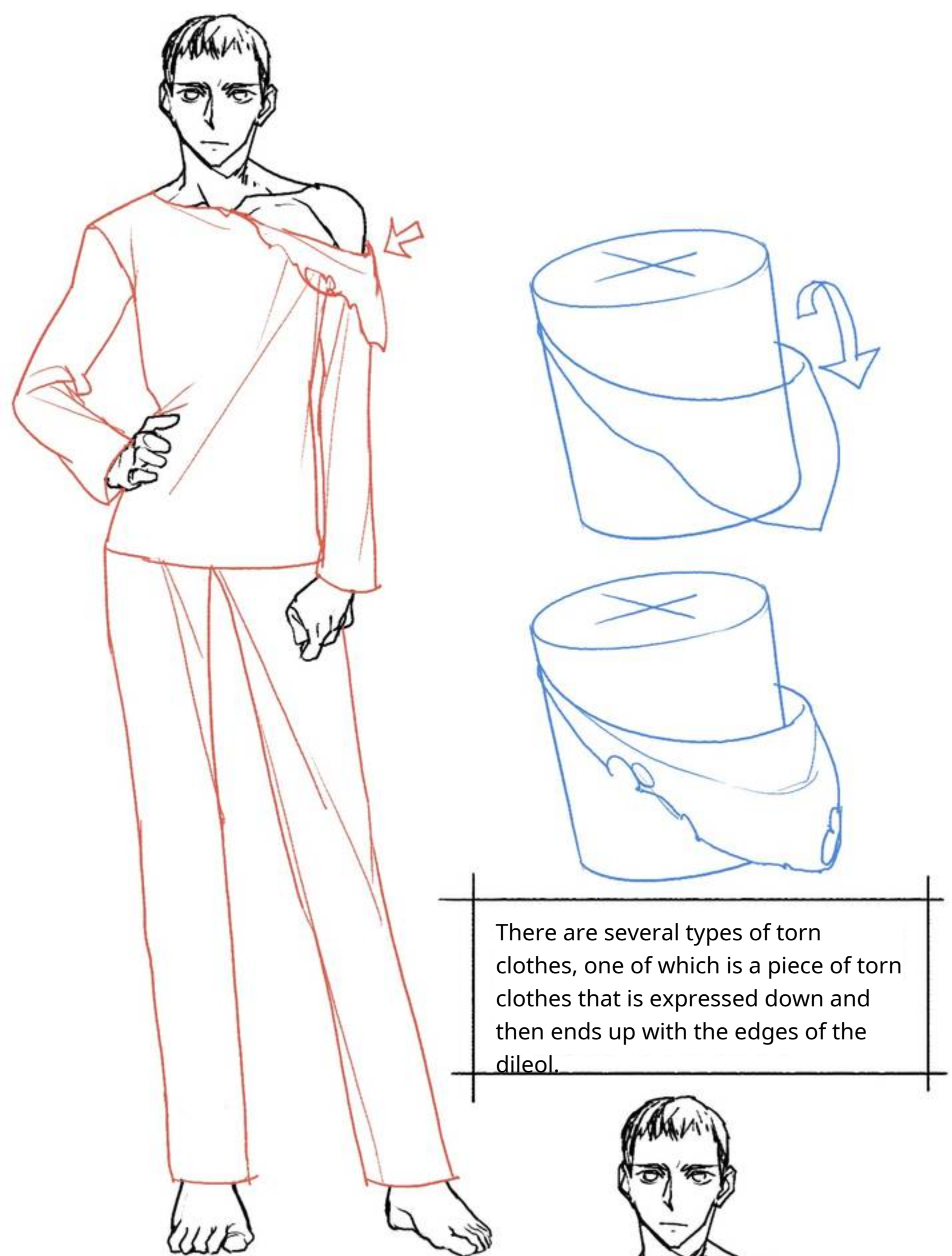
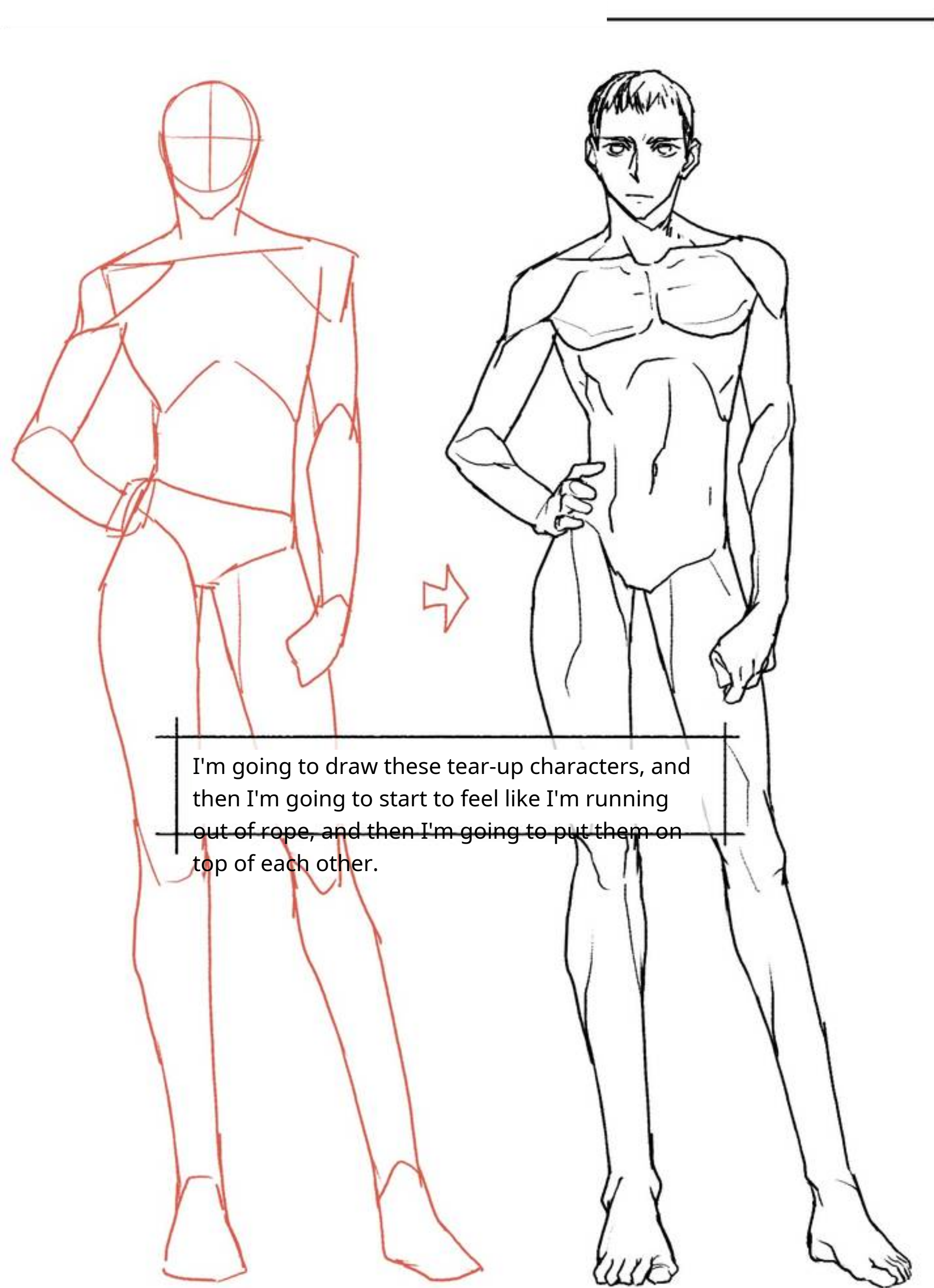
Depending on the shape or length of the hair you've tied and stretched, it's going to give you a completely different feeling.



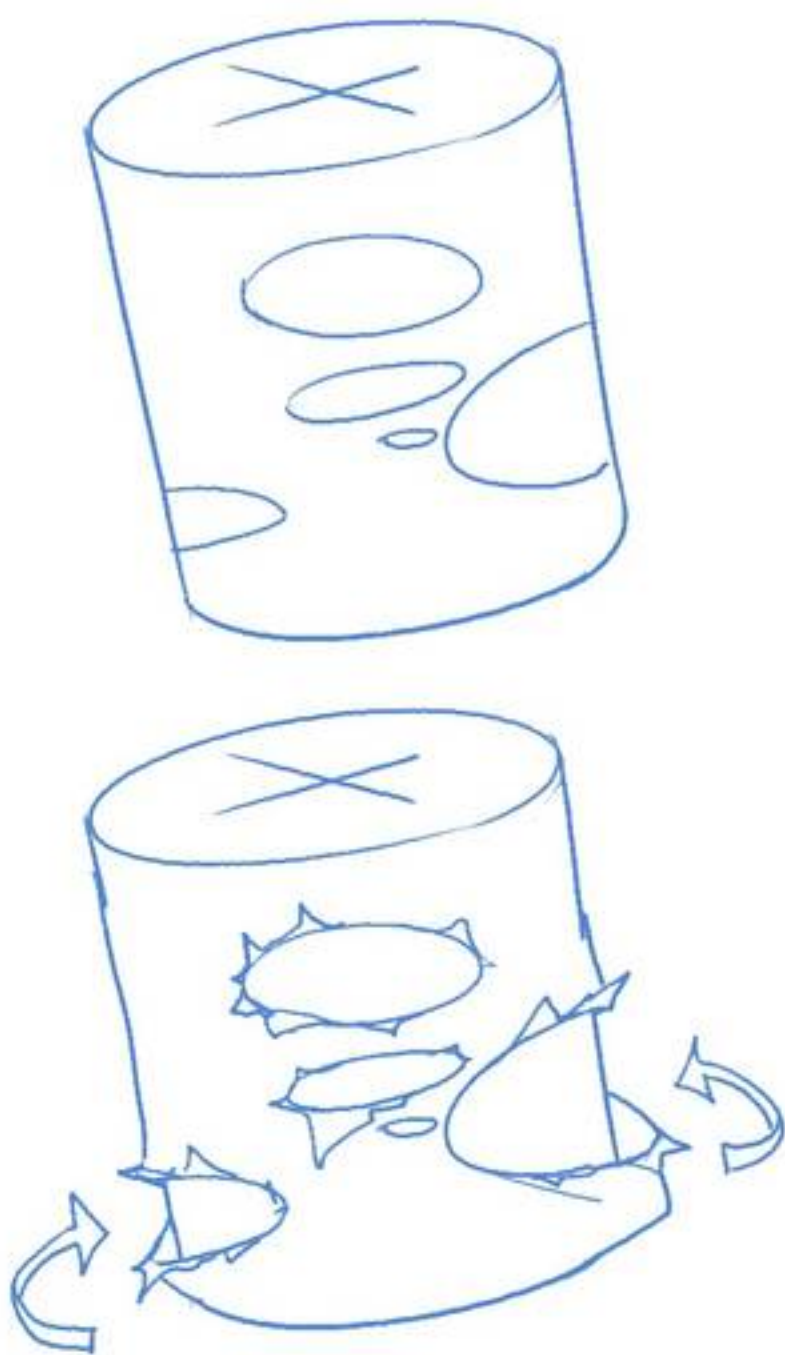
Key Doimt



[Q: I want to draw torn clothes.]







I'm going to draw it in different sizes and I'm going to feel like it's tearing around the hole, and the hole on the edge is going to give you a three-dimensional sense of moving back.



If it's torn vertically, it's going to spread the perimeter of the garment, and it's going to expand or spread out.

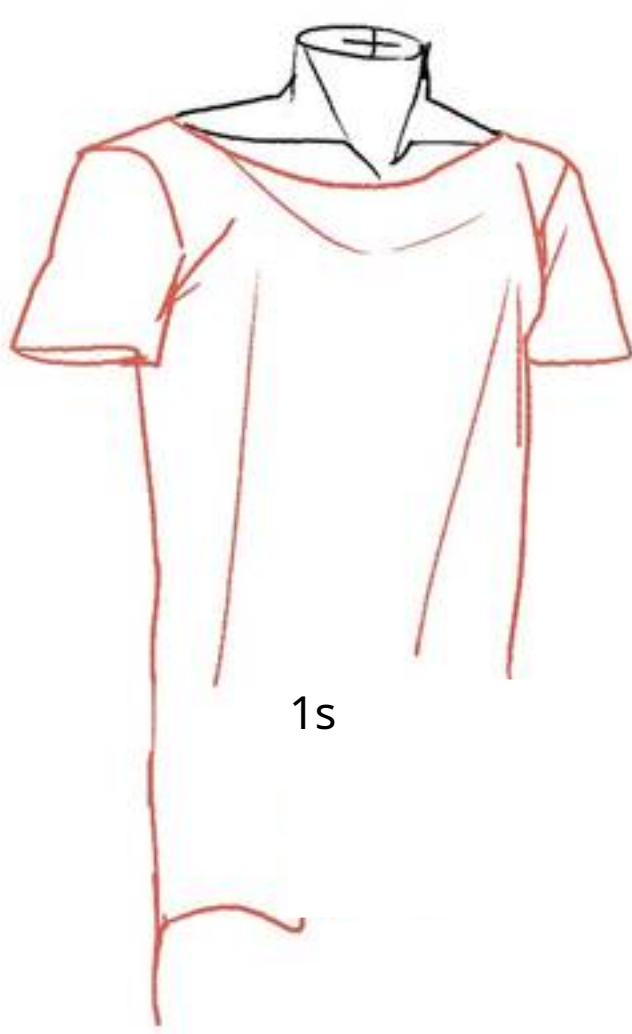
I'd like to know the taco author."



(Default Type)



1s



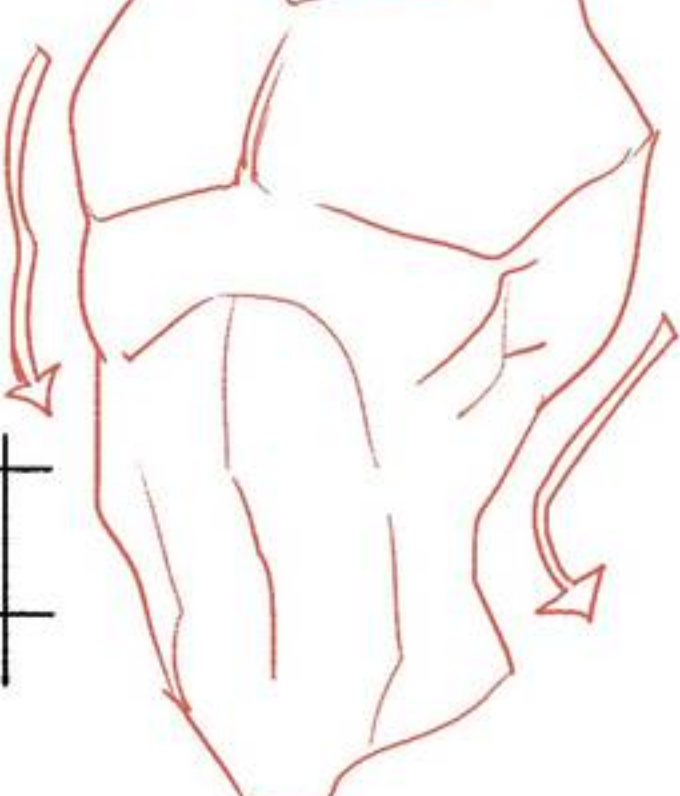
If a nail is torn, it's torn within the basic area of the garment, so you have to draw it based on the variations of length.



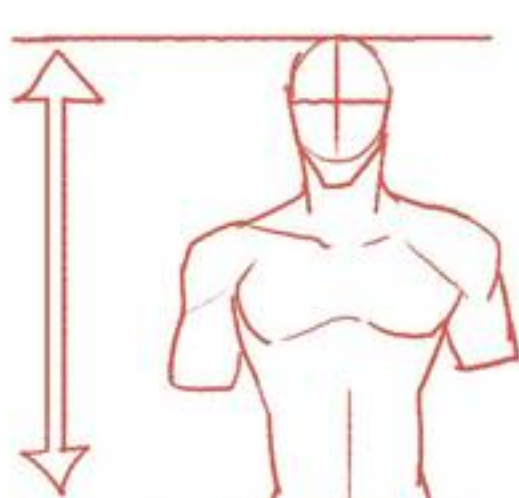
Key Doimt



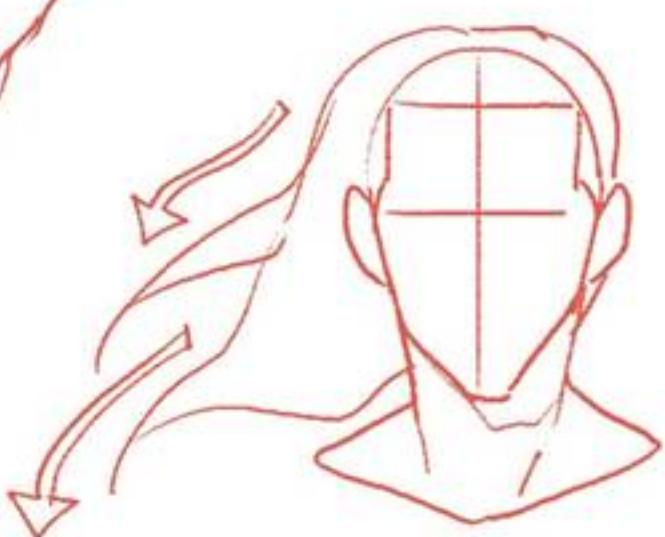
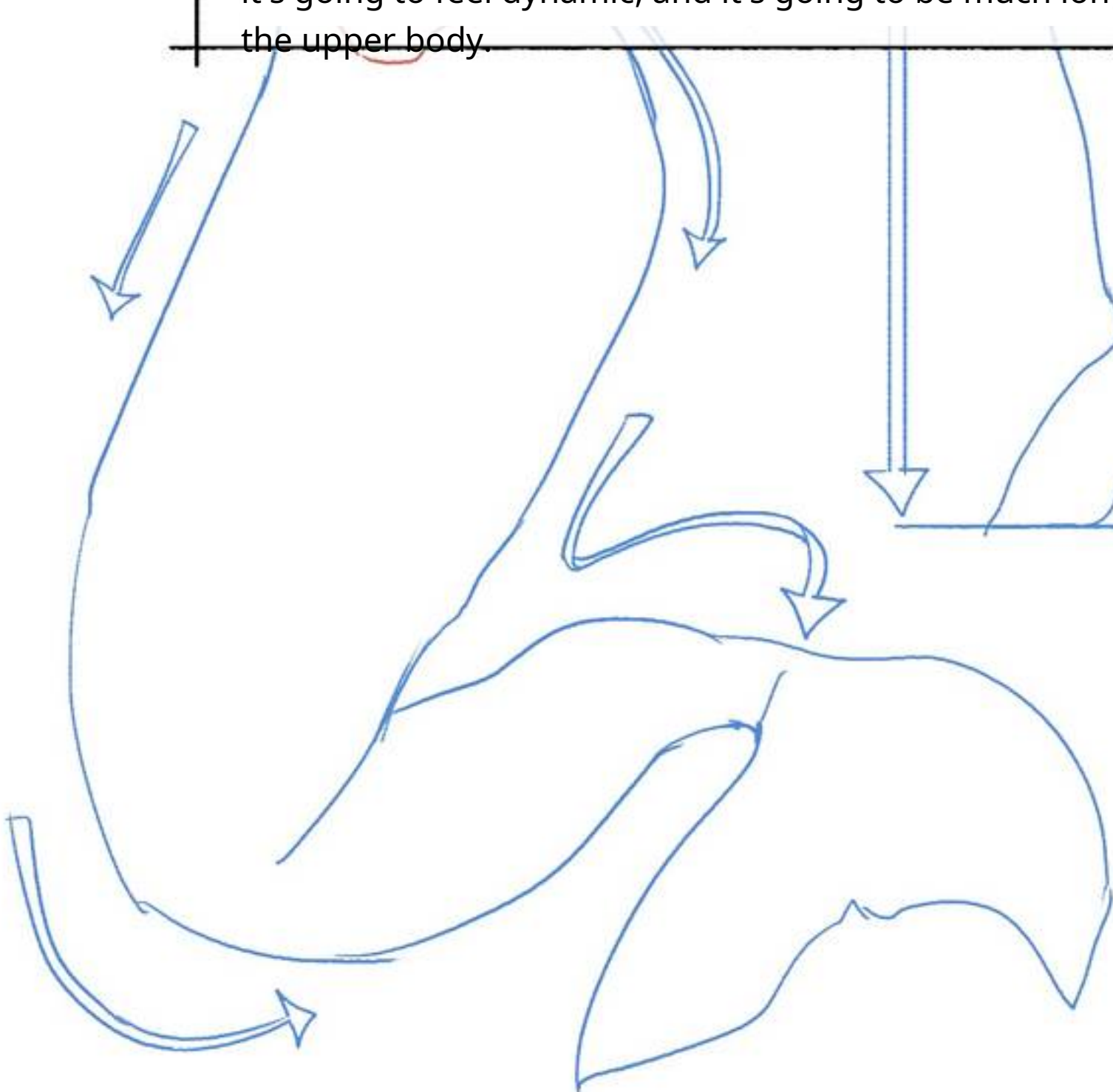
The man with the upper body you  
can see is saving the last muscle.



So let me draw the upper body up to the waist.



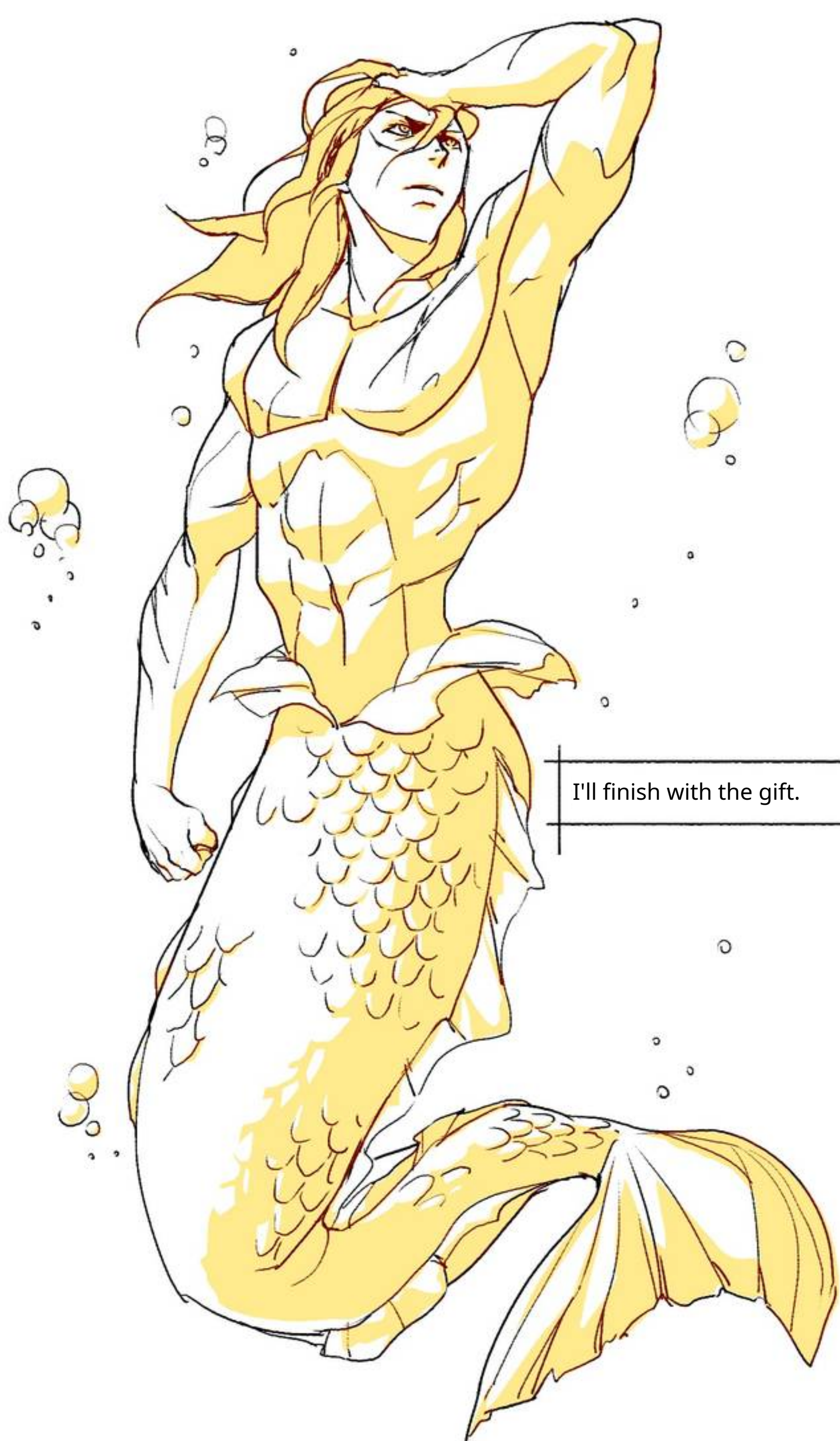
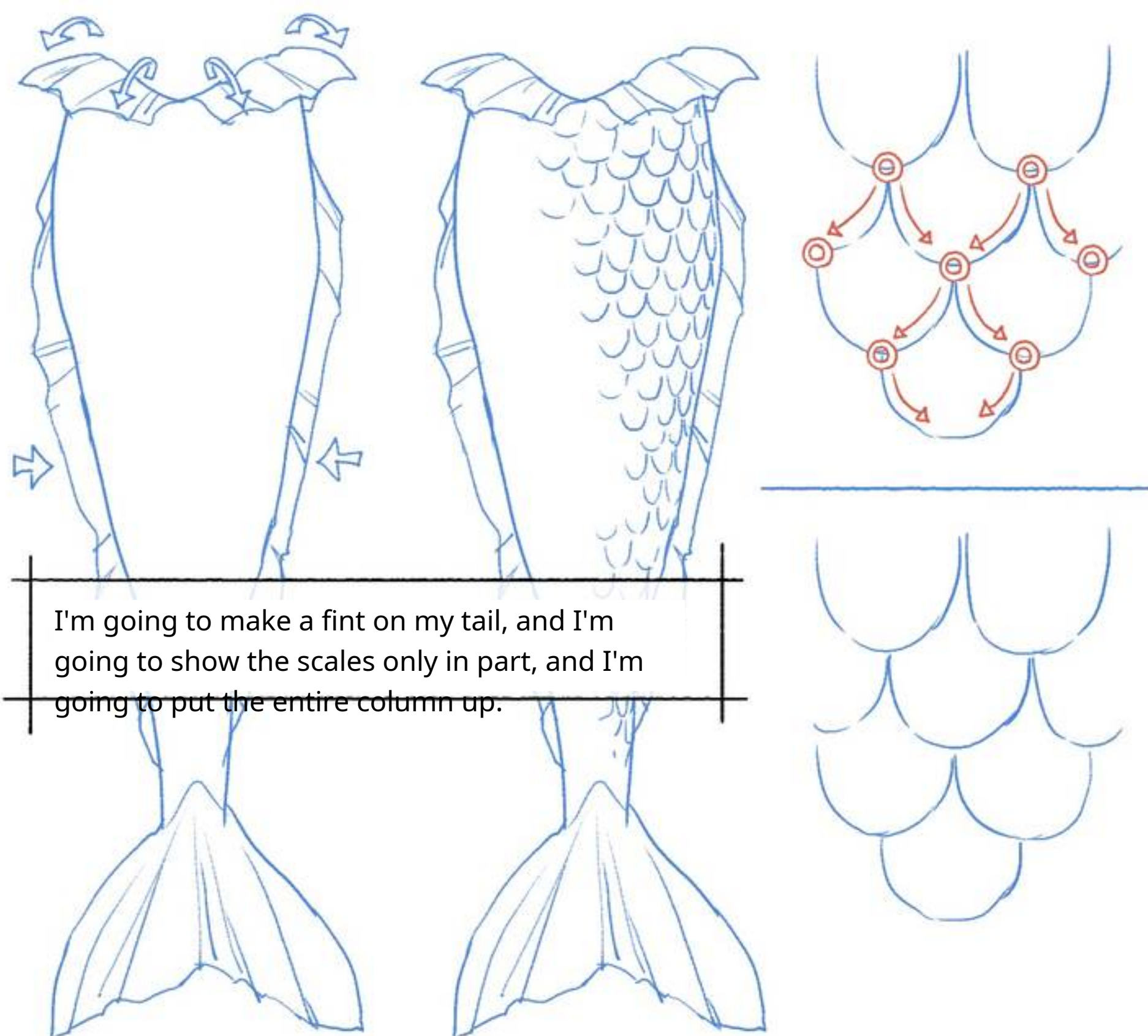
It's going to flow to the most important tail part of the fish, and it's going to feel dynamic, and it's going to be much longer than the upper body.



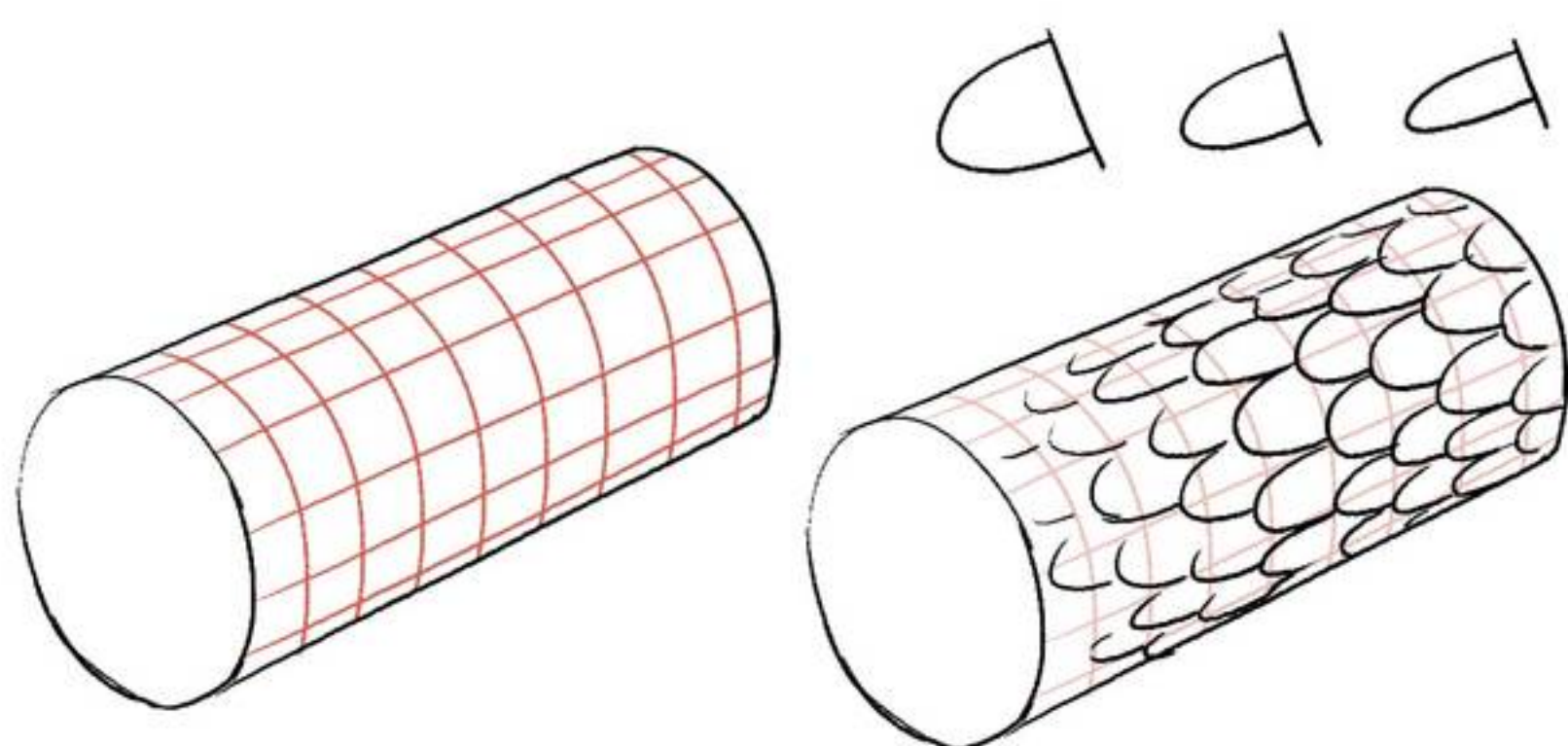
It's also effective for a little bit of hair, and after it's first expressed in muscle mass, it's also a little bit more effective for a little bit of hair, for a little bit of hair, for a little bit







I'd like to know the taco author."



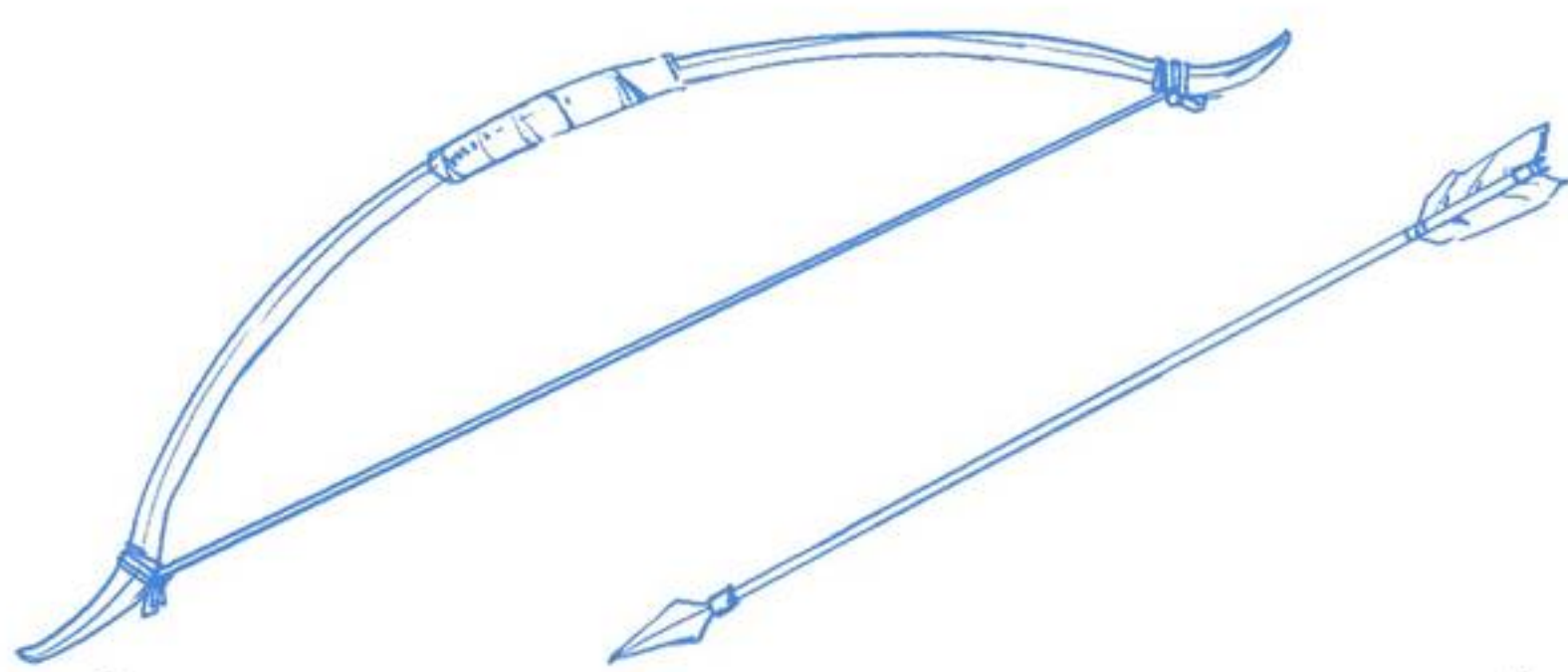
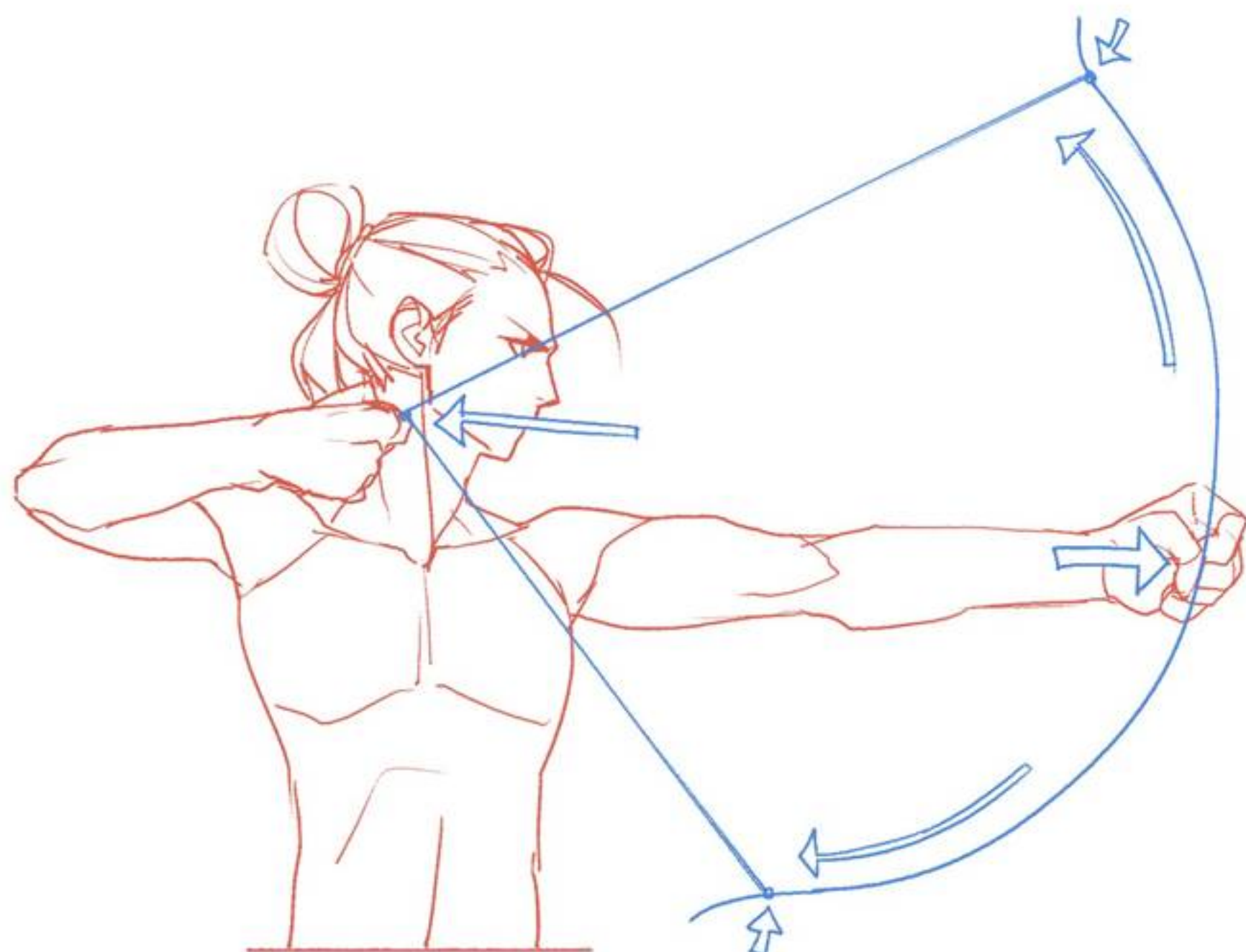
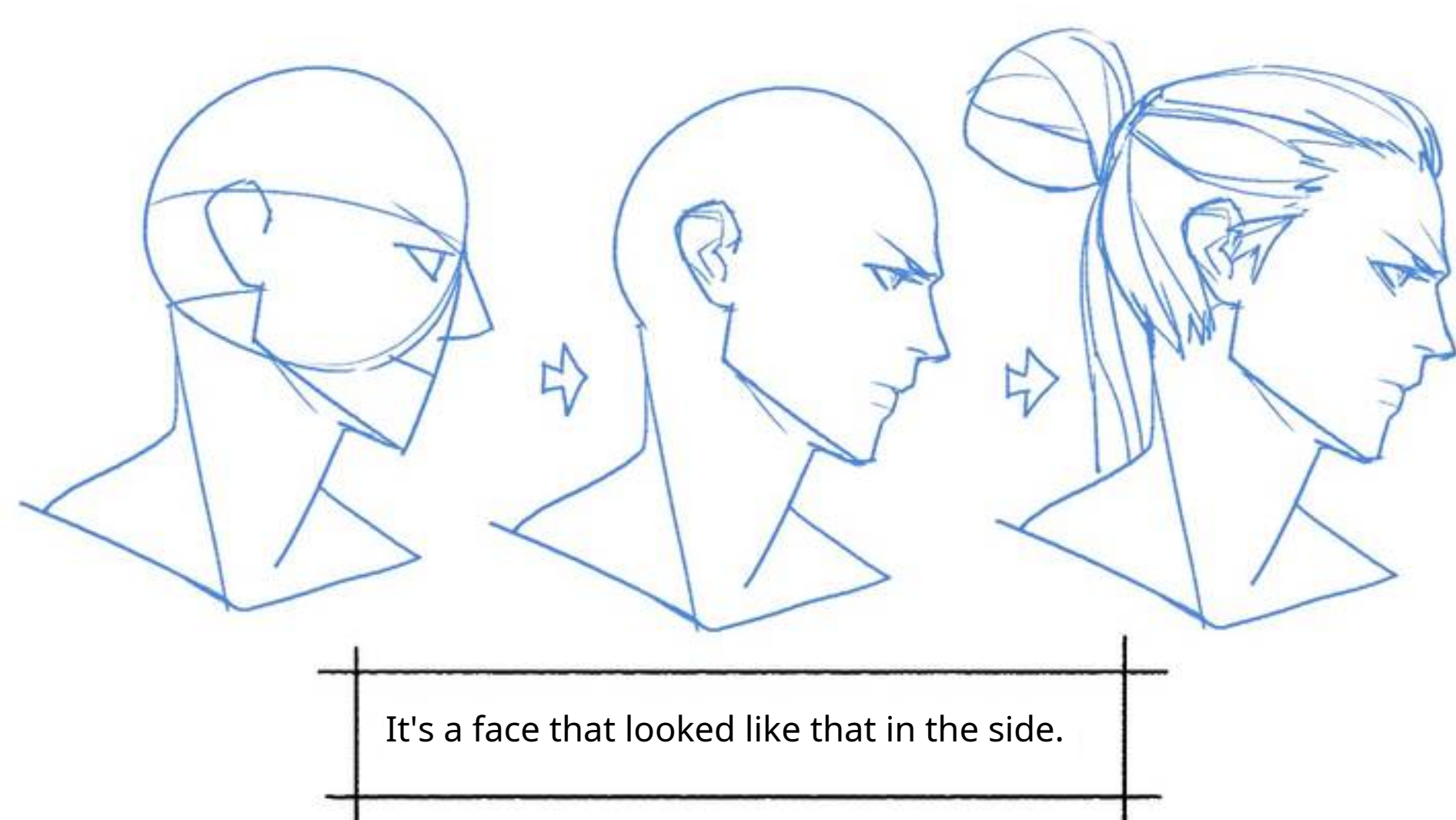
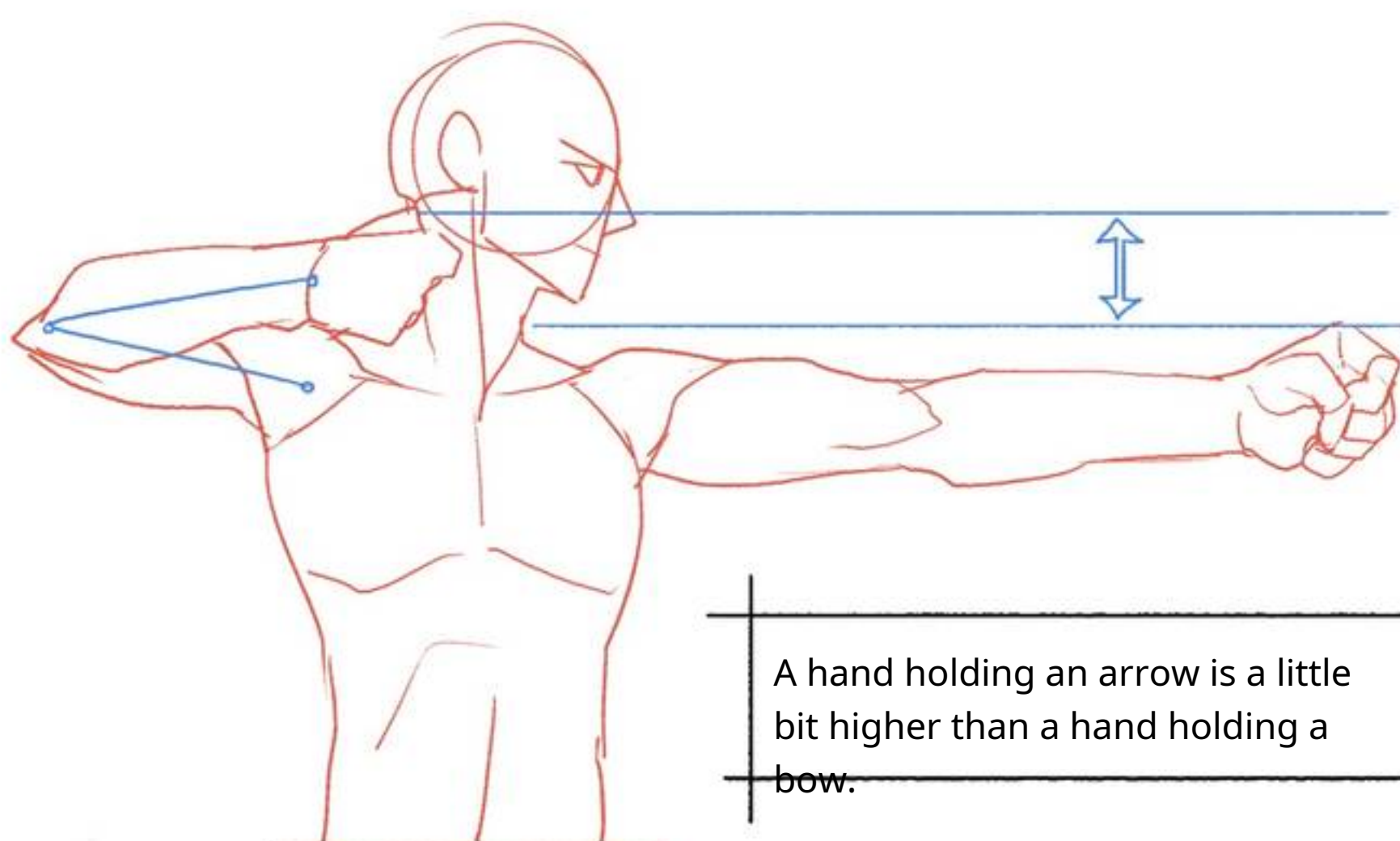
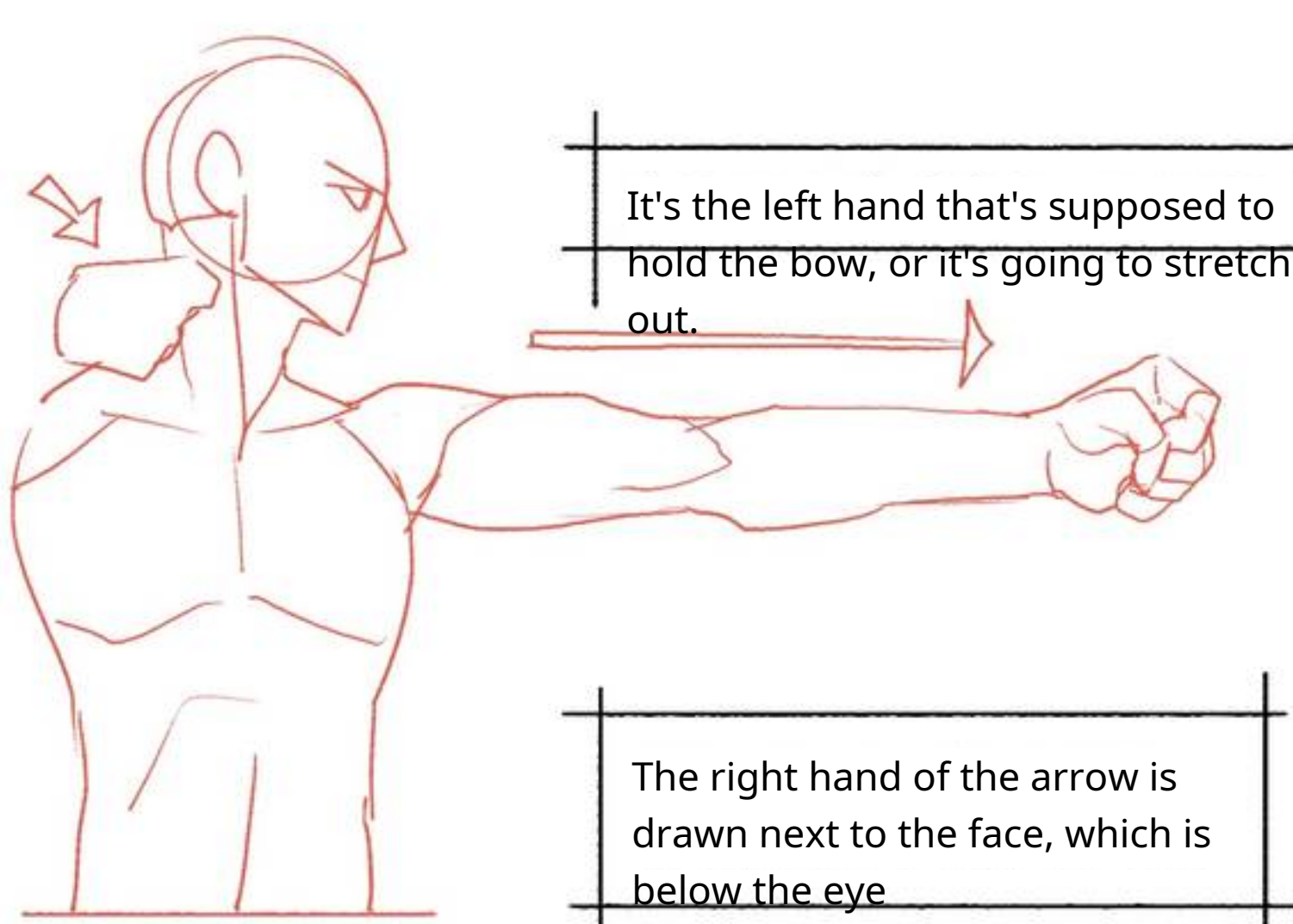
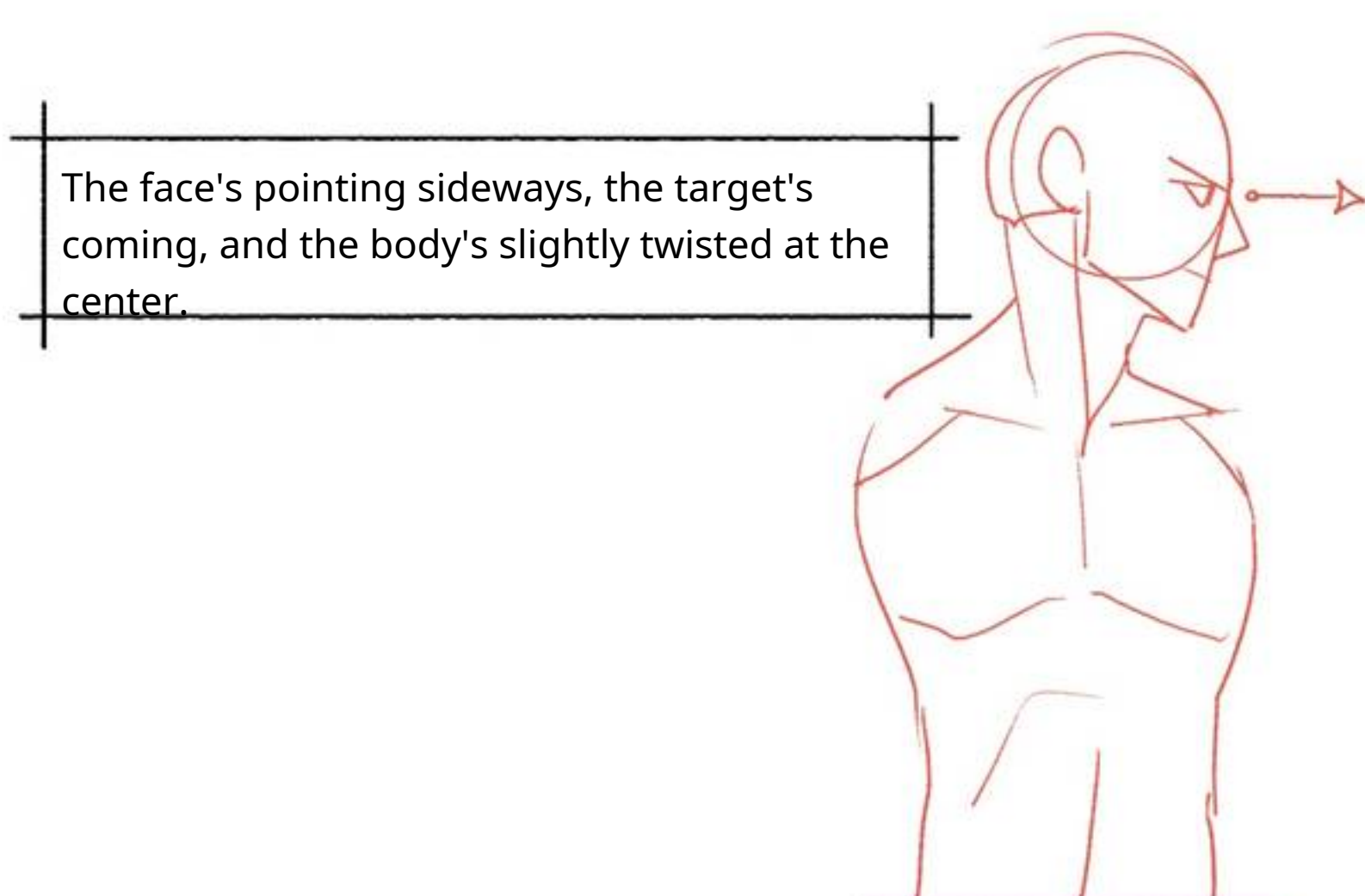
When you draw a scaler, you have to draw it in a form that has a certain size that changes according to the angle of the scale.



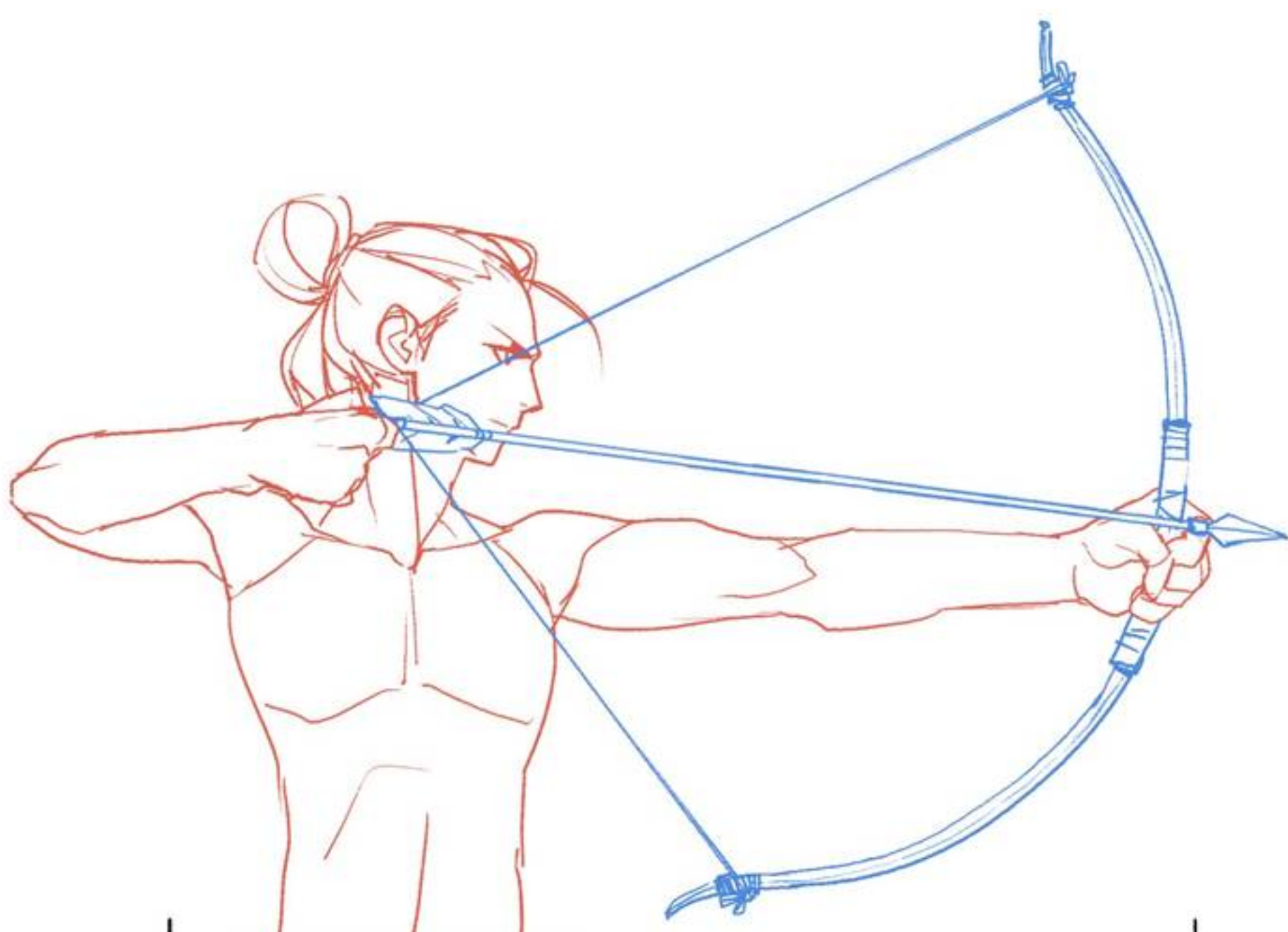
Key Doimt



I don't know if the bow is an awkward drawing.



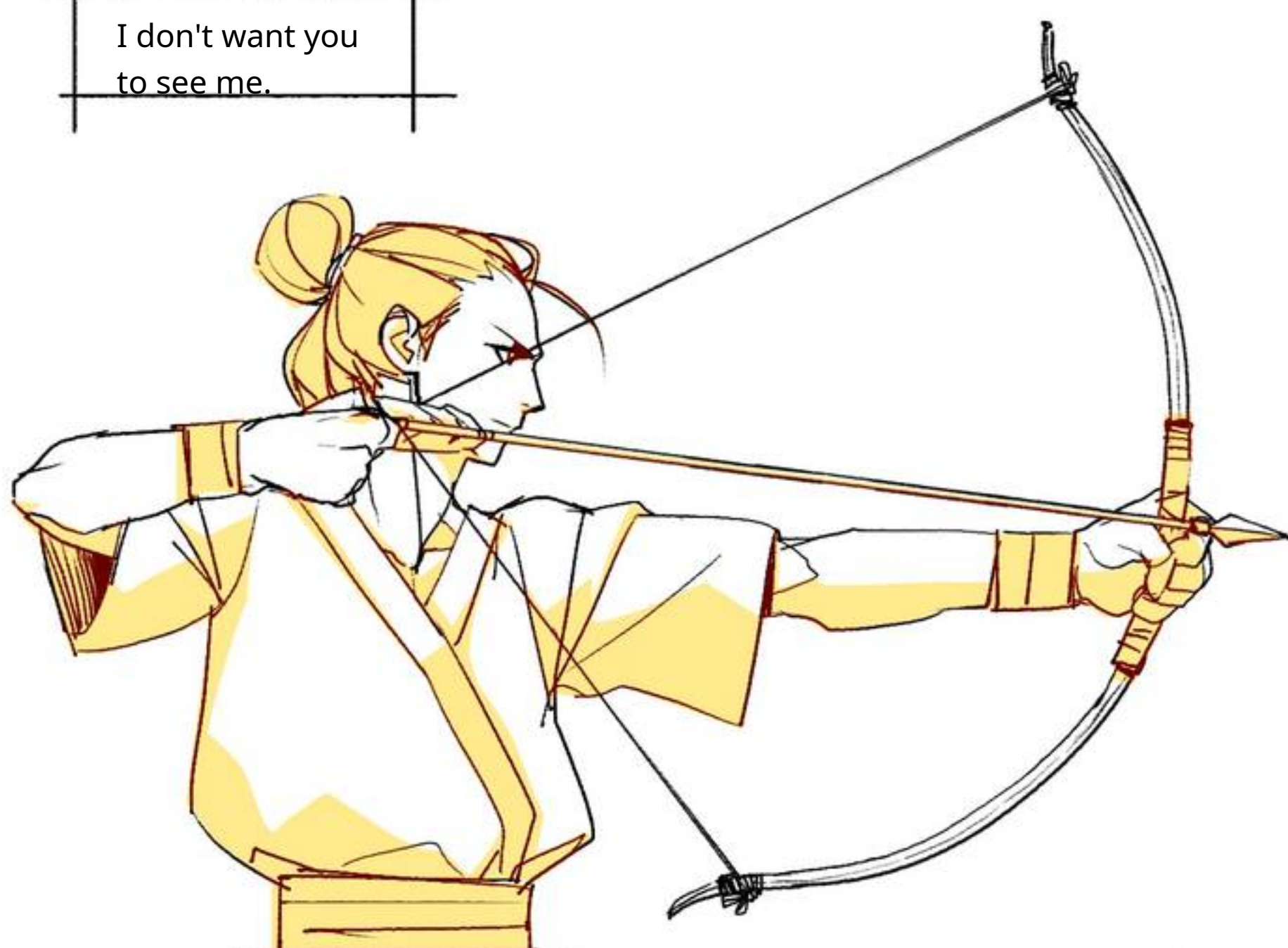




It's done by making a volume block of what was in front of it.

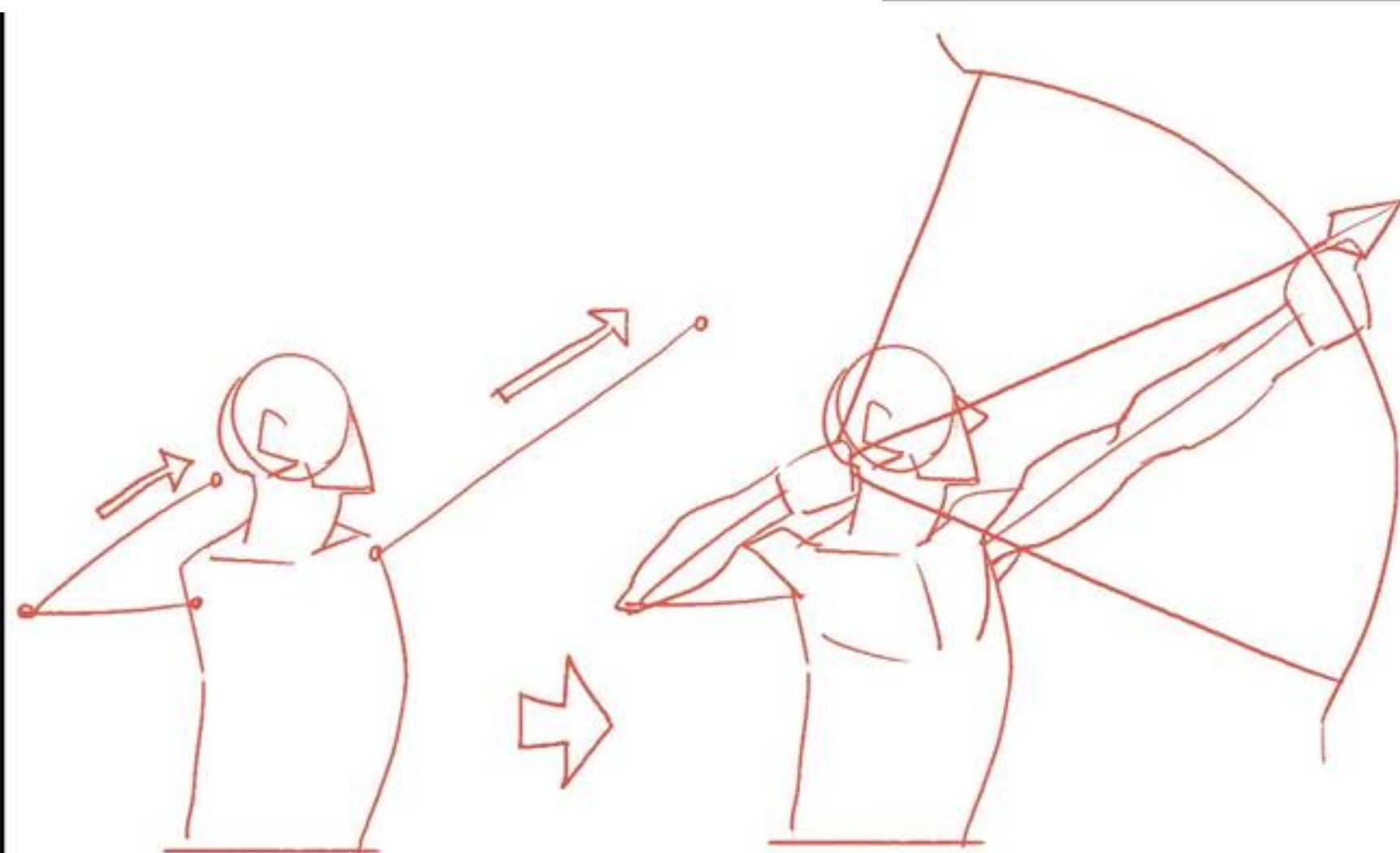


I don't want you  
to see me.



I'll finish with the gift.

I'd like to know the taco author."



It's good to make a volume of it,  
and then save the details.



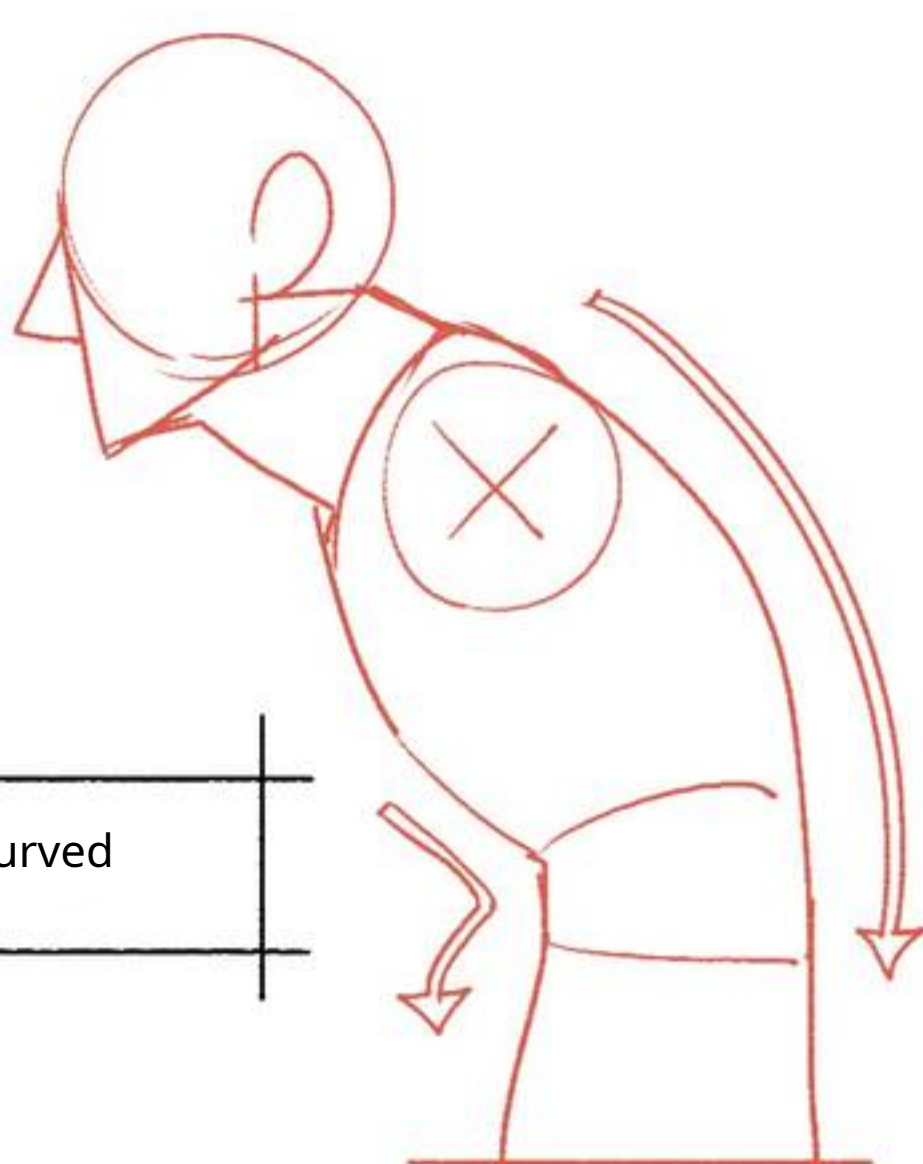
Key Doint



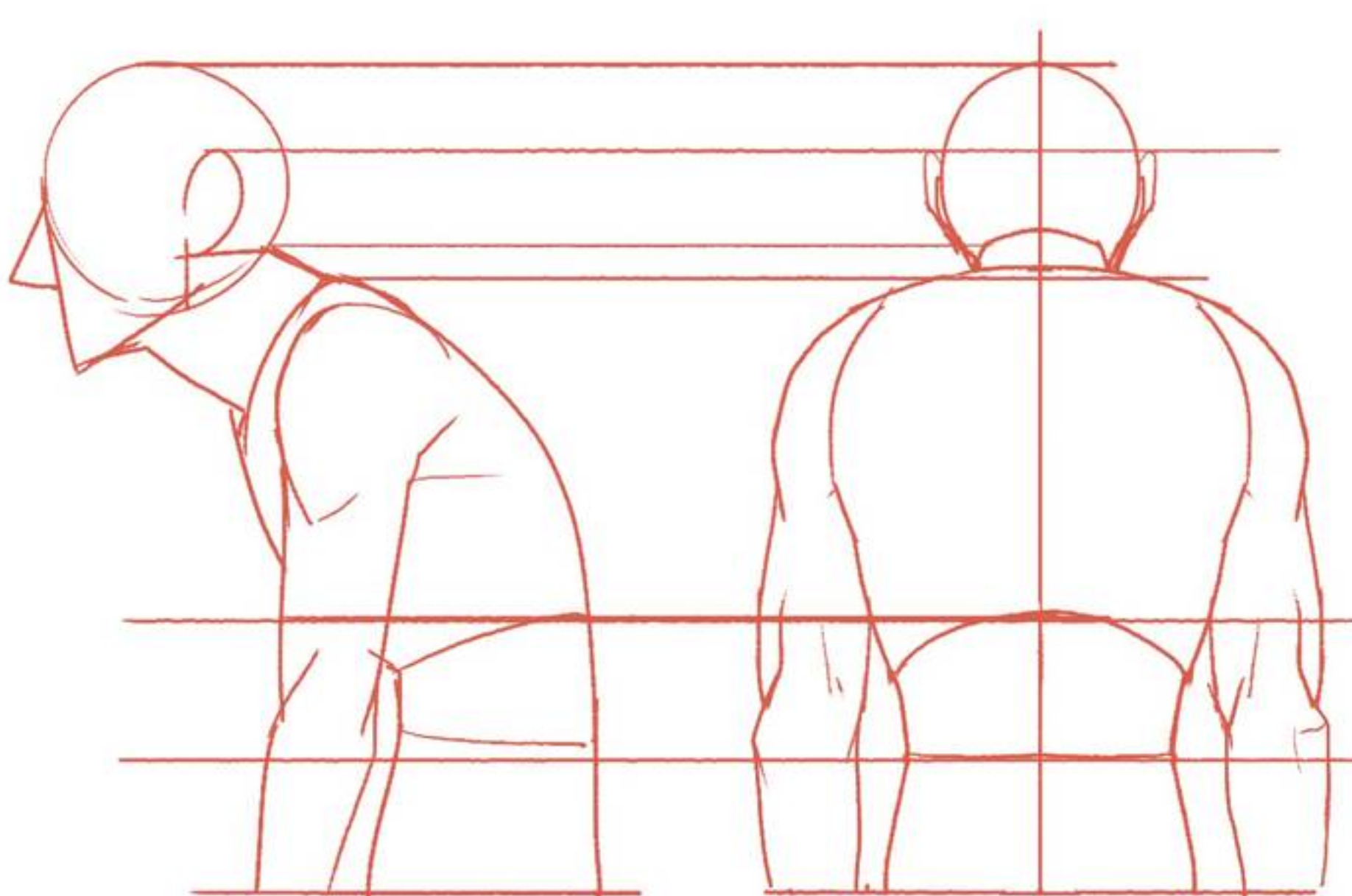
I mean, how do you draw the back of your back?



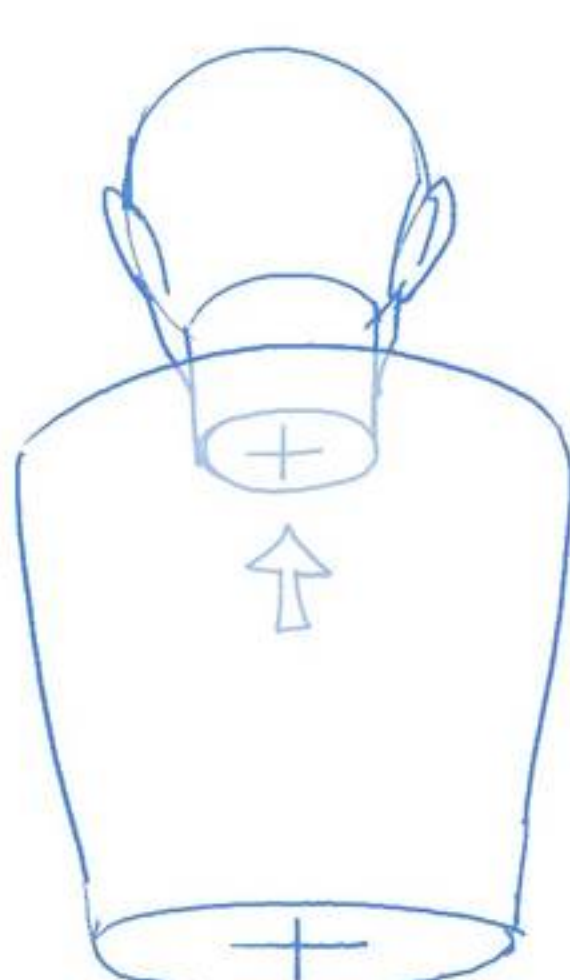
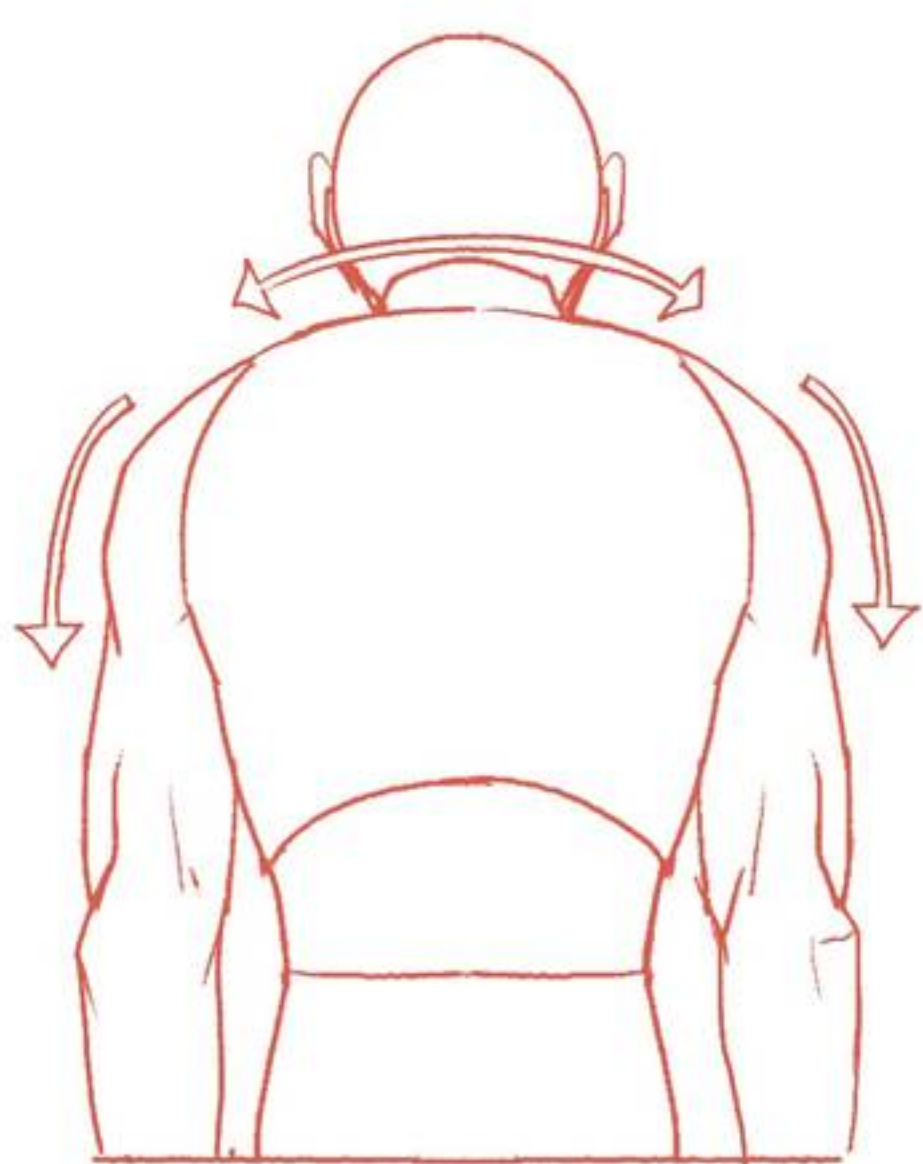
I understand it first in the form of a curved back.



And then there's the forward movement of the neck, and then there's the fold of the belly, and then there's the parabola on the back.

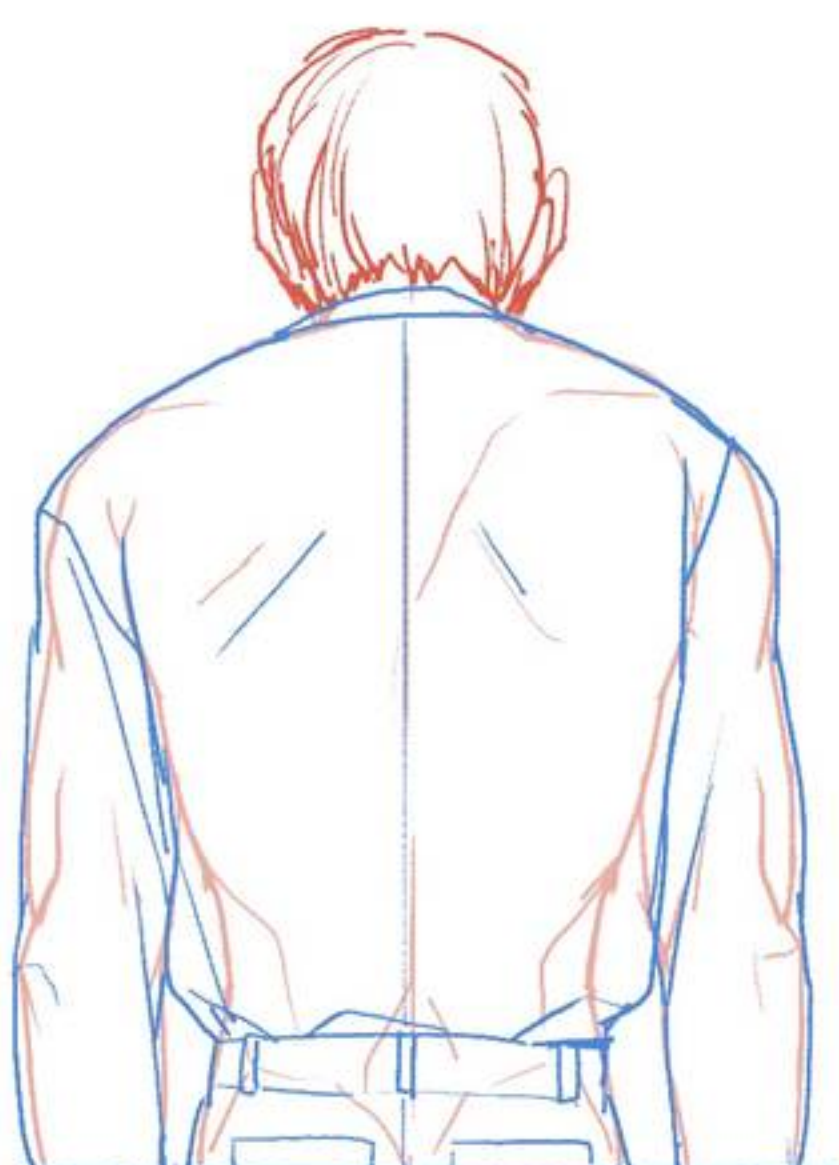


By the way, the human body is shaped by its side, and it's a little bit more of an elementary taster, so it's drawn from the back.



And as it bends, the neck appears to be covered on the back, so the back is going around, and then it's going to match the shoulder line and the back line to make it feel more urgent.

It's a simple shape, and it's a human representation that's necessary.



I'm gonna dress you up and draw you what you want.



I don't know if there's any wrinkles in the back.



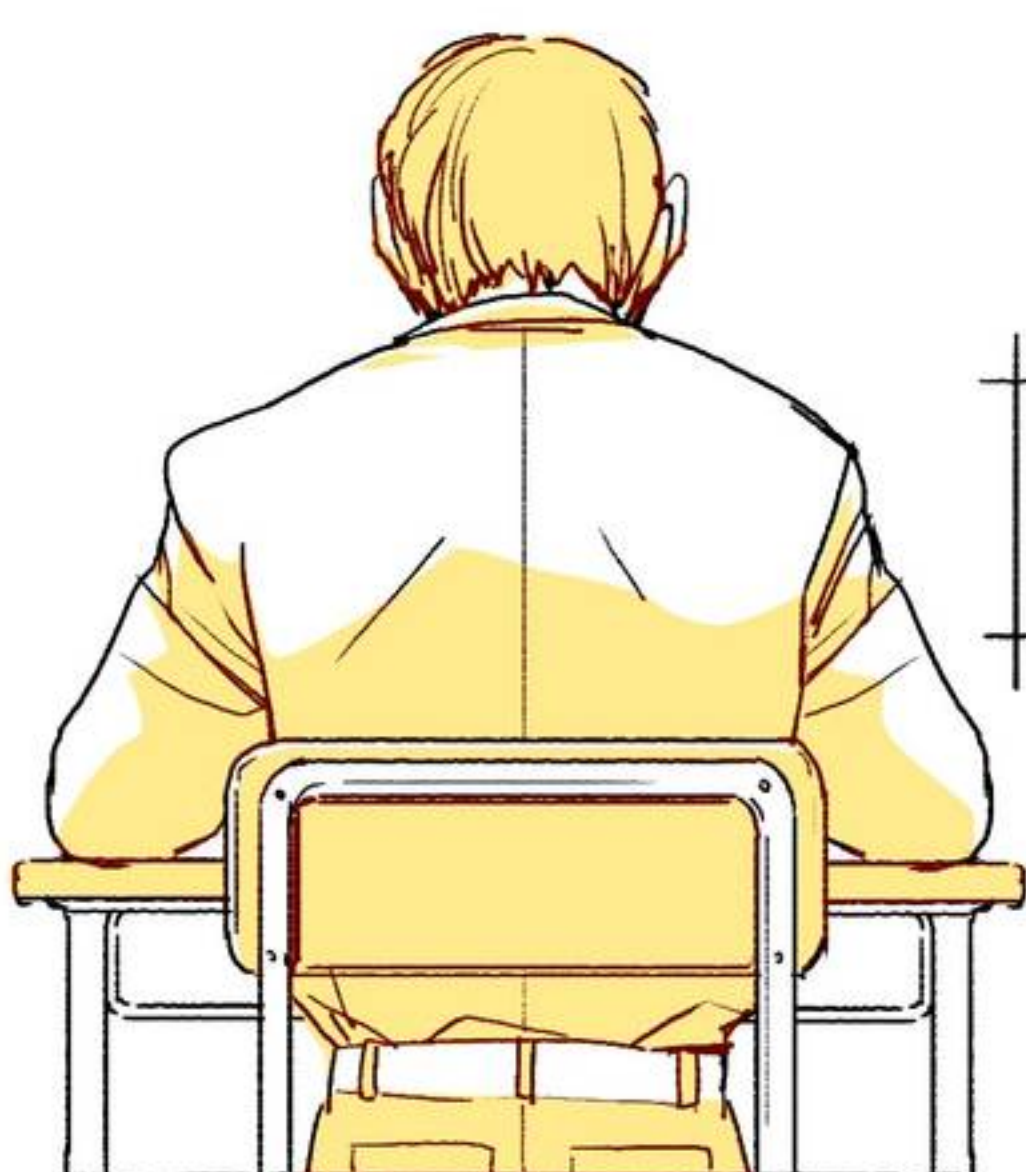
I'll finish with the gift.



And depending on what happens, you can have a different situation with your mouth bent.



You draw a table, you draw a bag, you put your arm over the side, you put it on the desk, and it turns into the back of your seat.



I'd like to know the taco author."



In the front, you see the back is curved, and you see the head and the top of the dragon, and then the belly folds.



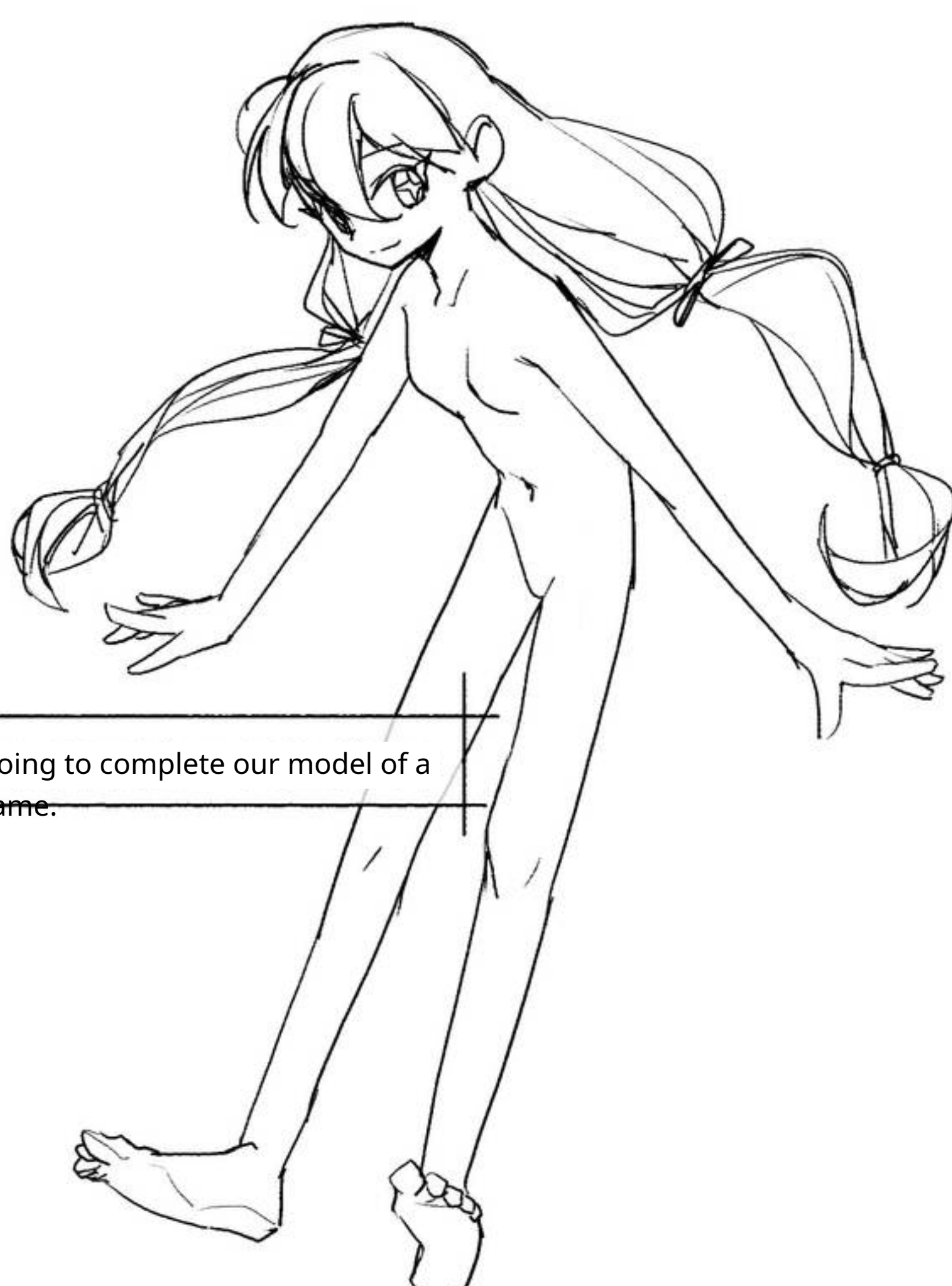
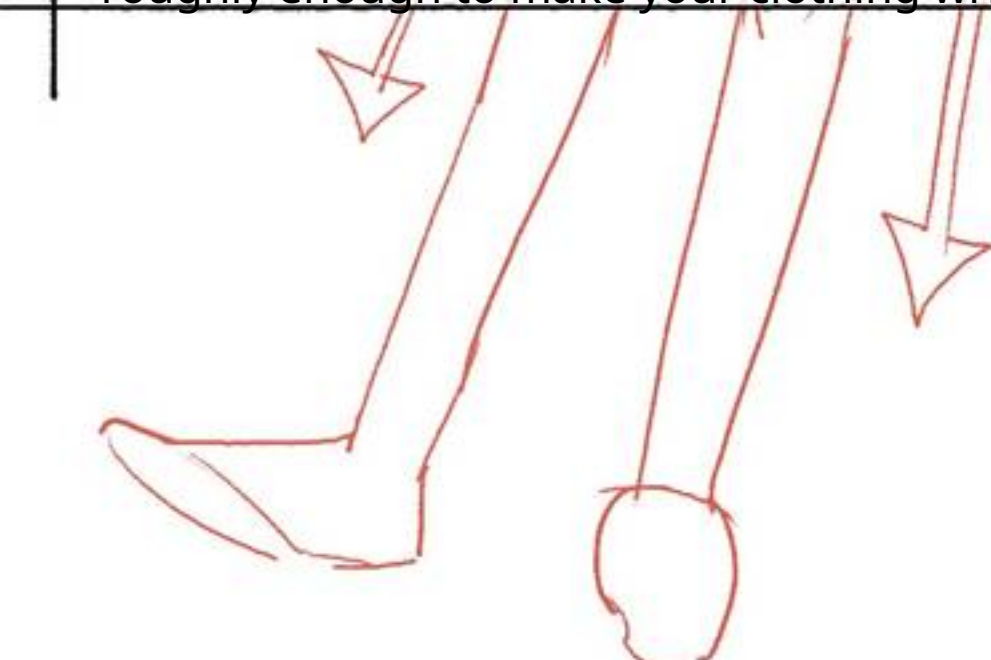
Key Doimt



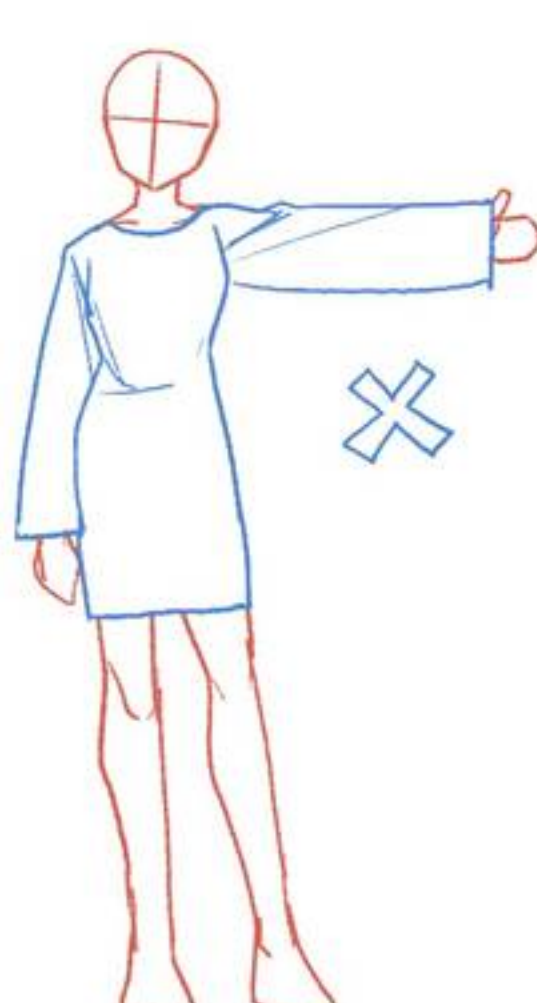
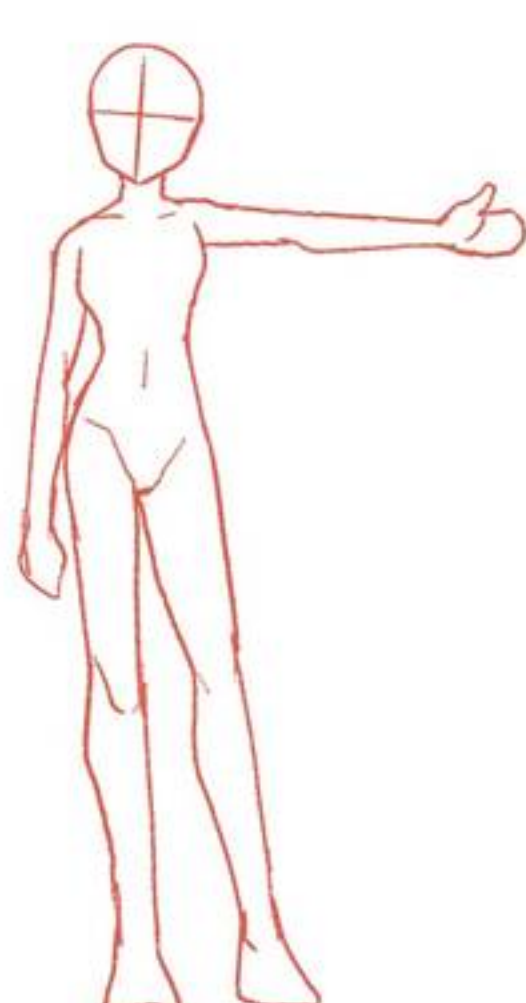
[Q: What do you draw when you don't have more modern clothes than you do?]



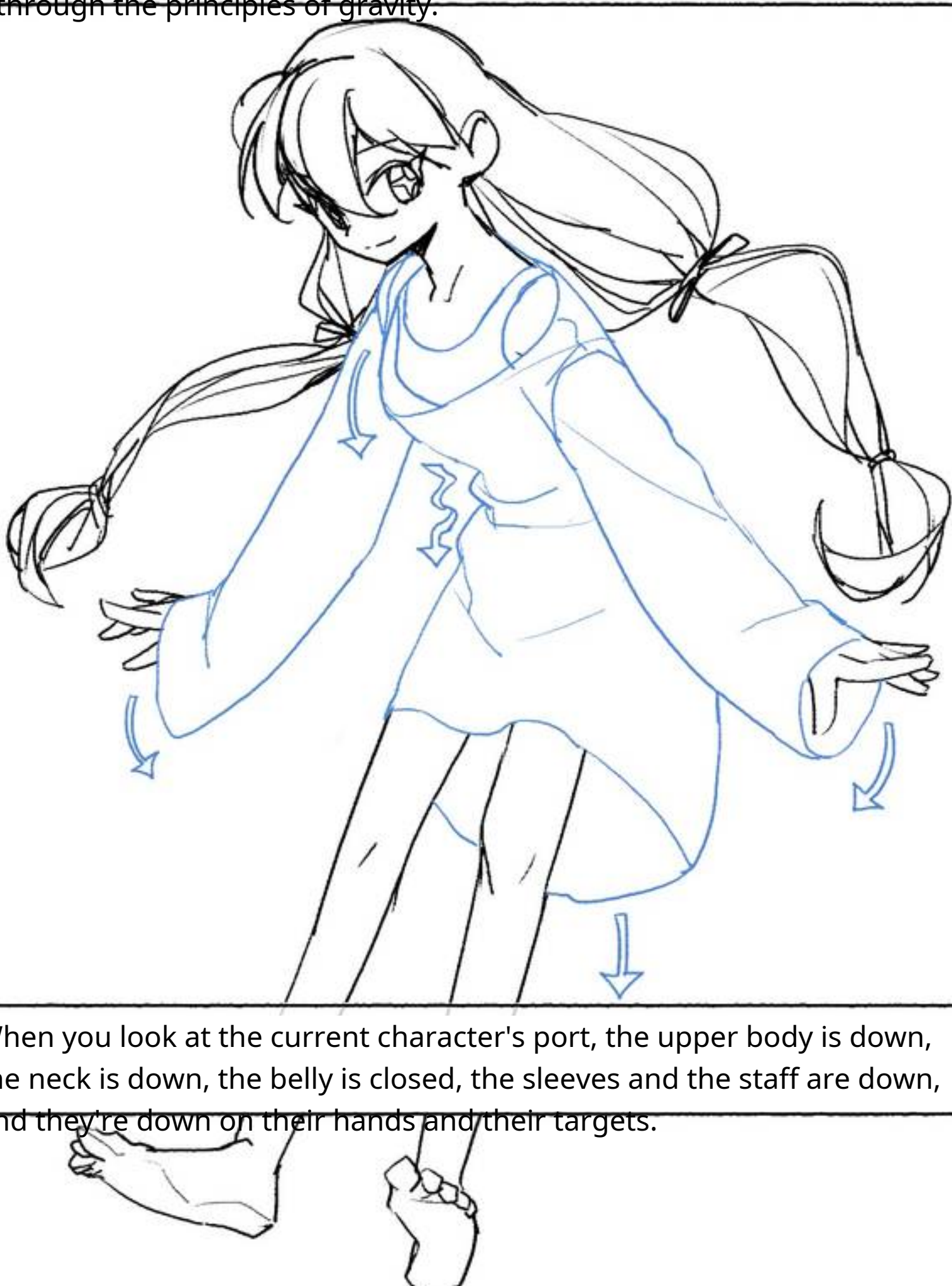
And even if your hair is covered in a human frame, you need to know that your body's flow is going to be roughly enough to make your clothing wrinkles.



We're going to complete our model of a body frame.



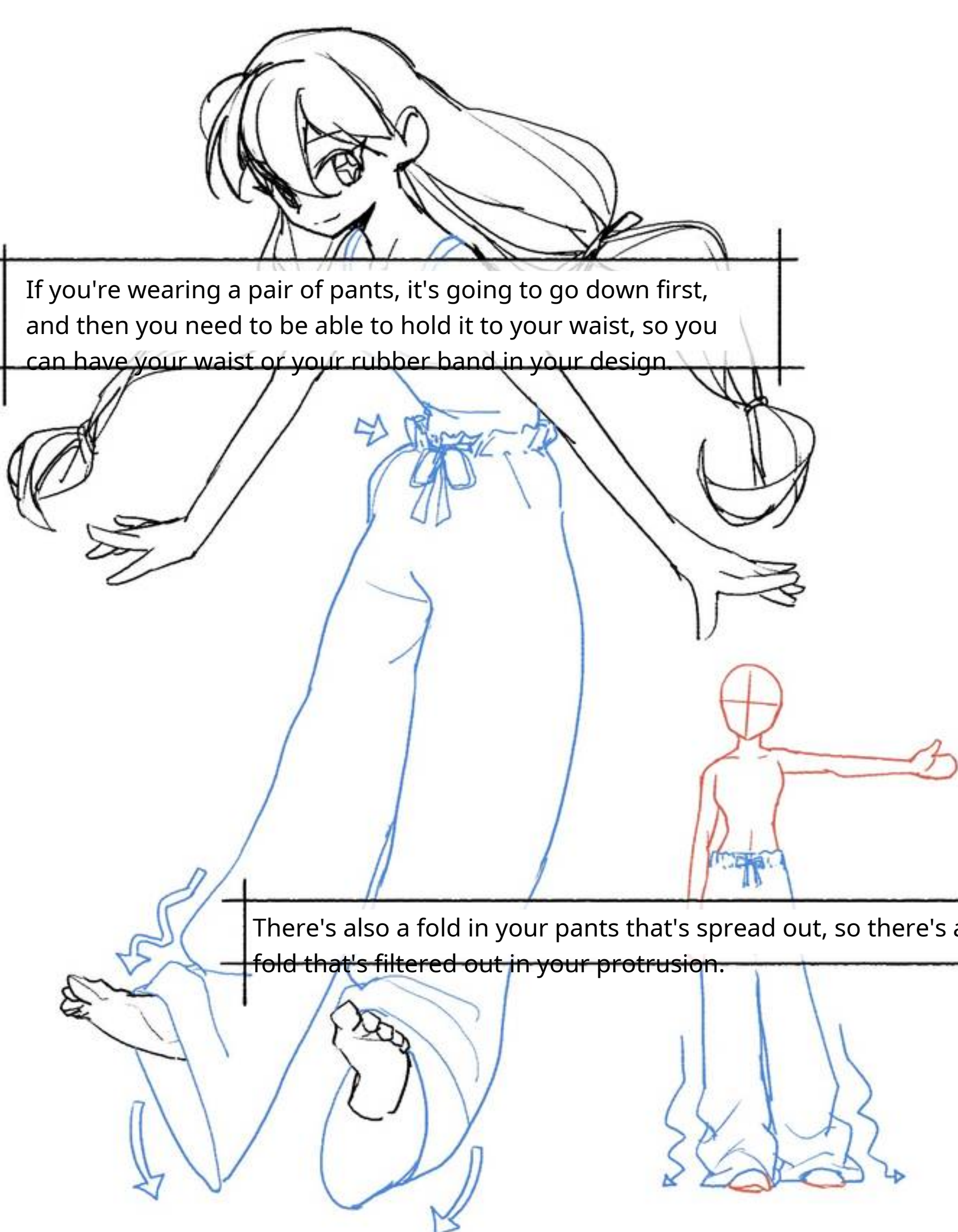
Now, there's no such thing as the human body, so I'm going to draw a wide range of clothes, thinking of the wrinkles that flow through the principles of gravity.



When you look at the current character's port, the upper body is down, the neck is down, the belly is closed, the sleeves and the staff are down, and they're down on their hands and their targets.



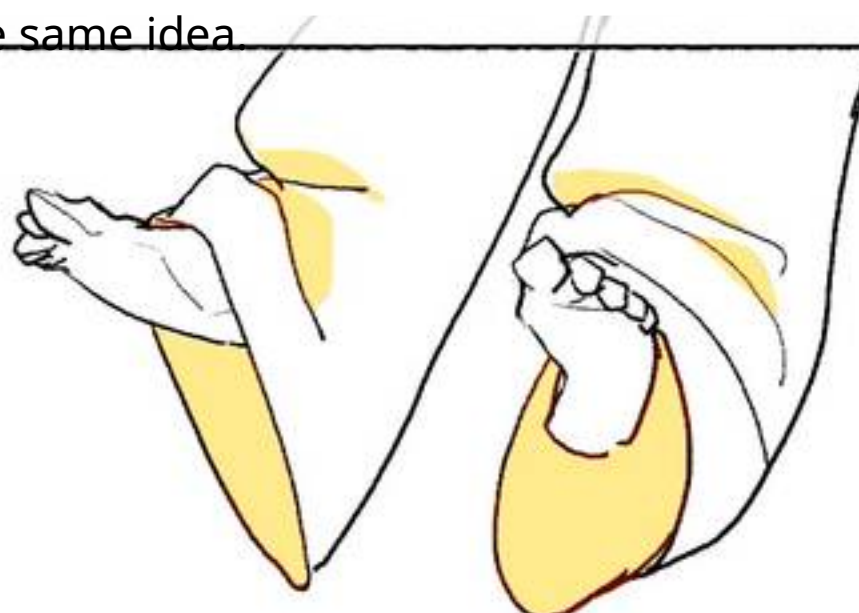
If you're wearing a pair of pants, it's going to go down first, and then you need to be able to hold it to your waist, so you can have your waist or your rubber band in your design.



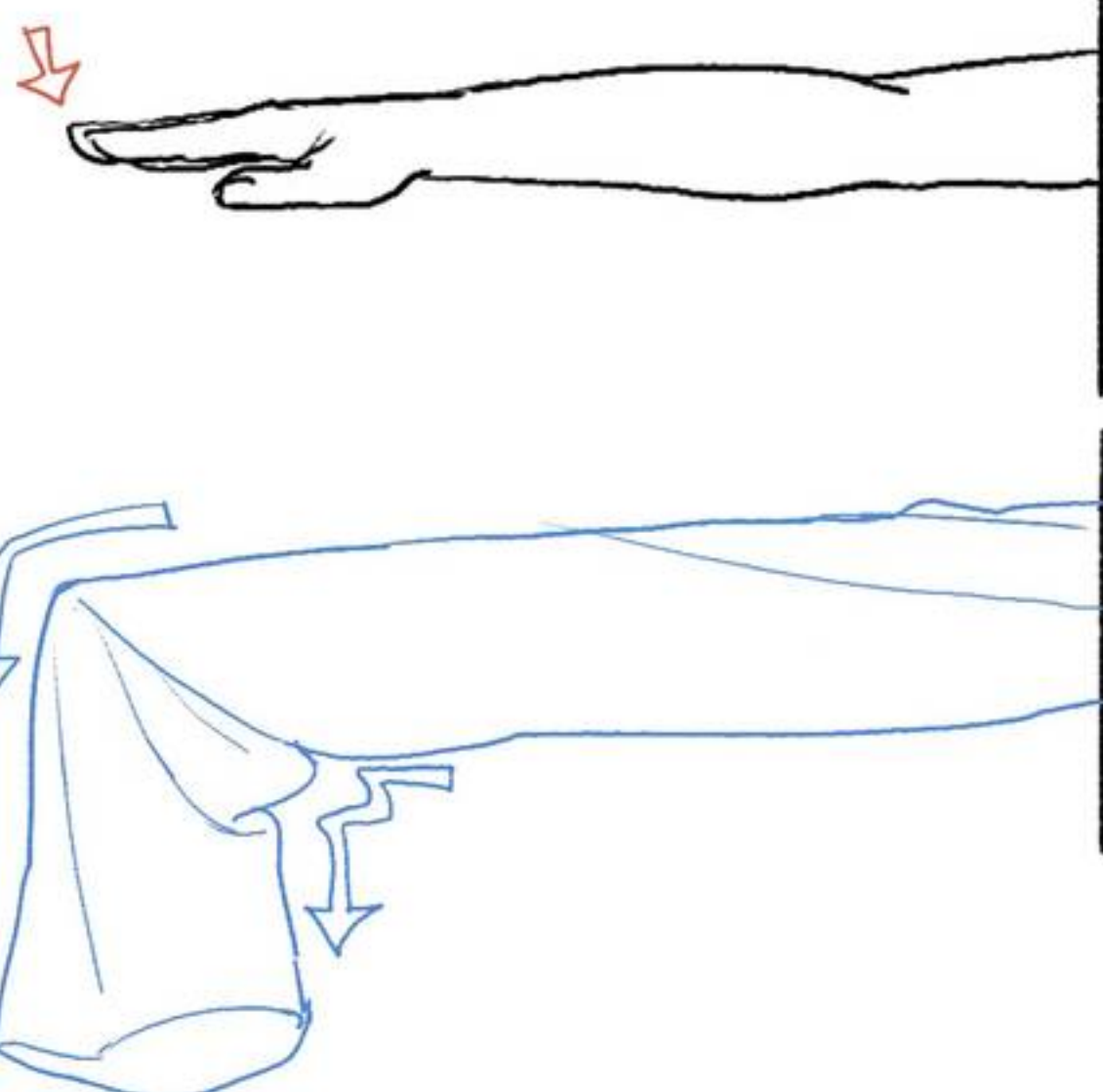
There's also a fold in your pants that's spread out, so there's a fold that's filtered out in your protrusion.



If you have a upper body and a lower body, and it's a radical, you're going to end up with the same idea.



It's too small for a writer to know.



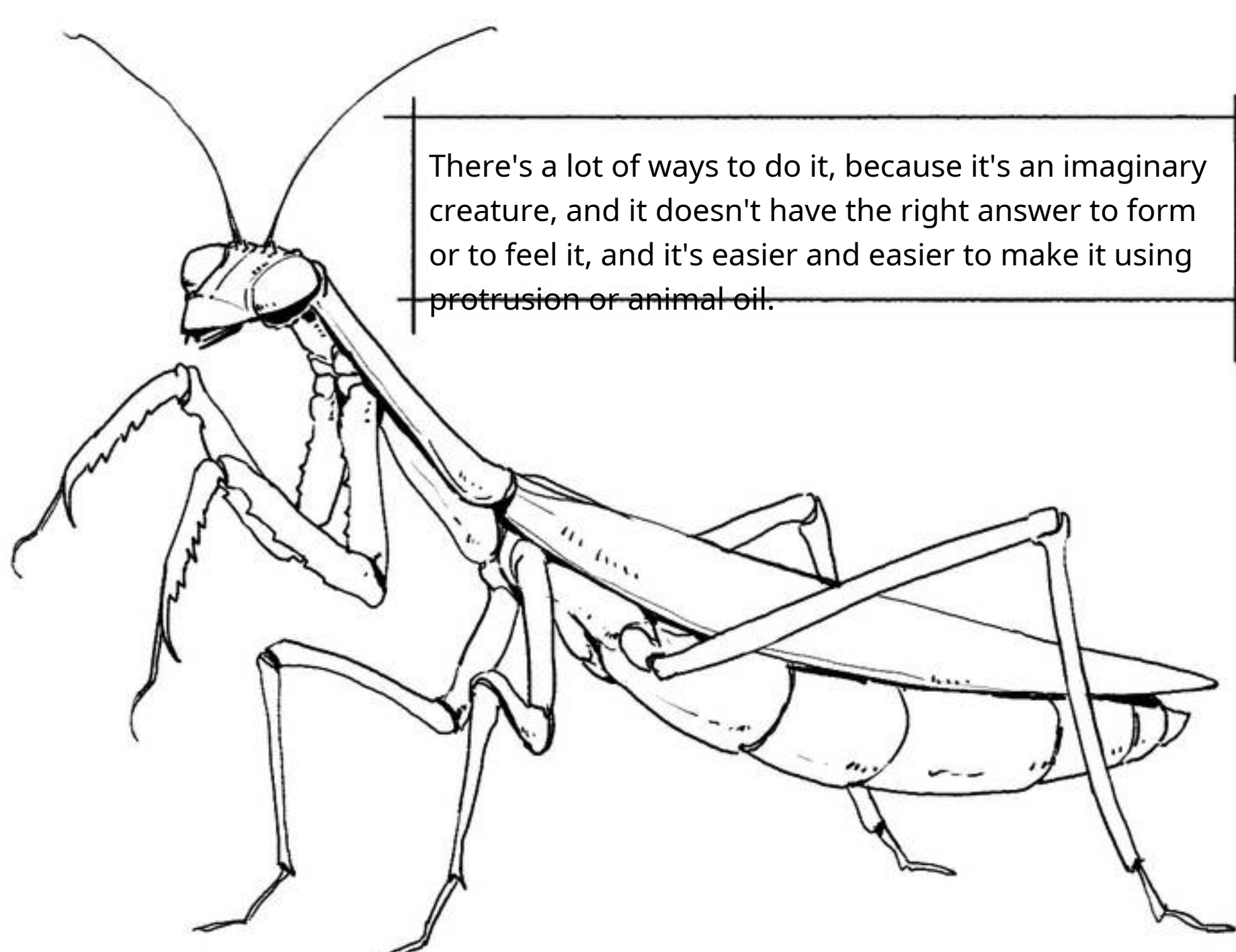
If the sleeves are longer than the length of the arm, then I'm going to draw a sleeve shape that will follow the arm movement across the hand and then fall down.



Key Doint

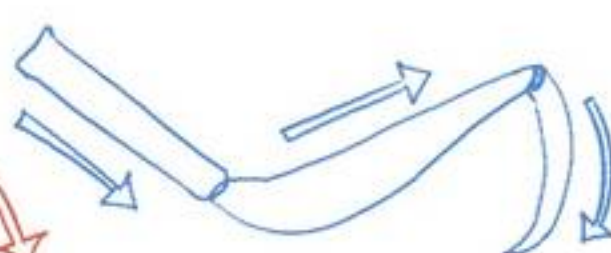
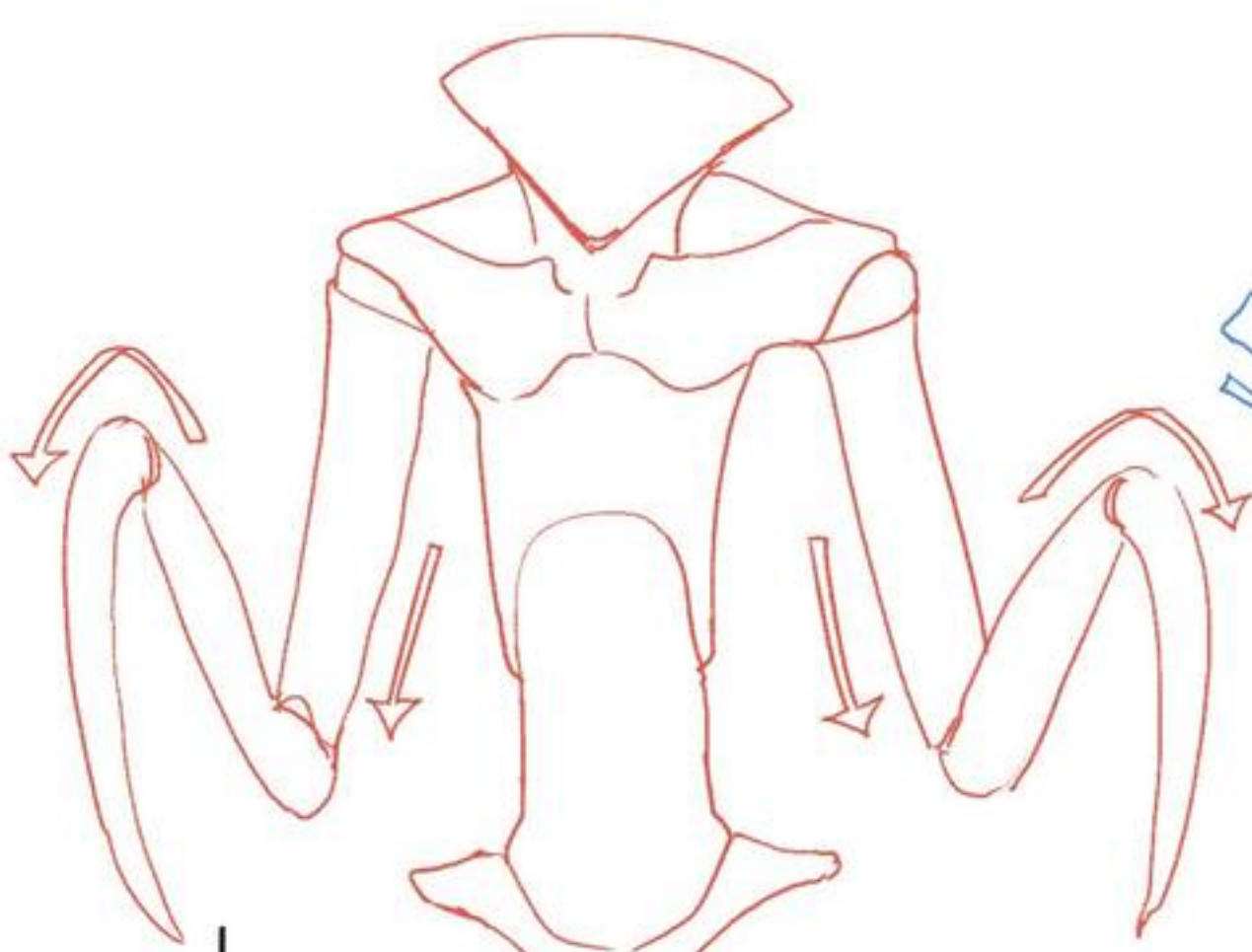
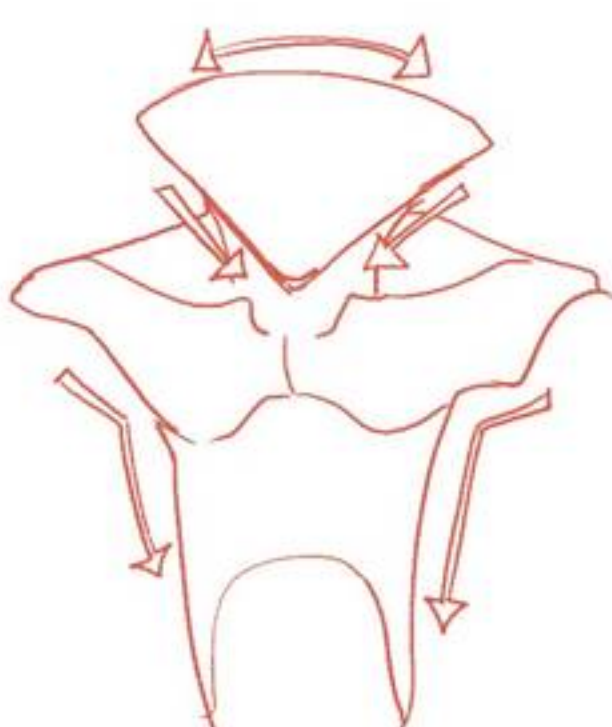


[Q: I want to know how monster Grinon works.]

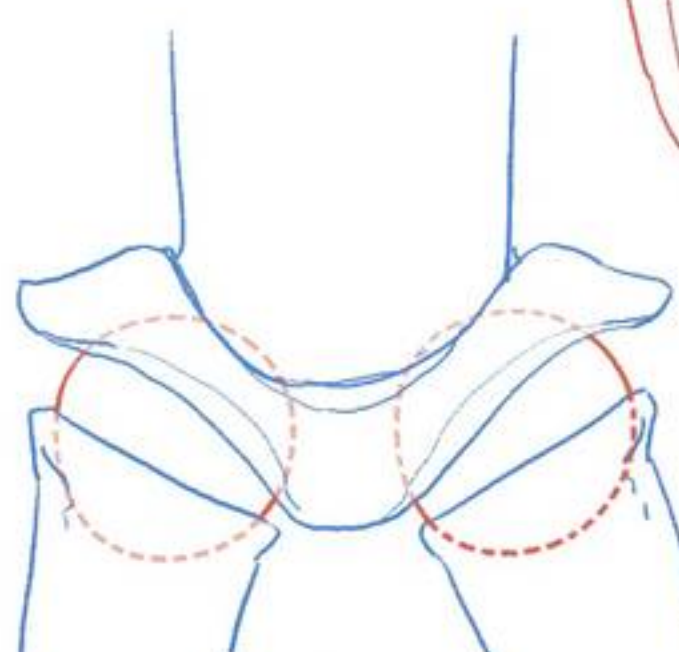
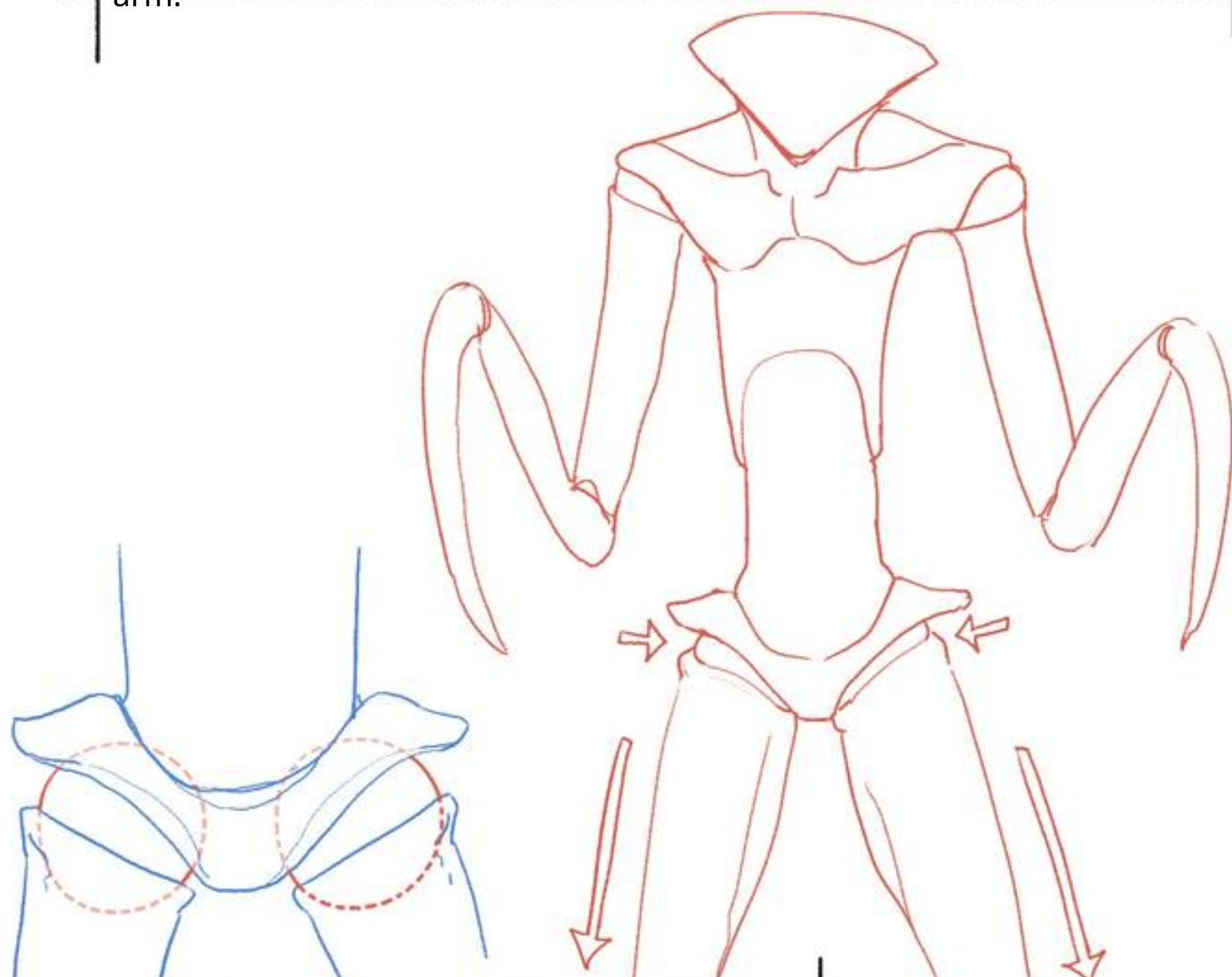


There's a lot of ways to do it, because it's an imaginary creature, and it doesn't have the right answer to form or to feel it, and it's easier and easier to make it using protrusion or animal oil.

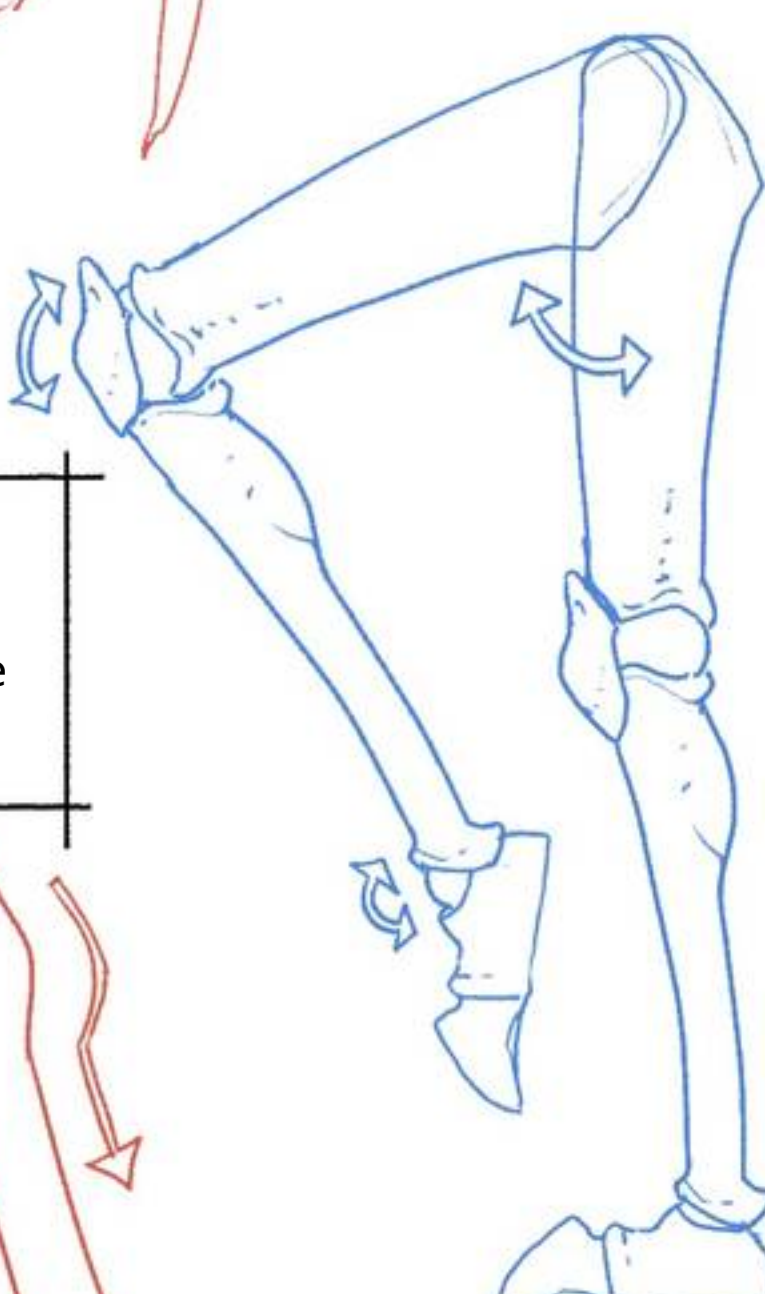
Using the wart's stylus, you draw your head like a human, and you really need to understand the nature of what you're trying to do with the data reference



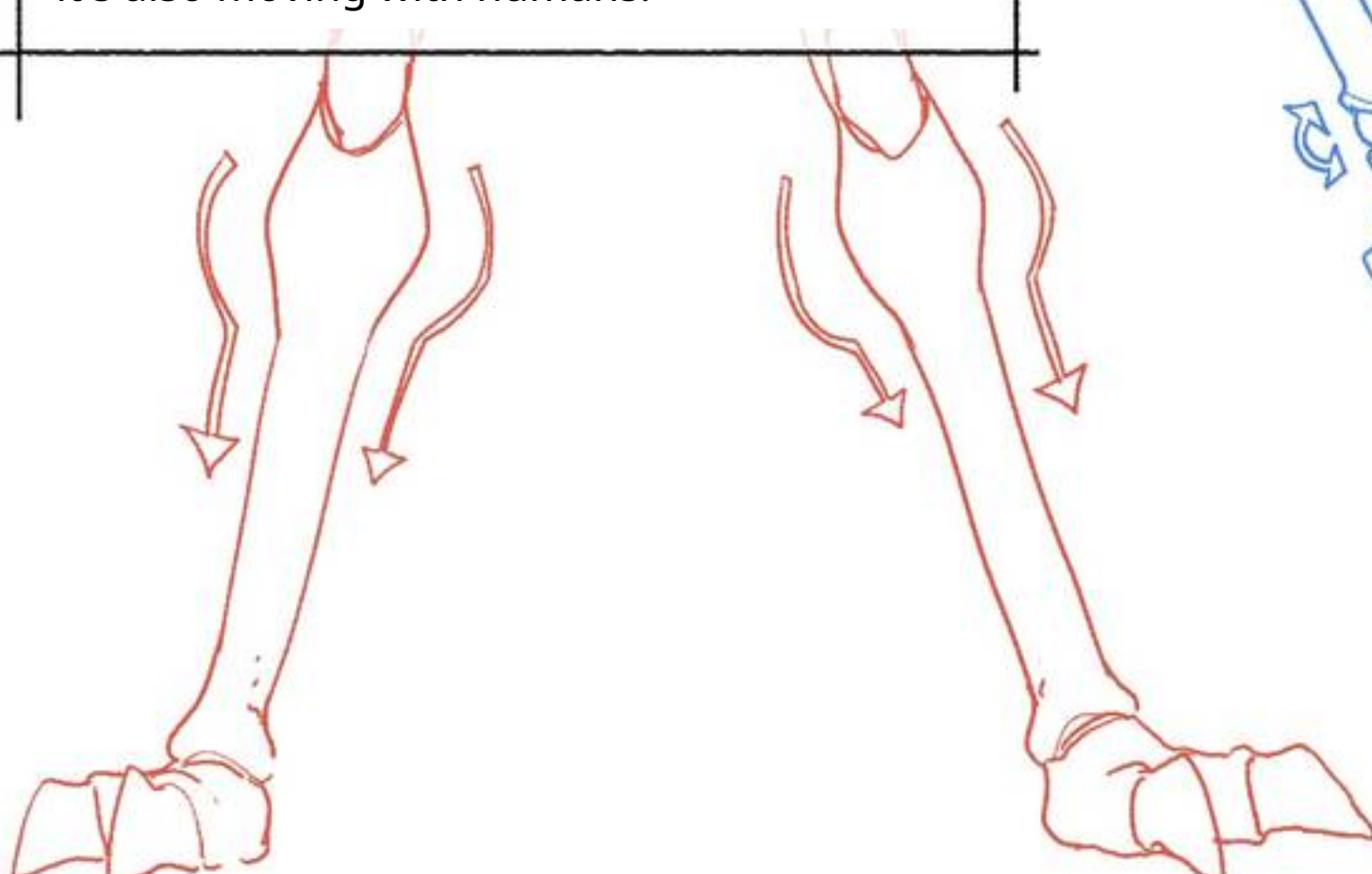
I'm using the warts and the stylus from the forelegs to make it look like an arm.



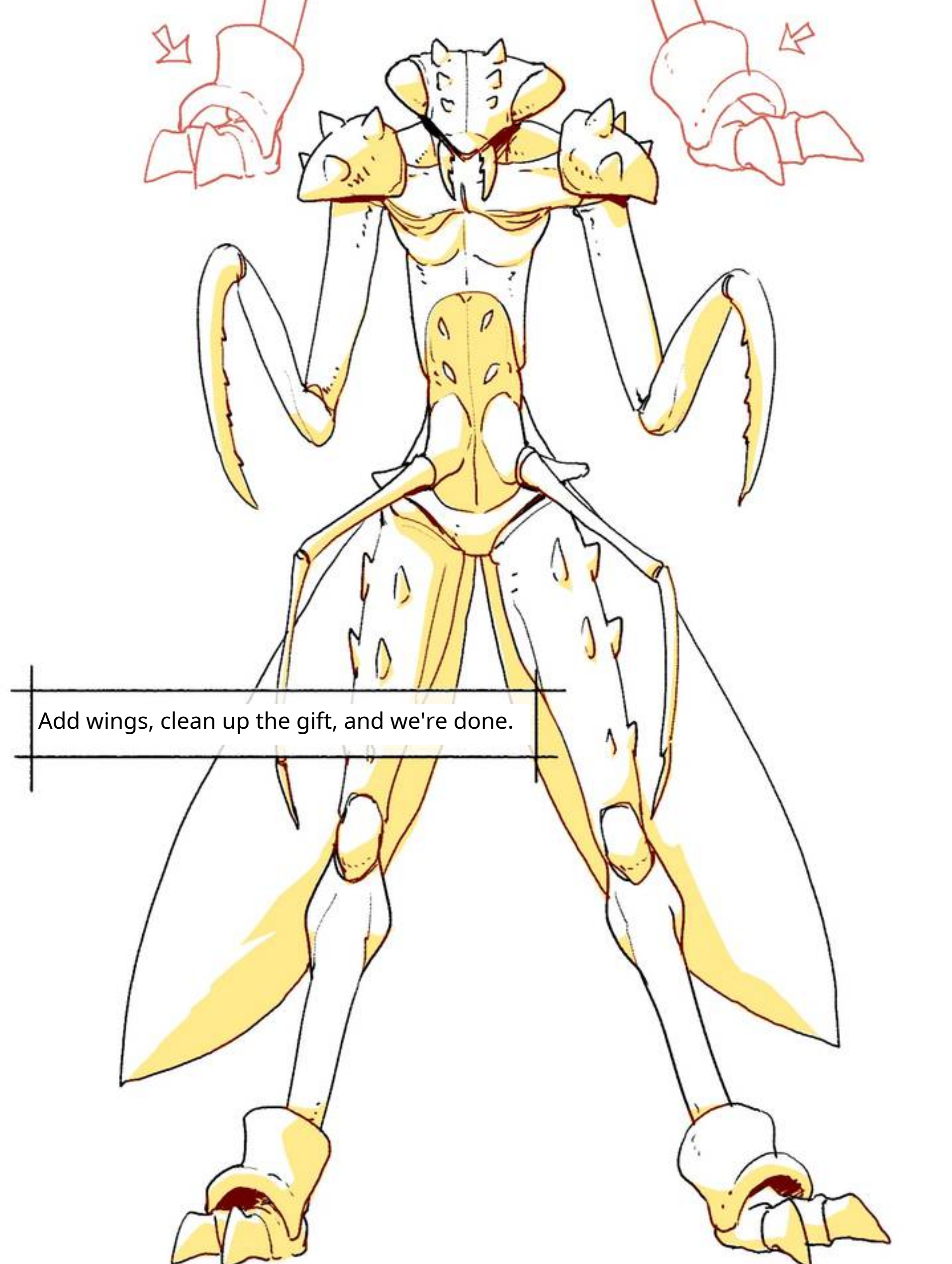
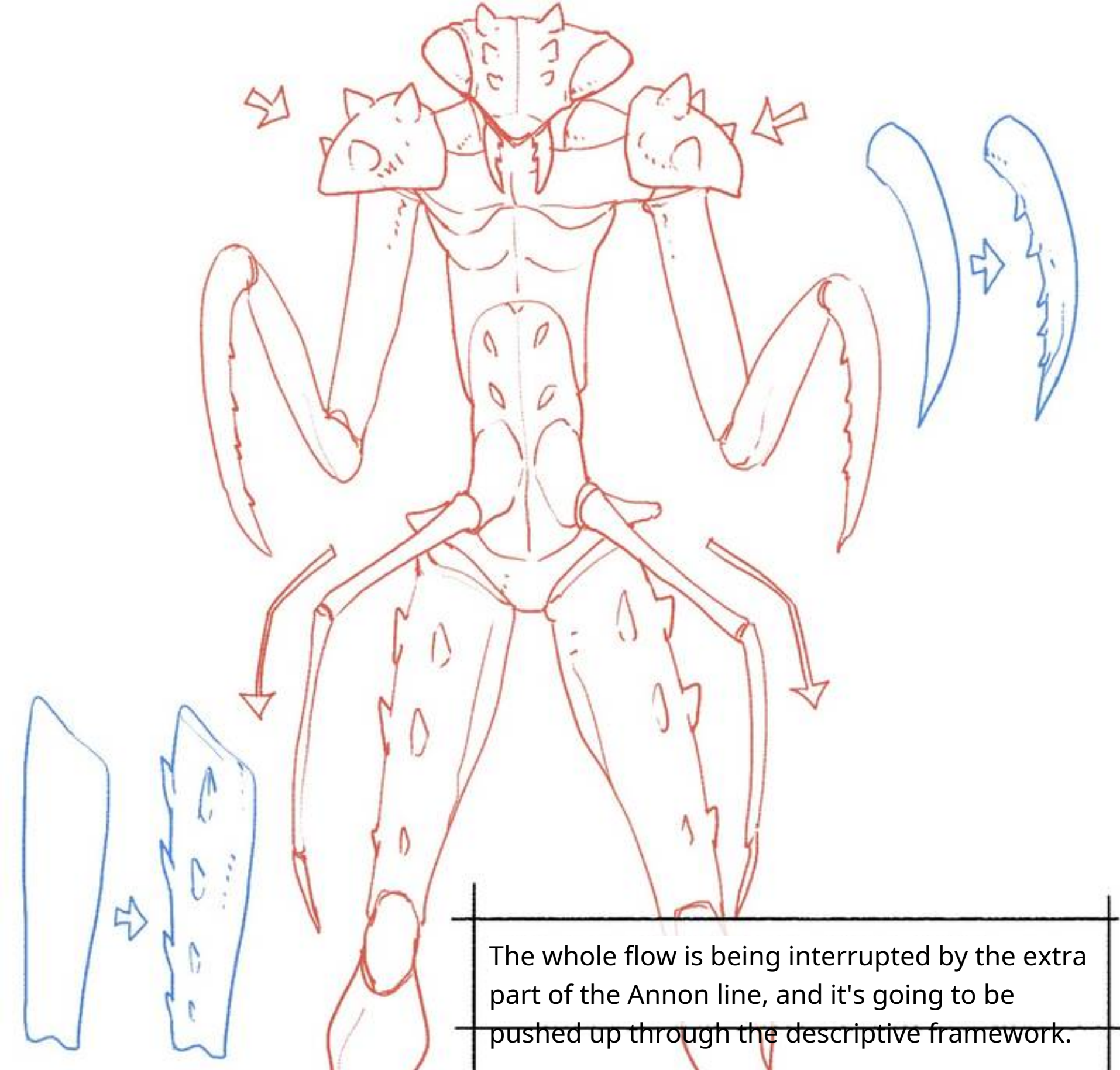
We're going to have to design it for moving joint parts.



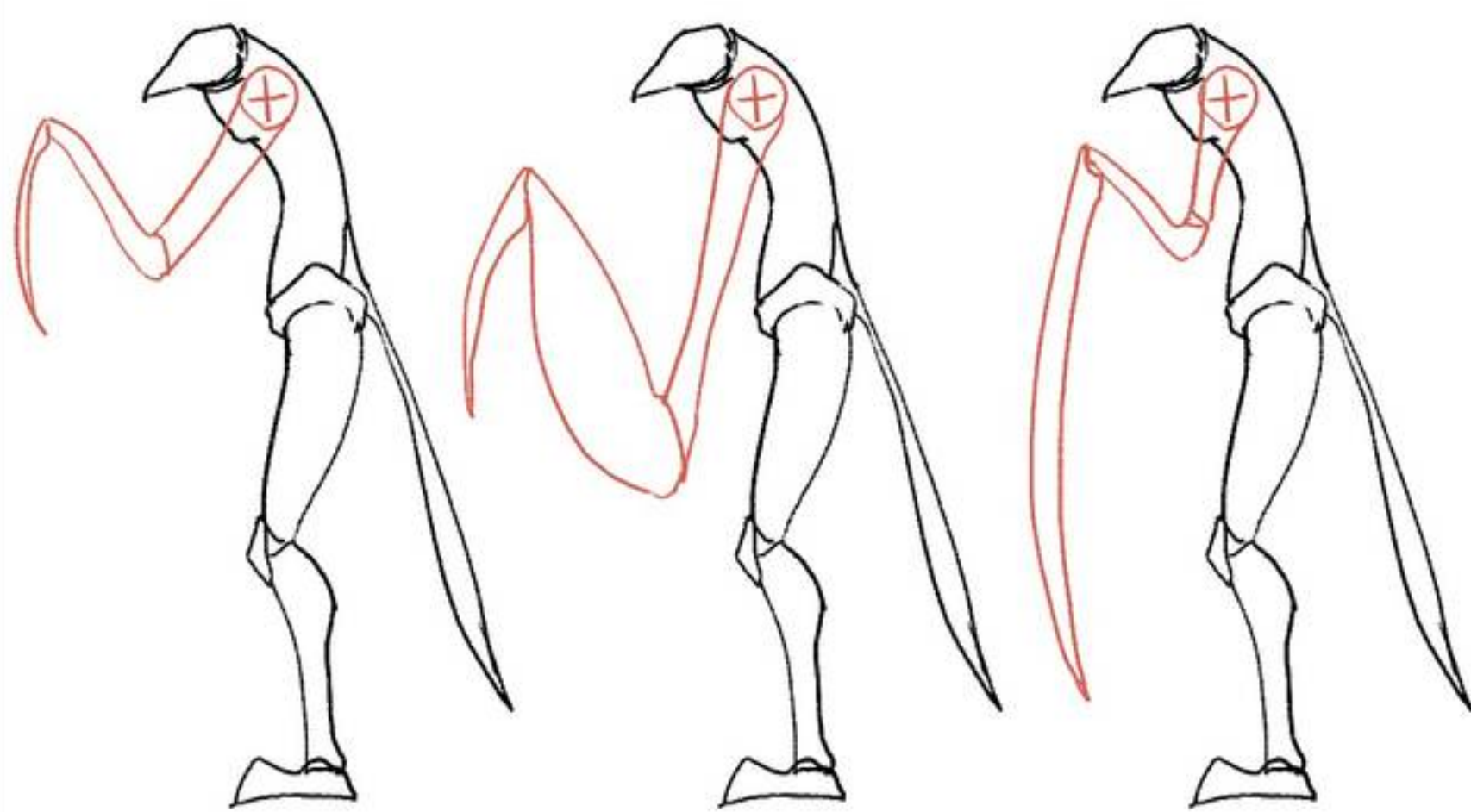
The mantis's long, sharp silica, and he's got the whole feeling of what it's going to do, thinking about what it's going to do, because it's also moving with humans.







I'd like to know the taco author."



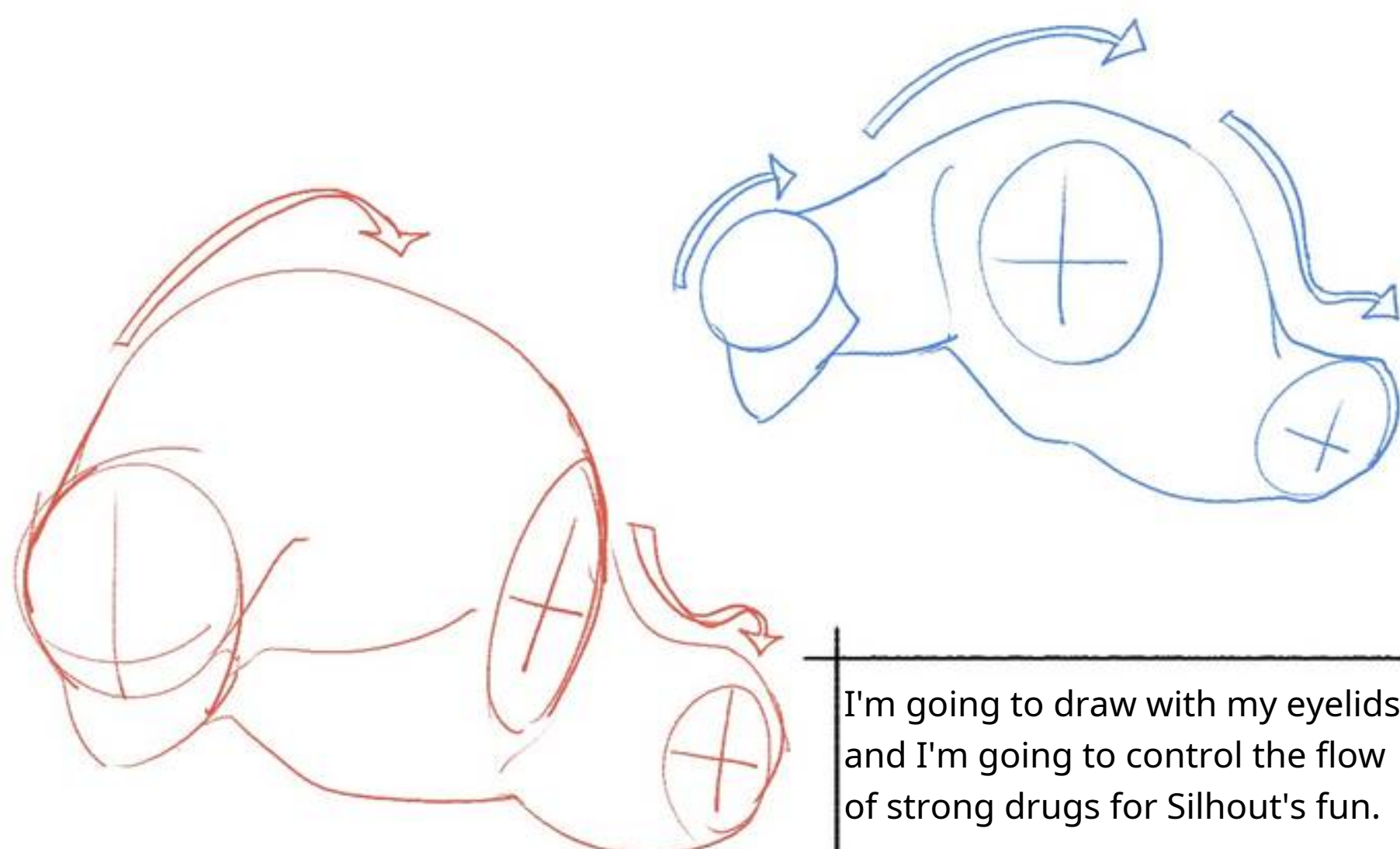
Even if you have the same words and joints, if you change the length and shape, you can get a lot of design monsters.



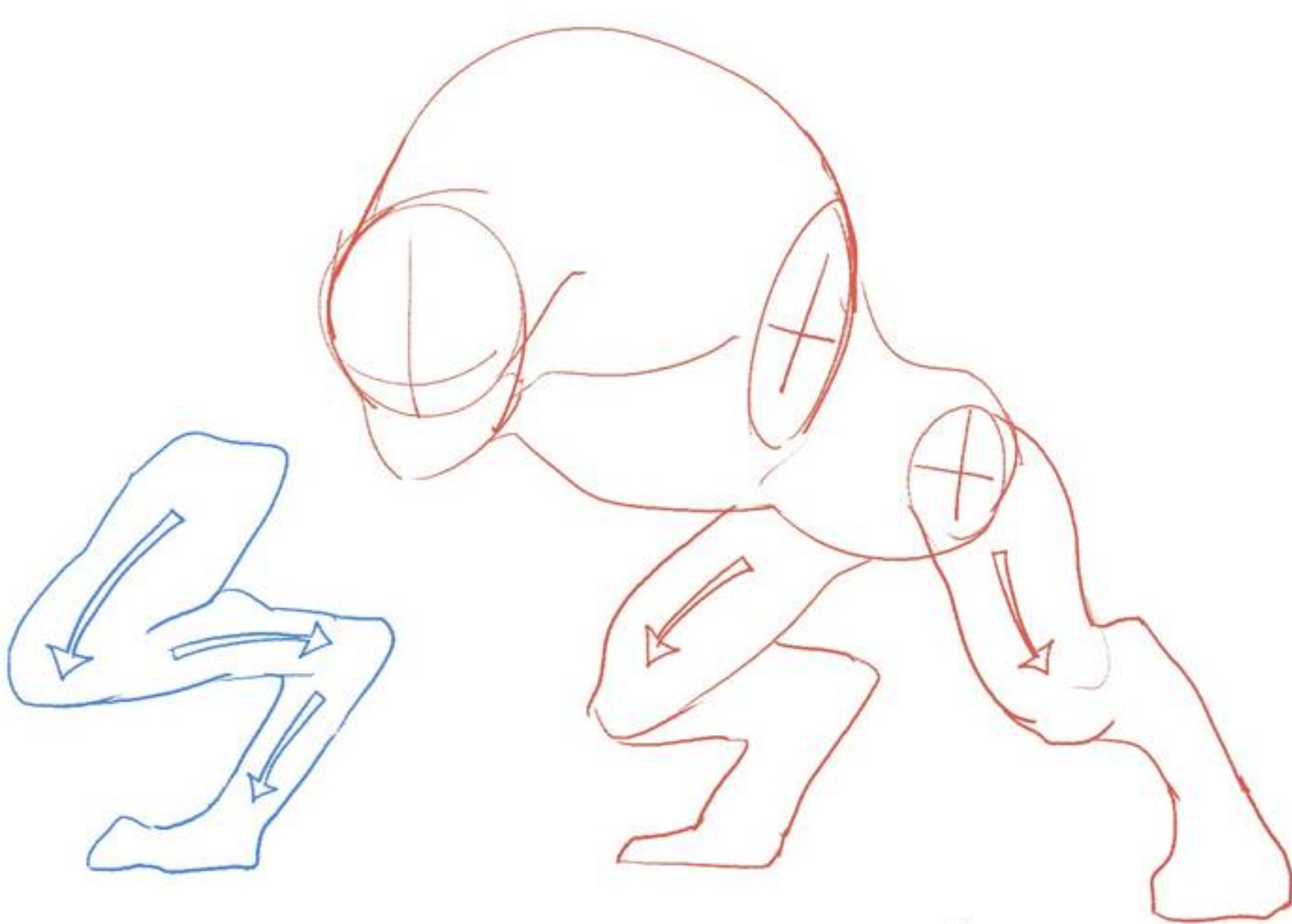
Key Doimt



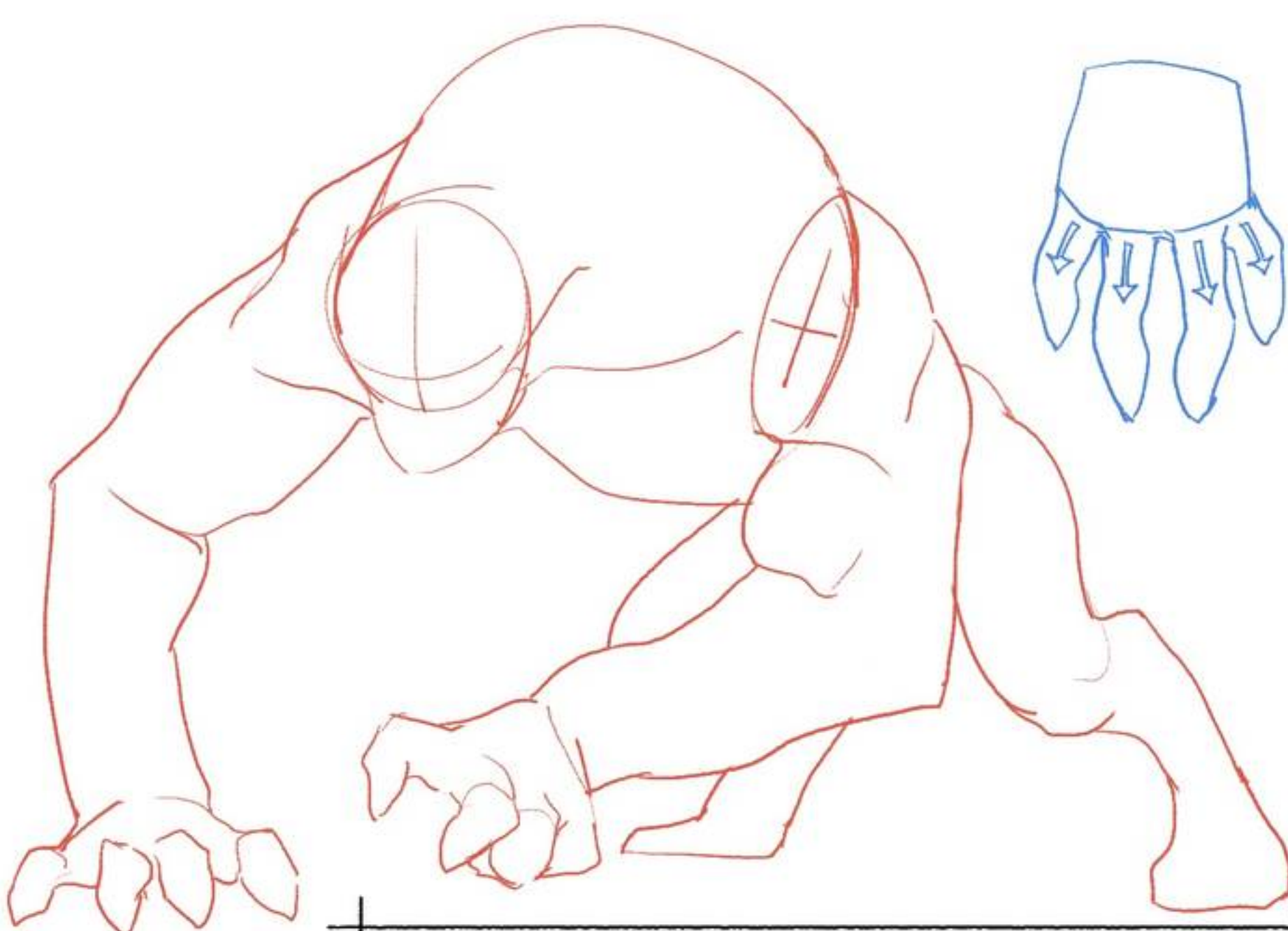
I want to know how monster Grinon works.



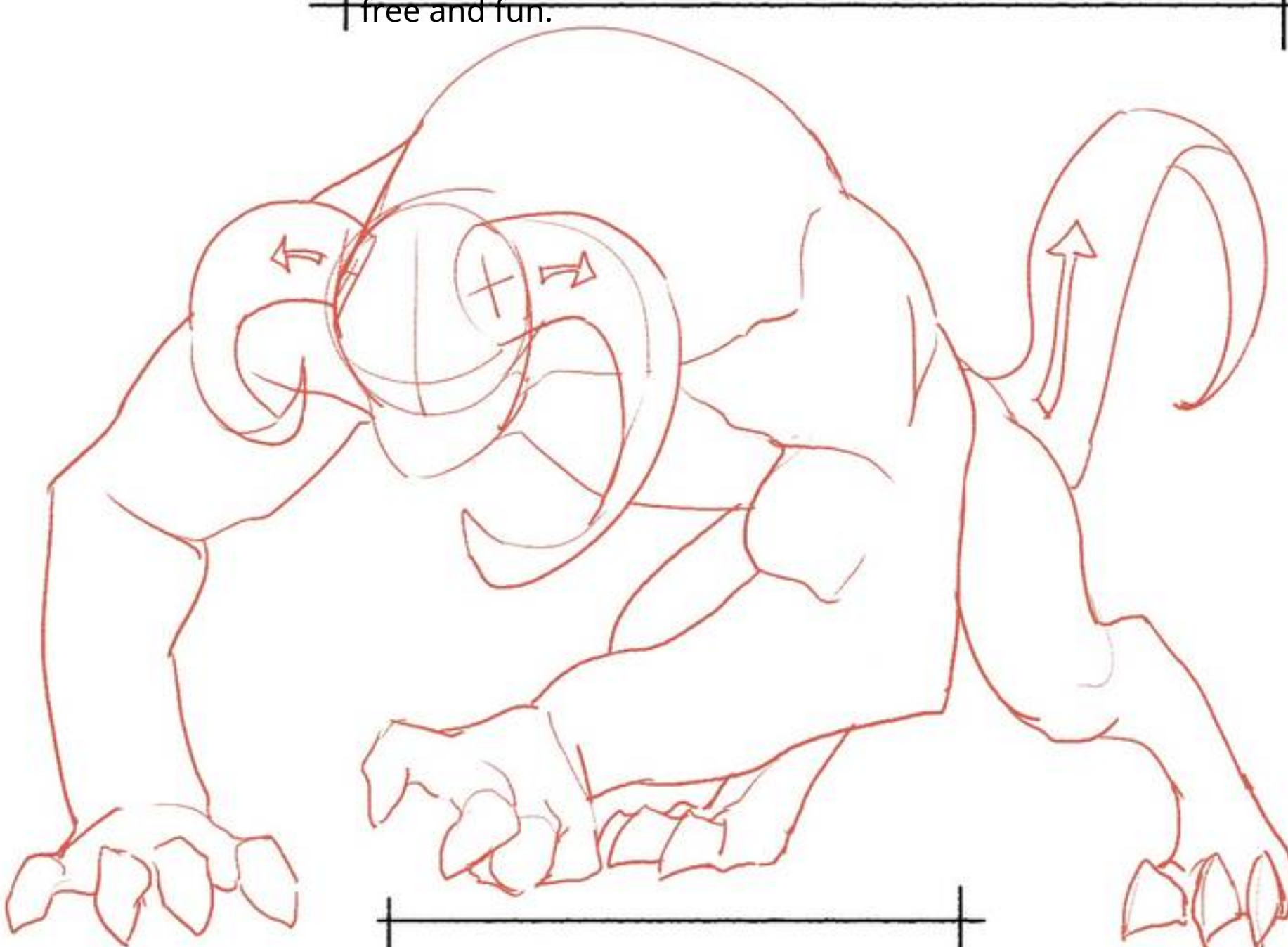
I'm going to draw with my eyelids, and I'm going to control the flow of strong drugs for Silhout's fun.



It's the animal's back leg. It's the animal's sensation.



I'm going to draw an arm-like front leg, and I don't have a fixed shape, as I mentioned above, so I'm going to draw it free and fun.



In addition to scale and tailboard, if necessary



It's a description of a monster's entire muscle mass, and then it goes on and on.





Besides the head parts, we're going to add a whole bunch of details and shape.

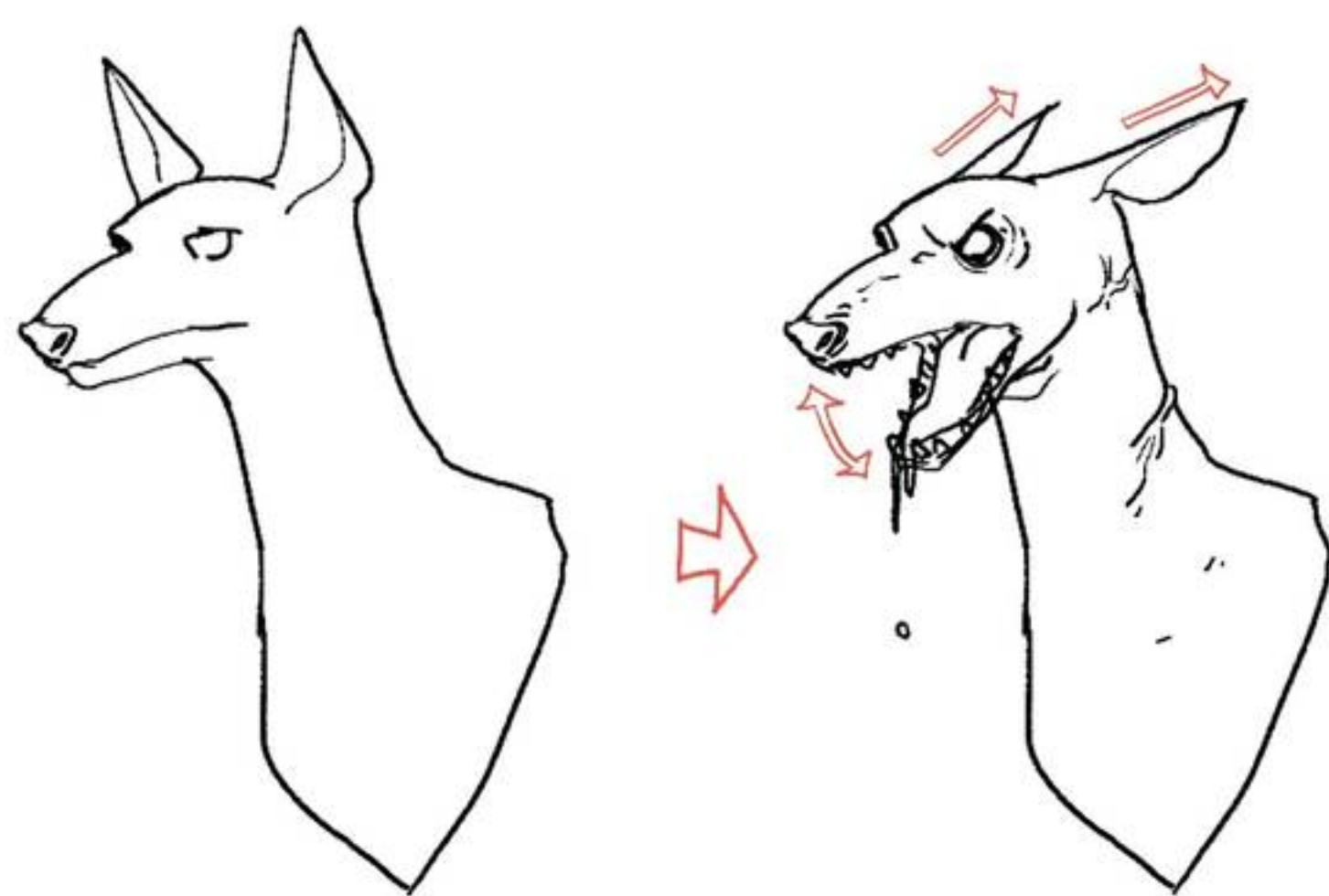


It's creating a pattern and a mole on the surface of the monster's skin.



I'll finish with the gift.

He said it'd be nice to know a writer.



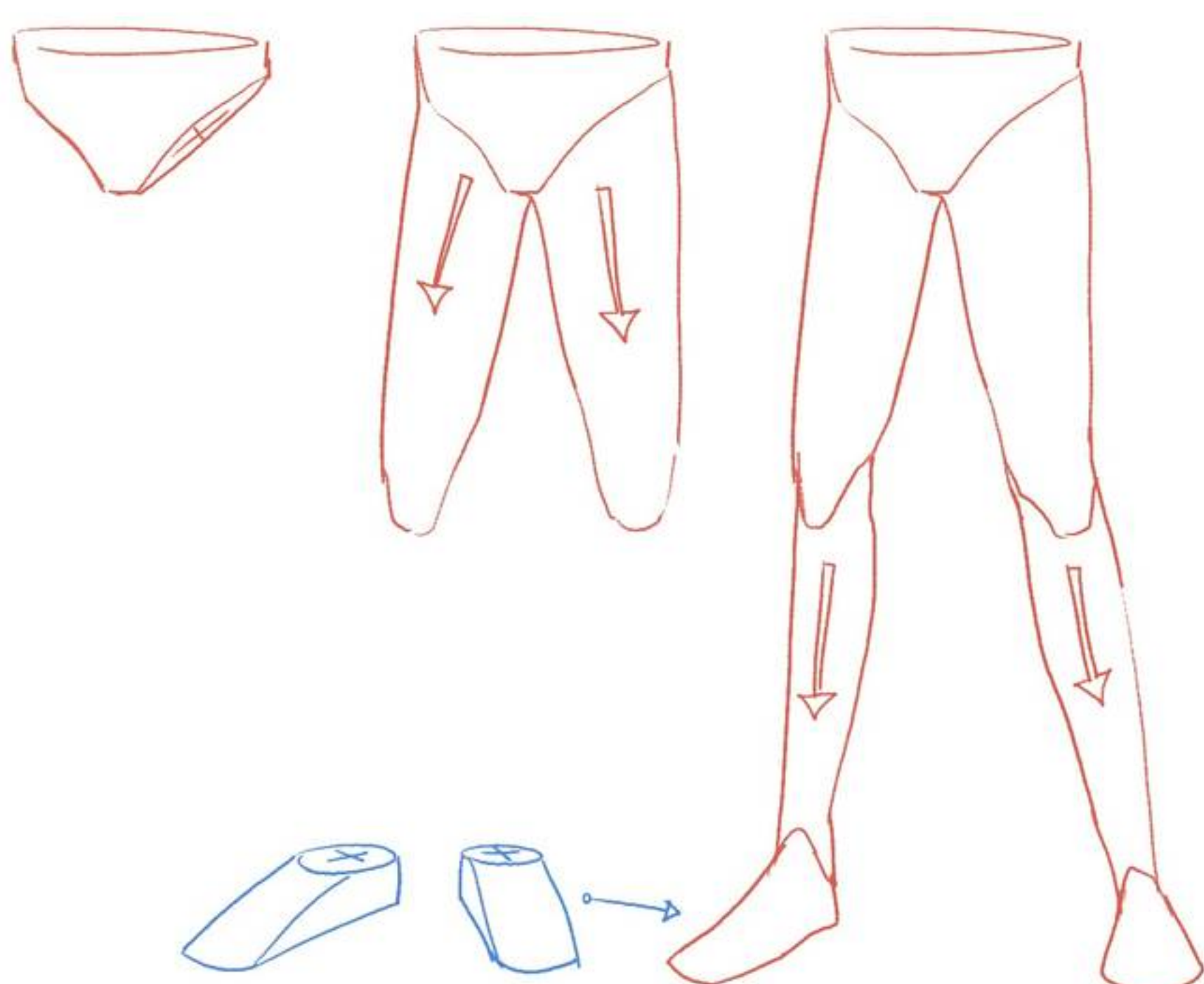
It's not so much a tasteful look, but a change in the face of the monster that makes me feel even stronger.



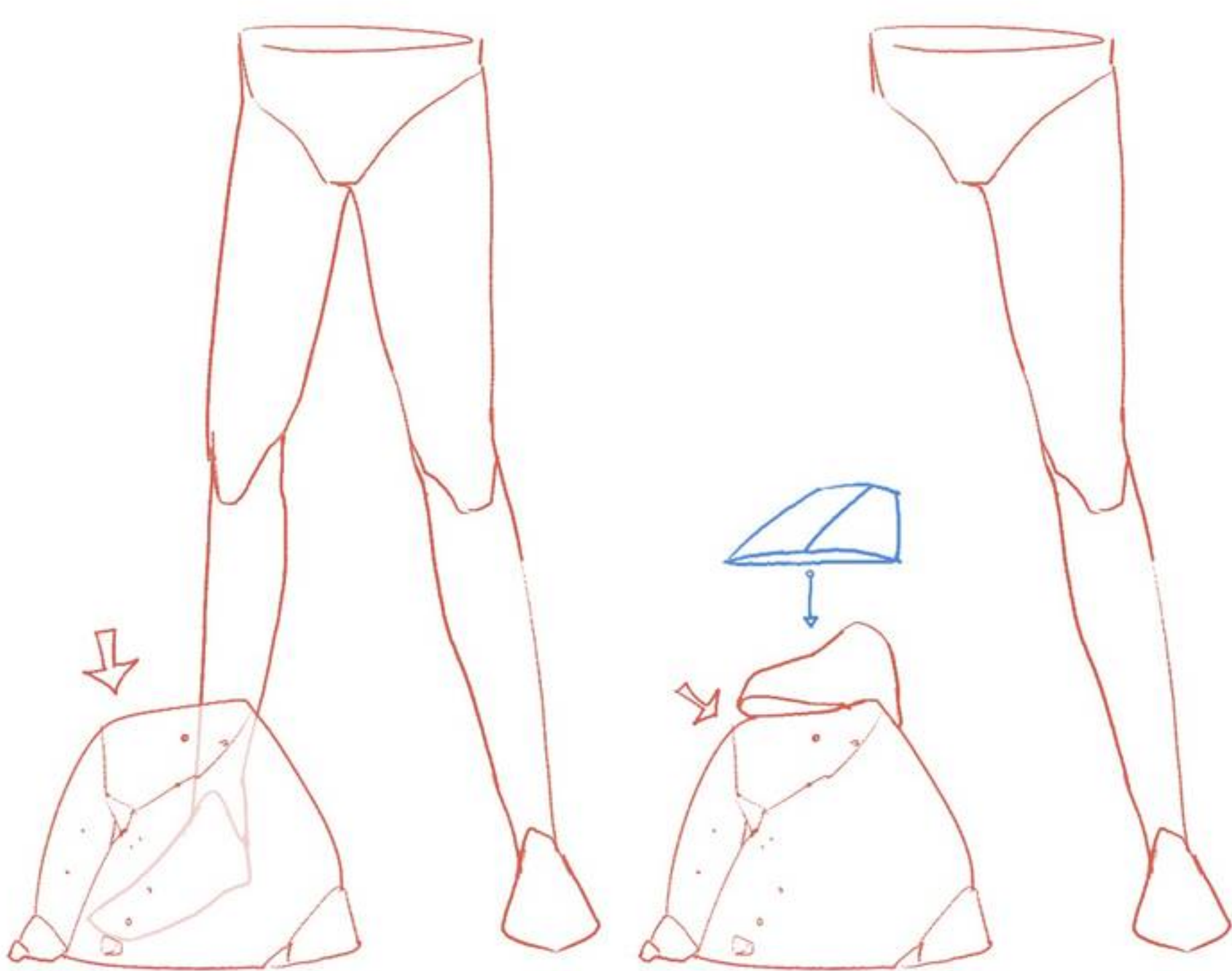
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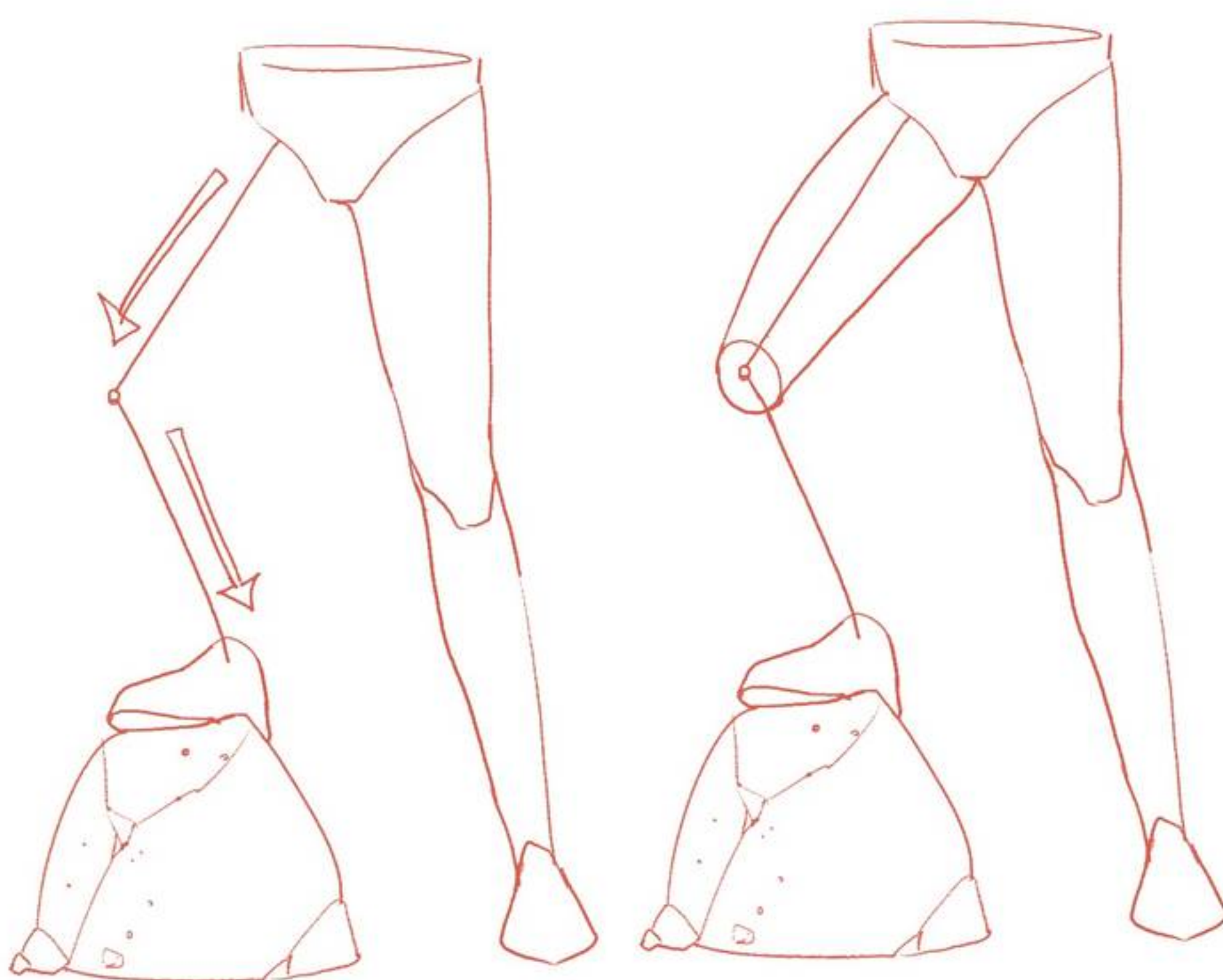
[Q: I can't see my feet being raised on things.]



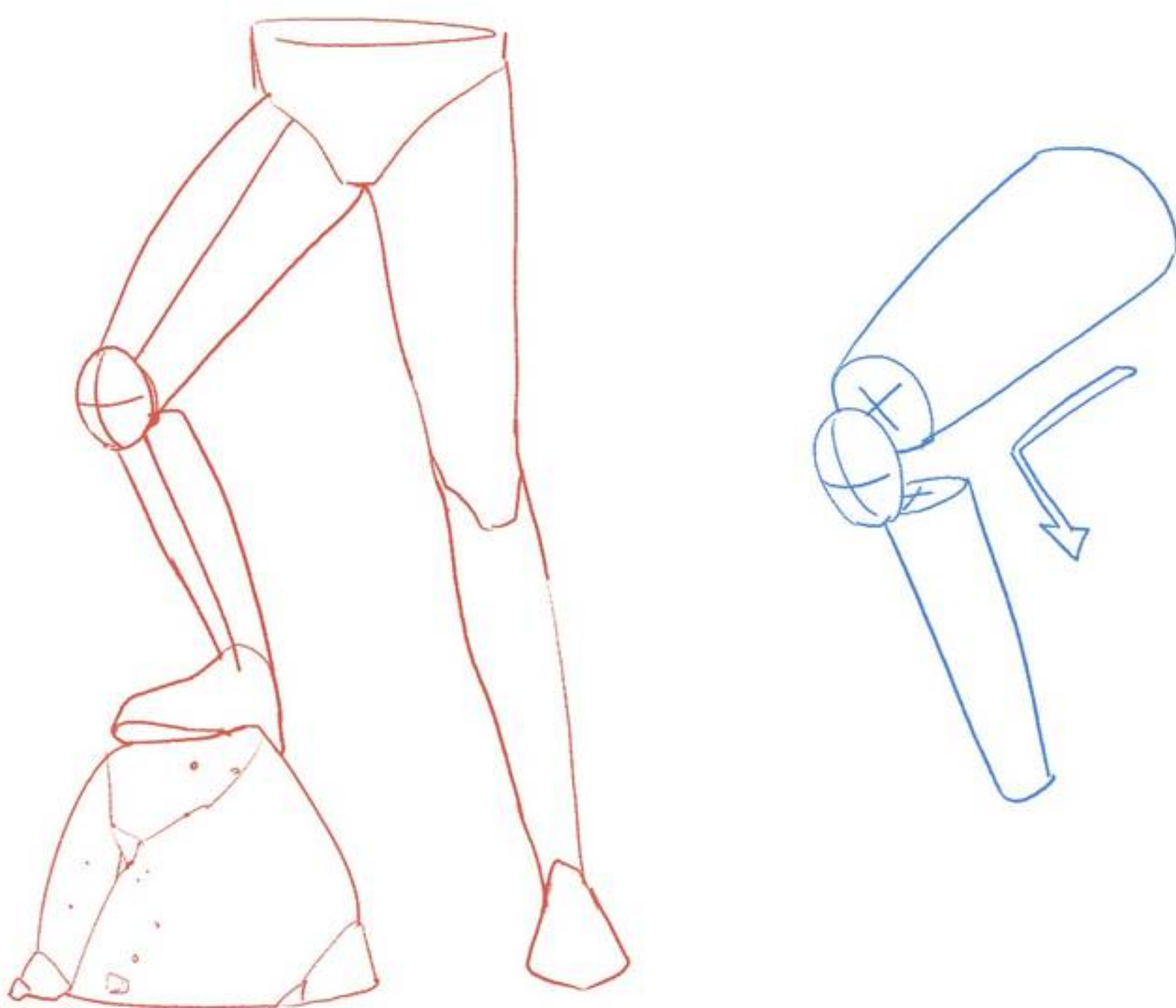
So first I'm going to draw a downward grip, and in the case of feet, I'm going to draw it with the angle of the ground and the angle of the camera.



You draw your foot on the top of the little rock in front of your feet, and you draw it a little bit, if you believe it, if you believe it.

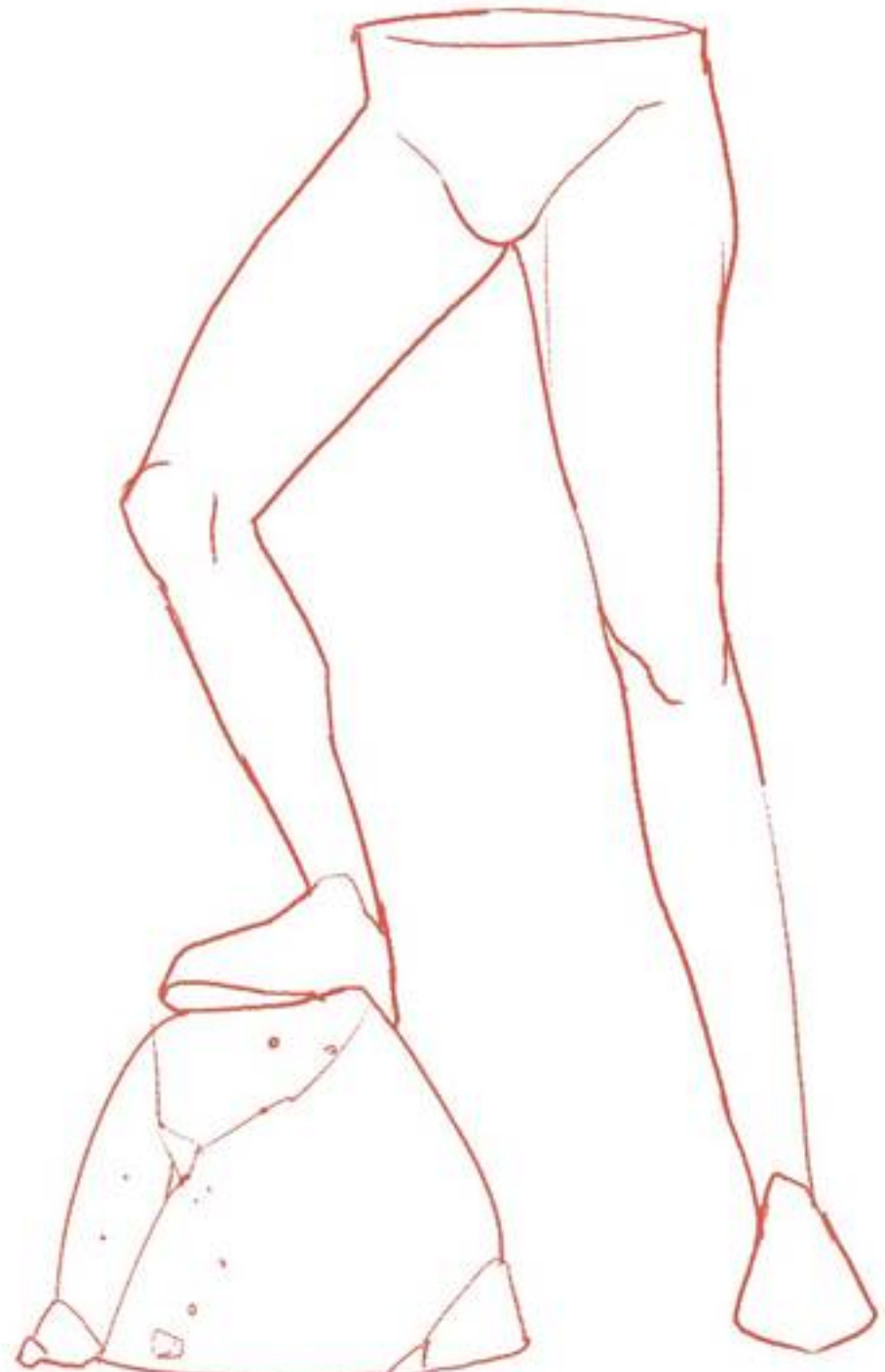


I'm going to draw a line, and then I'm going to draw the thicknesses.

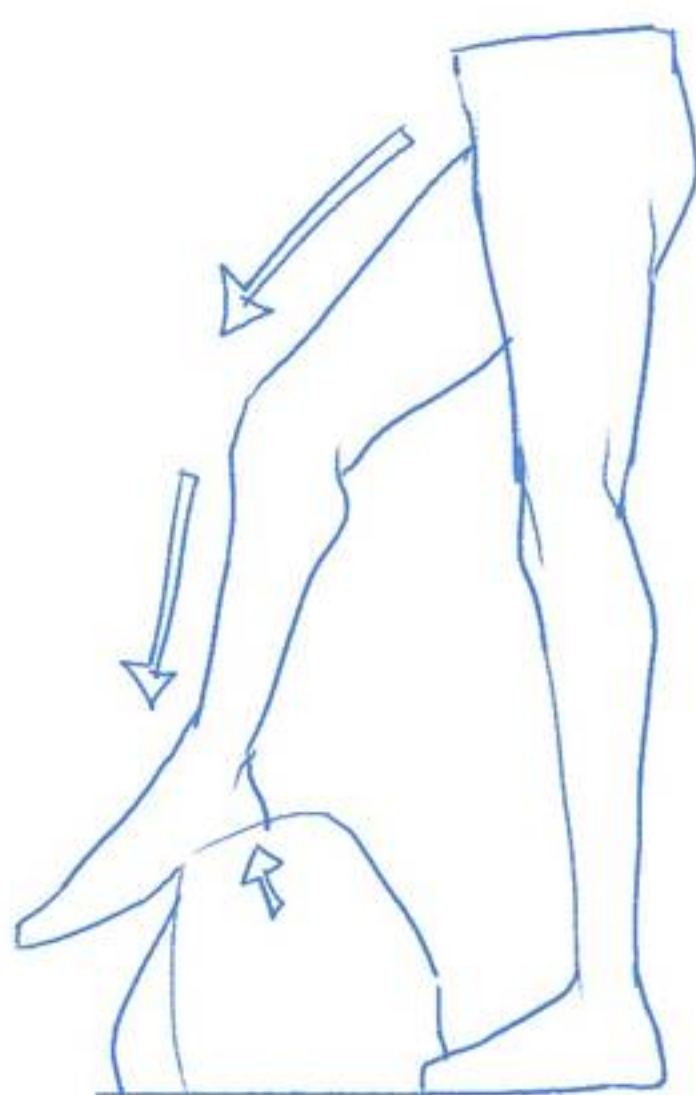
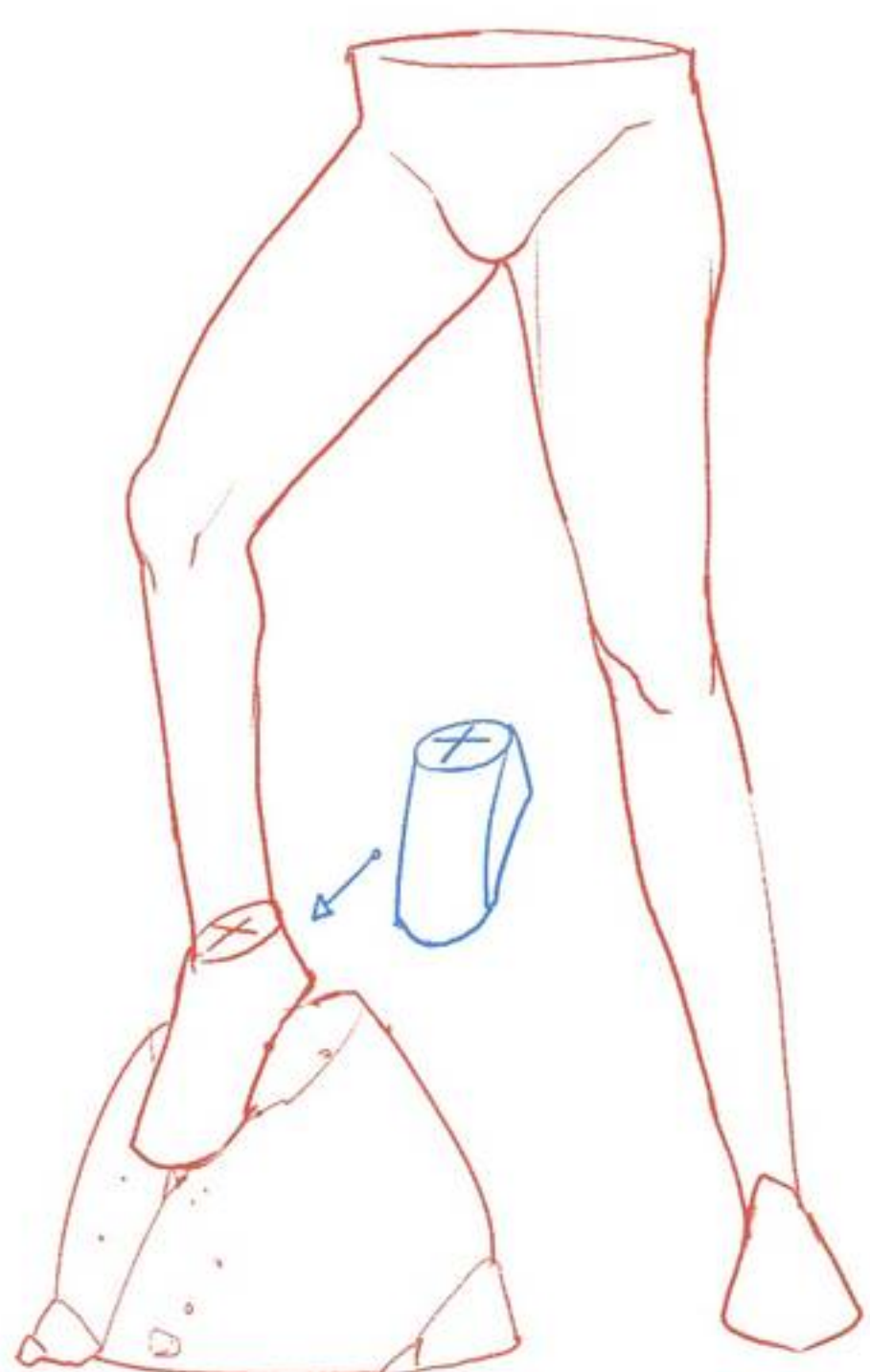


I'm going to make them angled and I'm going to put them on the middle knee, thinking that they're just a piece of cylinder.

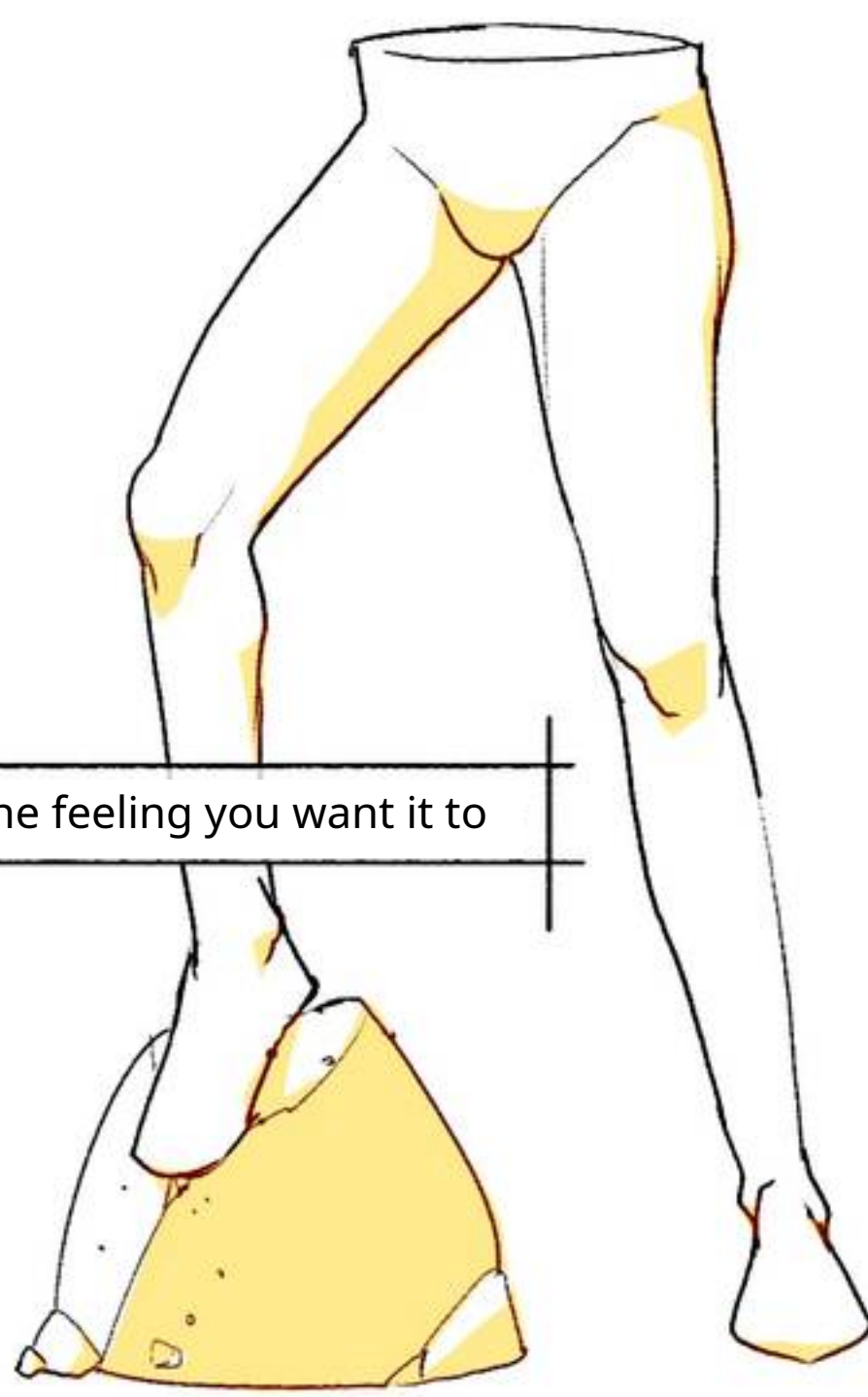




Valul Dei, depending on where you're going, changes the angle of the leg.

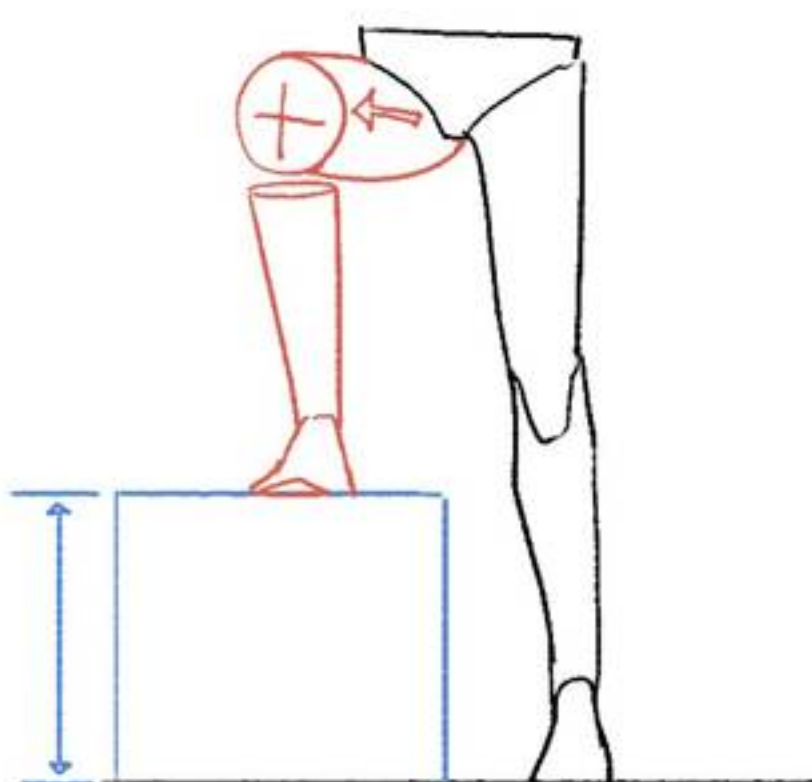
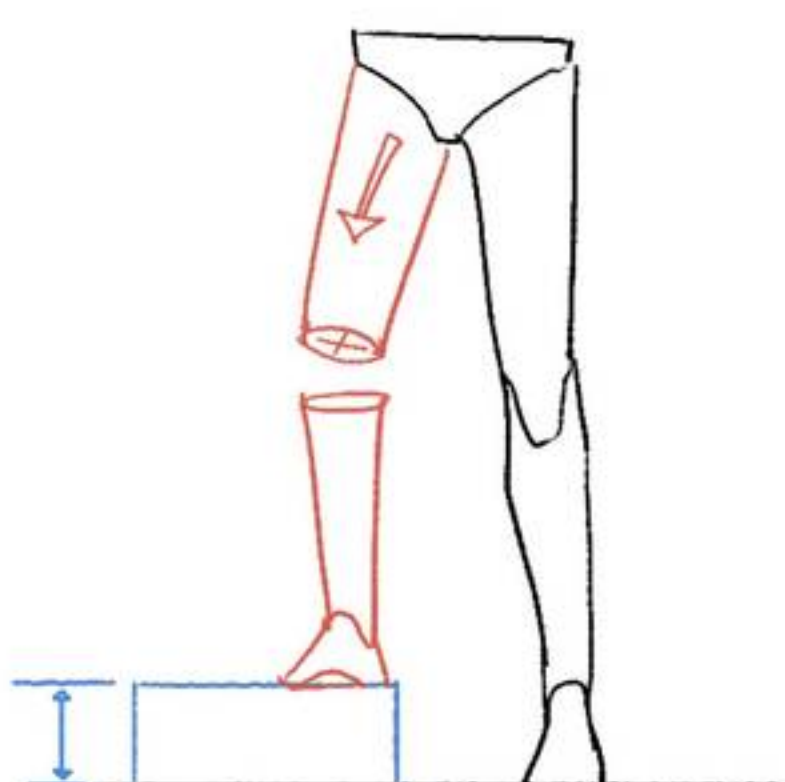


If you're doing this with only a heel, the angle of the leg is broken and you're coming forward.



If you put it up against the feeling you want it to be, it's me.

I'd like to know the taco author."



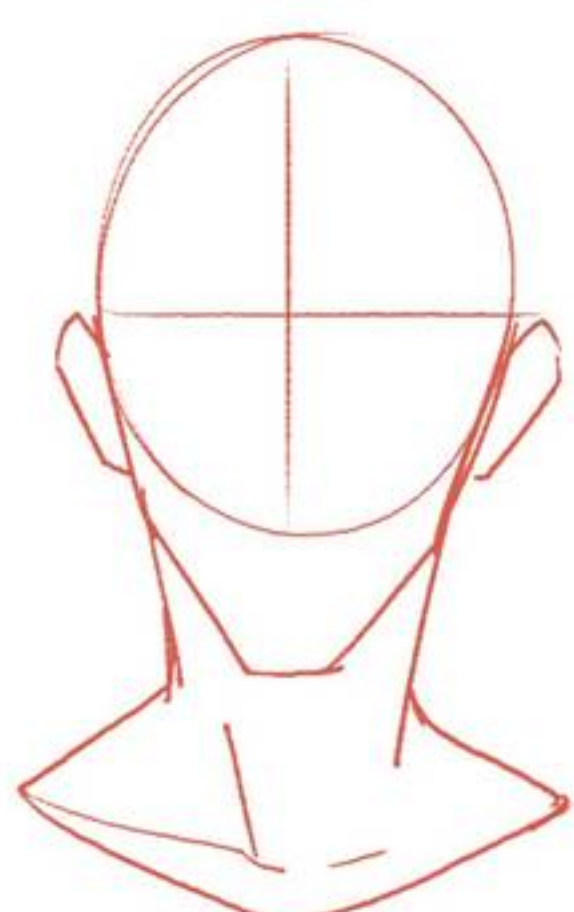
Dede has a different shape and angle depending on the height of the object.



Key Doimt



[Q: I'd like to draw a box of flowers.]



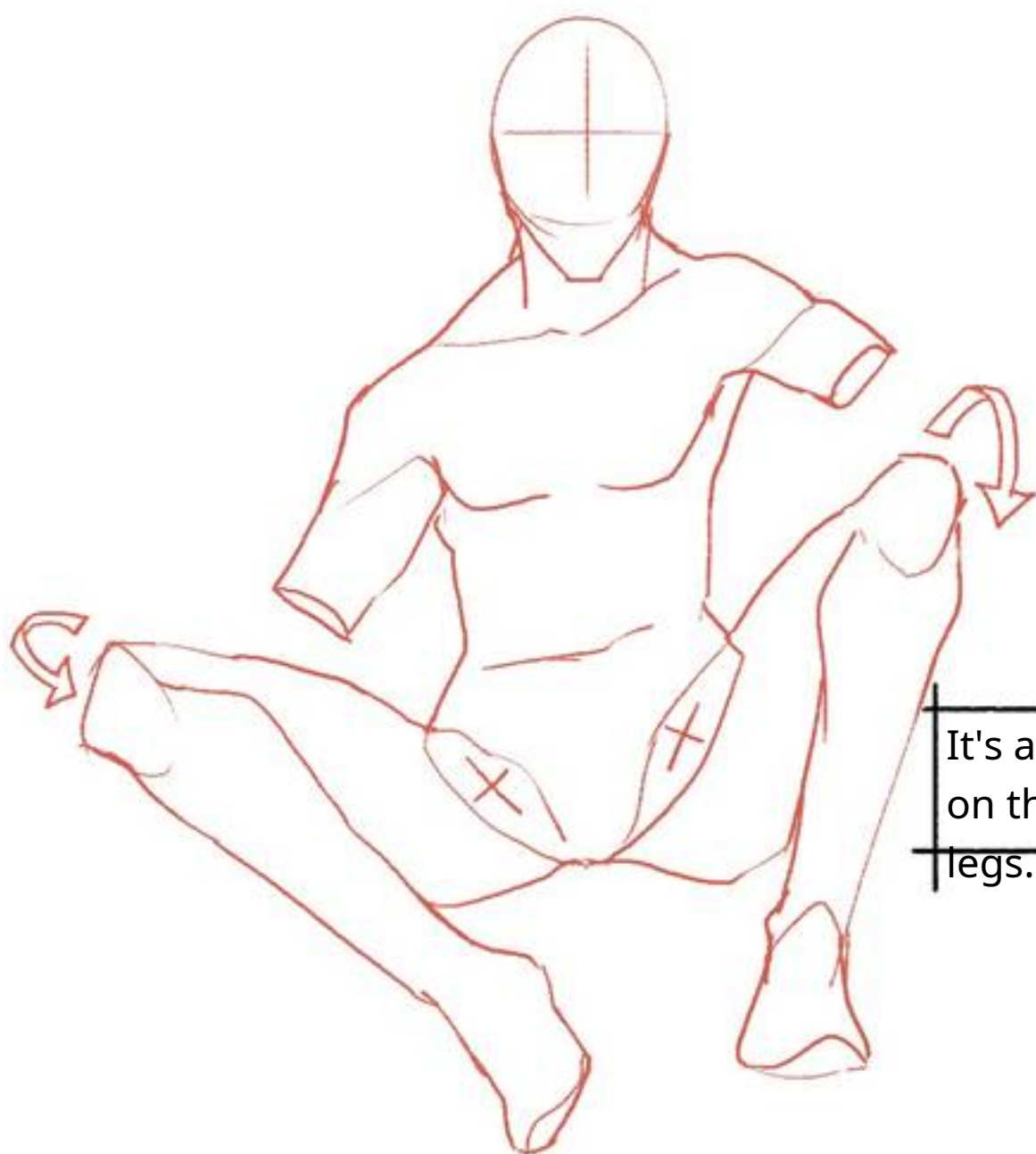
It's a sticker, so I'm going to draw it in a good-looking face first.



It's not a single direction and flow, but it's an irregularly abundant line.

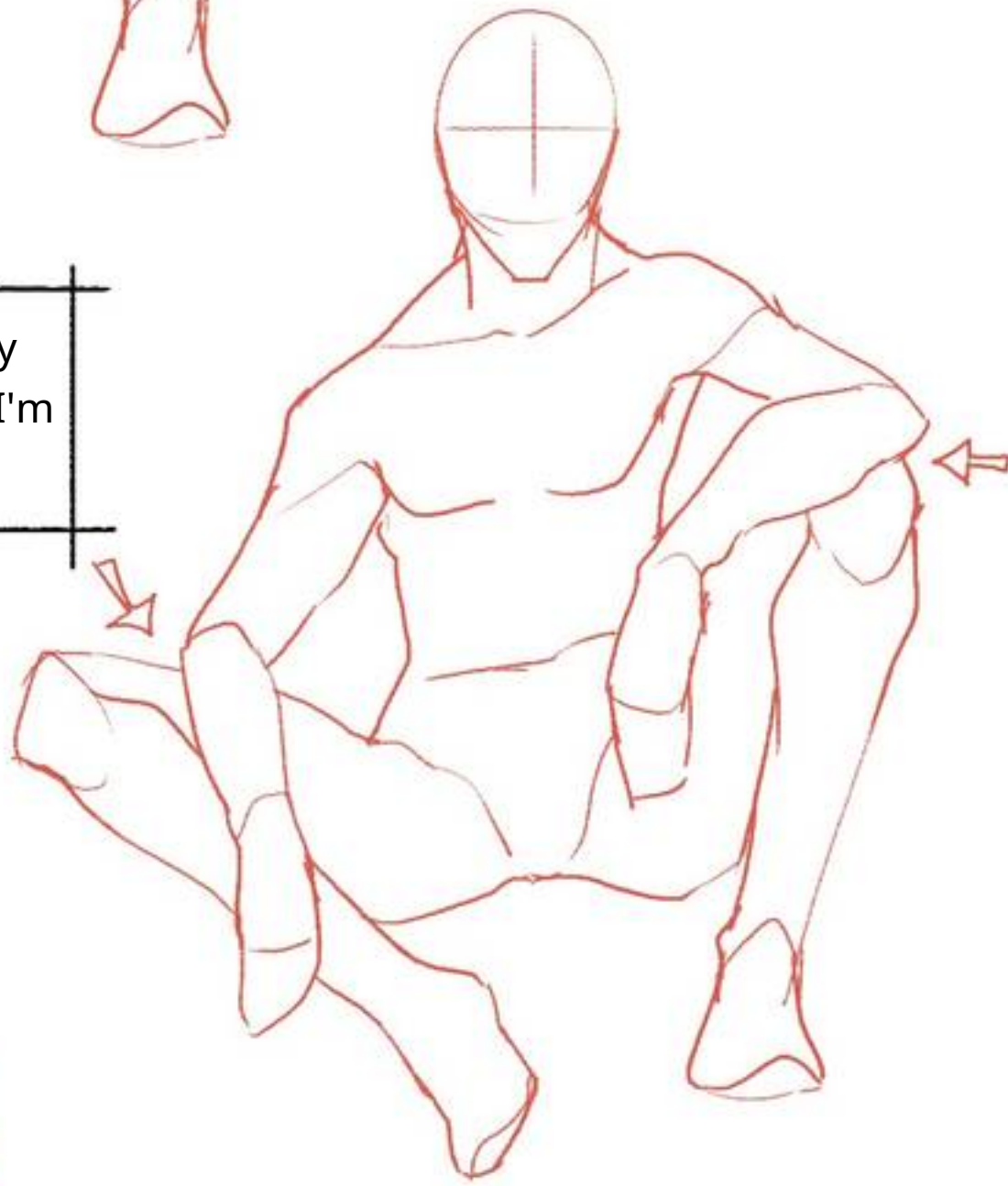


I draw a melody around it, and I make three eyes, and the hotter the beard.



It's a sitting pose, and it's drawing on the ground with its back and legs.

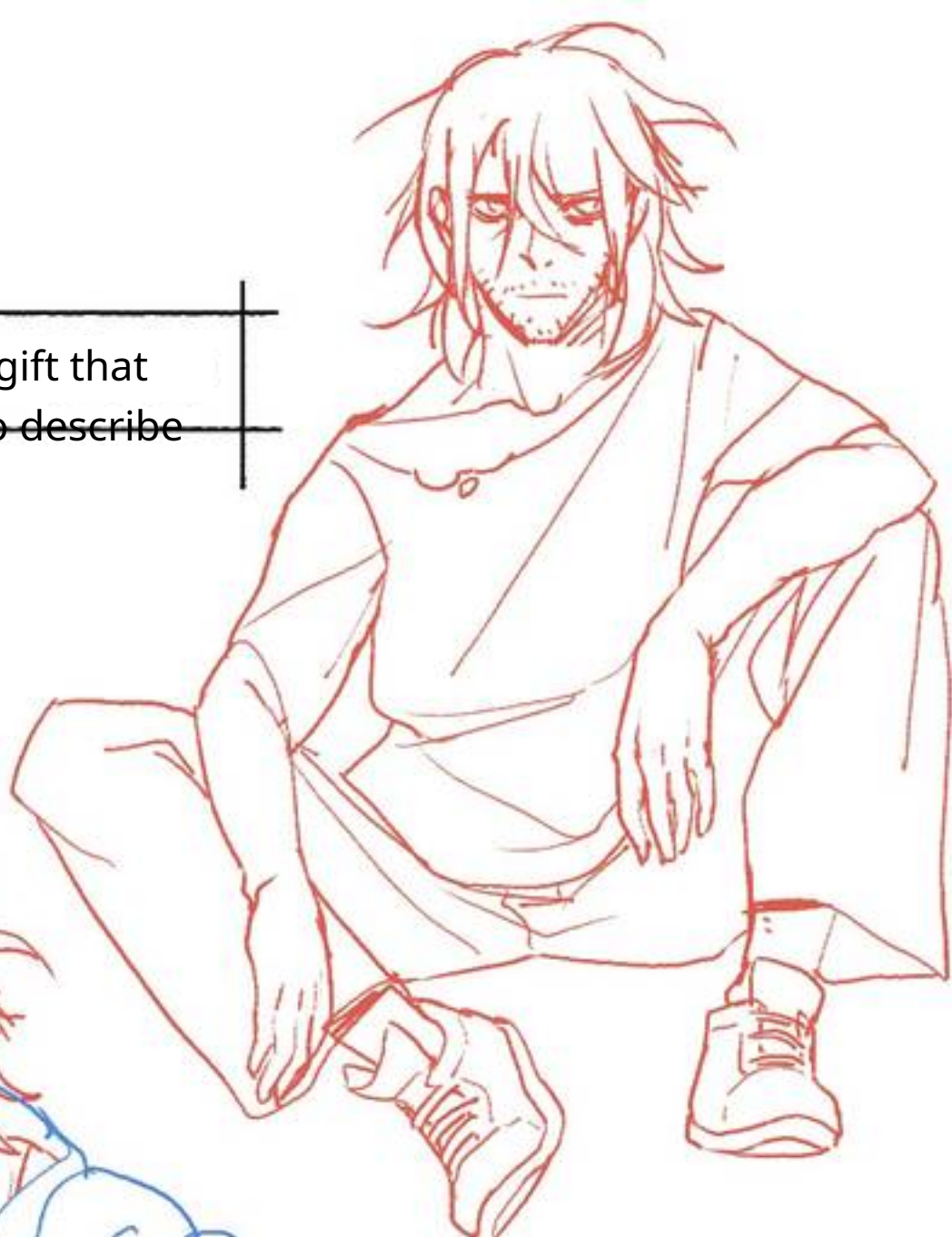
I'm going to attach the part of my arm to the shape of my leg, and I'm going to do the details later.



It's a little bit closer than the human body, and it's kind of flowing down.



I'd like you to sort out the kind of gift that you've got, and then I'd like you to describe it.



I'm going to put on another muscle coat, and then I'm going to finish with the feeling that I'm wearing a straight-up dress.



Using a box to make it look like you're going home.



I'm going to close with the line.



I'd like to know the taco author."



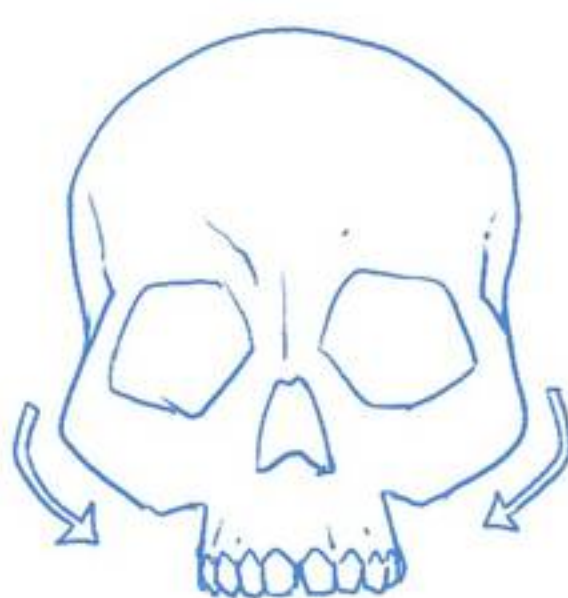
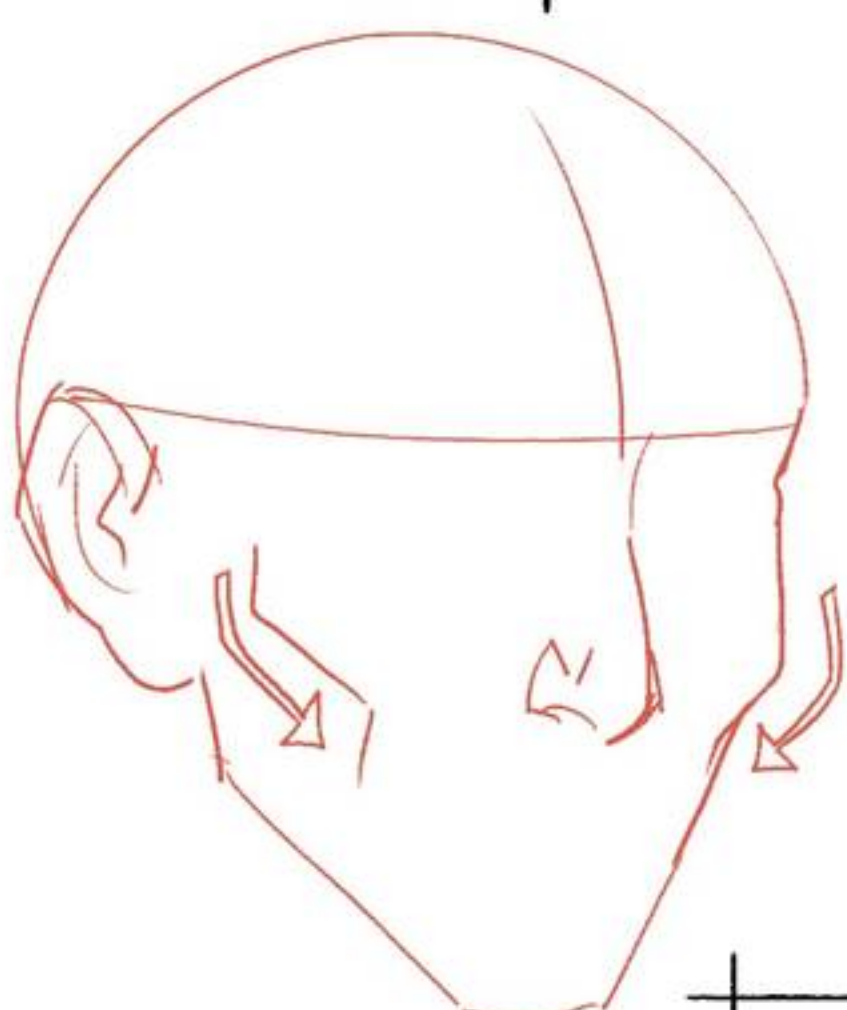
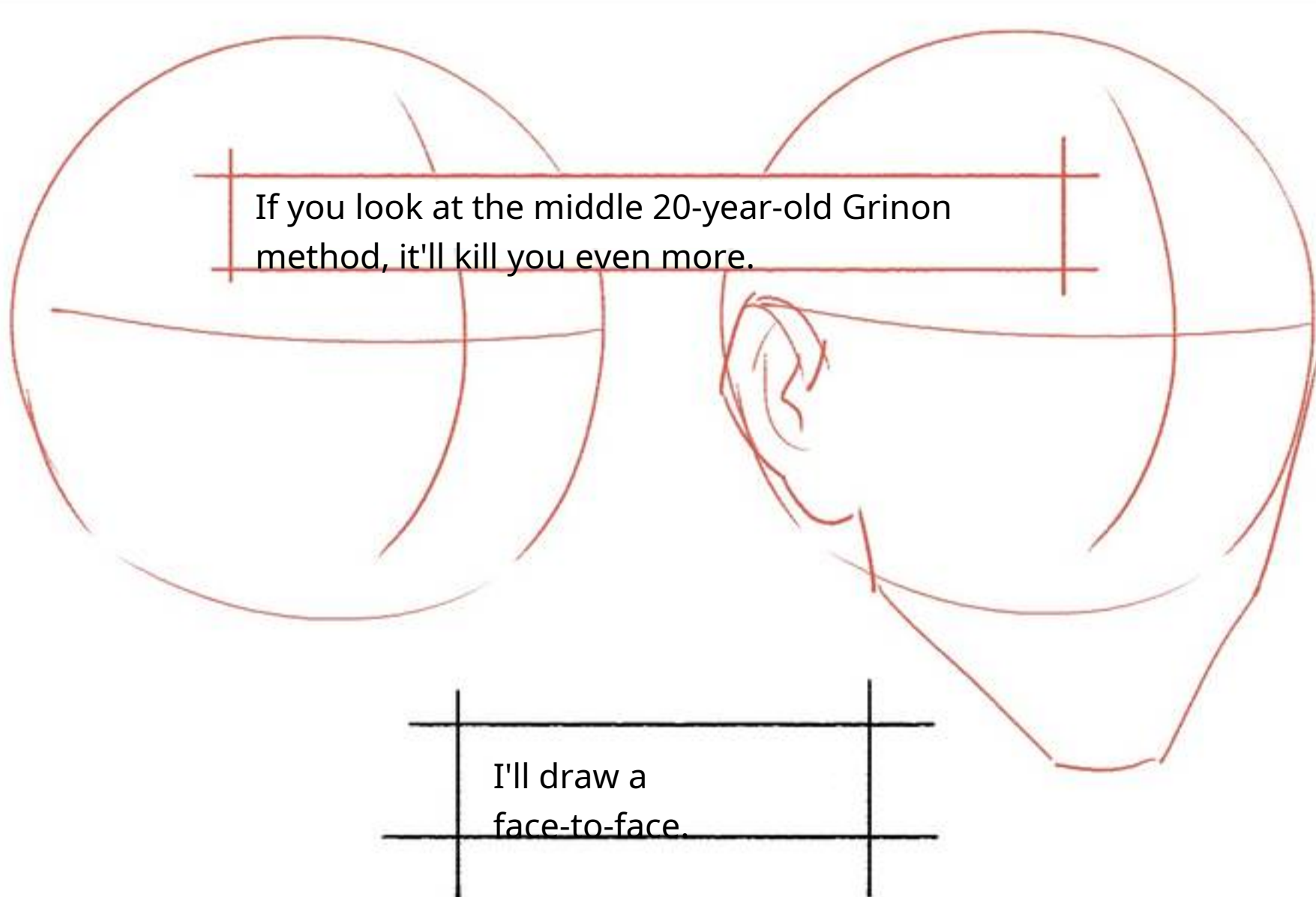
You can make it feel cheap enough, even if you're wearing your ugly hair and your old clothes, regardless of how you're painting.



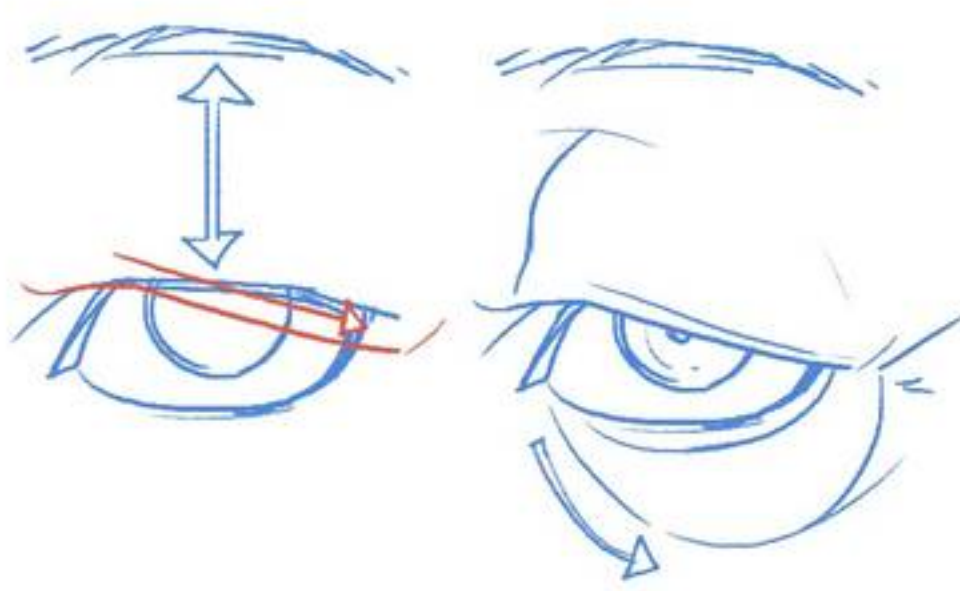
Key Doimt



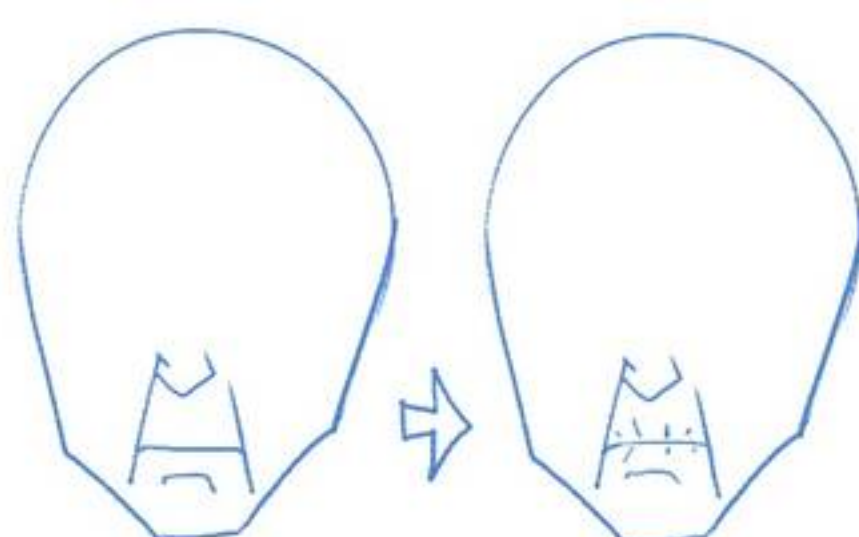
I want to draw an old grandfather.



If you draw a clown line, and at the angle of view, if you express a clown's thread, it dies.



As you get older, your eyelids are making the shape of the eyelids, like a wrinkle around your eyes.



If the teeth are missing, the lips are pushed inward and the folds are drawn up and down.

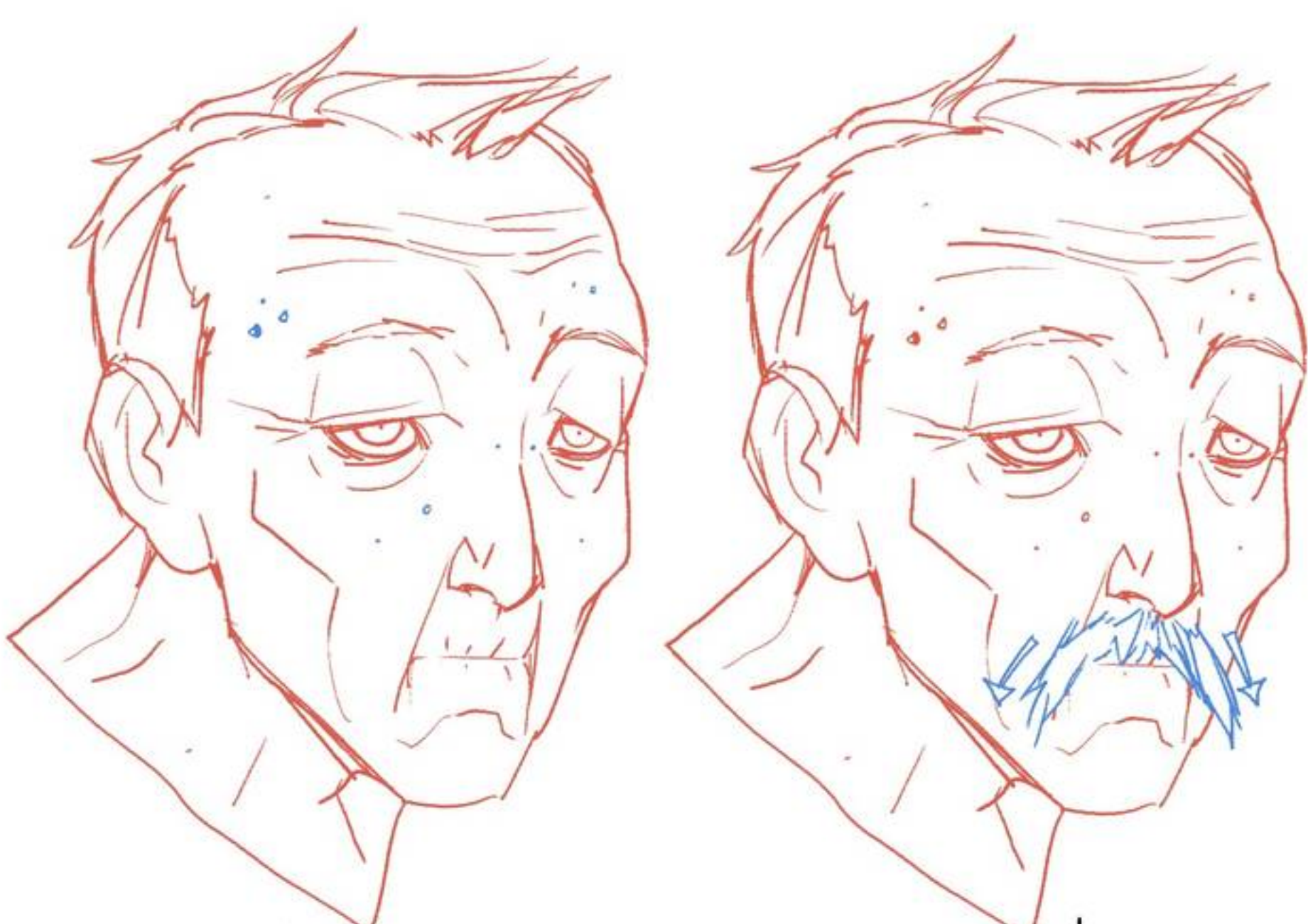
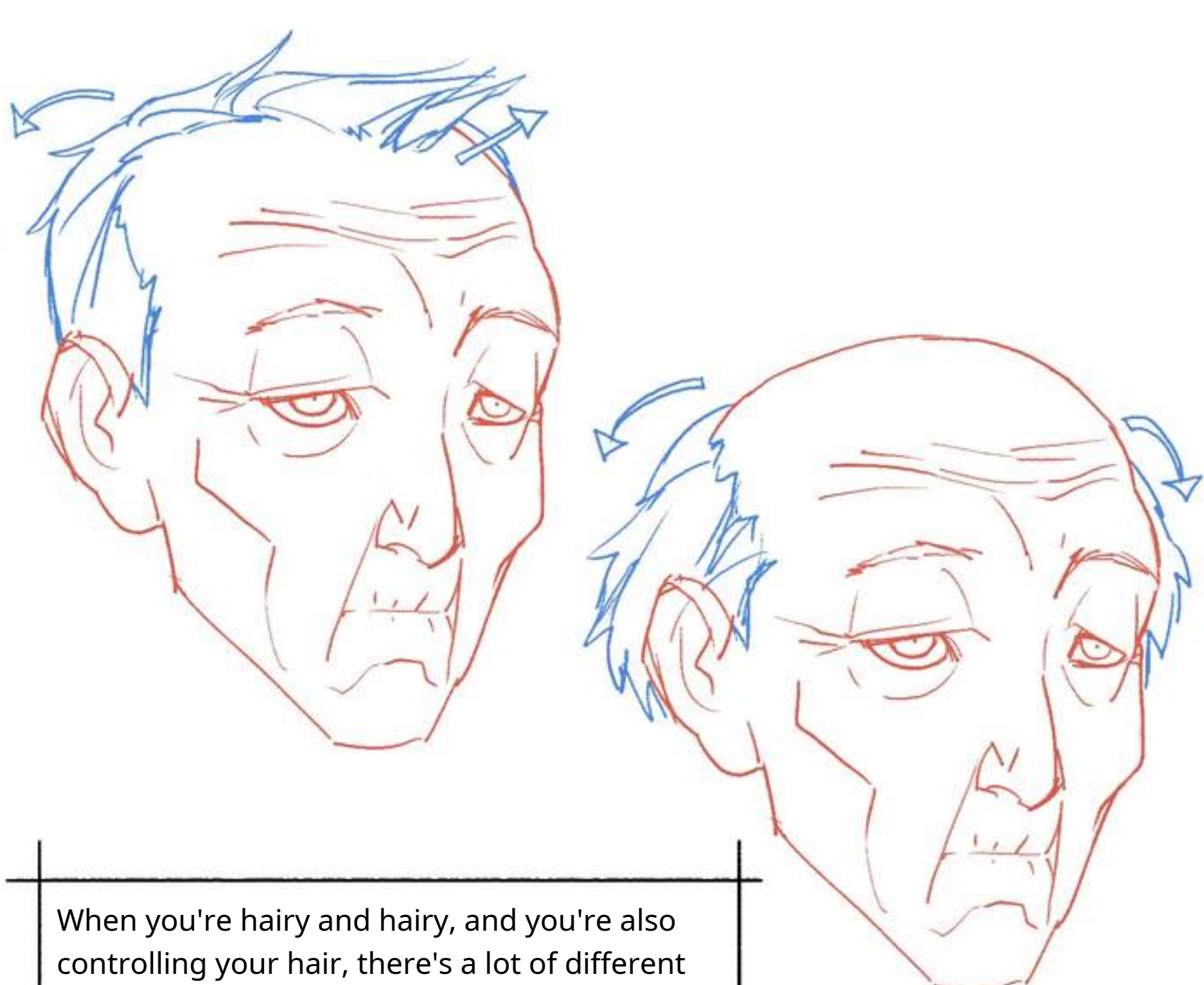


It's regular, it's not just a constant line, it's a curving, it's an irregular drawing.



It's a sign of time, and I'm going to draw it by choosing the type of hair that's in the shape of the wearer's hair.



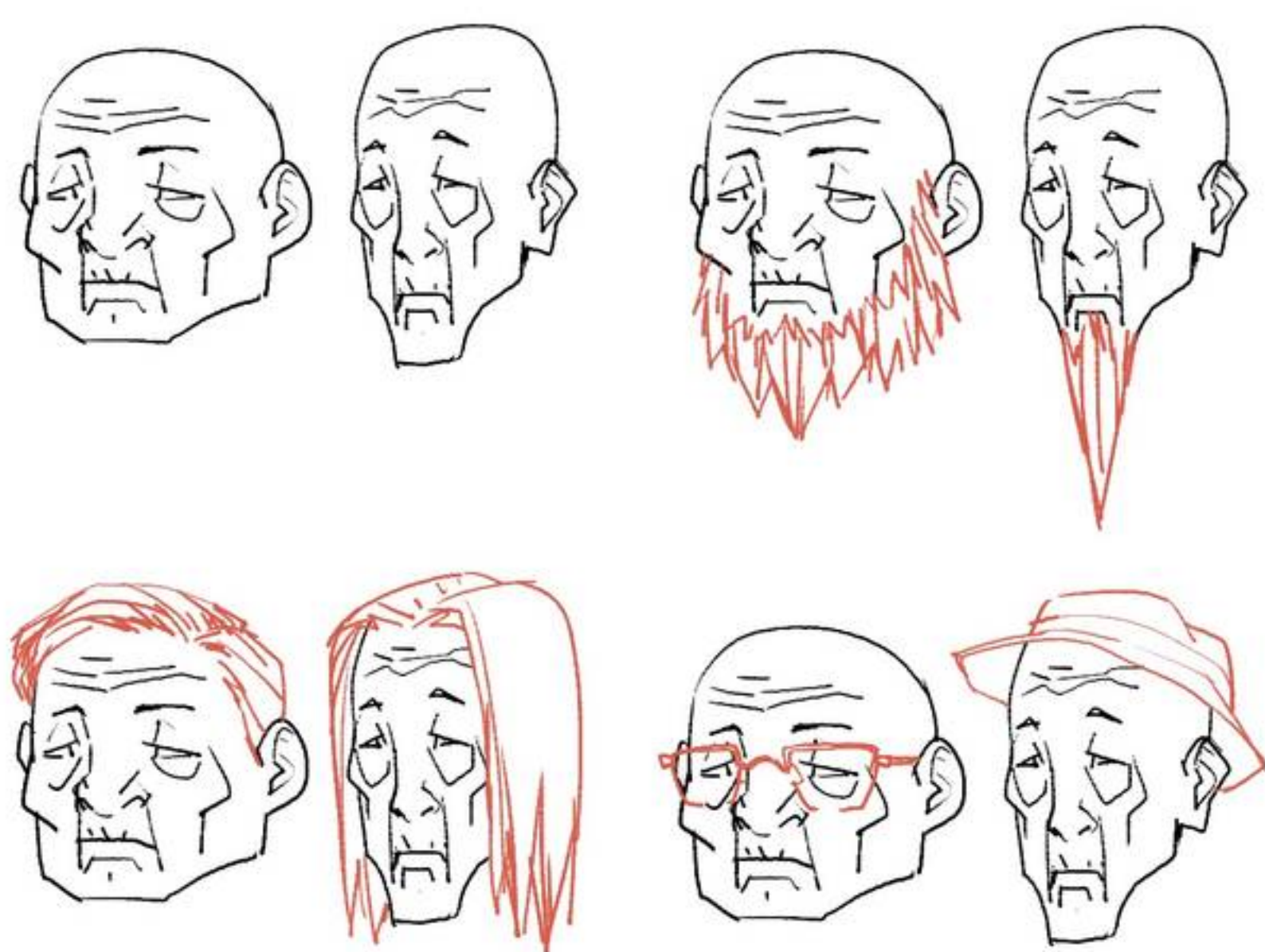


It's true when you put a mushroom on your skin, because of the character, if you put a beard on your skin, you dance.

So I'm going to close with the melody.



I'm just trying to get to know the taco writer.



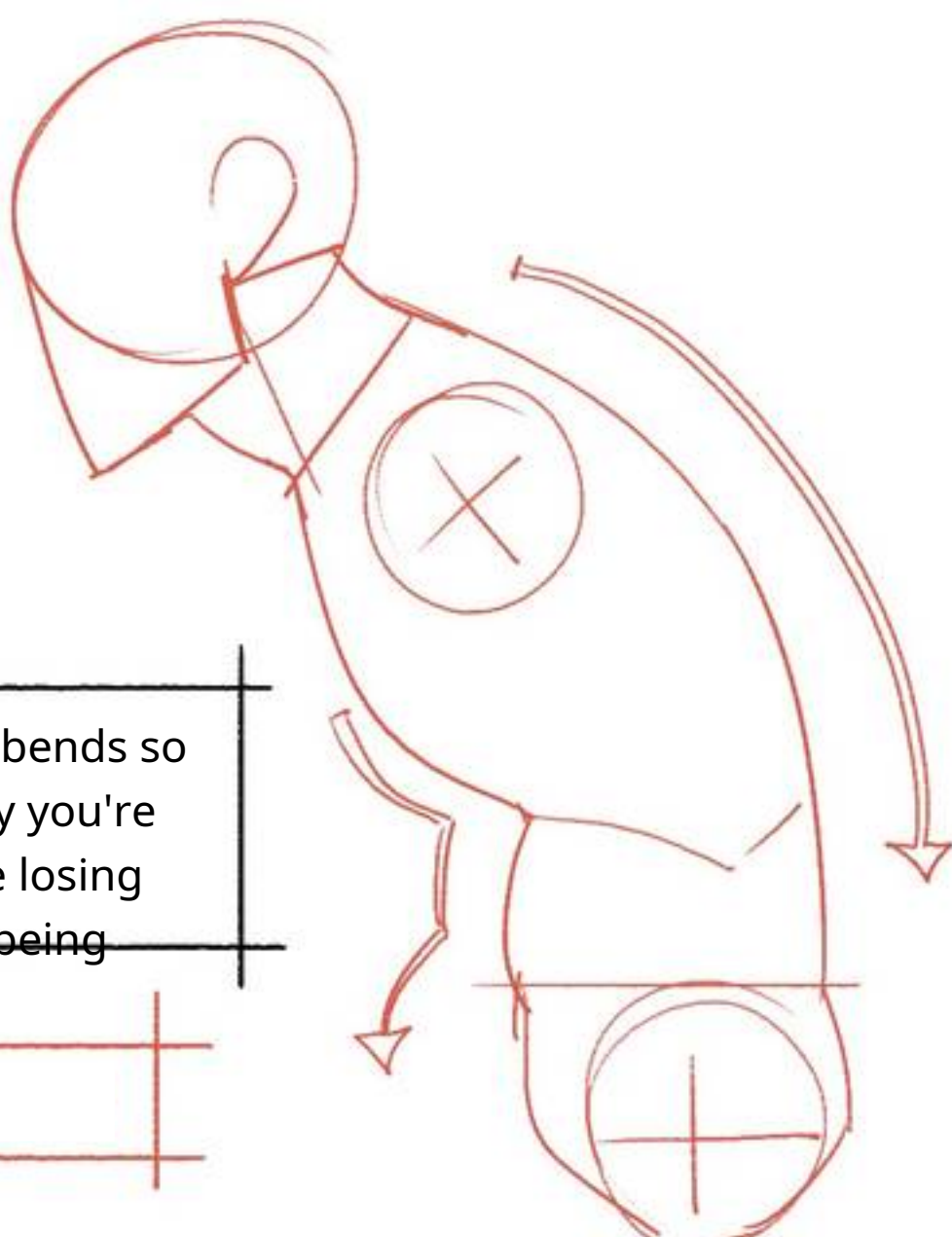
It's a broad face, long hair shape, depending on what the character wears.



Key Doimt

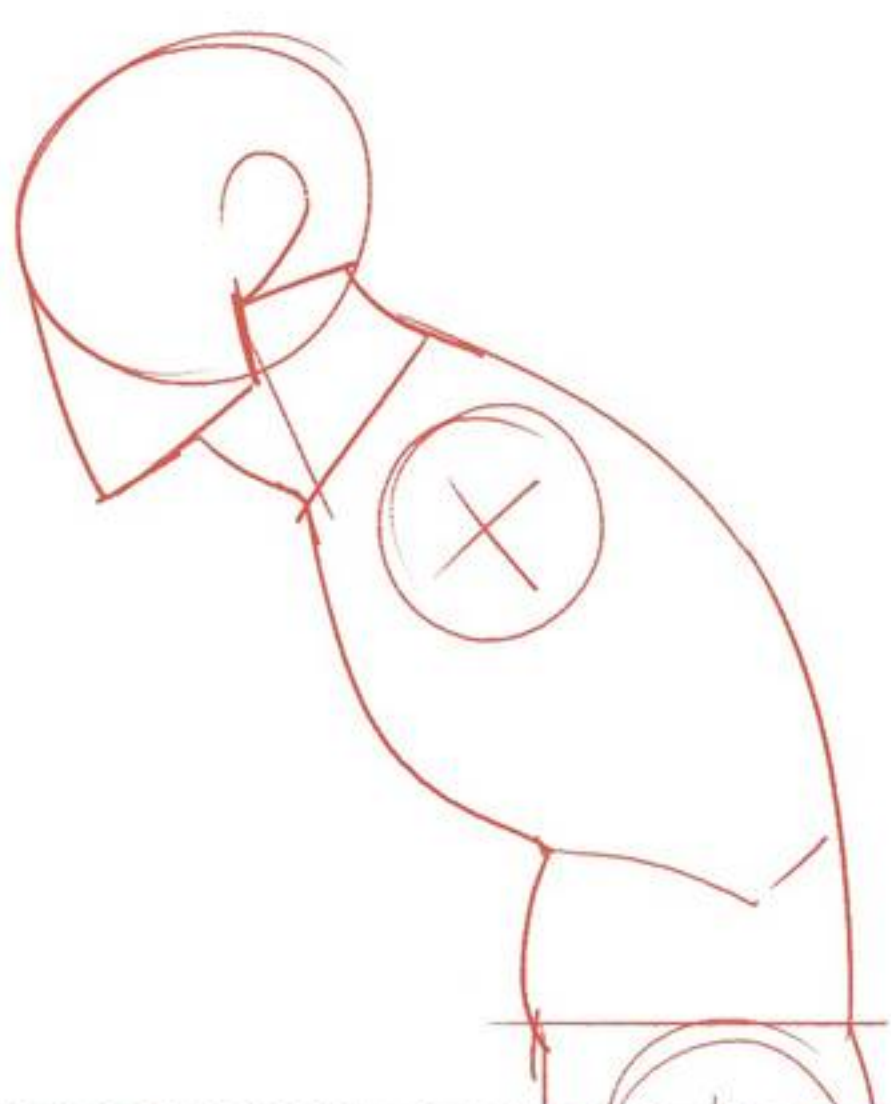


[Q: I want to be an old grandfather.]



As you get older, your back bends so much that you can't see why you're so small, you feel like you're losing weight, you feel like you're being folded.

We'll dance with it.



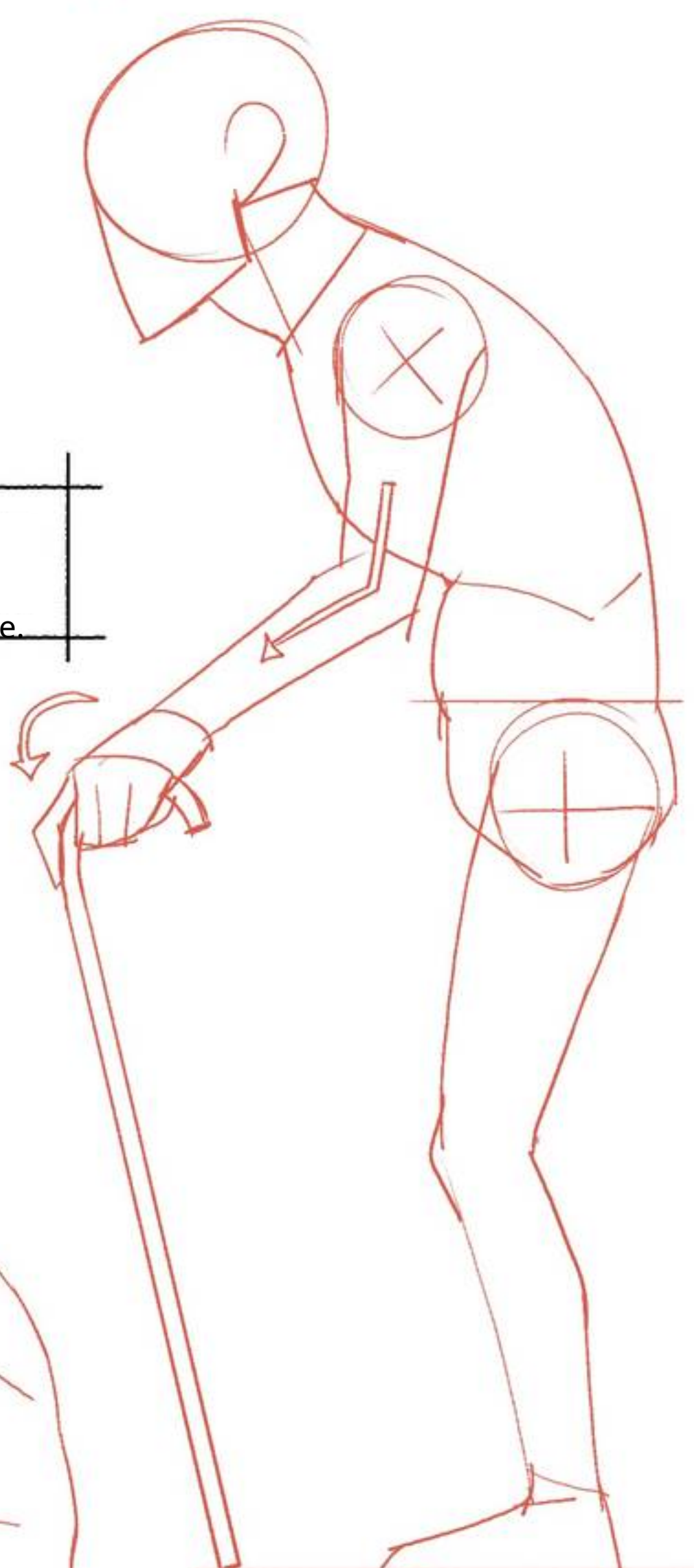
X

It's just a little bent leg, and it's just a mouse that makes the whole feeling natural.

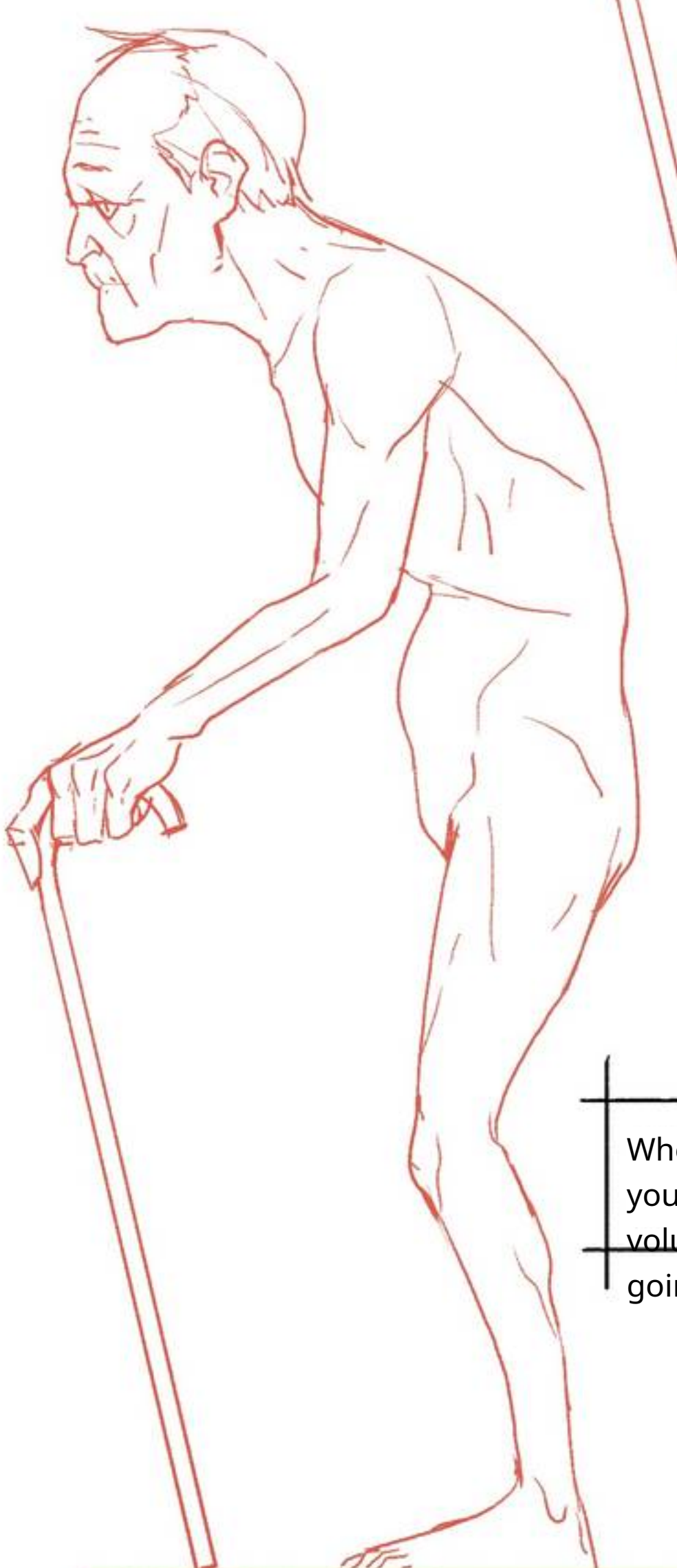


X

I'm going to draw it first because I think of the length of the field, and then I'm going to look like if the curved leg is going to fall backward than the upper body, it's going to look like it's going to fall backward.

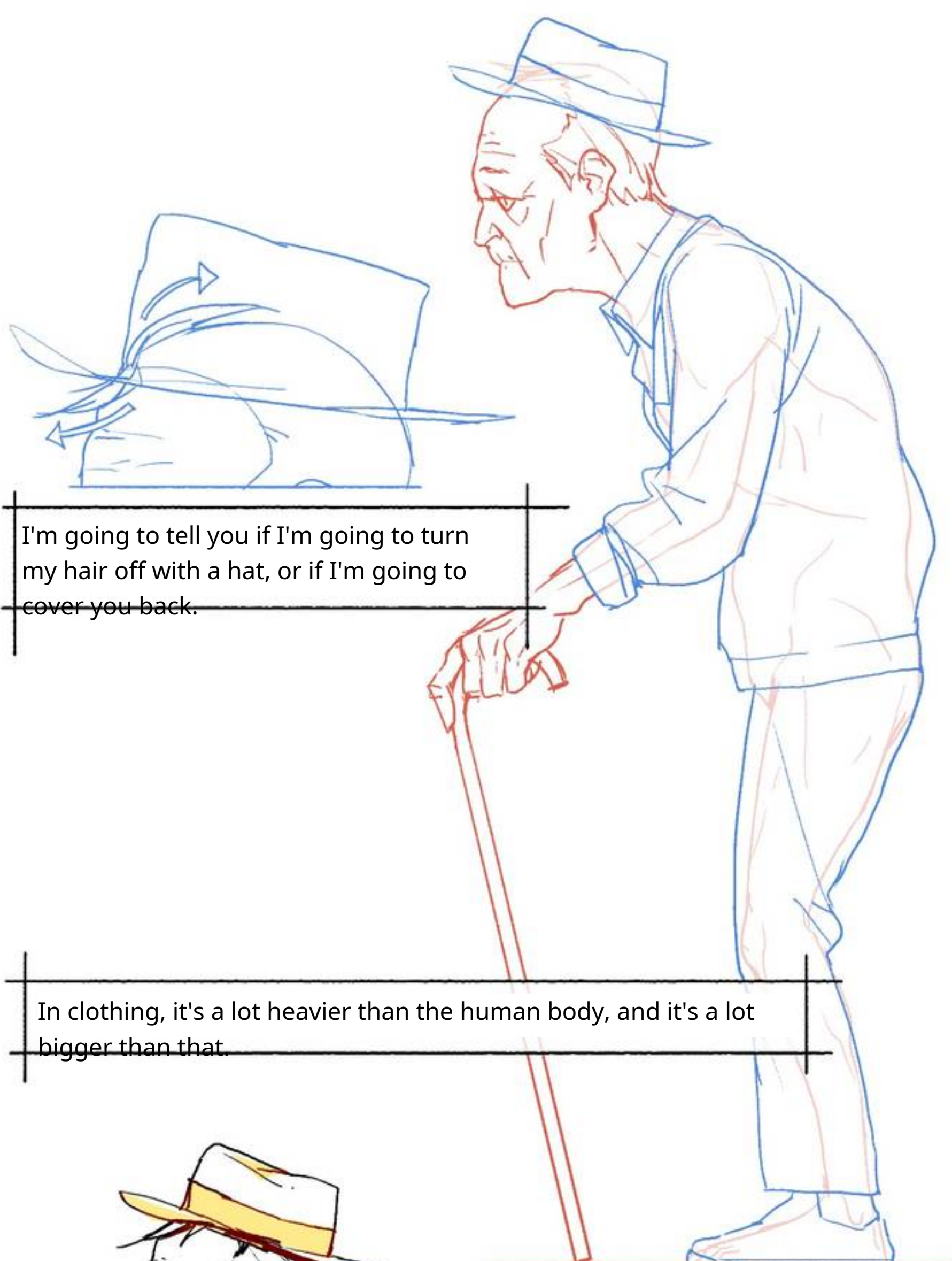


like we're wrapping our hands around the handle, and then we're going to draw an arm line.

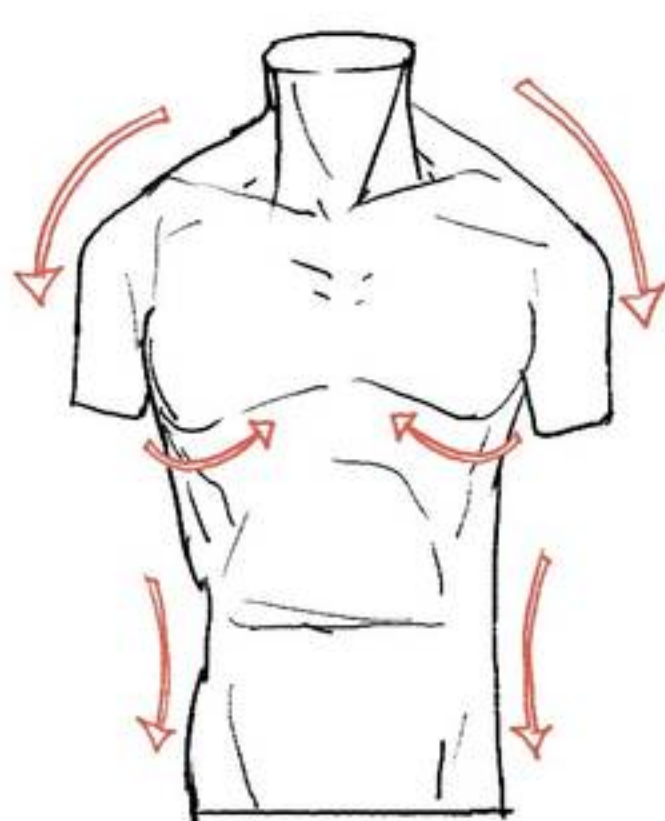
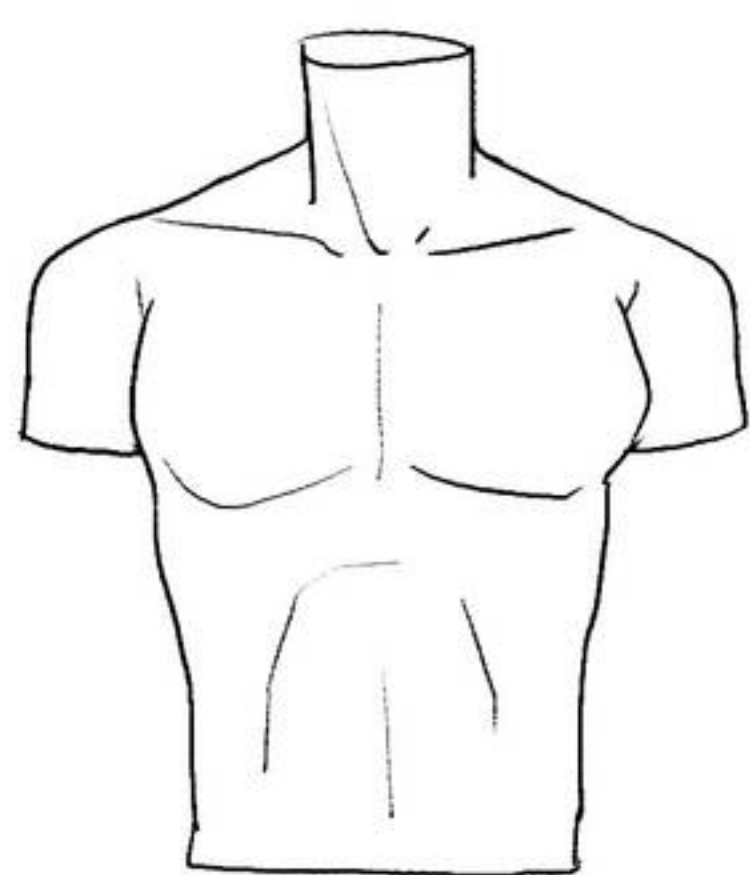


When you're doing the whole thing, you're going to have a thin layer of volume to give you a sense of what it's going to look like.





It's too small for a writer to know.



In an old man's case, he's got a shoulder down, chest down and a dry shape, and if he has flesh, he's got a tough shape, but he's got a lot of flesh all over him.

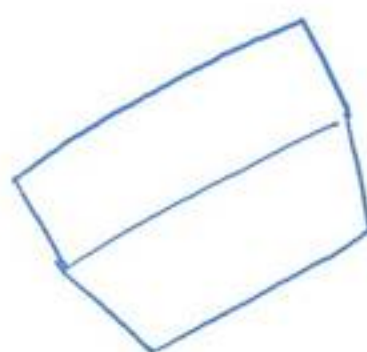
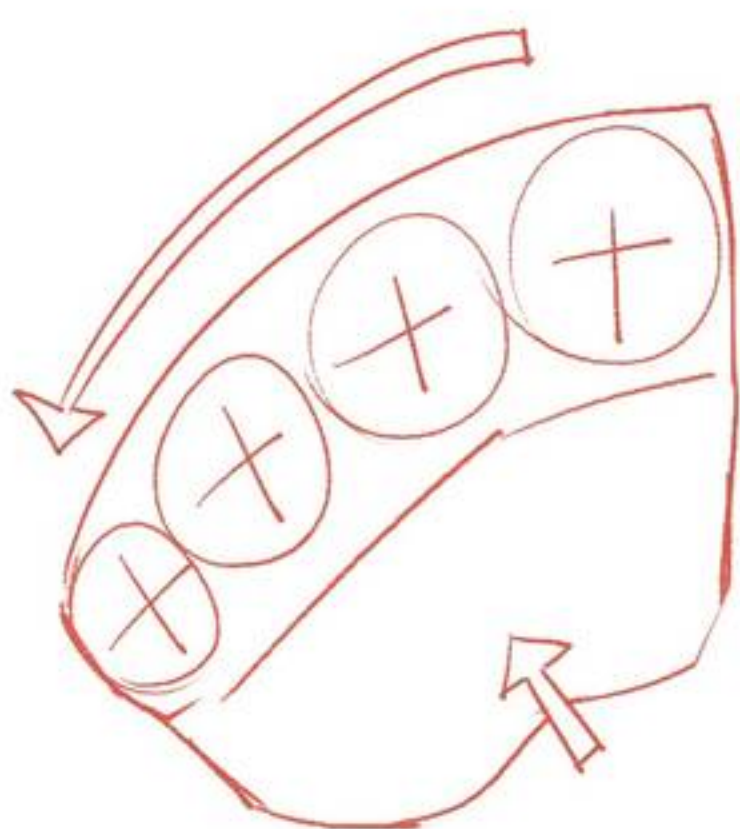


Key Doint



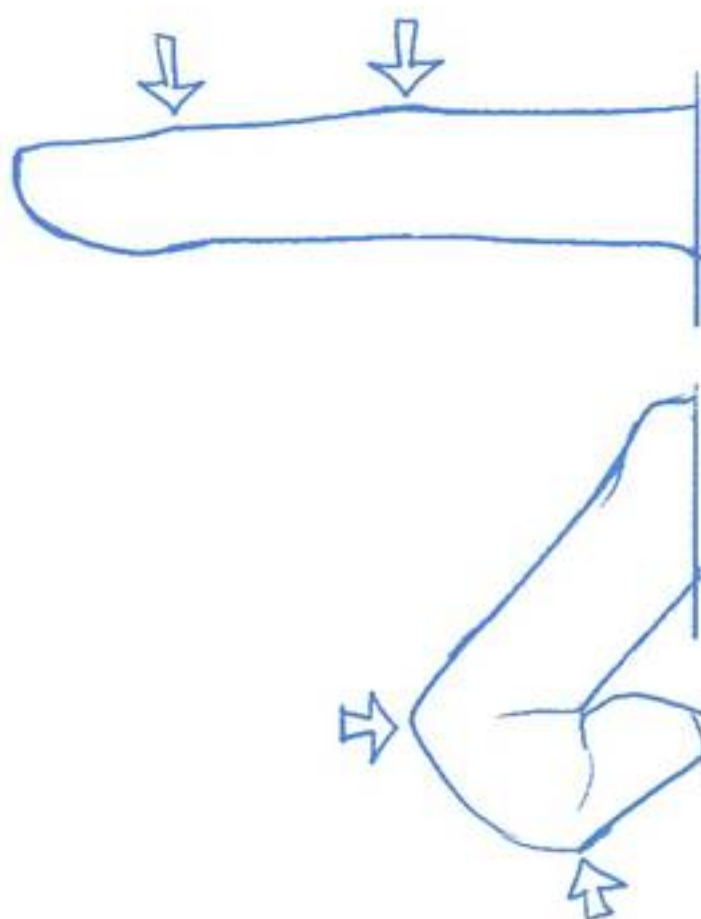
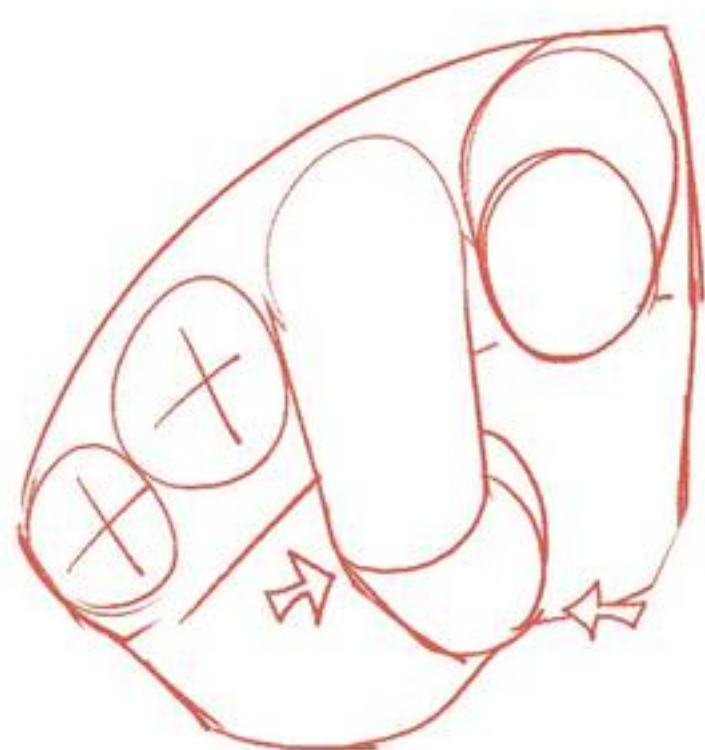
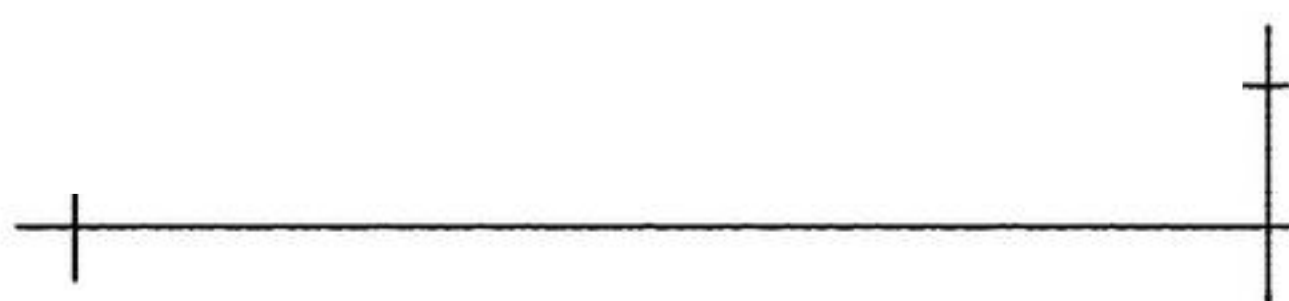
IQ: I want you to draw the head forward.

With the accompanying numbers  
associated with the hands, we dance.

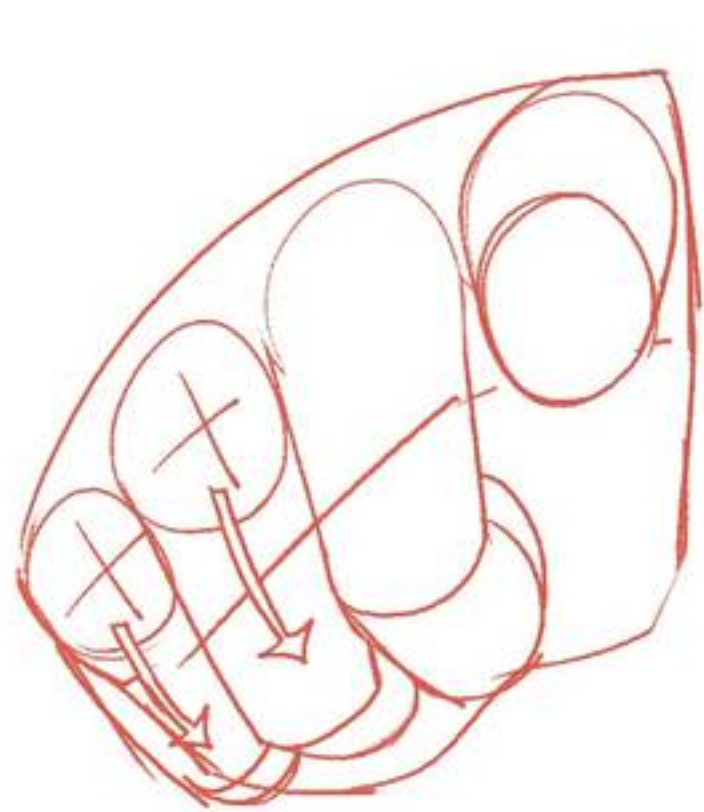


I'm going to draw it a little bit  
more like an angle that looks a  
little bit like that.

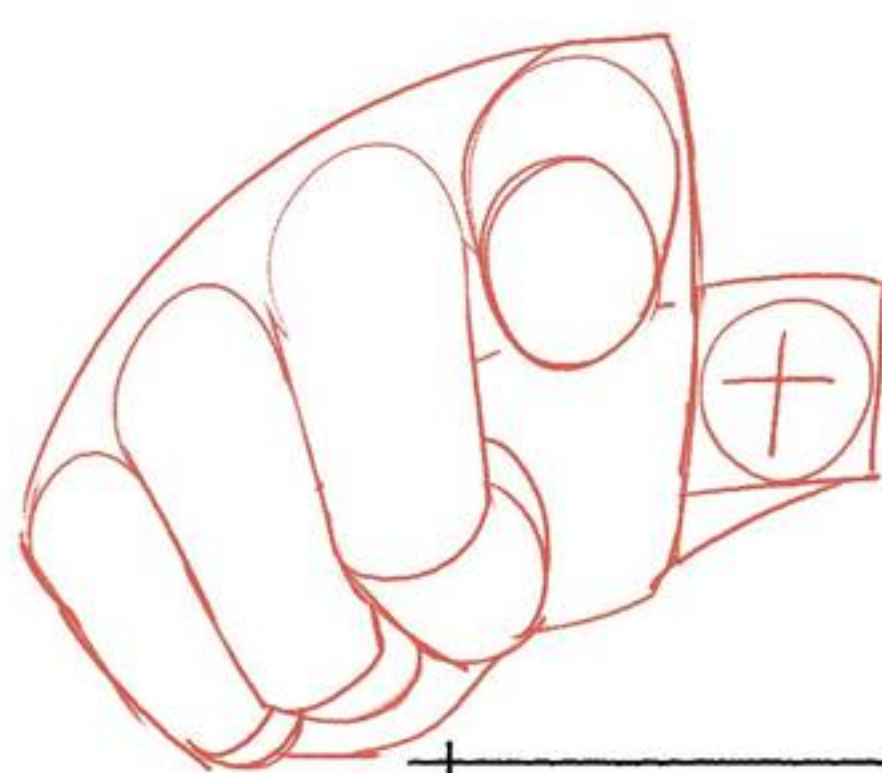
like a finger on the back, a finger on the fingerboard.



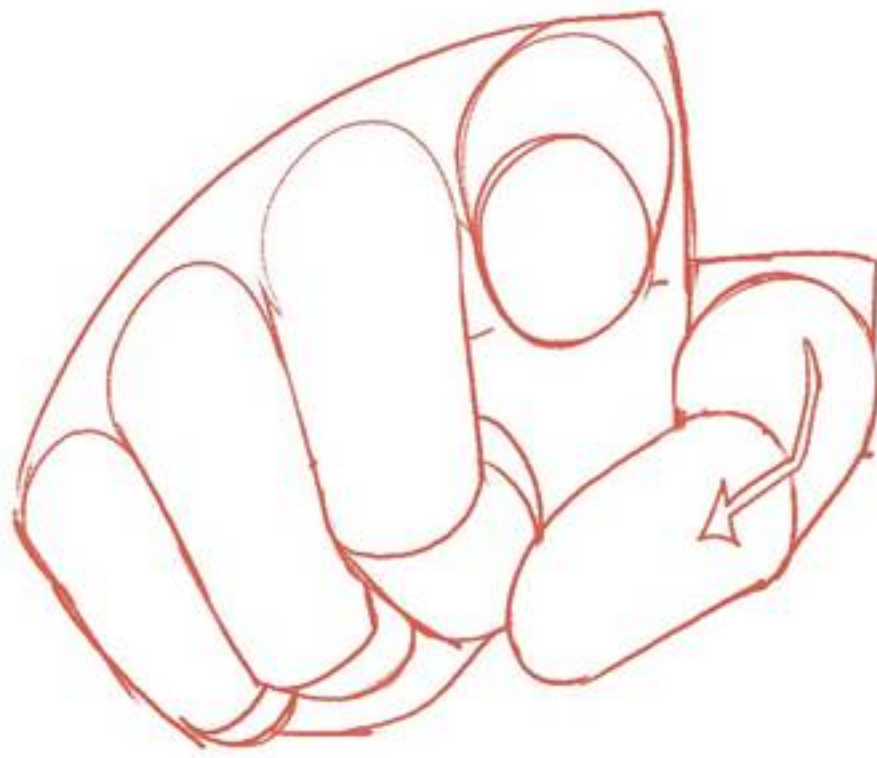
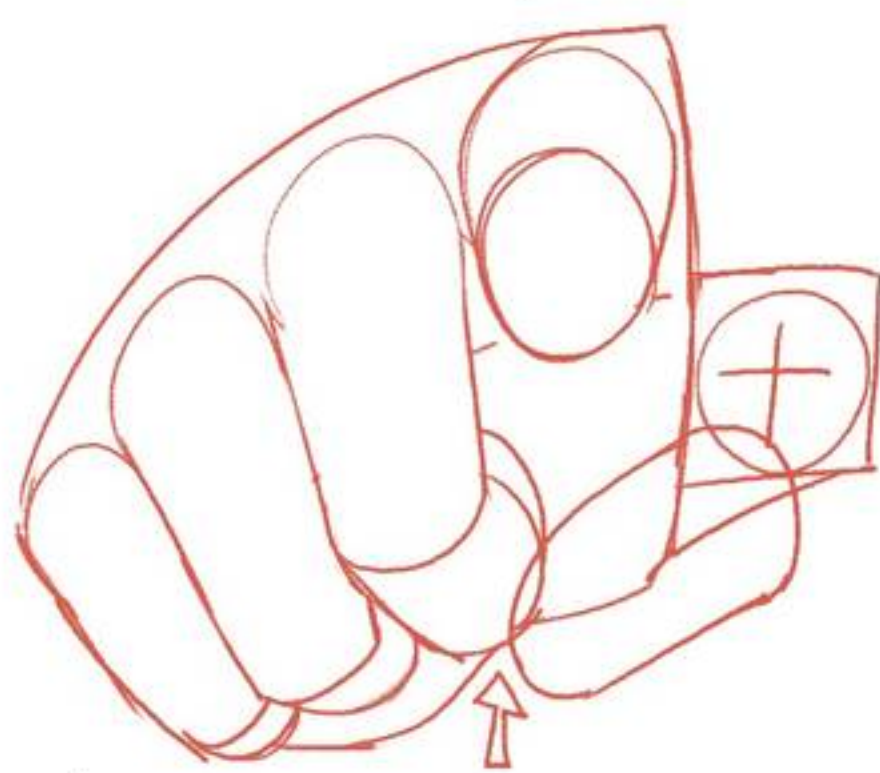
In the case of fewer words, it's going to give you a kind of fold-in  
shape.



I'll draw the rest of the fingertips, and the folded joint will look more  
self-assembly than stop.

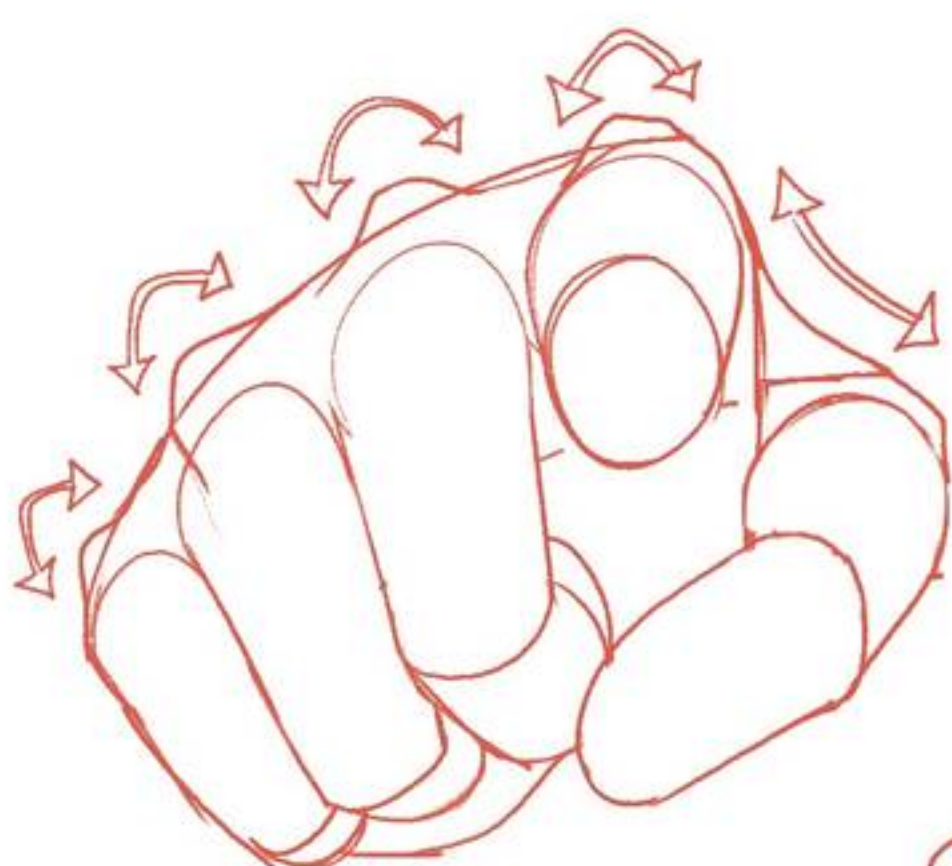


Draws a position B where the  
thumb pops out

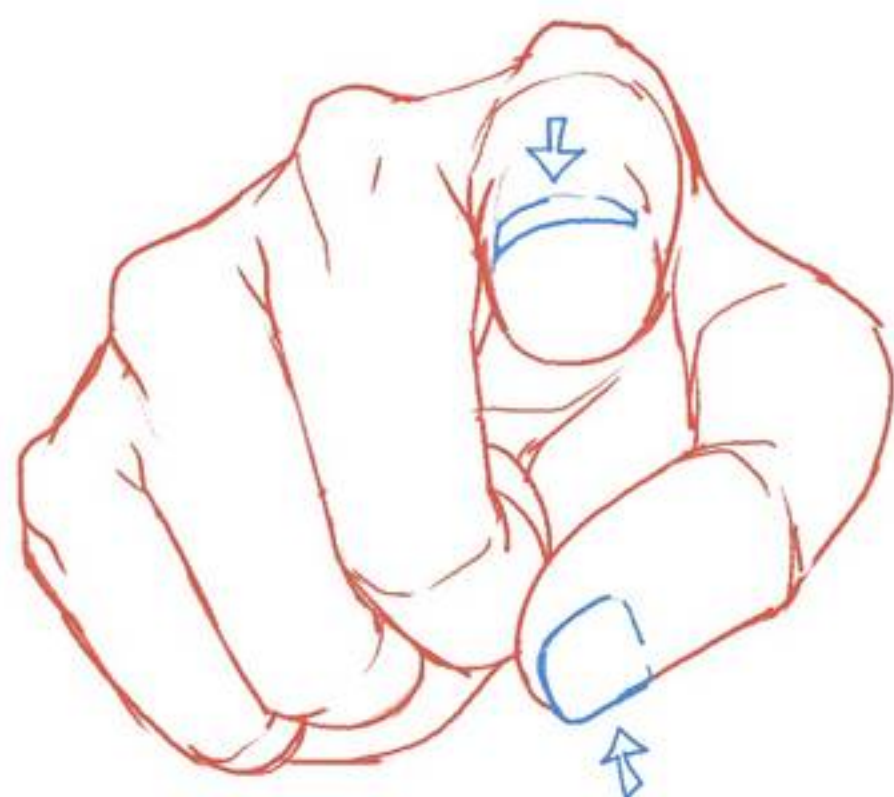


I'll draw a thumb to stop it, and then I'll finish off at the top of the pitch.





The bones you see on each finger, they're made of old threads, and they're gently cleaned up.



I'm drawing it against the shape of my fingertips with the index finger on my thumb.



It doesn't matter if you draw it in the form of a radical blood.



I'll finish with the gift.



I'd like to know the taco author."



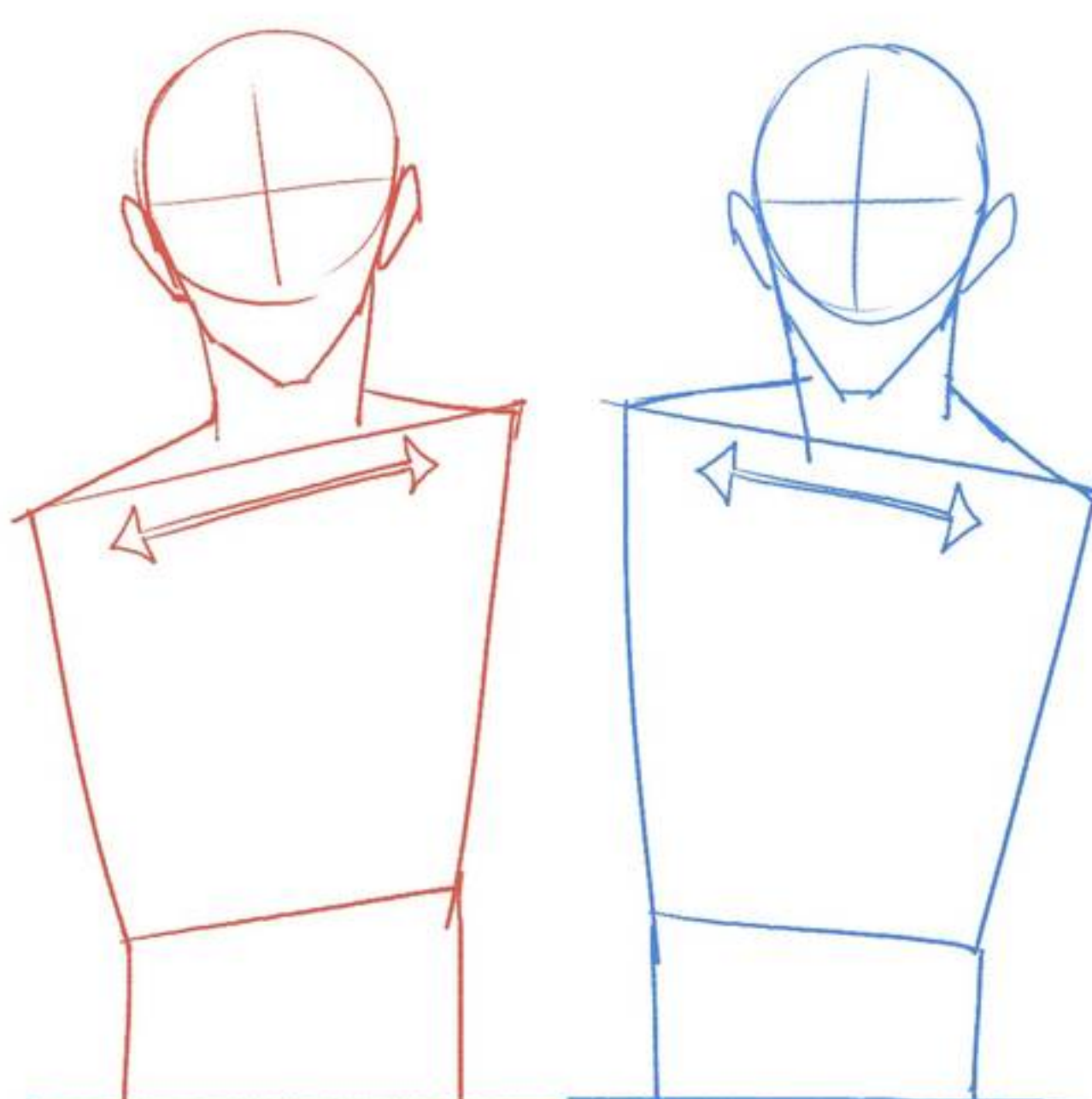
The comical way is if you were to pull the fingertips a little bit too tight, or if you were to draw them in a style that doesn't have nails, that's me.



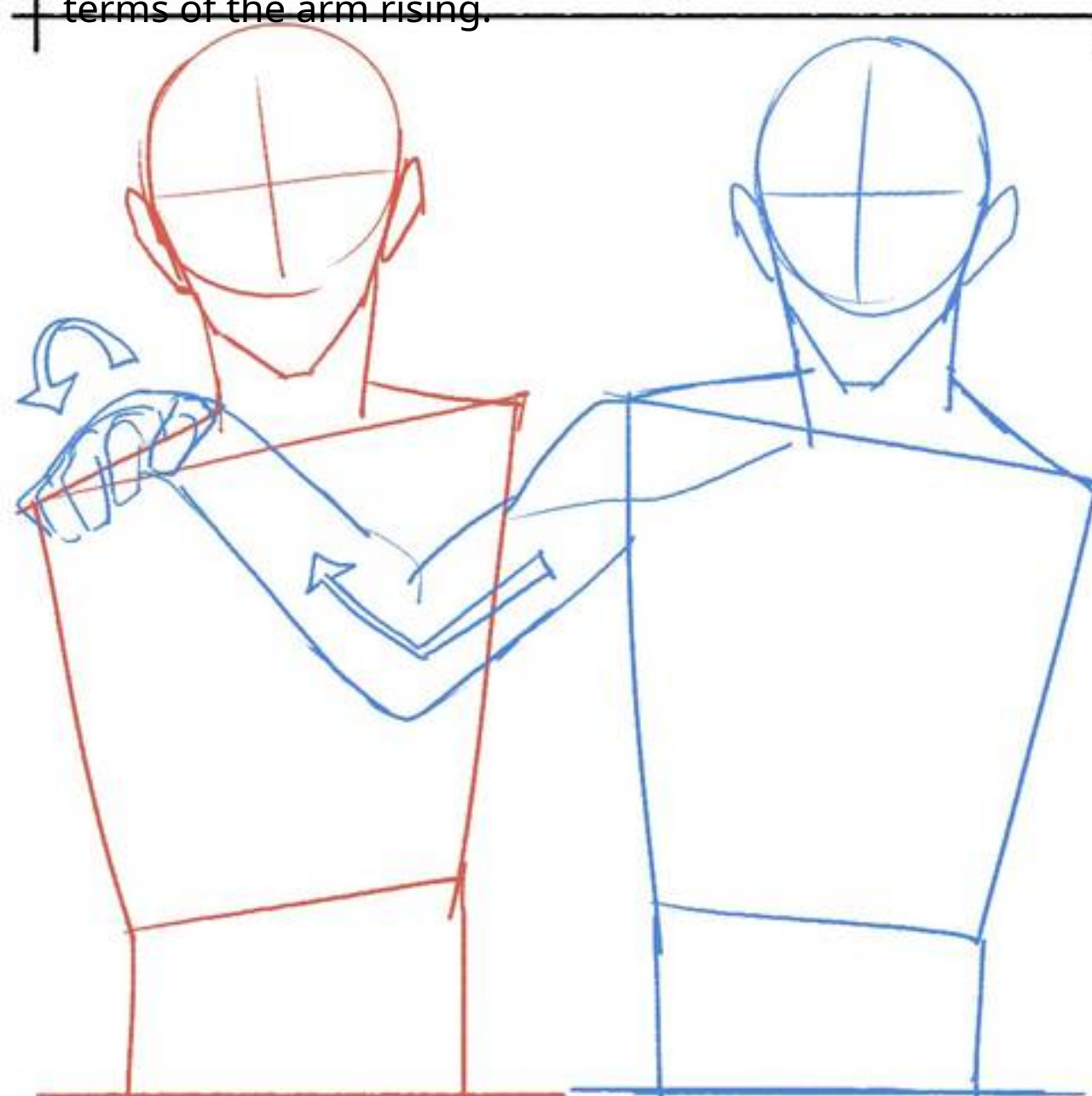
Key Doint



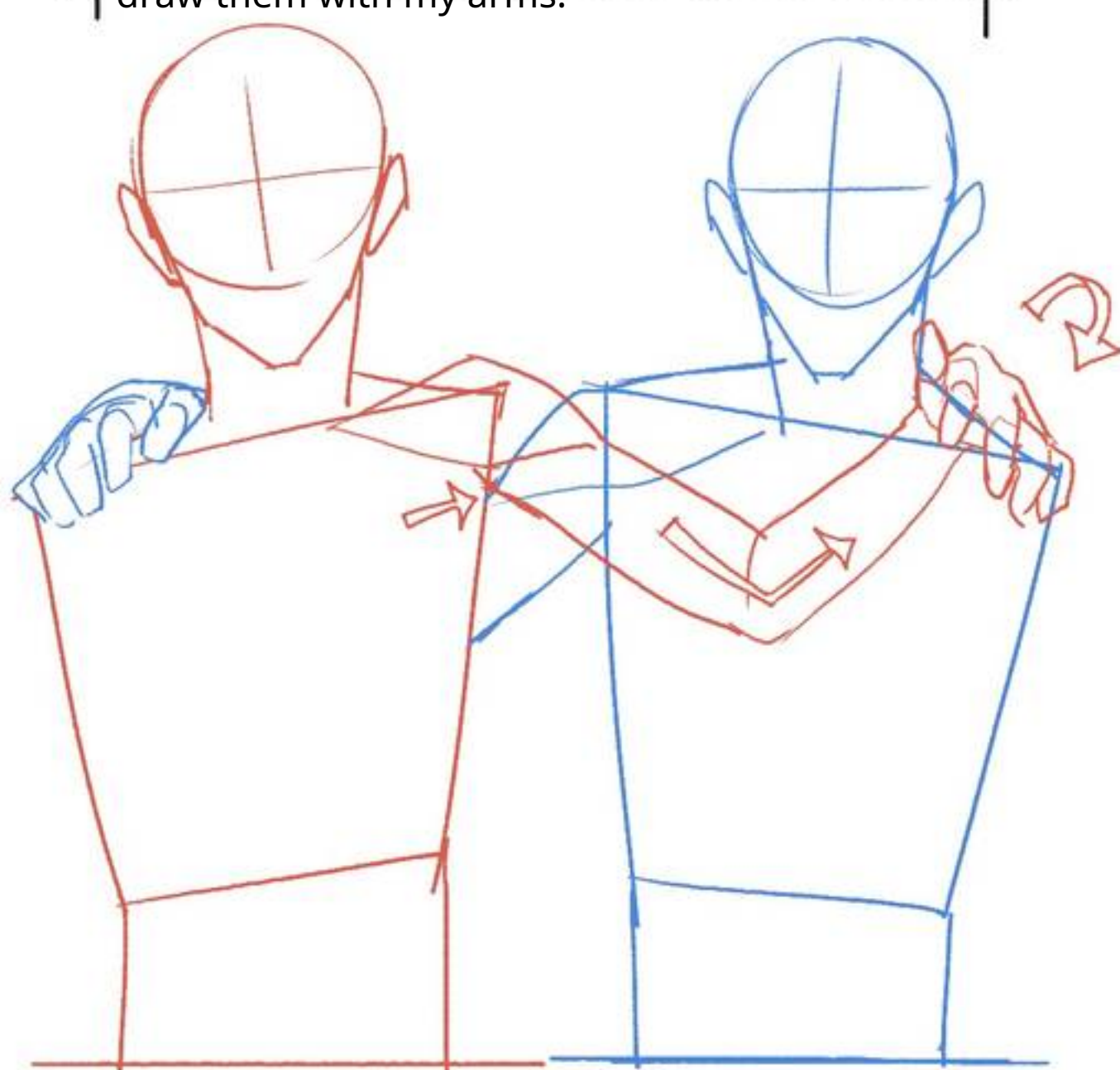
[Q: It's hard to see shoulder-to-shoulder.]



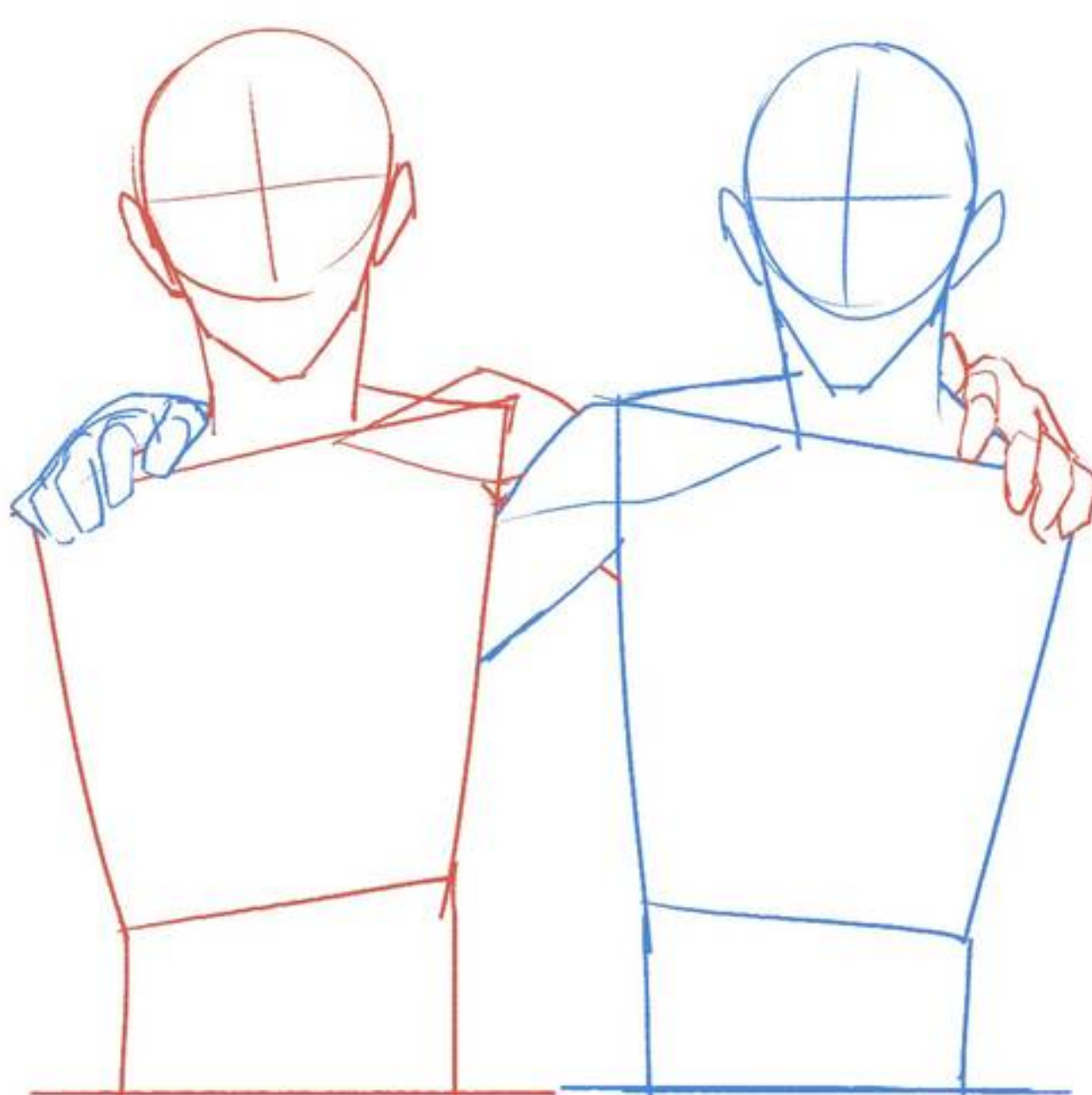
I'm going to draw them apart by the shoulder, and I'm going to give them the slope of the upper body in terms of the arm rising.



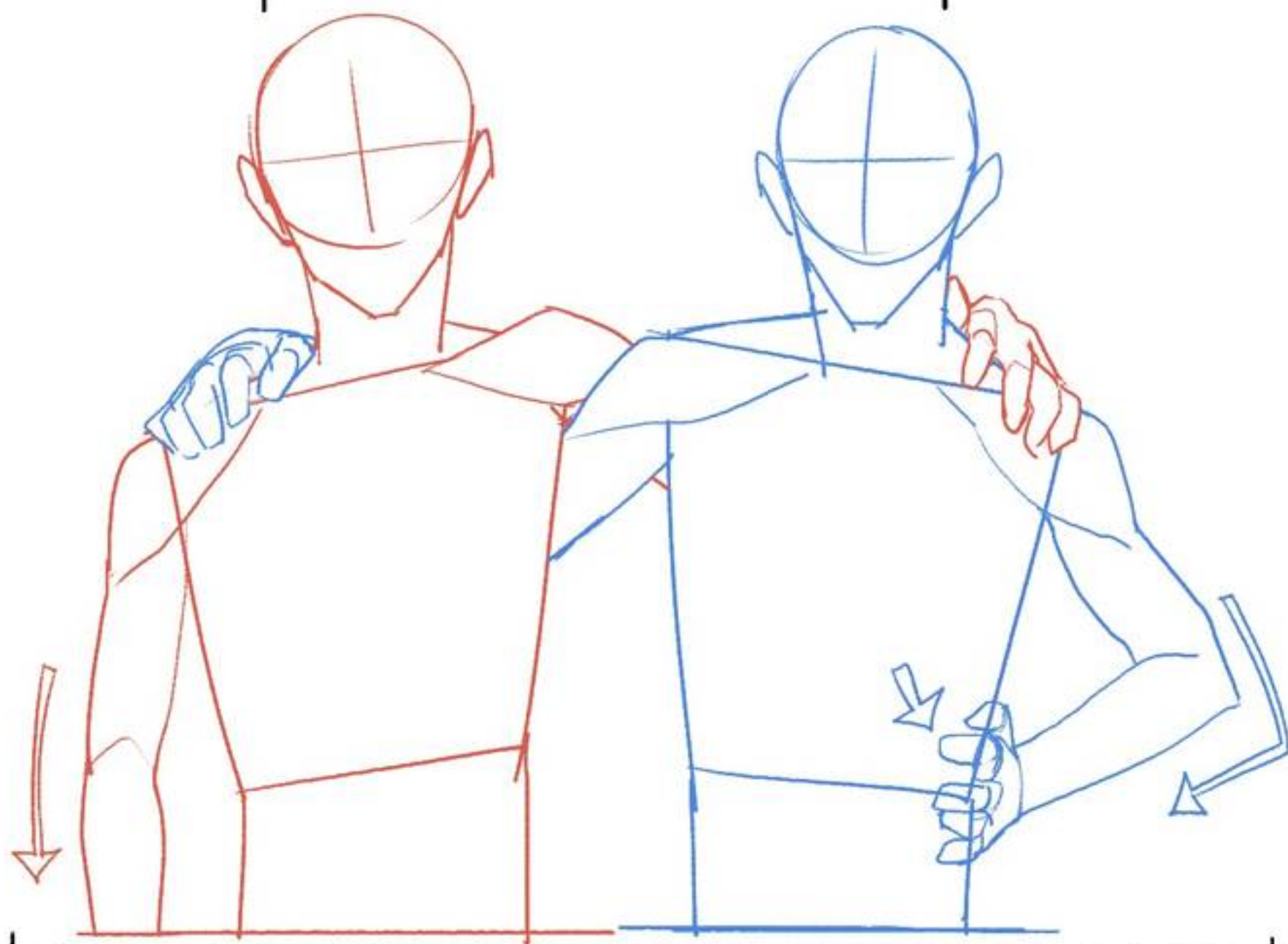
You put your hands on your shoulders, and I'll draw them with my arms.



I'm going to draw it in the same form, and then I'm going to put it in the armpit, and I'm going to move it backwards.

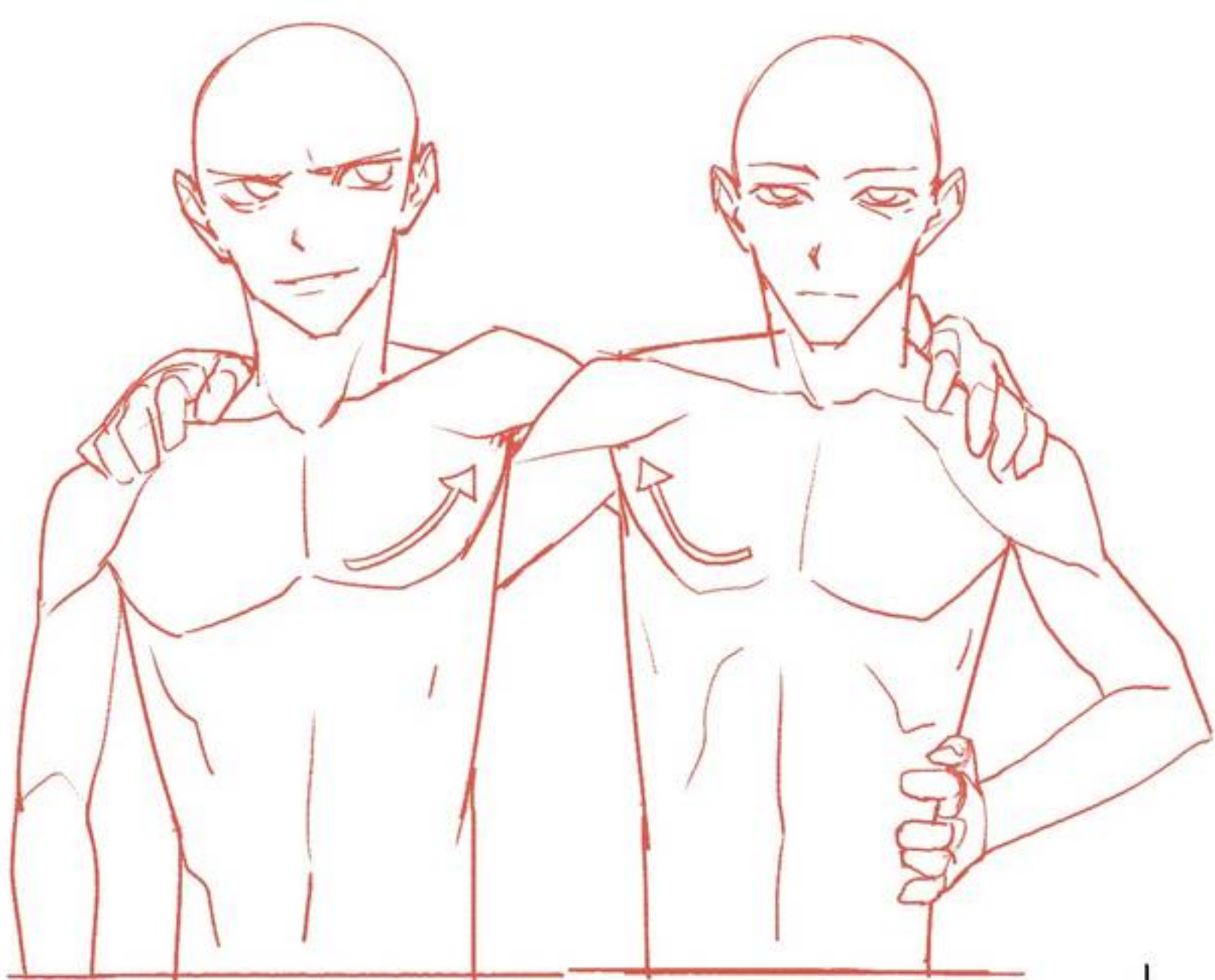


Let me erase the bowled arm from behind my back.



I'm drawing an extra arm, making a different flow of arms for the old two days of work.





I'm going to clean up the melody, I'm going to give you a description, and then I'm going up my shoulder, and I'm going up my chest line.

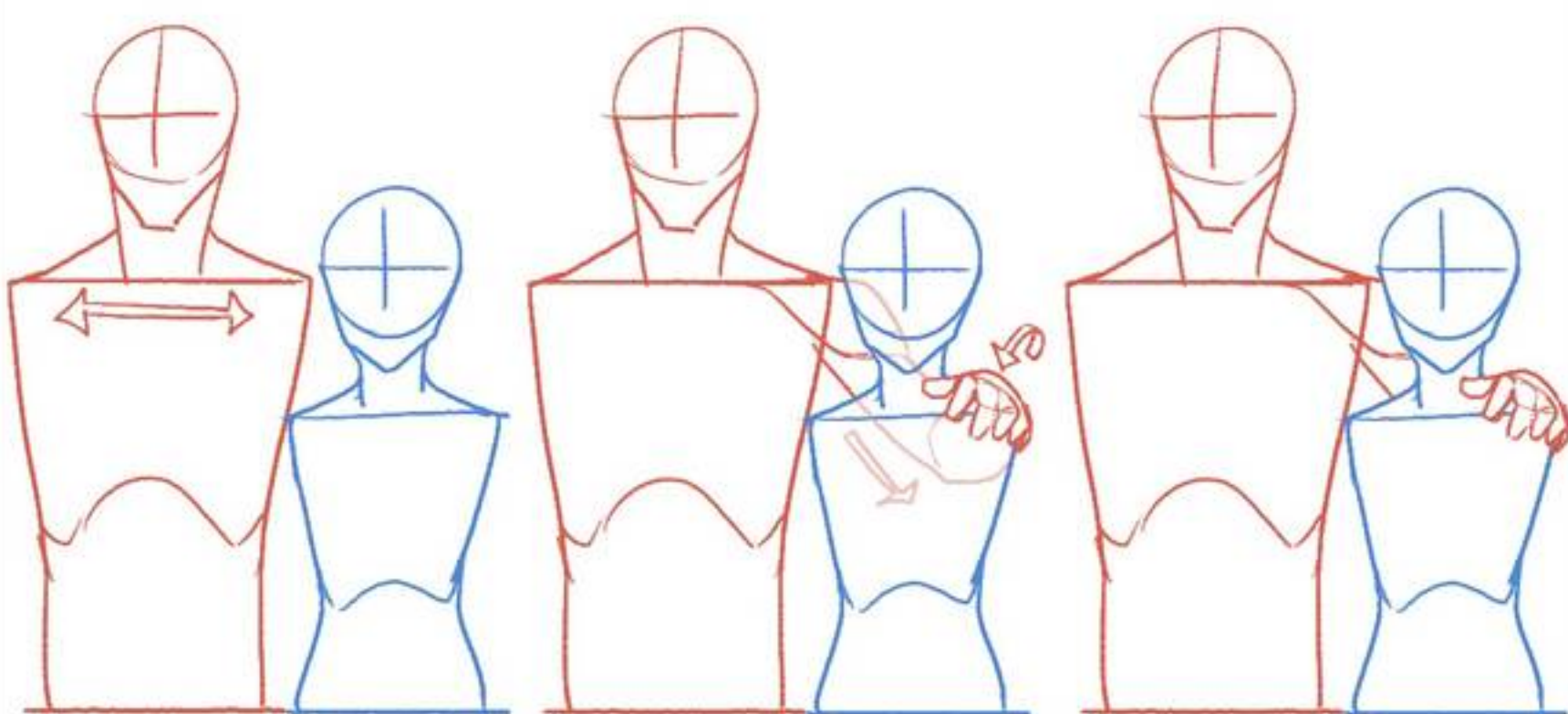


I'll make you taste your hair and your shoulder, and I'll make you a pair of clothes.



So let's clear up the lines and finish up.

I'd like to know the taco author."



If there's a difference in the height, the shoulder doesn't go up, but if you just draw it across the shoulder in a normal form, it's going to go around the shoulder.

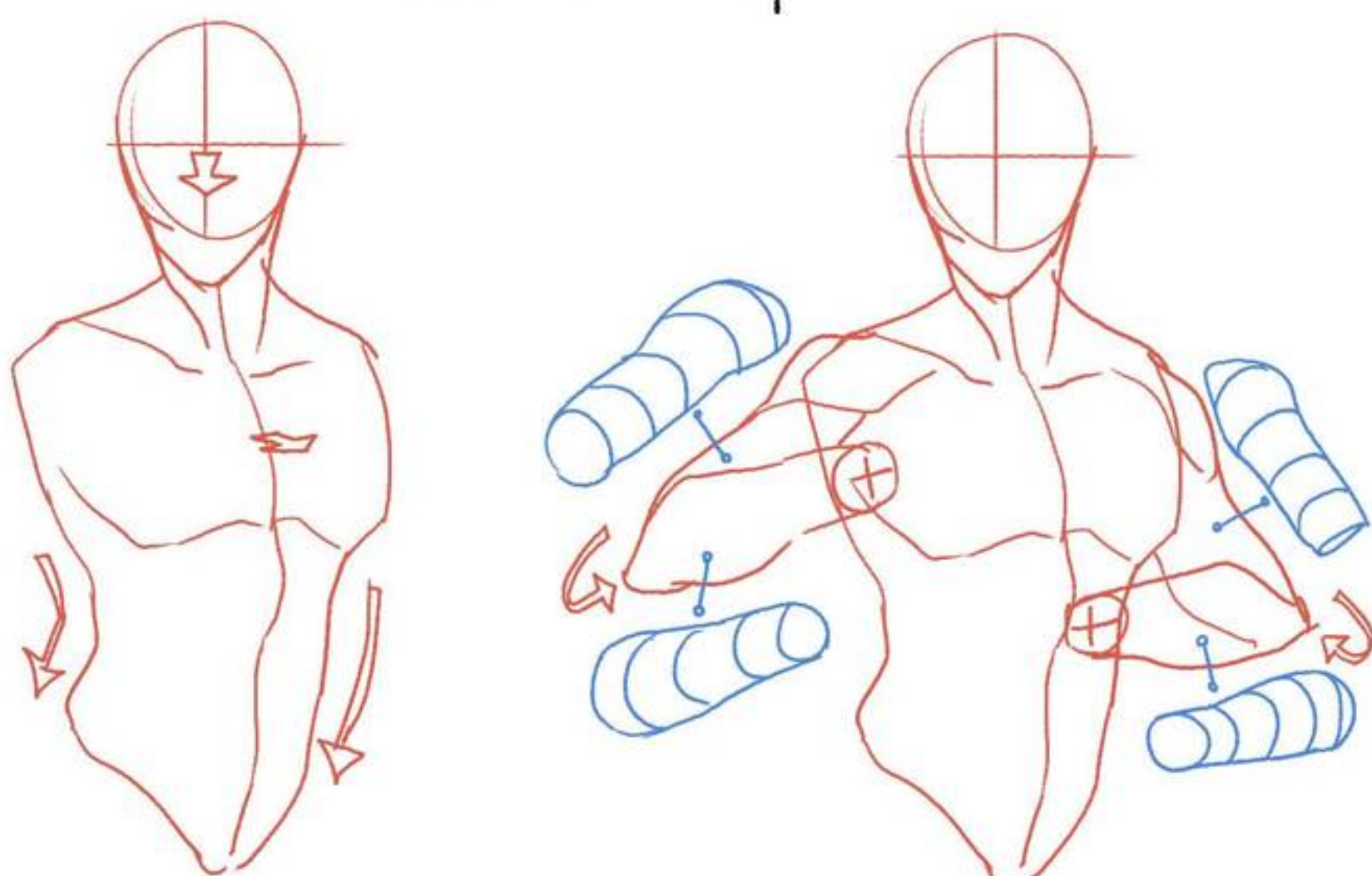


Key Doint

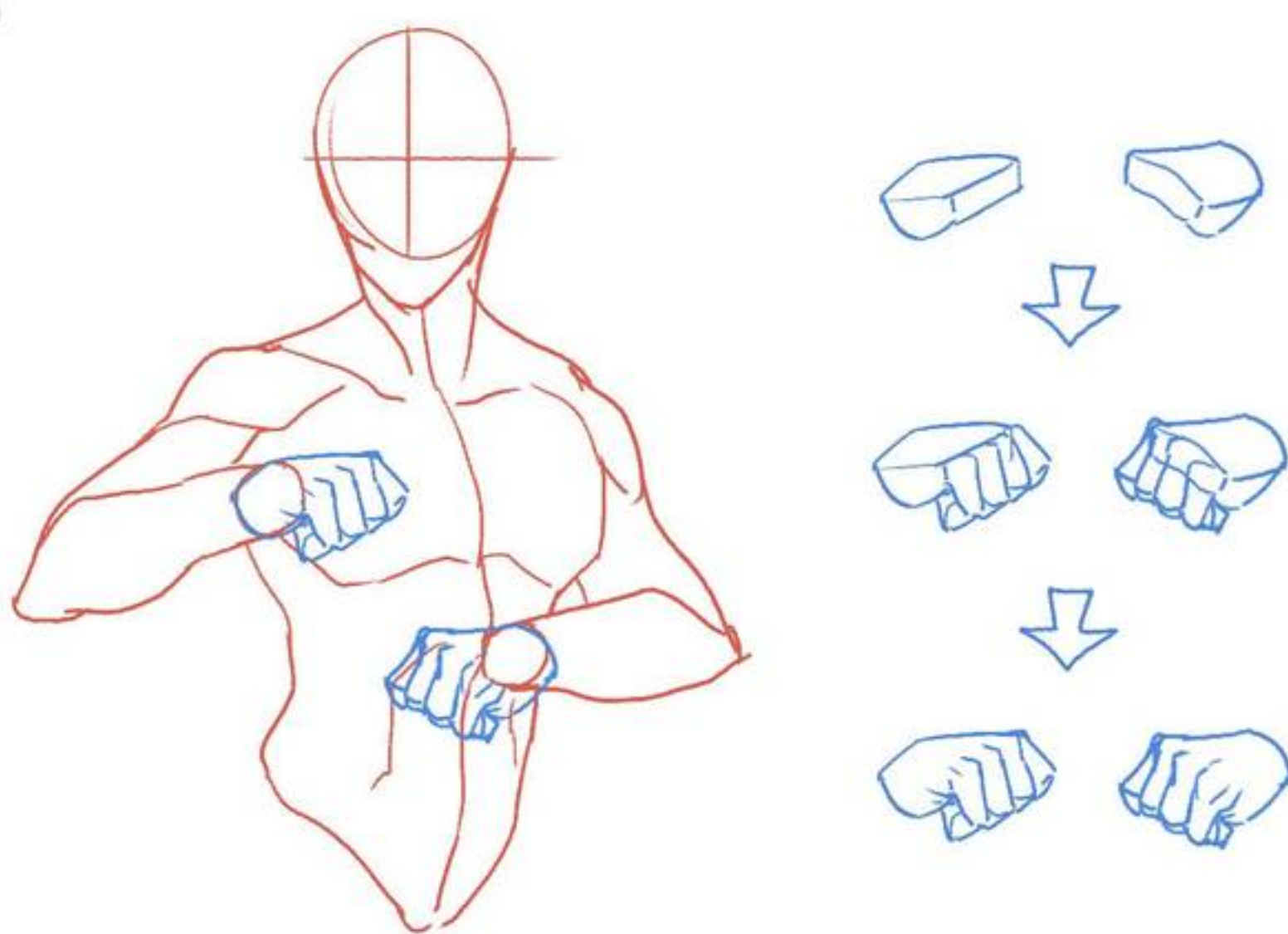


I'm looking at a zero-catalytic front.

The face is drawn to the front, and the upper body is painted slightly in order to be natural.

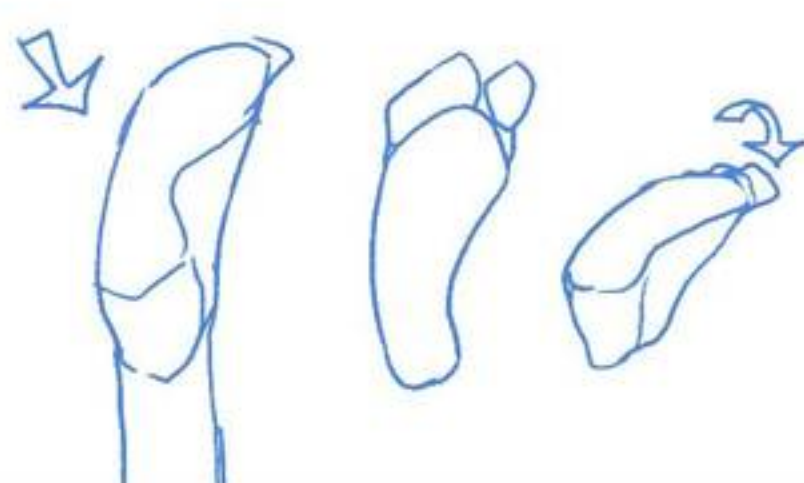


It's different with the arm, but it's going to kill the heart as well as the shape that's coming down.

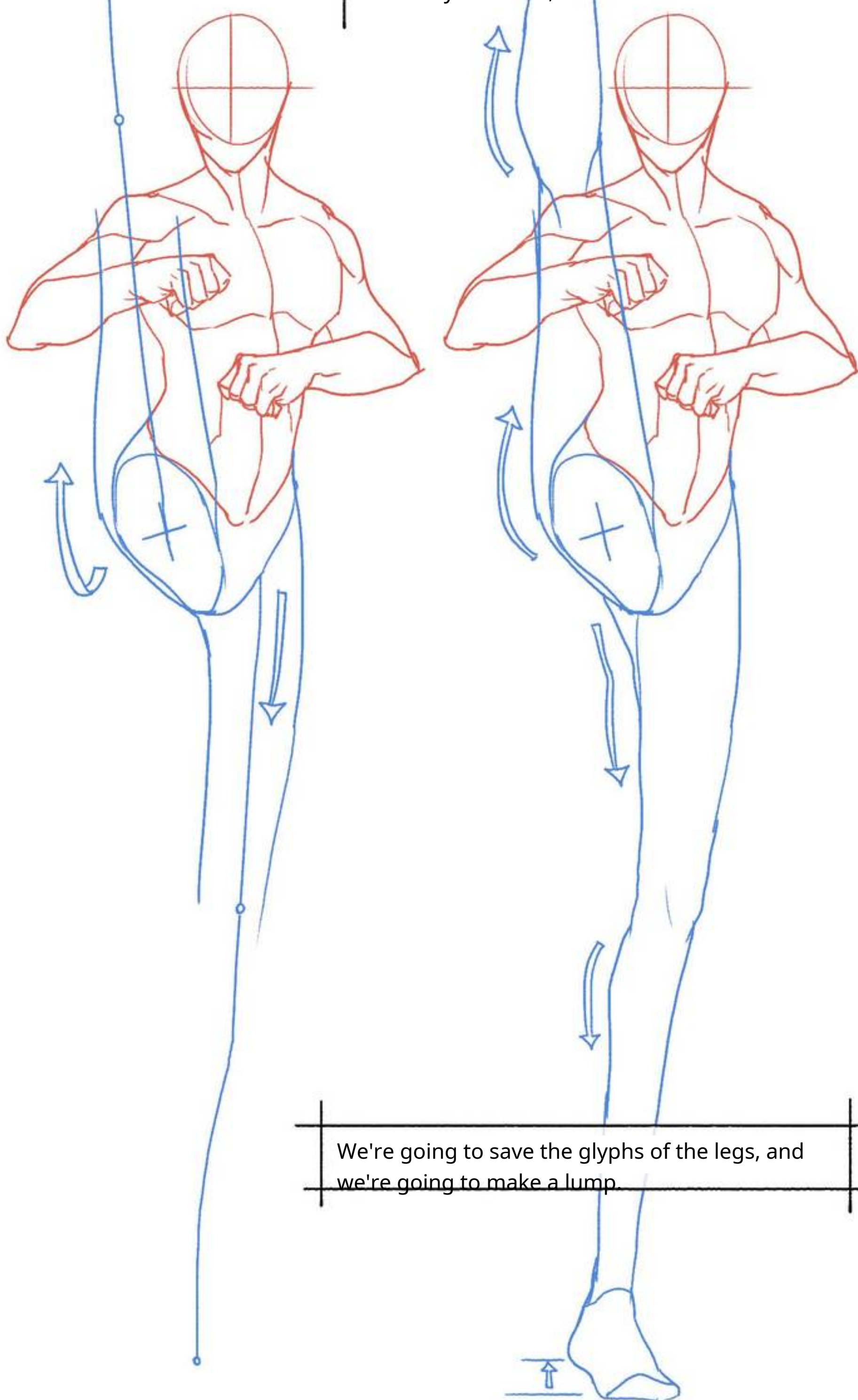


In the case of your hand, you're going to have a little bit of force, and you're going to have your fist in the form of a xenon.

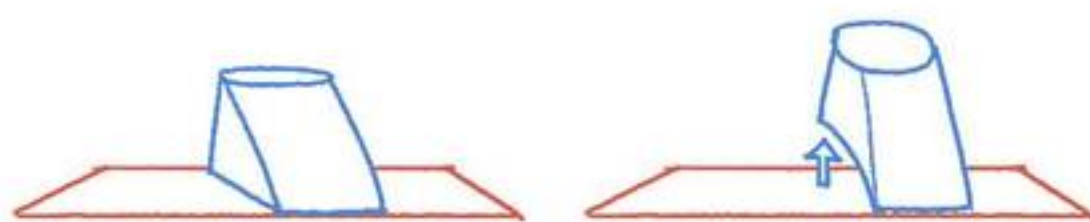
It's a bridge-long, so it's going to be a line first.



In front kicks, you can see the soles of your feet, so you can see the soles of your feet in the form that they're visible, not the front.



We're going to save the glyphs of the legs, and we're going to make a lump.



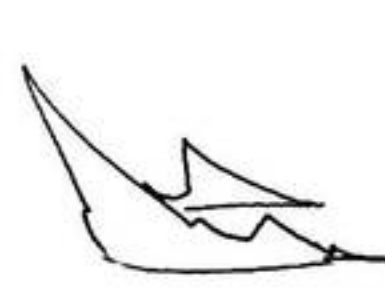
The heel of the foot, which is affected by the rising effect of the foot, is slightly wrong.





It's pointing downward from the top of the fold.

I'm going to add a side effect line to the kicker, and then I'm going to clean up the gift, and I'm going to finish it.



I'd like to know the taco author."



It can be expressed in different types of forwards with the angle of the foot or the tilt of the upper body.



Key Doimt



[Q: I want you to draw your masked face at different angles.]



The mask has a slightly different appearance, depending on its shape, but on average it is wrapped around the nose and chin with a string of earrings



You'll have a pair of laps that are broken by the most advanced nose points on your face.



It's created with the most face-to-faced pickles, and it's made with a lollipop.

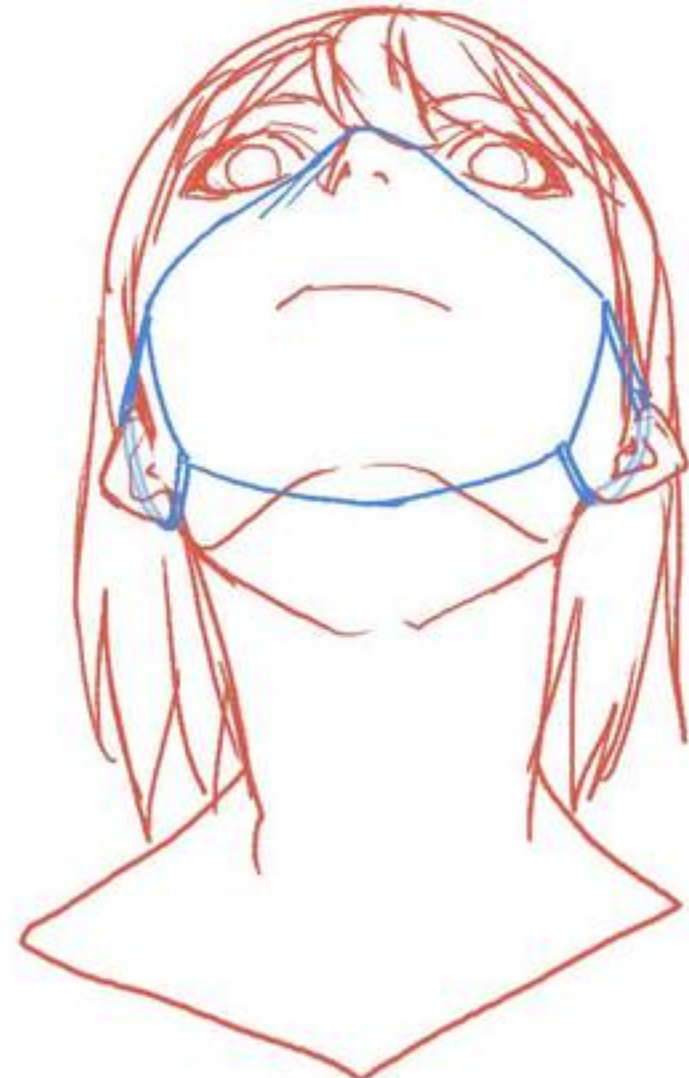


Draws a mask v matching the jaw line according to changing facial angles

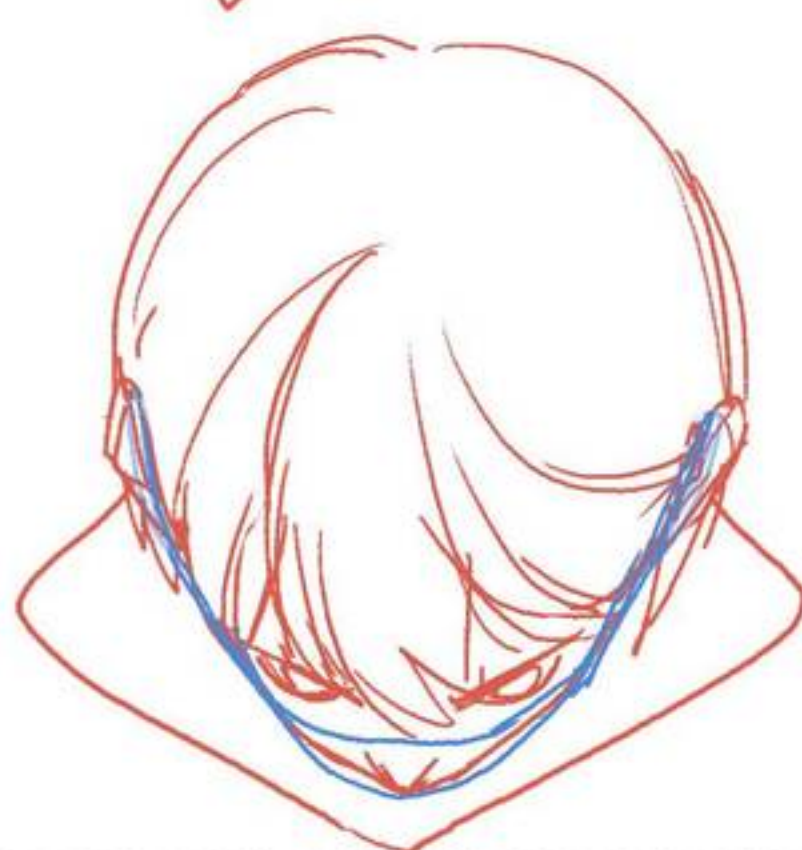
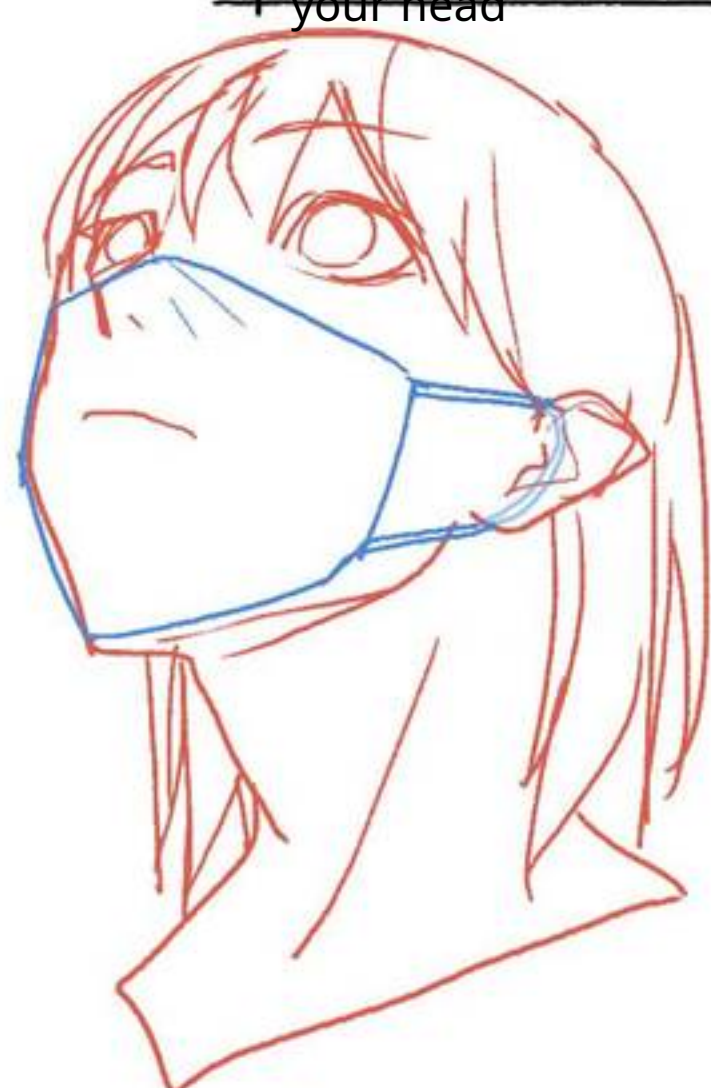


And if you look at it from the back, you should consider that it's a string rate.

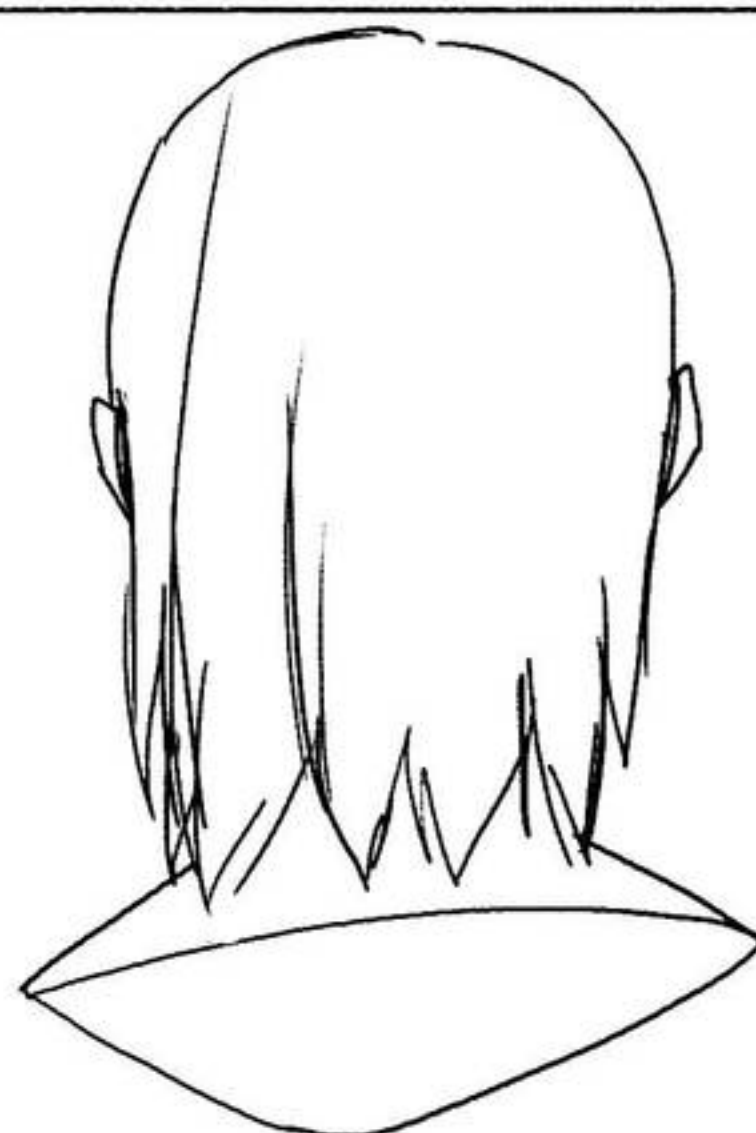
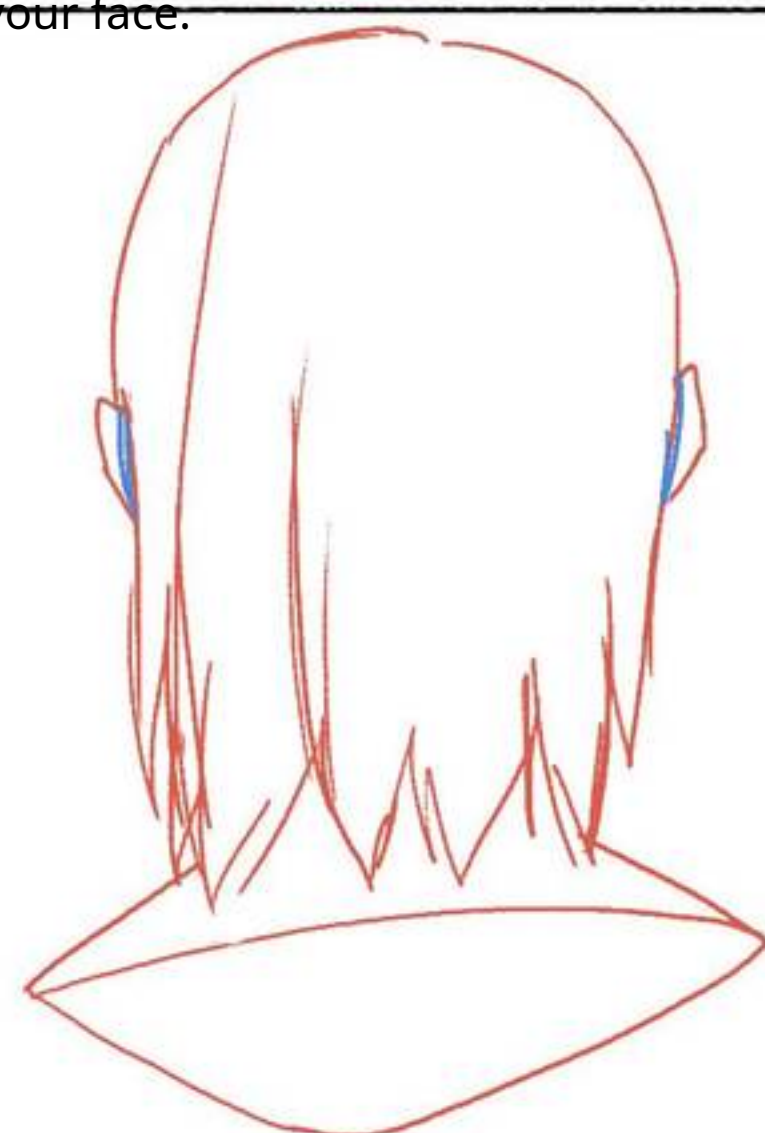




Turns the part of the jaw around as you lift your head

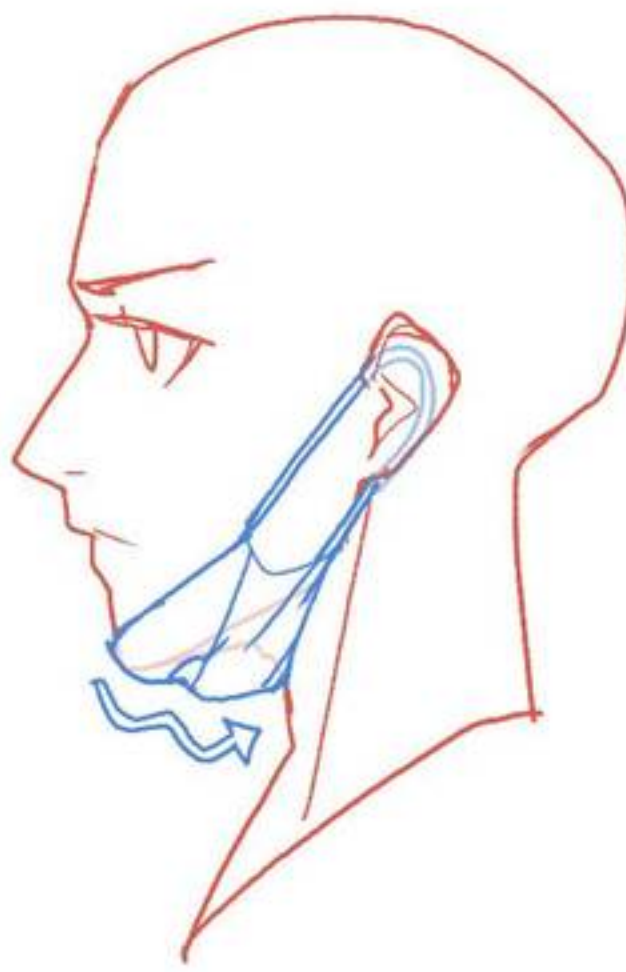
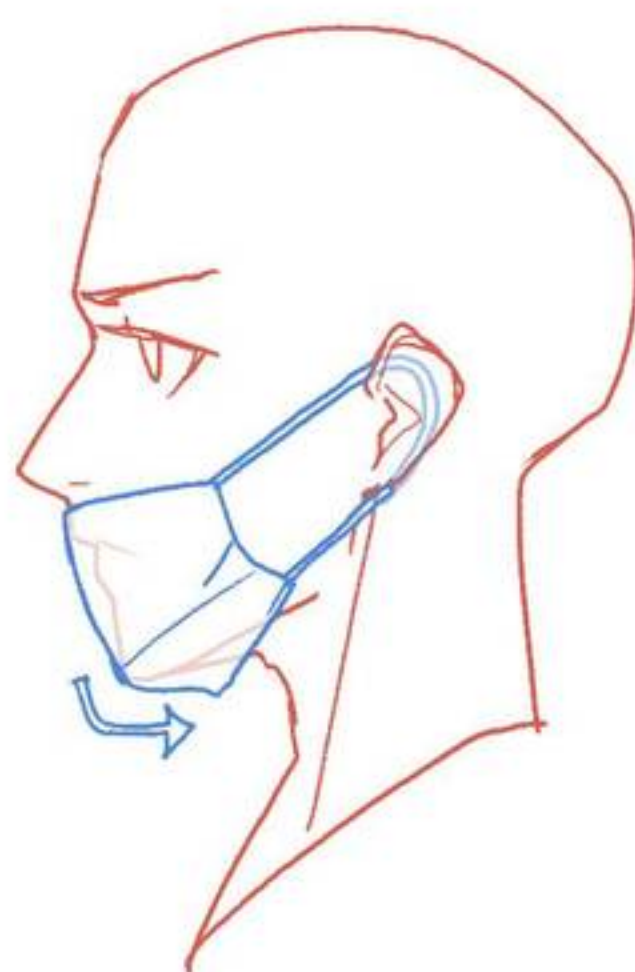


It's not a delicate glut, it's a simple, old process of a mask that wraps around your face.



It's a little bit of a bit of a nerve to represent it.

I'd like to know the taco author."



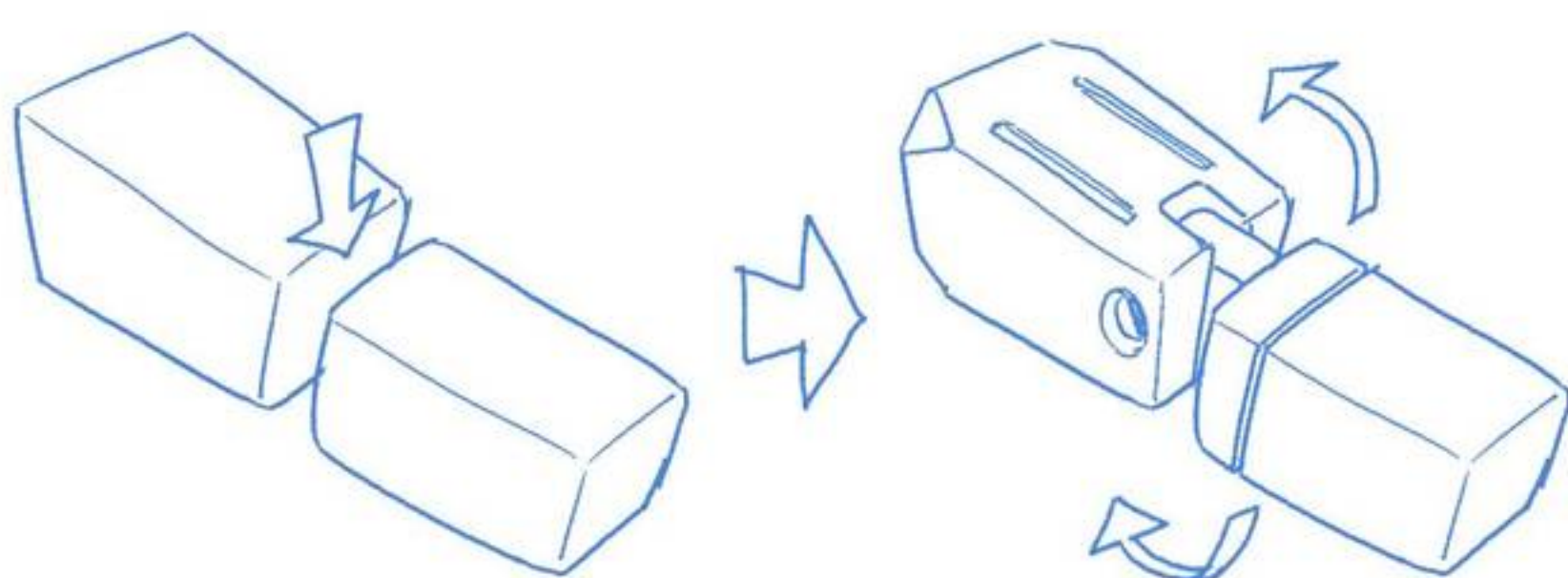
If the mouth part is covered, the mask will come down to the bottom of the mouth and the jaw, and if the jaw part is droughtd, the mask will be folded into the water.



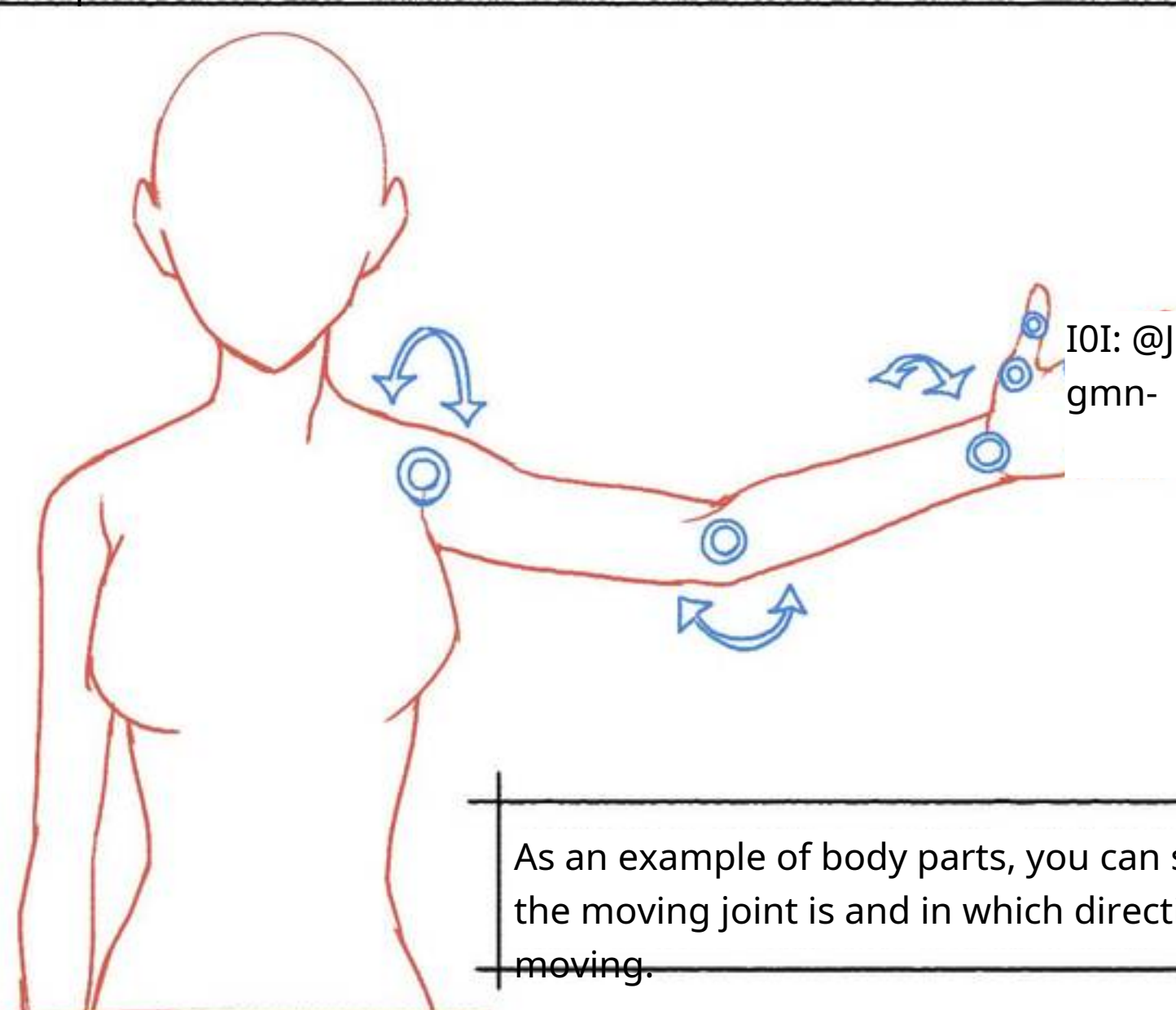
Key Doint



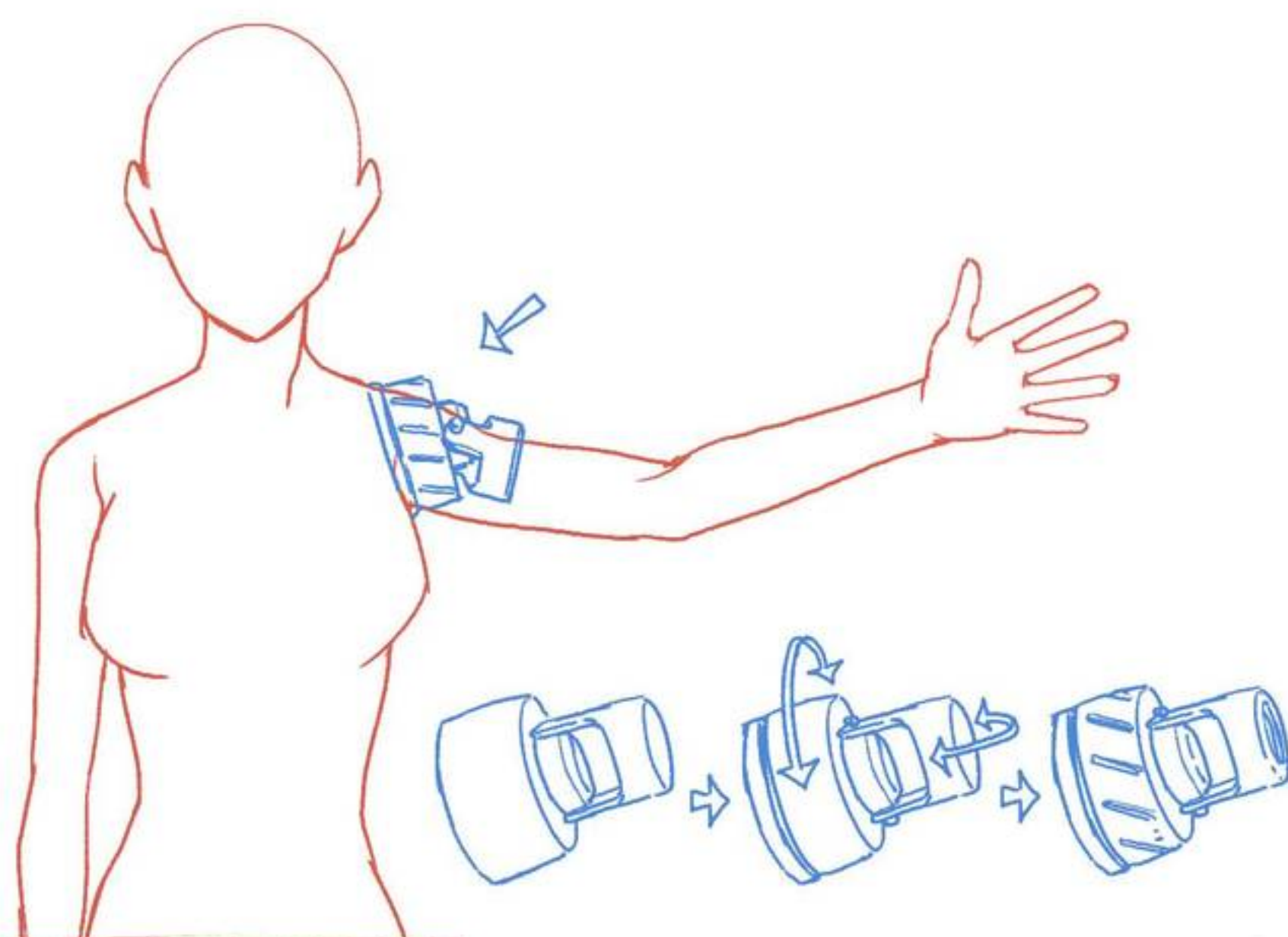
IQ: What do you have to do to mechanize it?



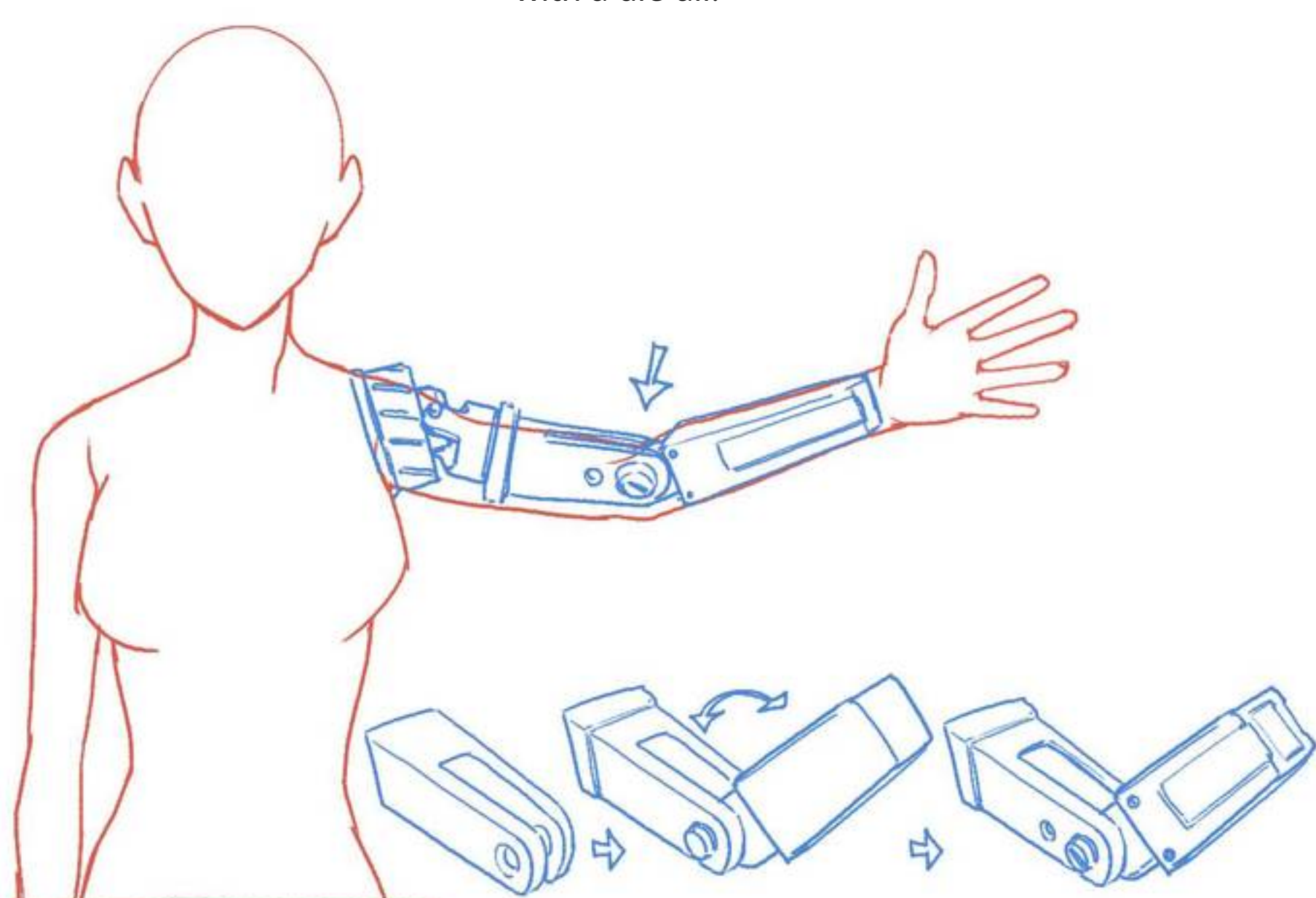
First, it's important to understand and connect the principles of motion, to make sure that the pieces of muscle form are moving into a ping-and-pull joint, and then to shape them into a bunch of cotton.



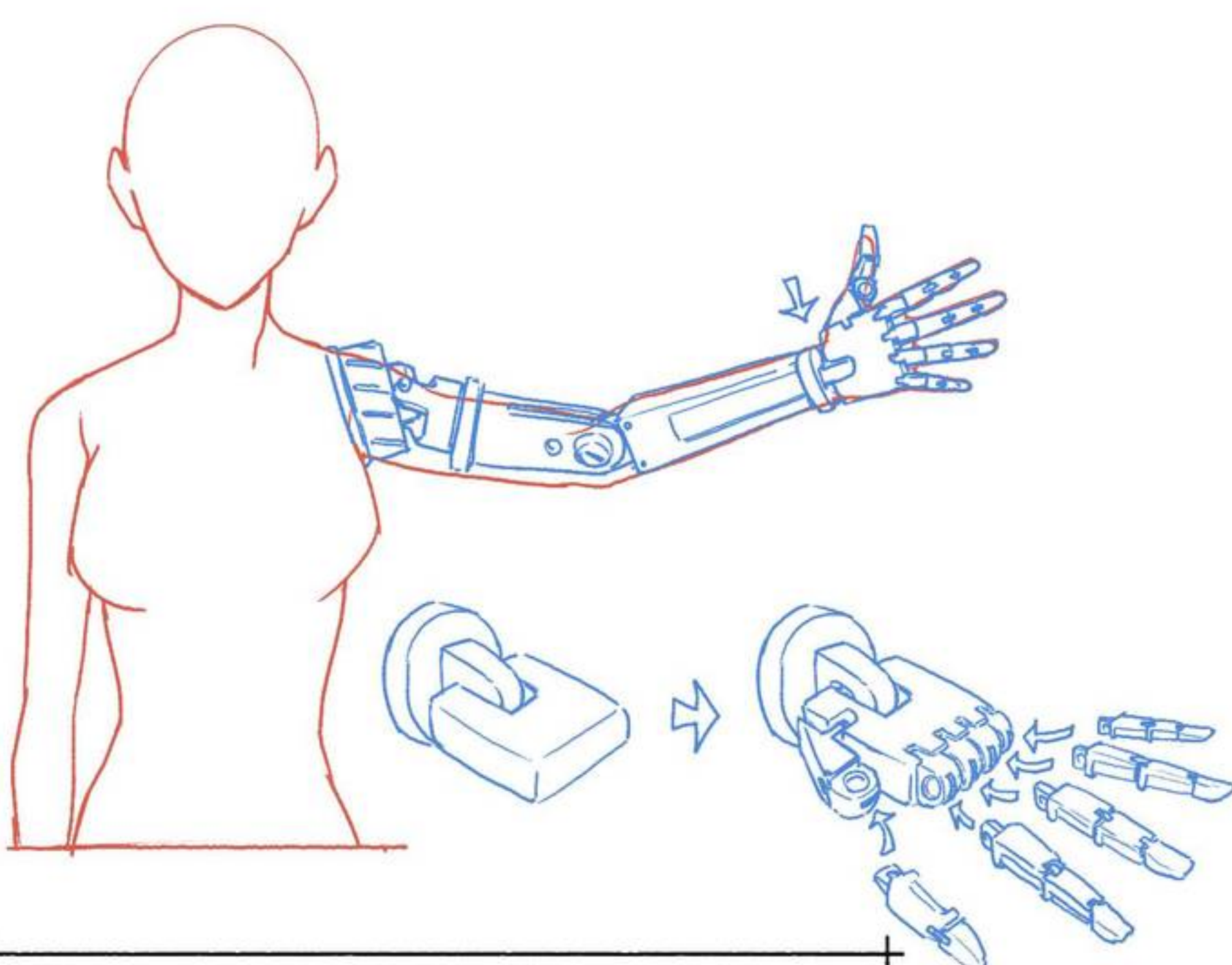
As an example of body parts, you can see where the moving joint is and in which direction it is moving.



We can go back from the shoulder to the shoulder, make a structured v, and start with the muscle form, and then we'll start with a die-all.

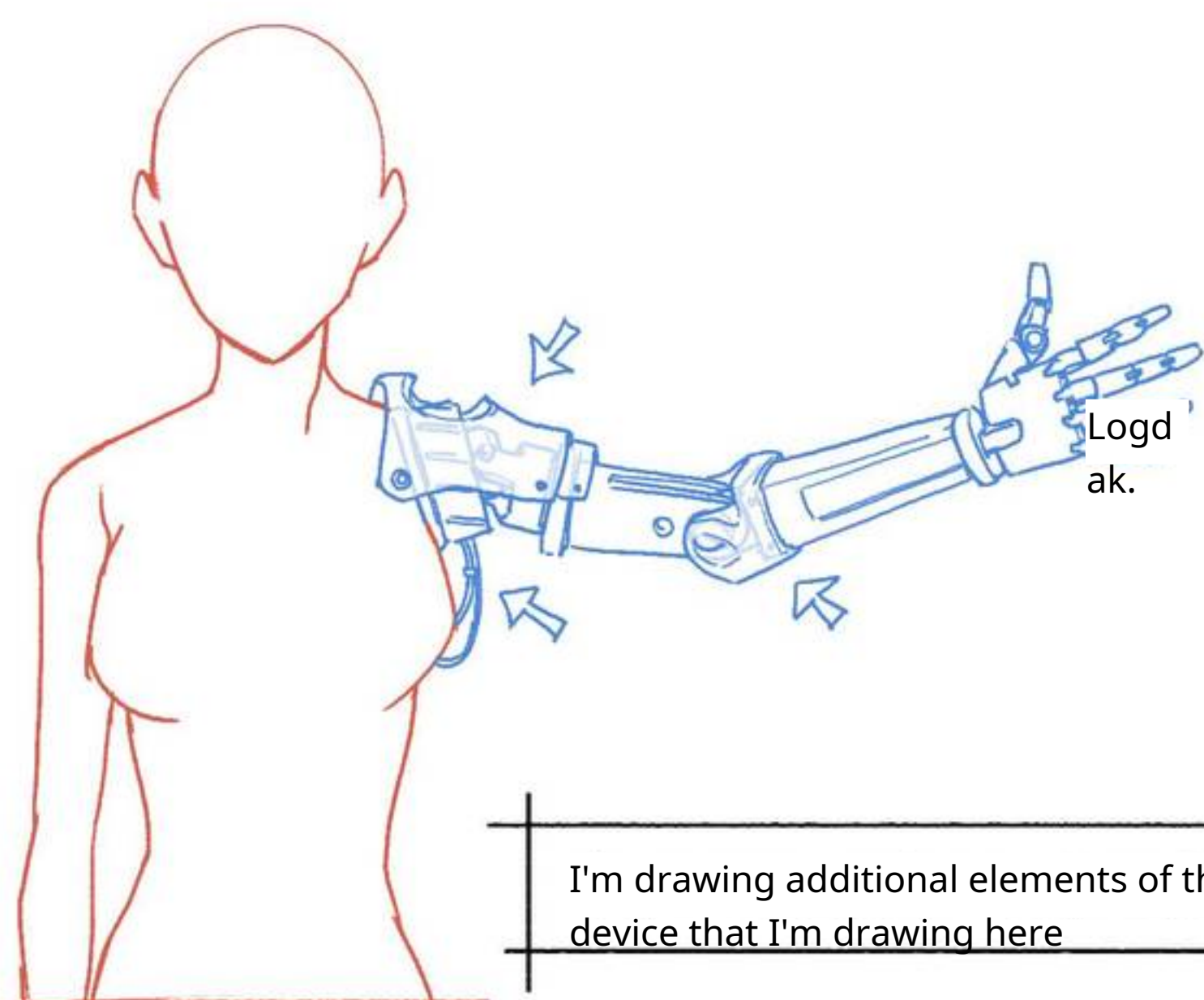


The upper and lower parts of the arm are mechanized, and they're folded together.

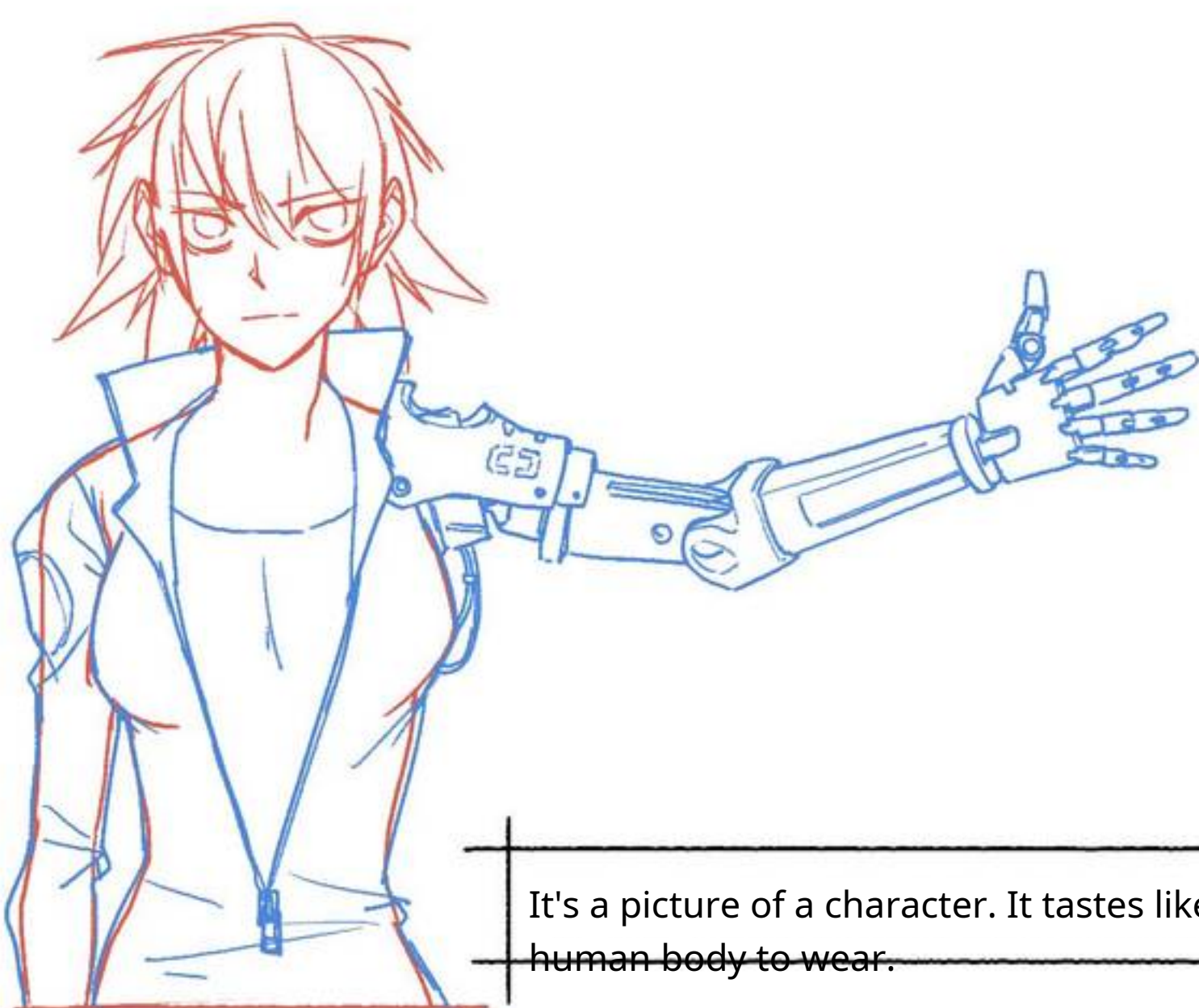


In the hands that require delicate movements, the joints are touched that much, so you have to do a nerve drawing to the joints of the fingertips.





I'm drawing additional elements of the device that I'm drawing here



It's a picture of a character. It tastes like a human body to wear.



So I'm going to close with the melody.

I'd like to know the taco author."



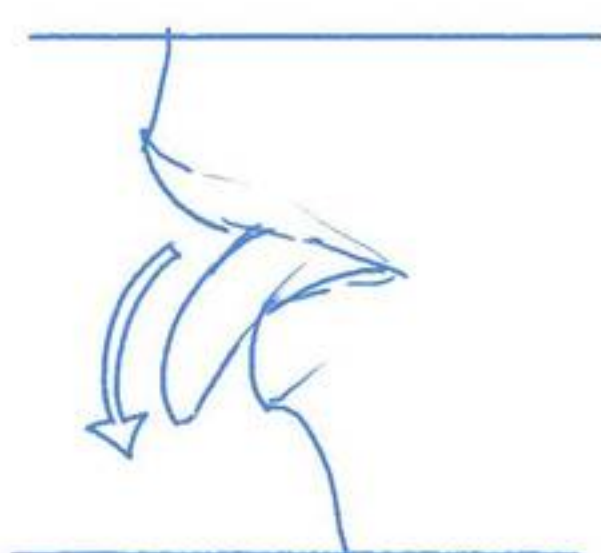
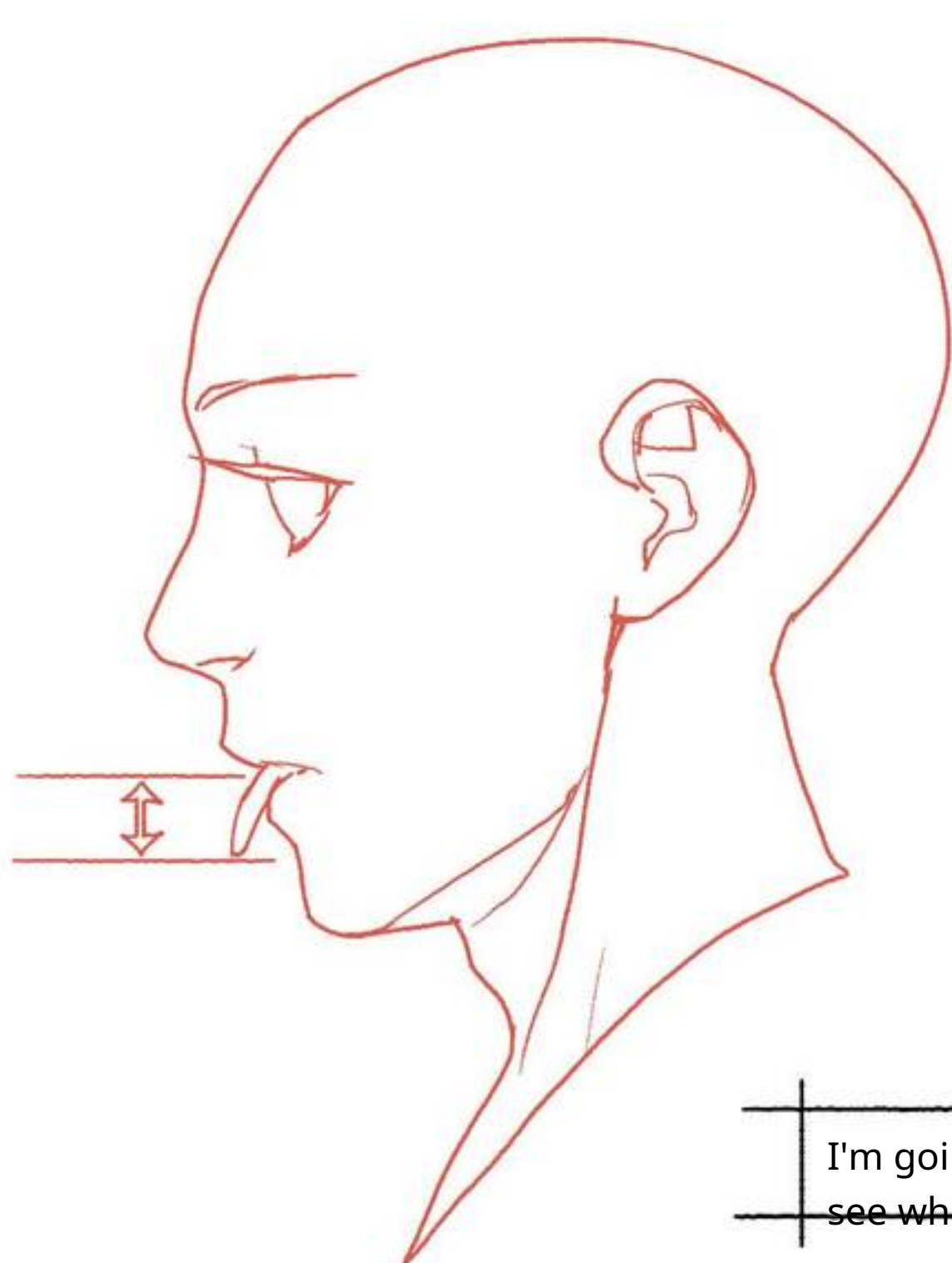
Even if it's not necessarily a hard machine form, you can also make it look like a machine by making a gift or by adding a few extra elements



Key Doimt

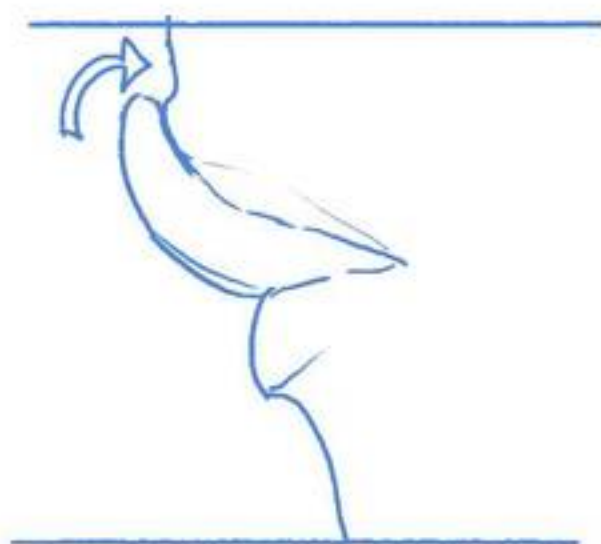
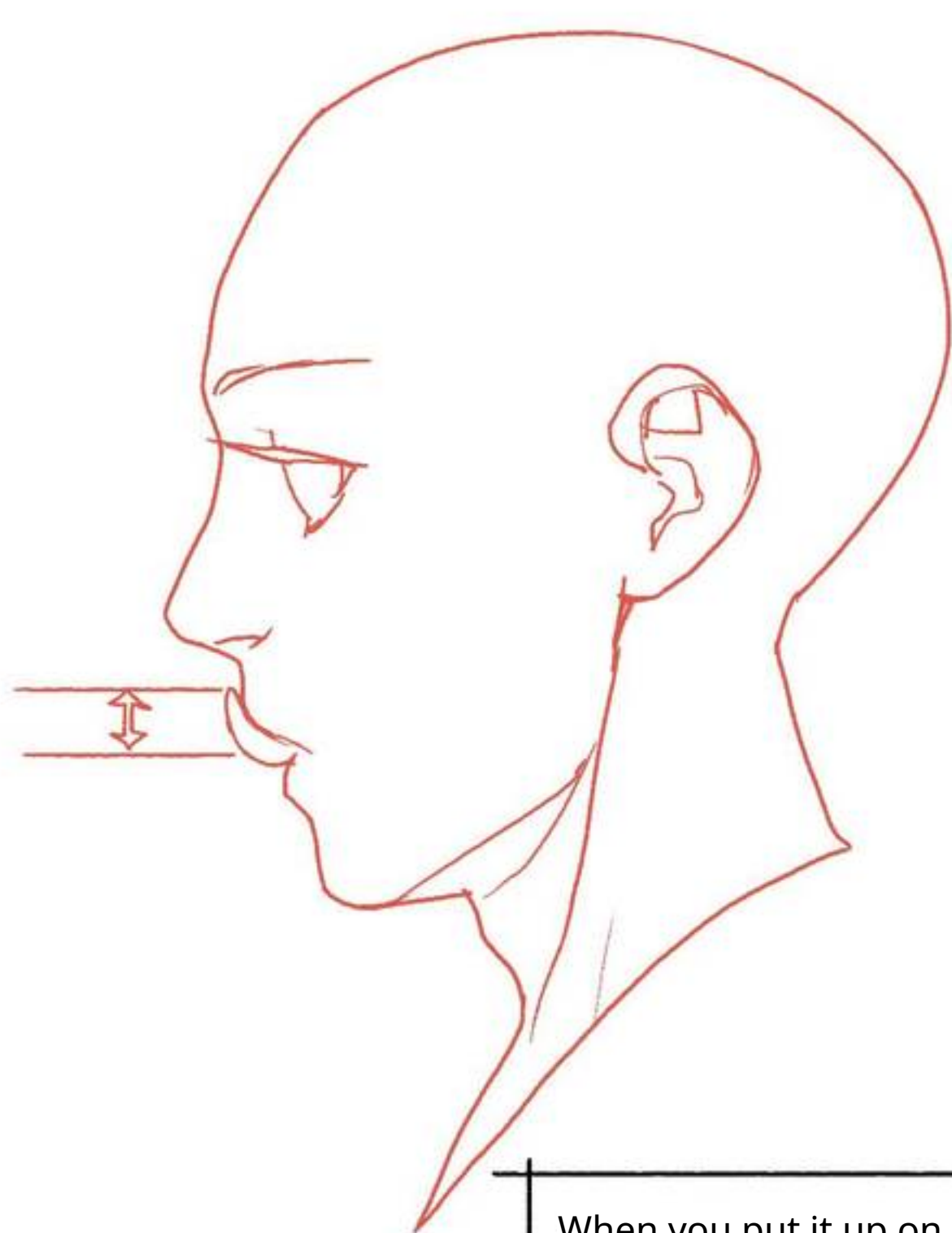


LQ: I want you to draw the lips bow.

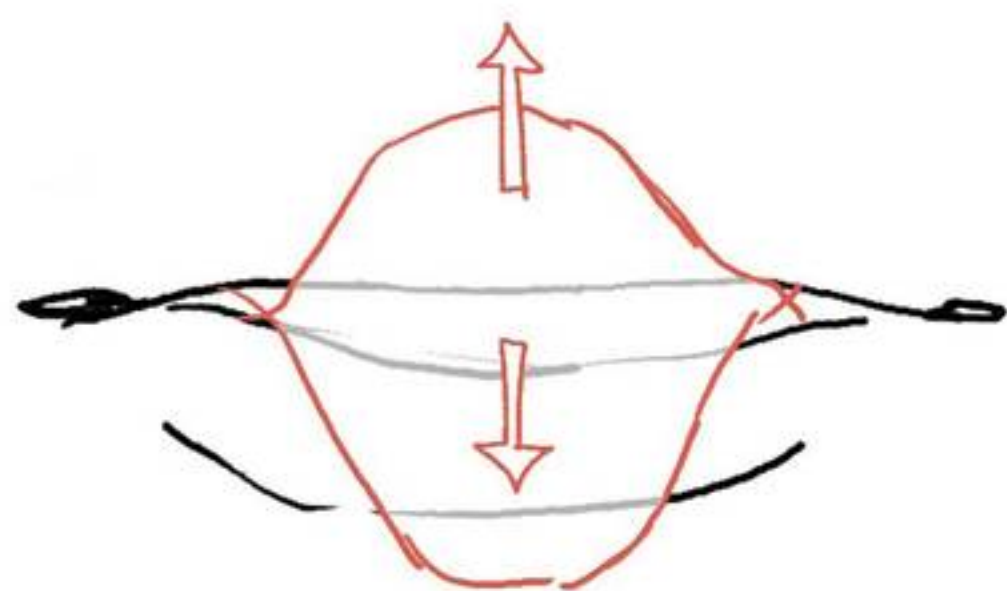


I'm going to take a side view and see what's going on.

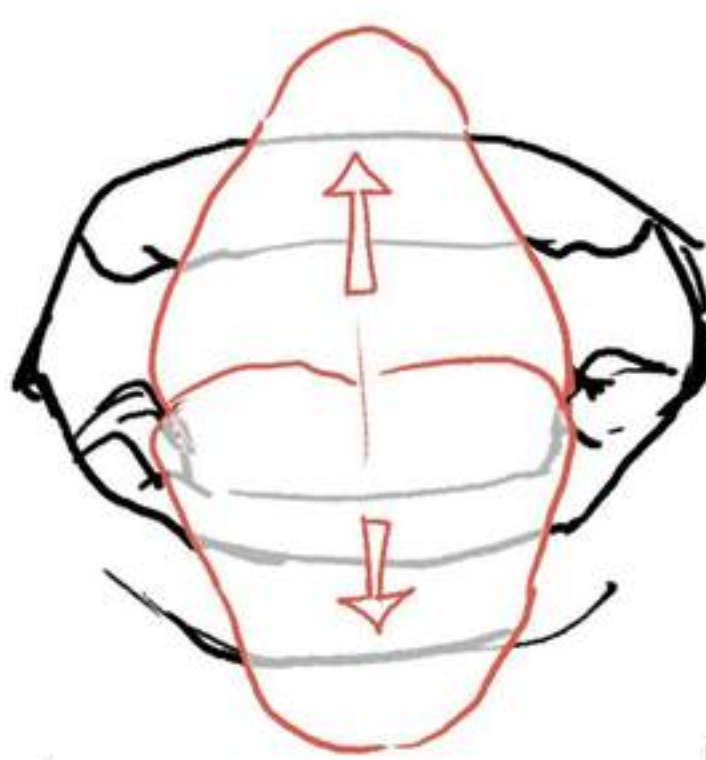
It's a little bit more down than the lower lip.



When you put it up on top, it's the length of the top lip and it's the length of the top lip.



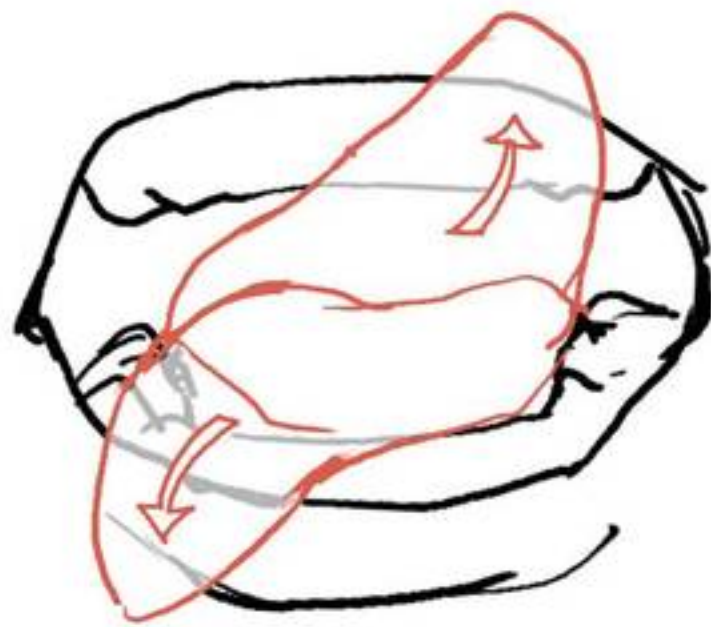
I'm not talking to you. I'm not talking to you. I'm talking to you.



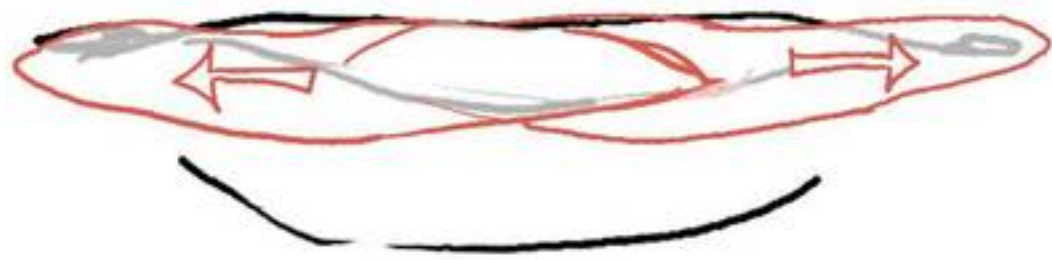
You're gonna open your mouth, and you're gonna turn your tongue.



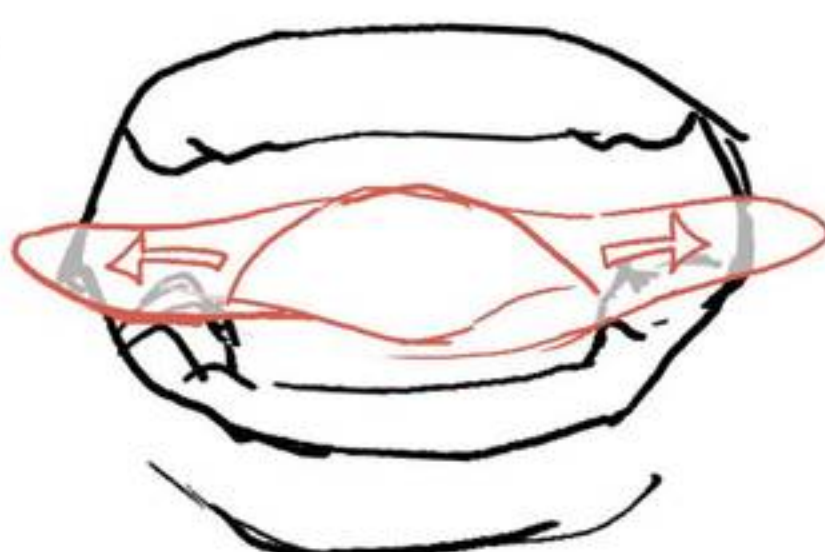
I'm not talking to you. I'm not talking to you. I'm talking to you.



Your mouth is open, your tongue's direction.



I'm not talking to you. I'm not talking to you. I'm talking to you.



Your tongue's in the middle of your mouth.



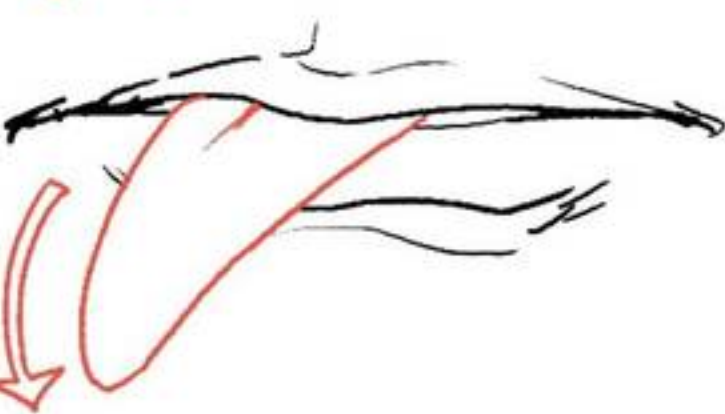
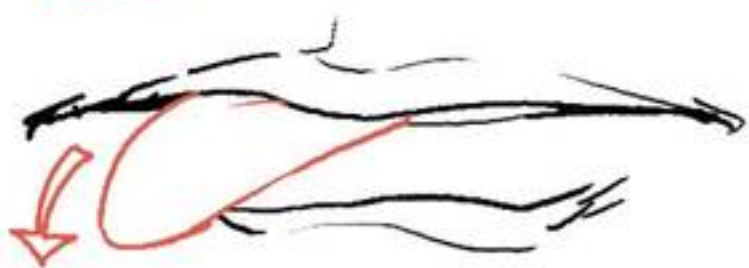


It's a character that you're trying to draw.



I think of the tongue's length and direction, and then I'm going to close it with a face-to-face approach.

I'd like to know the taco author."



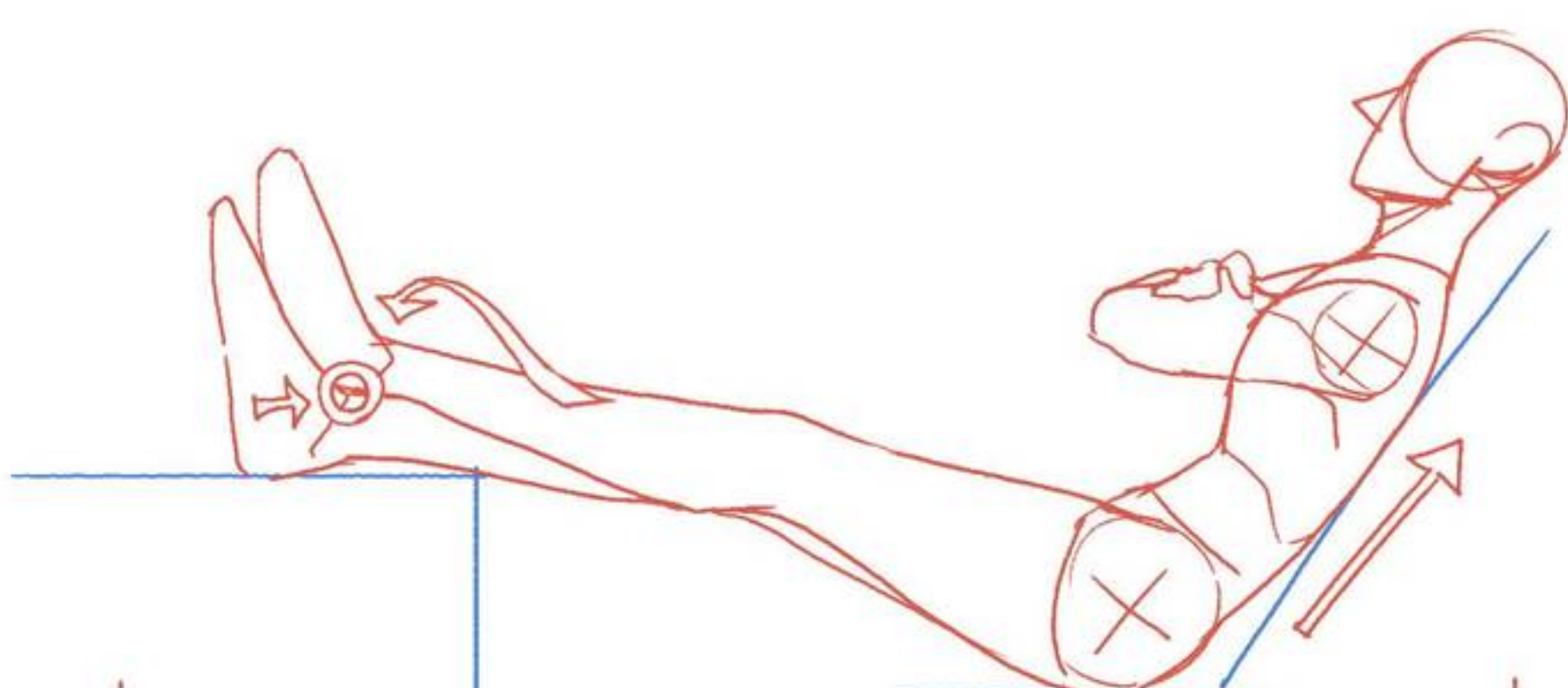
If the tongue is too long, or if the tongue is too large, you can look like a monster.



Key Doint



I want you to see the arrogance on your legs on your IQ desk.



When you put your foot on your desk, you can see what the structure looks like.

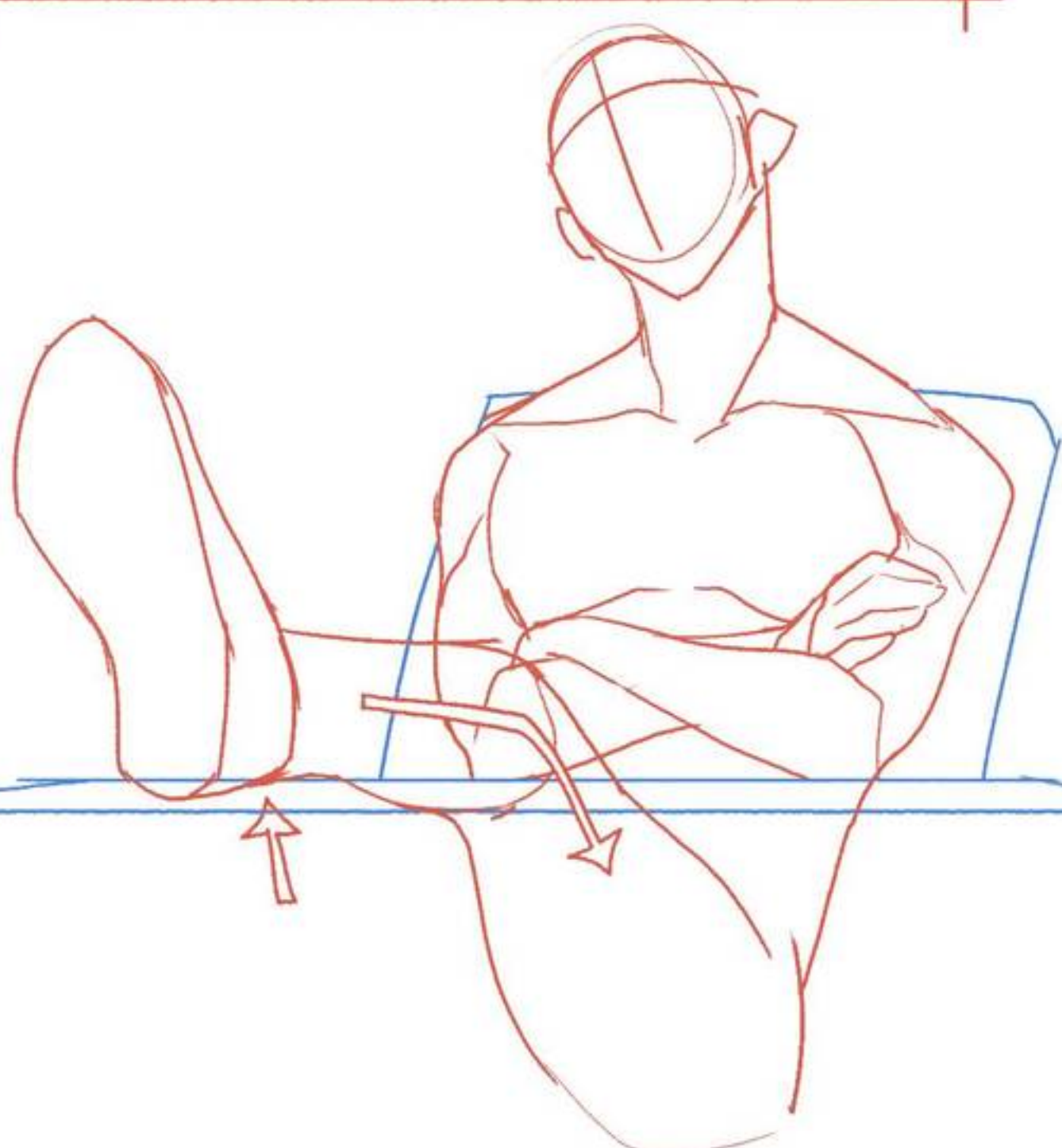
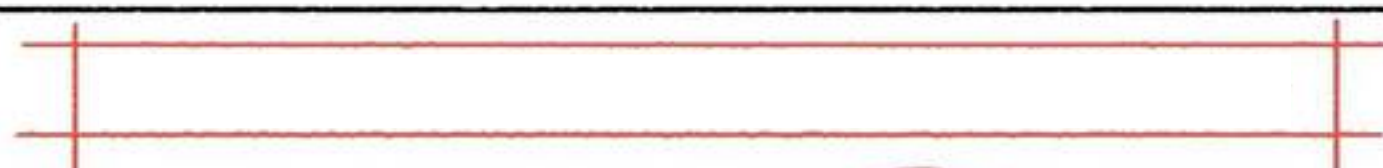
The upper body leans backward, and the upper foot is crossed from the ankle to the upper foot, and the higher the foot is in position.



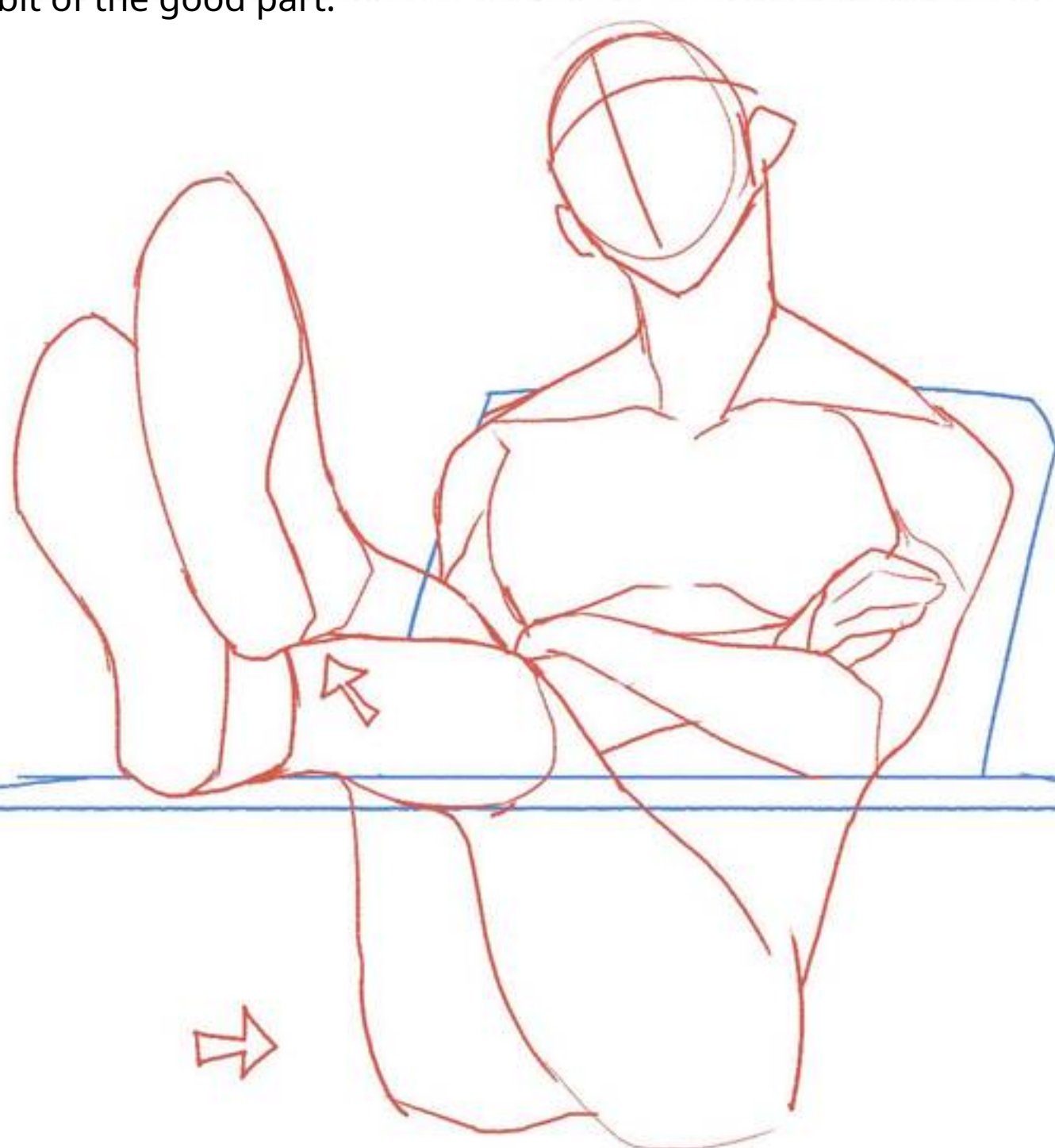
I'm going to put the top desk on top of the top, and I'm going to draw the character on top of the top, and depending on the height of the chair, but on average I'm going to see the upper part of the stomach, and I don't have to group the top half of the table and the bottom part of the table.



I'm making it look like an arm i, and I'm making it look like it's an arm.

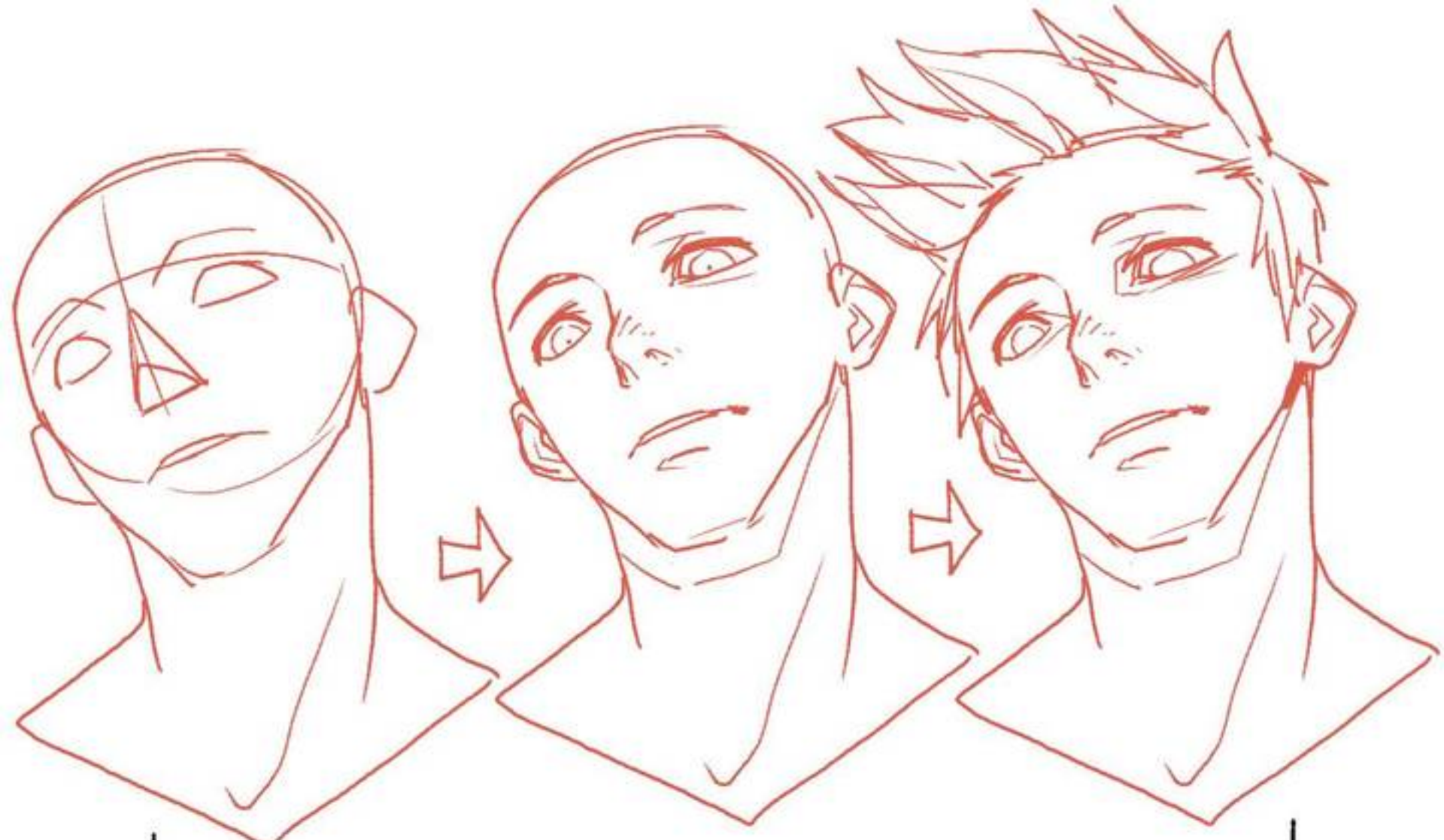


I'm going to draw it on one of my heels and I'm going to show you a little bit of the good part.



The lower part is covered by a desk, so I'm the one who's going to be there.





The overall feeling is going to go up and up through the descriptive framework, and since it's in a state of money, it's going to go in the direction of the eye, and it's going to go down and down.

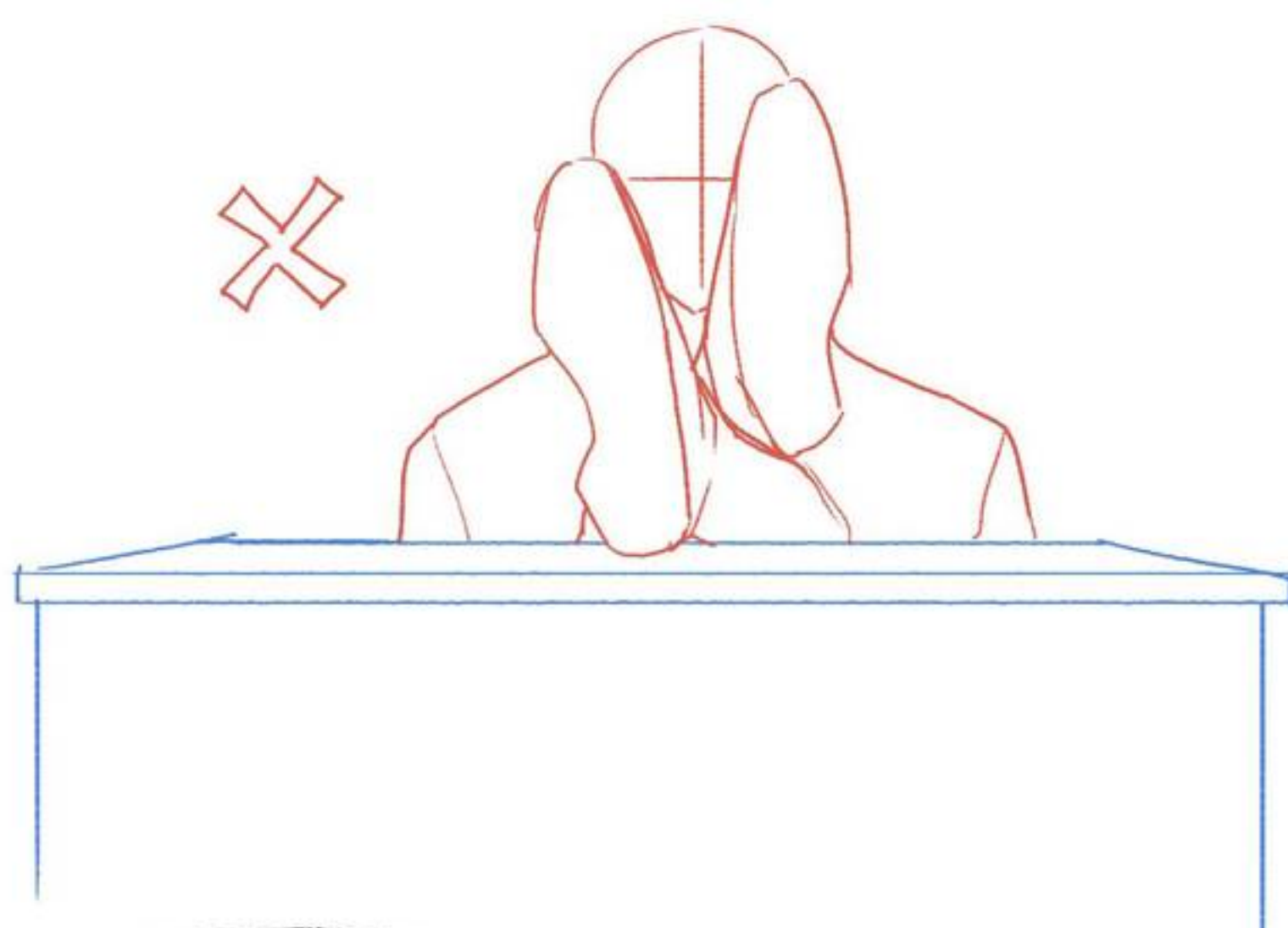


Except for the part that's covered, we're drawing clothes that fit into the human body



I'm going to close with the line.

I'd like to know the taco author."



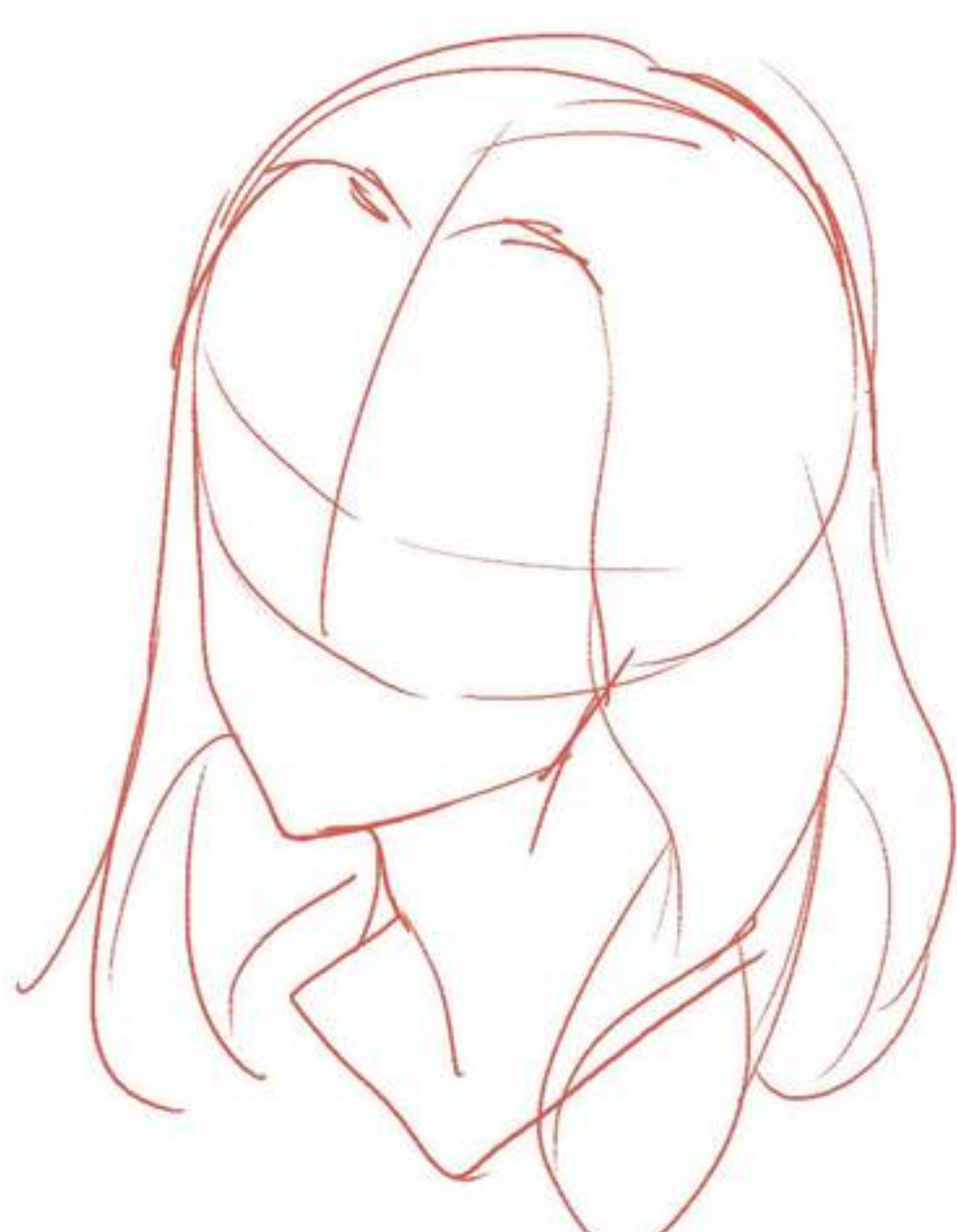
If the foot is straight forward or if the camera angle is straight forward, you have to think about it because it's covered by the position of the foot.



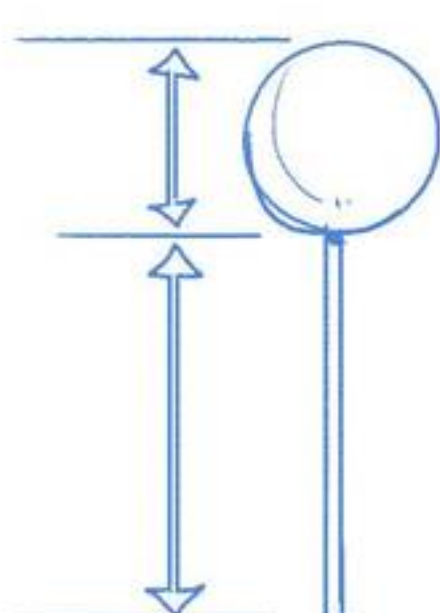
Key Doint



It's hard to say when there's a door to love or a mouth.



I'll draw the character's face.



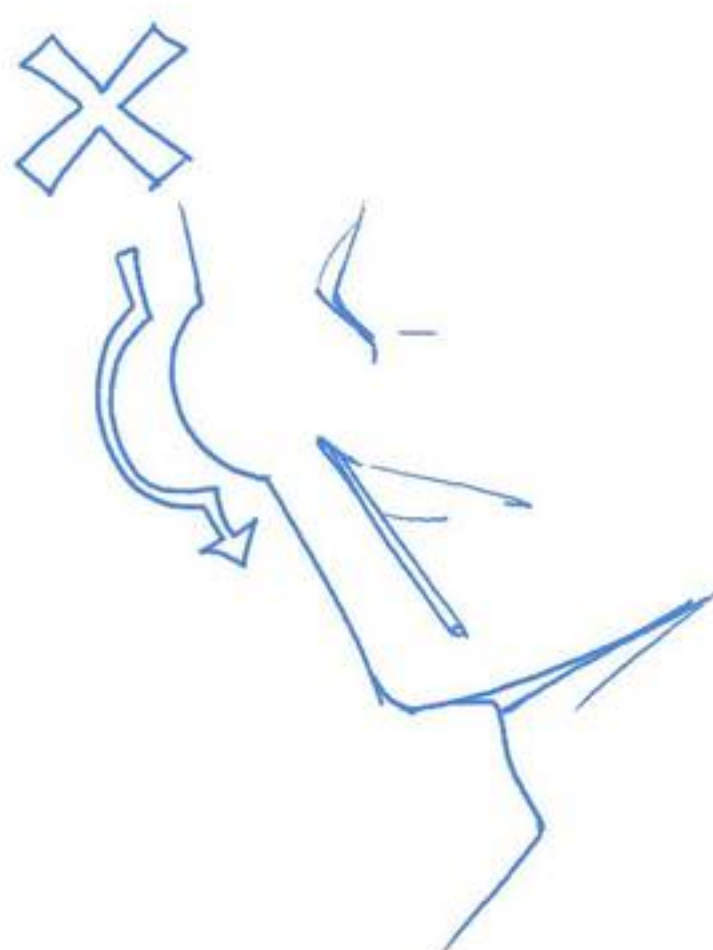
Make sure the long frame of love makes sure the bar is too short or too big for a long wooden egg.



It turns the bar, and it turns the candy egg into a naturally rounded thread.

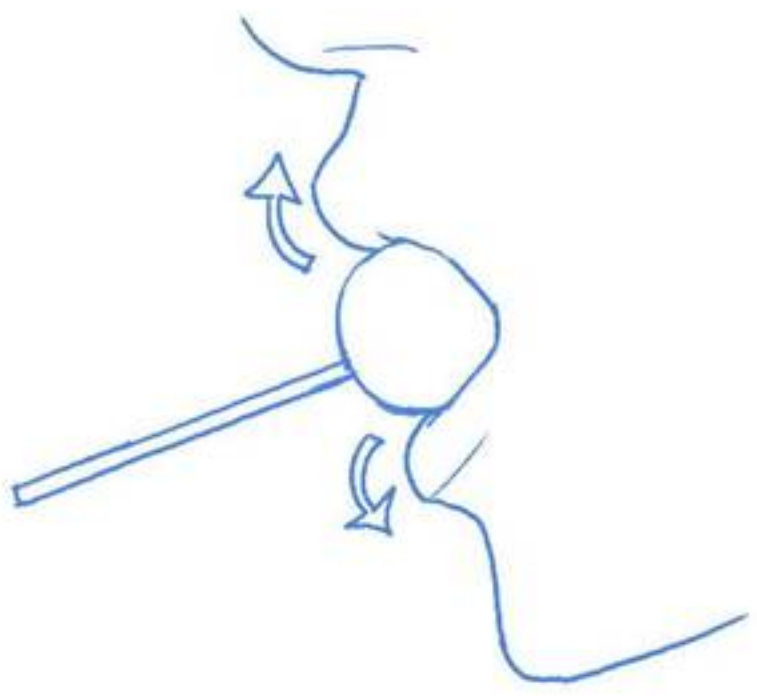


If the bar is in the opposite direction, it's not an old expression, so instead of writing it, it's going to curve it up and make it look like a candy.

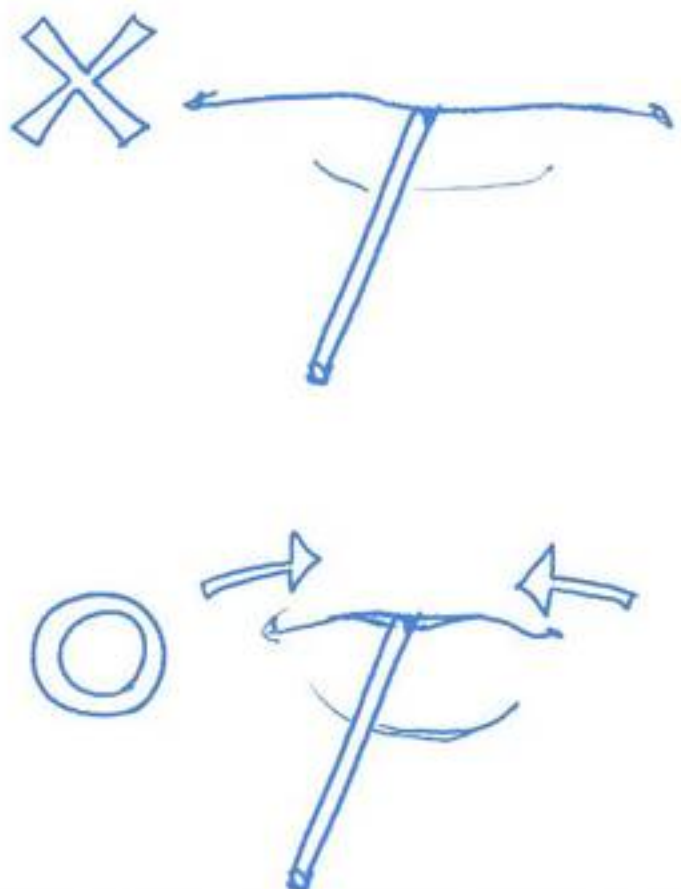


If you don't listen to the directions of the bar and the expressions of the candy egg, you'll see the wrong picture.





When you put candy on your lips, you see some candy eggs, and your lips are rolling up and down.



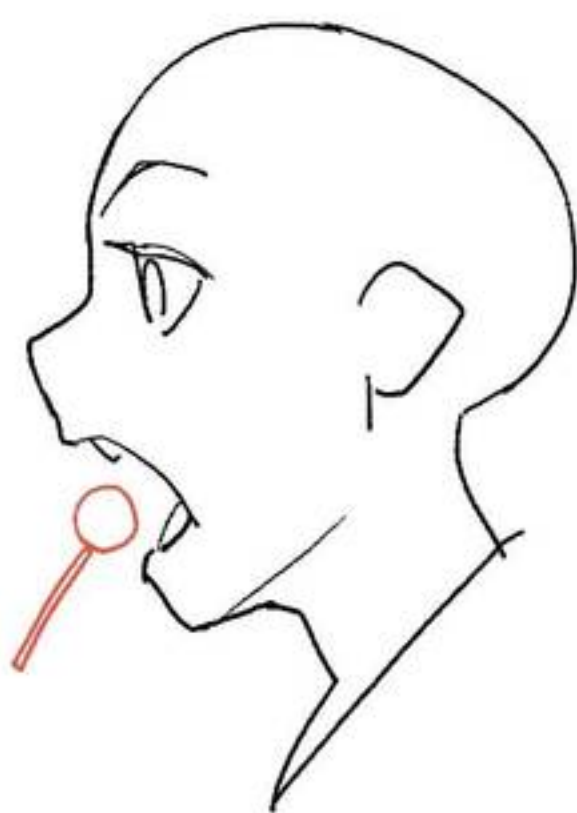
If the bar is in the middle, the old fruit tree is in front of you, so I'm going to have a mouth.



And just like for candy, it's natural to draw an old expression because of its size.



I'd like to know the taco author."



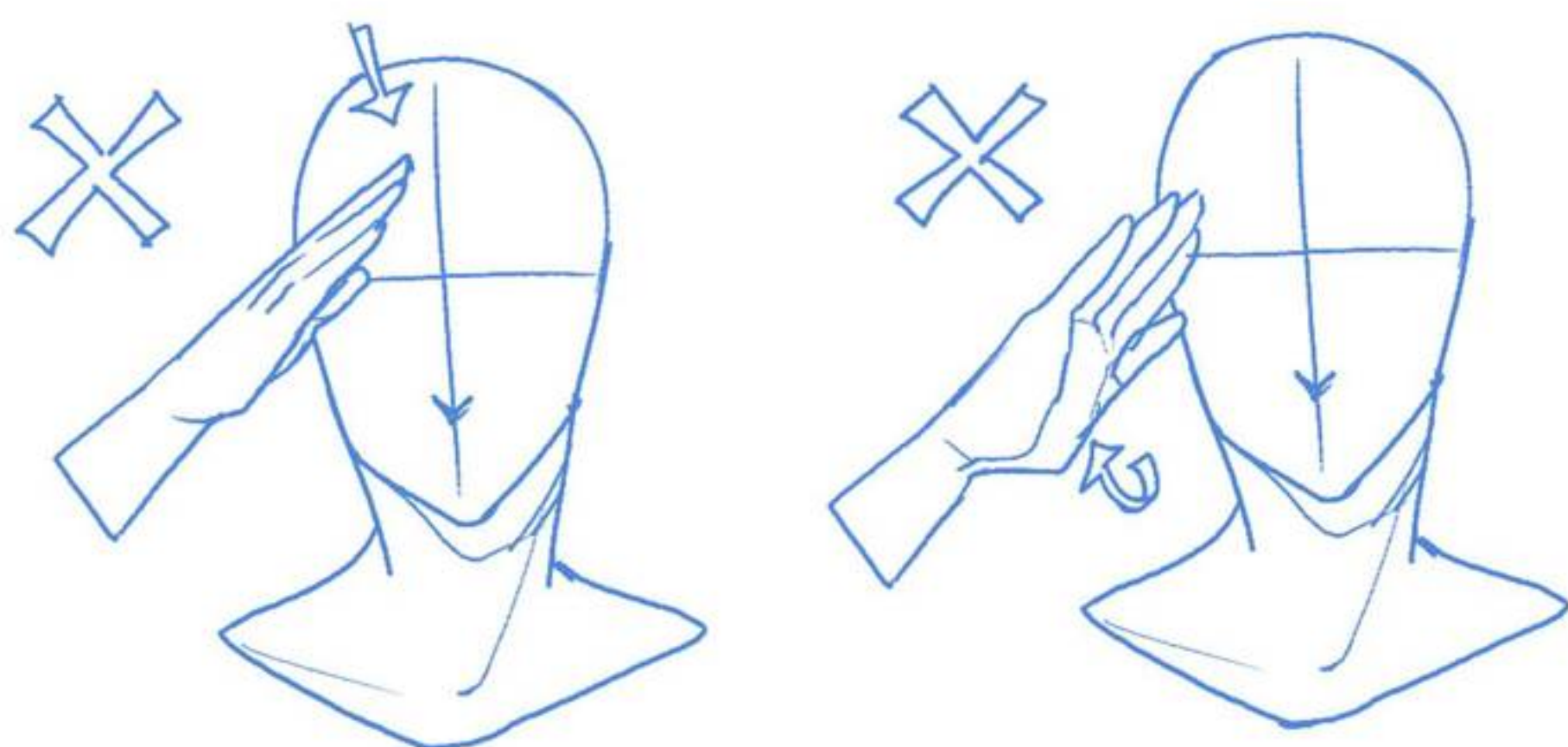
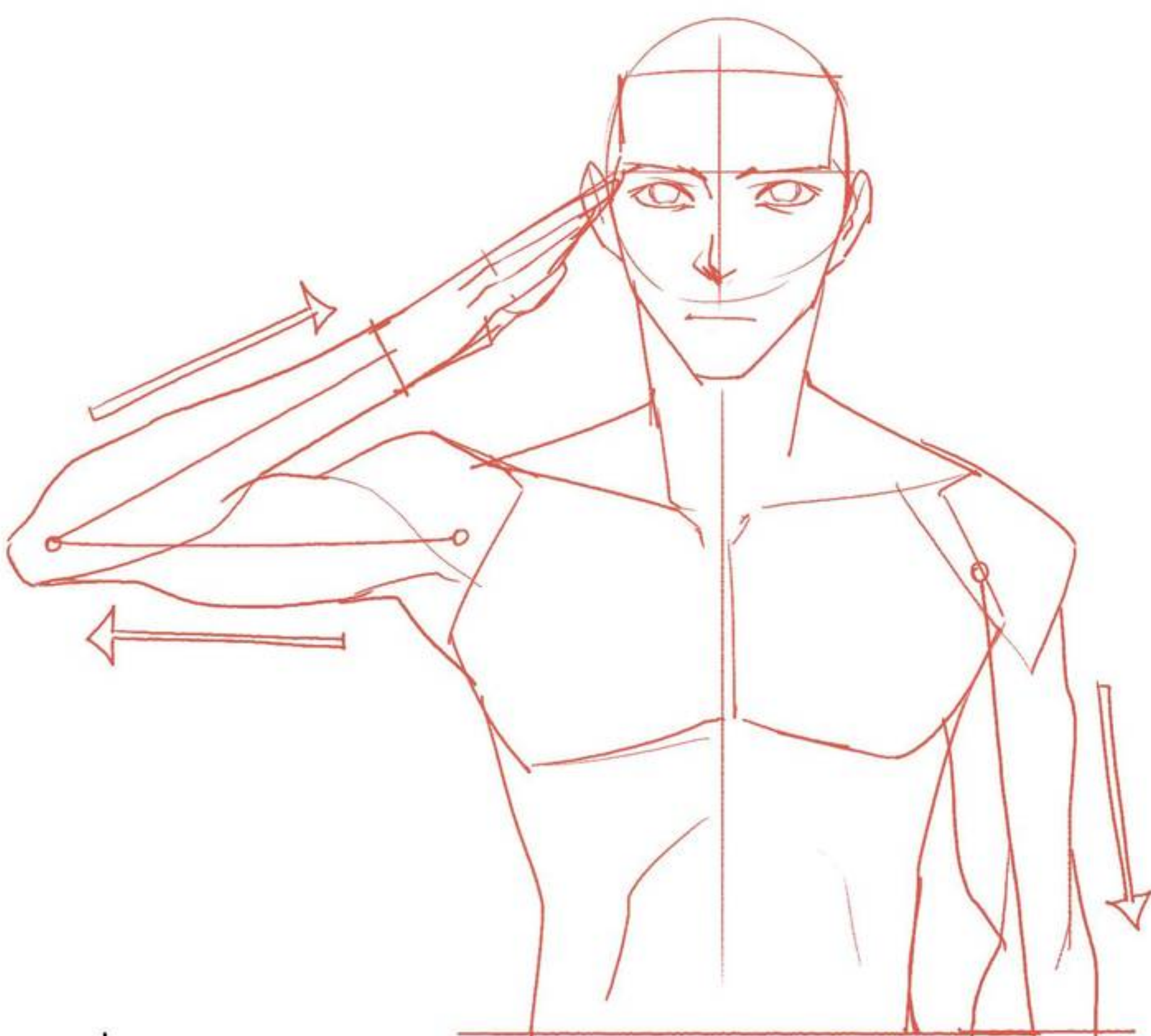
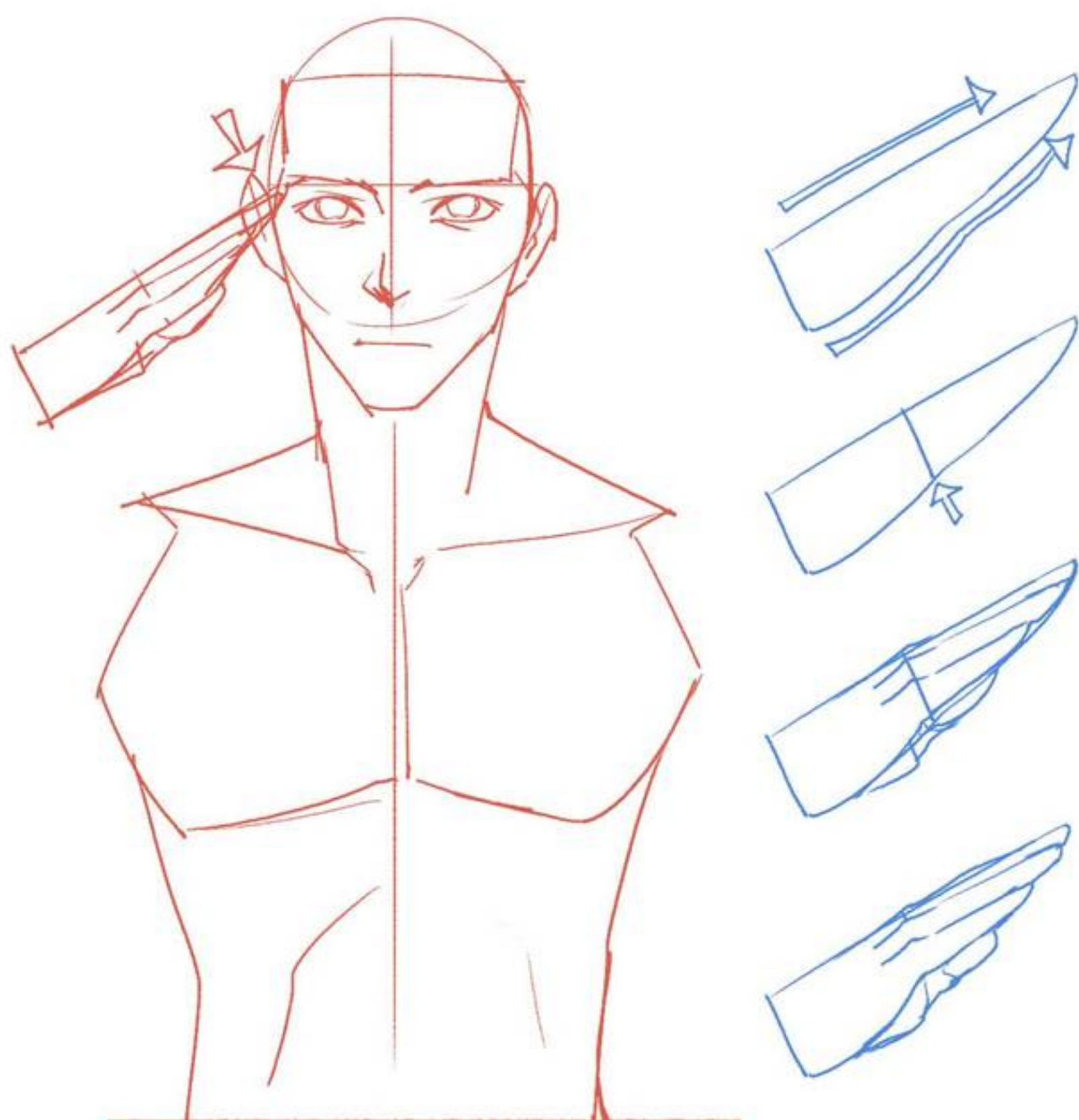
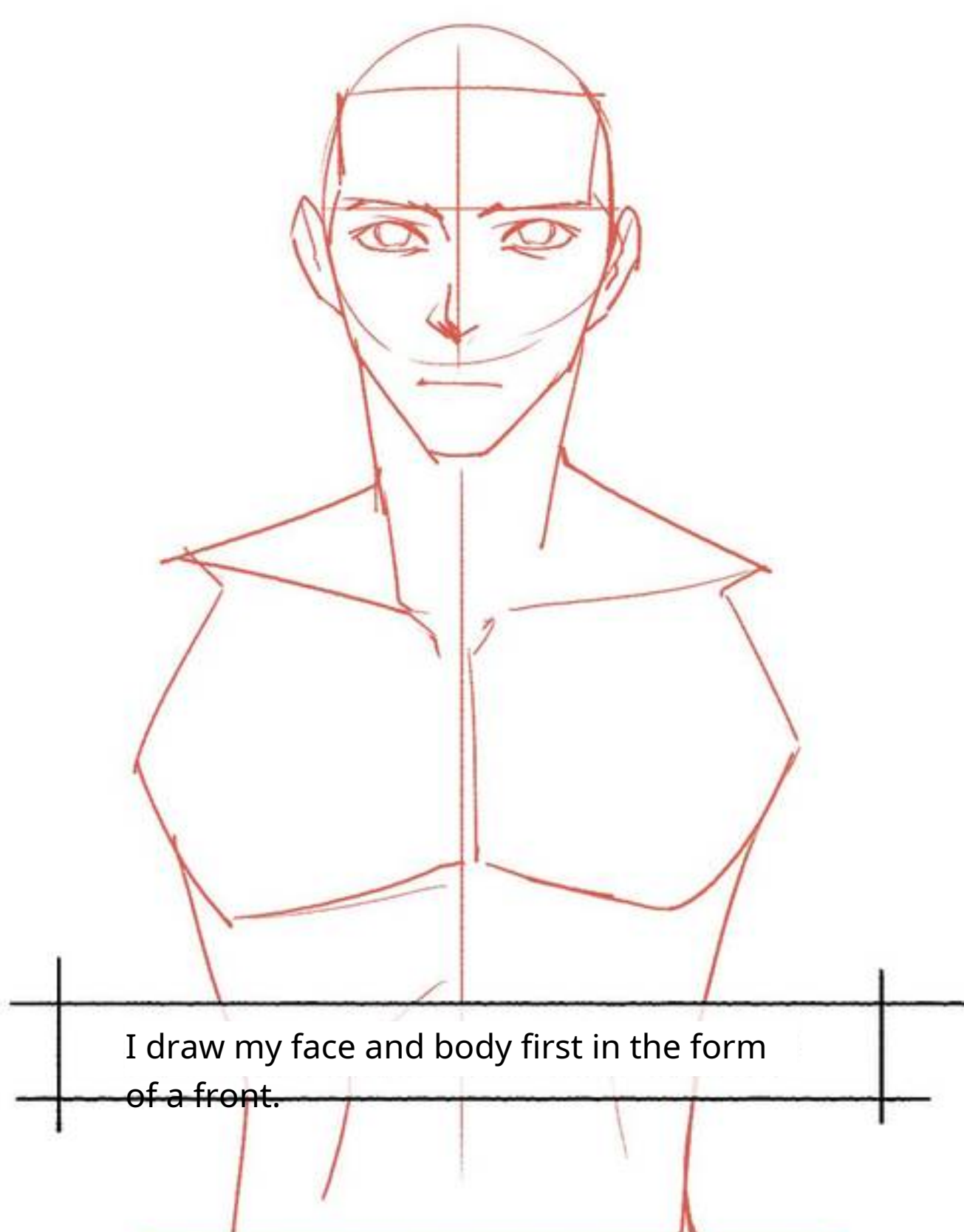
When you open your mouth in a comical way, you're going to have candy ripped into the air.



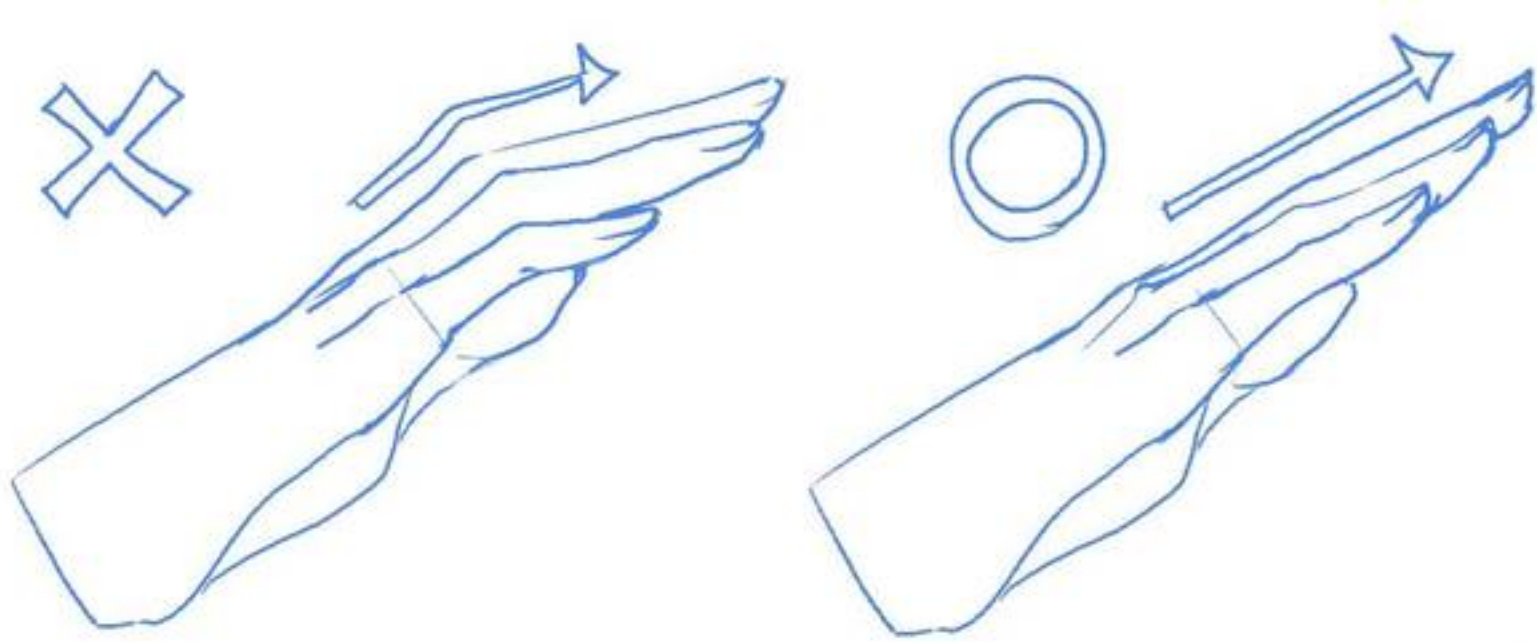
Key Doimt



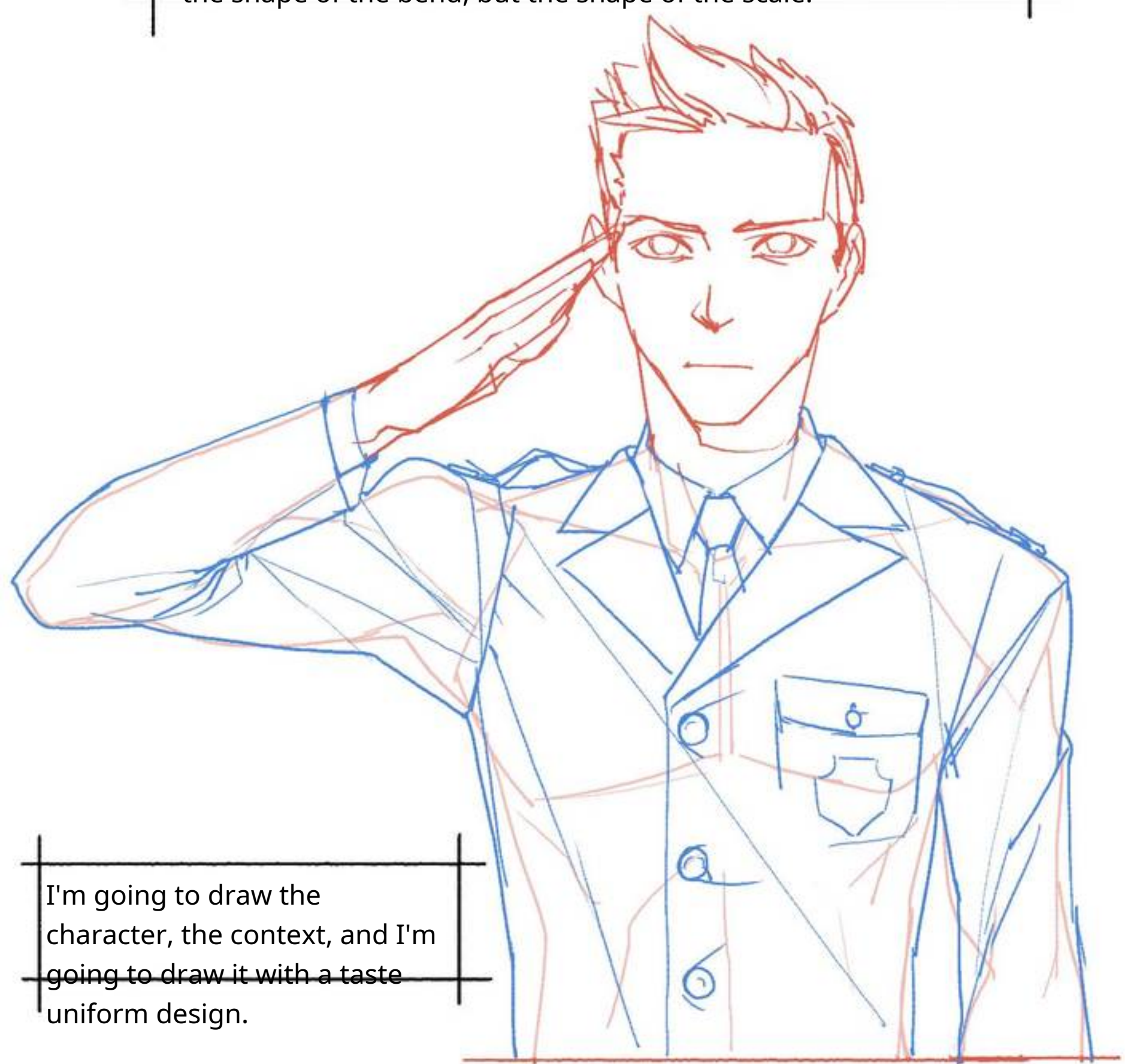
[Q: It's a poor hand.]







Your fingers must also be drawn in the shape of the bend, not the shape of the bend, but the shape of the scale.

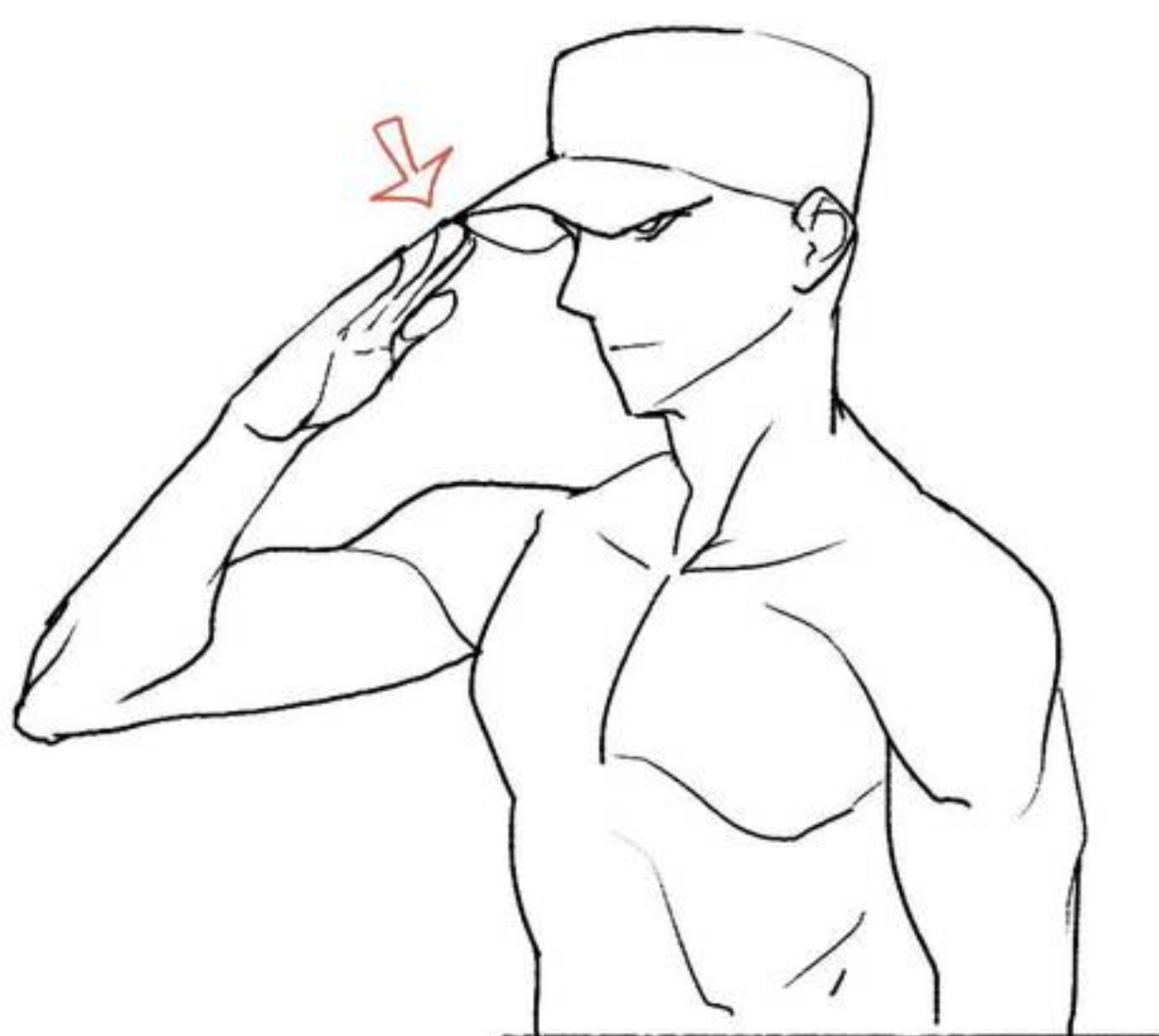


I'm going to draw the character, the context, and I'm going to draw it with a taste uniform design.



I'm going to close with the line.

I'd like to know the taco author."



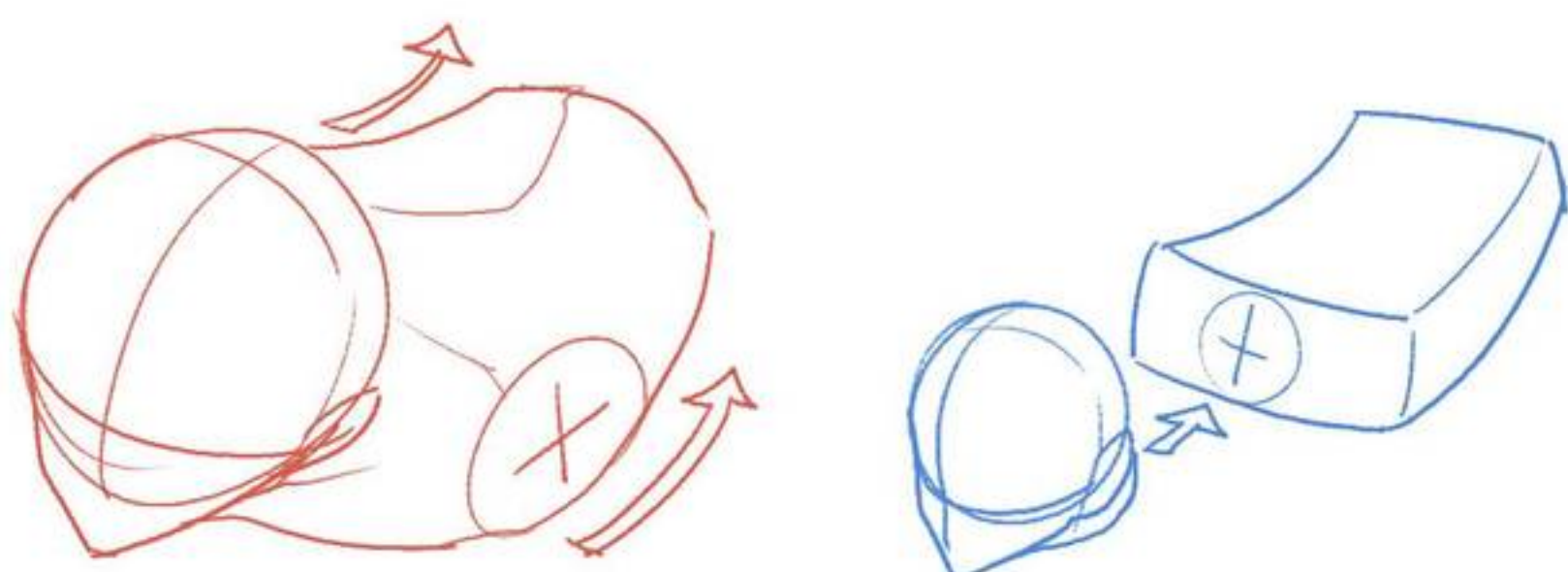
If you're wearing it when you salute, your eyebrows are at the end of the year, and you're at the end of the window.



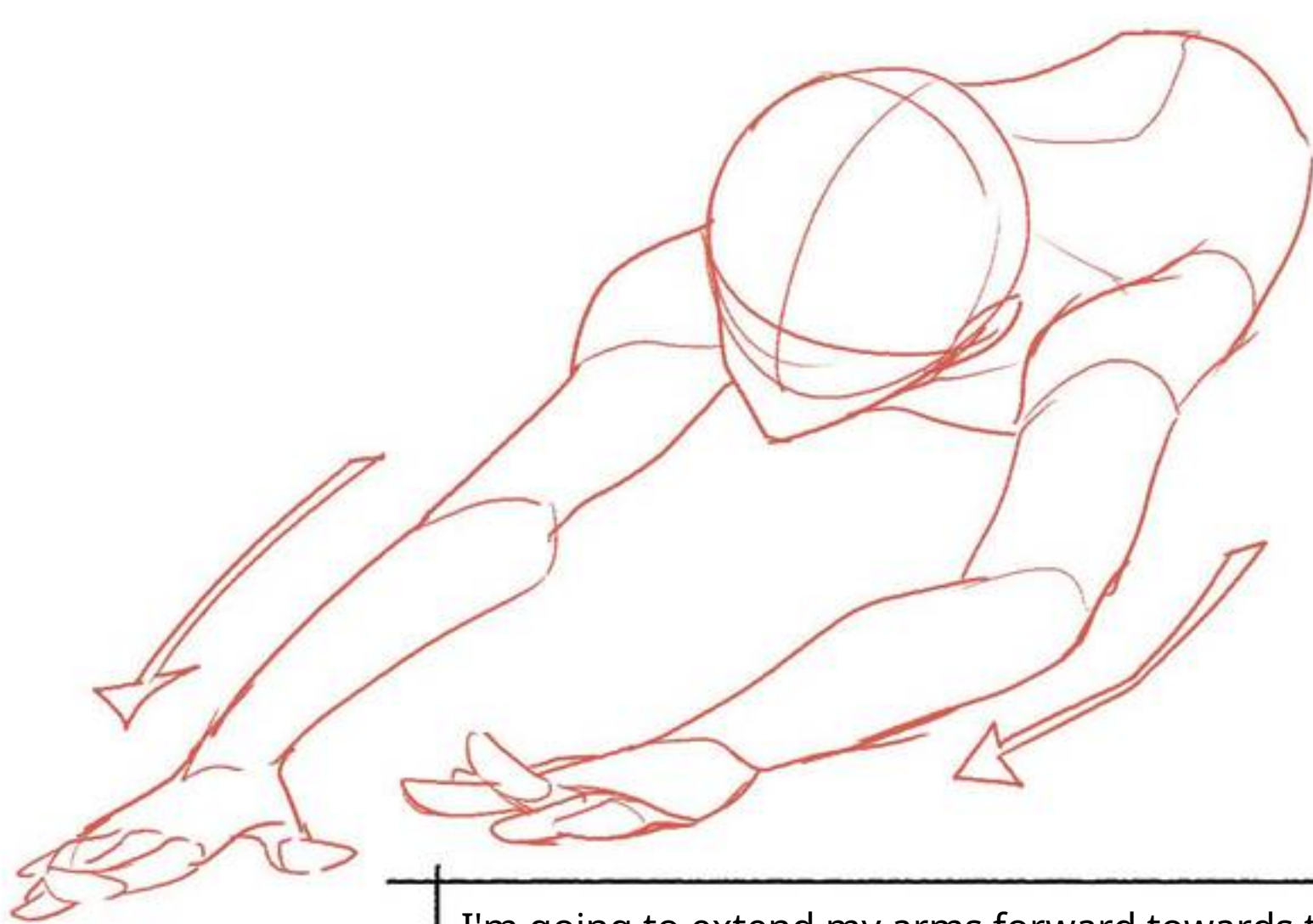
Key Doint



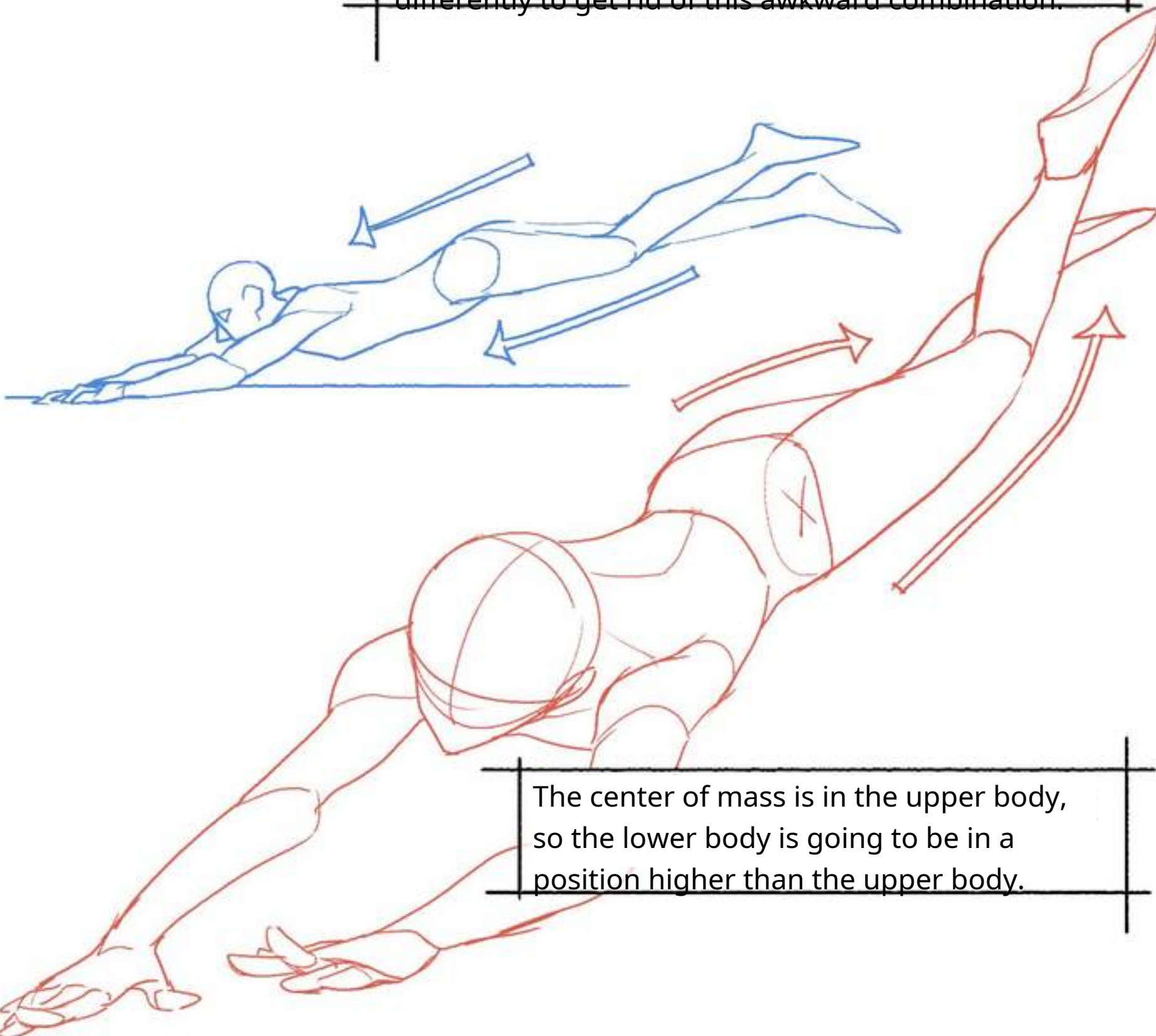
I don't know.



When you slide forward to upper v, it's a high-circuit shape, so you can see your body.

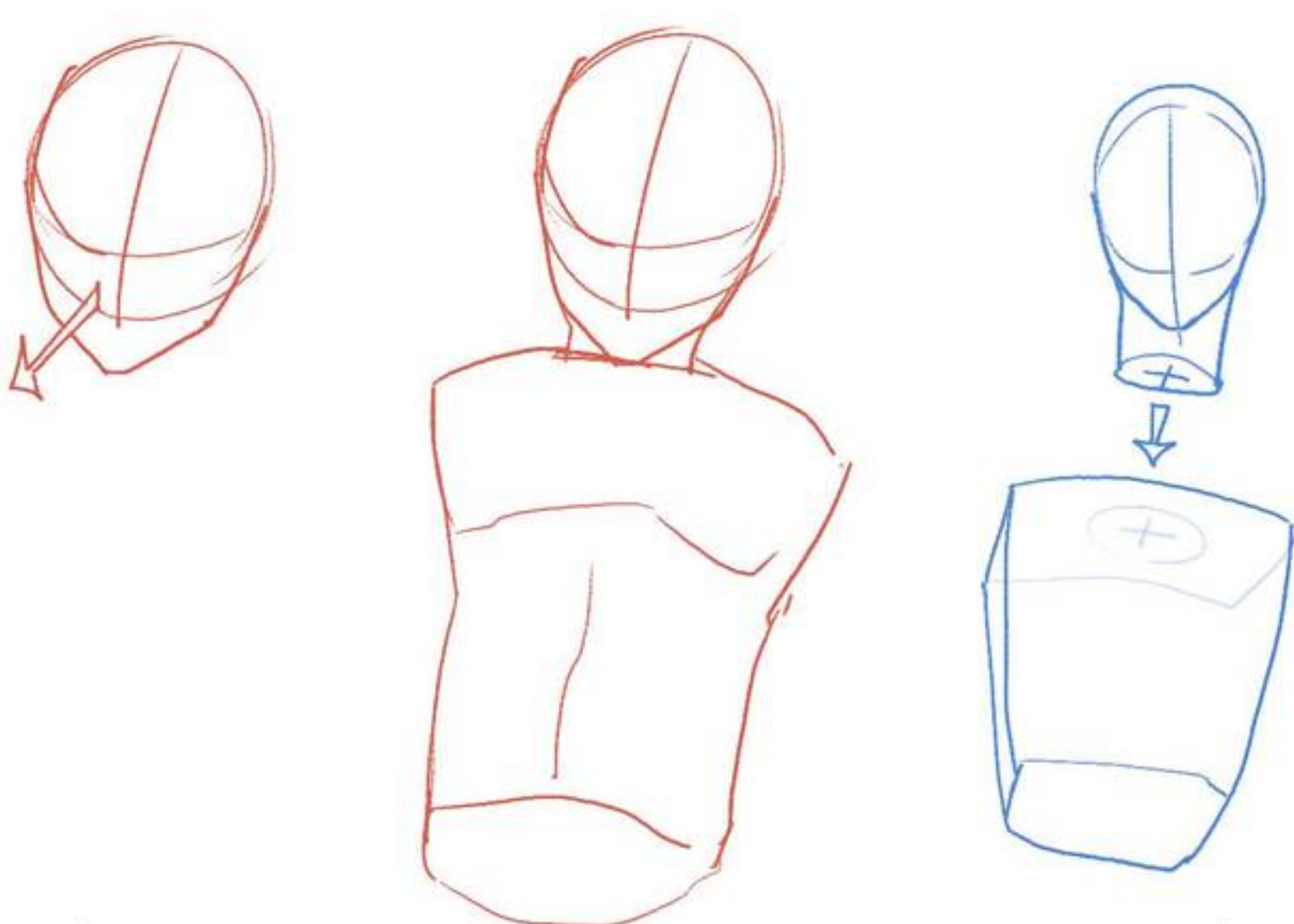
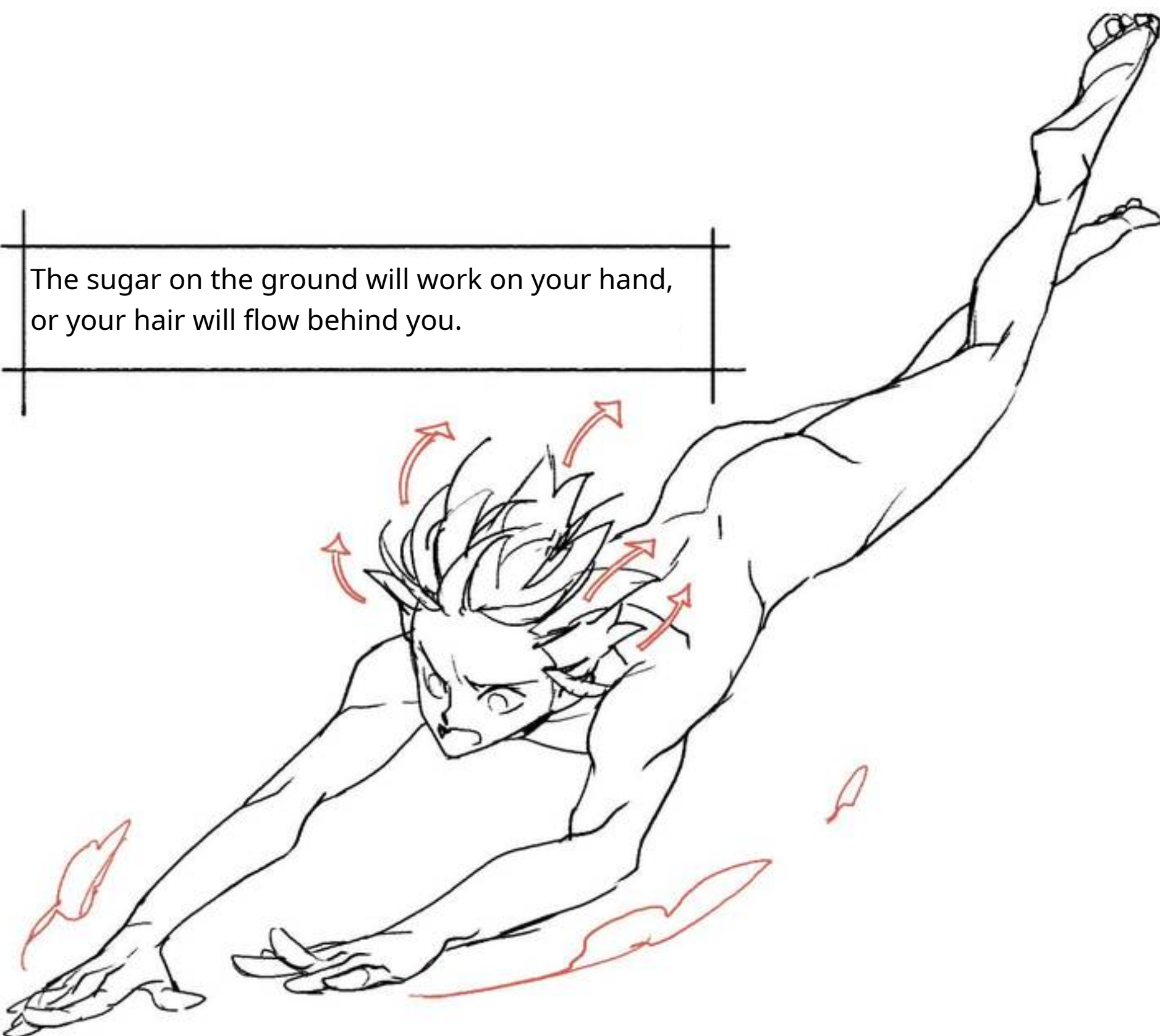


I'm going to extend my arms forward towards the target point, and I'm going to draw it slightly differently to get rid of this awkward combination.



The center of mass is in the upper body, so the lower body is going to be in a position higher than the upper body.

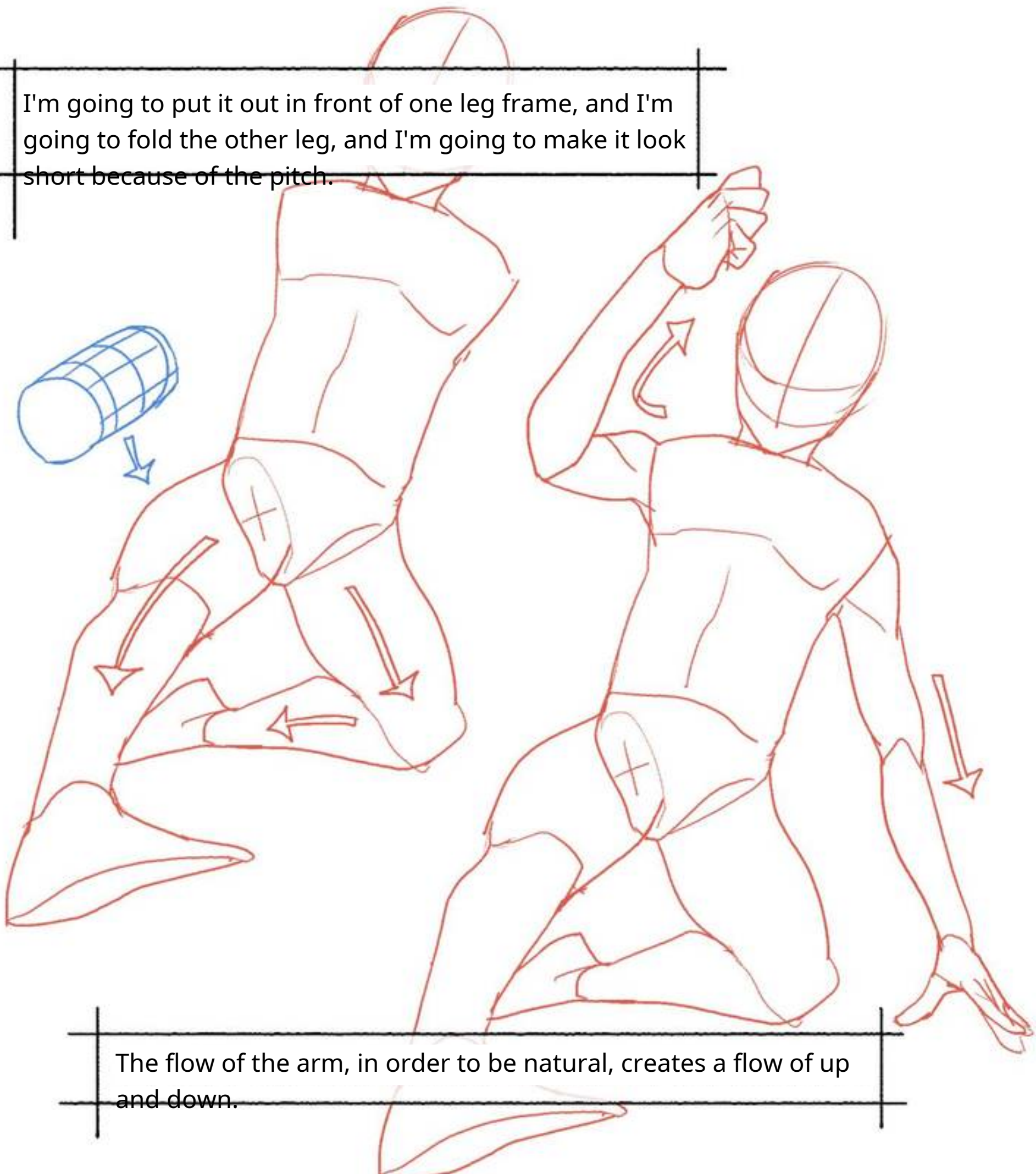
The sugar on the ground will work on your hand, or your hair will flow behind you.



When sliding to the lower frame, the upper body is tilted backwards and the jaw is pulled up and the face is held against the eyelight at the target point



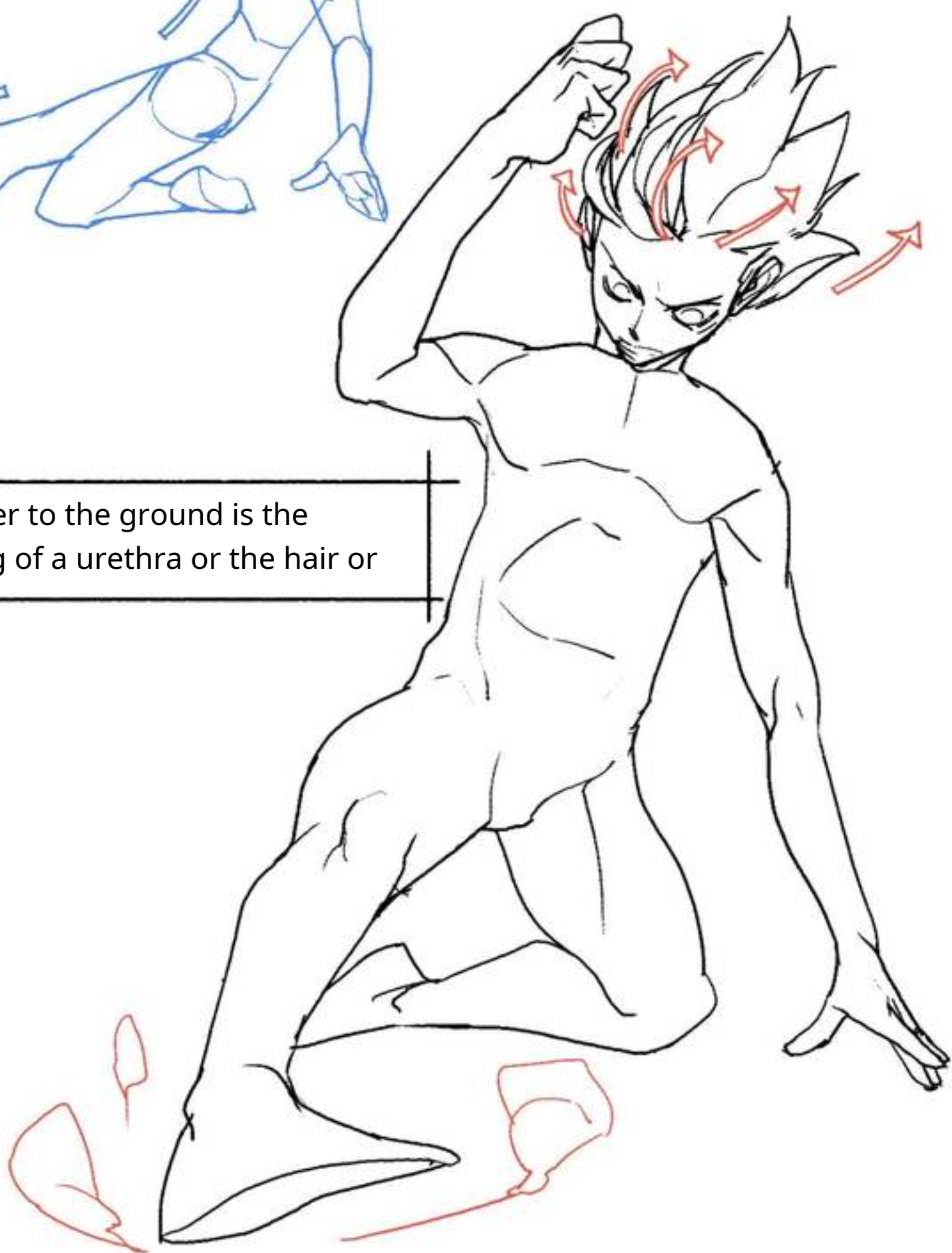
I'm going to put it out in front of one leg frame, and I'm going to fold the other leg, and I'm going to make it look short because of the pitch.



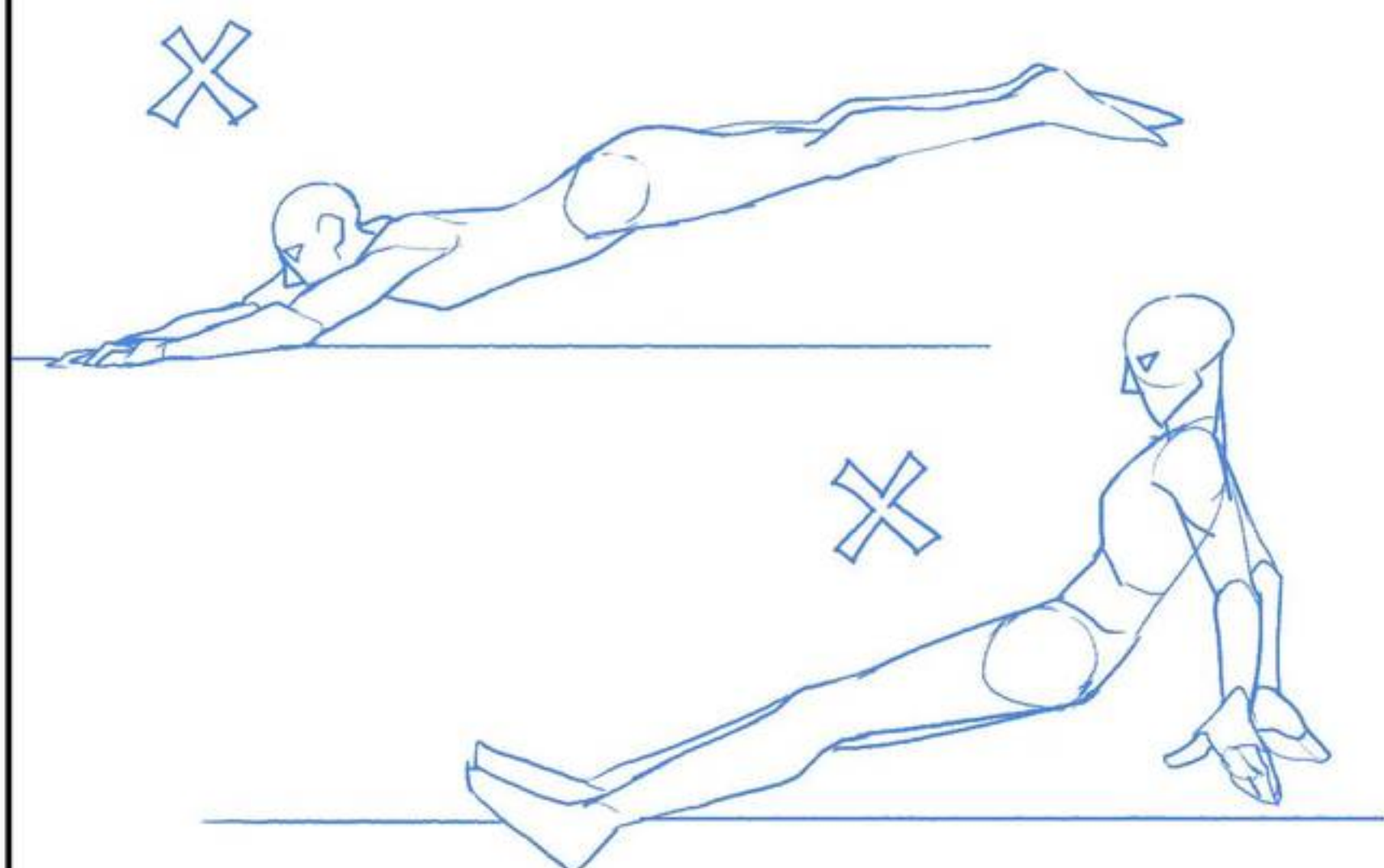
The flow of the arm, in order to be natural, creates a flow of up and down.



The above-line answer to the ground is the back-to-back drawing of a urethra or the hair or the sloping factor.



It's important to know the taco author.



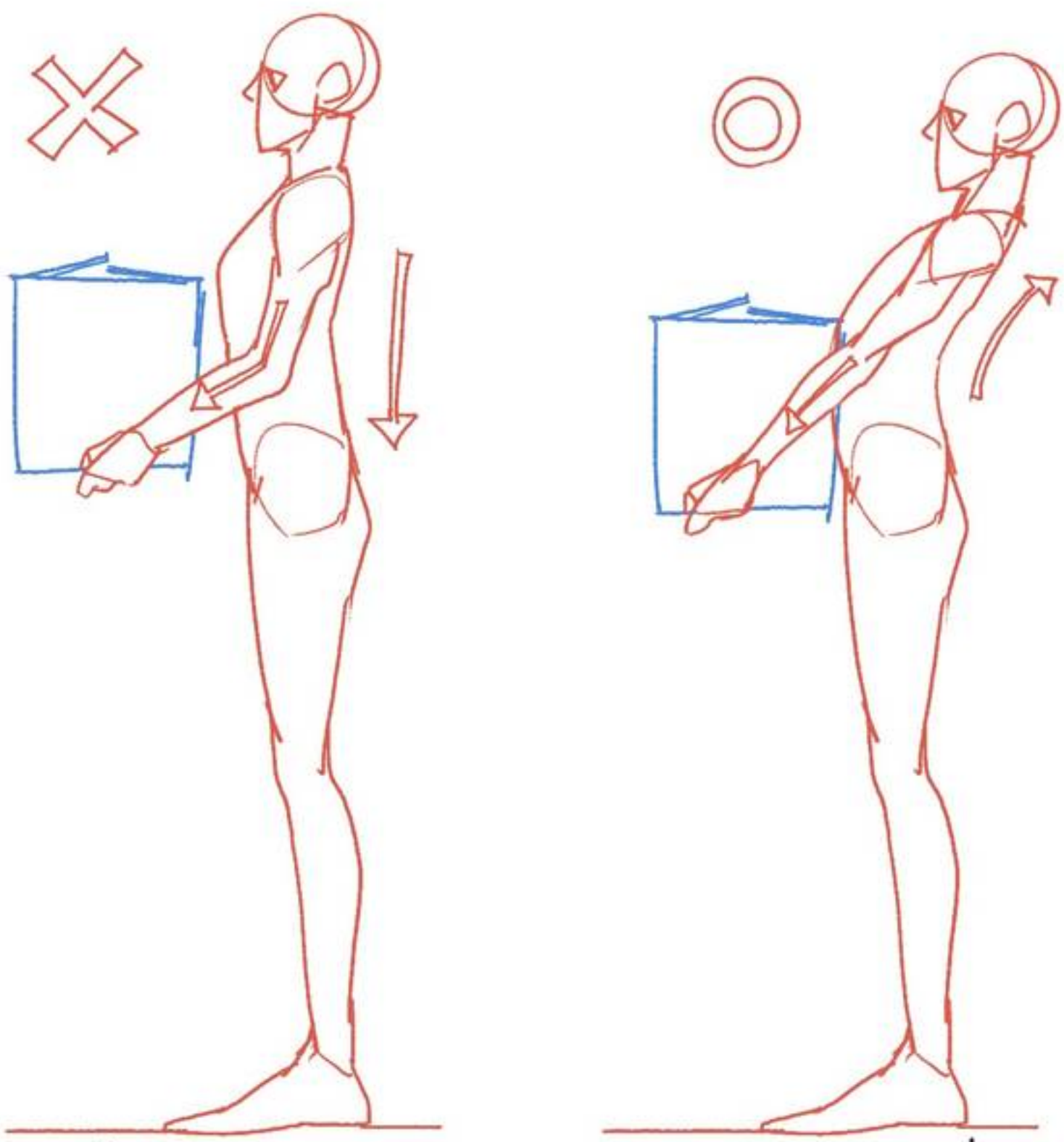
If the shape of the arm and the leg is broken down in the slider position, the picture can be stiff and awkward.



Key Doint

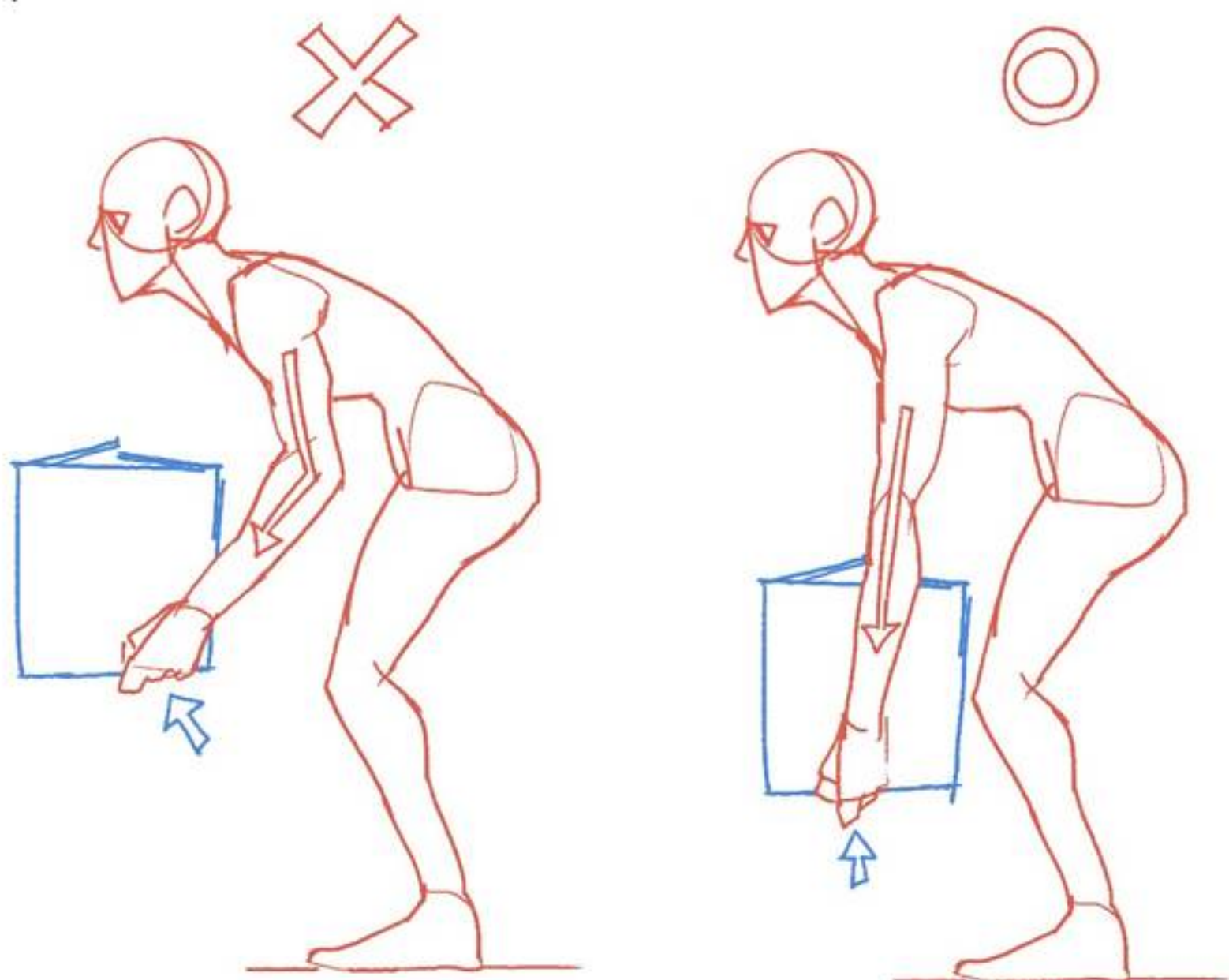


I think heavy houses make a light lift.

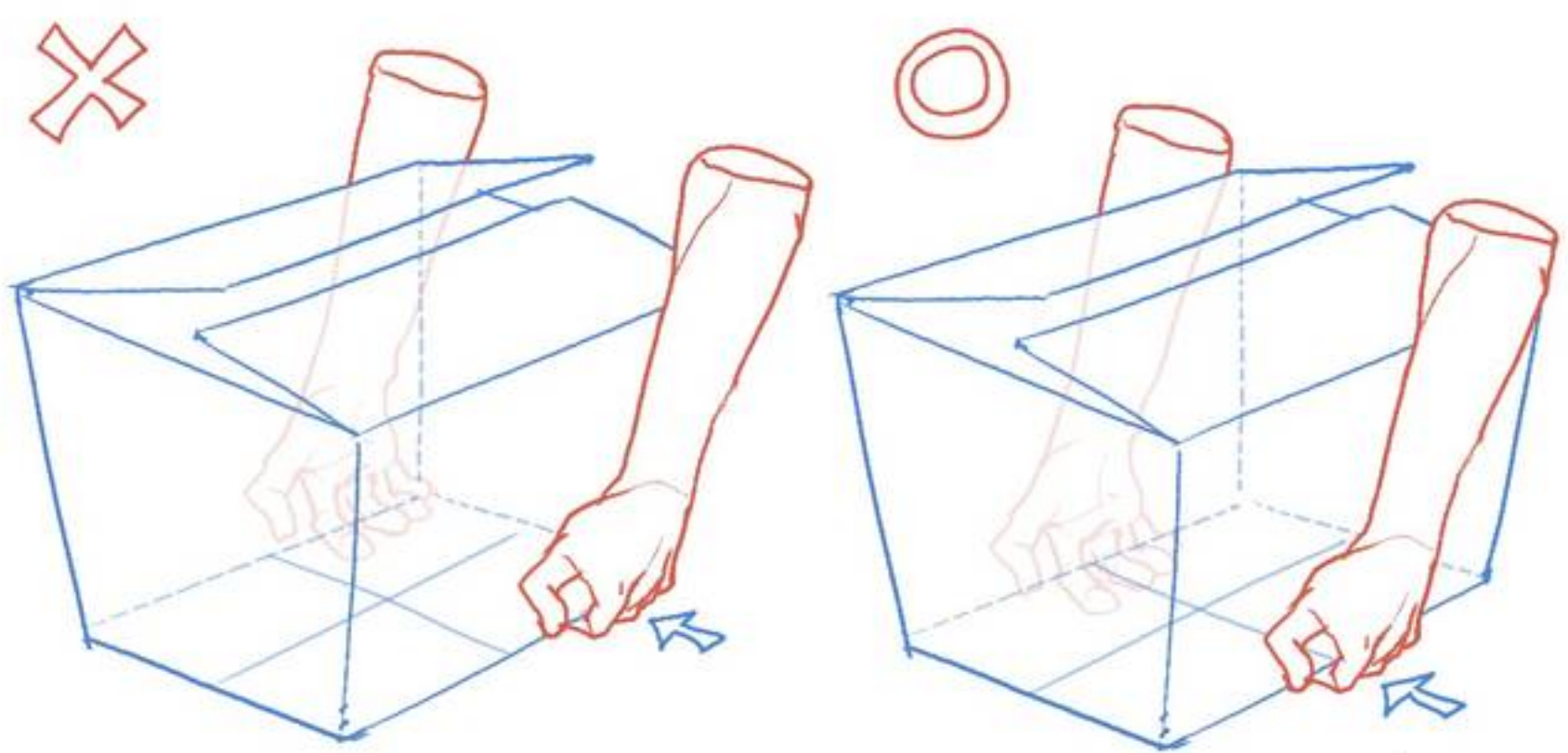


And when he lifts up a heavy thing, he stretches out his arm, grabs it, puts it behind the top of his upper frame, and rolls it into his body.

If your body is straight out or your arm is bent, your weight will be light.



When you're lifting objects from the ground, you're also going to have to hold them in stable position.

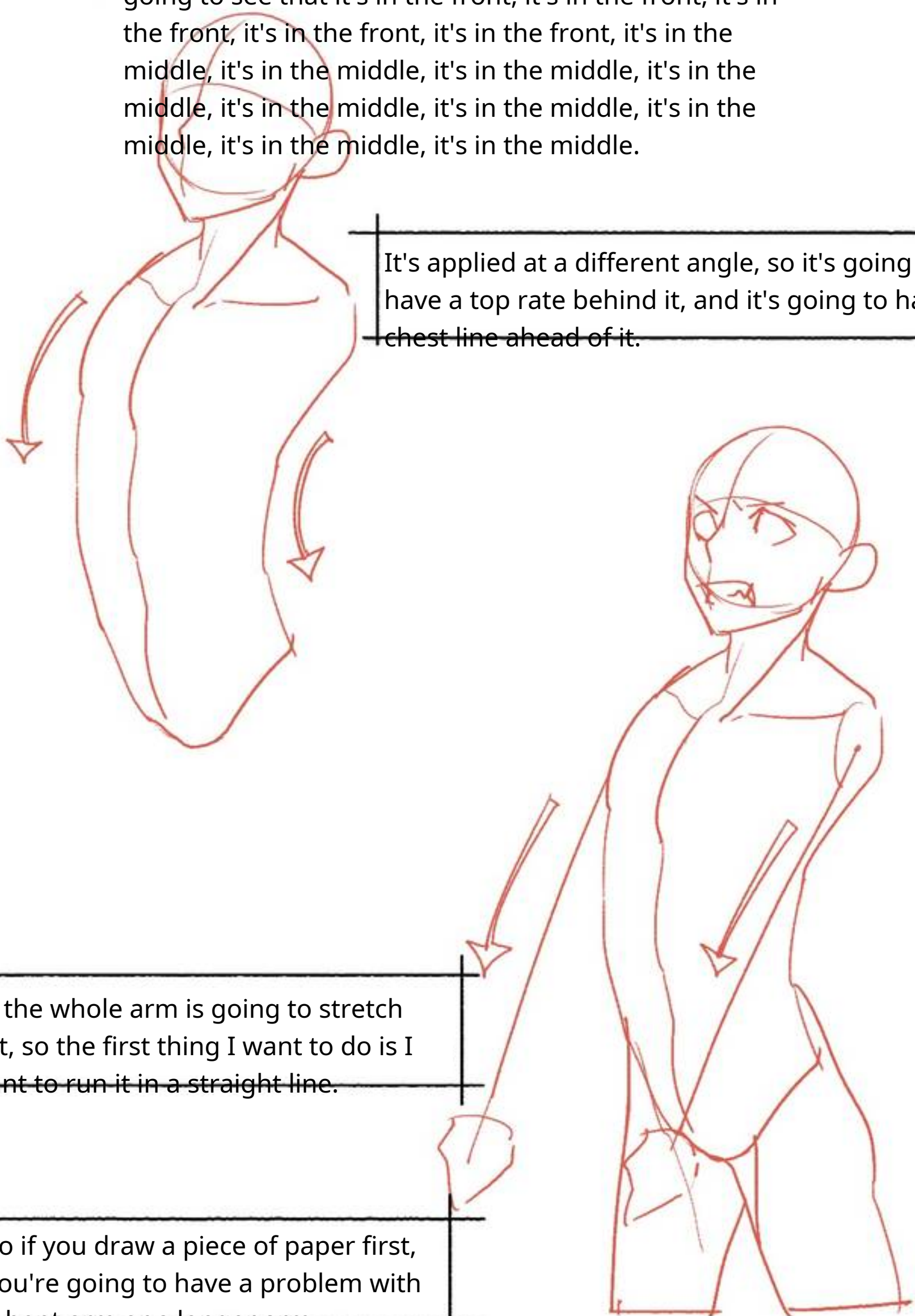


As the weight of the object increases, the position of the hand is important, and if you're not at the center of the object, if you're at the edge of the ball, you're going to see it look like it's in the front of the bar, and you're going to see that it's in the front, it's in the front, it's in the front, it's in the front, it's in the front, it's in the middle, it's in the middle, it's in the middle, it's in the middle, it's in the middle, it's in the middle, it's in the middle, it's in the middle, it's in the middle, it's in the middle.

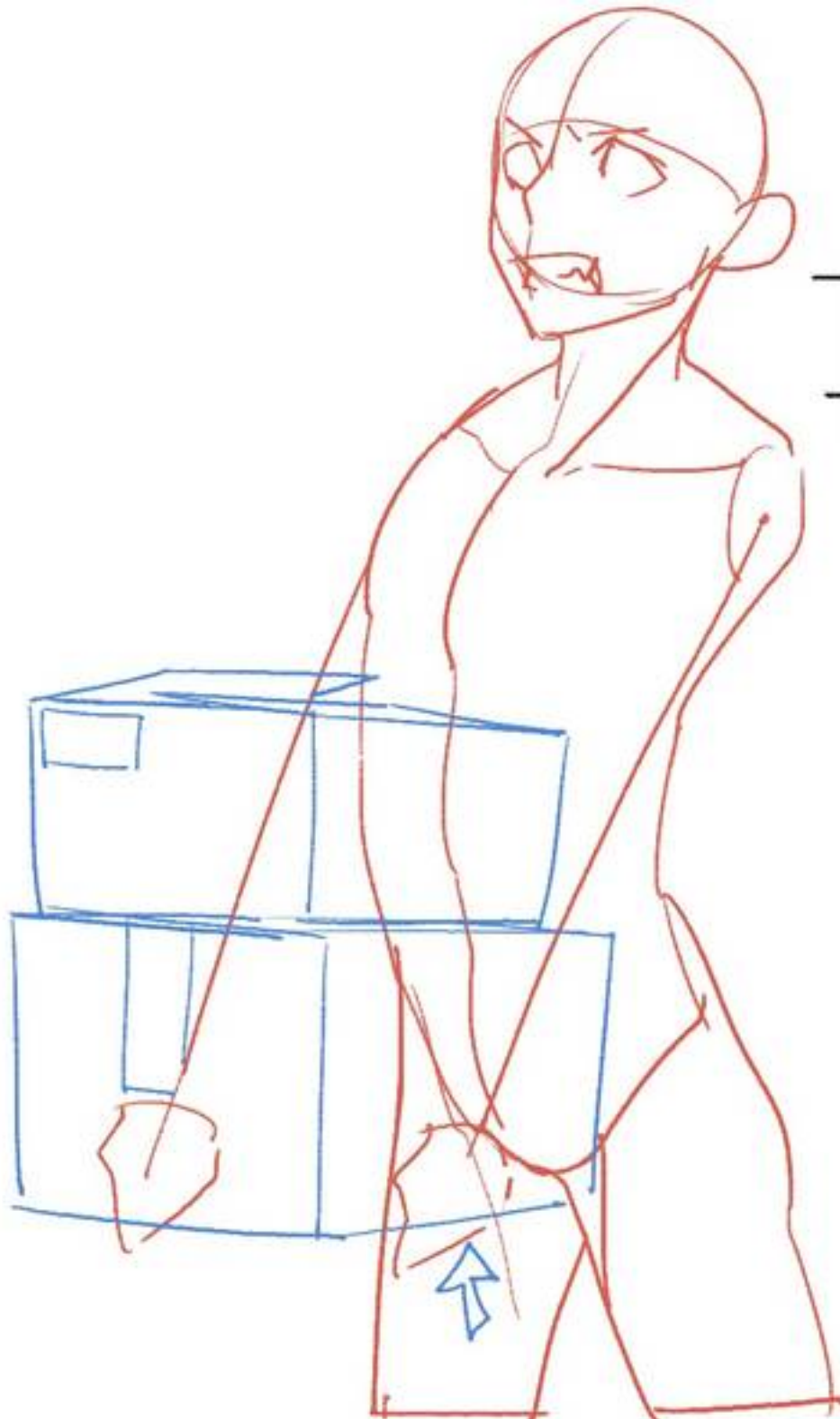
It's applied at a different angle, so it's going to have a top rate behind it, and it's going to have a chest line ahead of it.

So the whole arm is going to stretch out, so the first thing I want to do is I want to run it in a straight line.

So if you draw a piece of paper first, you're going to have a problem with a bent arm or a longer arm.







I'm going to draw a heavy bundle at the point of the hand that I'm going to hold on to.

We're going to make a mass rate, and then we're going to be able to describe it.

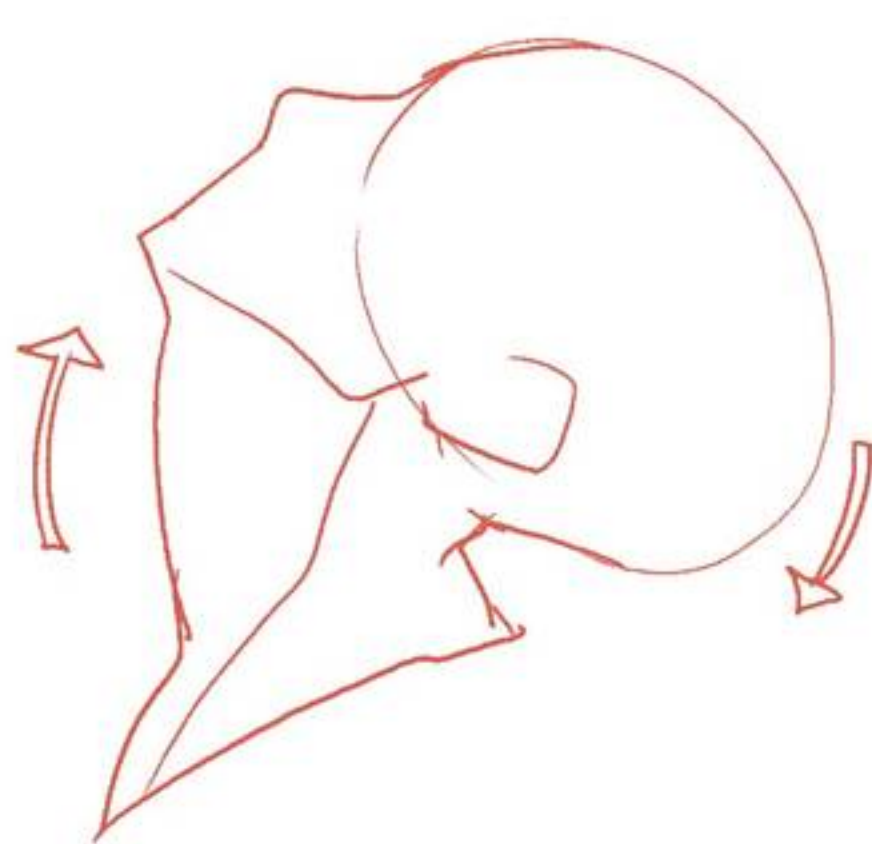


I'm drawing a tasteful coat on the human body.



I'm going to draw an image of the character's face, and then I'm going to finish with an effect line that's hanging around objects or objects.

I'd like to know the taco author."



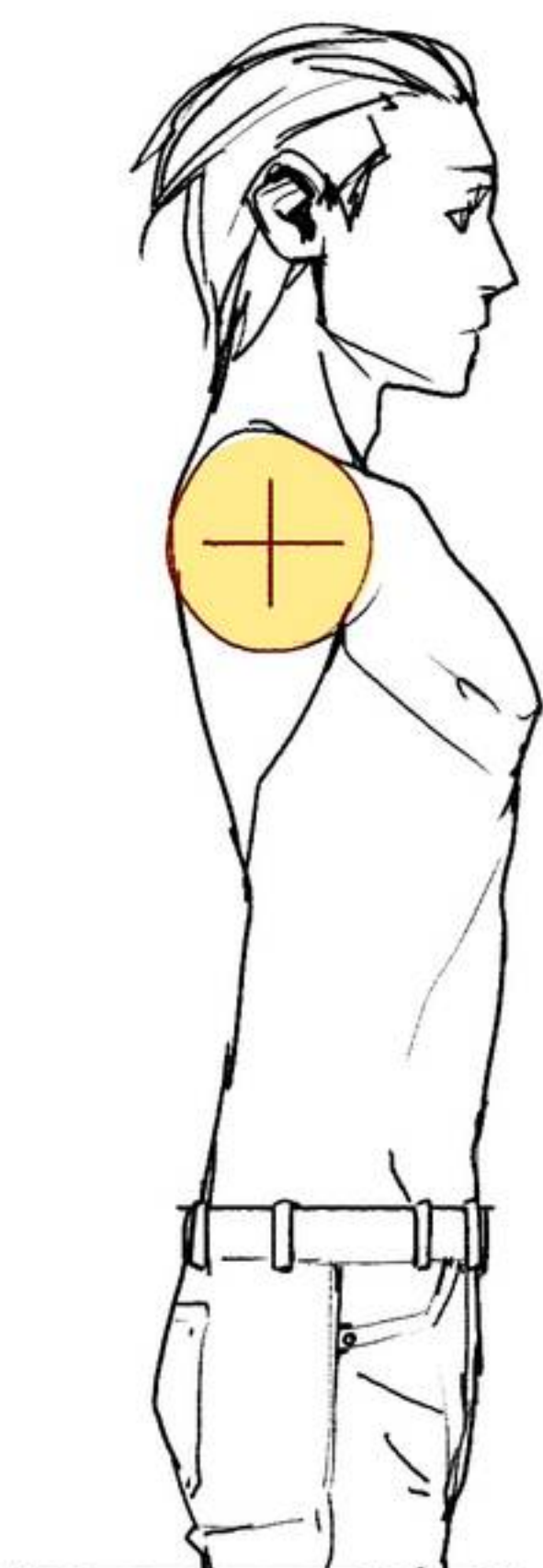
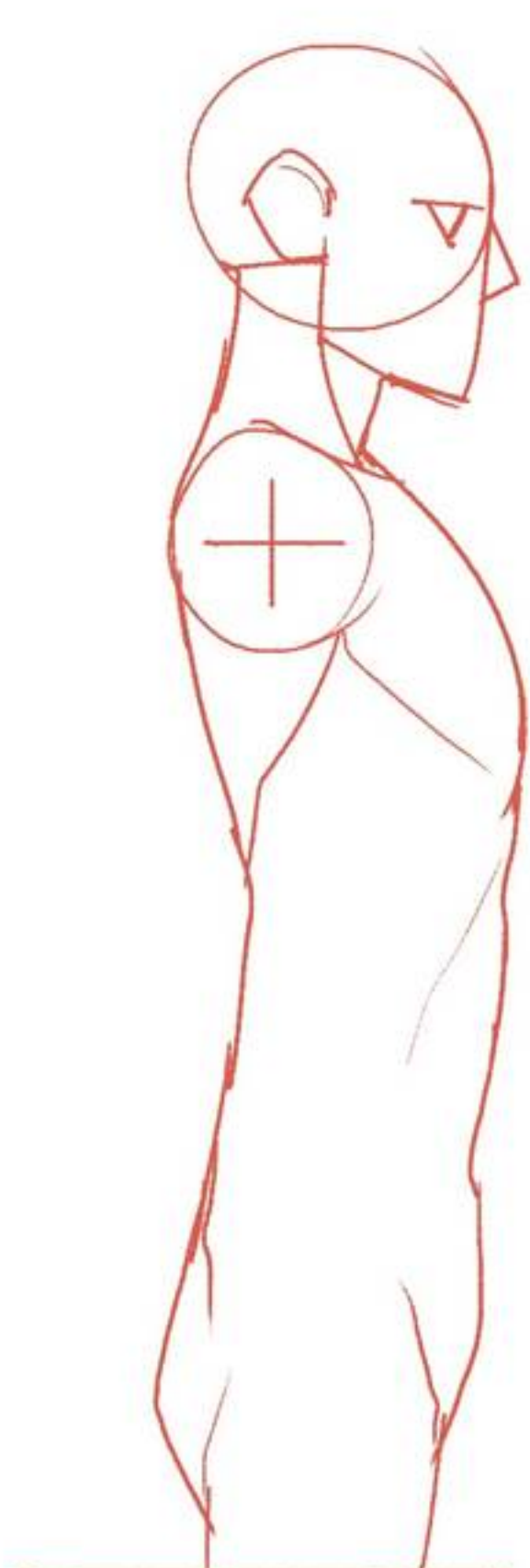
If you draw the character's face in a comical way, after the character's face, it makes you feel like you're losing a lot of weight.



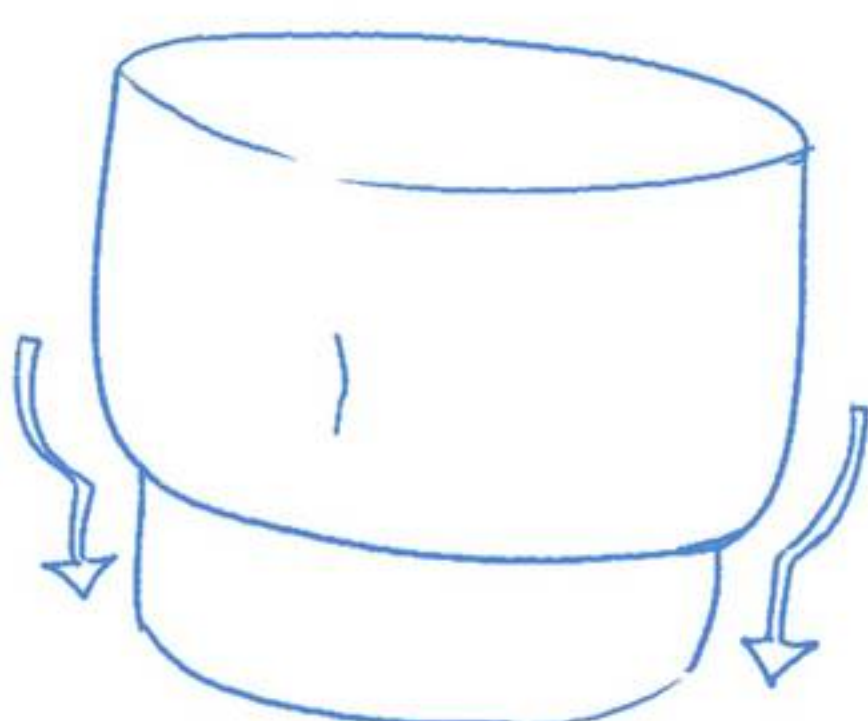
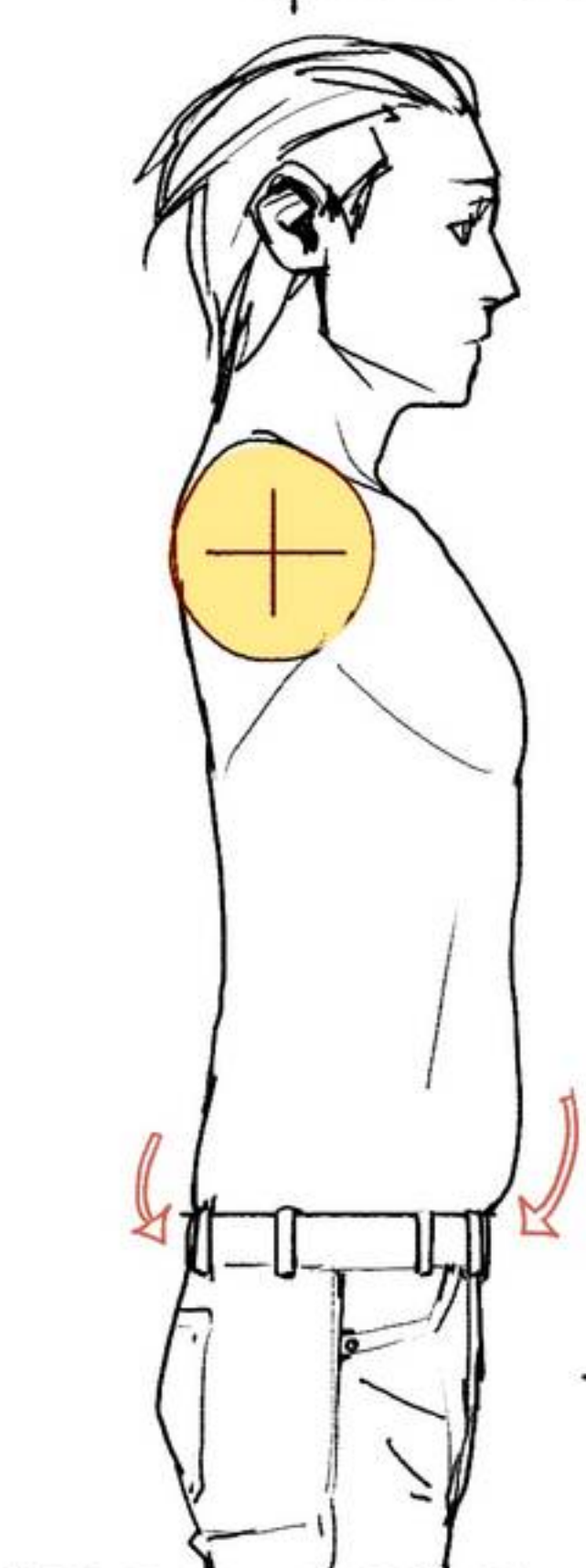
Key Point



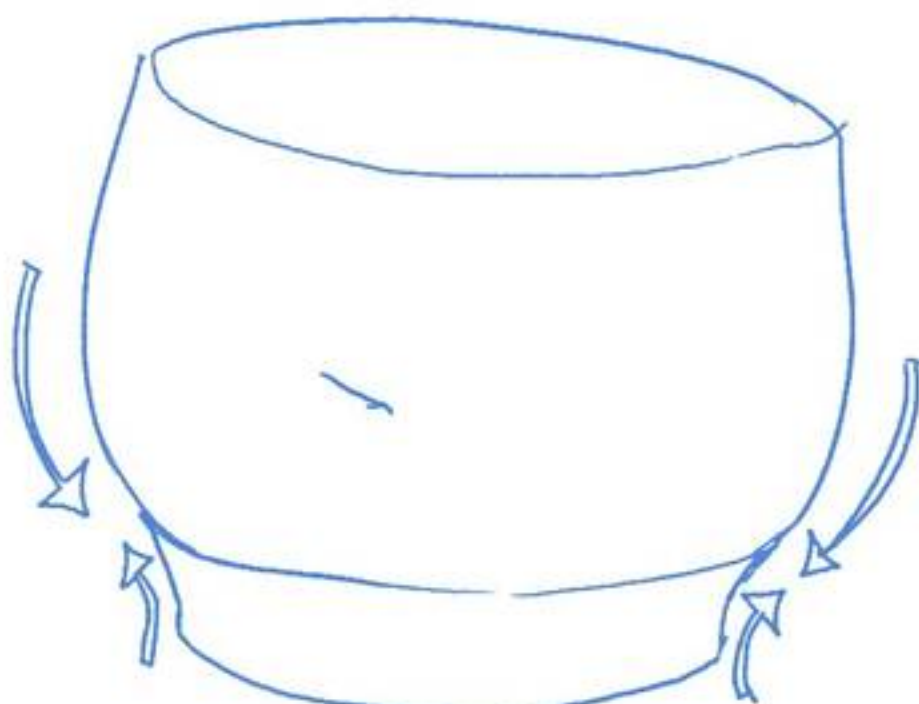
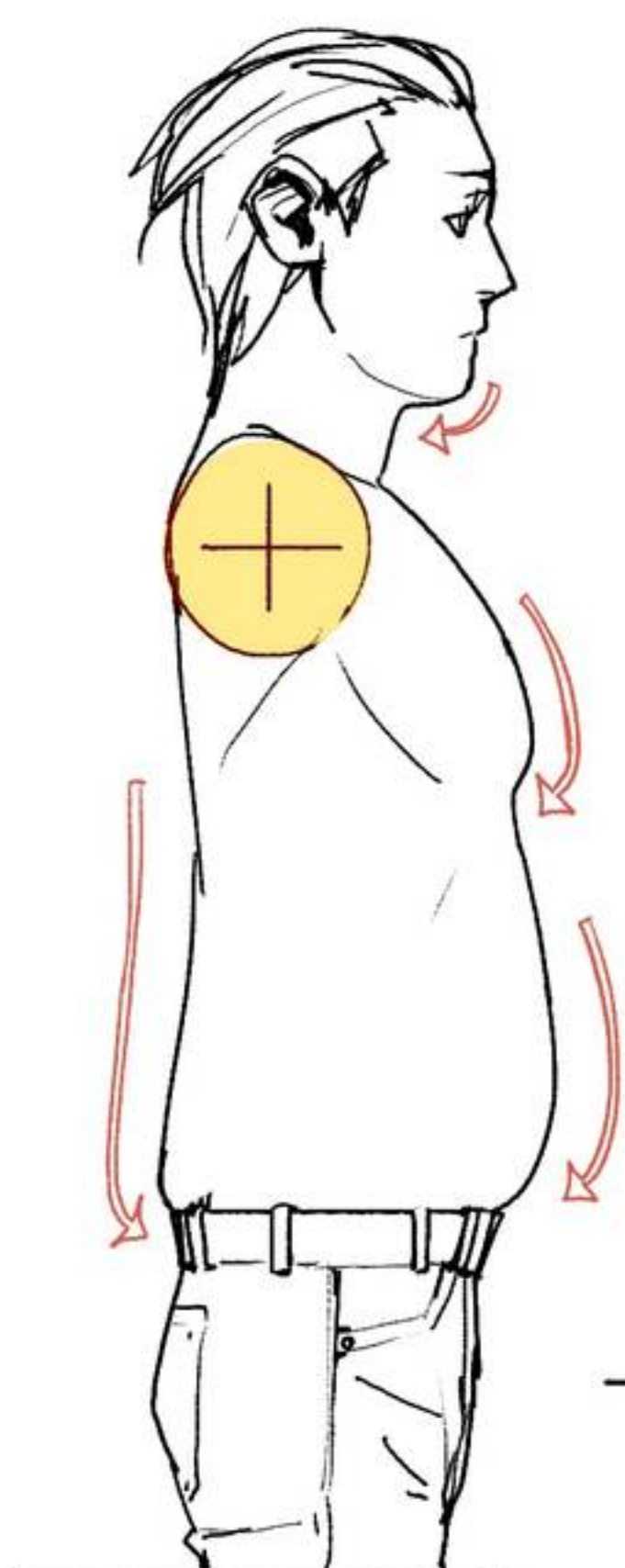
What should I draw for an ia-splitting boat?



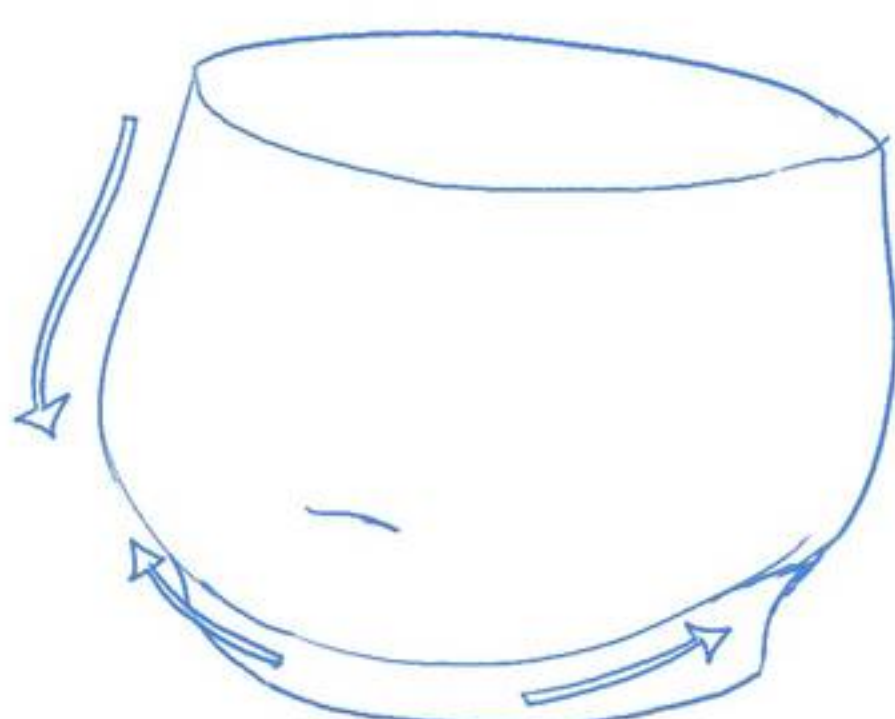
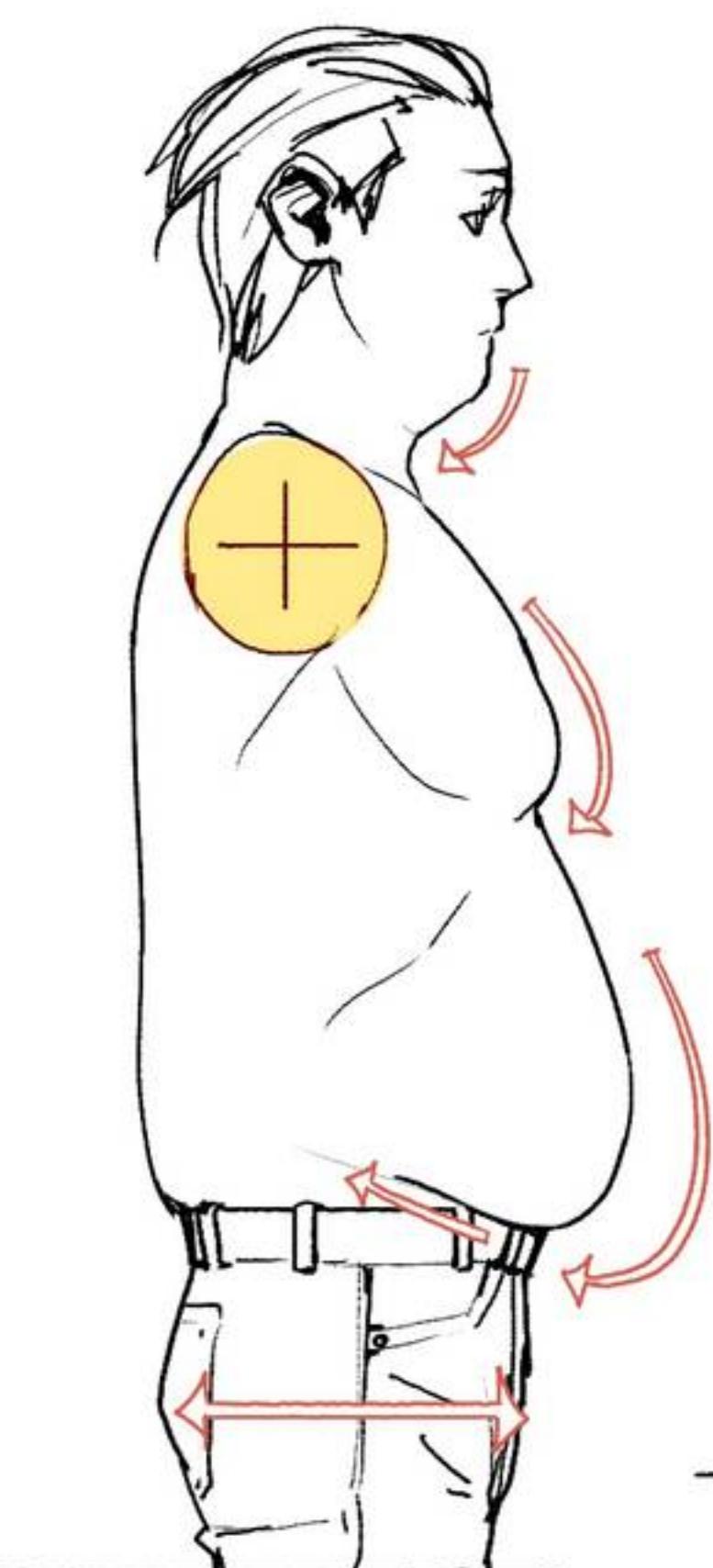
I'm going to draw next to you to make sure that you're on board



If you're a little out of weight and you're out of your stomach, you'll notice that the line tastes good, and you'll see that it's a little bit of a fanny in your pants.

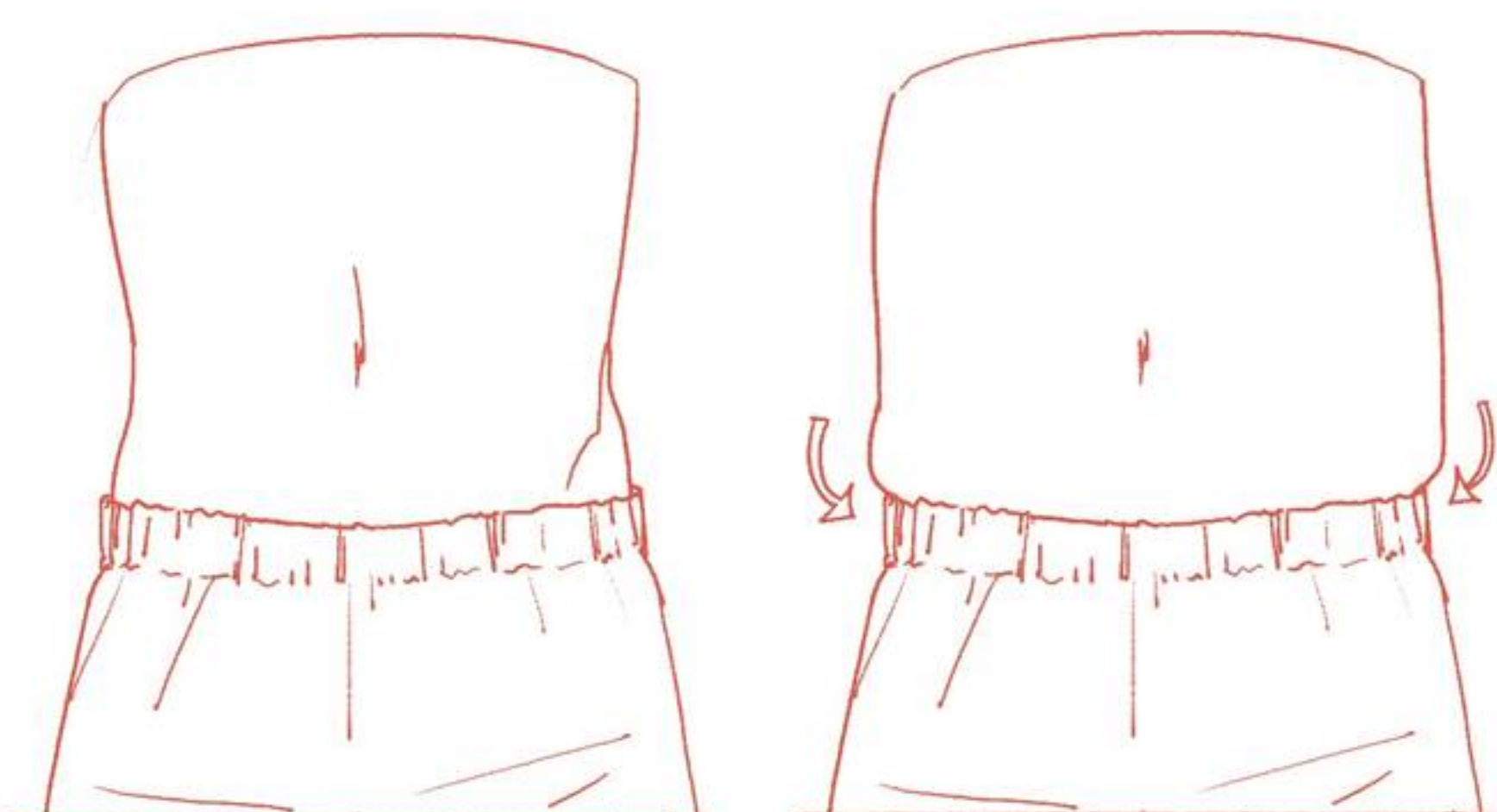


As the flesh grows, the jaw line and chest line change together, and I'm getting a big belly

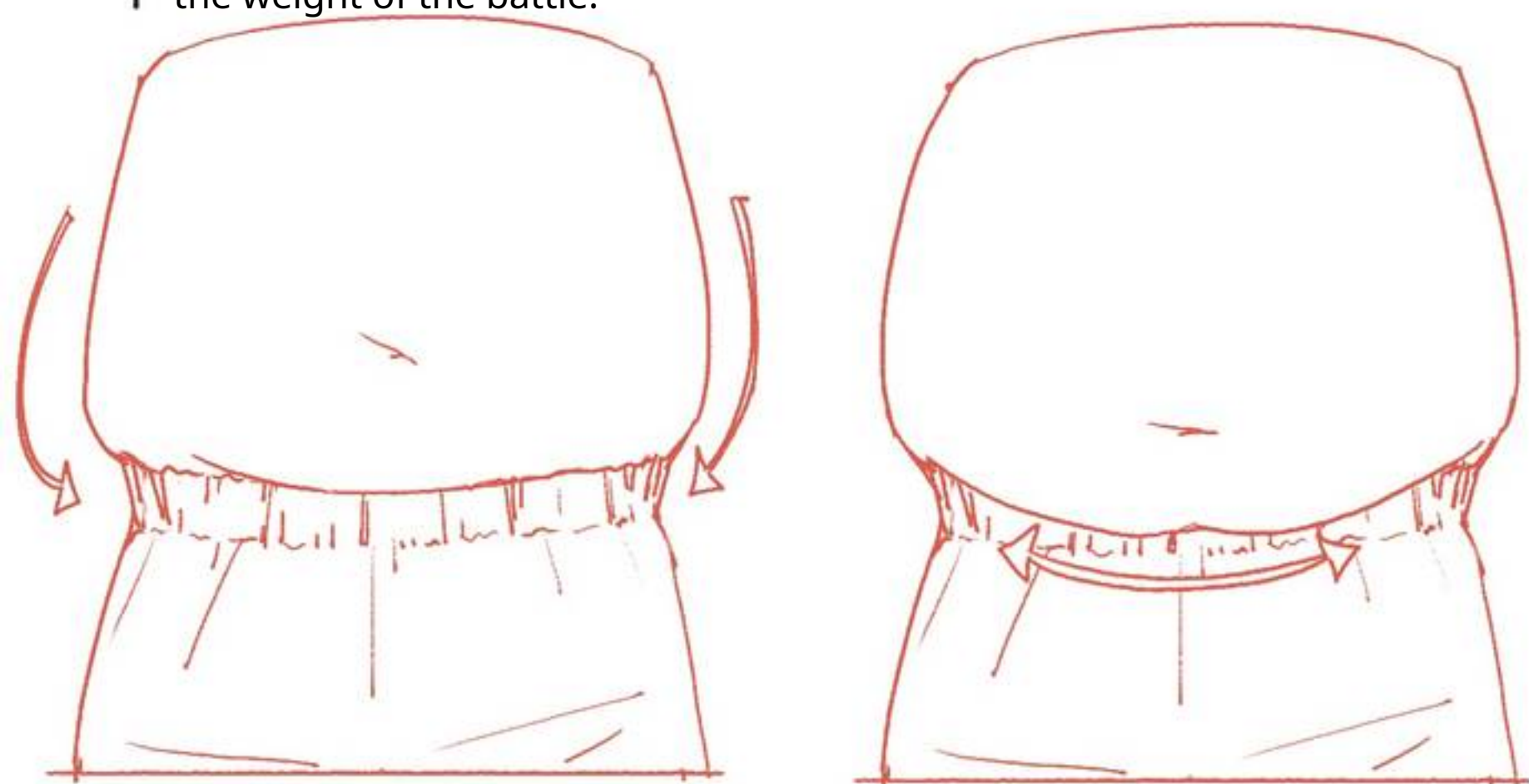


And as you go through a lot of weight, your stomach comes out and you see a lot of folds in shape, and the volume of the lower body goes up with a dilapidated top of your face.



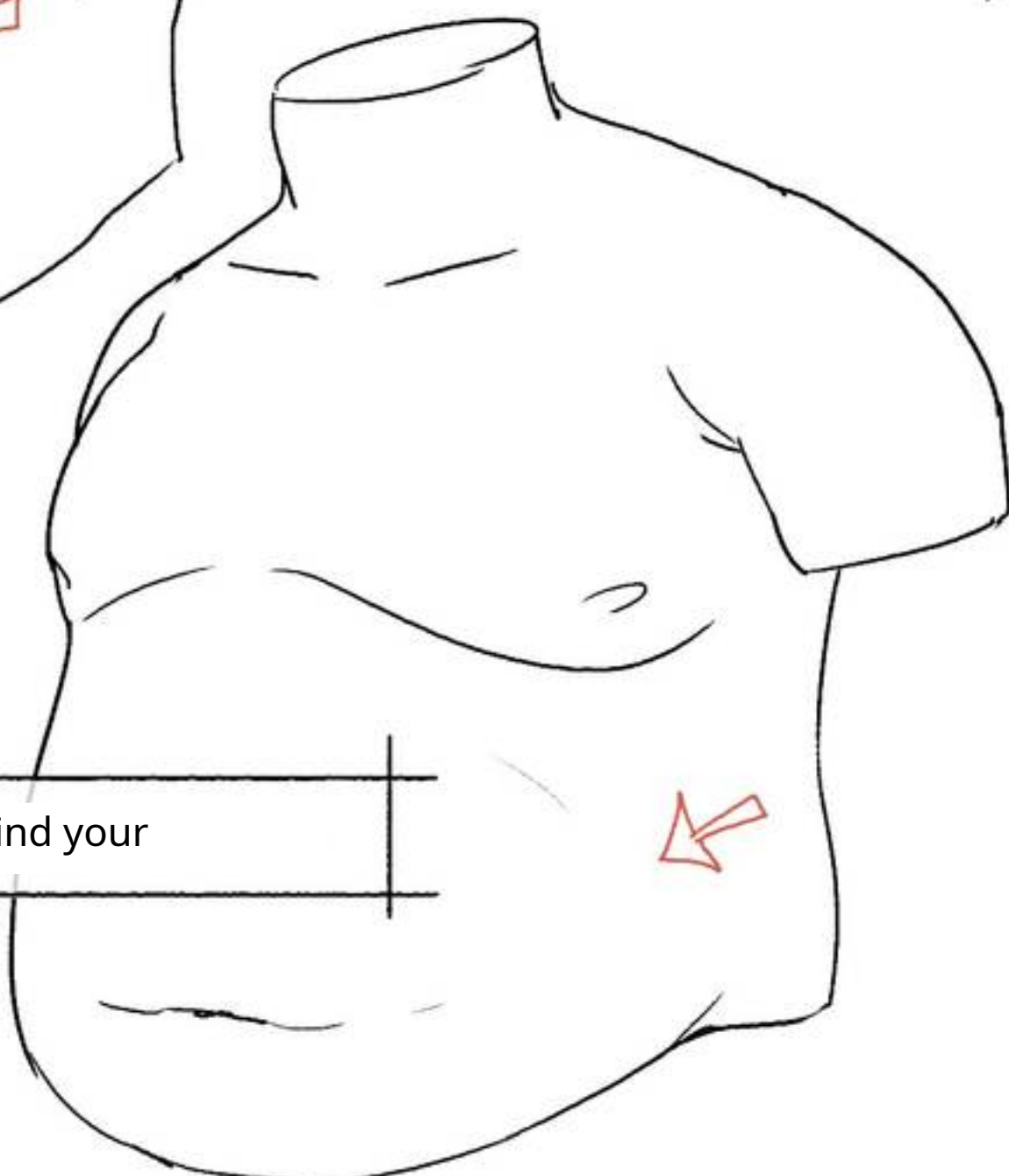


In the case of the front, you can see that the flesh of the belly, the flesh of the flesh, and the flesh of the side, as well as the skin of the flesh, are shaped and curved on a delicious line, so you can express the weight of the battle.

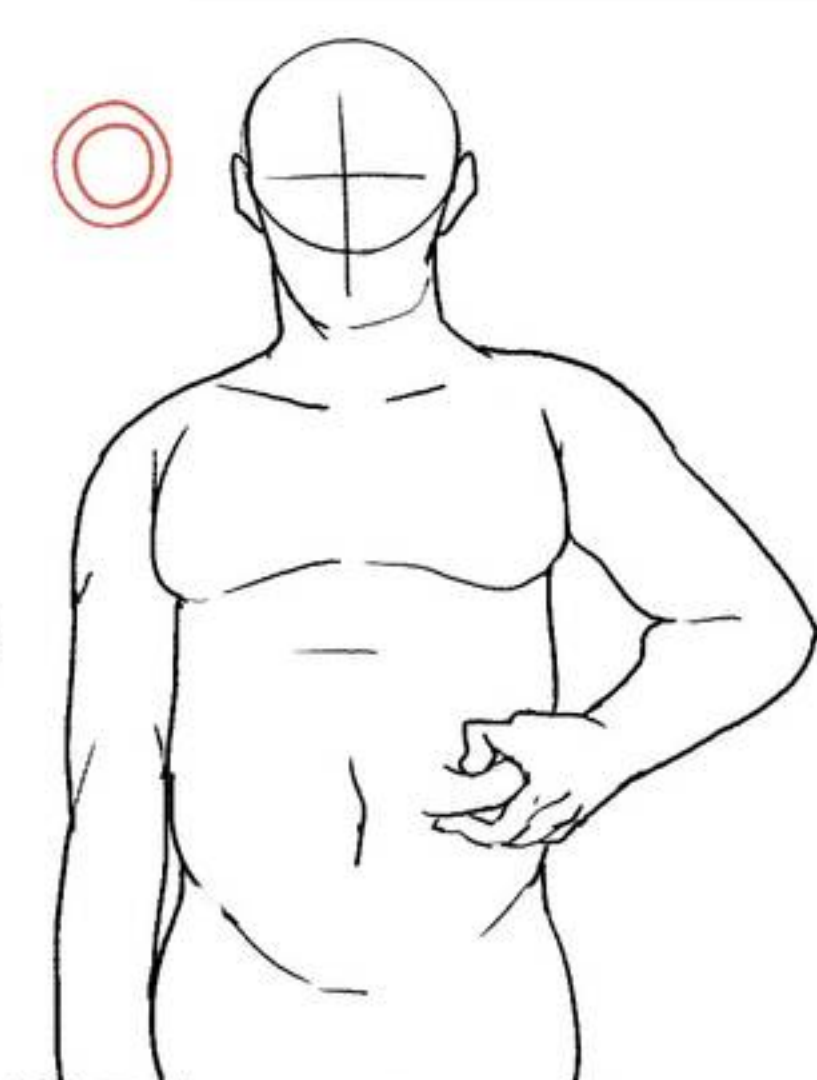
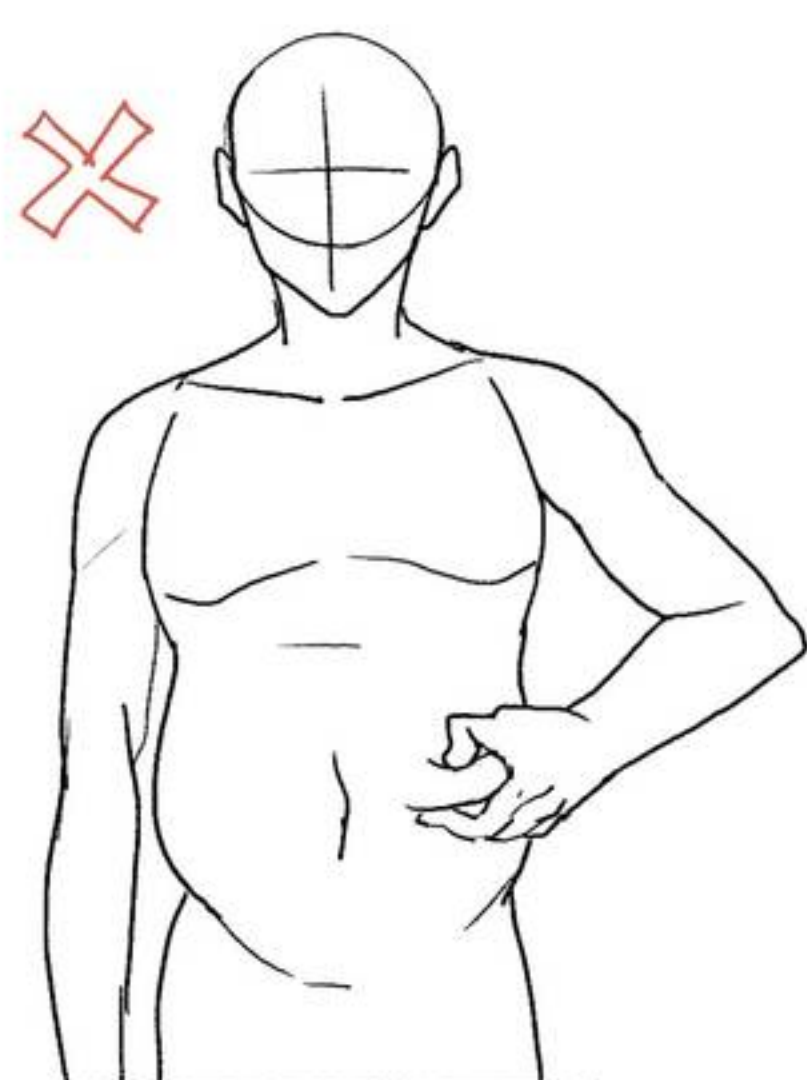


If you're in a boat and you've got muscles, it's a dance that you're just drawing a small part of your abdominal muscles.

If you get more boats, you'll find your abdominal muscles.



It's important to know the taco author.



Depending on the extent to which he's out of the boat, he's going to feel like he's got a whole body of body, body, body, and so forth.

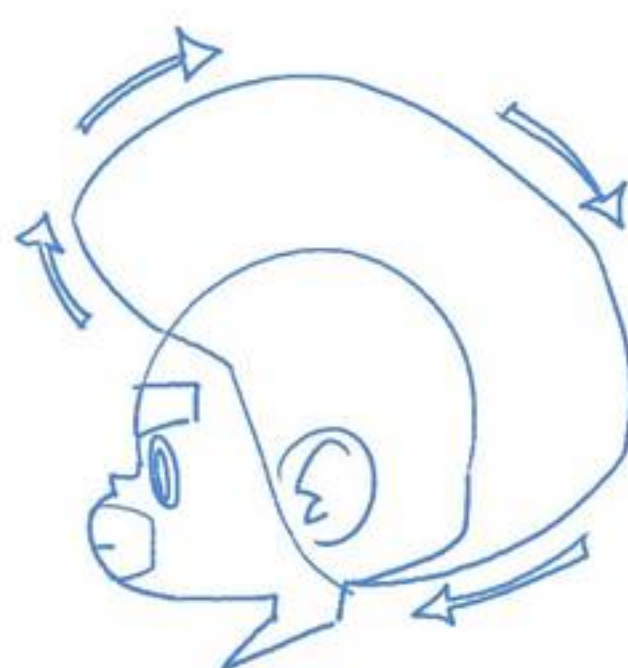
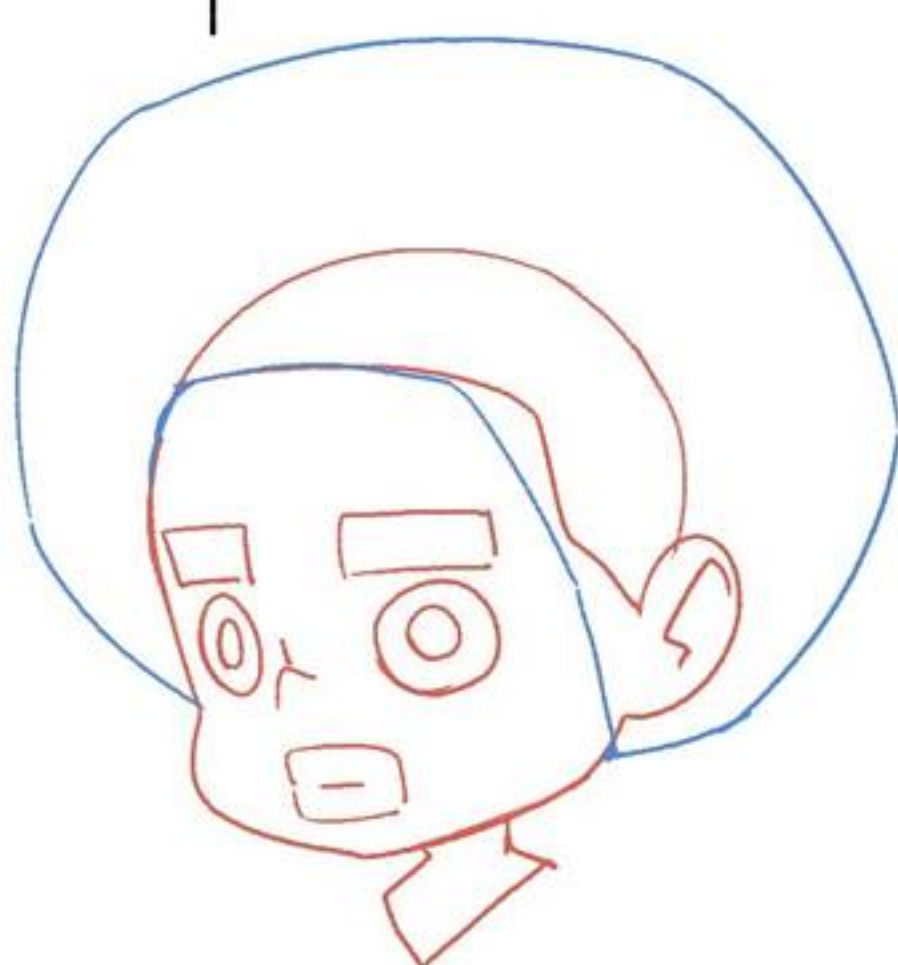
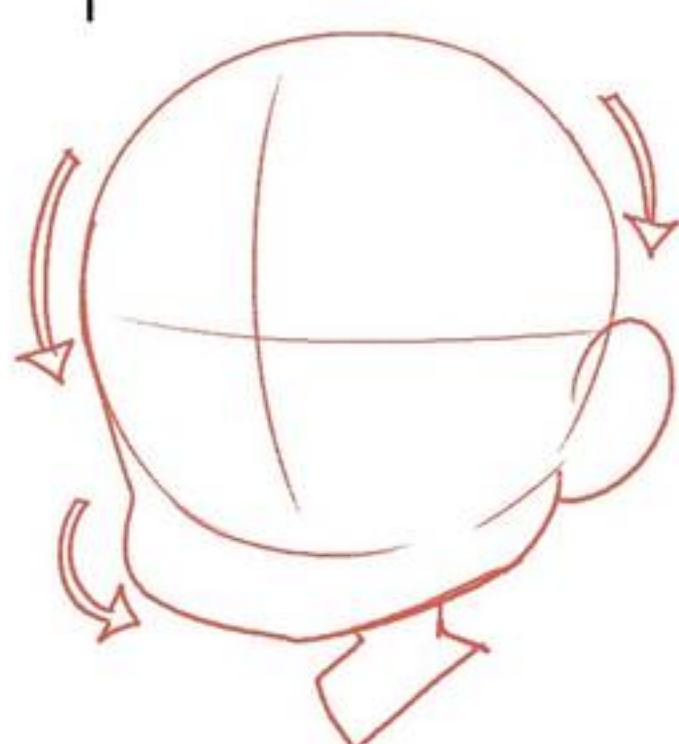


Key Doint

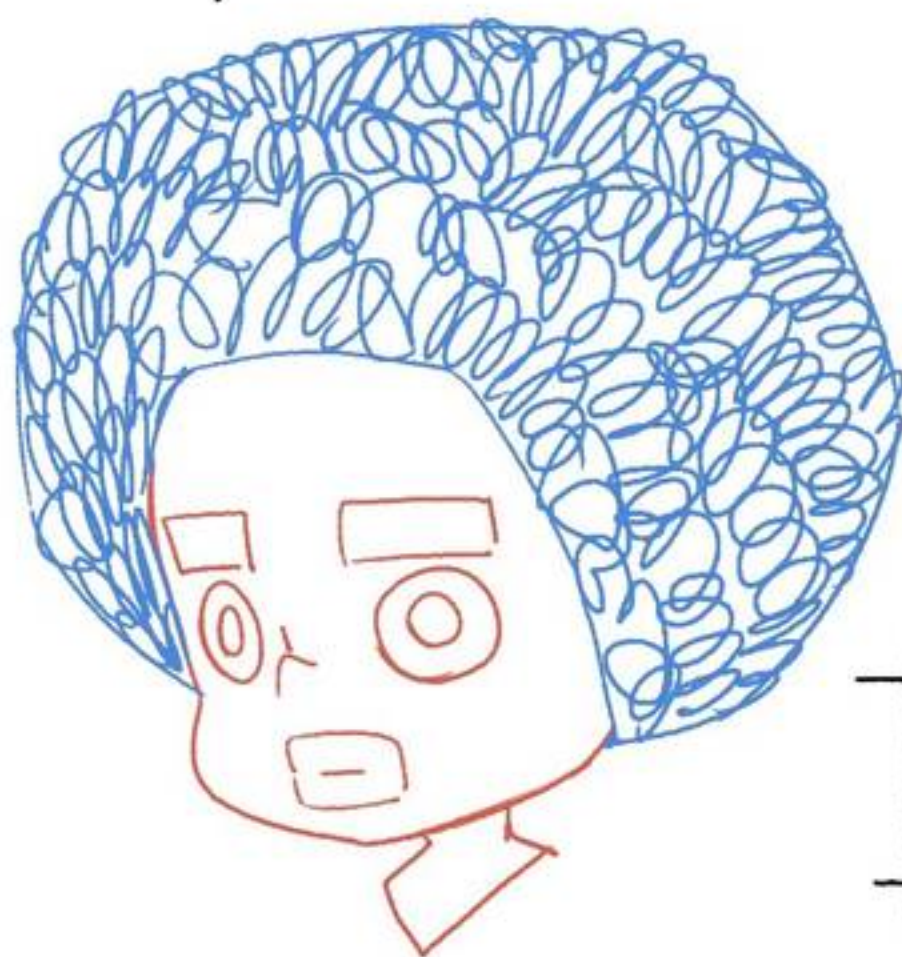


[Q: Afro hair style.] [Fro-hain]

In Afro-style, there's a lot of different ways that you can express it, depending on how you view it, depending on how you plot it, or how you plot it.

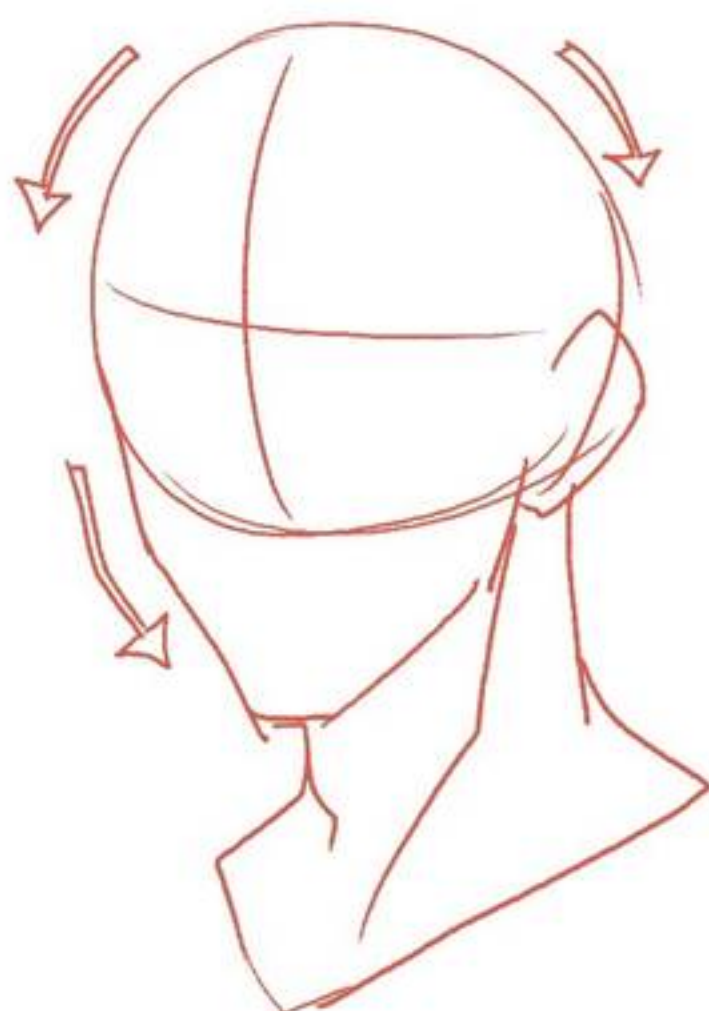
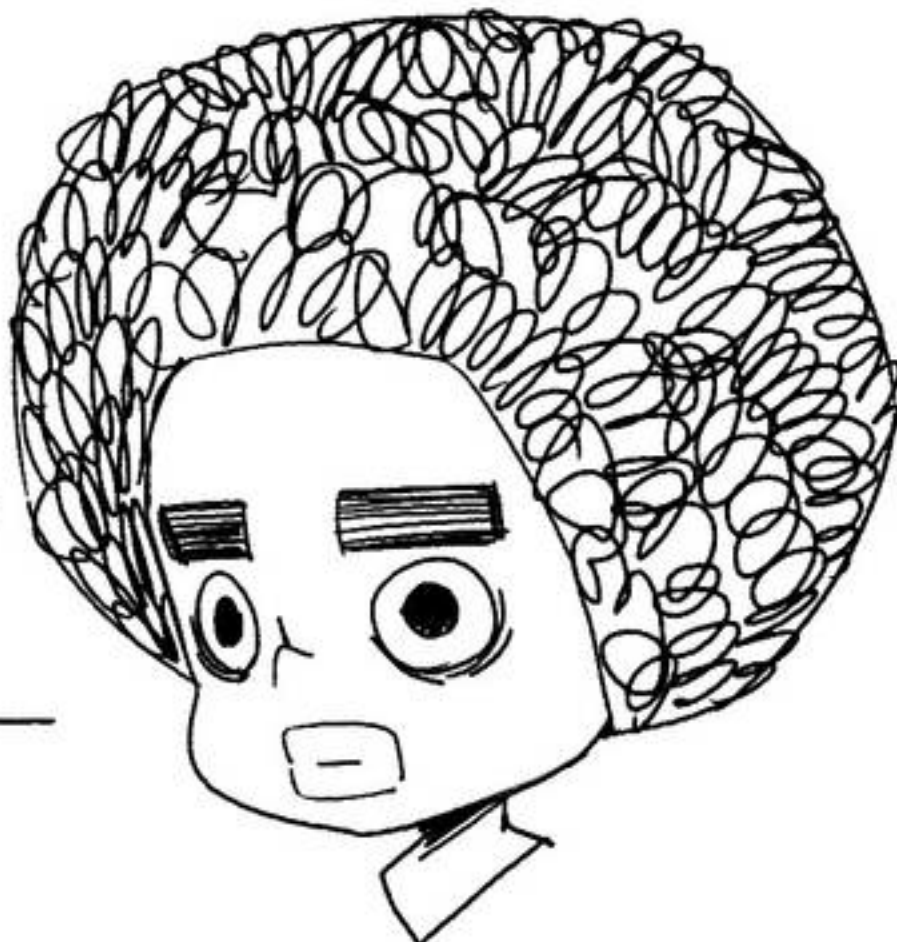


I'm thinking about the size of an old face in the form of two roots.



The hair that's going to be drawn inside is going to be a little bit more comfortable than that.

So we're going to simplify this whole thing in a non-detail form.

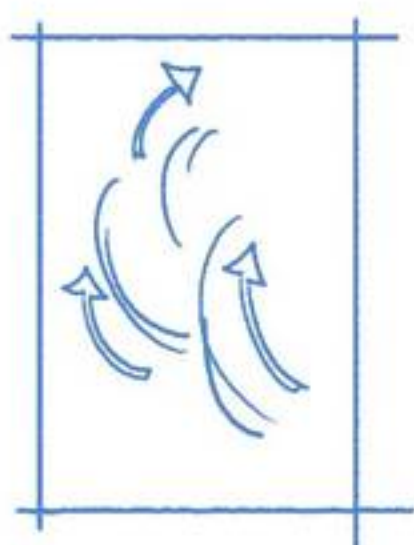


With a grown-up image, the top and the edge of your face are drawn to life.



It looks like a two-sided shape, but given the overall description, it gives her a feeling of perplexity.

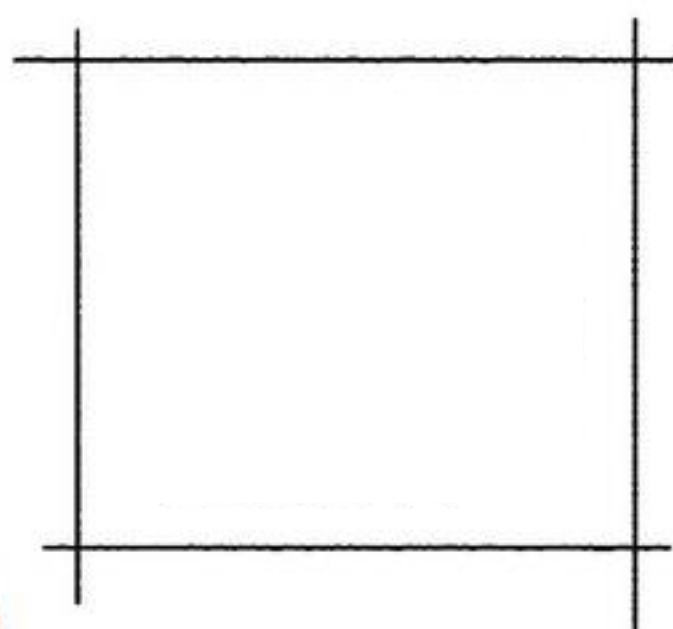




I'm going to put it on top of the curve so it's going to be a lump, and then I'm going to add it up a little bit.



In the picture body with the details, the Afro-hair style also lets you live with the flow of hair that goes in and out of the thread.



I'd like to know the taco author."



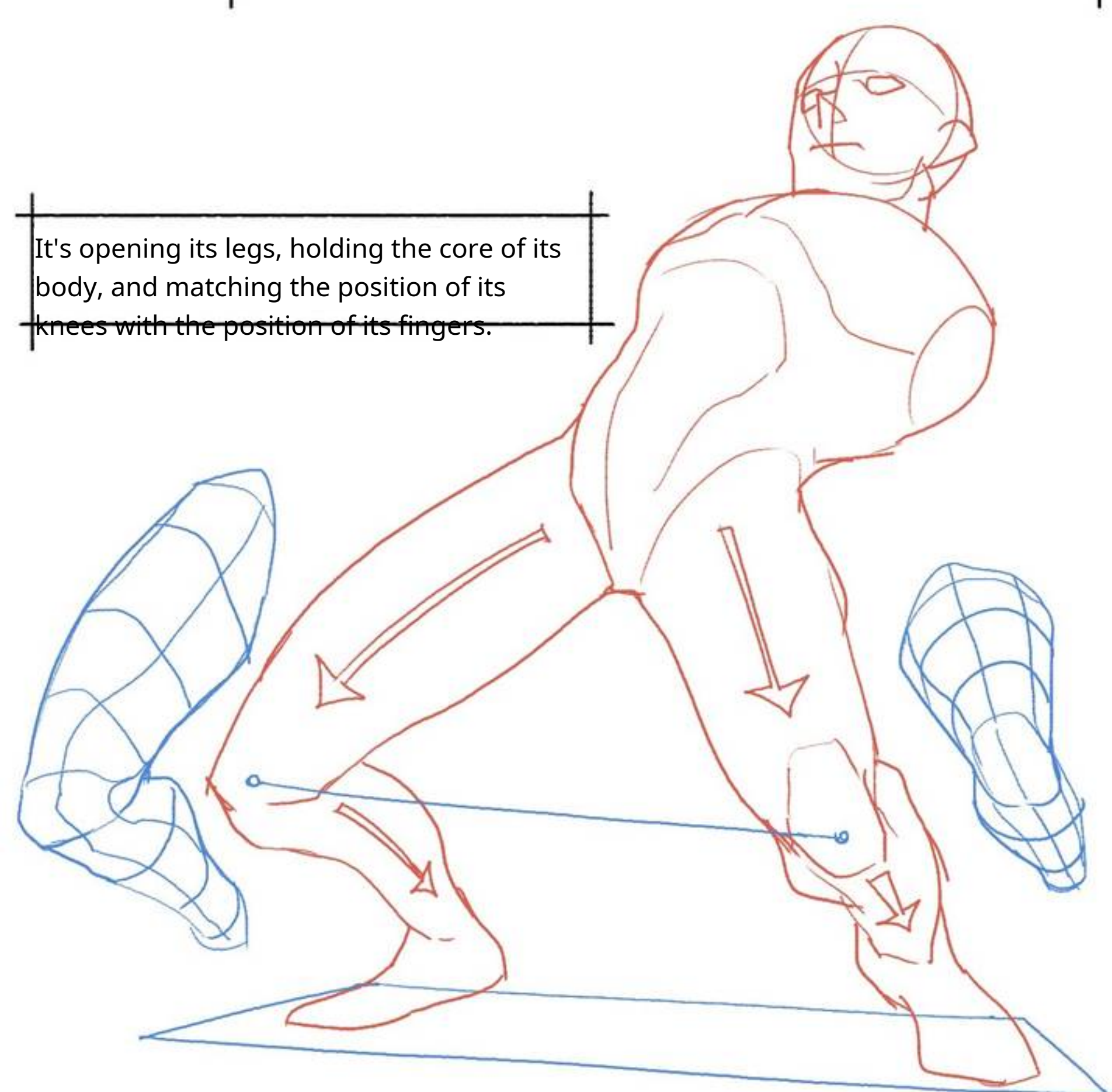
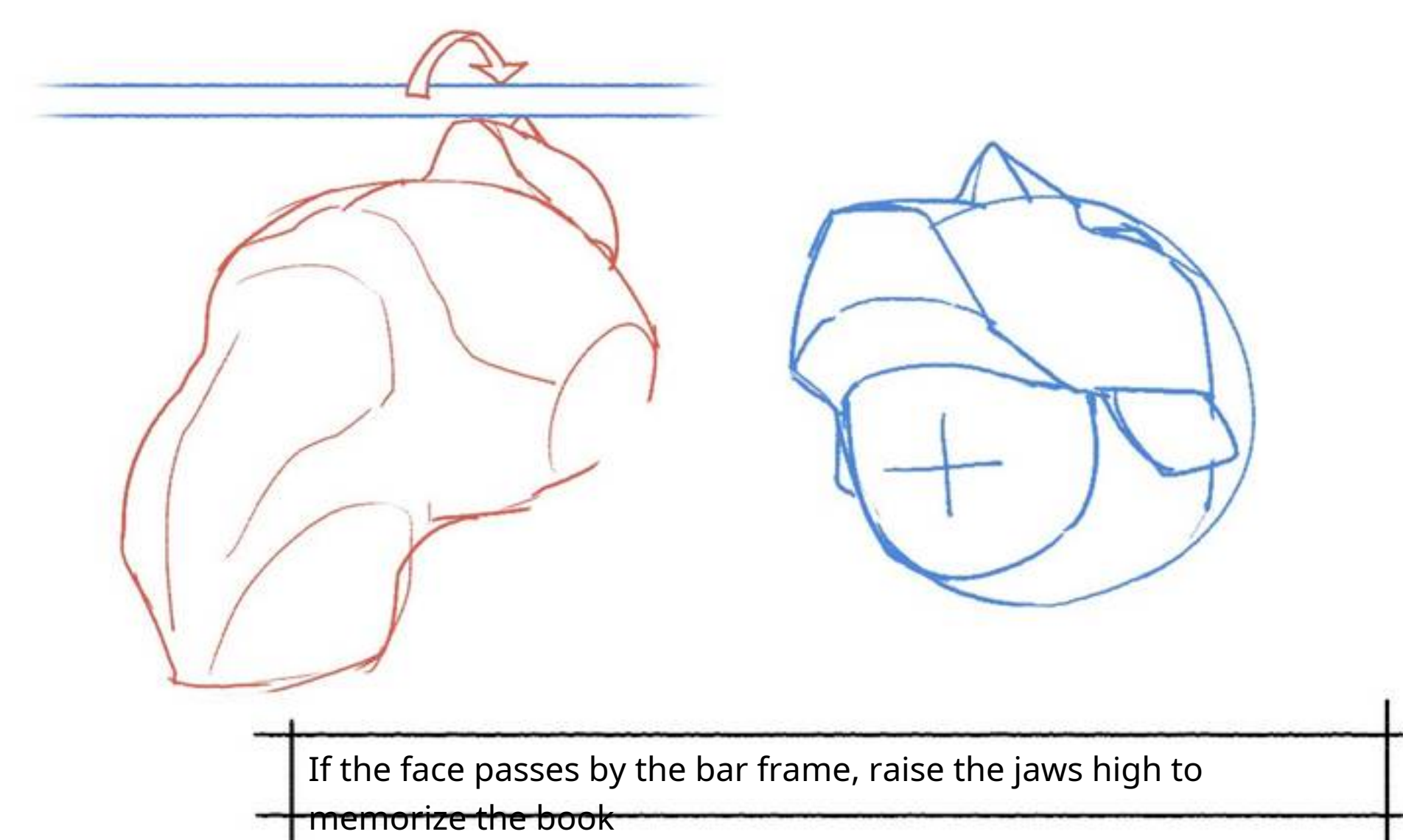
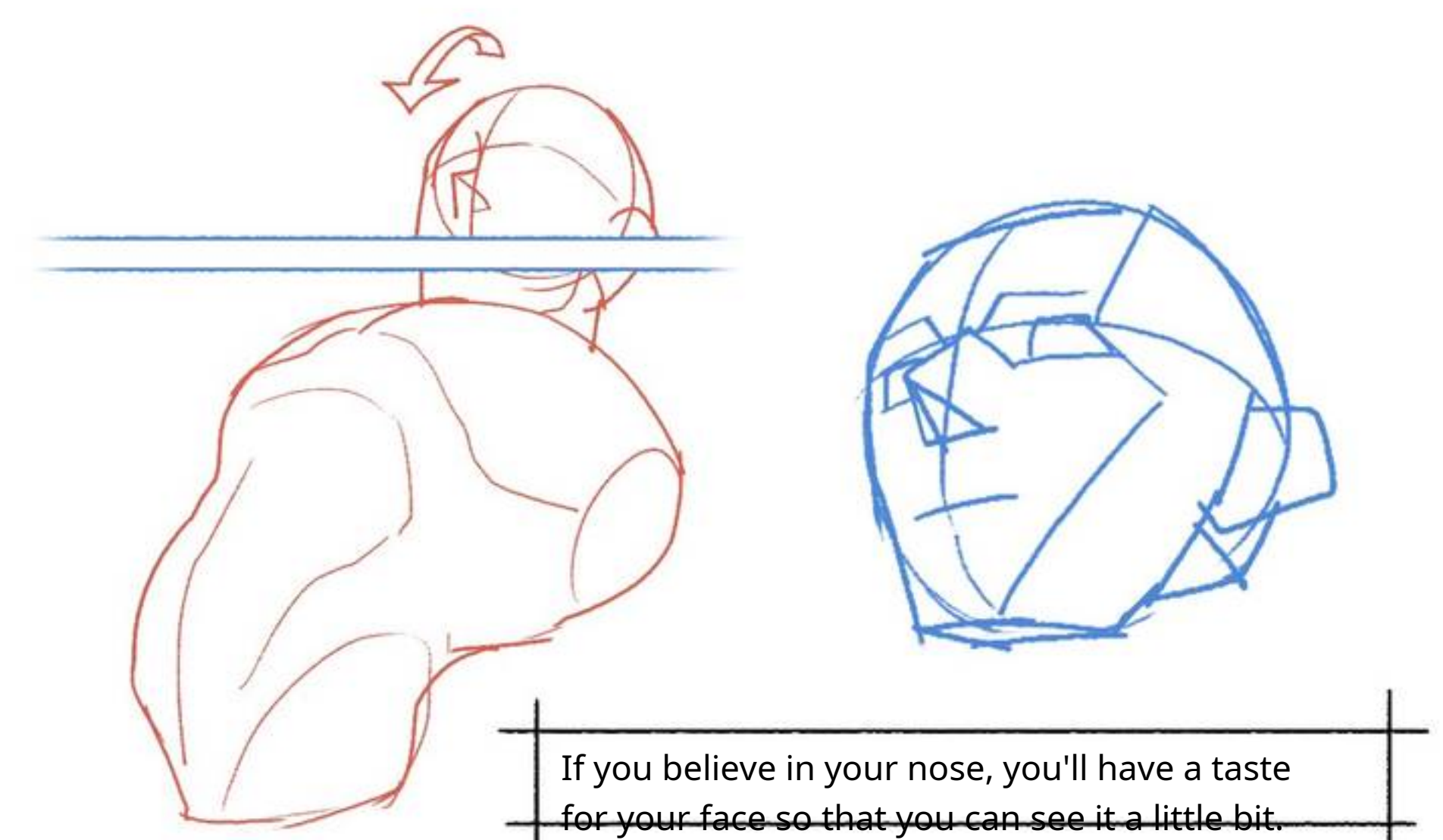
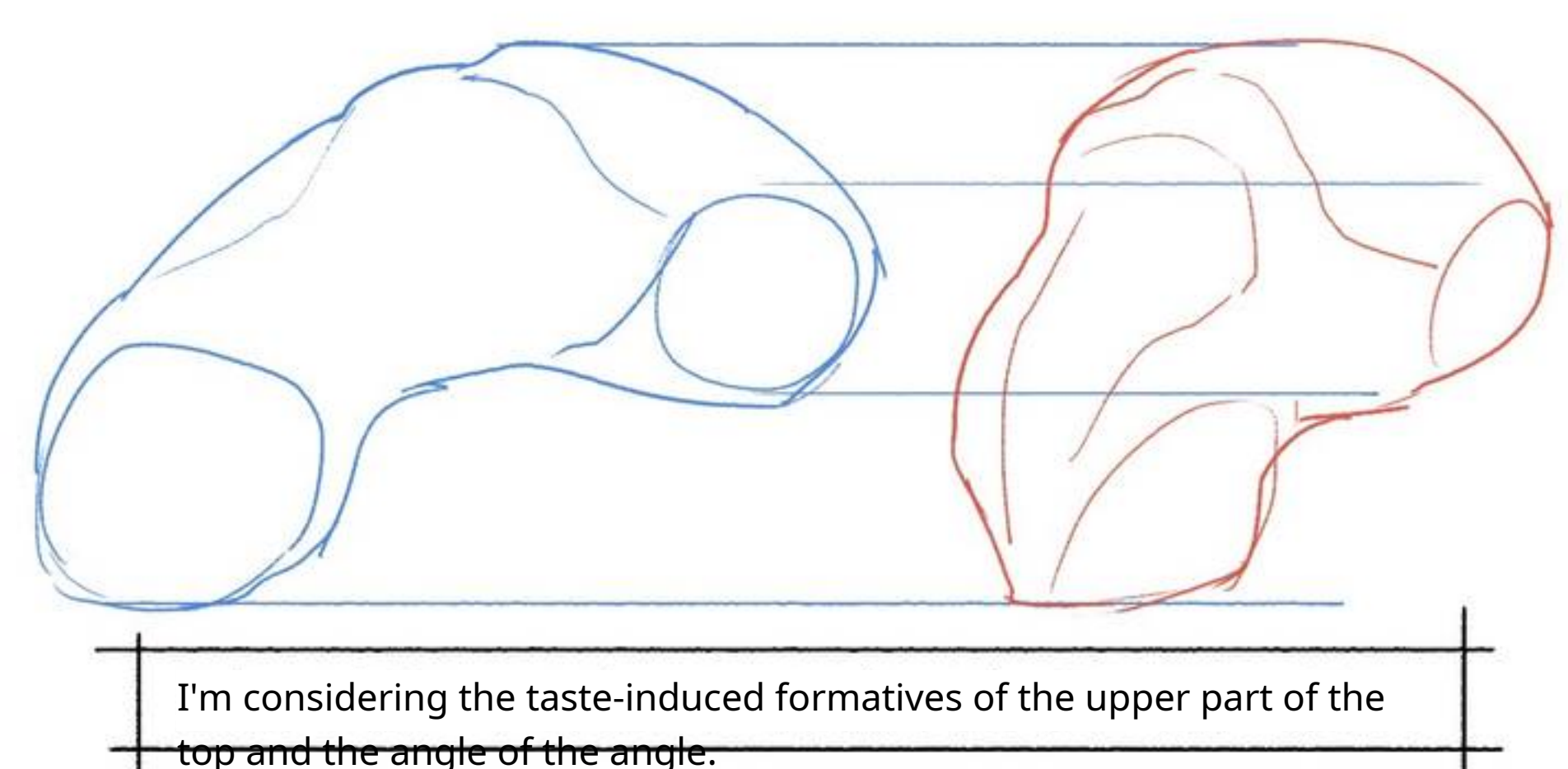
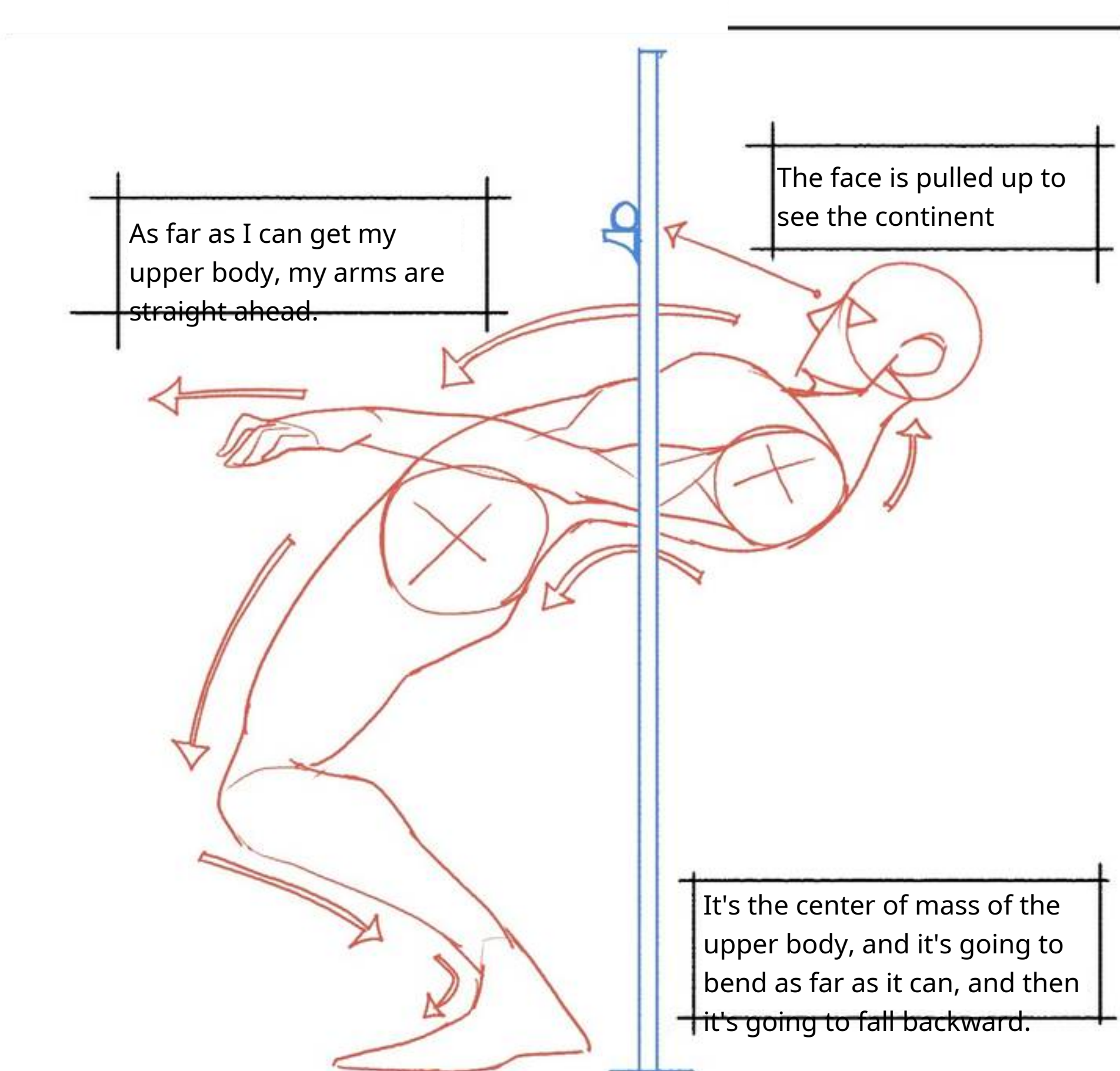
Or another way of saying it is, if you don't have a line of hair, you're going to have a pattern of light sources, and you're going to have a bunch of grass over the sandstones, you're going to have an I.



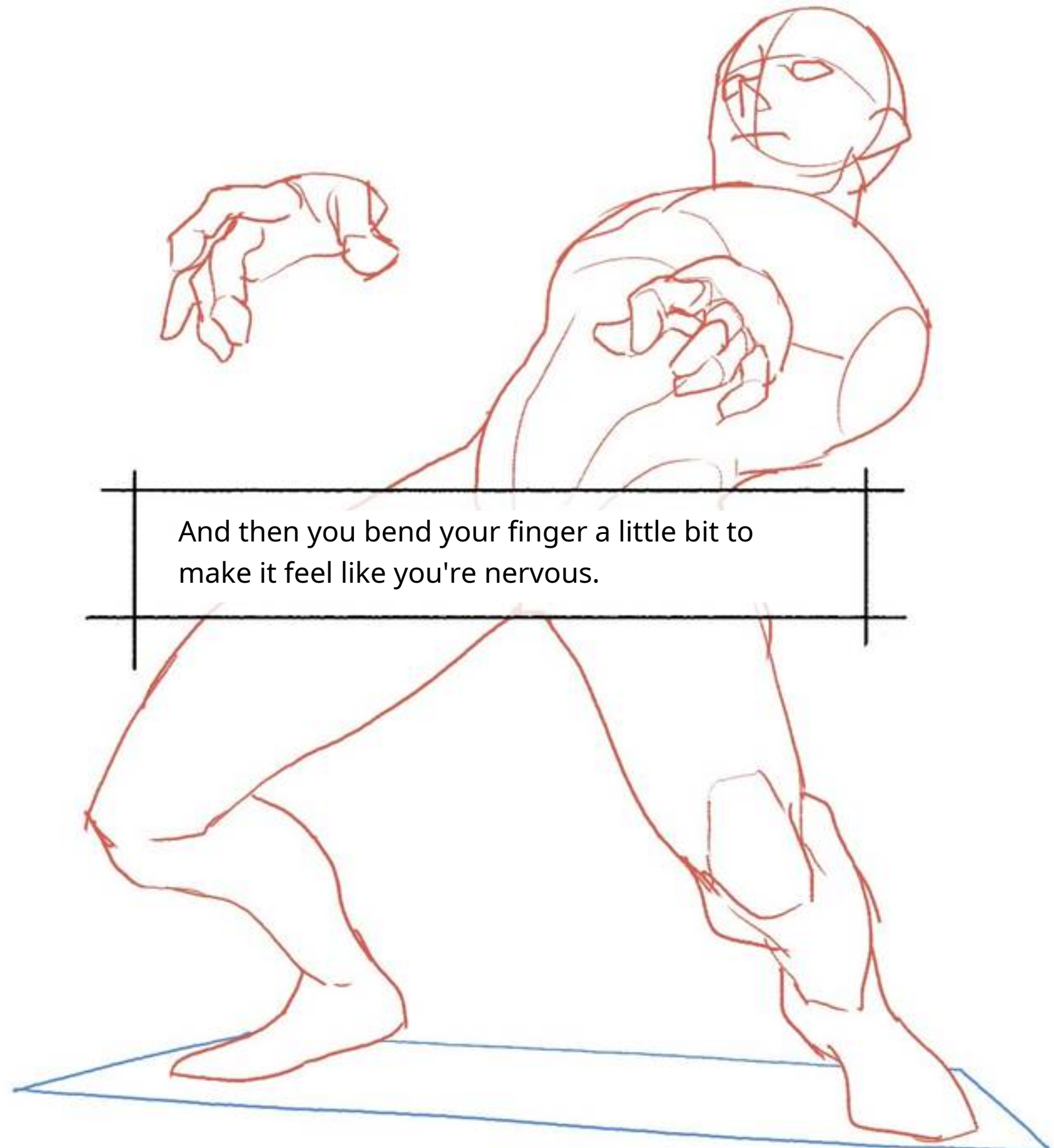
Key Doint



I don't have a lot of limbo.



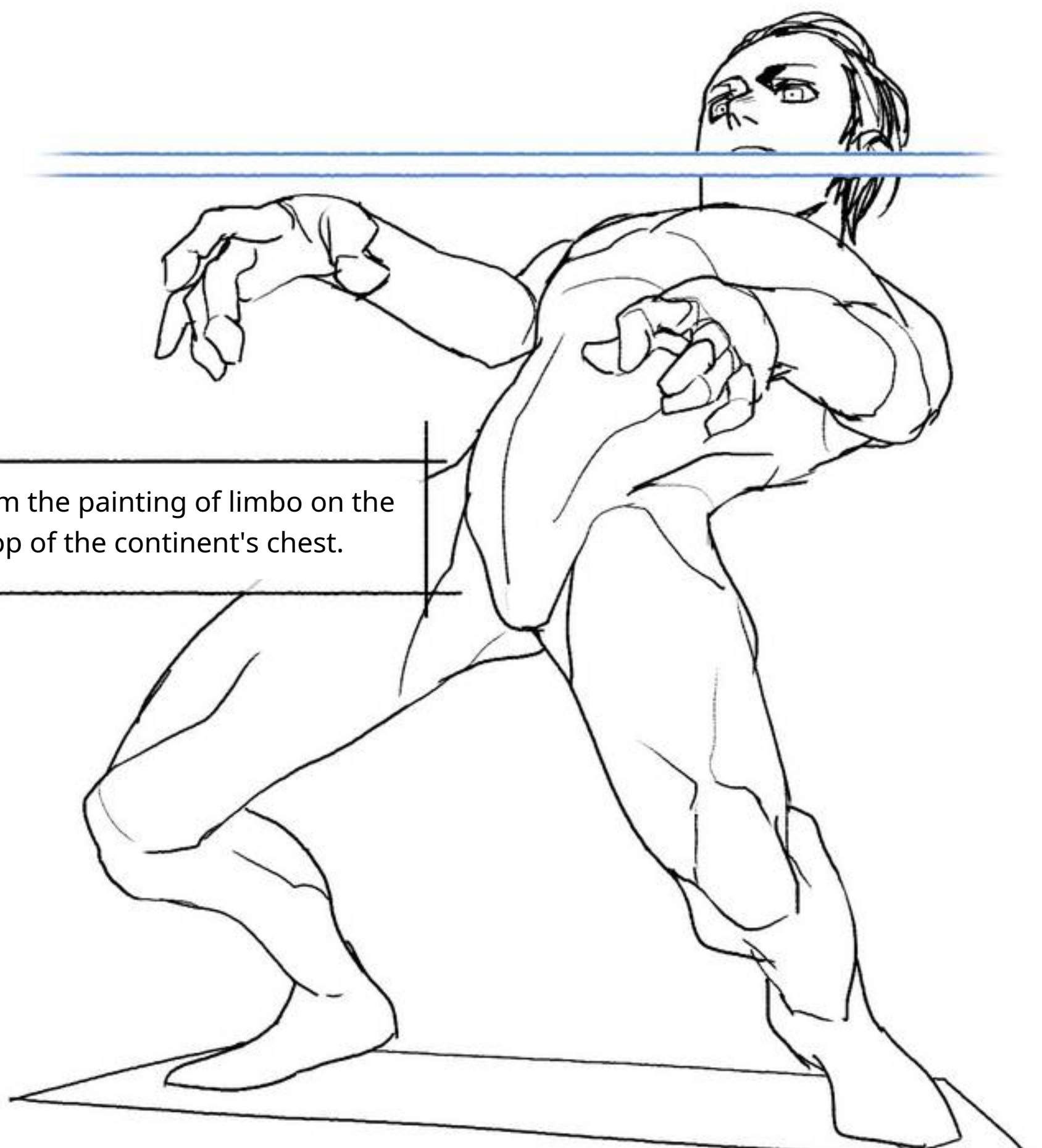




And then you bend your finger a little bit to make it feel like you're nervous.



From shoulder to wrist, I draw my arms together.



I'm the painting of limbo on the top of the continent's chest.

I'd like to know the taco author."



If the bar is low enough, it will open like a bridge, so that the force inside of your foot will not be too strong.



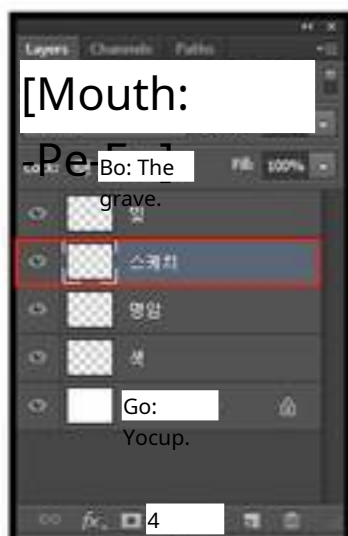
Key Doint



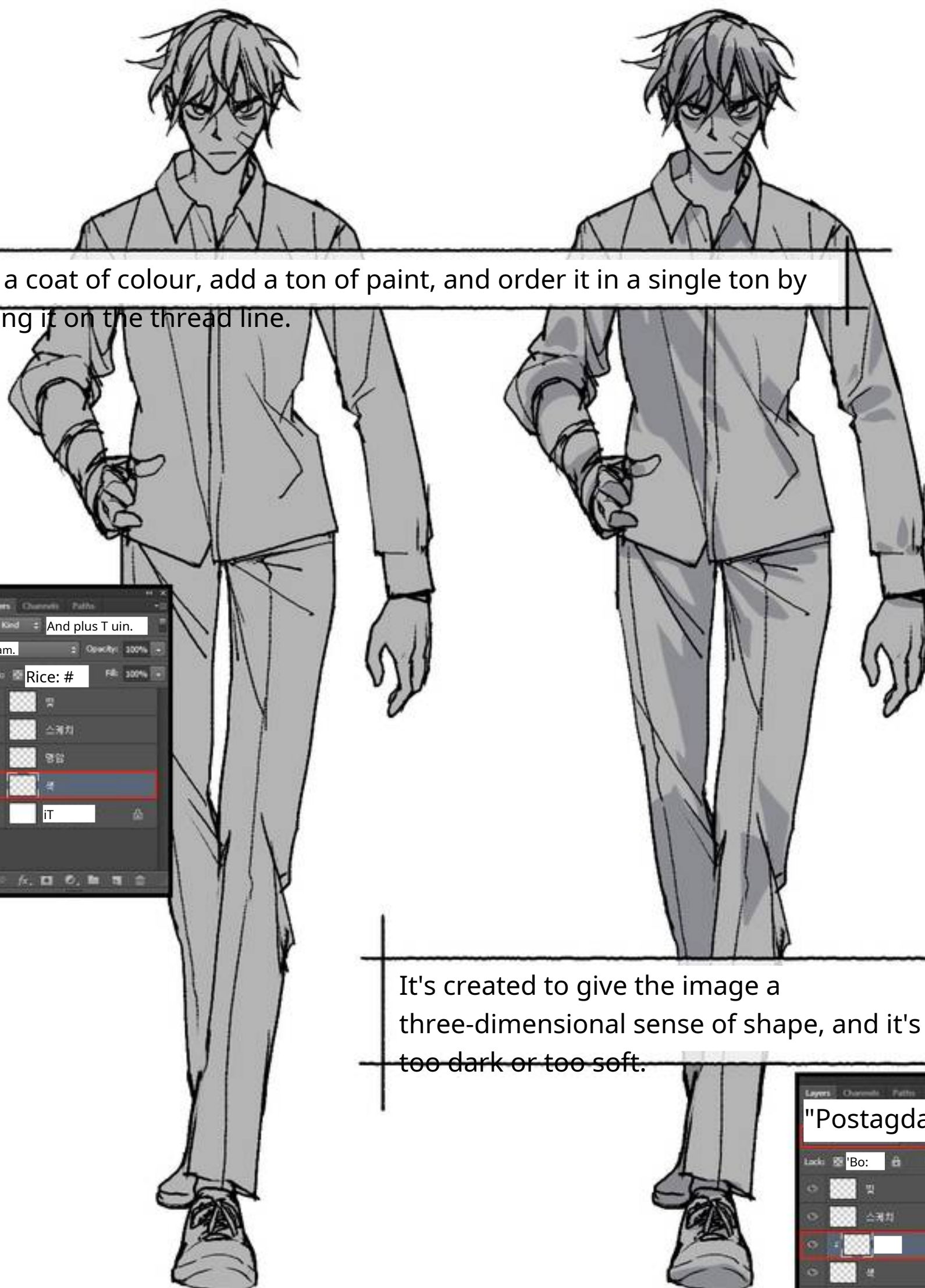
The process of coloring is different for every writer, and it depends on the program that you're using or the technology you're working on.



I'm going to draw it in a kind of a rush to see the whole flow of characters that I'm trying to draw.



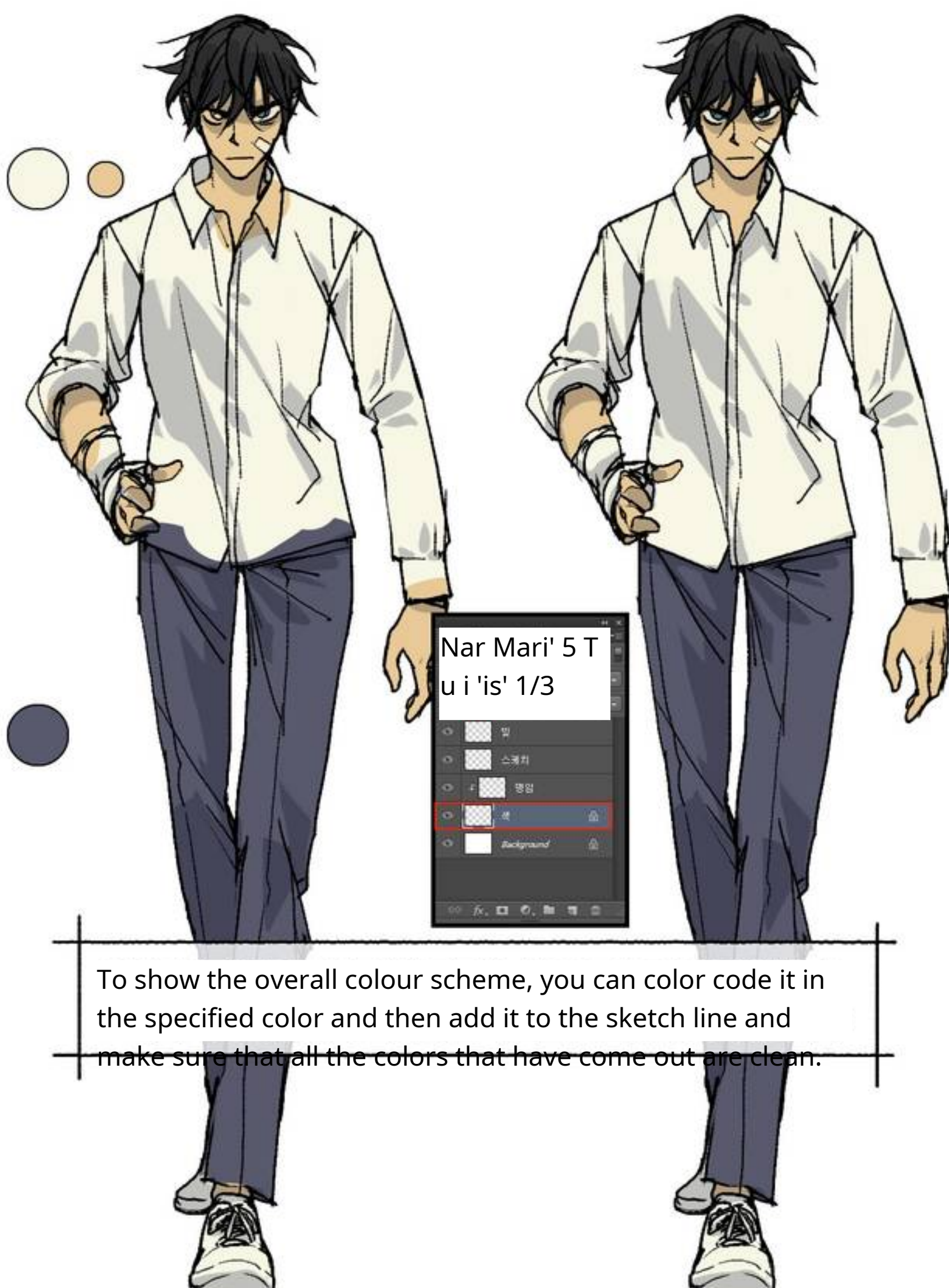
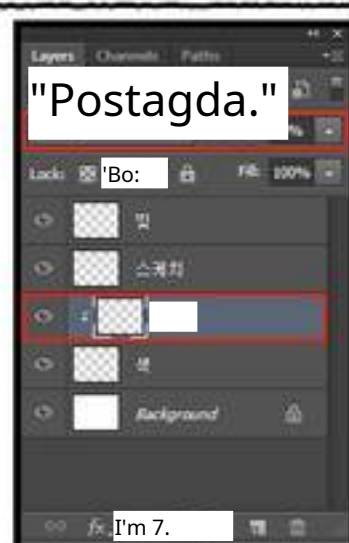
I'm going to finish my recipe by drawing my clothes and sorting out my lines.



Add a coat of colour, add a ton of paint, and order it in a single ton by tasting it on the thread line.



It's created to give the image a three-dimensional sense of shape, and it's not too dark or too soft.



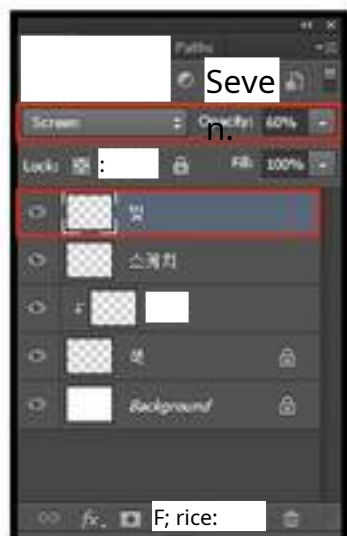
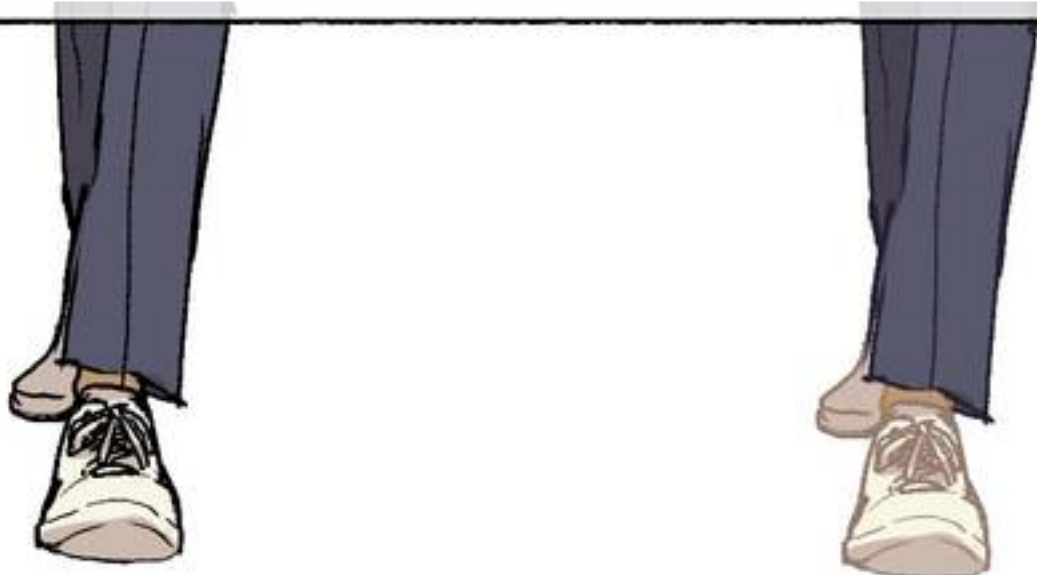
Nar Mari' 5 T u i 'is' 1/3

To show the overall colour scheme, you can color code it in the specified color and then add it to the sketch line and make sure that all the colors that have come out are clean.





Change the color, contrast, etc. to the correct level of work, and the line changes.



I'm going to use a soft brush to create a character that I'm going to owe you, and I'm going to finish it.

I'd like to know the taco author."



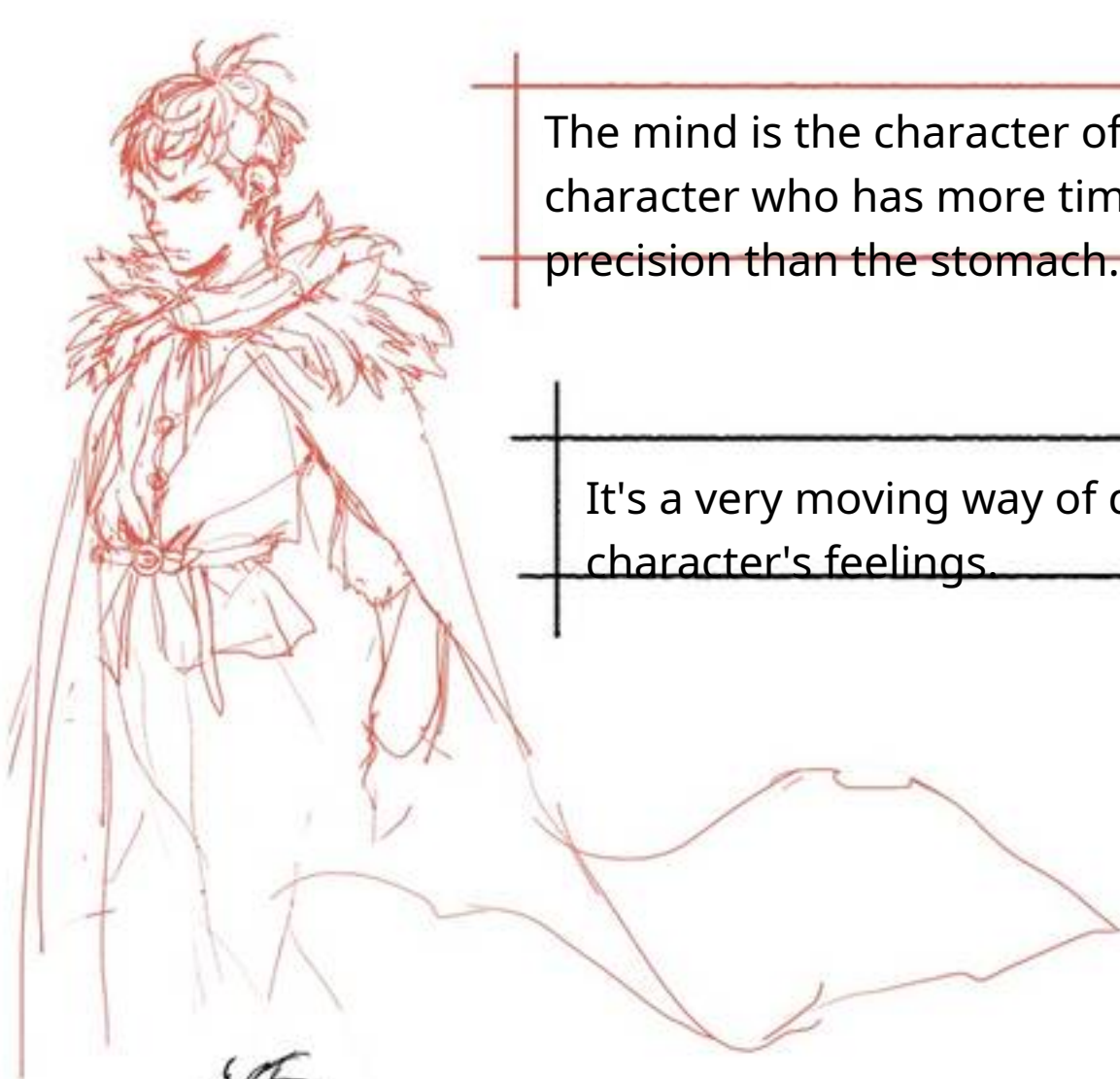
색 If the timer is above the retacher, then I'm sure it'll be colored.

When you're coloring, it's important to use the layer, because it's convenient to make adjustments or corrections based on the location of the layer property, and it's good to study the applications that you use to reduce work time, and of course, before the color is painted.



Key Doimt





The mind is the character of the character who has more time and precision than the stomach.

It's a very moving way of drawing the character's feelings.



If there's something that's going to be in the whole flow, and it's going to be awkward or wrong, it's going to be a little bit narrower to get it from the Lumslics.



I want you to clean up your gift.

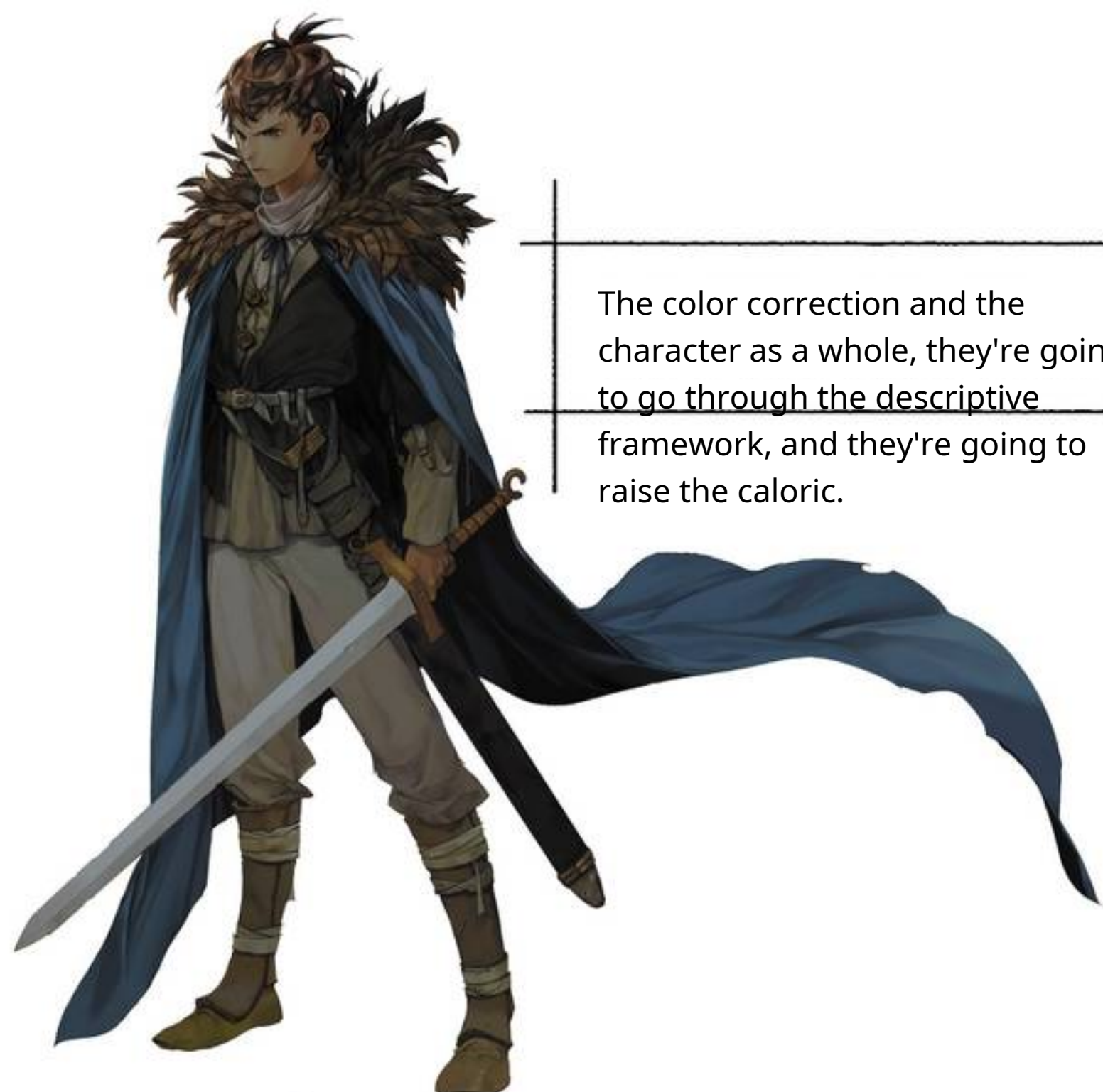


It's based on the light rate, and it's a straight, smooth, full color coloring.

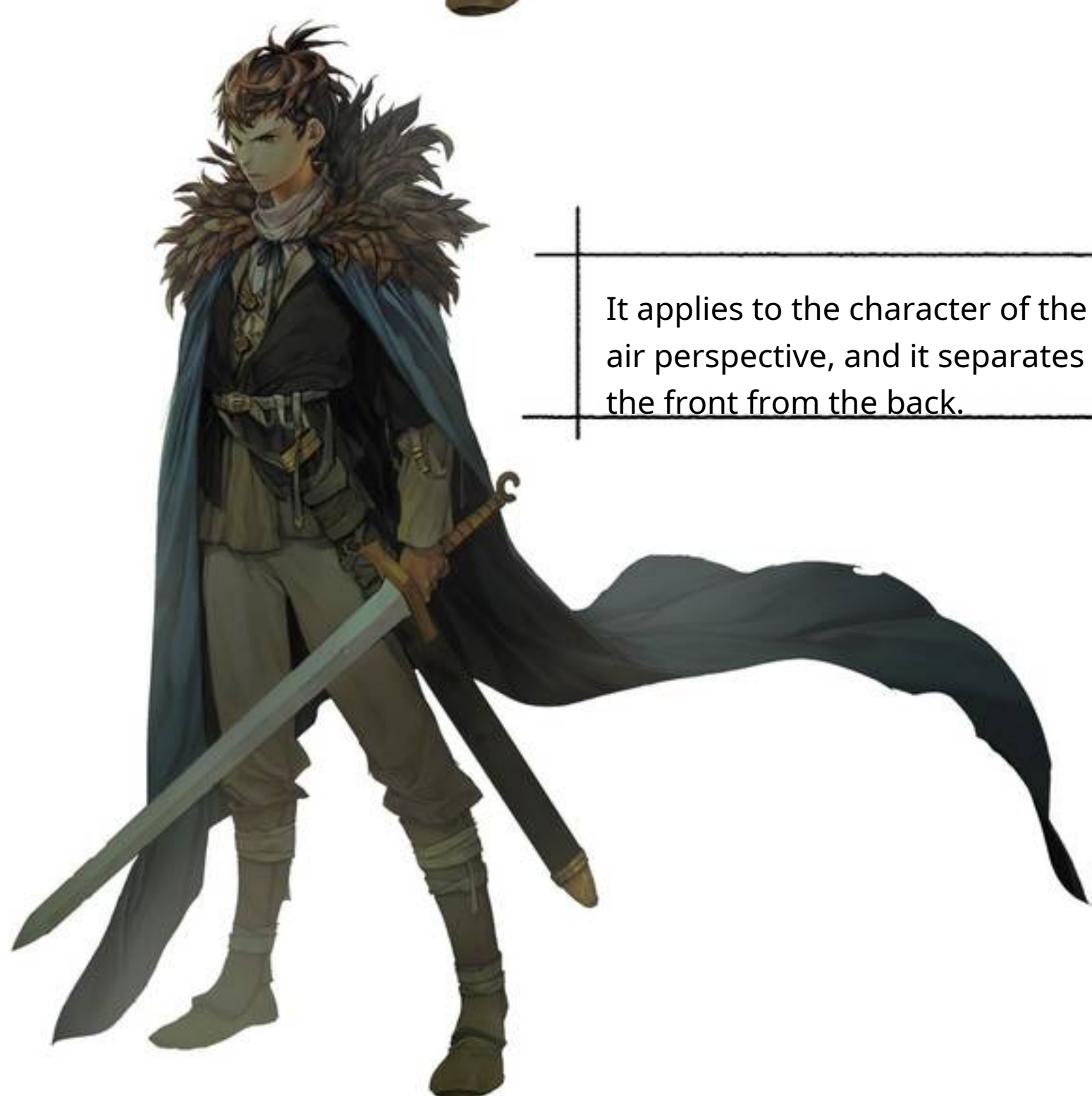


It's a smooth white sun-colored thread, and it cleans up the delicious surface, making it a lump of water.





The color correction and the character as a whole, they're going to go through the descriptive framework, and they're going to raise the caloric.



It applies to the character of the air perspective, and it separates the front from the back.



Finish the color process with final correction and detail descriptions added and light, etc.

I'd like to know the taco author."



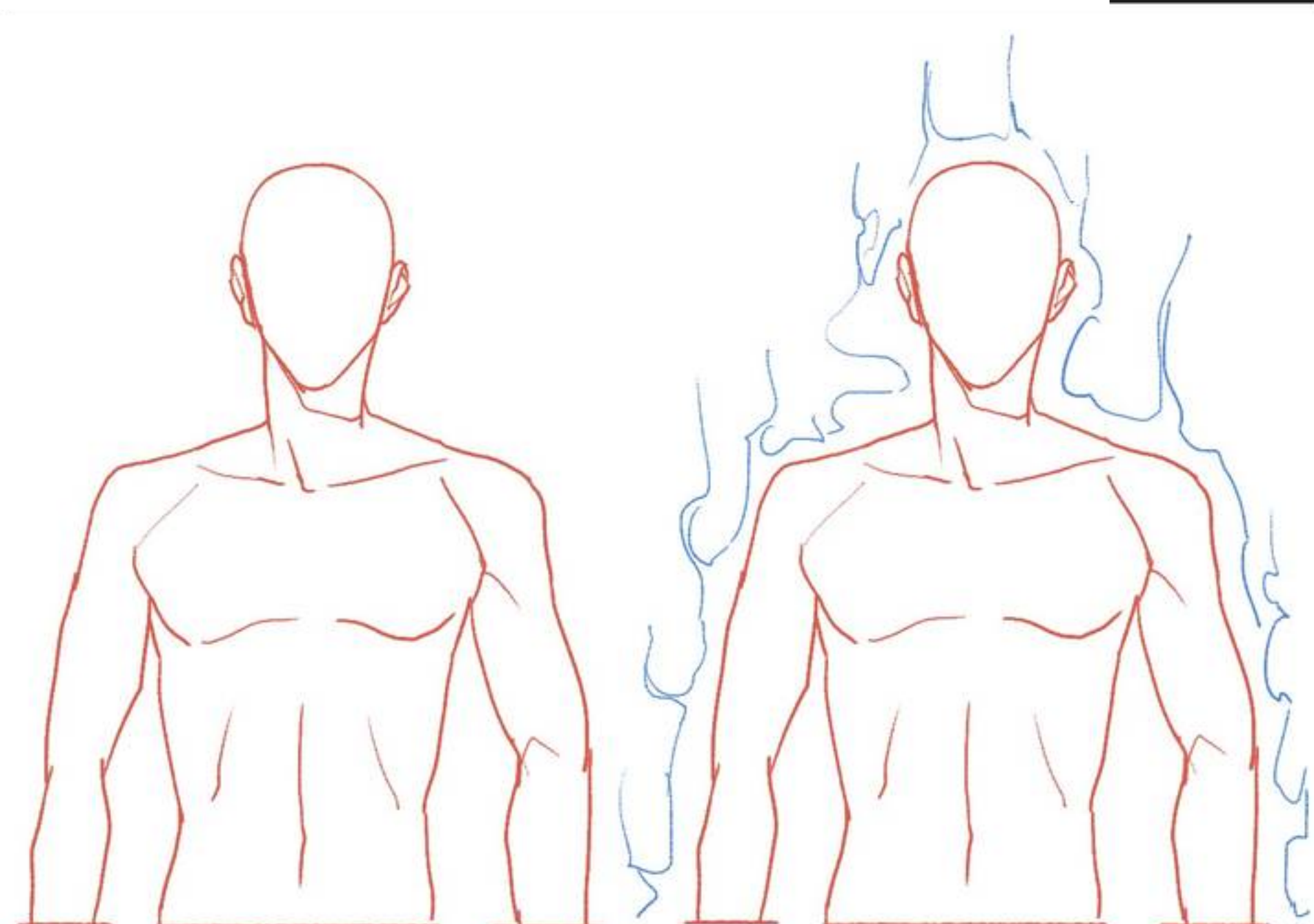
And just like Drosing, the color parts are not just from the beginning, but from the whole feeling, and we're going to have a little bit of a step-by-step, where we're going to have a little bit of a calithic Olinone dance.



Key Doint



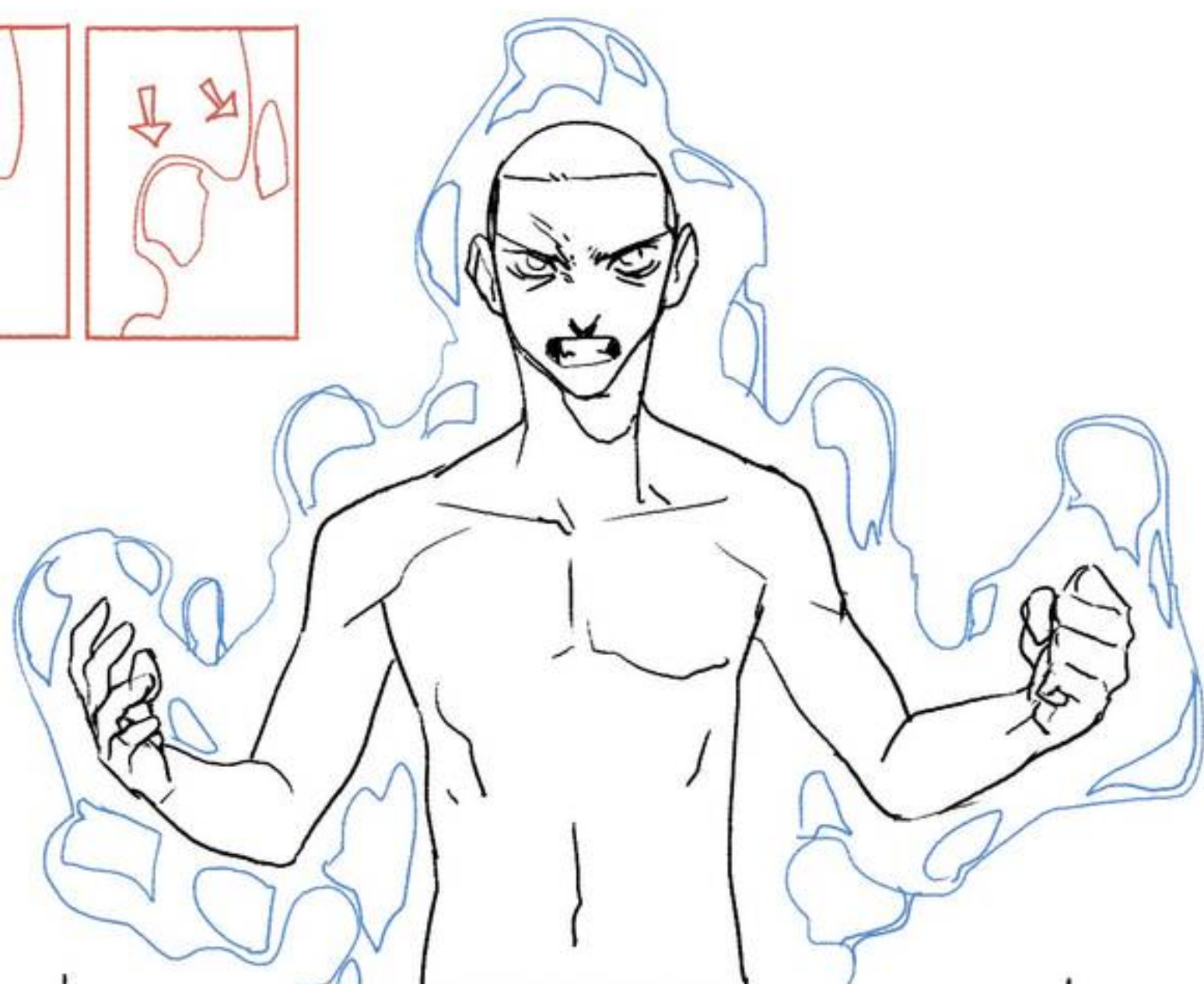
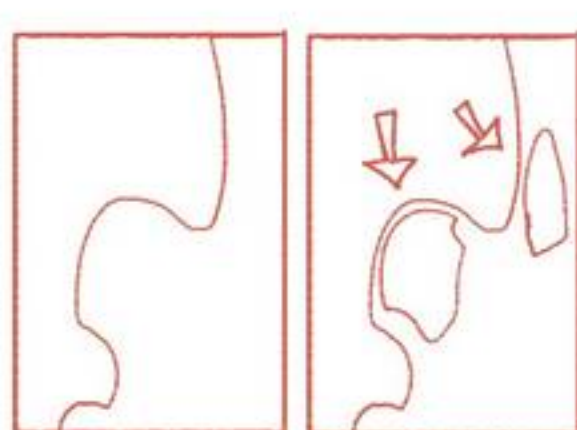
[Q: How do you draw Aungra's energy?]



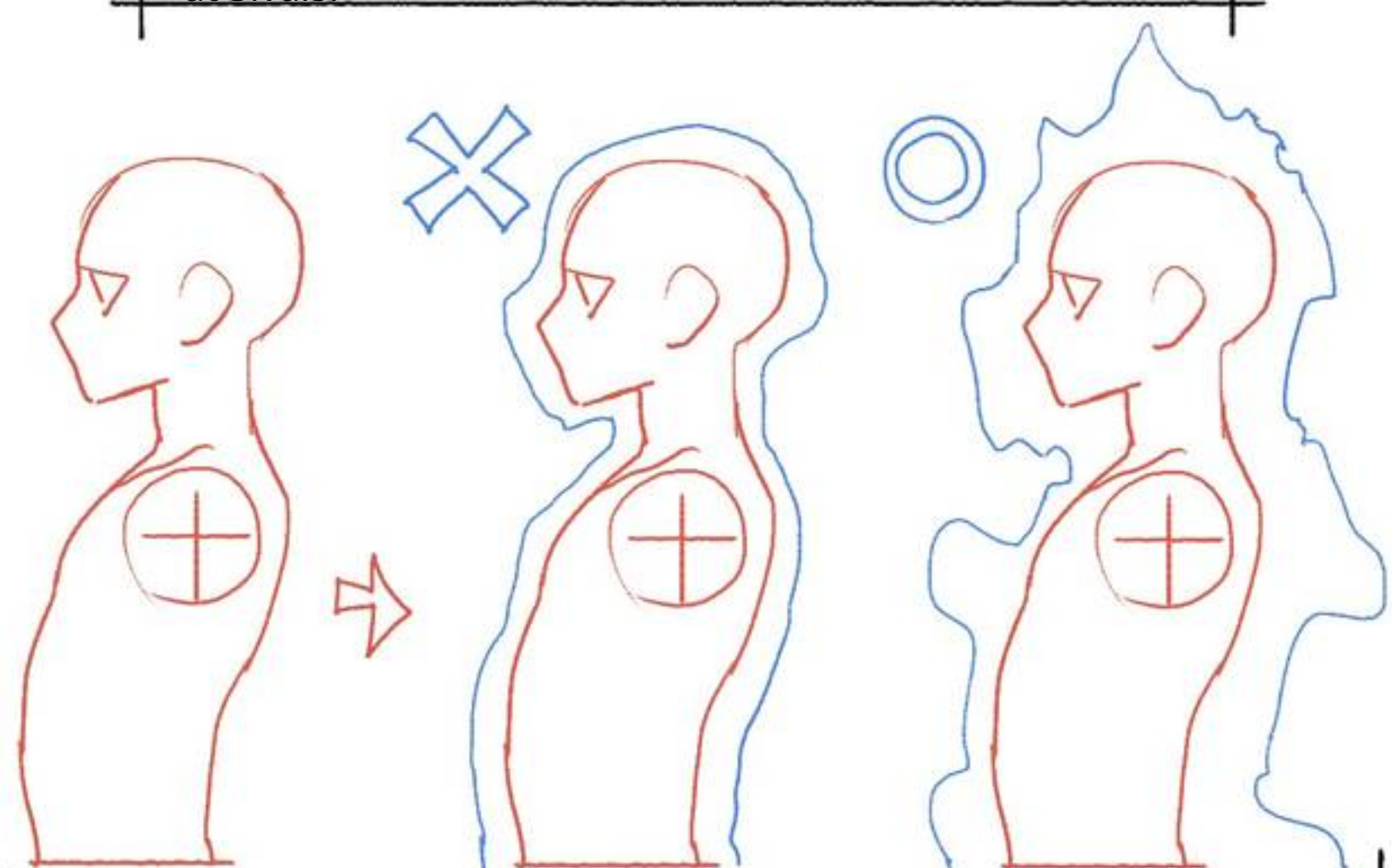
You can do it by saying, "What's going on around the caricator, what's going on with the character's feelings?"



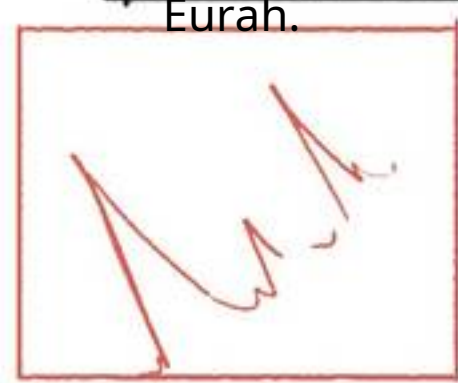
The first aura is an irregular, smooth-flowing character, the old-fashioned one.



We're going to make a hole in the old Aura Current, and we're going to complete it with a calm aura coming up at Sivals.



It's awkward when you draw a uniform match for the old days of Eurah.

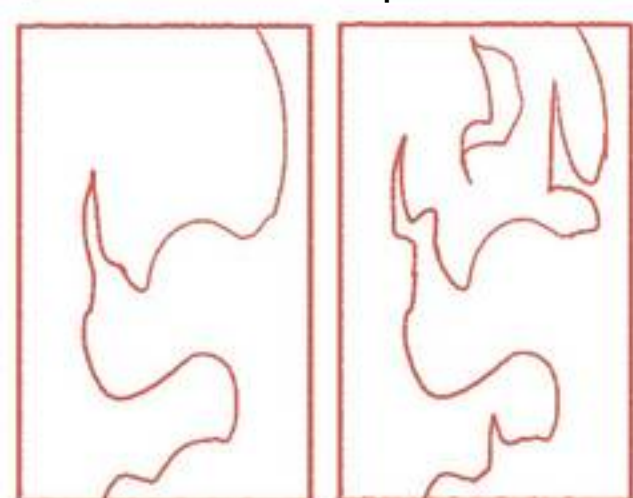


[second best done and strongly drawn outside of the melody] ...with the feeling of a 'strong brother

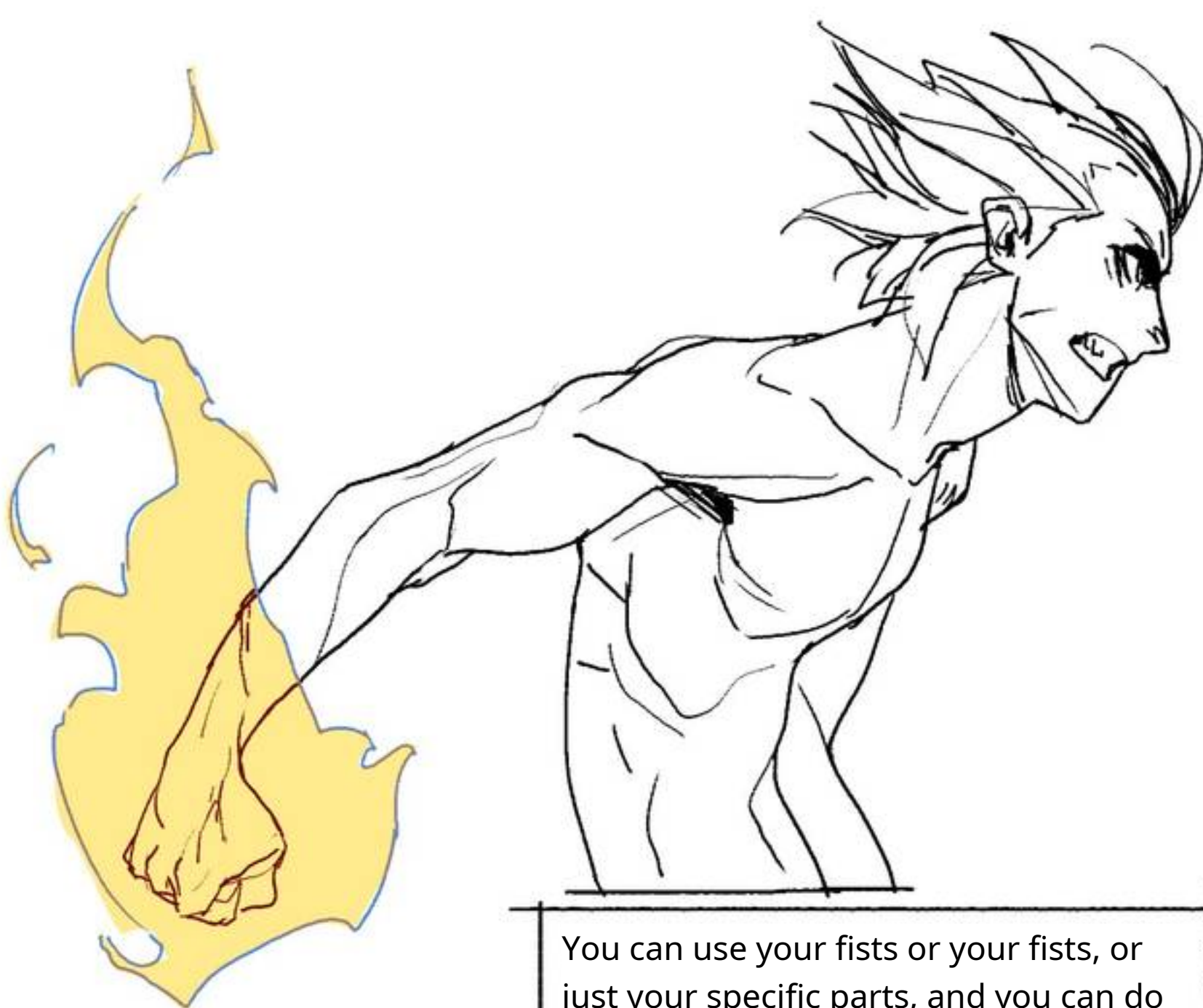




And thirdly, it's going up, it's going up, and then it's going to use the curves and the universals to represent it irregularly.

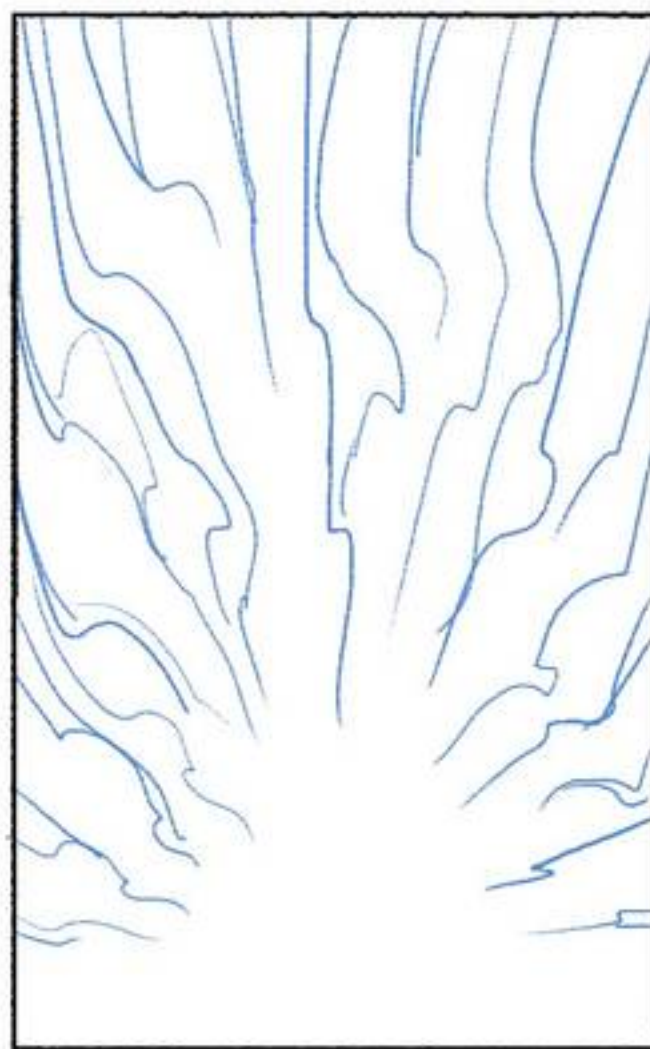
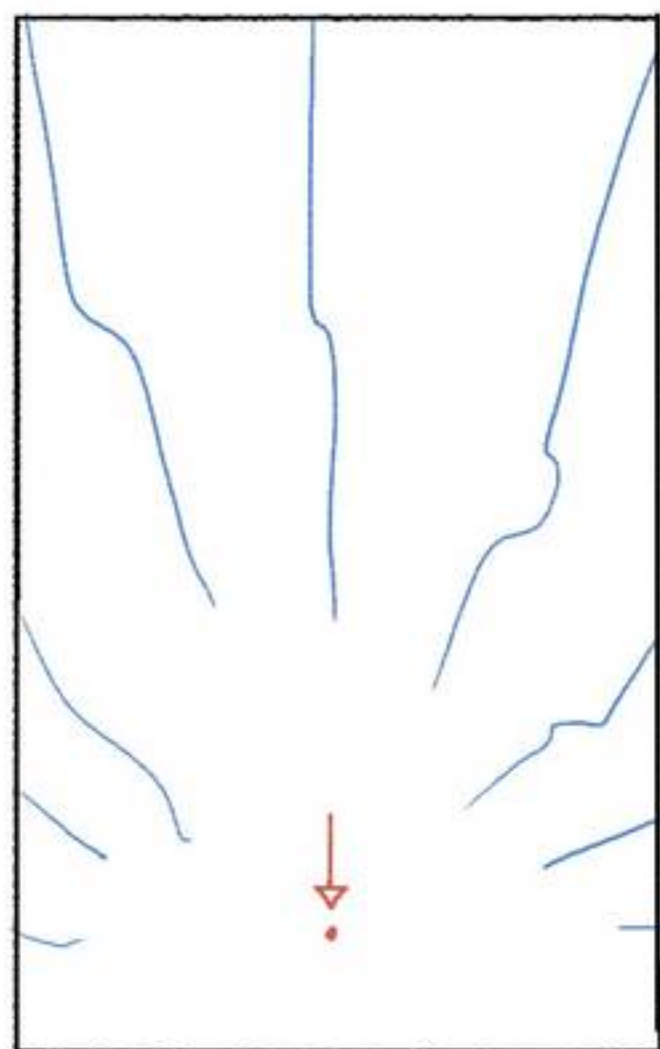


In the old days of Sylu, it's appropriate to add a detail to the feeling that you're a burning brother.



You can use your fists or your fists, or just your specific parts, and you can do things that fit into a character's skills or

I'd like to know the taco author."



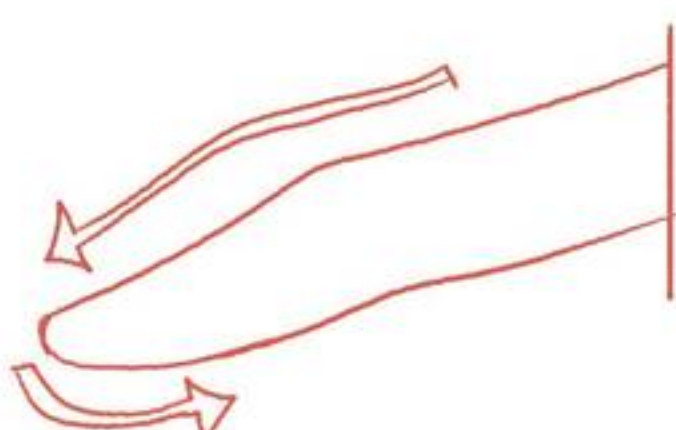
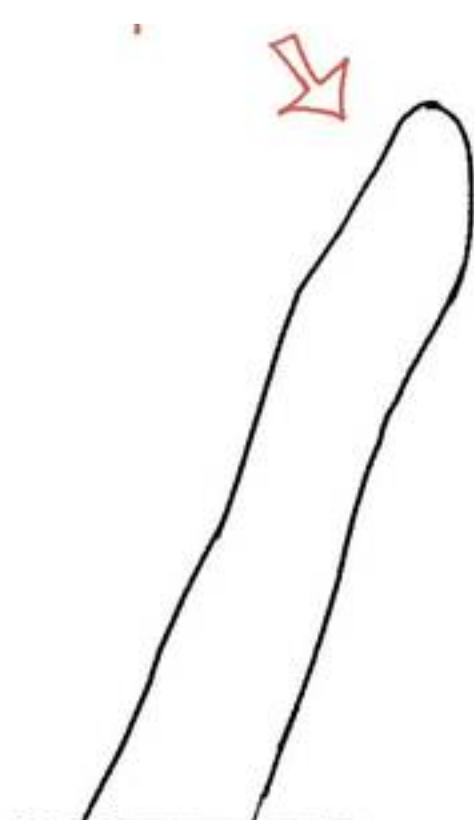
You can use the gift that the character uses to represent an aura, based on an Anan's point.



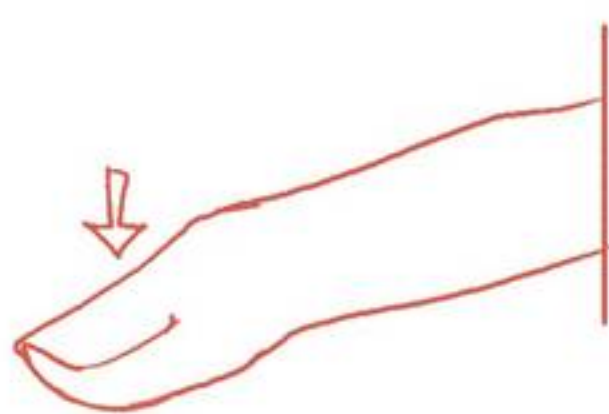
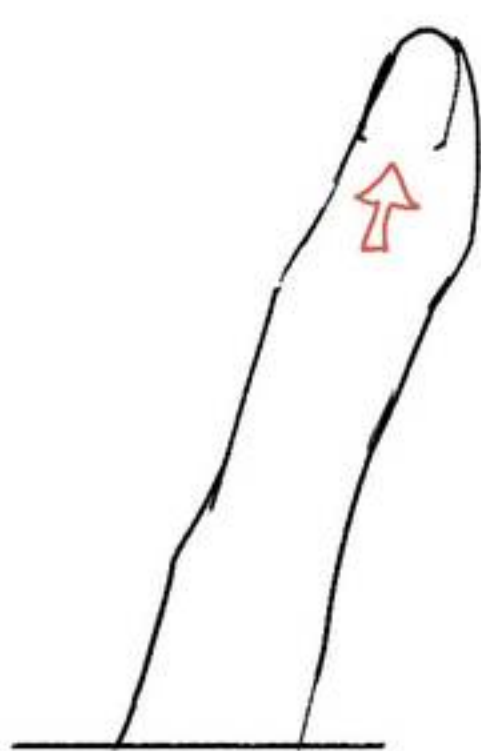
Key Doimt



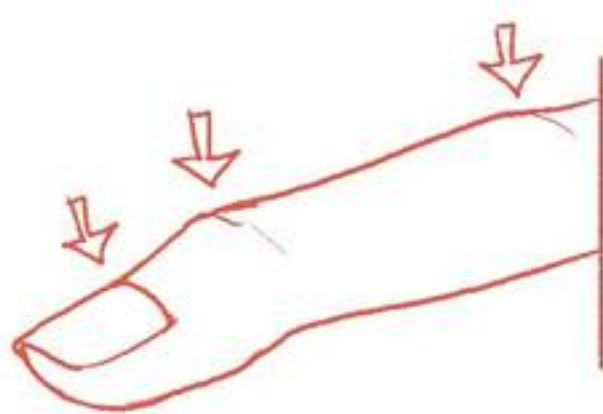
The way I'm asked to draw my nails is kind of awkward, and the way I'm drawn is really consistent with the way I'm drawn.



It's a simple, non-near nails, or it's an expression that fits into a cartoon.



I'm drawing all the nails, and I'm only drawing them up to the vertical line, and I'm showing it in shape.



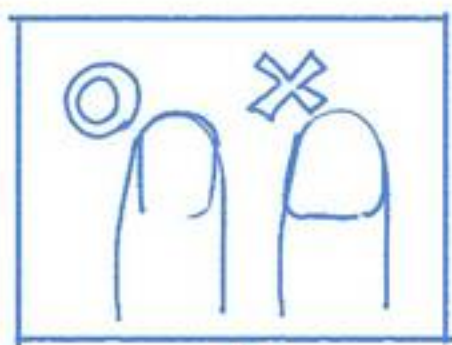
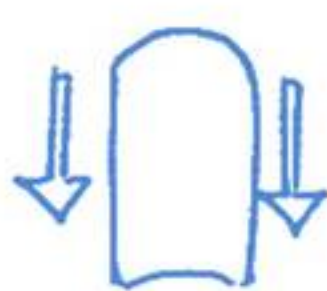
It's very realistic because it shows the shape of your nails, and it also gives you a tiny grip on your fingertips, and it's narrow.



It's going to have to be a very specific description, and it's going to have to be a nice look at the wrinkles of the wearer.



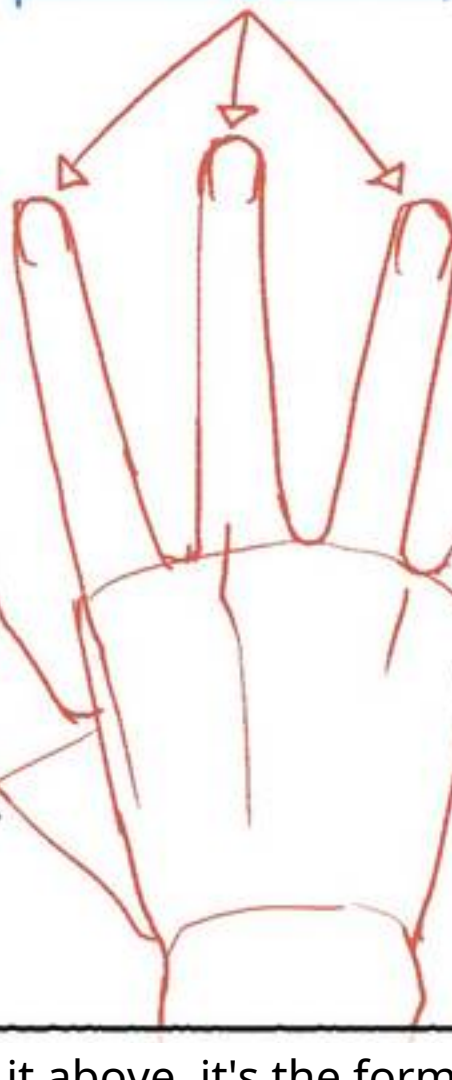
The second method of the nails that I mentioned above is to split them into three different types, where there's a straight line or a wide edge or a narrow line.



The three finger nails on the index fingertips are similar, but they don't stick to the fingerlines.



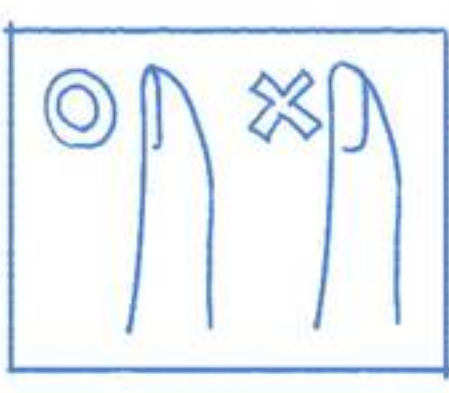
In the case of a thumb nail, it's much larger and wider than any other nail.



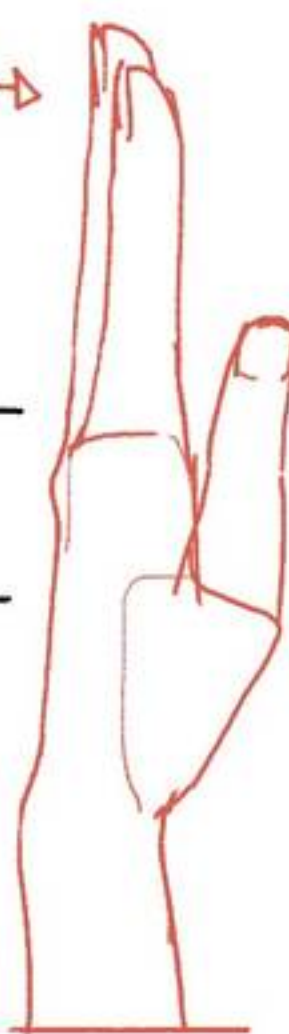
For young fingers, it's a little bit thinner than any other nail.

You can see it above, it's the form of five fingernails.



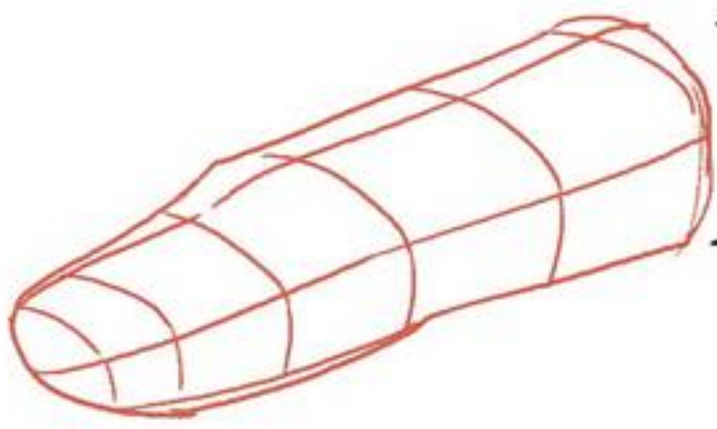


I'll draw the front, because it's wide open in the form of the nails that I see on the side.

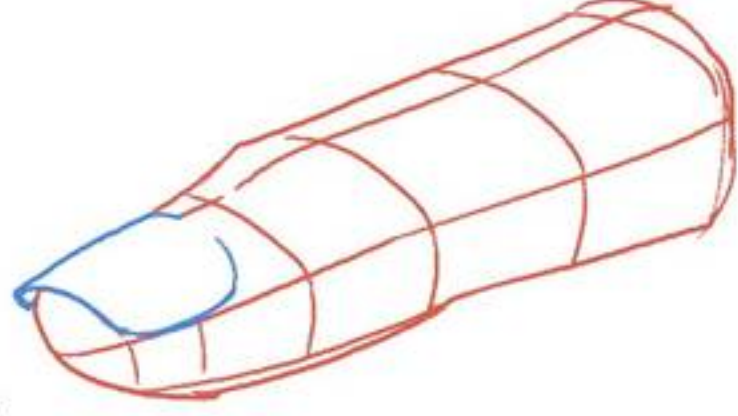


In the case of a thumb nail, it's a different way of looking.

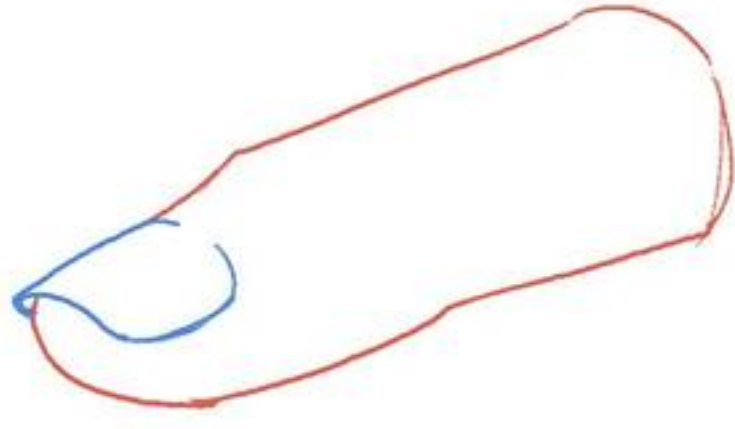
I'm going to take a look at the shape of the fingernail that you see on your side.



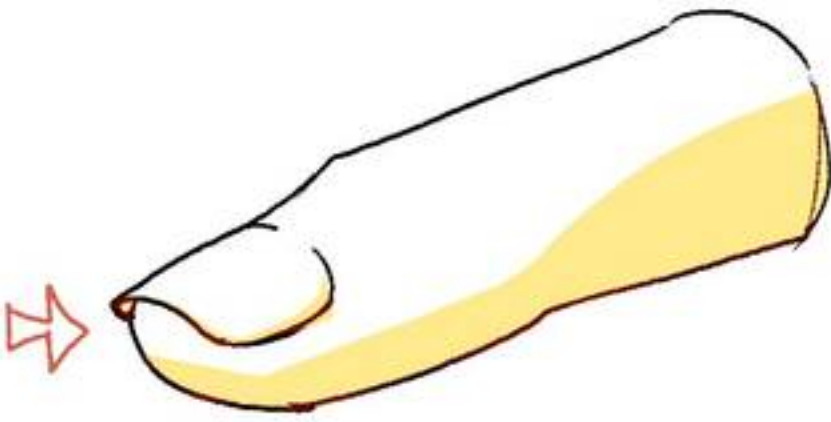
In order for your nails to look a little three-dimensional, you have to draw them in terms of finger pitch.



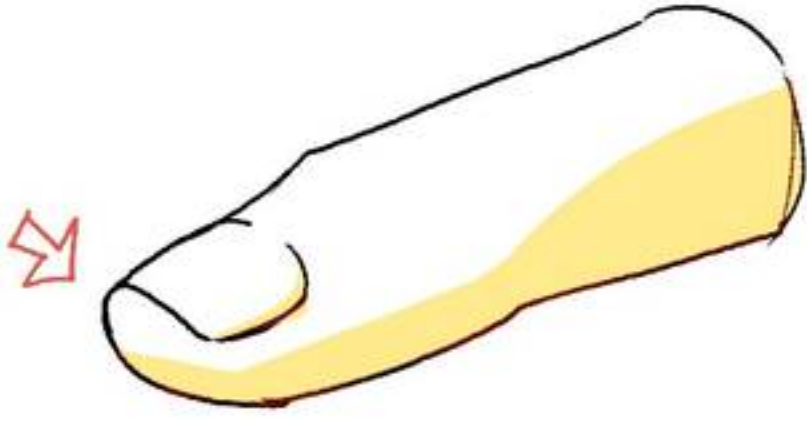
I'm going to draw a nail at the top of my fingertip.



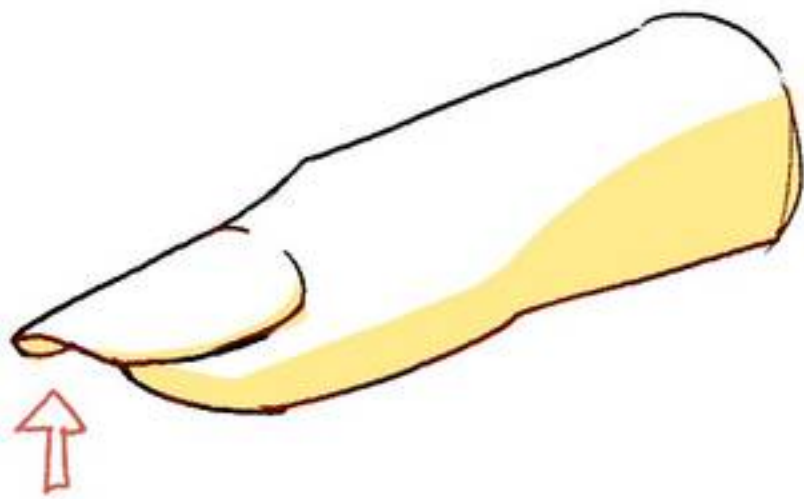
It's on top of your fingers that you can see it's stable and pretty.



When your nails are drawn a little bit longer in the basic form,

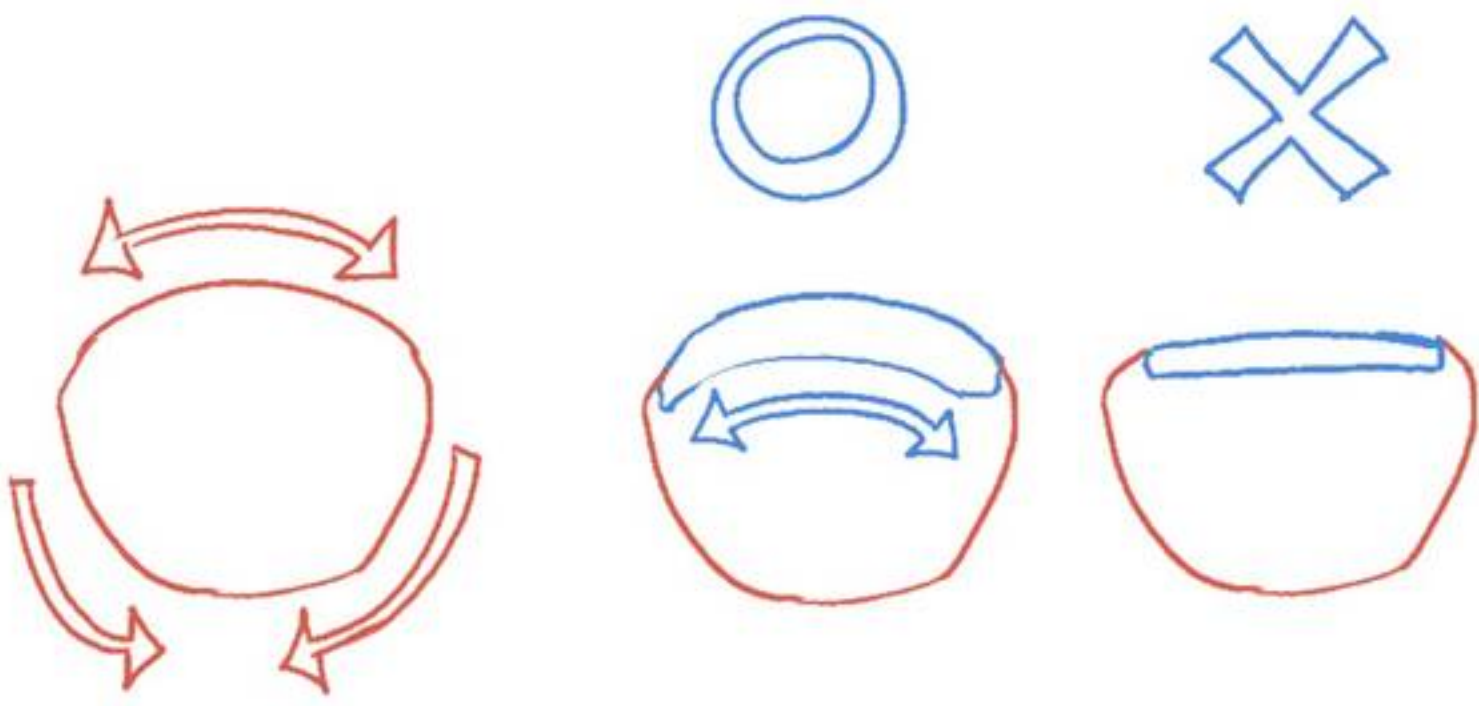


When your nails are short, they don't reach the tip of your fingers.



My nails are longer than my fingertips.

I'm just trying to get to know the taco writer.



You see it in front of you, and you see it in the nail form, and it's a hard line, and it's going to follow your fingers in a curve.



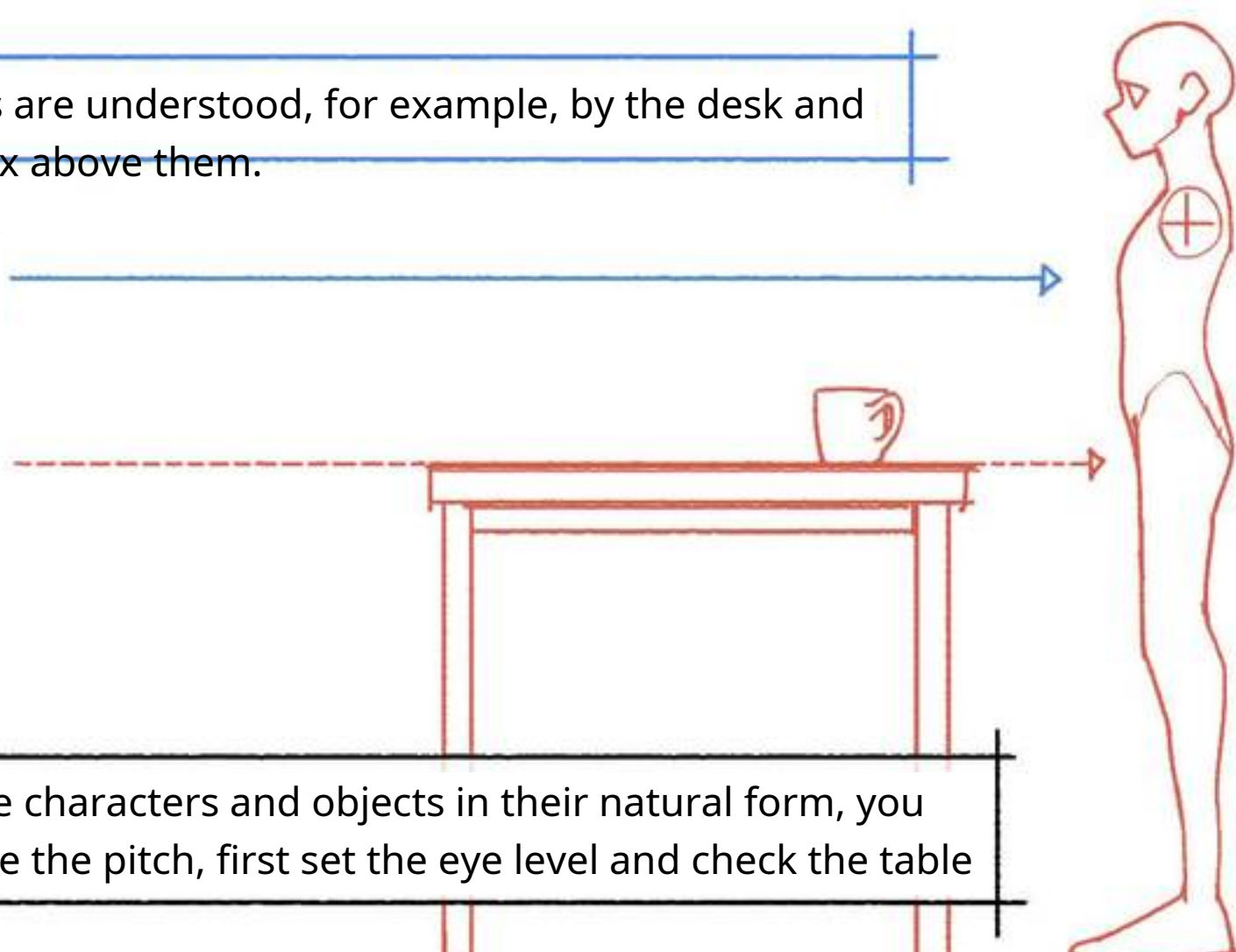
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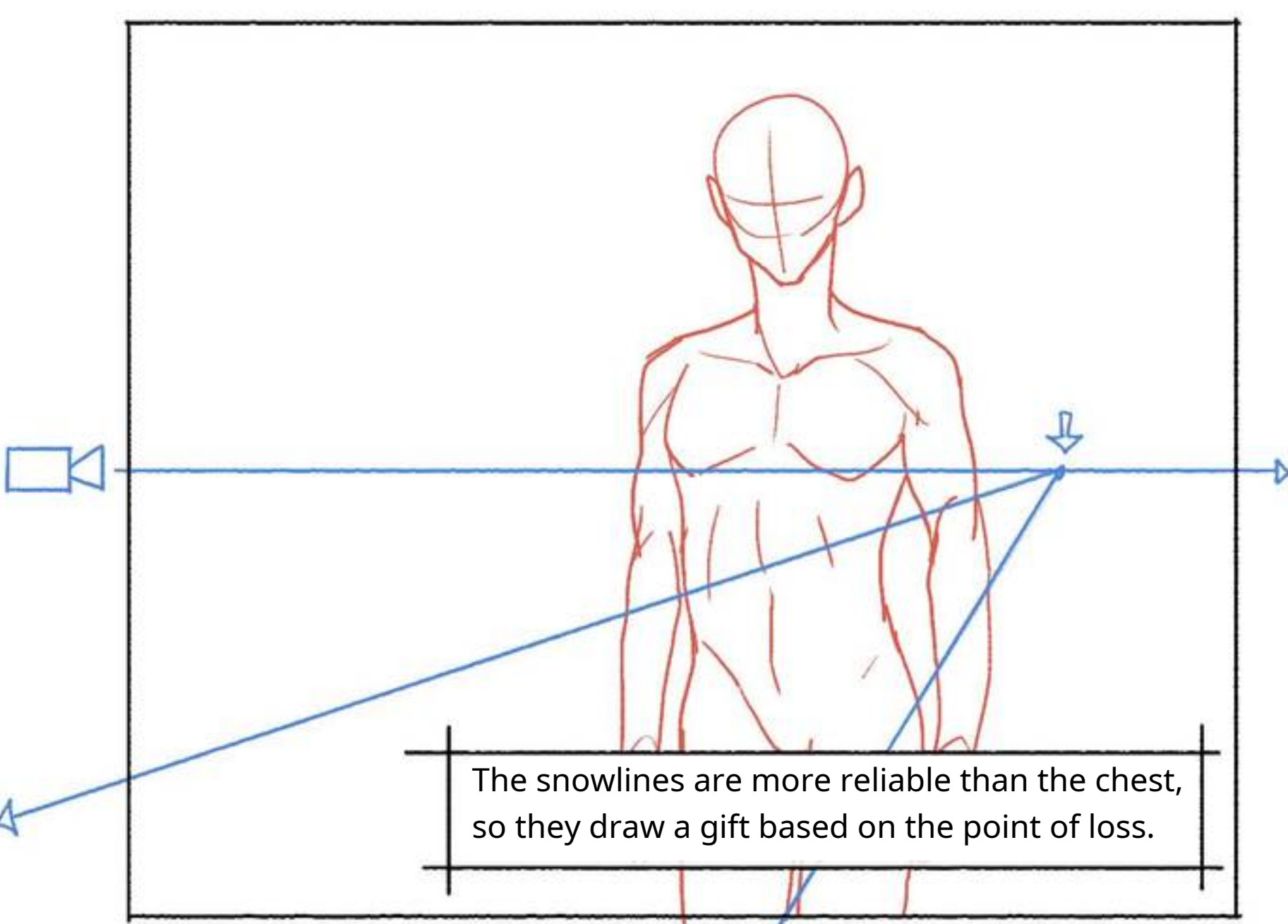
Q character, I don't want you to draw things.

Things are understood, for example, by the desk and the box above them.

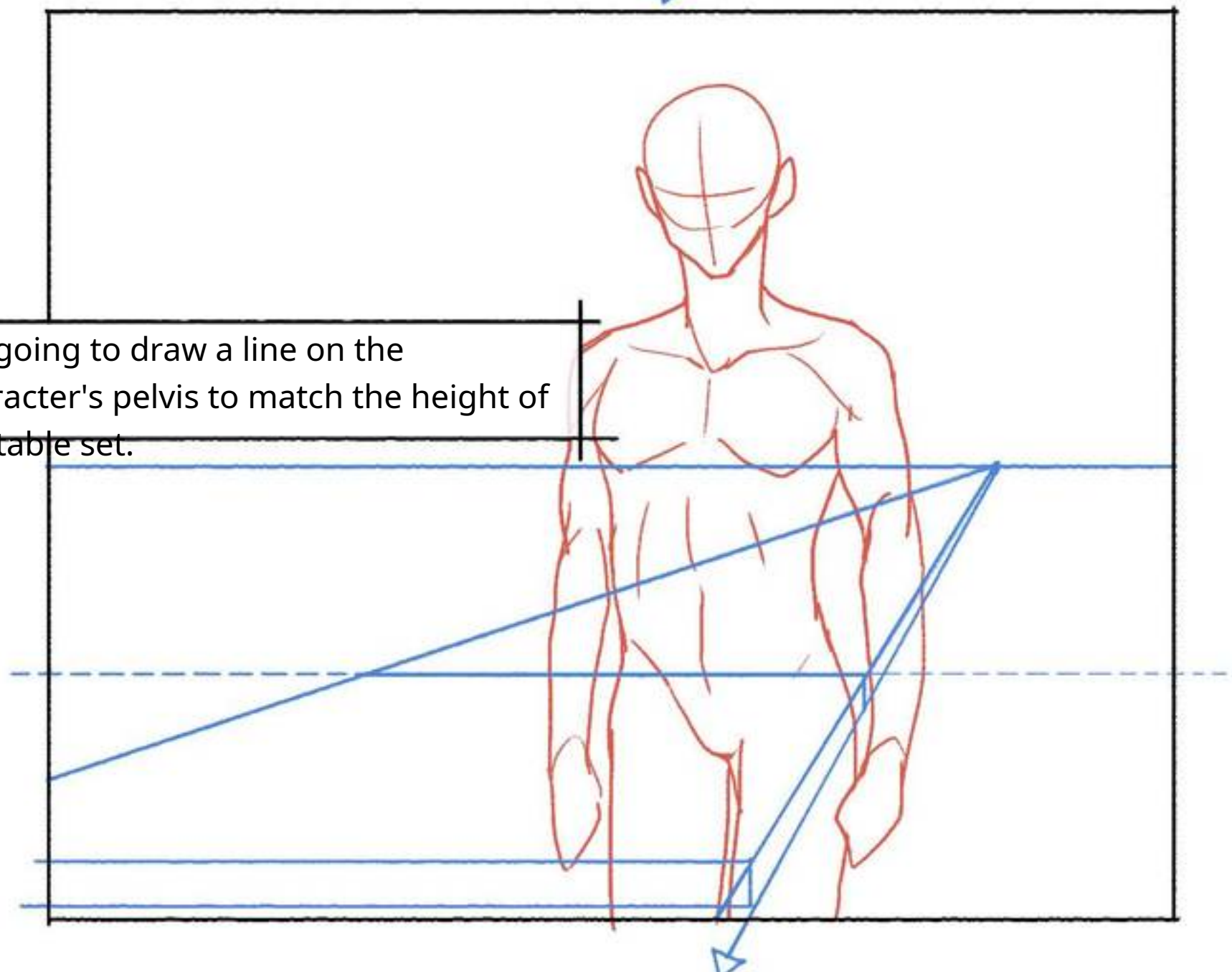
\$K



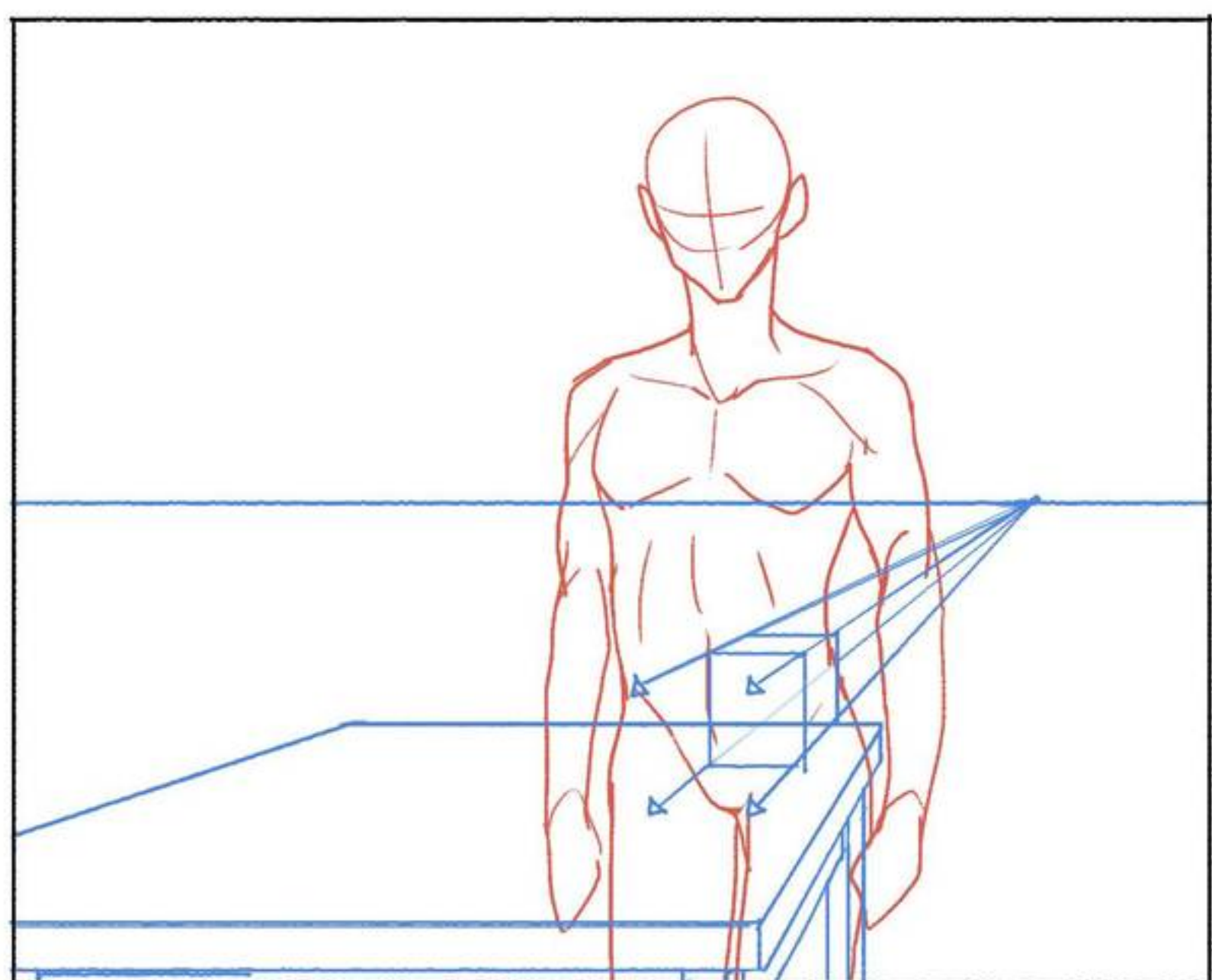
The snowlines are more reliable than the chest, so they draw a gift based on the point of loss.



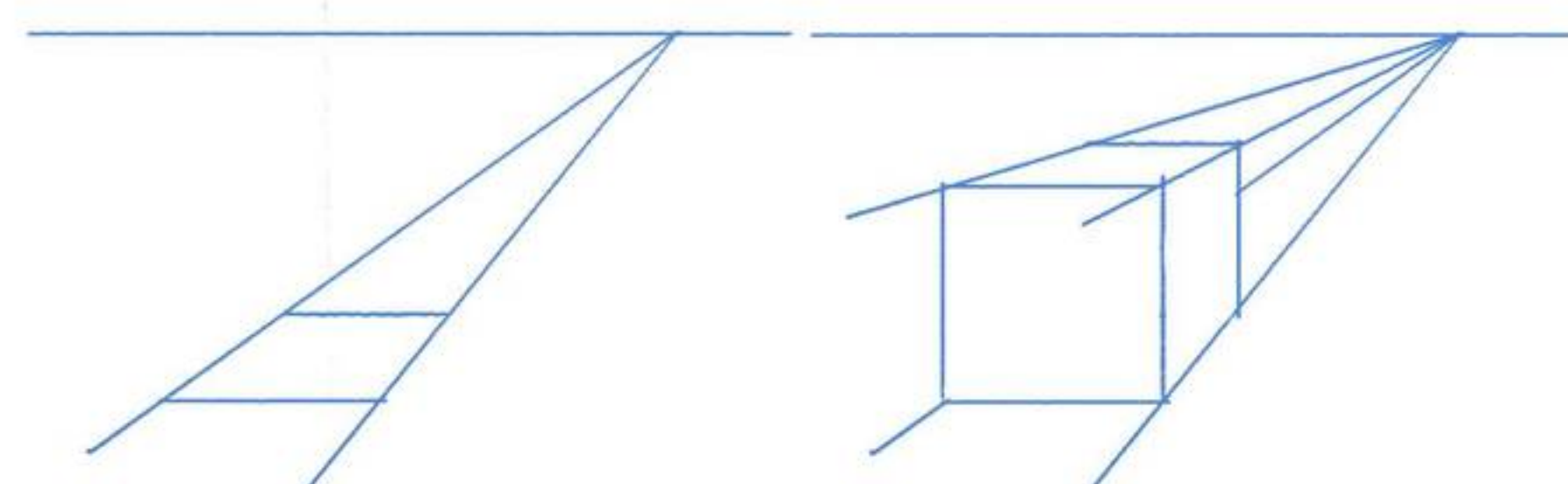
I'm going to draw a line on the character's pelvis to match the height of the table set.



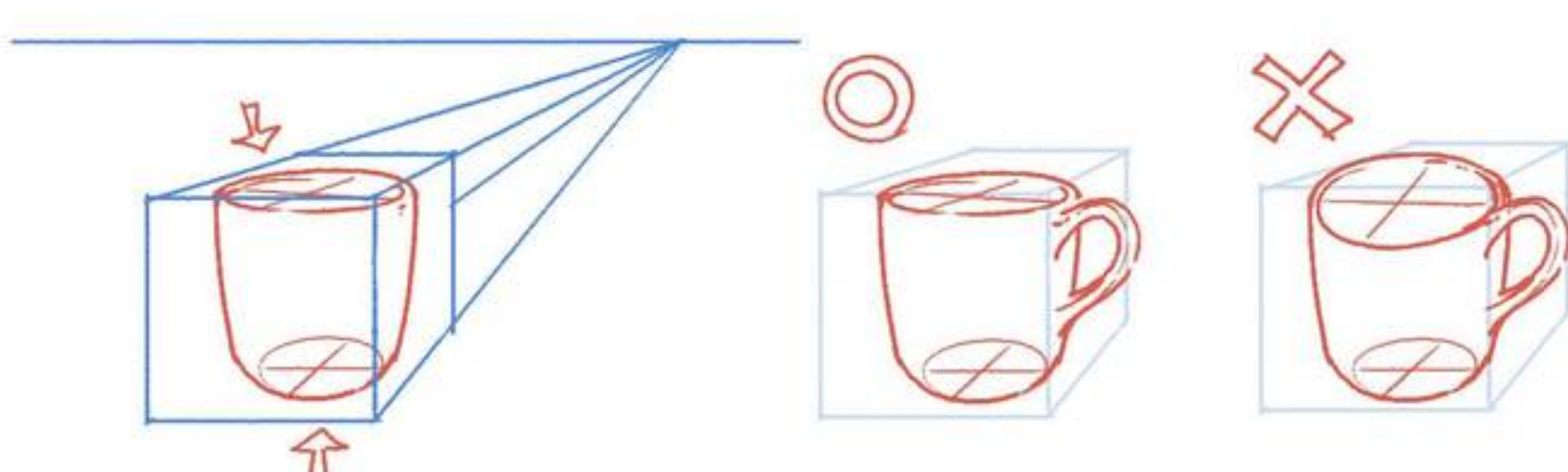
A cup of honey on a desk also makes a piece of paper at eye level about the size of the gift book.



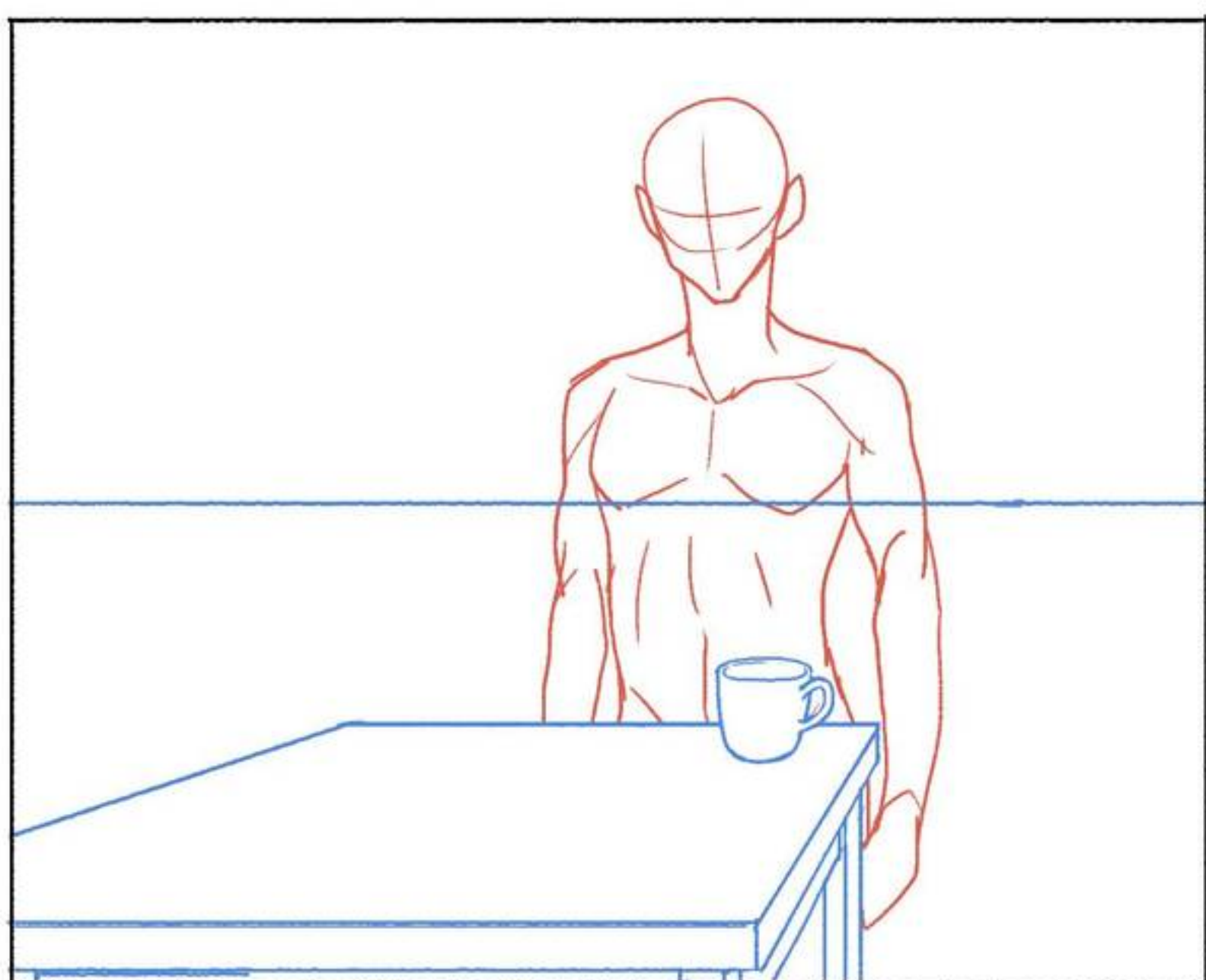
I'm going to change the angle between the base and the top due to the projection.



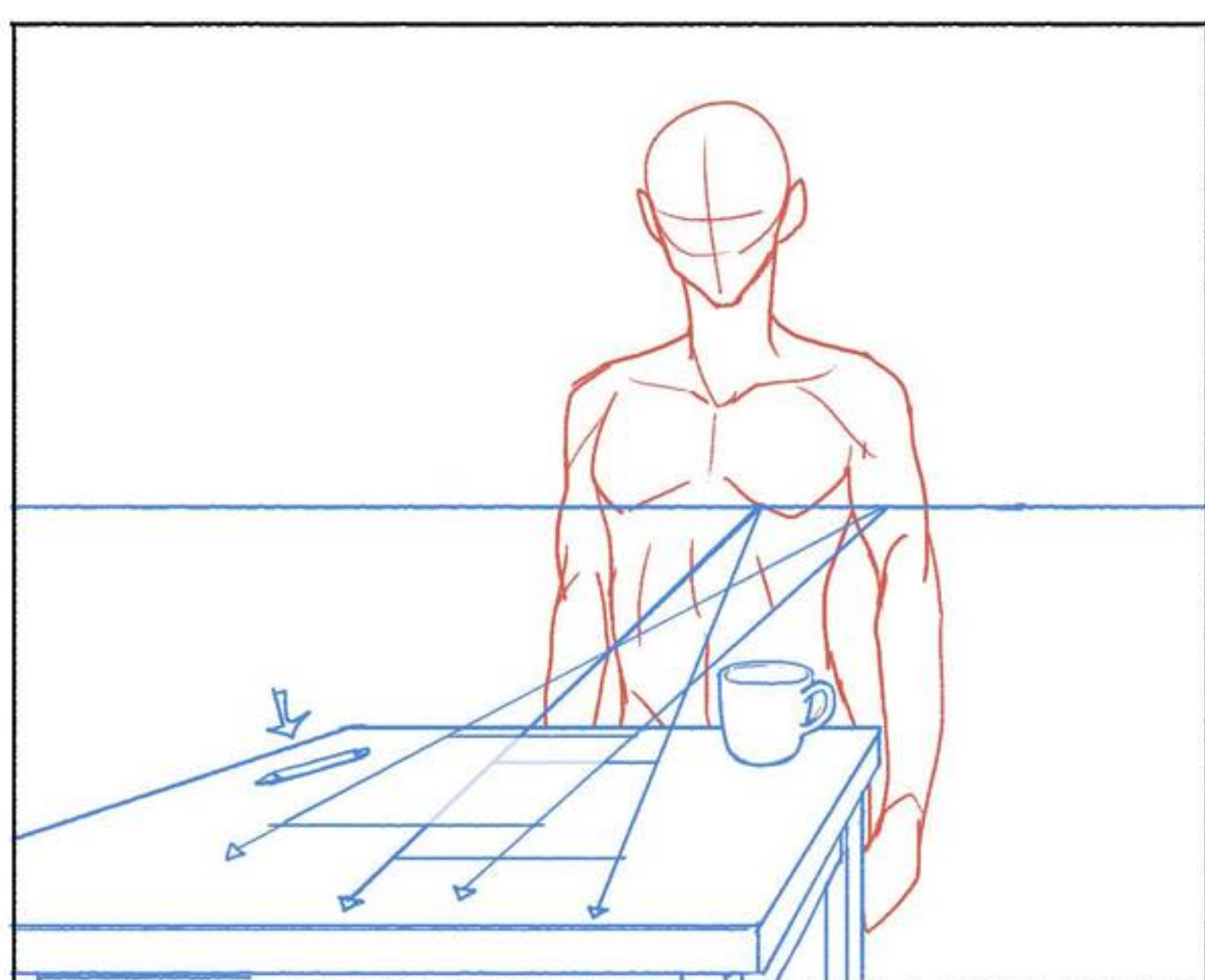
I'm going to make it look like it's a two o'clock figure, and then when it's wrong, it's going to look like it's an awkward shape with the character.



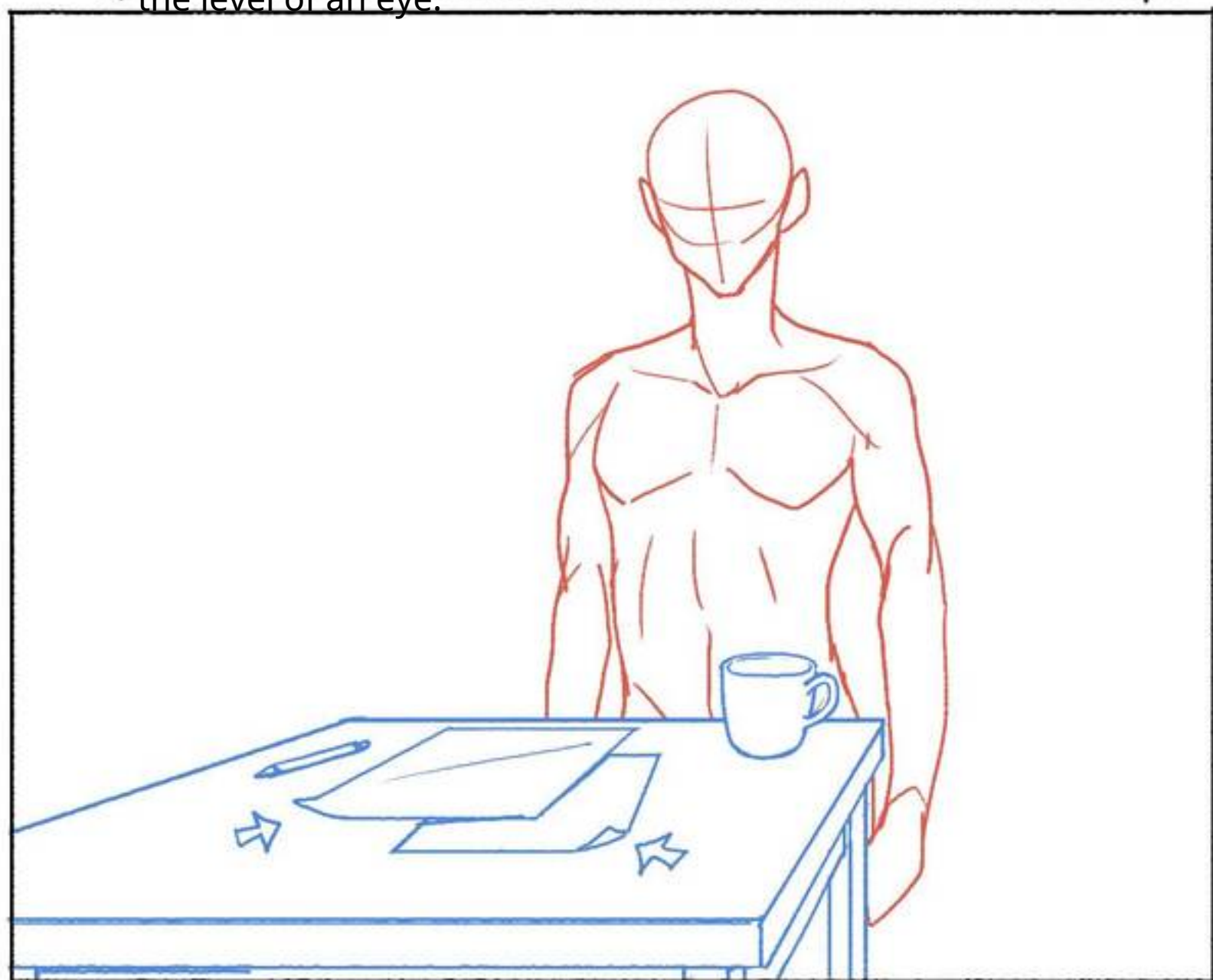




For things that come in form, they're set up to be the bowling position.

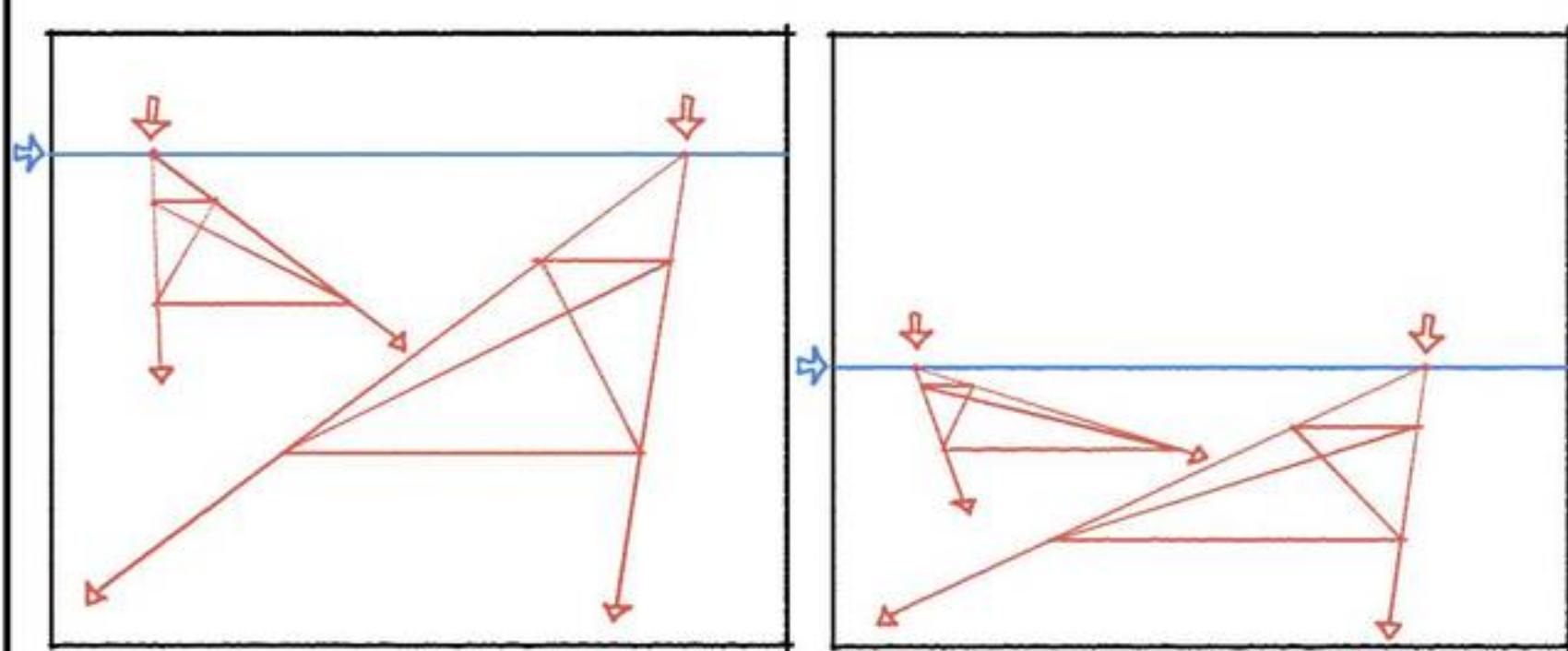


If there's something else that I'm going to draw, I'm going to draw it at the level of an eye, and I'm going to draw it at the level of an eye.



We make and close certain parts of things that might look solid.

It's a little hard to know from a riding writer.



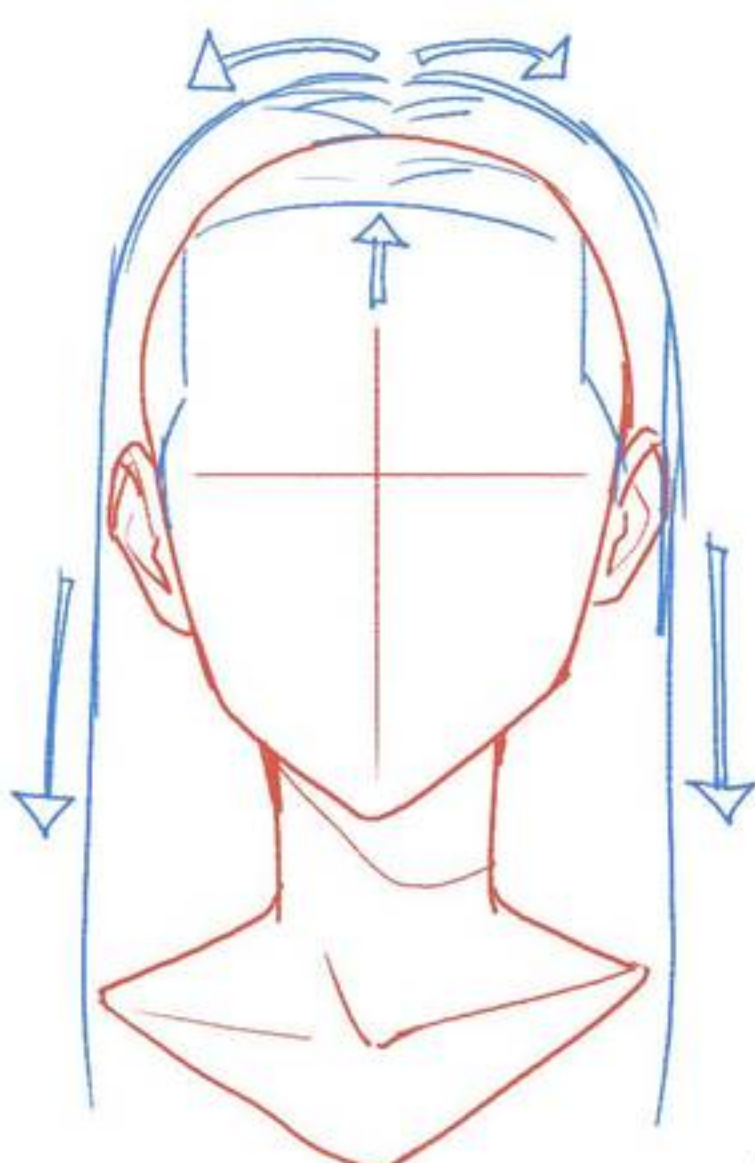
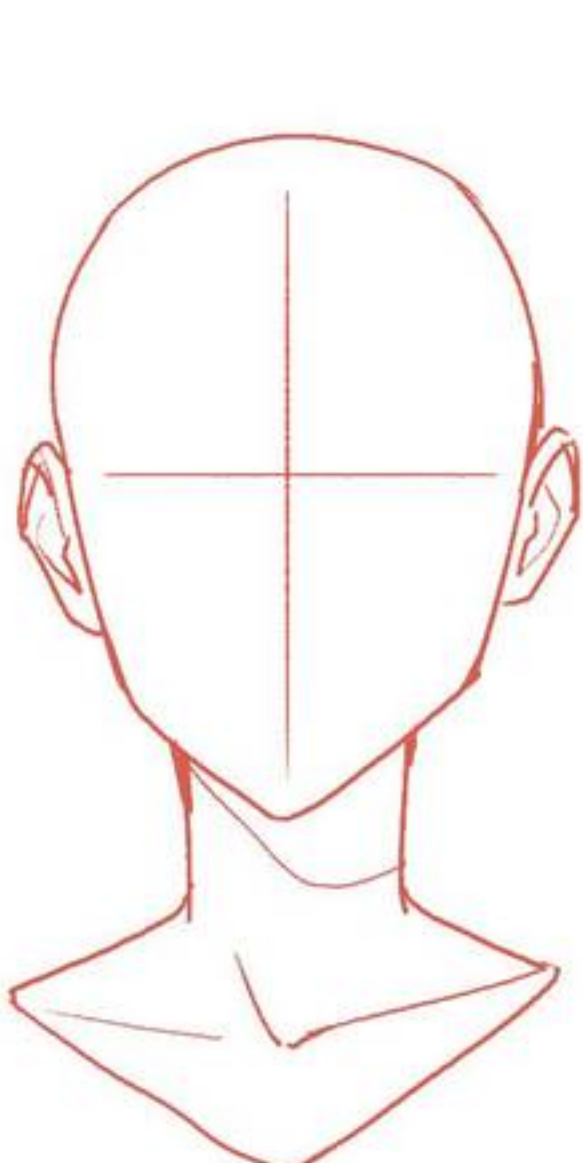
The area or angle of the page, depending on where the camera is at the height of the camera, is different, so we're trying to figure out the awkwardness of the character and the object.



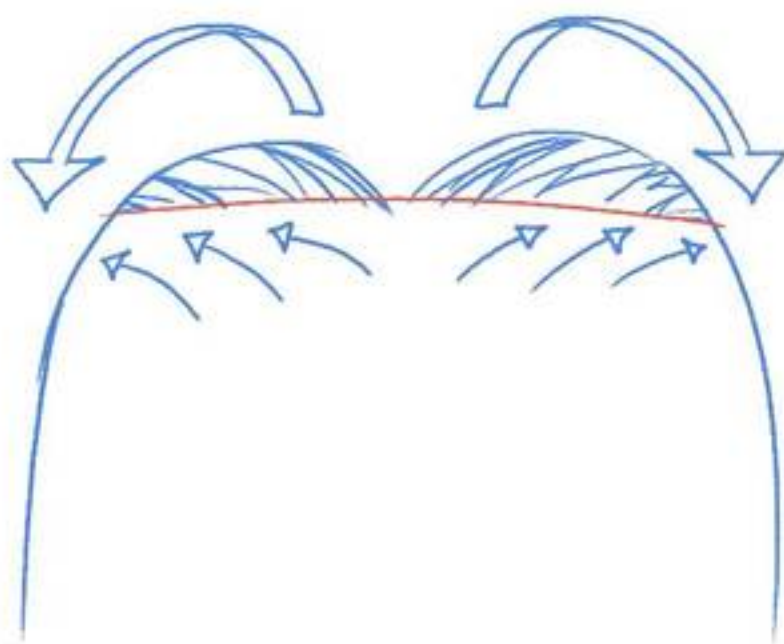
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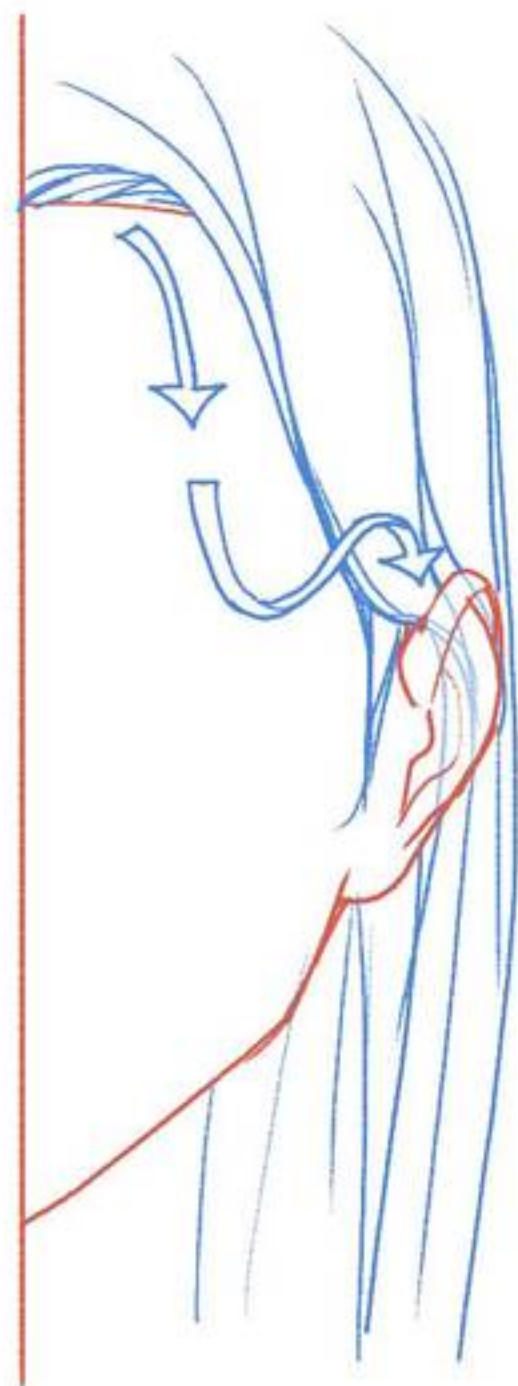
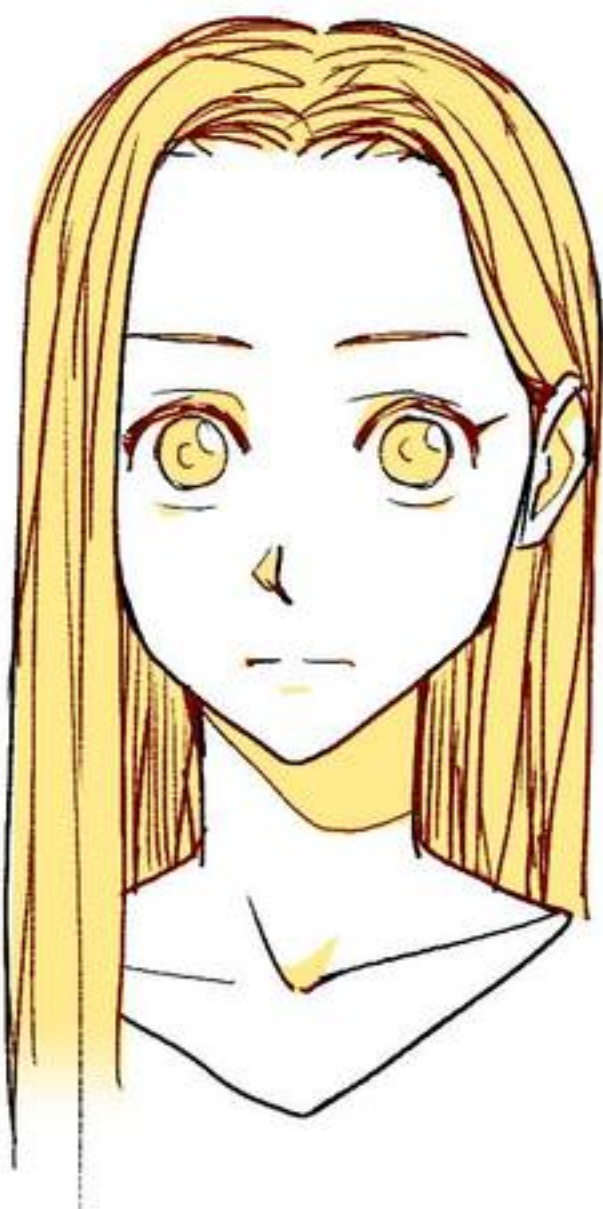
[Q: I want you to draw a long, hairless, long-haired stylus.]



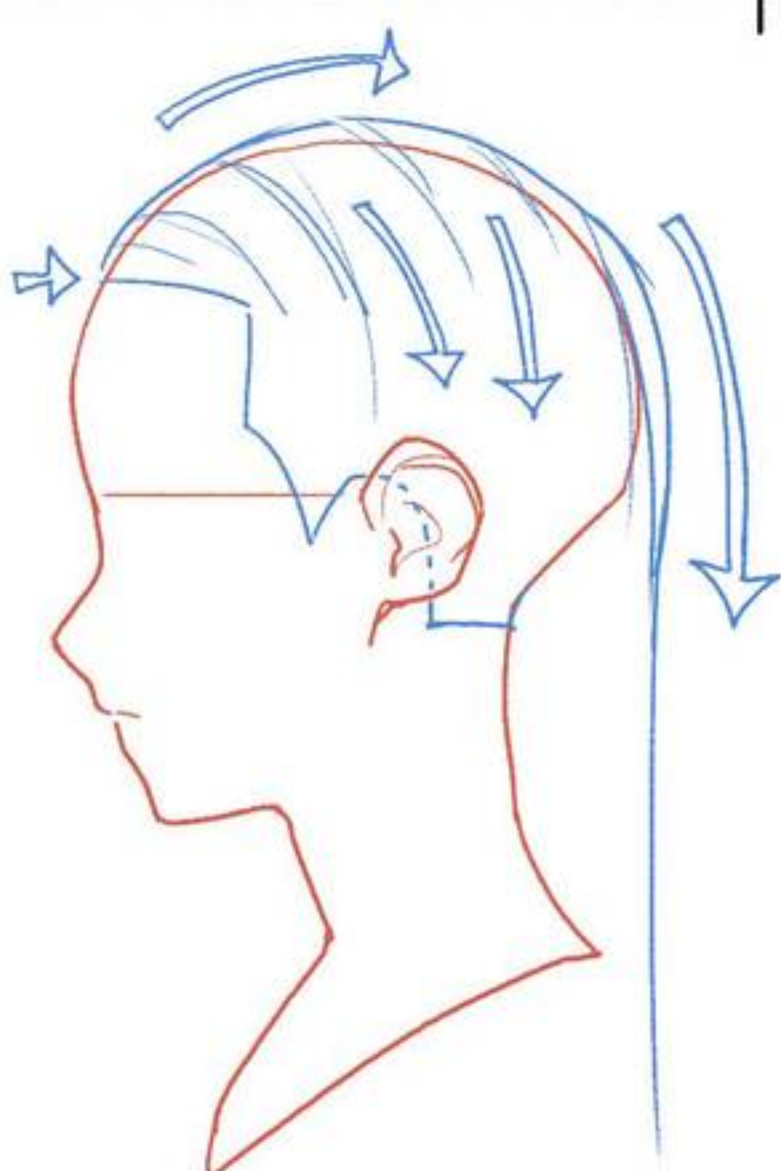
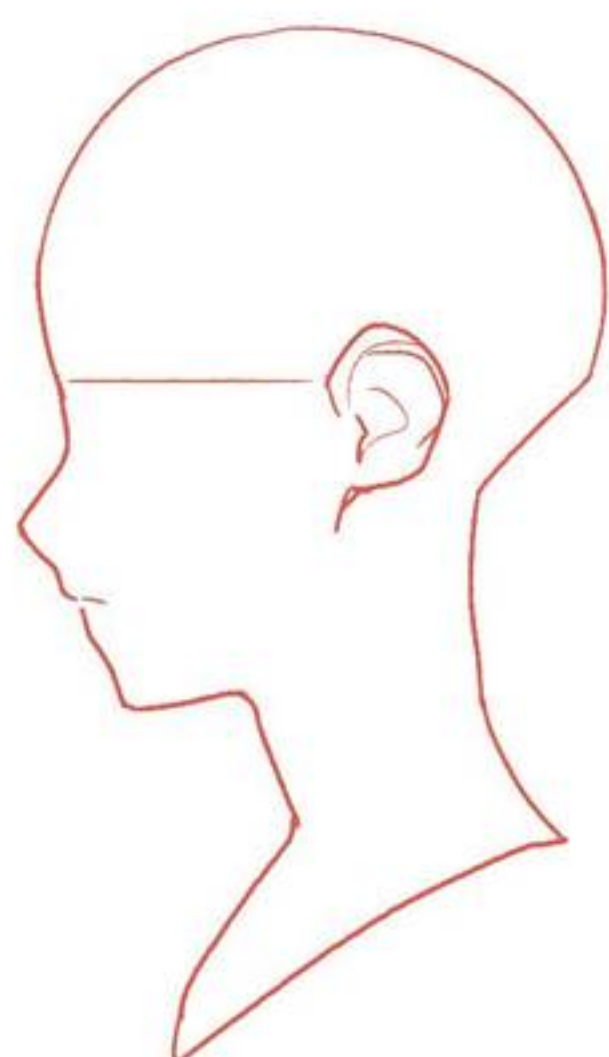
I'm going to draw a curve to the left, and I'm going to draw a head-lined table, and I'm going to draw a vertical line at the point where the hear-over position.



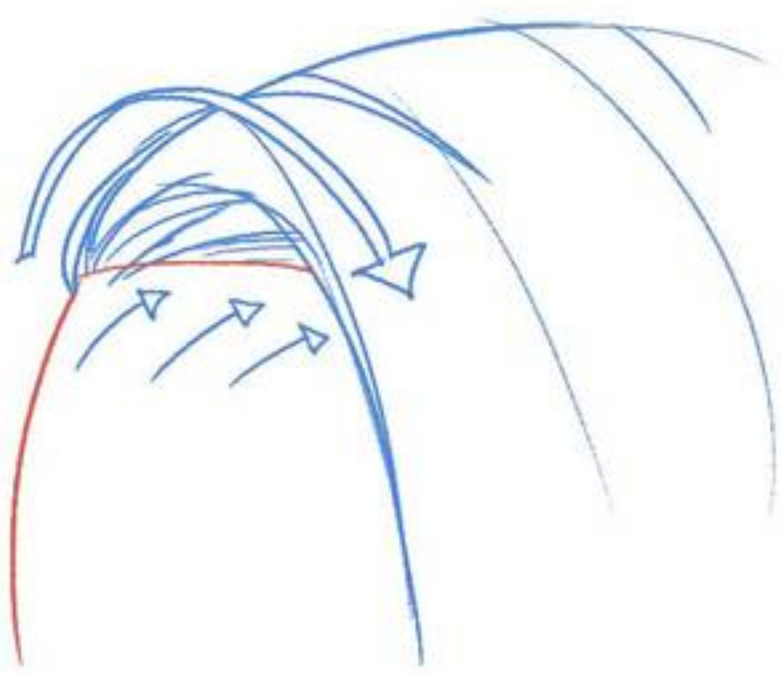
It's a little bit of a curve, just based on the radical and the forehead lines.



If you have a long hair ratio behind your ear, you're going to pass the hair out of your ear, and in order to keep it natural, you're going to have to put it into a gudane frame.

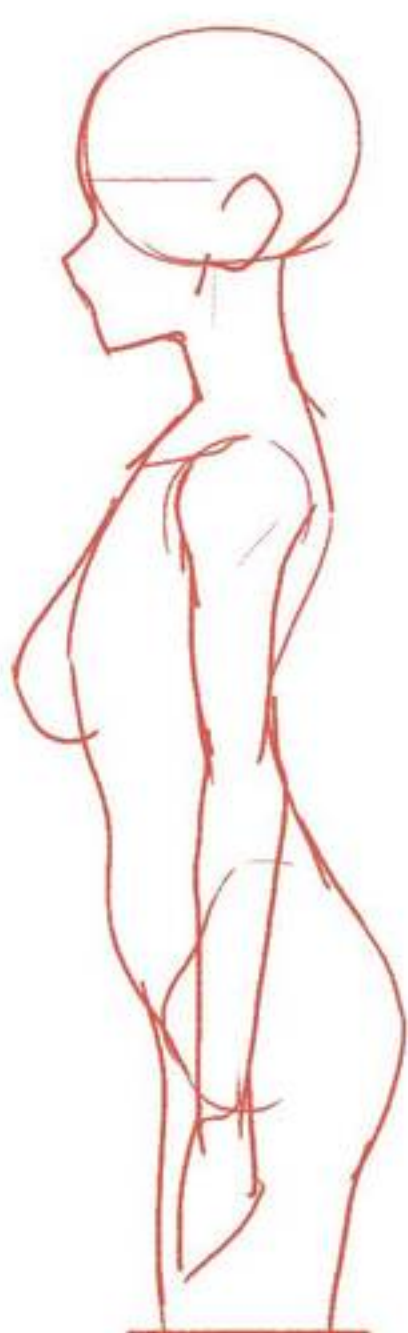
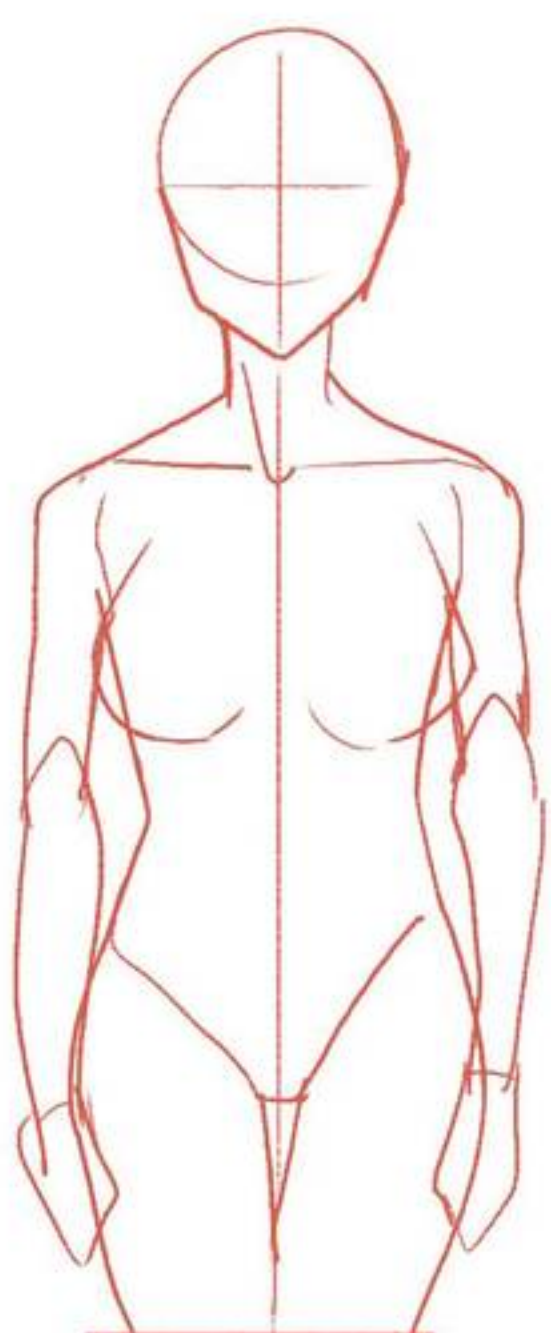


If you look at it from side to side, it's going to be a curve that looks like a line that goes up and down.

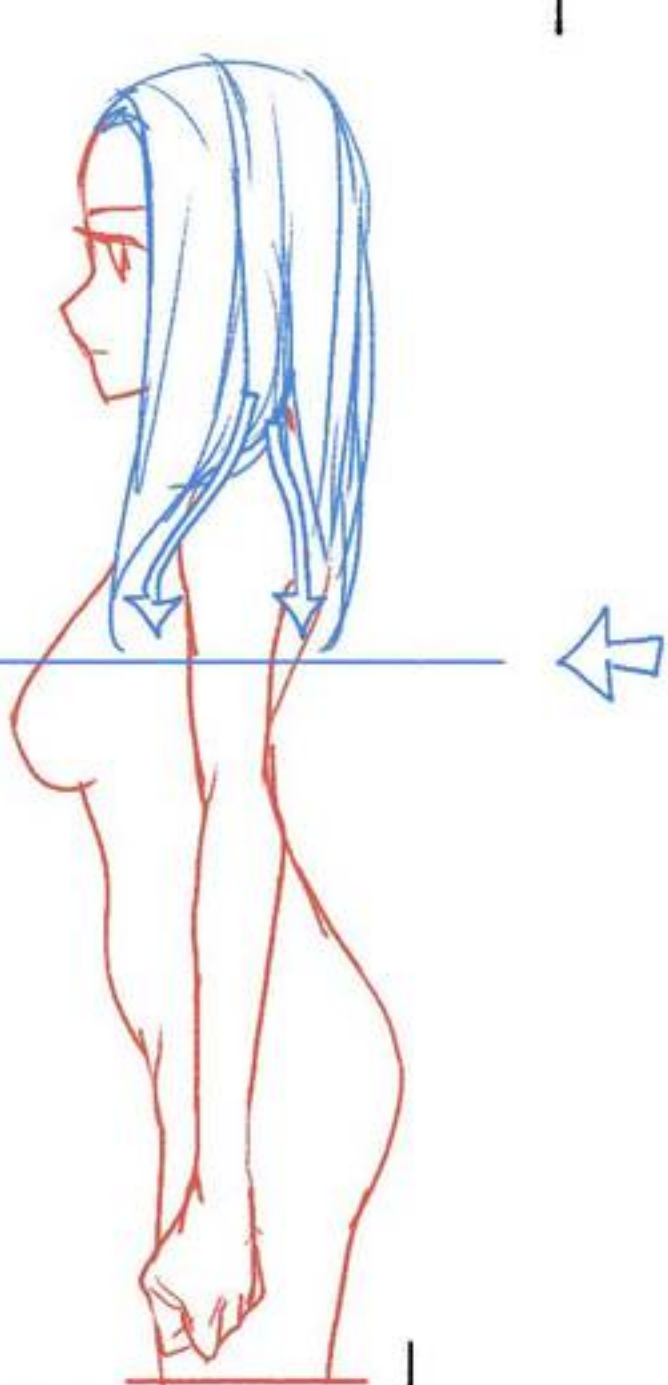
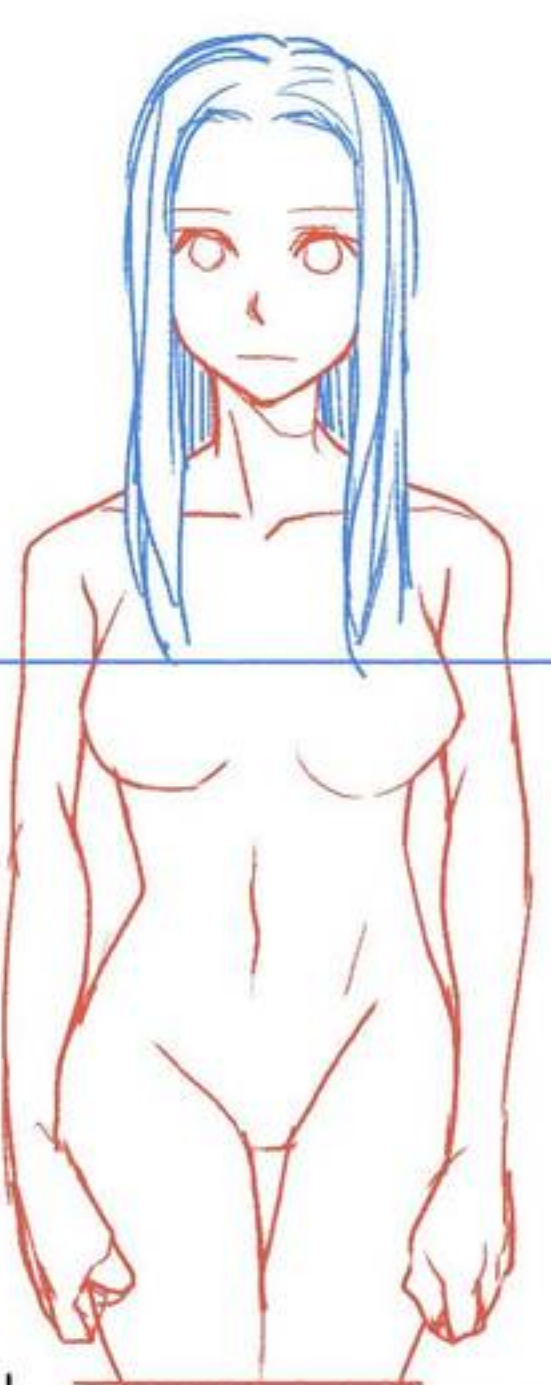


And just like the dot product, it's going to take the form of a radical curve, and it's going to use a little curve to represent the root part.

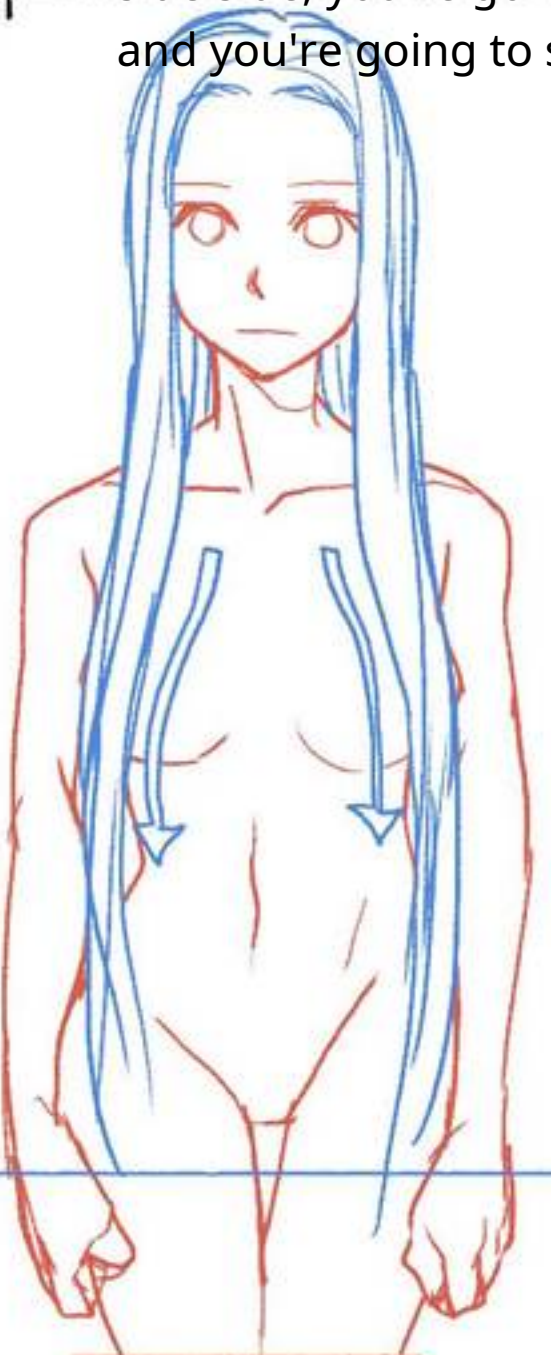




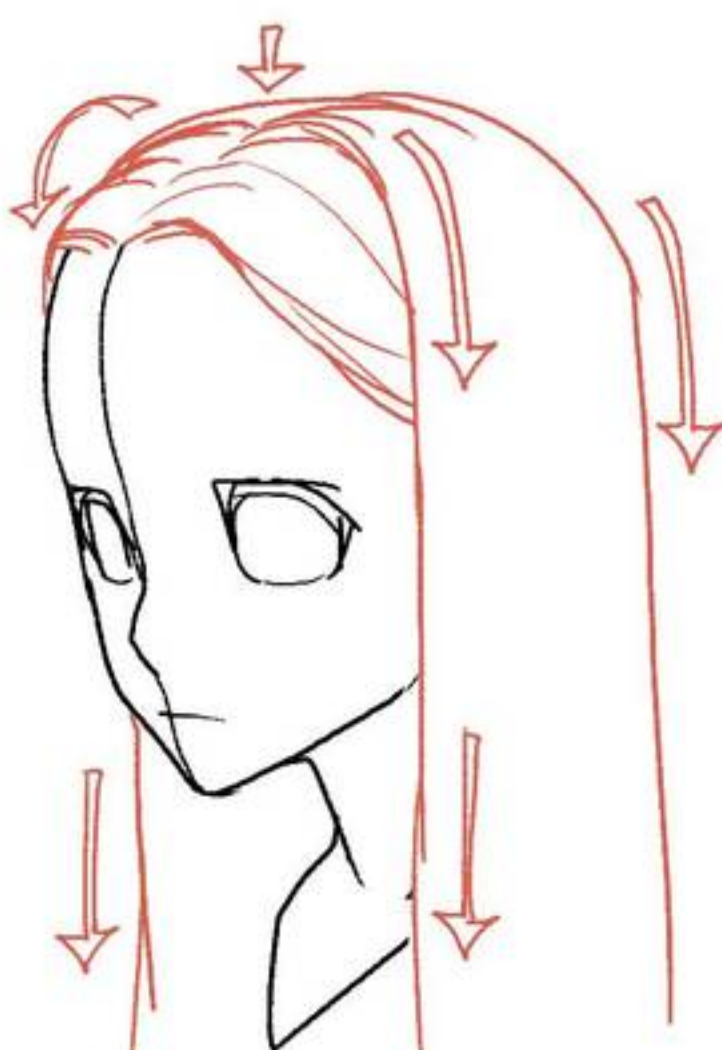
I'm going to draw the character's upper body, and I'm going to draw it for a long, full body stylus.



The front and the side, the side, the hair, the length and length of the hair, and if you're on the side side, you're going to have a shoulder line and you're going to split back and forth.



If you have a longer head, you'll have to know the Taco writer."



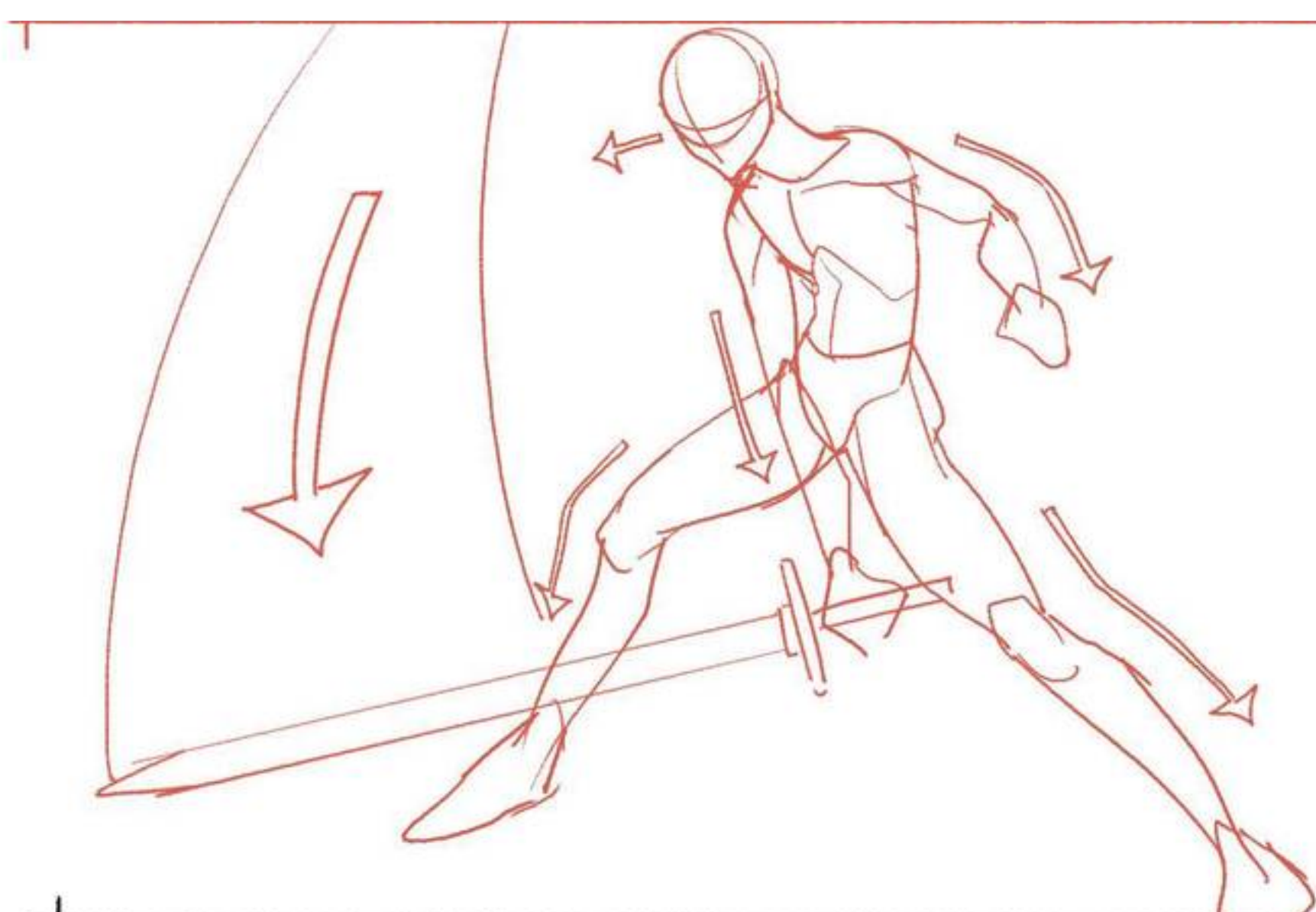
If you pass it behind the front-head and you put the middle part of your head down and you cover it up, you'll end up with another long hair-style, if you use it the same way up here, you'll make a bunch of long hair-styles.



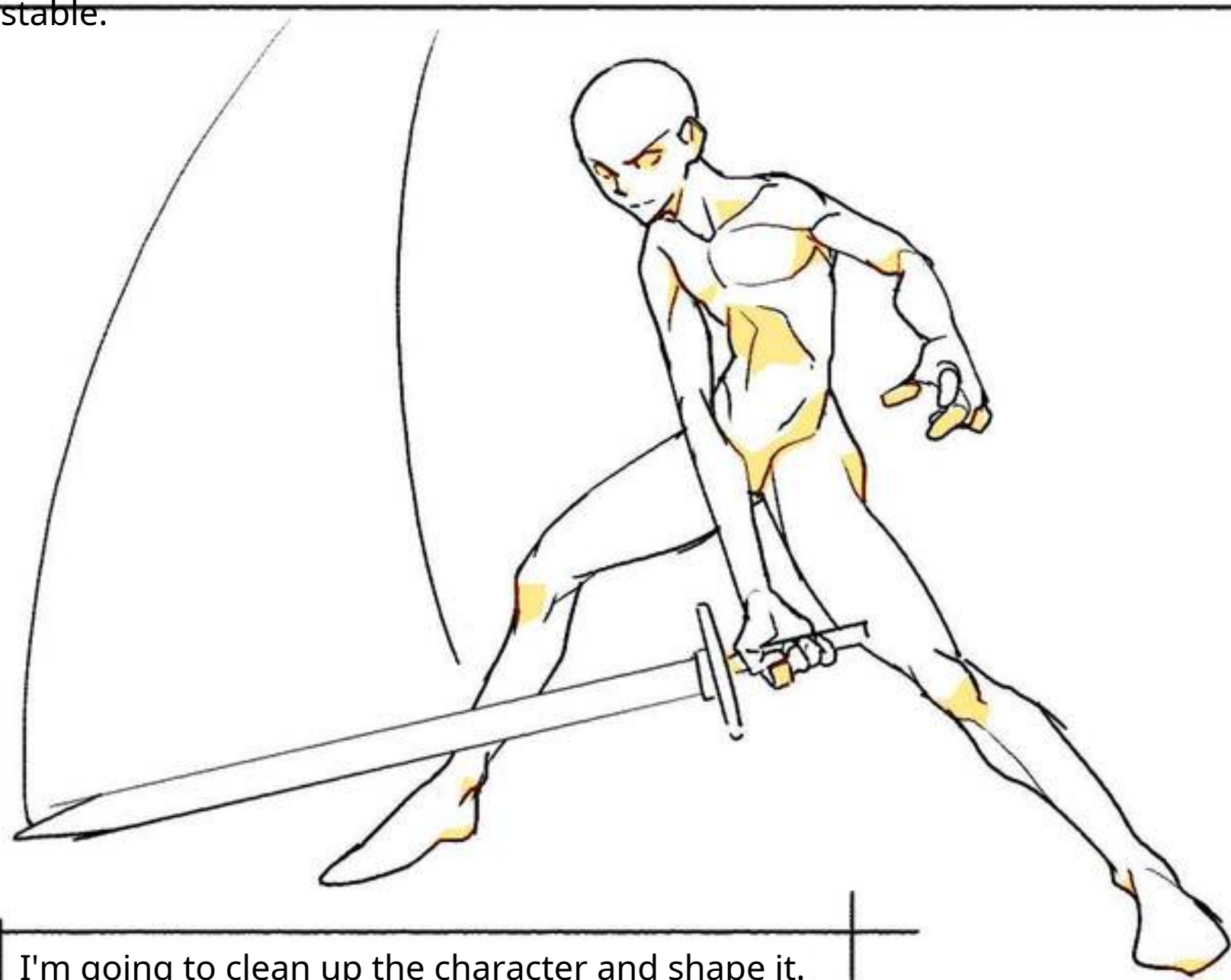
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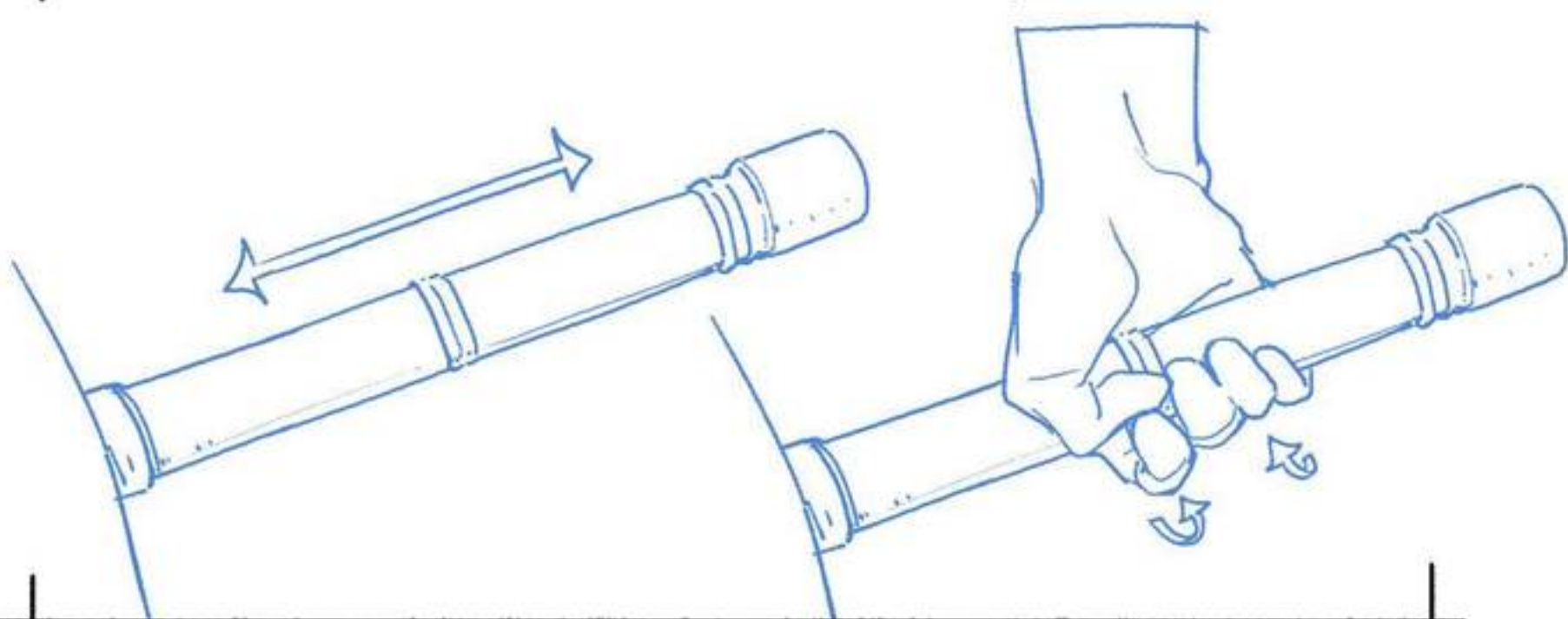
I'm going to show you how the walk is going to look. The sword-sharing popper can express itself differently, depending on the situation or the character's inclination.



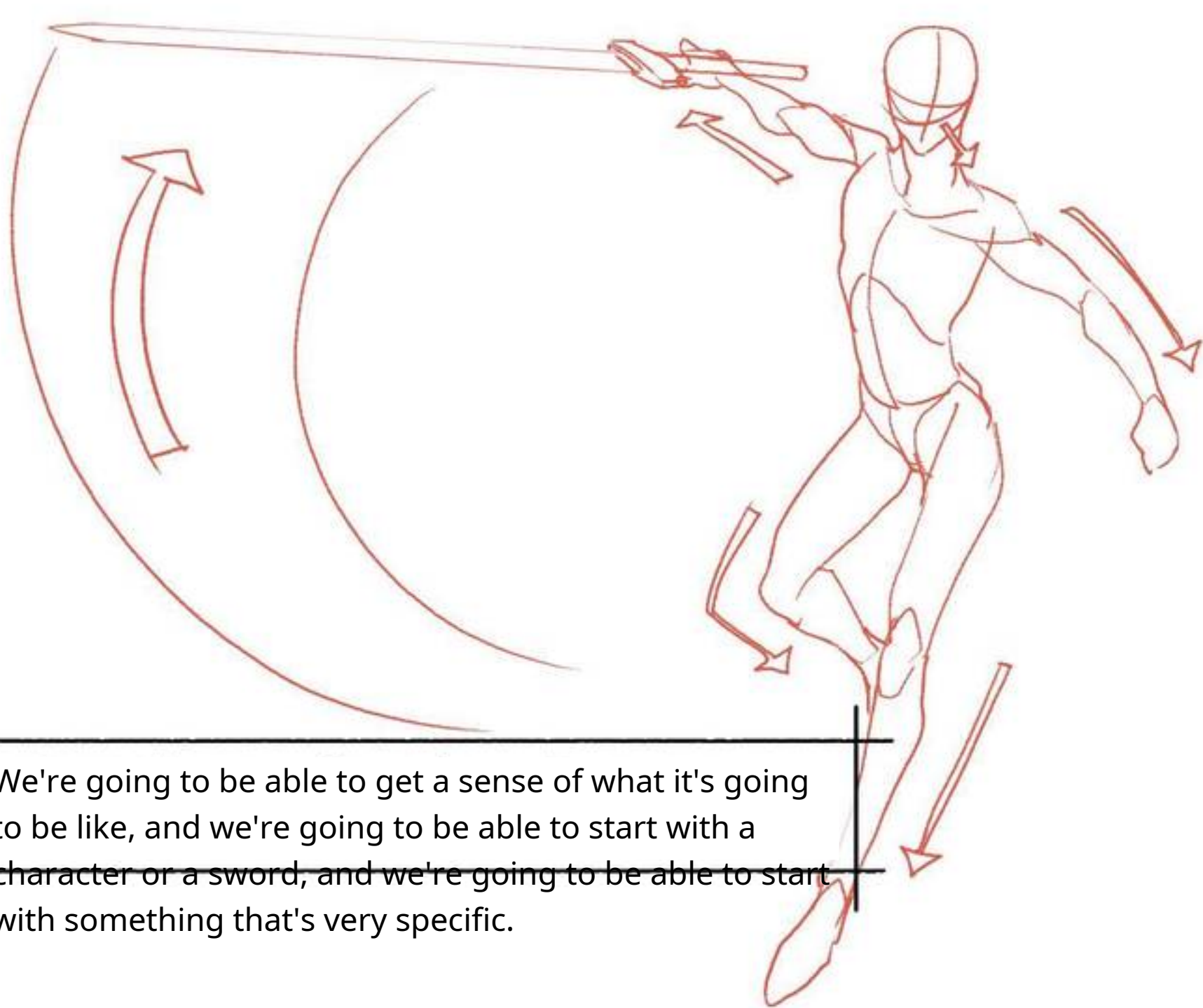
It's a sharp, sharp arm, and it's a straight line, and the face looks at the point where it's moving towards the target, making the body's jittery legs more stable.



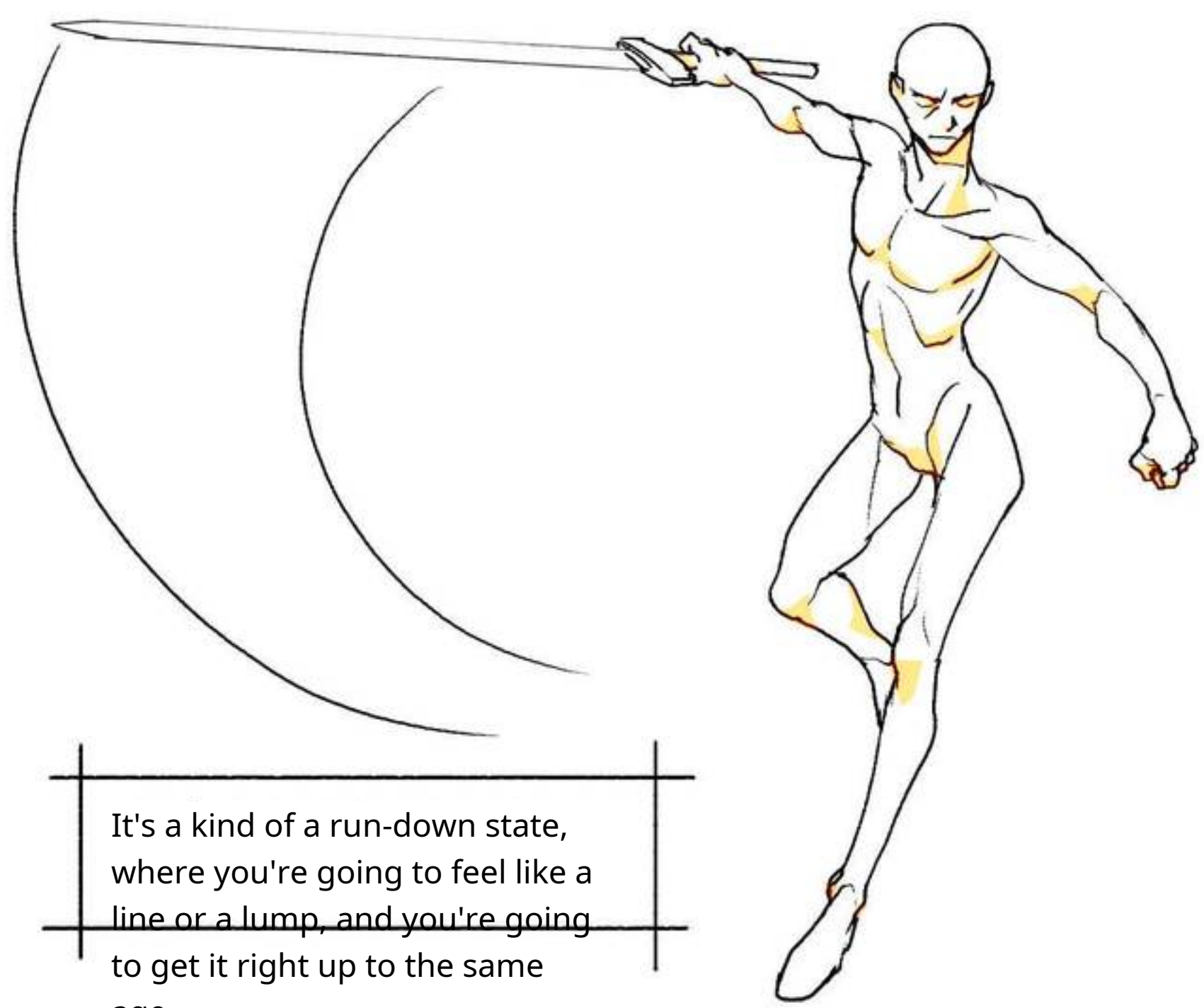
I'm going to clean up the character and shape it.



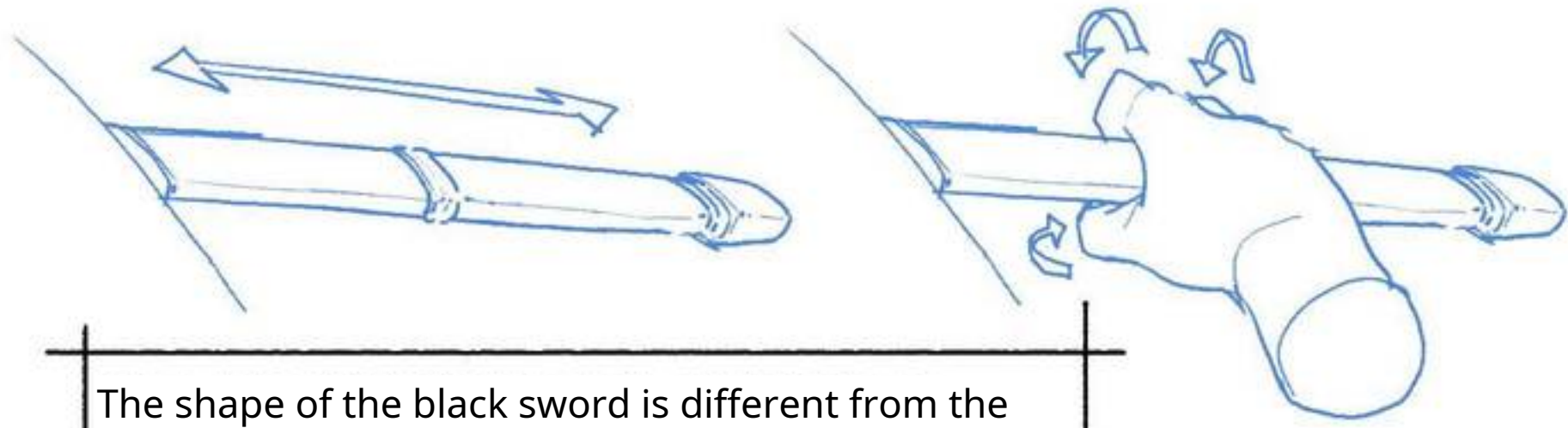
I'll draw the handle of the sword, and I'll draw a small part of the hand that's facing it.



We're going to be able to get a sense of what it's going to be like, and we're going to be able to start with a character or a sword, and we're going to be able to start with something that's very specific.

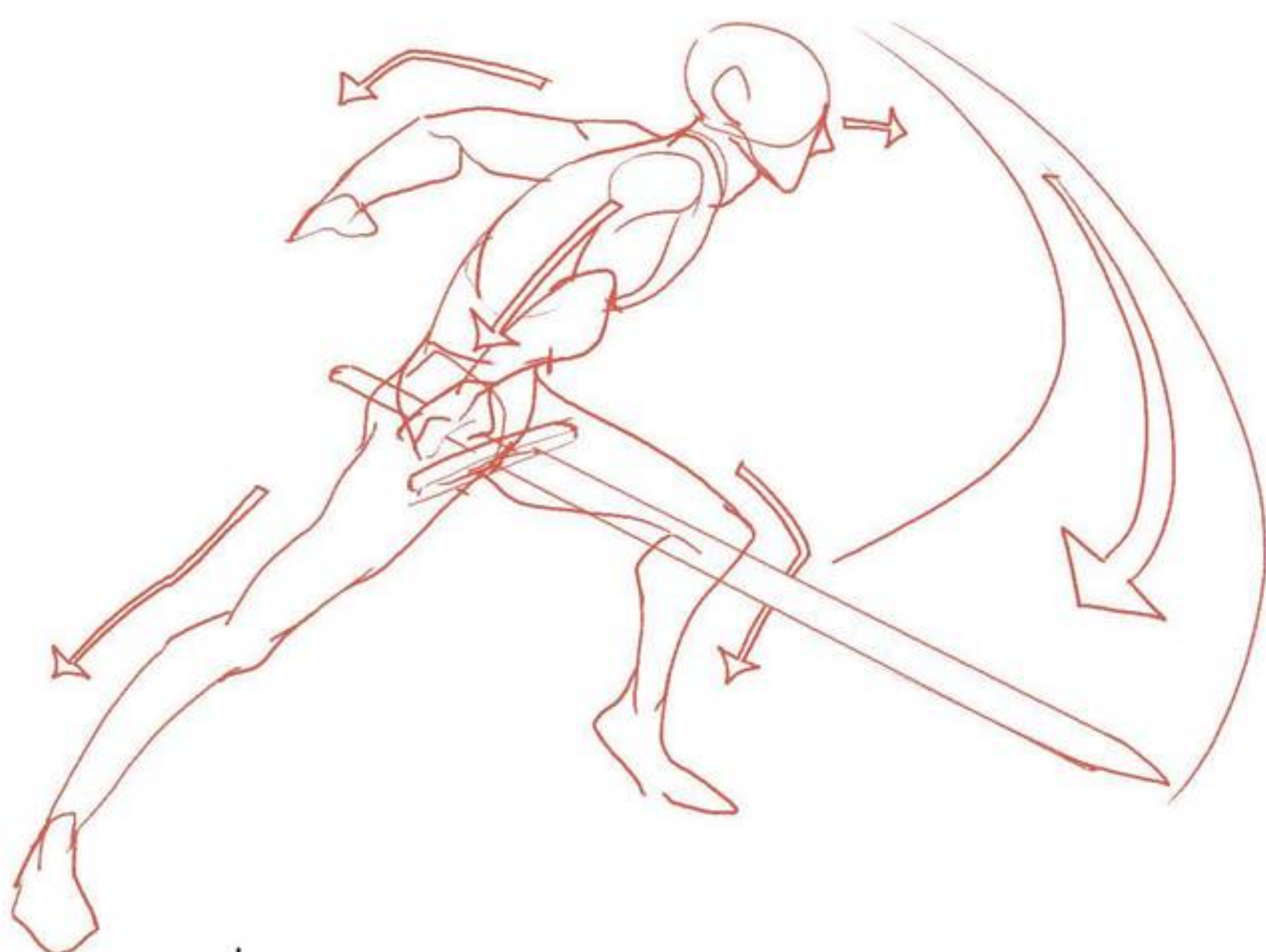


It's a kind of a run-down state, where you're going to feel like a line or a lump, and you're going to get it right up to the same age.

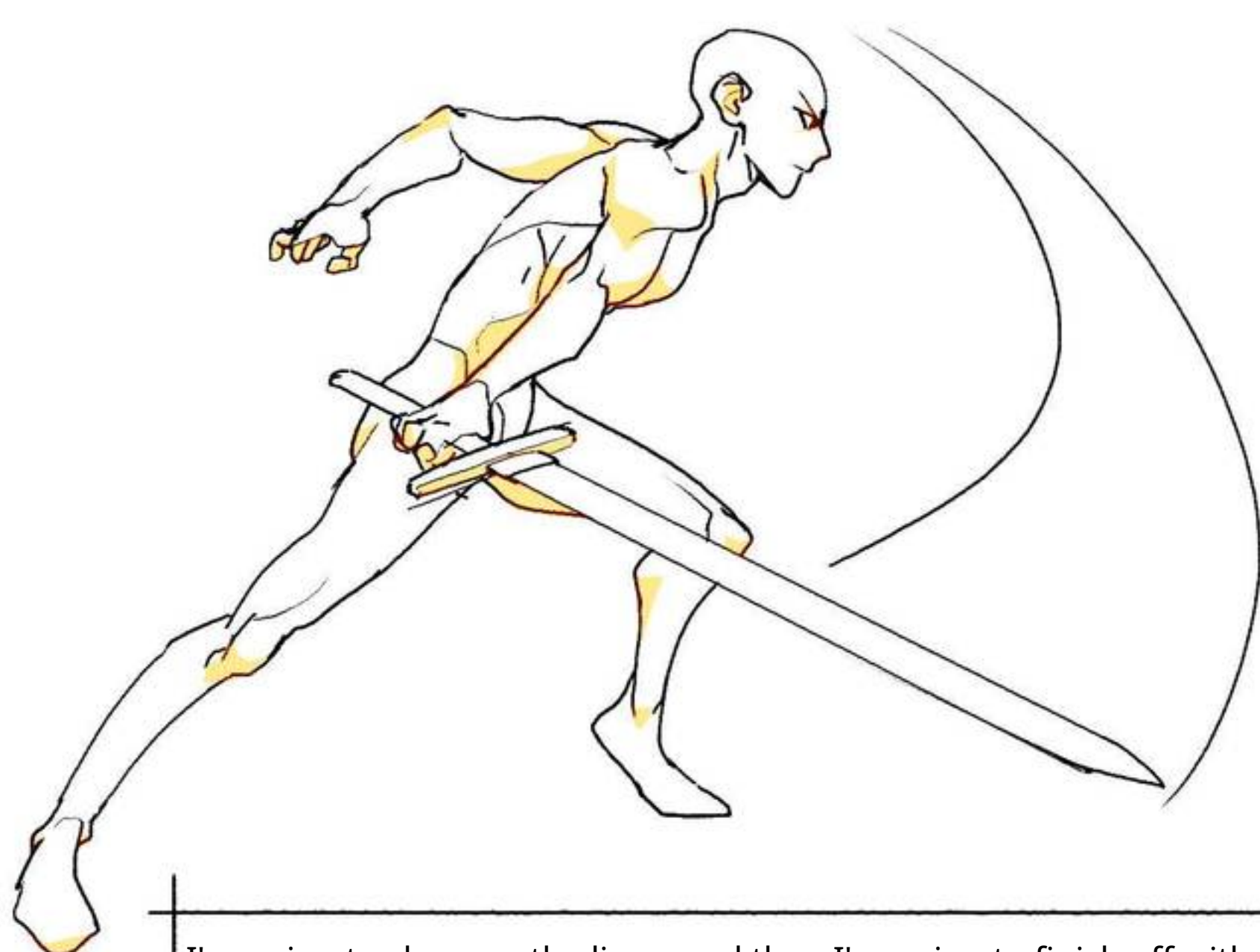


The shape of the black sword is different from the angle of the angle of the black sword, and the shape of the black hand is different.

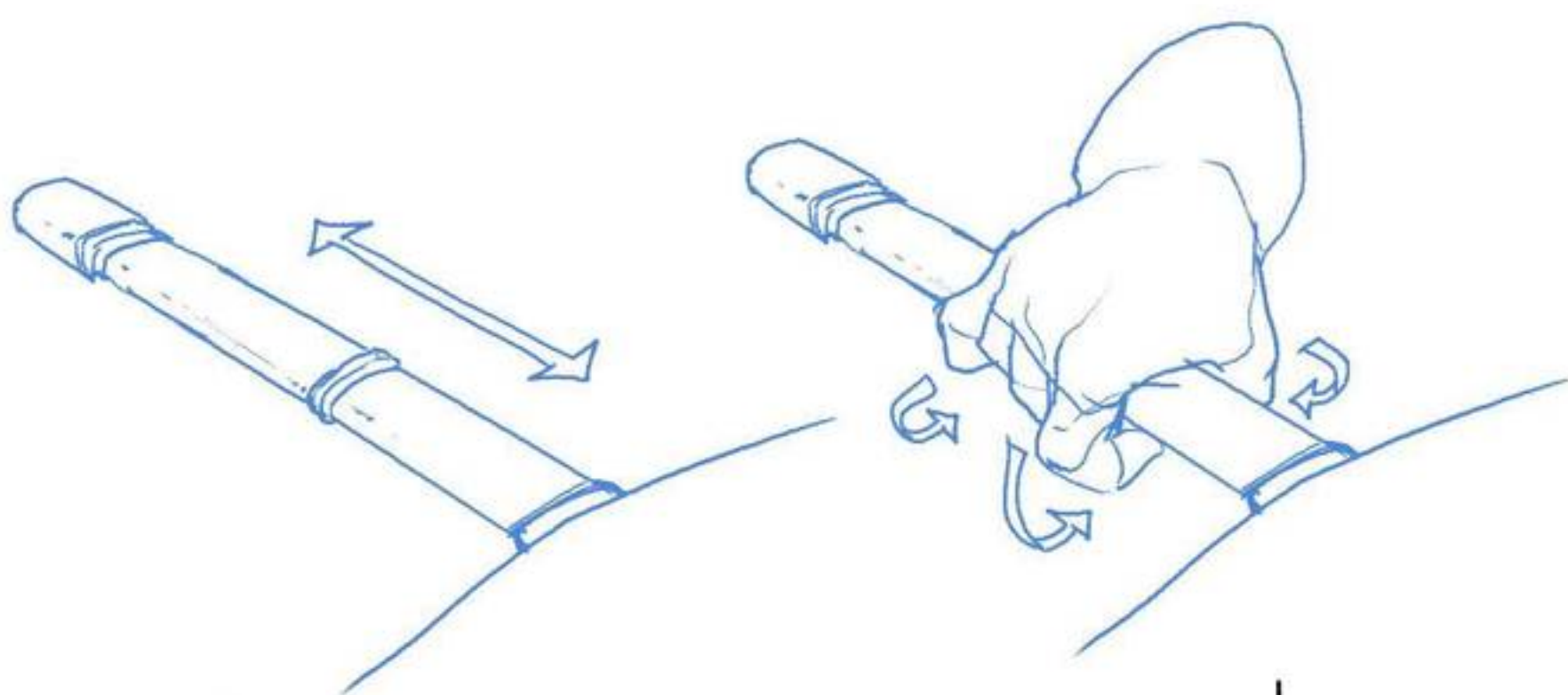




And if you move it, you can create a more dynamic pose frame.

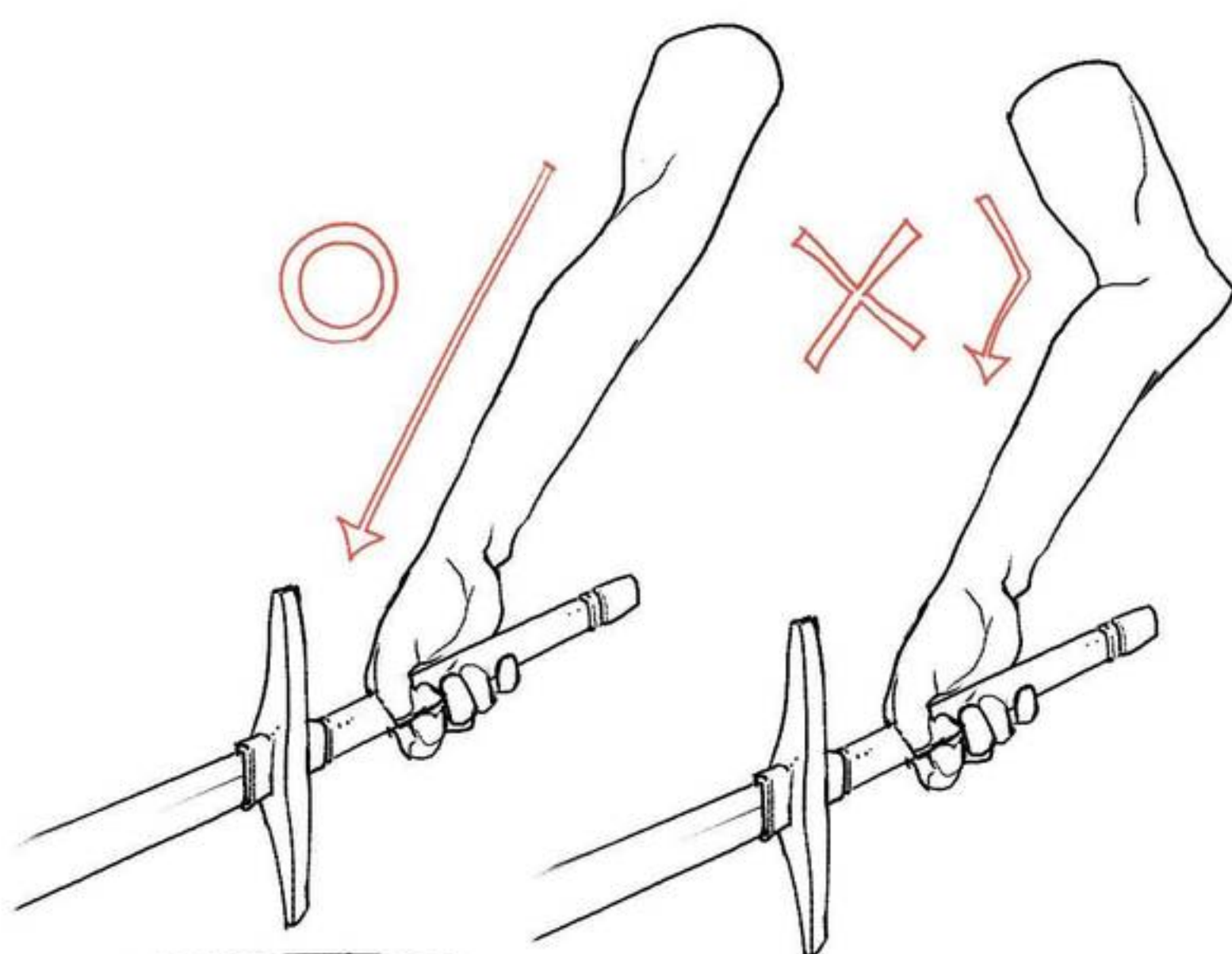


I'm going to clean up the lines, and then I'm going to finish off with a little bit more thought to the shape of the sword.



If you have a space between your hand and the handle, or if you see it loose, the feeling of holding the sword may seem awkward.

I'd like to know the taco author."



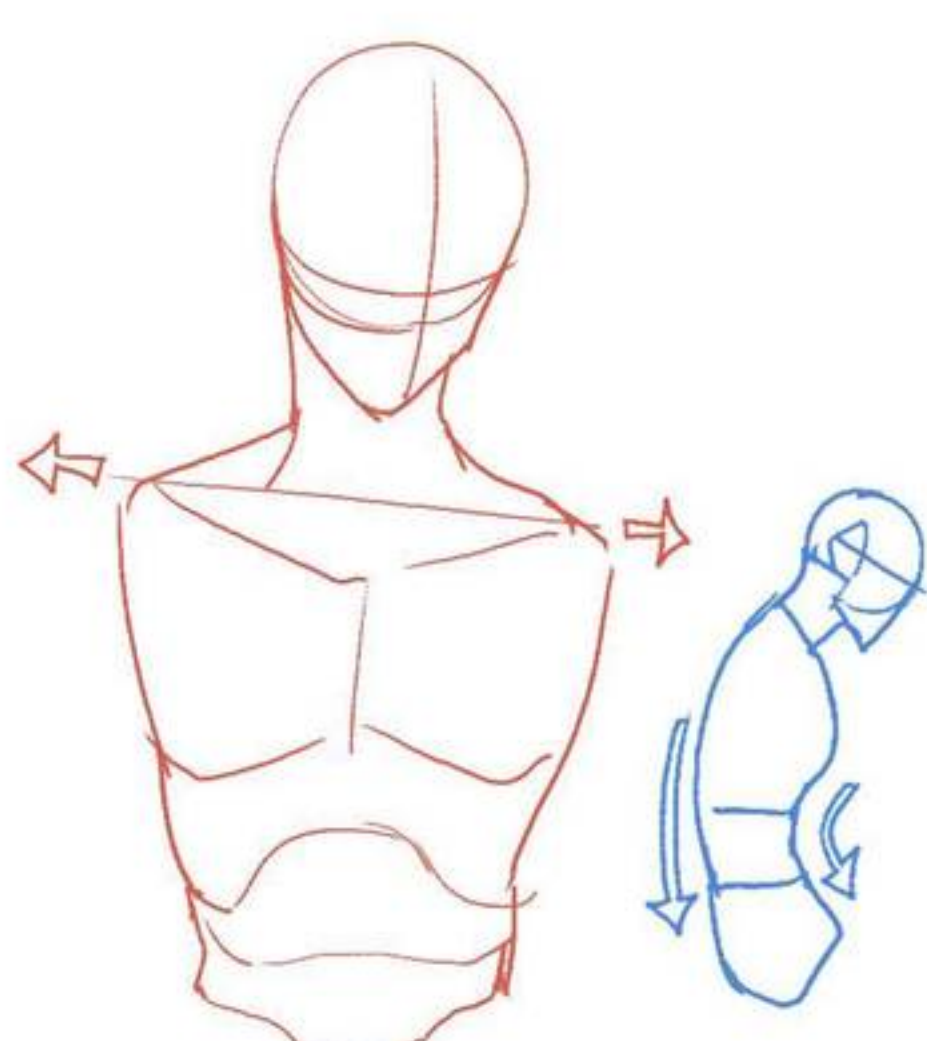
The shape of the sword's arm has to be straight, so when it's bent, it doesn't have the ability to be drunk, and I'm going to make it feel awkward.



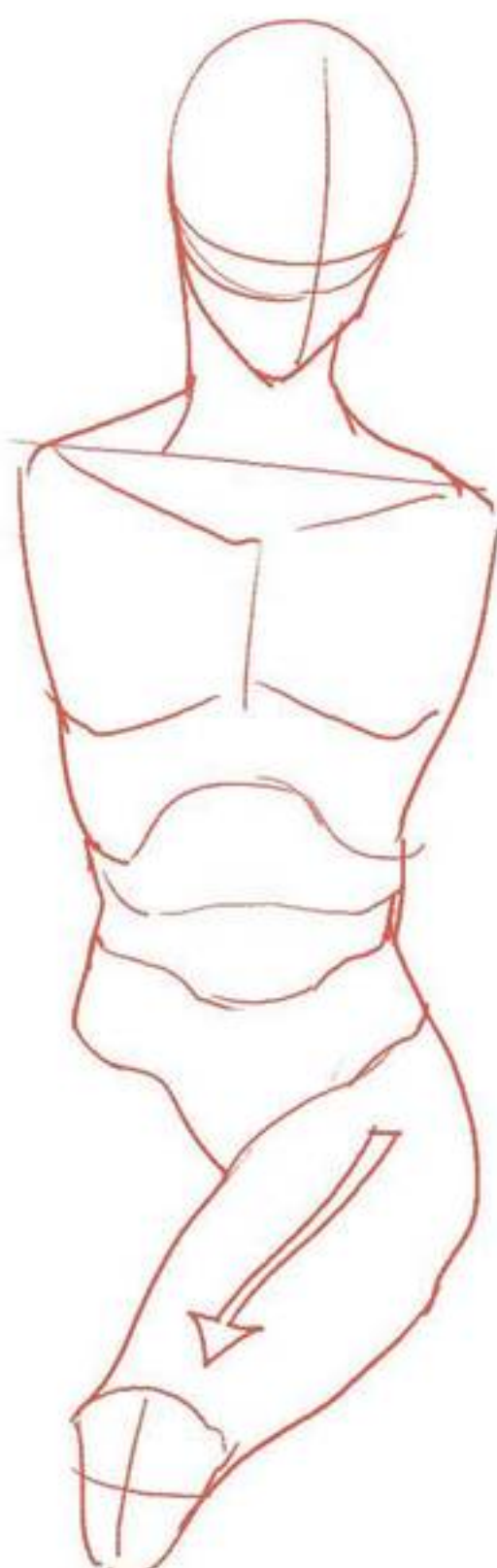
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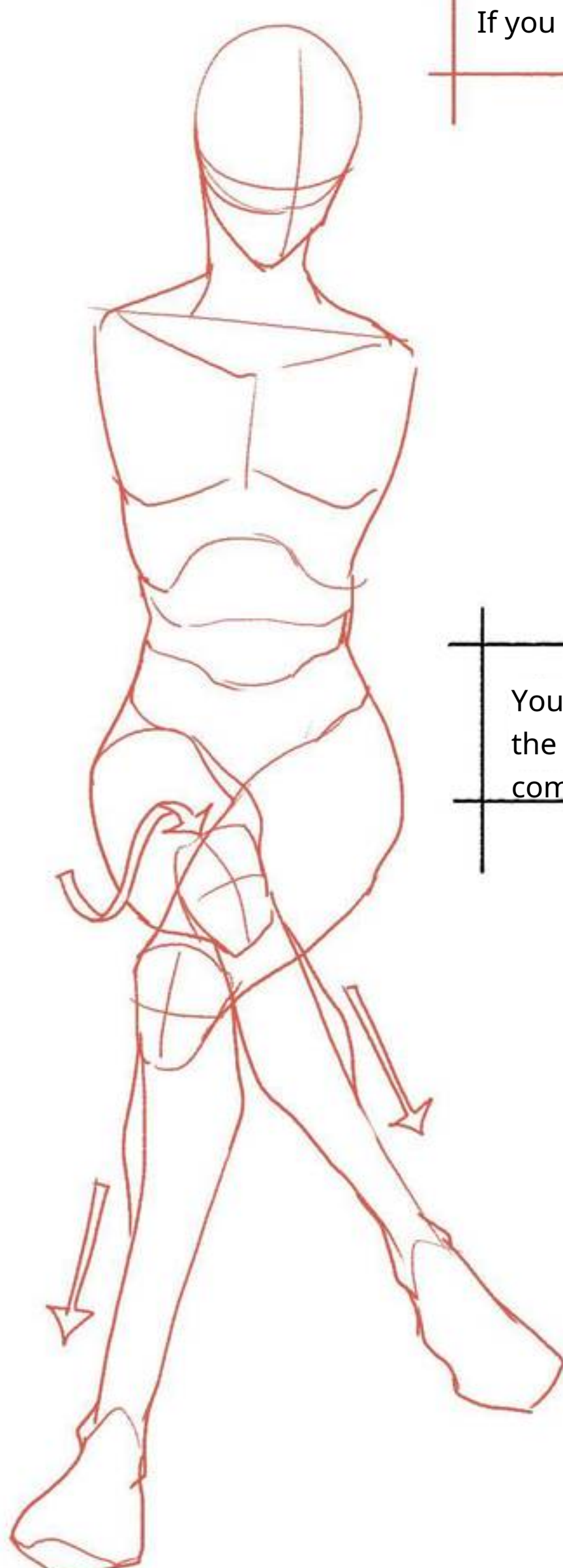
[Q: I want you to draw a picture of a guitarjino.]



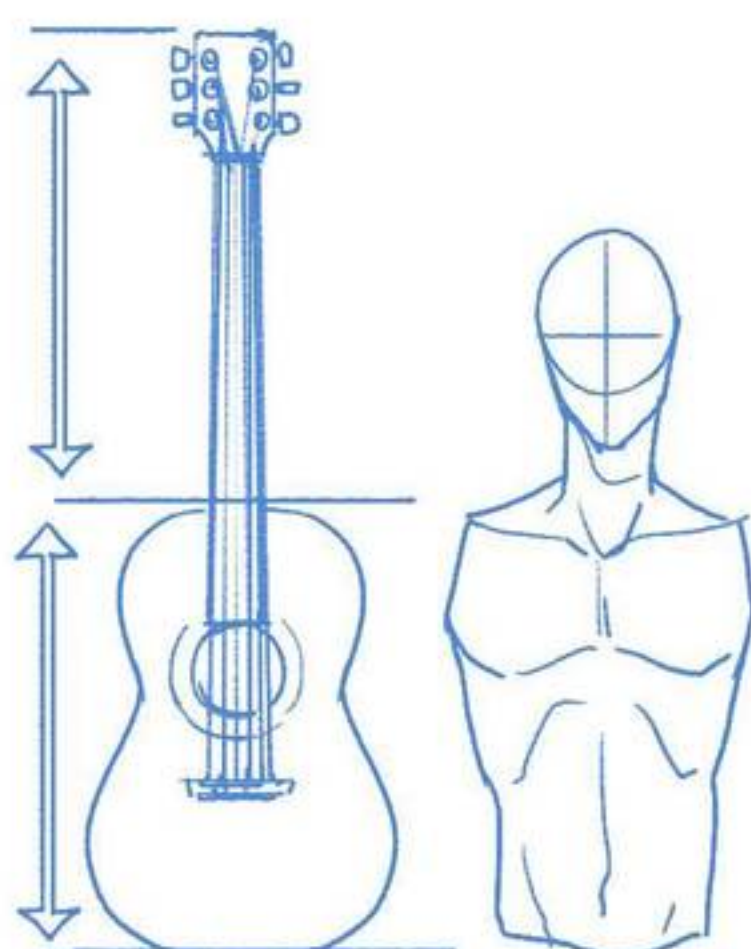
So the upper body is going to be a little bit bent, and then I'm going to put a little bit more of a shoulder bar up on the guitar, and then I'm going to draw the upper bound.



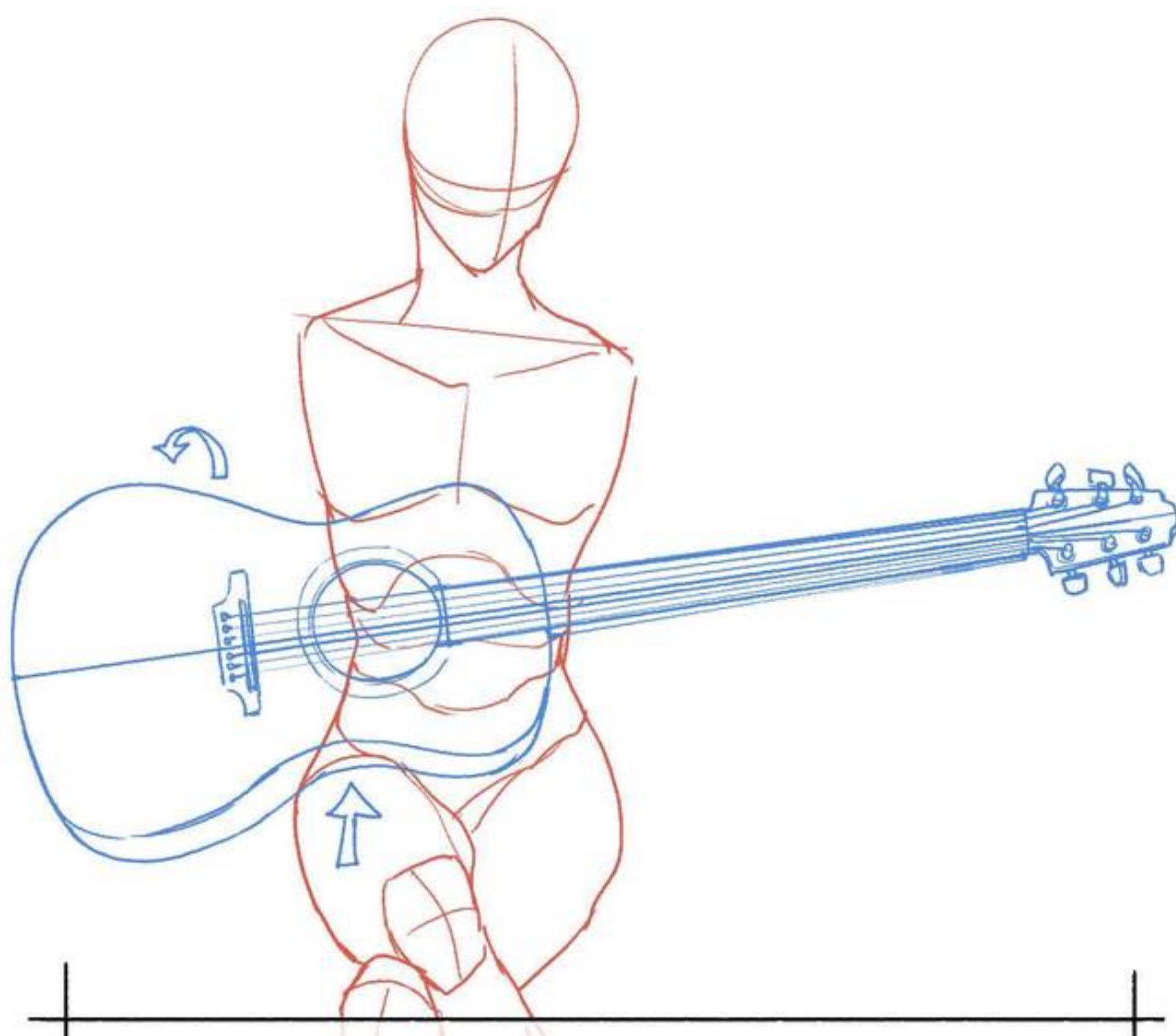
If you look at it with a ten-piece twist, it's I.



You cross the knees of your legs and the knees of your legs, and you complete the lower parts.

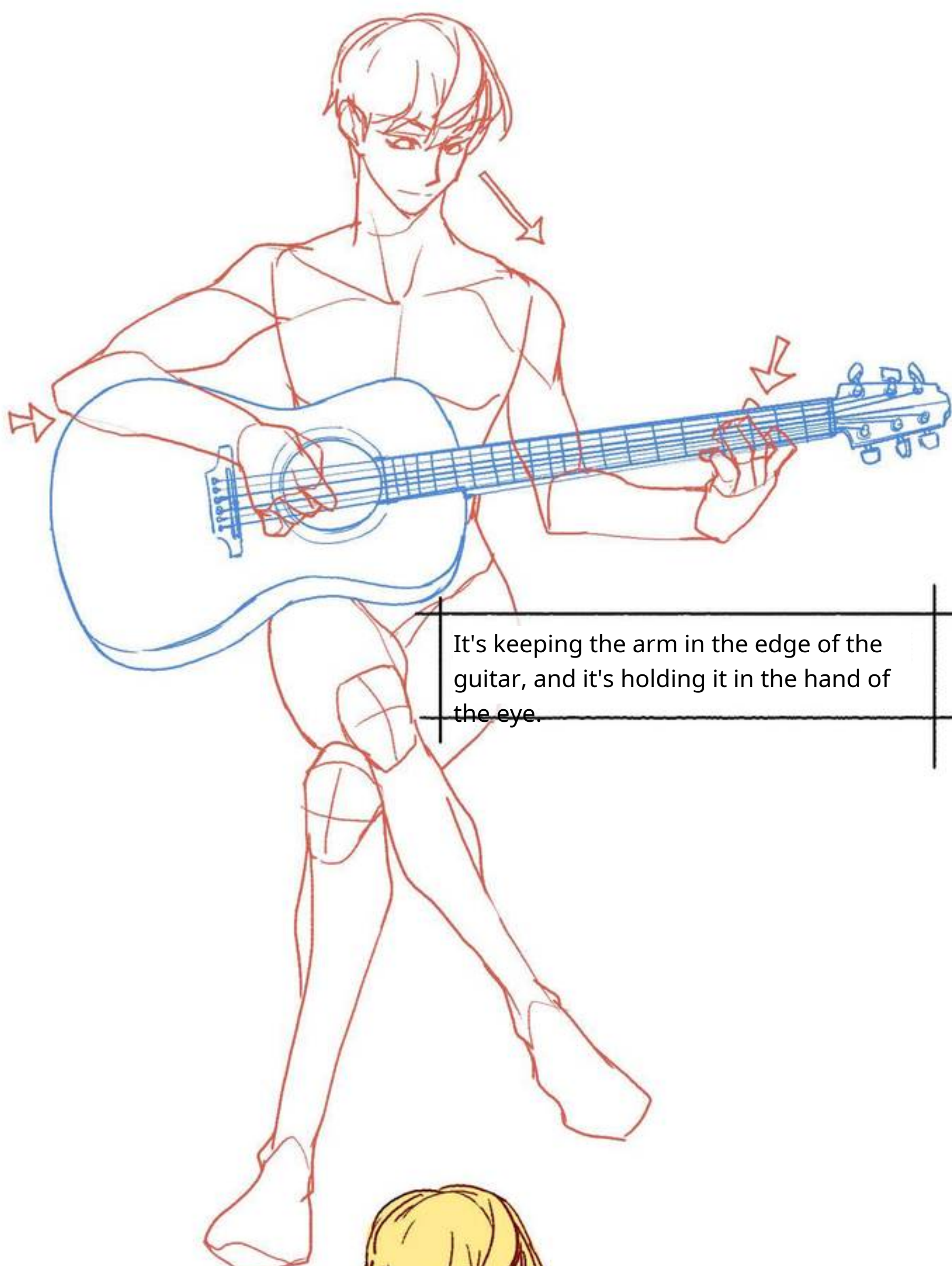


It depends on the size of the character, but the size of the character versus the size of the other character is not the same as the size of the character.



It's just a little bit easier to see the rest of the body, because it's just a little bit more likely that you'll be able to see a little bit of faith in it.



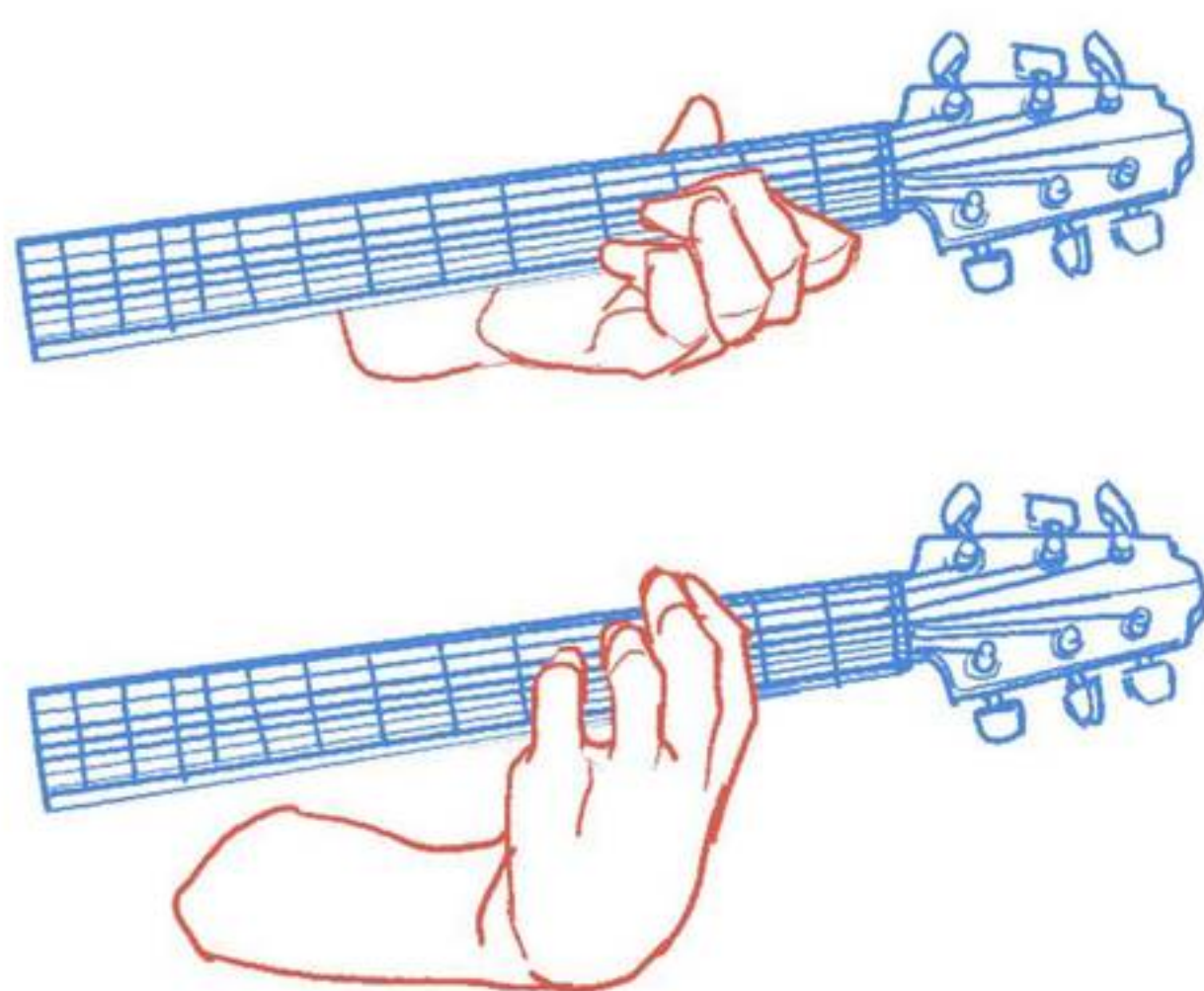


It's keeping the arm in the edge of the guitar, and it's holding it in the hand of the eye.



I'm going to make you a taster, and then I'm going to wrap you up with a present.

I'd like to know the taco author."



You're going to have to grab a different codet to hit the guitar big, but you're going to see your hand shape, and then you're going to see the back of your hand, and you're not going to see it from the angle.



Key Doint



I'd like to draw this one.

This is an addition to the eye and hair to cover for explanation

Draws a character to draw an eye-to-eye drawing

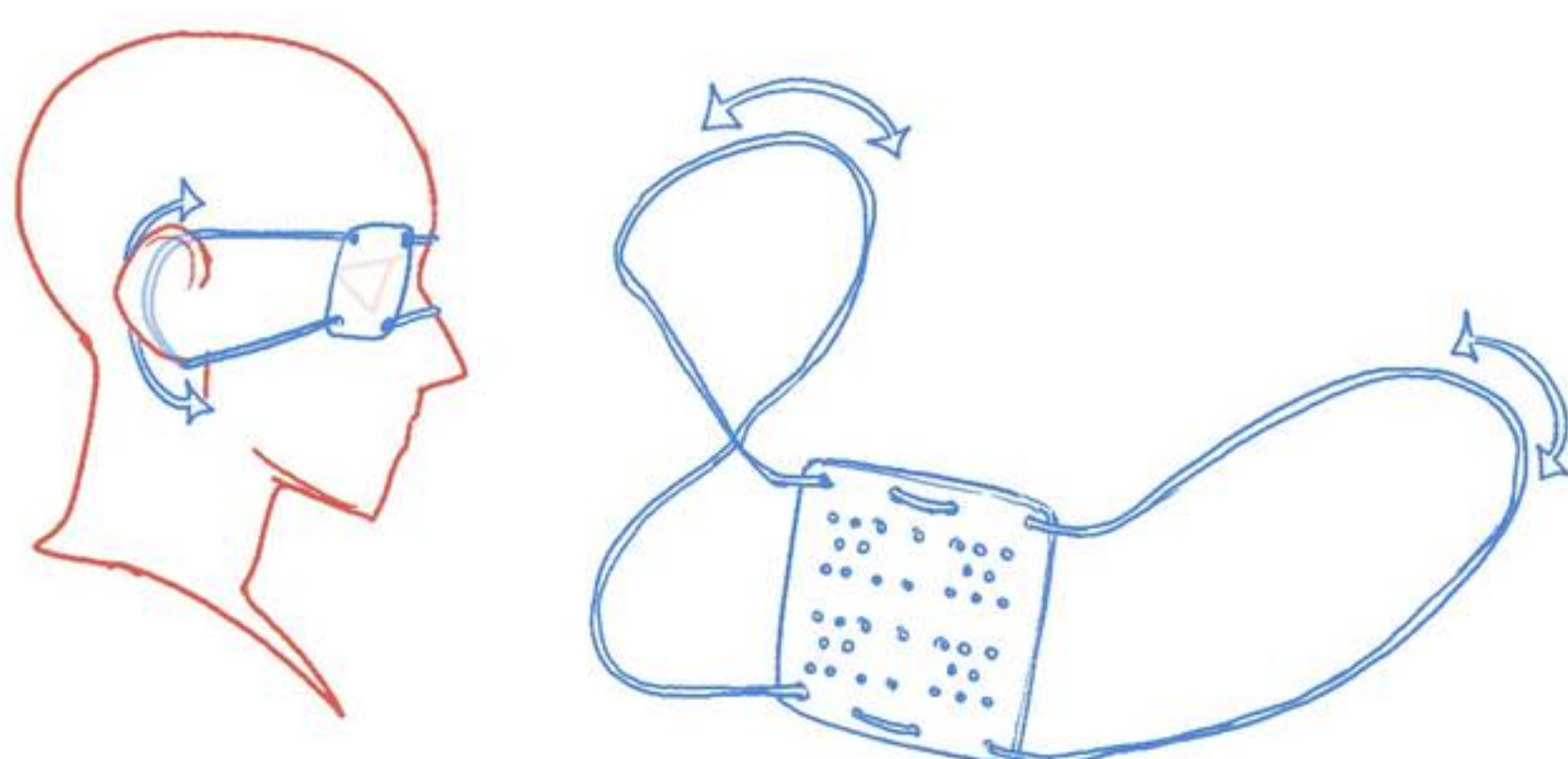
And the shape of the eyepiece is one of the shapes where the inverse triangle is larger than the eye.

It's not going to be a straight line, it's going to be a face-to-face fit, so it's going to be the volume of the string, and it's going to be a three-dimensional bond.

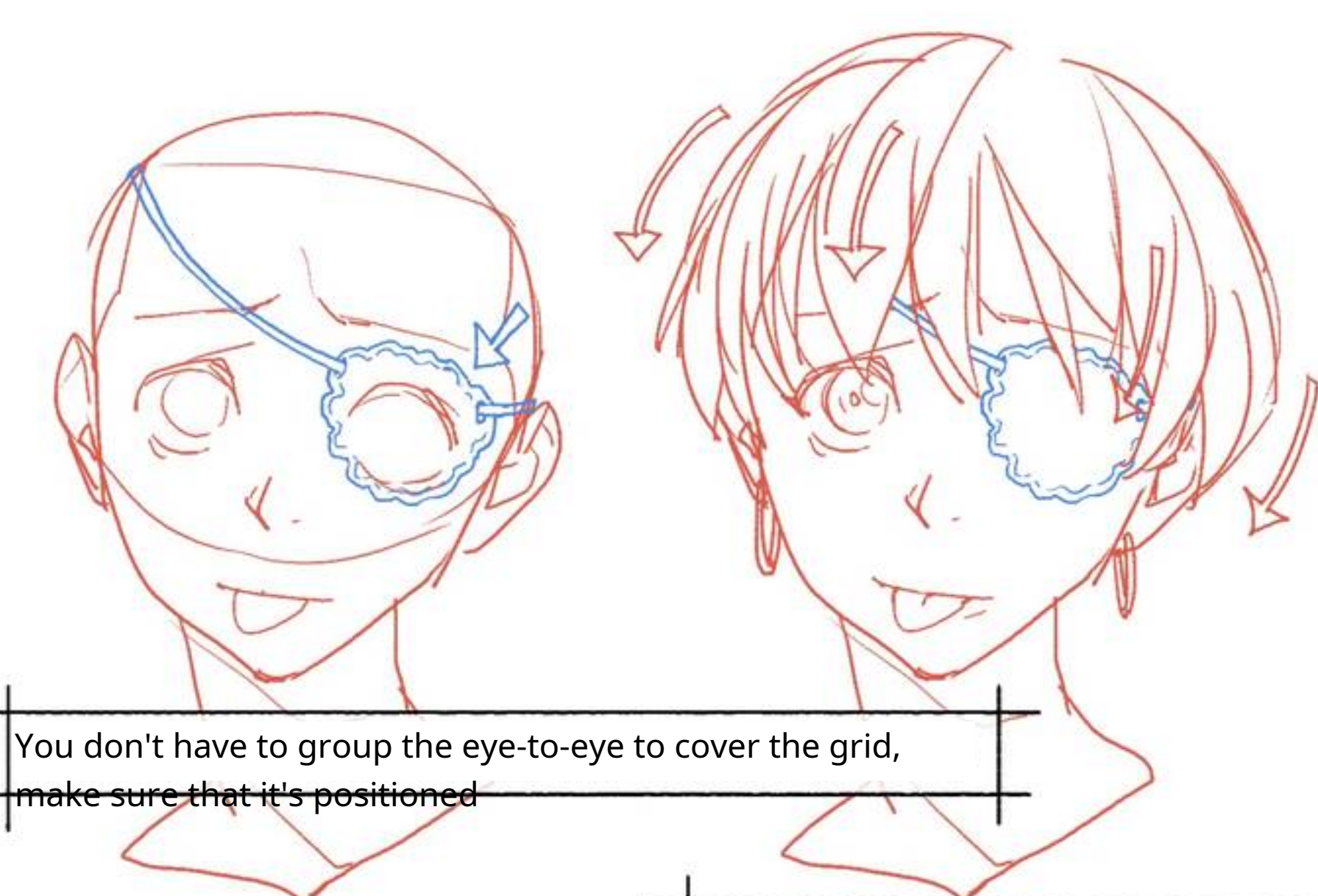
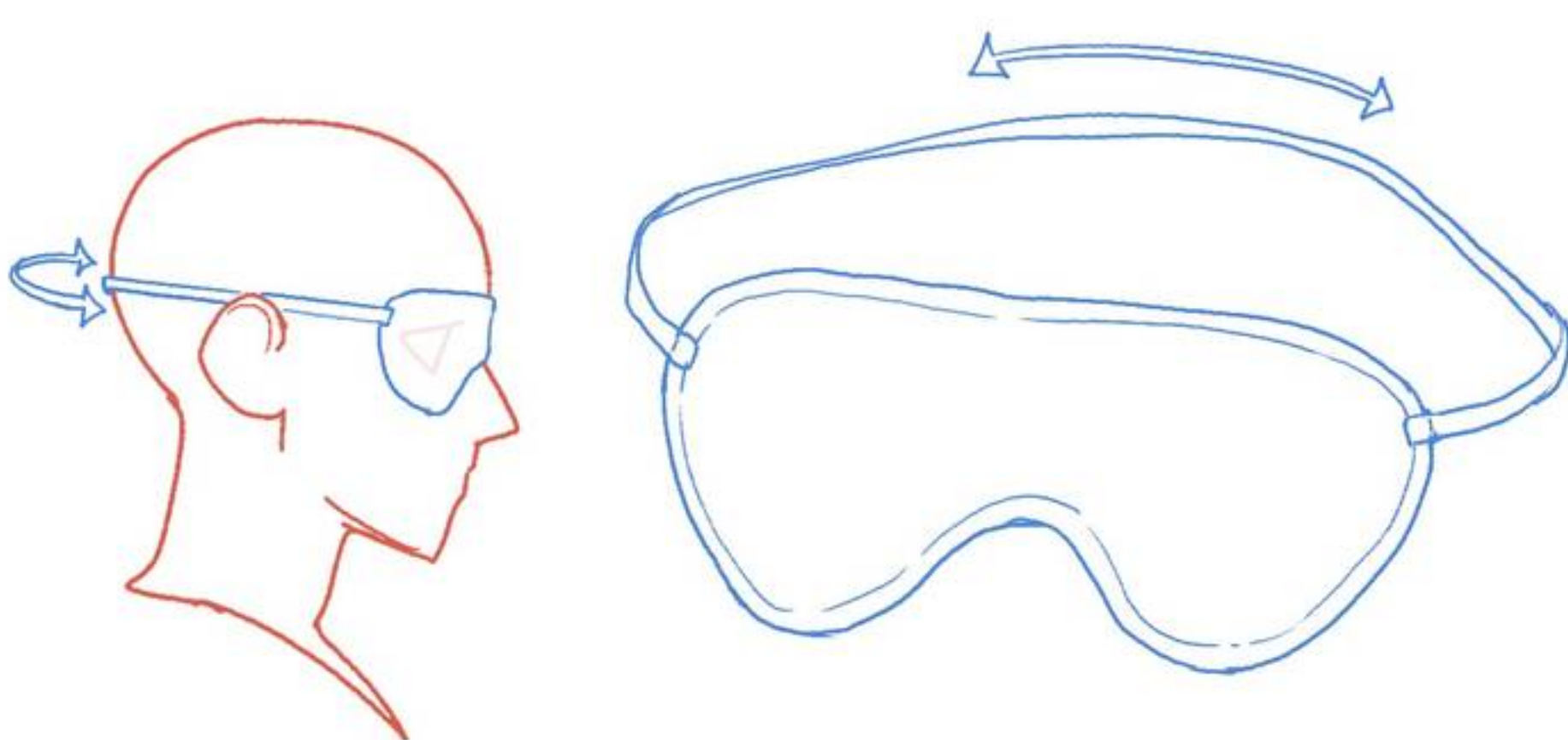
Draw a circle and draw a curving edge of the line

The string's direction is the same as that of an inverted triangle.





There's a lot of ways that eye contact can be affected by the use of eye contact, and there's a lot of different types of eye contact.



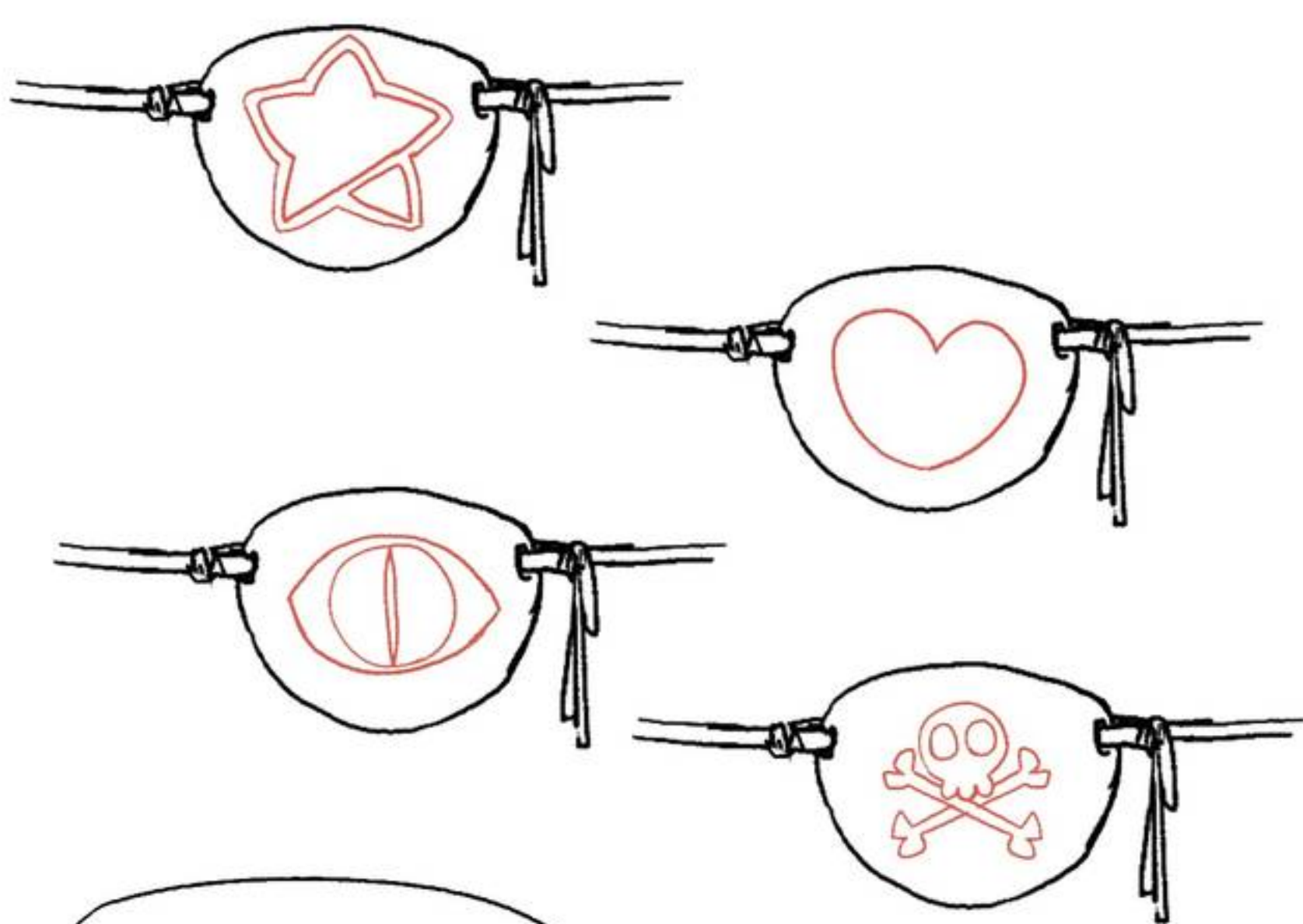
You don't have to group the eye-to-eye to cover the grid, make sure that it's positioned

If you try to cover your eyes with the hair coming down, you'll have a three-dimensional sensation.



So I'm going to close with the melody.

I'd like to know the taco author."



You make a variety of eyes, and you add character to it with a special one.

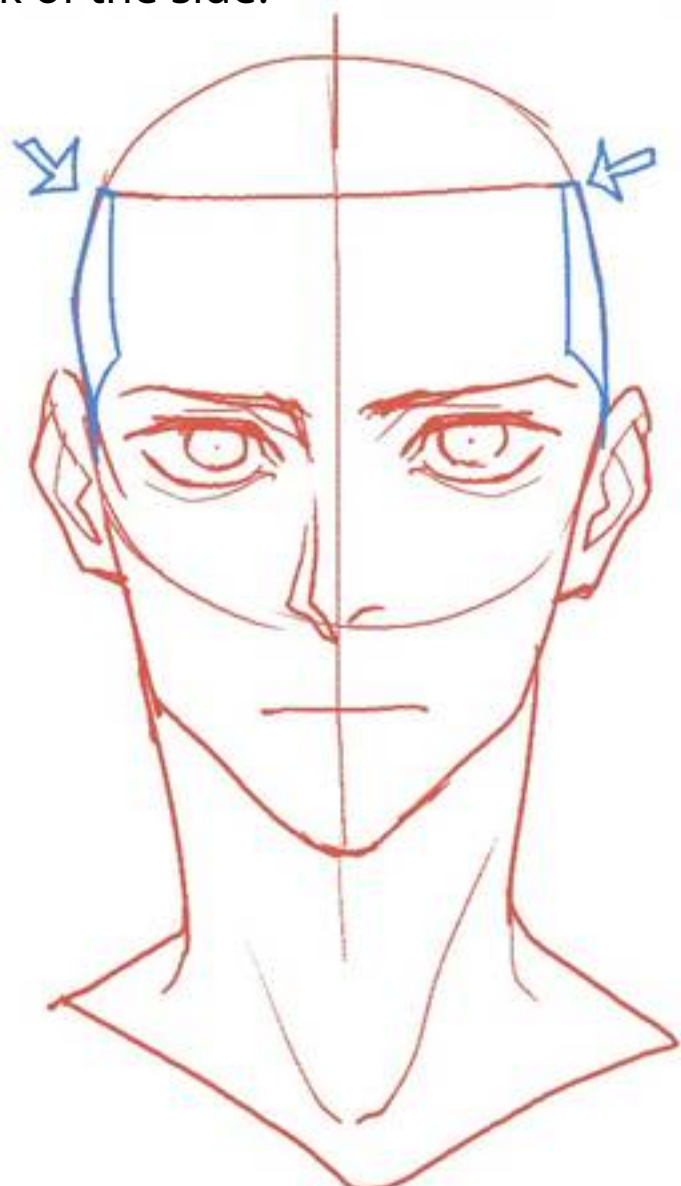


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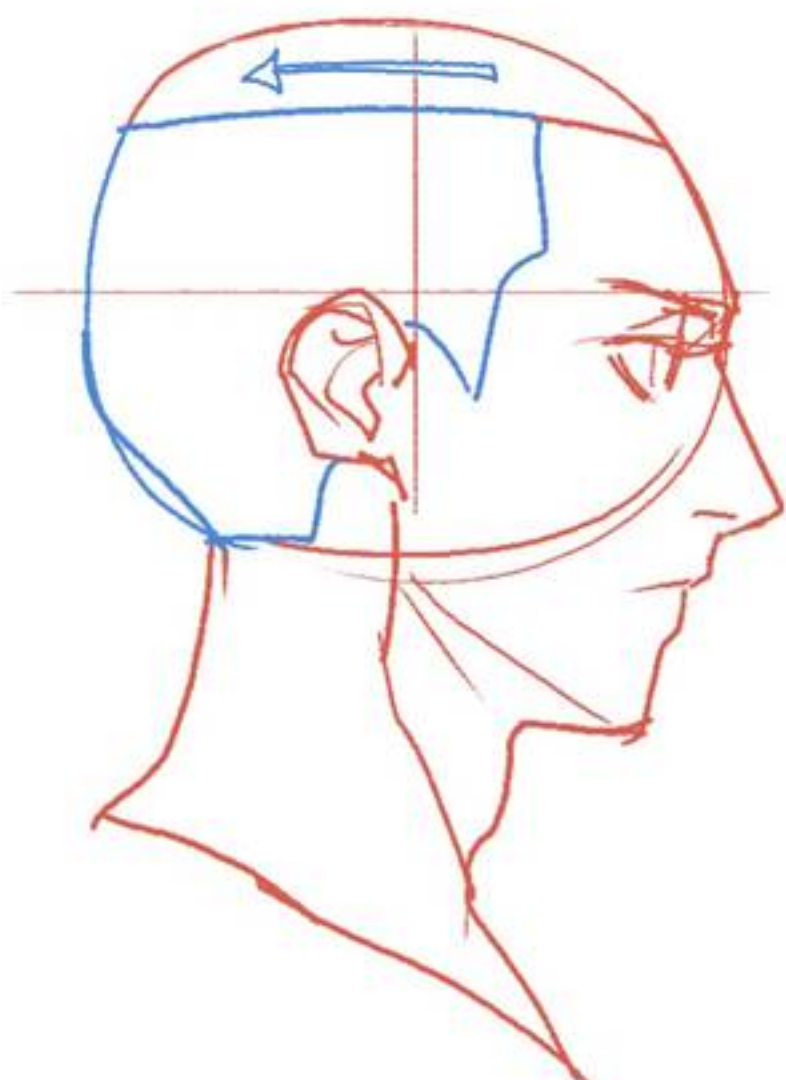


I don't know.

The tut force must be the long heads of the head and the shorts of the back of the side.



It's a short sidehead, but it's going to come down from the top of the top, and it's going to have the same length as the Gitton hair.



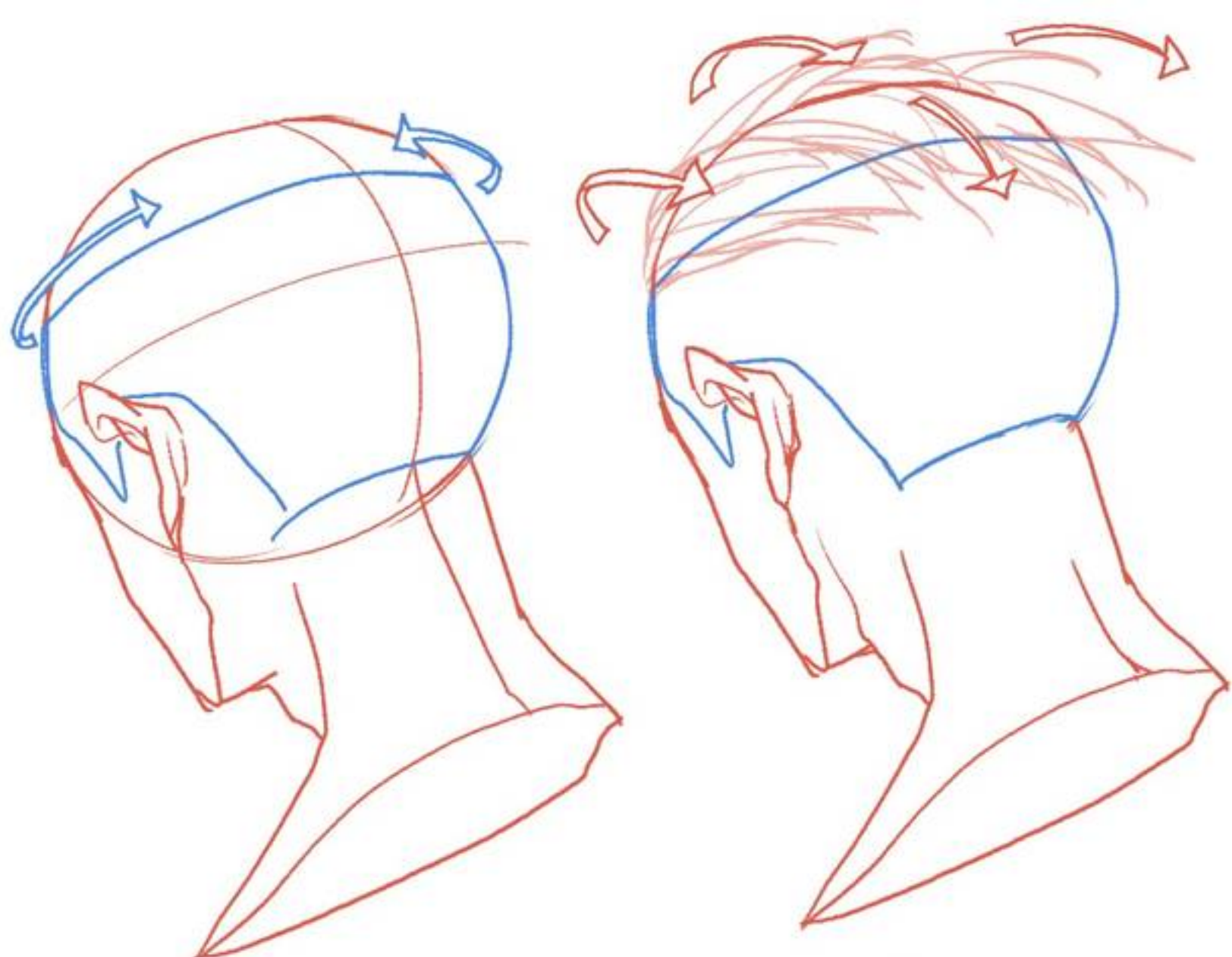
If you're on the side side, you're going to have a lineboard at the pully position of the forehead, and it's going to be separated, and it's going to be covered in parts as the top comes down.



In the case of the head, we're only going to show the curves to the split source, depending on the shape of the head.







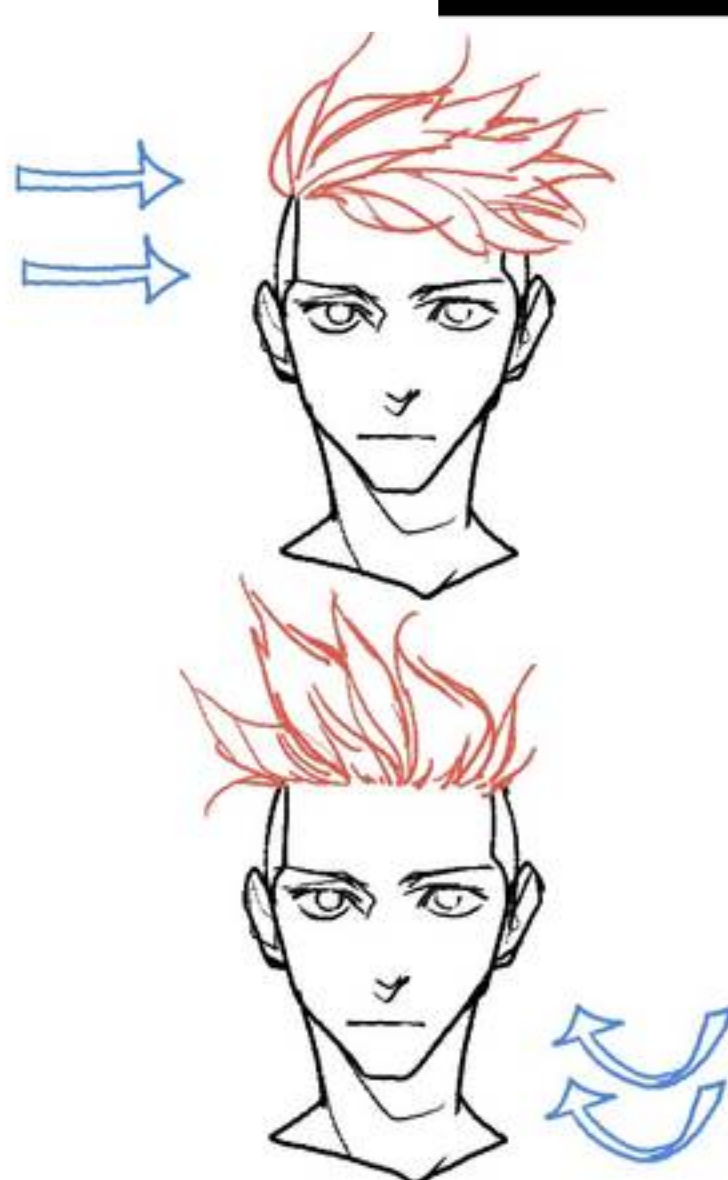
If you look at it from the back, you're going to have to do a good job of representing the stone backline, so you're going to have a taste curve on the back of the head that's going to flow through the hair.



I'm going to try to make a whole bunch of hair on the front or top of the head, or I'm going to use it to grab a wernibl.



I'm going to close with the part-of-the- part-of-the-way position that's being covered, and it's good to get in and know the author.



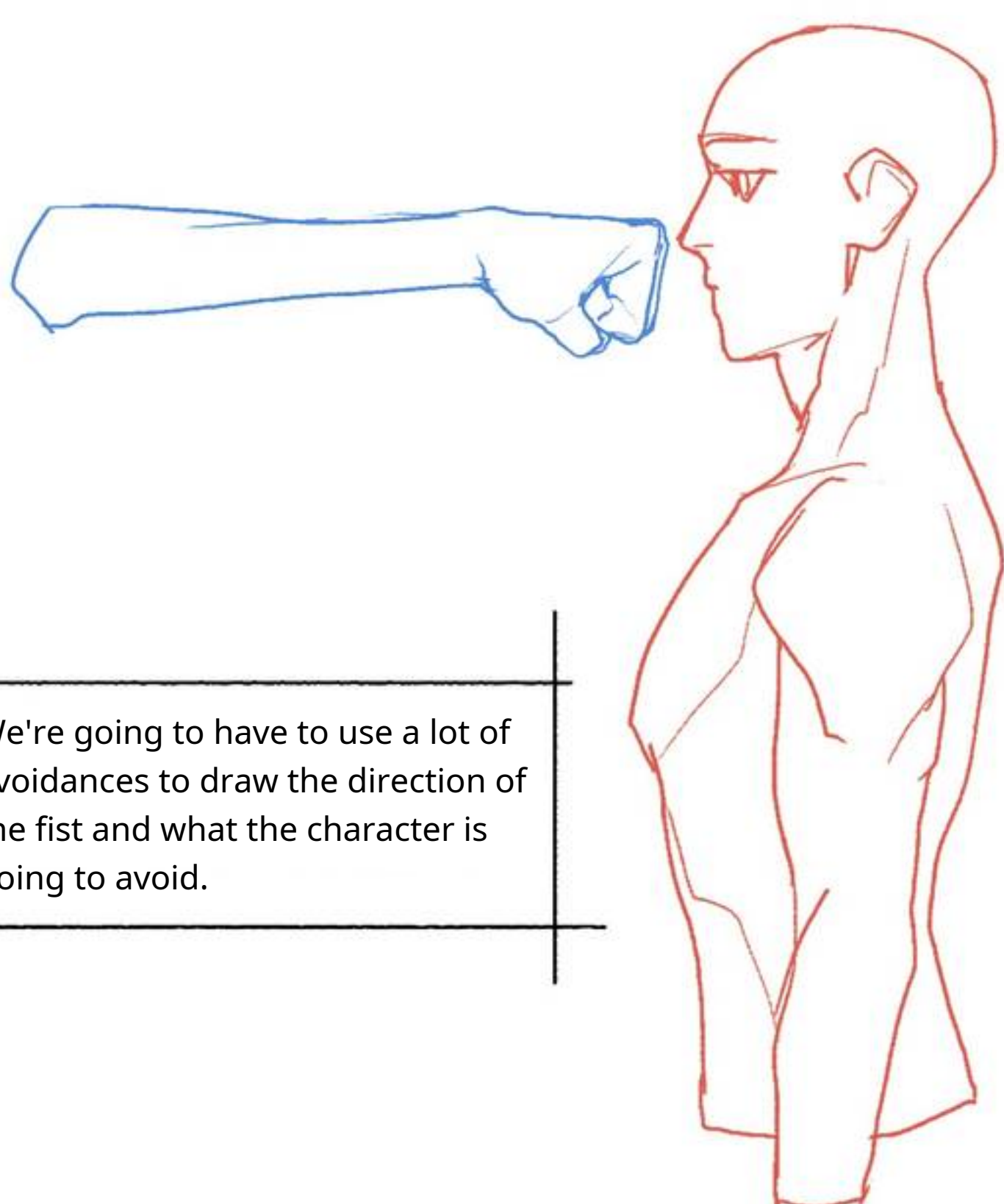
I normally see some covered short sides of the head, depending on the wind or the contextual elements, divided by the hairline.



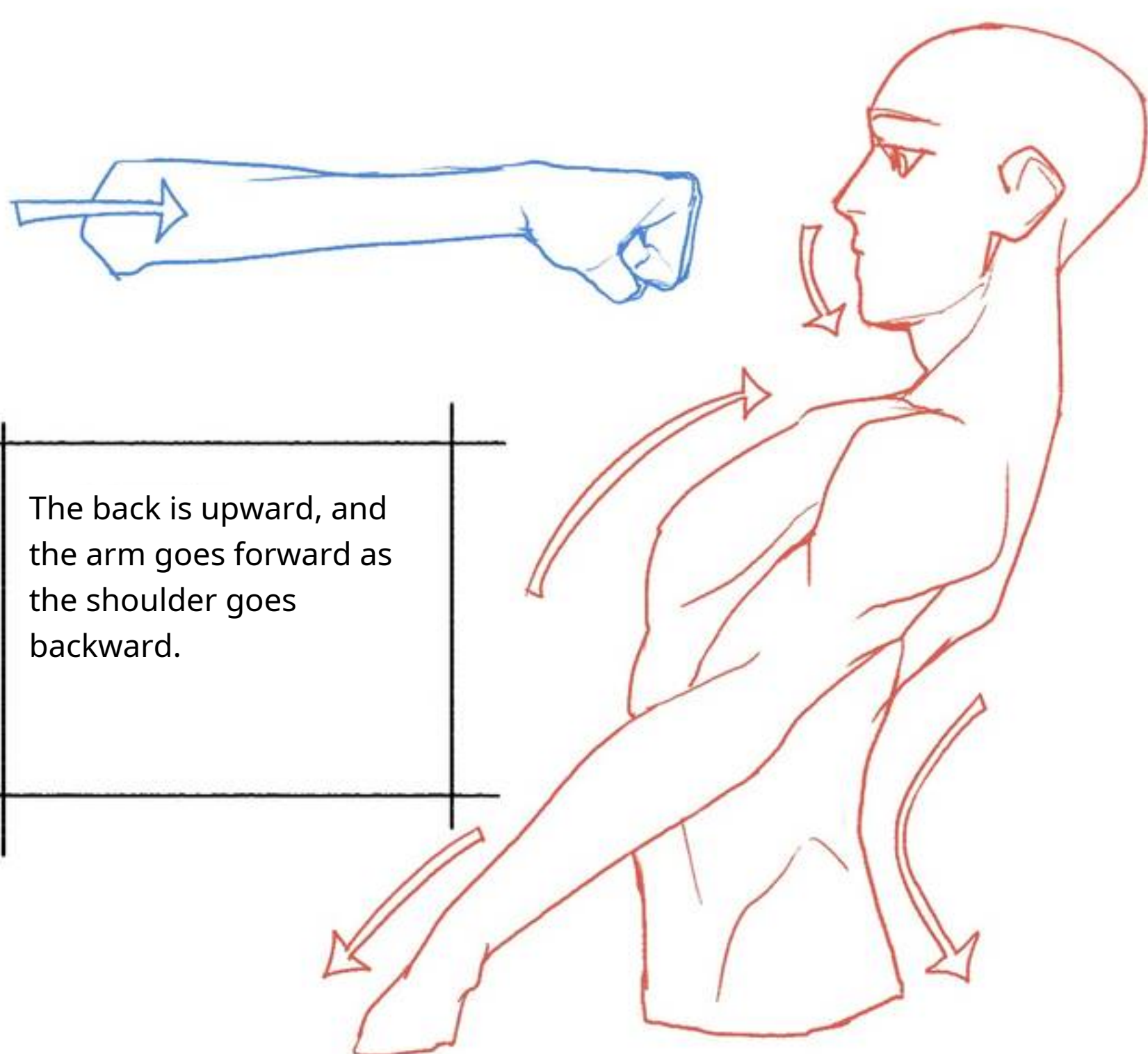
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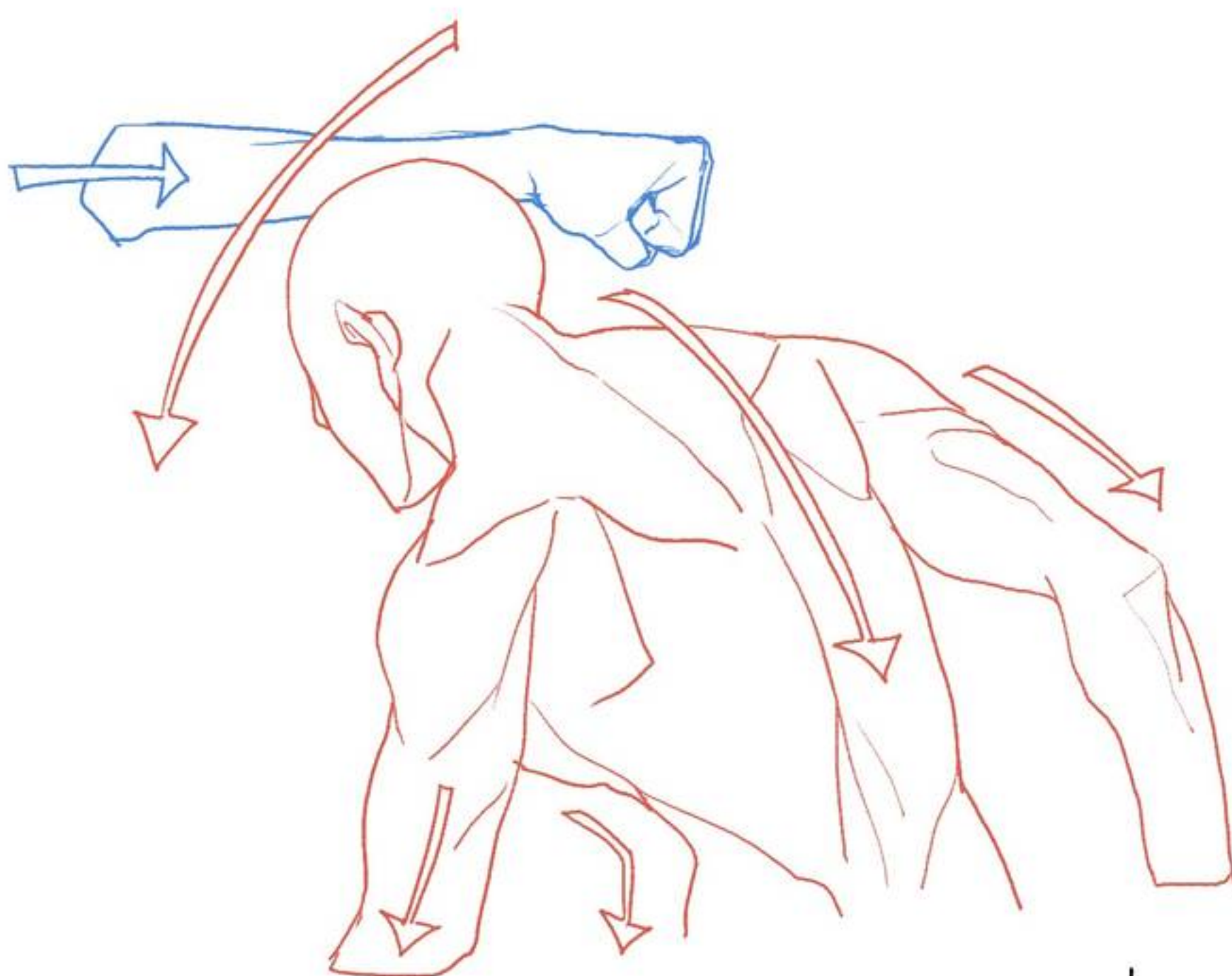
I think it's a strange thing to avoid a fist.



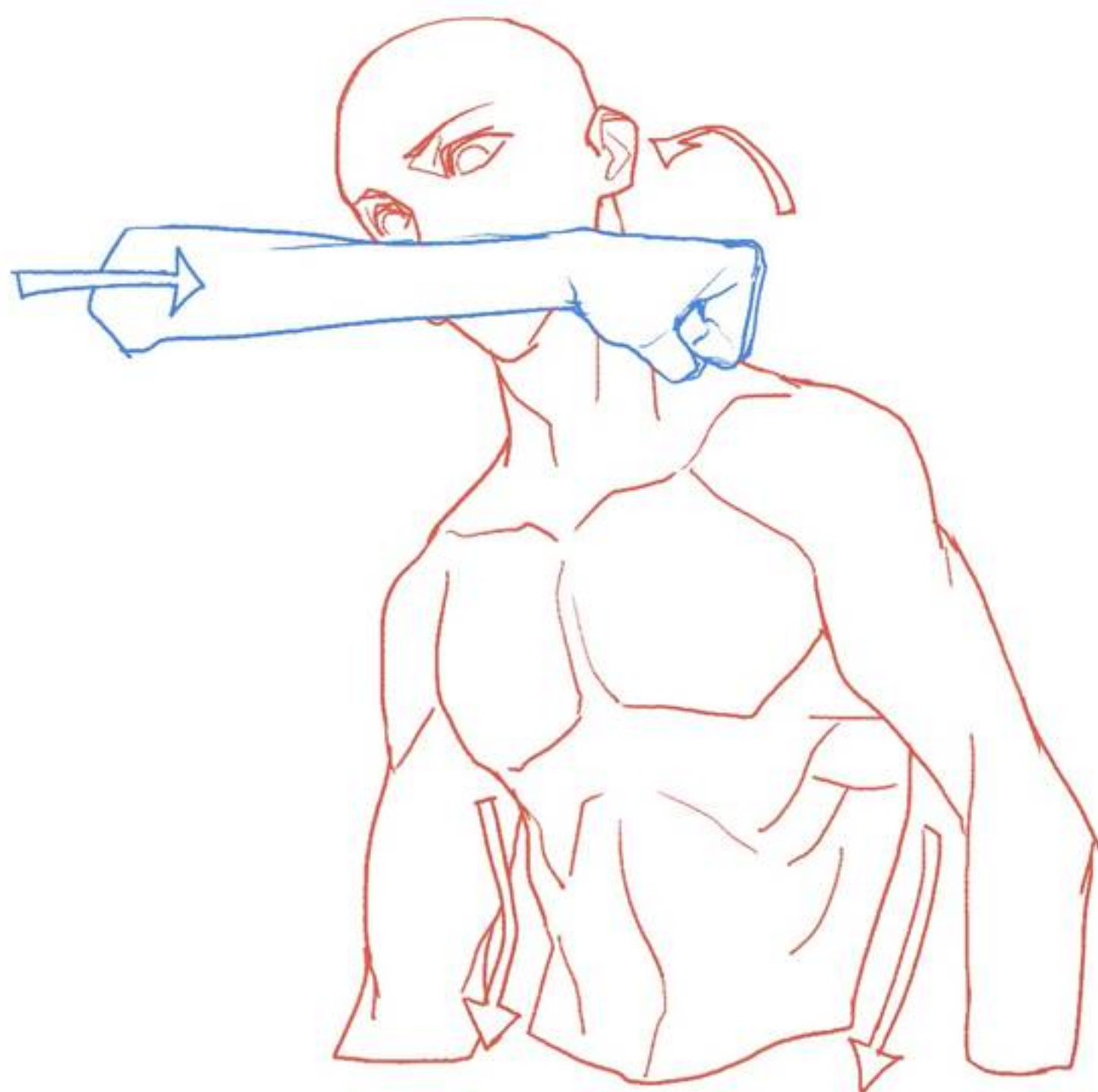
We're going to have to use a lot of avoidances to draw the direction of the fist and what the character is going to avoid.



The back is upward, and the arm goes forward as the shoulder goes backward.

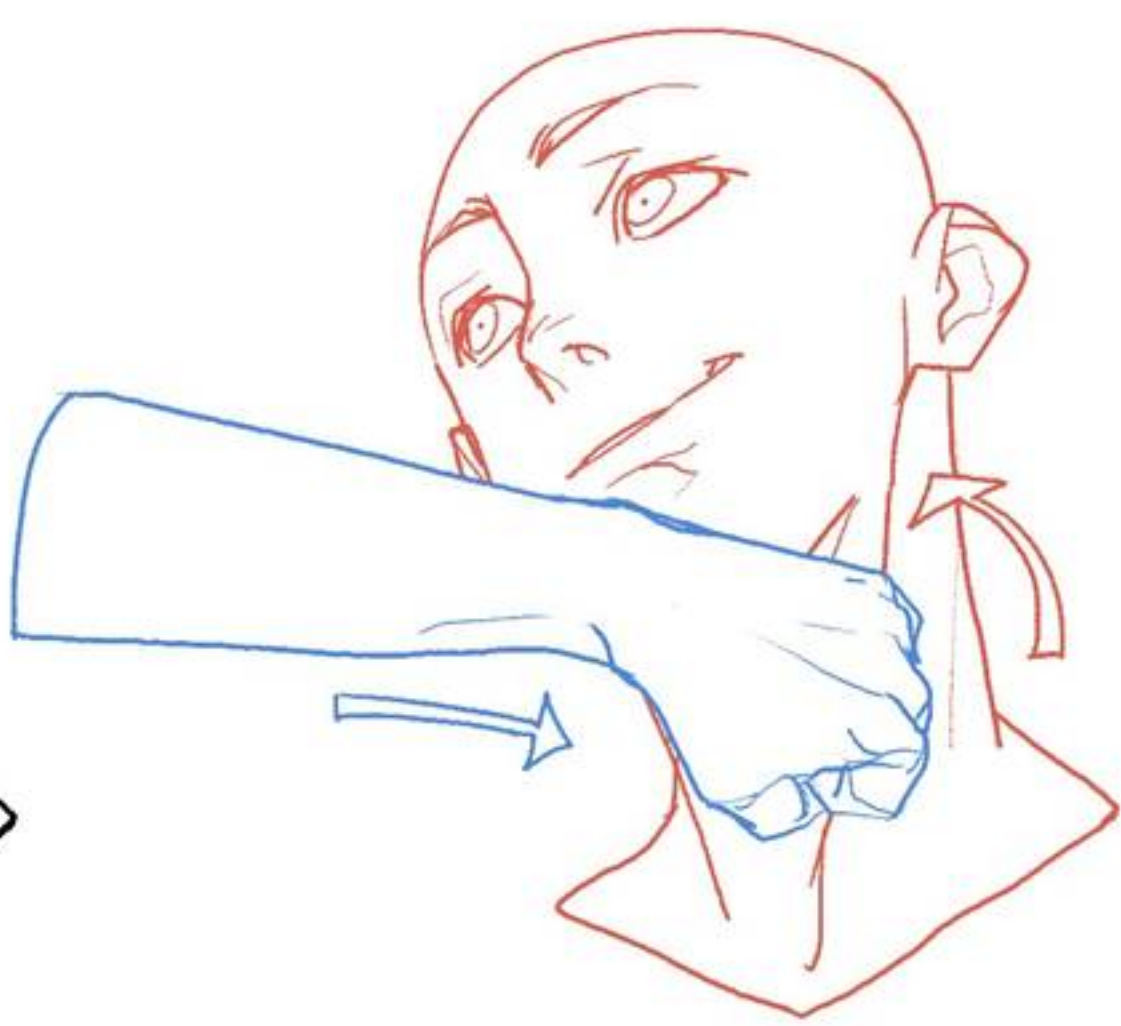


I'm going to bend forward in the direction of the fist, and I'm going to draw it carefully so my face can see the ground.

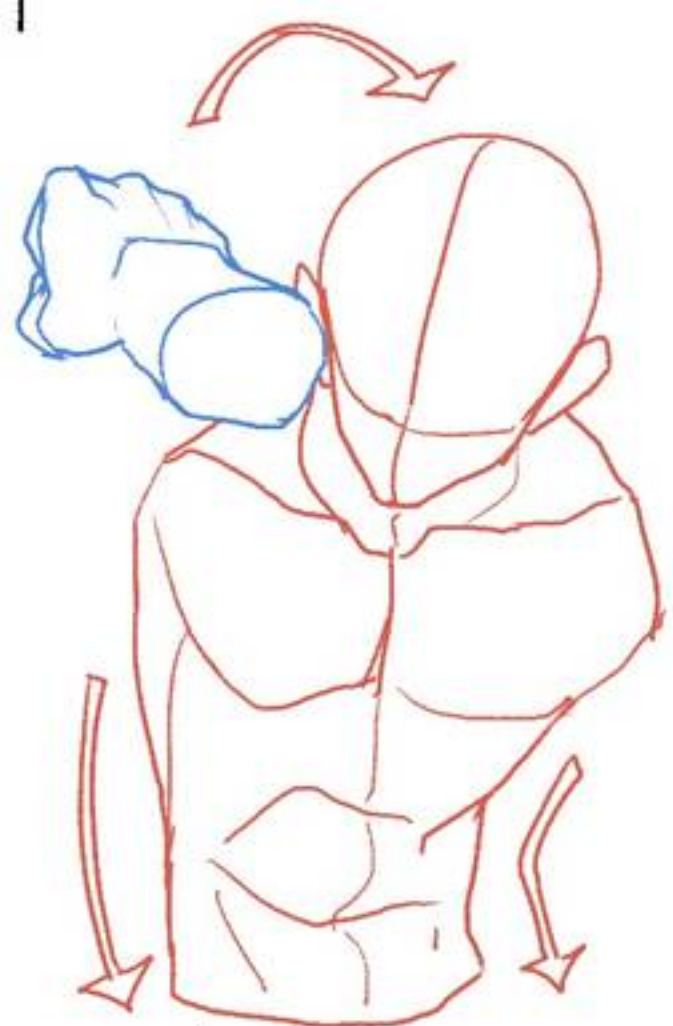


It's a little bit like an anan's upper body that's only moving her face.

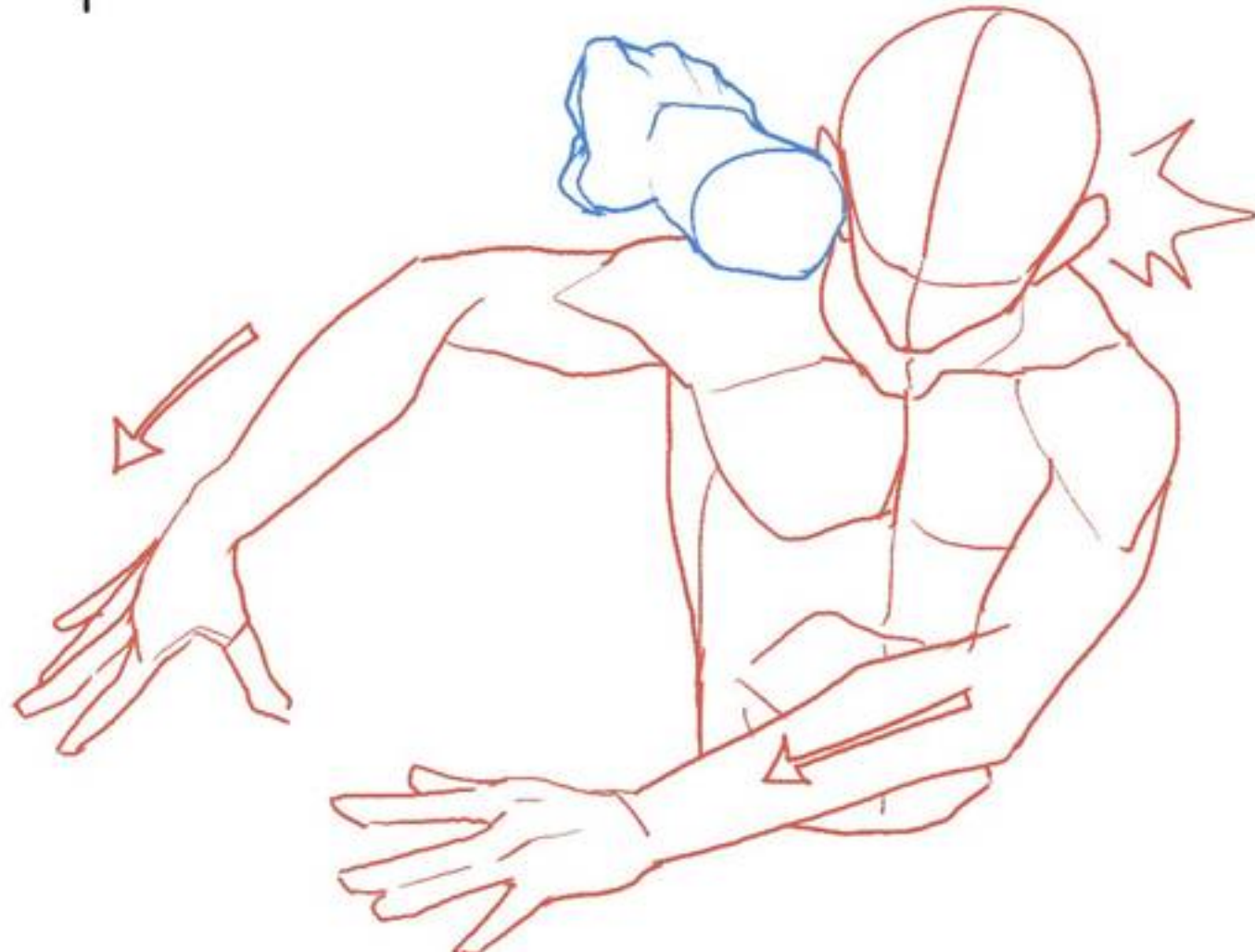




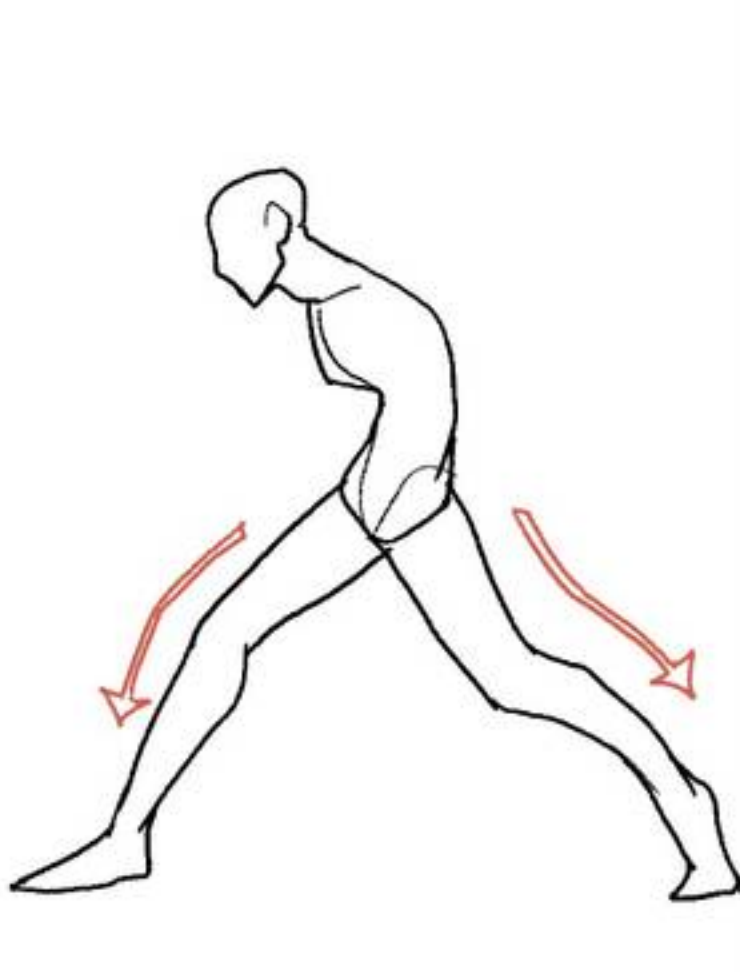
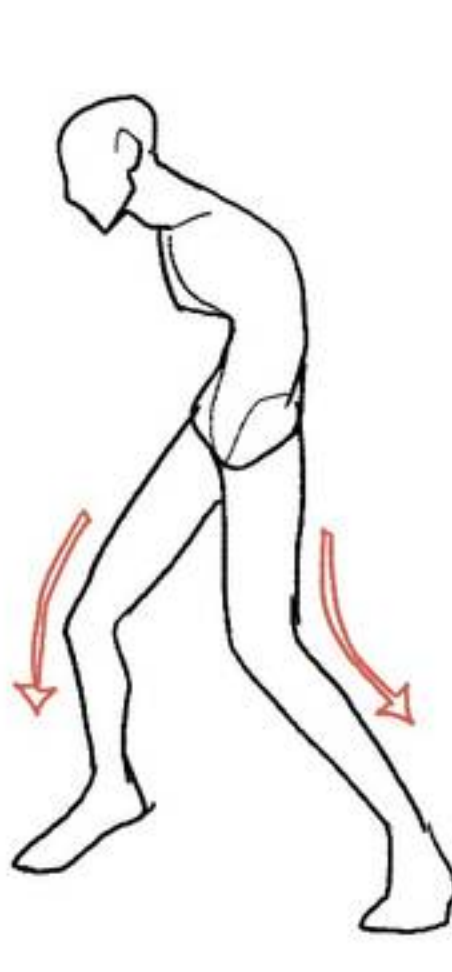
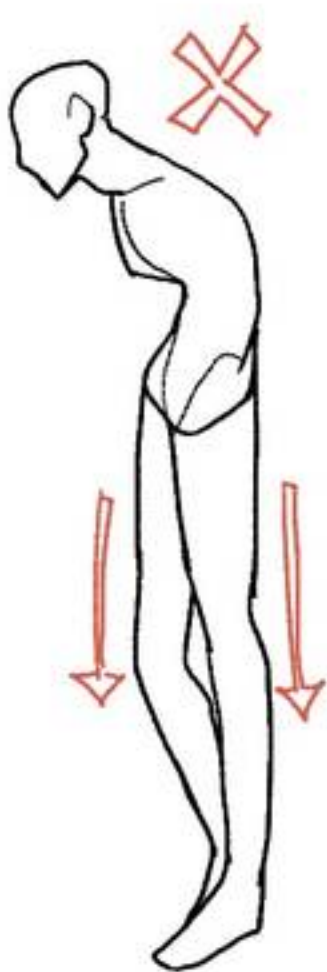
You can see things in a completely different way with the facial expression and the eye position.



You can imagine the character's tendency or the next situation where the upper body flows, depending on the position the arm is taking.



I'd like to know the taco author."



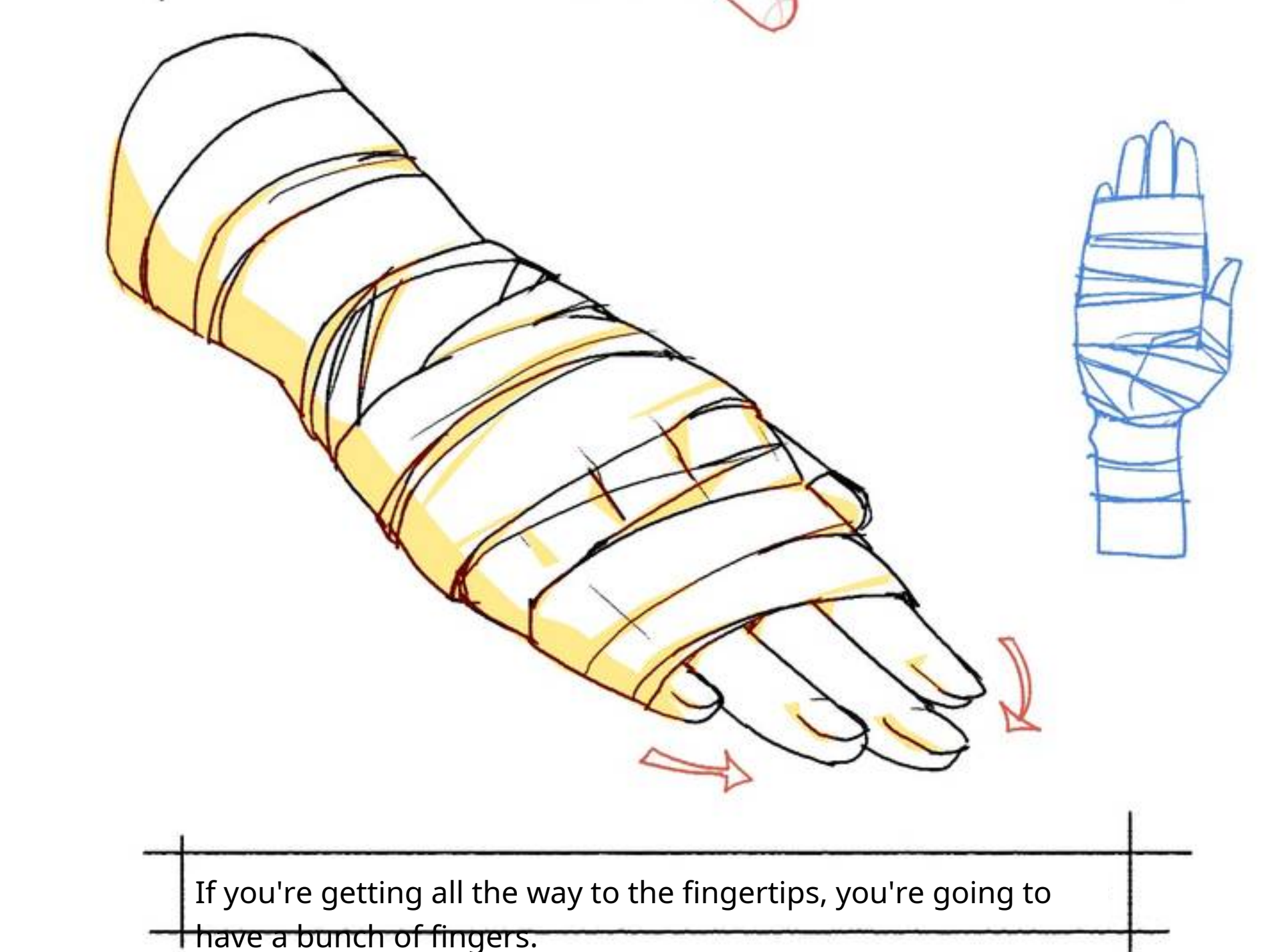
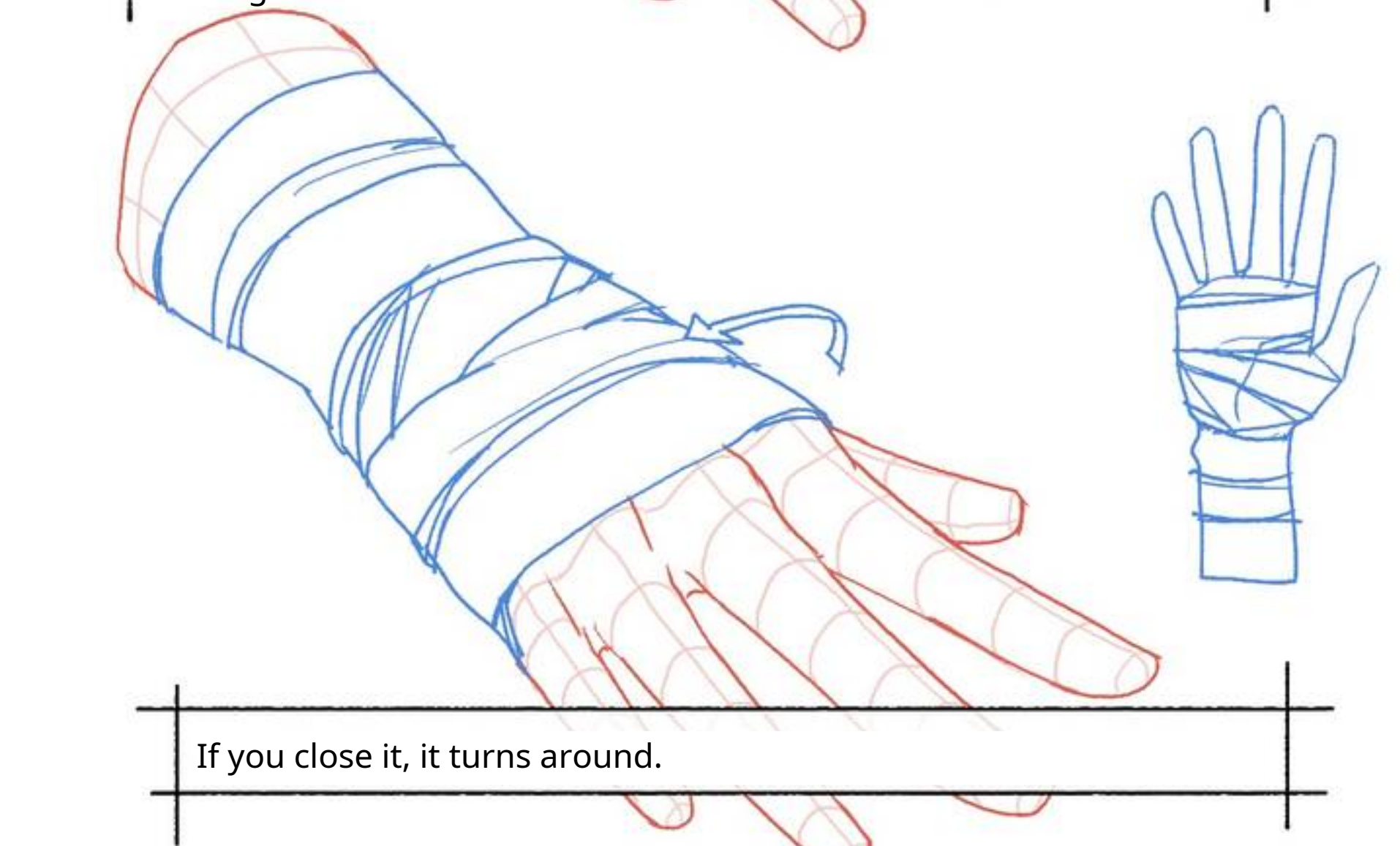
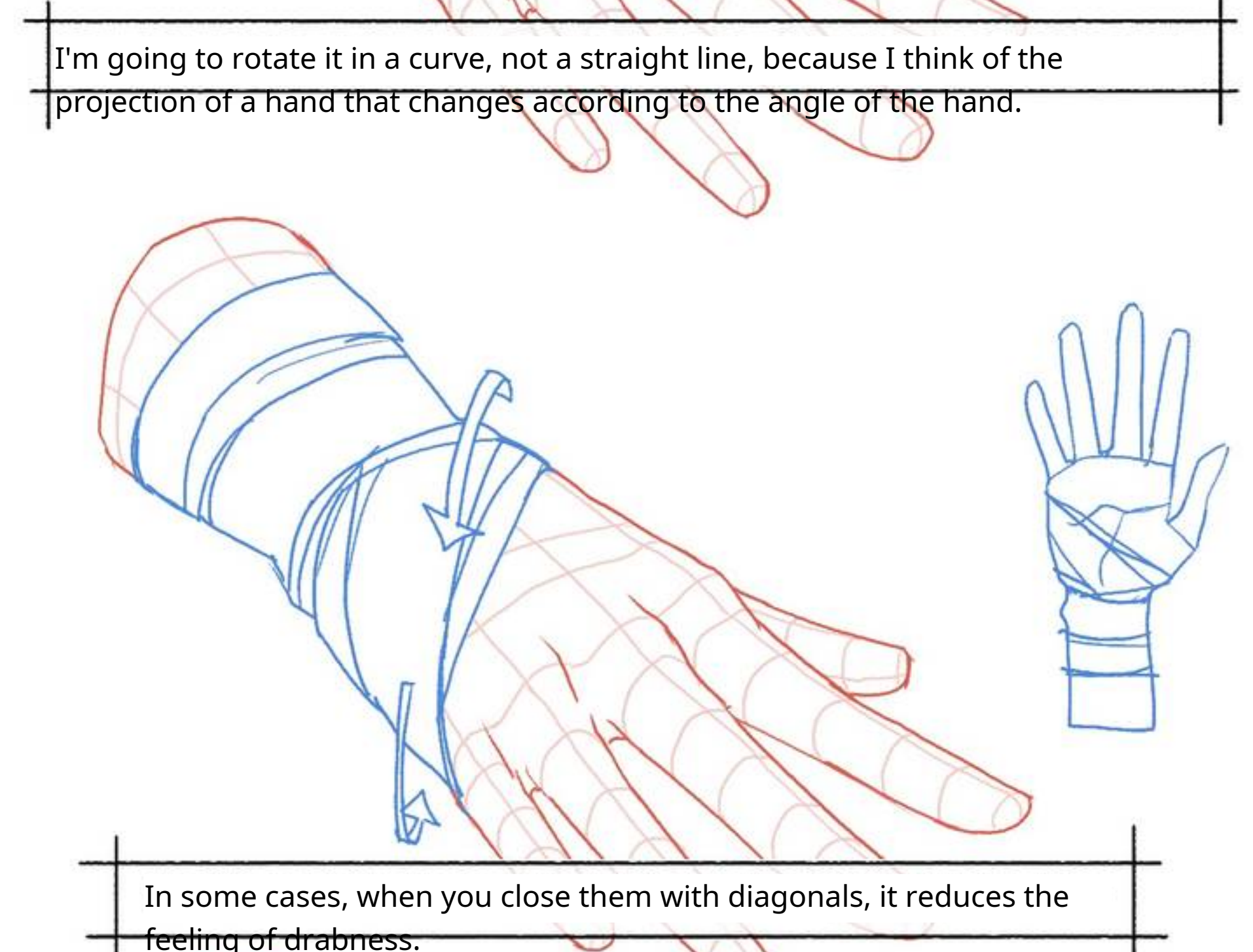
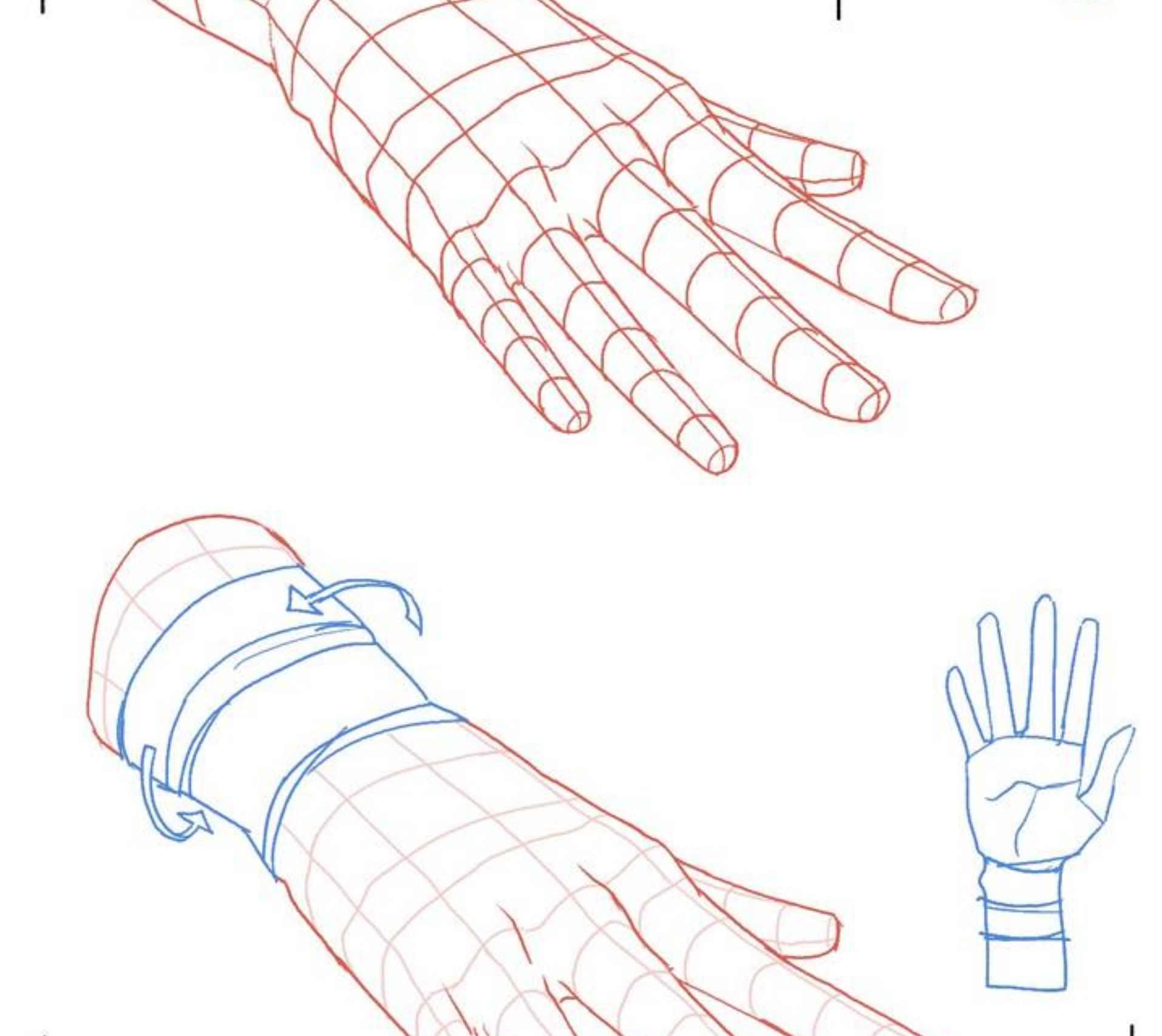
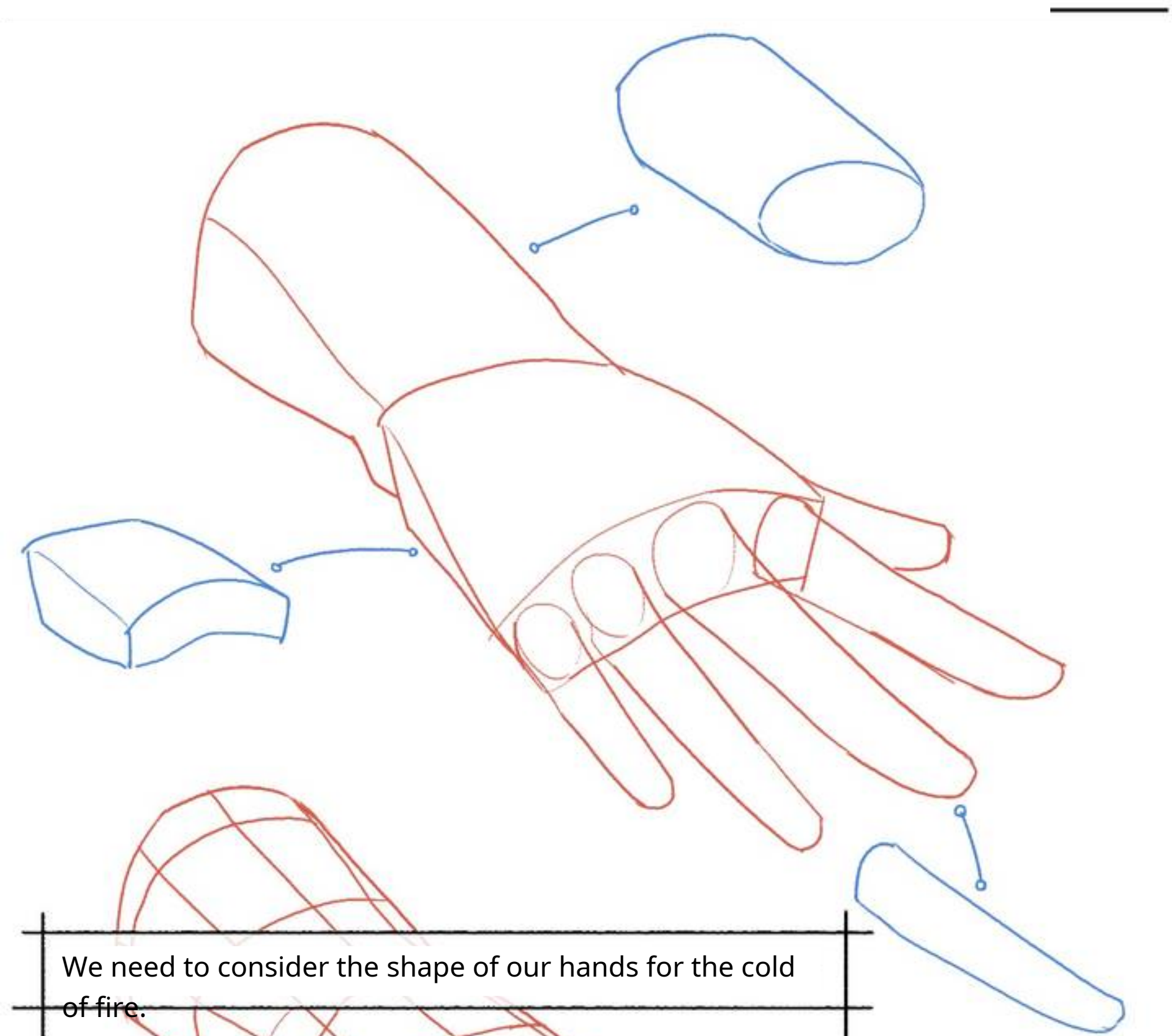
If you have a lower body, whether you're standing in a nice position, or if you're making the leg move more than the posture, you can see that the movement of the legs is more dynamic.



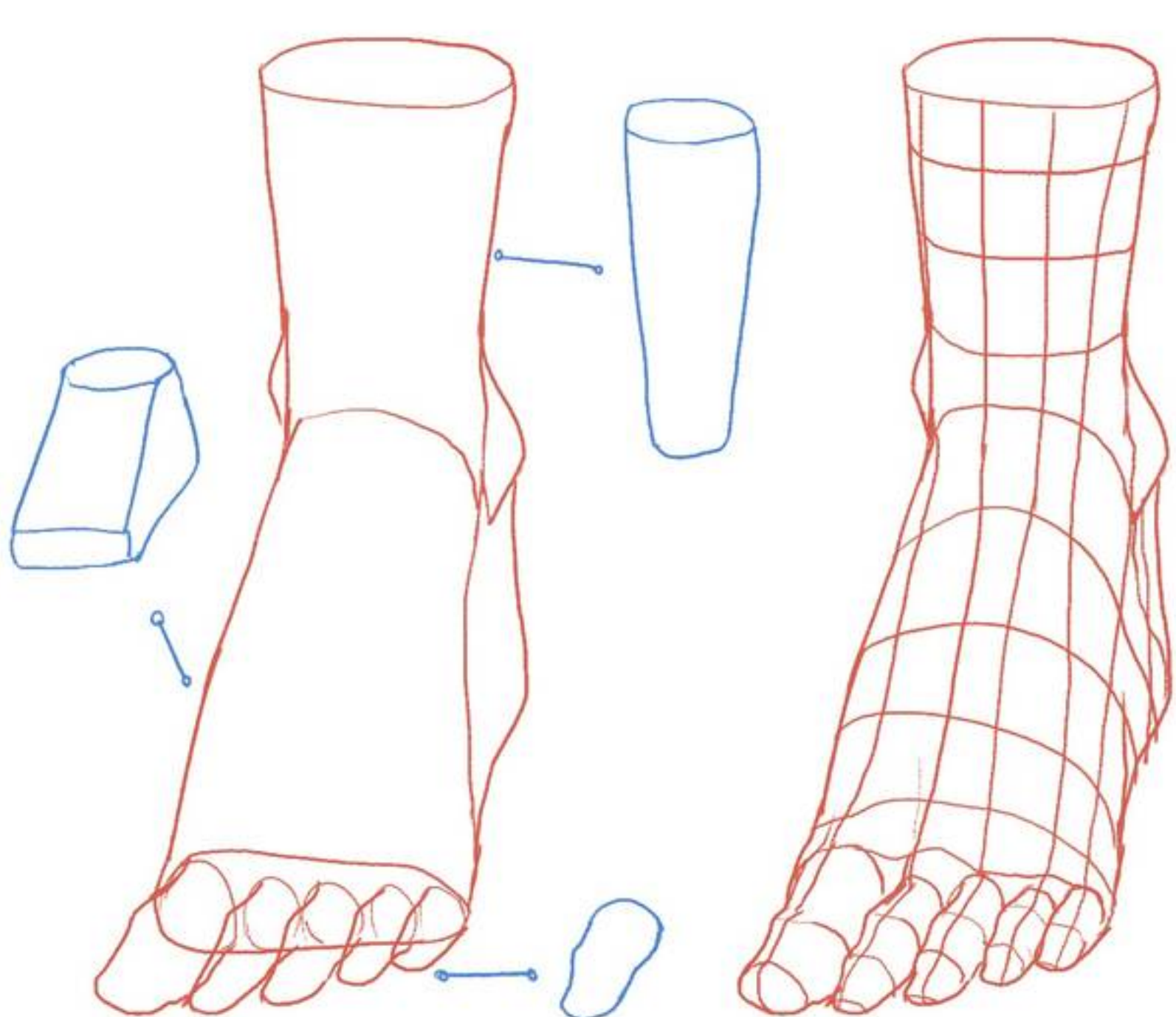
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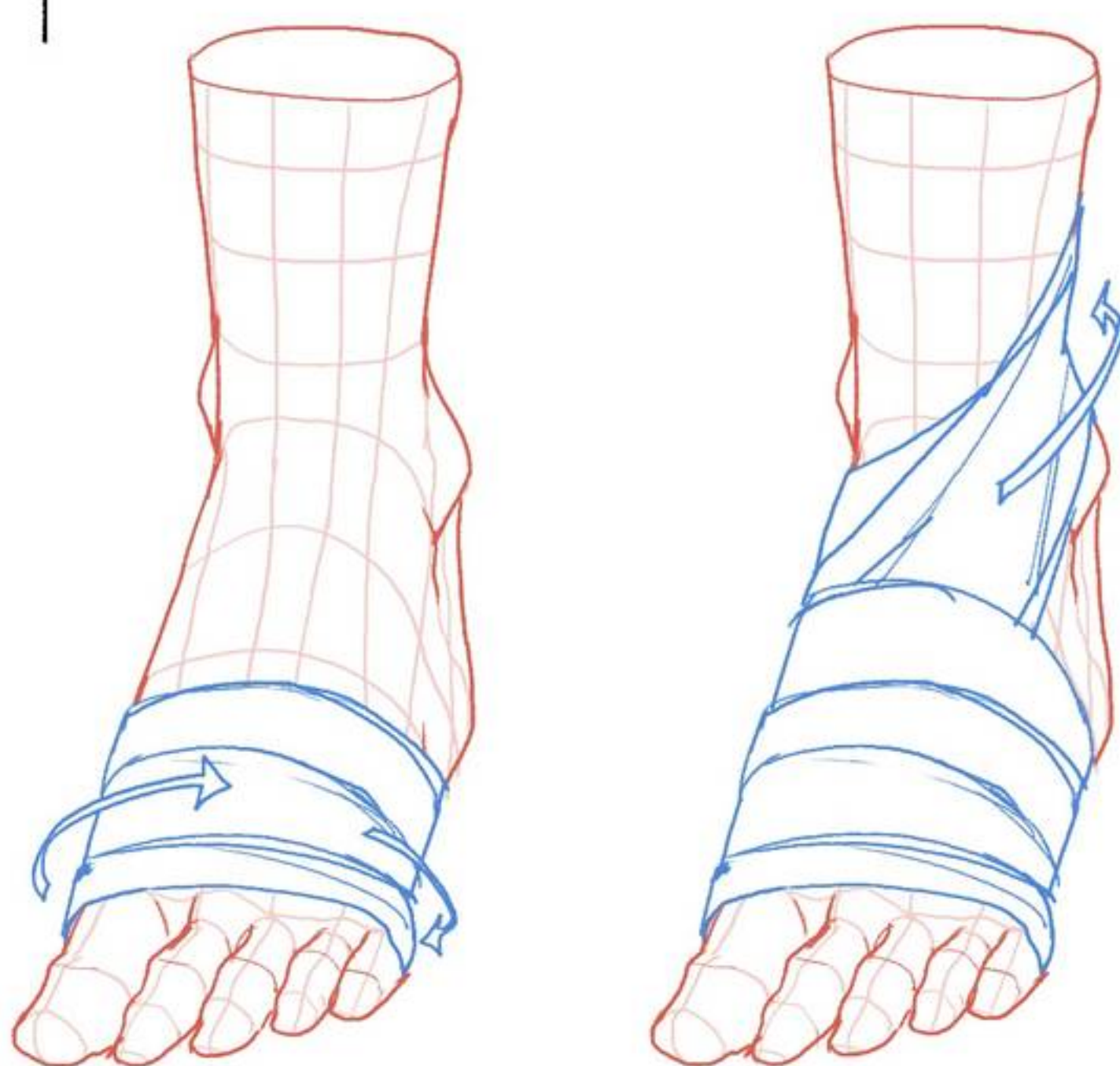
[Q: I want to be pretty with my hands and feet.]



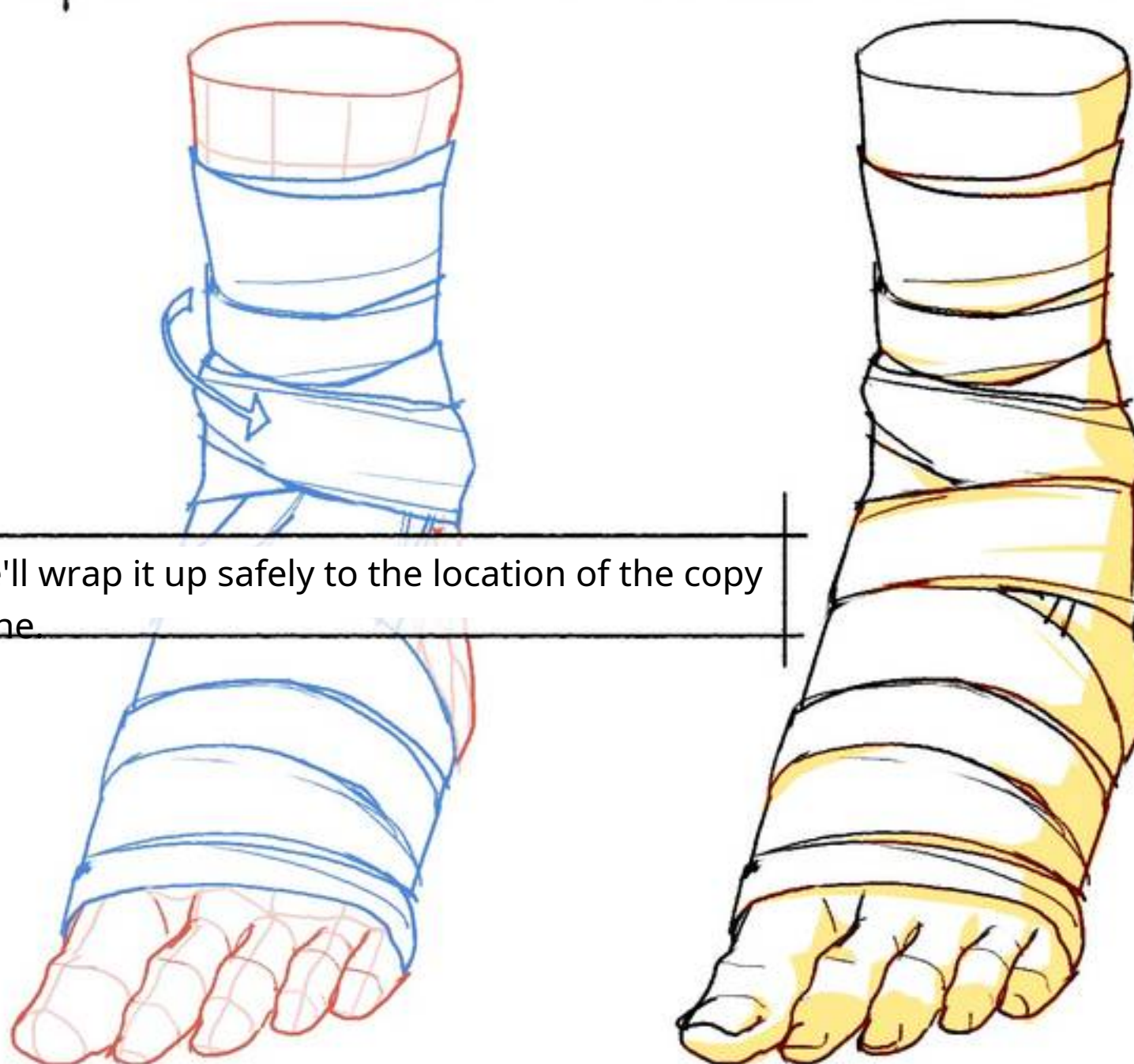




Just like your hand, you're considering the shape of your feet and the shape of your projections.

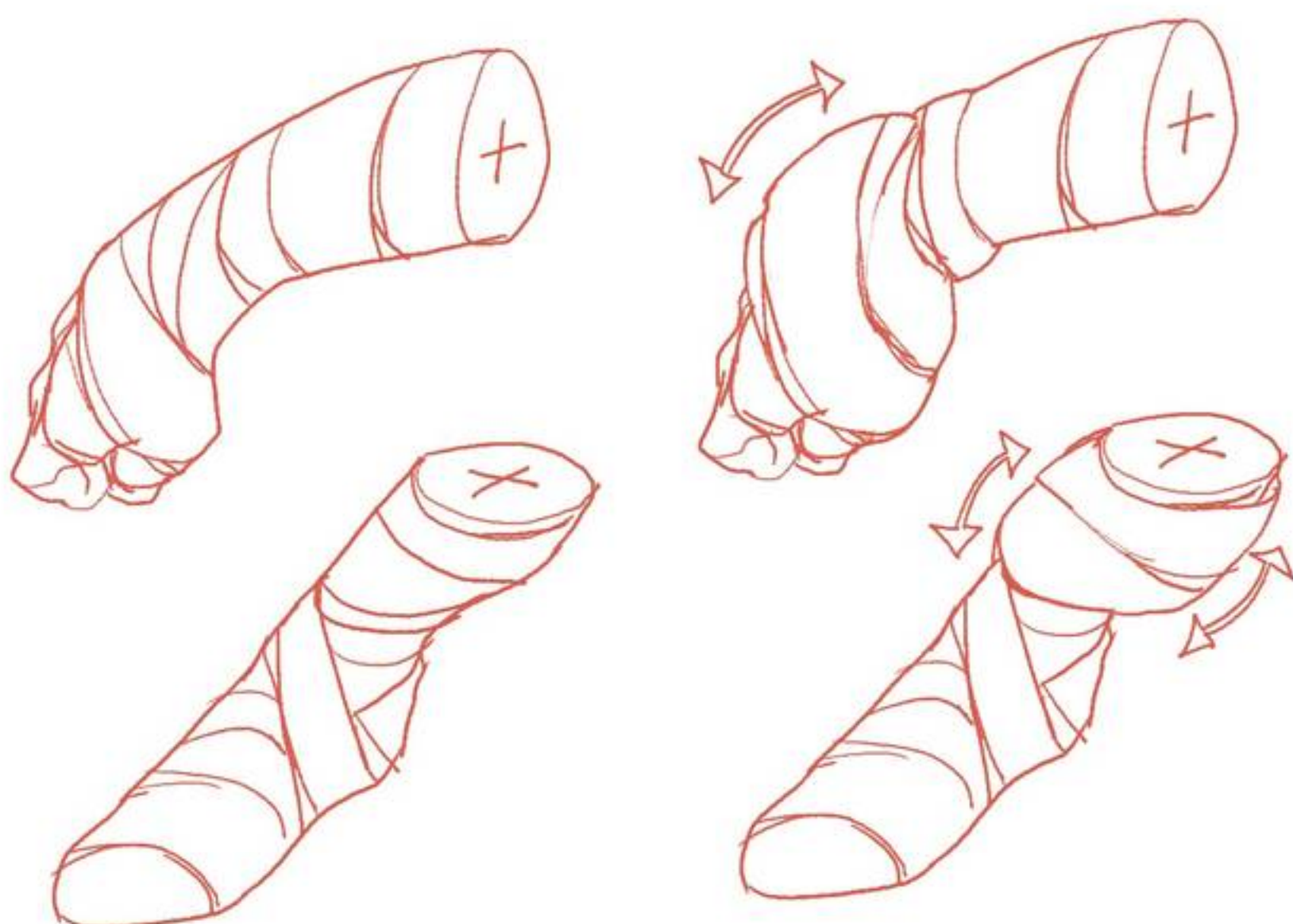


I'm drawing a frame in the direction of the diagonal rising to the ankles.



We'll wrap it up safely to the location of the copy bone

I'd like to know the taco author."



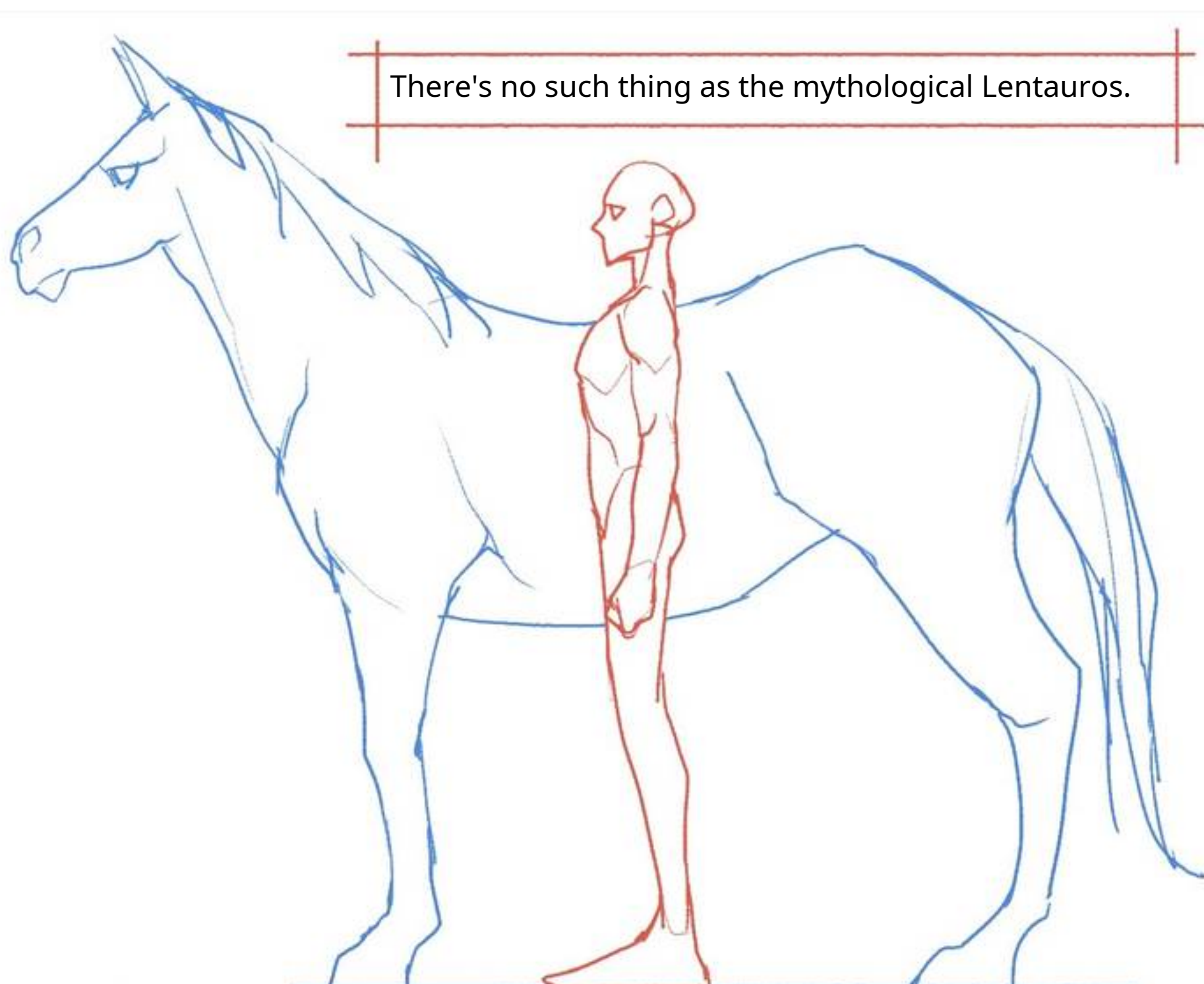
And the more you wrap it around the curve, the more volume you get, so if you apply them, you're going to get me.



Key Doint

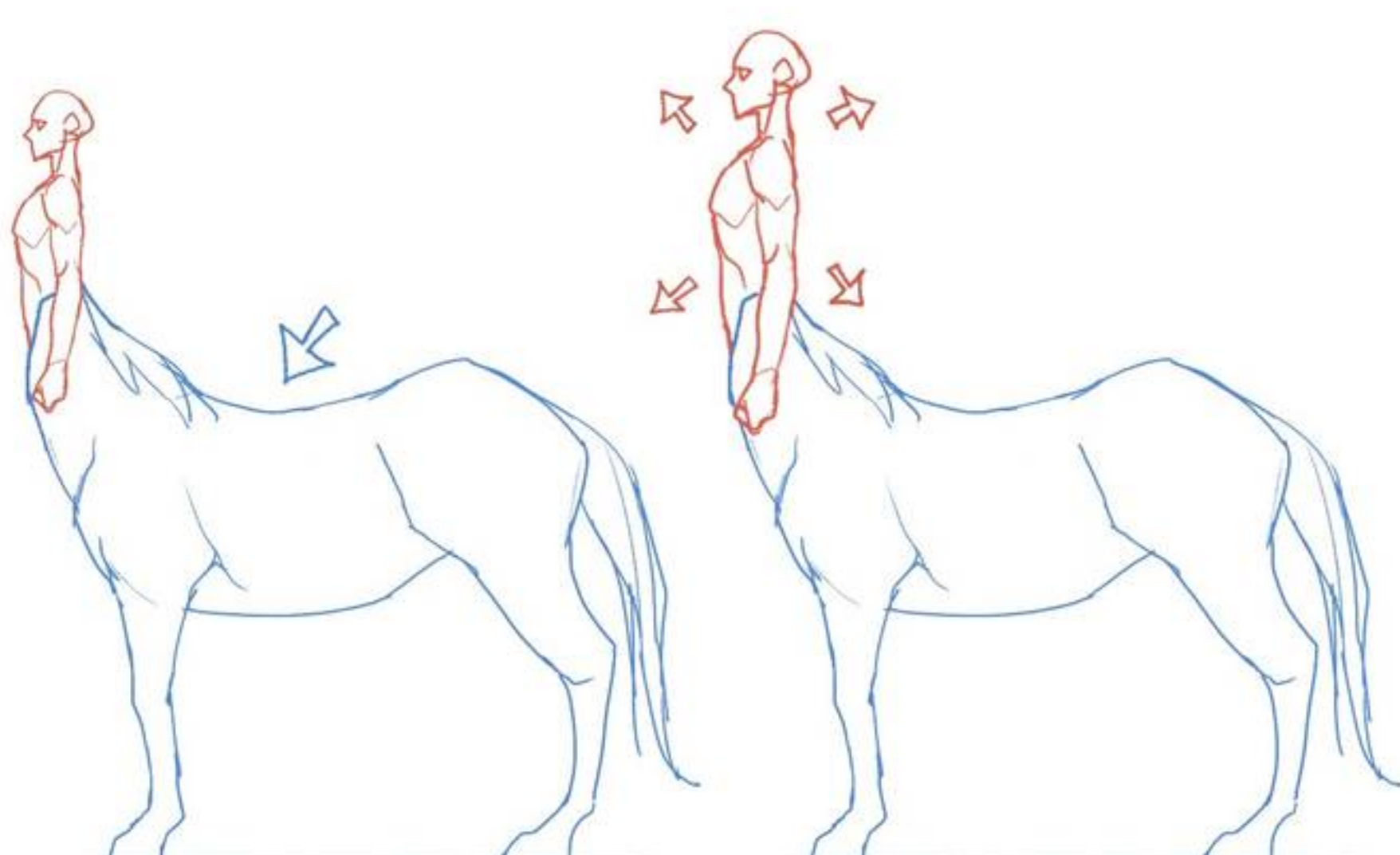


IQ: Tell me the proportion of monsters in which human animals are combined.

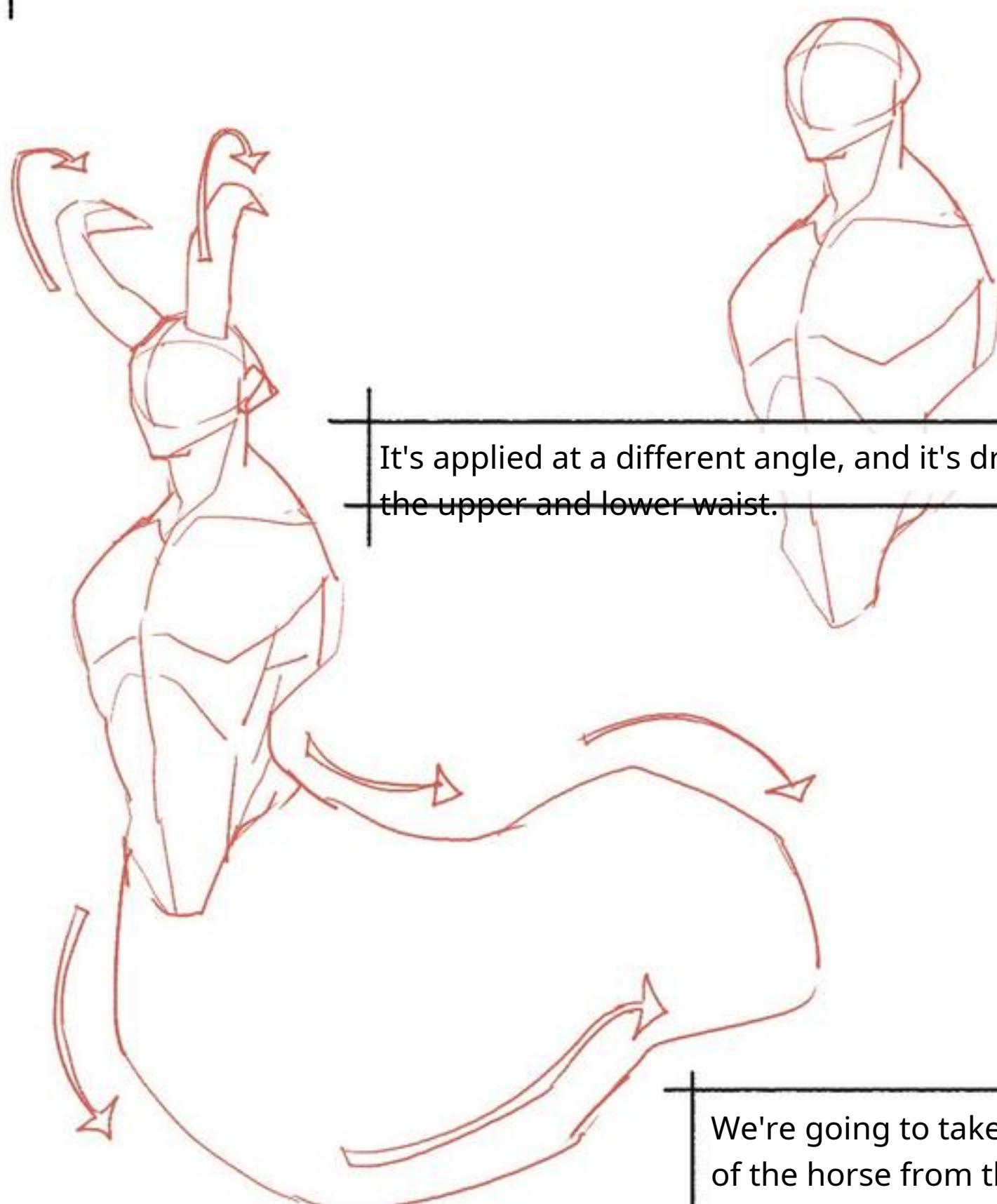


There's no such thing as the mythological Lentauros.

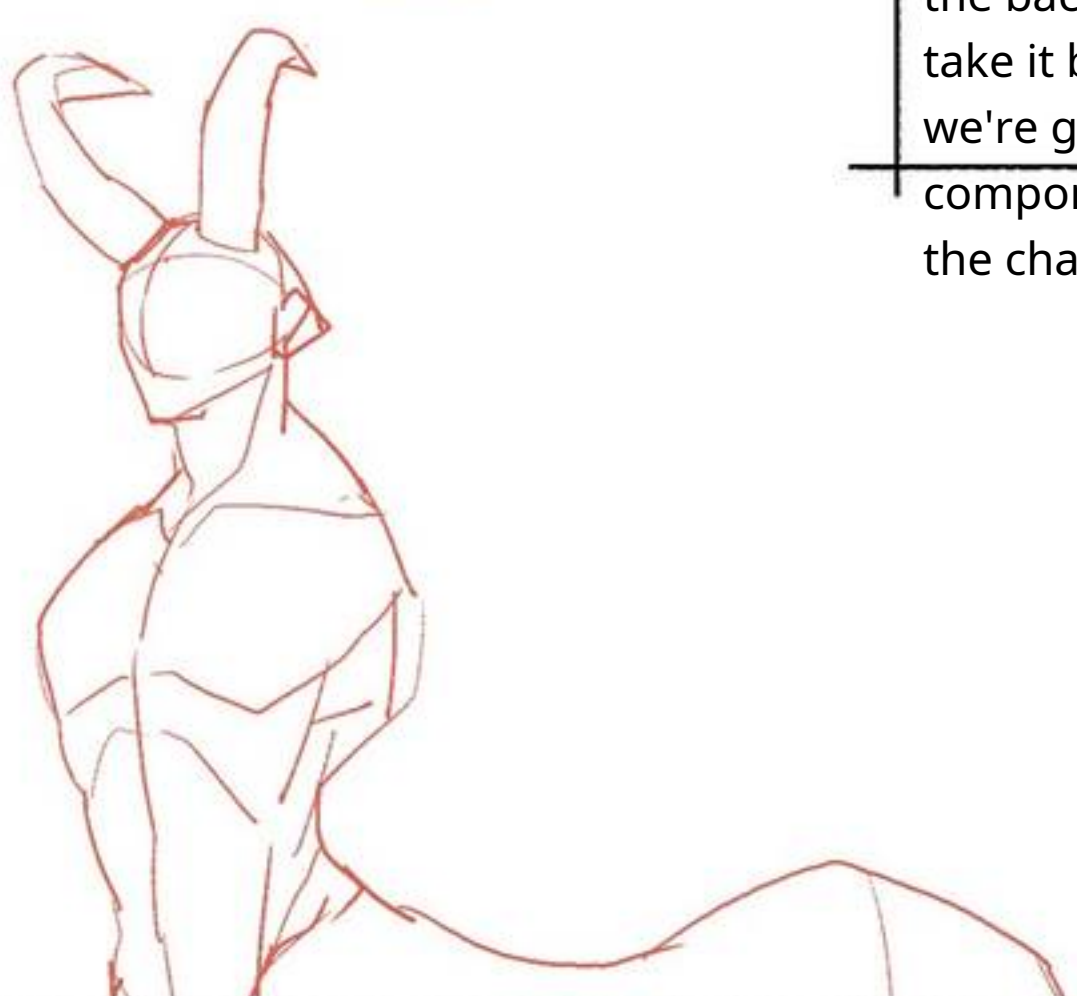
In the case of the kwontarus, the human upper body and the horse is a sub-v, and we're going to make sure that we're at one-to-one ratio of humans to horses.



In a one-to-one ratio, the horse's body looks so much bigger, it's awkward, and it's drawn about one-and-a-half times more human than the state's upper body.

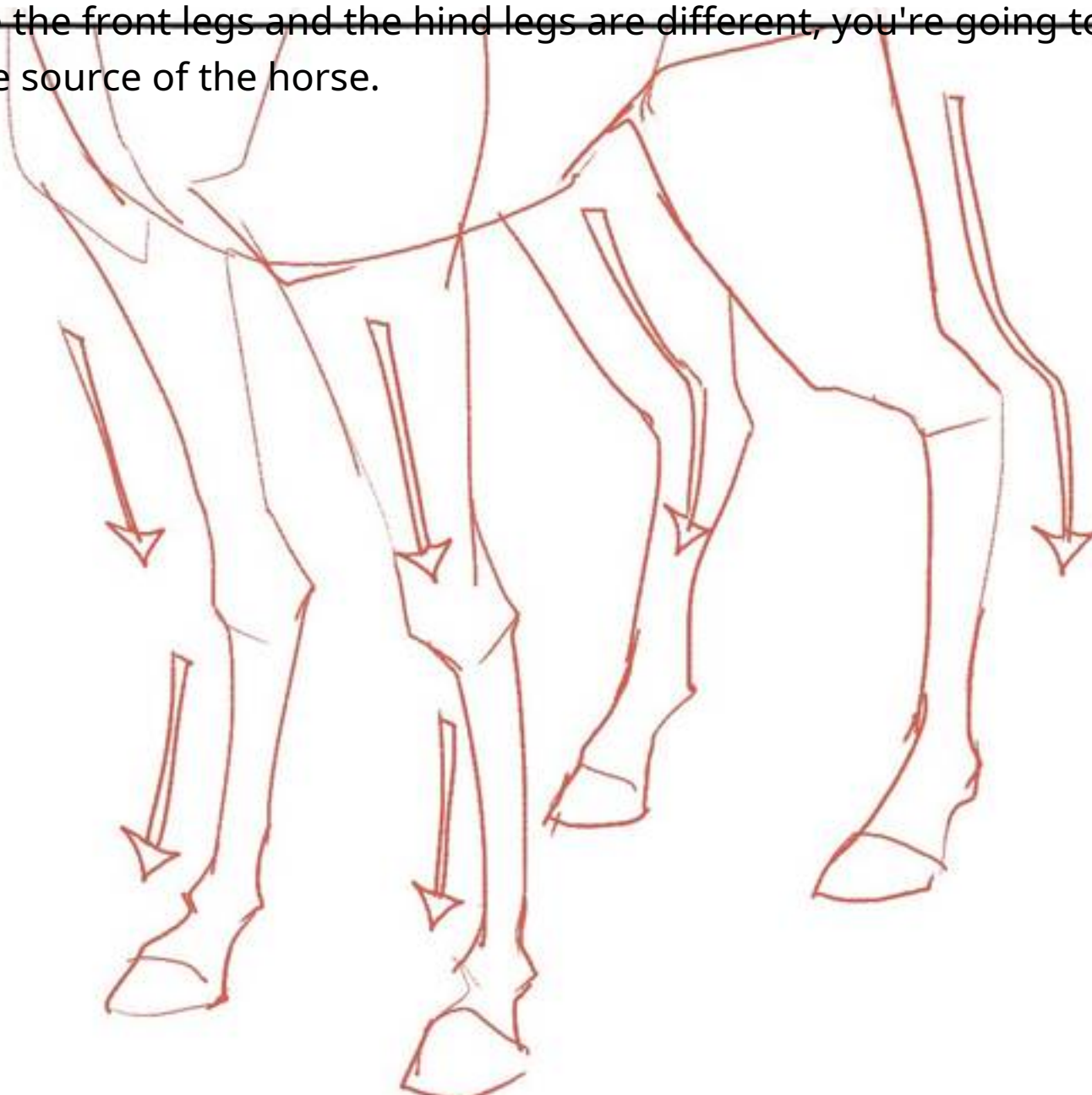


It's applied at a different angle, and it's drawn to the upper and lower waist.

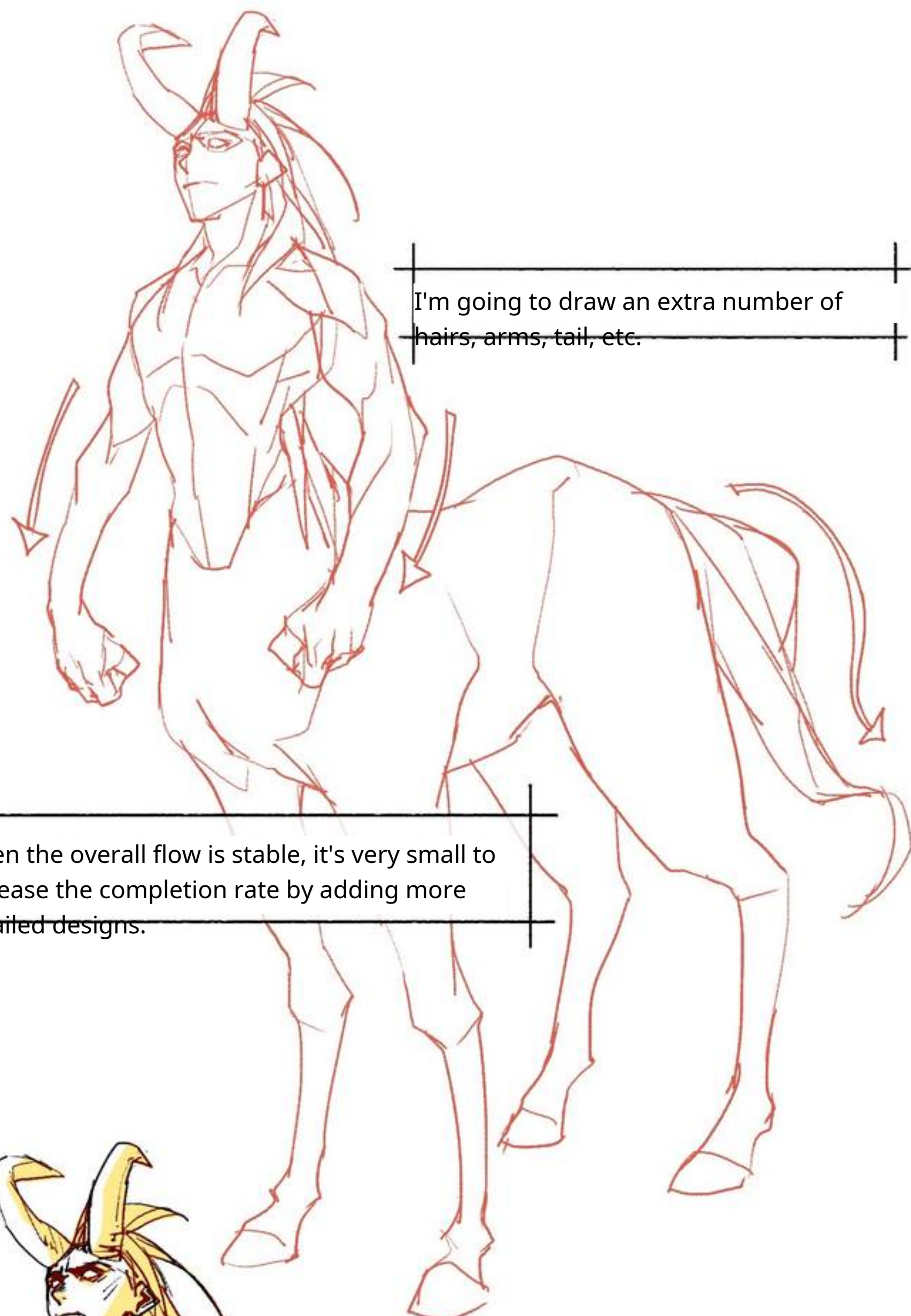


We're going to take the body of the horse from the waist to the back, and we're going to take it back to the siluth, and we're going to add the components that characterize the character as needed.

When you're drawing a horse's body or a bridge, you're going to draw a picture or a reference to a joint shape and positioning pattern, and you're going to see that because the front legs and the hind legs are different, you're going to see that from the source of the horse.



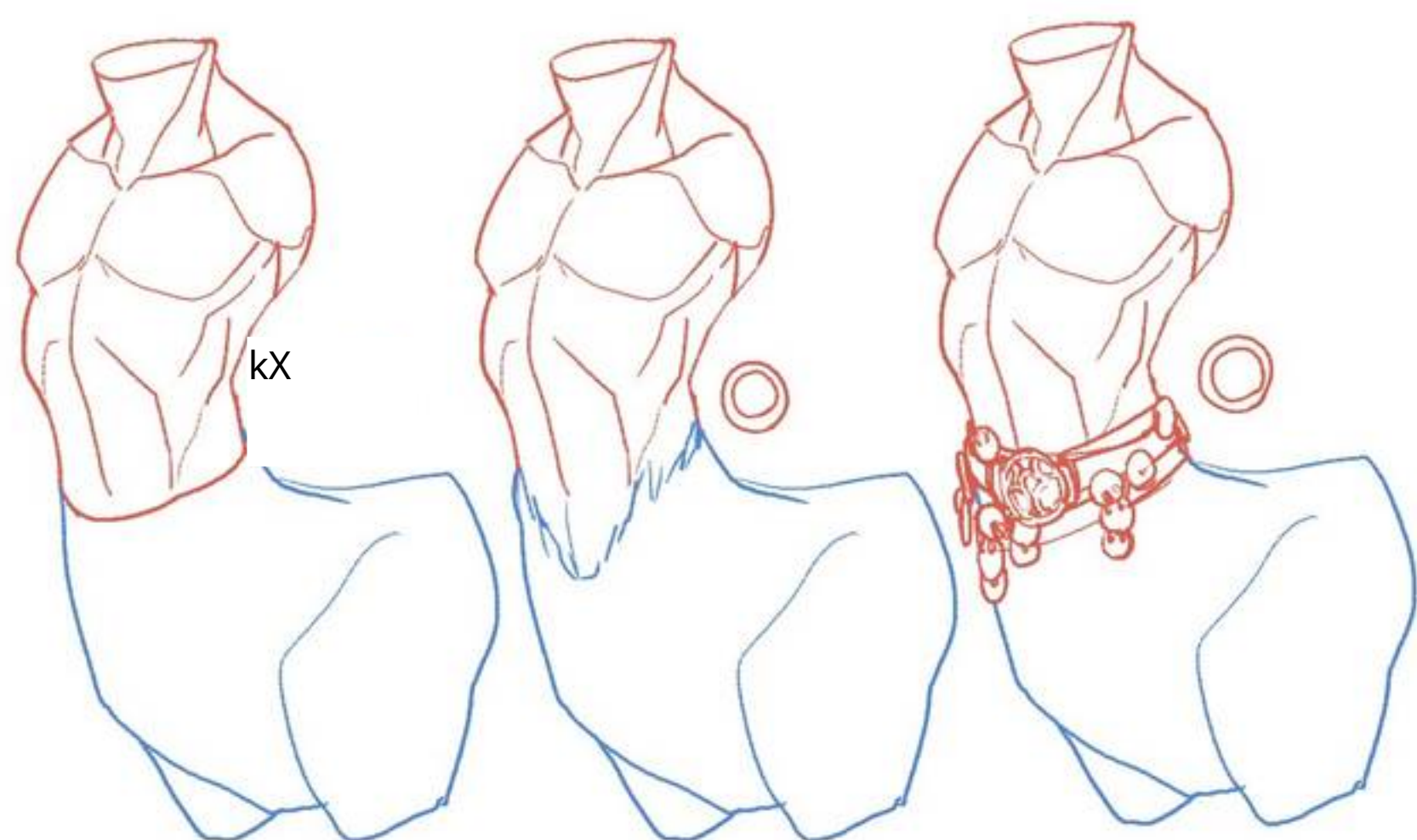




When the overall flow is stable, it's very small to increase the completion rate by adding more detailed designs.



I'd like to know the taco author."



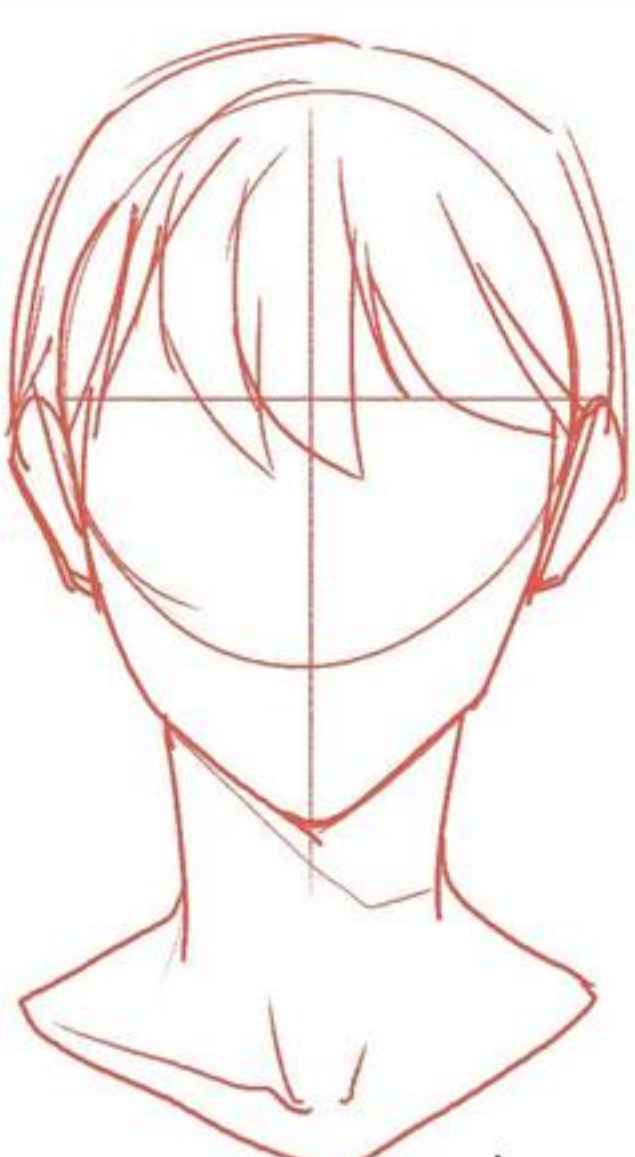
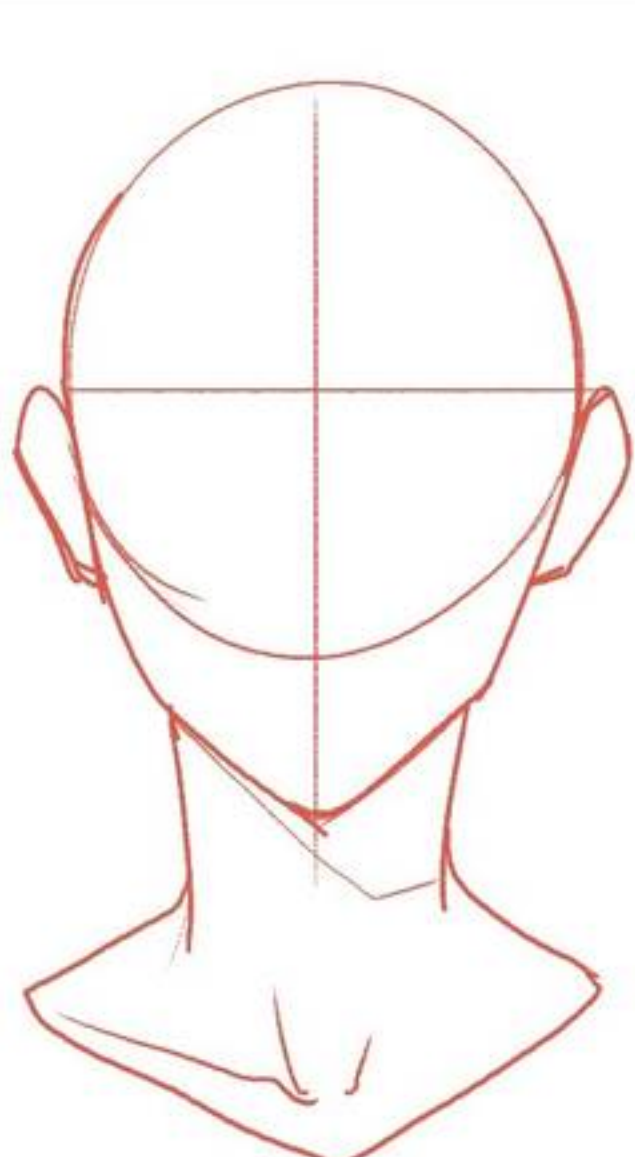
So in order for the upper and lower body parts to look natural, you have to have a hair or a frame or something like that.



Key Doint



I'm getting up on the IQ, and I'm drawing up on my brain.

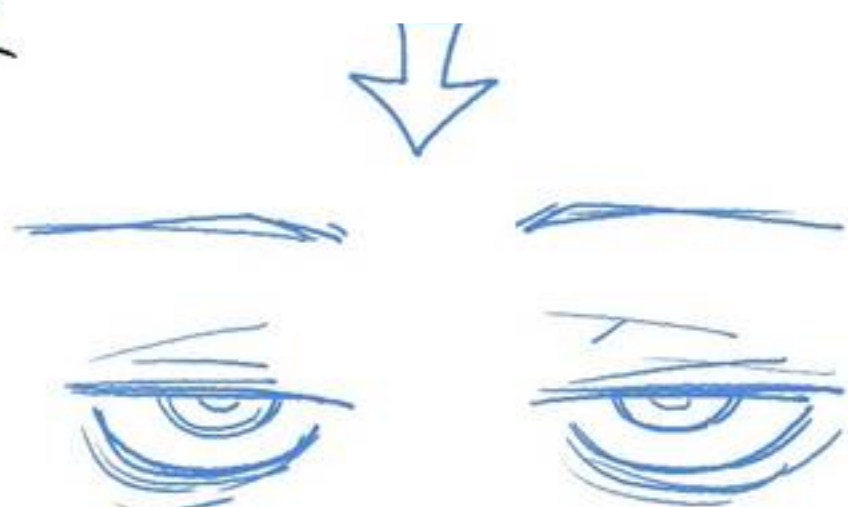


Displays the faces and hair styles that an existing character has

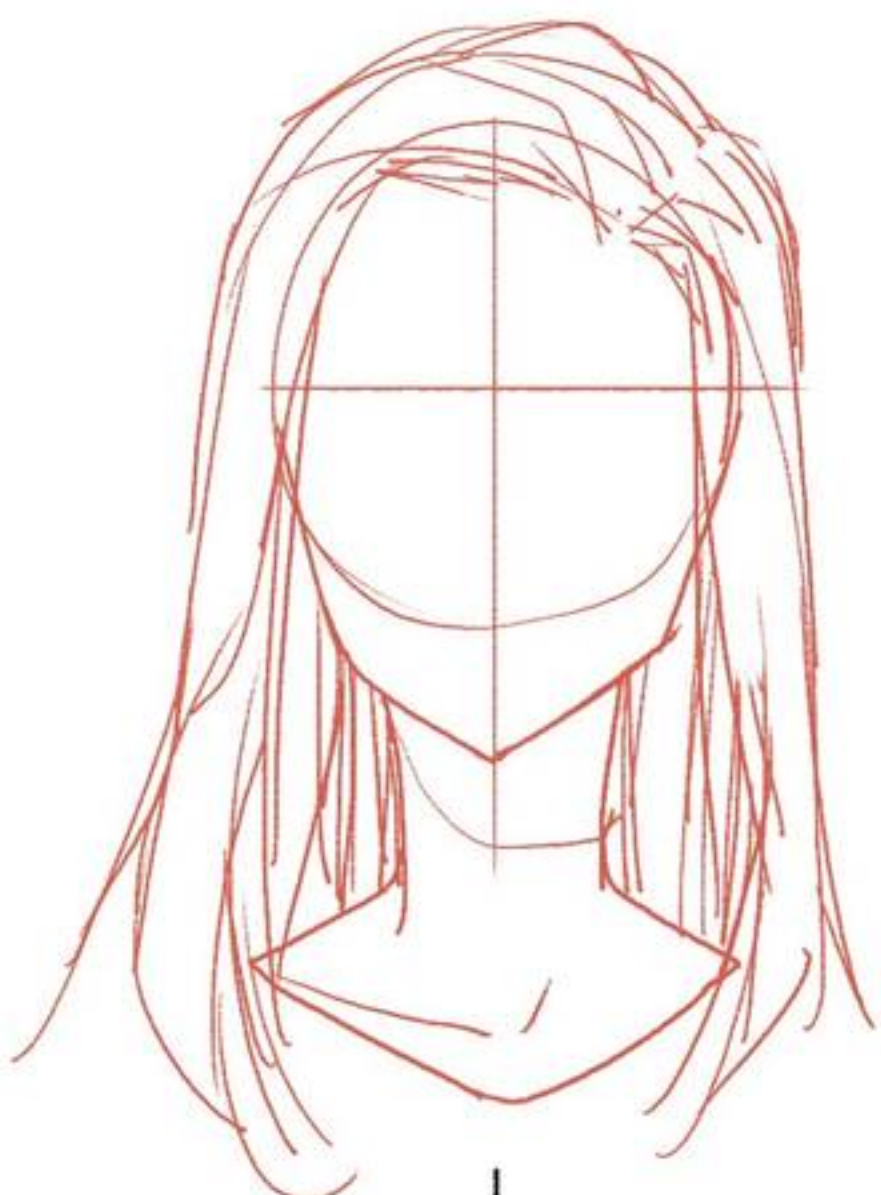
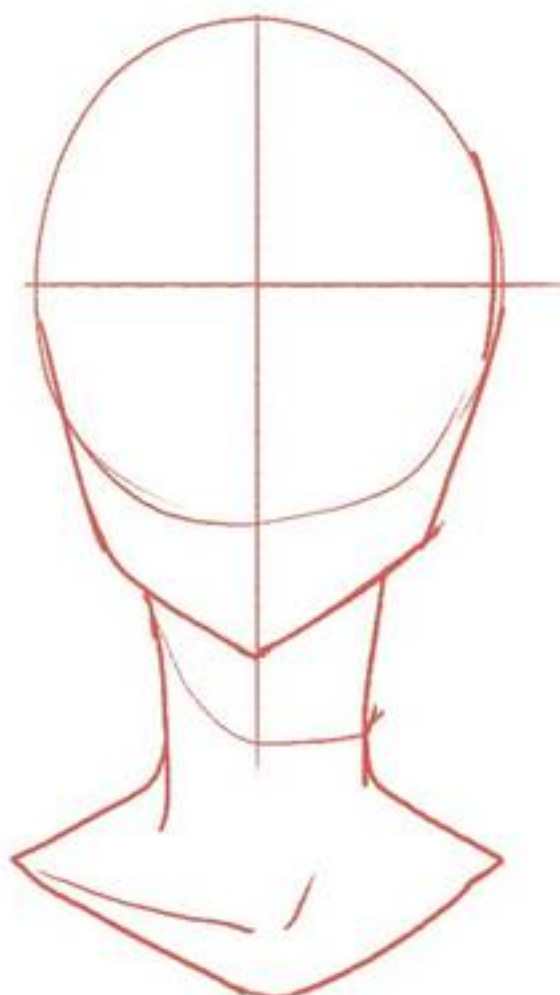


It's a certain part, or a fully obvious head, and it's an irregular wandering, and it makes you feel like you're going to end up with something that you're going to end up with when you're going to end up with something that you're going to end up with.

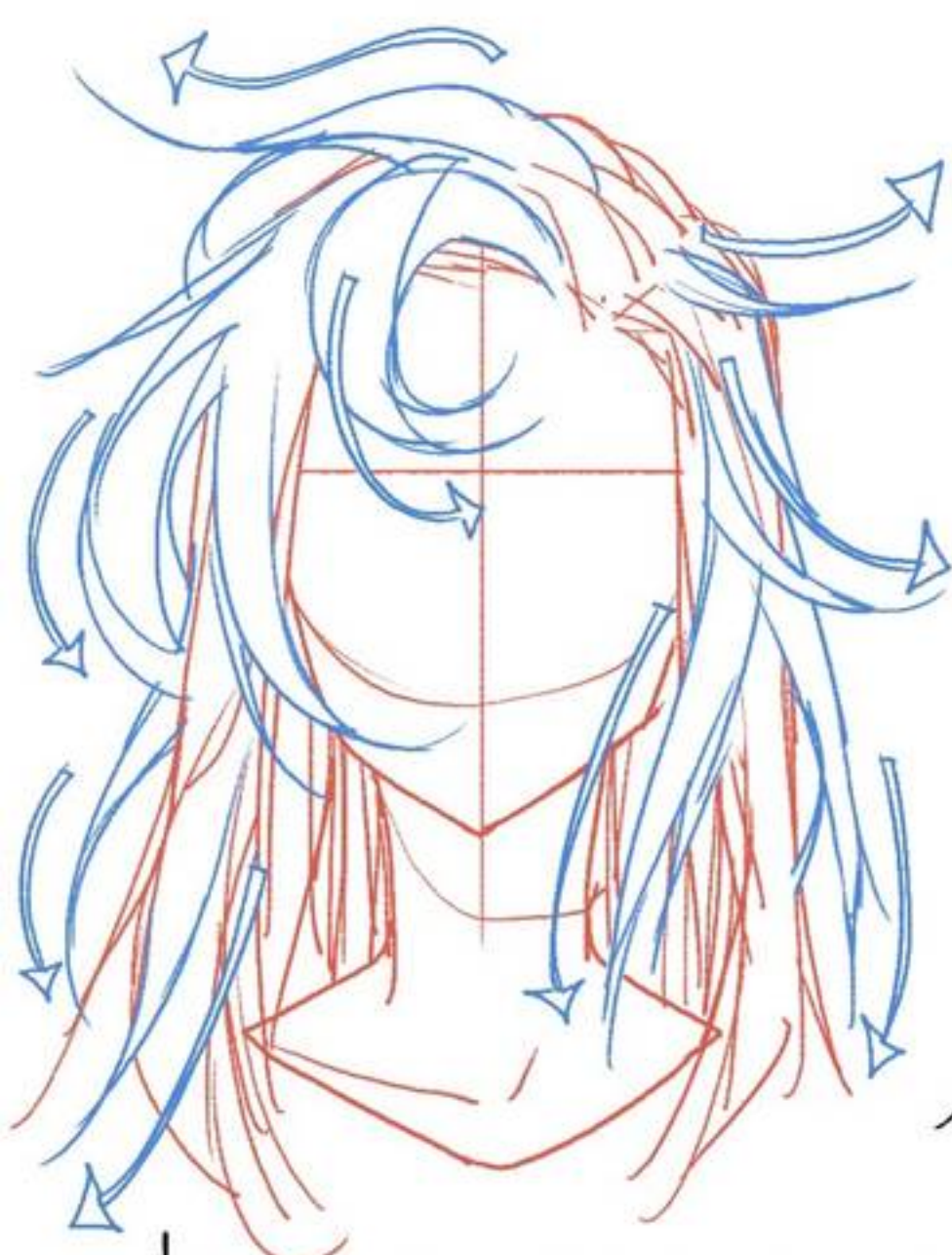
Ton Bear



When you make a face with anti-responsive eyelids, you're getting more and more details about the situation.

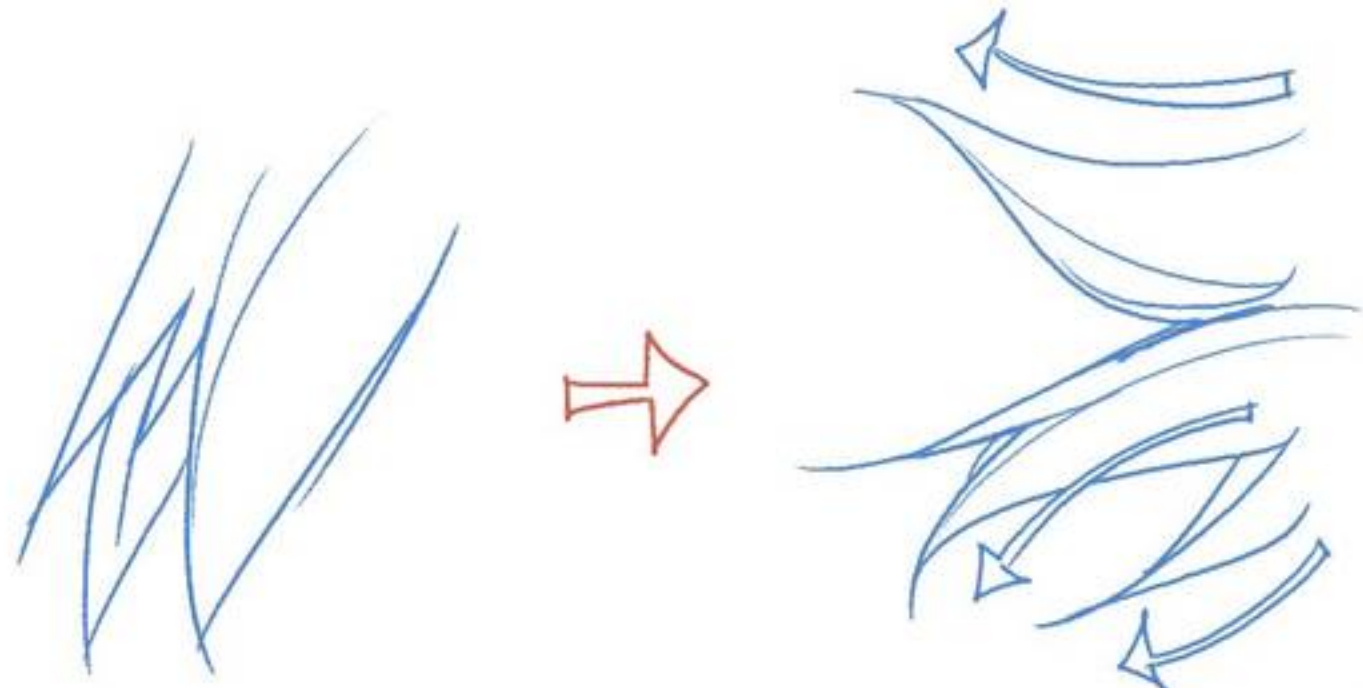


It's an application for a long-headed female character.

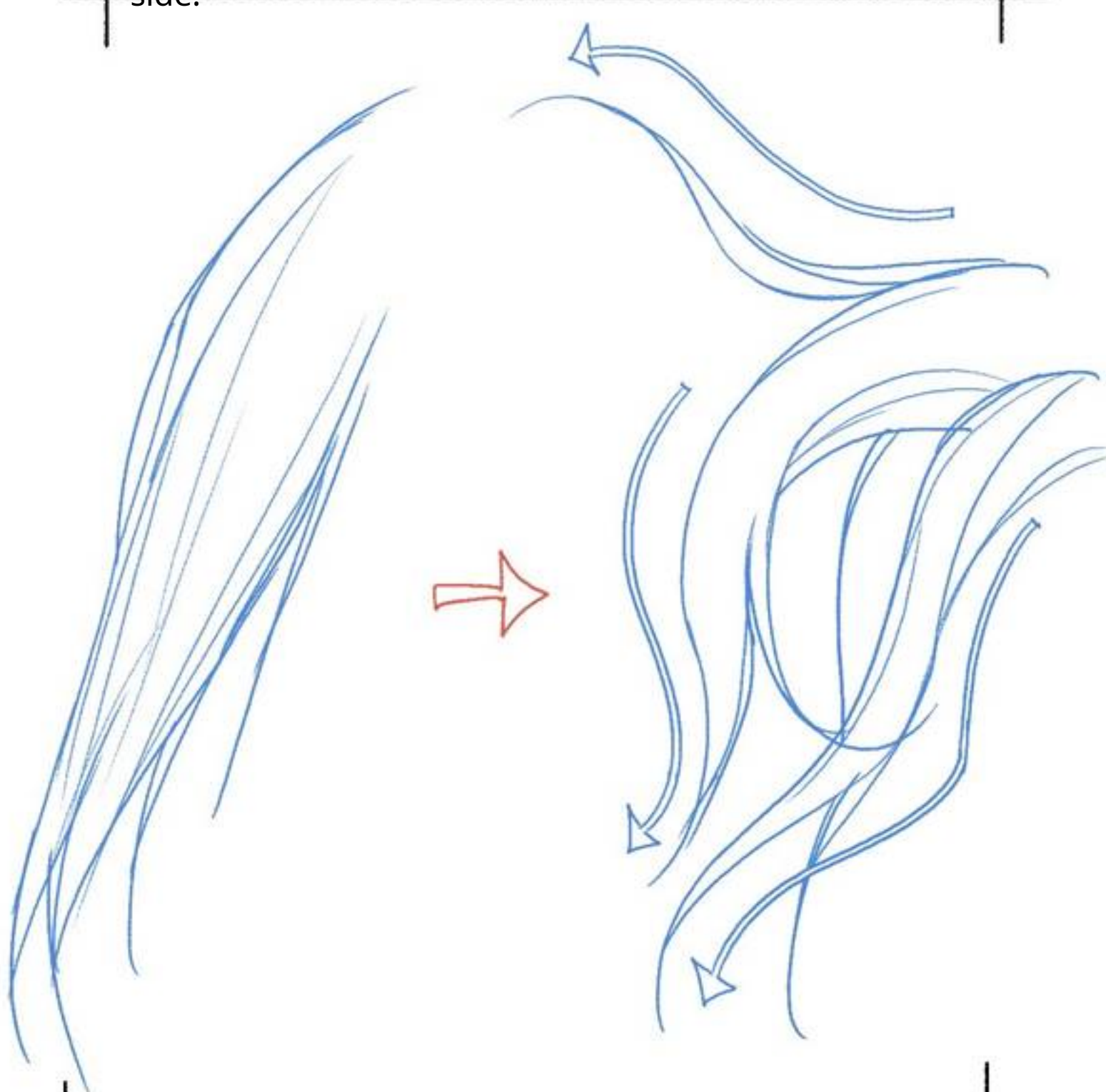


The length of the head is going to make the radical curve go down rather than straight up.

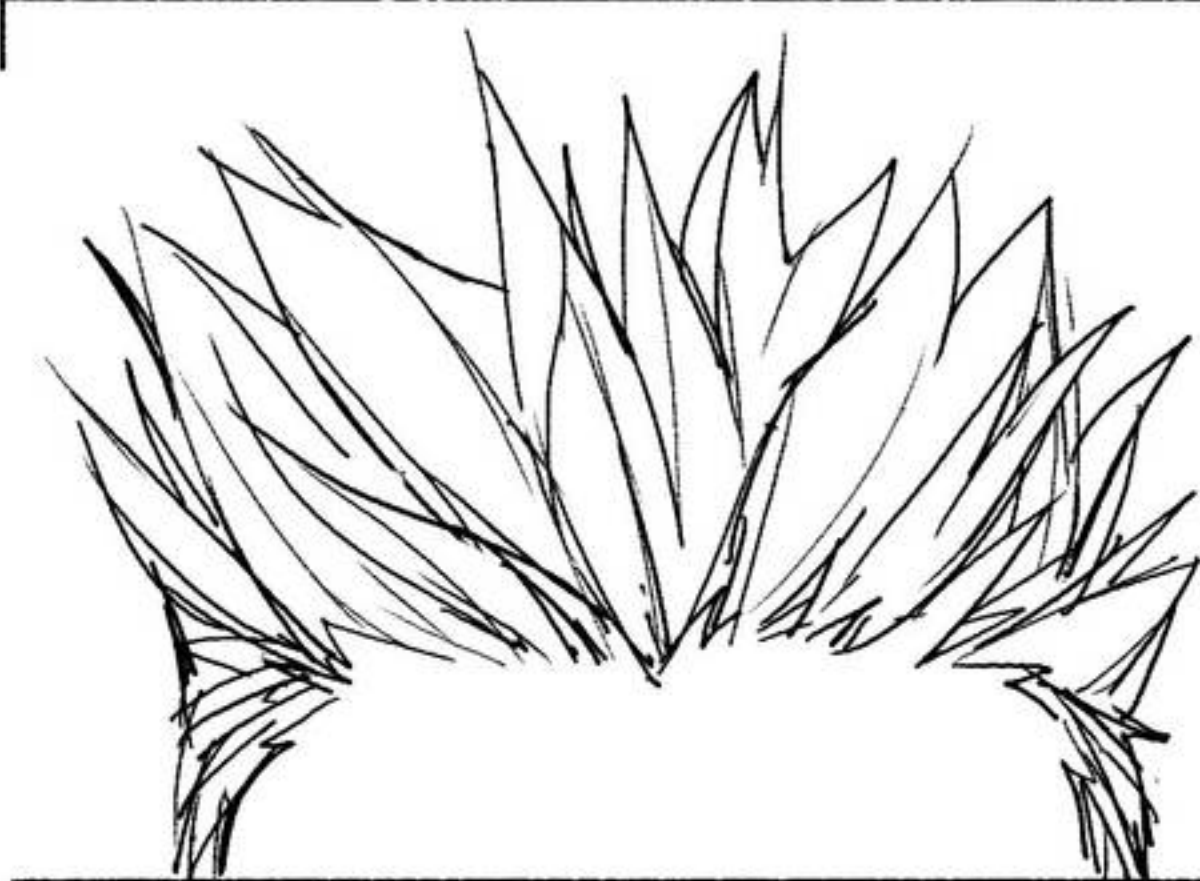




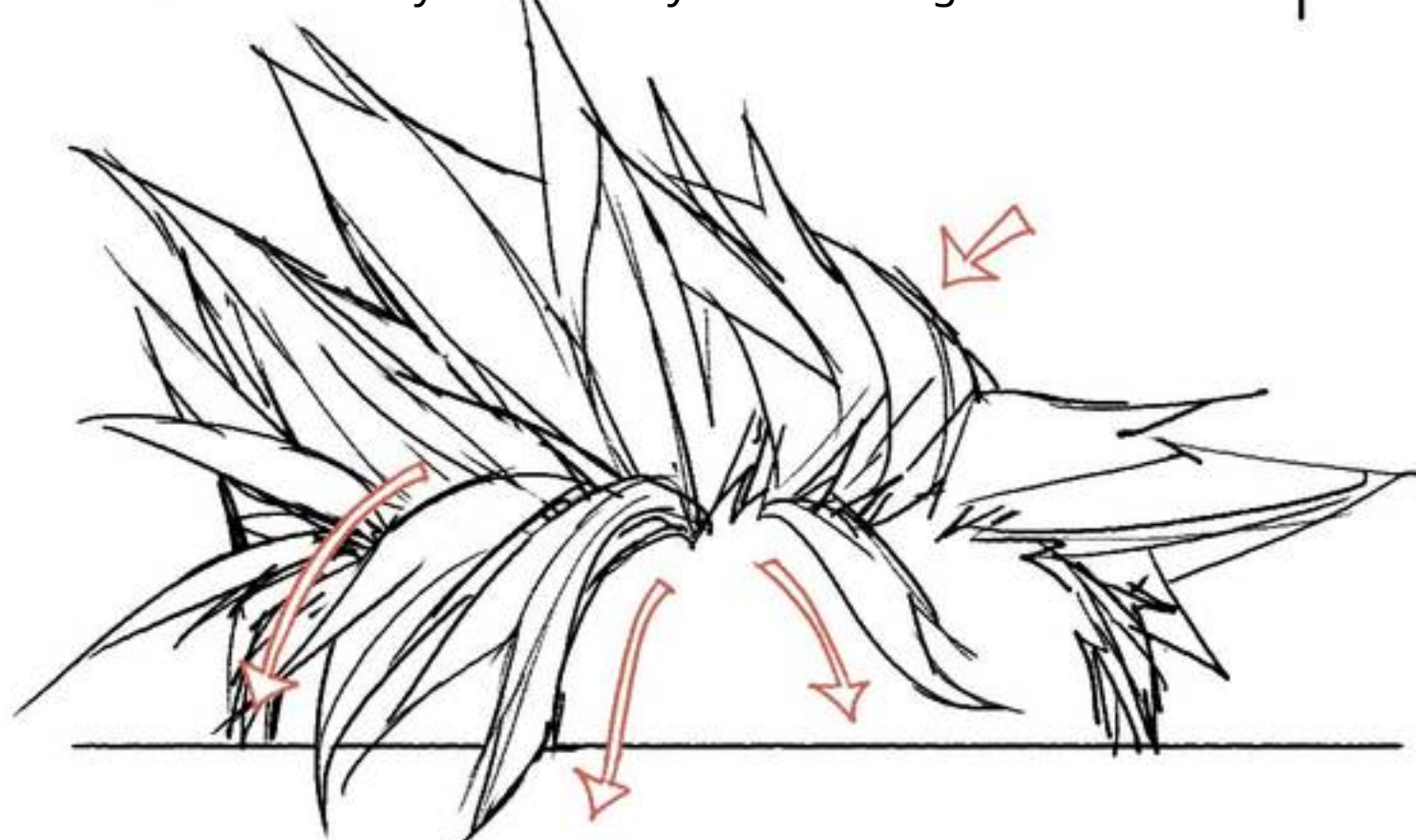
For short heads, it's a flowing flow that extends to the side.



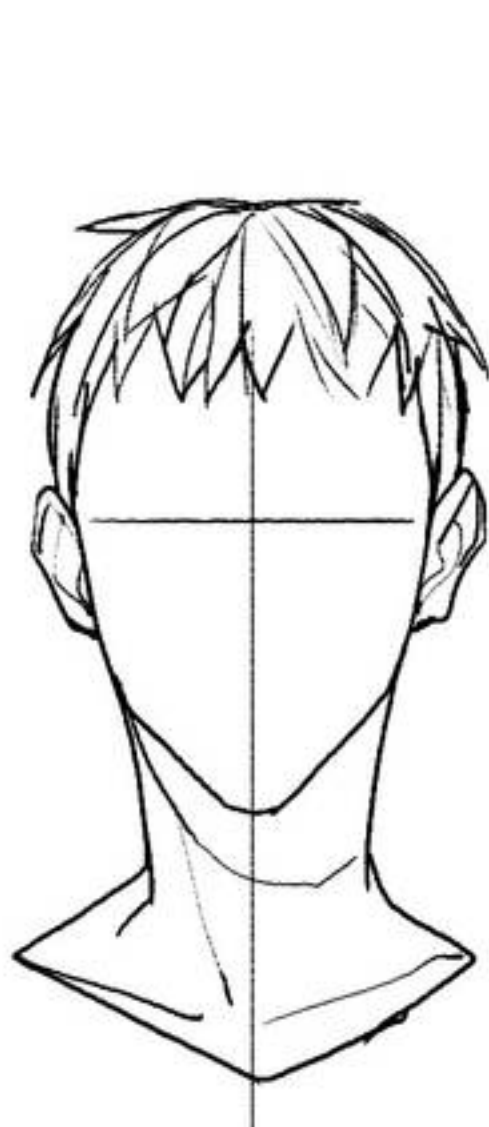
So for long hair, it's going to be a s loop of the curve.



If you have an up-head or if you have an out-of-the-out head, you drop some of your headv down and you put a bunch of things in front of you that make you feel like you're making fun of me.



I'd like to know the taco author."



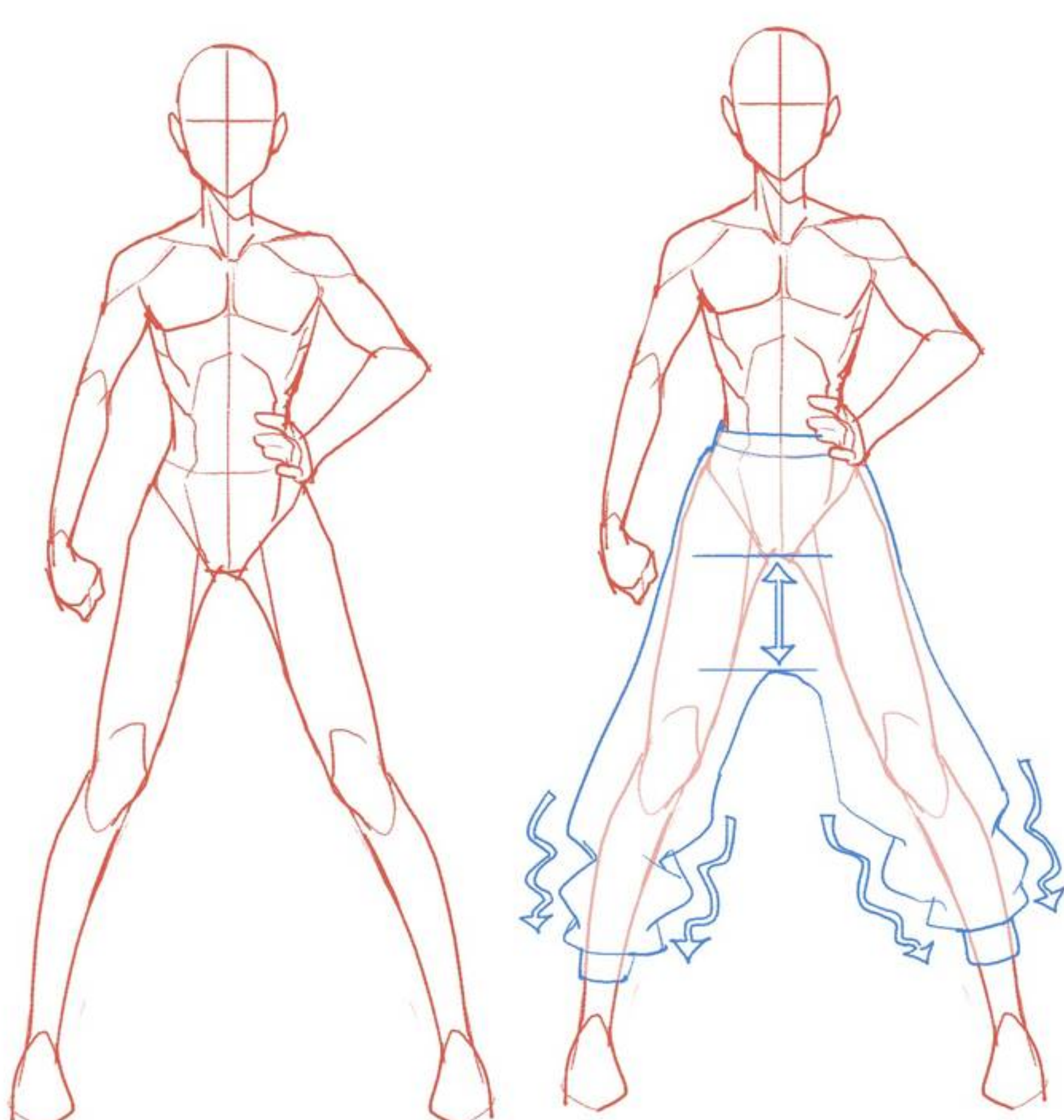
'The length of the hair is the same as the length of the hair, which is the same as the length of the hair, which looks awkward in the dark, so it's going to have a sense of length.'



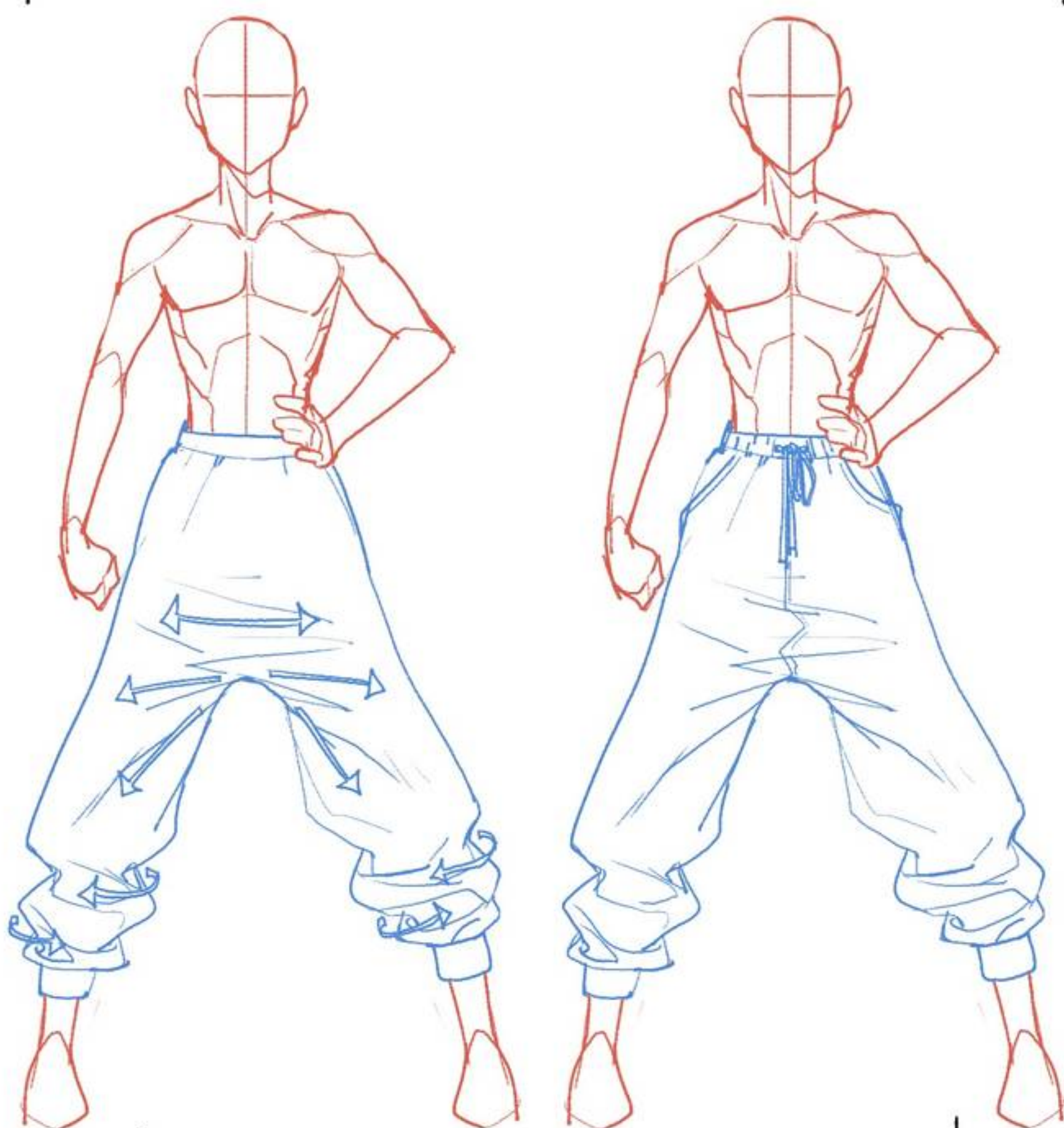
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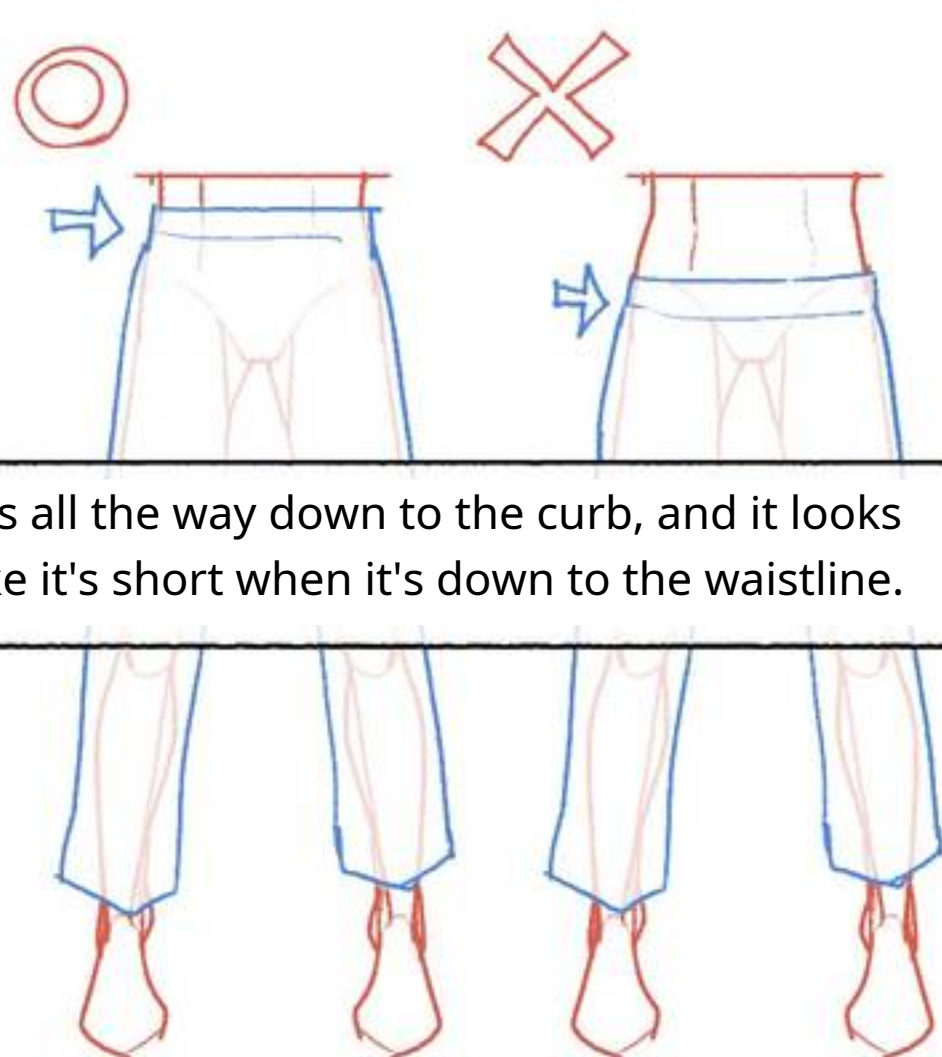
[Q: I'll draw it in diameter, it looks like my leg's short.]



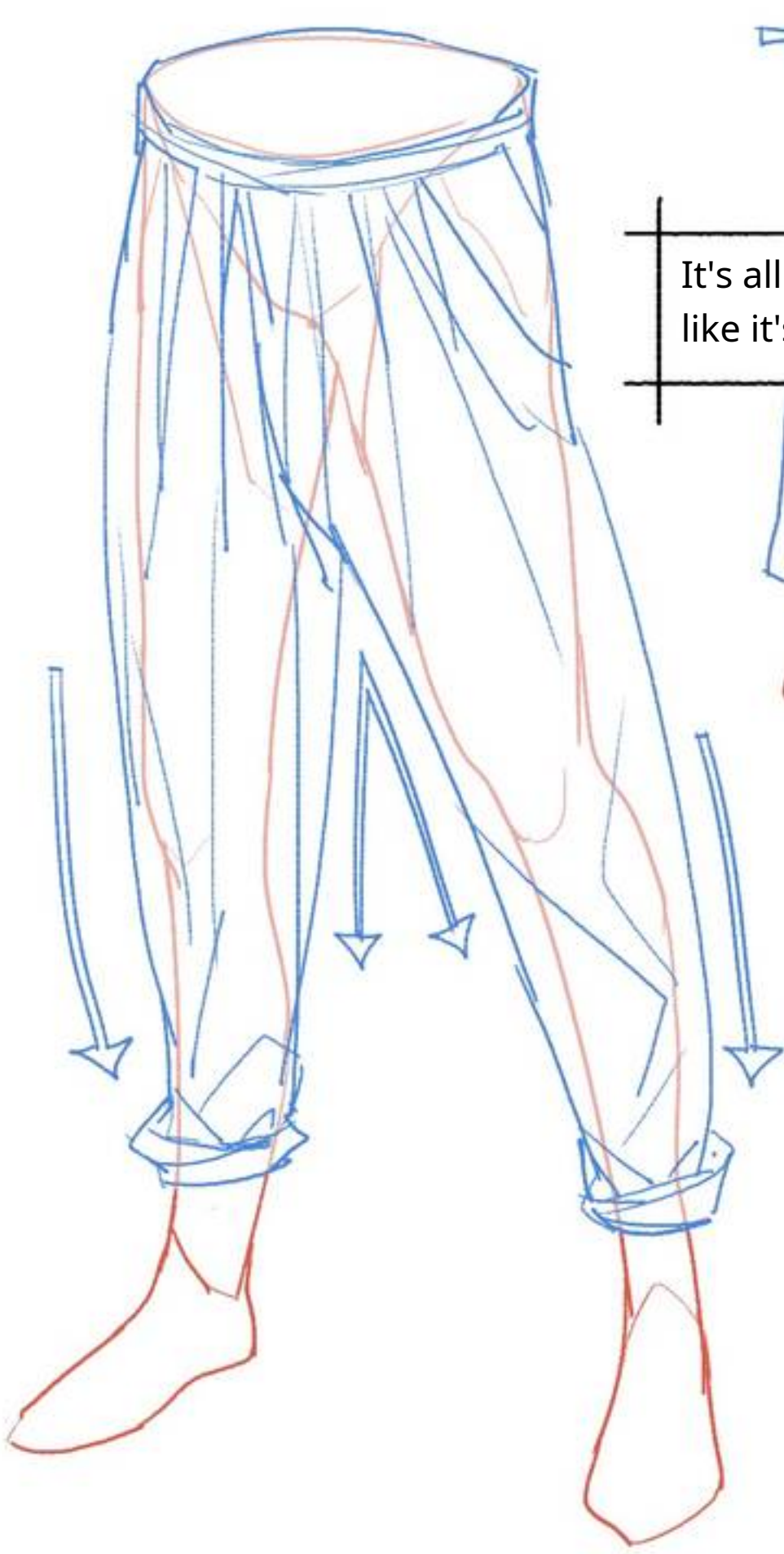
It's left in the distance from the furrows of the human body, and it's drawn into the vagabonds, and it's made to feel a very loose feeling.



It's beyond the fold-up pose, and it's giving you the details of your pants.



It's all the way down to the curb, and it looks like it's short when it's down to the waistline.

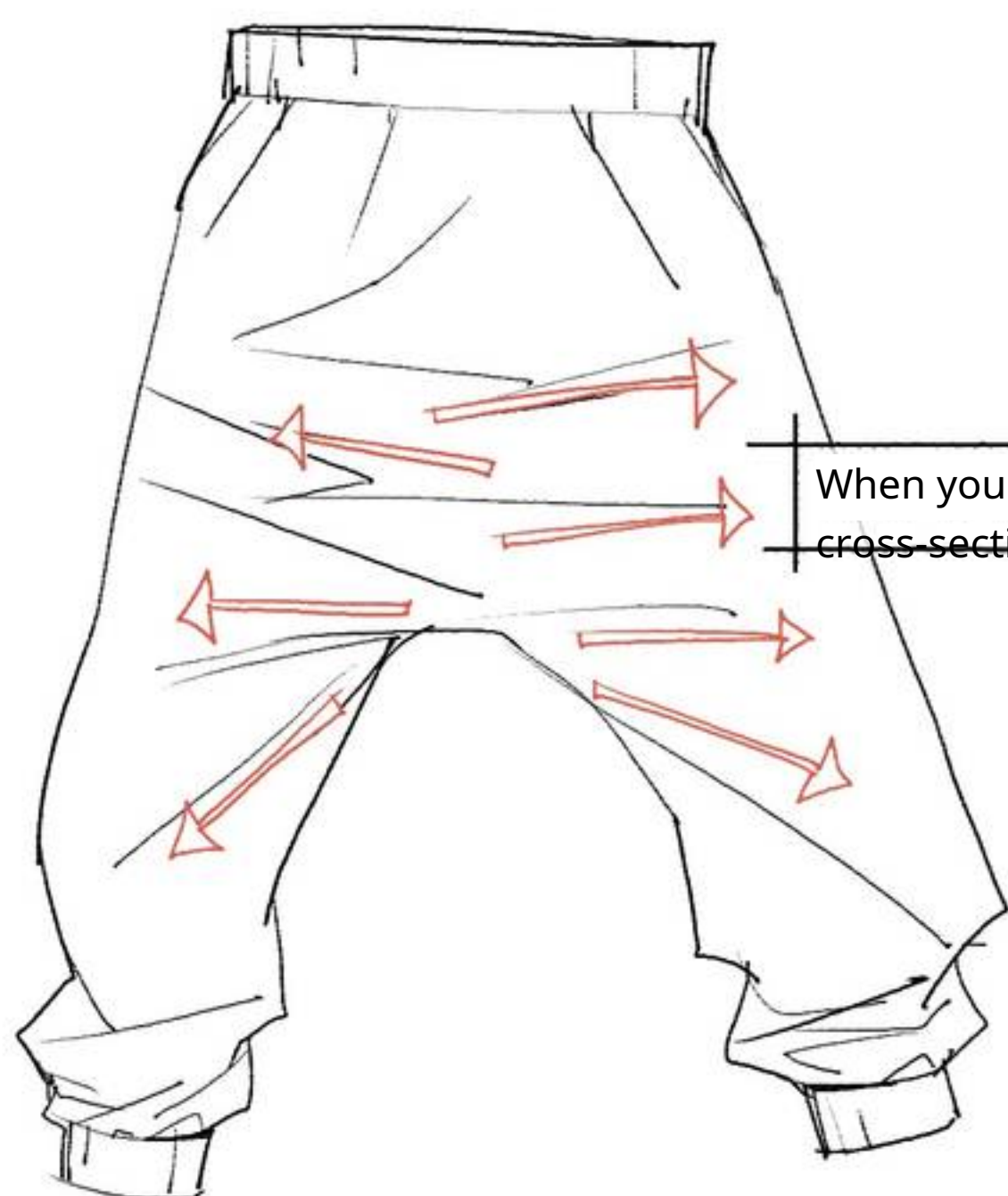


Wear pants are also different from design and quality, so we have to consider character quality as the product of our personality.

Depending on the position of the furrows, the shape and the quality of the clothing, the folds of the clothes are also different.

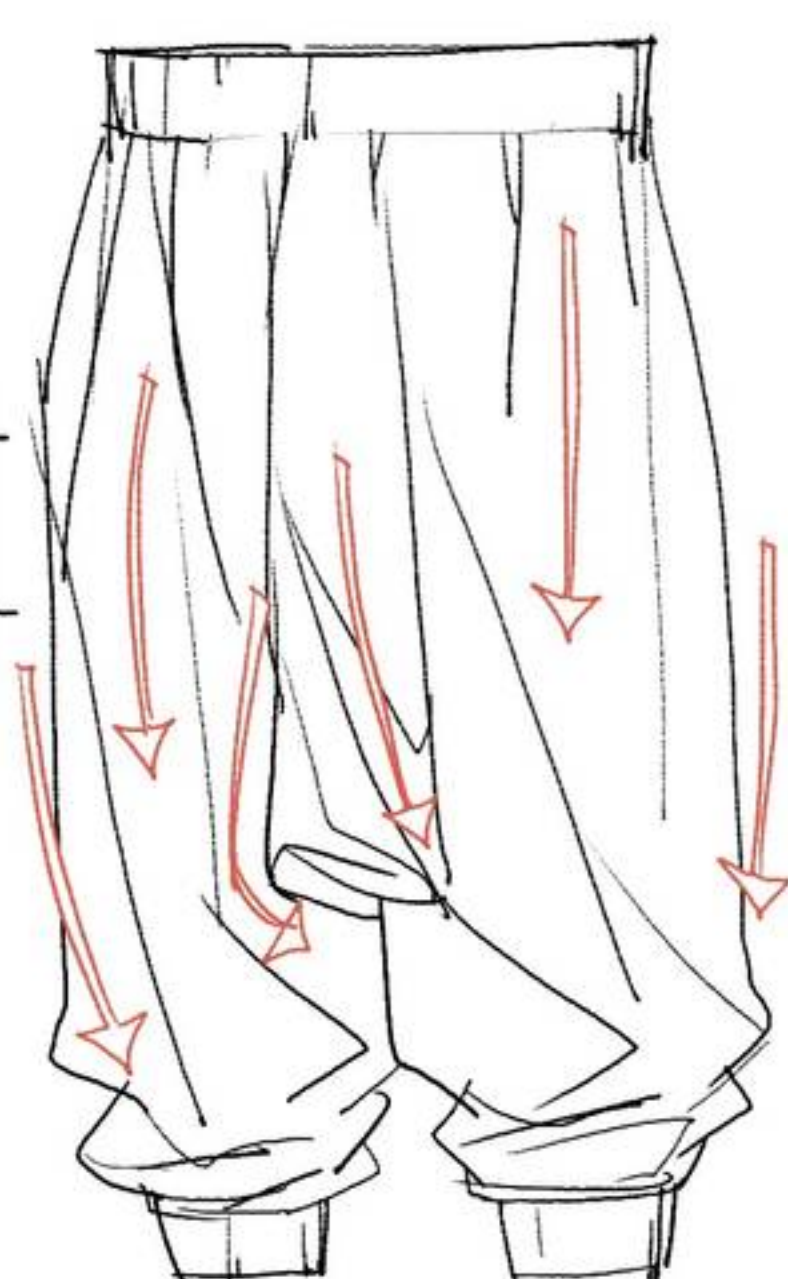




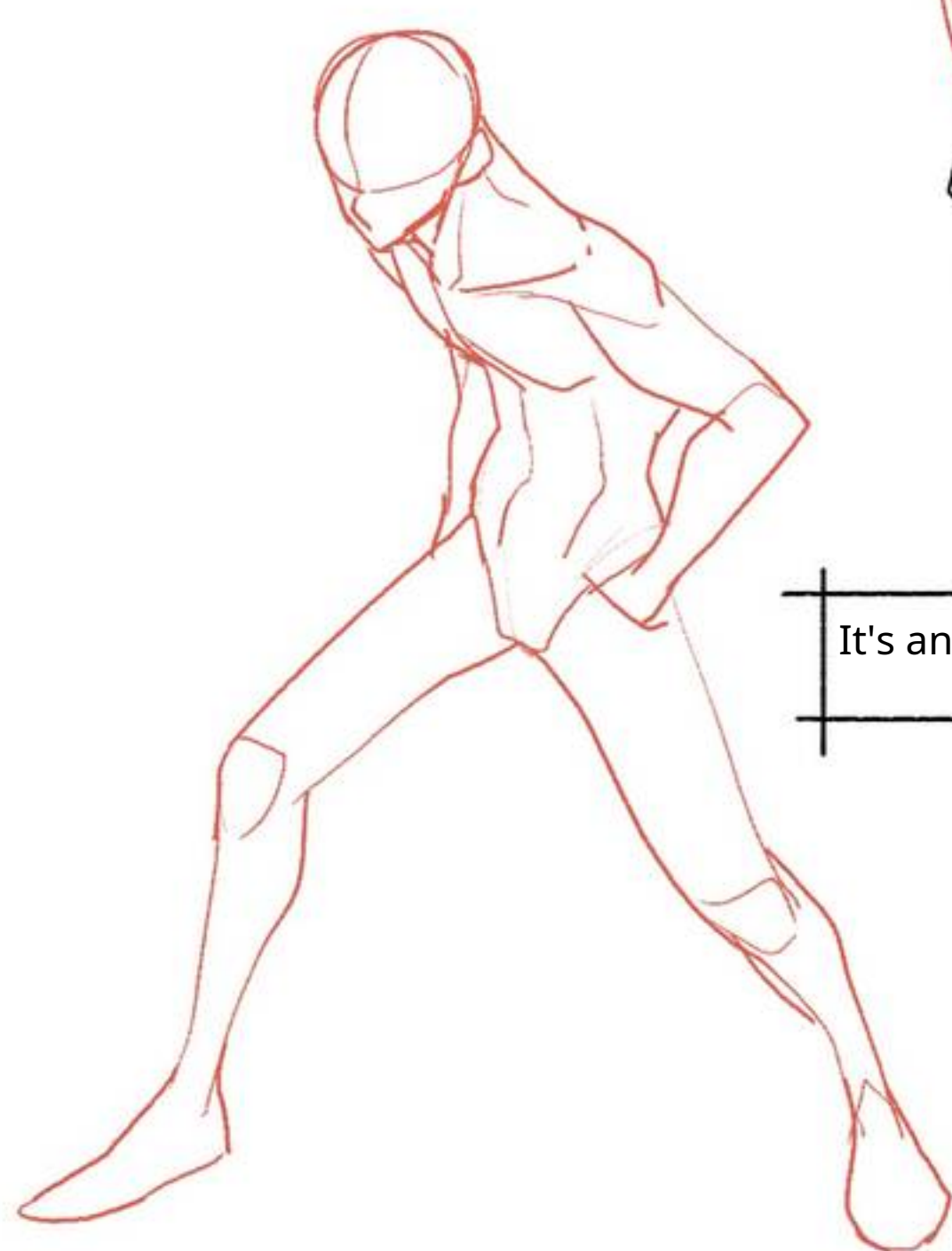


When you open your legs, you get a flat cross-section.

If you're on the bridge, you'll have vertical wrinkles, and then you'll have a flat fold in the furrow.



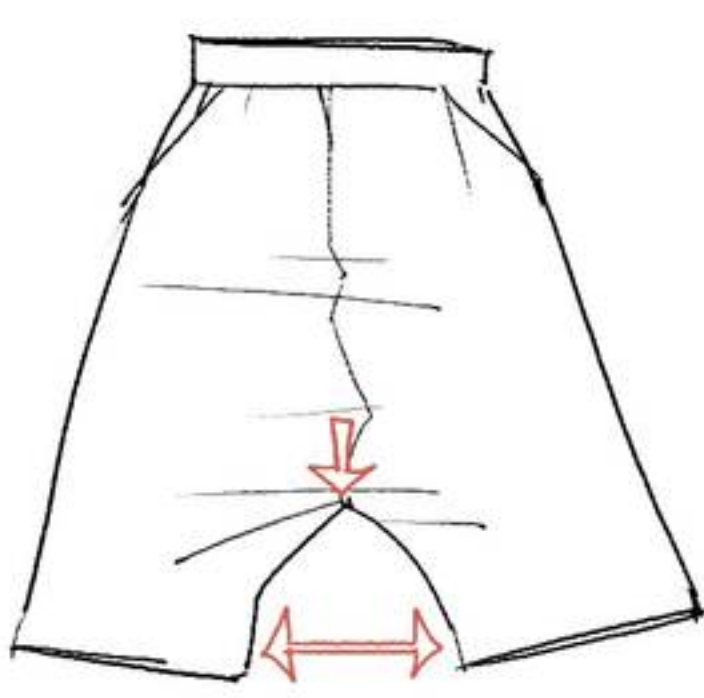
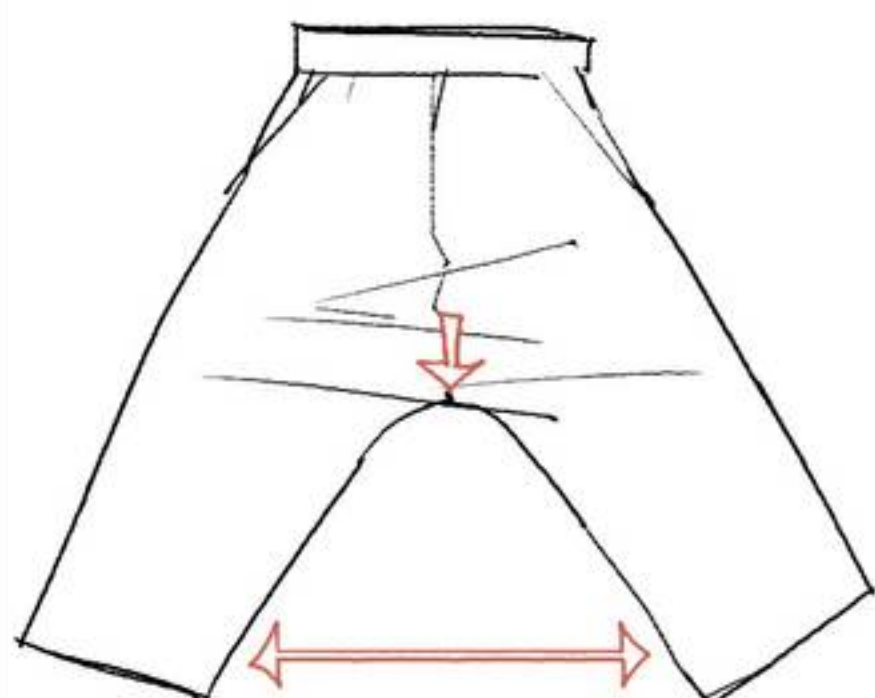
It's an application. It's an application.



The waist position of the pants, and the leg movement of the furrows, draw the folds across the edge of the groin and finish.



I'd like to know the taco author."



And I'm going to use the design of these pants to make sure that the angle at which it's drawn is limited to the angle at which it's drawn.



Key Doint



[Q: I want to know how many faces there are in the hood, and it's a little bit narrow if you look at the 39s in the hoodititian way.]



I'm drawing the curve a little bit higher than the forehead, so it's going to be a little bit bigger than the face.



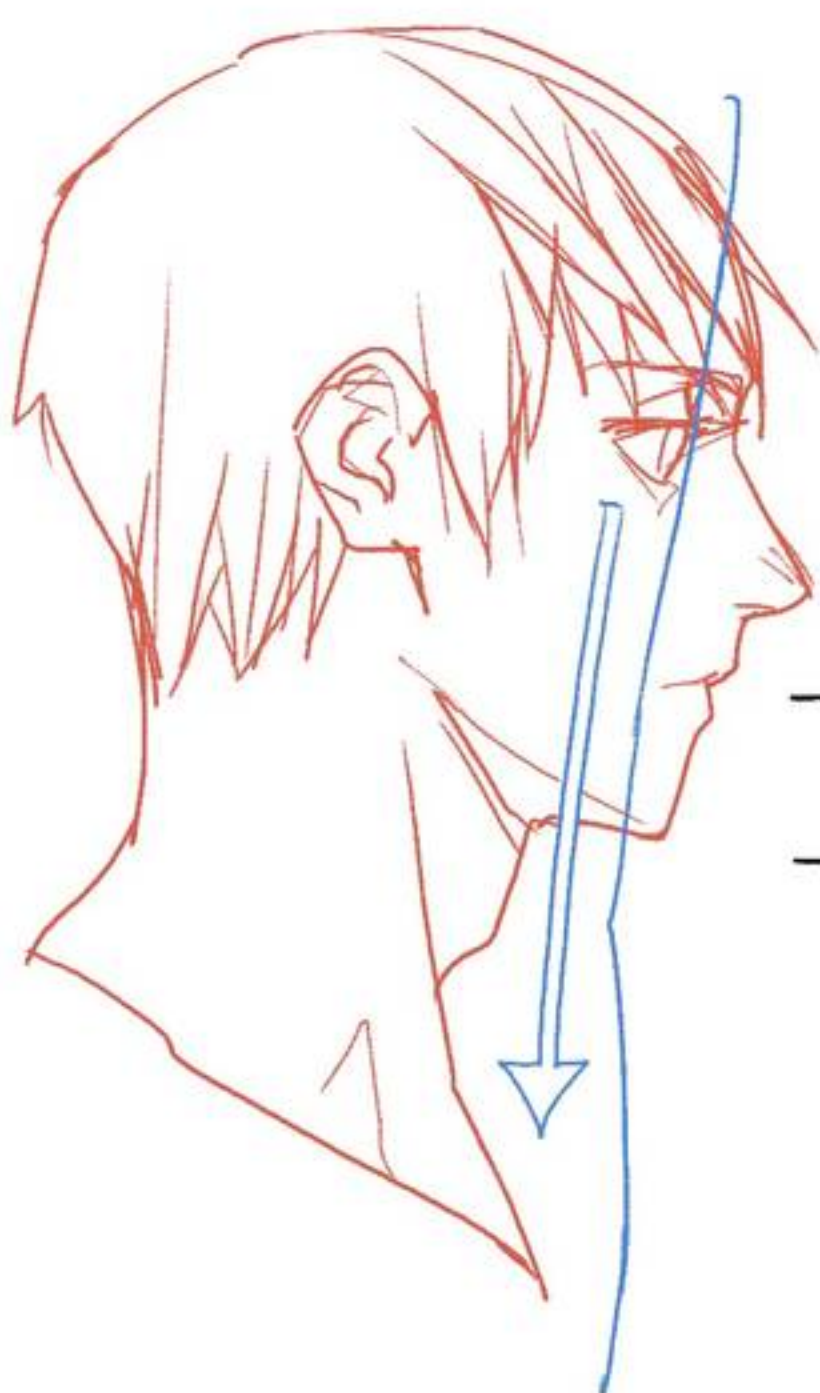
I'm going to put it on top of the line, and I'm going to go straight down, and I'm going to end up with an old thread.

I see both sides of the hood on the front.



I'm drawing the same curve here, considering the semi-axis.

On the half-axis, the inside of the hood is drawn in a shape that shows only one side.

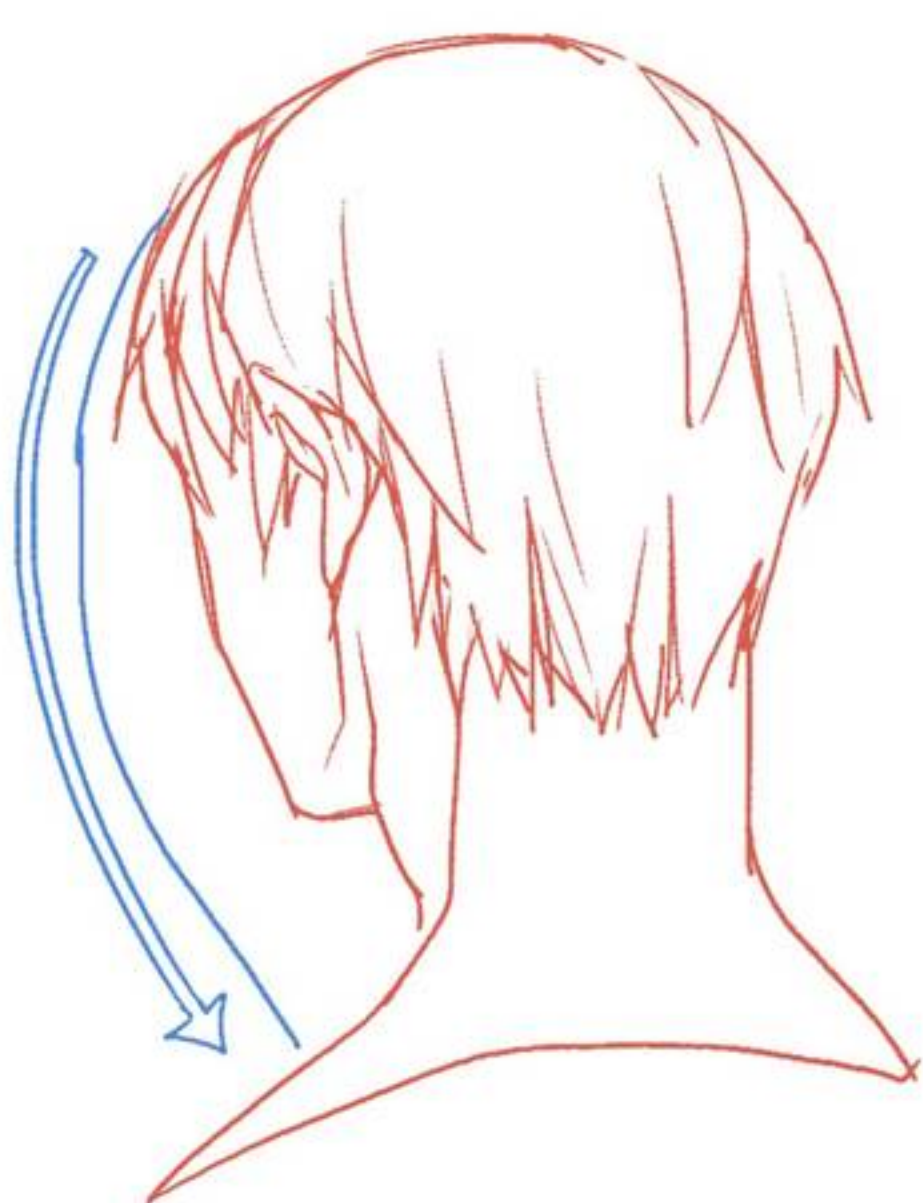


I'm going to drop the line in front of you on the sidelines.

I can't see the inside of the hood, so I can see the nose and mouth of the face.

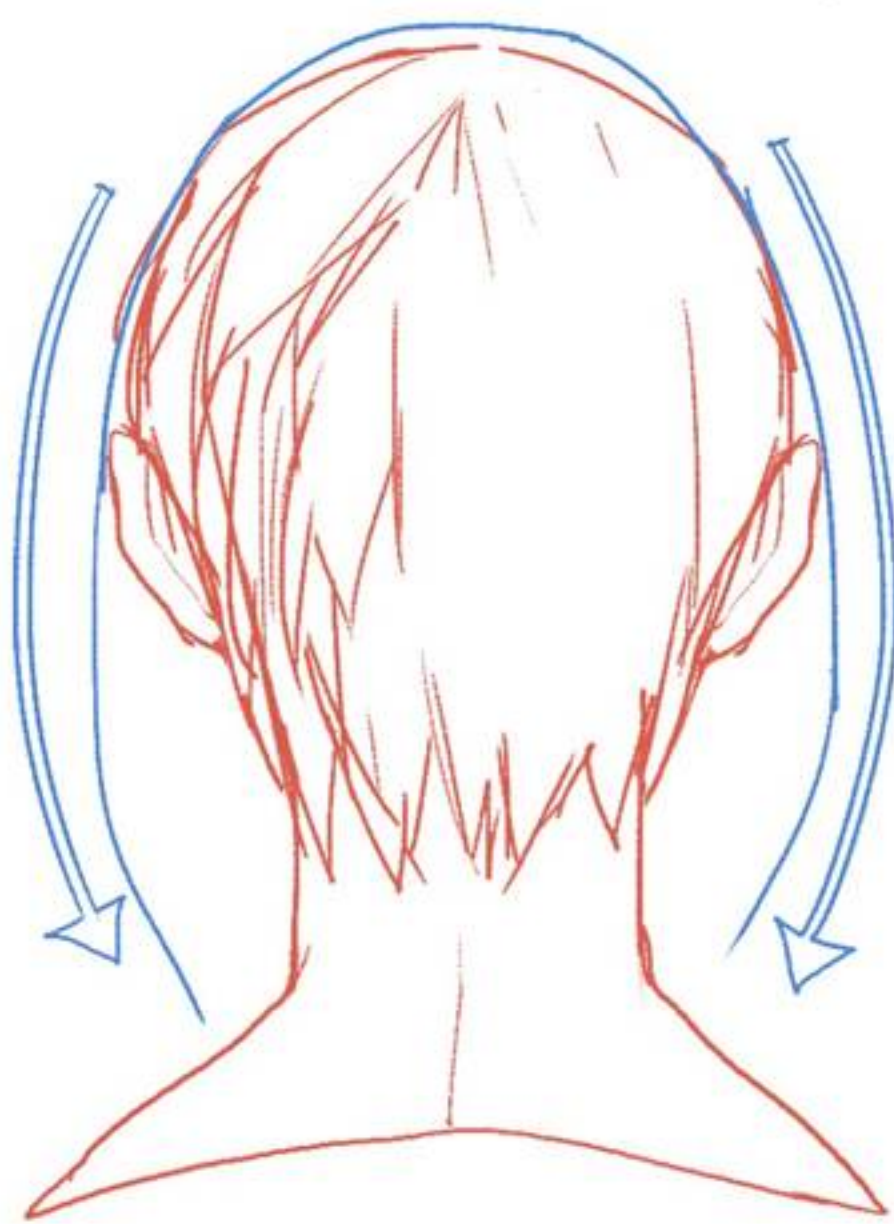
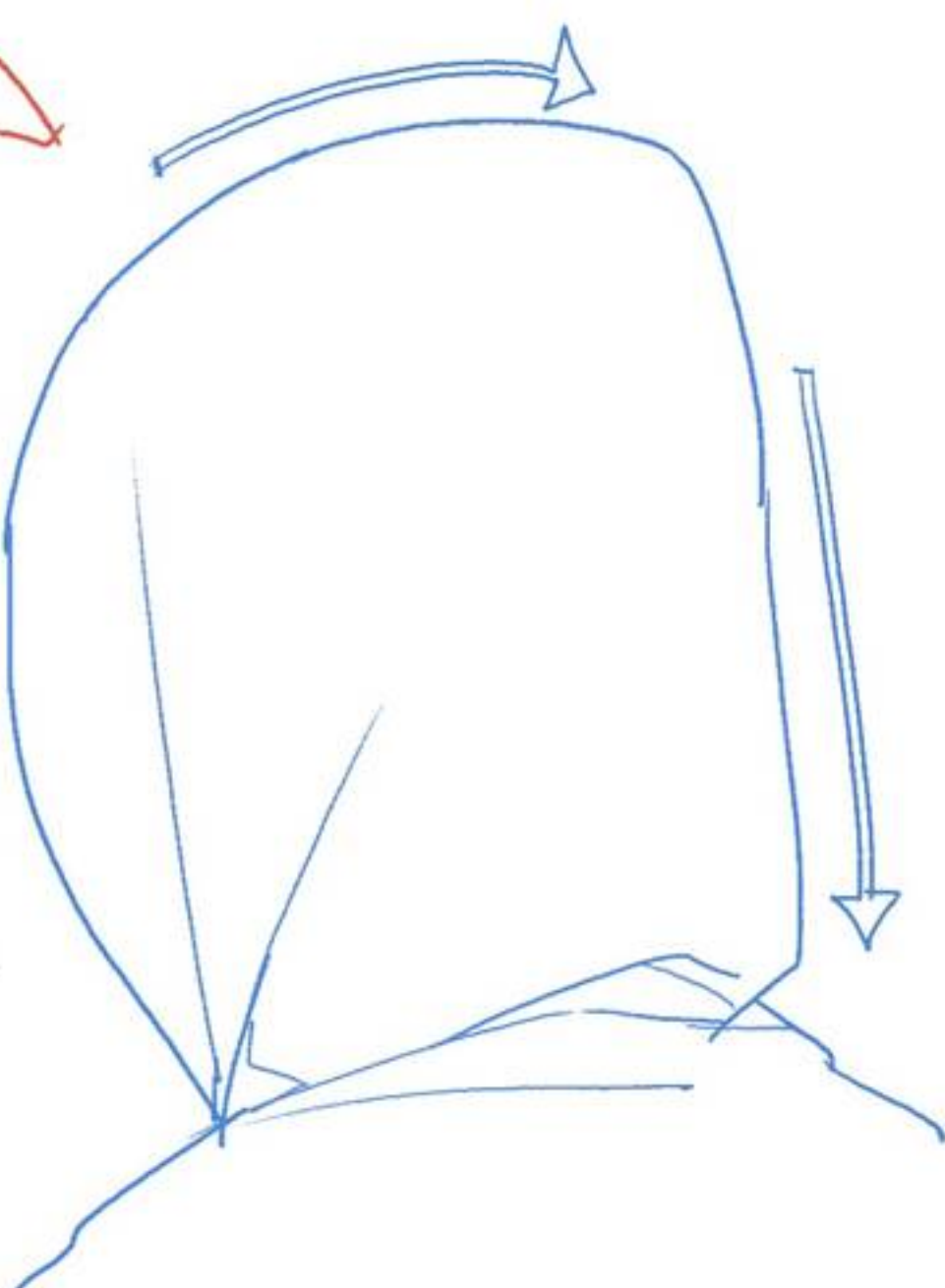






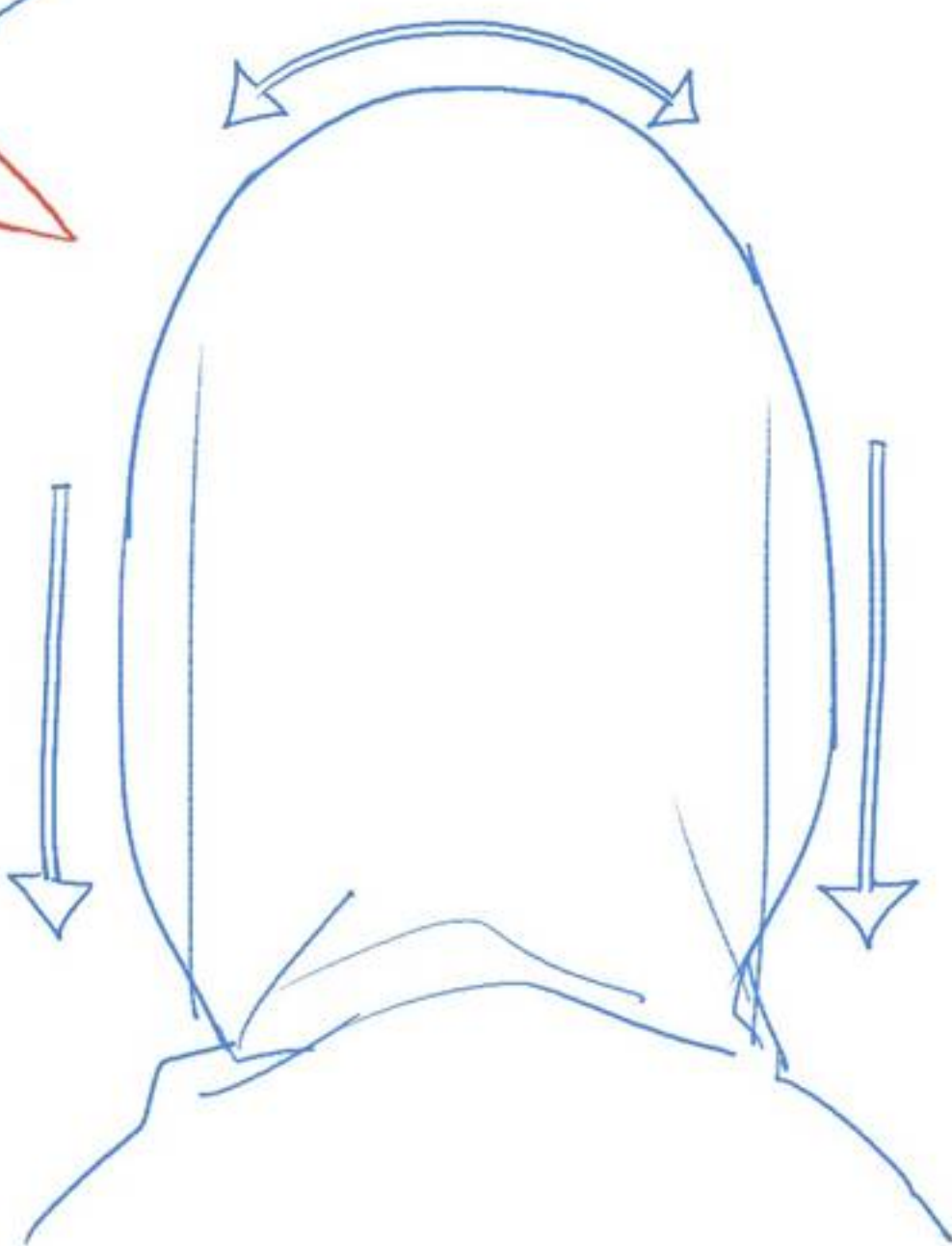
In the case of the half-axis that we saw in the back, it's going to be a curve a little bit further than the face.

The shape of your face is covered by the hood, so you can't see it.

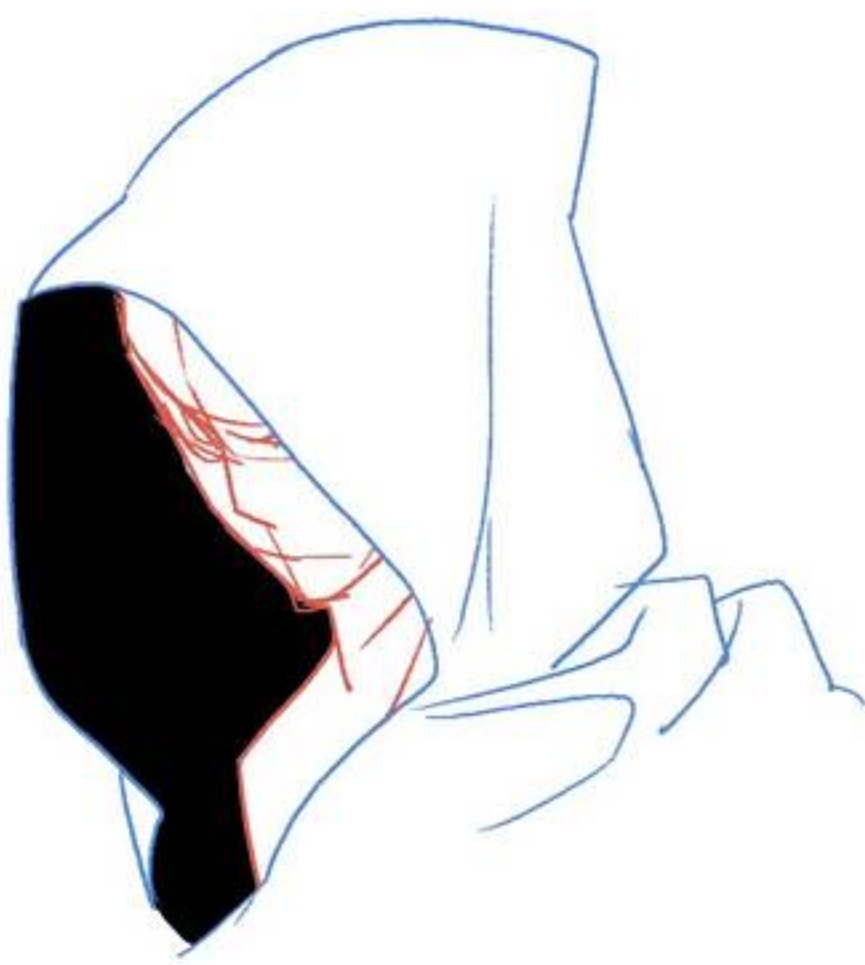
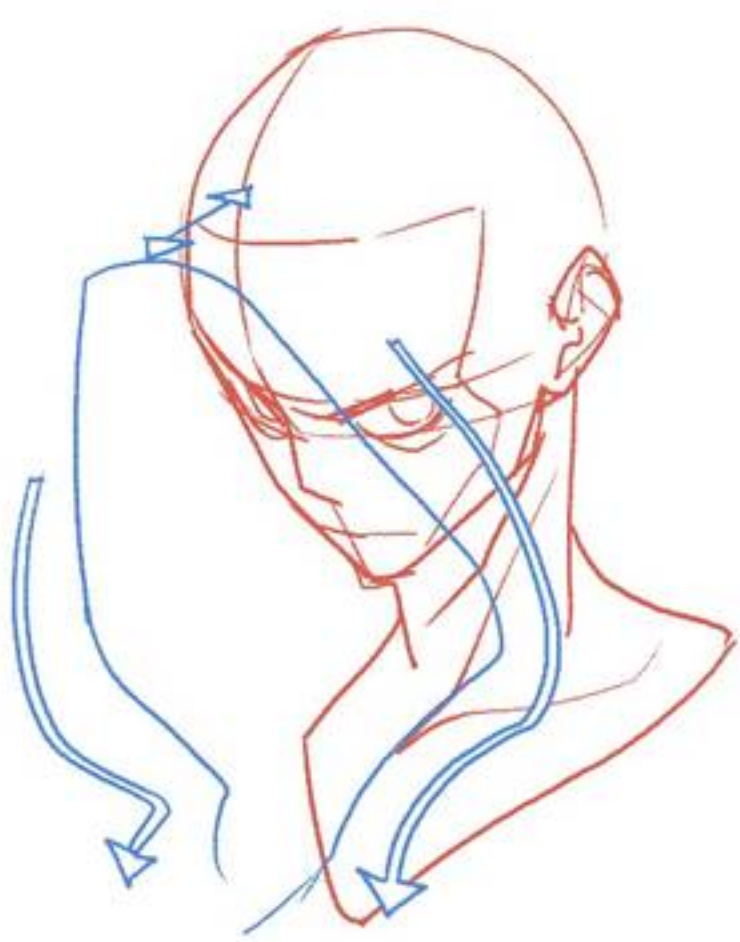


It wraps around your face a curve that will fit into the top line of the front line.

End with the folds on the woody side.



I'd like to know the taco author."



If you wash your root hood, it's good for an atmosphere, because you're drawing a lot of faces on the sides of the face, and you're drawing a lot of curves on the sides of the face.



Key Doint

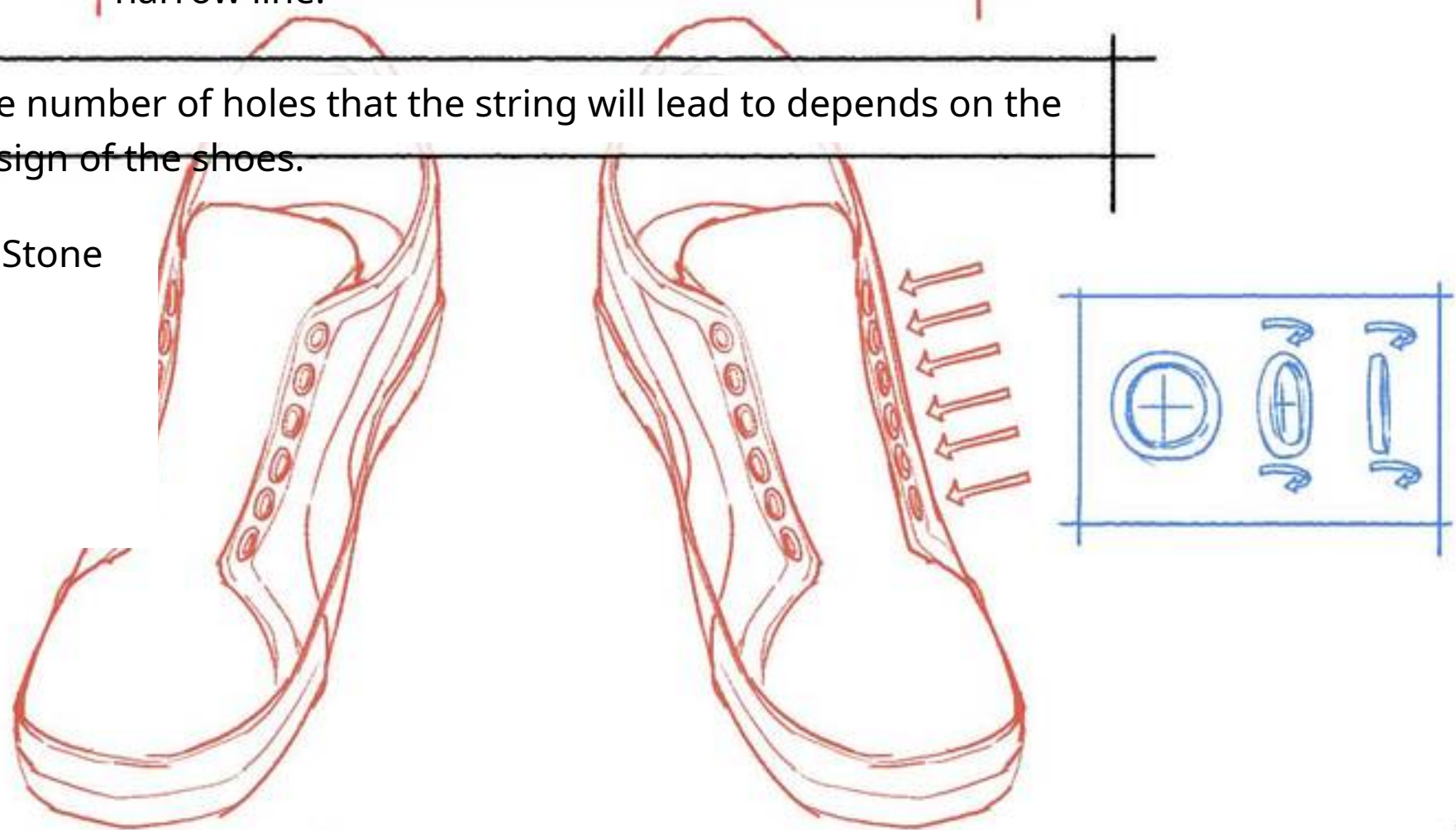


IQ: Give me the details of the law where your shoes hang.

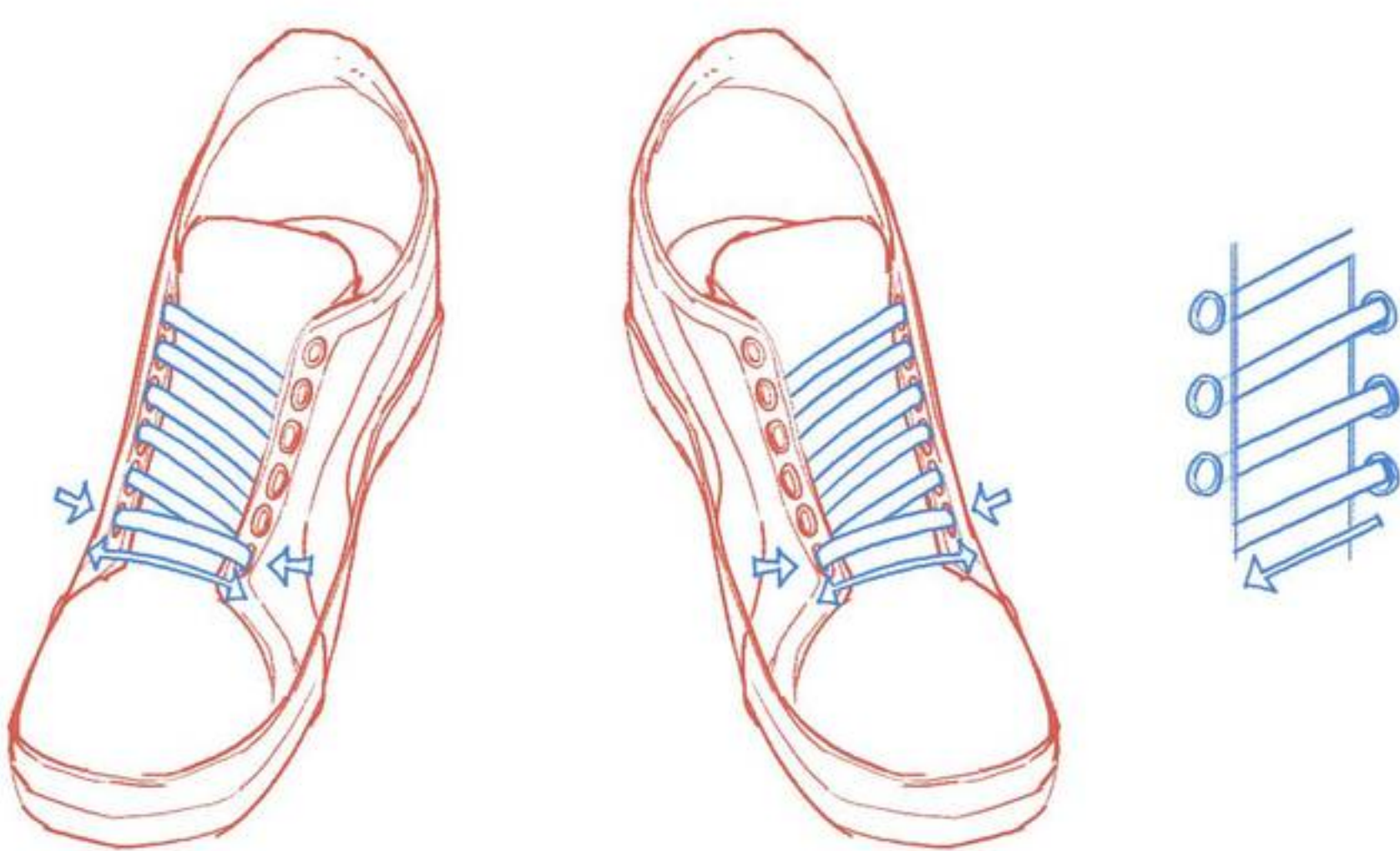
It's a shoe-gragon approach, 26 of which is a narrow line.

The number of holes that the string will lead to depends on the design of the shoes.

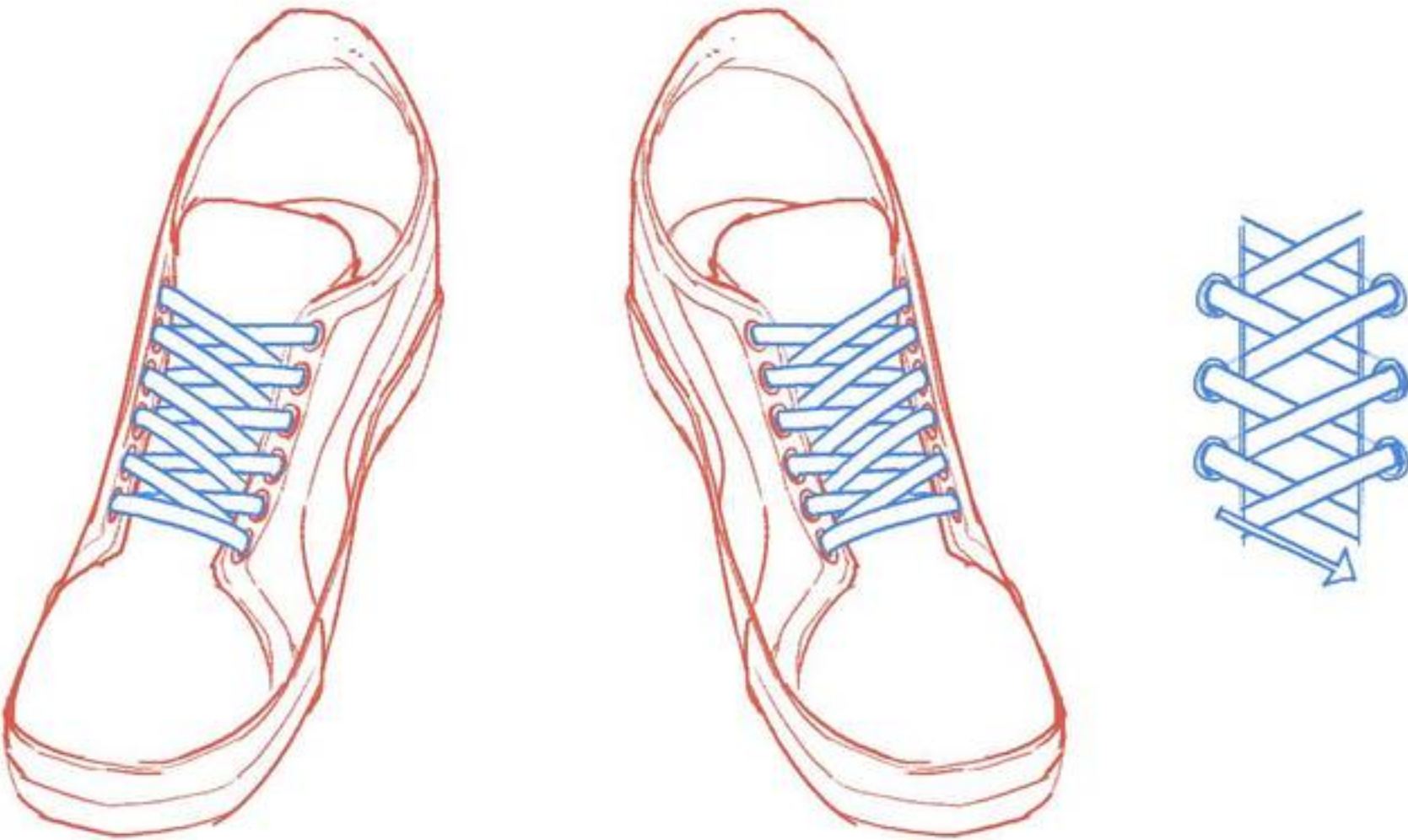
Stone



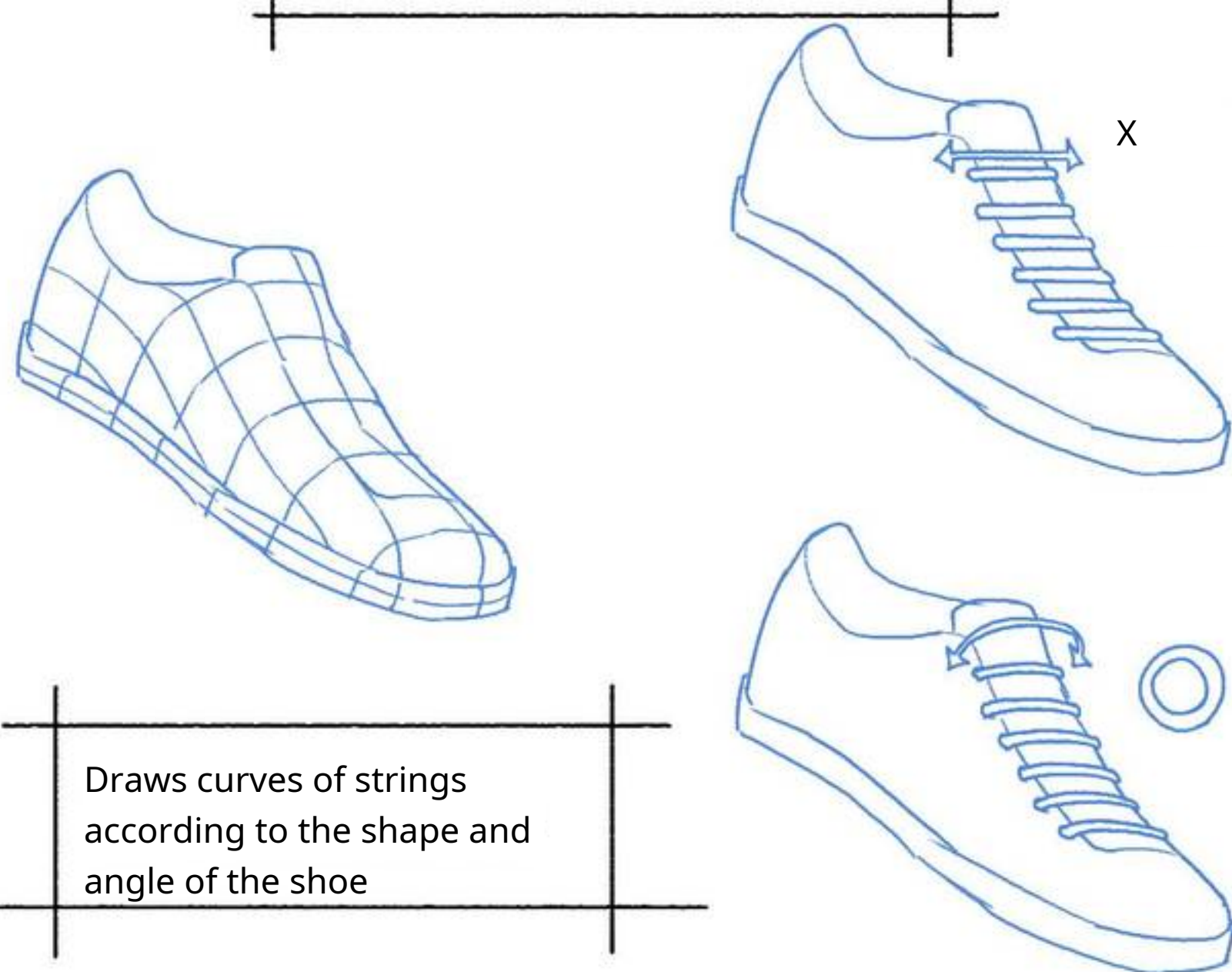
In the case of a hole, you have to draw it in a form that changes according to the angle of the shoe.



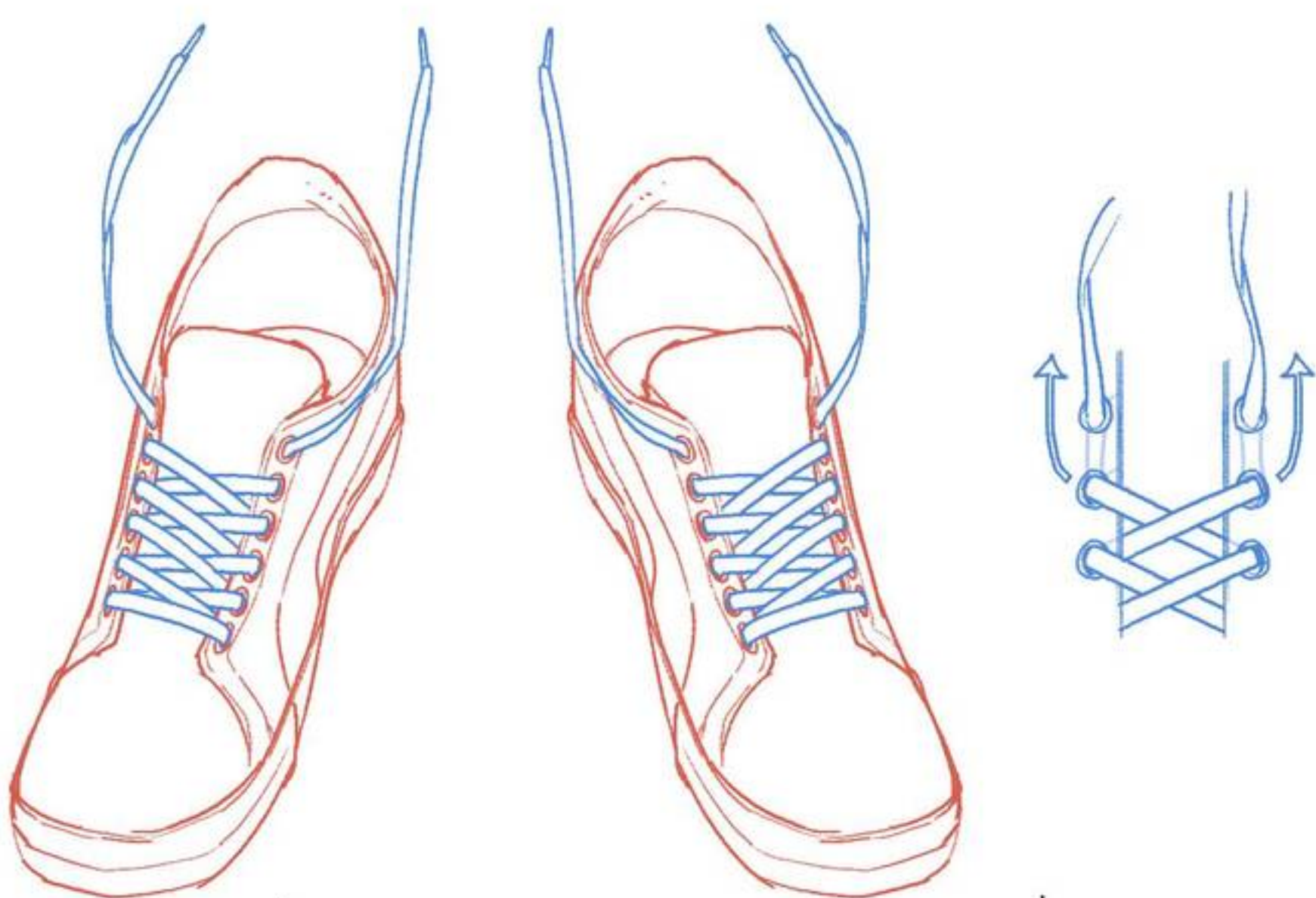
Only the first hole is going to be the horizontal line, and it's going to go straight from top to bottom.



The other hole is also intersected by a line of radiation, and the first thing we do is we start with that string of faith.

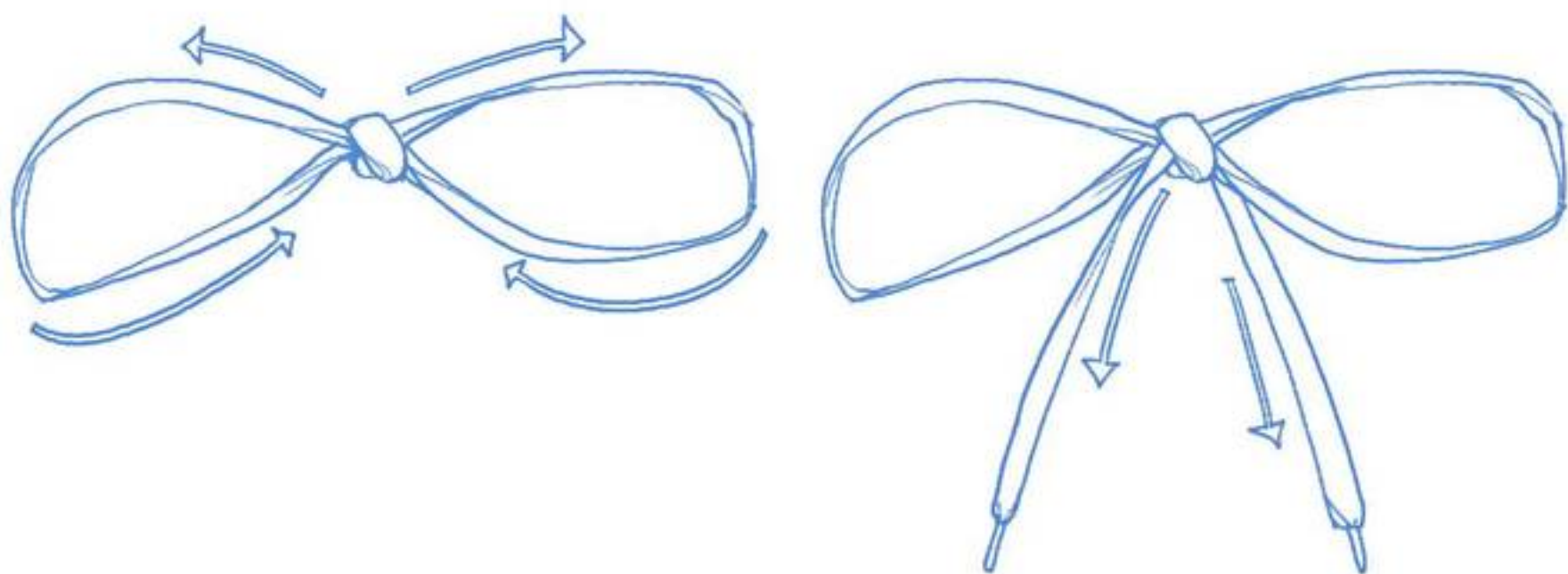


Draws curves of strings according to the shape and angle of the shoe



If you want to build a ribbon, you'll have to leave the last hole.

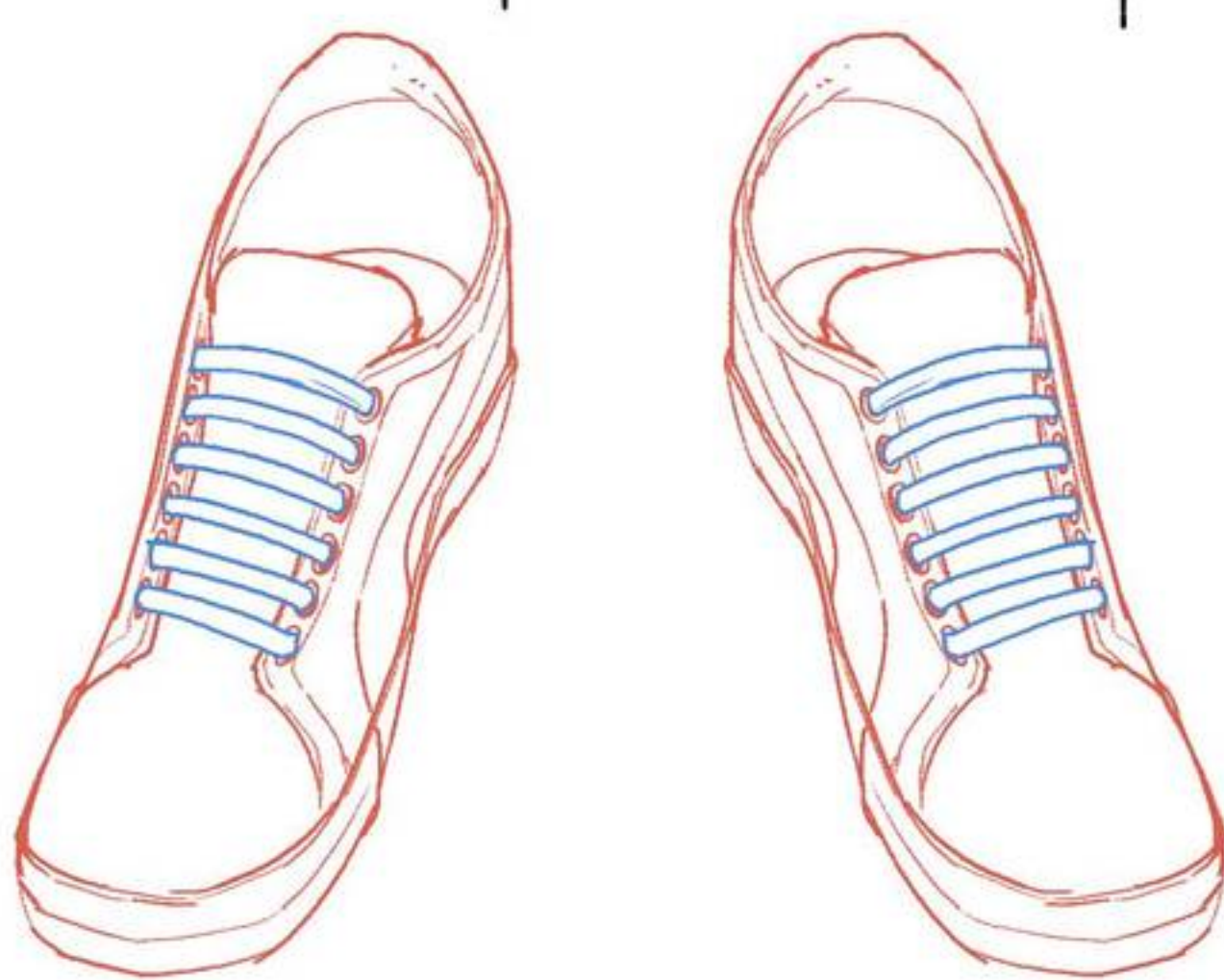




If you take the shape and cross it, it'll give you a three-dimensional sense, and then it'll come down on both sides.

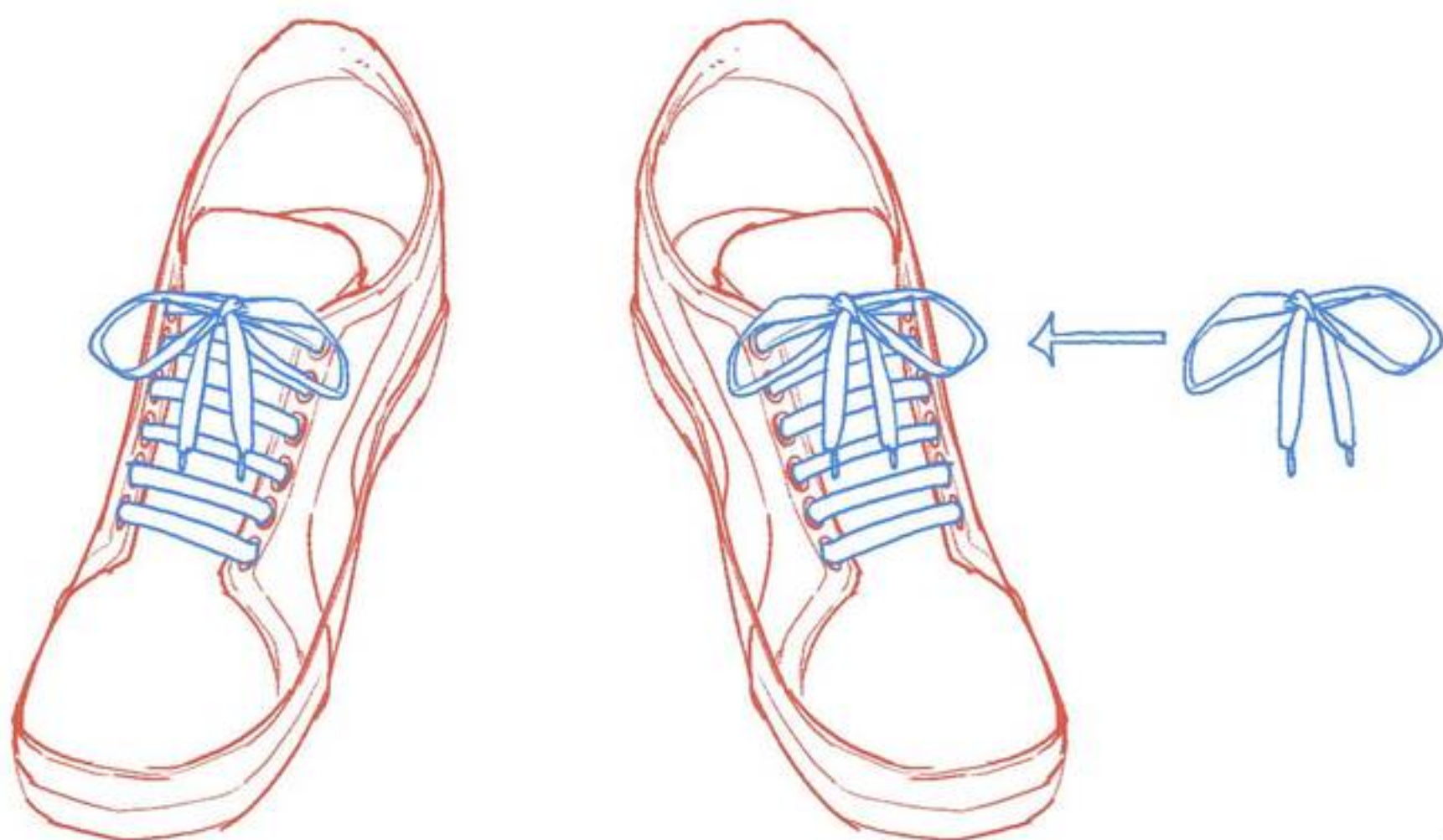


I'll finish with the gift.



Pow.

Another way to think about it is that the hole positioning line is going to be the Annan line.



I can even add the ribbon to the top and the edge.

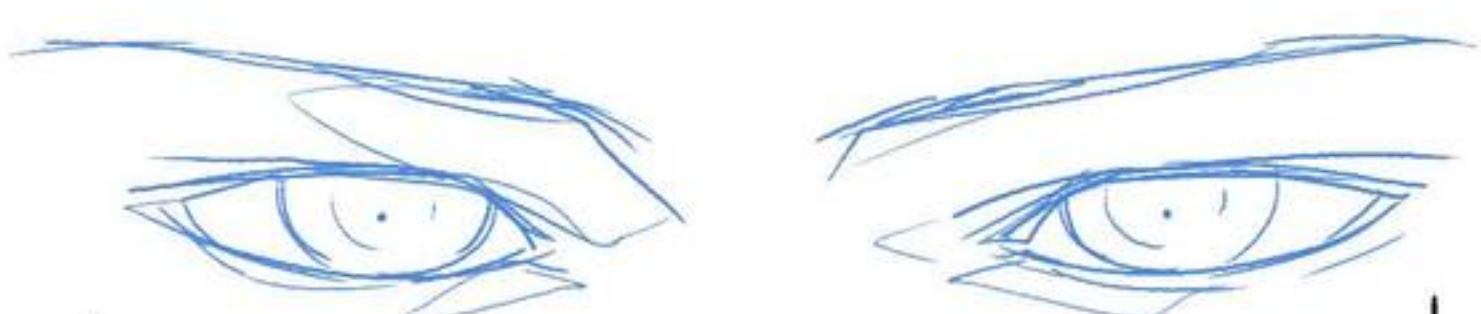
It's a little hard to know from a riding writer.

In the case of shoes, the thickness of a string and the thickness of a ribbon string in the character is so small that I don't have to spend too much time drawing it.

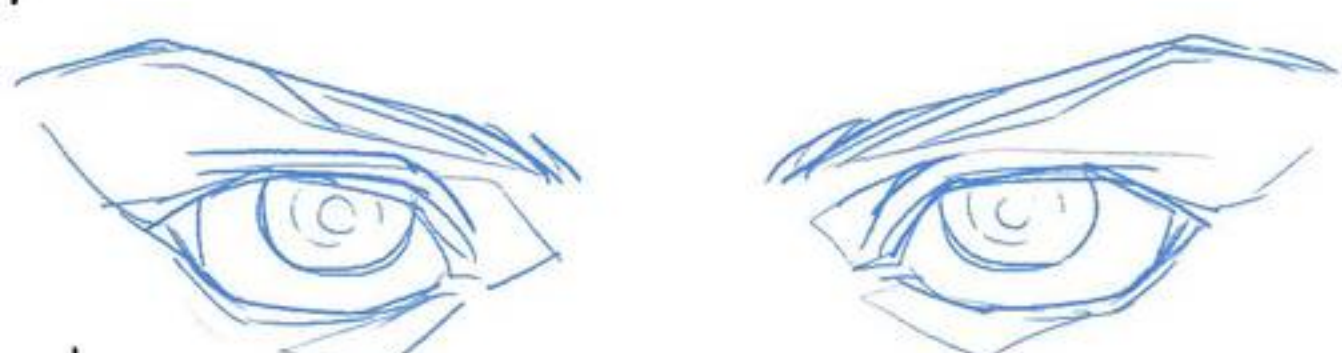
Key Doint



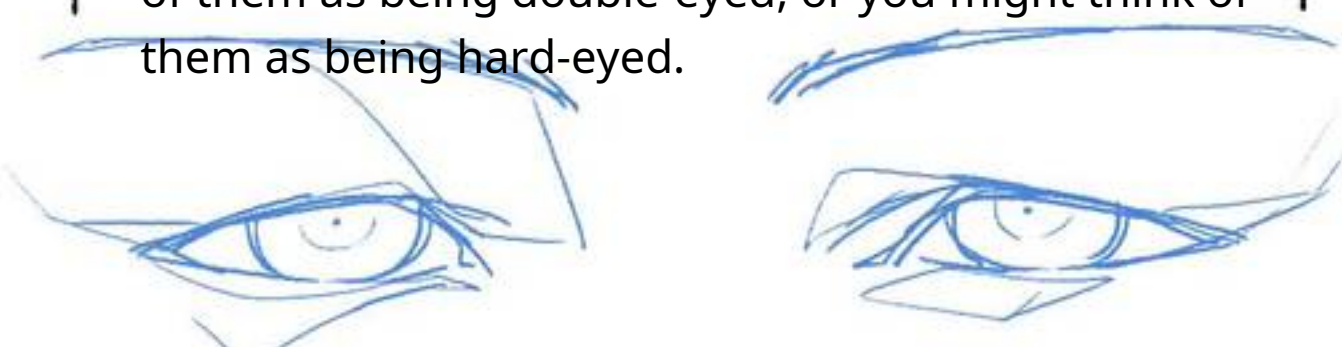
I want to be the man with the look on his face.



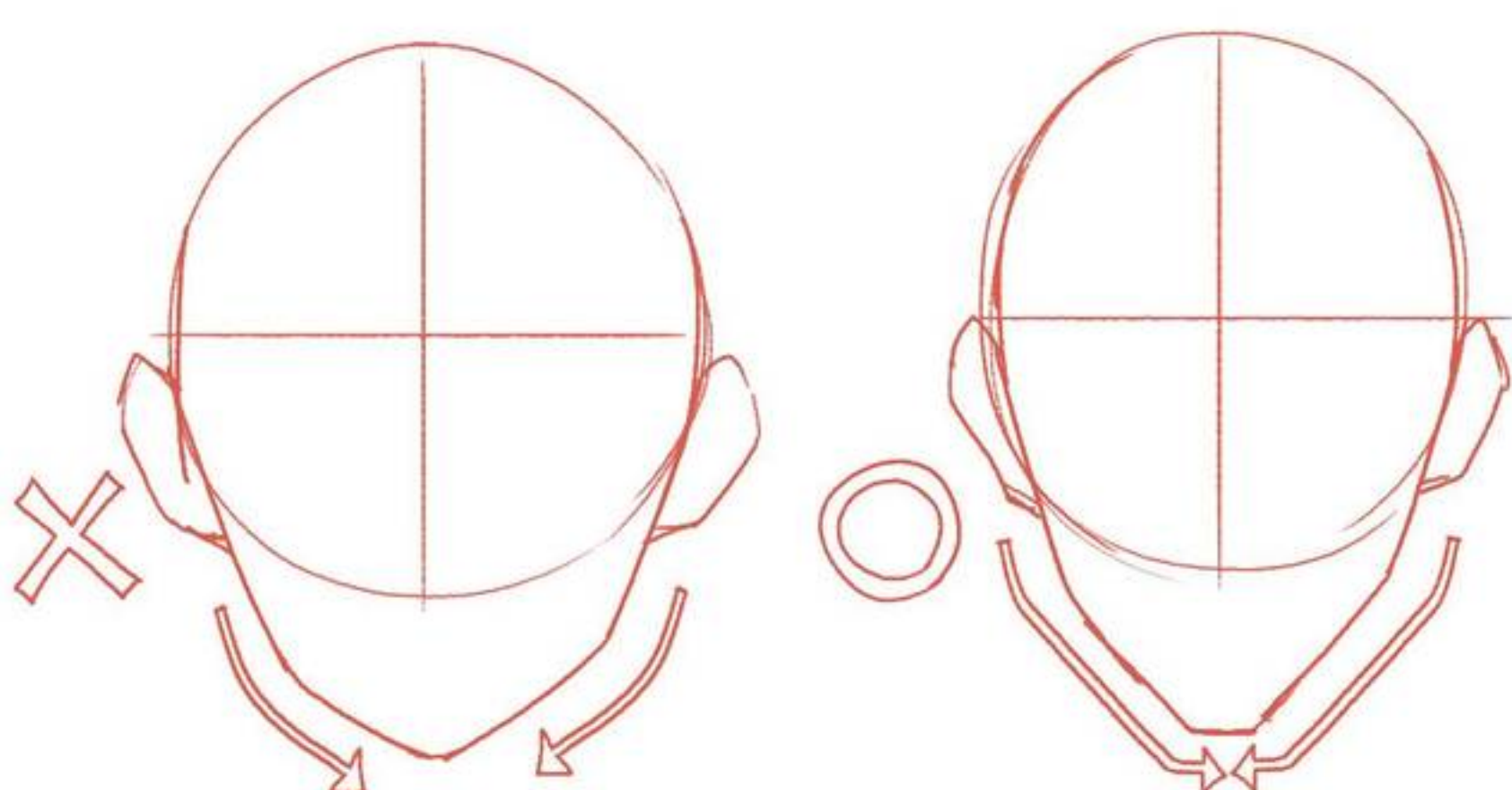
The way you look at it, you're looking at people with different standards.



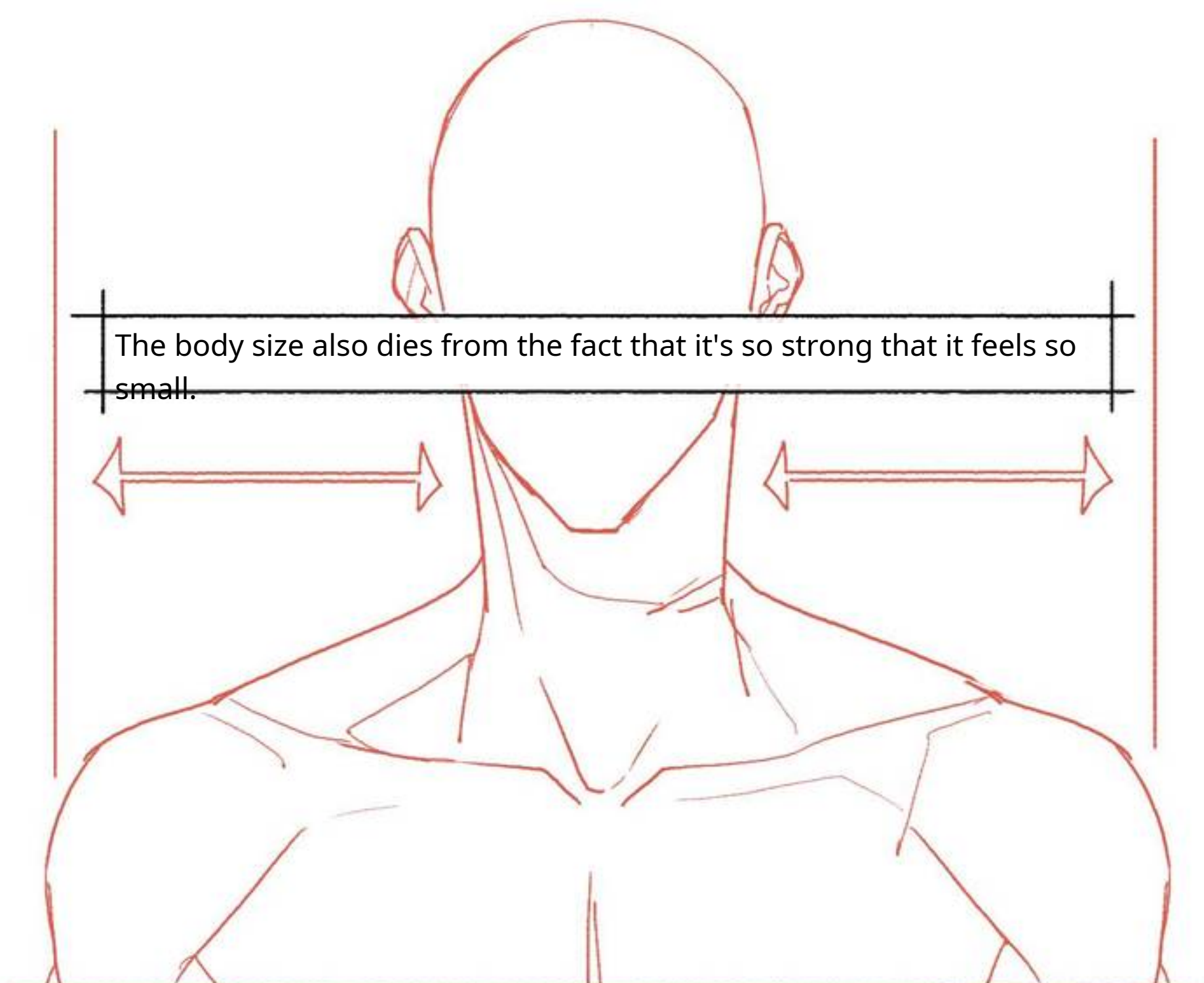
Because you might think of your eyes as being teary or your neck as having big eyes, or you might think of them as being double-eyed, or you might think of them as being hard-eyed.



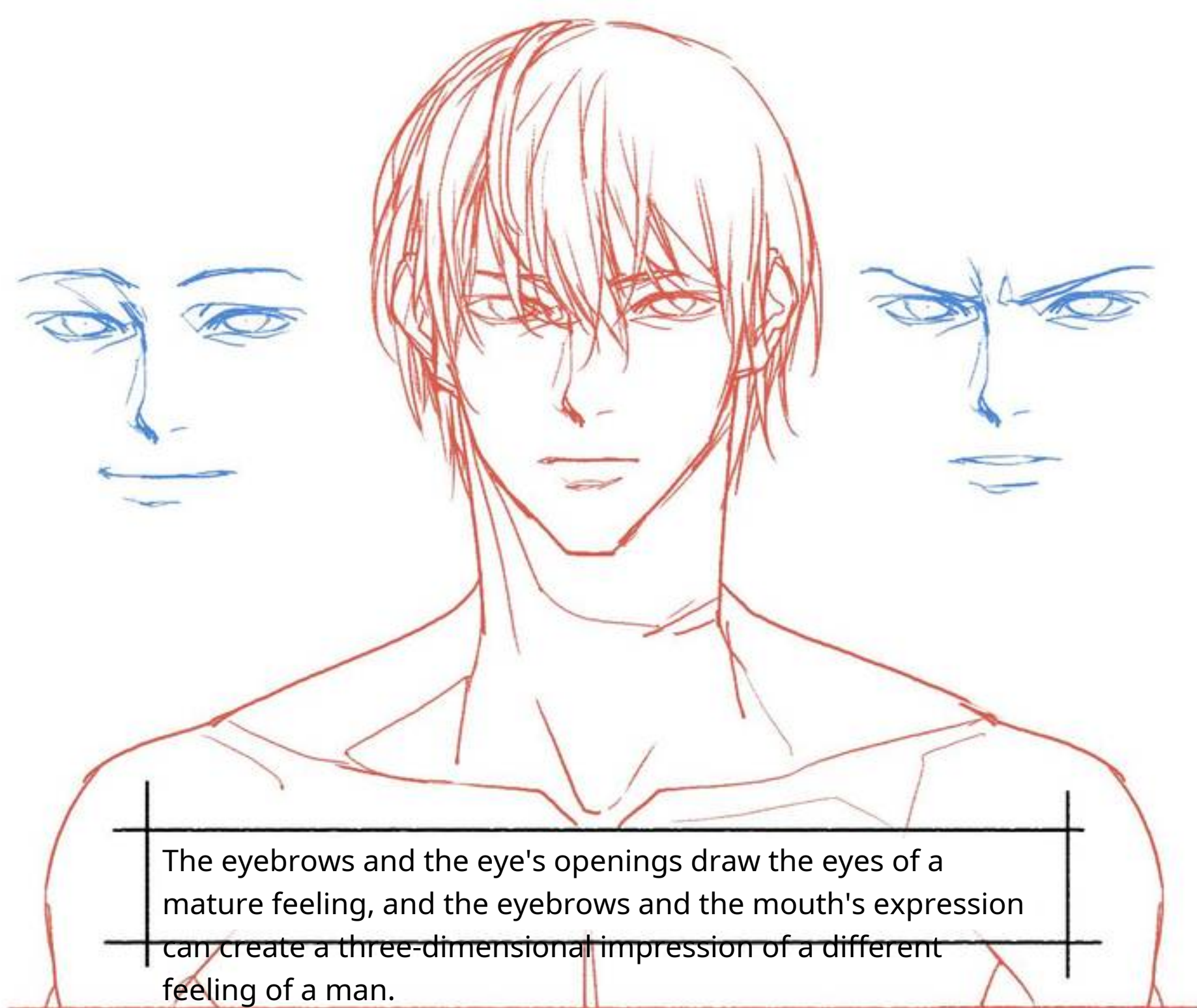
So it's the most dancing thing you can do to suit your tastes.



First of all, I'm drawing the shape of a man-like face rather than a warm one.



The body size also dies from the fact that it's so strong that it feels so small.



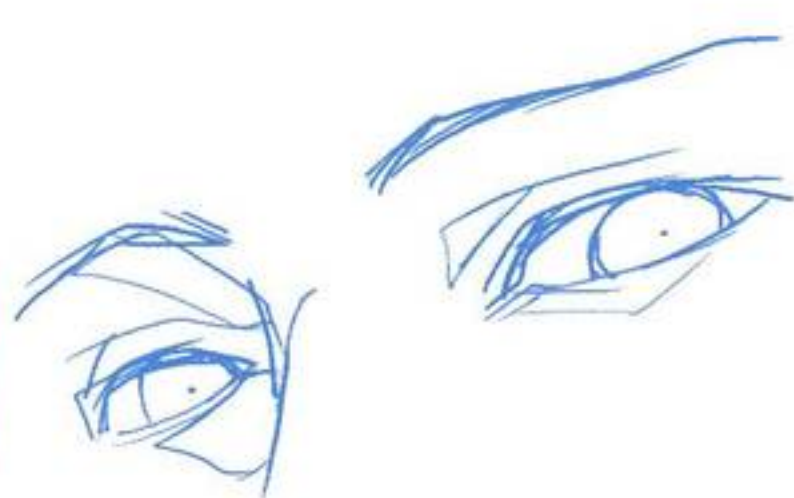
The eyebrows and the eye's openings draw the eyes of a mature feeling, and the eyebrows and the mouth's expression can create a three-dimensional impression of a different feeling of a man.



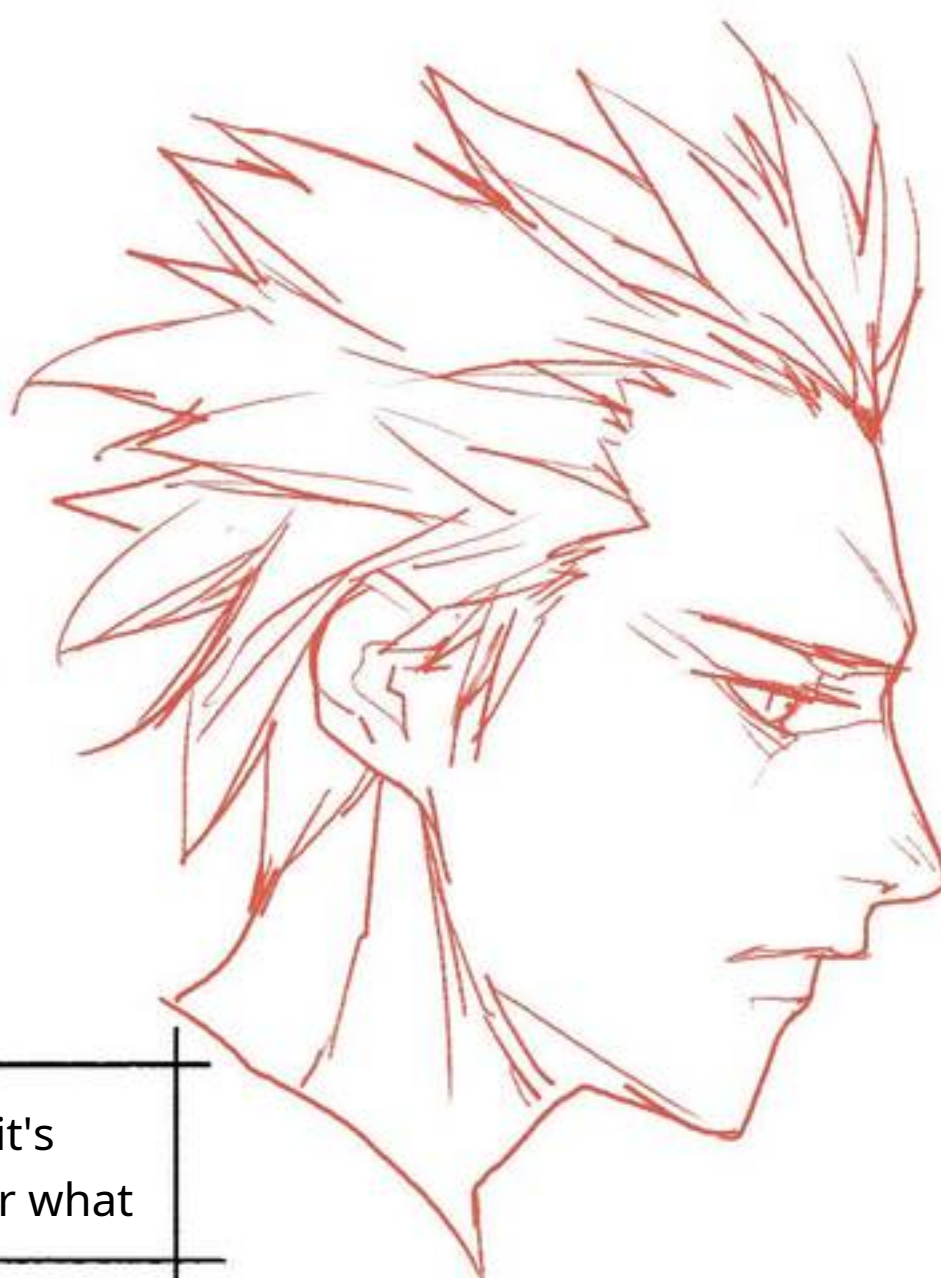
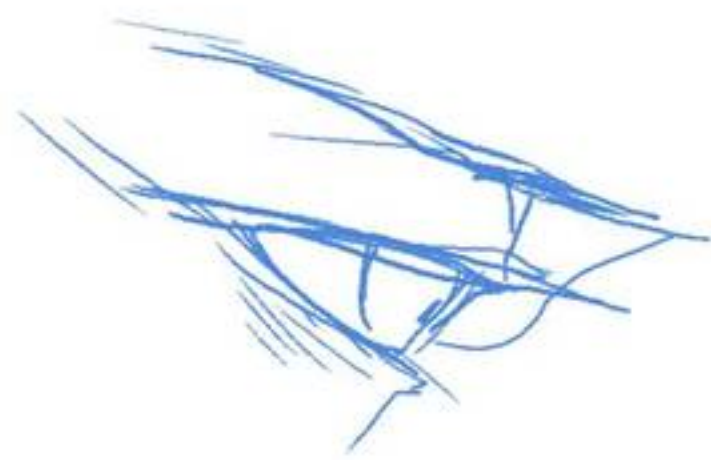
If you draw too much white in the eye group, you can draw it in the eye with an awkward, tight feeling, and you can create a deep, clear-eyed eye.







Even if he's not in the same style, he turns into a charming face, depending on what the character looks like.



It doesn't look like it, but it looks like it's based on the character's character, or what the situation is.

I'm just trying to get to know the taco writer.



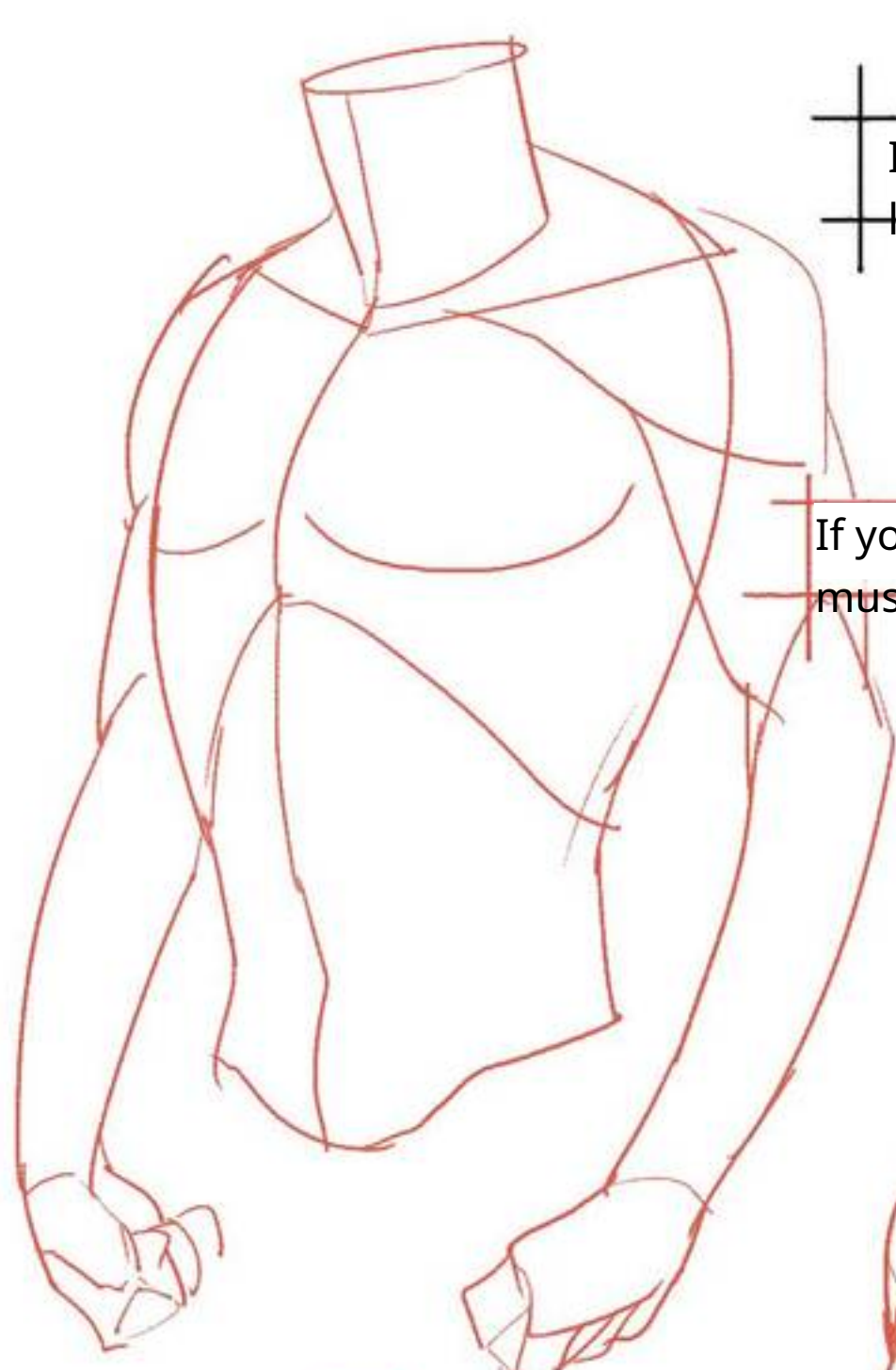
Even if your eyes are changing, it's dancing to create a whole feeling of angles, or of sharpness, rather than a soft feeling.



Key Point

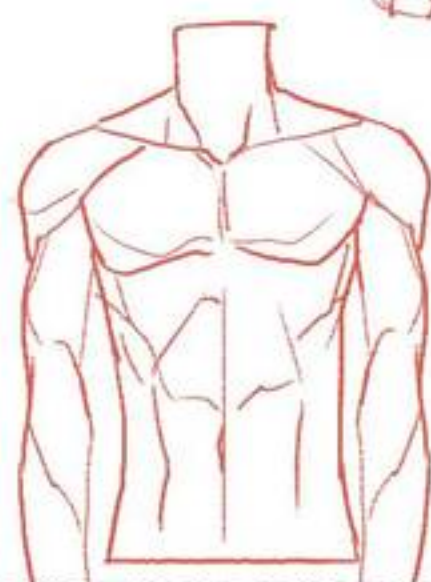


When you have a muscle and you're wearing "Em," you're not wearing it.

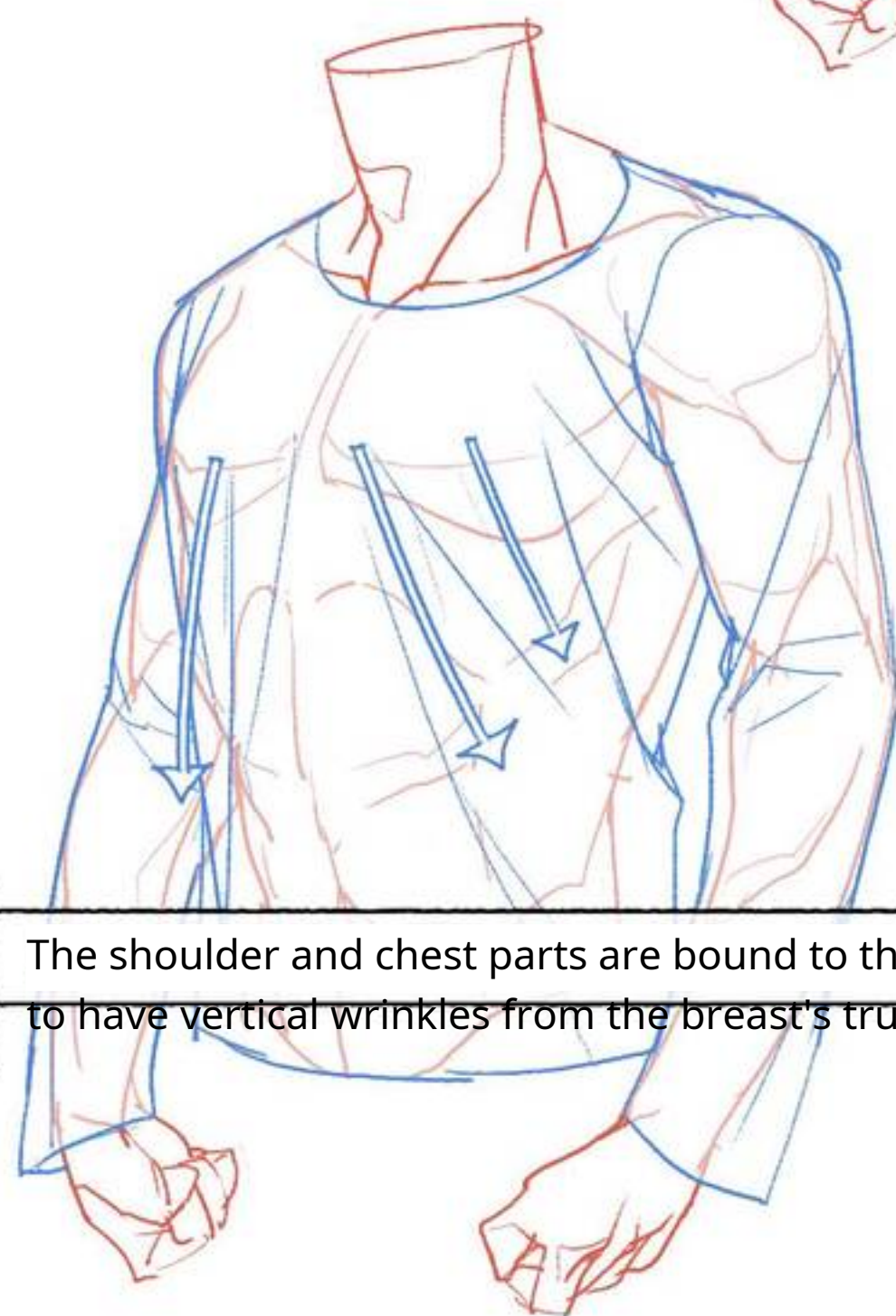
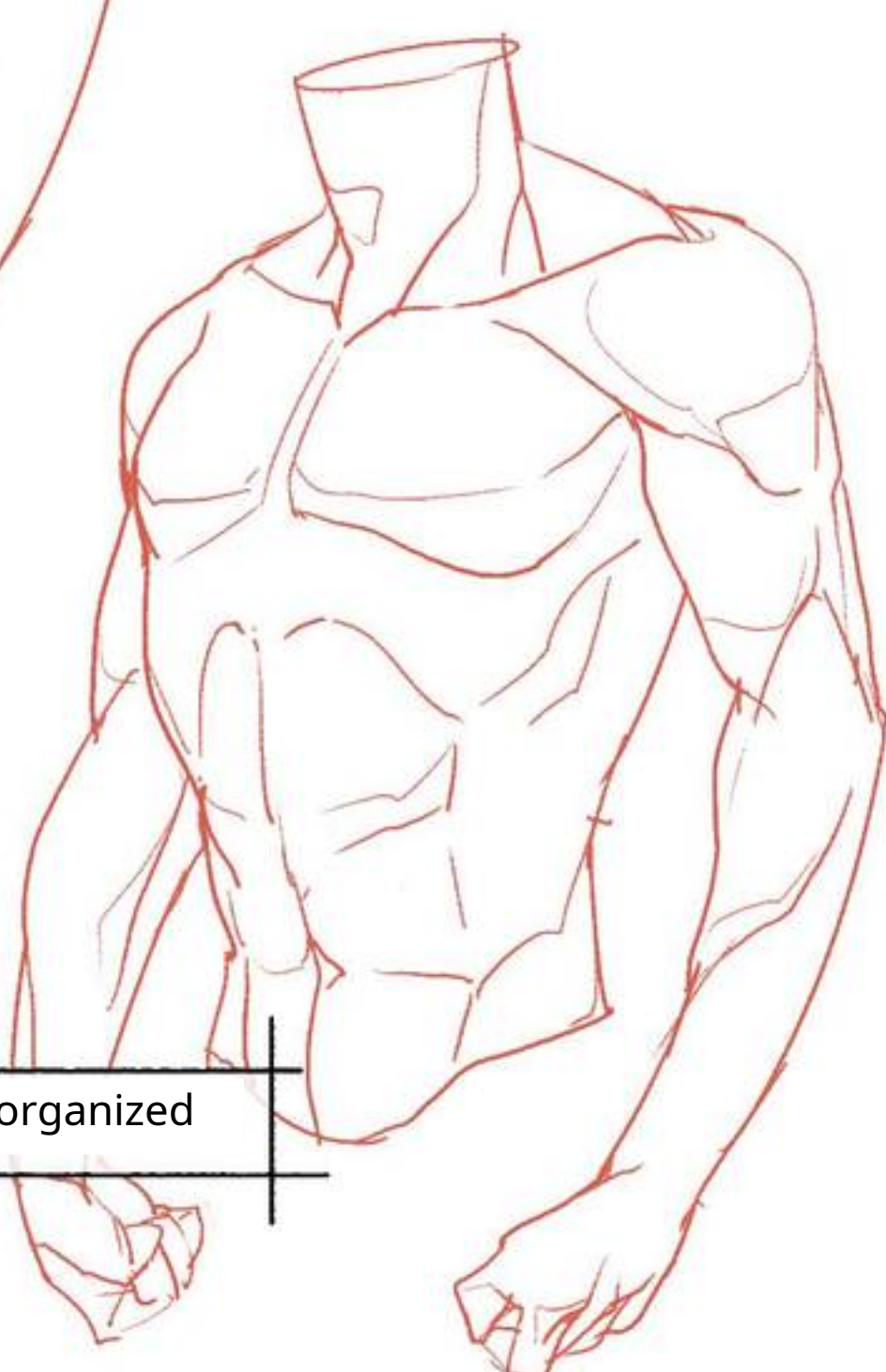


It's a nice little bit of muscle, so it's a little bit of a top-down.

If you look at the nine-channel muscle-gragon rhythm, it's dancing.



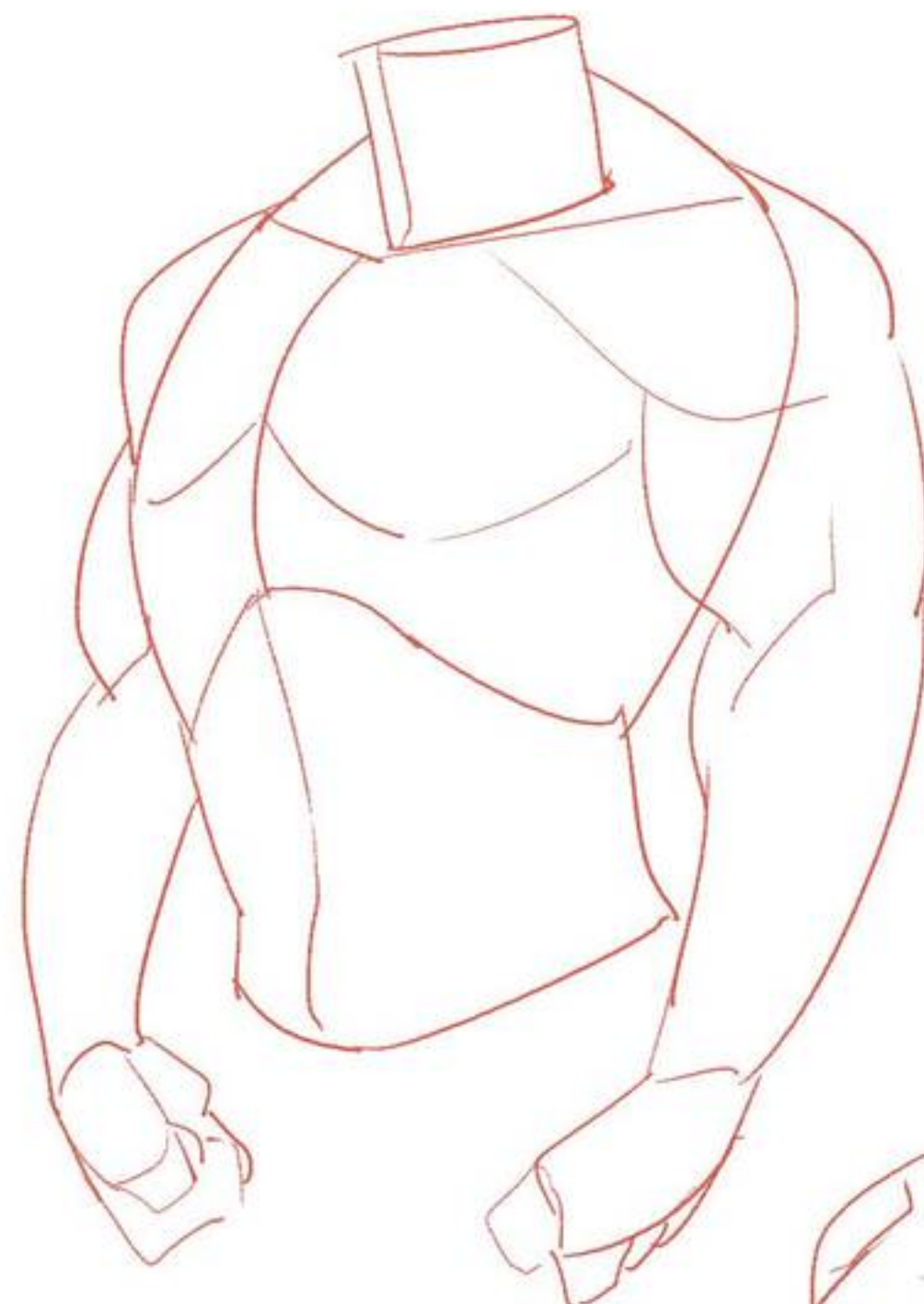
It's a muscle representation, and it's organized while it's saving Sly's life.



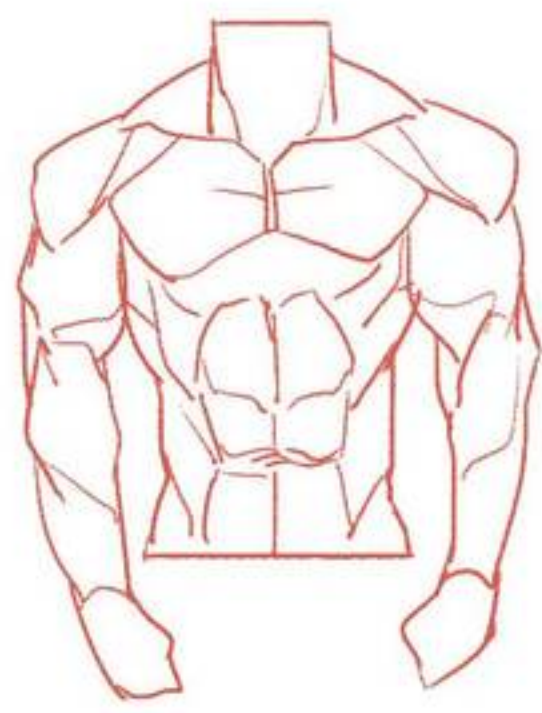
The shoulder and chest parts are bound to the body, and the chest parts are going to have vertical wrinkles from the breast's trust part.



I'll finish with the gift.



The upper part of the muscle is going to be the volume, so we're going to have a broader system.



The muscles look pulsating, and there's a lot of gluts out there.



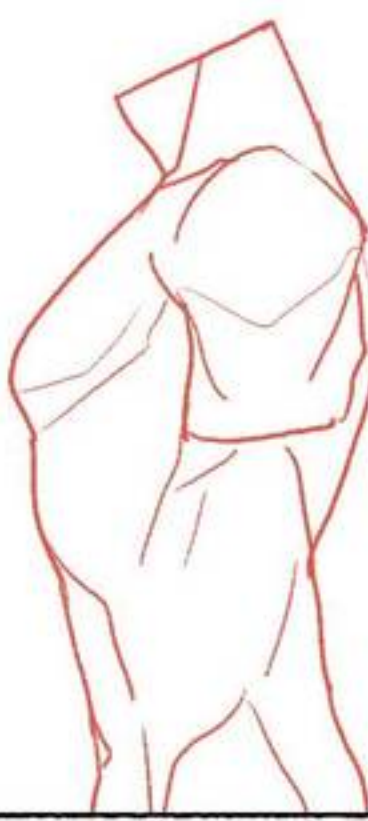




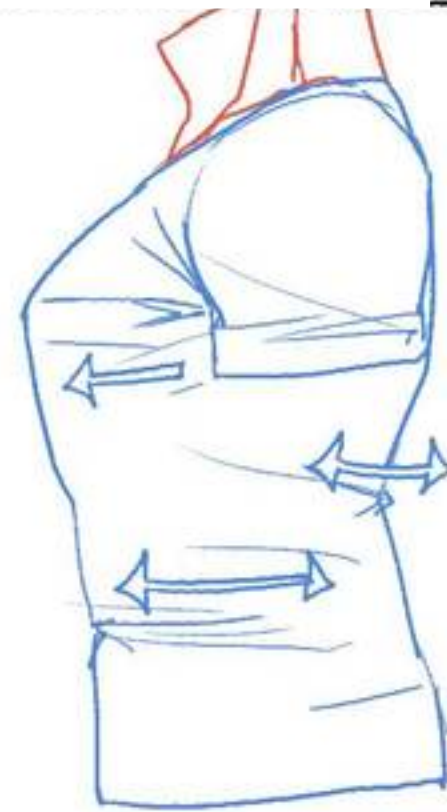
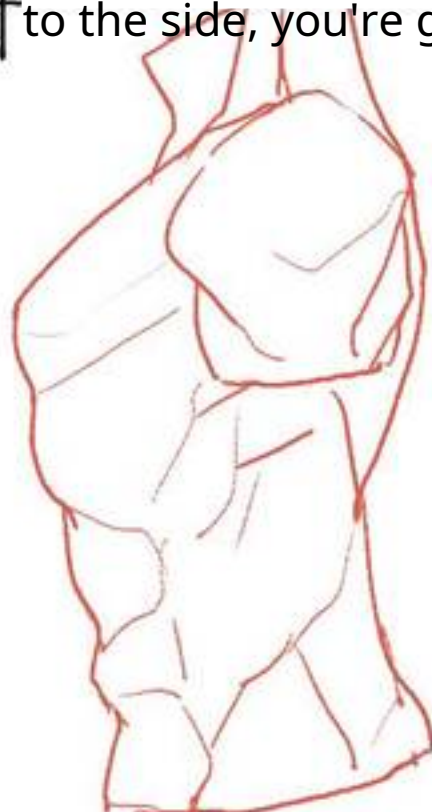
It's an excess muscle that's sticking the nail together, and it's drawing a horizontal wrinkle across a flat feeling.



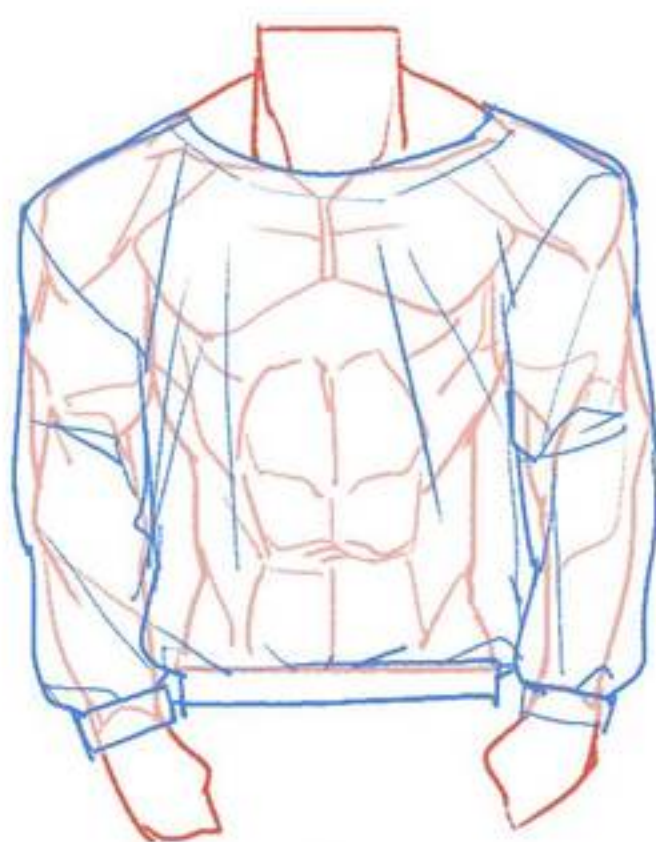
I'm going to close with the line.



So if you apply the top and the grill, and you apply it to the side, you're going to get i.



I'd like to know the taco author."



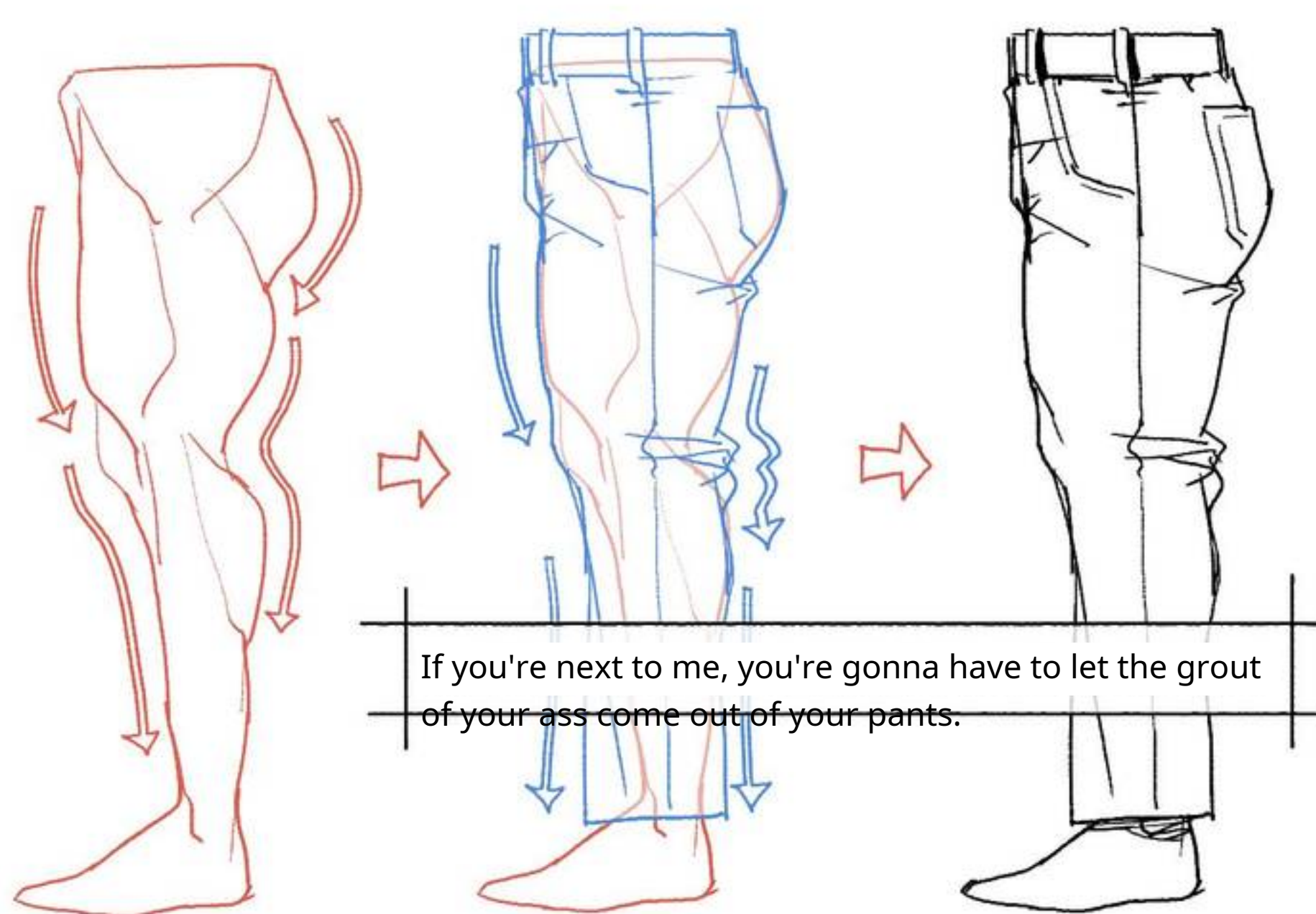
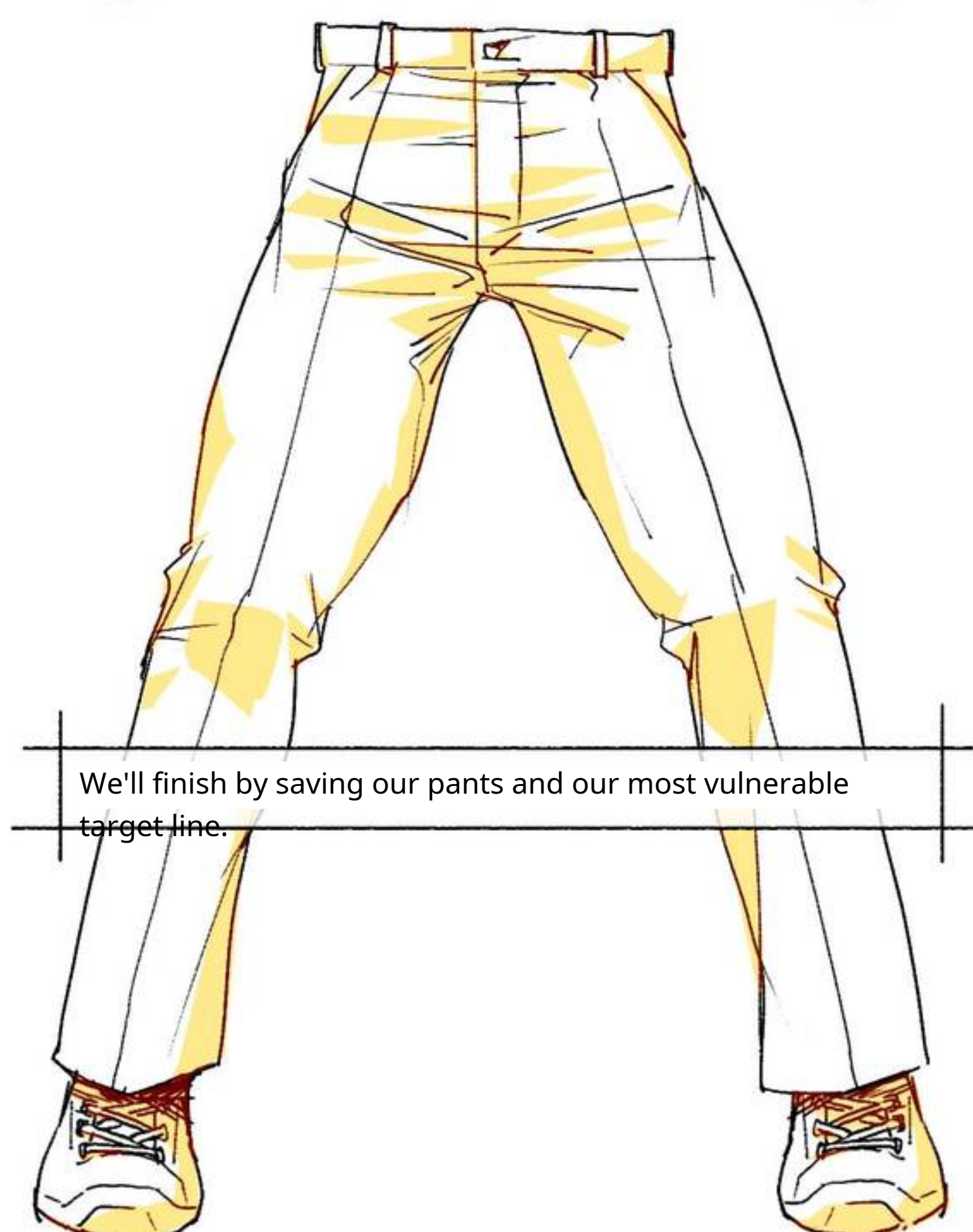
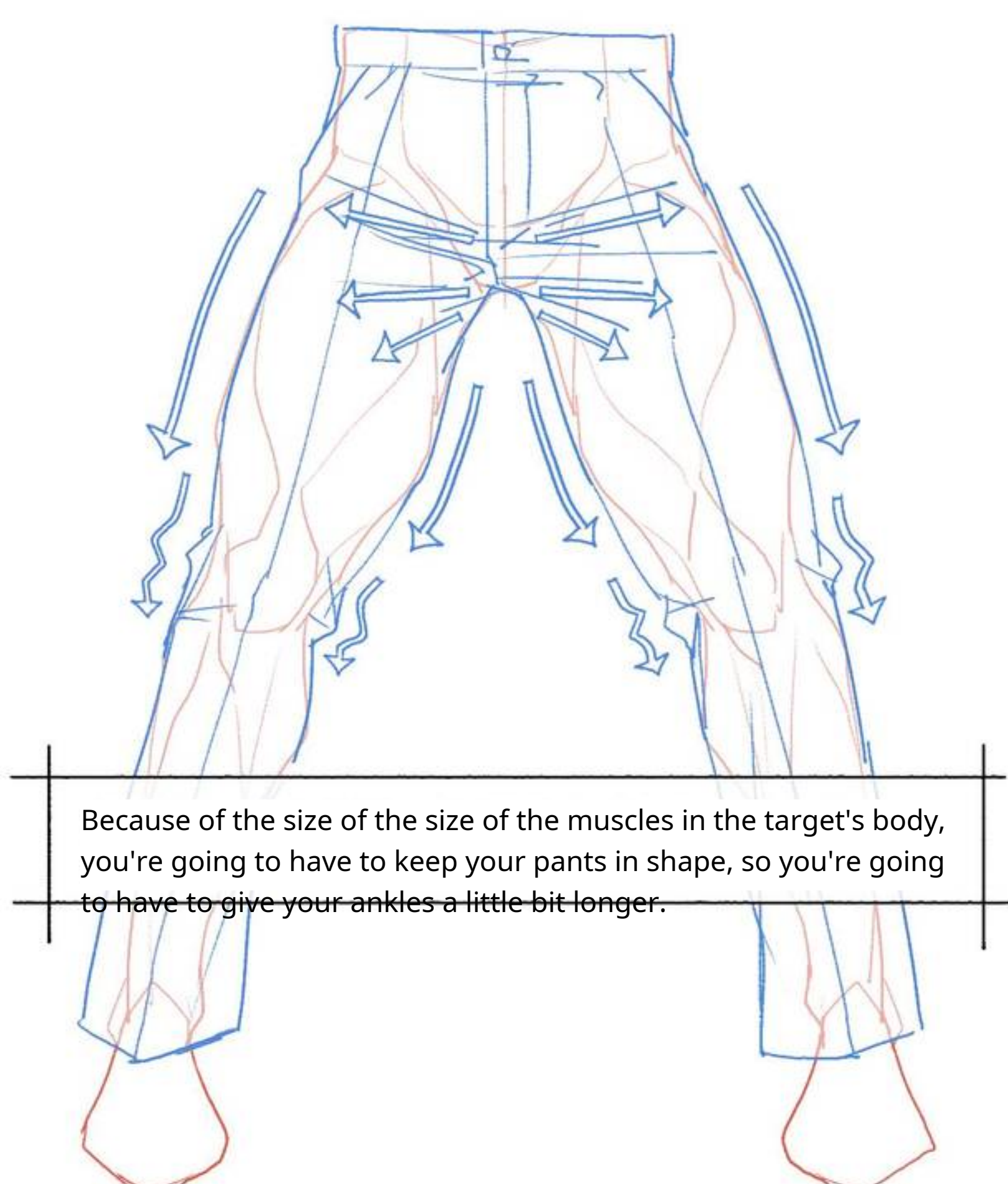
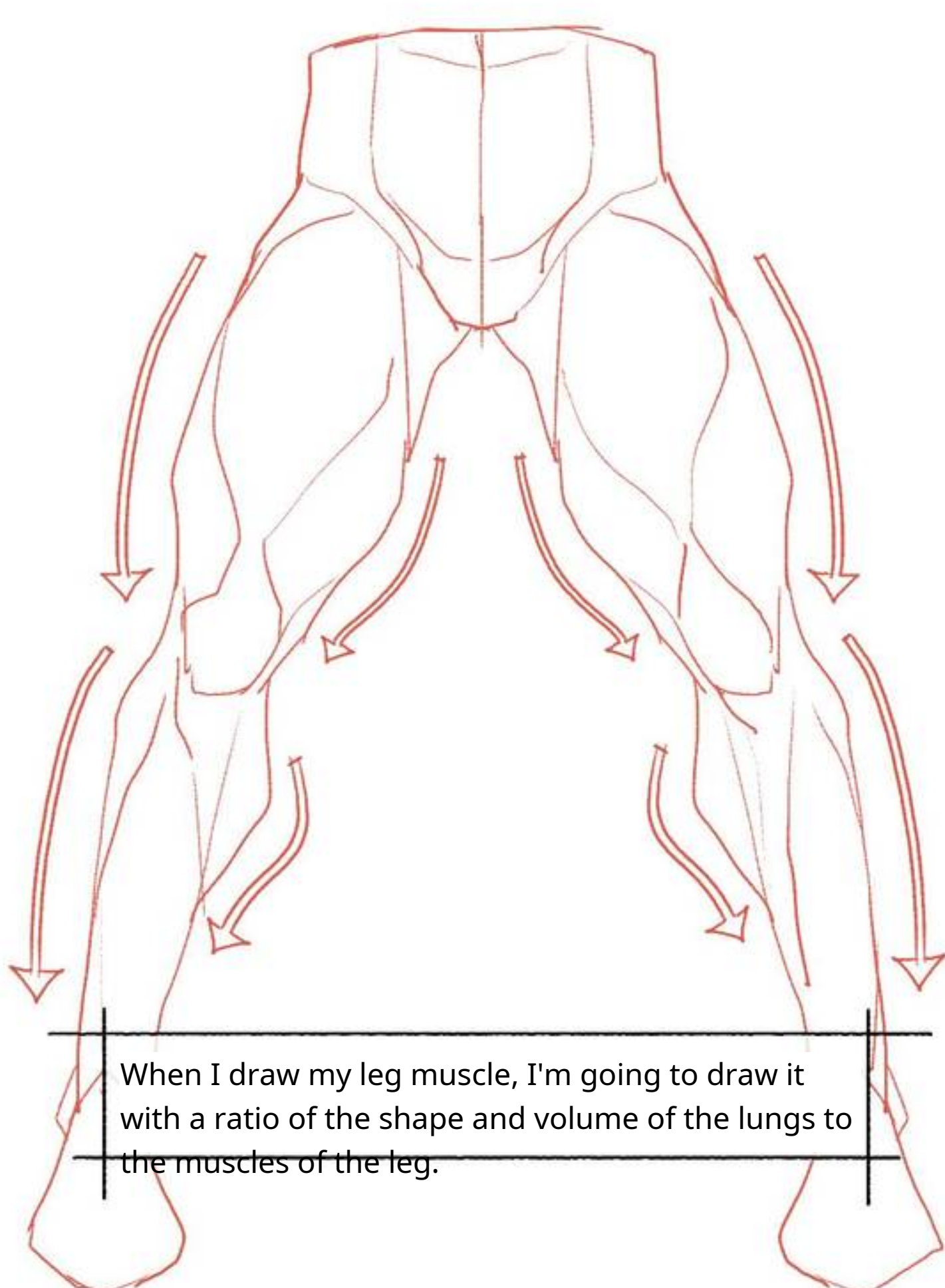
If you have too much muscle, but you don't have a pair of clothes that you wear more than your body, you're only going to be able to express the vertical direction that comes down from your chest muscle, and because of the wideness of your upper body, you're going to have enough muscle to make you feel like you're in the past.



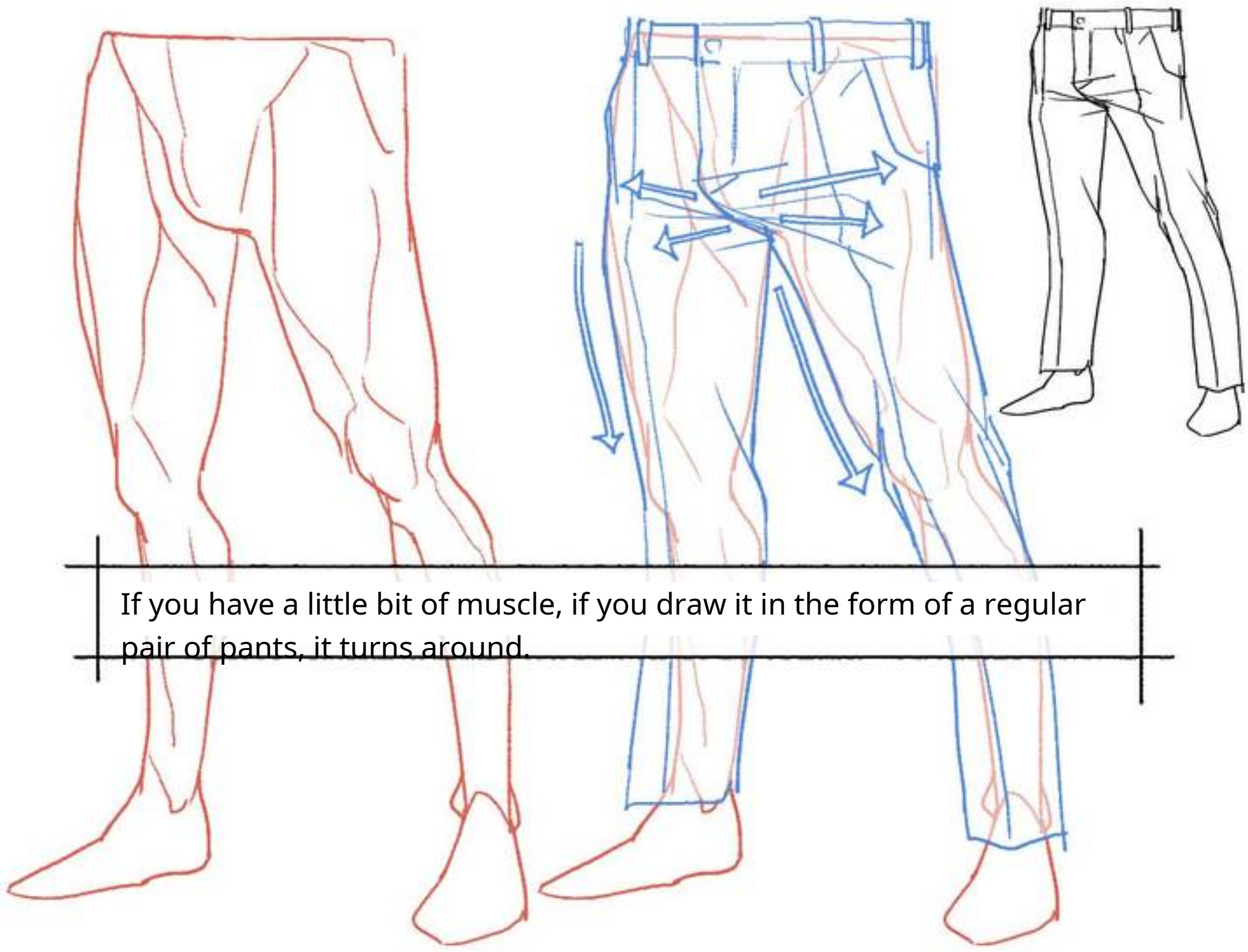
Key Doint



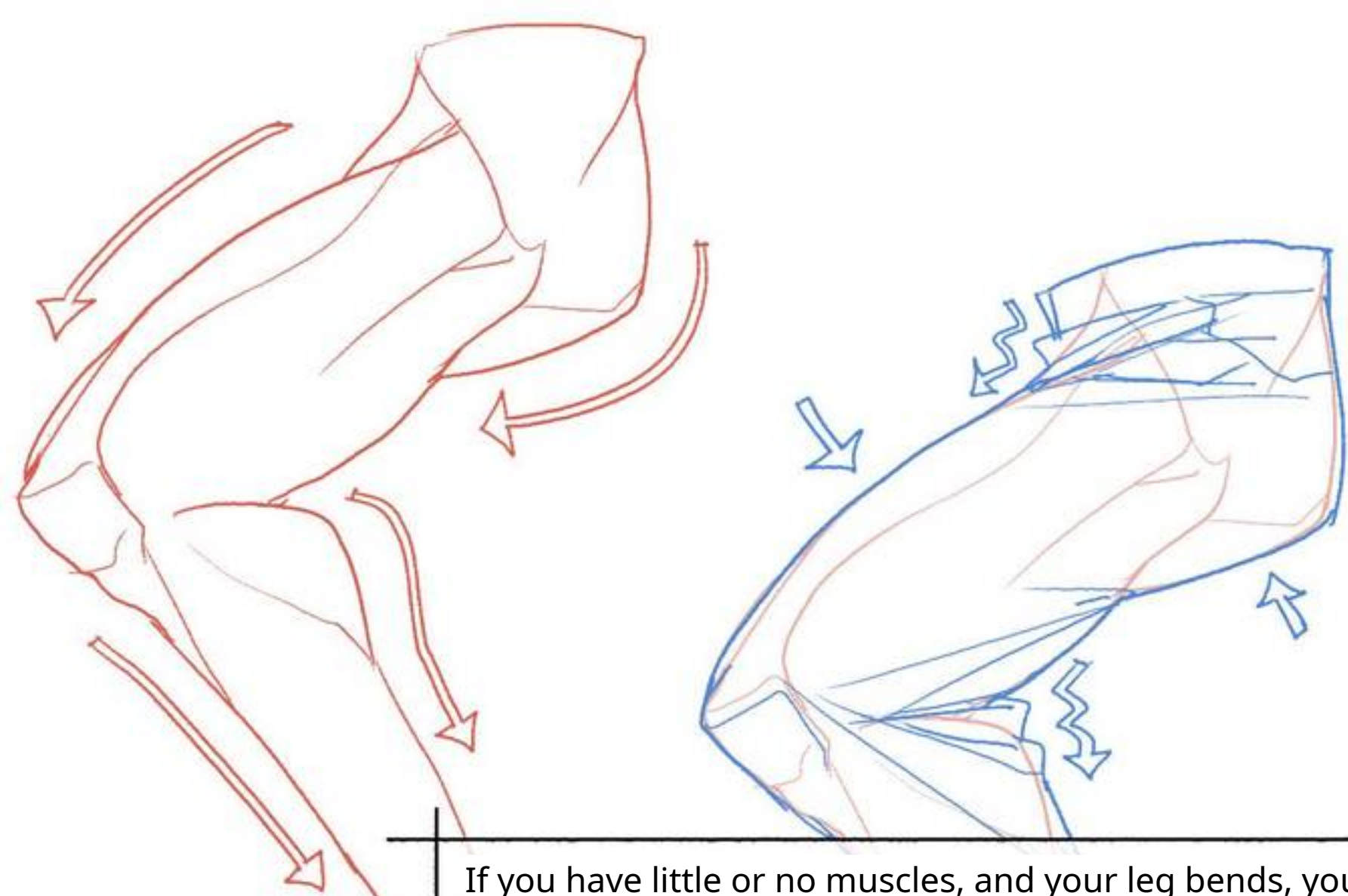
I'm curious when I wear a bark with a muscle.







If you have a little bit of muscle, if you draw it in the form of a regular pair of pants, it turns around.

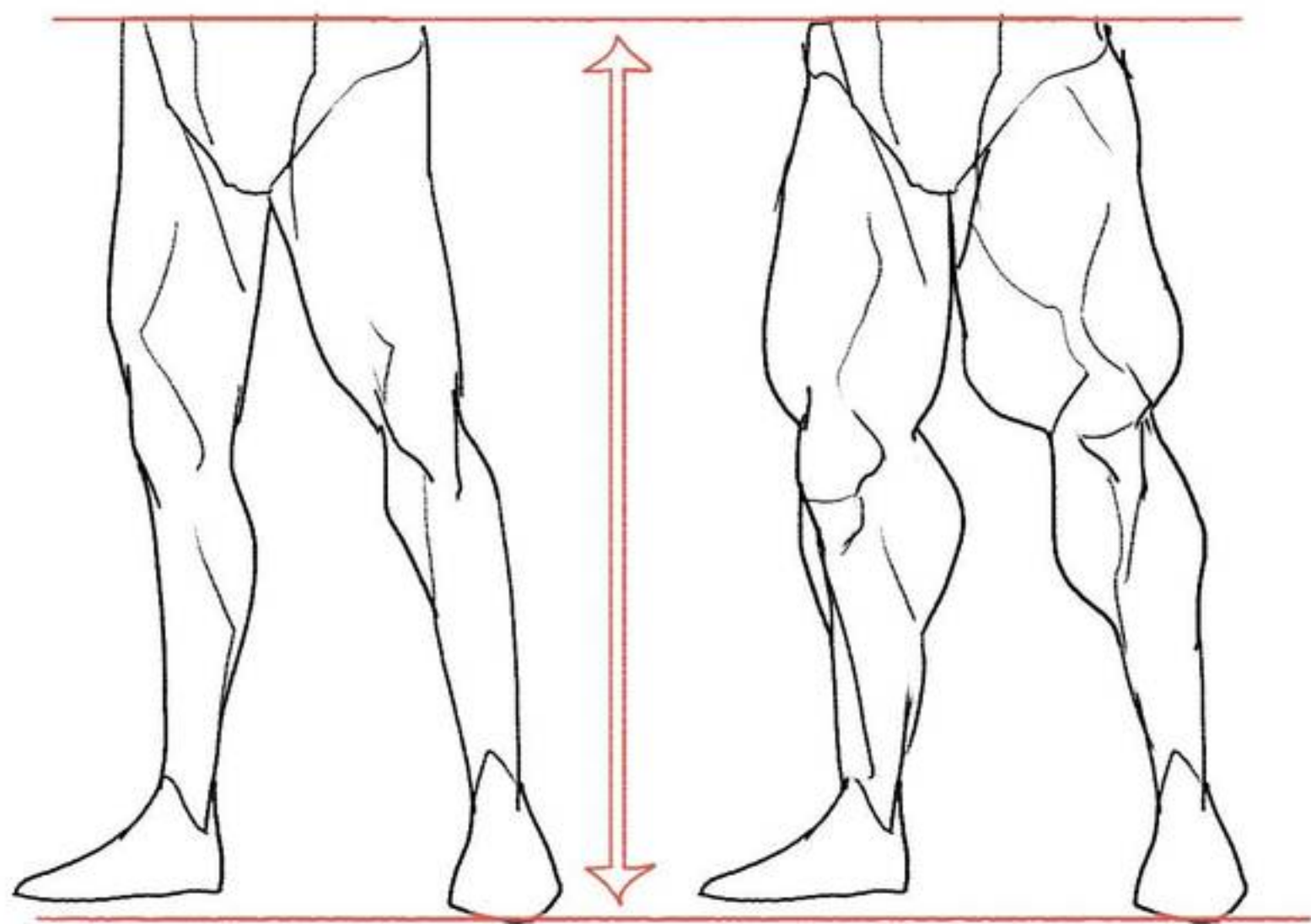


If you have little or no muscles, and your leg bends, you will have a flat thigh and butt parts of your pants painted out on the silud.



A flat place, you have to make the wrinkles, and you have to make them feel better.

I'd like to know the taco author."



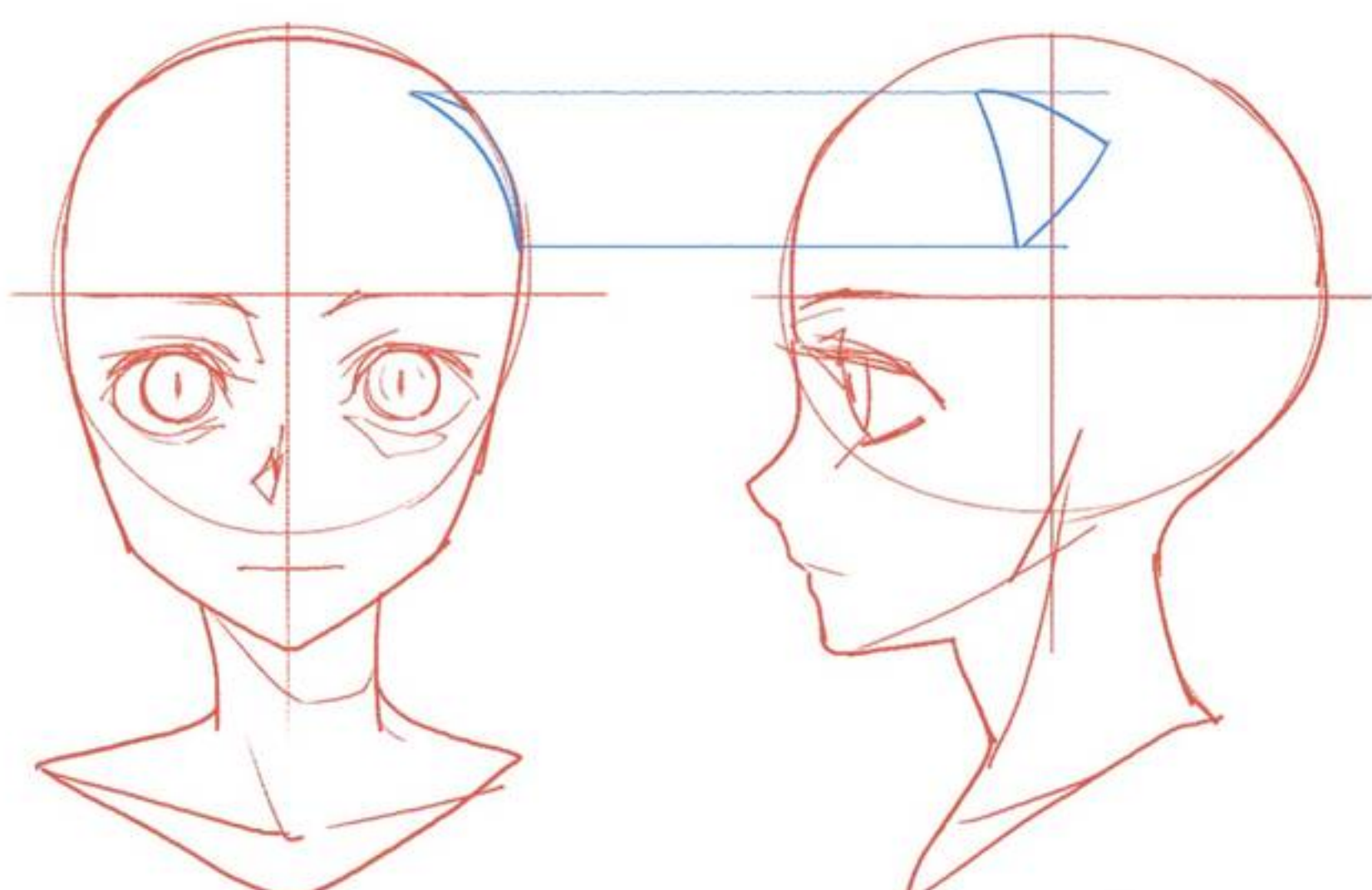
The same leg length, if you have too much muscle, it tends to look short, and it looks as short as a pair of pants.



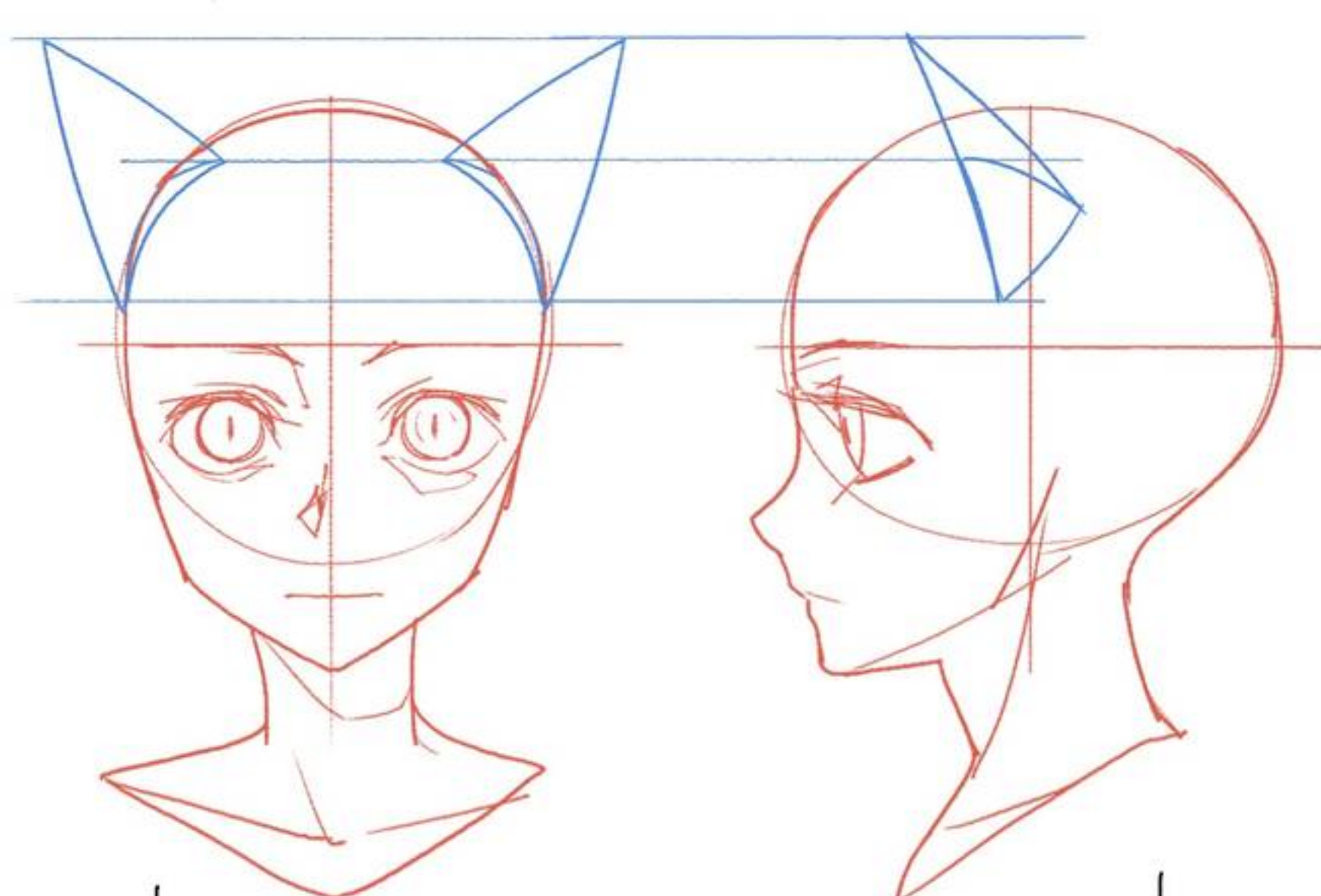
Key Doint



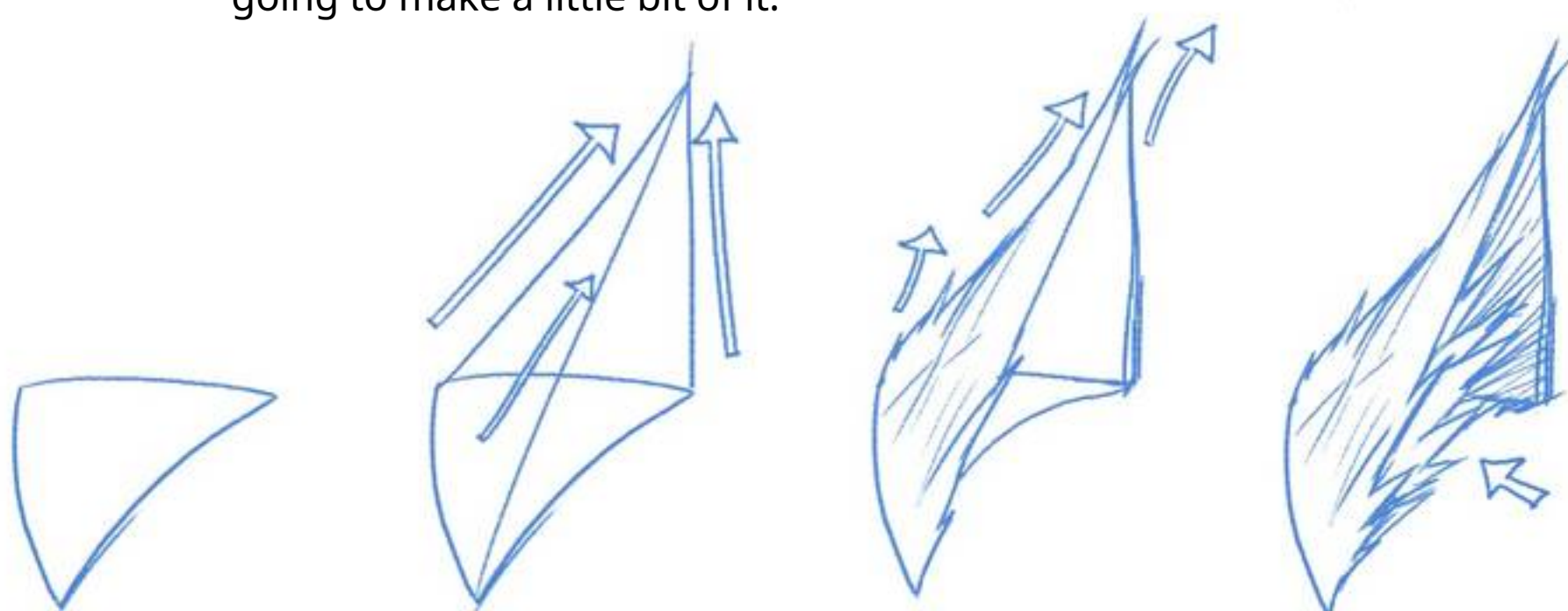
[Q: I want you to draw a character with a cat's ear.]



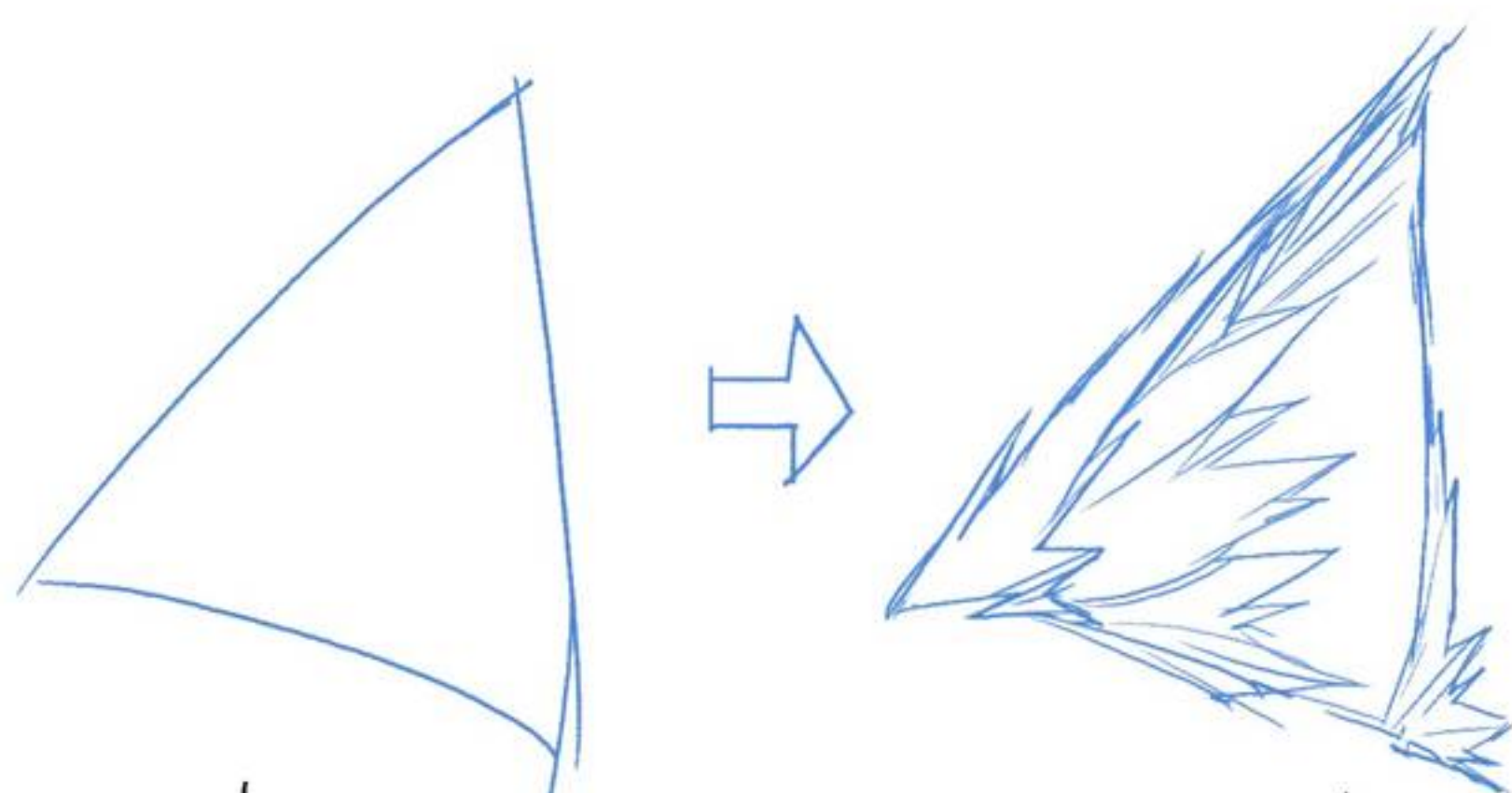
Then we have the head, and then we have the shape of the triangle on the top of the head.



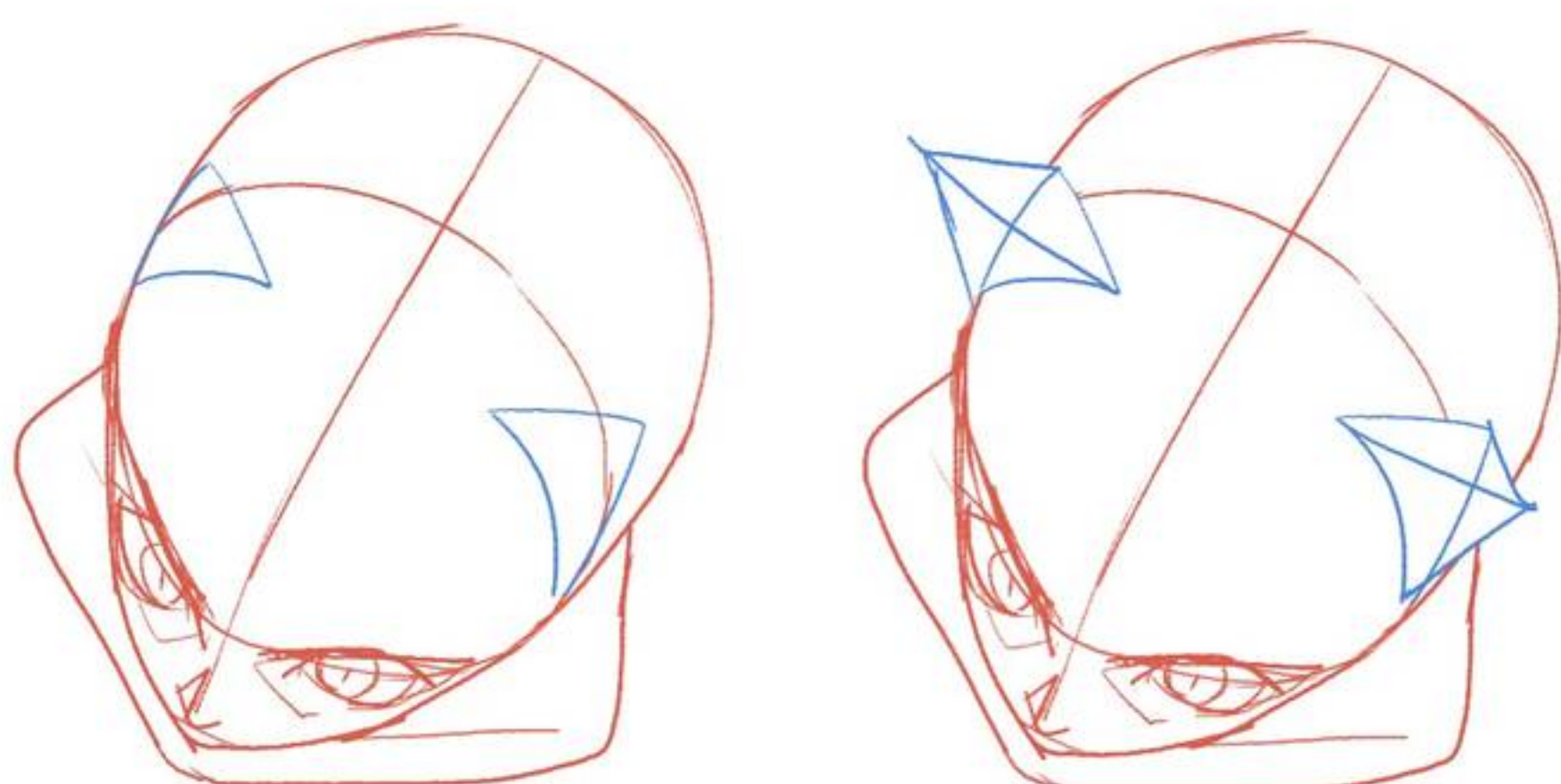
I'm going to put a bunch of triangles on top of the cotton scale, and then I'm going to make a bunch of triangles, and then I'm going to make a little bit of it, and then I'm going to make a little bit of it.



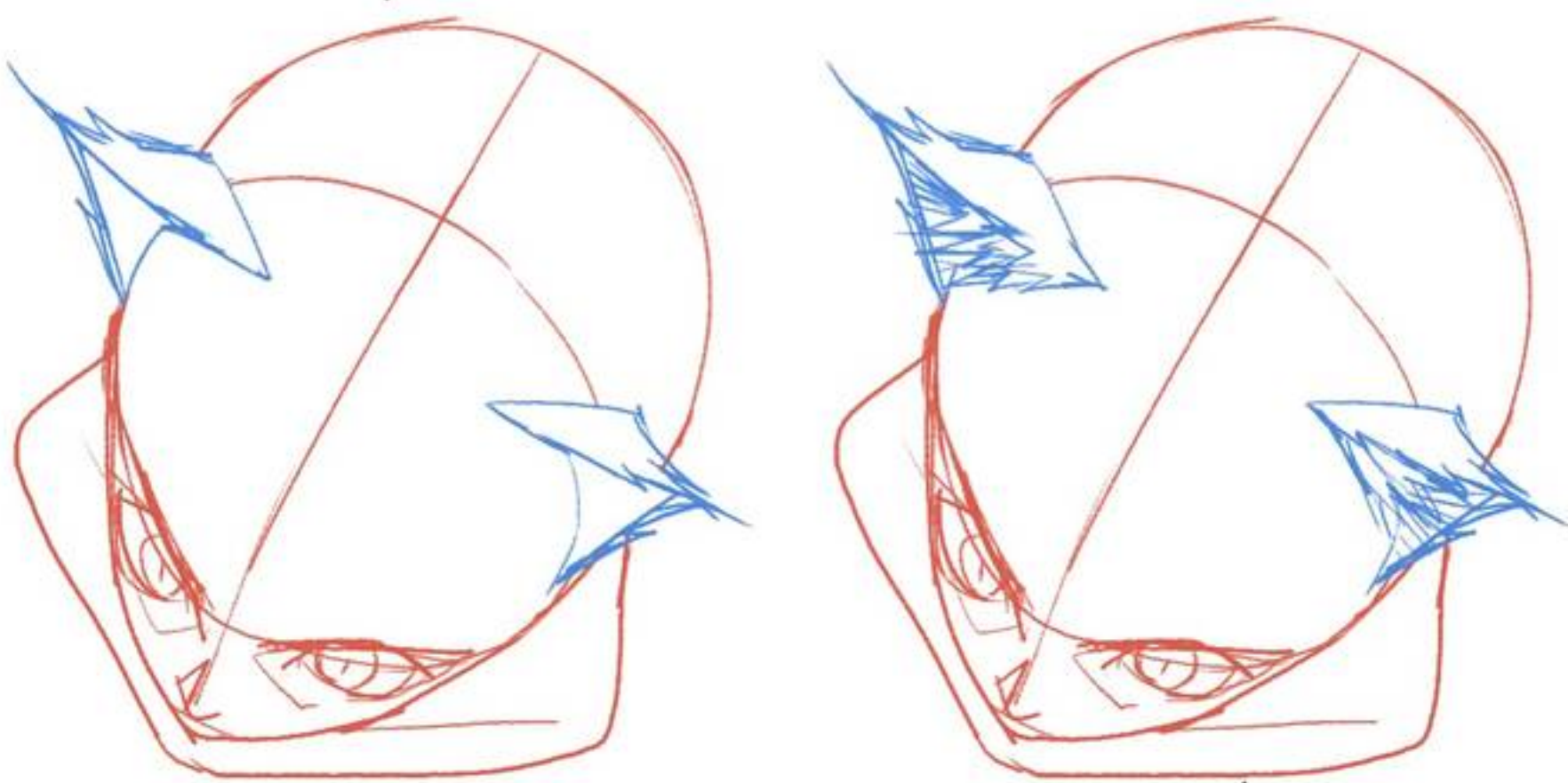
And that's how we make a triangle, we make a thread of hair, and we make a natural world out of it.



And the way you see it in front of you, you don't feel like a lump, so you make an inner part of it to create a three-dimensional sense.

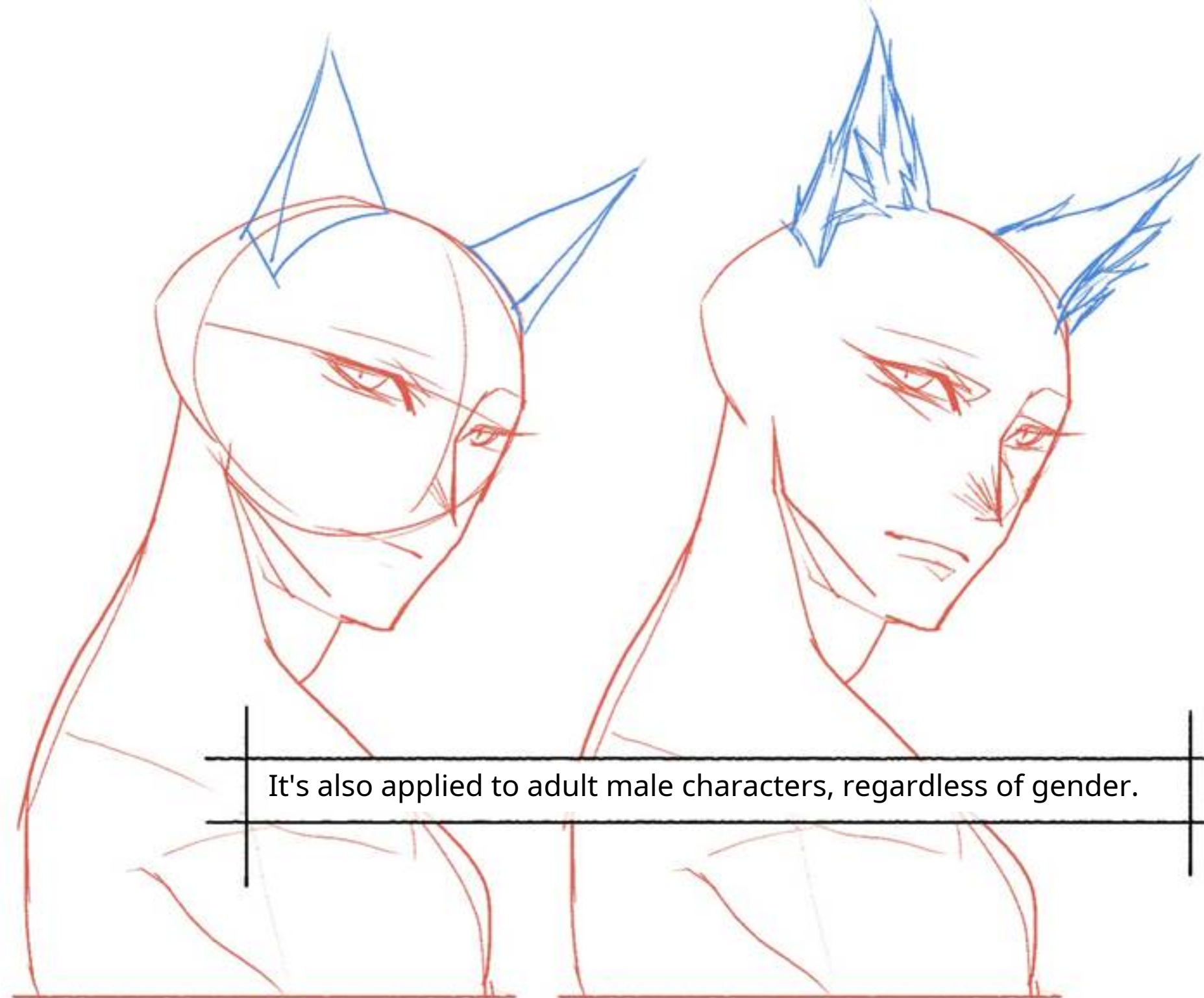


I'm going to change the angle of the face, and I'm going to apply it.



And we're also going to notice that the length or shape of the triangle, depending

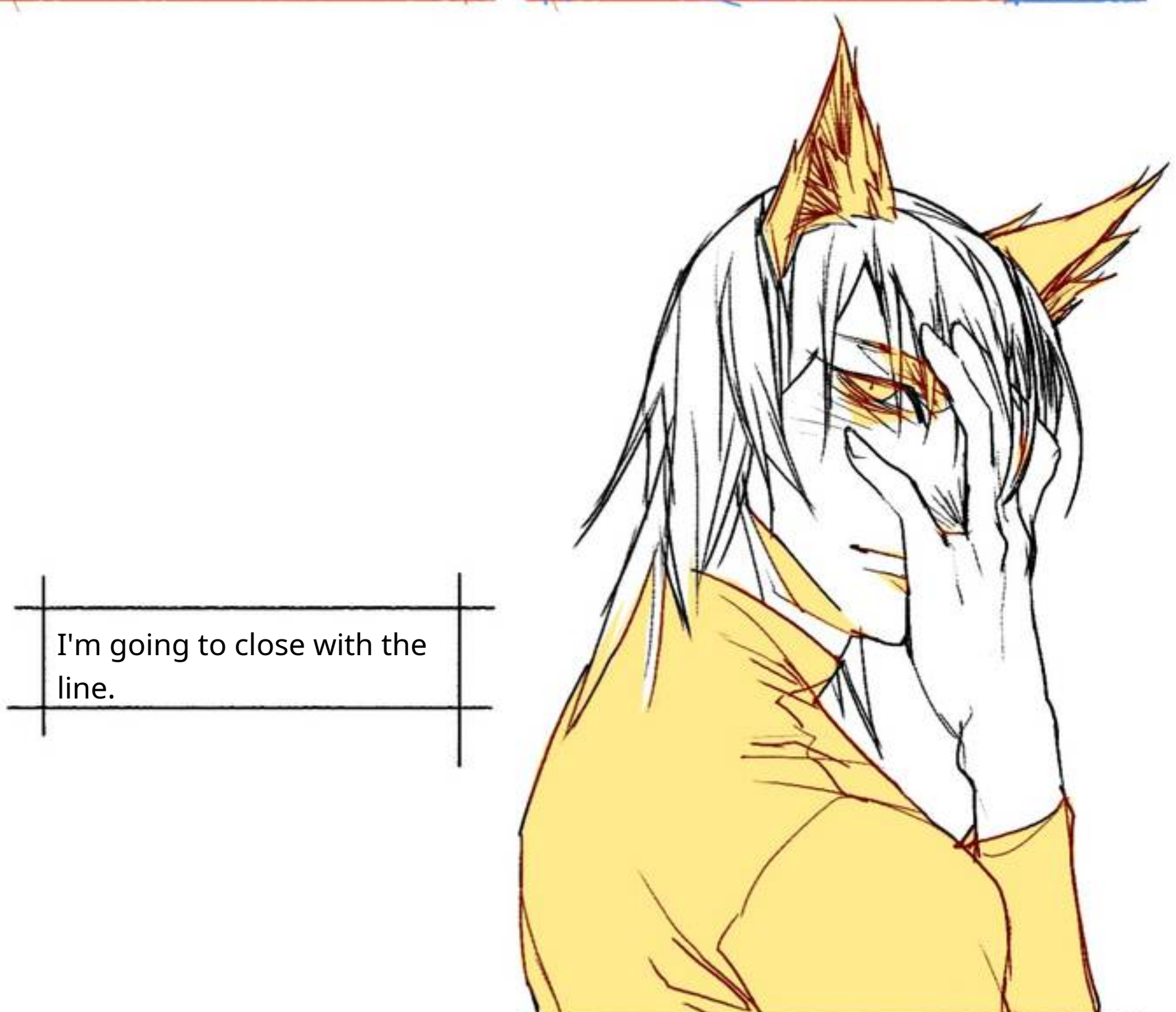




It's also applied to adult male characters, regardless of gender.

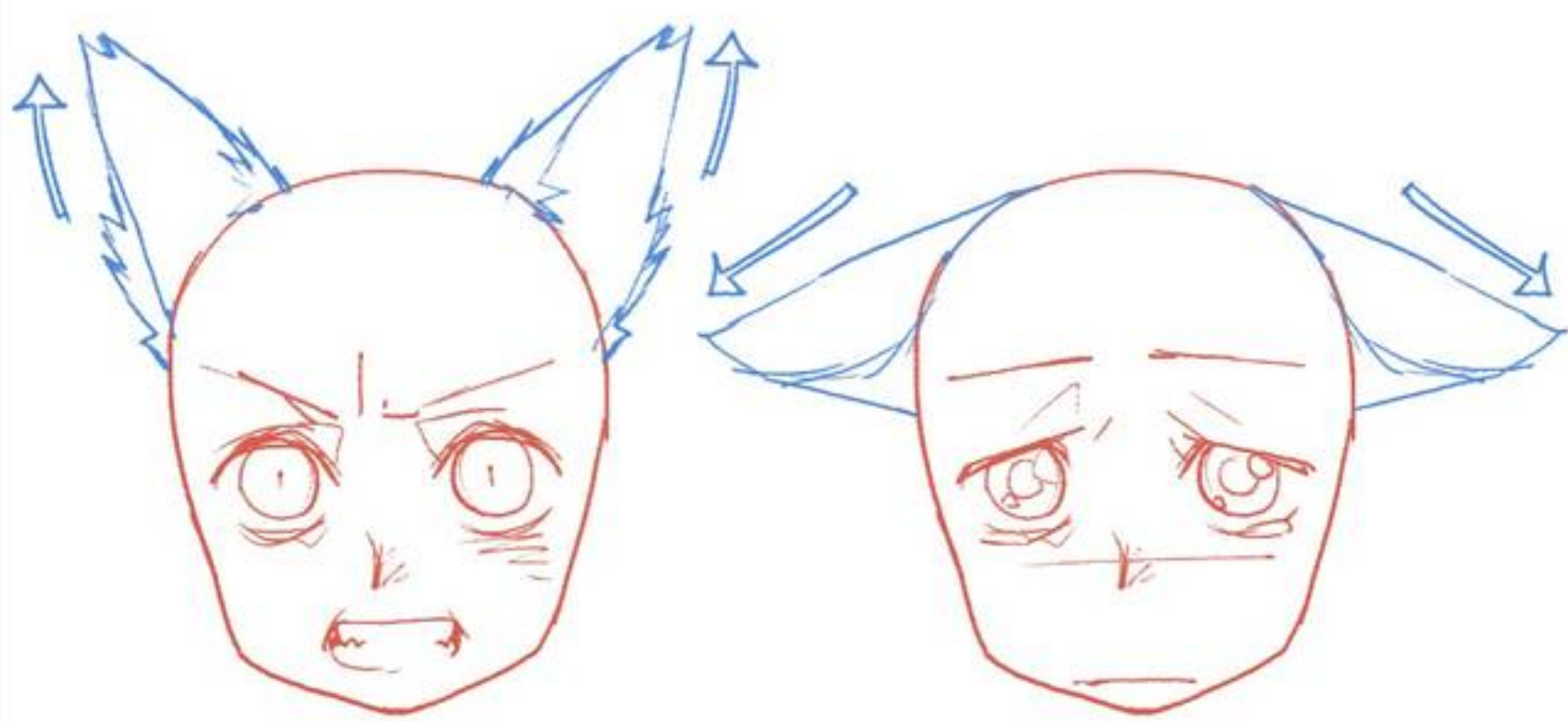


Add your hair and your hands to make your character feel better.



I'm going to close with the line.

I'd like to know the taco author."



You can show the character's emotions in the direction of the return.

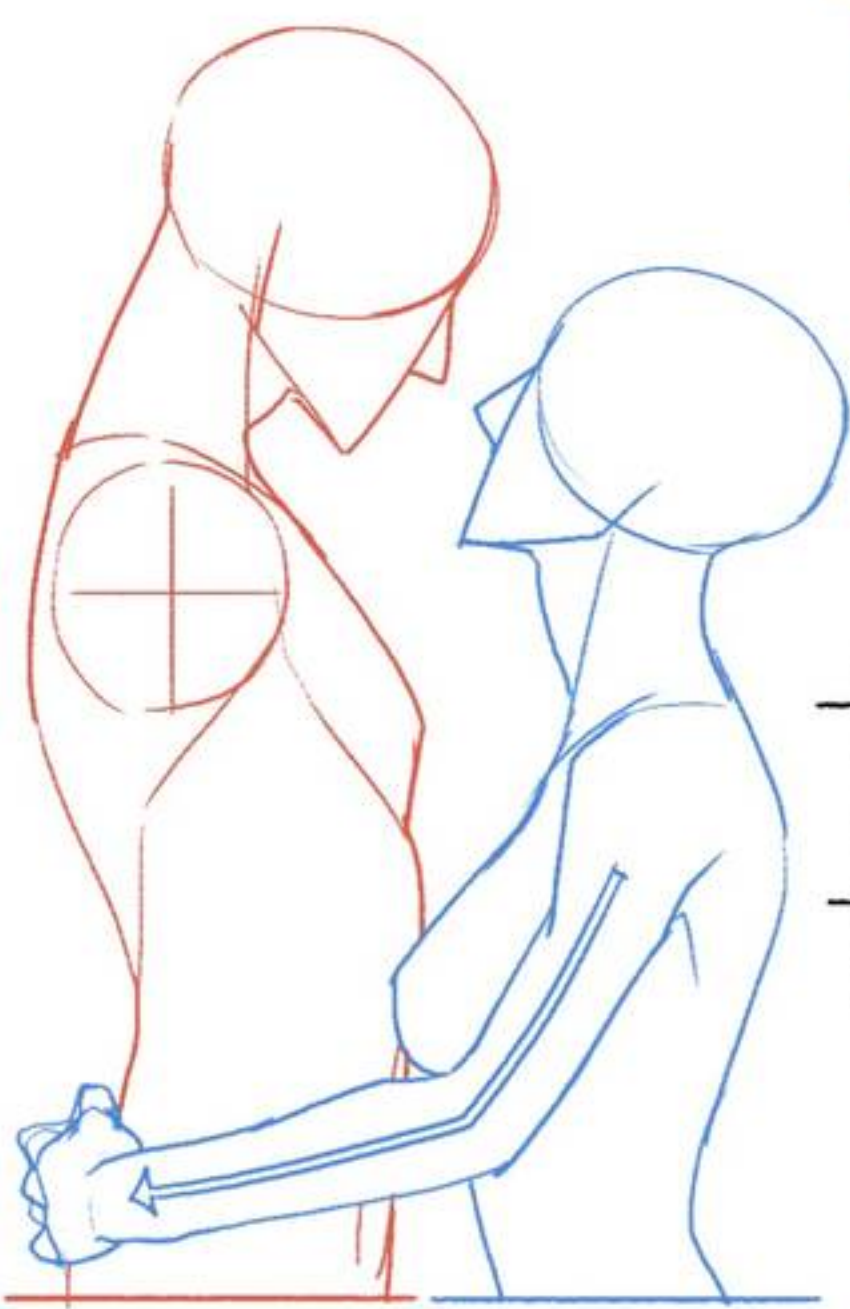


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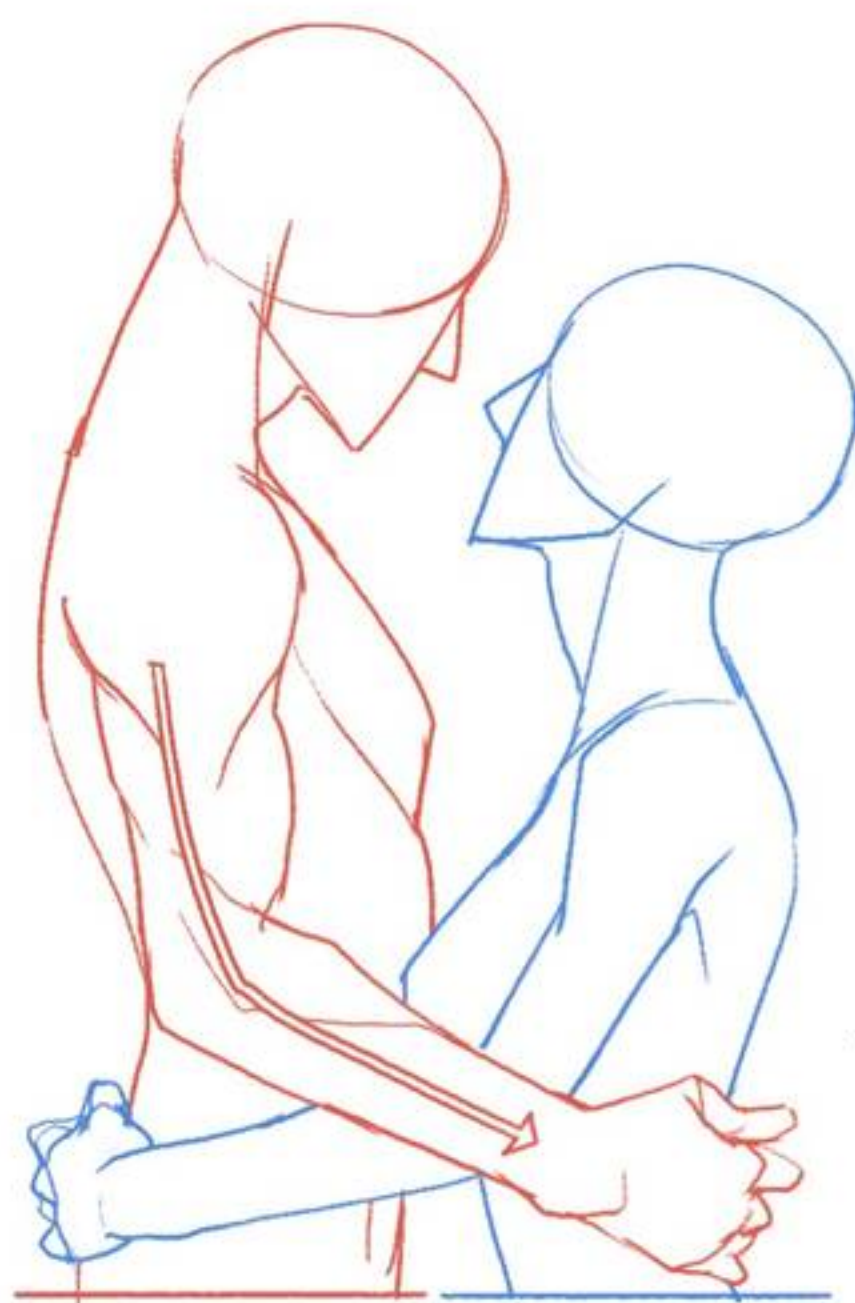
[Q: Let me know what you're going to see.]

On average, the man is bigger than the woman, so the upper body is on fire, and the guy's face is on top of the woman's face.



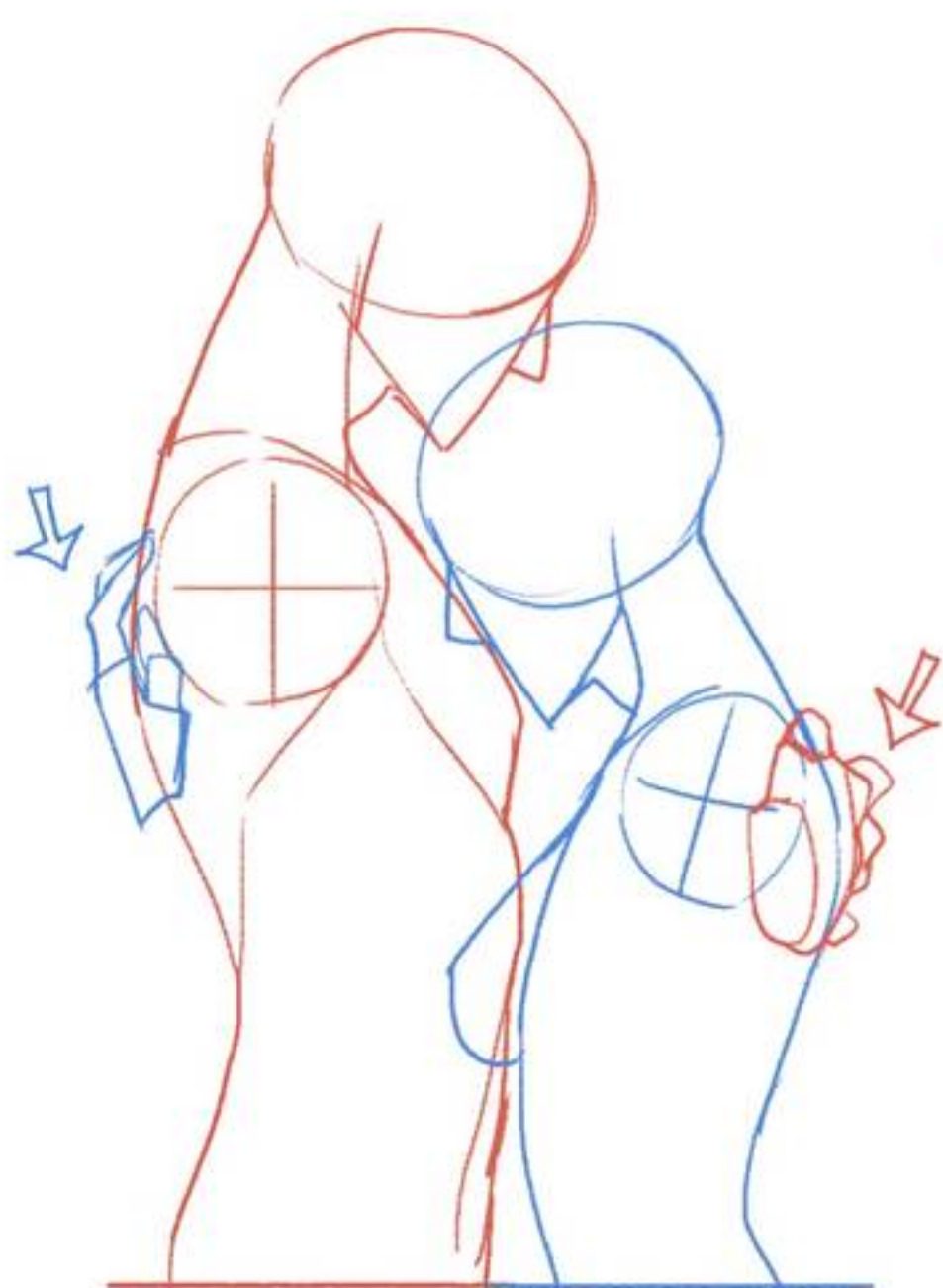
The woman's hand rate is drawn on the man's waist and the arm is drawn from shoulder to shoulder.

You fly, your hands paint on the waist of a woman.

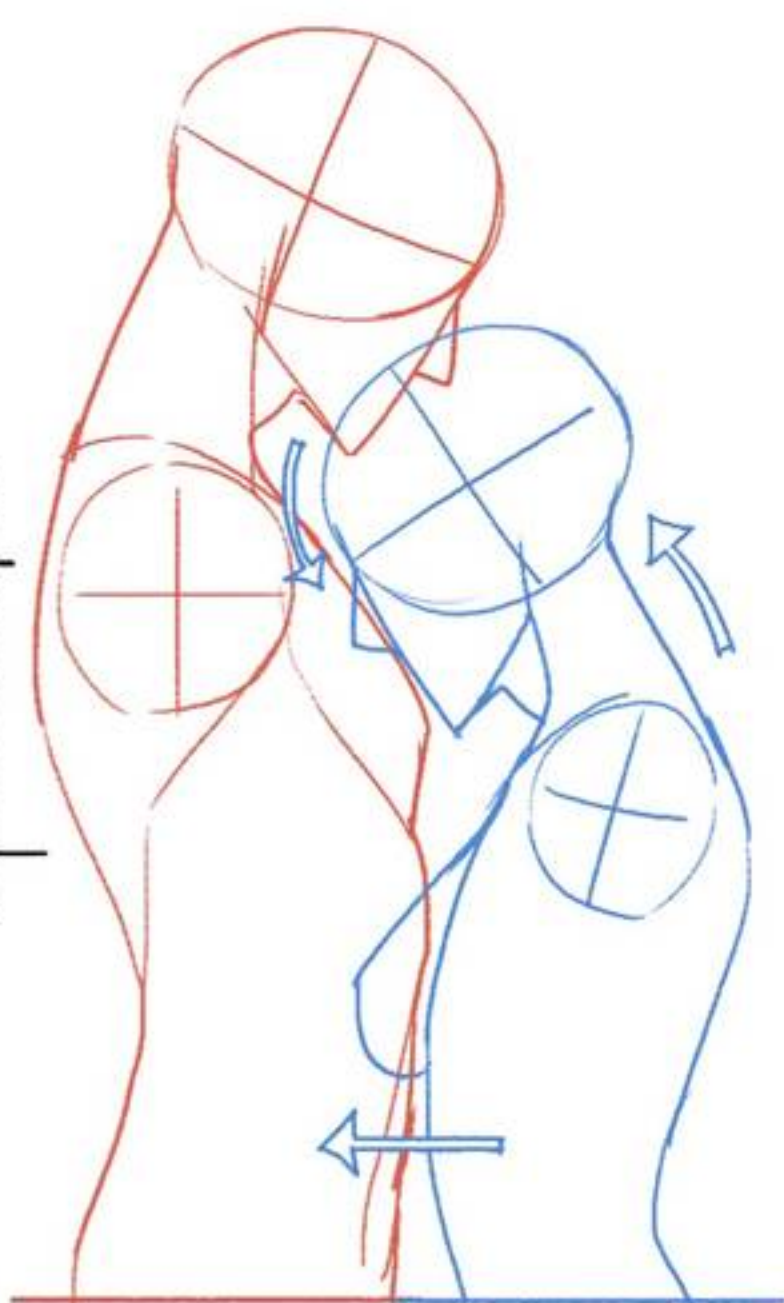


The man's arm is coming out. The T's are complete.

It's a little bit more of a man and a woman, and it's a little bit more of a face-to-face, and it's a little bit more of a face-to-face form.



The man's hand is drawing the back of the kid's neck.







The woman's arm is located on her arm, so she's going to draw it first.



And then you draw a man's arm, and then you draw another hand over his head, and you feel like you're holding it open.

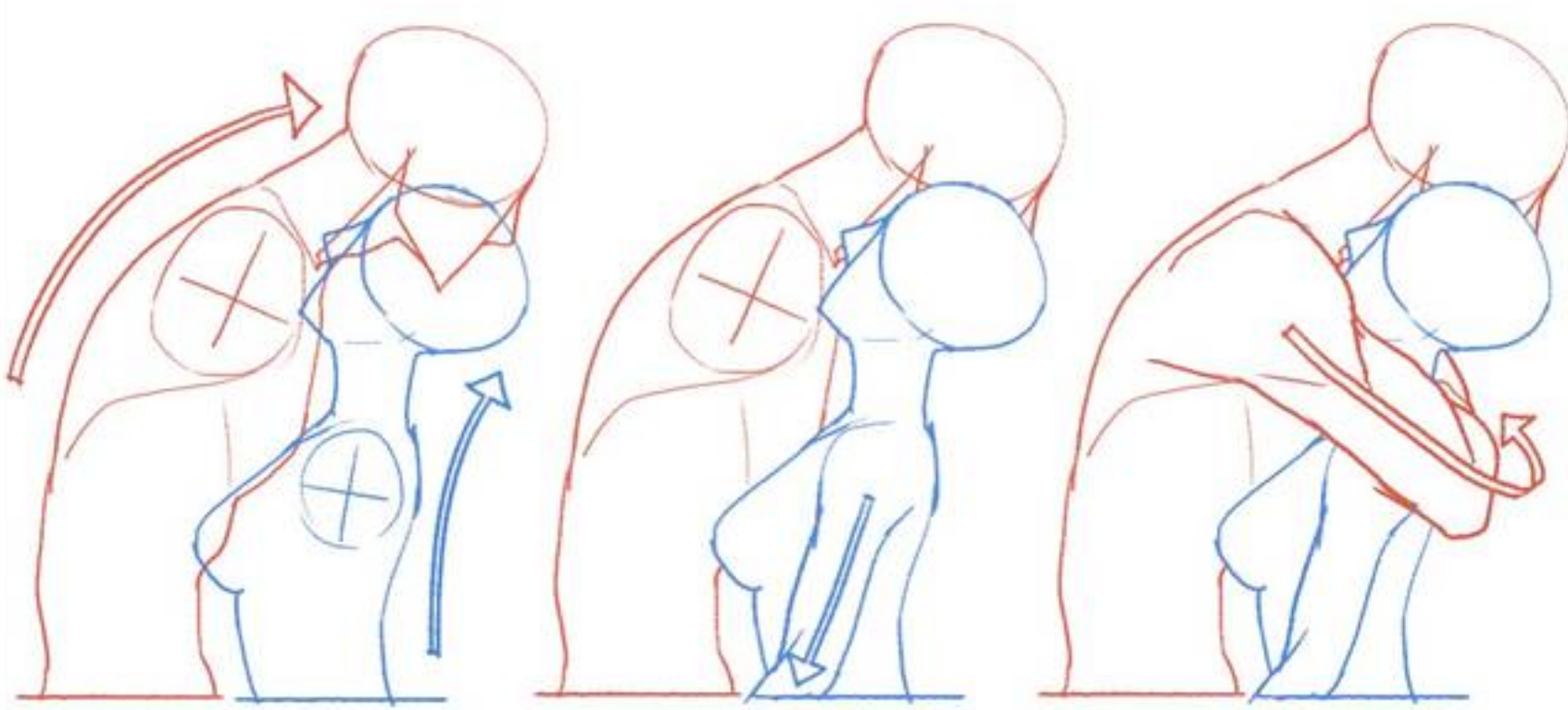


We're going to go into a descriptive framework by checking the pattern rate.



I'll finish with the gift.

I'd like to know the taco author."



When a man bends his waist and completely binds his body, it's drawn to him with a strong grip.

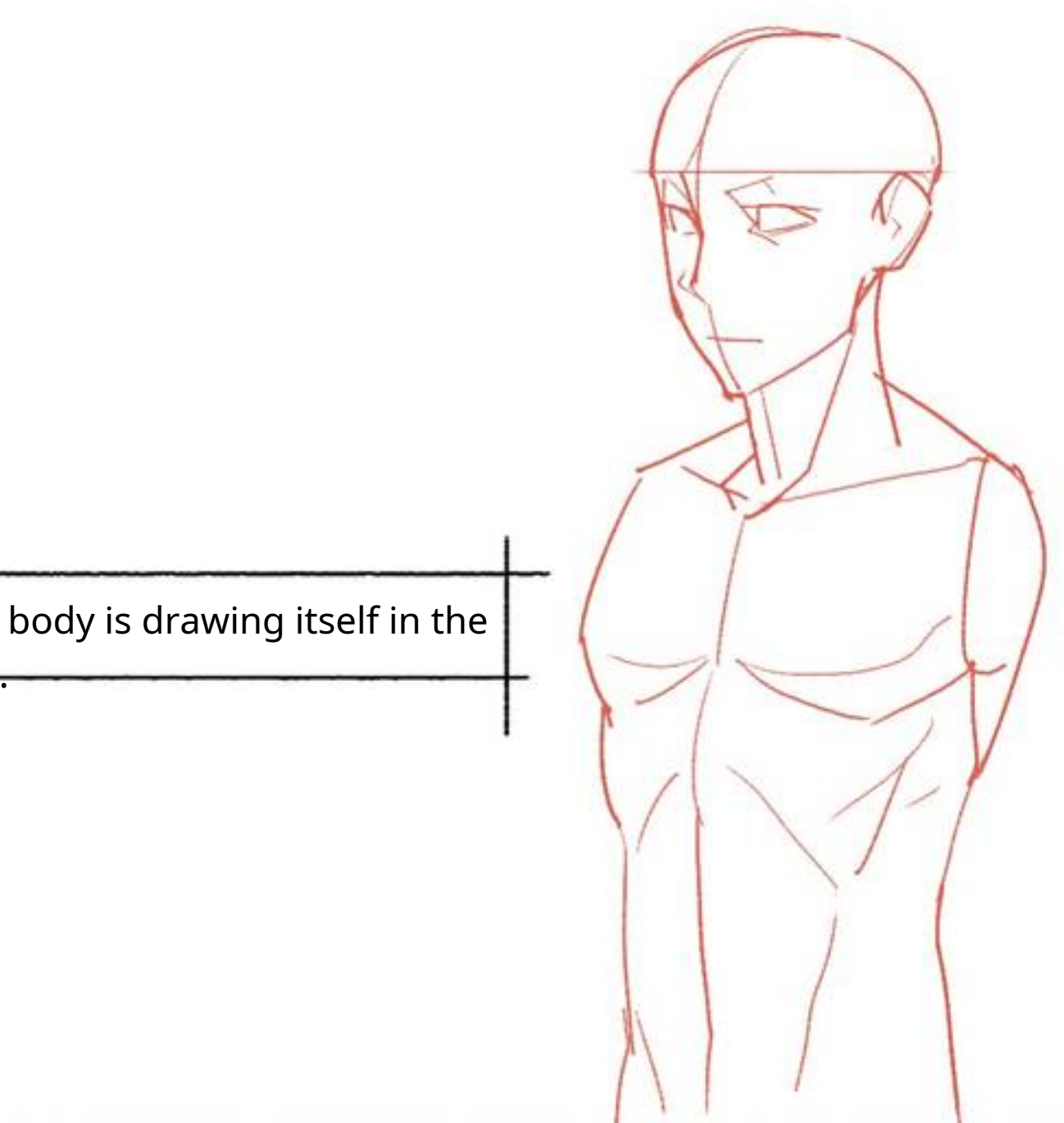


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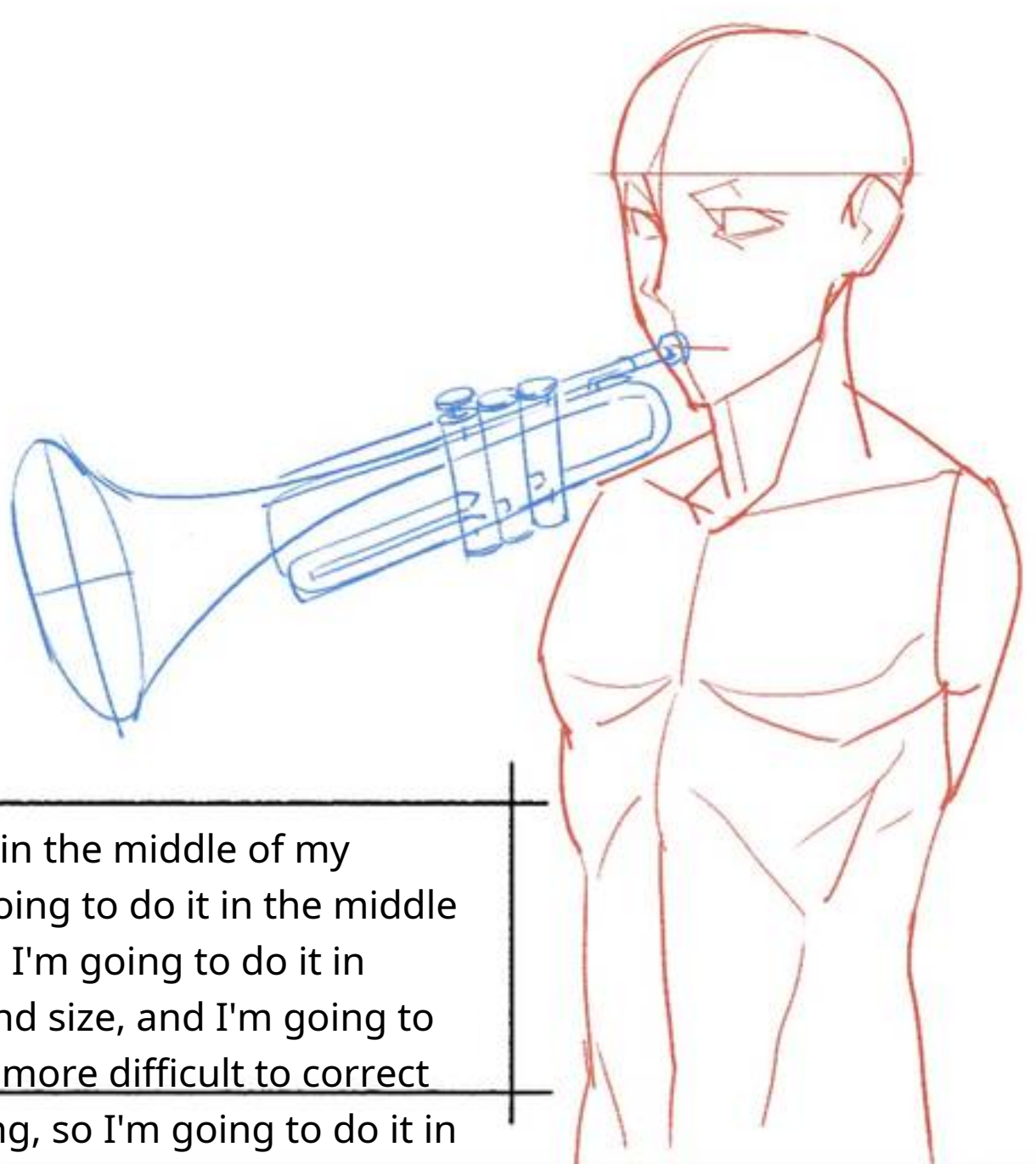


[Q: I want you to draw a truck full of blood.]

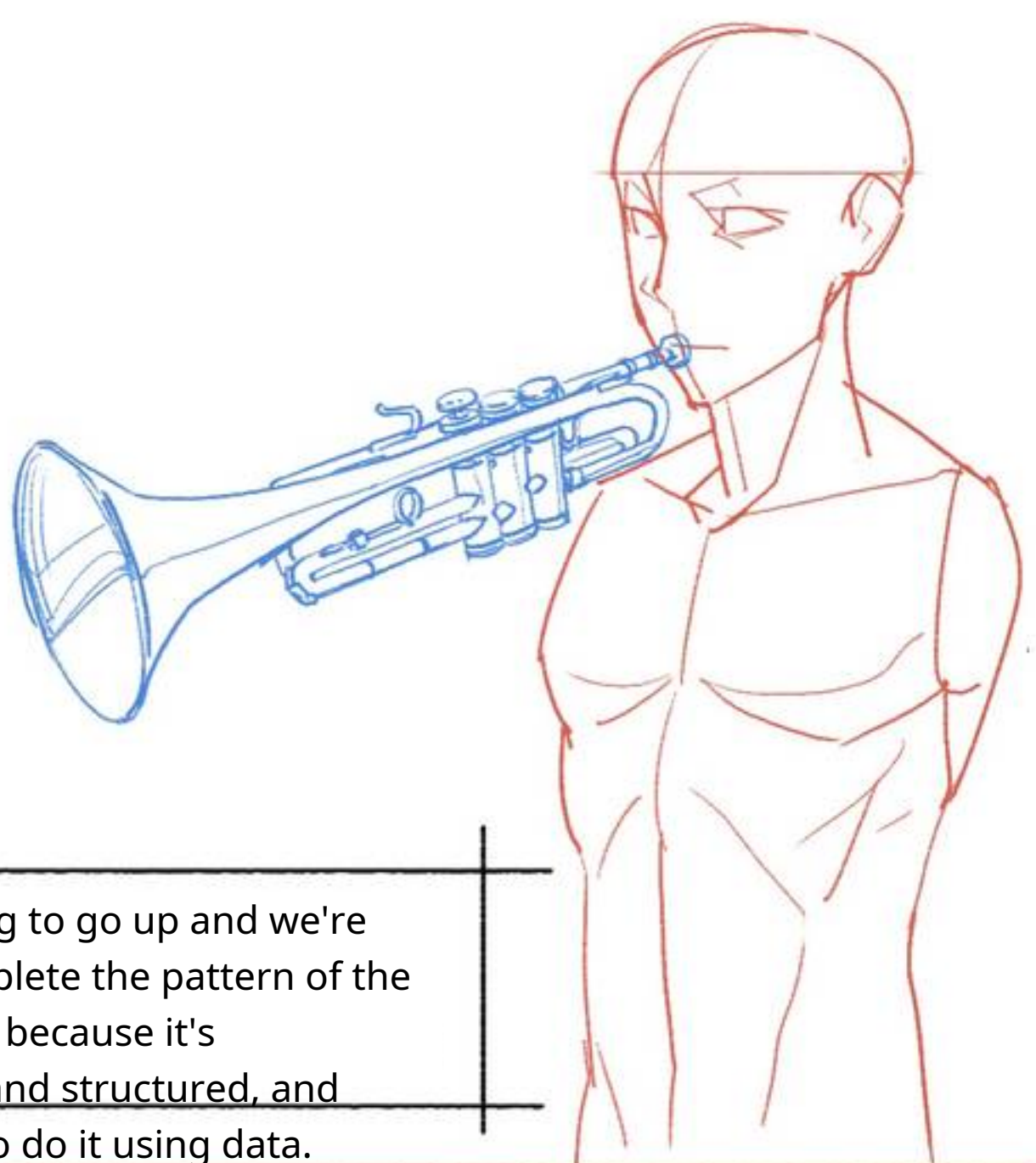
The upper body is drawing itself in the right state.



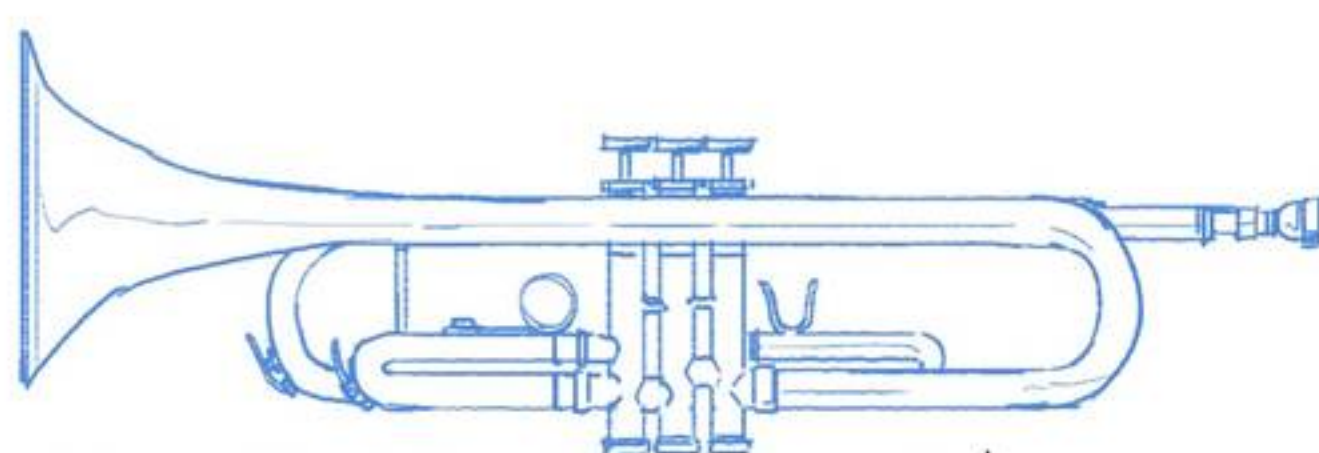
I'm going to do it in the middle of my mouth, and I'm going to do it in the middle of my mouth, and I'm going to do it in terms of length and size, and I'm going to make it a little bit more difficult to correct from the beginning, so I'm going to do it in a rough form.



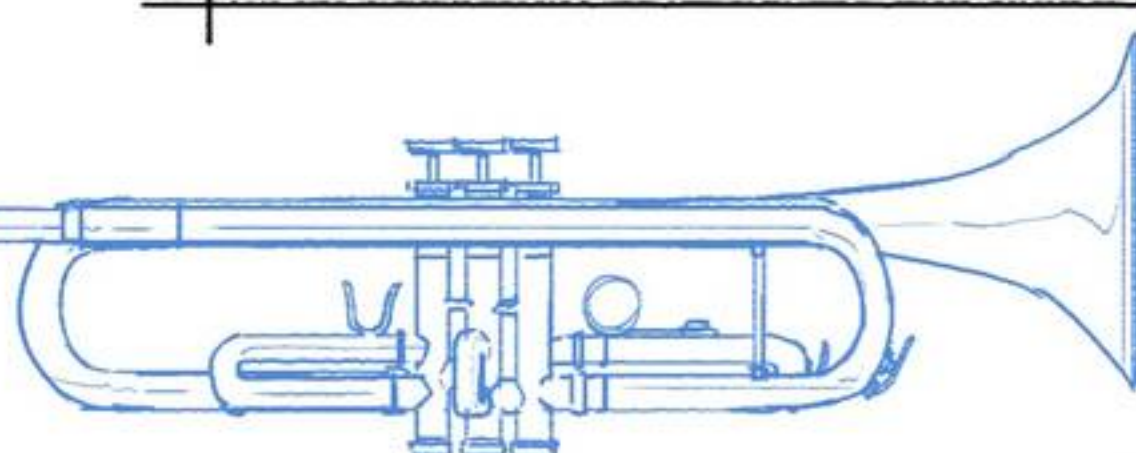
So we're going to go up and we're going to complete the pattern of the truck's blood, because it's complicated and structured, and we're going to do it using data.



In the case of the truck, the left-hand side structure and shape are a little bit different.



[aEgi]



I'm trying to get my hands on a truck's blood structure first.







I draw my arm. I connect it to my hand.

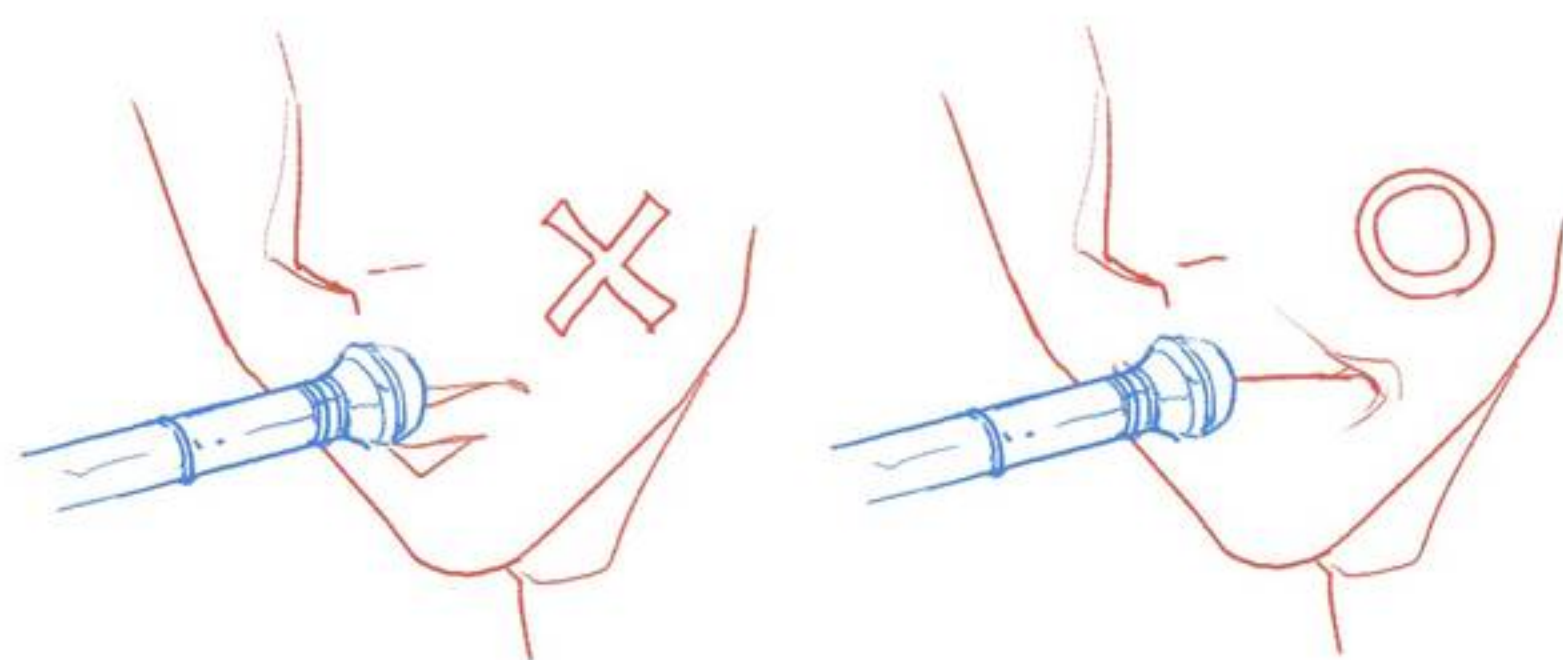


Draws the character's description and moods



So let's clear up the lines and finish up.

It's too small for a single rider to know.



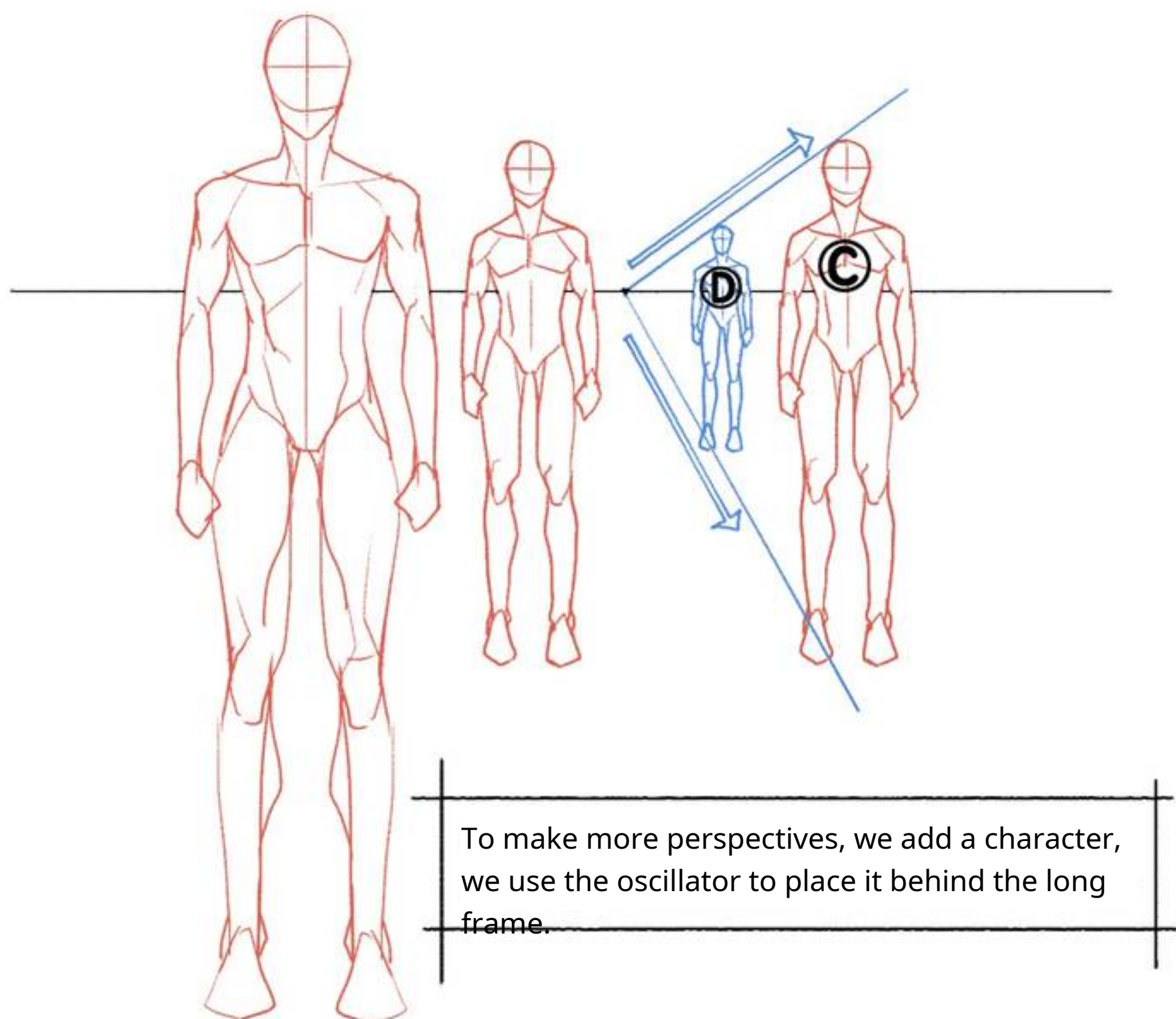
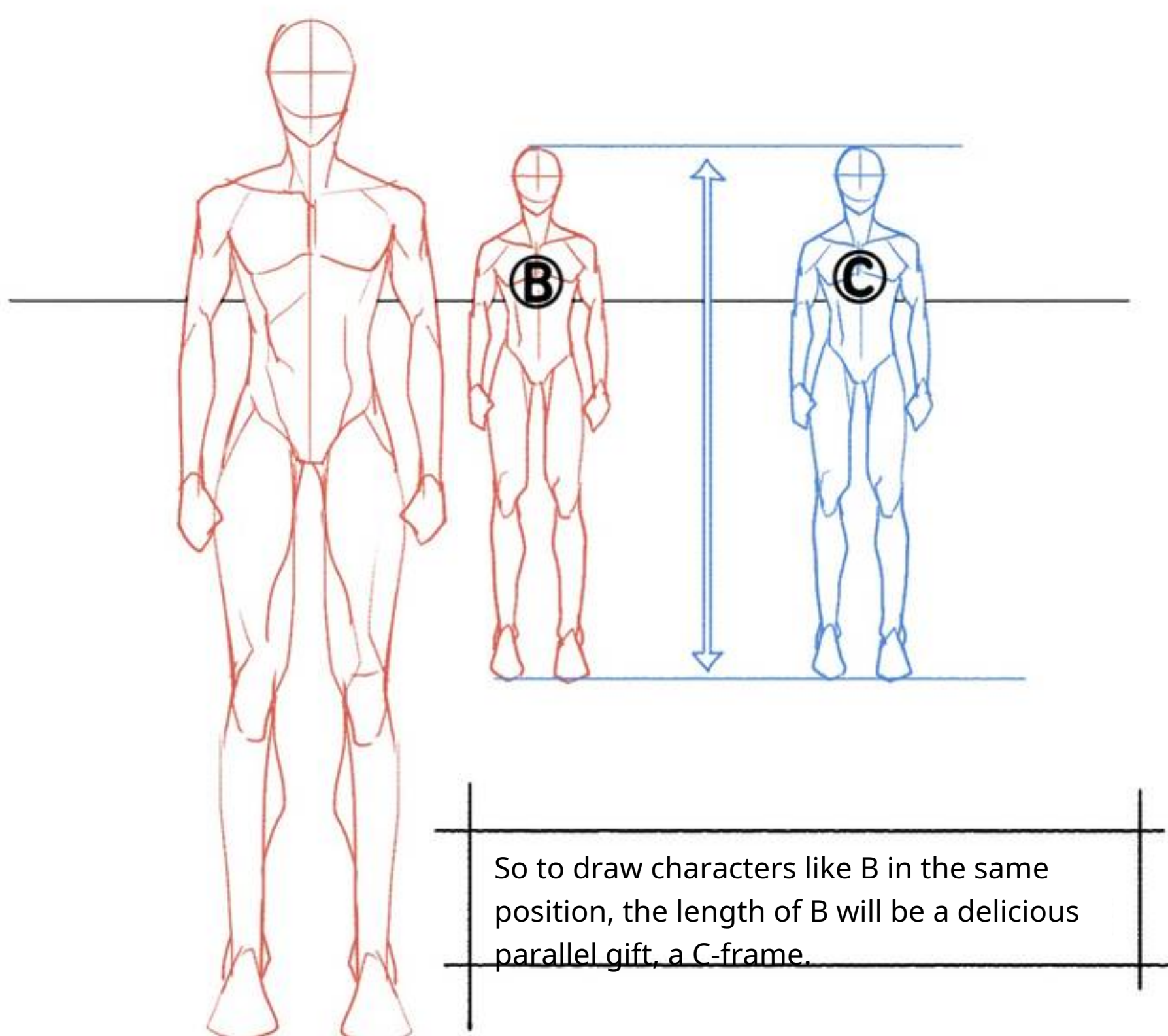
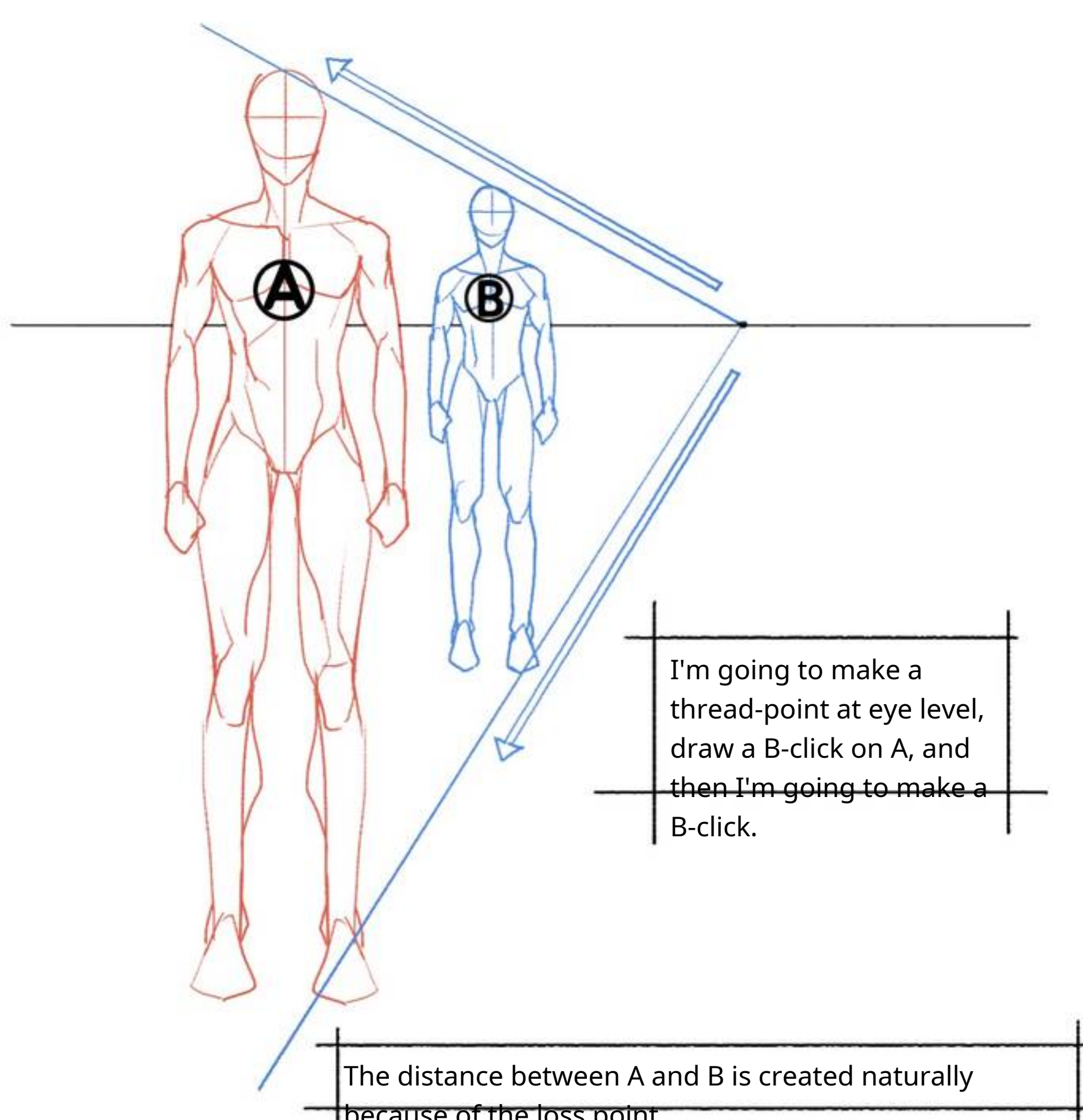
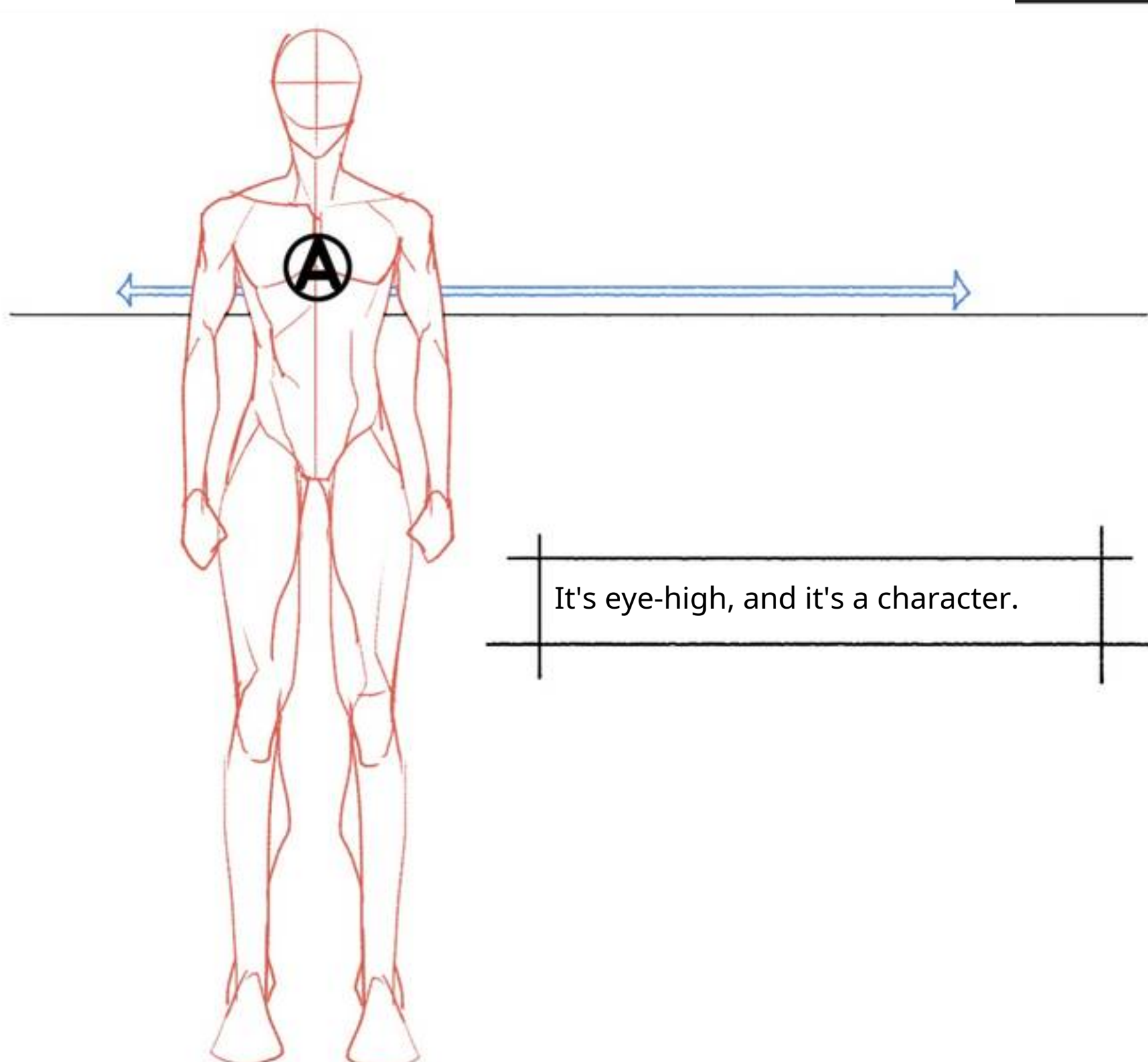
The shape of the mouth is not open when playing the Truncol, but it needs to be monitored by the force and pull on both ends of the lips.



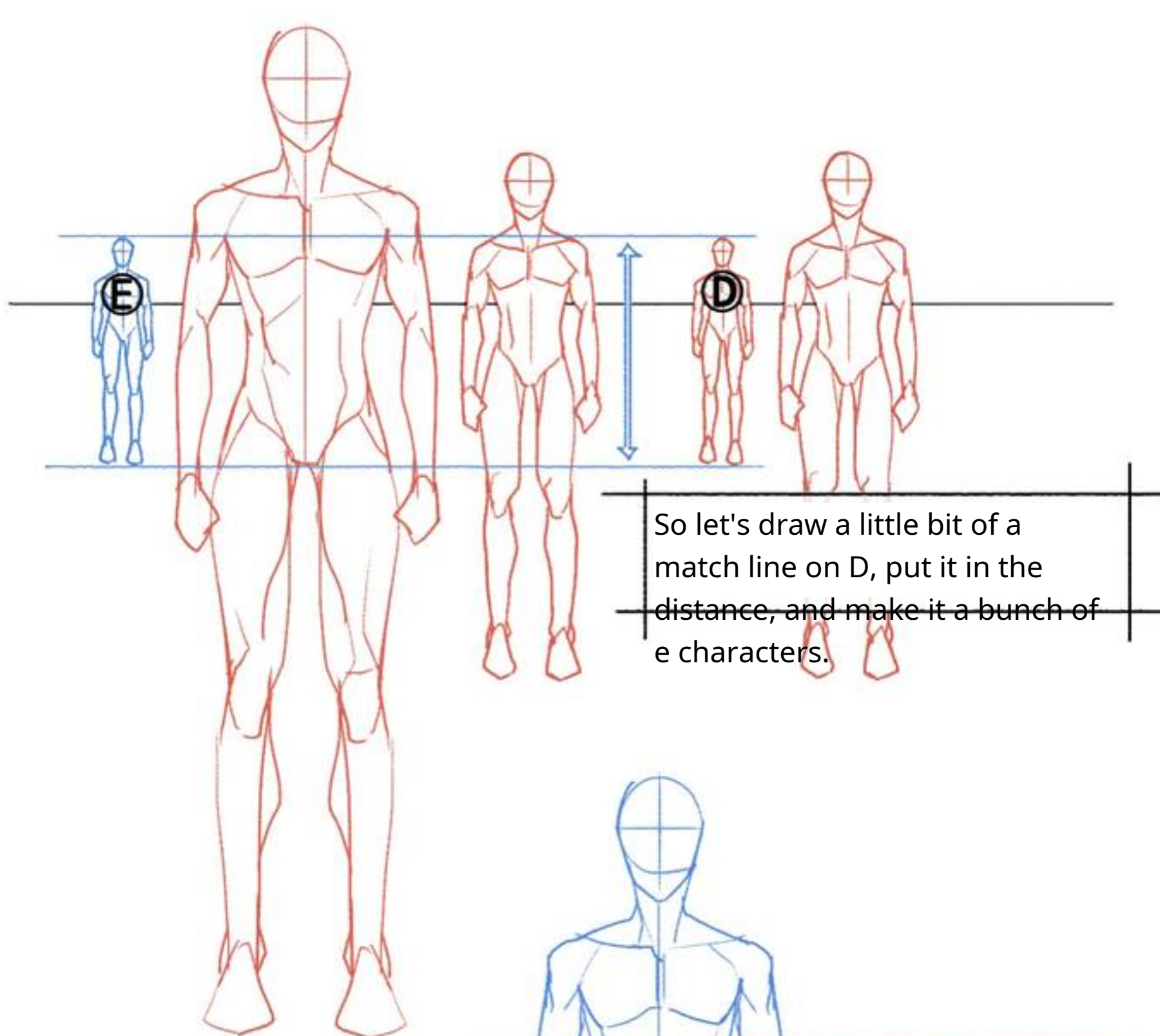
Key Doint



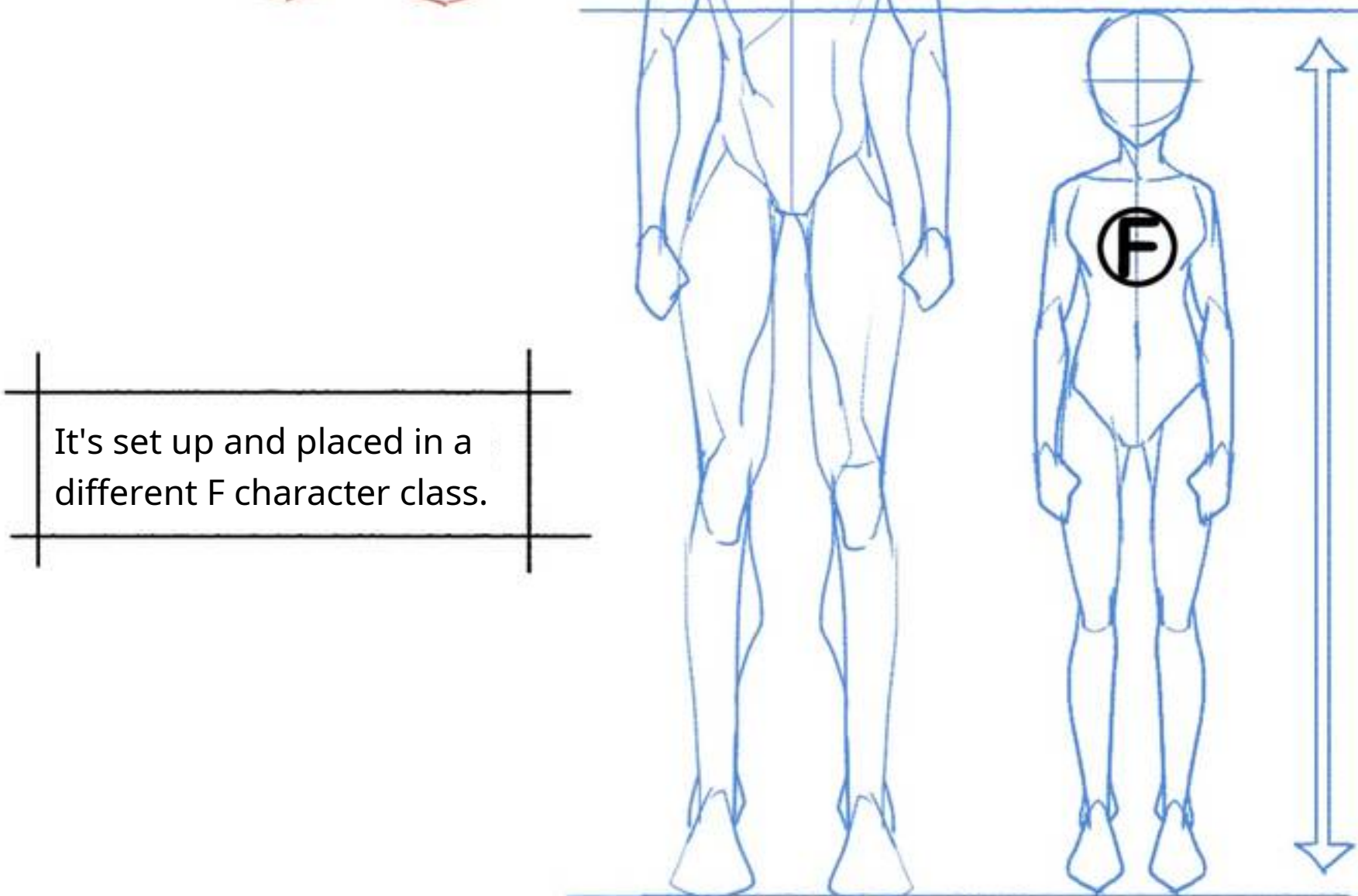
[Q: Give me the perspectives for a group of people.]



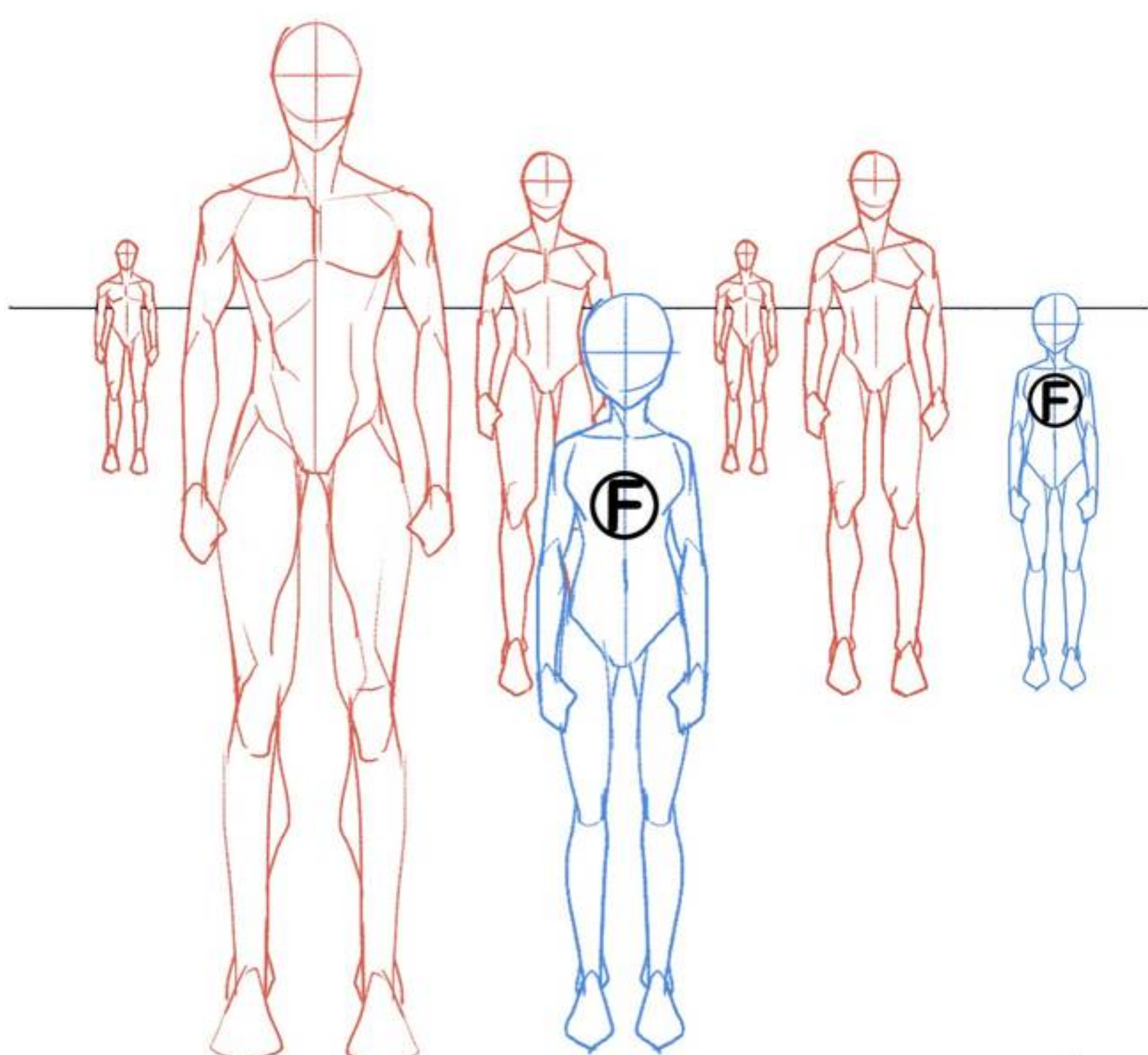




So let's draw a little bit of a match line on D, put it in the distance, and make it a bunch of e characters.

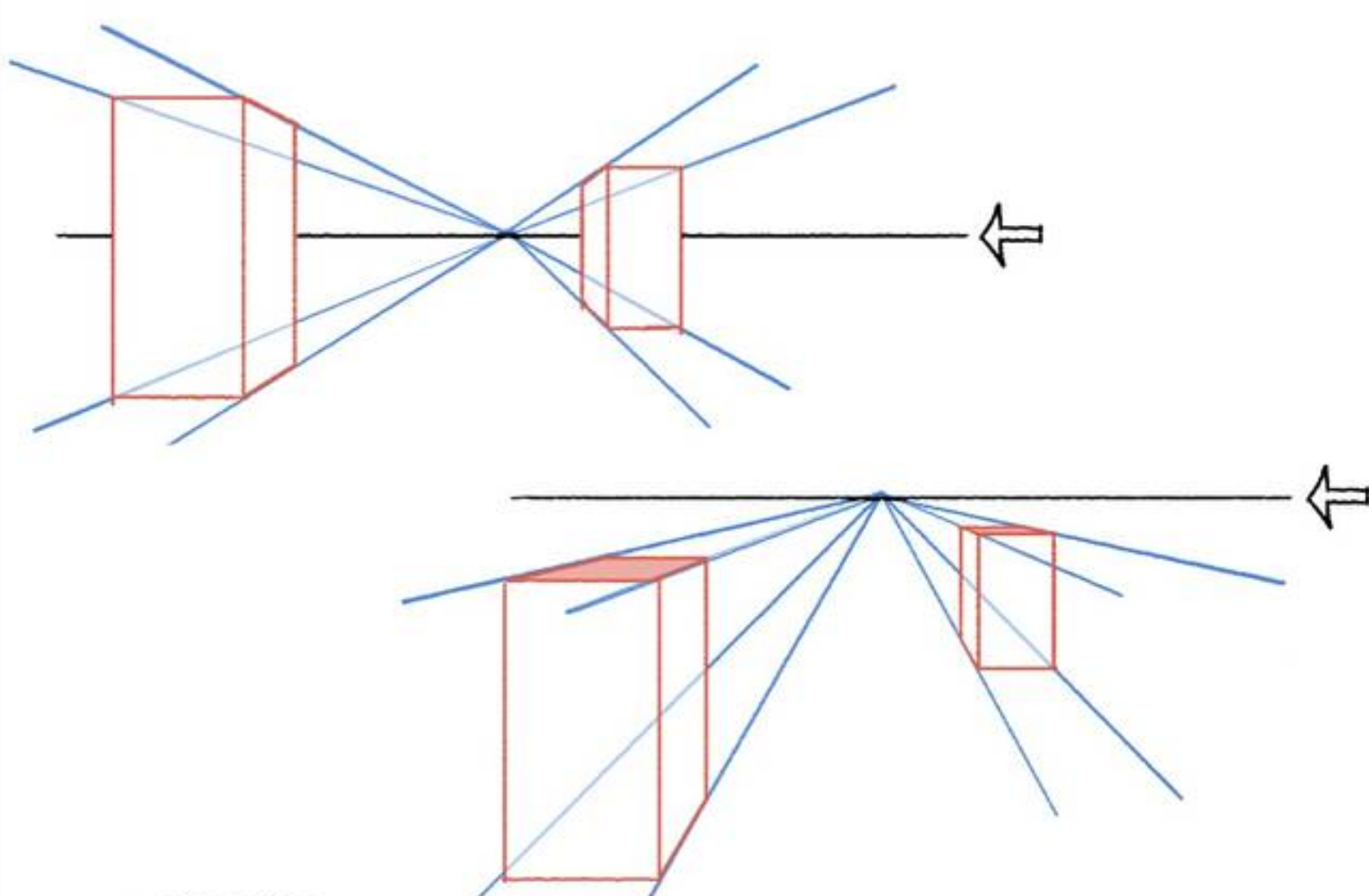


It's set up and placed in a different F character class.



If you put an F character in place, it's an I.

I'd like to know the taco author."



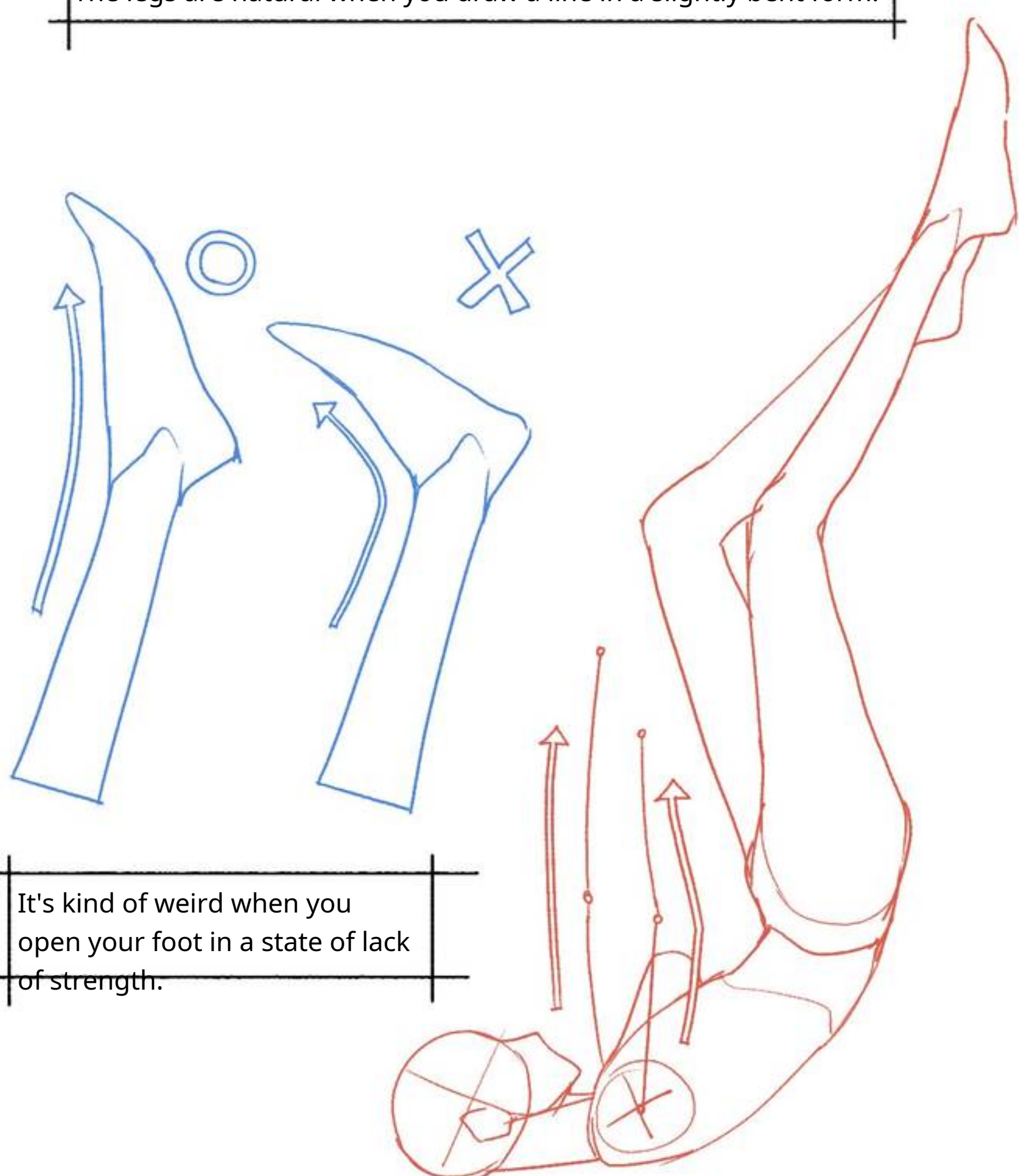
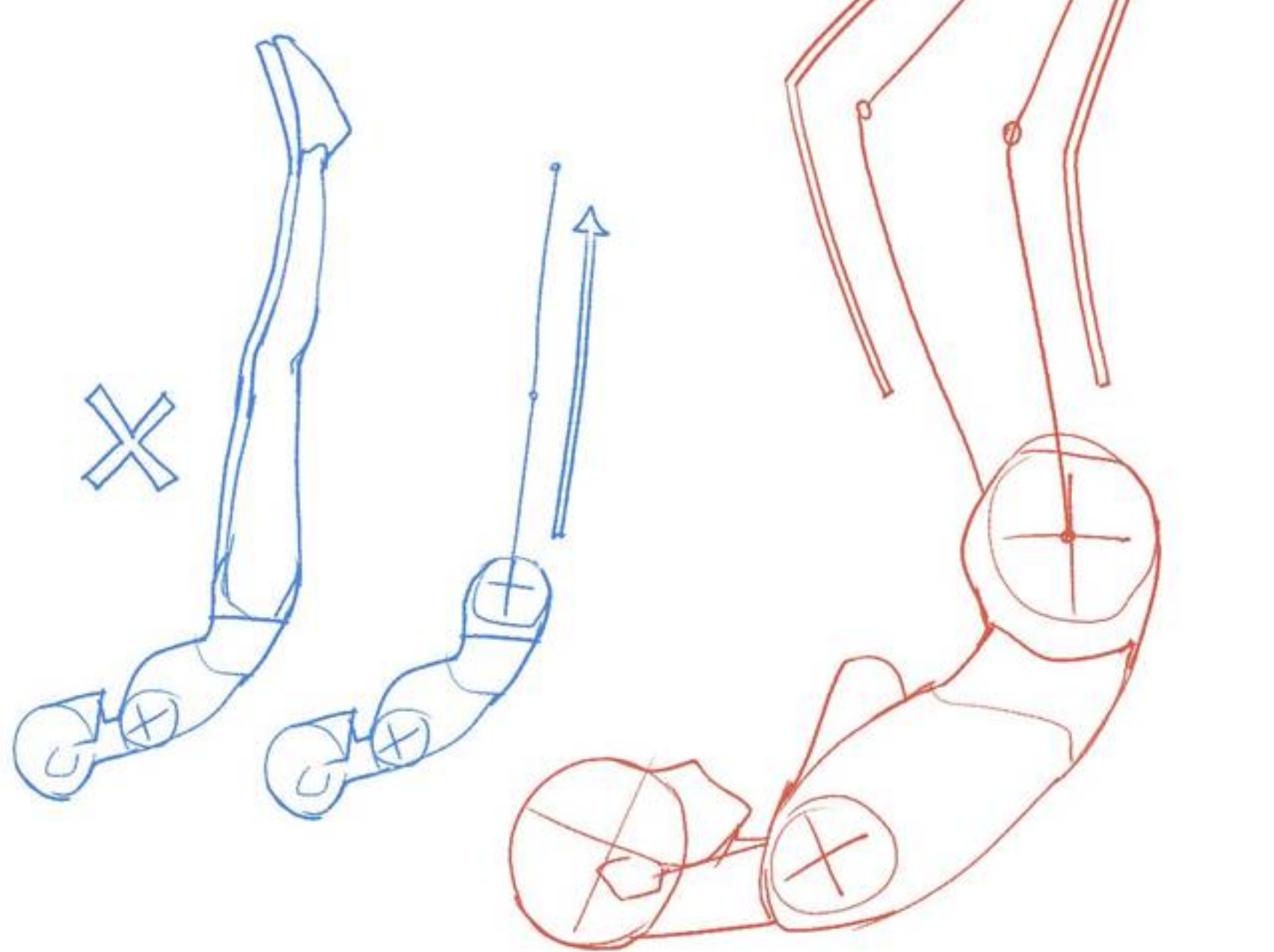
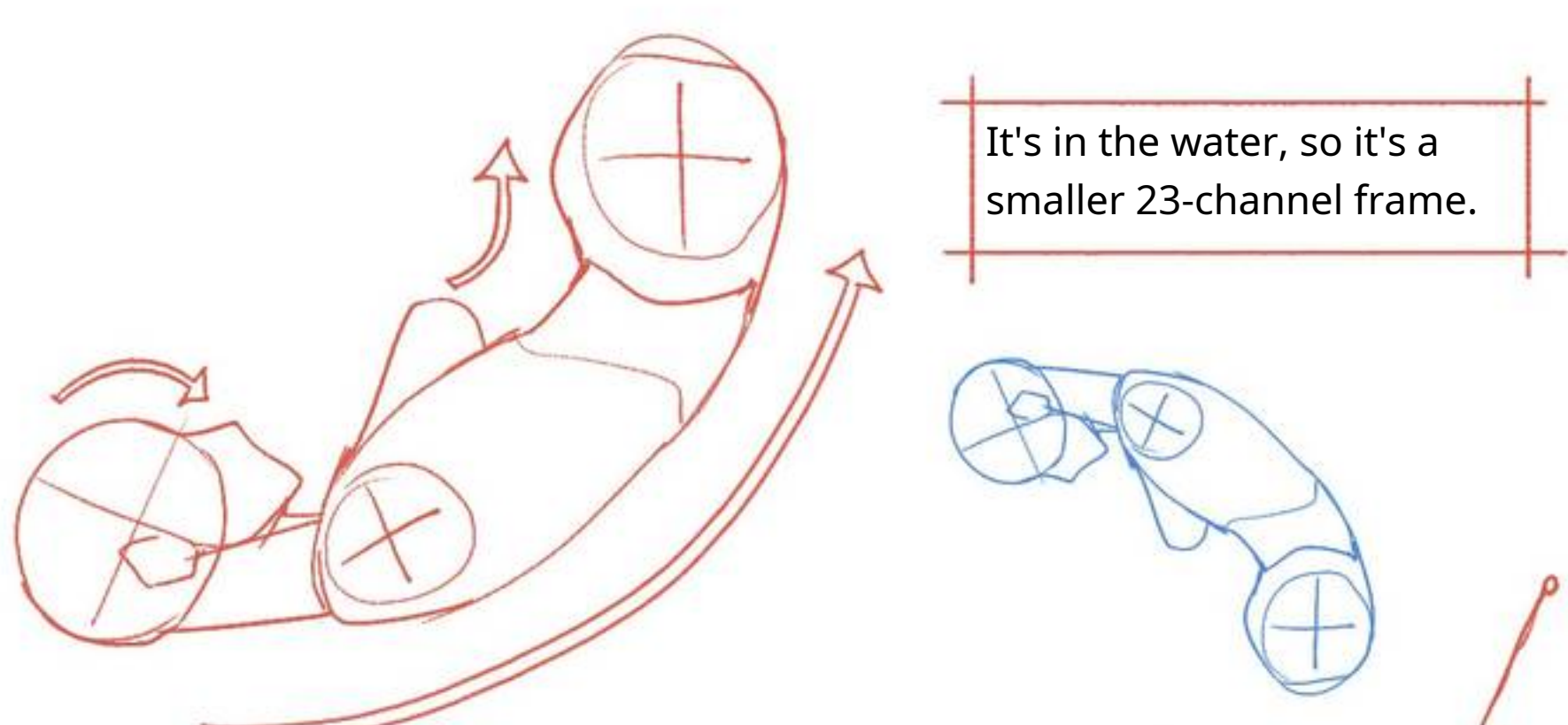
I'm going to change the angle that you see at your eye level, so your eye level is always fixed, so it's always a taster for characters, but it's always a little bit of a sense of perspective.



Key Doint

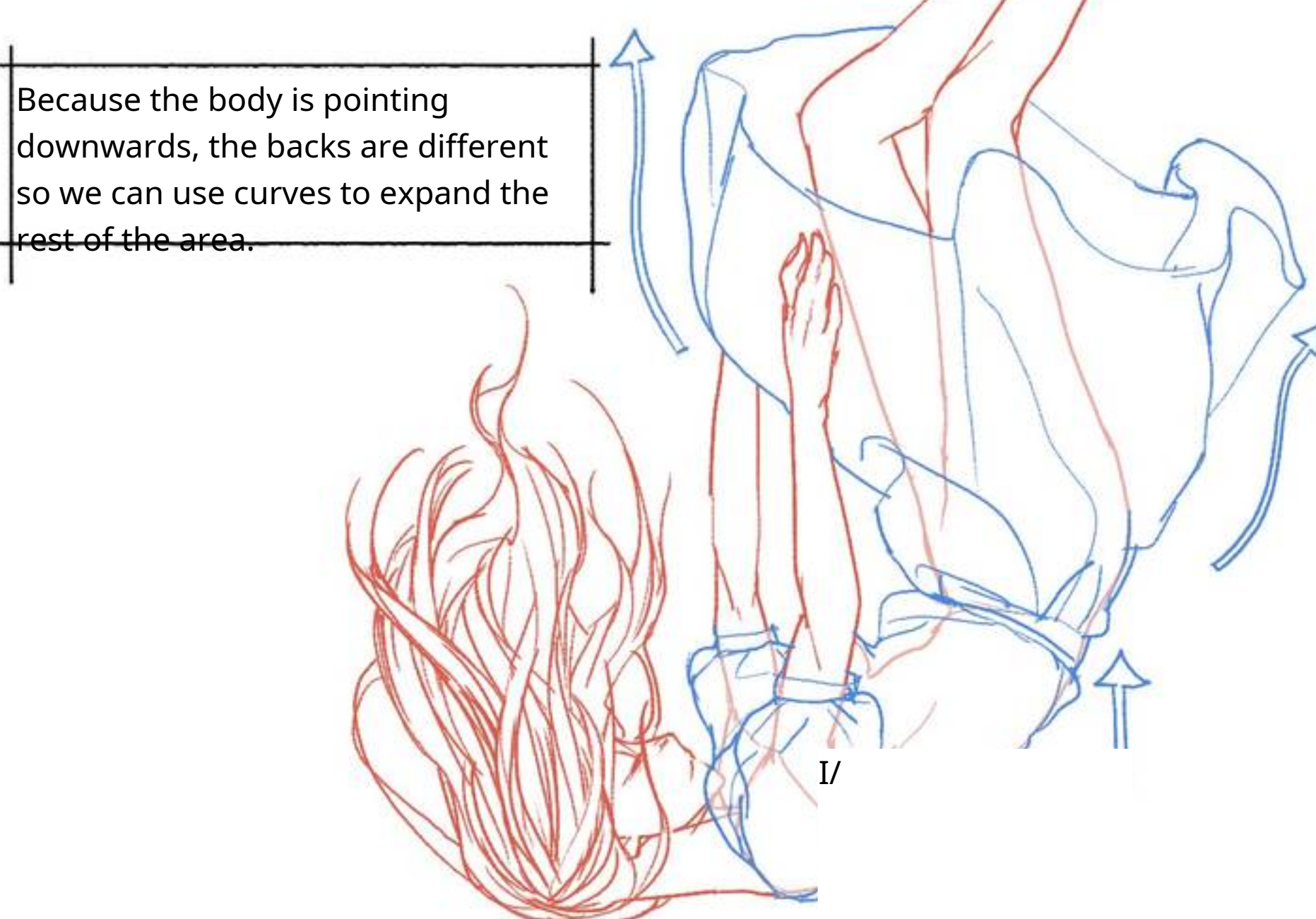
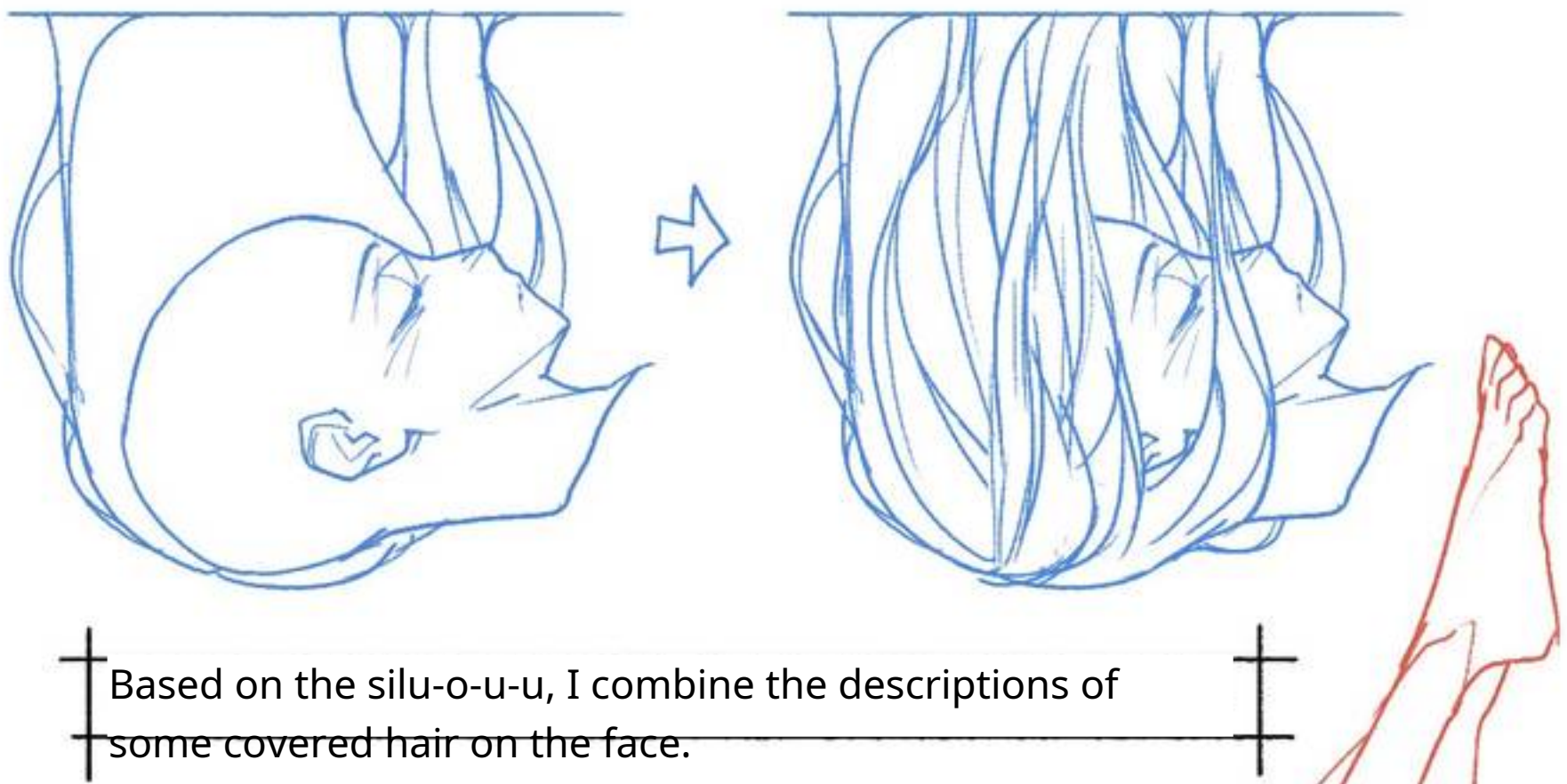


[Q: There's this deep-diving thing going on in the water.]

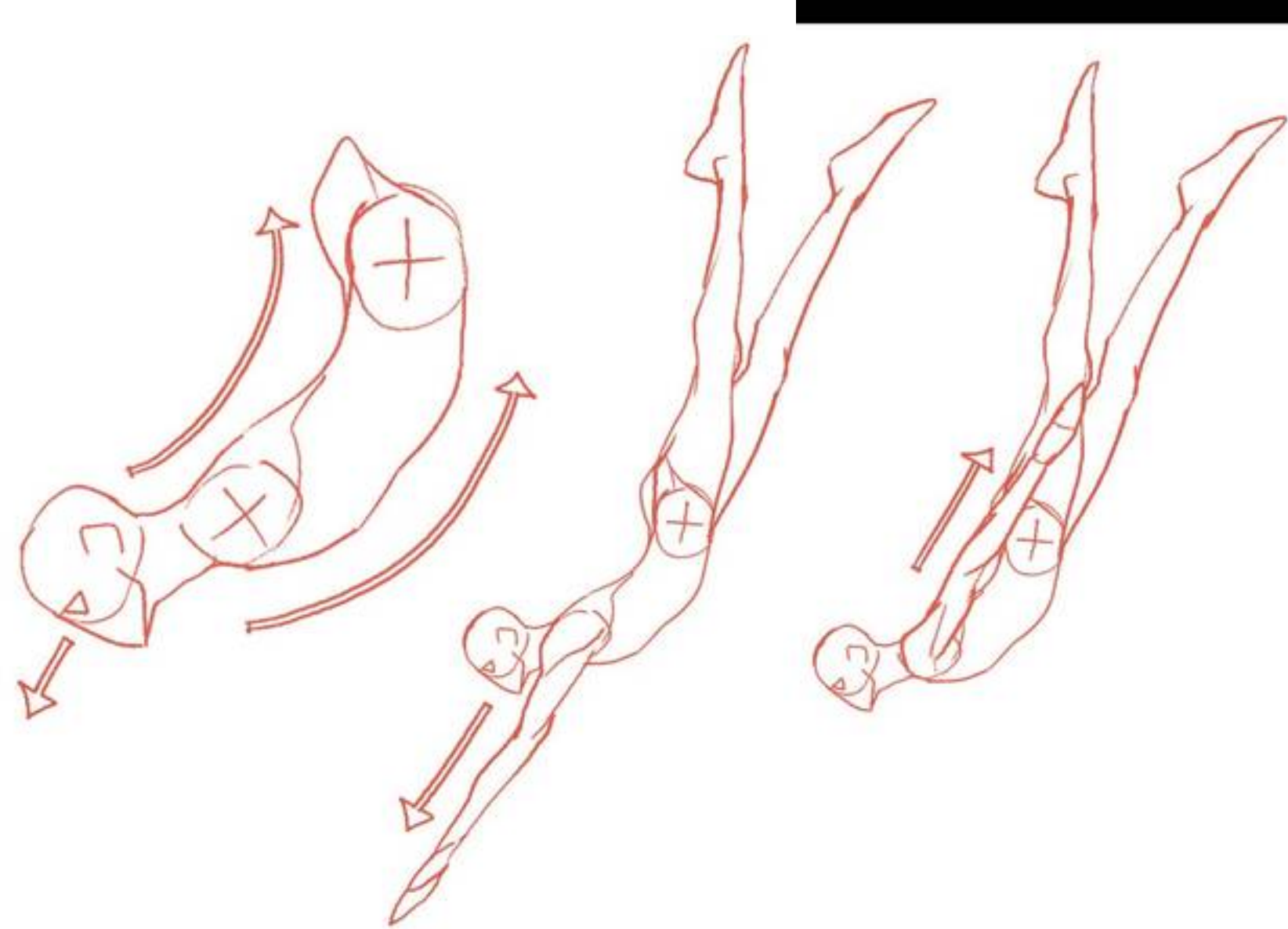


It's like the old flow of hair, and it's called the back of the line.





I'd like to know the taco author."



And if you change it in the opposite direction, it'll give you a sense of the character's will.



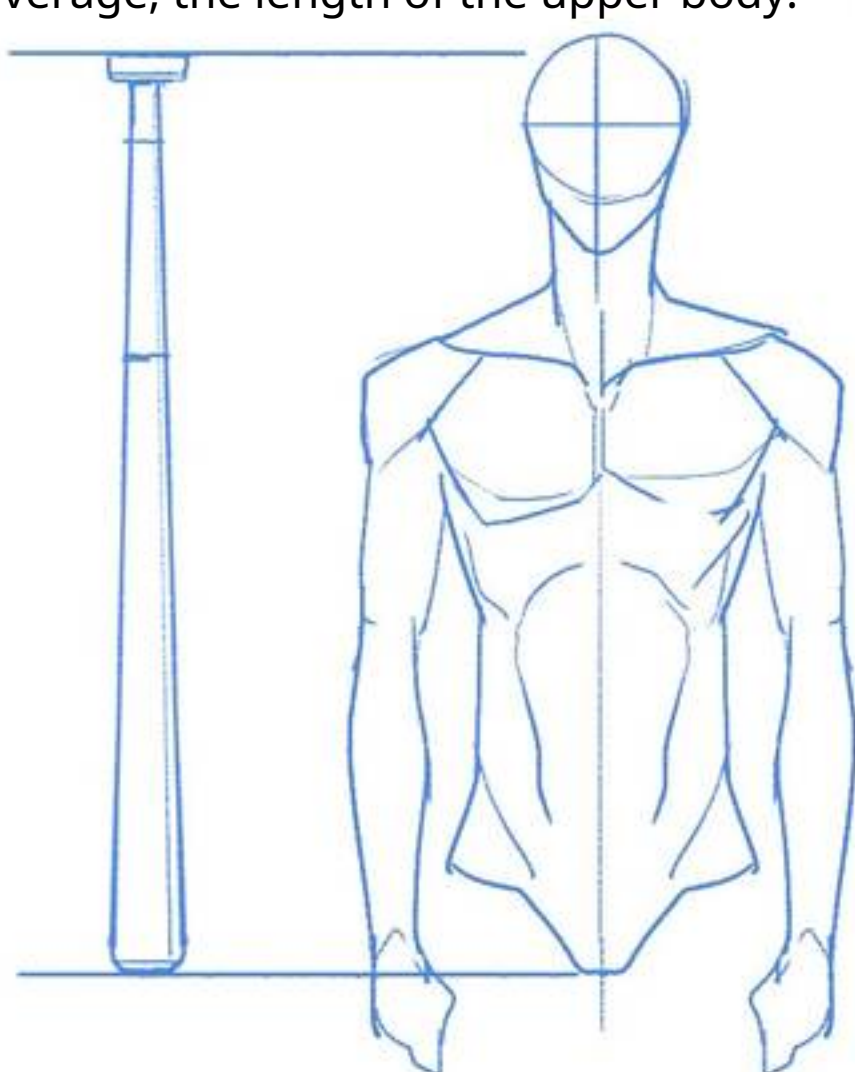
Key Doimt



I'm curious about the body name on the shoulder.

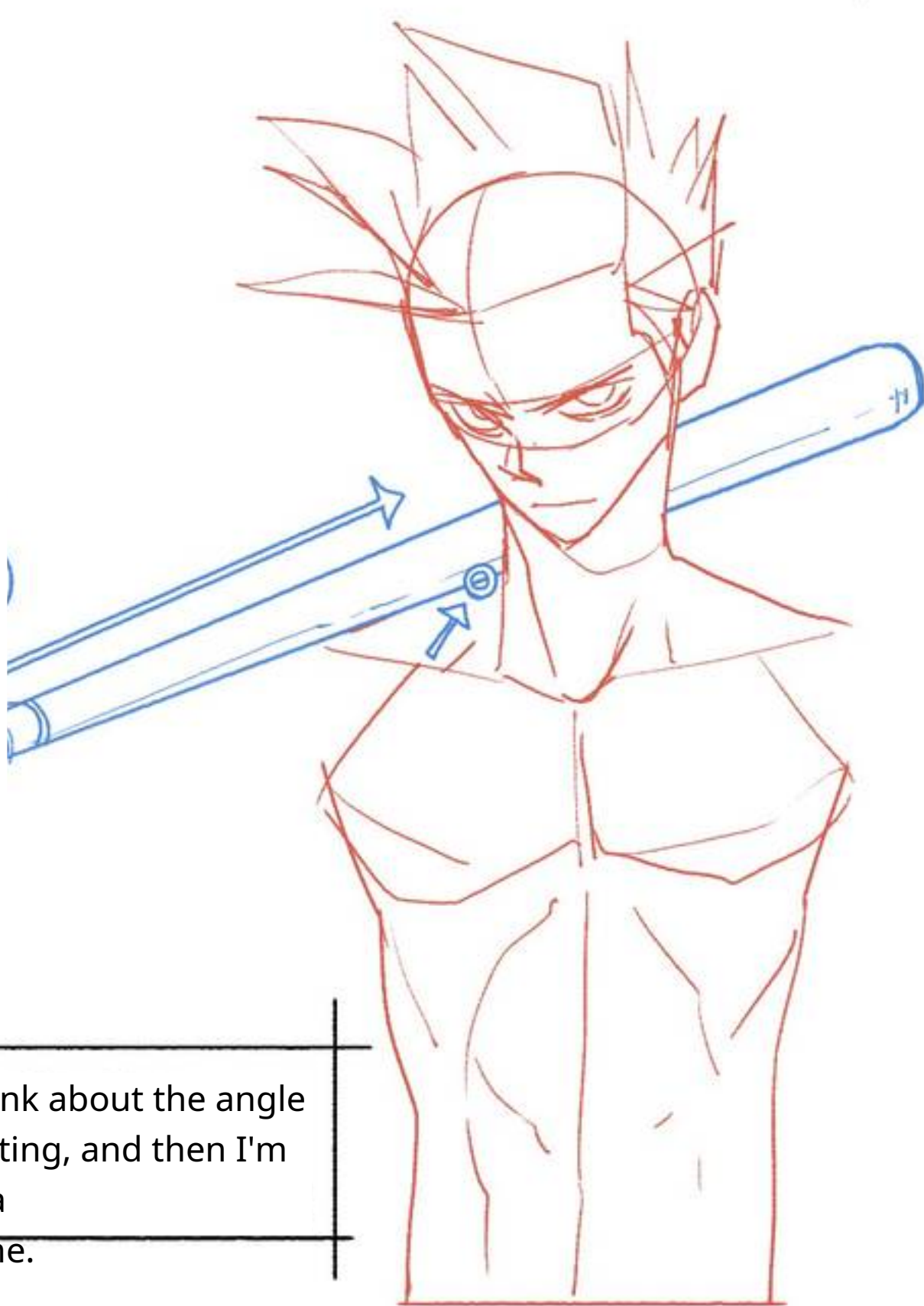


So first of all, if the network is long or short, the picture looks awkward, so the length is going to be equal to, on average, the length of the upper body.

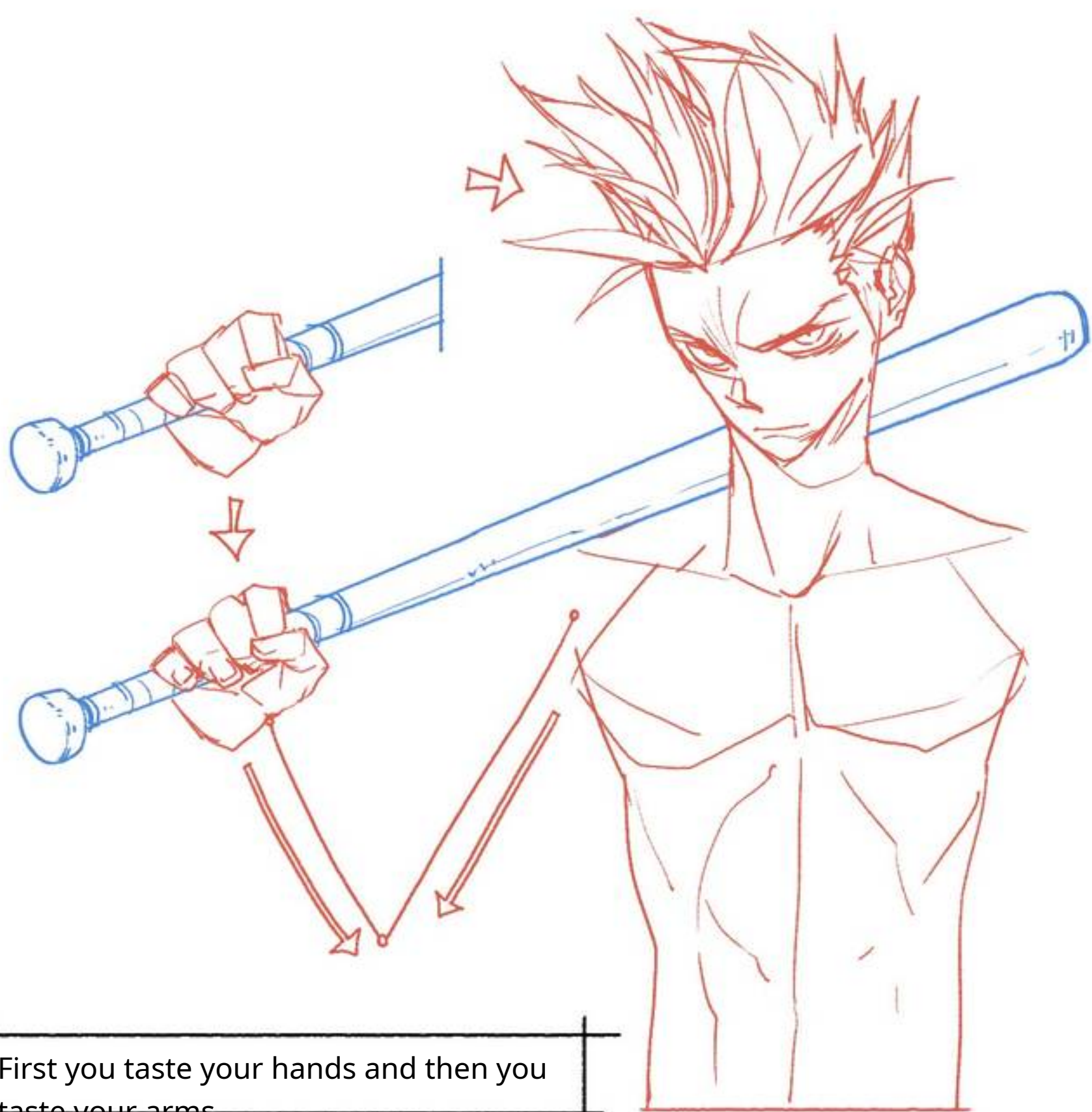


I've been working on the direction of my face for the whole feeling block.

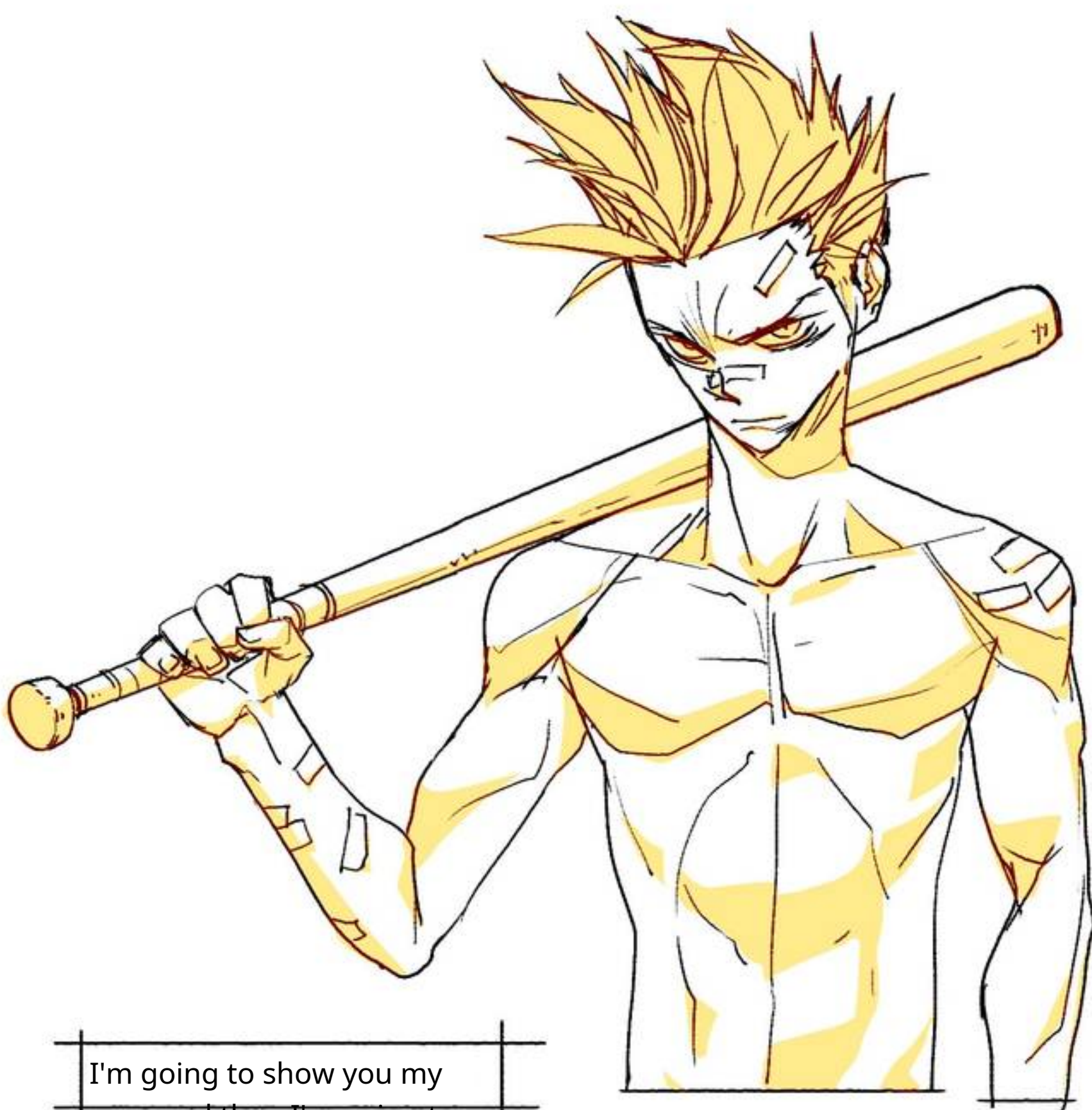
[gunshots]



I'm going to have to think about the angle at which the bat is pointing, and then I'm going to have to draw a three-dimensional frame.



First you taste your hands and then you taste your arms.



I'm going to show you my arm, and then I'm going to finish it.

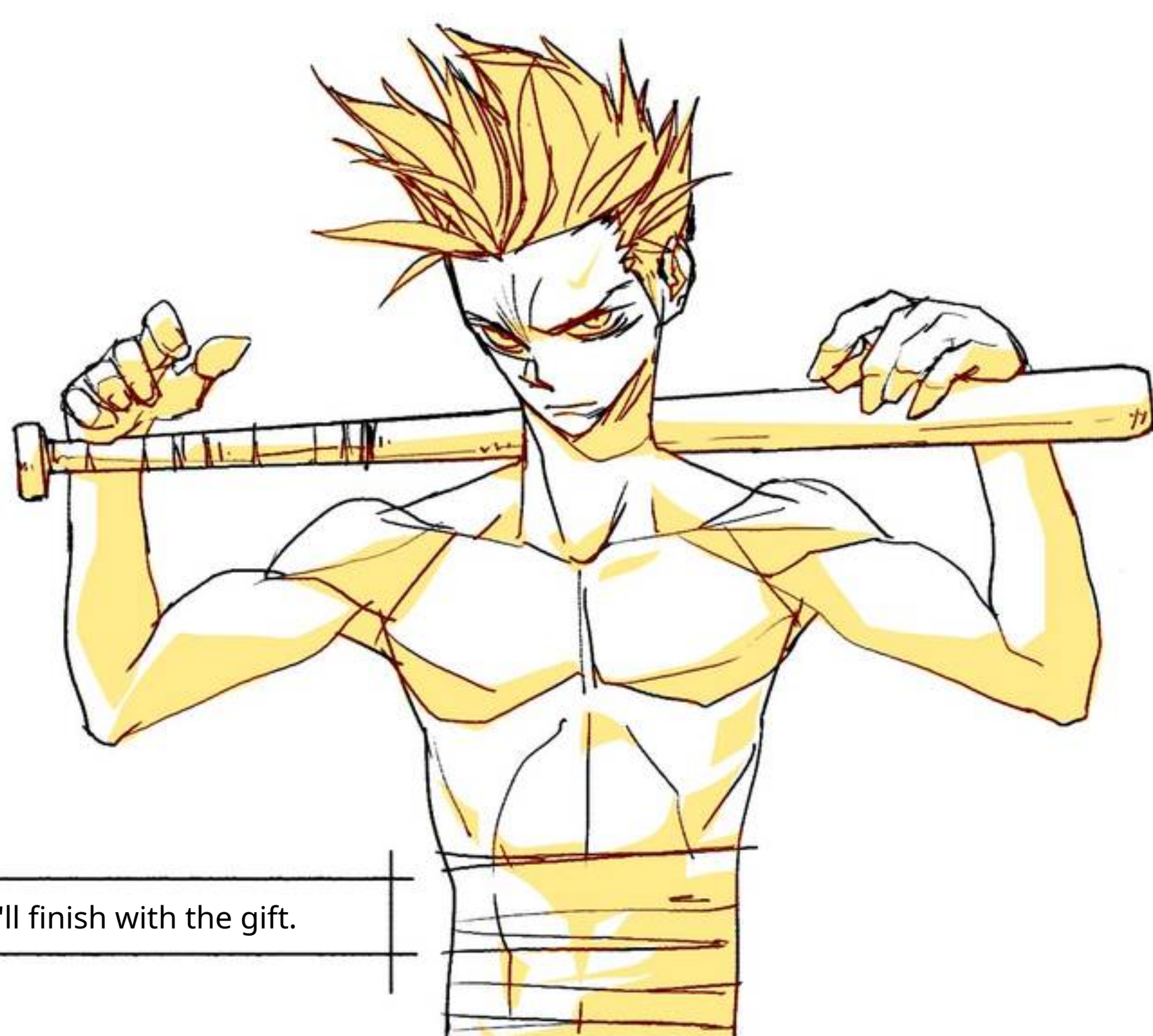




So we can apply this, and then we can change the net to the angle-slope, which is the same thing as the plane-slope.

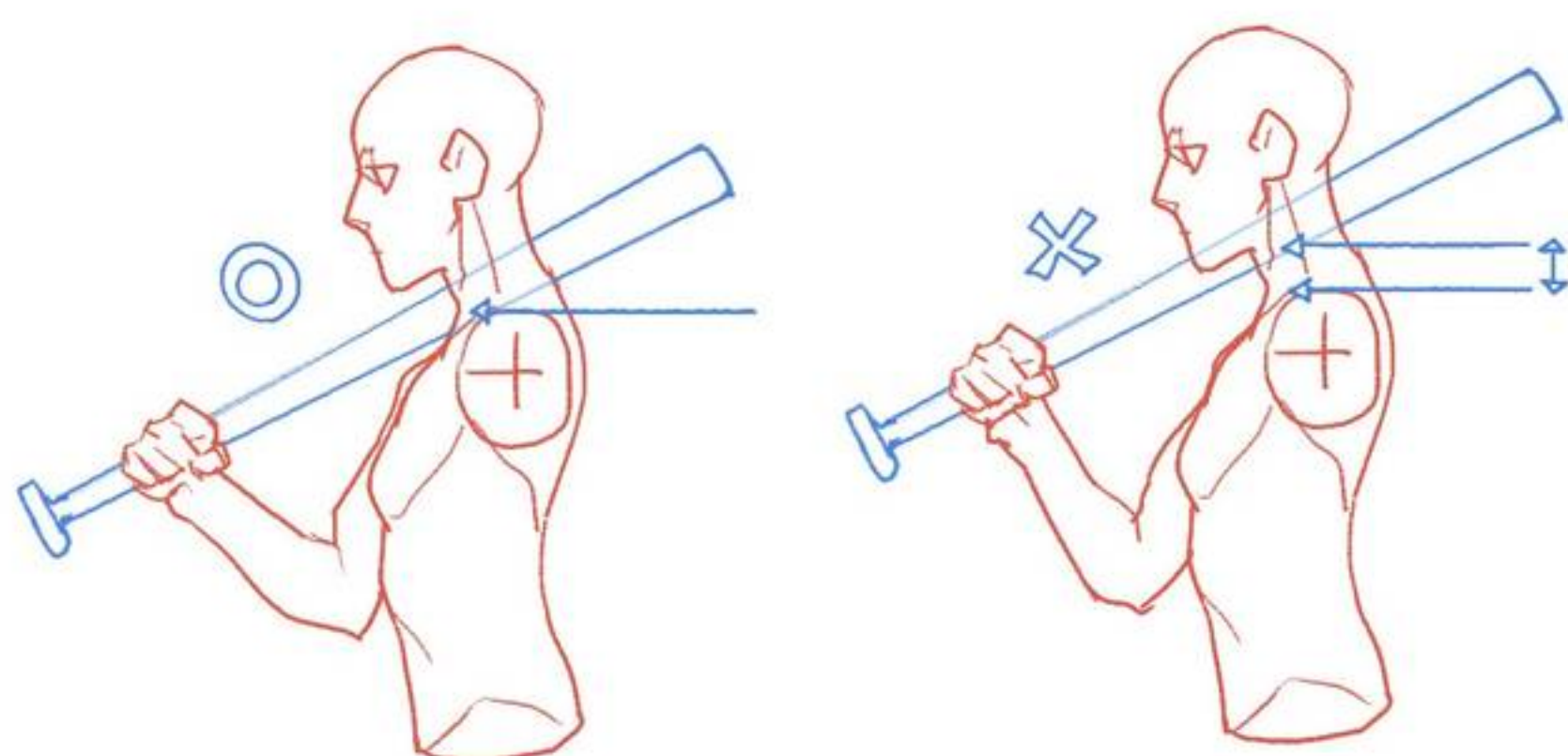


It's the wristcap of both hands, and it's the edge of the arm.



I'll finish with the gift.

It's too small for a writer to know.



The other angle is also attached to your shoulder or your neck to make you feel broken to your shoulder.



Key Doint



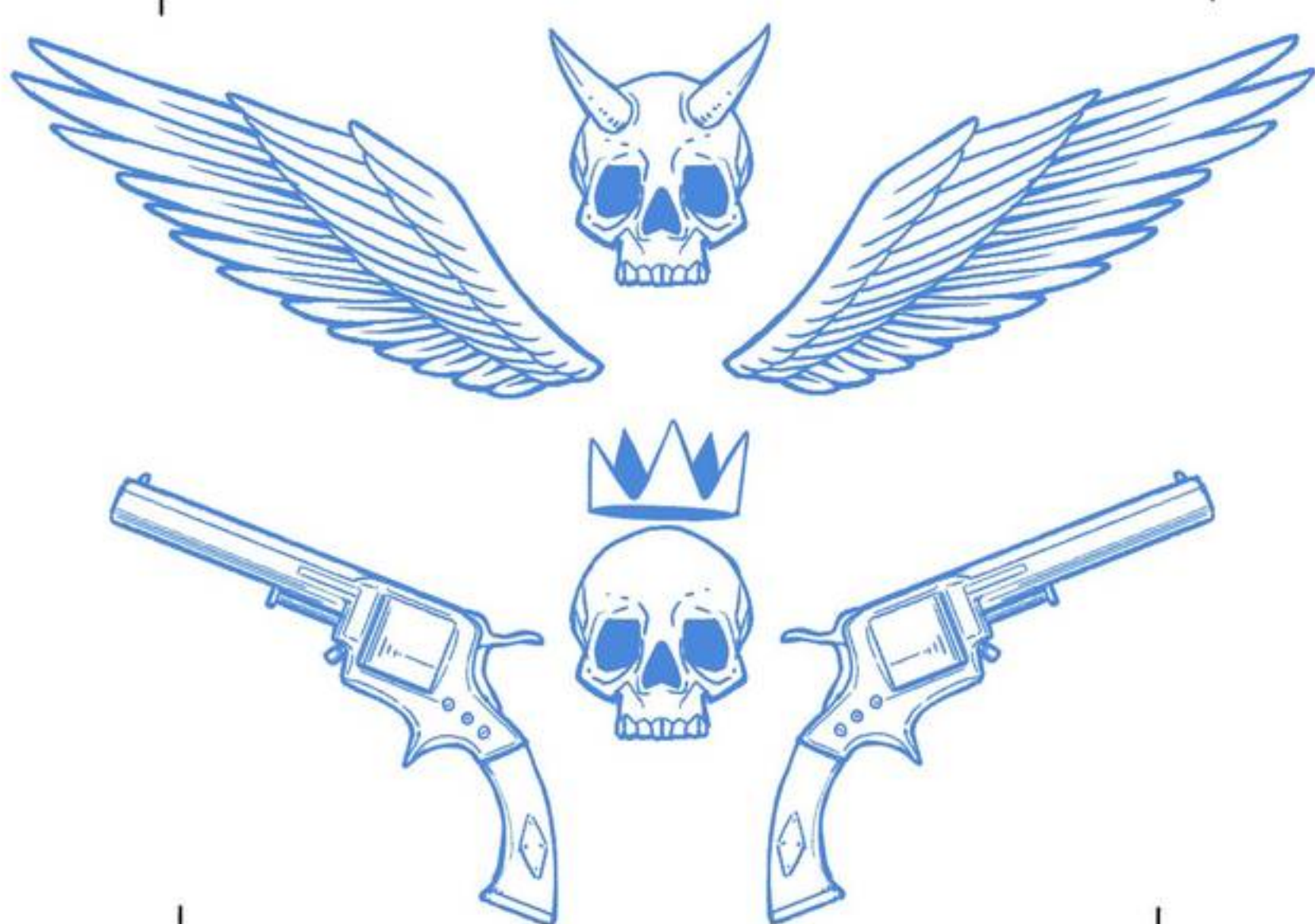
[Q: I want to draw pretty good tattoos.]



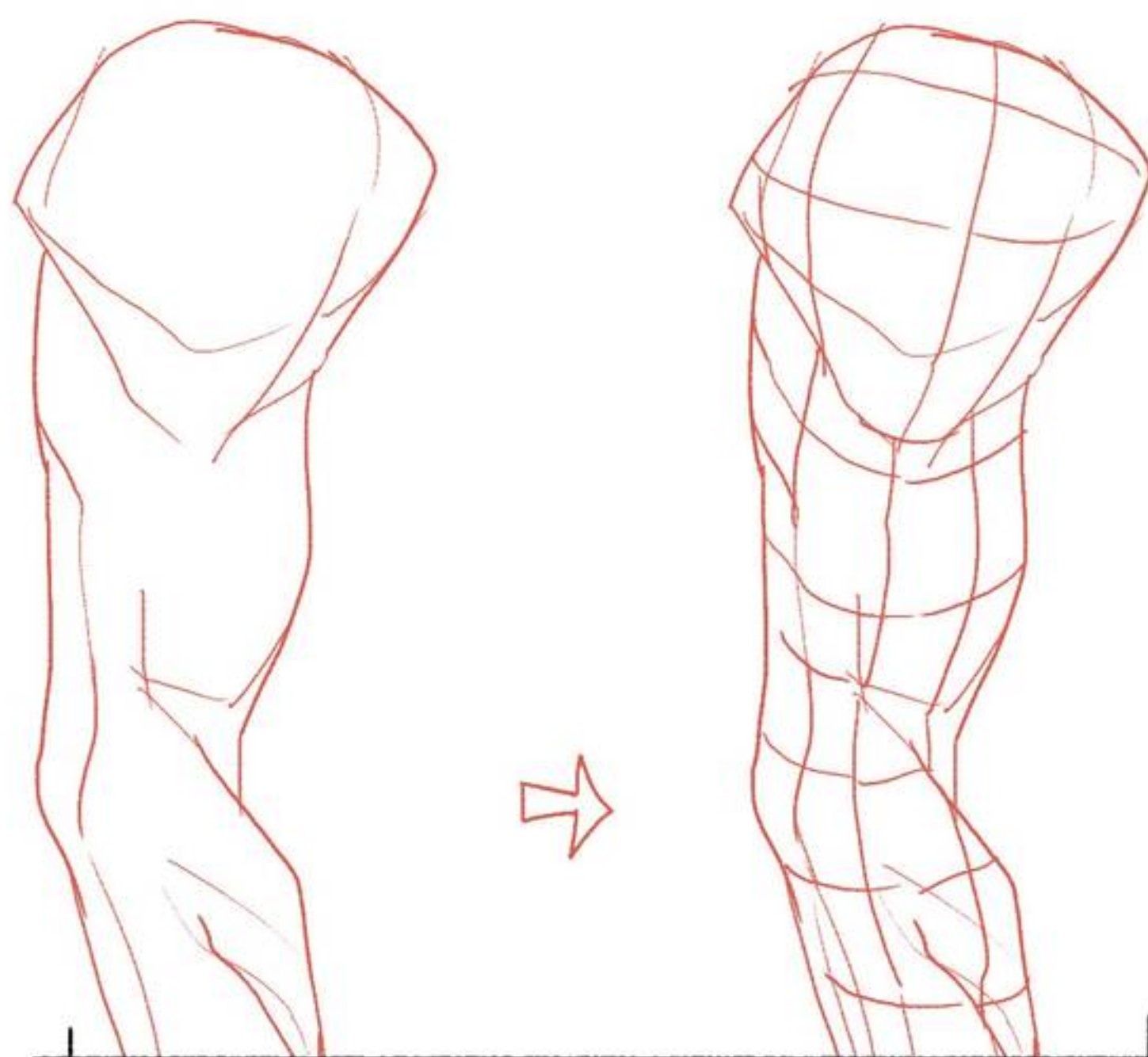
In tattoos, it's a lot of different representations of the handwriting, or the shape of the star, but it's different depending on what you're drawing.



Same tattoo, different points, different sensations.



Or it can create a new feeling for two images, so it's designed to fit the character.

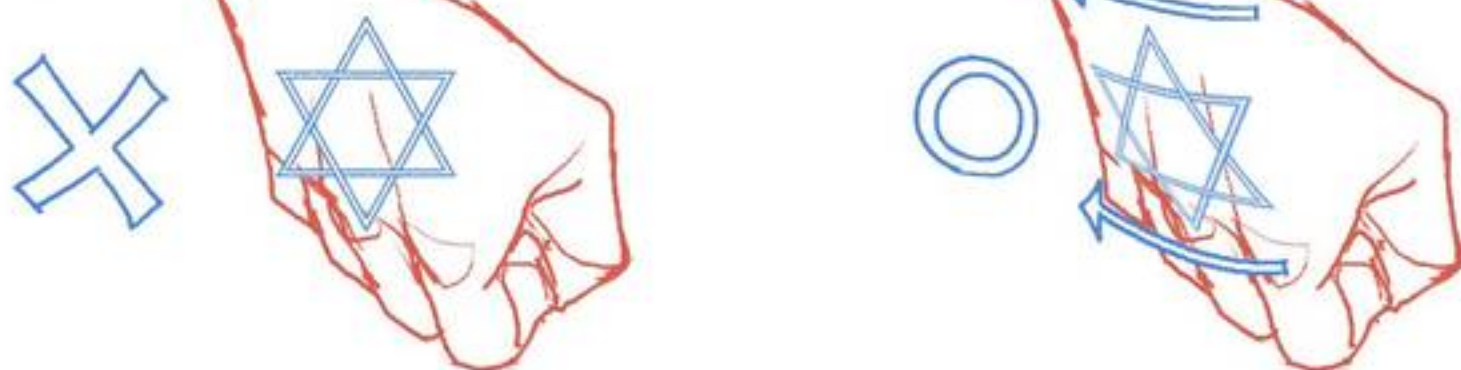


Tattoos have to recognize and draw the flow of the body, before they're carved on the skin, so when the muscles get closer, the water beat gets worse.

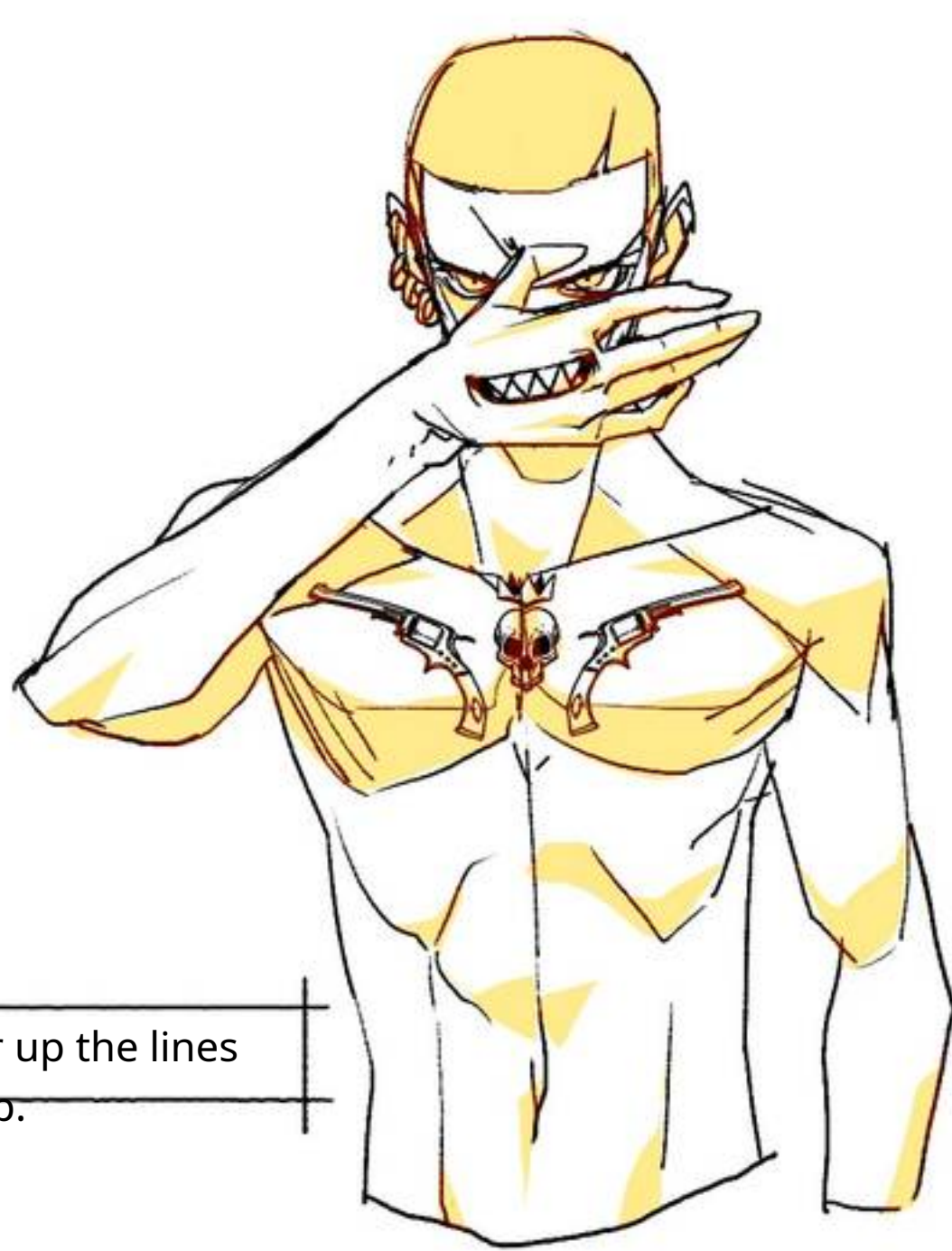
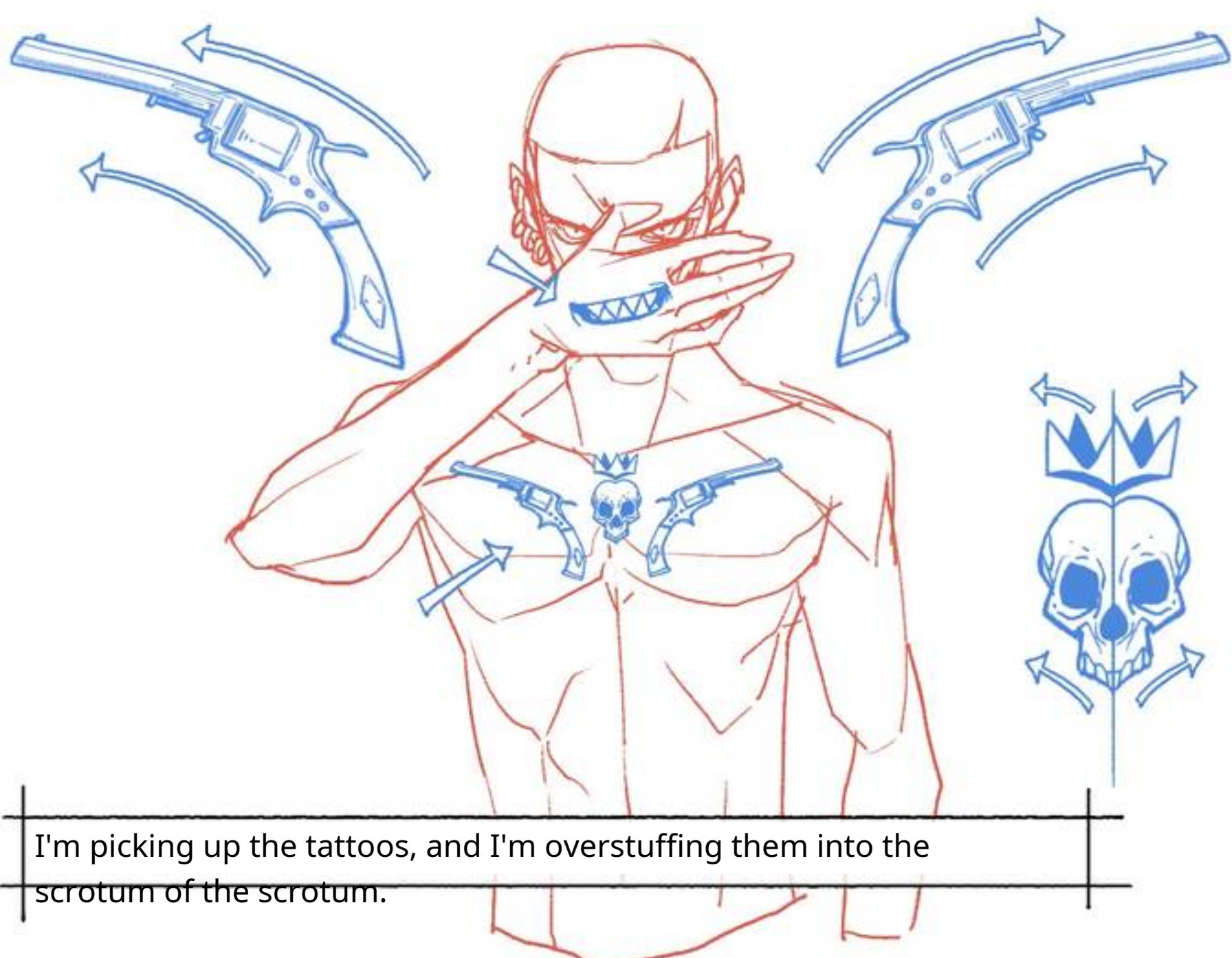
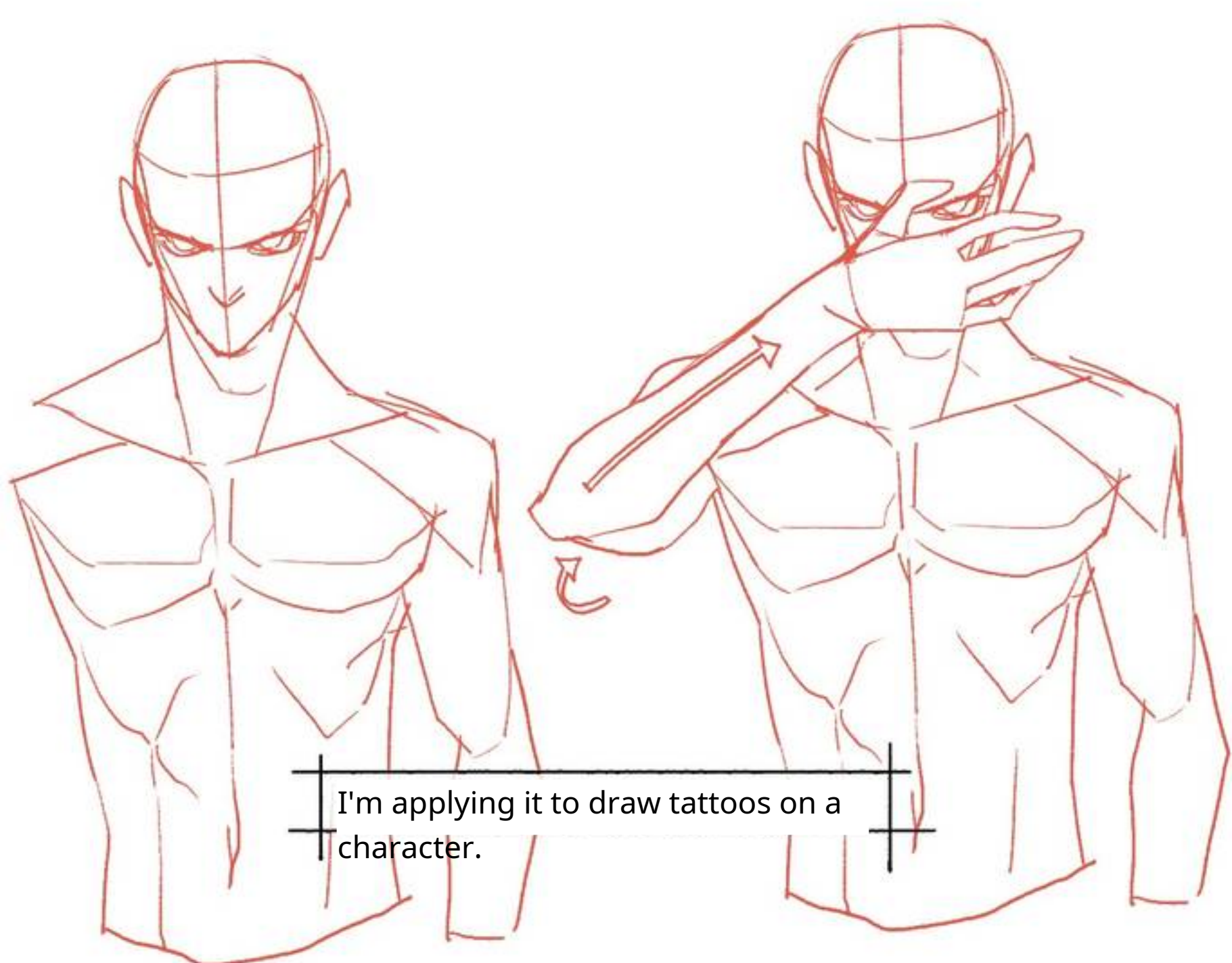


It's awkward for a group of tattooers to ignore the body's scrotum, so they have to jump into the stream of the national song.

The angle of the tattoo is also drawn at the right angle of the etched part

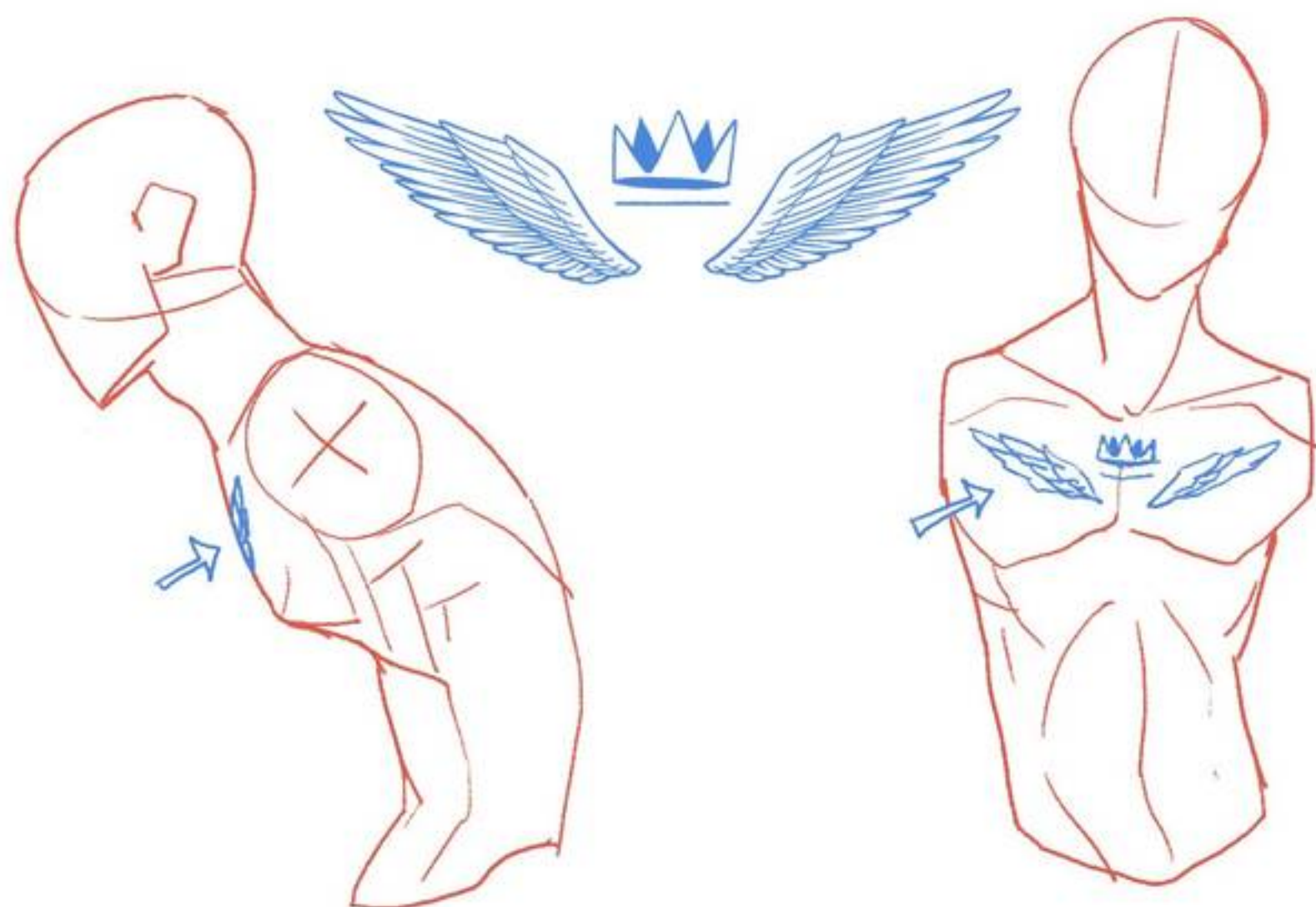






So let's clear up the lines and finish up.

I'd like to know the taco author."



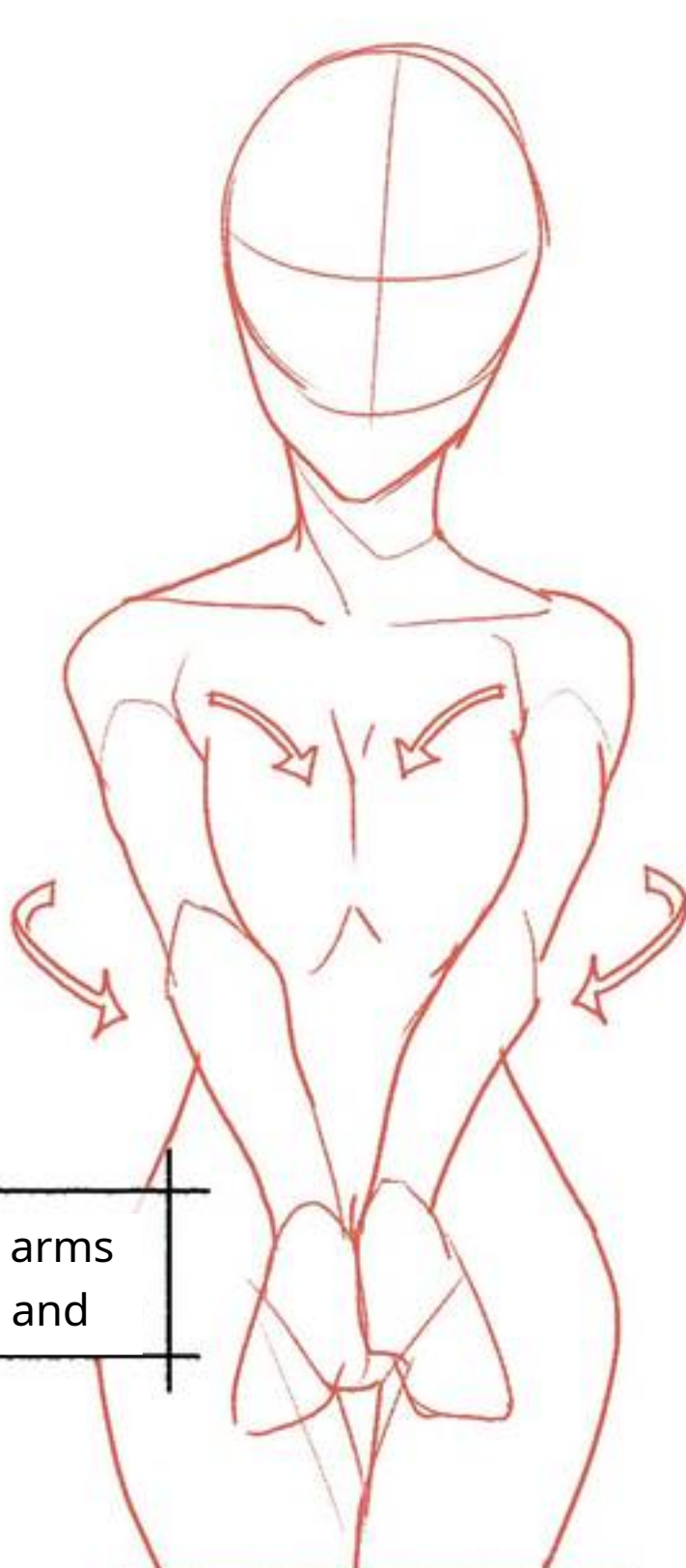
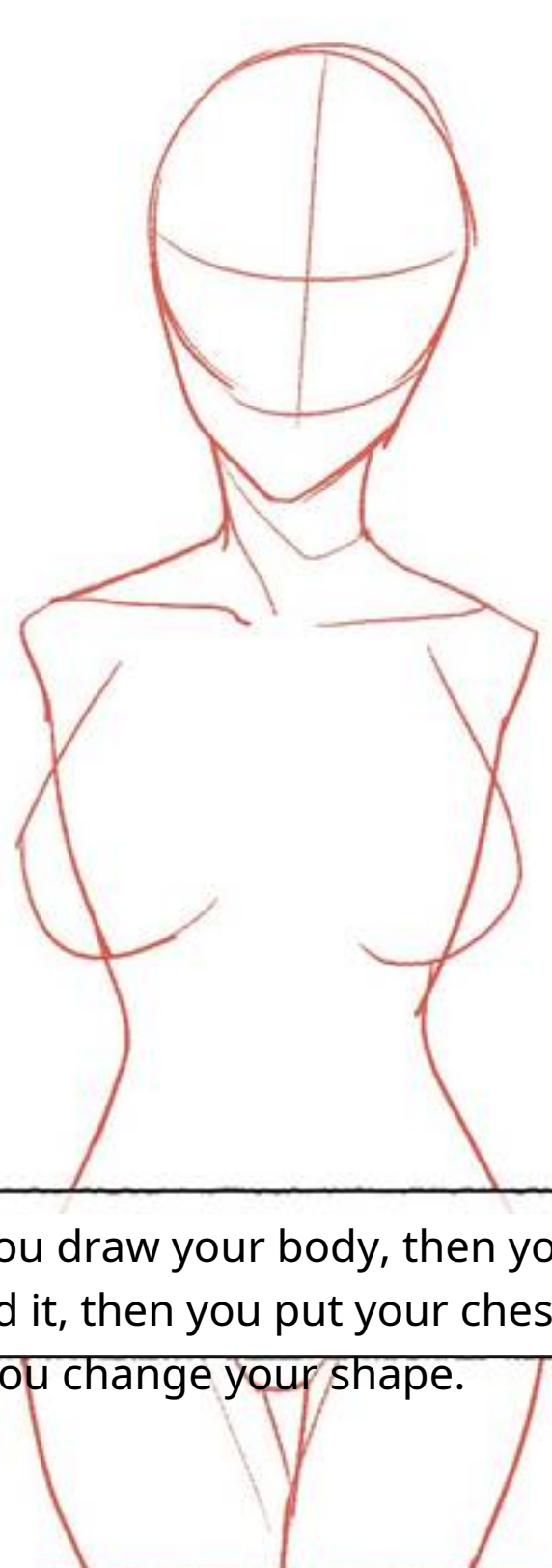
Even if you have an existing tattoo die, it's effective to simply draw it out if it has to be smaller.



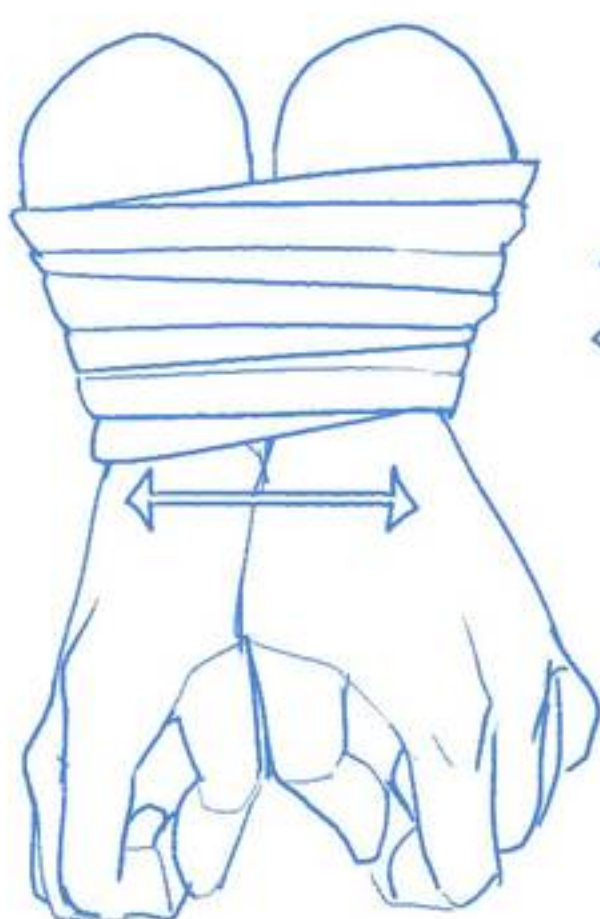
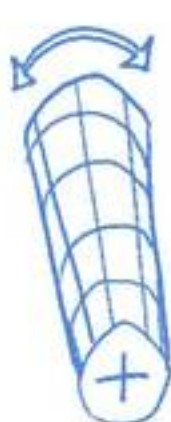
Key Doint



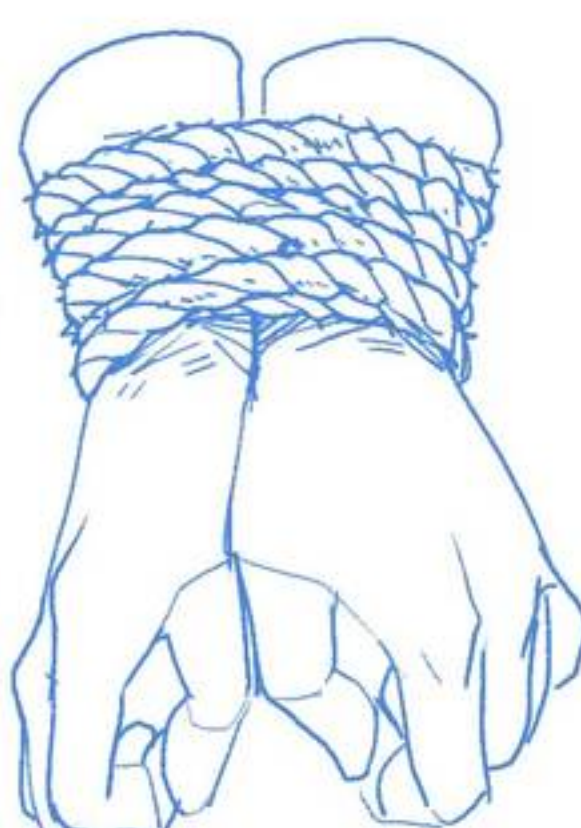
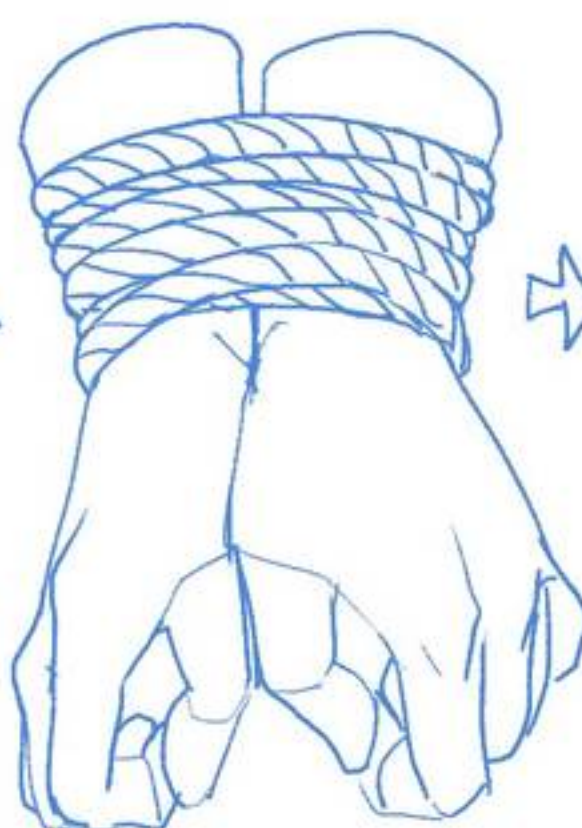
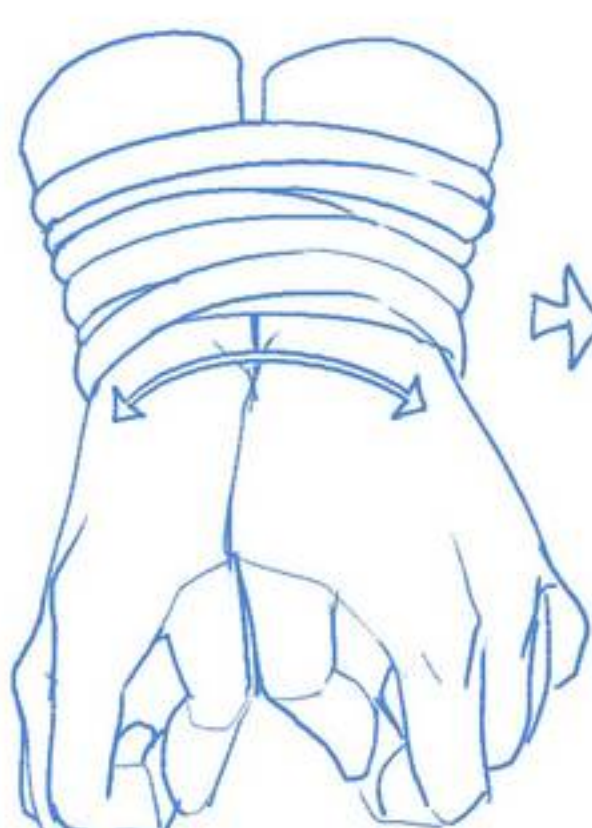
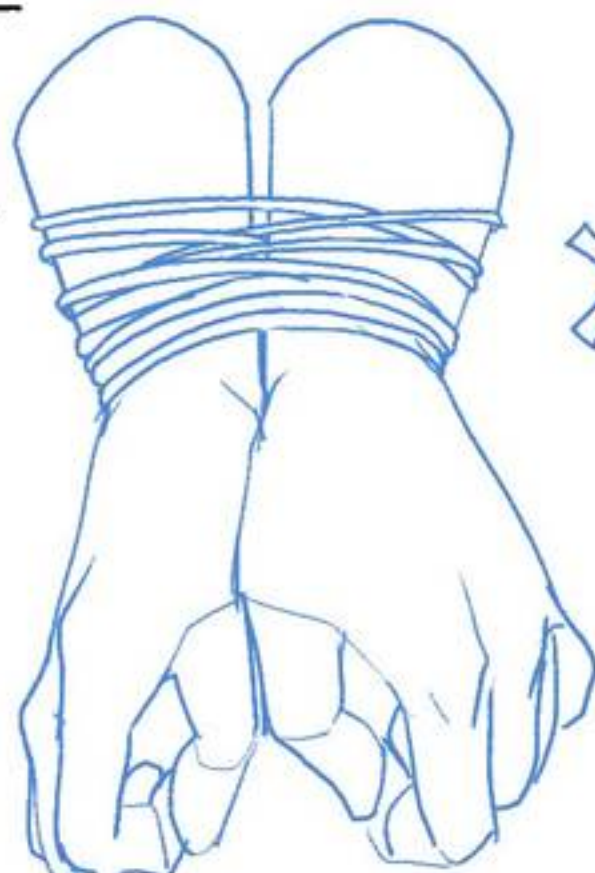
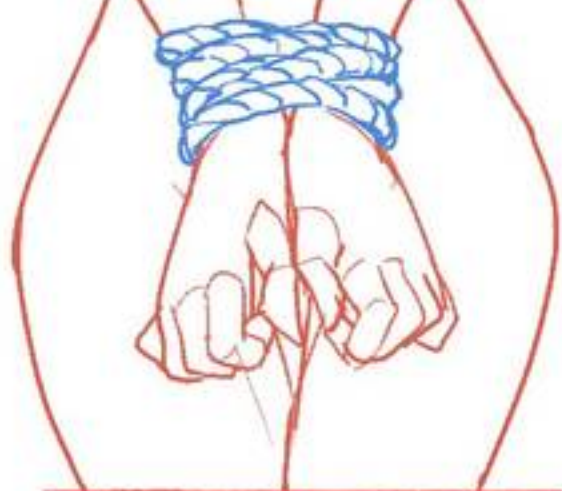
[Q: Draw me a drum with a comb line.]



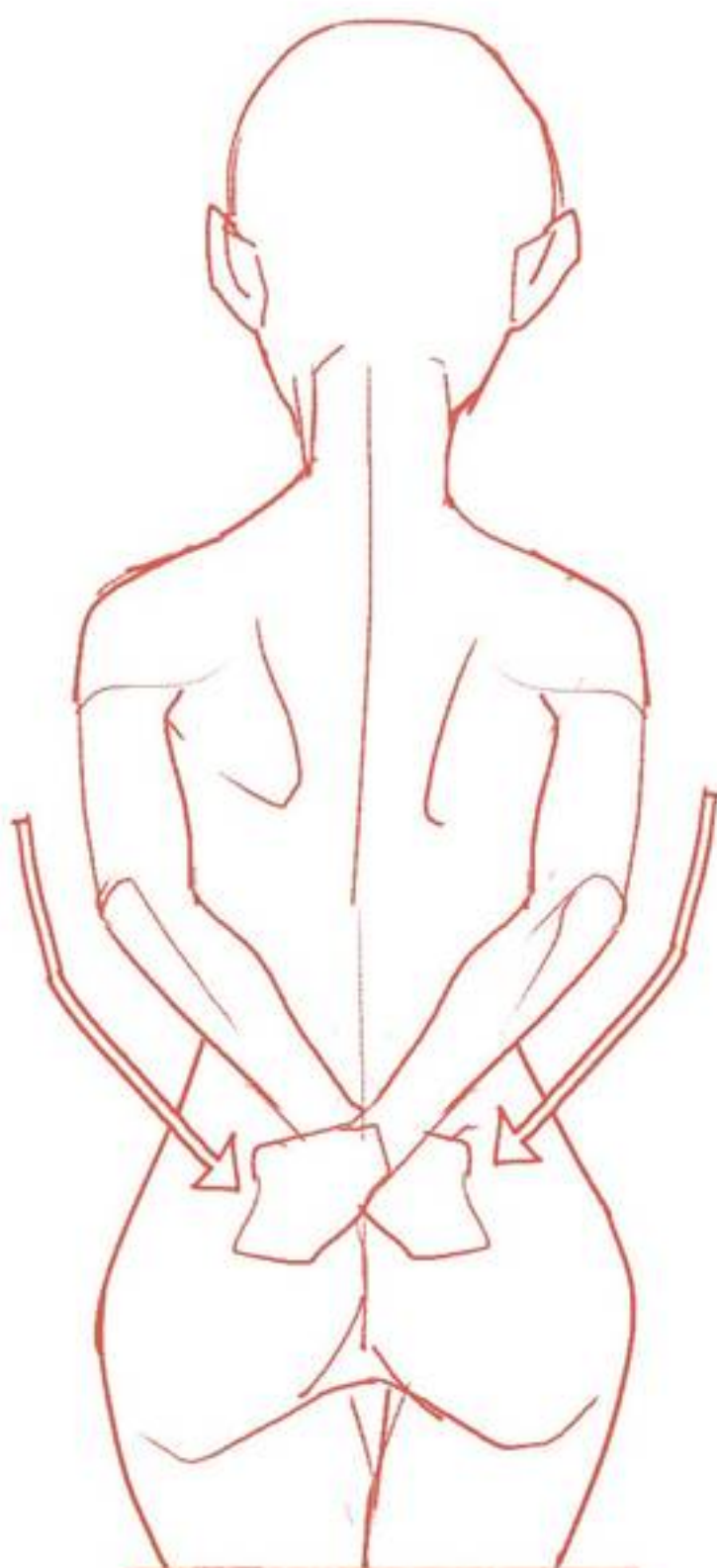
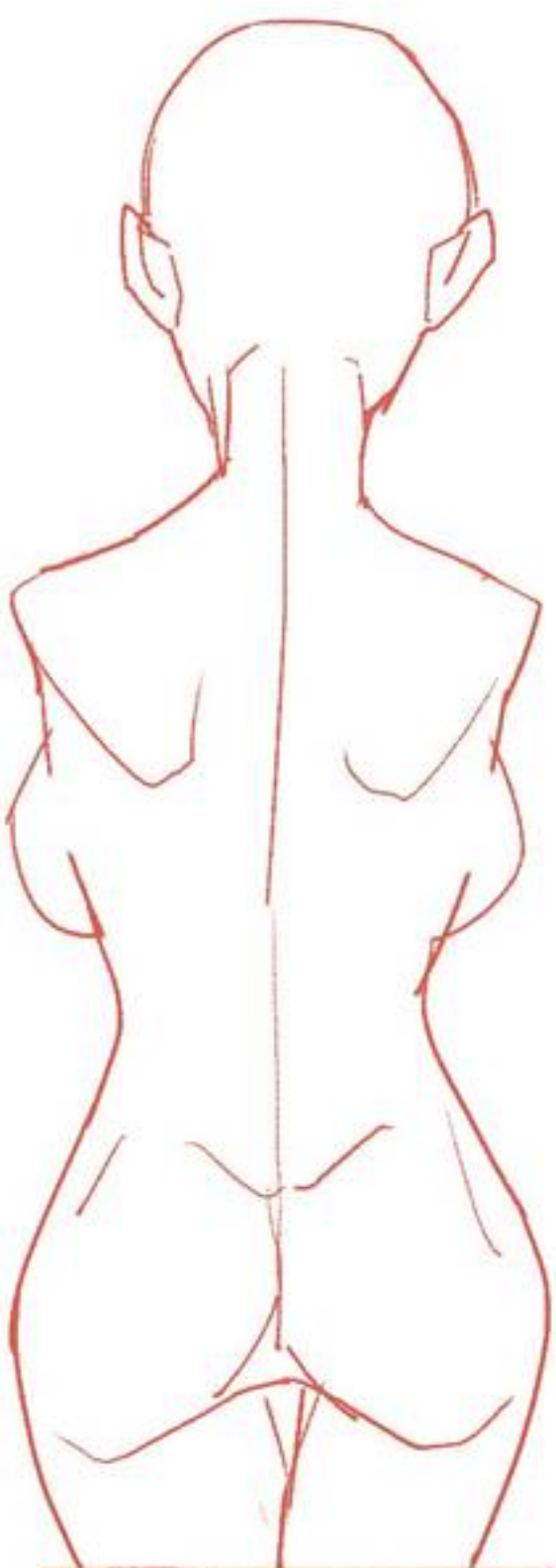
First you draw your body, then you put your arms around it, then you put your chest together, and then you change your shape.



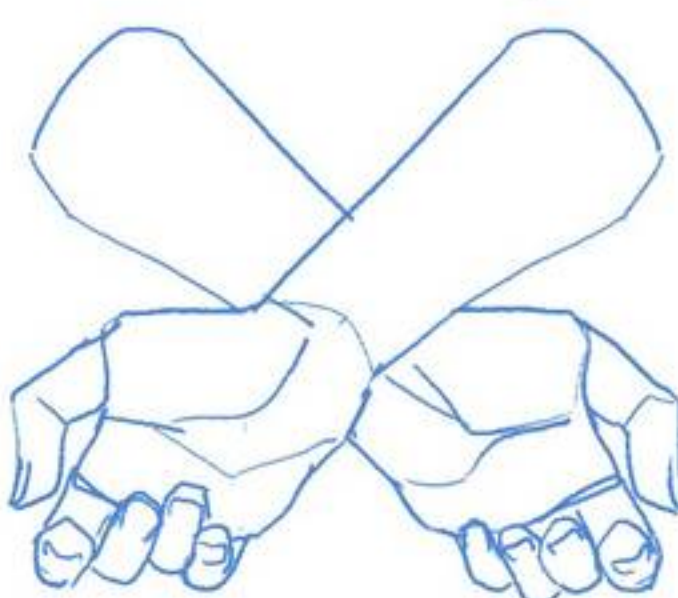
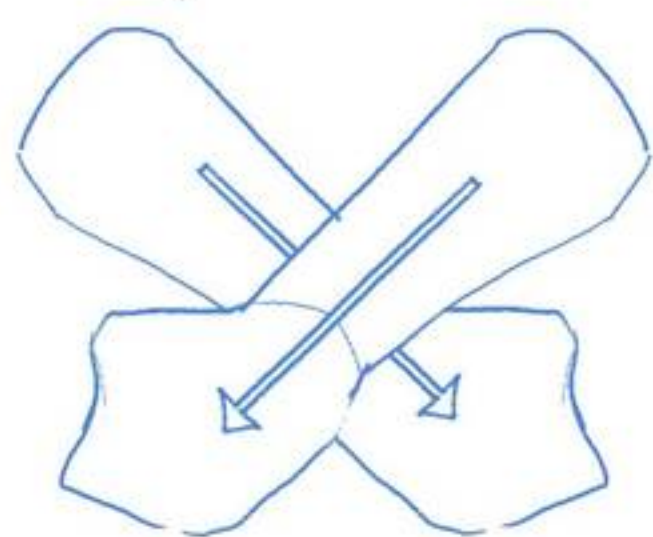
The flow of the comb lines has to be flavored by the arm-to-use form, so it's awkward if you're in a group that's going to be too thin.



So let's draw a line, and let's make a block of it, and then let's say the dot structure of the comb line.

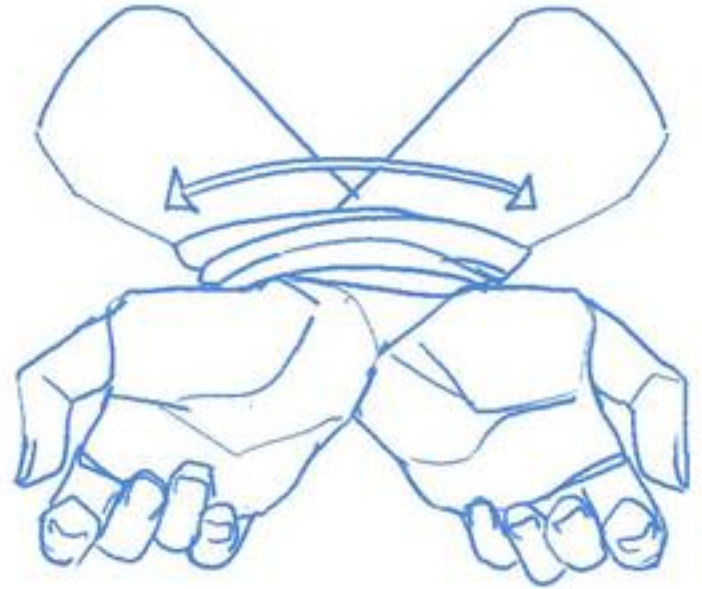


If the arm is tied back, the wrist points are crossed.

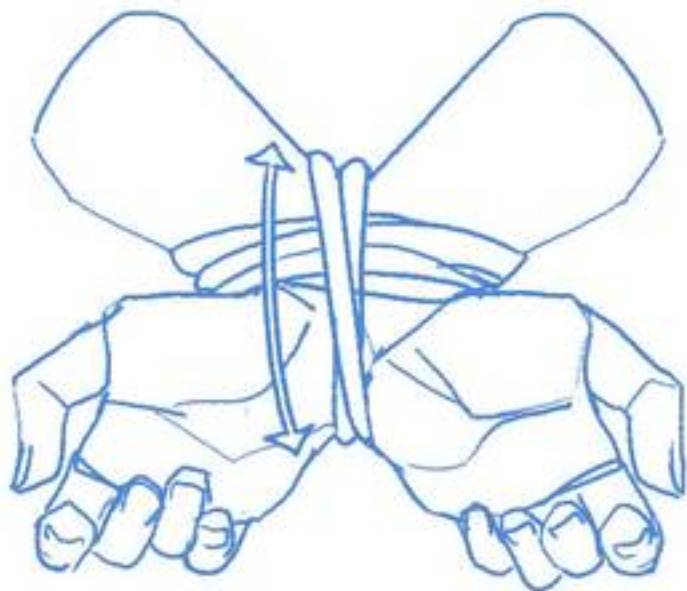


It's easier to express the details of your hand after you've crossed them.

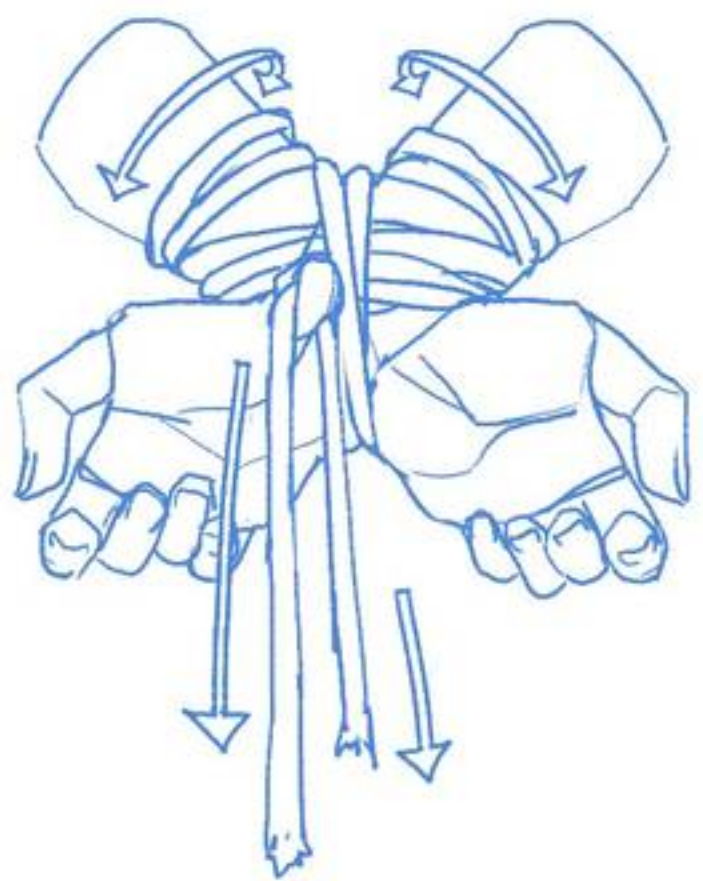
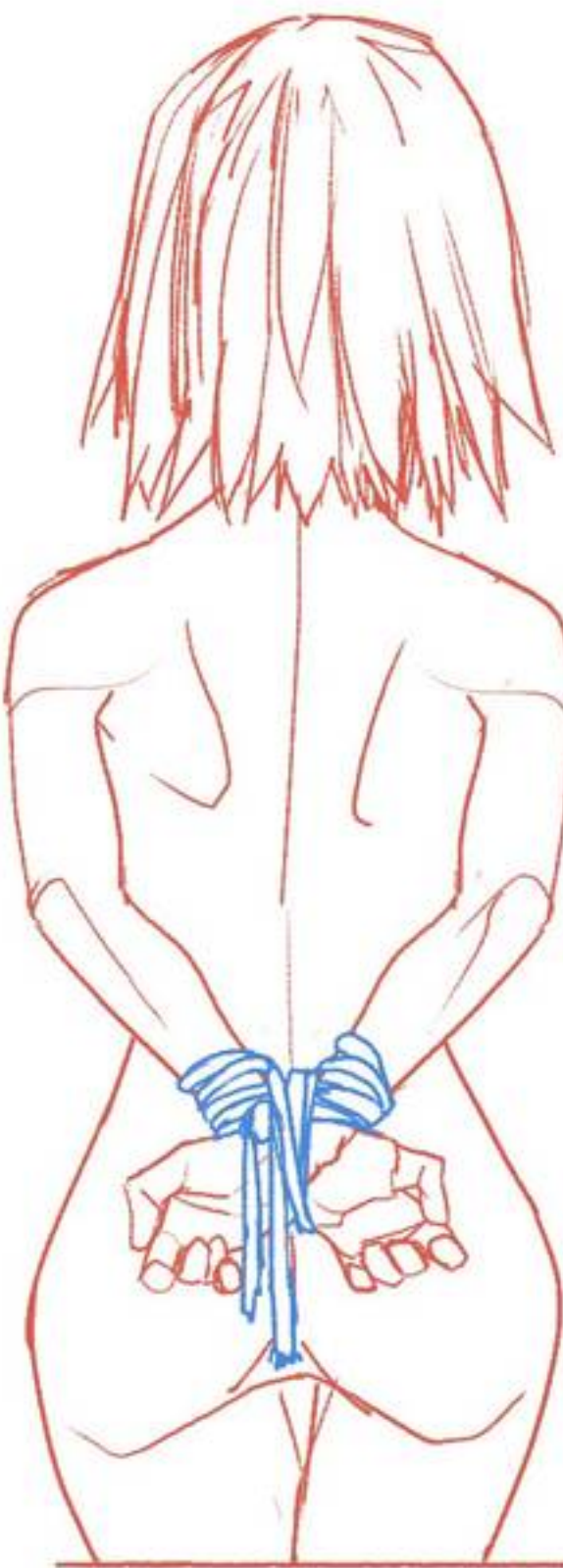




Draws horizontal first.



We're putting a new line in the living space as we intersect.



To give you a sense of meticulousness, add a comb on your wrist and tie it in knots.

I'd like to know the taco author."



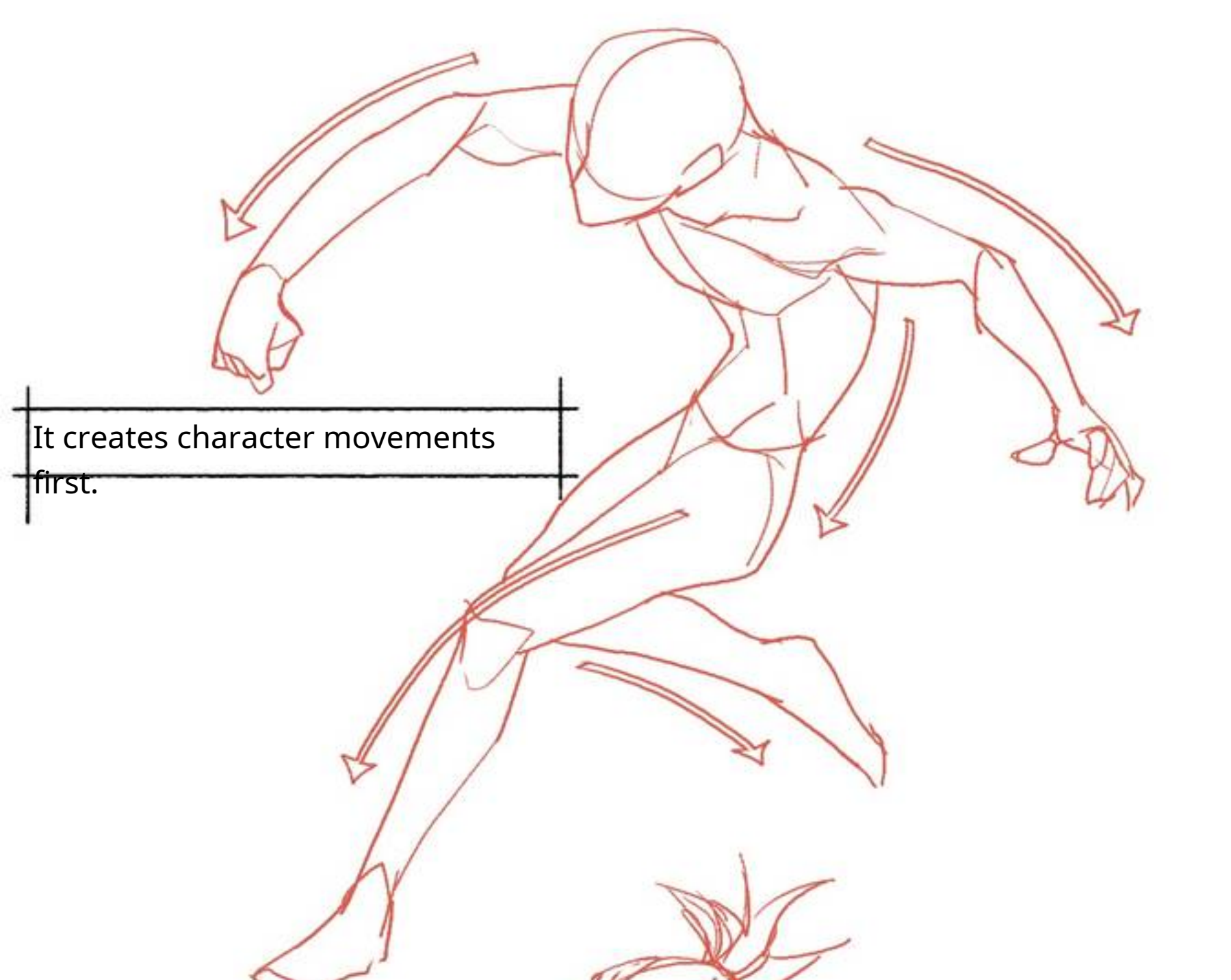
I'm just trying to draw a character's face in a situation where I'm tied to a combline.



Key Doimt

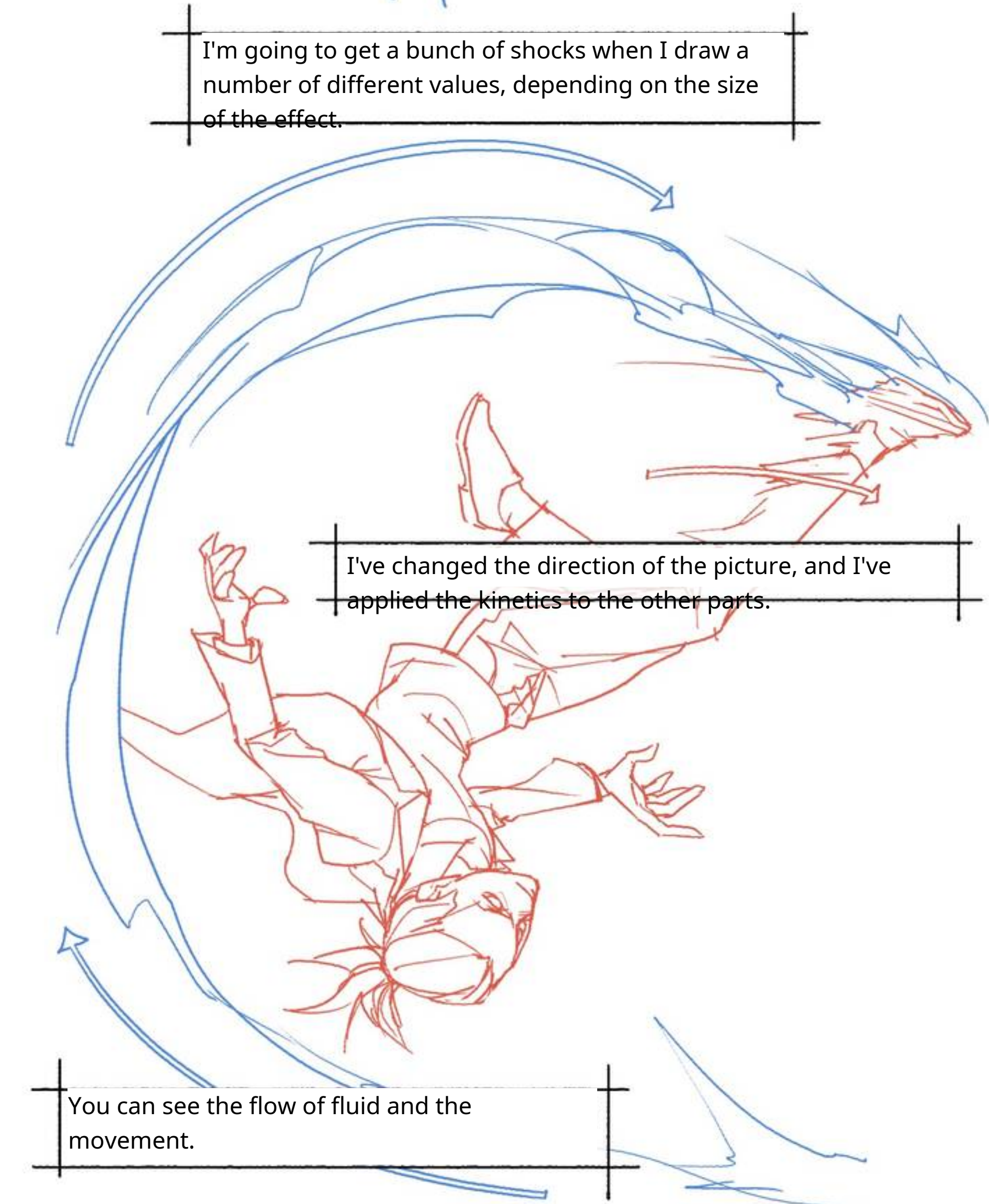
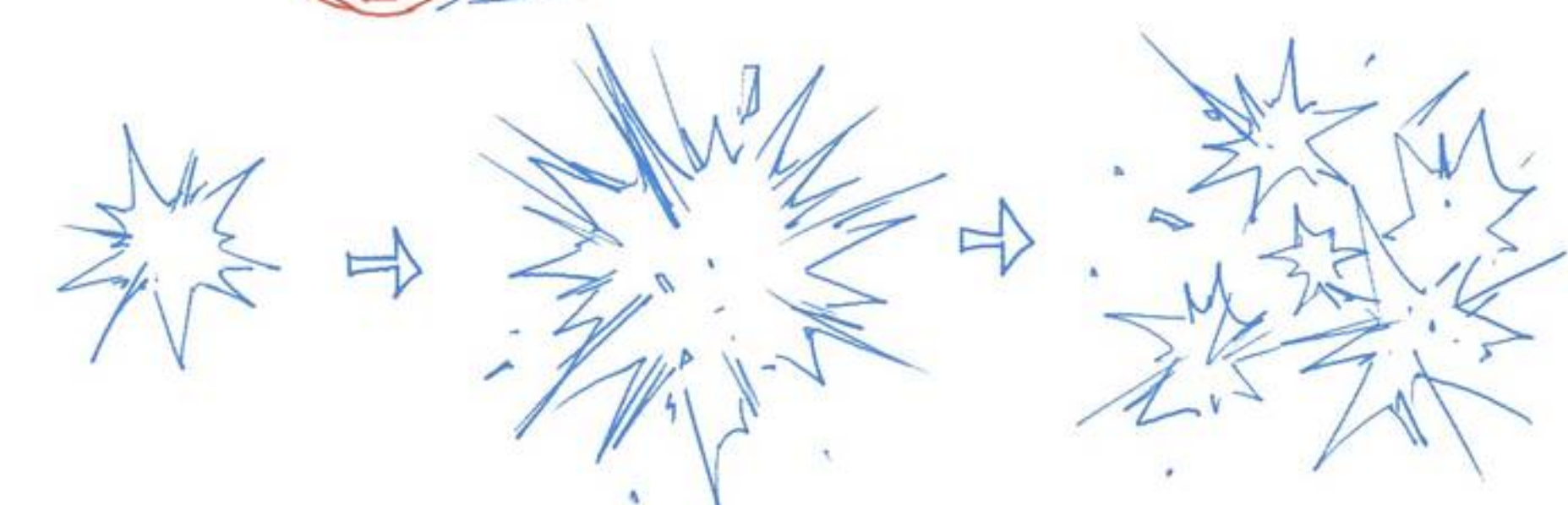
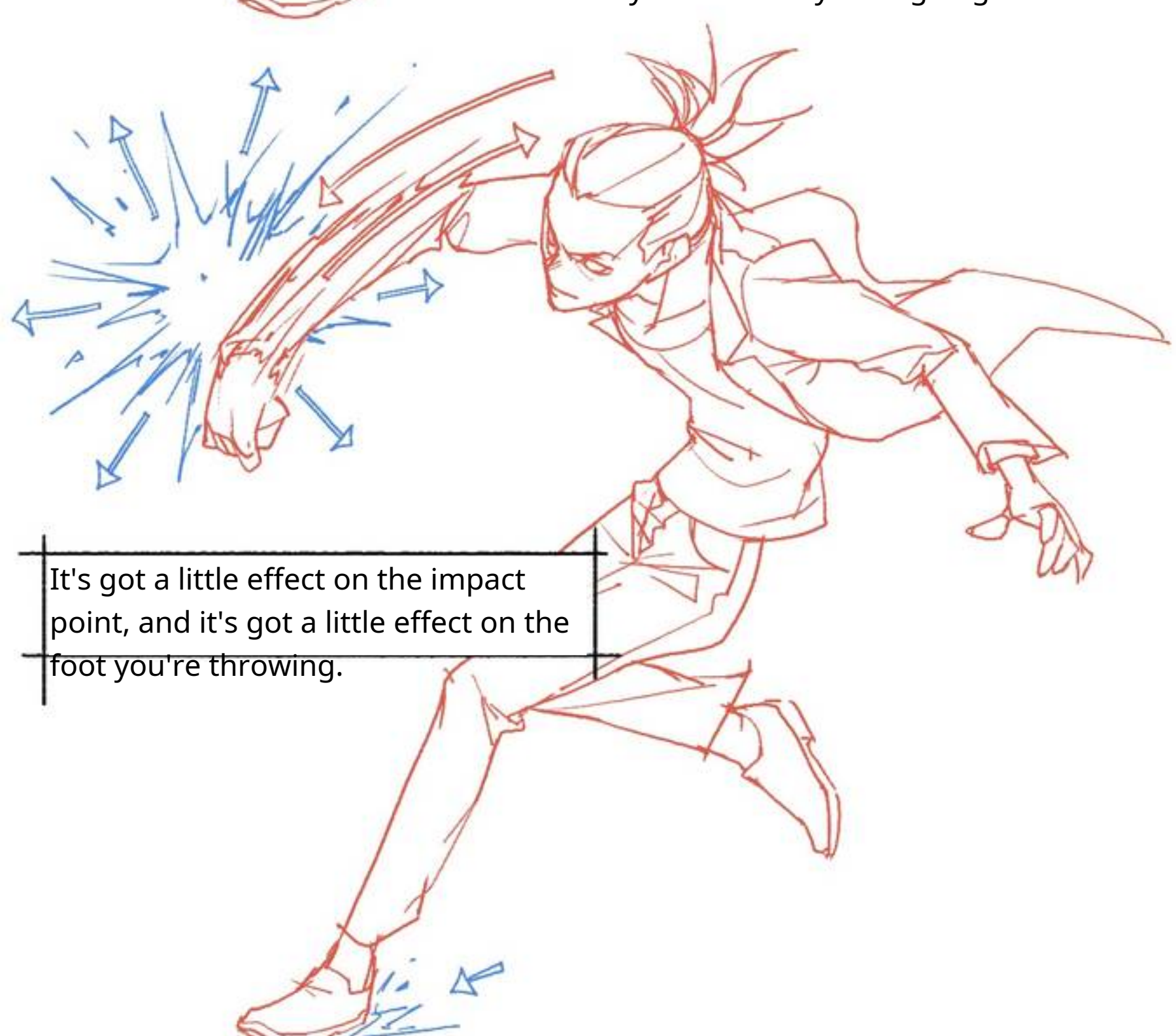


IQ: Let me know about the effect of absorption.



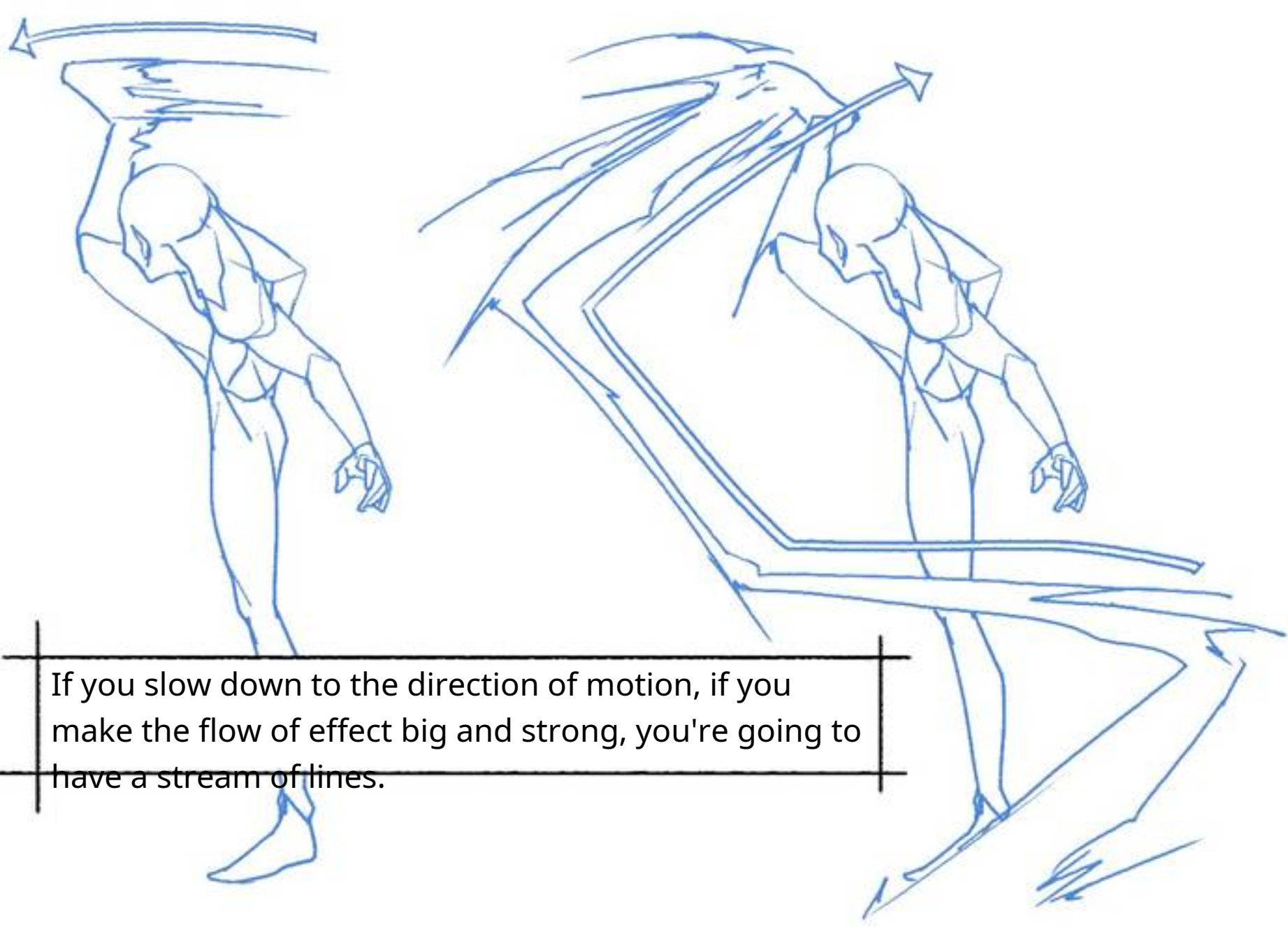
It's going to be a little bit smaller if you move the movement force on the moving side.

I'm going to show you a series of 30-year-olds, and I'm going to show you how fast you're going.

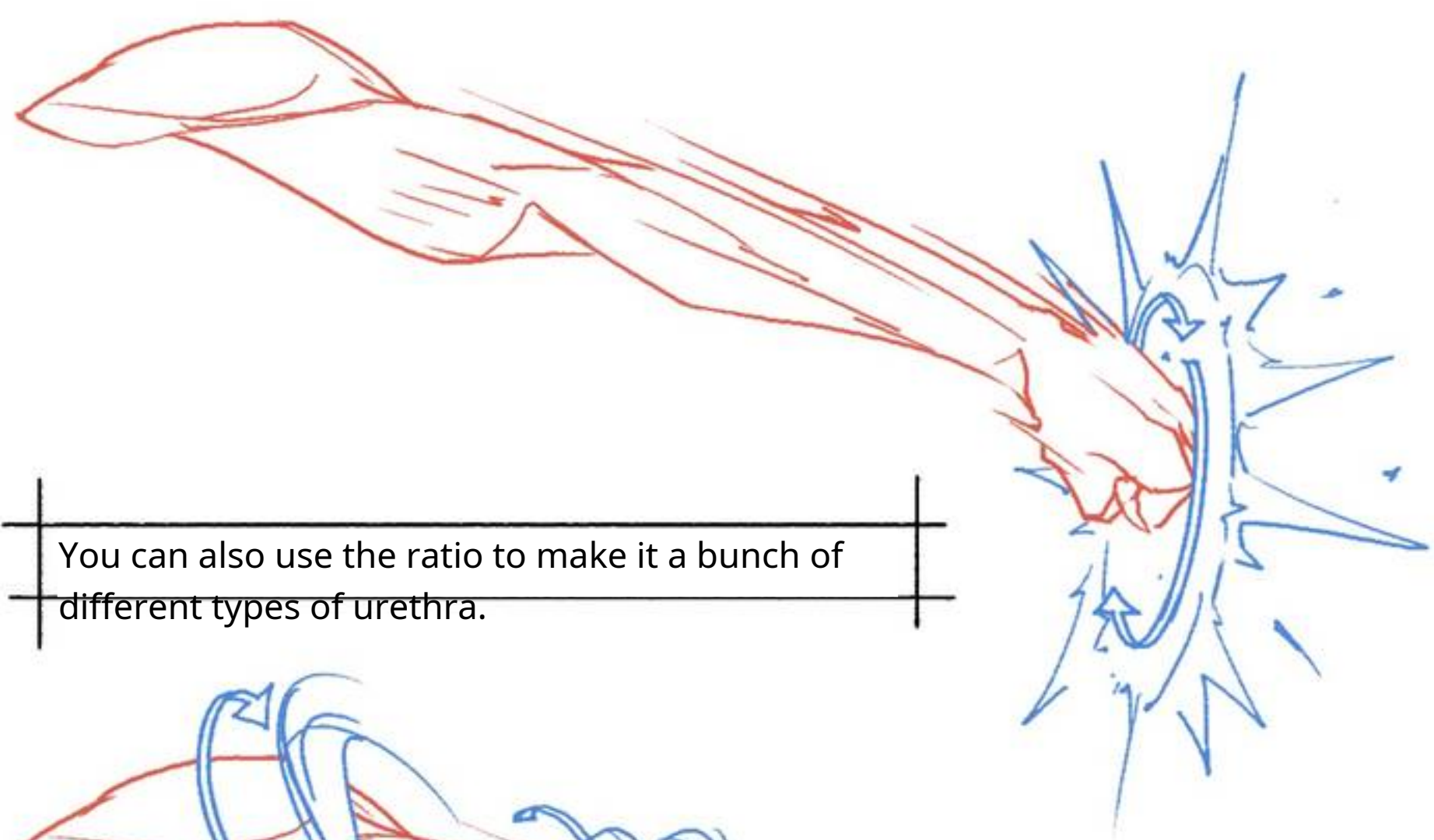


You can see the flow of fluid and the movement.

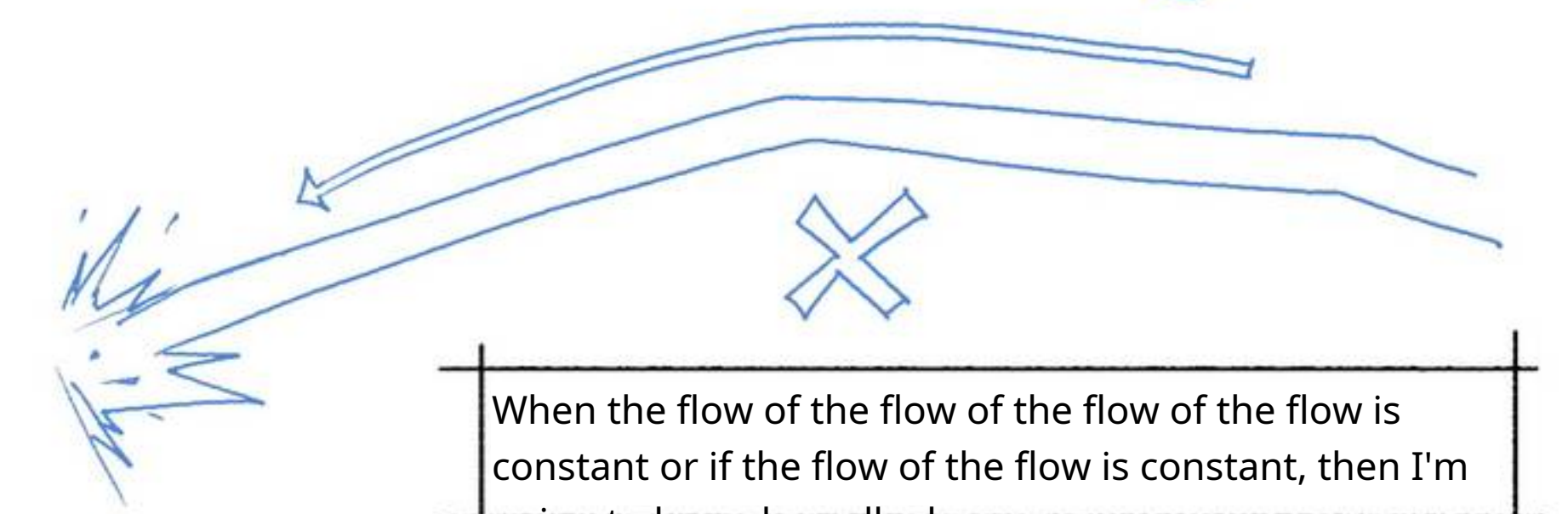
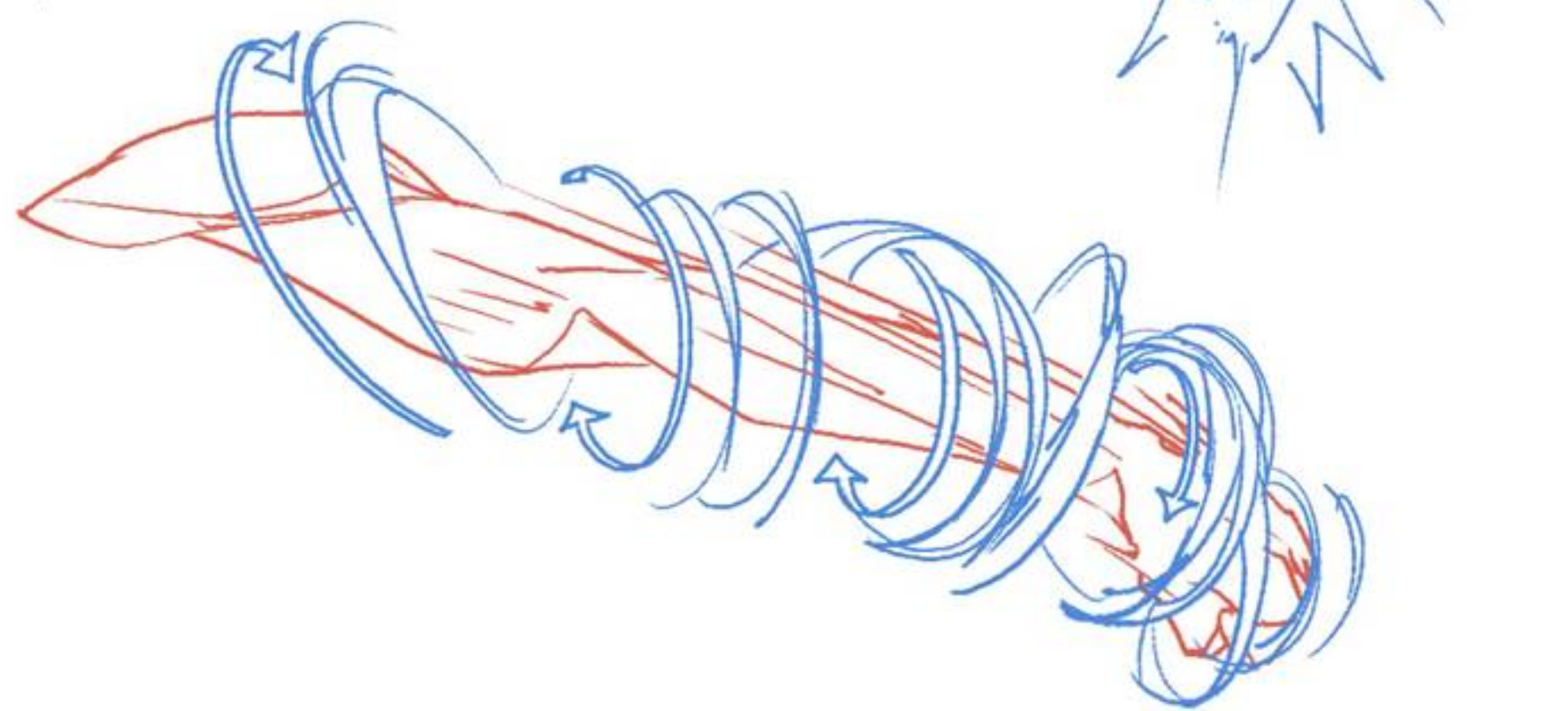




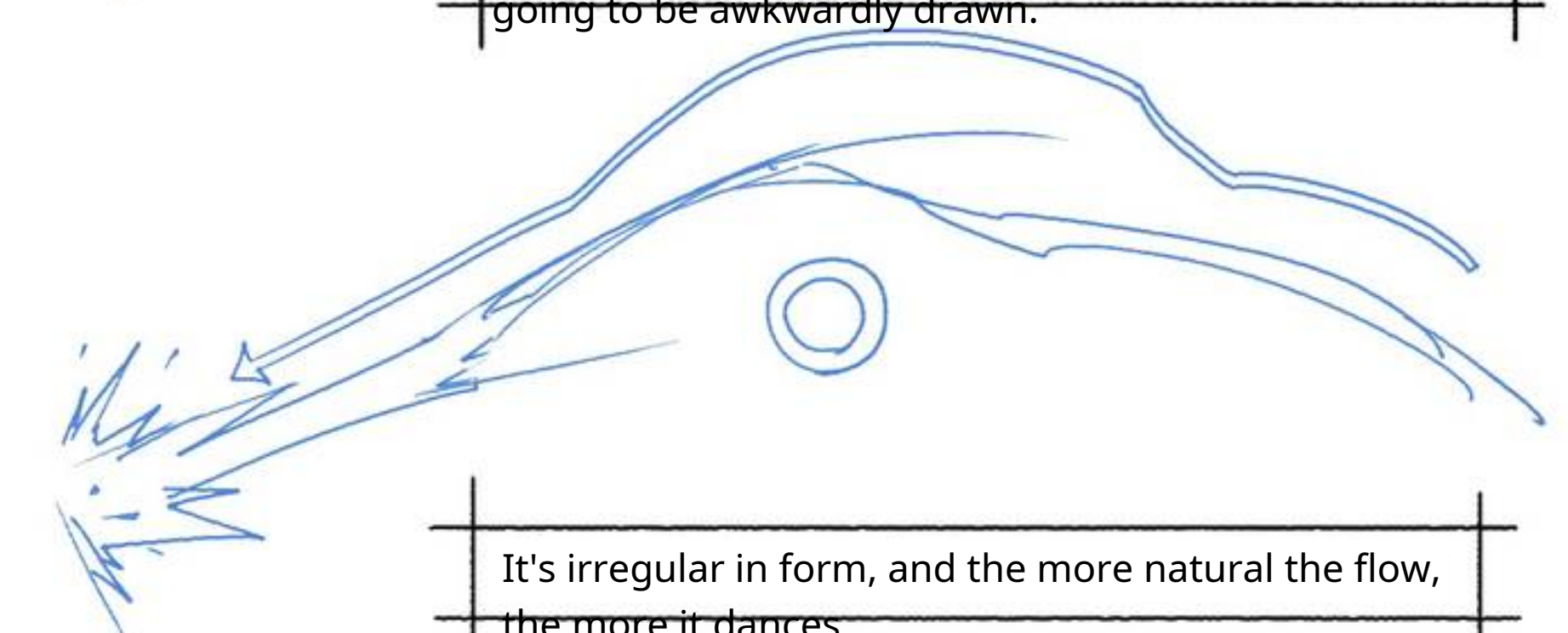
If you slow down to the direction of motion, if you make the flow of effect big and strong, you're going to have a stream of lines.



You can also use the ratio to make it a bunch of different types of urethra.



When the flow of the flow of the flow of the flow is constant or if the flow of the flow is constant, then I'm going to be awkwardly drawn.



It's irregular in form, and the more natural the flow, the more it dances.

It's a little small if you know from a riding writer.



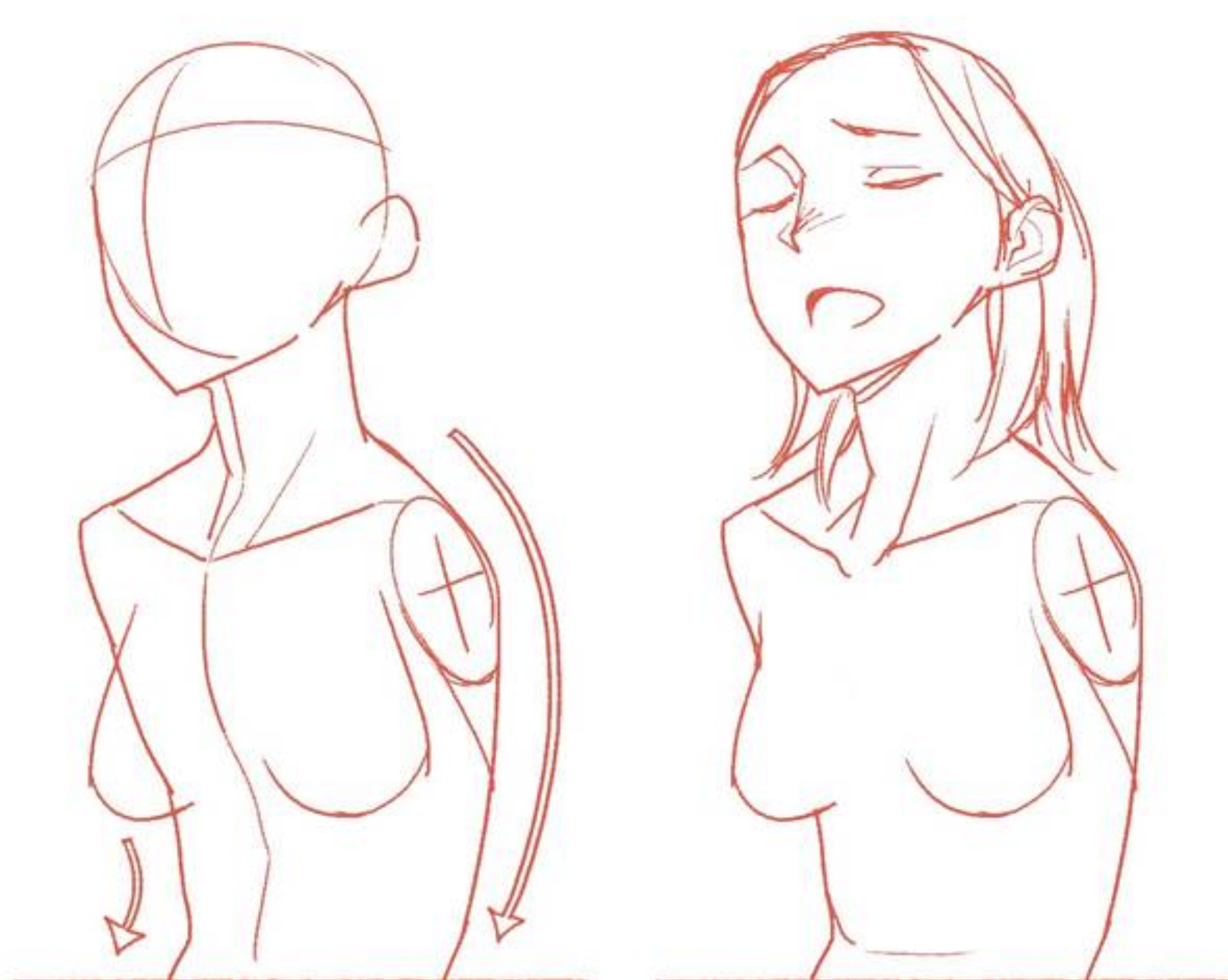
The point is that it's going to be wide-opened, and it's going to be too far, and it's going to be too far out, and it's going to look a little bit crazy.



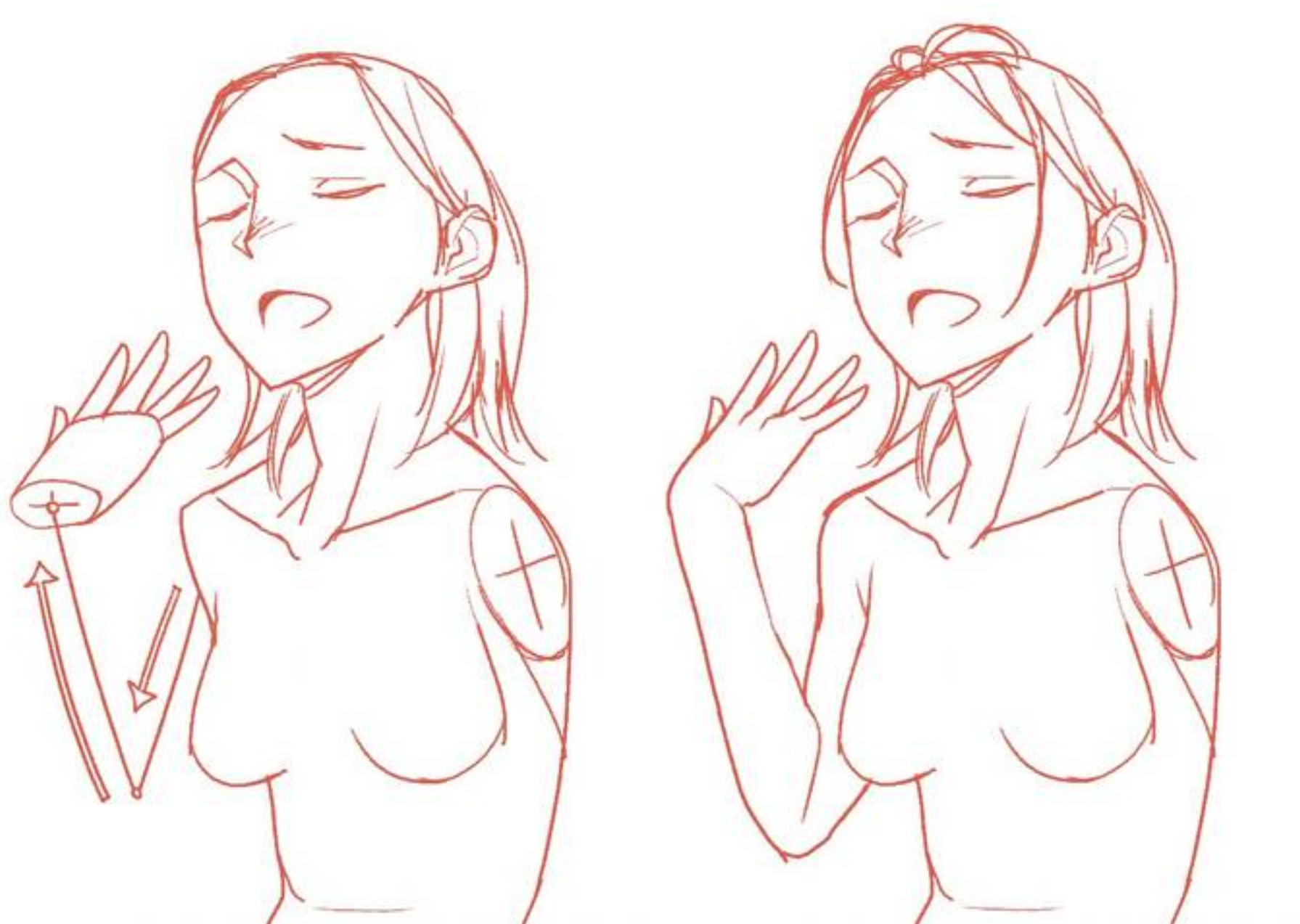
Key Doint



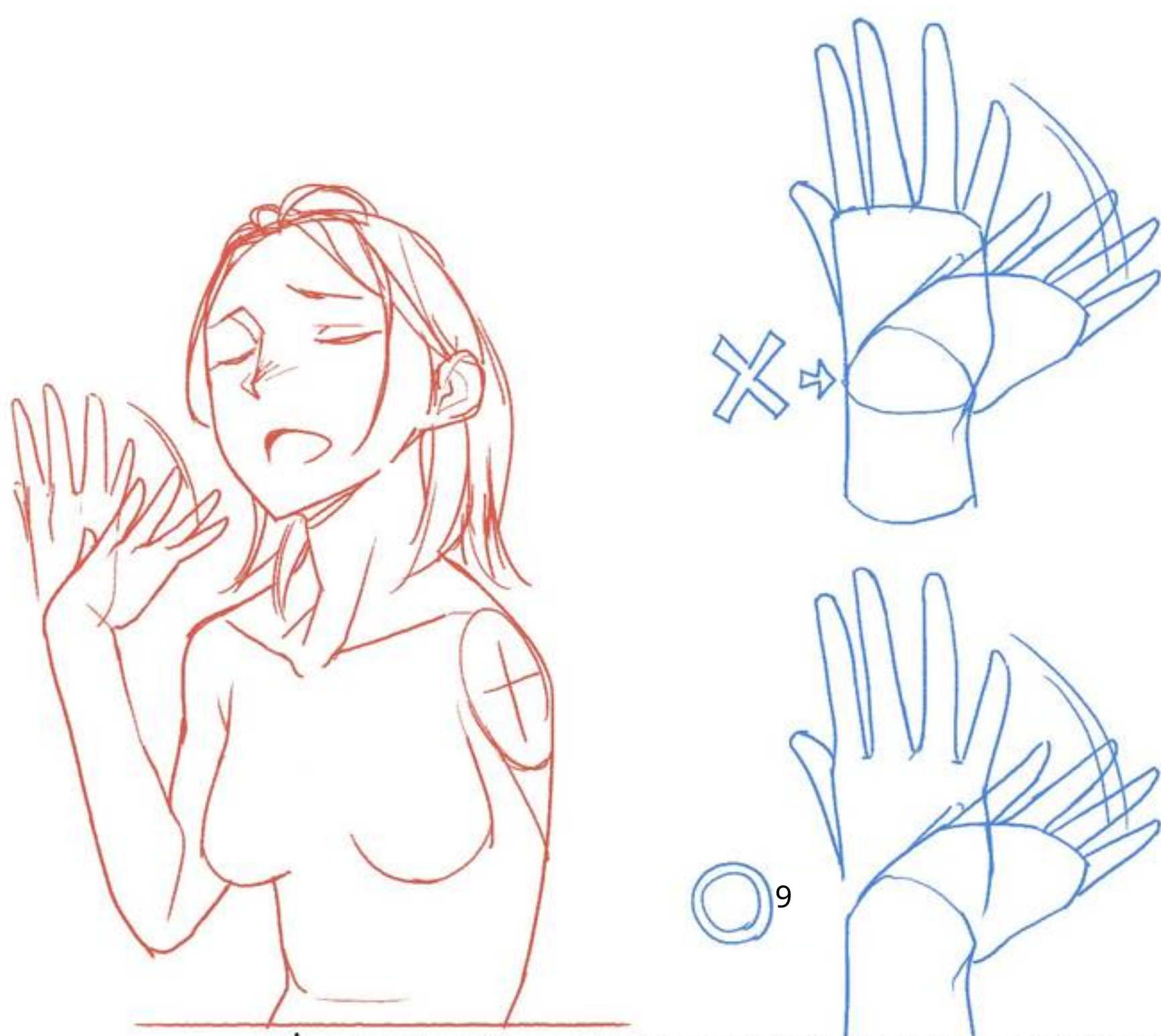
LQ: I want you to draw the hand-to-hand expression.



It bends to make the upper body feel powerless.



It's a warm face, and it's a little bit more familiar than that.



It's going to feel like the hand is moving up and down, and it's going to be awkward if the hand is too clear or if the line is all along.



It's like it's fanning out.



The rest of my hands and arms.





It's more like pulling your clothes up to your thumb and index finger position to make you feel better.



It's an expression of sweat and a red face.



I'll finish with the gift.



It's too small for a writer to know.

X



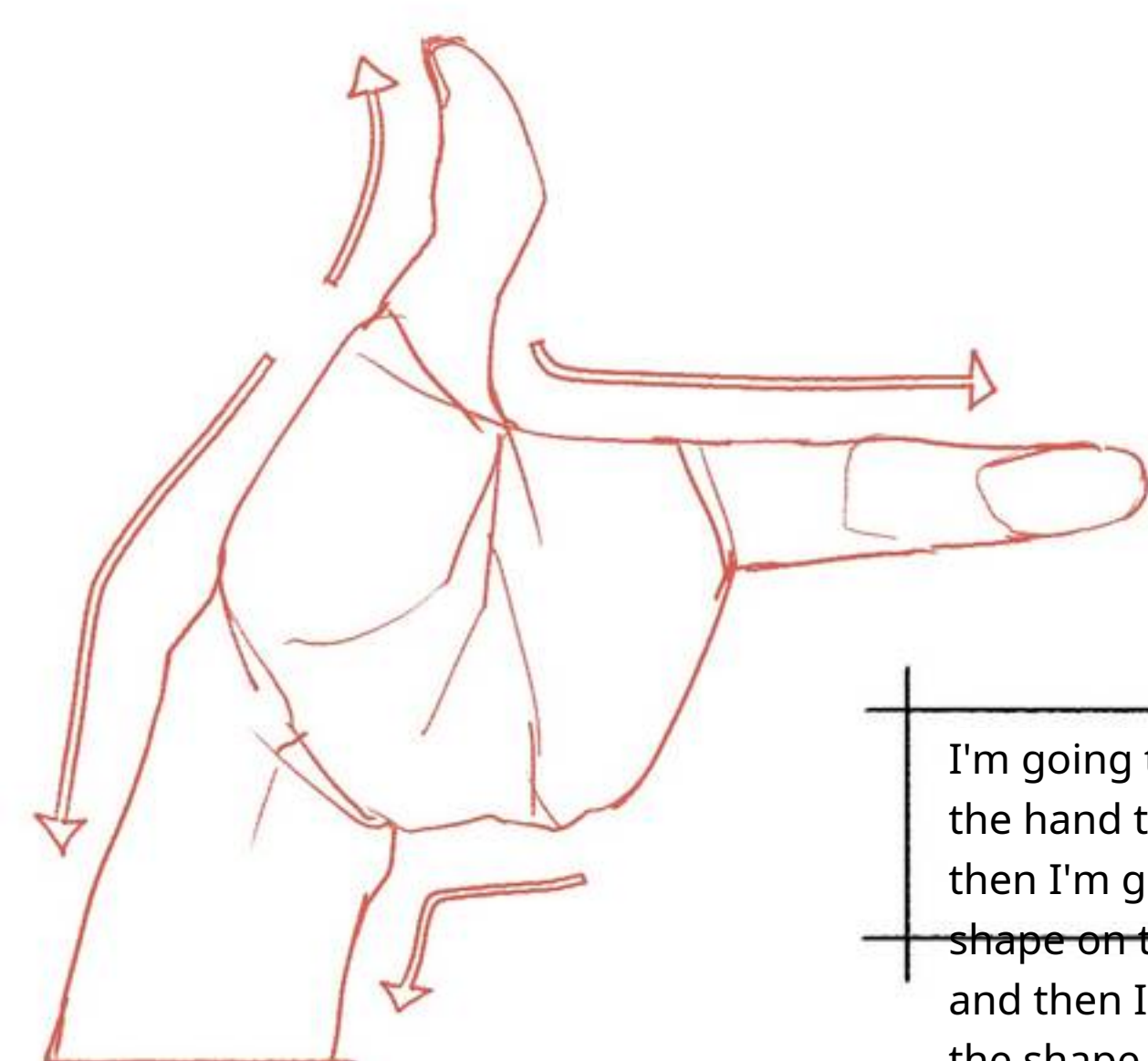
The little movement of the hand creates a near wind, and the hair flies away because of the memory.



Key Doint



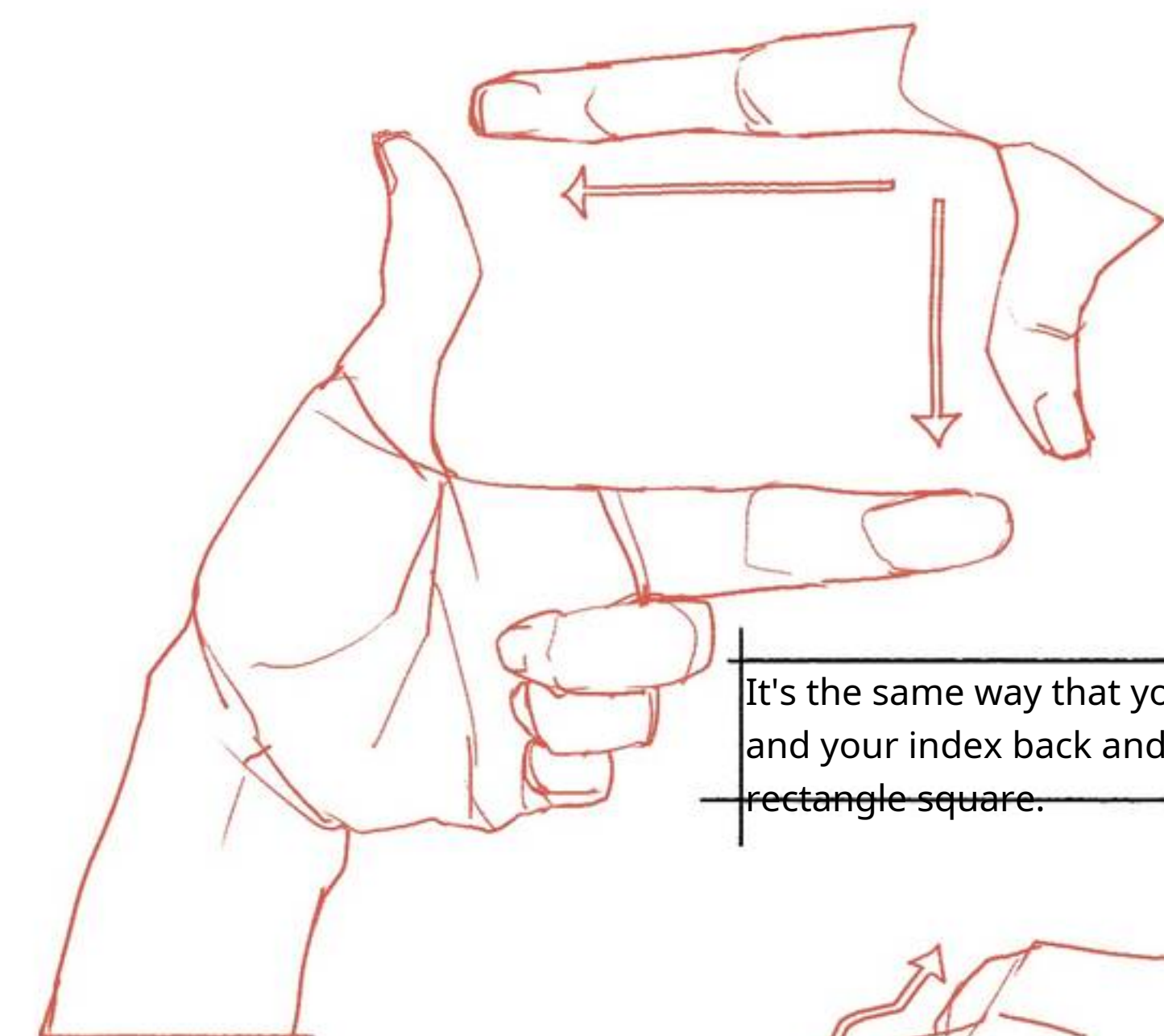
[Q: I want you to draw a hand-sucking form.]



I'm going to draw the palm of the hand that's below it, and then I'm going to draw the shape on top of the thumb, and then I'm going to draw the shape on the side of the fingertip.



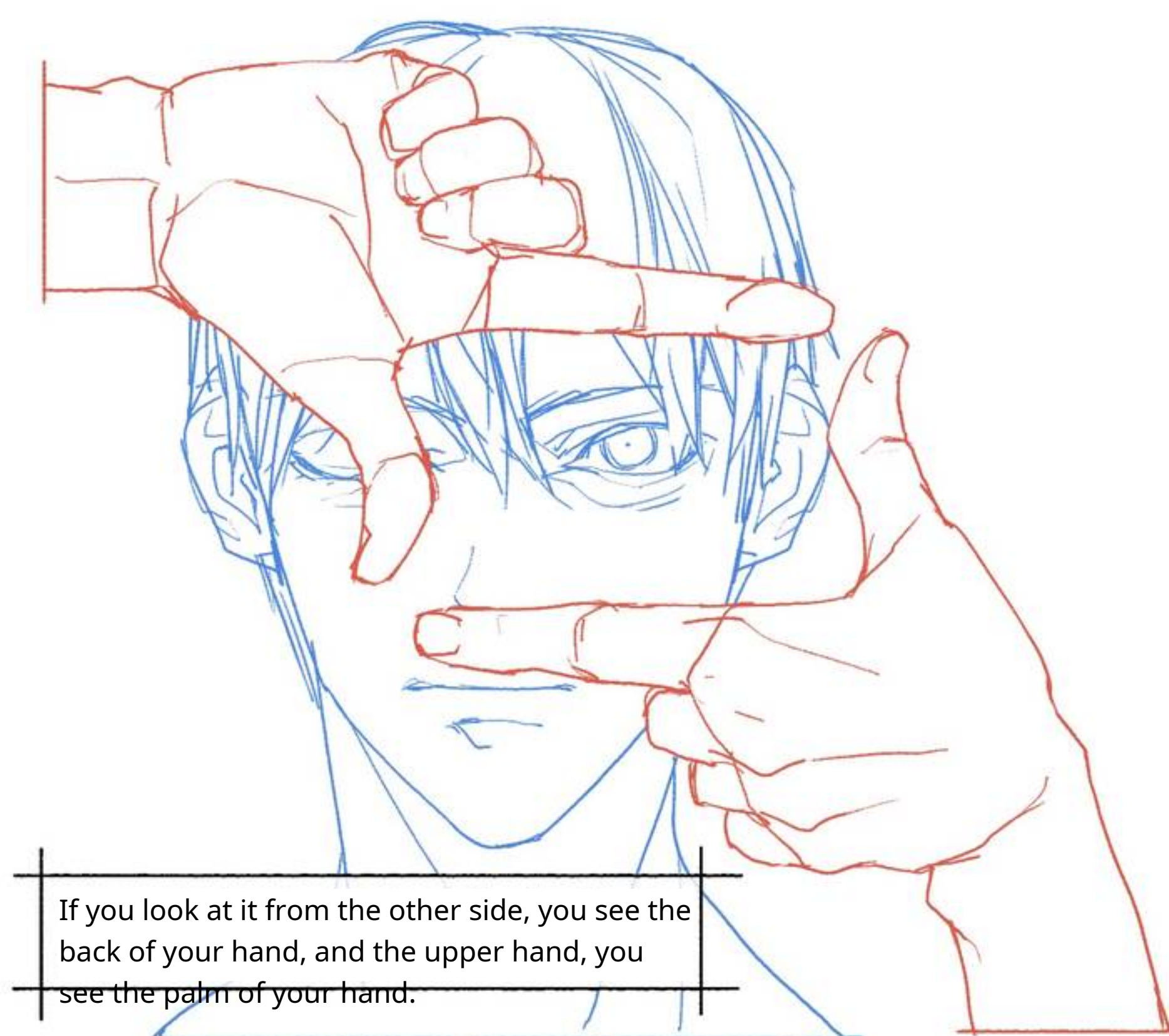
I'm going to change the rest of my finger in the palm of my hand, and I'm going to stop, and I'm going to change the size of my fingertip.



It's the same way that you draw your thumb and your index back and forth to form a rectangle square.

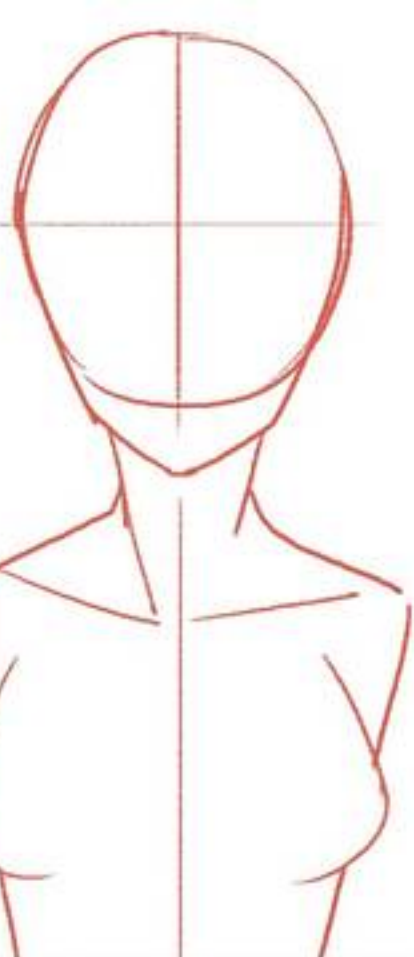


It creates a model that you're going to take in space.

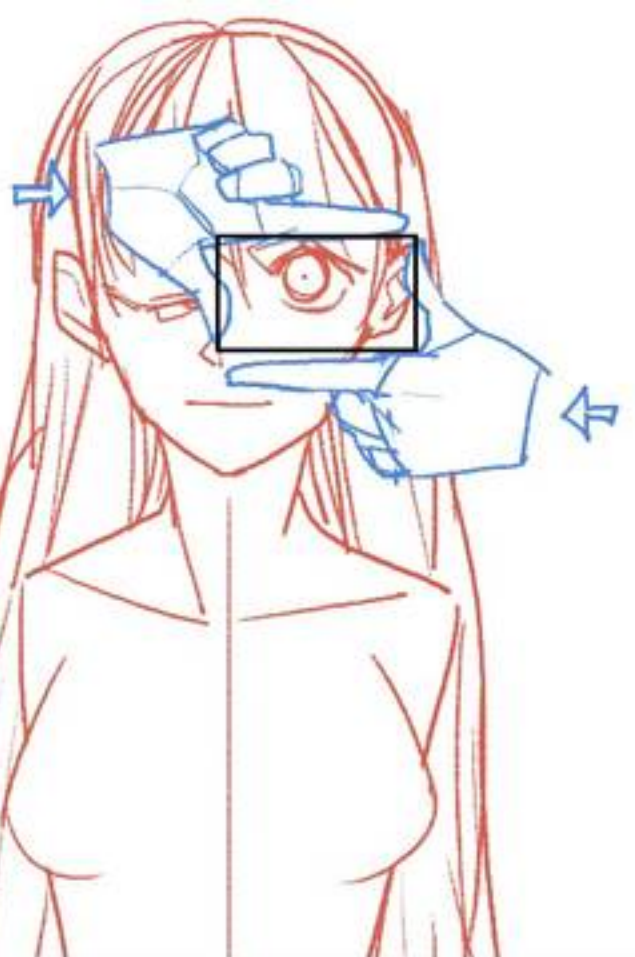


If you look at it from the other side, you see the back of your hand, and the upper hand, you see the palm of your hand.





I'm going to apply it to the upper body.



Fits into eye position, forms the shape above and below the object, and creates a rectangle space.



I'm going to raise the shoulders of the hand above.

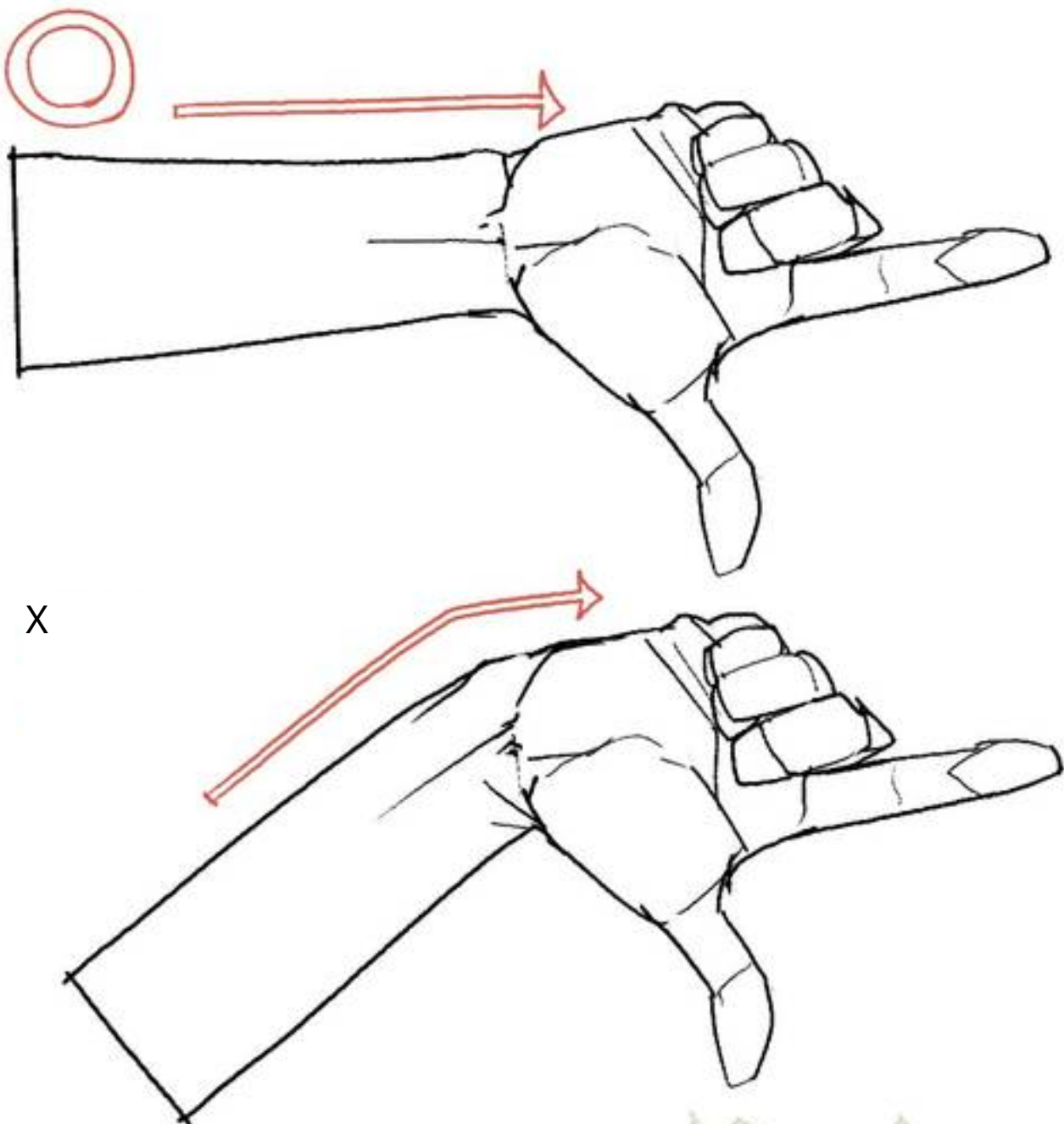


You add a bunch of clothes, and as your shoulders rise a lot, you're going to drop them in the direction of the folds.



I'm finishing with a gift point.

I'd like to know the taco author."



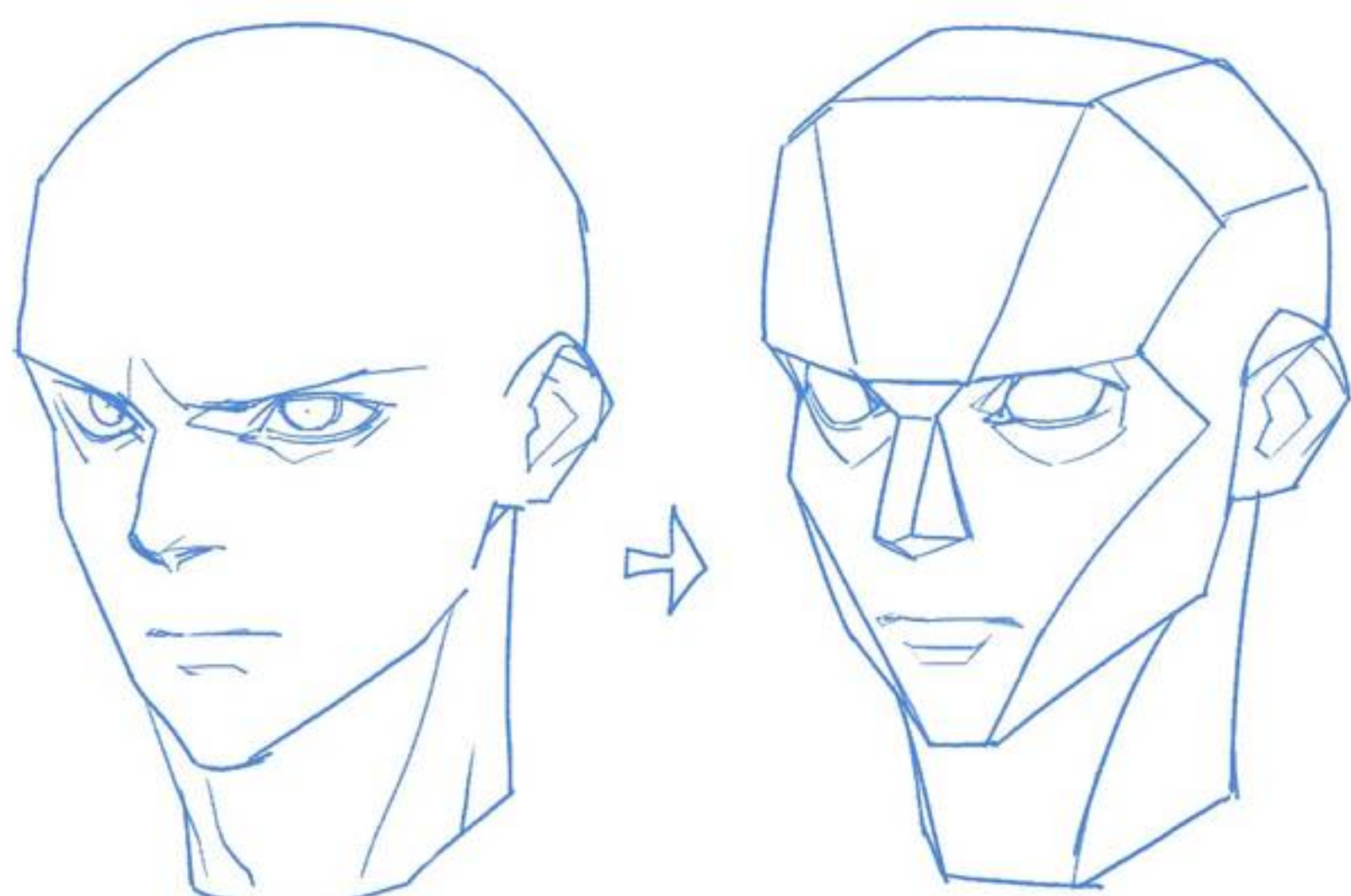
In the case of the hand that shows the palm of the hand, the wrist is bent inward, and the wrist is drawn just fine.



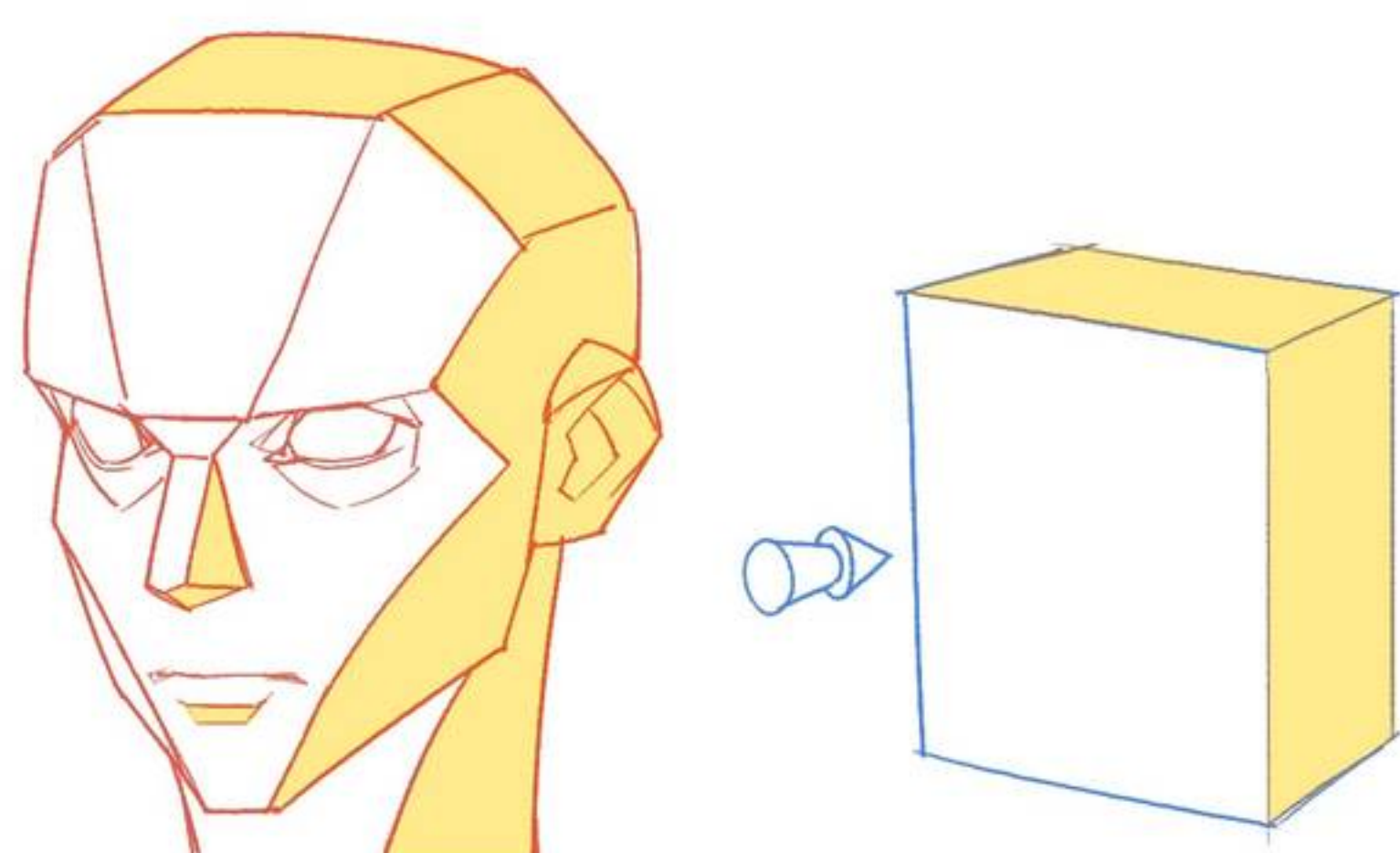
Key Doint



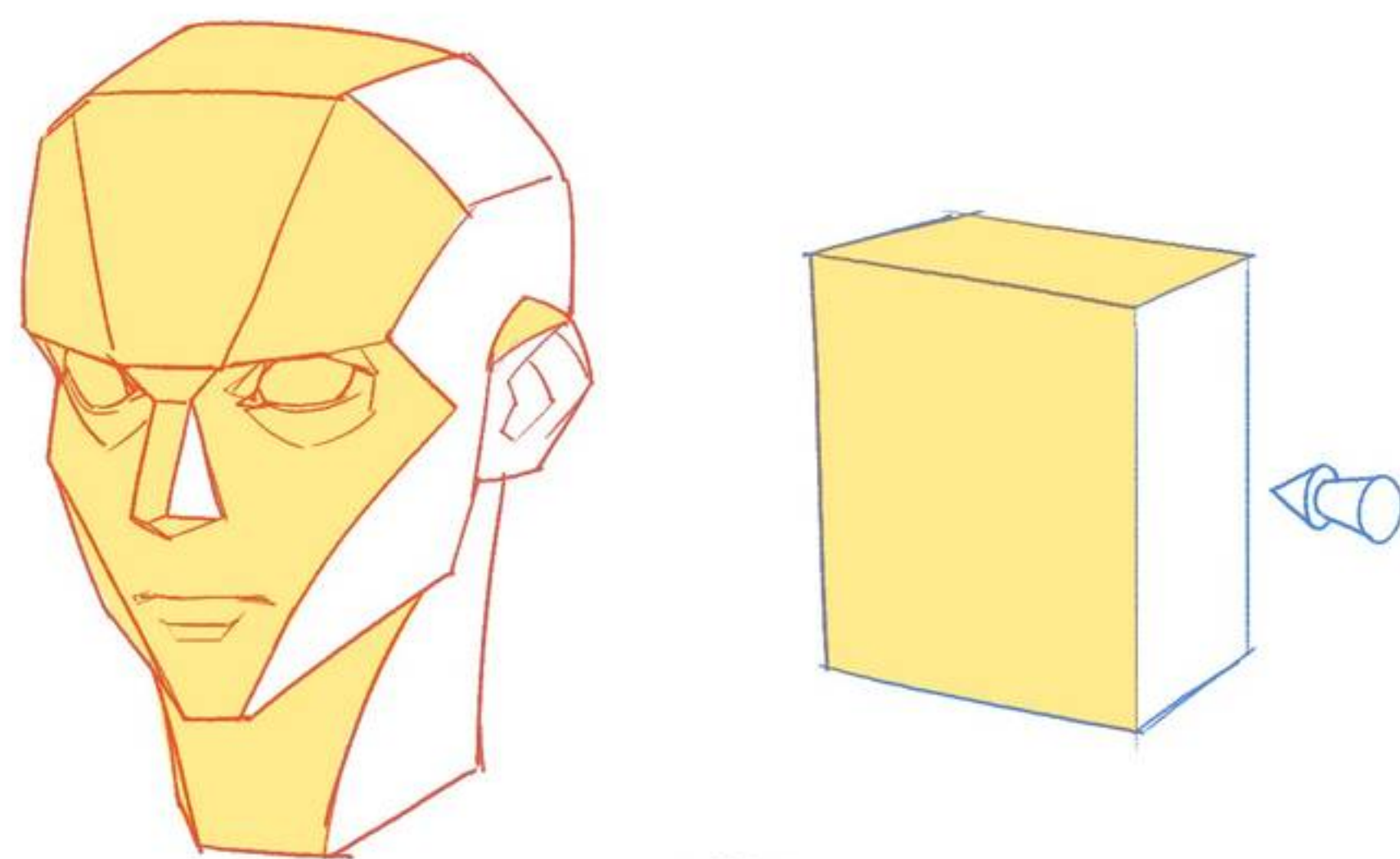
IQ: The expression of facial shadow is distorted.



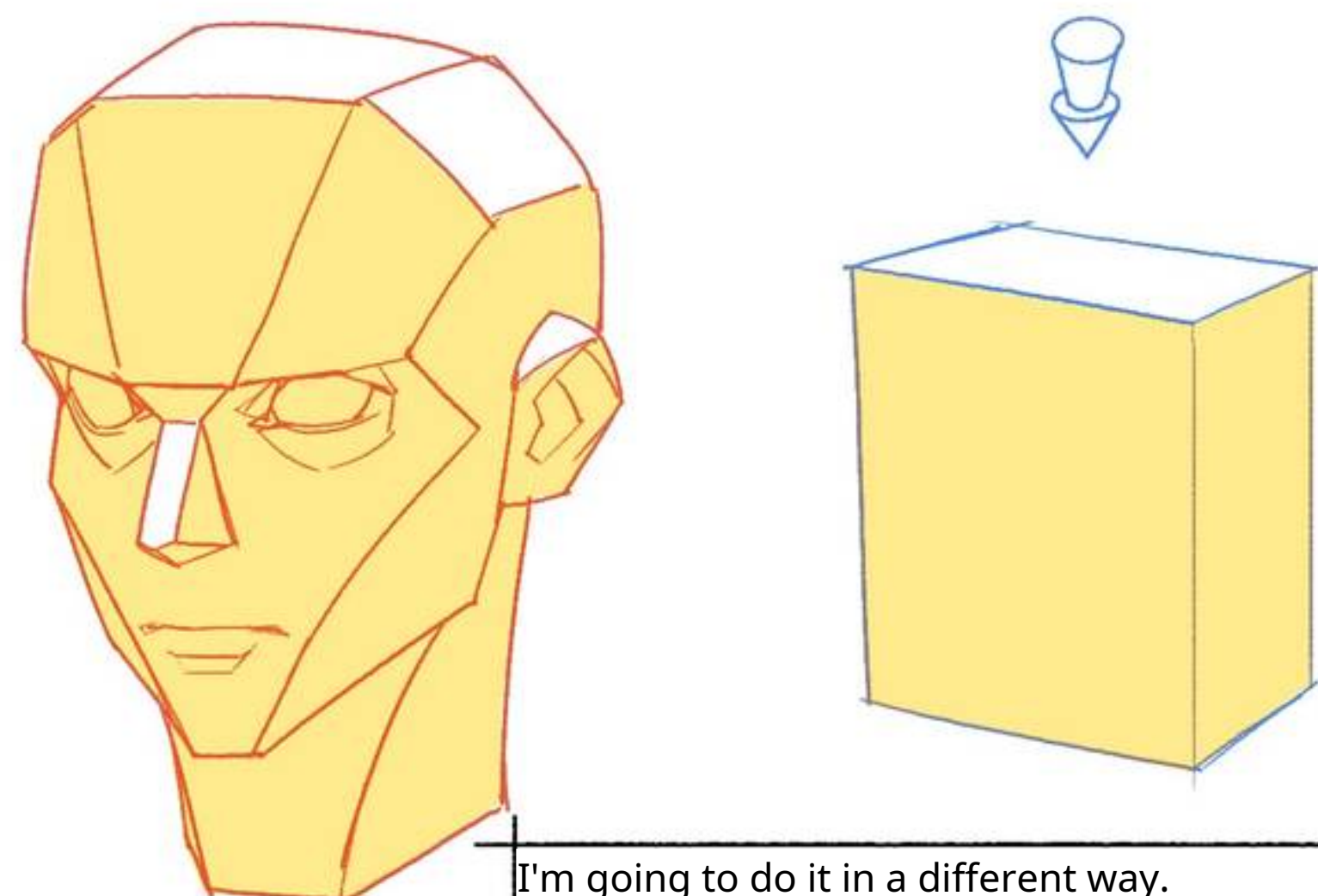
It's a simple way of thinking about it, and it's going to be a big divider, and it's going to have a triangle similar to the ratio of the nose to the triangle I.



You end up with a shadow on the sides and on the back, except for the face with the combed front.

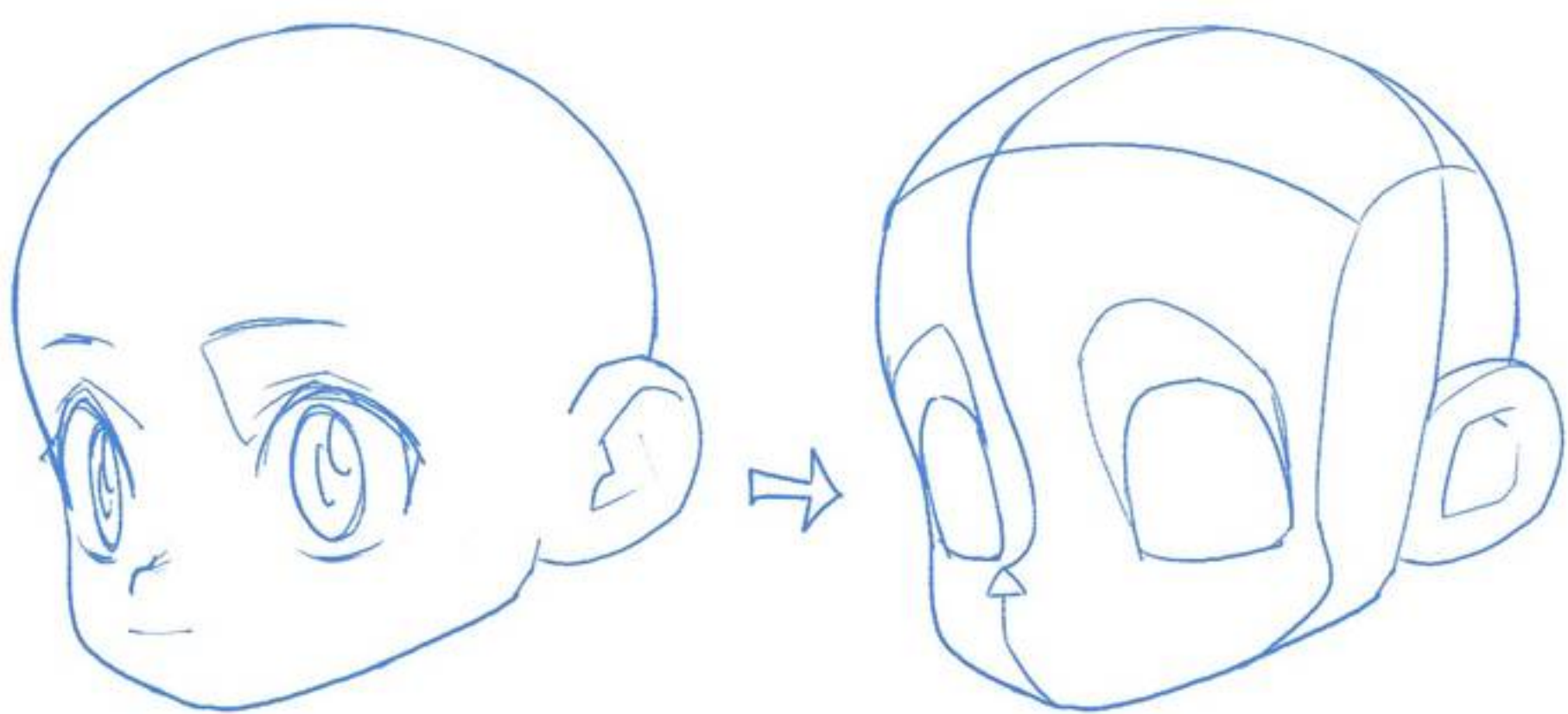


If you're combed on the side of the side, you're just as likely to drop a shadow over the rest of the side, except for the side of the side.

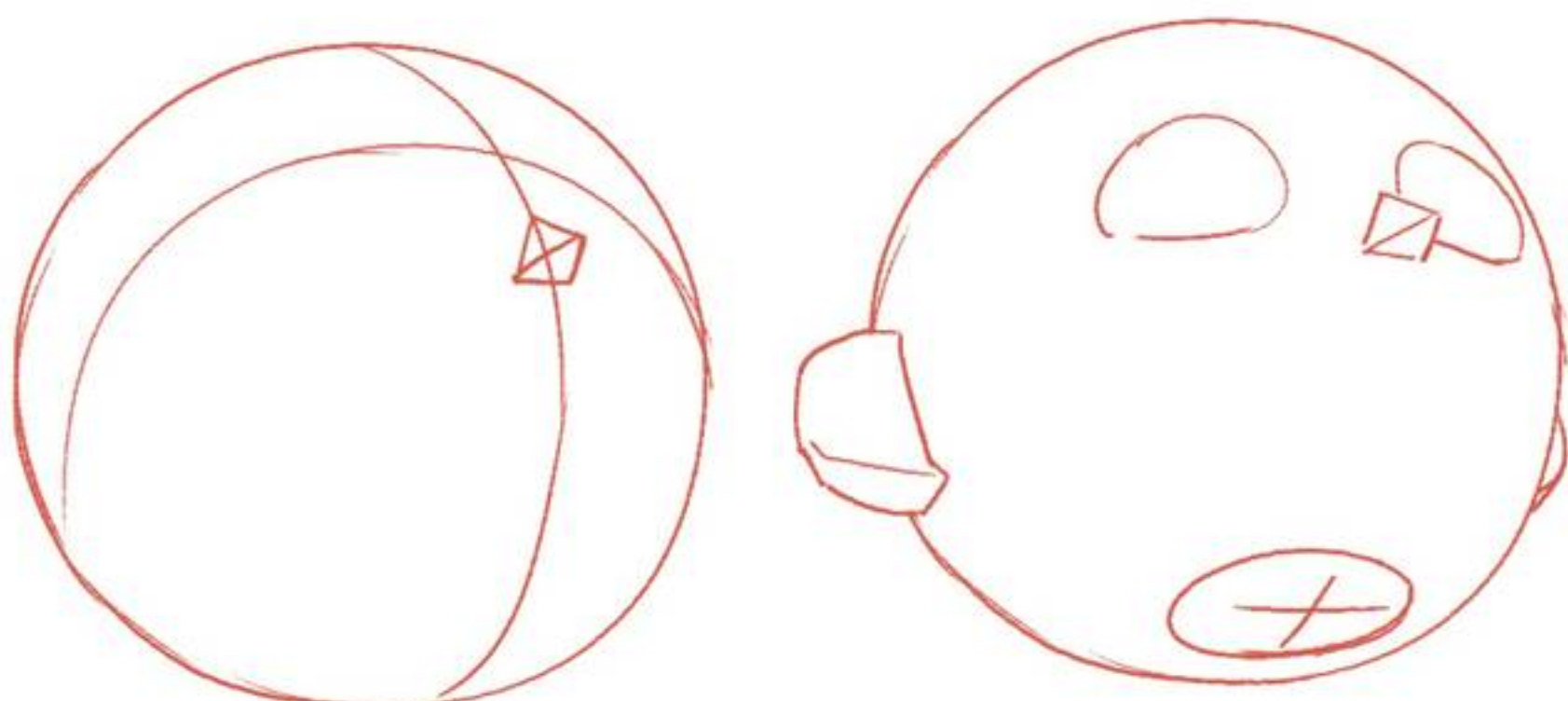


I'm going to do it in a different way.





A cute face, if you think about it a little bit, if you think about it a little bit more, if you look over the shadow, you're going to see that it's going to look something like this.

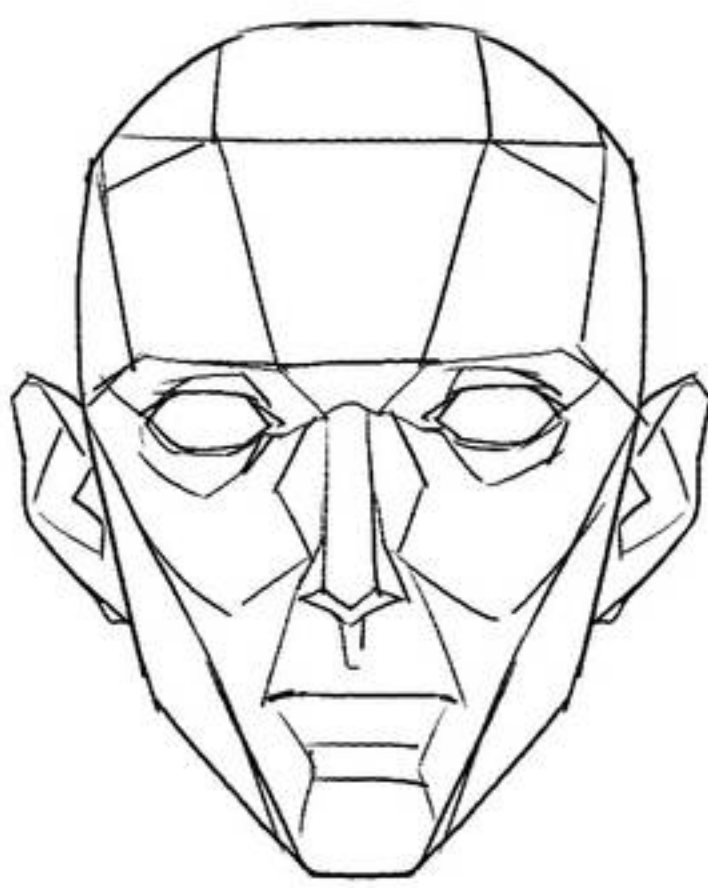
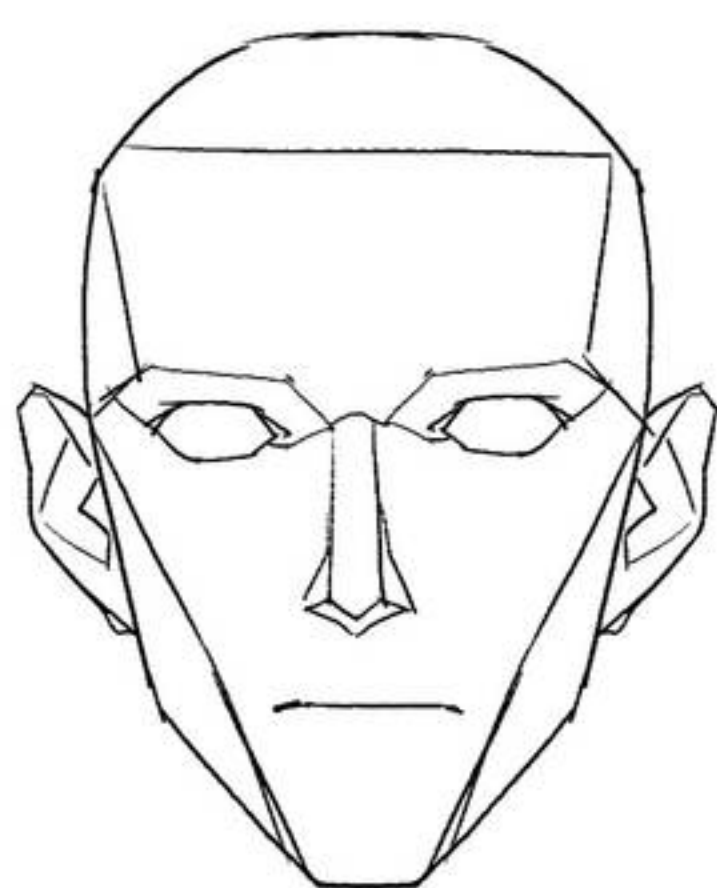


A different angle is used to draw the character's face



I'm going to finish by drawing a shadow over the side, thinking of the direction of the light.

I'd like to know the taco author."



The more you divide the surface of your face, the more the shadow level, the more the details of your face are going up.



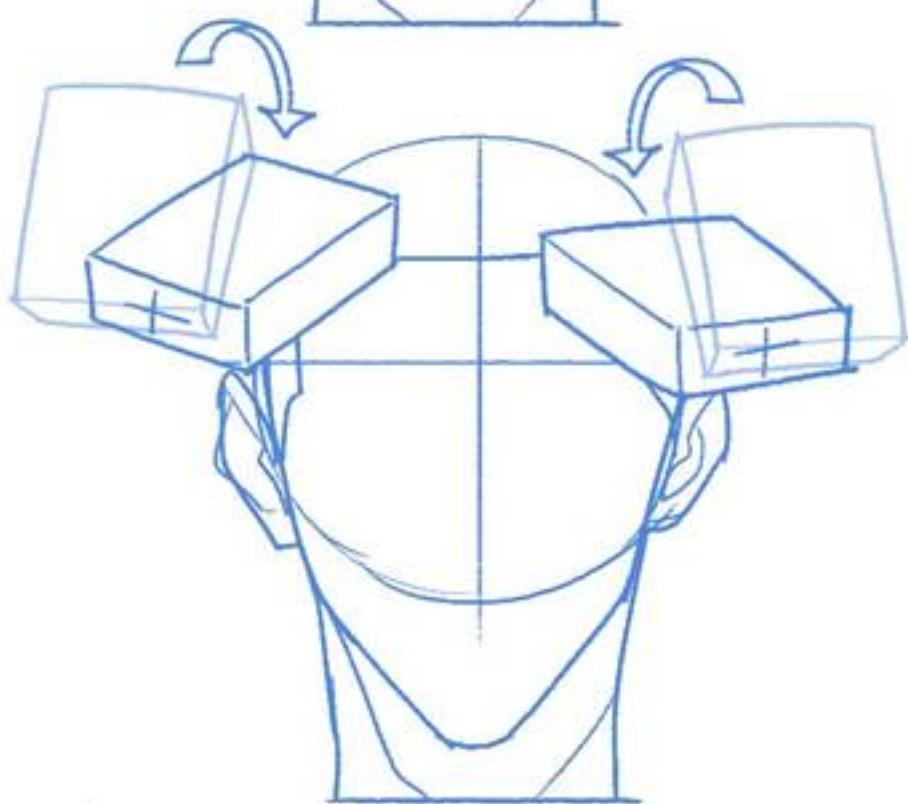
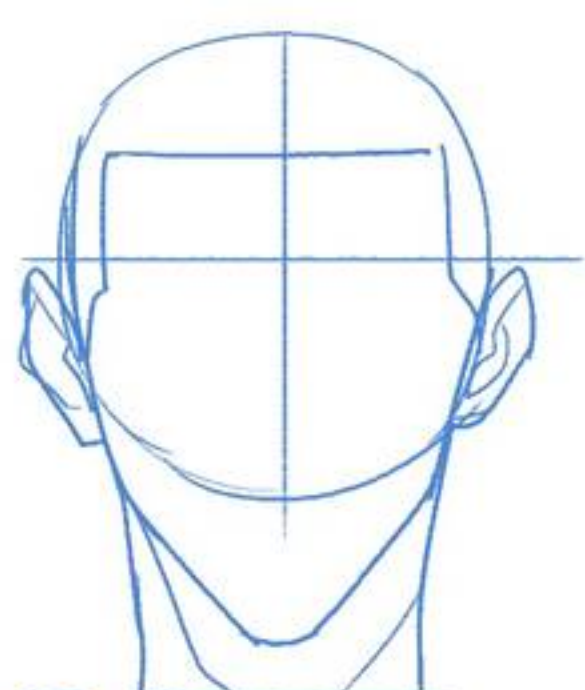
Key Doimt



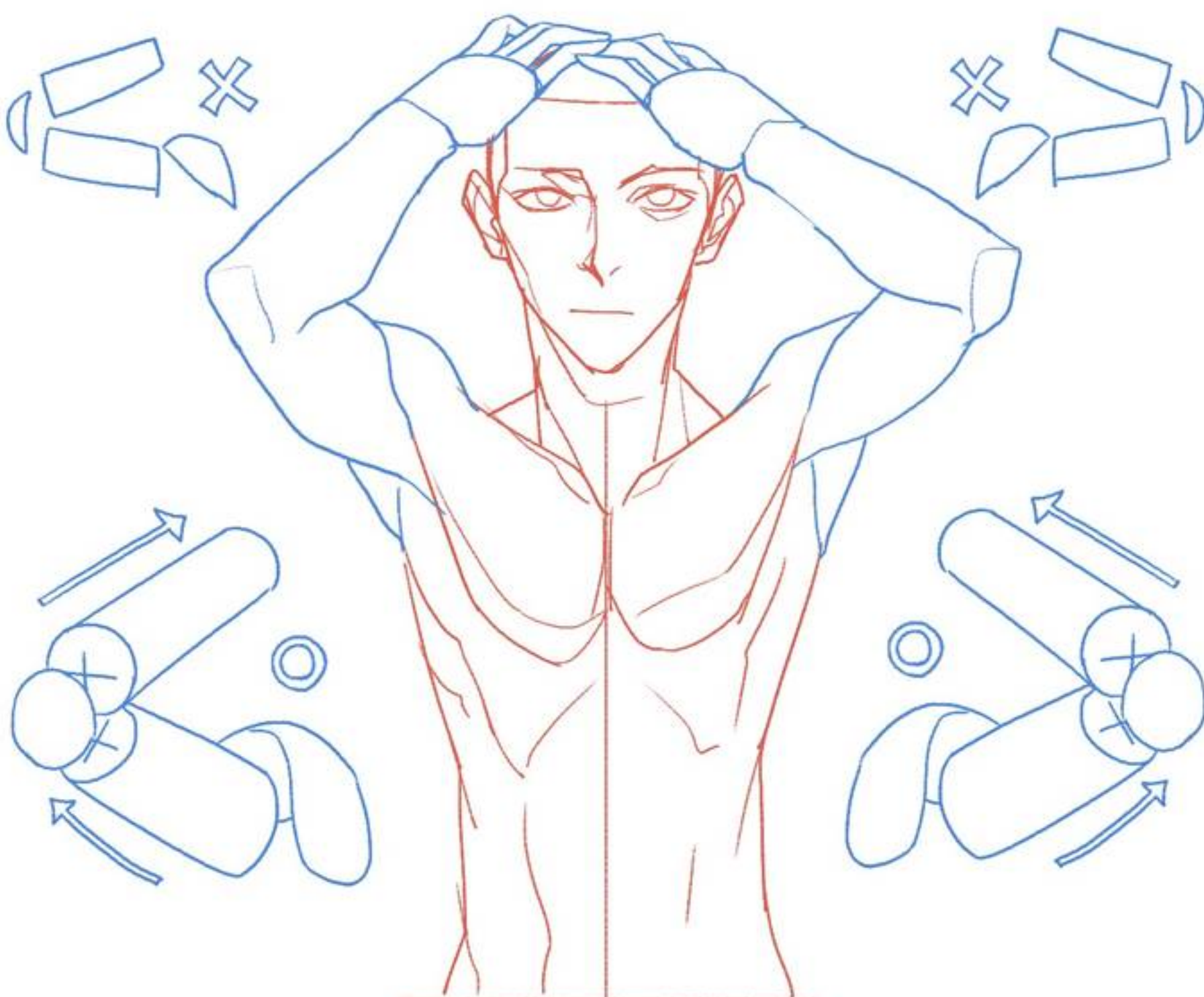
[Q: I want you to draw the front clip with both hands.]



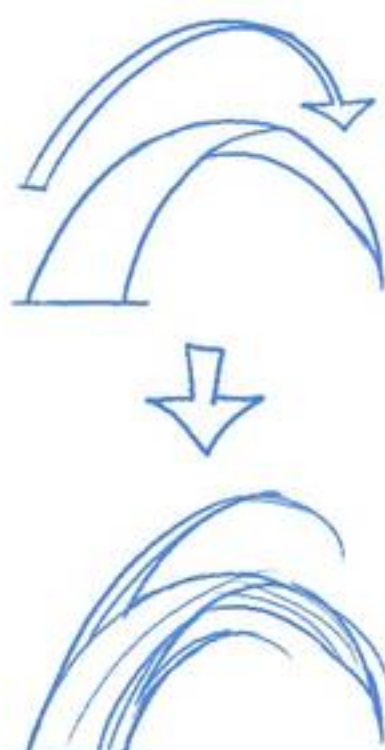
It's going to be above both hands, so it's going to be a little bit of a collarbone and a little bit of a chest line.



With eyes on both hands and fingers on the edge of the head, I'm drawing it.



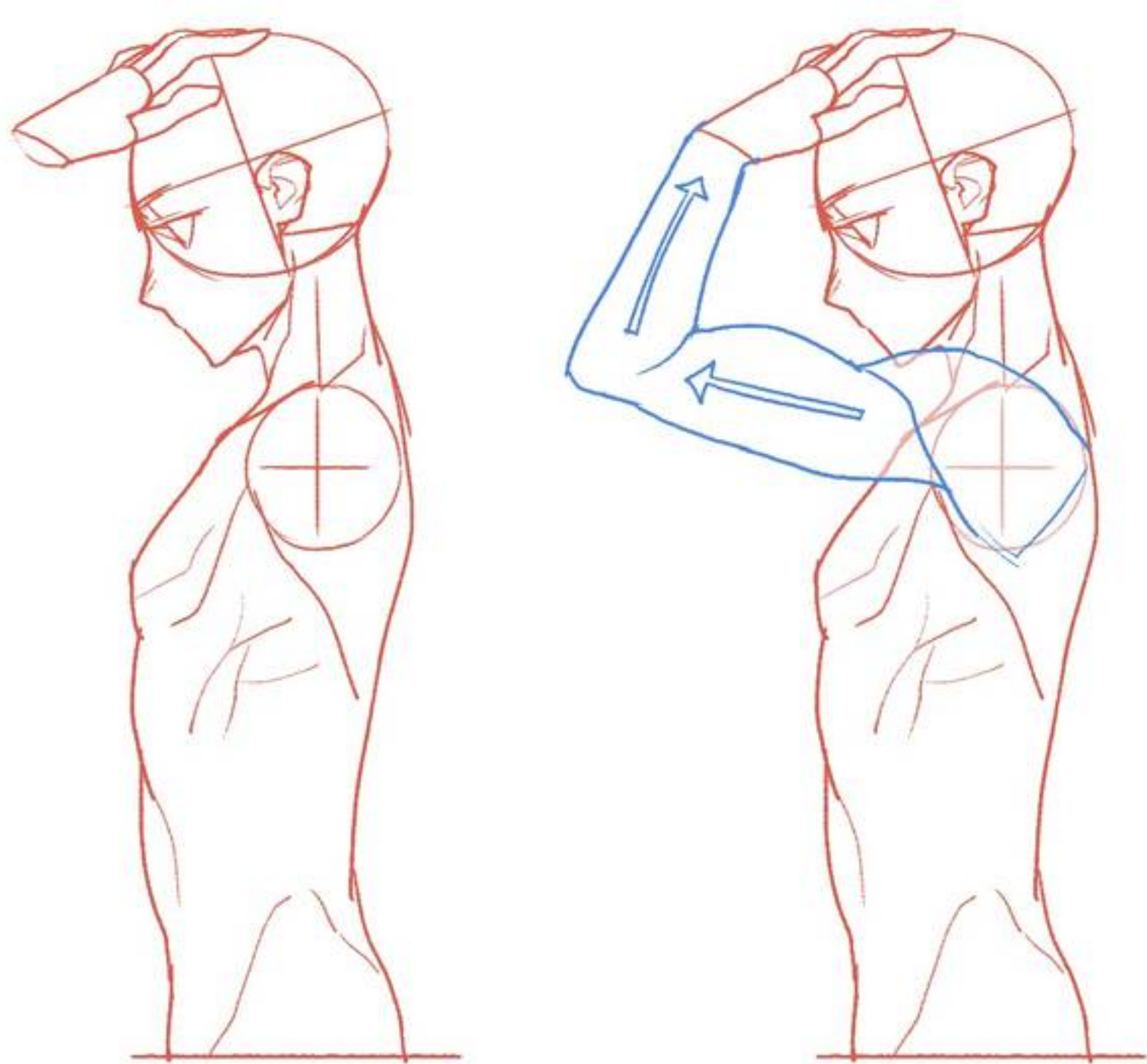
If the angle of the arms is three-dimensionally expressed, then the natural, hardness is gone.



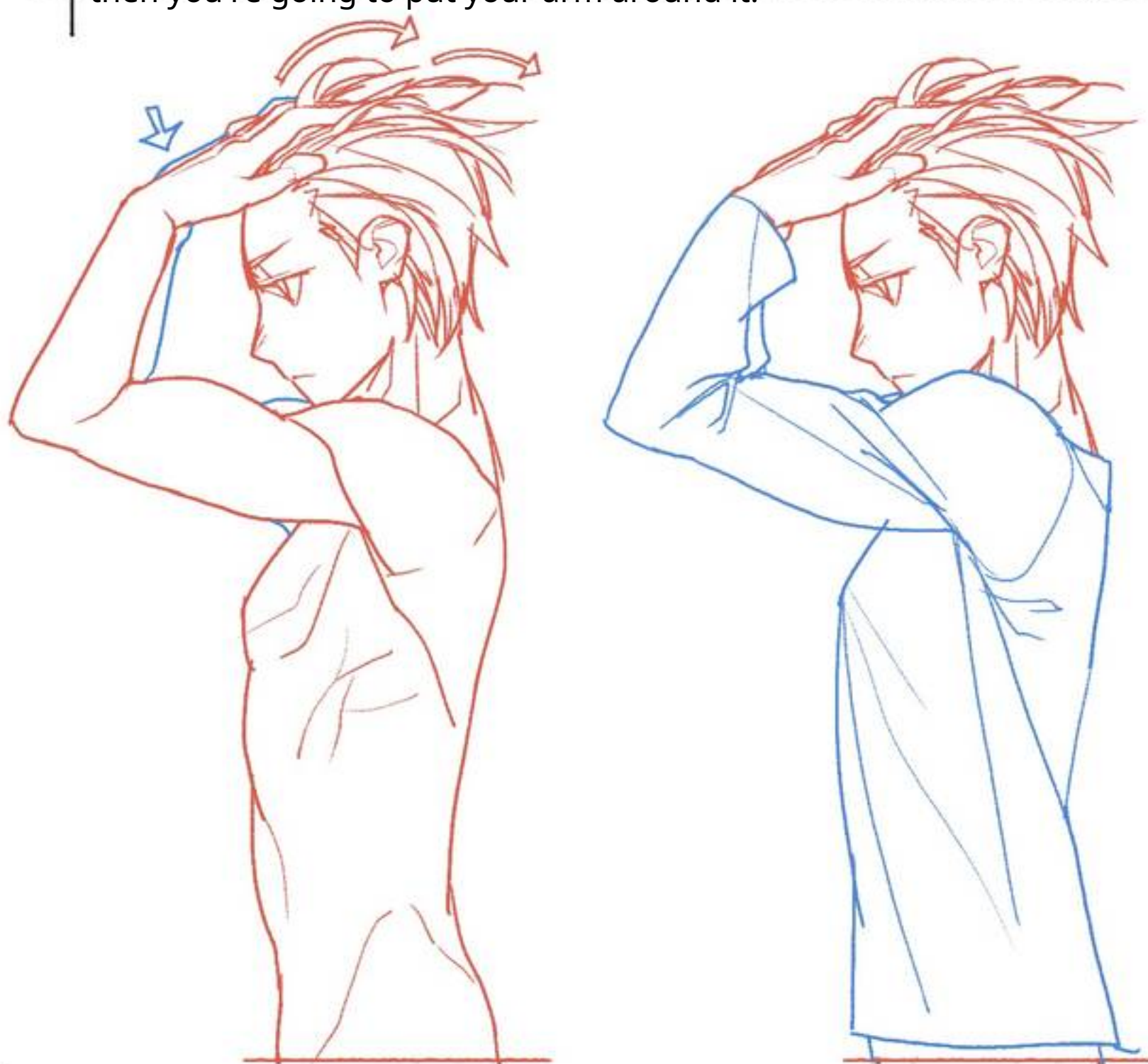
When the hair is expressed in a back-up form, the three senses come back to life.

I'm going to close with the line.

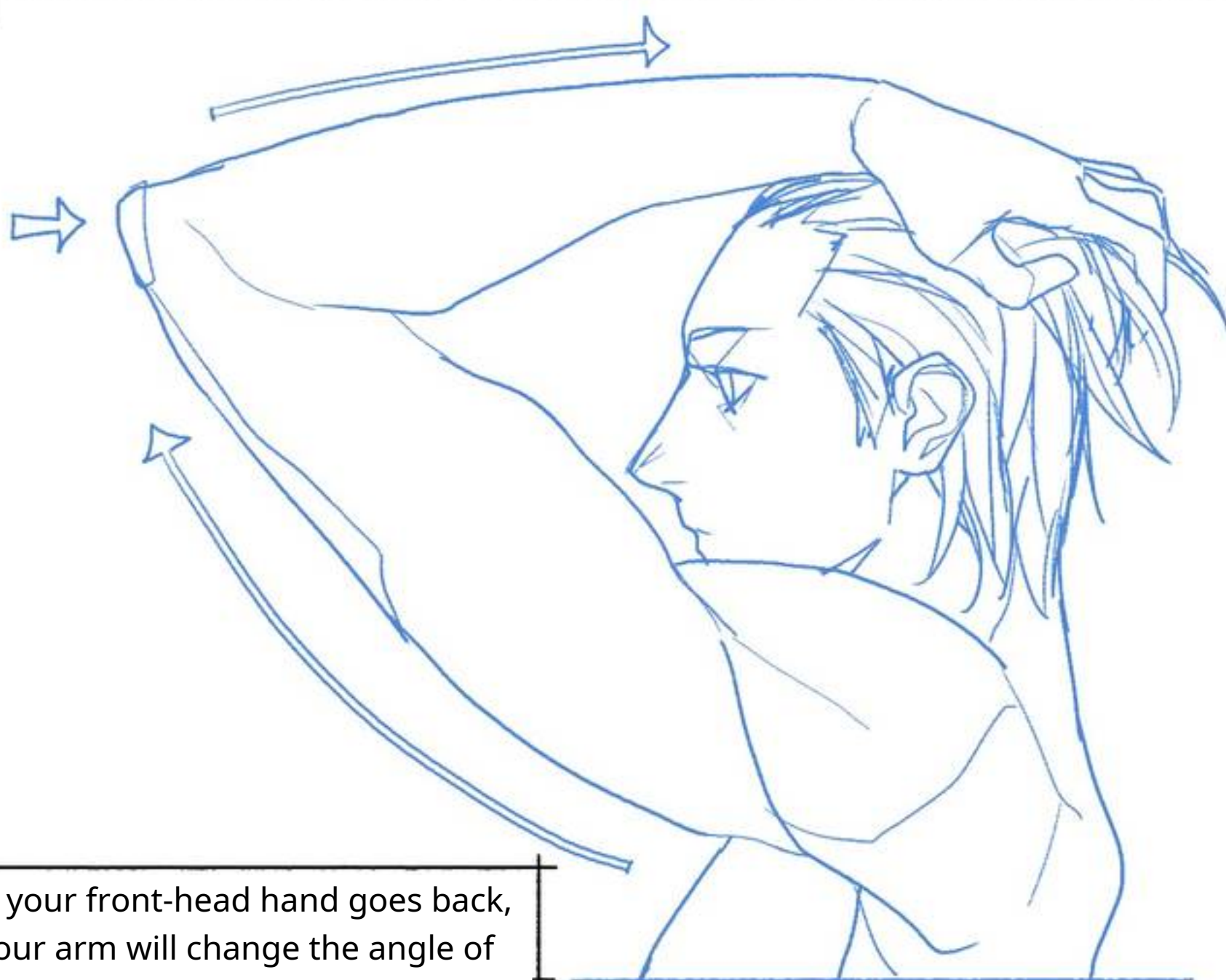




If you're looking at it from the side, first you can see your thumb, and then you're going to put your arm around it.

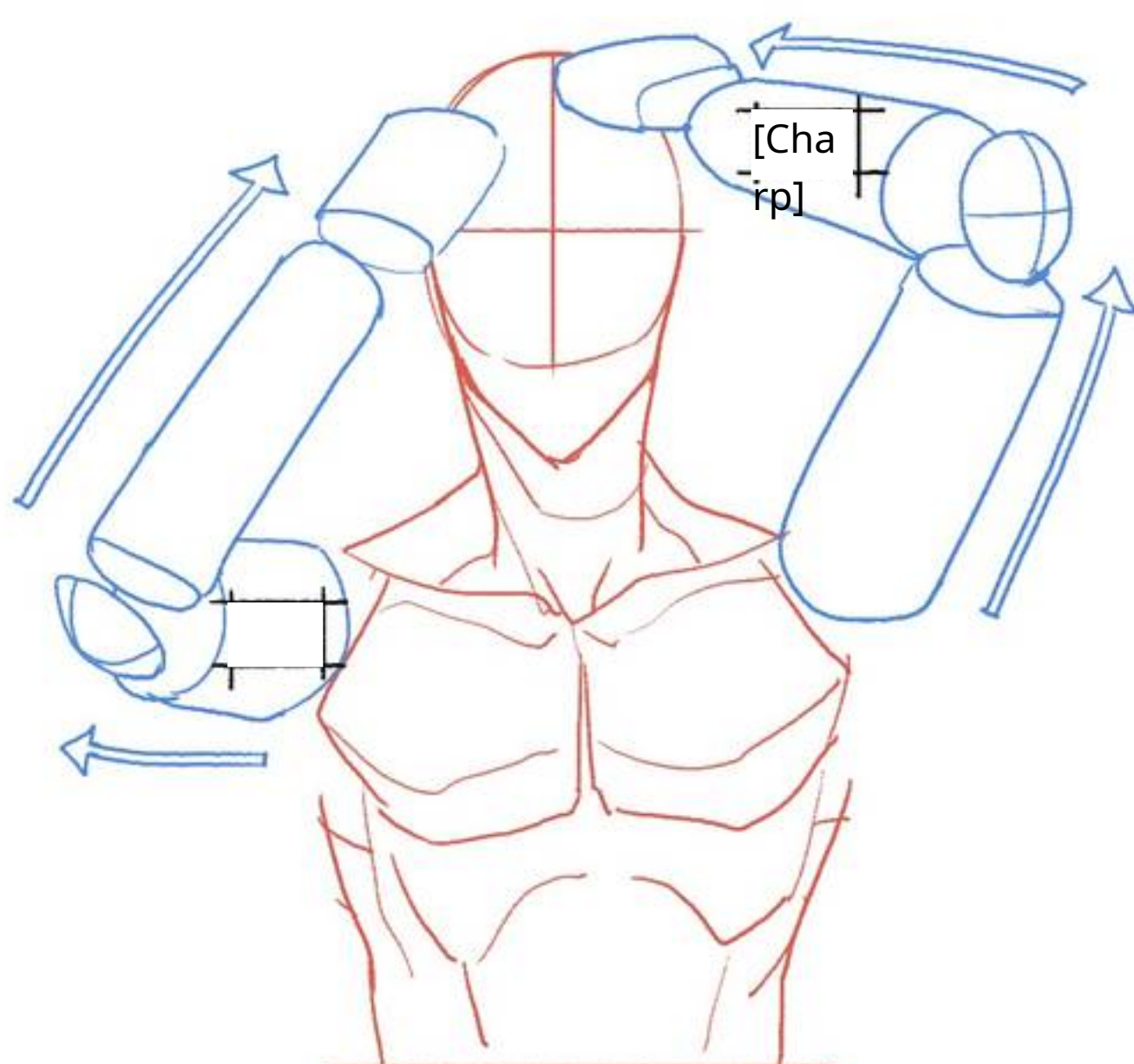


It's a little bit of the arm on the other side, and then a little bit of the hair on the back.



If your front-head hand goes back, your arm will change the angle of your arm.

He said it'd be nice to know a writer.



A good match between the arm top and the pitch of the foot, according to the position of the hand, will eliminate the awkwardness of the arm length.



Key Doint



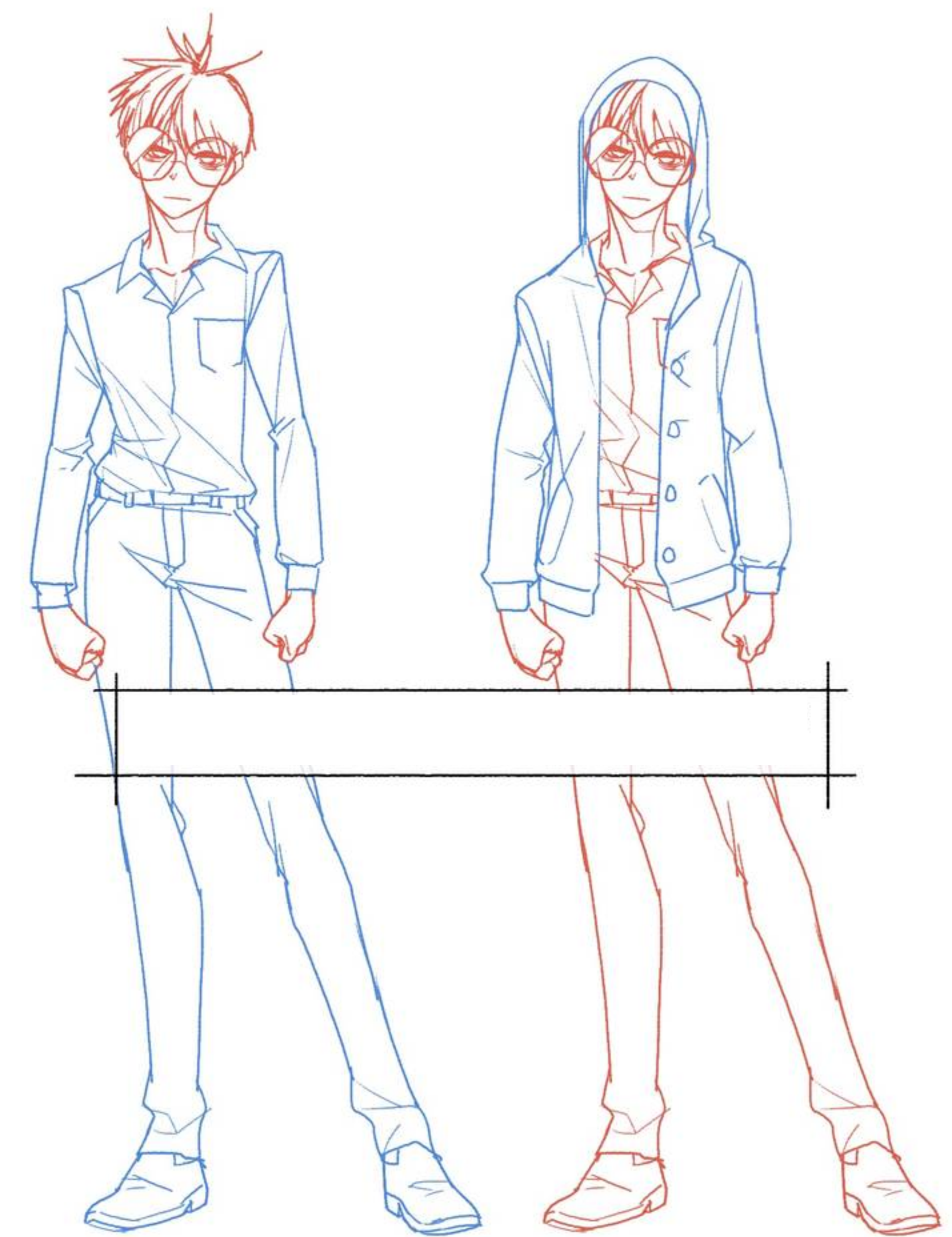
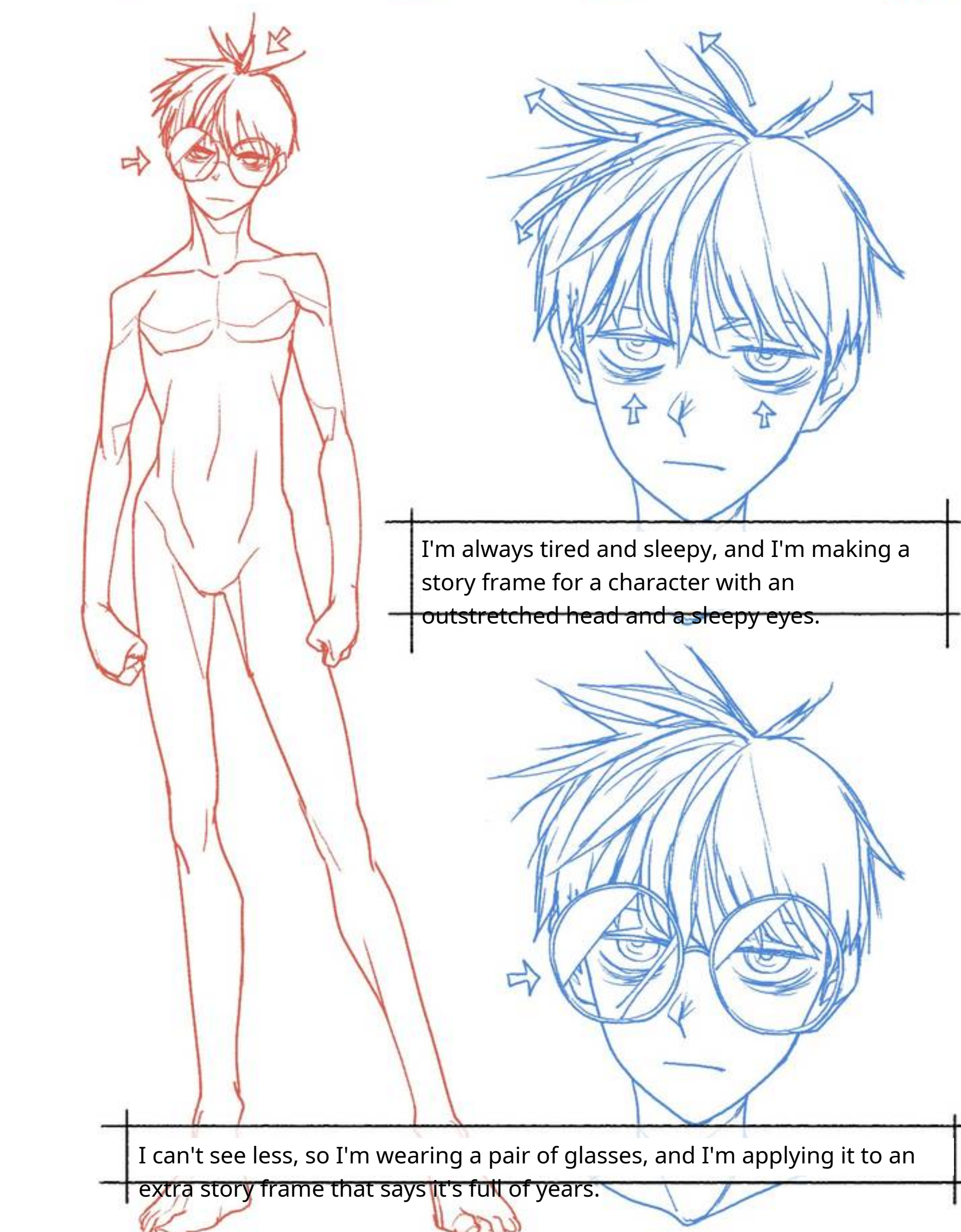
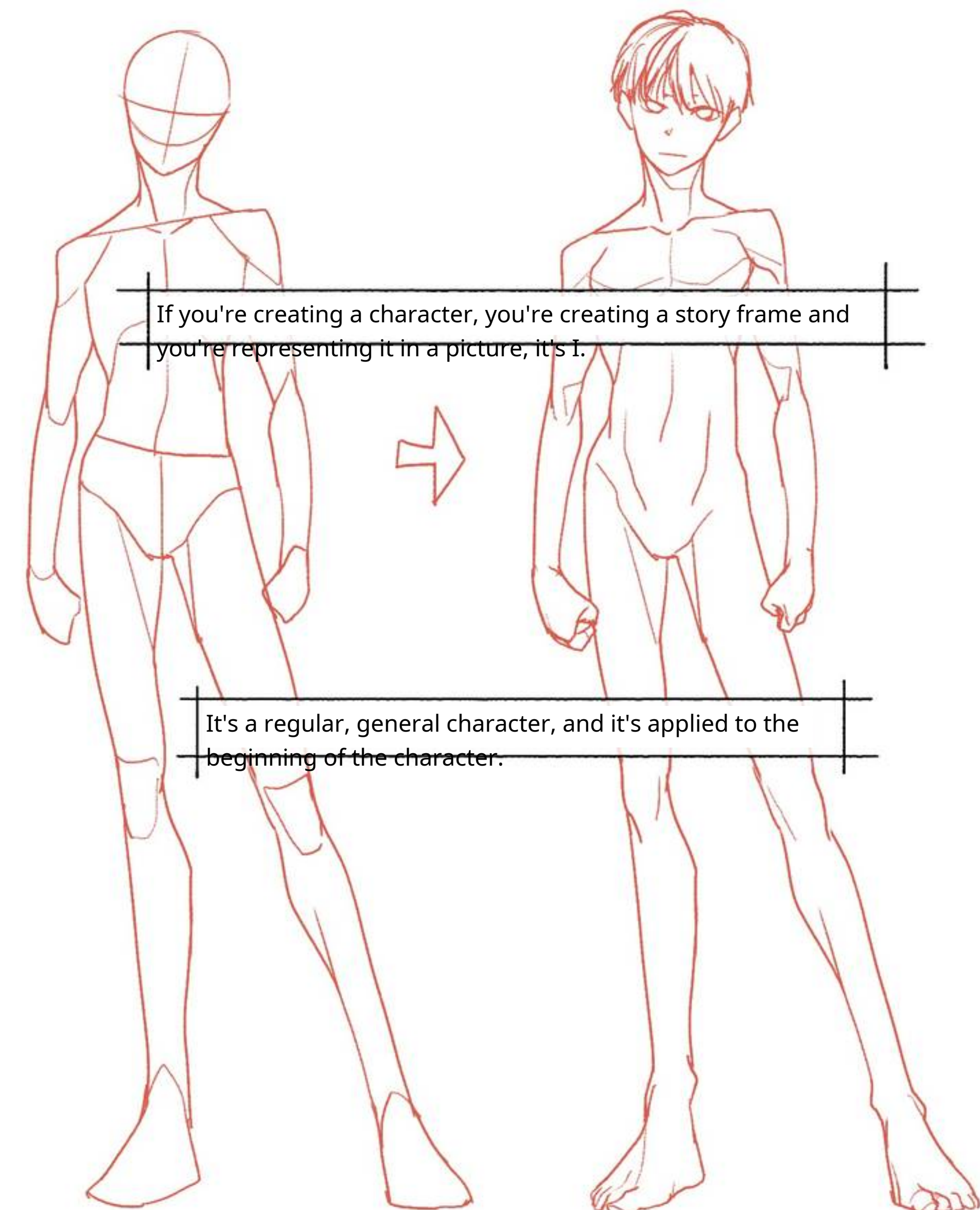
IQ: What's a character really doing?

If you're creating a character, you're creating a story frame and you're representing it in a picture, it's I.

It's a regular, general character, and it's applied to the beginning of the character.

I'm always tired and sleepy, and I'm making a story frame for a character with an outstretched head and a sleepy eyes.

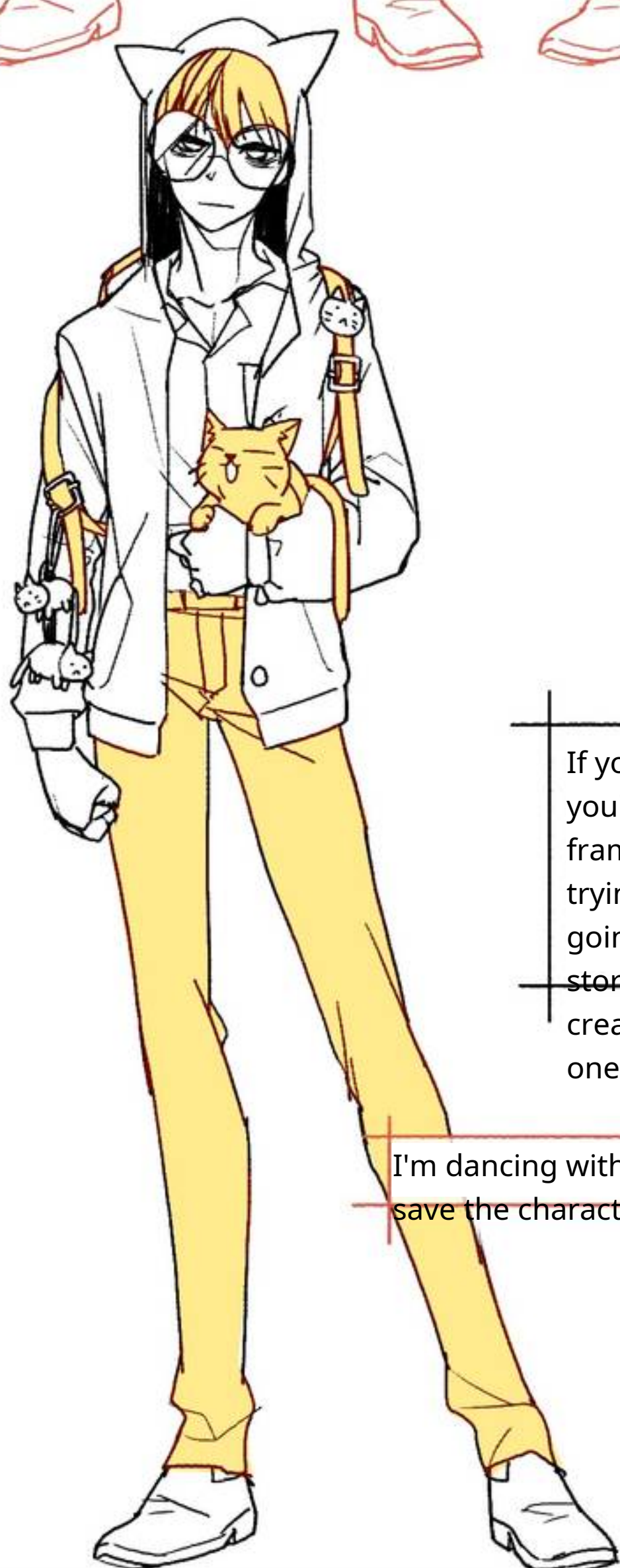
I can't see less, so I'm wearing a pair of glasses, and I'm applying it to an extra story frame that says it's full of years.







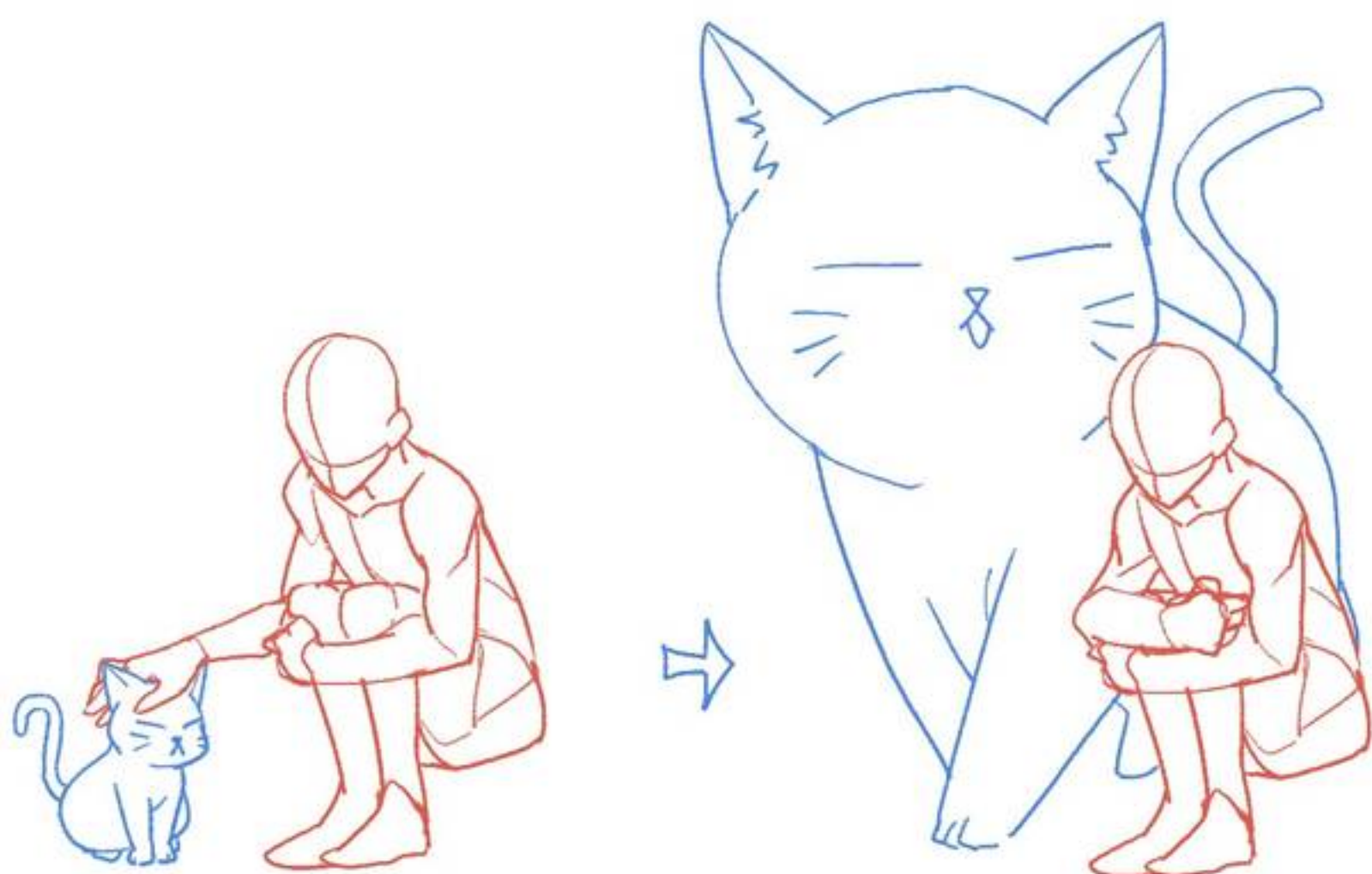
The usual cat frame is so narrow that I'm going to buy a cat-related placev, and I'm going to make a story that's like a cat that lives at home, and I'm going to create a character.



If you're going to create, you're going to create a story frame for the character you're trying to create, and you're going to add one image to the story, and you're going to create an interesting and easy one.

I'm dancing with all the people who try to save the character of the 20th century.

I'm just trying to get to know the taco writer.



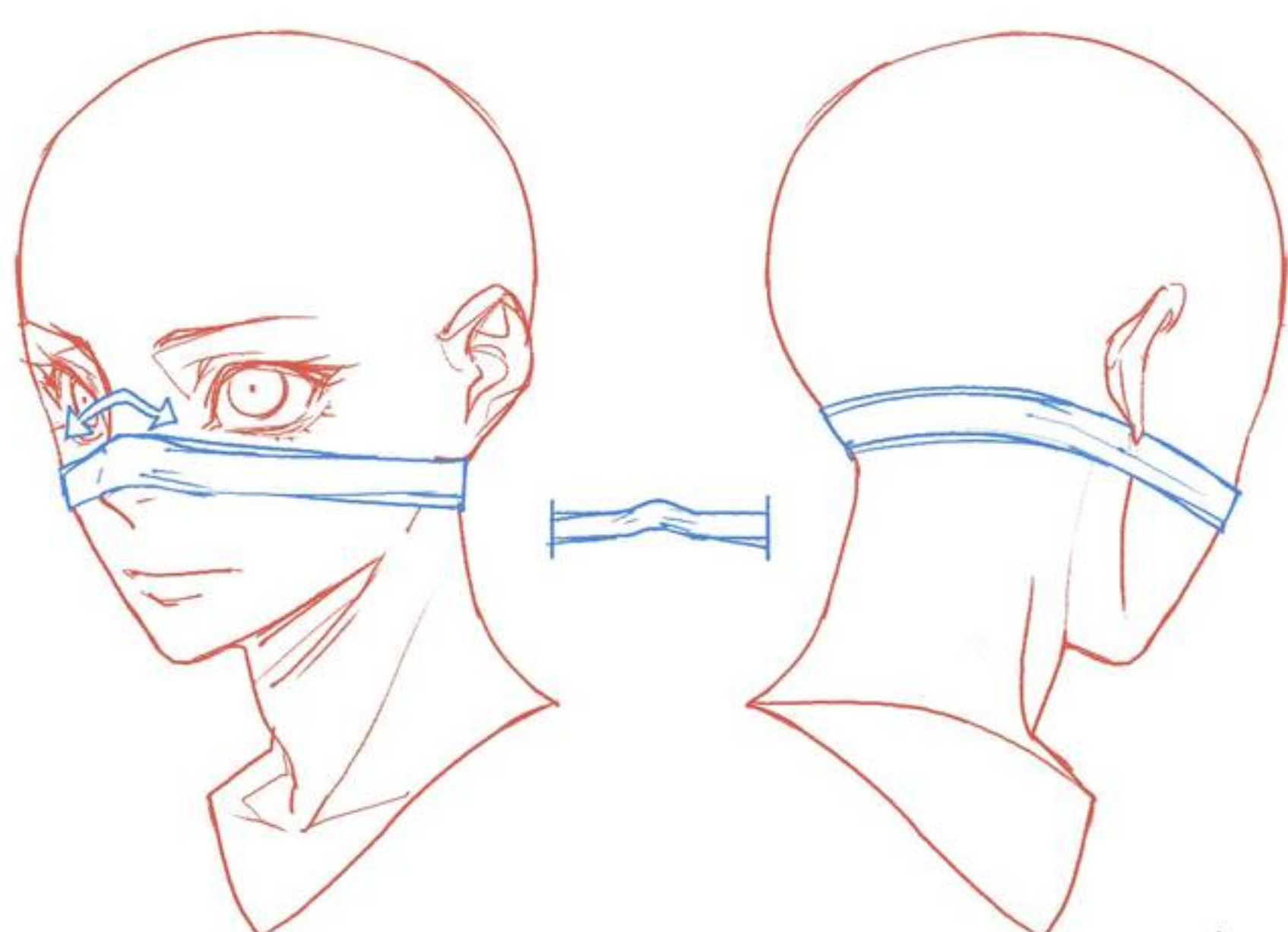
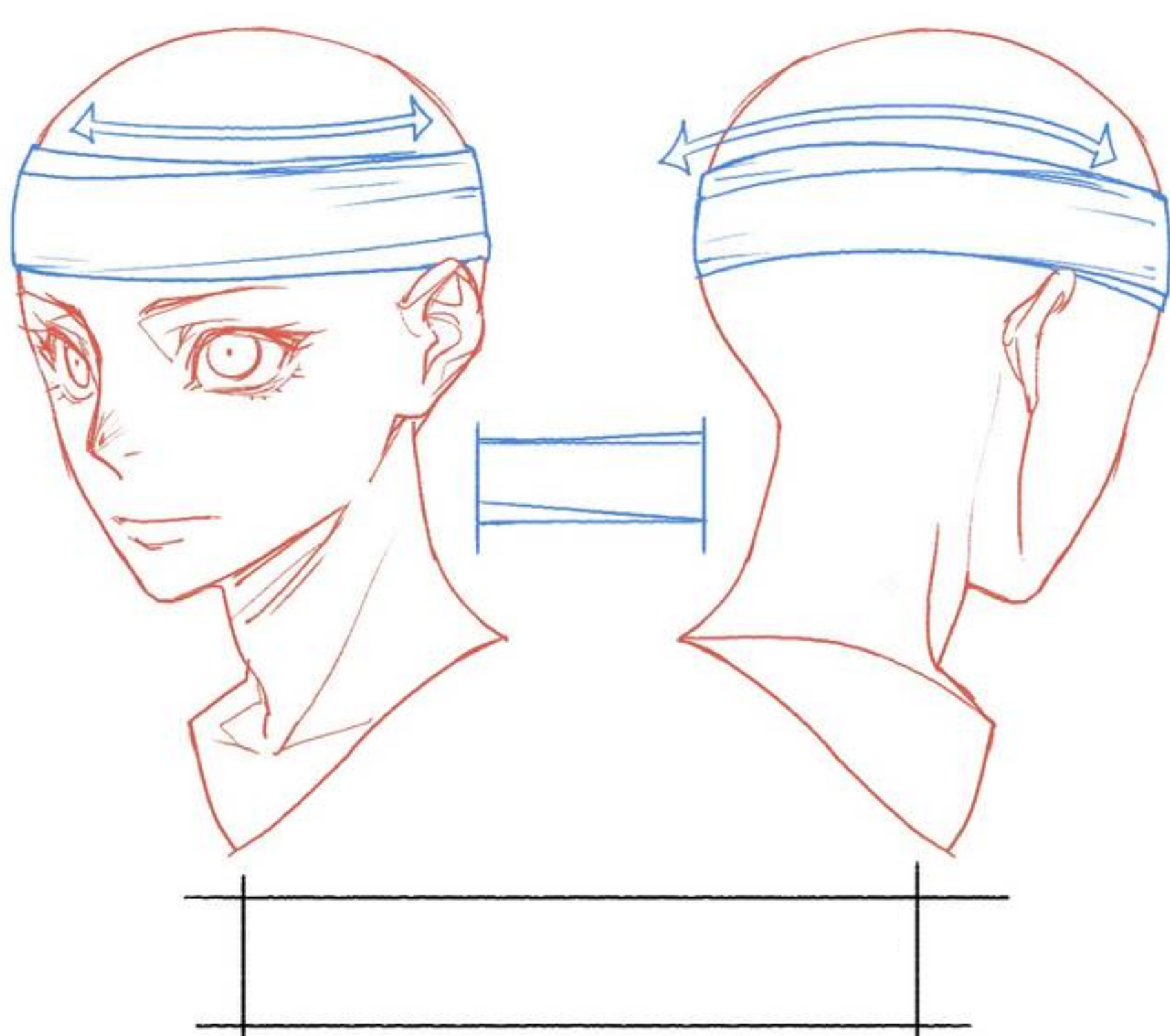
It's a fantasy creation, and it helps create something that's different, even if it's different, in reality.



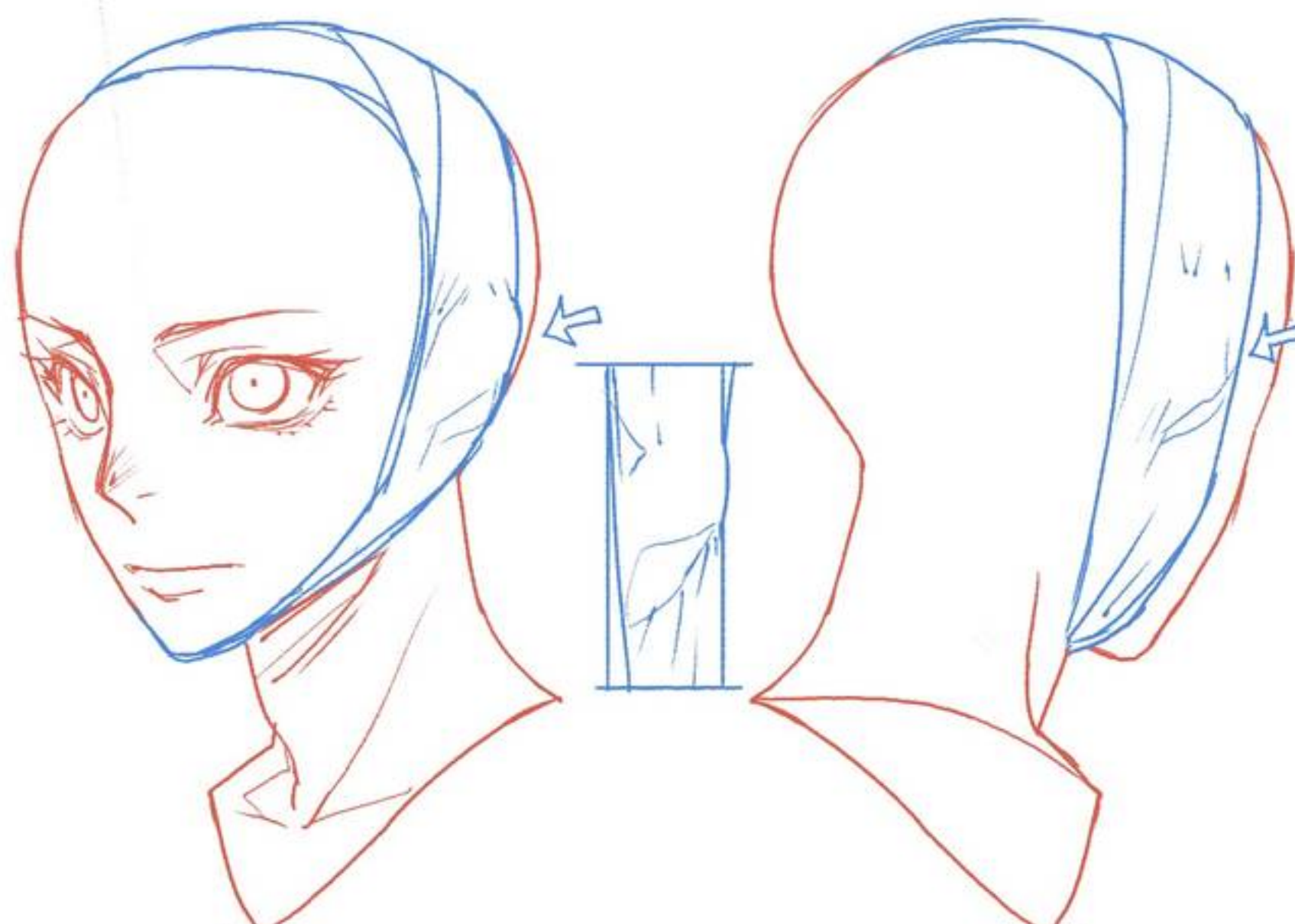
Key Doint



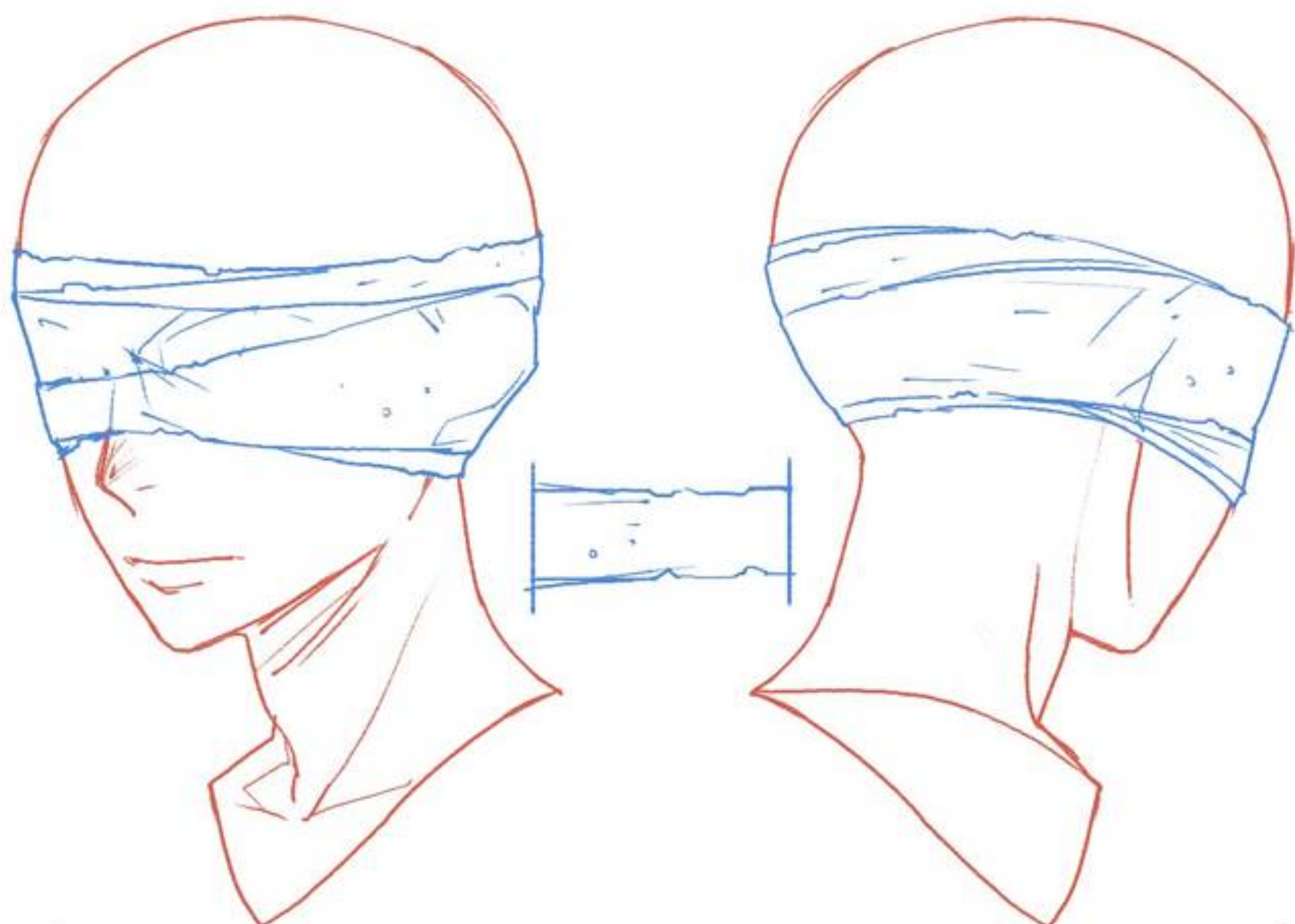
IQ: I want you to look at the face of the boom-and-communism.



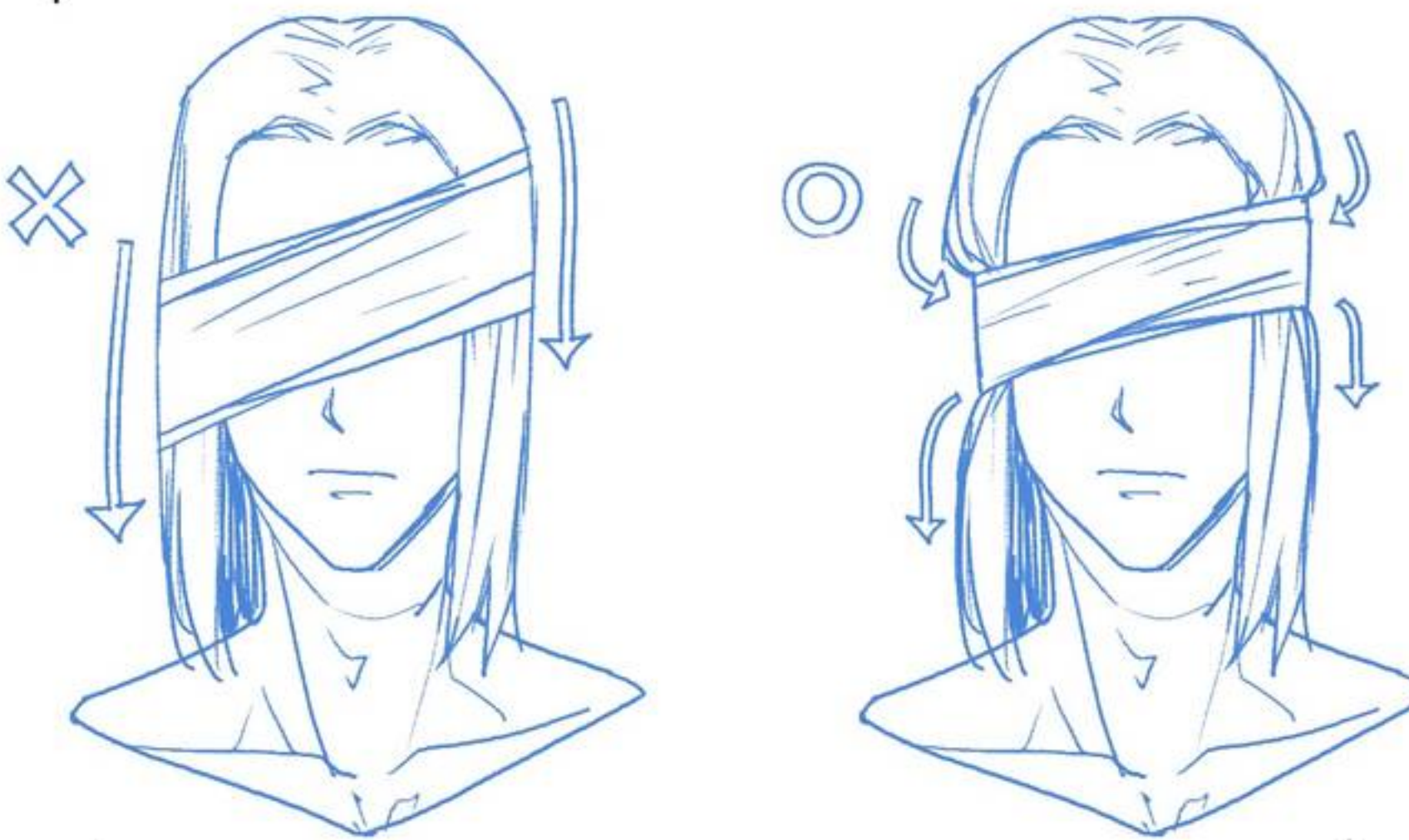
I'm going to draw it where it's going to be, where it's going to be the area of a thick or thin fire field, and when it's going to close up like a nose, it's going to turn it upside down.



It's caused by the ears of a blind man, and if you make it into a boom, it'll give you a three-dimensional sensation.



To create a long-term feeling of fire, it's to make you feel like an old siluth.



If you're a boom with hair on your head, you're gonna have to make a fireball in your hair.





You can cover it with your hair, or you can see a fire between your hair.



Draws faces and matches them



I'm drawing an unintelligible, considering the leak in the face.

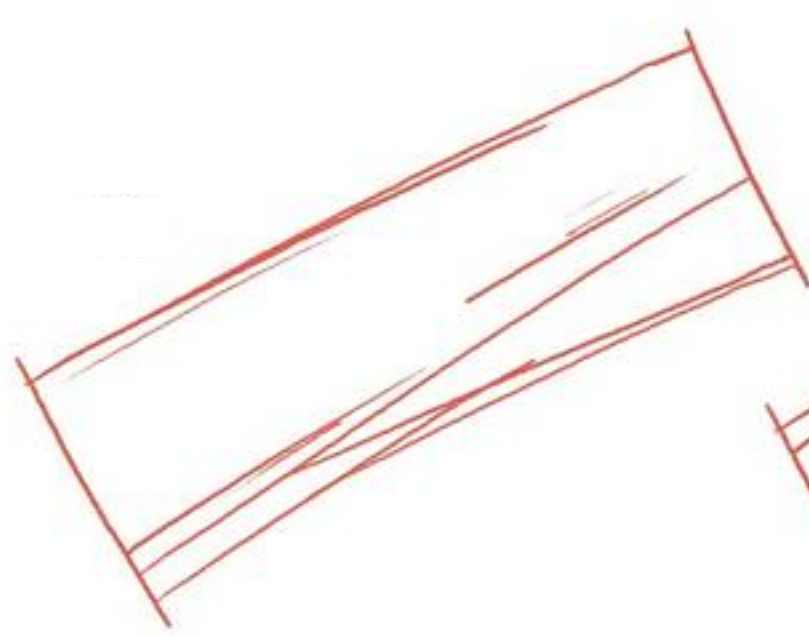


I'm trying to keep my hair off my hair. I'm trying to cover my body.

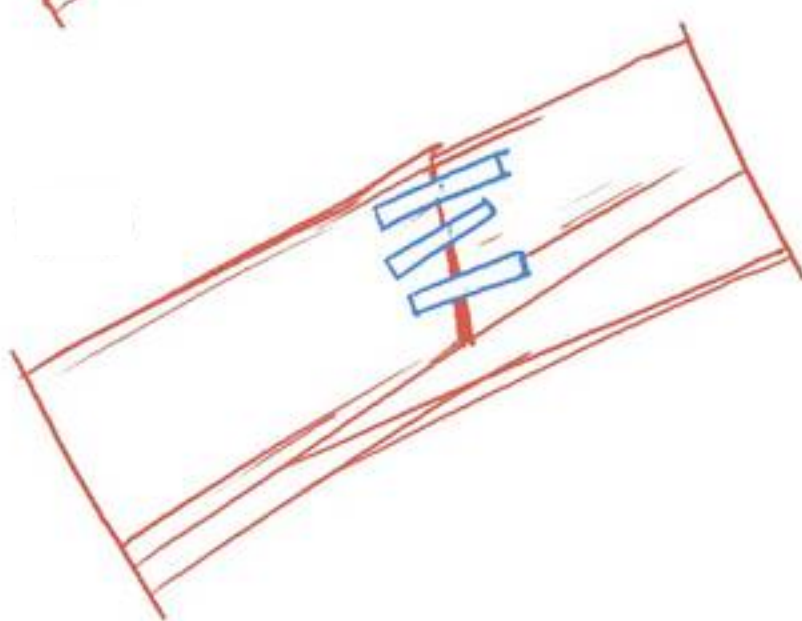
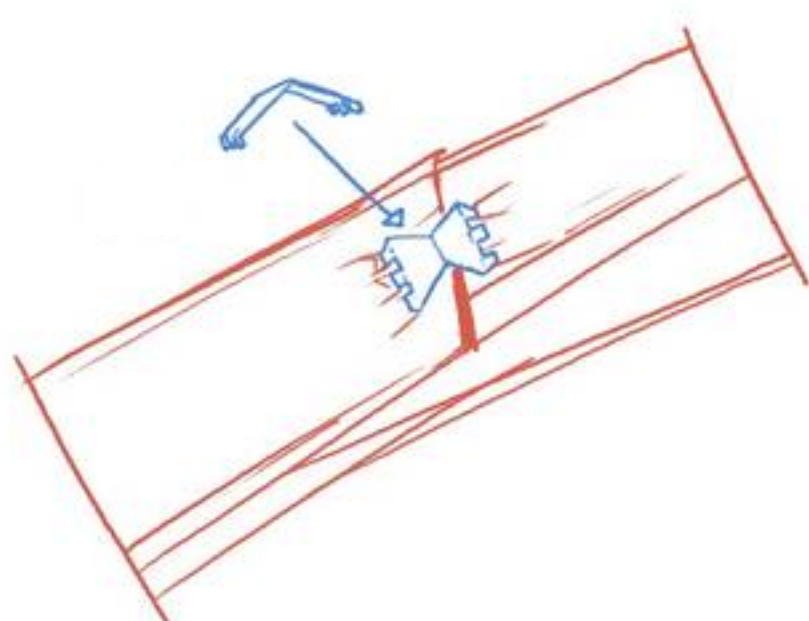
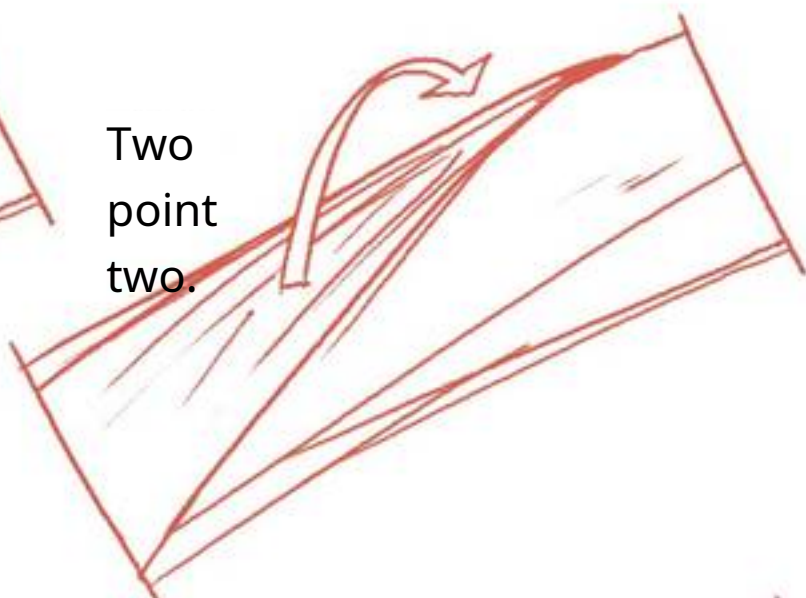


I'm going to close with the line.

I'd like to know the taco author."



Two point two.



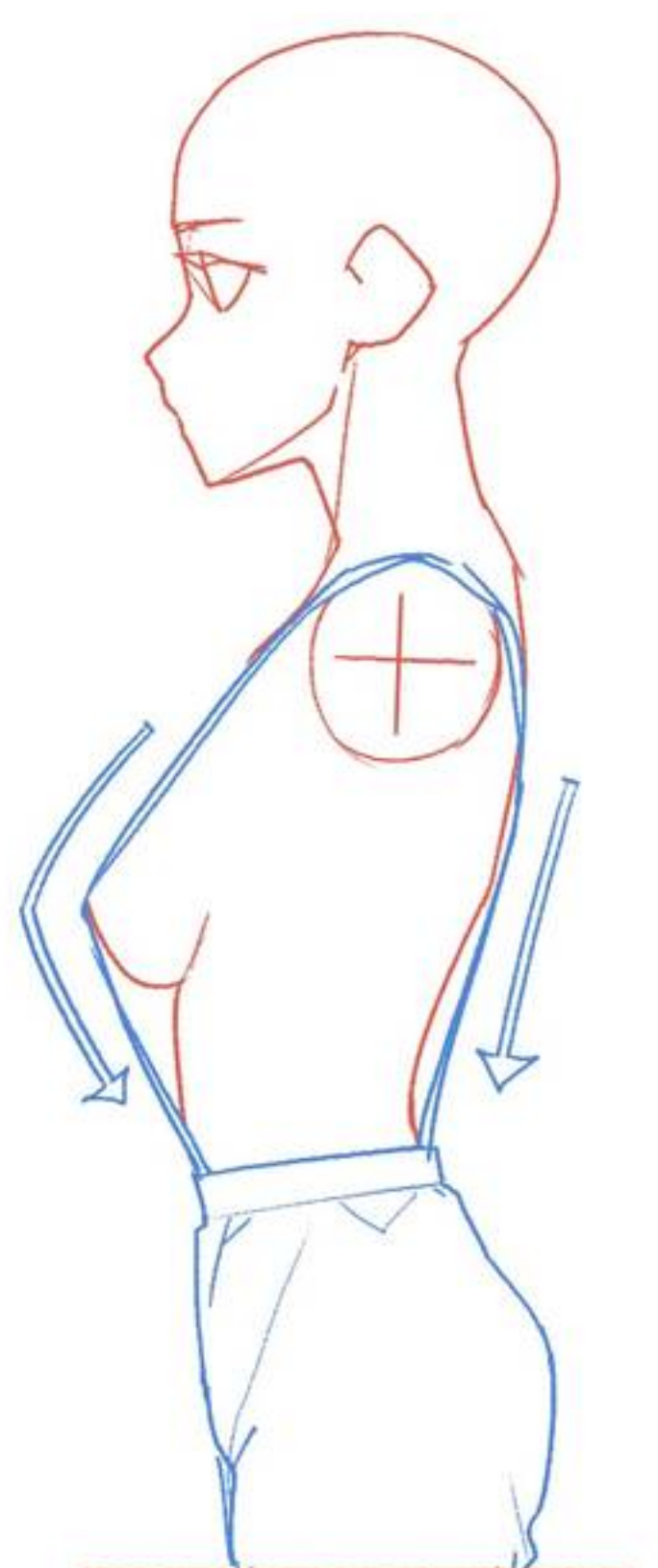
You don't have to draw a fixed pattern, but if you want to save the details, there's the same thing as number 263, which is 64.



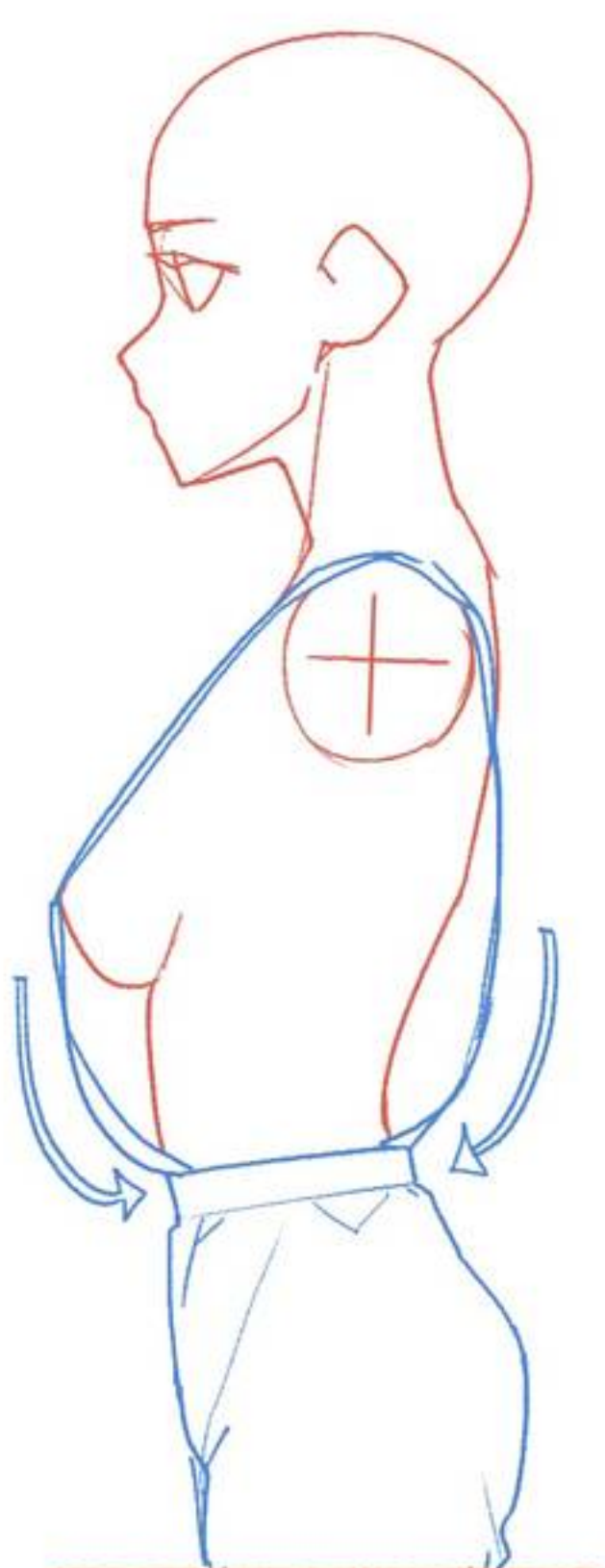
Key Doimt



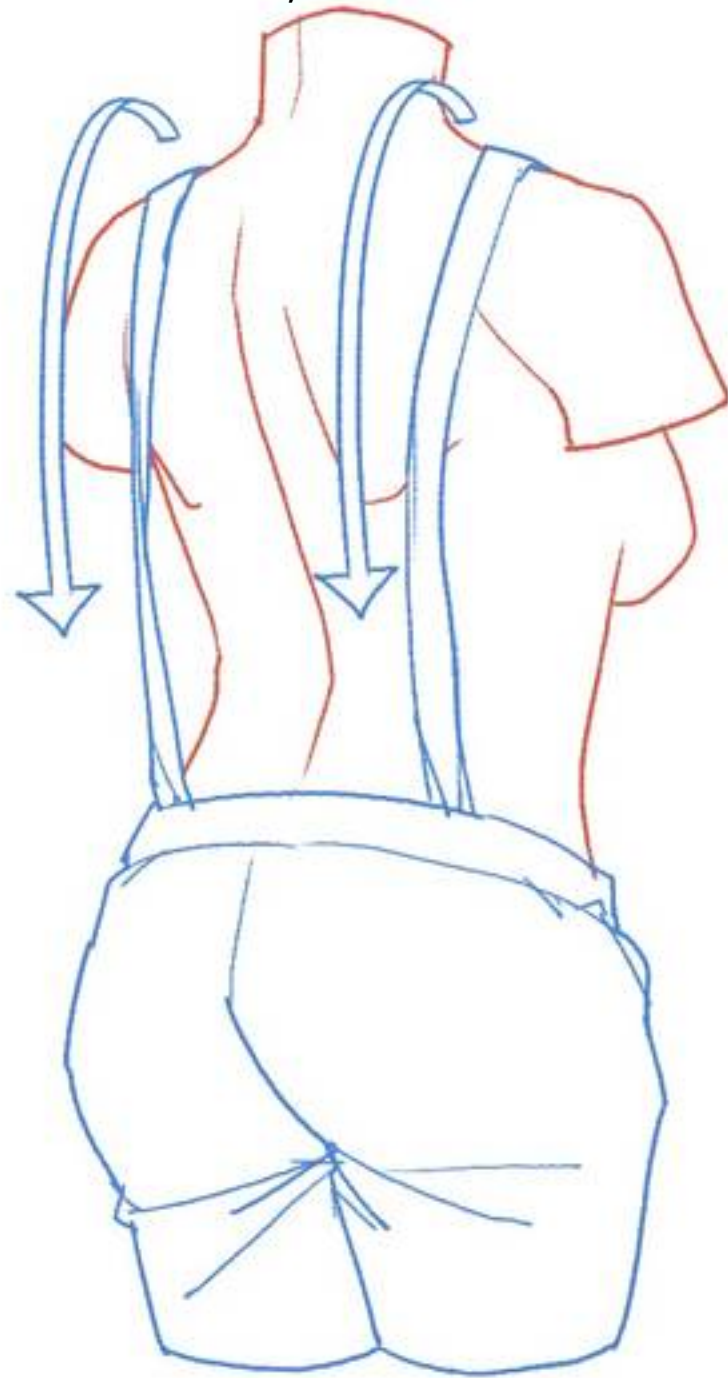
[Q: I want you to draw a picture of a woman's character.]



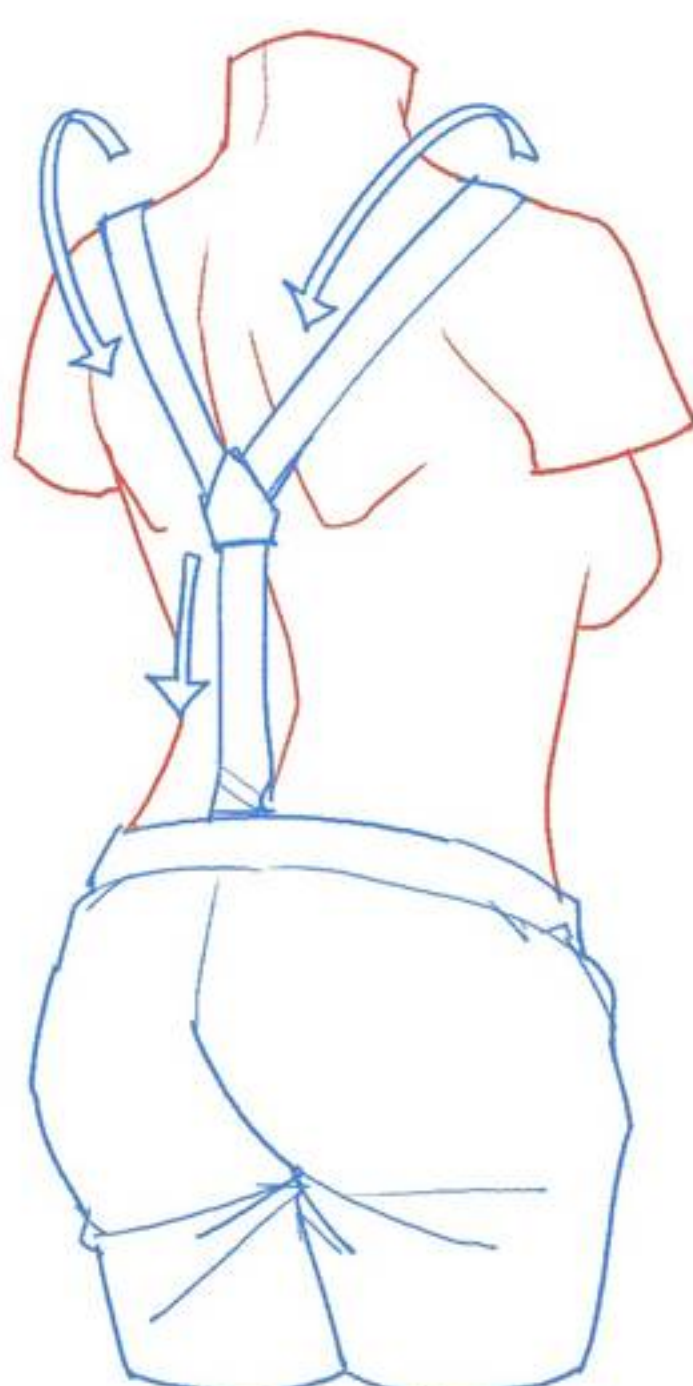
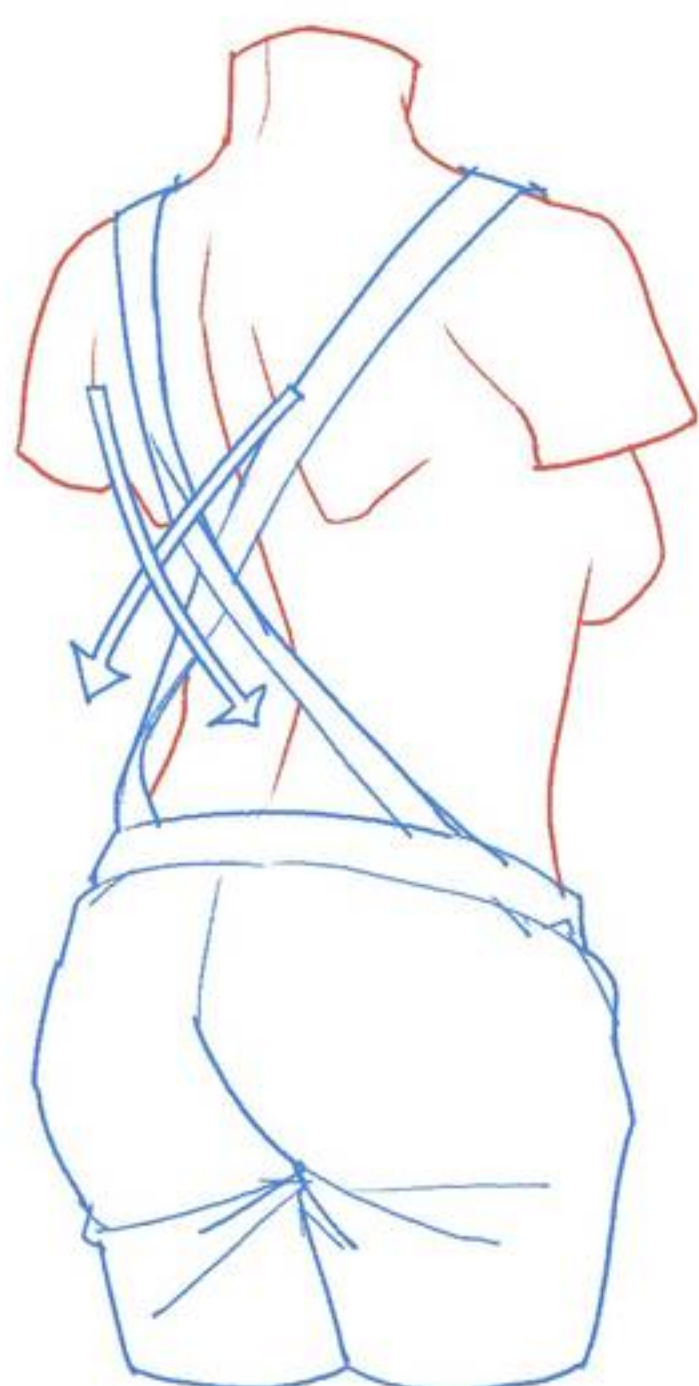
If the wheat bread  
is flat,



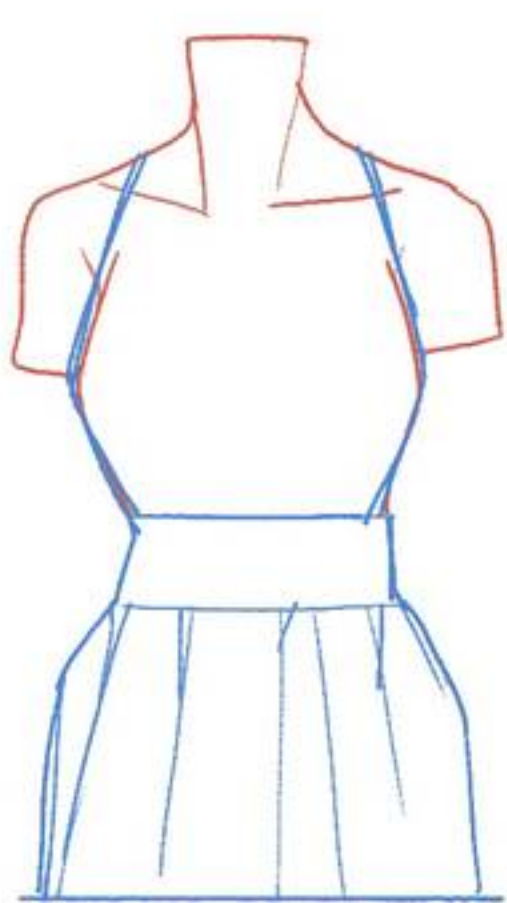
If the farthest part  
of the world is  
thick,



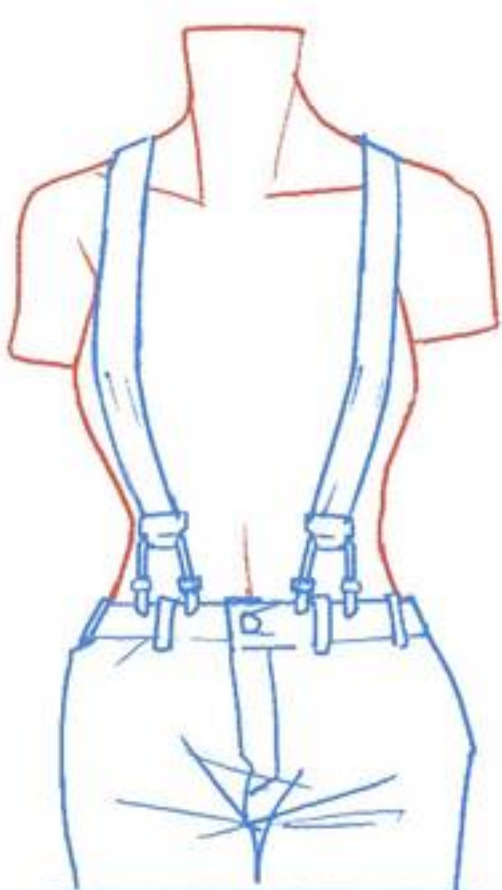
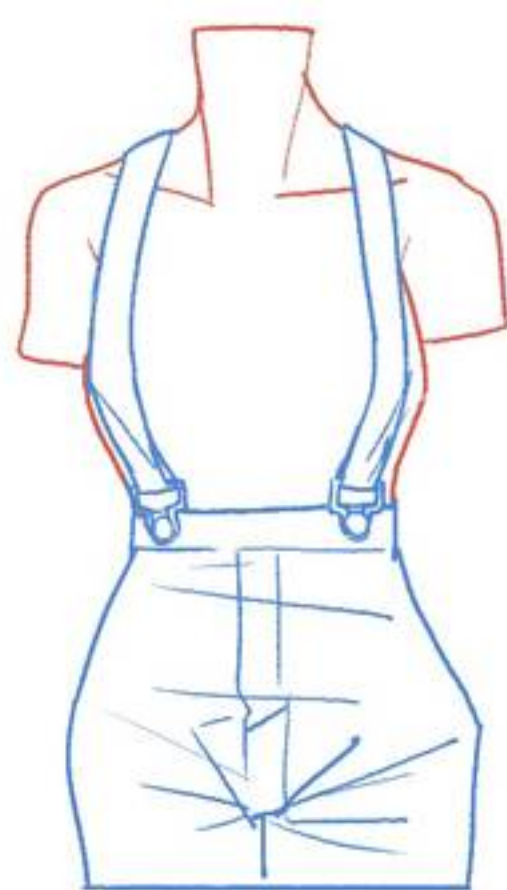
We need to draw a pattern of broken wheat  
bread in our chests.



And I'm trying to get a taste for the different types of wheat  
bread that I saw in the back.



There's a lot of designs that match the wheat bread, so we're going to do some  
practice using data reference.







It applies to characters beyond the context.



I'm designing a character description and a piece of clothing.

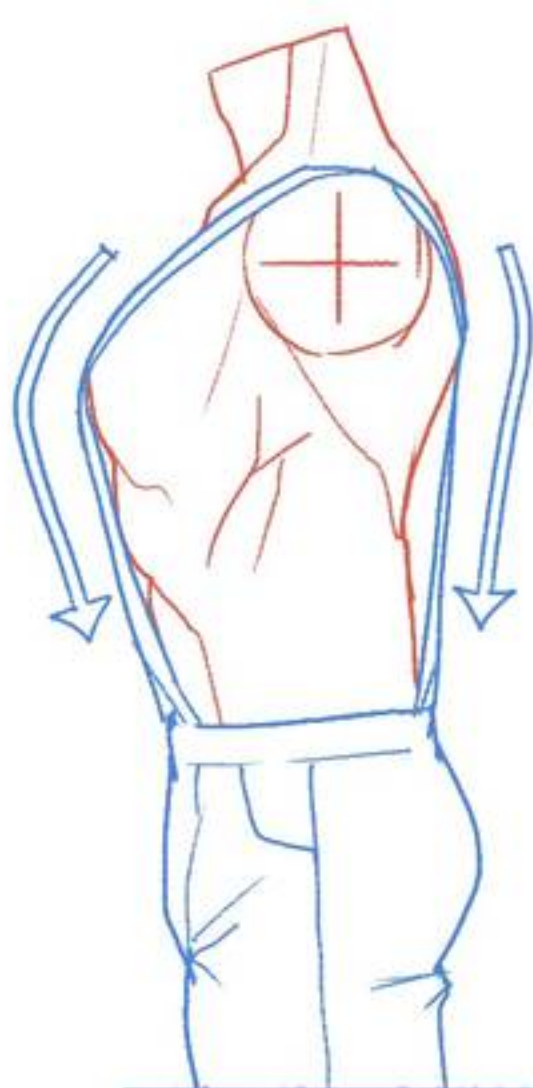
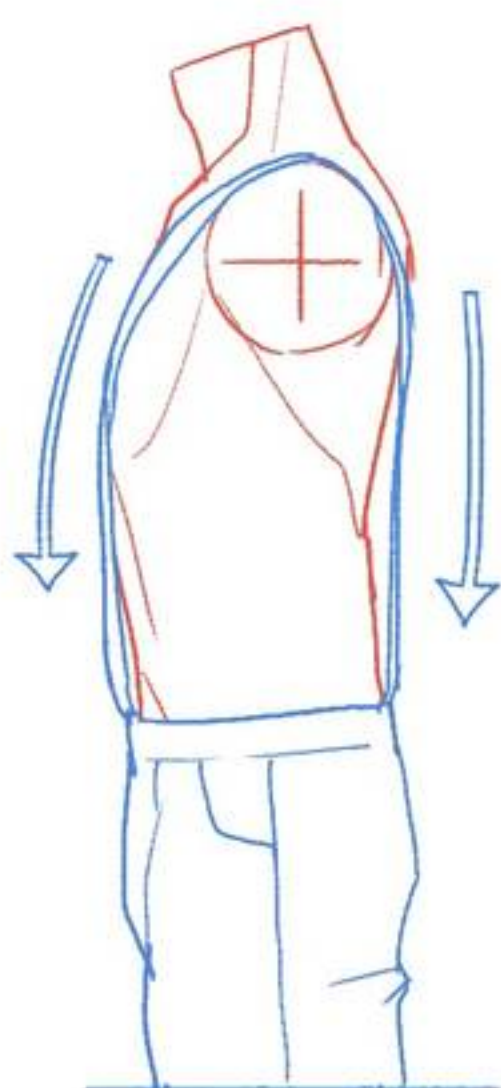


It's a blip that's flowing through the air.



I'm going to finish by pointing at the lines.

I'd like to know the taco author."



Both men and women make a difference in the flow of wheat bread, depending on the size of their breasts.



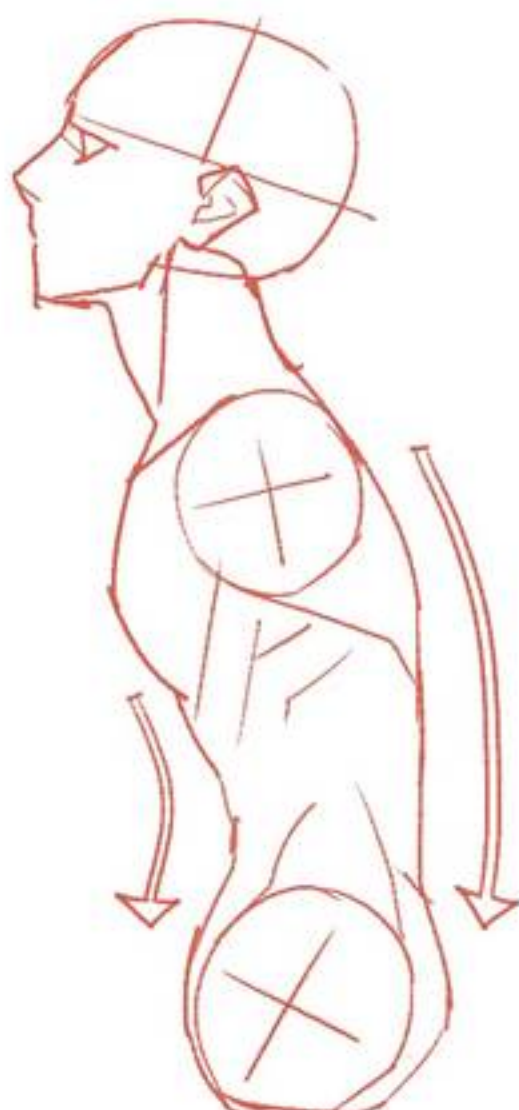
Key Doimt



I'm going to ask you to picture your knees spinning and asking me to marry you.



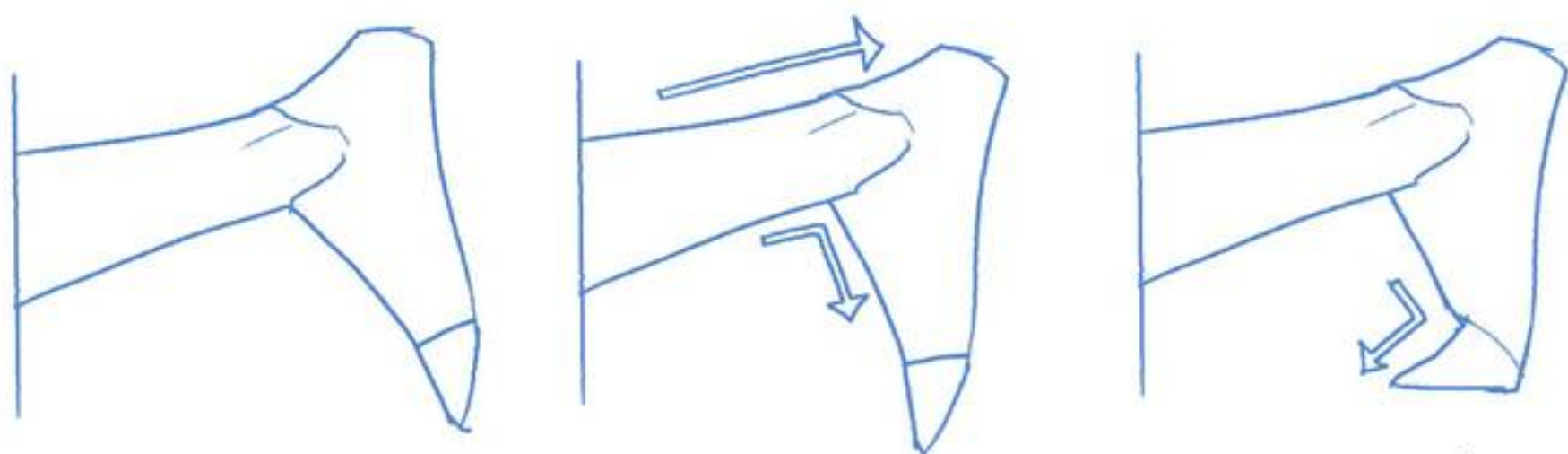
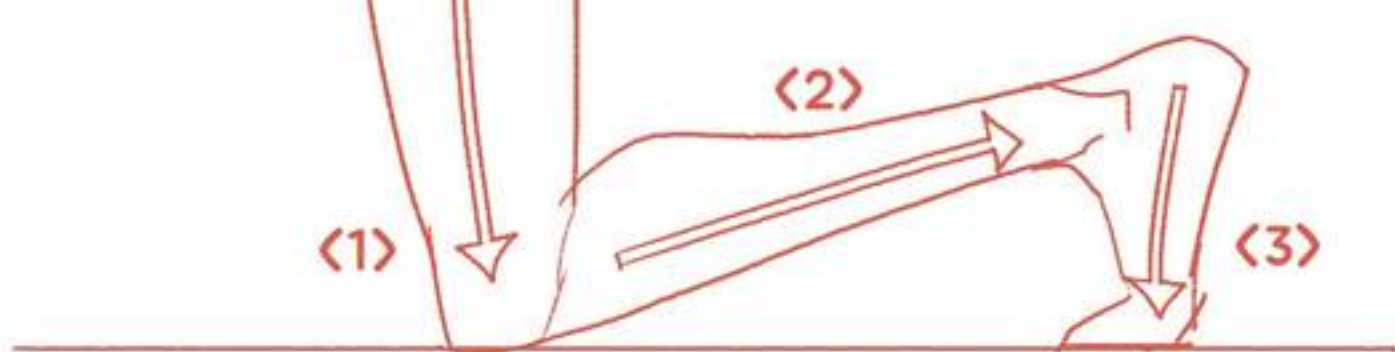
It's starting to look a little bit upward.



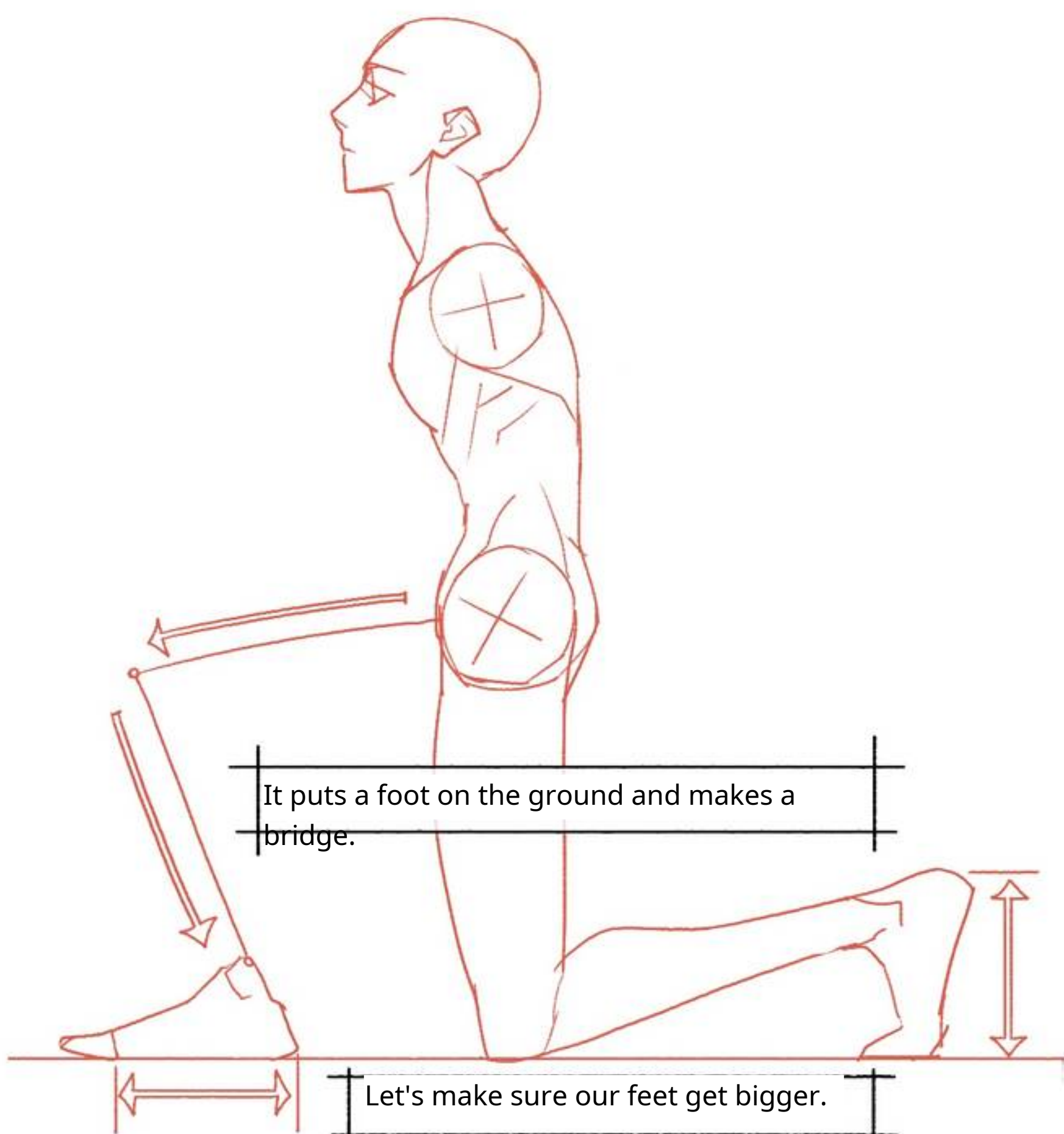
It doesn't matter if the rule is straight, but it can look hard, so it bends a little bit around the waist.



So the answer to the ground is one, two, three times.

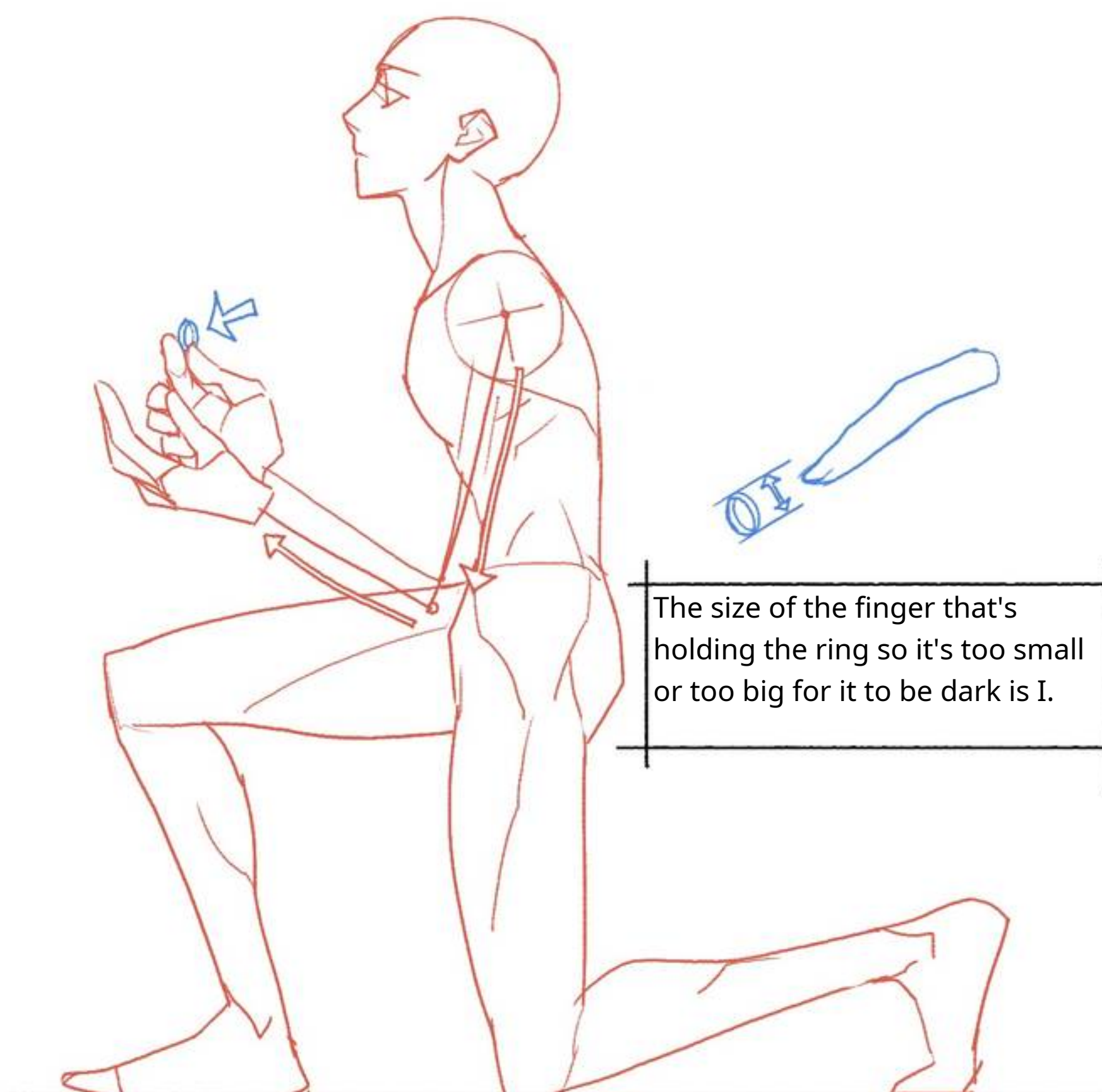


The ankle breaks, the heel becomes a straight line, and the toe breaks.



It puts a foot on the ground and makes a bridge.

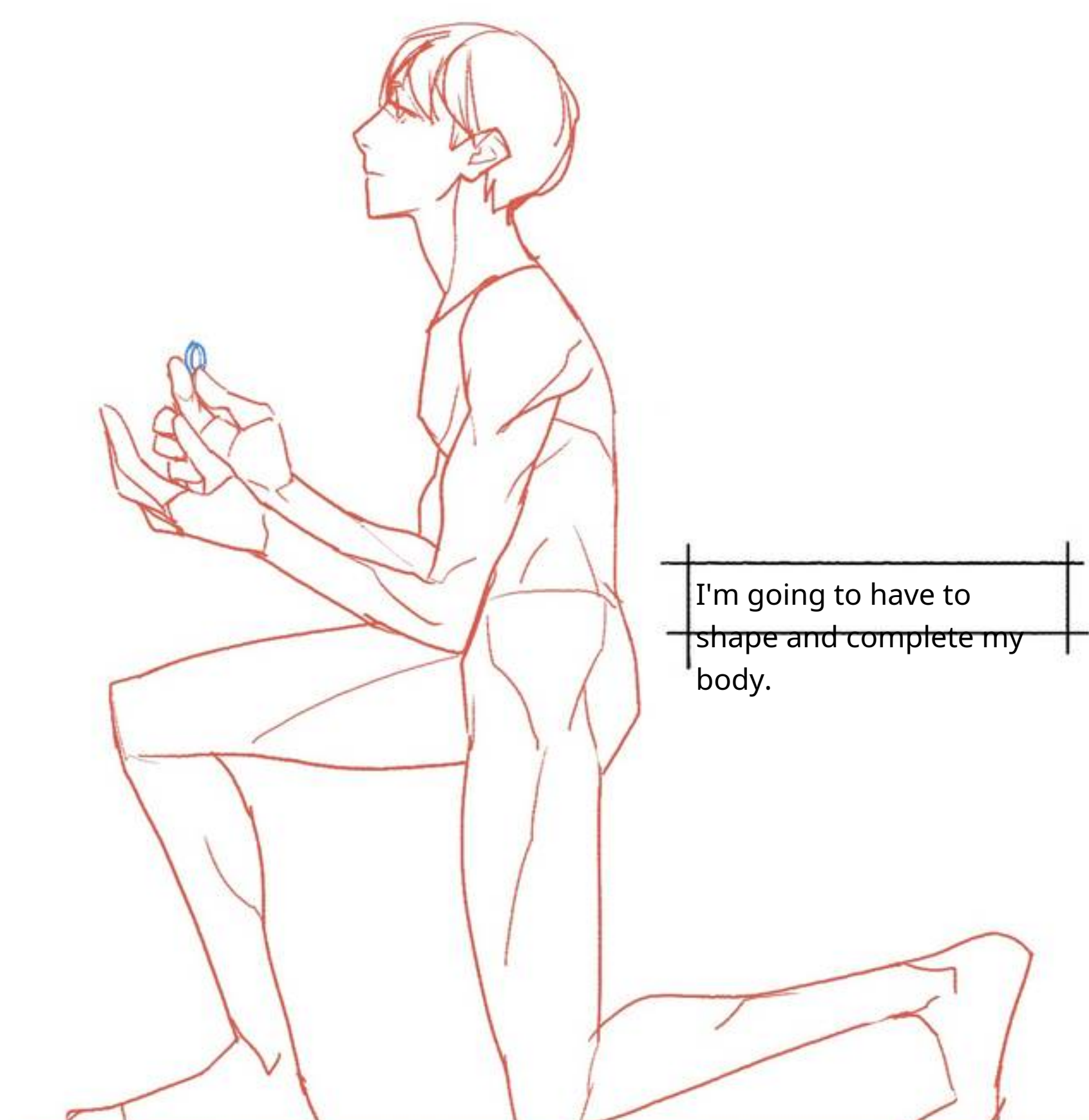
Let's make sure our feet get bigger.



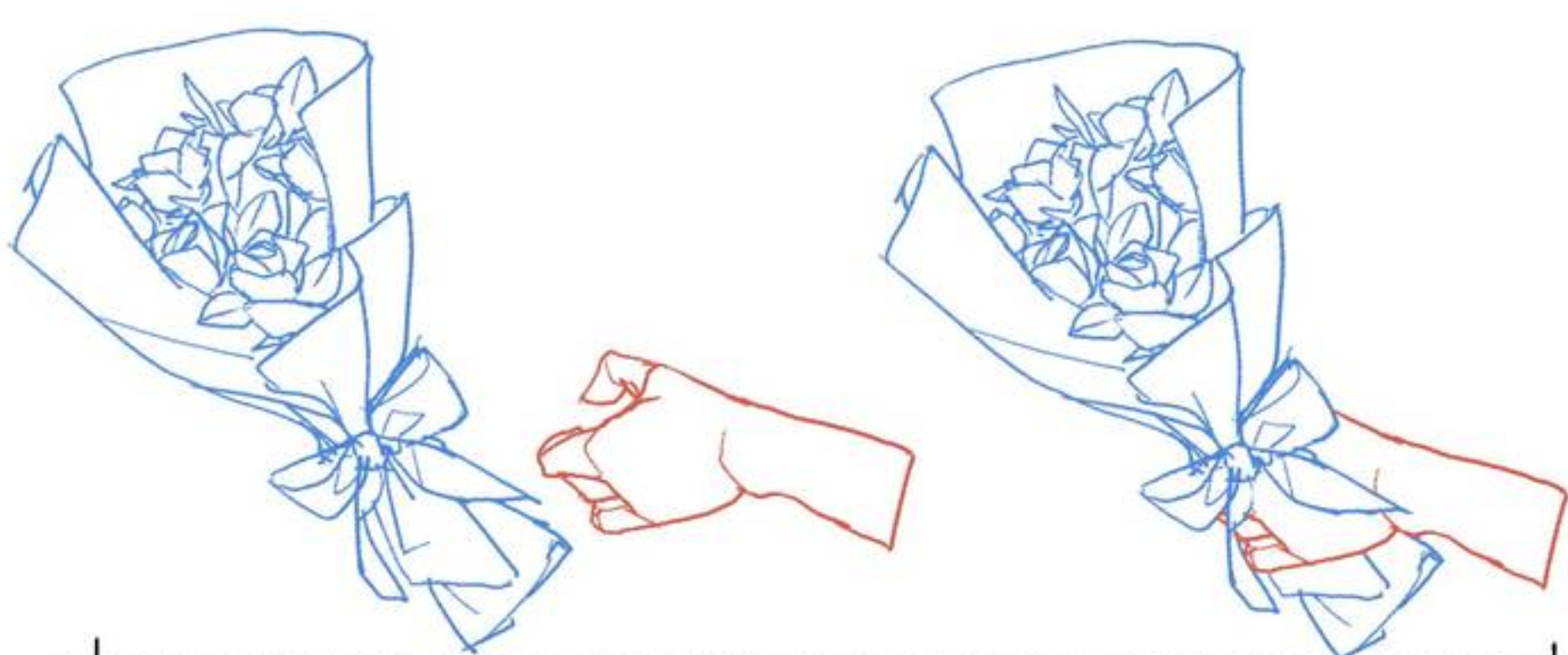
The size of the finger that's holding the ring so it's too small or too big for it to be dark is I.

I'm going to ask you to marry me, and I'm going to give you the hand that holds the ring, and then I'm going to give you the arm length





I'm going to have to shape and complete my body.

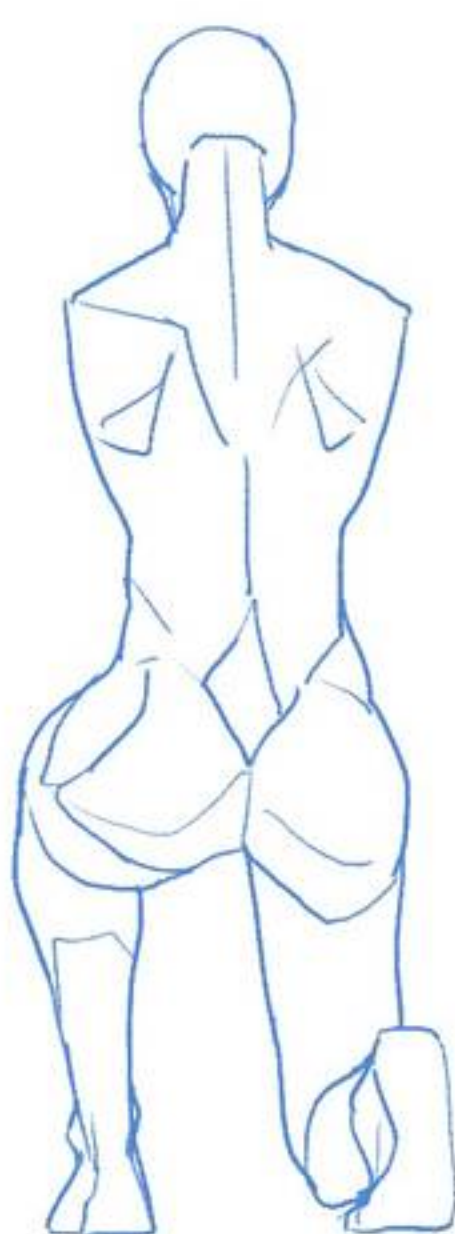


If the ring is an anal flower, it will dance with the hands that it holds first.



I'm going to close with the line.

It's too small for a writer to know.



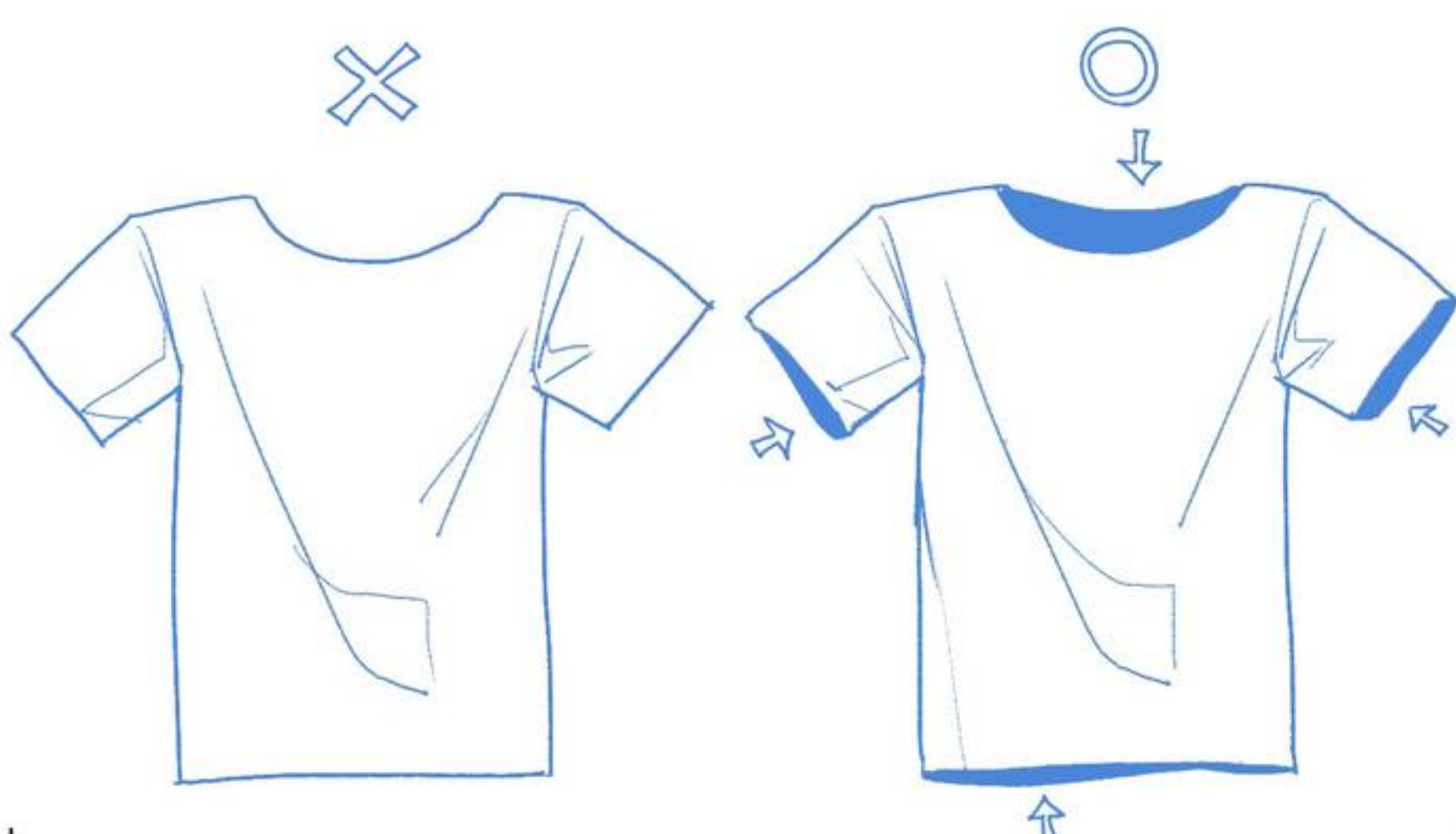
If you're in front or tails with a pose, you're going to have to draw it in terms of the nerve cells that turn into a bouncy, or cover up a gypsum.



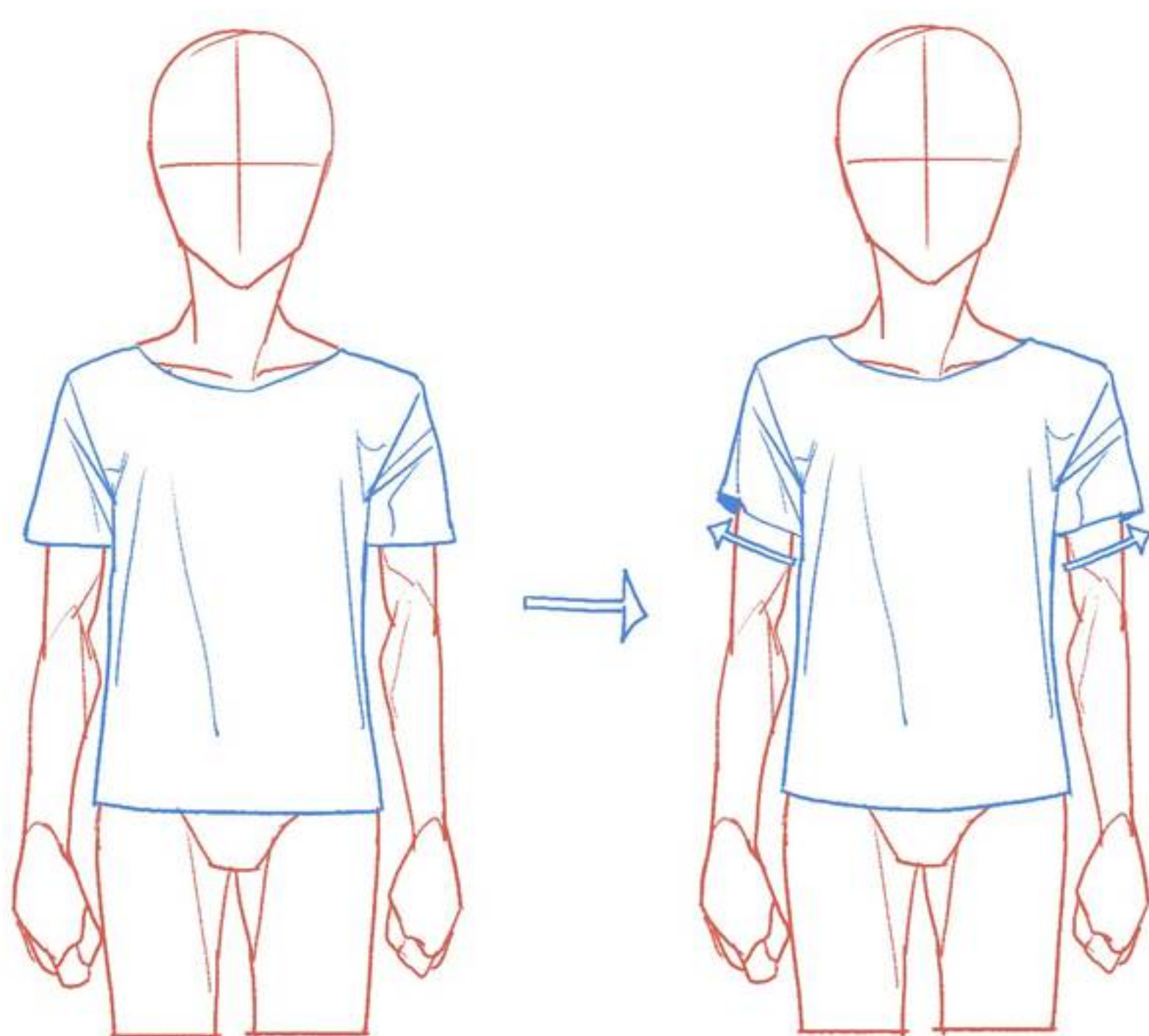
Key Doimt



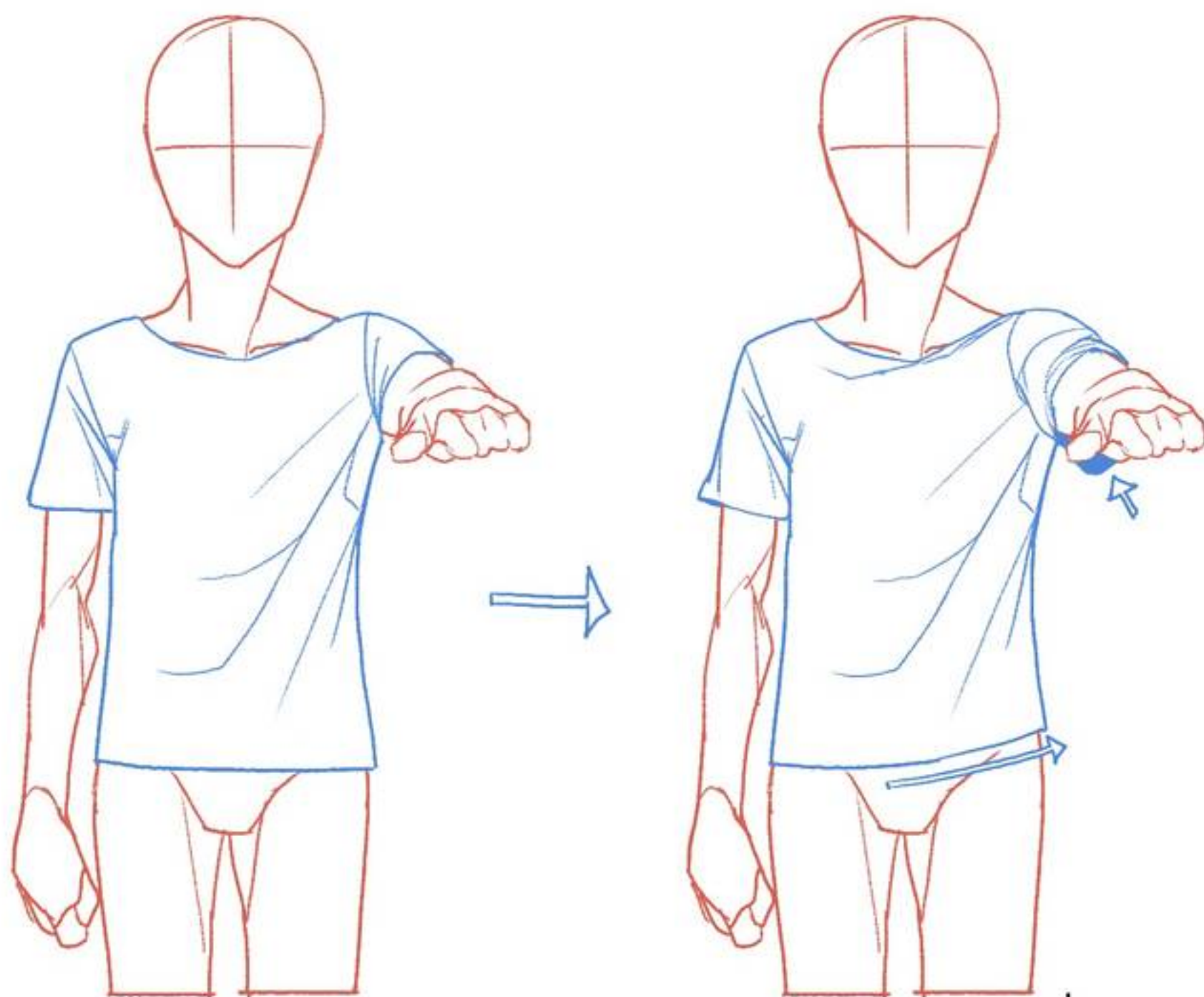
I'd like to save my clothes.



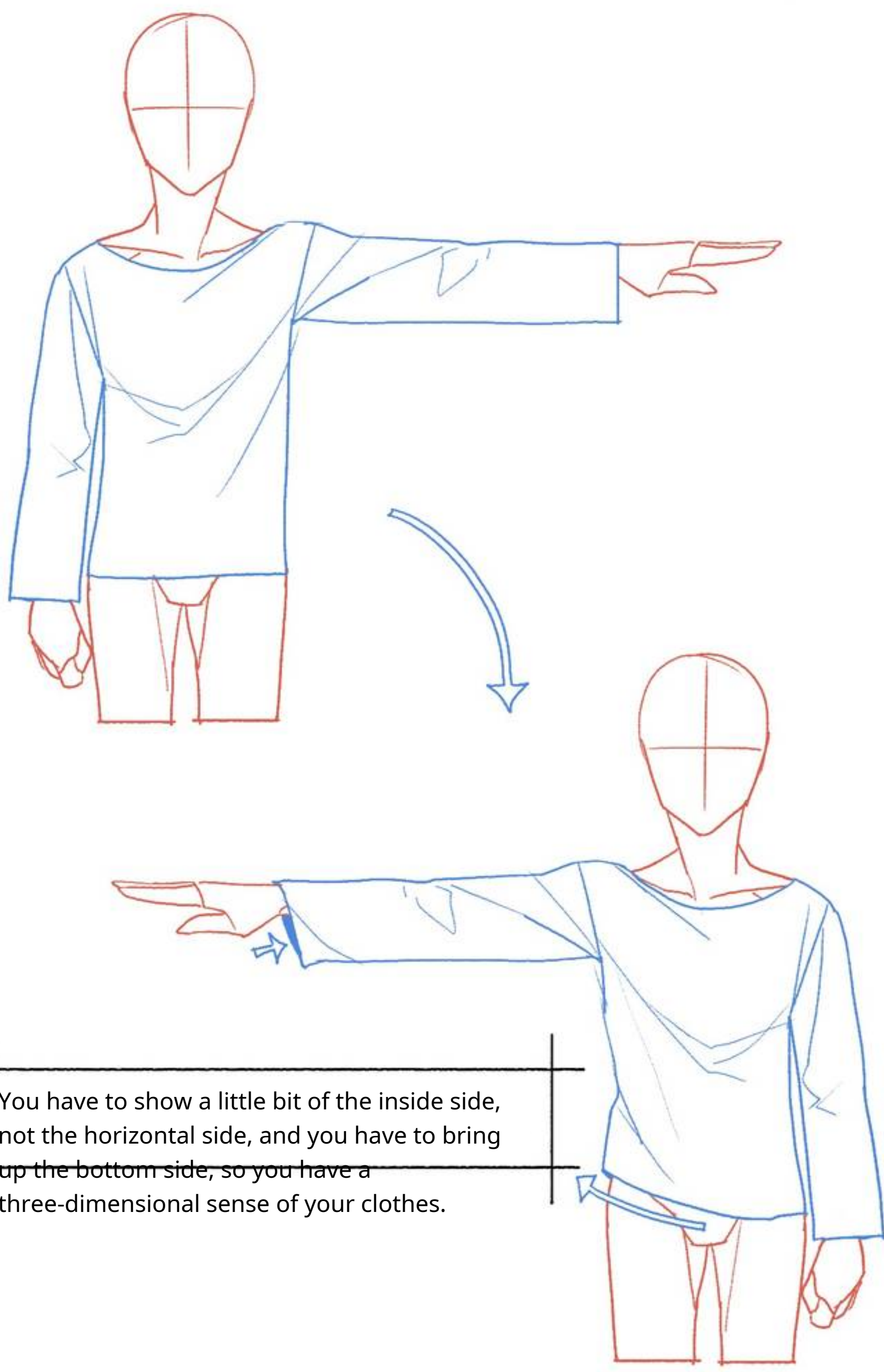
If you want to be three-dimensional, you have to be able to see the outer surface and the inner side of the garment at the angle.



You have to look at and draw the shape of the clothes that come up when the horizontal line comes in.

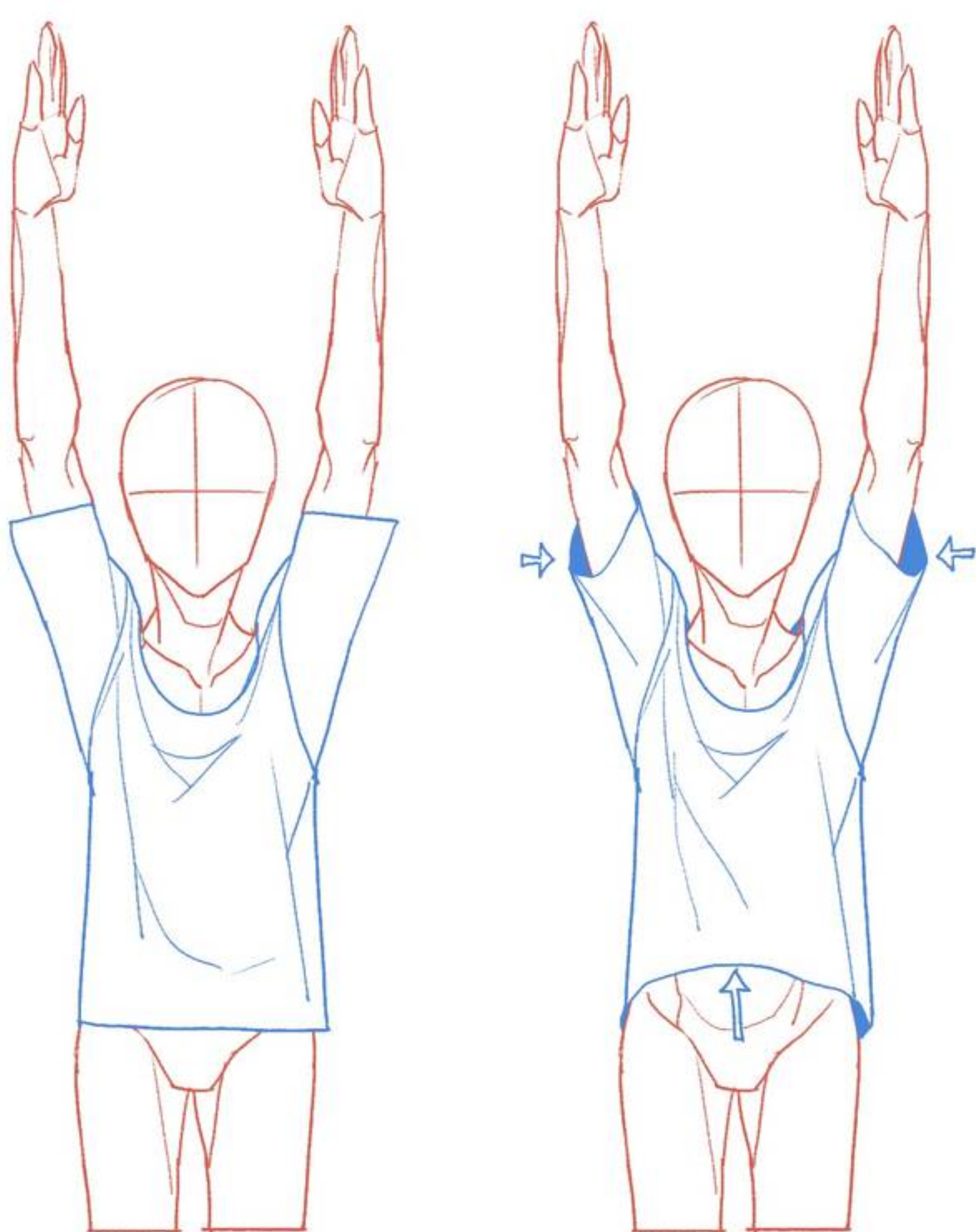


As I raise my arms, I see the inside side of my clothes, so the faithful will go up with me.

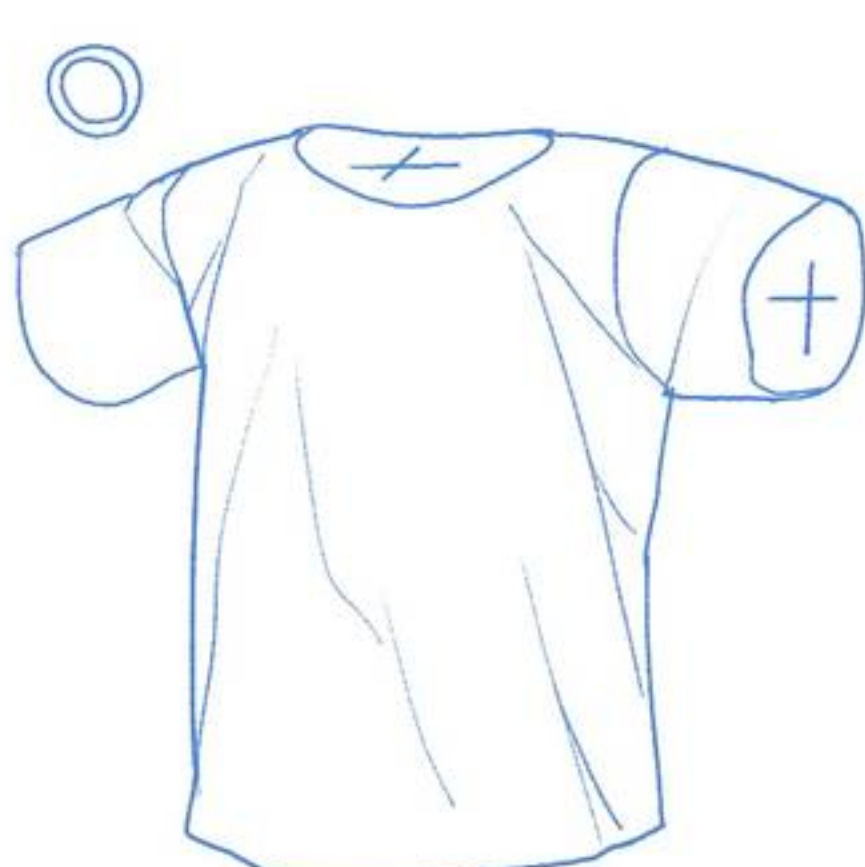
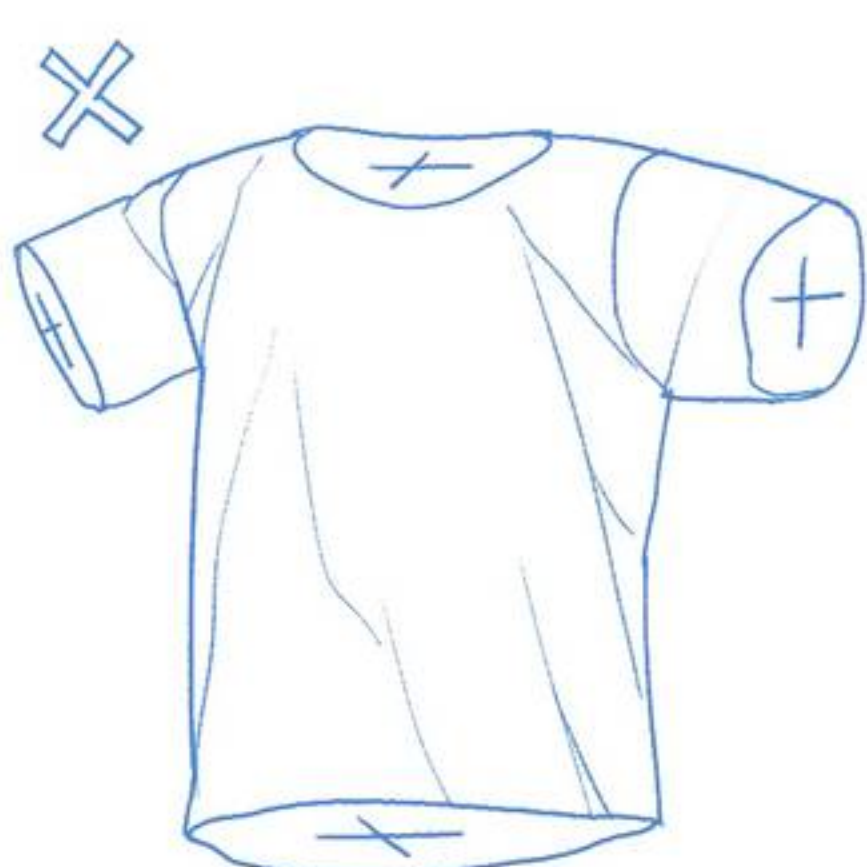


You have to show a little bit of the inside side, not the horizontal side, and you have to bring up the bottom side, so you have a three-dimensional sense of your clothes.

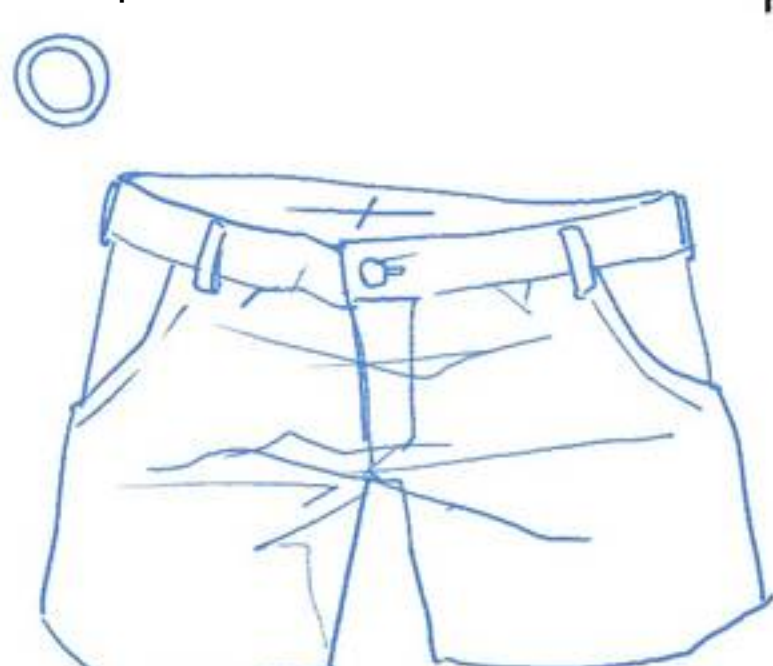




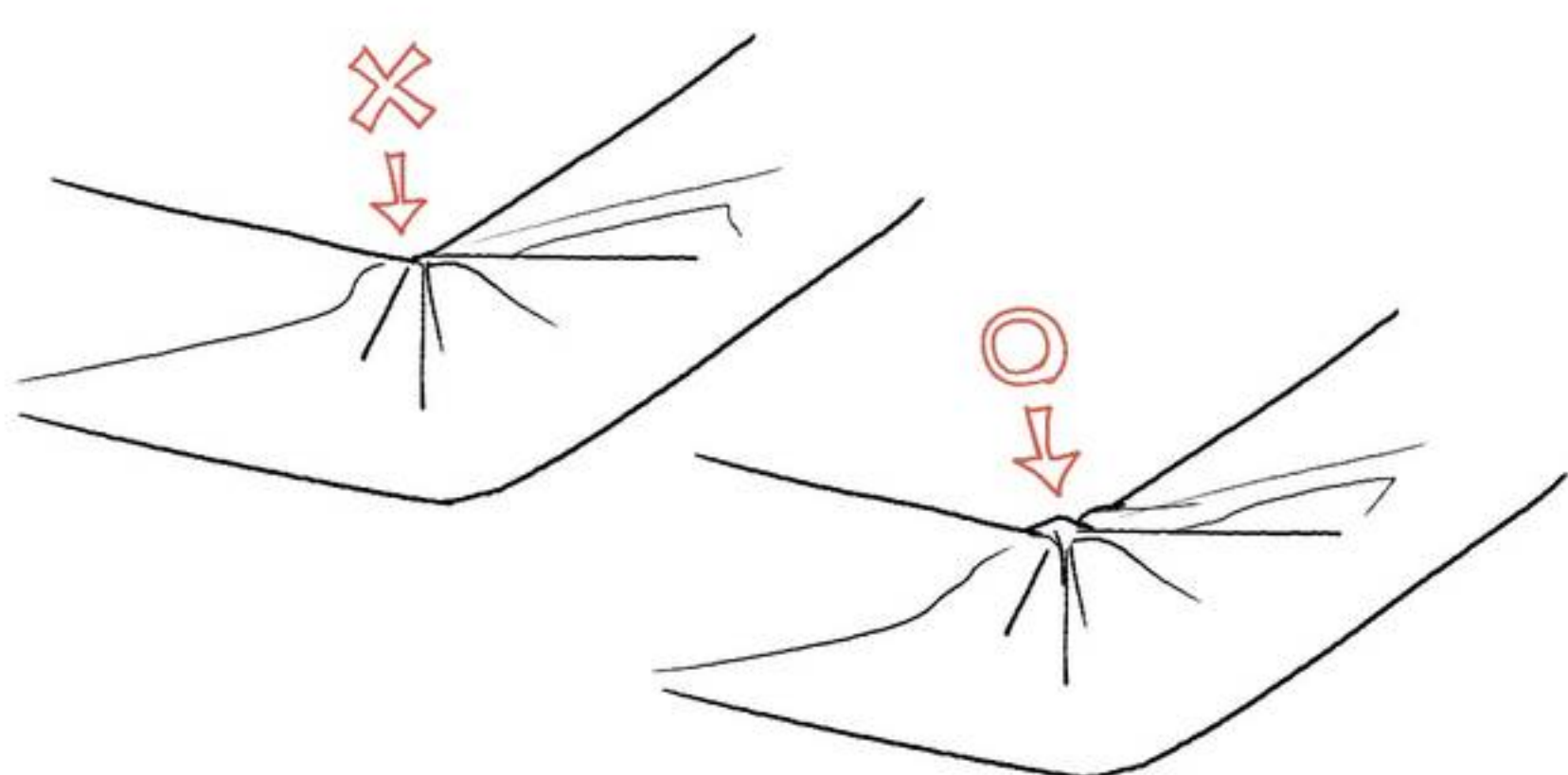
It's the way the stomach and the mane live in a athletic way, and it's the way you make changes in your clothes.



It's a child who has a three-dimensional sense of what it looks like to be able to see the outside of his clothes and the insides of his clothes, and it's a little bit awkward to draw from the shape of his character to the time of his death.



I'd like to know the taco author."



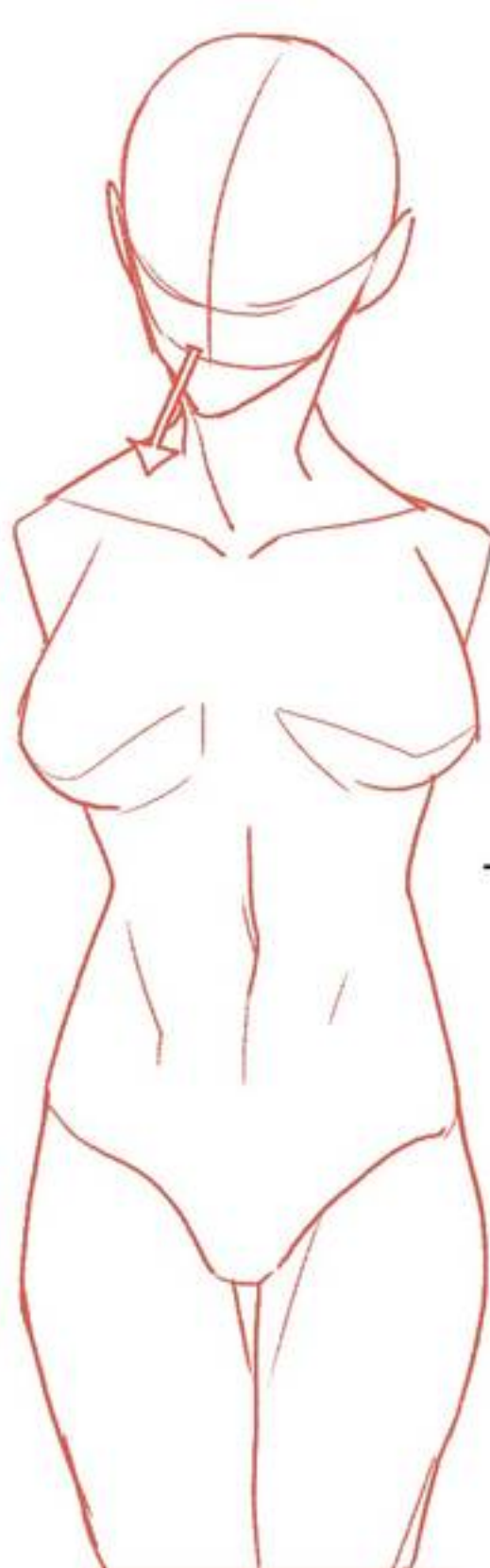
It's narrow when you make a three-dimensional gypsum at the folds that you create when you fold your clothes.



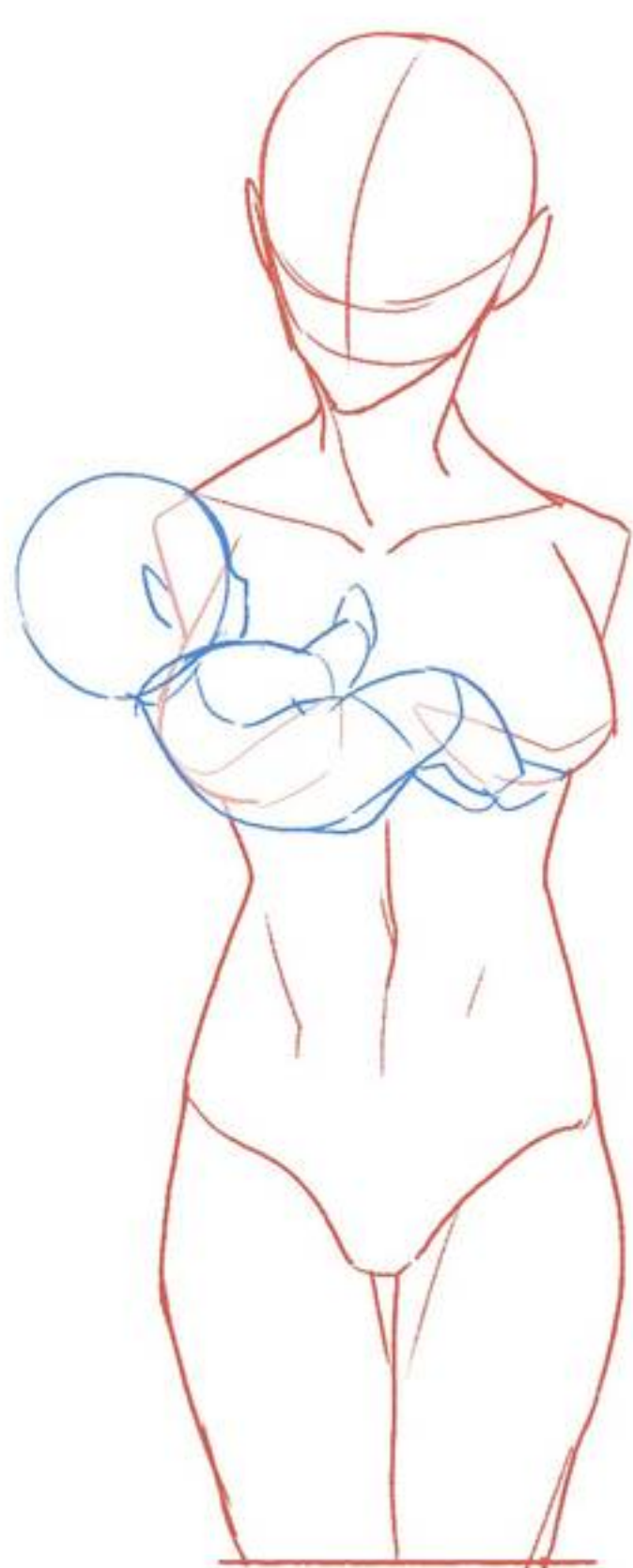
Key Doint



I want you to draw my baby's upboard.



It's pointing down to the edge of your face so you can see where the baby's going to be.



The higher the baby's upper body, the more stable it looks.



It's a little bit different in the shape of your hand, depending on the pose you have in your arms.

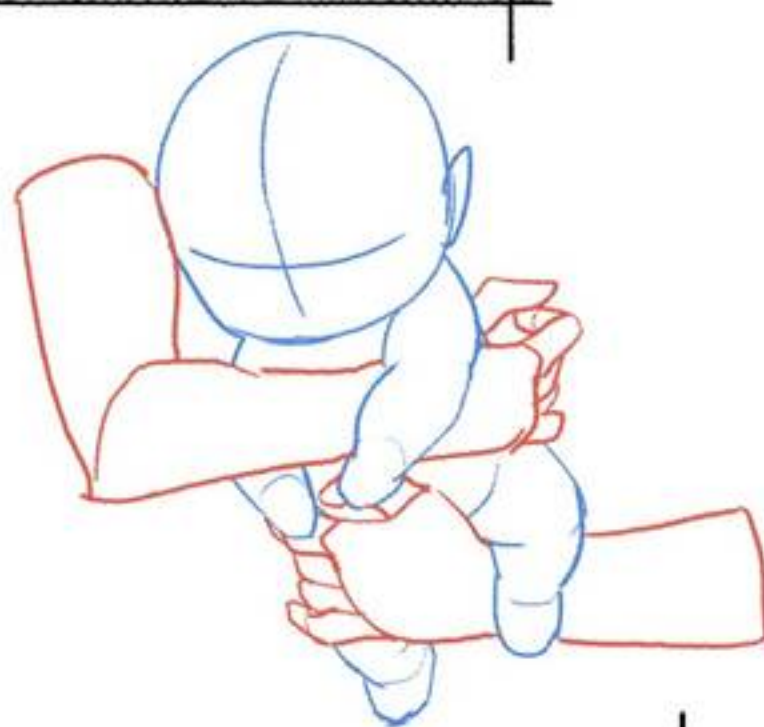


I'm drawing the arm from the position of my hand.





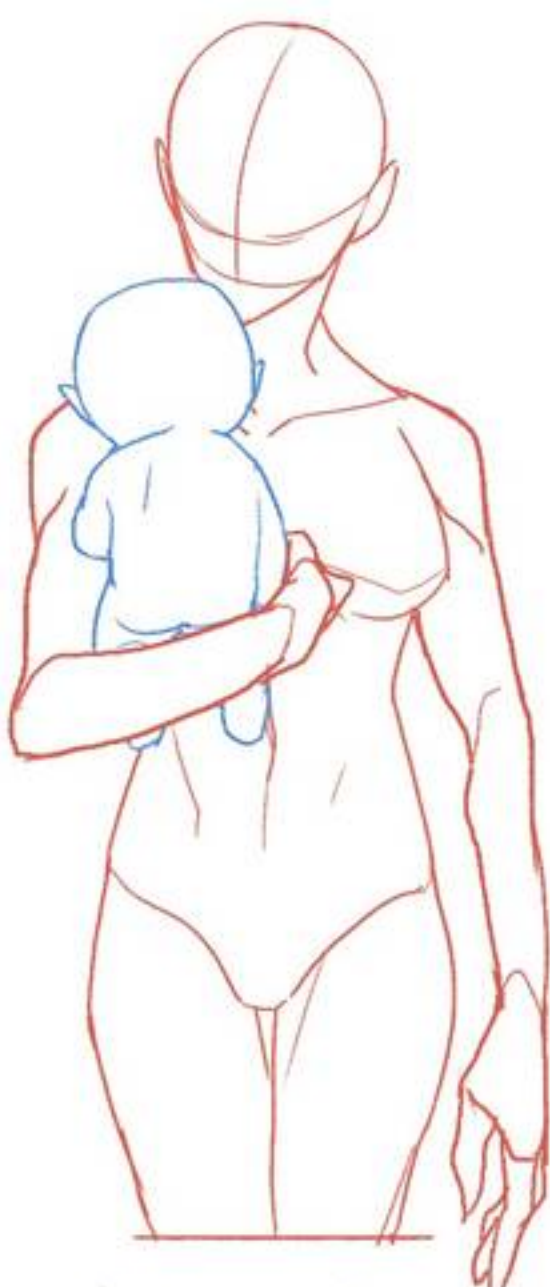
I'll draw the rest of the handholes for the baby's hair.



If you're in the opposite direction, you're going to put your arms and hands around your baby's head and body, and then you're going to put your hand on the furrow, and then you're going to take the whole weight.



I'd like to close with the tunes, but if you're a writer and you know what I'm saying, it's narrow.



If you hold it in one hand, you draw the baby's body vertical, and then you use your arms to wrap it around your ass.

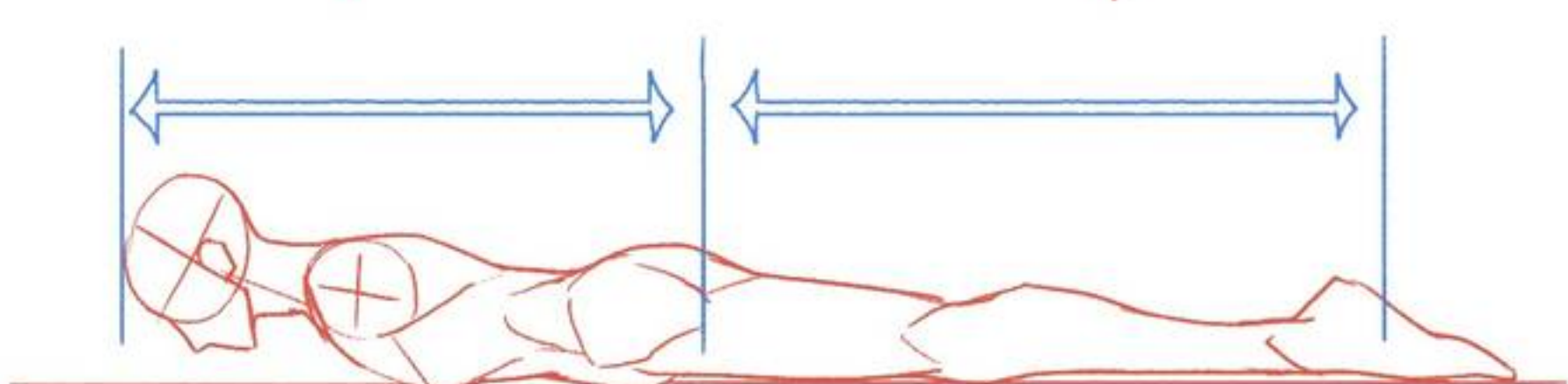


Key Doint

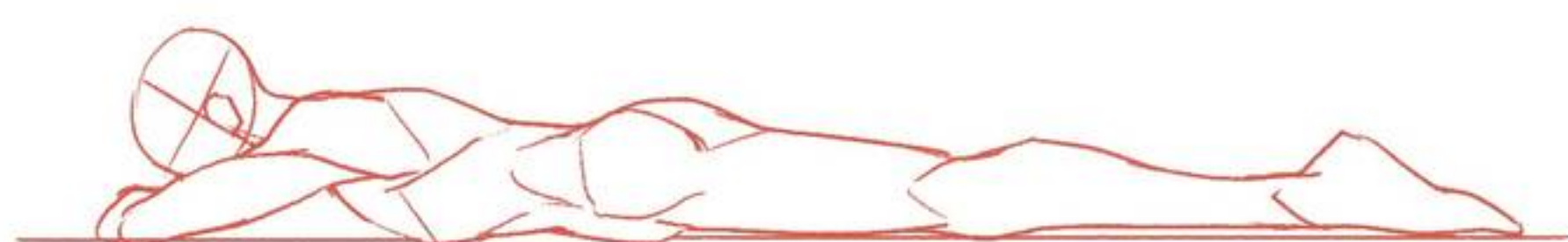


[Q: I'm so sick of what's happening at Walsing's posture.]

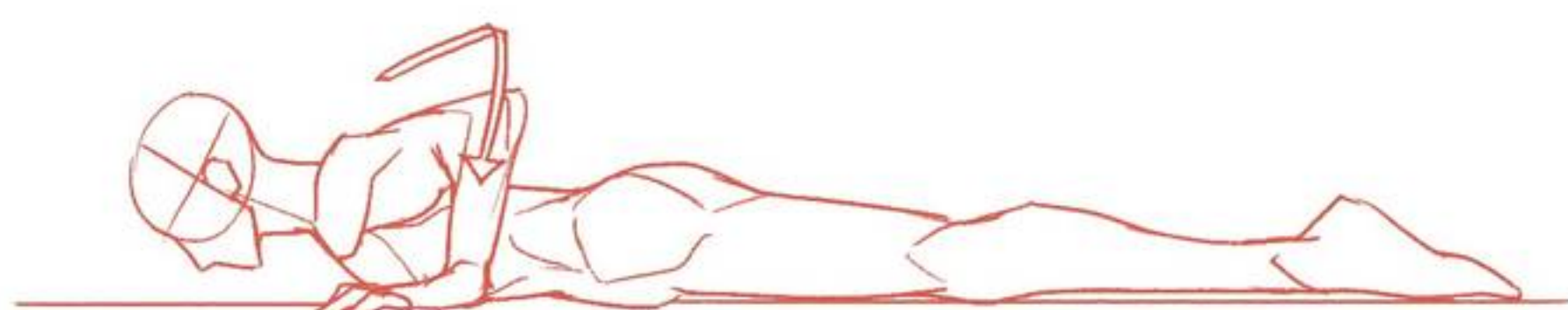
It's good to have a look at the  
86-year-old pose.



I'm going to draw it upside down because I don't care about the  
character's upper body and lower body ratio.



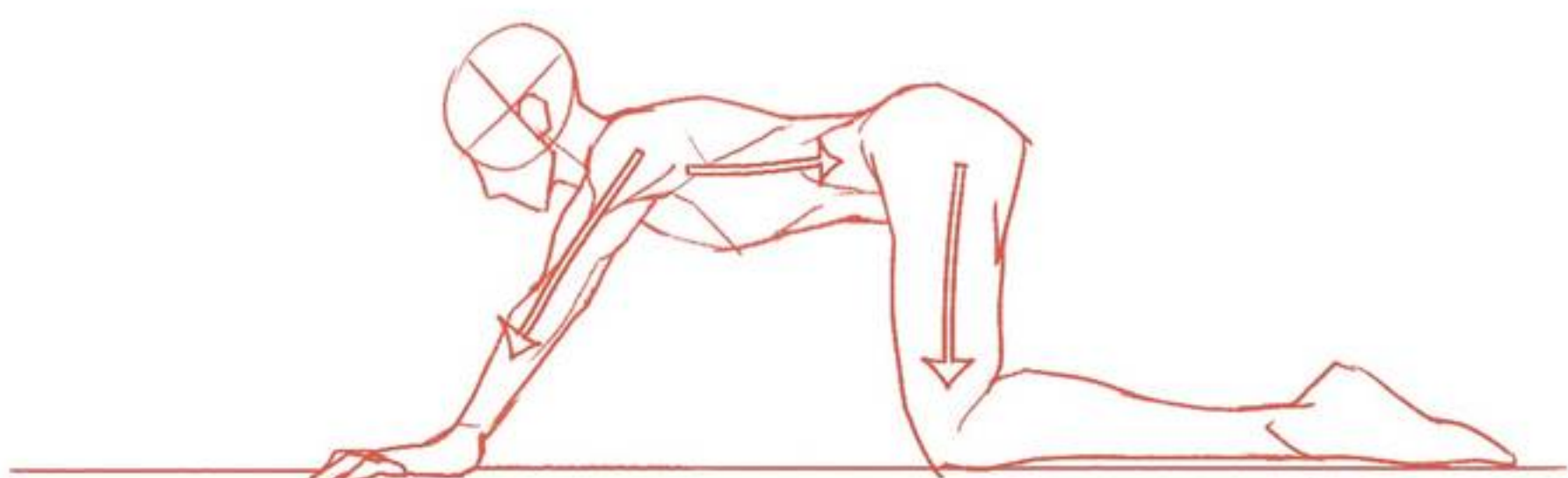
We're starting with the fall before we  
get up.



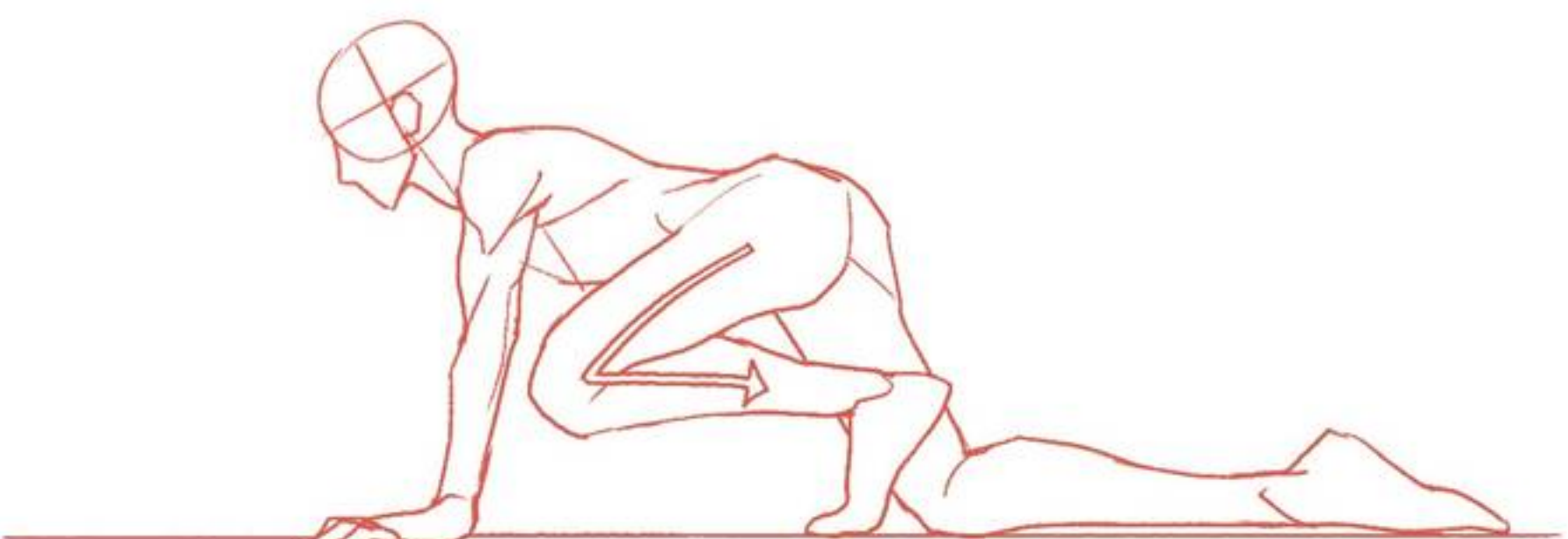
I'm ready to get up next to your hands.



I'm going to spread my arms and lift my  
upper body.

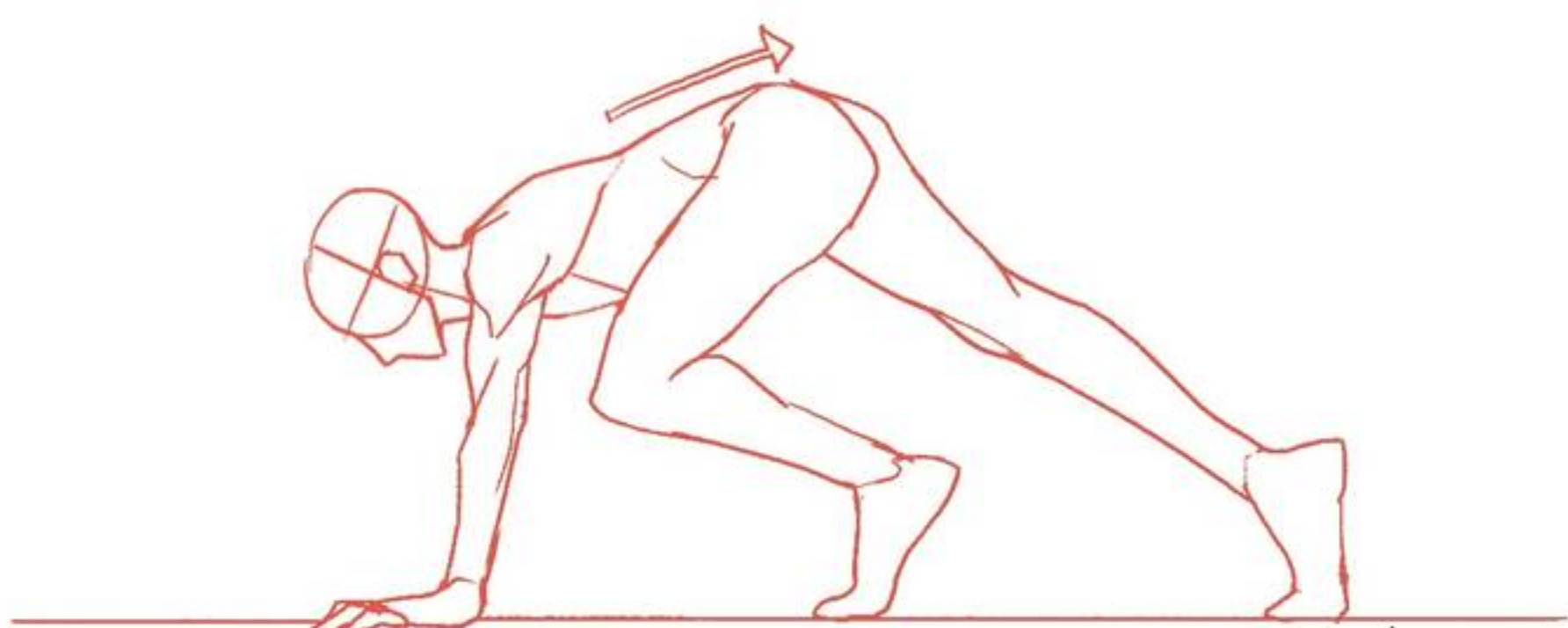


If you lift your ass, the angle of your upper body will  
be horizontal again.

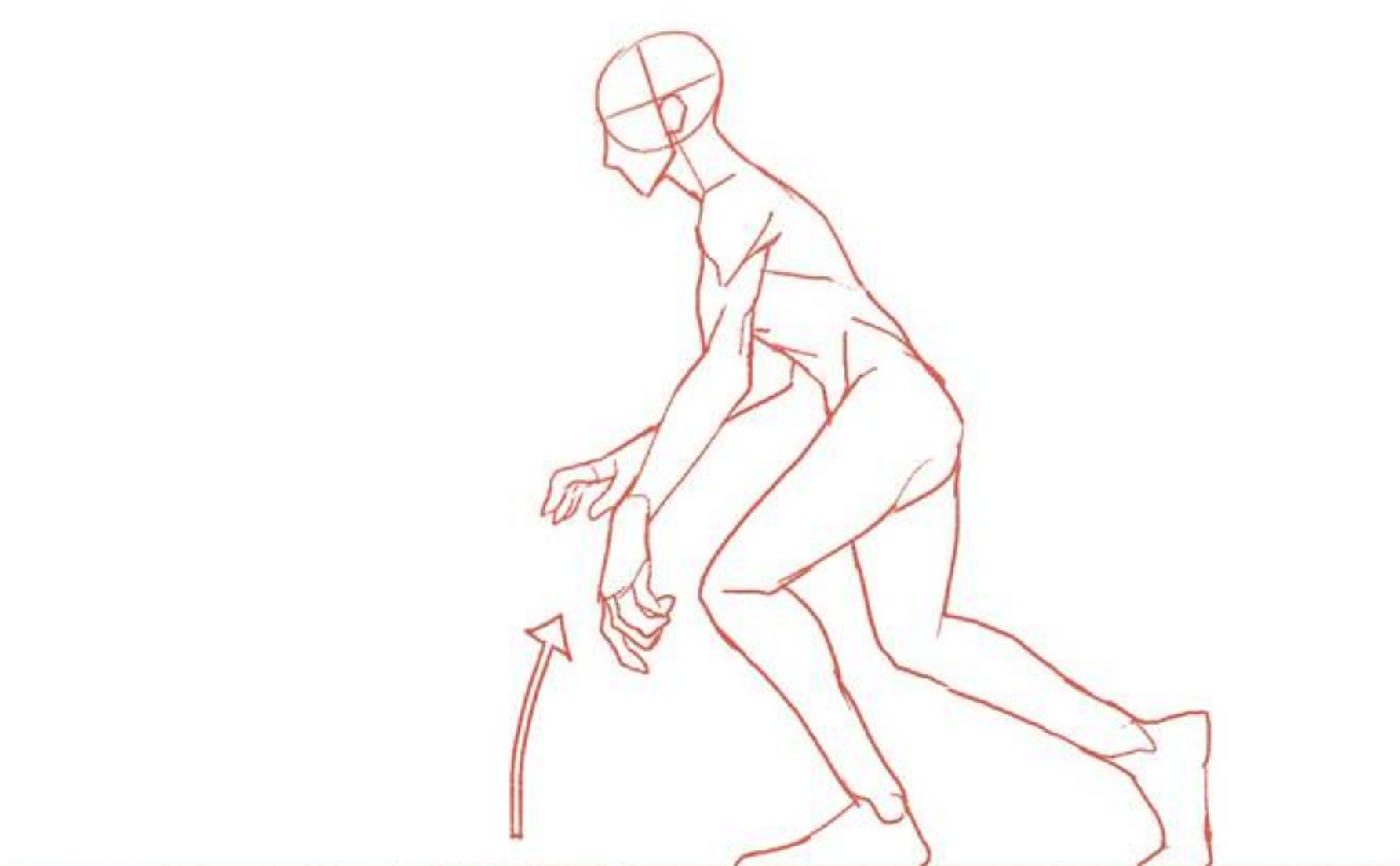


Let's put one foot forward.

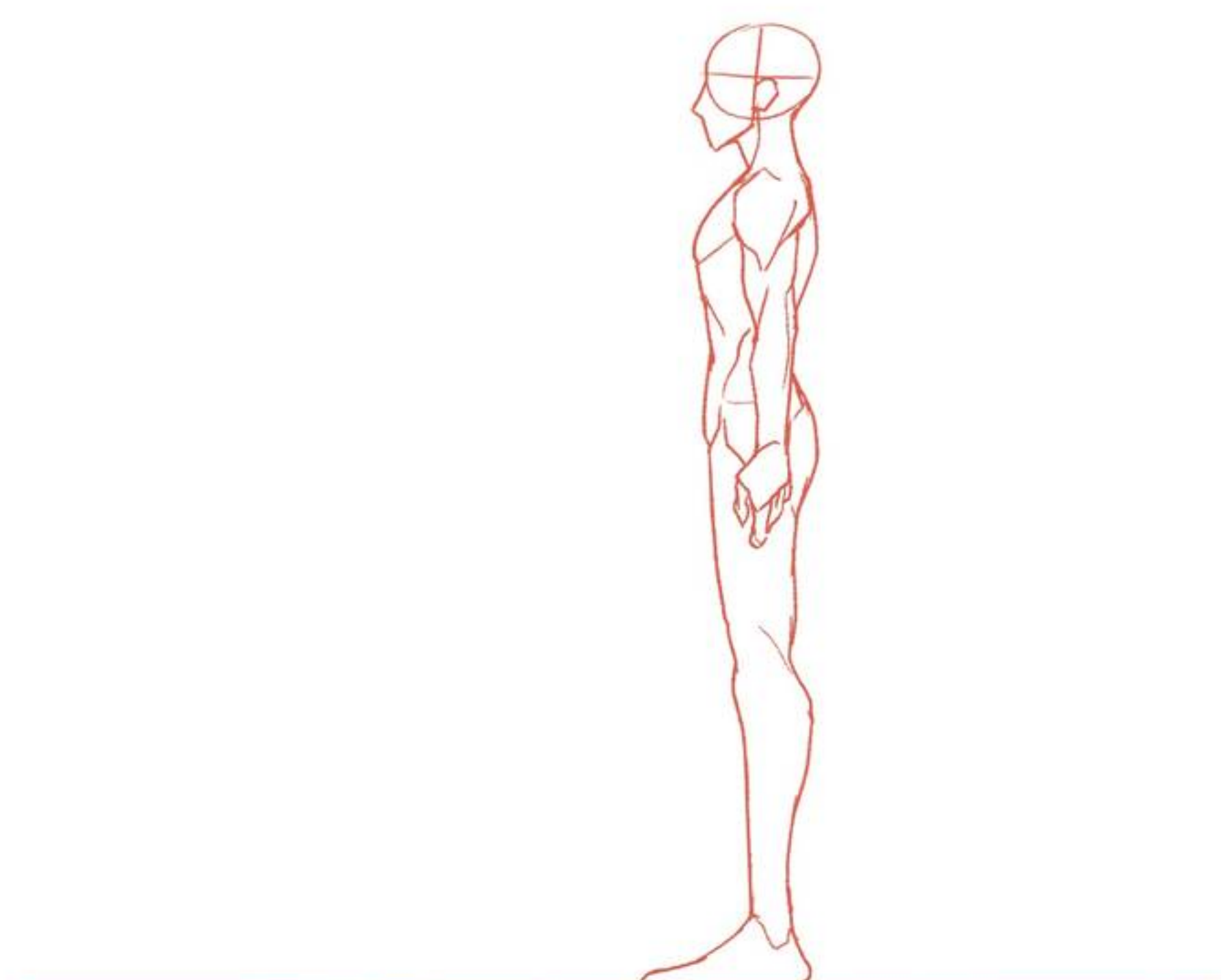




I'm the one with the other ankles on my knees, and I'm the one with the ass up.



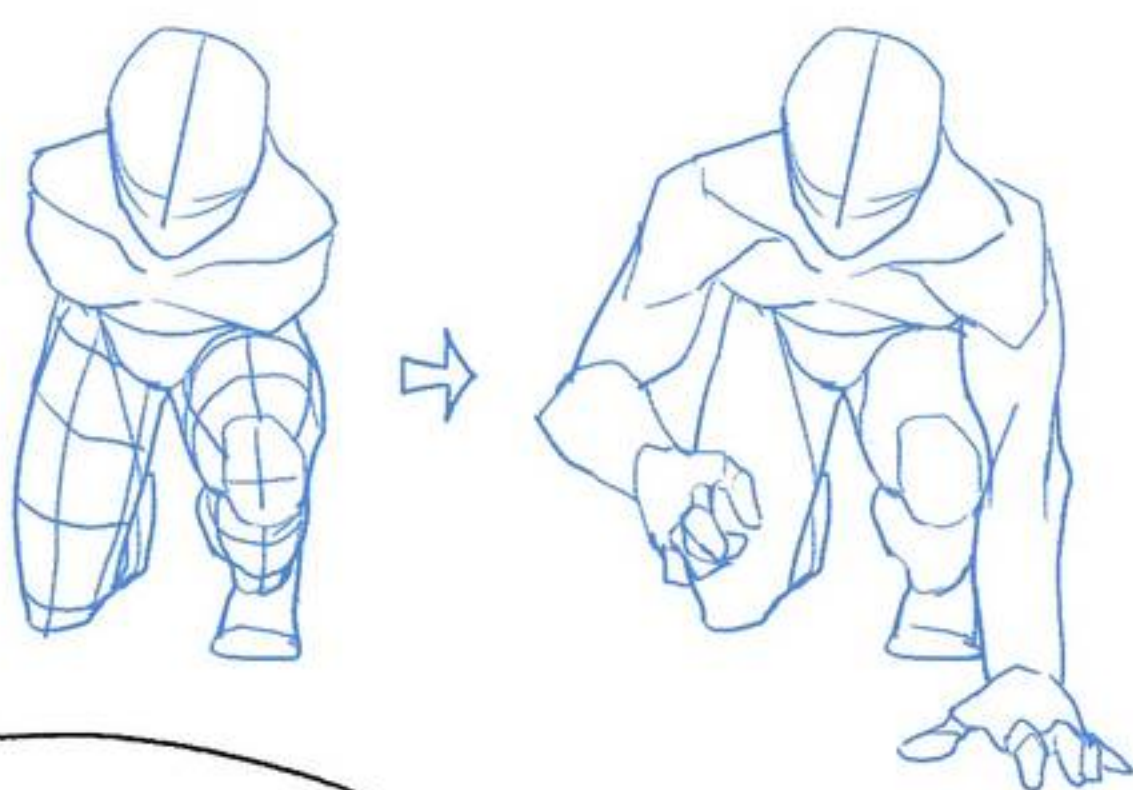
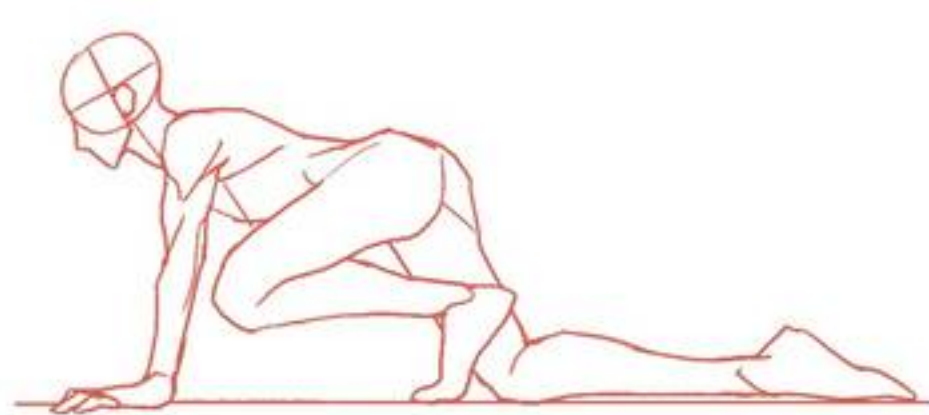
It's using the force of its legs to push it over the upper frame.



It's a process from the back to the back.

I'm just trying to get to know the taco writer.

[He]



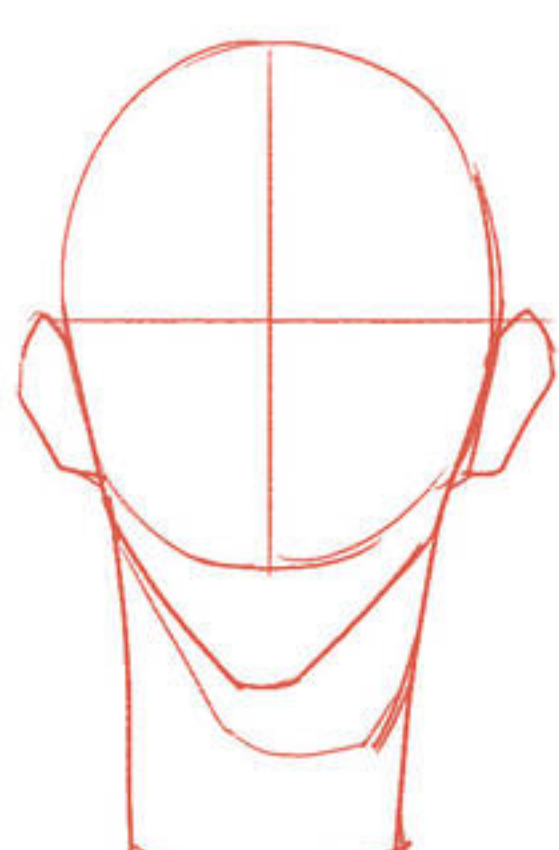
If you're in front of the group, you're going to have to look at the bridge phases, because they're important in the process.



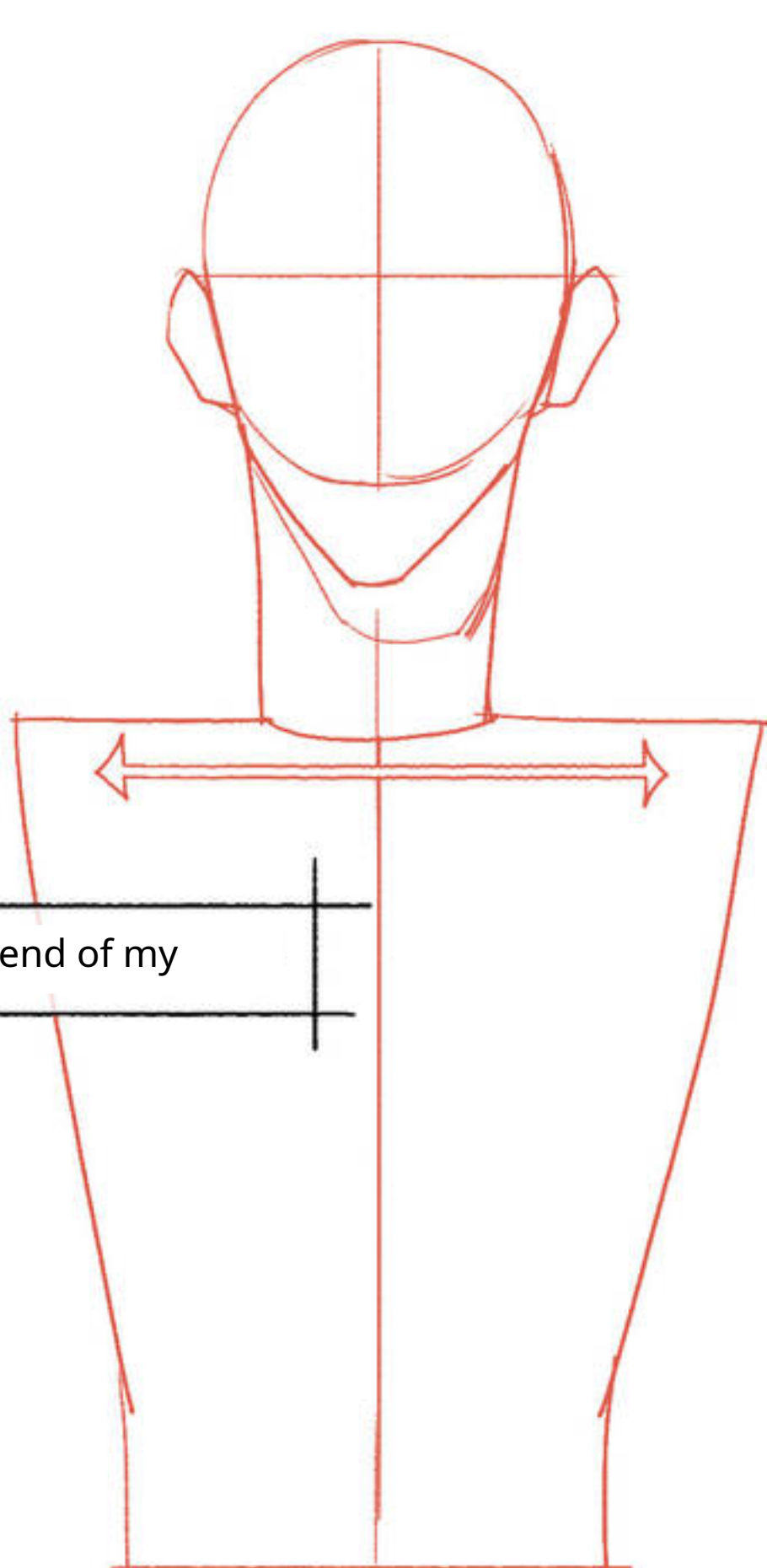
Key Doimt



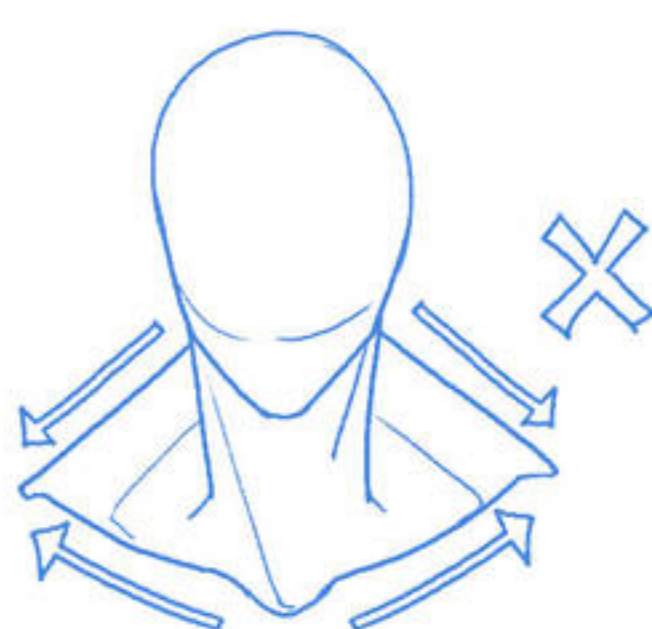
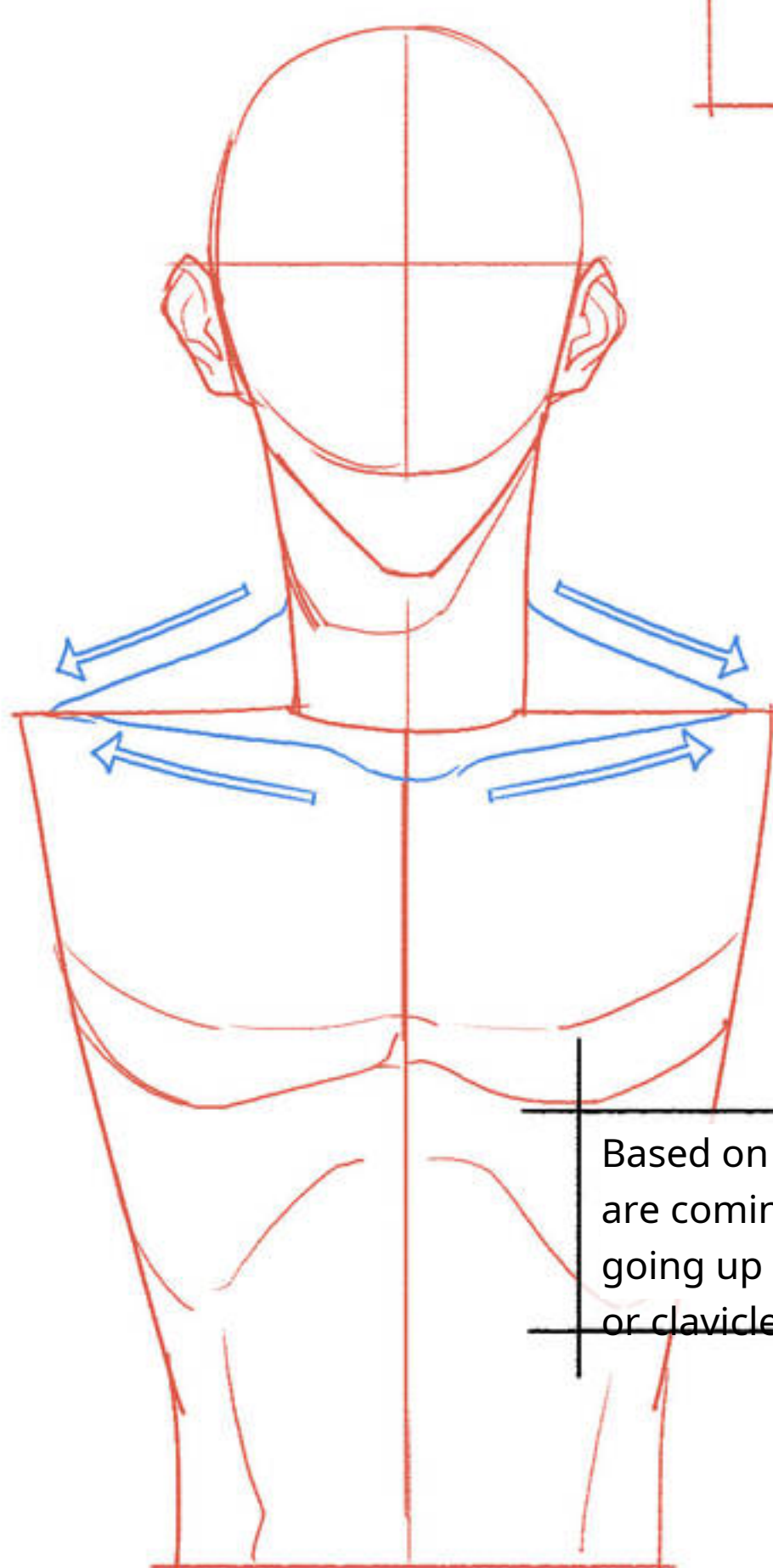
IQ: It's awkward where the neck and body connect.



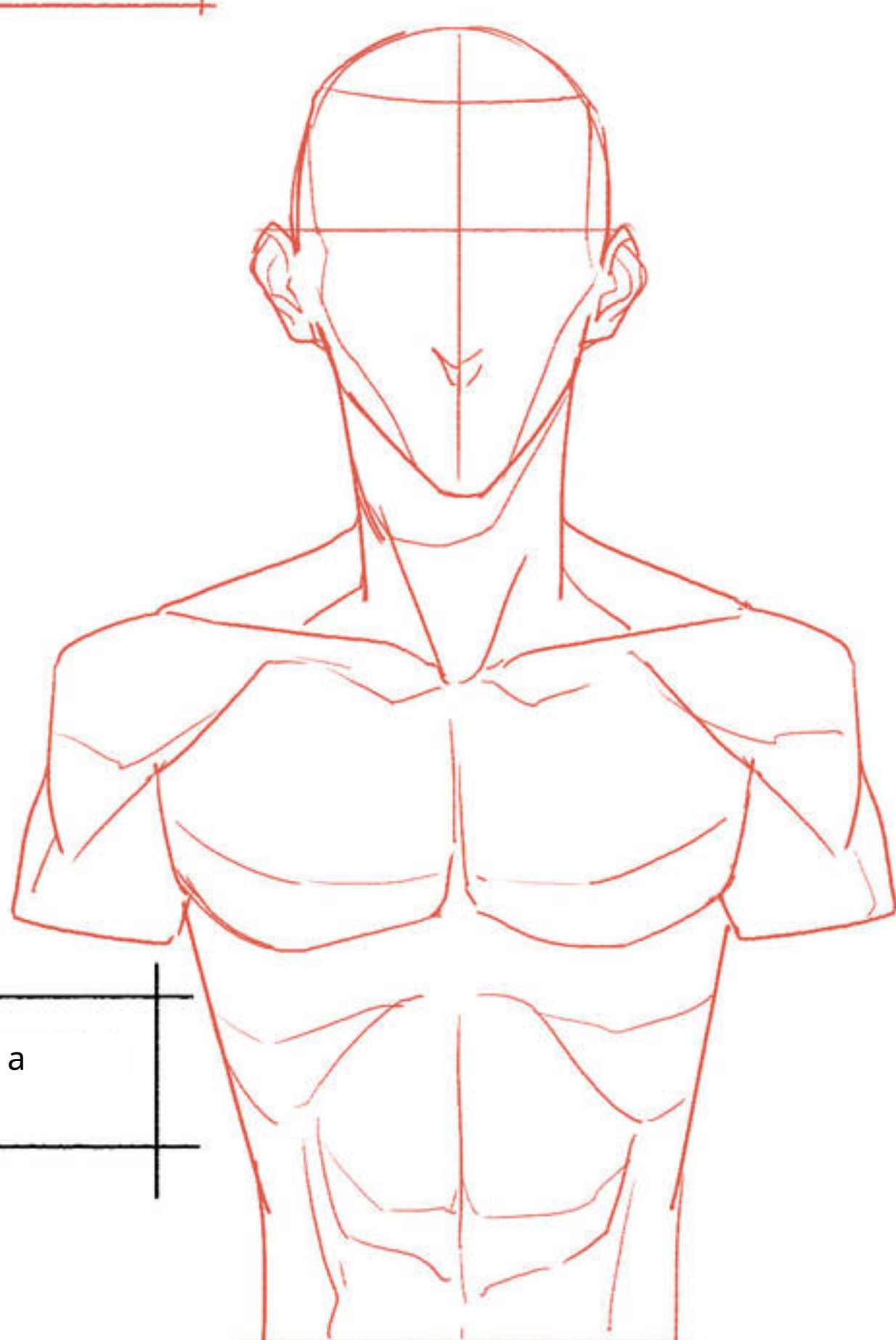
I'm going to draw your face and your neck first.



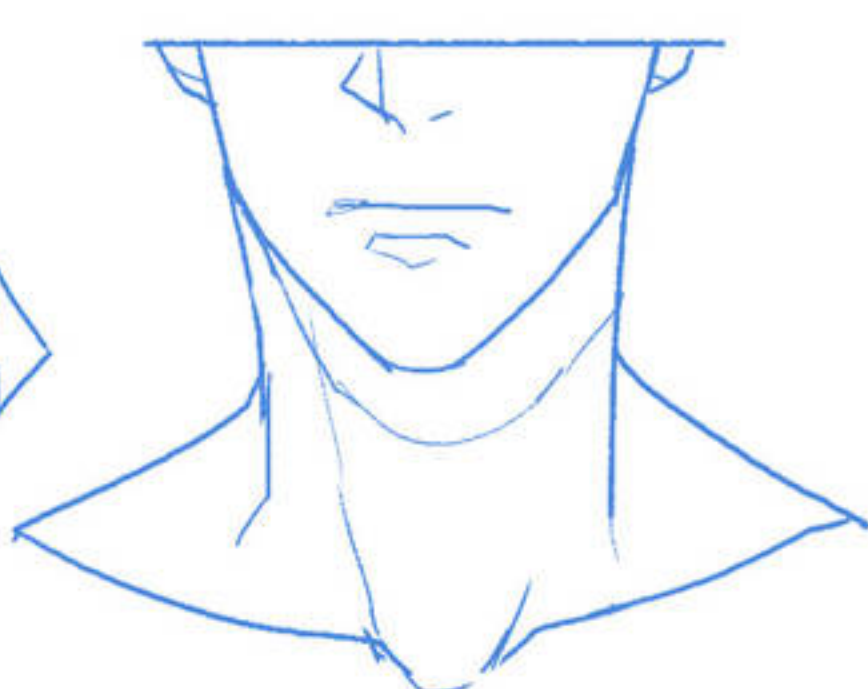
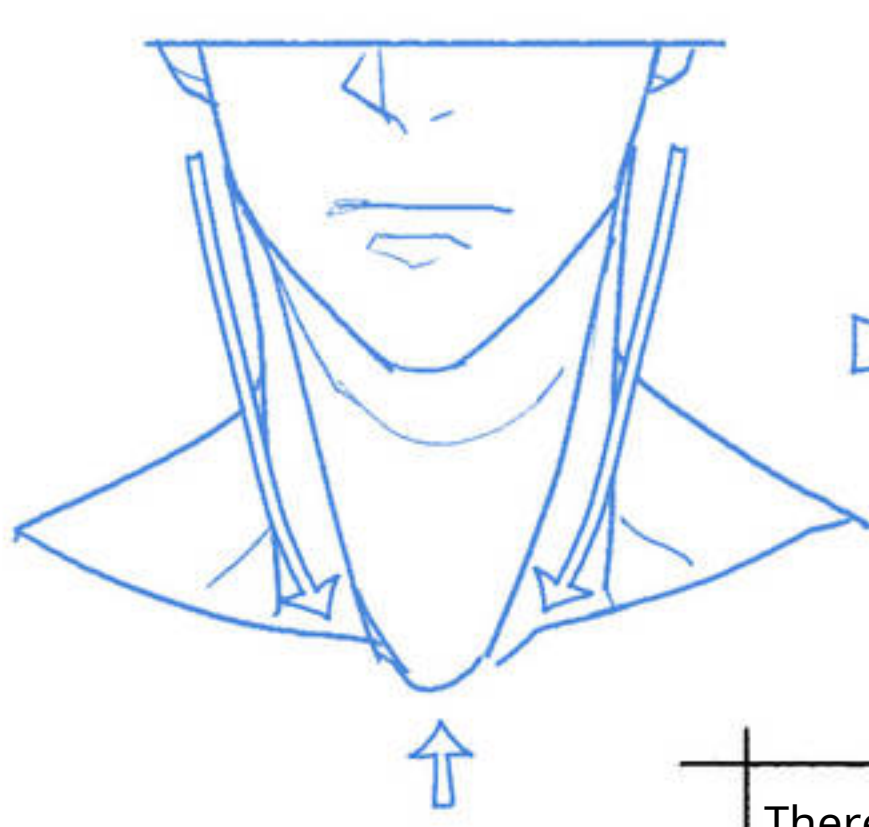
I'm drawing it horizontally at the end of my neck.



Based on the horizontal circuit, the mitral muscles are coming down the line, and the clavicles are going up a little bit, and if the peritoneal muscles or clavicles are too much, they look awkward.

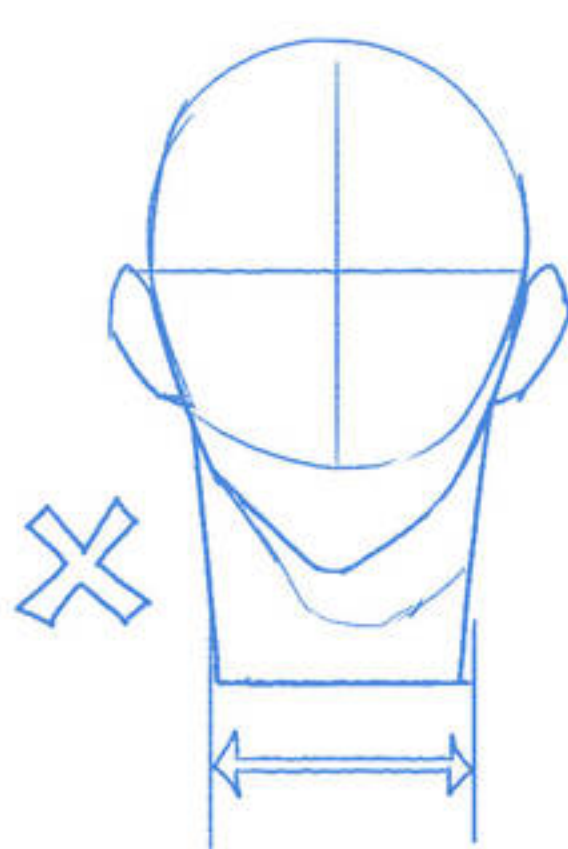
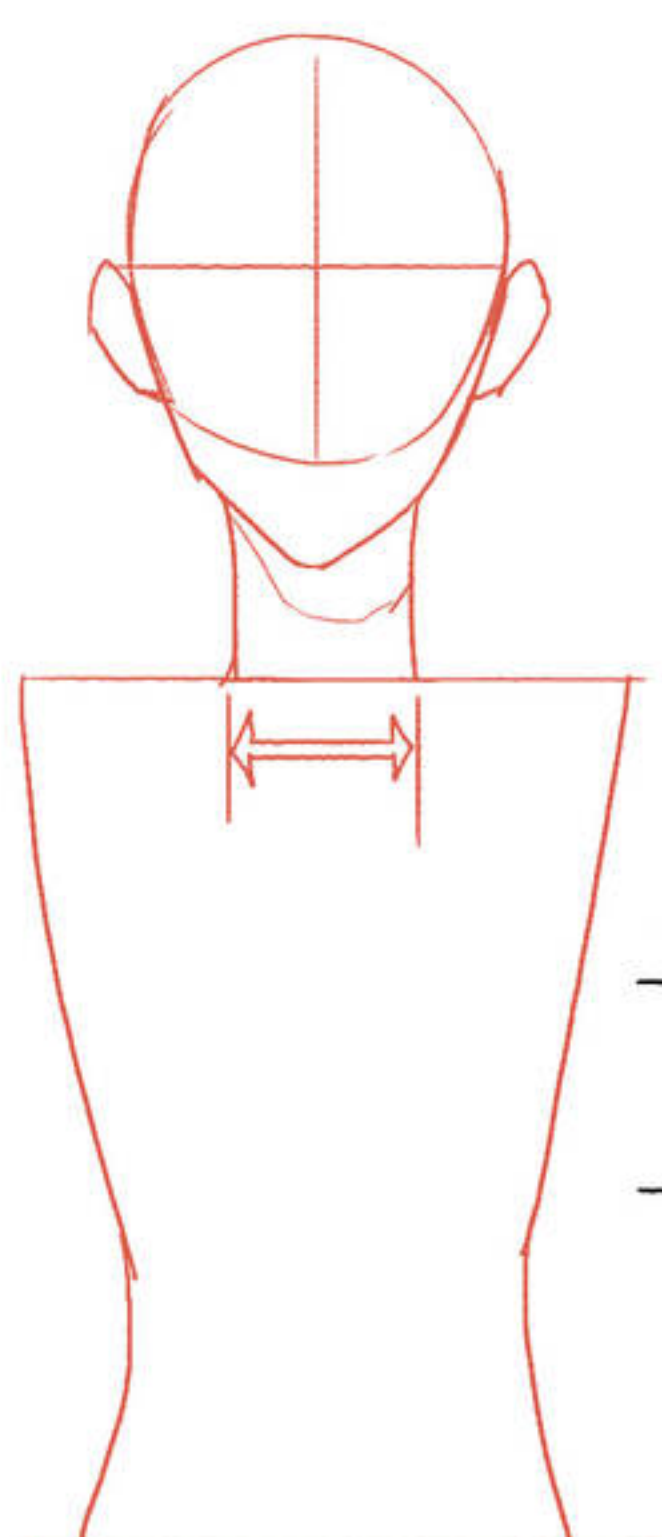


I'm going to close with a natural system for the neck-water boundary.

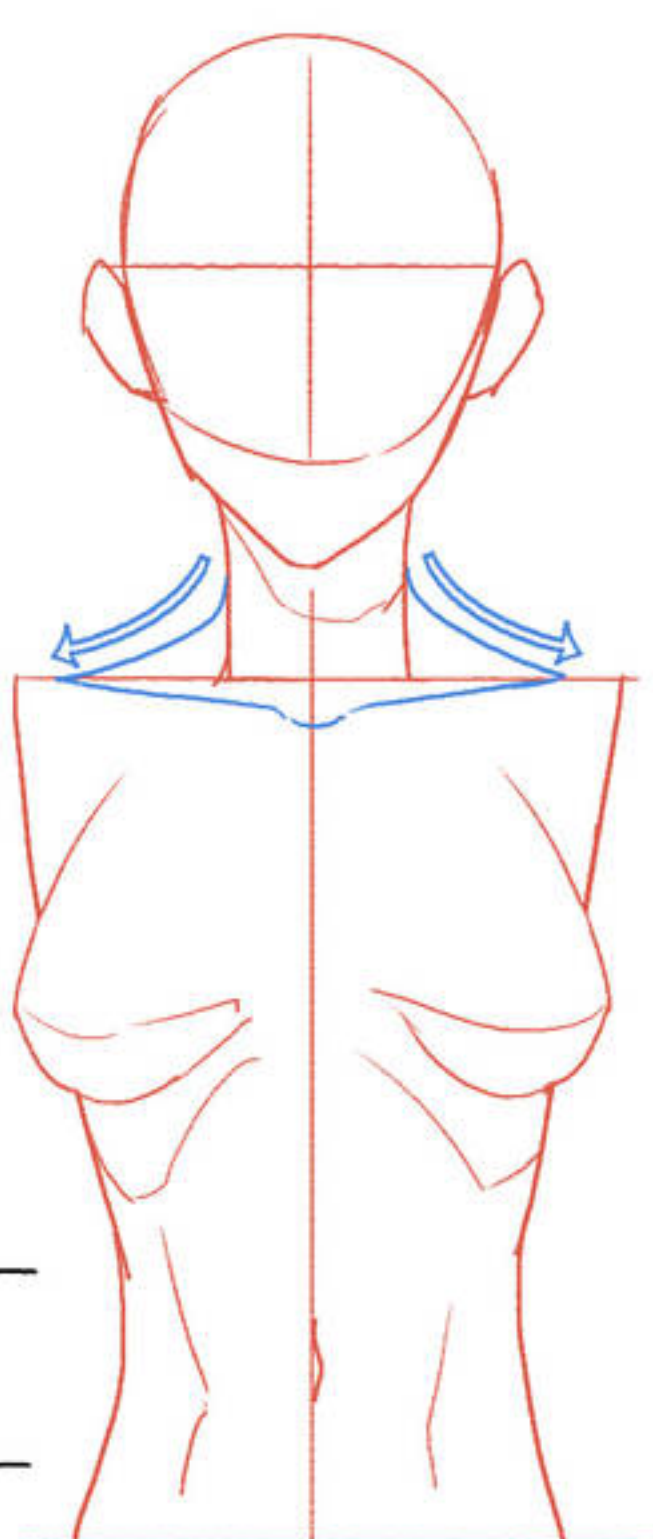
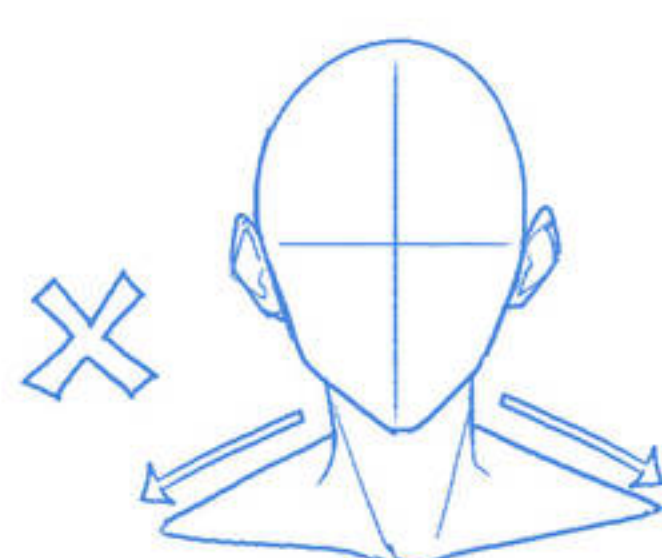


There's a muscle that's coming down from the ear to the center of the clavicle, so it's too clear, and if it's naturally expressed, it dies.





And that's the same way you draw a woman's neck and body, so that she doesn't get too thick.

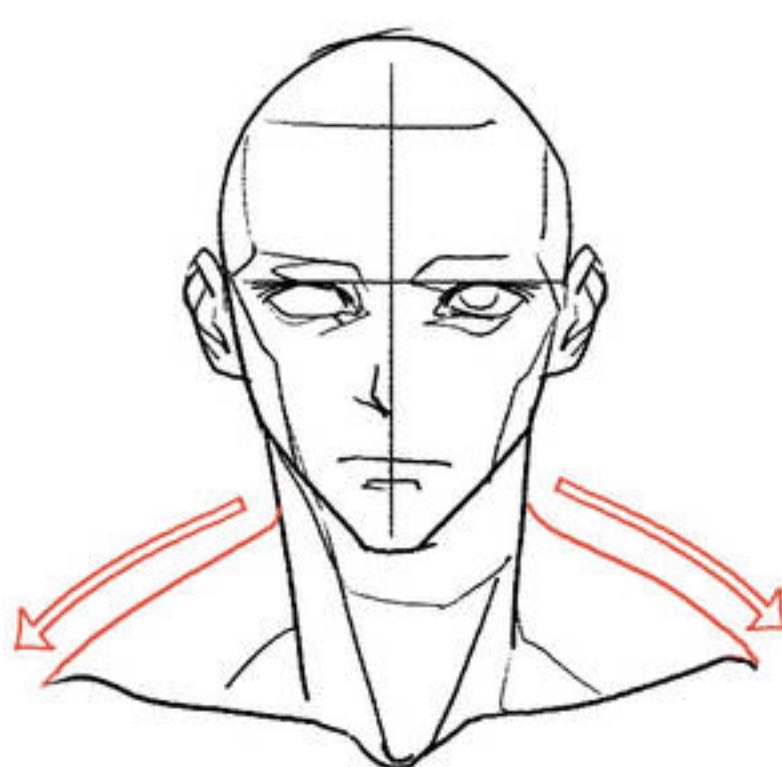
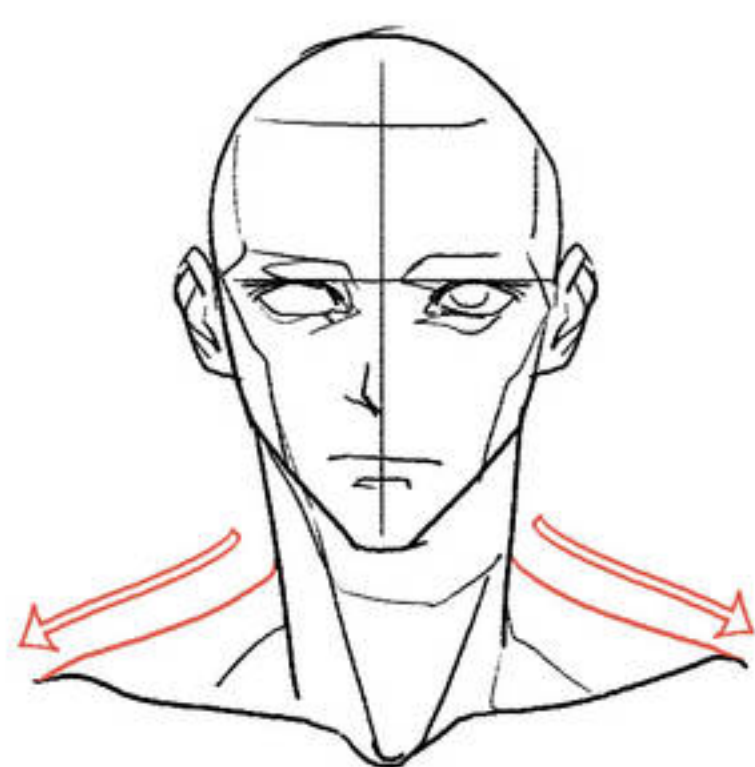


In a woman's case, the peritoneal root slope is lower than that of a man, and the soft curves and the downs are dead.



I'm going to show you the configuration, because there's a little bit of a difference between the neck and the clavicle, which is the natural bond between the gender and the character.

I'd like to know the taco author."



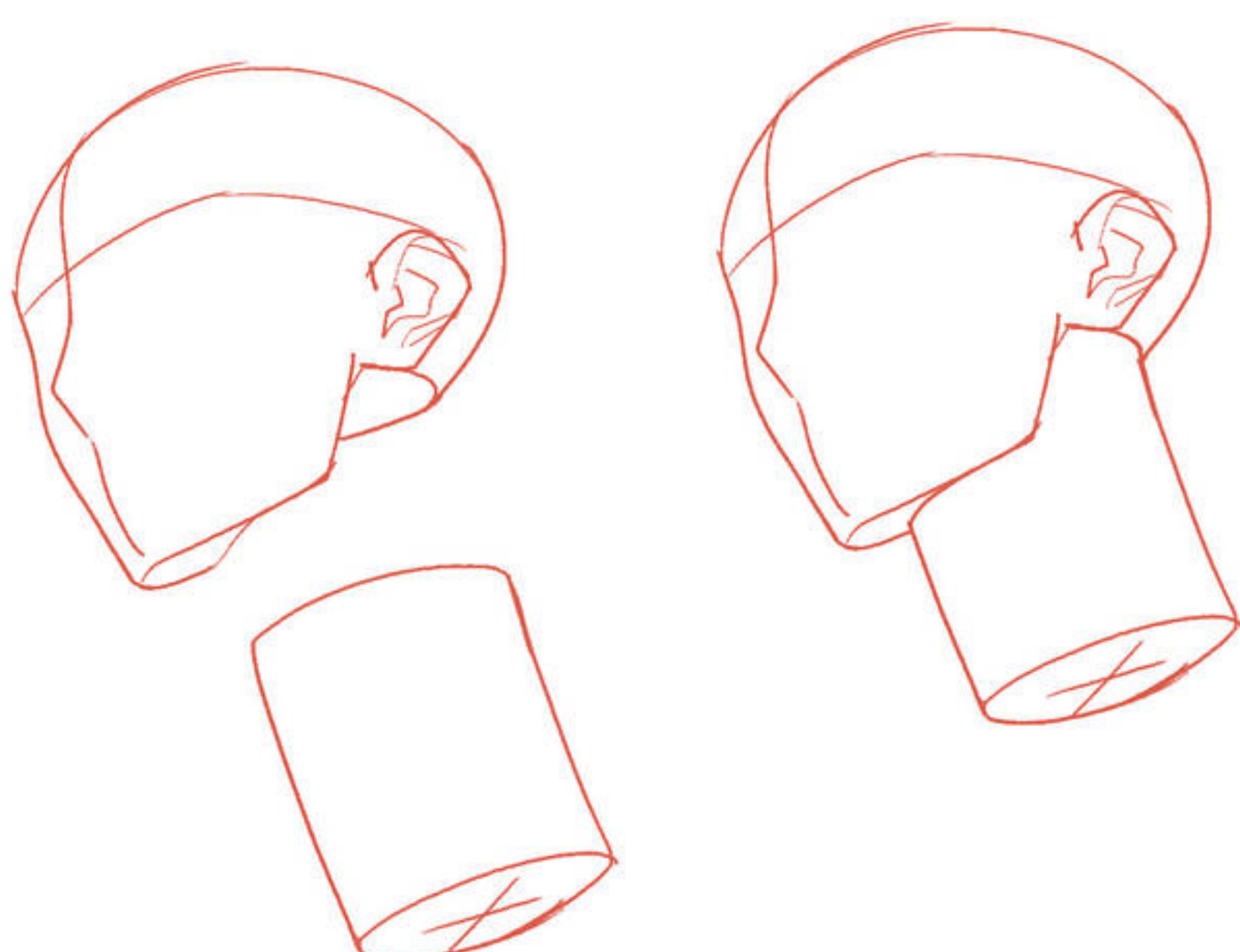
The more muscles you have, the bigger the form of the mitral muscles on your neck.



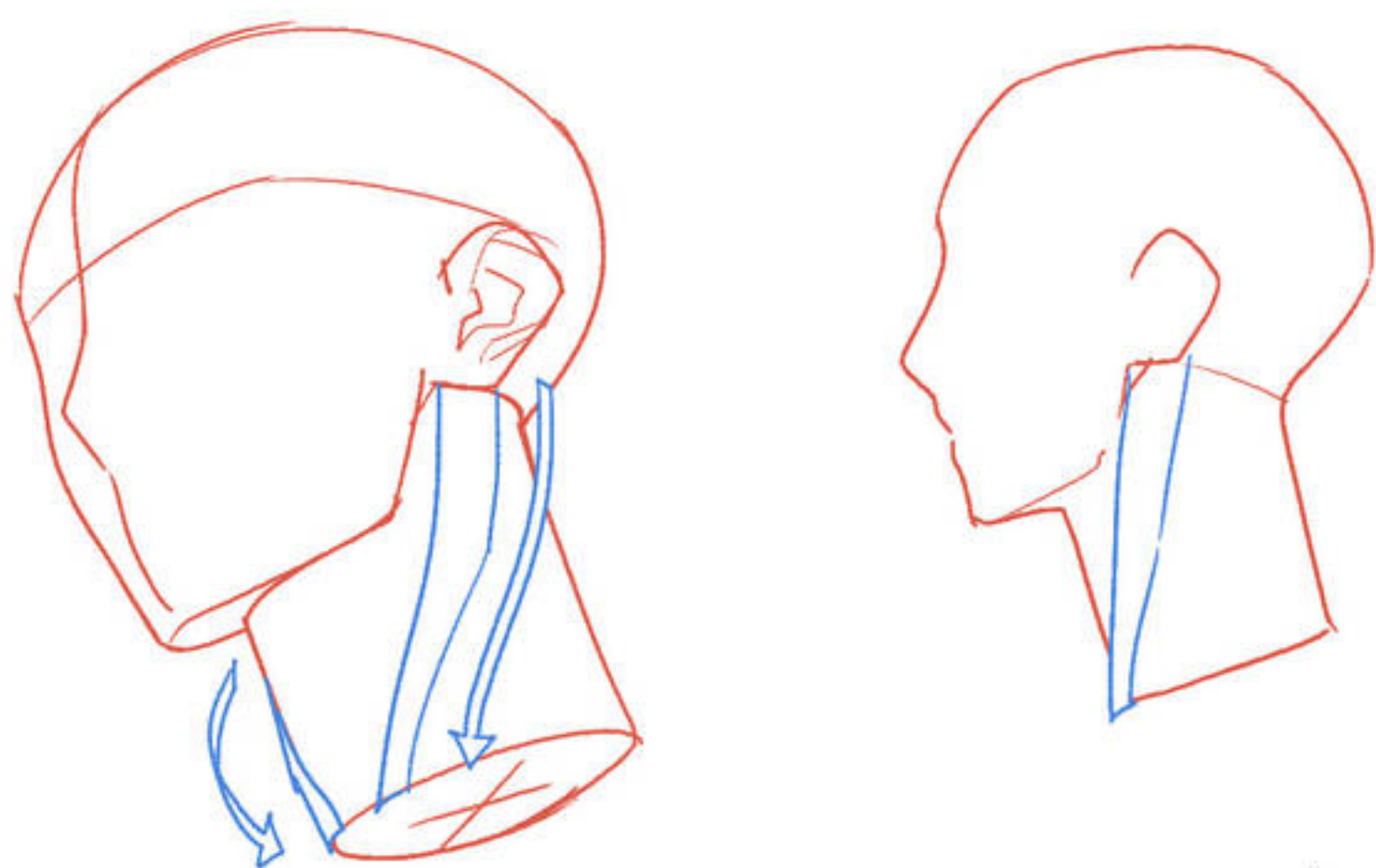
Key Doimt



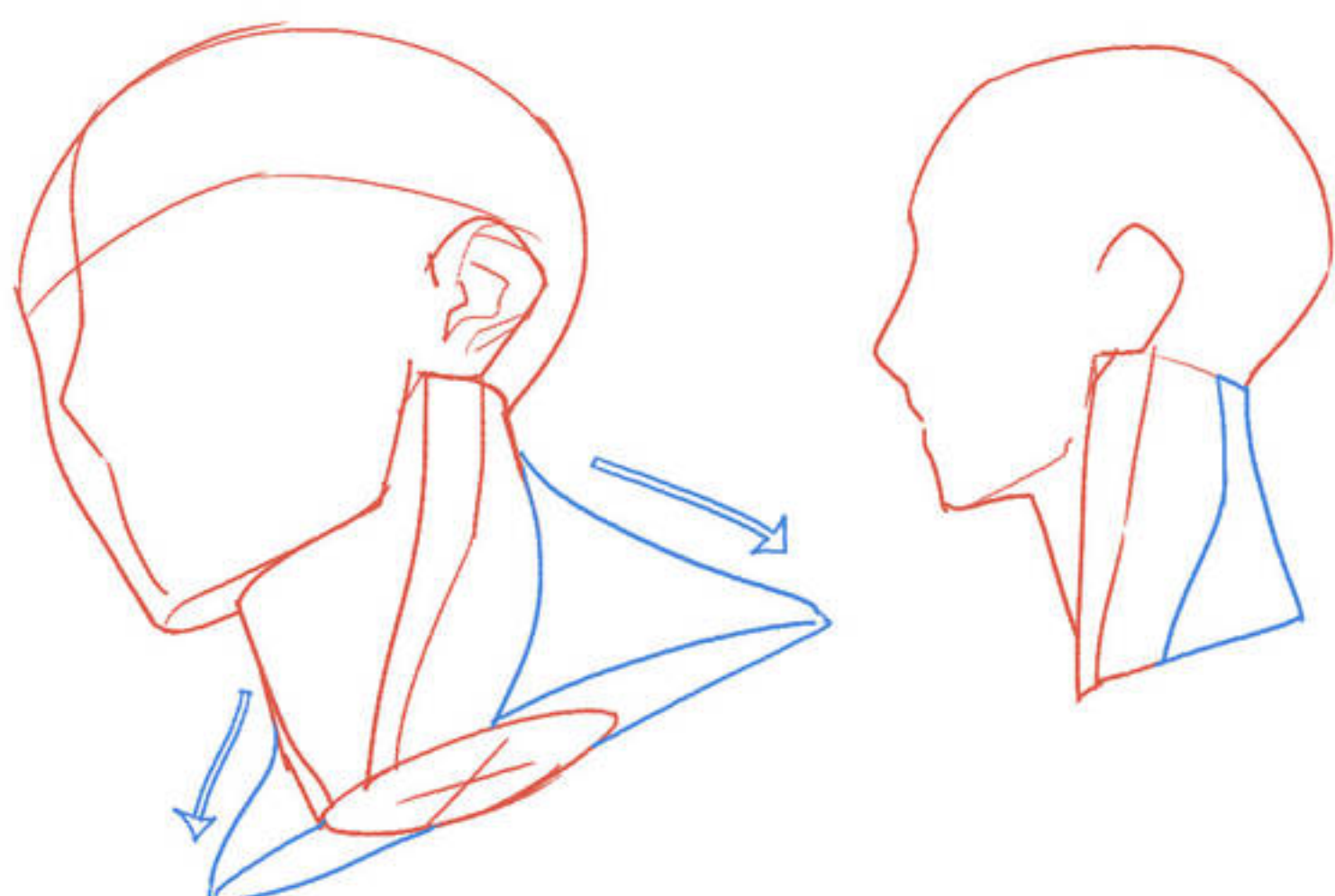
[Q: I don't know what the neck muscle cell is.]



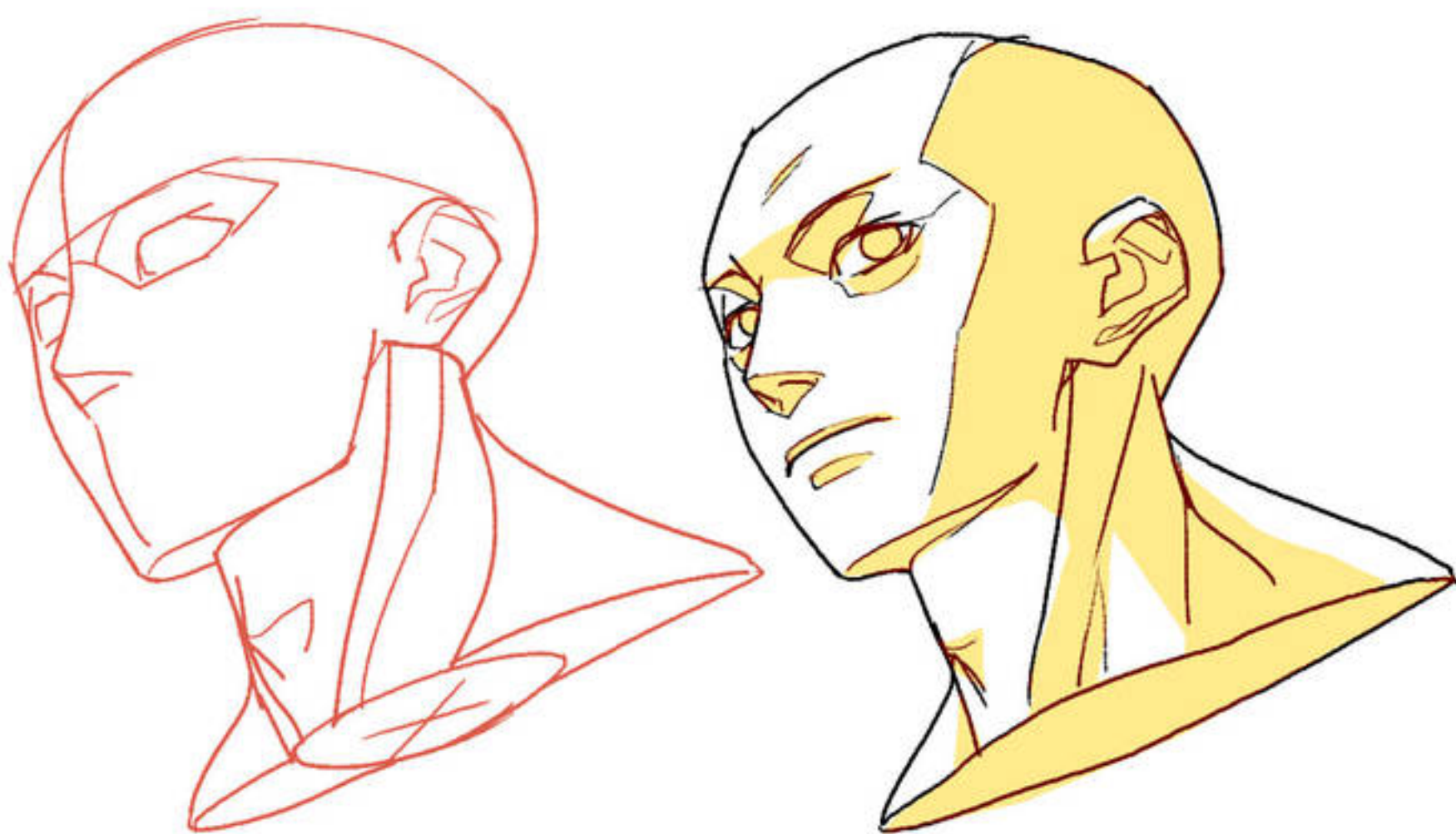
In order to express the neck muscle, if I were to stick it in the form of a cylinder, which is the base frame of the neck, it's going to be i.



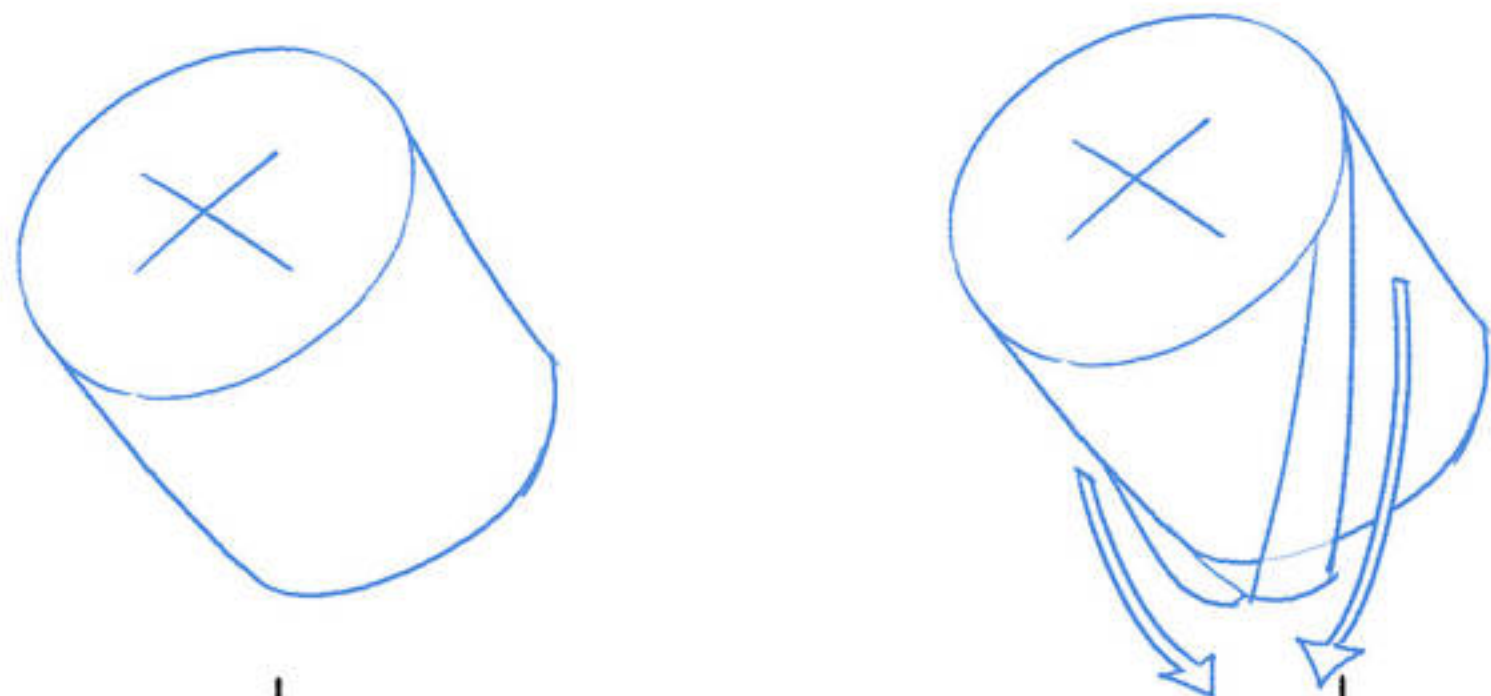
There's a muscle that comes from both ears to the middle of the neck.



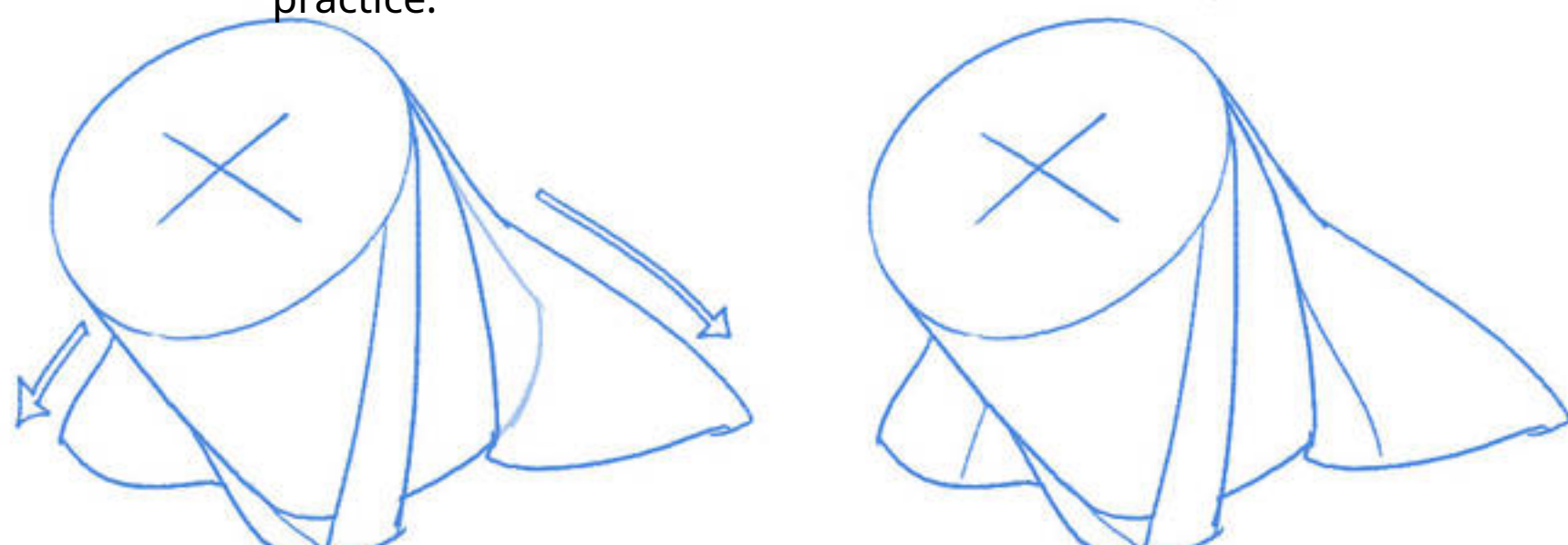
There's a muscle coming out of the back of the neck to the sides of the neck.



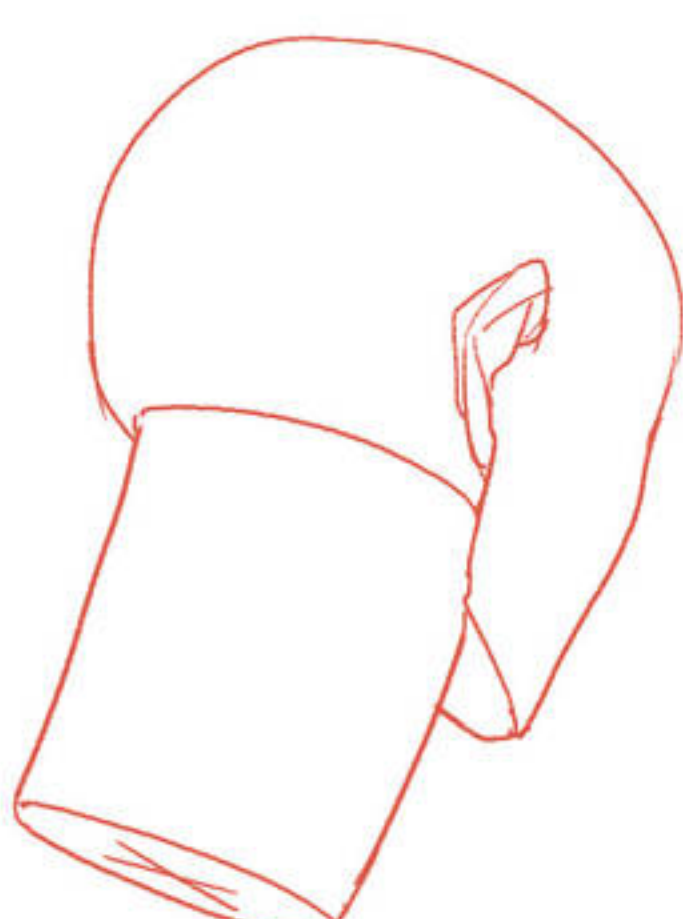
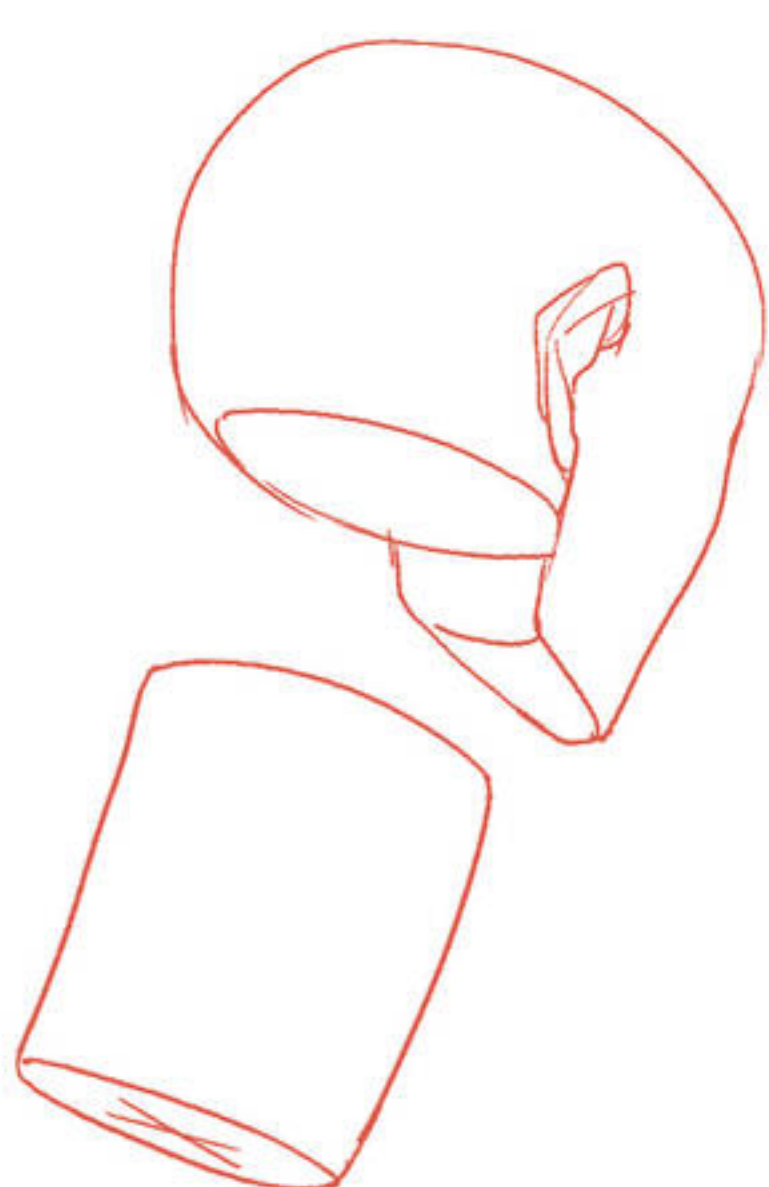
Just two muscles attached to the cylinder, the frame of the neck, can express the neck muscle.



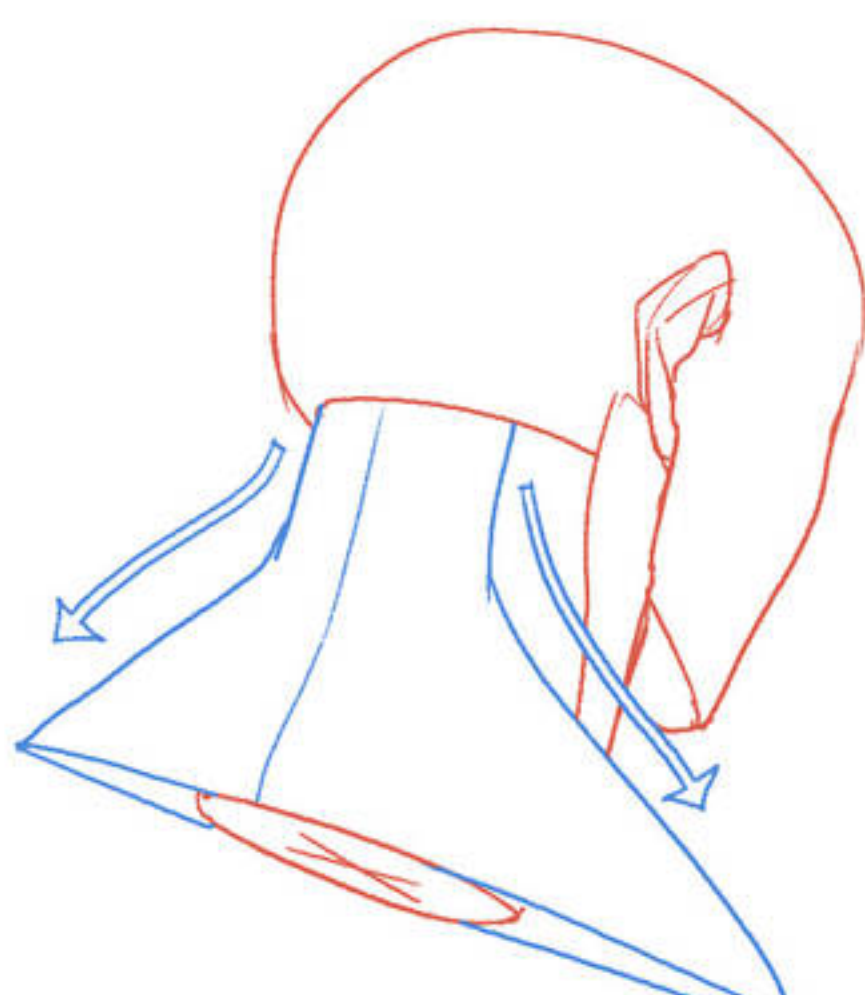
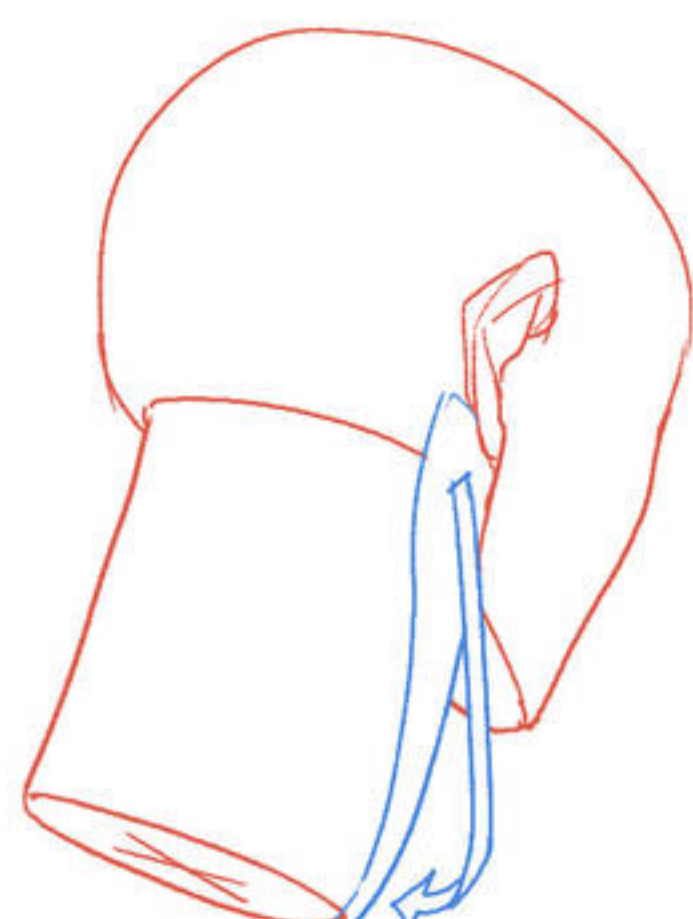
We're going to do it from another angle to another angle, and we're going to do it in practice.



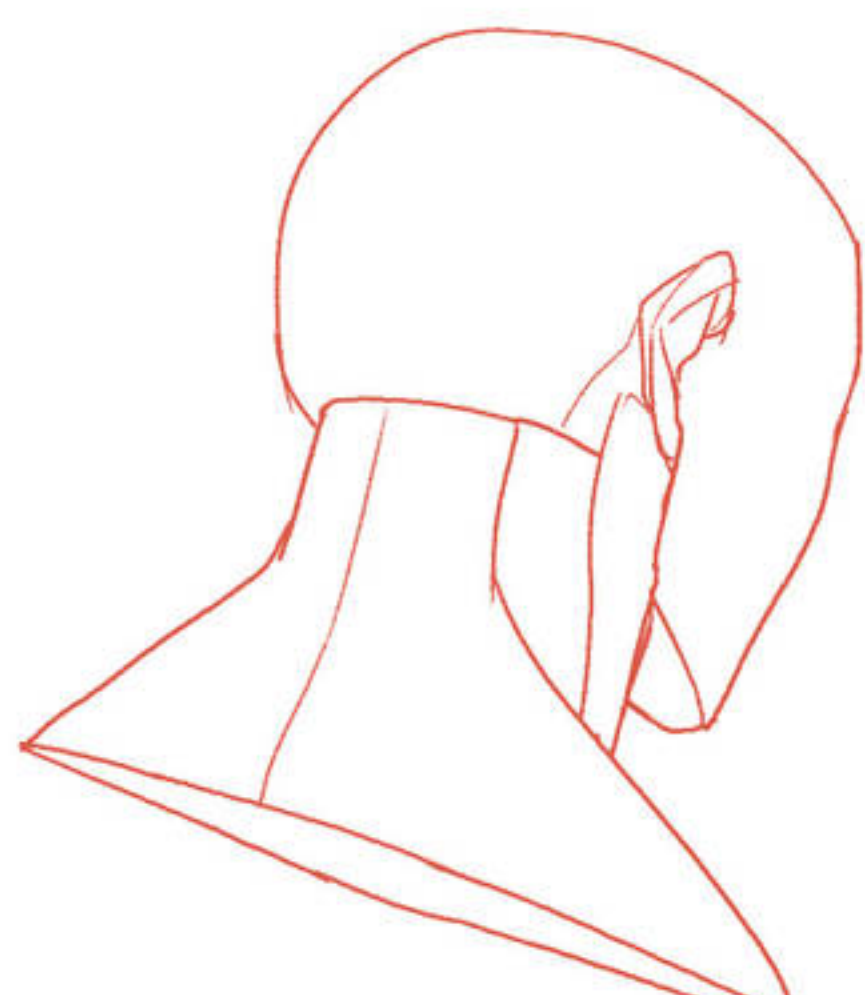




That's the form of the neck  
you see in the back.

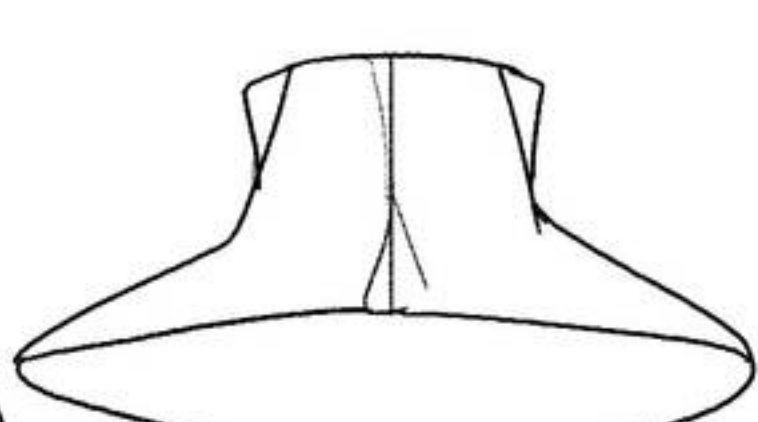
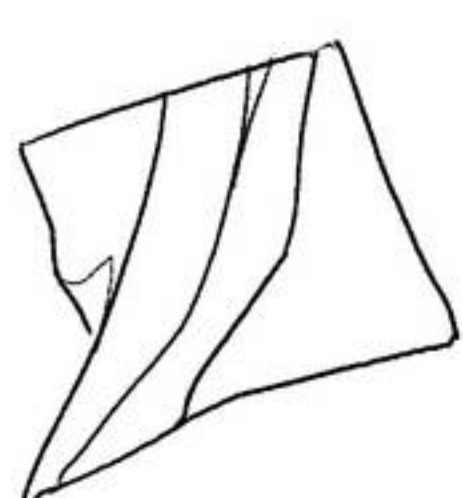
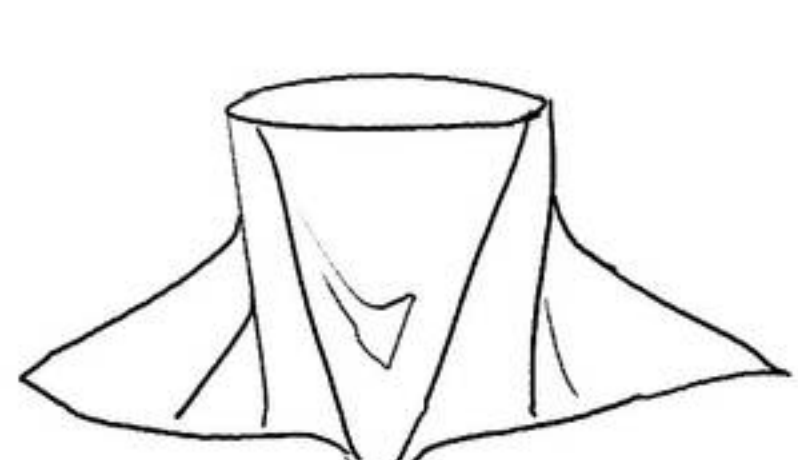


It's a muscle that spreads on the back of the neck, and it covers some of the  
cylinders to make them look shorter.



The muscles that come down from the molasses, they also end up  
with some vision.

I'd like to know the taco author."



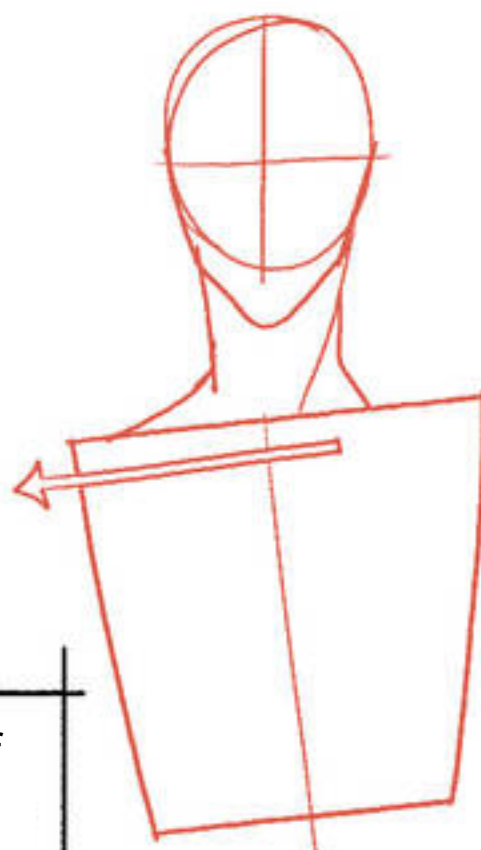
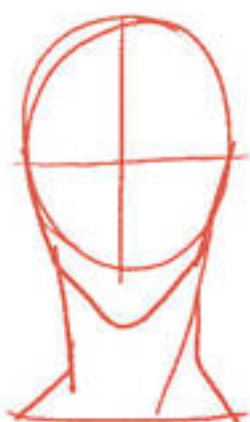
It's good to look at the top and  
the ribs in the form of a lump of  
neck muscle and practice by  
memorizing the muscles that  
look like the basic angles of the  
front and the back.



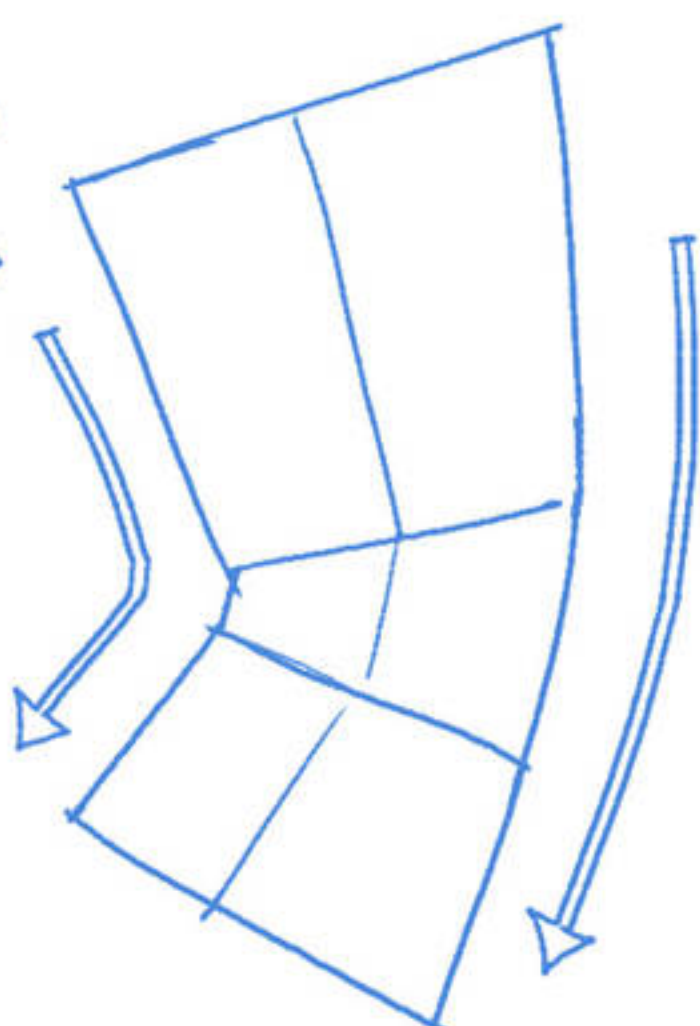
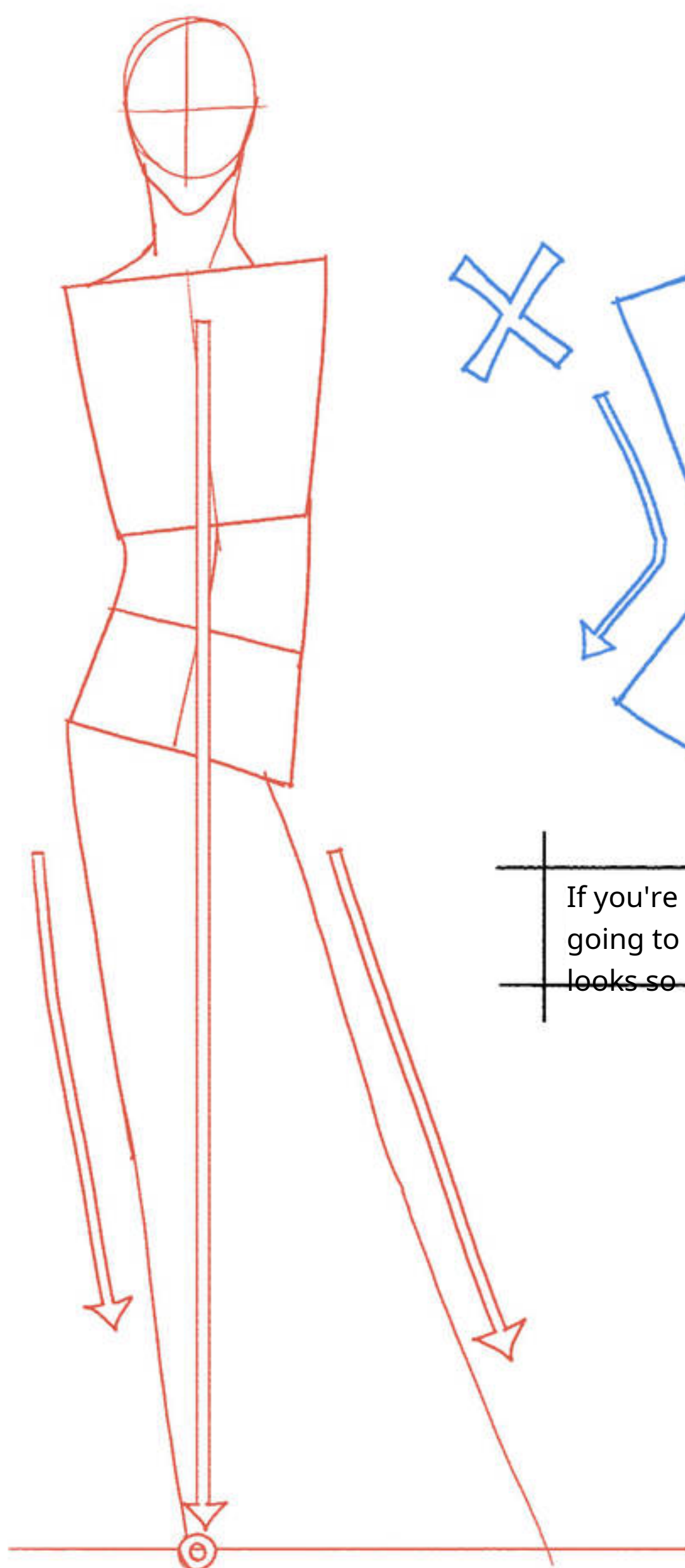
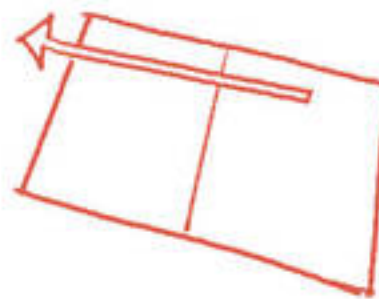
Key Doimt



I'd like to draw a pulsar.

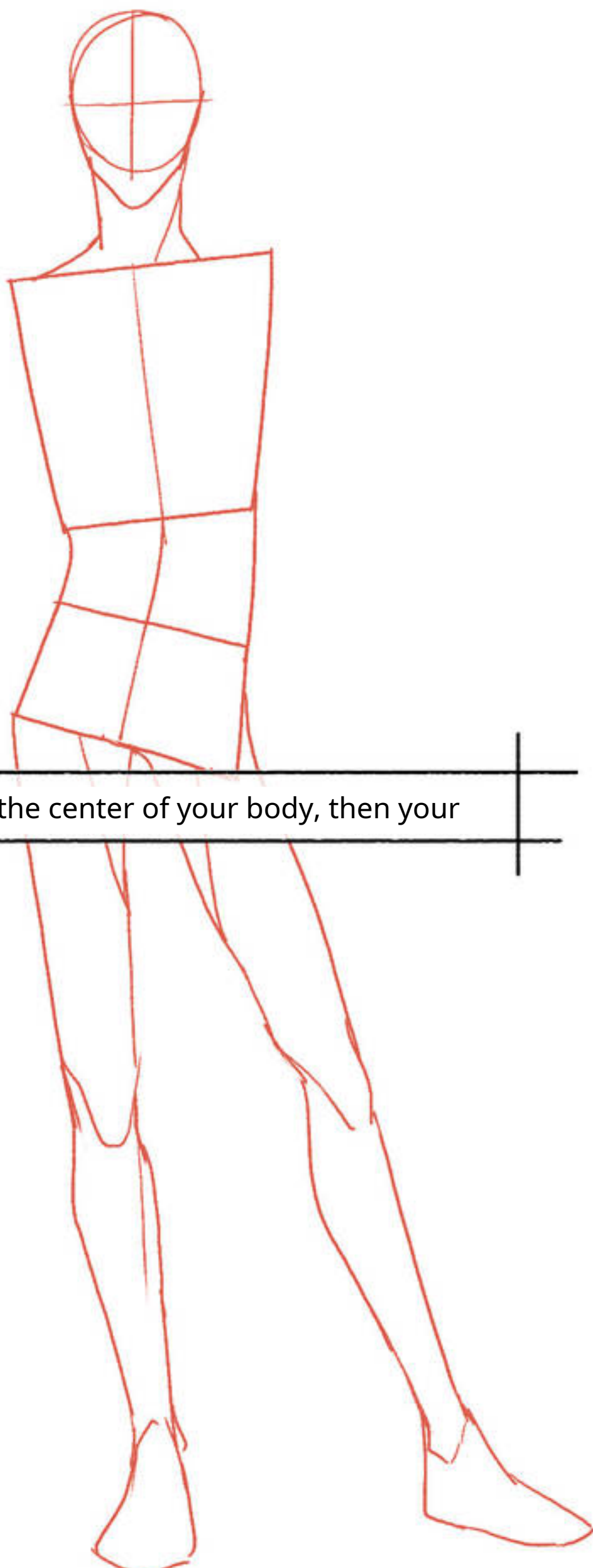
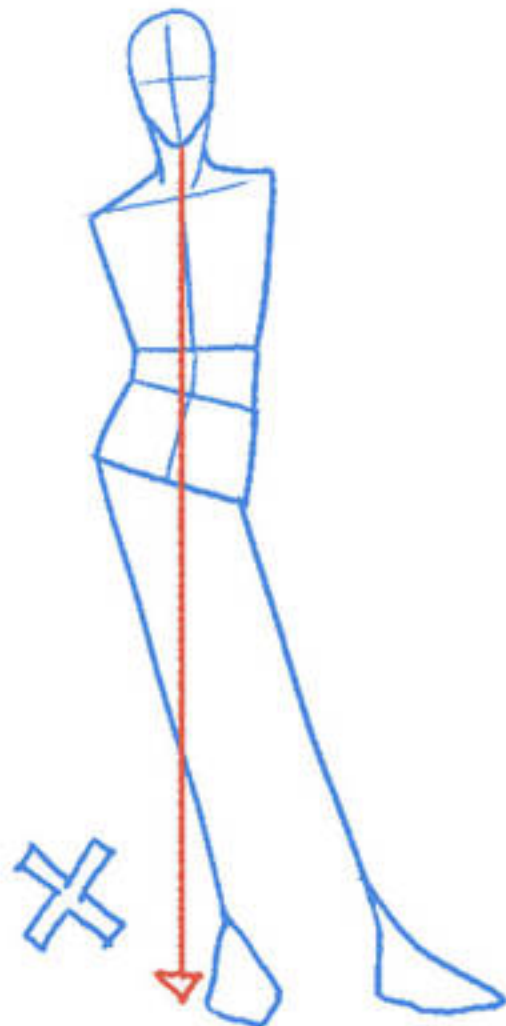


It's pointing in a direction like the mass of the body and the mass of the pelvic mass of the pelvic part of the body.

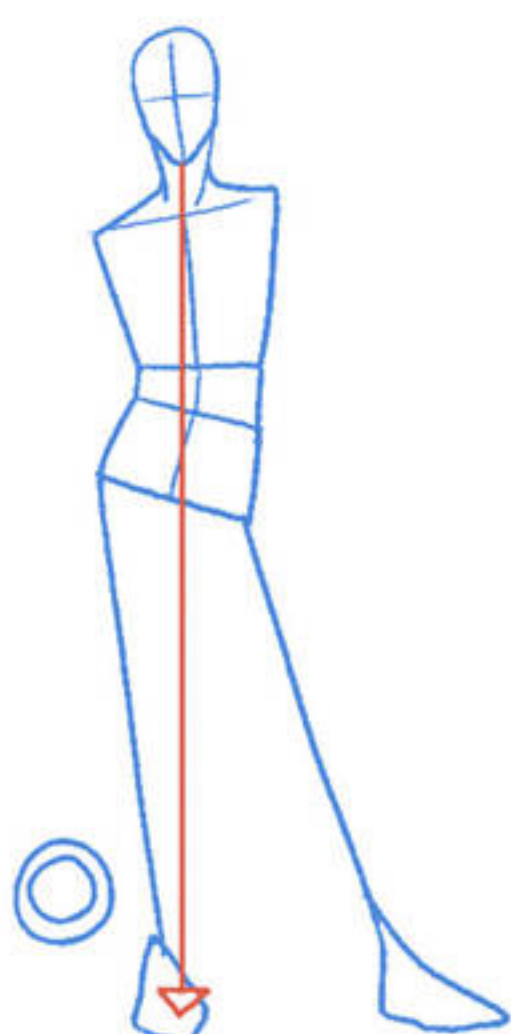


If you're leaning too hard, you're going to end up in a shape that looks so broken after that.

It's going to have one leg at the center of the mass perpendicular to the center of the dragon.

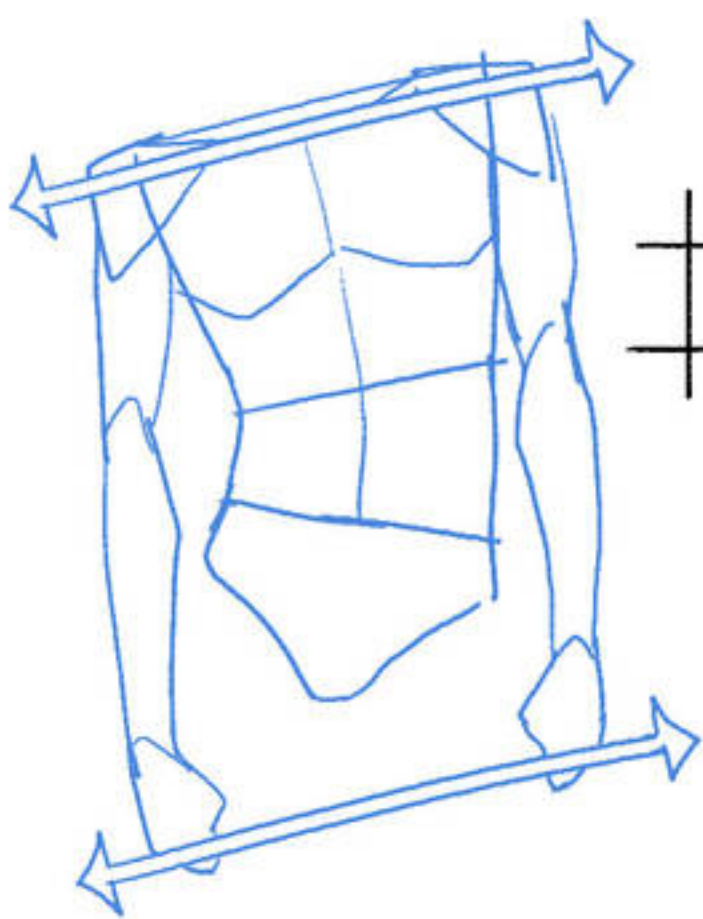


If your foot is coming inward than at the center of your body, then your posture looks unstable.

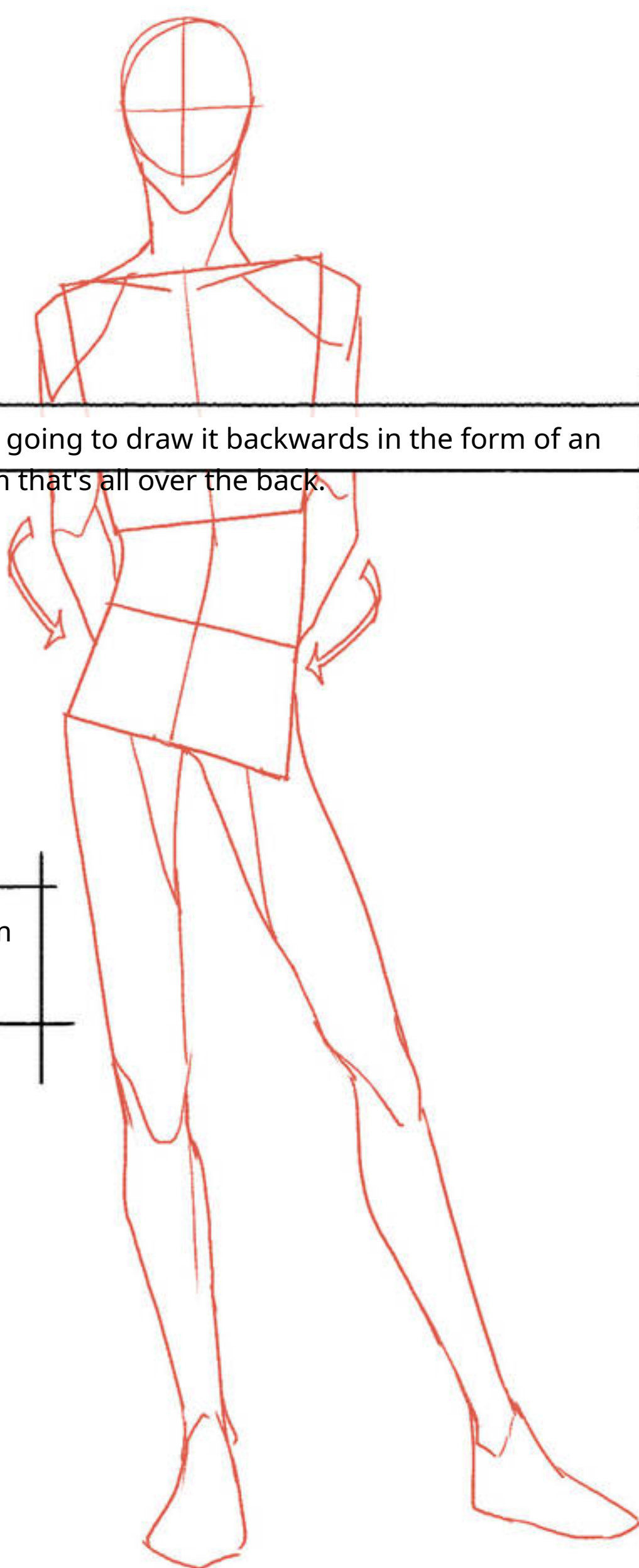


It's stable, it's dancing to have your foot at the center of your body, or your foot outside.

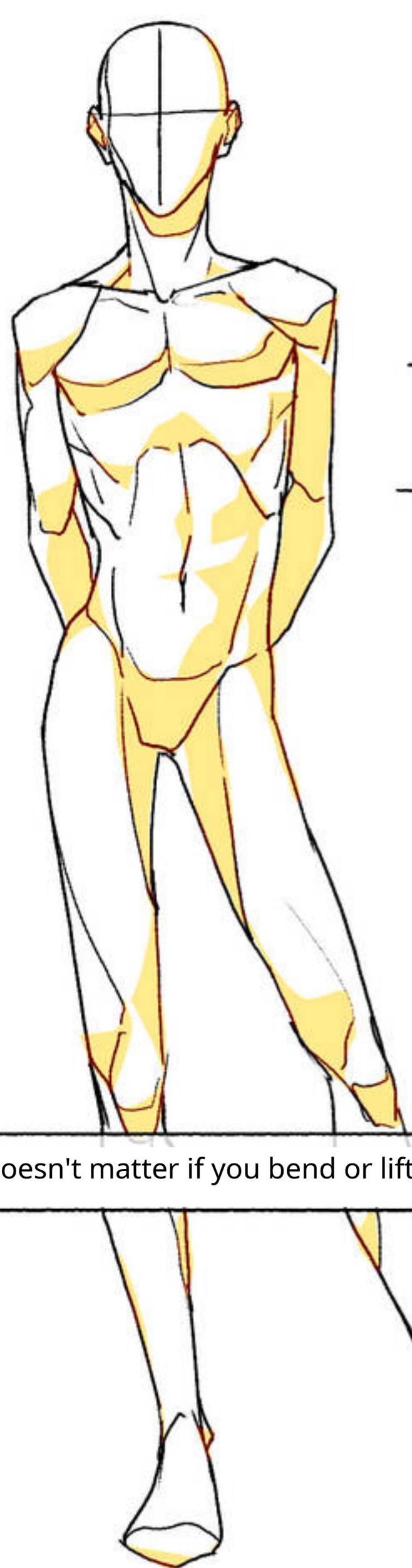




I'm going to draw it backwards in the form of an arm that's all over the back.



In general, if you see an arm, the arm on the shoulder that's down will be a little bit longer.

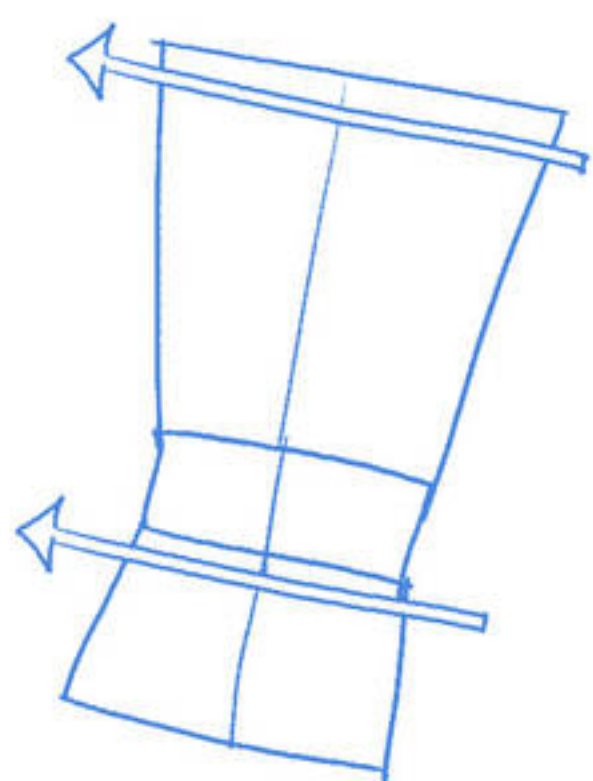


I'm going to finish off by smoothing up the shape of the hard shape.



It doesn't matter if you bend or lift them, because there's a bridge that weighs.

It's too small for a writer to know.



As soon as the body and pelvis change, the upper body will seem unstable, and you'll feel a lot of stress.



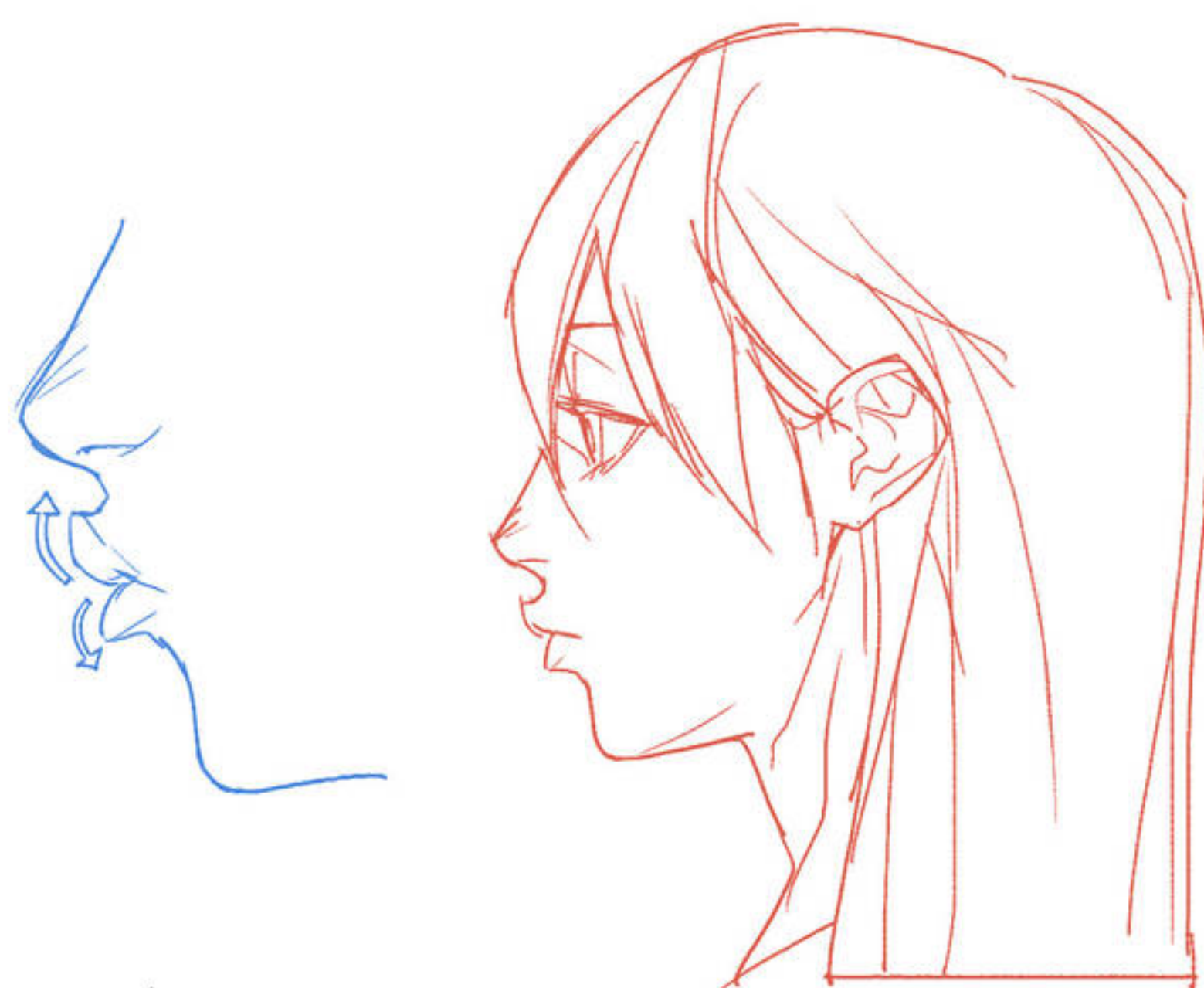
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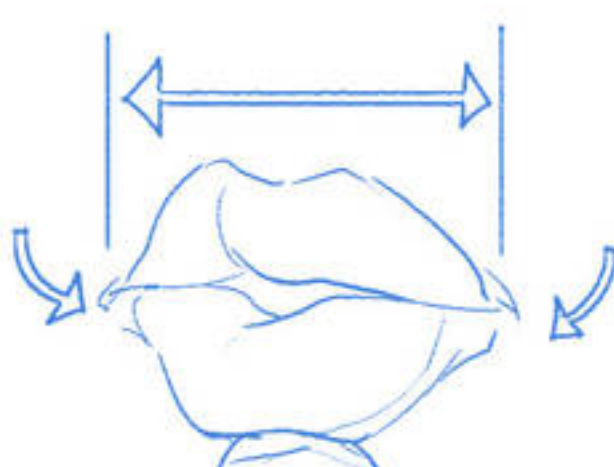
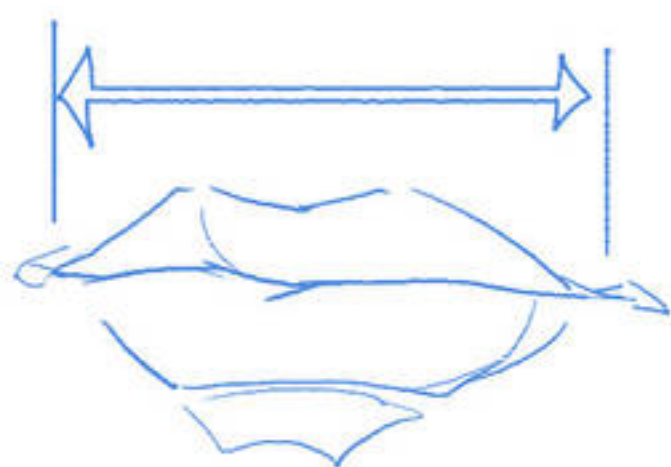
[Q: I'd like to draw with my lips.]



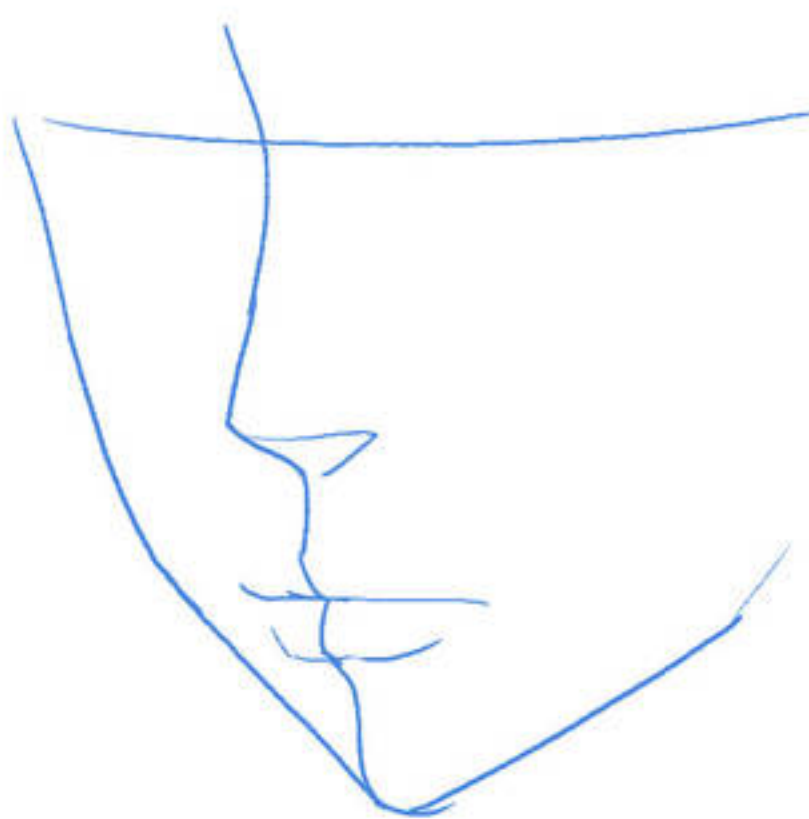
Check the shape of the regular lips with the side image



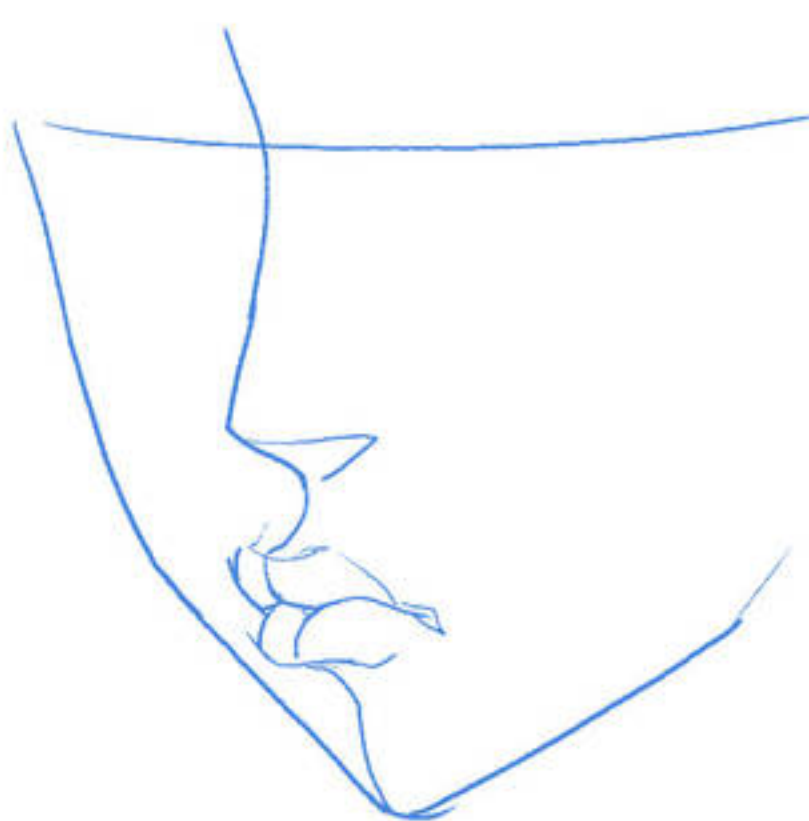
The lips are stretched up and the upper lip is brought up near the nose, and there's no jaw movement.



The lips are covered and narrow, and the length of the area will also be shorter.

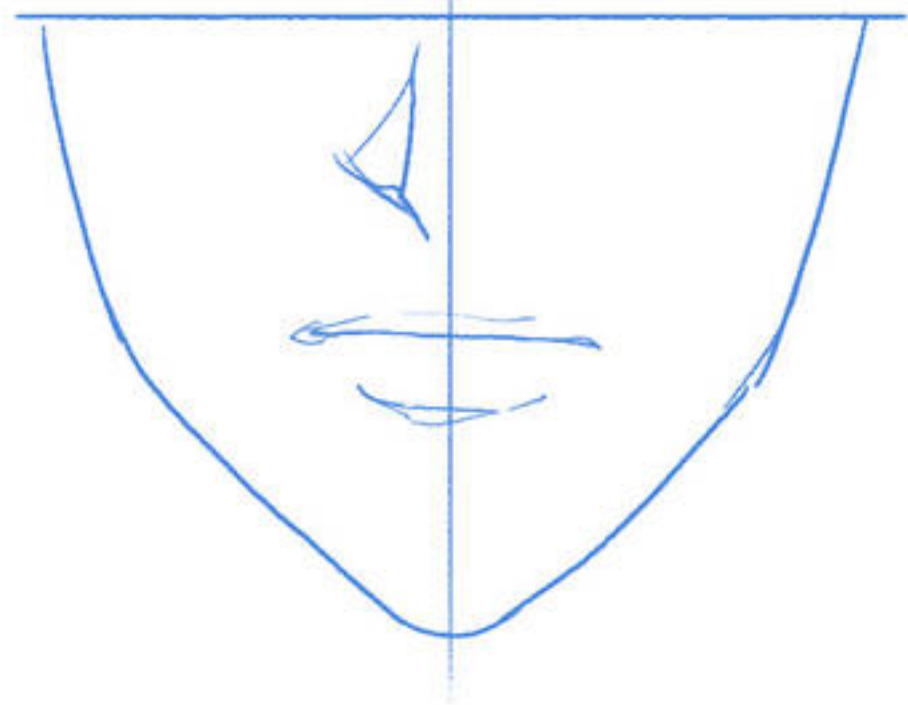


It's a general form of lips on the half-axis.

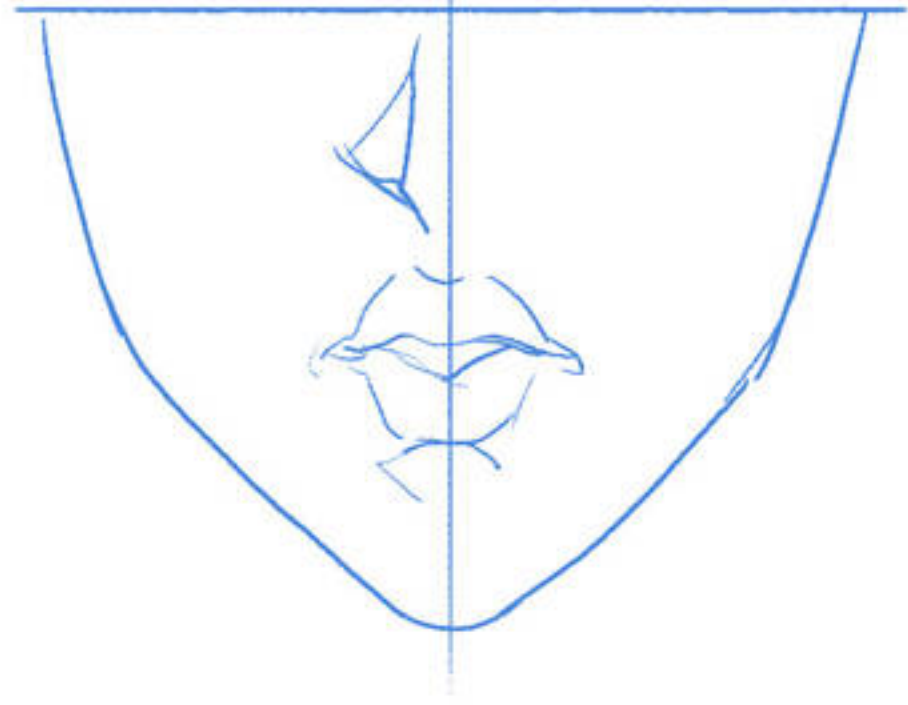


The center line of your face is only coming out of the lips.

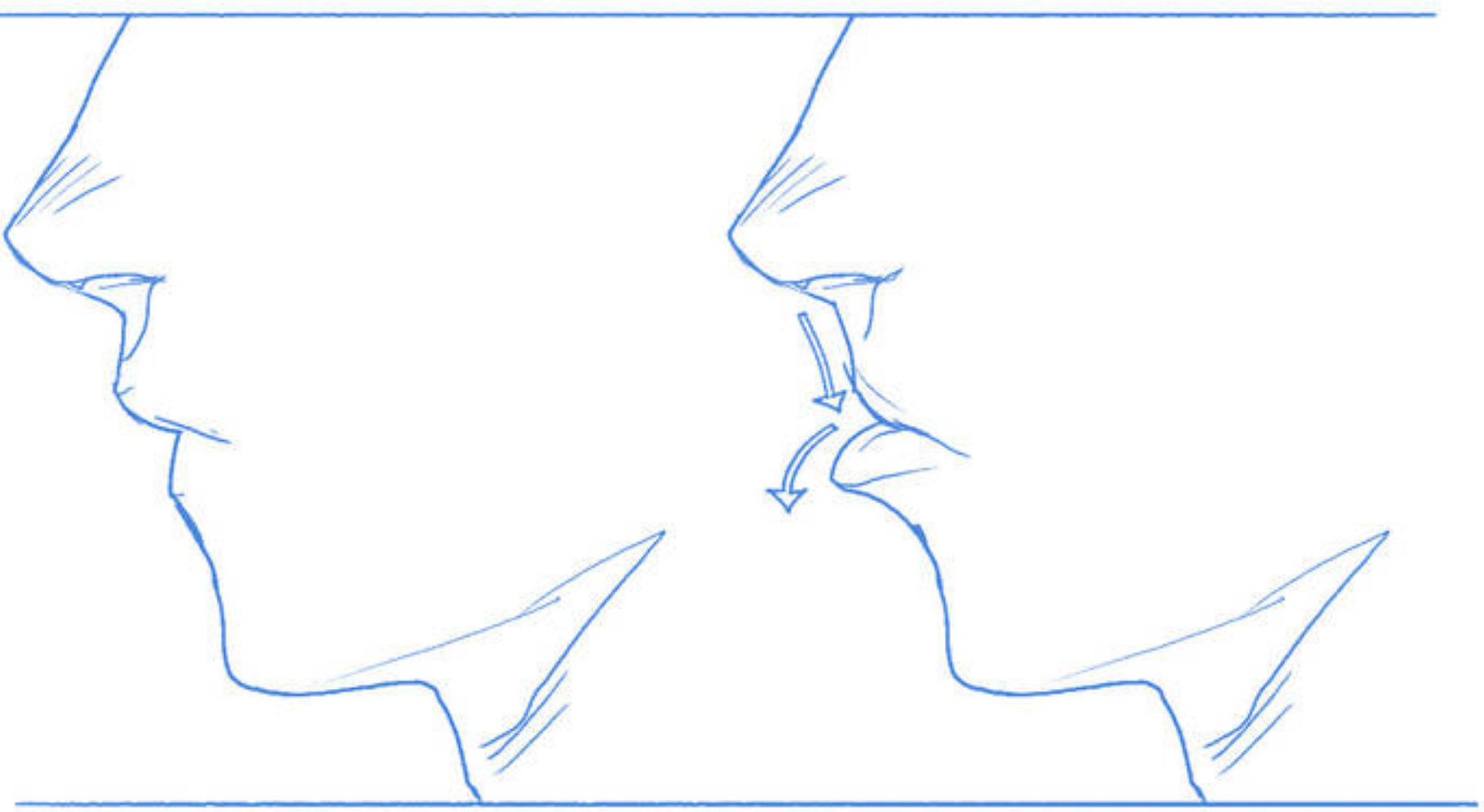




You see in front of me, the general lips, the shape of the lips.



In the case of the front, there's no change in the position of the lips, so you narrow down the area of the lips, and you draw a line of lips.



If you only bring out the lower lip, the top lip is rolled inward a little bit, and the bottom lip is drawn out a little bit.

I'm just trying to get to know the taco writer.



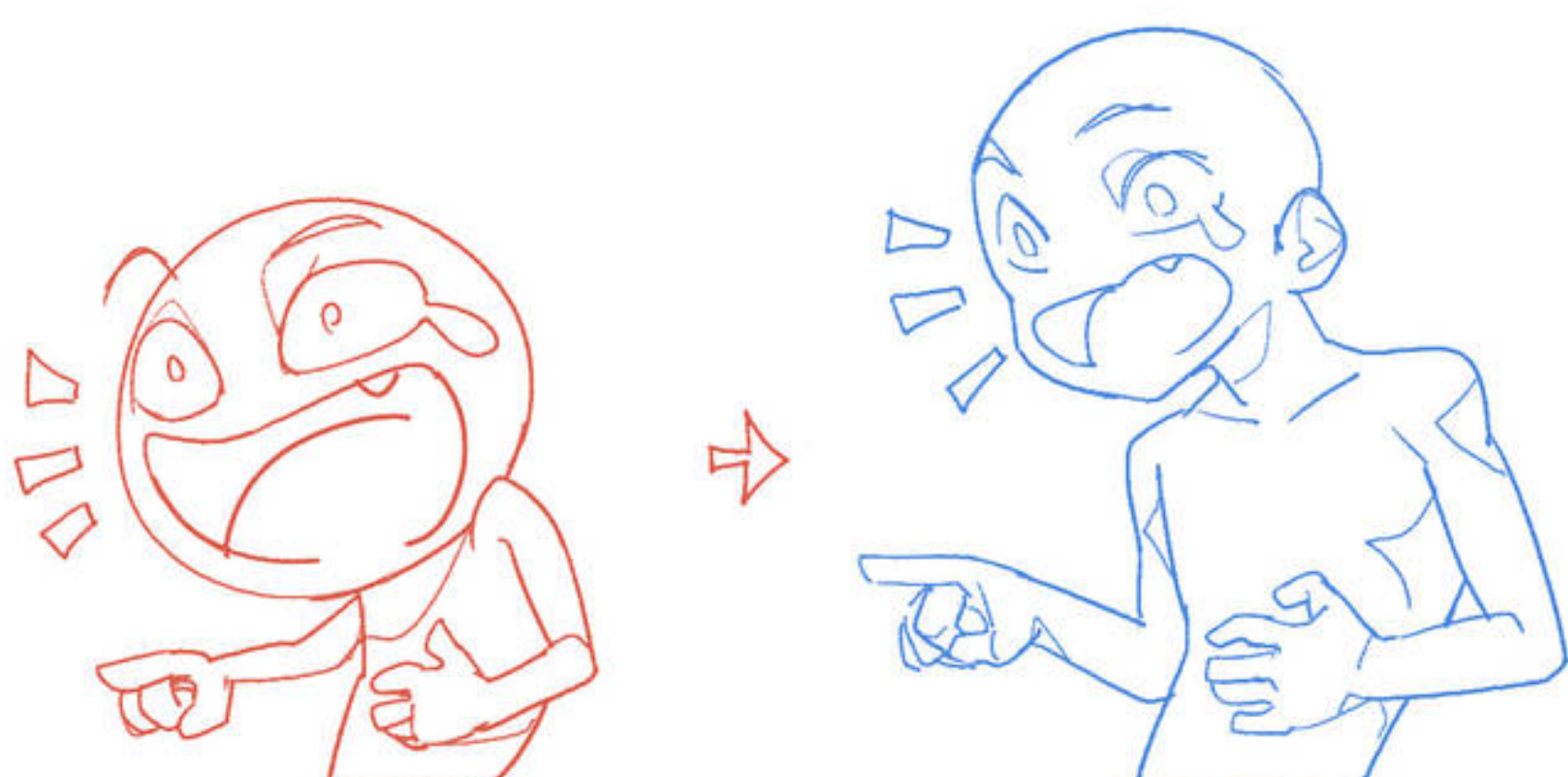
In the case of the cute figure, it's a little bit of a shorthand, because if you draw the lipsline clearly, you feel like you don't fit in, so it's a little bit of a shorthand.



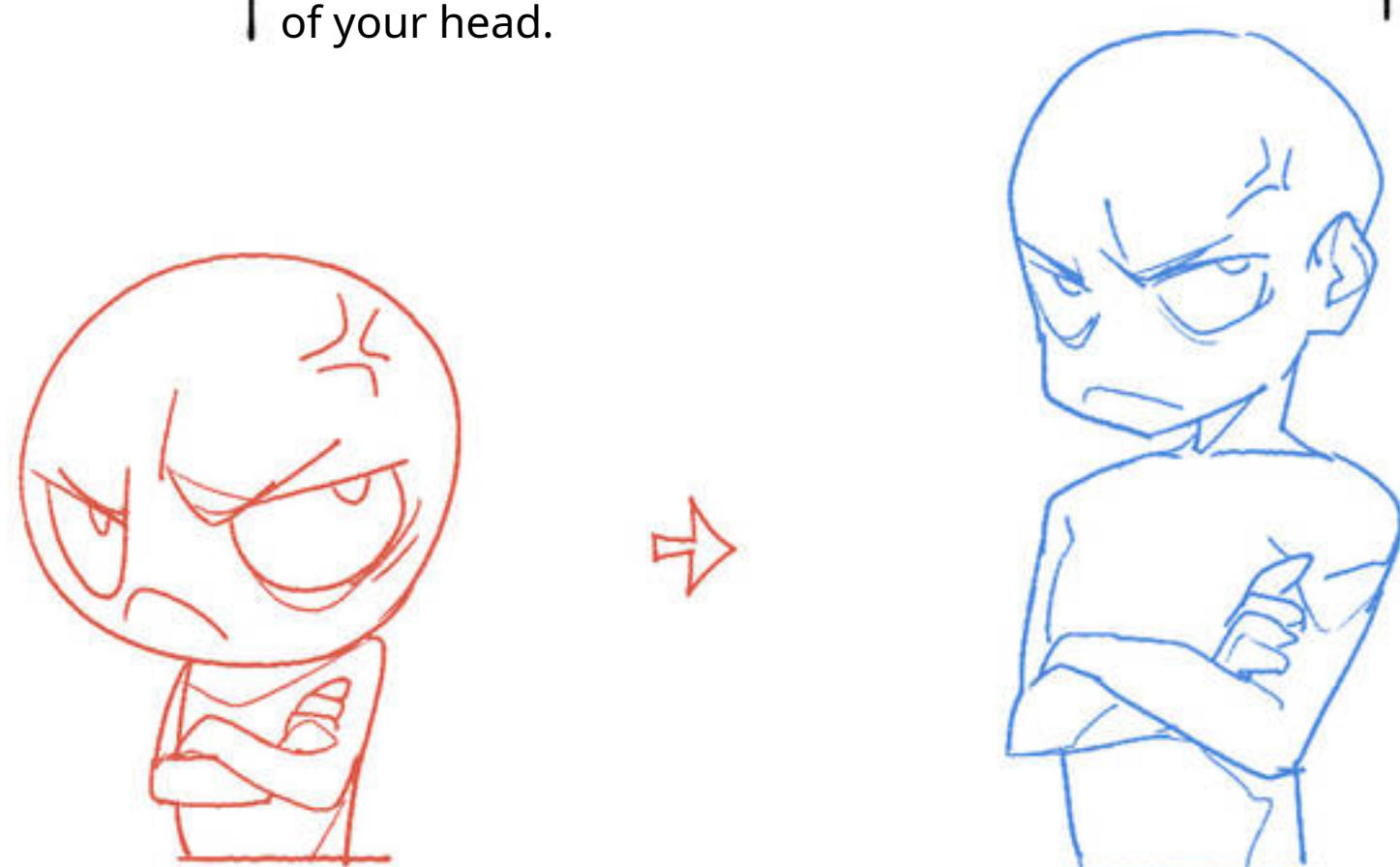
Key Doimt



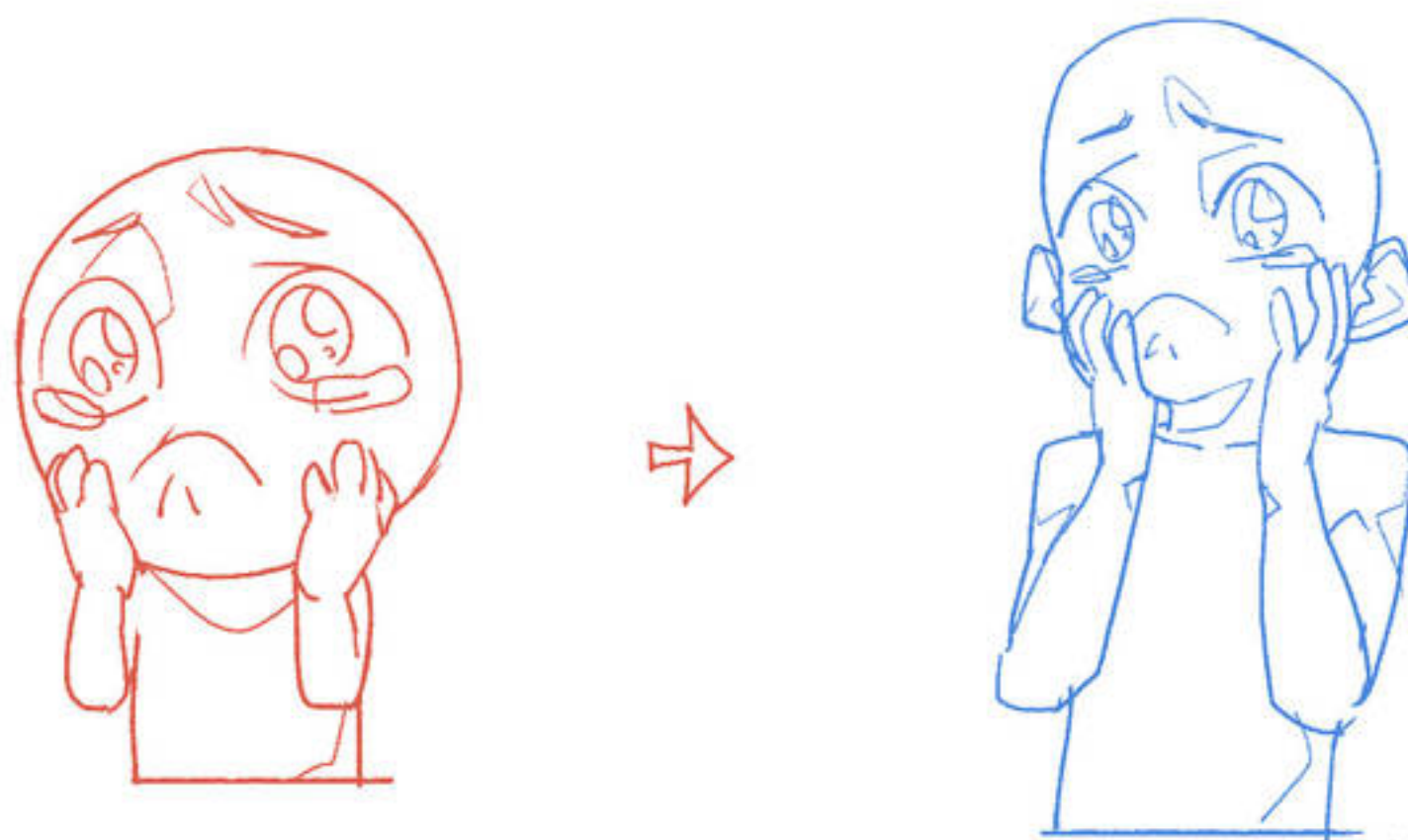
I want to be very good at expressing comical expressions.



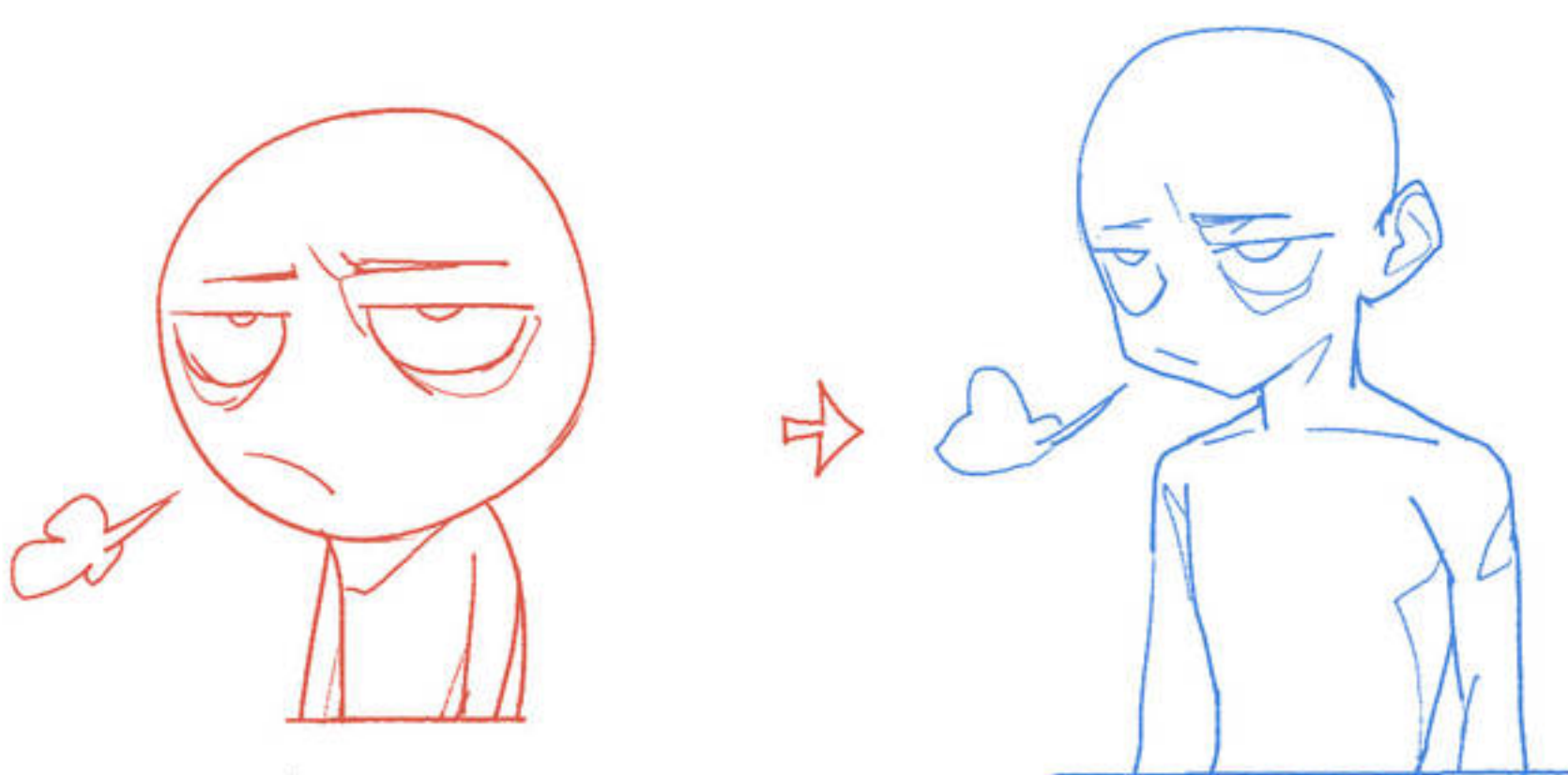
If you want to be good at saving a comical face and drawing it, it's just a simple form of thinking, and it's going to make some changes in the size of your head.



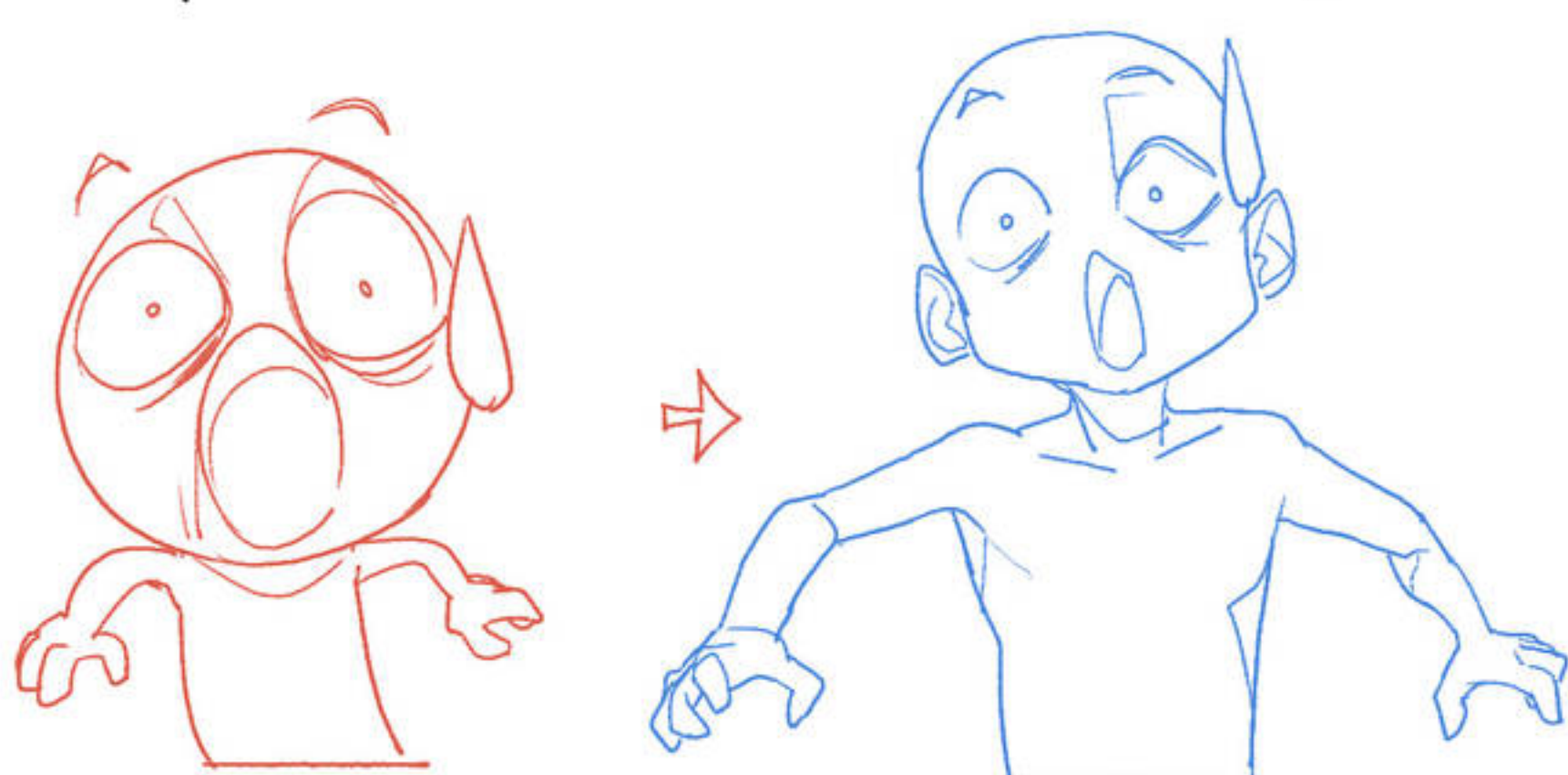
And if you draw it that matches your face and your situation, it'll be more dancing.



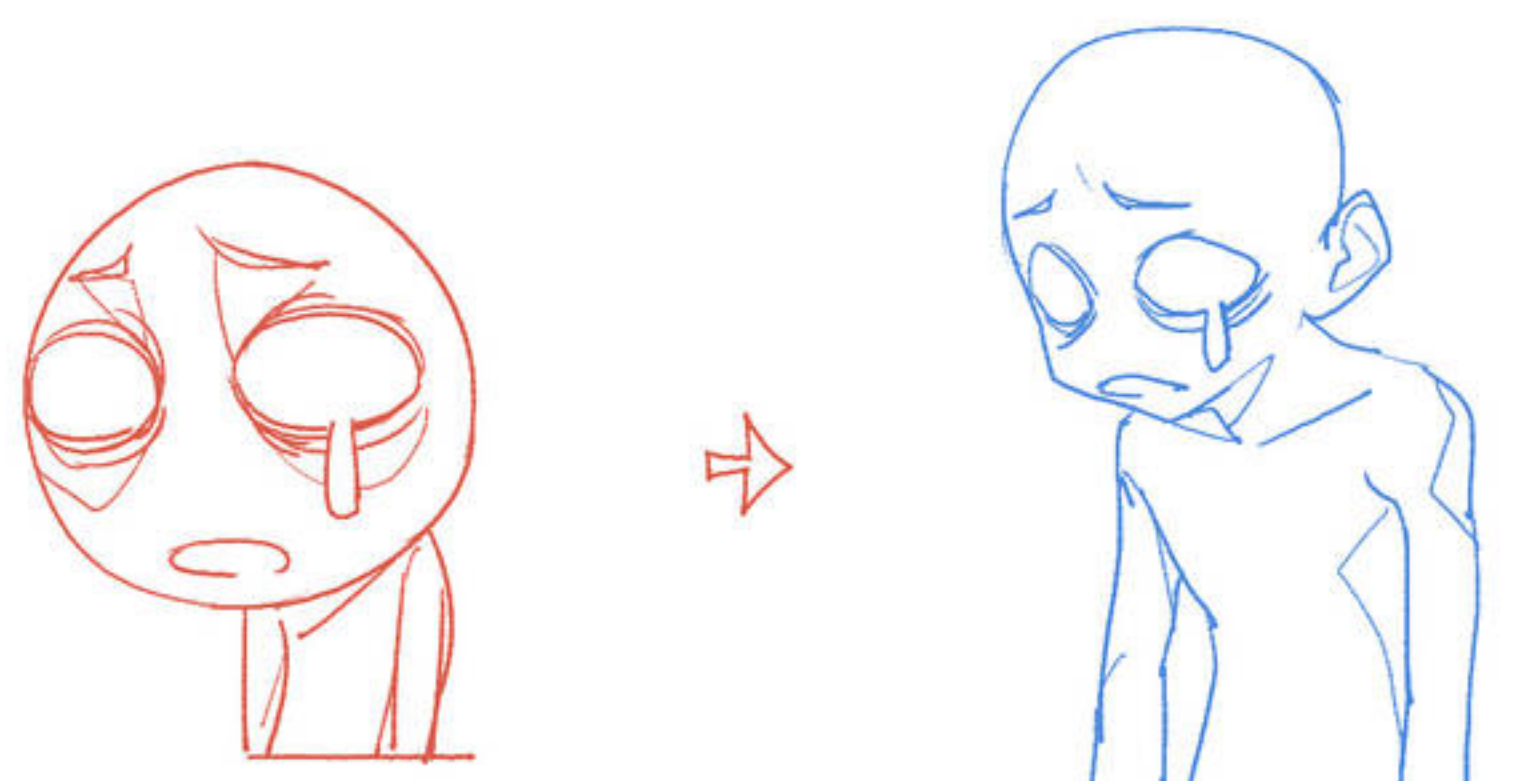
I'm going to exaggerate it so that your emotions can be more open.



I'm going to add an effect, and I'm going to try to spare you some more comical sensations.



The more simplified or exaggerated the form, the more comical the feeling comes to life.

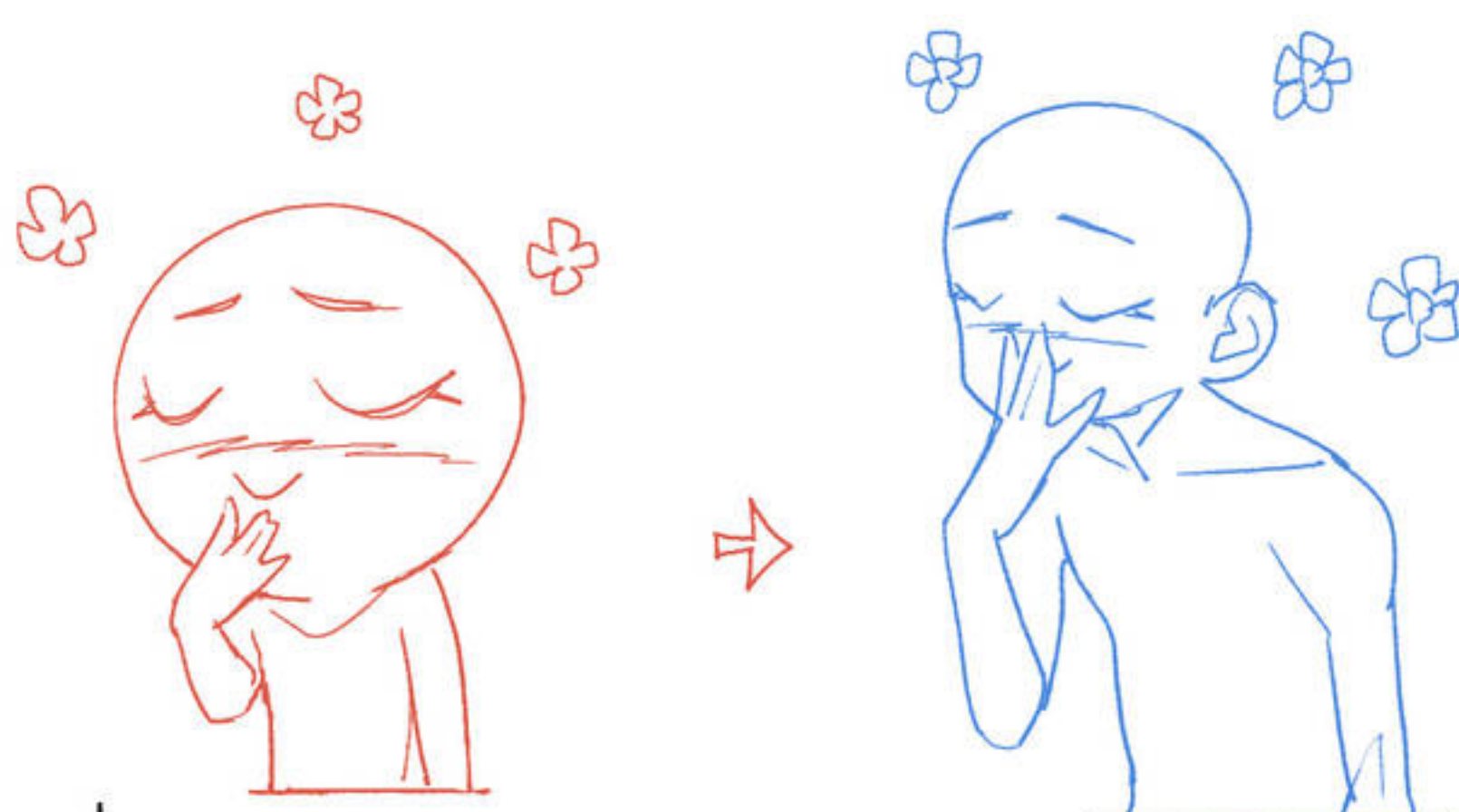


In some cases, even the eyelids on your face can be effective.





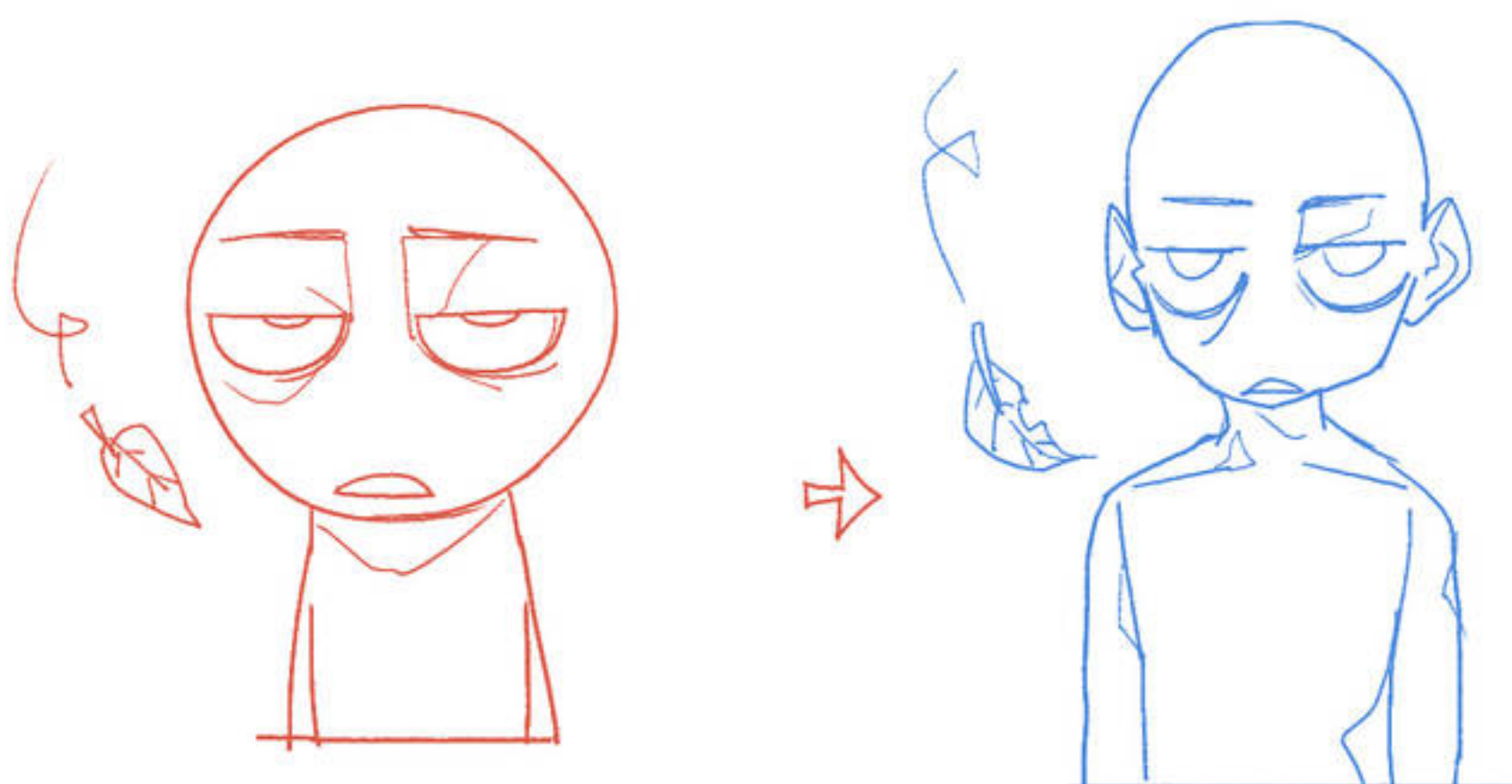
And if you simplify your mouth, or if you draw it through the bright effect frame, it adds to the comical feeling.



It's a little bit narrow if you put it around the character.

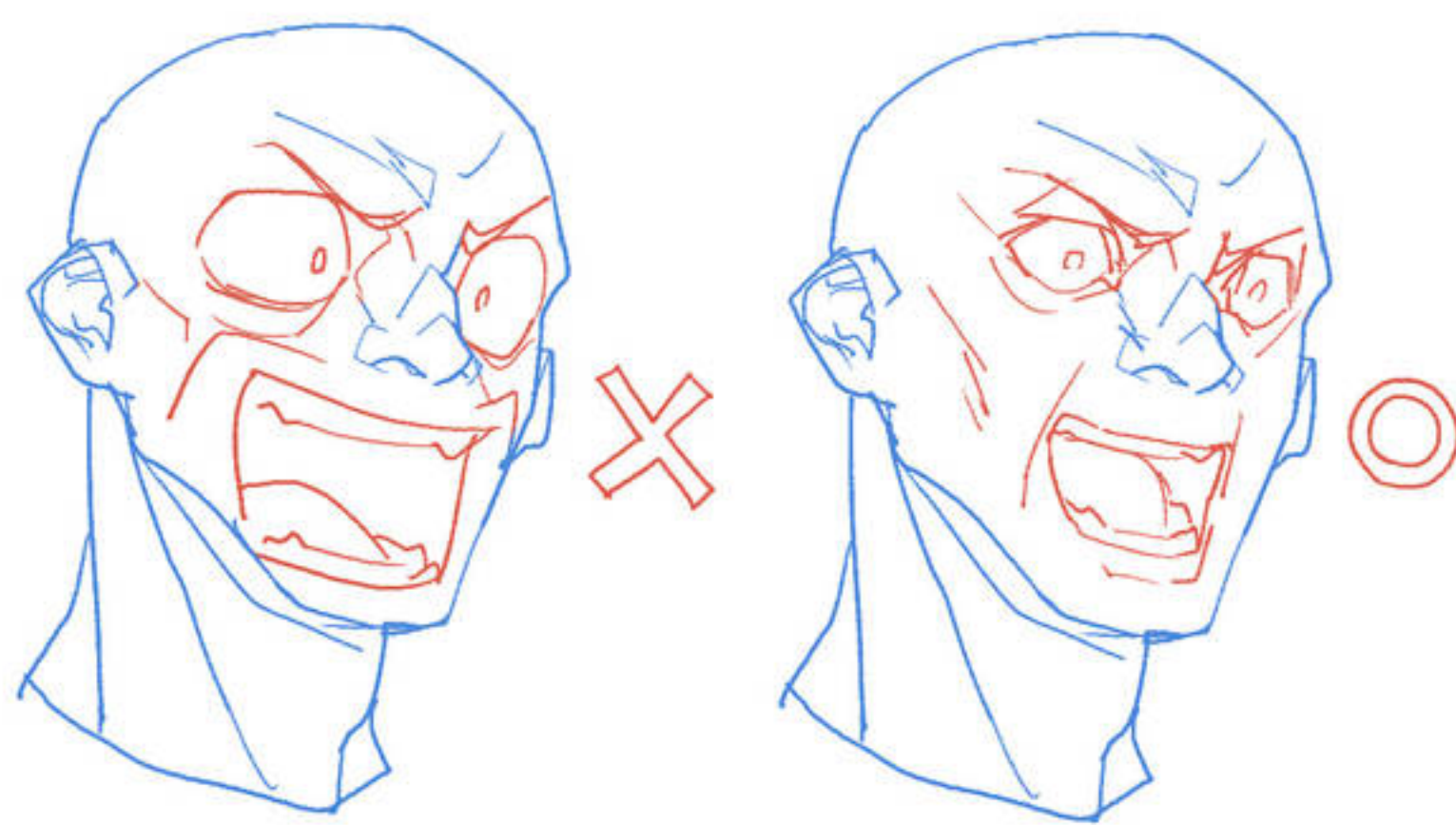


Sometimes the mouth gets bigger and the expression comes out of the old man's face.



It's good to save the part where the descriptive framework is less pointed.

I'm just trying to get to know the taco writer.



And depending on the figure, it's good to make sure that you feel like you're not getting along with your workmanship with the top of your head.

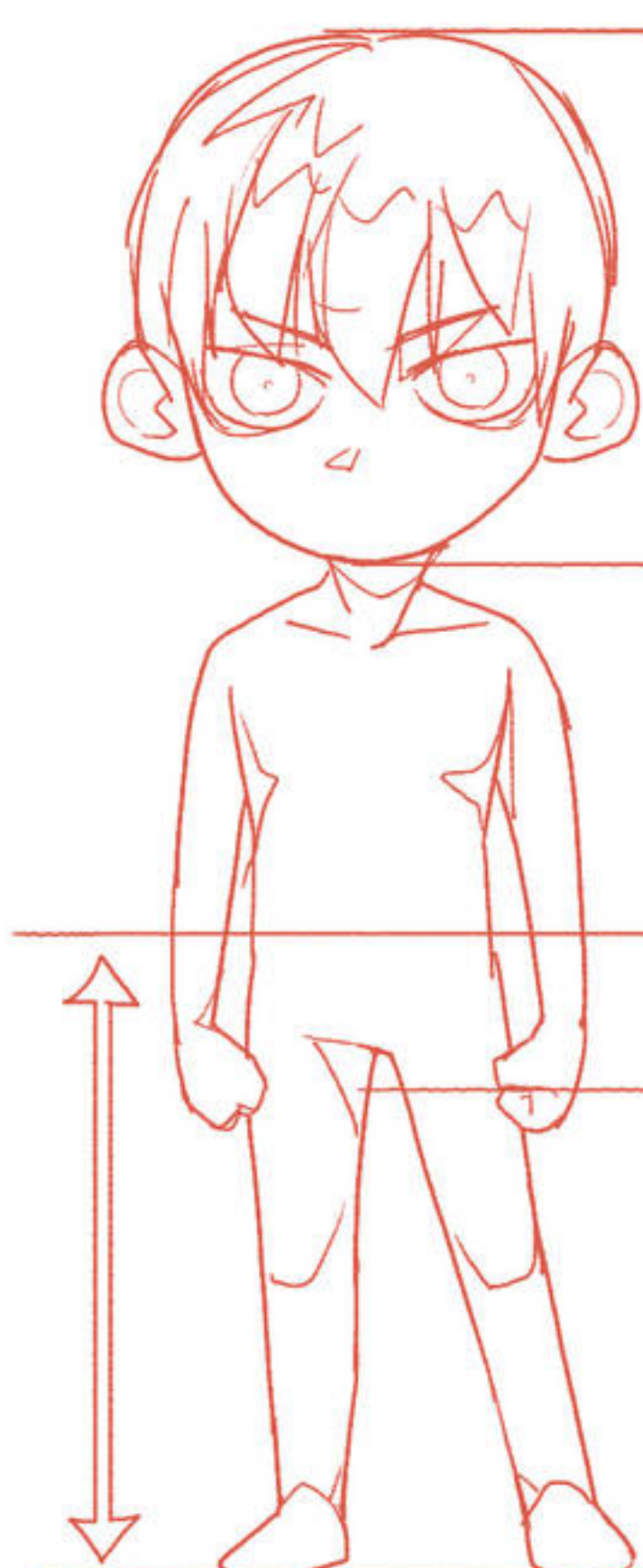


Key Doimt



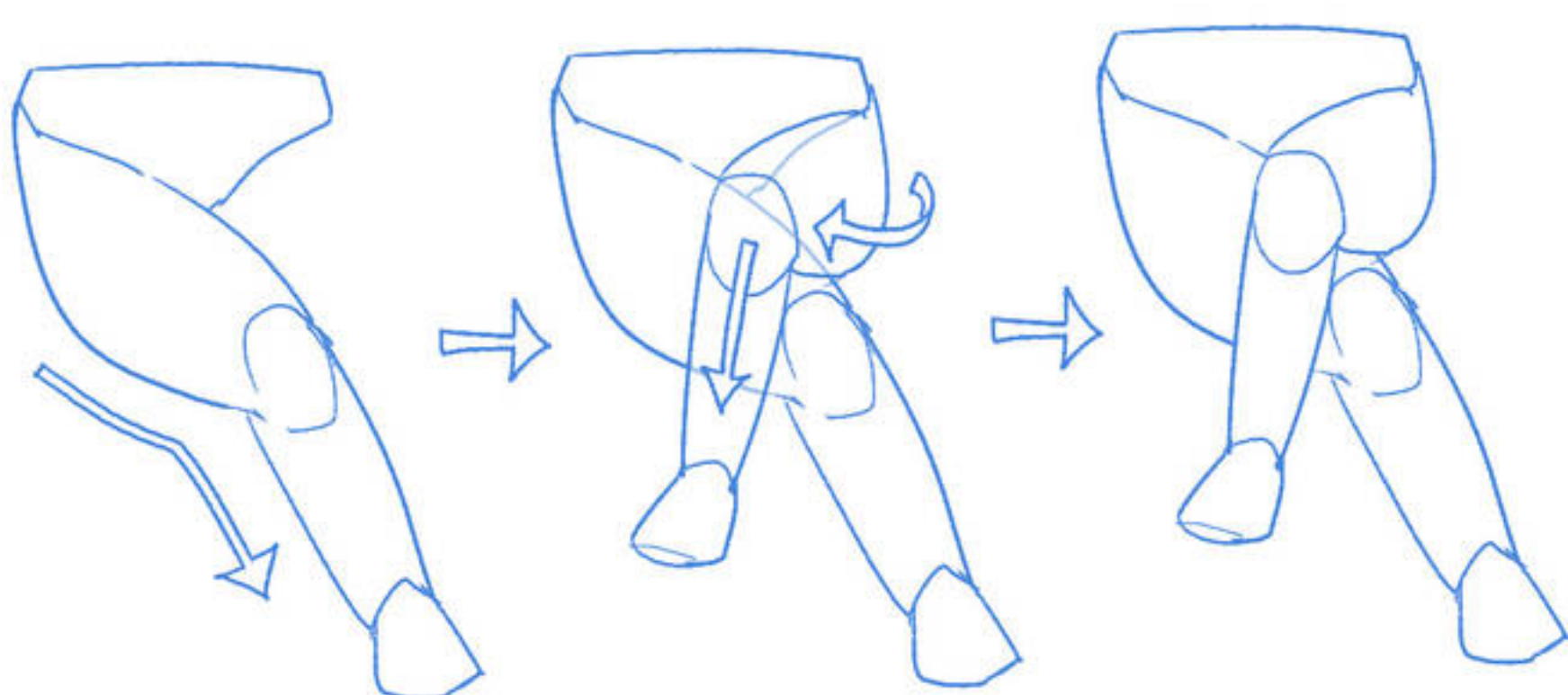
IQ: SD characters don't have any use for legs.

SD character Grenon 9 and bridge 10 frames, and they dance.



Third-class SD character

I'll check the bridge's length frame so we can apply it to the bridge wheel.

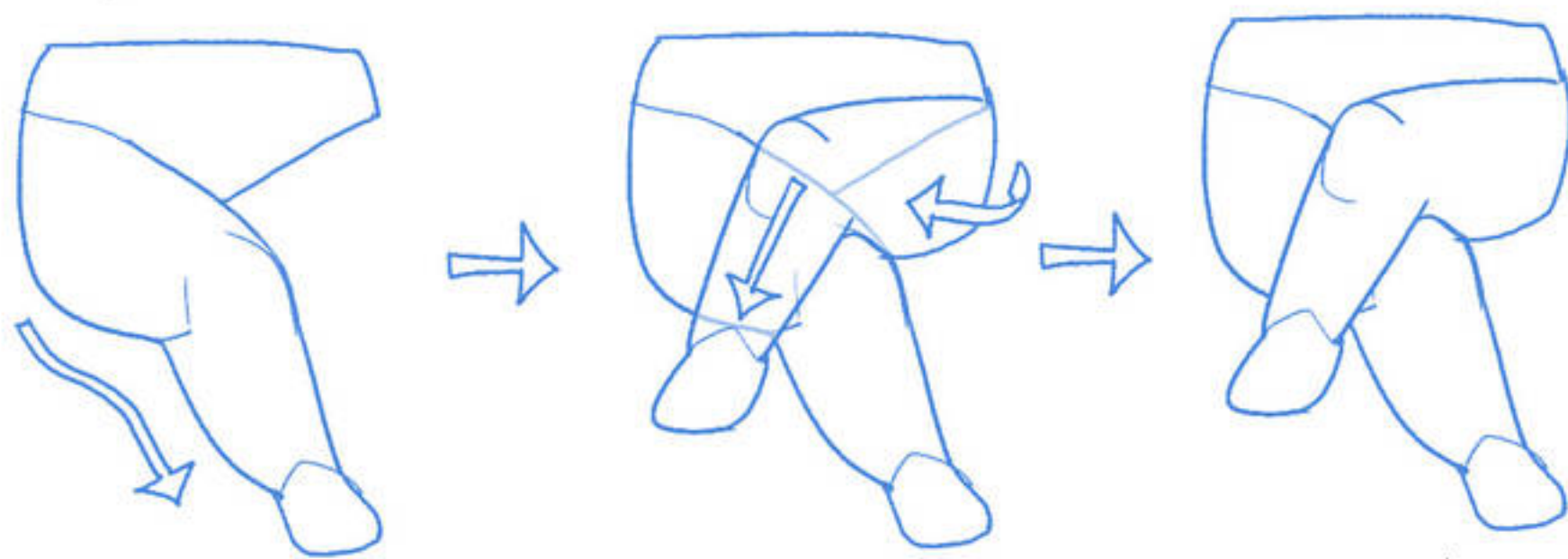


In the third highest degree, your legs are so long that you can turn them off and express them in your joints.



Plus 2.5 SD characters.

For every STD character, their legs are shorter than their third degree rate.



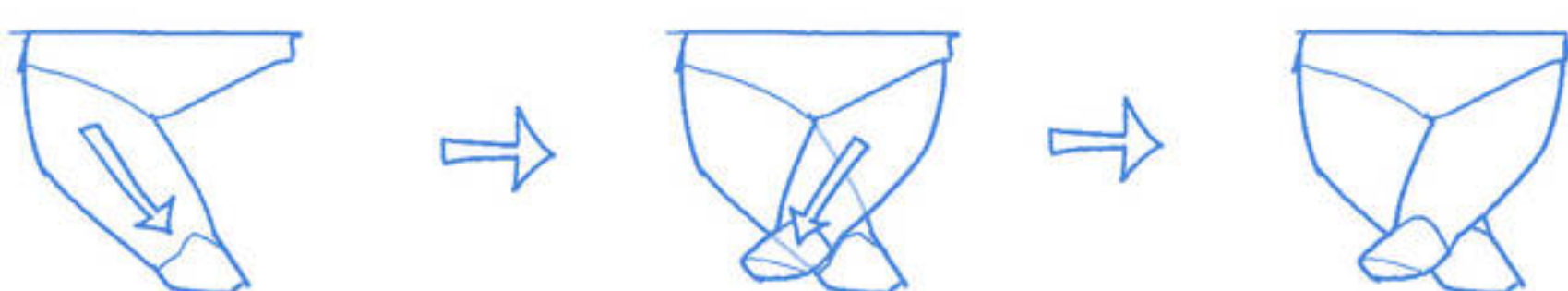
It's a short leg, so you have to make sure it's longer.



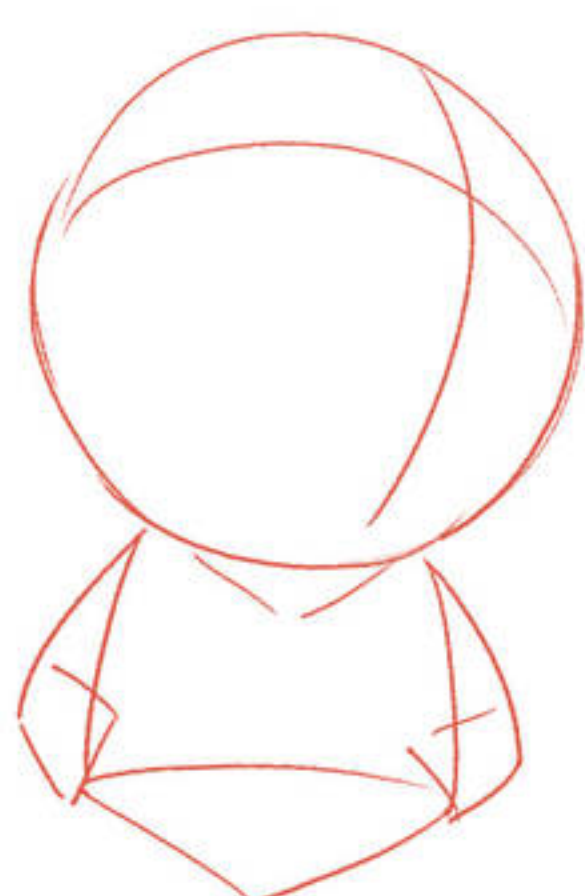
Second best SD character

In the upper second degree rate, the joint component disappears.





His legs are so short that he has to intersect in an ankle position.



I'm going to draw a top-and-slope shape here and then I'm going to apply it to the legs.

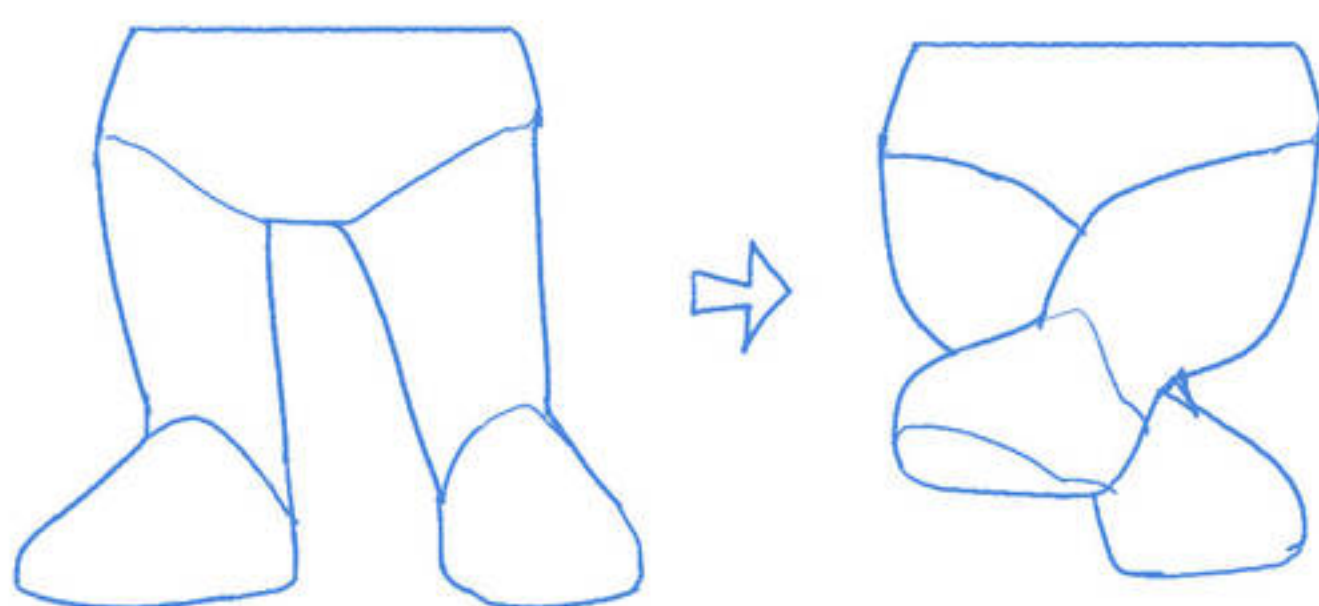


It's an awkward way to make the bridge-long, sD character flow.



I'll finish with the gift.

I'd like to know the taco author."



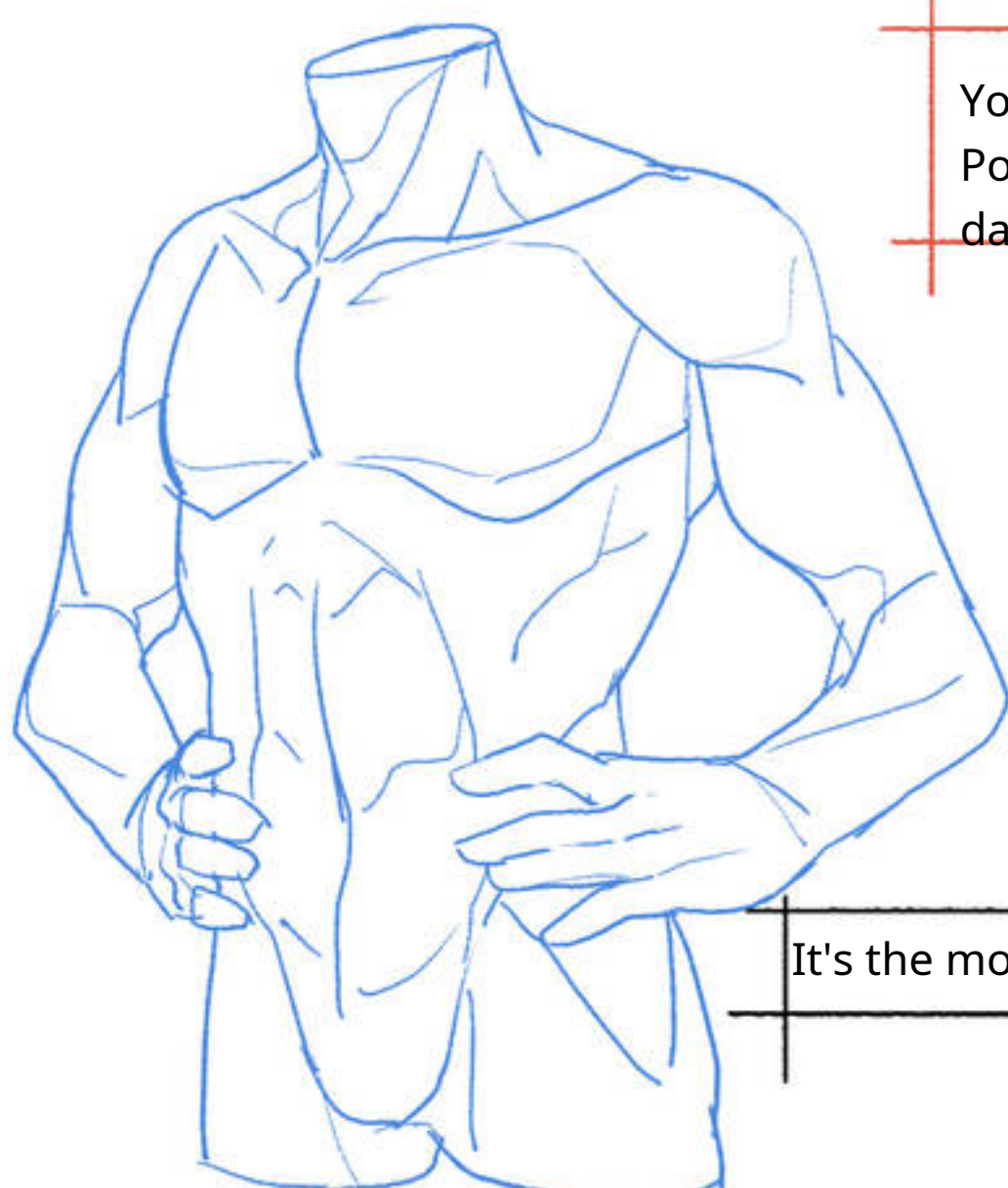
If the shape of the foot is muscle SD, the size of the foot has a lot of length frames, so let me see, I.



Key Doimt



[Q: Give me a bunch of young hands on the side.]



You can see the 69 paintings in the Pozglon law on the side, and we'll dance.

Half-axi

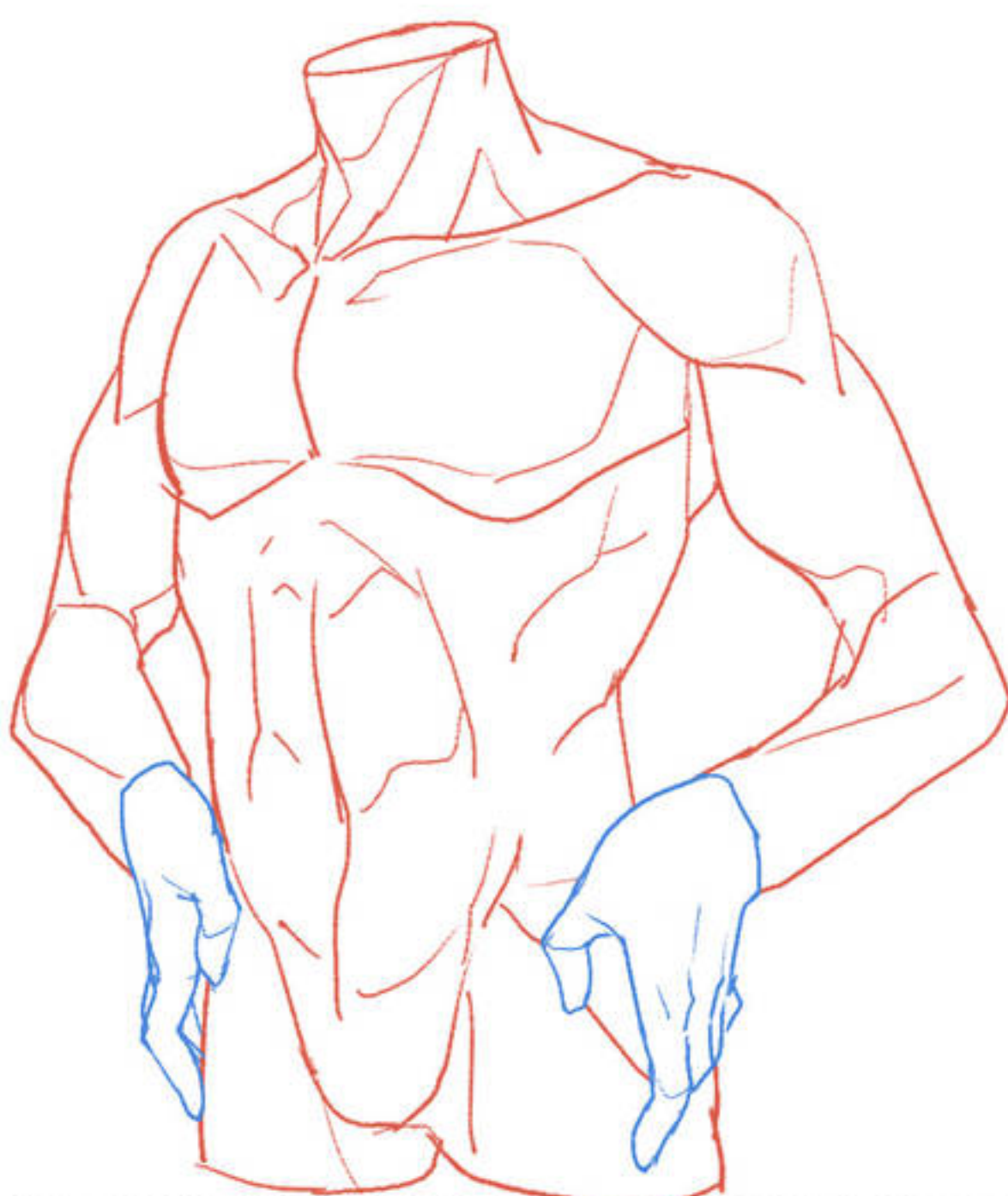
s

It's the most common form on the side.

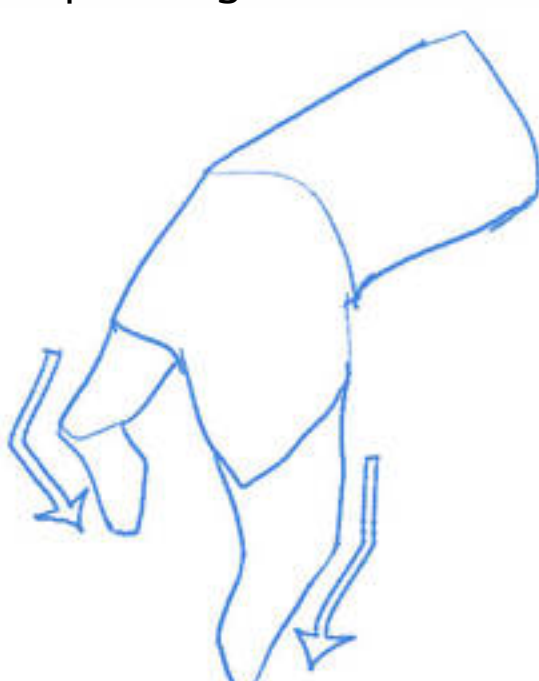
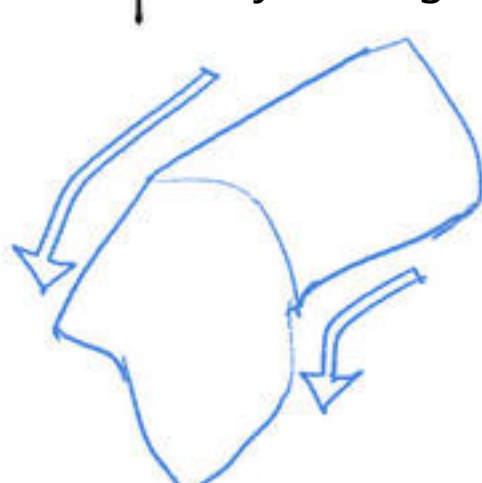


정면

I'm drawing them around the waistline with my fingers.



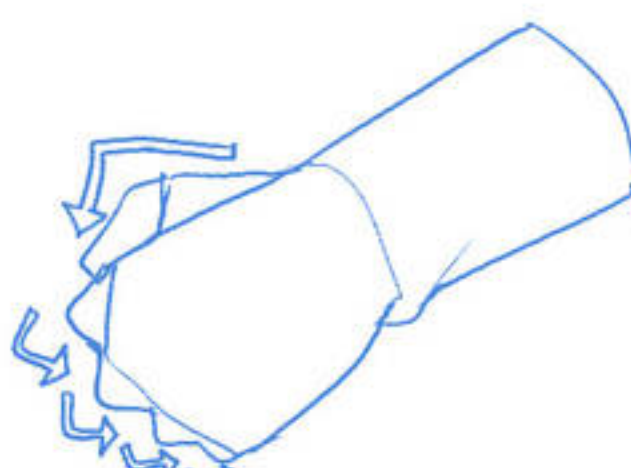
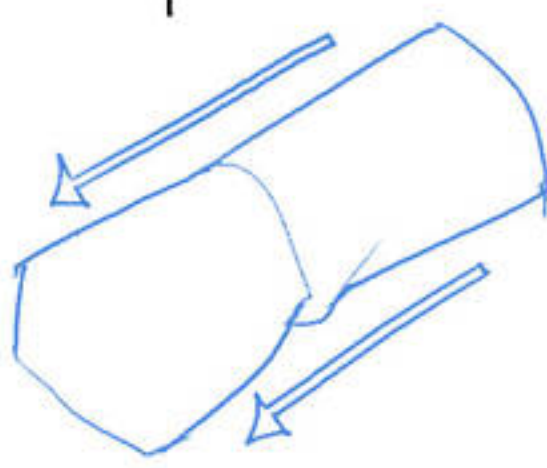
The palm of your hand blows to your waist, your wrist breaks, and your fingers are pointing down.



It's easier to tie your thumb and your fingers together with the backs of your hands and the wrists of your guests.



I'm trying to get my fist up and down my waist, and I'm trying to get my hand back to the front.

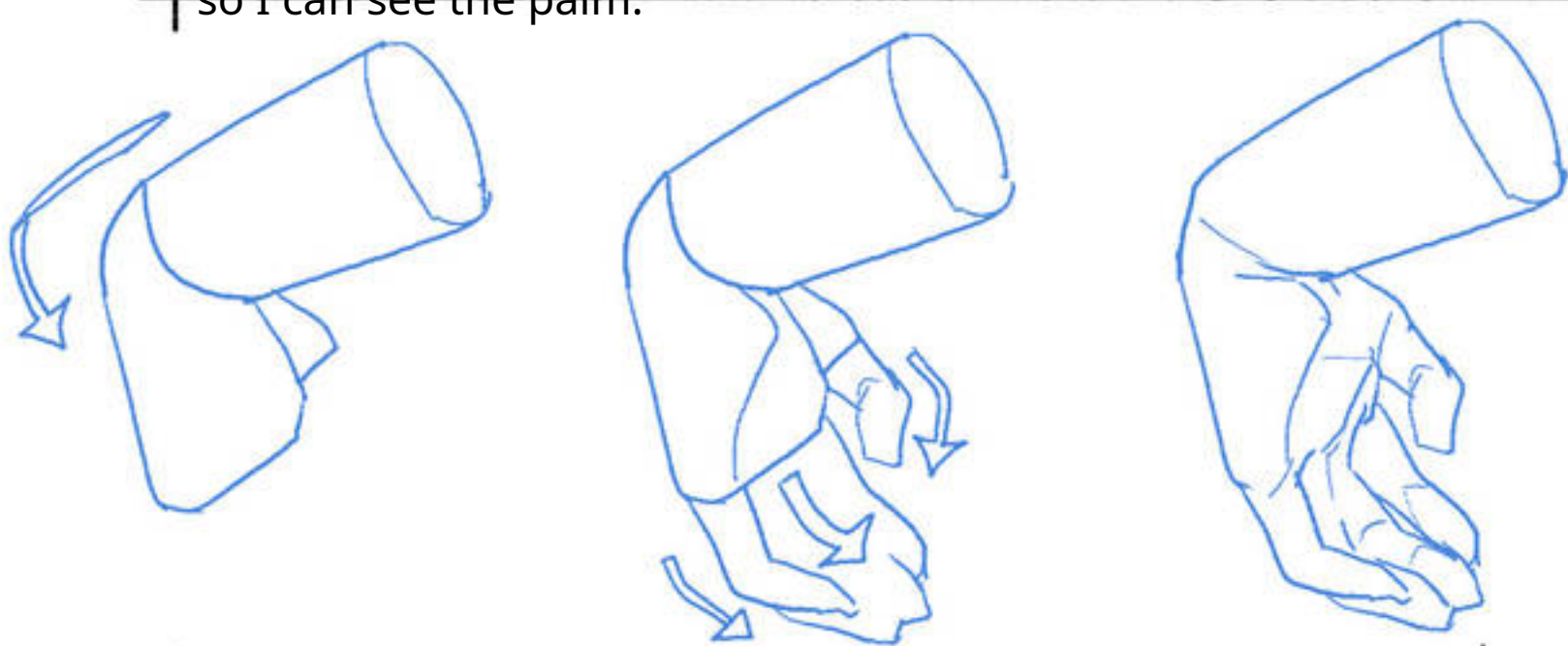


Your wrists are broken. I'll draw you dark. I'll draw your fingers on your back in order of order.





As my wrist breaks, I attach it to the back of my hand and draw it so I can see the palm.

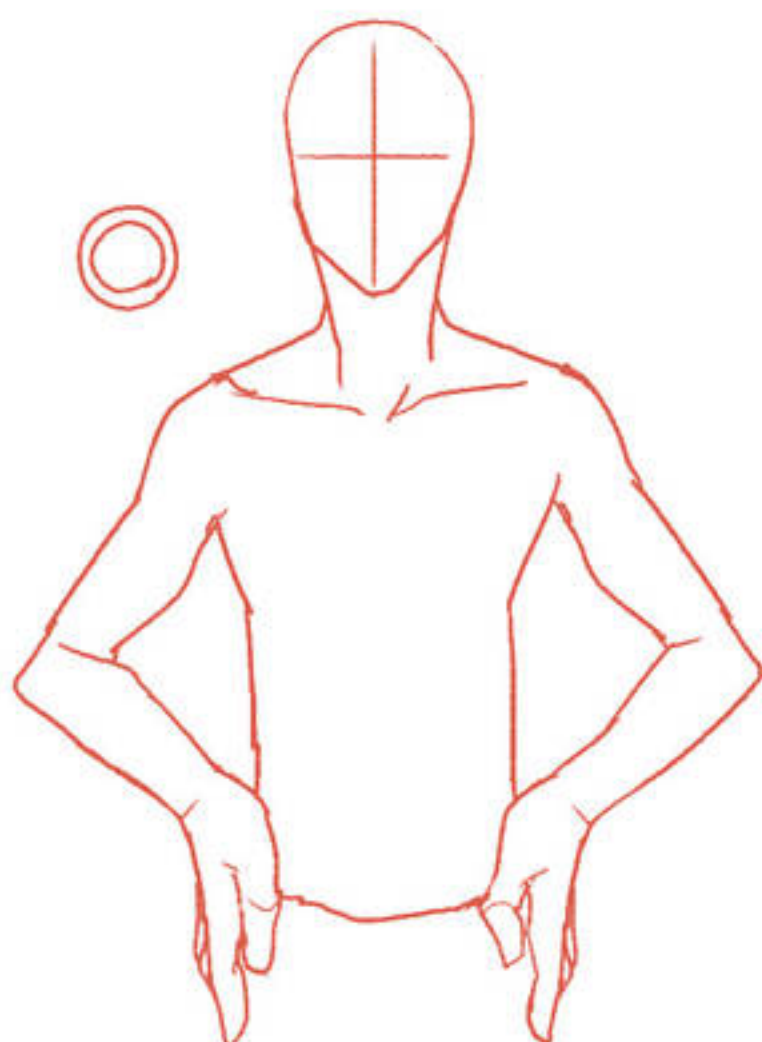
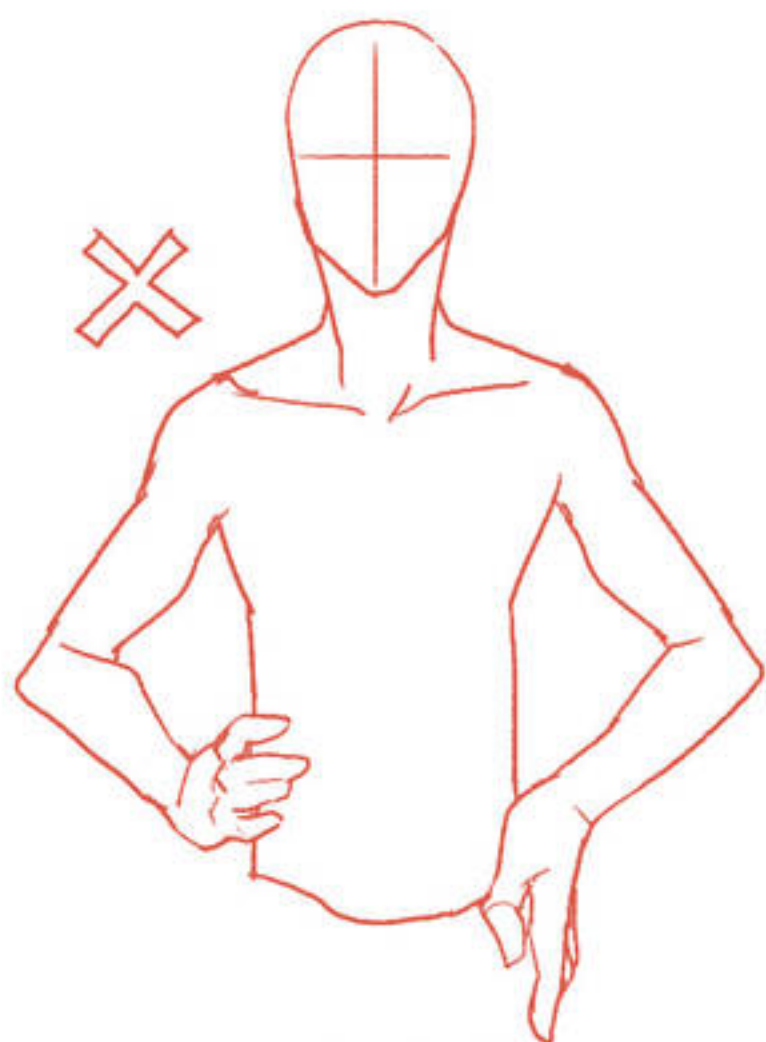


I see the palm of my hand, and I see the little finger coming out the front, and I notice that the thumb and the little finger are wrong.



I can't put straw on my side to suit the character's stars, and I can't help but feel the character's feelings in the form of different hands.

It's too small for a writer to know.



There are different types of hands on the waist, so you can't draw them in different forms, but you can keep them in a unified hand shape.

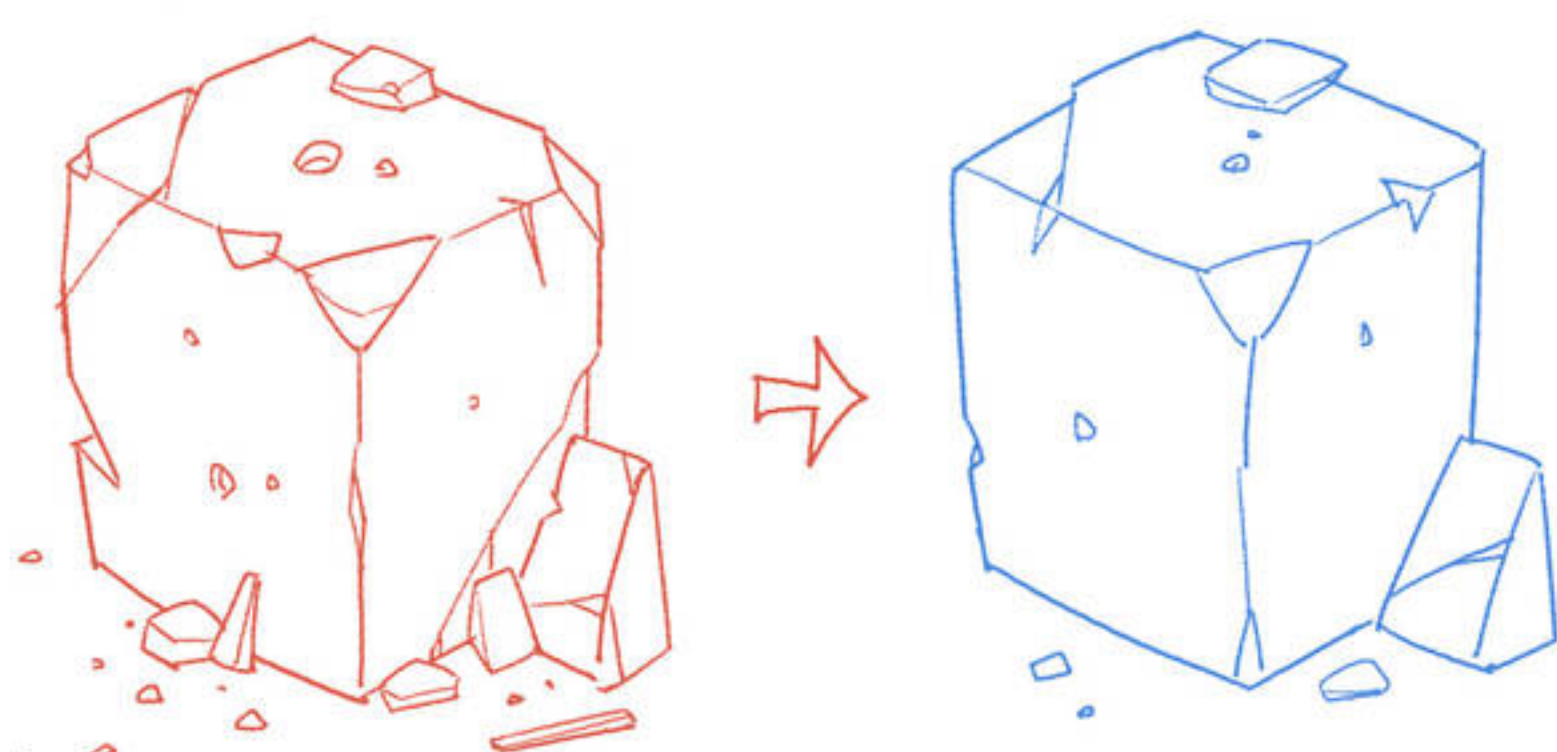


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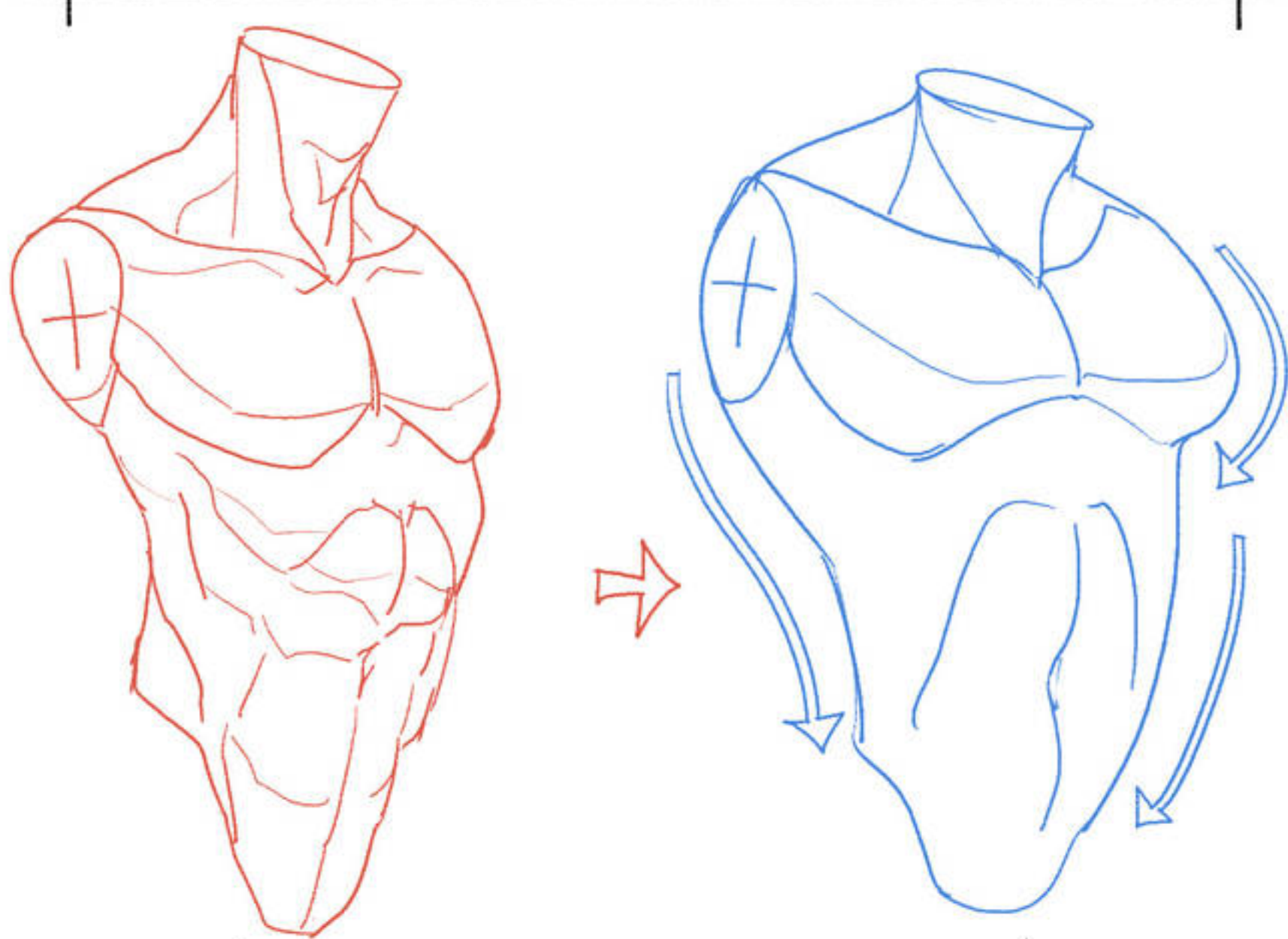


What do you think of the IQ Darnis?

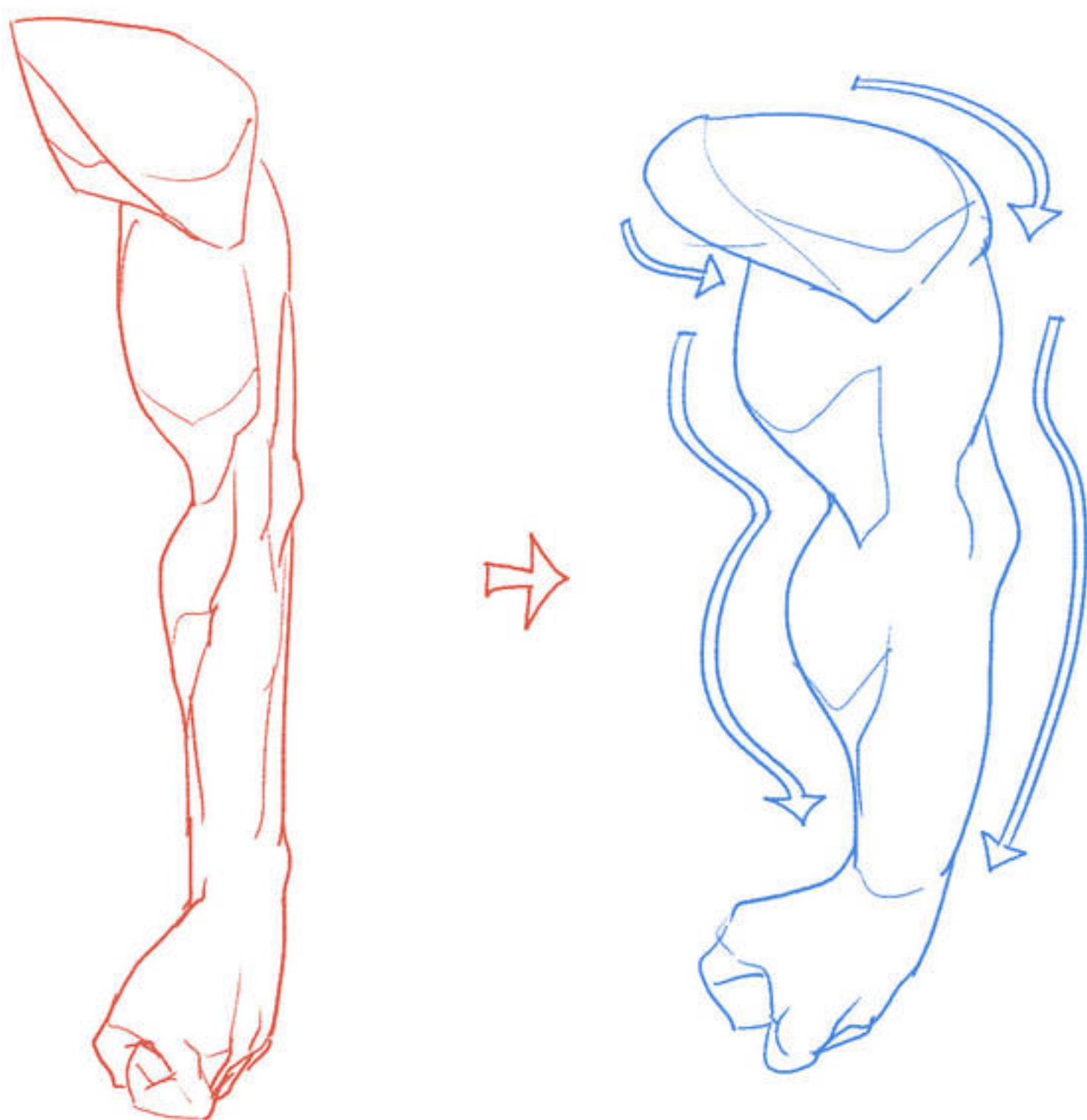
Disney's face, if you look at 55 of them, it's less.



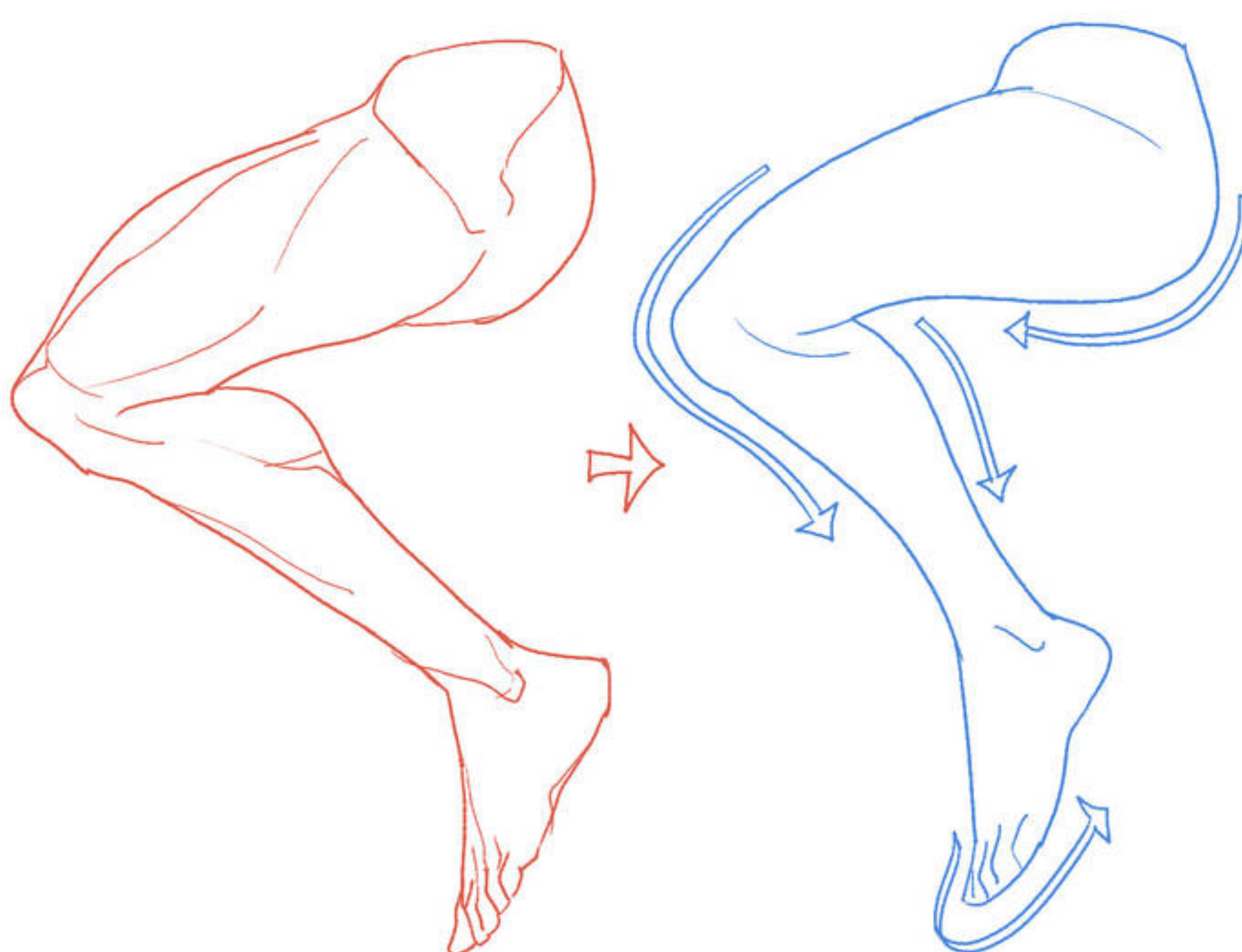
It's a lot of different directions, but it's a lot of curves in the whole way, and it's a little bit more controlled to simplify the forms.



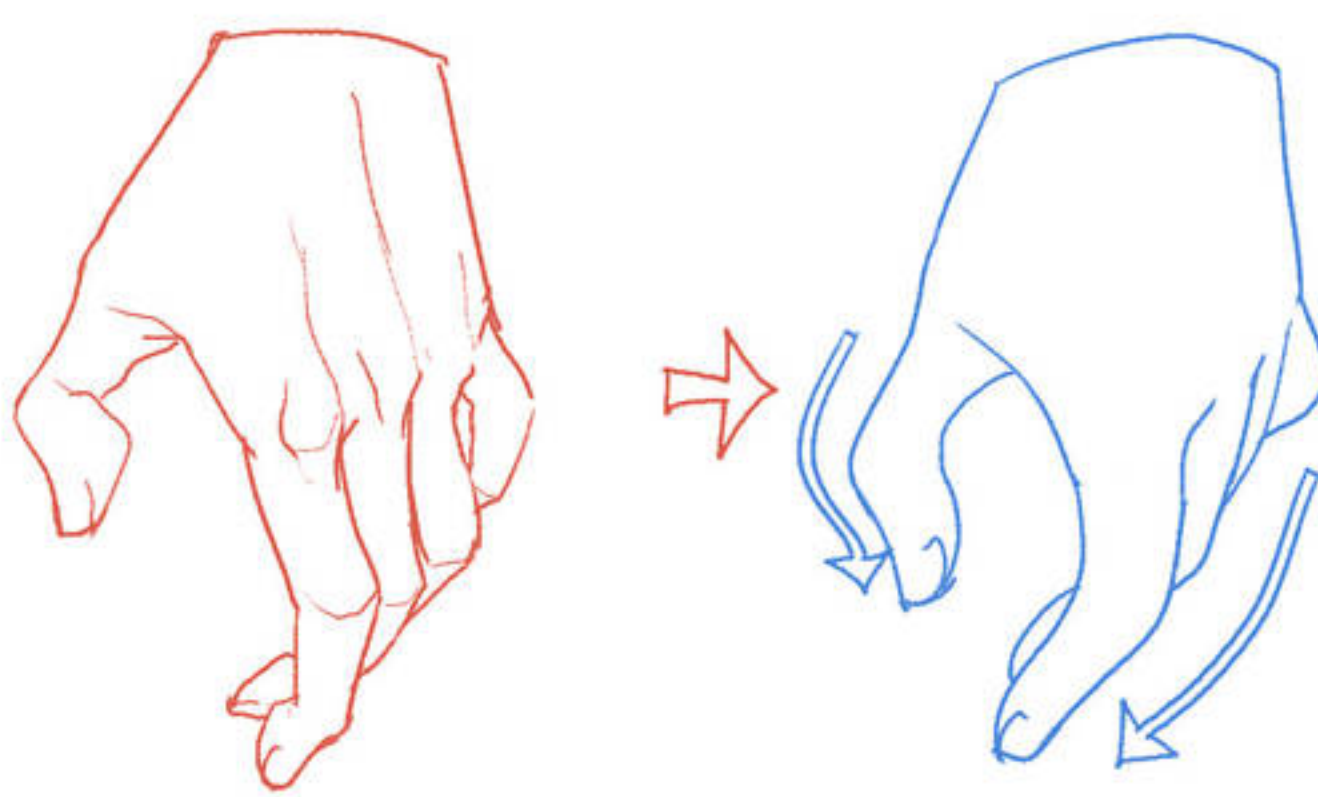
It makes the old flow smoother, and the elements within the body are also simply expressed.



It's narrow when you create a form of exaggeration or some type of change in size.

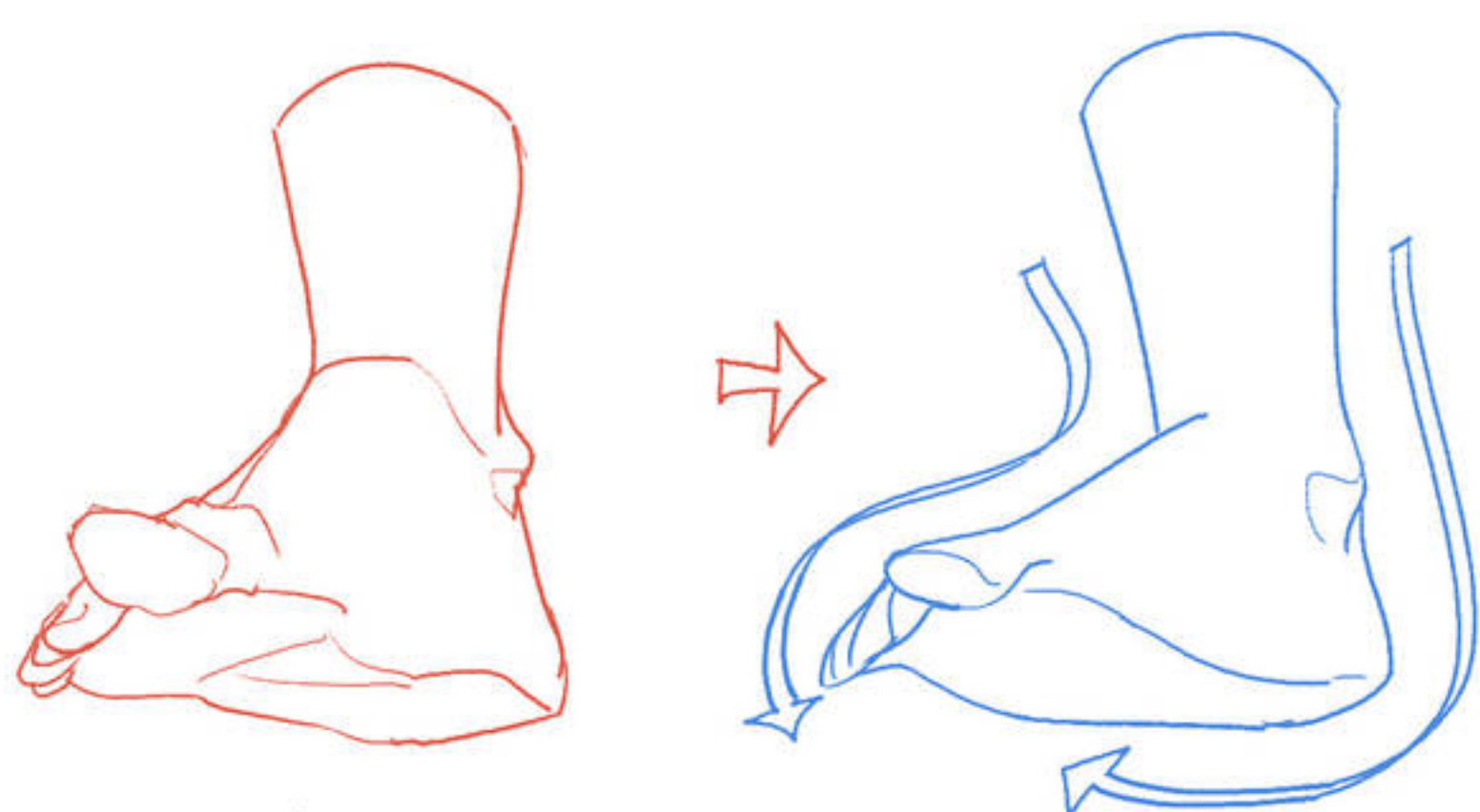


So it's a little bit of an old-fashioned version of it, but the elements are grouped together into a bunch of pieces.

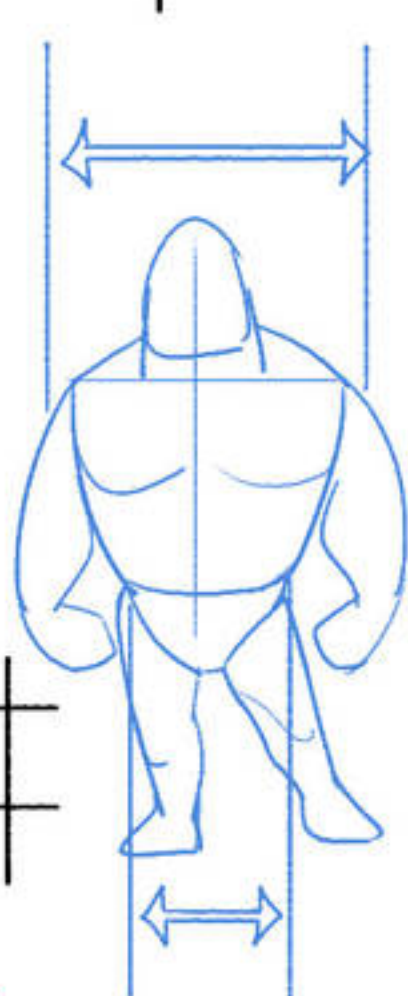
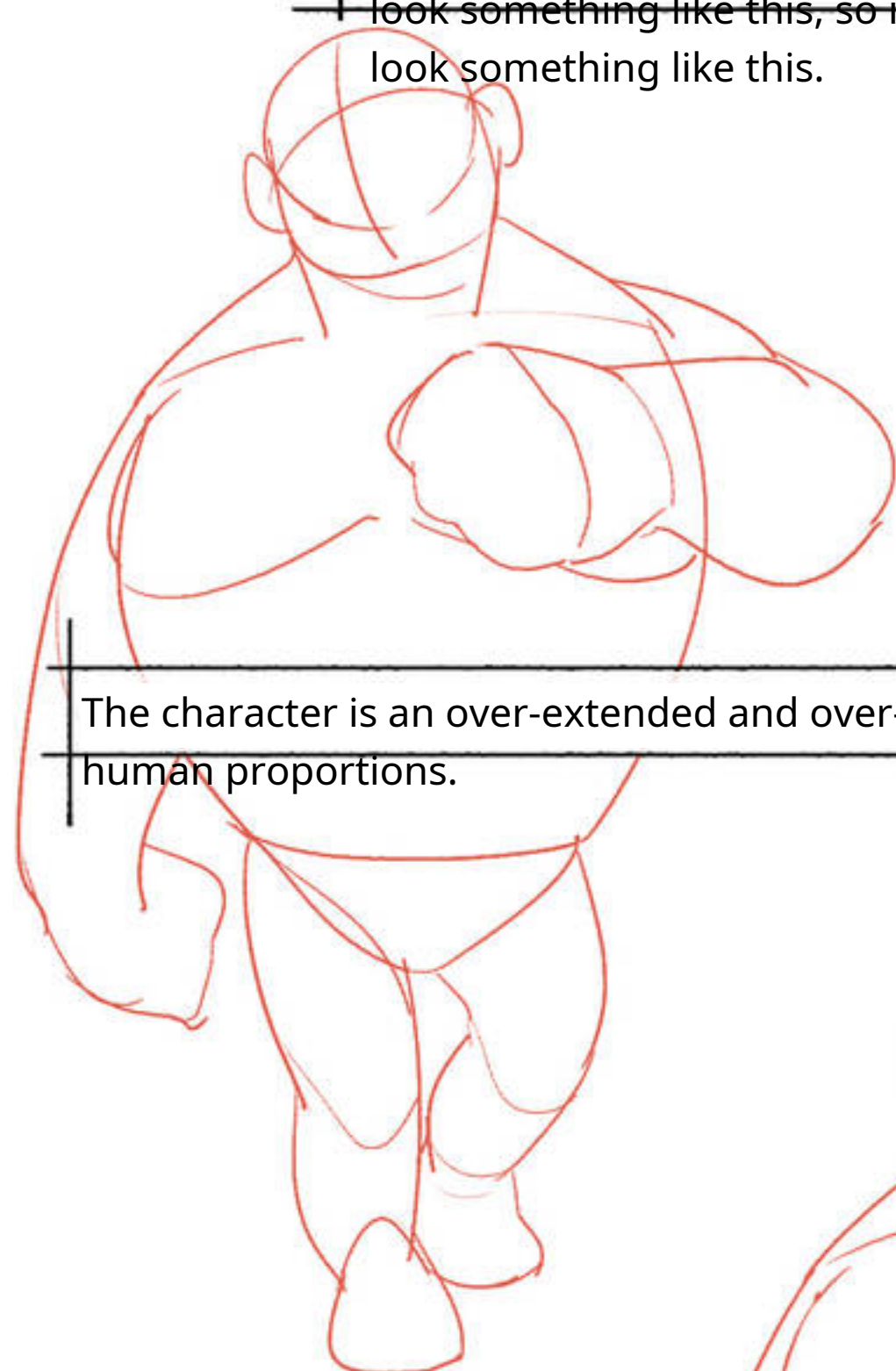


The distal joints are naturally curved so that they don't feel hard.





And even though it's simplifying, all of the sides that you see are definitely going to look something like this, so it's going to look something like this.



The character is an over-extended and over-extended human proportions.

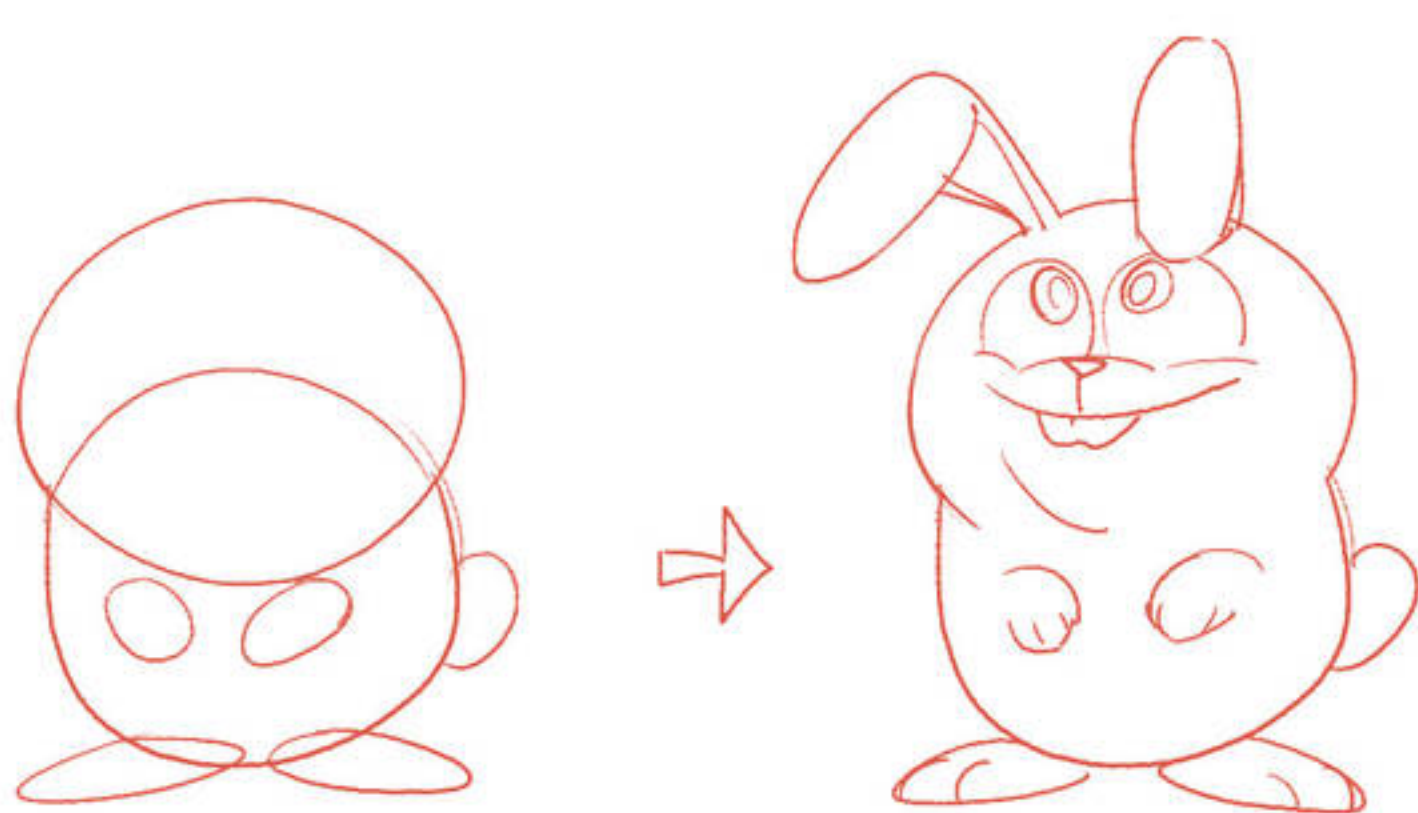


We're going to use curves to create a descriptive framework.



I'm going to close with the line.

I'd like to know the taco author."



Another way of saying it is you can put a bunch of different shapes together to create an individual character.

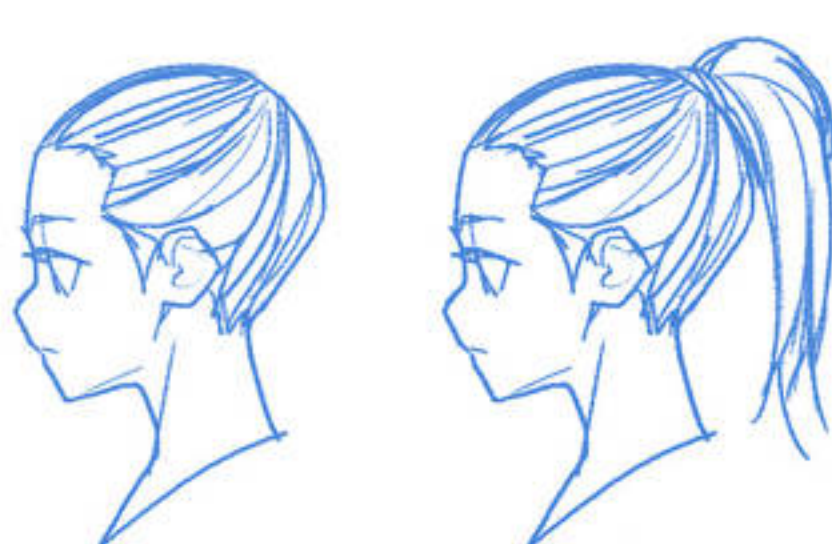


Key Doimt

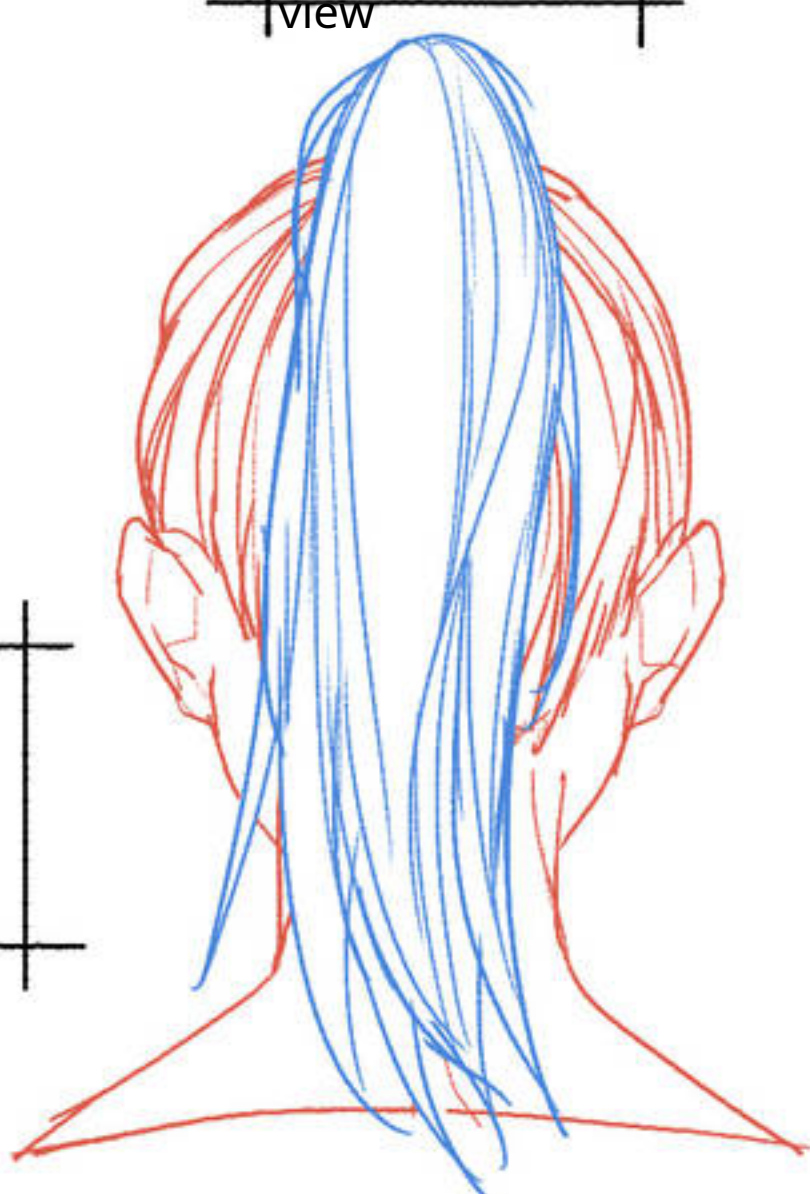


I don't know if it's time to step on old hair.

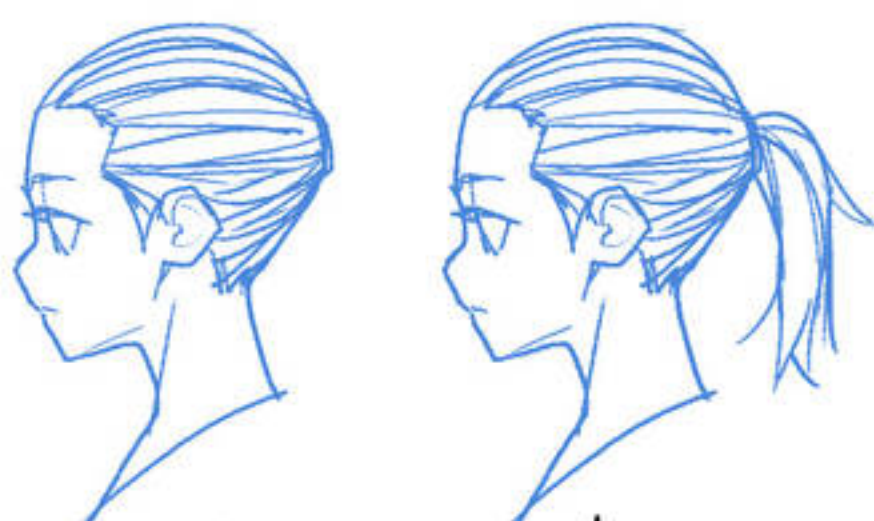
You can dance if you want to take a look at the old one with a bunch of hairy styles.



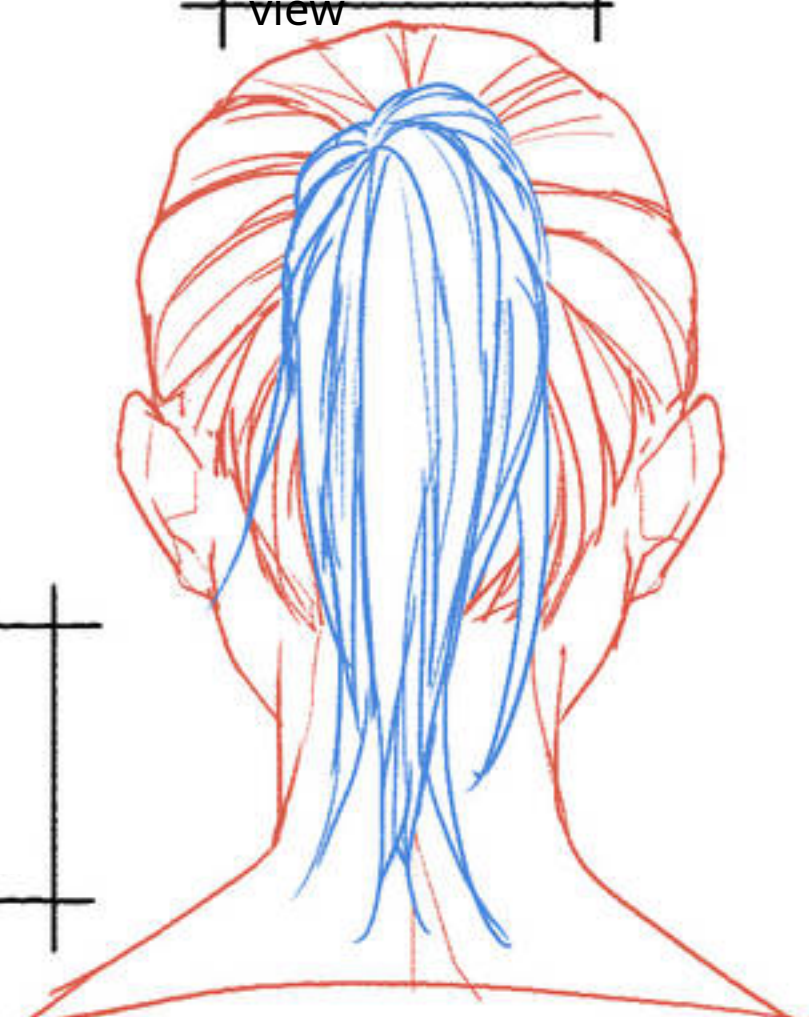
Side-to-side  
view



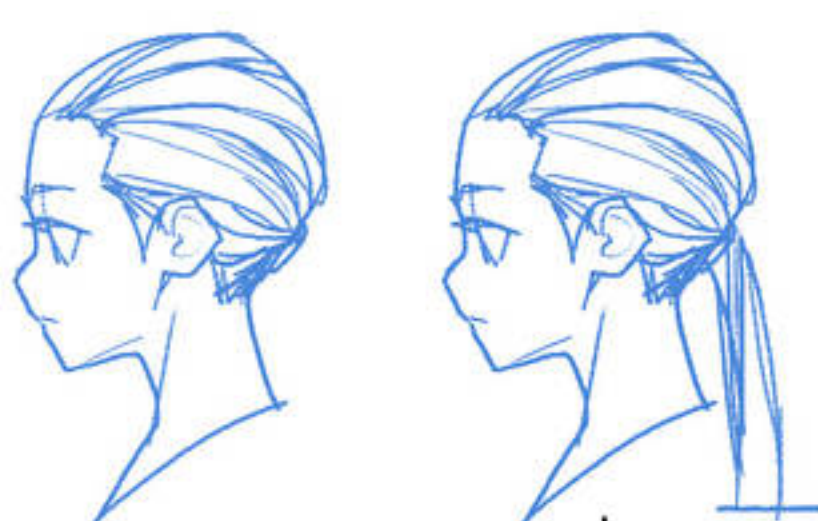
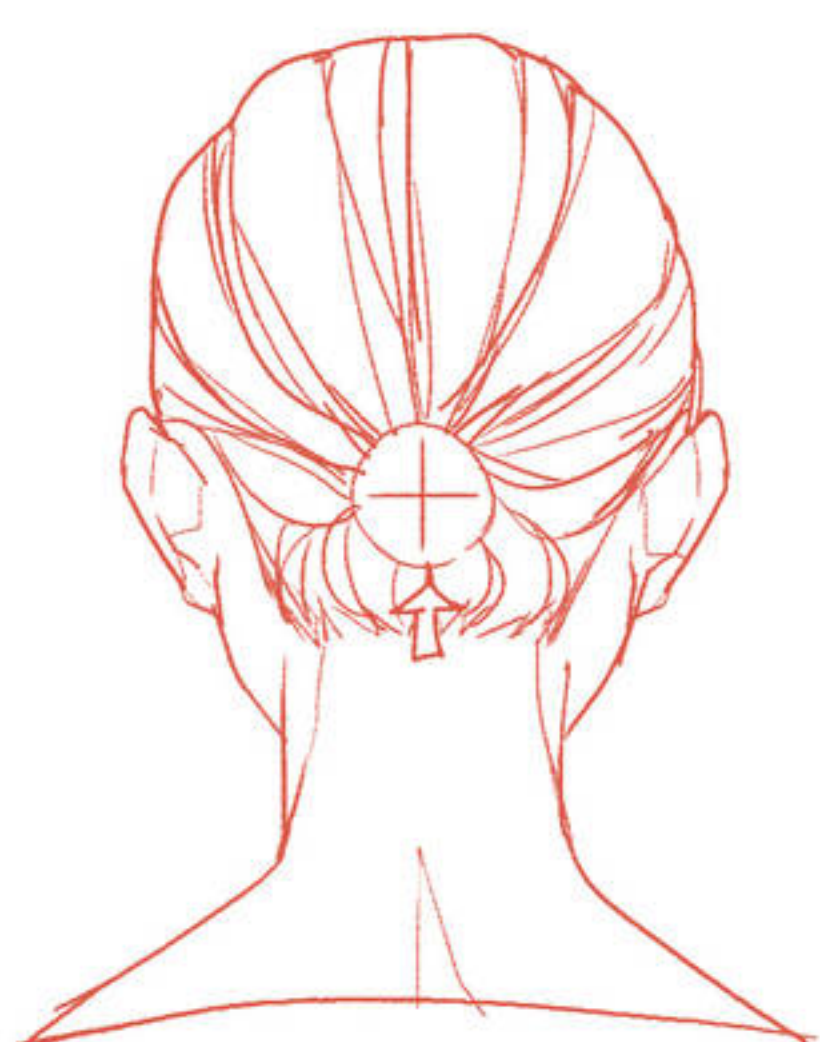
Since the position of the penis is at the back of the head, the hair's pointing up from the neck to the head of the neck.



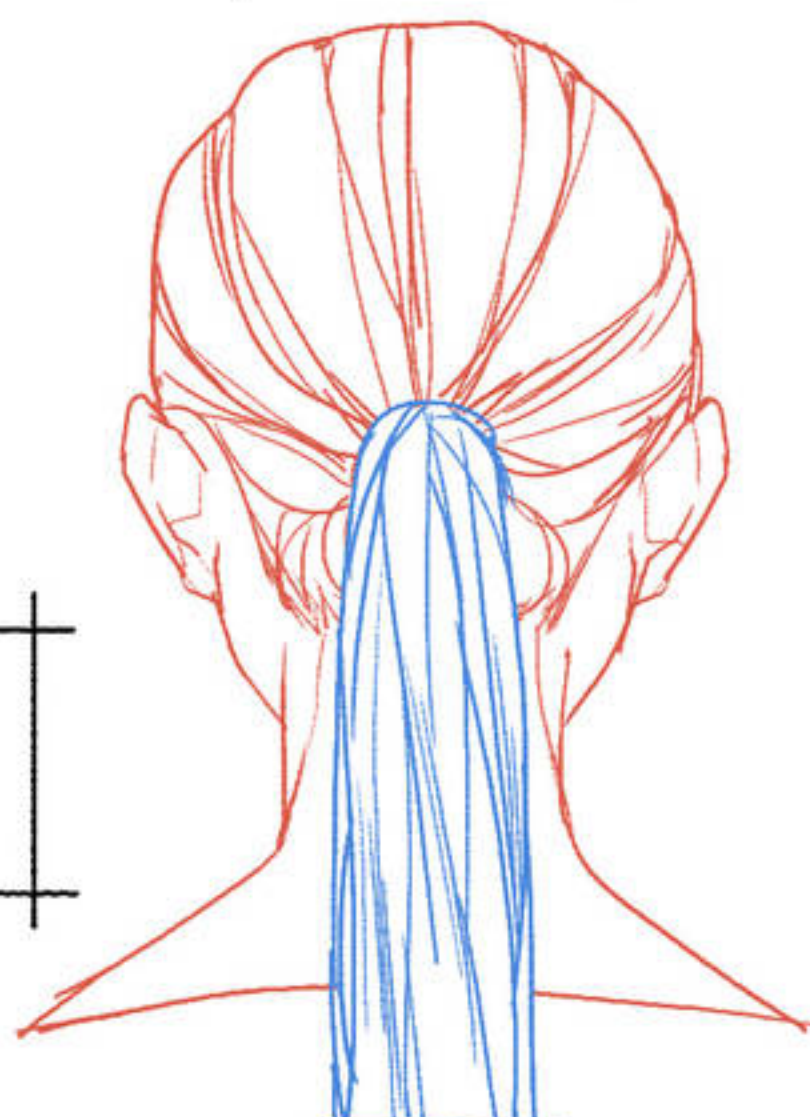
Side-to-side  
view



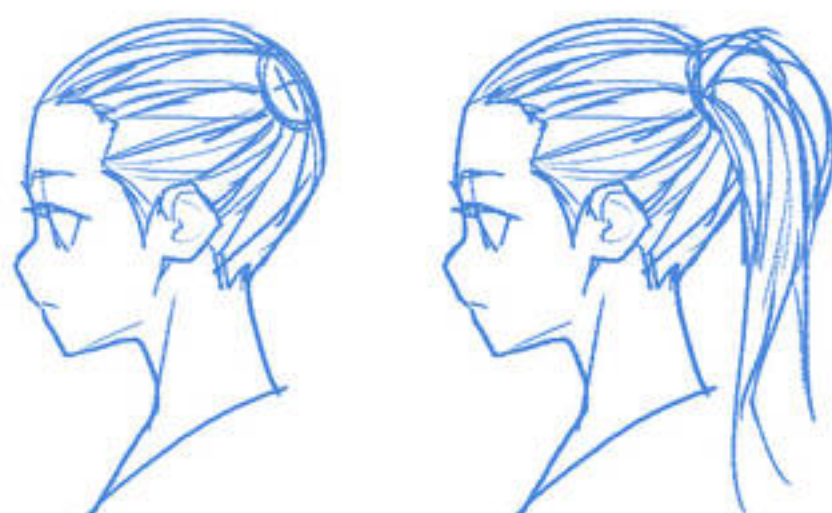
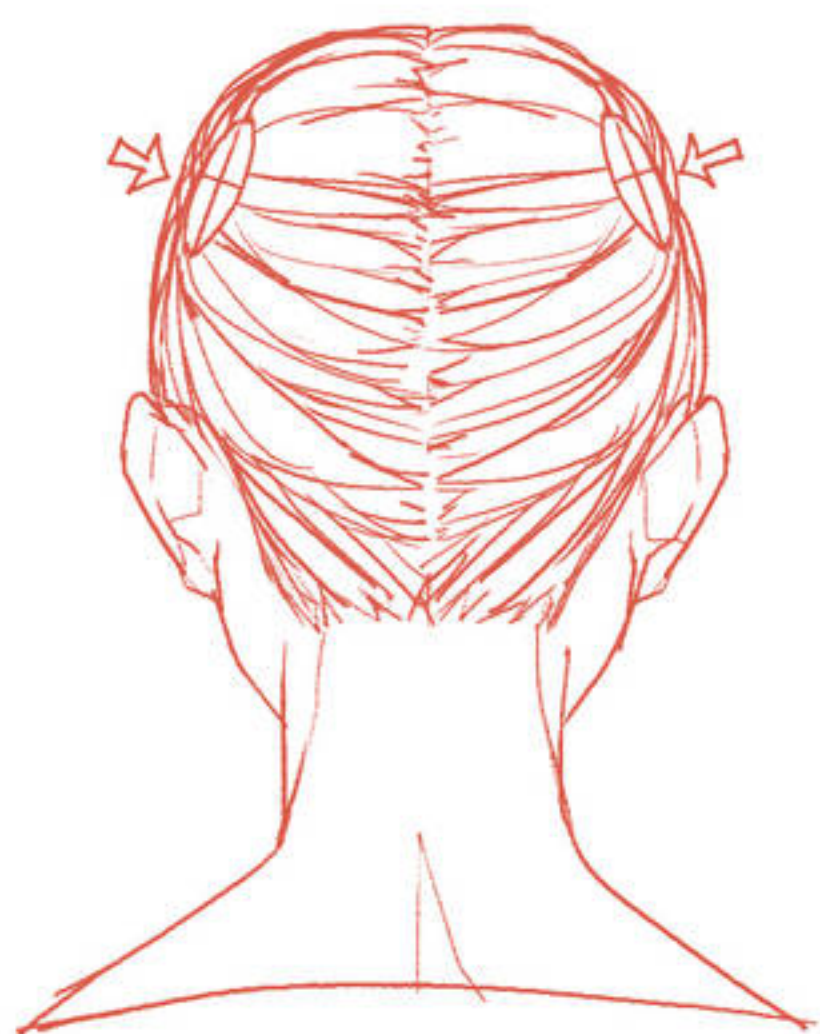
It's in the middle of the back, and it's going to have the flow of the line that's going to converge in the middle, and then it's going to see the area of the top.



Side-to-side  
view



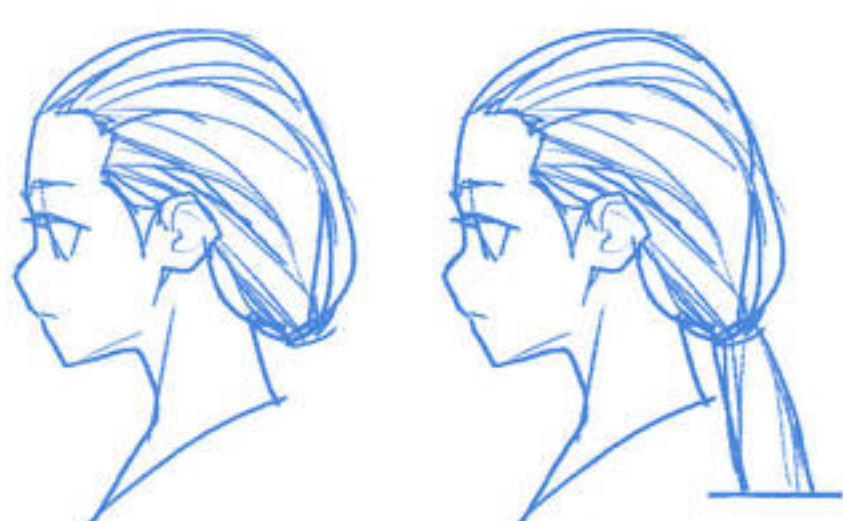
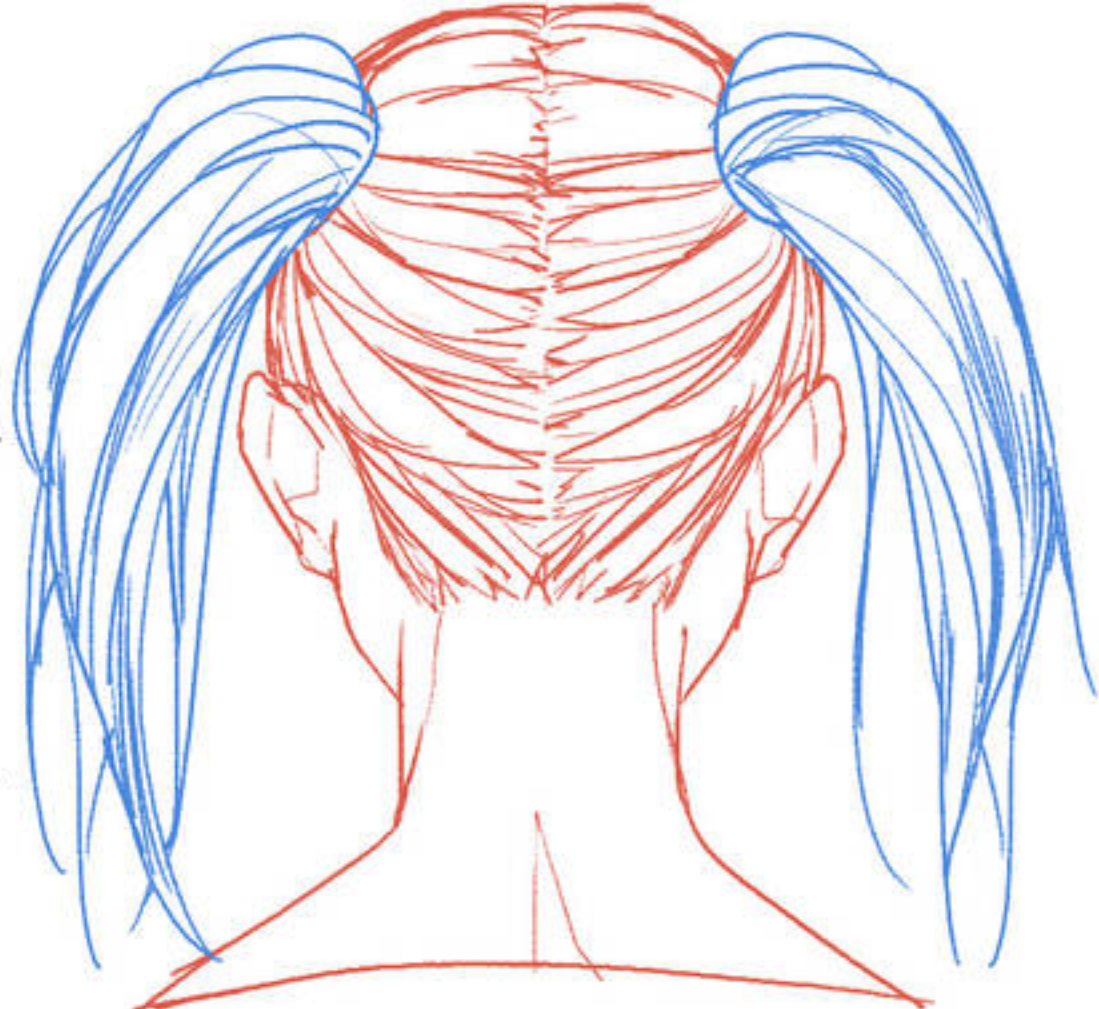
It's at the bottom, so you see a lot of area up here, so you see a lot of lines down there.



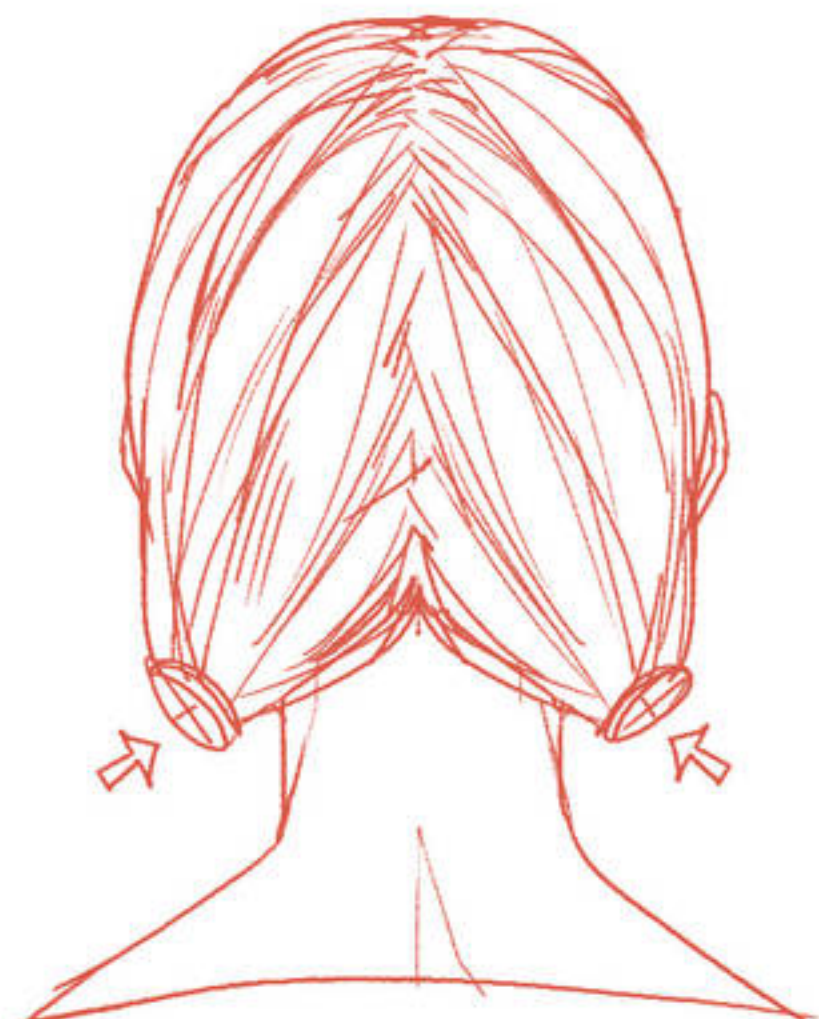
Side-to-side  
view



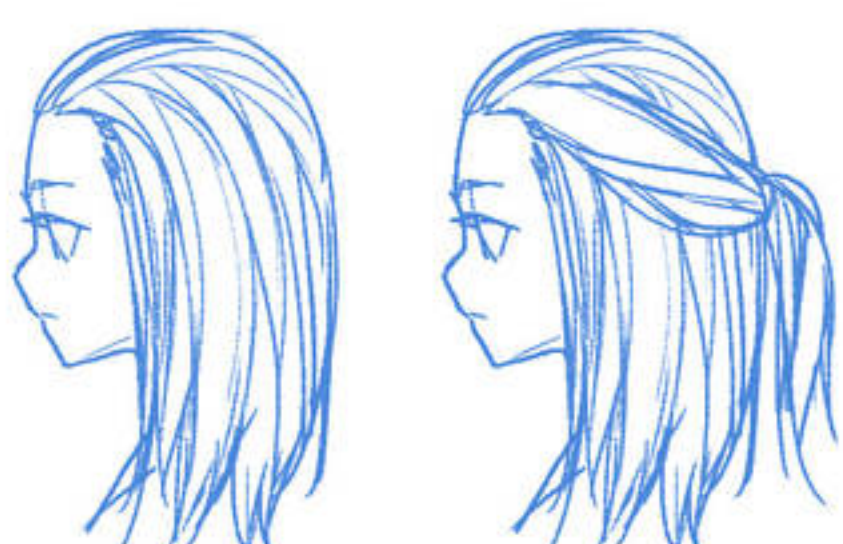
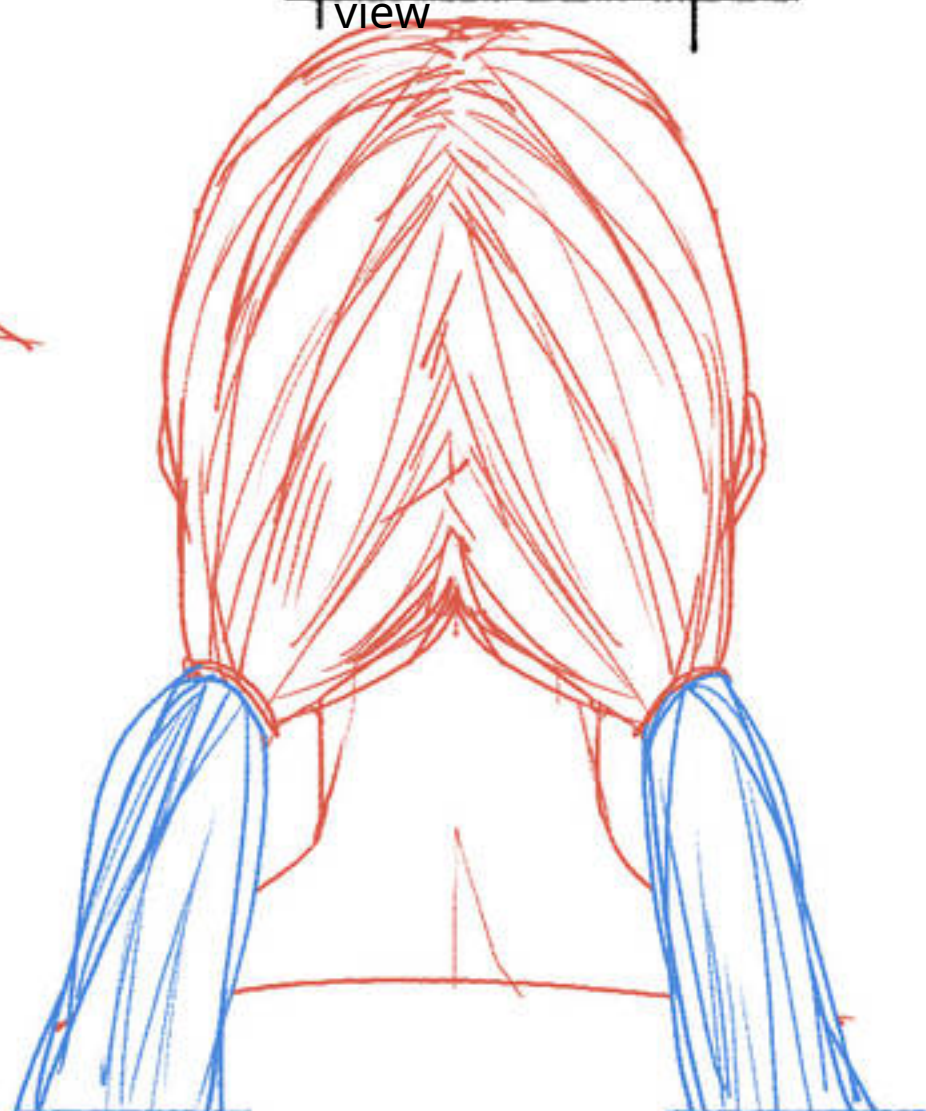
If the group is on either side, then it's going to be half of the way to the center of the line to the middle of the vertical line.



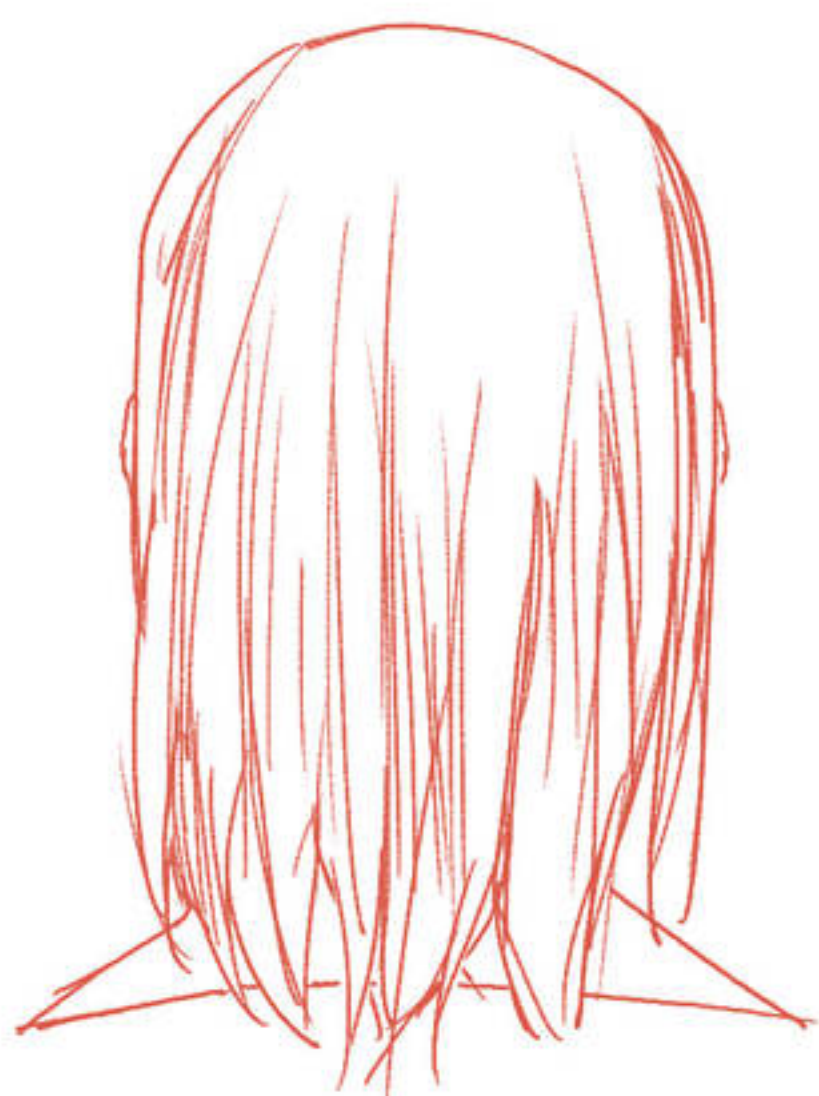
Side-to-side  
view



I'm going to split it up in a different way, and I'm going to make the hair flow downwards.



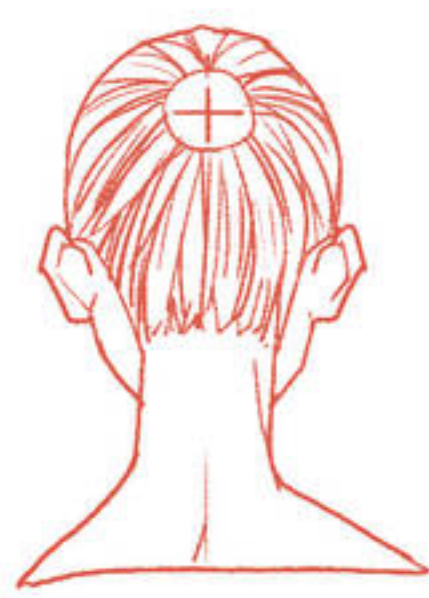
Side-to-side  
view



In the general style of hair, the drum can be added by creating a position and a group of hair blocks



I'd like to know the taco author."



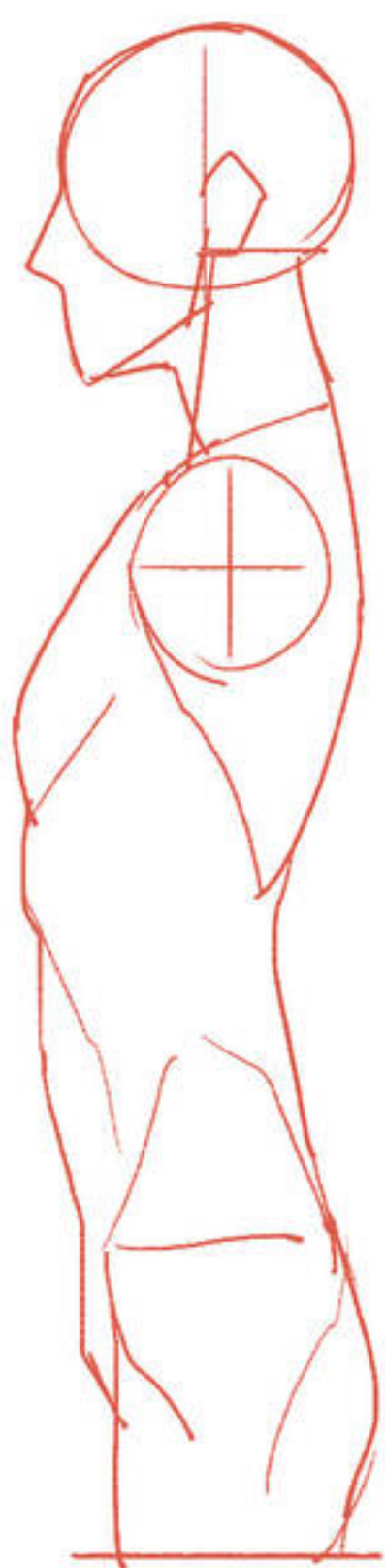
And the kind of hair that binds is what makes a character taste design and feel a lot of things.



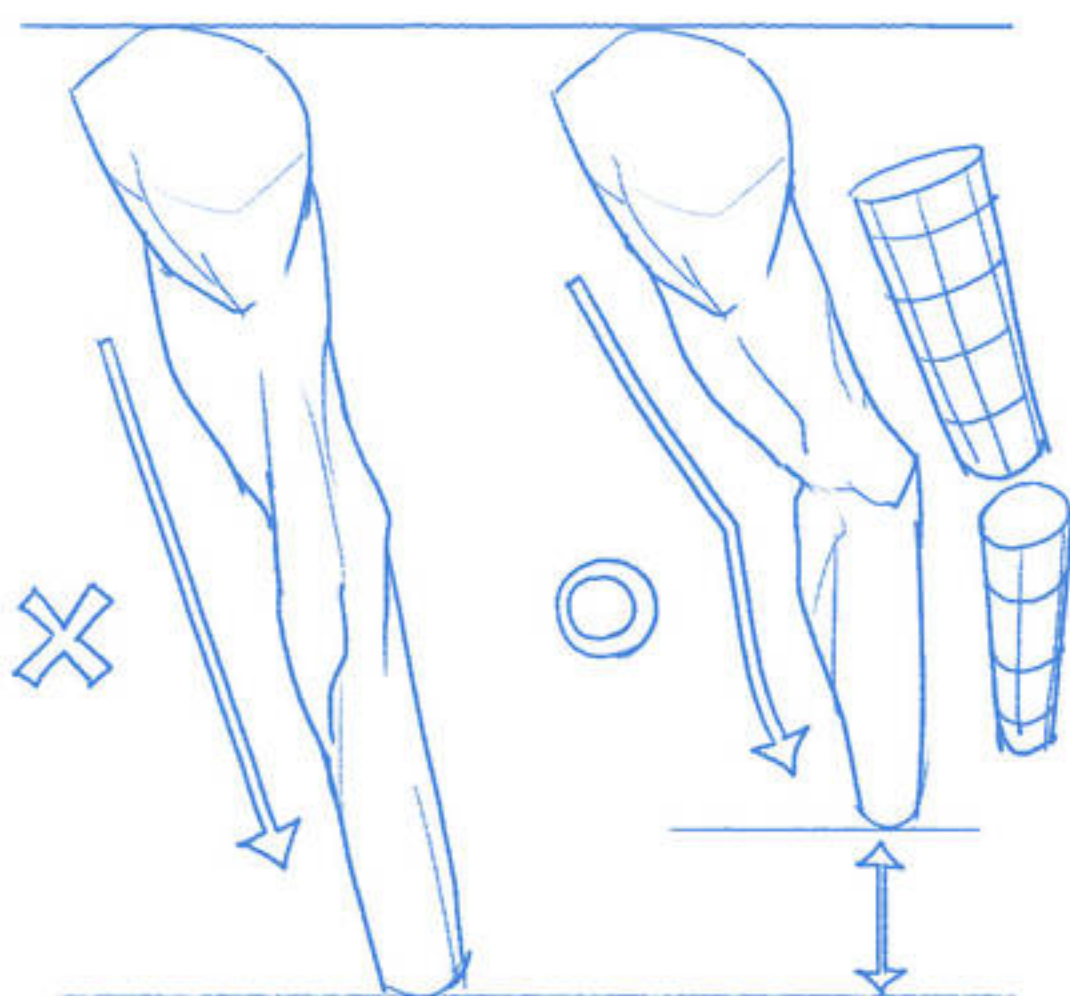
Key Doimt



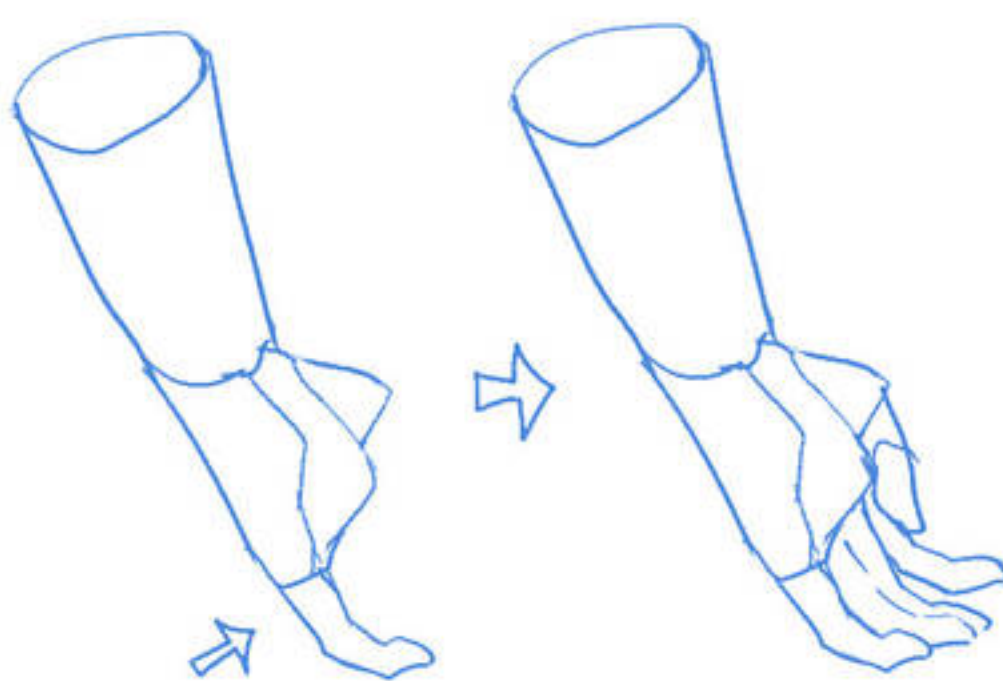
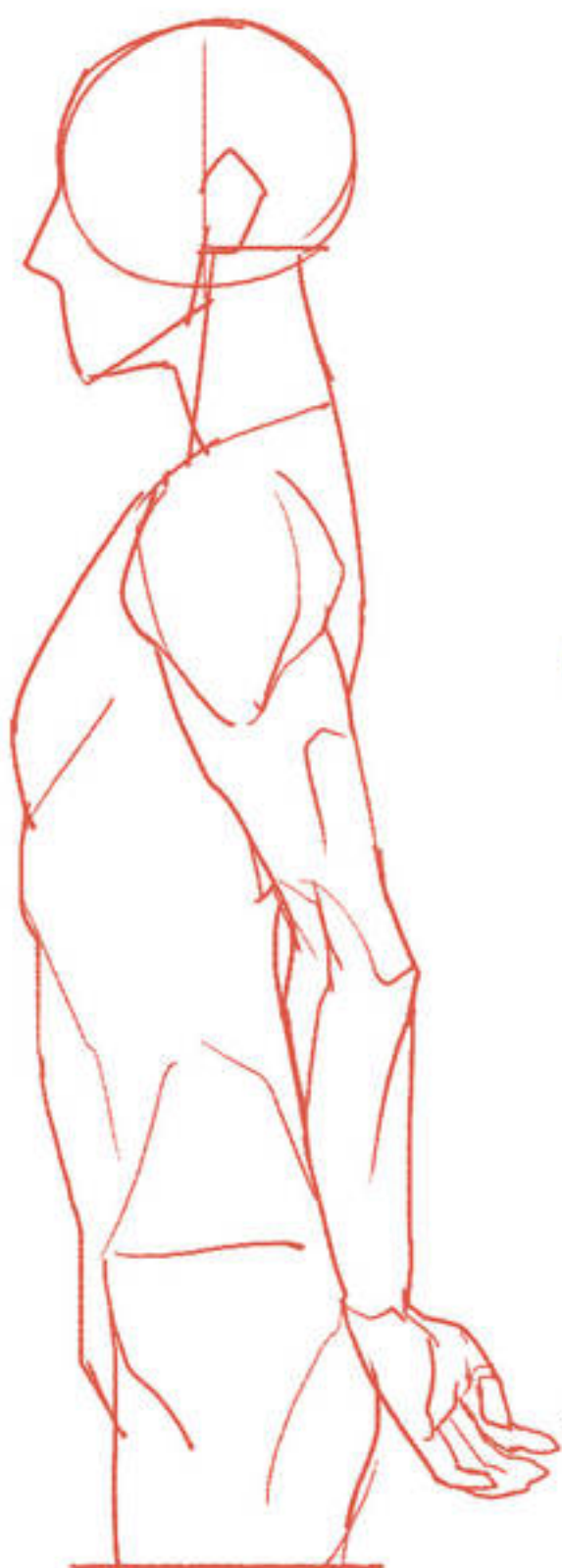
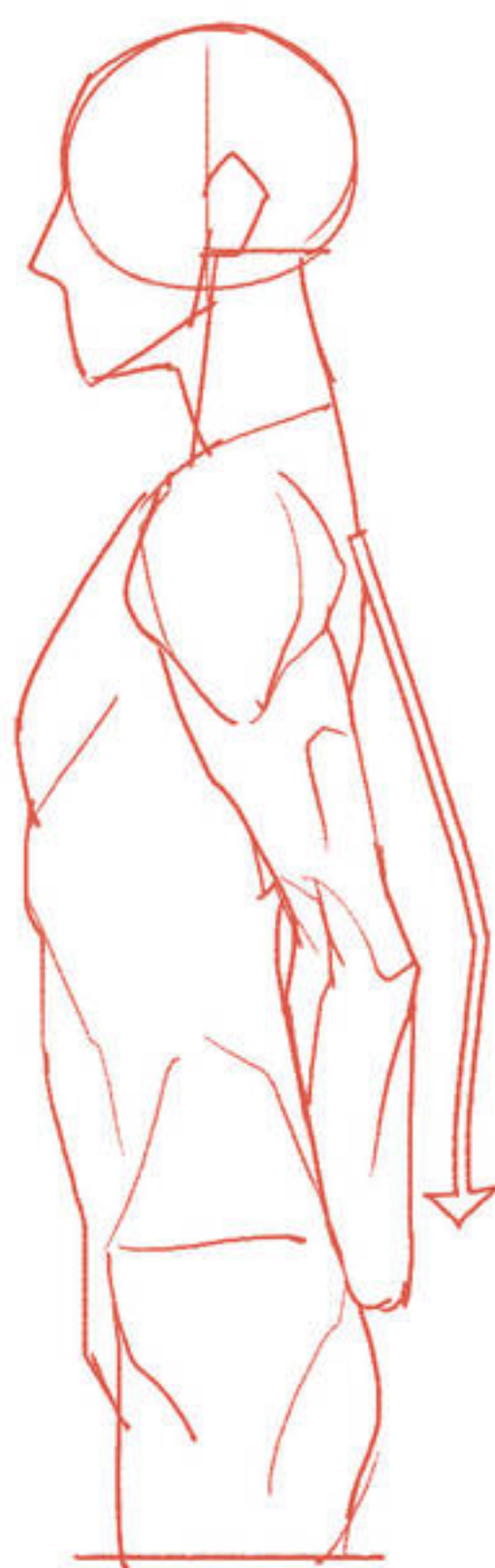
[Q: In the back of the house, I want you to click on me in the back.]



It's better to draw it in a simple form than a detail from the beginning.



The shape of the arm that's moving backwards is that it bends a little bit to the back of the book, so it gets a little bit shorter from the arm to the wrist.



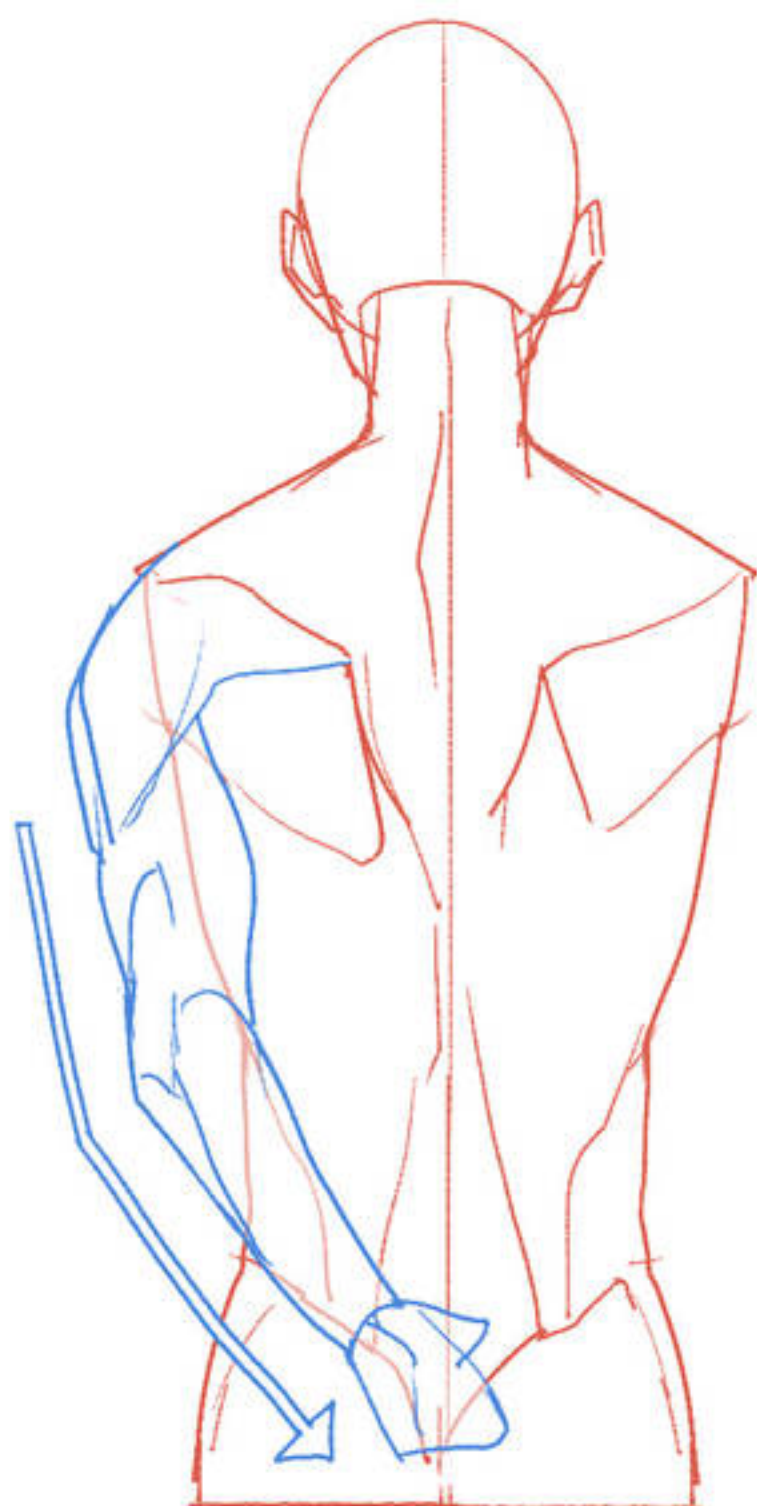
When I draw my hand, I'm going to start with the little finger I see on the outside, and then I'm going to draw the rest of the fingers.



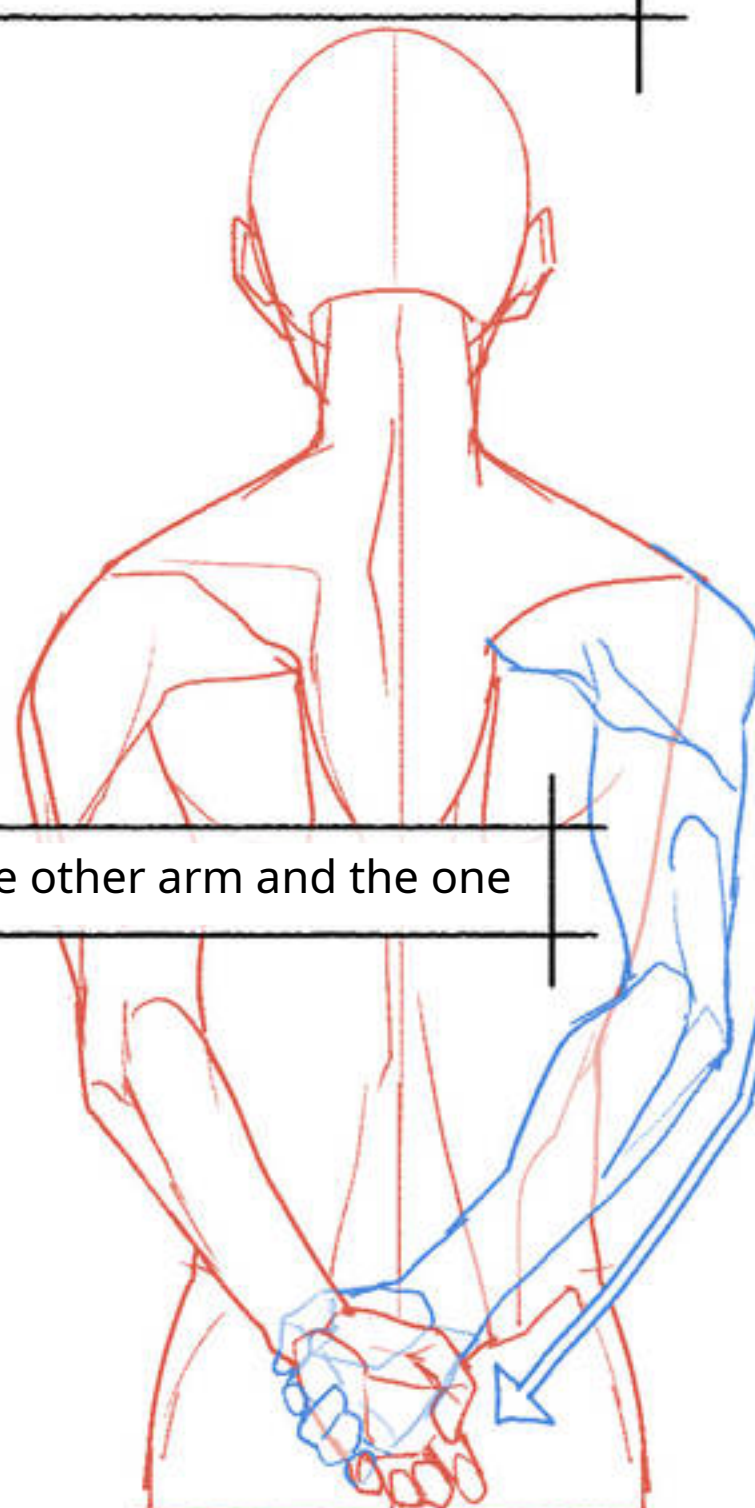
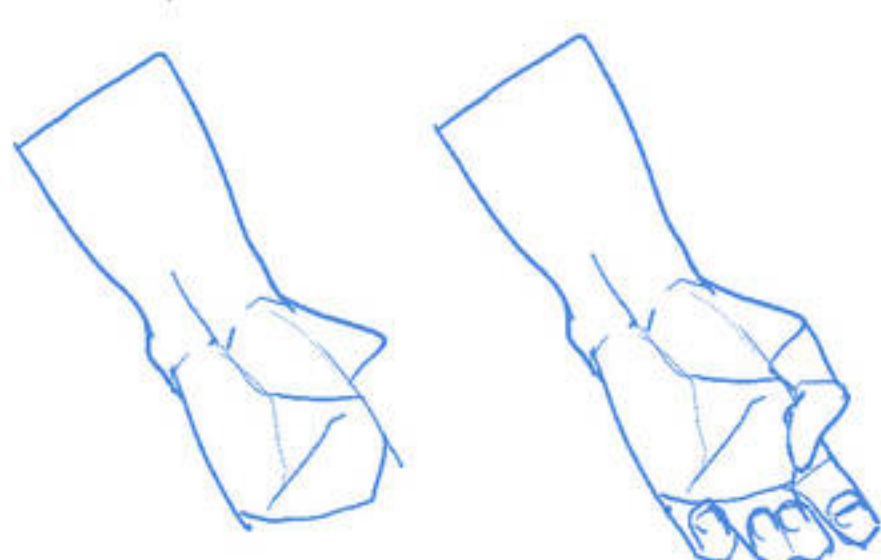
Draws a little bit of the arm around the other side of the hand

You need to put your back on your ass.

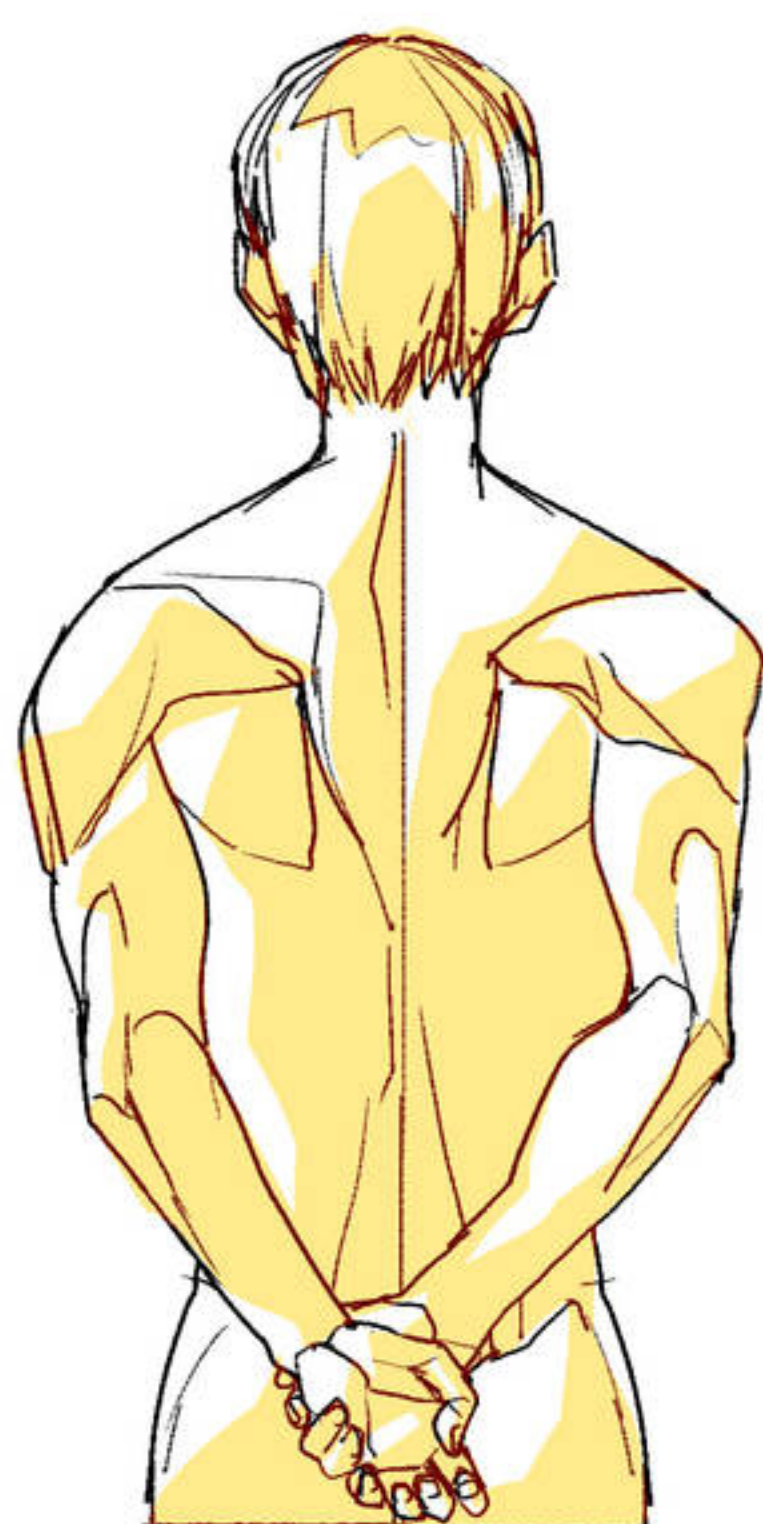




If you look at it in the back, you're going to have to draw it first with the arm that's going up.

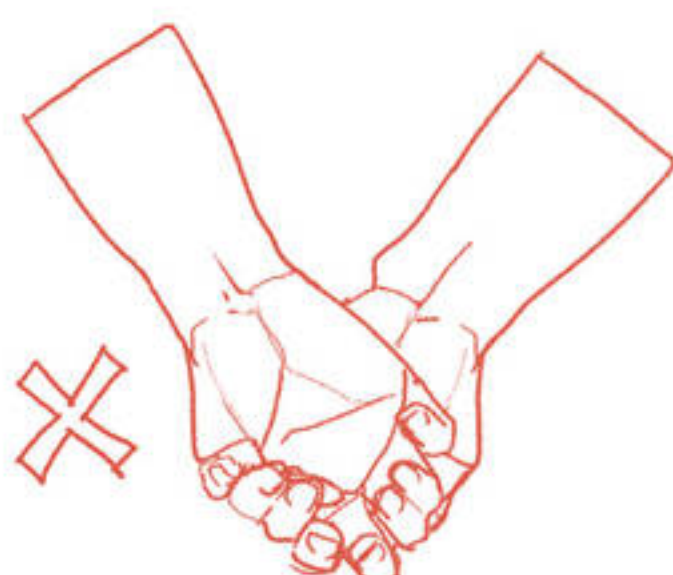
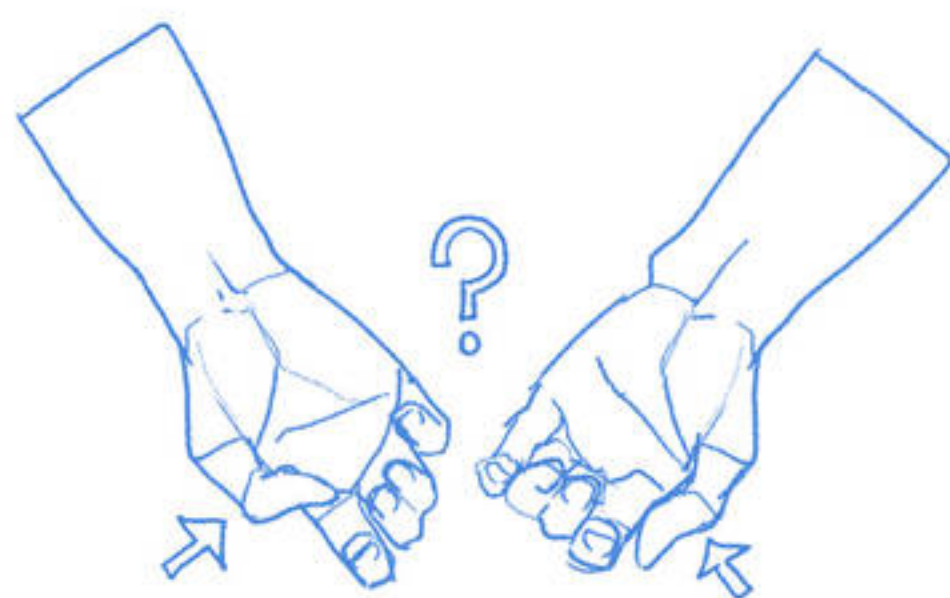


I'll draw my hands and then I'll add the other arm and the one that's headed for the faith.



I'm going to close with the line.

I'd like to know the taco author."



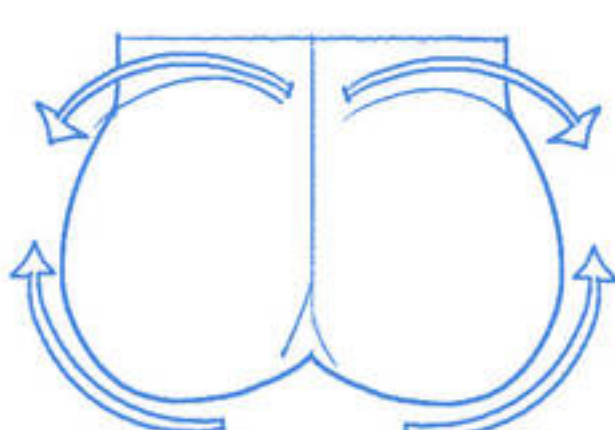
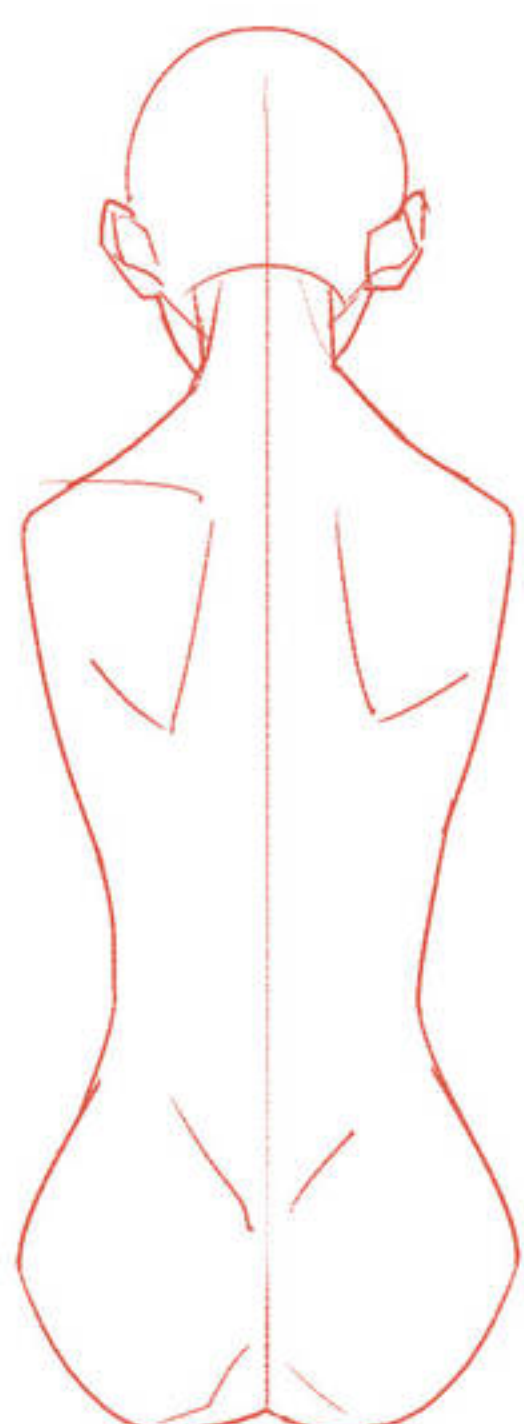
I'm going to do a lot of mistakes, and I'm going to change the position of my thumb, and I'm going to draw my hand.



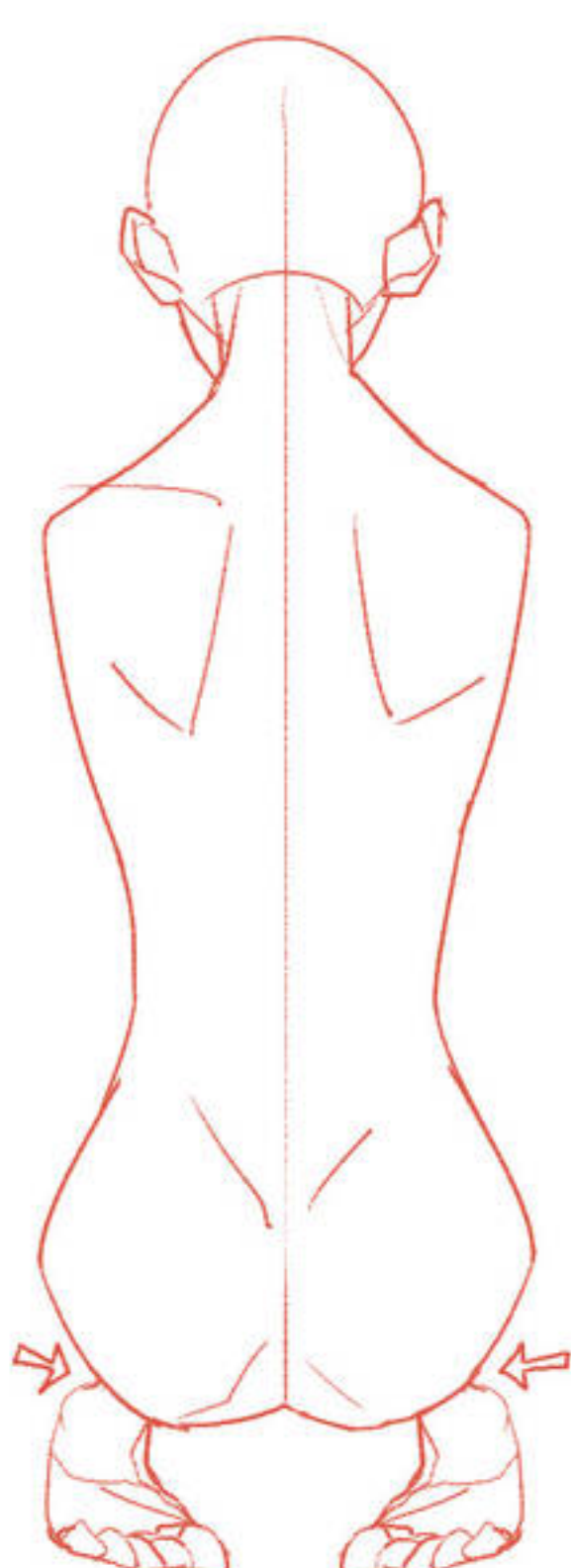
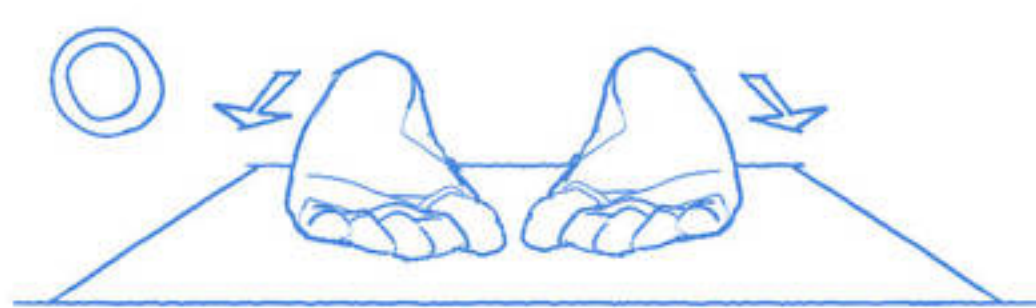
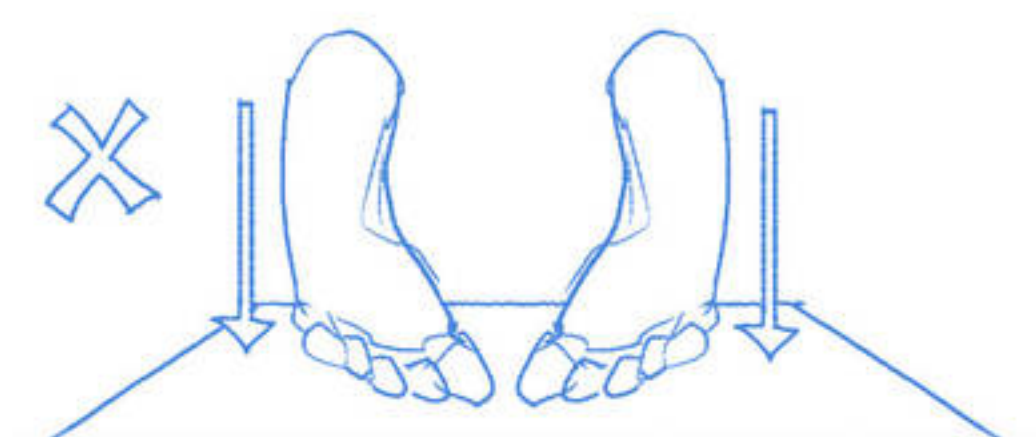
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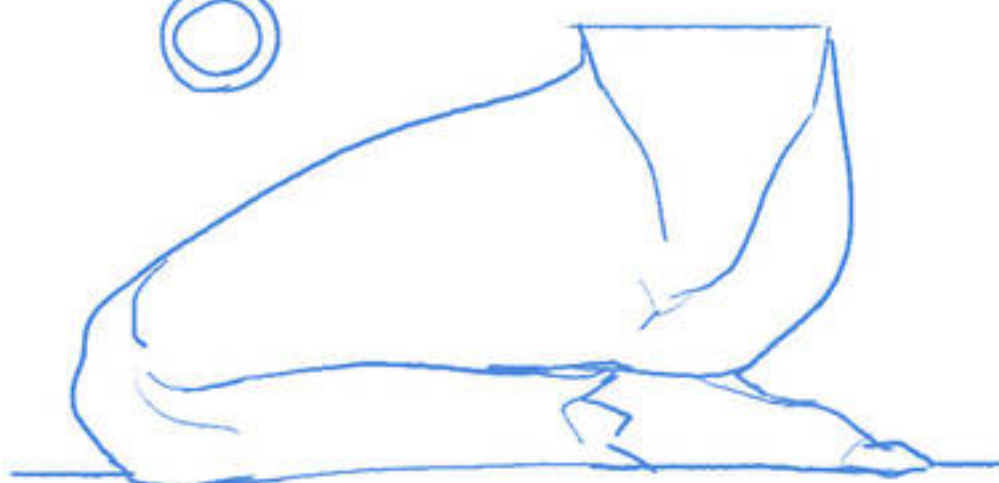
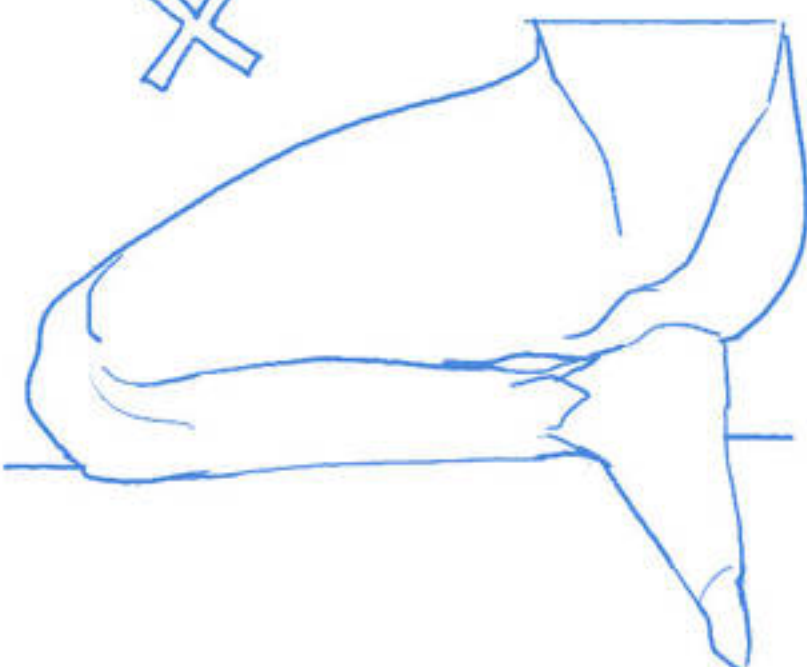
[Q: Please let me know how you're going to look behind your knees.]



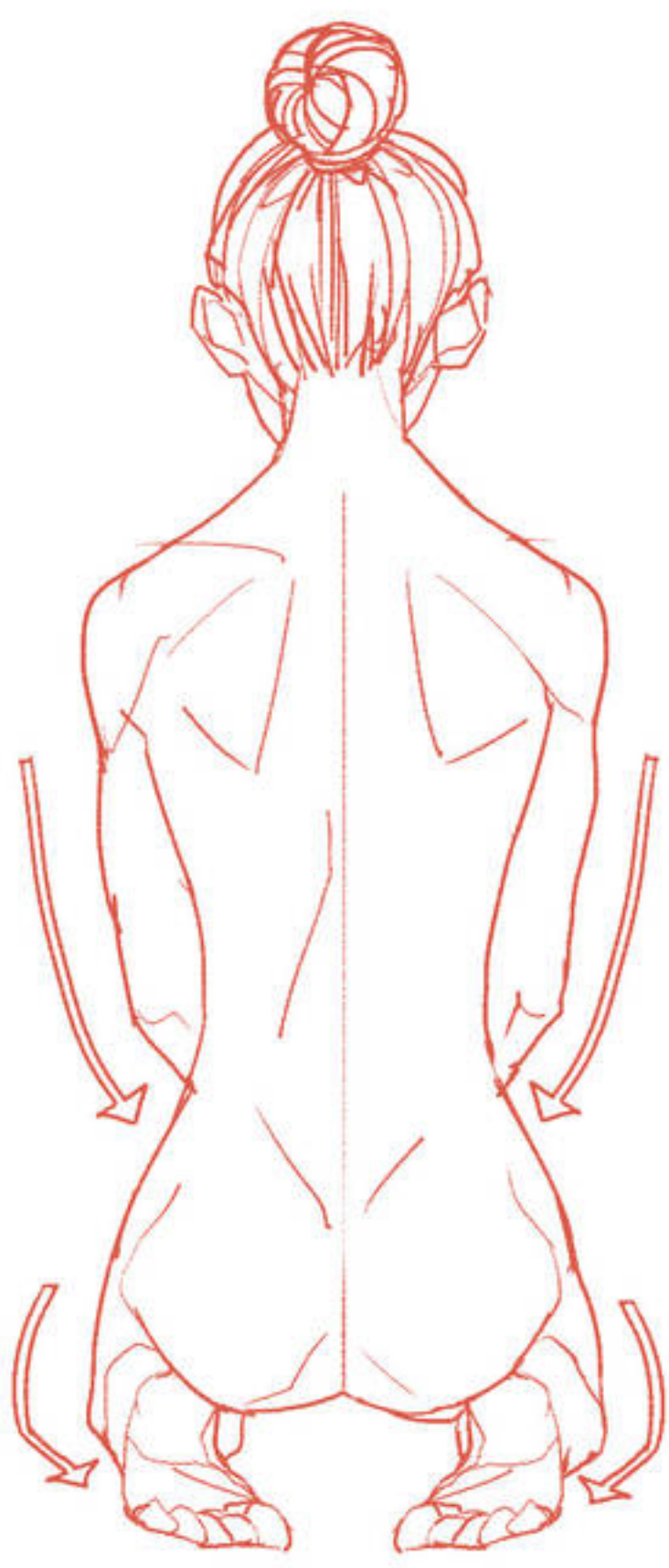
I'm going to draw the back of the character up to his butt to make sure that his ass is drawn to the east-gram system.



The soles of your feet are laid out in the back of your ass.



I'm the one who's gonna get you on the ground.

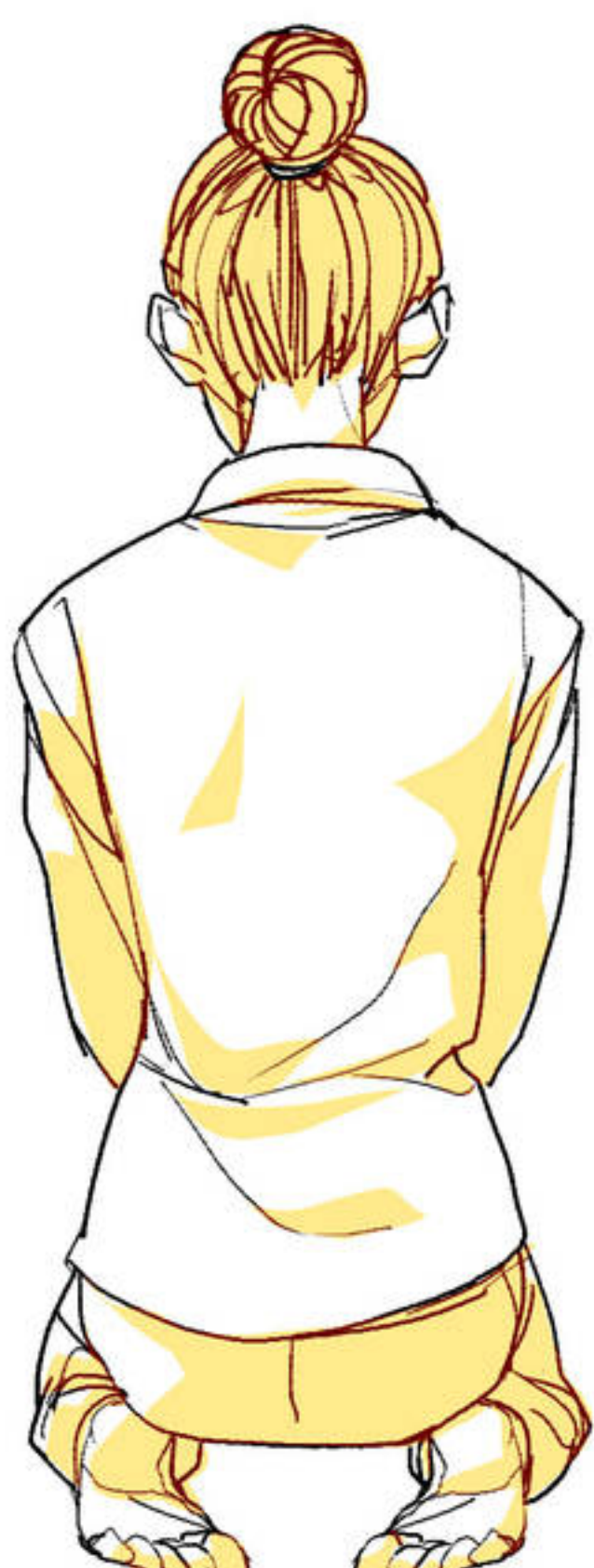


I'm going to add my arm, and I'm going to fold it up into a part of my leg.

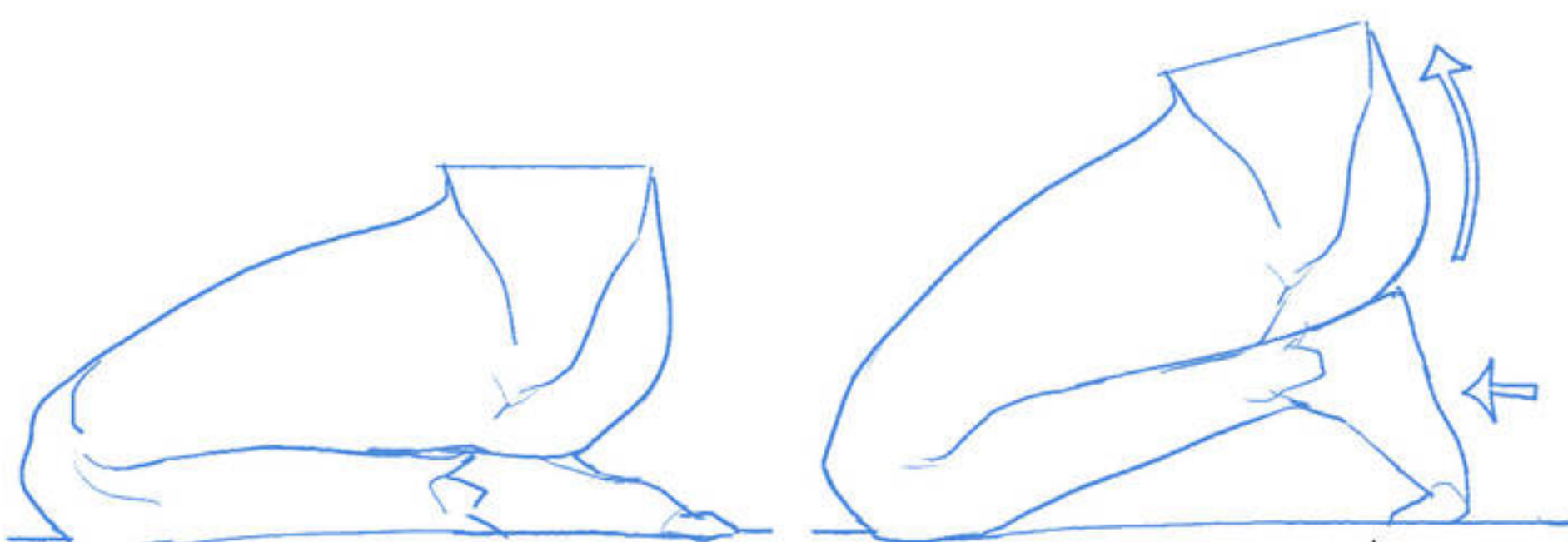


It's the flow of the body, and it's made of delicious clothing.

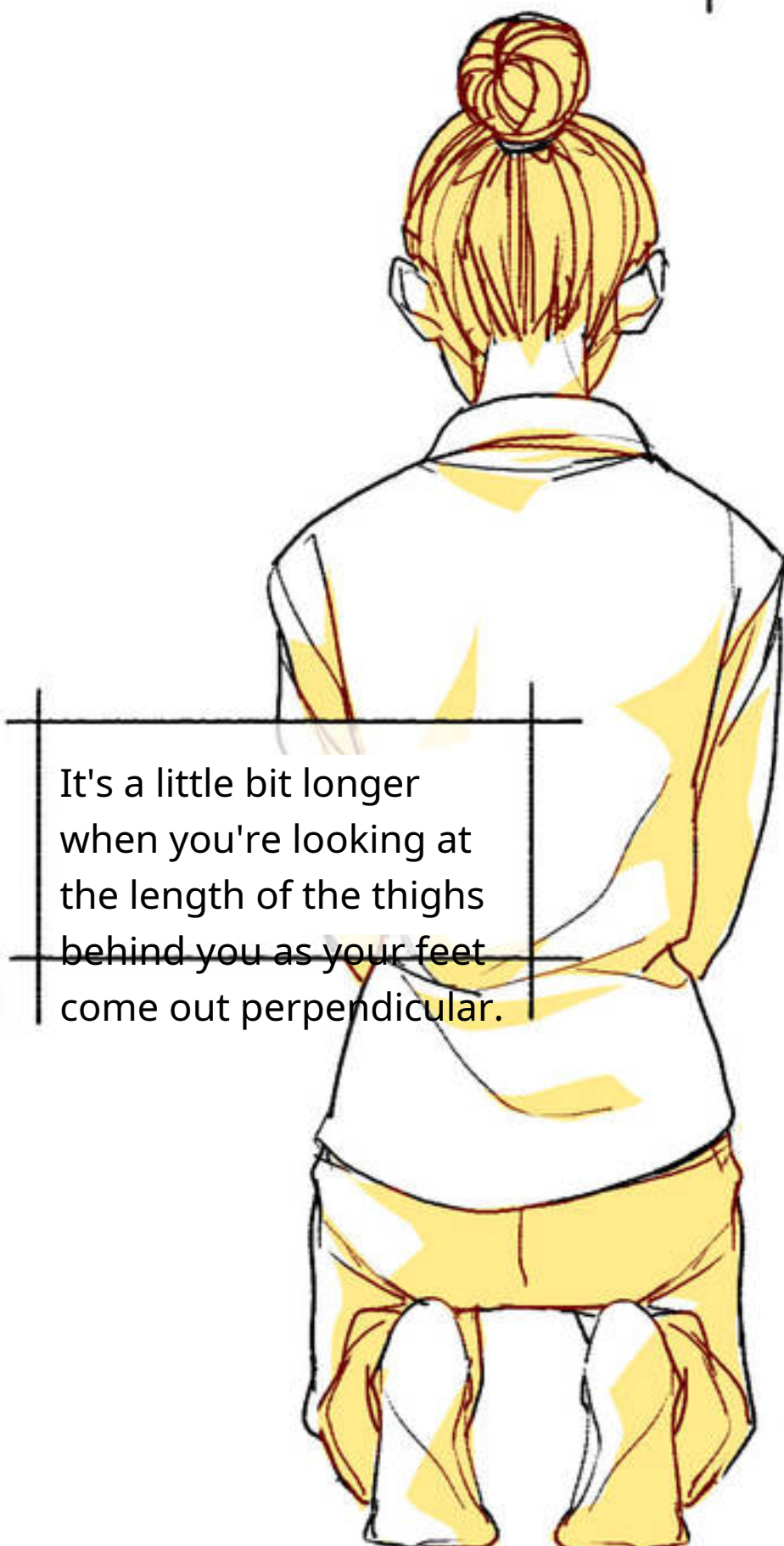
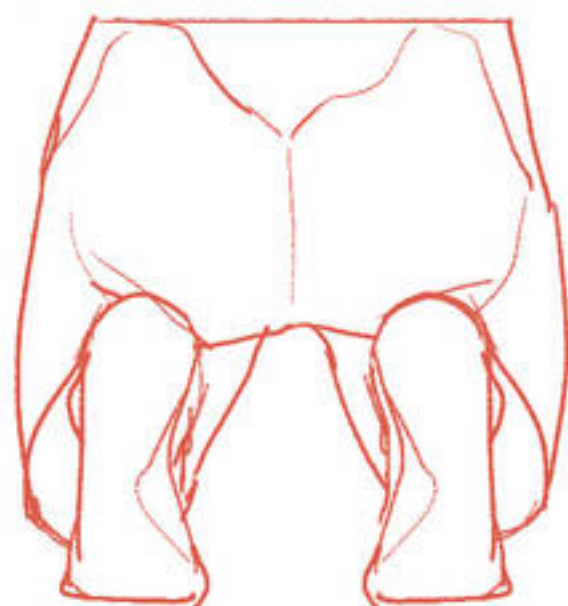
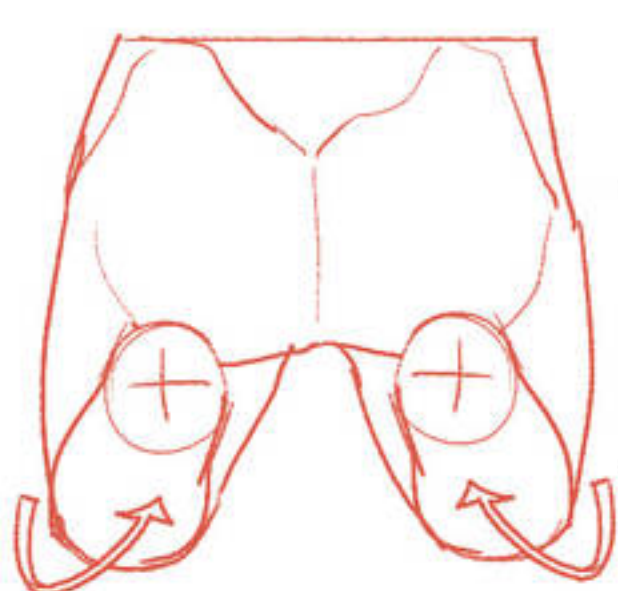
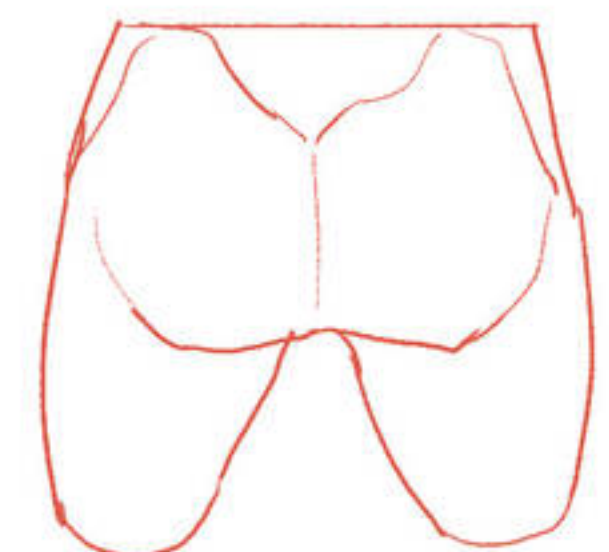




I'll finish with the gift.

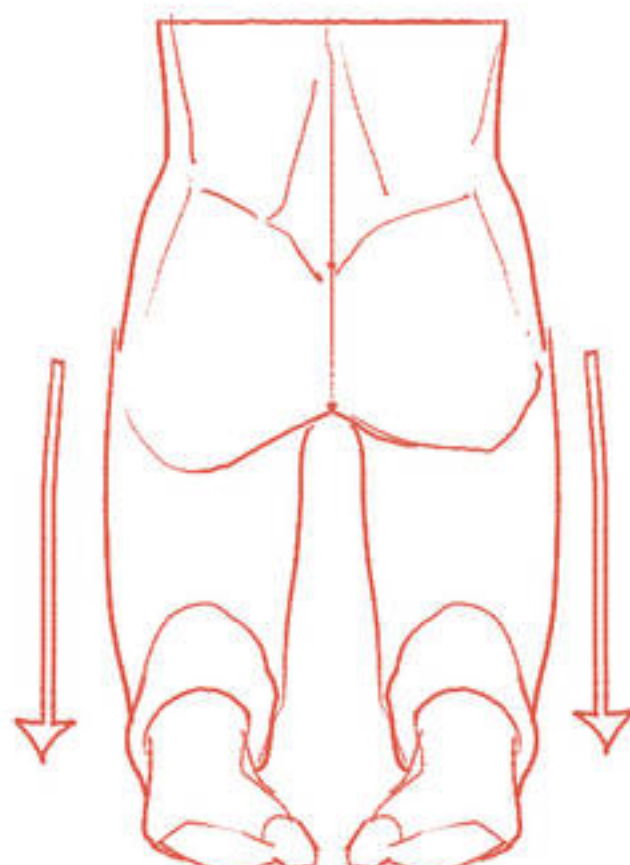
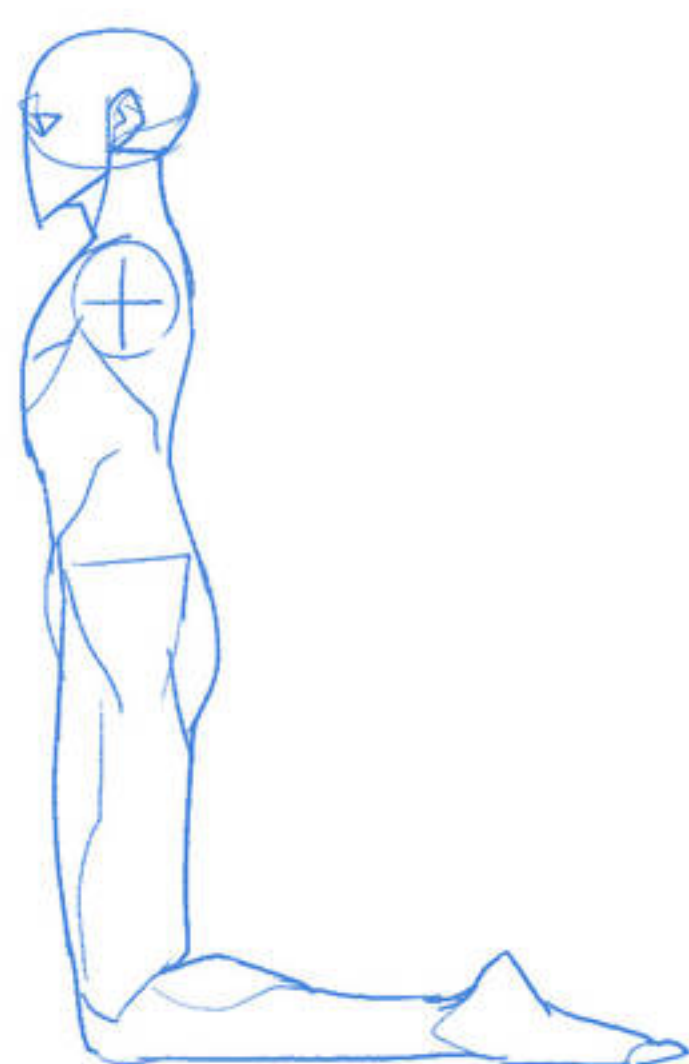


If the soles of your foot turn vertically, your ass's gonna go up.



It's a little bit longer when you're looking at the length of the thighs behind you as your feet come out perpendicular.

I'd like to know the taco author."



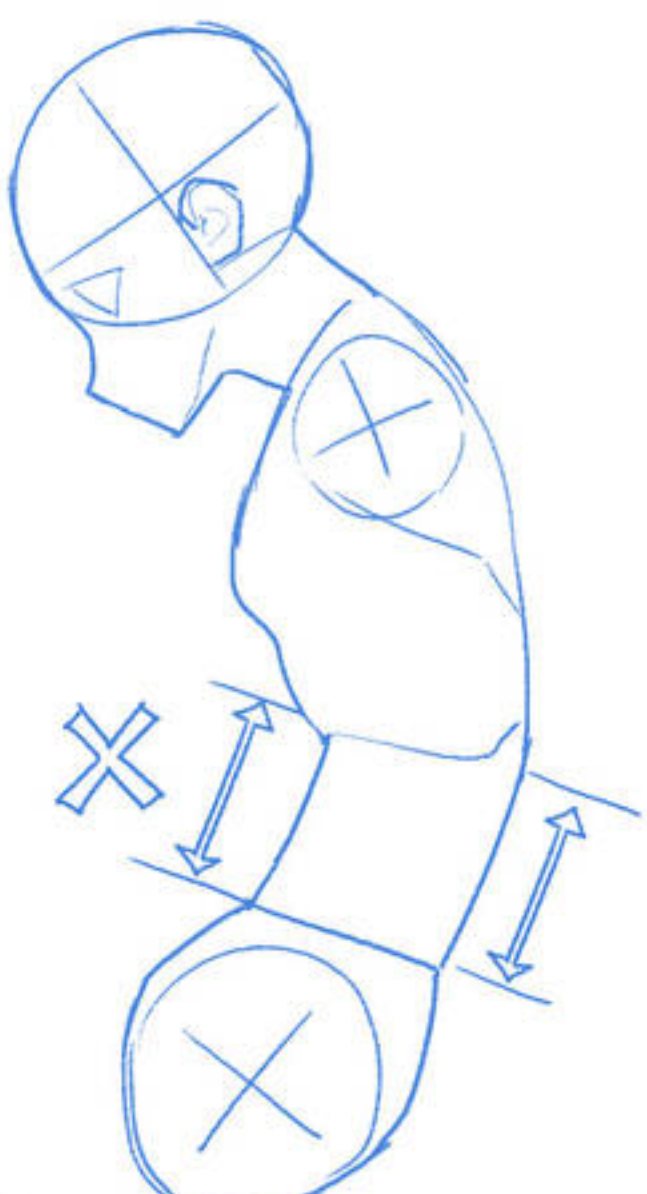
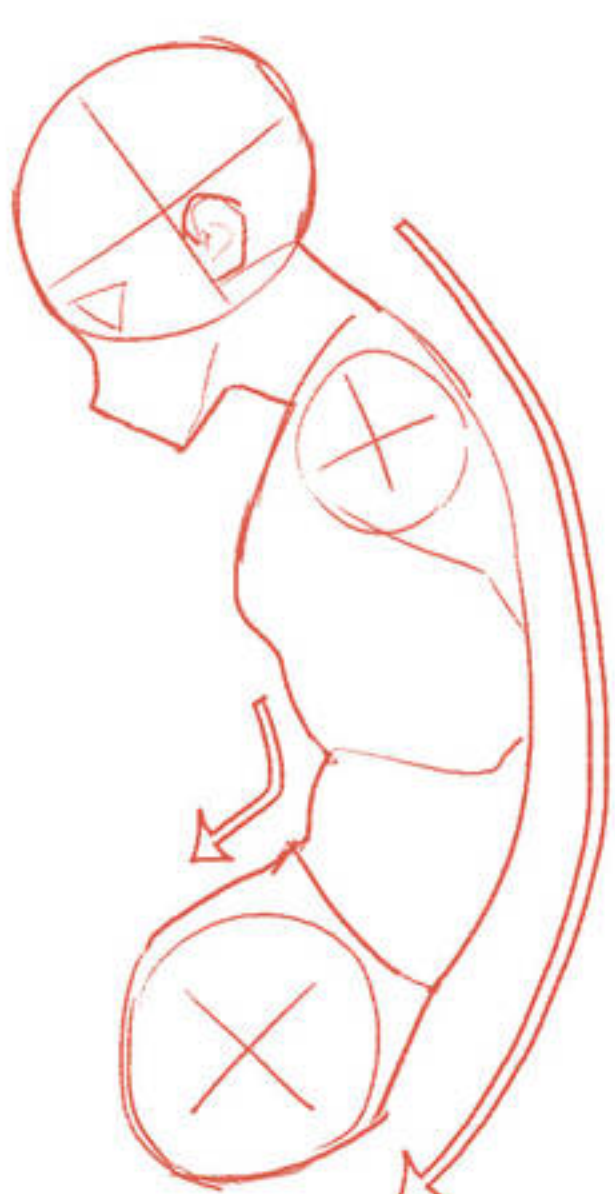
If you're boiling your knees with your fingertips, you can see from the back that the length of the target is still applied.



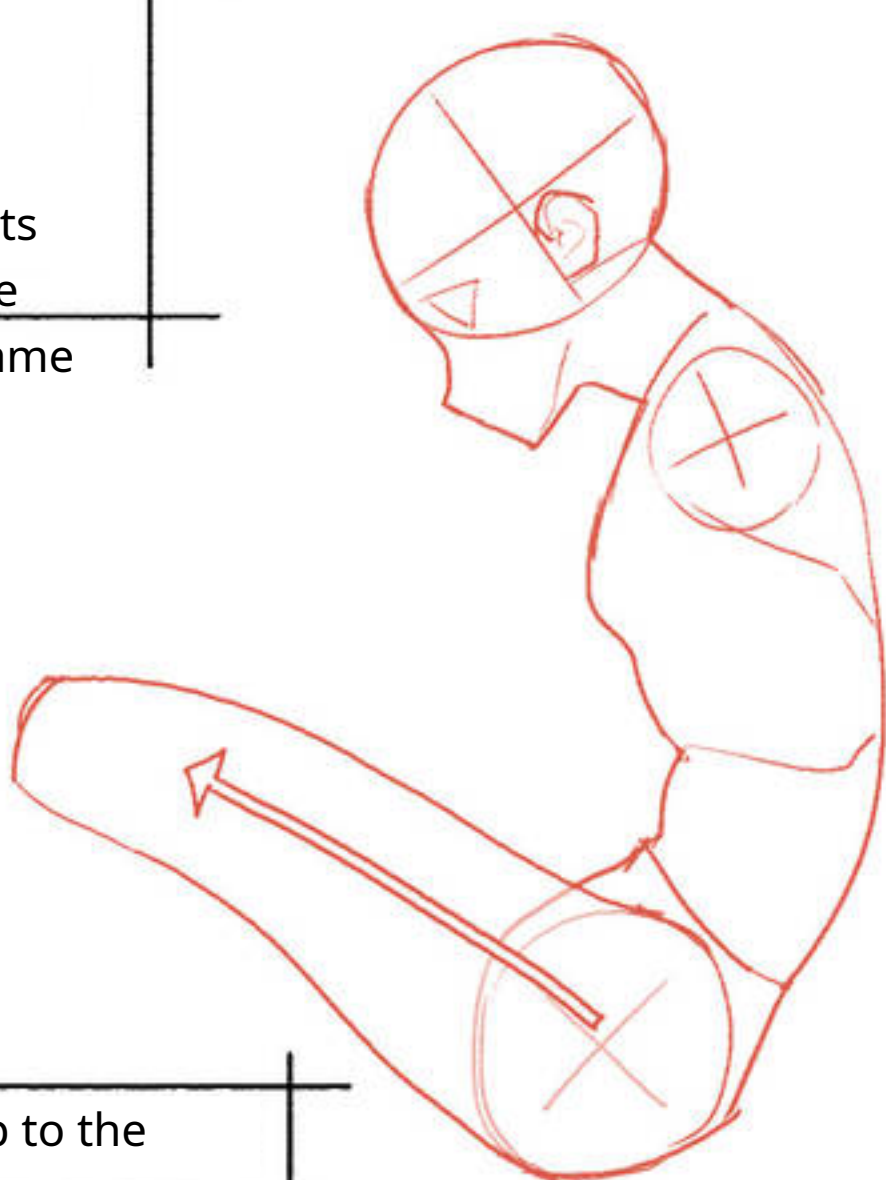
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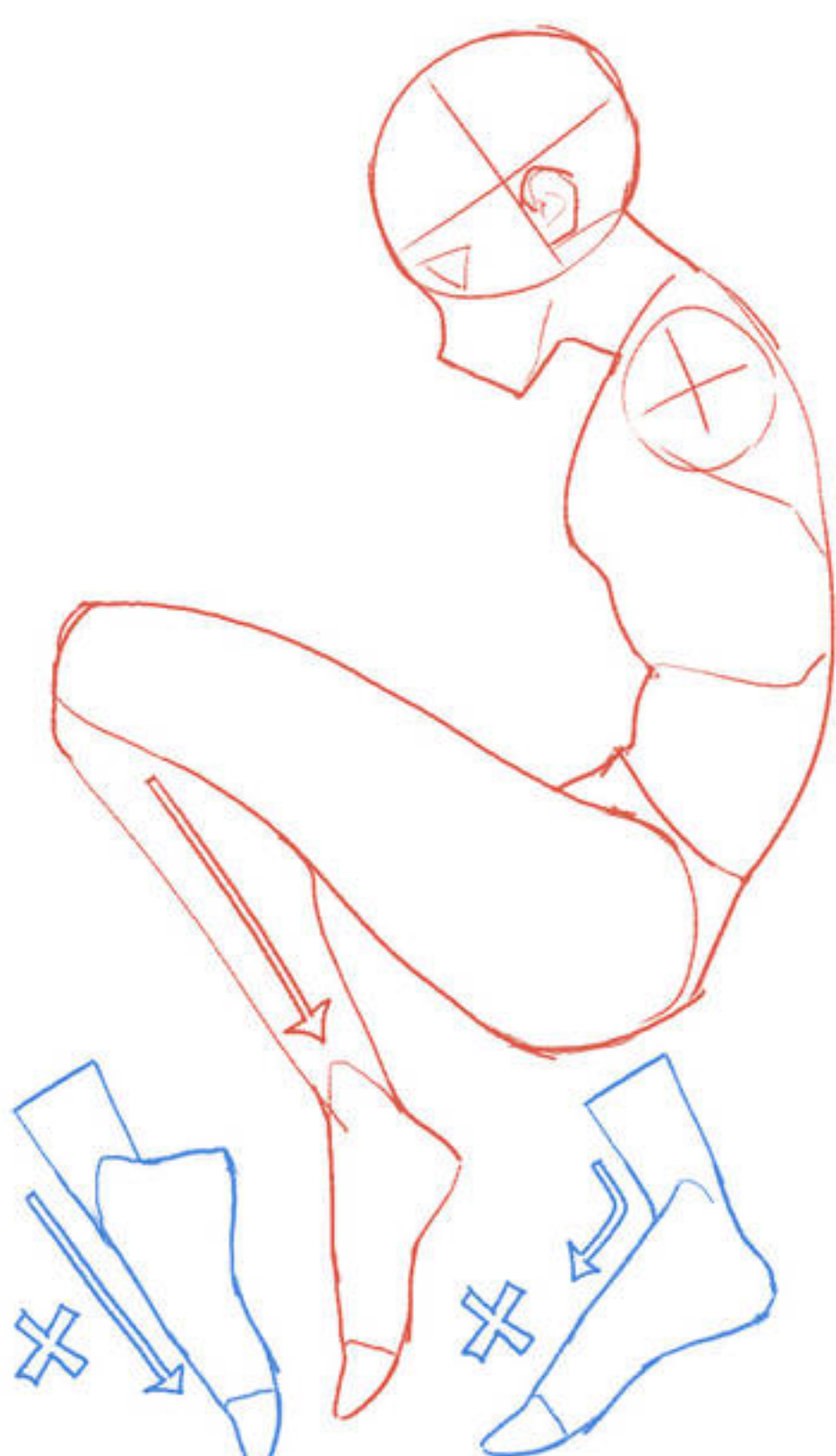
[Q: I'd like to know who's in the hierarchy.]



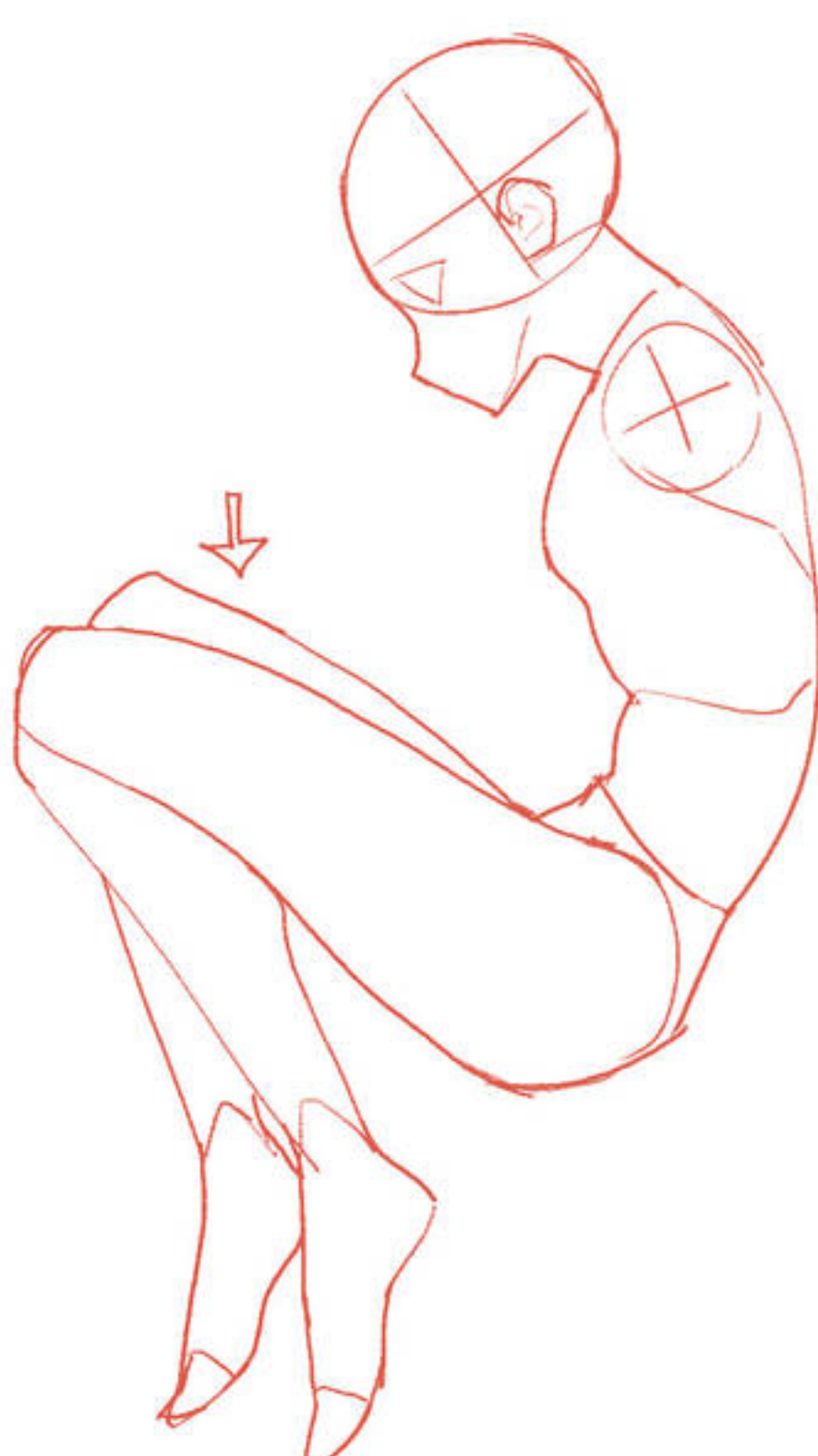
With their bodies feeling like Jogrinnon, they bend forward using the chest parts of the upper body and the pelvic parts of the abdomen, and when the front of the abdomen is the same length, I don't.



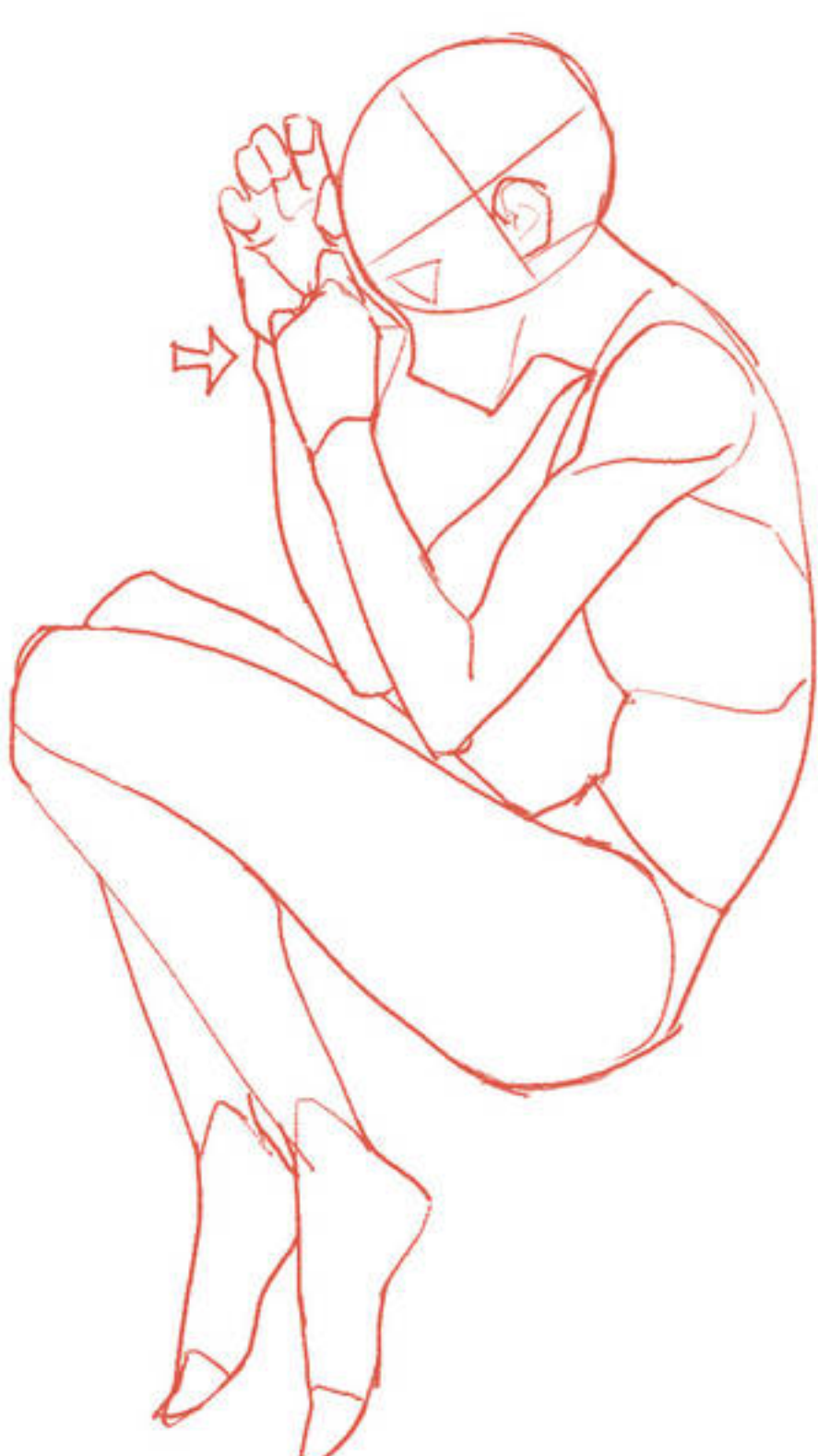
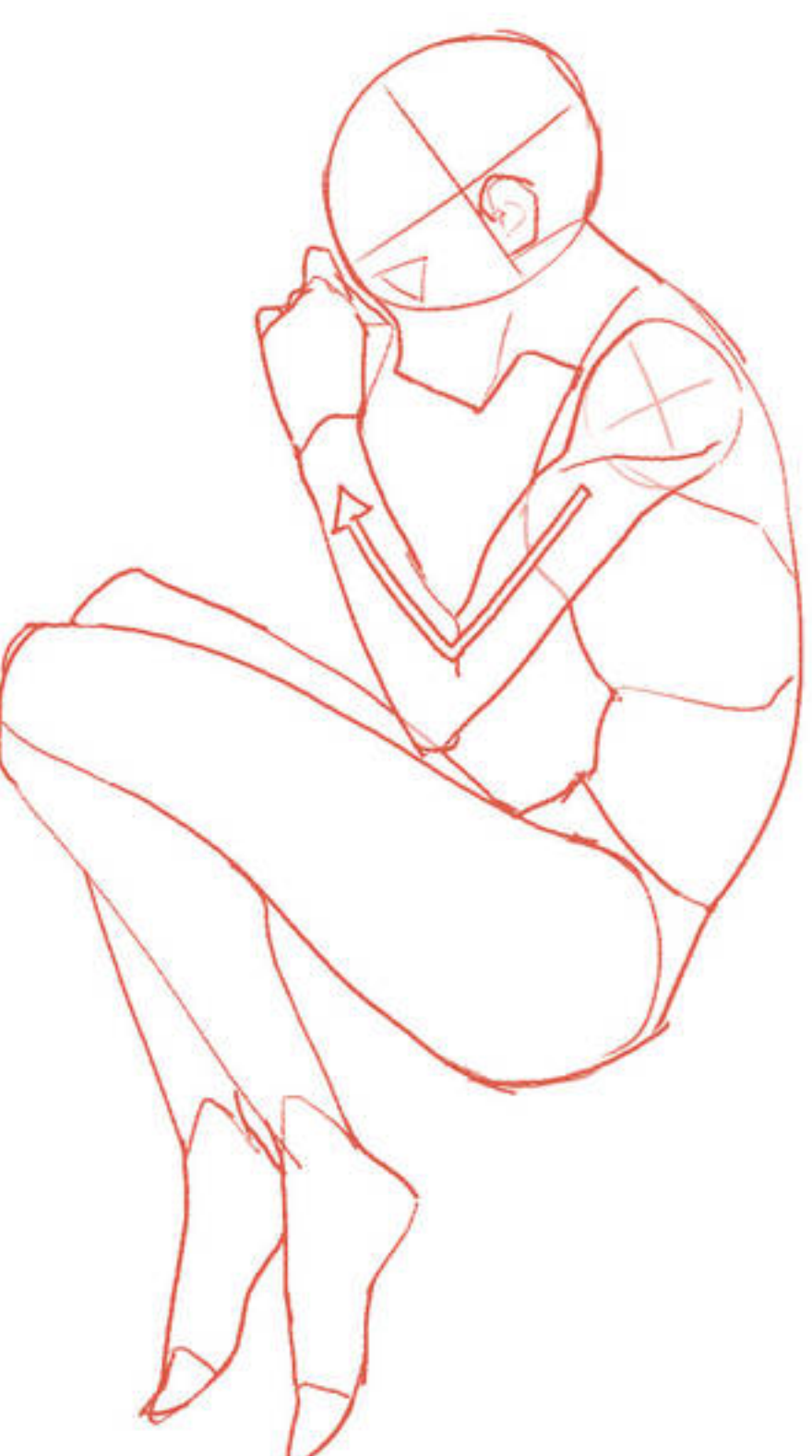
It's going to go from the pelvis up to the hubbub.



The angle of the foot is as natural as possible, so that the ankles don't stretch or snap as hard as possible.

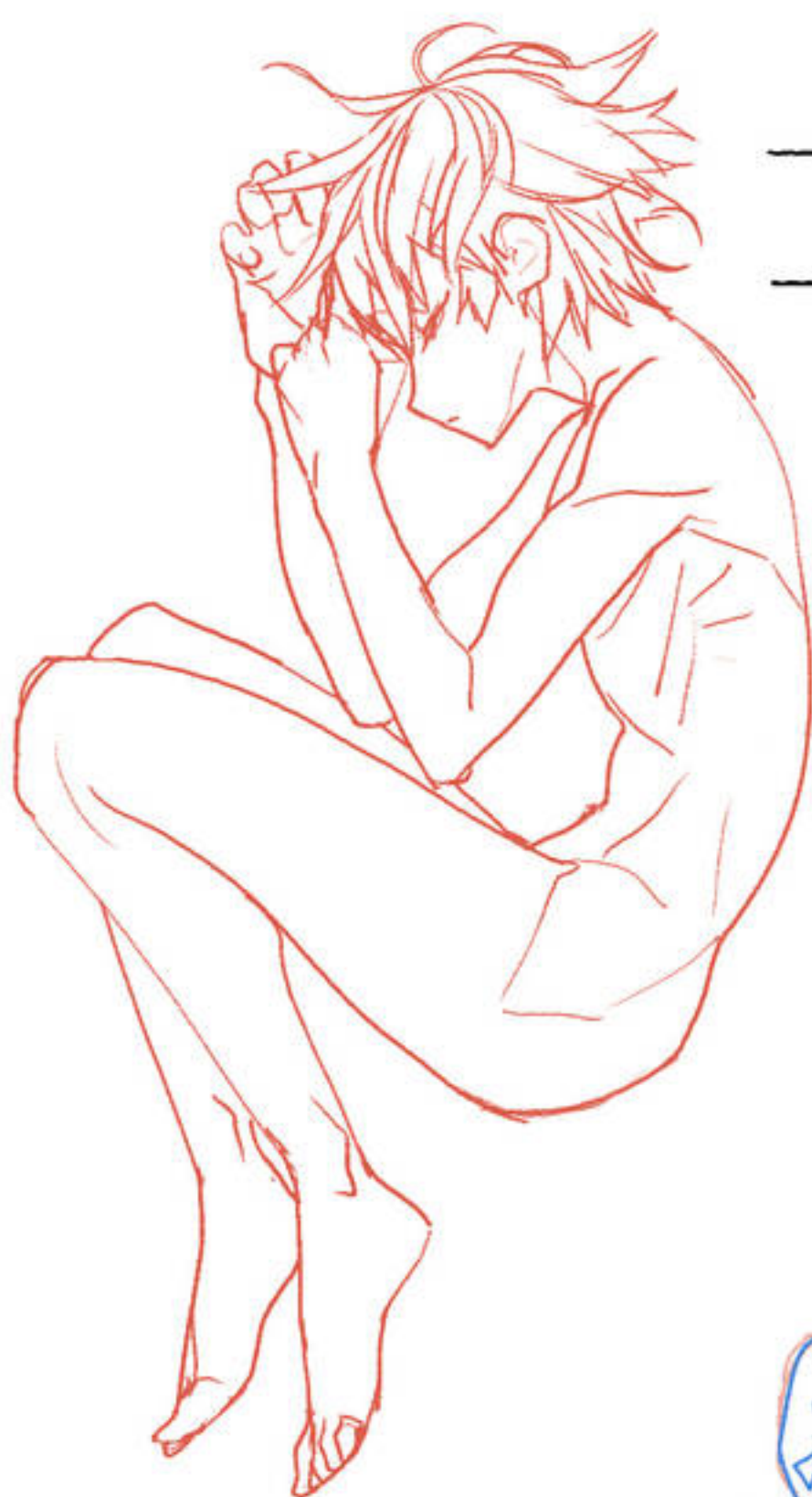


I'm drawing the legs and feet behind it.



Draw the arm on the side of the hand first, so it's closer to the fingertip of the hand, and then add the arm to the back in a slightly different way.





It's the character's description frame that brings up the finish



If you understand the folds of the body, if you make the folds of your clothes, you're going to get me.

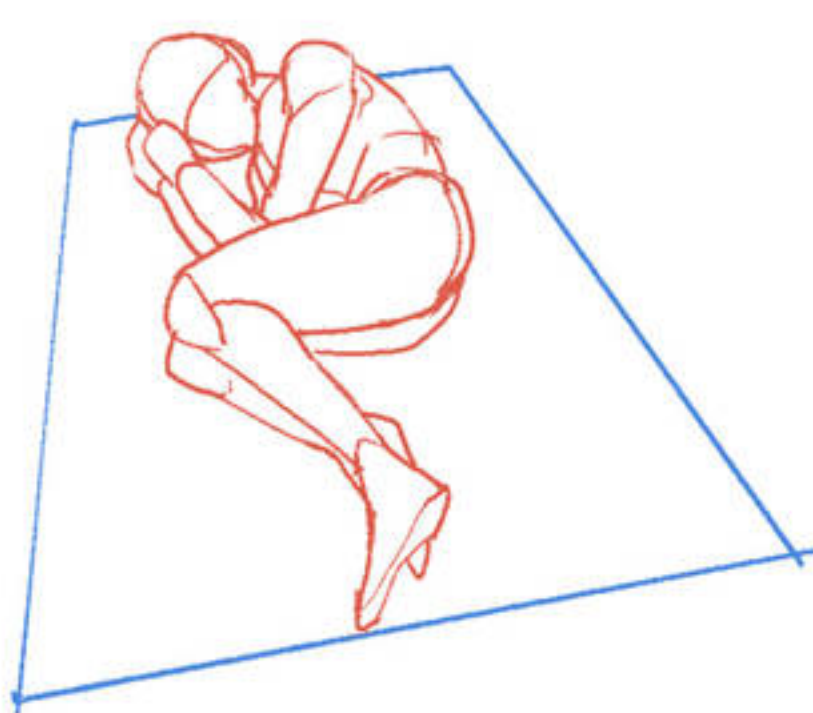
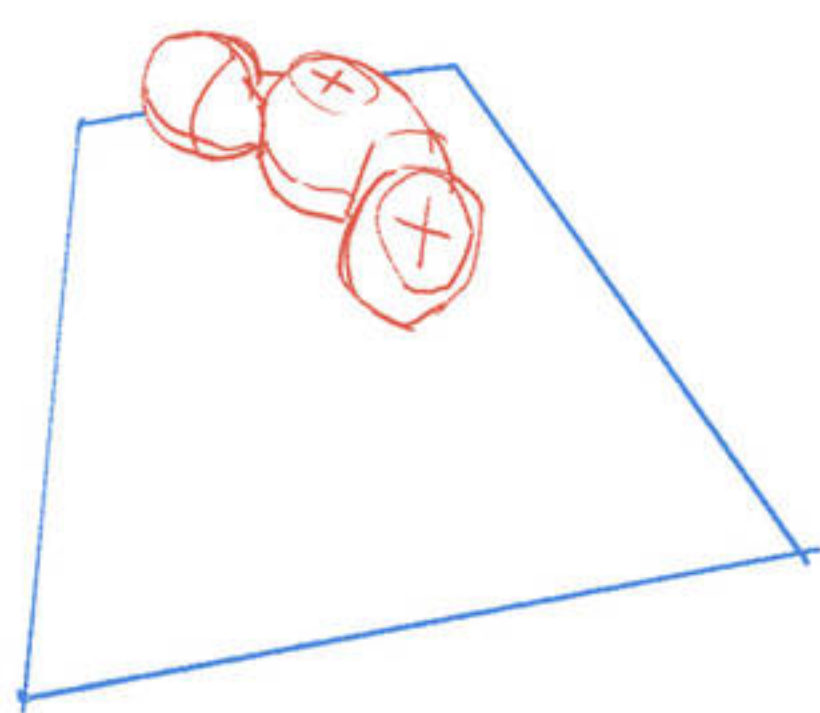


With the details and theorems of the clothes, the calories of the picture are raised.



I'll finish with the gift.

I'd like to know the taco author."



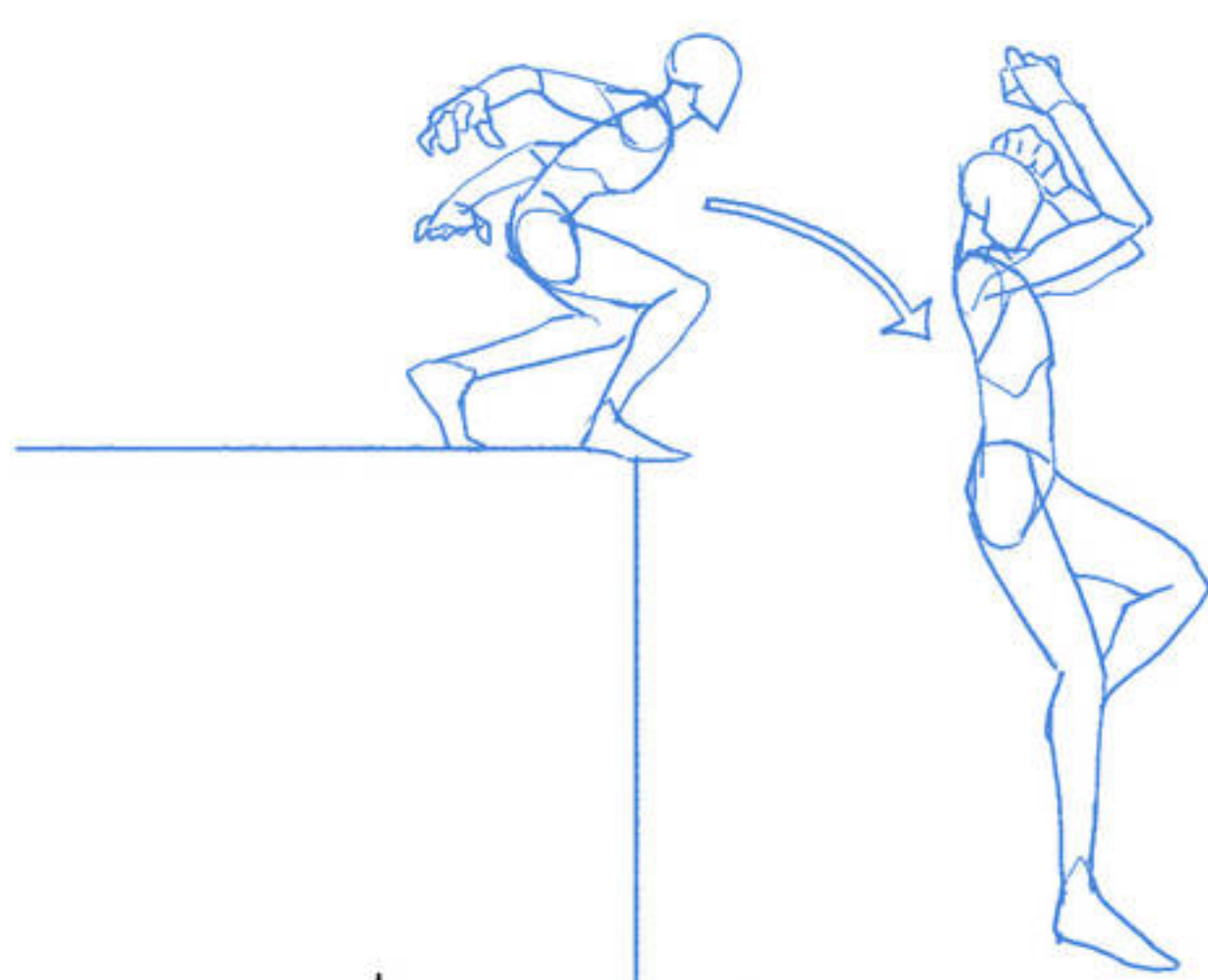
If you change the angle of the screen, you're going to have to make sure that you're in shape, and you're going to have to make sure that you're in shape, and then you're going to have your upper leg.



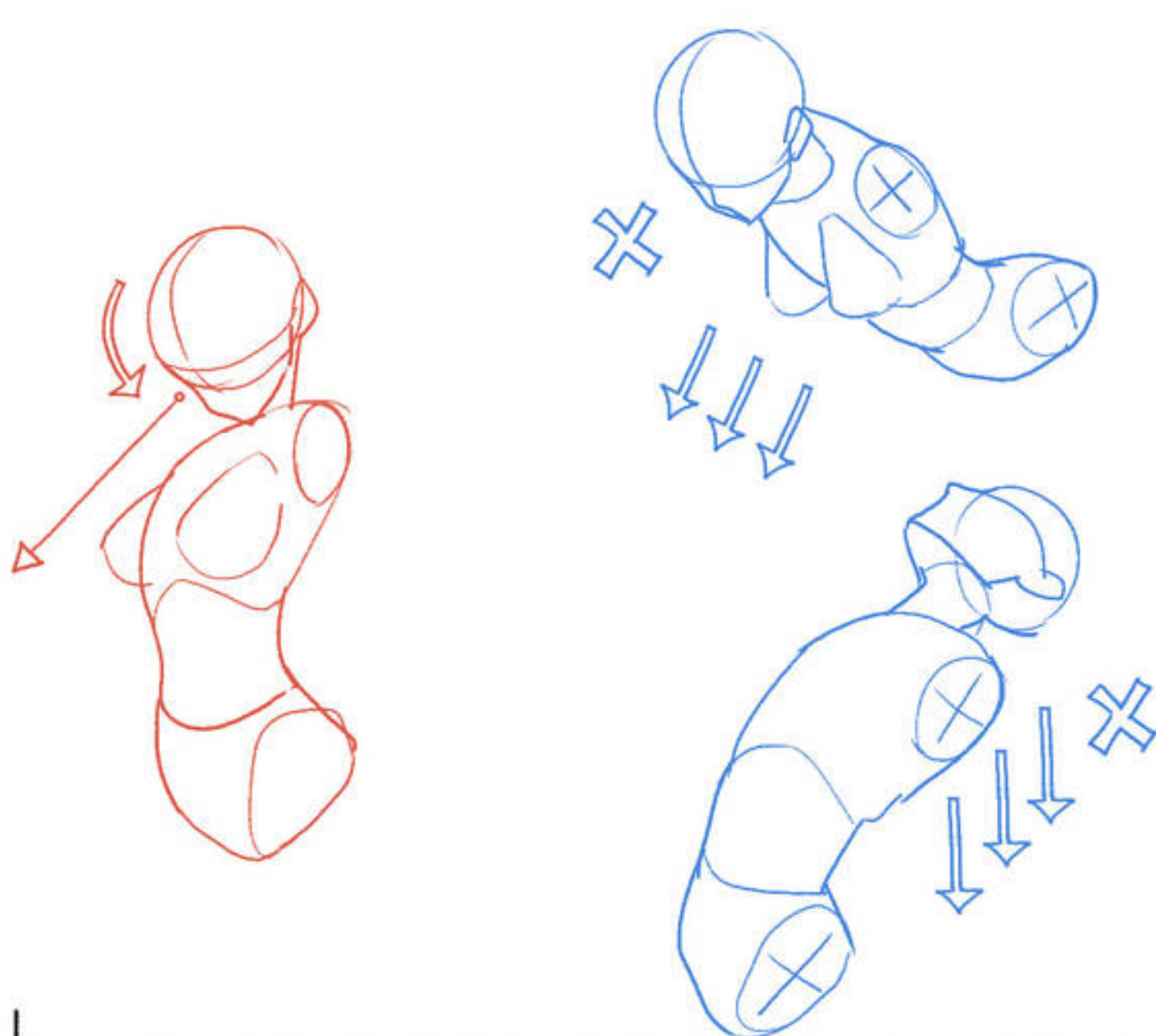
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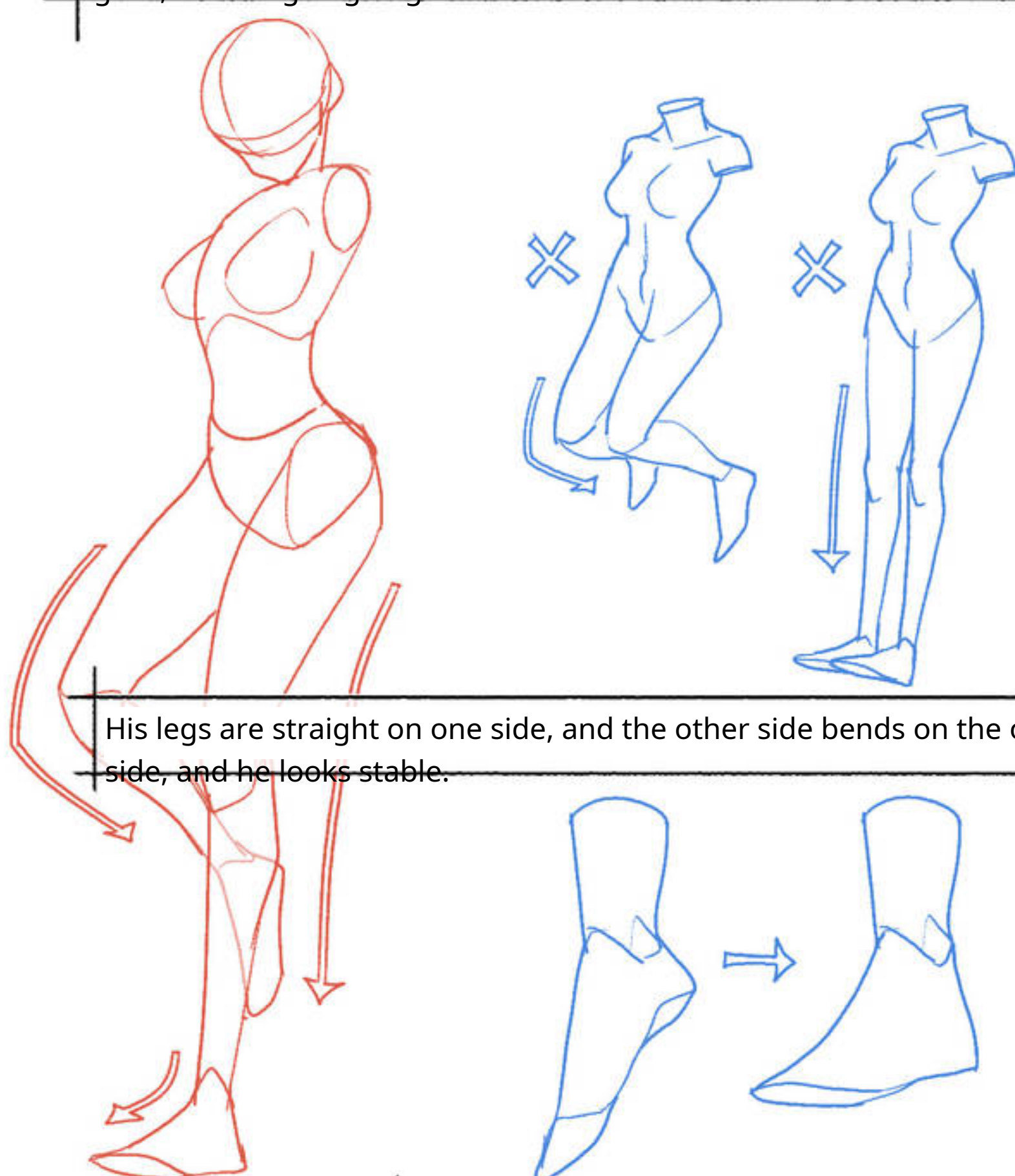
I need you to tell me how you're jumping off the IQ.



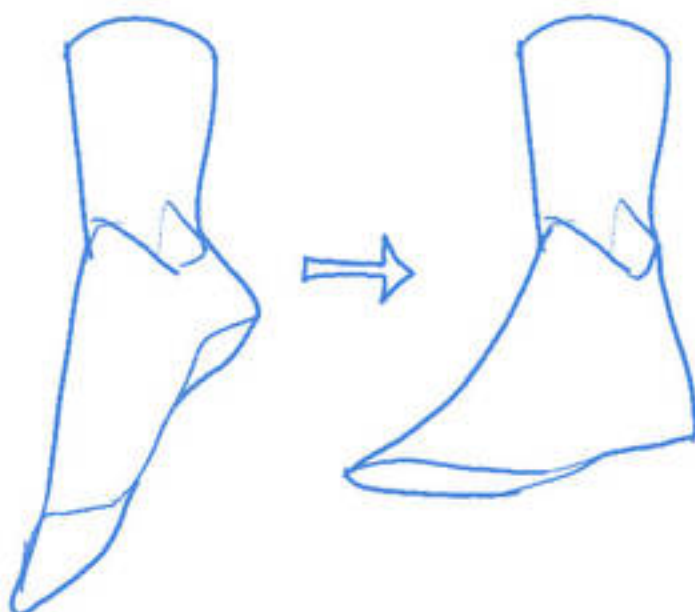
I'm going to use a help-closed loop to hide my body and then open it, and then I'm going down.



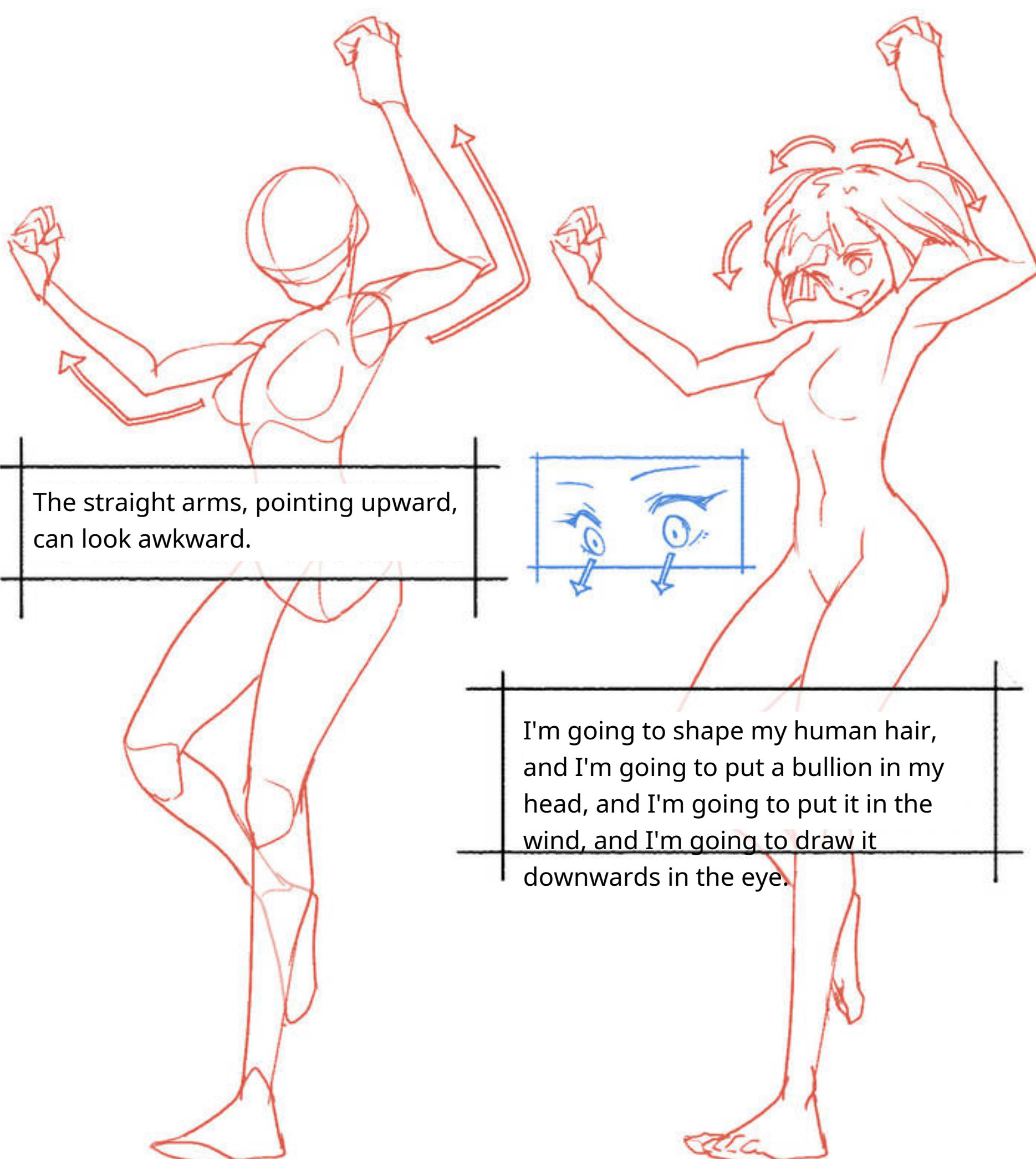
Because the upper body has a center of mass, so it's going to have a nervous angle that's going to be more stable than the upper v girth, and it's going to go down.



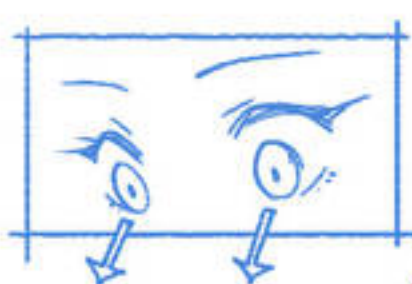
His legs are straight on one side, and the other side bends on the other side, and he looks stable.



It's dancing to draw the sugar on the ground with the angle of the foot built and the bottom of the child's foot pointing to the ground.



The straight arms, pointing upward, can look awkward.

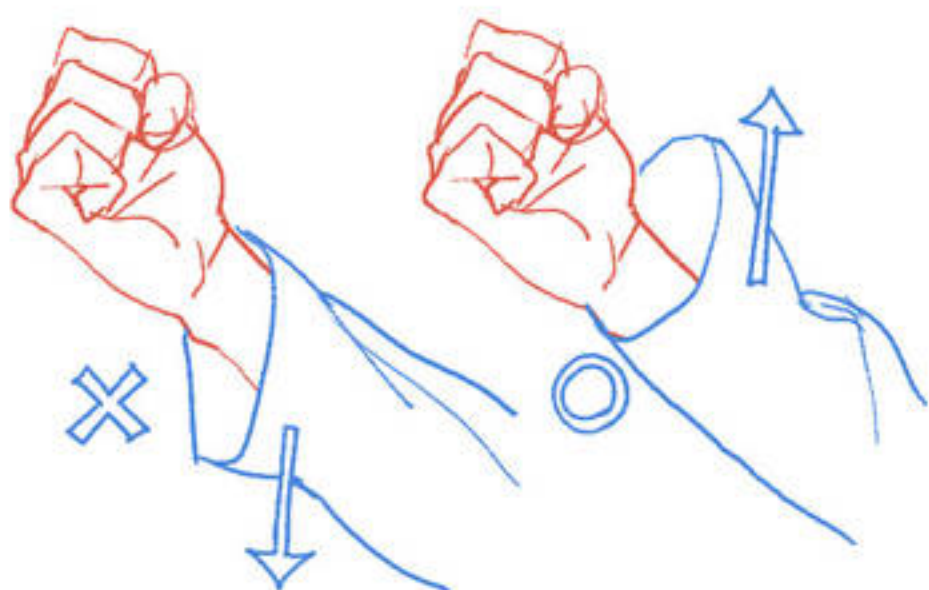


I'm going to shape my human hair, and I'm going to put a bullion in my head, and I'm going to put it in the wind, and I'm going to draw it downwards in the eye.





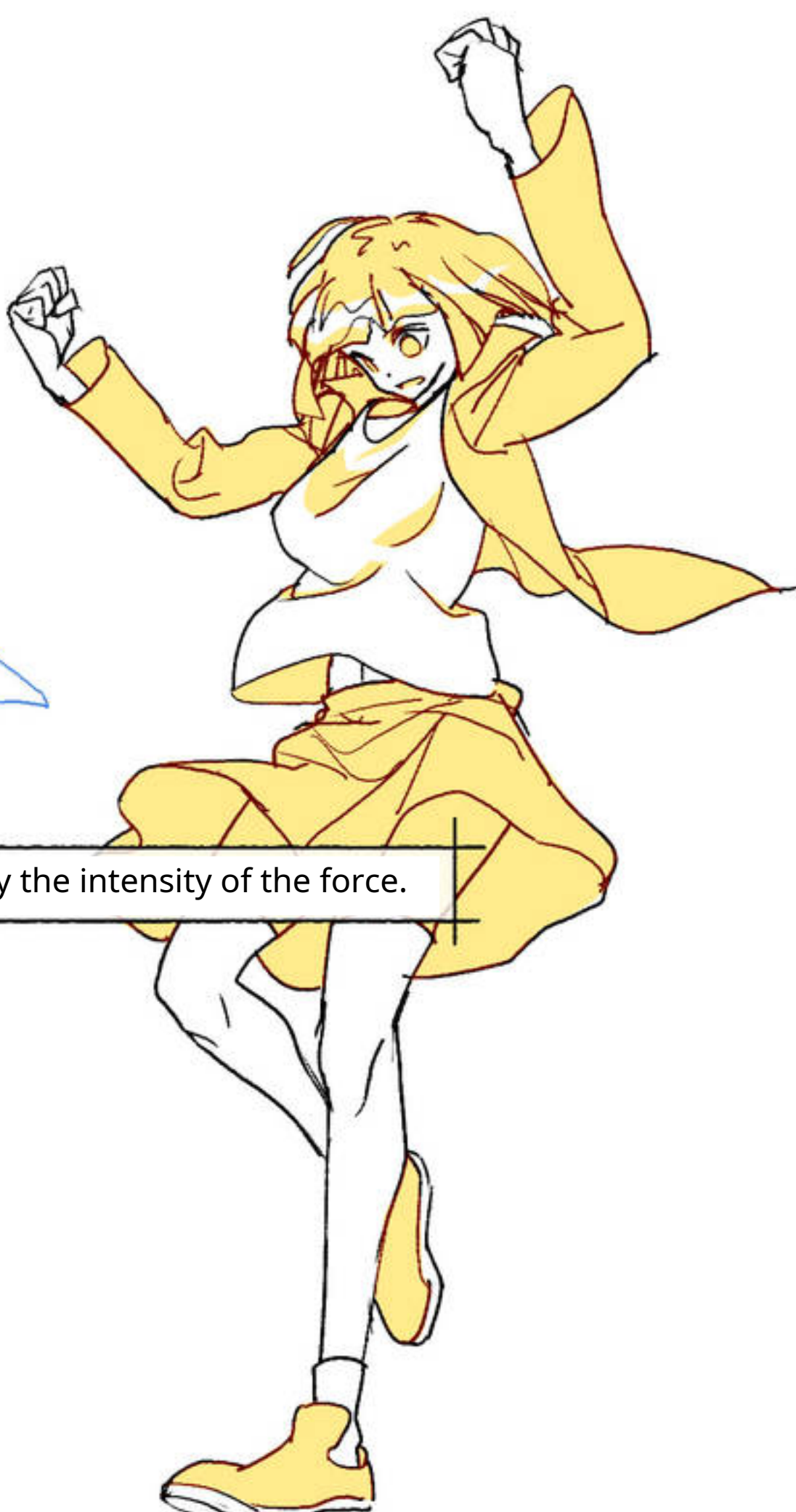
When it's appropriate for the body to wear, it's a tremor and it's a neglect.



The force of gravity has to make the wrinkles that are going downward, the wind's going up.

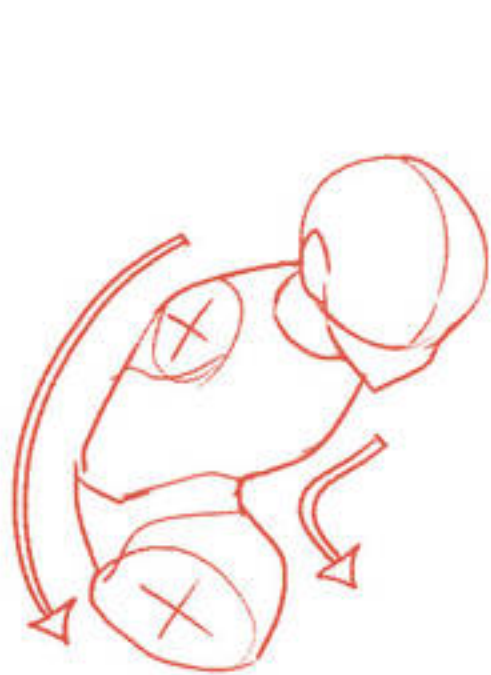


The rate of tremor is predicted by the intensity of the force.



I'll finish with the gift.

I'm just trying to get to know the taco writer.



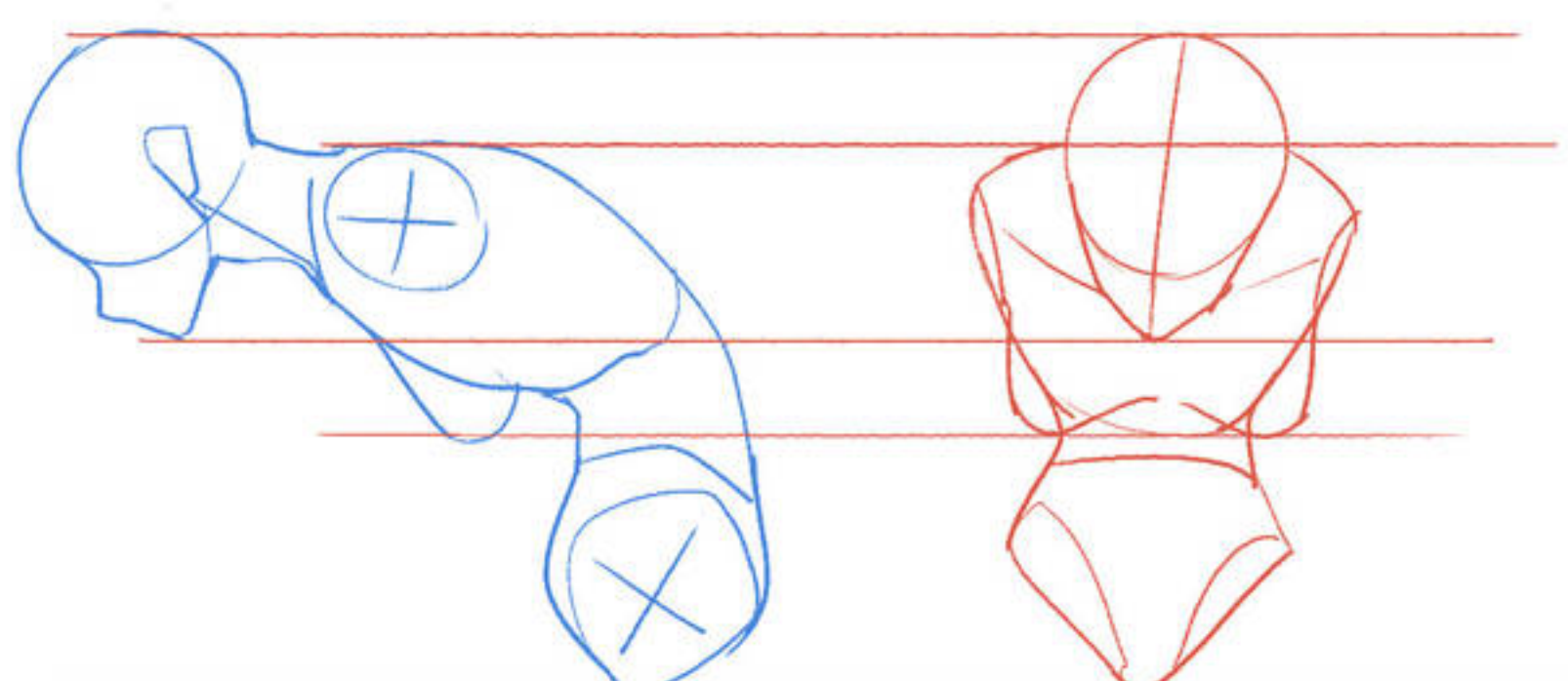
If you bend hard on top or if you pull too hard on the joint, you're going to turn into an internal pose.



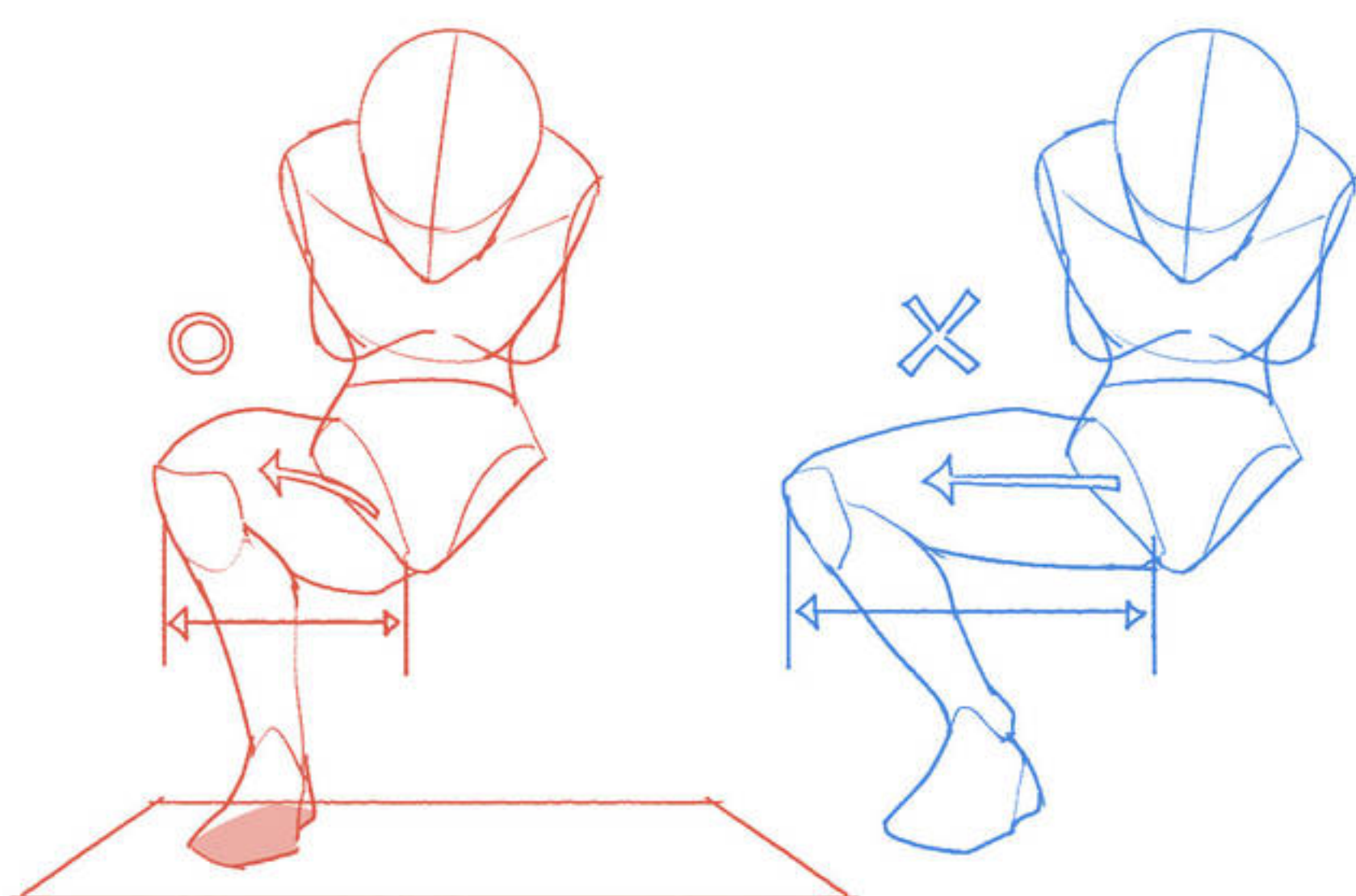
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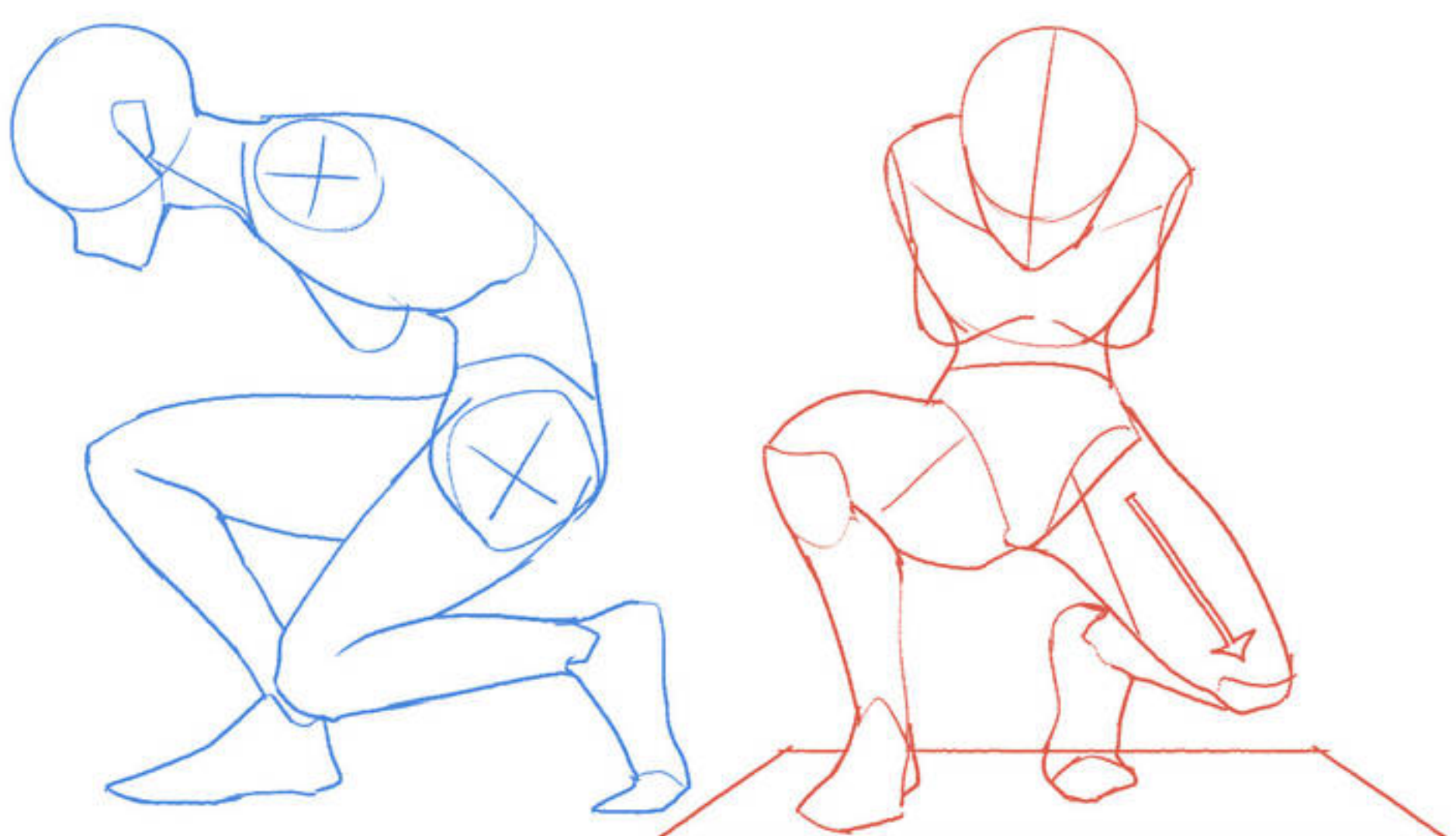
And let me know how you're doing with your IQ jump.



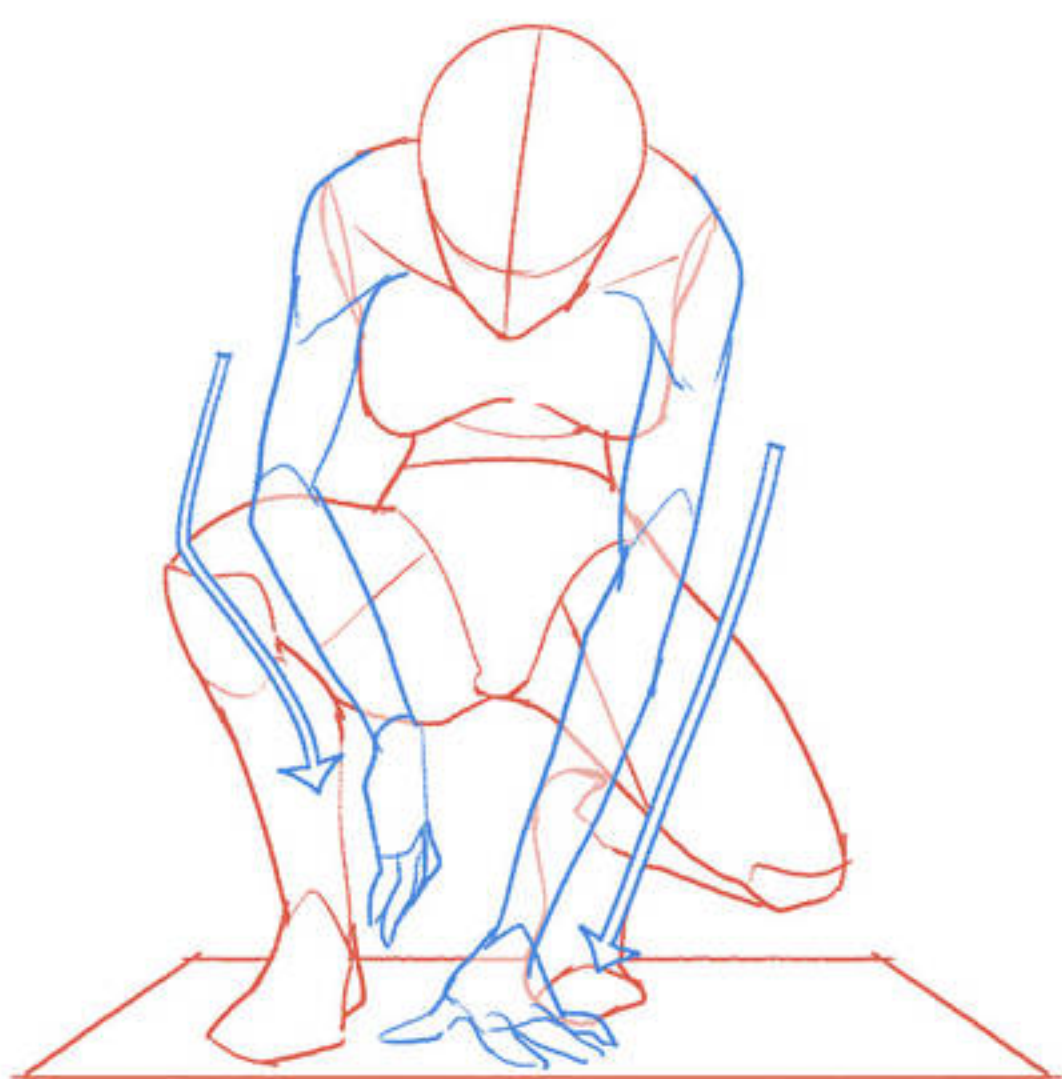
When you land on the ground, you're bent by the weight of your upper body.



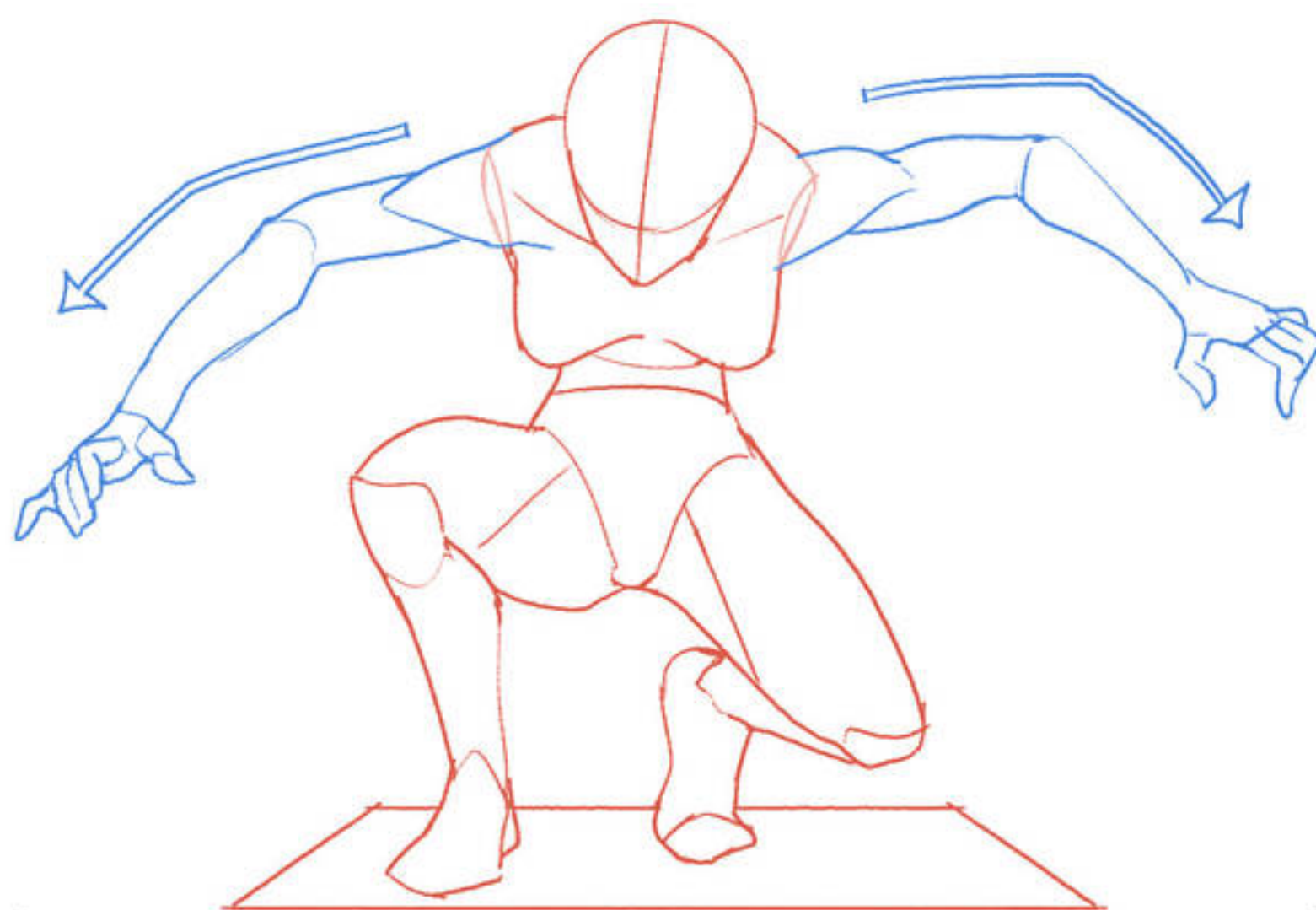
I'm going to draw my legs too much because I think of the angle and shape of the ground.



The rest of the leg is drawn at a different angle, and the knee is down, and the sole of the foot is just a piece of an anal toe, and if you lose it, it's just a piece of paper.



You lower your arm, you calm it down, you make it look like it's after the landing.



If you open your arm to the left, it's a dynamic feeling of landing on the ground, and depending on the character's situation, the type of destination you want will dance.

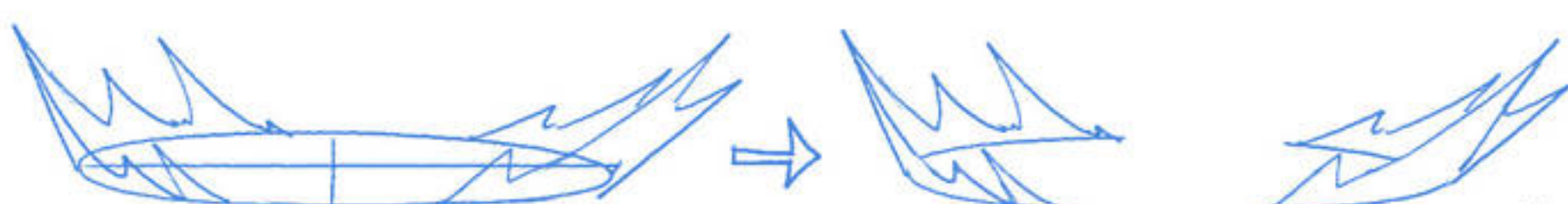




We're going to simplify it in terms of geometry, and then we're going to simplify it.



Wearing the character's body with clothes, the flow of clothing is a little bit of an extension to the dynamic presumption.

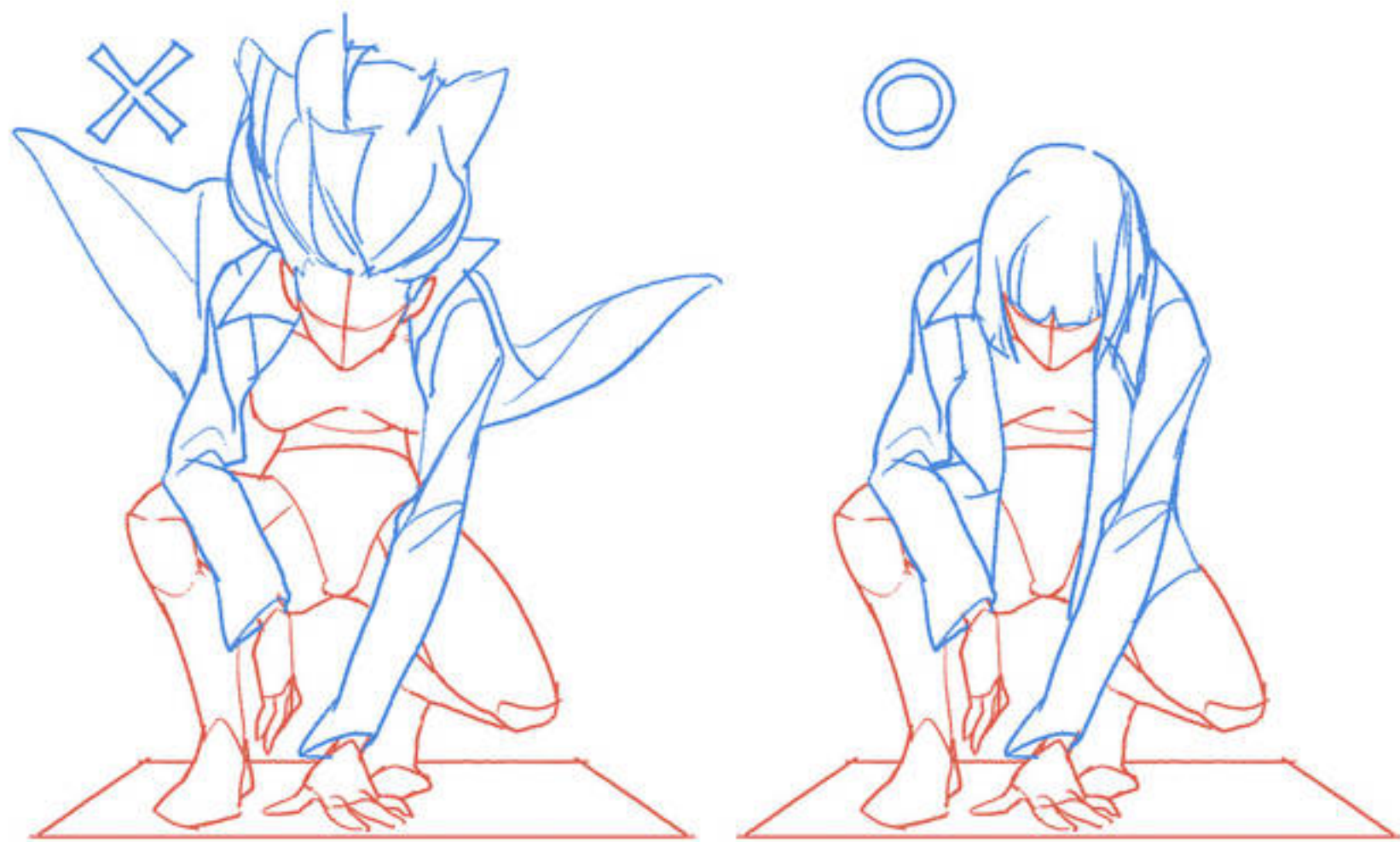


Draws a lot of papery disks at the angle of the ground, and a lot of silk on both sides.



I'll finish with the gift.

I'd like to know the taco author."



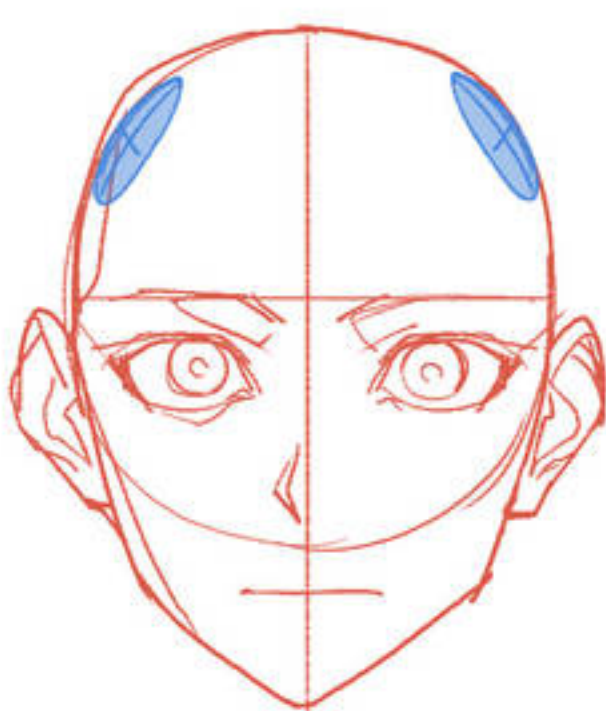
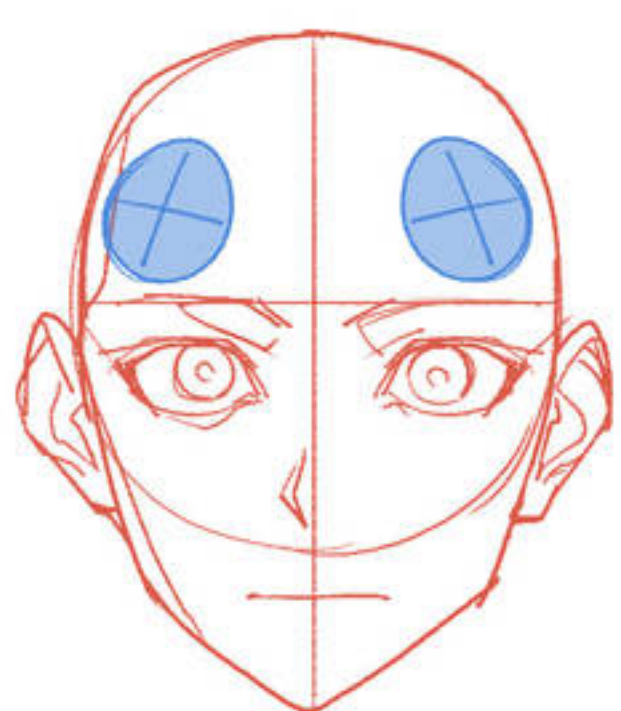
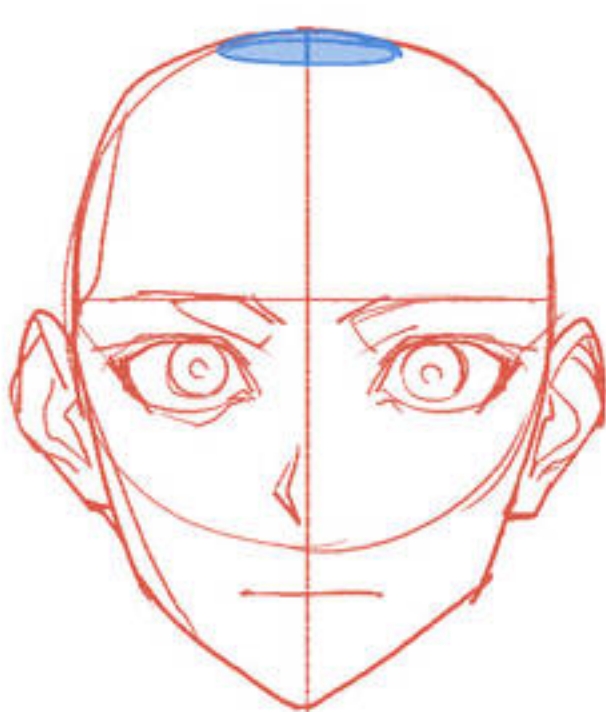
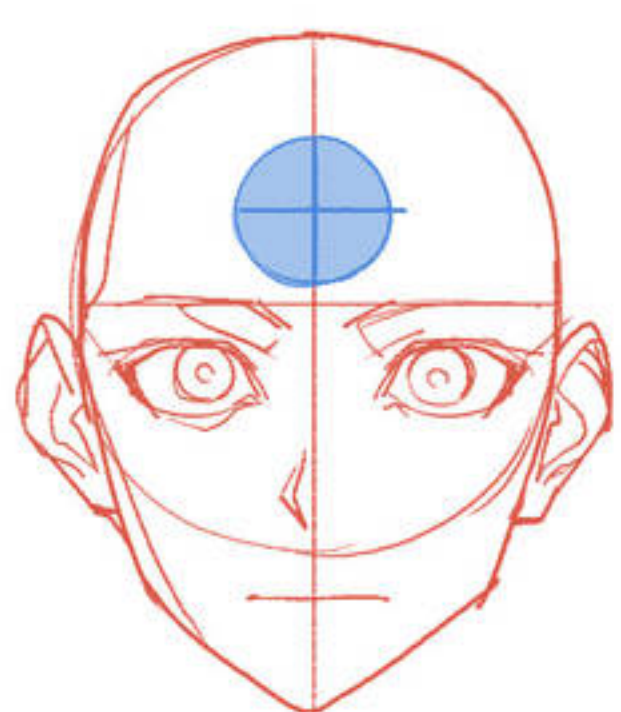
If you overextended the expression smile or the hair after you've landed, you're going to feel the wind coming up from your faith.



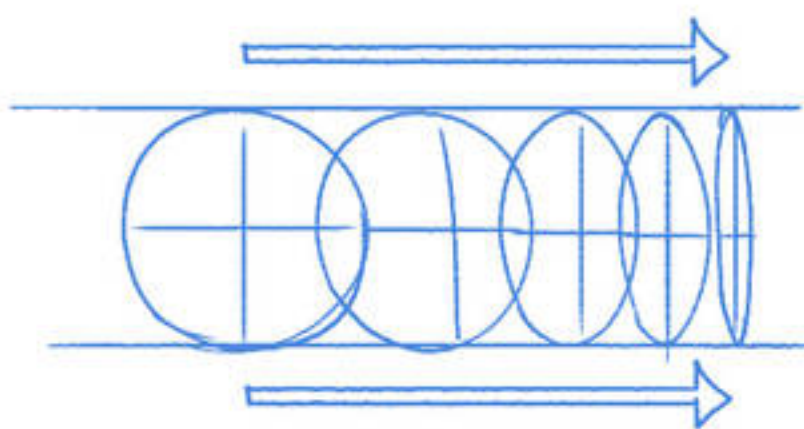
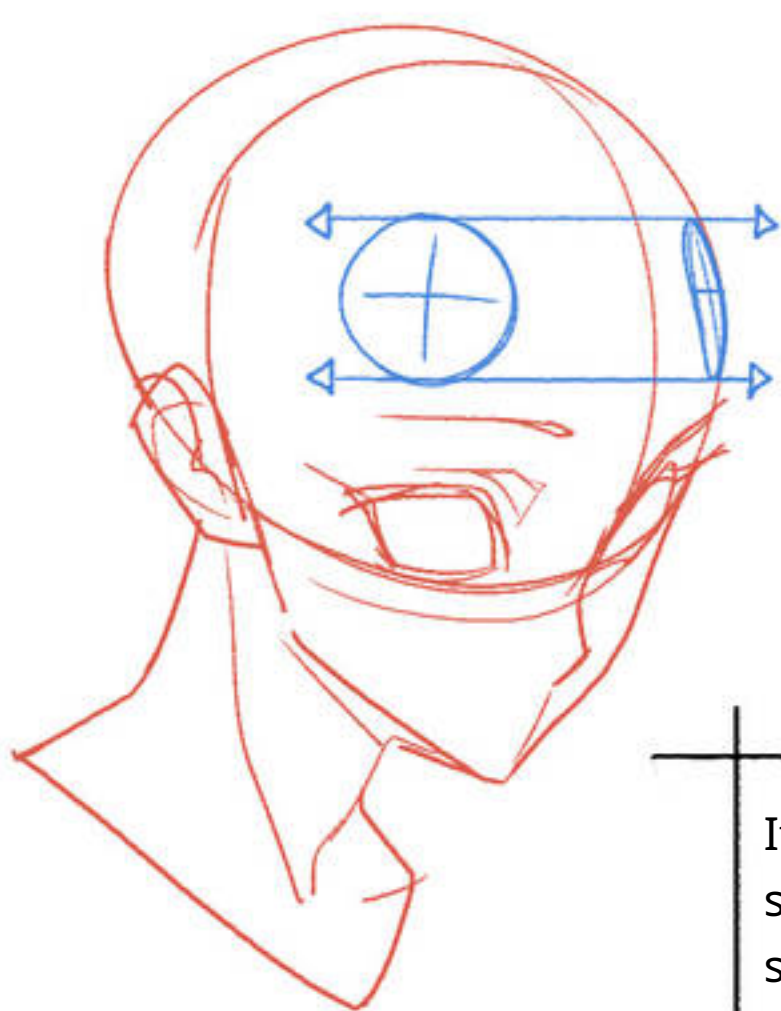
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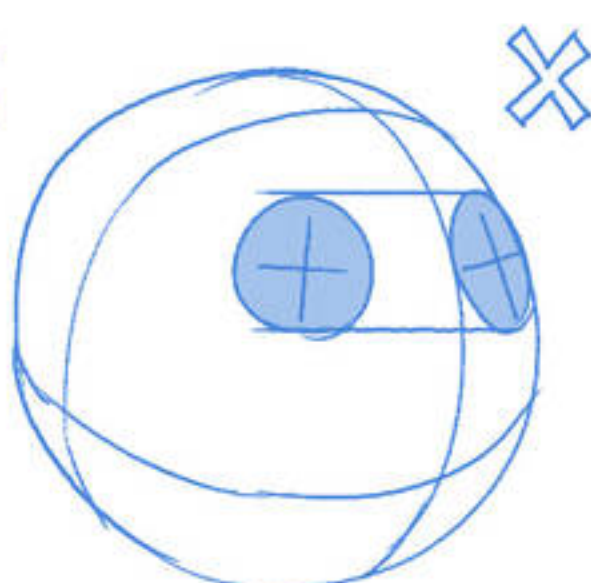
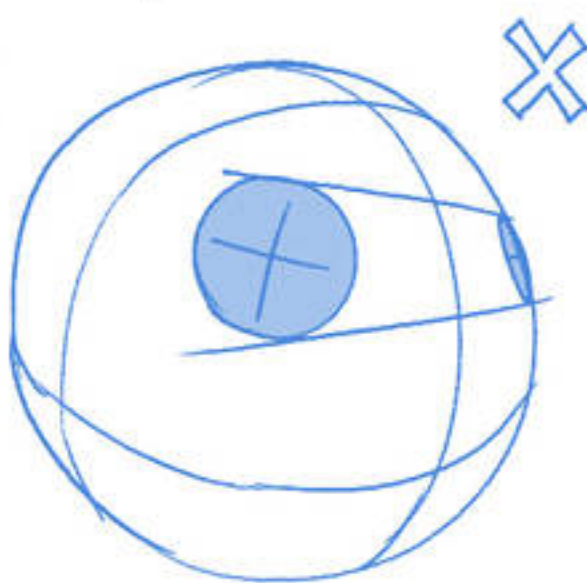
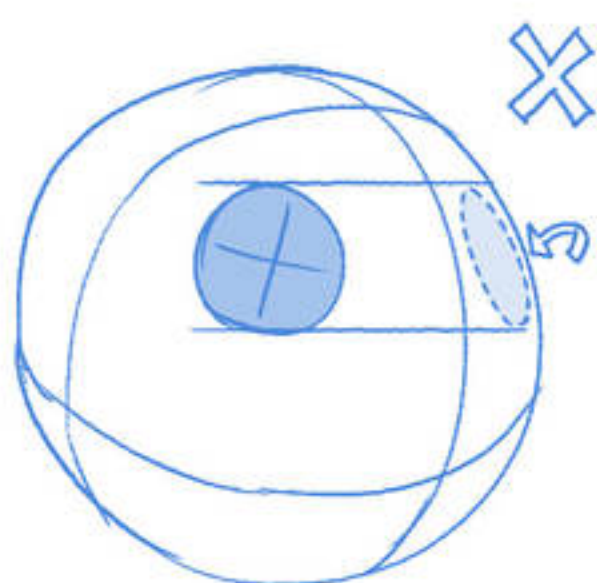
I see the form of a ball as a gift.



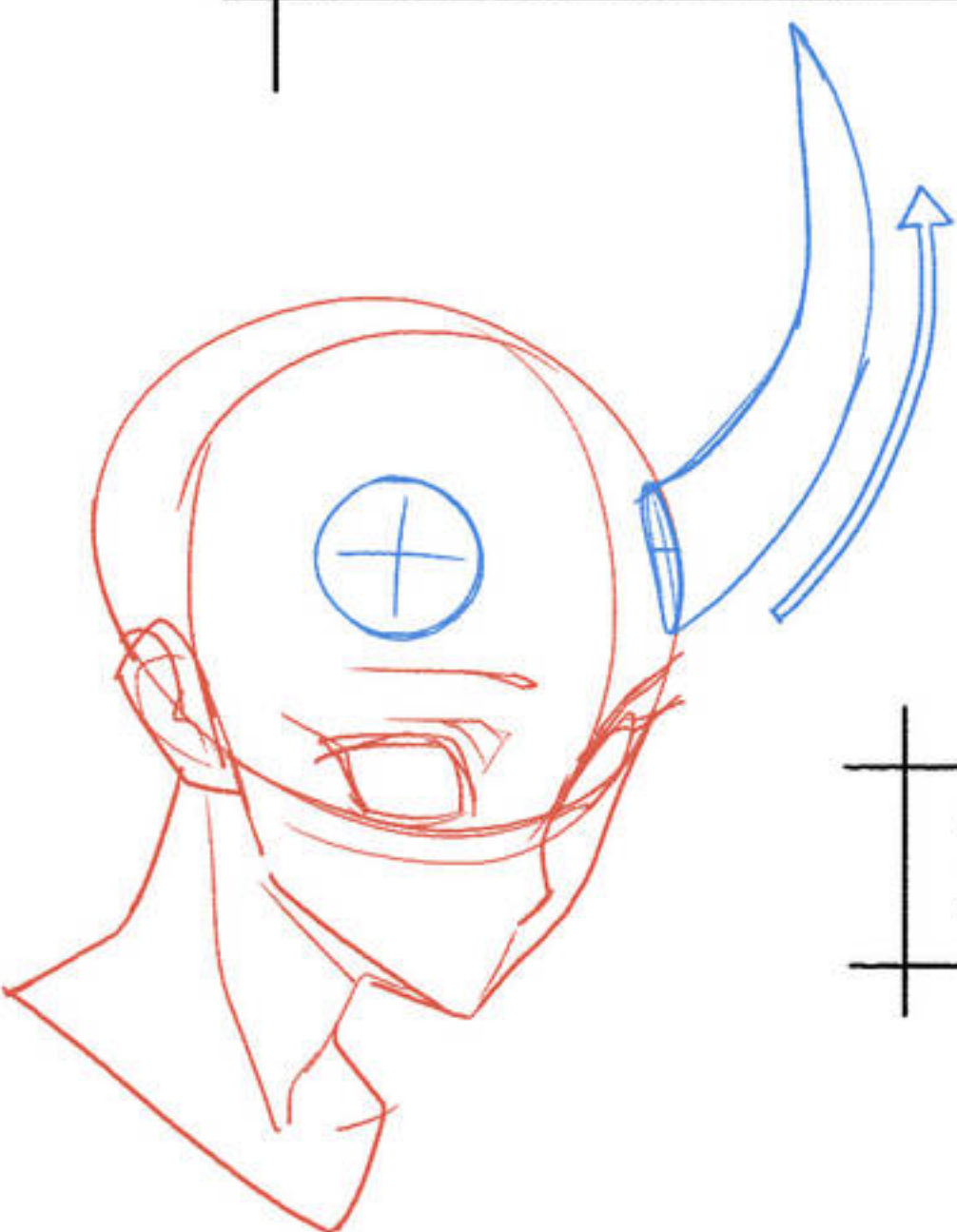
Because there are different types and types and locations on the character's head, if you're happy for the reason that you like it, you're going to taste me.



If it's a half-axis, it's going to change the shape, and then it's going to change the shape, and then it's going to change the shape.



If the circle is wrong and it has no difference in size, or if it doesn't change depending on the angle, then I'm going to make it look wrong.

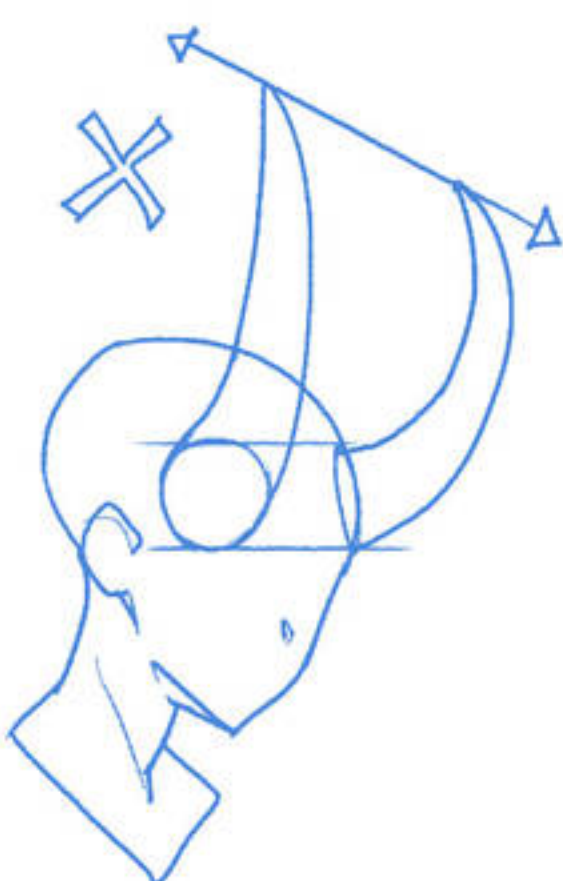
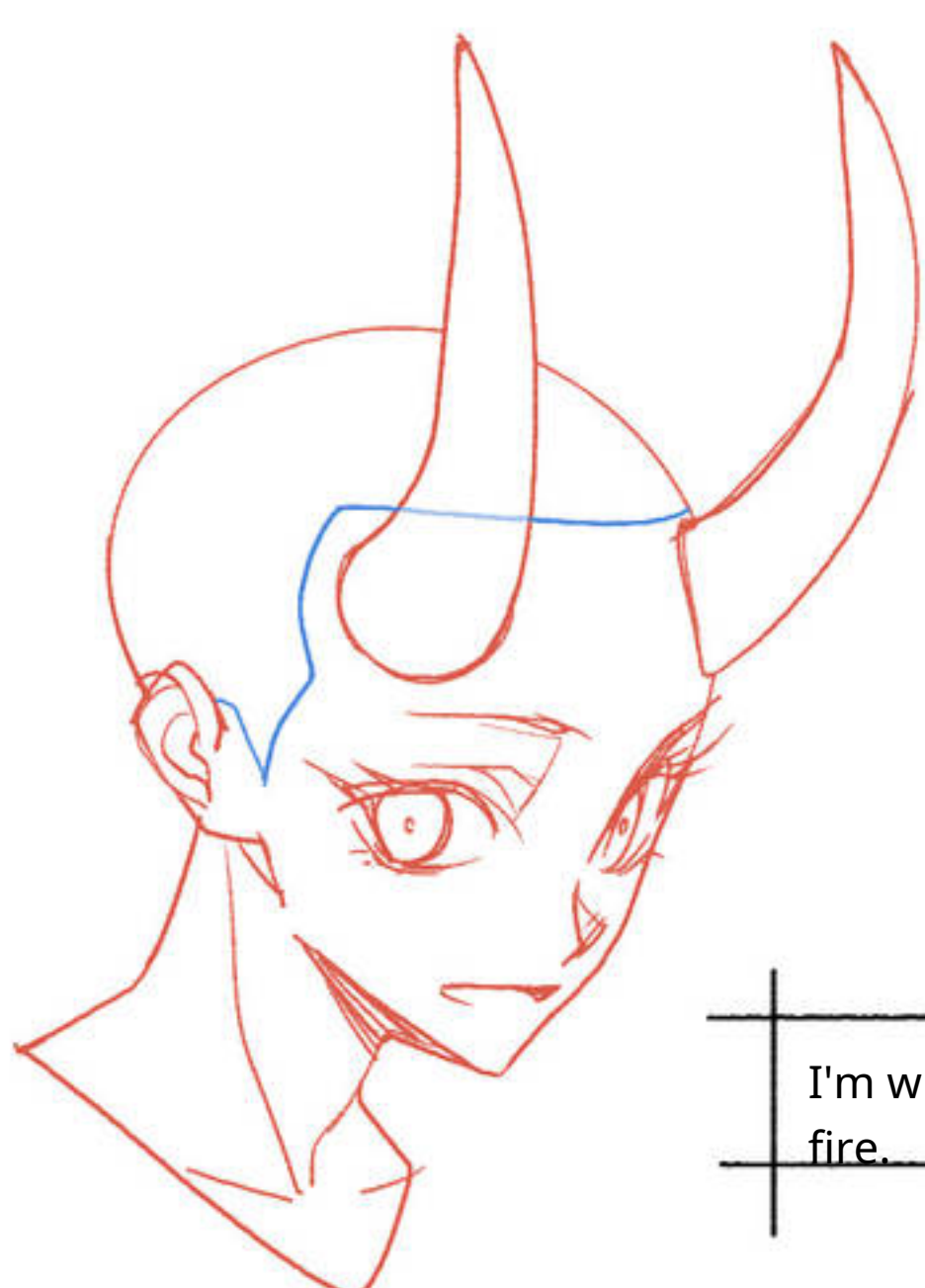


I'm going to start with the obvious part of the past.

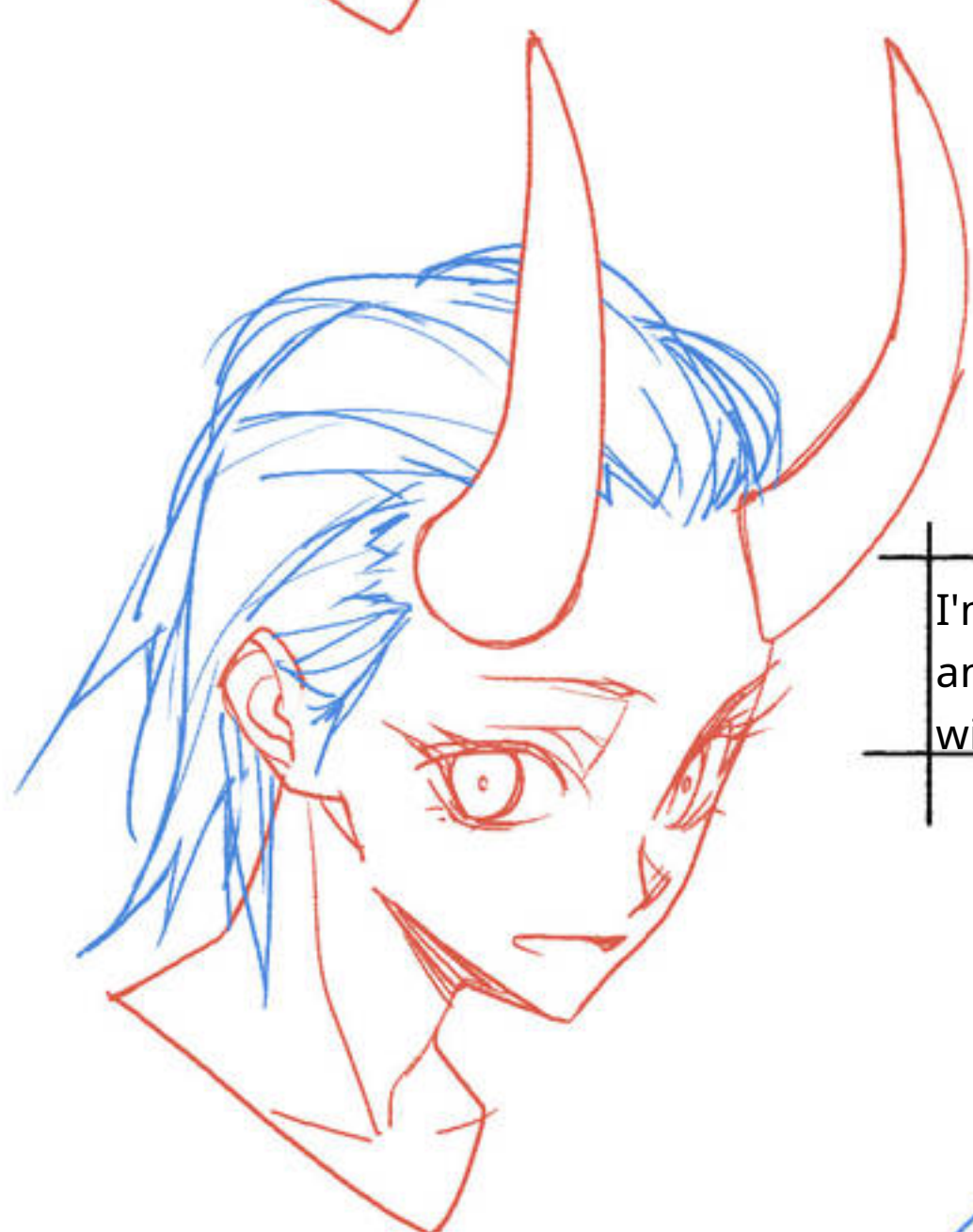


In view of your face, there's also a change in the old days of the U.N.

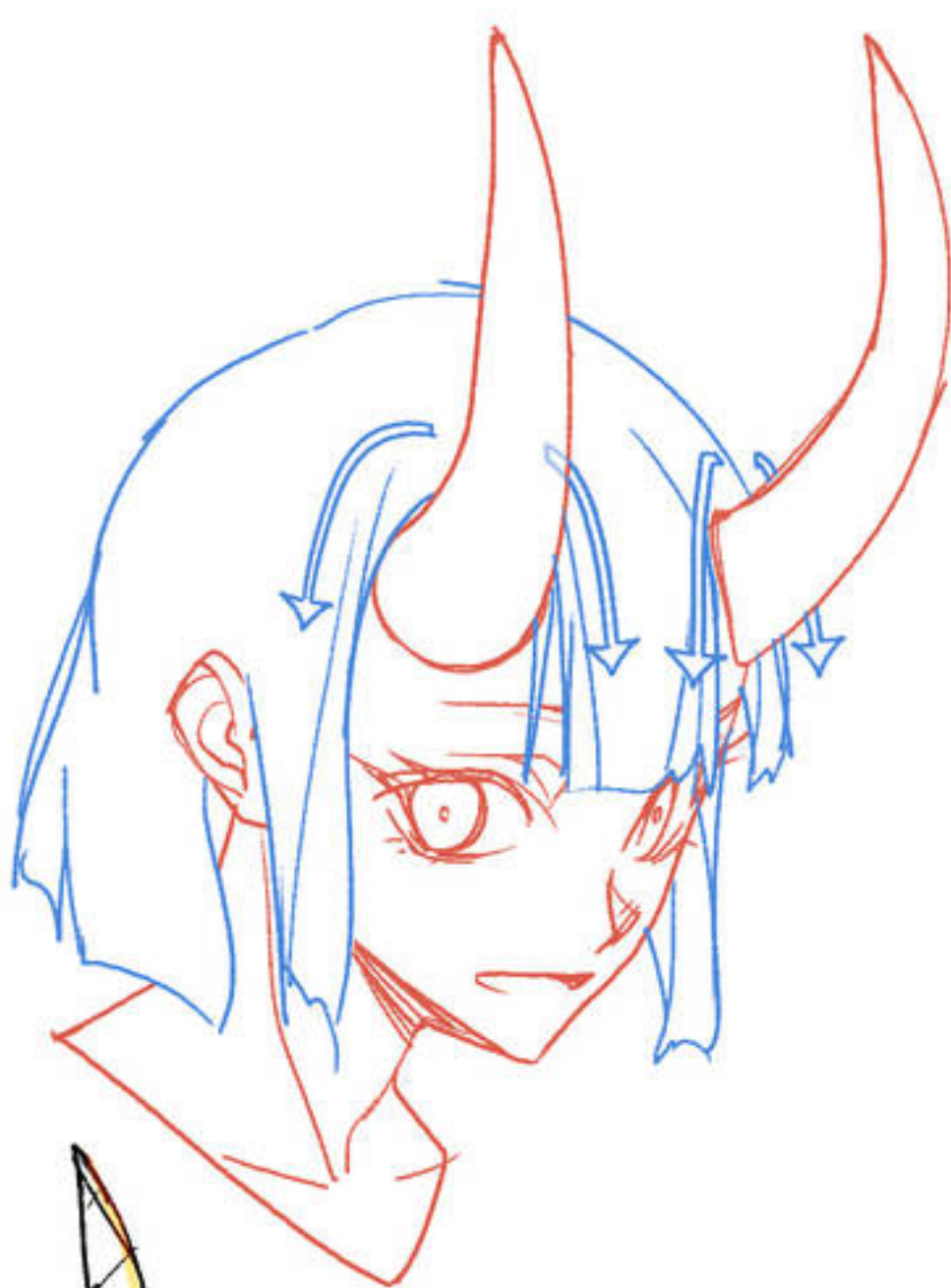




I'm wrong when you apply it only to the fire.



I'm thinking of the forehead line, and I'm making you a haircut with a head up.

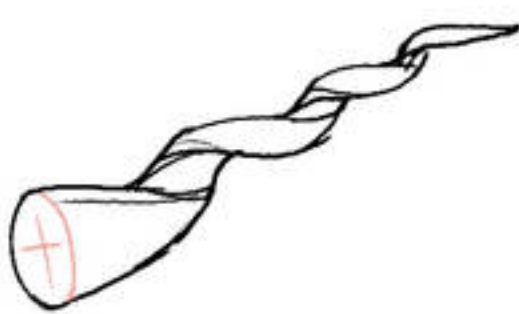
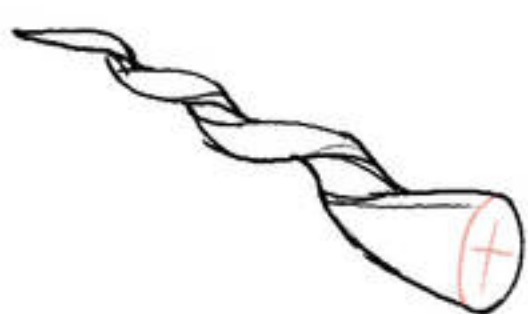
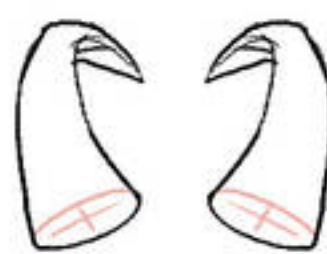
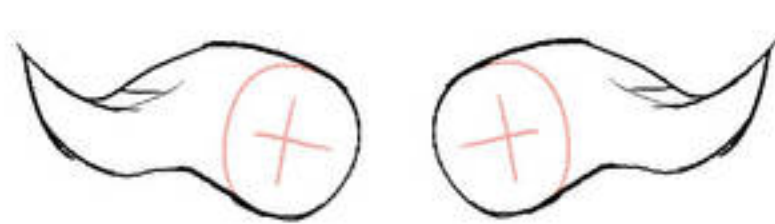
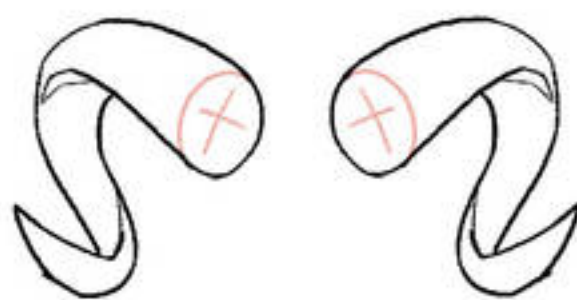


In the case of the head, it turns to the form that's broken down by the fire.



I'll finish with the gift.

It's too small for a writer to know.



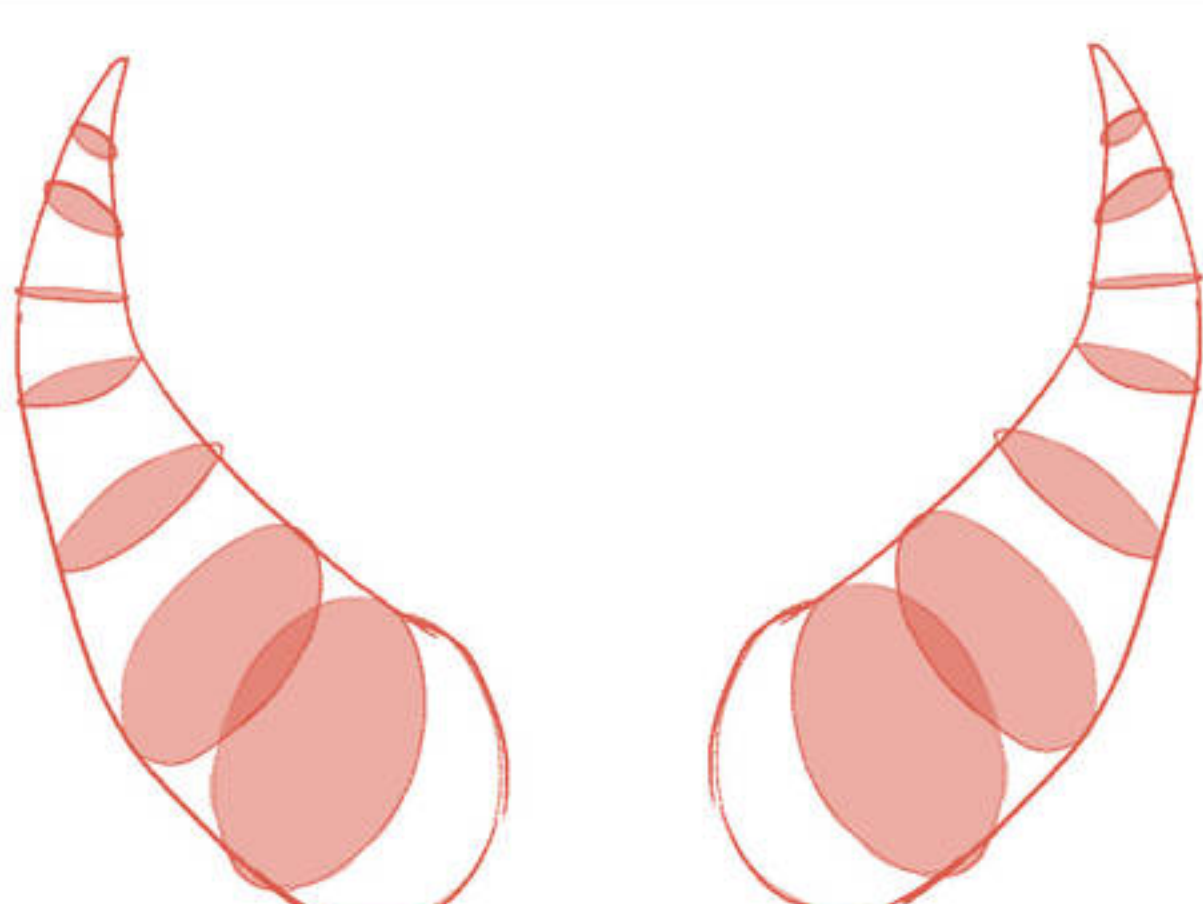
You can create characters by design of fire, and you can actually refer them to the forms of injustice that animals have, and then they die.



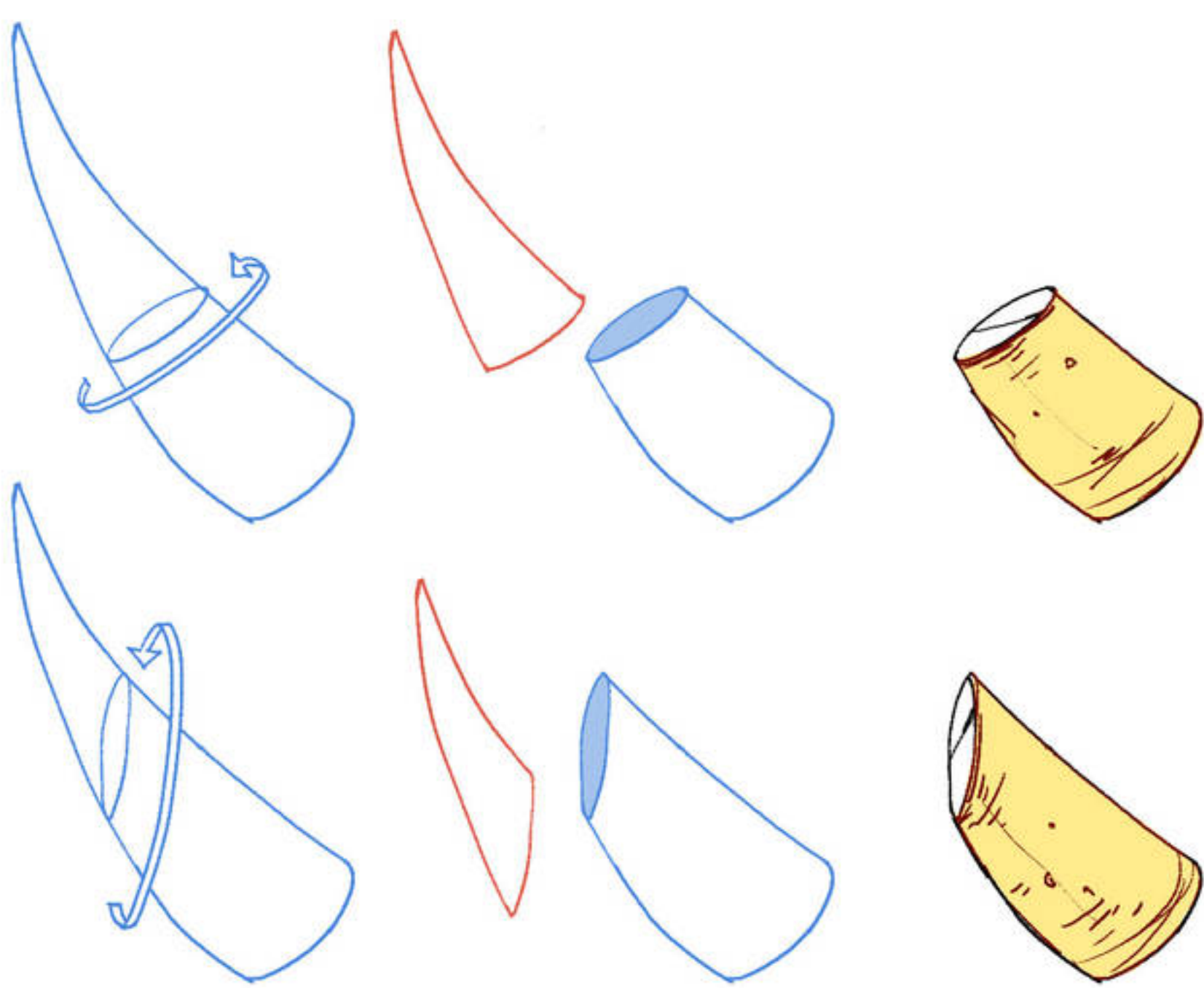
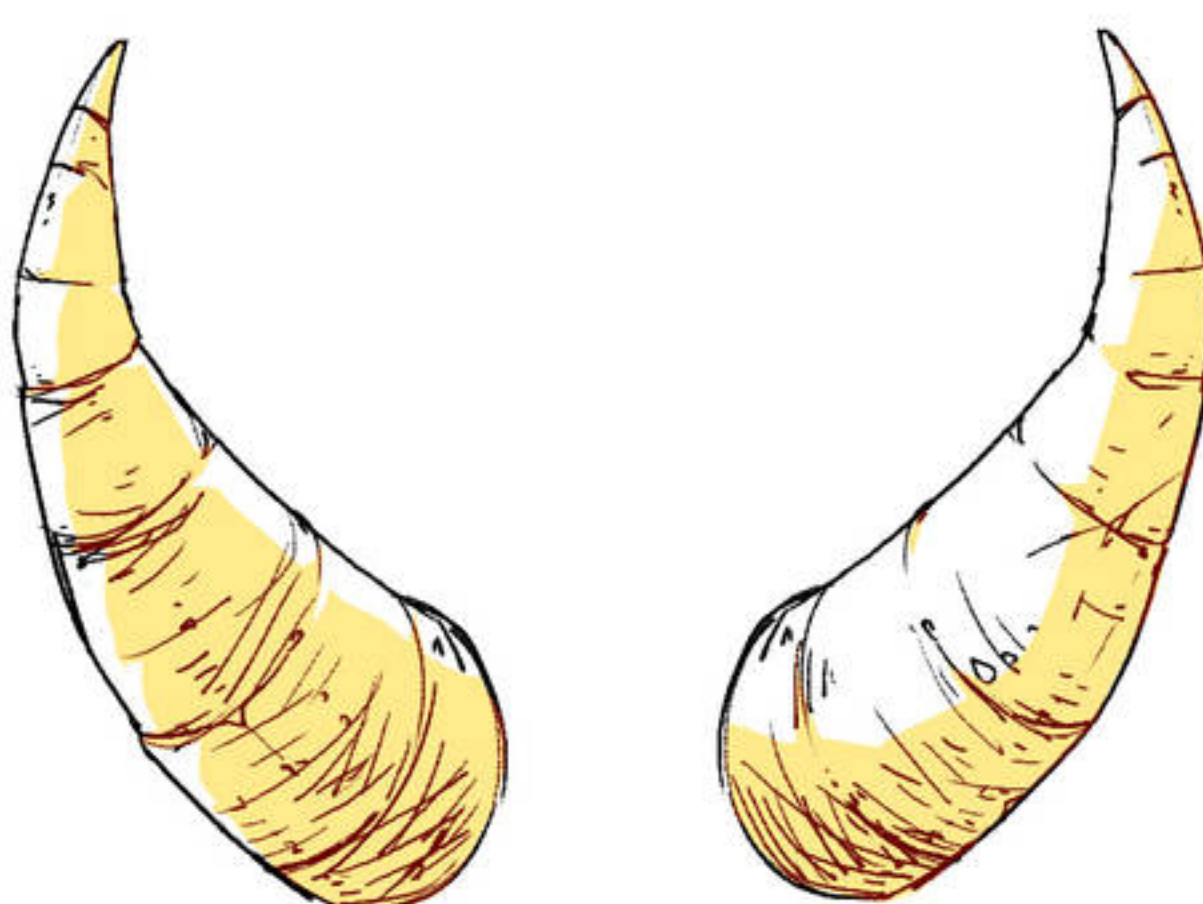
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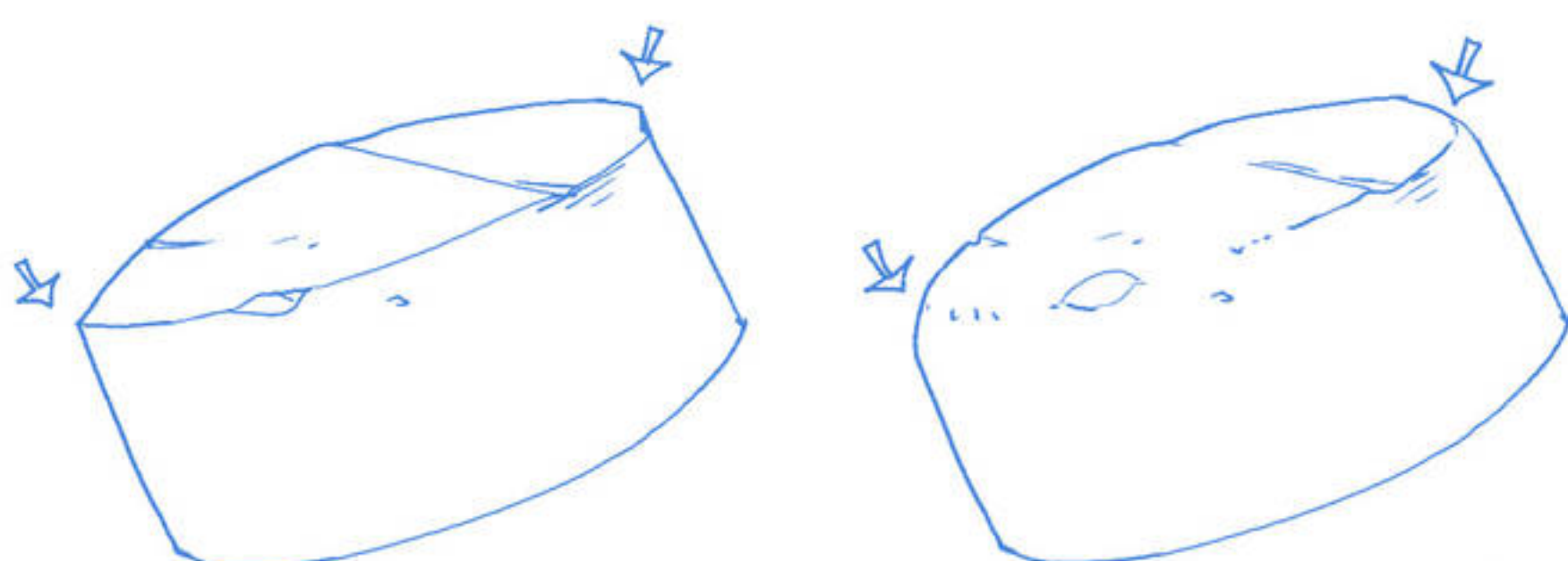
I want you to tell me how many broken cheeks there are.



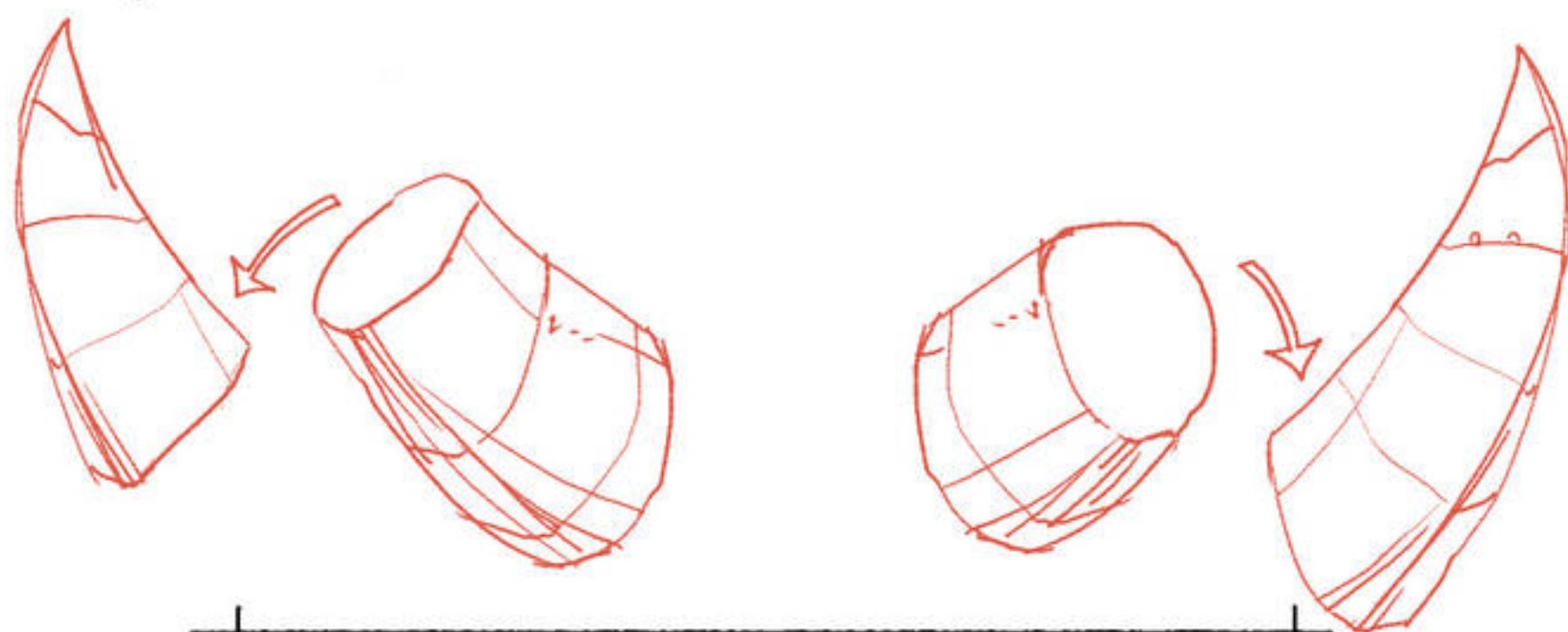
If you know how much of the time it changes according to the angle, you can express the type of fire that's cut out.



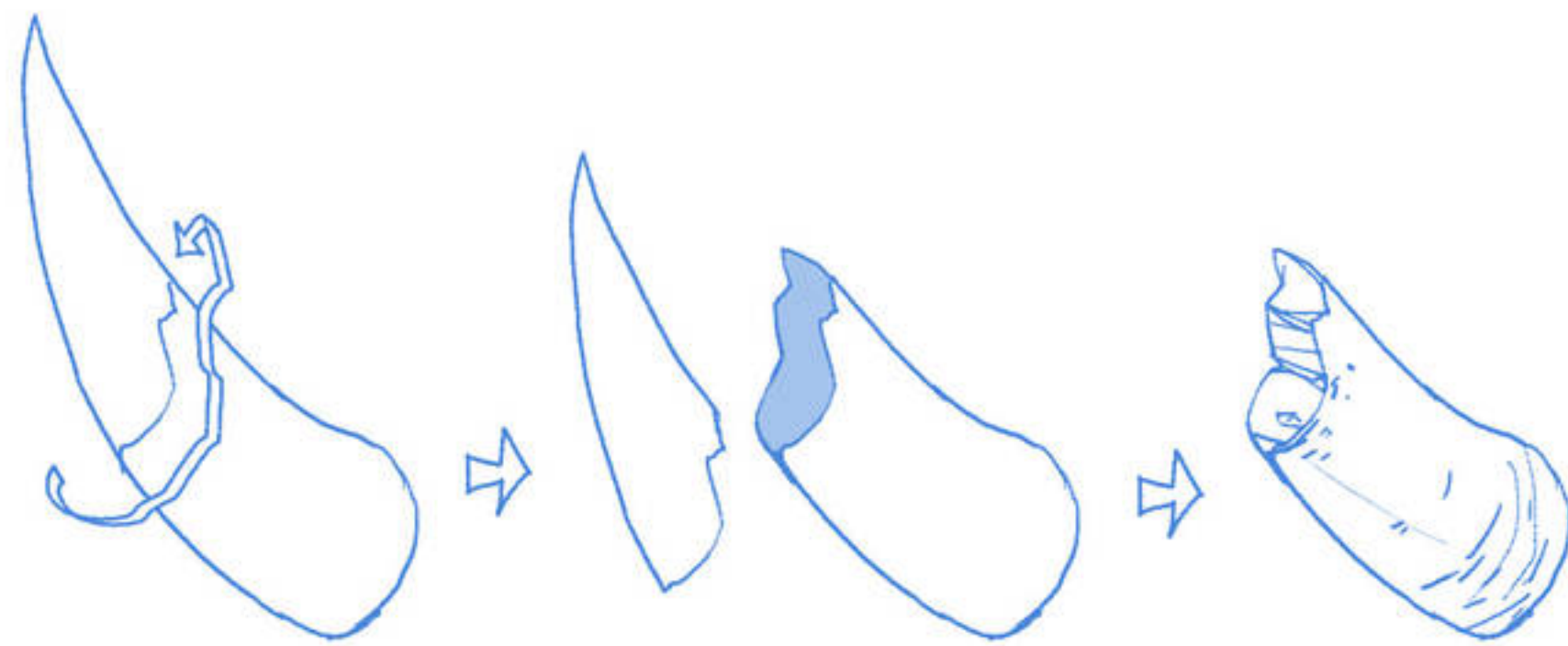
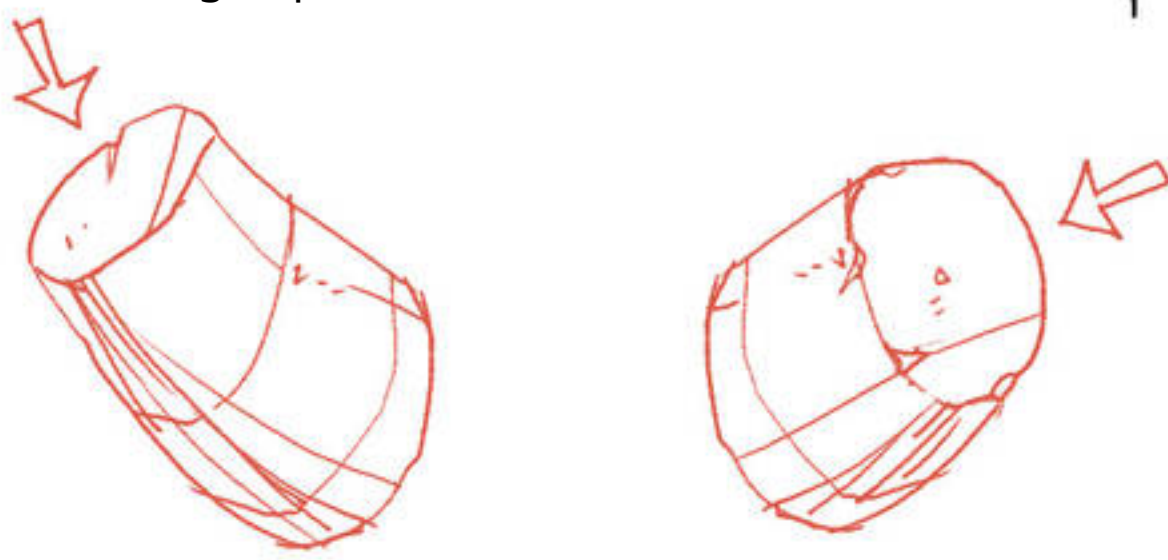
We're making a delicious cross-section of a cut or broken angle.



The cross section of the star, the more time and time it takes, the more sharp it disappears.



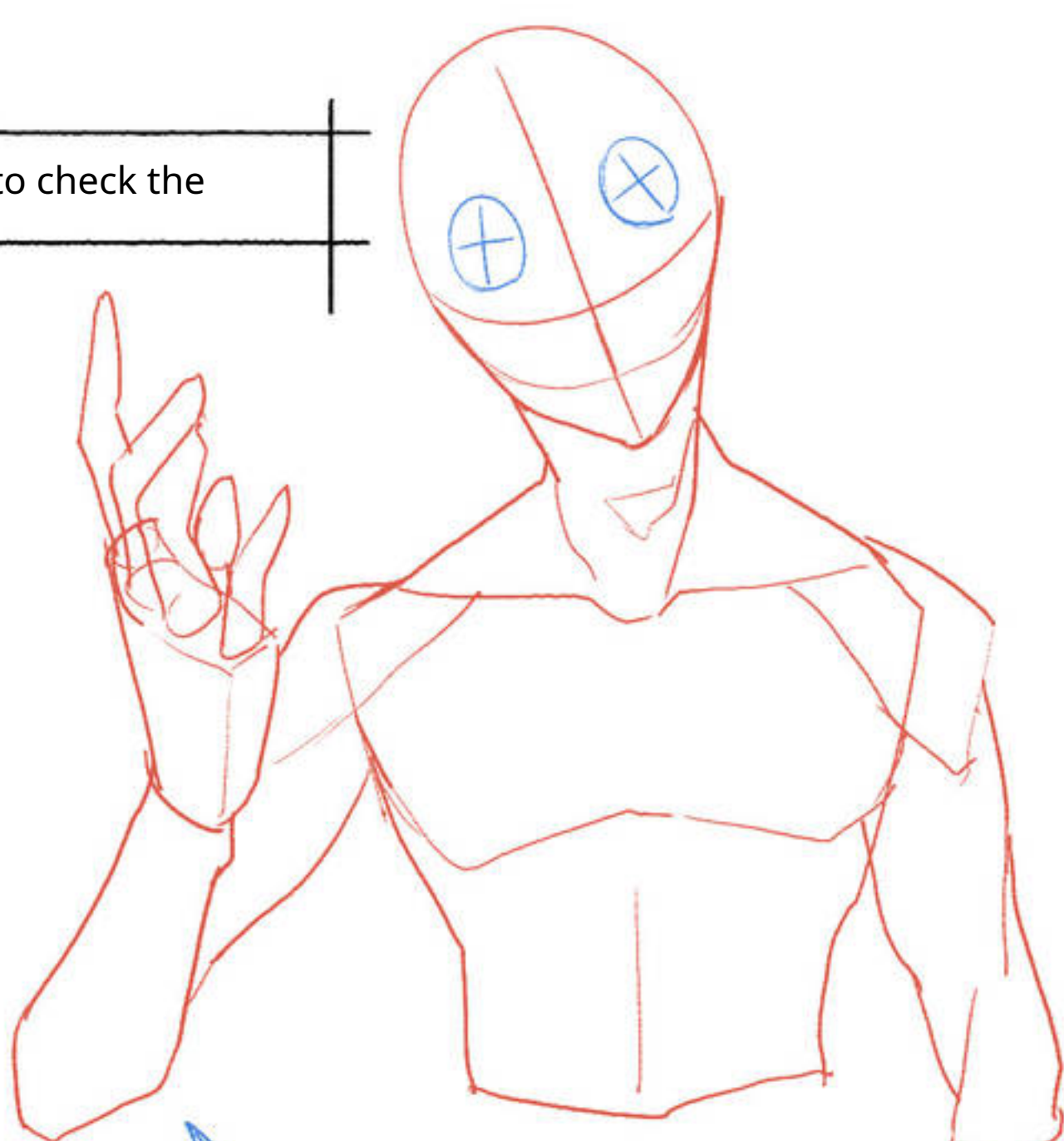
If you add textures to the cross-section of the fire, the details will go up.



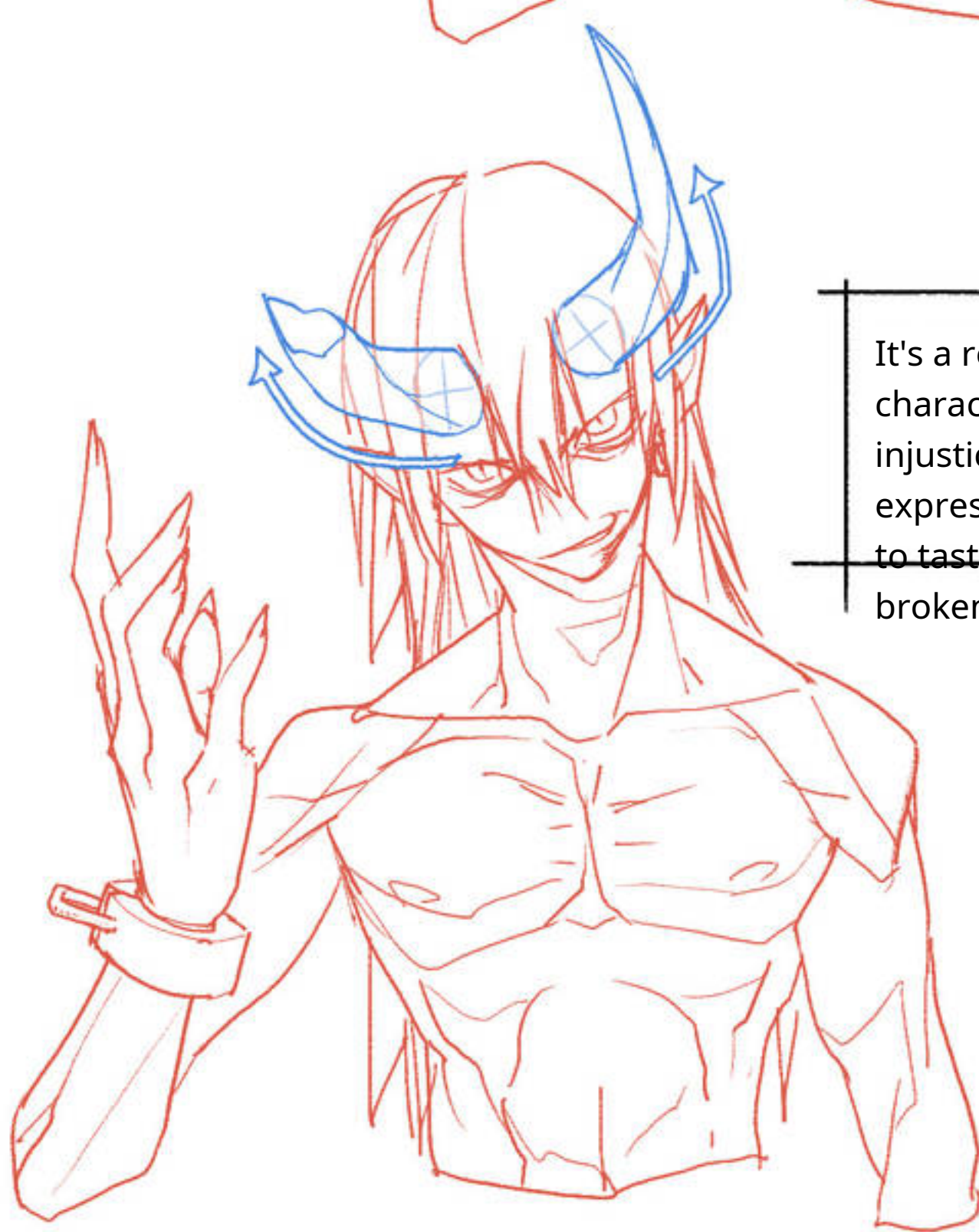
To make it natural in a broken form rather than cut it, the cross is to make it better.



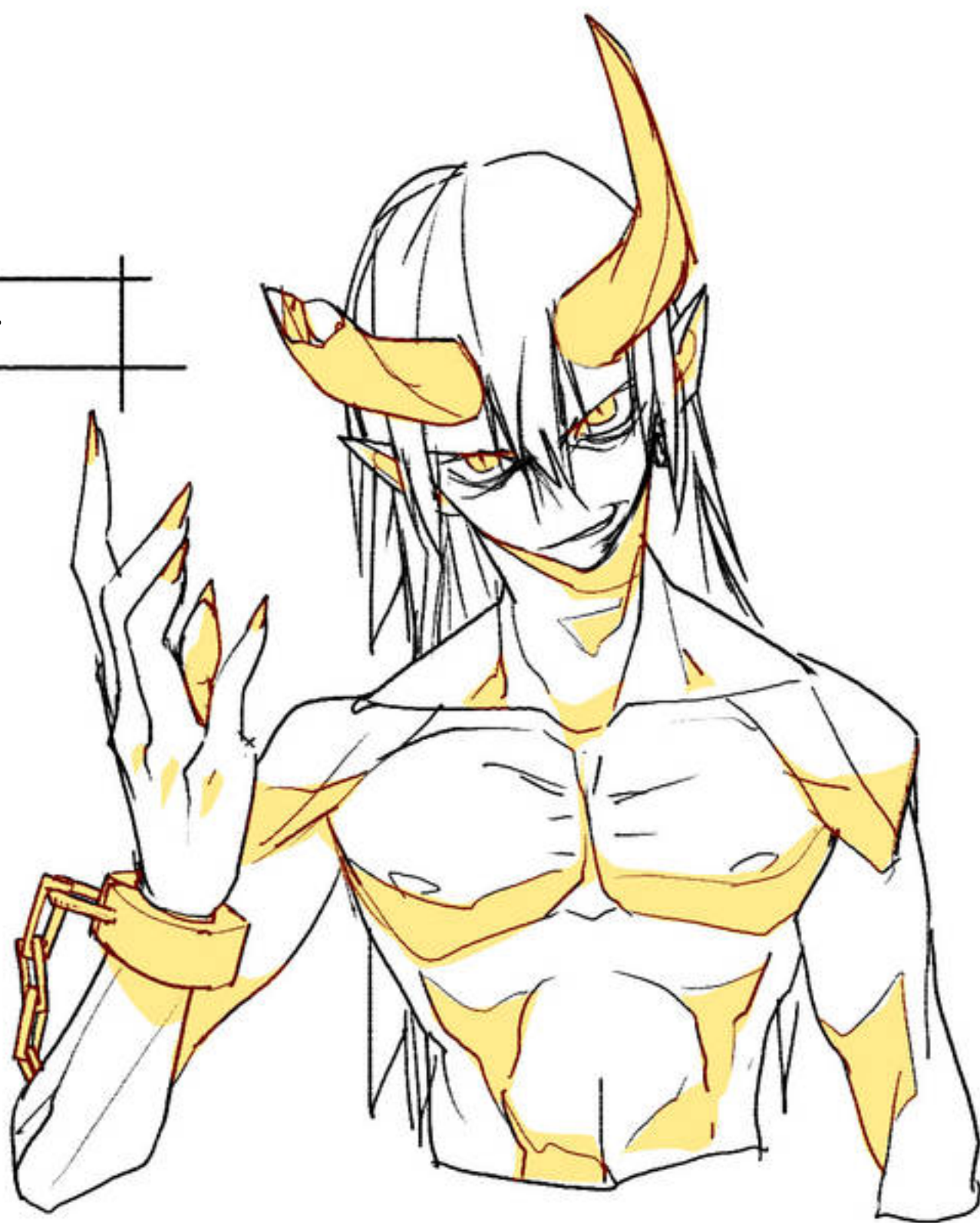
Apply it to the character to check the wrong location.



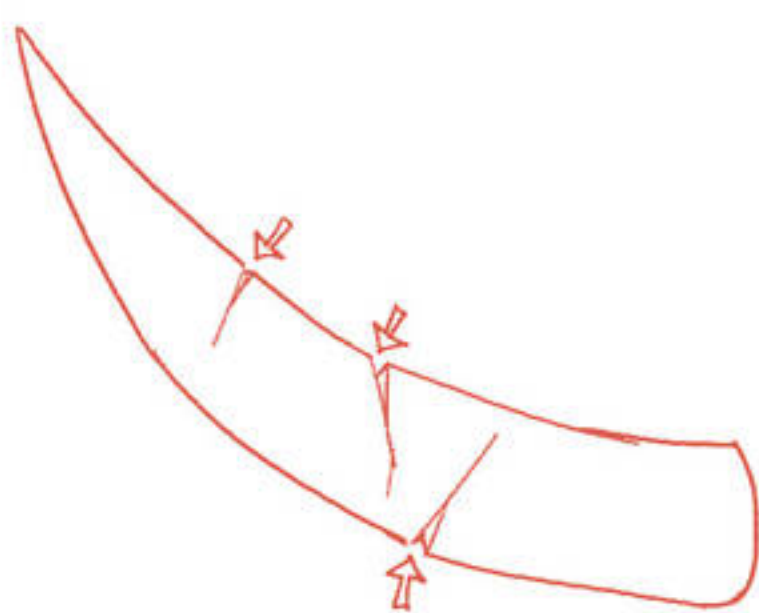
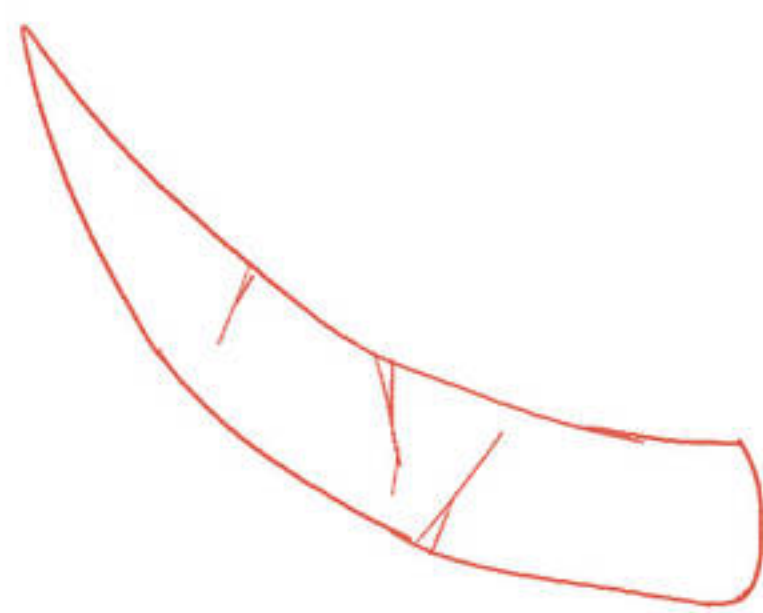
It's a representation of characters, a design of injustice, and it's an expression that you want to taste at the angle of a broken star.



I'll finish with the gift.



I'm just trying to get to know the taco writer.



If you draw a line on the fire, and you build a body, you'll have a different feeling than if you broke it.

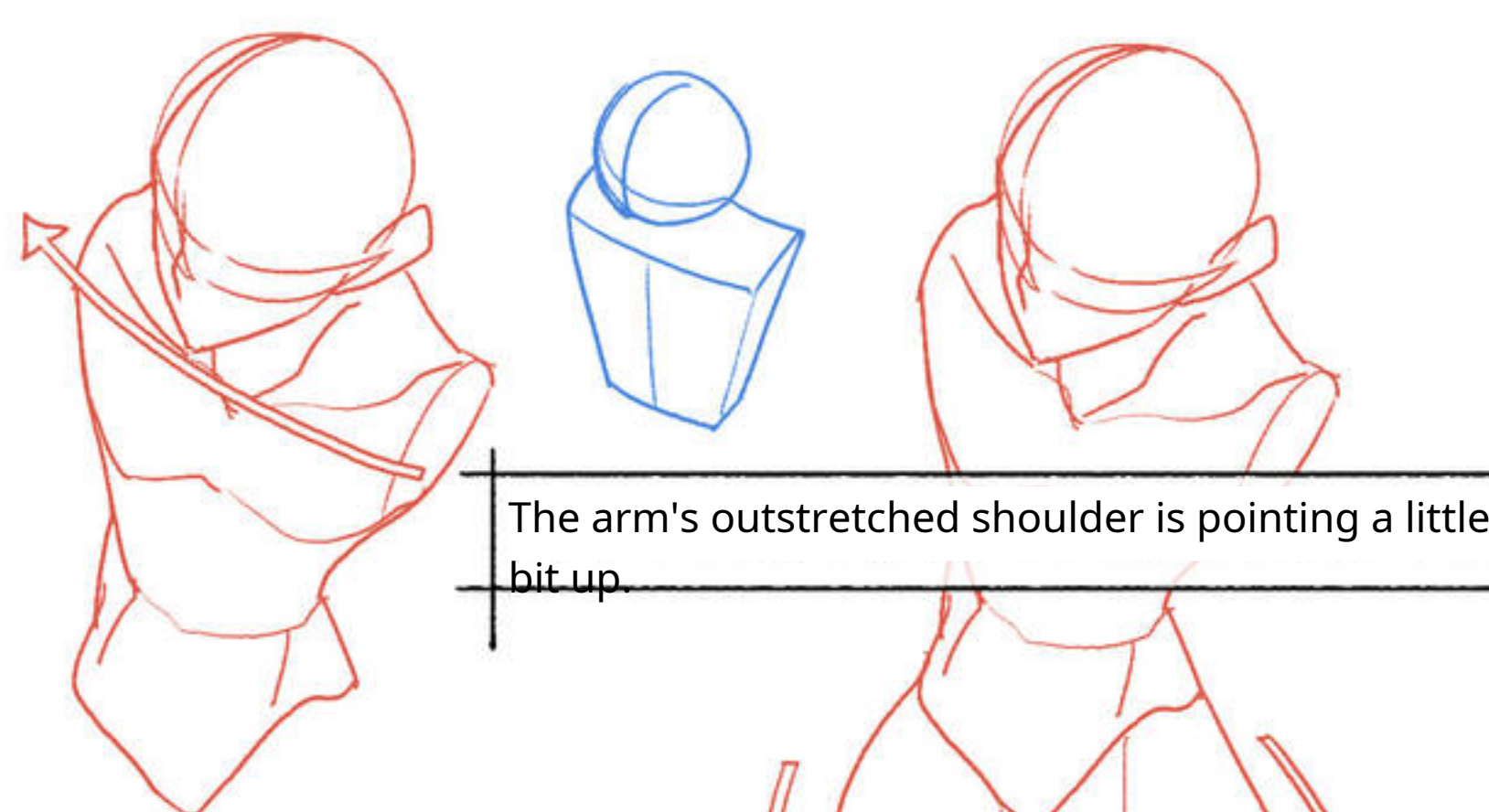
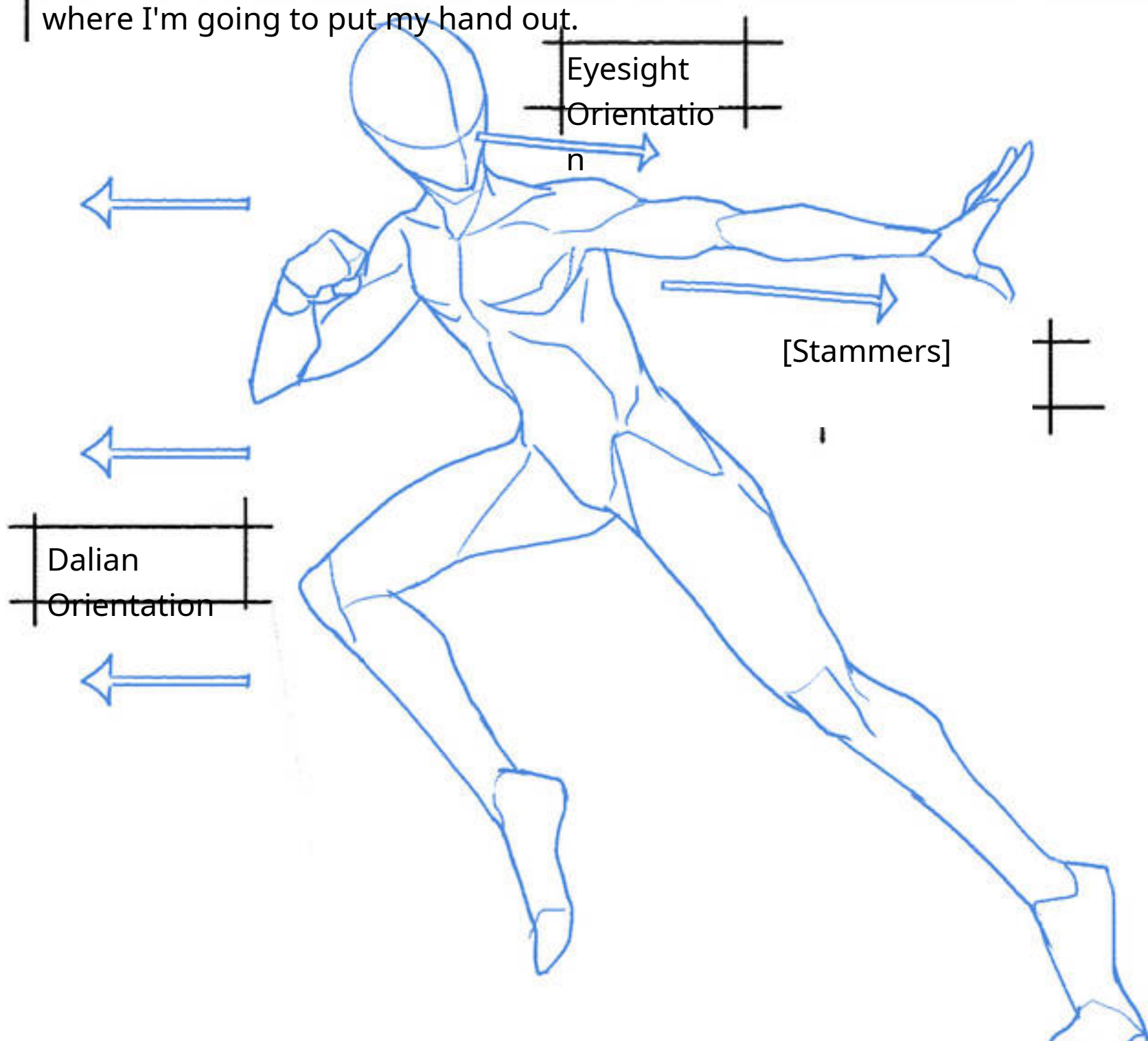


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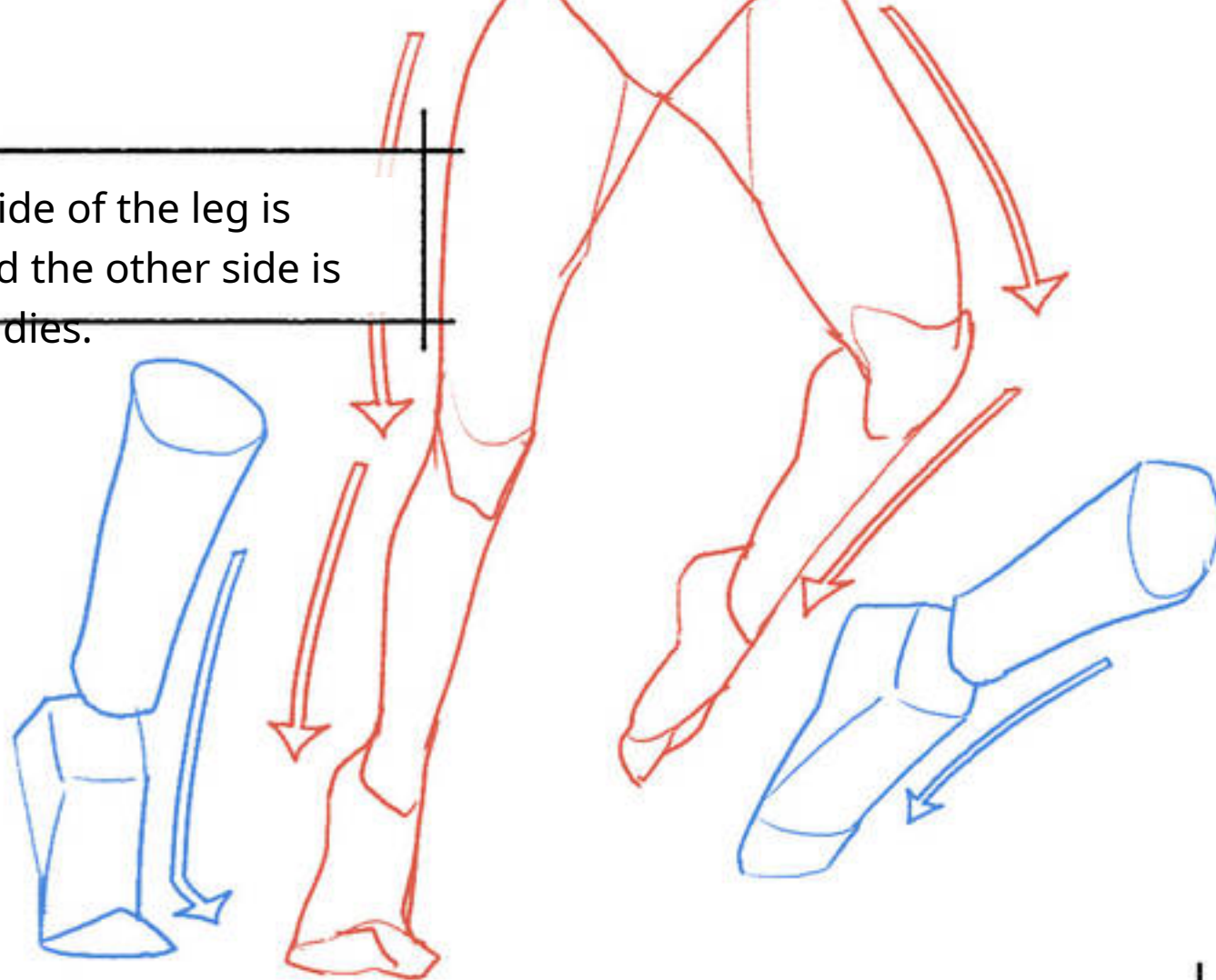


Q: I want you to draw it back as you run.

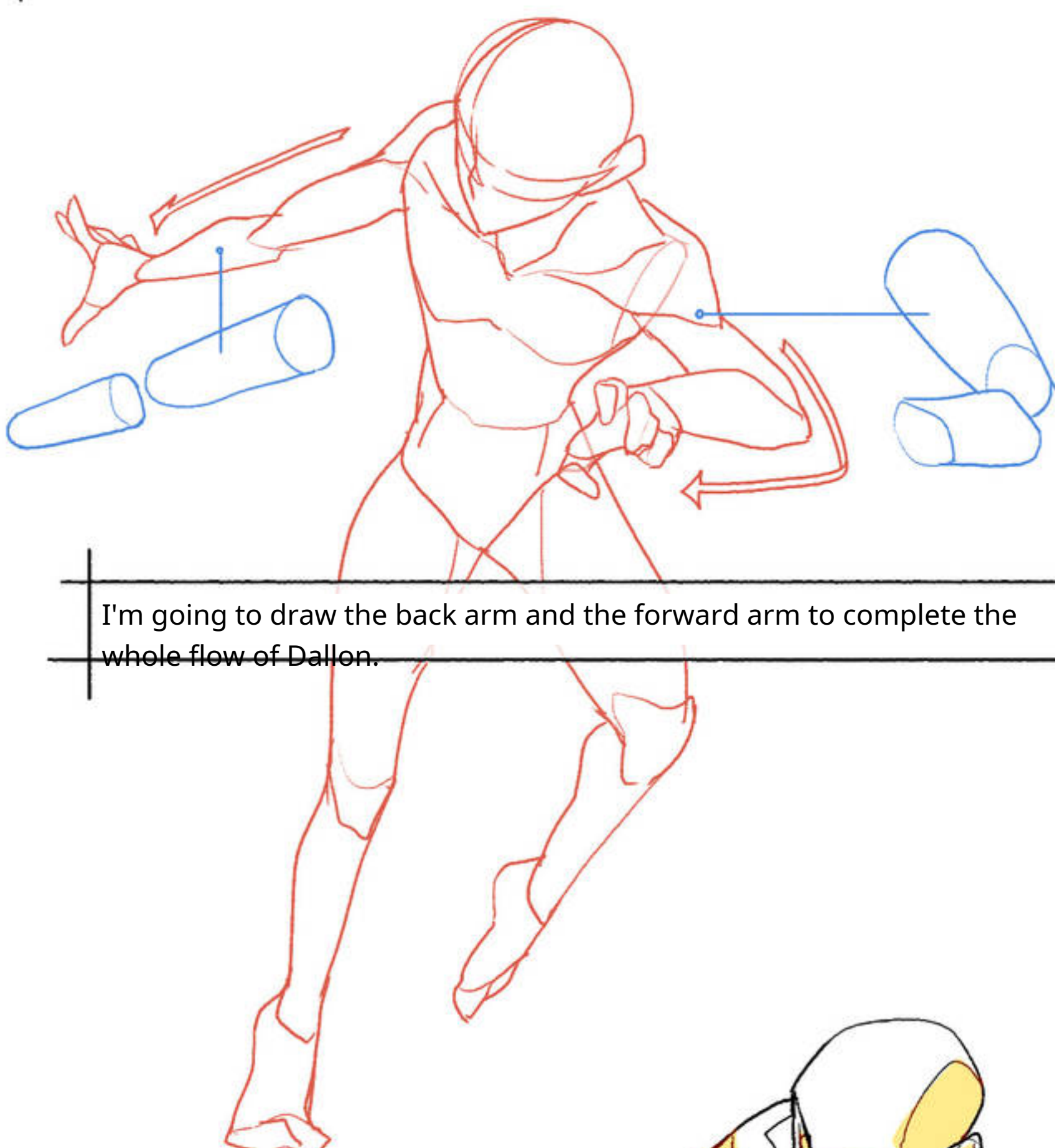
I'm going to check the flow of the body that I saw next to it, and I'm going to apply it, and it's a little bit narrower, and I'm going to twist my arm back, and I'm going to draw the direction of my face, and I'm going to show you where I'm going to put my hand out.



In Dalnon form, one side of the leg is raised to the knee, and the other side is stretched back, and it dies.



The shape of the foot on the ground is made of the feeling of the foot, not of the foot, but of the toes.



I'm going to draw the back arm and the forward arm to complete the whole flow of Dallan.



With the eyes of the eye, we take the back of the eyes, shape and close the human body.



It's applied in the form seen from the back.

As the upper body is turned upside down, you can see a little bit of the side and the chest part.

The way the stomach and the irons are made, the back legs and knees are raised to form the Dalnon subforms.

Draw the back hand first, hold the position V, and draw the cylinder arm from the shoulder point to the hand point.

I'll finish with the gift.

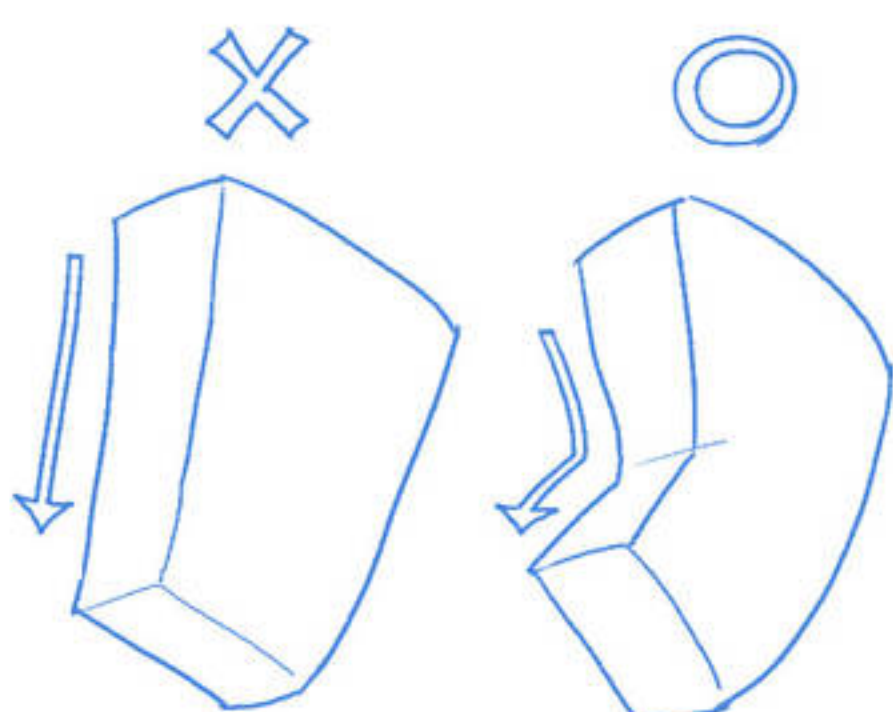
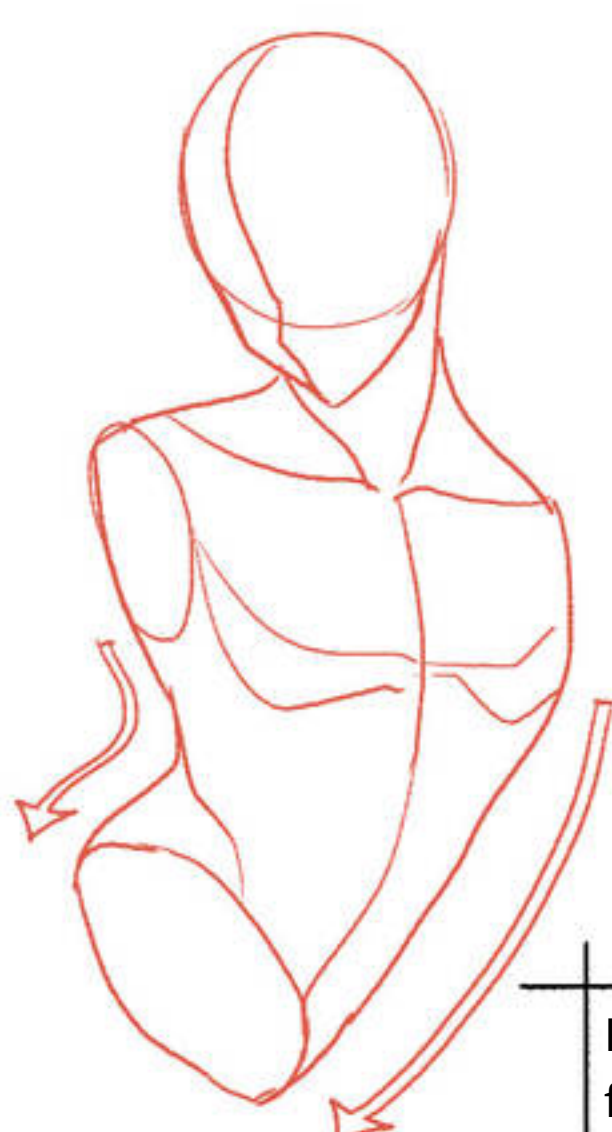
I'm just trying to get to know the taco writer.

If you do the production and pose, you can put a lot of emphasis on certain areas of the body that are close to the screen, and draw a little bit of a distance, you can do a very rough performance.

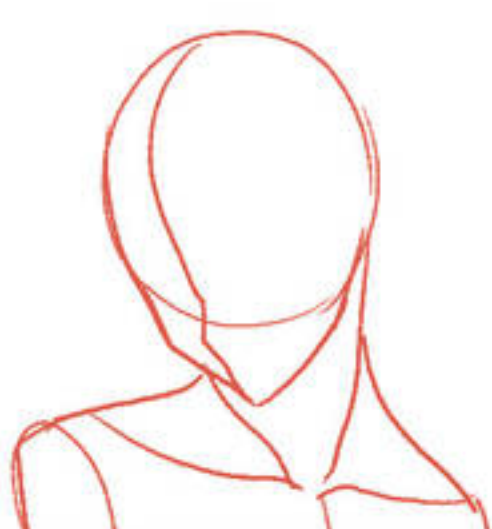
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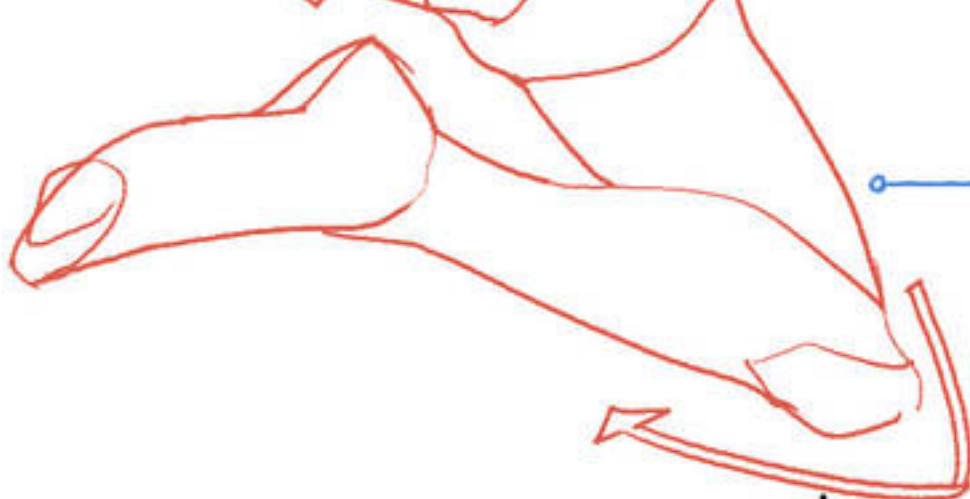
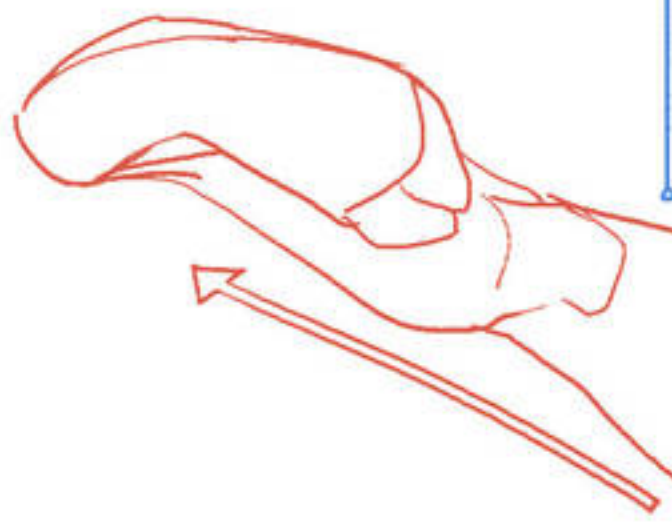
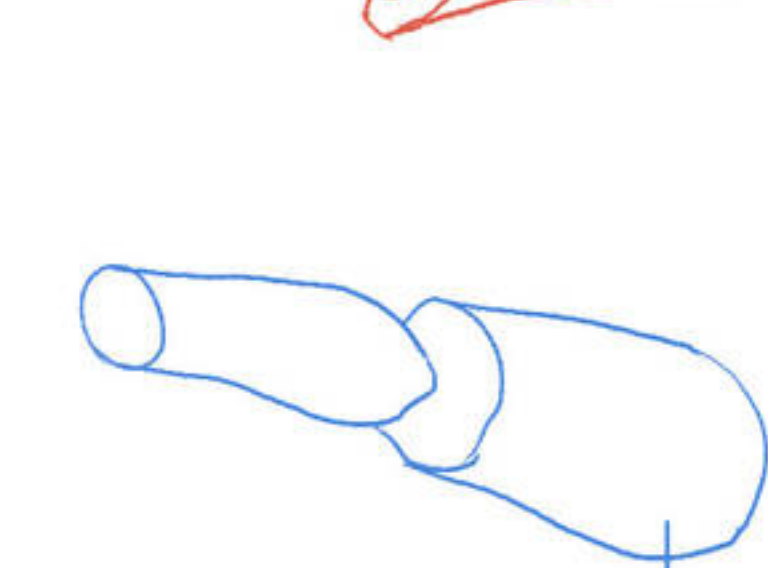
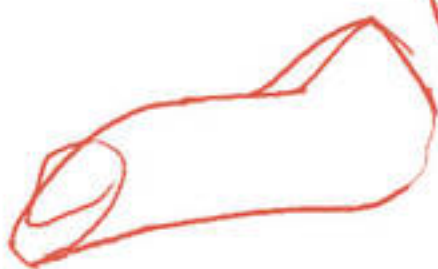
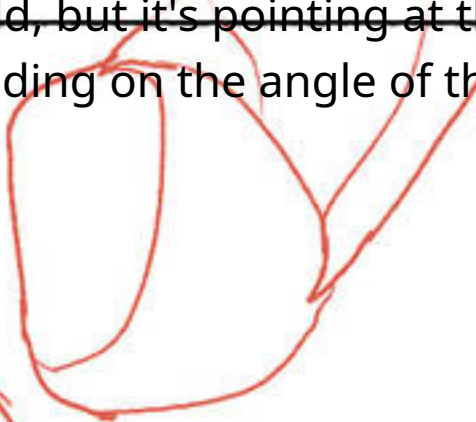
[Q: Please let me know if you're going to sleep next to him.]



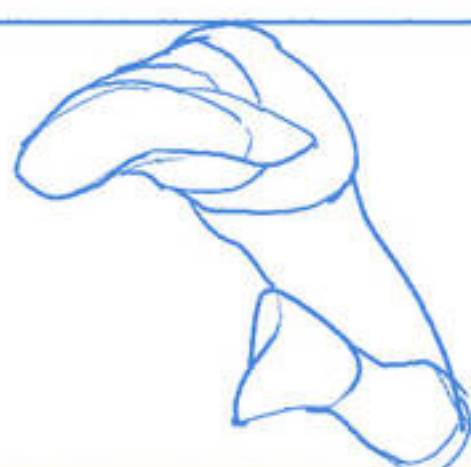
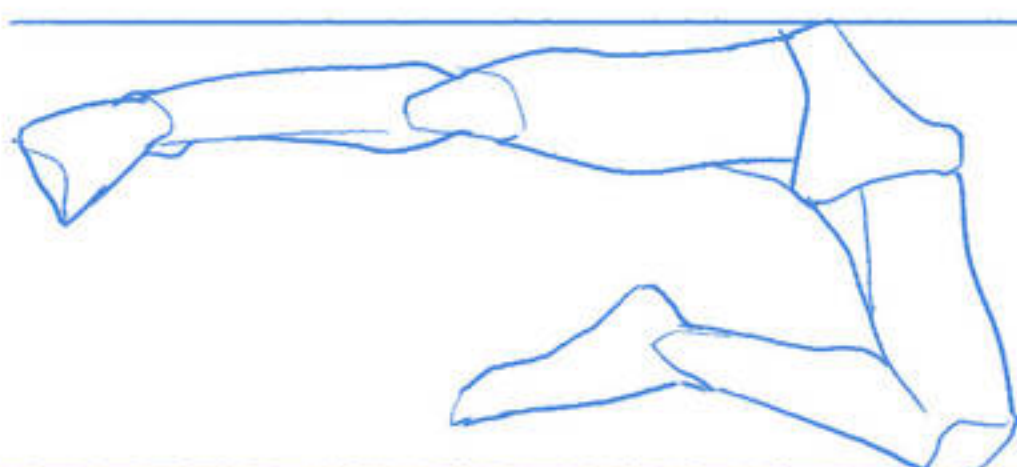
For the upper body, the straight-out shape is the folded side because of the legs that are out front of Annan.



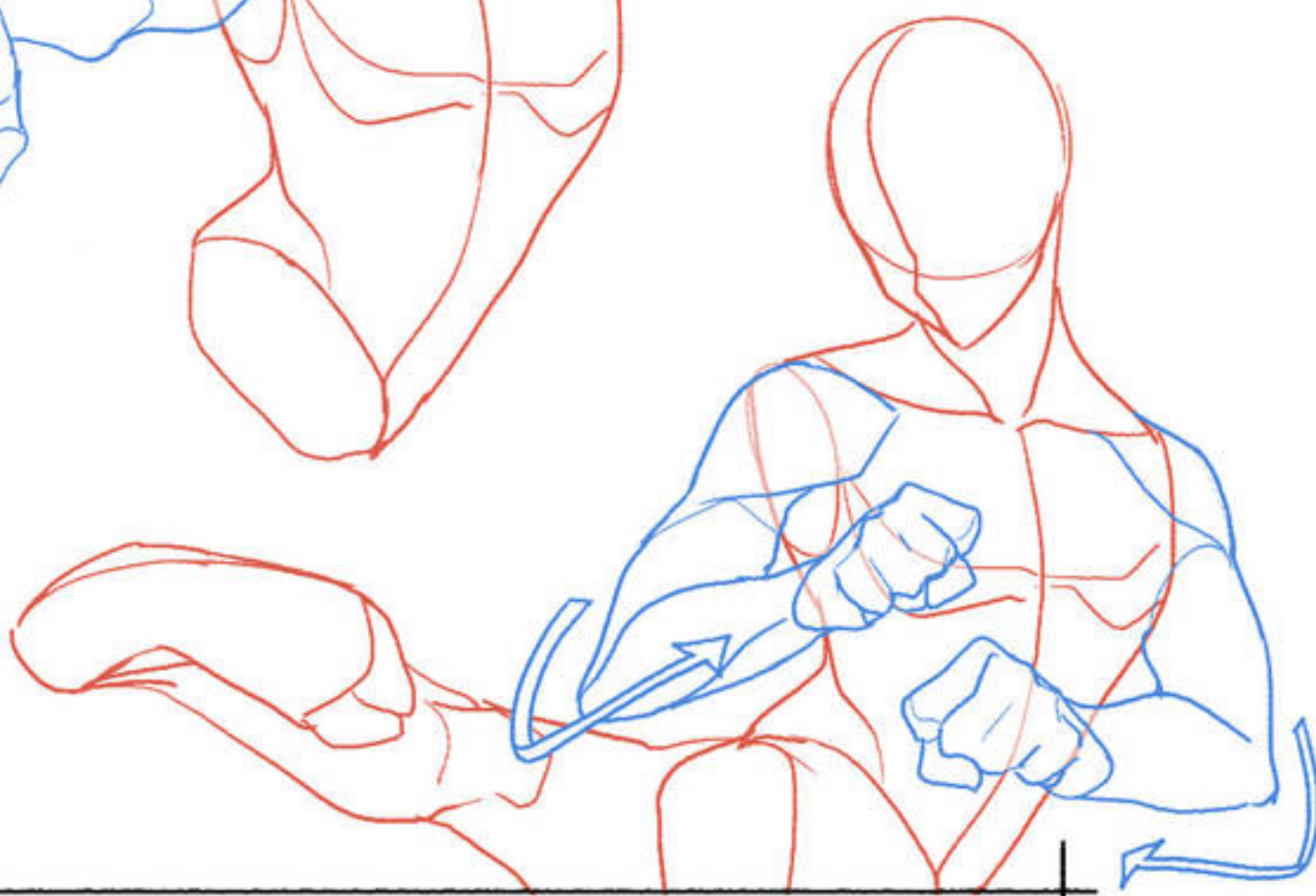
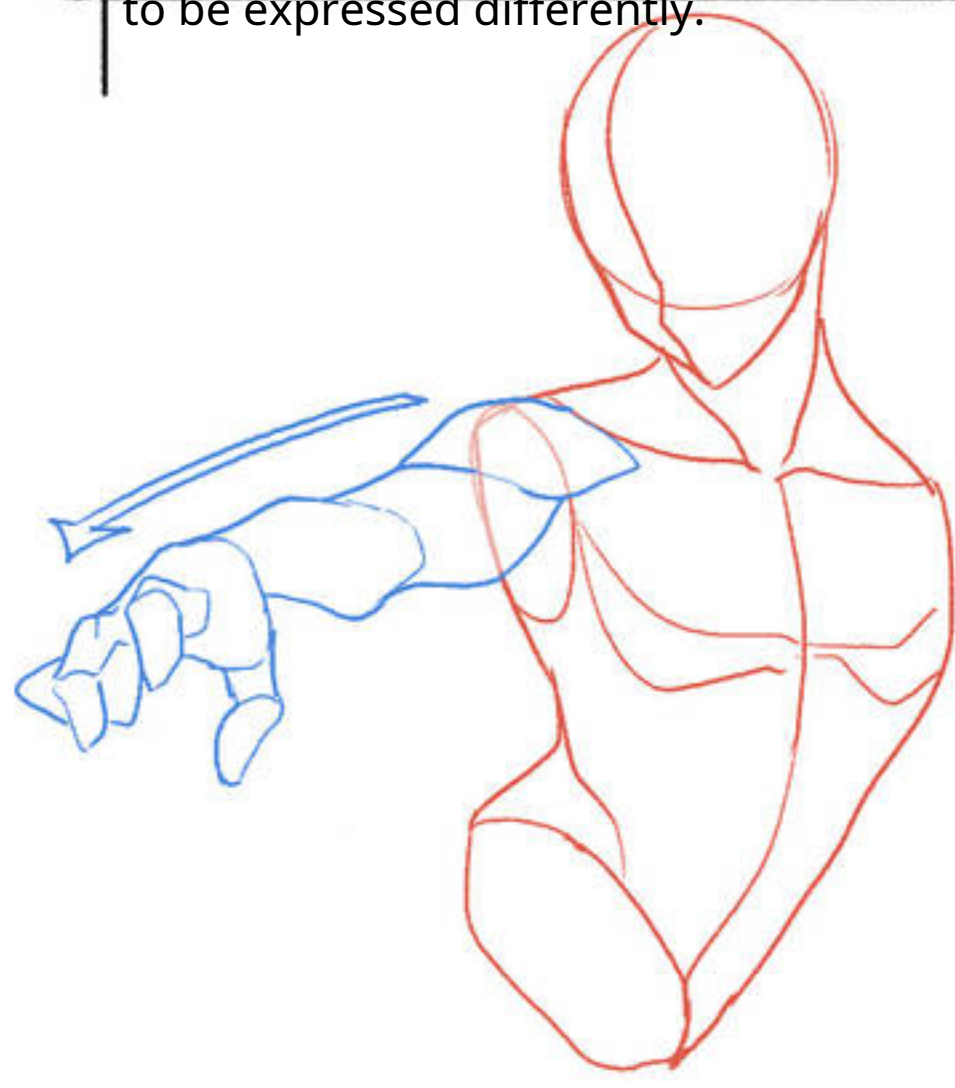
So let's draw a straight foot here, and let's draw it at the height of the half-leg, so that the sole of the foot is on the screen and the foot of the foot is on the fold, but it's pointing at the base of the foot, depending on the angle of the foot.



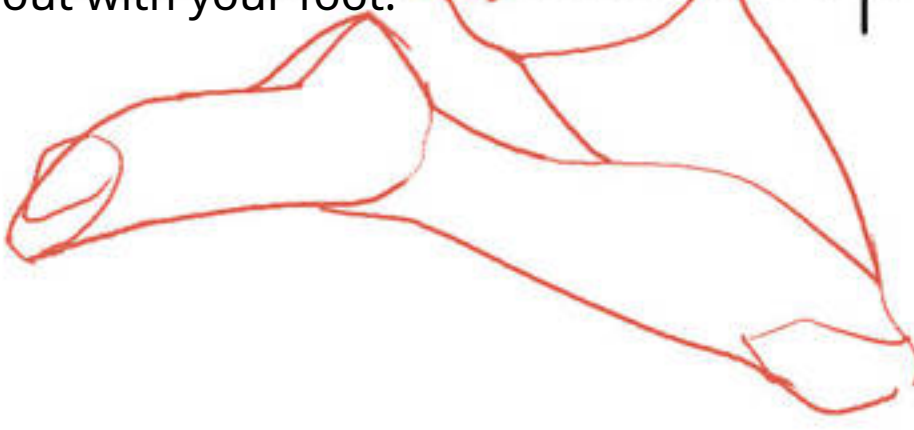
The upper foot is a bridge that connects the pelvis to the lower leg, and the lower leg is a adjacent shape.



The shape of the feet and legs shown by the angle of the camera has to be expressed differently.



In the case of your arm, you can fold inside of your body, but it doesn't matter if you stretch out with your foot.



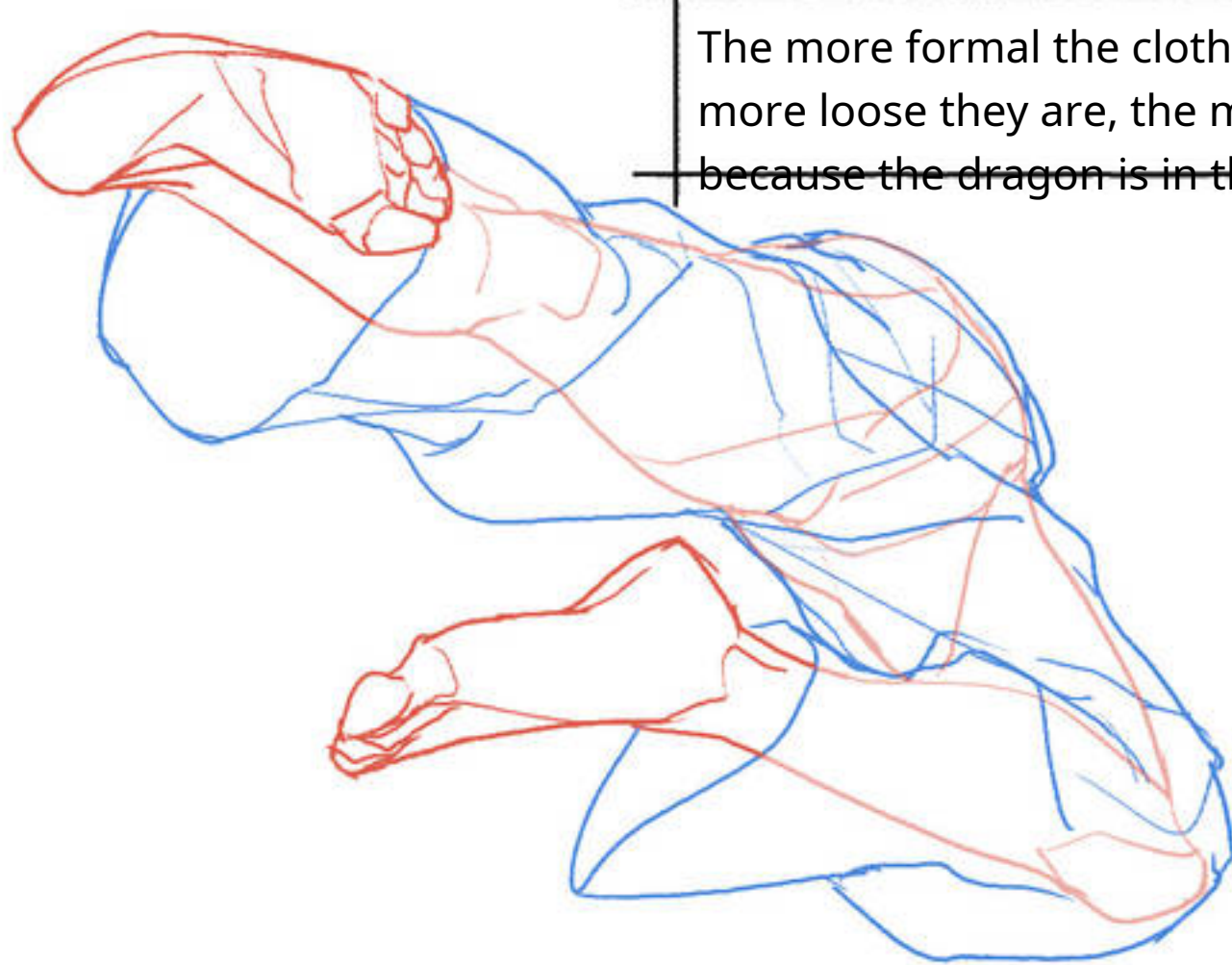




It's a description, and in the case of hair, it's meaningful to the air, so if you draw it in the form of a scrapalimon, it turns.



The more formal the clothes you think are, the more loose they are, the more open you are because the dragon is in the air.



I'm going to close with the line.



I'm just trying to get to know the taco writer.



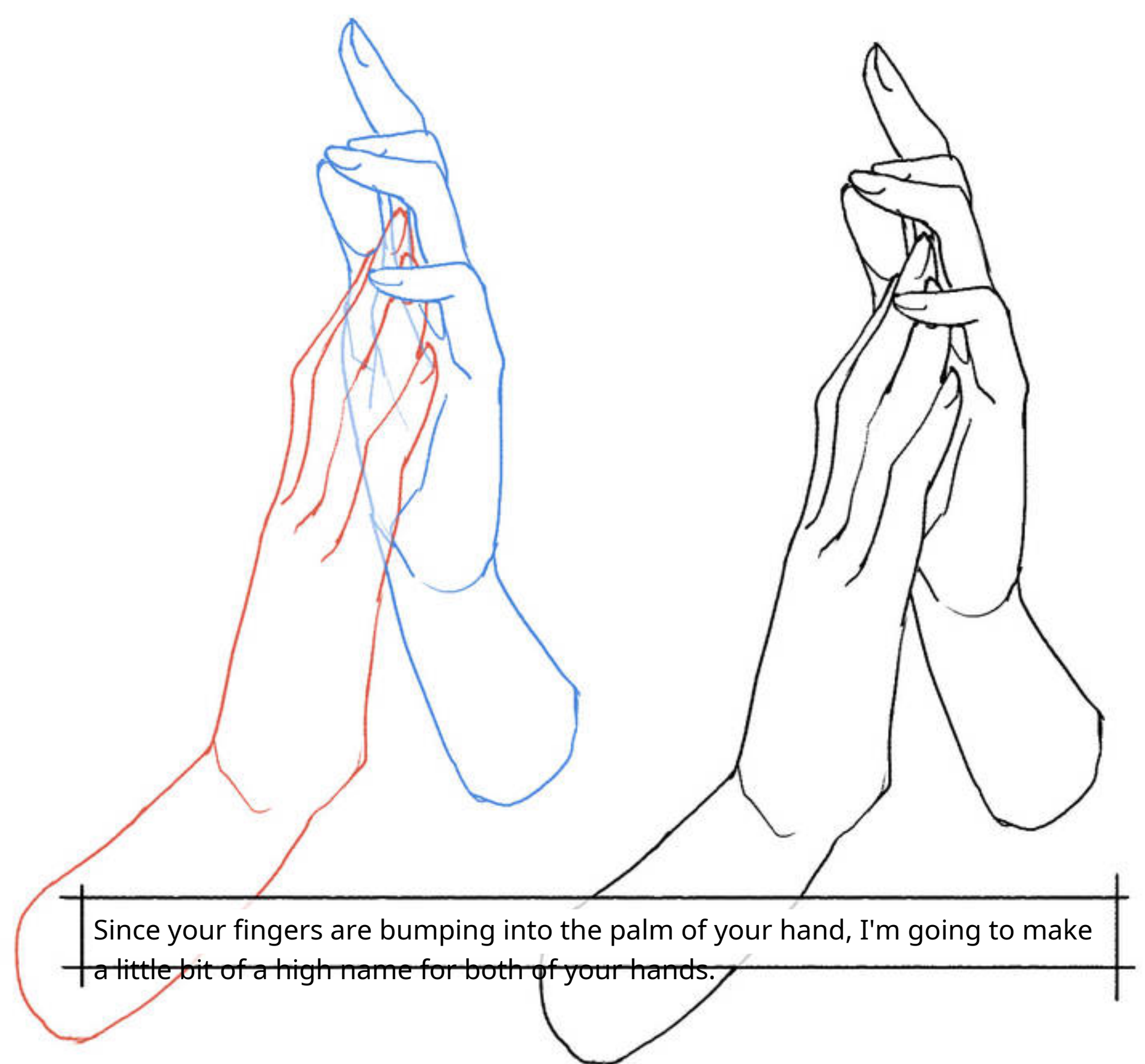
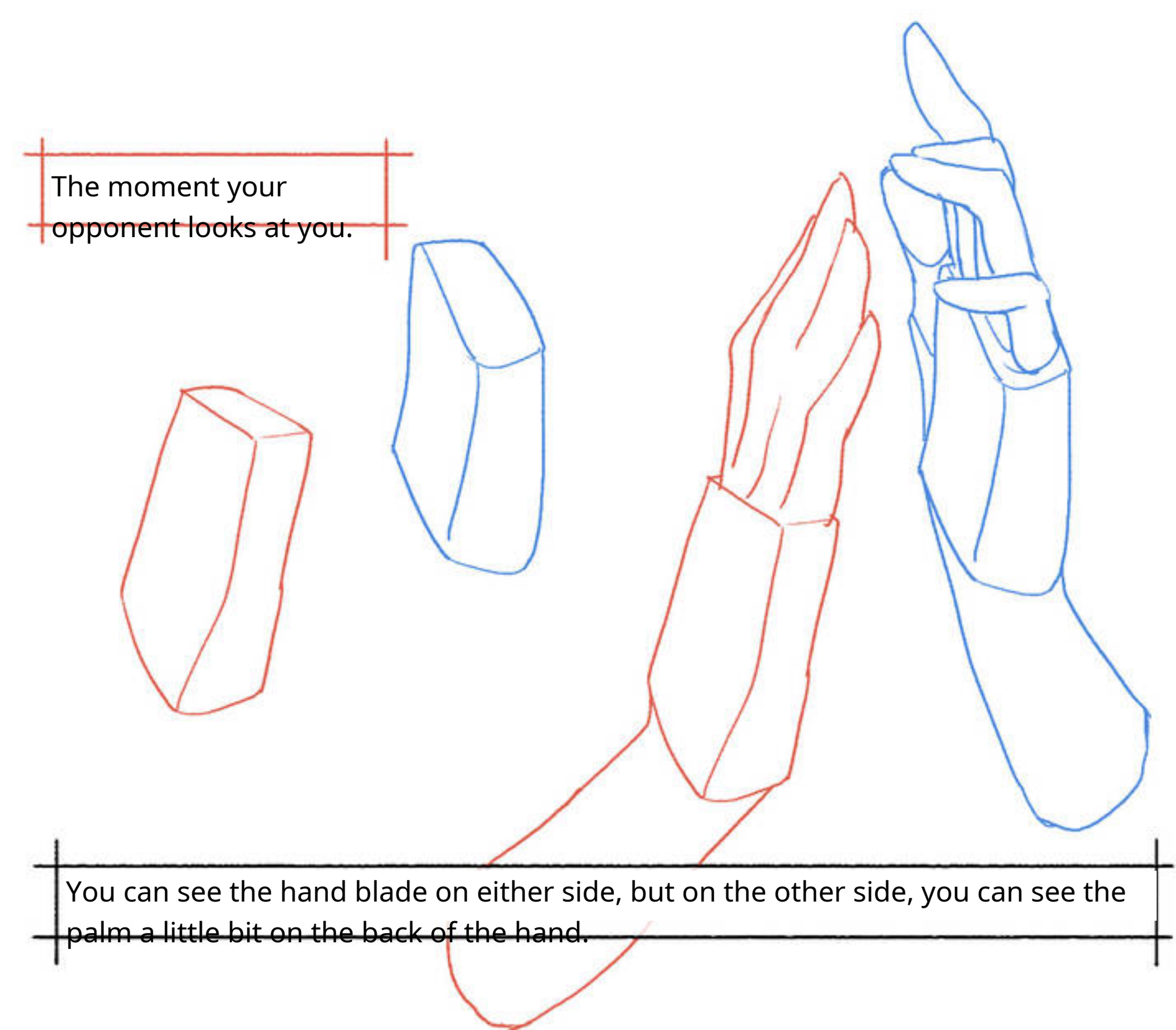
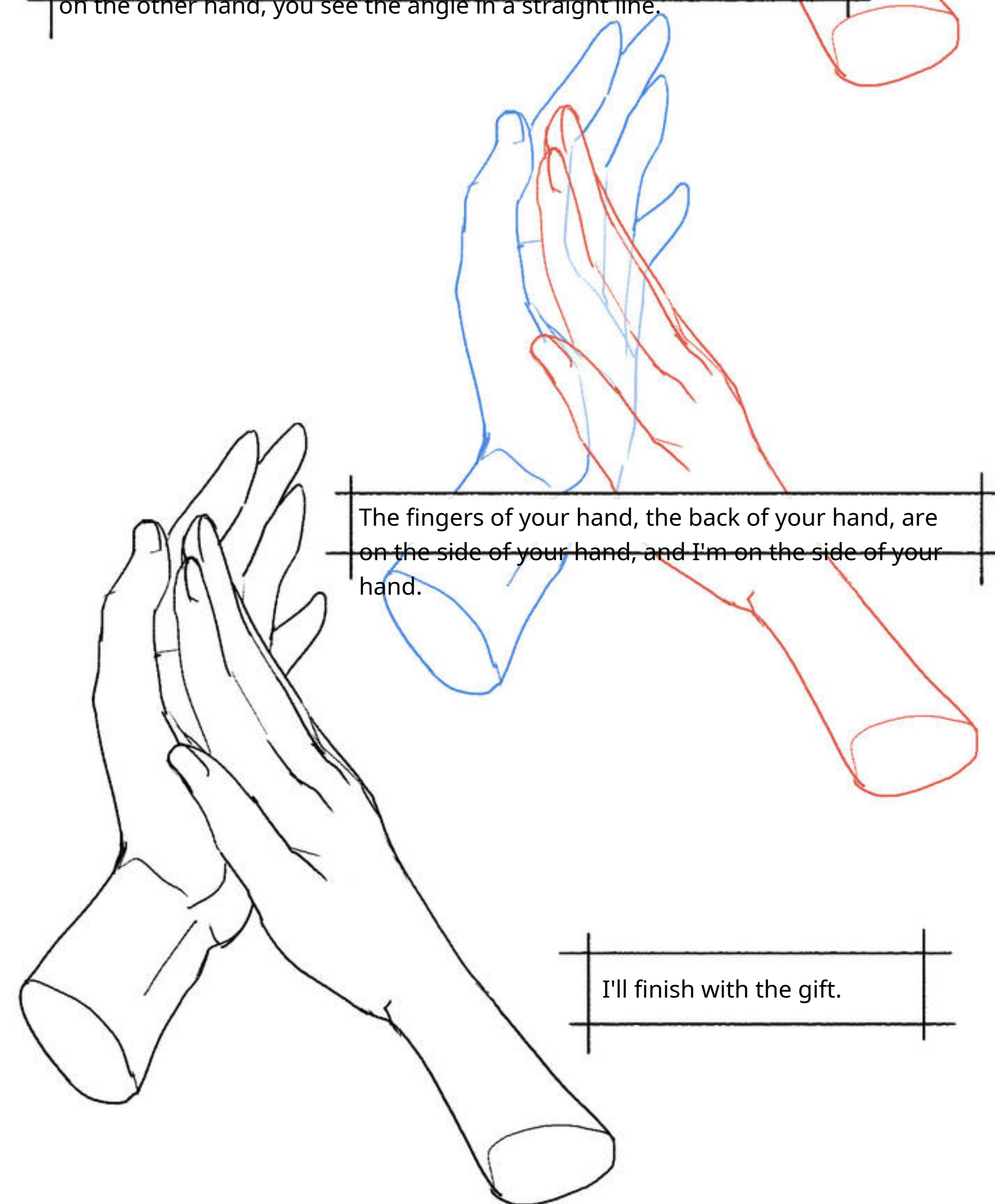
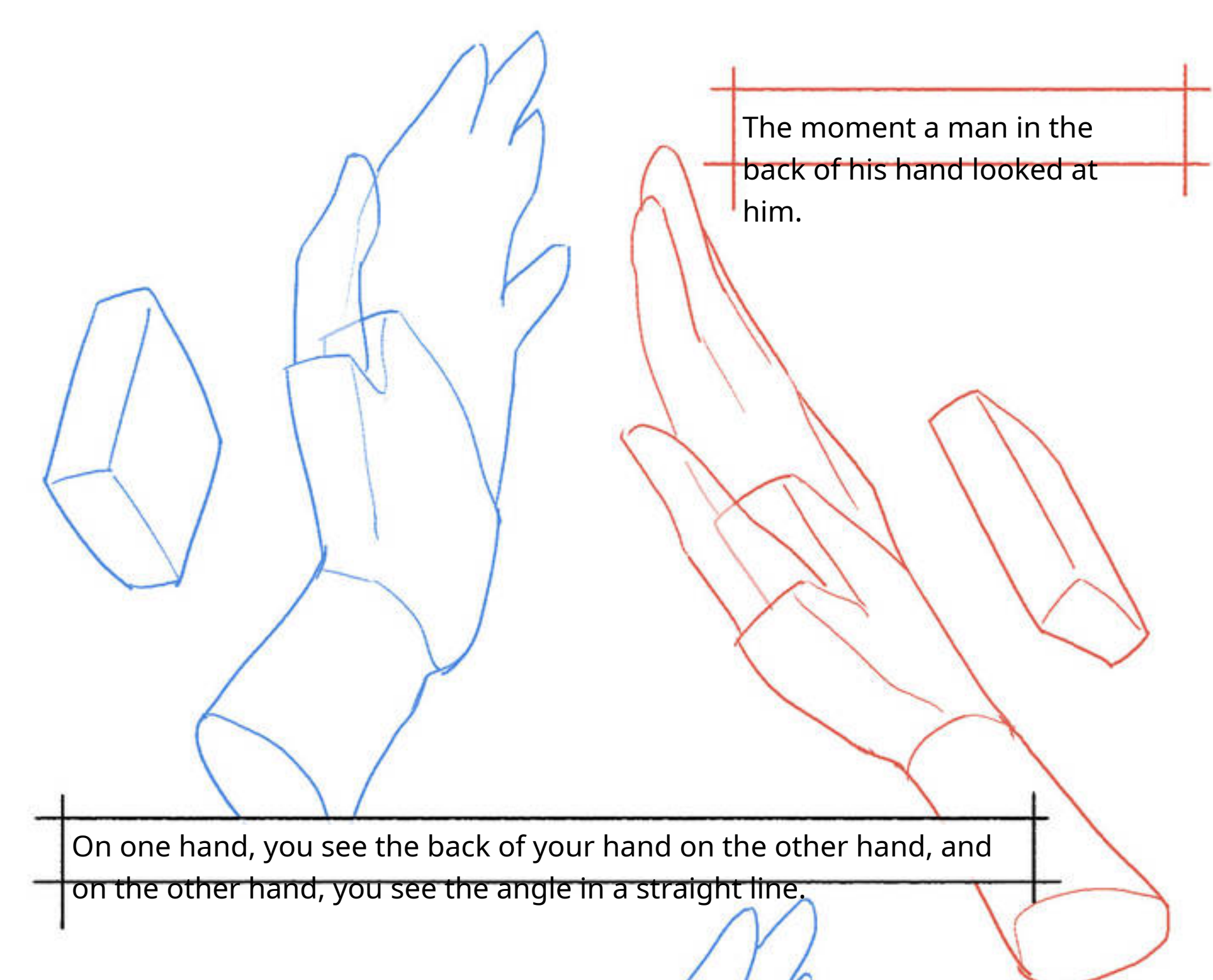
I'm going to do a good job, but I'm going to make it look like it's going to be a very different kind of binary, depending on the position of the foot or the angle of the leg.



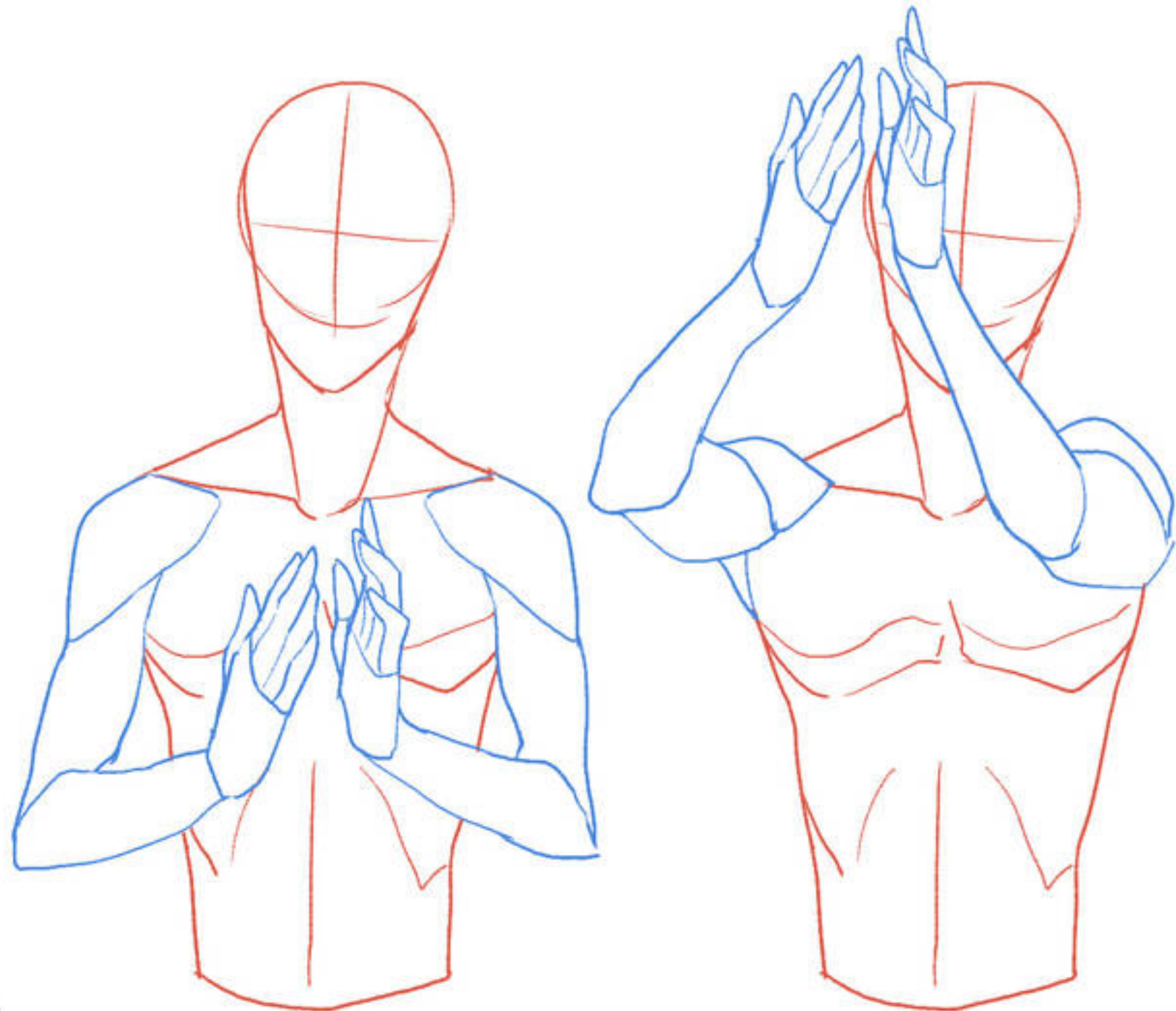
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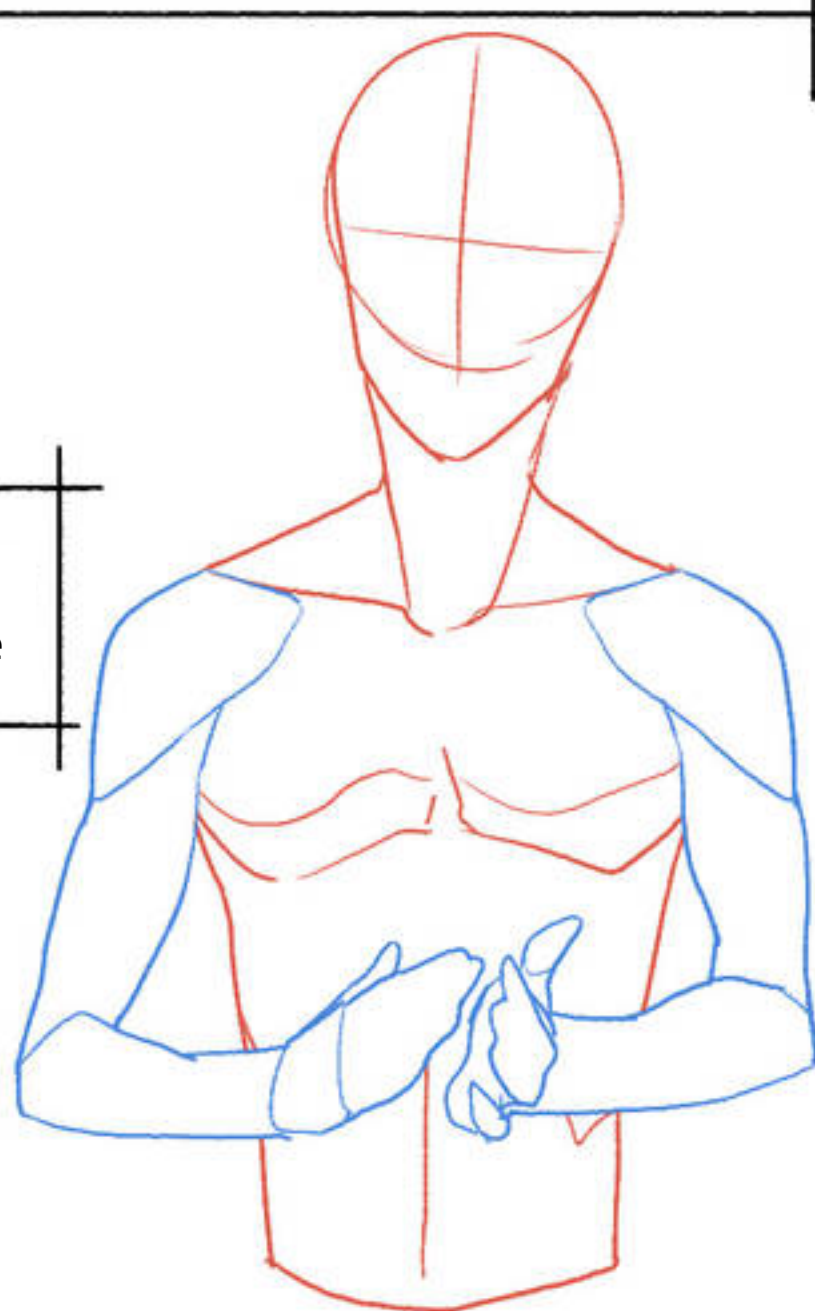
(Laughter) (Applause) Let me know.







Depending on the position of the fingertips, the shape of the arm also looks different.



If the hand is more faithful than the chest, then the angle of the hand will lie down, so I'll make sure that it's drawn.

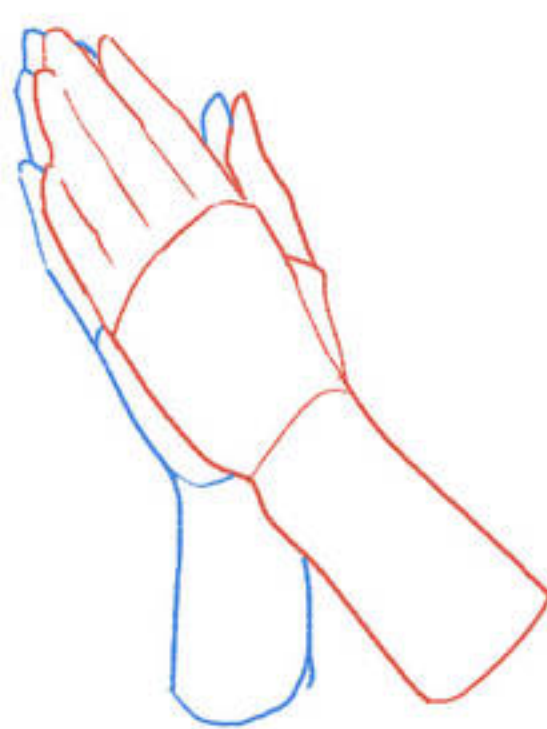
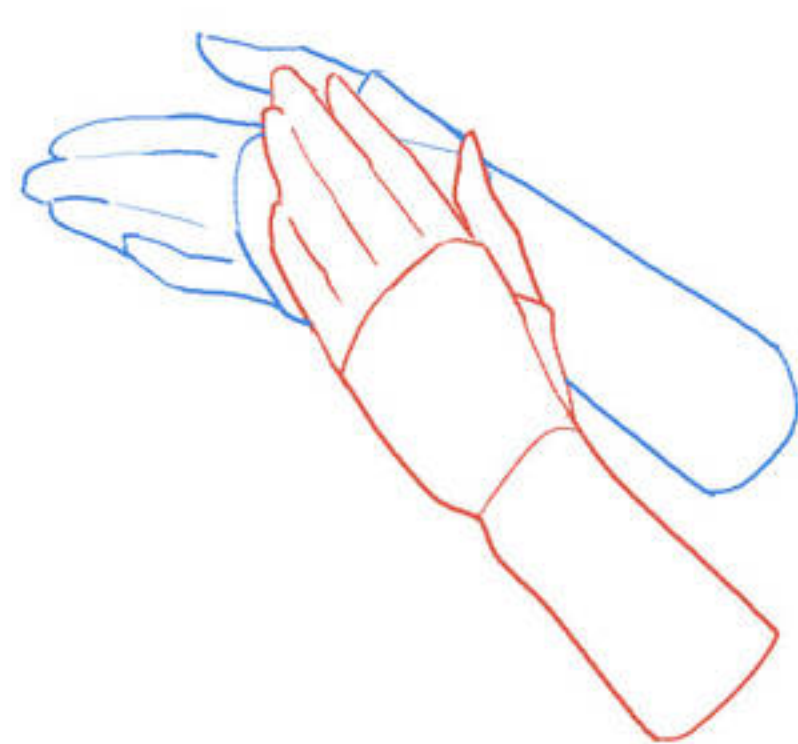


I'm going to draw a character clip for you, and I'm going to draw it for you.



I'll finish with the gift.

I'd like to know the taco author."



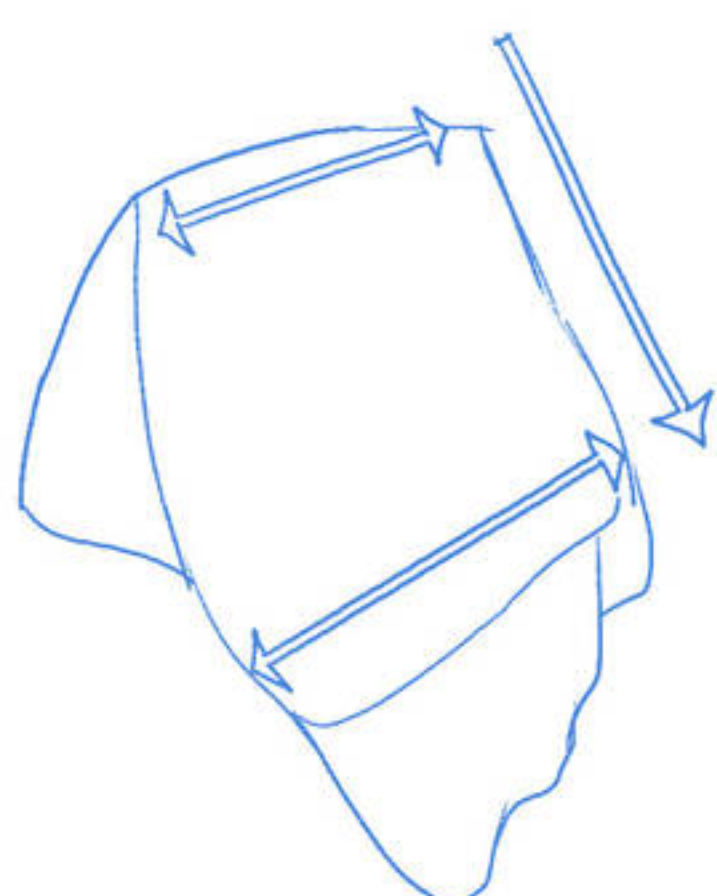
You can draw the hand that you see on the side, and then you can put it in different hands, different hands, different hands, and you can create different forms of applause.



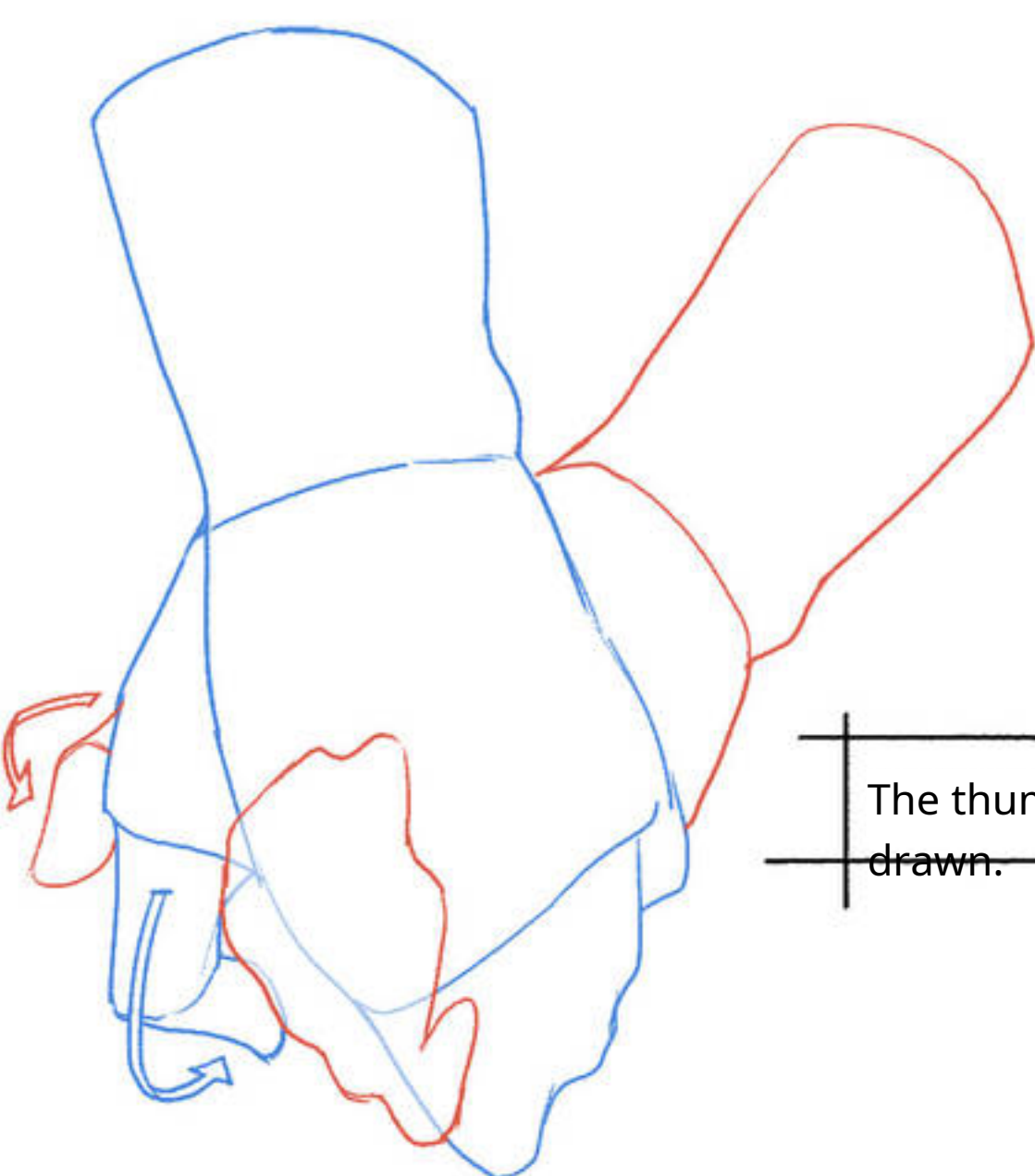
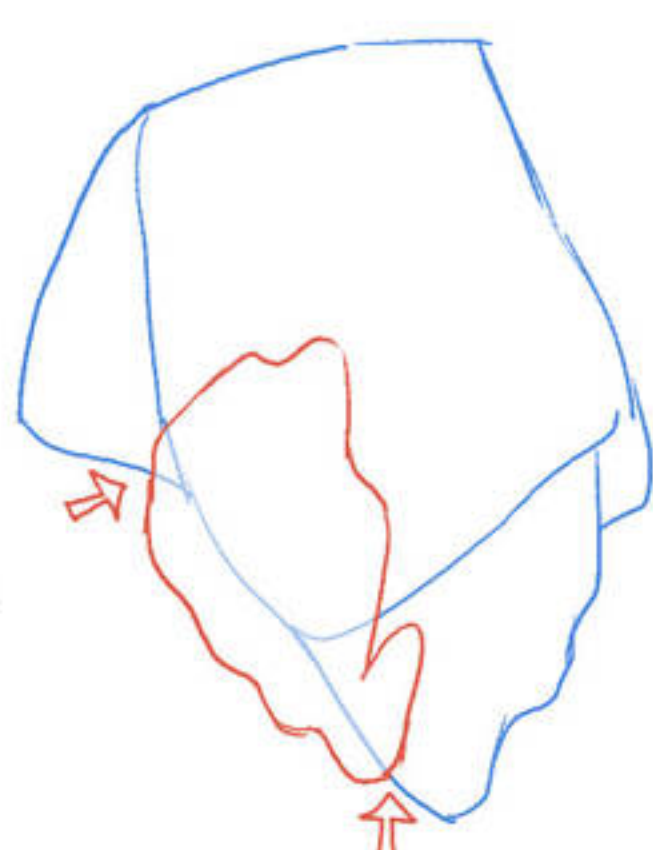
Key Doint



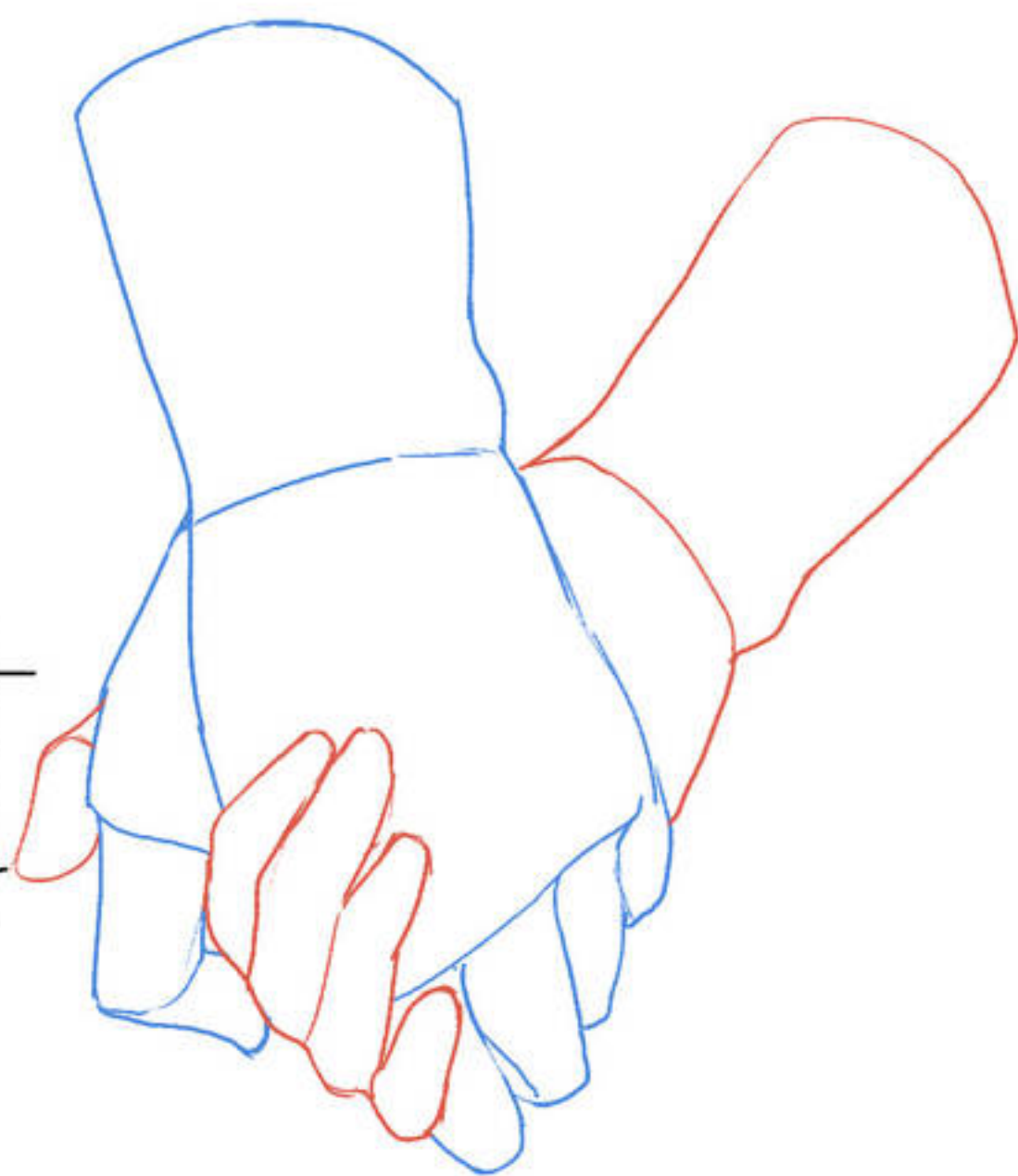
I don't know. I want you to tell me the shape of your hand when you walk with your hands.



I'm going to do a little bit more of an arc on the back of my hand than the area of my wrist.



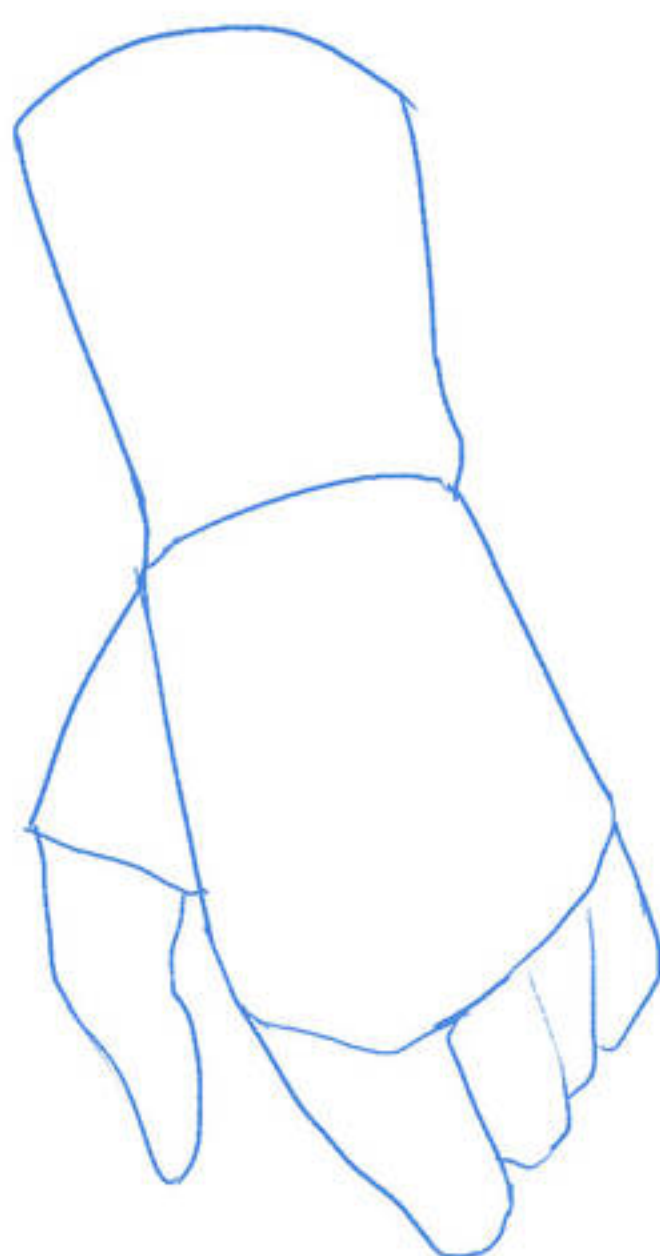
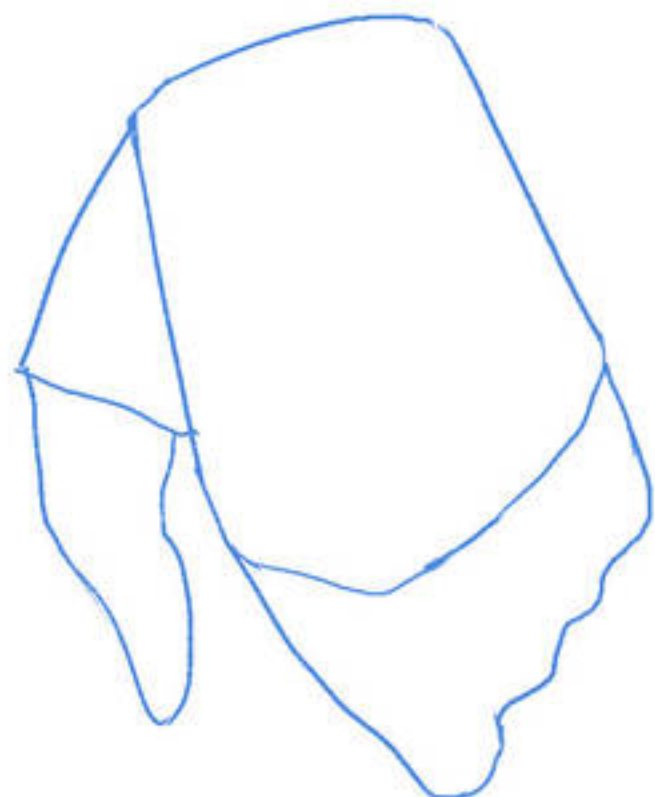
The thumbs of both hands are drawn.



I'm going to draw a line on this piece of paper, and then I'm going to split it into a fingertip.



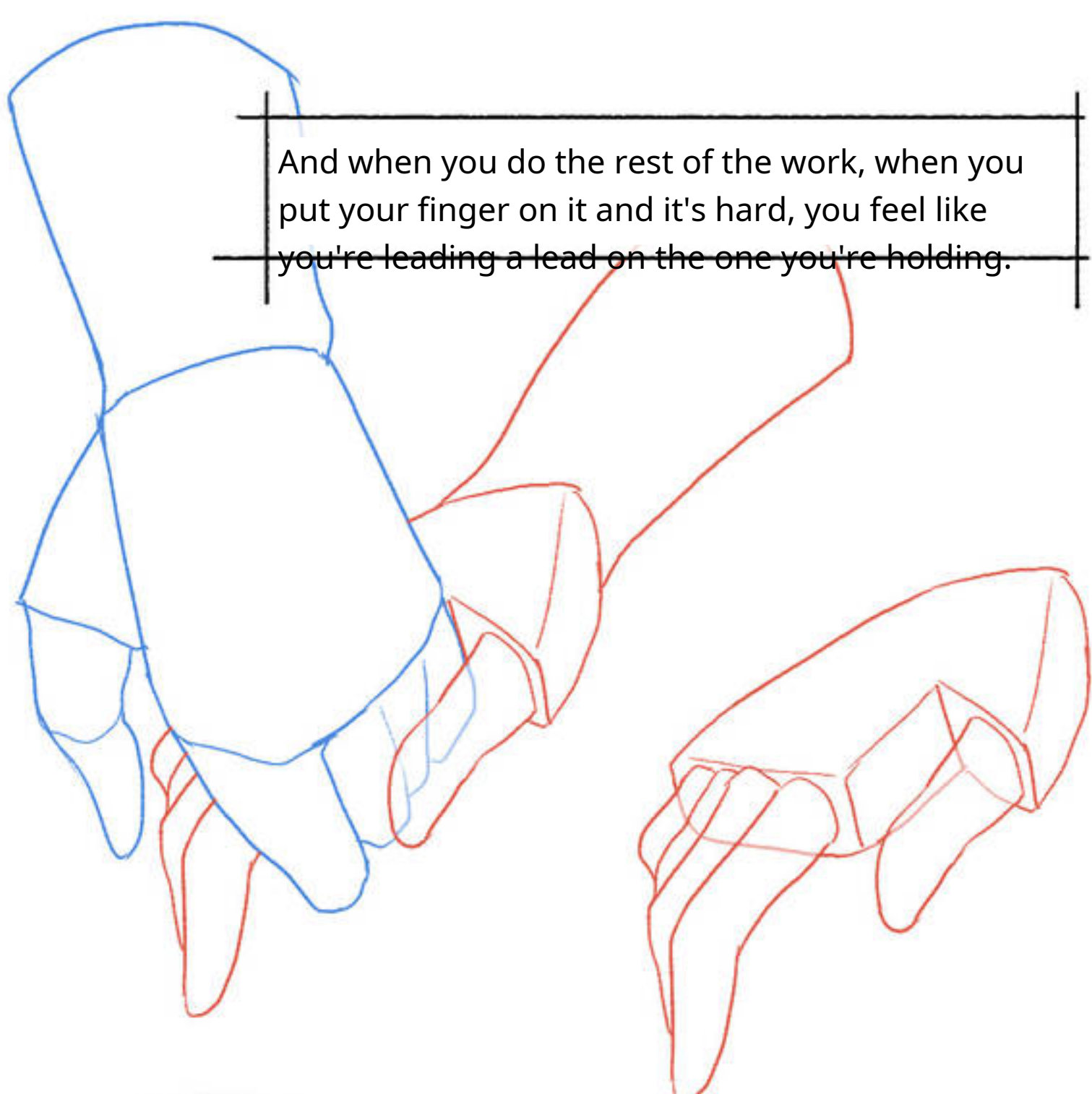
I'm going to finish with a nail expression and a line-up.



I'm going to draw the back of my hand in a different way, and I'm going to spread my thumb out.



And when you do the rest of the work, when you put your finger on it and it's hard, you feel like you're leading a lead on the one you're holding.



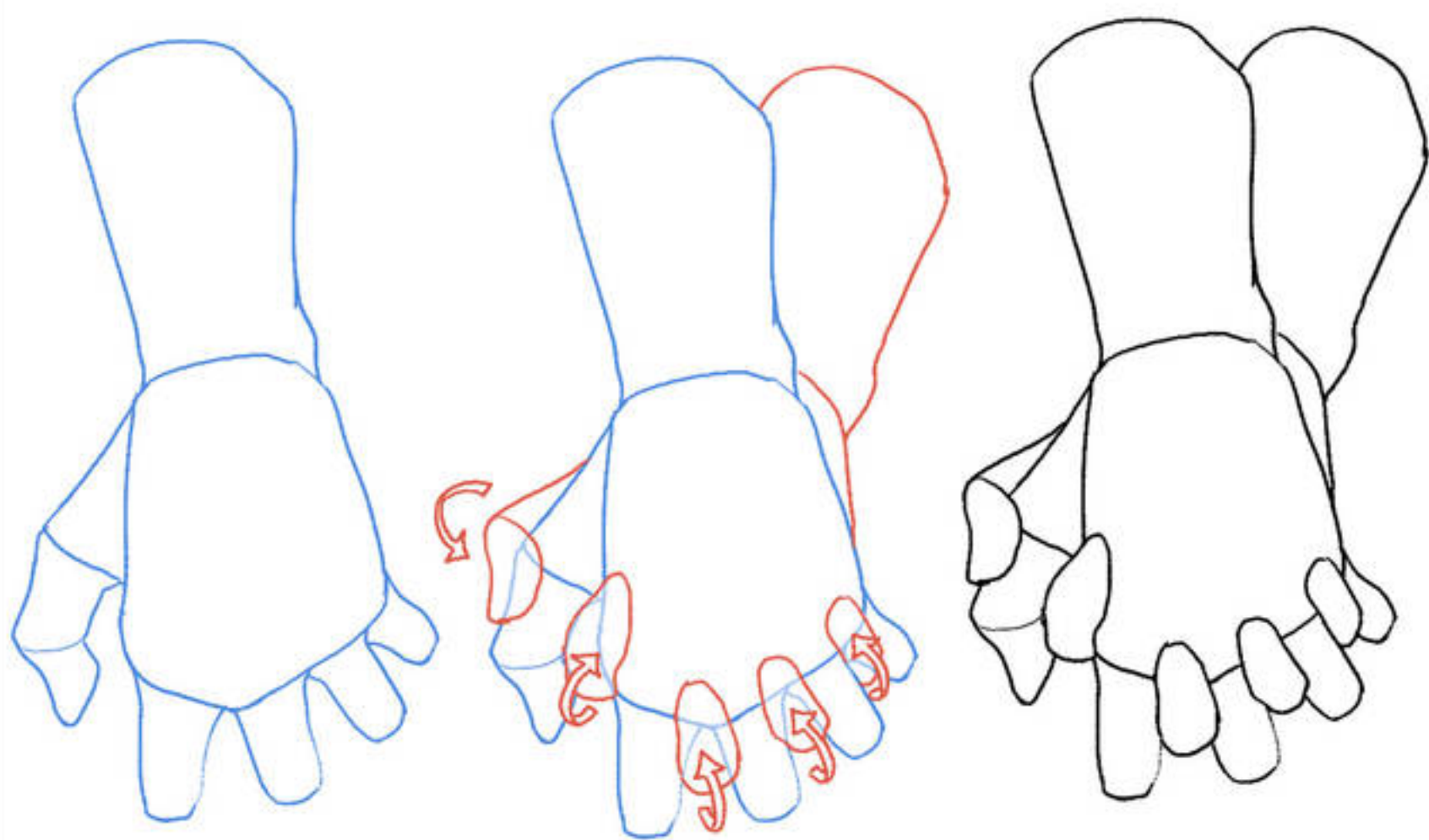
I'm going to close with the line.



If you hold him, he also unspoken his fingers, and you make him feel like you're holding both hands together.



I'd like to know the taco author."



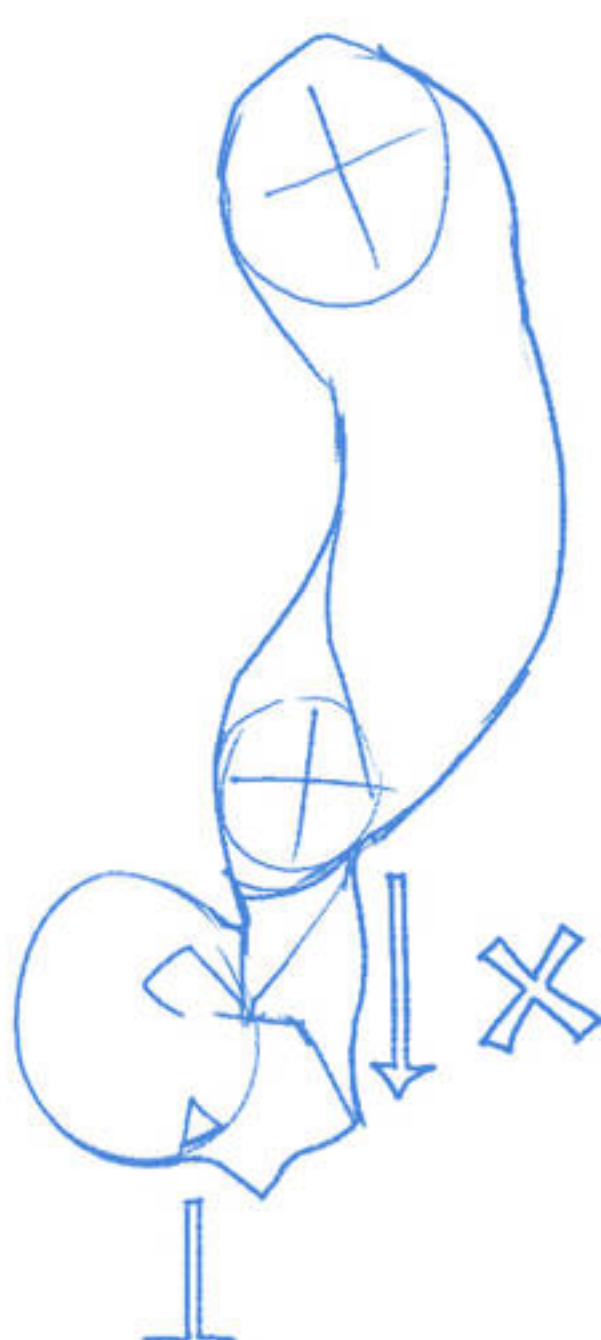
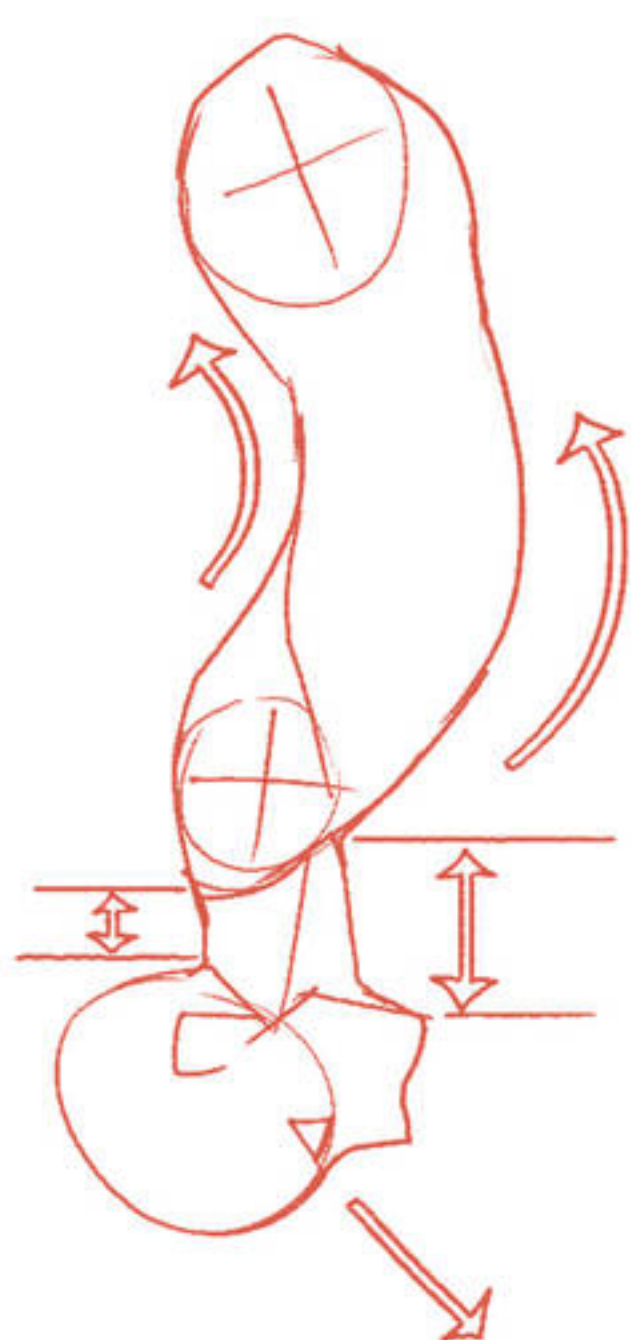
The work of cutting hands is shown by opening the fingertips of the hand on the back of the hand, while the finger of the other hand wraps around the space and fills it up with an I.



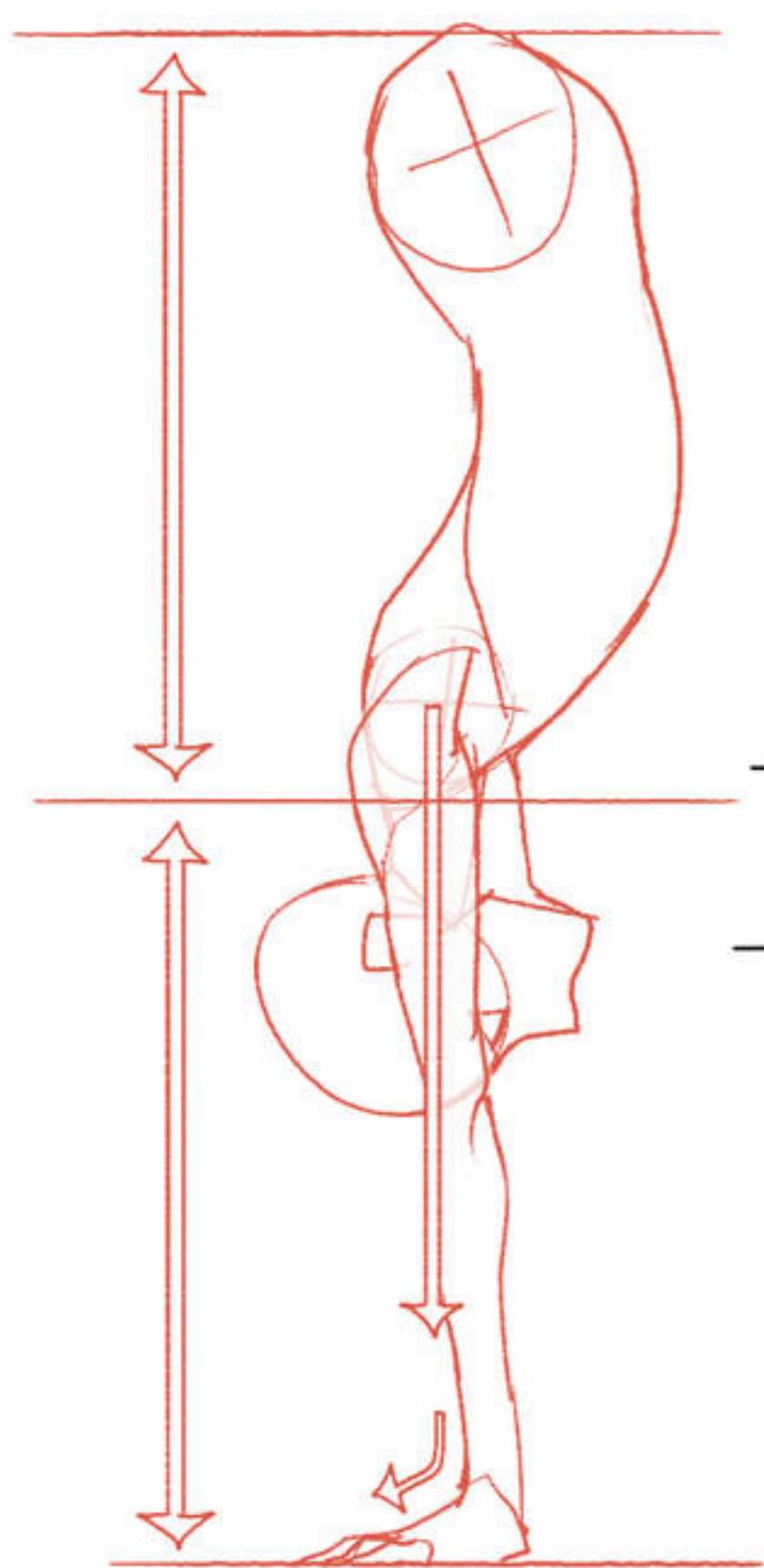
Key Doint



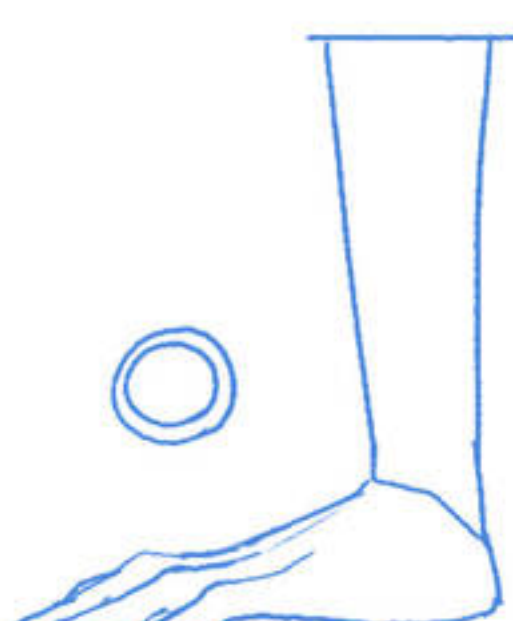
I think if I draw the waterwood, I'm going to fall.



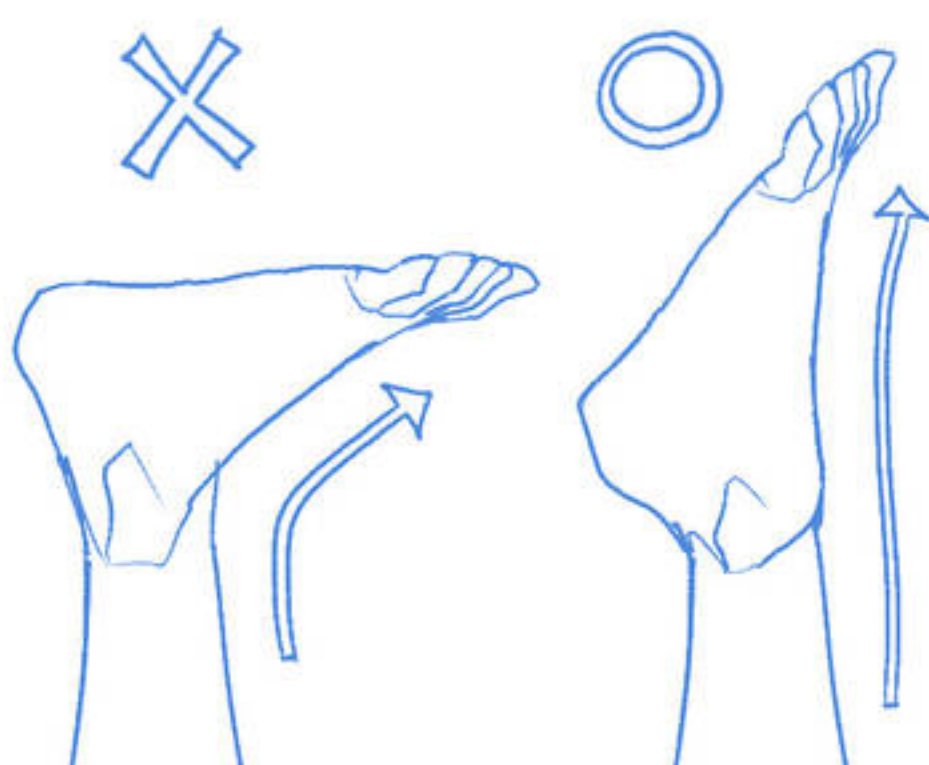
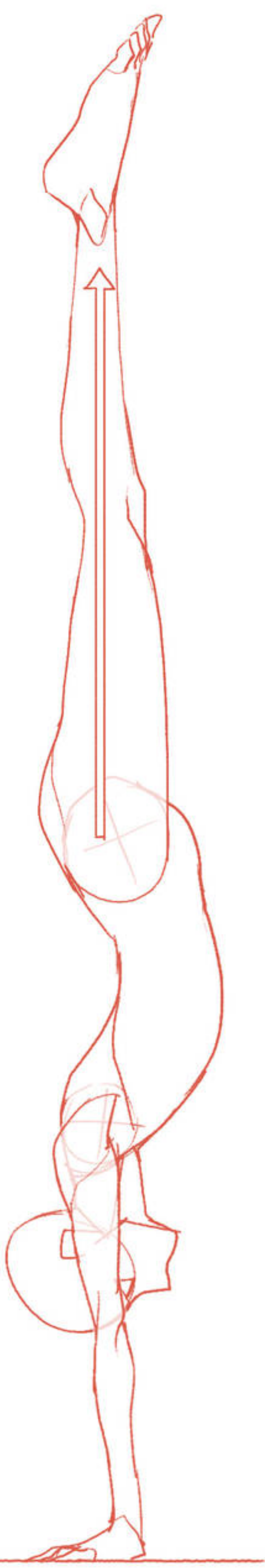
You push your chest as hard as you can, and it's natural and it's dancing, and it's changing the length of your neck in front and back.



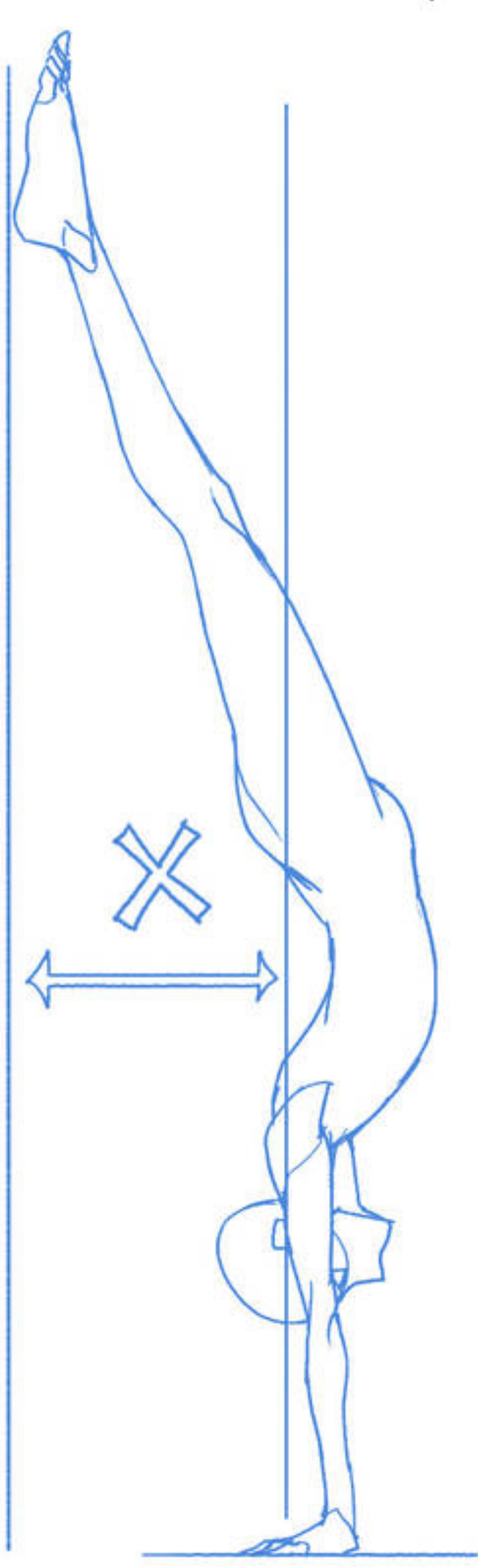
The shape of the hand that you see on the outside is that your thumb shows a young finger and you notice it.



The arm's length is closer to the upper arm, and it's going straight up toward the ground, and it's going to be pulled from the wrist.

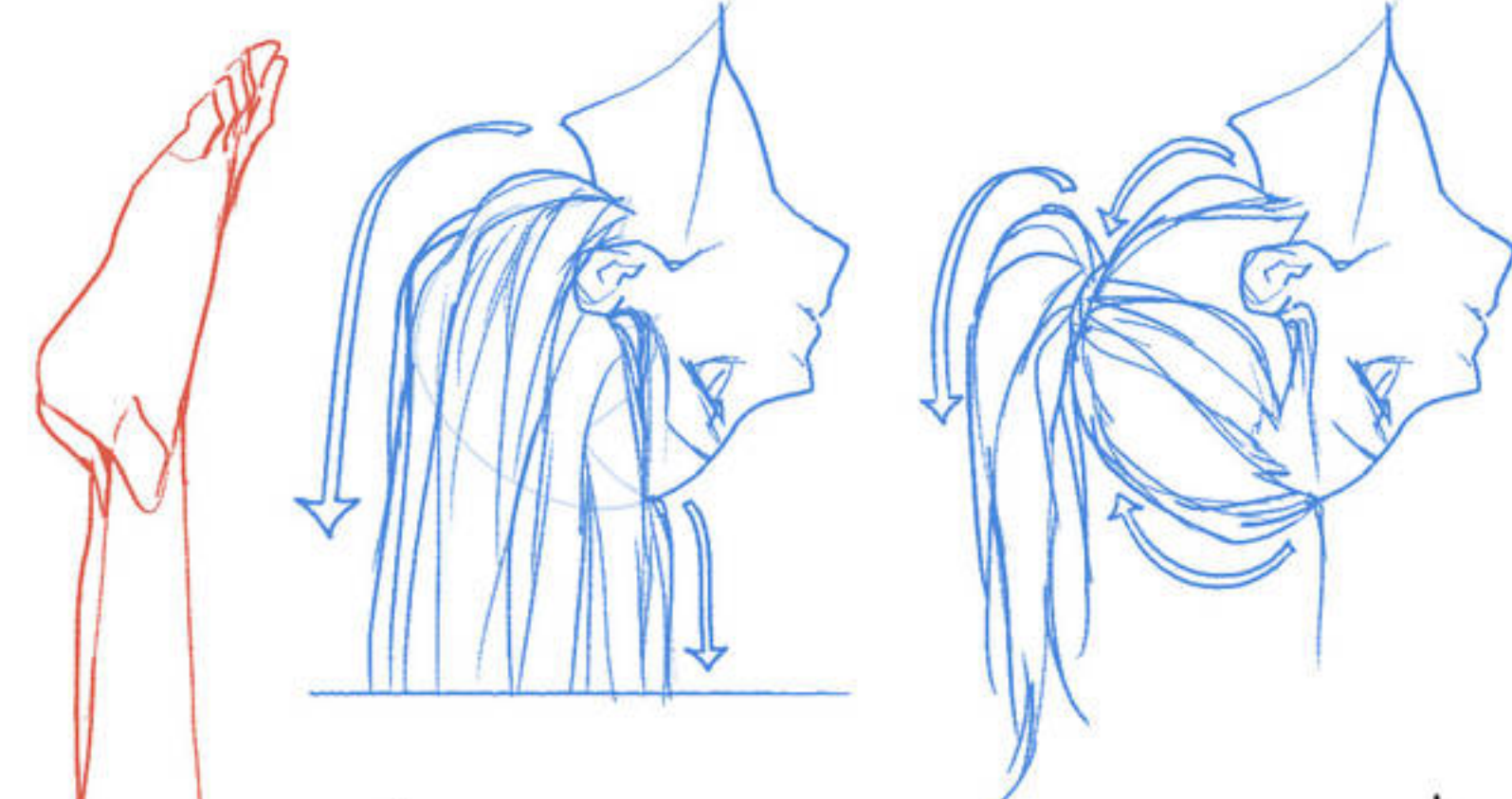


The feet are in the air, so they're made to be comfortable.

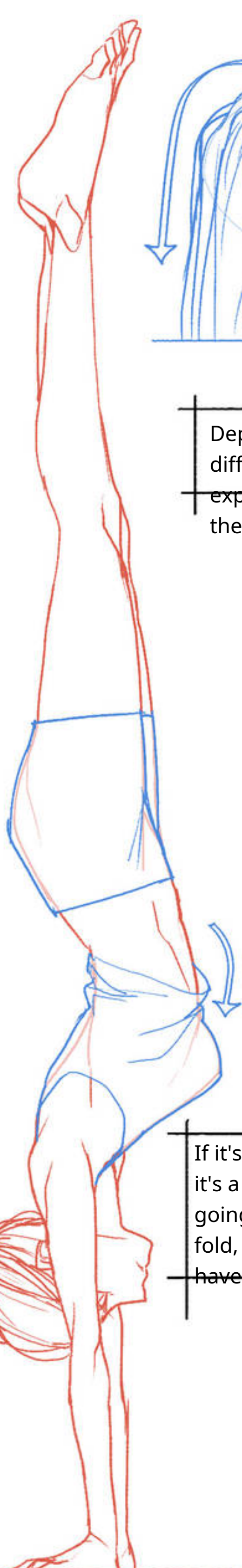


It looks stable if you draw it backwards than if the angle of the leg were to fall down.

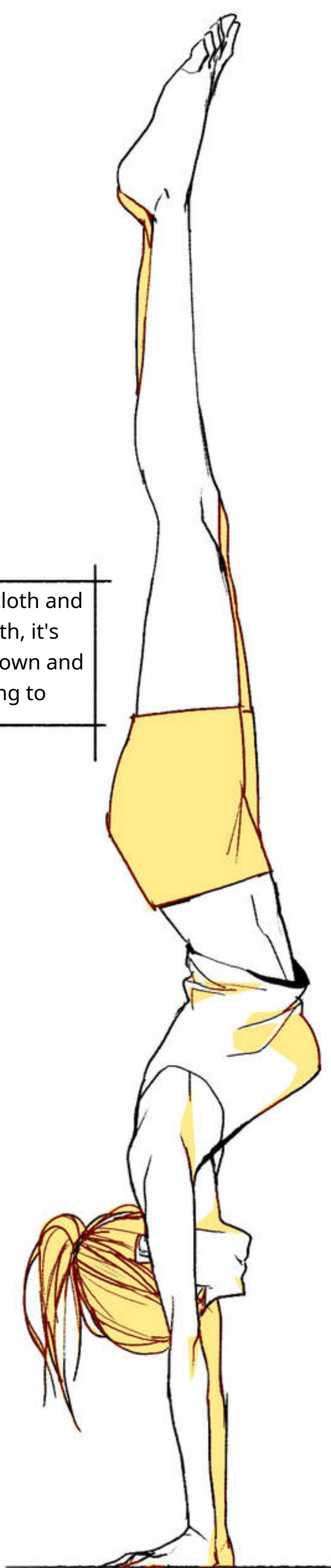




Depending on the style of the hair, there's a difference in the way the expression is expressed, but the principle of gravity is that the hair is pointing downwards.

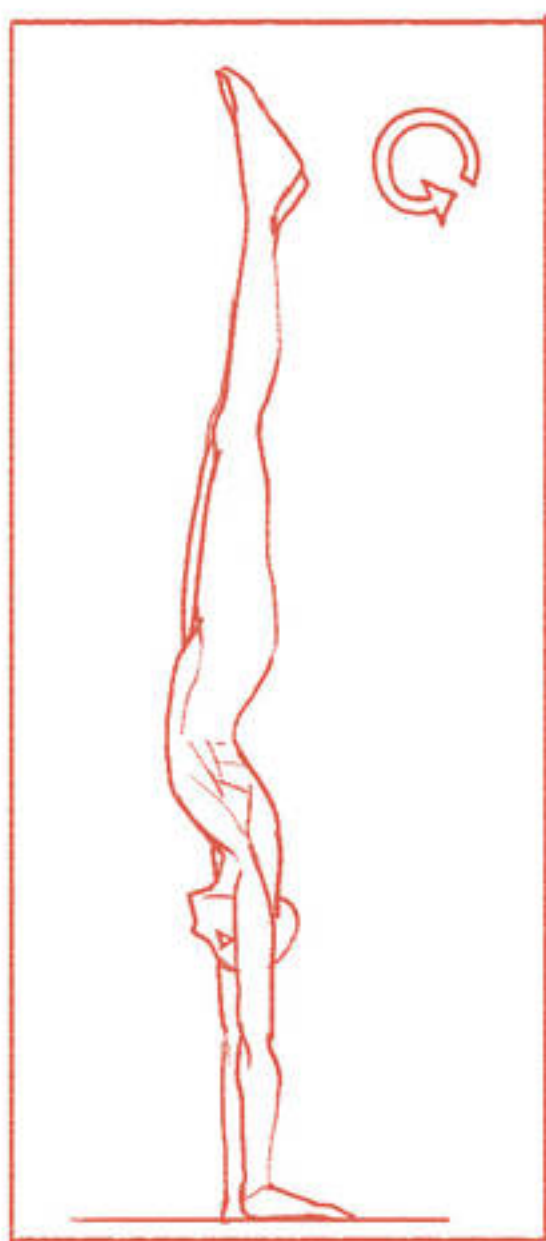
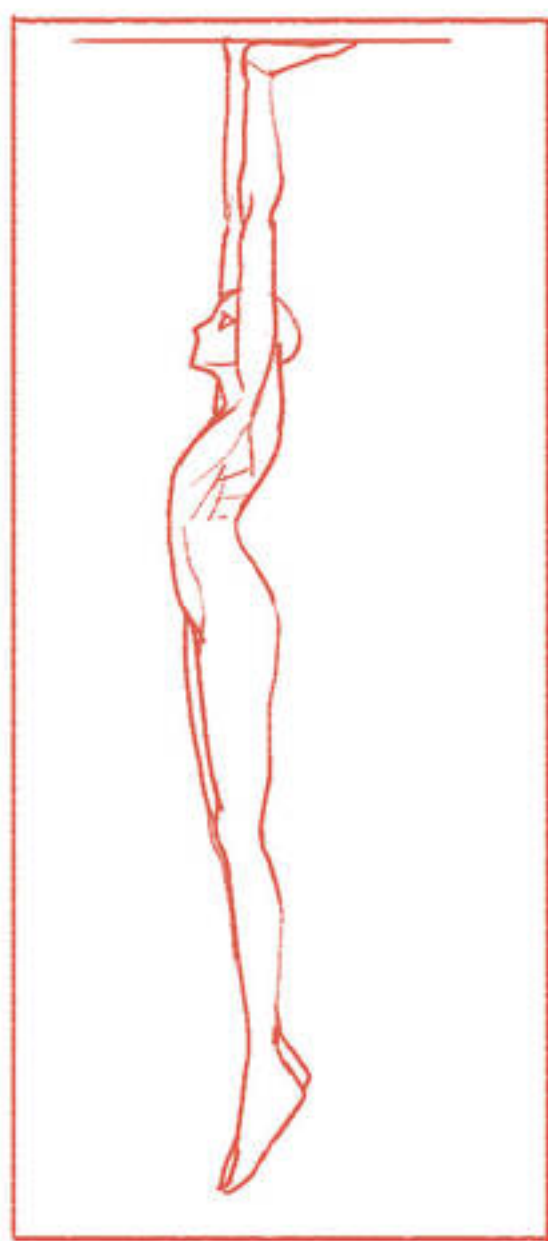


If it's a piece of cloth and it's a piece of cloth, it's going to come down and fold, and it's going to have a wrinkle.



I'll finish with the gift.

I'd like to know the taco author."



It's a more familiar way to draw the character and start it backwards, and then it's an efficient way to draw it.



Key Doint



I'm curious about the wrinkles when I'm wearing IQ and lifting my arms.

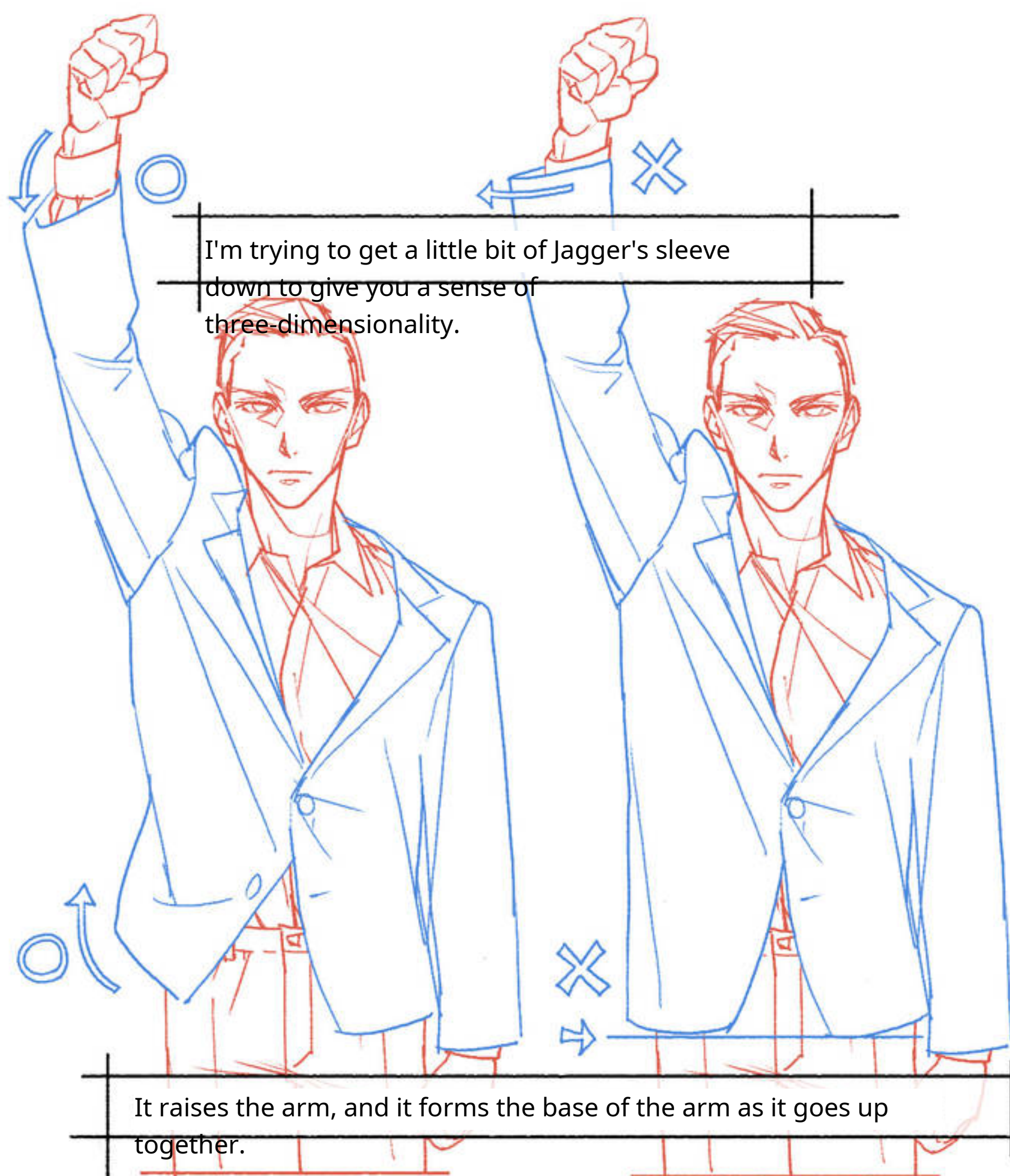
If you don't have seven-and-a-half arms, if you don't have one, you'll have to look at the folds of your clothes.



I'm drawing my arms around my body, and then I'm painting my body to taste it, because of the force I'm pulling, and I'm creating a fold of clothes based on my shoulders.



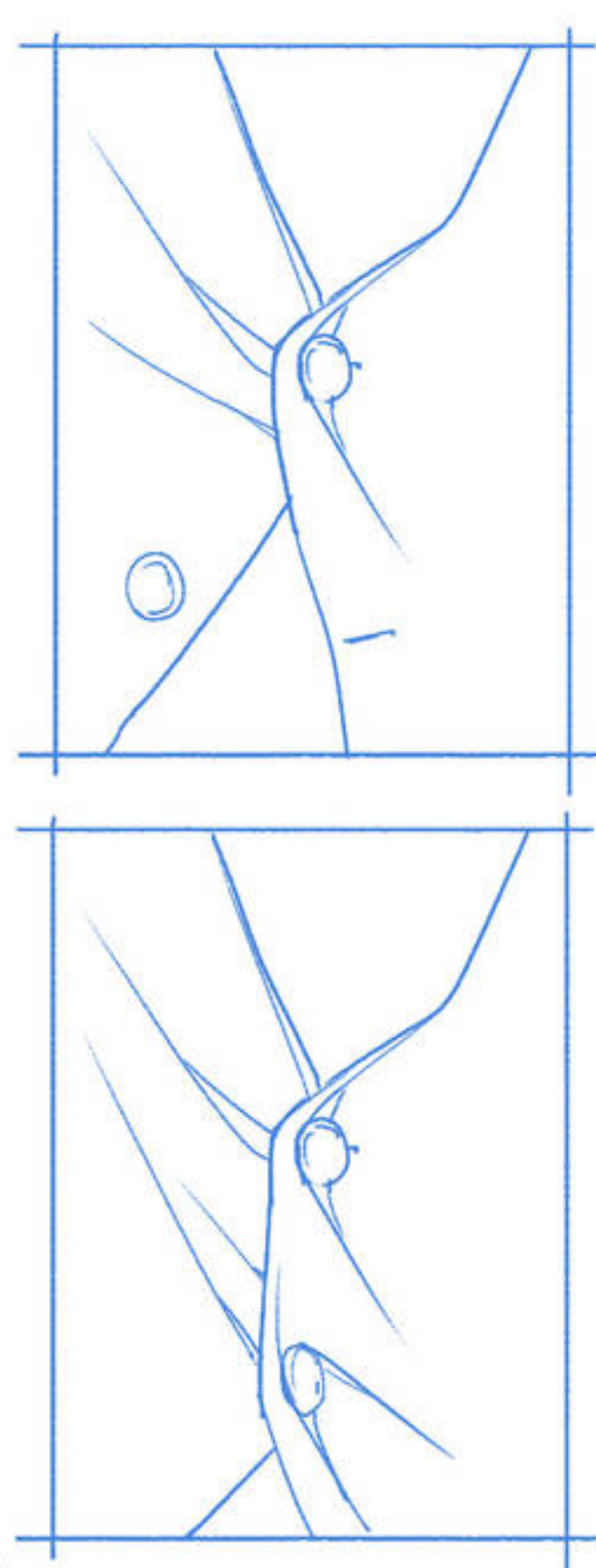
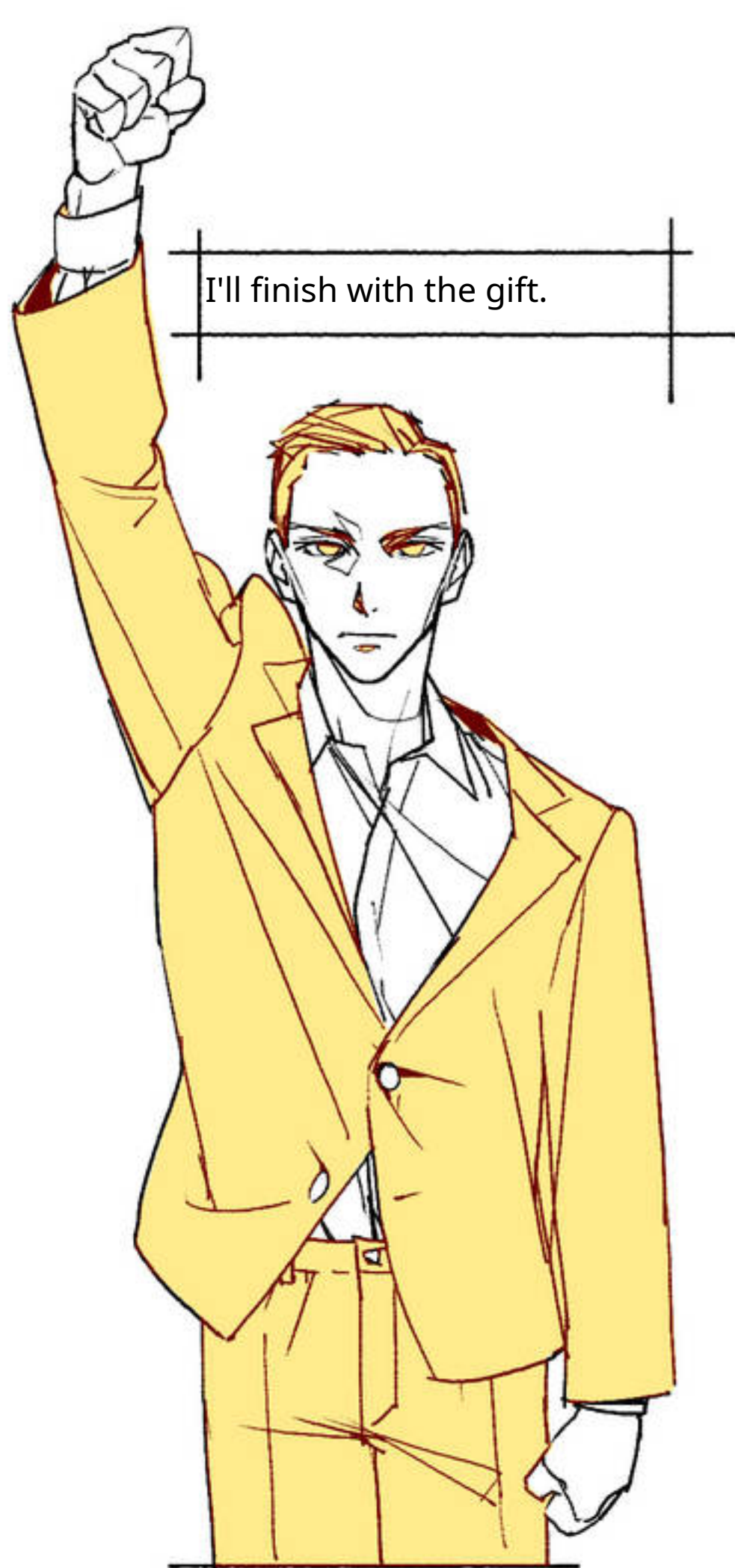
With the material and thickness of the material, it's a dance to draw less than the folds of your clothes, so that you don't notice the wrinkles on your shoulders, and the buttons on your buttons.



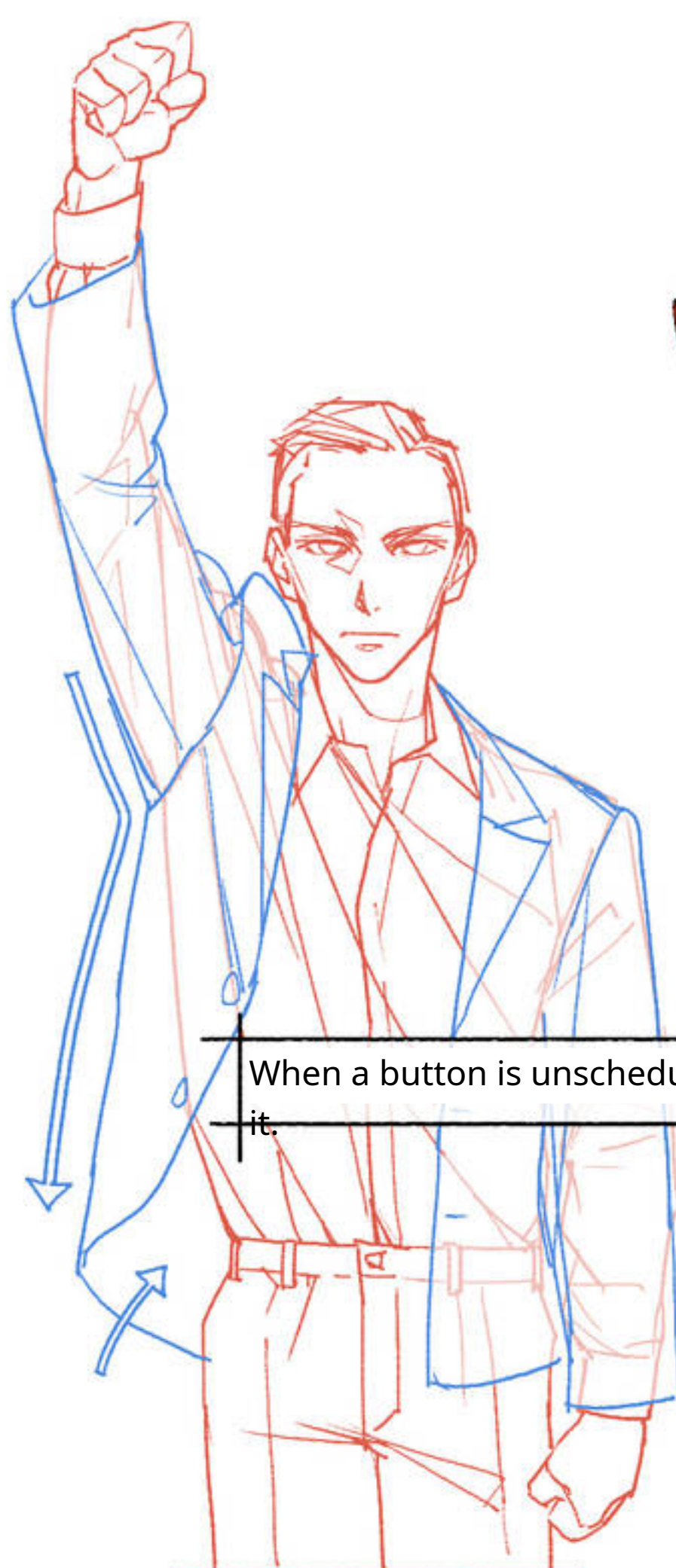
I'm trying to get a little bit of Jagger's sleeve down to give you a sense of three-dimensionality.

It raises the arm, and it forms the base of the arm as it goes up together.

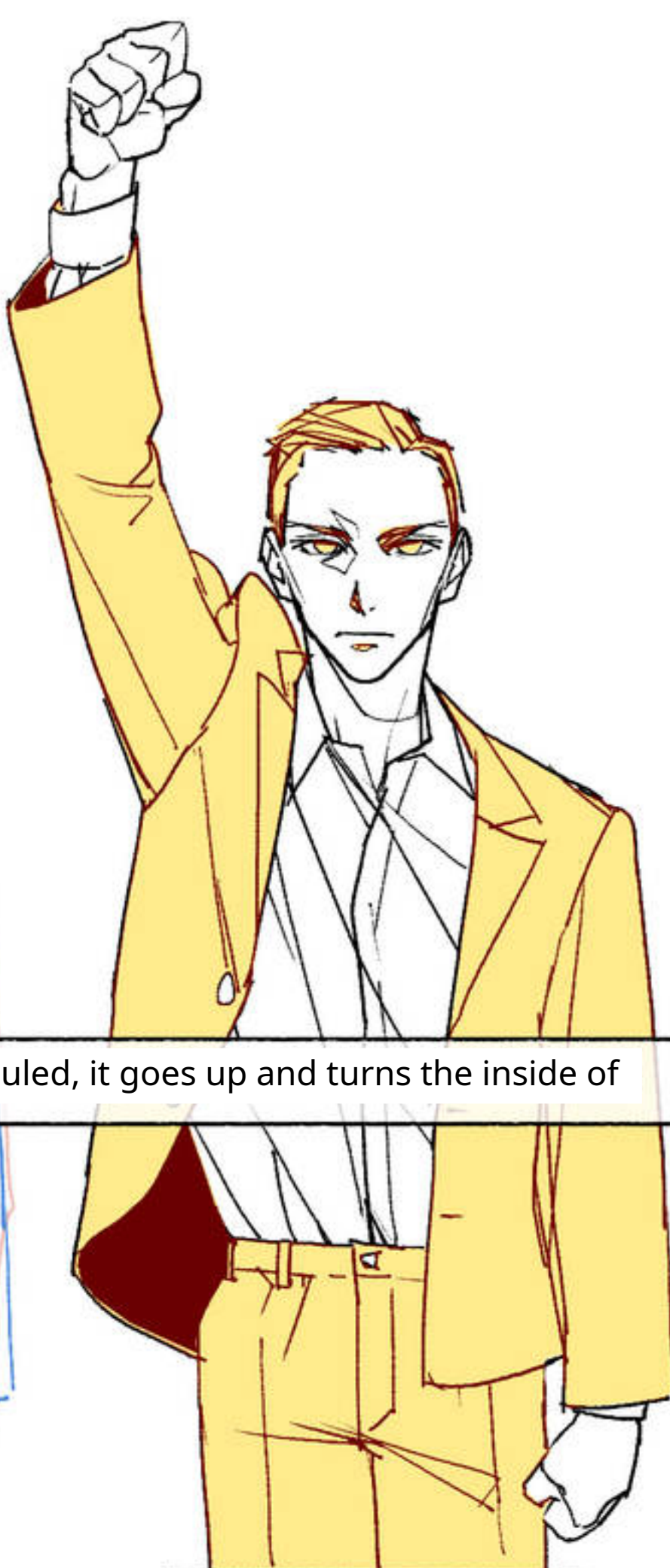




Notice the wrinkles that vary with the number of lock buttons and combine them to represent the desired direction



When a button is unscheduled, it goes up and turns the inside of it.



I'd like to know the taco author."

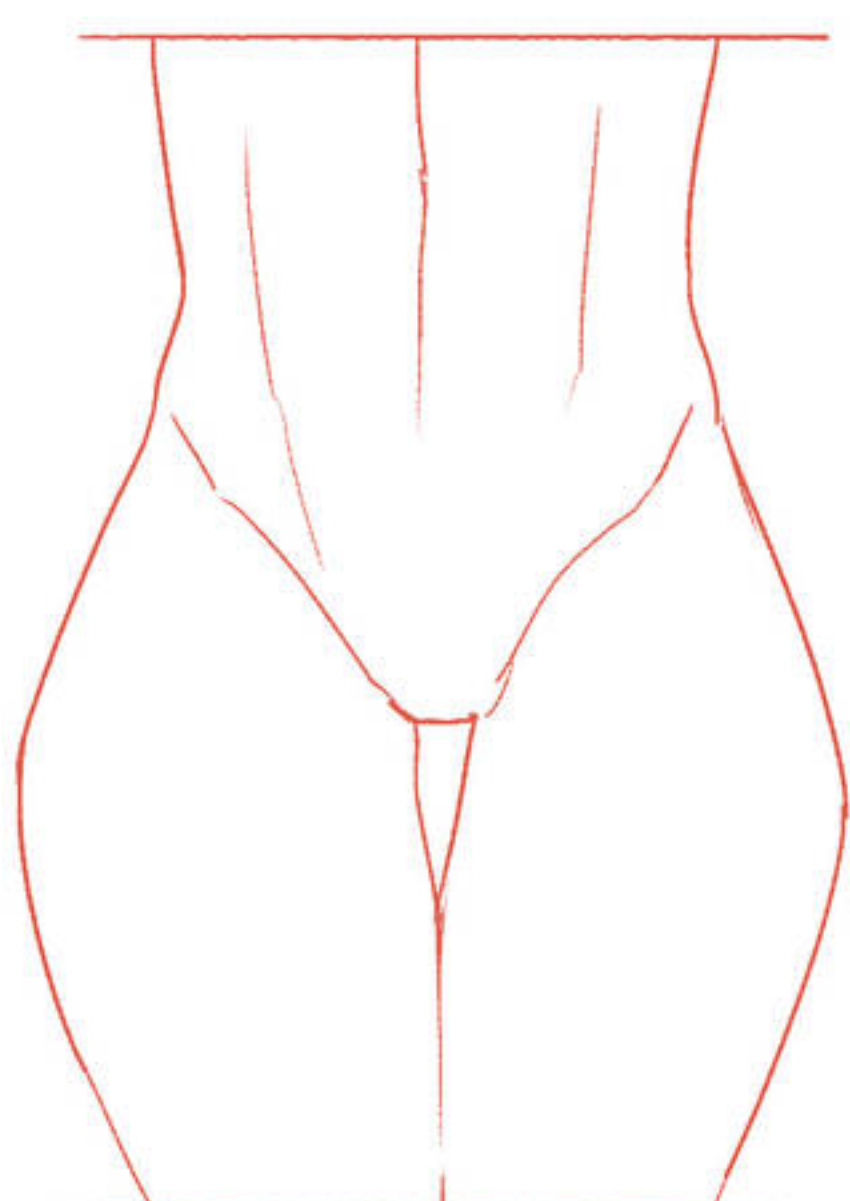


Depending on the angle at which the arm goes up, the mills of Jagit are also named up, so they can maintain unity.



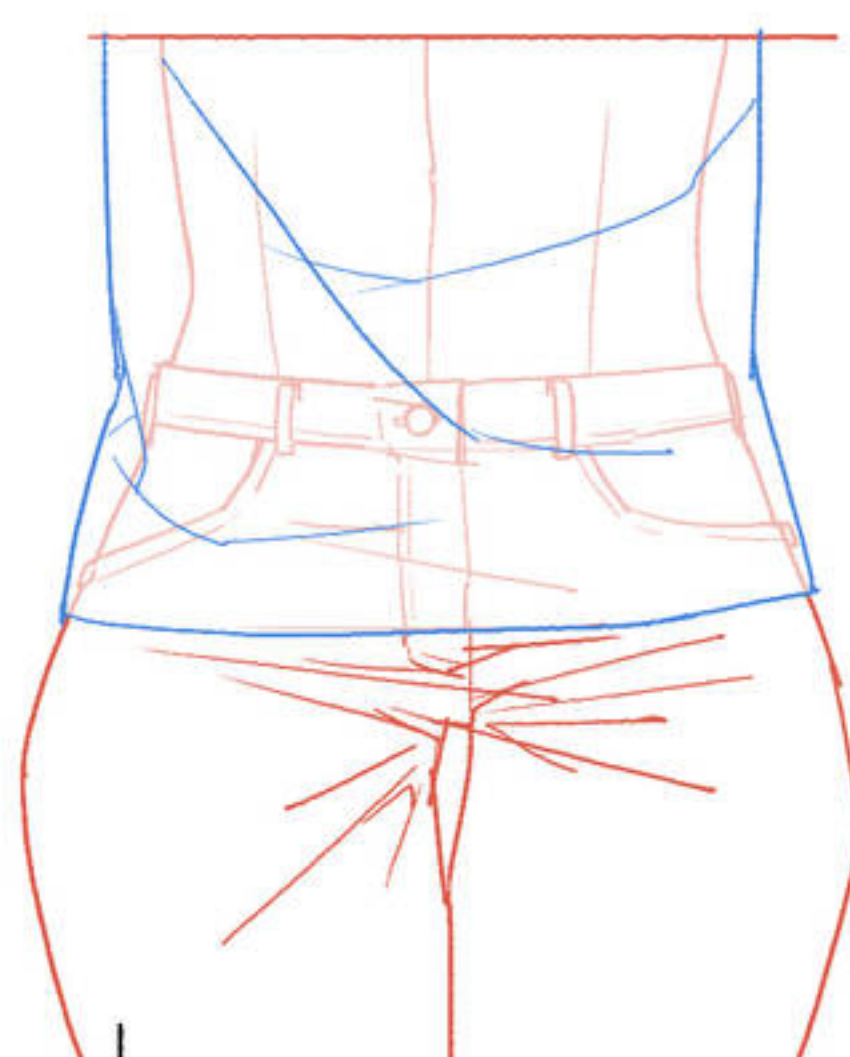
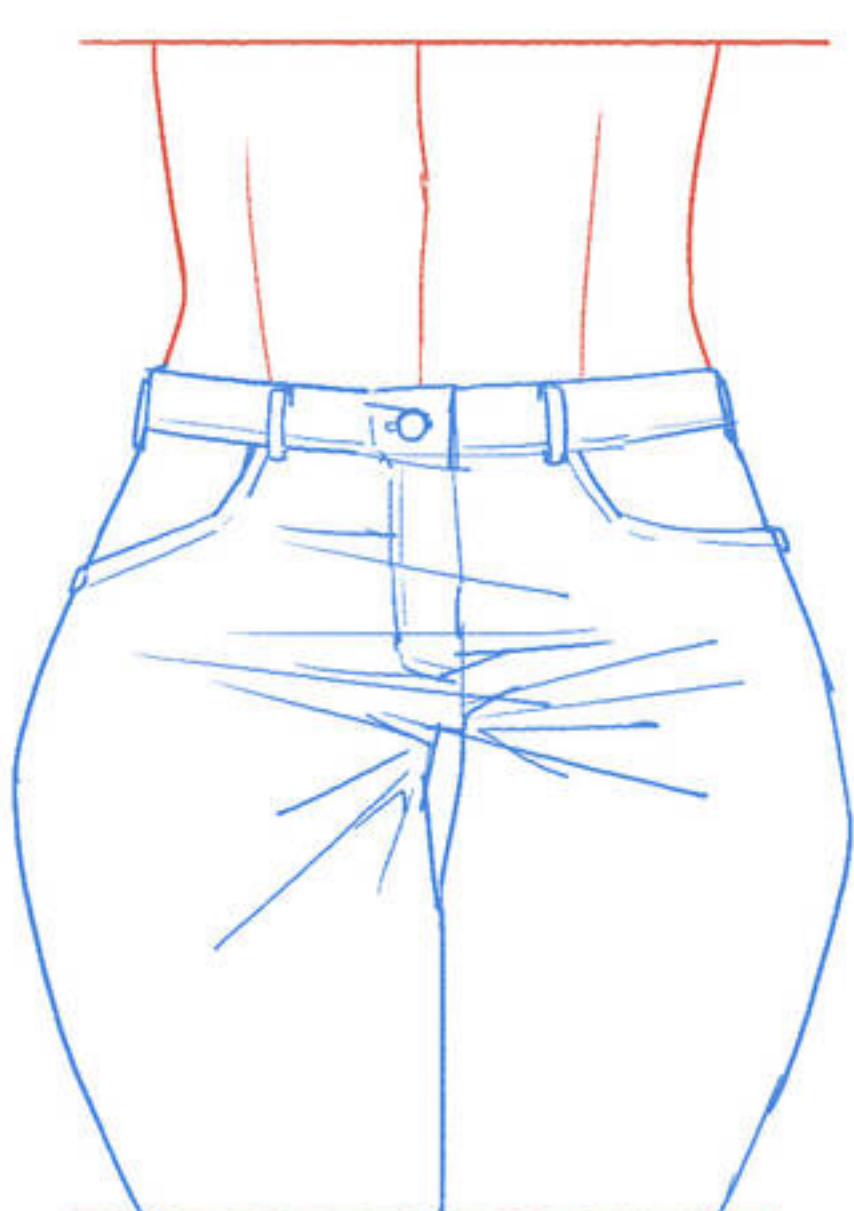
Key Doimt



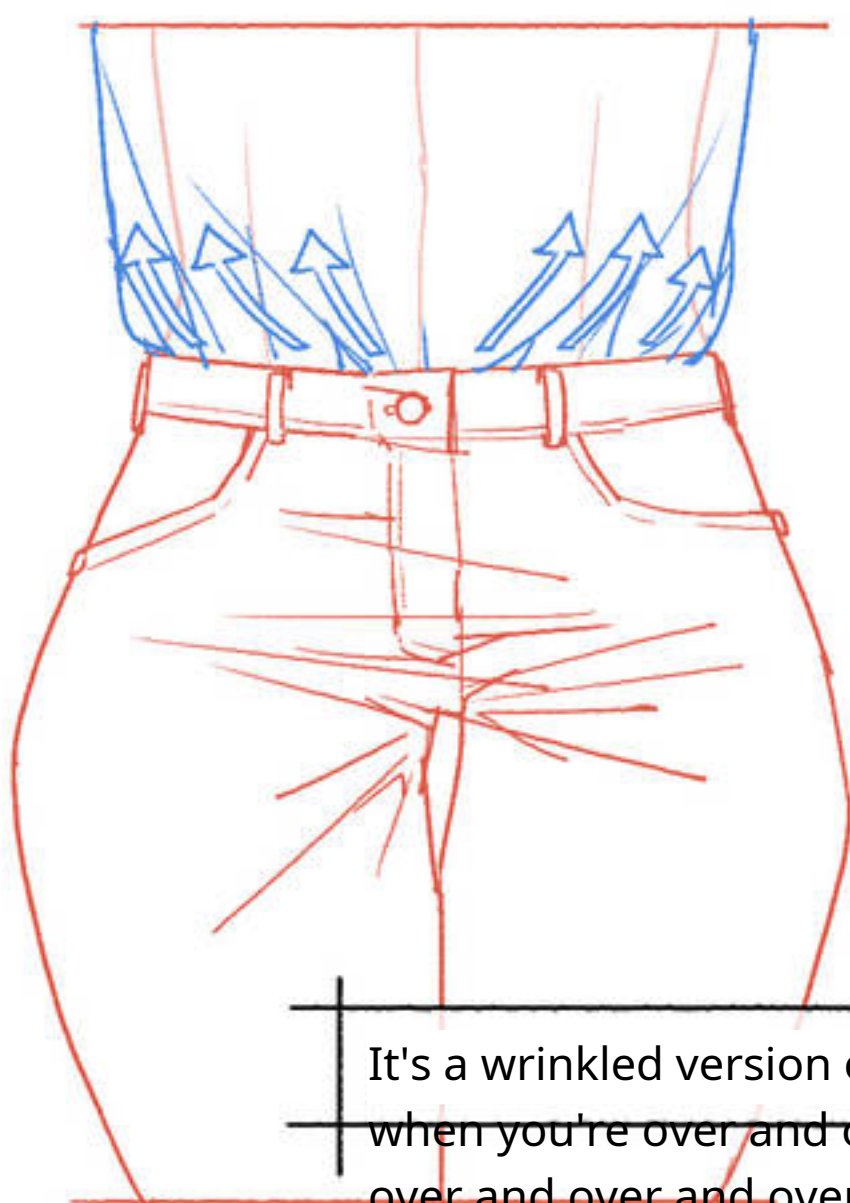
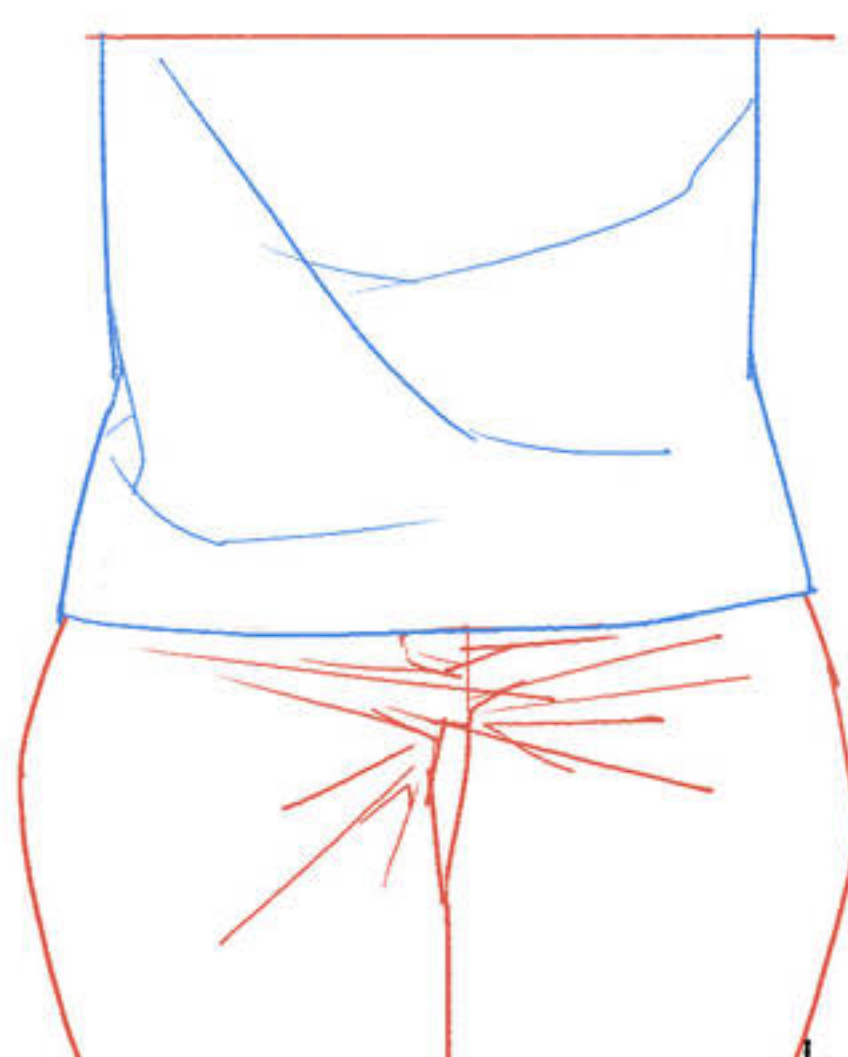


It's a body frame of waist and pelvis.

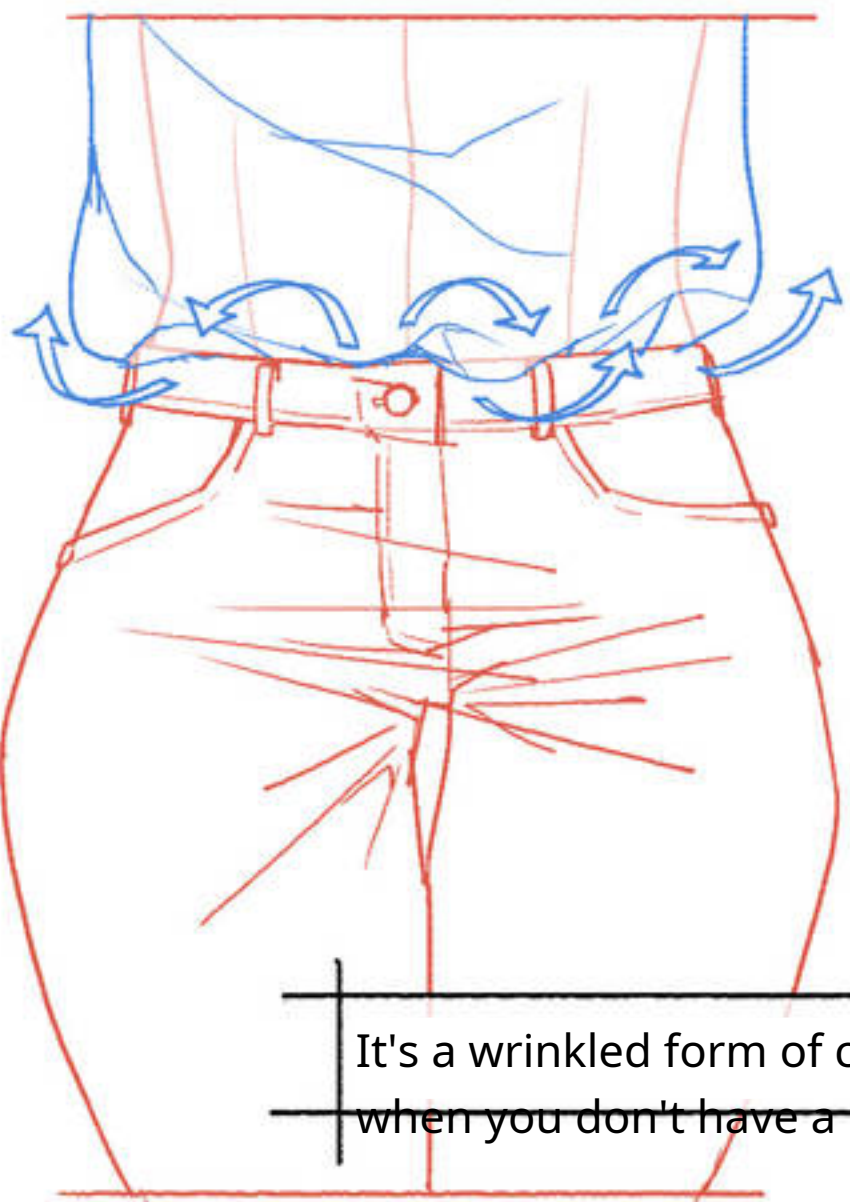
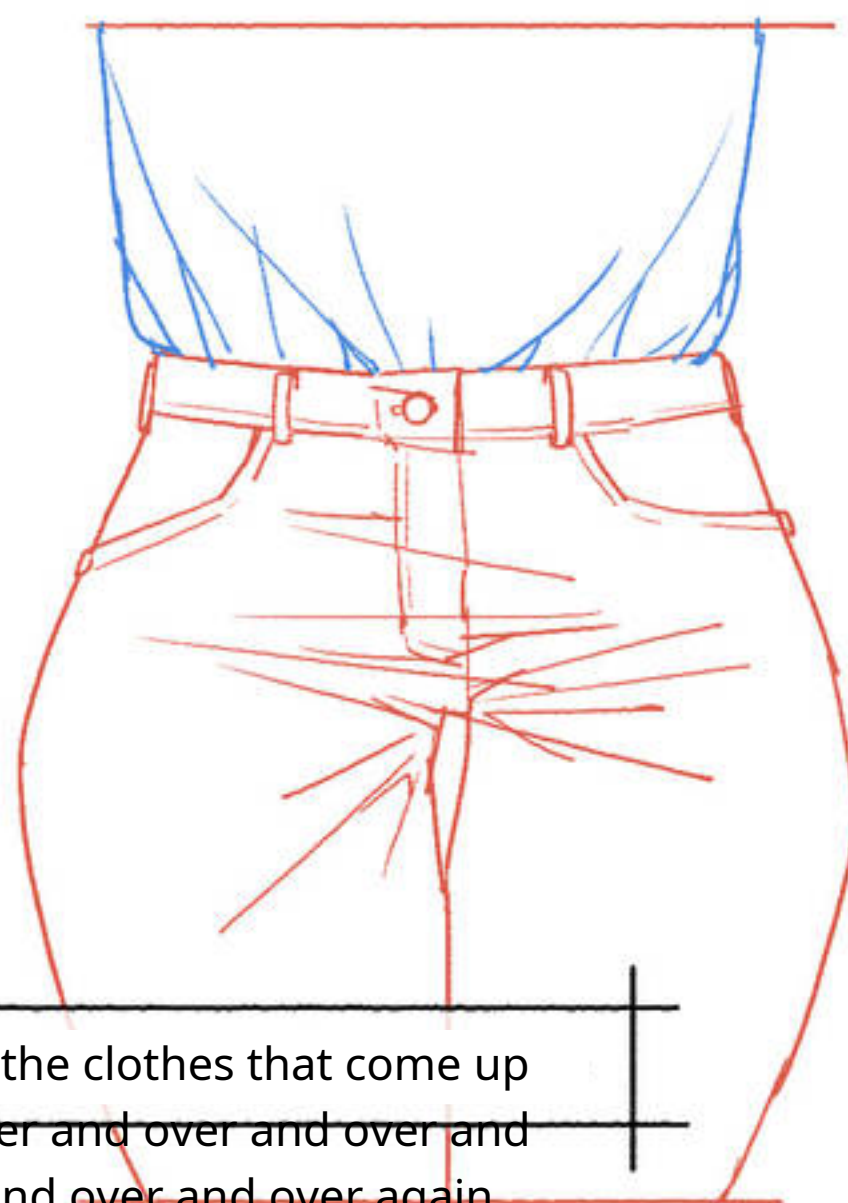
I'm going to draw a pair of pants for you, and I'm going to change the way you feel about the quality and design of your pants.



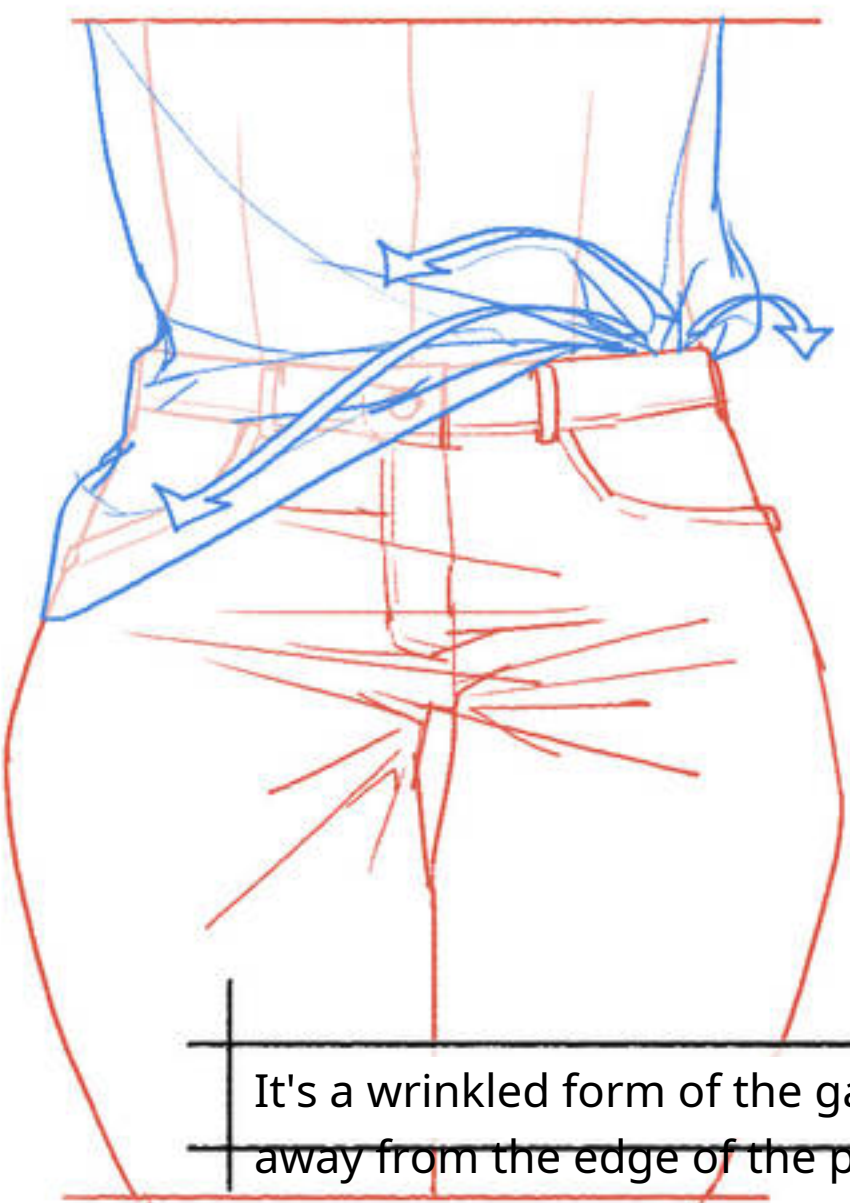
I'm gonna have to check and draw how long before I put it in my pants.



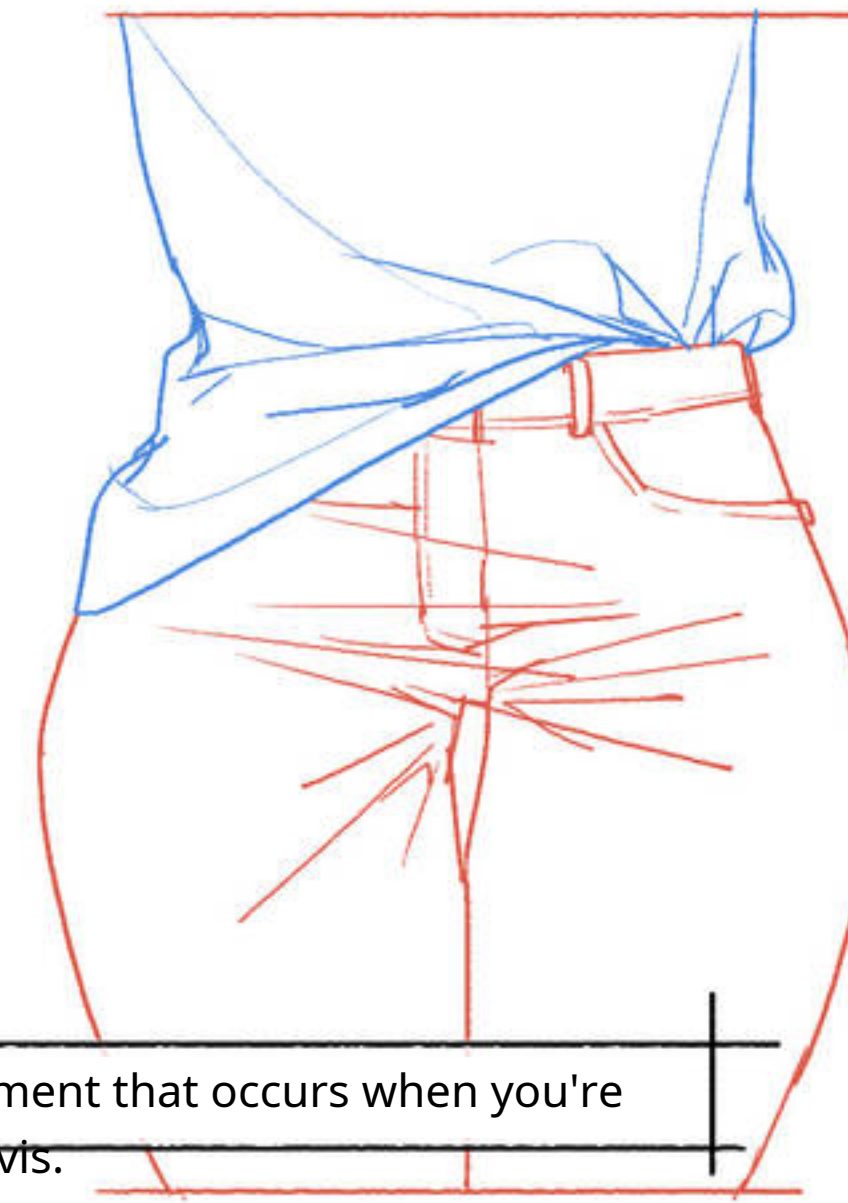
It's a wrinkled version of the clothes that come up when you're over and over and over and over and over and over and over and over and over and over and over and over again.



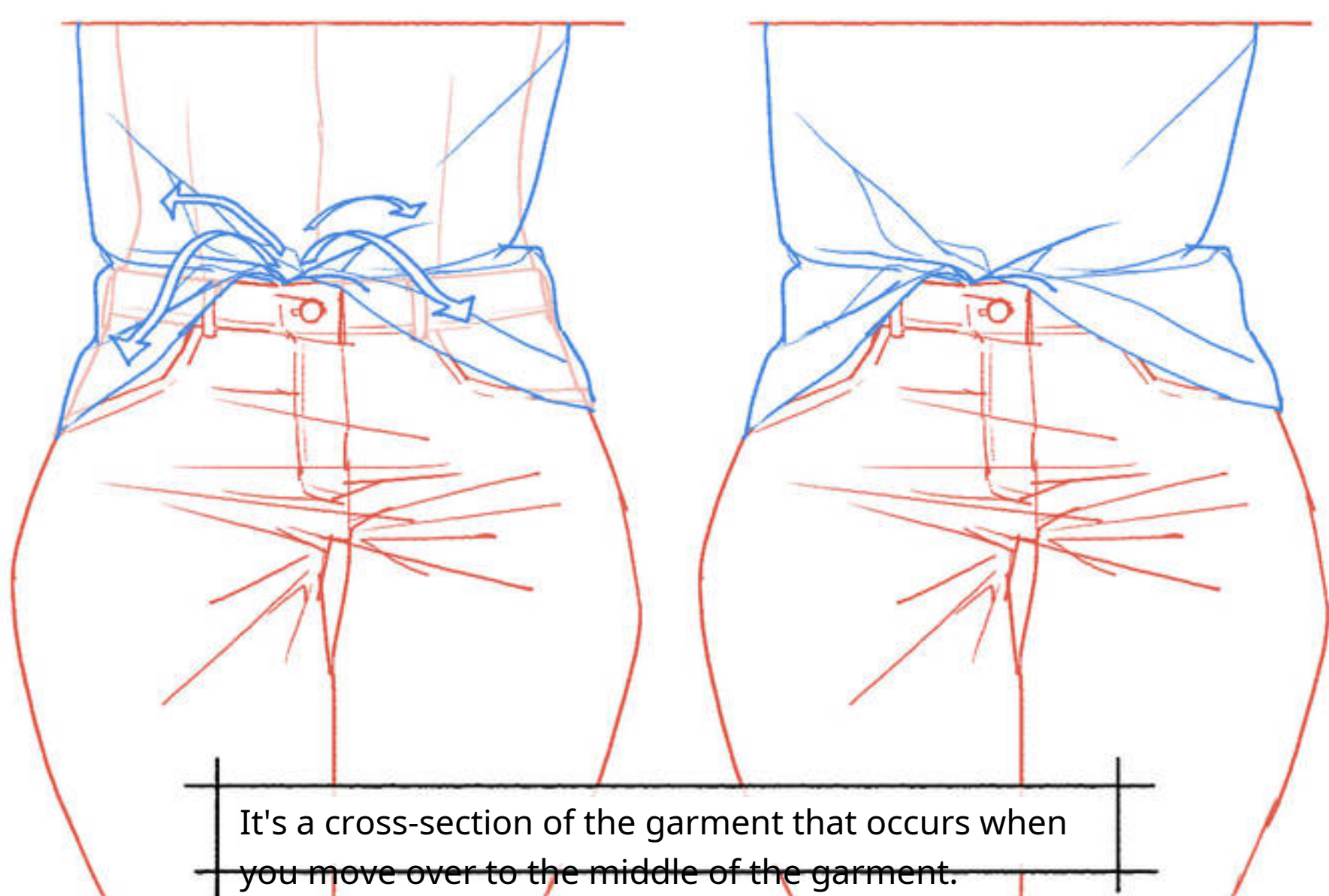
It's a wrinkled form of clothes that comes out when you don't have a lot of clothes.



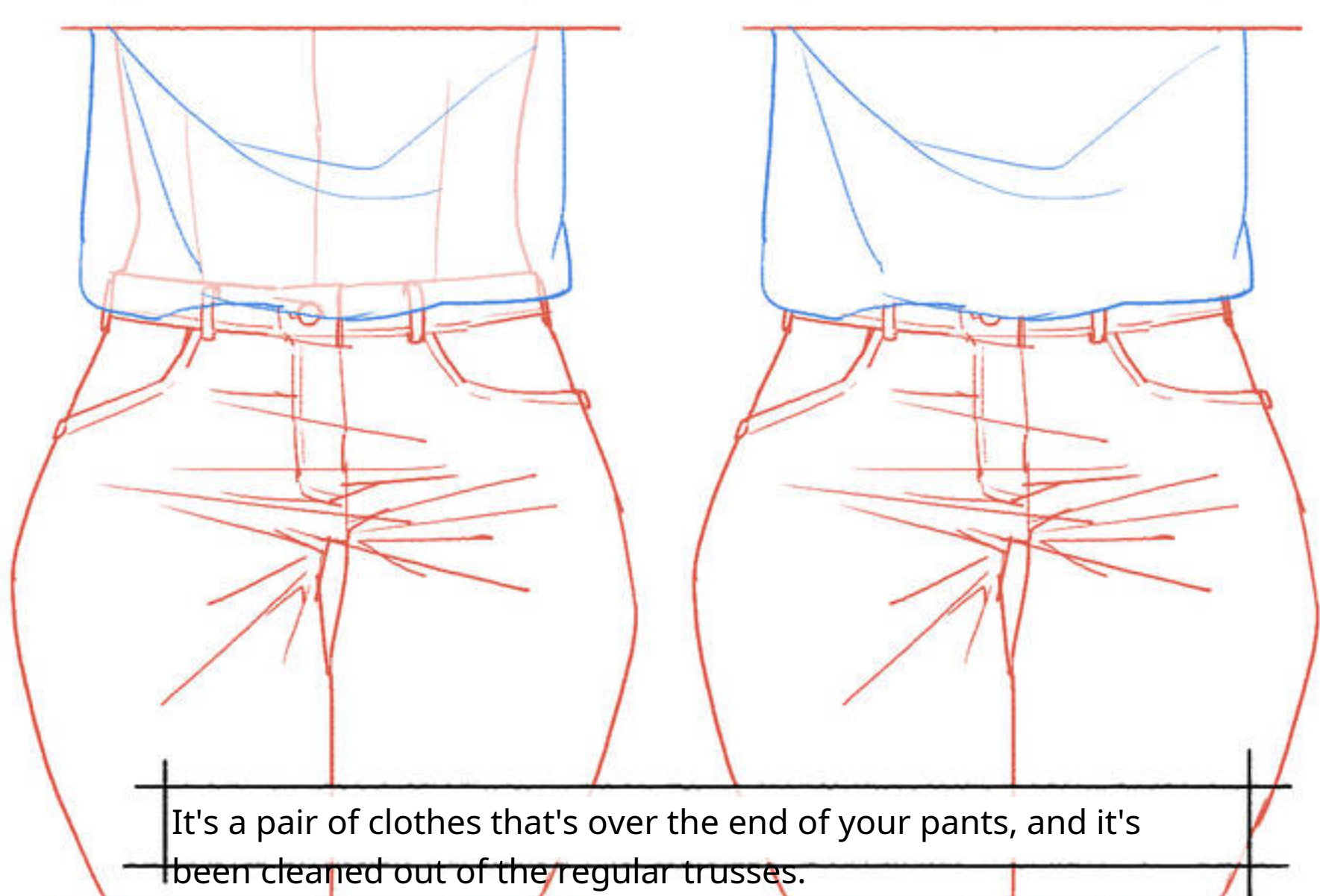
It's a wrinkled form of the garment that occurs when you're away from the edge of the pelvis.



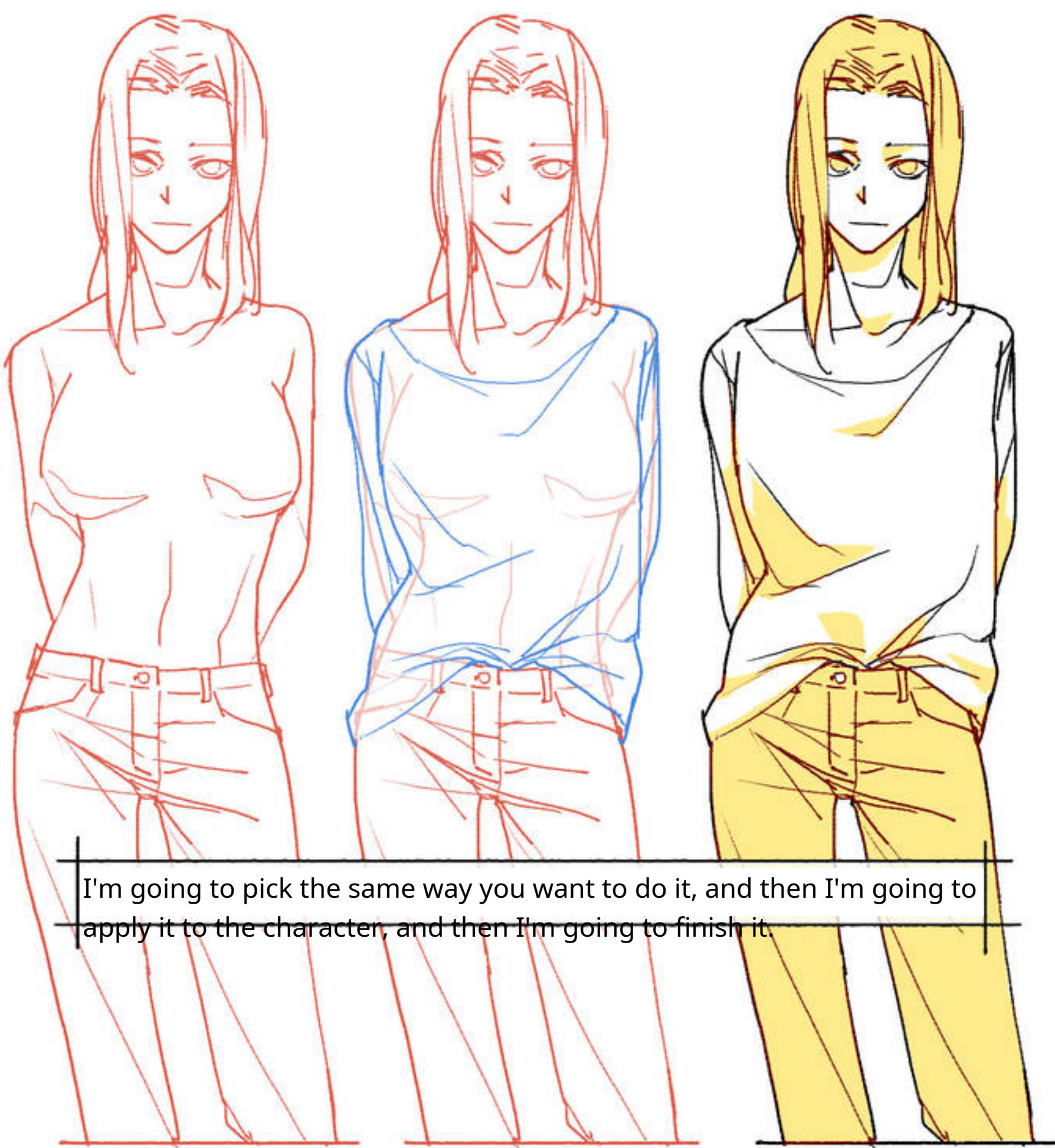




It's a cross-section of the garment that occurs when you move over to the middle of the garment.

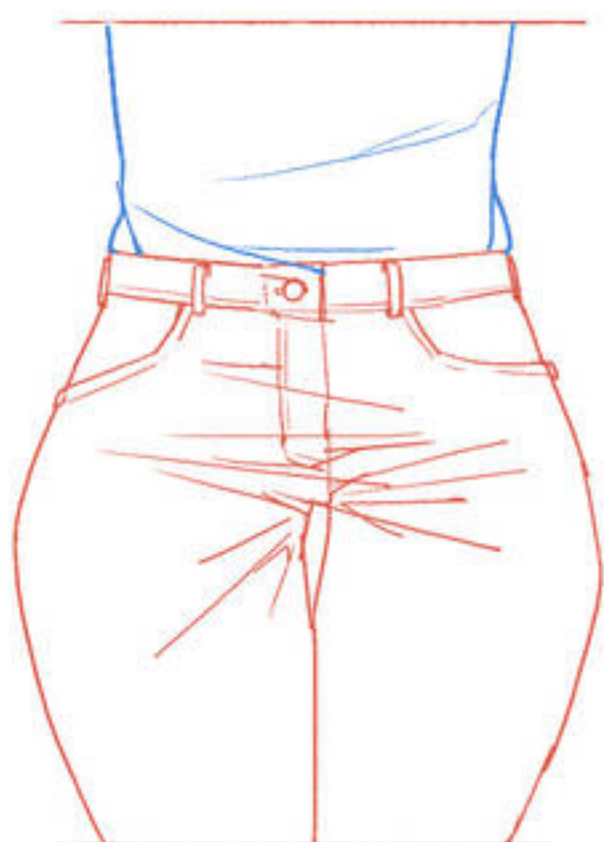
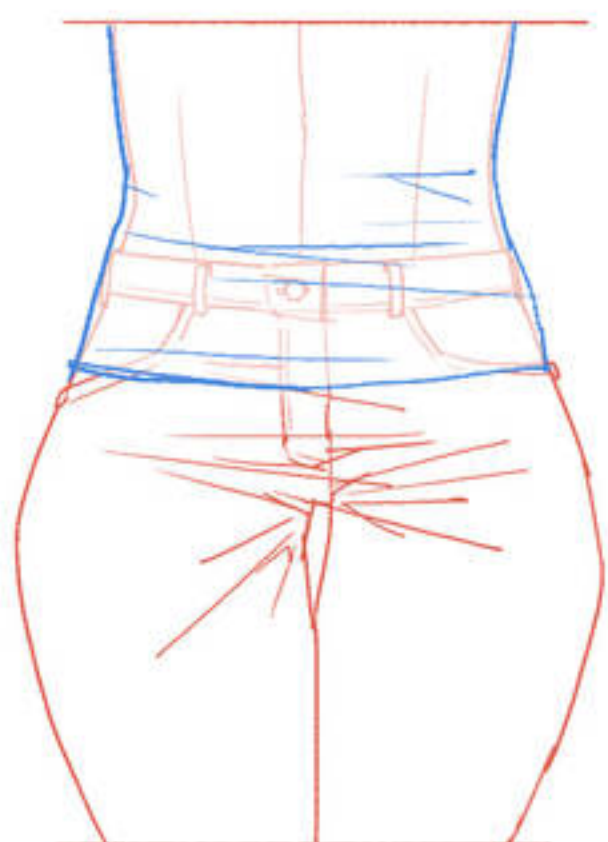


It's a pair of clothes that's over the end of your pants, and it's been cleaned out of the regular trusses.



I'm going to pick the same way you want to do it, and then I'm going to apply it to the character, and then I'm going to finish it.

I'd like to know the taco author."



In the case of the clothes that stick to the body, they're drawn in a normal form, without any radical effect when you move over your pants.

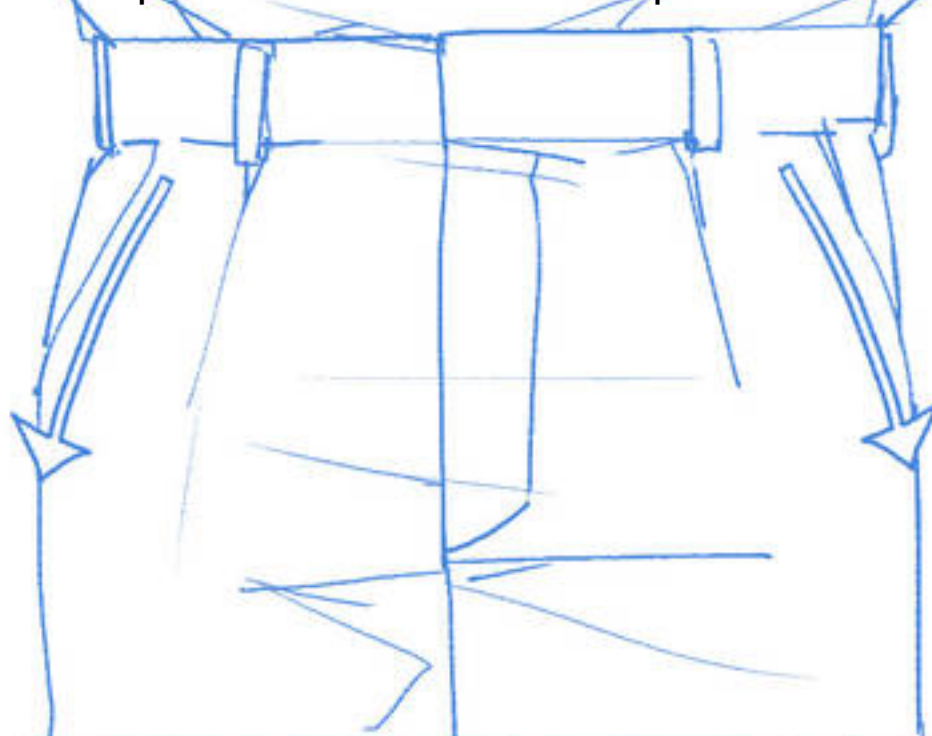


Key Doimt

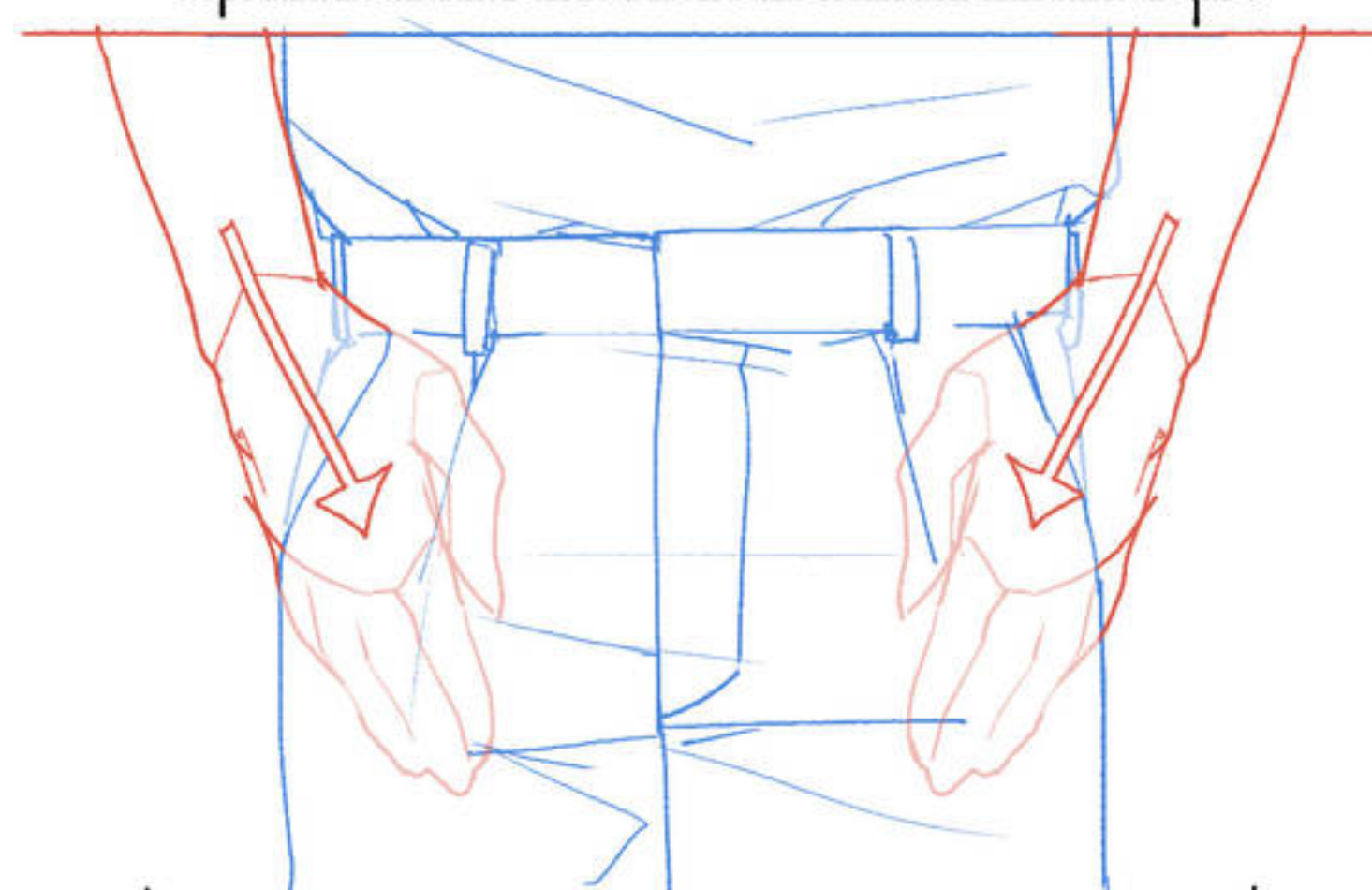


What are the wrinkles when you're not handing it out in your IQ pocket?

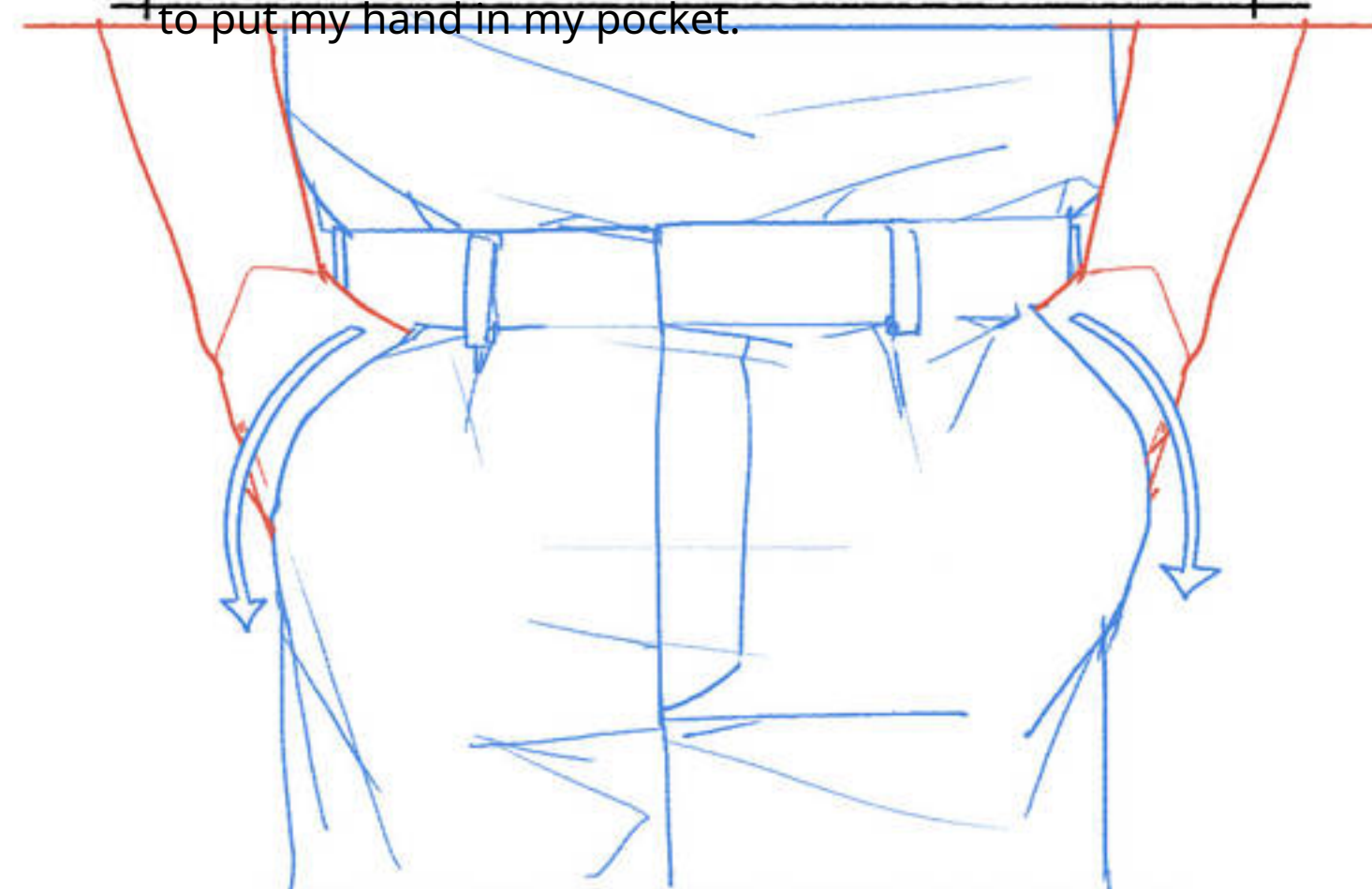
Depending on the structure and design of the pants, there may be differences in the position and flow of the pocket



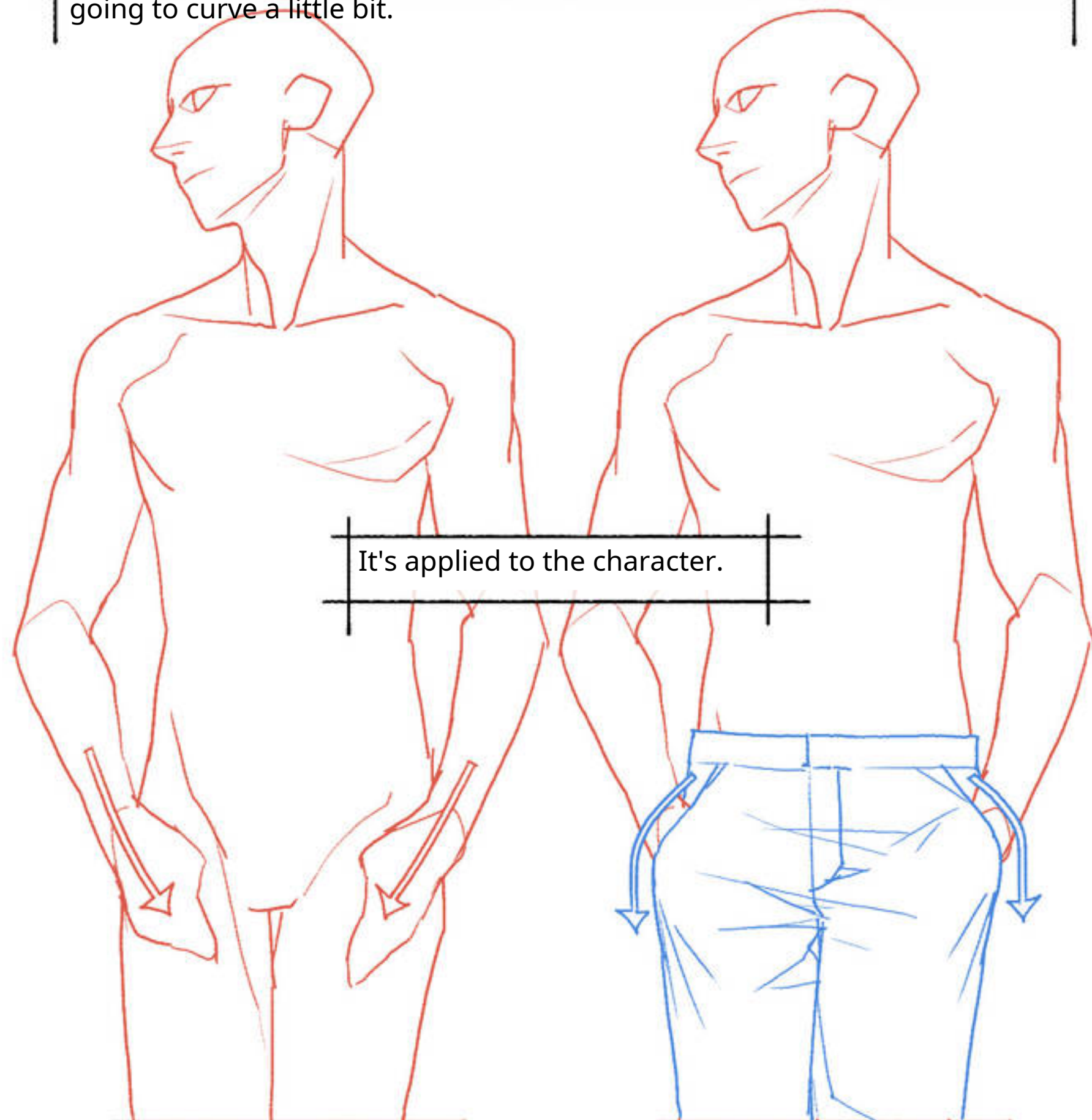
Check the pocket line in front of you.



I'm going to make an angler in my arm, and I'm going to put my hand in my pocket.

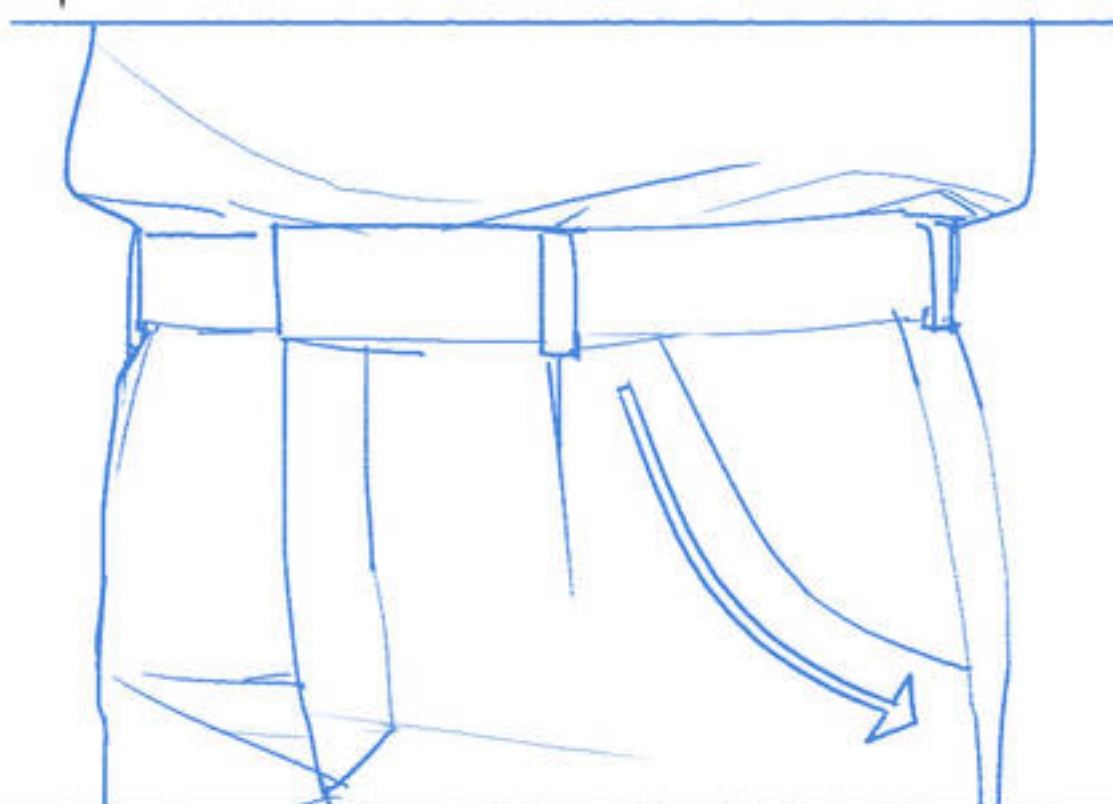


And as the volume of your hand goes into your pocket, your pocket is going to curve a little bit.

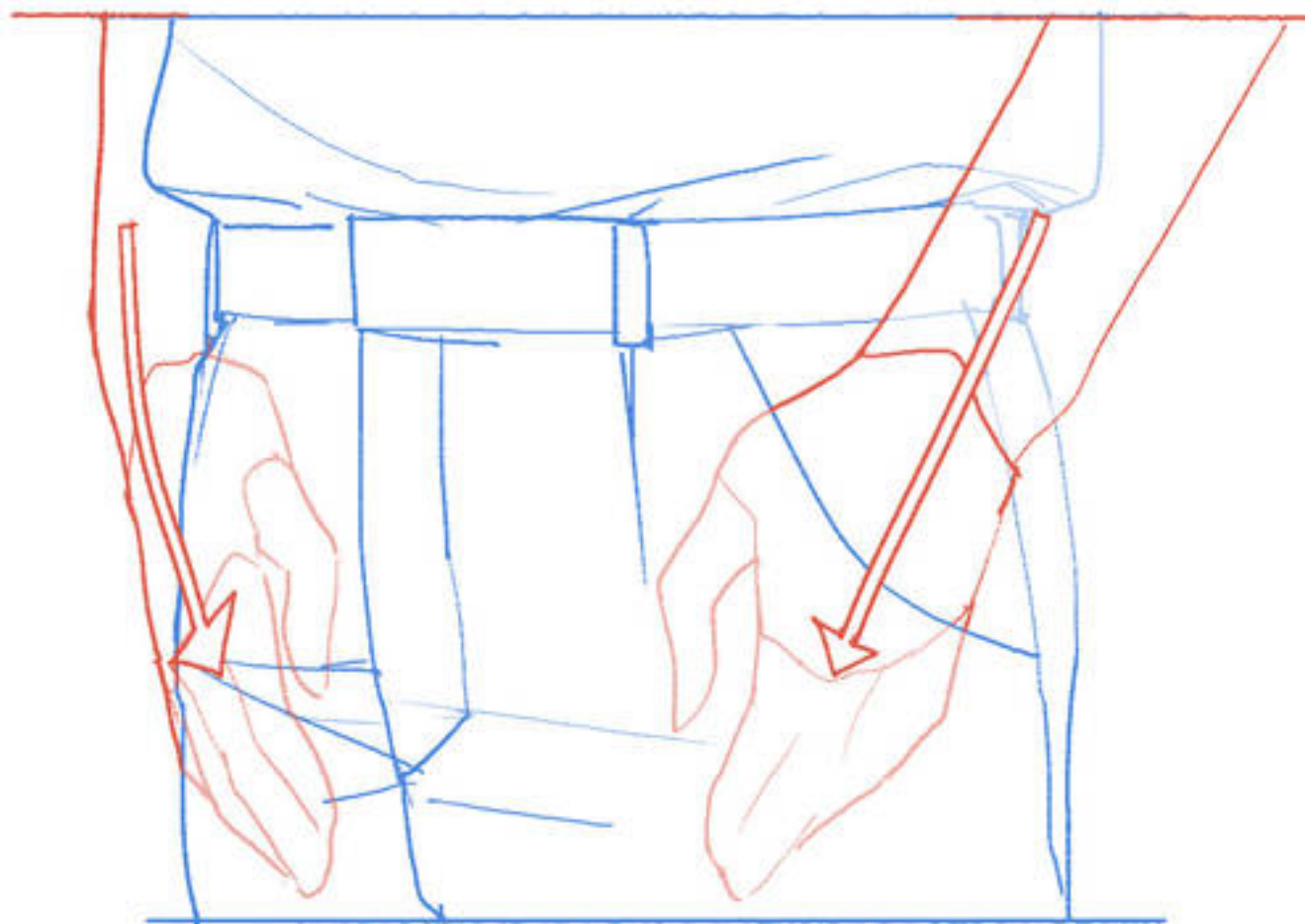


It's applied to the character.

The hand that goes into the pocket will only give you a rough shape and position and give you a full view of the pocket line.

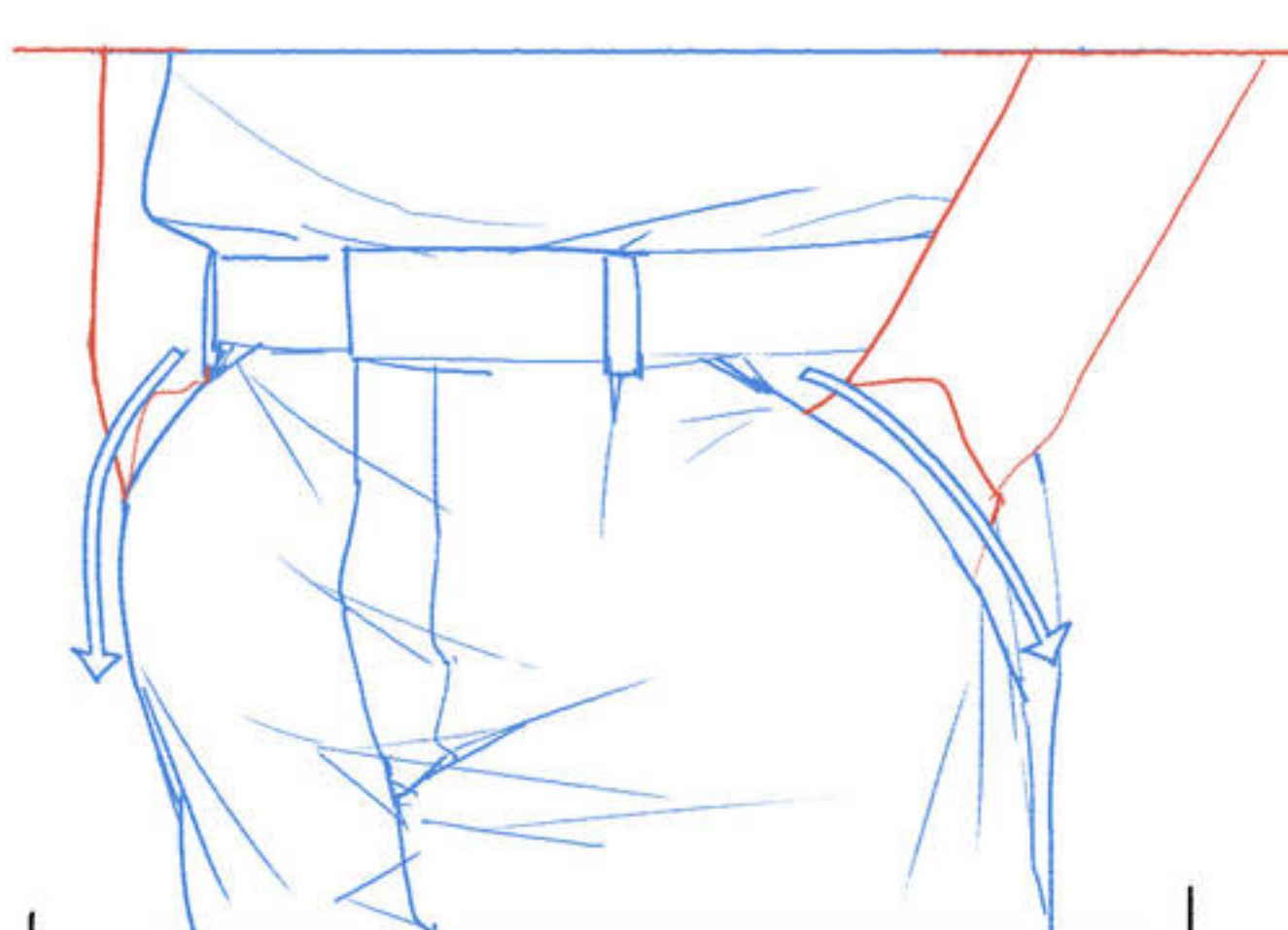


So let's check the pocket line that we saw on the half-circuit side, so we can only see one side by angle.

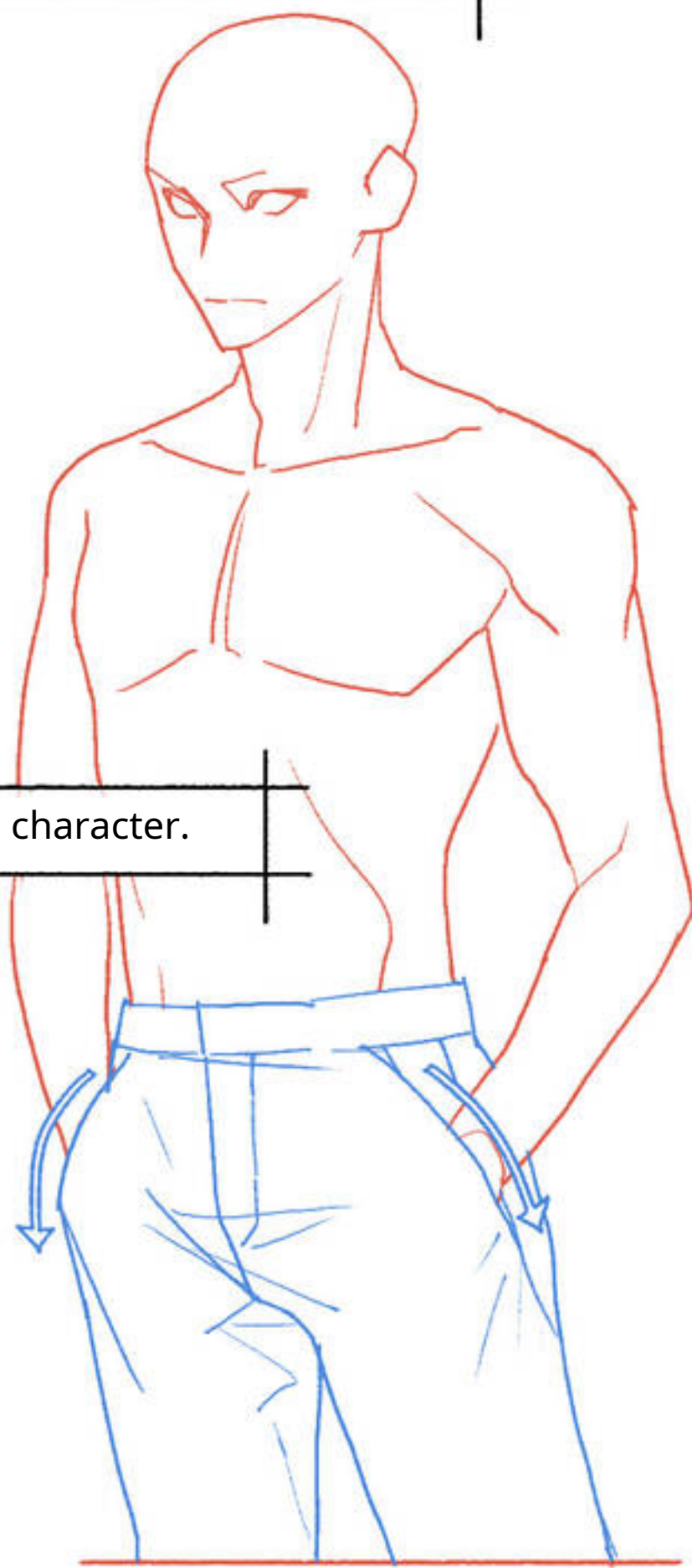
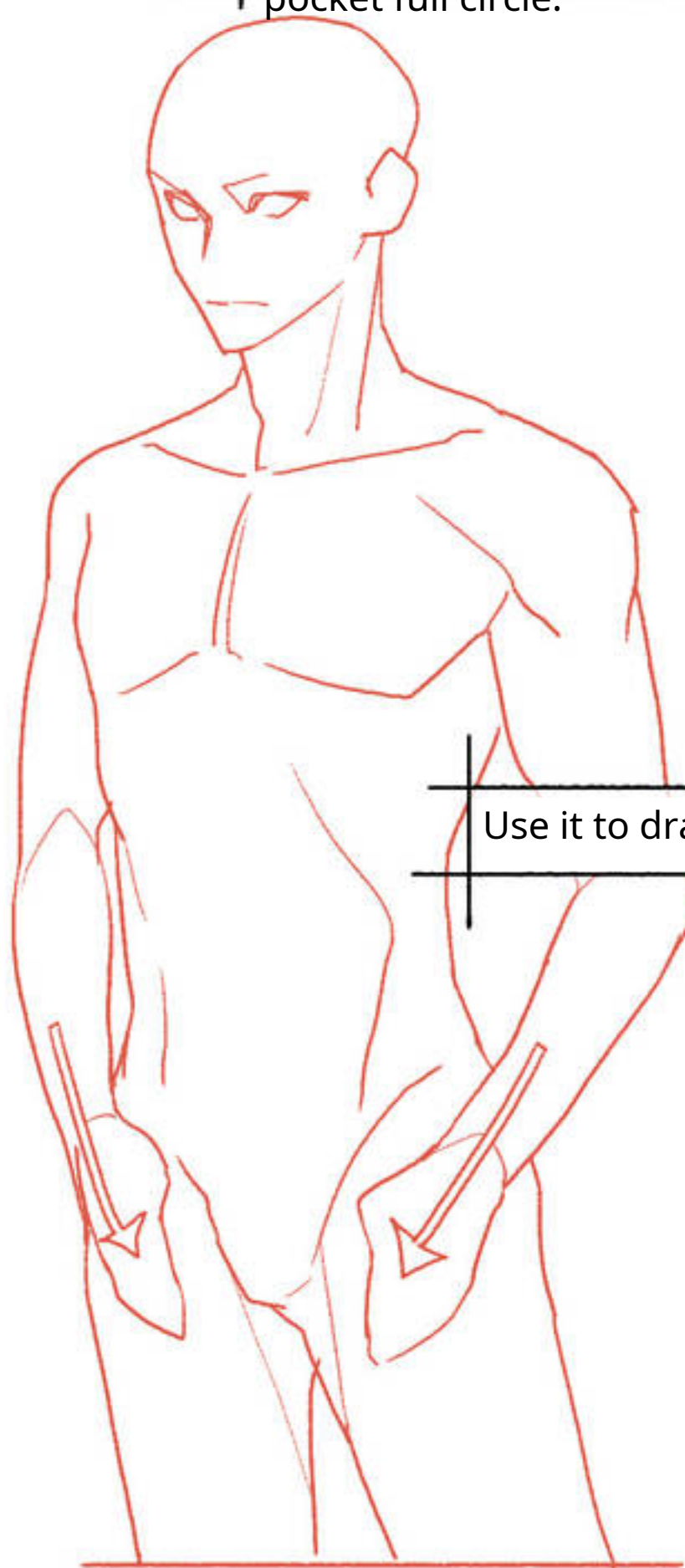


It's a half-circuit, so notice that there's a difference in the angle of both arms, so I'm going to go over in my pocket



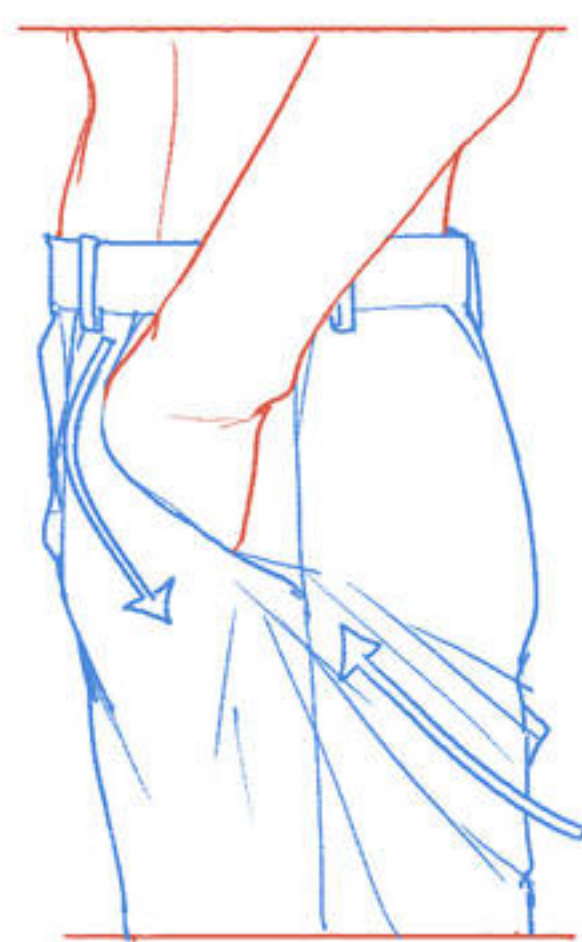
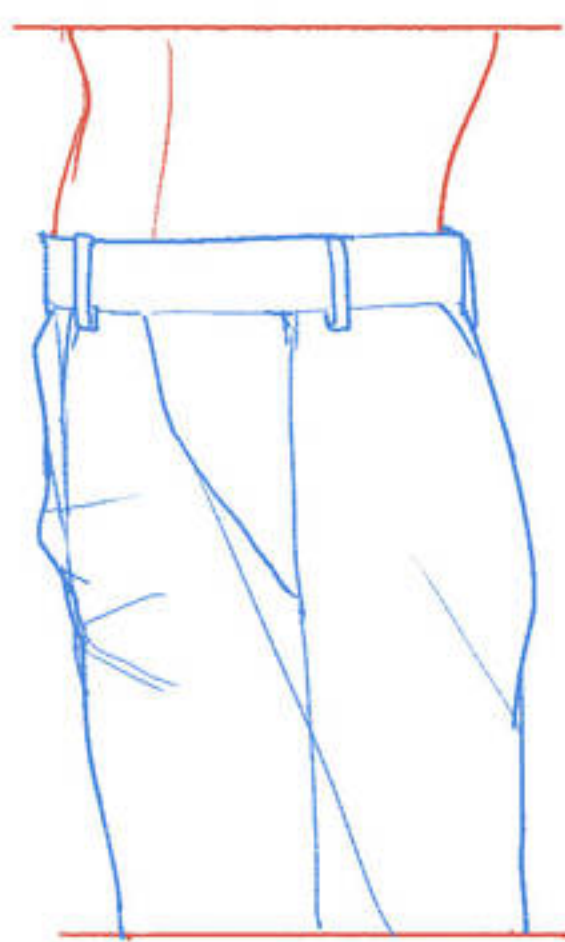
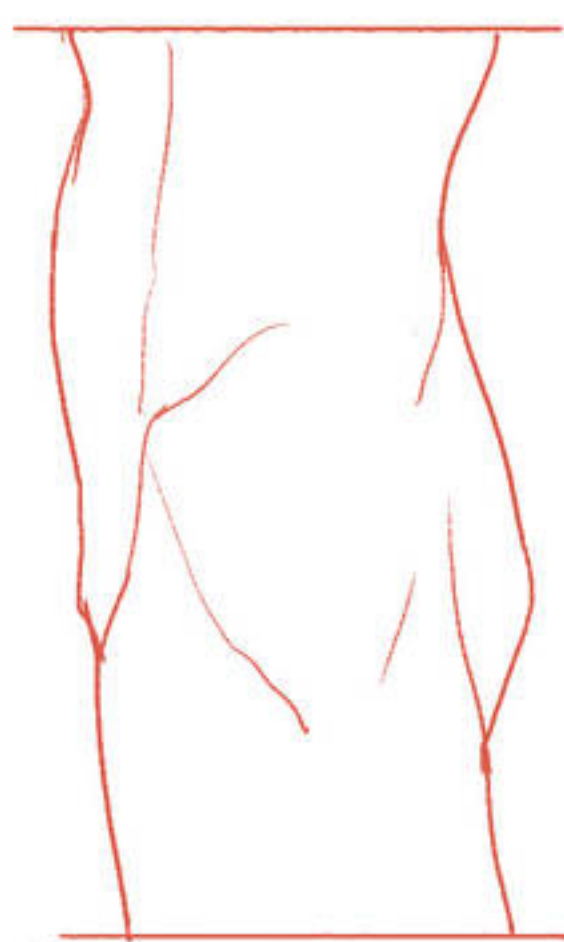


And just like in the front, it's going to give you a pocket full circle.



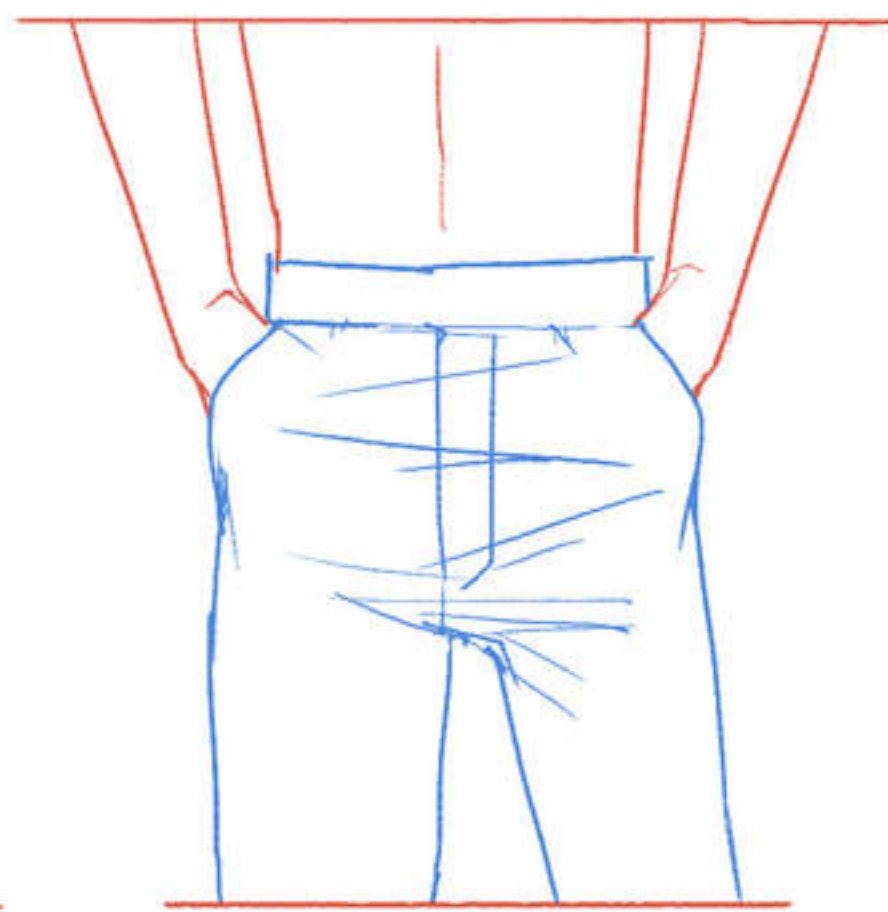
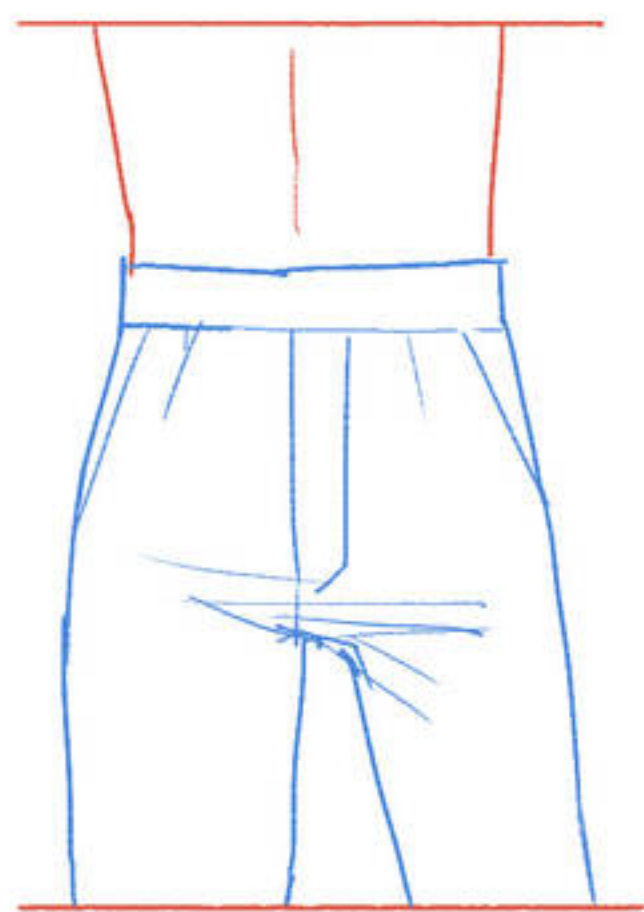
Use it to draw a character.

It's a half-circuit, so it's going to make a difference in both of the appendixes that you see in the pocket.



If you look at it on the side, you'll see that your hand is in your pocket, and you'll have a wrinkle that's pulled from the back.

He said it'd be nice to know a writer.



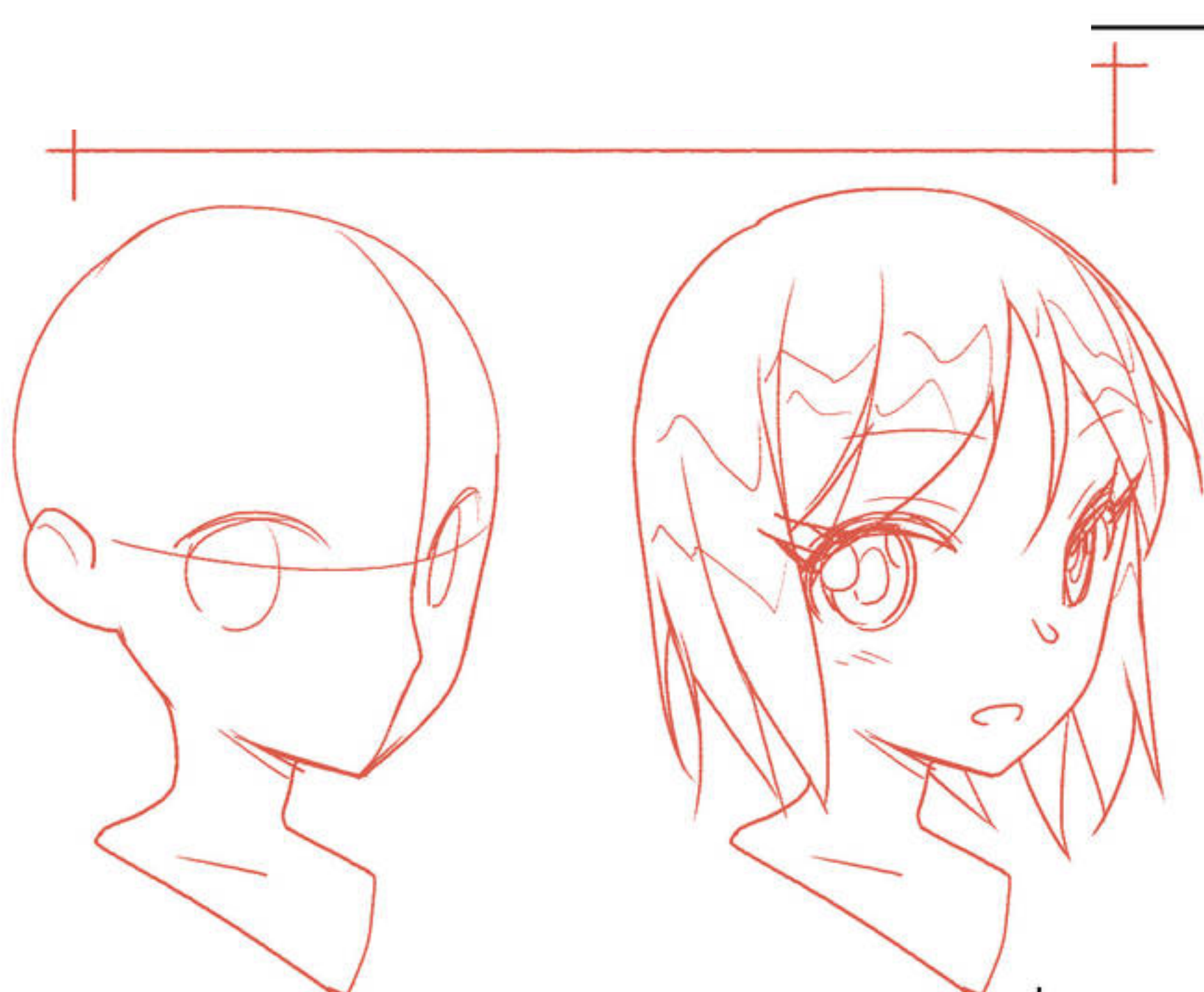
If you're handing over a pair of tight pants, you're going to have to pull it across a flat fold.



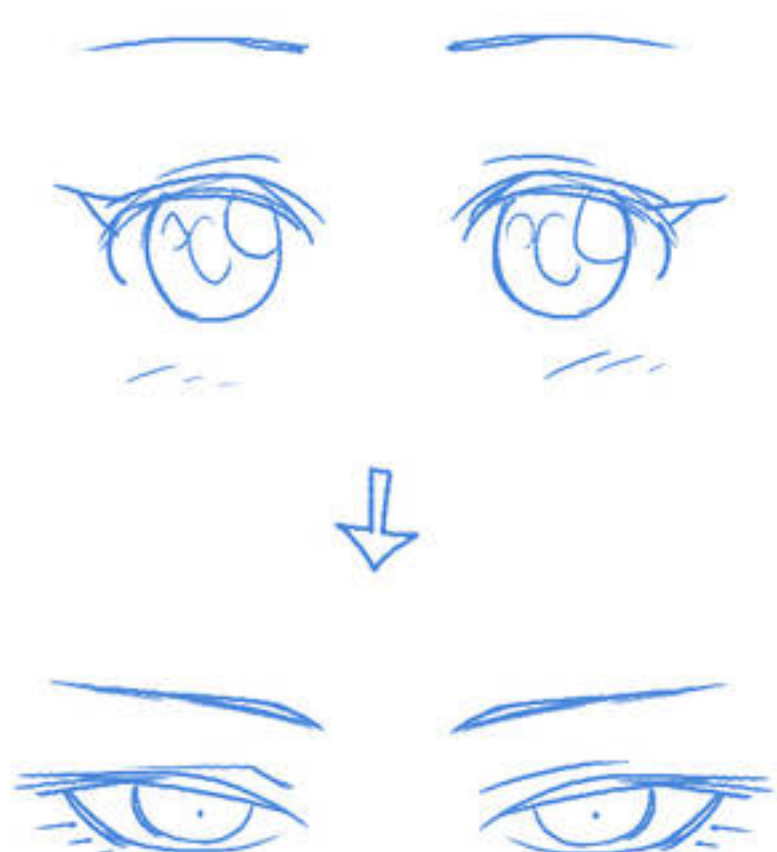
Key Doint



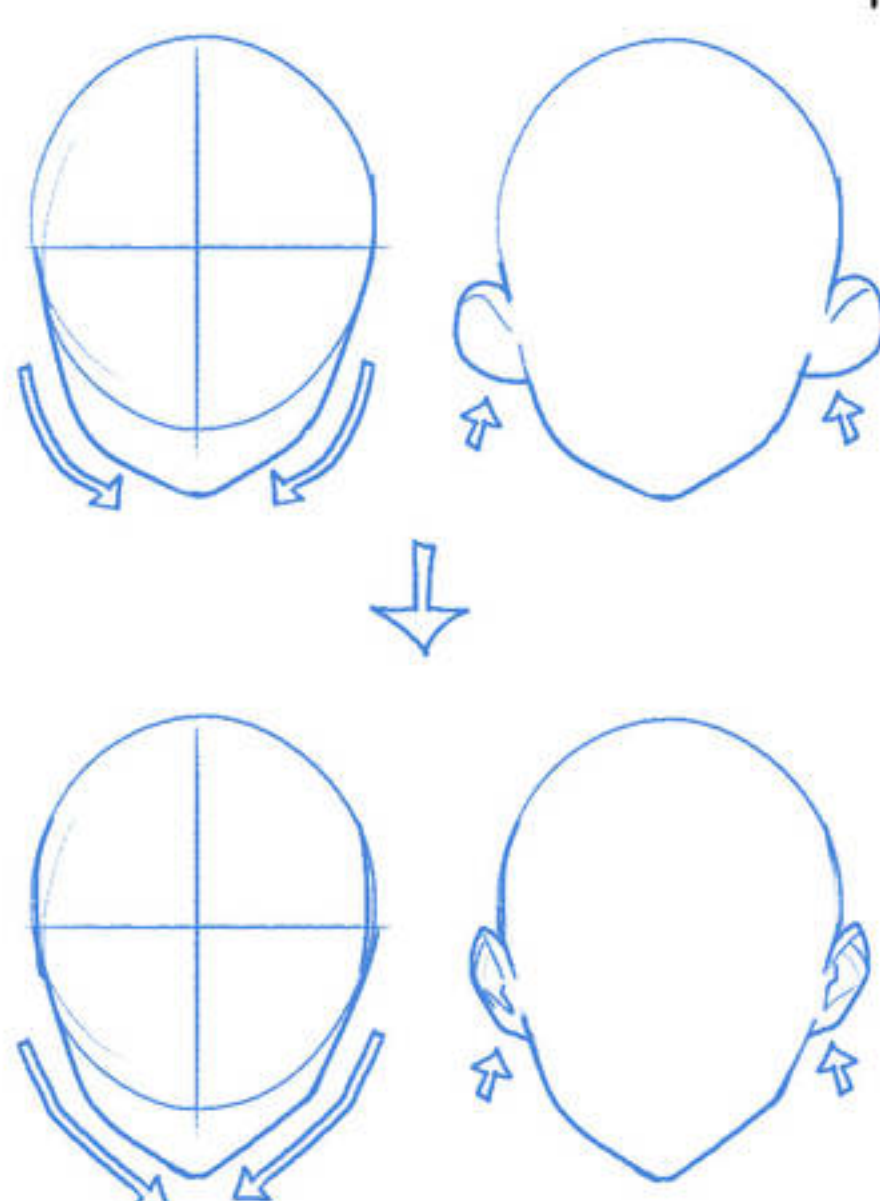
What do you have to do to change the picture?



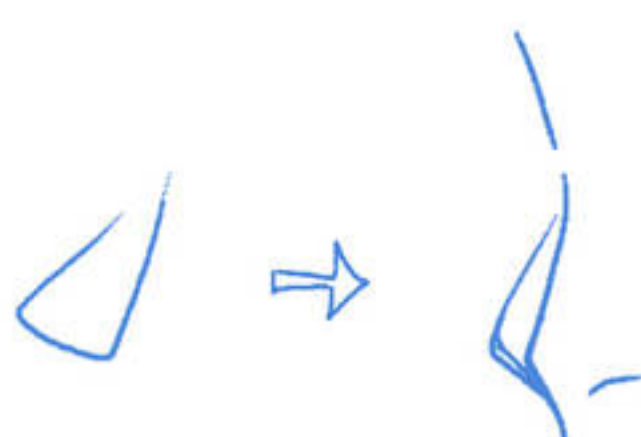
Usually it's drawn in that way and then it goes on.



If you want to change the picture frame, you will observe one image you want to change, and then apply the modified style



If you only change one part of the picture, you'll see that it's an awkward and incomplete shape, and you'll see that it's starting to look like it's in the shape of the figure, and it's starting to look like it's in the shape of the back, and it's growing and sharp.

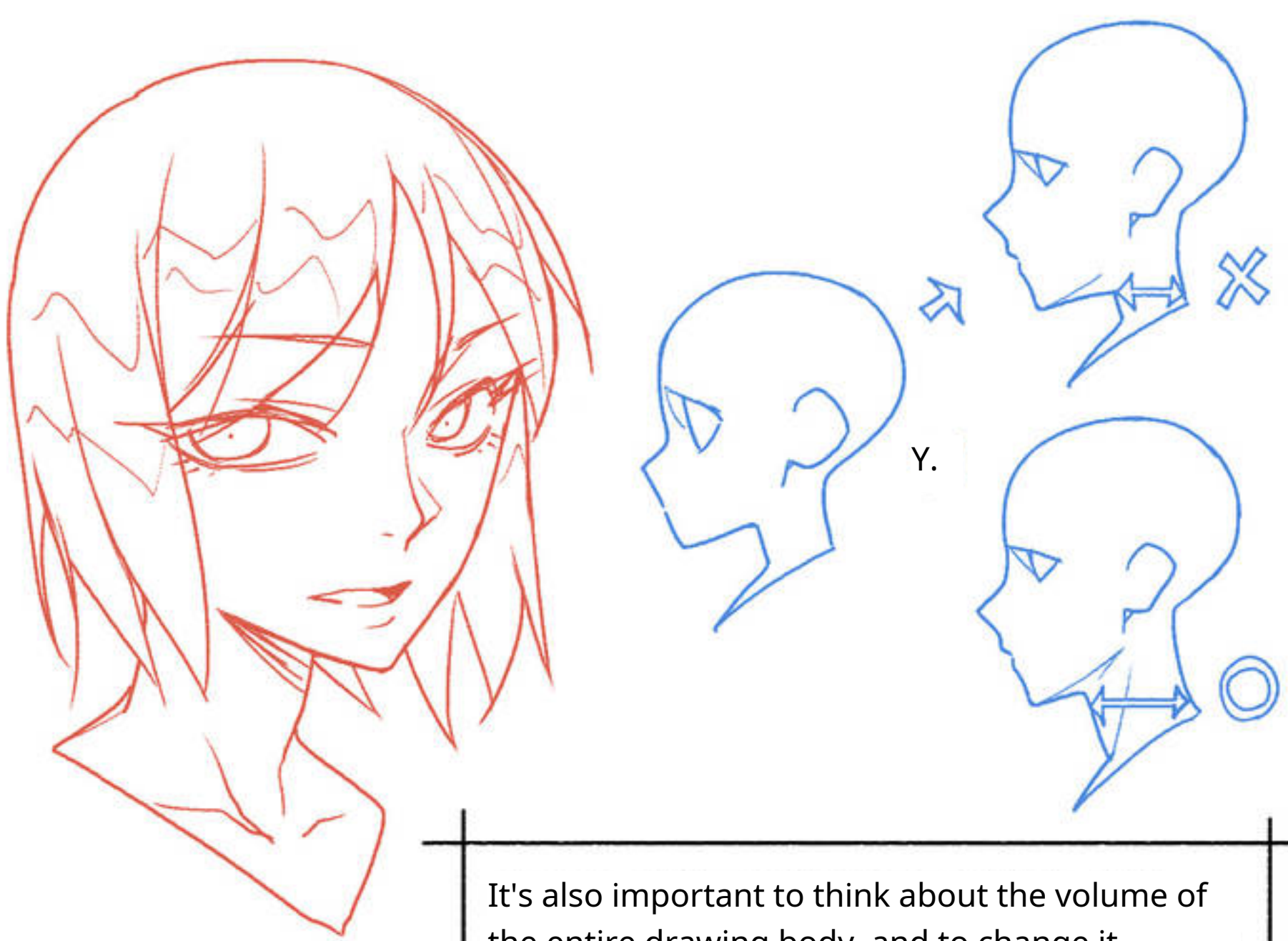


The part of the nose is smaller than the simplified form, and it's narrower to taste the picture body balance by means of a line or a description.

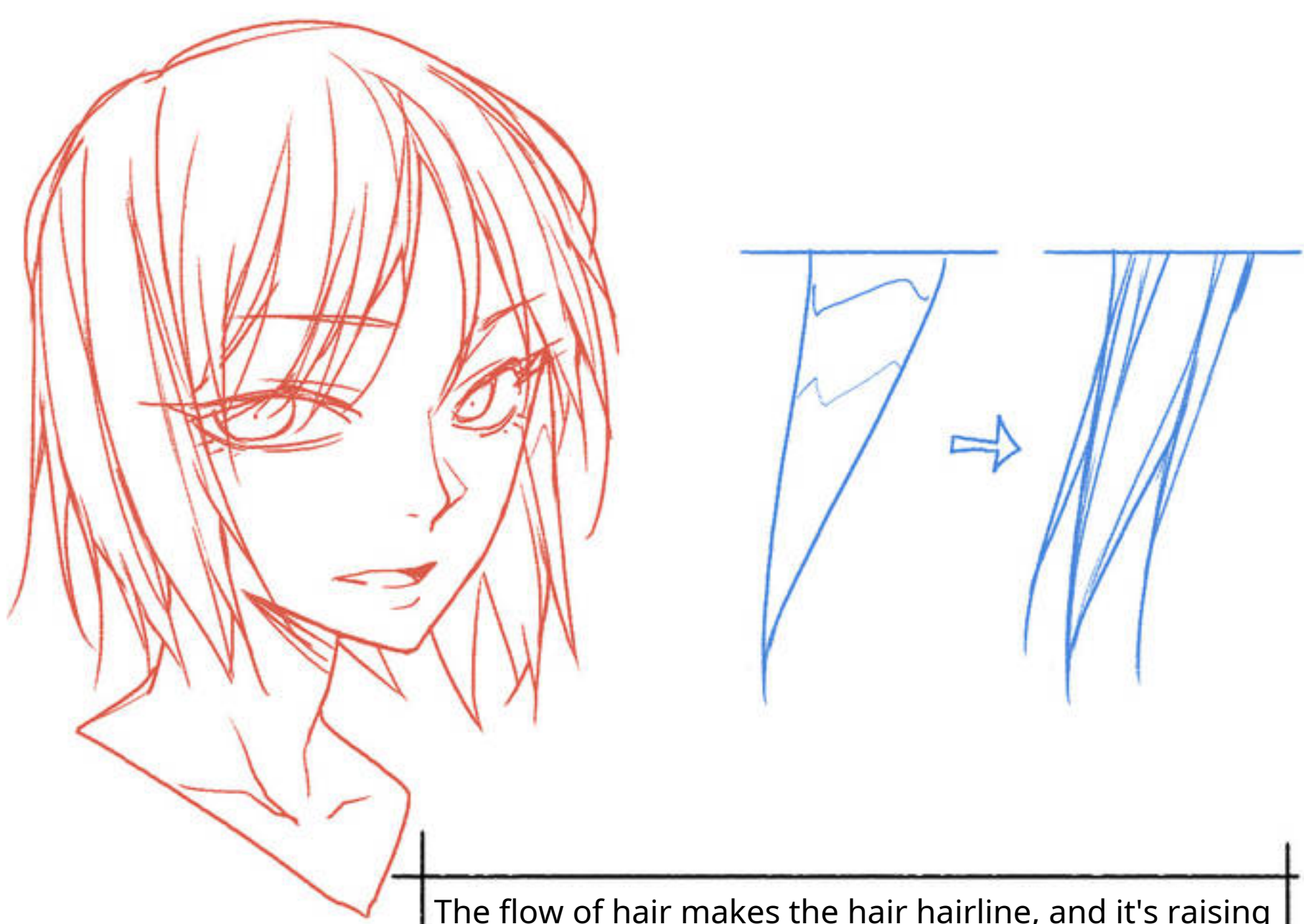


There's a lot of practice that can change the style of the mouth by adding the description or the lips line.

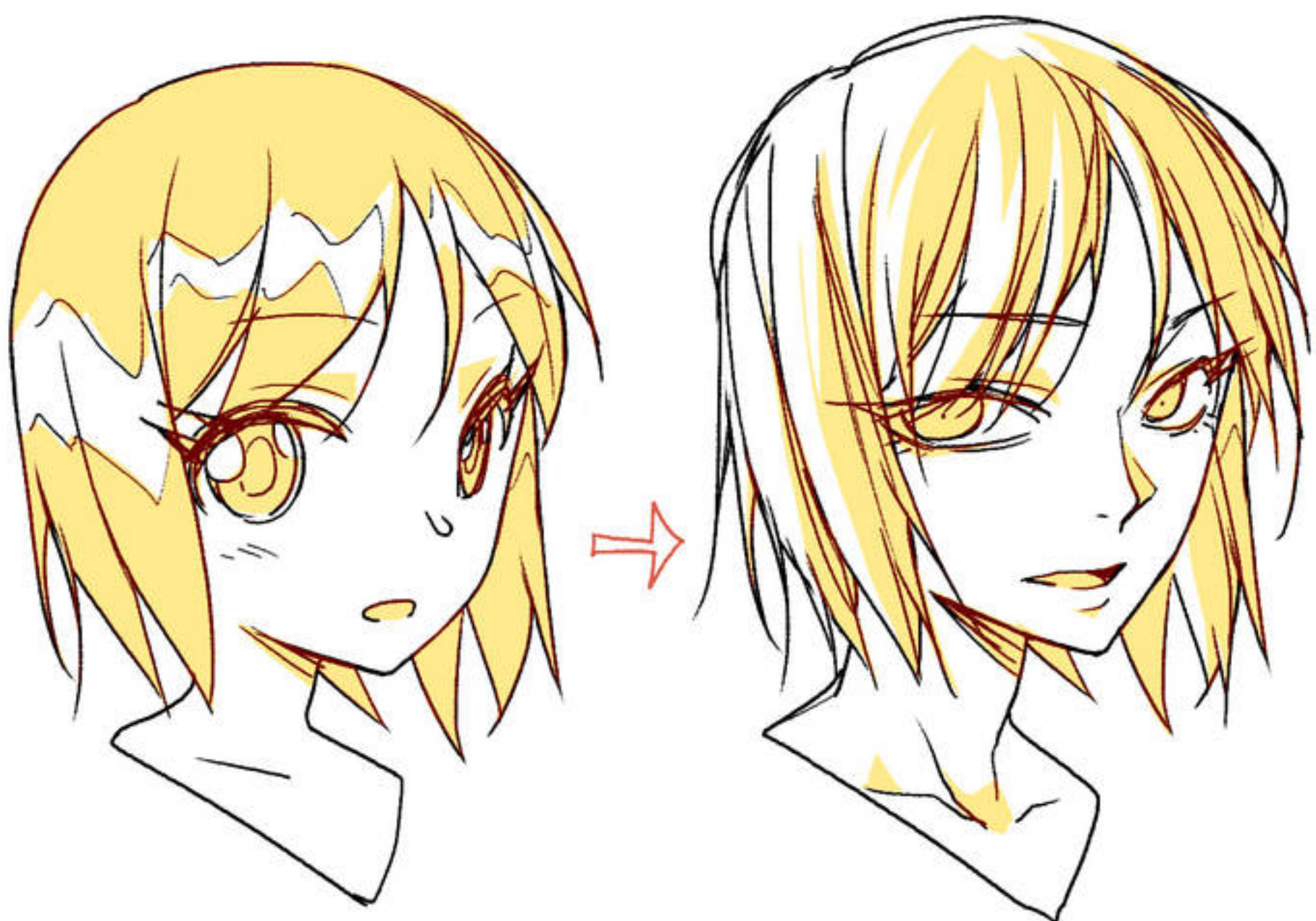




It's also important to think about the volume of the entire drawing body, and to change it.

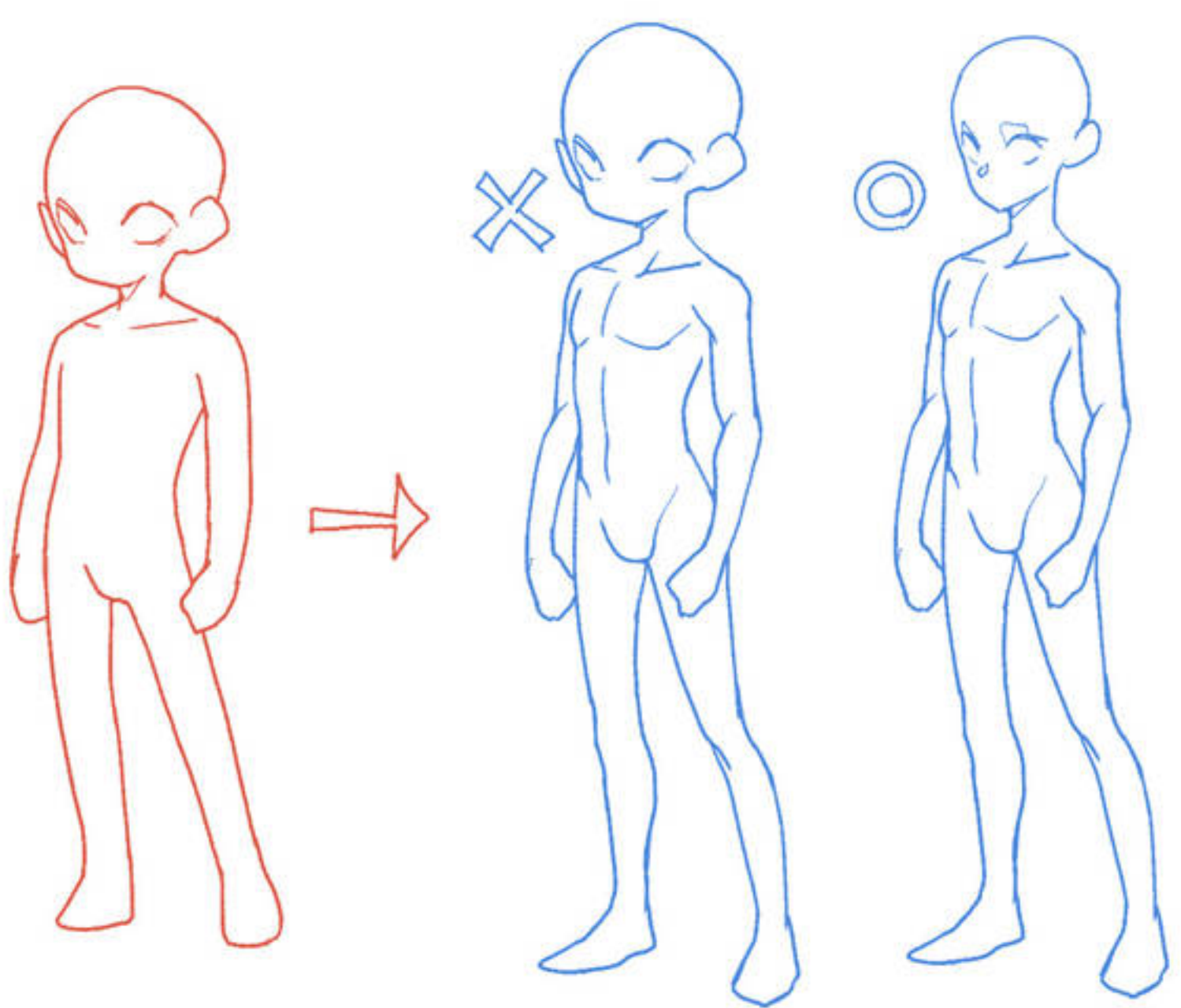


The flow of hair makes the hair hairline, and it's raising the detail.



So if you change the drawing frame, it depends on the style, but if you change one thing over the last year, you're going to see that the completion and balance of the picture work out.

I'd like to know the taco author."



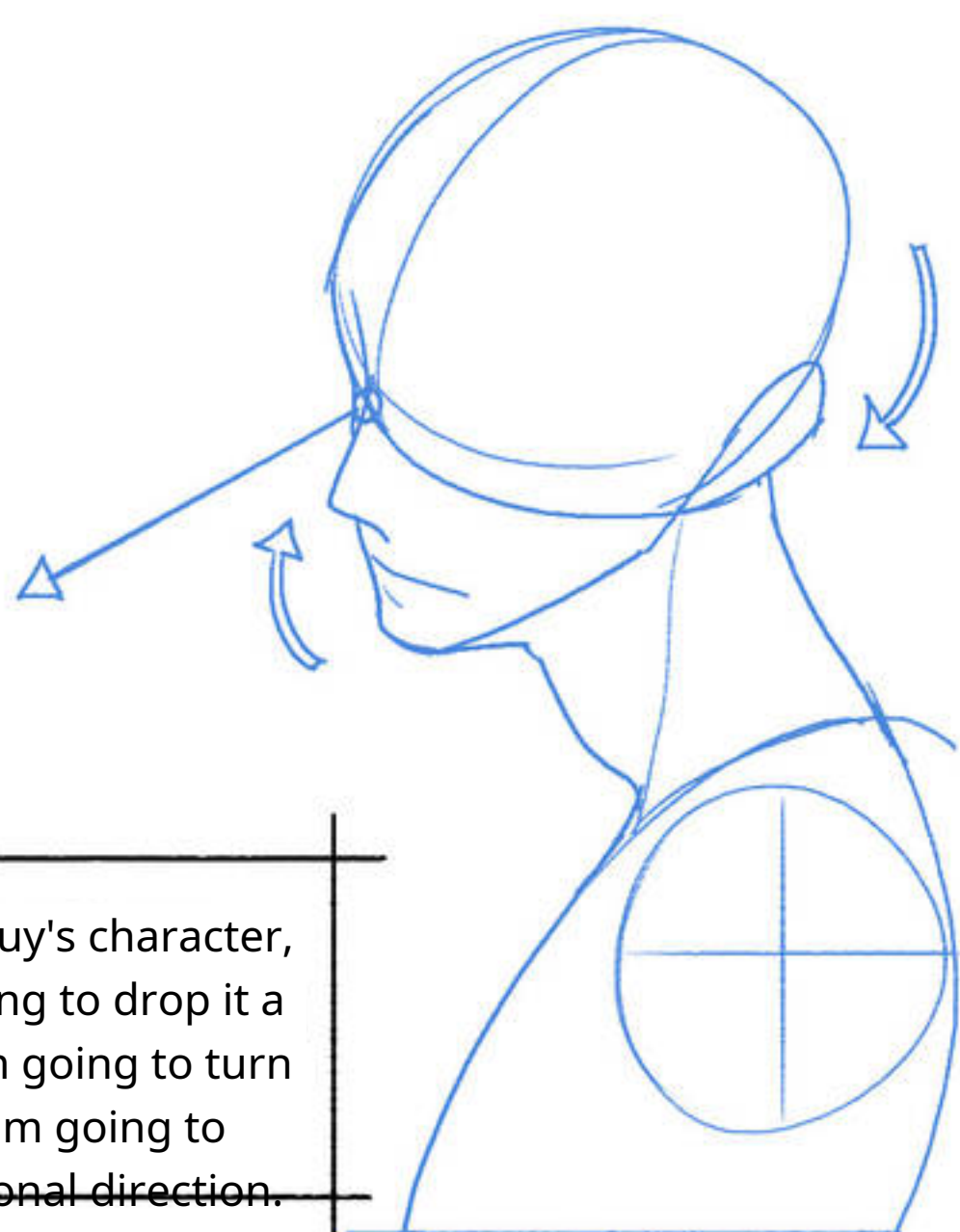
The character body also has to observe and practice a lot of picture frames that try to change the old way of expressing itself and the whole ratio relationship.



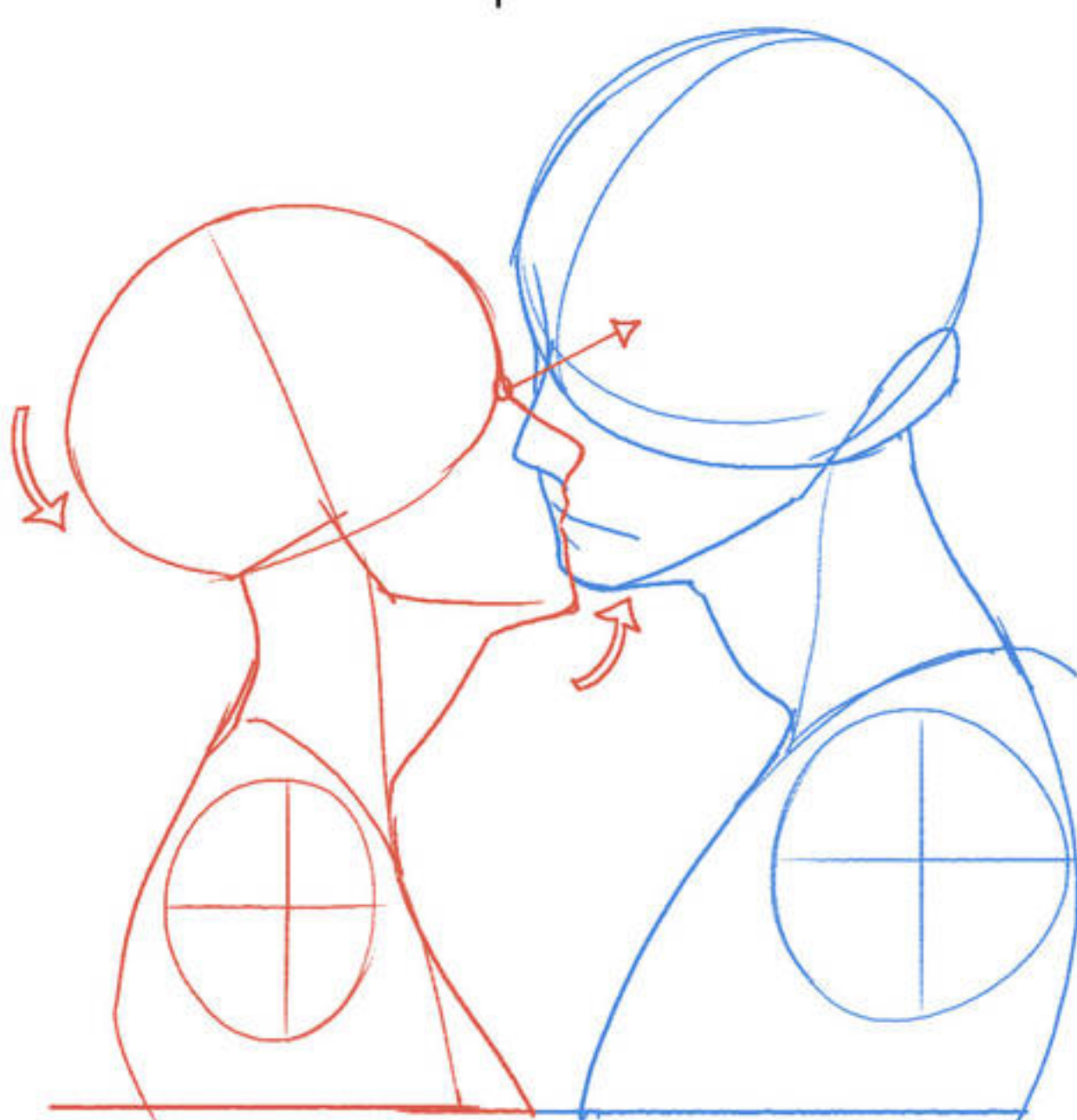
Key Doint



[Q: Let me know you're kissing.]



I'm drawing a guy's character, and I'm just going to drop it a little bit, and I'm going to turn it around, and I'm going to turn it in a diagonal direction.



It's drawn in a woman's frame, and it's drawn with a man's face looking up at him, and it's allowing him to fit his lips, so that the size of the two faces doesn't vary much.



It's a man's description, and it's a man's addition to a man's foot, and it makes him feel like he's leading.

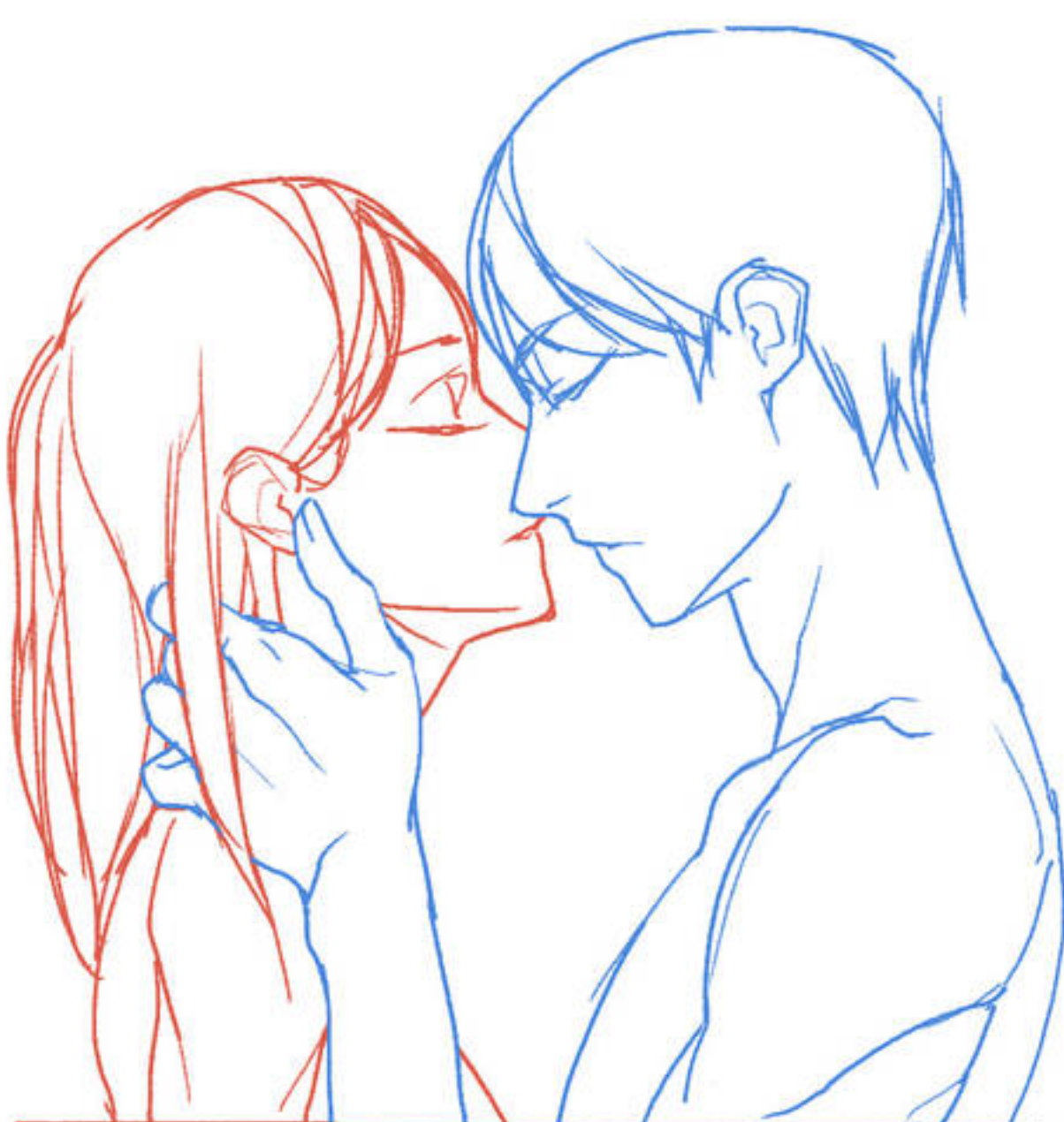


Women end up with a narrative.

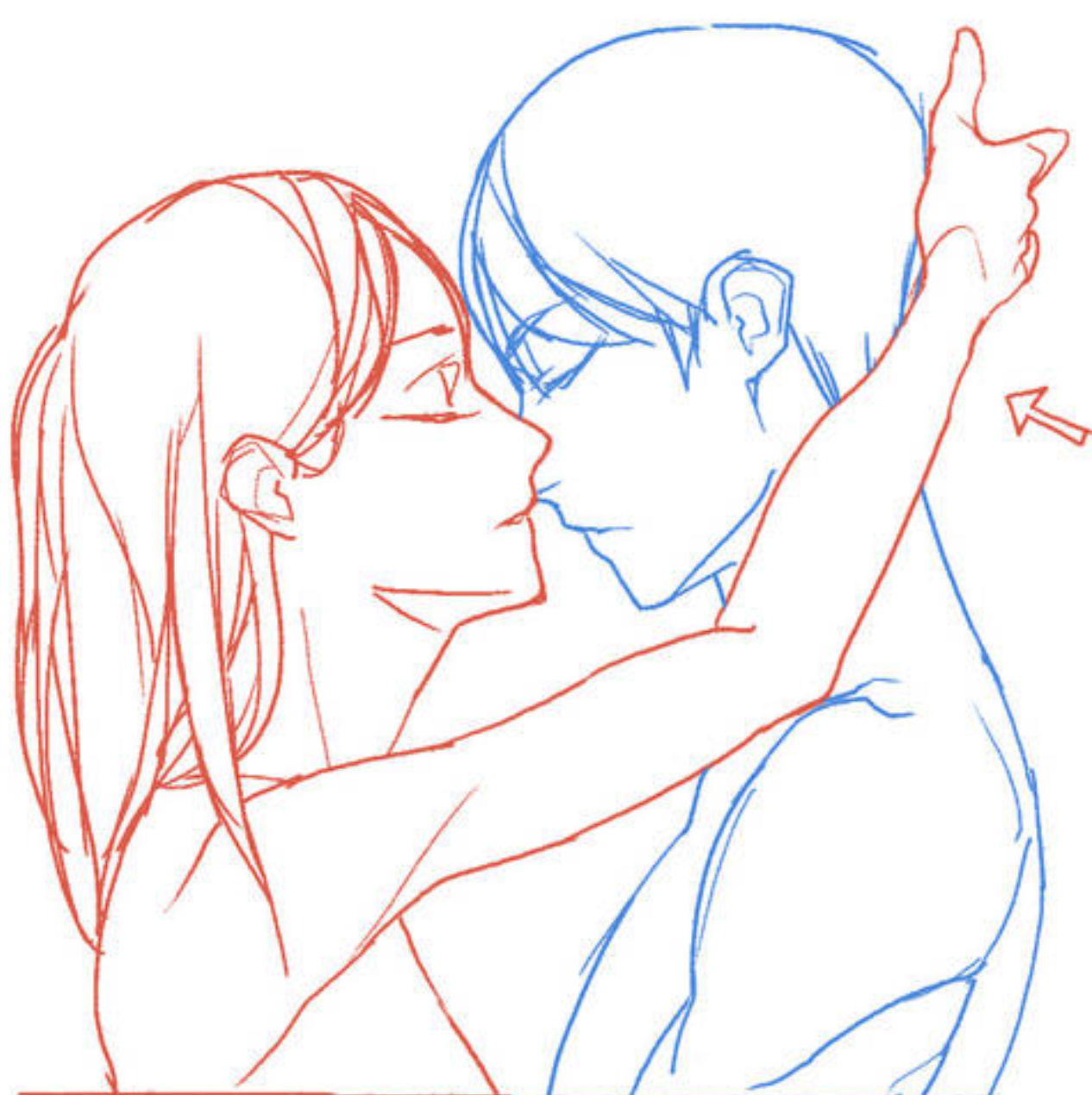


If a woman's nose comes forward and a man turns on the other side of the goo-goo, that's me.

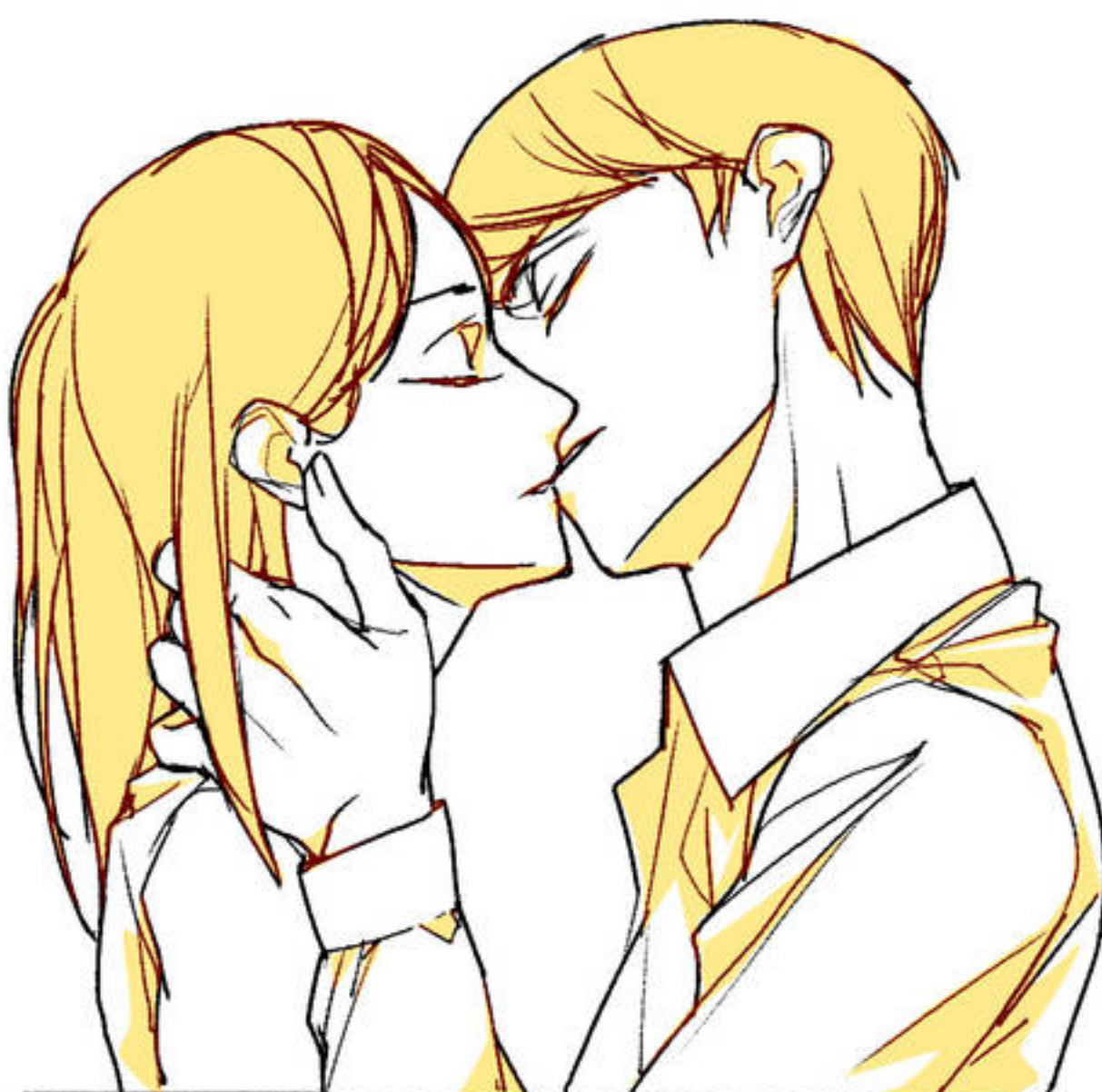




Close to each other's faces and lips.

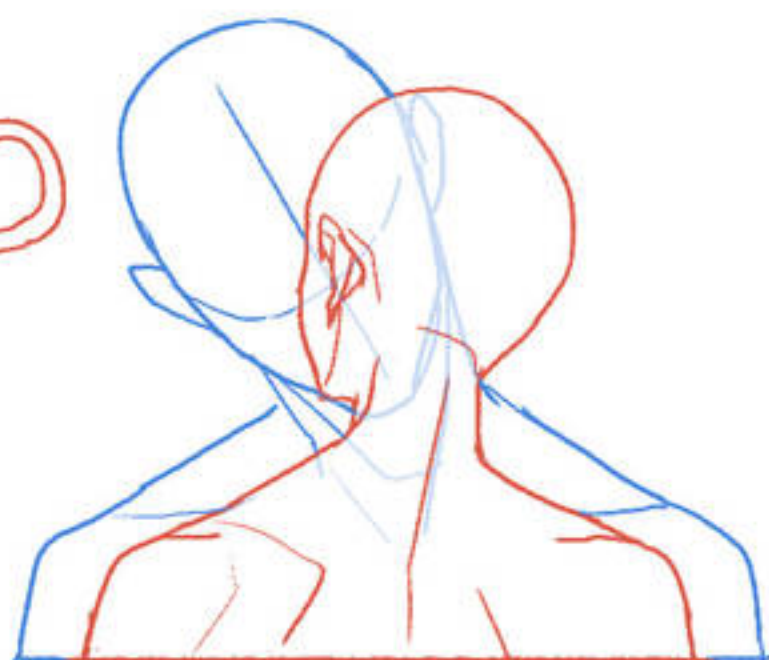
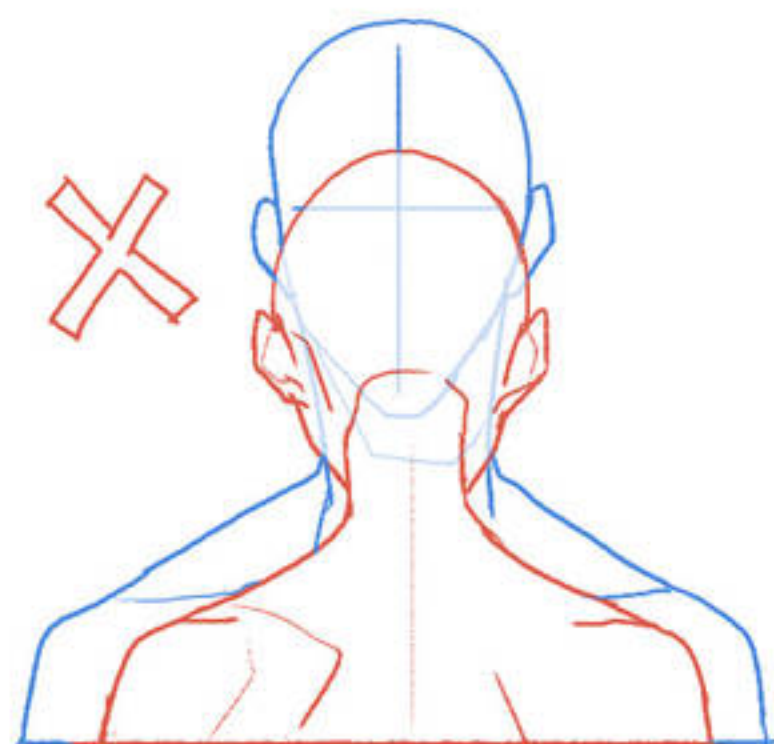


When a woman raises her hand, the opposite feels like she's leading.



I'm going to end up with a choice of a kiss that fits into a series of different expressions.

I'm just trying to get to know the taco writer.



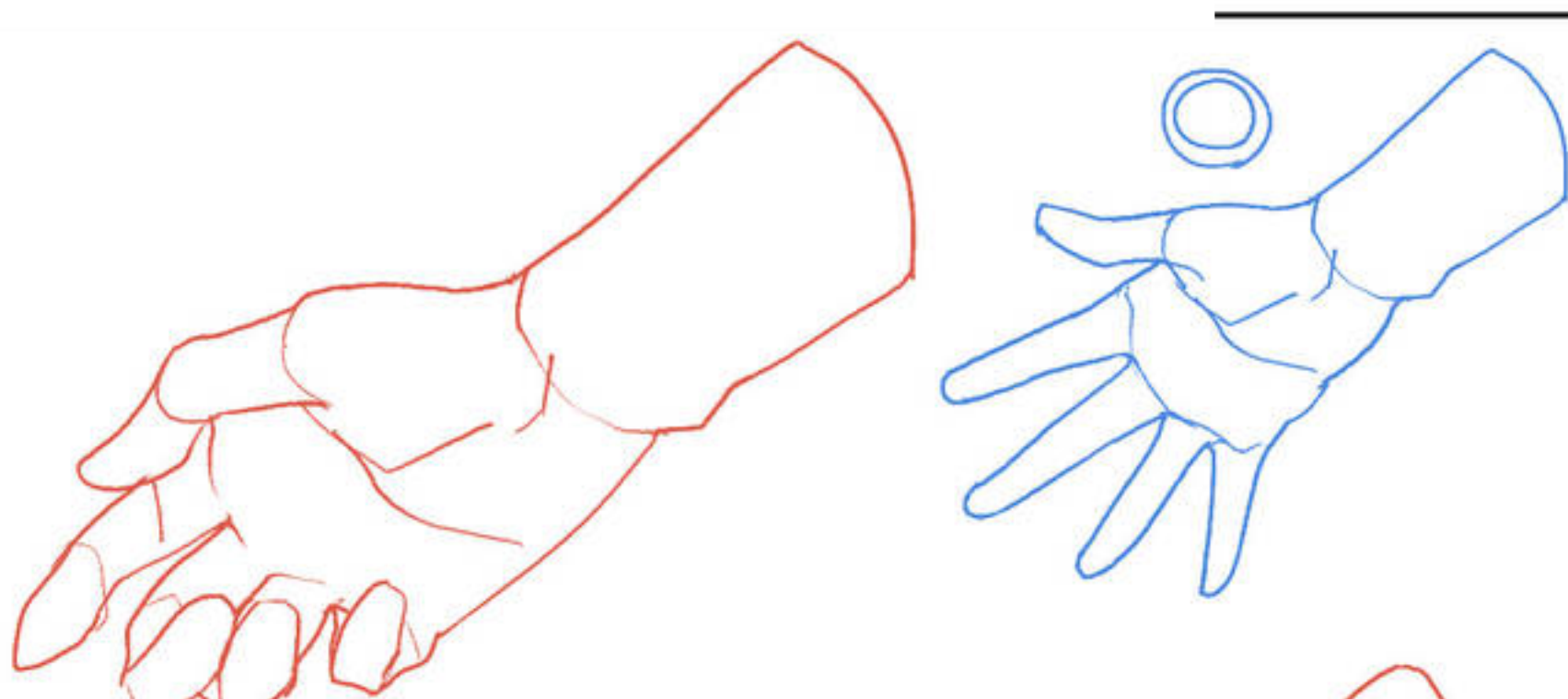
When a character is performing a camera-sized gypsum, they turn each other in the direction of their faces and dance to the kiss of each other.



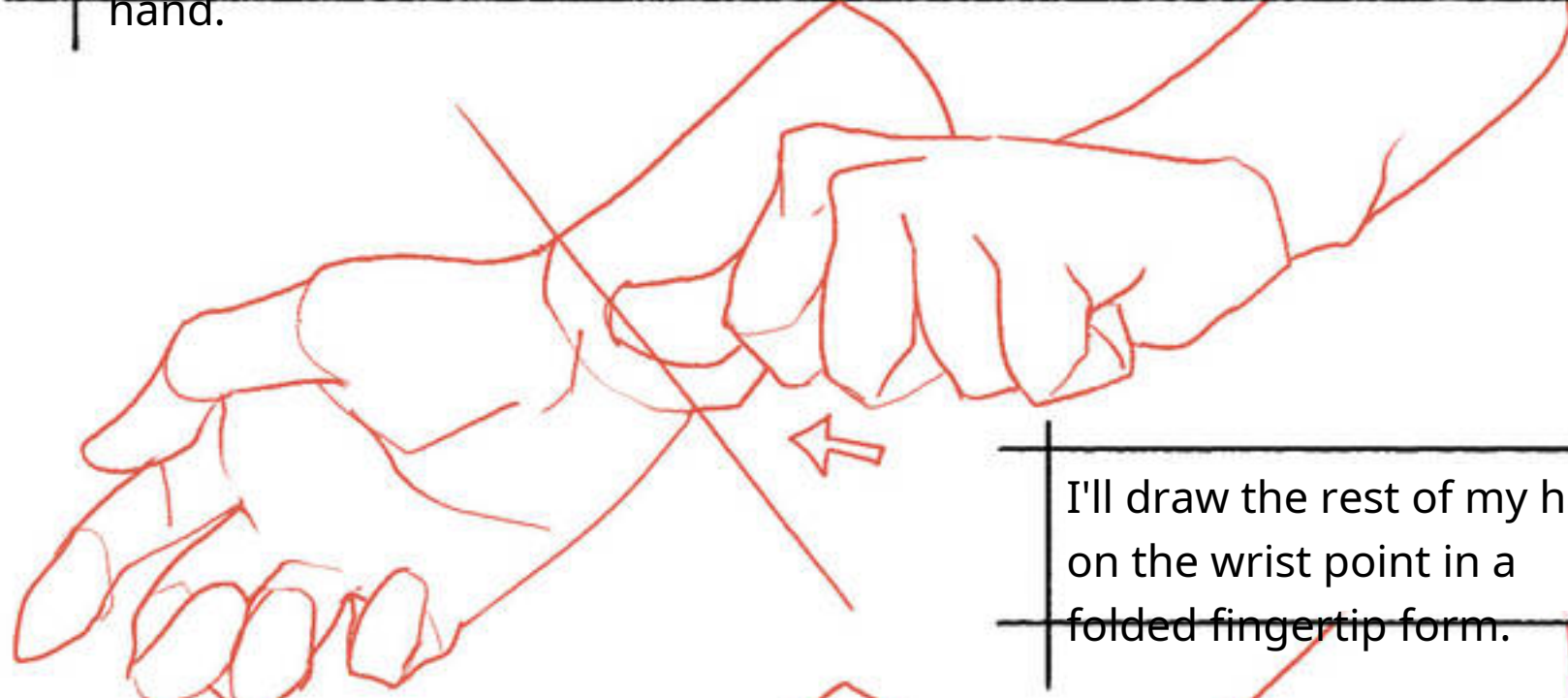
Key Doint



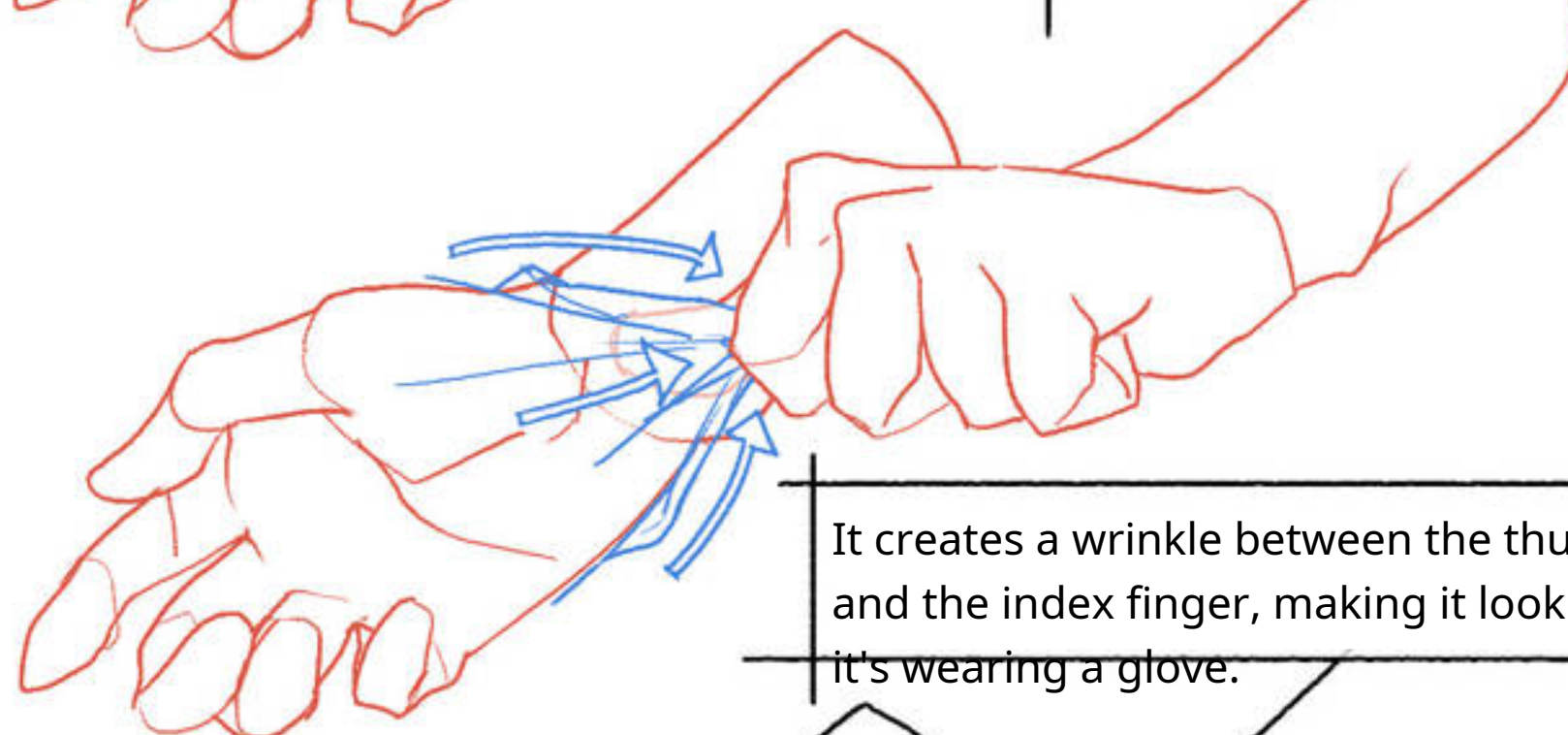
[Q: Gloves and combs, please draw your hands.]



I don't care if you open your fingers first with the form of a fan's hand.



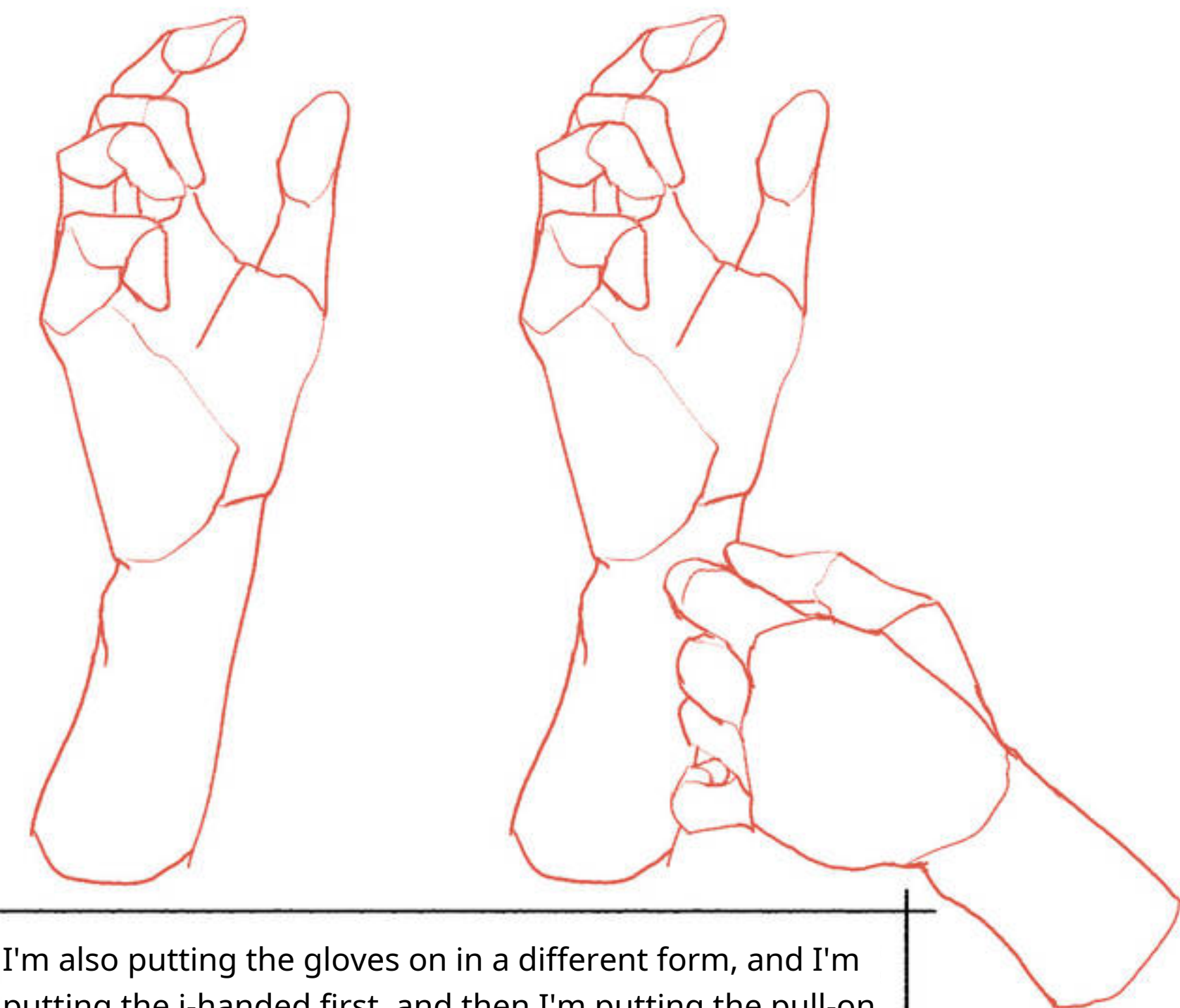
I'll draw the rest of my hand on the wrist point in a folded fingertip form.



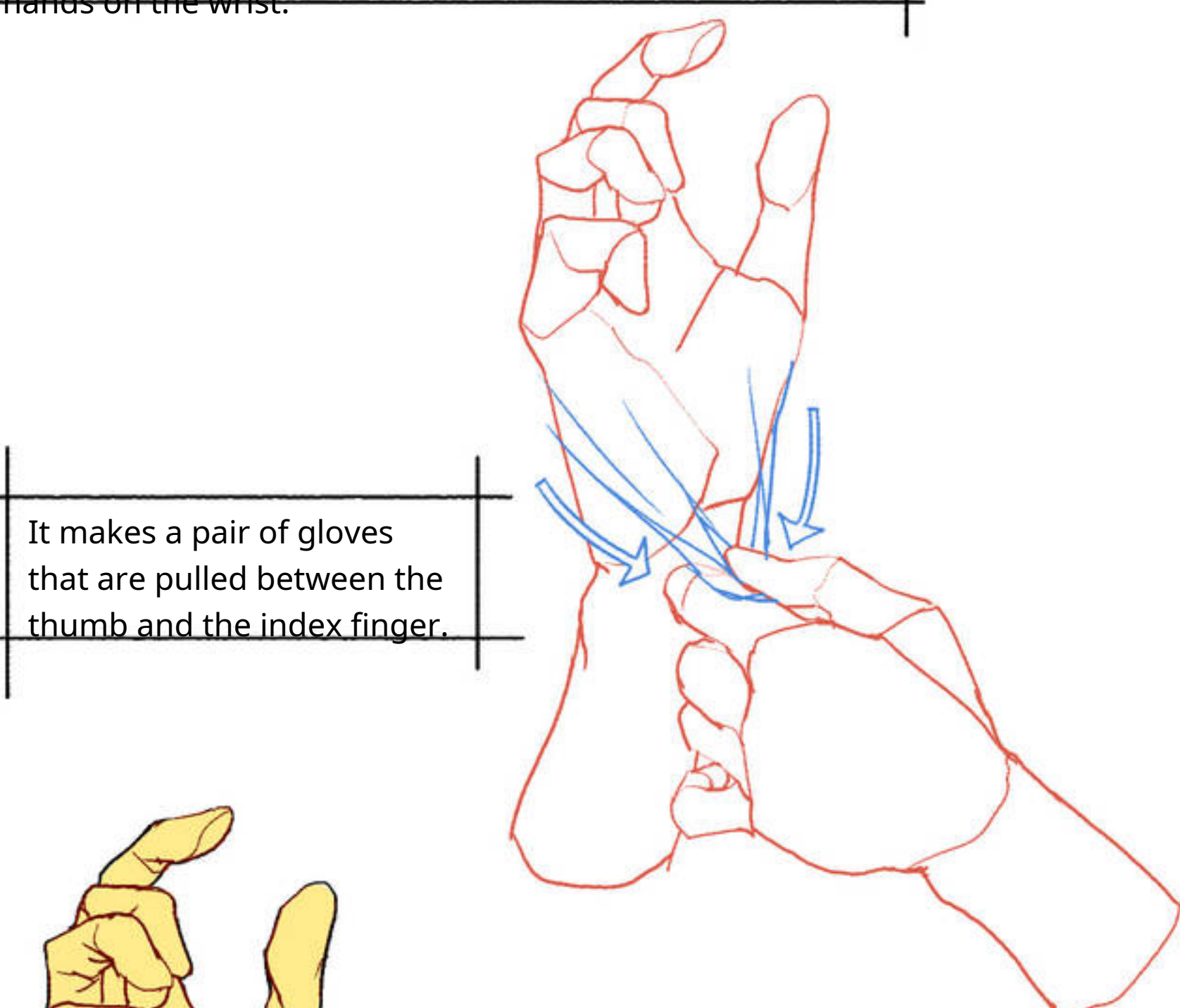
It creates a wrinkle between the thumb and the index finger, making it look like it's wearing a glove.



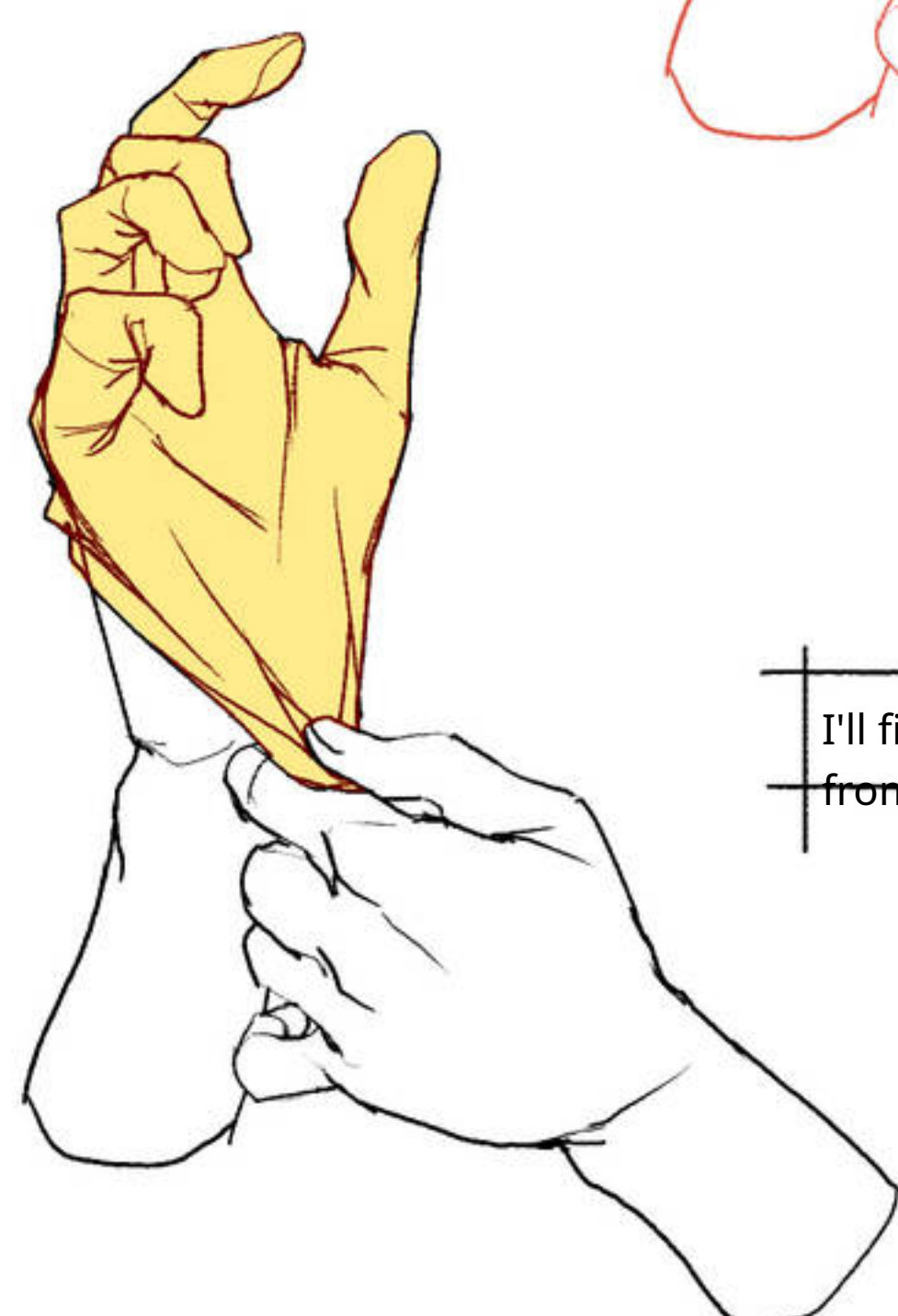
I'm going to add a wrinkle in my hand, and I'm going to end it in the form of gloves.



I'm also putting the gloves on in a different form, and I'm putting the i-handed first, and then I'm putting the pull-on hands on the wrist.

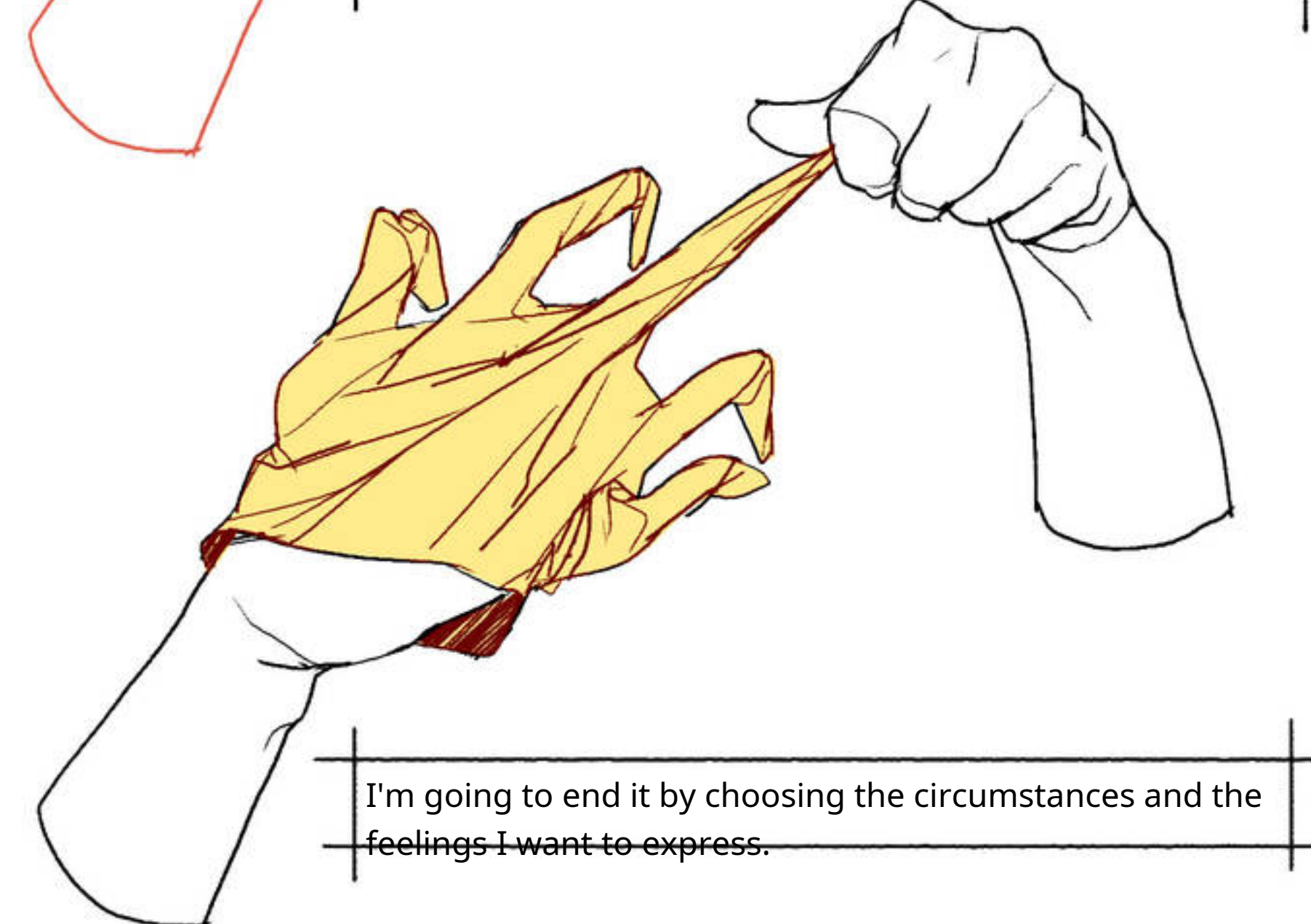
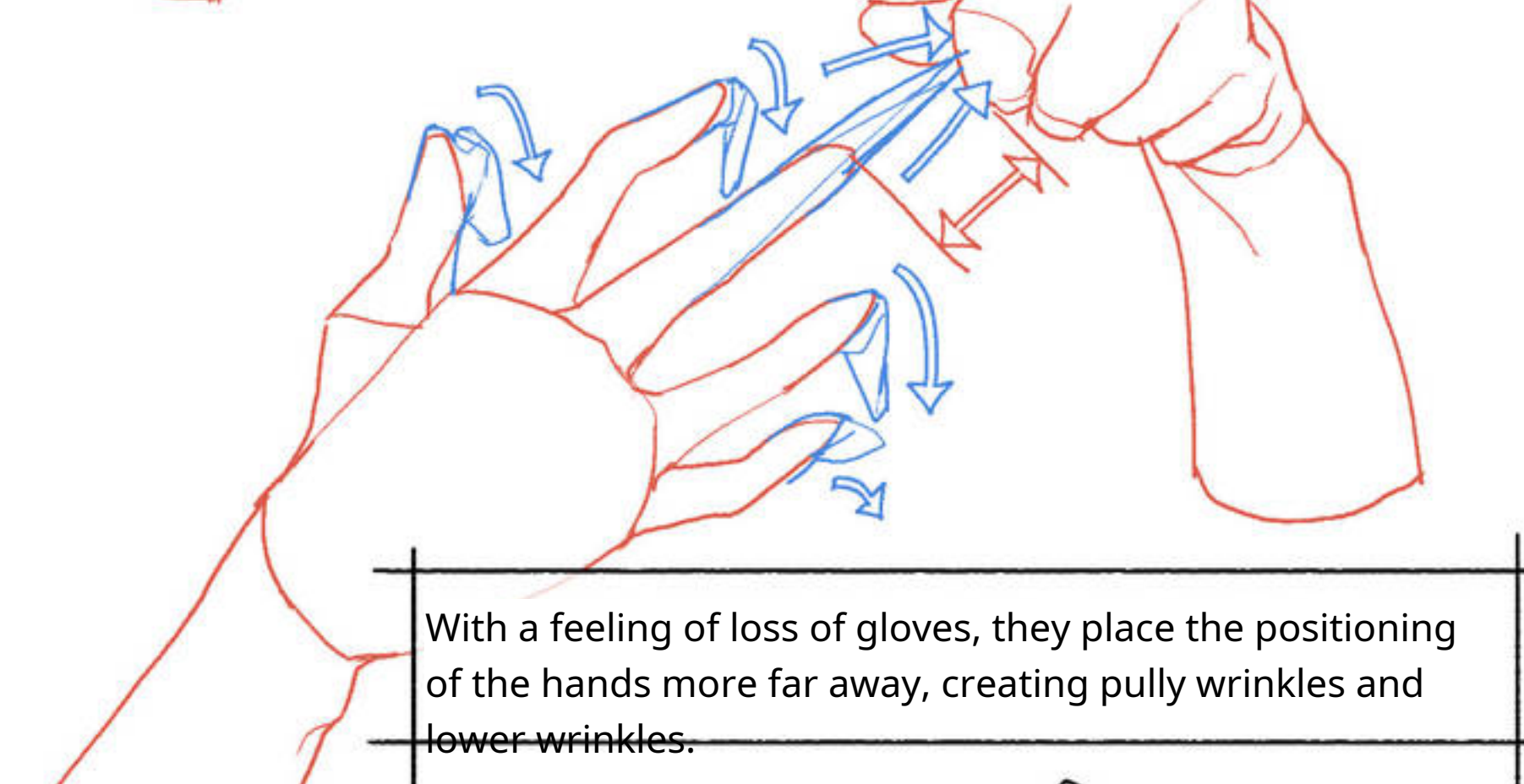
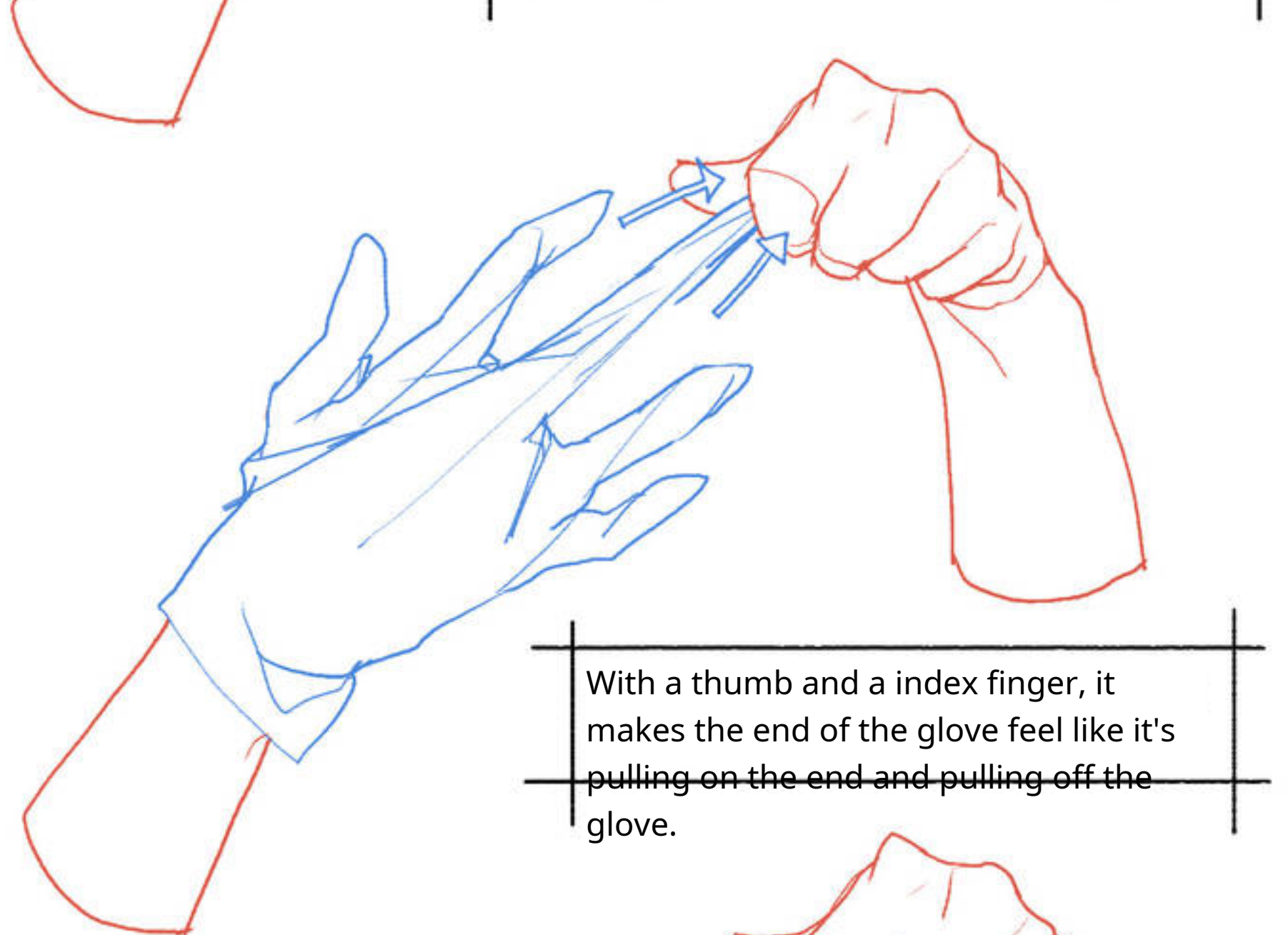
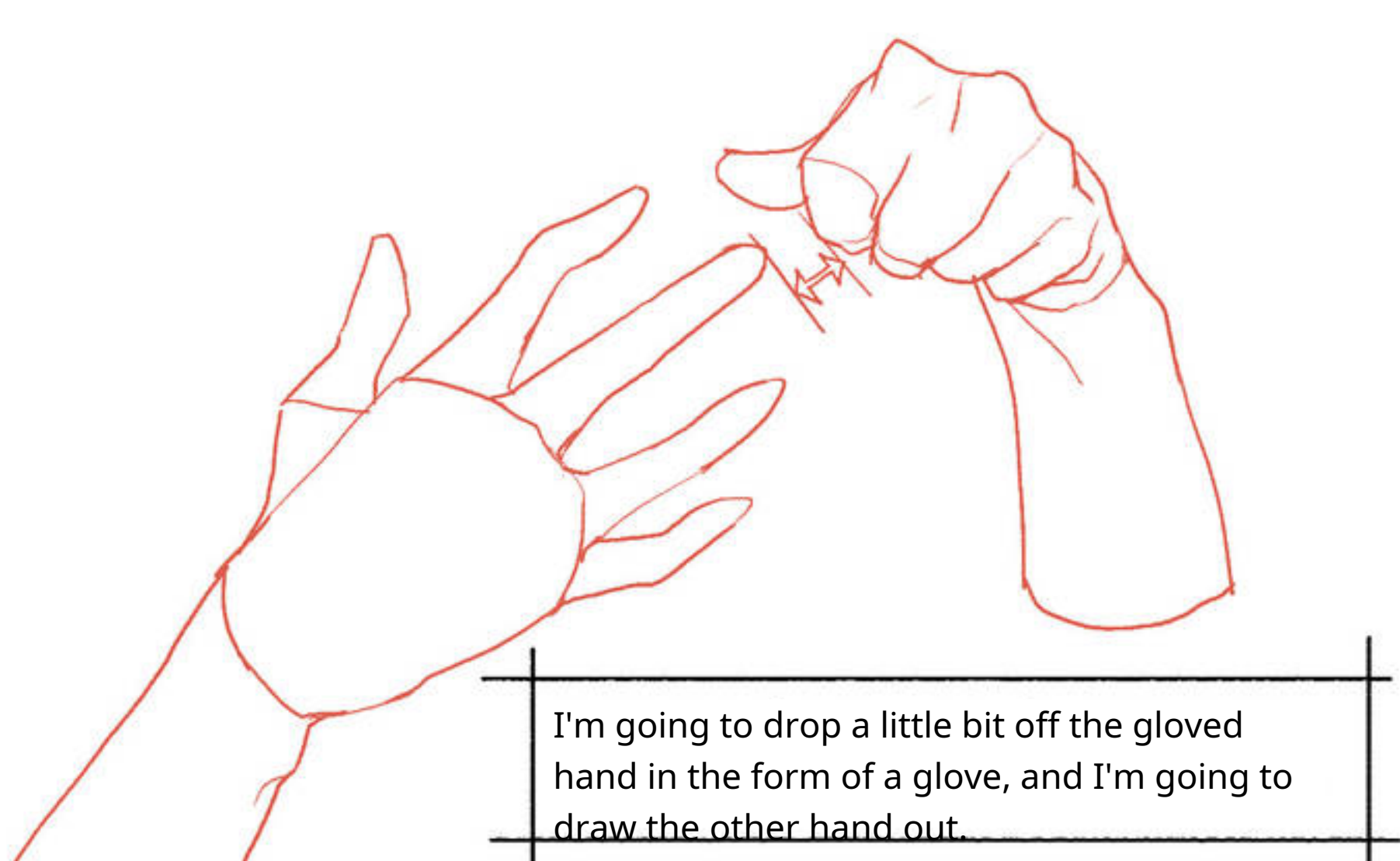


It makes a pair of gloves that are pulled between the thumb and the index finger.



I'll finish by adding an extra feeling from the gloves.



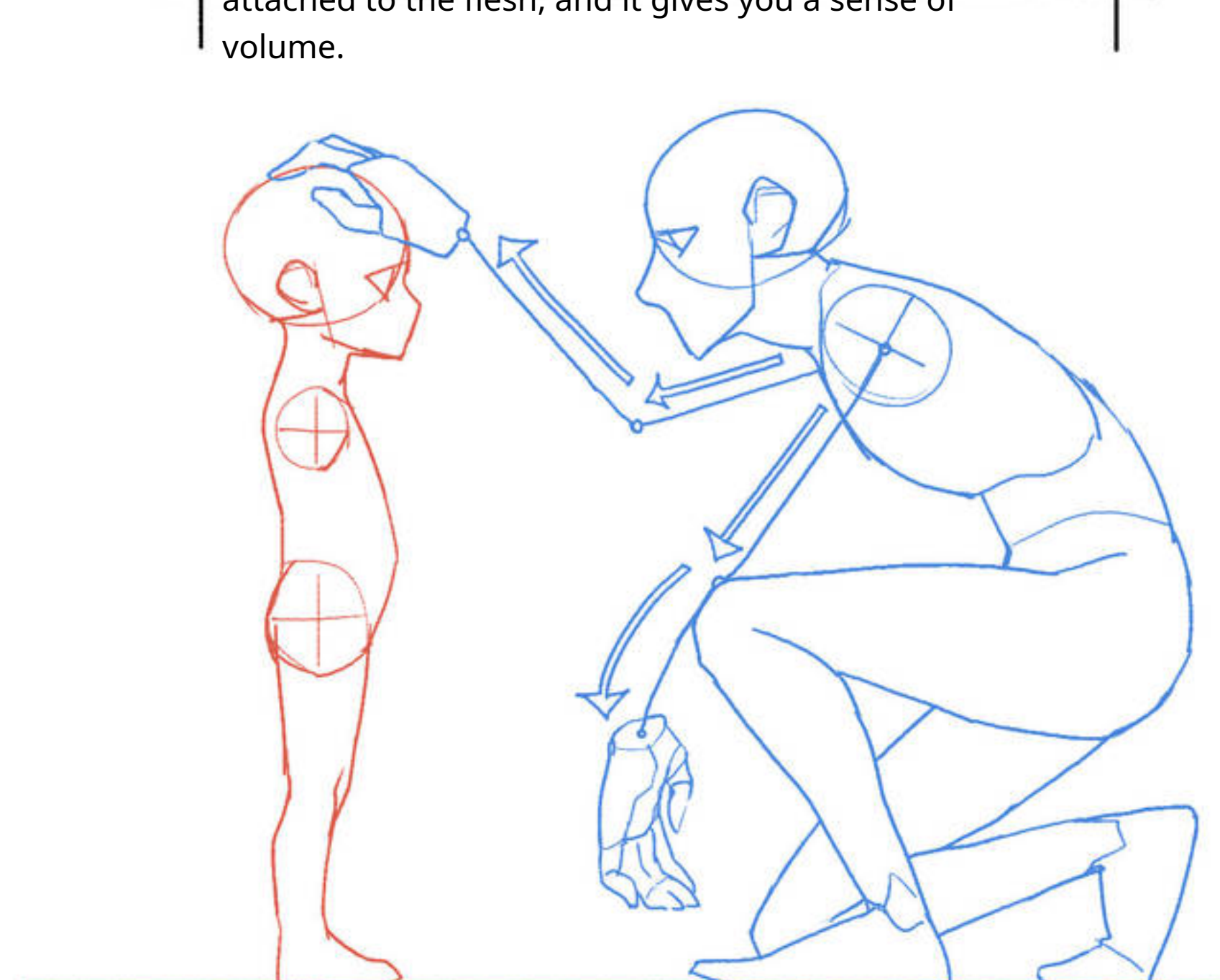
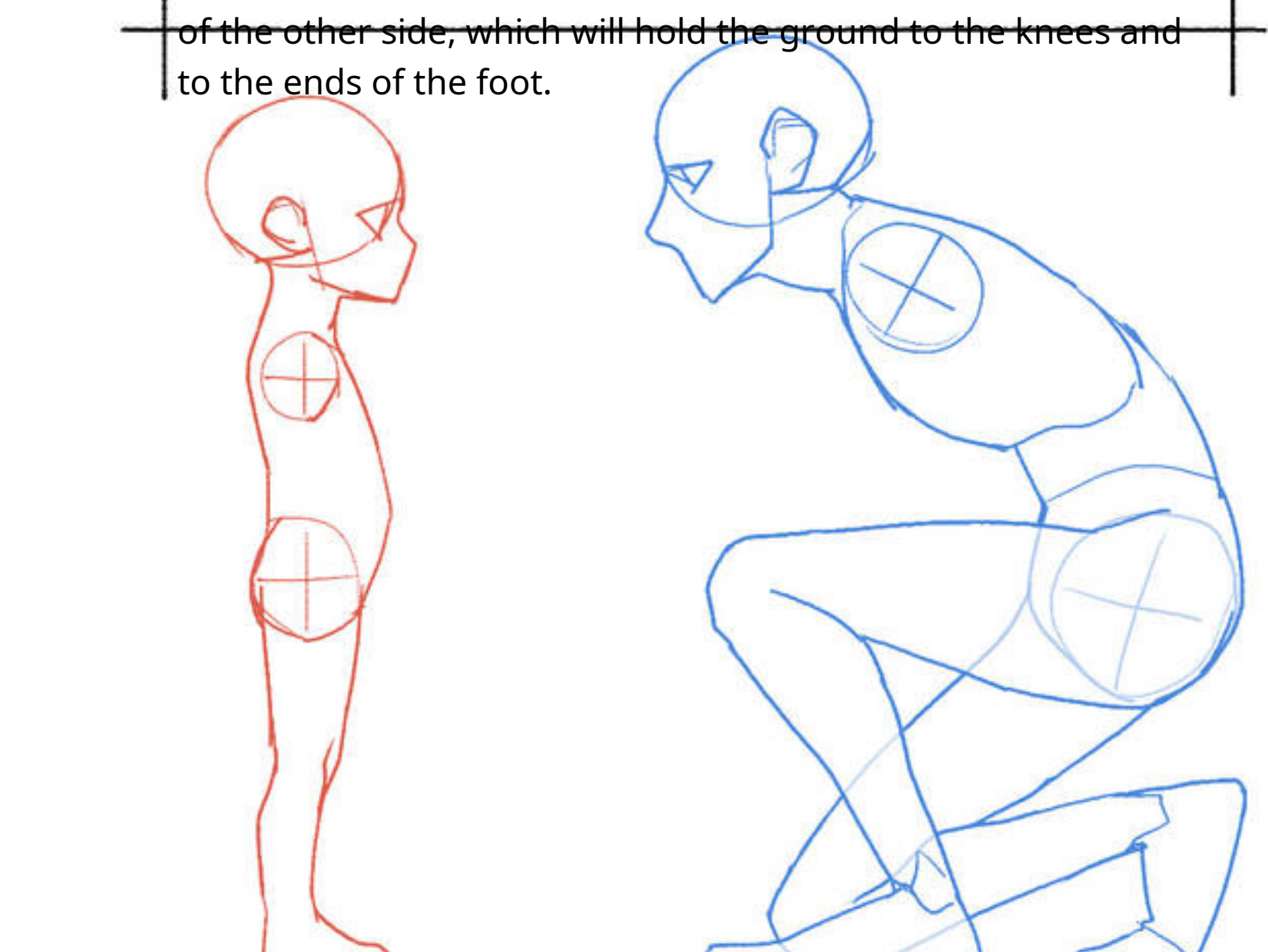
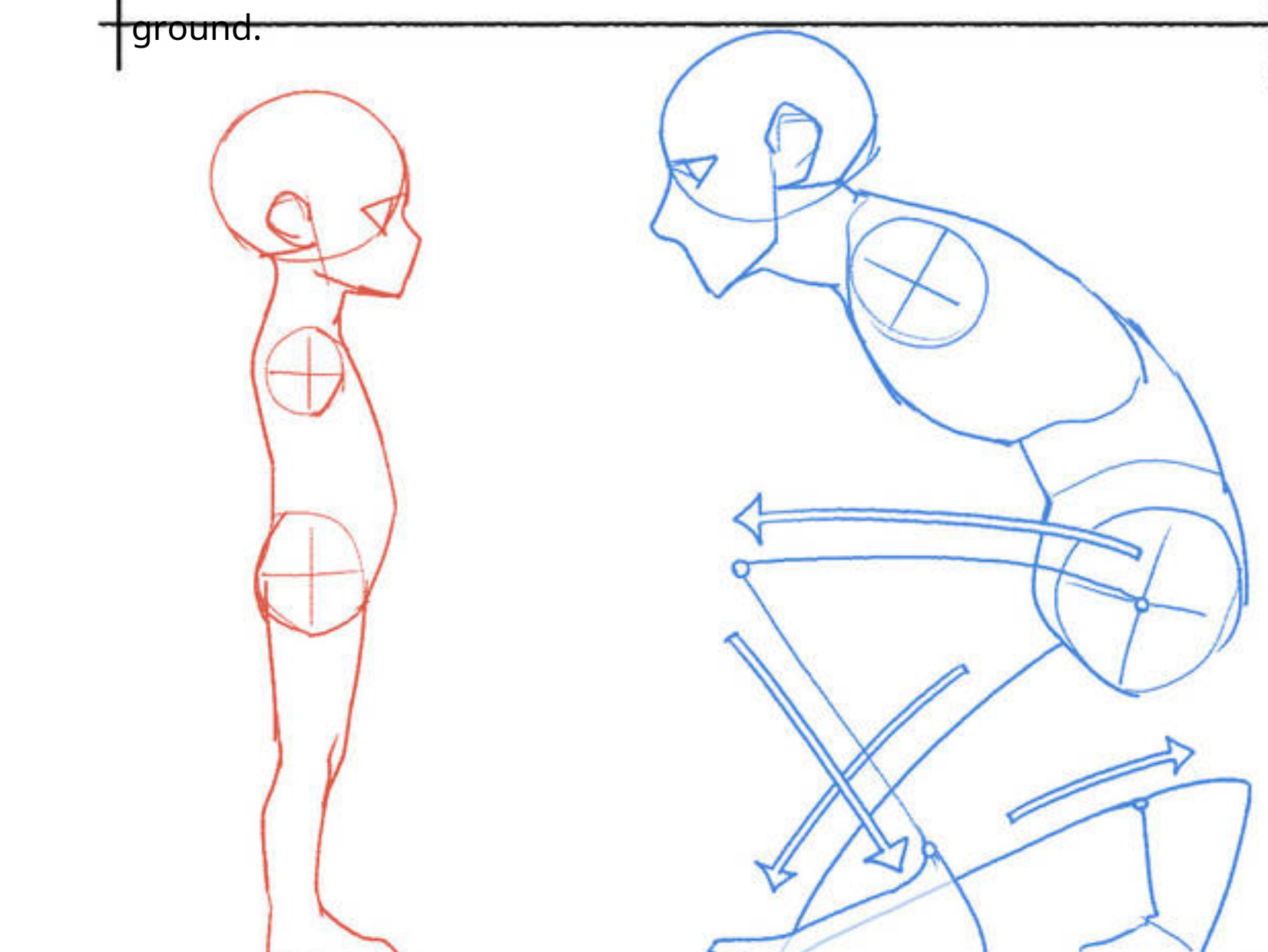
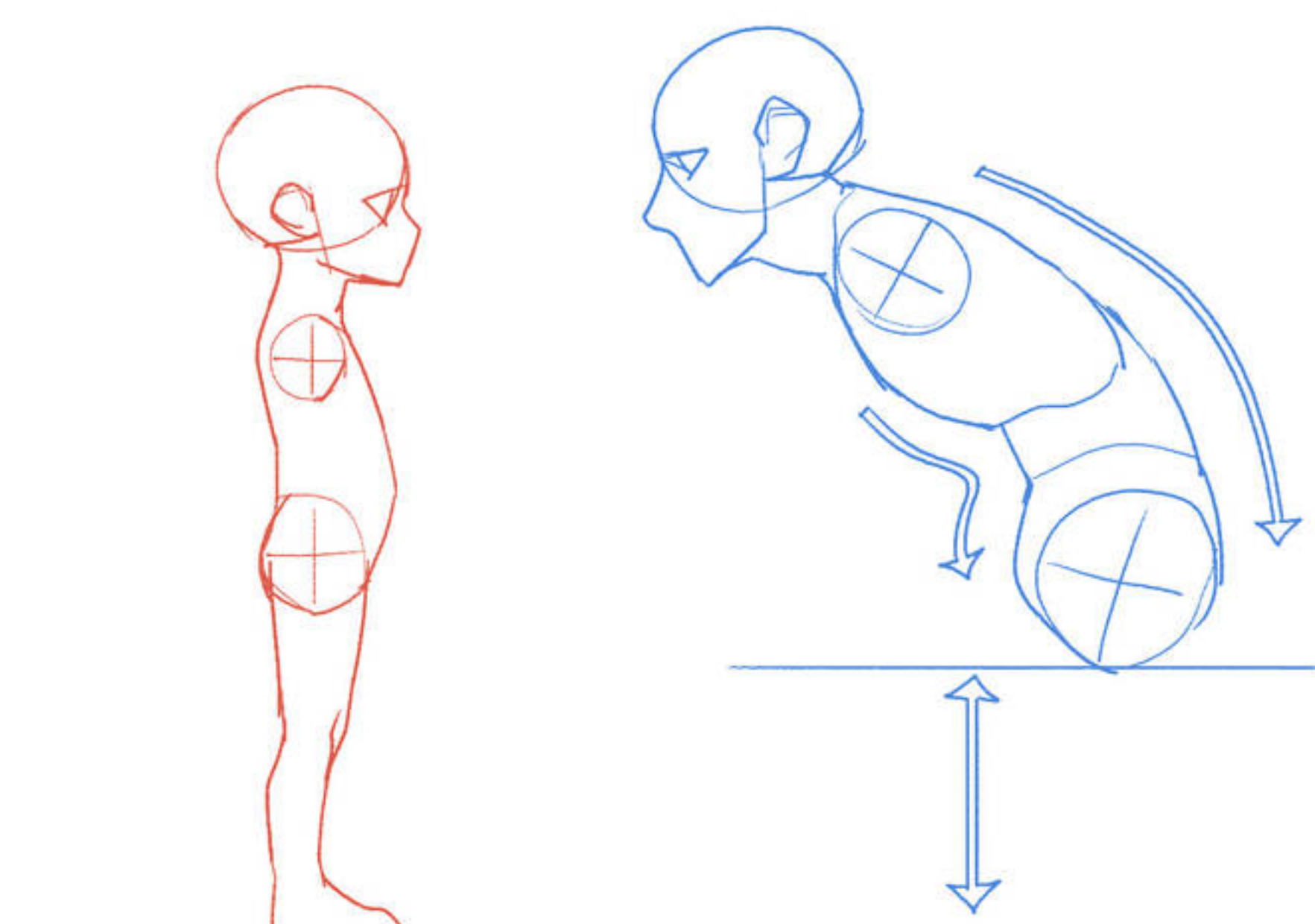
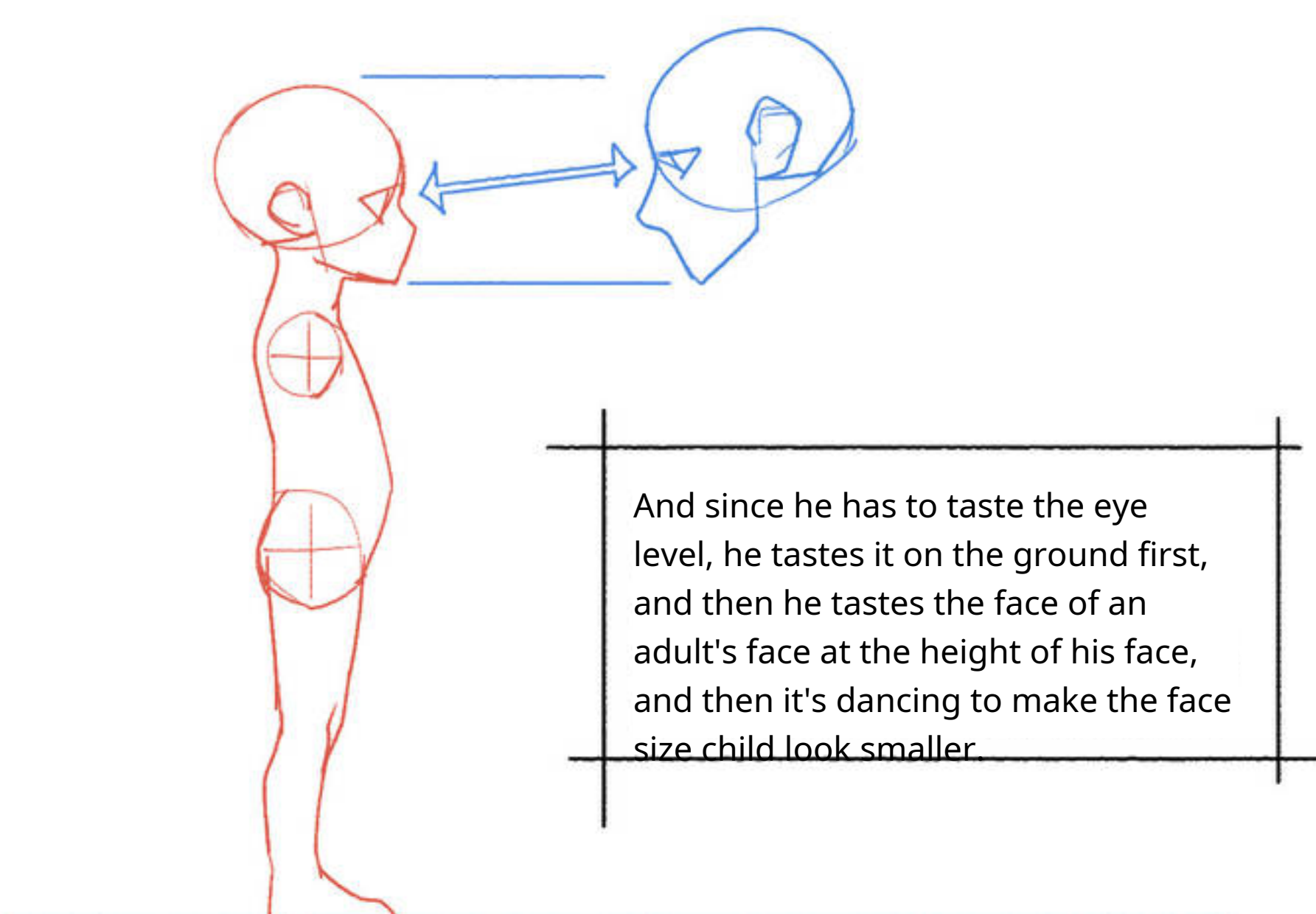


I'd like to know the taco author."

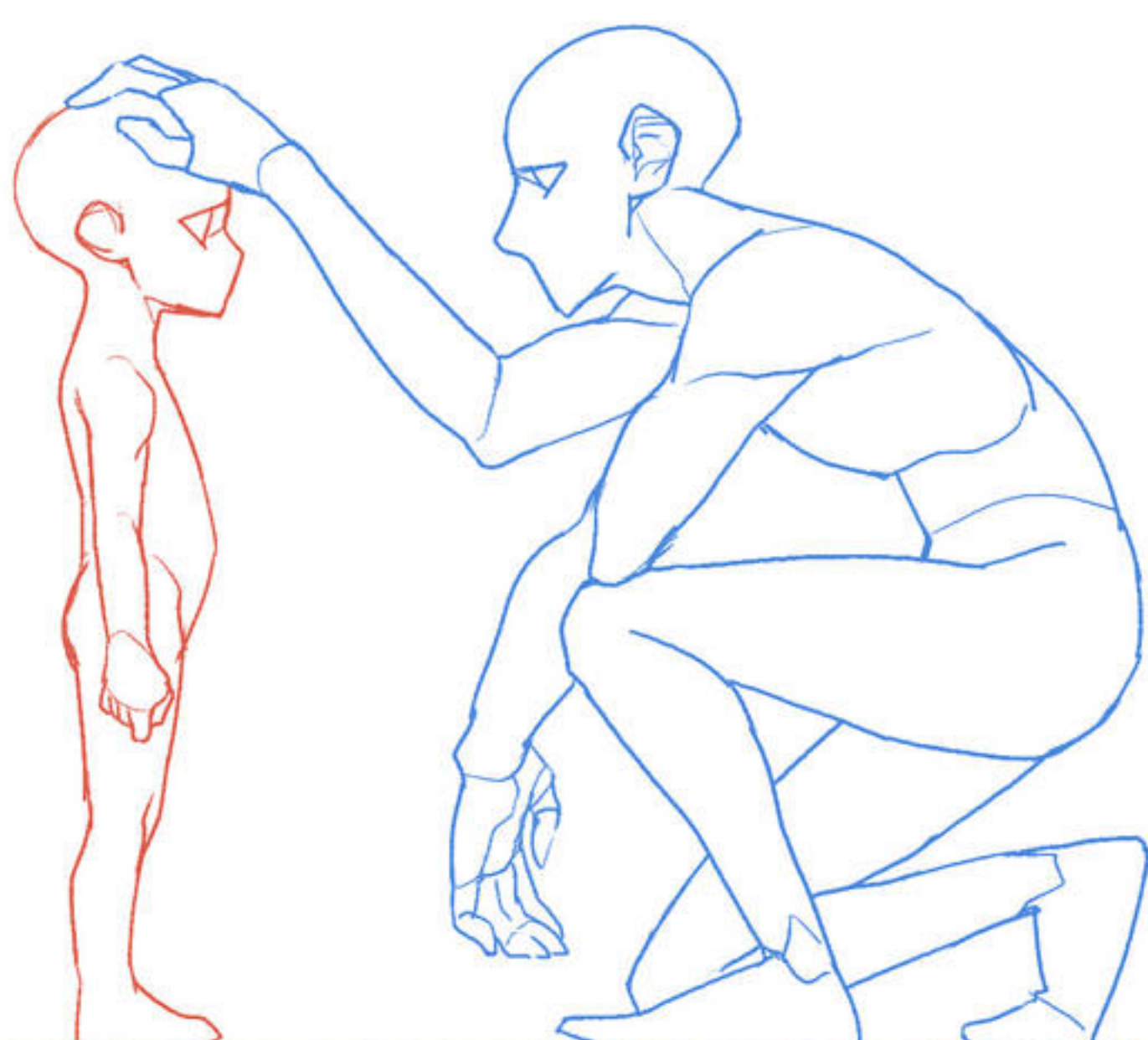




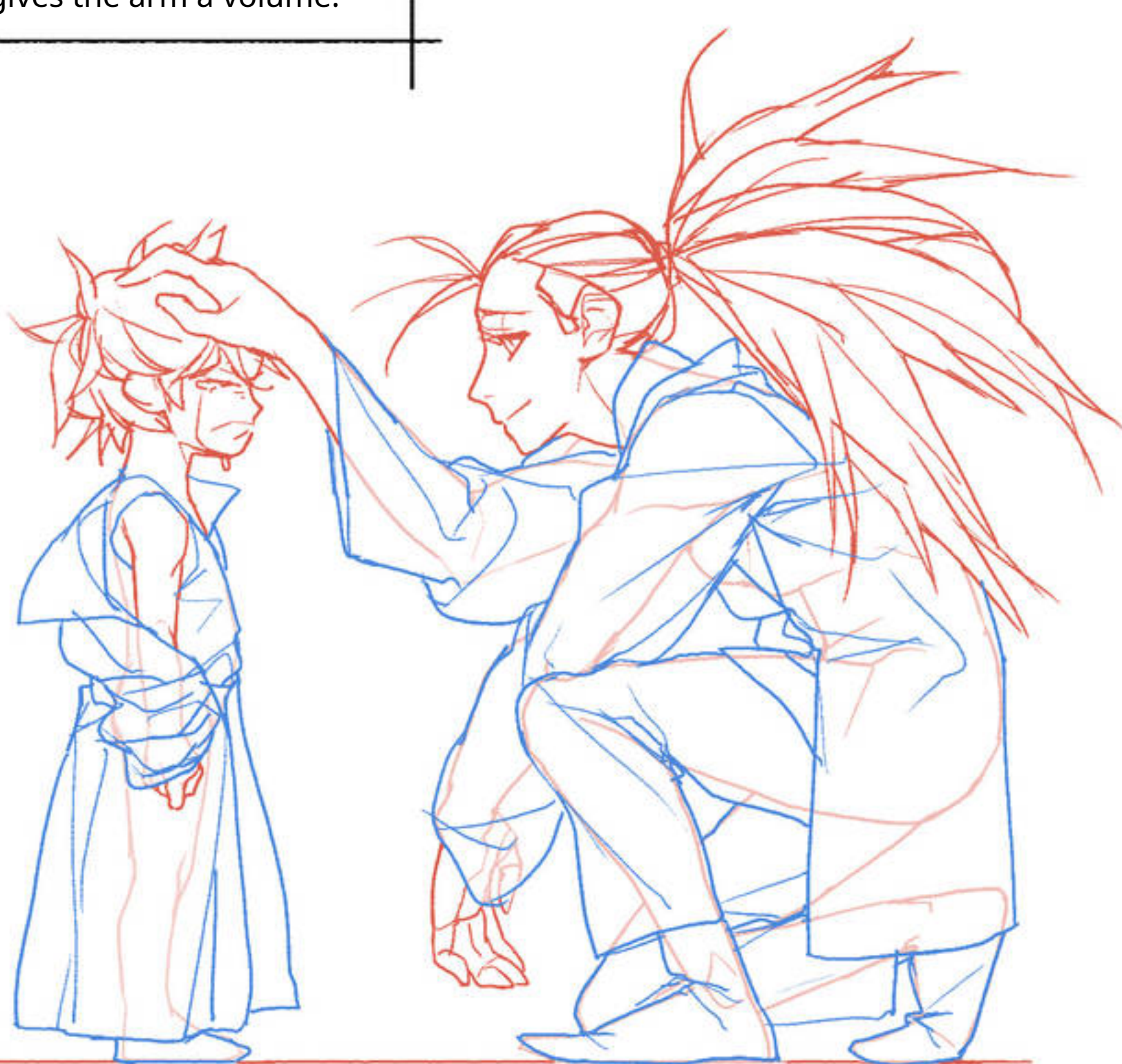
IQ: I want you to draw it for me when you don't have a good name with a kid.



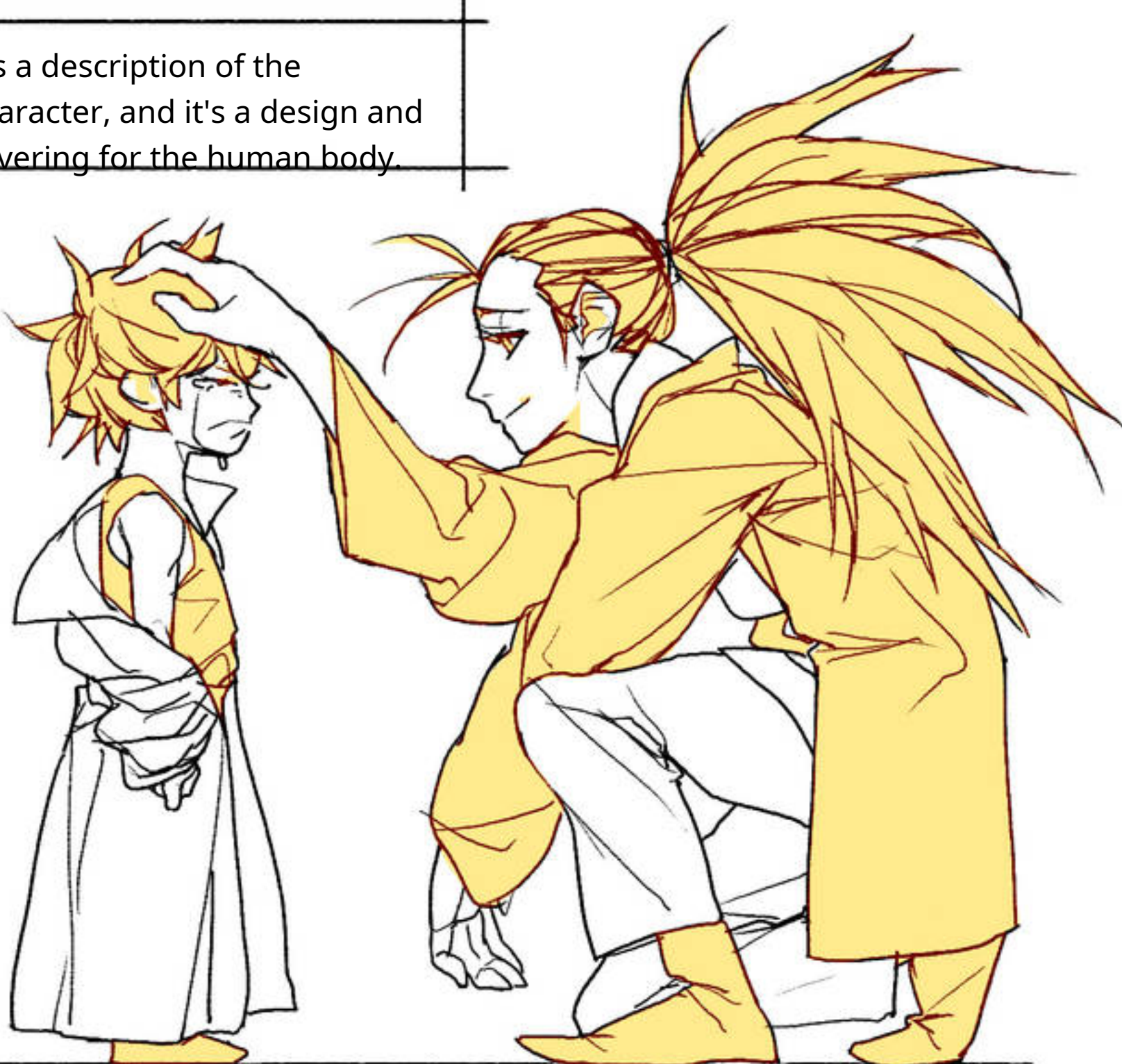




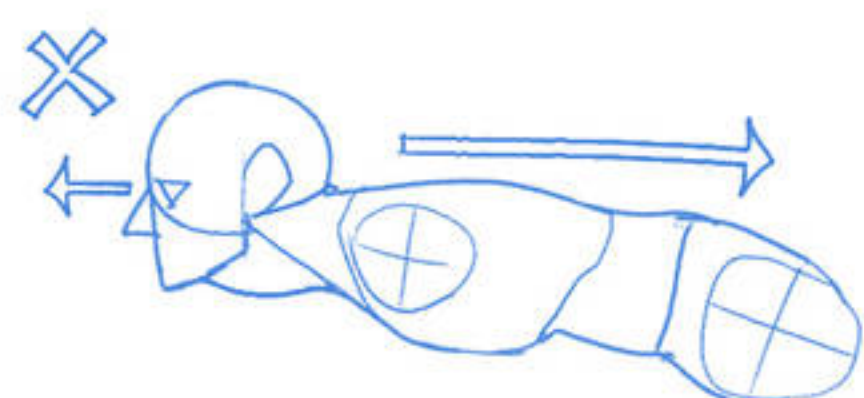
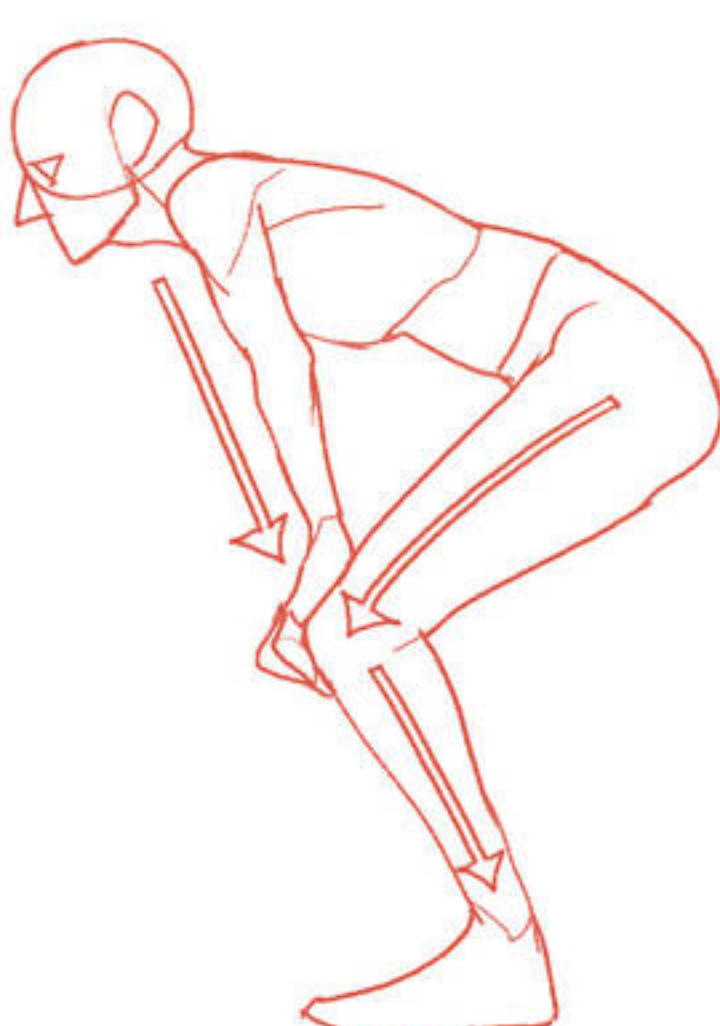
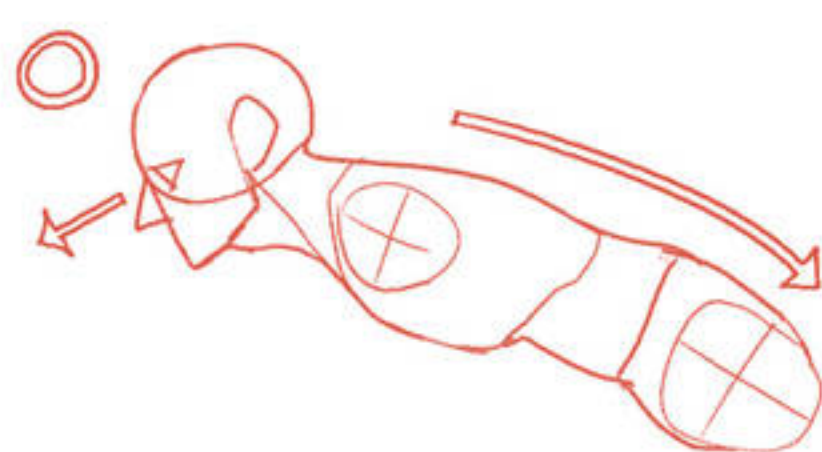
It gives the arm a volume.



It's a description of the character, and it's a design and covering for the human body.



I'd like to know the taco author."



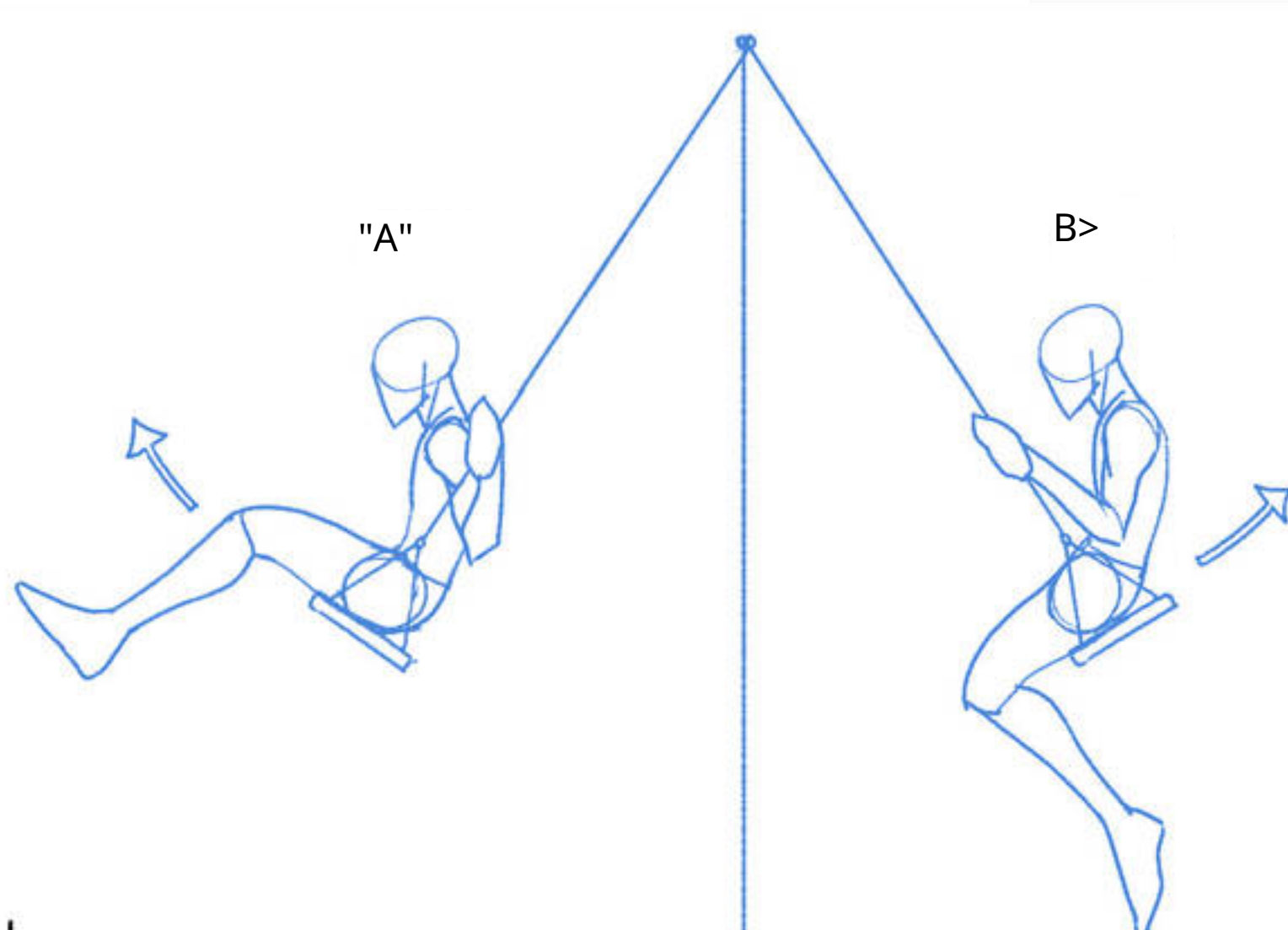
If you lower your upper lip a little bit more and you lean over your legs and you lean over your knees, you'll be able to taste your eye-high with your child in a different form.



Key Doint

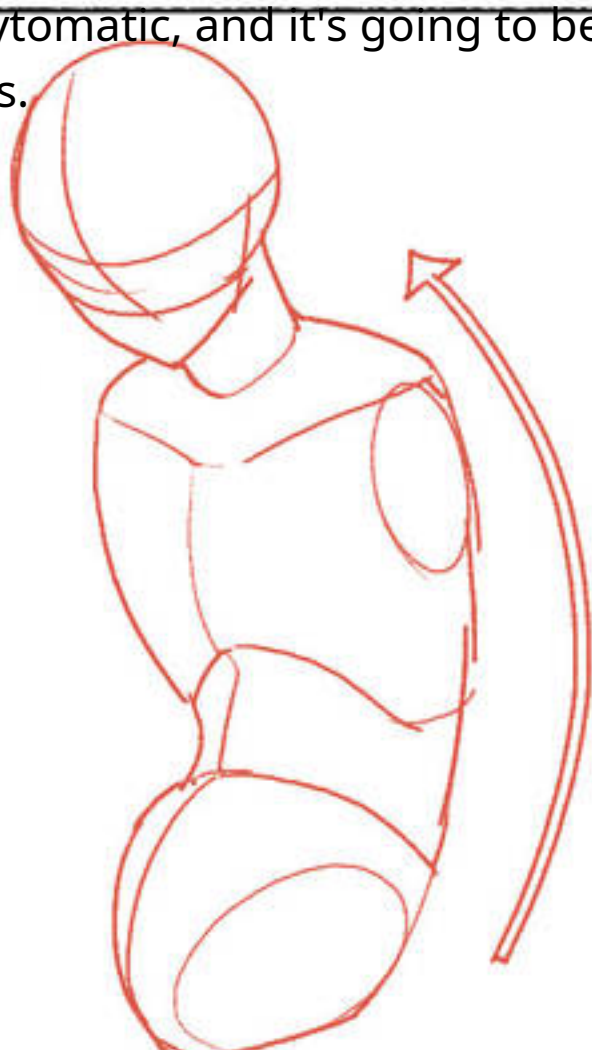


IQ: Let me know what she's gonna be like.

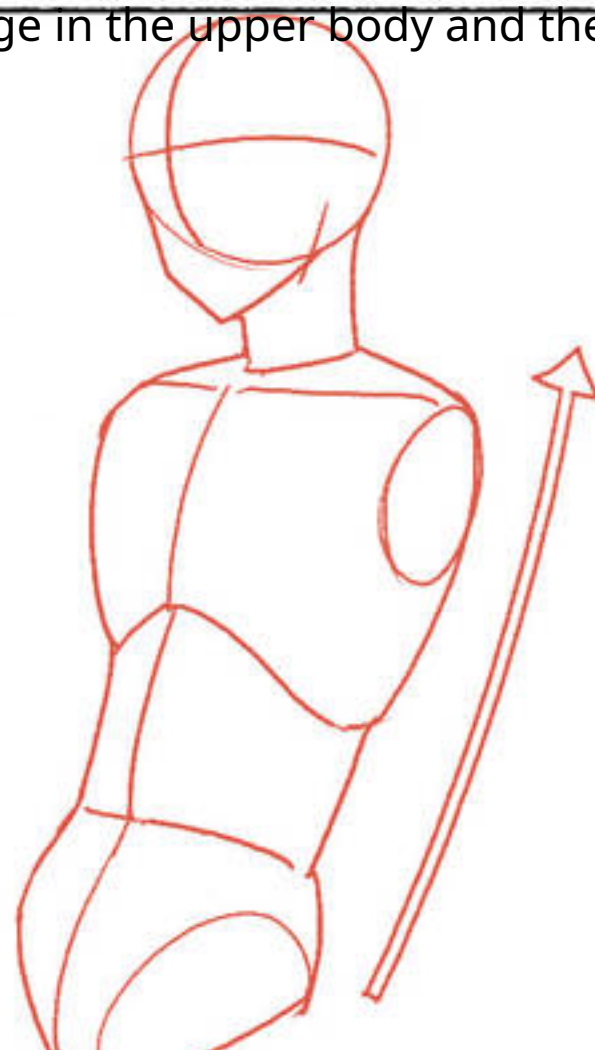


And then when it's moving forward and backward, it's going to be phytomatic, and it's going to be the rate of change in the upper body and the legs.

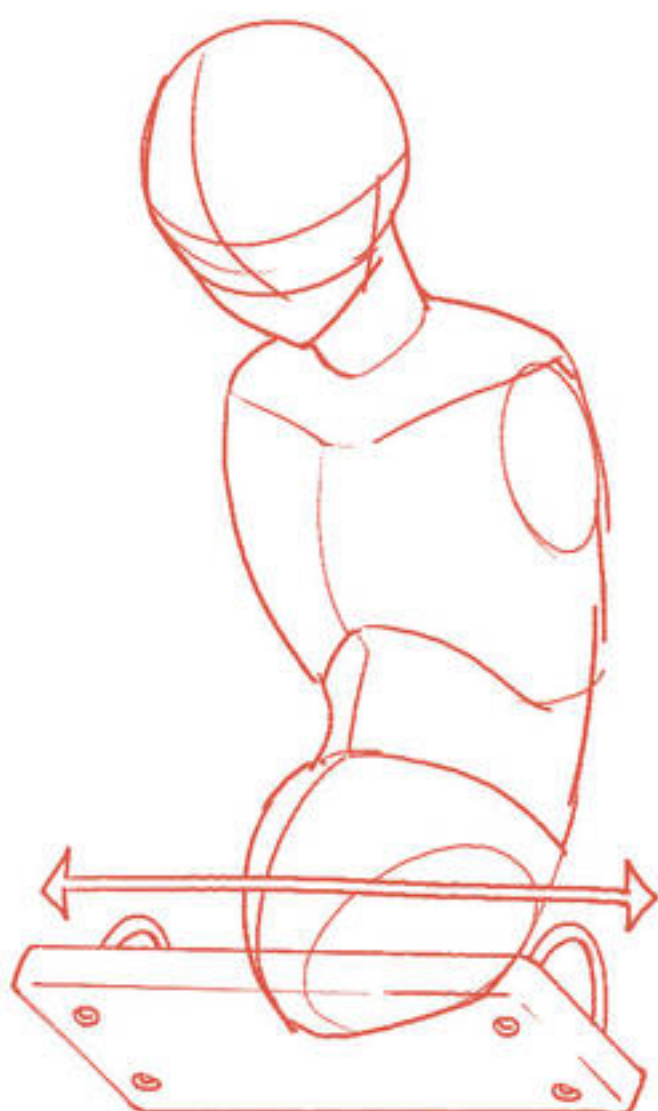
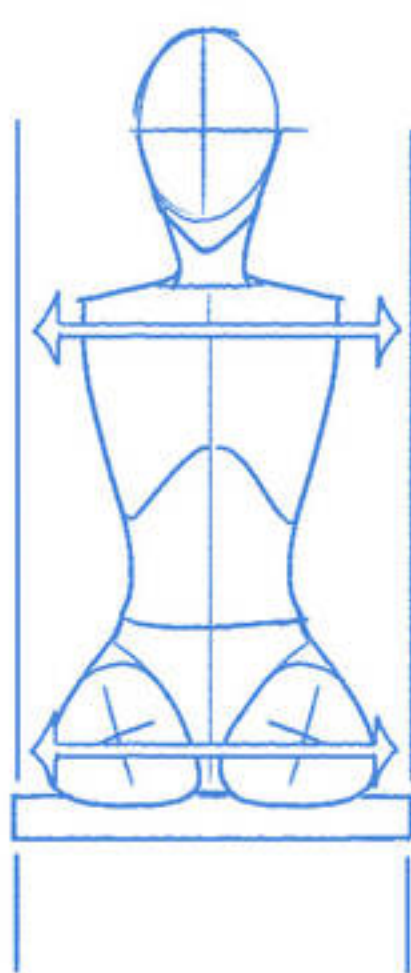
"A"



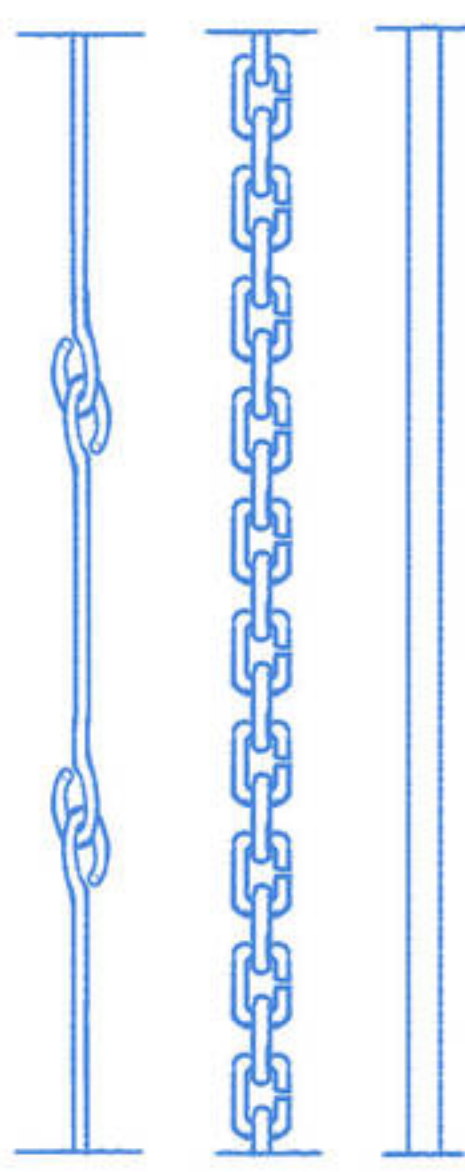
B>



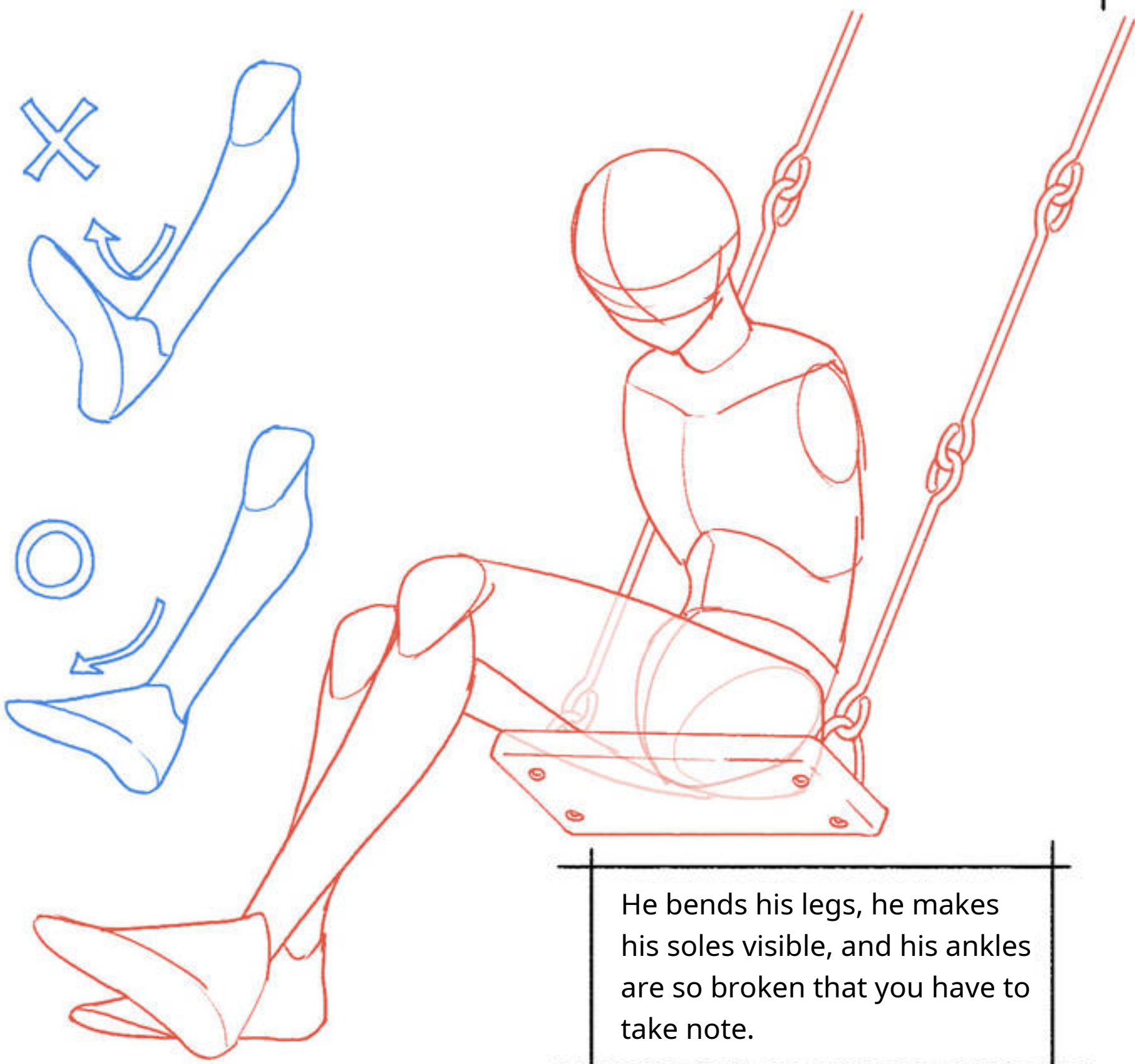
In the case of A, you're going forward, and the upper body is going forward, and then you're going back, and then the upper body is going back, and then you're going back.



I'm going to say the same thing, and then I'm going to draw a little bit bigger than that, and I'm going to draw a little bit bigger than that.

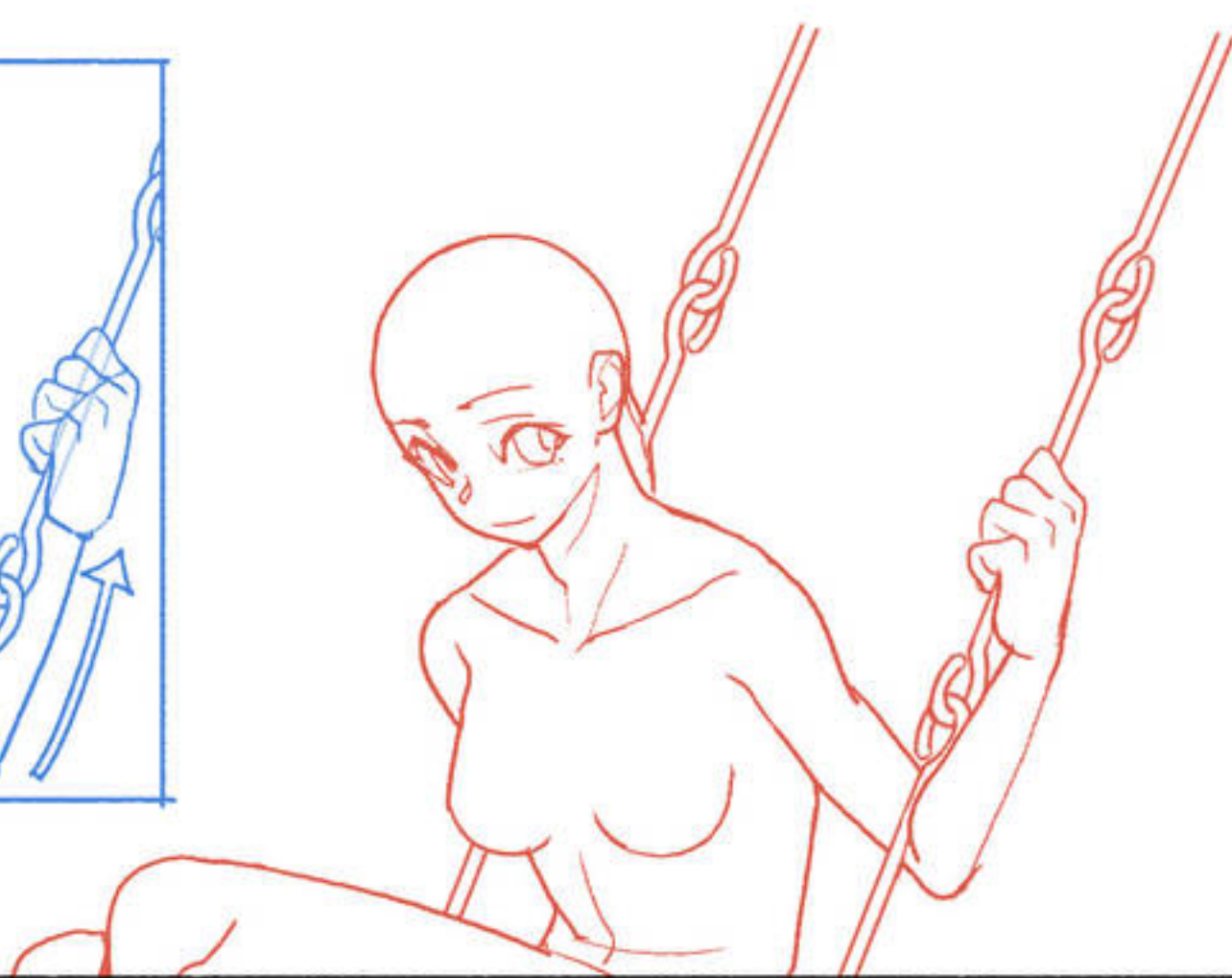


It's type A, so I'm going to draw it backwards in the diagonal direction that I'm going to drop into the chair, because there's so many lines of design and chairs, and I'm going to draw them using data reference.



He bends his legs, he makes his soles visible, and his ankles are so broken that you have to take note.





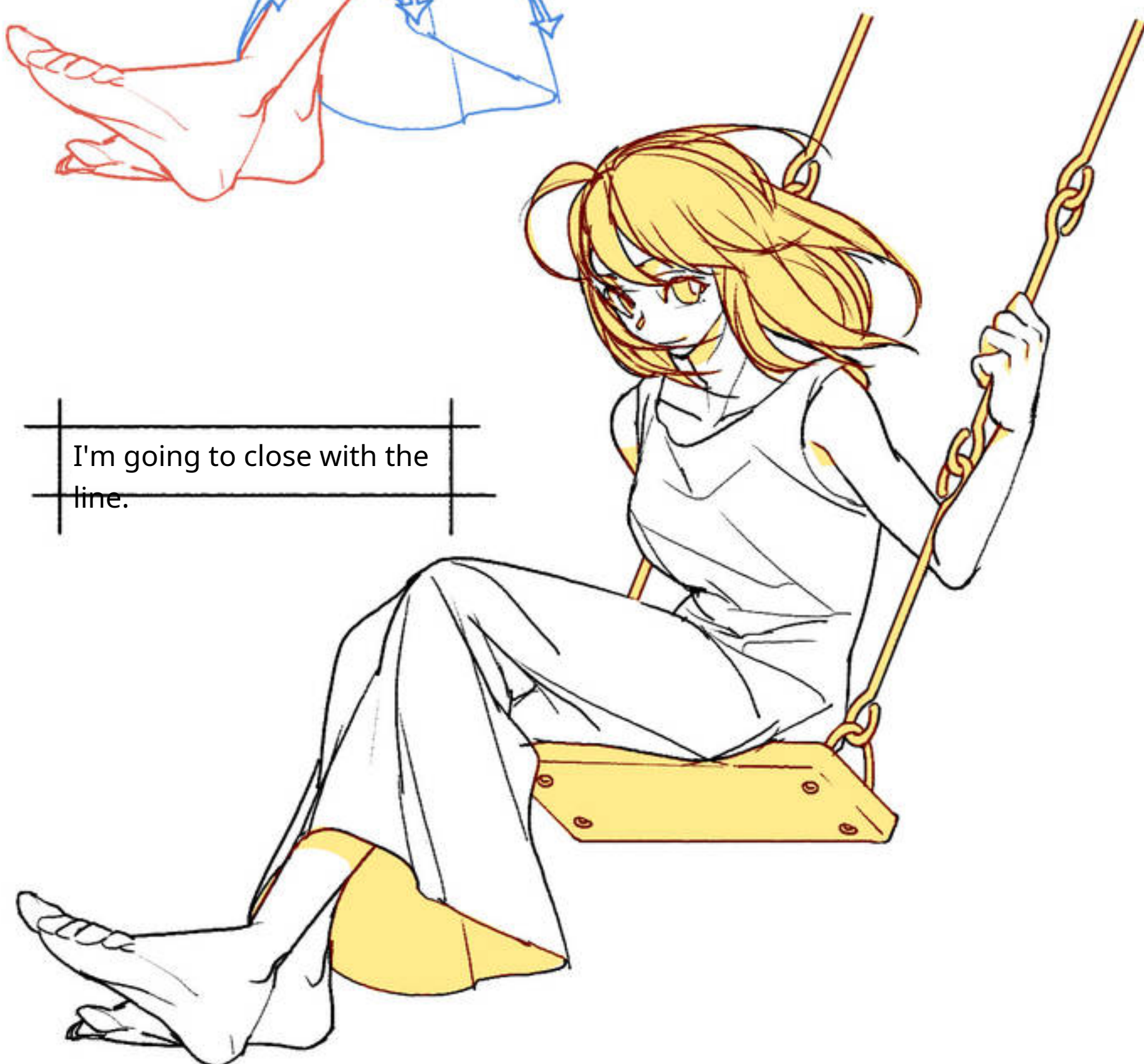
I'm going to draw a stringed hand, and I'm going to draw it that way, and I'm going to put it in the position of the hand's position on the shoulder.



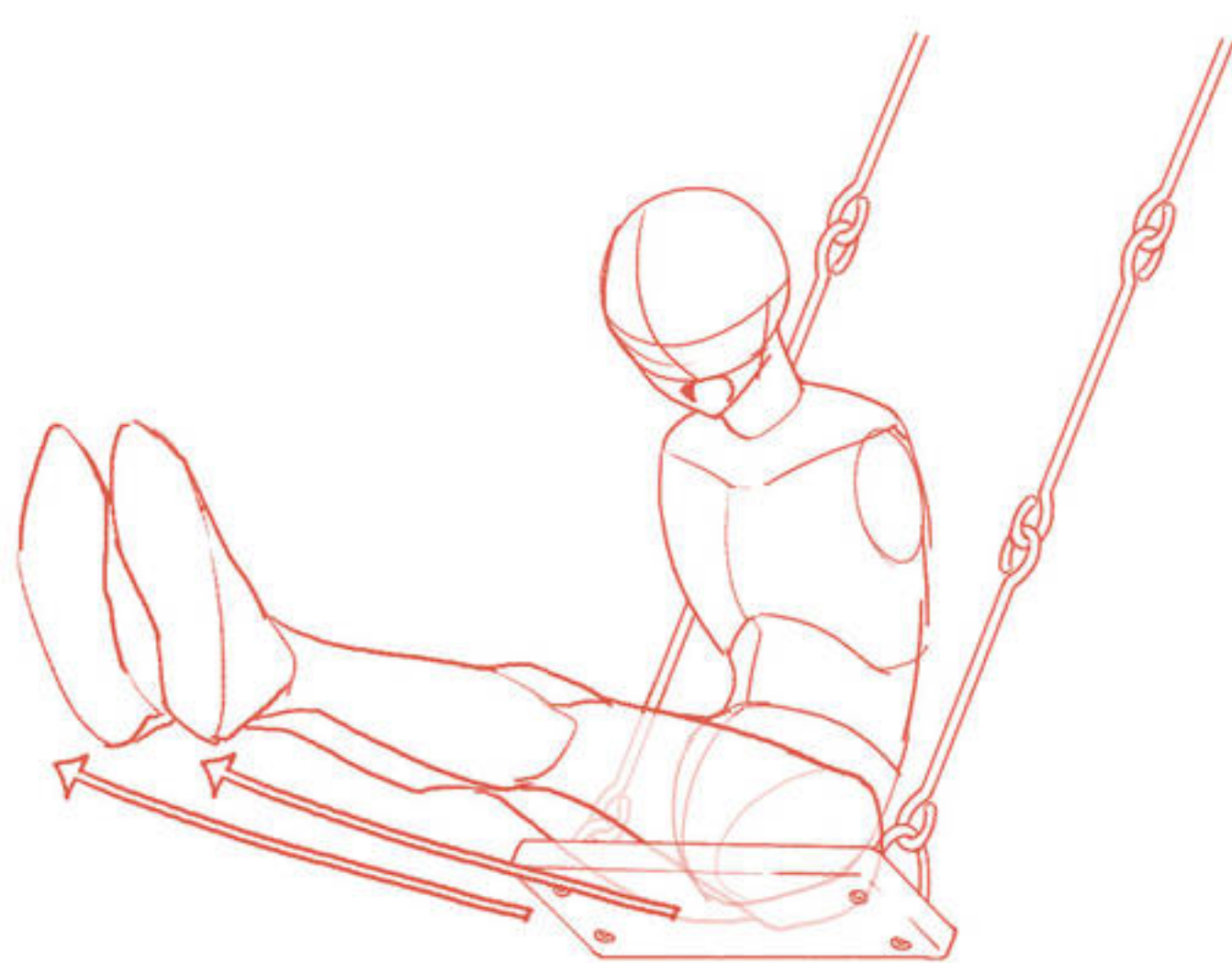
I'm going to add hair and clothes wrinkles to the motions of the swing, considering the flamboyantness of the movement.



I'm going to close with the line.



It's too small for a writer to know.



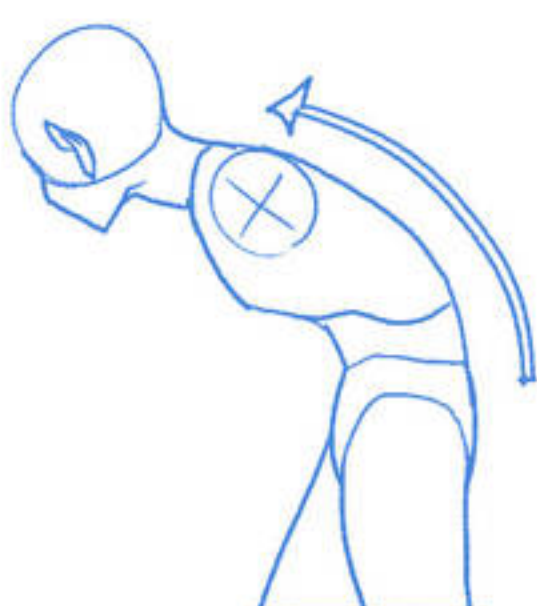
In the case of the bridge, when you're in a swing, it doesn't matter if you're in a stretcher, but when you're out, it makes you feel a little bit more active.



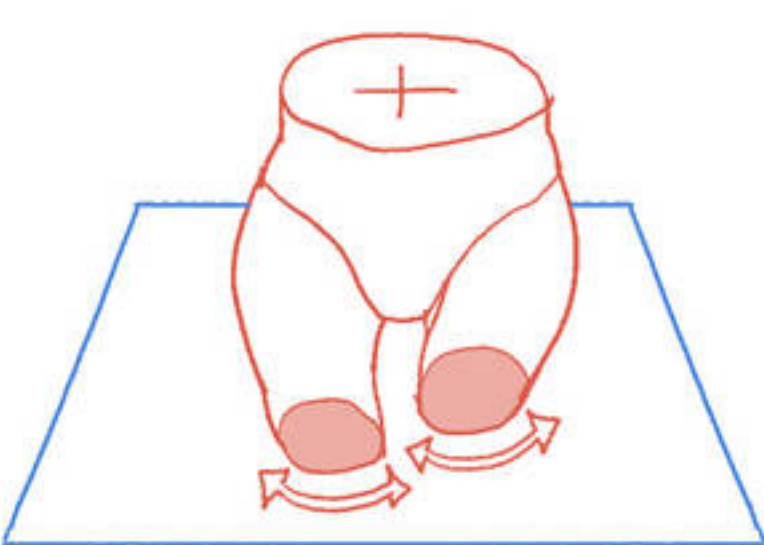
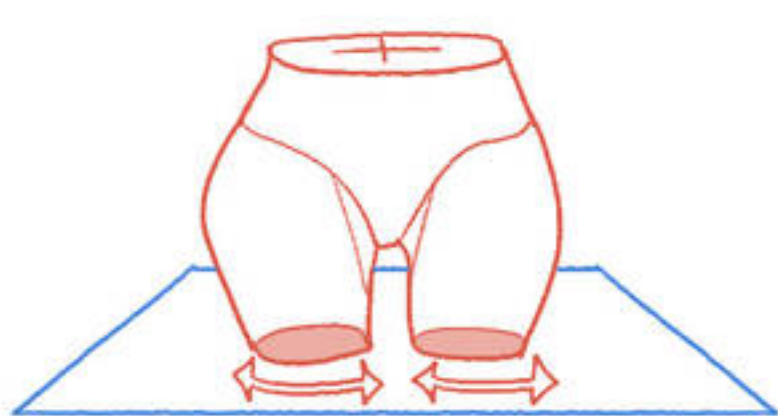
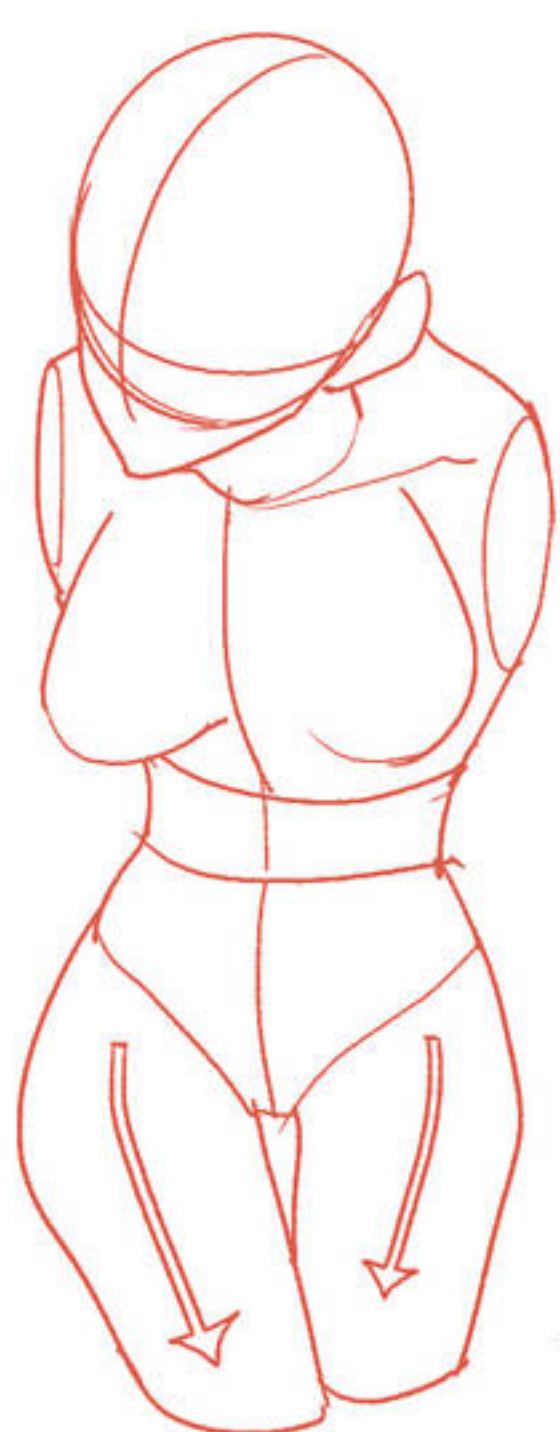
Key Doint



[Q: When you're splashing, draw a play.]



It looks natural if you bend your face as the water bounces, or if you flip it a little bit.

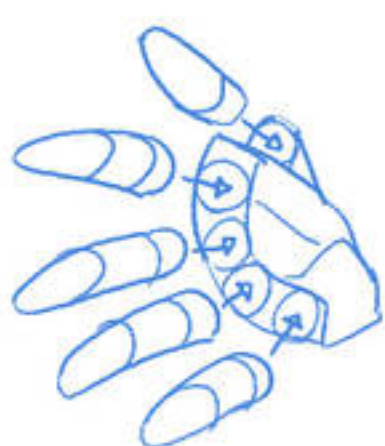


Depending on the angle of the water, the curves of the legs change.

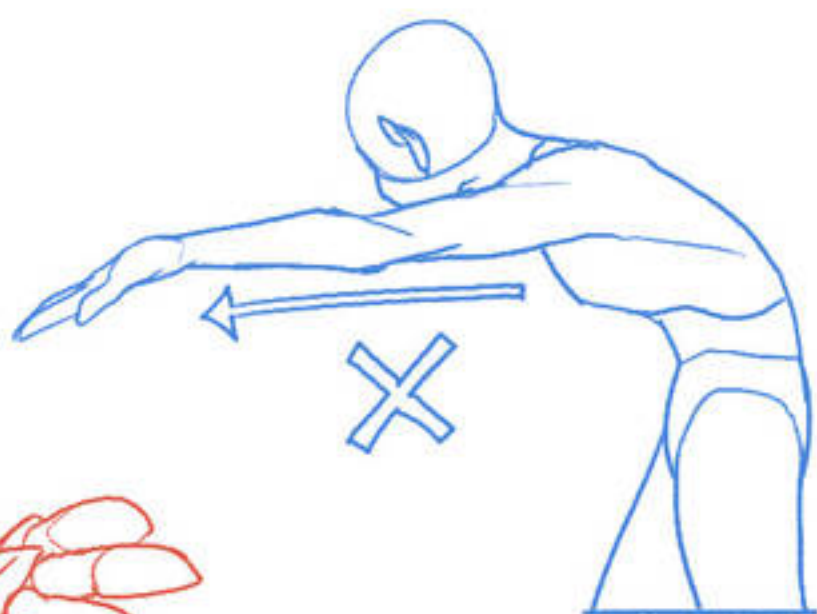
X



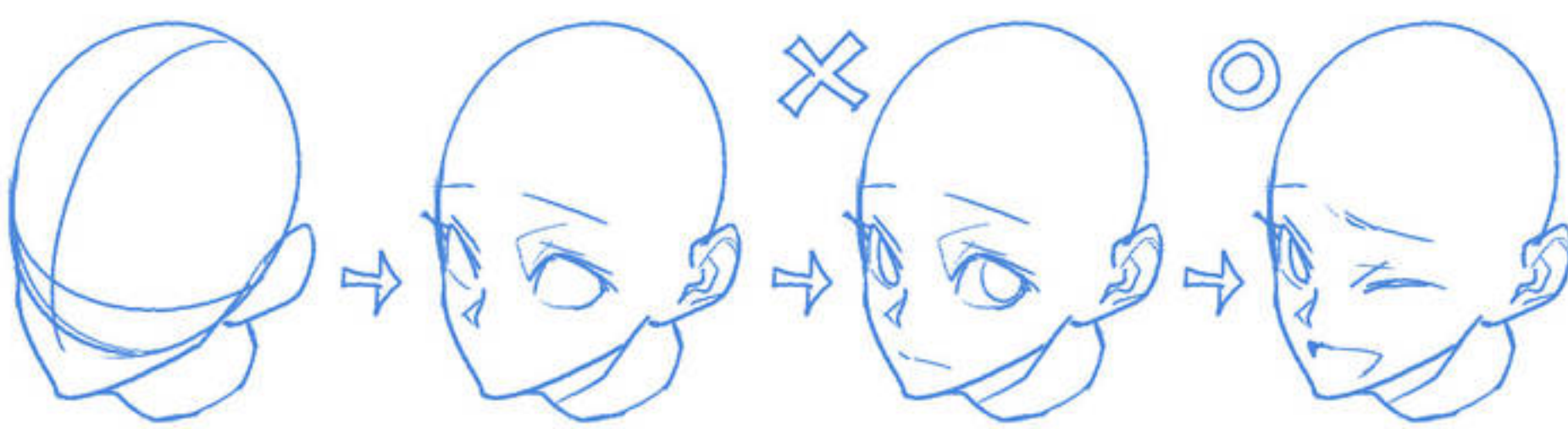
X



I'm going to draw the part of the hand in the fingertip, and I'm going to draw the part in the chest, and I'm going to draw the part in the fingertips.

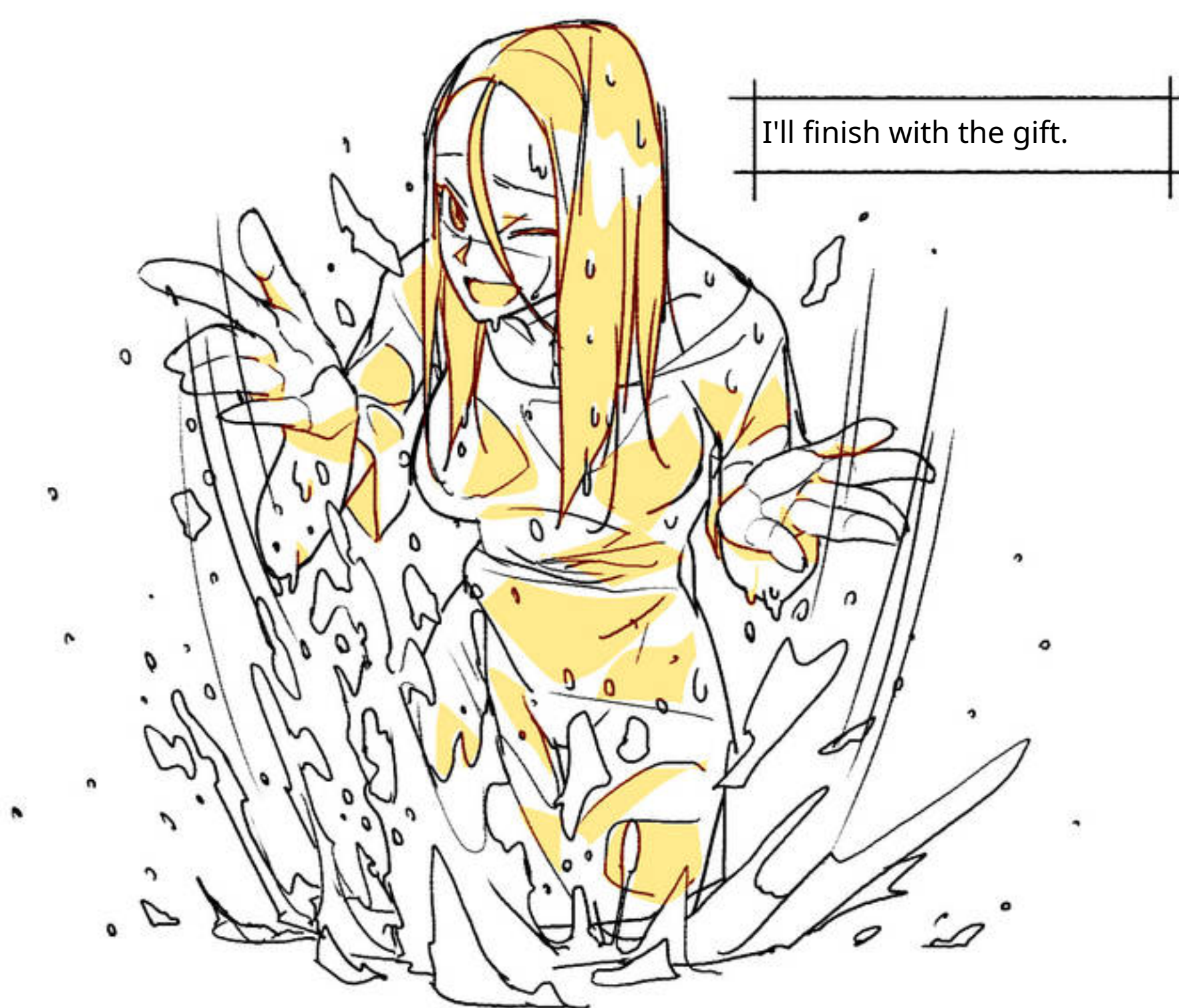
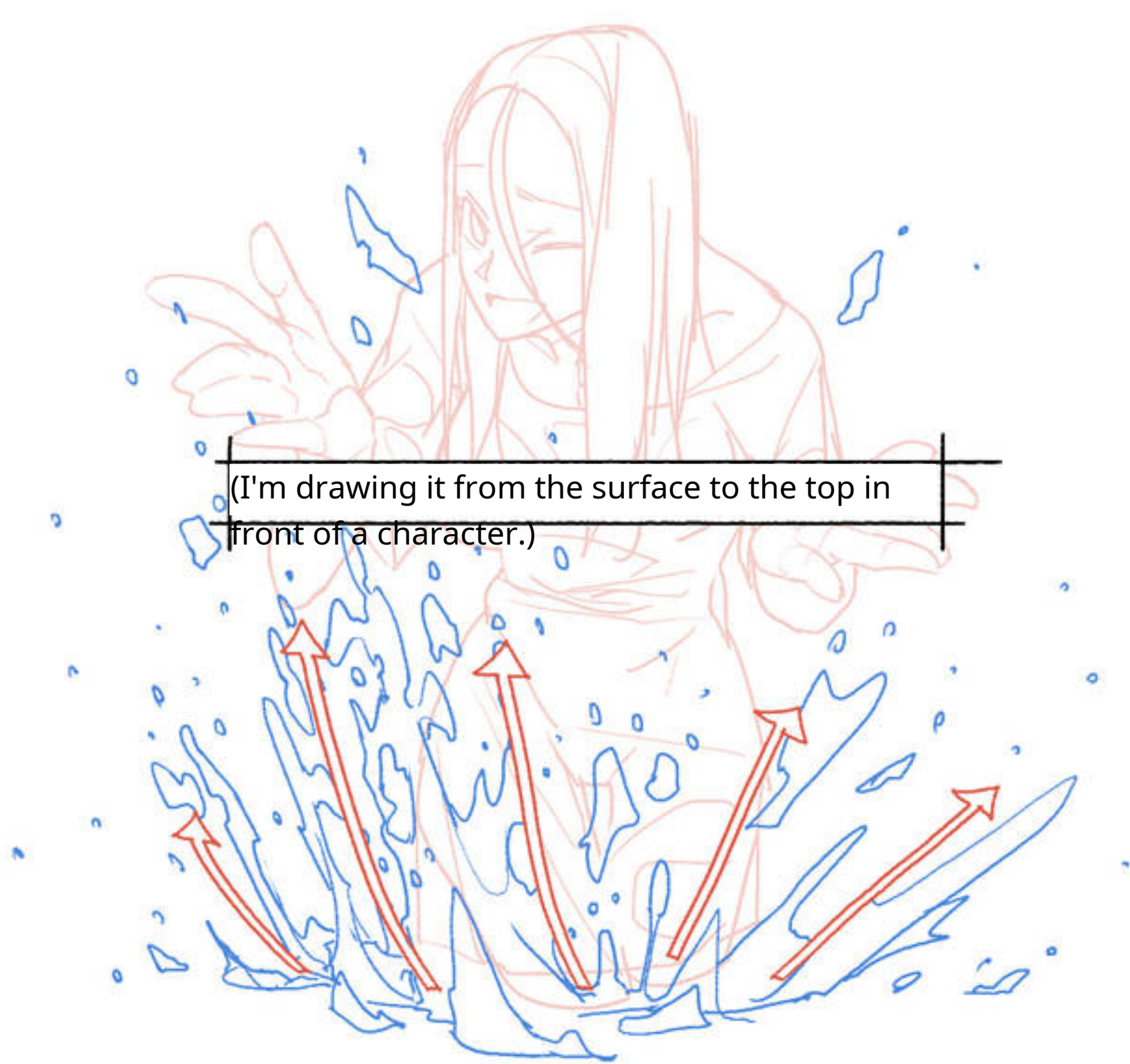
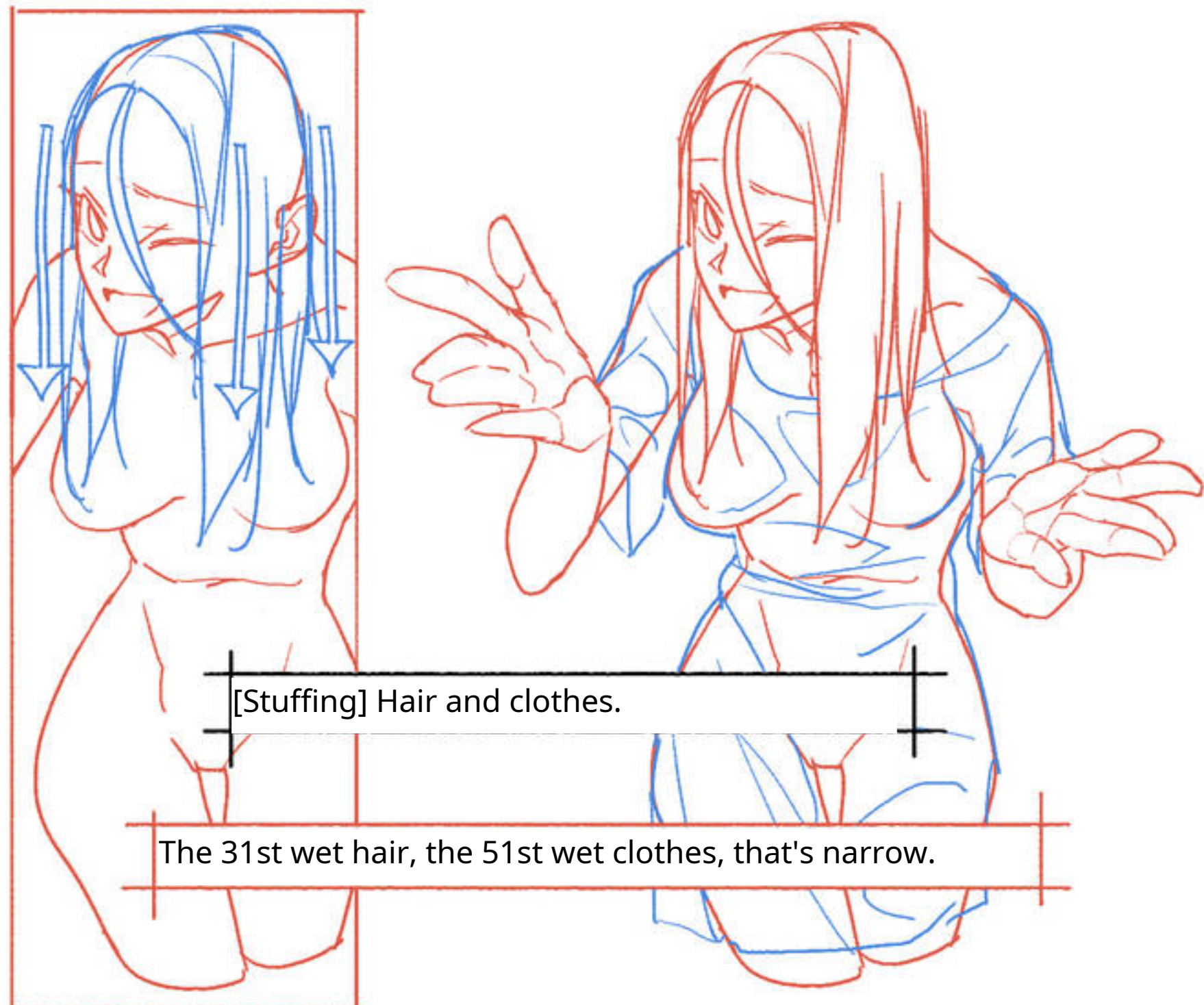


It's a little bit of a push to make the arm feel more natural than the horizontal arm feels.



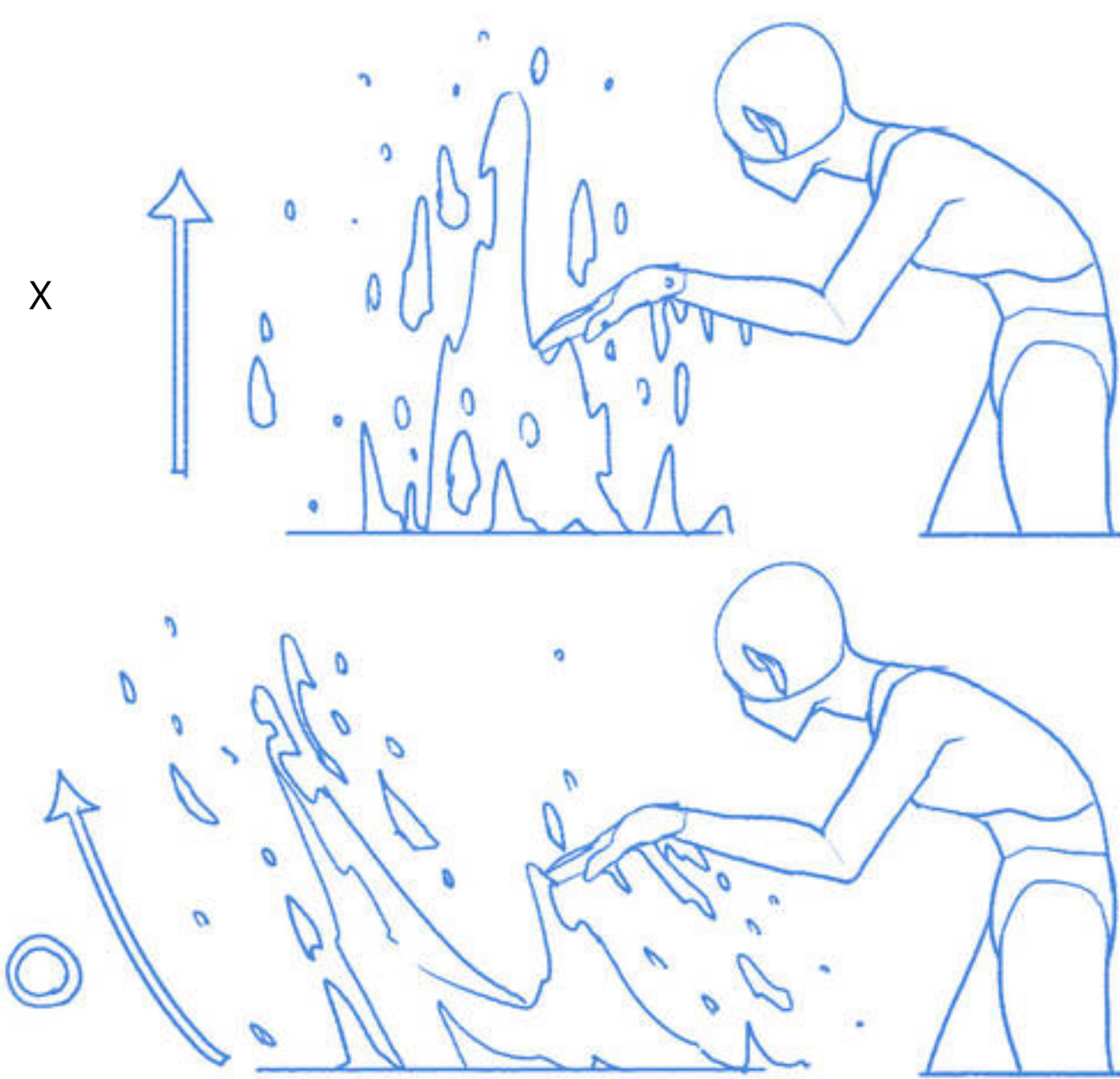
It's made from a mouth that closes or clothes rather than a face that's expressionless.





It's too small for a writer to know.

X



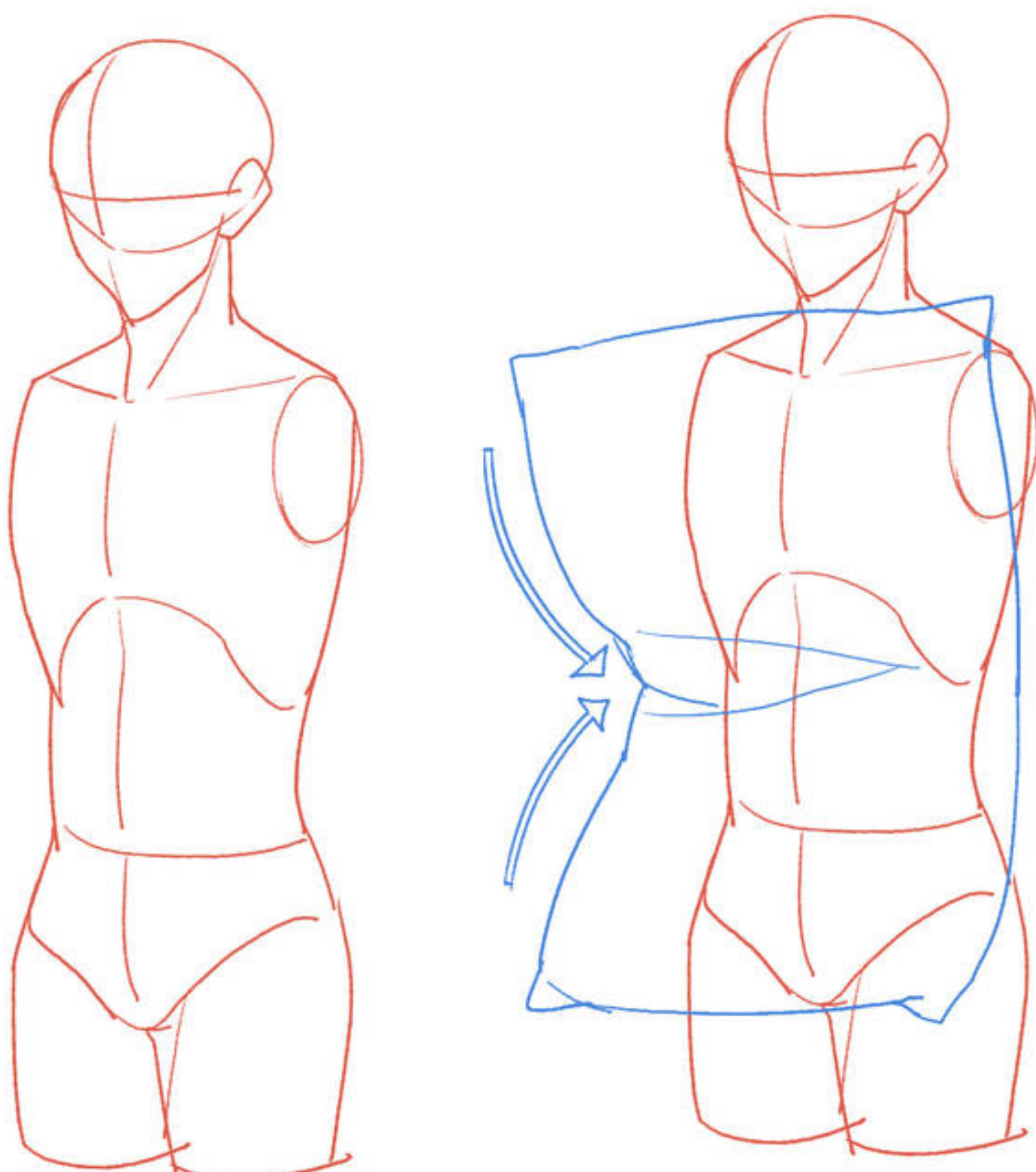
When you look at it from the side, the water at the water's surface, you have to make it vertical and forward in the direction of the Asian diagonal.



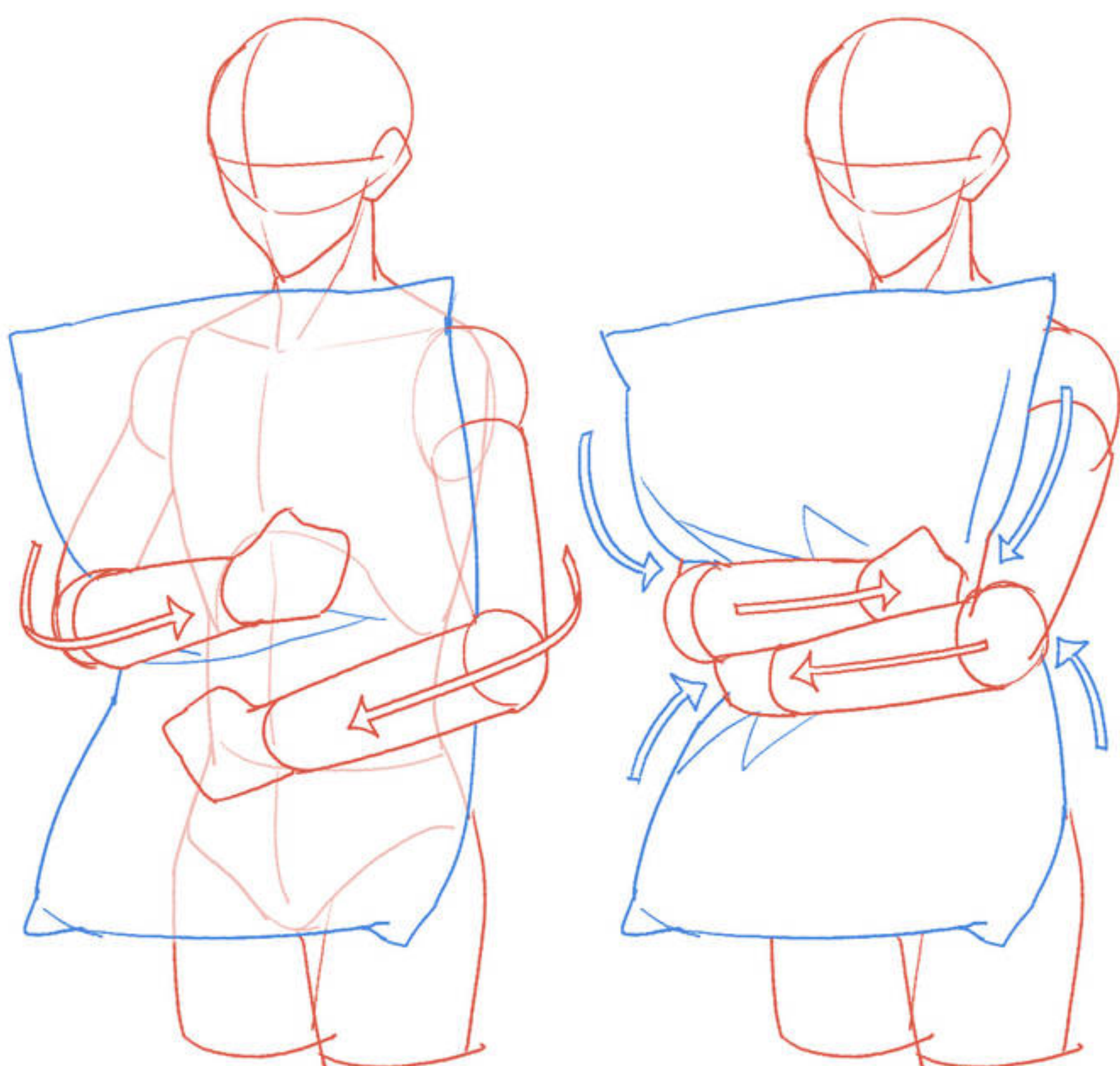
Key Doint



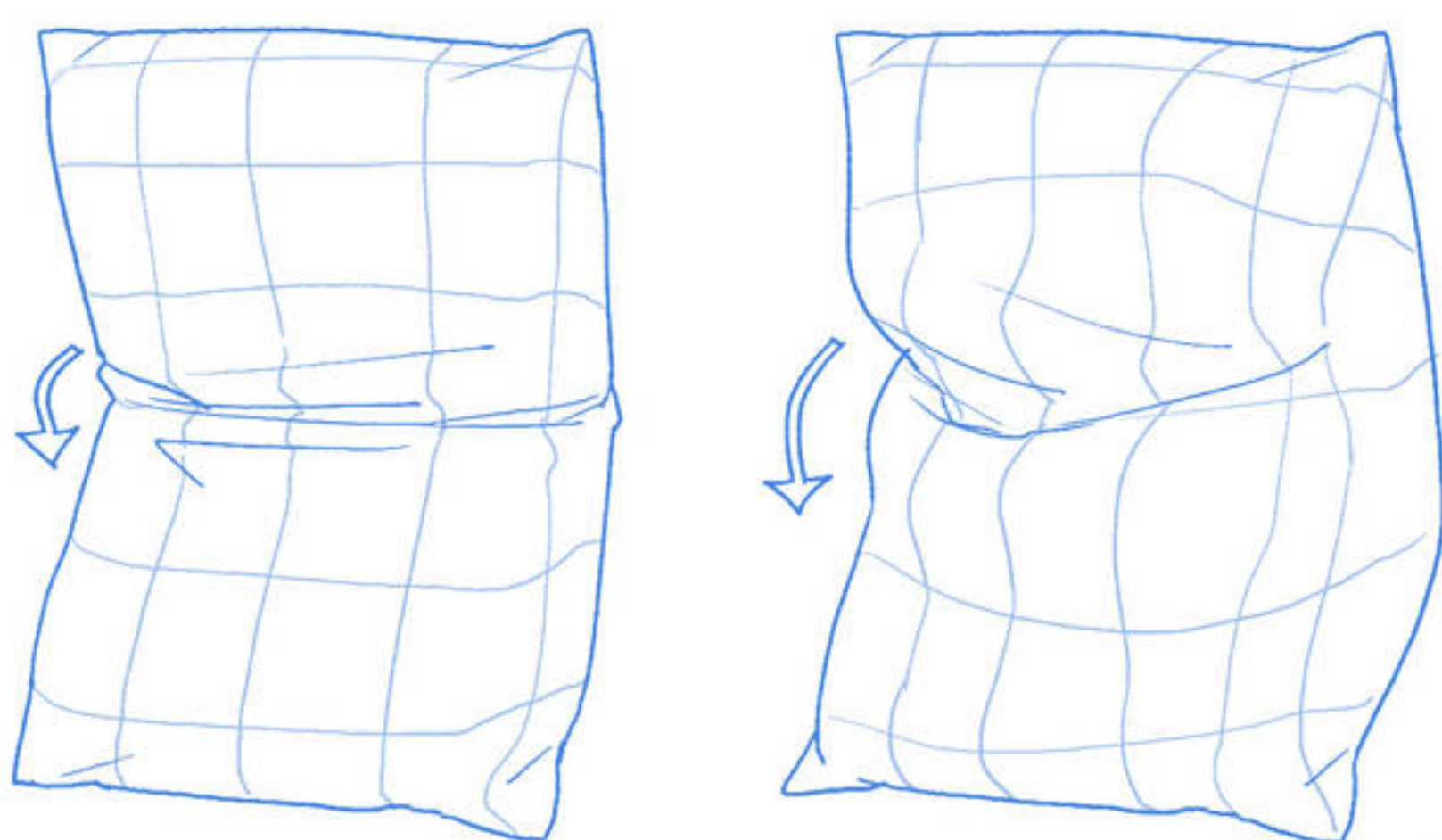
[Q: I want you to tell me what it looks like to pull a pillow.]



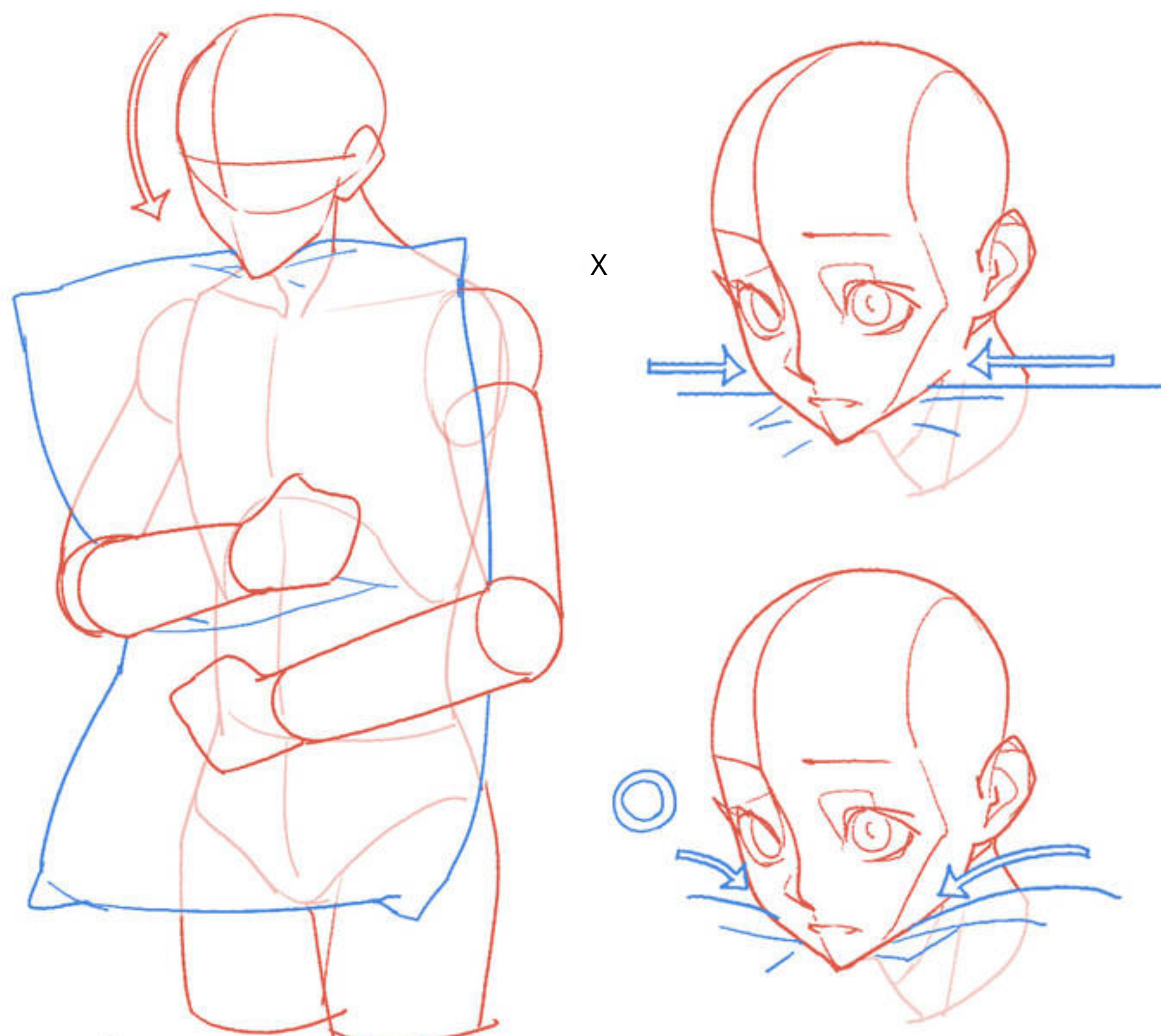
After drawing the character's body frame, the pillows are drawn to the size of the upper frame, and they allow the middle parts to enter.



I'm going to draw a pair of arms around where I'm going to put a pillow, which is going to change the shape of the pillow, depending on the force of the arm.



So if you give me a little bit more of a lightness of the pillow curve, it looks a little bit more comfortable, and it gives me a sense of volume.



If you put your face forward and put your jaw together on a pillow, it'll convey the sensation of a pillow frame, which is created by the face weight.





I'm drawing a good look at the situation, and I'm putting the shape of the human body together.

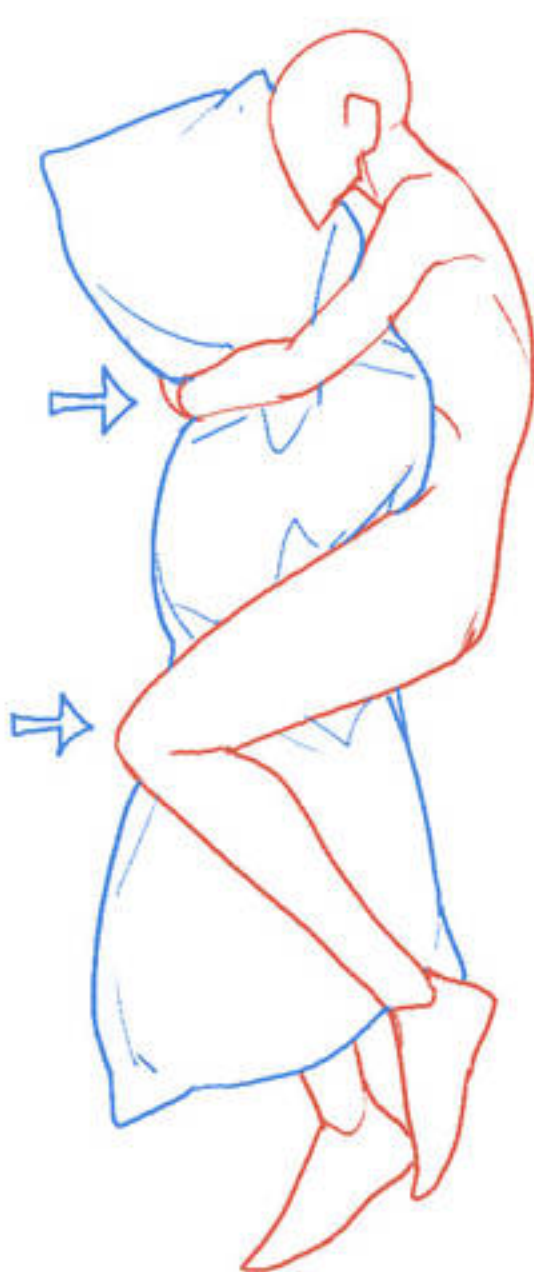
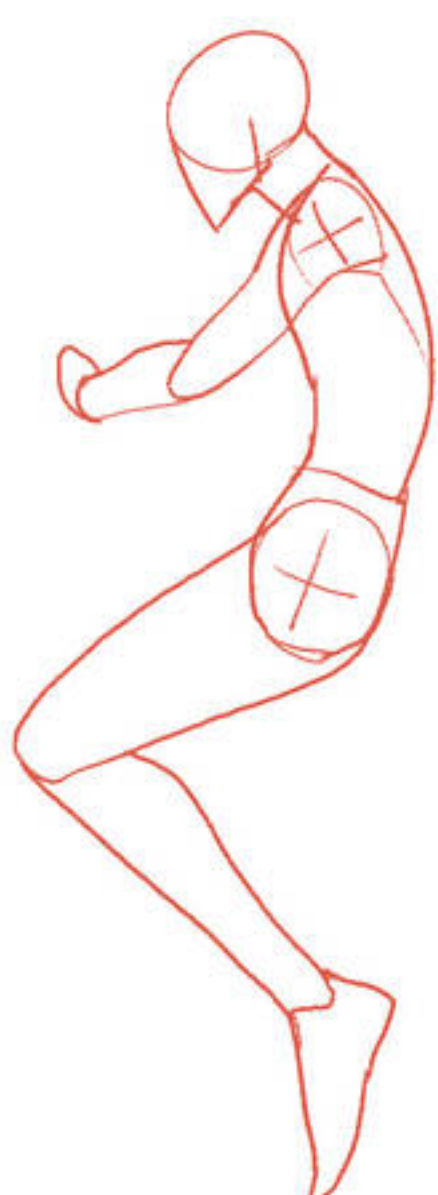


I'll draw an extra coat for you.



I'll finish with the gift.

I'd like to know the taco author."



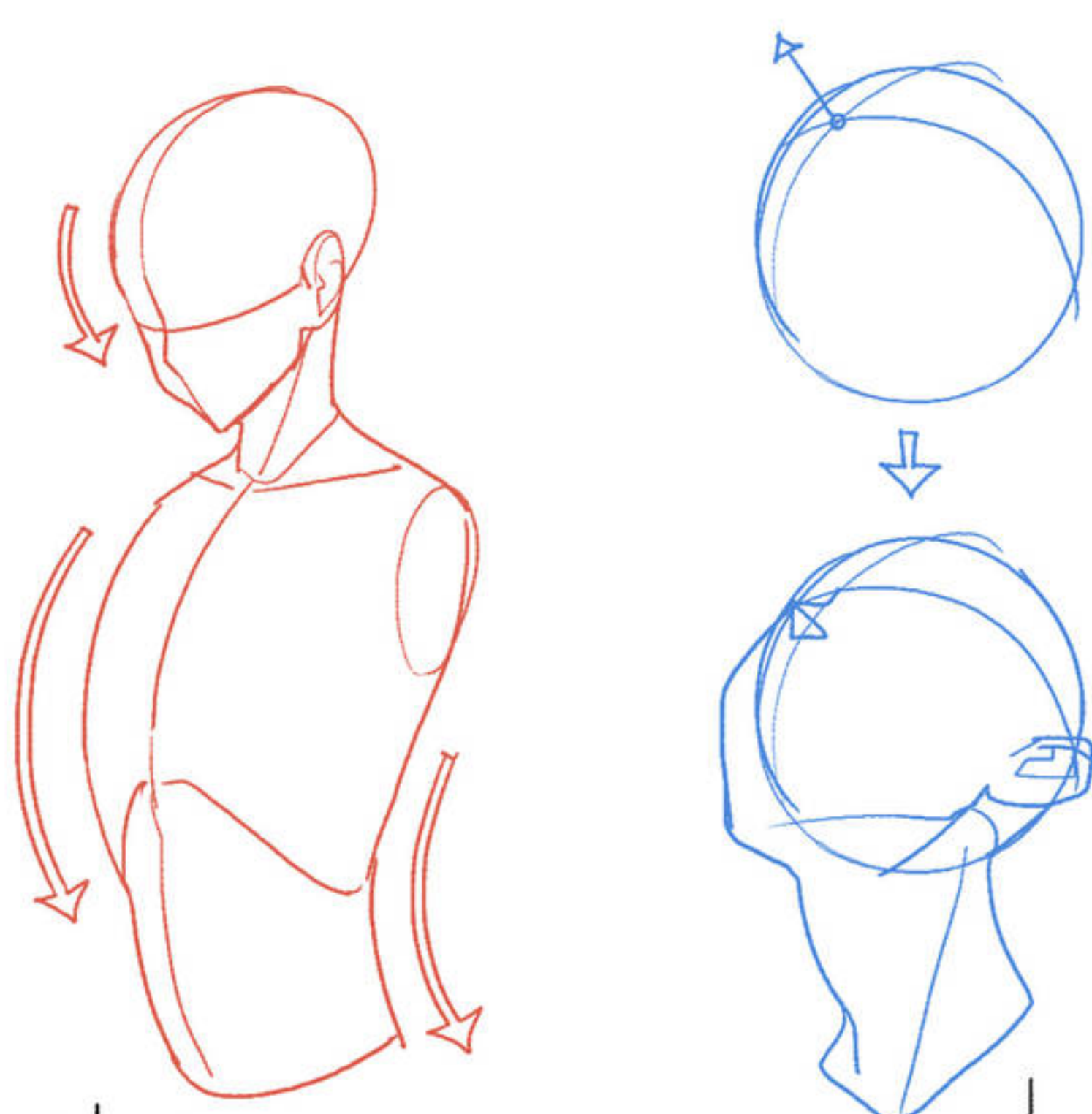
If you're in a human-sized pillow, it's going to save you two non-sensical curves that are caused by arms and legs.



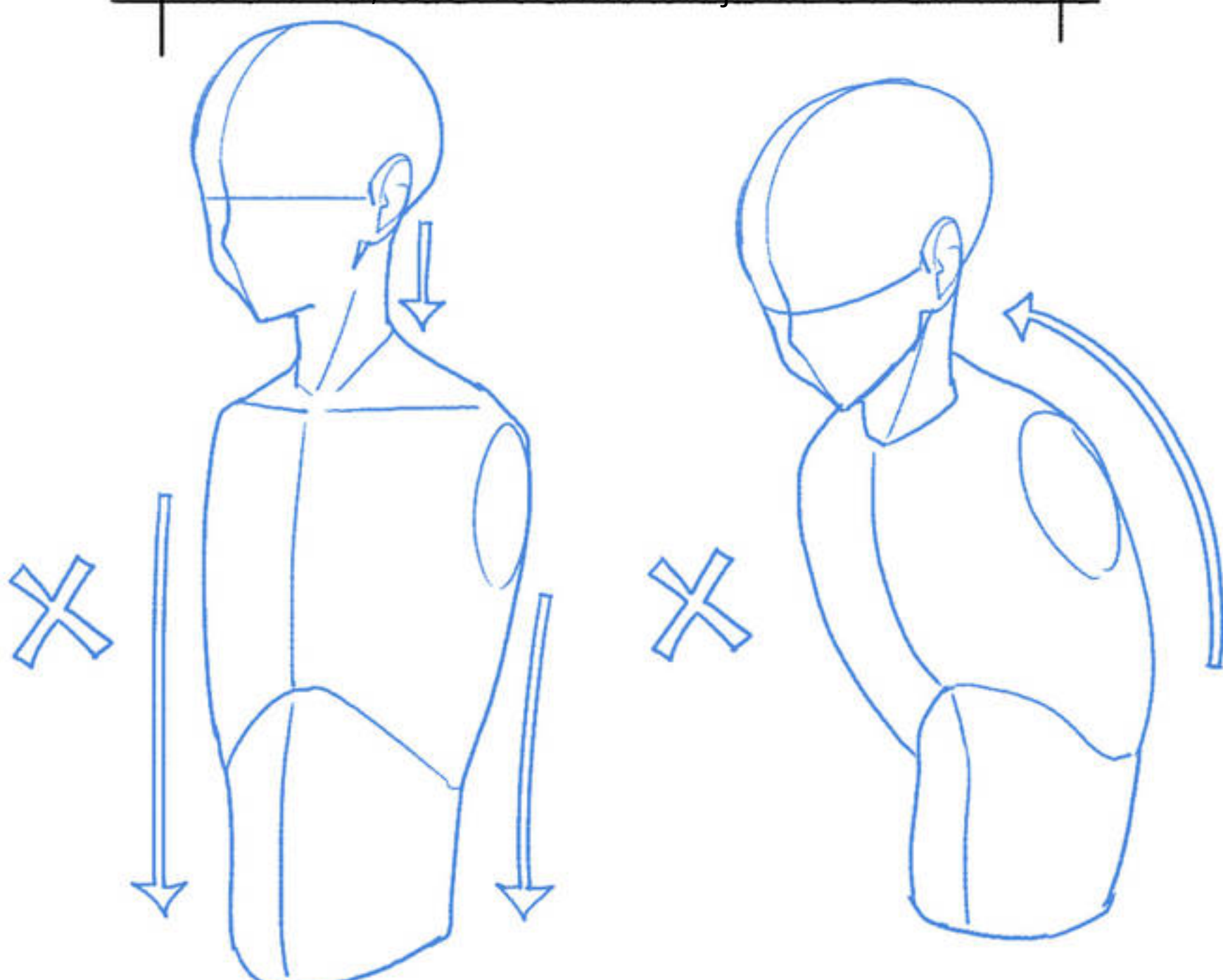
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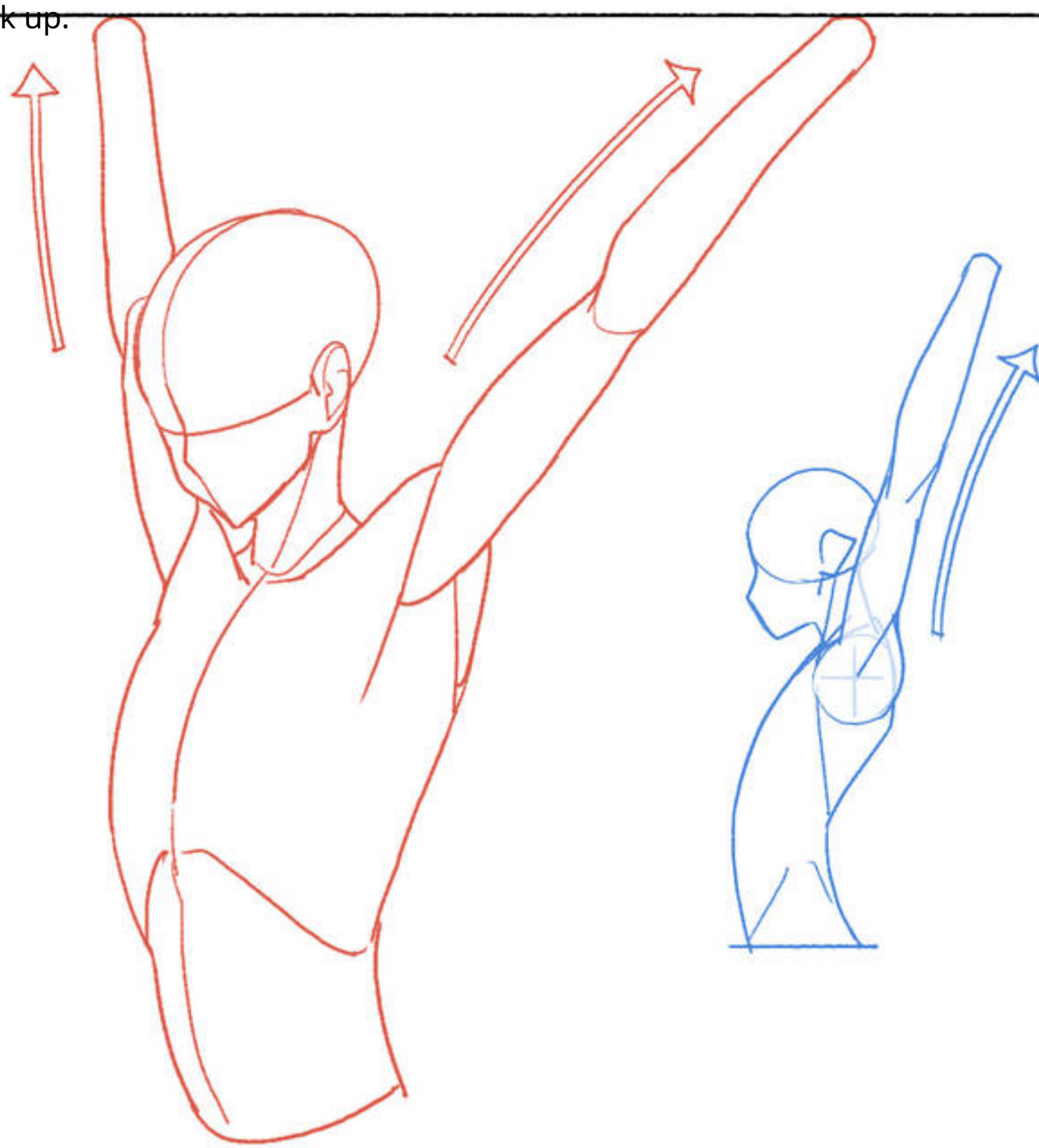
[Q: I want you to draw an Inject on the base.]



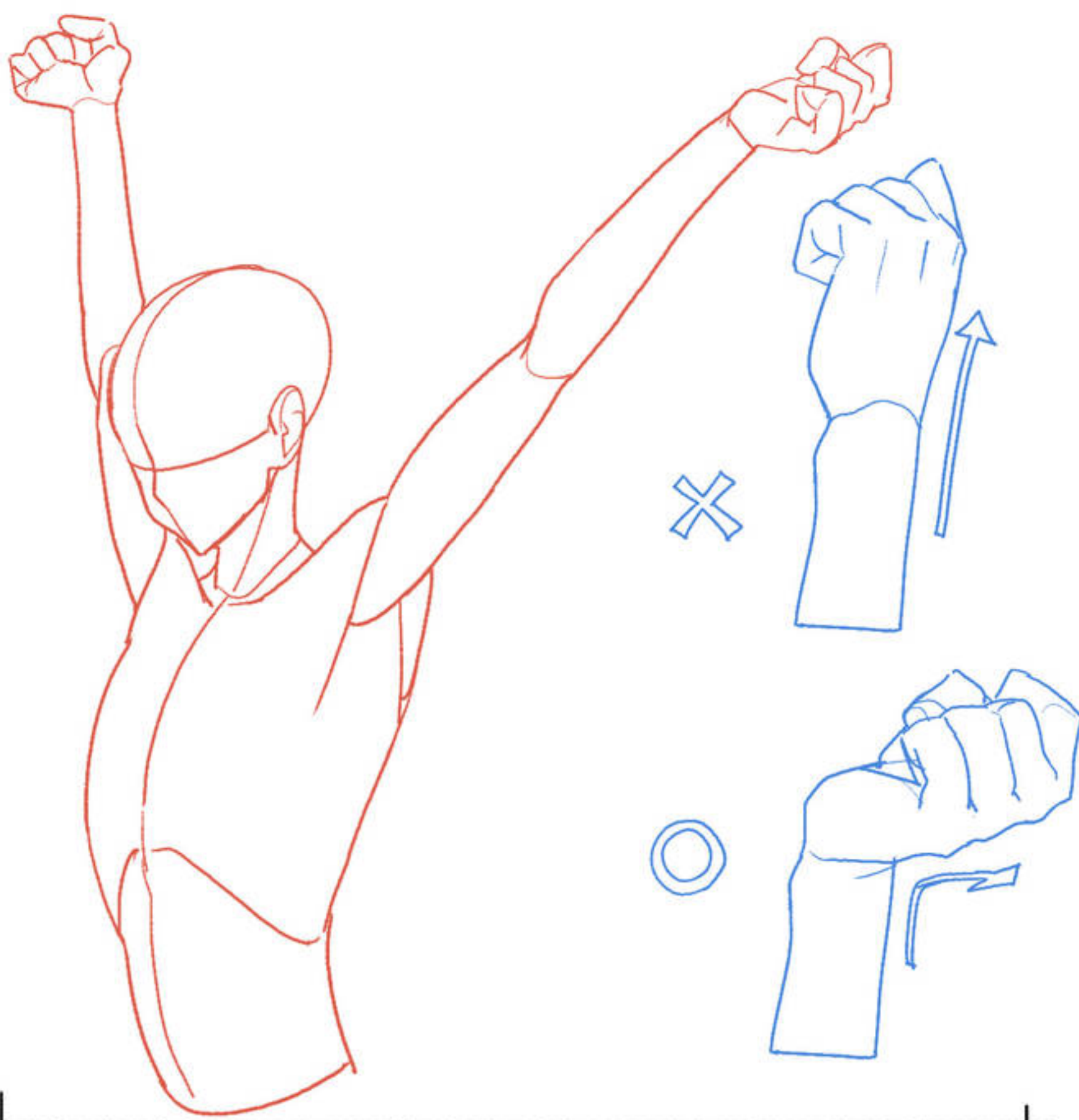
When the frame is closed the chest will be pushed forward and pulled down the jaw, which, in the case of the face, does not matter if the jaws are raised



If your upper body is straight or your back is curved, you're less likely to feel your back up.

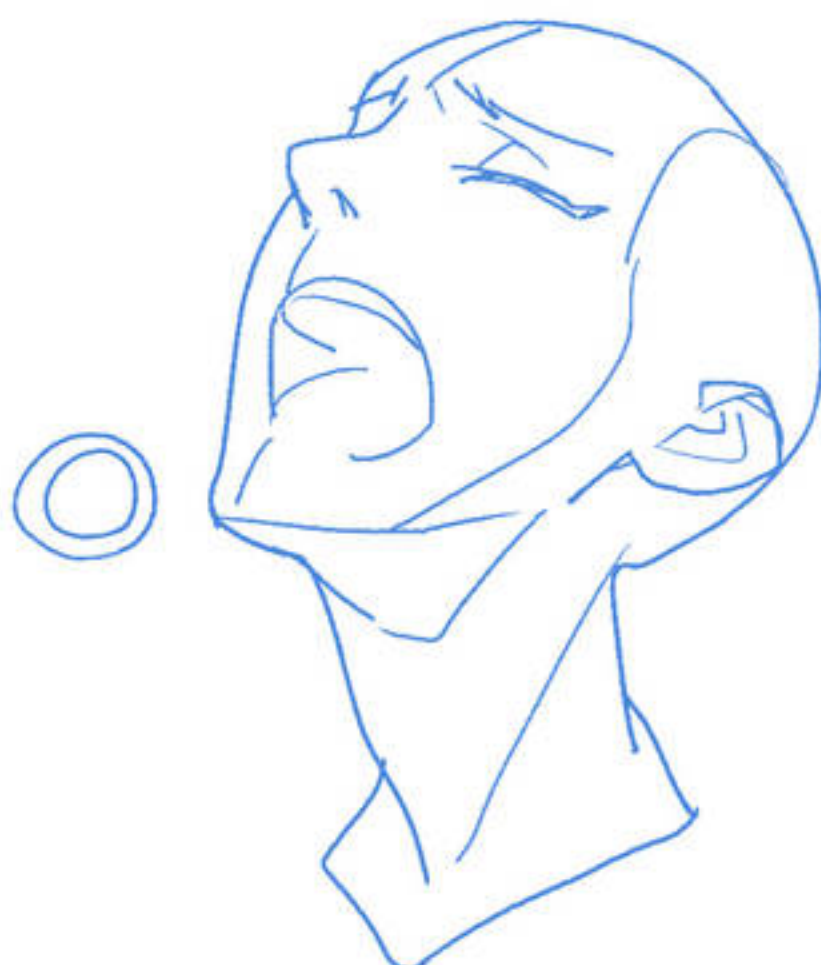
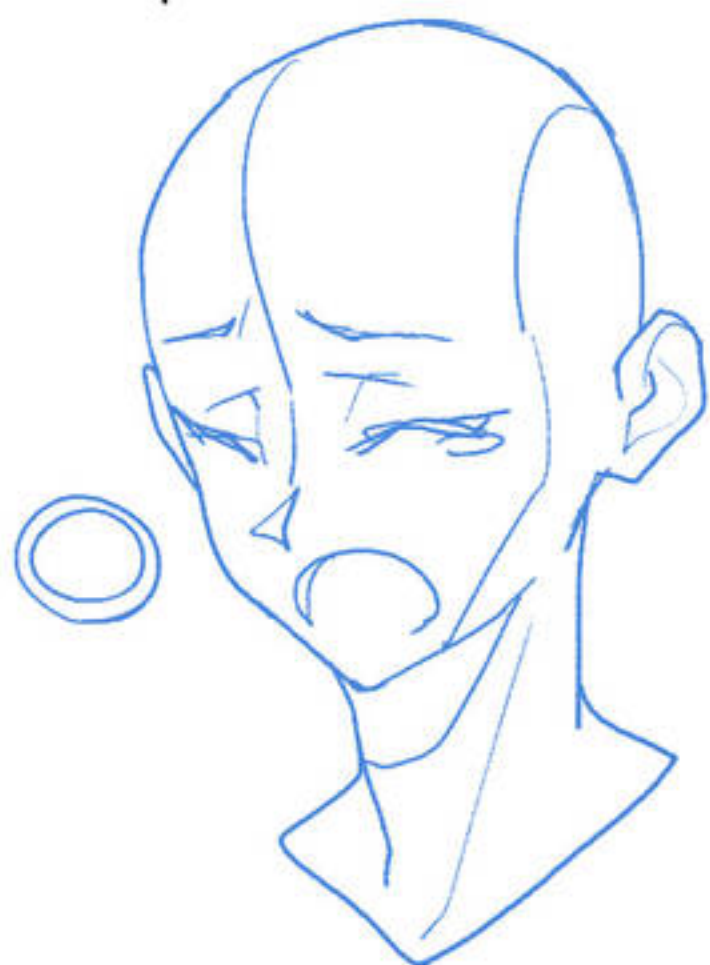
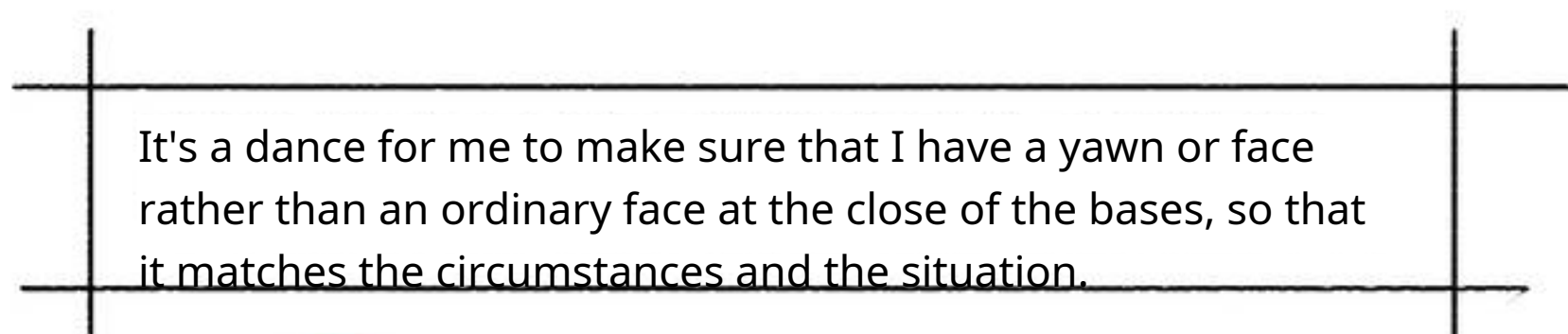
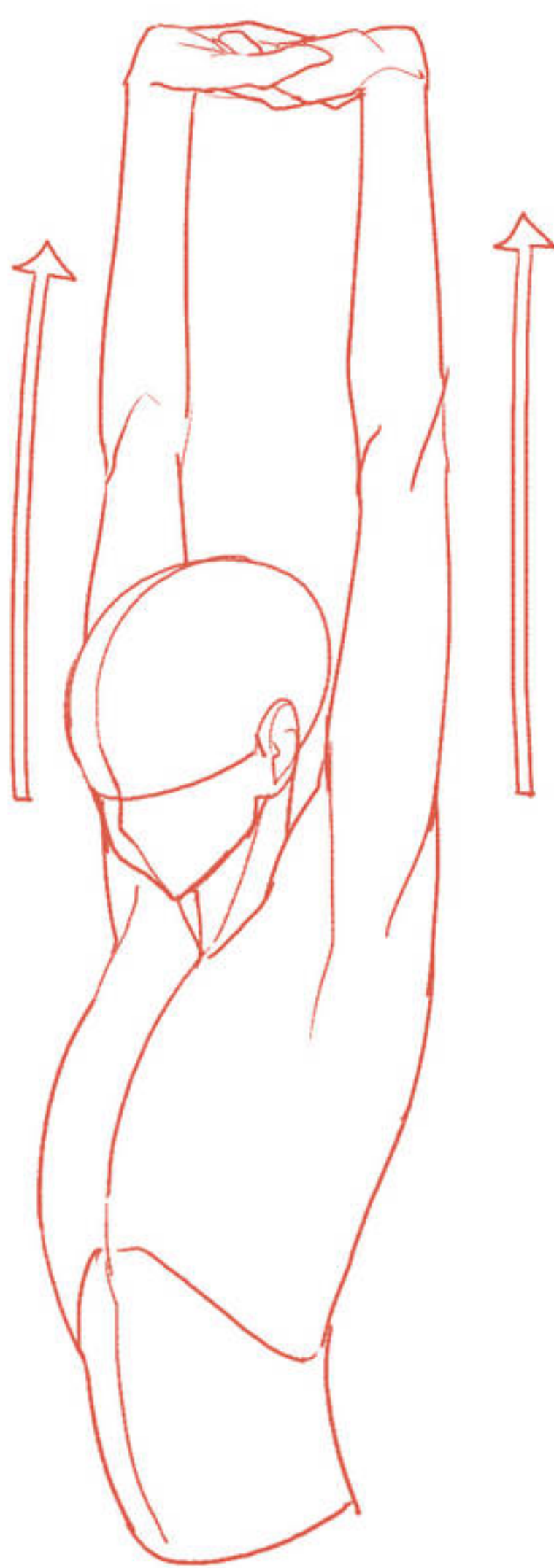
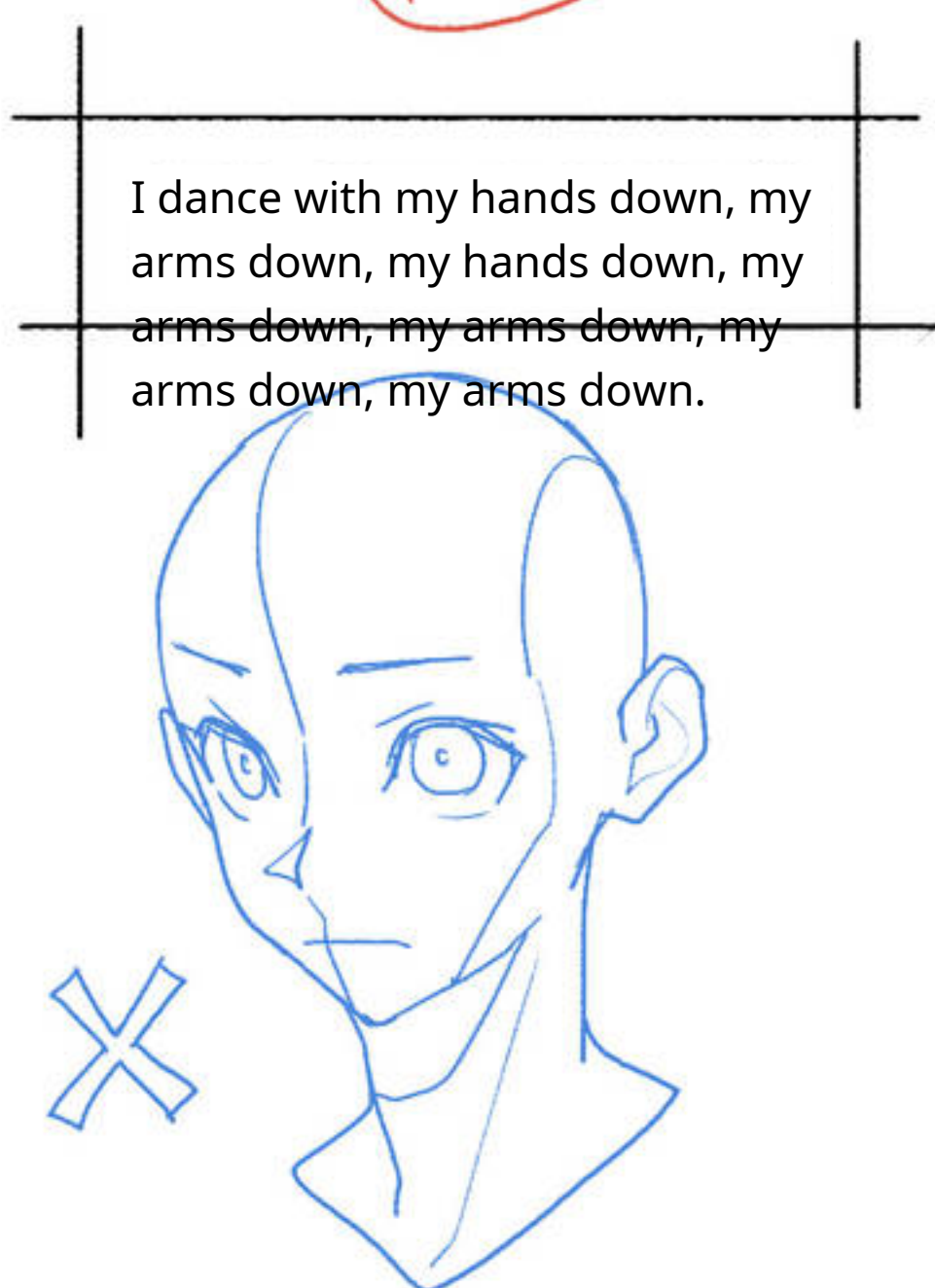
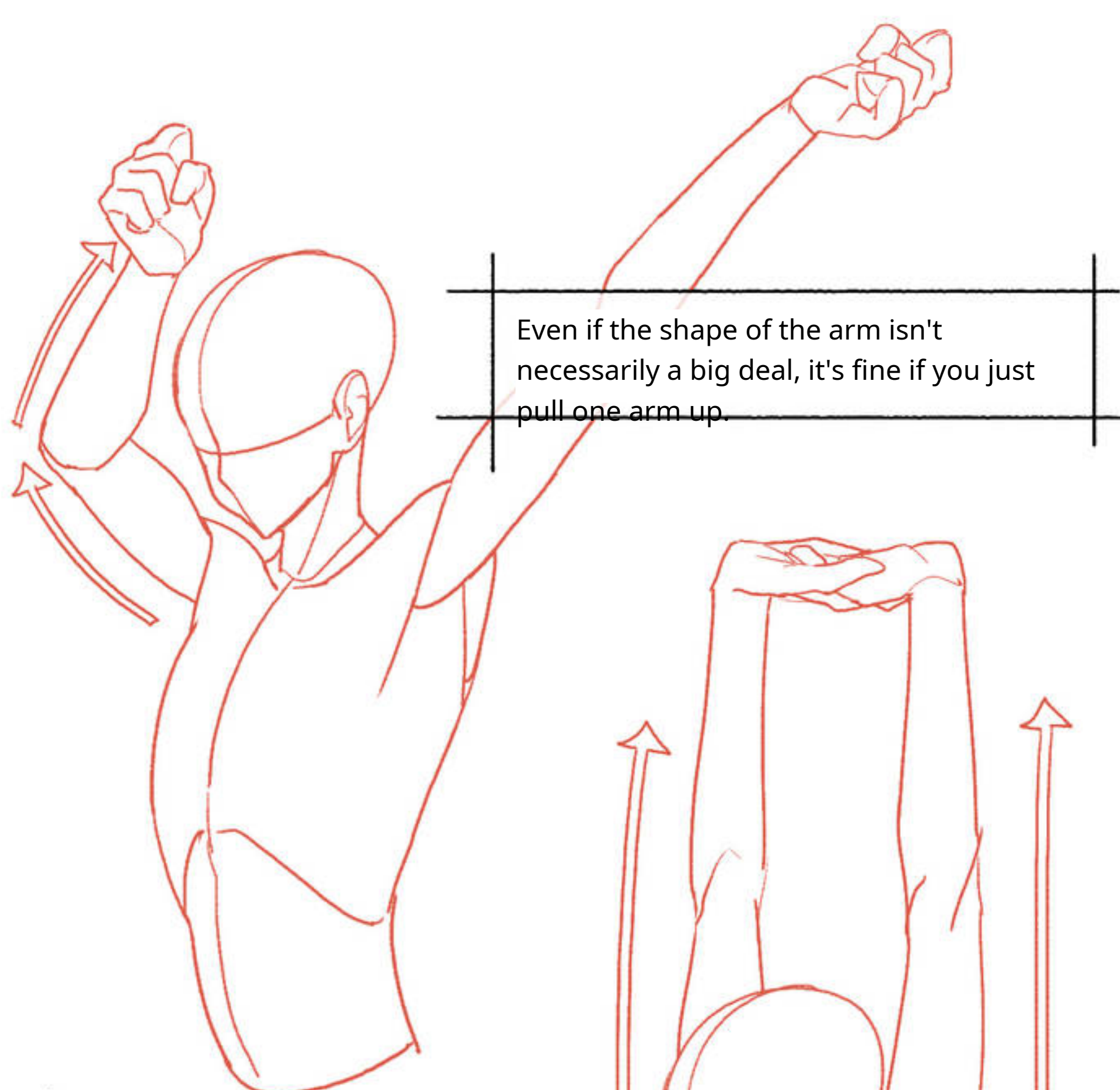


I'm going to put it in the diagonal direction, and I'm going to draw it a little bit further back than the body

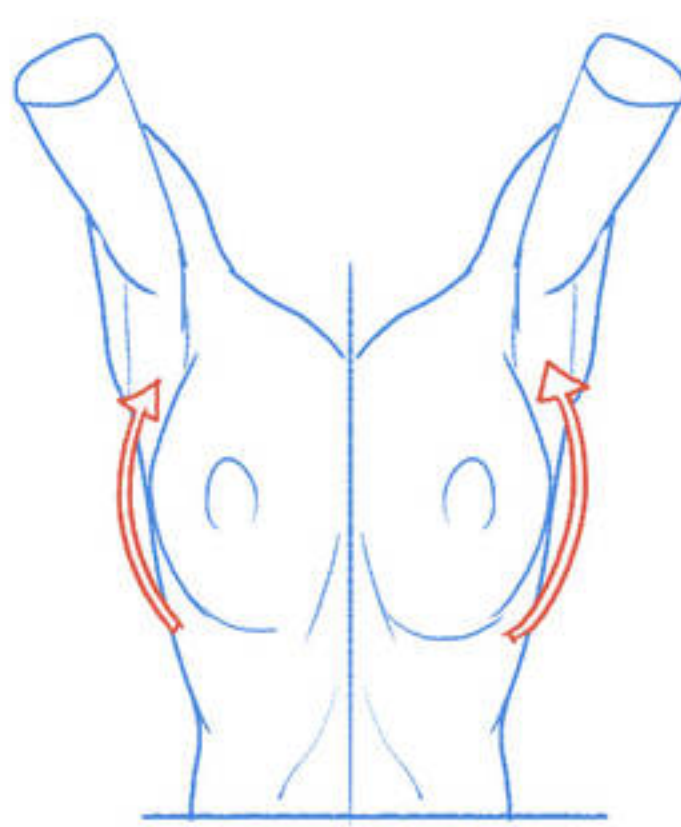
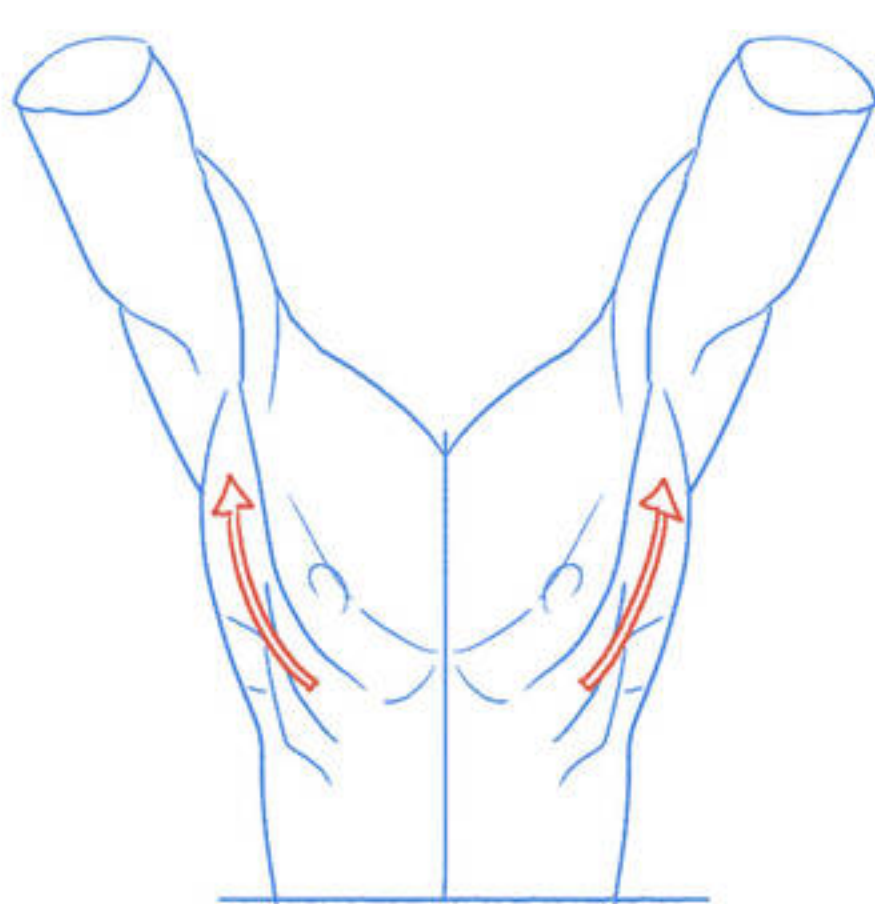


I'll draw my hands out with my fists down, and I'll snap my wrists, and I'll turn my palms to the sky.





I'd like to know the taco author."



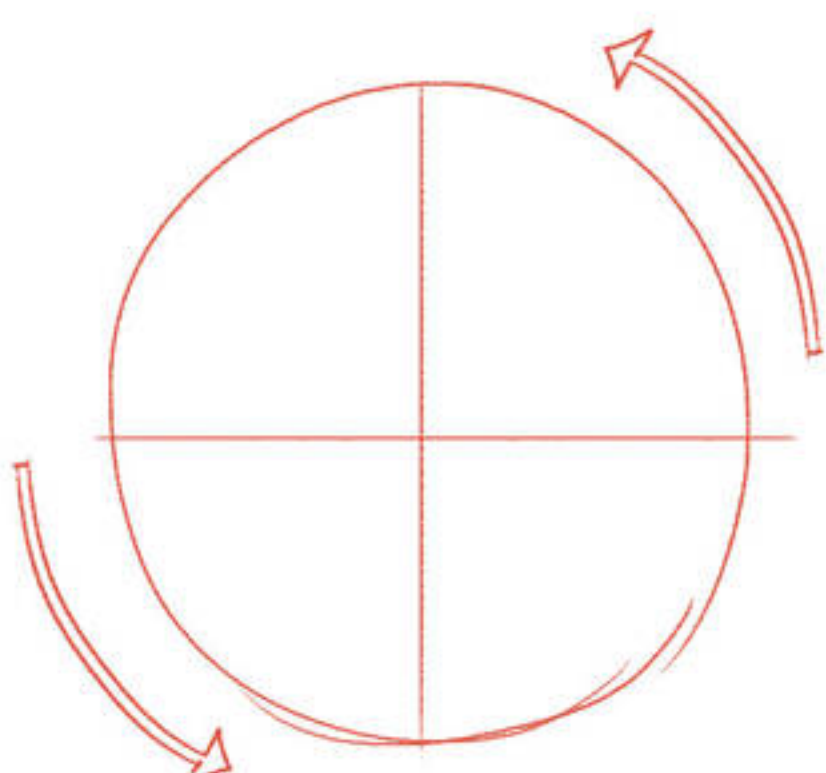
It's because the arms go up as the base dogs turn on, so I'm sure that both men and women will have a change in chest shape, and if you don't have any arms attached to the seven, it's narrow to look at the shoulder.



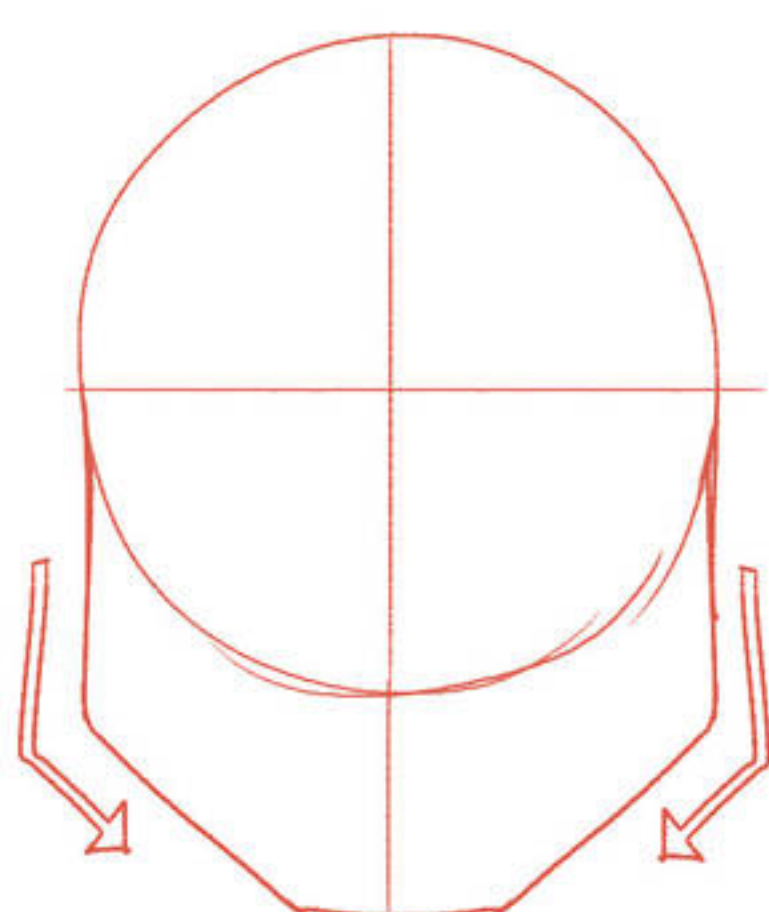
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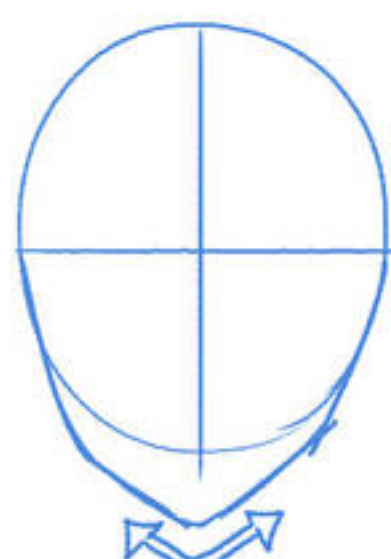
IQ: Tell me how to get orcgreon (face).



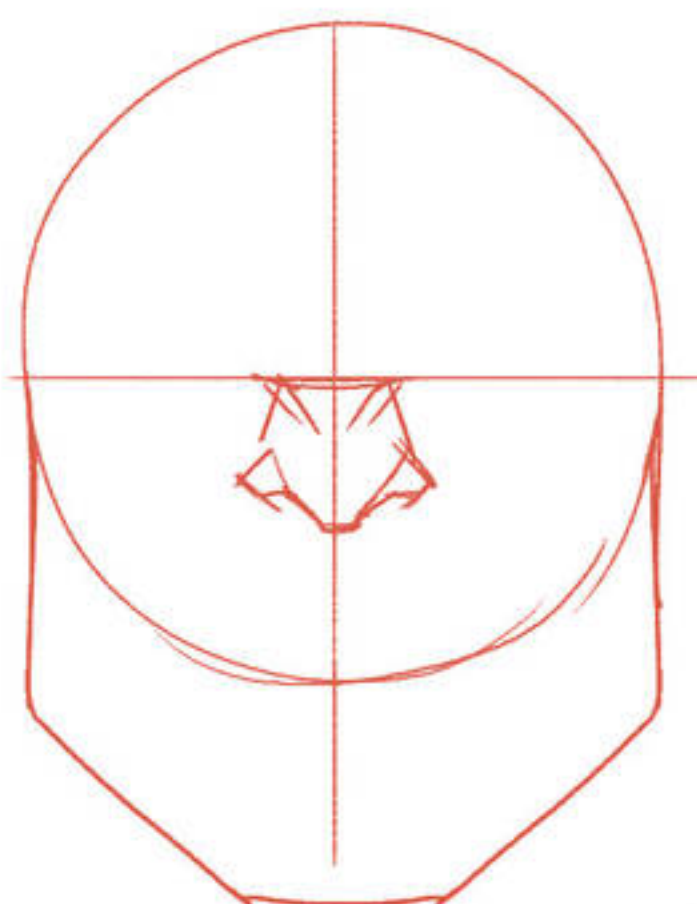
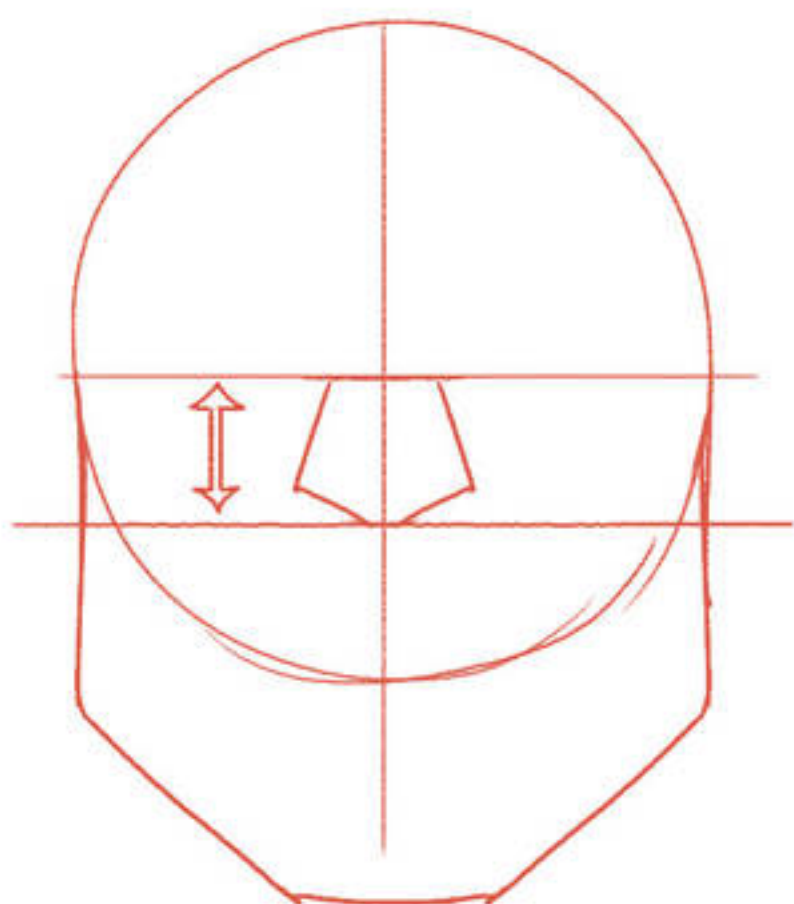
I'll draw a circle.



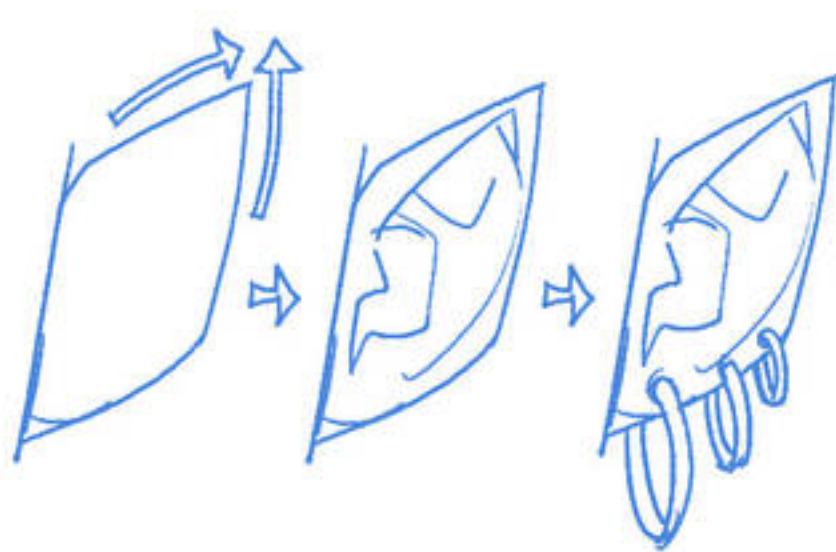
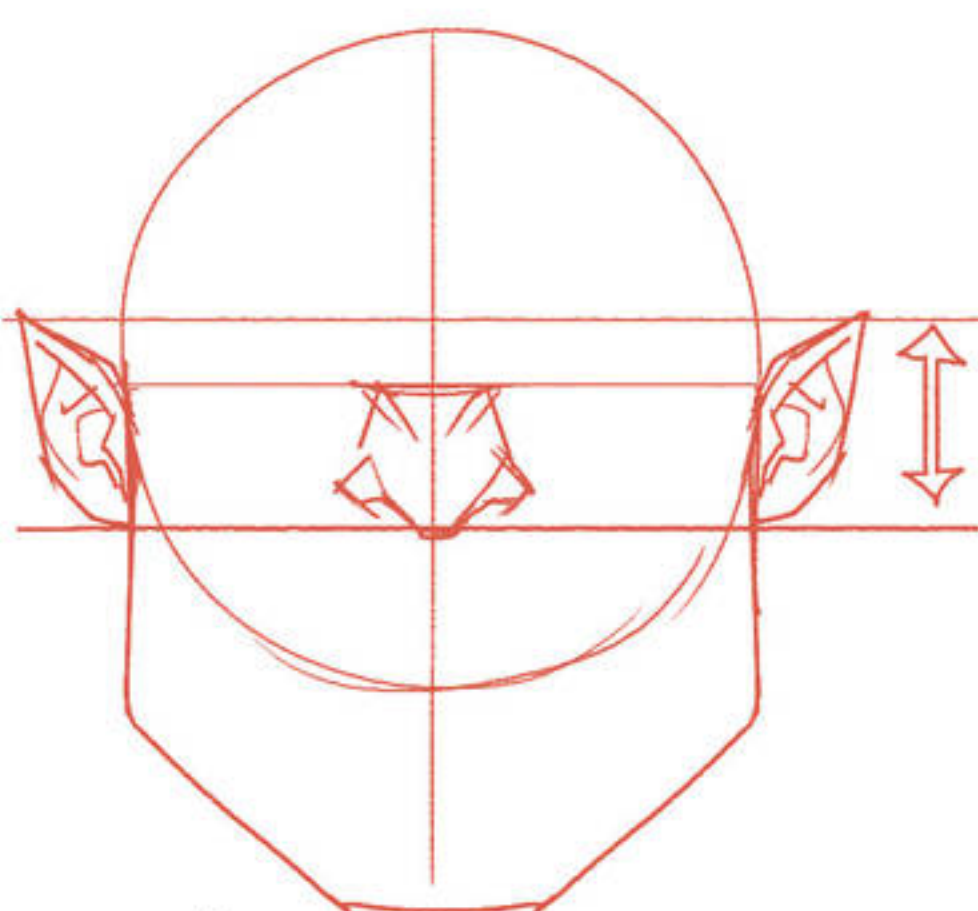
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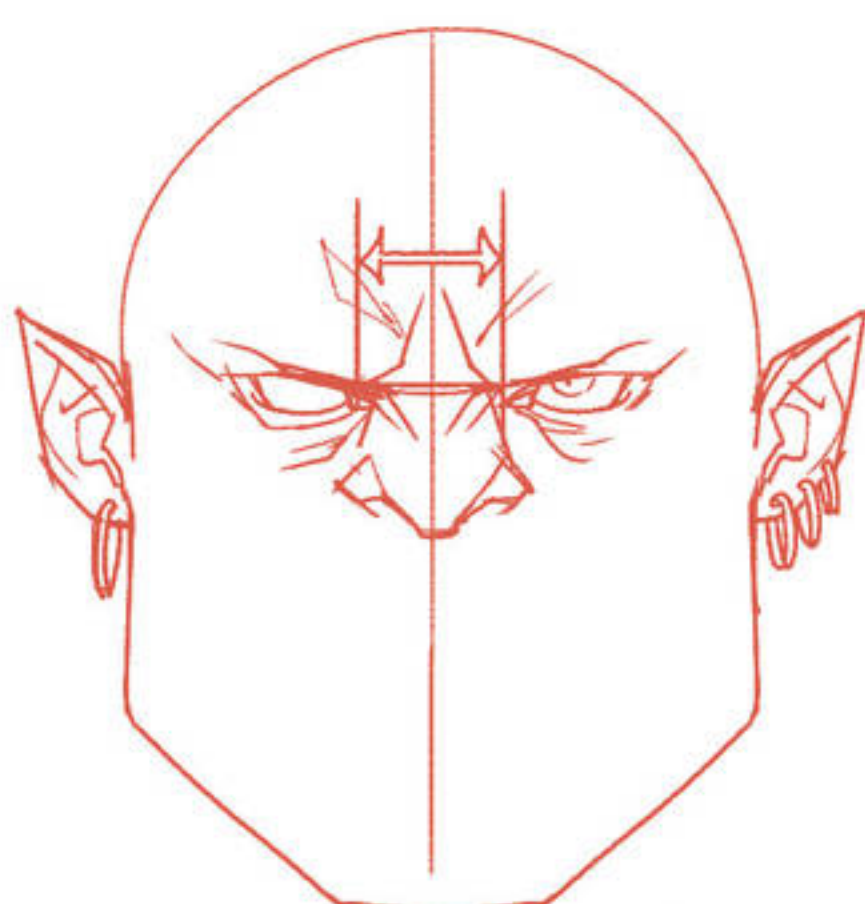
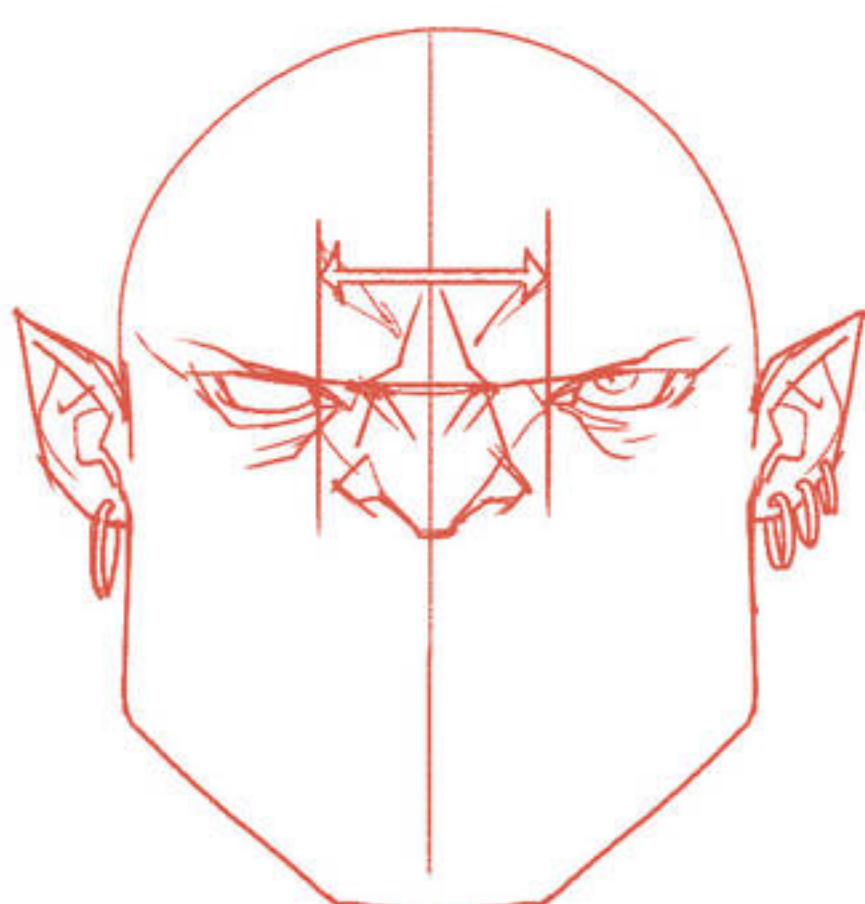
The nature of the oak family makes the sewers wider and more angled than the circle.



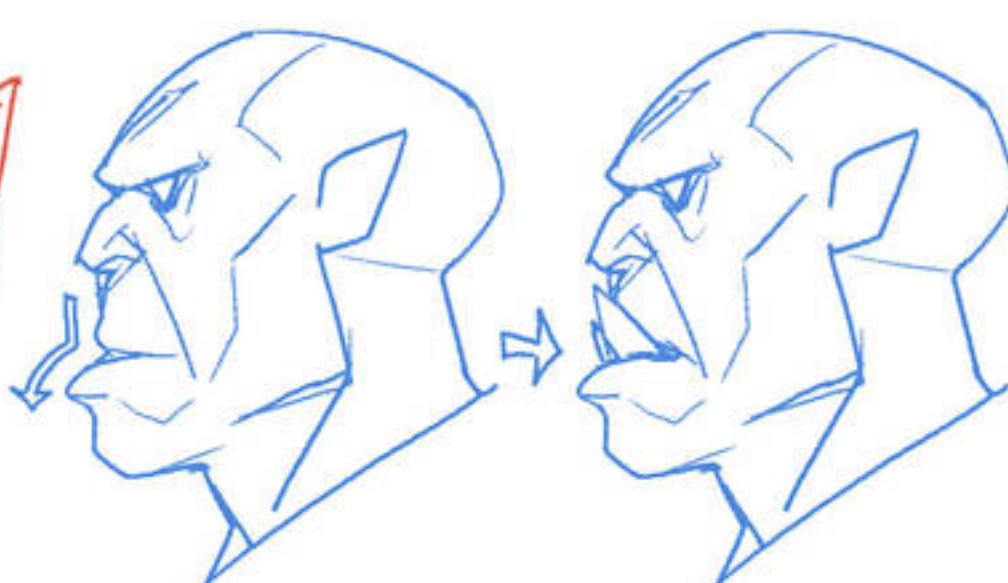
I'm going to draw a shorter version of it, and then I'm going to do a broader version of it.



If you're returning, you're going to put the end up a little bit longer than the length of your nose.



Now, when you're in the eye group, it's a little bit more likely to draw the area of the eye area.



I'm going to go in and I'm going to draw my mouth, and that's the structure that comes out of the lower lip, which is caused by a protrusive tooth.





It has big body shape and muscles for development, so it's a stiff expression of the neck.



1 beard



I'm going to design and apply a stylol that will show up on your face.



Hair.

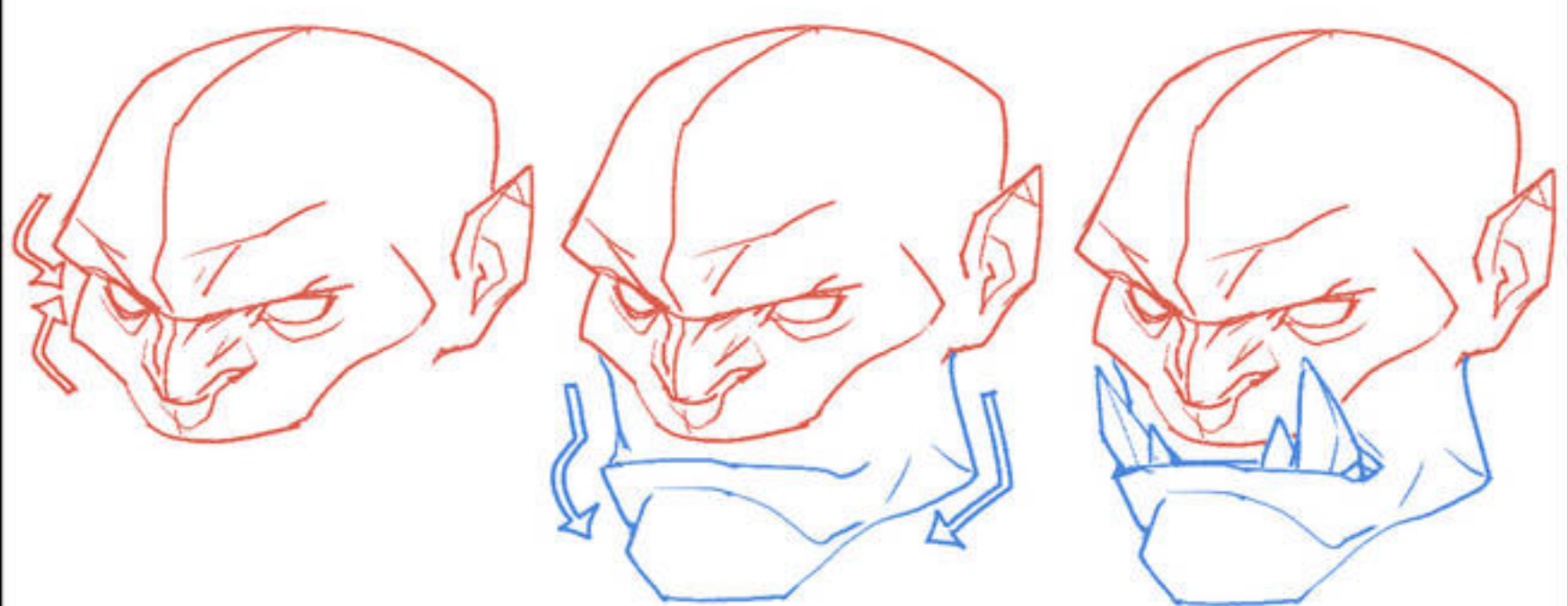
Hair.

+



I'm going to close with the line

I'd like to know the taco author."



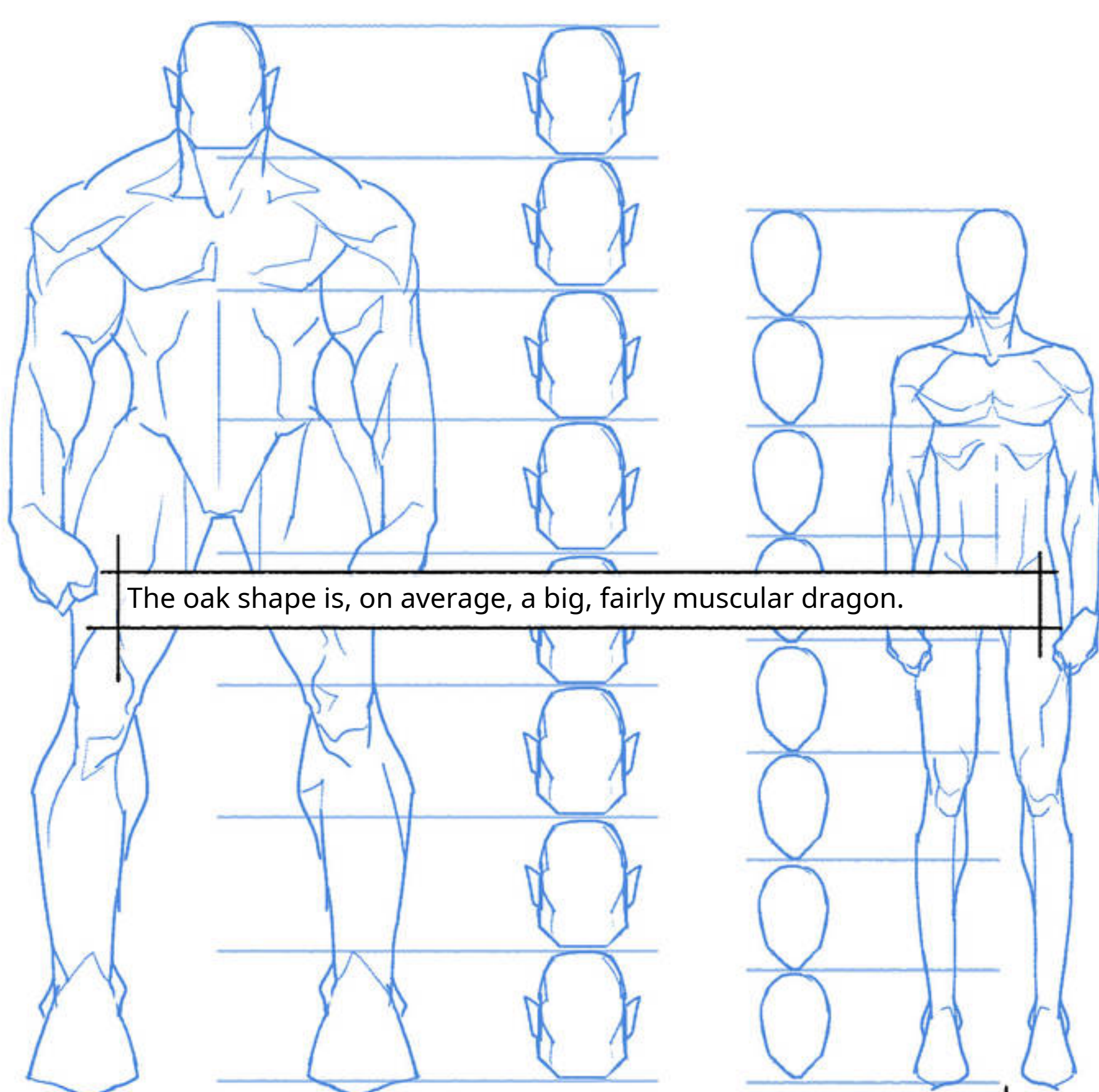
In the case of a half-axis oak face, the eyes are deep in the shape and the lower lip is pushed out to highlight the jaw



Key Doint

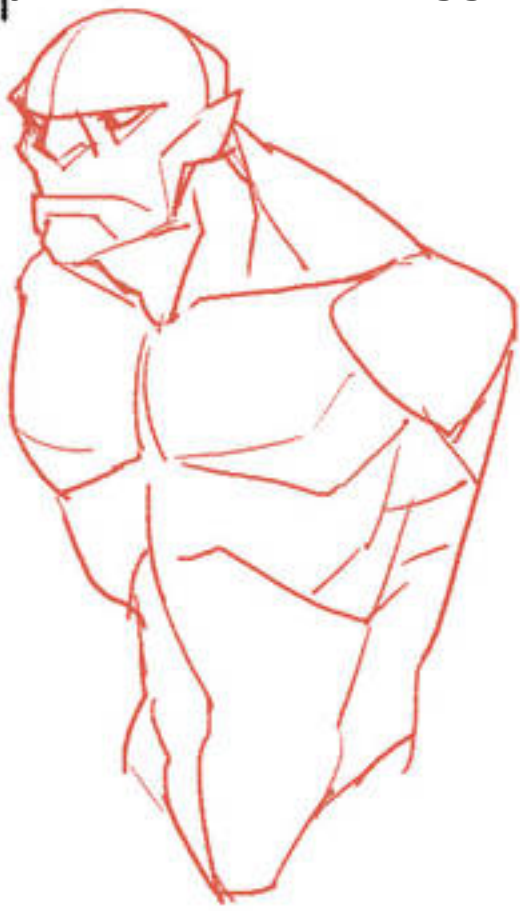


[Q: Tell me how to Oak Grinon, 2]

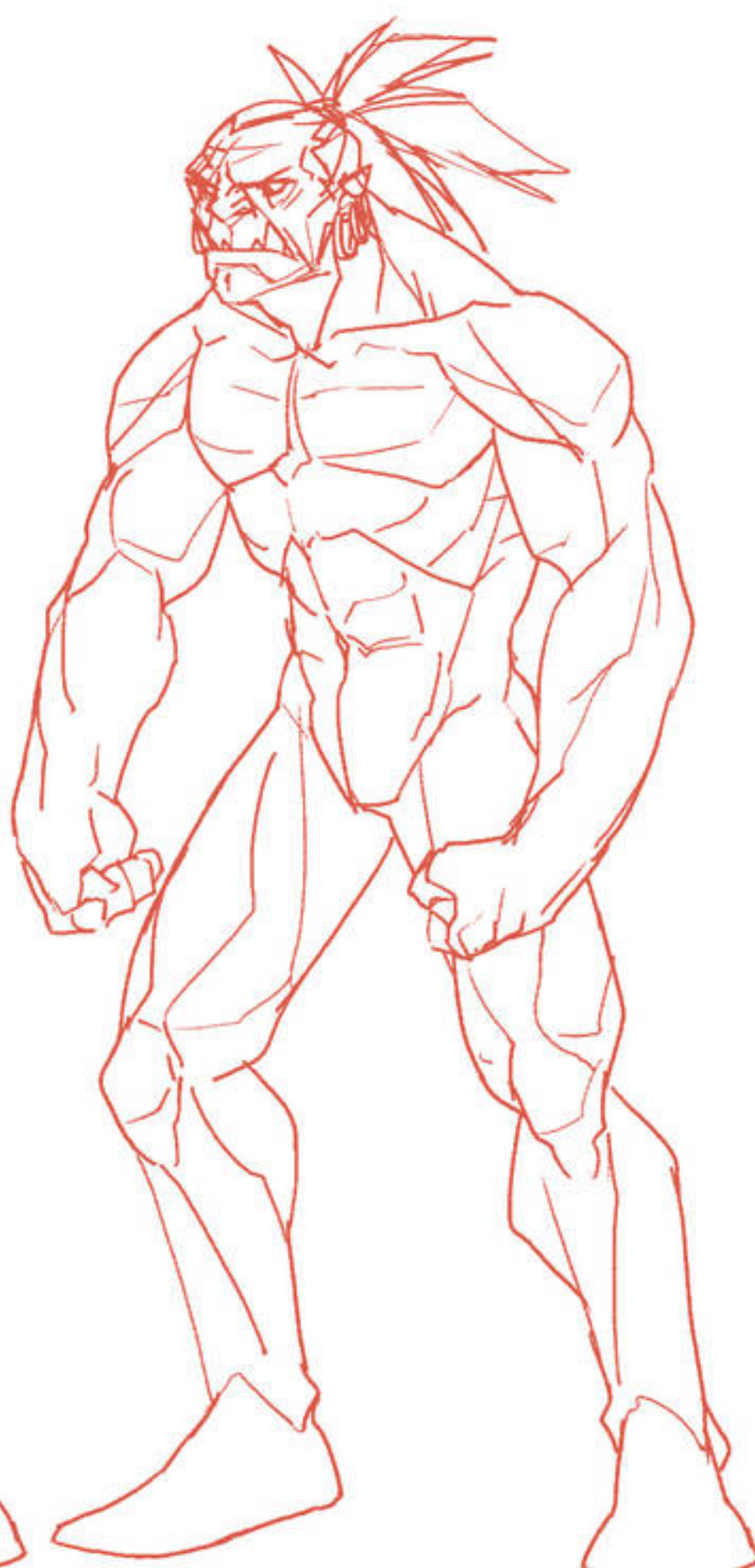
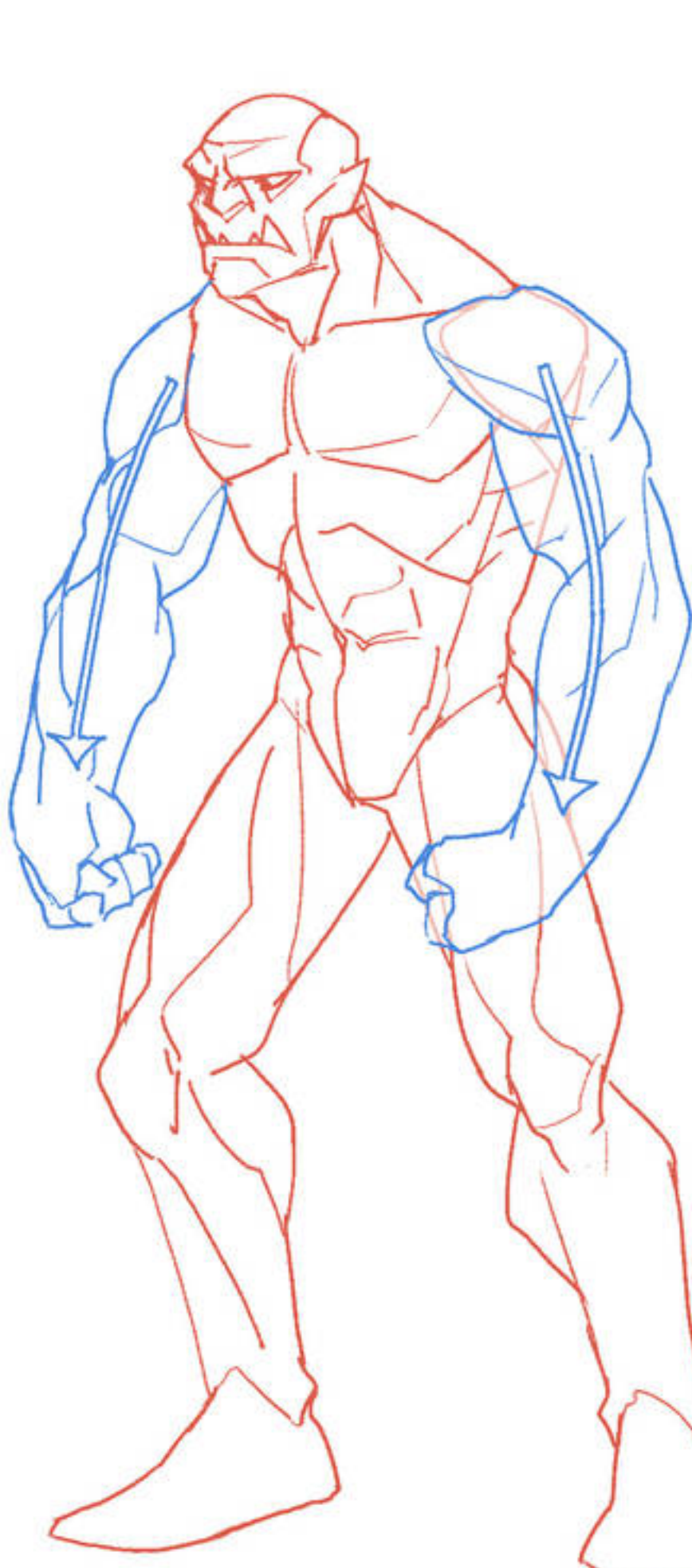


The oak shape is, on average, a big, fairly muscular dragon.

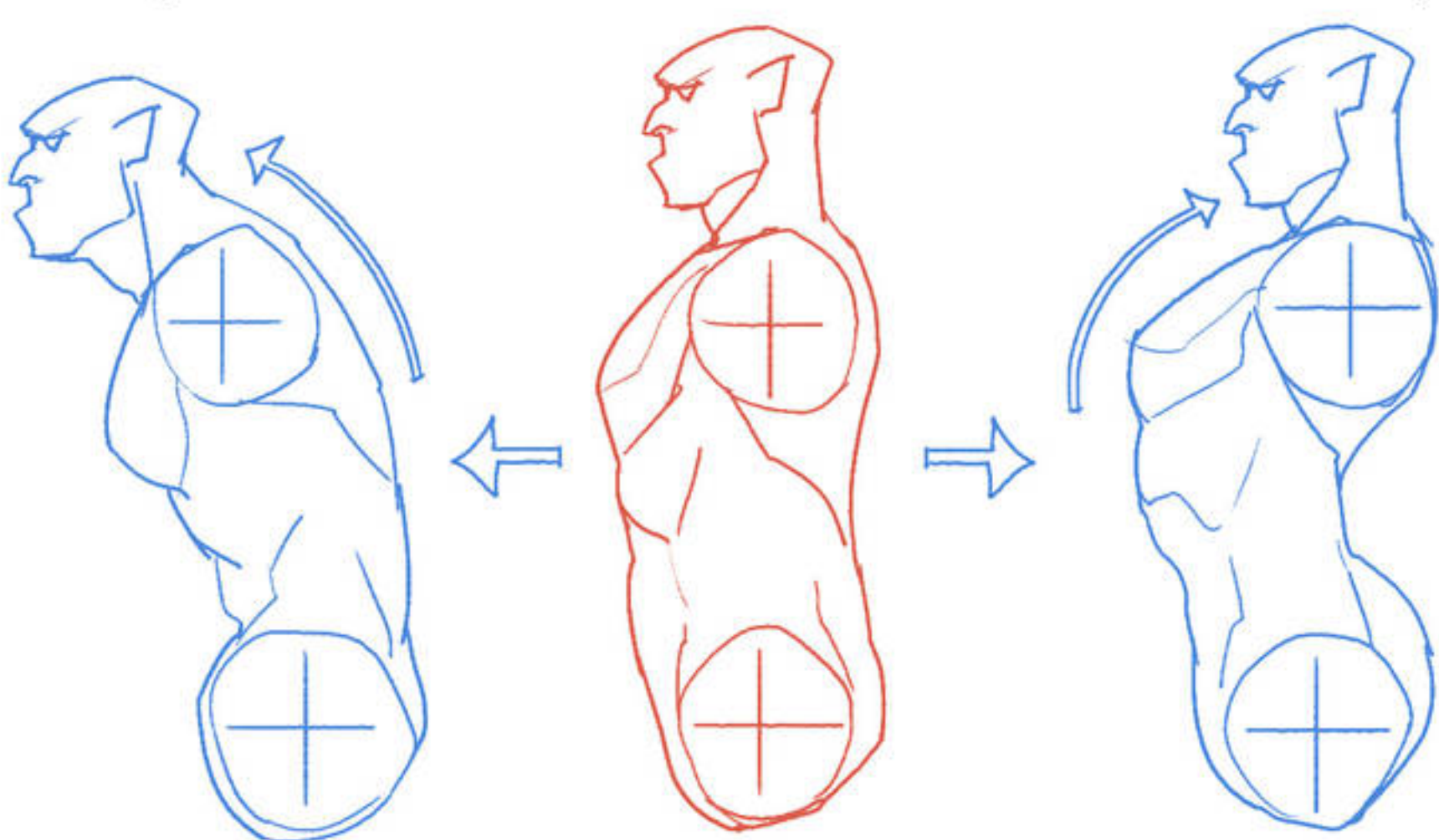
You may have an eighth-grade body with a human being, but you'll see it much bigger by muscle.



In the case of your feet, you're going from face to leg, and you're going to get your shoes in shape, and you're not going to get the details, but if you see a design with your toes, you're going to get a rough description.



I'm going to draw an extra piece to sell, and then I'm going to organize it in a general way.



It looks like there's more of a way to bend your back or open your chest than there's a delicious upper body going through it.



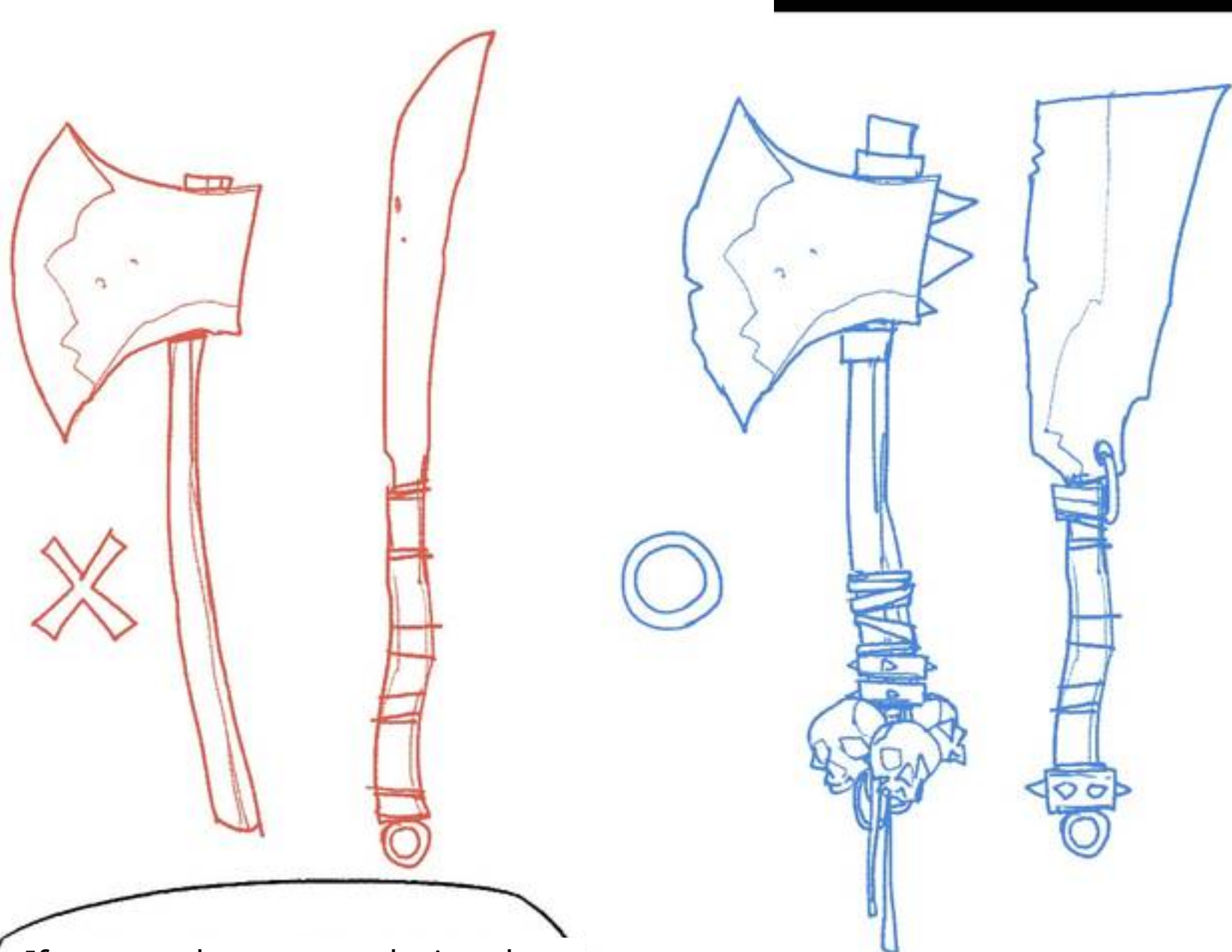


It's going to start with something that looks like a big piece of oak design, and in the case of oak, it's going to be a lot more crude and primitive than a fancy combination.



I'm going to end up with an extra piece of jewelry, and then I'm going to clean it up.

I'd like to know the taco author."



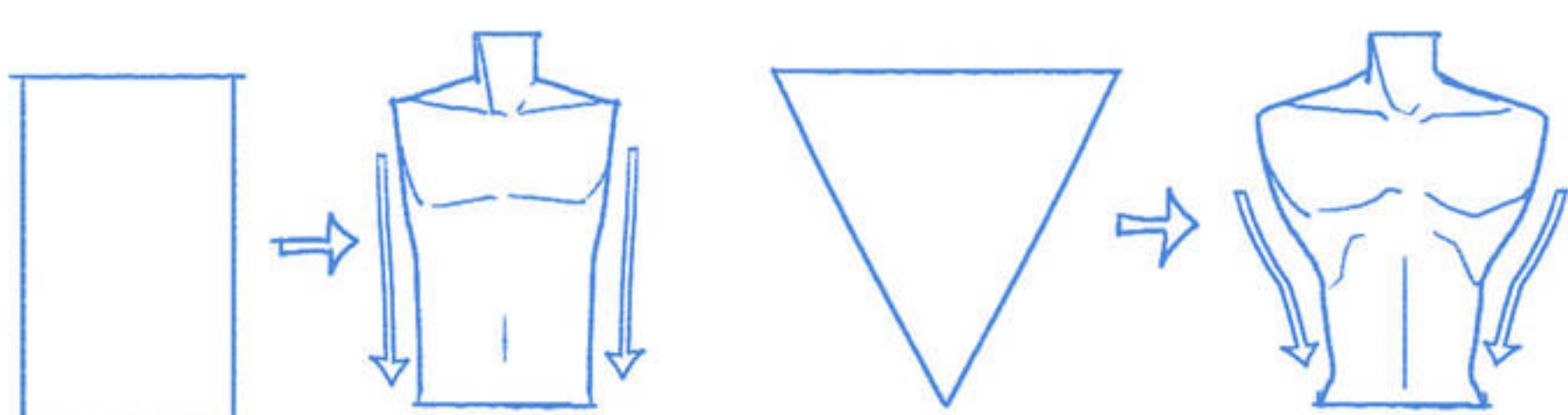
If you need a weapon design that is used by the orcs, it's a good way to express it as a design that looks soft and stronger than the one that looks thin or monotonous.



Key Doint

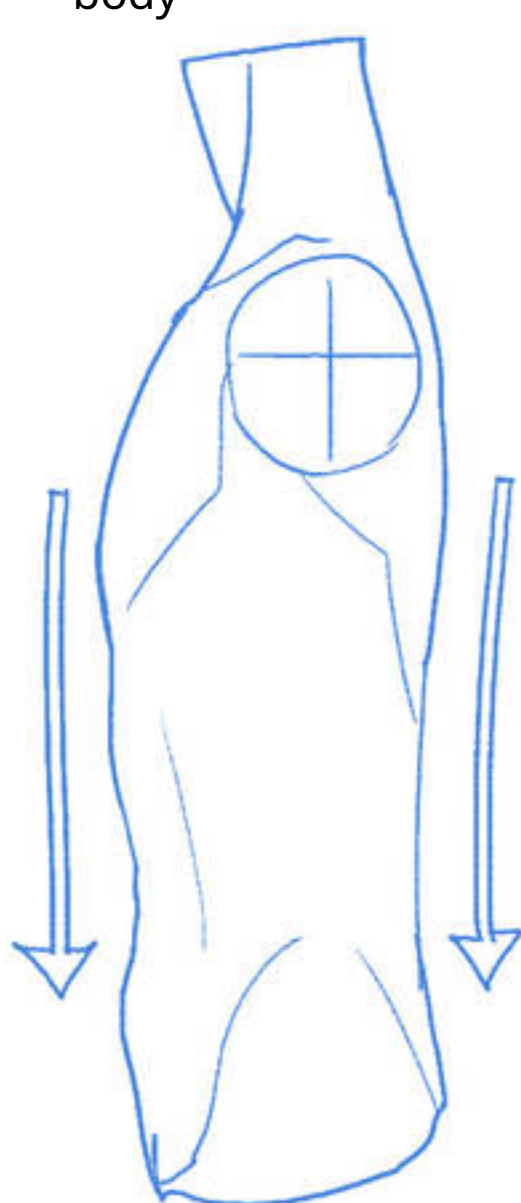
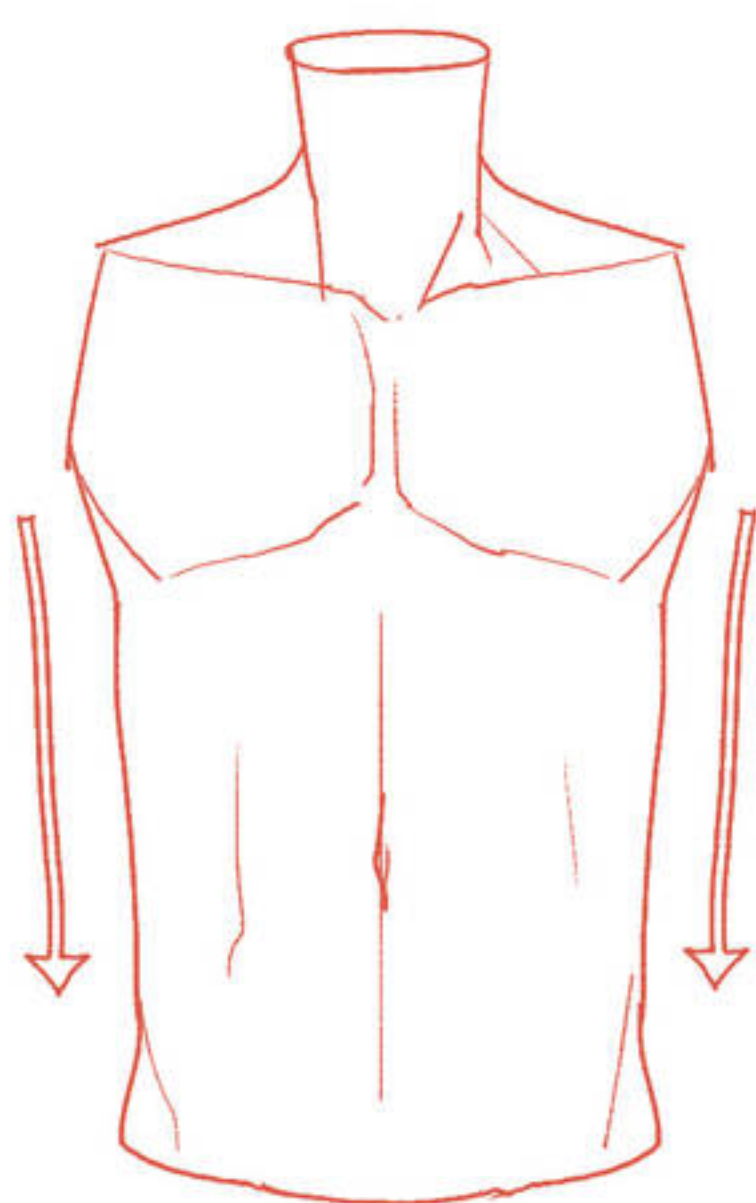


I'm going to ask you to name your body, your body, your body.

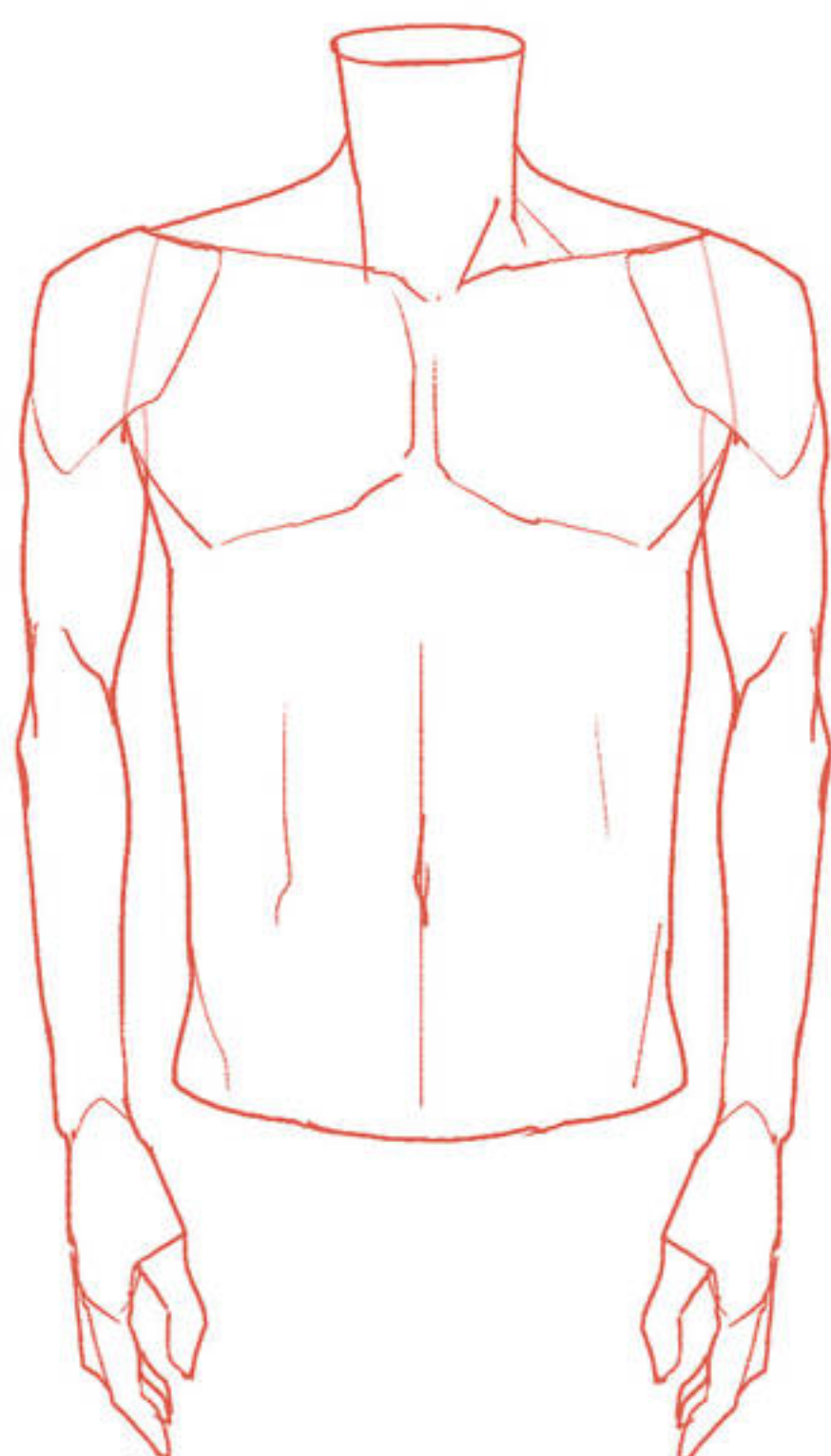


She's got  
a body.

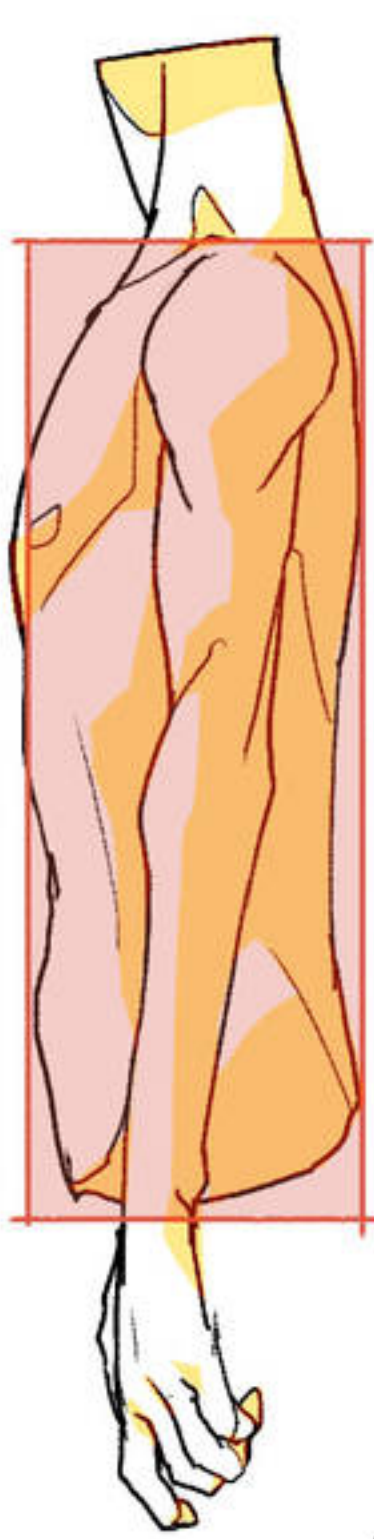
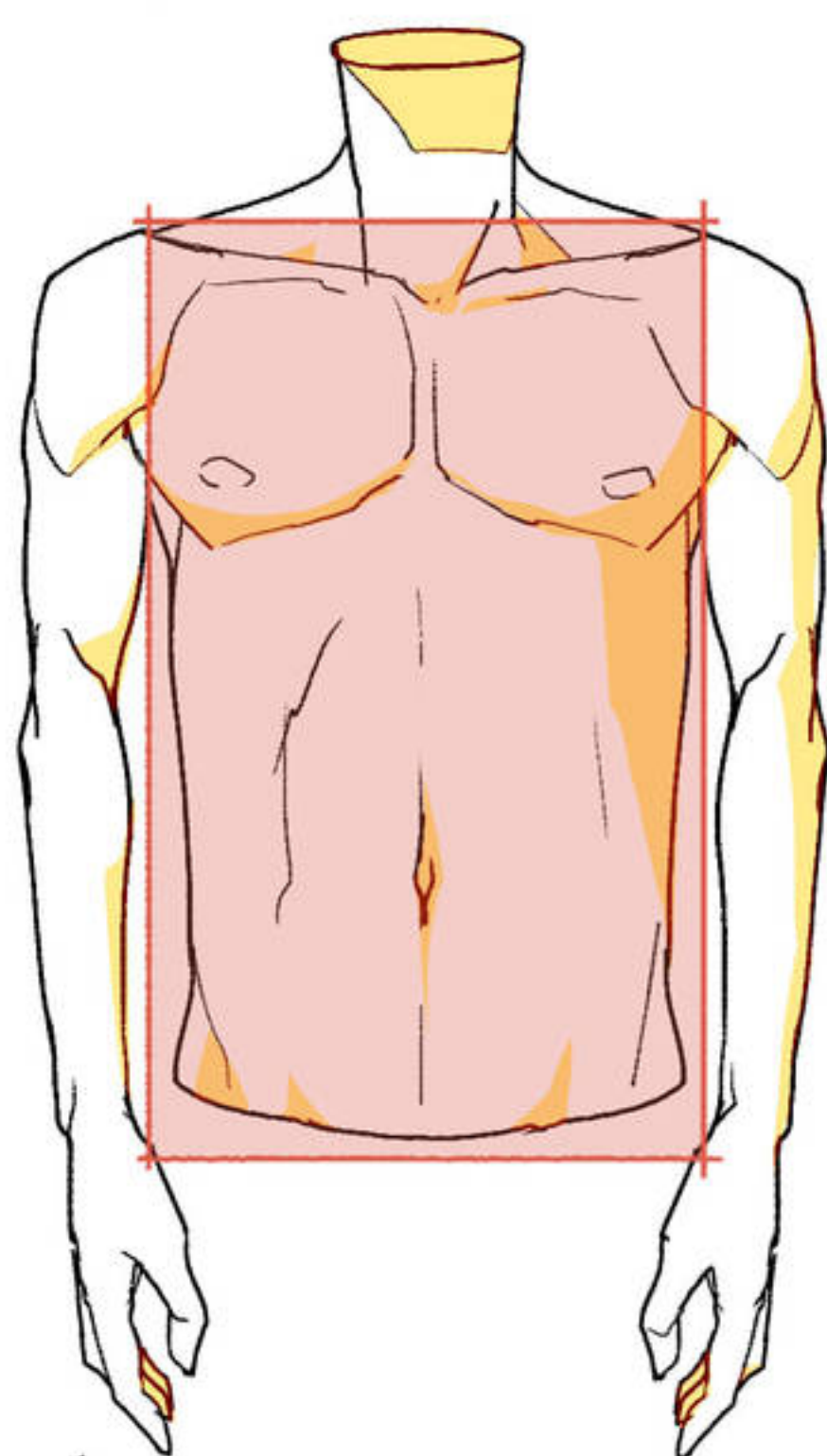
Inverse  
triangle  
body



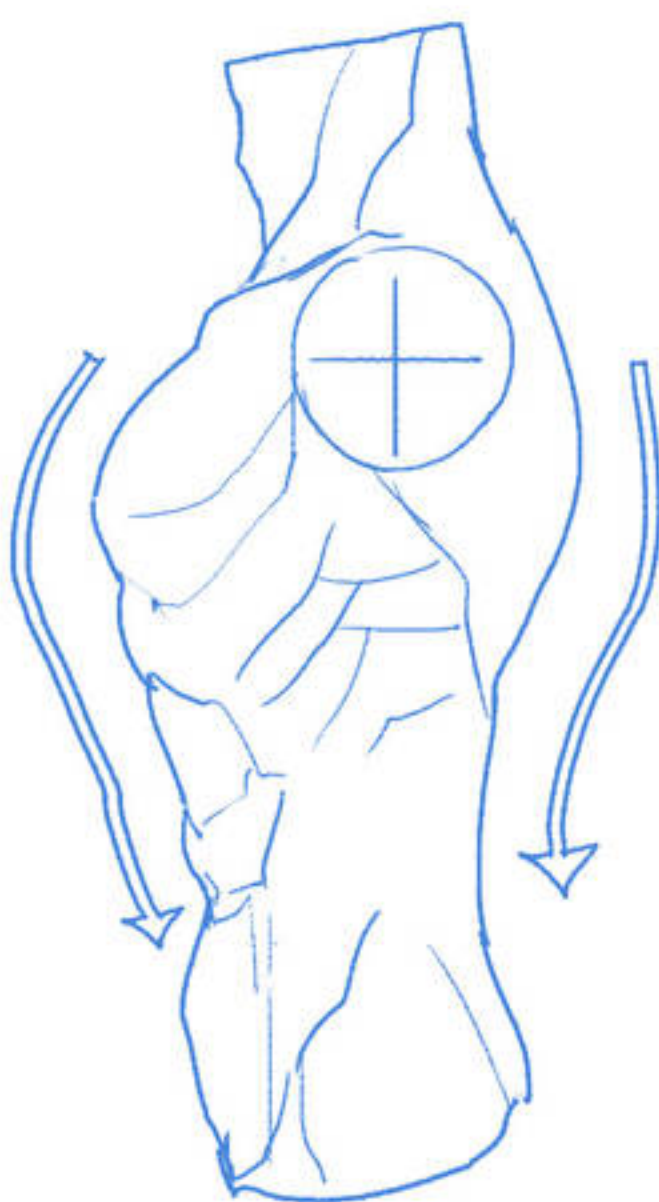
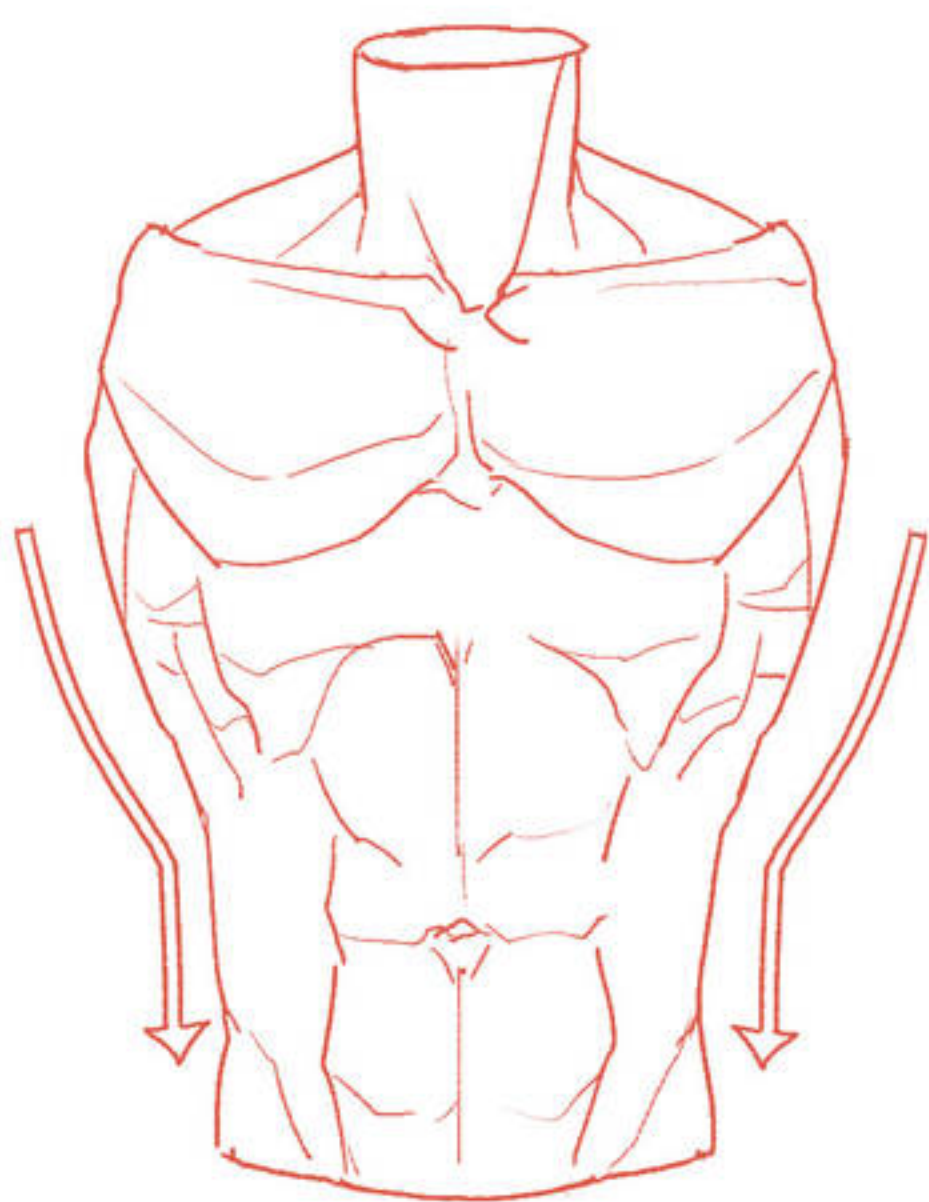
His body flows from the chest line to the pelvis, straight and straight, without any  
old changes.



The arm is also narrow to the Grinon by maintaining its  
delicious form of body and iron.

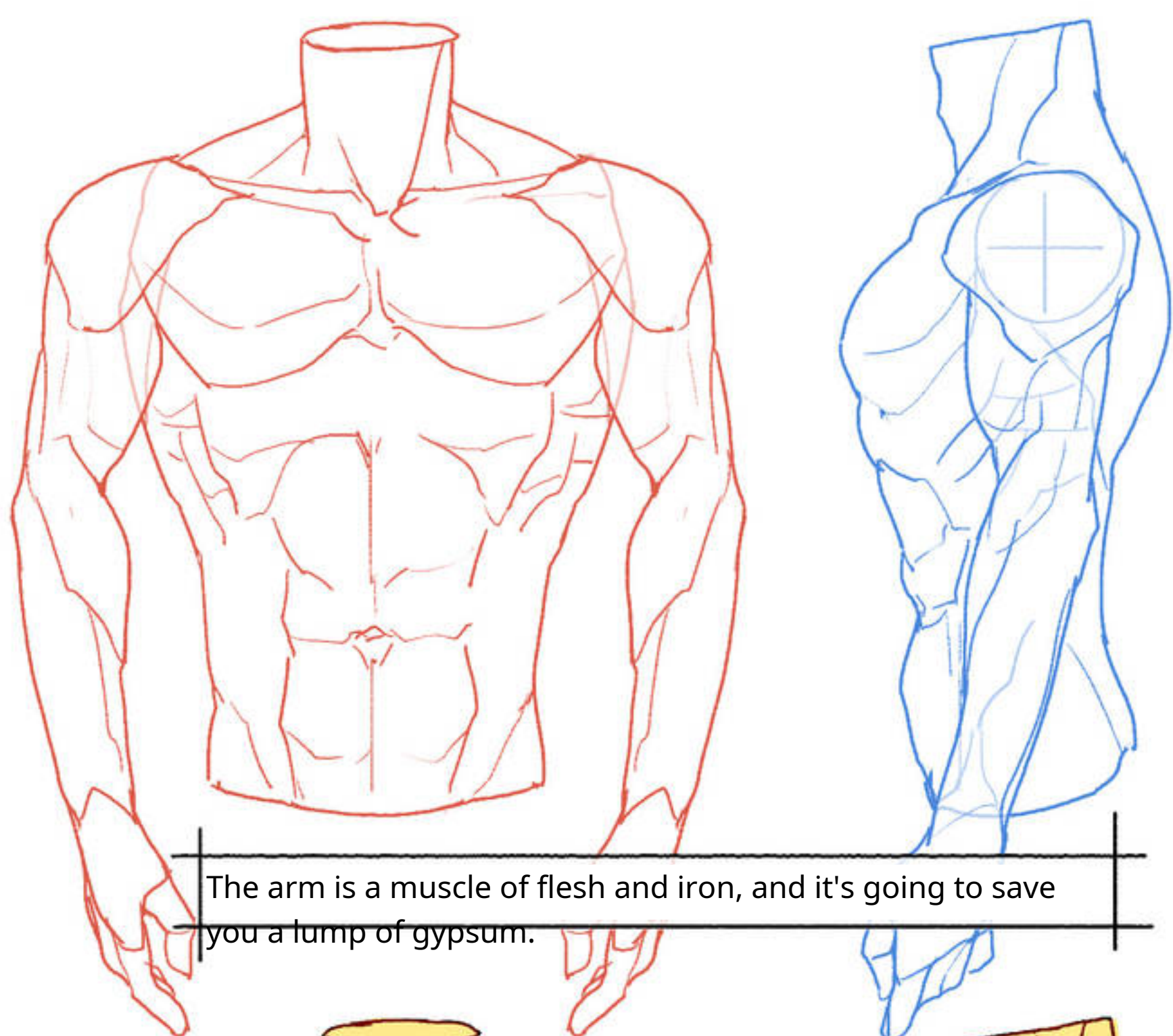


When you're in a dry or regular character-form group, you're  
going to have one-dimensional I.

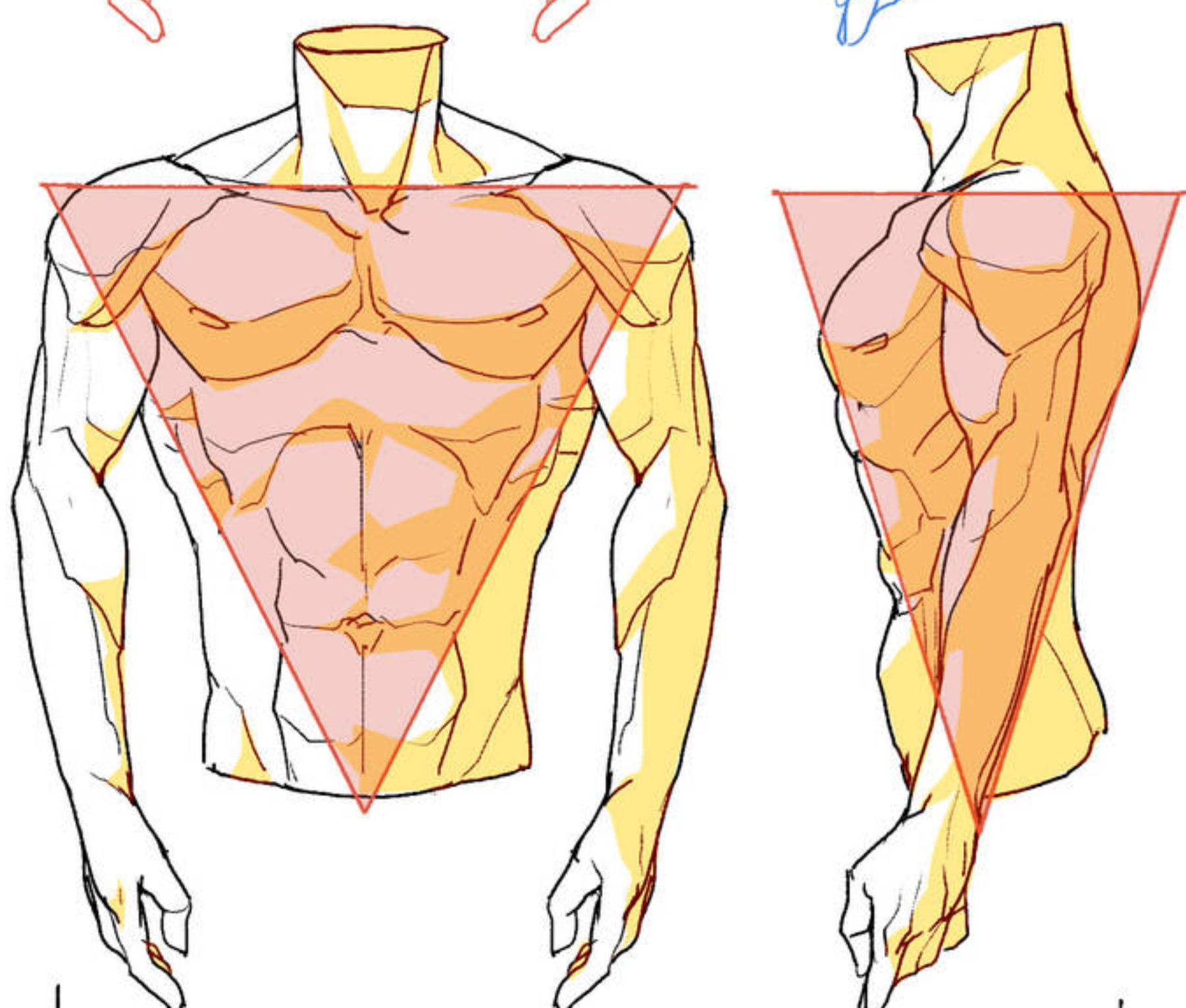


The inverted triangle's body is slowly narrowing from the wide chest line to  
the pelvis.

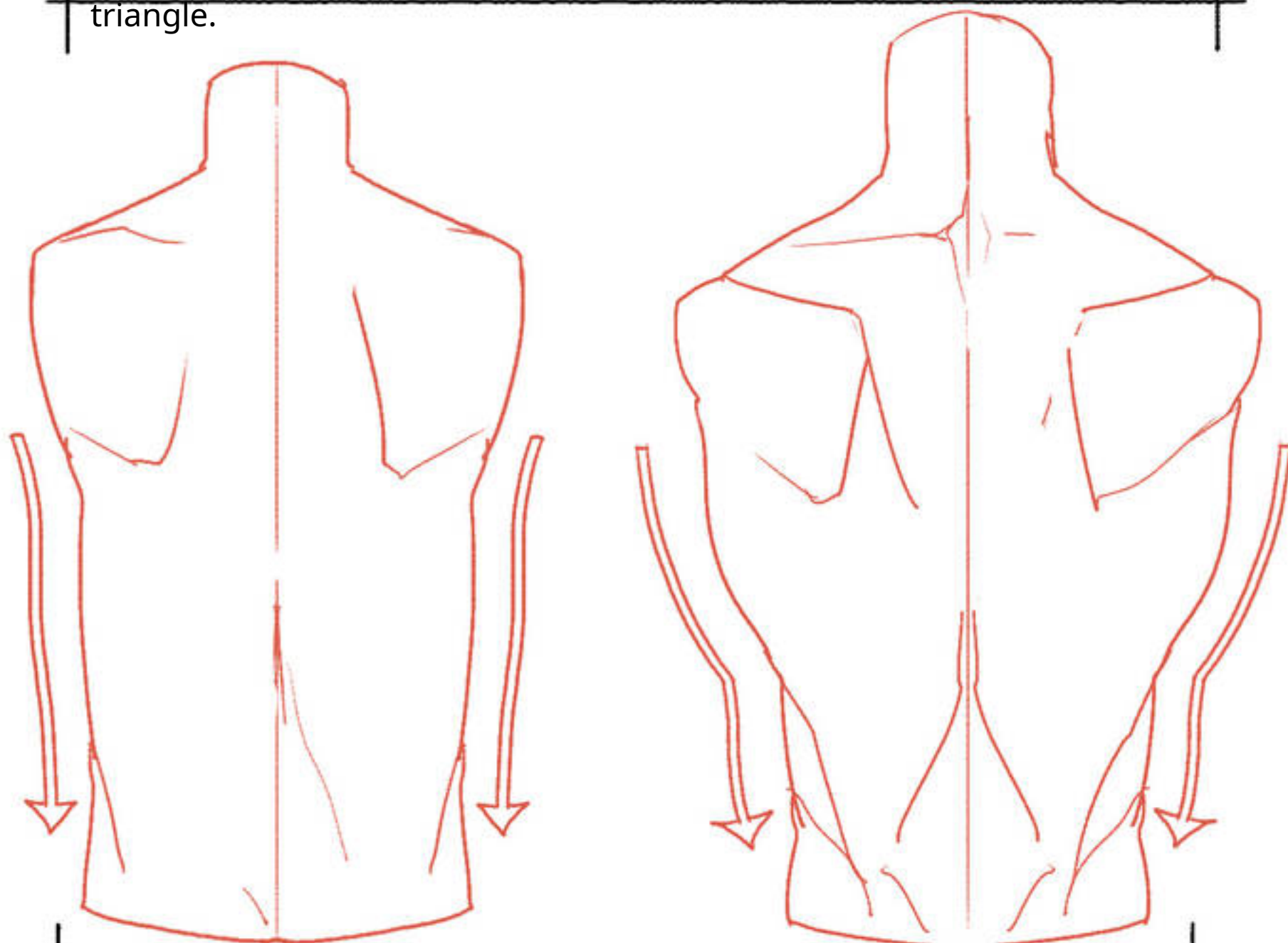




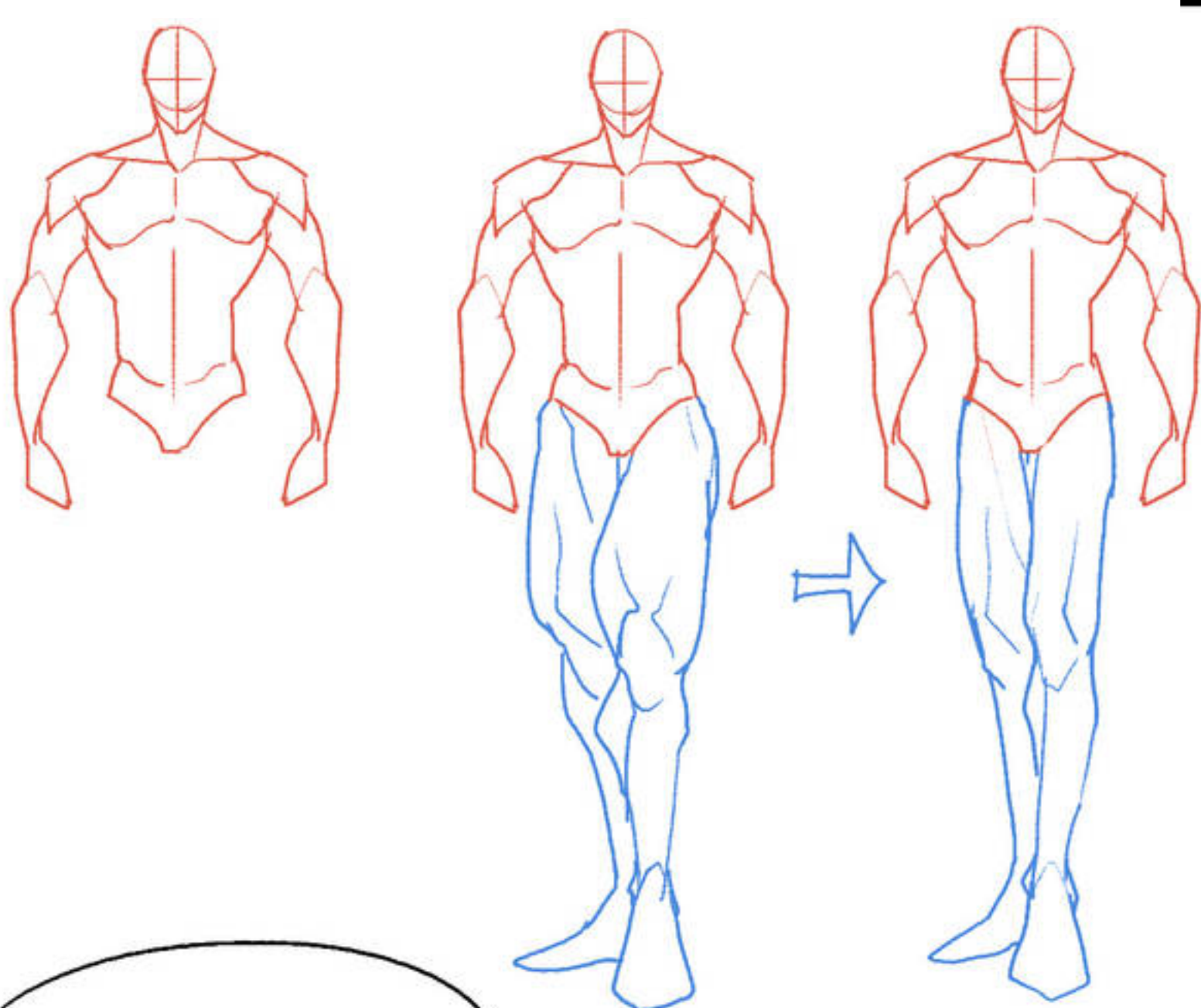
The arm is a muscle of flesh and iron, and it's going to save you a lump of gypsum.



When you're drawing an athlete or a muscle-like character, it's a inverted triangle.



"I'm a tako writer, if you name me after you've made a silu-u-o."



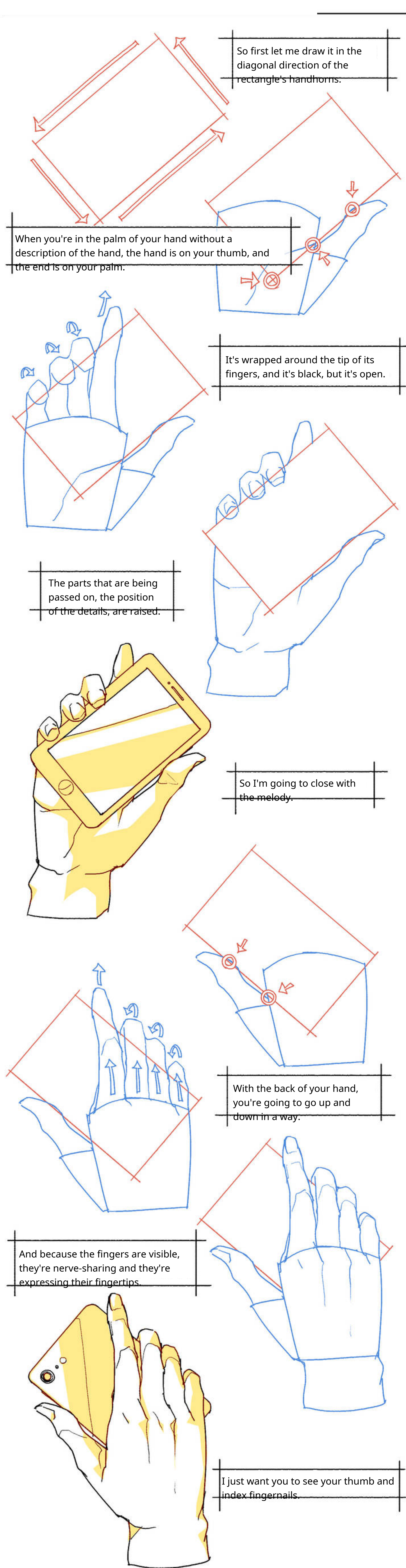
In the case of an inverted triangle, if you were to write it down a little bit, you would have an inverted triangle of the upper body.



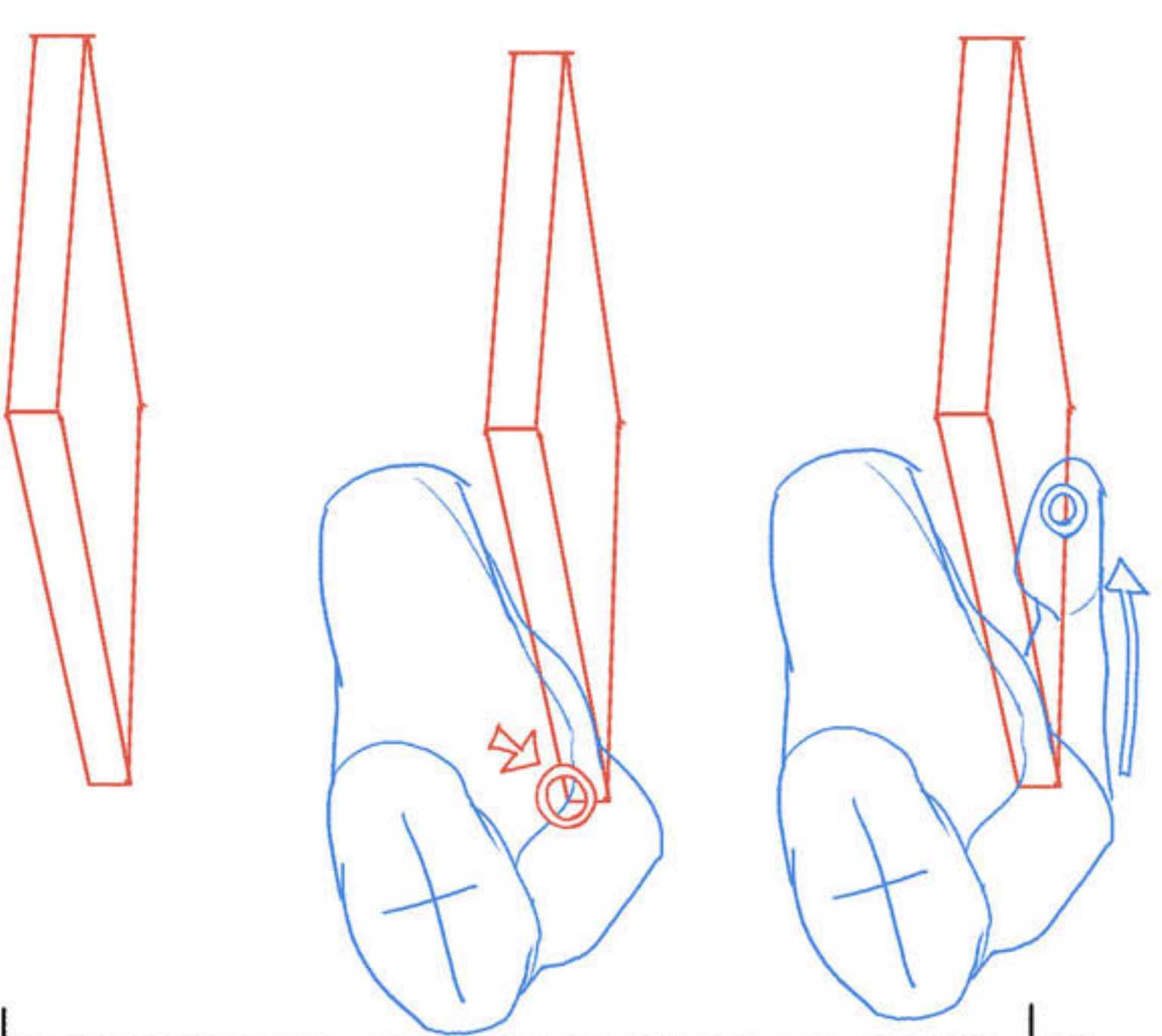
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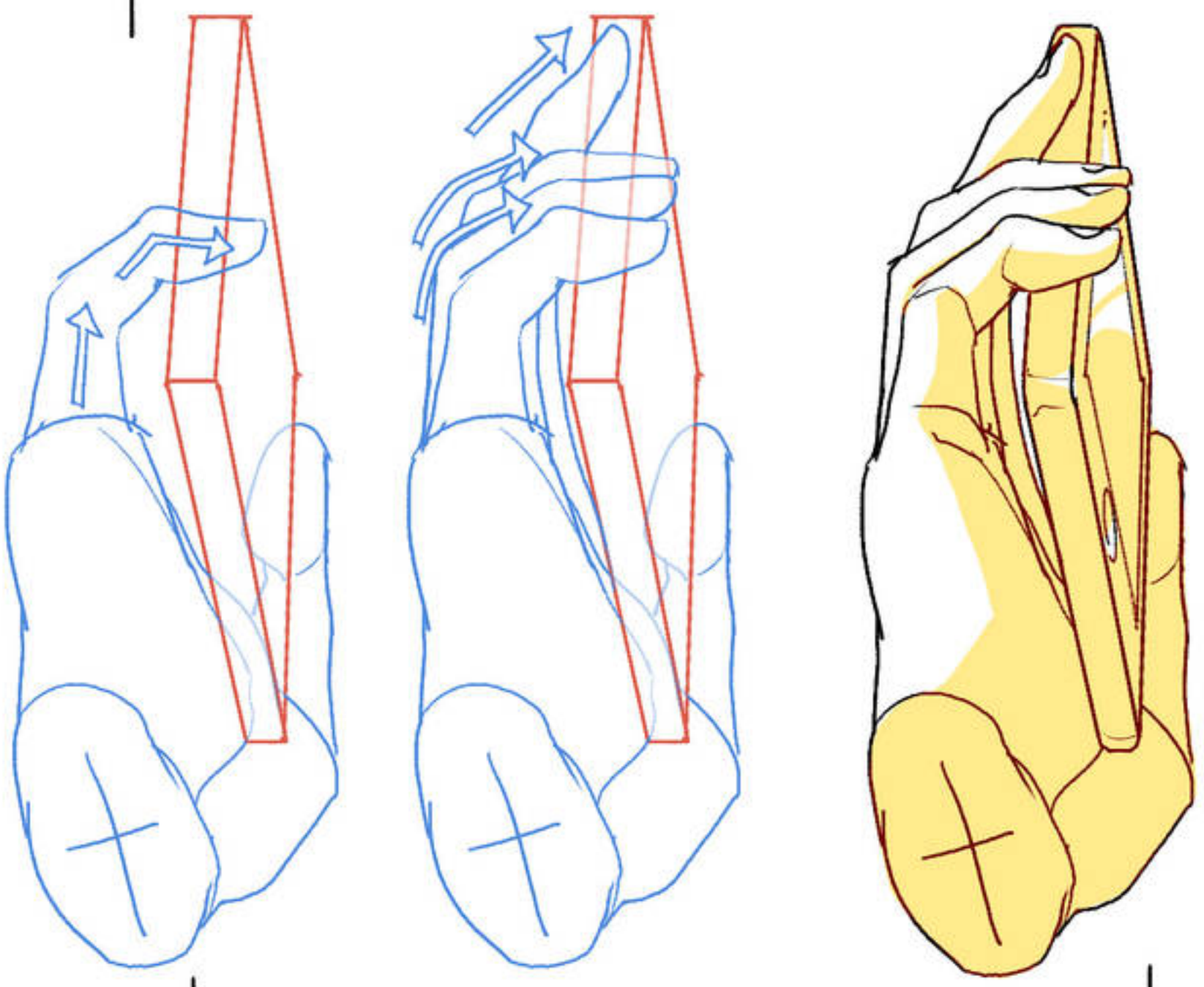
I don't know how hard it is to find a hand in the conversation.



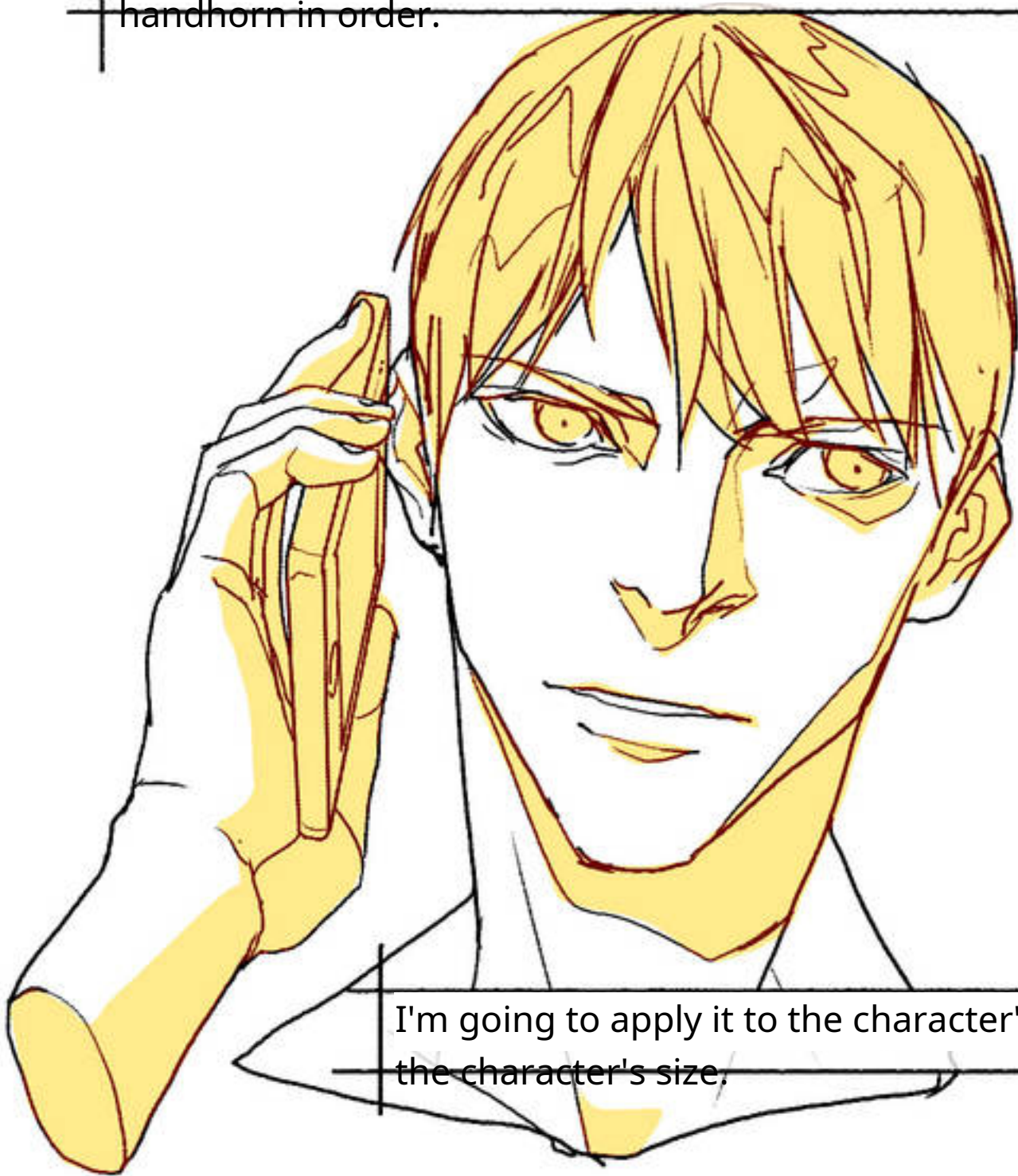




If you look at it from a different angle, the volume of your hand gun will fit into the edge of your thumb and draw a little bit of the middle of your hand

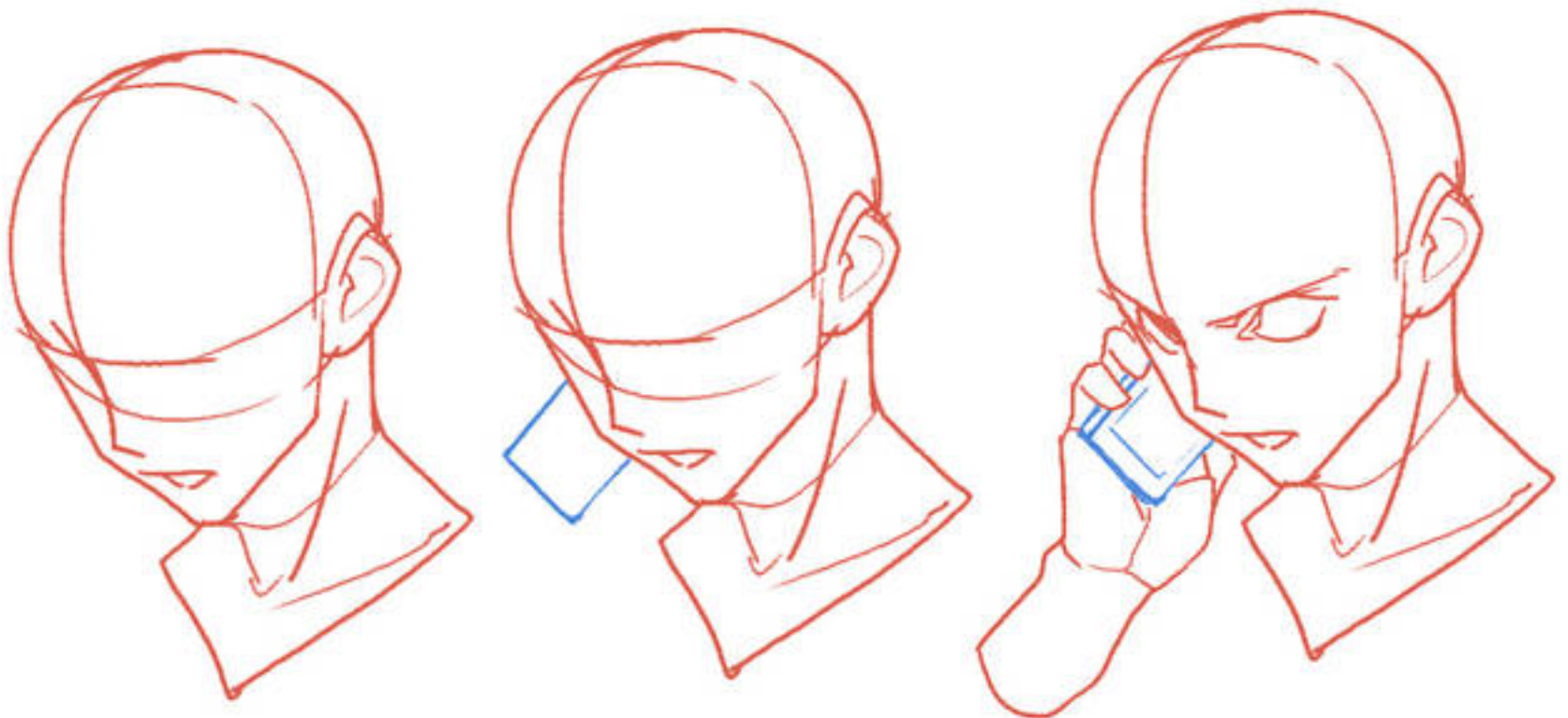


I'm drawing it from the little finger to the side of the handhorn in order.



I'm going to apply it to the character's face size and the character's size.

I'd like to know the taco author."



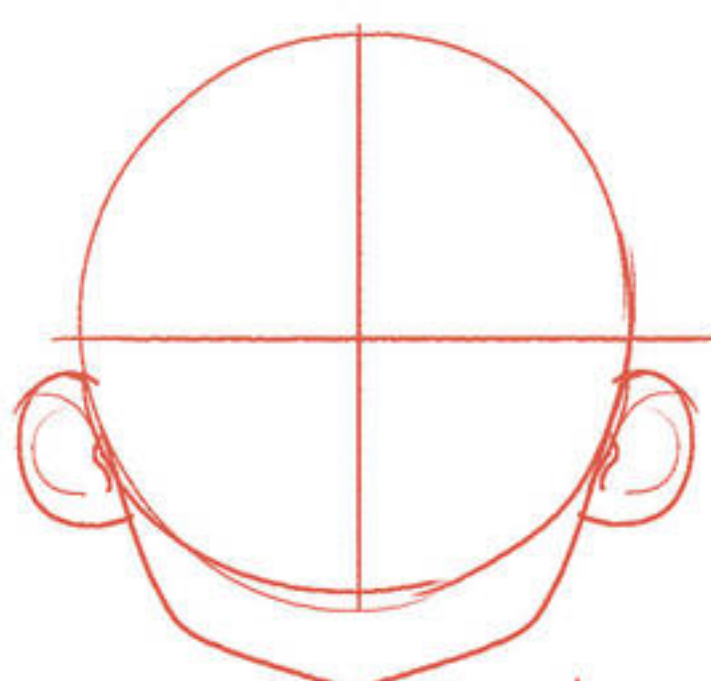
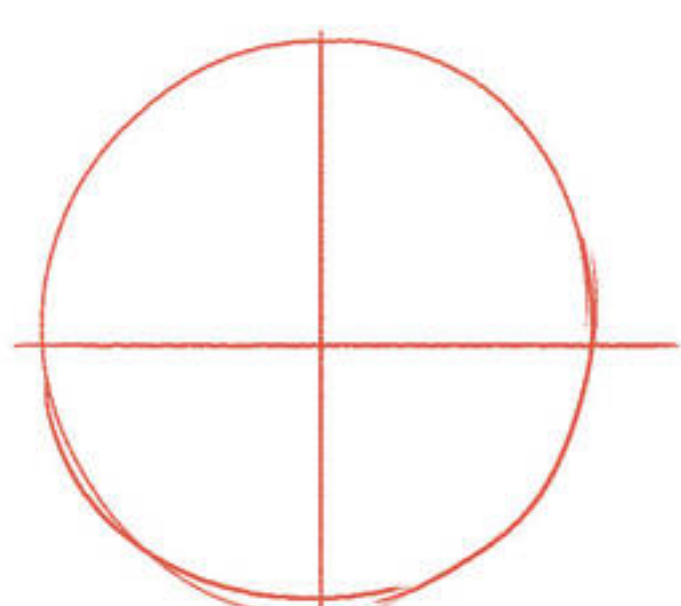
When you get a phone call, it's important to draw your face and put it in your mouth and mouth.



Key Doint



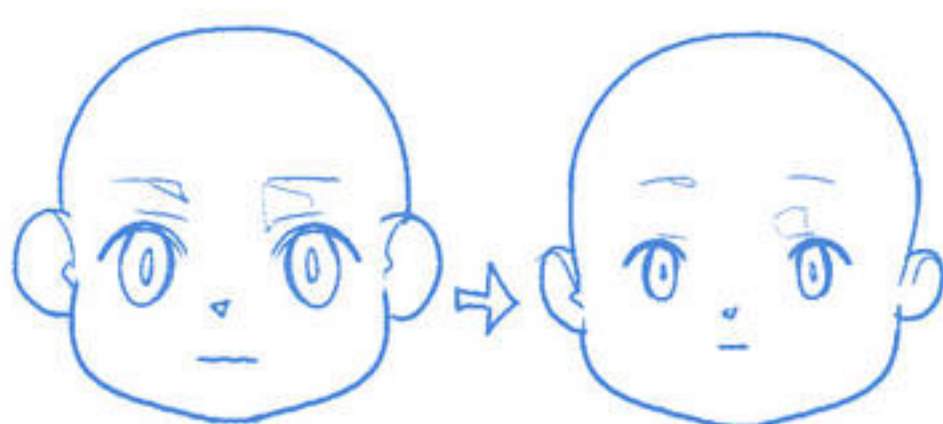
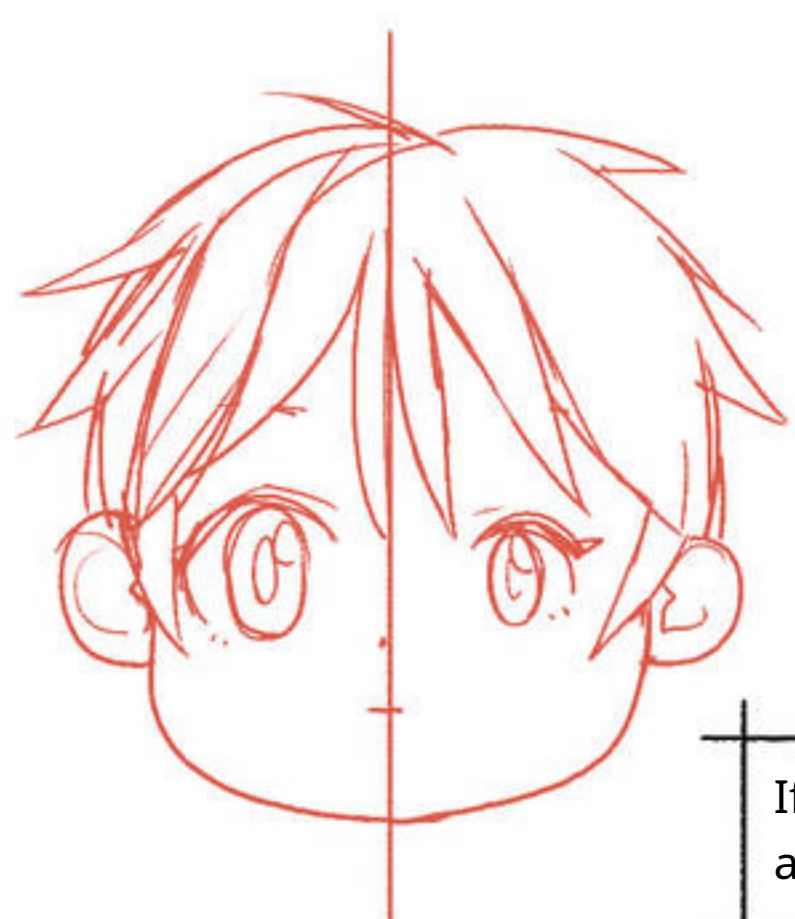
[Q: How do you draw a double SD character?]



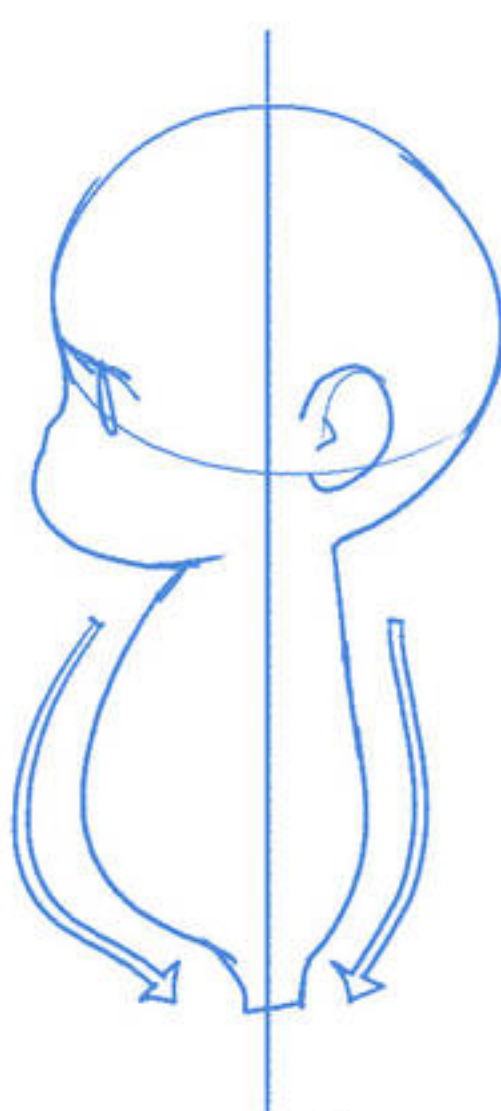
We're talking about the SD character Grinon method, so we're talking about 9 and 68.



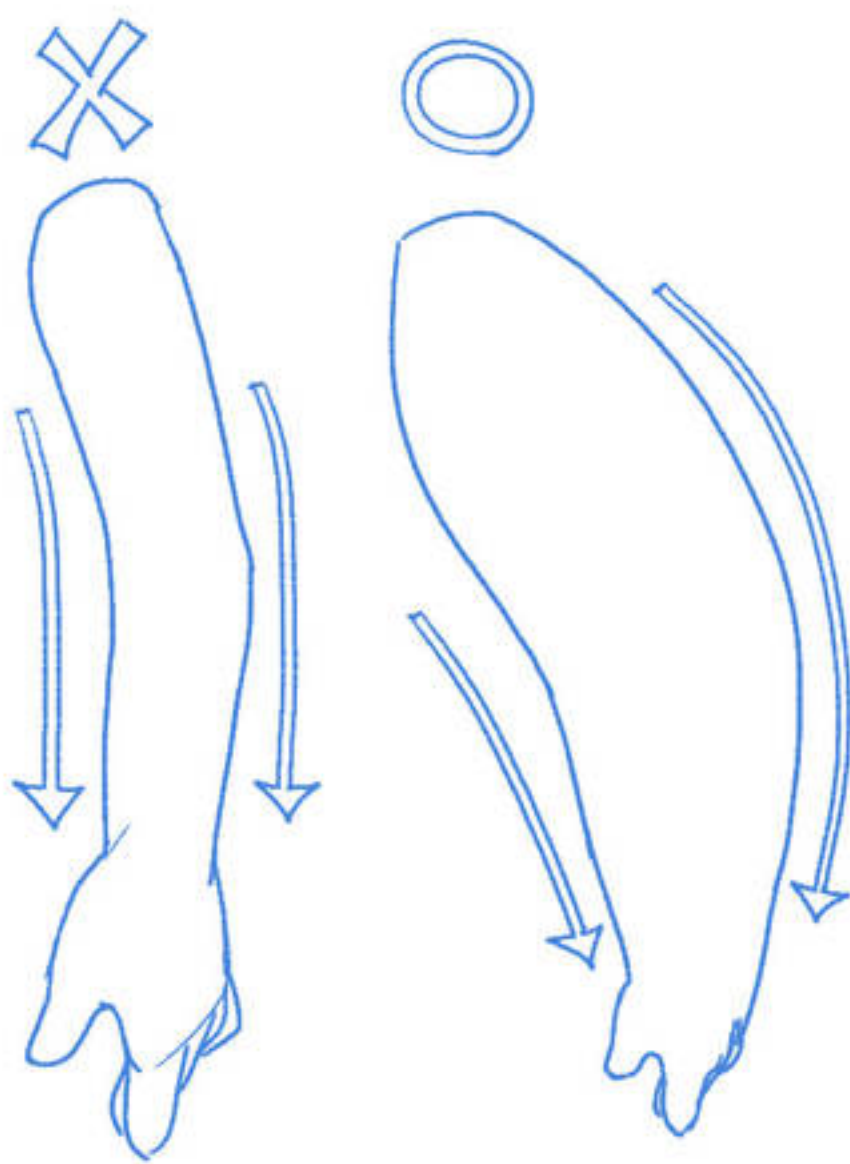
So it's going to be a little bit more homogeneous than it is in the traditional form.



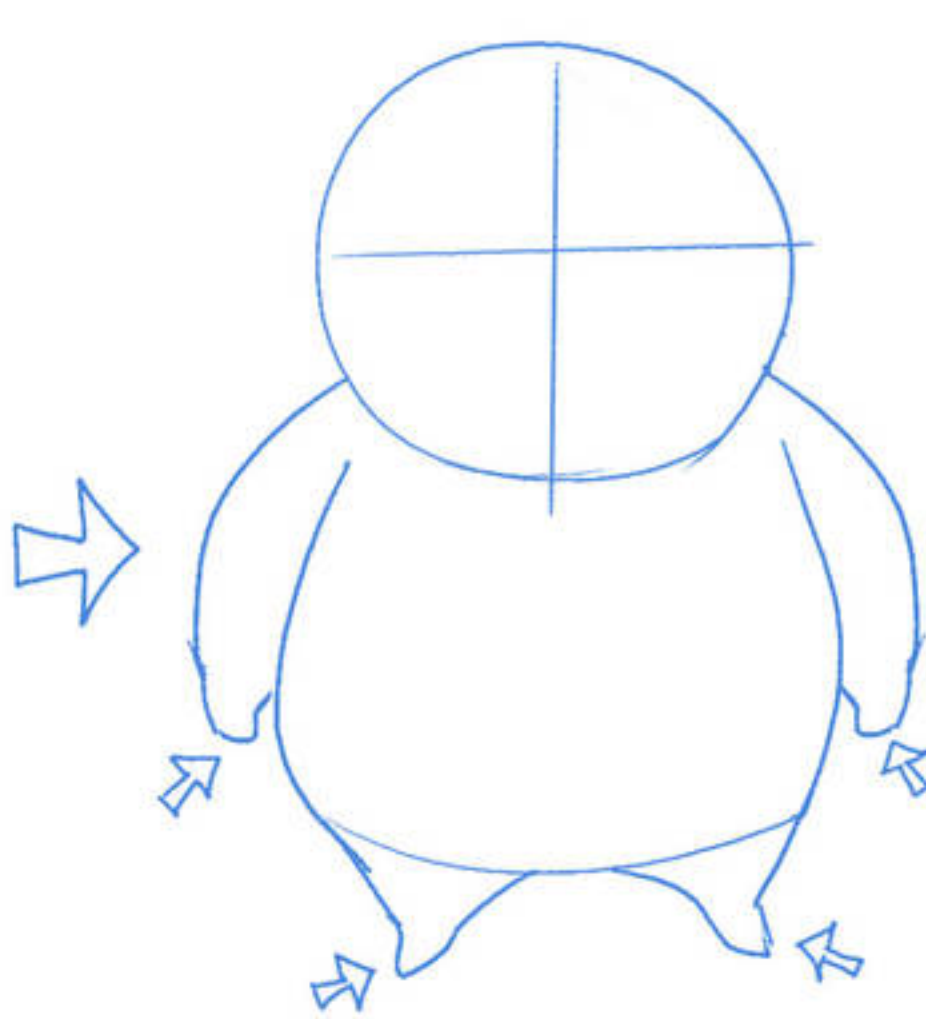
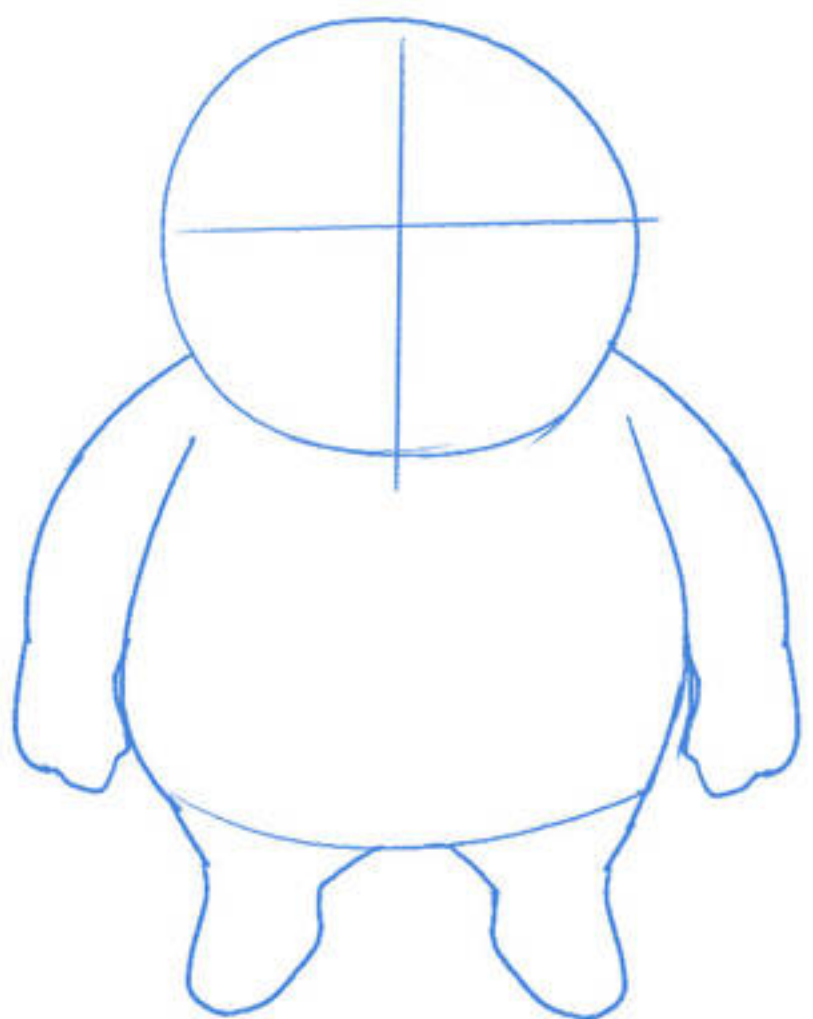
If you reduce the size of your face, you'll have a good feeling of body fat.



So in the case of the body, it's going to be a curve, and it's going to be a volume.

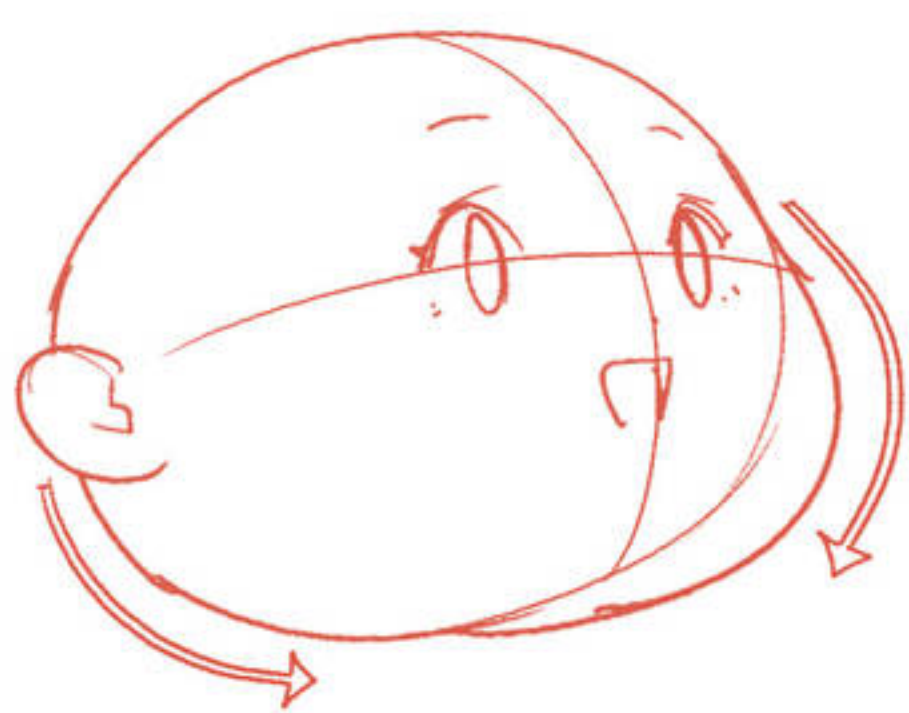


The arm is drawn as a flow of curves and curves.



☞, The smaller the foot is than the bigger it is, the stronger the stylus is.





Apply it to get to the same level

It's a short line between the arms and the legs, so it doesn't feel very dynamic.



I'm drawing it carefully so that the length of my arms that are wrapped up in my perforated body doesn't get too long.

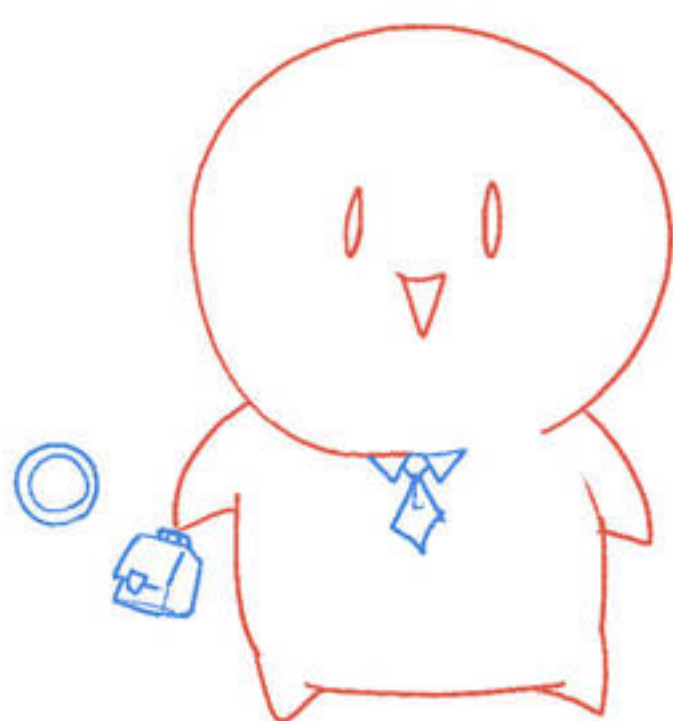


I'm simplifying my body shape.



I'll finish with the gift.

I'd like to know the taco author."



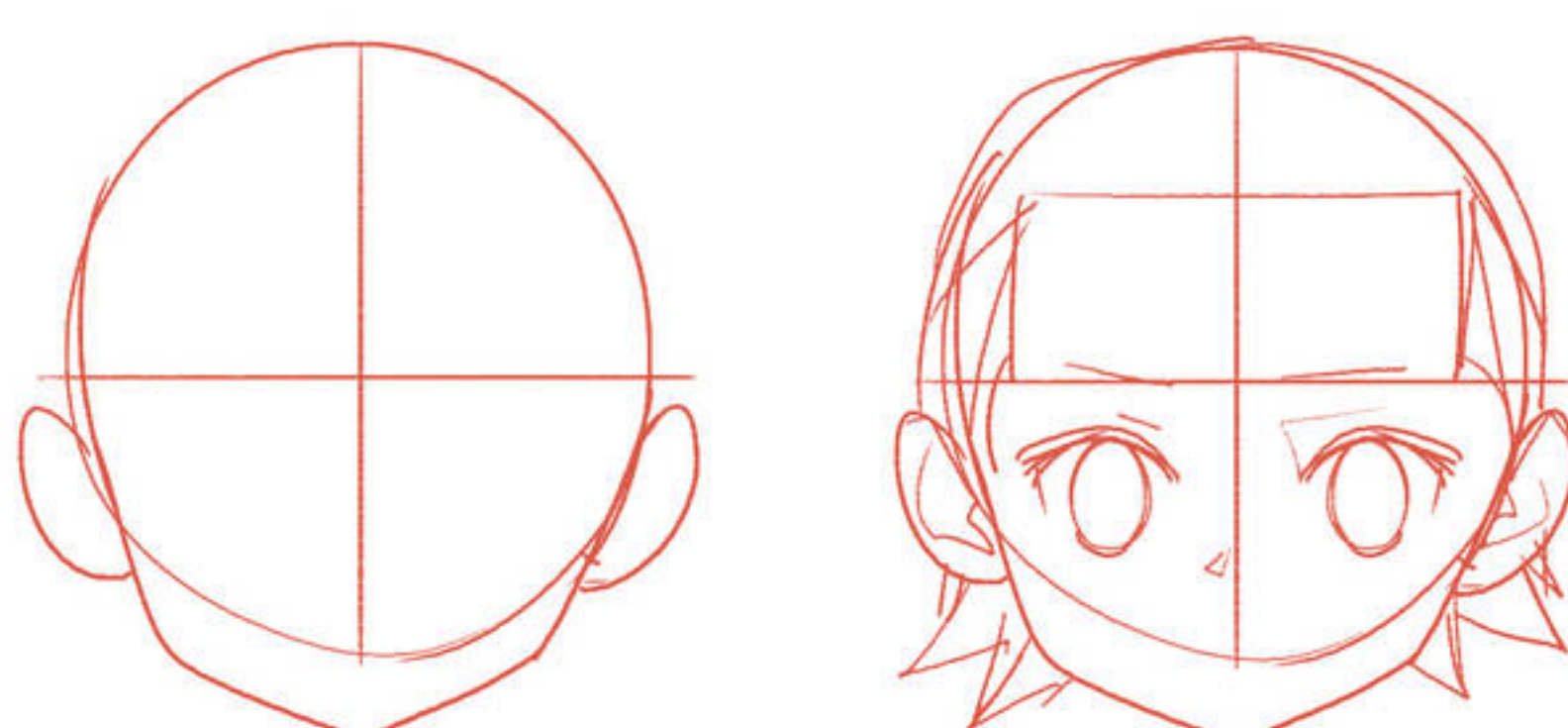
The last thing that a character has done, too, is a shape smaller than the muscle, which makes the fibula a little bit more difficult.



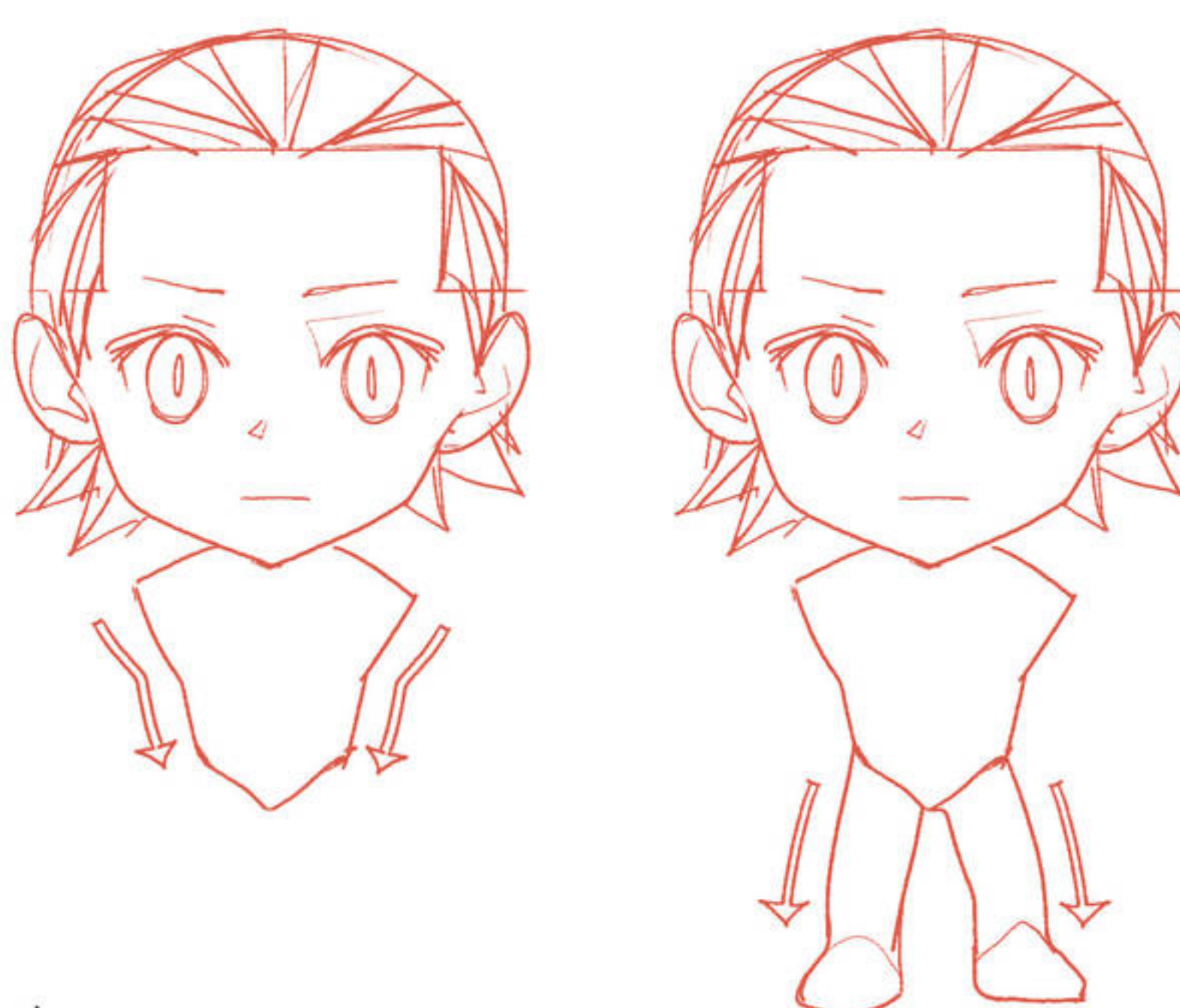
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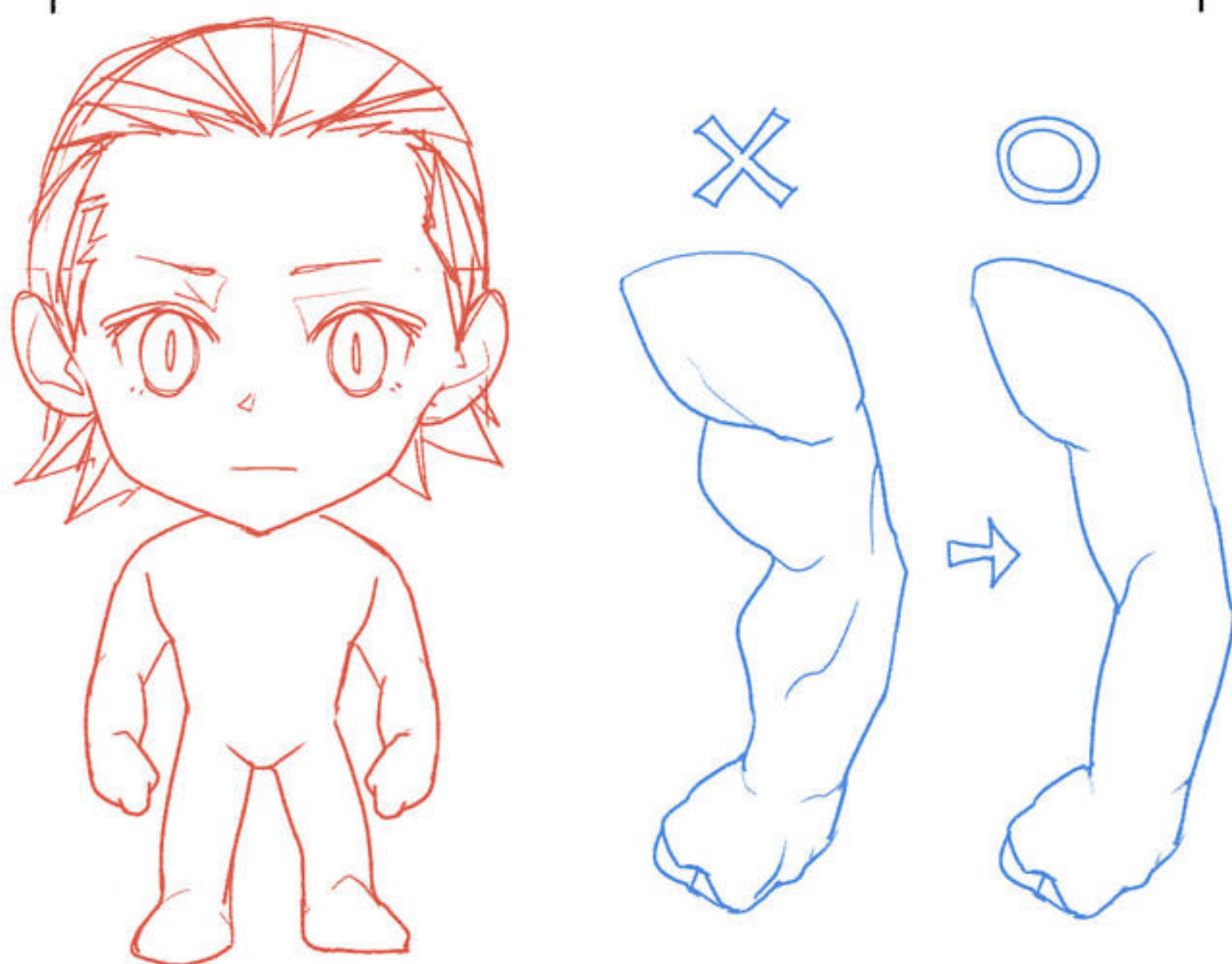
I mean, it's weird to build muscles in a SD character.



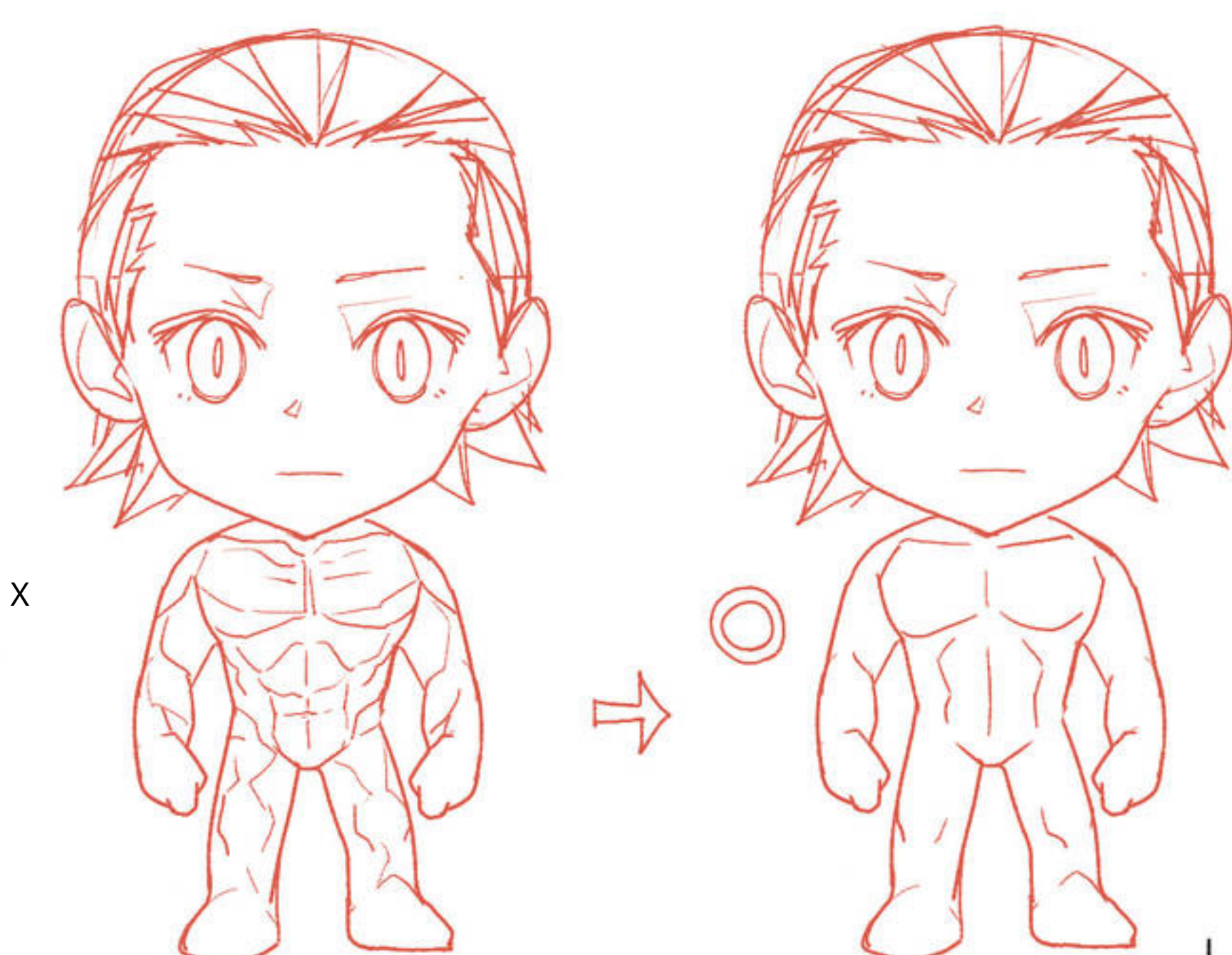
I'm basically drawing the SD face.



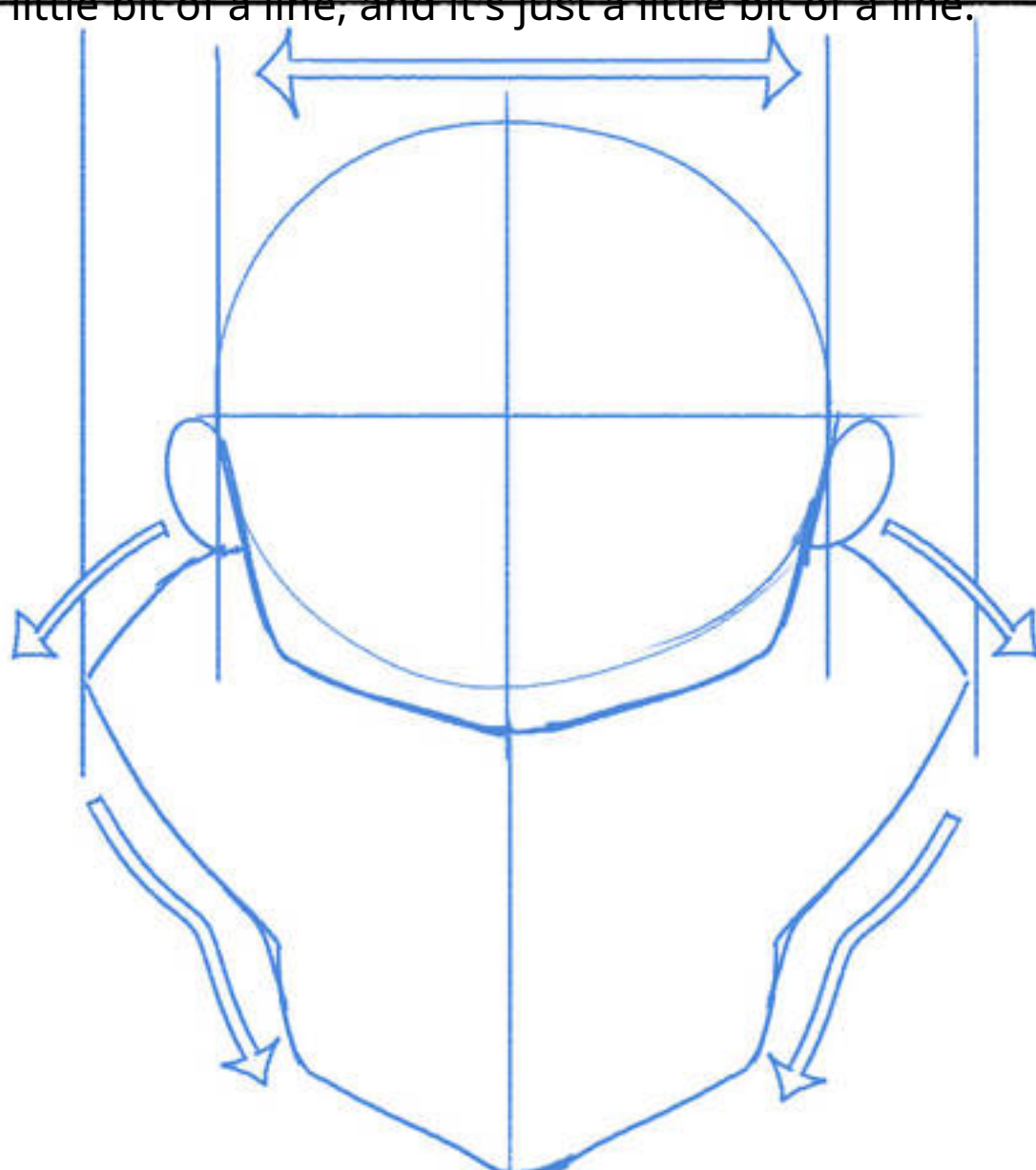
When you're in the upper-shoulder group, it's a little bit broader than your shoulder-tailed pelvis and it's a bridge.



You put your hand on the pelvis, you put your arm around the hip, and your muscles are too much of a spool of hair, because they're rather distracting you from feeling like a little SD, so you keep the curves right.

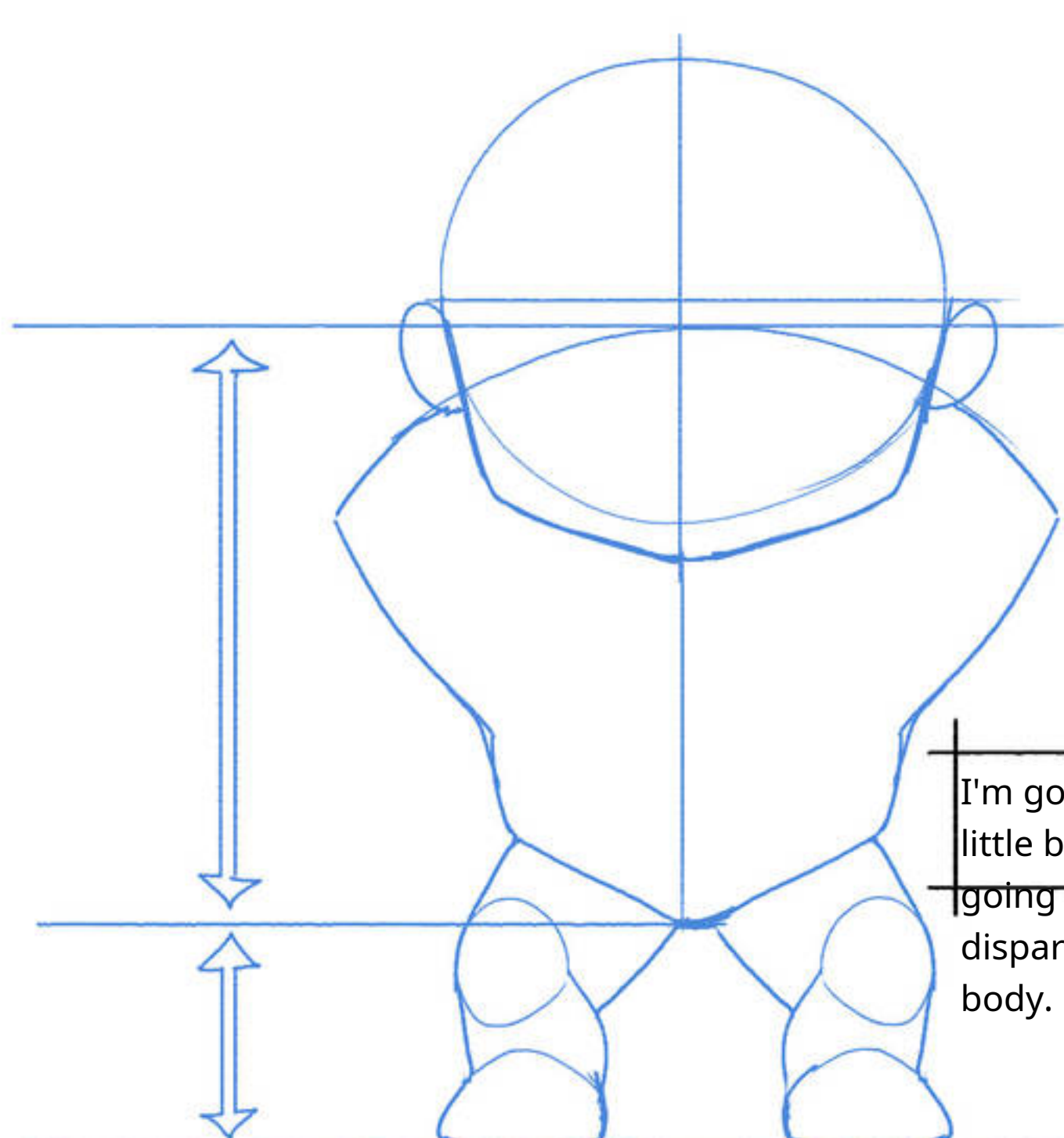


It's a little bit of area, and it's a little bit too much of a muscle, and it's a little bit of tension, and it's a little bit of a stick, so it's just a little bit of a line, and it's just a little bit of a line.

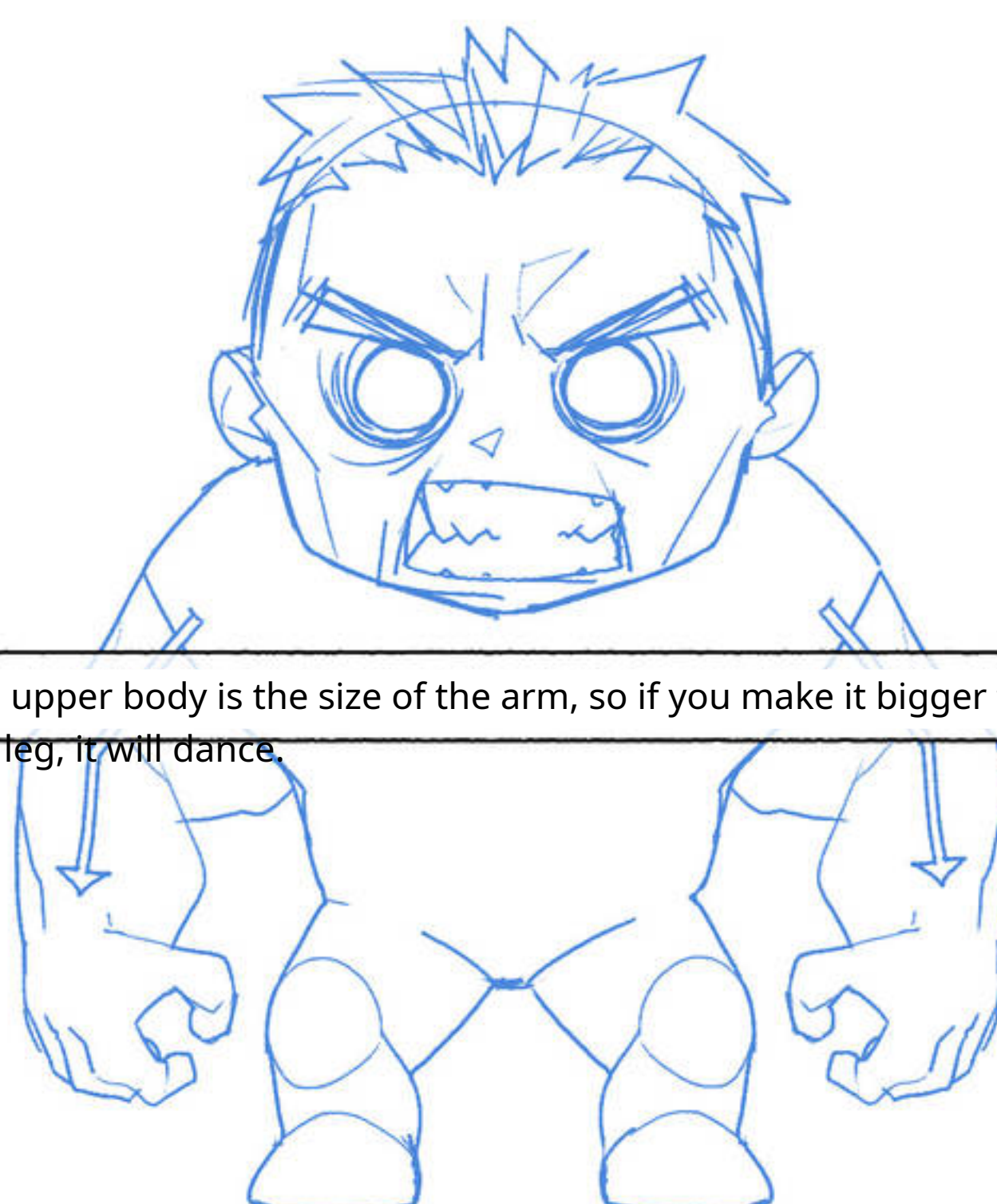


The big, heavy muscle SD shape makes you bigger than your face.

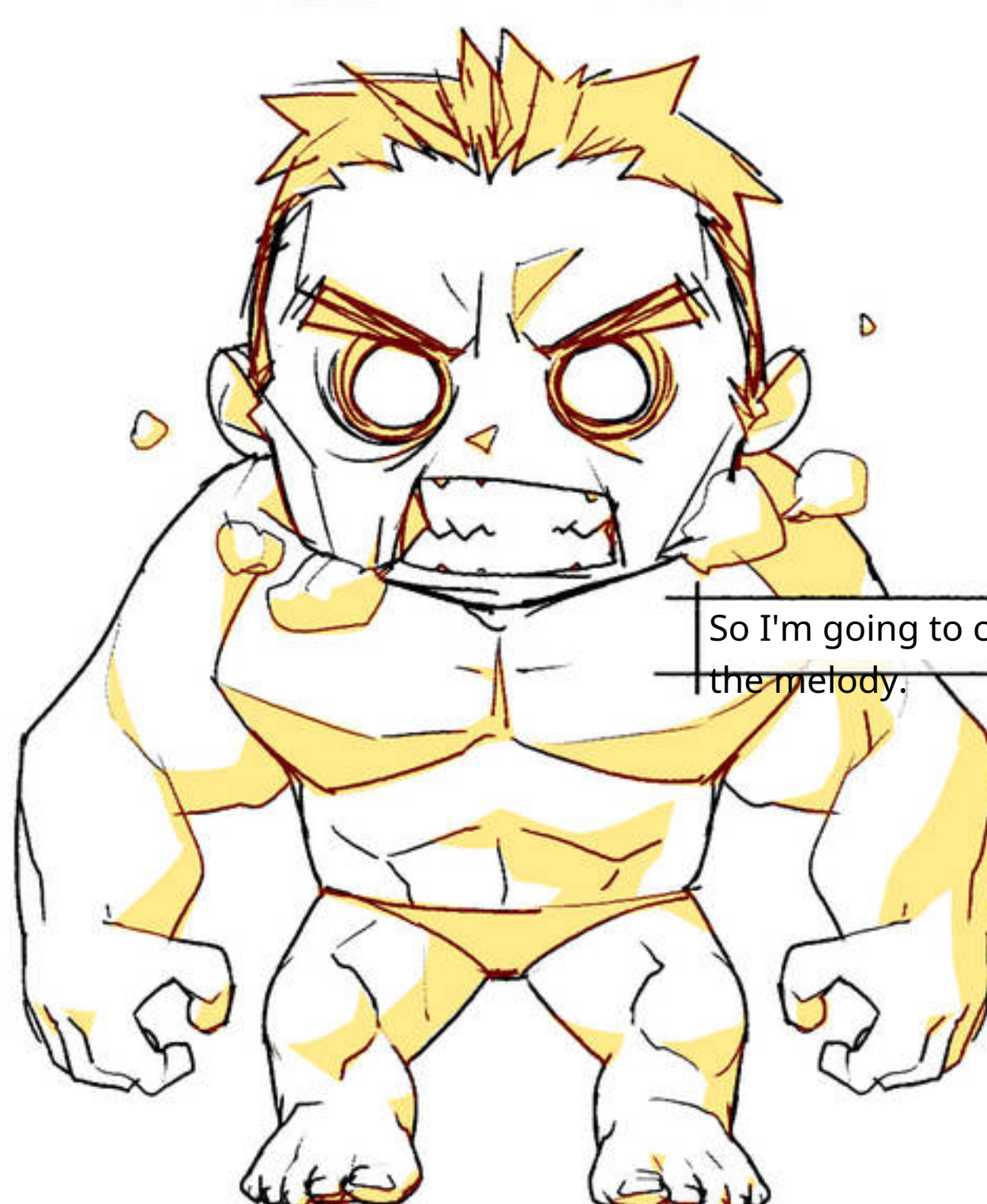




I'm going to make them a little bit shorter, so I'm going to highlight the disparity of the upper body.

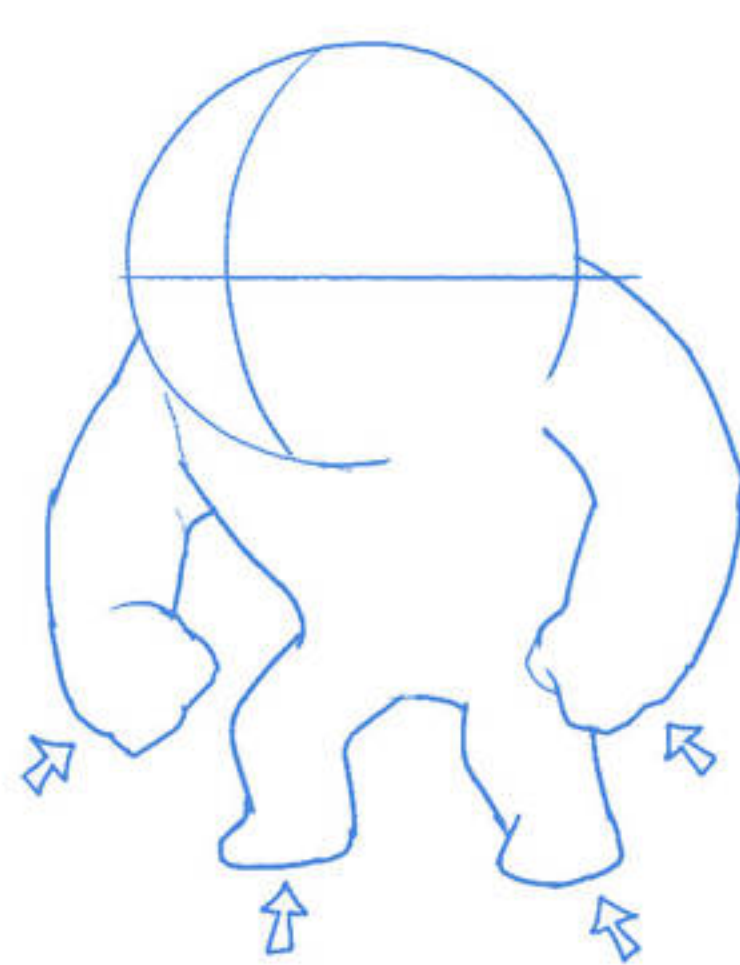
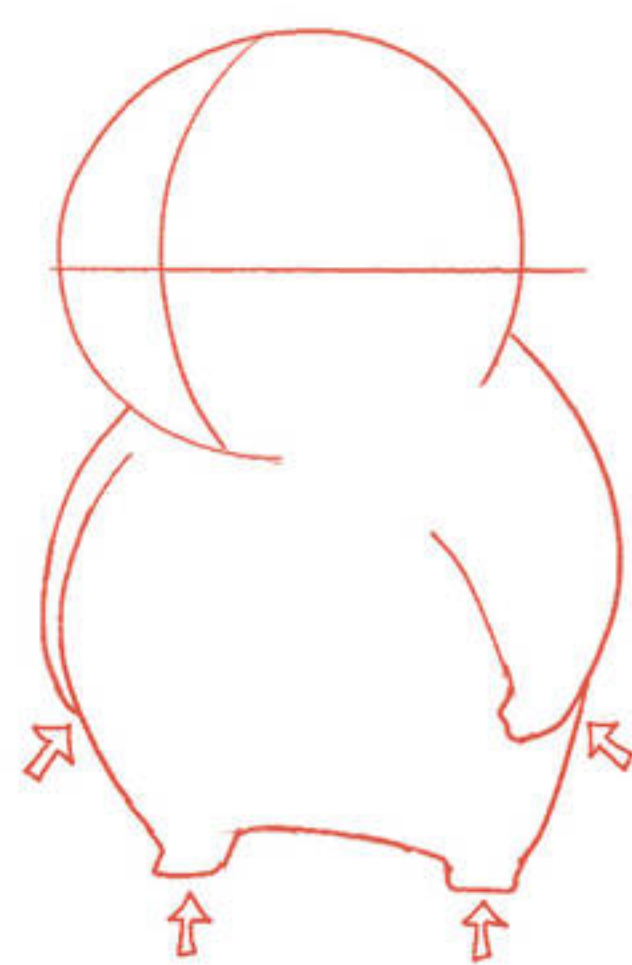


The upper body is the size of the arm, so if you make it bigger than the leg, it will dance.



So I'm going to close with the melody.

I'd like to know the taco author."



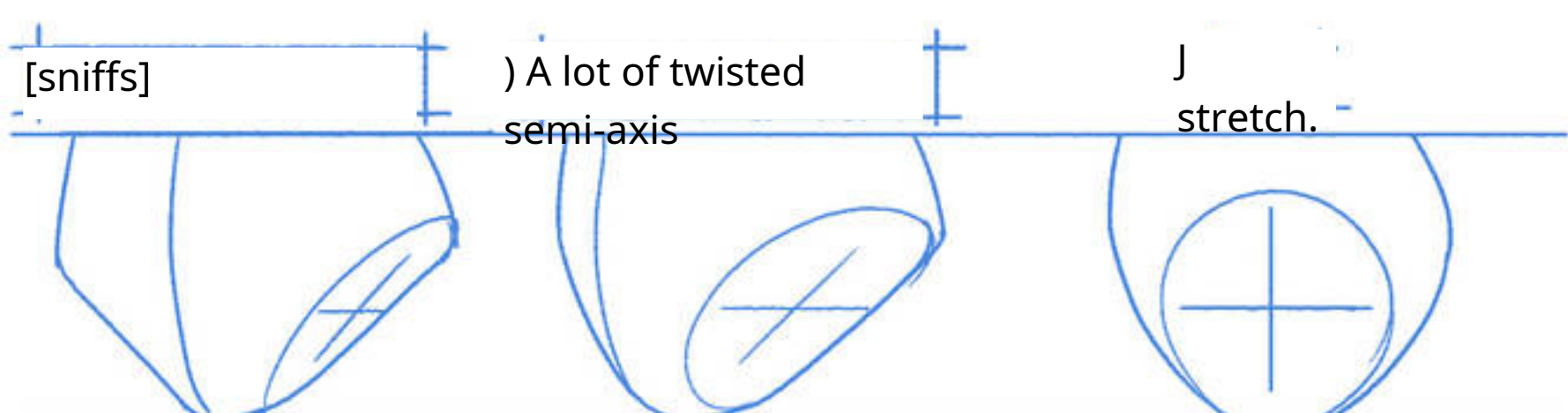
If you're fat, your hands and feet are small, your teeth are big, your hands and feet are close together.



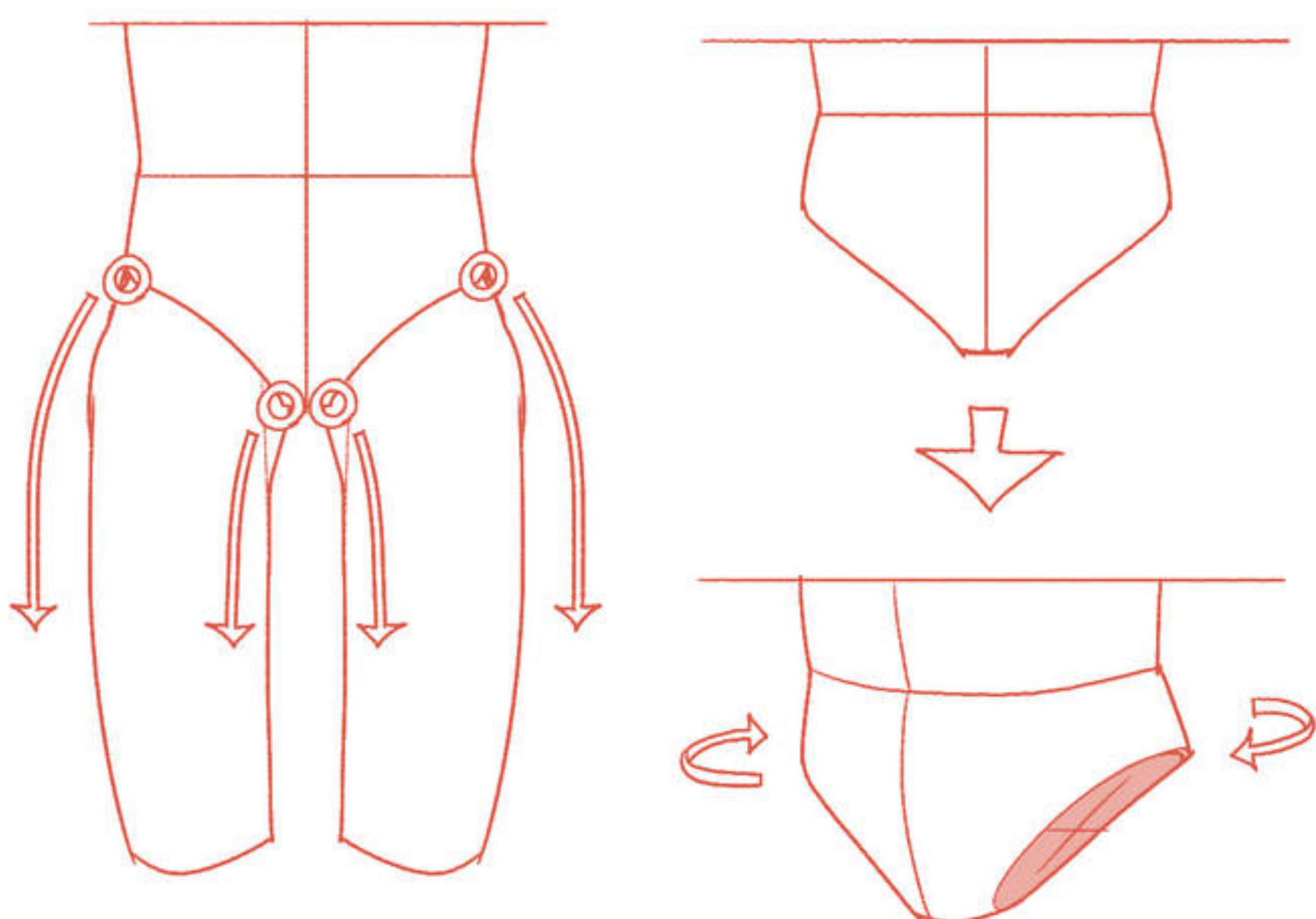
Key Doimt



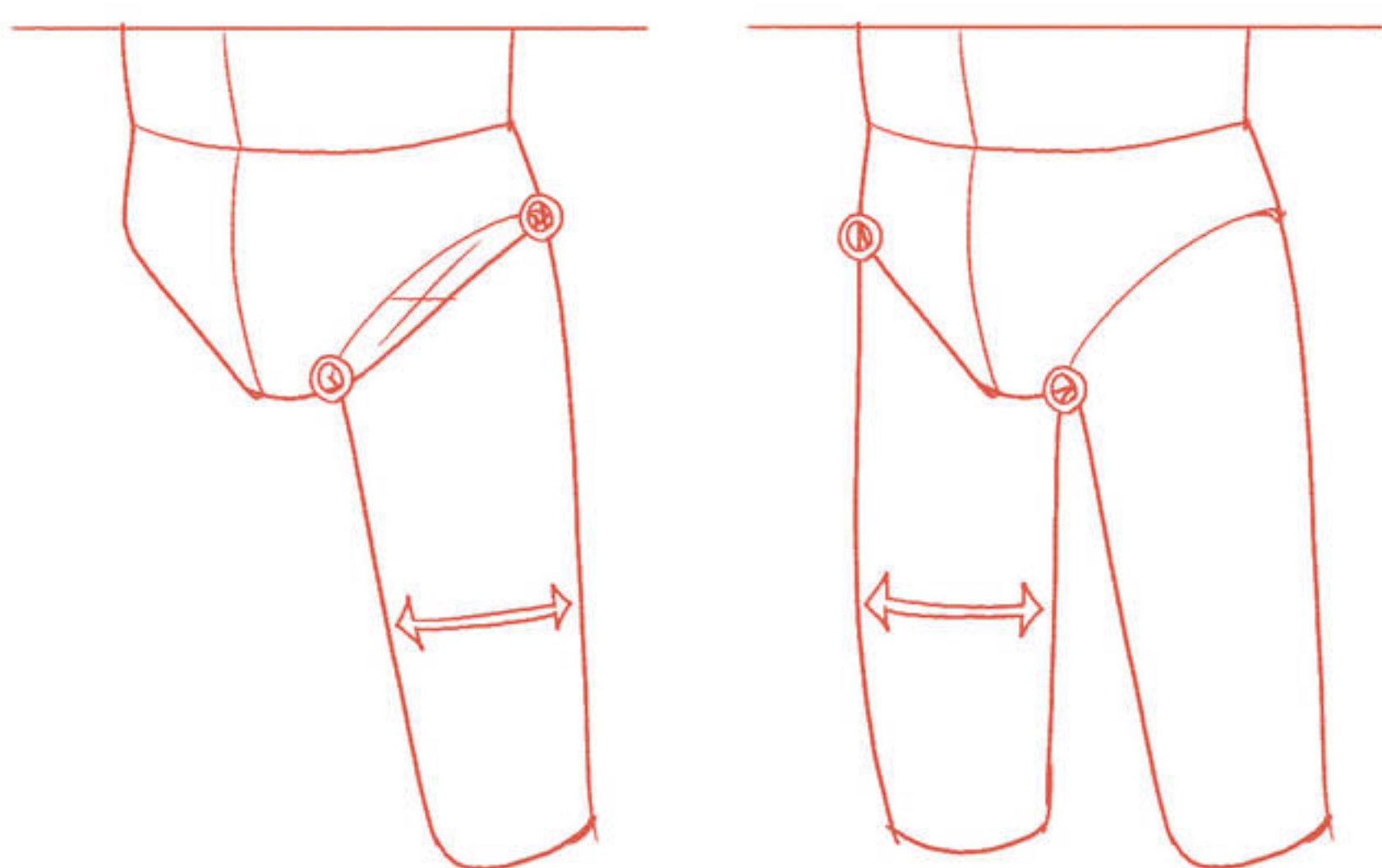
[Q: The half-axis is thin on one side of the leg.]



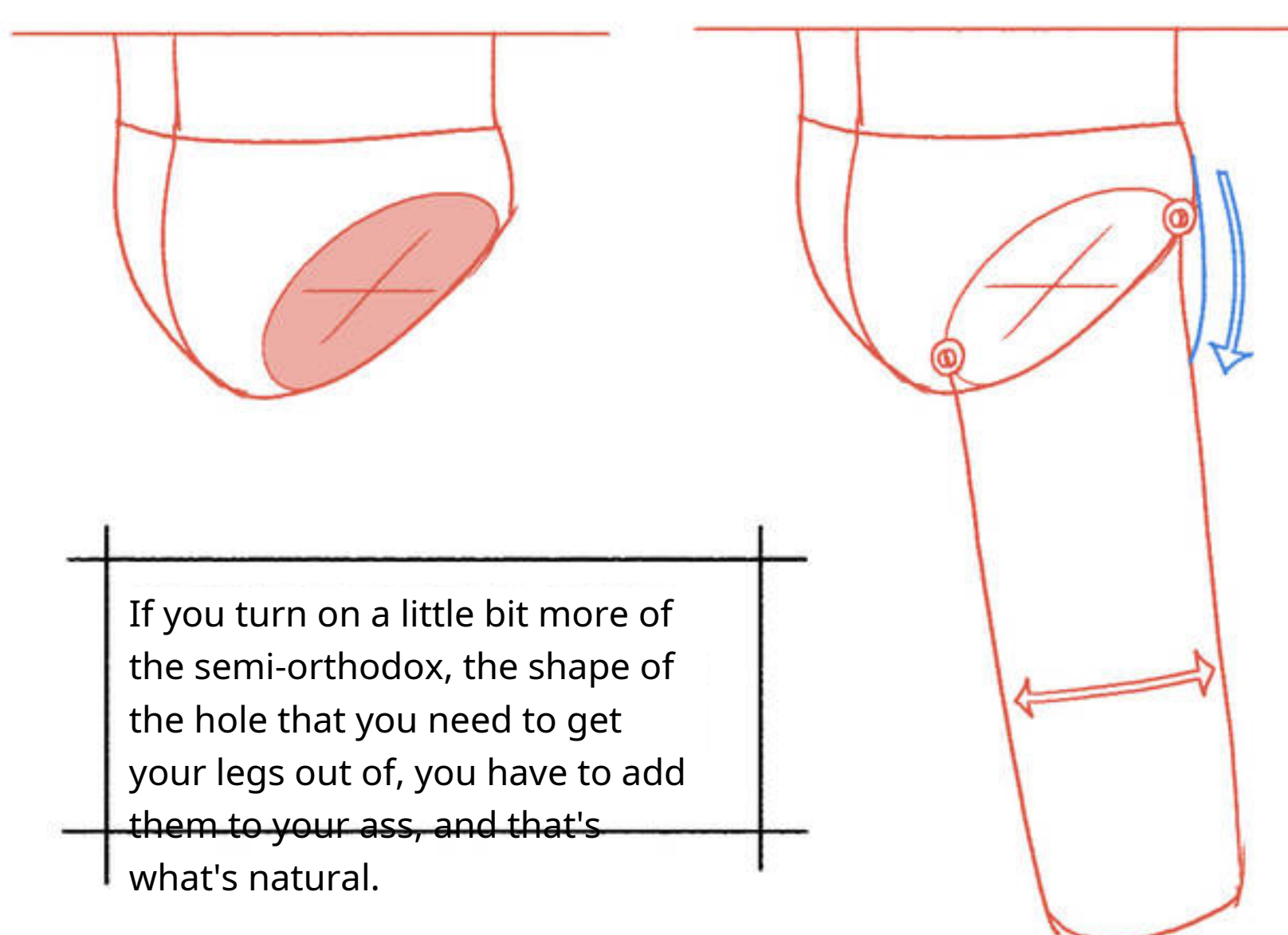
So if you want to taste your legs at the desired angle, and you want to be able to draw them safely, you have to understand the shape of your pelvis at different angles first.



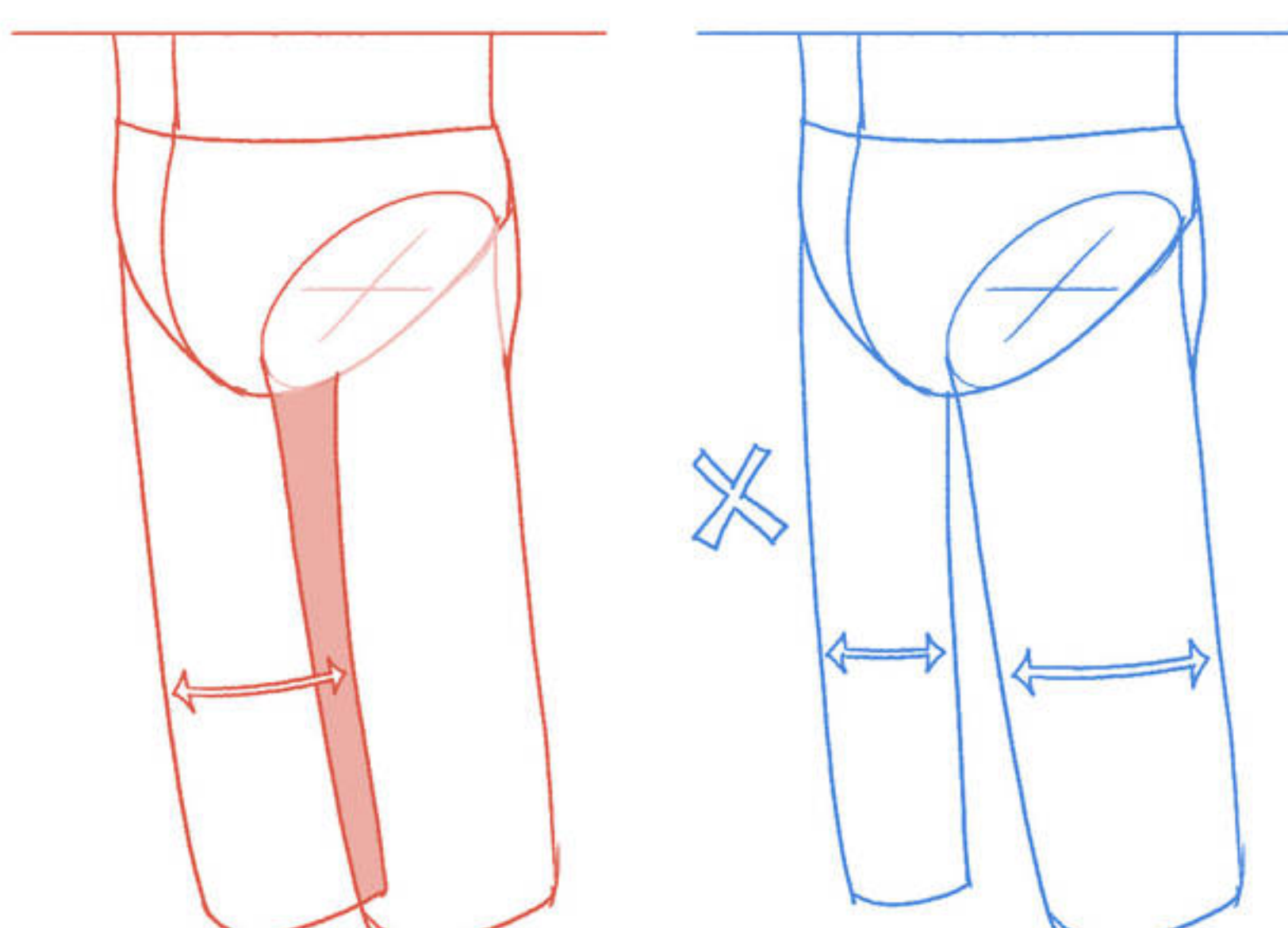
In front of it, both legs can come out of the pelvis and taste the thickness of the pelvis, and as the pelvis turn, the center will shift and change the shape of the pelvis as well.



You have to draw the front leg against the pelvis first, and then the leg iron is the flag in the back.

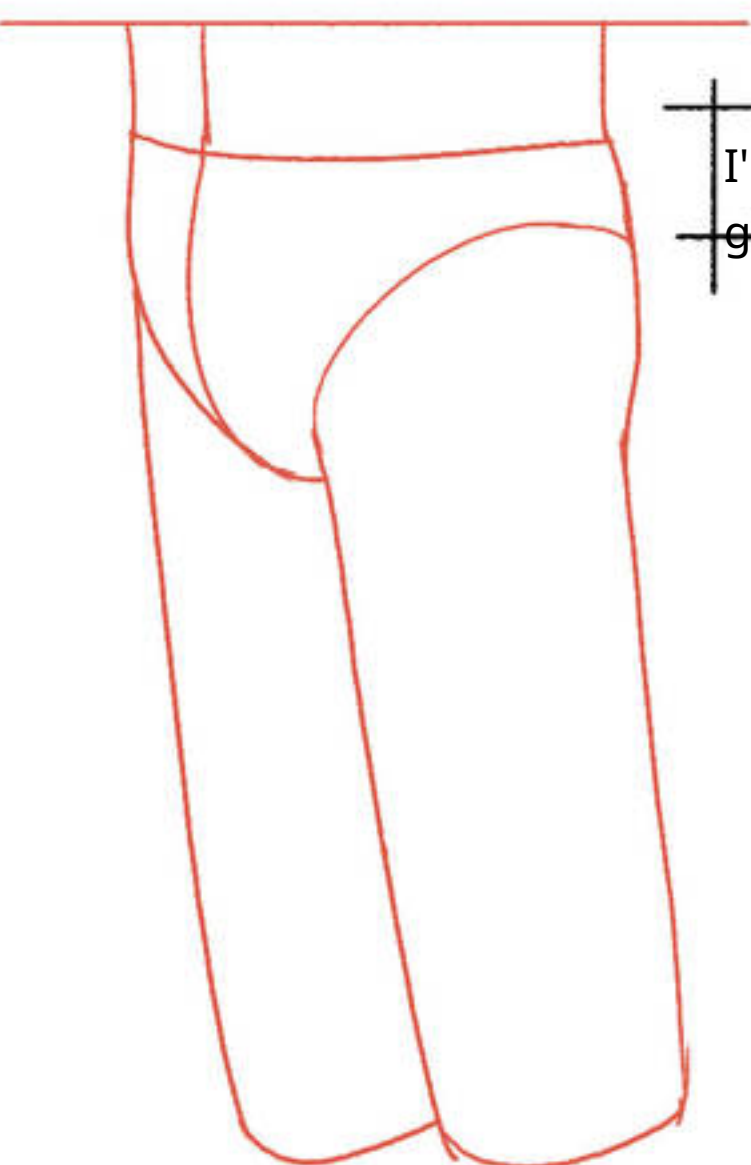


If you turn on a little bit more of the semi-orthodox, the shape of the hole that you need to get your legs out of, you have to add them to your ass, and that's what's natural.

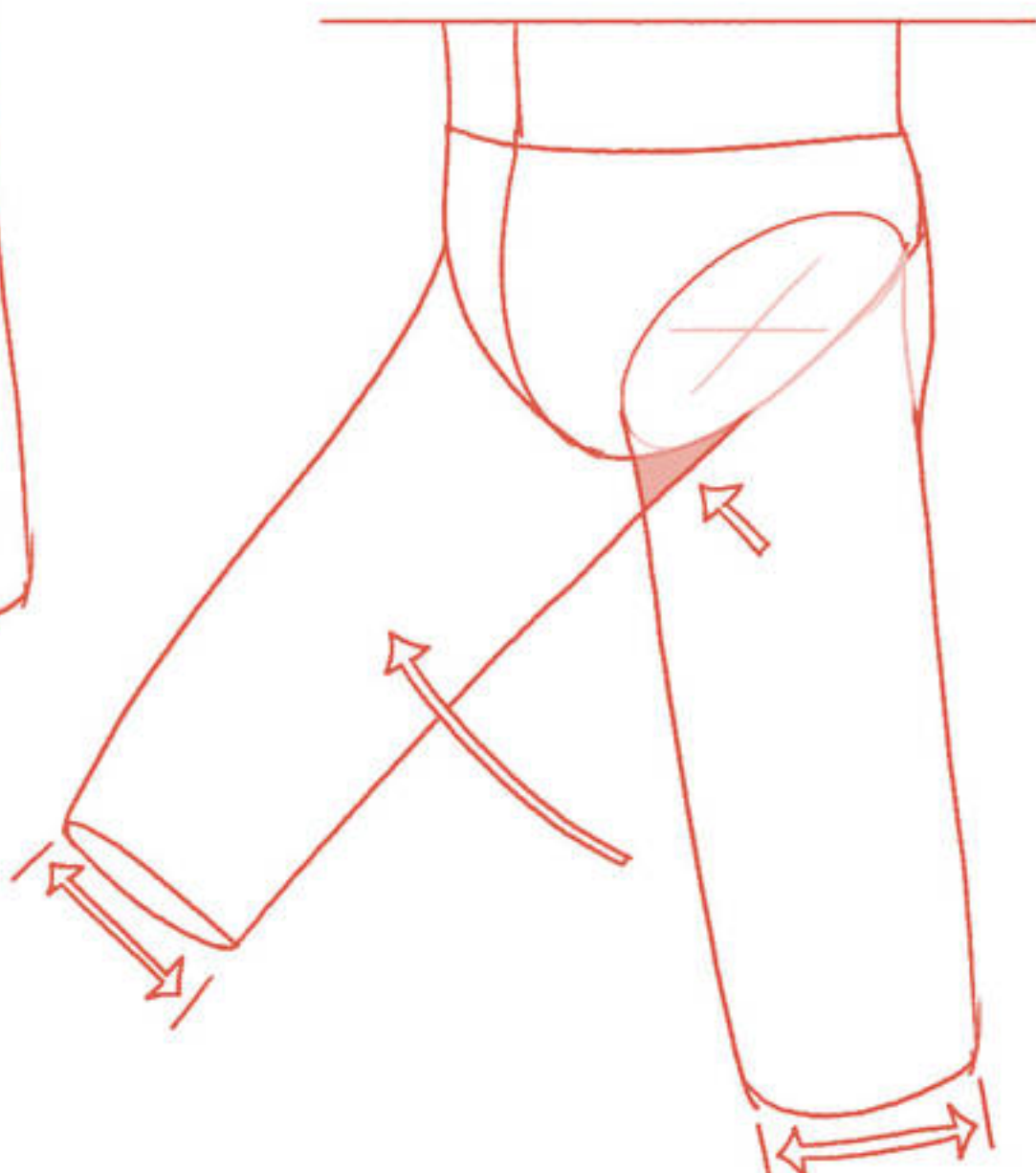


When you're in the back of the bridge group, you're drawing it with the thickness of the xenon, and if you're in the back, it's going to match the shape of both of these thicknesses, I don't know.

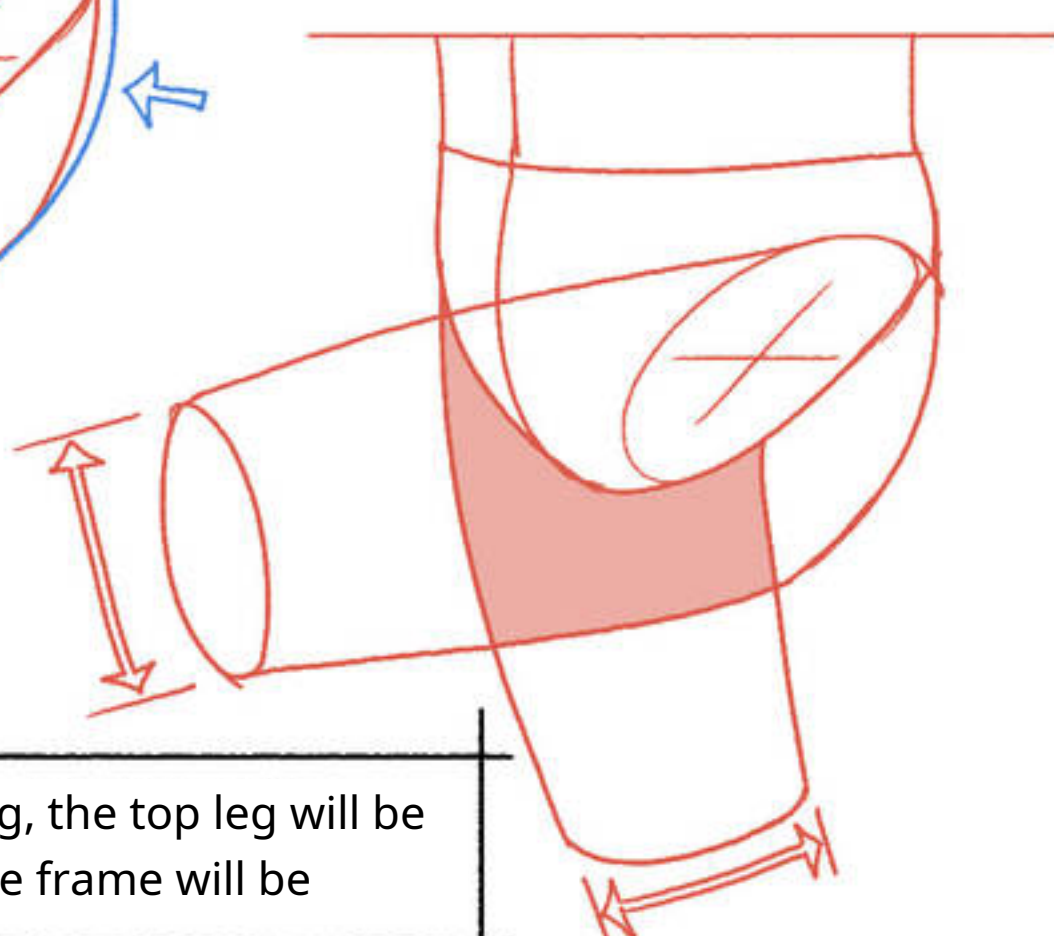
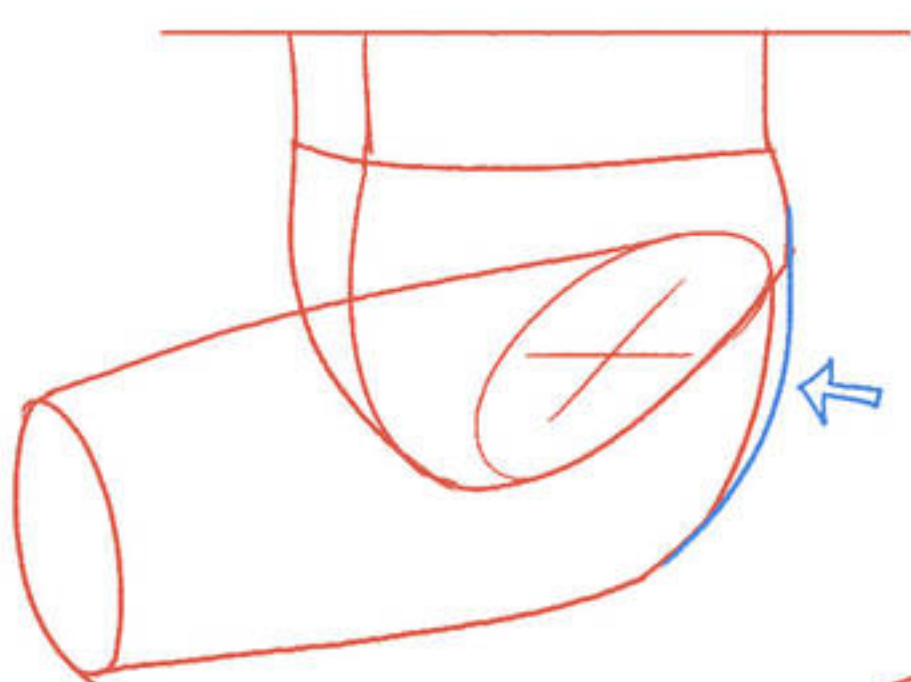




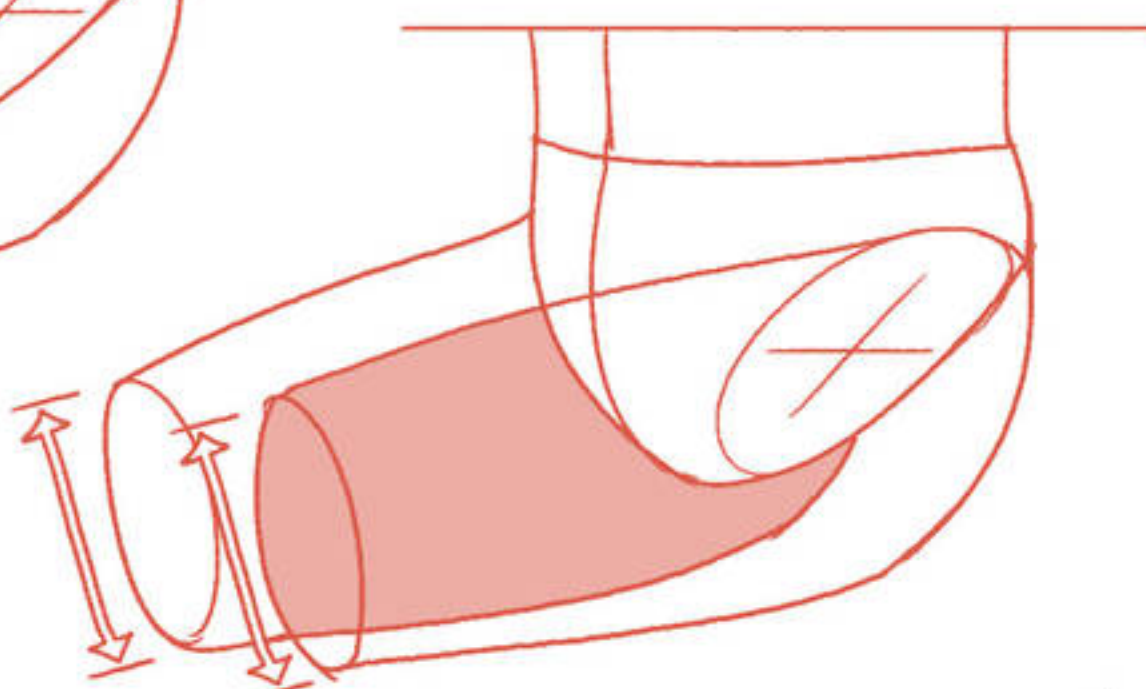
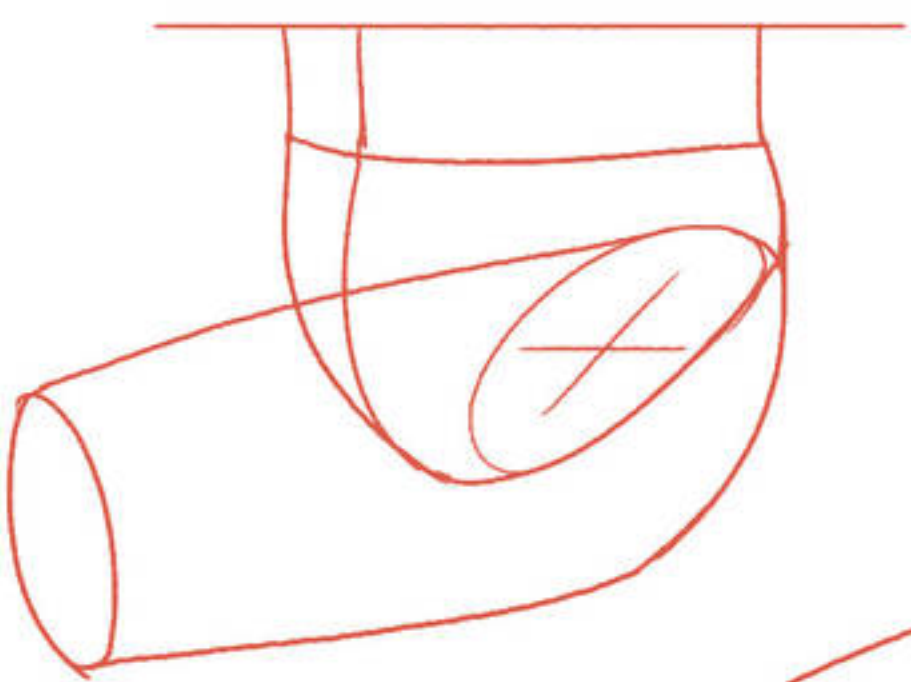
I'm going to clean up the part-by-side, and I'm going to hit both sides of the bridge.



If the back leg bleeds, it'll give you a sense of thickness and consider a part of the ass of the oscillator.

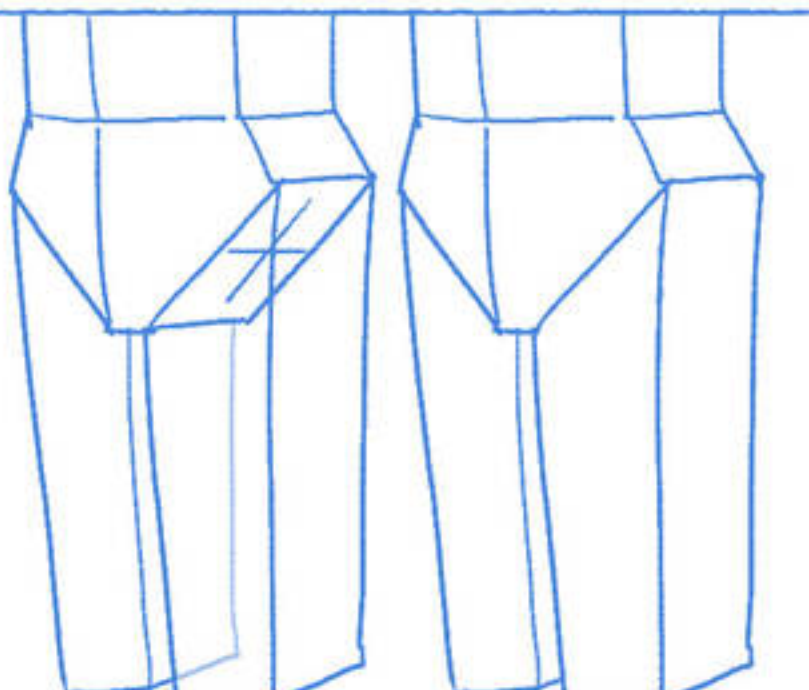
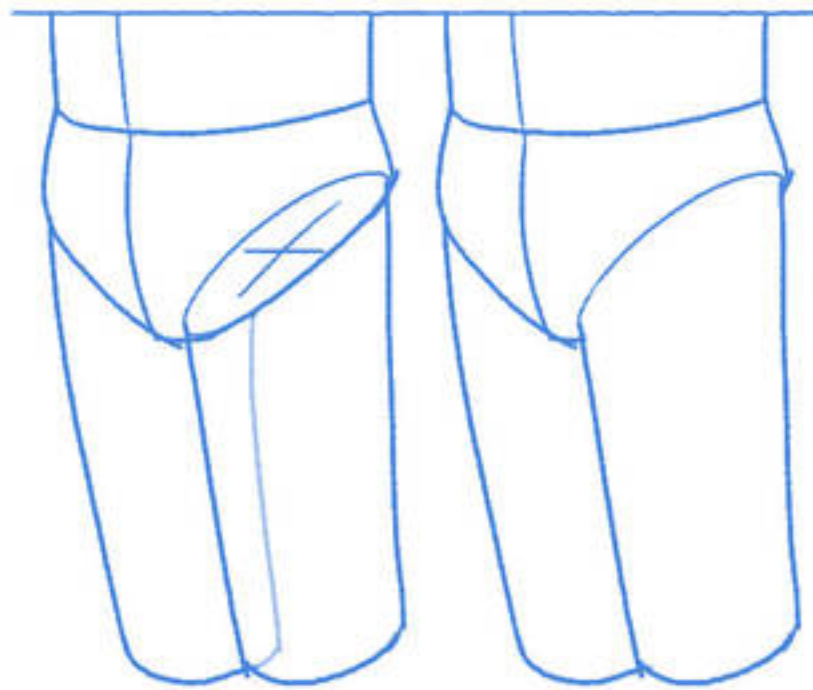
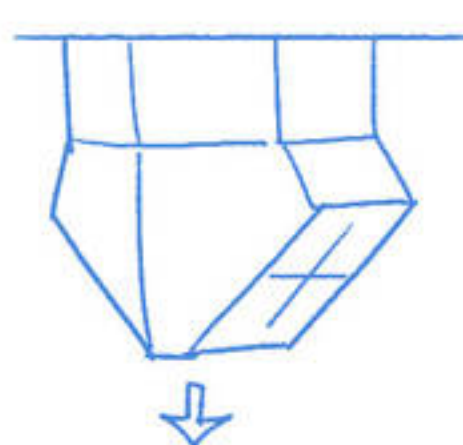
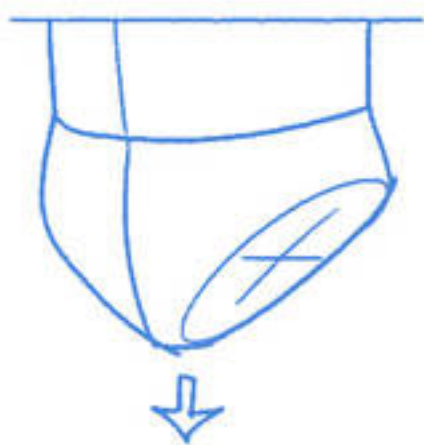


If the front leg is in the front leg, the top leg will be the thickness of the leg, and the frame will be considered as the part of the leg.



If you move the legs in the same direction, you'll have more of the part that's covered by the pitch.

I'm just trying to get to know the taco writer.



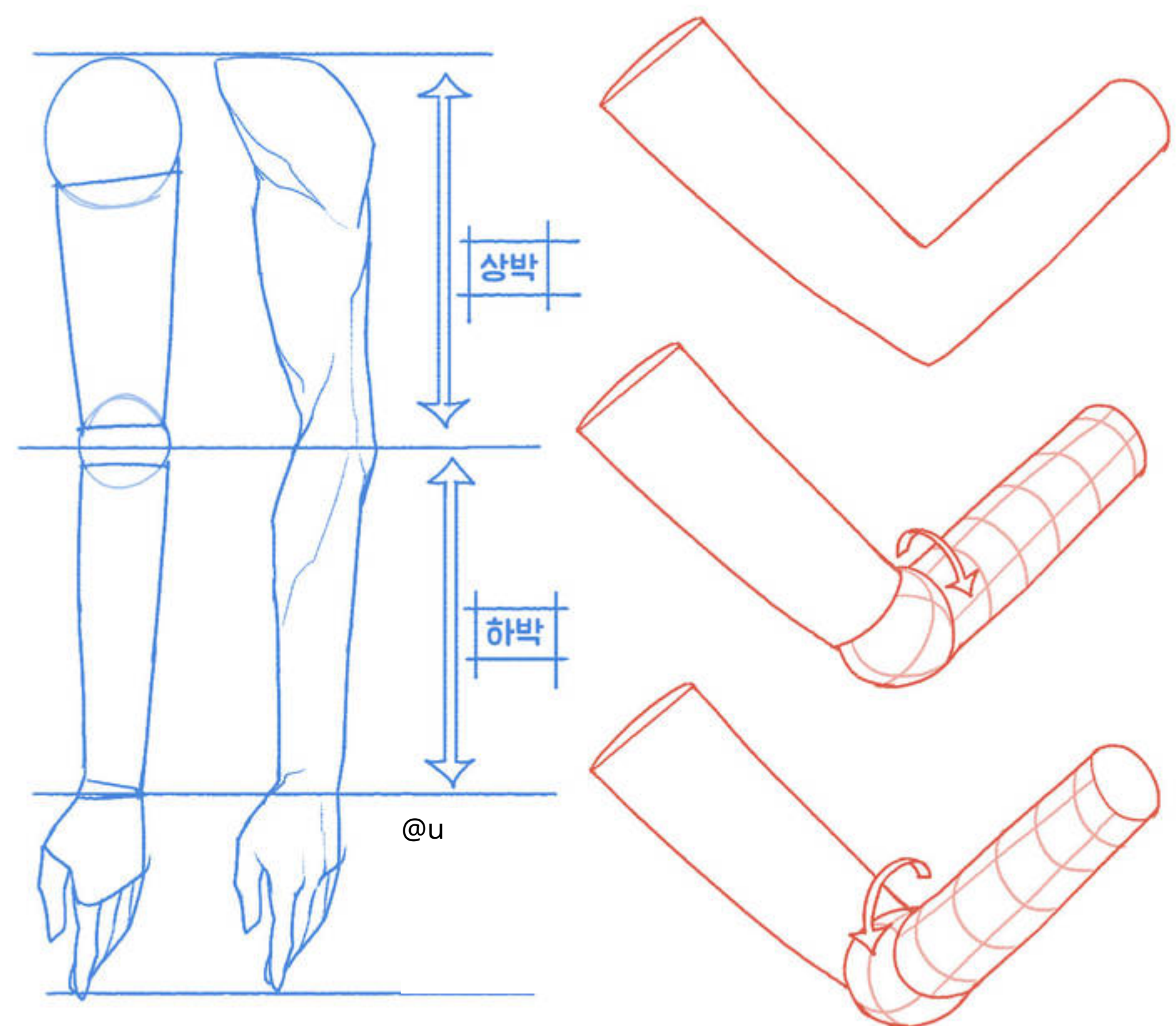
If it's difficult to form, then the surface is clearly visible, and then the pelvis and the leg is also dancing.



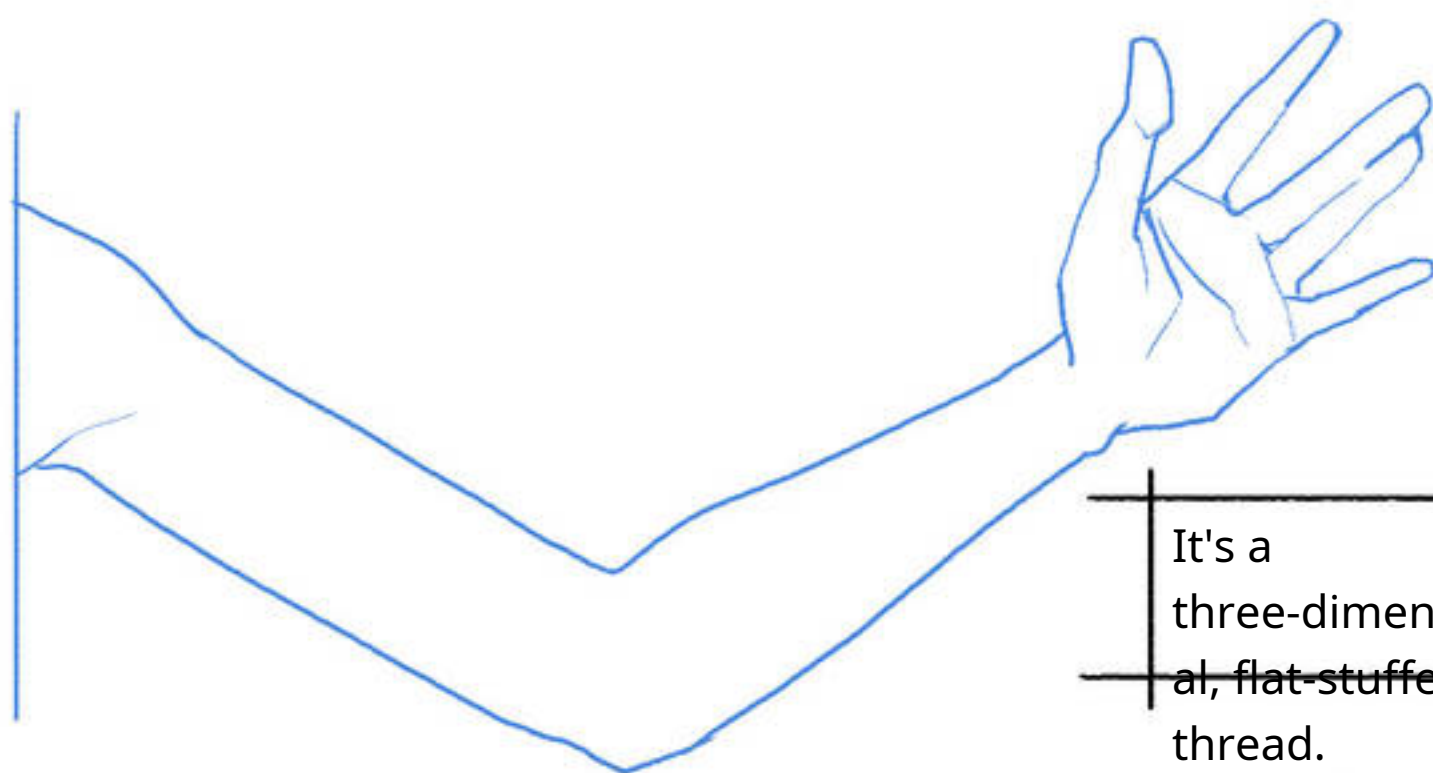
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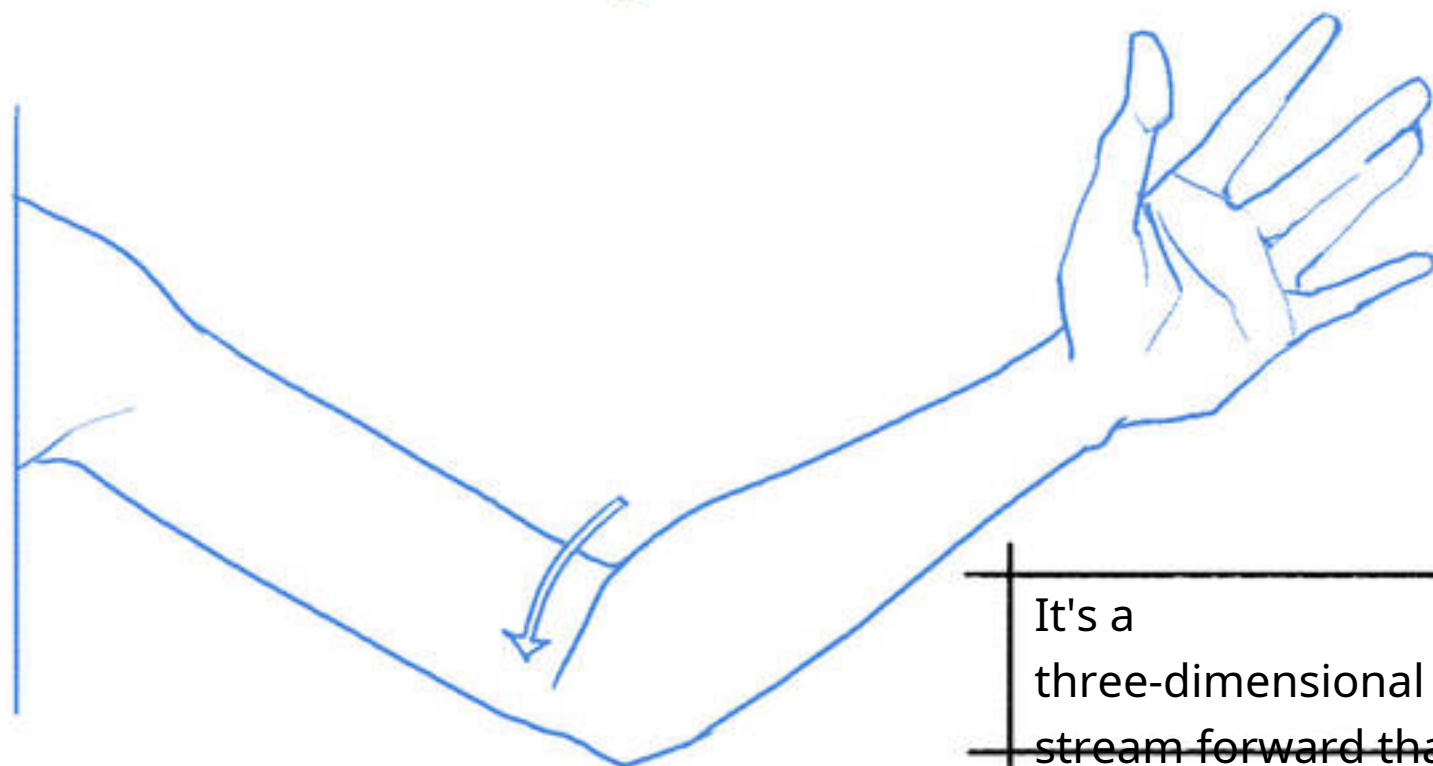
I don't feel it when my arm folds.



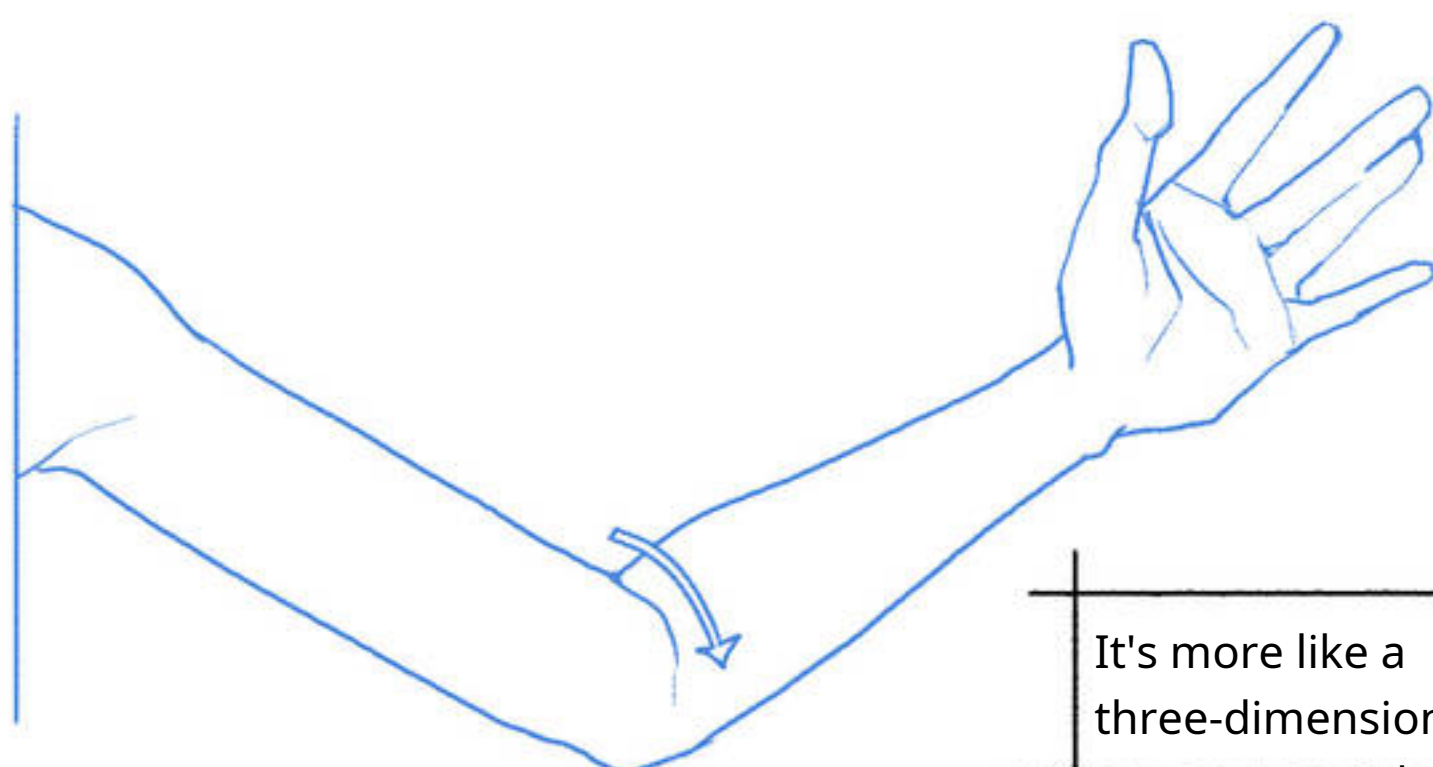
Even if the old flow of the arm goes away, the harmonic position will change the three-dimensional sense of what it looks like, depending on what it looks like.



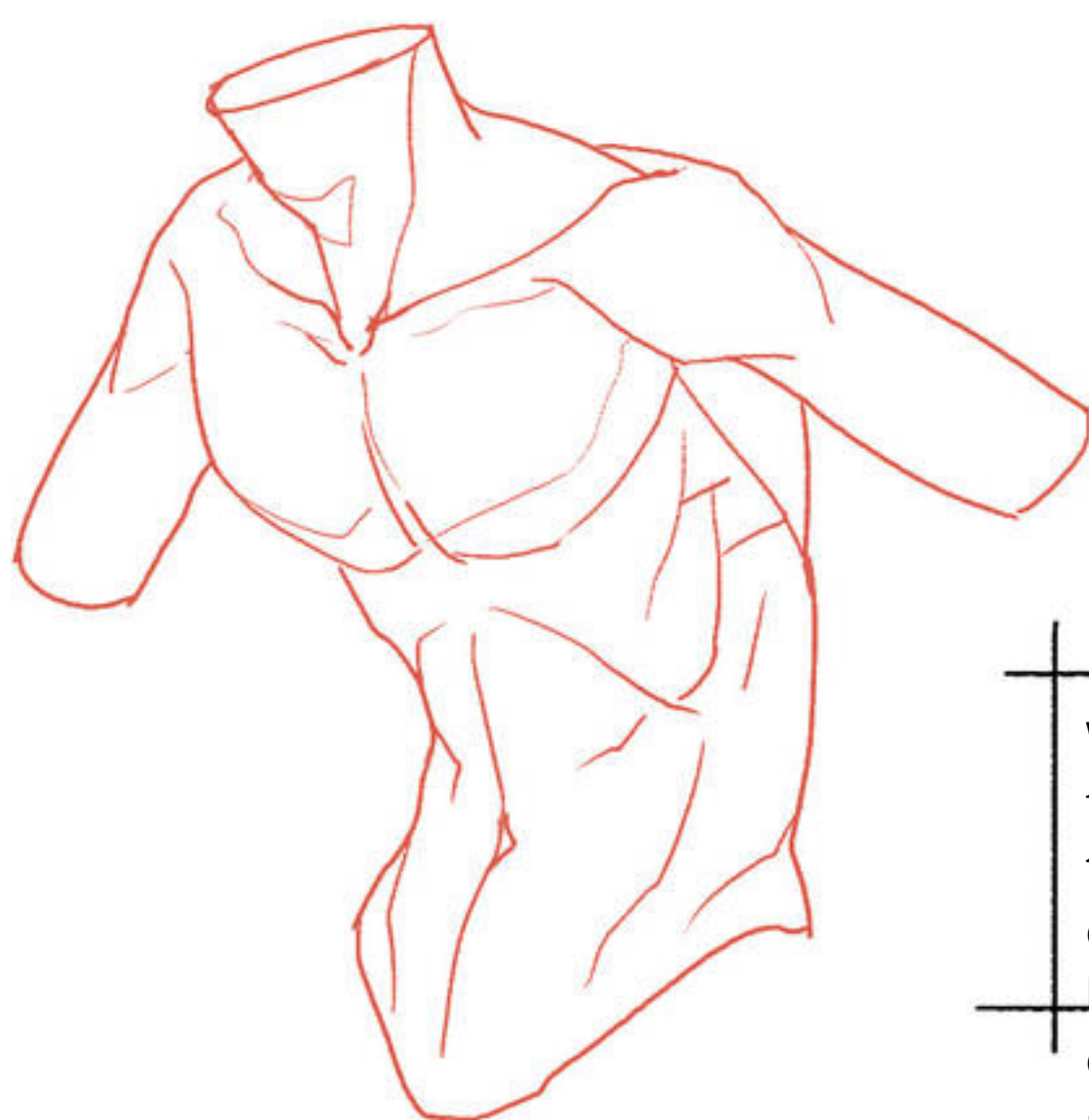
It's a three-dimensional, flat-stuffed thread.



It's a three-dimensional stream forward than a top-up.



It's more like a three-dimensional stream towards the back than a top-up.

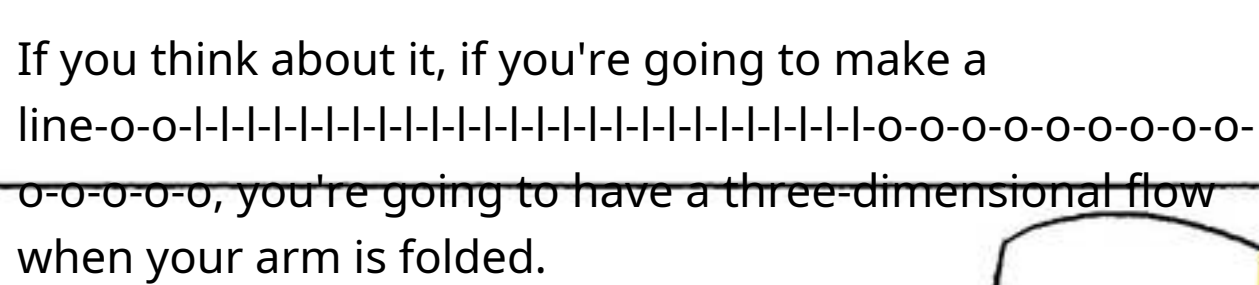
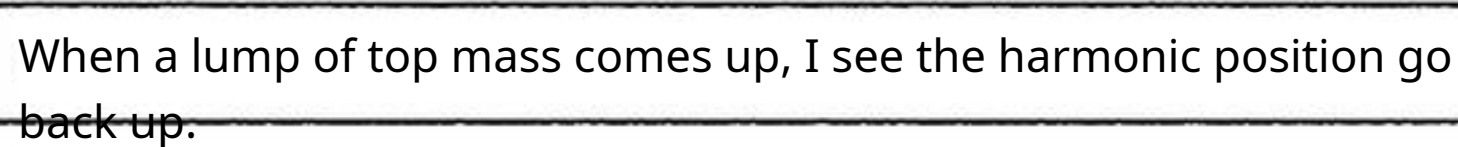


When the arm is folded, it's a three-dimensional gypsum that's formed by the position changes between the upper and the lower sides of the arm.

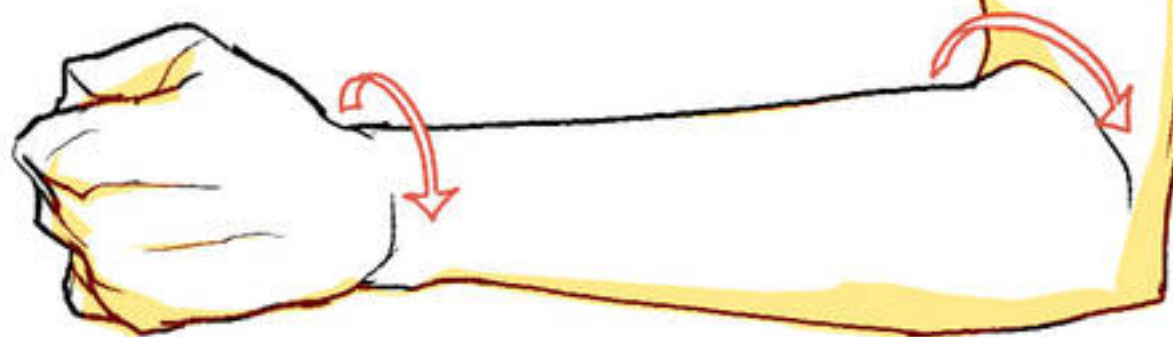


When a mass of harmonics comes up, the harmonics rotates forward to make it visible.

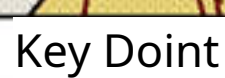
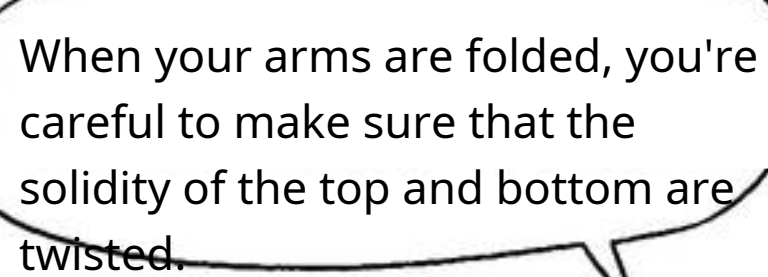




This time, the harmonic curve, which is expressed on the wrist, will have the same effect on the line.

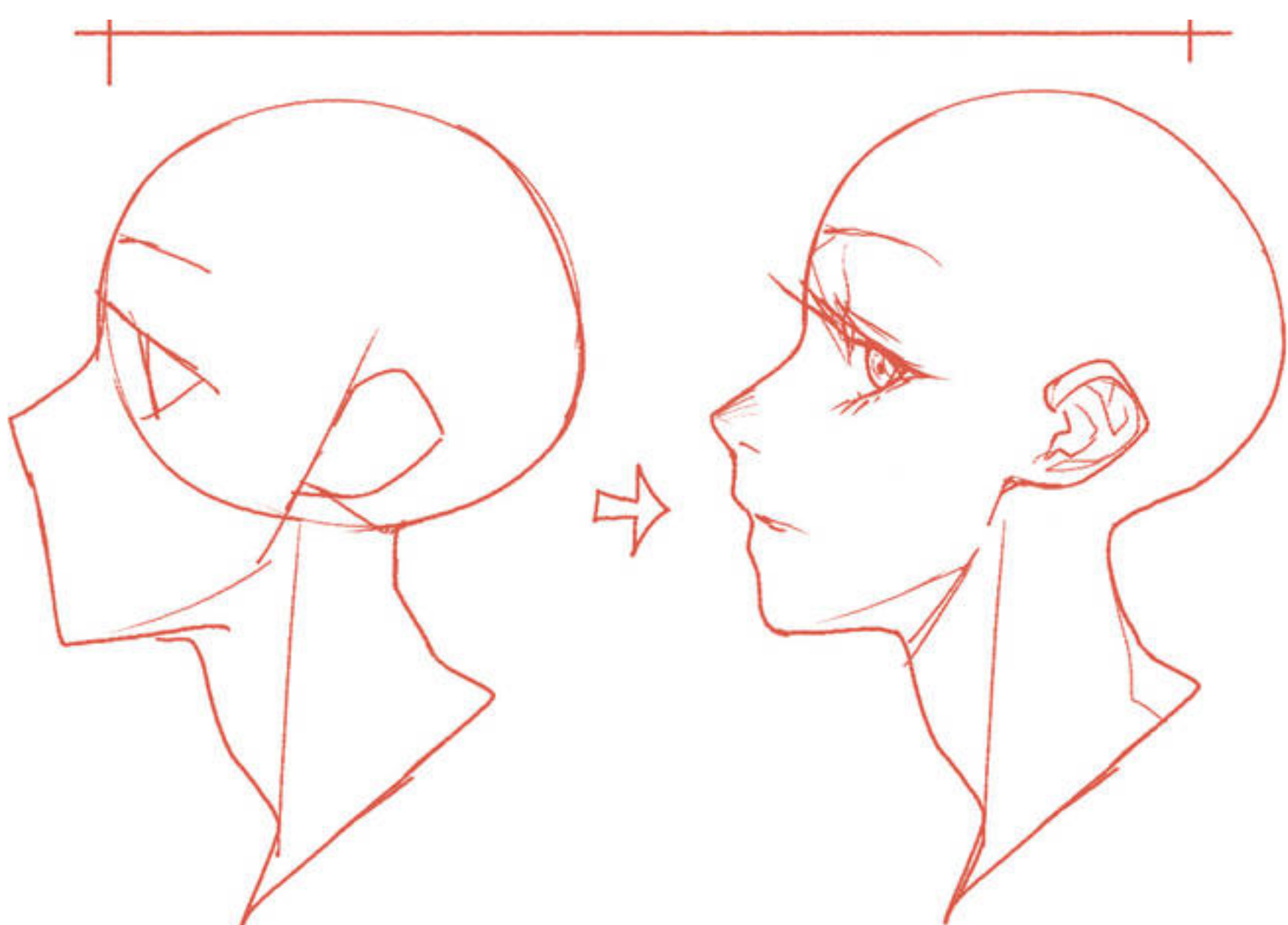


I'd like to know the taco author."

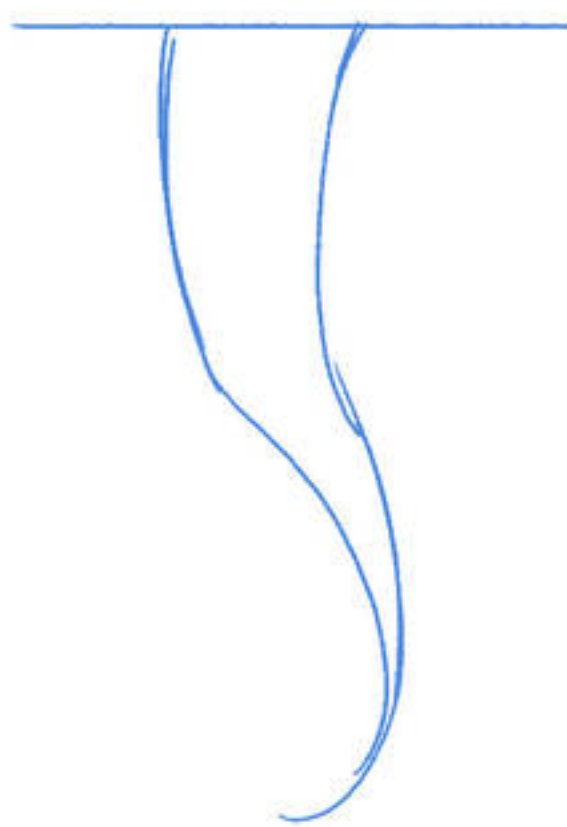




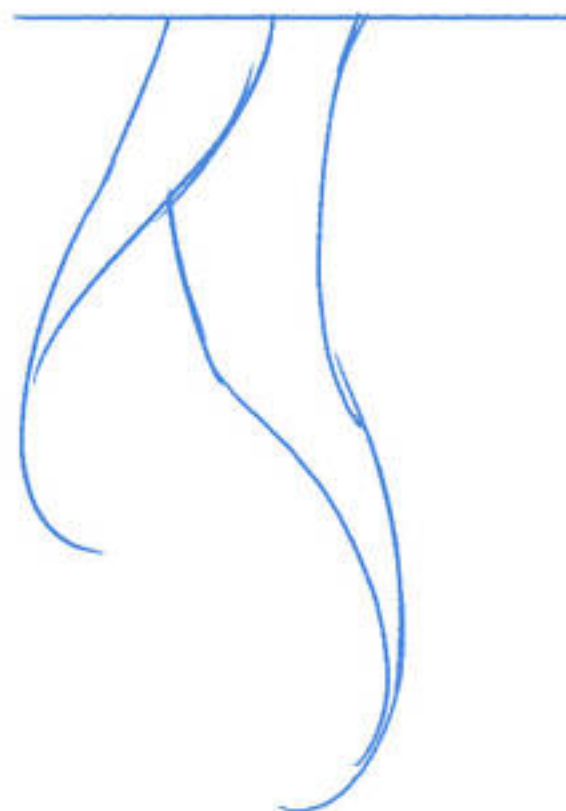
I'd like to draw a detailed, tangled headcarb with a lot of hair connections that have to do with it.



So it's going to be the angle of the face and the gender of the face that the hair is going to be drawn.



It's made up of a whole flow of hair and a whole bunch of thready cycloids.



It's made of thin hair mass added next to the muscle mass.



It's drawn between the whole curve and the taste.



We're starting from above, we're going to draw the hair in a lump.





So let's see if we can get the rest of the curves right over here.

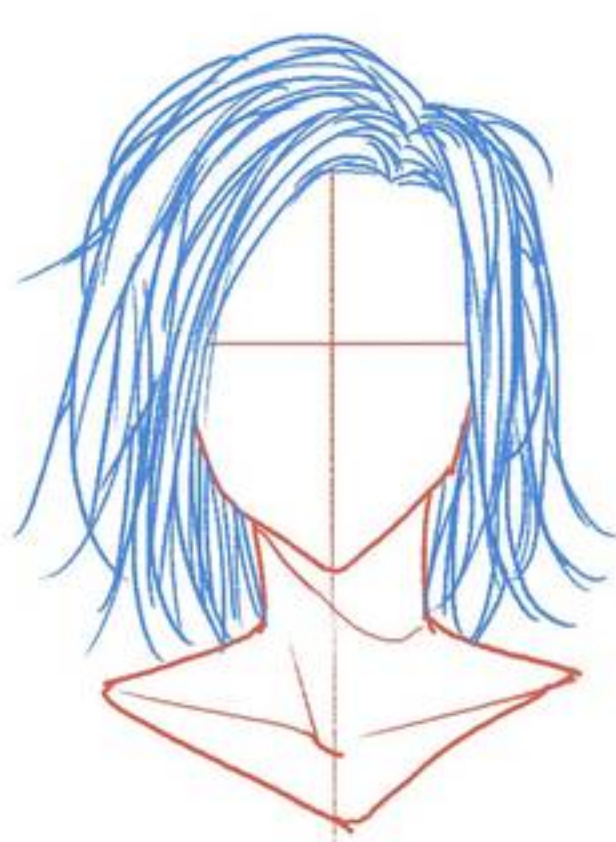
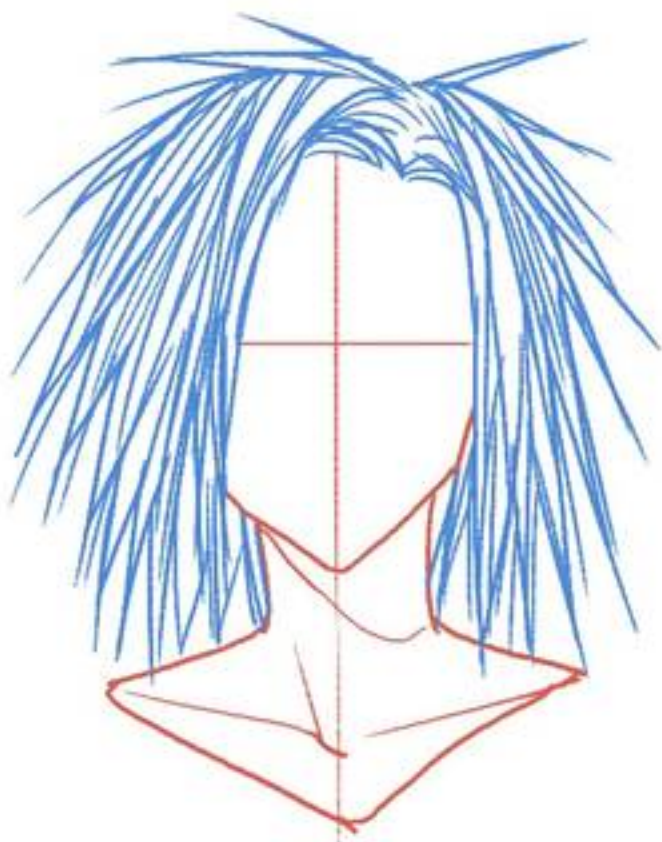


It intersects, it intersects, it creates a national record of lines, and it creates a three-dimensional sense of hair.



Adds a few thin hairs on top of the cleaner's hair and closes.

I'd like to know the taco author."



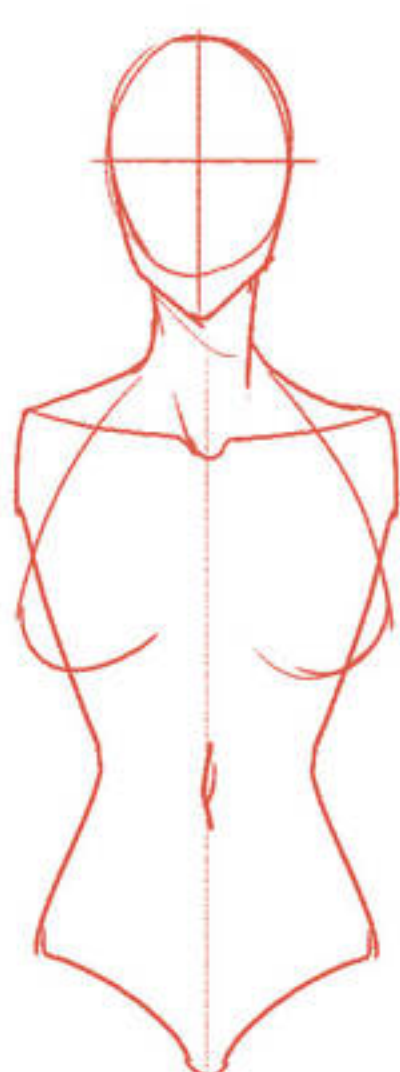
If you don't mean it, it's dancing to make sure that your hair doesn't get as straight as you can, and then add the details in a curve.



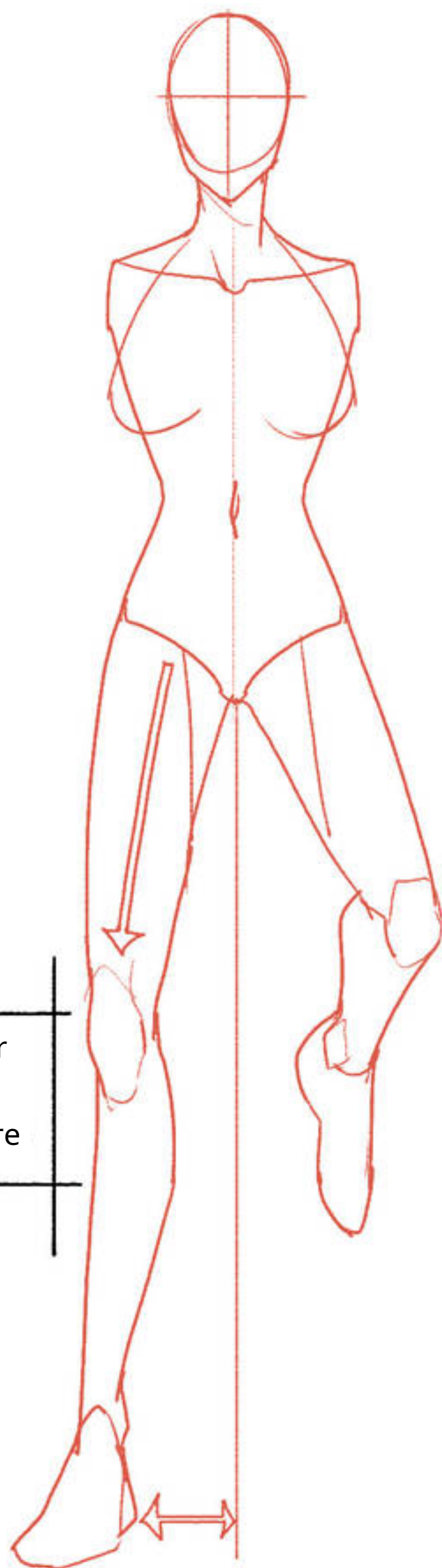
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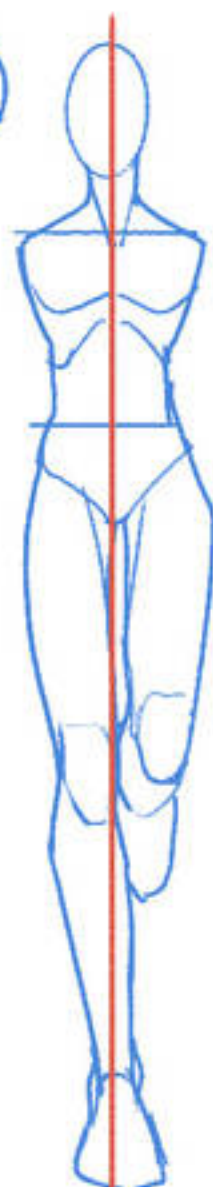
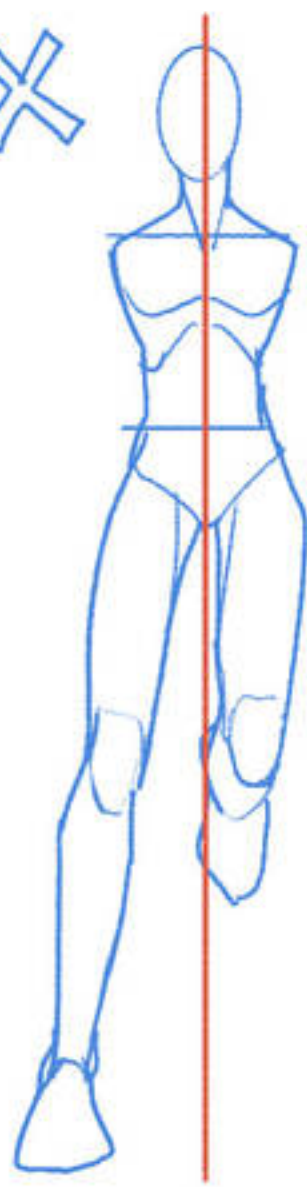
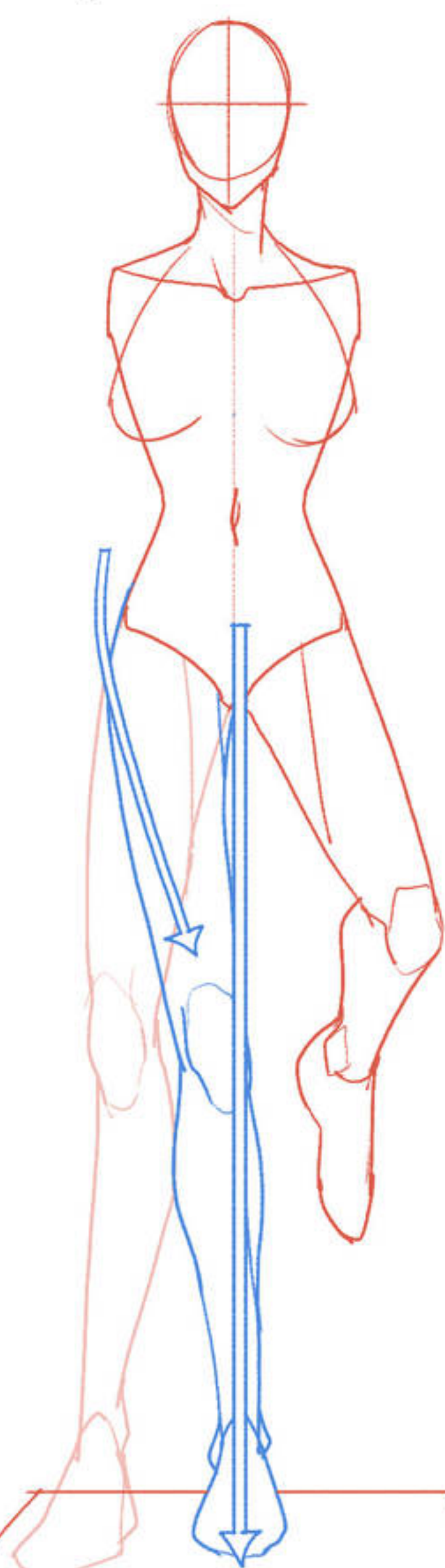
[Q: There's a lot of pose if you're standing on one foot.]



From the face to the upper body.

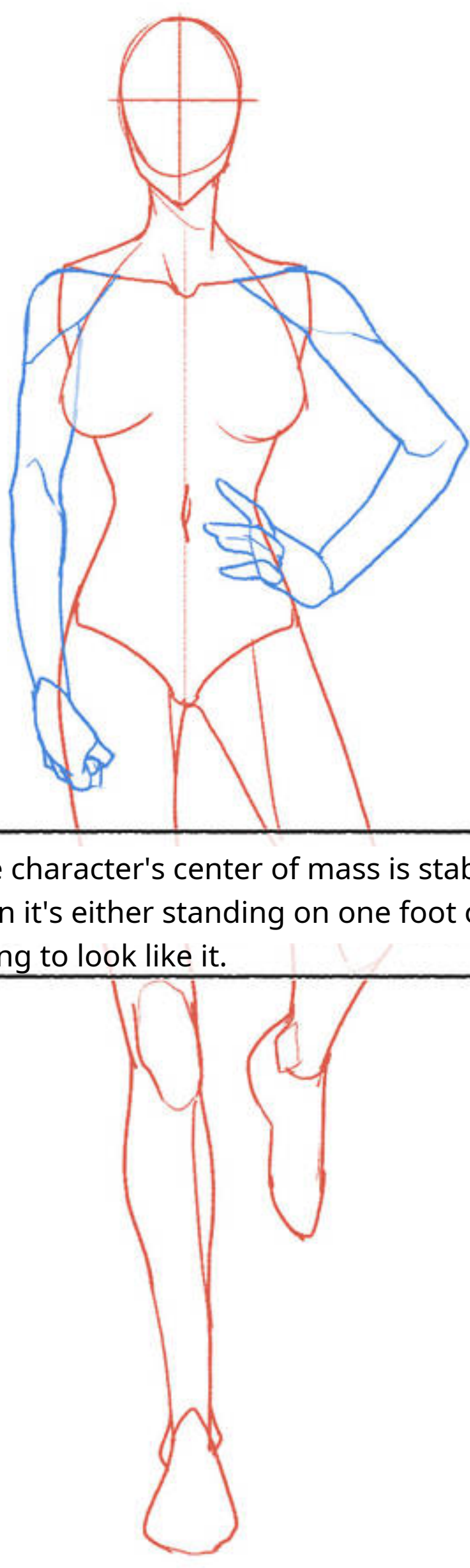


If your foot is falling from the center of your body, it's more awkward if you're standing on one foot or you're standing on the other.



I'm going to give you the feeling that the longer the leg is away from the center line, the more the character will fall.

It's slightly bent inward, not outside the bridge, so the foot can be positioned in the center of the body.



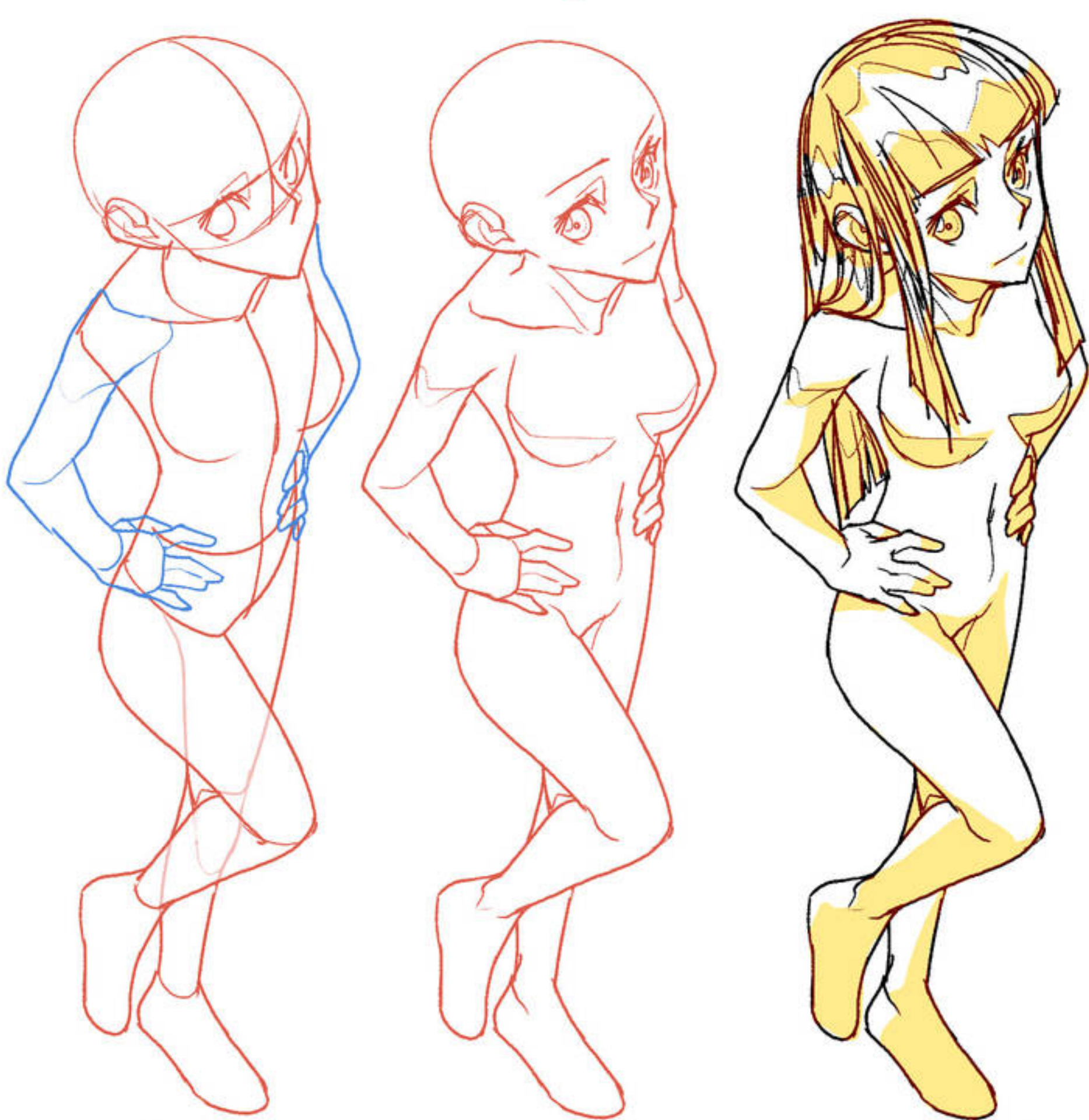
The character's center of mass is stable, and then it's either standing on one foot or it's going to look like it.





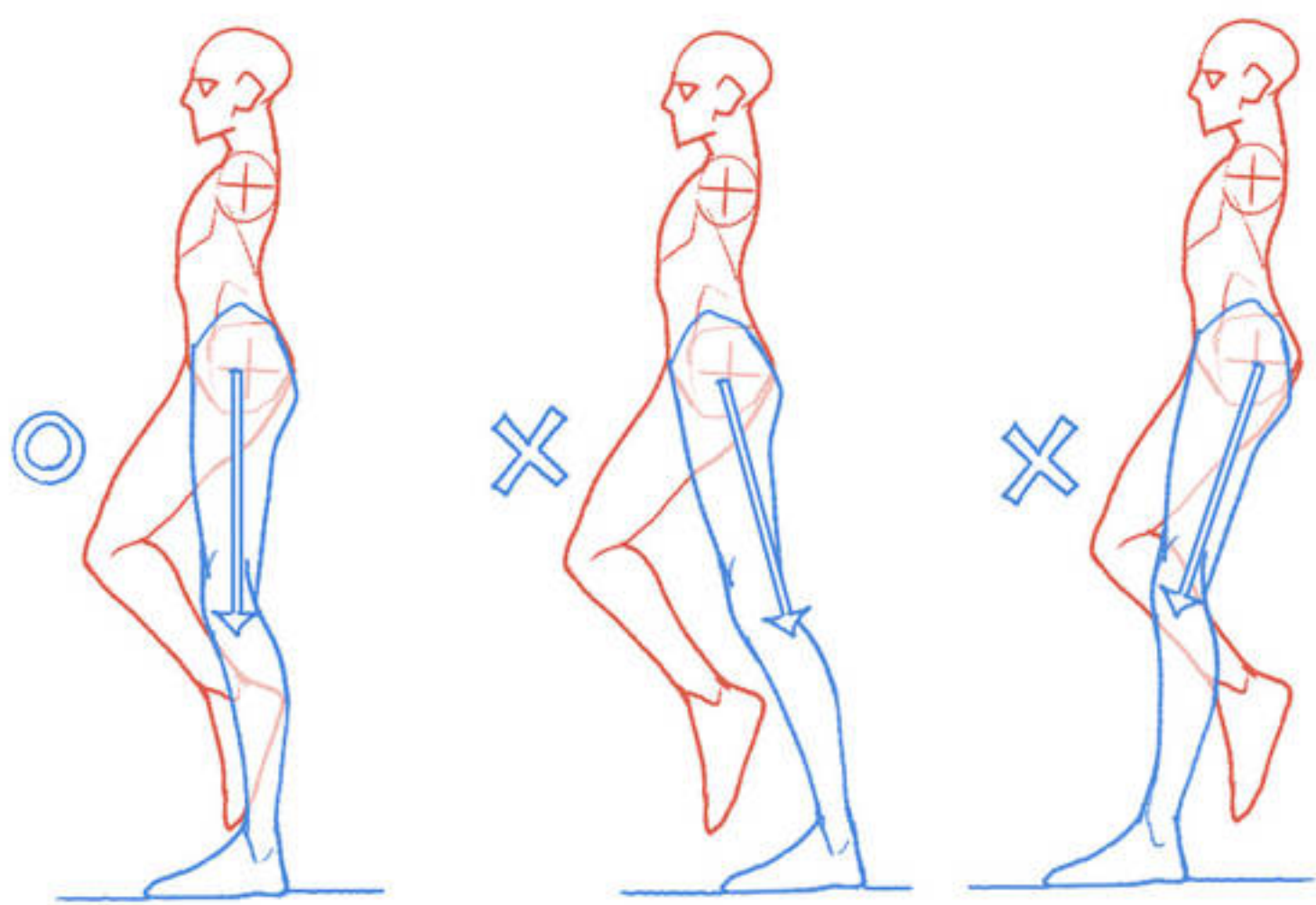
So we're going to do it in a different way.

Notice that the right leg goes outward and tastes the right shape of the foot on the ground



And then we finish by drawing the bridge in order of the feet and arms that we see.

I'd like to know the taco author."



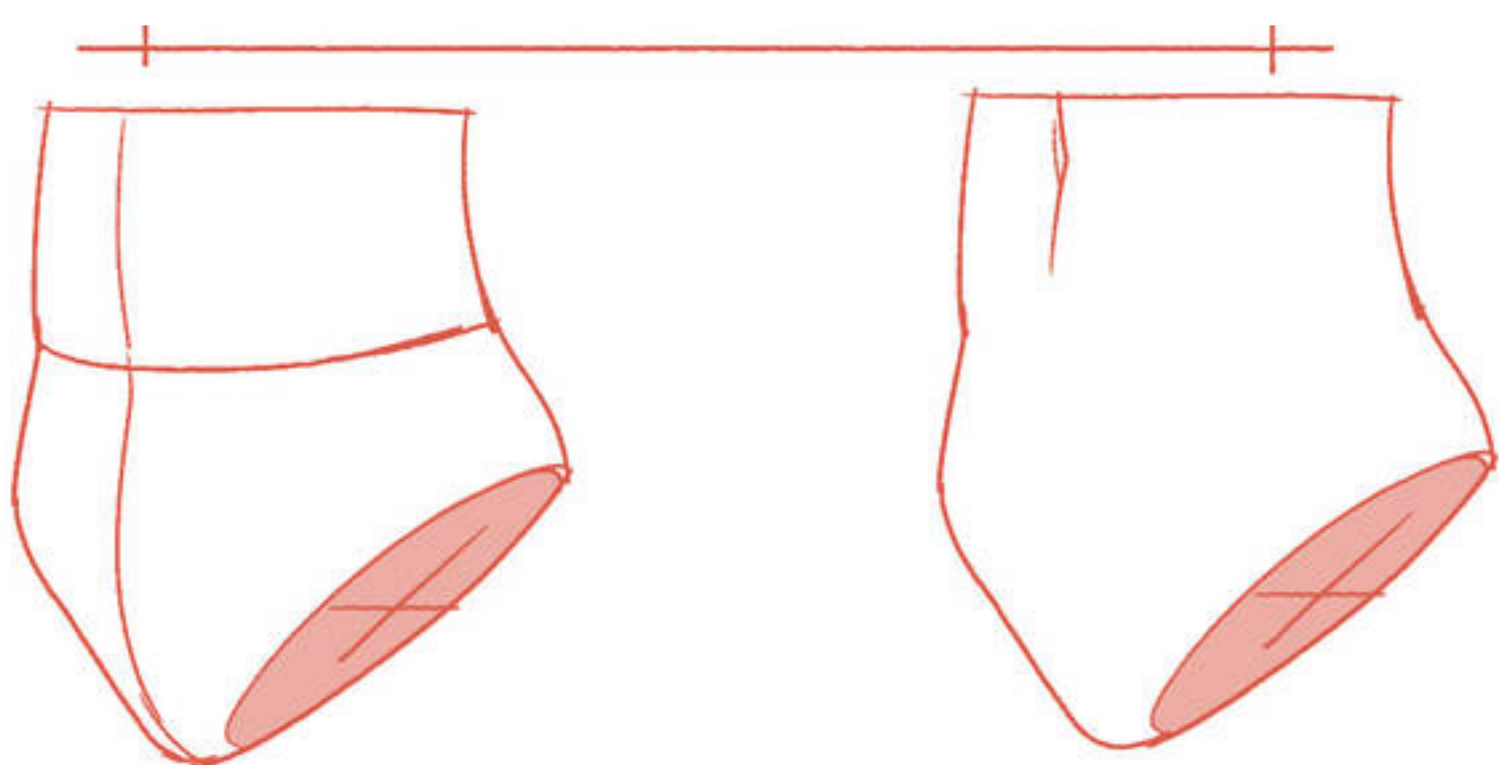
And just as when it's rolling off the side, you have to notice that the bridge that it's touching is either too far behind the upper body, or it's going forward.



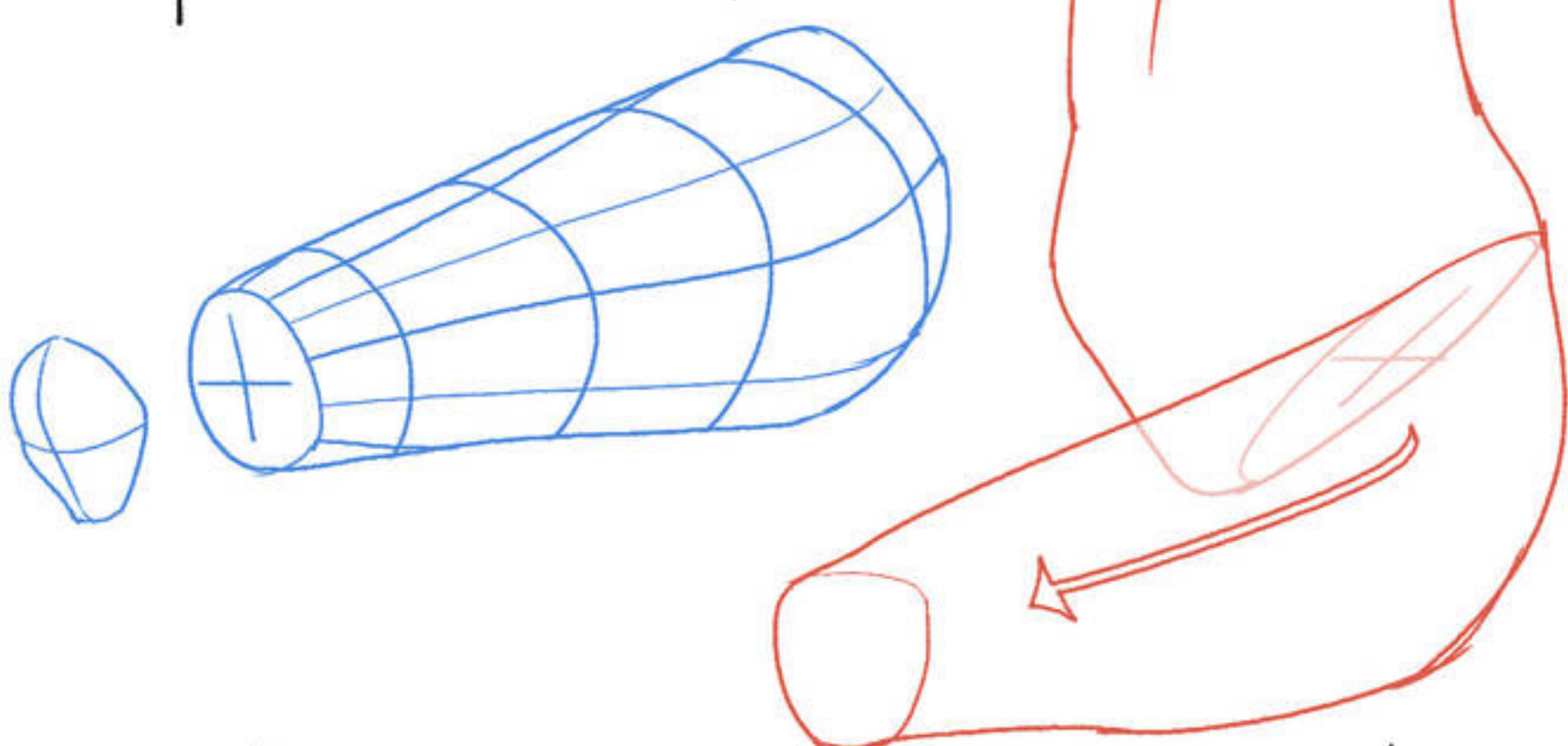
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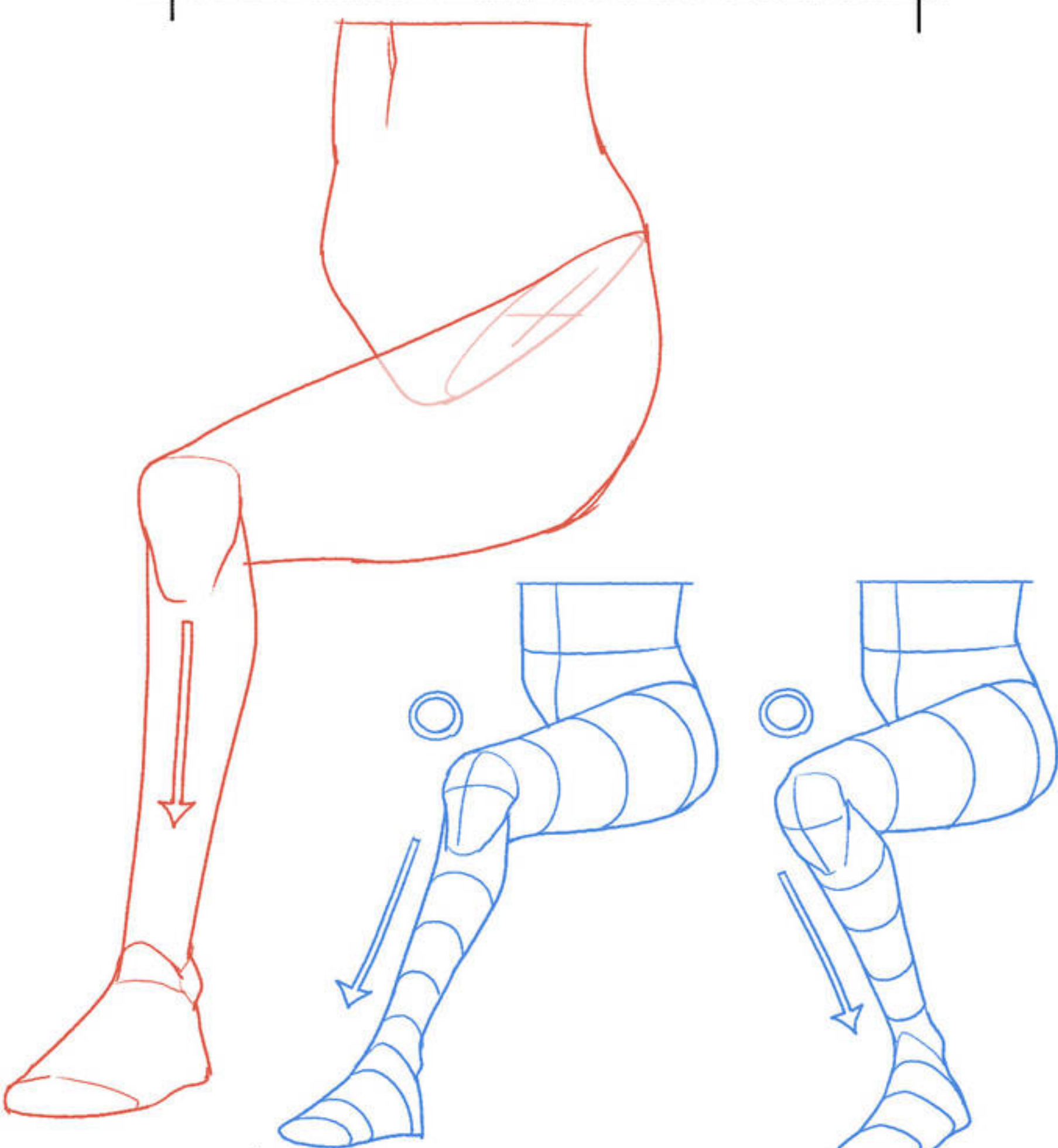
LQ: I want you to draw a flash on your knee when you break the other ankle.



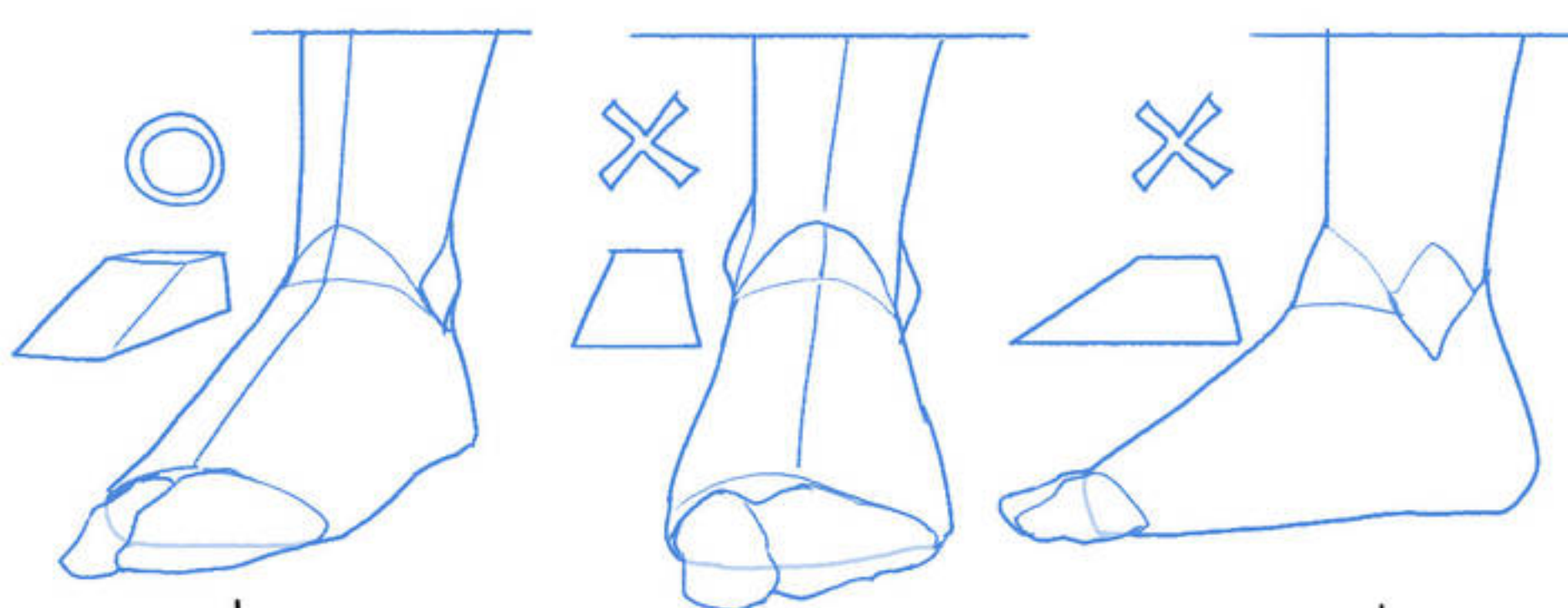
It's all about waist and pelvis.



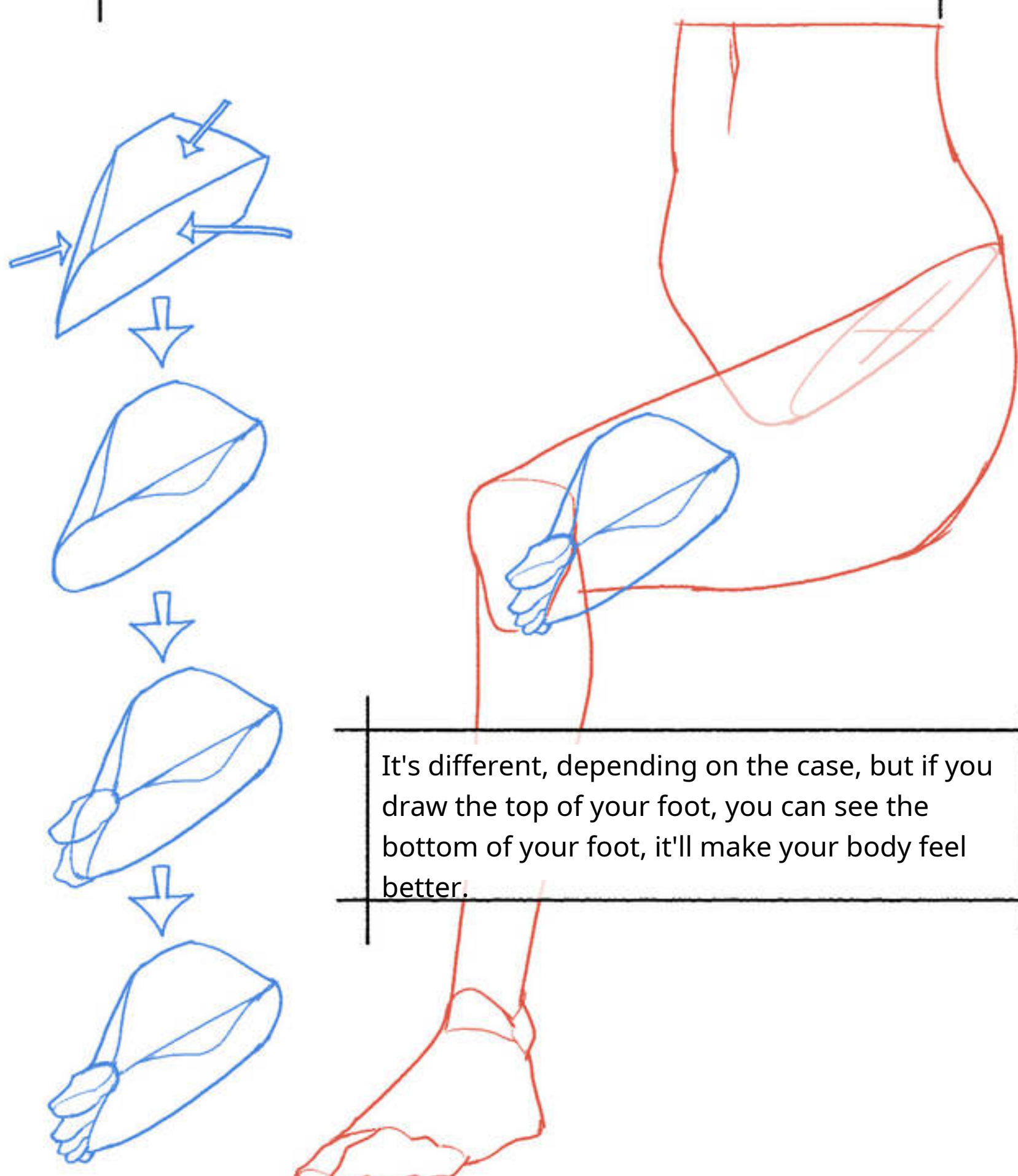
With a half-axis in mind, you can draw it in the air, and you can also dance with a half-axis in mind.



The cancer doesn't matter if your legs come out or go in at an angle.



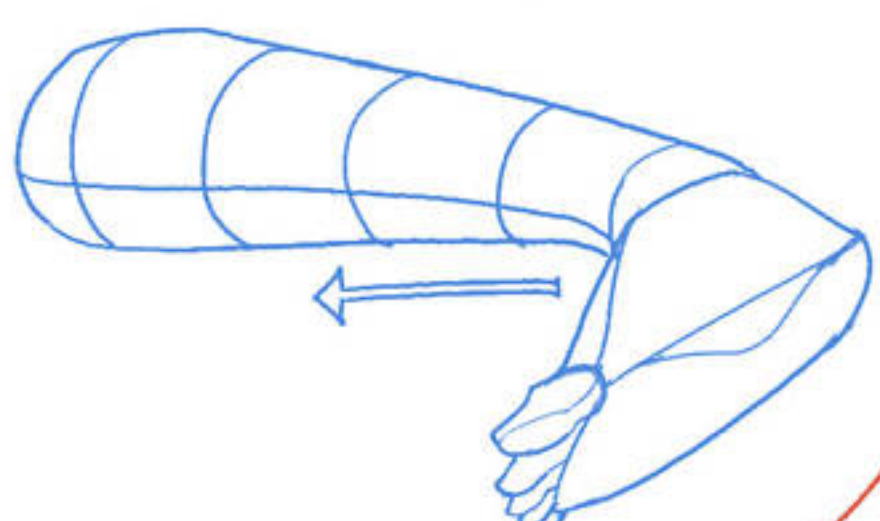
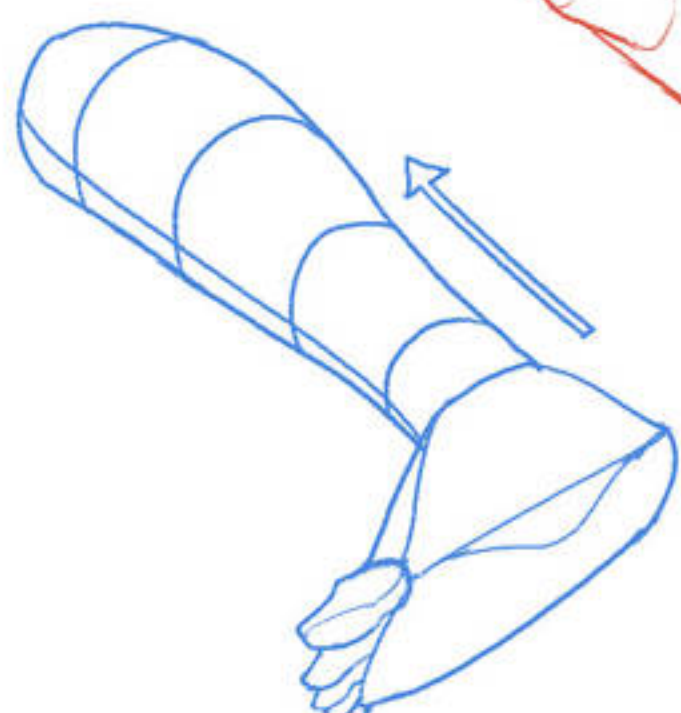
The feet have to be drawn in half-axis at the current angle of the body and the leg, and if the angles are front or side, the feet also fit.



It's different, depending on the case, but if you draw the top of your foot, you can see the bottom of your foot, it'll make your body feel better.



I'll draw it a little bit up.

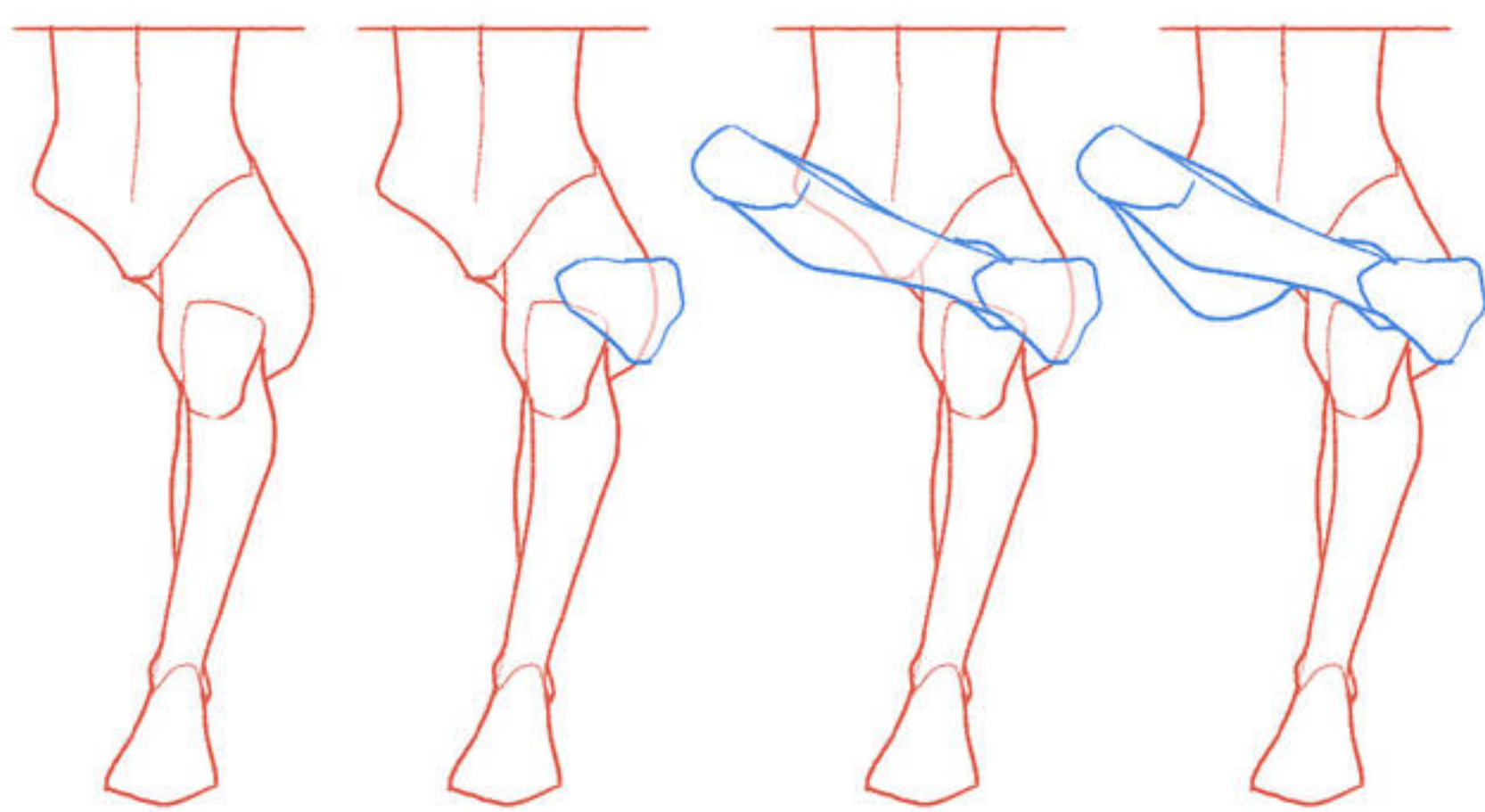


If the angle at the right angle is horizontal, it looks awkward

It's going to take a lot of volume, but it's always going to take into account the time limit.

I'll finish with the gift.

I'd like to know the taco author."



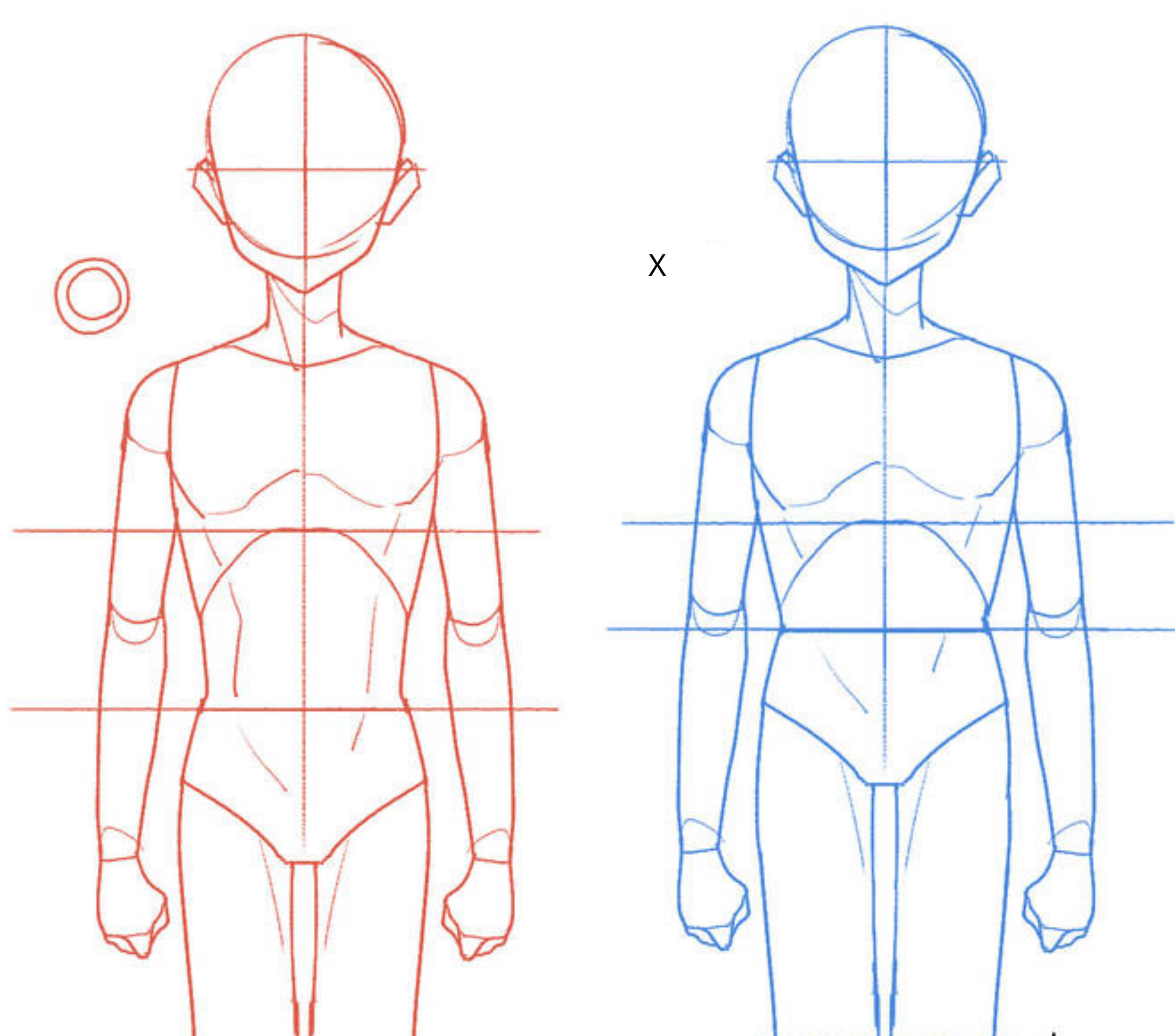
The front also notices the hubbub pattern, which can be cut in two hours, in a straight-up manner.



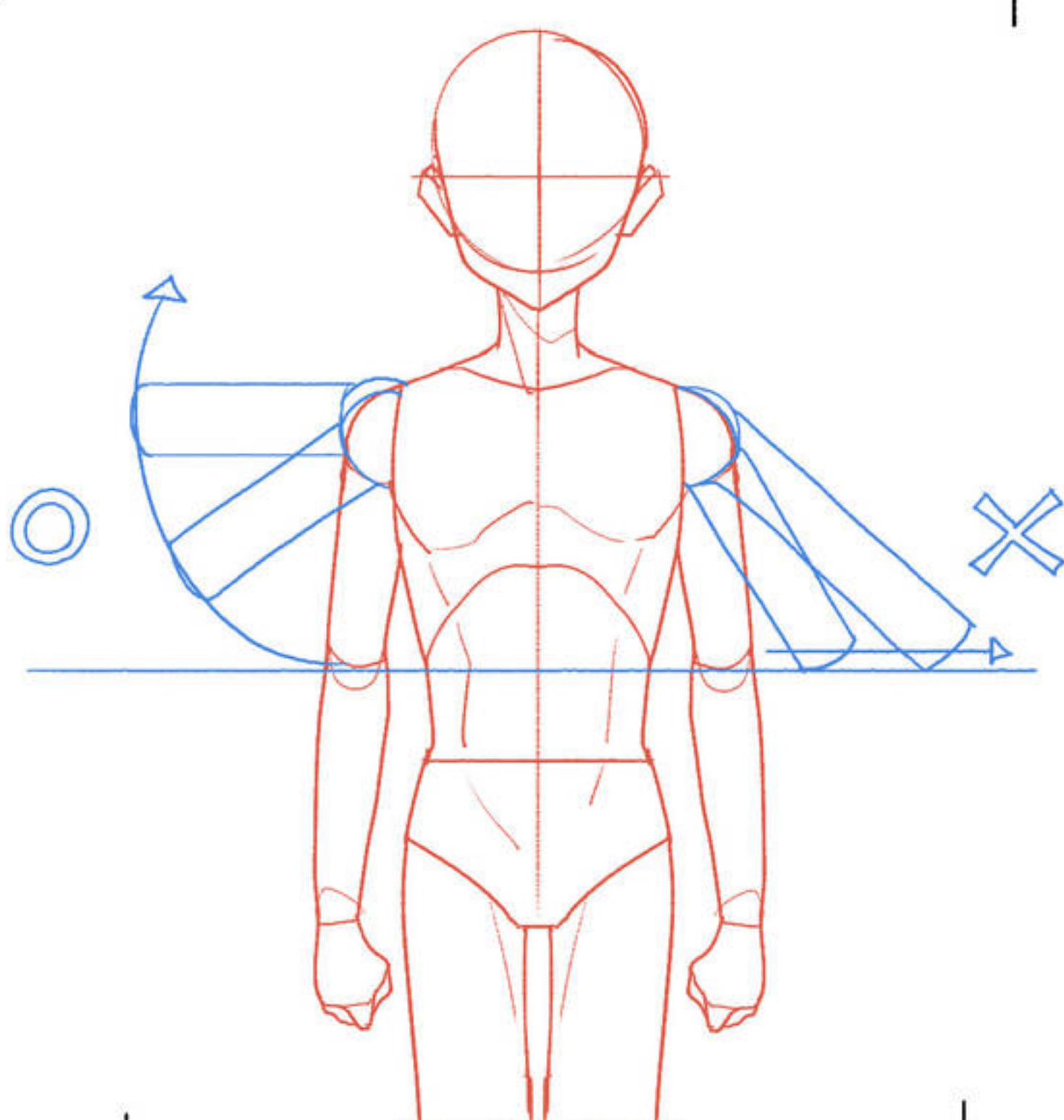
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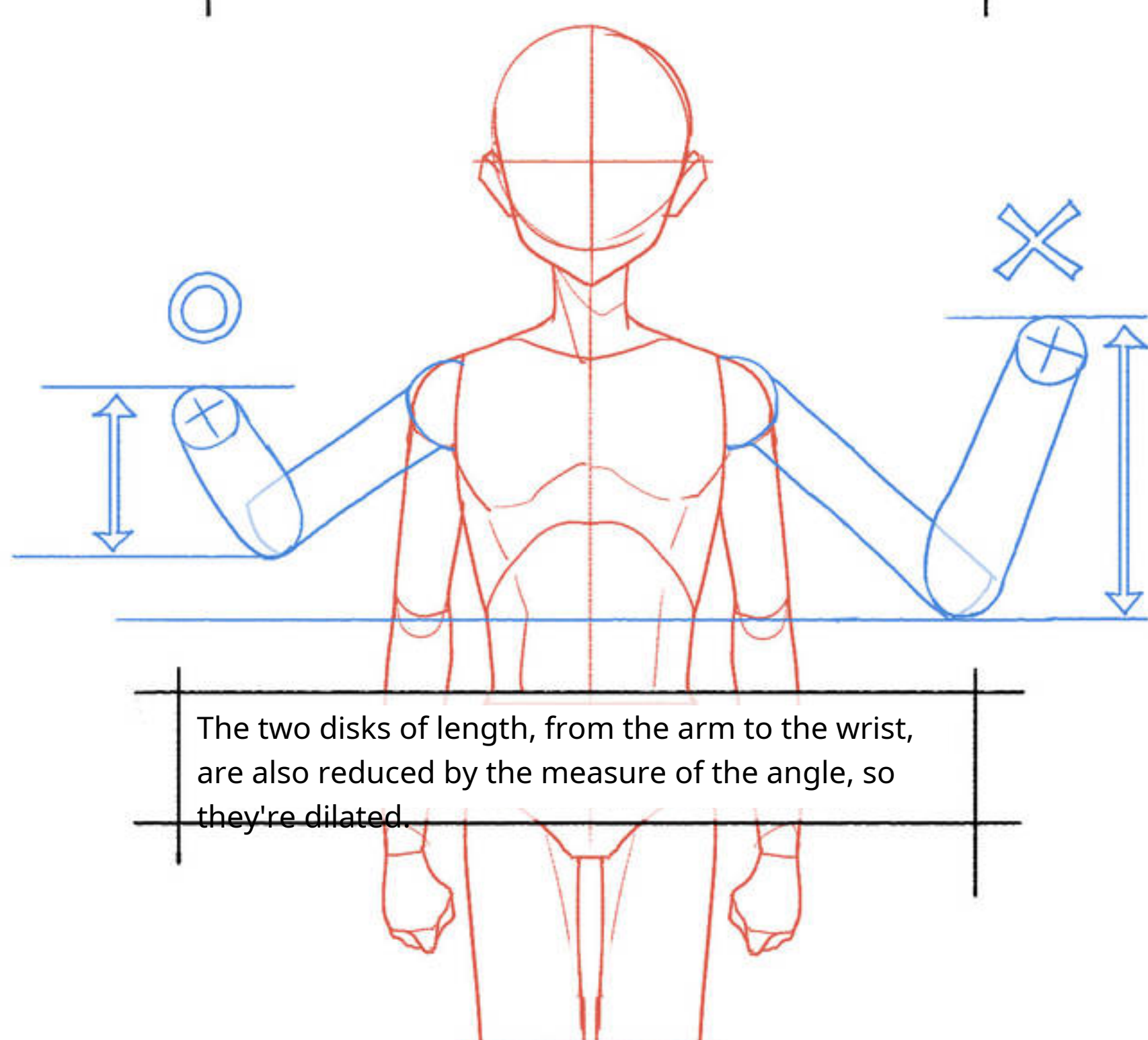
I see a long arm when my arm folds.



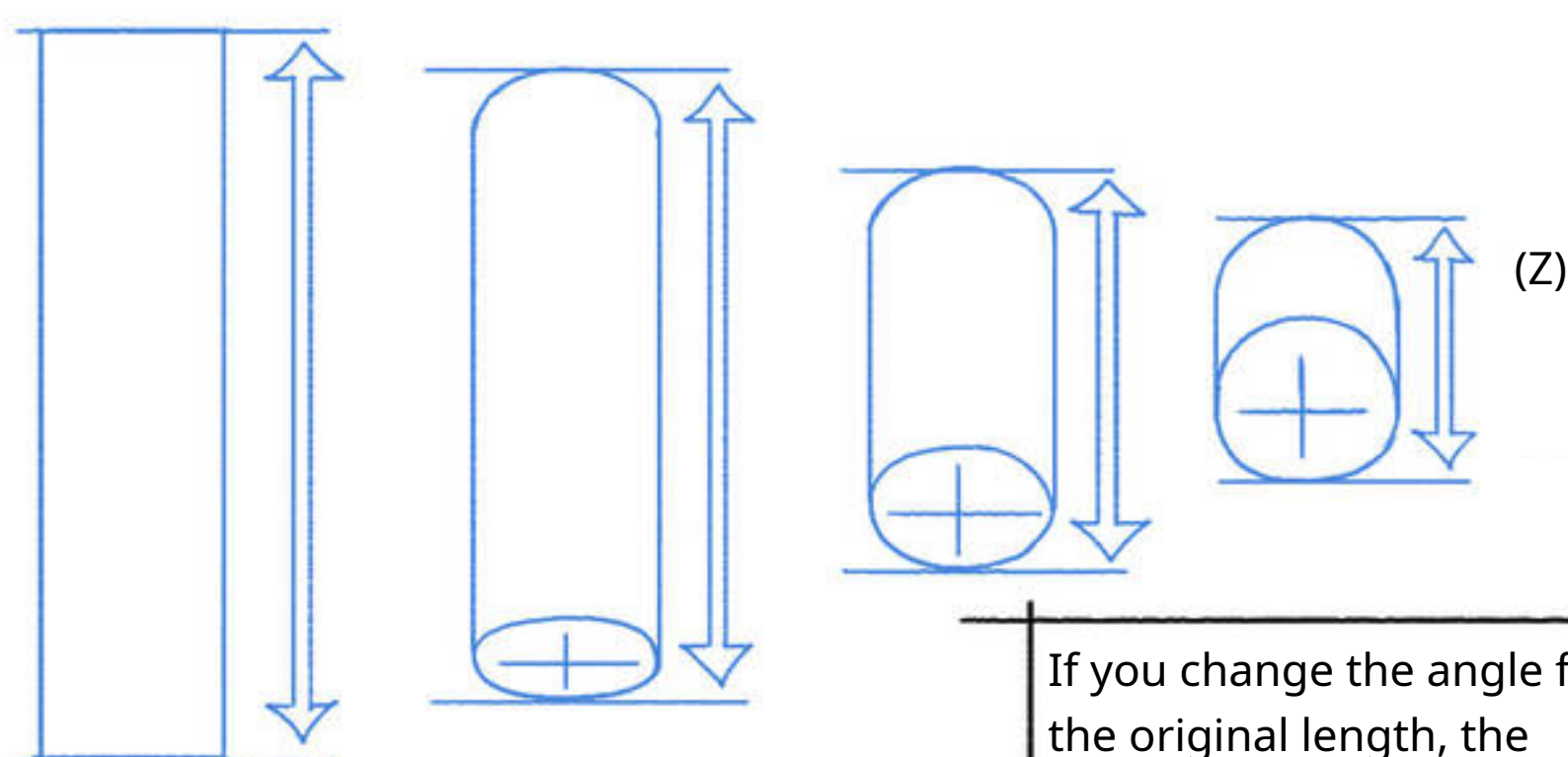
If the bow is short, or if the upper body is short, the longer the arm looks, and notice, it kills.



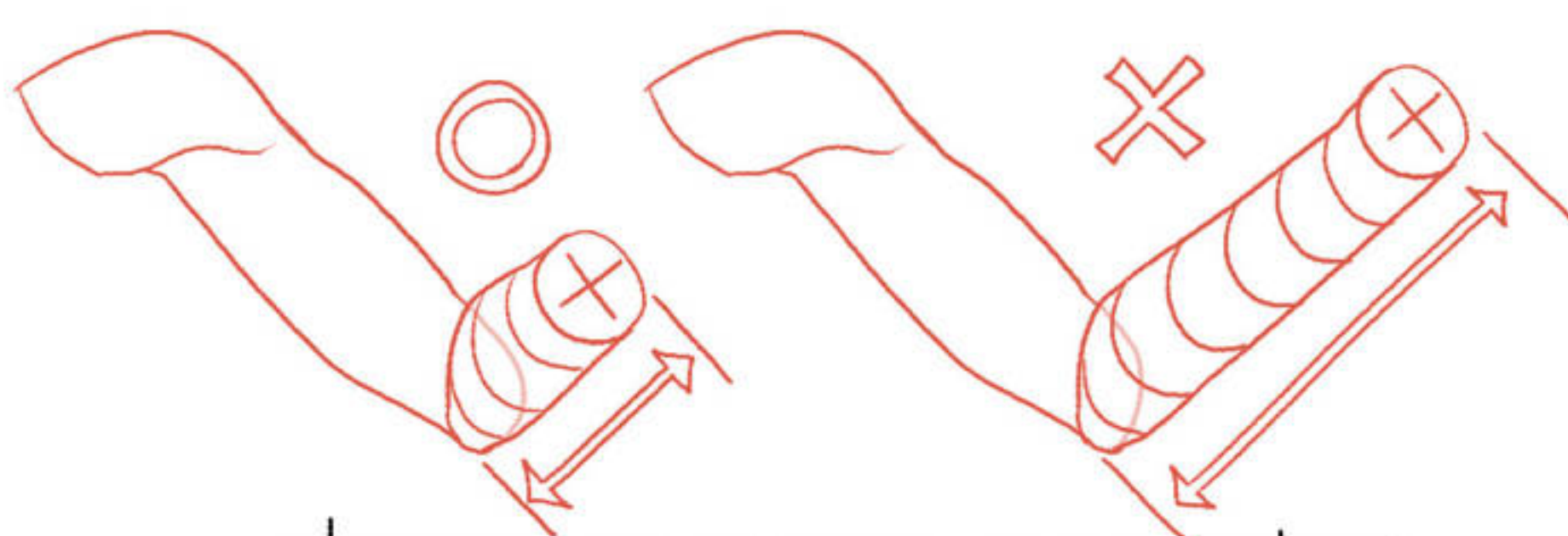
When the arm folds or goes up, it's dancing at the traditional arm length, it's curving at the length of the arm, and it's changing at the angle of the arm, but if you put it in a horizontal position, you have trouble with the arm getting a lot longer.



The two disks of length, from the arm to the wrist, are also reduced by the measure of the angle, so they're dilated.

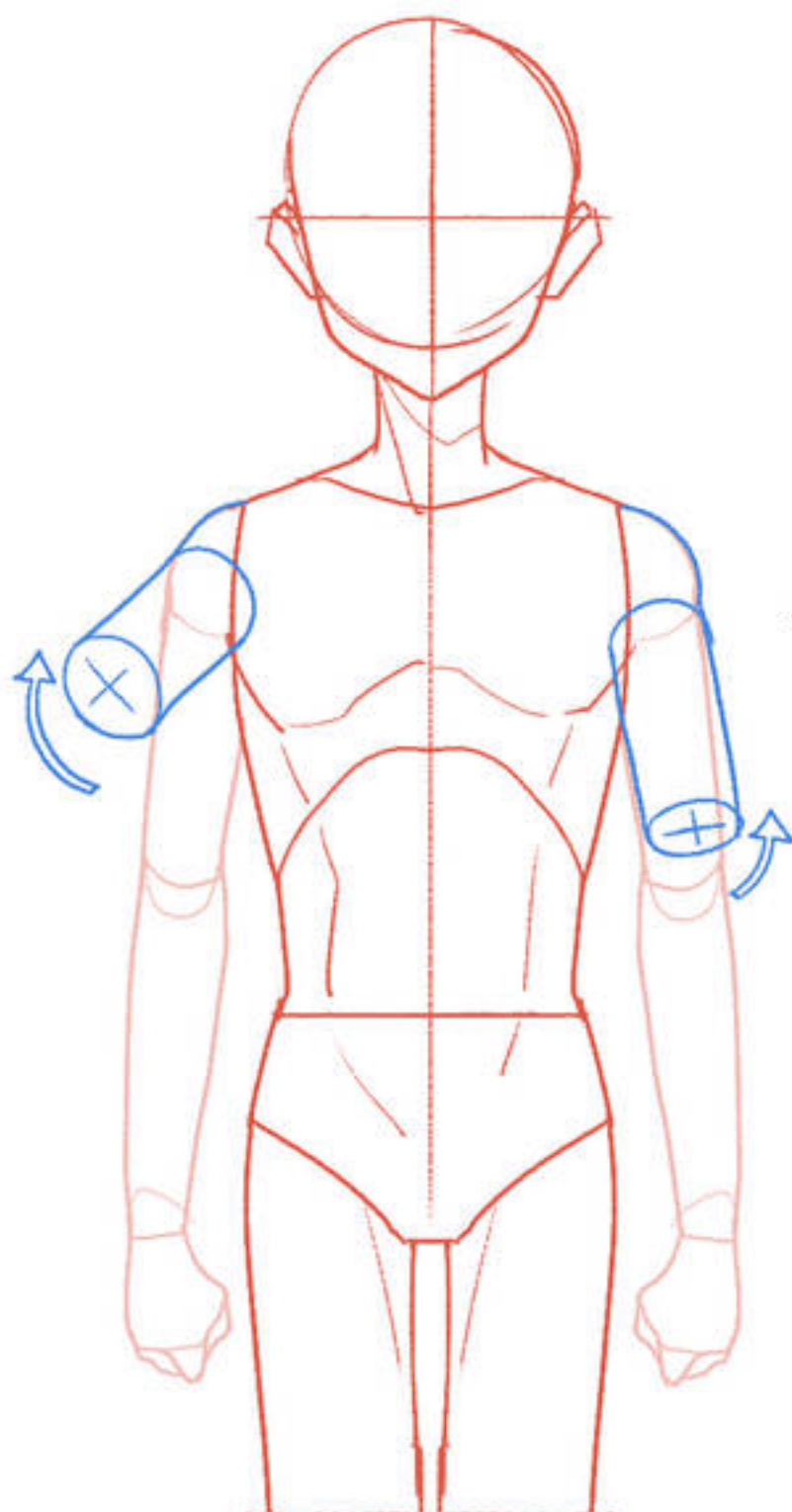


If you change the angle from the original length, the cylinders are shorter.

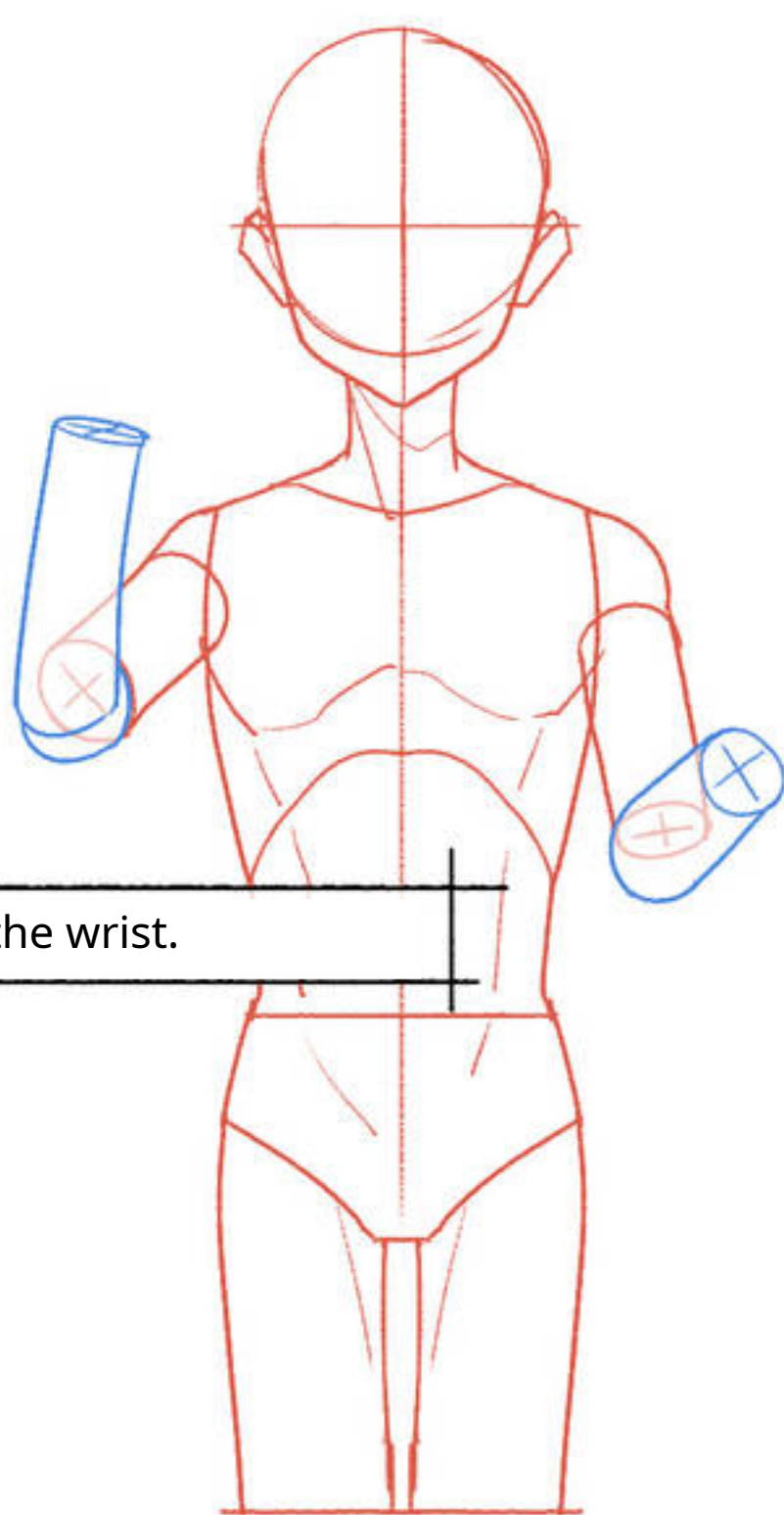


So that's just the way we did the cylinder, just based on what we're talking about here.





I'm going to draw a cylinder from the shoulder to the armcap.



I'm going to draw a circle from the arm to the wrist.

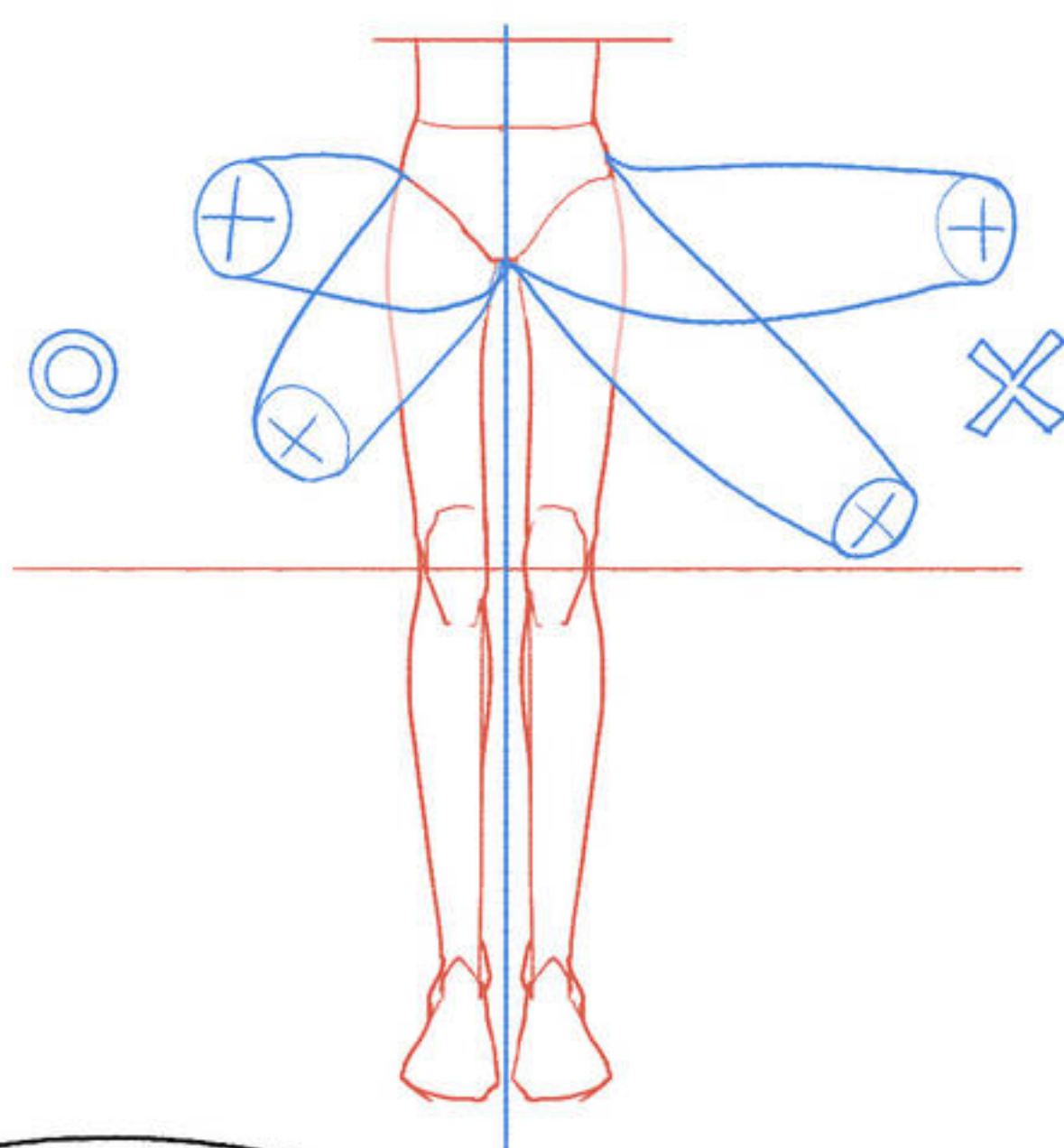


Make sure your arm's the right length and add your hands and character details.



I'm going to finish by pointing at the lines.

I'm just trying to get to know the taco writer.



It's the same thing as the length of the arm, because the legs are also cylinders, so it's going to change the angle, and it's going to get shorter.

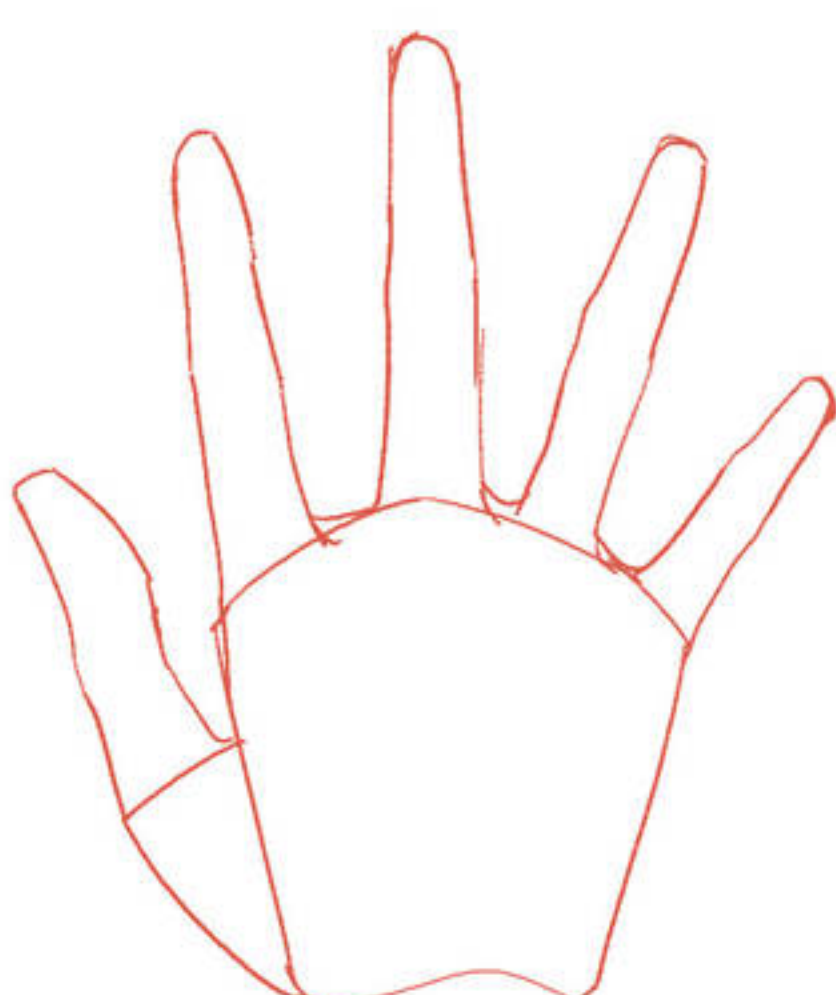
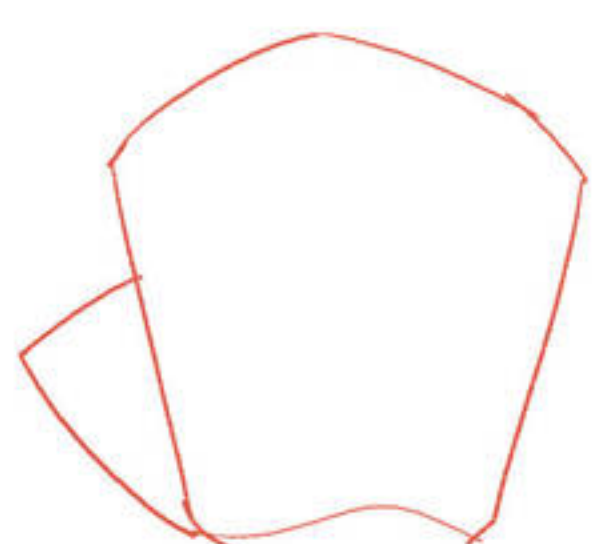


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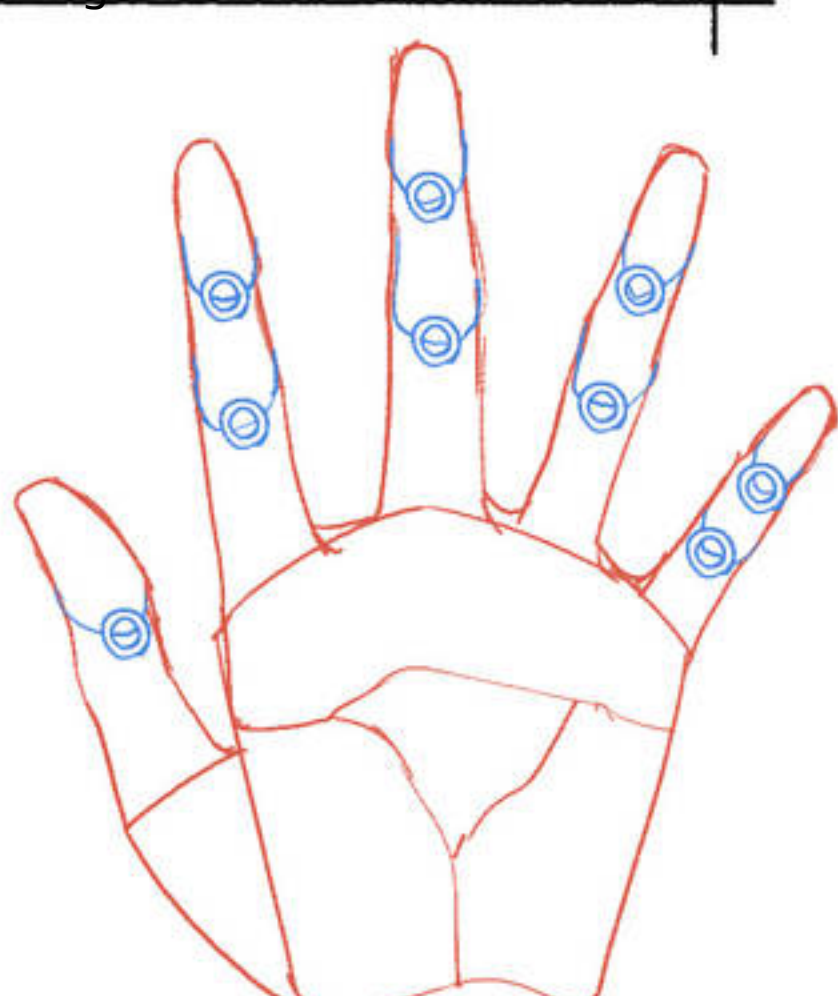
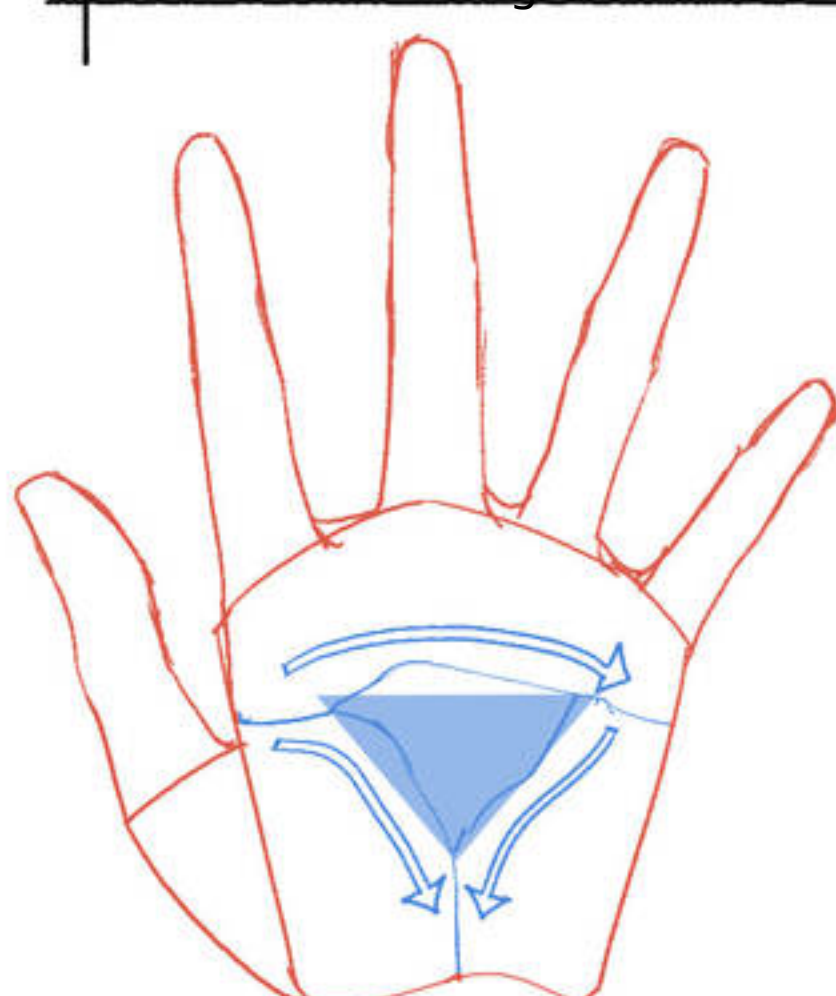


I don't know how to do this.

It's good to have a look at the history of the hand.



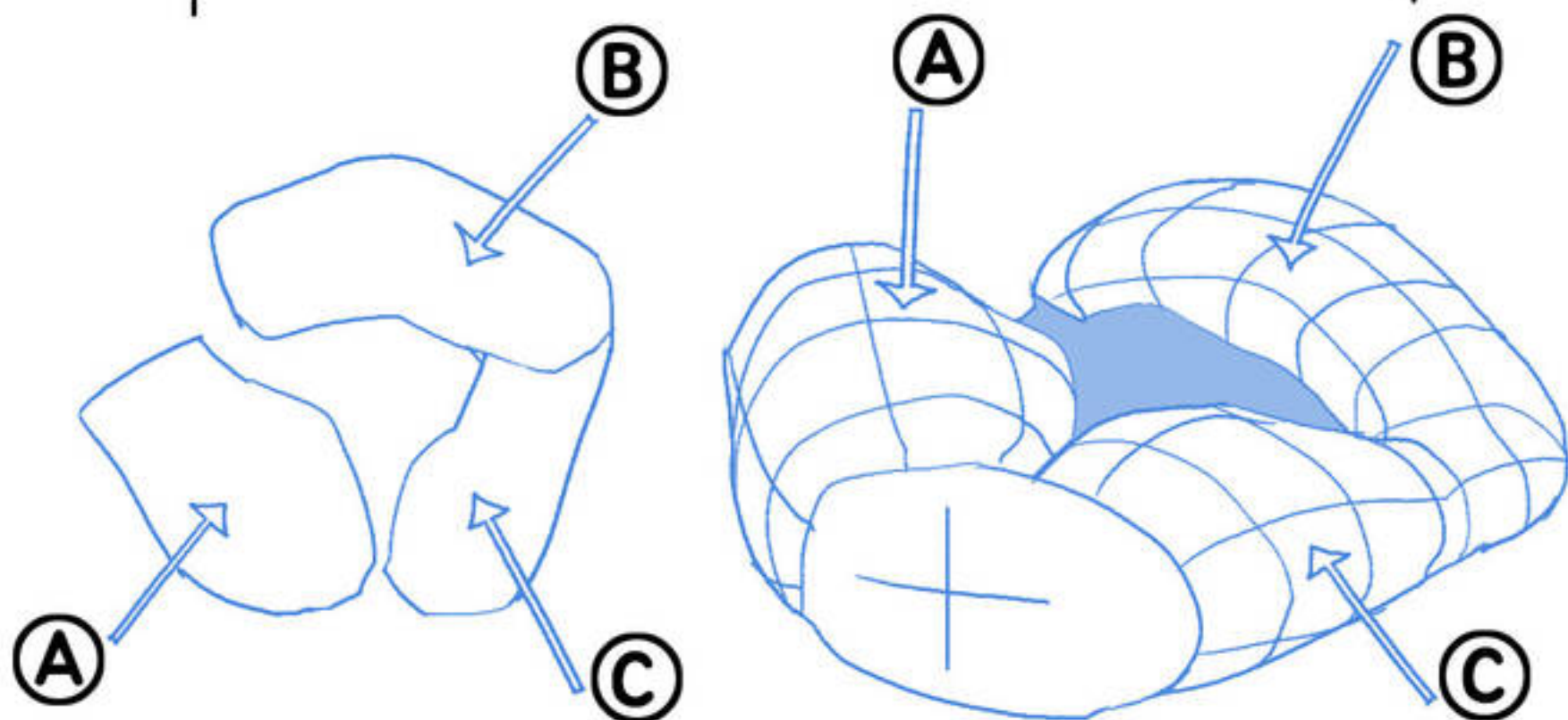
I'm going to split it into three lumps, depending on the shape ratio of the middle triangle to the middle triangle.



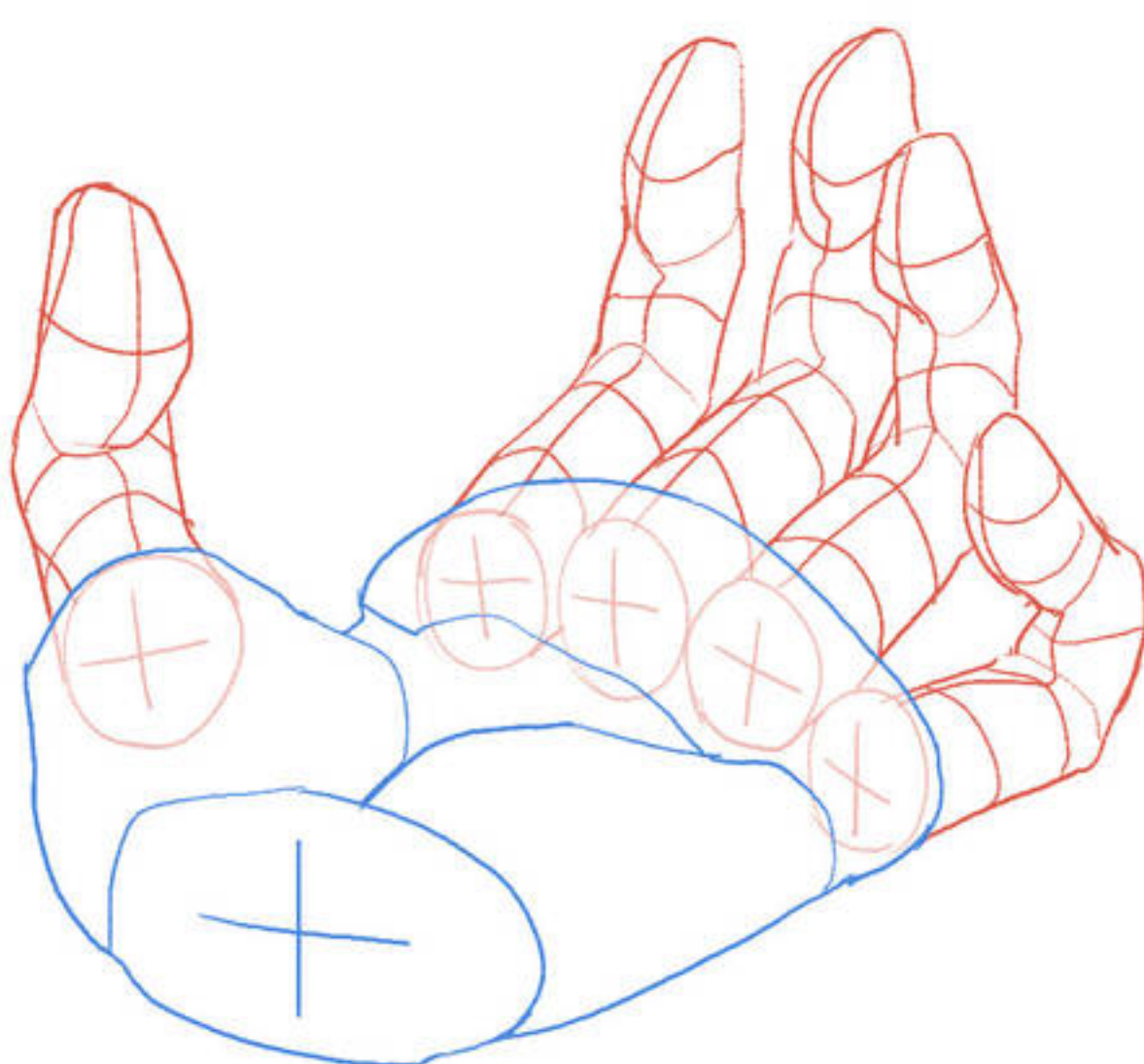
I make a palm line and I split the finger joint.



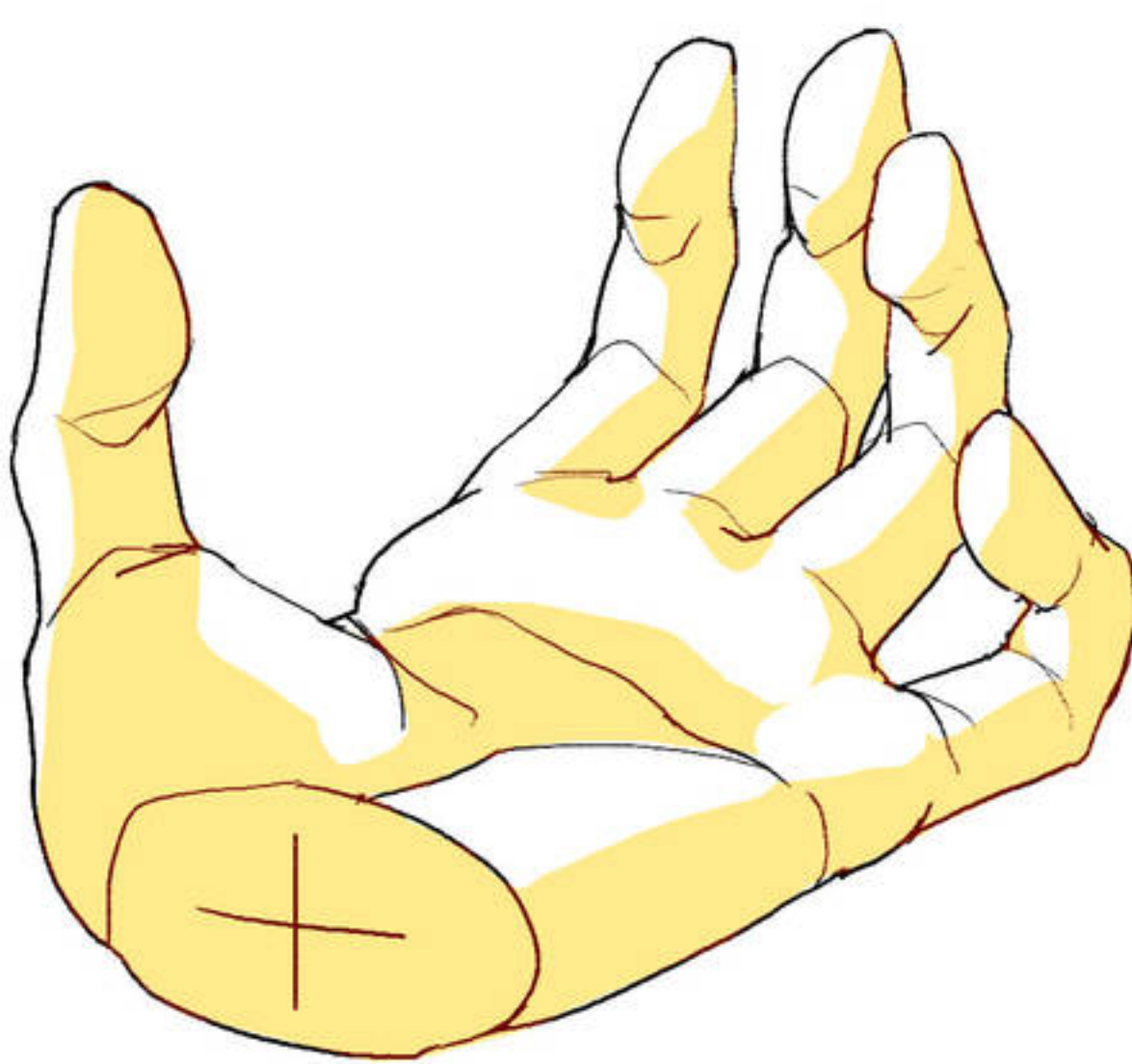
To be natural, to be part of the line.



A, B, C, the middle part is in the middle, divided into a mass of palms.

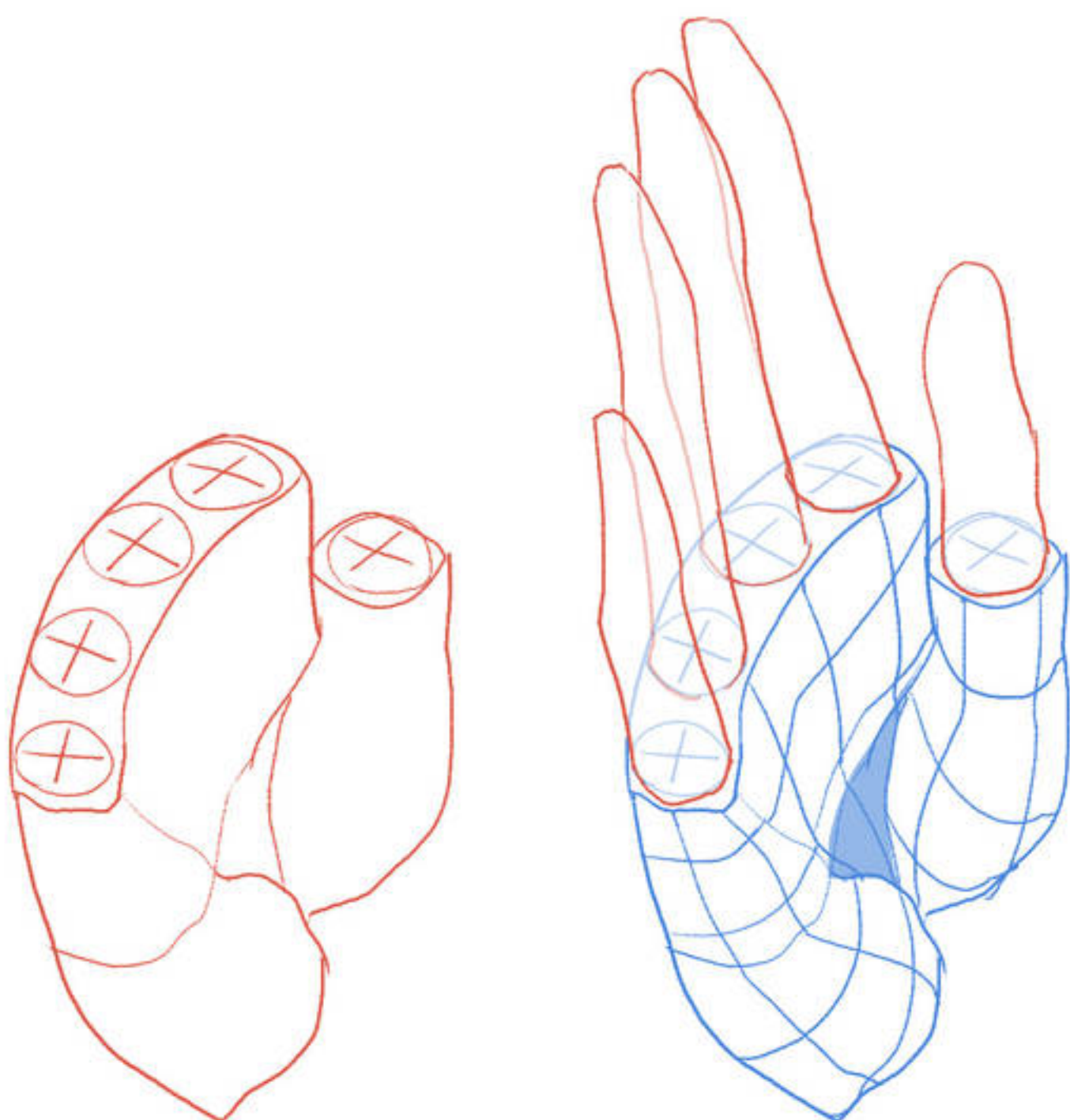


You have to draw your fingertips based on the angle of vision or the density of the palm.

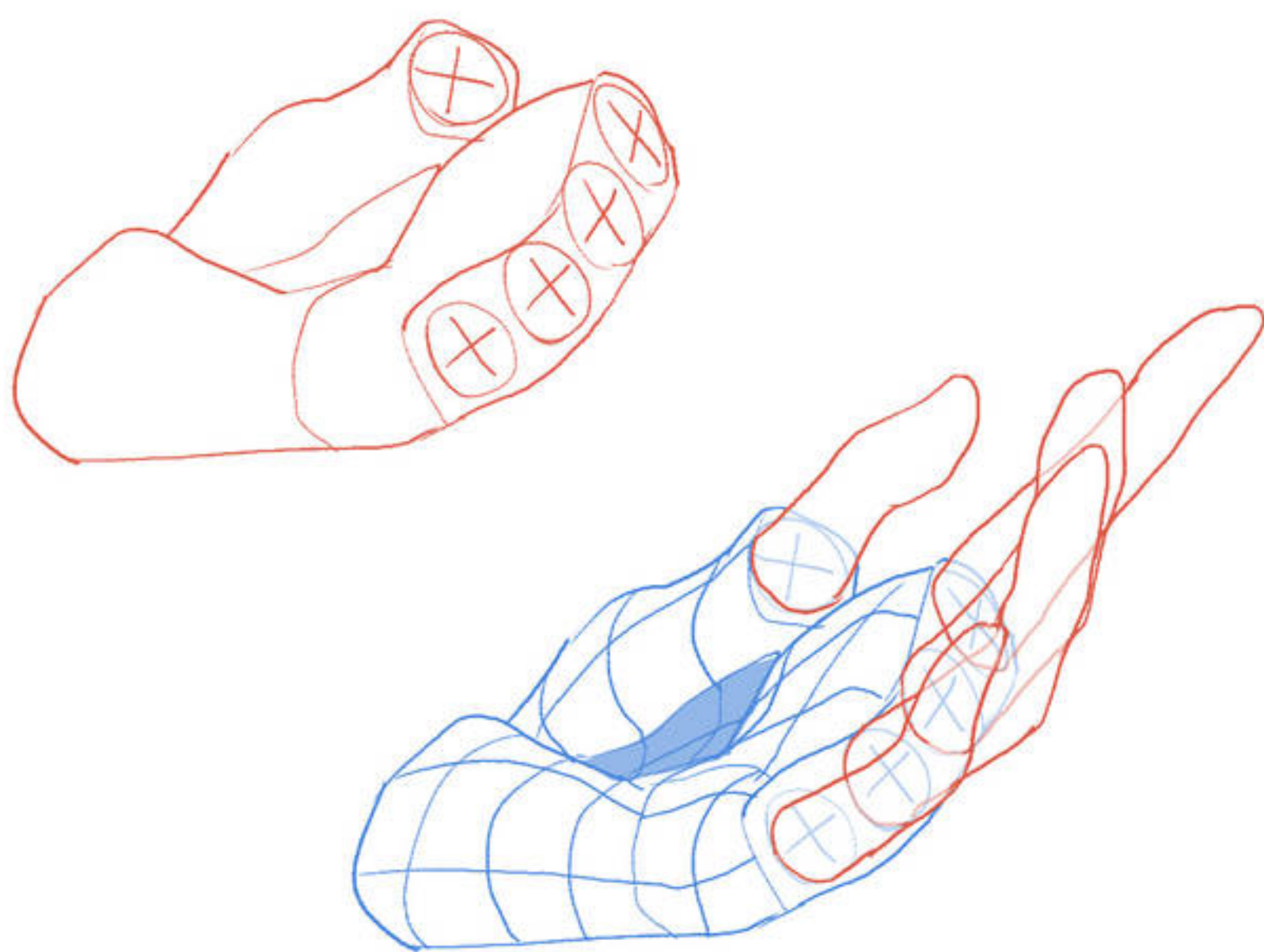


I delete the line between my fingers and my palms, and then I clean it up.

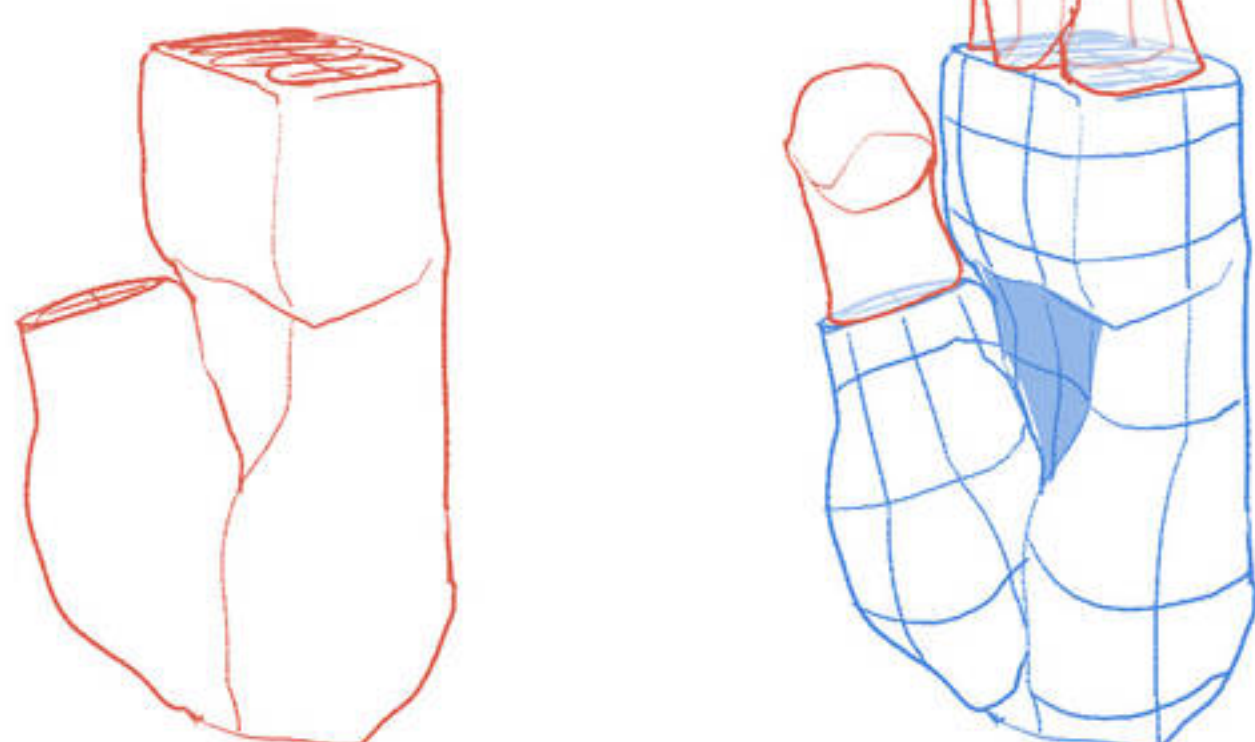




I'll draw them in the palm of my hand, and then I'll draw my finger, and then I'll be able to represent them in a stable way.

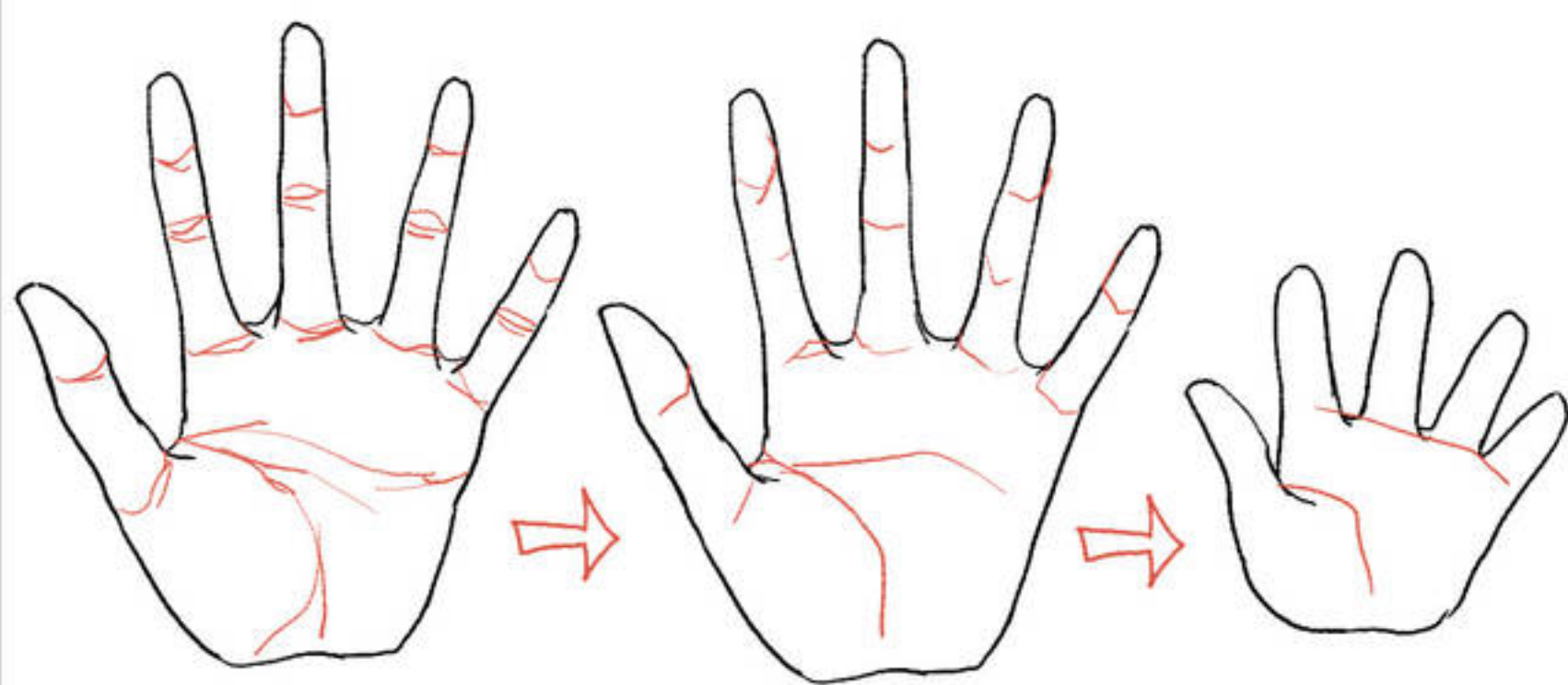


Depending on the angle, the shape changes slightly, but the middle of the hand is held in a mass of tear.



There's a mass of palms that's connected to the thumb that's sticking out.

I'm just trying to get to know the taco writer.



It looks like it's in real or simplified cartoon form, depending on the number of lines that are expressed in the palm of the hand.



Key Doint

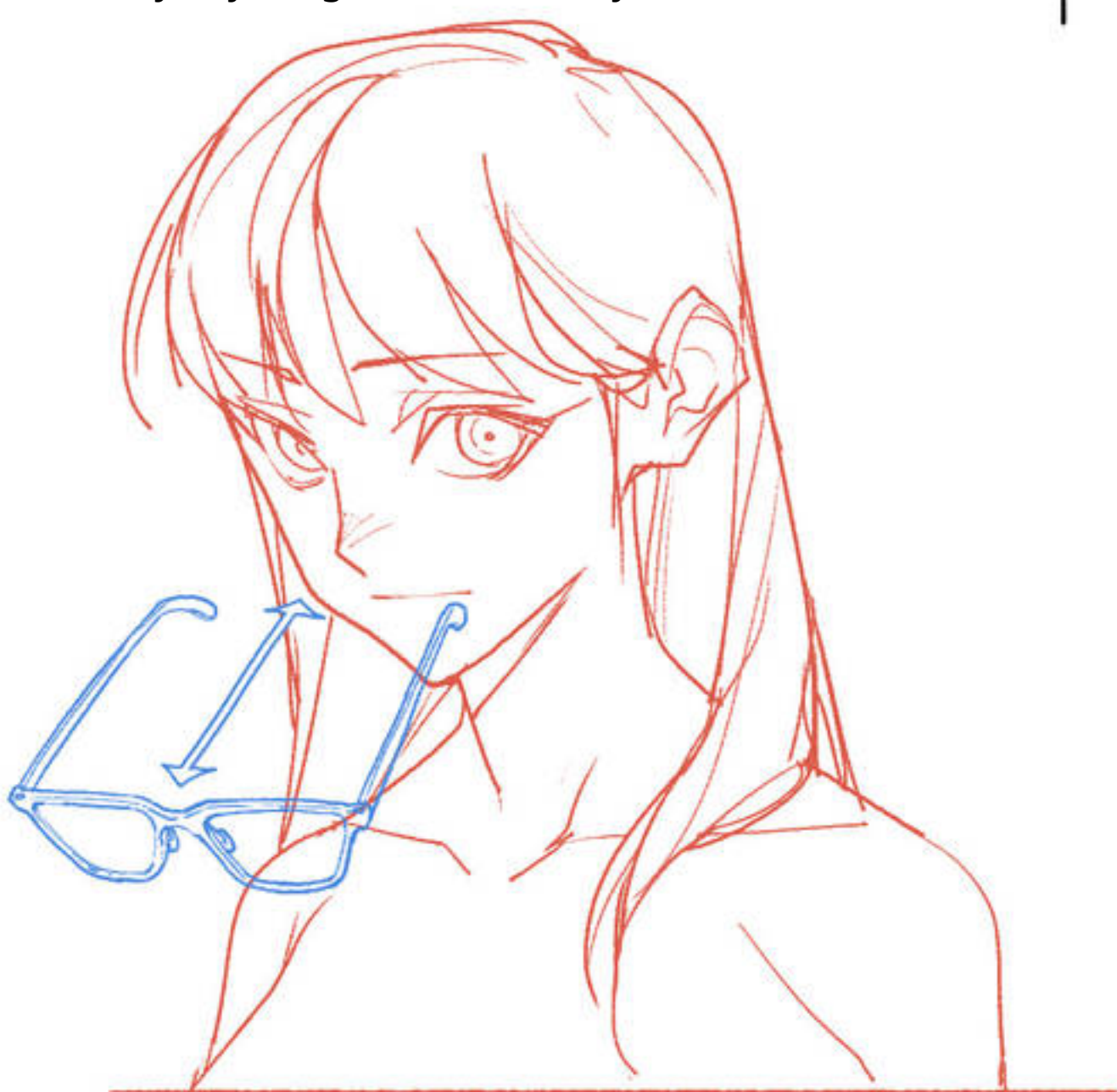


I want you to draw it for me when you use it or when you're naked.

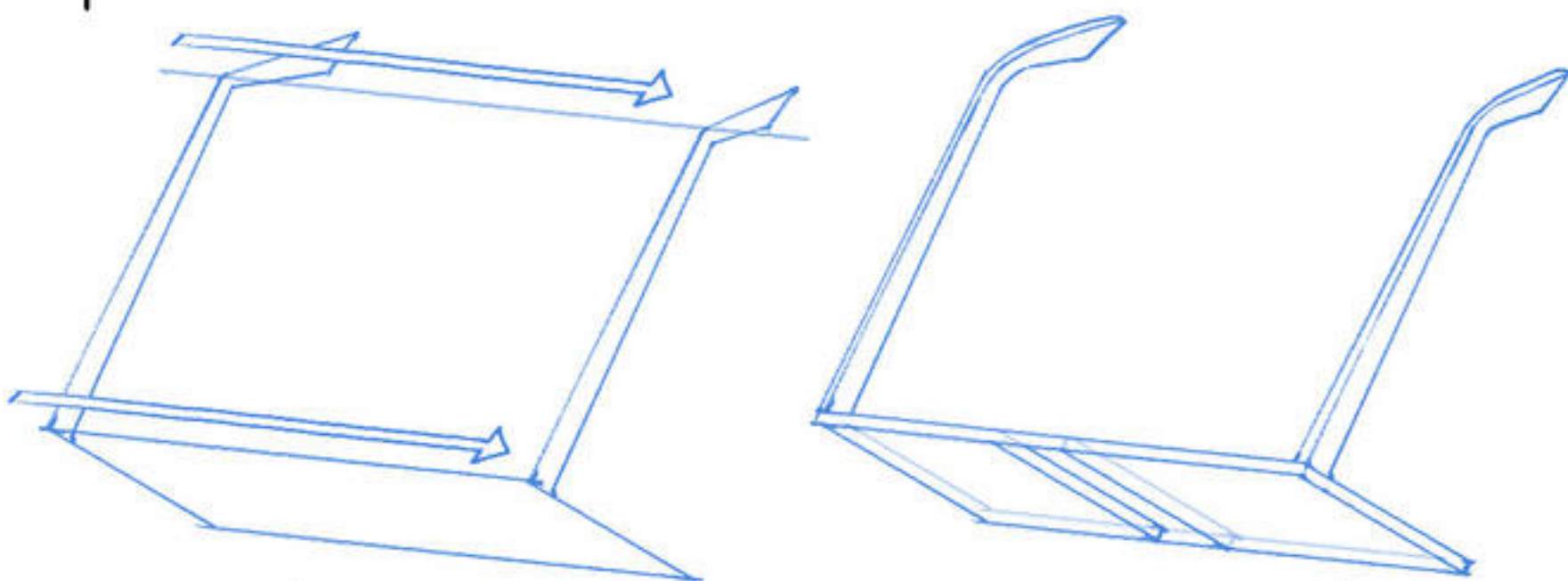
43-year-old glasses. It's good to have eyes on your face.



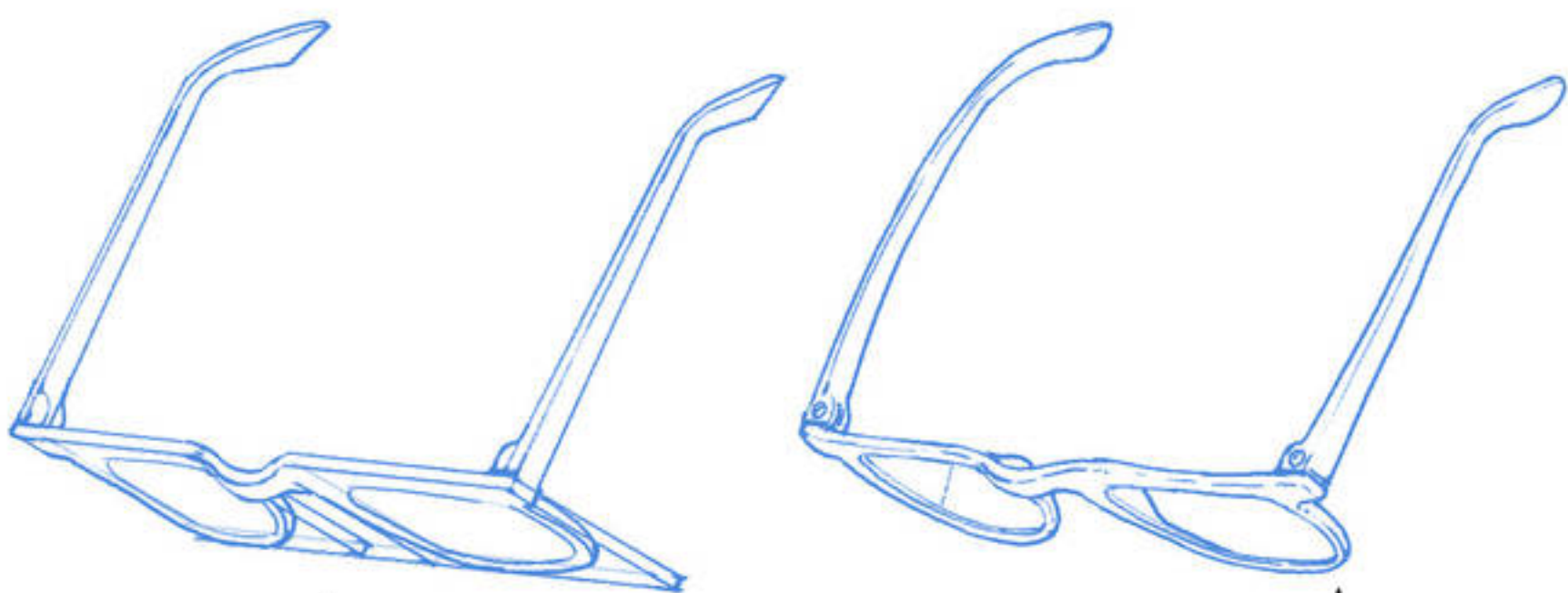
It's applied in the form of a semi-orthodox, where you can see the body in your glasses and body.



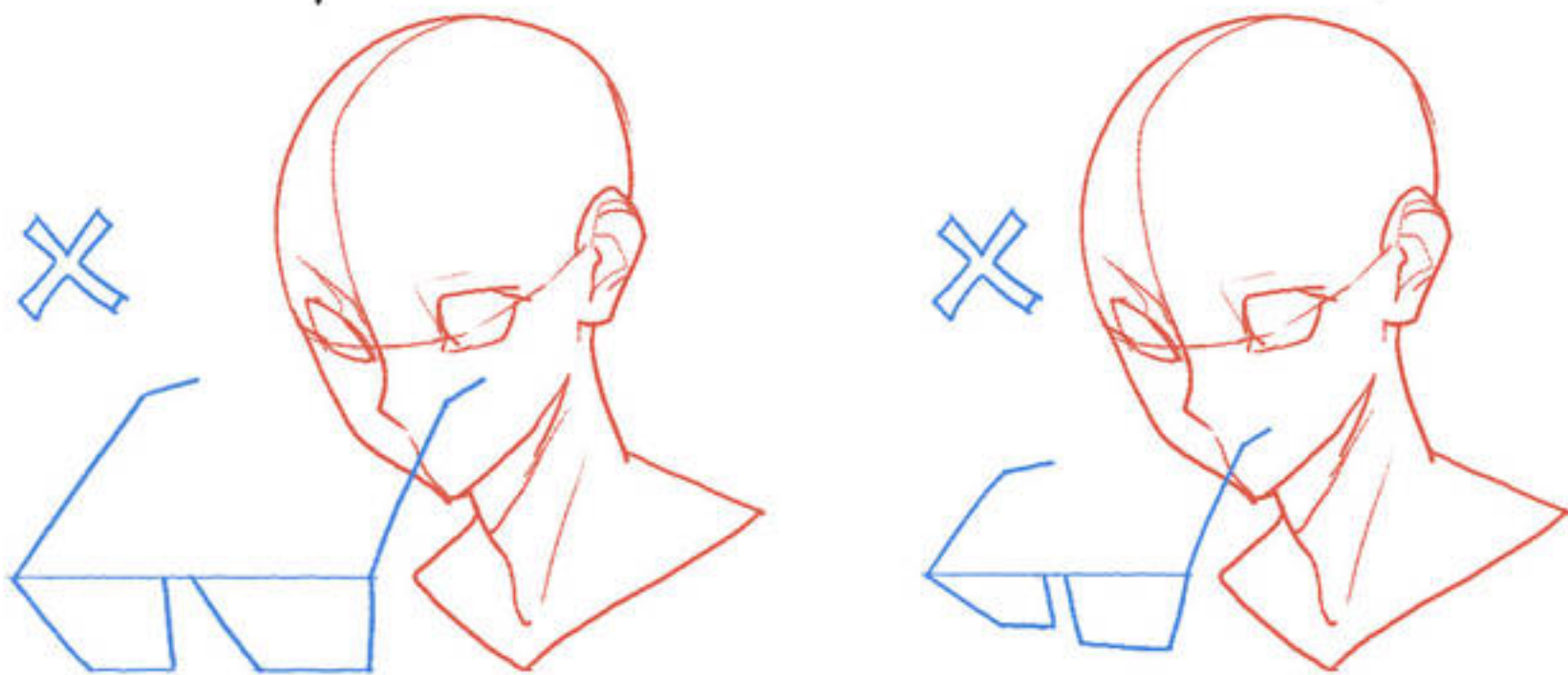
It's a pair of glasses, so it's positioned under the diagonal direction of the face.



The first thing we do is we use a wire to make glasses' toy-symbol flavors and shapes so large that they become dark and thick.



I'm changing the hard, hard-ass food cup, and I'm raising the details.

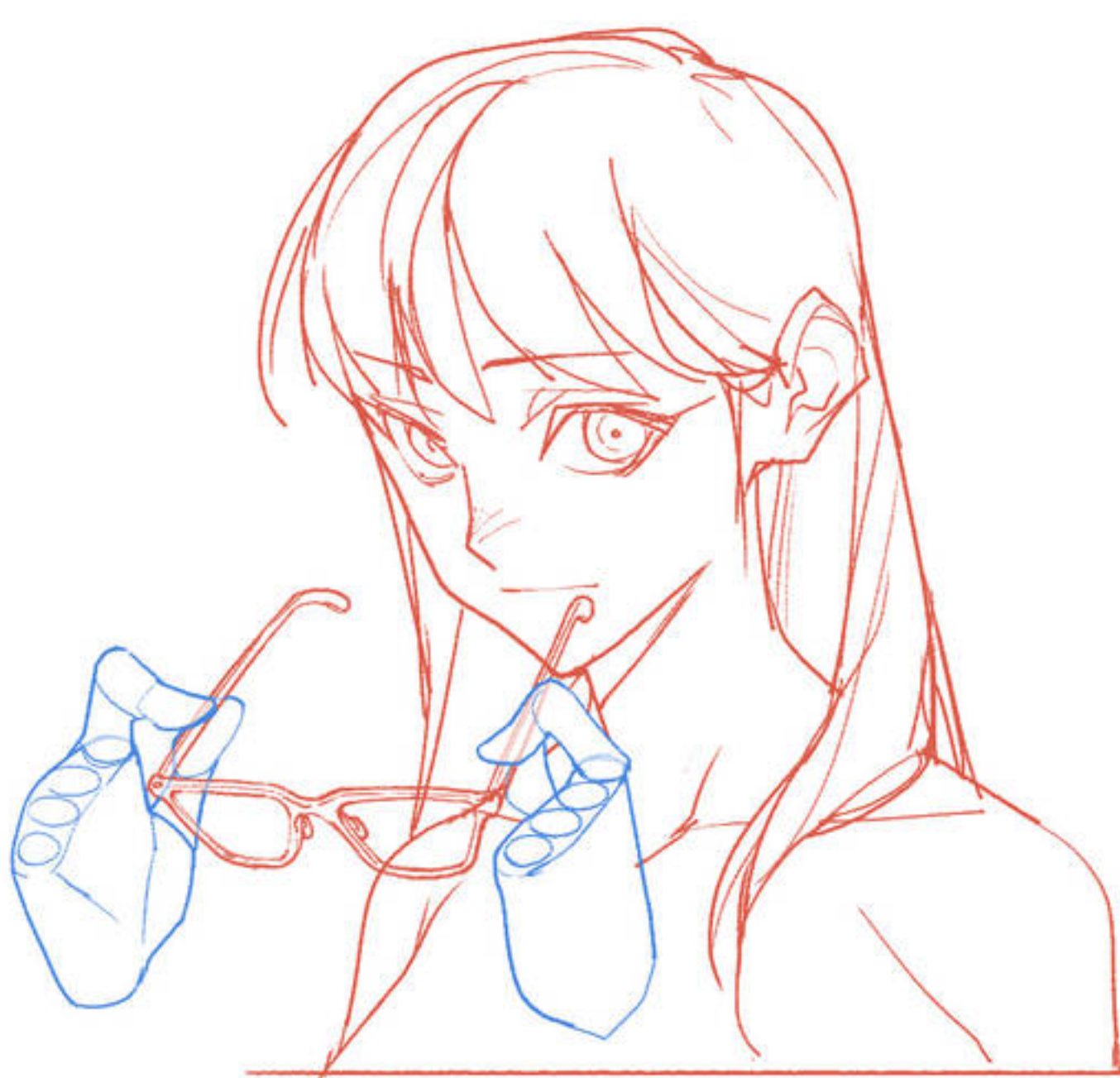


I want you to be very careful that your glasses are drawn too big or that your glasses look very similar.



The black finger on the back of the hand and the palm of the hand will give you a chance to get to the front of your eyebrows





I'm drawing it with index and thumb, and the fingertips are holding it up.



It's drawn with the rest of the fingertips folded.



I'll finish with the gift.

Taco writers are on the alert."



The glasses are in the hands.

With glasses or combs it's the same as the top, so in the next cut I can tell the difference between the glasses and the ones that don't.

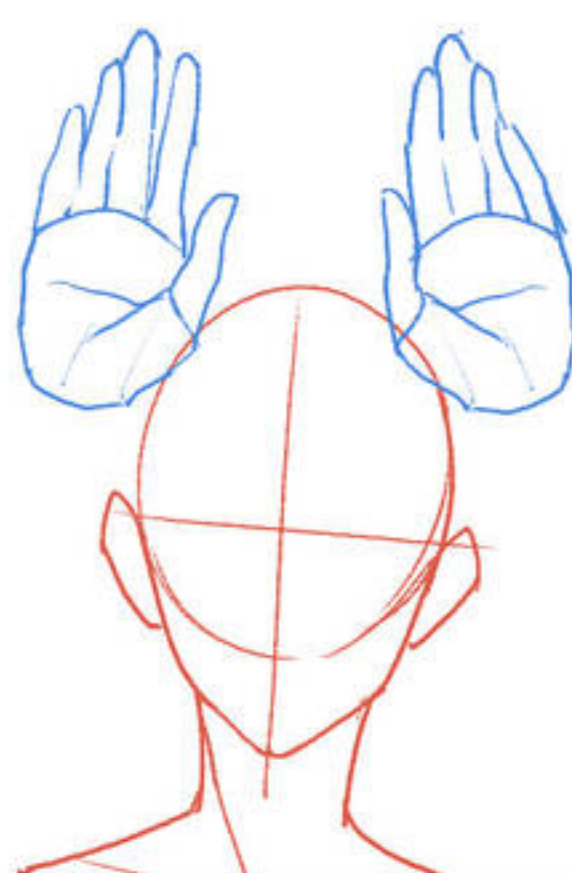
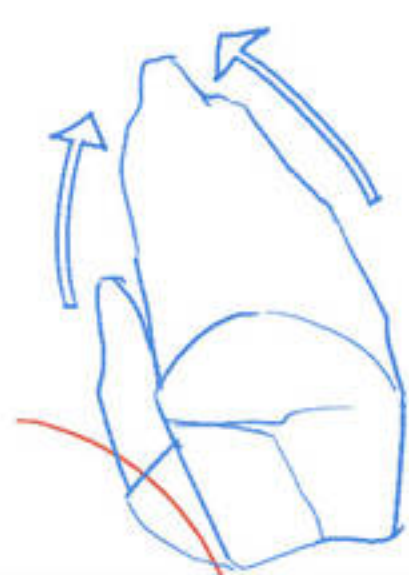
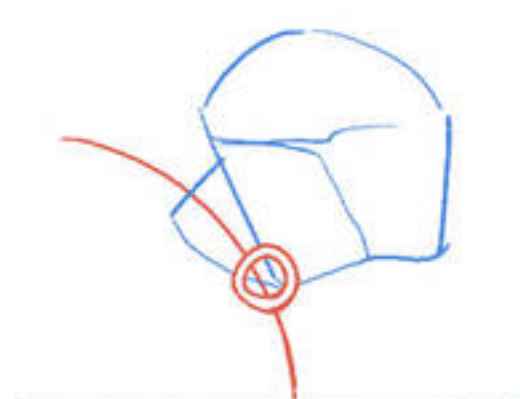
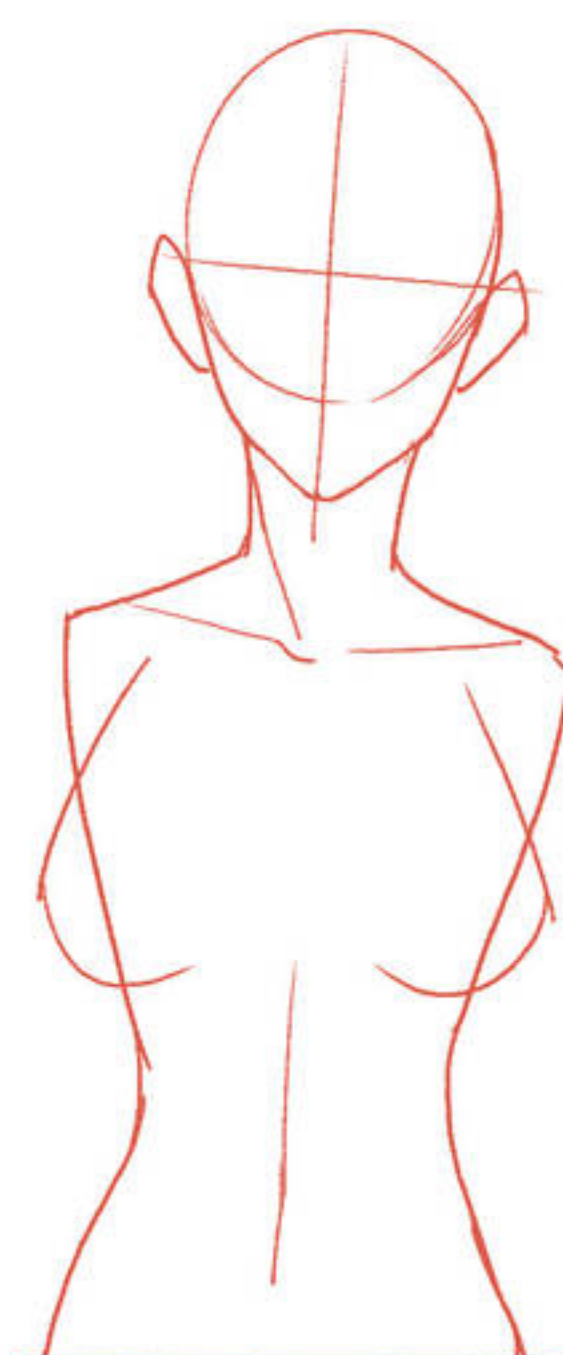


Key Point

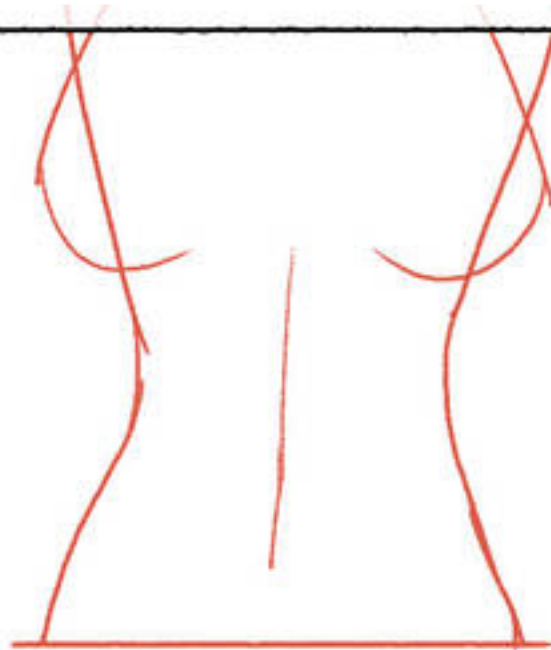
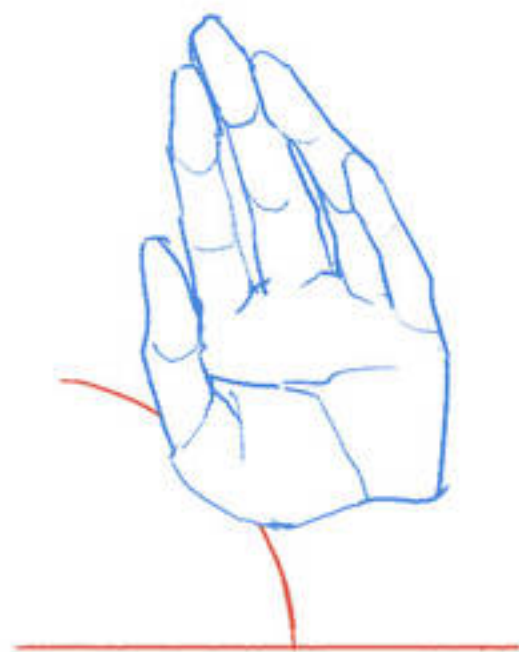


[Q: Give me a hand-made rabbit ear.]

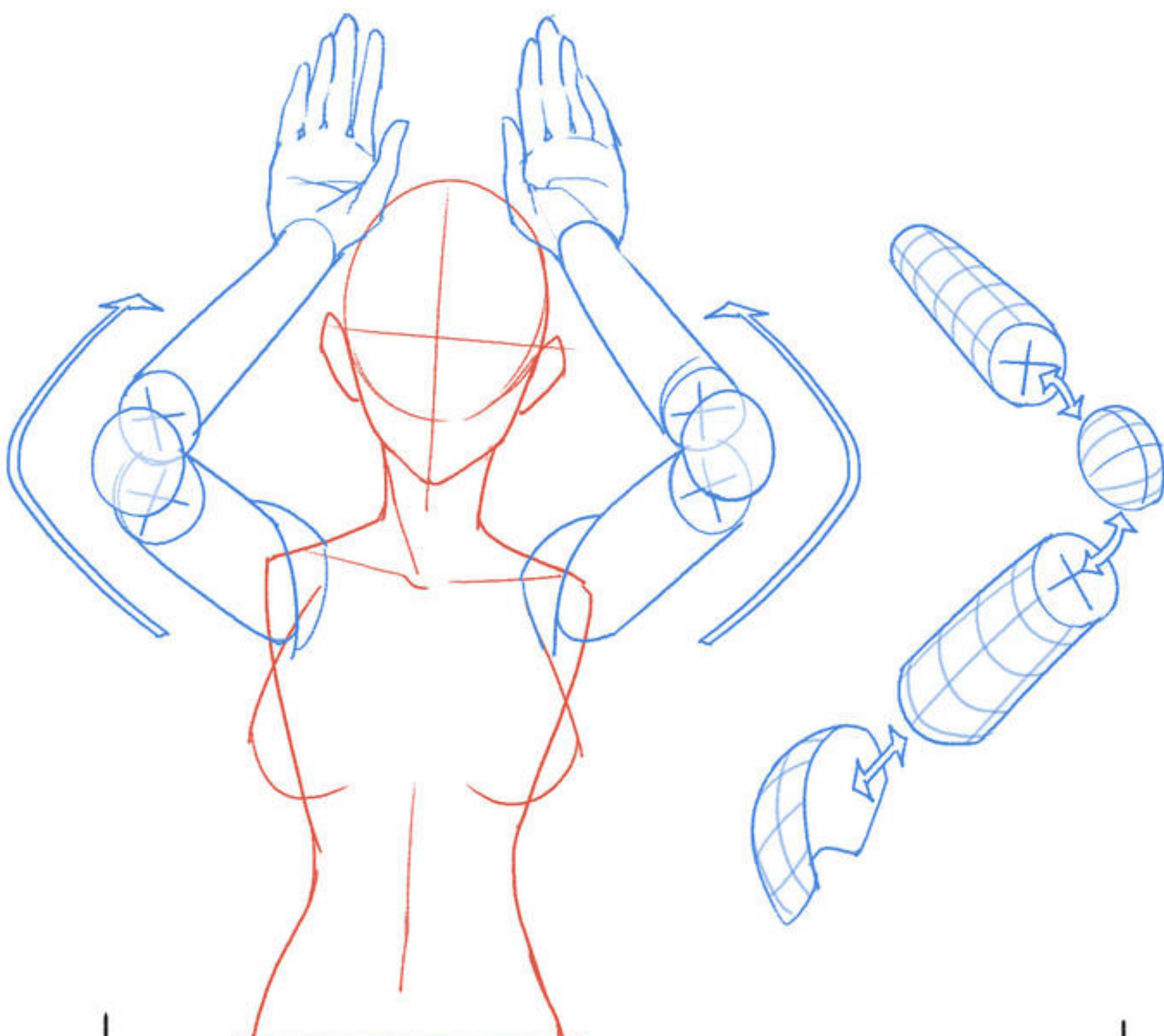
Draws the character's phase first



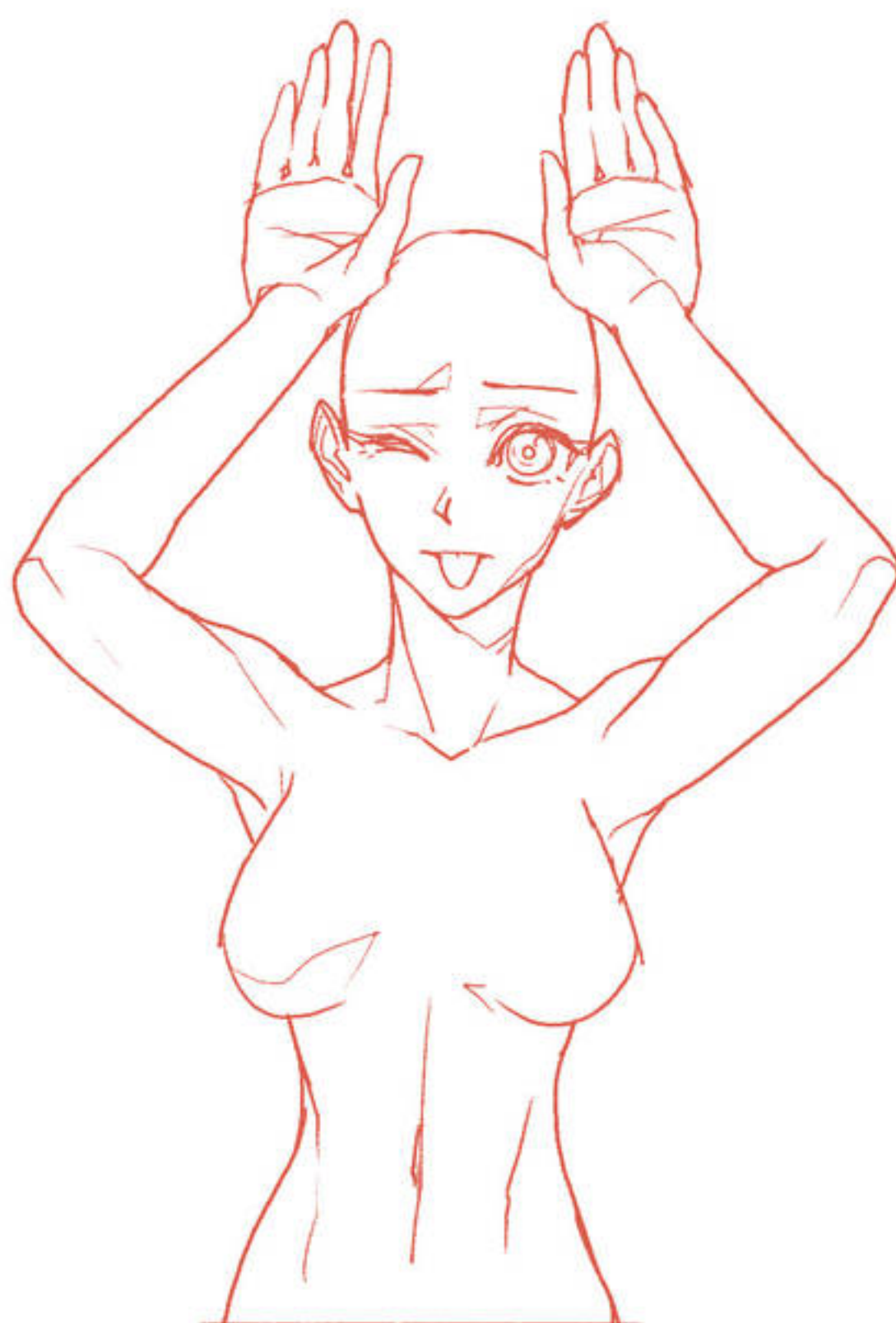
Make the palm of your hand visible and seal the thumb and the back of your head



We're going to take the fingertips together, we're going to take the shape rate, and we're going to take the detail.



So if I were to draw it as a cylinder from the arm to the wrist, from the arm to the elbow, it's going to look like I.



It's a smooth change in how hard the body feels, and it sorts out the characters.

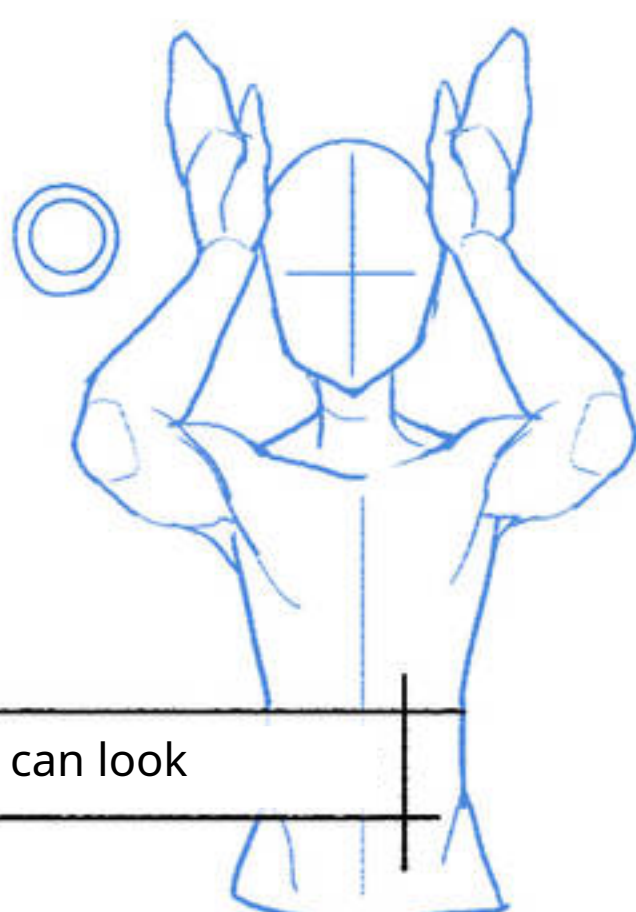
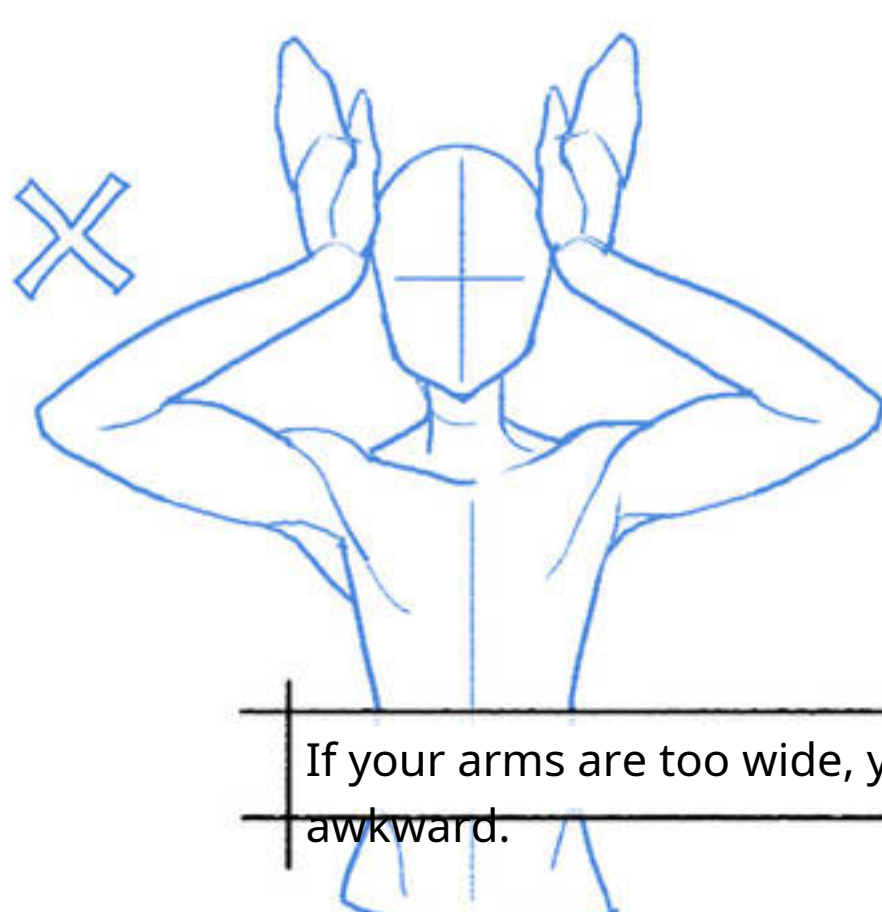




It's an addition to the character's body of hair and clothes.

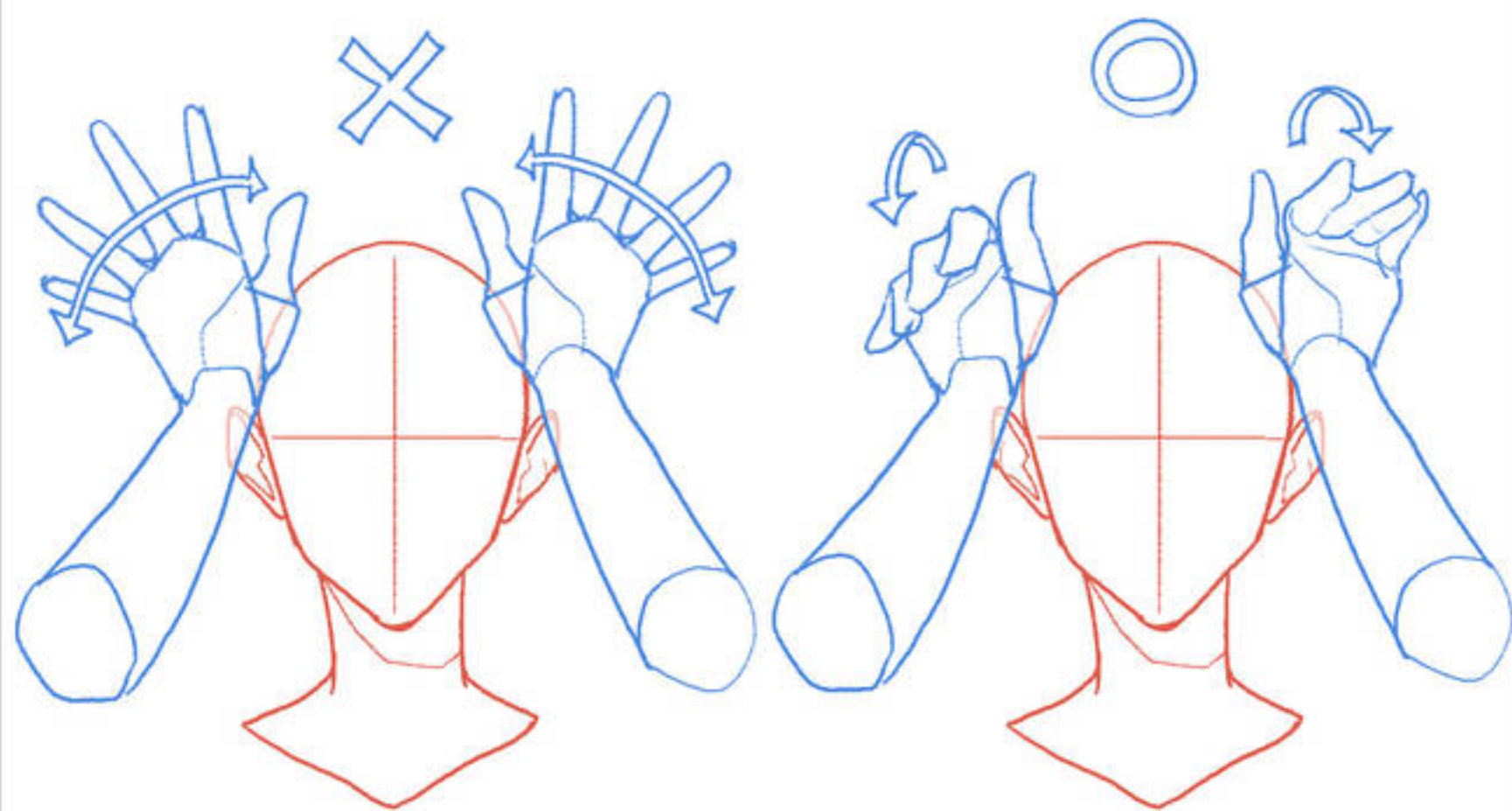


So let's clear up the lines and finish up.



If your arms are too wide, you can look awkward.

I'd like to know the taco author."



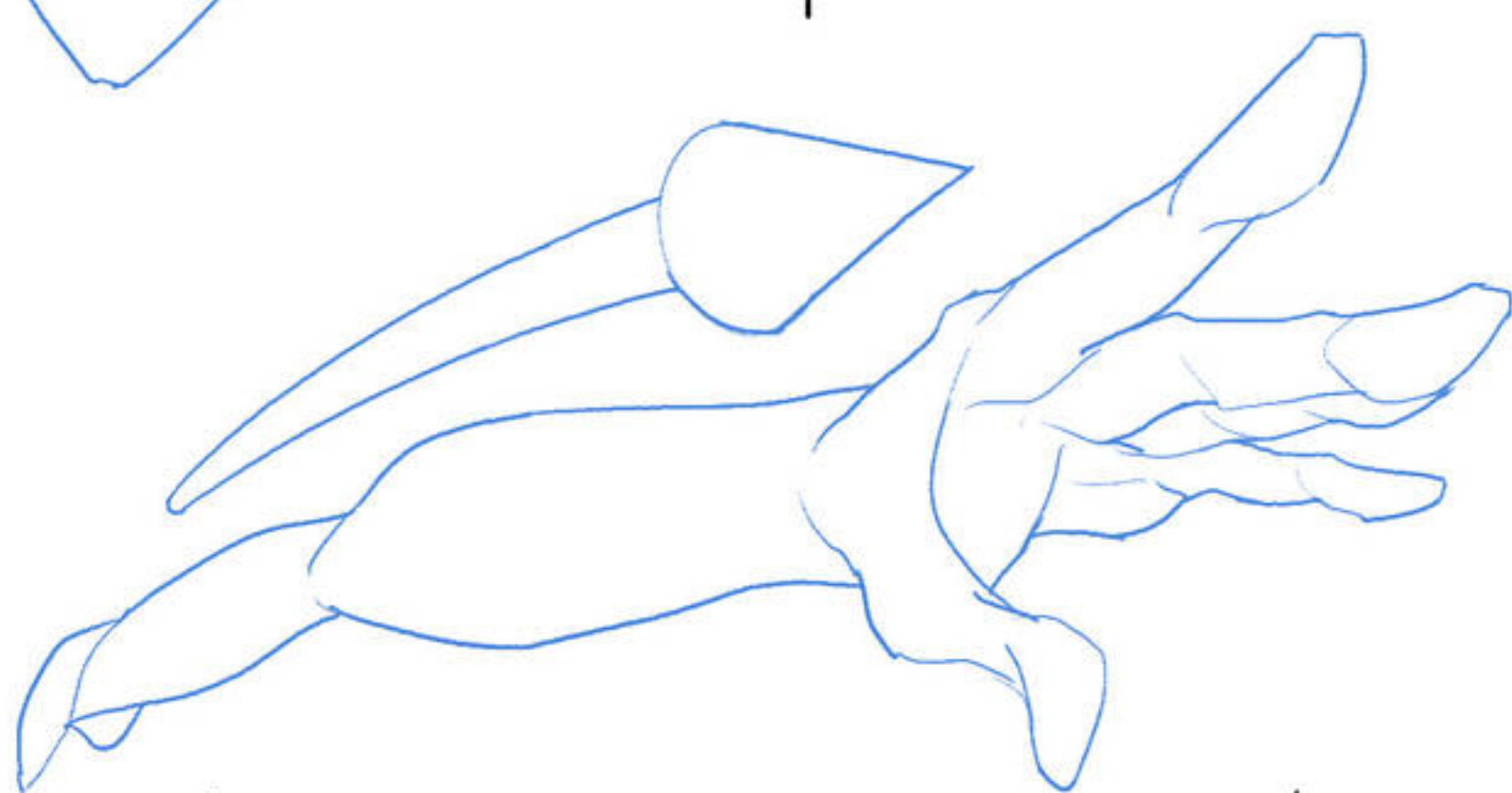
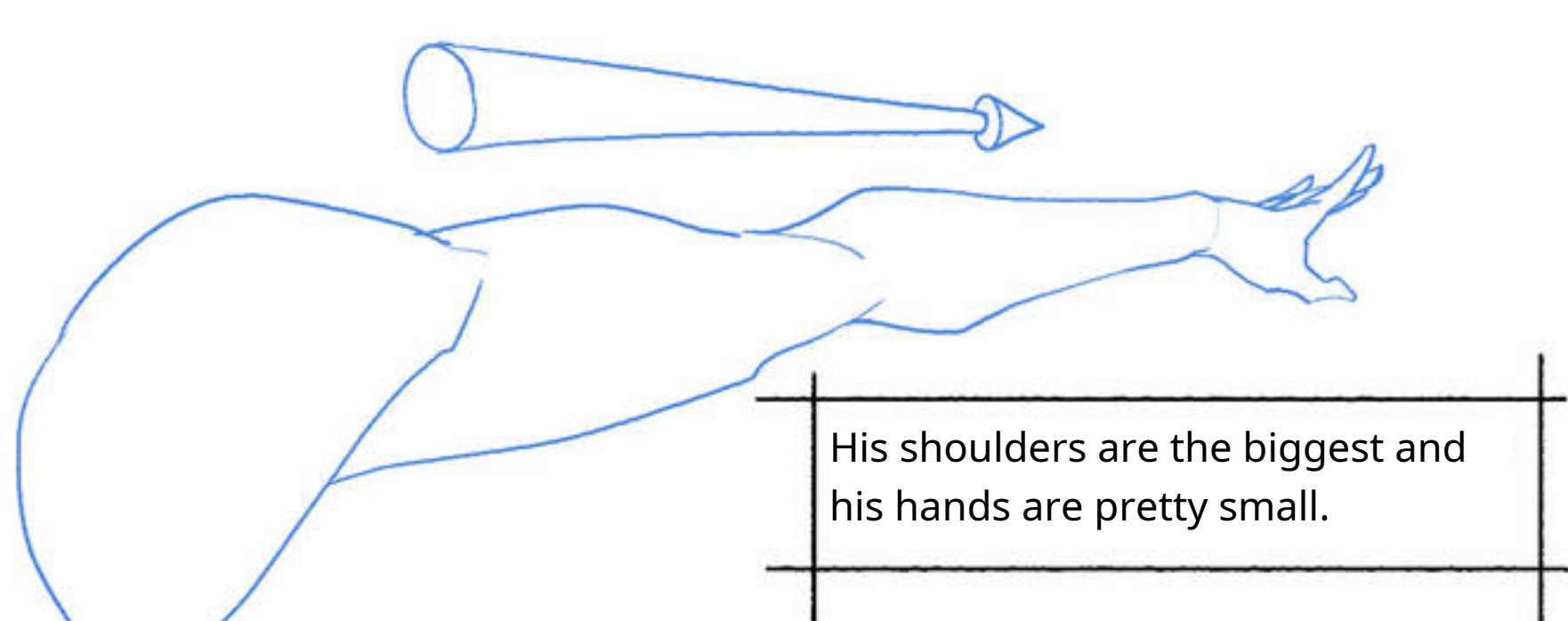
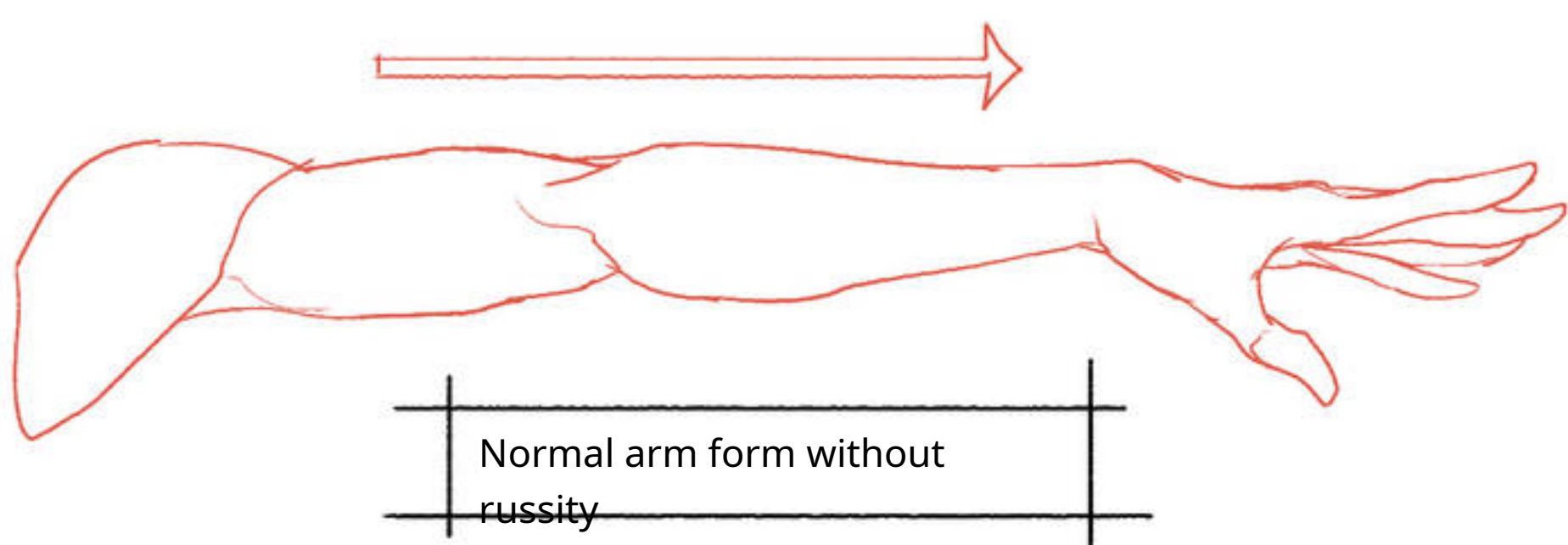
It's a way to make your fingers pop up when you're doing a rabbit's ear with your hands, so that when your fingers come together, it's kind of like a moving sensation.



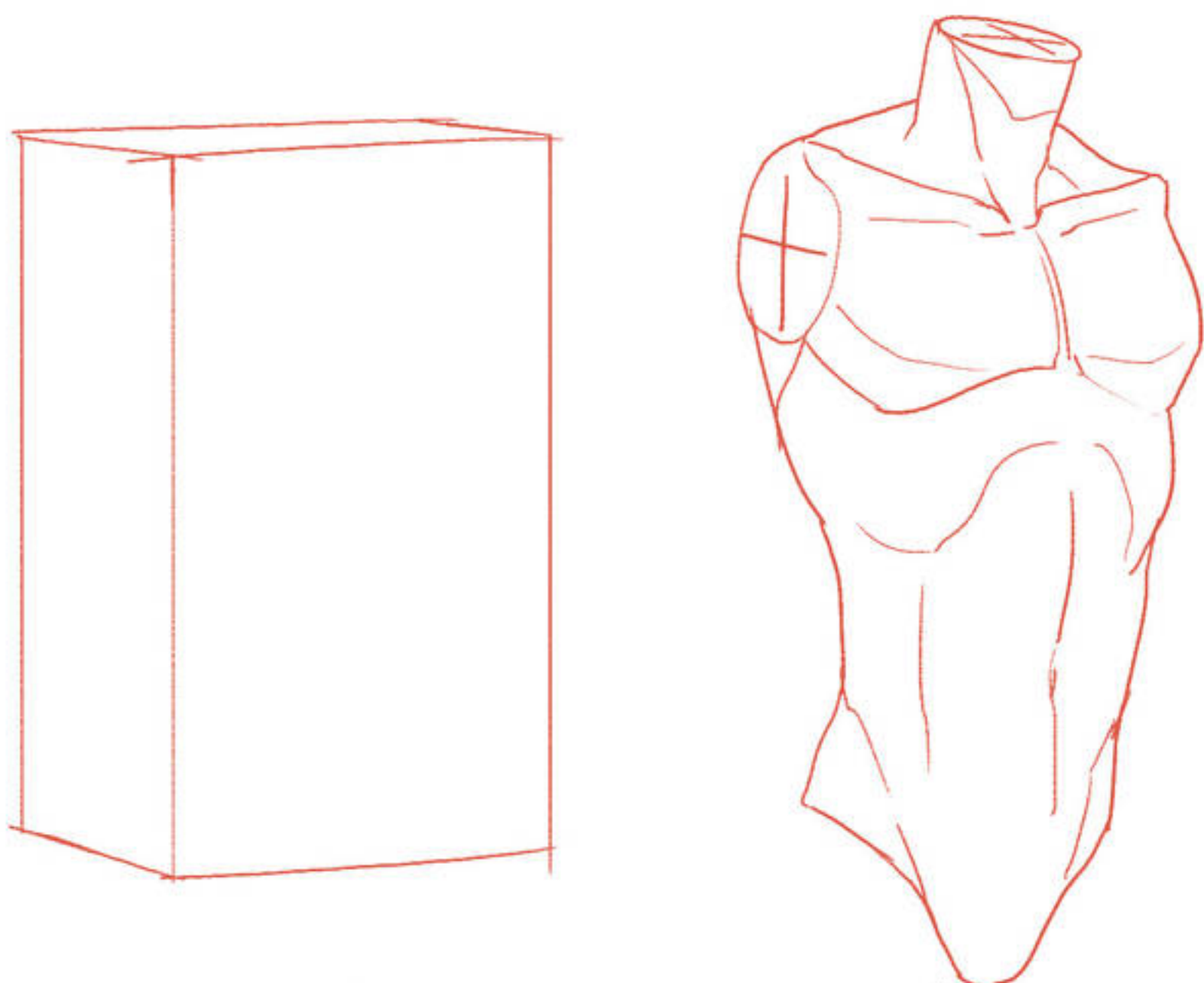
Key Point



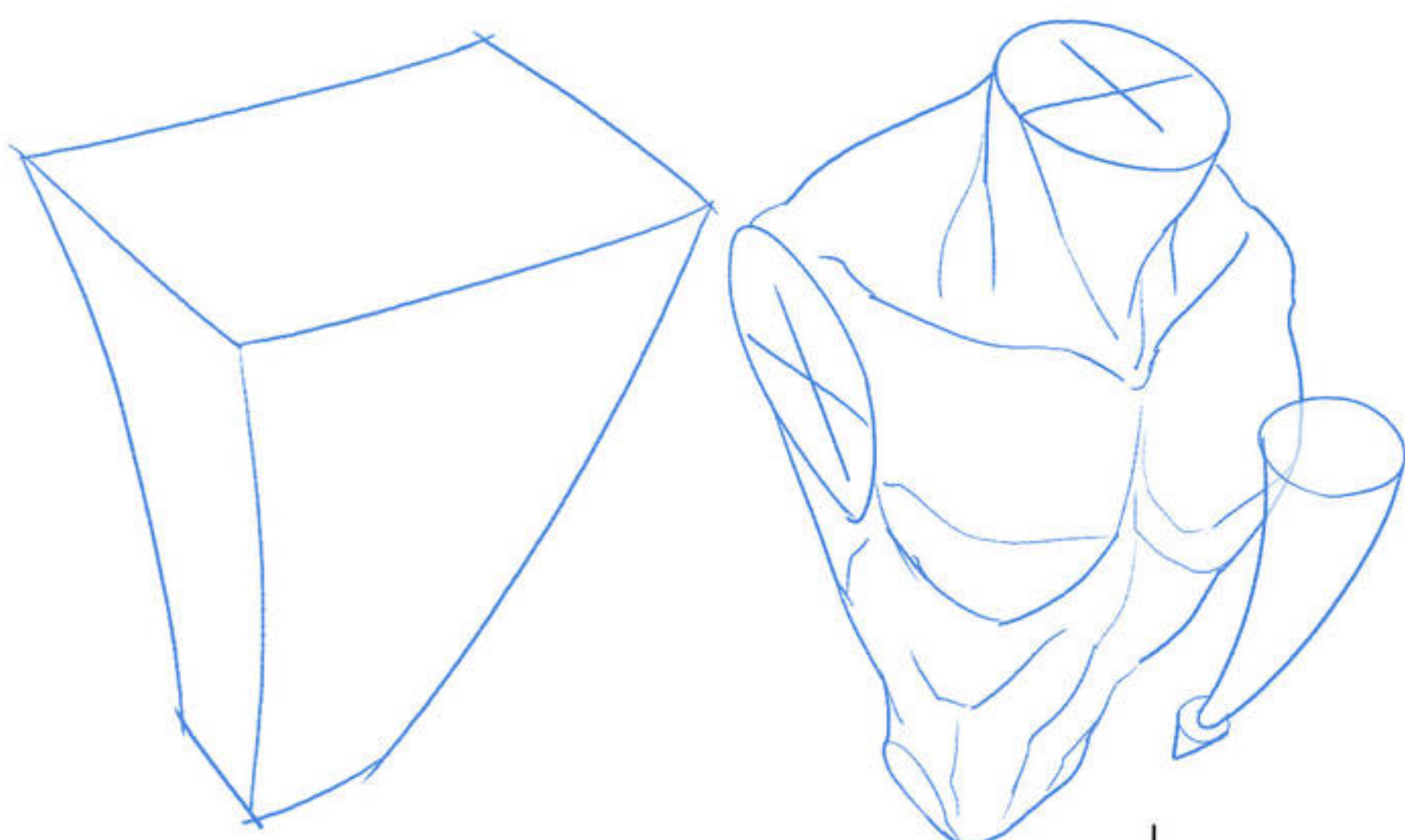
I don't know. I don't know.



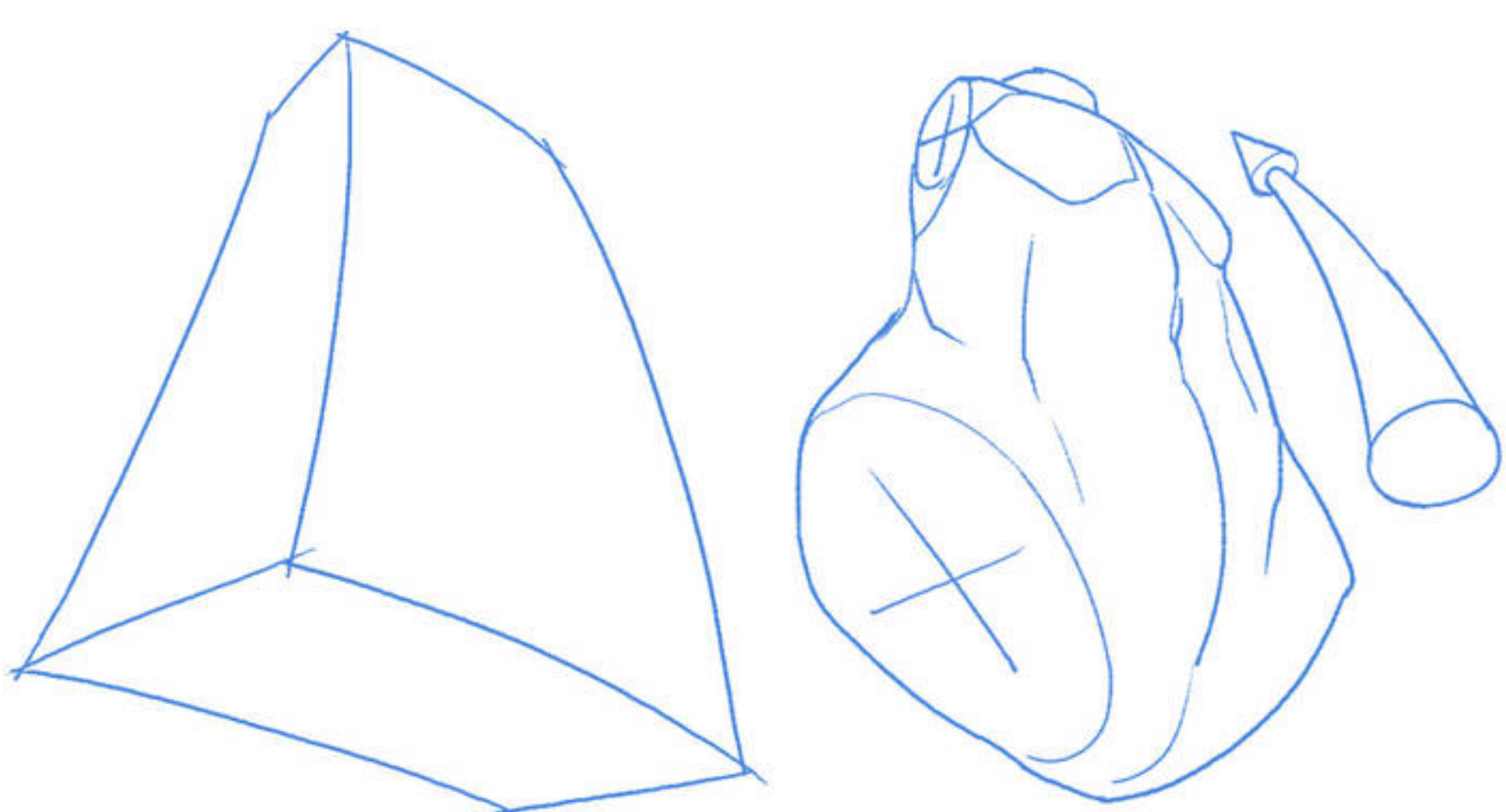
If you want to over-sized it, you're going to change the size by defining the size of the largest part and the smallest part.



Normal body form without oscillation

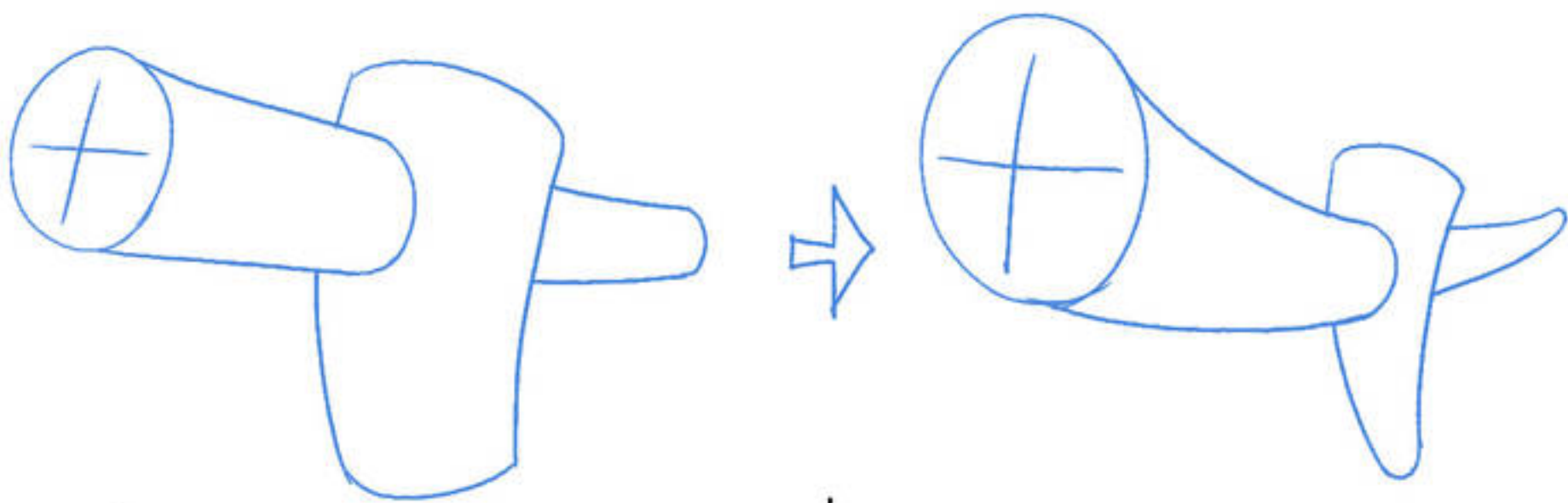


And the way you look at it from the top up, the bigger the top, the smaller the volume, the smaller the volume frame.

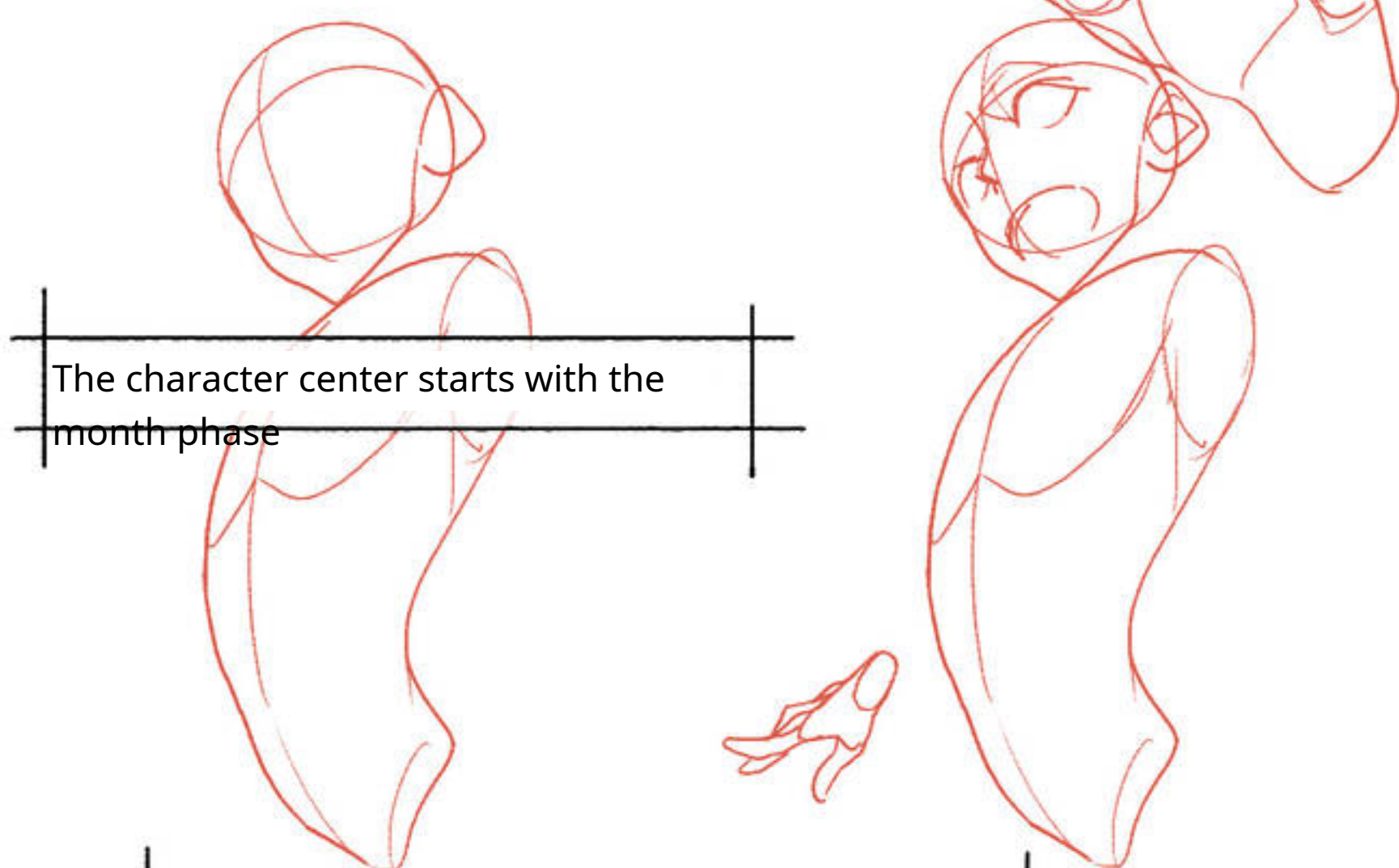


And the way you look down here, the bigger the bottom, the smaller the top, the smaller the volume frame.





It's a cylinder that's attached to it, and what's close to the screen is large and wide, and it's small and narrow.



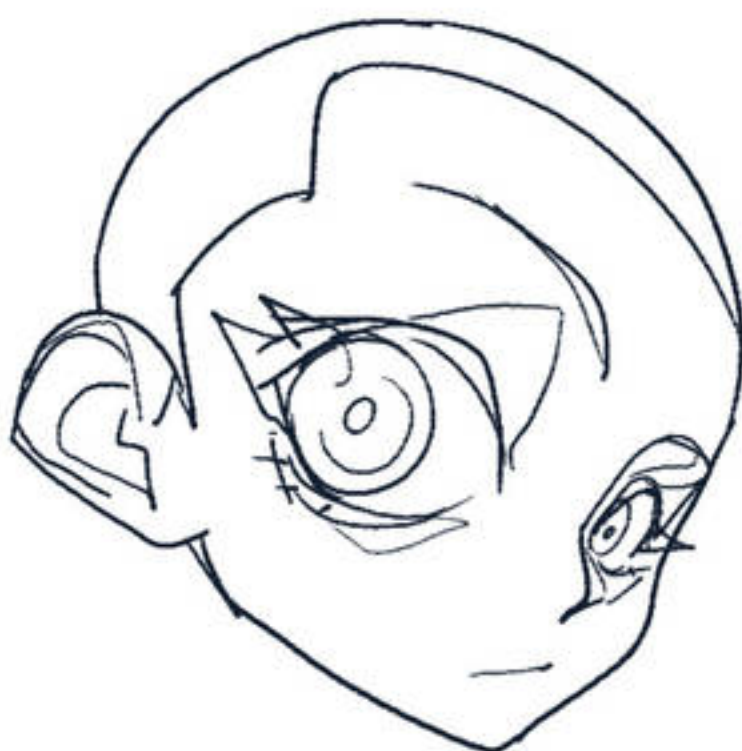
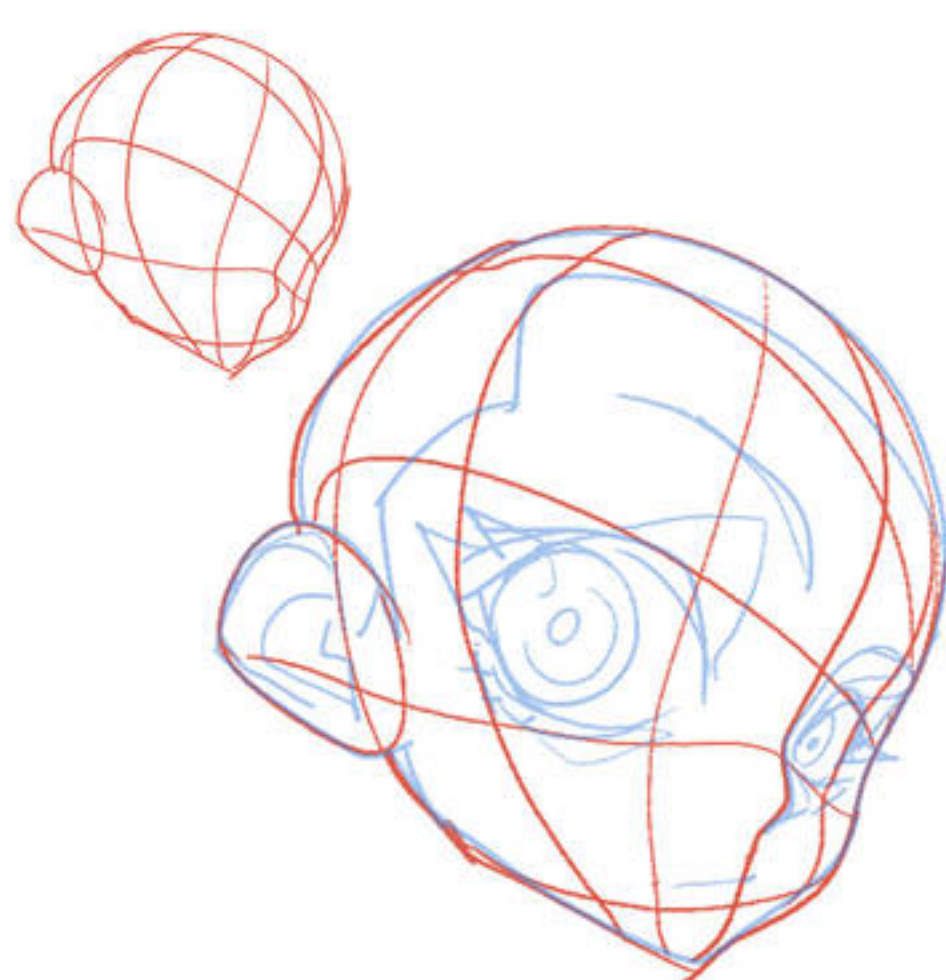
The character center starts with the month phase

I'm drawing a certain part of the body that looks like the biggest part of it, and then I'm drawing it in the order of the end of the body that's getting smaller.



We're going to do this by connecting the body parts.

I'd like to know the taco author."



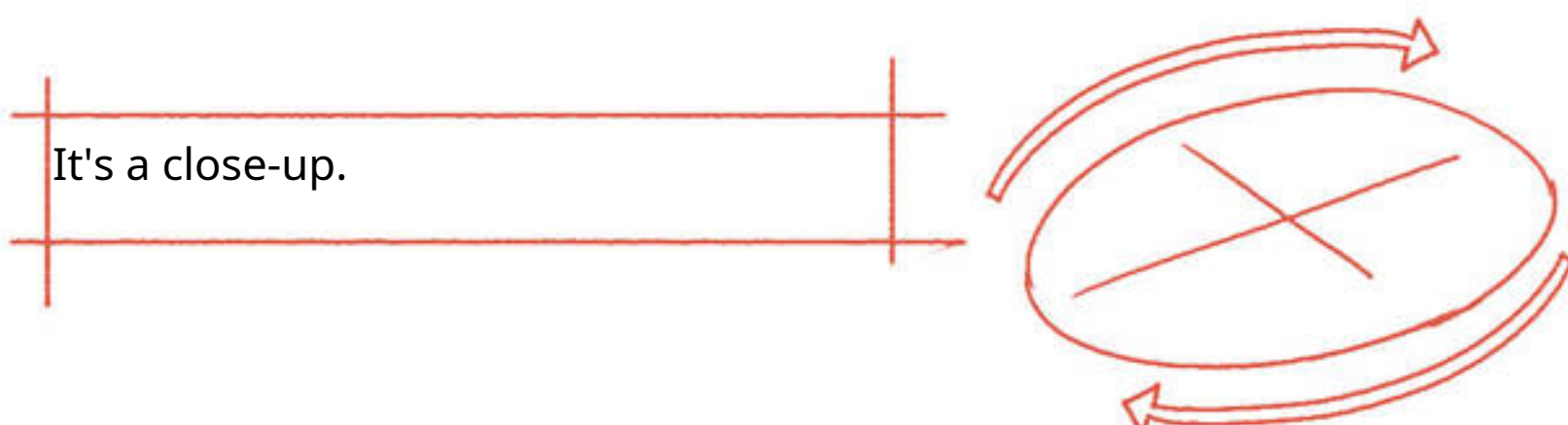
I'm going to try to get closer and closer to the part that's moving away from the point of the face, and then I'm going to draw the part that's moving forward, and then I'm going to try to make it taste like a double-symmetry.



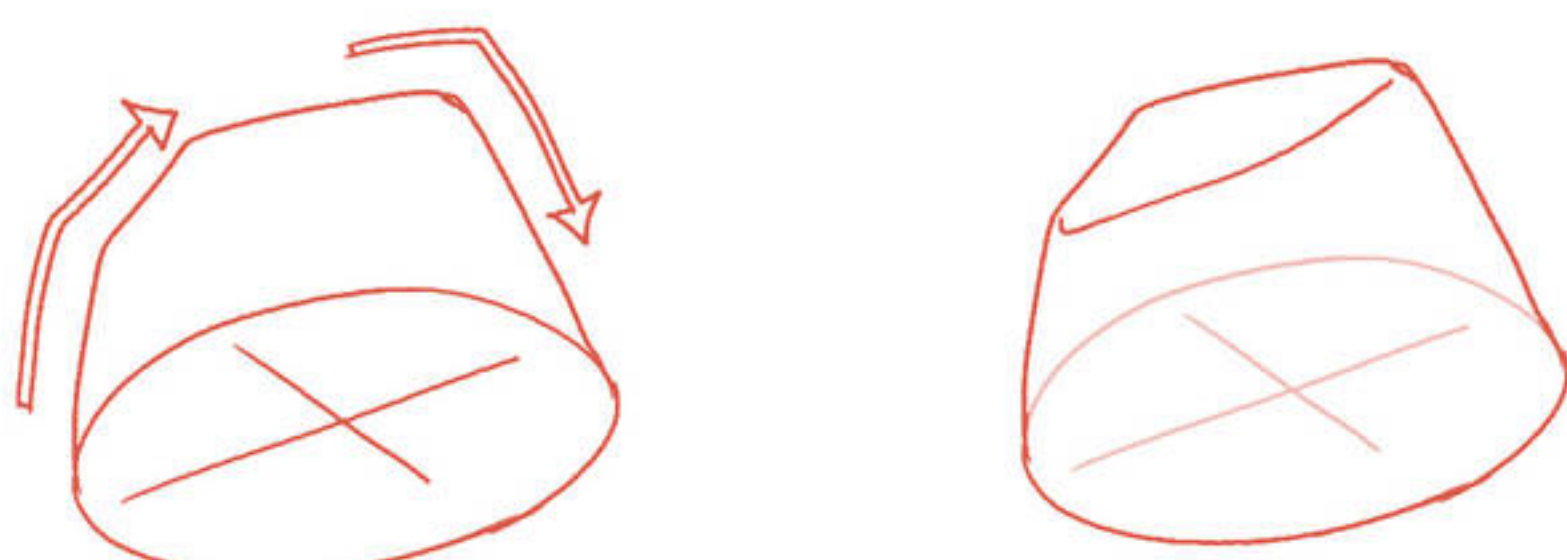
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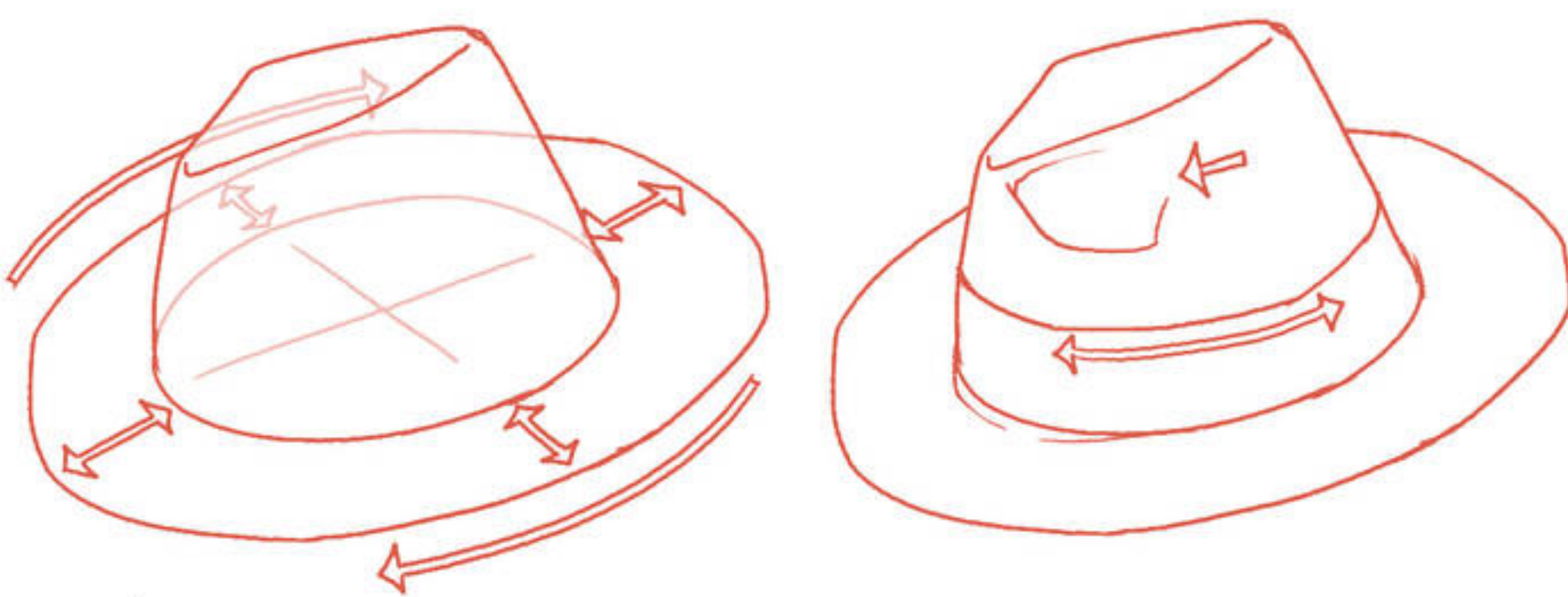
I'd like to draw a bunch of cowboys.



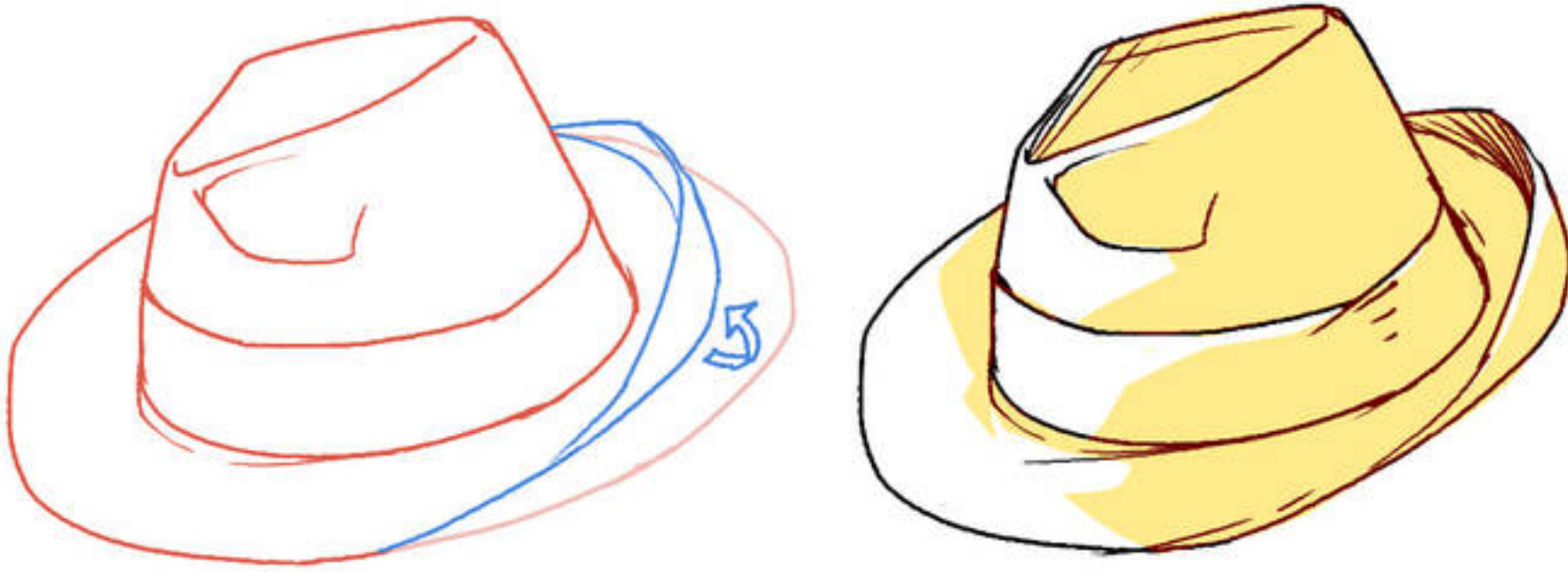
I'm drawing a circle to draw with the character's head.



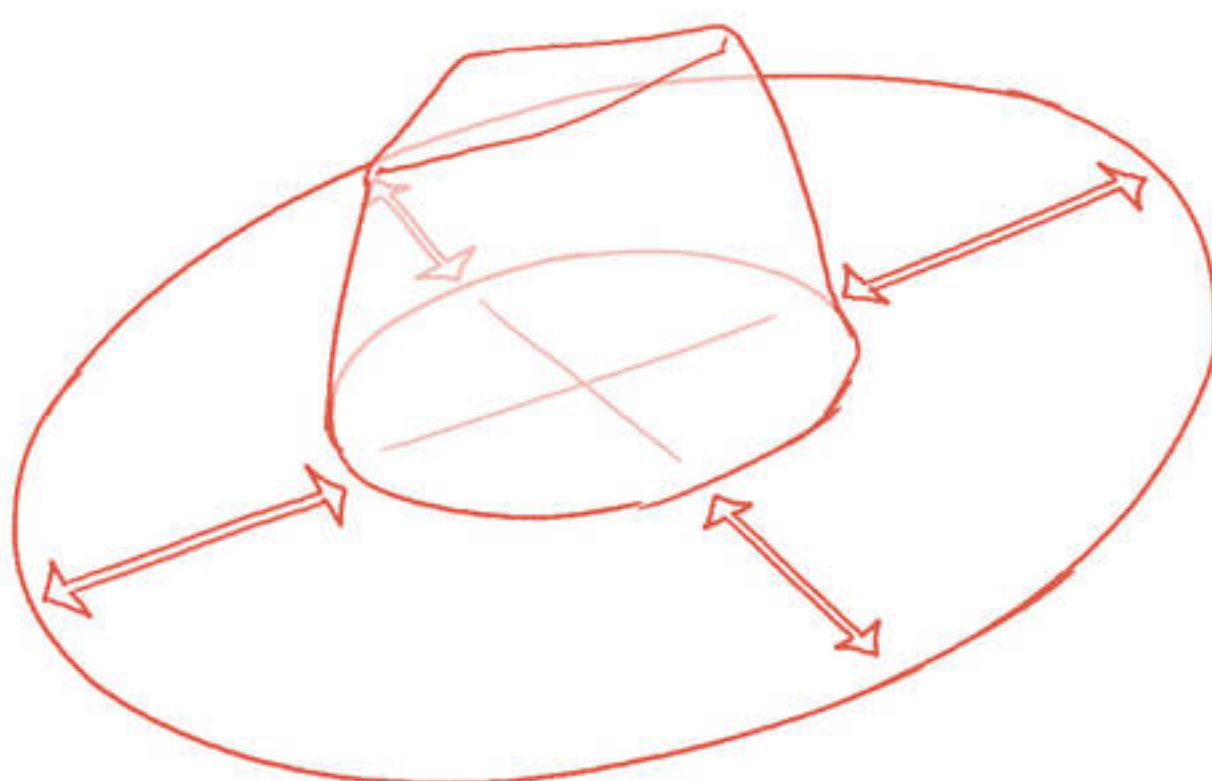
I'm going to draw the top of my head with a high-pitched top.



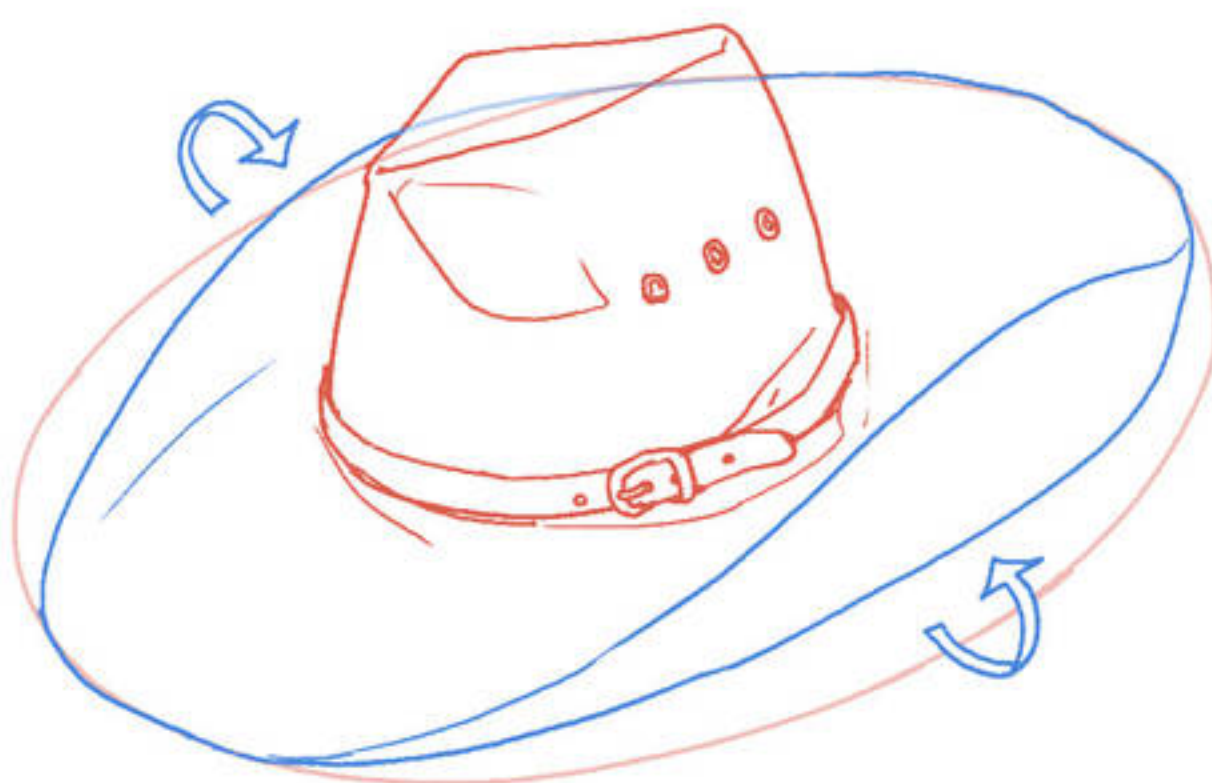
I'm going to do a little bit of a cyclometer, and I'm going to draw a little bit more of the detonator on the hat.



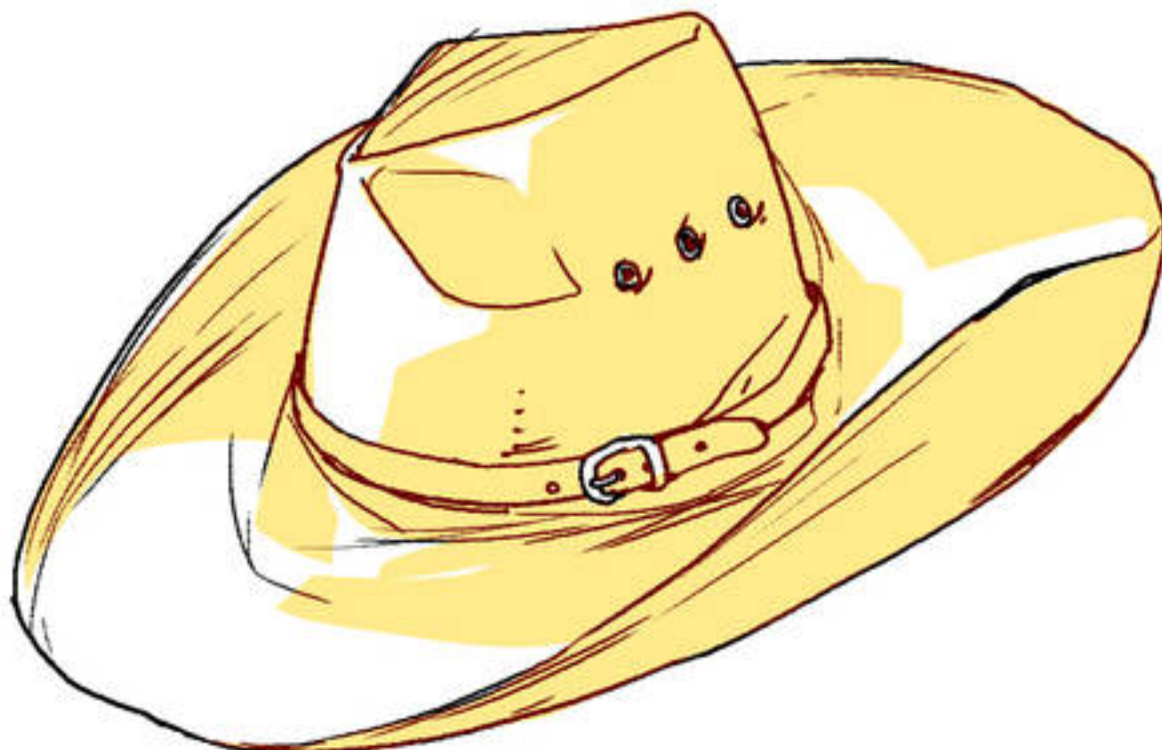
If you want to put up a piece of it, it's going to give you a sense of what it's going to be like to be rolled up in the traditional perimeter.



In the case of a cowboy hat, it's drawn in a straight-up fashion, and it's extended the shape of the champion.

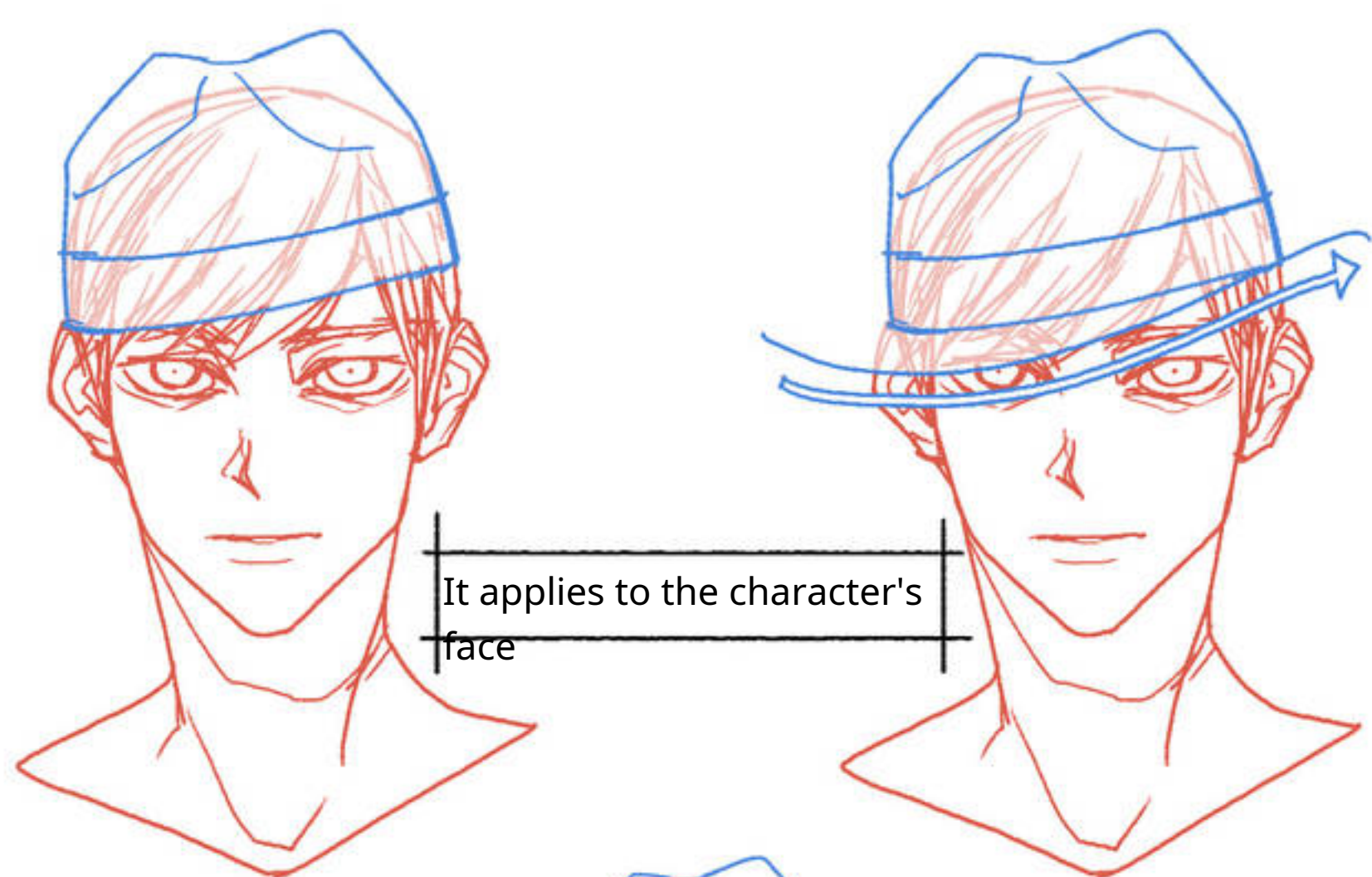


Add the details of the hat and lift the top of the head of the head of both sides.

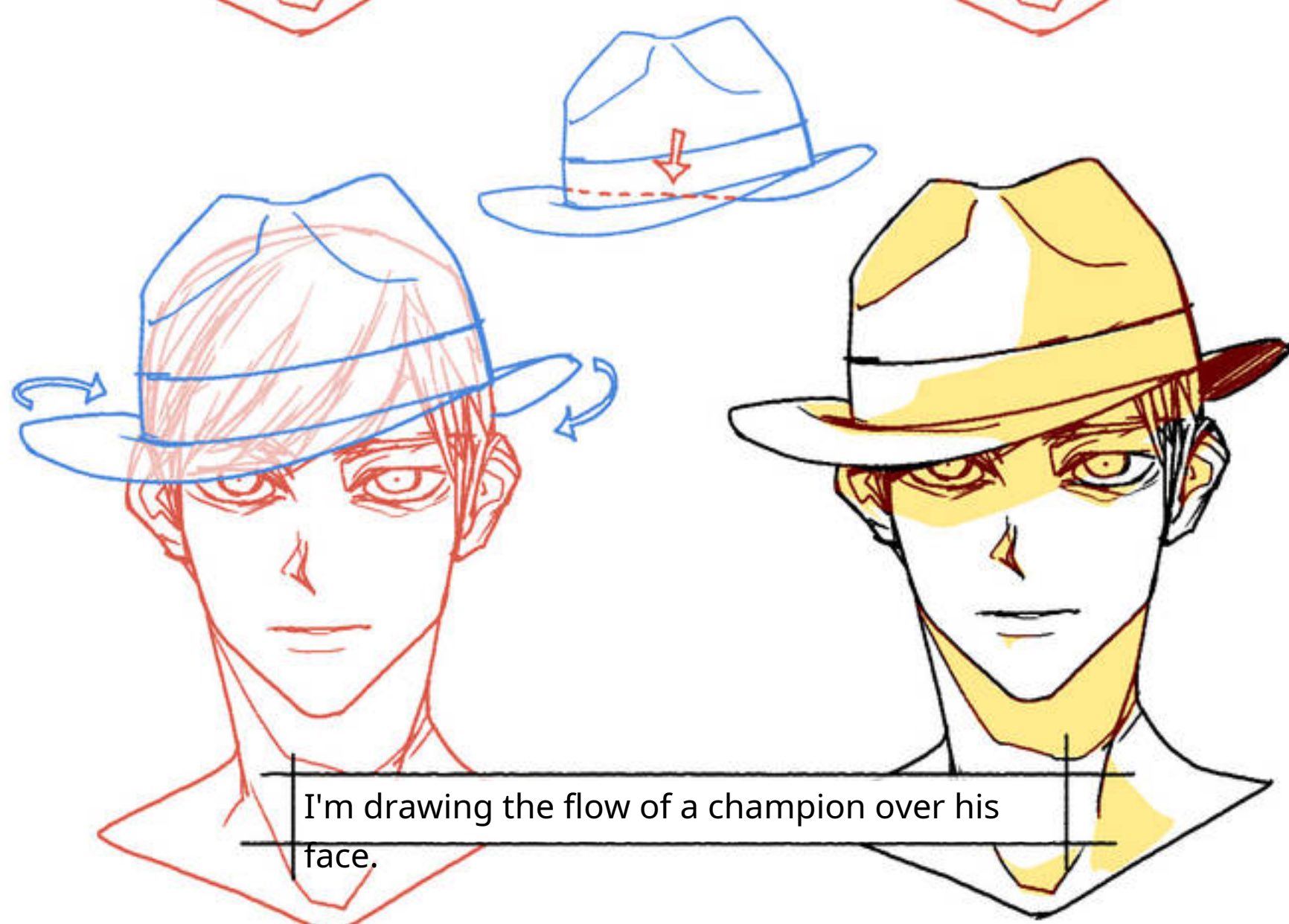


The angles vary, but as each bar goes up, it rotates into an oval that looks like it's going up.

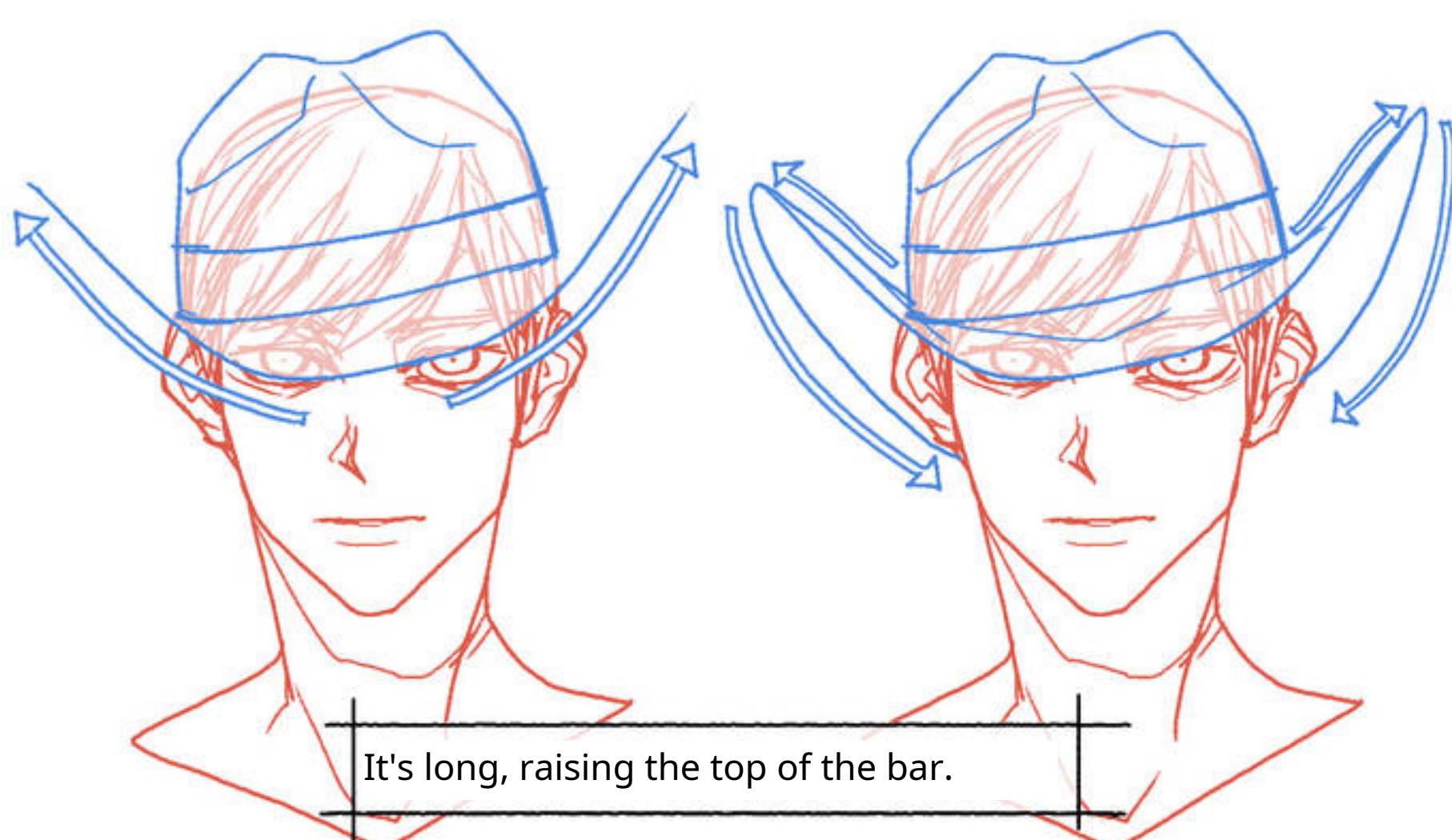




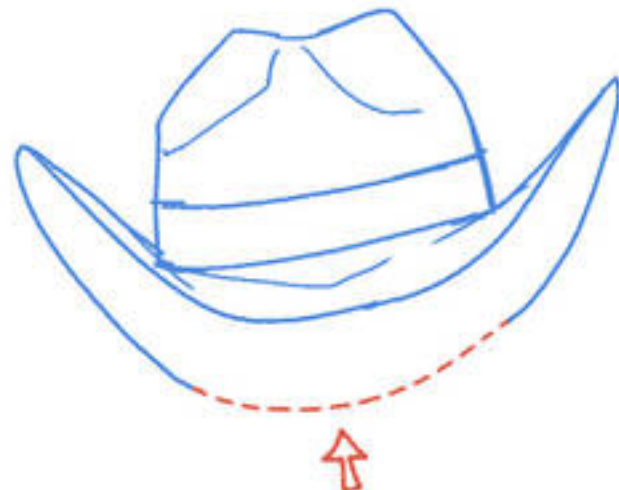
It applies to the character's face



I'm drawing the flow of a champion over his face.

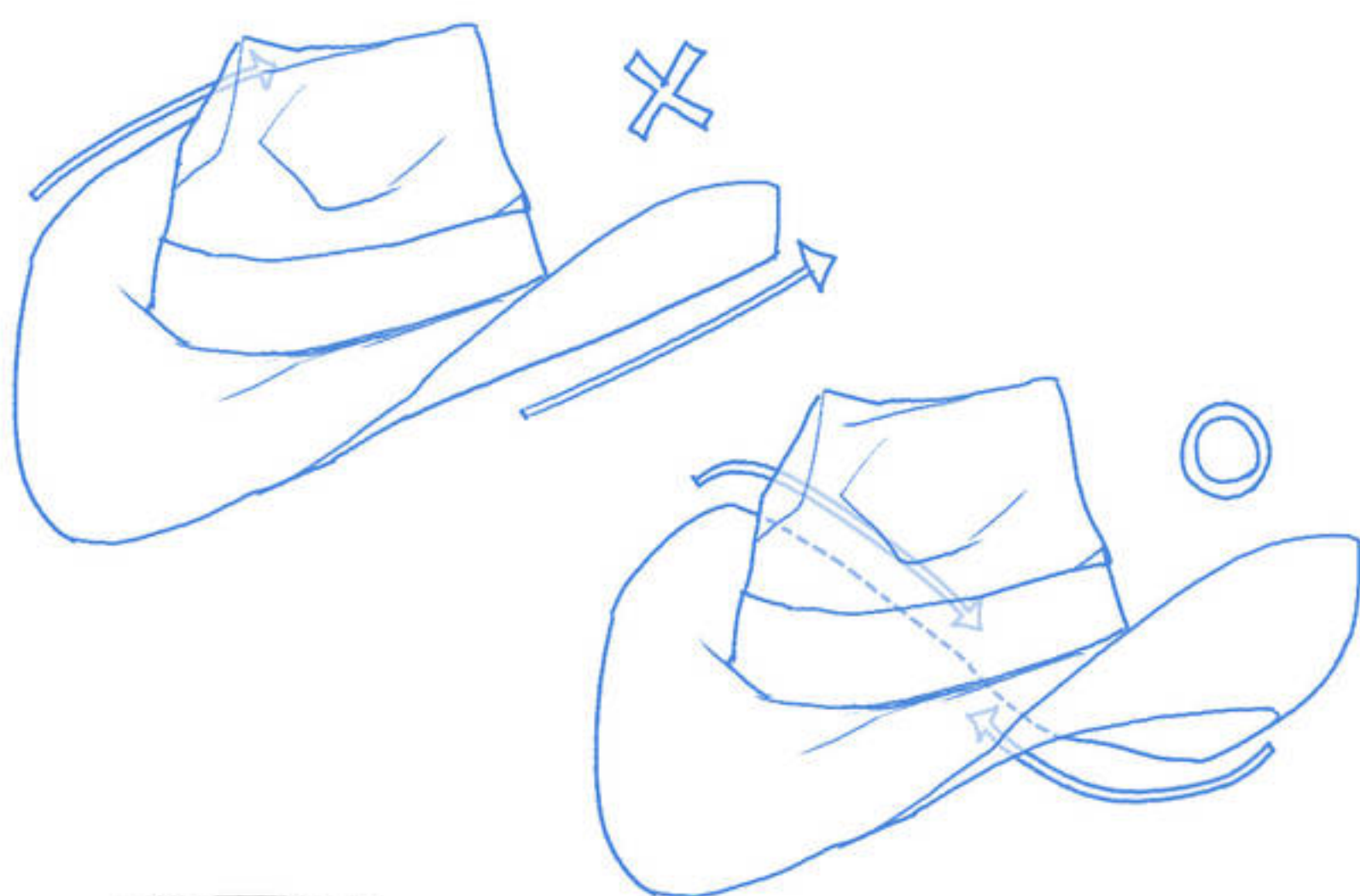


It's long, raising the top of the bar.



If you need a string, add it up, clean up the gift and finish it.

I'd like to know the taco author."



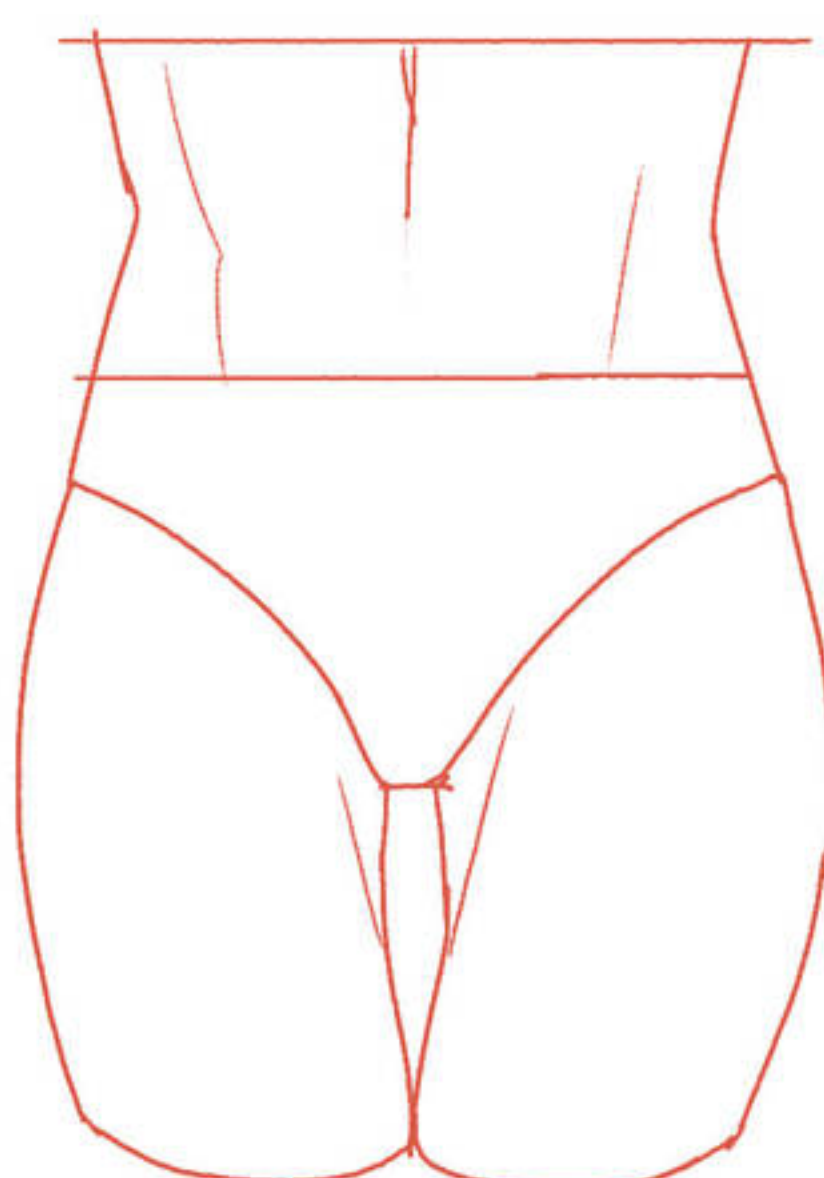
When you're in a bunch of brimming hats, if you draw the champion's flow at a angle, it's three-dimensional and easy to draw.



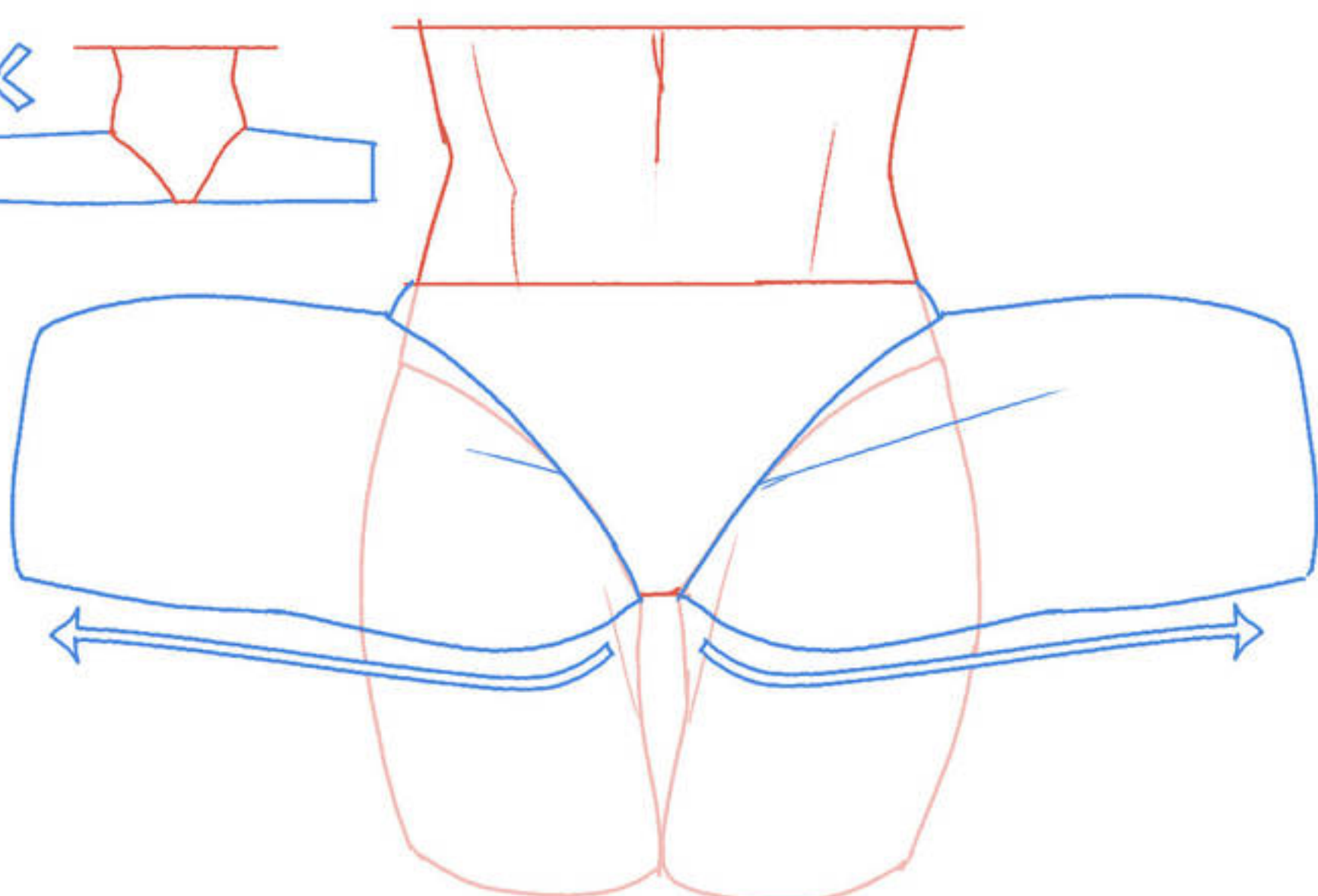
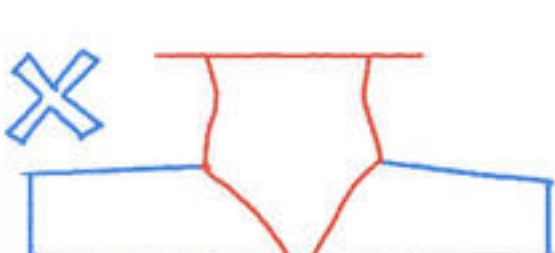
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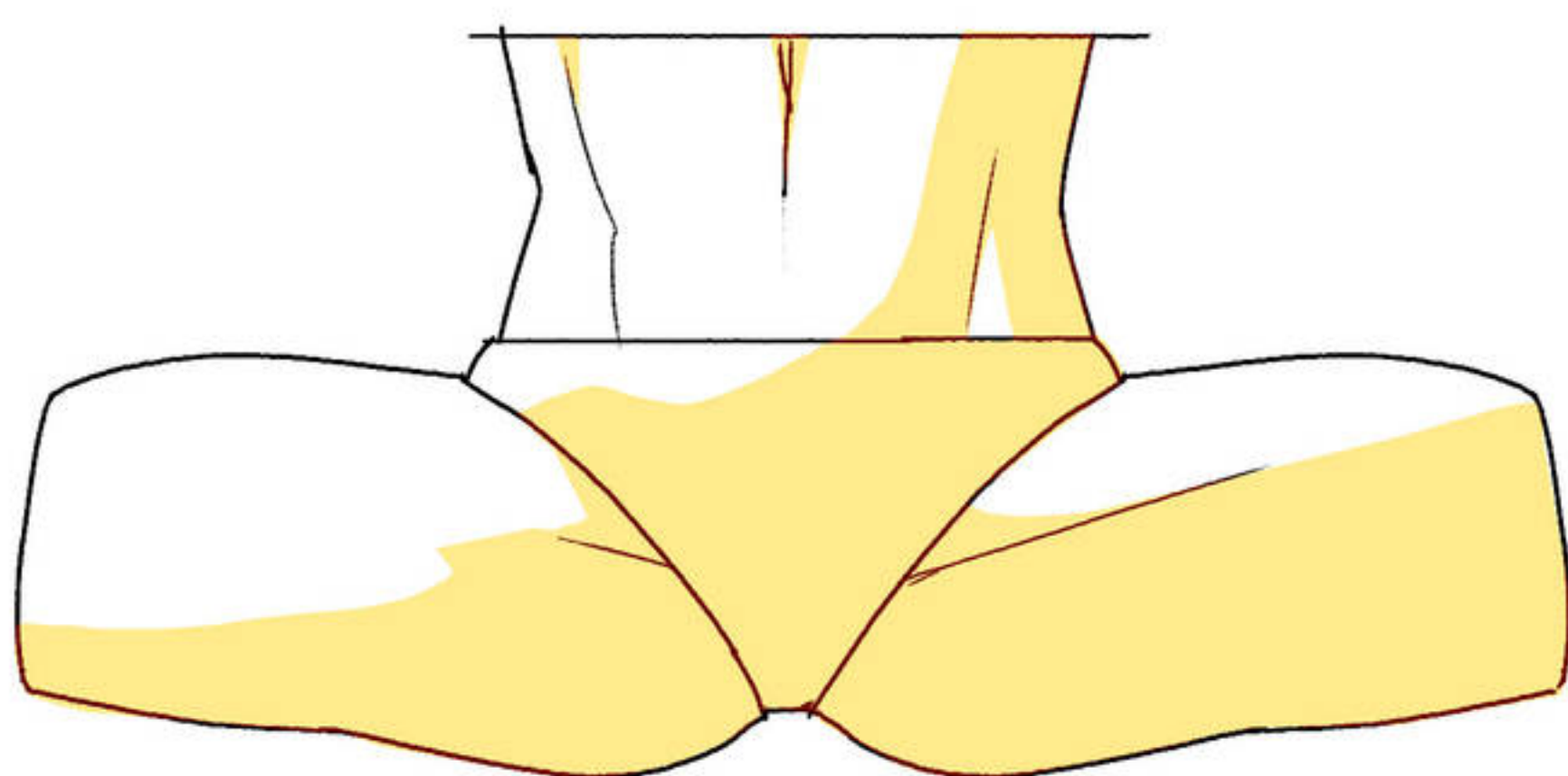
[Q: It's hard to express when there's no tear in the leg.]



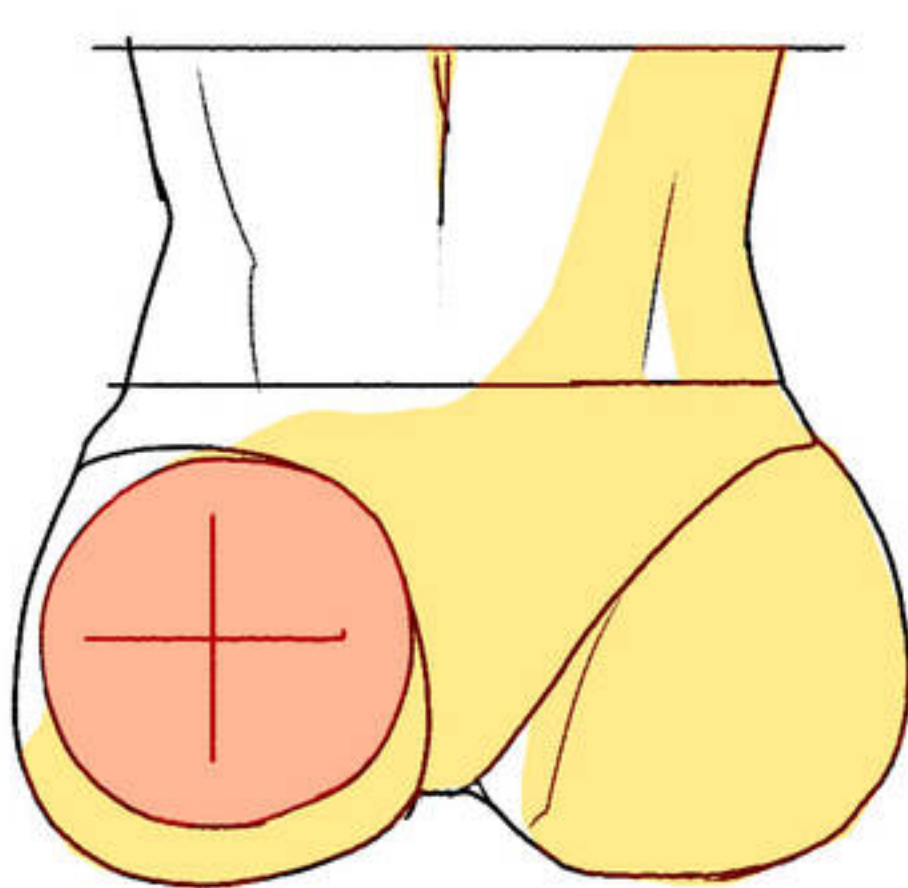
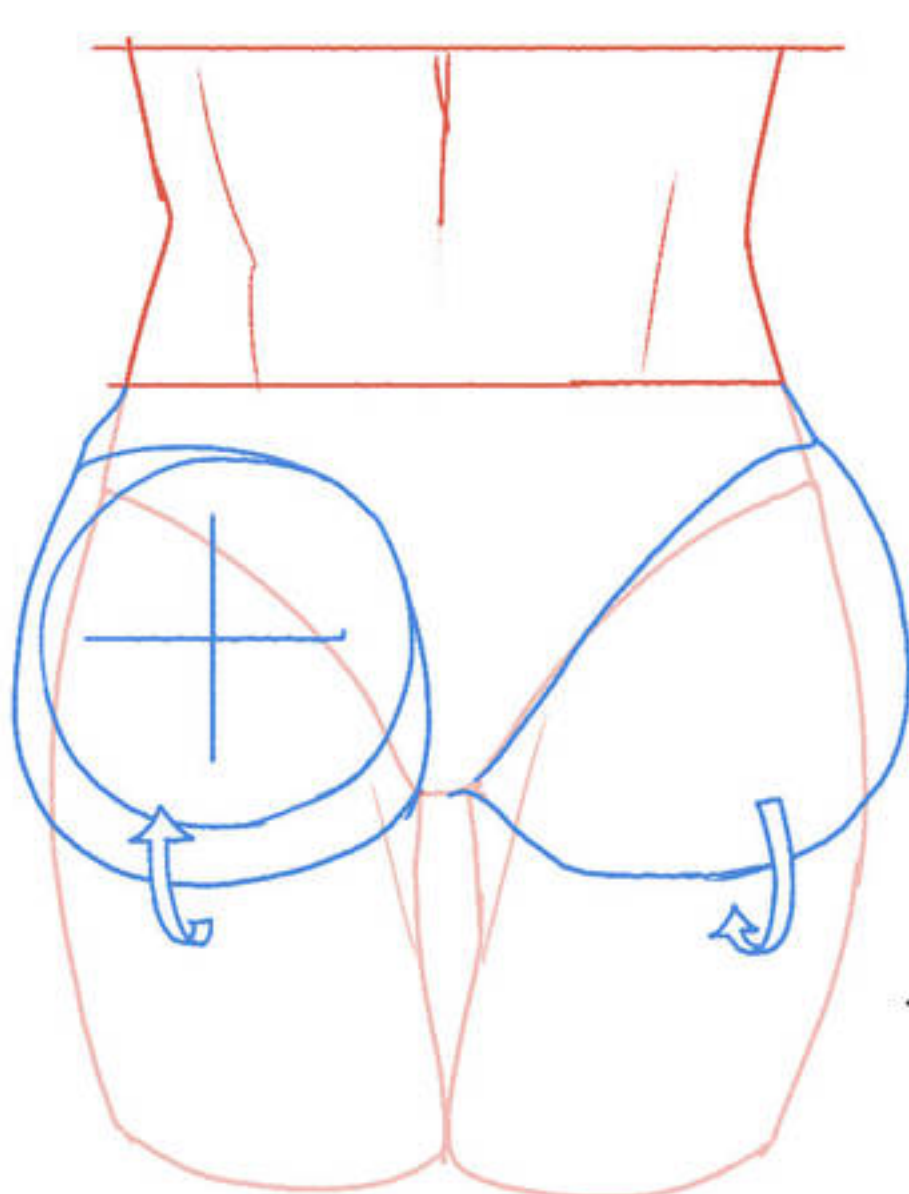
I see your pelvis in front of you.



It rips off both sides of the bridge, and it's a natural representation of the curve of the ass.

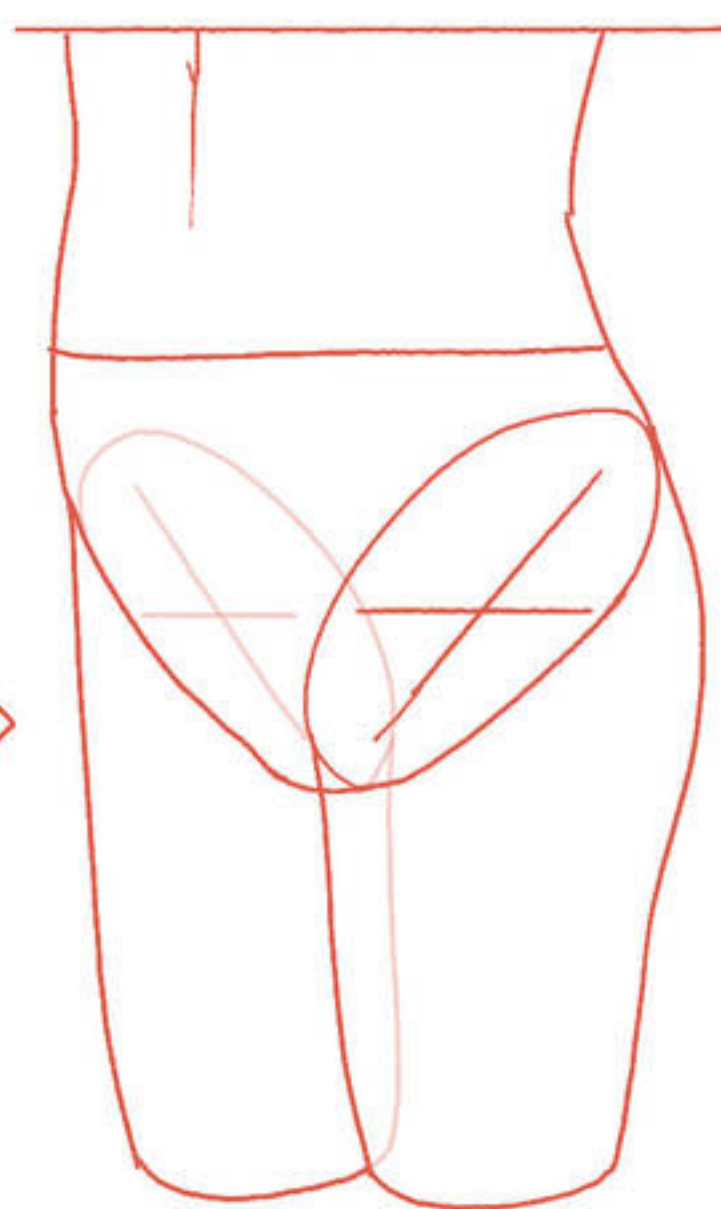
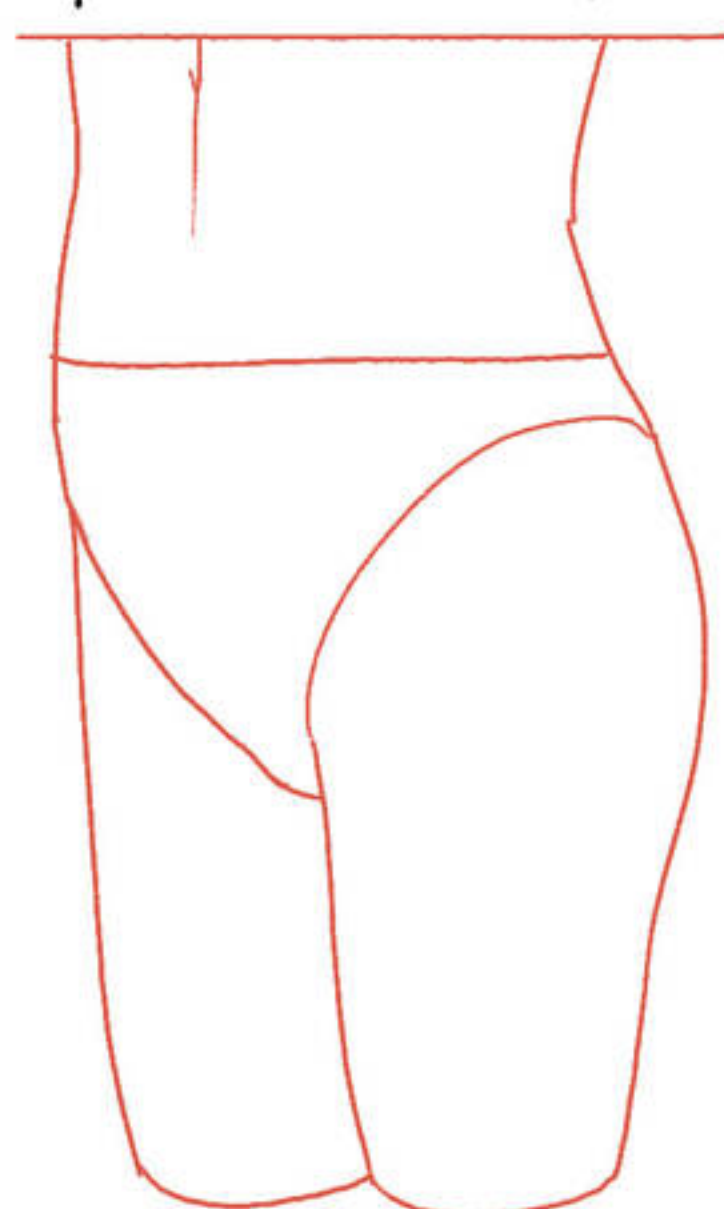


I'm going to close with the line.



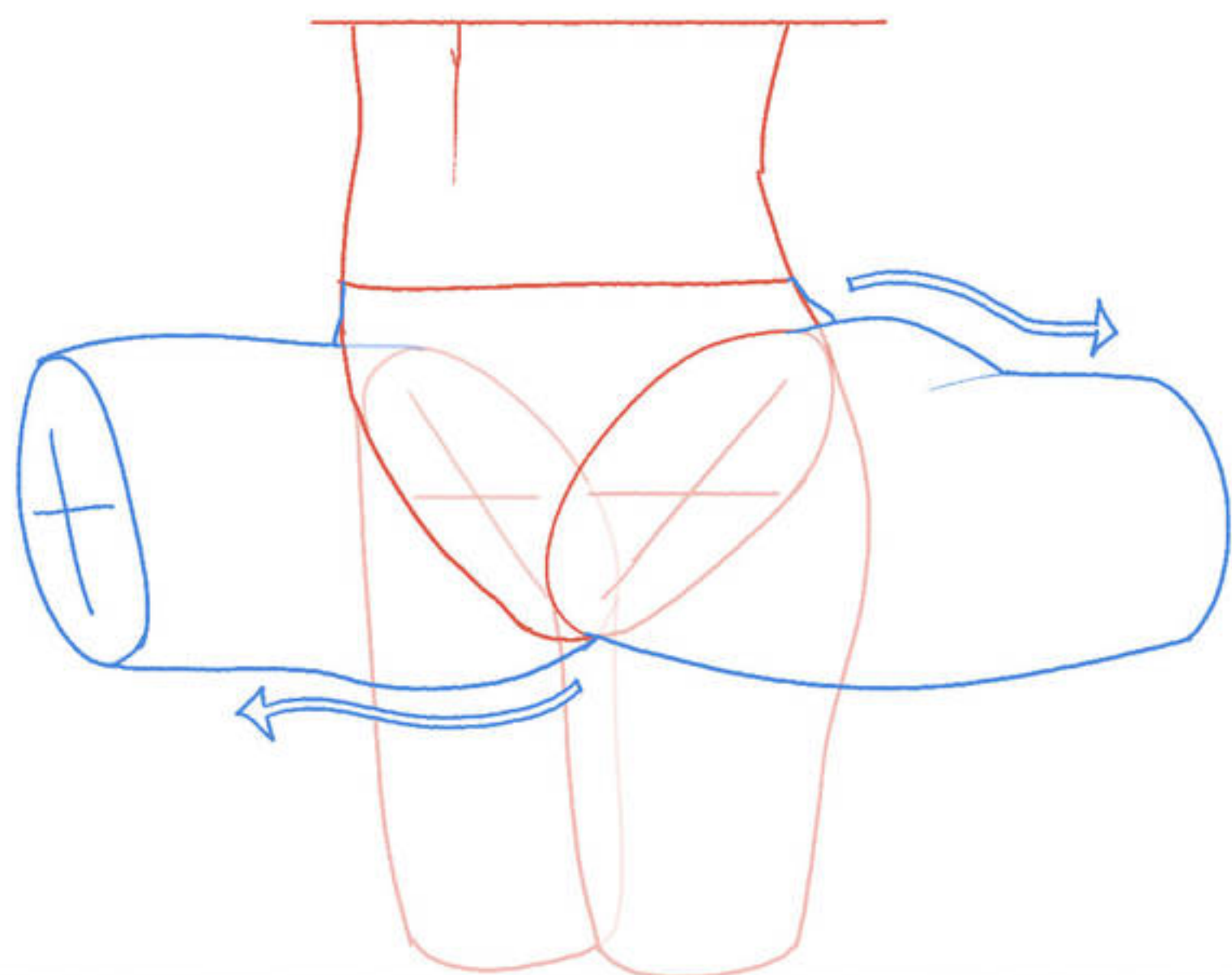
If you were to tear it back in front of your legs in the dot, you would also end up with a curve of your ass based on a good-looking pelvis.

You see the pelvis on the half-axis.

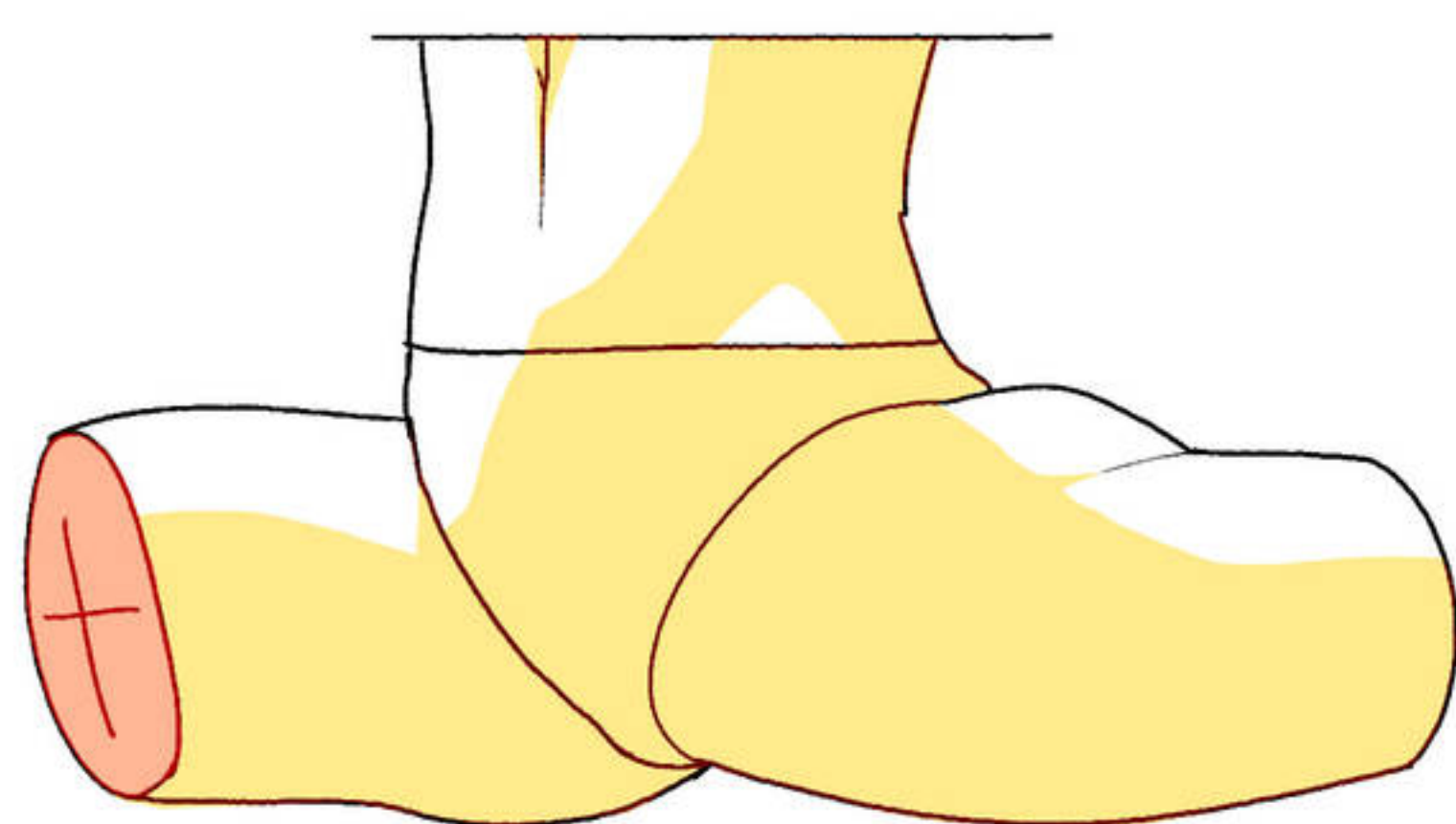


In the case of the half-axis, you have to consider the volume of the leg that's covered in the pelvic part of the bridge and the position of the two frames.

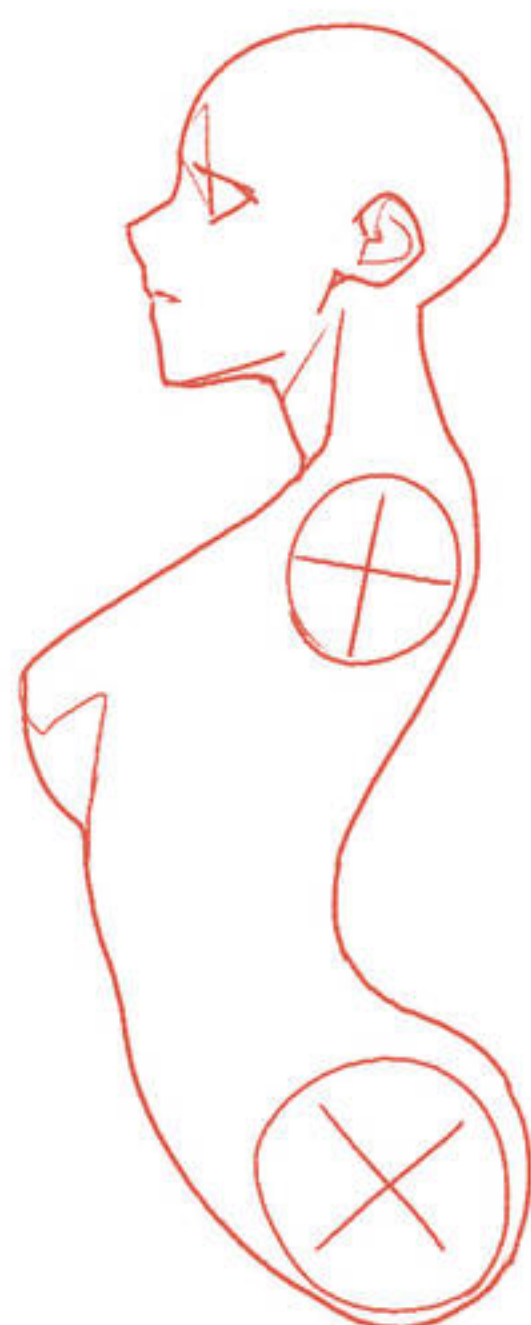




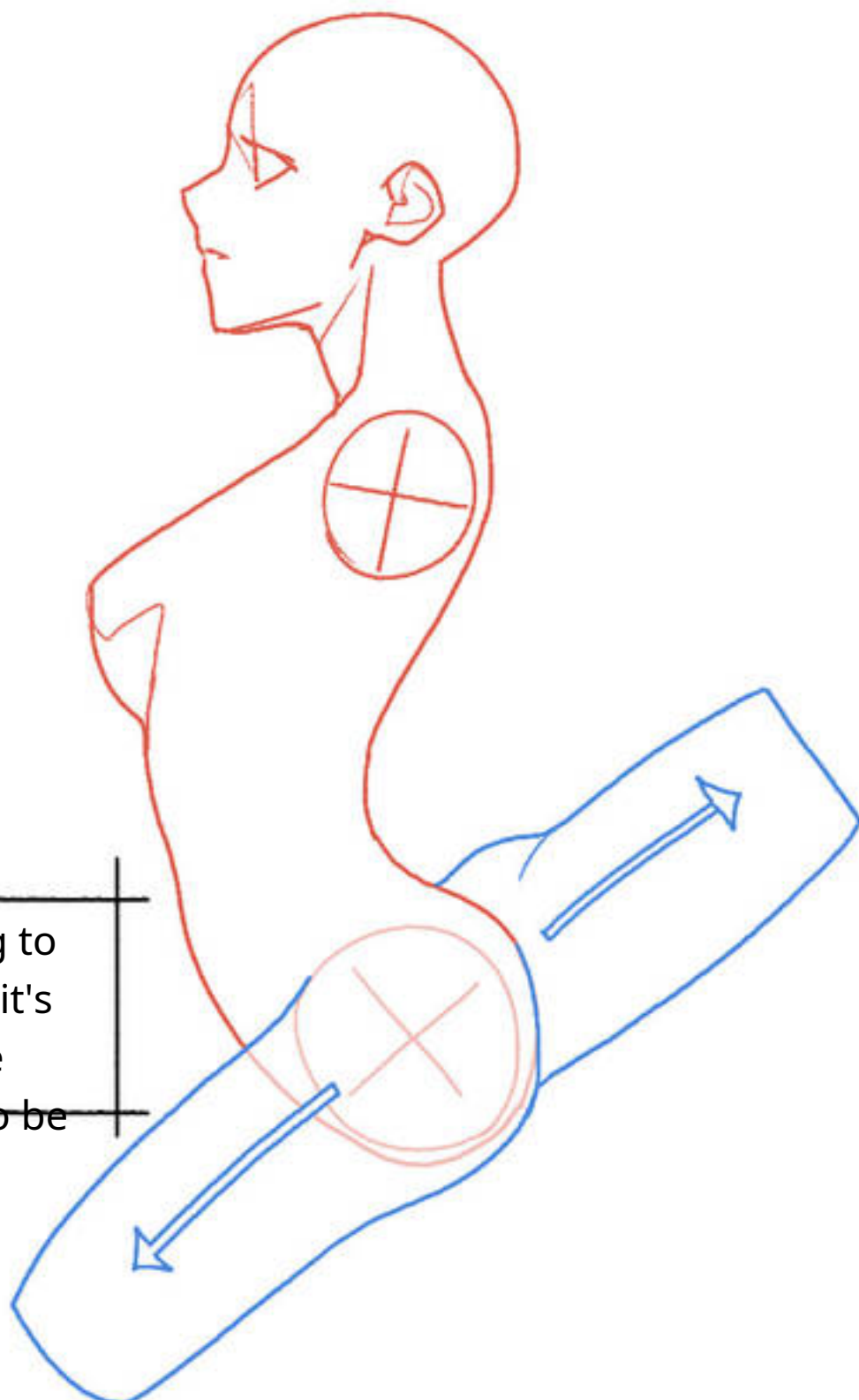
I always care about the oval legs, the front, the back, and the curves of the ass.



The bridge also ends up with a semi-decree volume

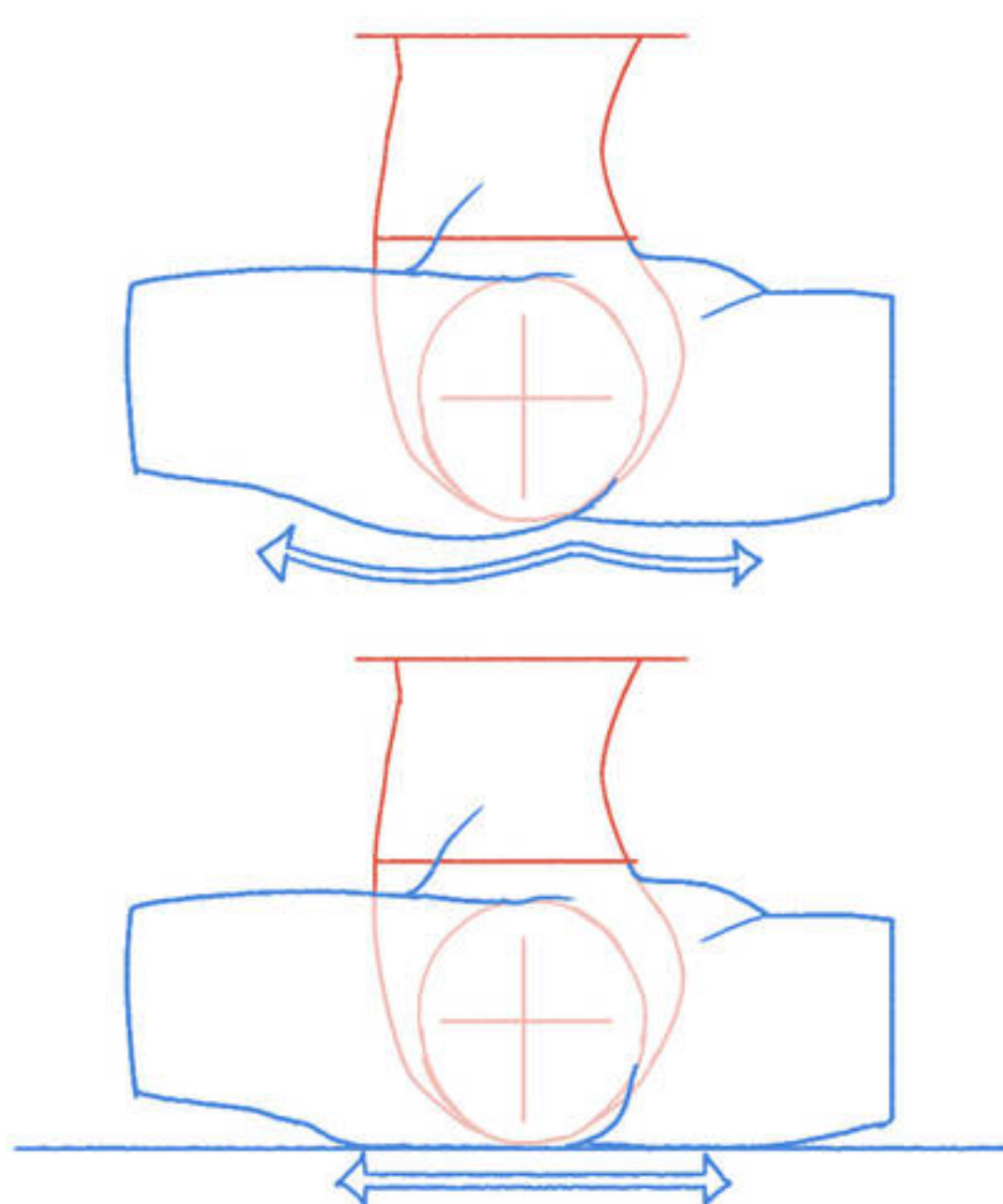
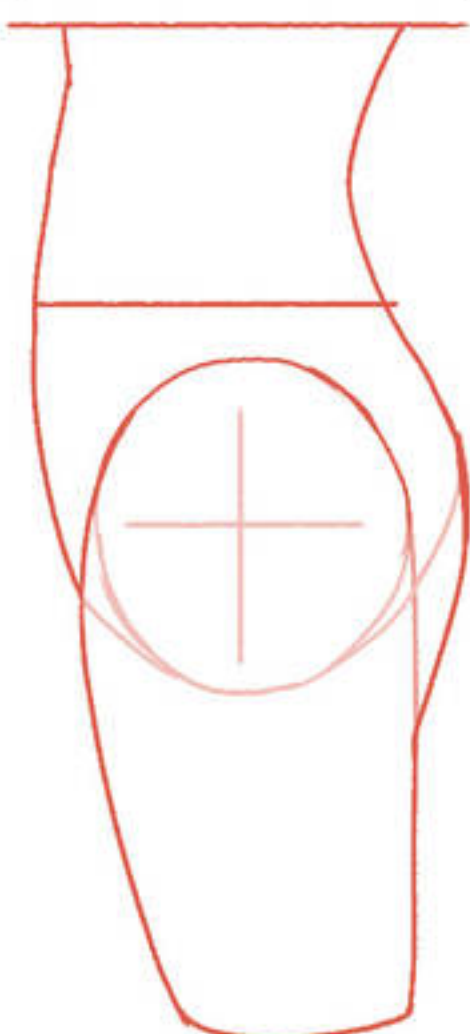


If you apply it to a character, it's going to bend the flow of the upper body, and it's going to be natural, so it's going to be horizontal to both legs, so it's going to be i.



I'd like to know the taco author."

You see the pelvis on the side.



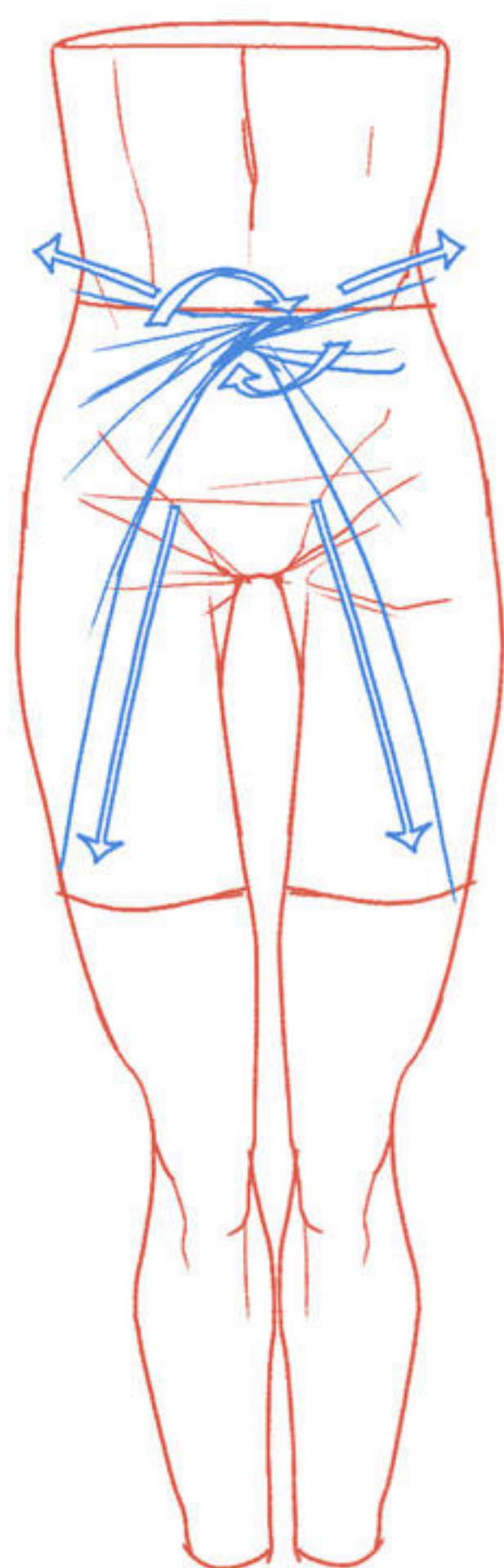
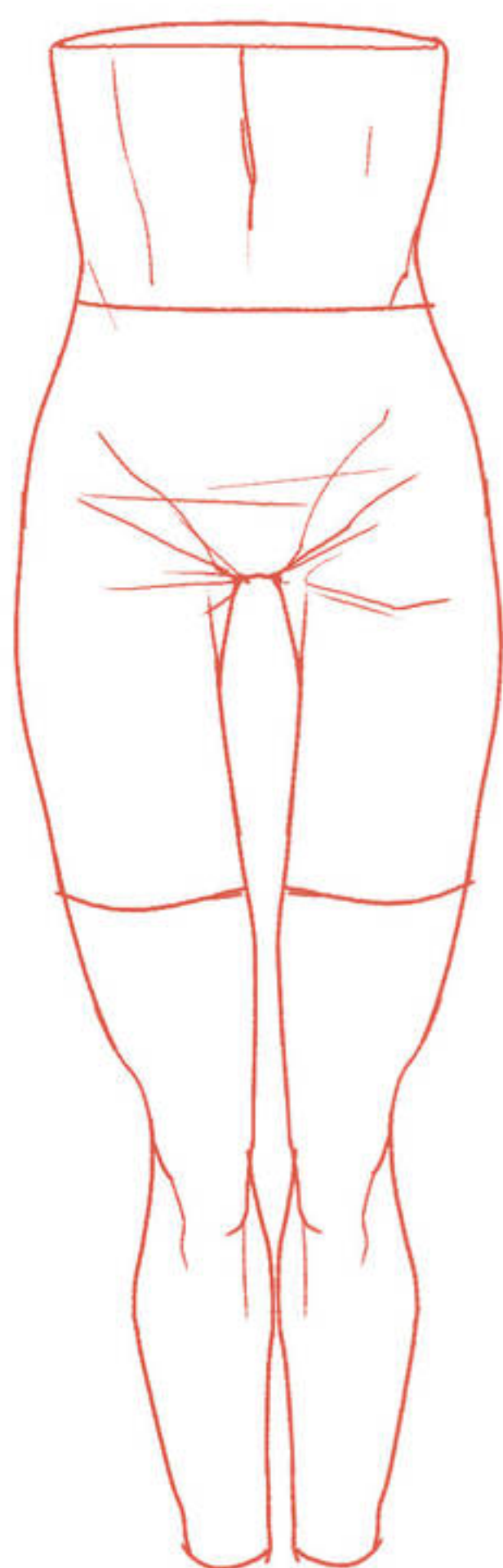
It's less likely to make ass flow, but if you're opening a bridge and you're on the ground, then you're going to have to have your butt on the ground at the angle of the ground.



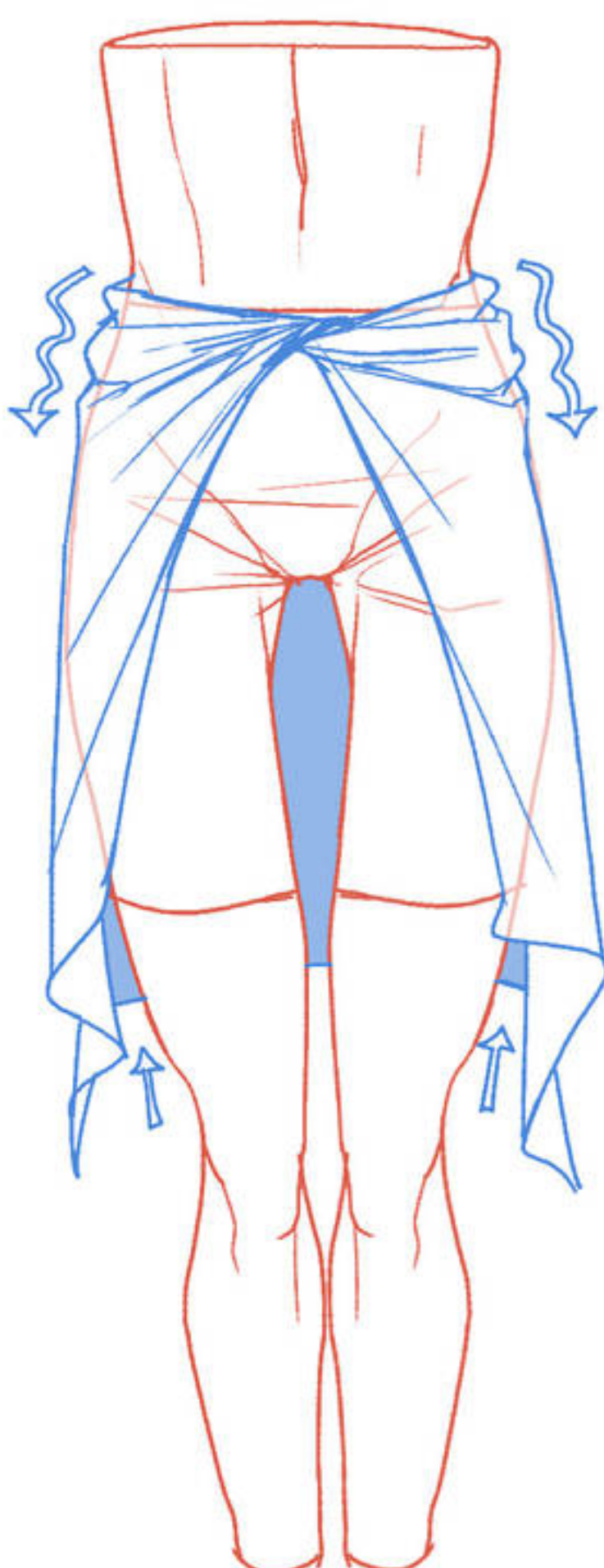
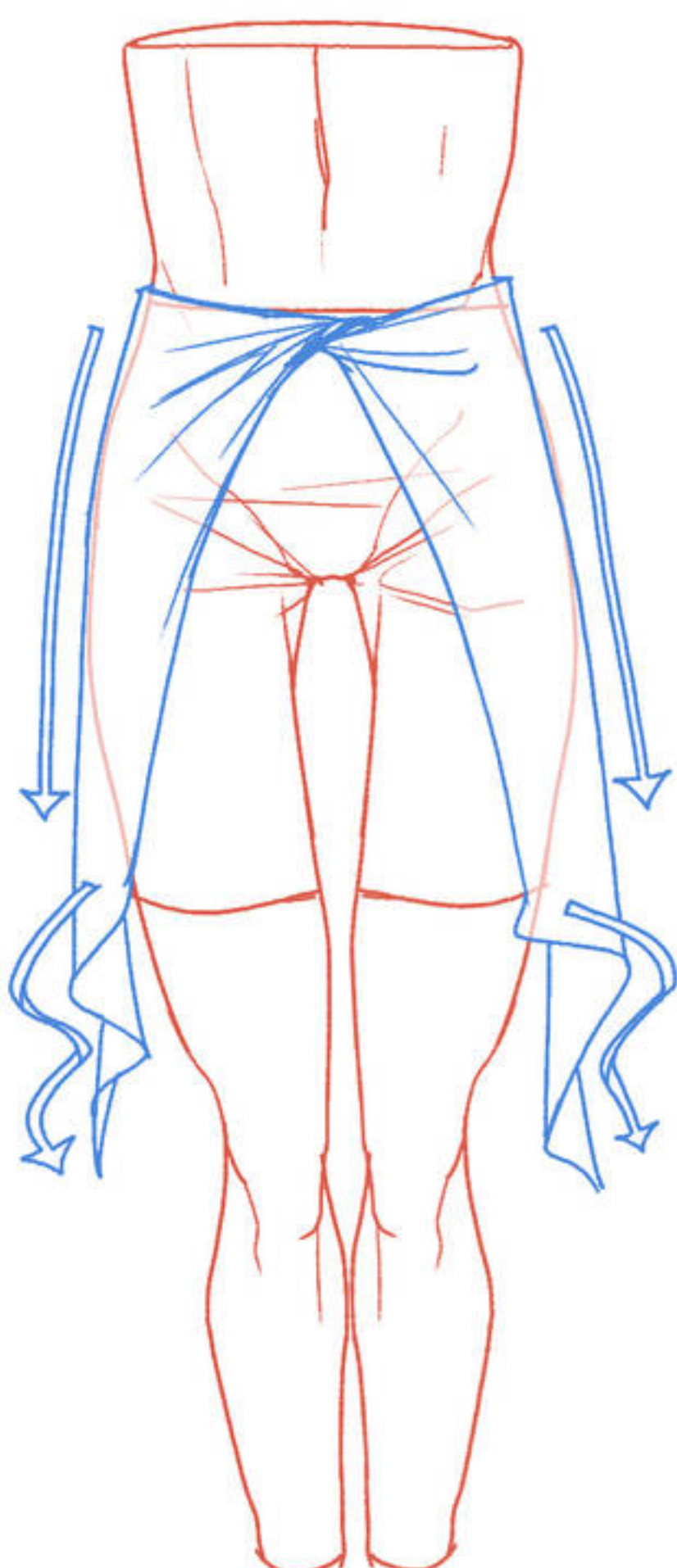
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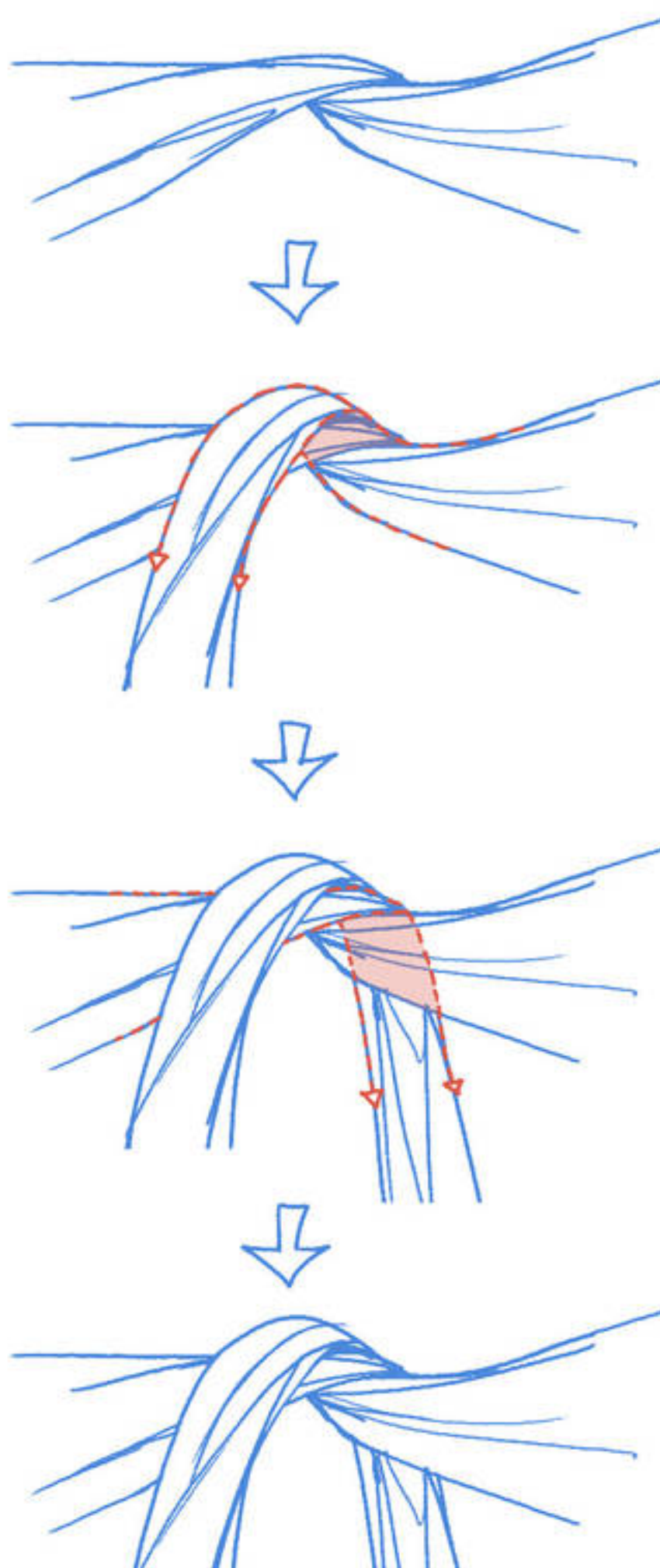
[Q: Draw an expression board in your mouth.]



I'm going to put the knot in the middle of the knot that I'm going to tie to the hip hip, and I'm going to put it down like a gift.

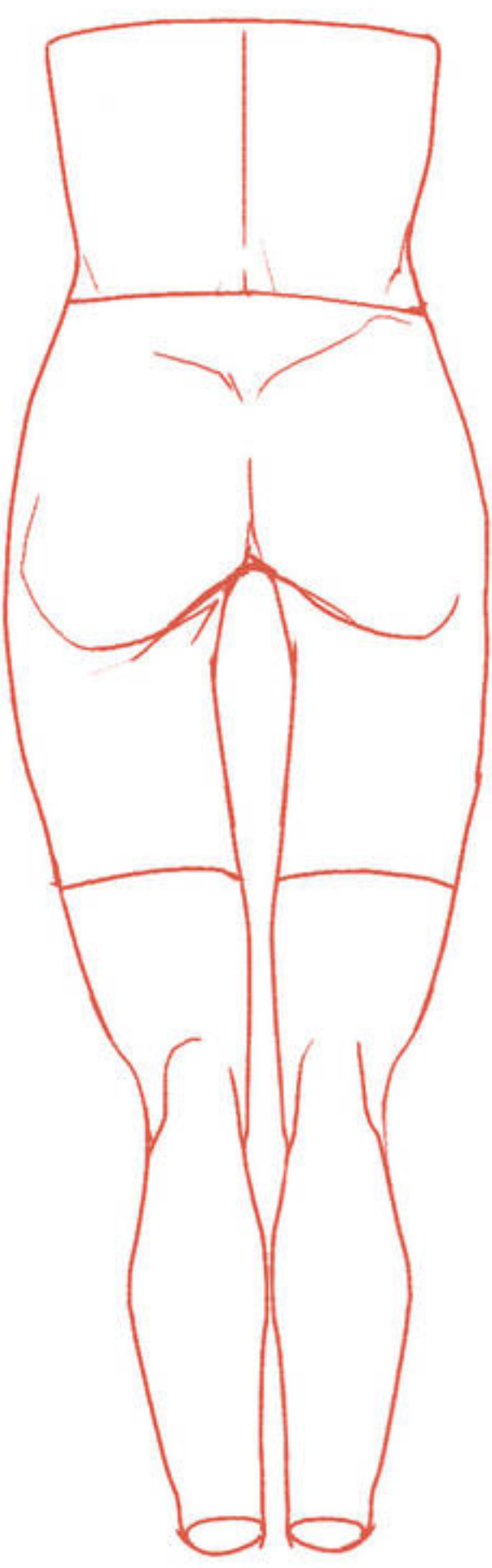


It creates a vertical wave that forms the folds of clothes that come down, the folds that fold the hawks into the old position where they're bound, and the areas of the pool that you see in the back.

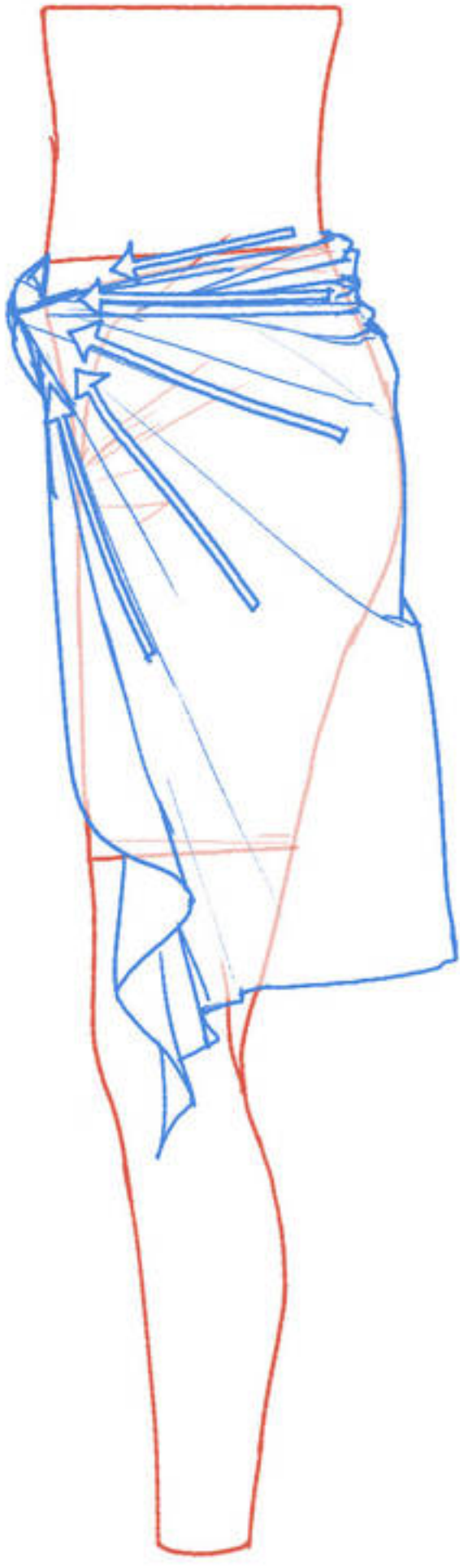
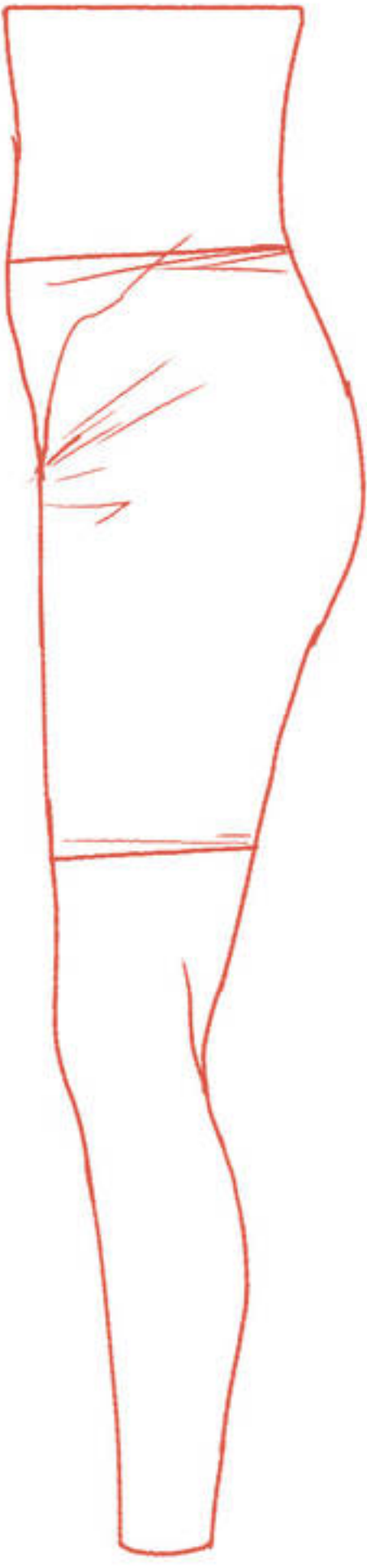


I'm going to end up with the type of thing that comes up on the knot, and then I'm going to end up with the shape that falls down, because I'm going to have a little bit of a piece of my coat, and I'm going to make a little bit of it.





If you look at it from the back, you're going to get completely covered in the ass.



If you're looking at it from the side, you're going to use the beat of your clothes to turn on the wrinkles of your coat, and then you're going to finish with the arm of your coat on the end of

I'm just trying to get to know the taco writer.



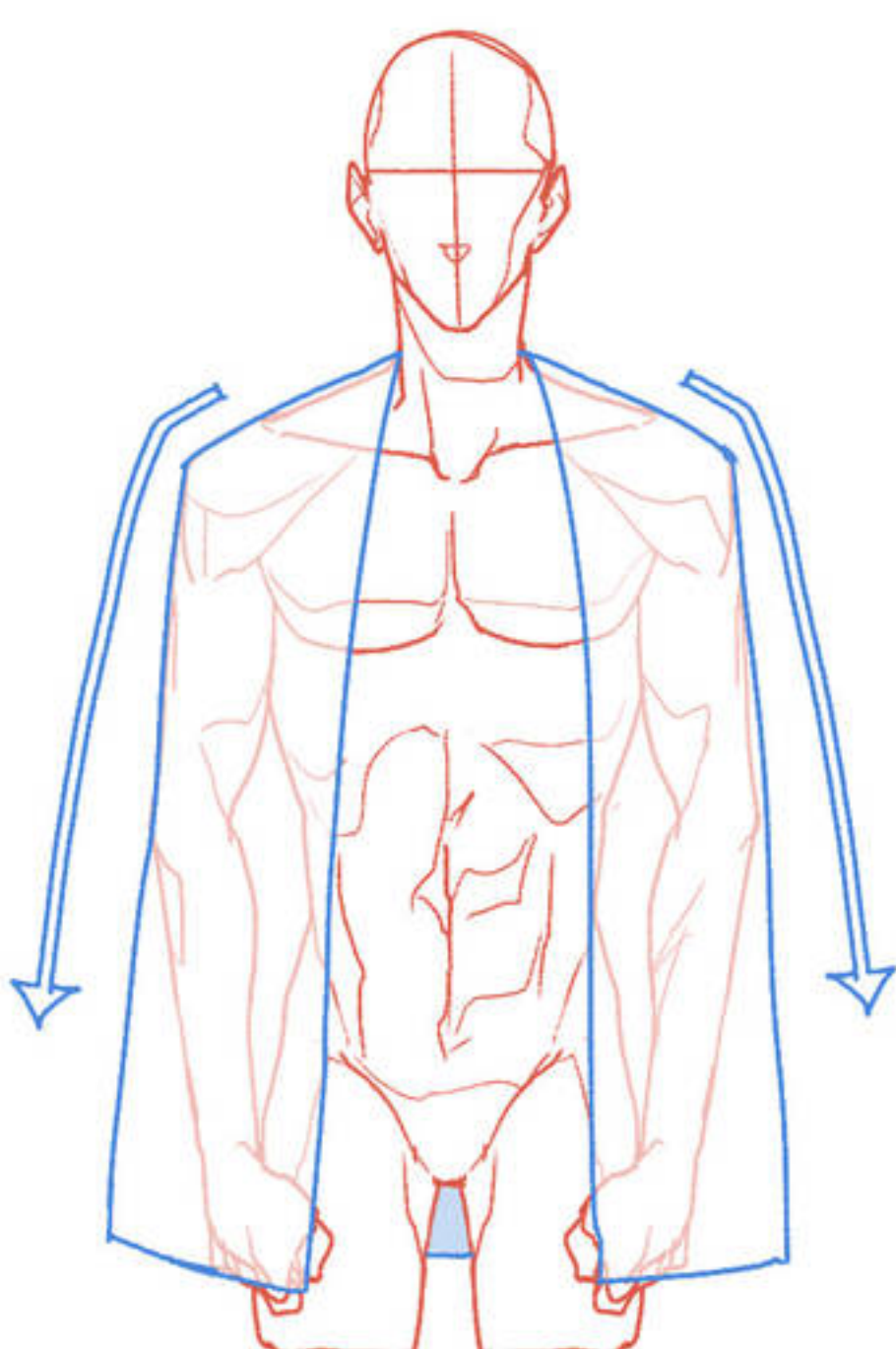
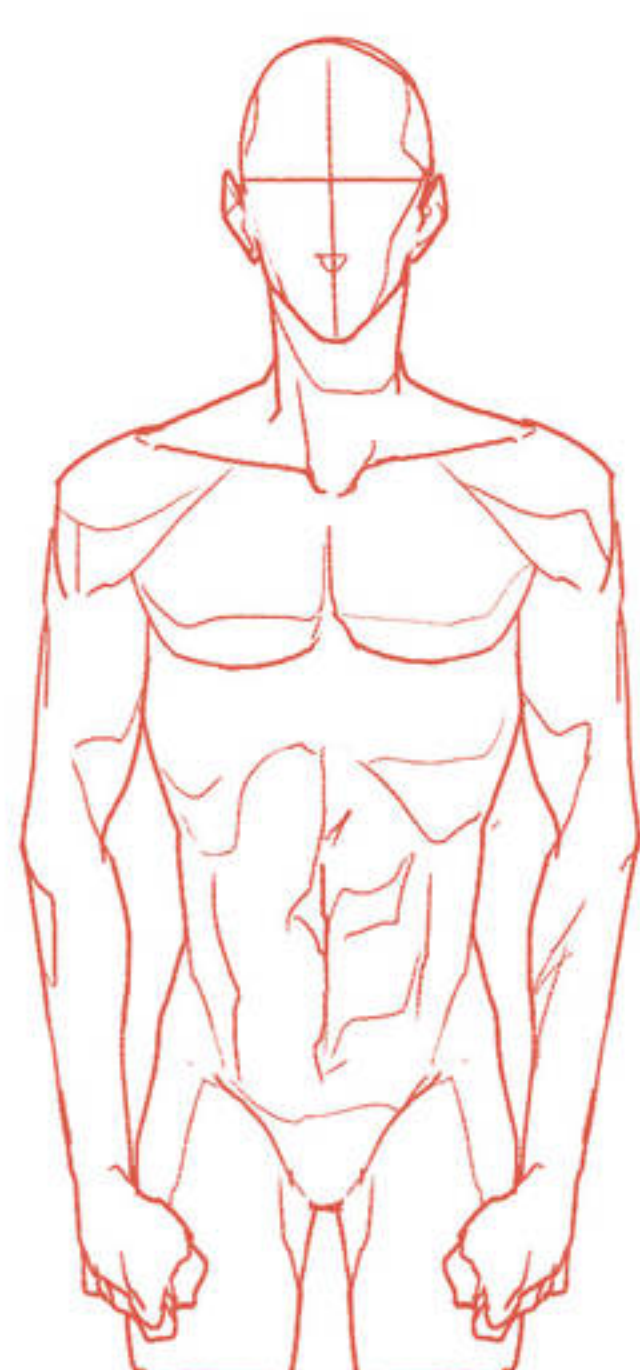
You can use a stylist with a different feeling by tying the middle side of the waist next to the female.



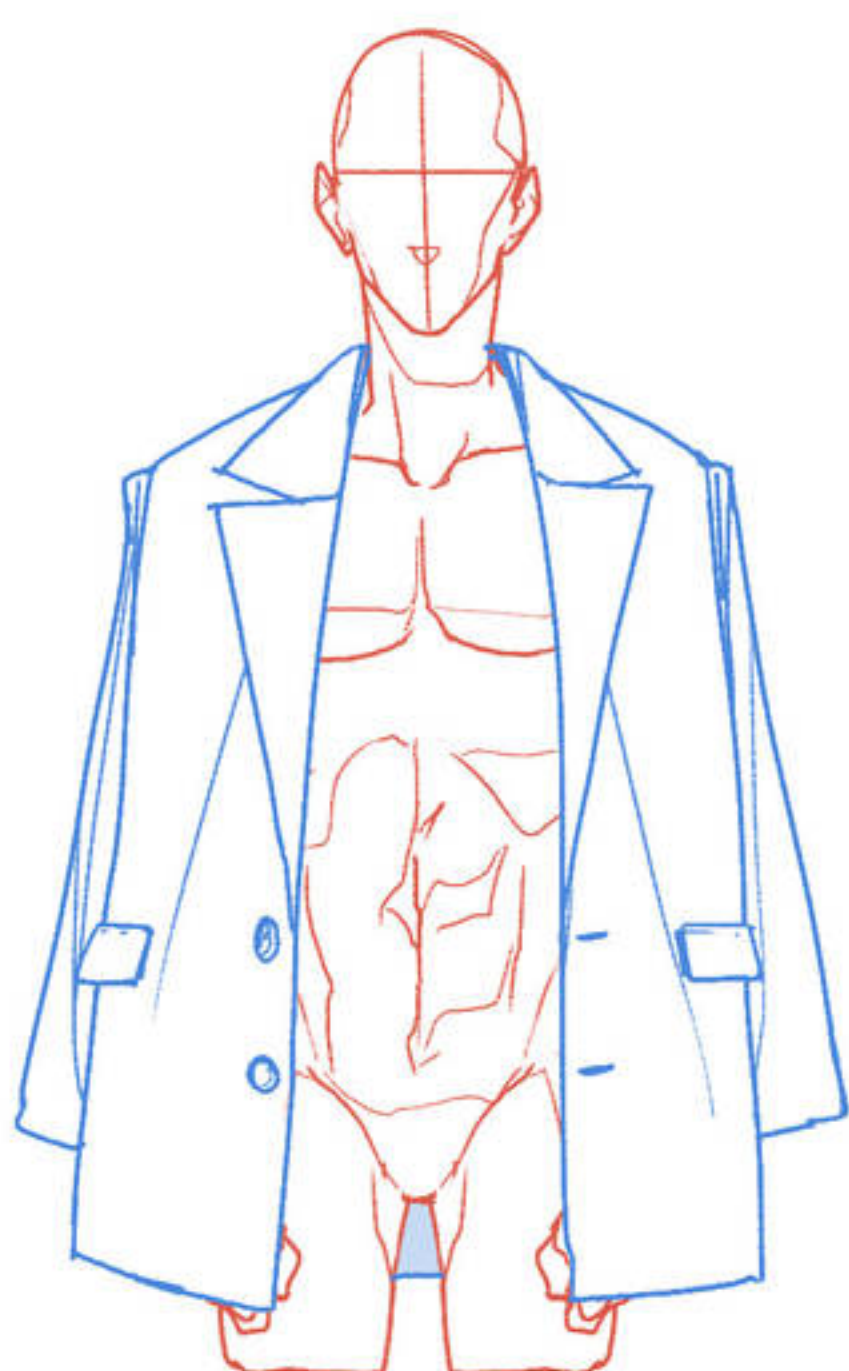
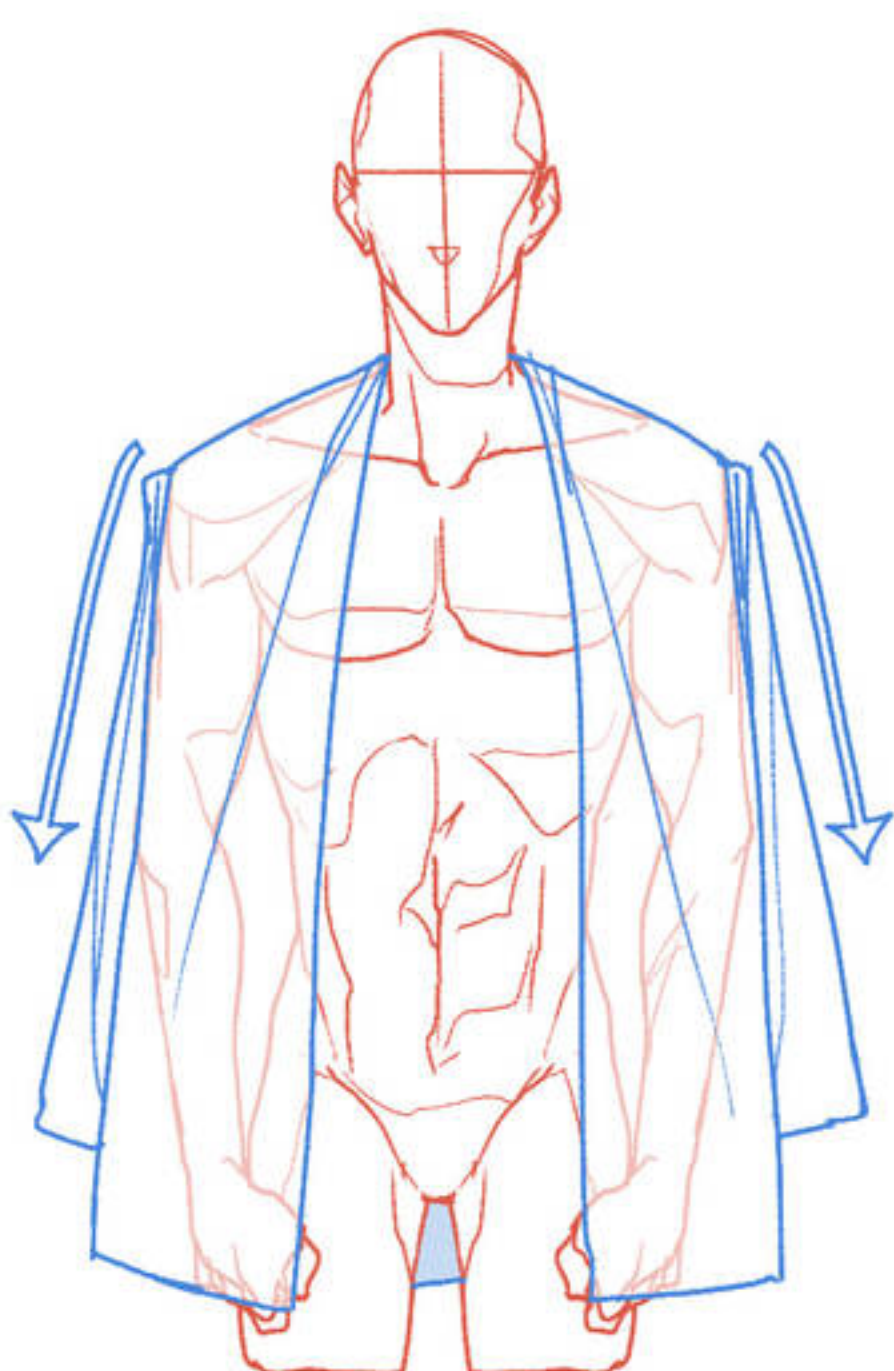
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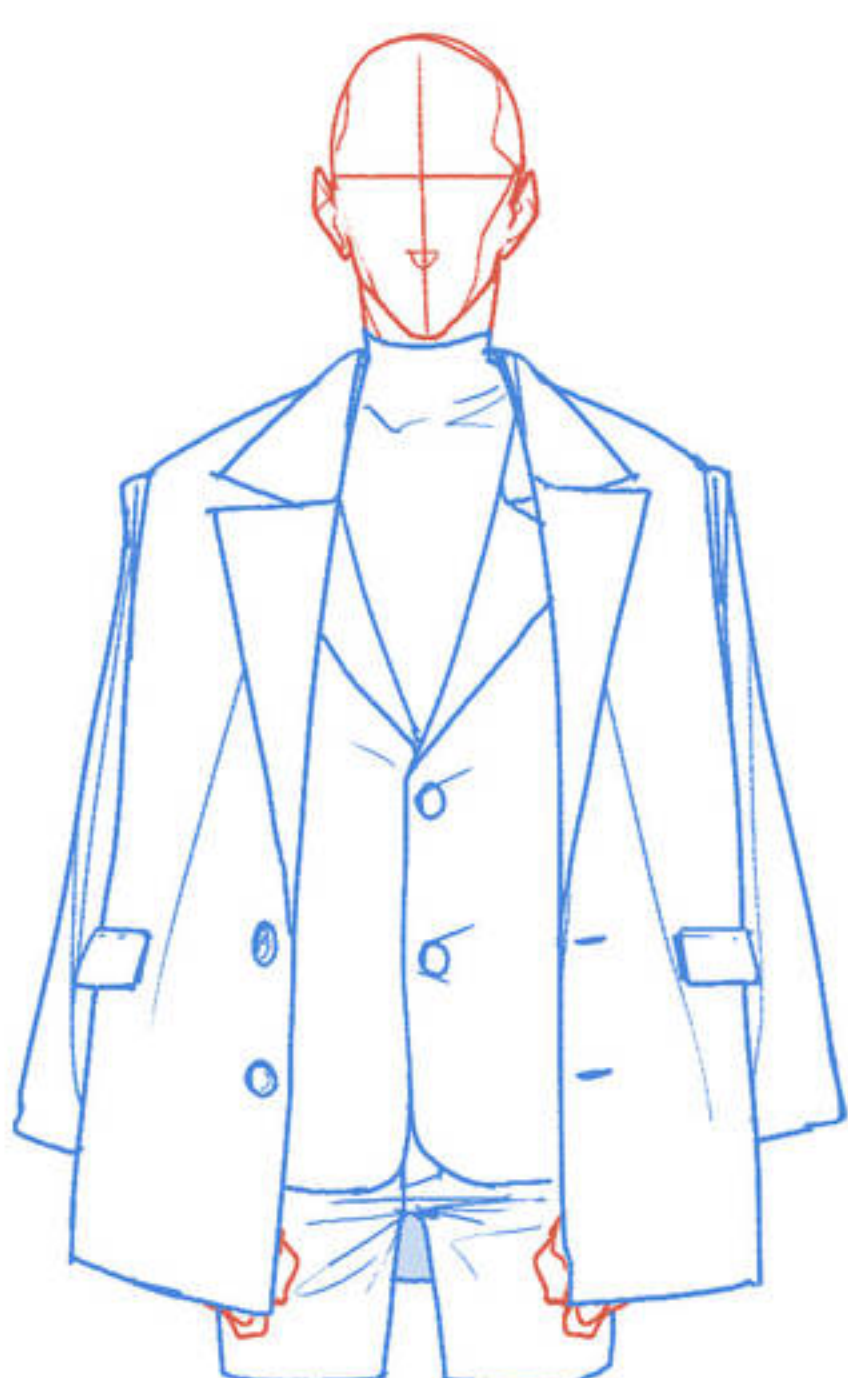
I don't know. I don't know. I don't know.



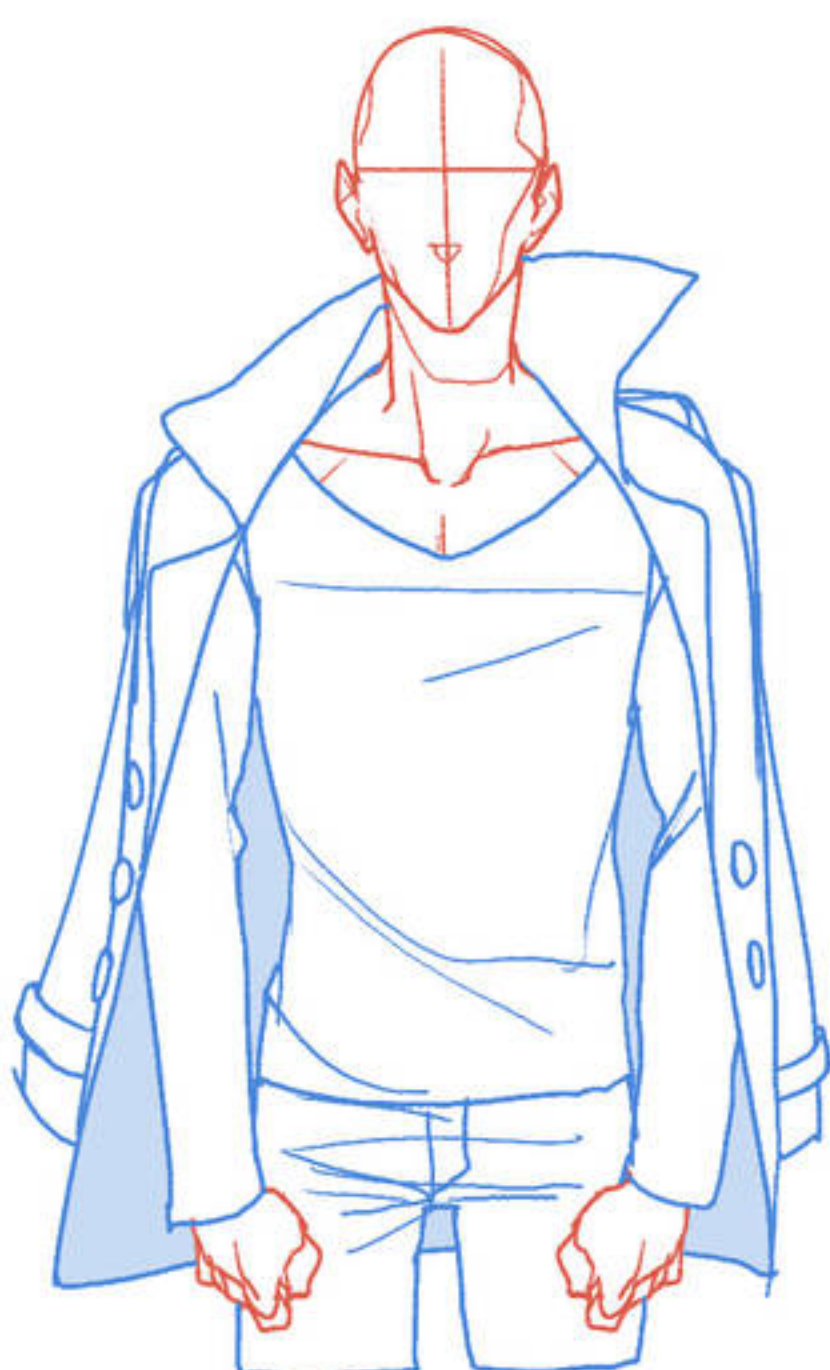
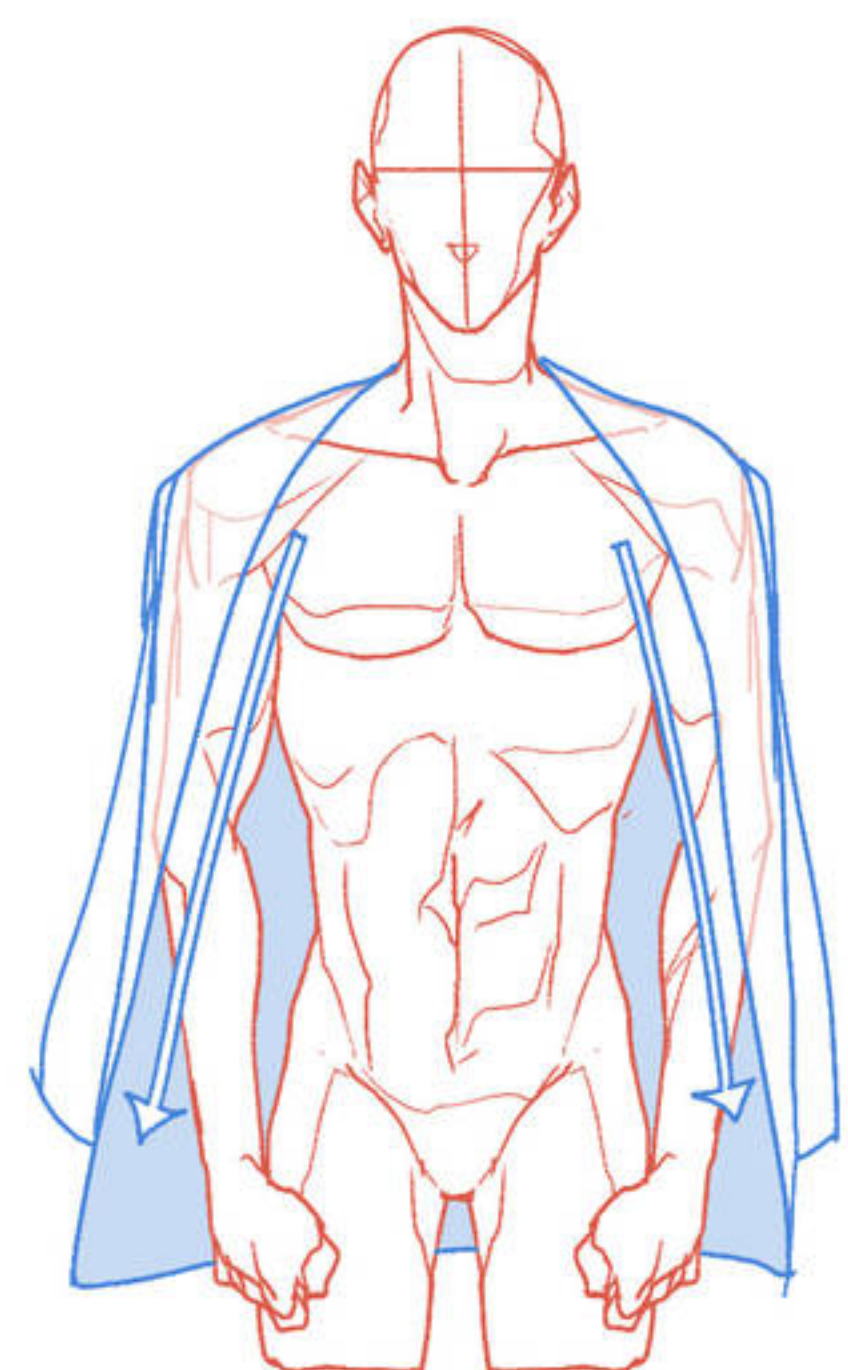
First, we cover it with the ectopic character, the shoulder, and then we drop the lines down.



Add to the arm part of the coat, and it's a reference to the details of the garment.

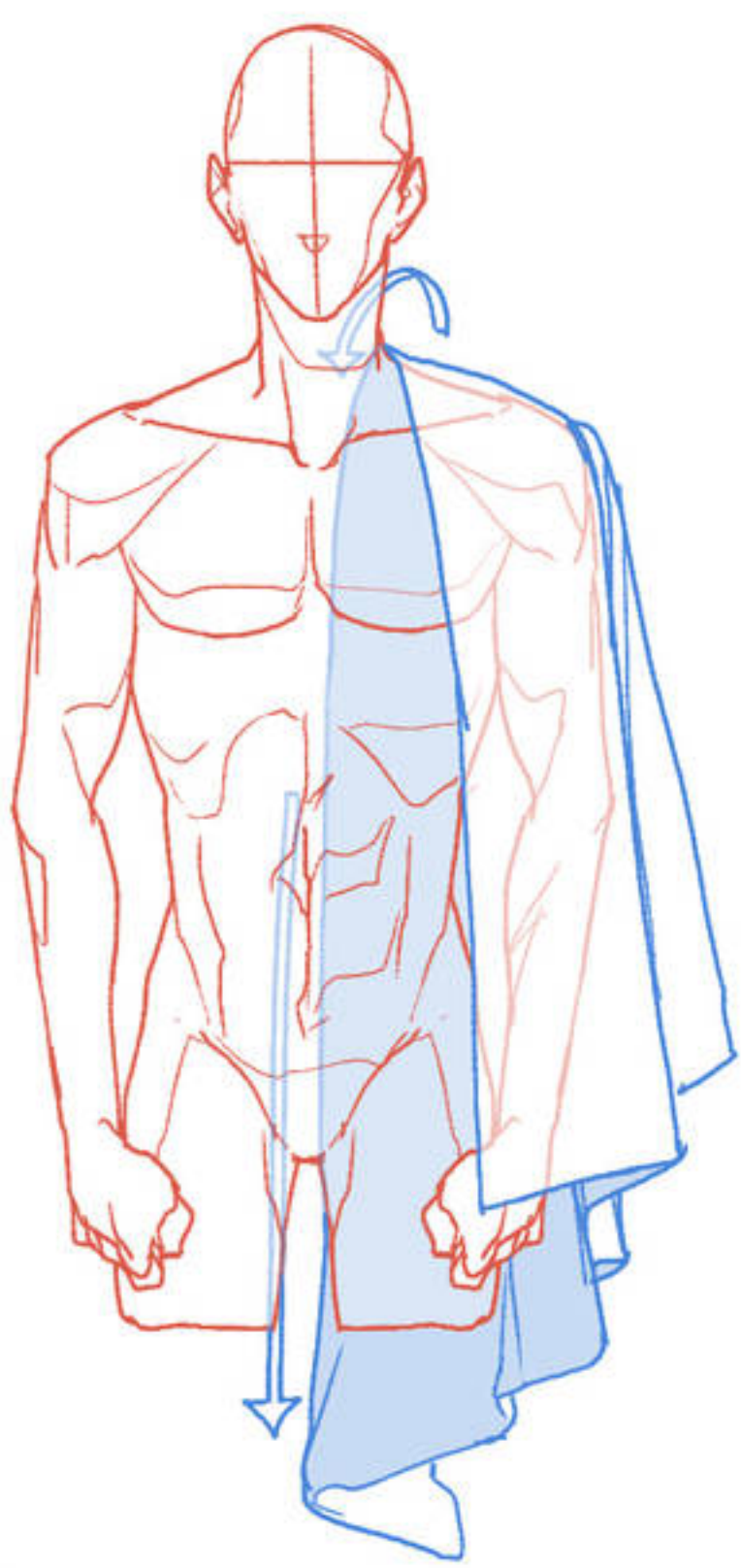


I'm going to design and wrap up the clothes that the character is wearing besides my broken coat.

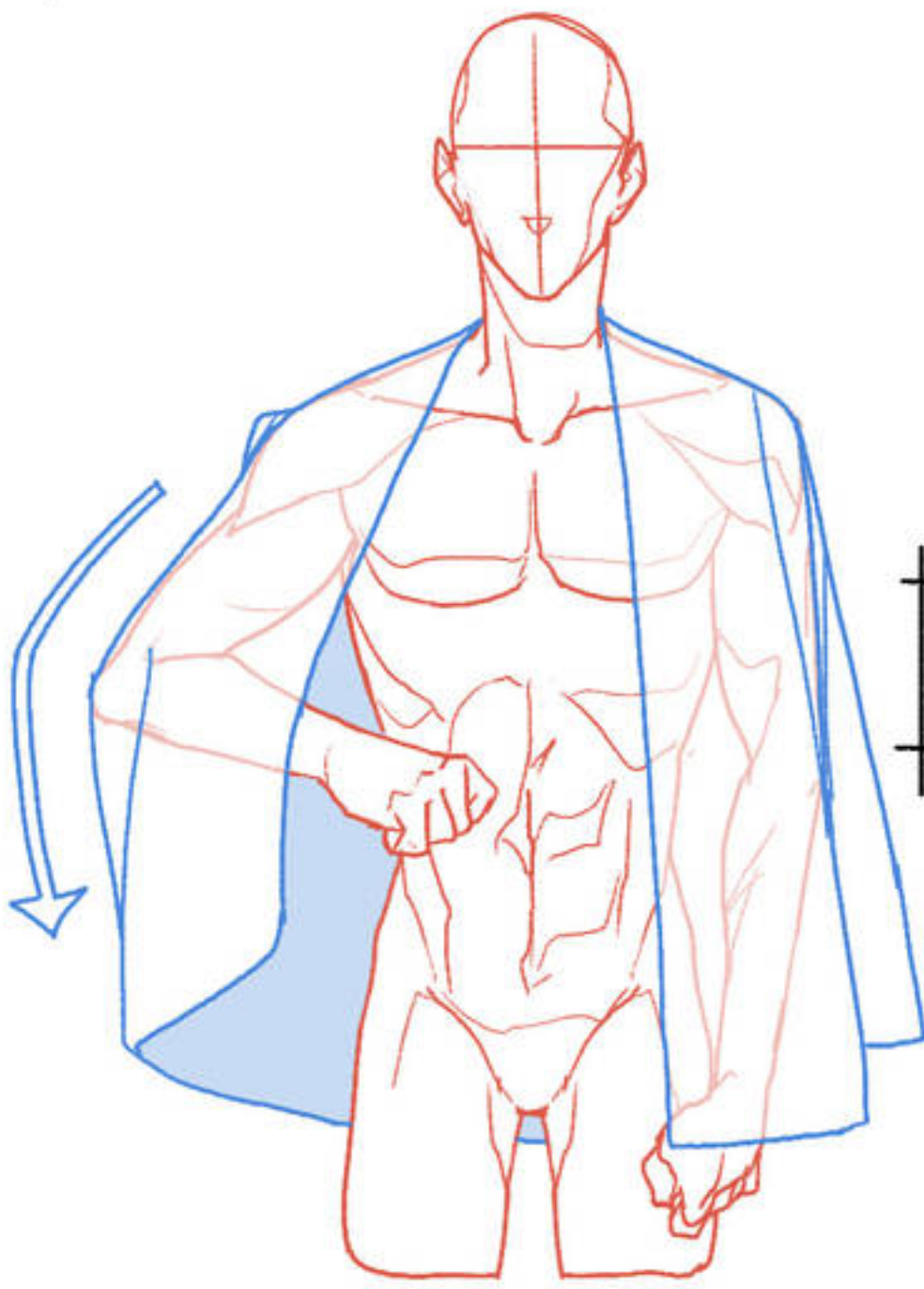


It's a structure in which you can see your arms, and you can kind of hang them on your shoulders, or you can see the movement of your arms, or the effect of the wind.





If you're only hanging on one shoulder, you're going to have to pull back longer.

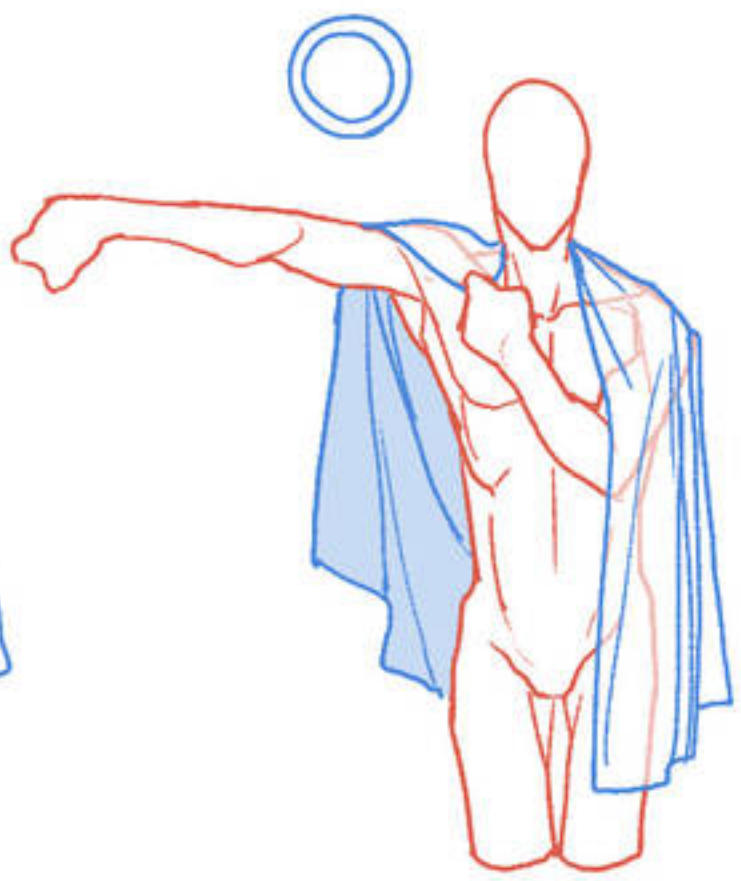
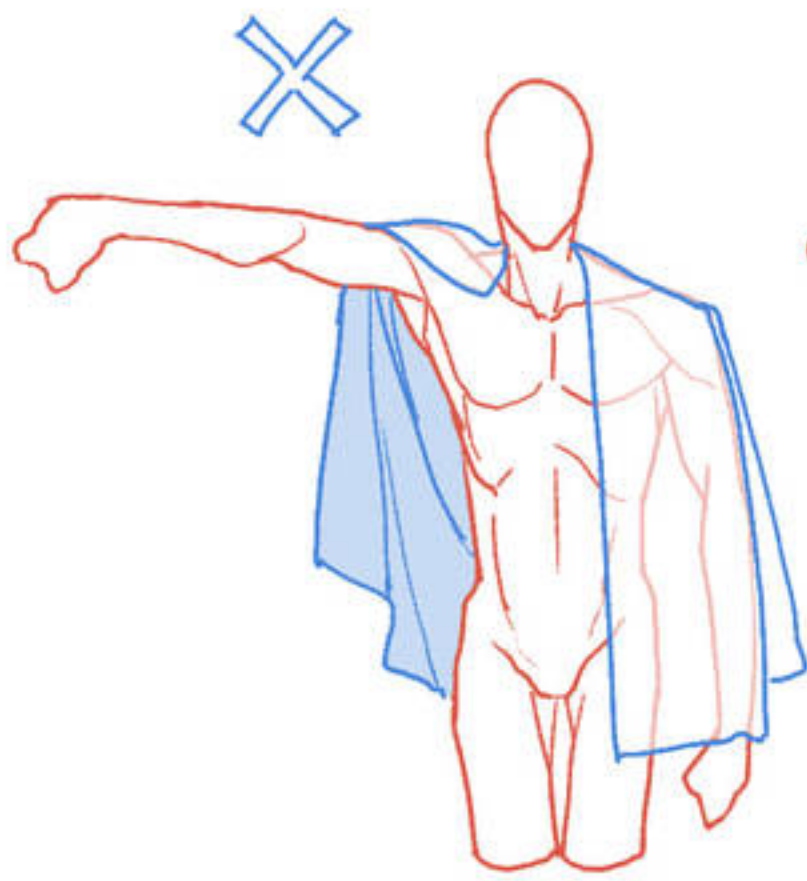


If you don't raise your arm, the gyrus of your coat will come down to the elbow.



I'm going to finish by making a wrinkle from the arm.

I'm shy if I know the taco writer.



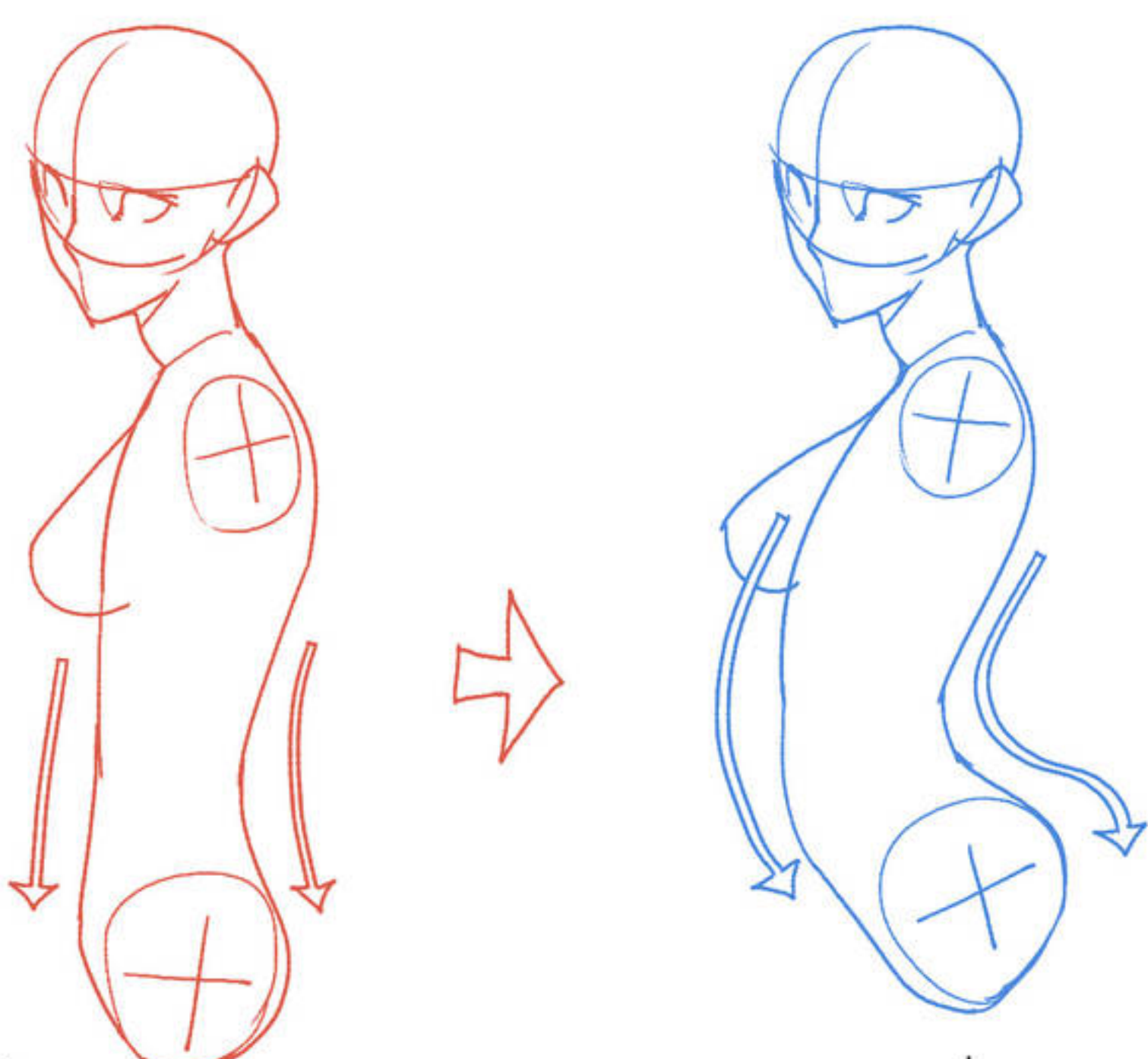
If you're moving your arm wide, the coat on your shoulder is flowing down, so you have to fix it or hold it.



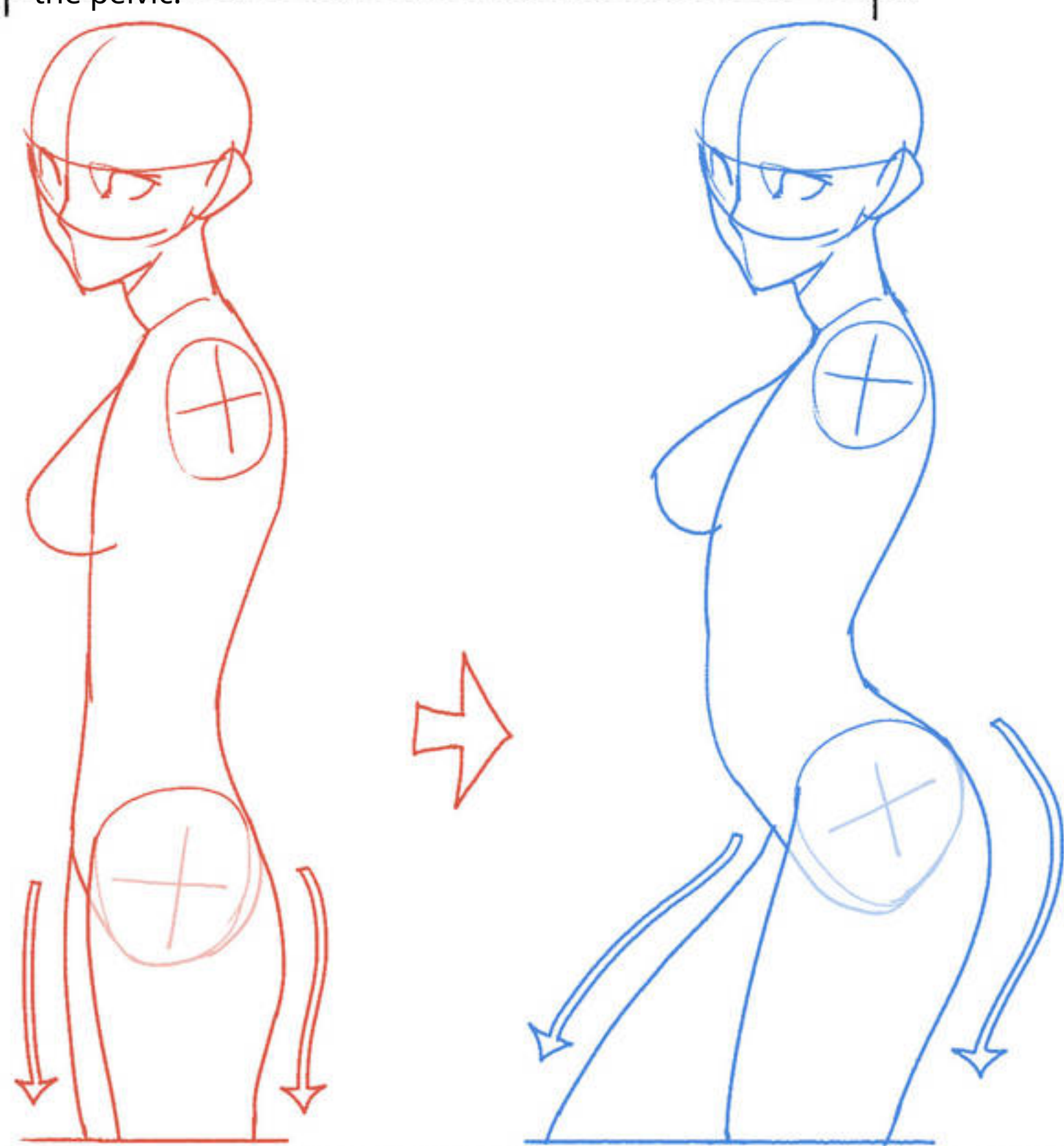
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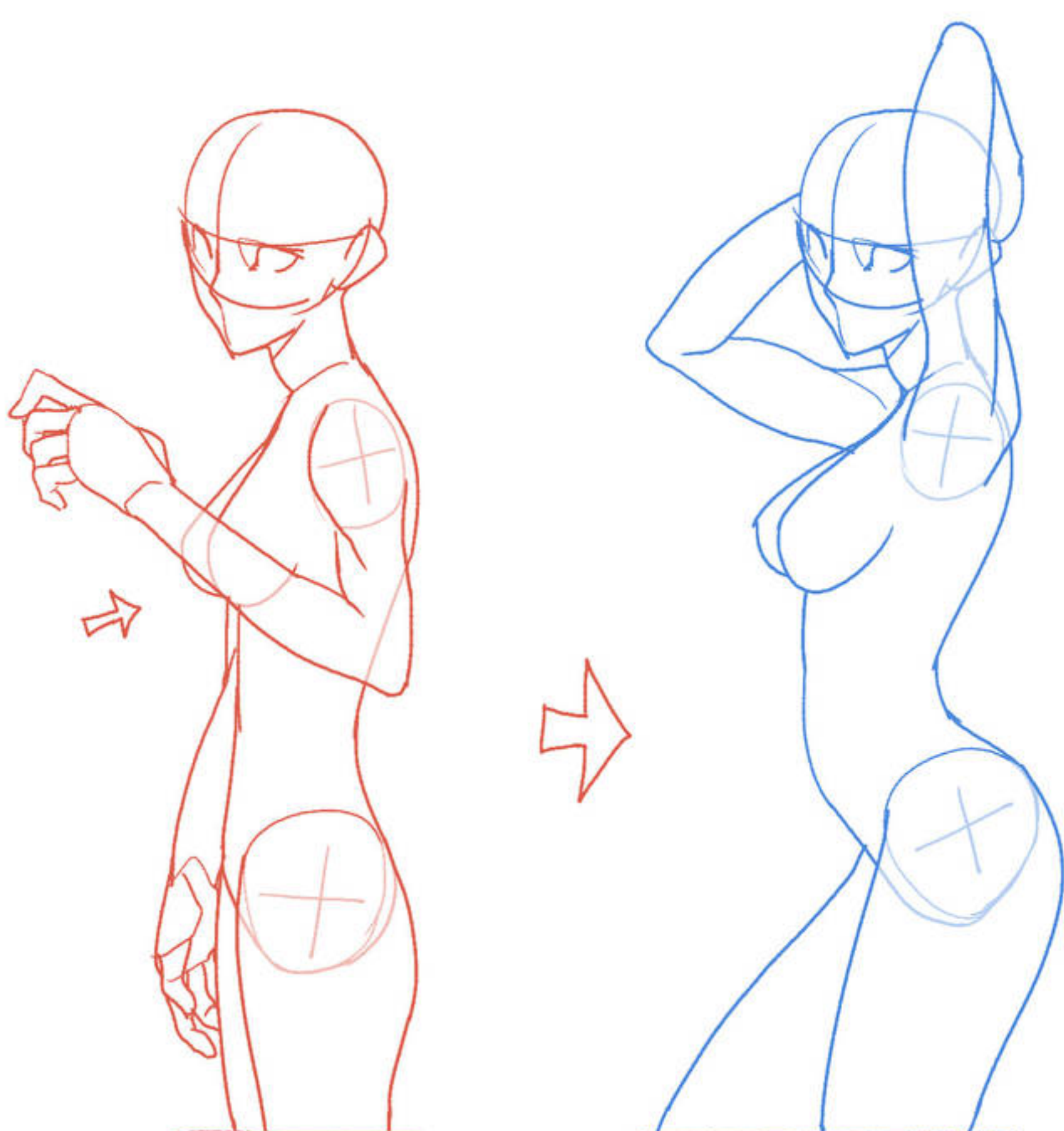
[Q: I'd like to draw a good picture of a bitter pose.]



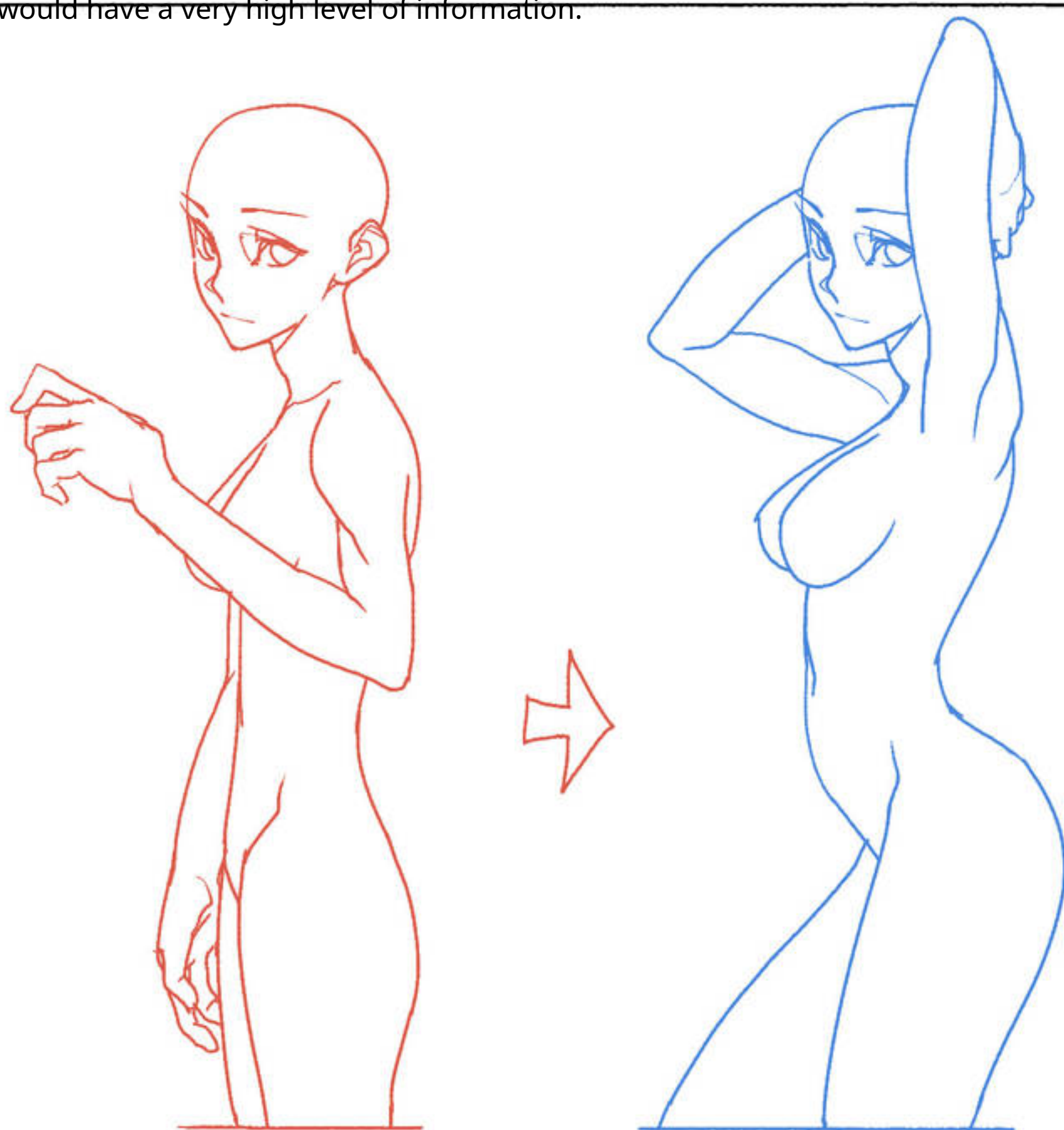
It's important to draw a delicious stream from the waistlines as a kind of anthills that save the heart and the pelvic.



It's also effective to find the flow of the line so that you can see the flow and volume of the curve.

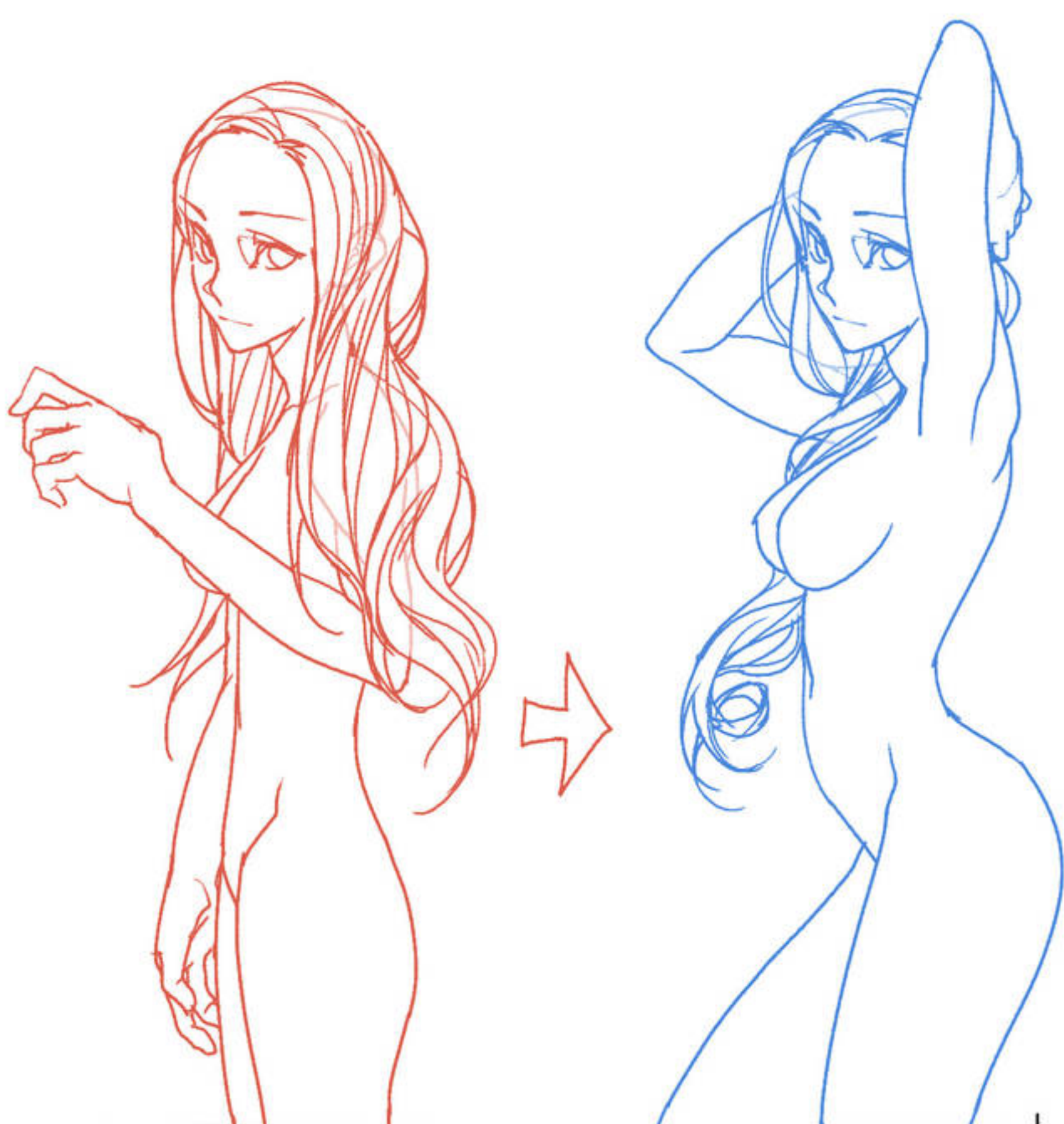


If you were to take the curve of the human body to the middle arm position, you would have a very high level of information.

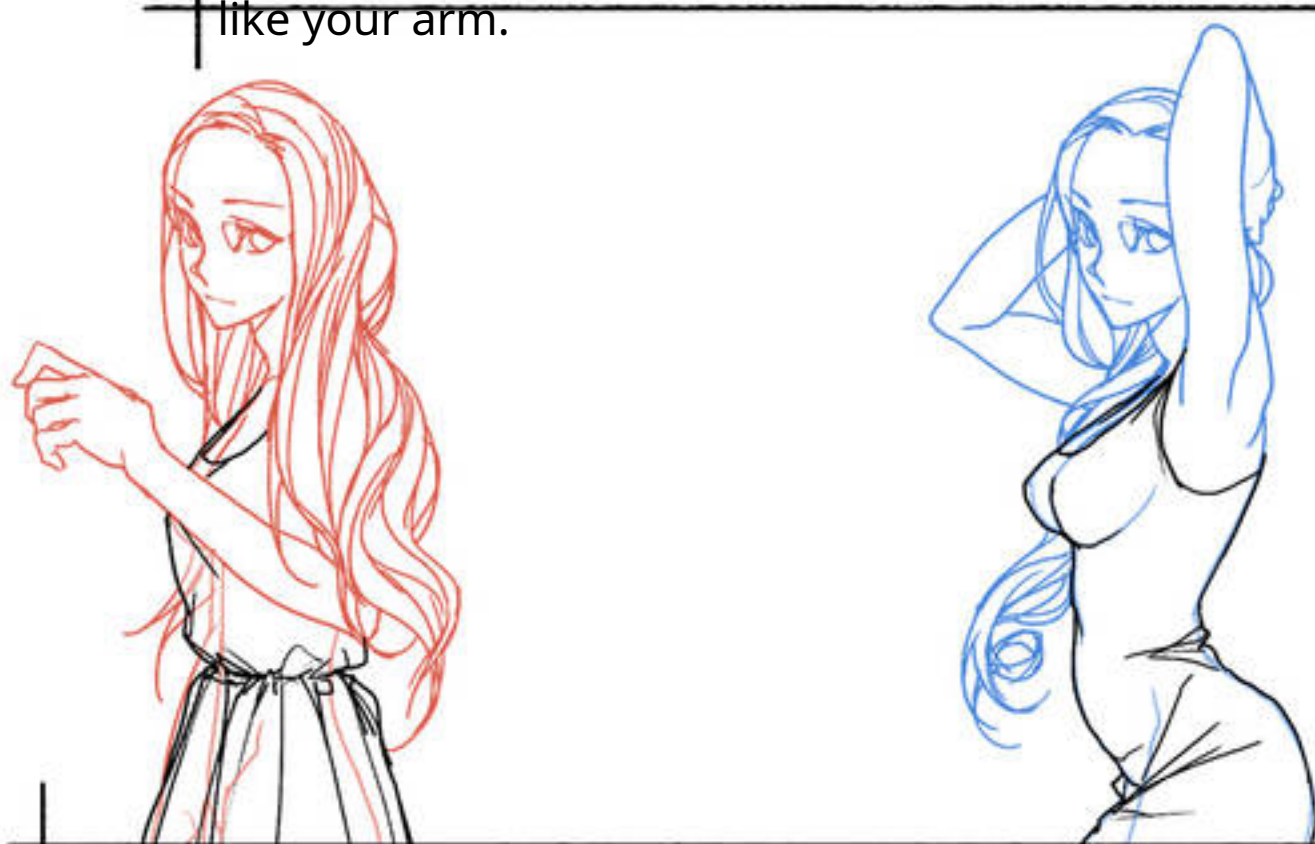


I'm going to clean up the line, and I'm going to shape the character.

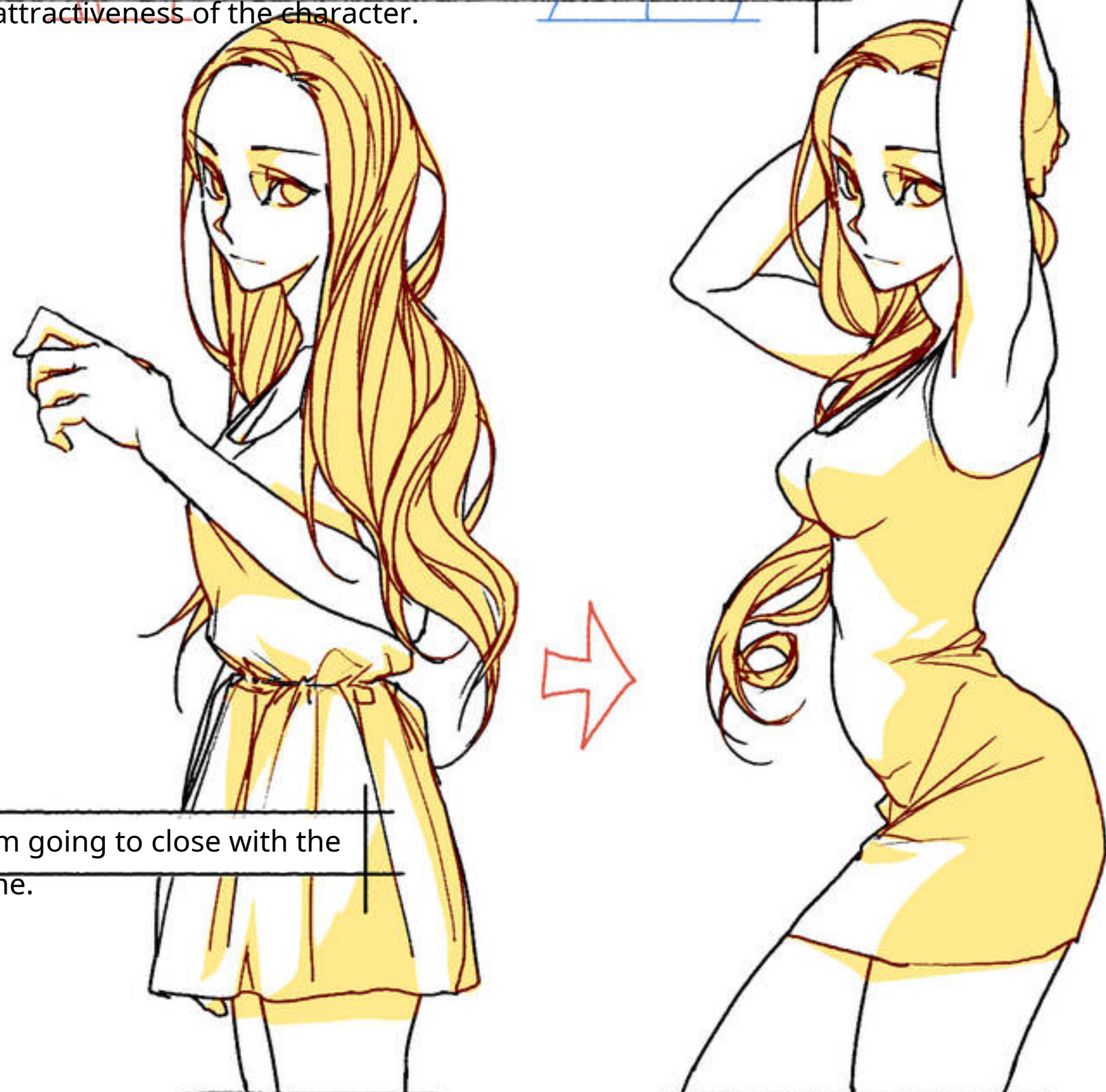




You have to be careful not to cover your body's information rates, like your arm.

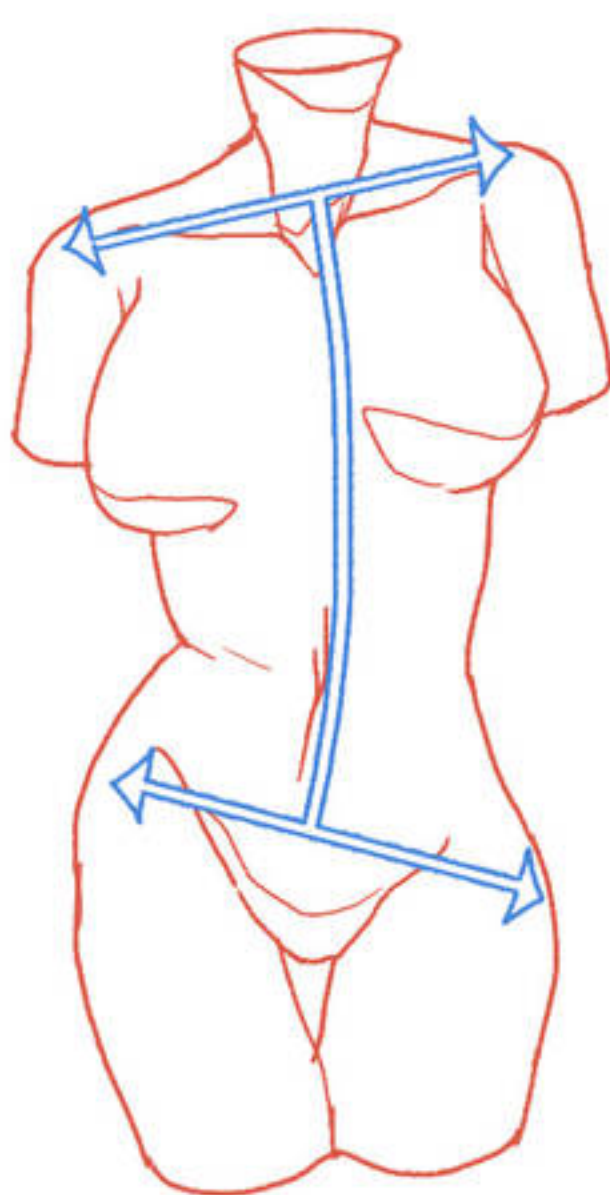
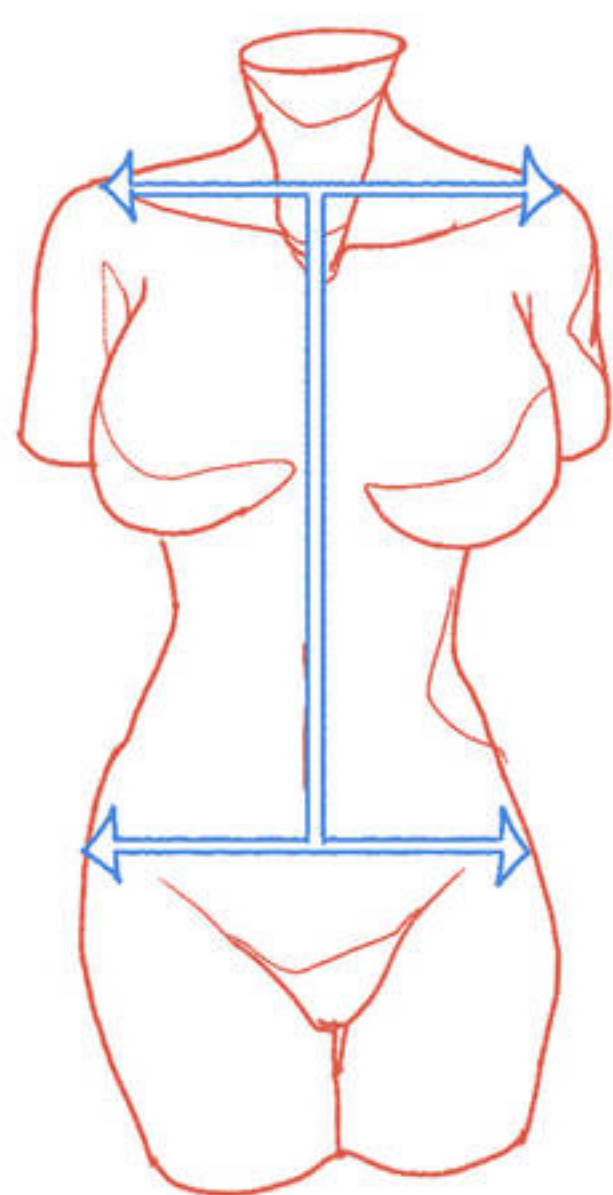


The design of clothes can also make a character feel a little bit more attractive if you try to match it with the attractiveness of the character.



I'm going to close with the line.

I'd like to know the taco author."



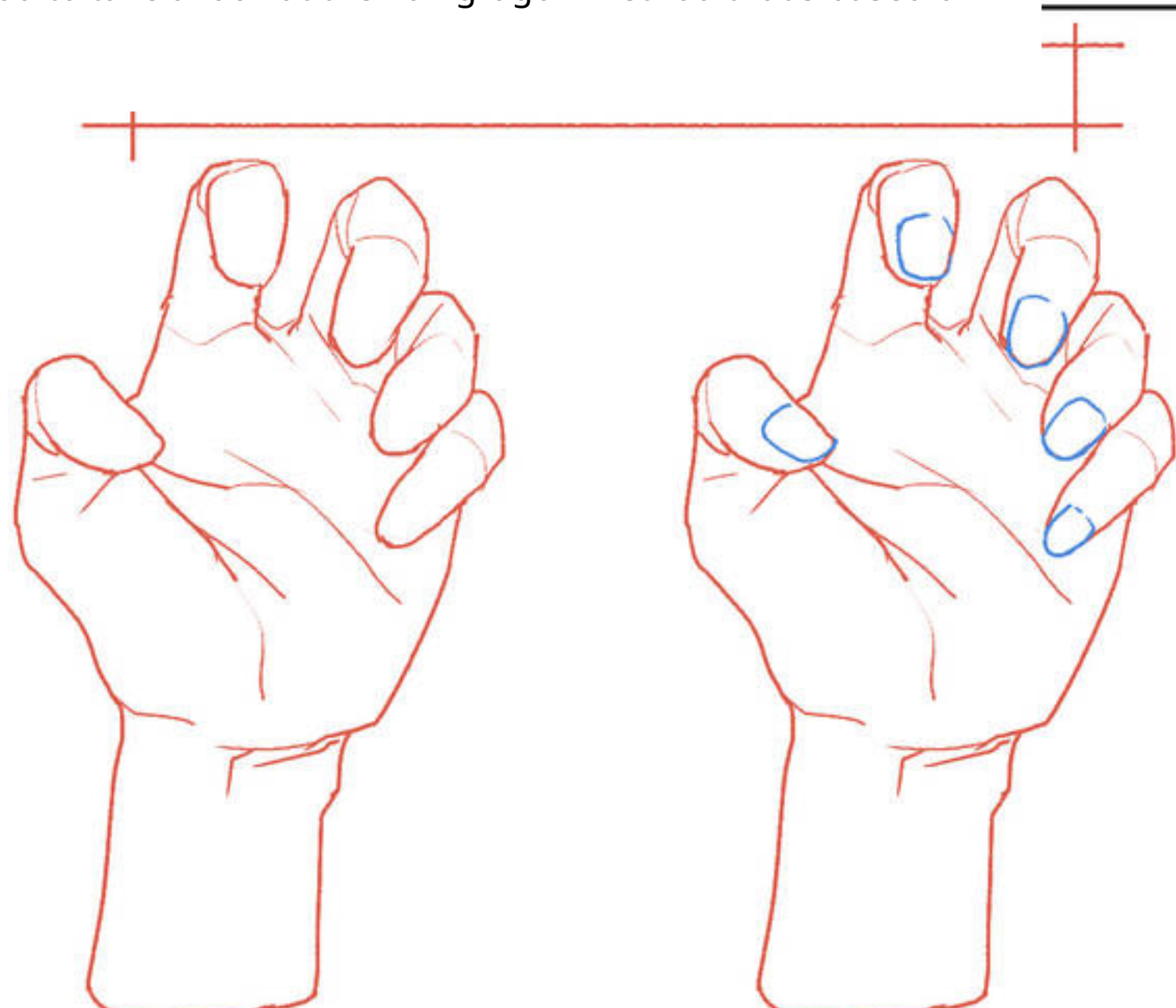
For the front side, the position of the shoulder and pelvis, the position of the pelvis, if you put it at the right angle, makes it look like the old world.



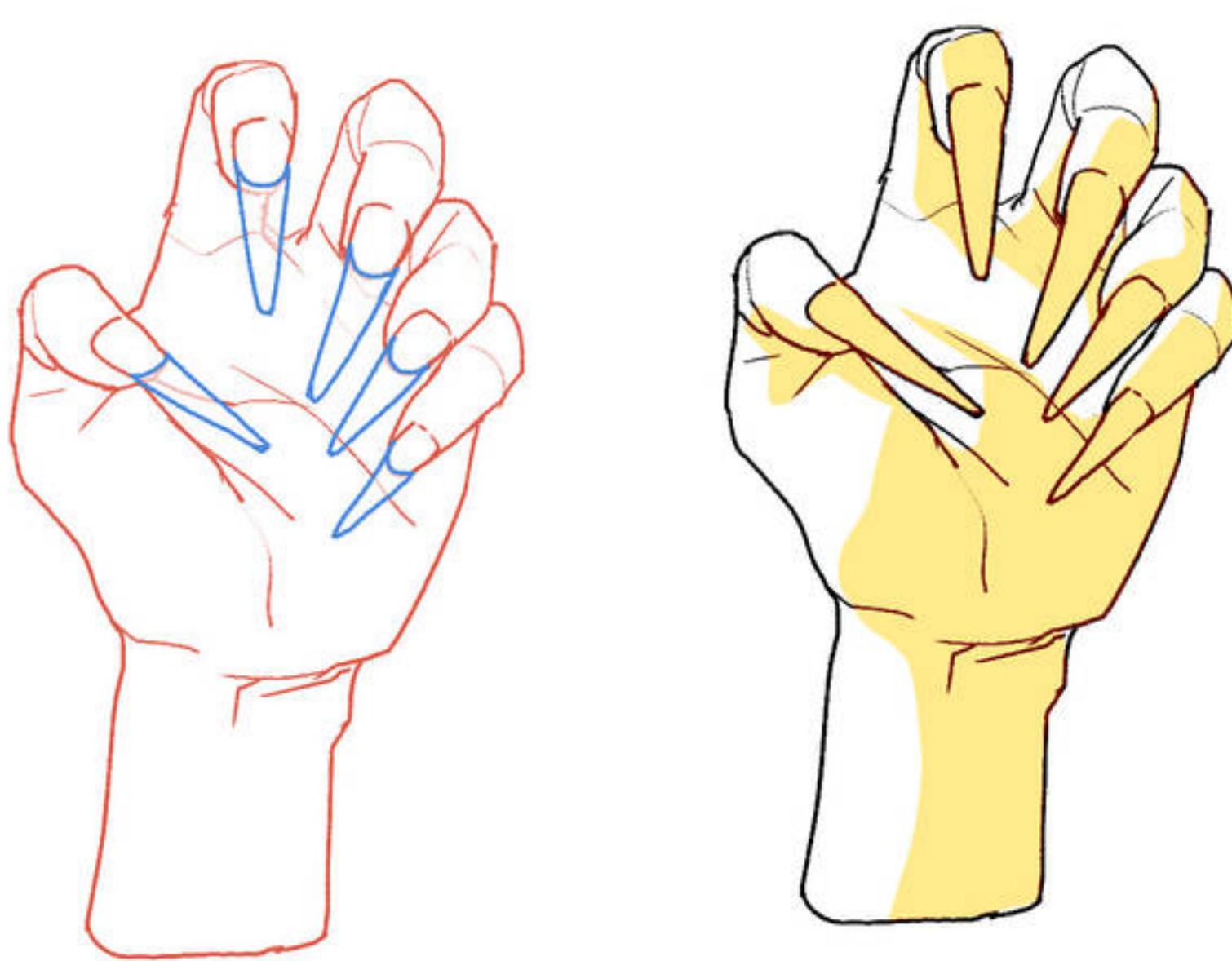
Key Doimt



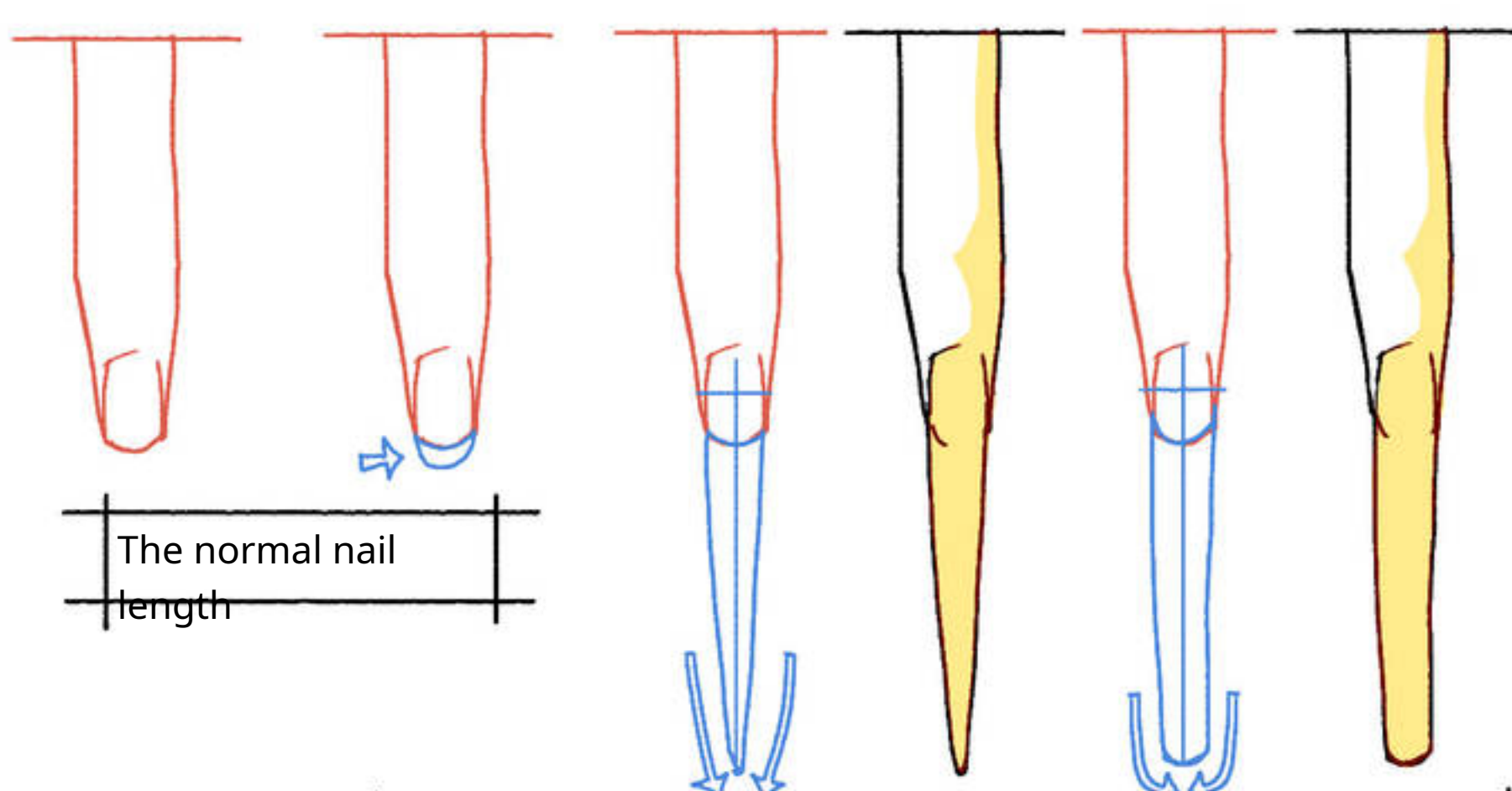
I'd like you to draw a picture of the long nails on the witch's side, and I'd like you to take a look at the nail-gragon method that's based on 101.



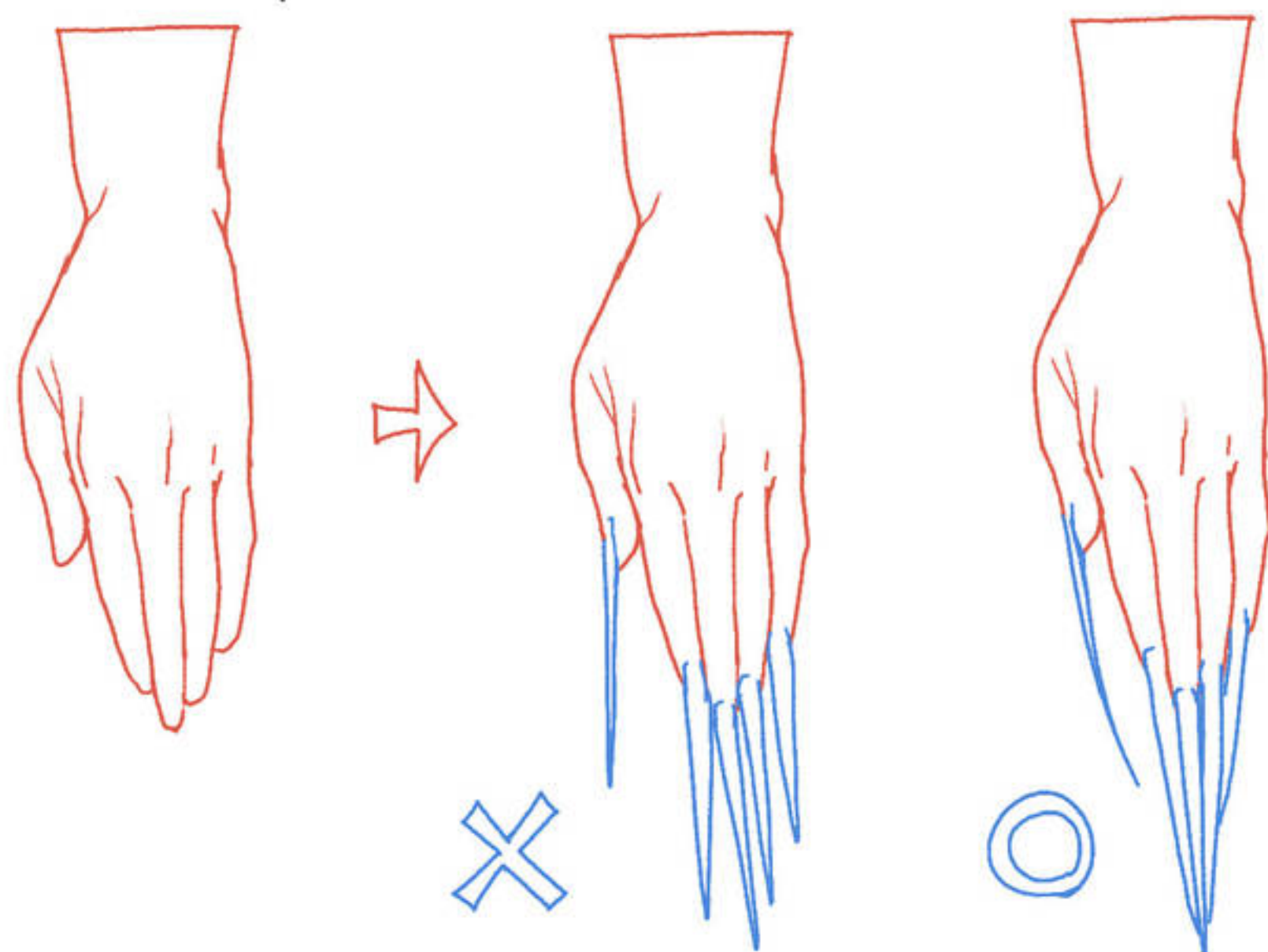
And I'll draw my nails with my fingertips.



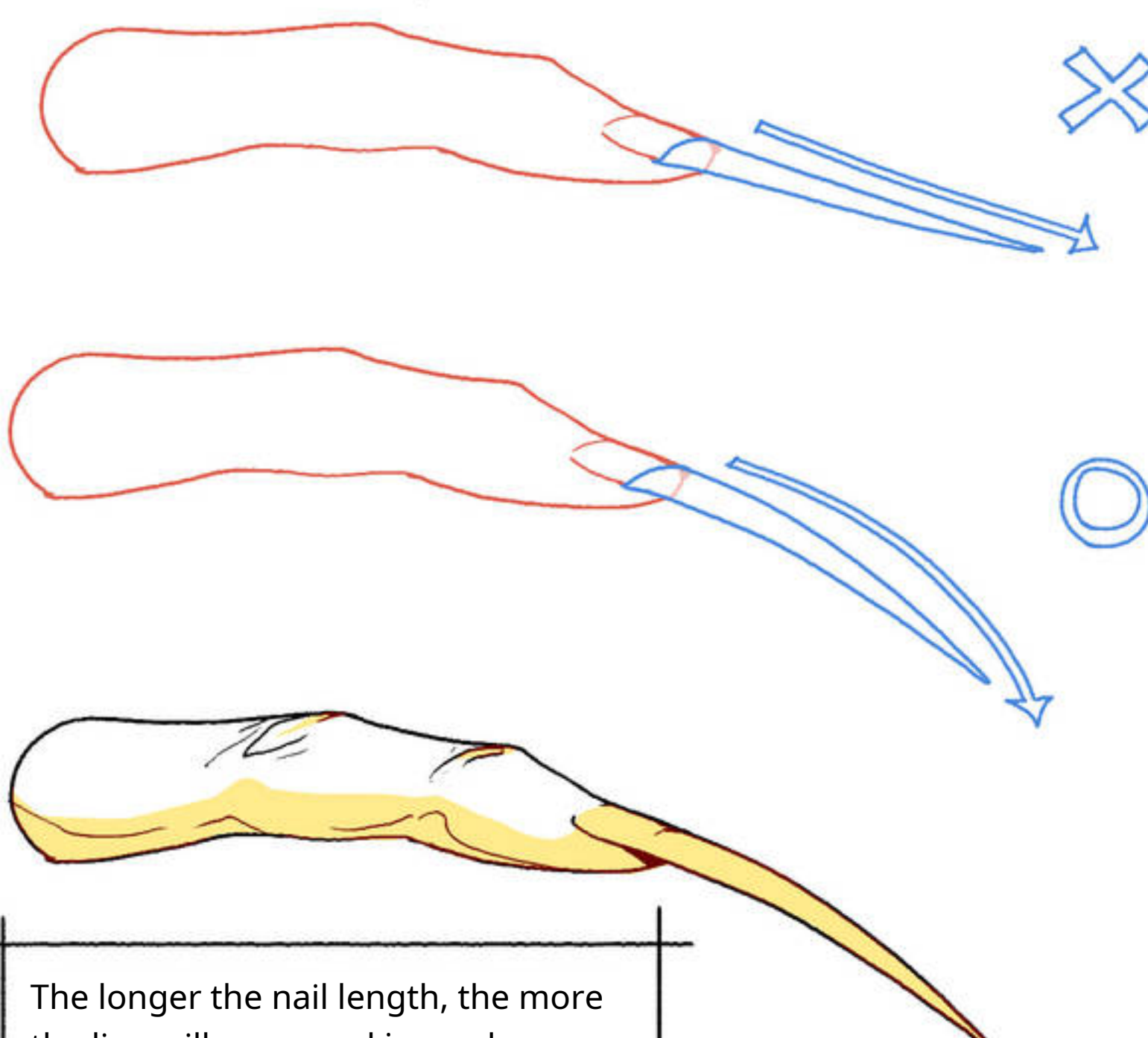
I think it's the tip of my finger, and it's the tip of my fingertips, and it's the end of my nails, and it's the edge of my fingertips, and it's the edge of my fingertips.



It's the middle of your finger and fingernails that make your nails look like they're too big to go through, but the ends of your nails are if you choose to turn them around.

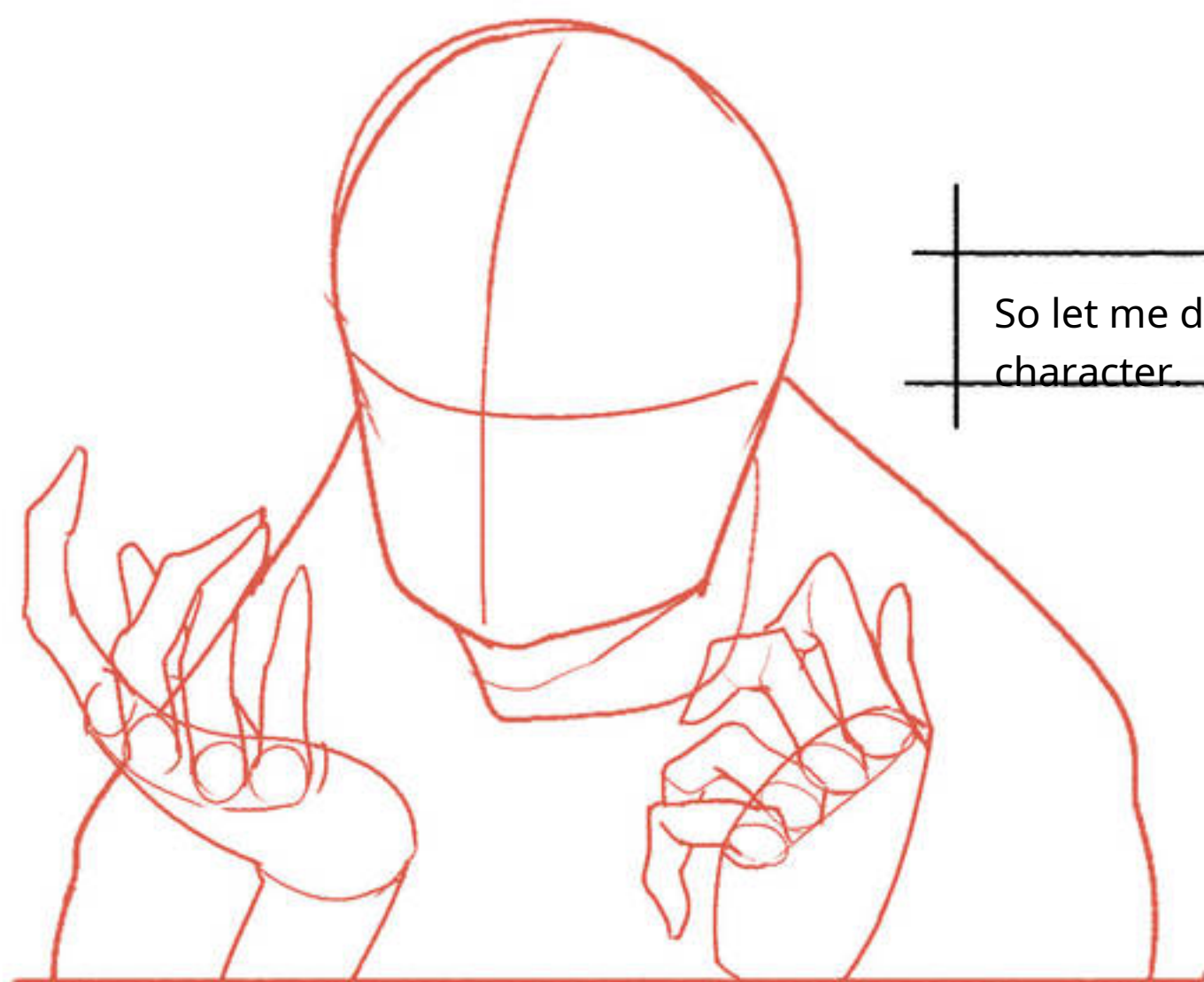


When you put your fingers together, your nails, too, in a gathering form, create a beautiful stream.

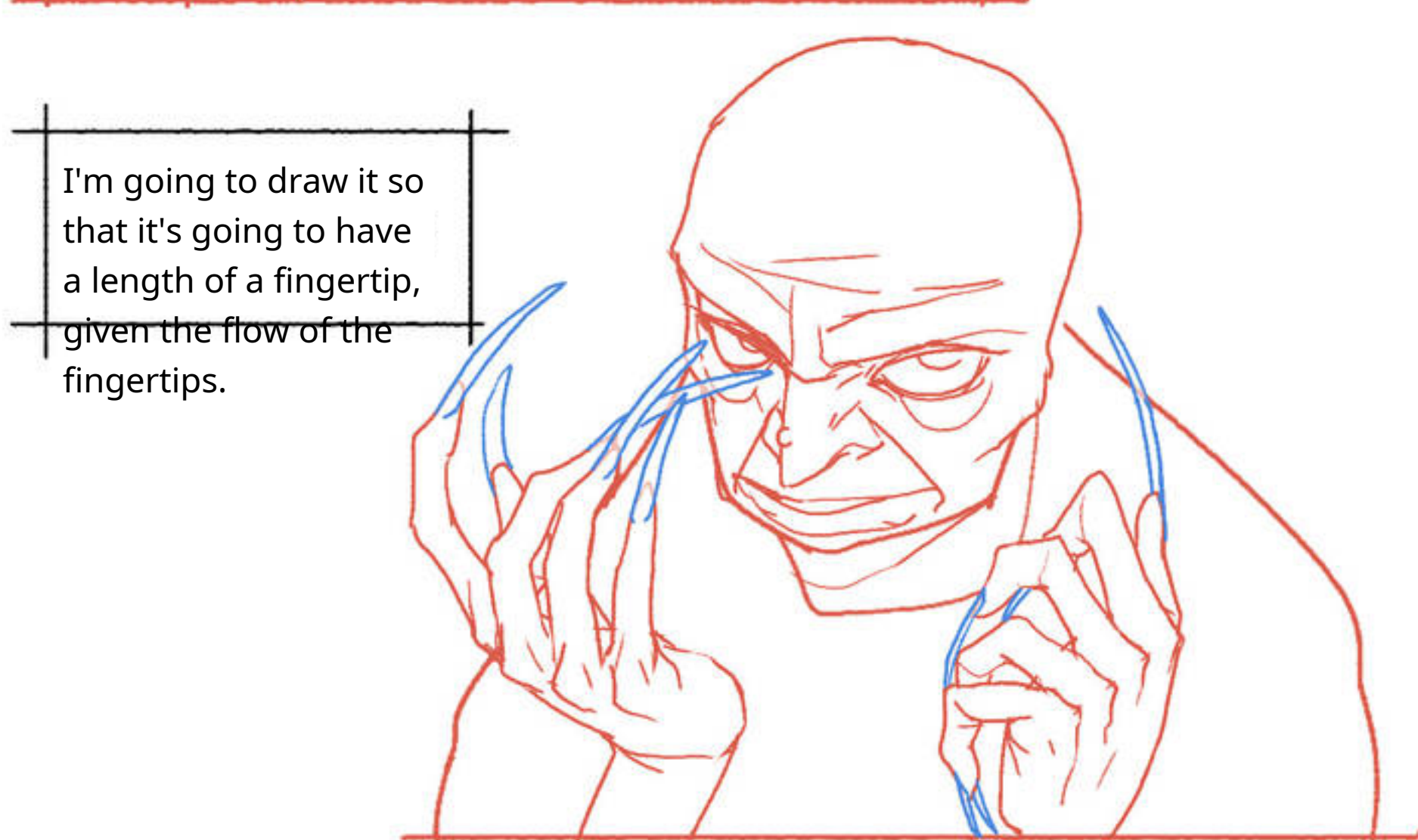


The longer the nail length, the more the line will curve and jump down.

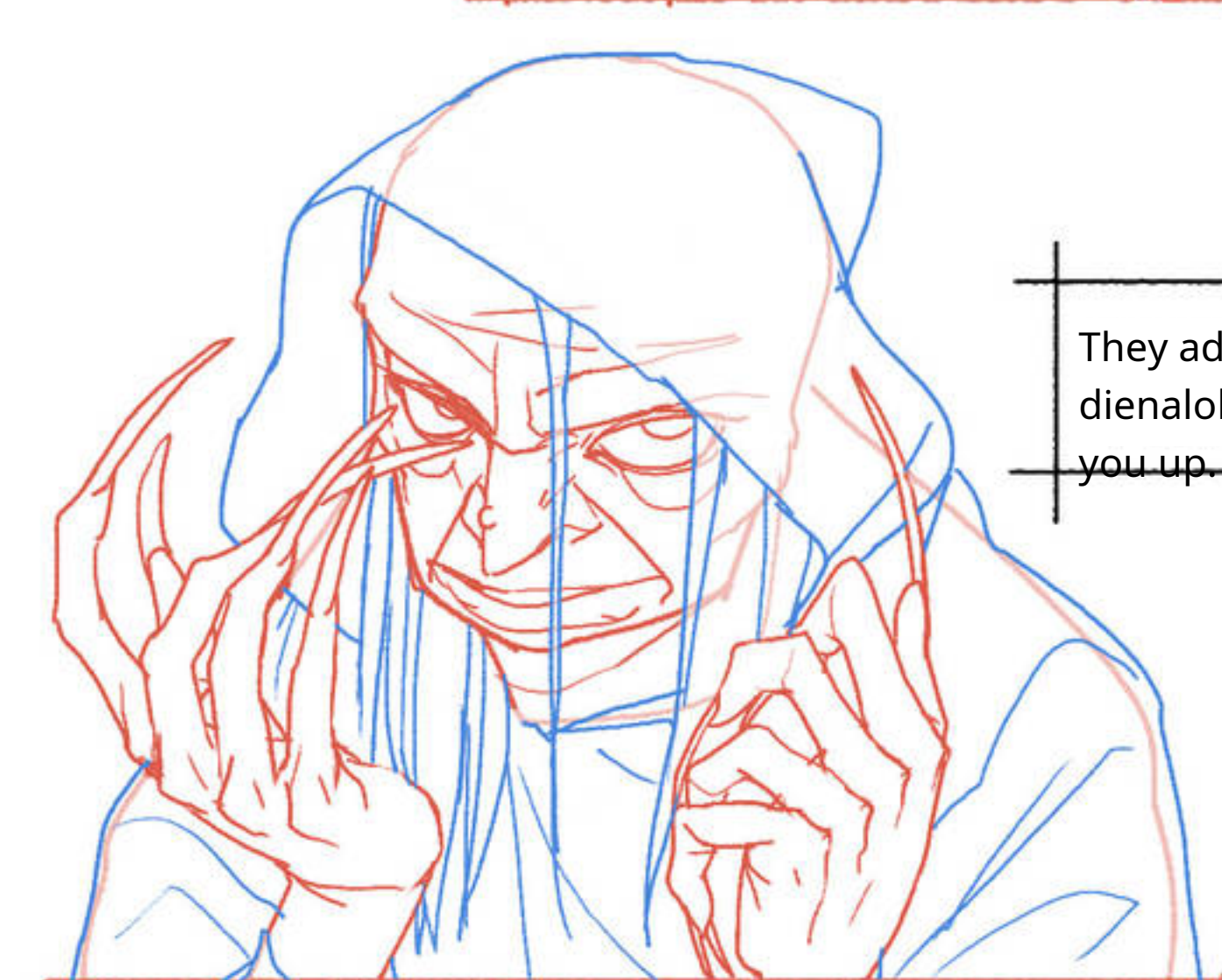




So let me draw it in the character



I'm going to draw it so that it's going to have a length of a fingertip, given the flow of the fingertips.

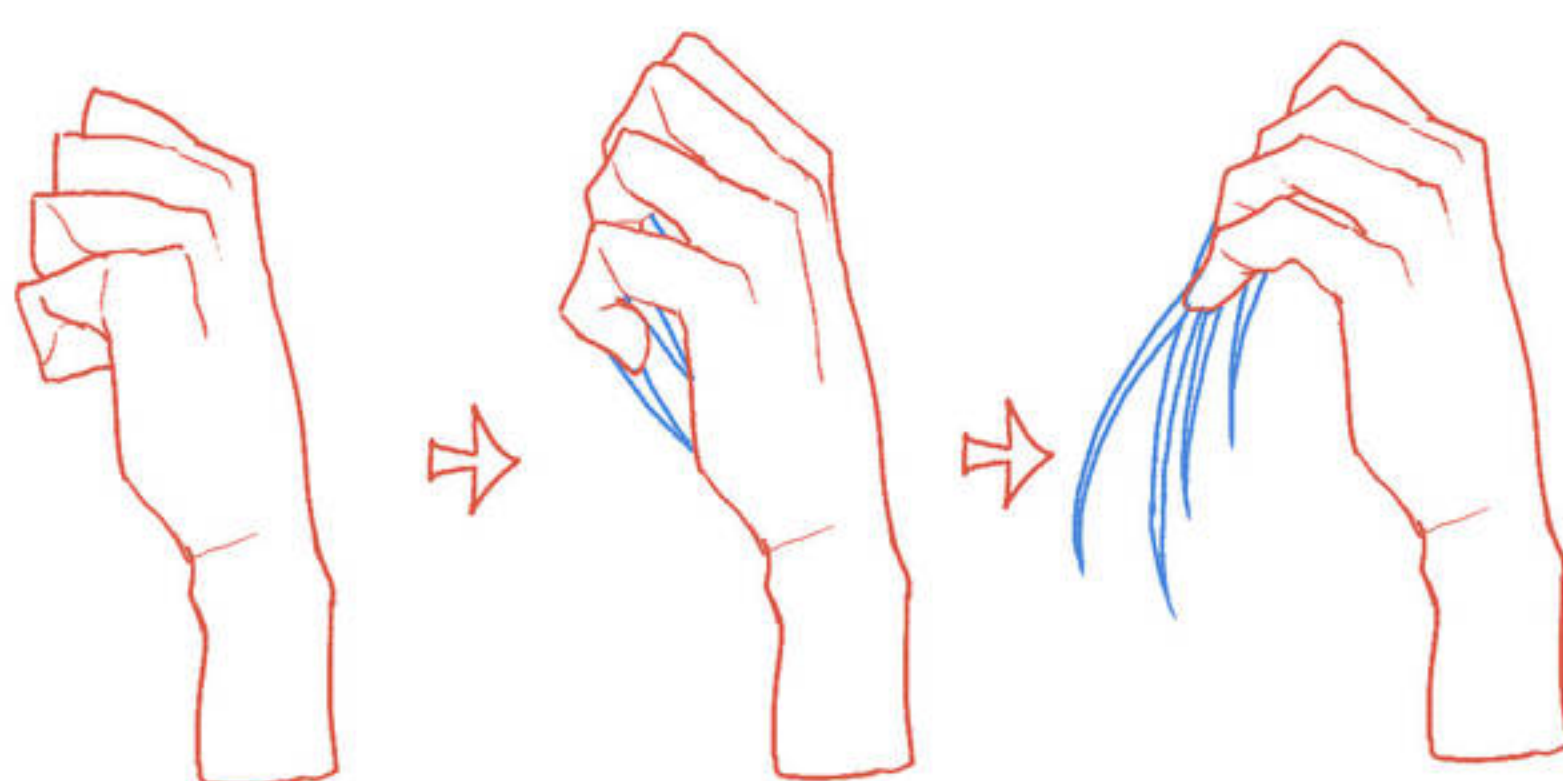


They add the character's dienalol and they dress you up.



I'm going to close with the line.

I'm just trying to get to know the taco writer.



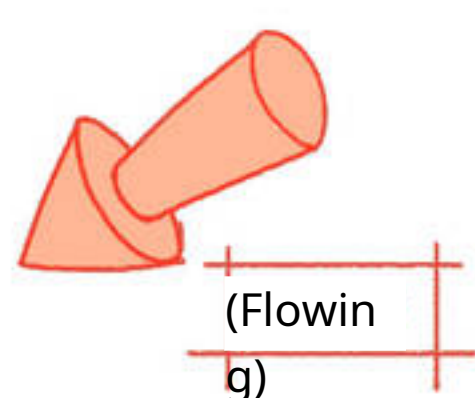
The longer your nails are, the narrower your fingers are, the narrower your moving scope, and the narrower you'll see for two days.



Key Doint

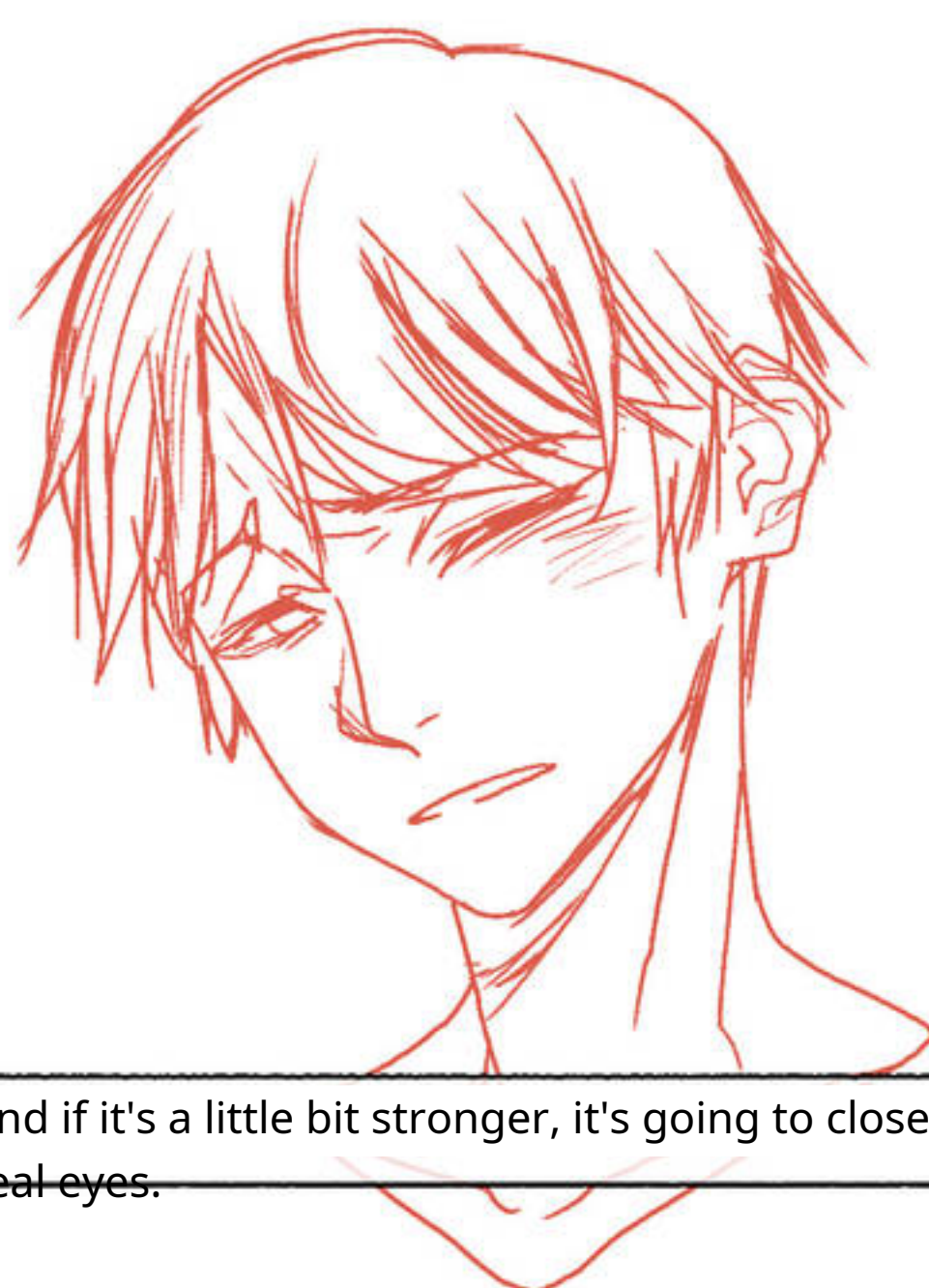


[Q: I want you to draw your eyebrows.]

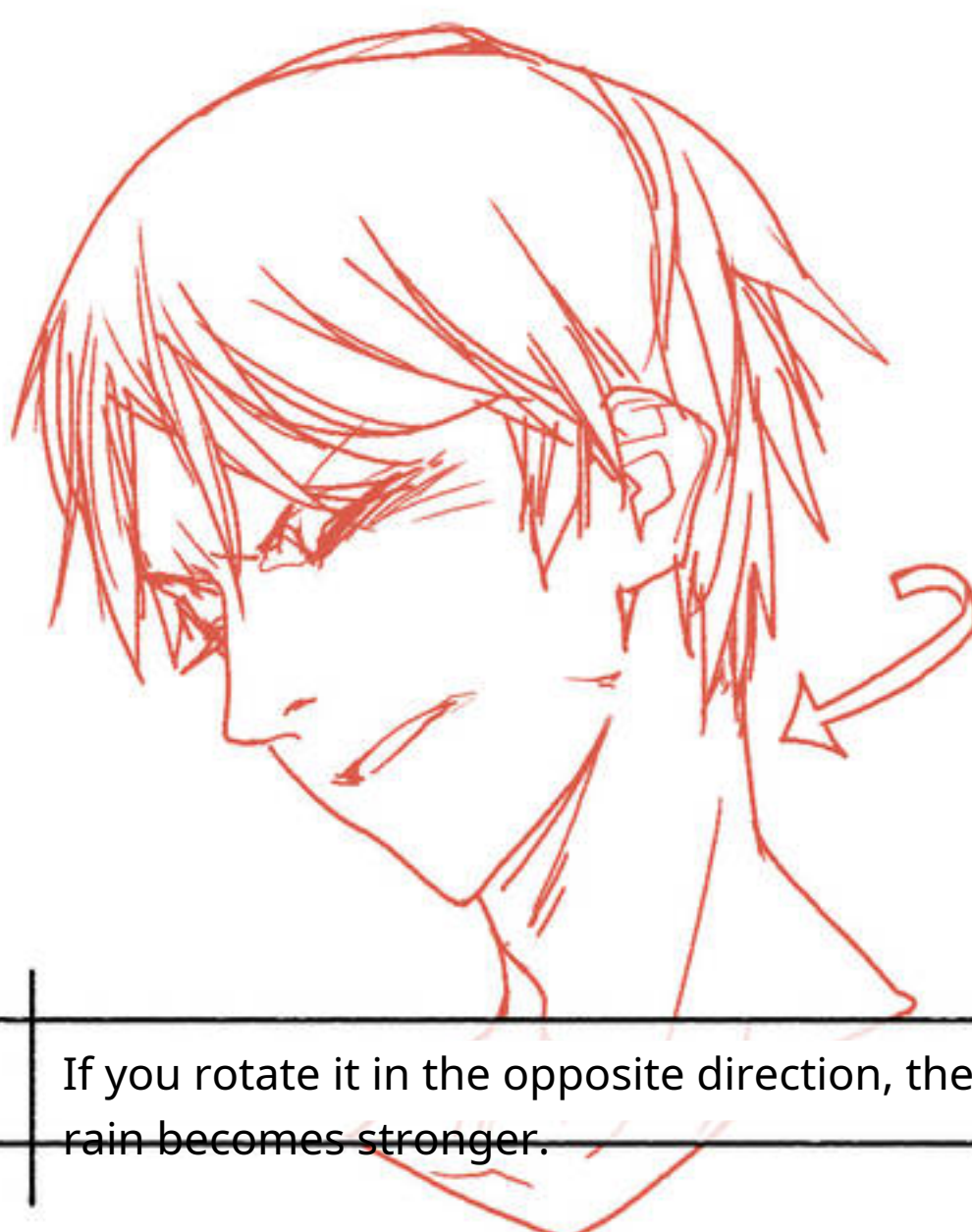


It's just a little bit like that, and it's a little bit like that, and it's kind of light and it's kind of light and it's just a little bit like that.

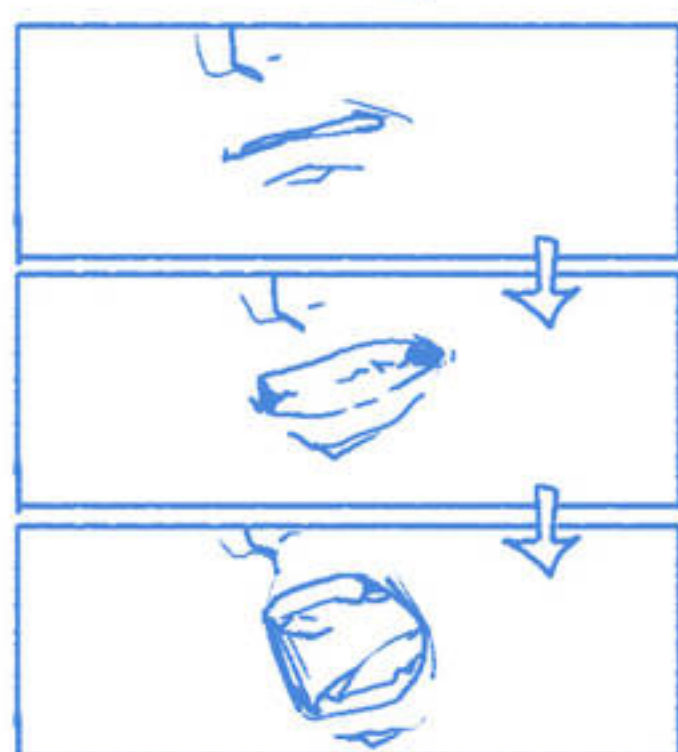
If your eyes look away, you'll see the situation fall apart.



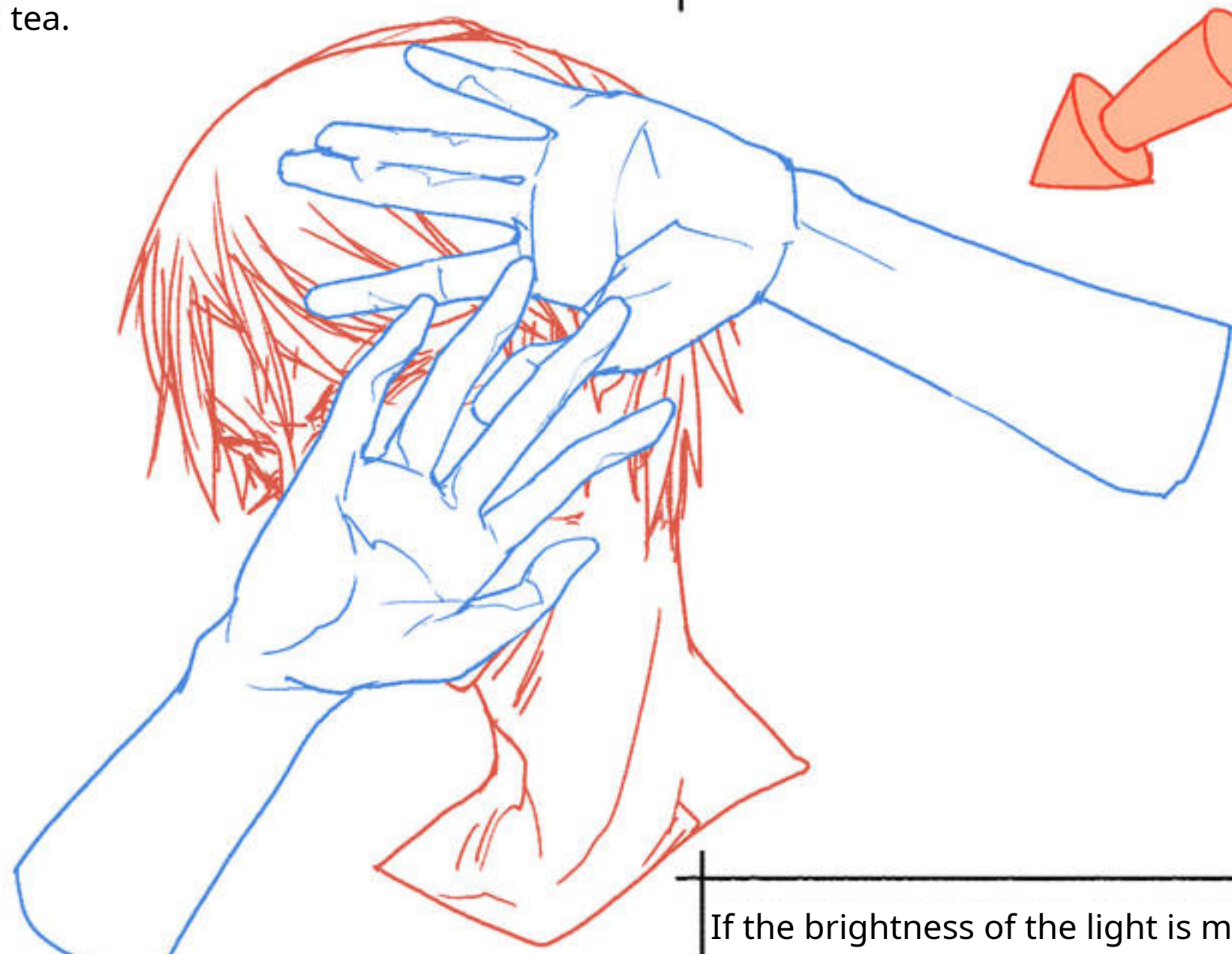
And if it's a little bit stronger, it's going to close one eye and look at it with real eyes.



If you rotate it in the opposite direction, the brightness of the rain becomes stronger.



It's the brightness of the debt by using your hands to cover your combs, or your mouth to name your tea.



If the brightness of the light is most intense, both hands are made from the gharin of the face.

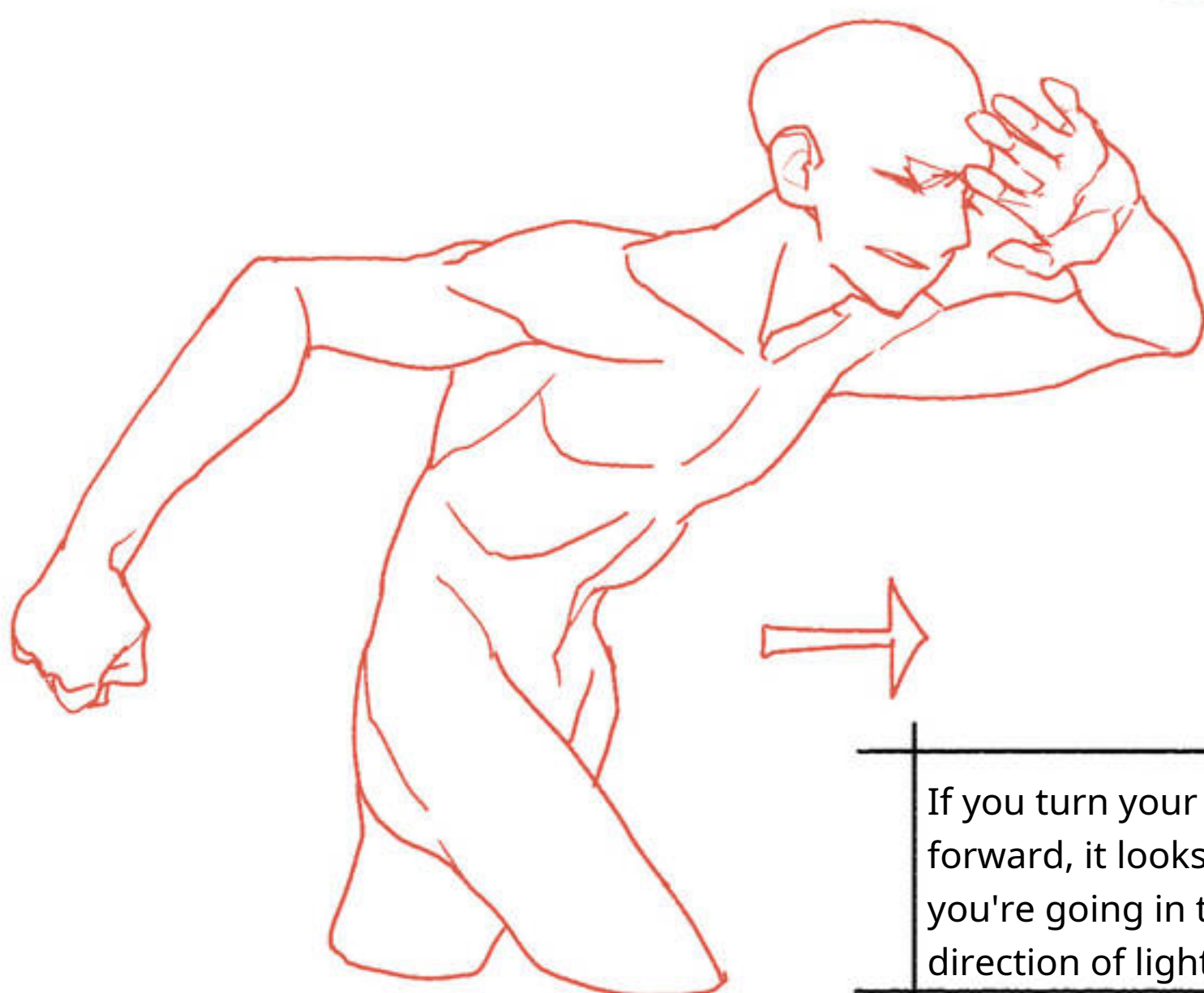




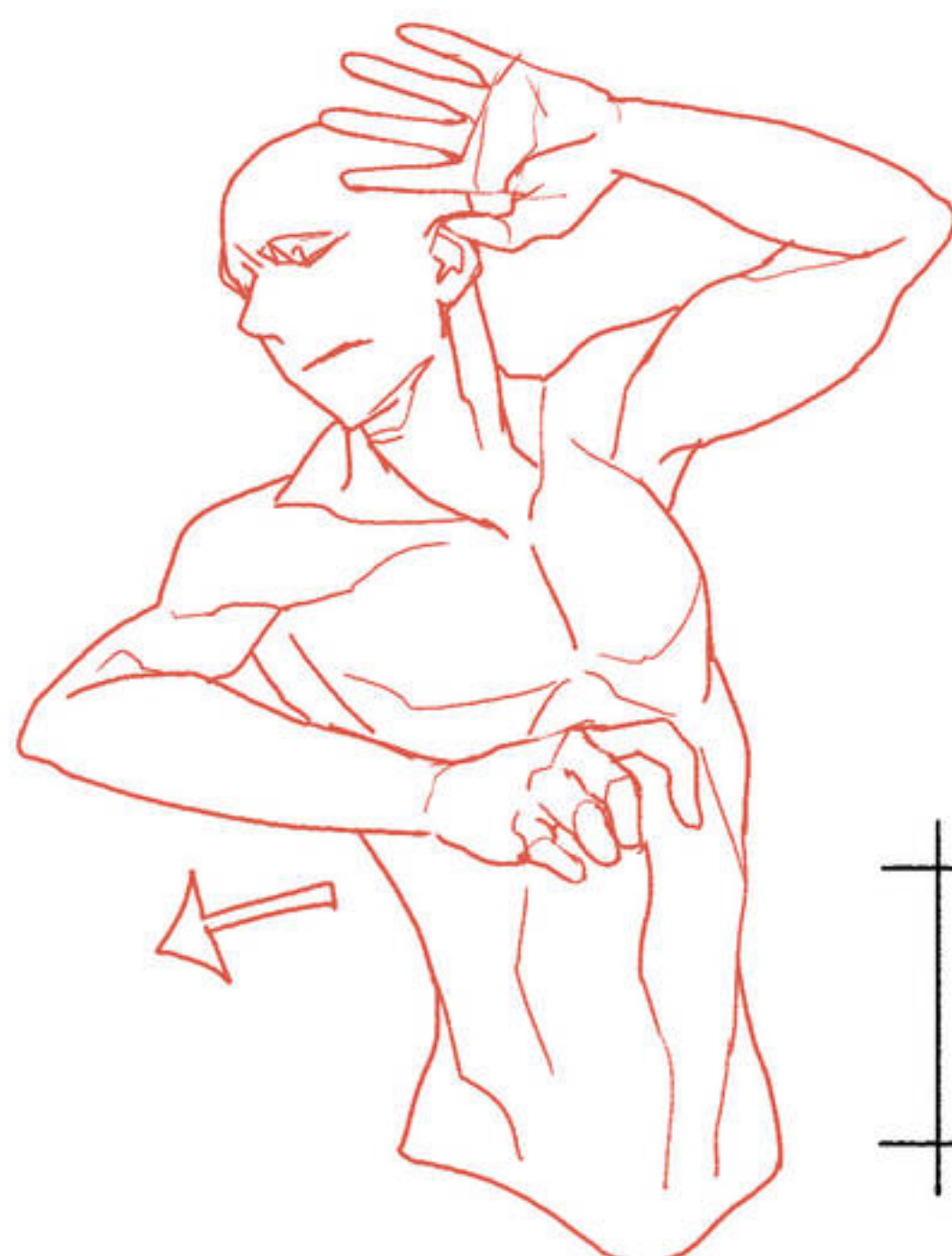
Live in the rain and end in the shadowy face of the hand.



(Flowing)

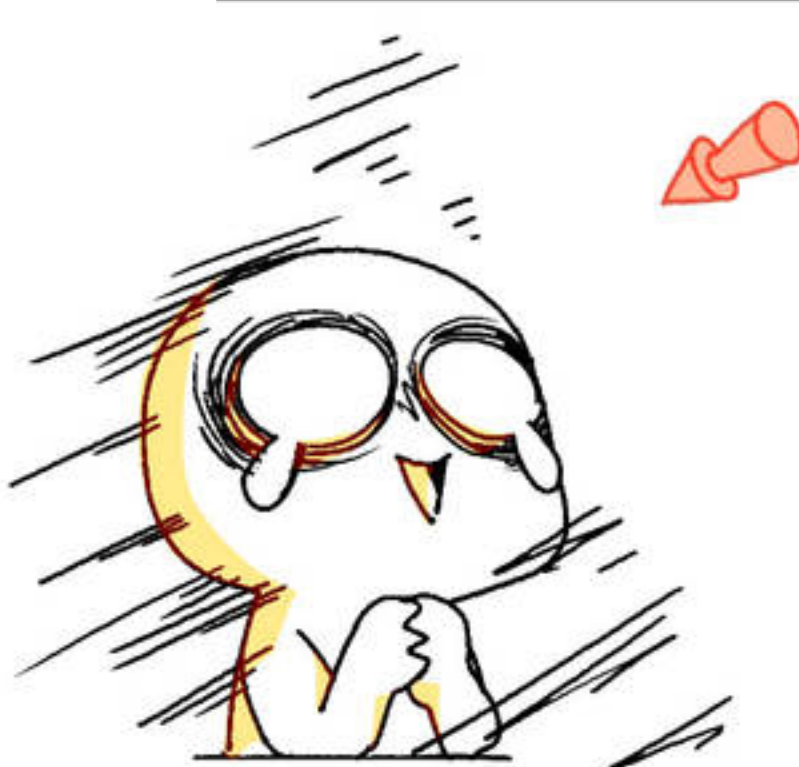
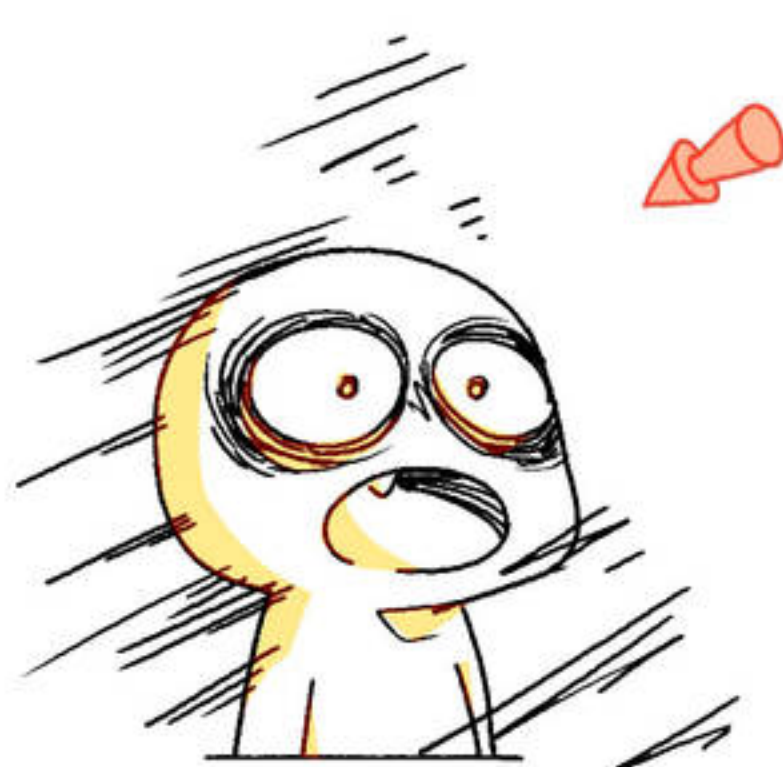


If you turn your body forward, it looks like you're going in the direction of light.



If you put yourself behind your back, you'll look like you're going to refuse the rain or you're going to panic.

I'm just trying to get to know the taco writer.



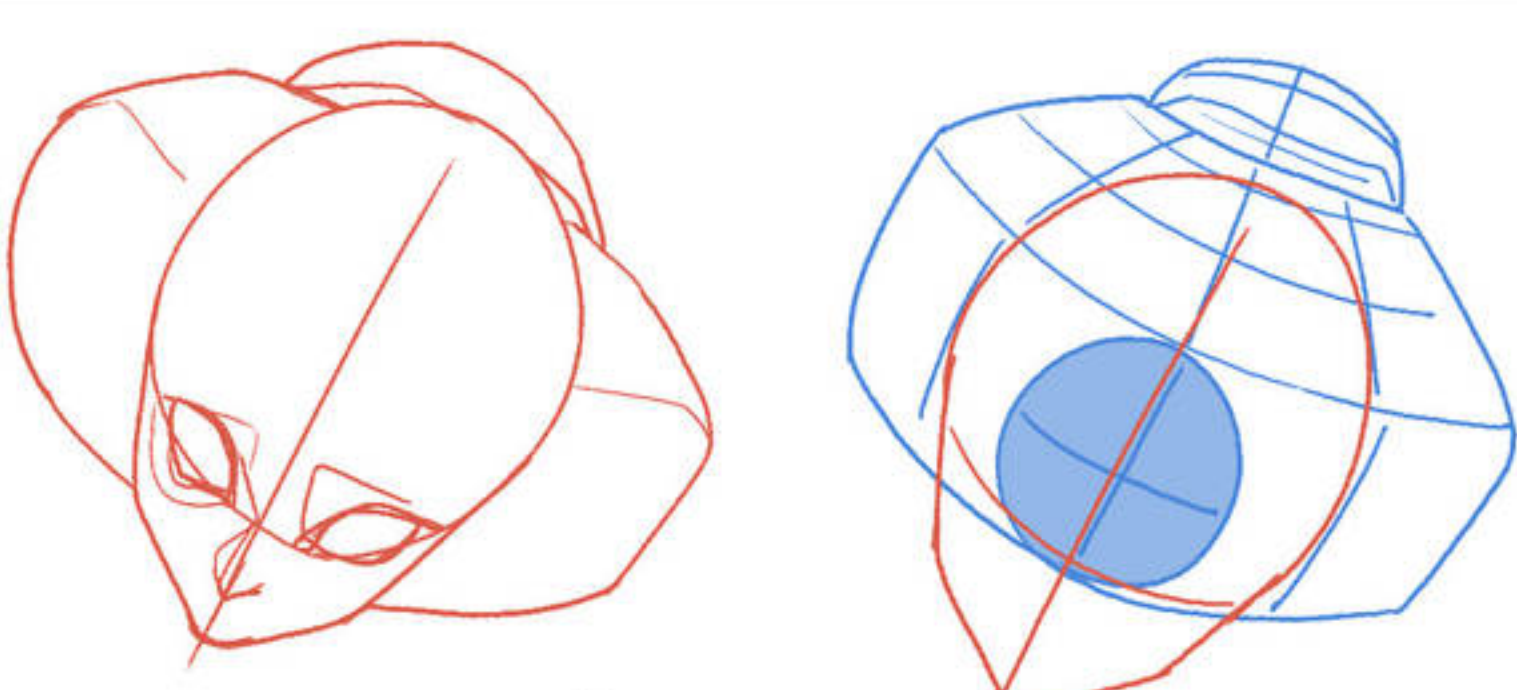
It's also a comical or comical display of a picture of a character as a surprise or a moving effect.



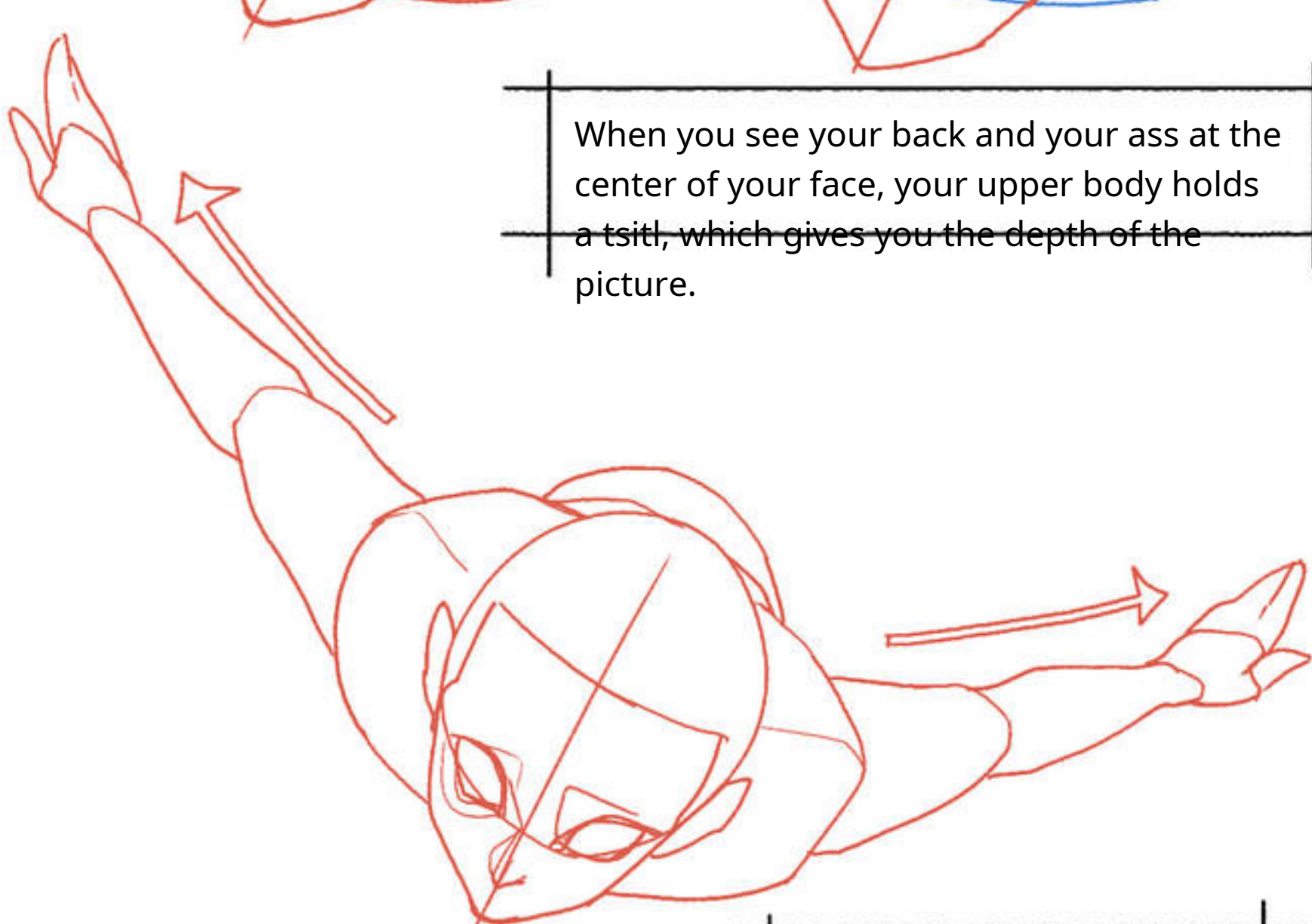
Key Doint



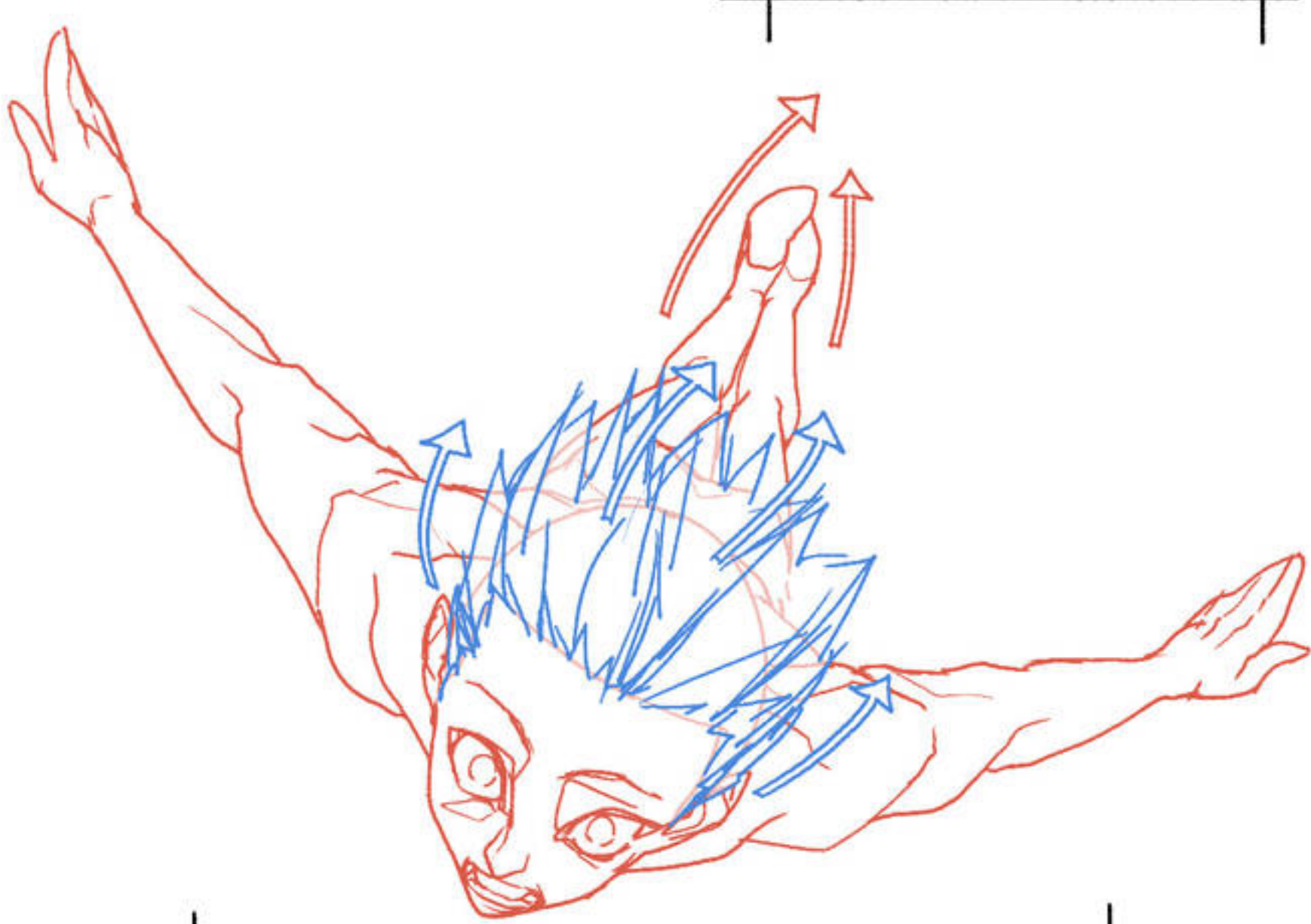
IQ: I want you to draw the back of the back of a bungee.



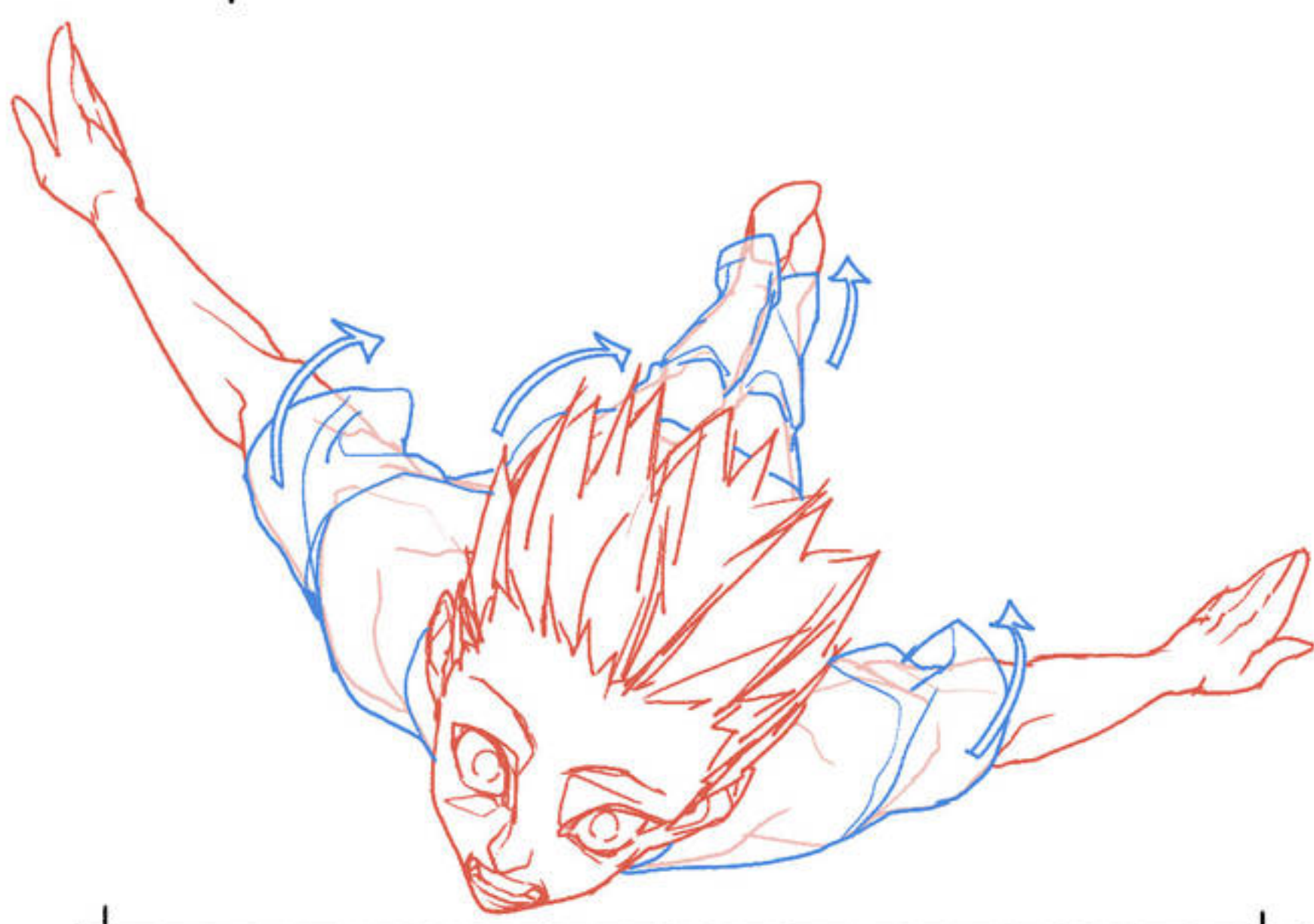
When you see your back and your ass at the center of your face, your upper body holds a tsitl, which gives you the depth of the picture.



Left and right.



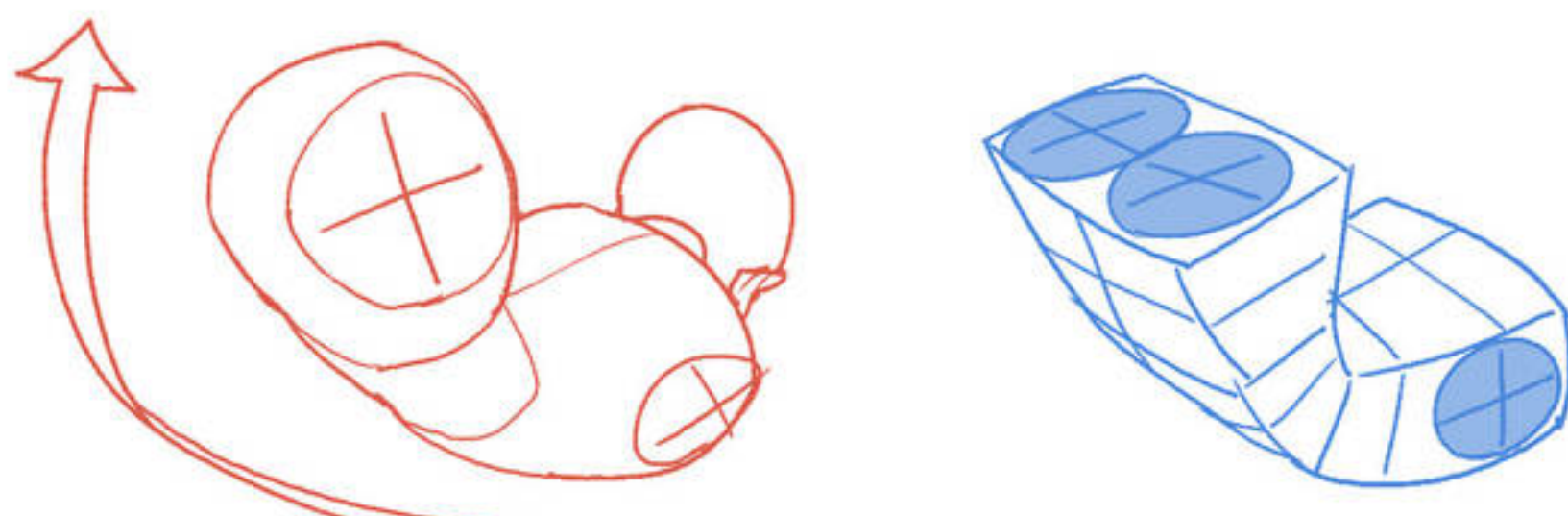
It's a short, thin bridge that brings the hair to the center, where it's blown away by the wind.



While your clothes are falling, you also have the part of the body that fits and the part that trembles.

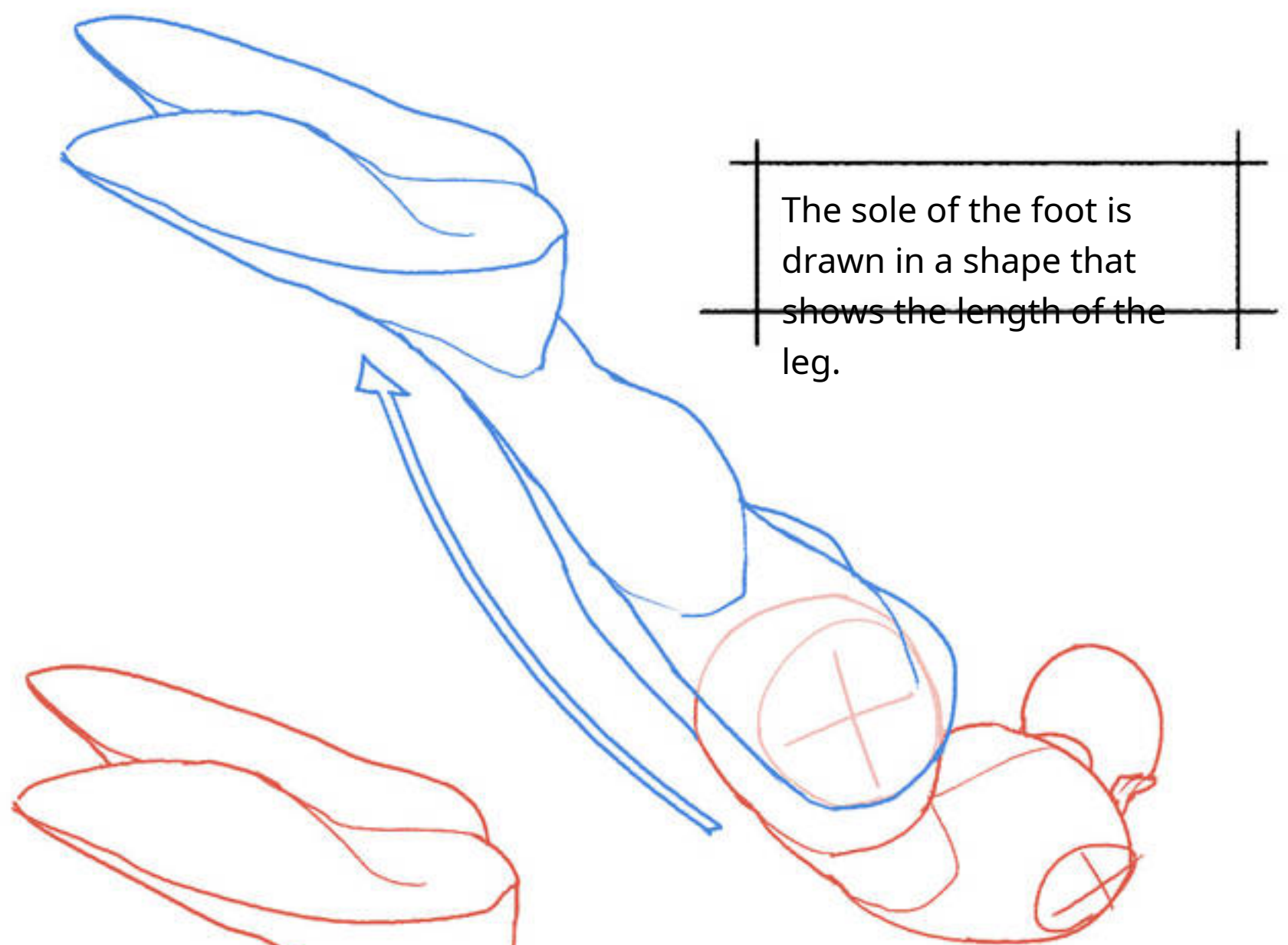


We'll close by drawing safety rates.



I'm going to draw the upper half of the pelvis, and I'm going to use my back to lift the pelvis to give you a sense of dynamicity.



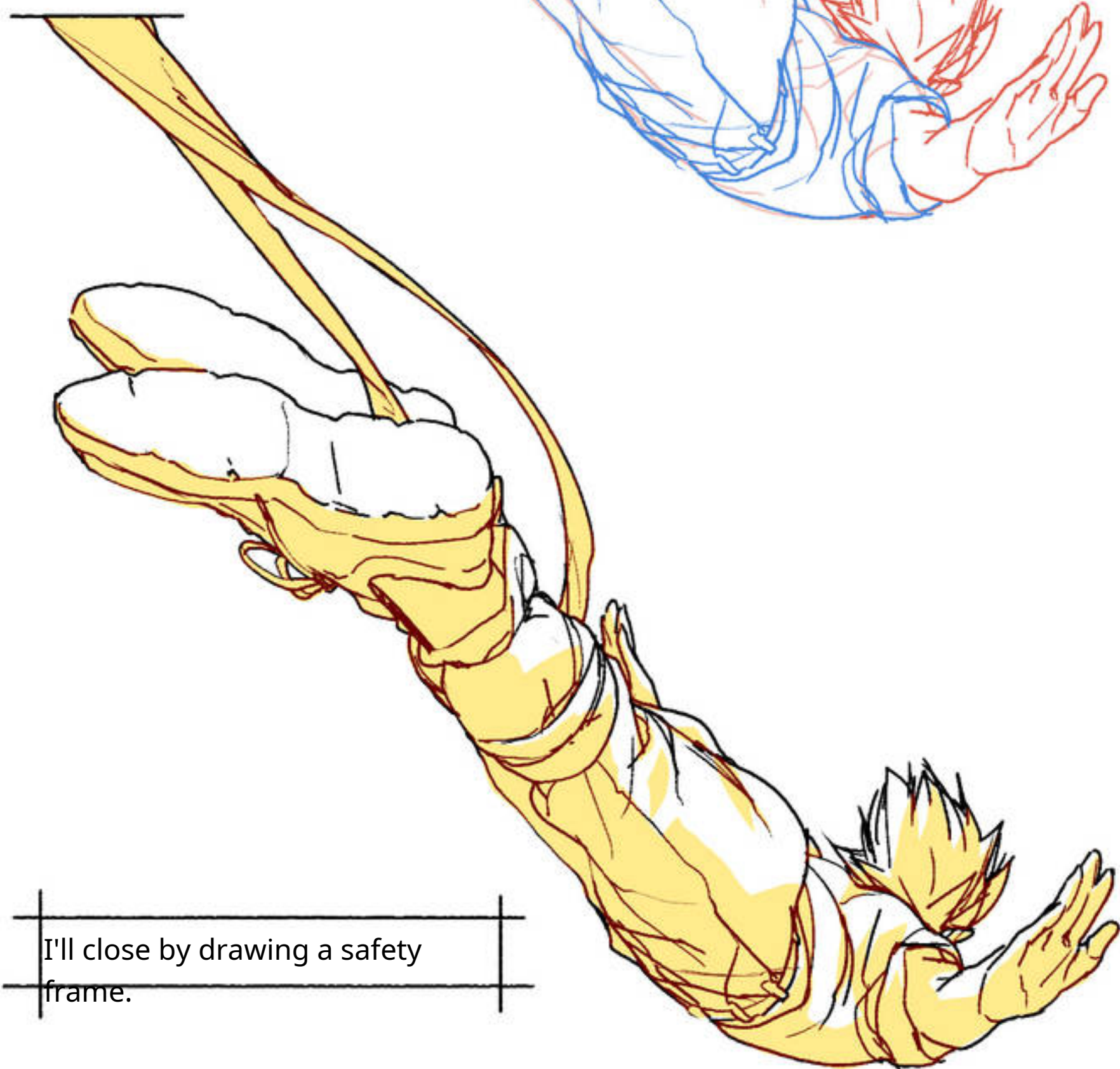


The sole of the foot is drawn in a shape that shows the length of the leg.

It's going to stretch out its arms.

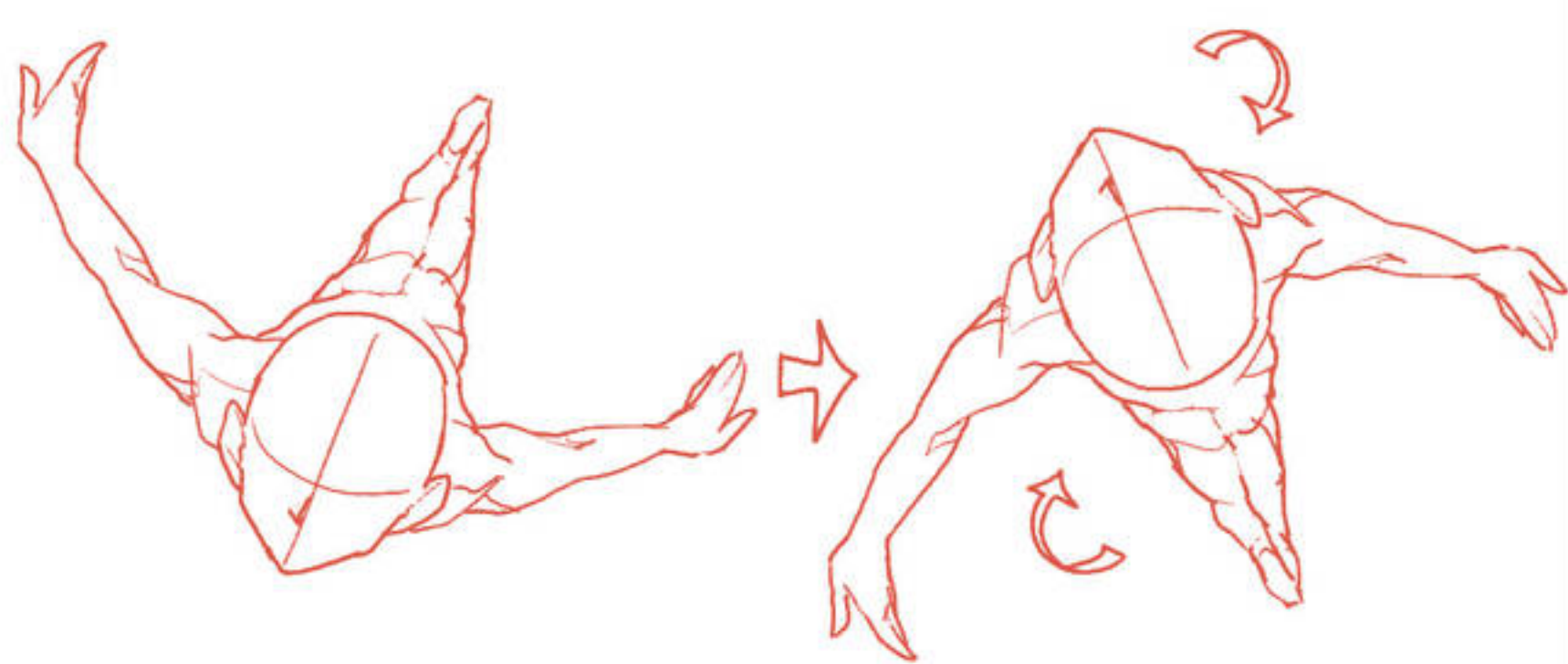


I design clothes for the human body.



I'll close by drawing a safety frame.

I'd like to know the taco author."



And then when you flip it over and fall it in the same form, you get a more dynamic image.

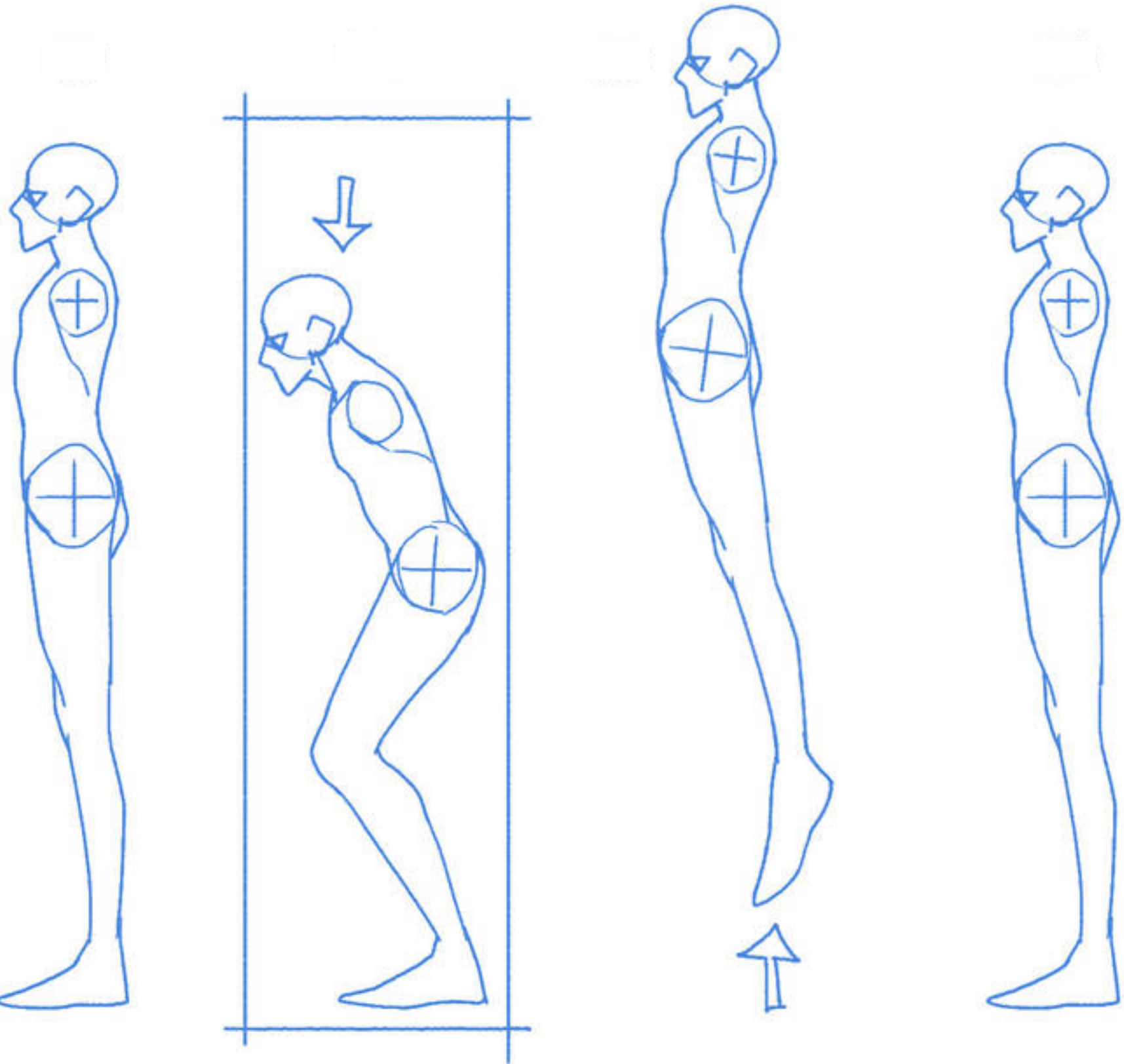


Key Doint

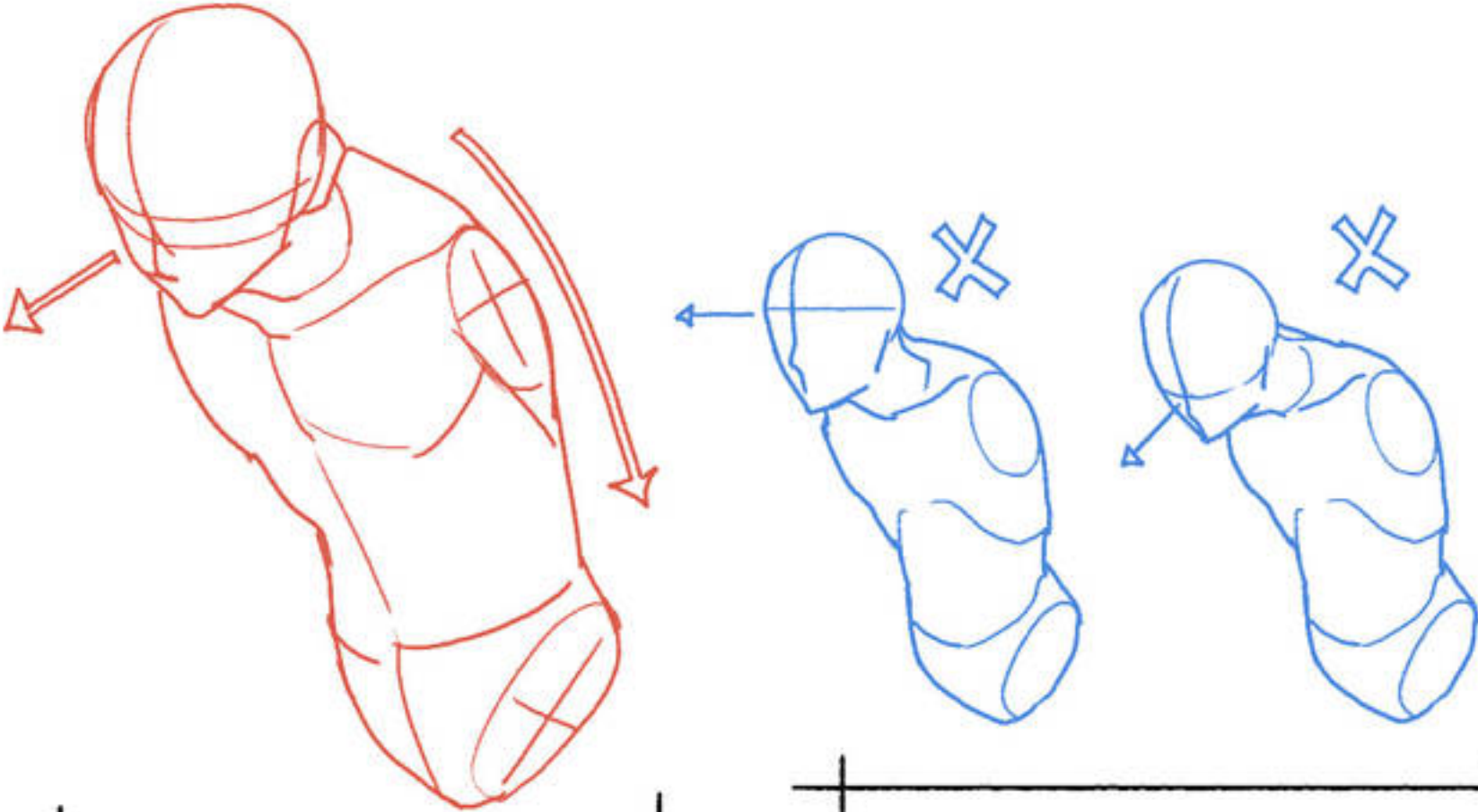


Draw the shape before closing the zero.

I'm dancing, and I'm going to watch you jump on the 16th.

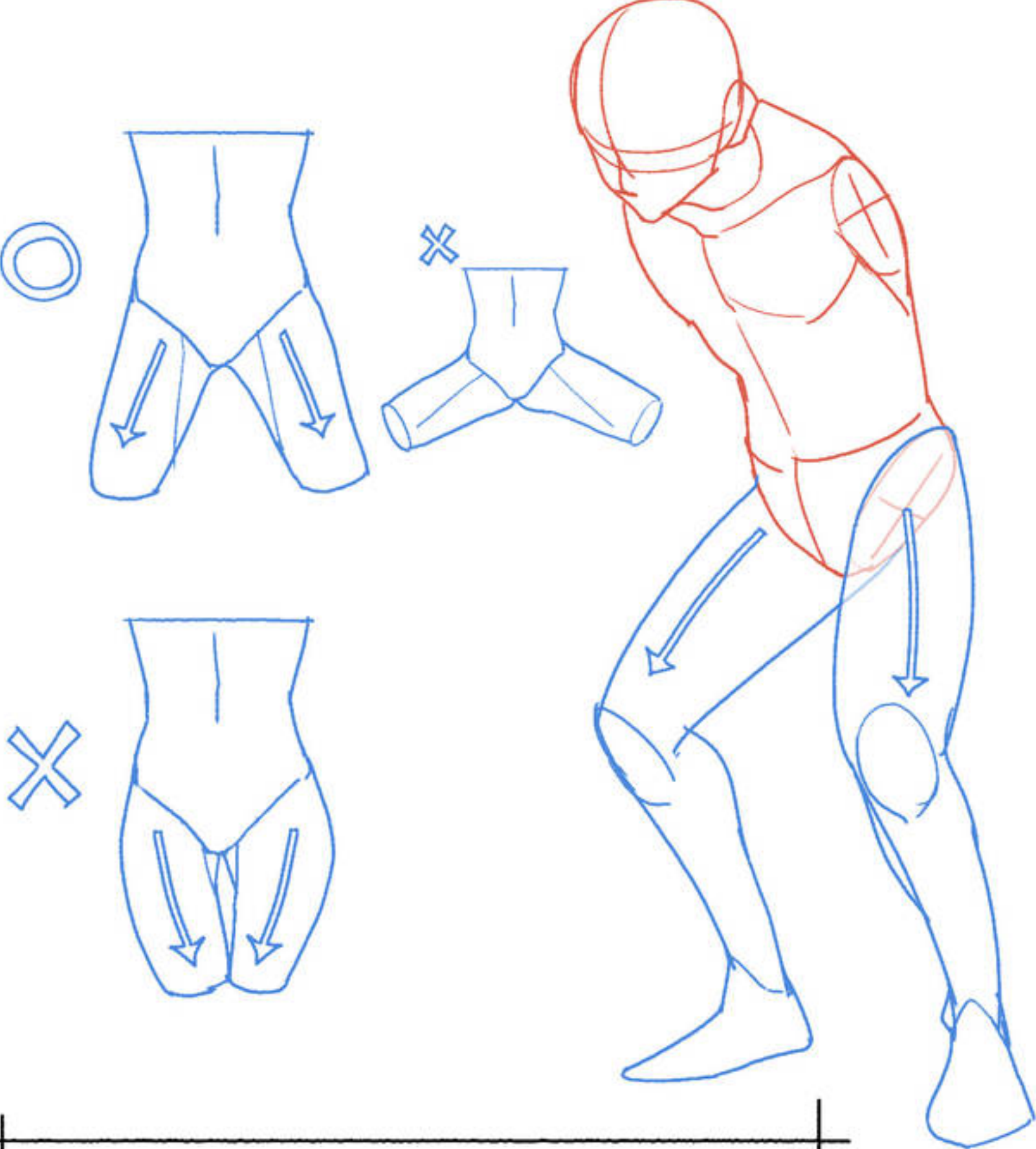


Just before you jump in order to jump, you're going to have to do a little bit of crying in pose number two.

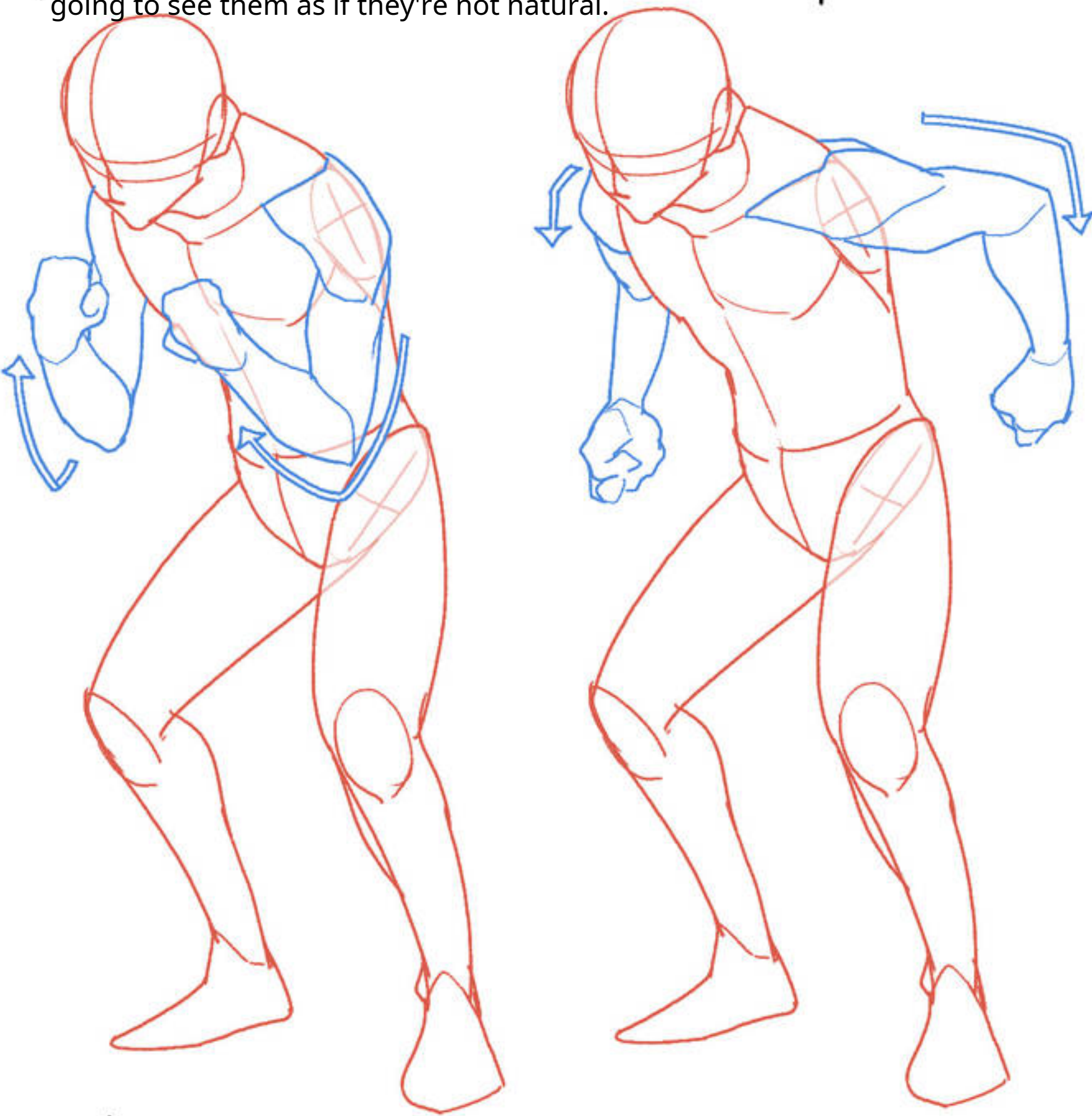


It's natural to bend down a little bit and break down a little bit.

If you see your face naked, or if your neck is too thin, your drawing will be awkward



You're going to bend your legs, you're going to jump, you're going to jump, you're going to stretch your legs too wide, or you're going to collect them, and you're going to see them as if they're not natural.

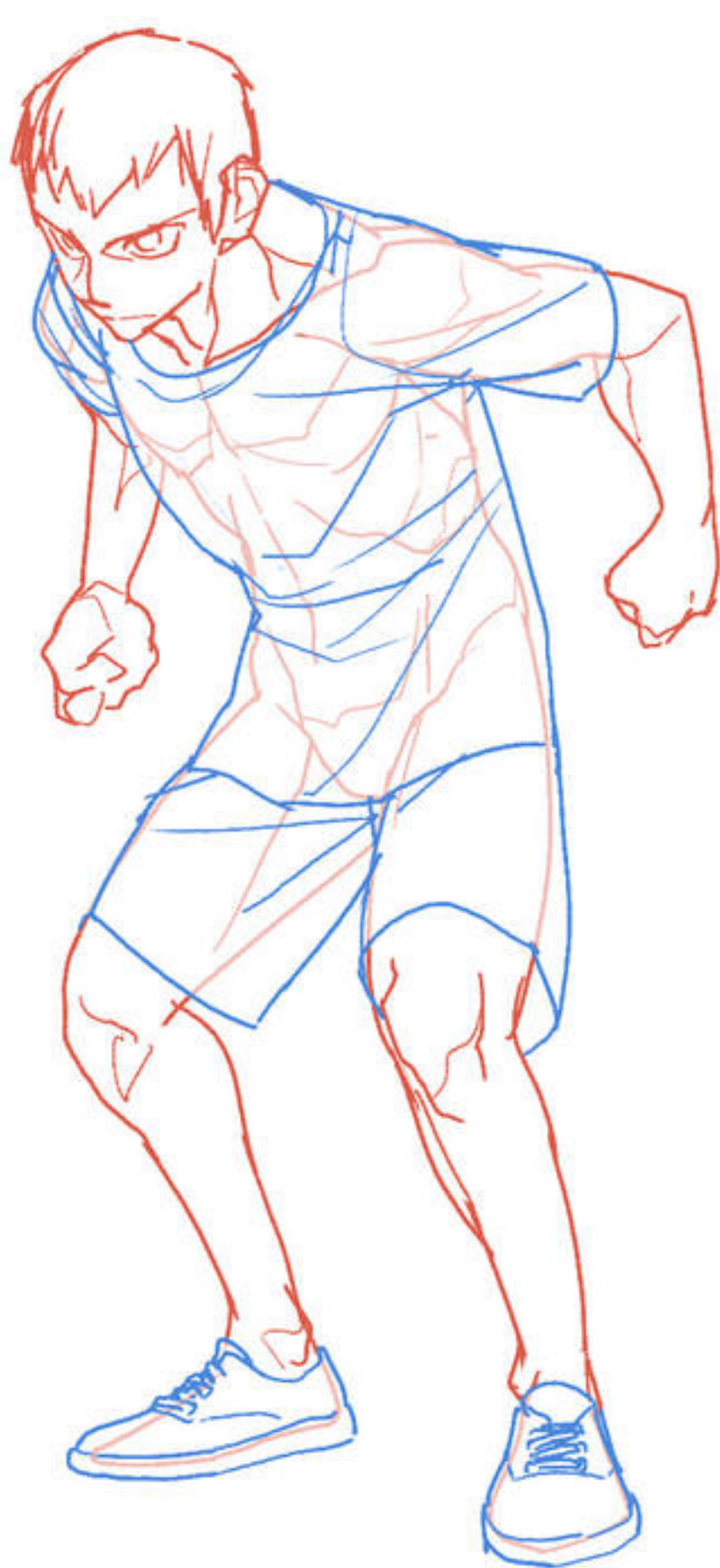


For an arm, it doesn't matter whether it's coming forward or backward.

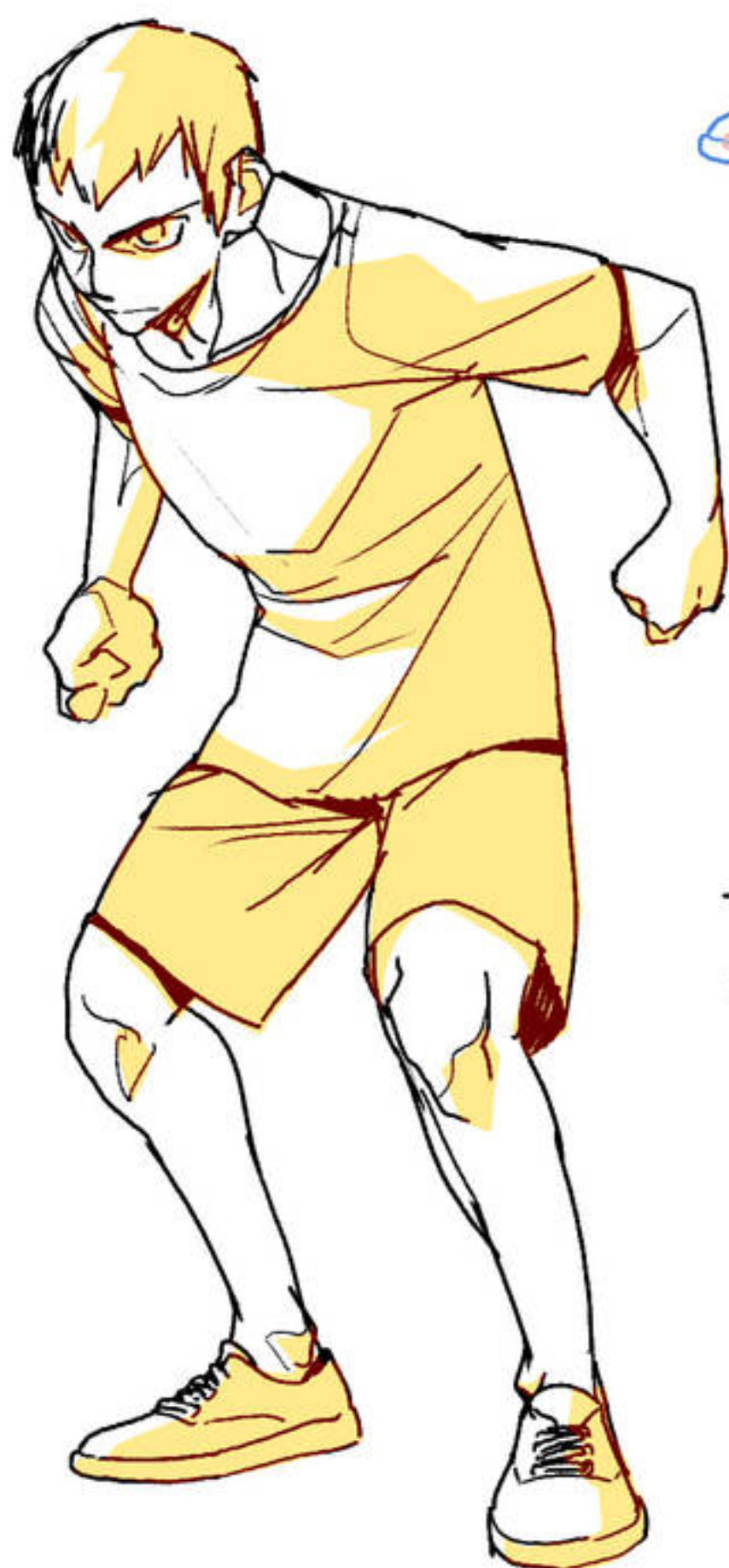




Clear the character form

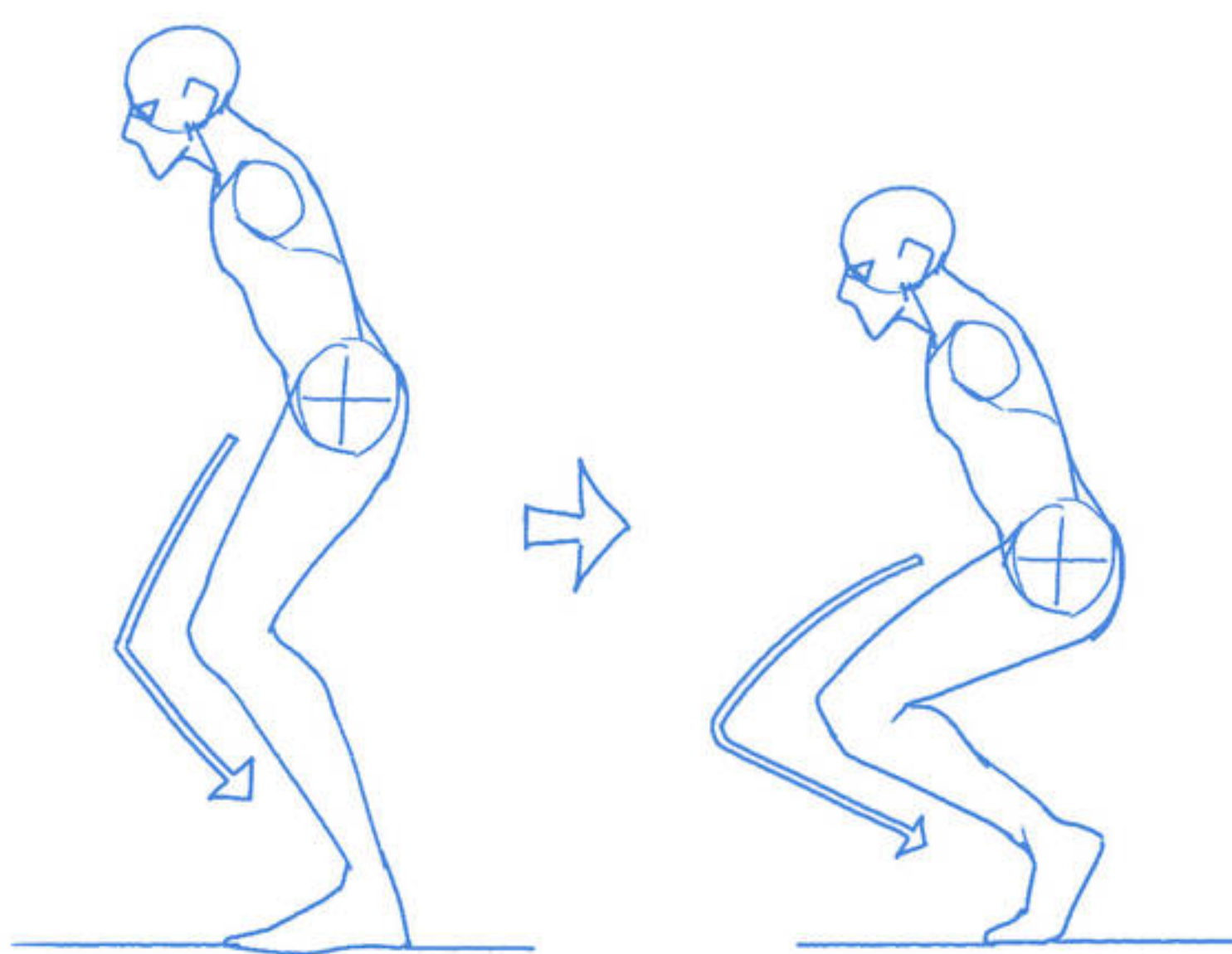


I'm drawing a piece of clothes for you.



I'm going to close with the line.

I'd like to know the taco author."



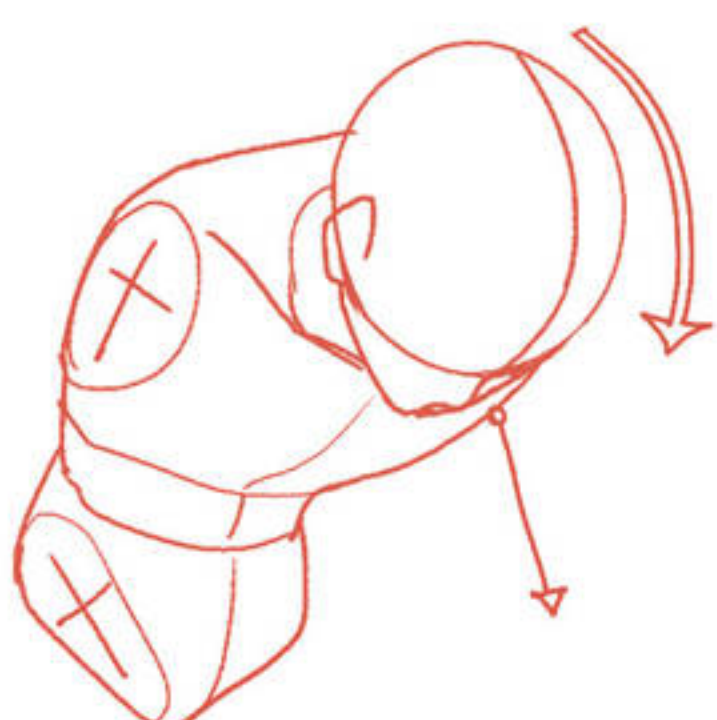
The more I bend my legs, the higher I jump, the more I feel like I'm going to jump.



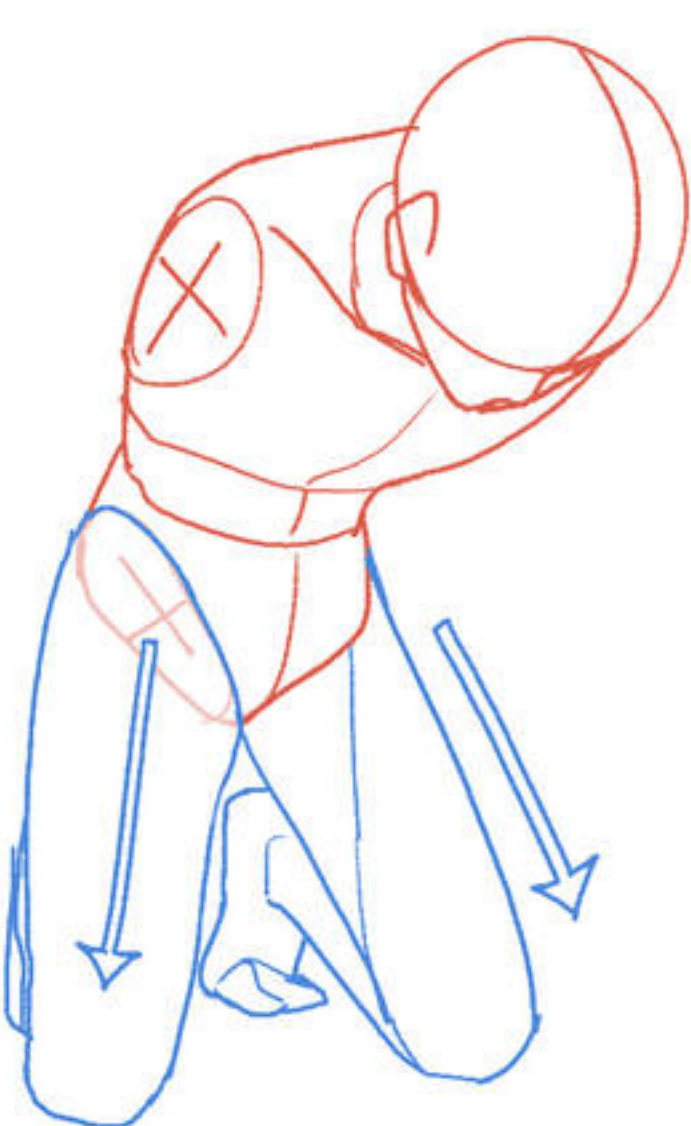
Key Doimt



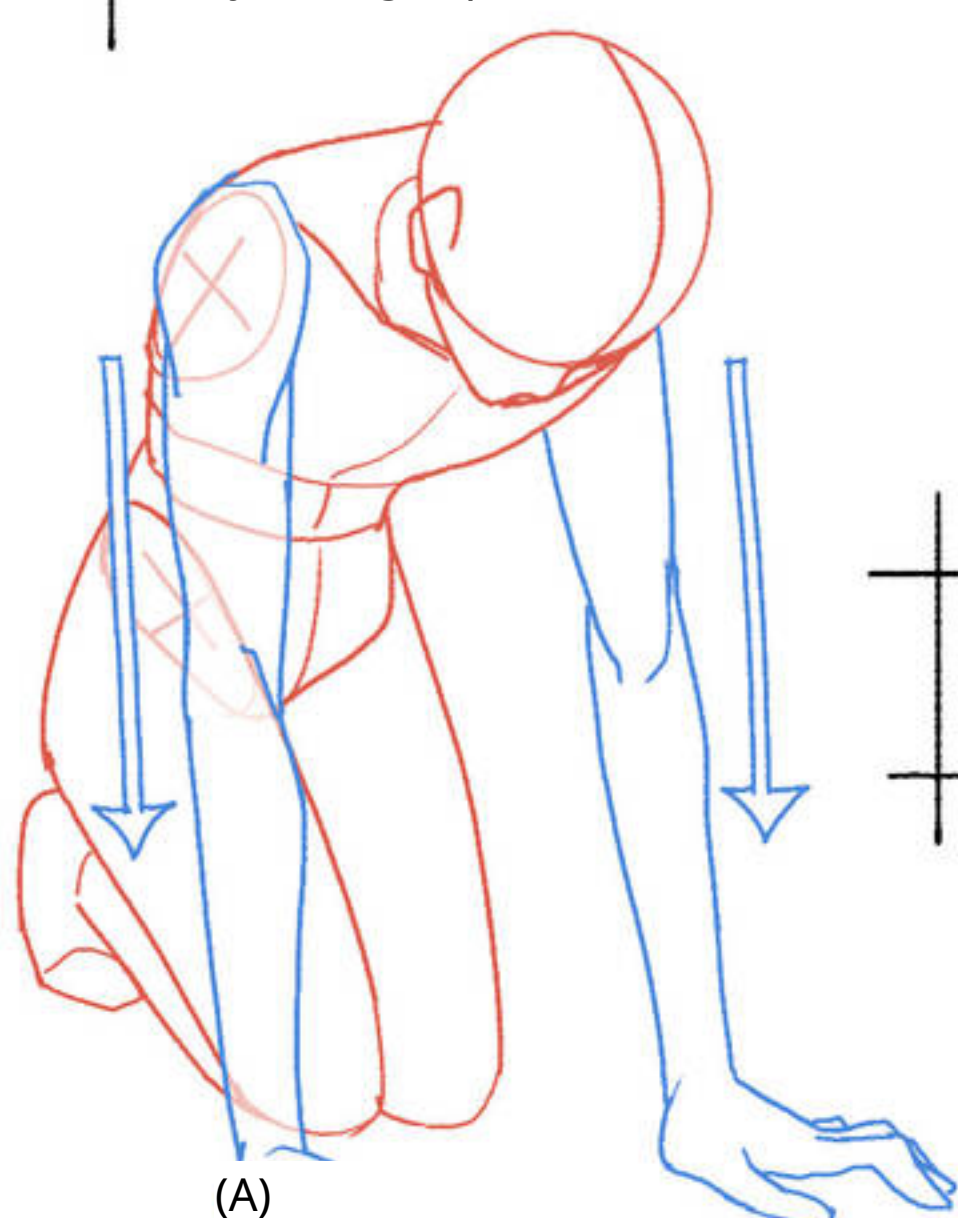
[Q: I'd like you to use your furs to draw me.]



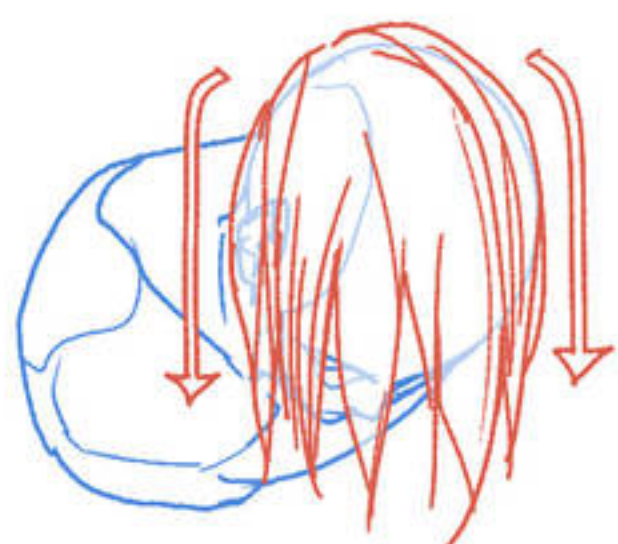
So the first type is the upper bound, and it's going to be downwards.



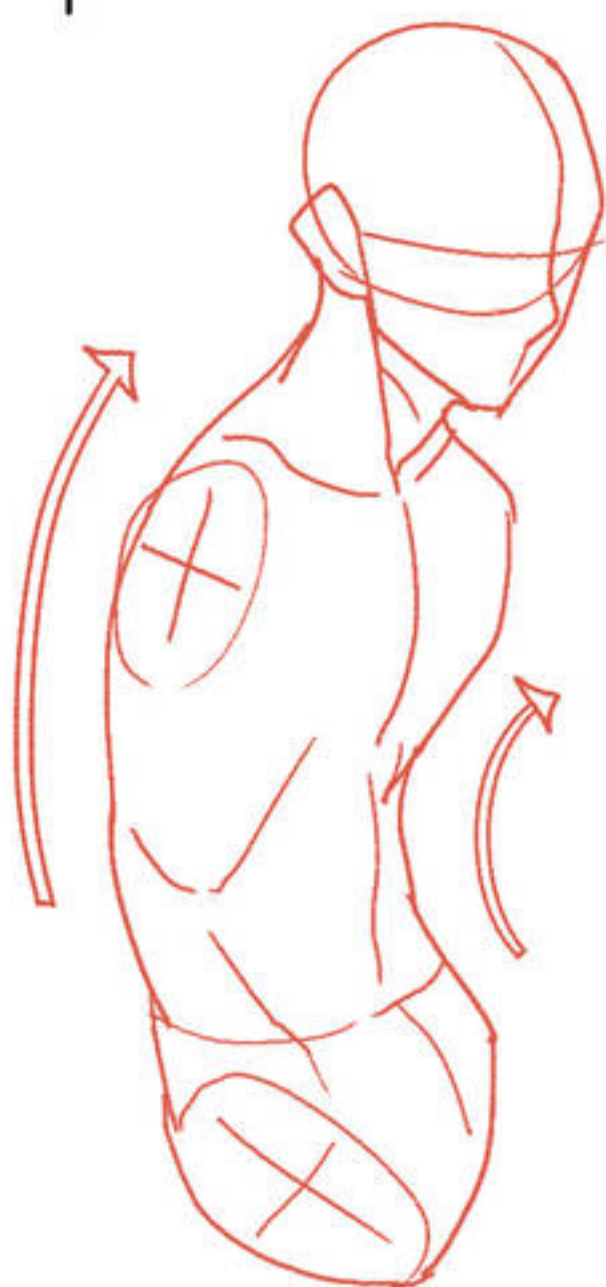
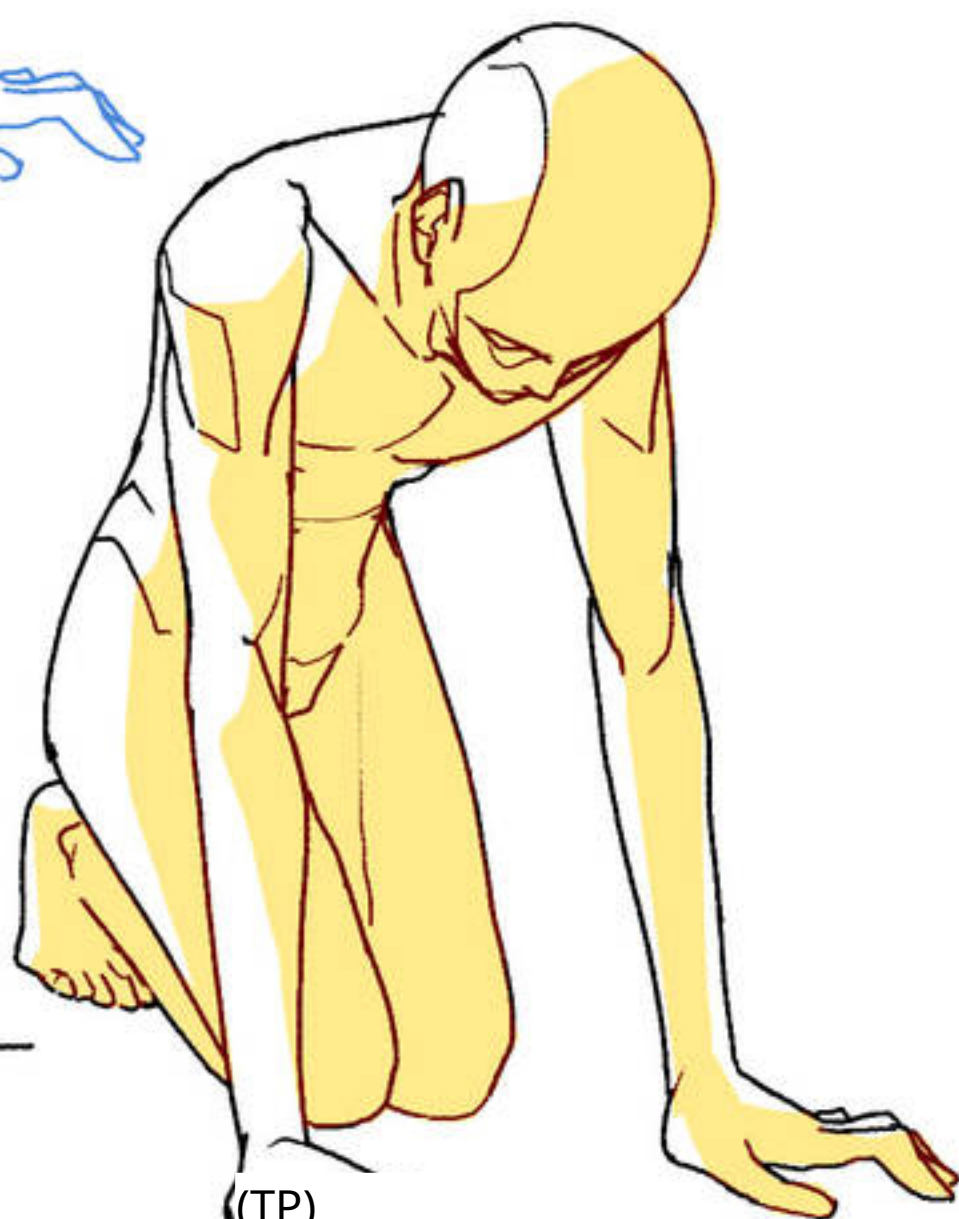
It doesn't matter if you're standing on the ground on your knees and your legs open a little bit or collect a little bit.



The arms are straight out, and they're made to snap if you lose them in the palm of your hand.

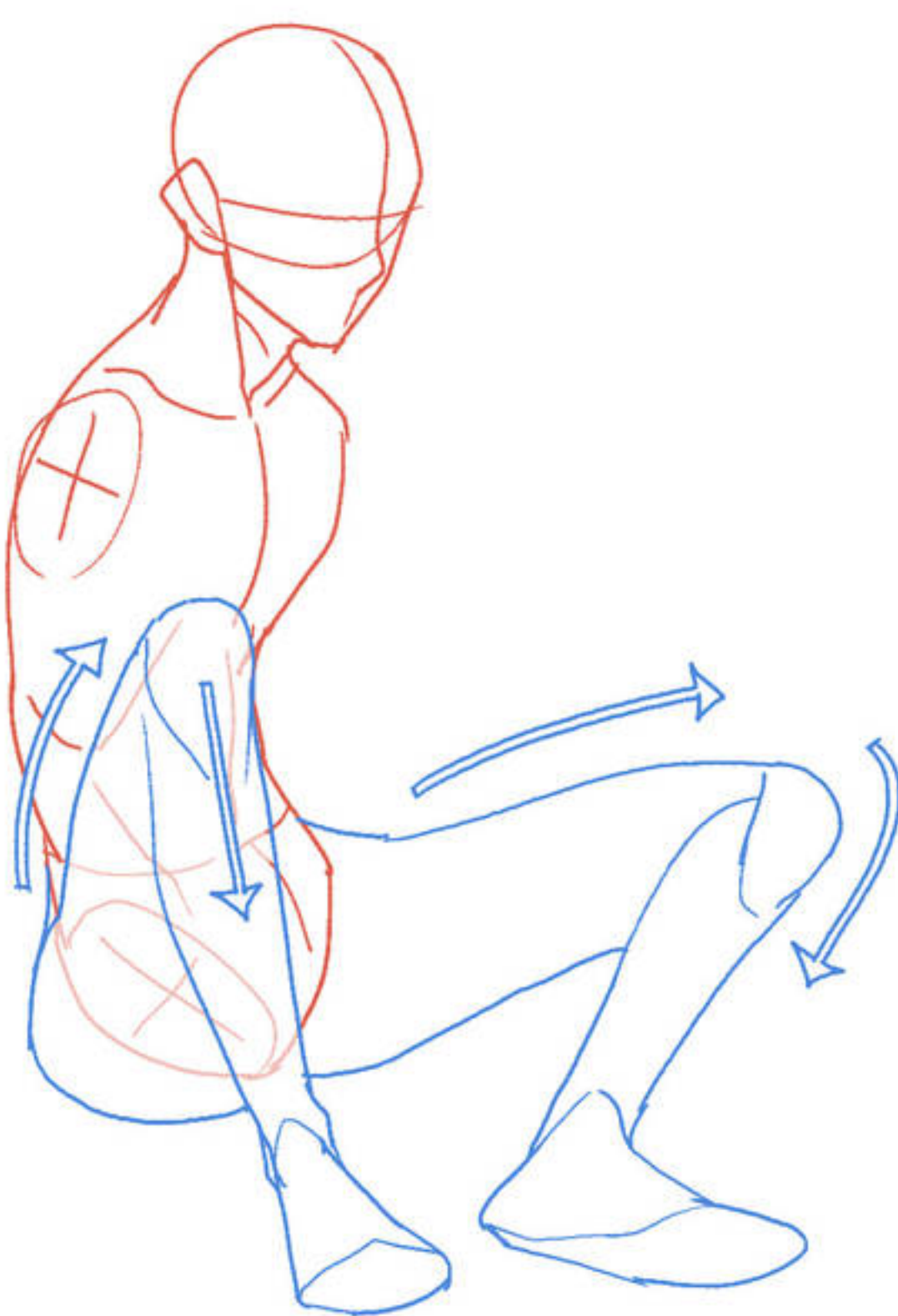


I'm going to clean up the gift and close it so that if the hair is longer, it's going to come down.

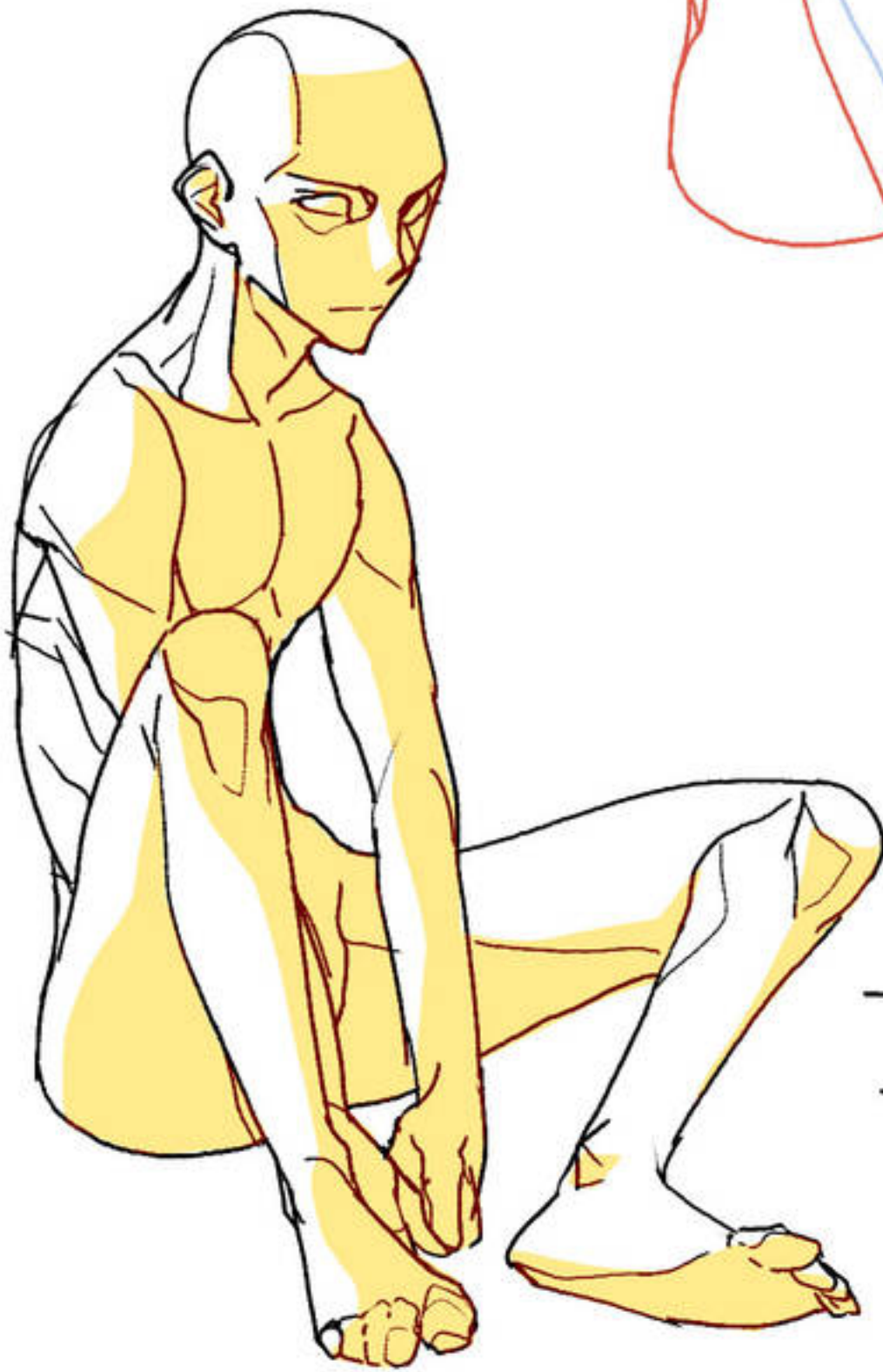
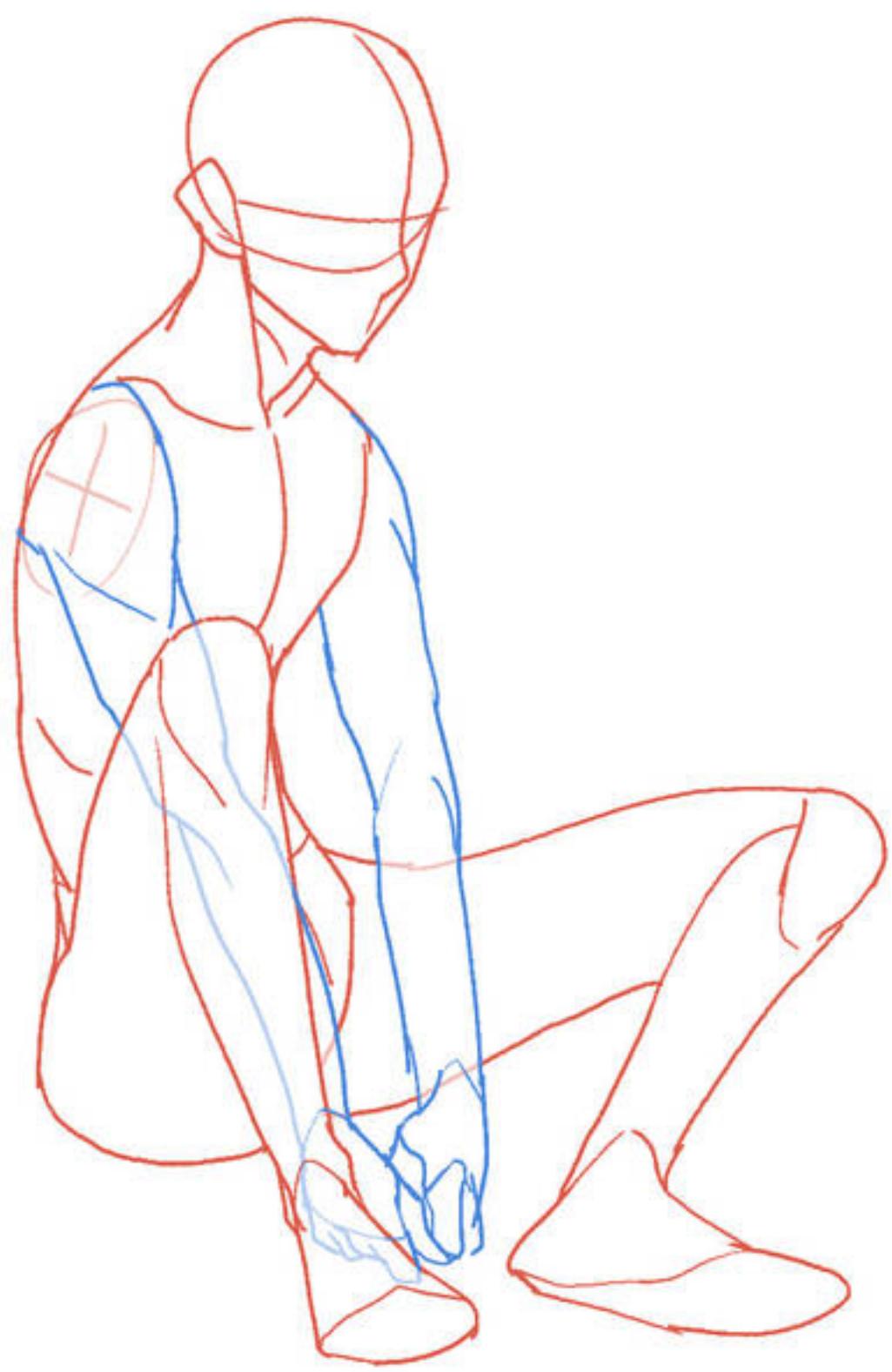
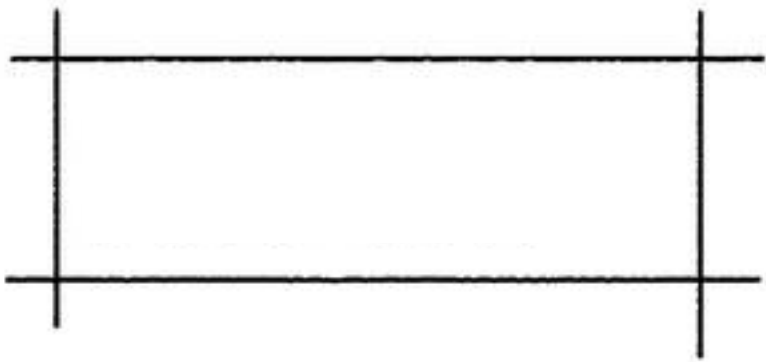


It's a second type, and it's bending the upper bound a little bit.

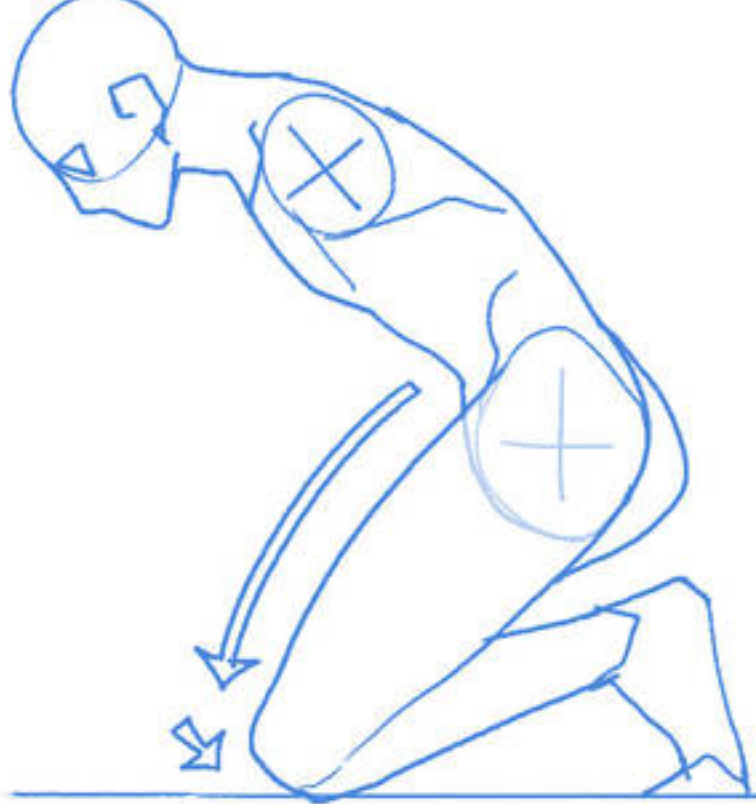
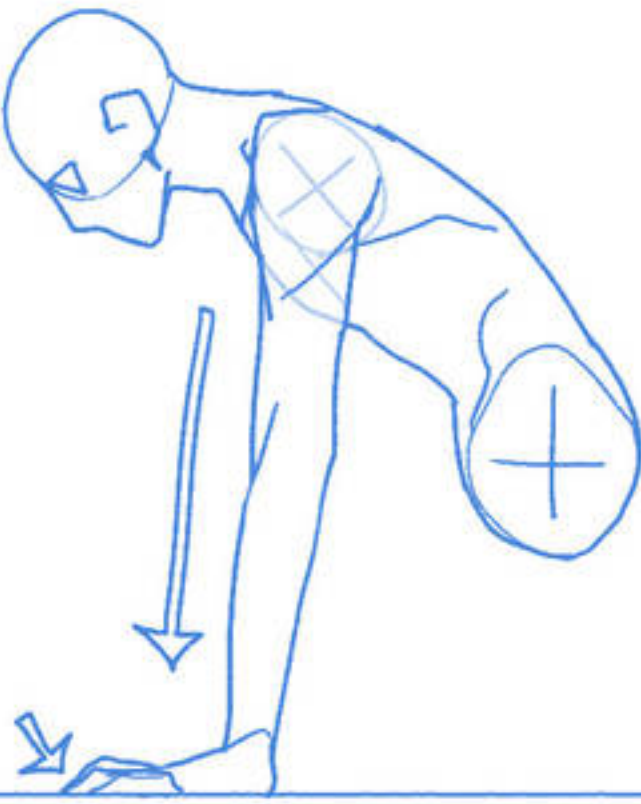
His butt and his foot are on the ground, and he's doing it in a curving state.



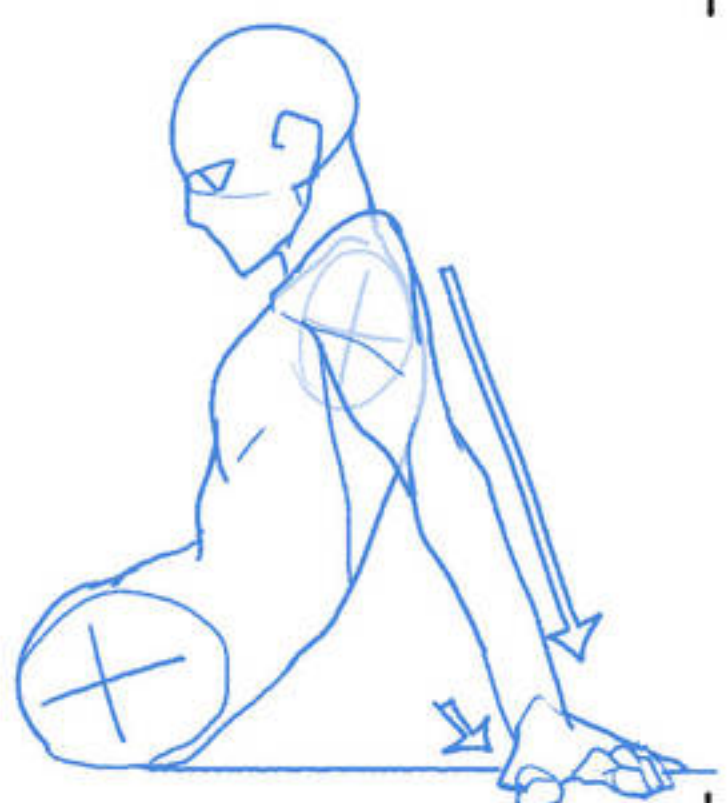
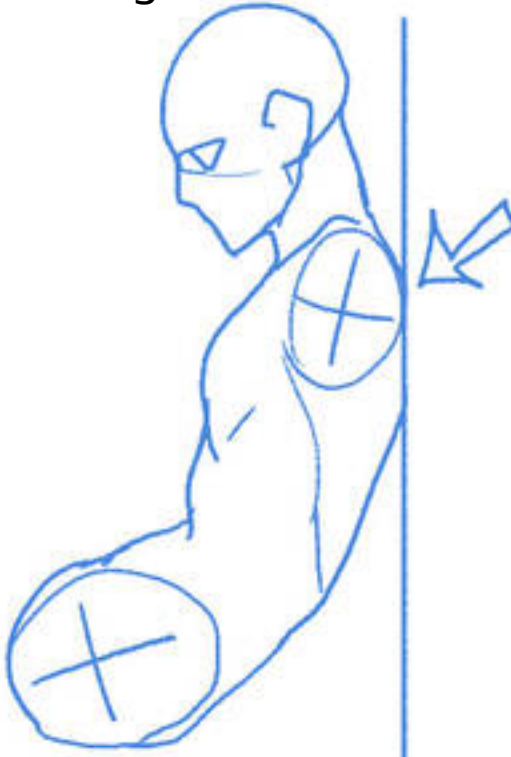




I'm going to close with the line.

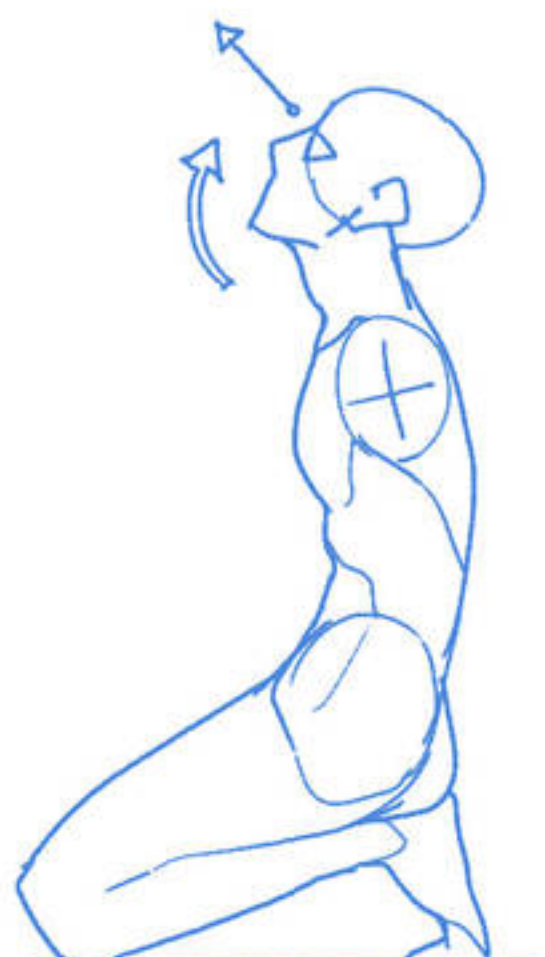
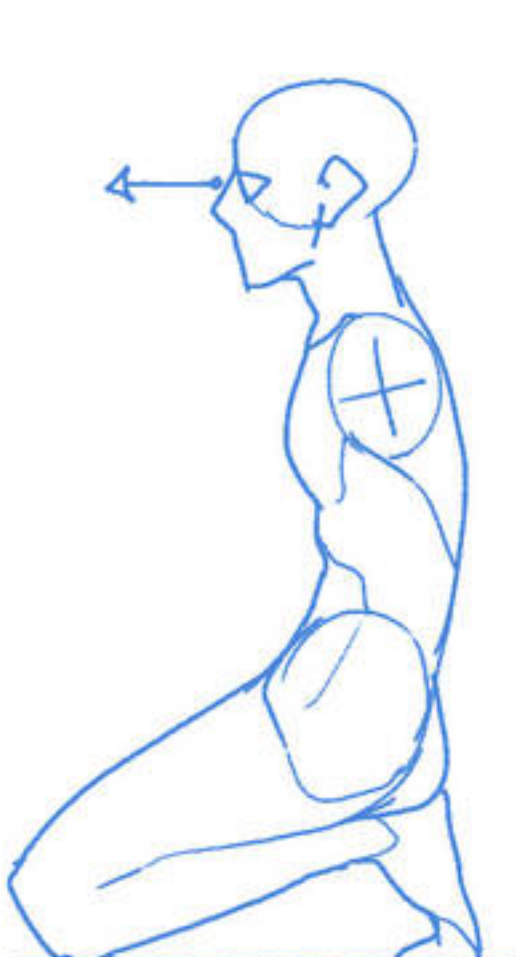


If you're in a state of body strength, use your arm or knee-gear to pick up your forward weight.



If your body's in a back state, it's either a wall that you can stand on or a hand-wounded weight.

I'm just trying to get to know the taco writer.



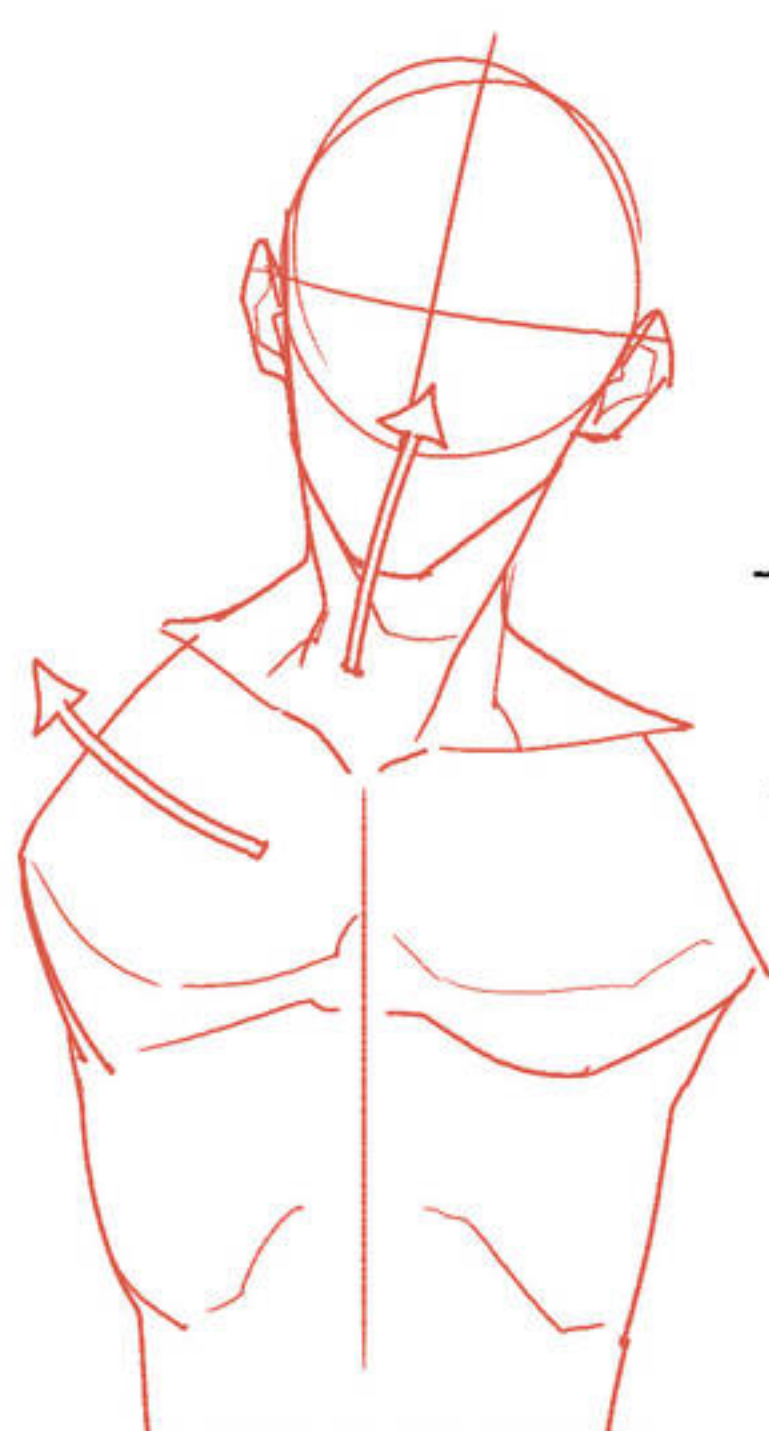
When you're sitting down, if you're looking down or up at the character's head, you're going to be able to make the taste character's emotional expressions more visible in the context of the situation.



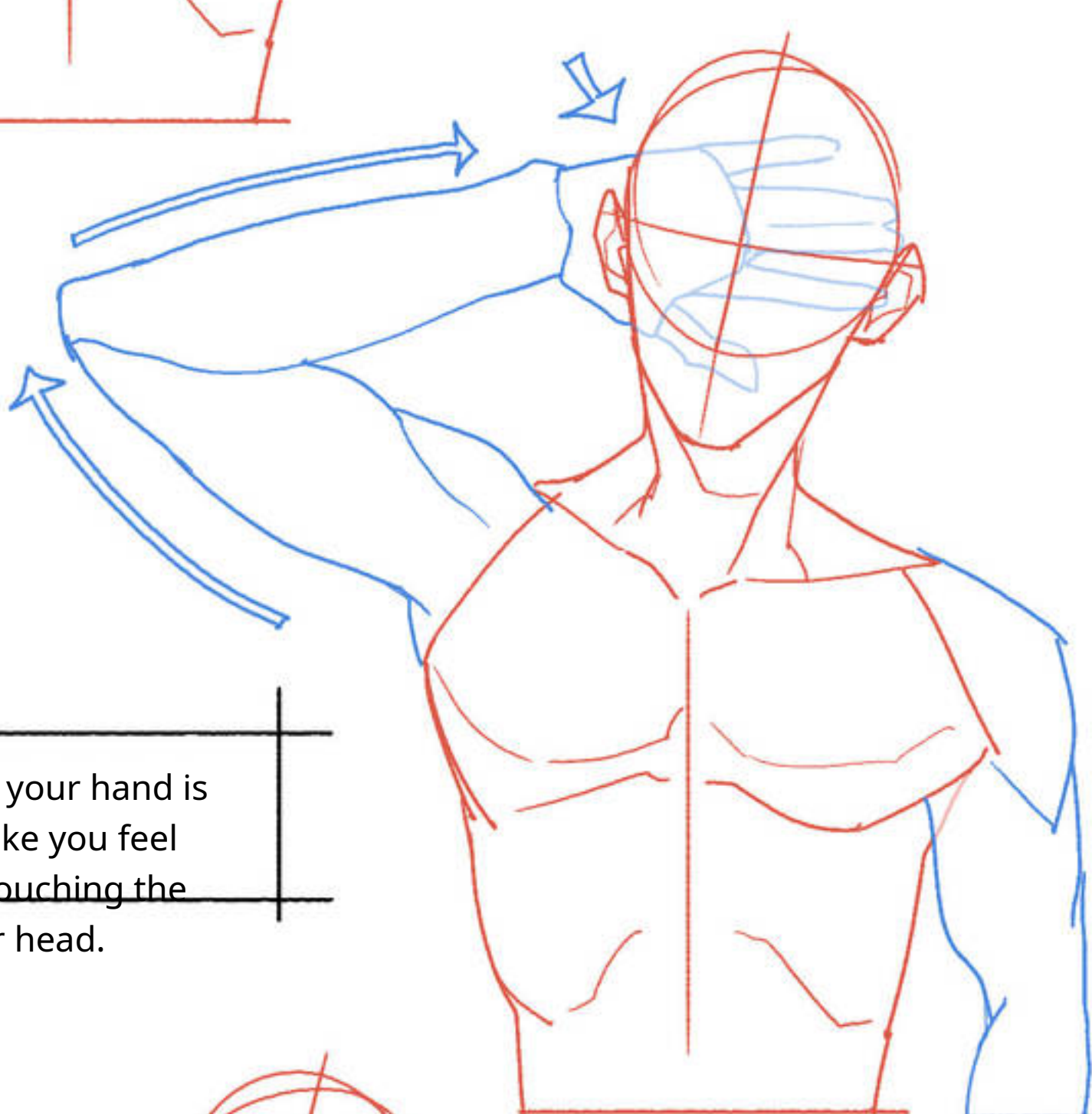
Key Doimt



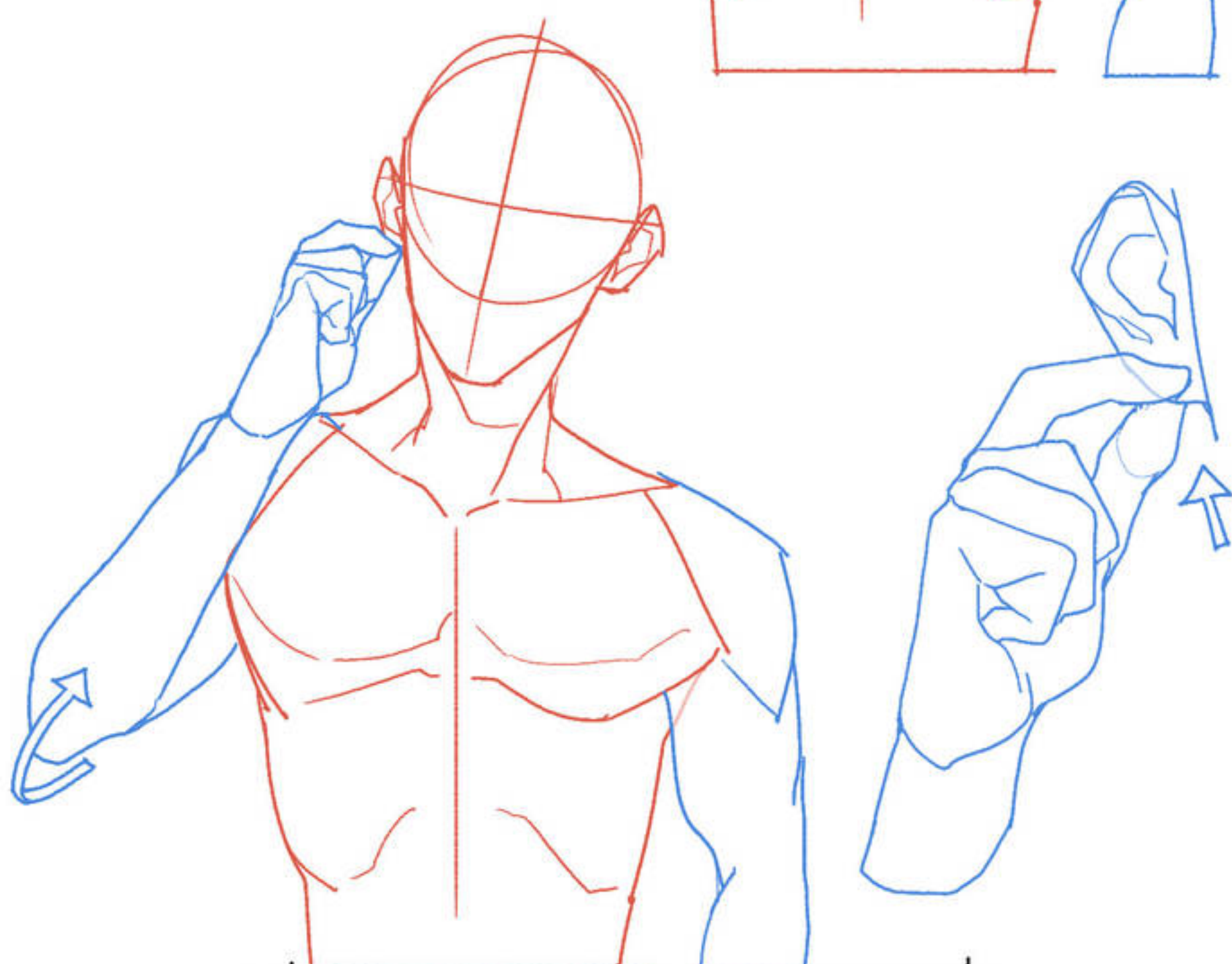
[Q: How do you draw a nice face?]



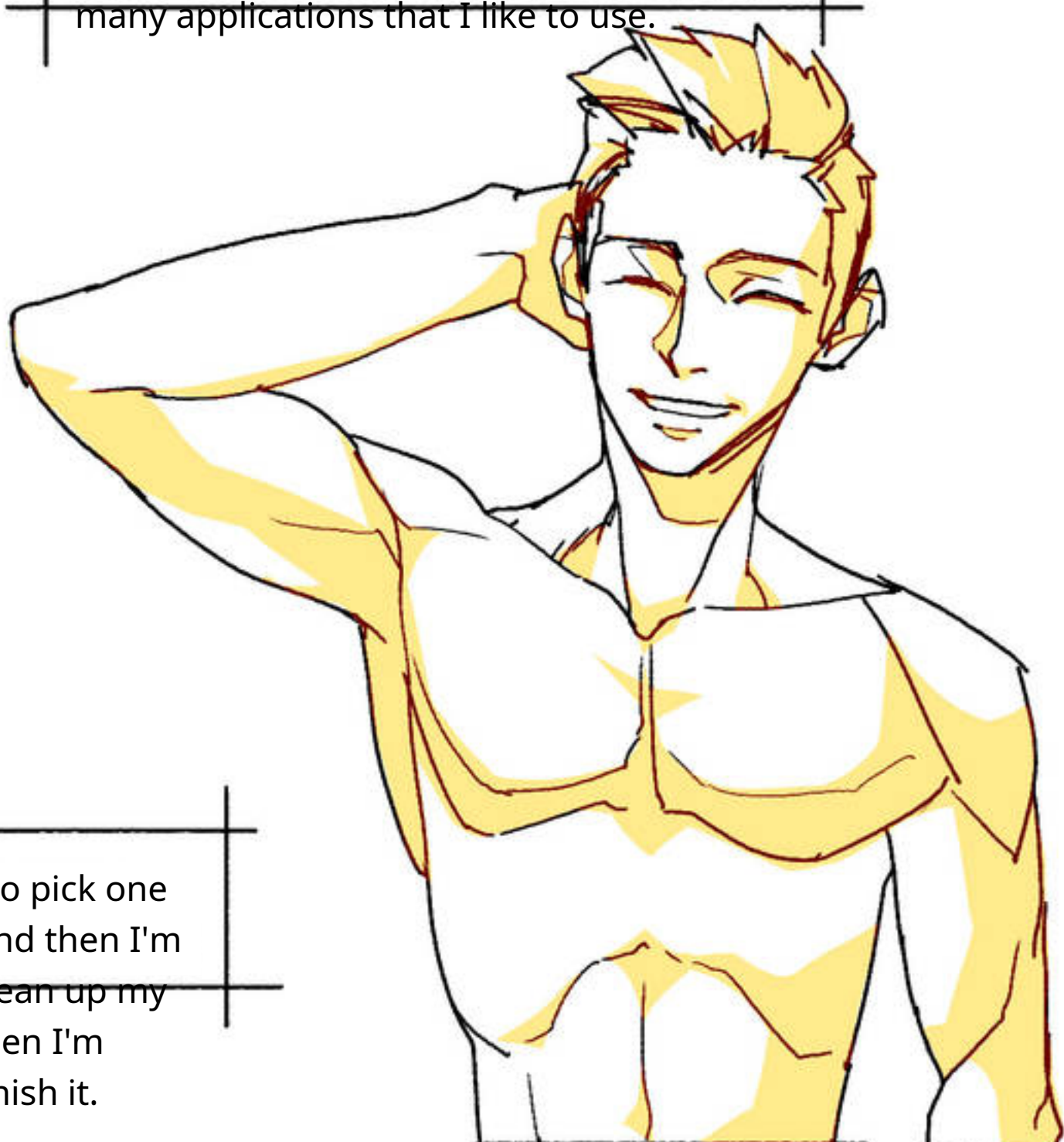
It's a little bit up on one shoulder and a little bit down on the other side.



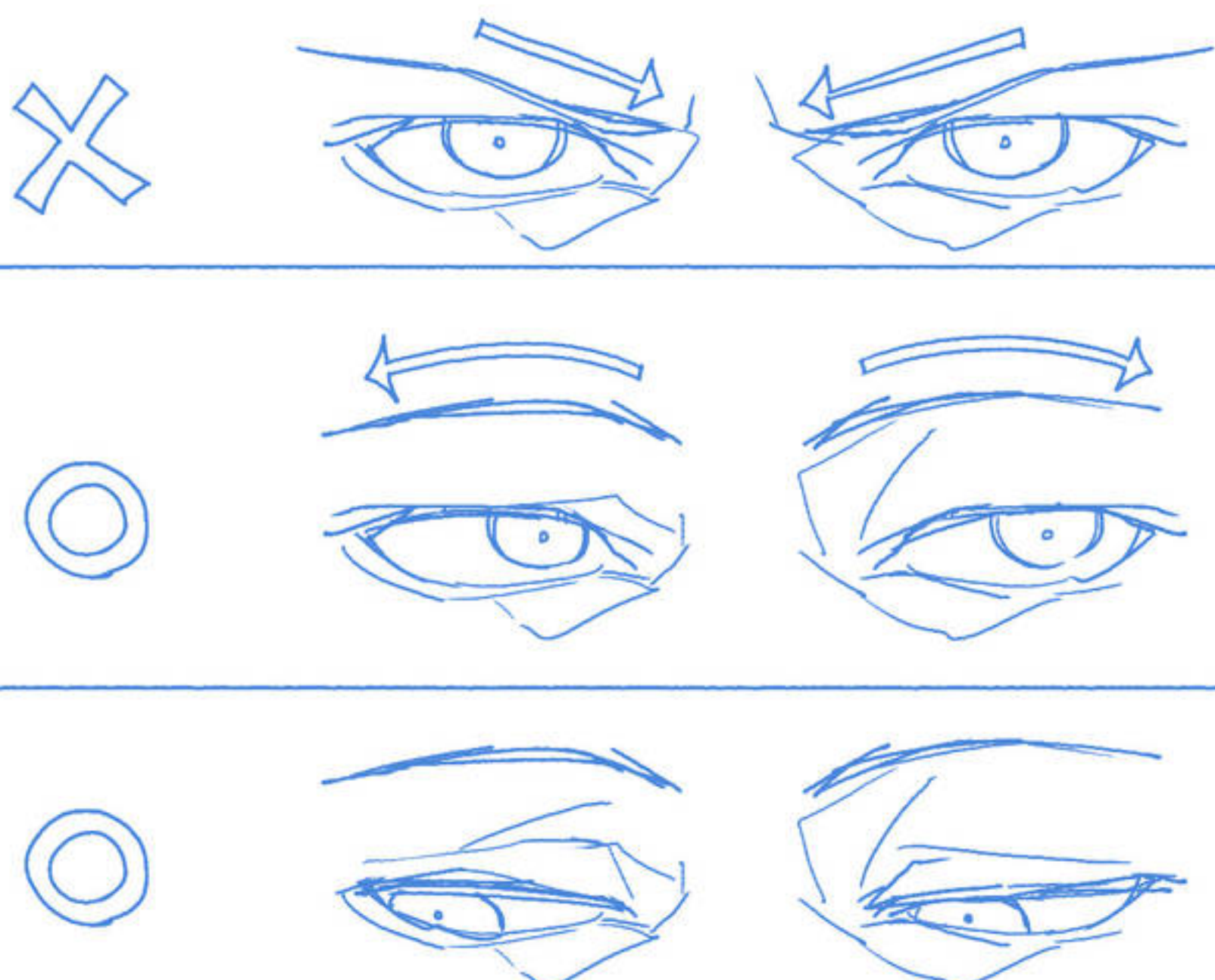
The palm of your hand is going to make you feel like you're touching the back of your head.



And I'm going to use the cochlear thumb and the black diameter to touch one of the many applications that I like to use.

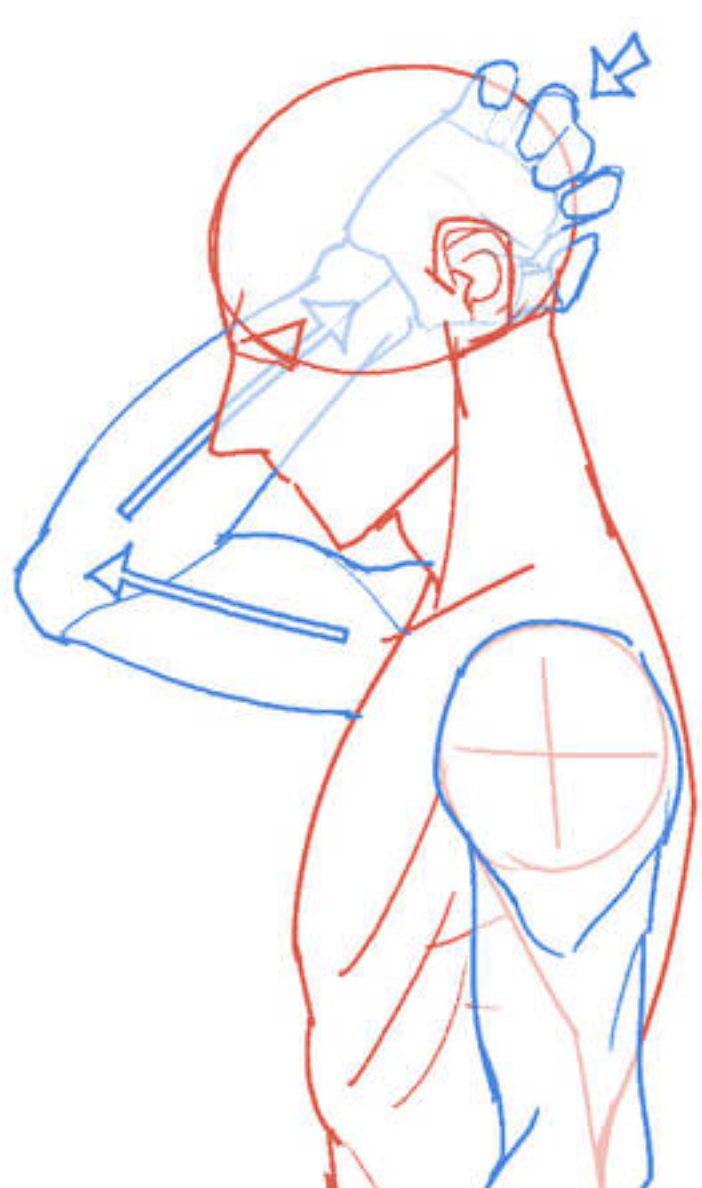
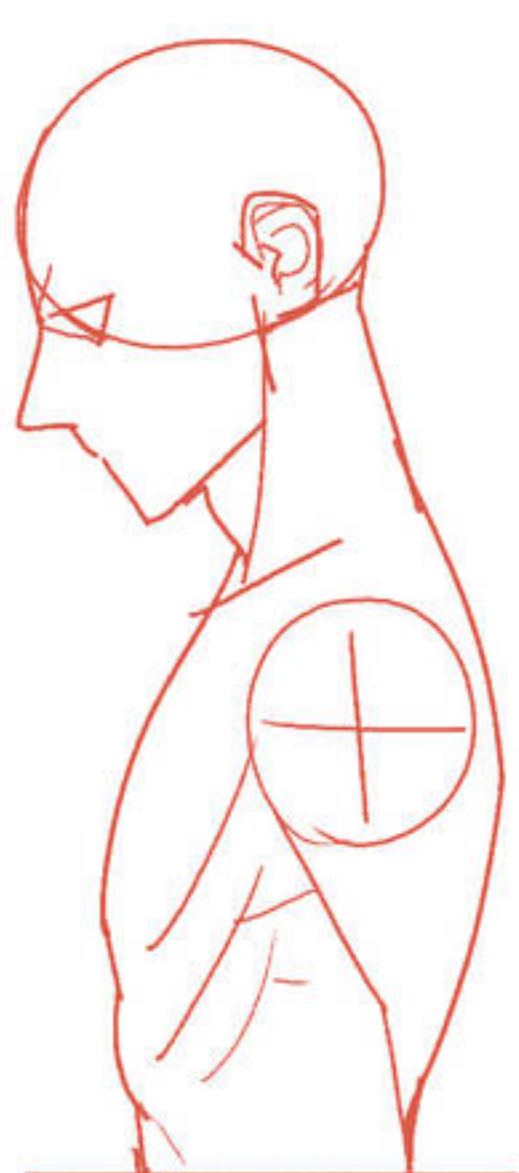


I'm going to pick one of these, and then I'm going to clean up my gift, and then I'm going to finish it.



When you're a group of eyes, it's a dance to have your eyebrows staring straight up or down or something like that with an angry eyebrow.

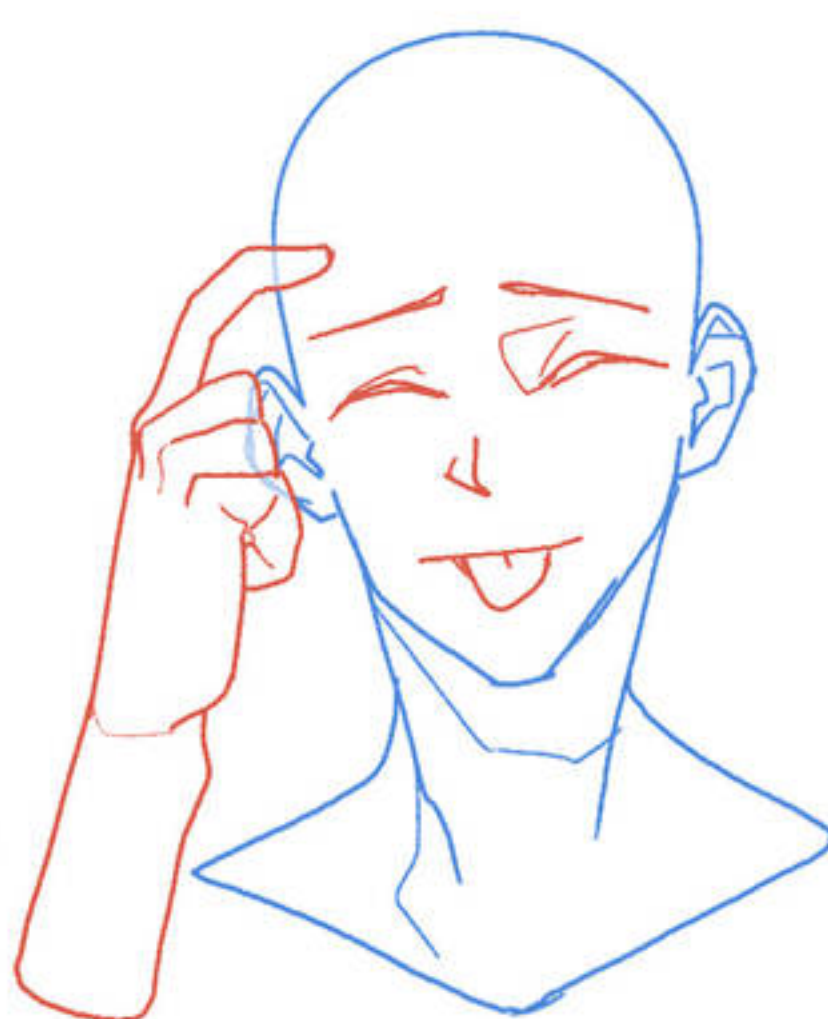




I'm showing you some of the fingers that wrap around the back of the machine when I apply them to the side.



I'm also turning my face into a smiley face rather than a faceless one.



And even if you express it slightly differently than the character's hands and facial expressions, you'll get a beautiful face in a variety of situations.

I'm just trying to get to know the taco writer.



If you add an effective piece to your fancy face, you'll see the character's equivalence.

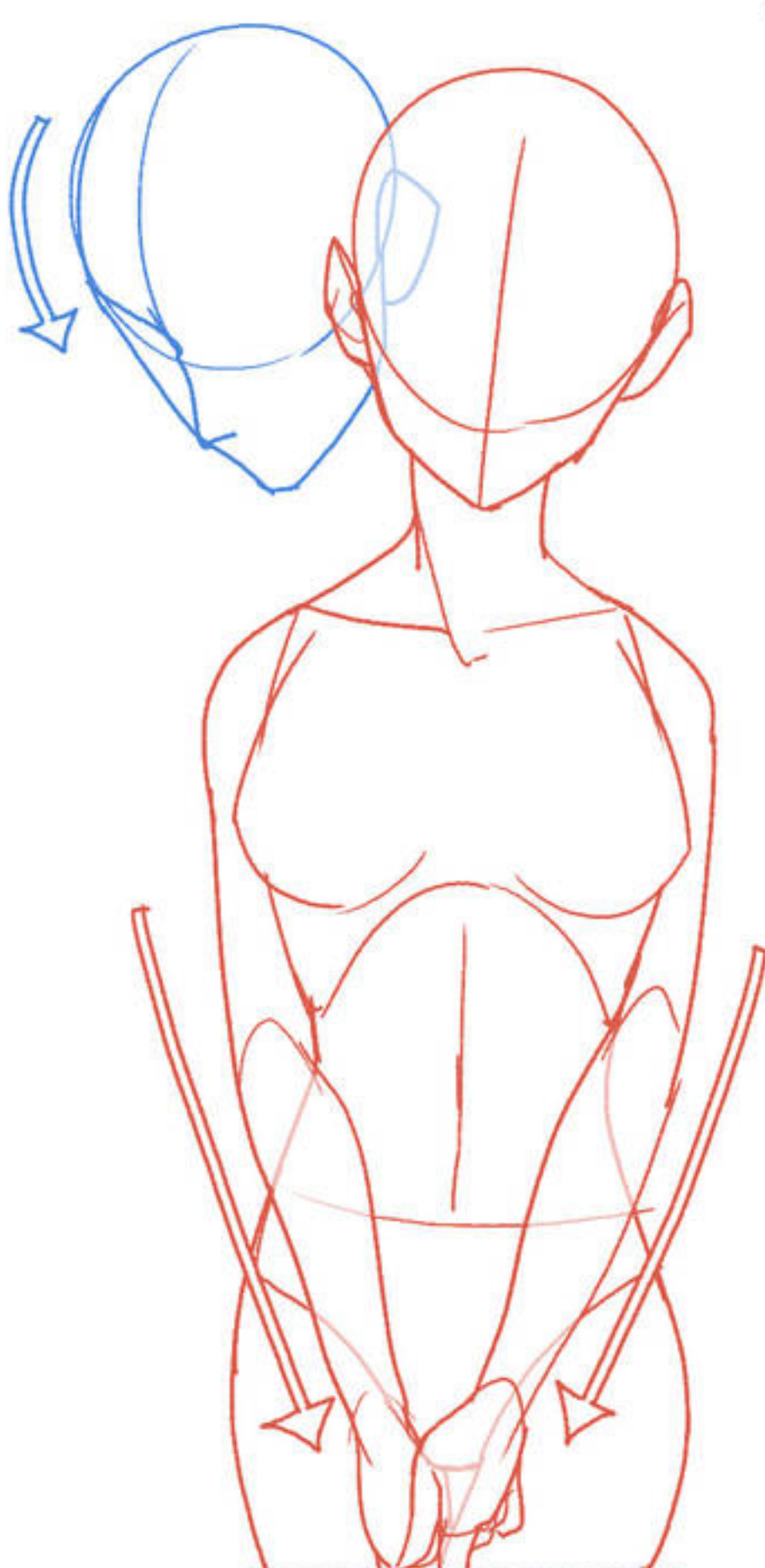
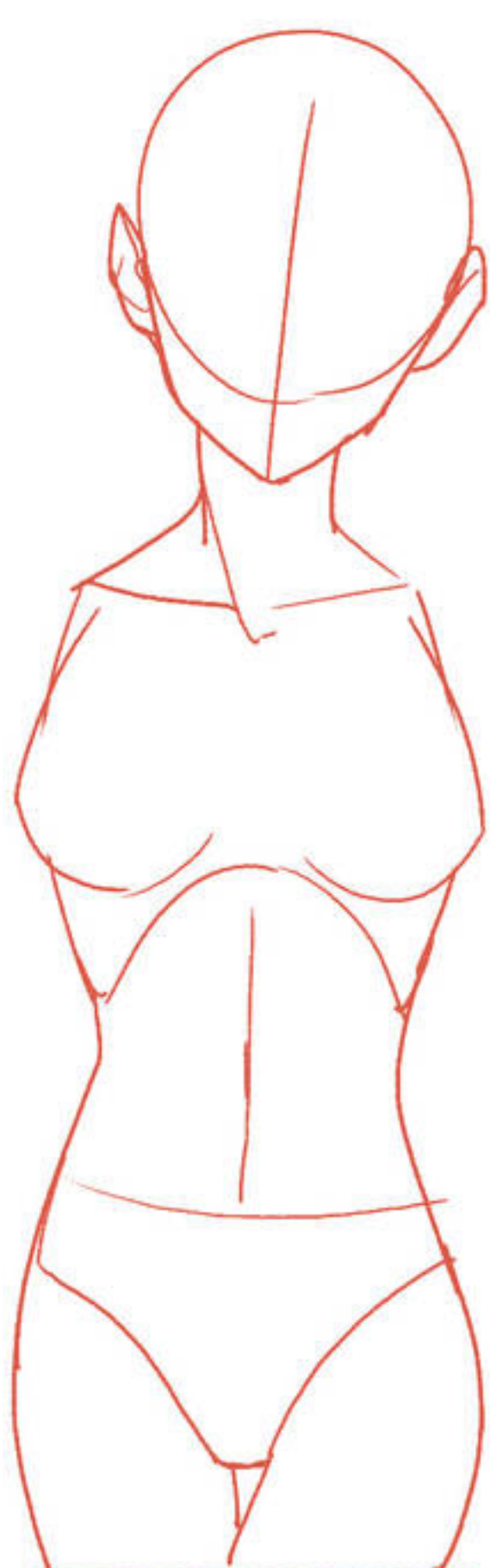


Key Doimt



I want you to draw the blanks.

I draw a picture of the woman in front of me, and I put her in the middle in the case of her arms.



It's natural to draw a man's face next to a woman's face and a man's face in a bow.



On average, because of the size of a man's sugar and height, he's a man's upper body v, and his arms are a woman's upper hand.

It's her face.



That angry face.

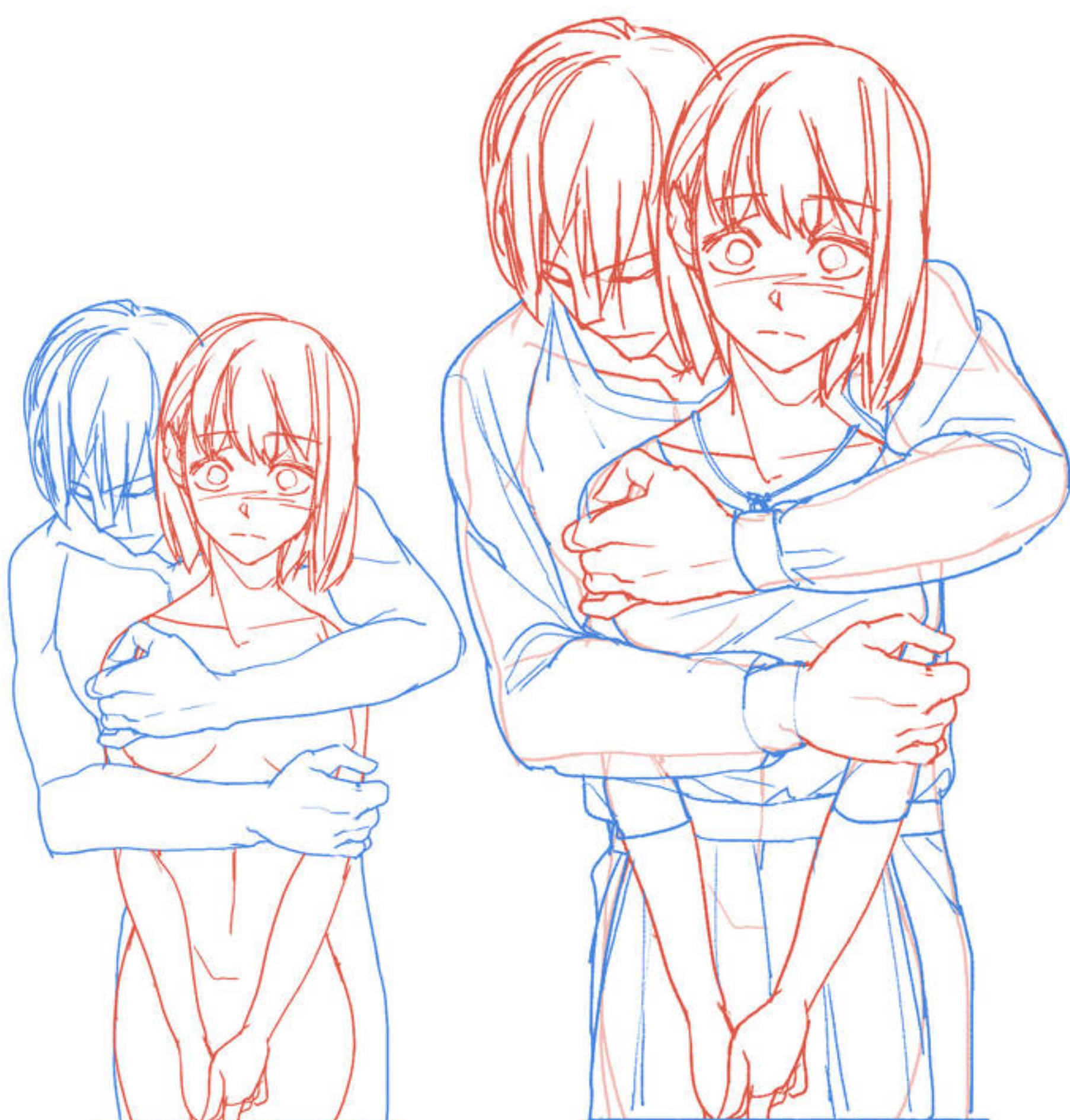


I'm sorry. I'm sorry.

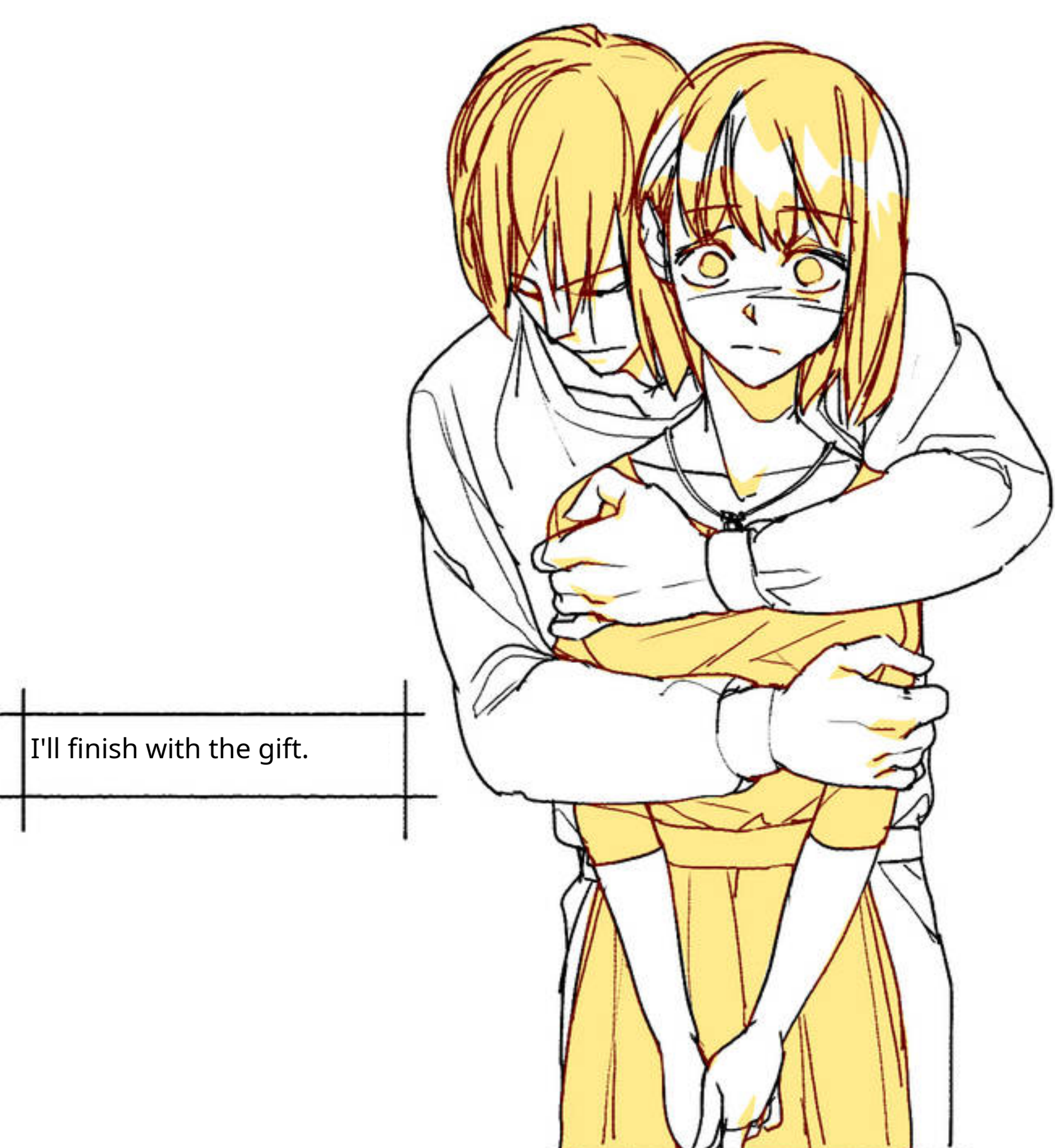


The change in the face makes it possible to describe the situation between a man and a woman.



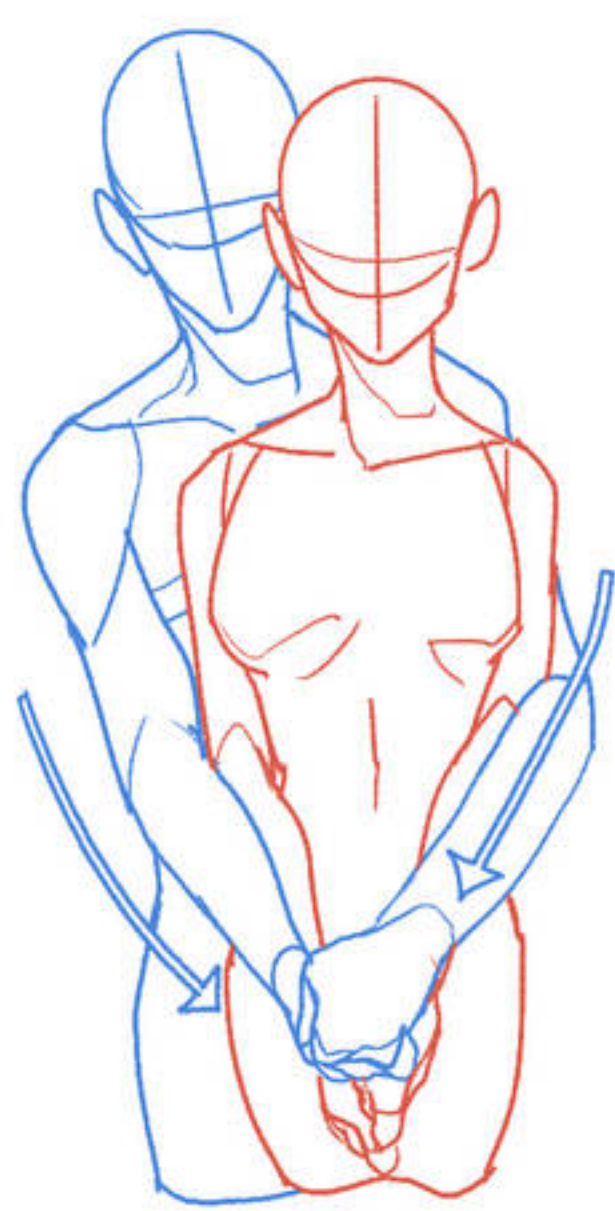


And then the guy in the back, he's going to have a picture, and he's going to have a body that's going to dress



I'll finish with the gift.

I'm just trying to get to know the taco writer.



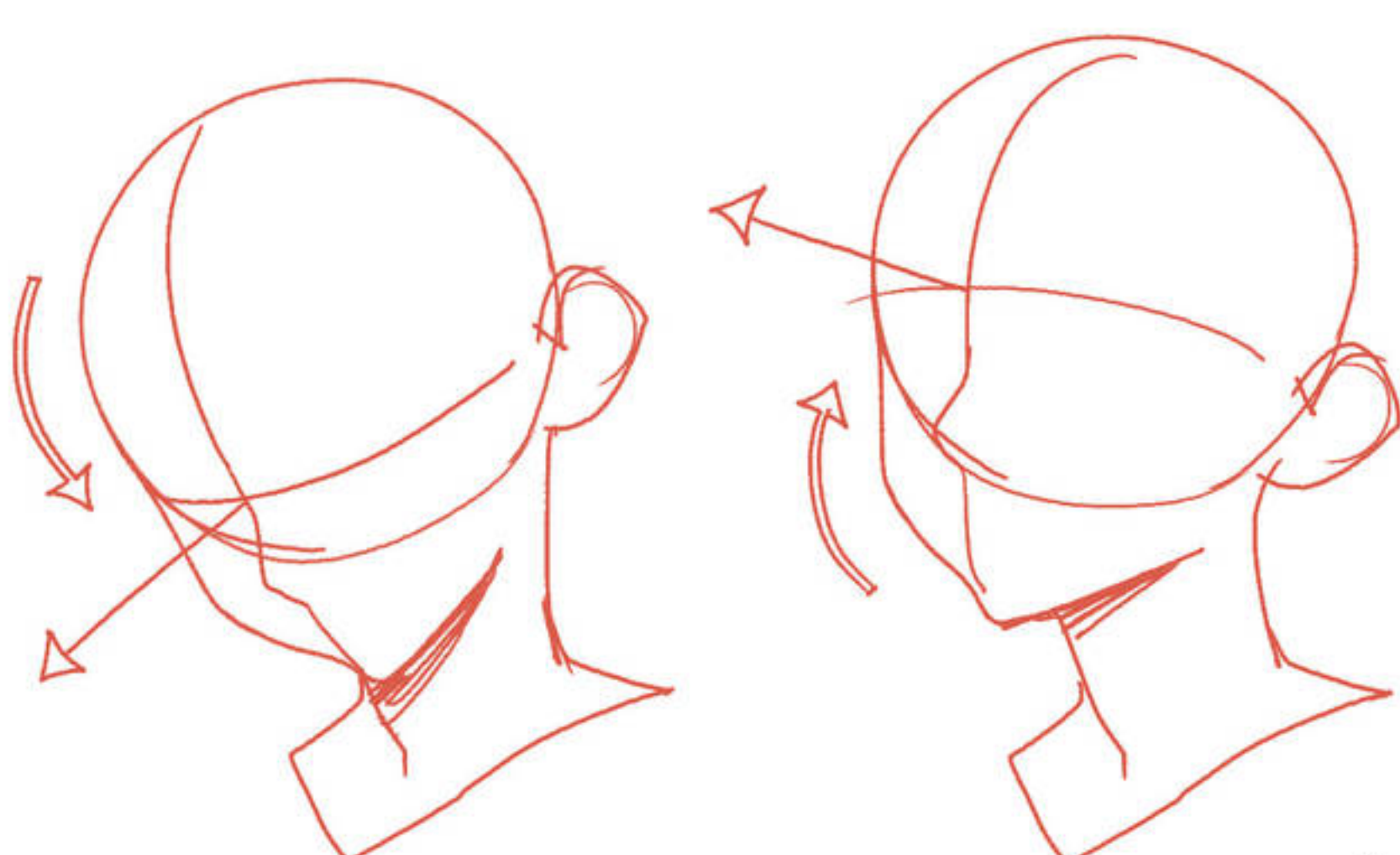
If you're a man and a woman, you don't have to be in the form of a man and a woman, you can make the flow of your arms flow in different ways, and you can also be in the same line of view.



Key Doint



I don't know. I don't know.



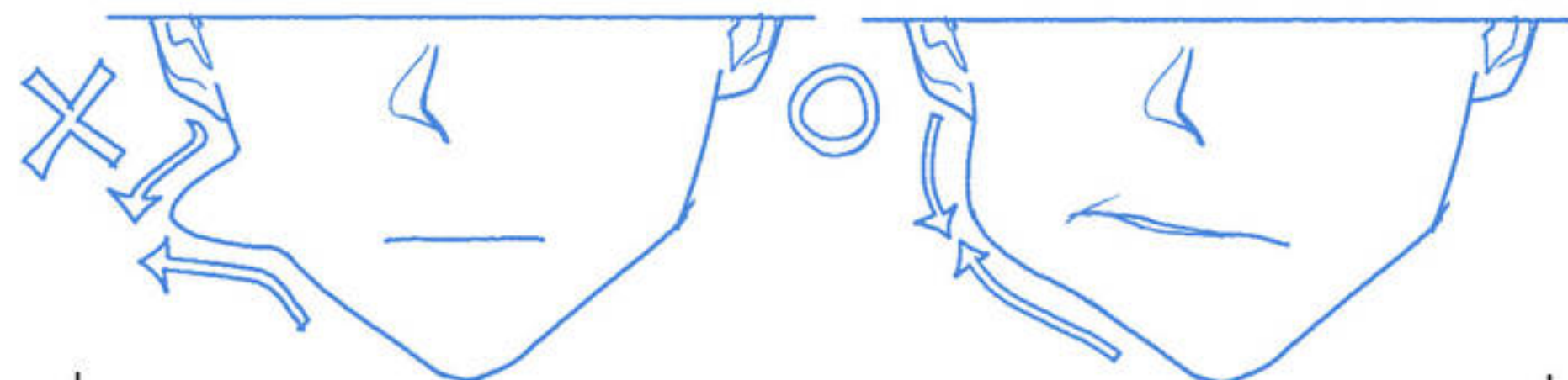
He decides where the bally character is looking, and then he's drawn in the direction of his face.



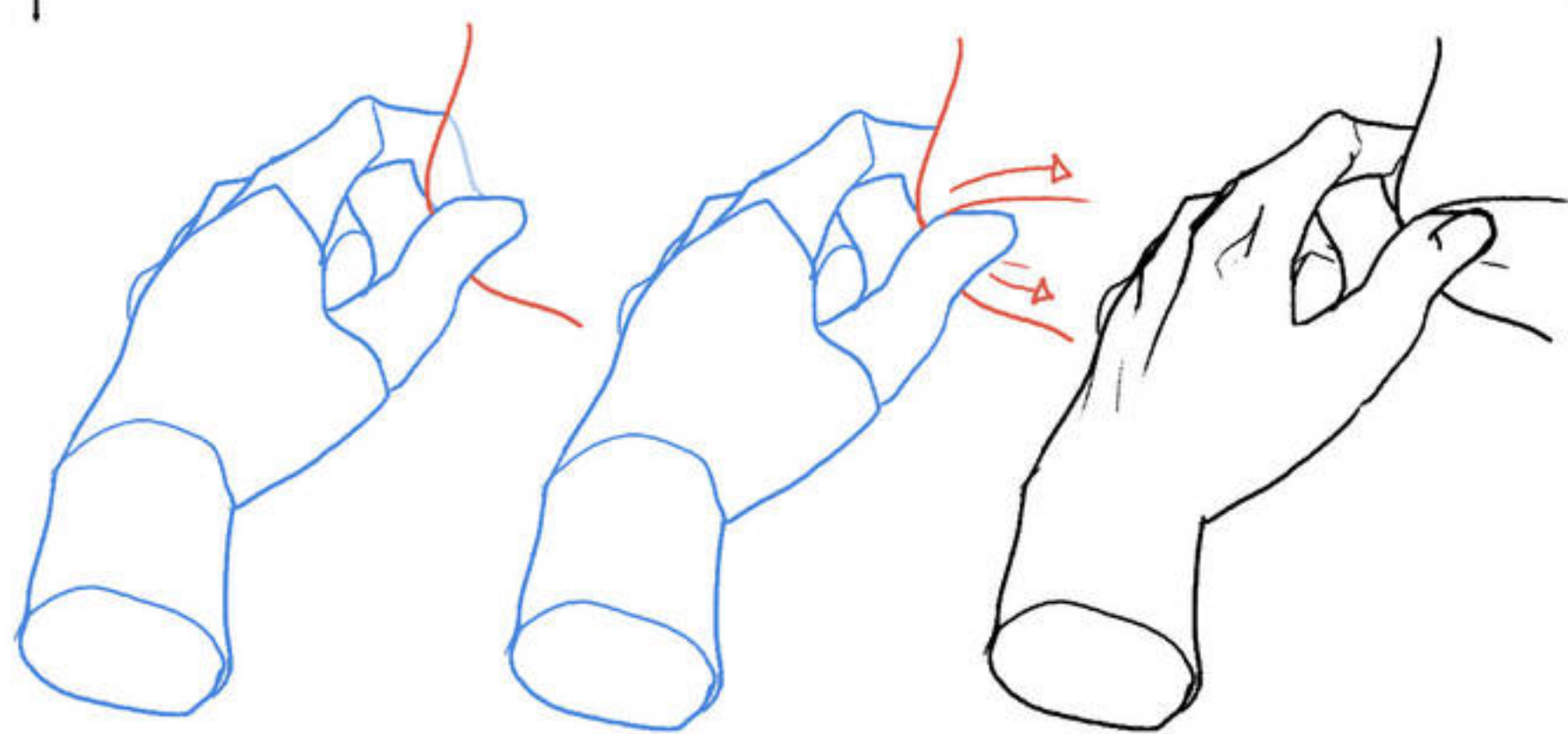
The position of the hand is based on fire and use of thumb and index.



It's going to make the fire a curve, and it's going to make it a bigger one.



When the fire increases, it has to be natural, so it's going to be green and it's going to be in the xenon direction.

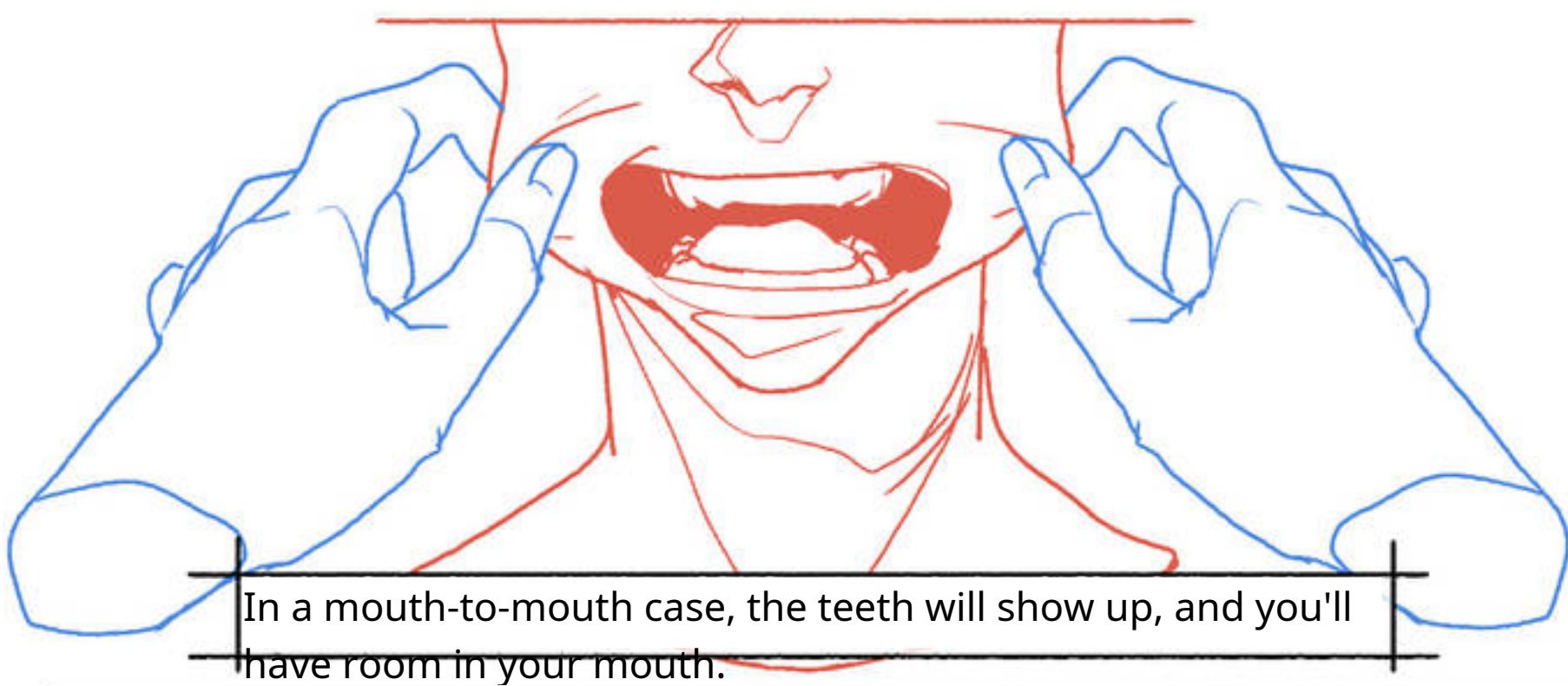
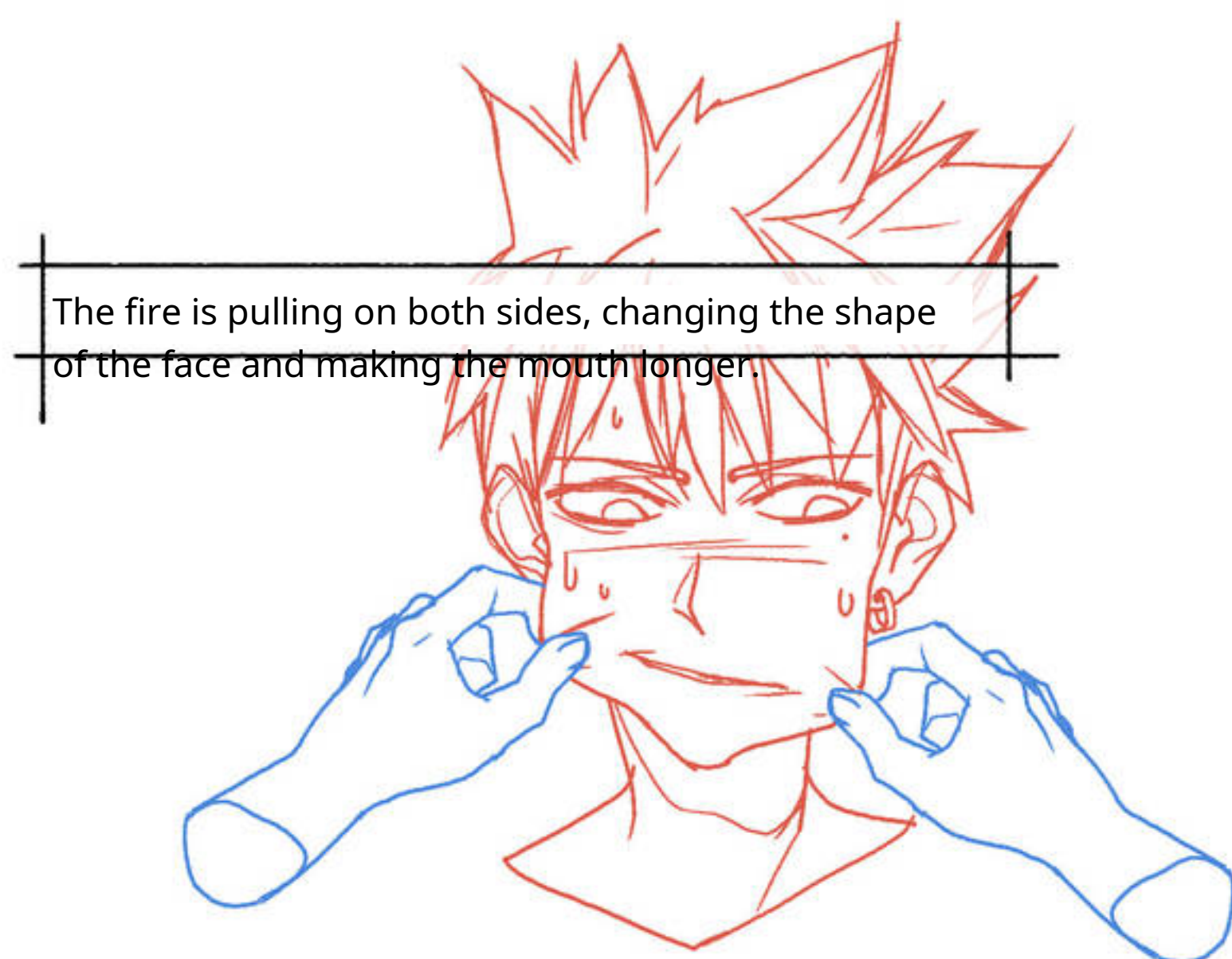
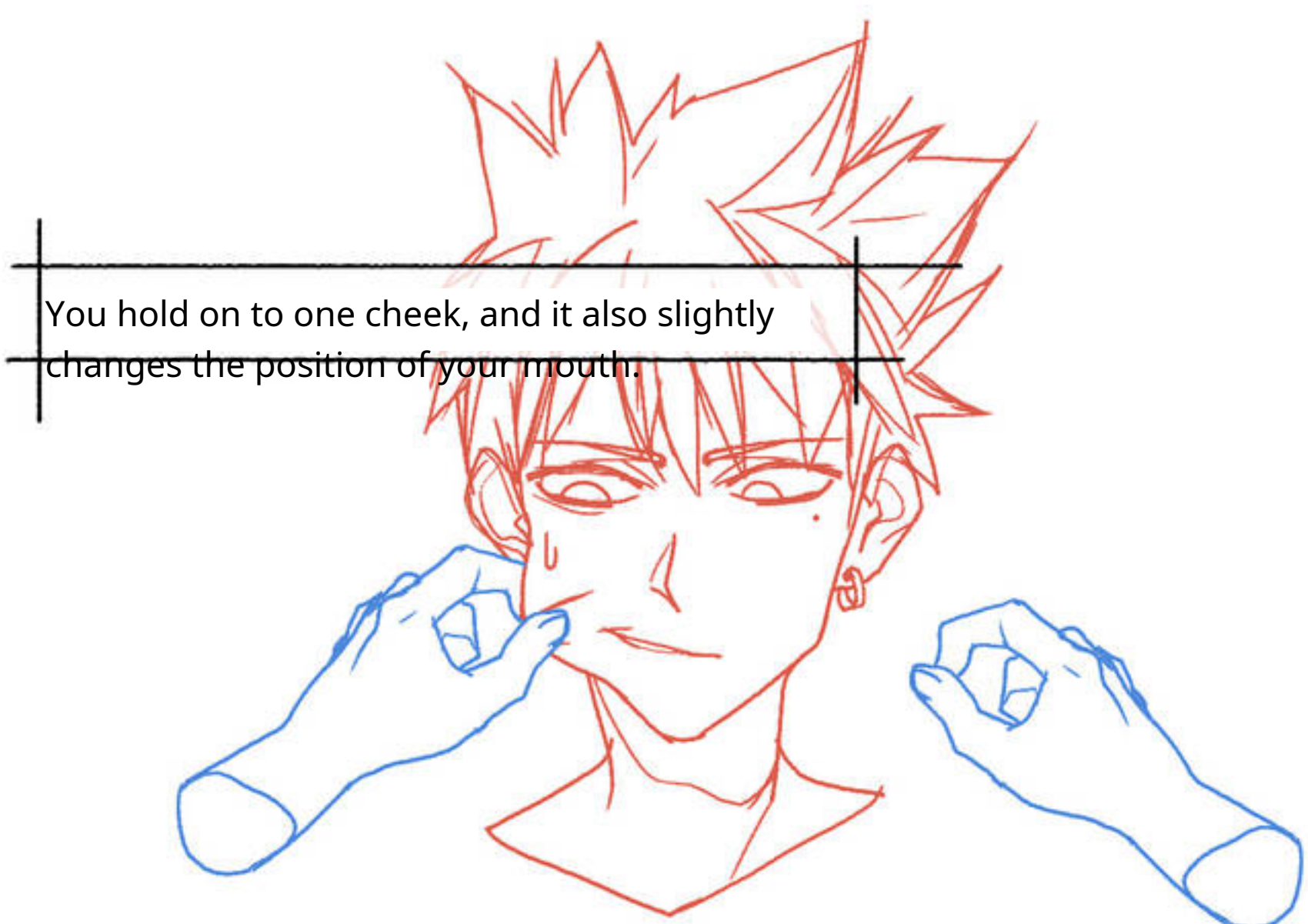


I'll finish by making some faty expressions around my thumb.

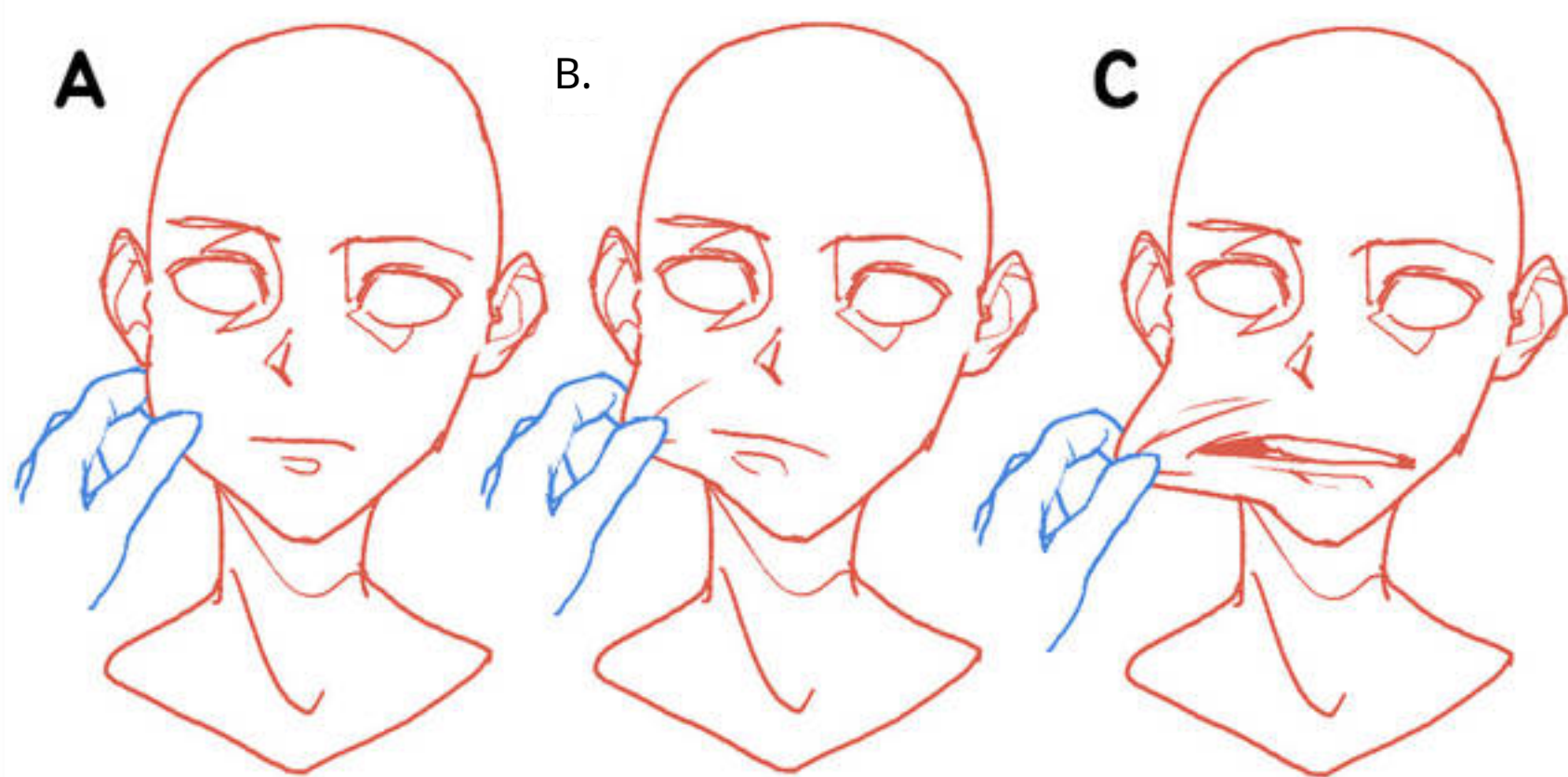


Depending on the character's facial expression, there's a variety of situations and emotions.





I'd like to know the taco author."



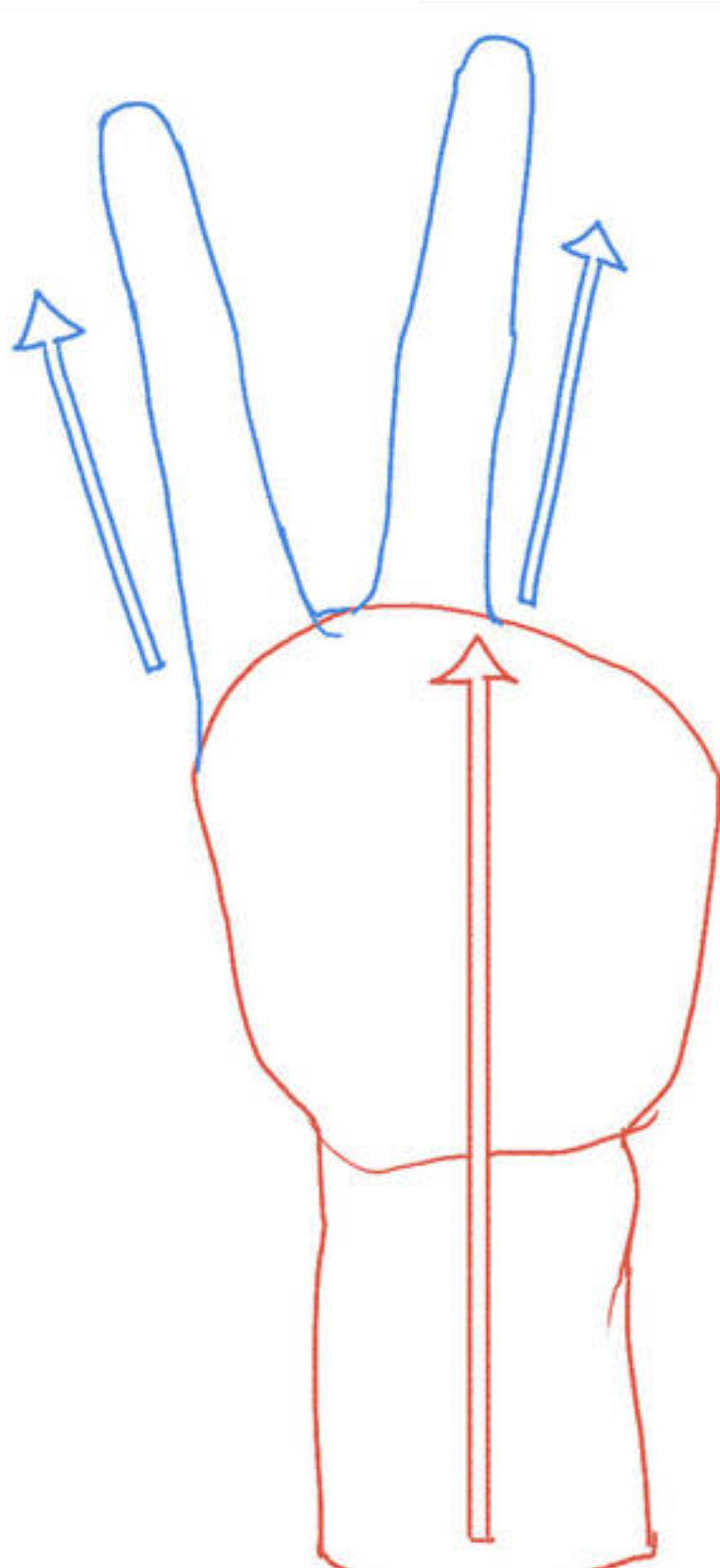
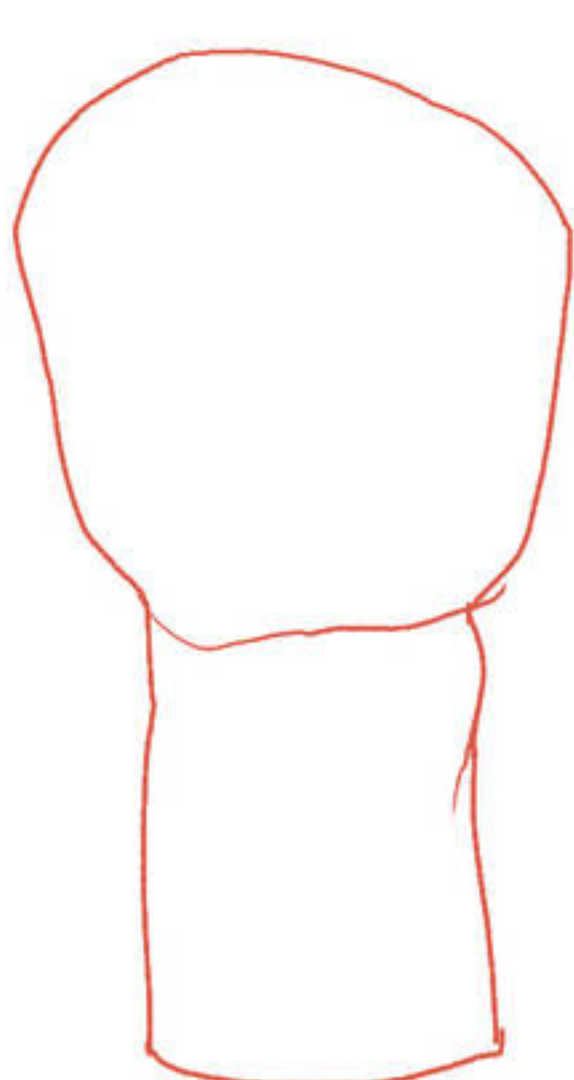
A. Slightly pulled ball B, pulled up into a lot of "B" cartoon.



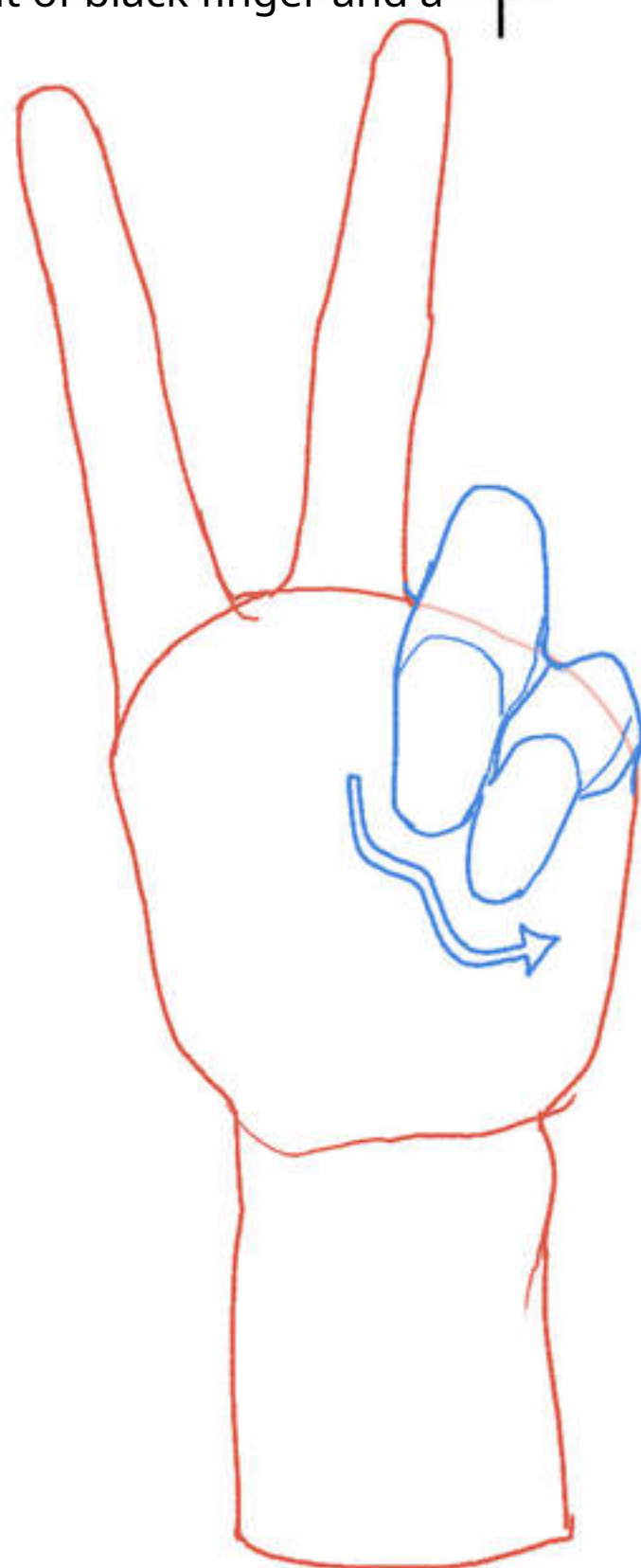
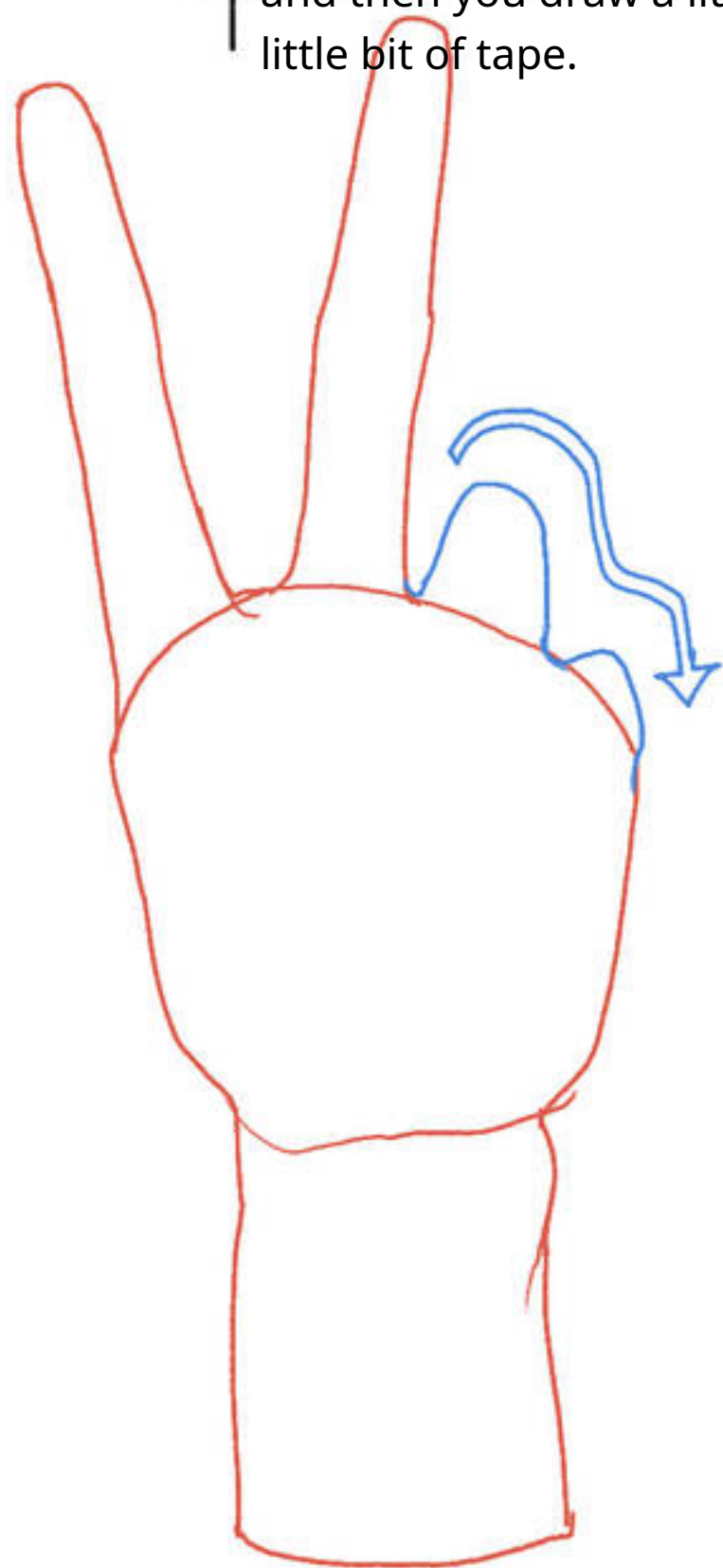
Key Doint



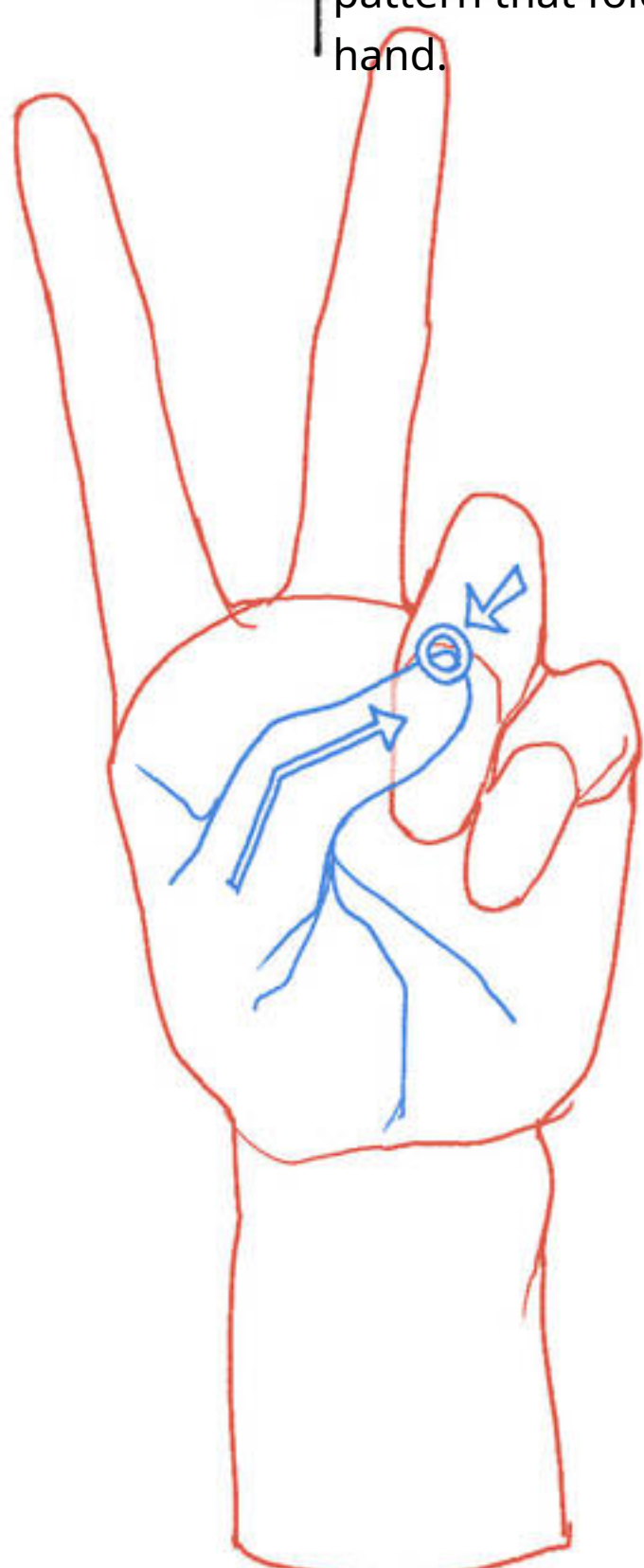
I want you to draw the handheld.



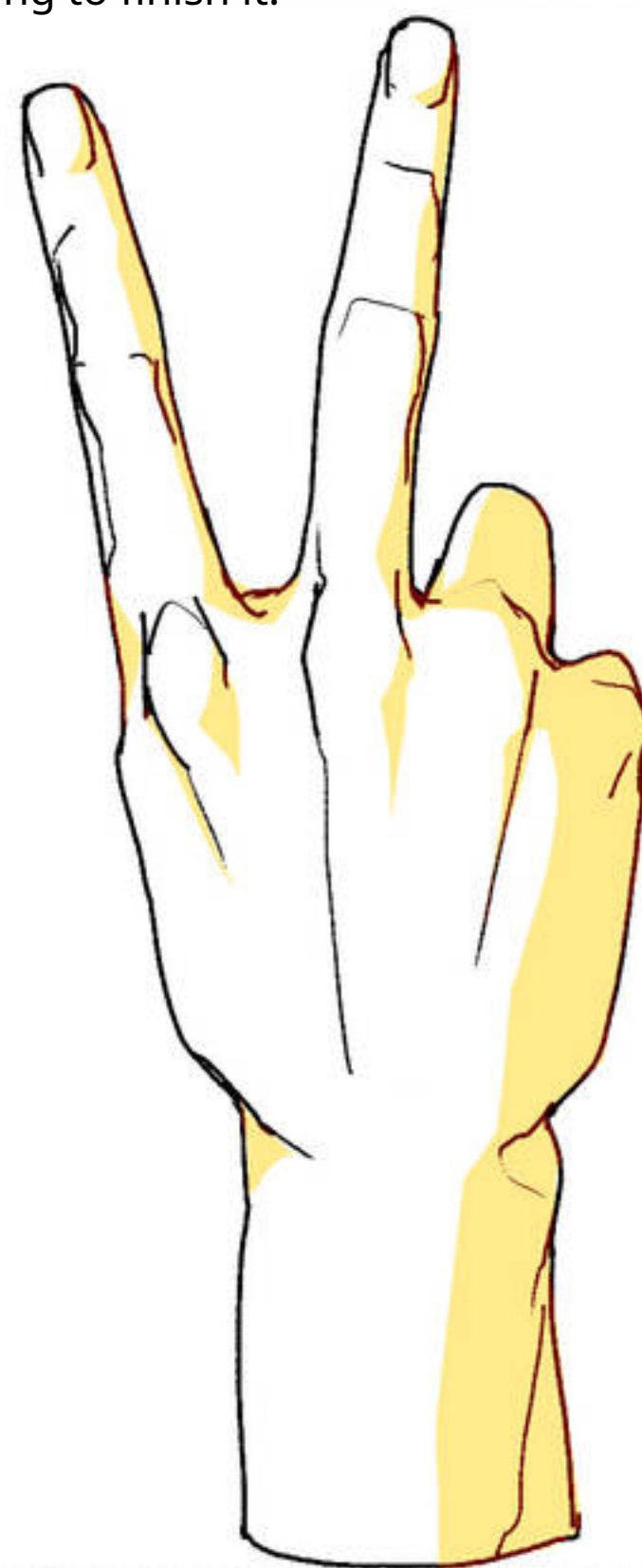
After the palm of your hand, you make sure you get the flavor loss rate at the center of your hand, and then you draw a little bit of black finger and a little bit of tape.



You make an oscillator of the weak and the young fingers, and you draw a finger pattern that folds into the palm of your hand.



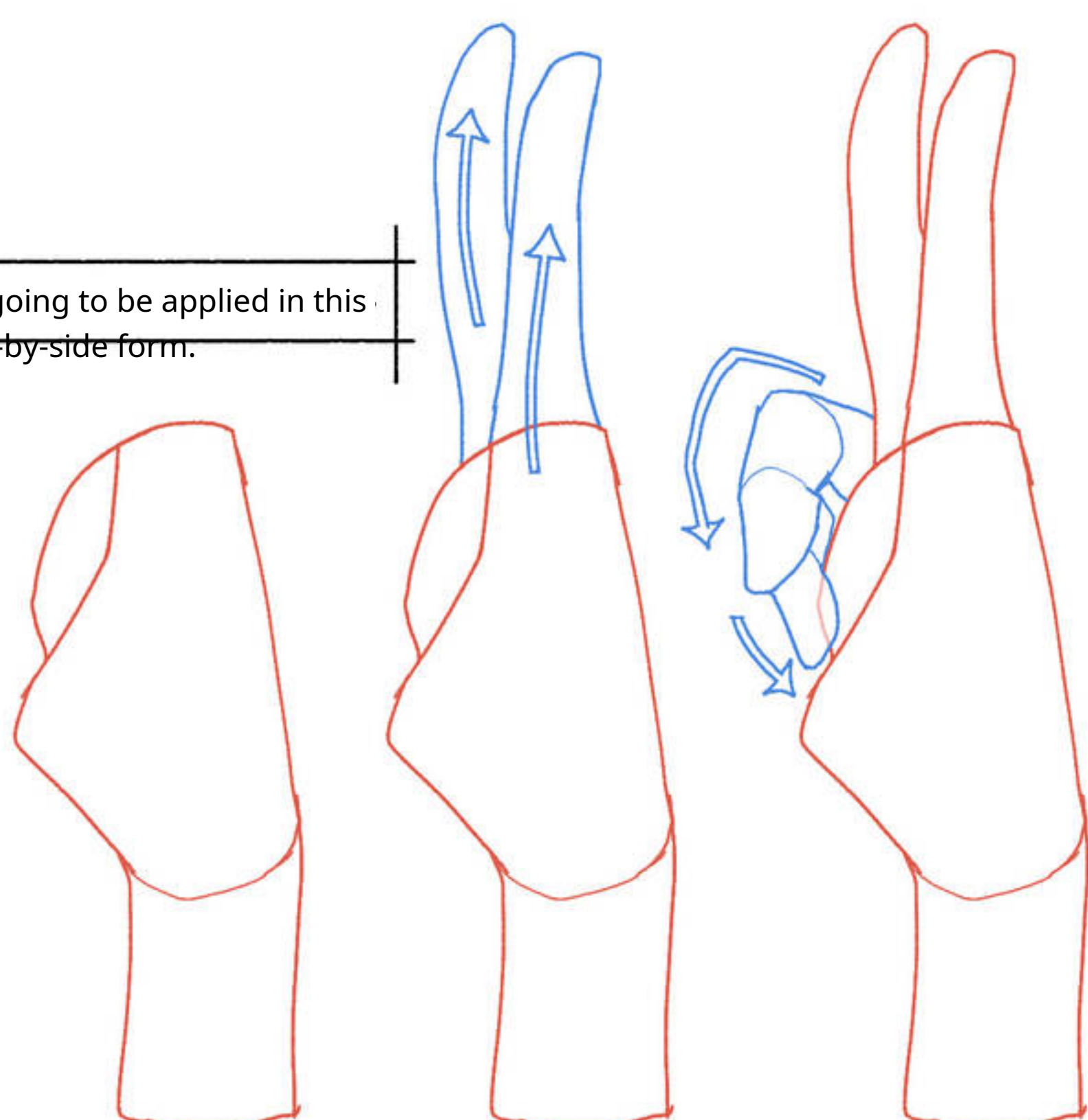
The thumb is the last thing you want to do, and then you're going to put it on your finger joint, and then you're going to finish it.



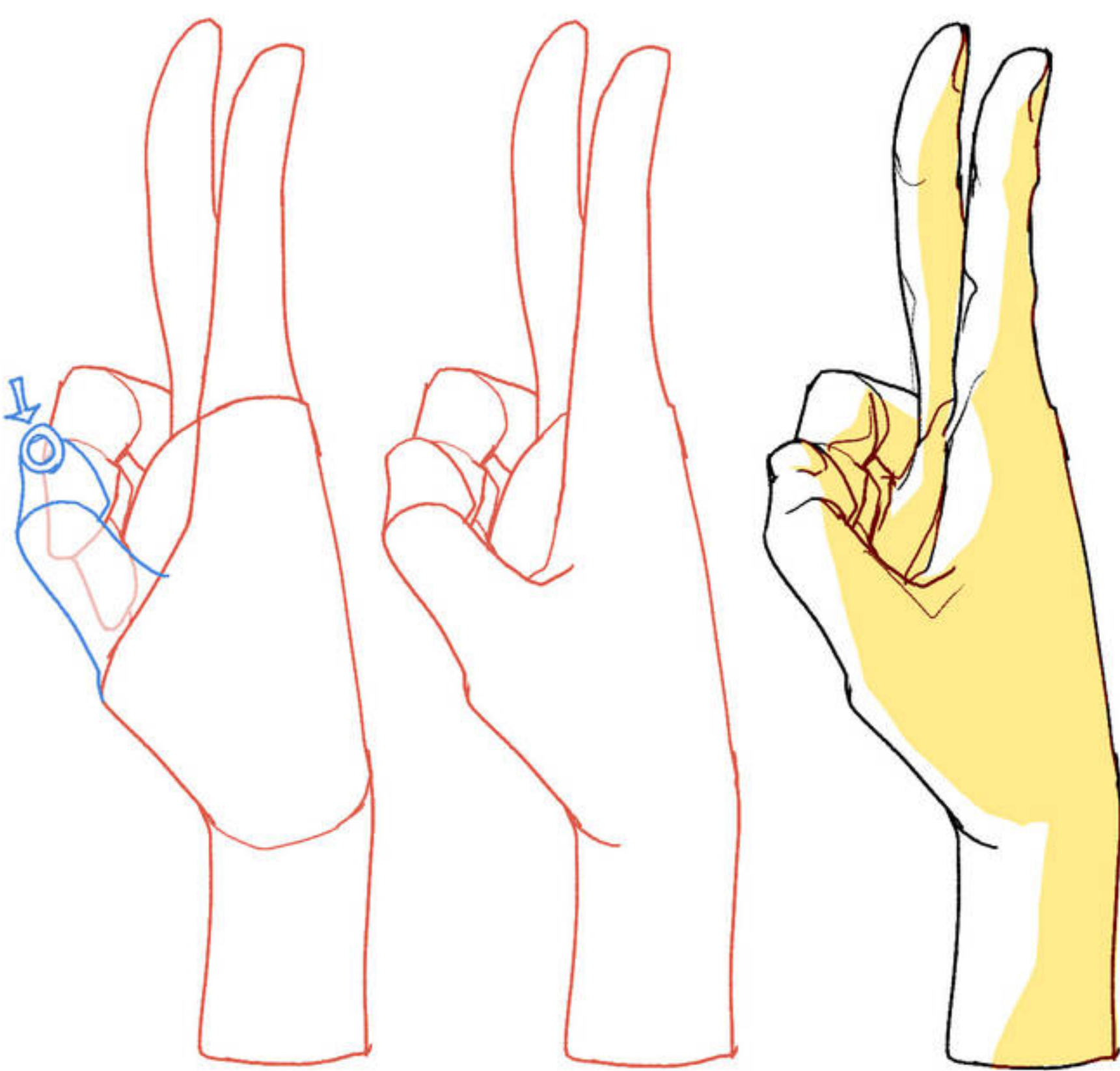
Even if you have a gluot in your hand, if you draw your hand back and your nails you'll see the V shape on your hand back



It's going to be applied in this side-by-side form.

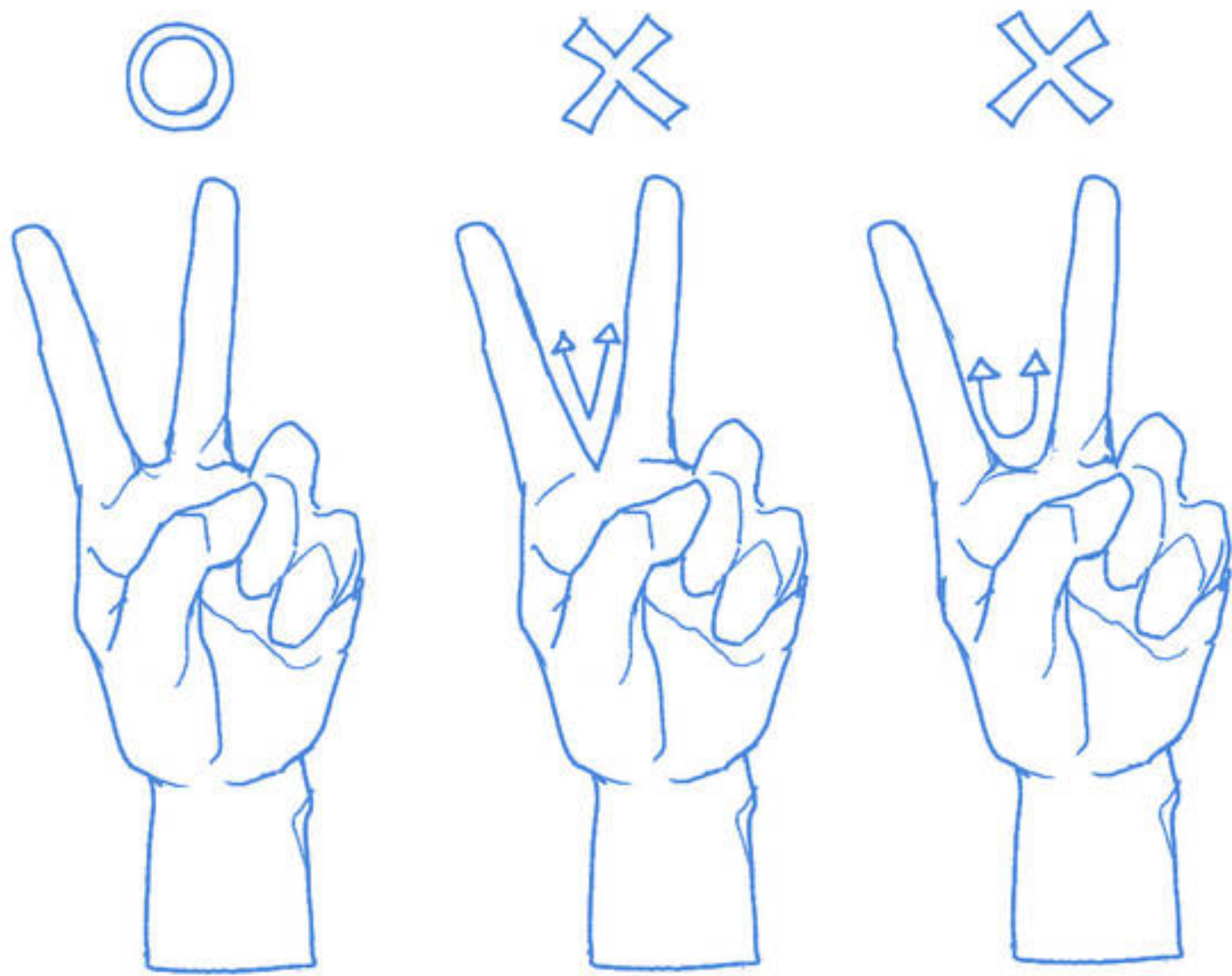


It's spread out with index finger, light diameter, and a fold of paper and young finger.



And then we're going to bend it in the same way as the top, and then we're going to put it in the broken part of the weak finger, and then we're going to finish.

I'm just trying to get to know the taco writer.



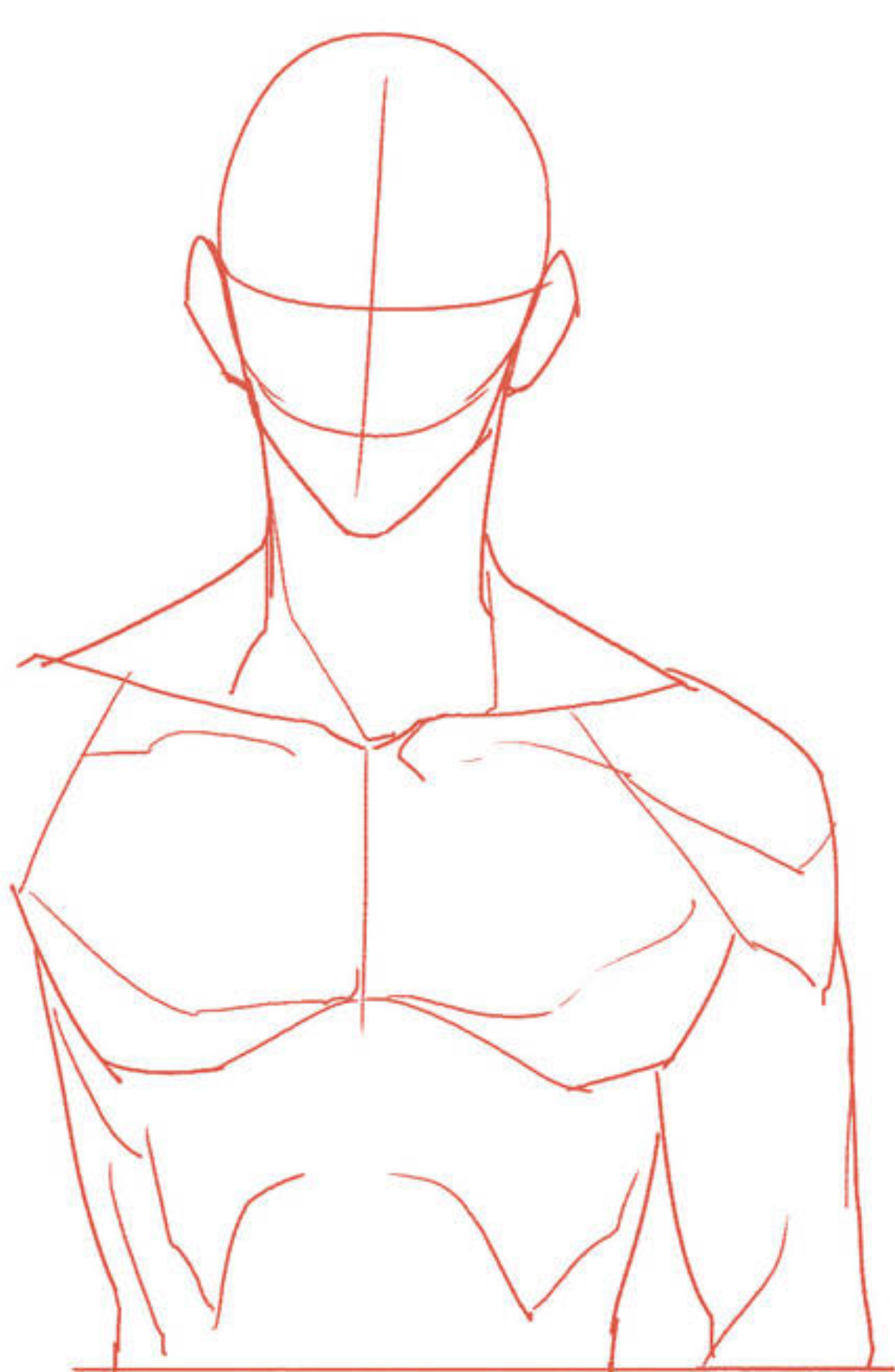
I'm going to draw it so that I don't have to be too wide or that I don't have to be too wide.



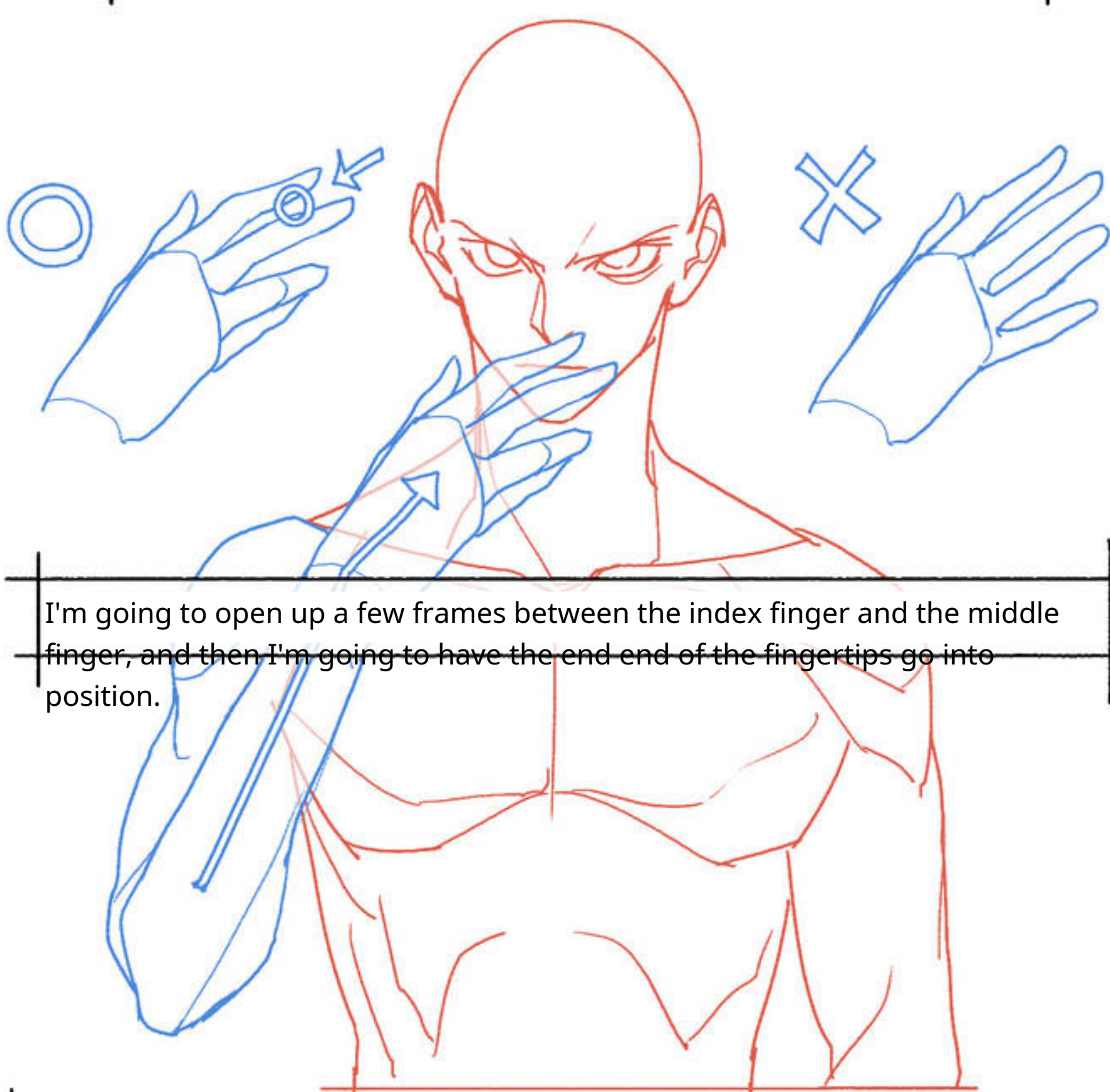
Key Doimt



[Q: It's awkward to see a cigarette smoking.]

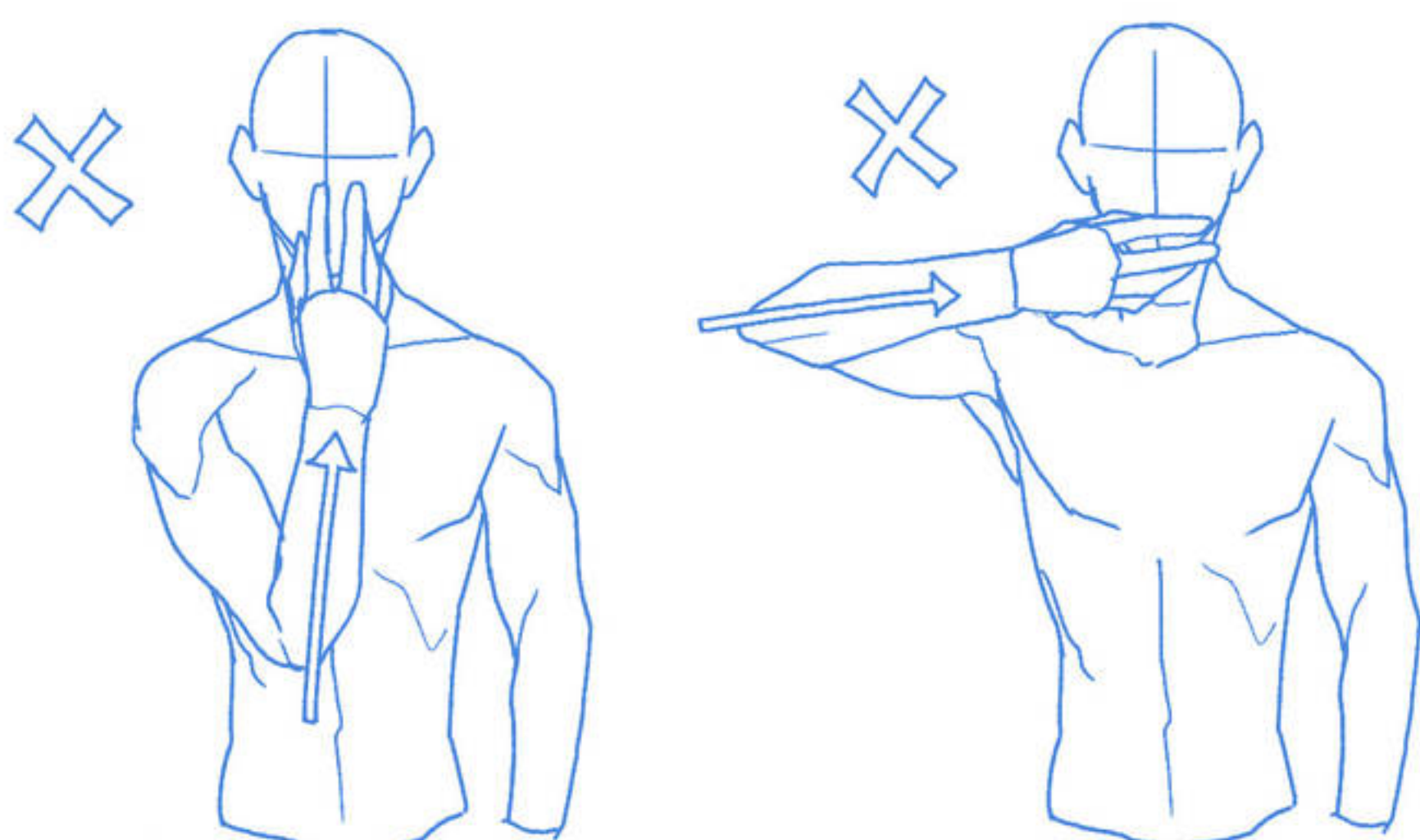


I'm going to draw the character over here first, and then I'm going to draw the arms and hands that caught the cigarettes later.



I'm going to open up a few frames between the index finger and the middle finger, and then I'm going to have the end end of the fingertips go into position.

The arm is positioned in diagonal direction, and it creates a natural system that will come down from the wrist one time.



If your arm is made of vertical or horizontal flow, it looks awkward.

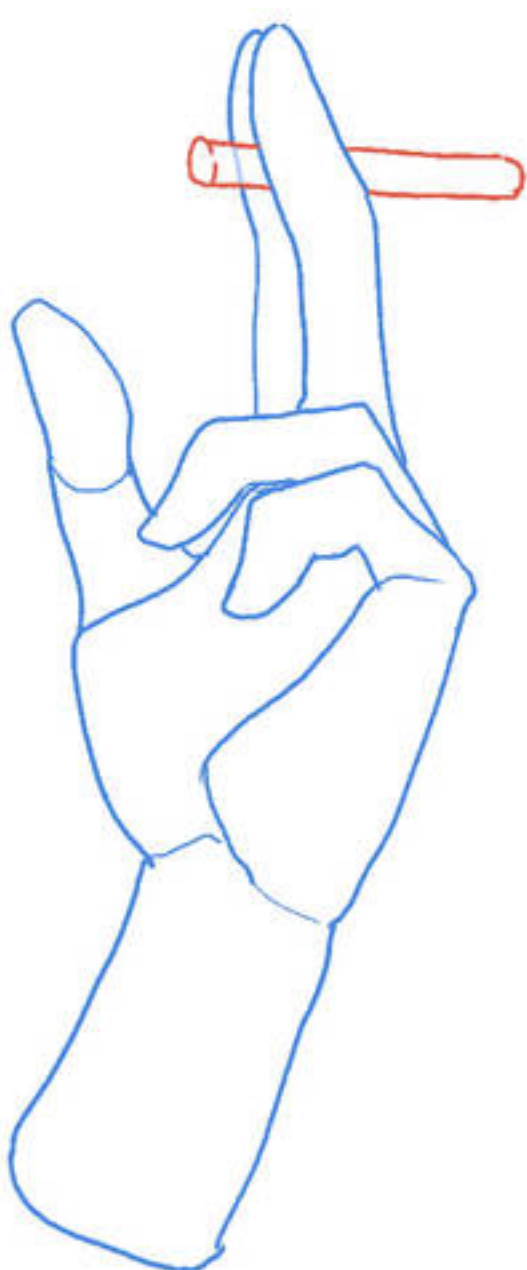
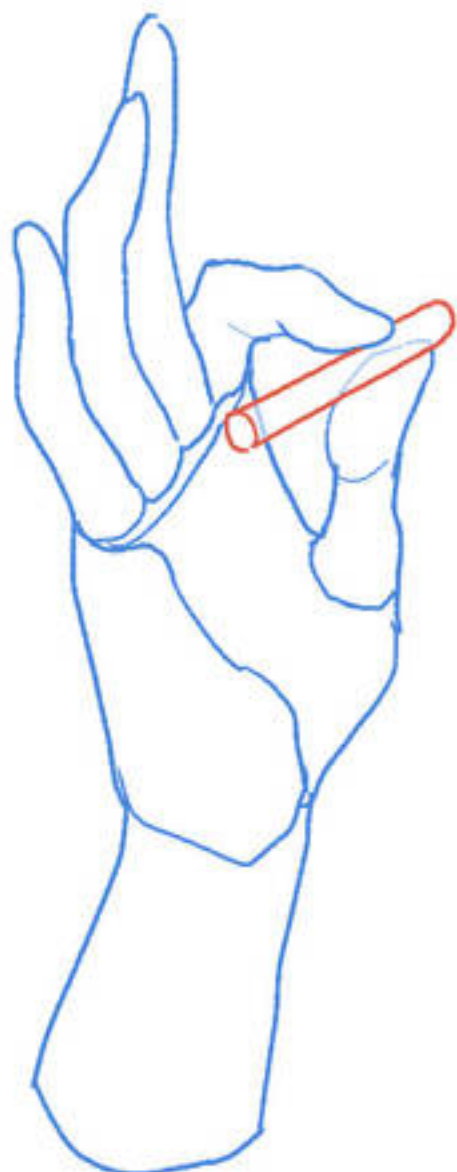
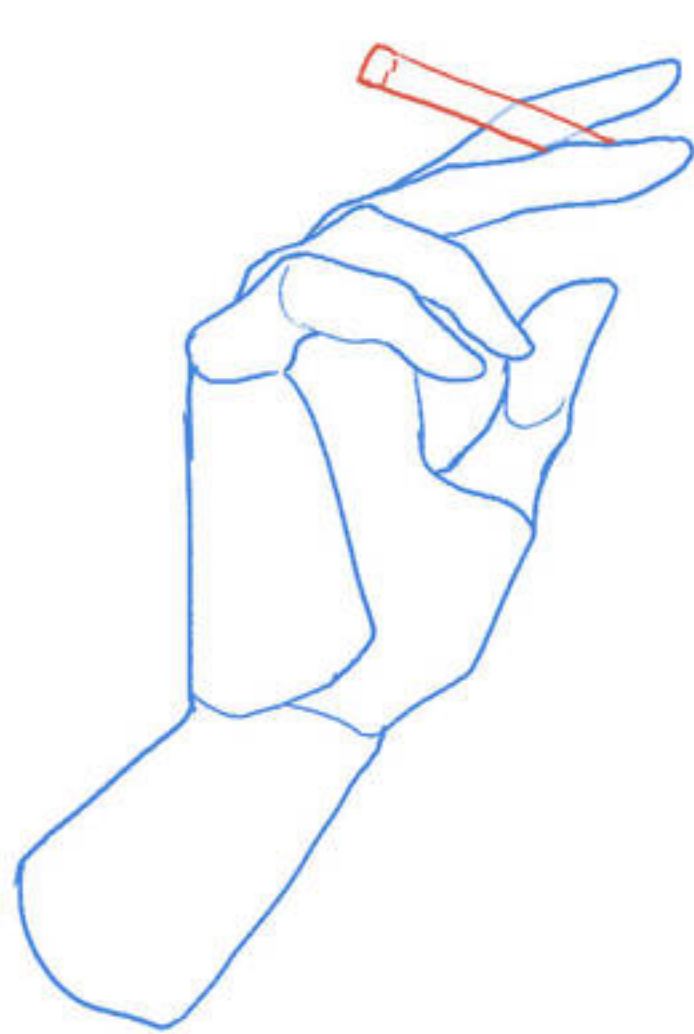


He's going to describe the character, and then he's going to look like a cigarette between his slightly open fingers.

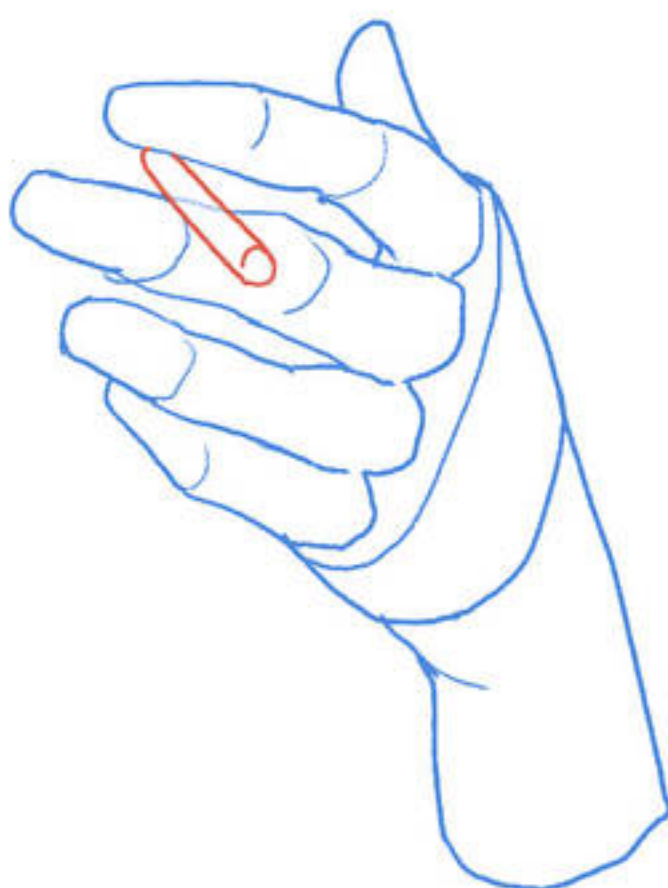




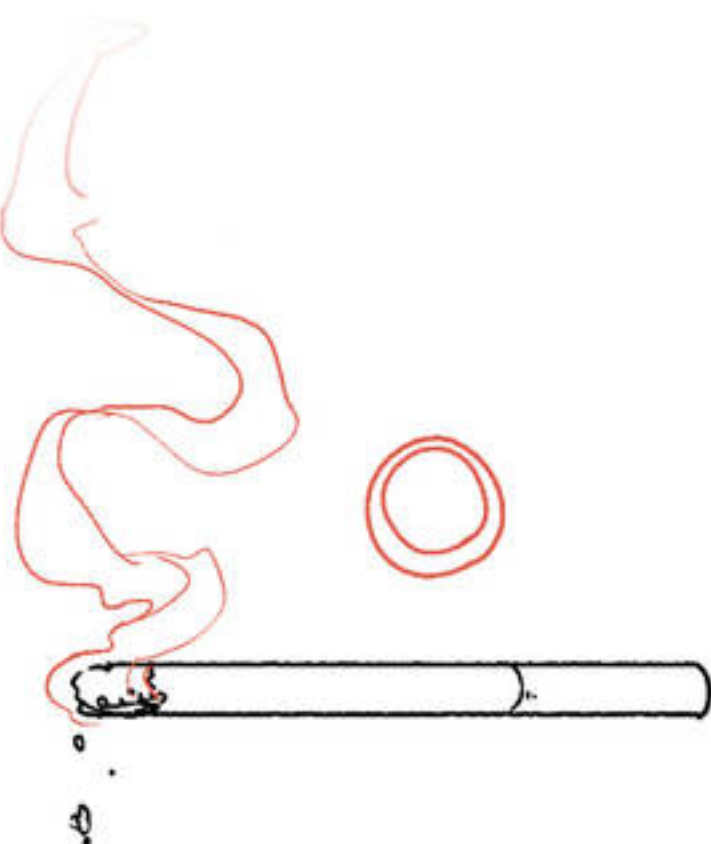
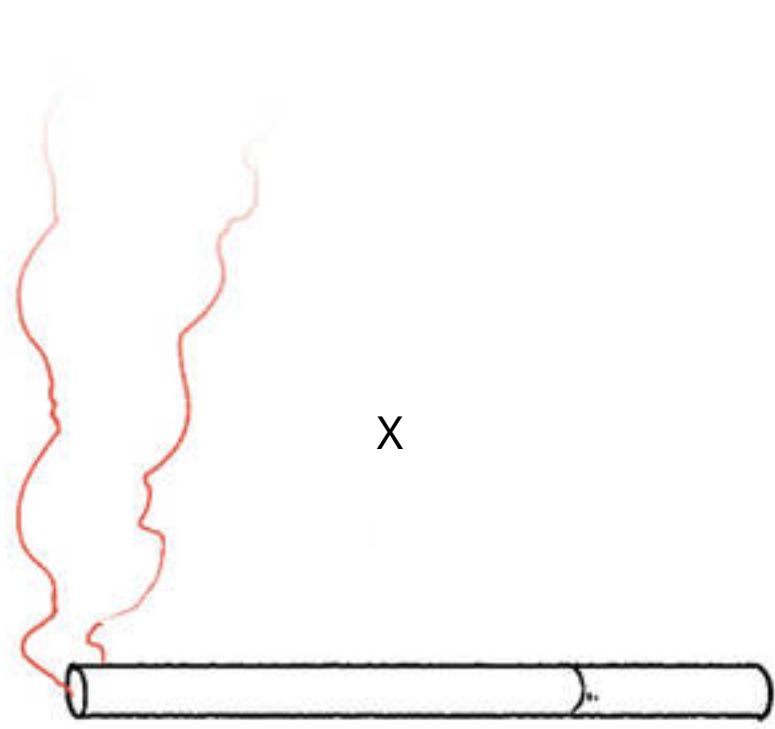
I'll finish with the gift.



The shape of the cigarette hand is different, so it's important to make the character taste better.



I'd like to know the taco author."



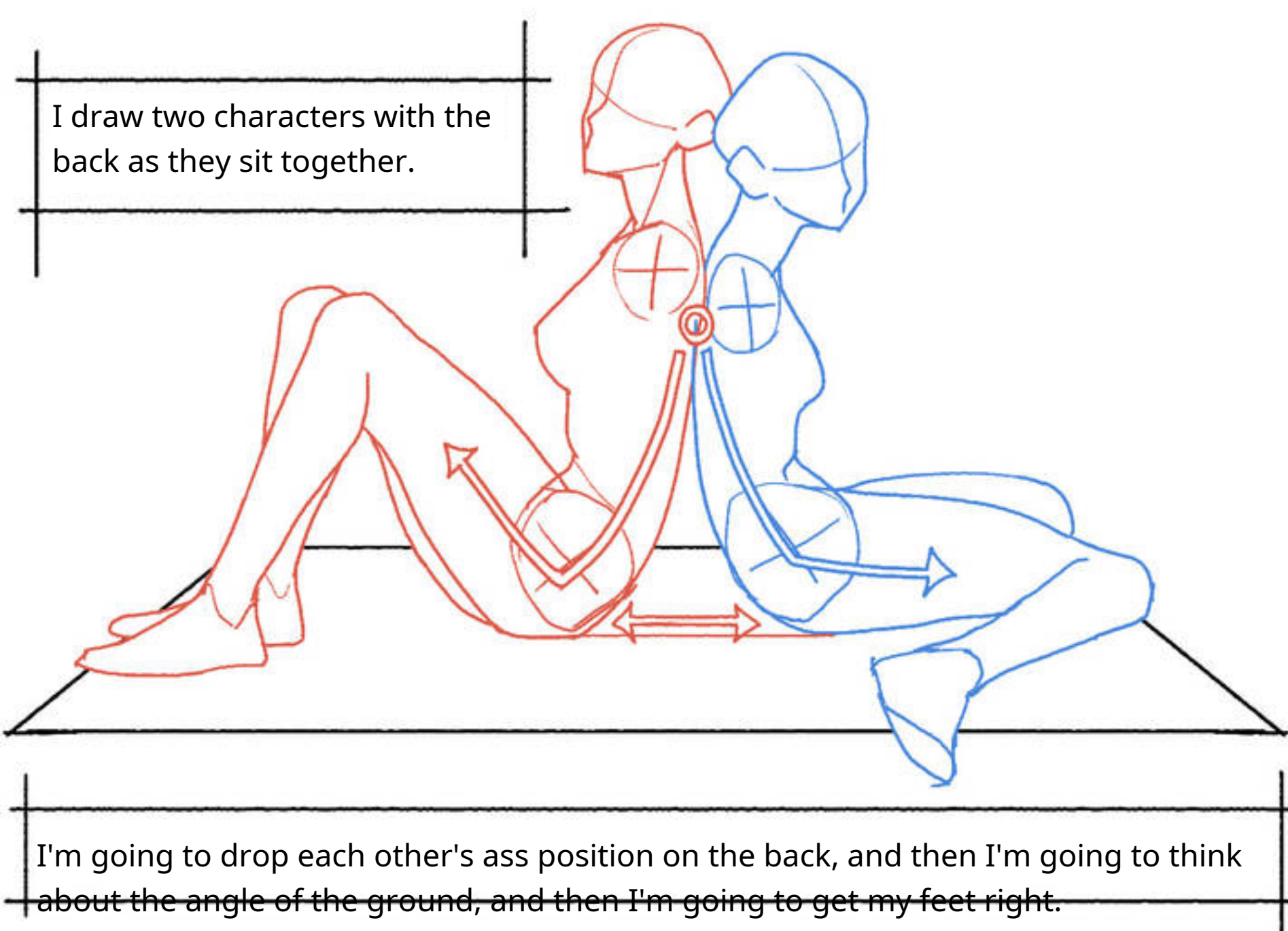
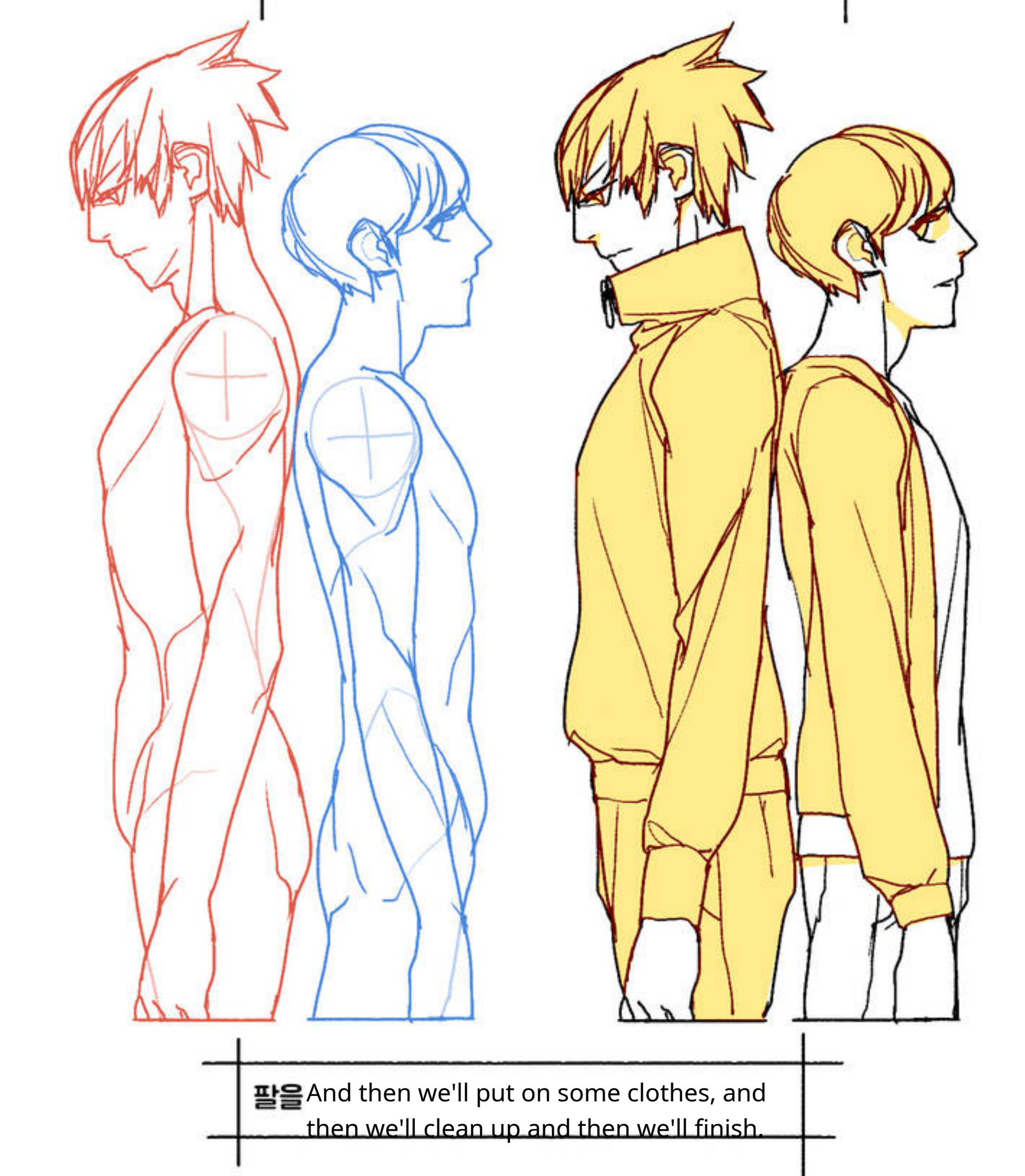
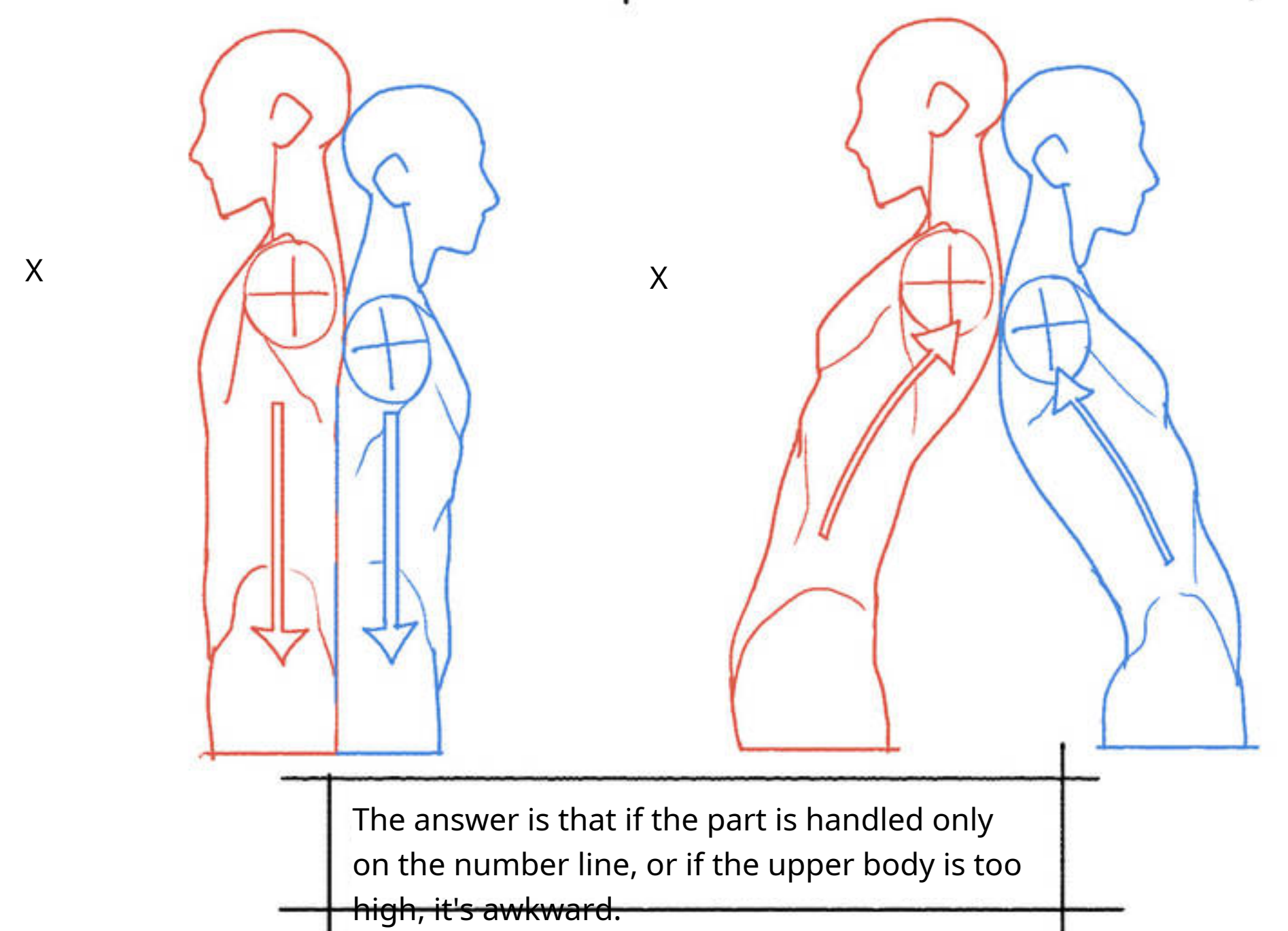
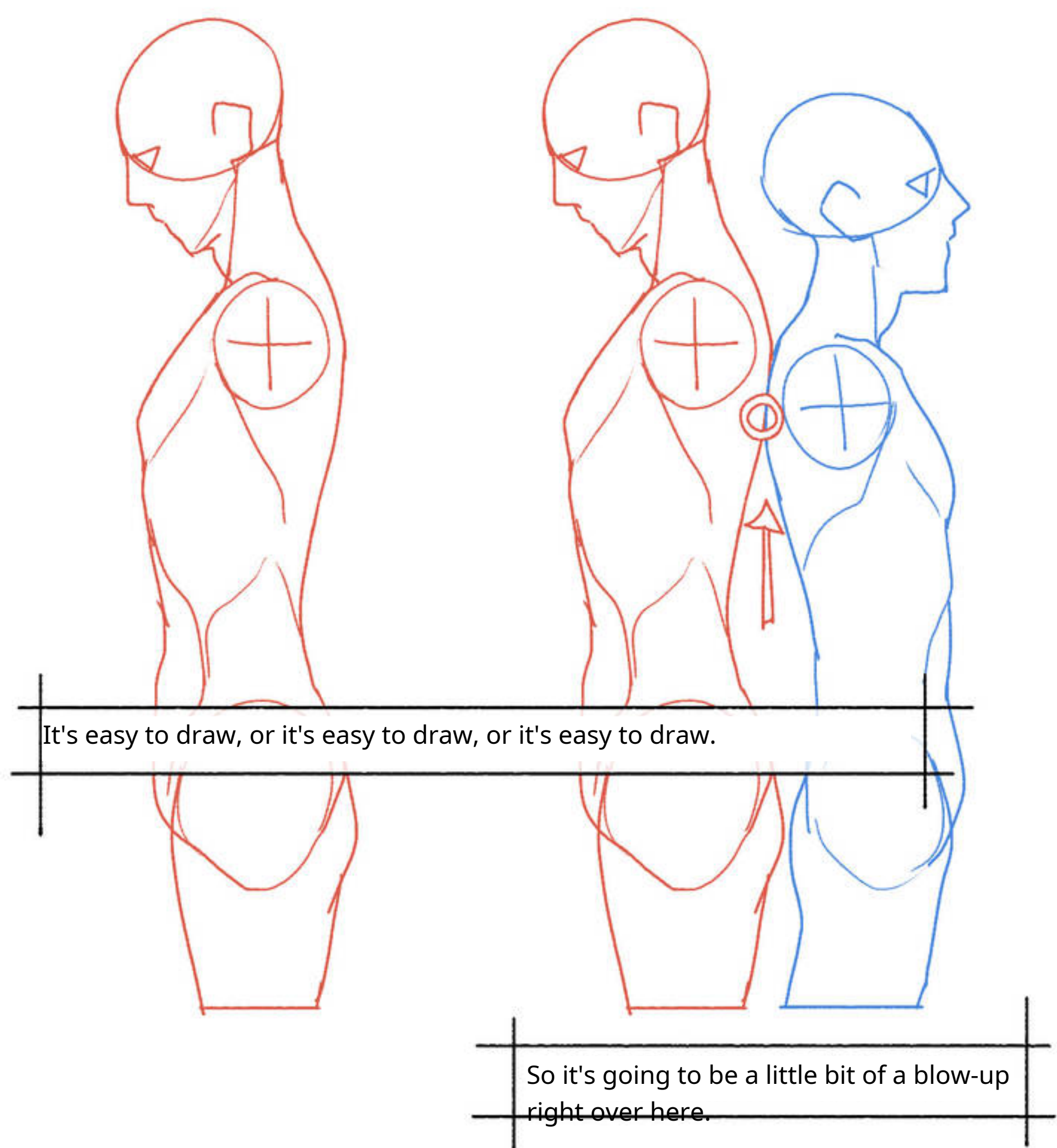
The end of the cigarette has to be described as a burning feeling, and the smoke has to be drawn as an irregular stream of curves.



Key Doint

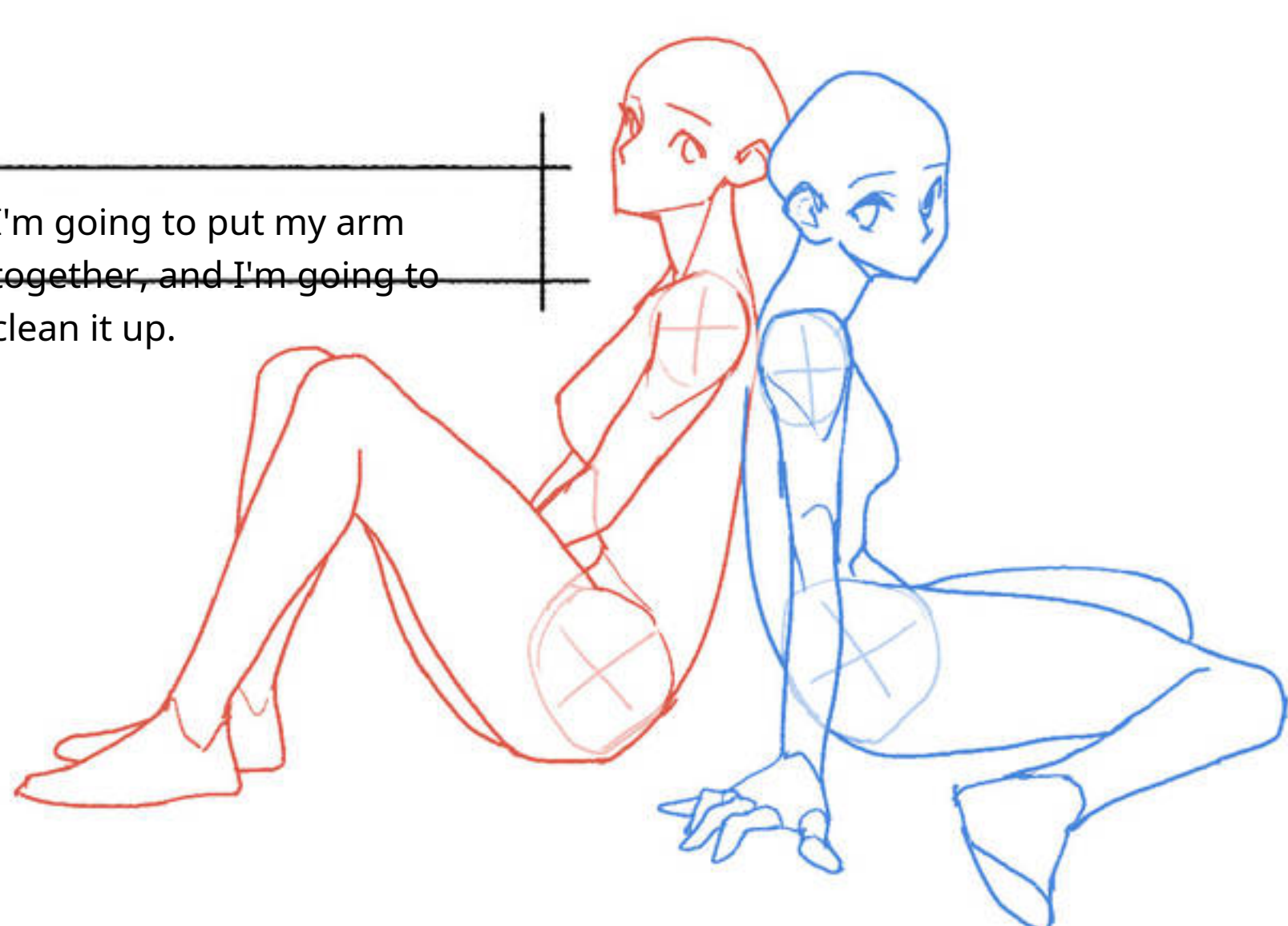


[Q: Two of you taste your backs and make a little pose.]

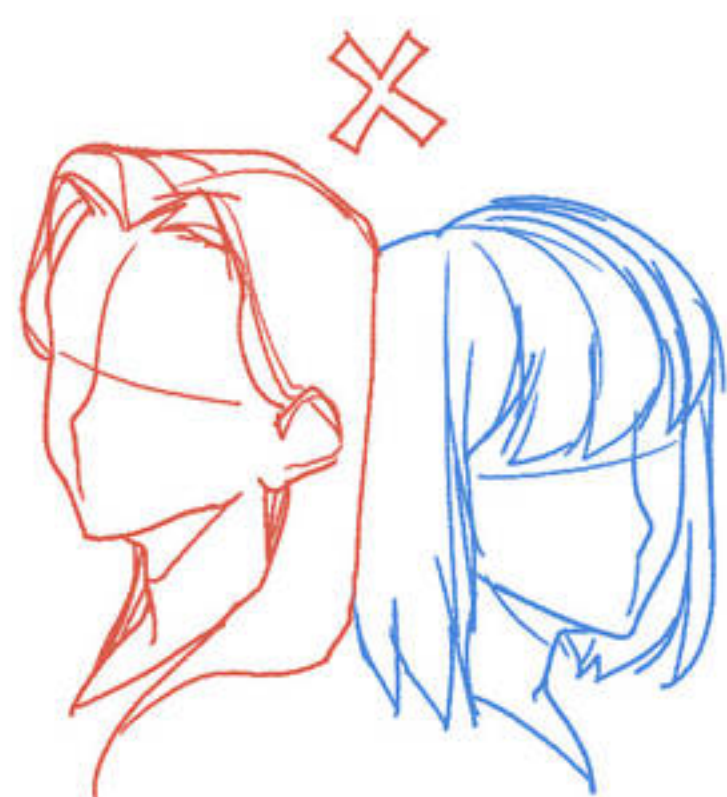
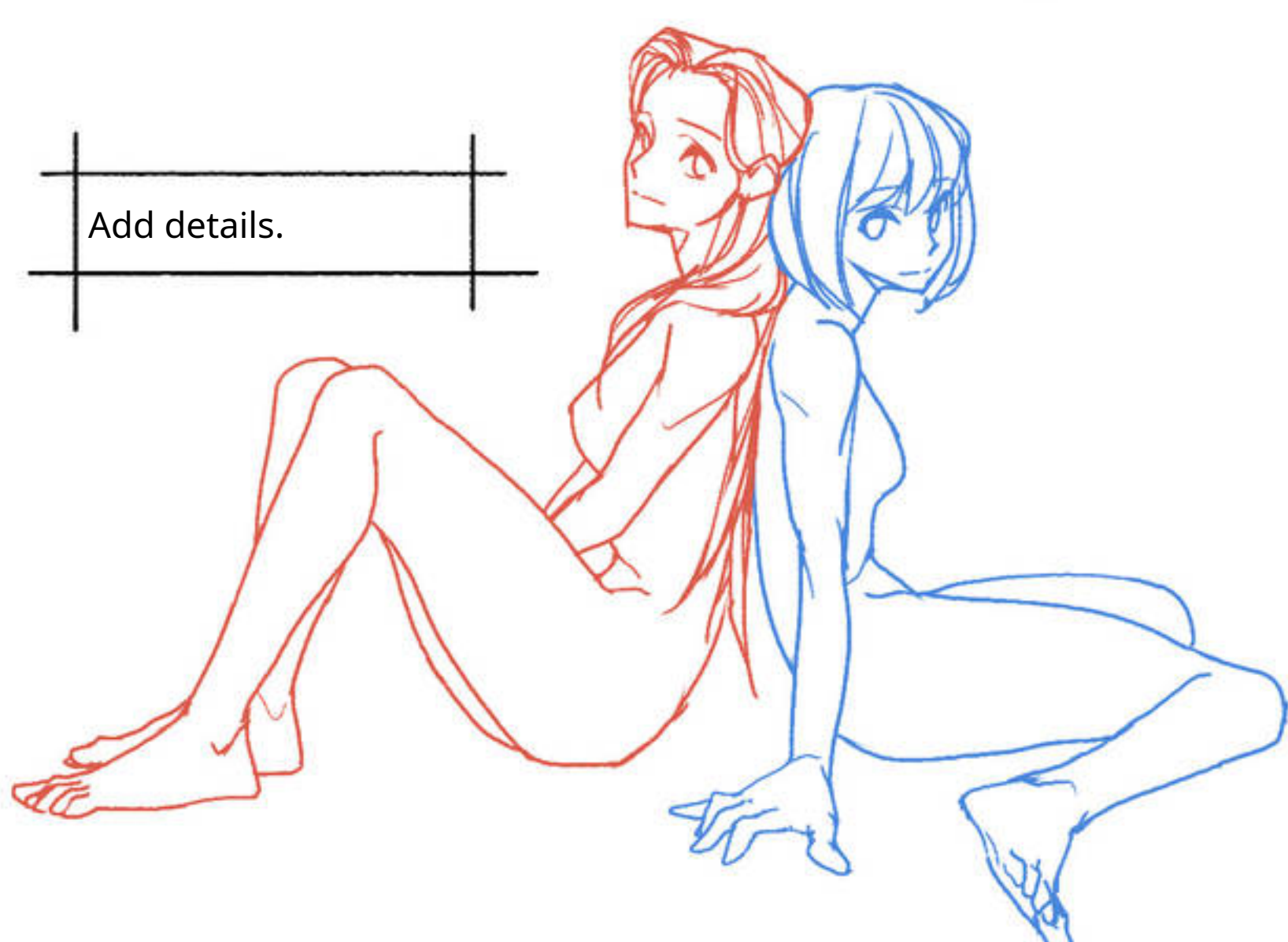




I'm going to put my arm together, and I'm going to clean it up.

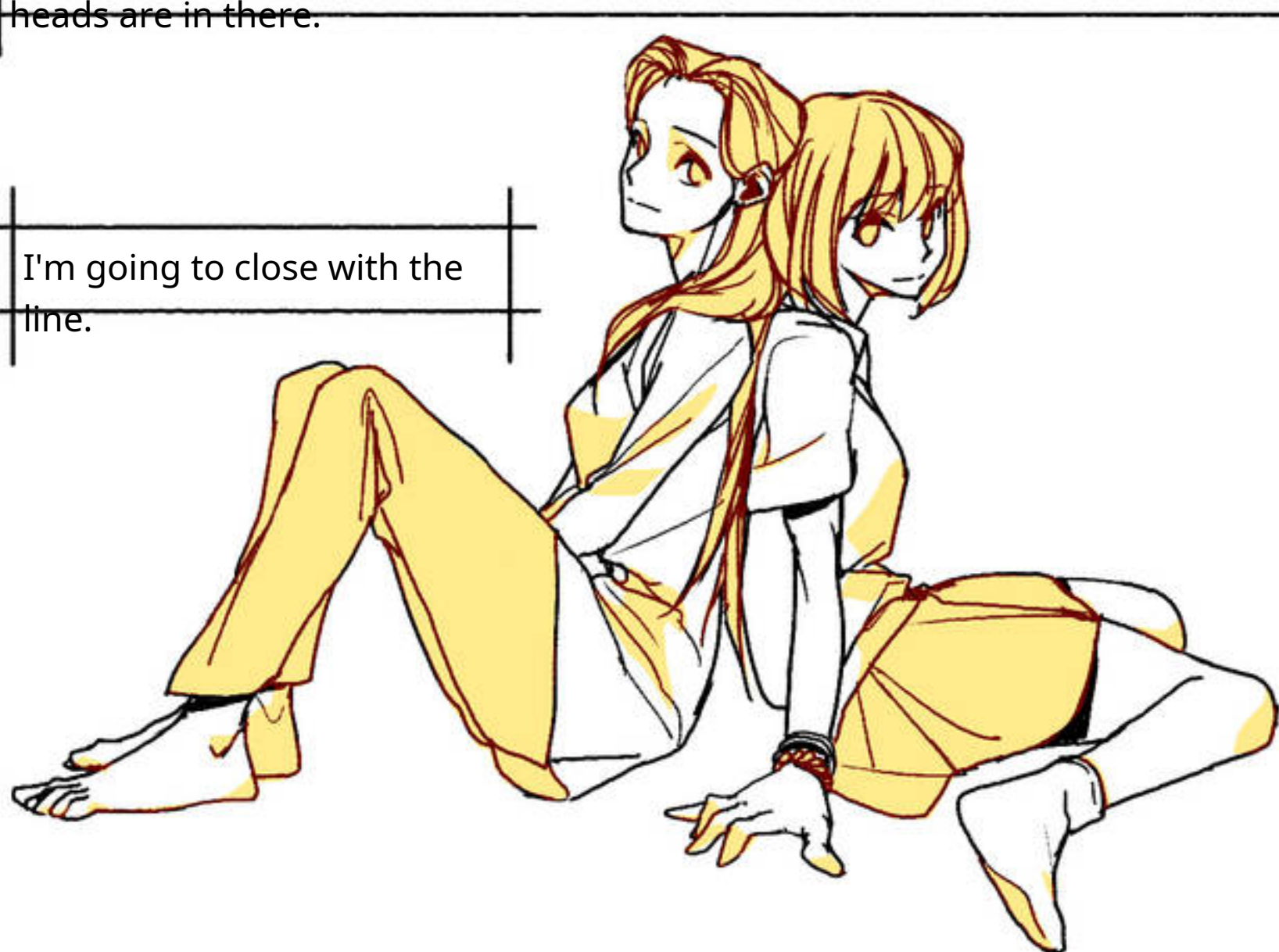


Add details.

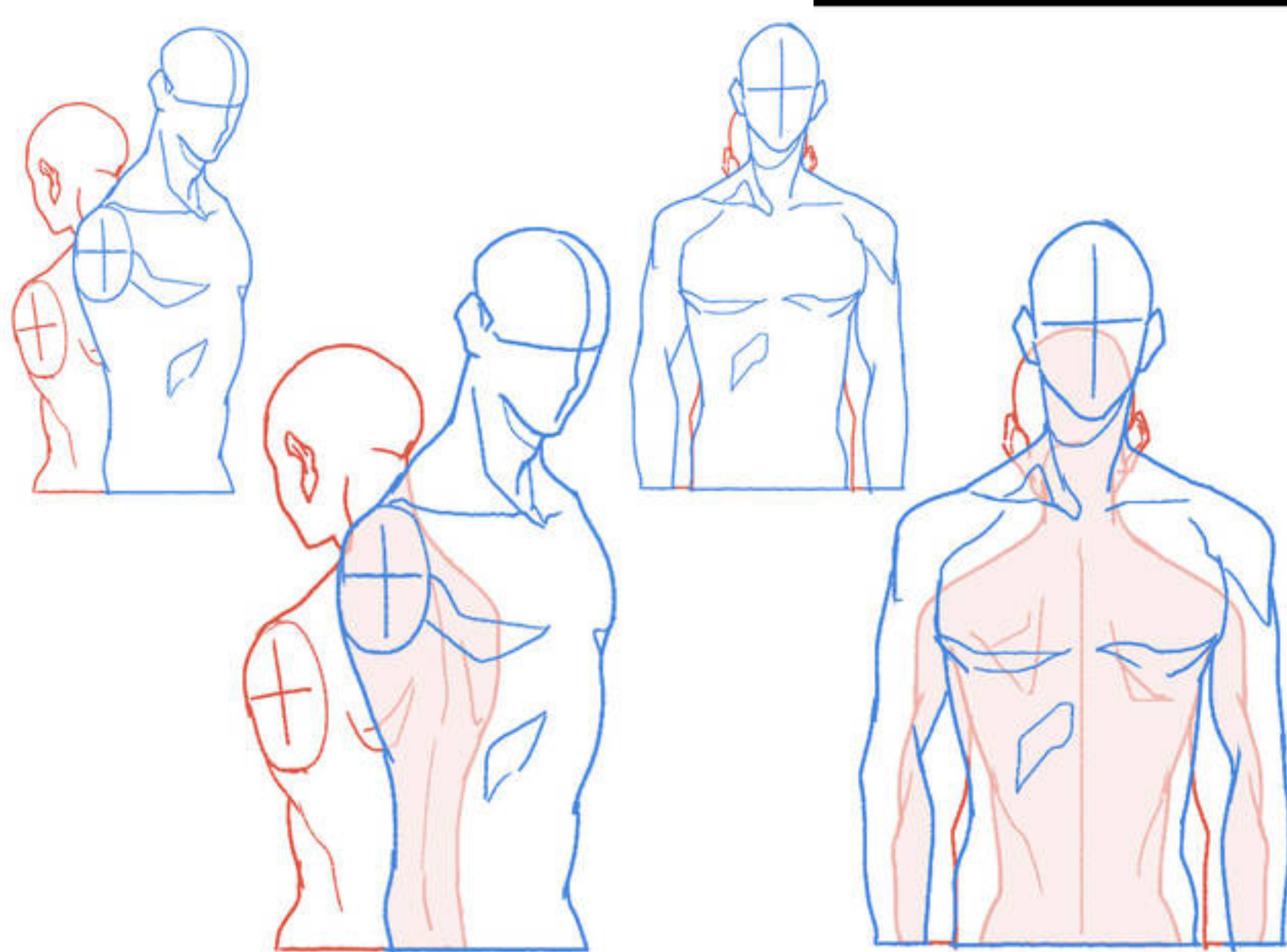


It's natural and narrow to get a little bit into each other's hair area while their heads are in there.

I'm going to close with the line.



I'd like to know the taco author."



If you're looking at it on the semi-axis or in front of it, the character behind it is going to cover a lot of the character in the front, so you have to draw it in terms of the shape and position of the character behind it.



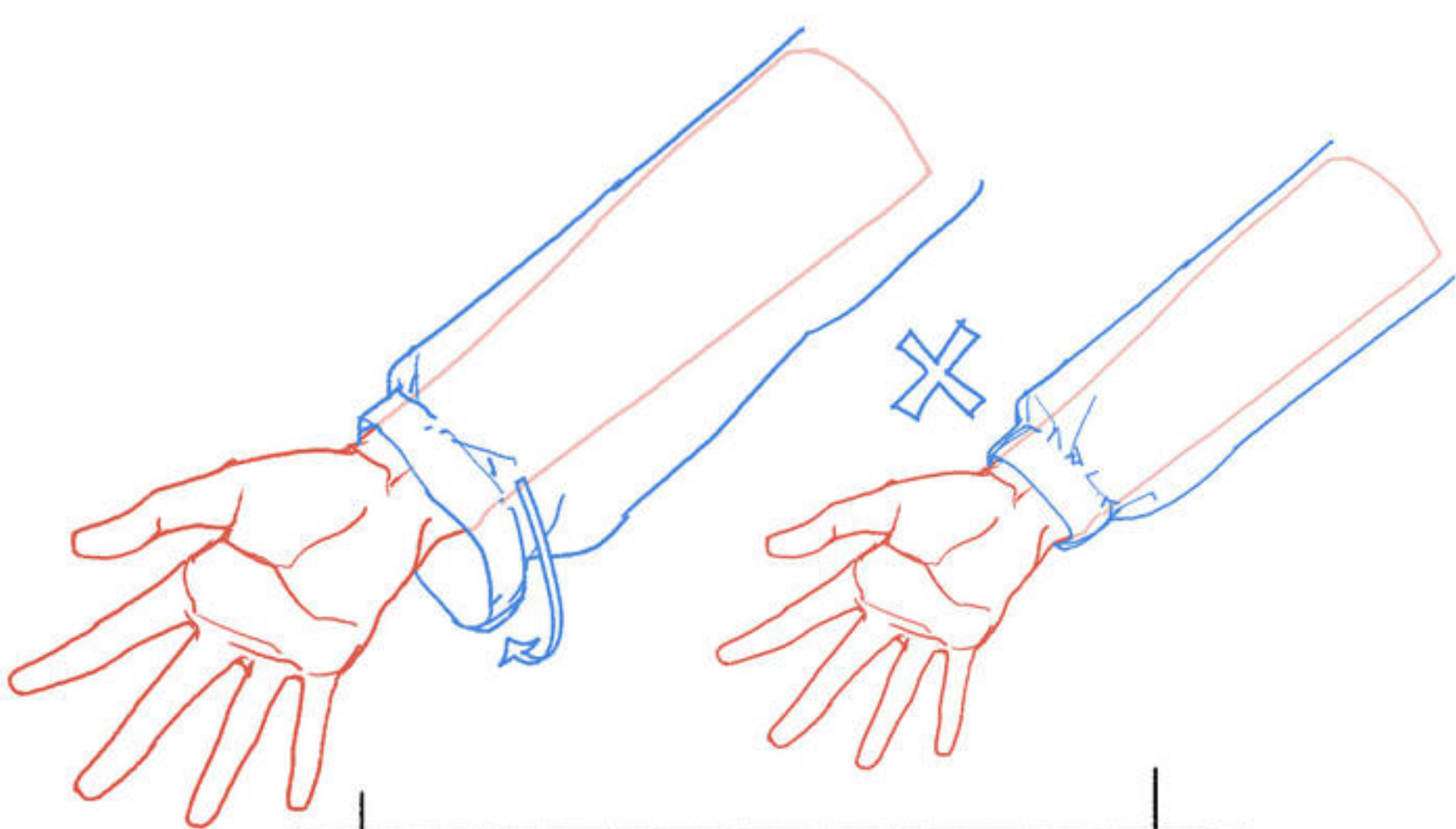
Key Doimt



I don't know what to do if you want to draw a bigger team.



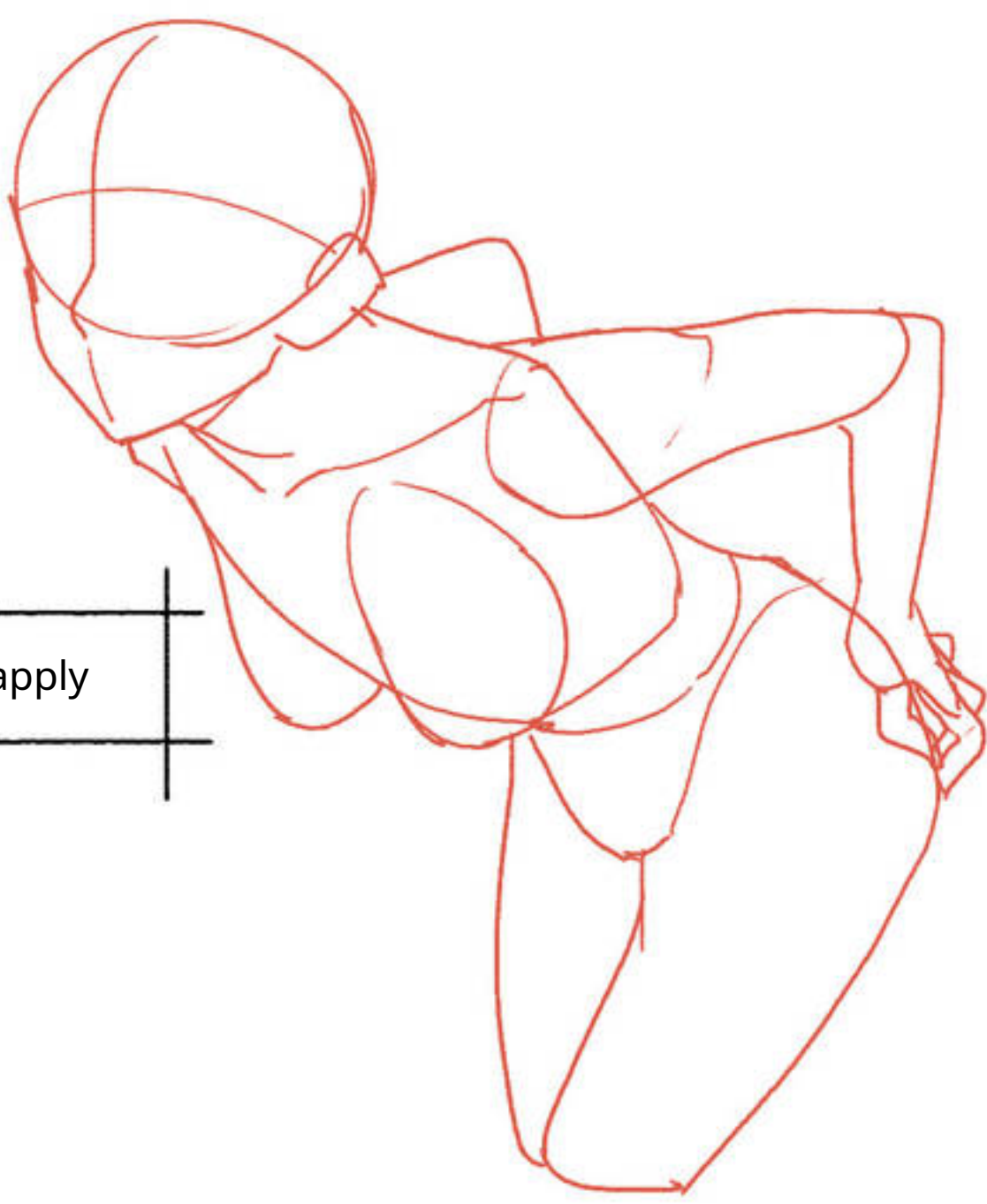
And to highlight that, first of all, it's narrow if you hold the curve of the neckline neck to the same side of the neck.



And the sleeves that you see in your arms also create a little bit of a space inside, and that gives you a little bit of an added feeling.



So if I were to take the whole point where the ending of the tea is going to be equal to-- and I'm going to do that.

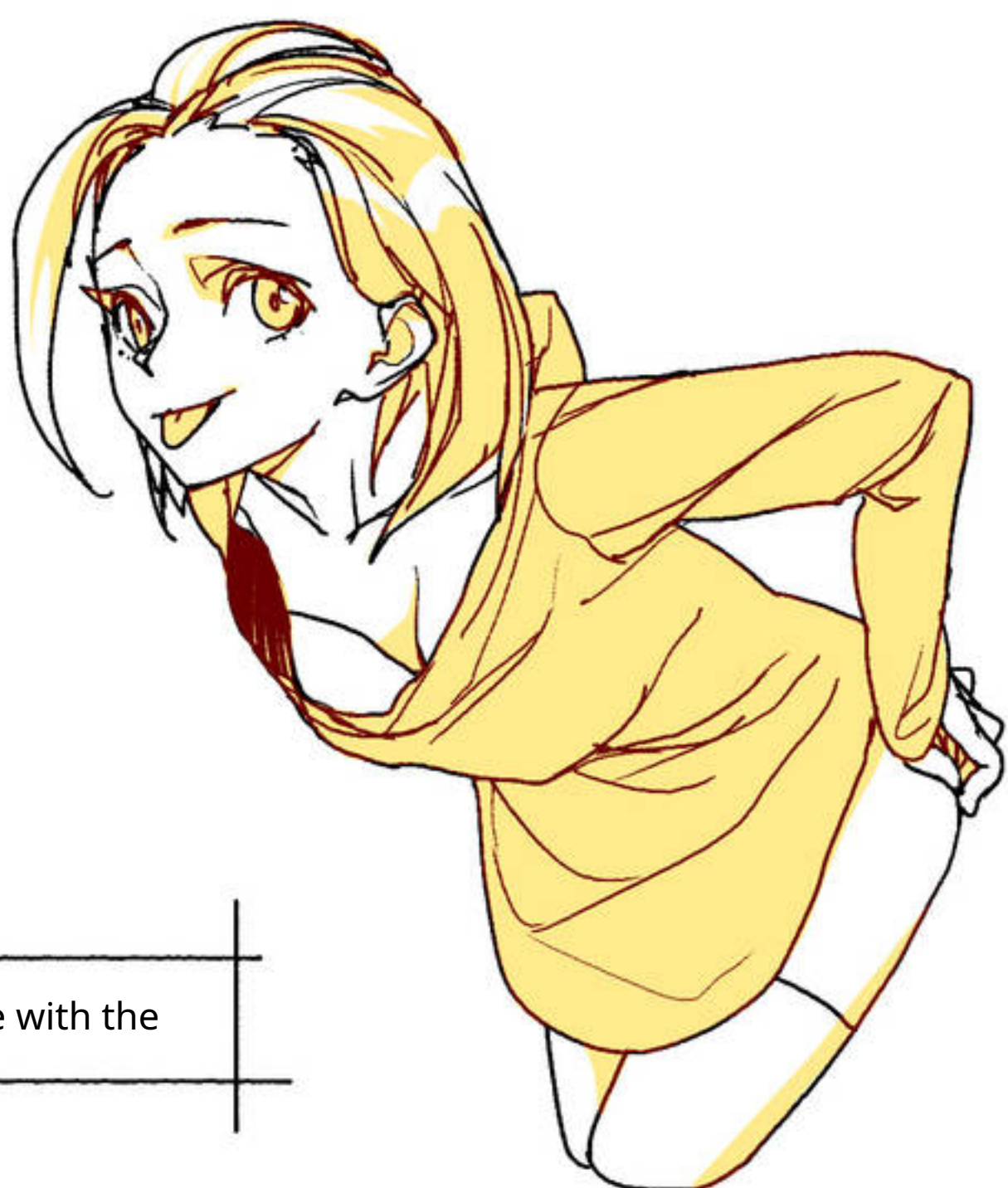
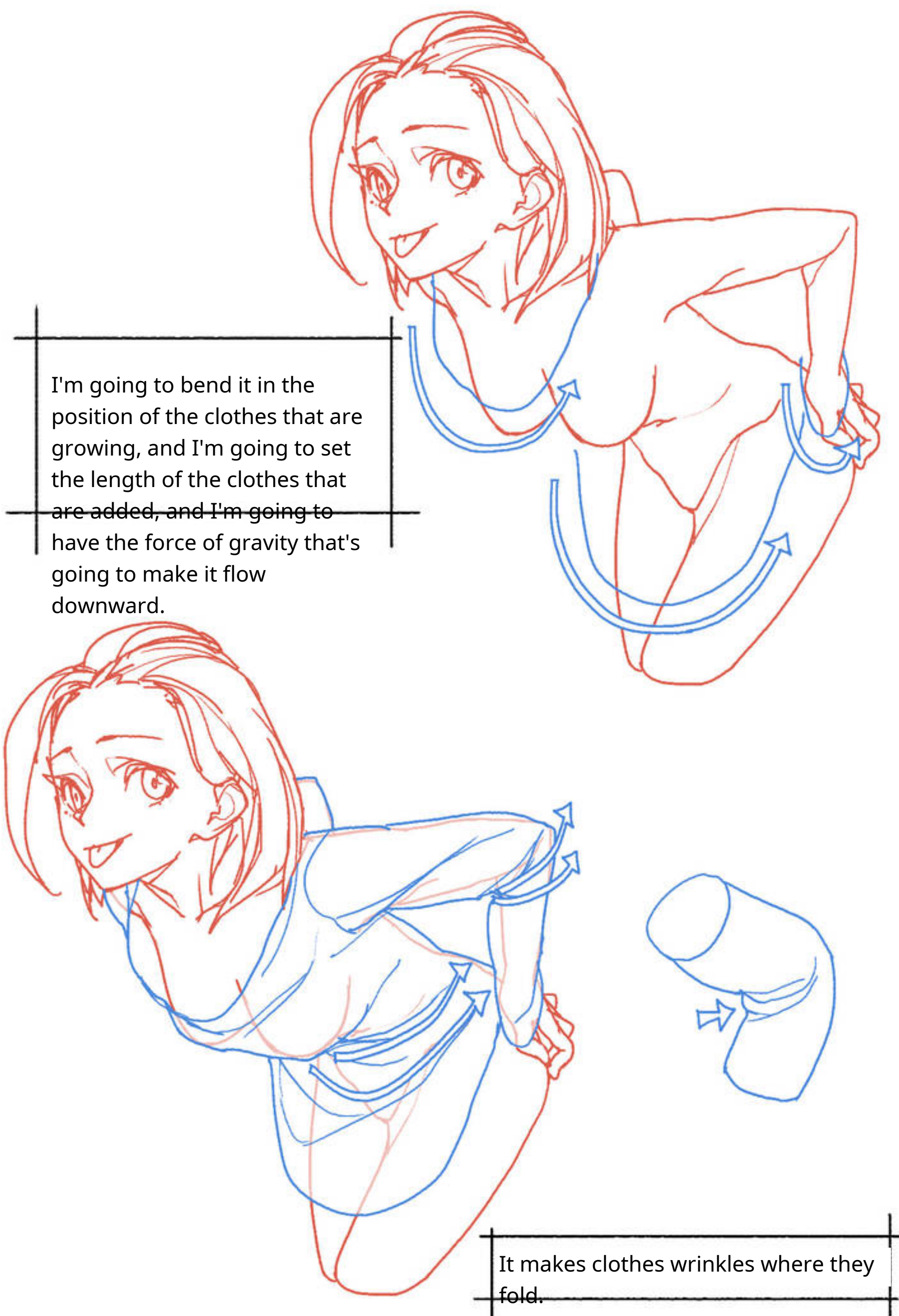


Make a character port and apply it.



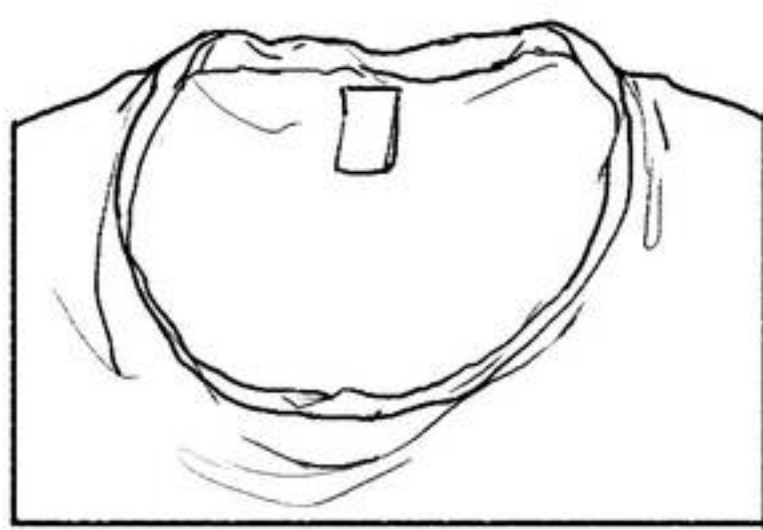
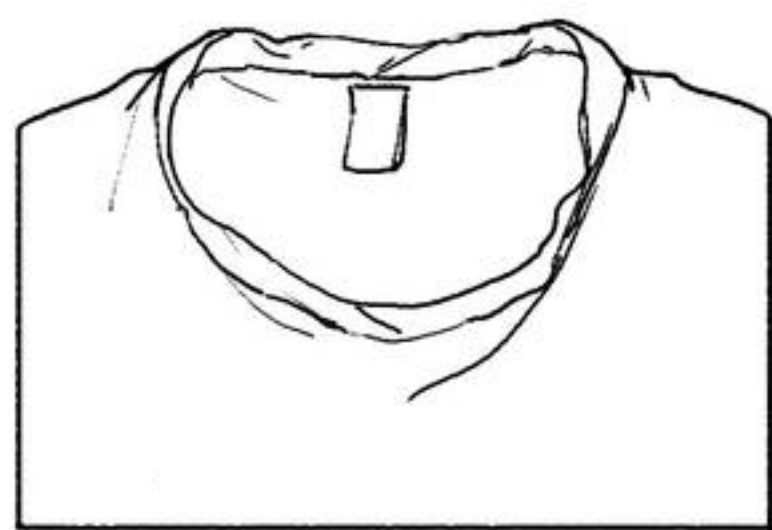
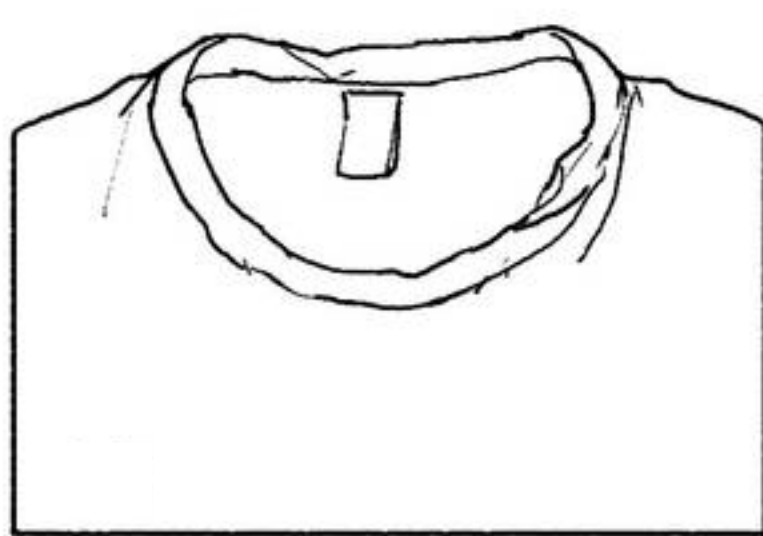
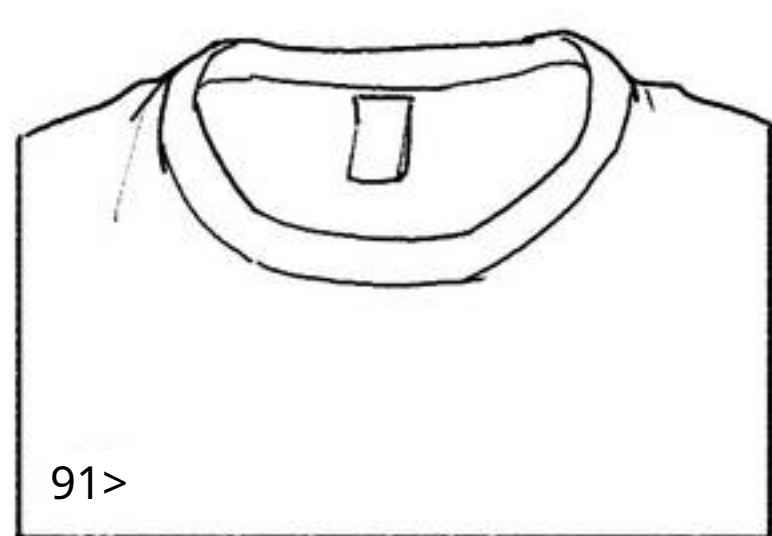
It's a sweet gift, and then it's a form form form.





I'm going to close with the line

I'm just trying to get to know the taco writer.



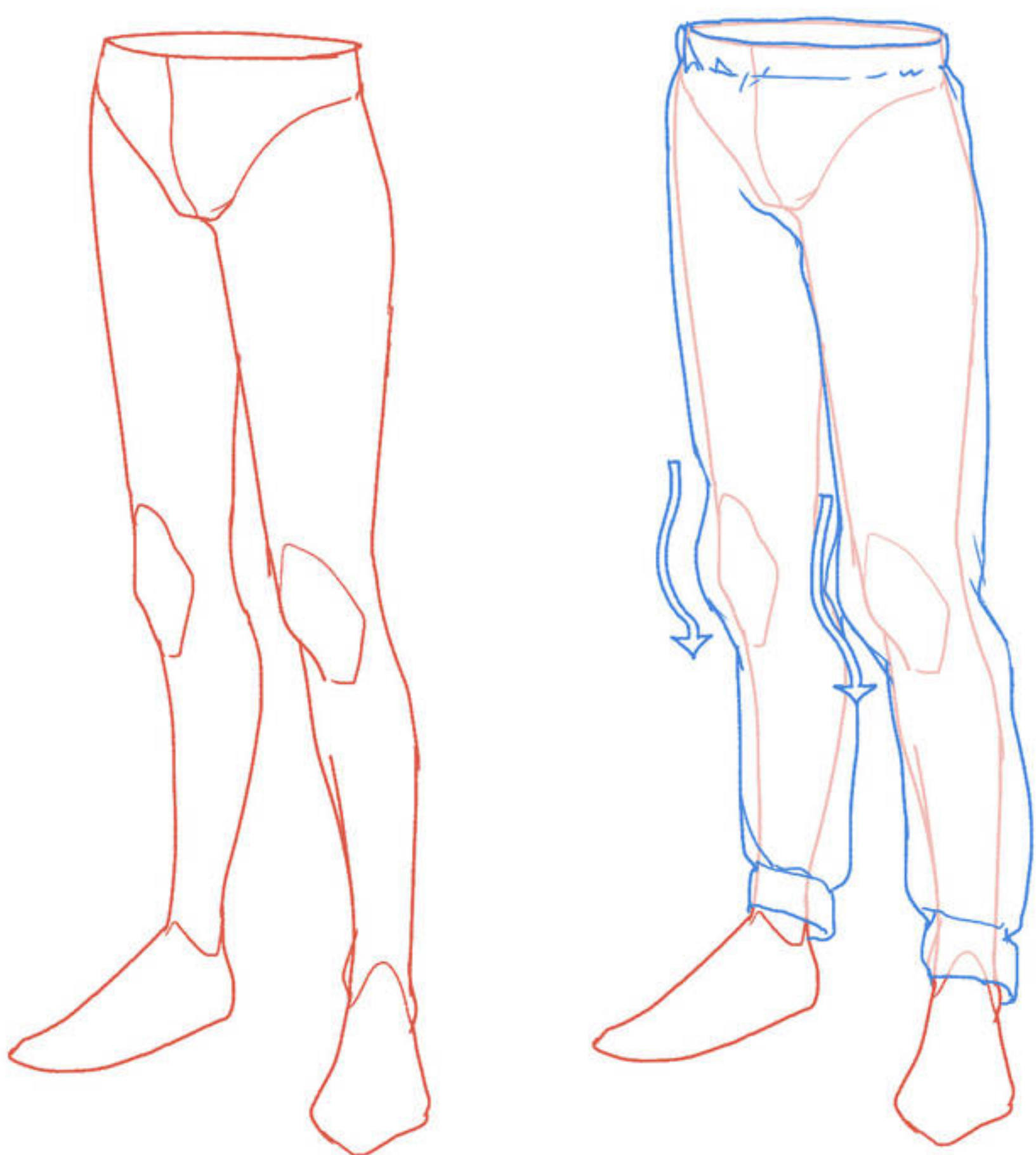
And if you want to divide it by a step-by-step scale, it's getting more and more and more and more and more and more and more and more and more and more and more.



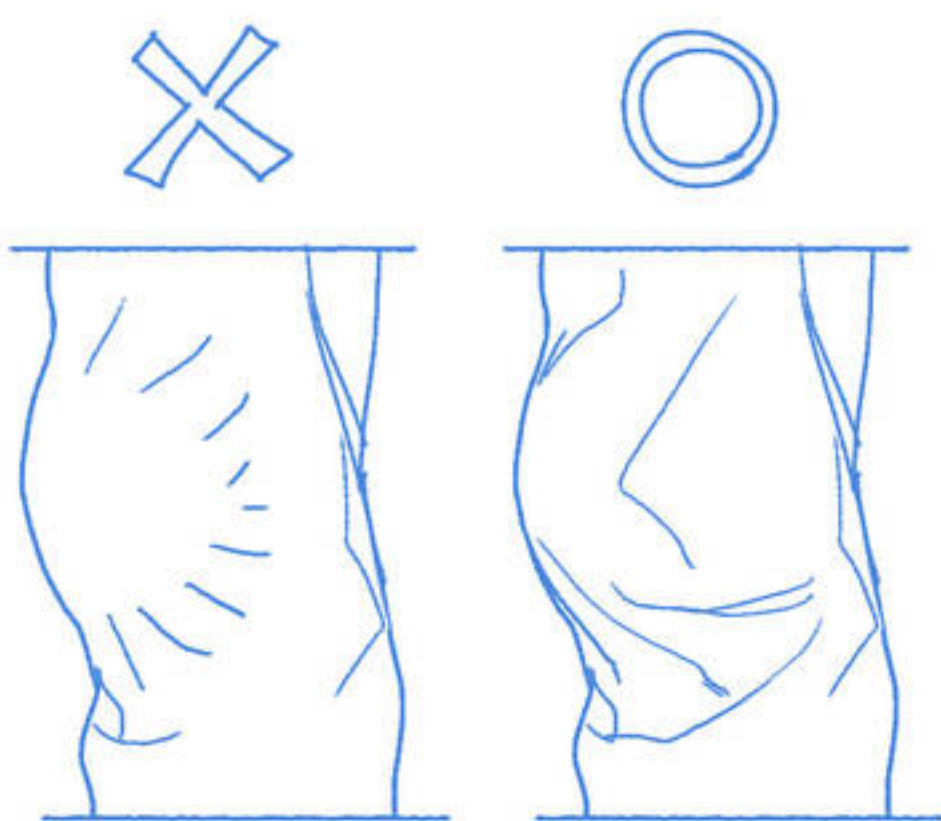
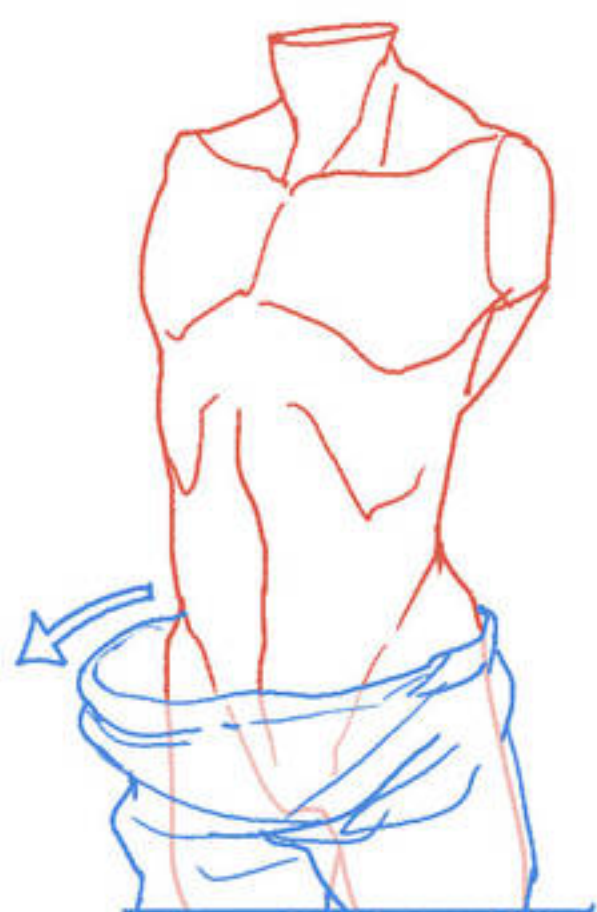
Key Doint



[Q: And give me the expression for the bigger pants.]

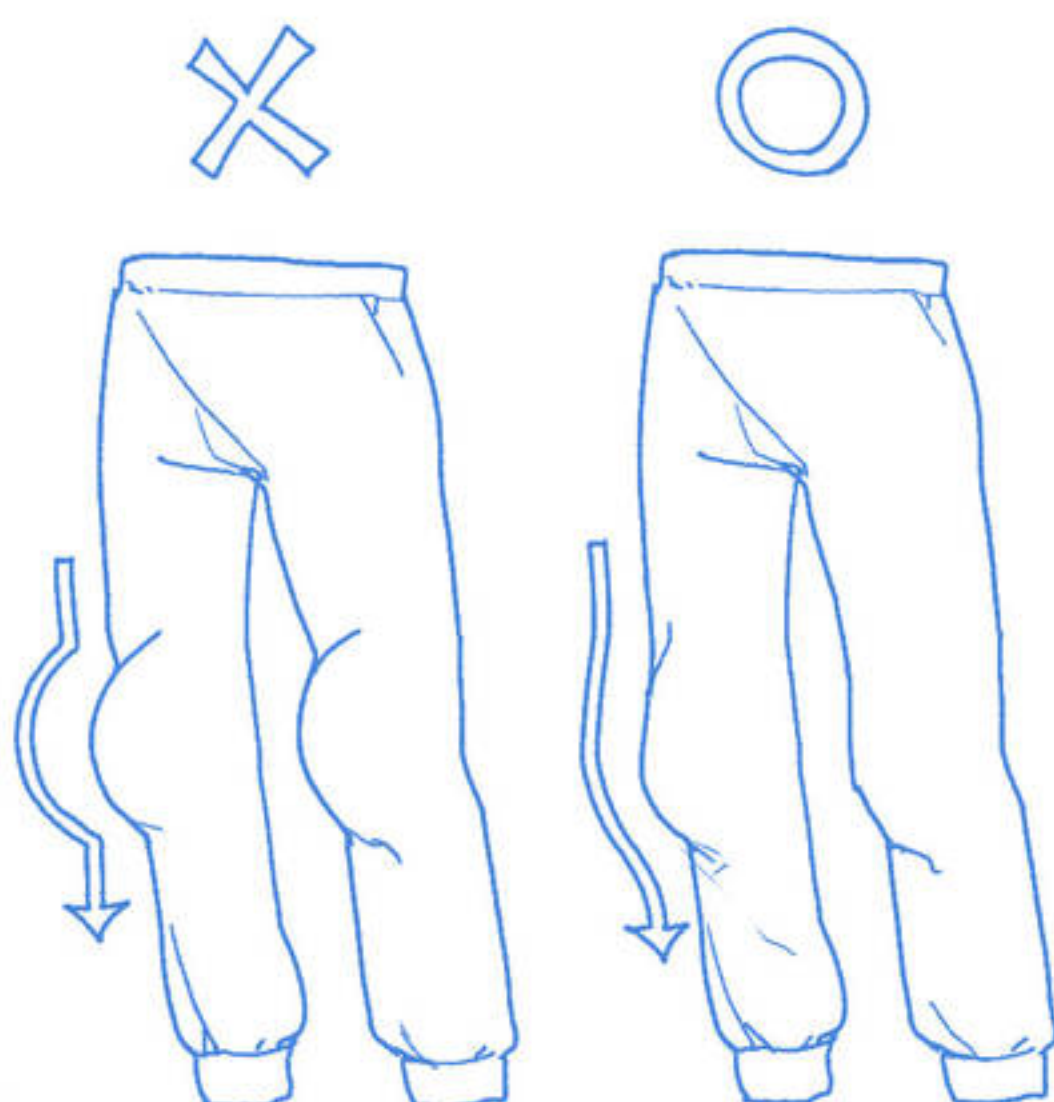


In the case of a pair of pants, it's effective to make the knee magnify.

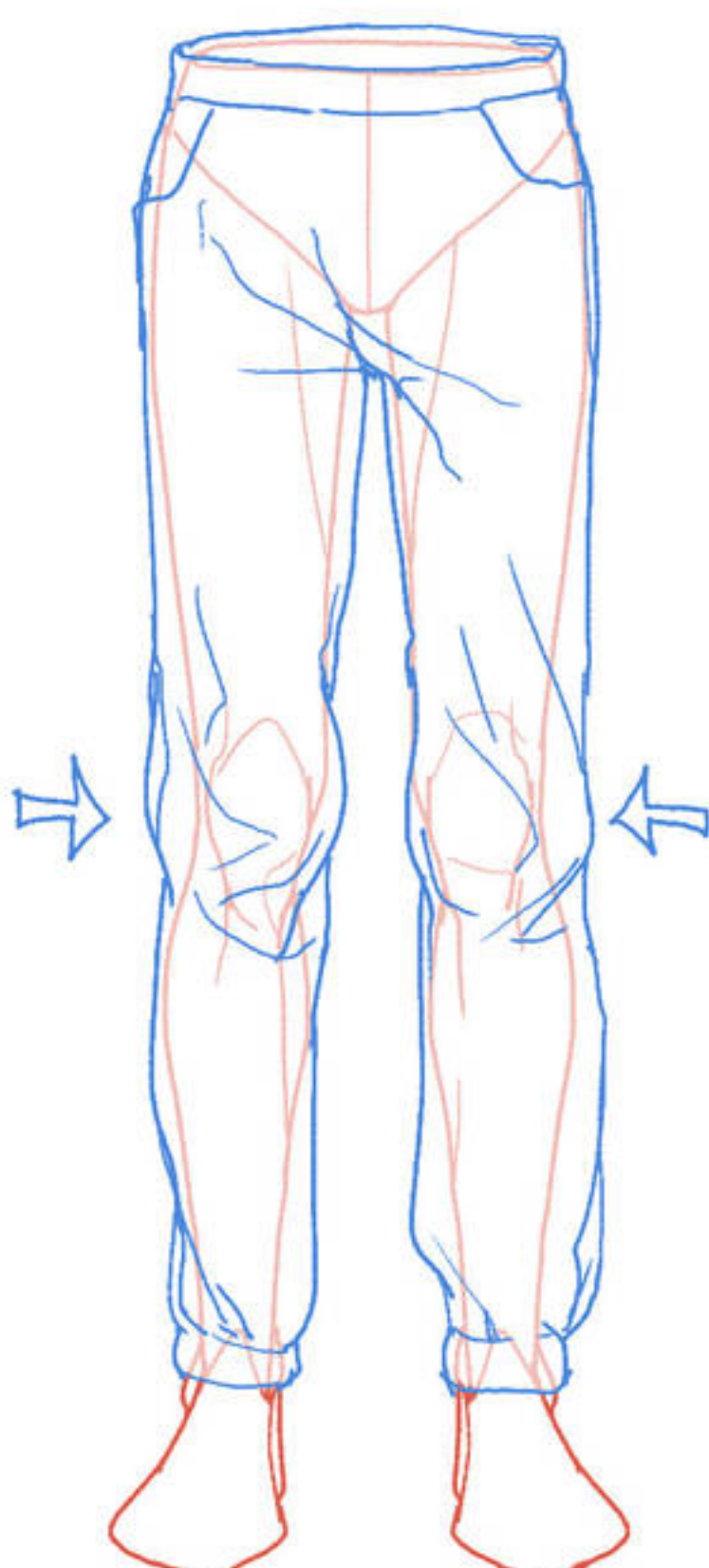
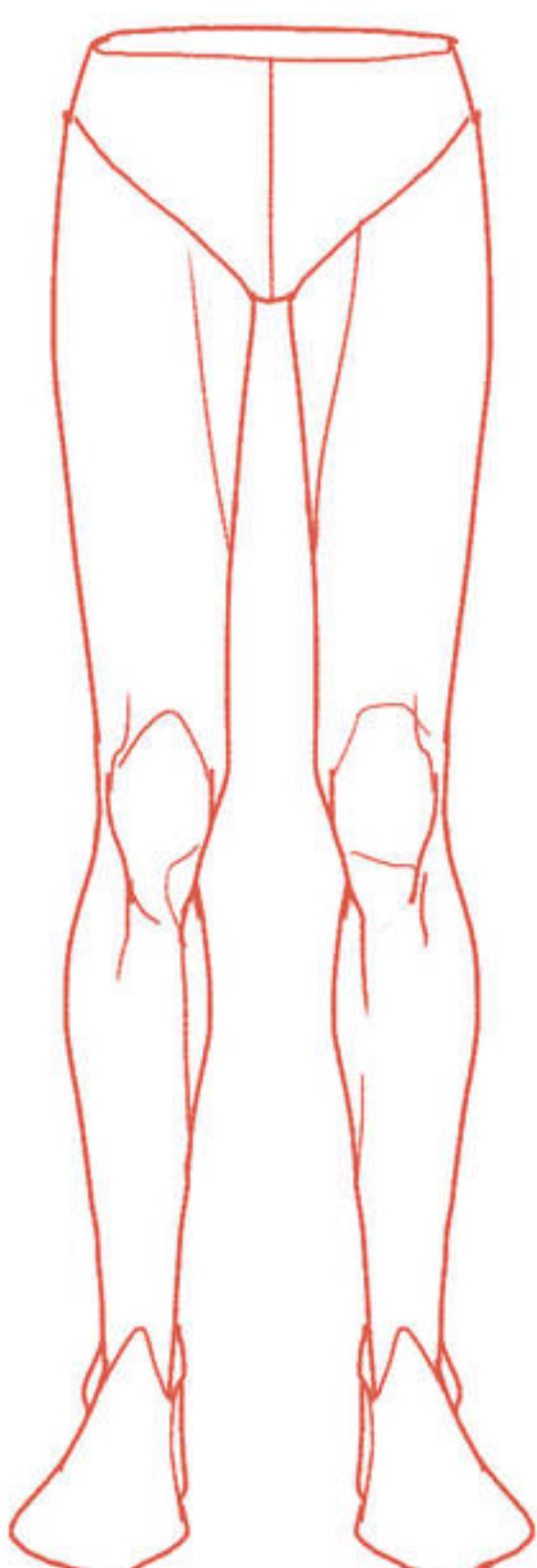


When your waist expands, your pants drop down, so your waist expands, and you get cancer.

The pleats on my knee are so explicit that I dance to express myself in the dark.

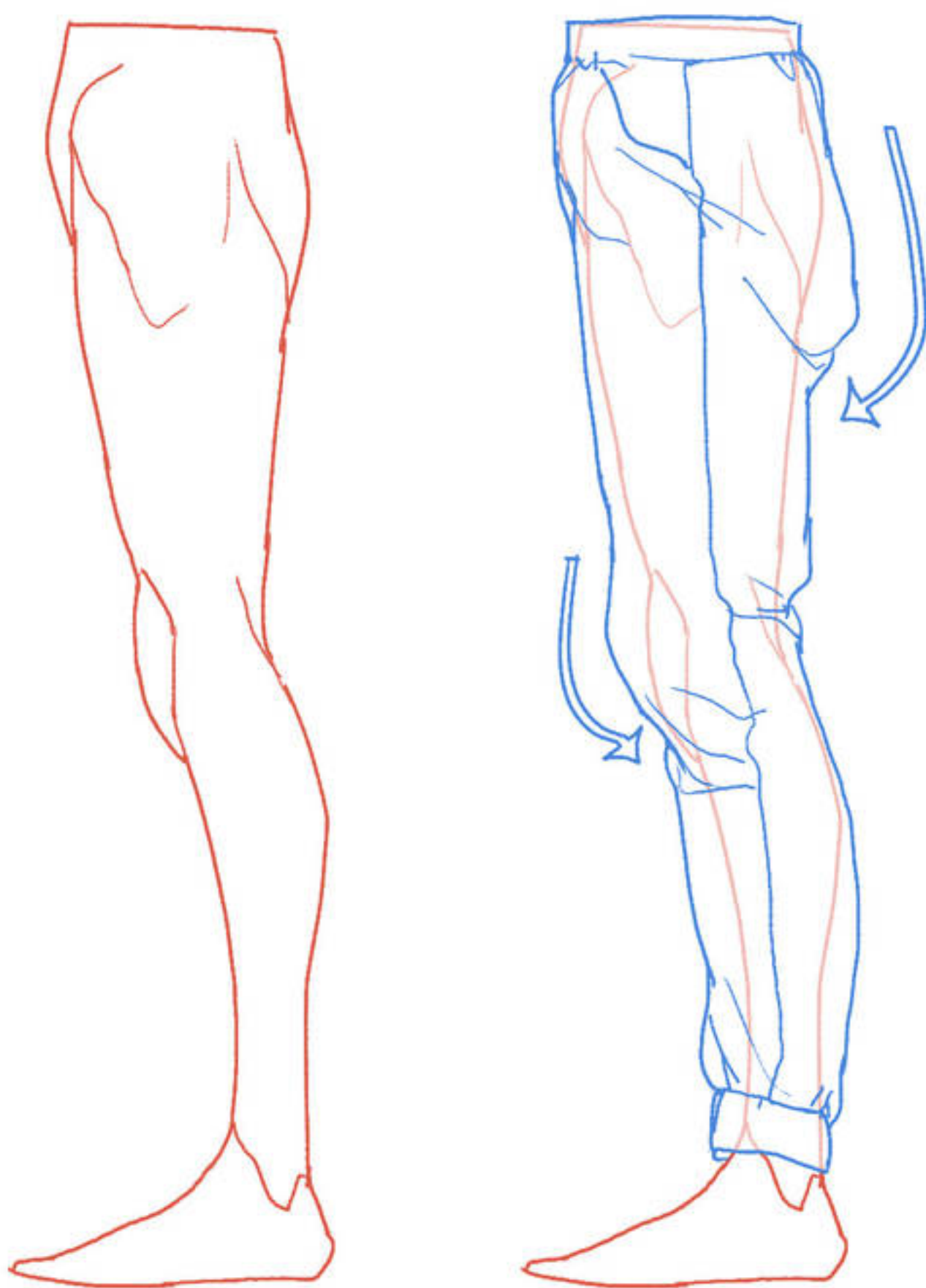


The older knee forms are hard, dark, smooth, and natural.

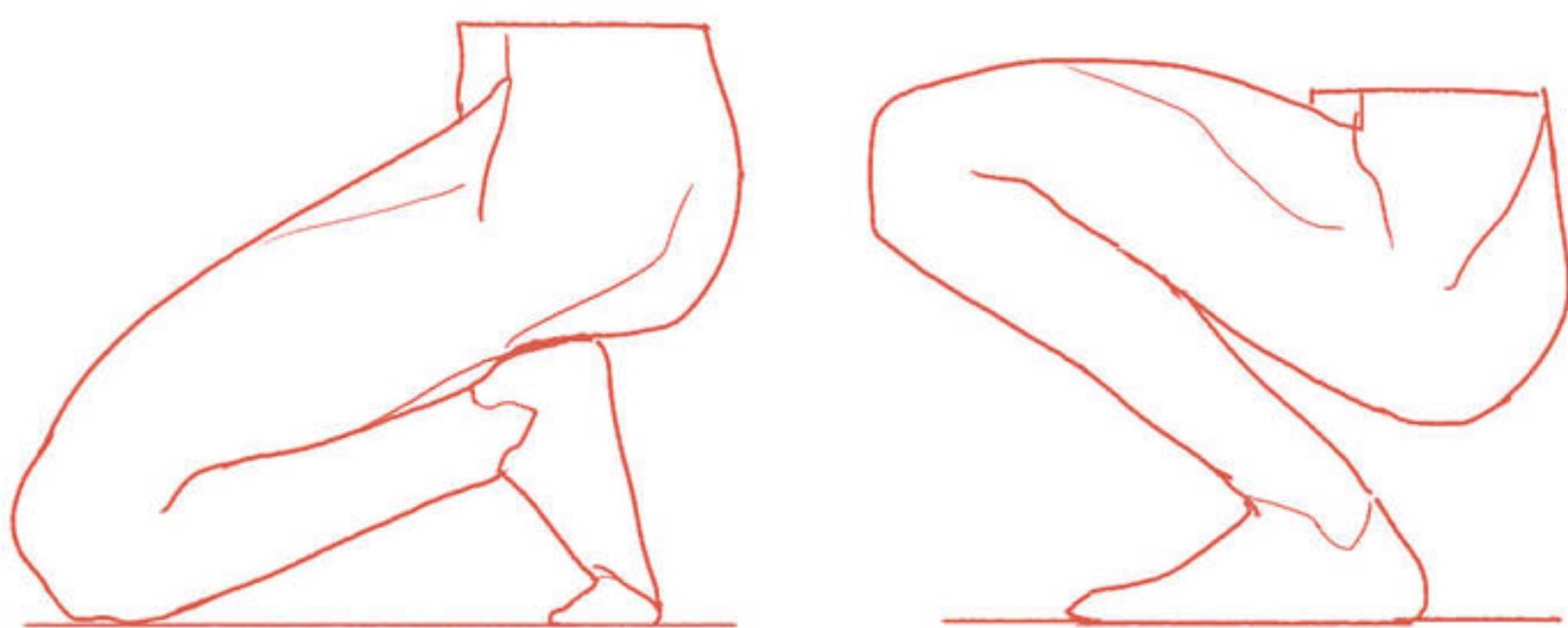


If you look at it from the front, you can see a three-dimensional figure sticking out of the front of the knee, and because of the memory, it's killing you to let it live.

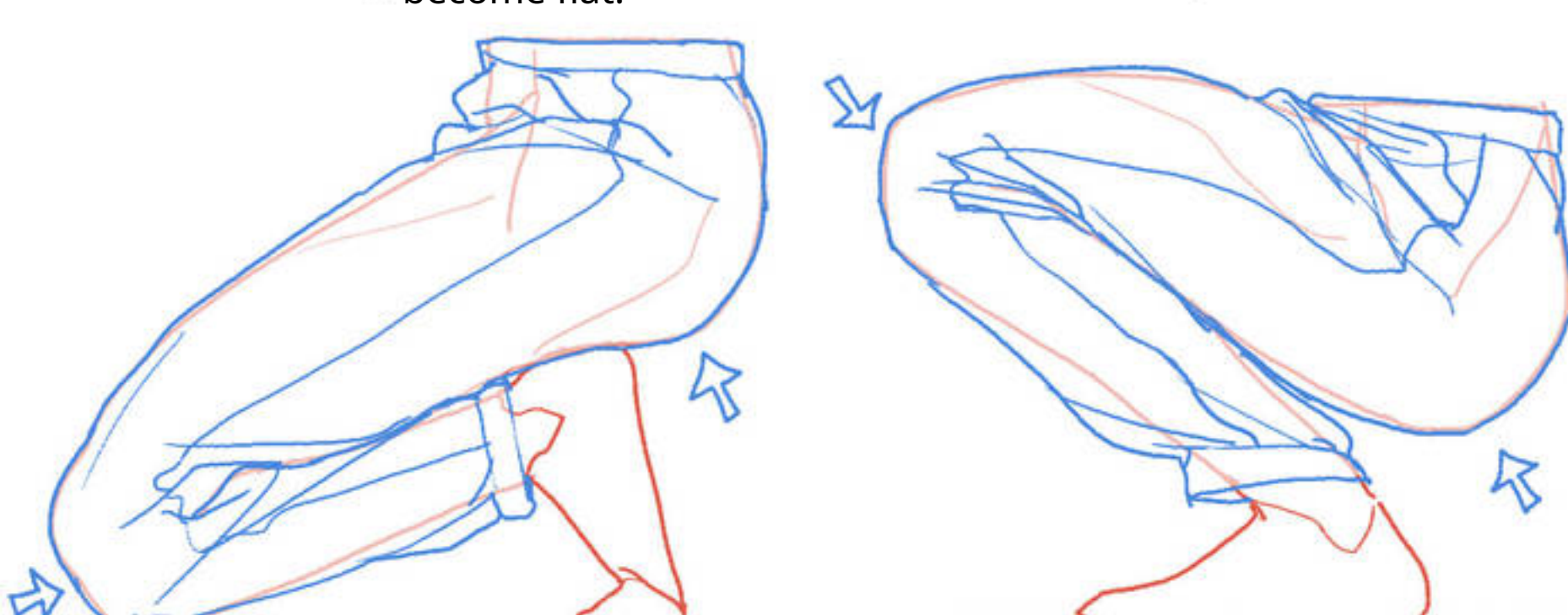




If you look at it from the side, you'll see that it's a pair of pants with a pop-up knee and a slightly down butt point.

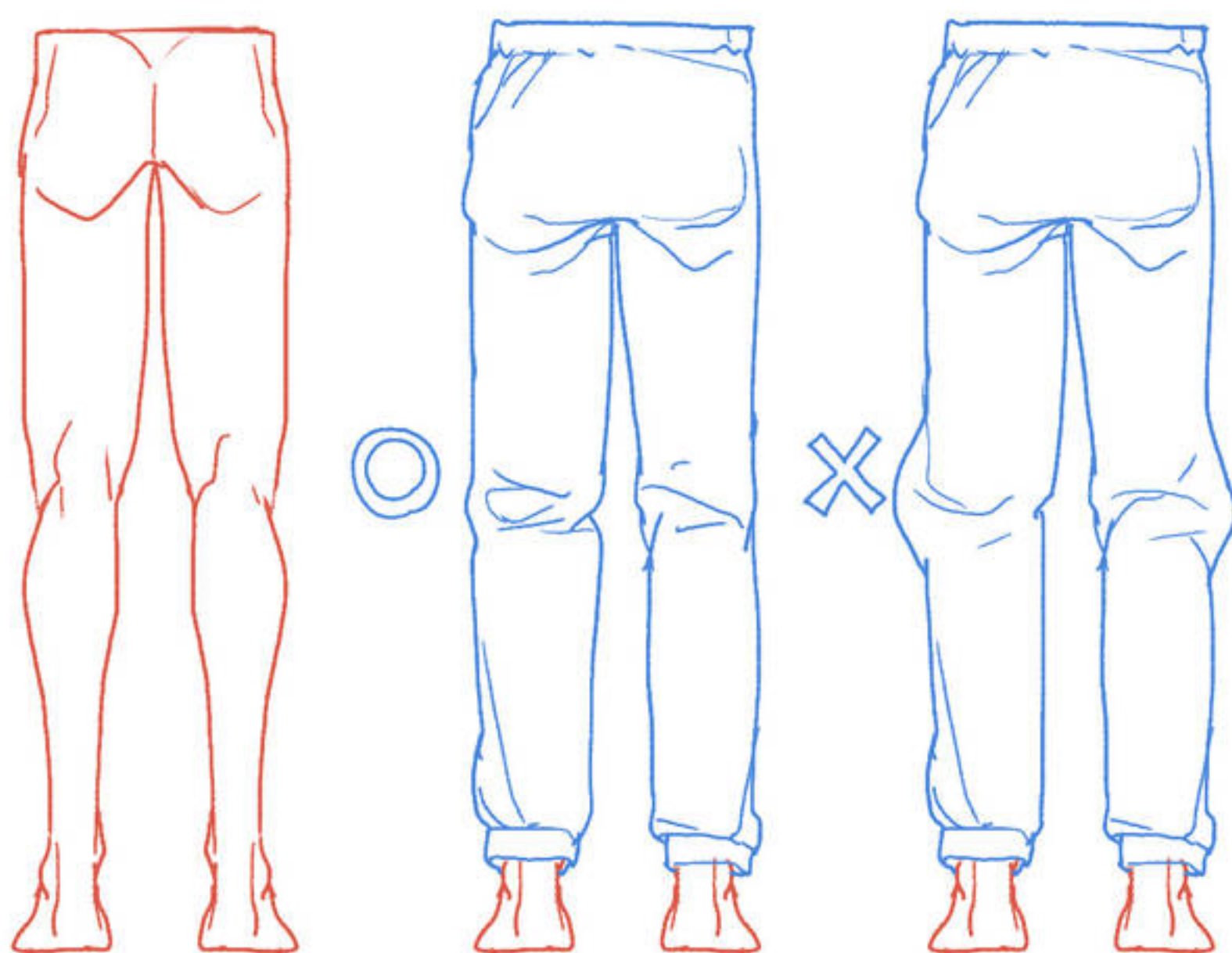


If the character's legs are grafted in depending on the circumstances, the enlarged knee and hip-side clothing will become flat.



As it becomes flat, it ties it in with the human body's thread.

I'm just trying to get to know the taco writer.



And if you look at it from the back, you also see the shape of the clothes on your lap, and it's just a little bit of memorization that's saving you the wrinkles on your ass.

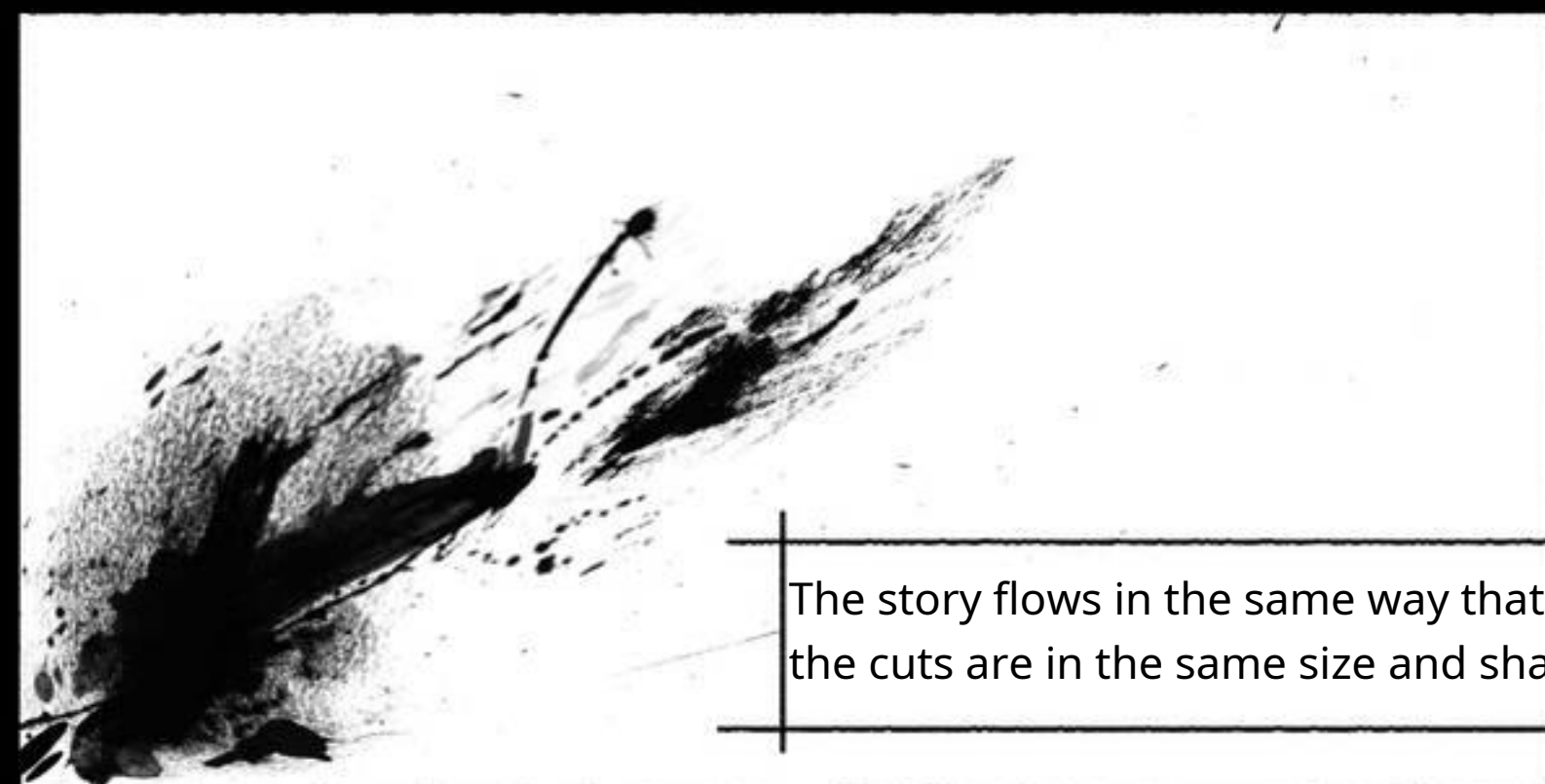


Key Doint



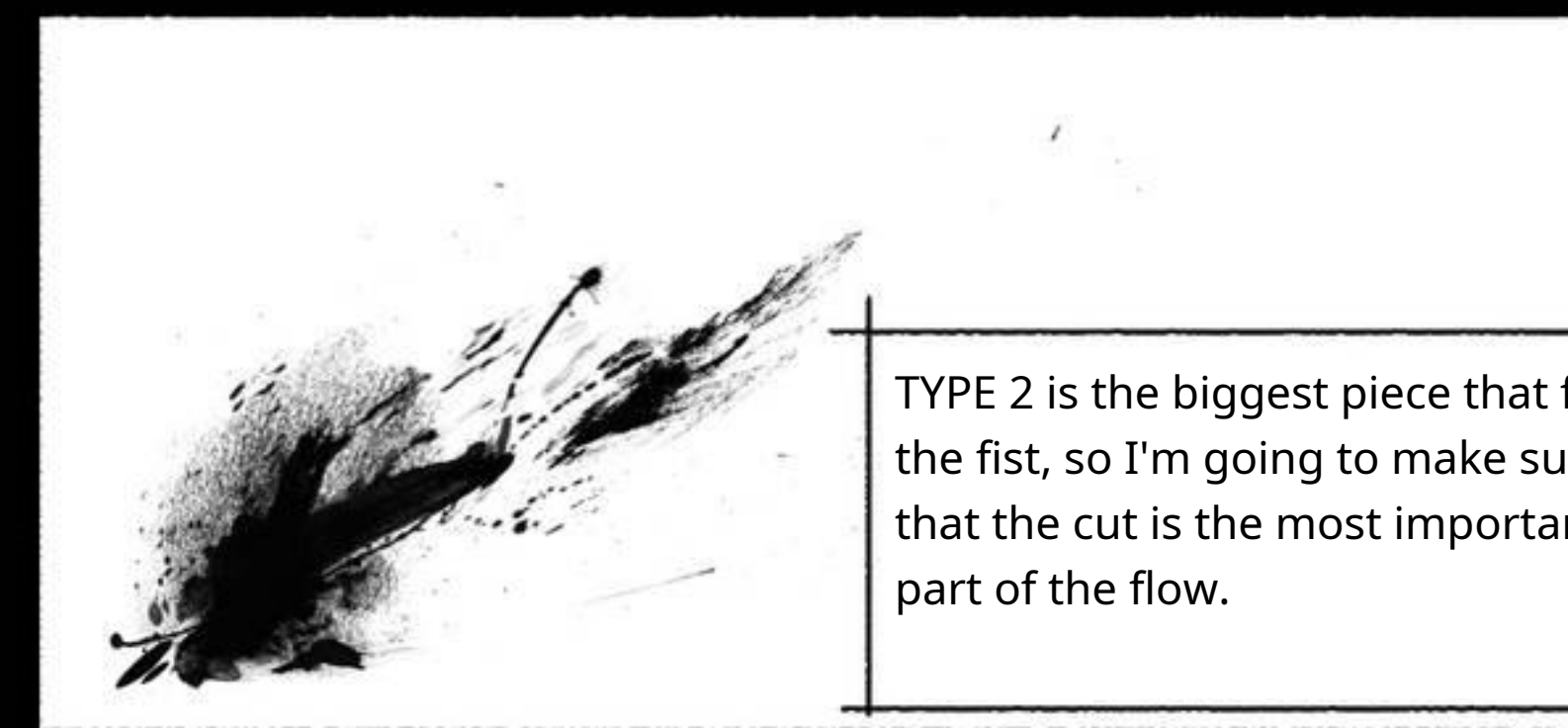
Q: What's the division of the column when you draw a whole cartoon?

TYPE 1



The story flows in the same way that all the cuts are in the same size and shape.

TYPE 2



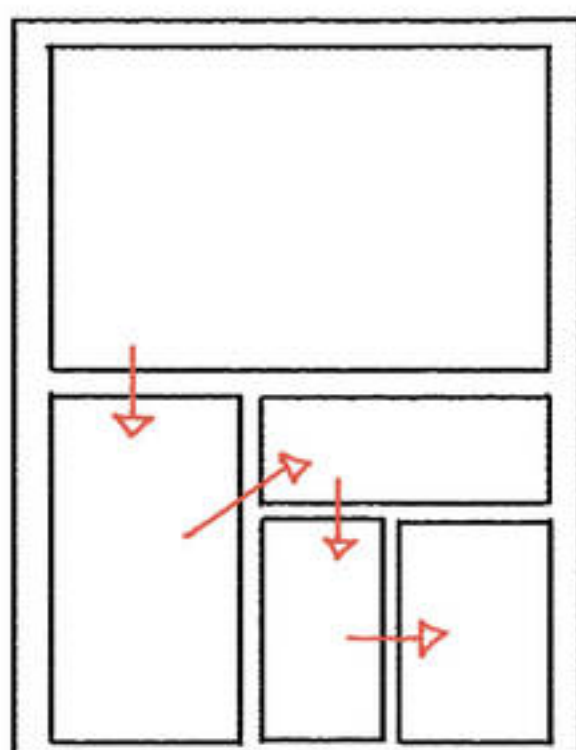
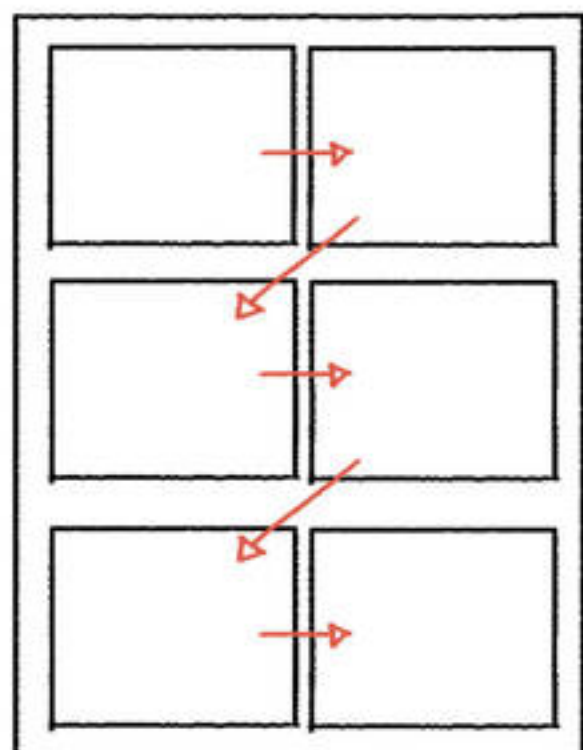
TYPE 2 is the biggest piece that fits the fist, so I'm going to make sure that the cut is the most important part of the flow.



TYPE 3

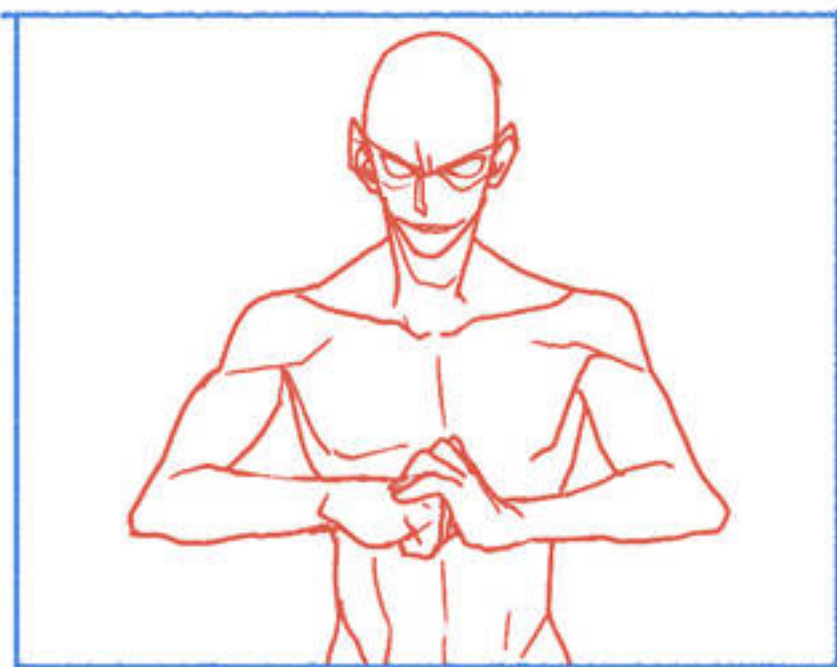


TYPE 3 says that because of the size of the puncher, the cut is more important to the character who tries to hit than the cut that fits to match TYPE 2.



It's not just the arrangement of the delicious compartment, it's the dance that transforms the shape and size of the story and creates the importance of the flow of the story.

I'd like to know the taco author."



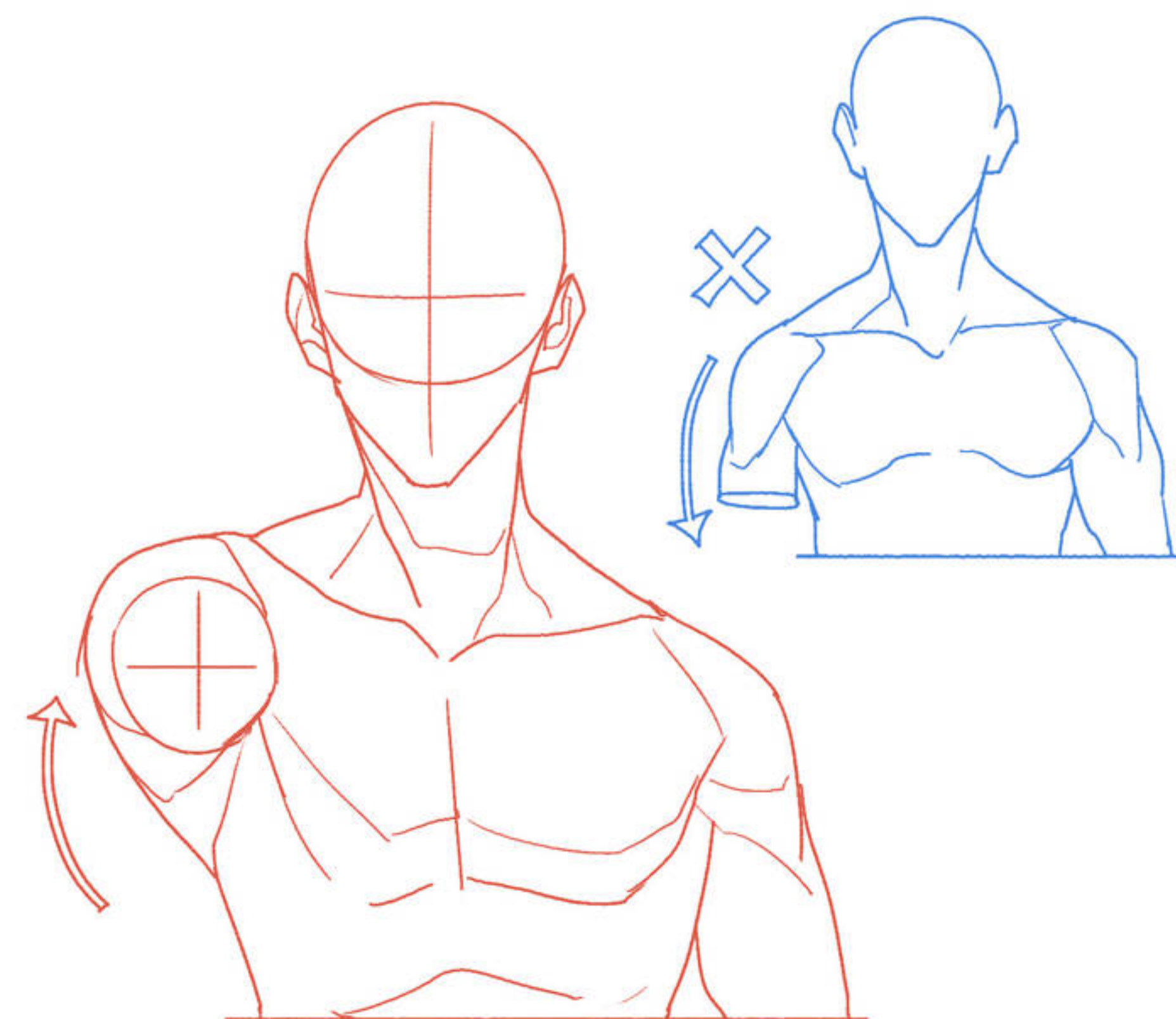
I'm going to show you the same size, but I'm going to show you the same size, and I'm going to make sure that it's different, depending on how I'm going to put it into the character frame.



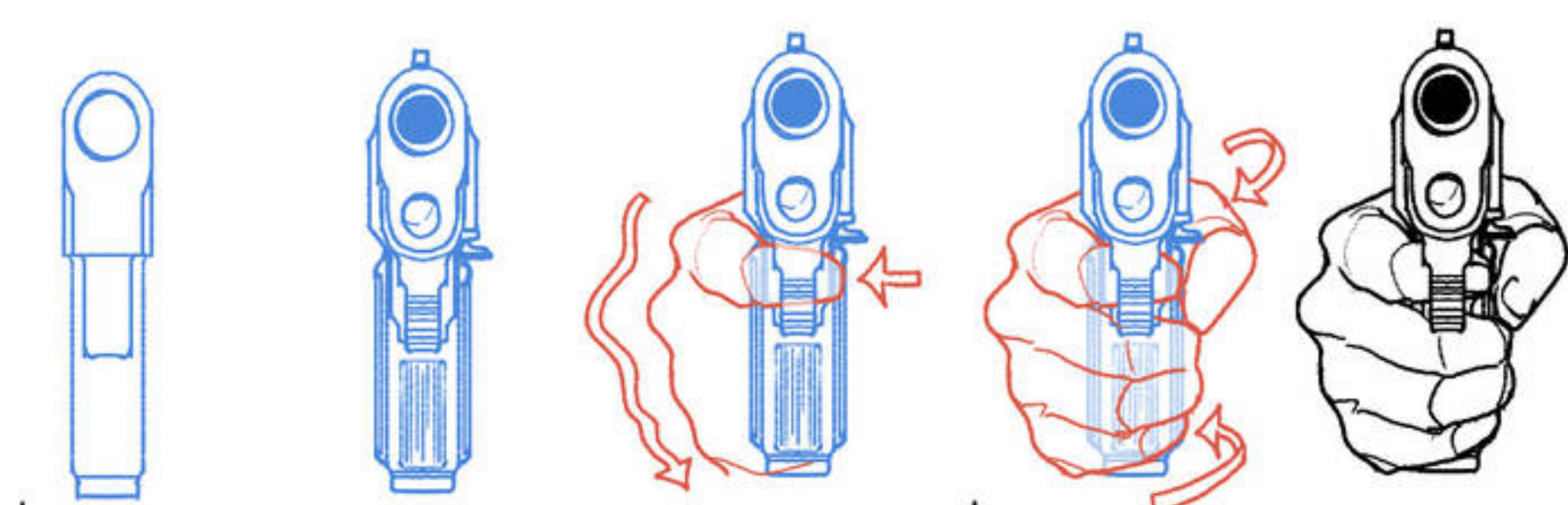
Key Doint



I need you to tell me what you're doing with your IQ.

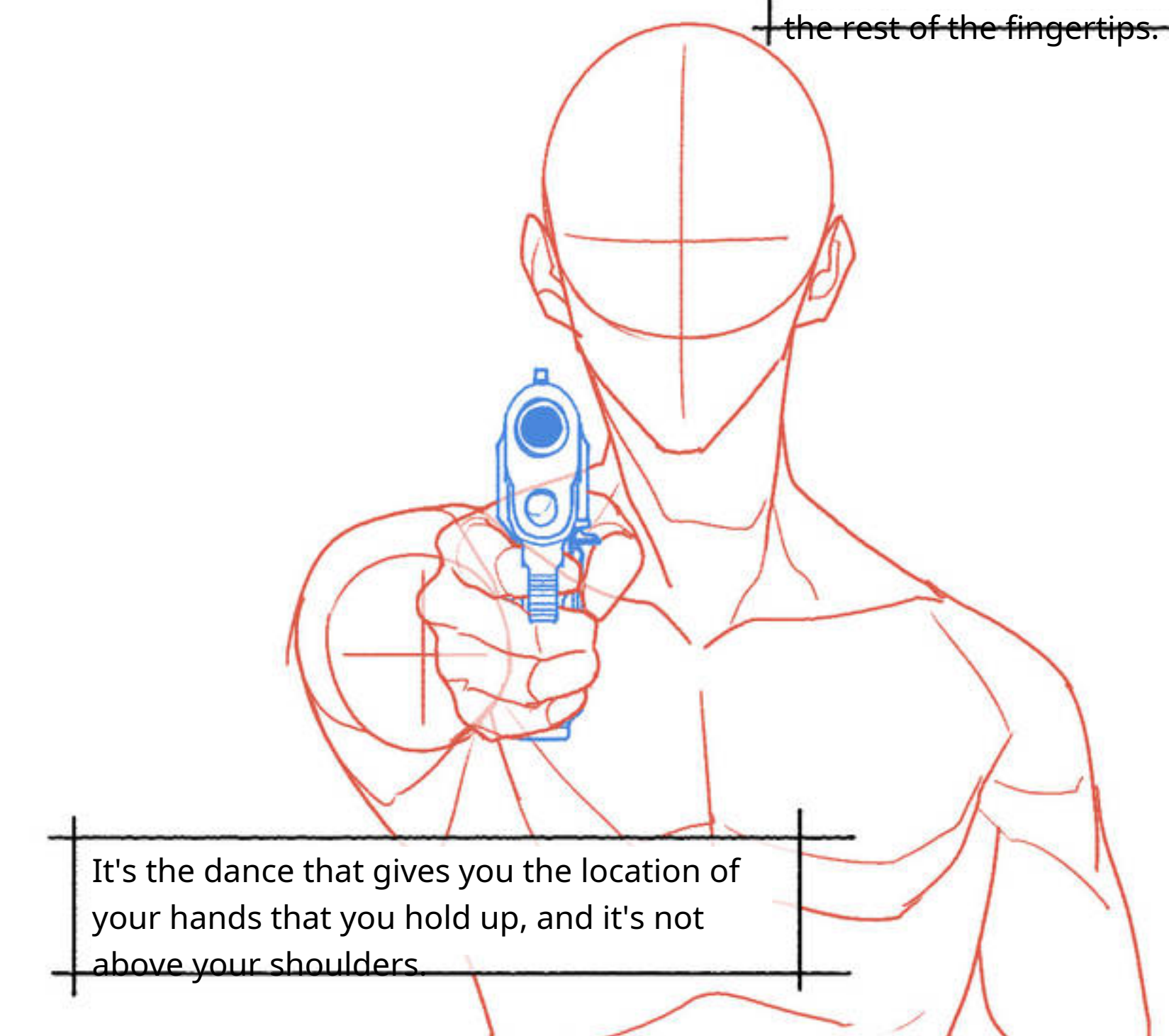


I'm holding the shoulder of the arm that's holding the gun.

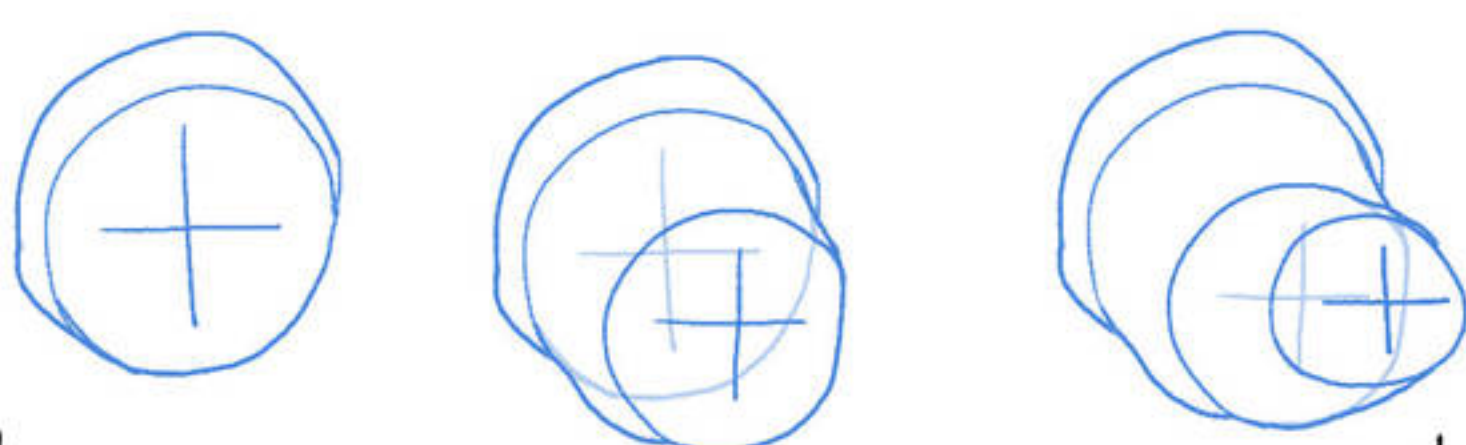
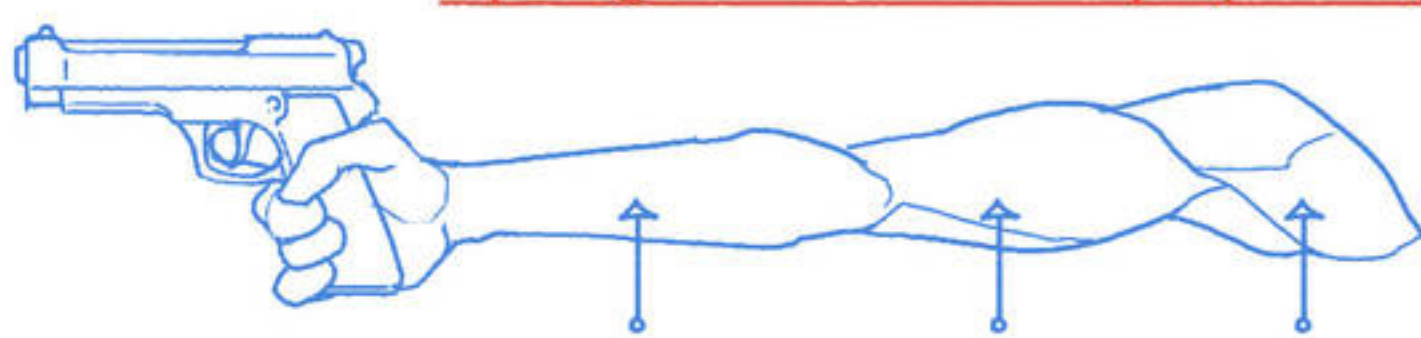


We take the simple form of a gun, and then we start making a die-all.

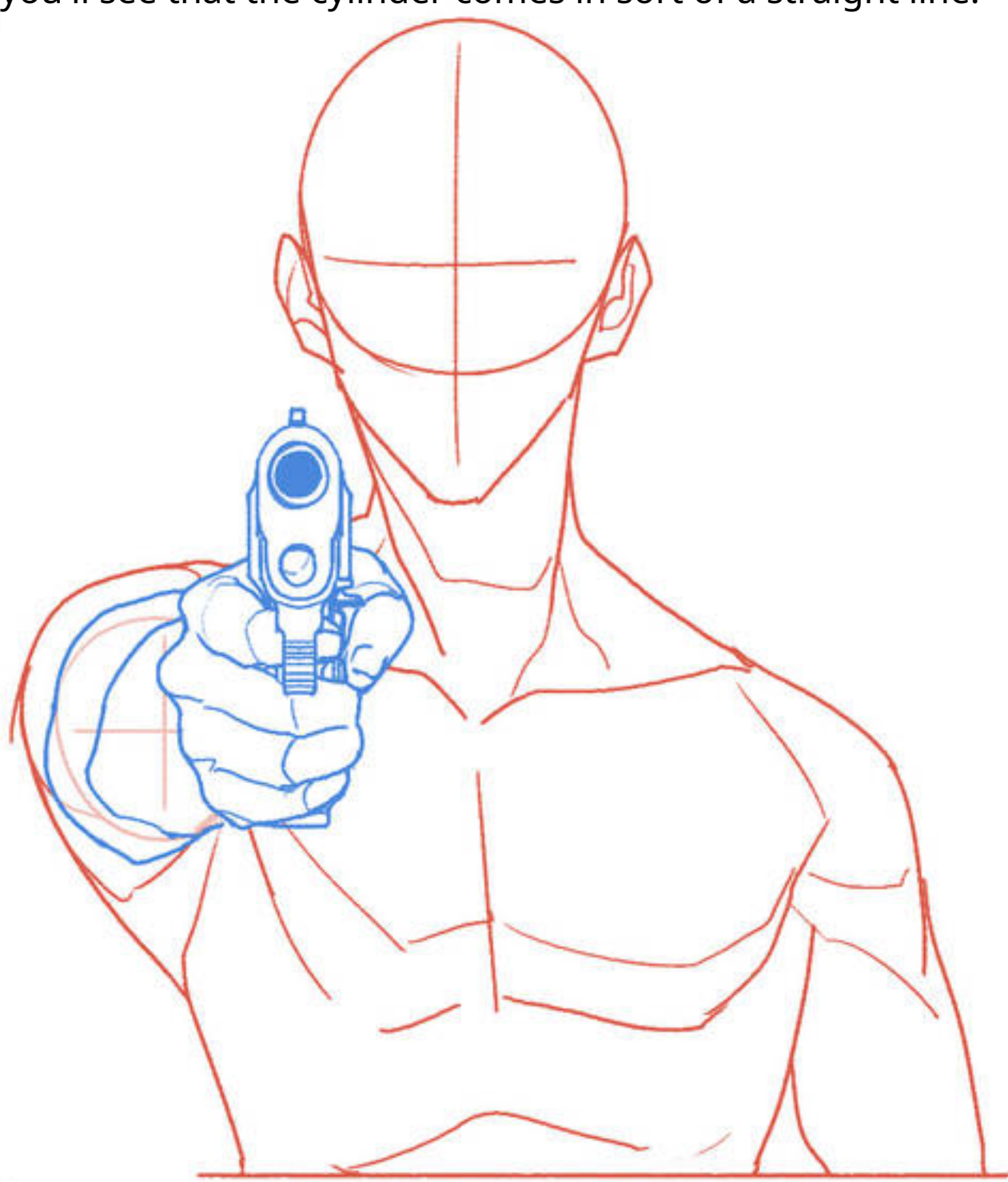
I'm going to do the fingertips in the trigger first, then I'm going to do the rest of the fingertips.



It's the dance that gives you the location of your hands that you hold up, and it's not above your shoulders.

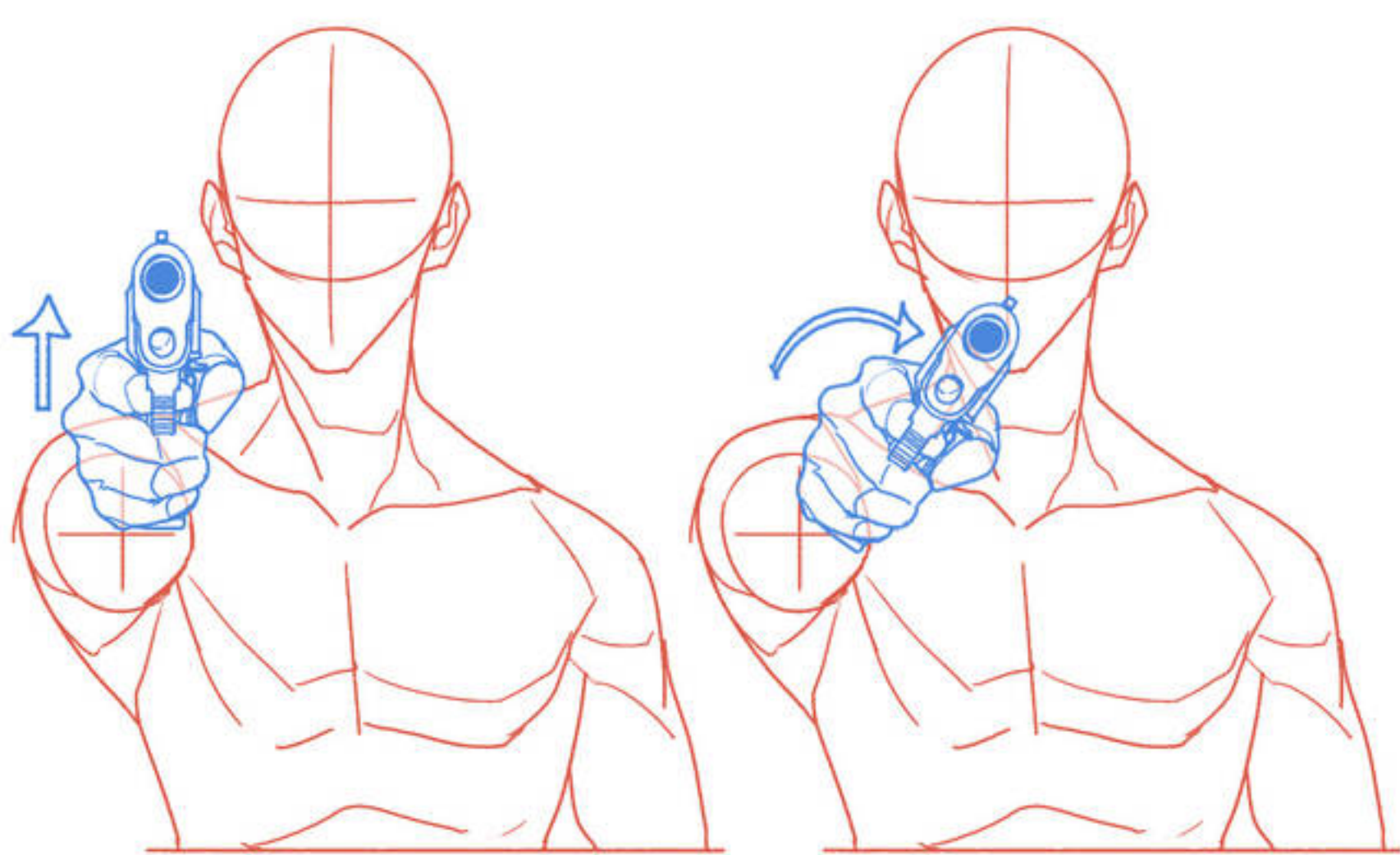


And if you look at it from the front of the long line of the arm on the side, you'll see that it's shorter because of the pitch, and you'll see that the cylinder comes in sort of a straight line.



It makes a short arm with a shoulder and a hand part of an oscillator.





It doesn't matter if you change the position of the gun or if you want it to rotate.

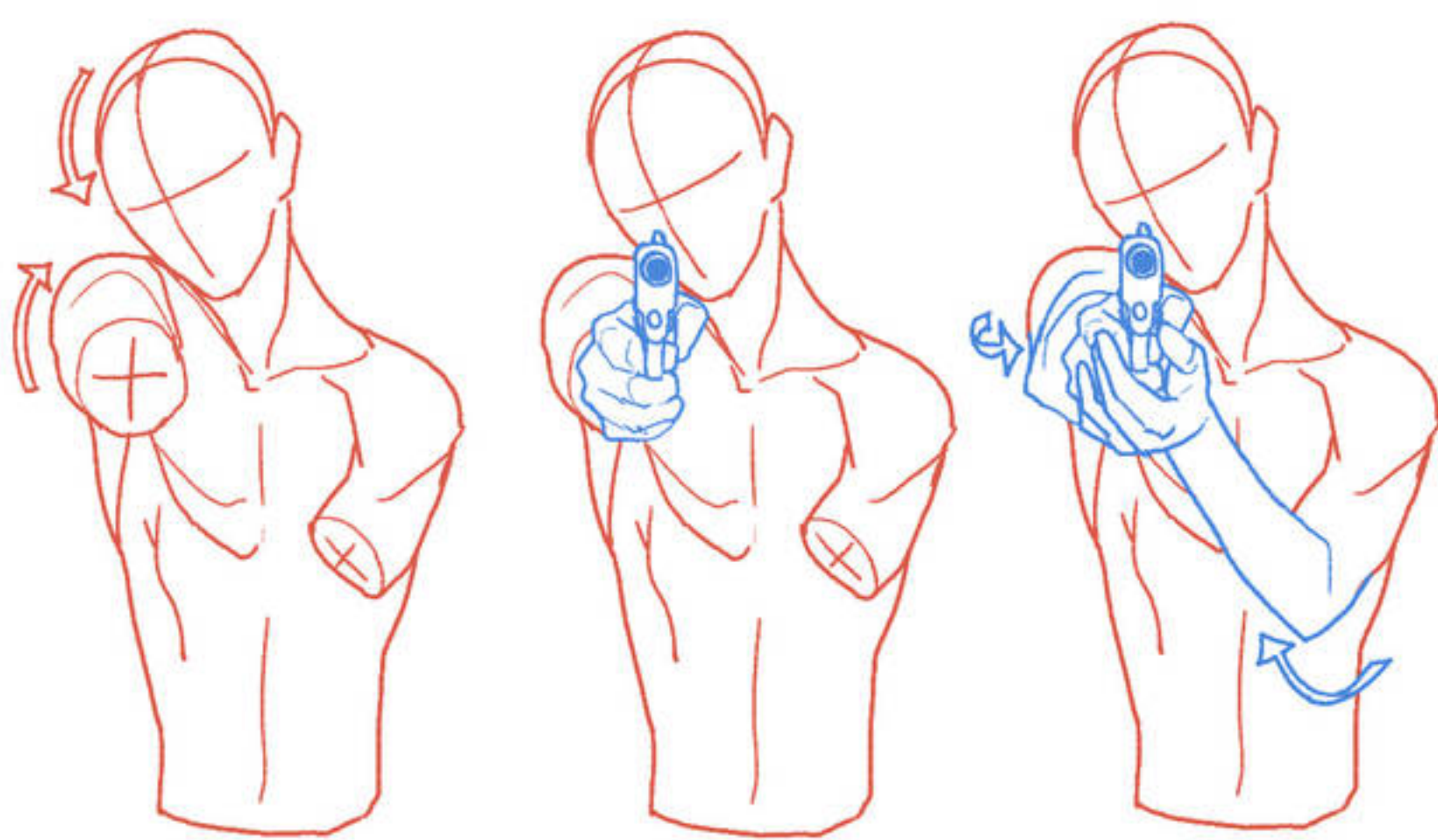


It's a description of the character and a taste for the human body.



I'll finish with the gift.

I'd like to know the taco author."



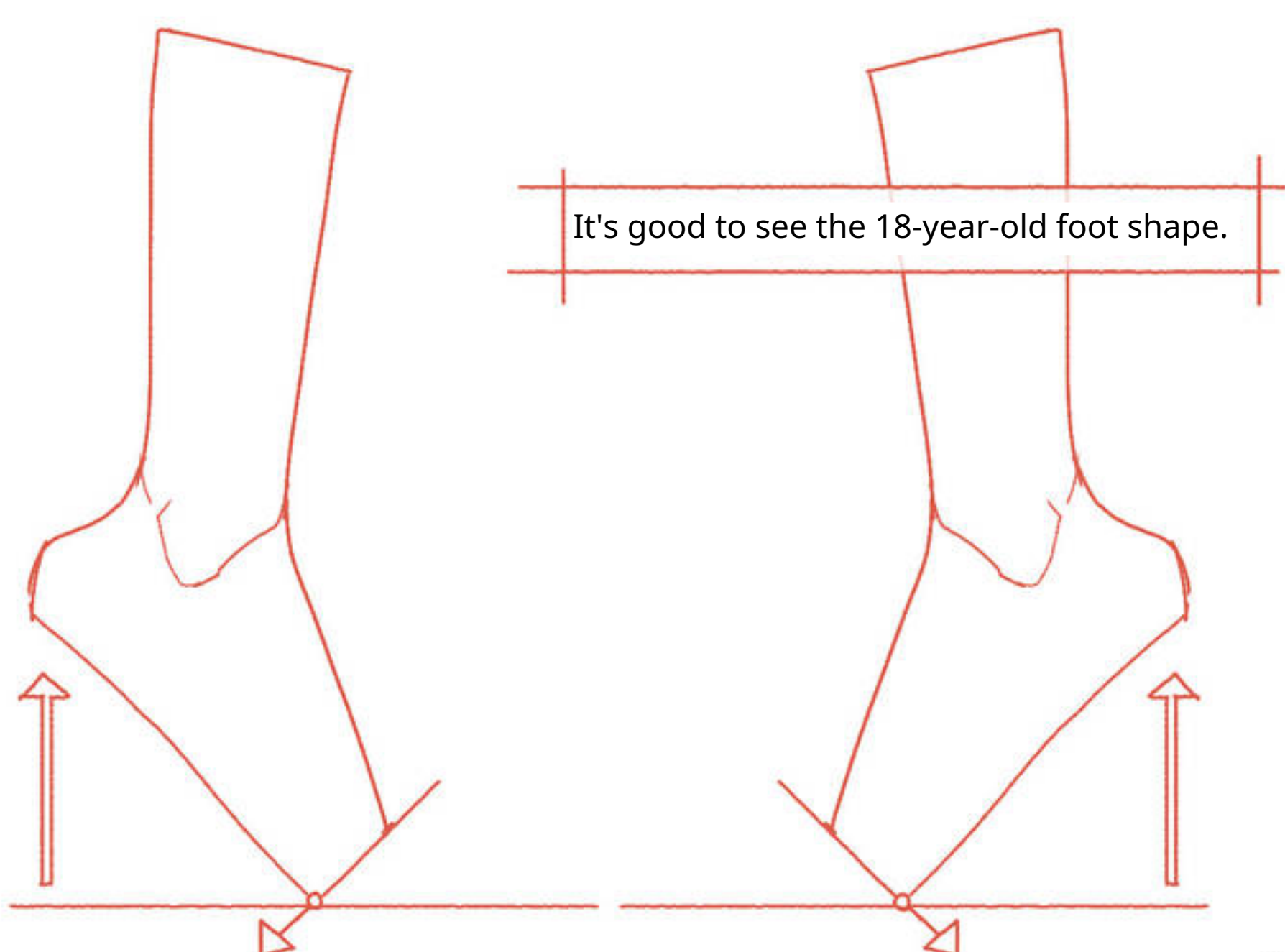
They use both hands to point the burrito at the shoulders of their faces, and then they use the other hand to lift them.



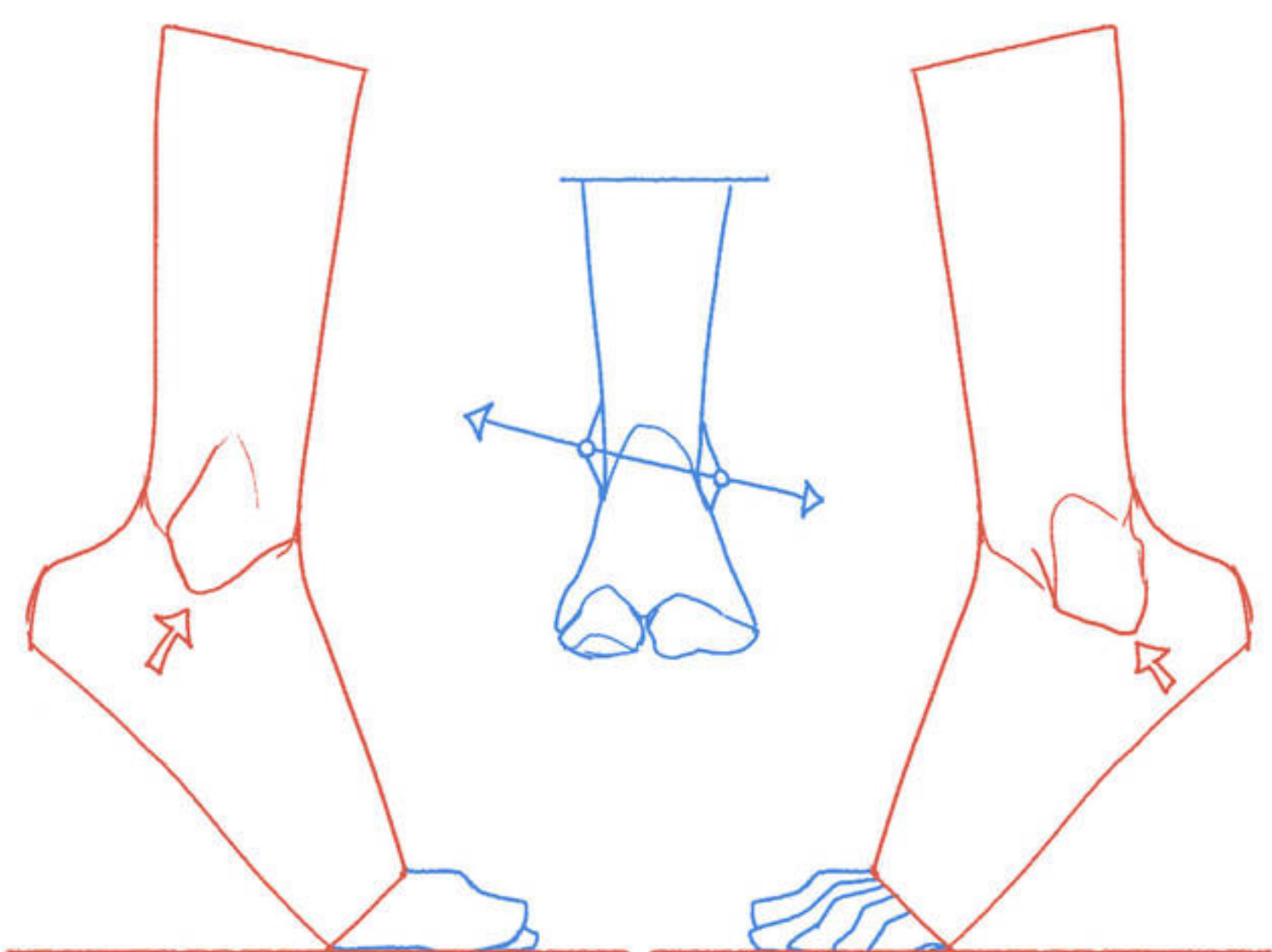
Key Doint



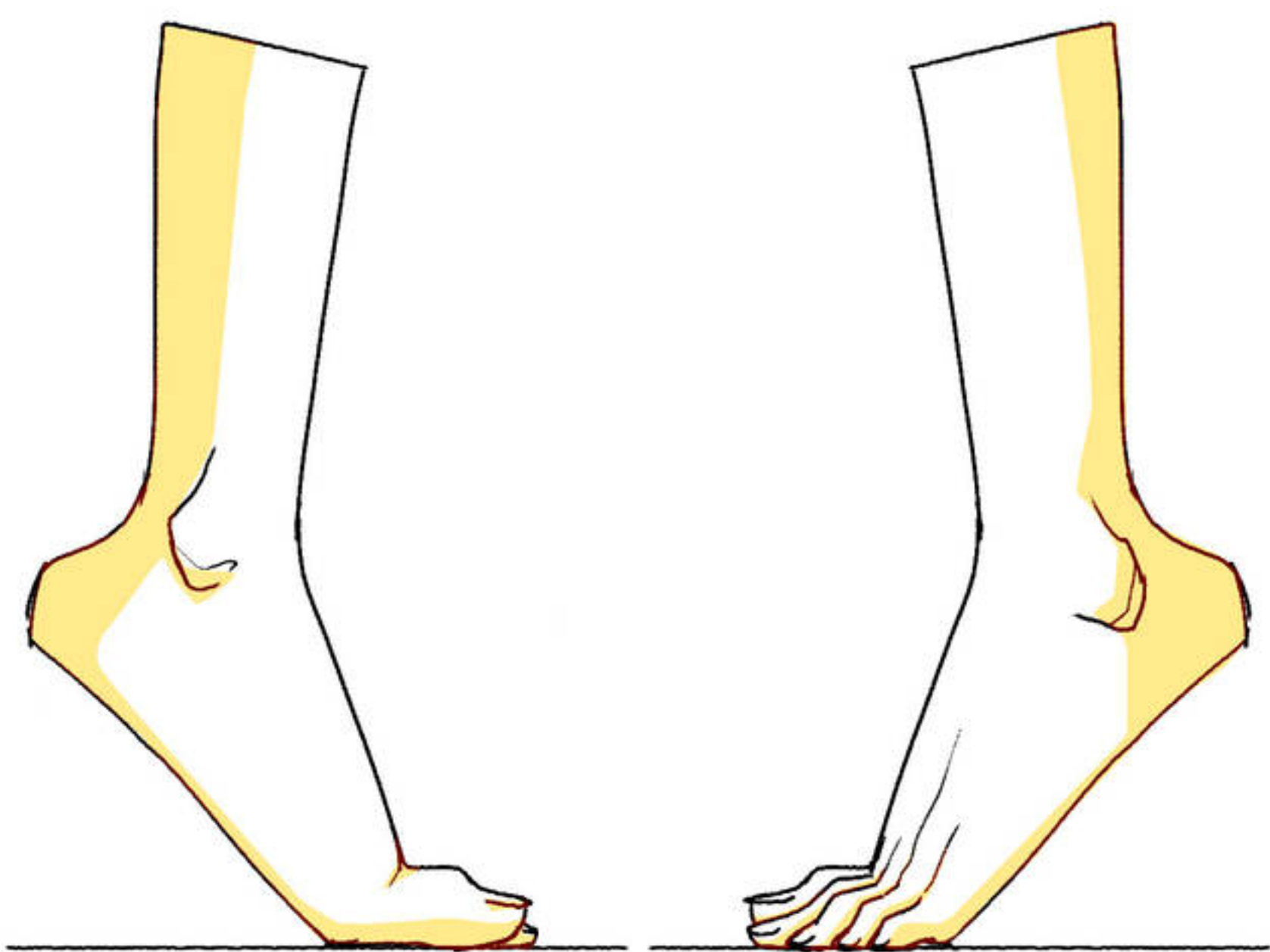
[Q: Let me know how many angles there are in the back of your foot.]



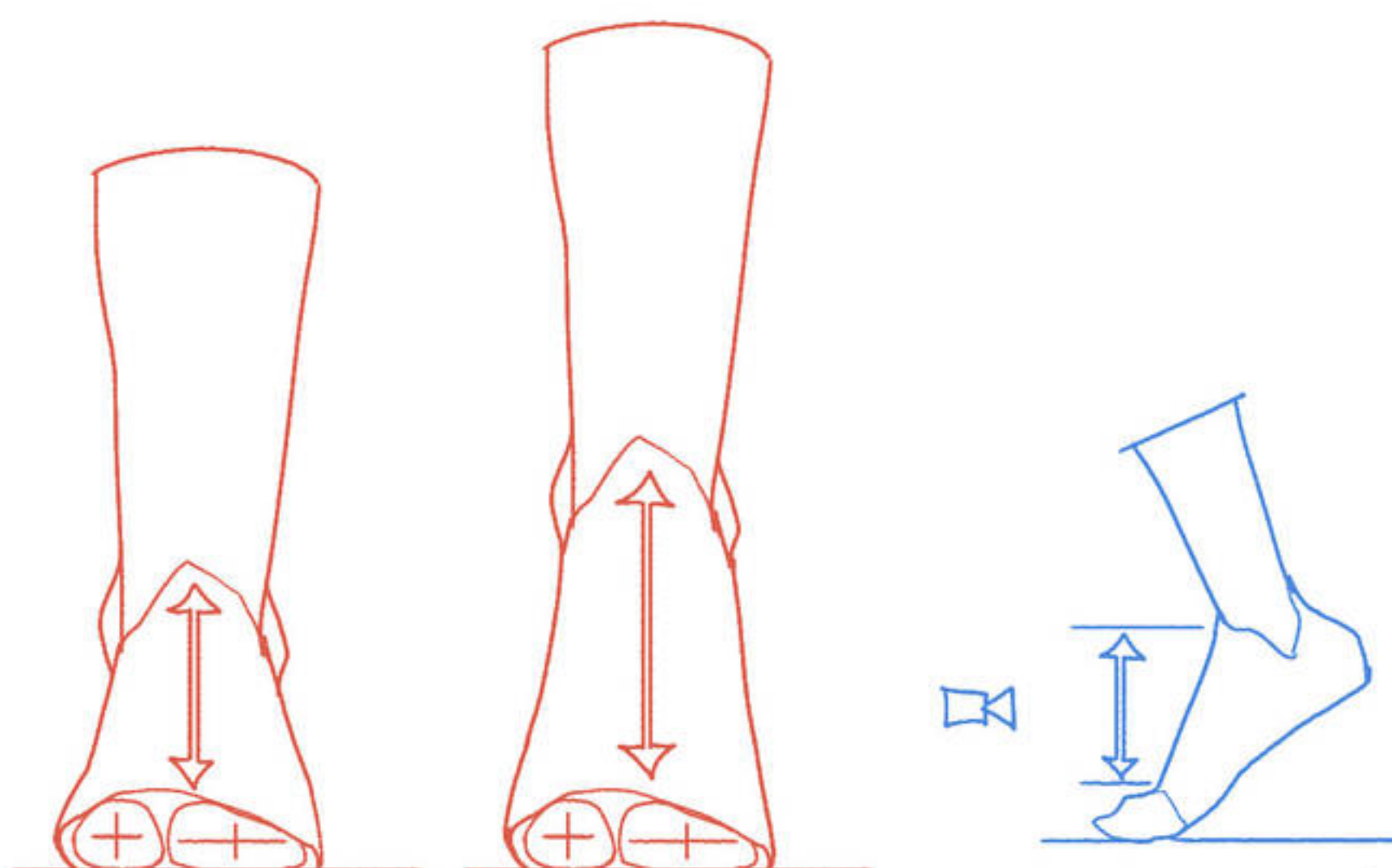
You're gonna have as much as you want, and then you're gonna have your toes come out at a straight angle with the ground.



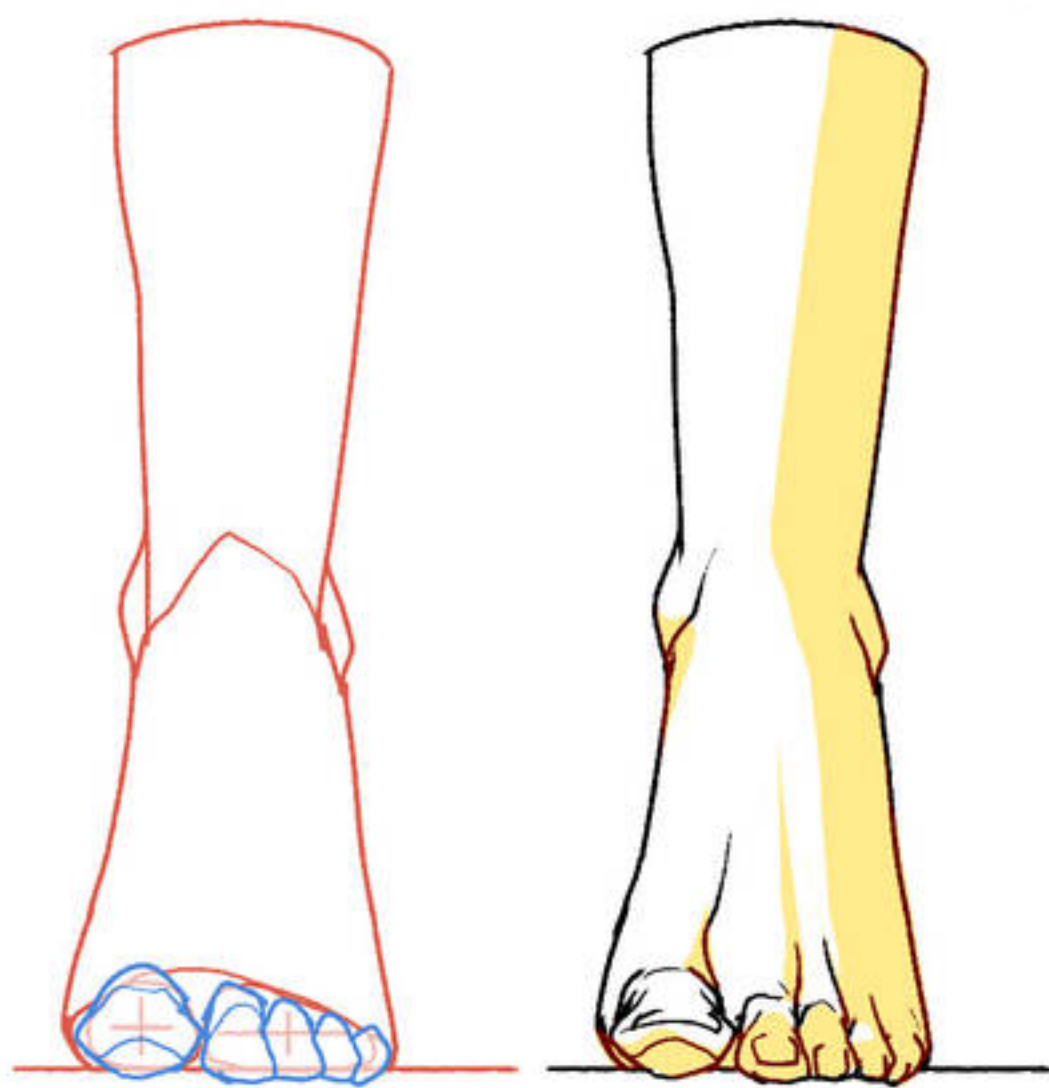
If you see the big toe, you cover the other toe.



I'll finish with the gift.

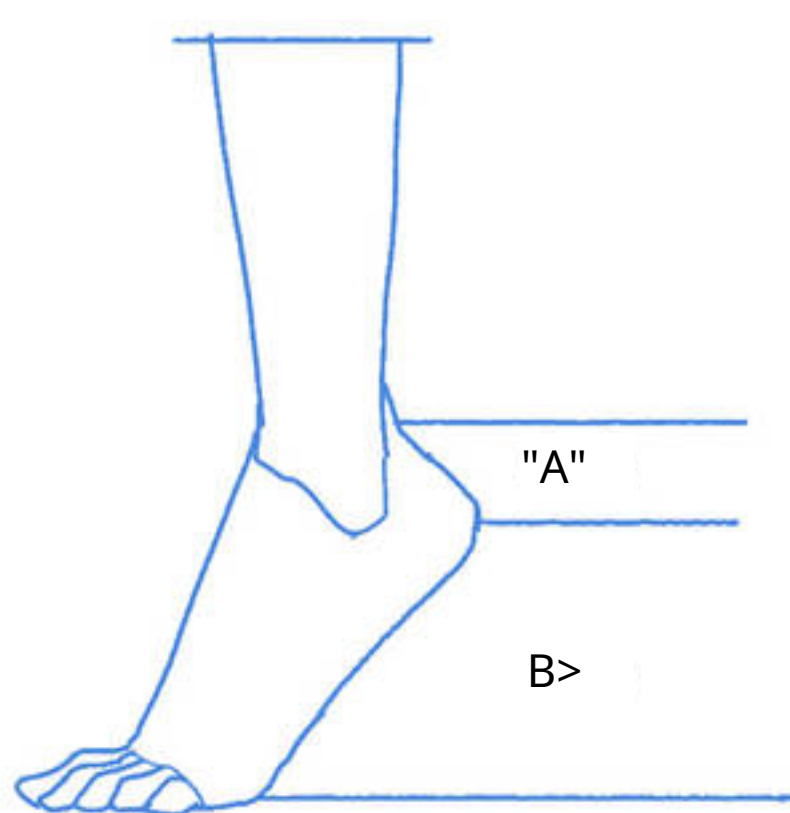
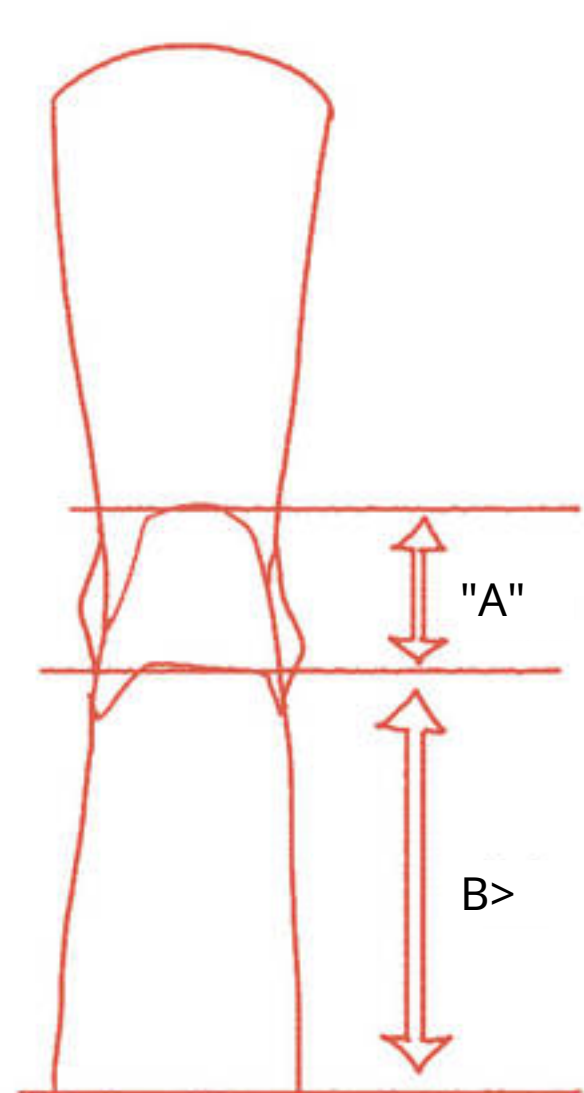


And if you look at it from the front, you see that the heel goes up, and you see a little bit more of the back.

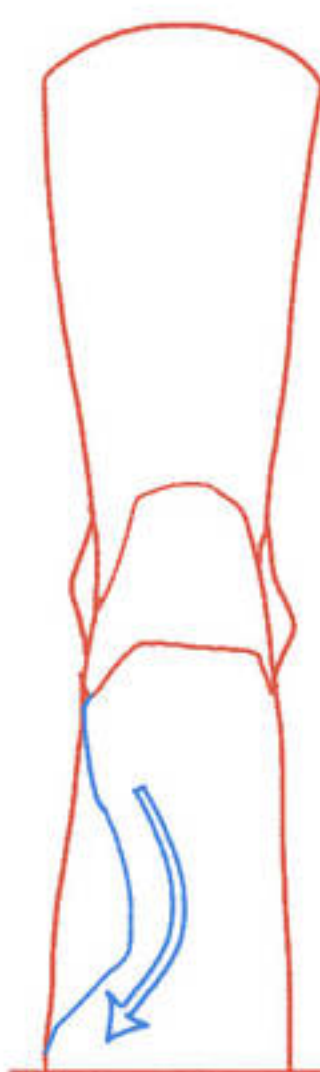
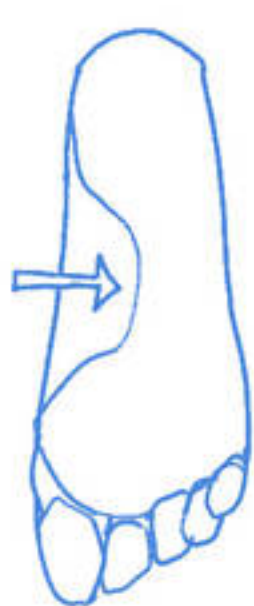


I'll finish with my attention, as you can see.

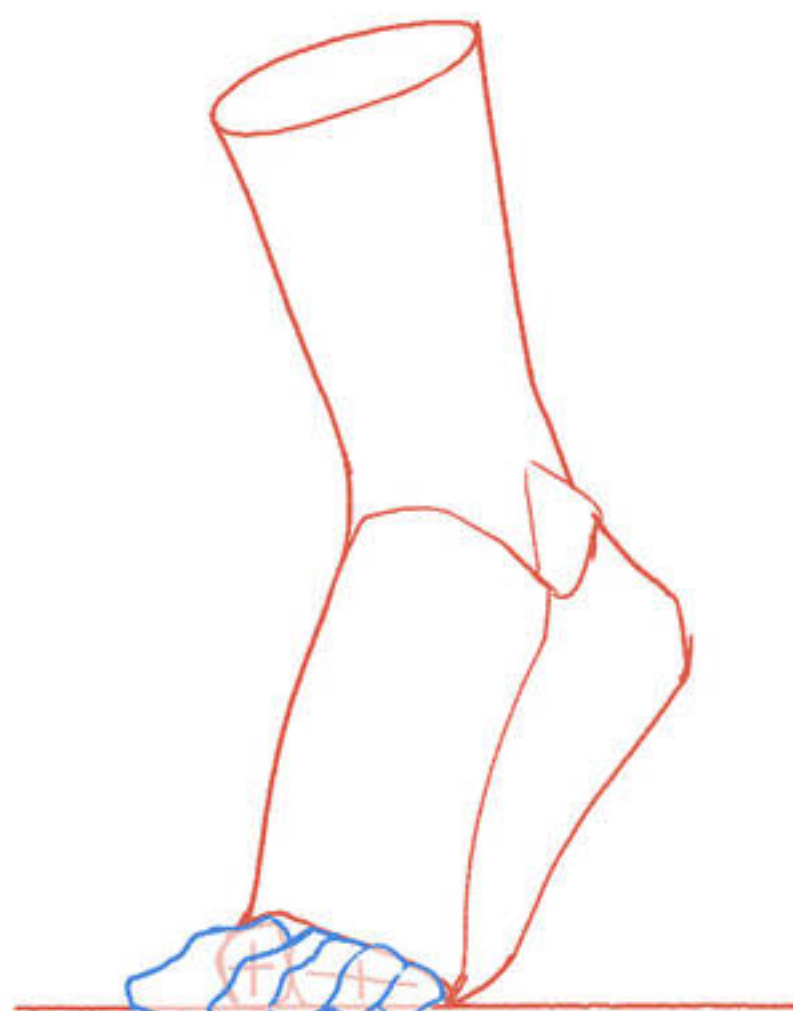
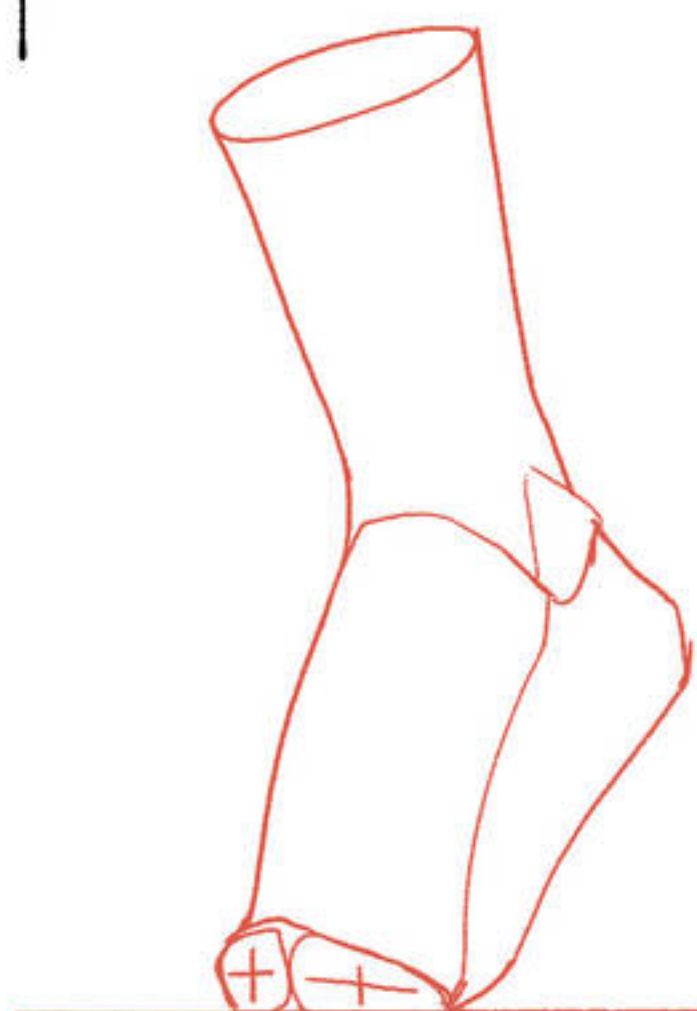




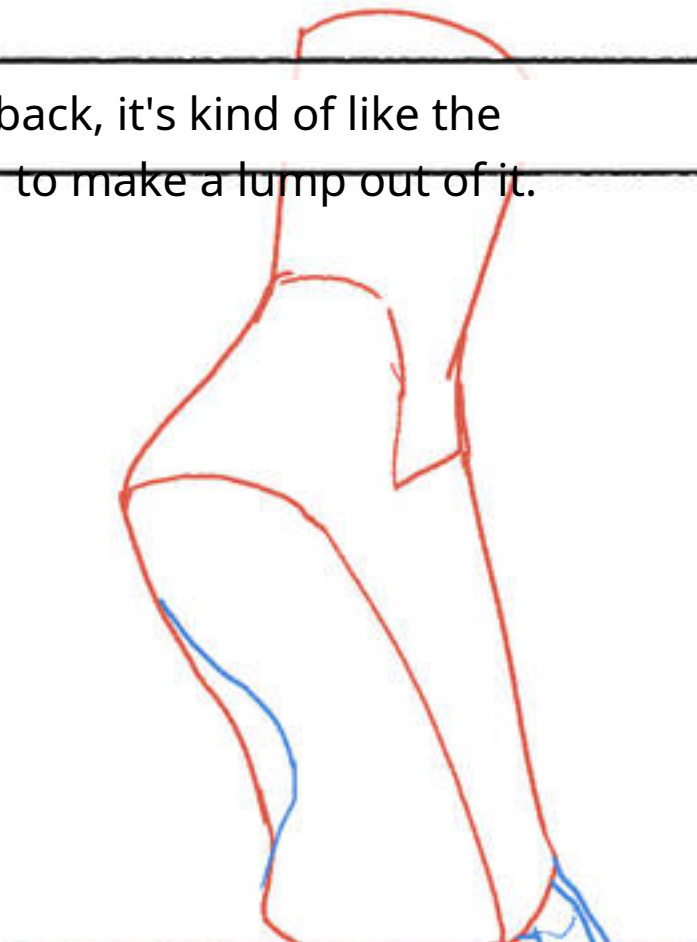
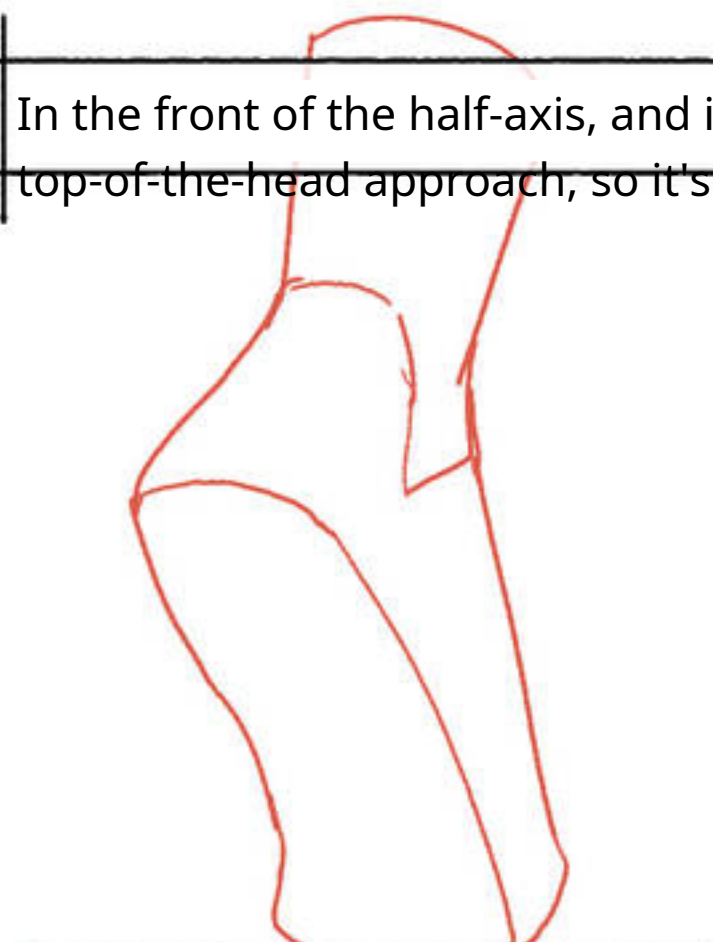
If you look at it from the back, you see the area of the heel and the sole of the foot.



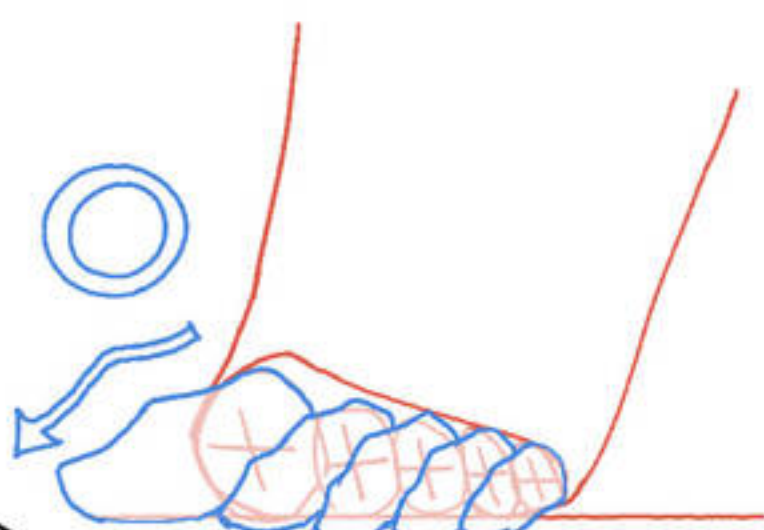
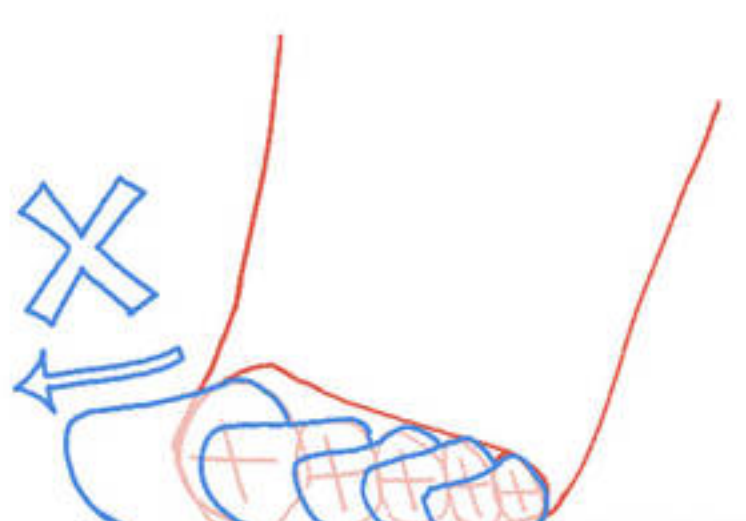
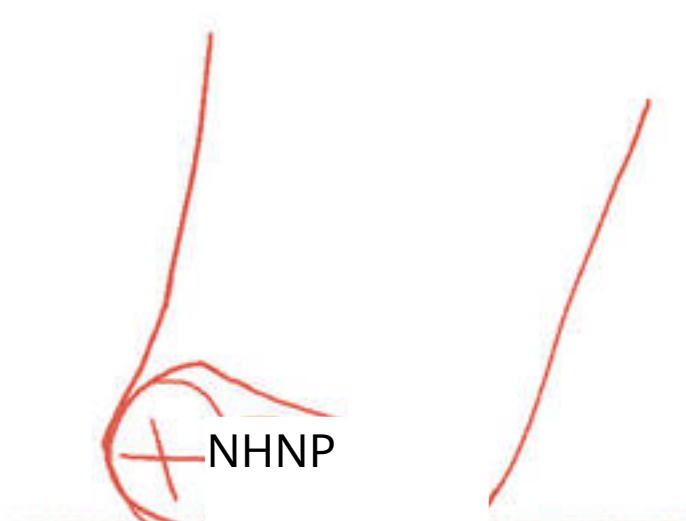
For the sole of your foot, you can draw a line in the side of your big toe and name it the car.



In the front of the half-axis, and in the back, it's kind of like the top-of-the-head approach, so it's going to make a lump out of it.



It's too small for a writer to know.



The expression of the toes on the ground with the tip of its foot is death to save the joint part of the egg.

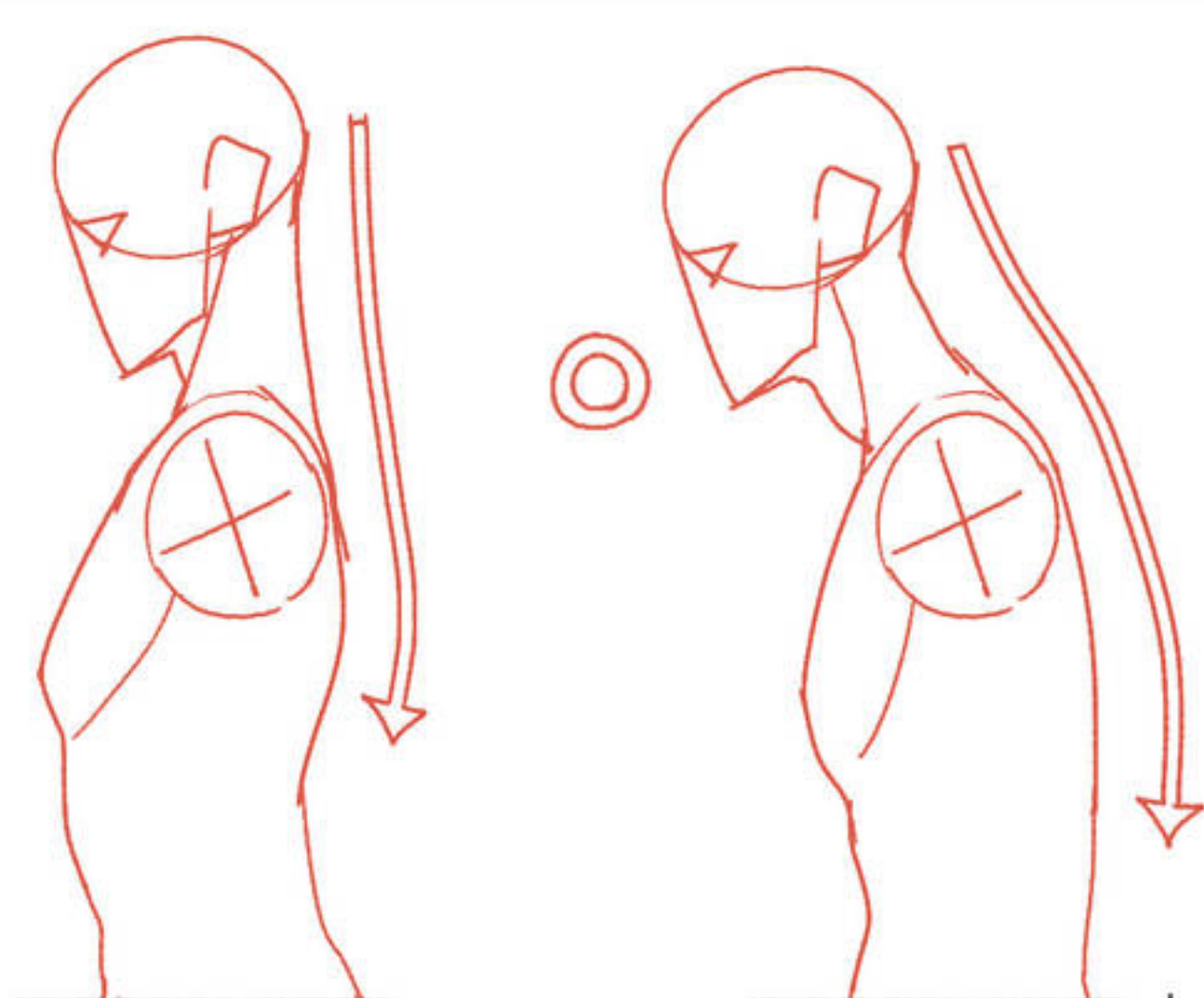


Key Doint

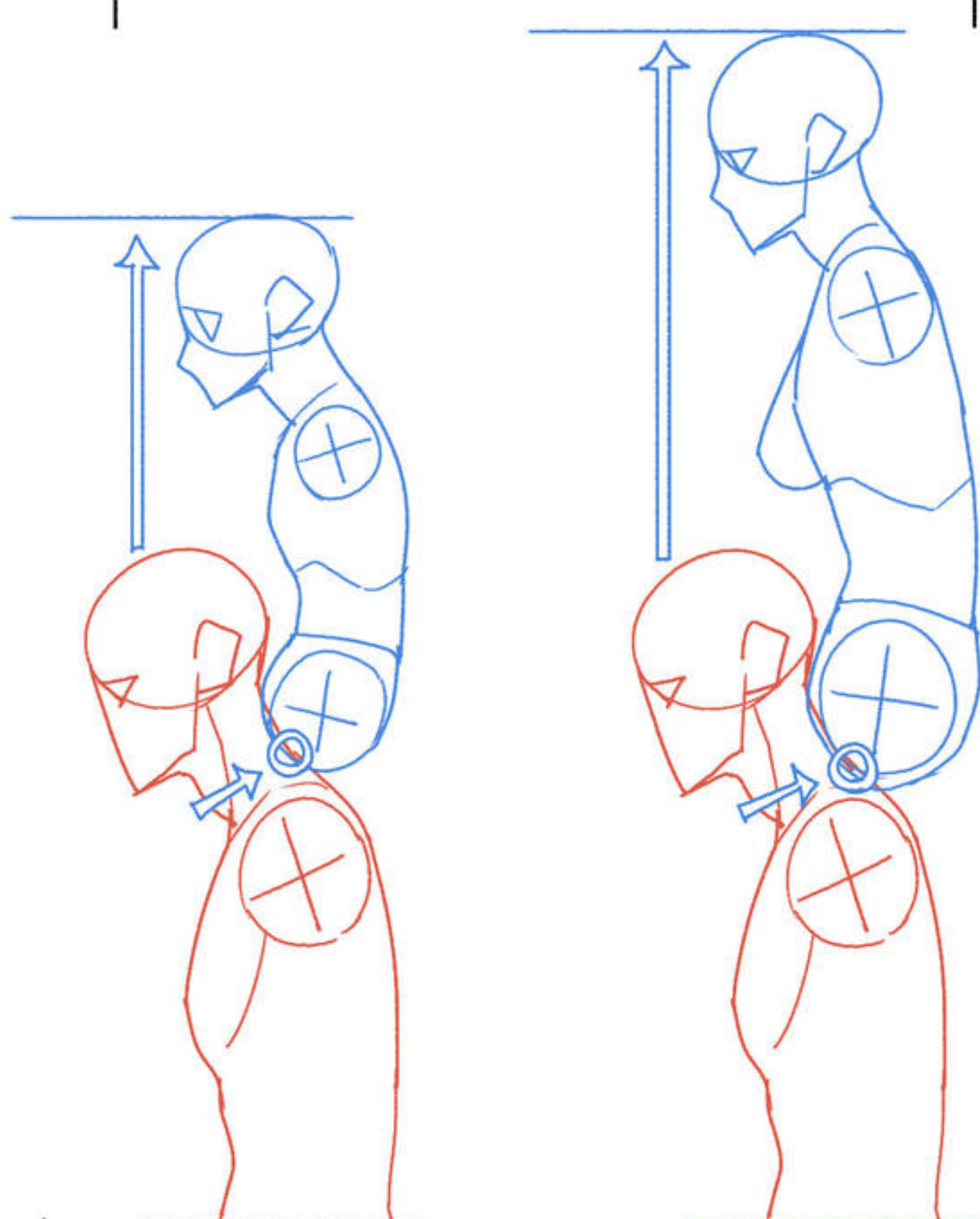


Tatum pose is weird.

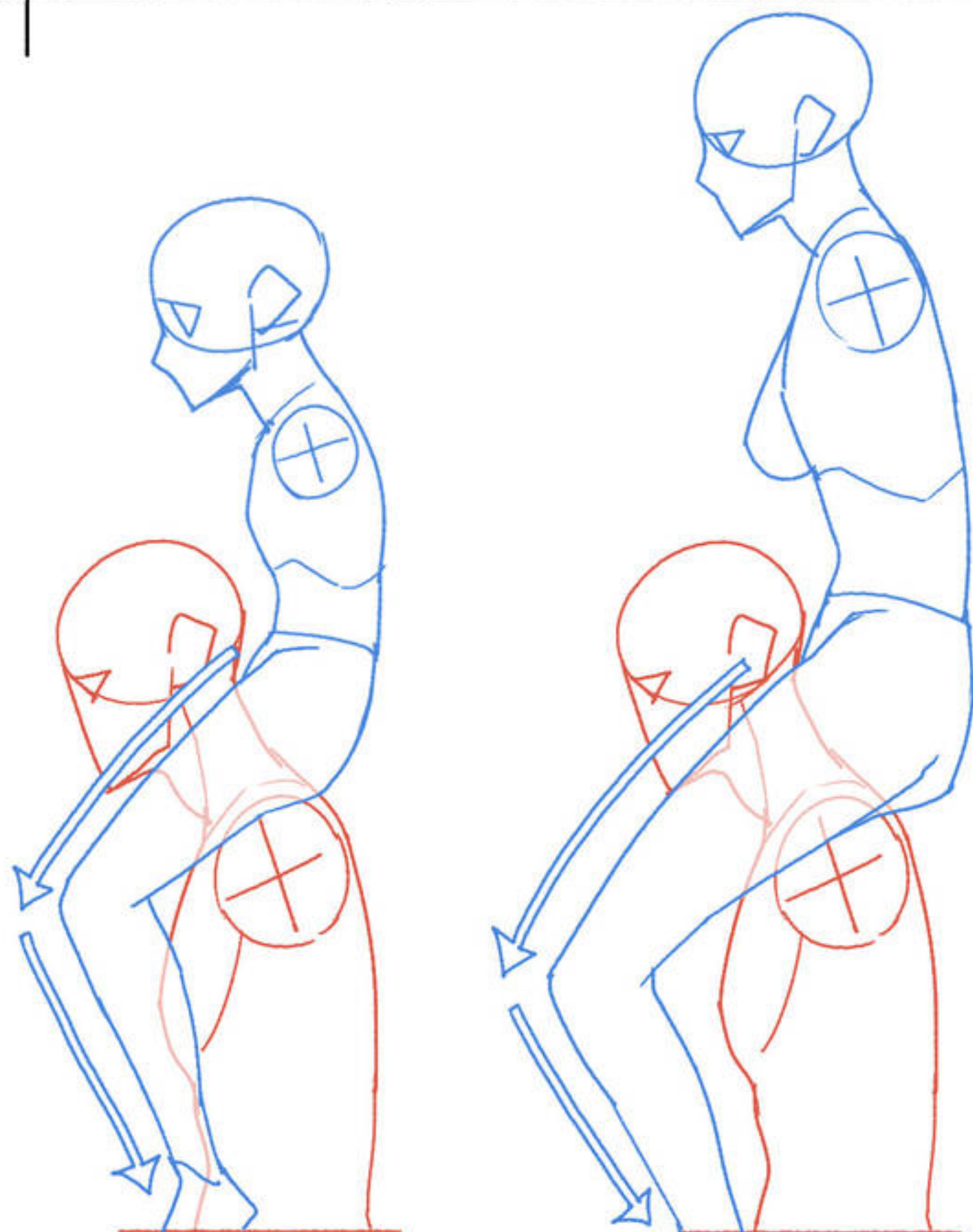
x



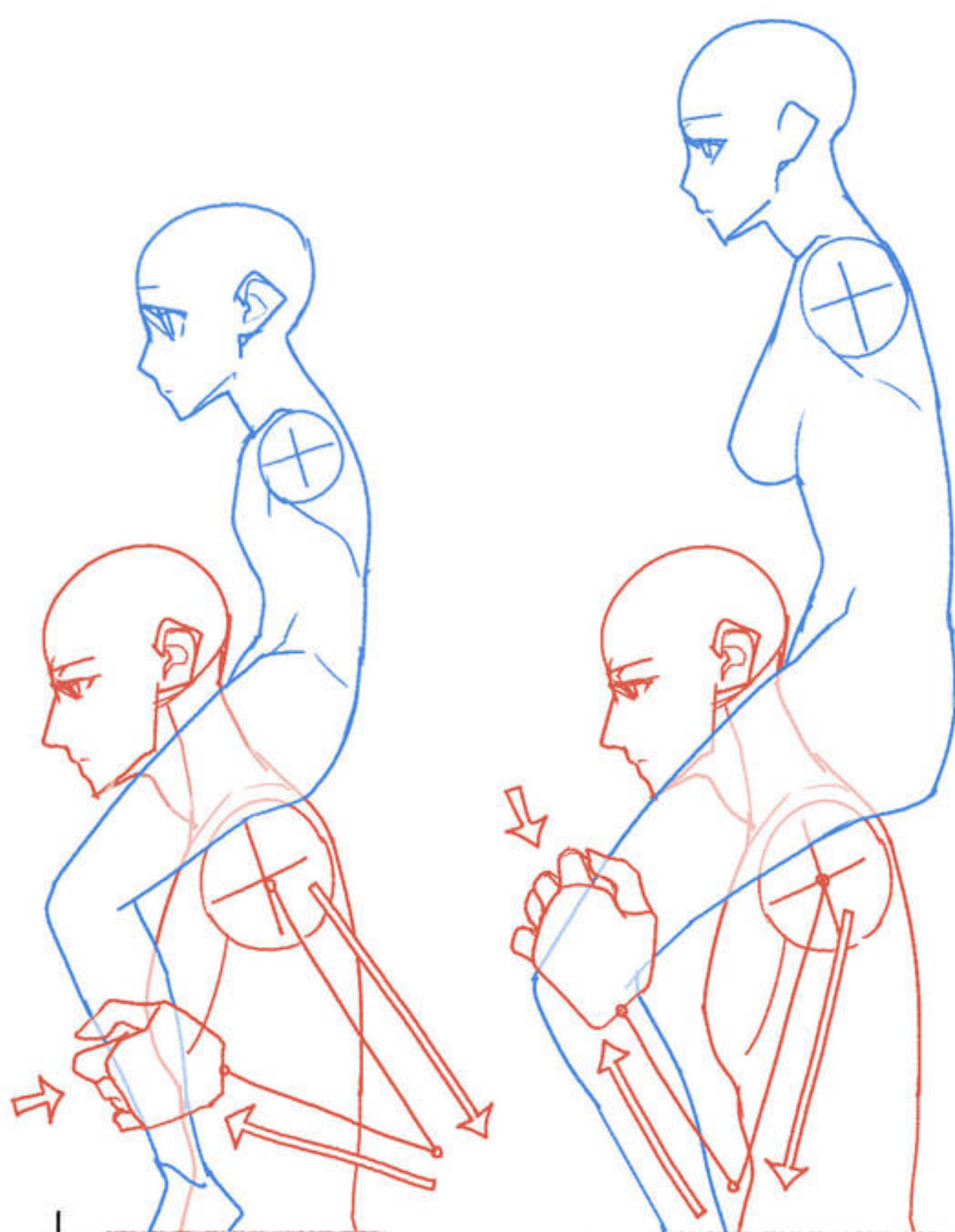
For the character down here, you have to draw a little bit of wood out of the neck so that the character up there looks stable.



Adds the top character's pelvic to the bottom character's neck, and the height and position differ from the top character's height.

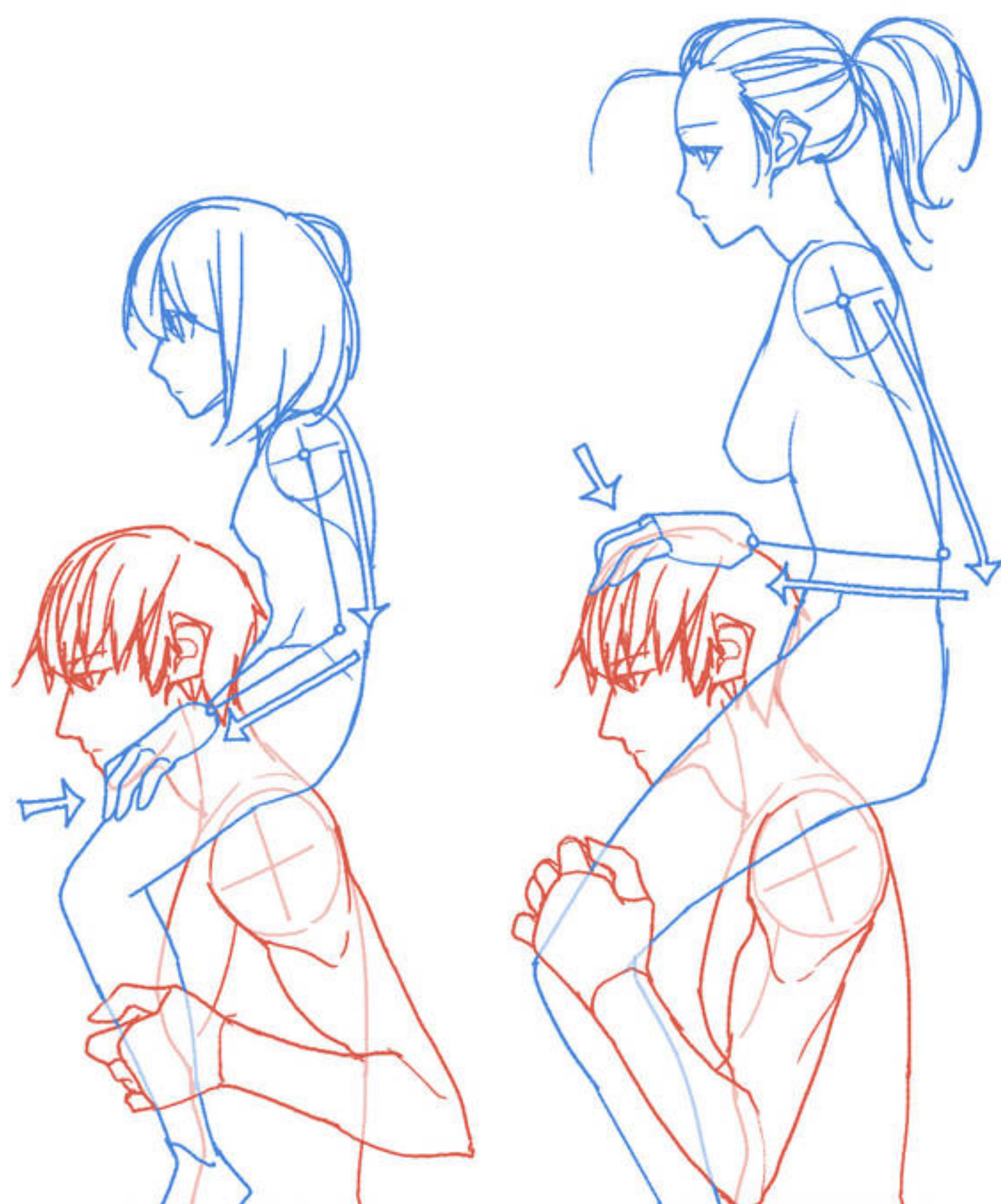


It's a right angle that's going to go down to the sub-year line, and it's going to jump inward, and it's going to jump inward.

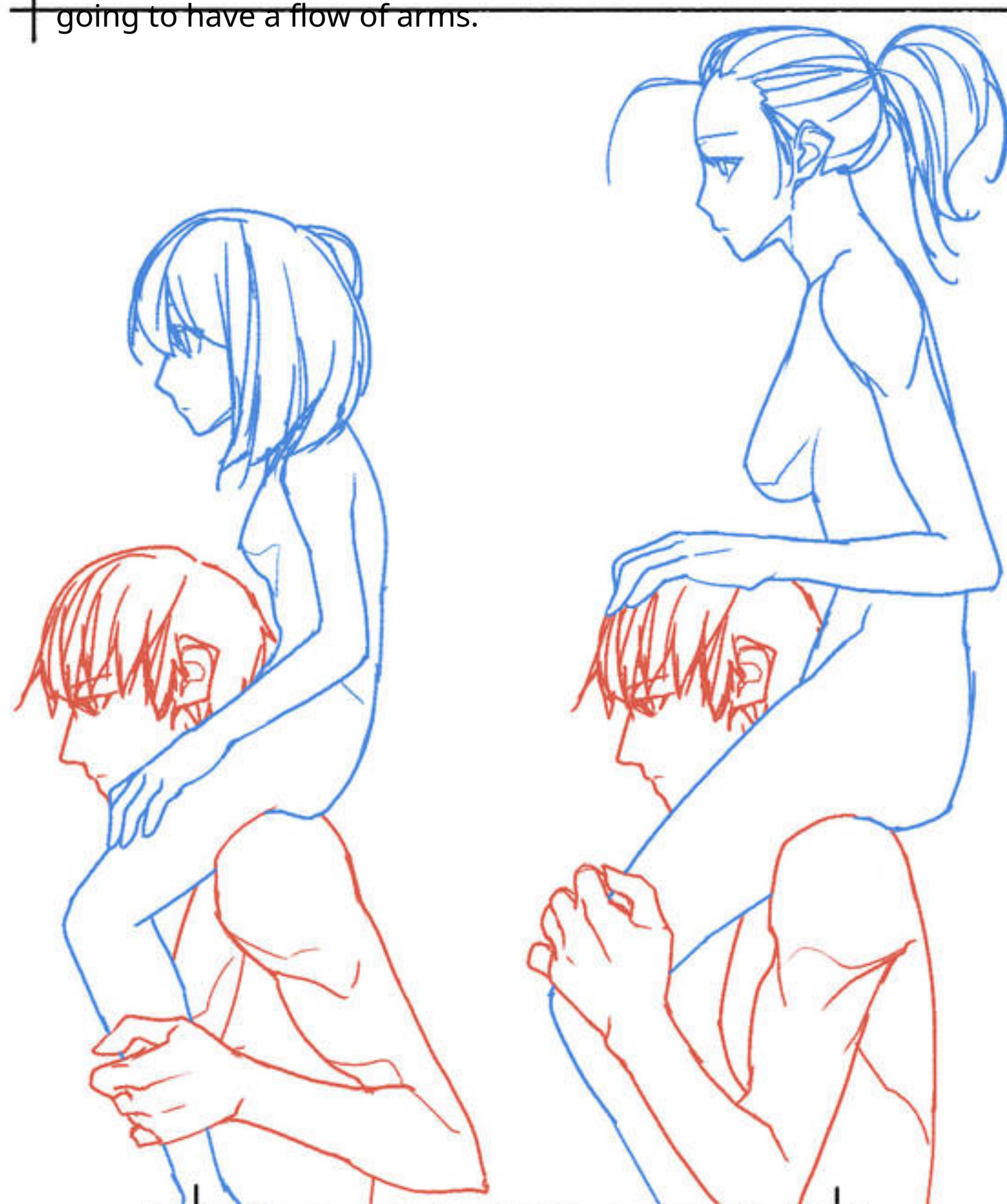


I'm going to set the position of the hands that hold the legs together so that they're angled in the arms.

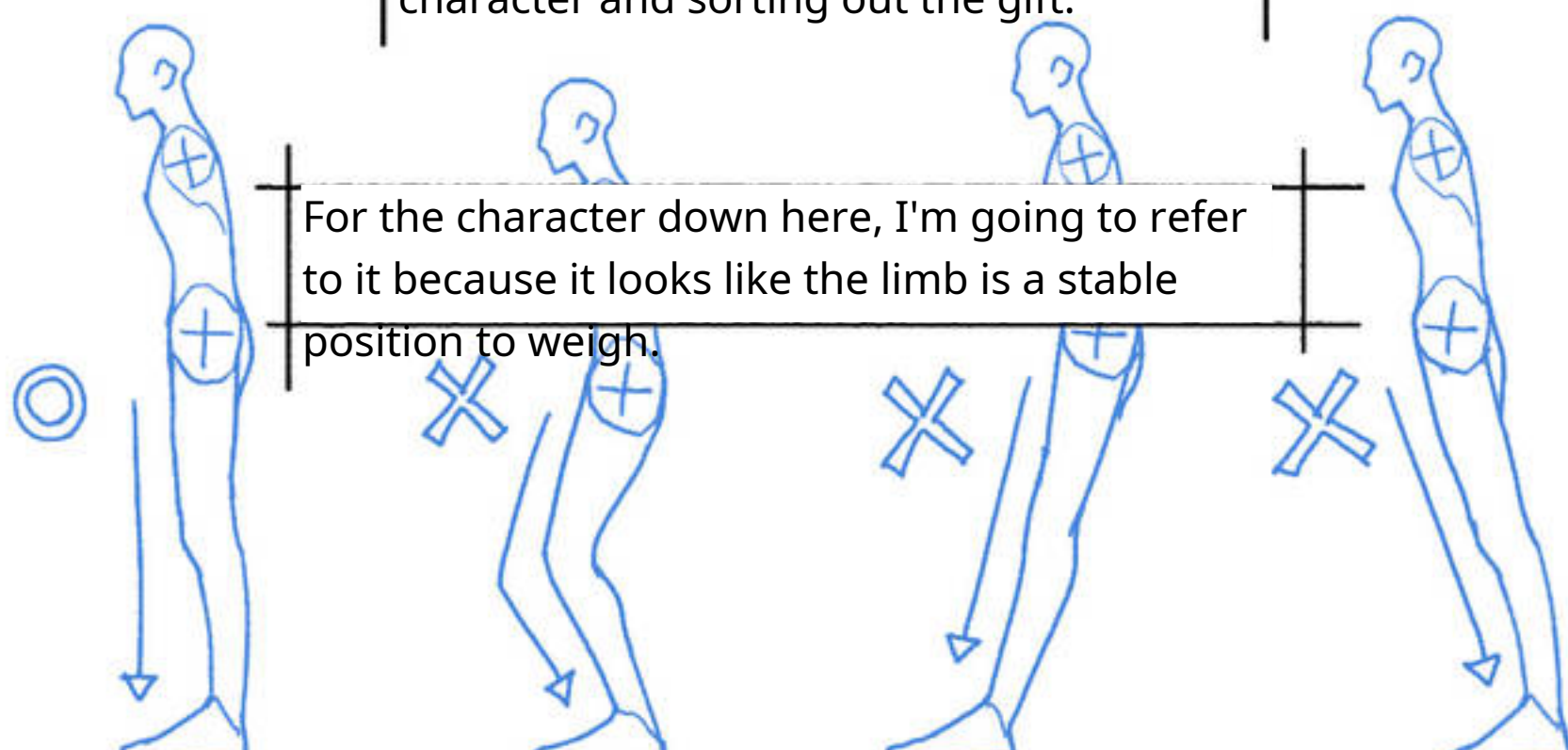




The character on top of the horse also has a positioning, and it's going to have a flow of arms.

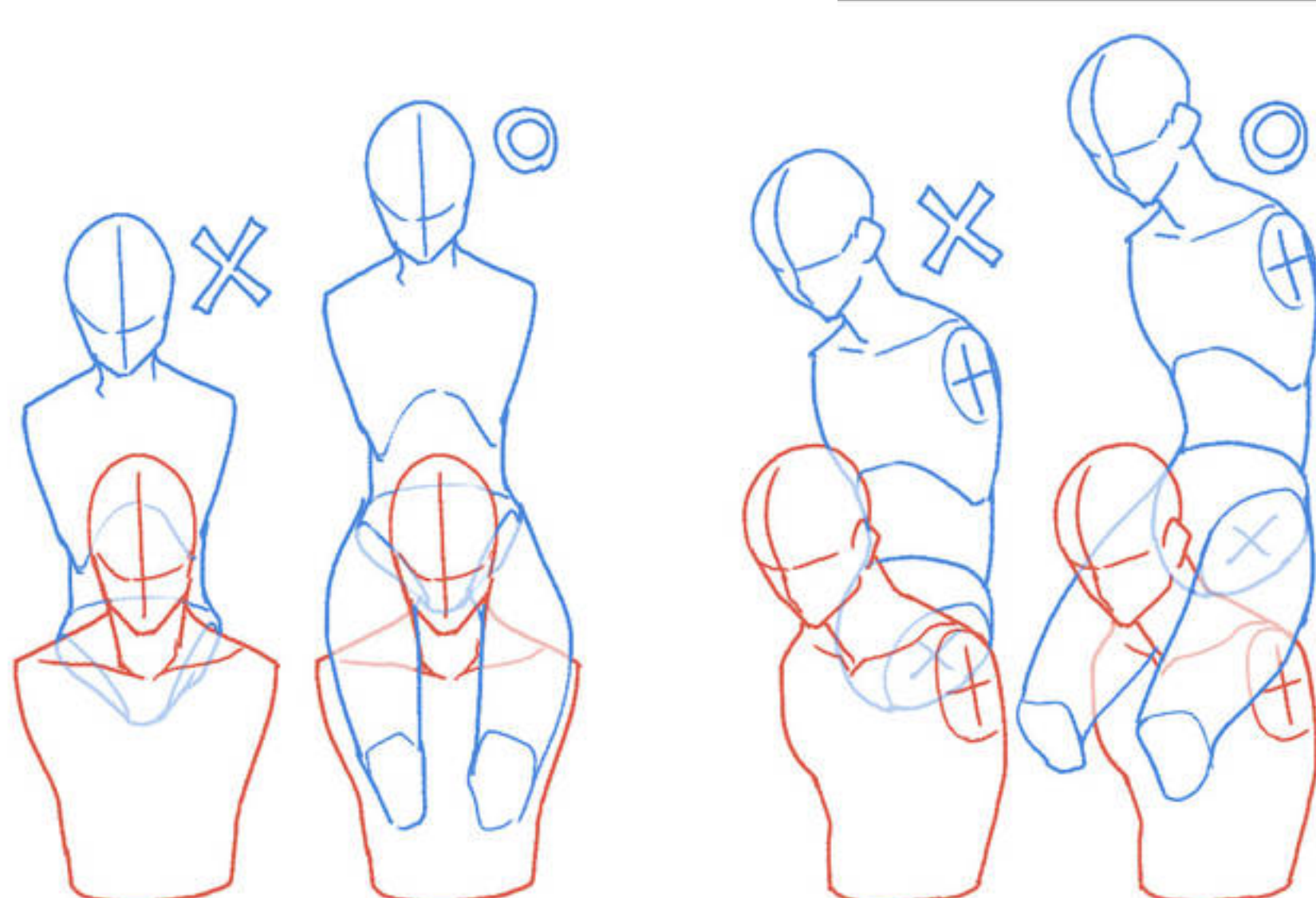


I'm going to finish by describing the character and sorting out the gift.



For the character down here, I'm going to refer to it because it looks like the limb is a stable position to weigh.

I'd like to know the taco author."



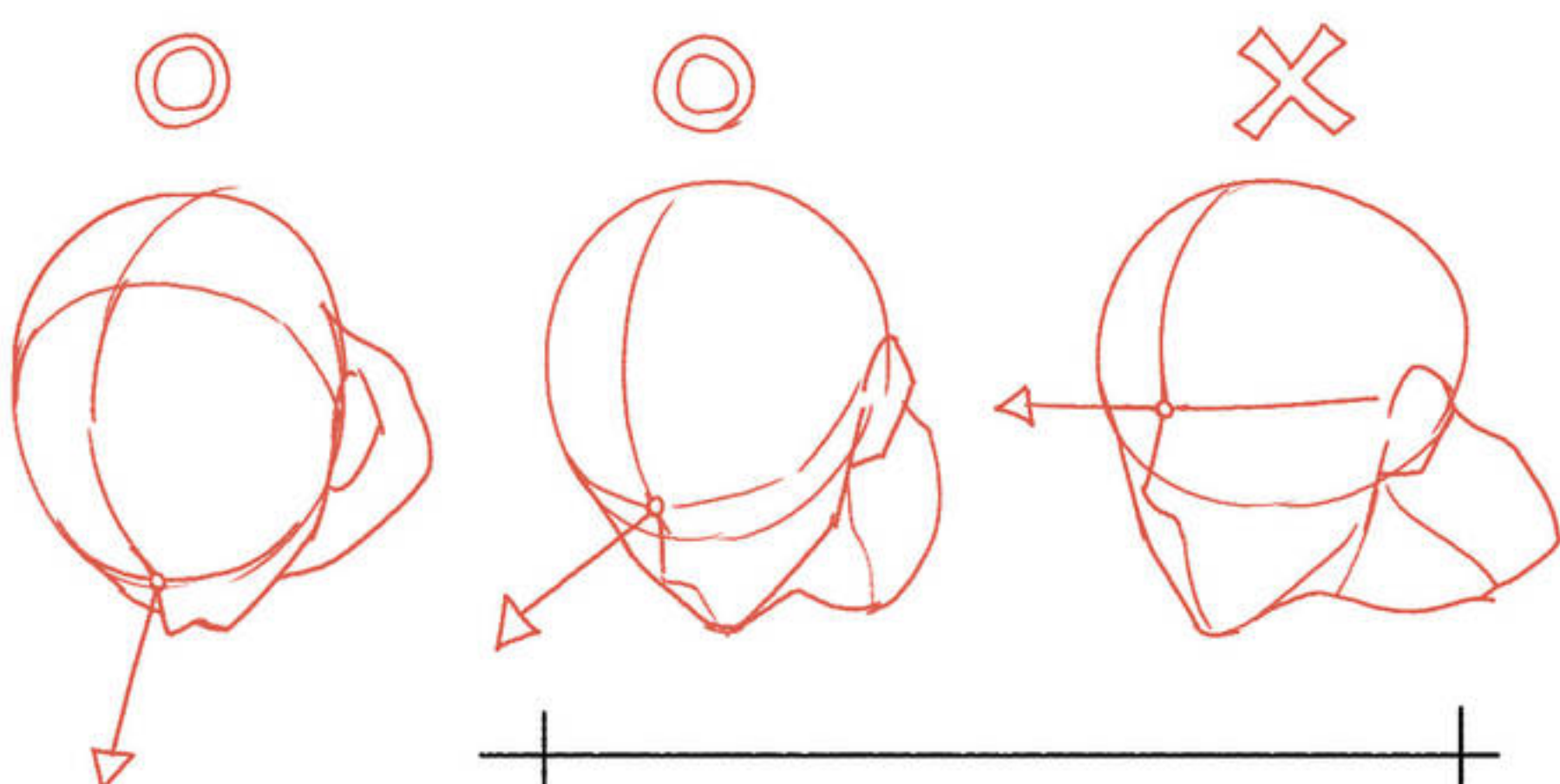
We'll make it stable, we'll put it on the character's pelvis, and then we'll put it on the character's hip, and we'll make it stable.



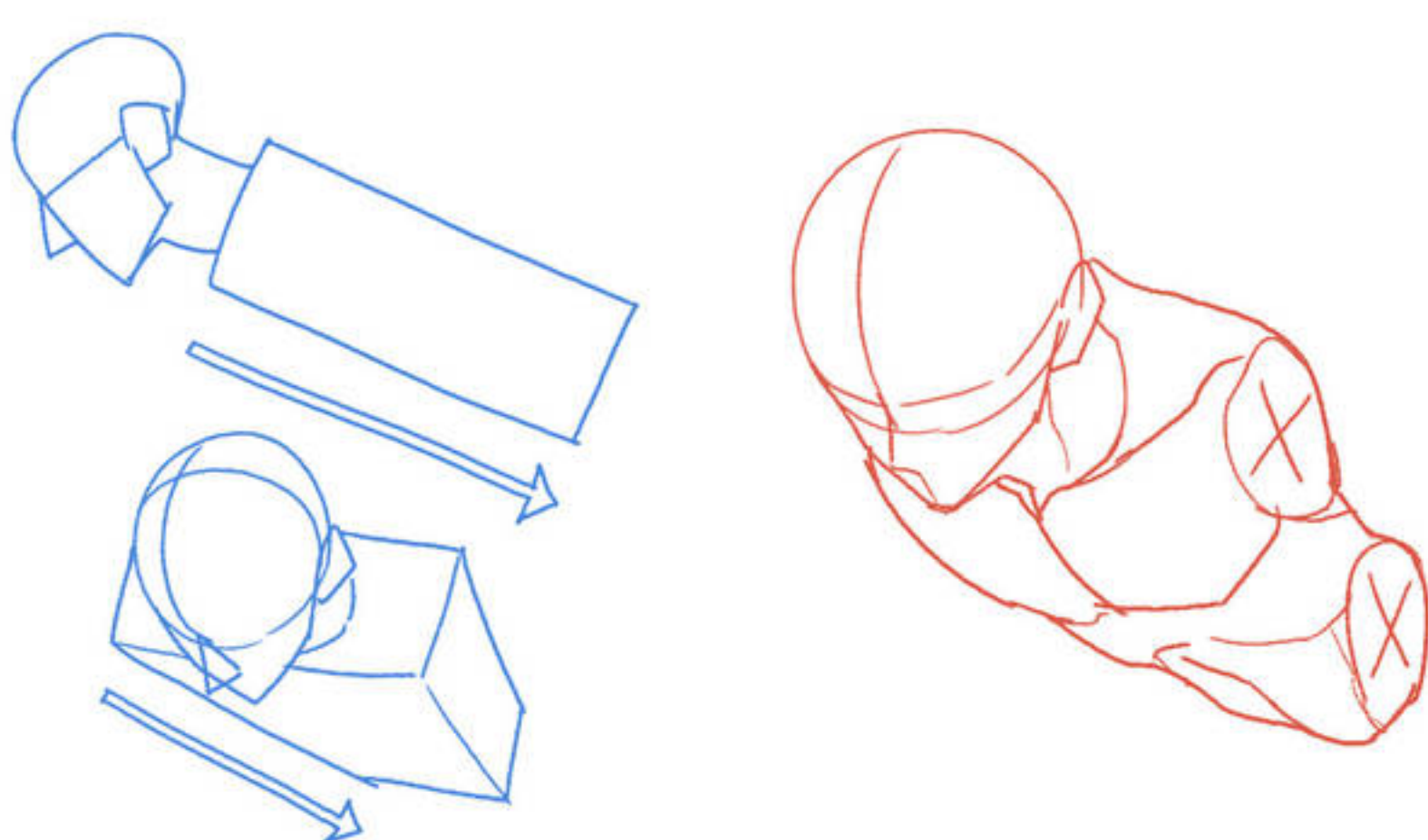
Key Doimt



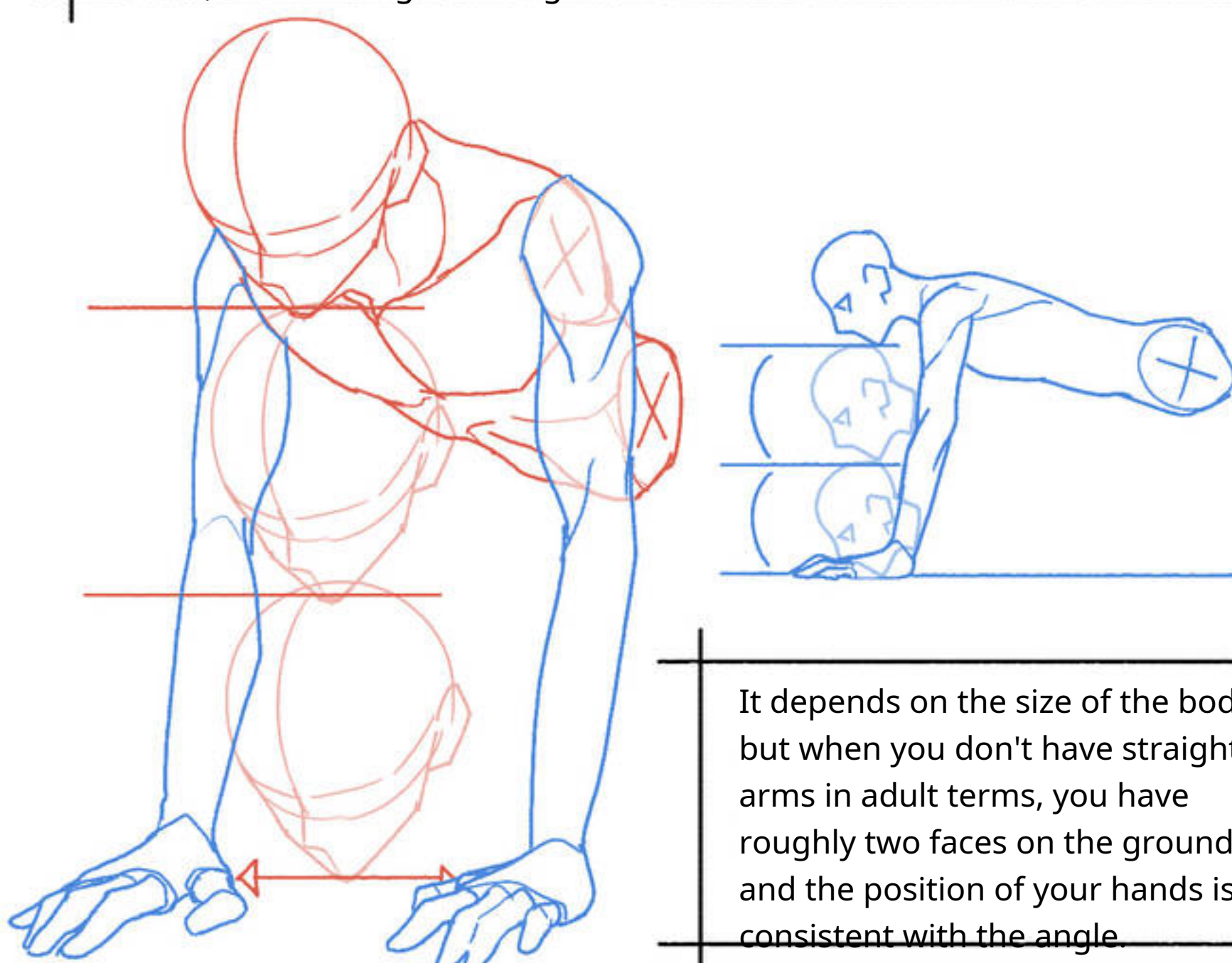
I don't know.



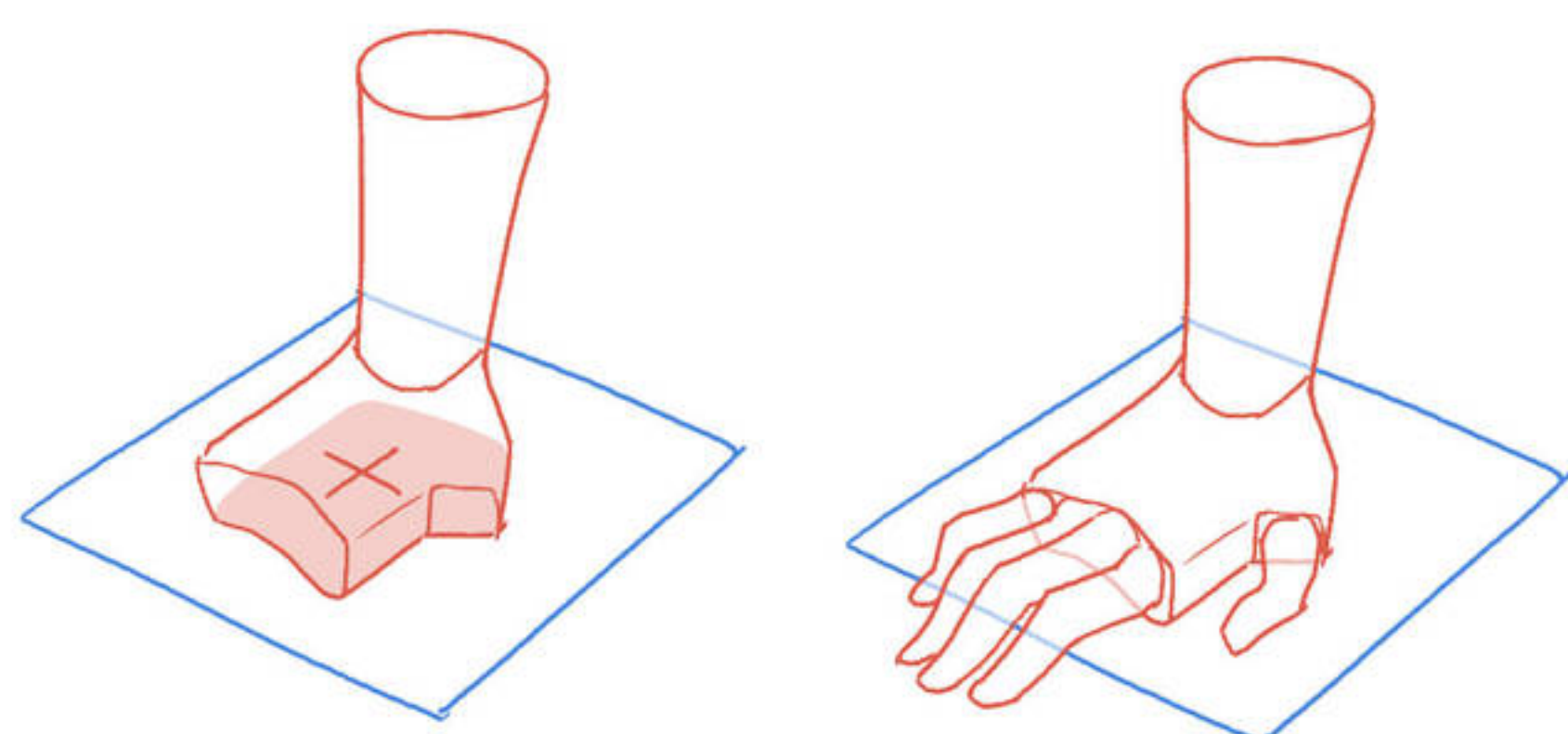
In the upside-down position, the angle of the face is dead if you look down or if you look in the diagonal direction.



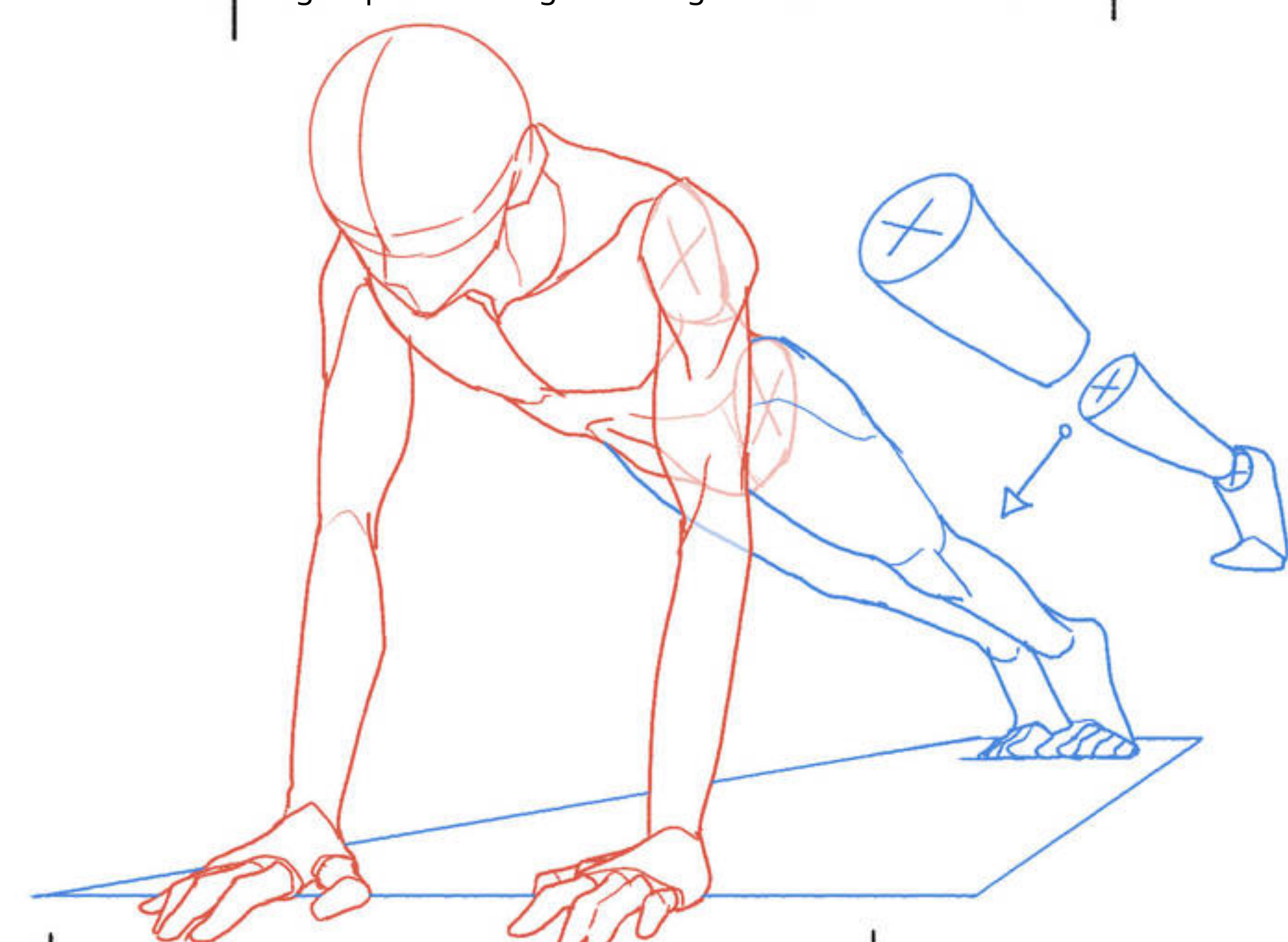
And then the upper body goes straight forward, and then it goes straight down.



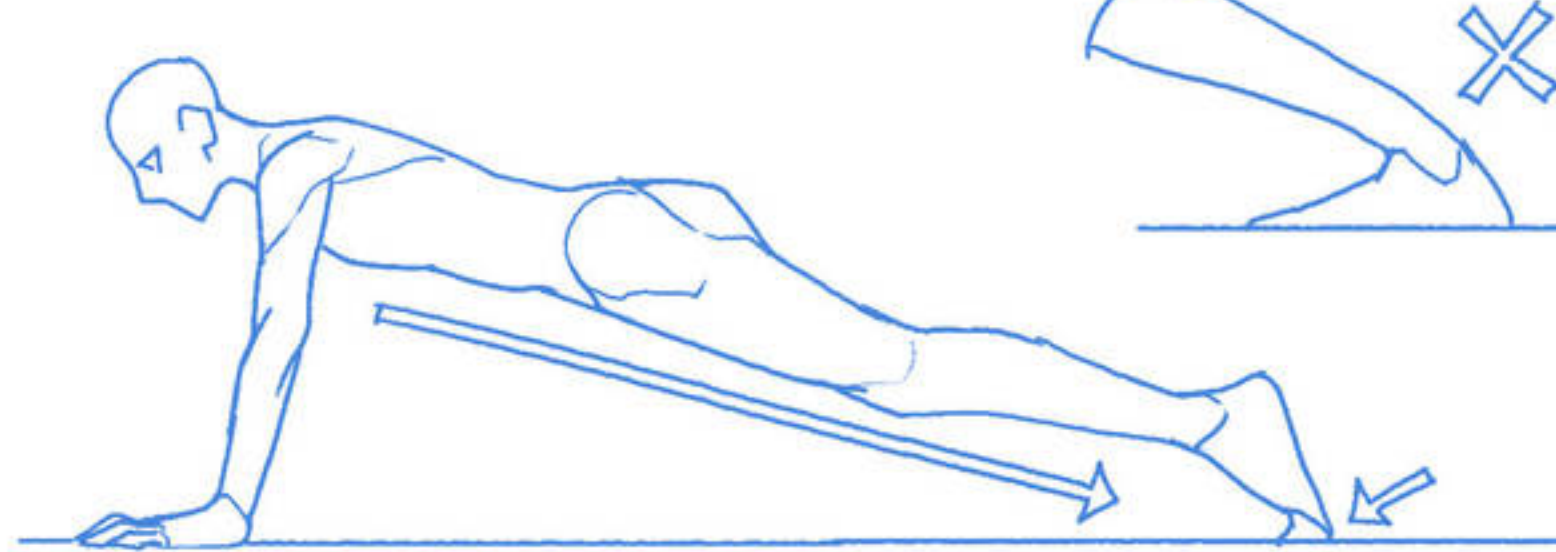
It depends on the size of the body, but when you don't have straight arms in adult terms, you have roughly two faces on the ground, and the position of your hands is consistent with the angle.



It tastes the palm of your hand and makes your fingertips at the angle of the ground.

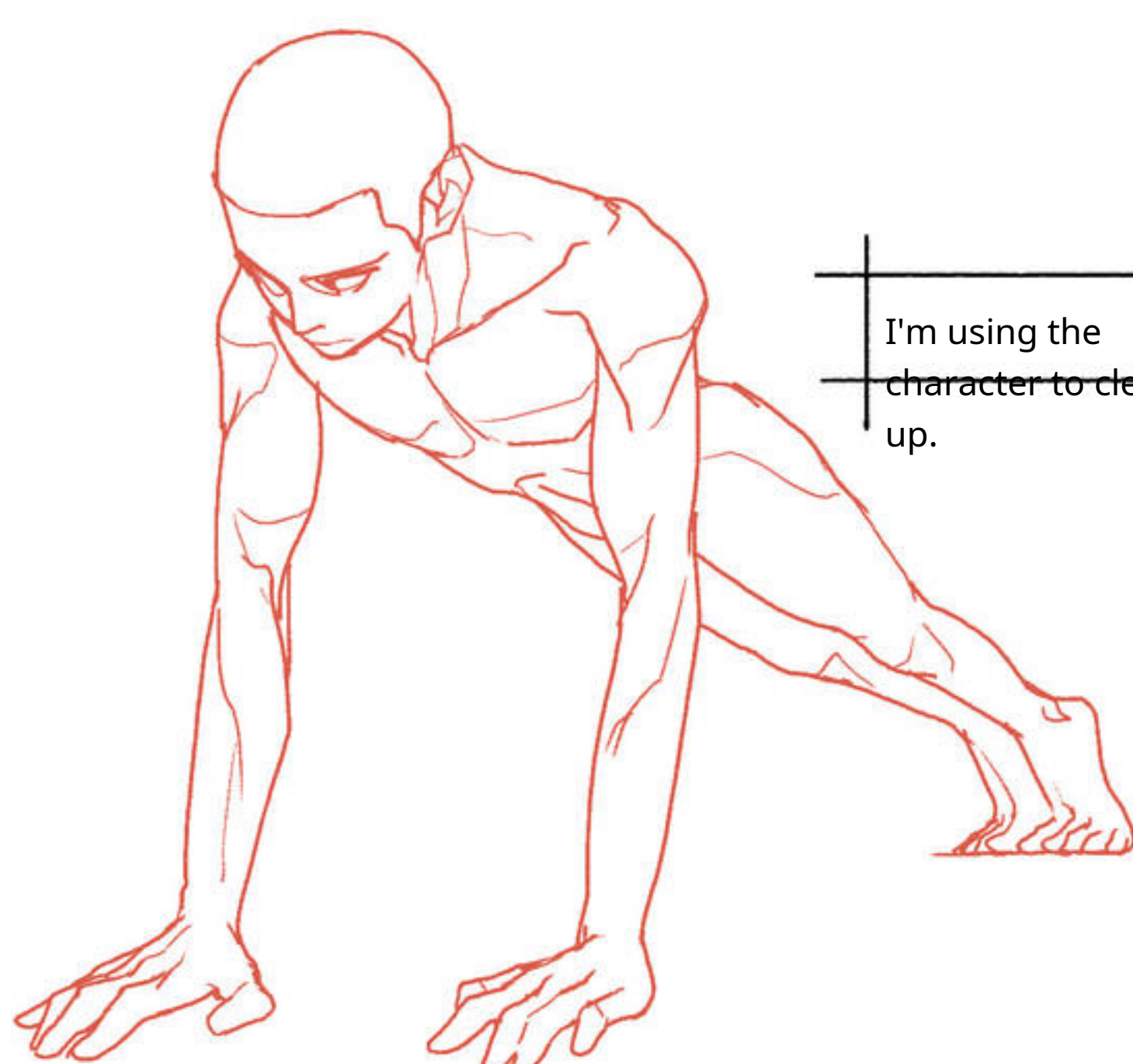


I'm going to make it straight up to the top of the leg, and I'm going to put a toss on the back leg, and I'm going to match the surface of the ground I thought it would be.

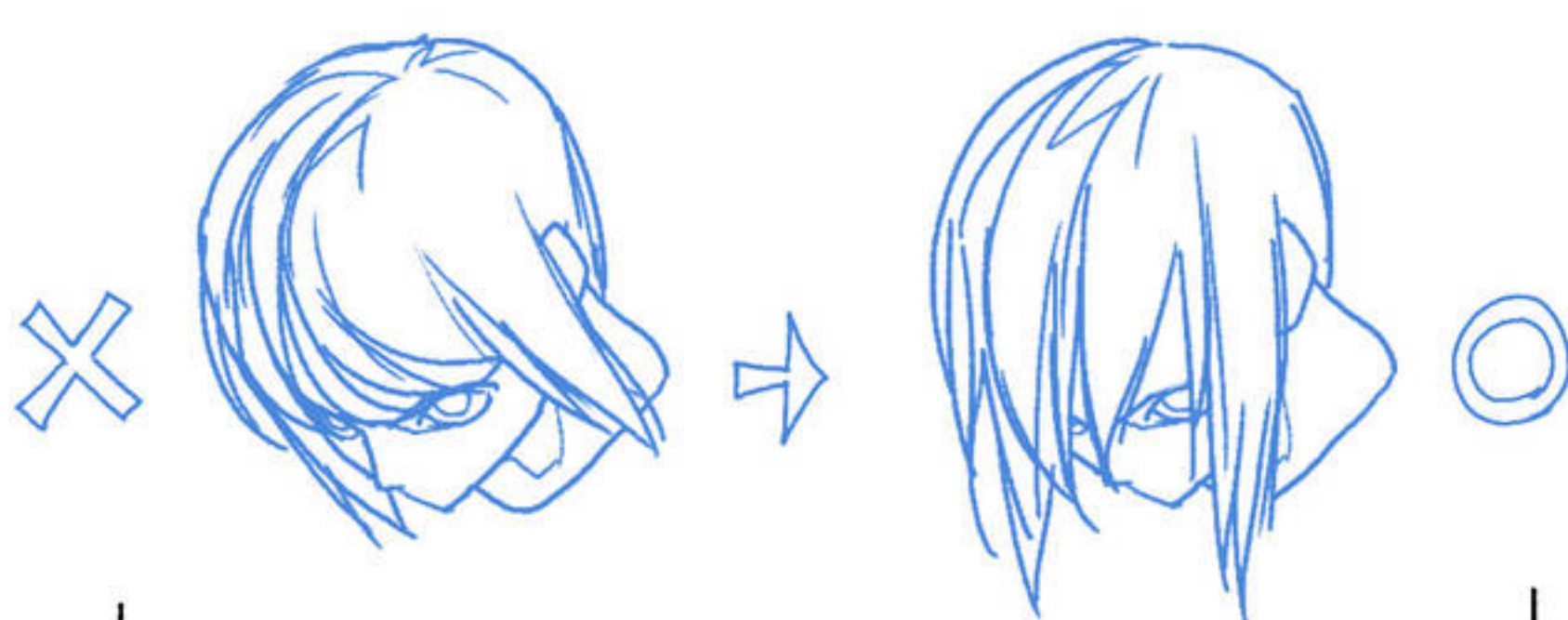


Unlike the hands, the soles of your feet are not the whole thing, but only the tip of your feet.





I'm using the character to clean it up.

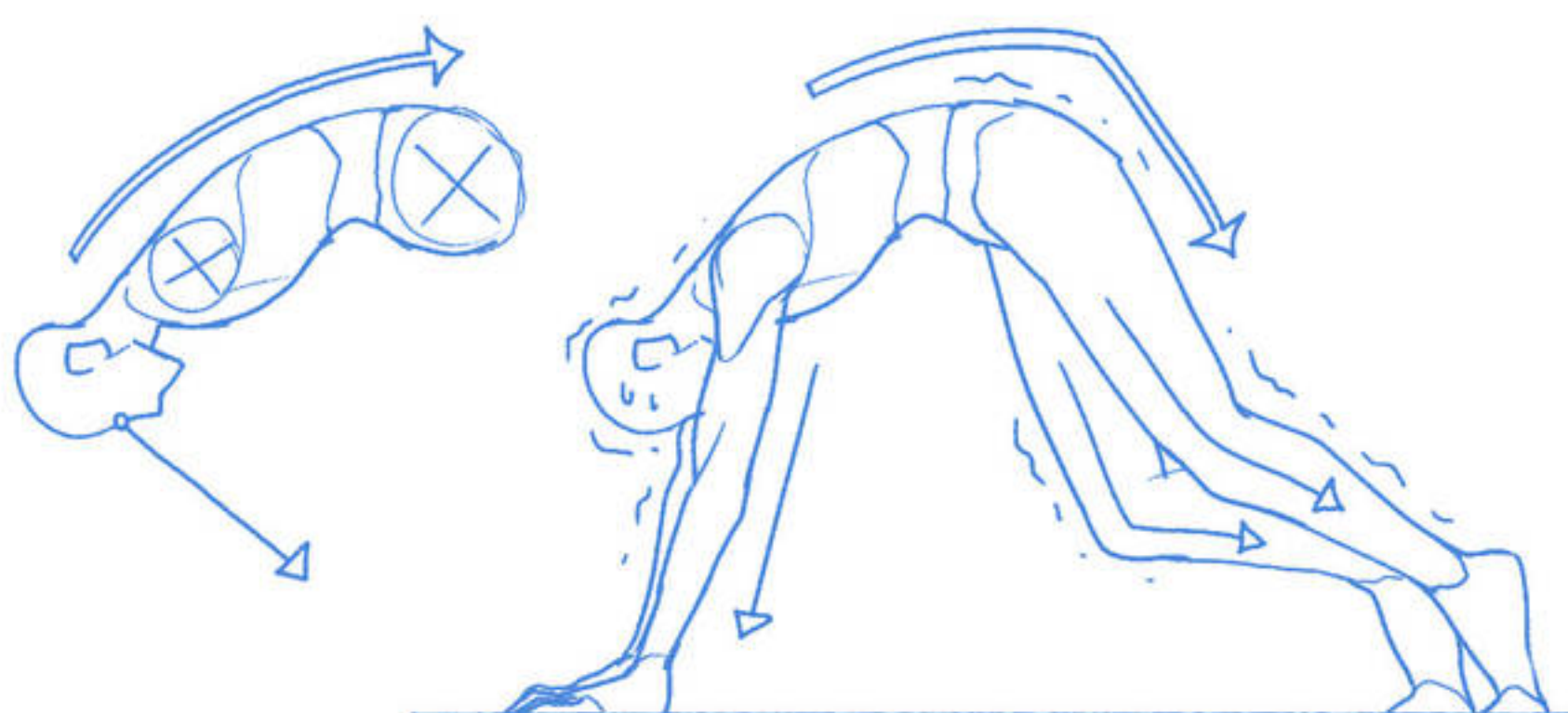


It's the theory of gravity that allows the hair to go downward if it's longer.



The clothes, too, come down and clean up the gift and finish it.

I'd like to know the taco author."



The eye turns towards the foot, drops it over the hip frame, bends the leg frame slightly, and it's drawn in a sort of difficult, down-to-the-head position.

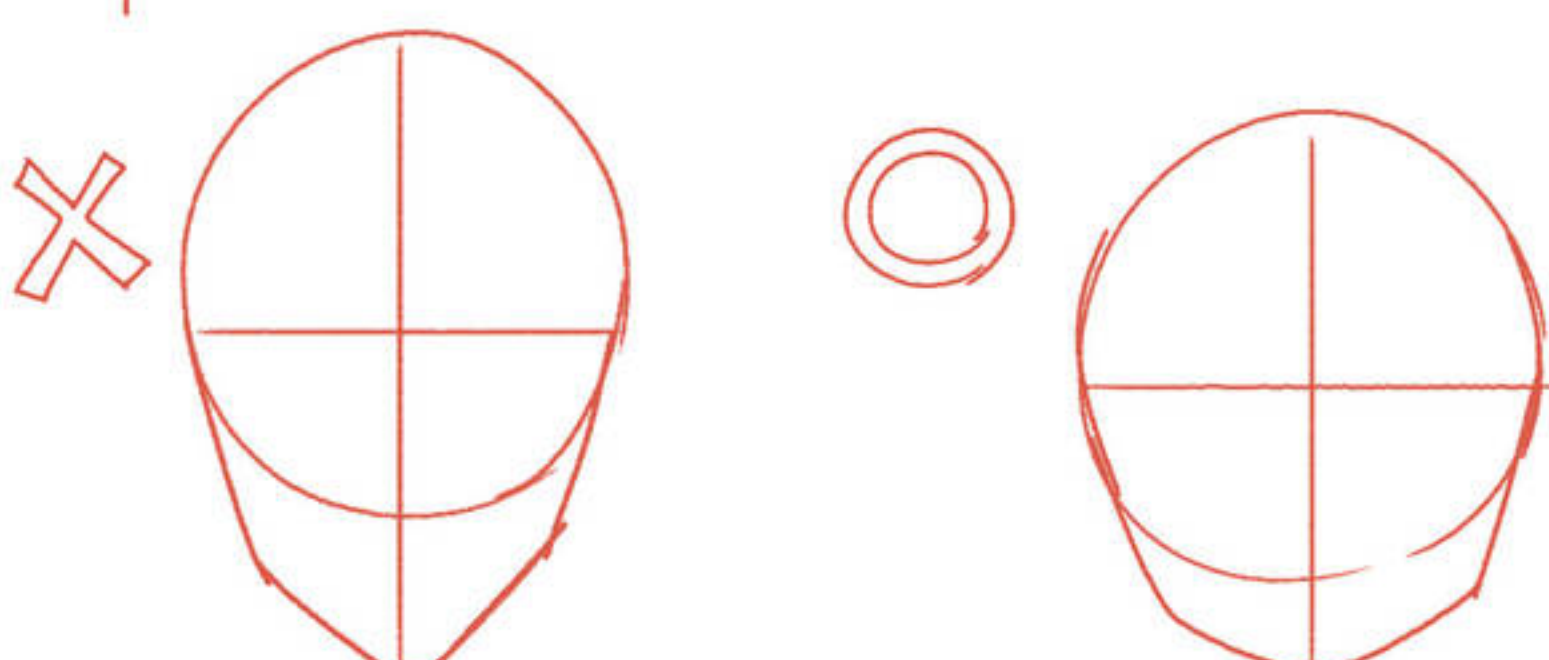


Key Doimt

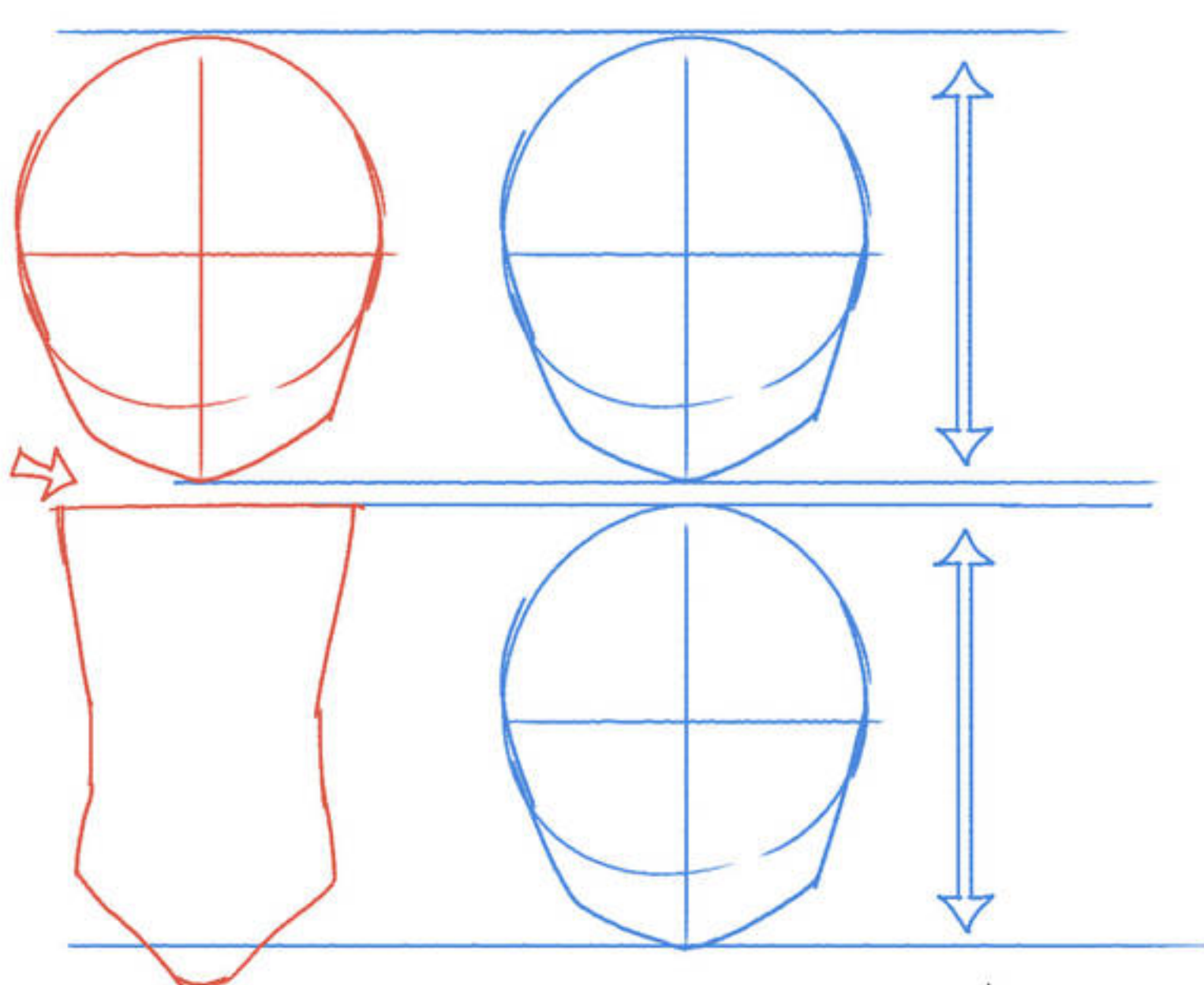


IQ: Tell me the average rate of a child character.

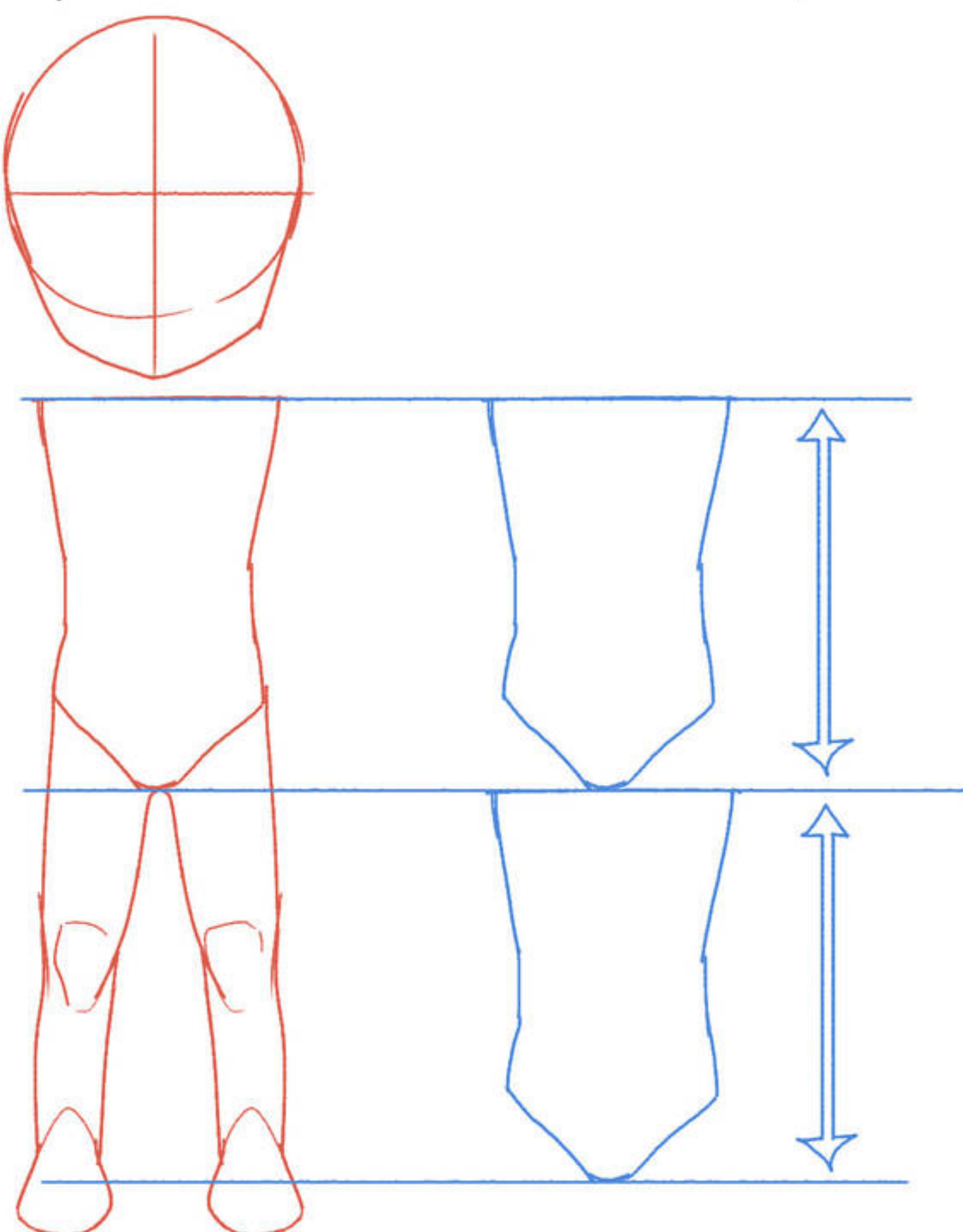
I'm just going to show you the proportion of characters in the sixth grade of the 66th grade.



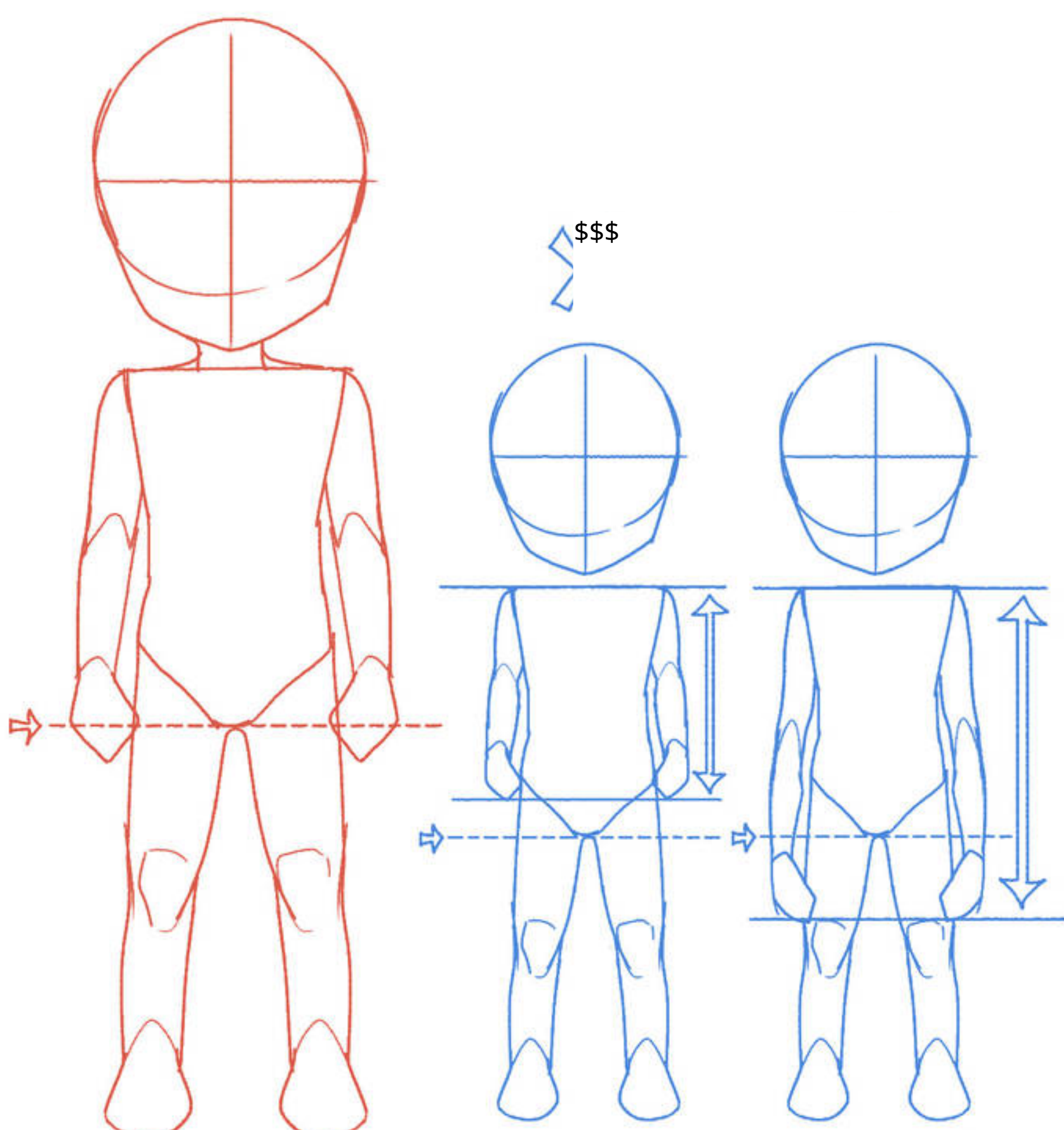
The face of the child is like a man who has to make a male and a east-gram system



So let me draw it a little bit bigger than the top-size face, and let me draw it a little bit bigger than the neck-long frame.

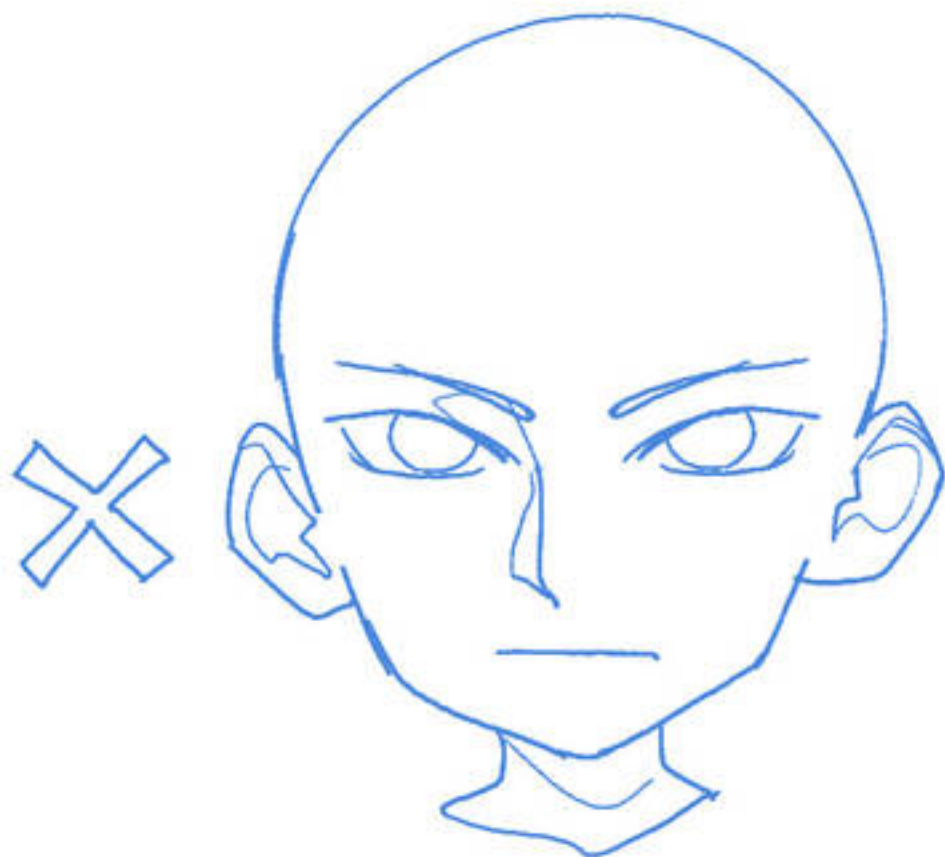
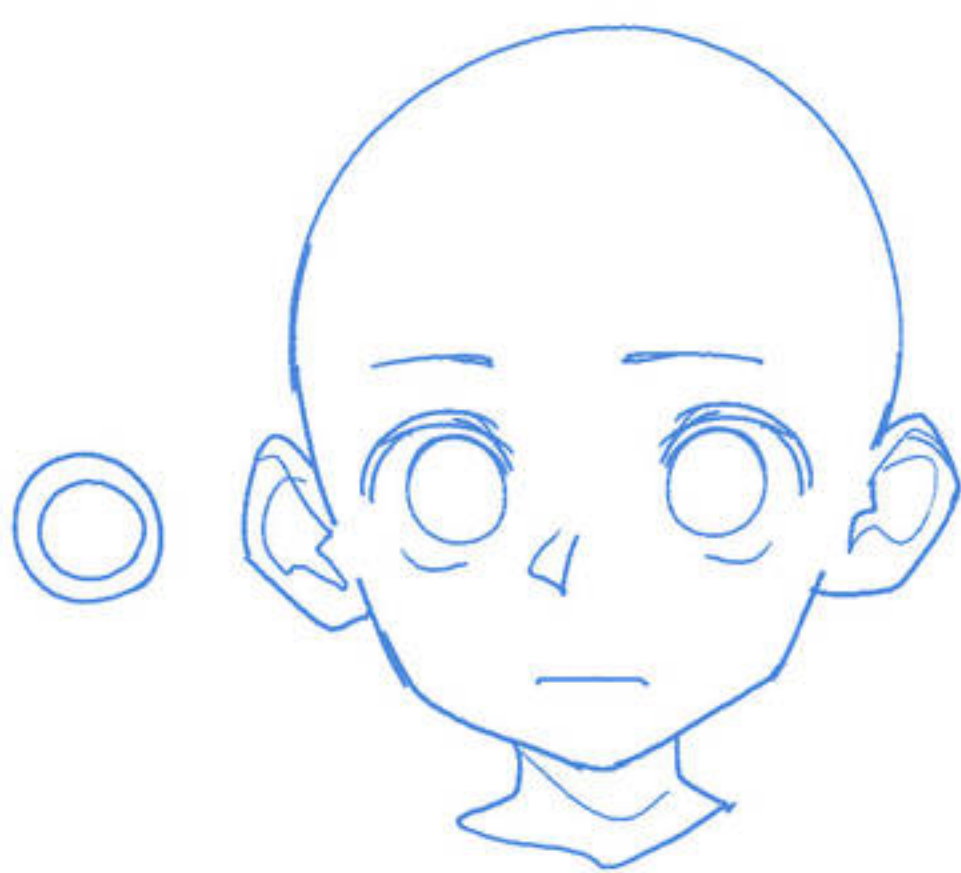
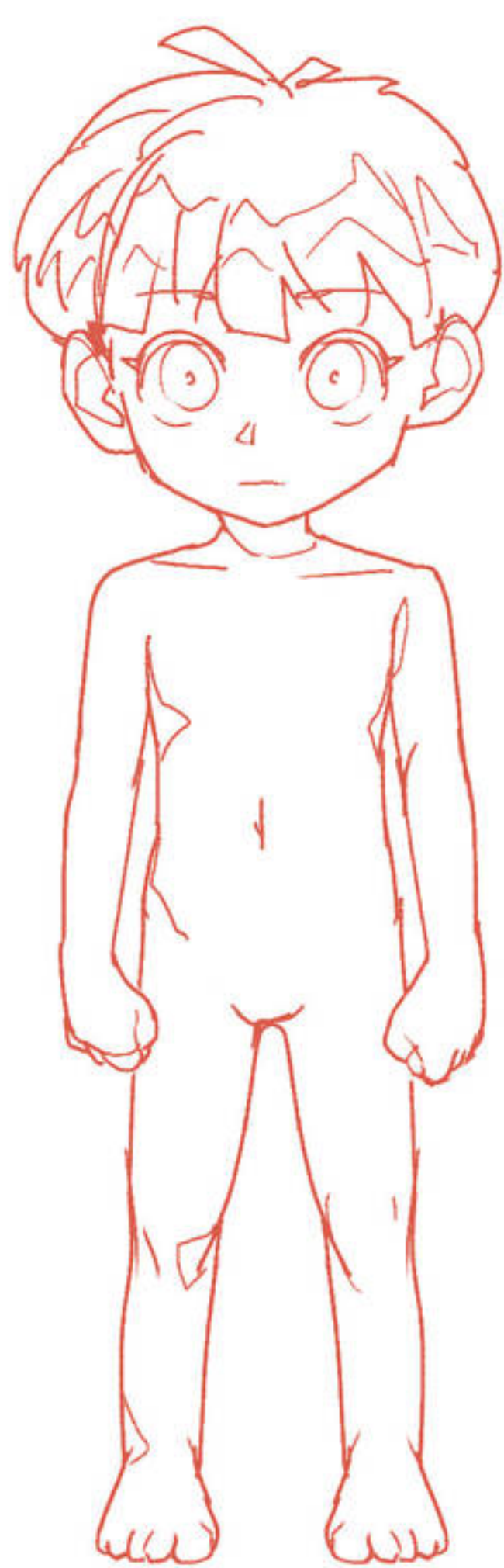


It's kind of like the span of the bridge and the upper part of the leg, and it's kind of smoothing and drawing on the ground.



I'm going to draw it close to the length of the arm, and as I get further away from it, I'm going to notice that my arm is either too short or too long.



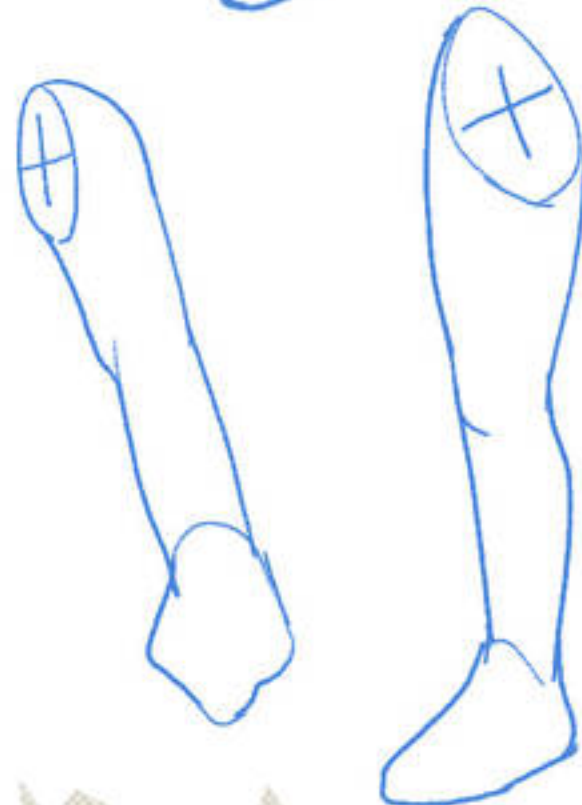
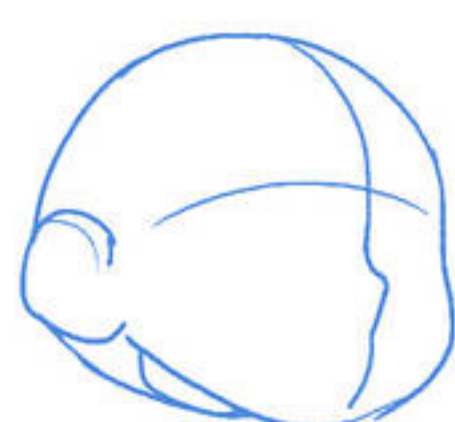


I'm going to go through the character theorem and the descriptive framework, and I'm going to make sure that it's drawn maturely in the eyes, in the nose, in the mouth.



I'm going to draw a piece of cloth that fits into the shape of the kid, and then I'm going to clean up the gift and finish it.

I'm just trying to get to know the taco writer.



If an angle is formed or a joint is added, the child-like element disappears, so I'm going to try to draw it gently.

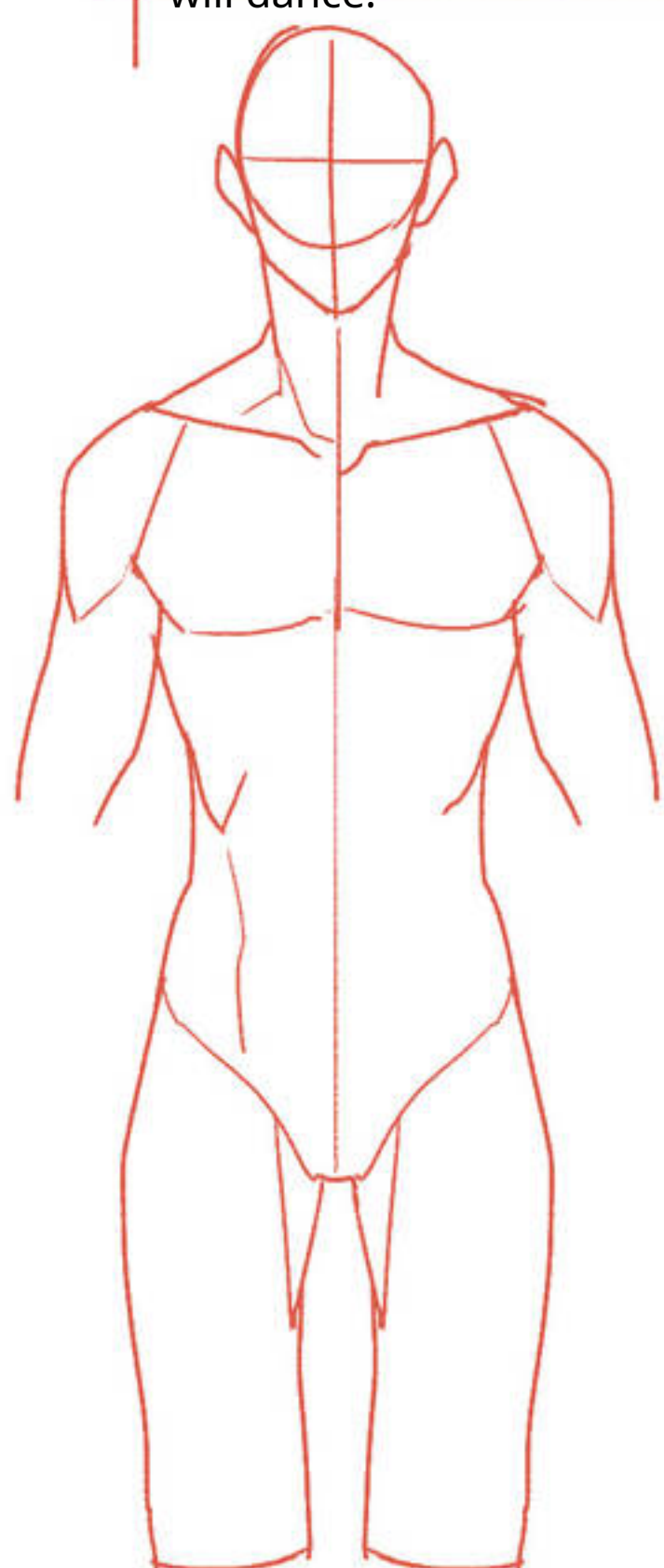


Key Doint



[Q: I want you to draw the hands on the nut-jufferney.]

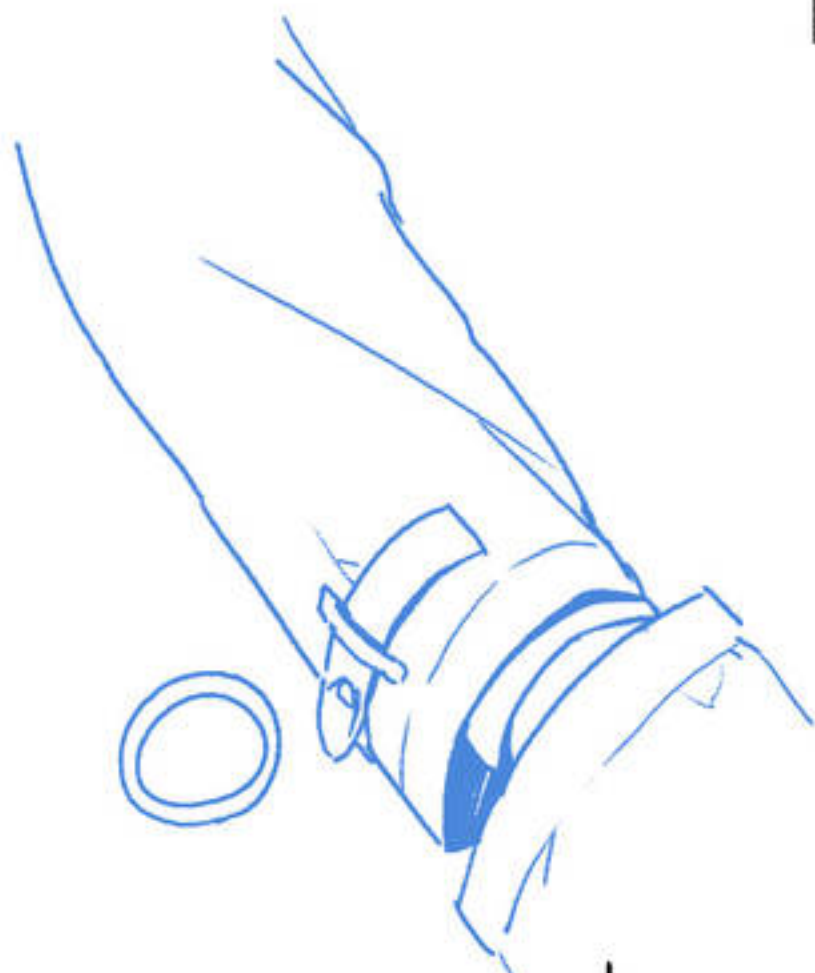
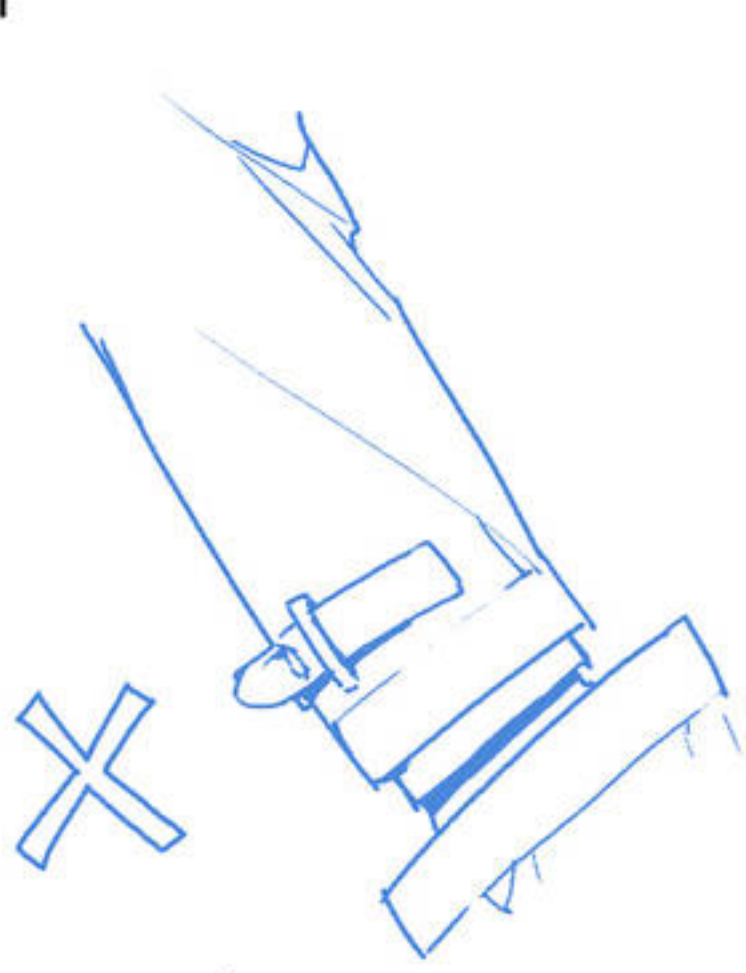
The 131-year-old pair of pants with hands wide/water frames will dance.



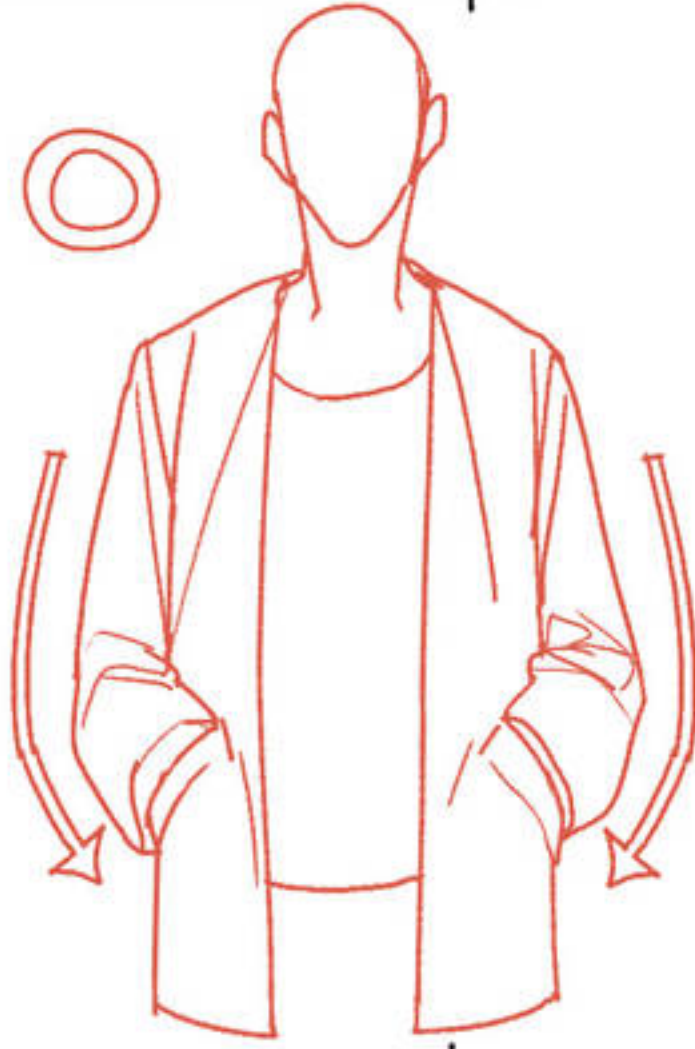
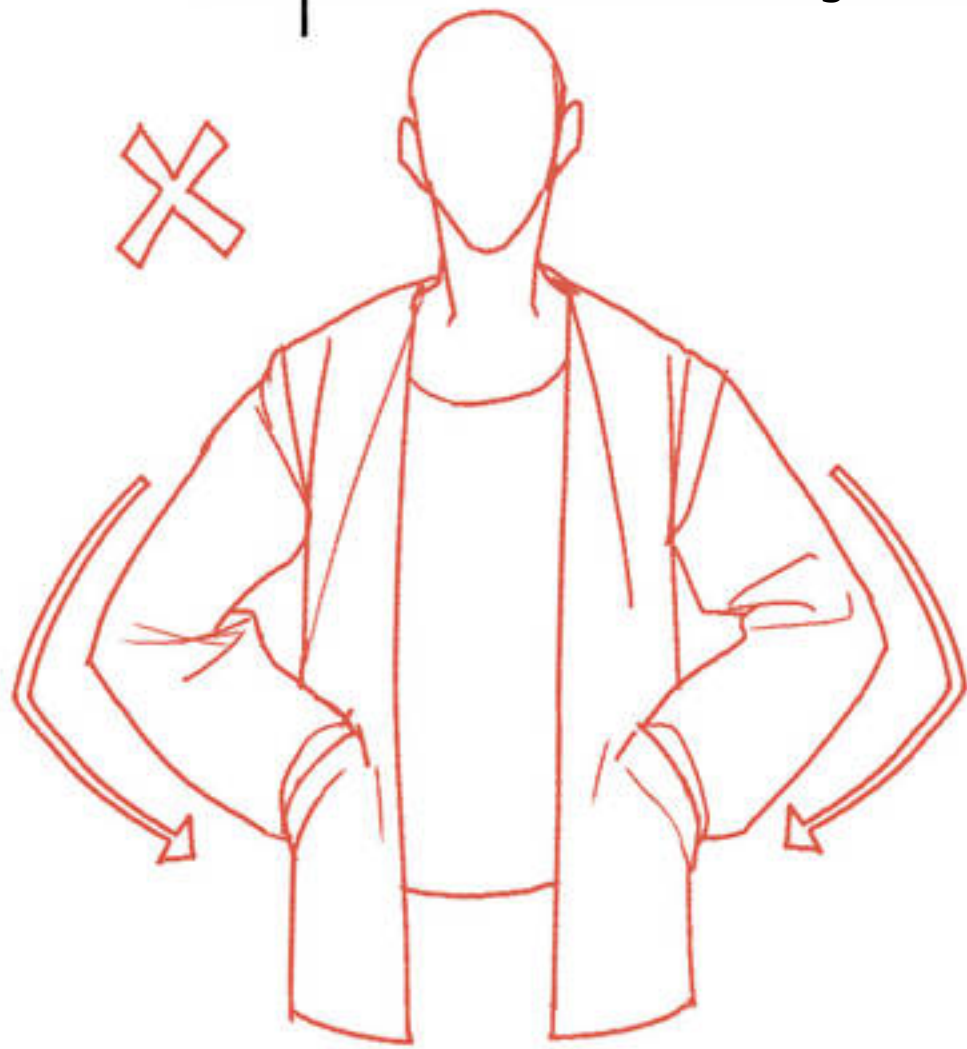
I'm designing the character's body for a pair of jackets.



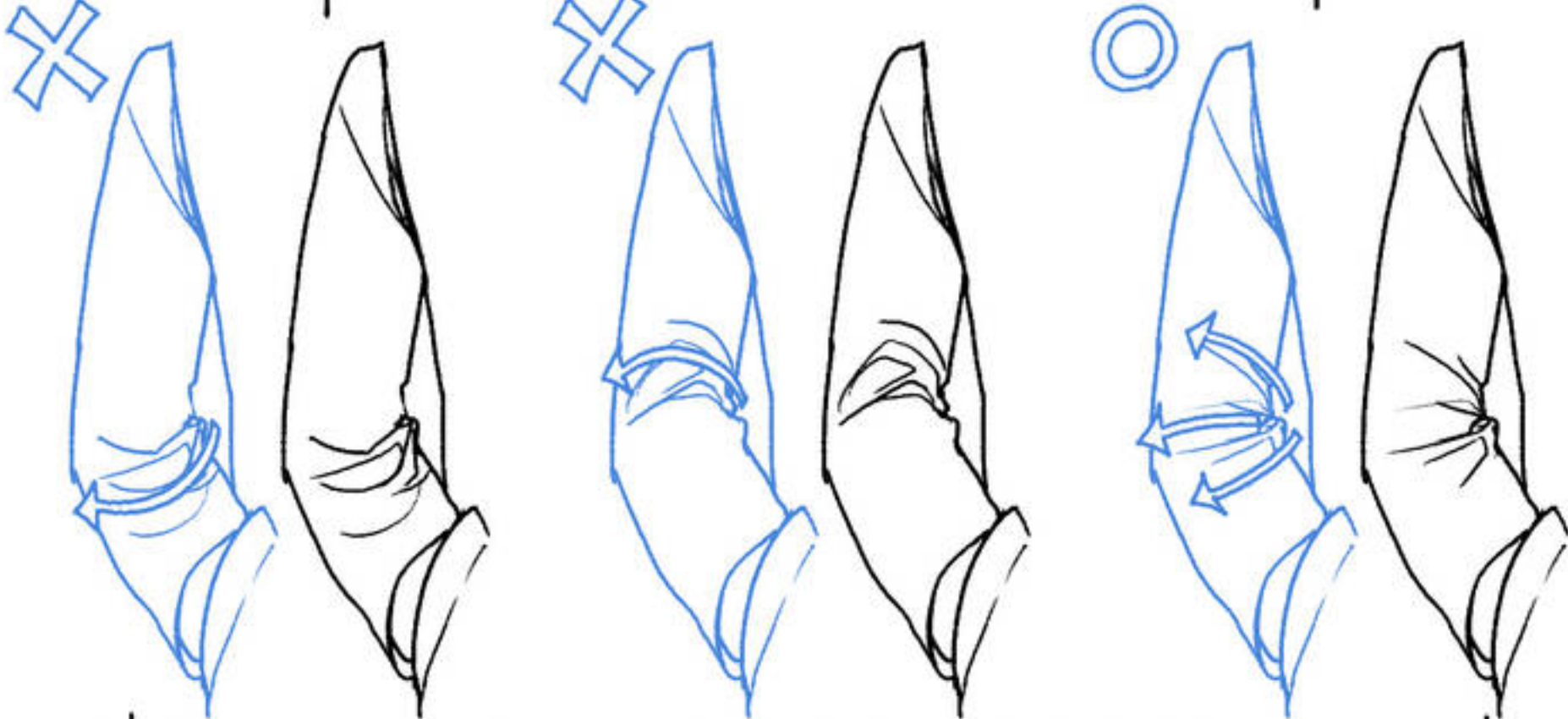
Between the waist and the pelvis, he's set up his pocket, and he breaks his arm, and he goes over his pocket, and he dies.



The arm or the pocket expression has to be drawn at a three dimensional angle.



And when you go over your coat, your arm will be too wide.



The folds of the clothes that are folded as the arm breaks, they only flow in one direction.





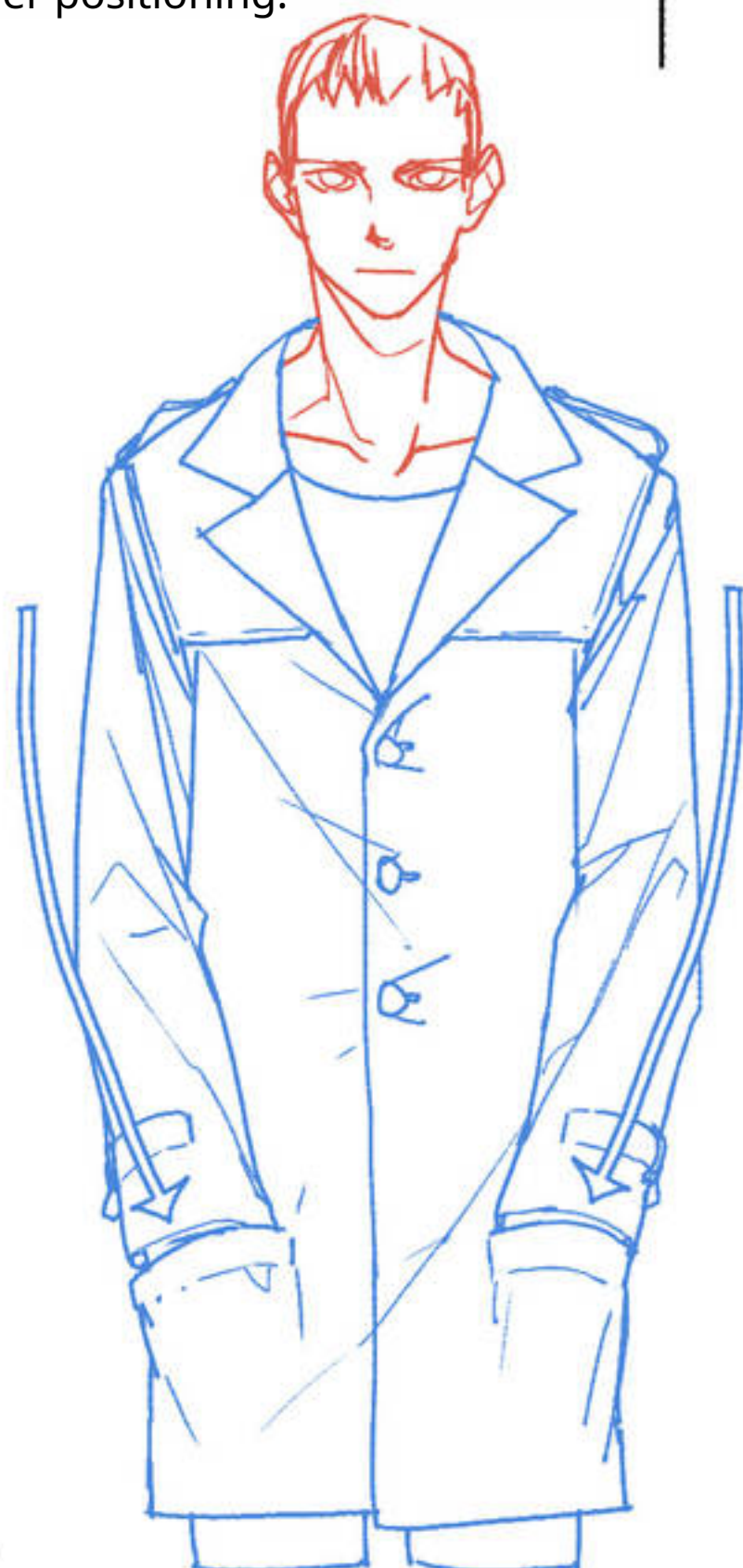
Put the pocket up on top of the pocket tray, and it'll be applied.



If it's on top of the bag, the arm is pointing outward and the arm is opening open.



You change your pocket pattern to your coat, and it's applied to the lower positioning.

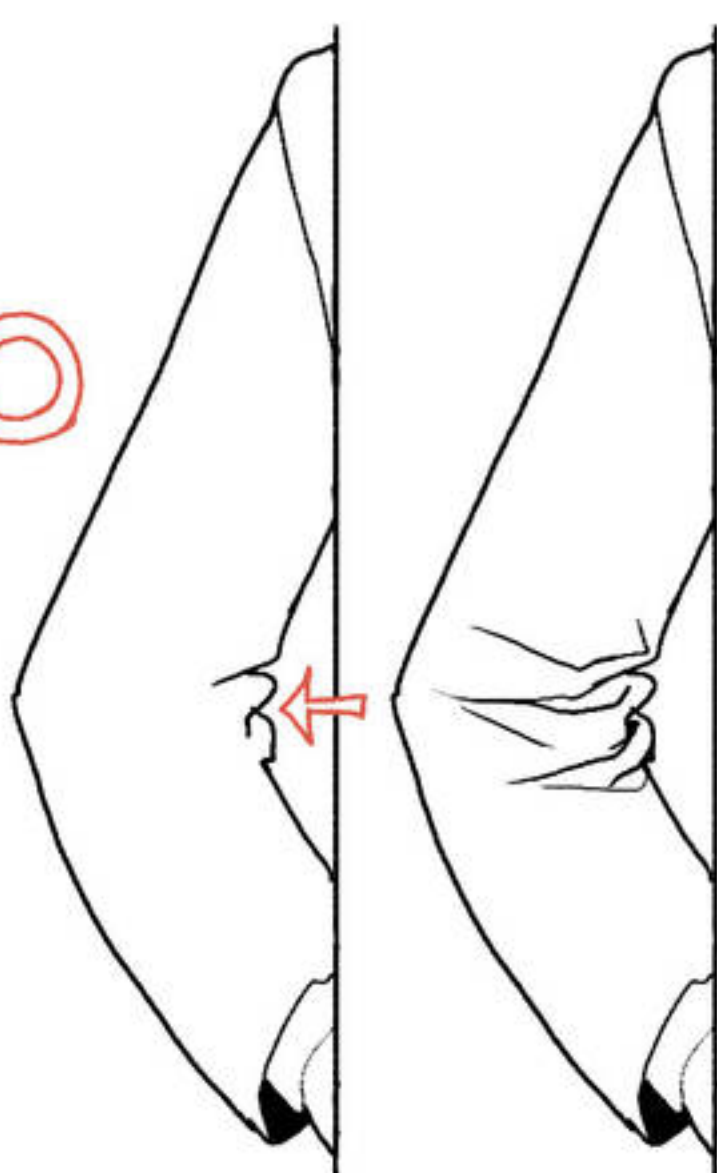
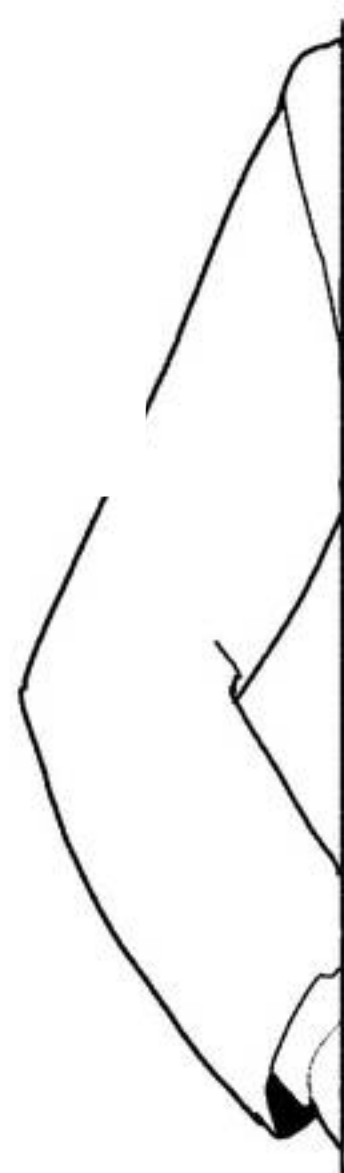


It's got a pocket underneath it, it's attached to the side, and it's left to go out in front of the body.

I'd like to know the taco author."



X



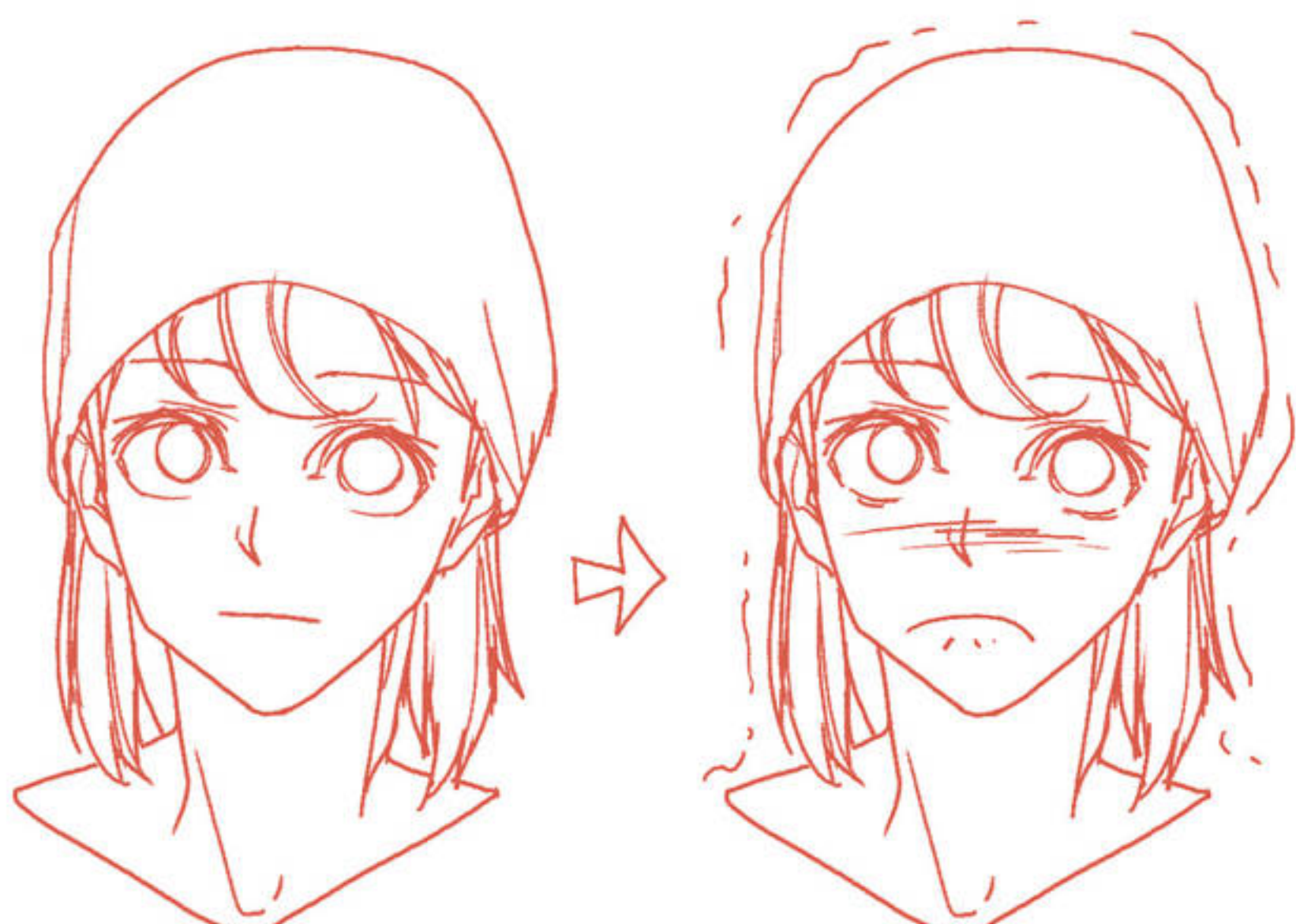
It's a delicious piece of cotton, and it's a good-looking coat, and it's an old thread, and it's an old piece of wool, and it's an old-fashioned wrinkle.



Key Doimt



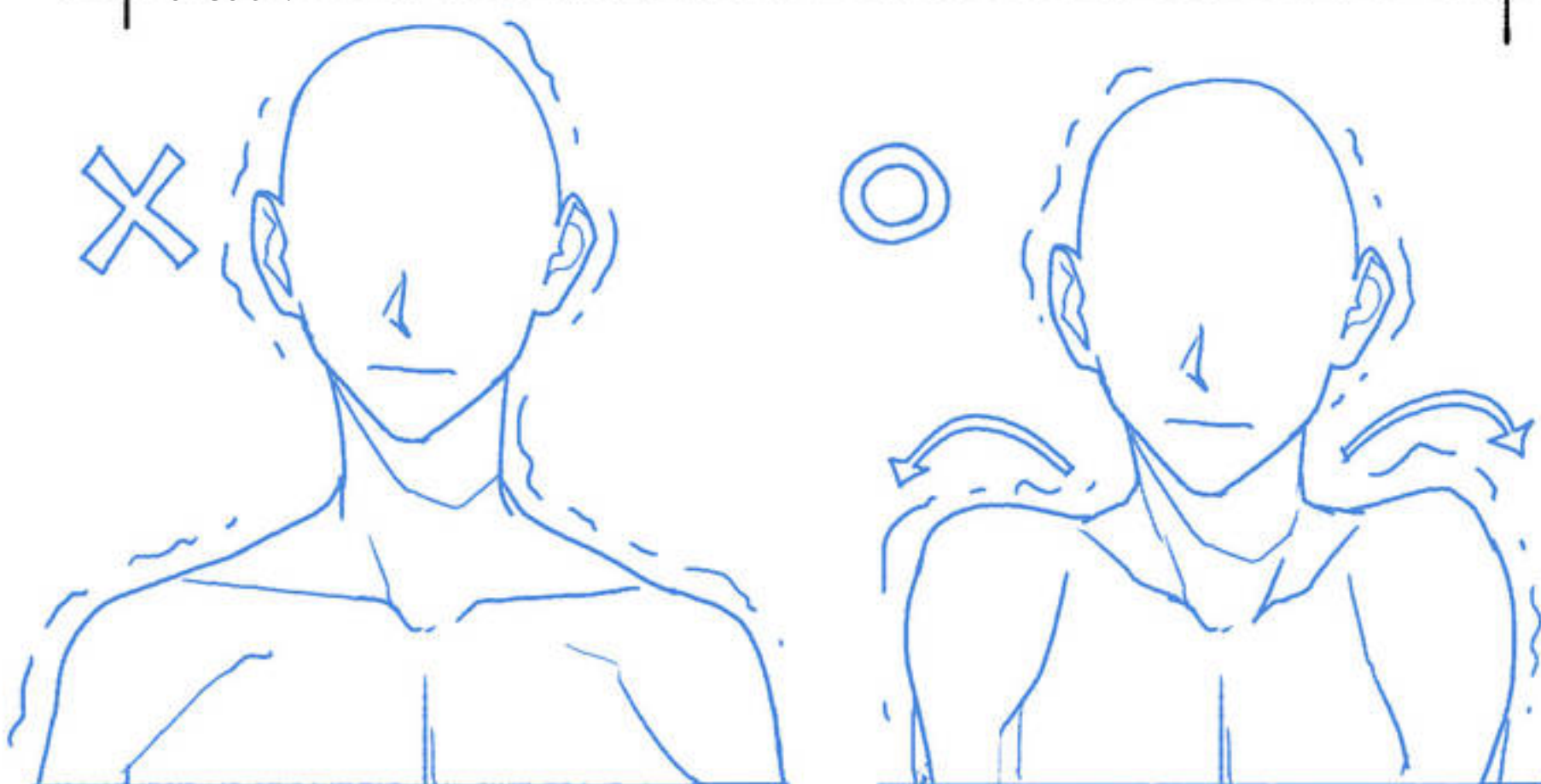
[Q: What's the look of the snow in the cold?]



If you change your face when it's cold, it's narrow, it's red and it's low-flowing.



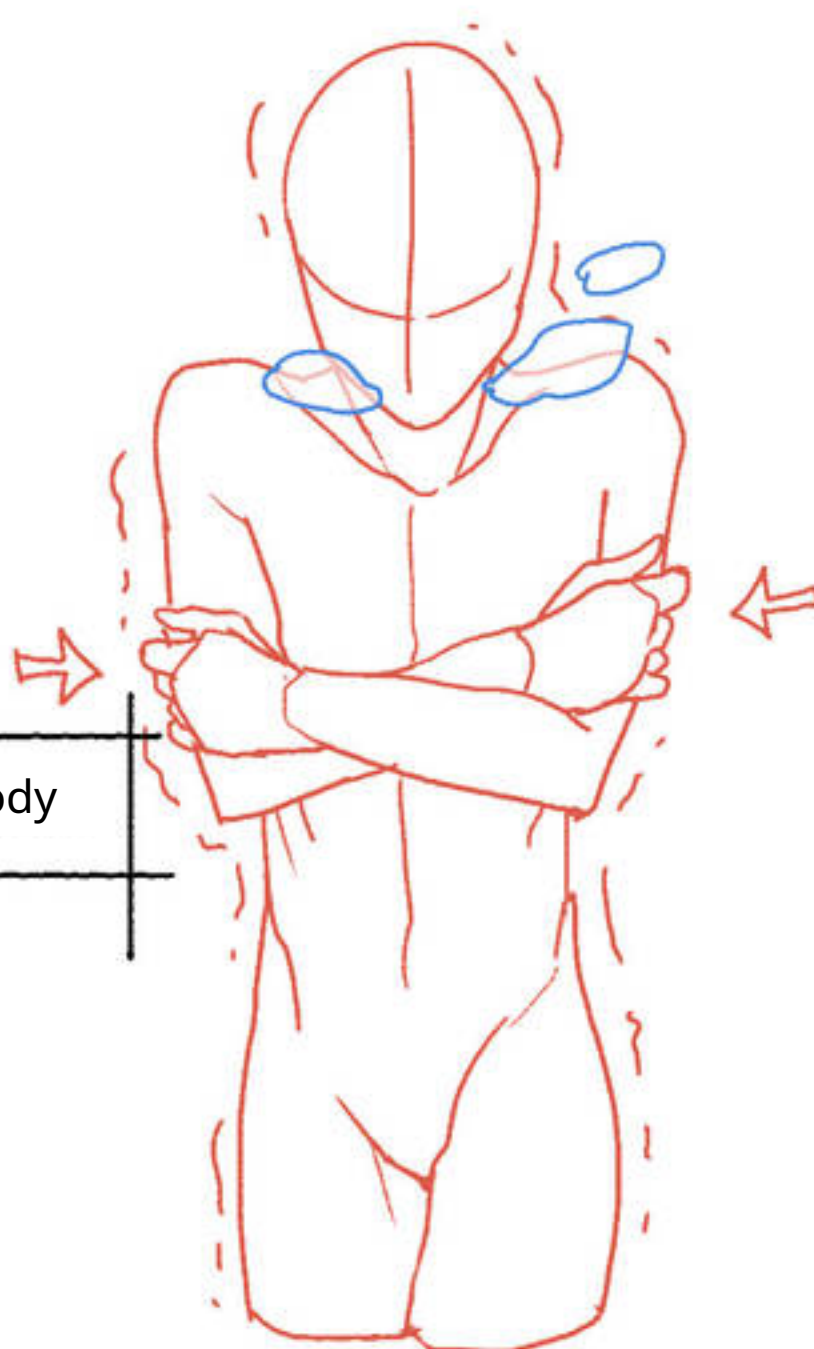
It's making the breaths cold, and it's making them cry cold, and it's making them feel cold and cold, depending on the degree of the breath.



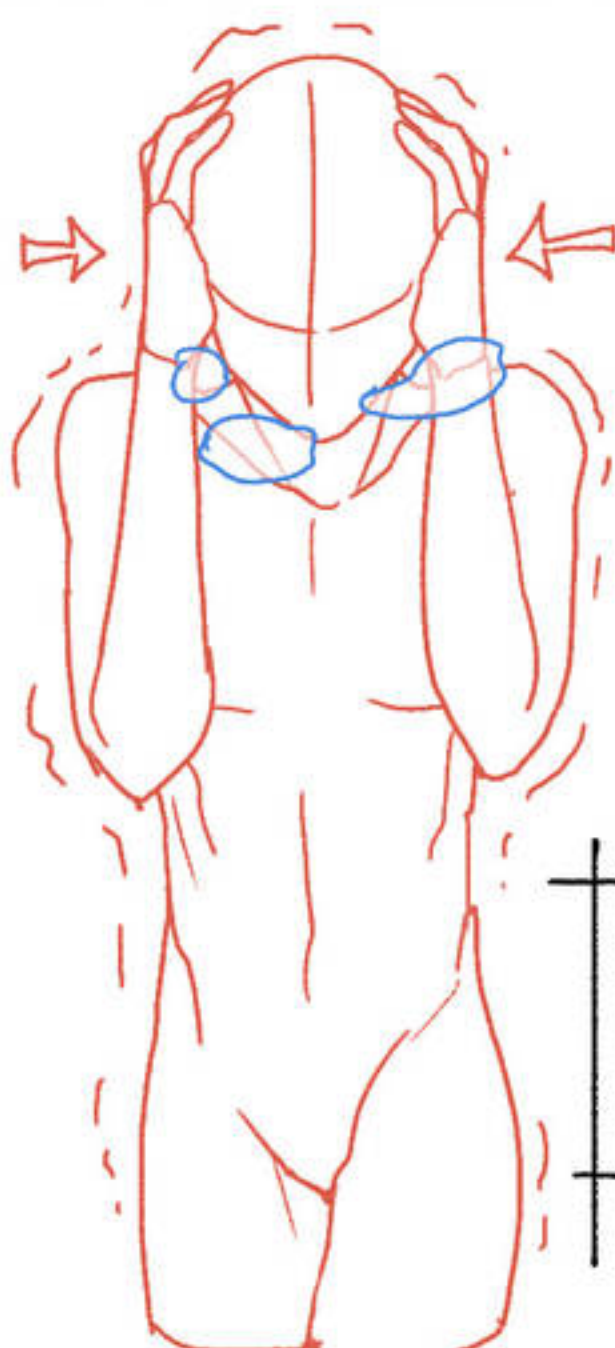
It's trying to keep the body warm as much as possible, and it's going to raise the shoulder rate.



The hand is drawn around the mouth of both hands with a lighted expression.



I want you to wrap your arms around your body with a scandal.



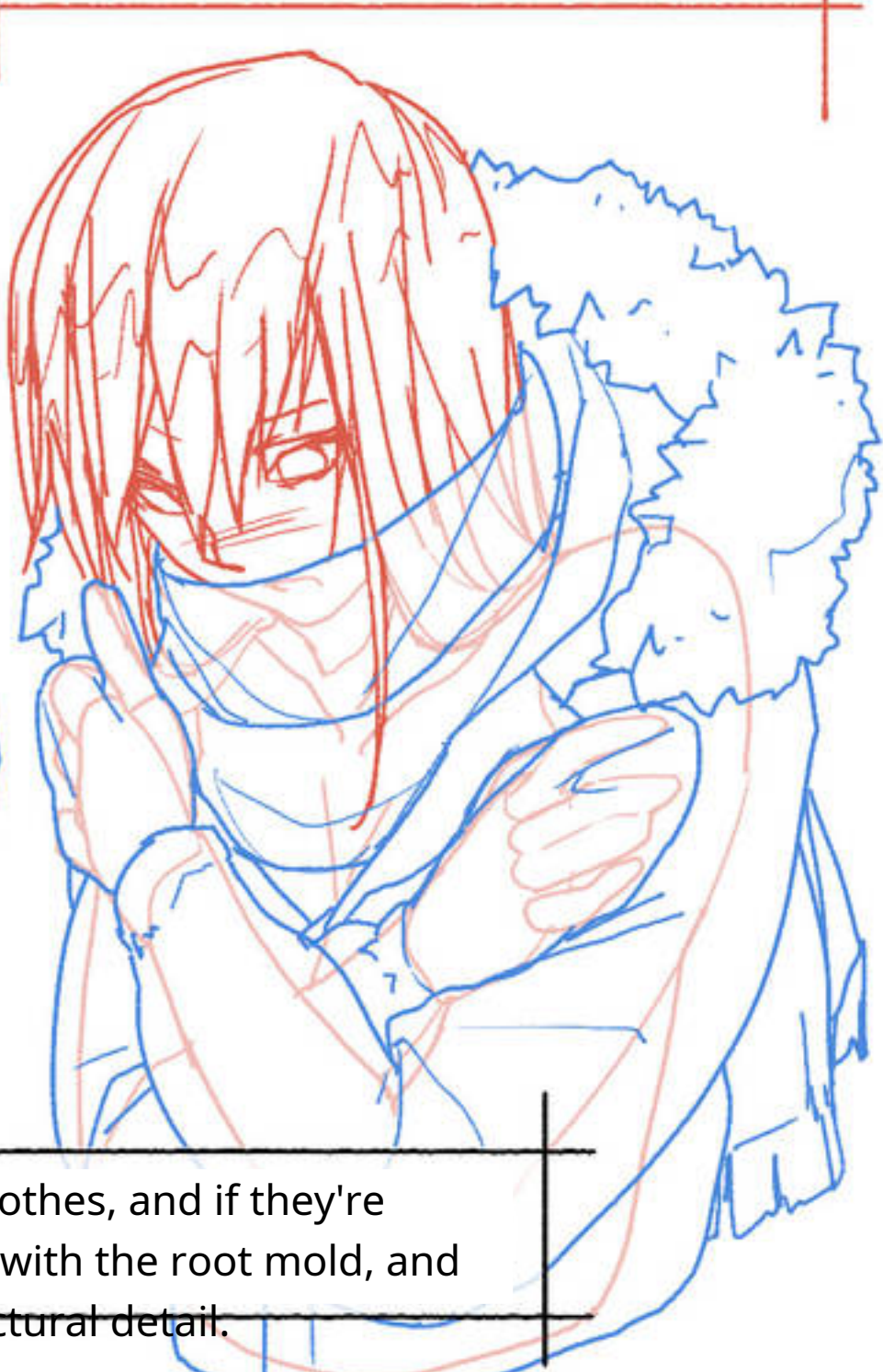
The common part is that it's described around the character of the crying, talking, talking, and moving effect.





So let's draw it using the following scenarios.

I'll kill you if I look at the 57s and the Grebes and the Grebe.



We'll draw the body's clothes, and if they're complicated, we'll start with the root mold, and we'll start with the structural detail.

I'll finish with the gift.



I'd like to know the taco author."



cheek



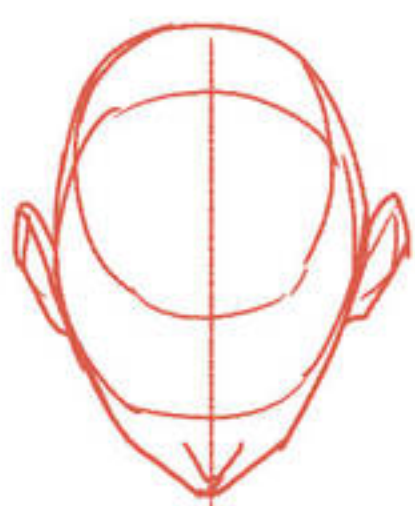
If you can blow a strong wind, you can get your hair, or your cylinalon, or if you can get it to work, you can get it to work.



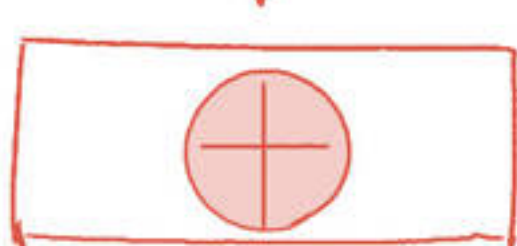
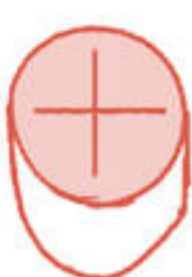
Key Doint



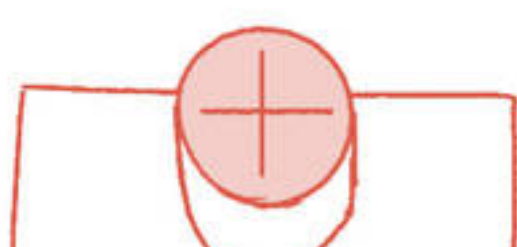
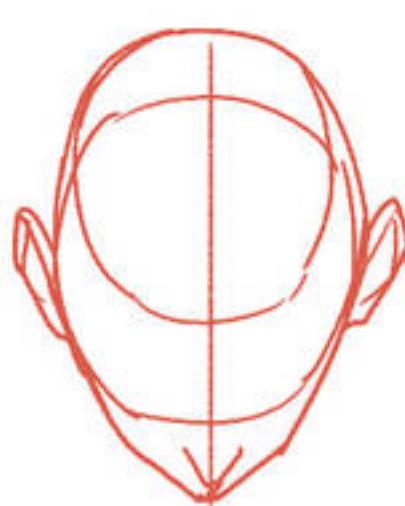
IQ: Let me know where you're going with your back-to-back greeting.



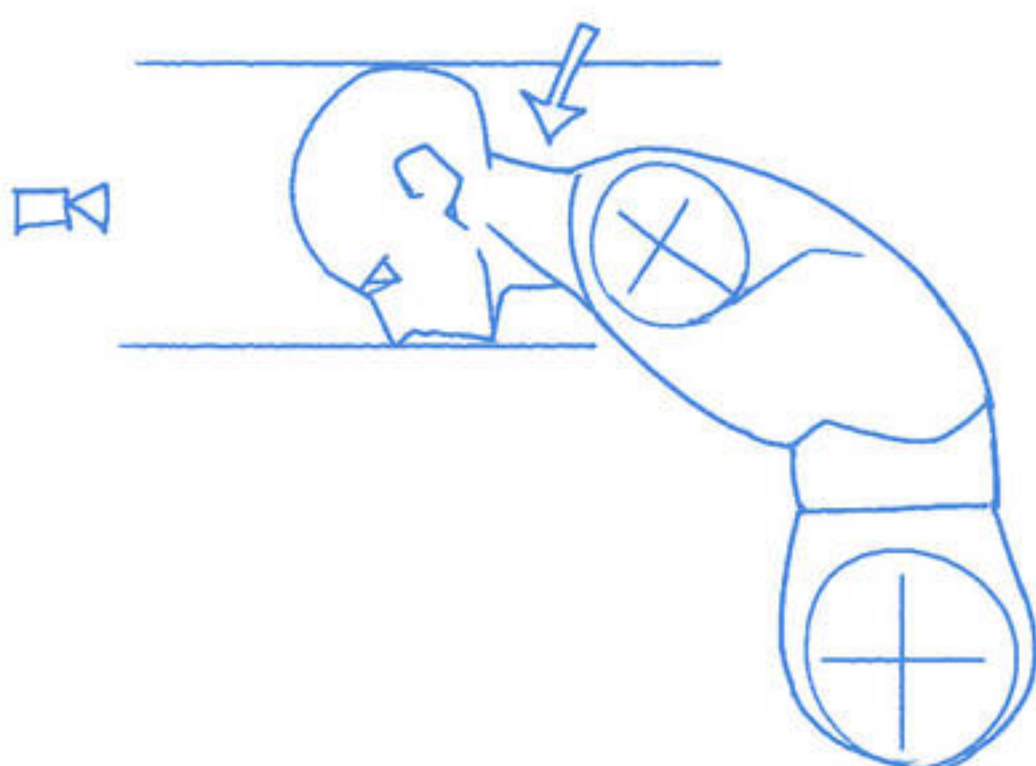
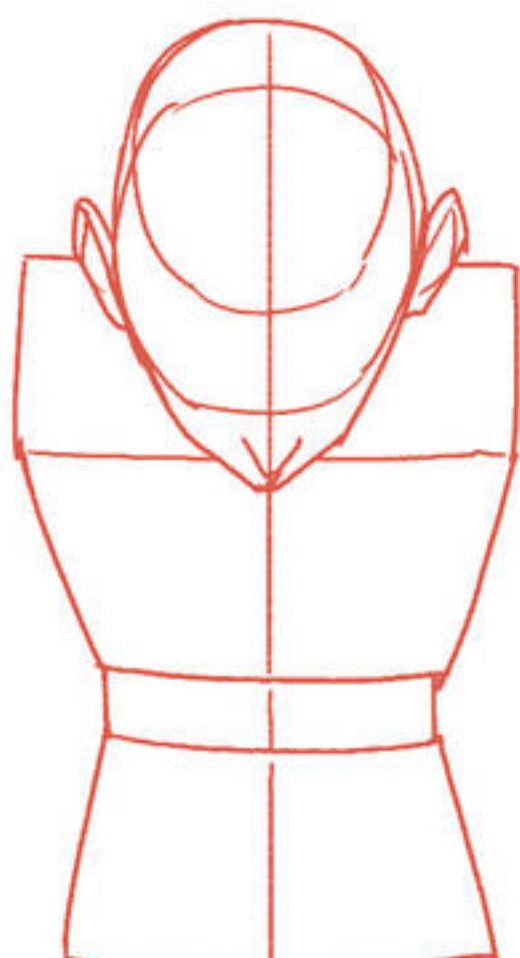
Heads down and draw shapes that you can see on top of your head.



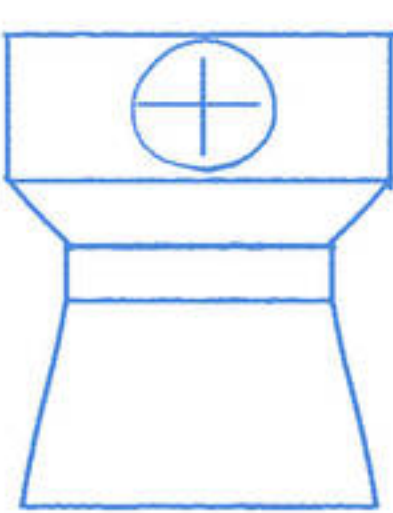
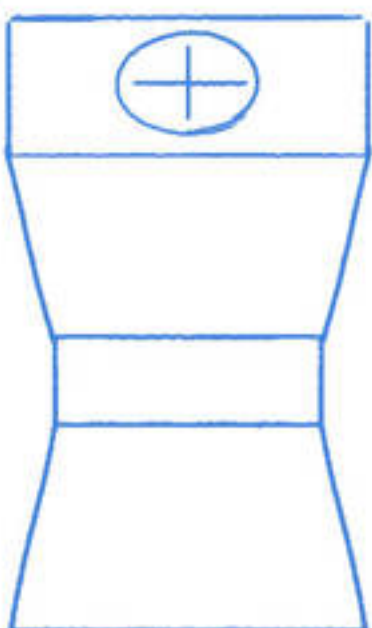
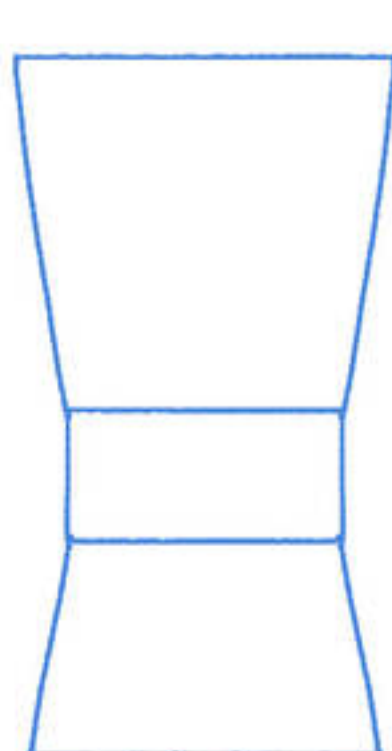
It's the upper part of your upper body. It's the chest part. It's moving down.



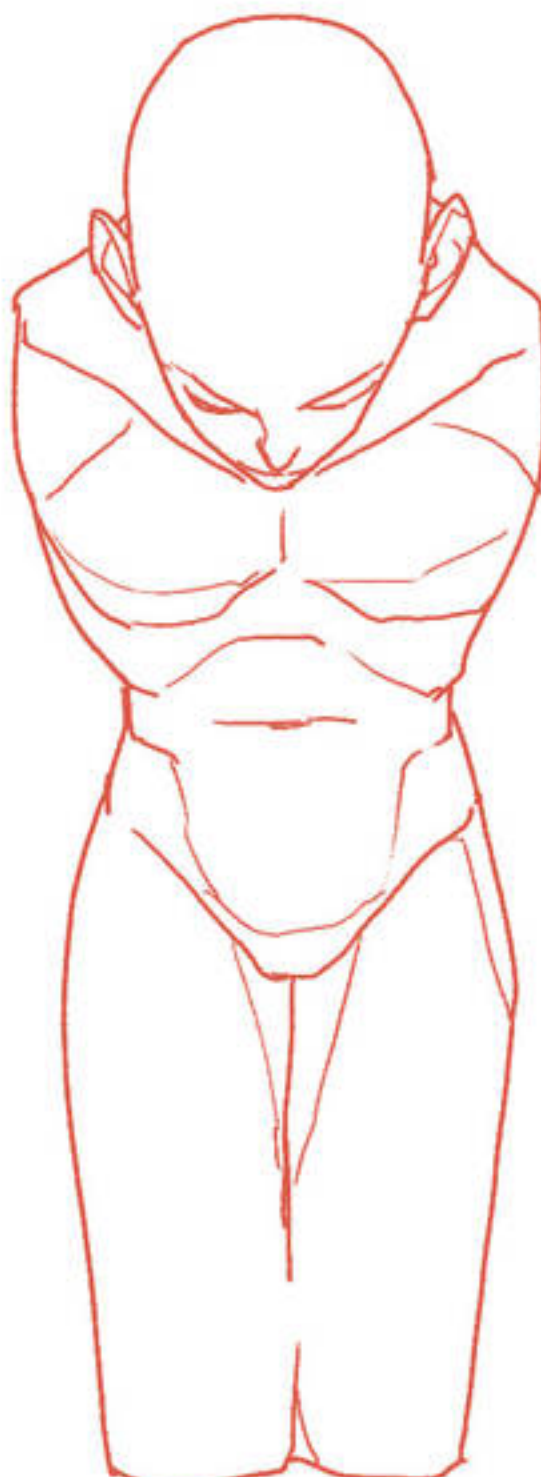
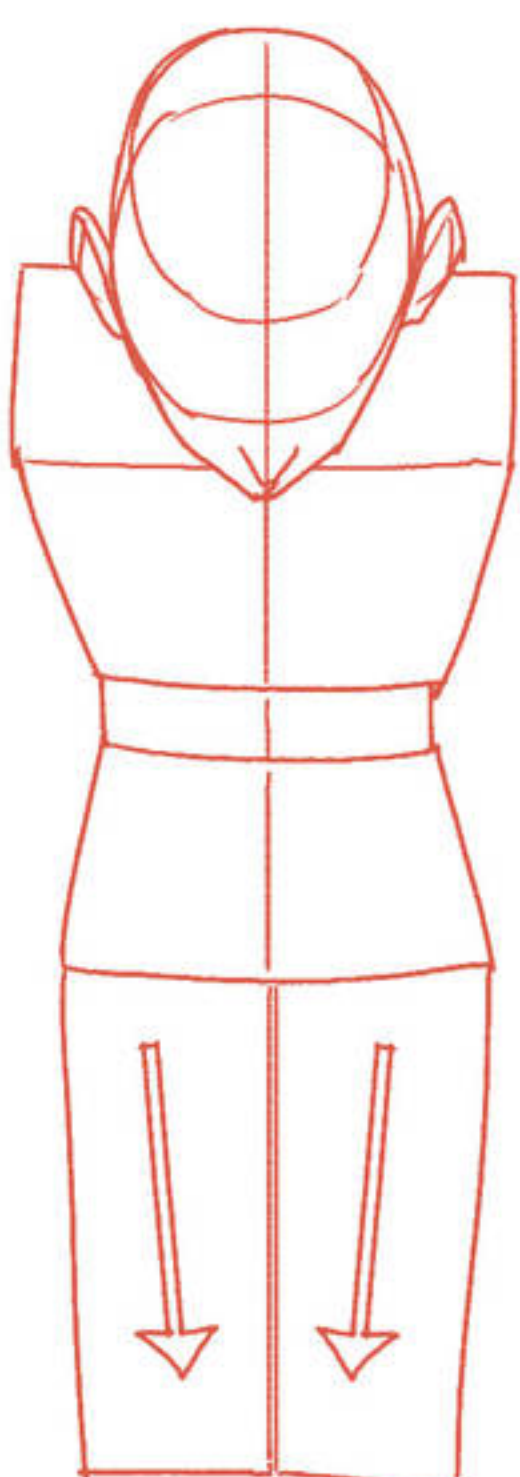
You can see the upper surface of your upper neck, and the area of your chest will be shorter.



If you see the lower part of your chest and your face in front of you, you can see your neck in front of your face.



The more chest parts come down, the more the upper body is drawn into a feeling of subordination.

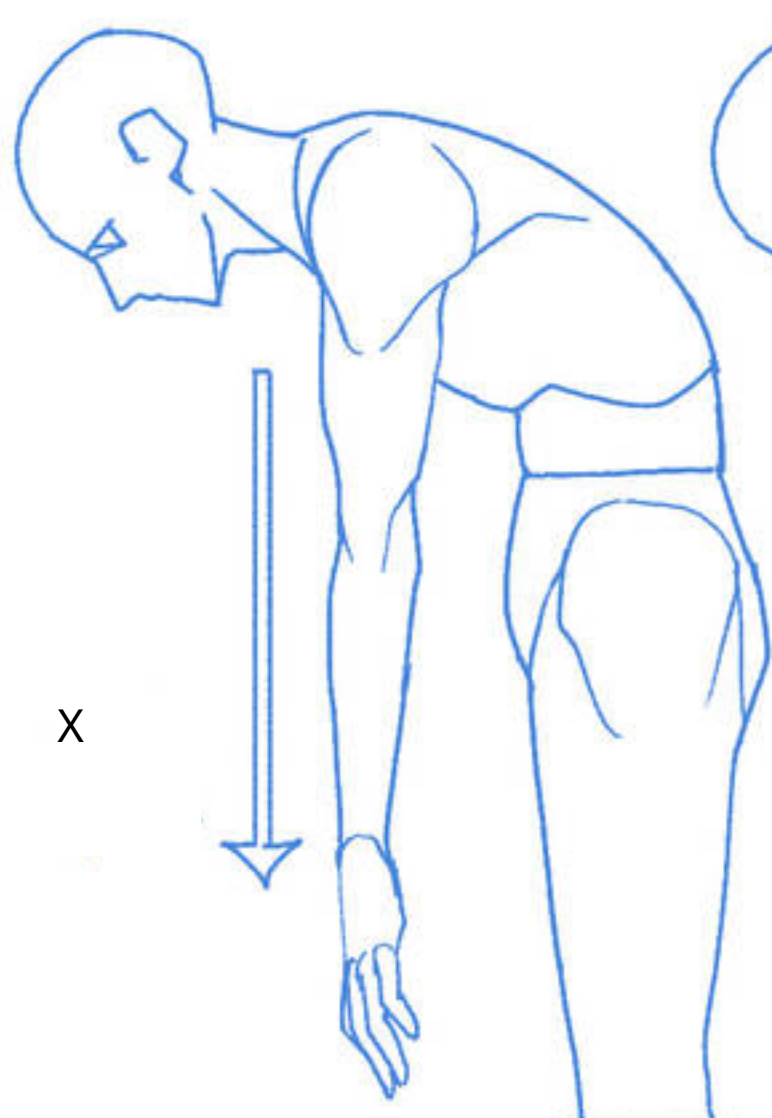


It's a collection of legs and a characterization of hard-bodied cupcakes.

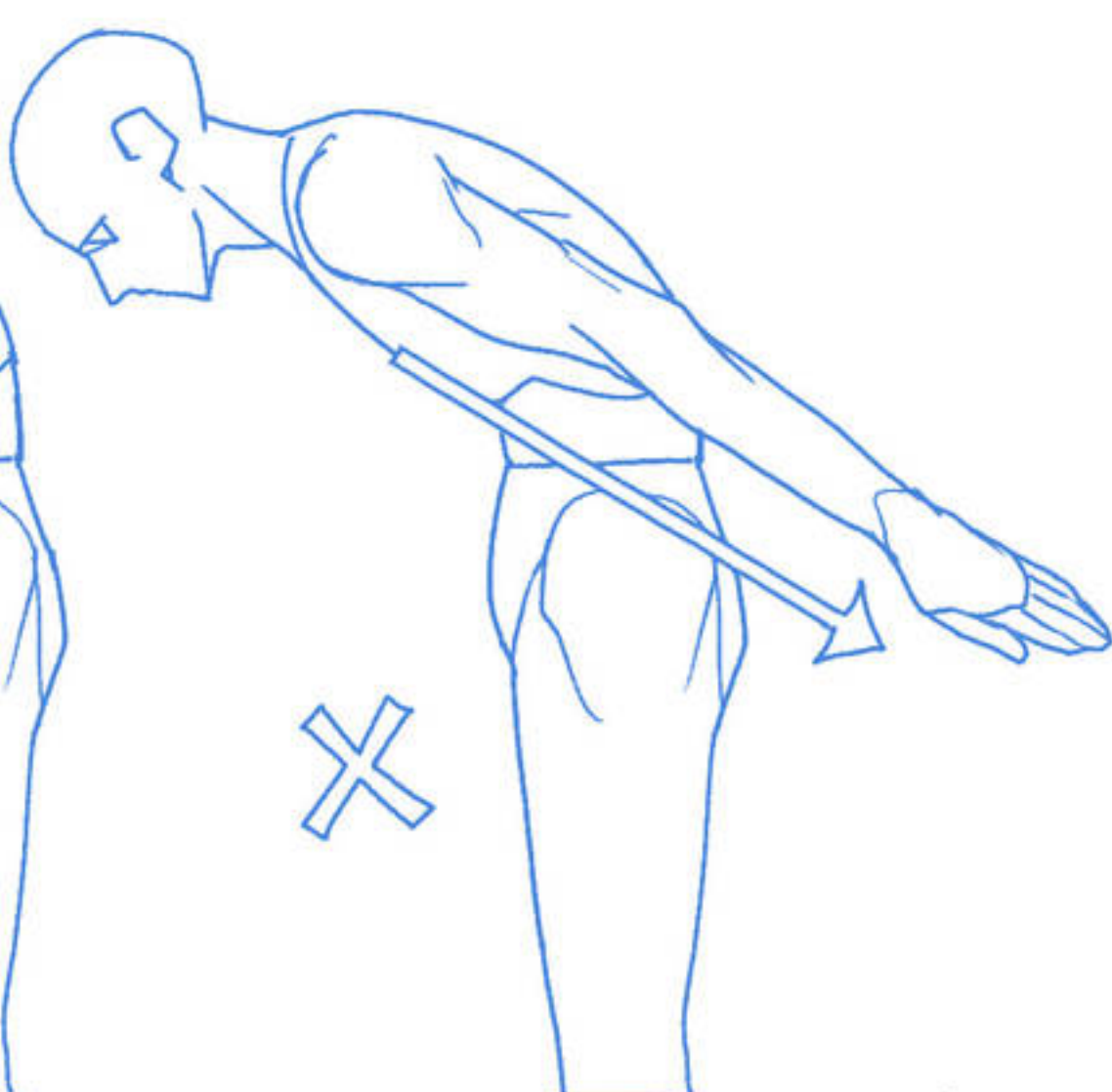




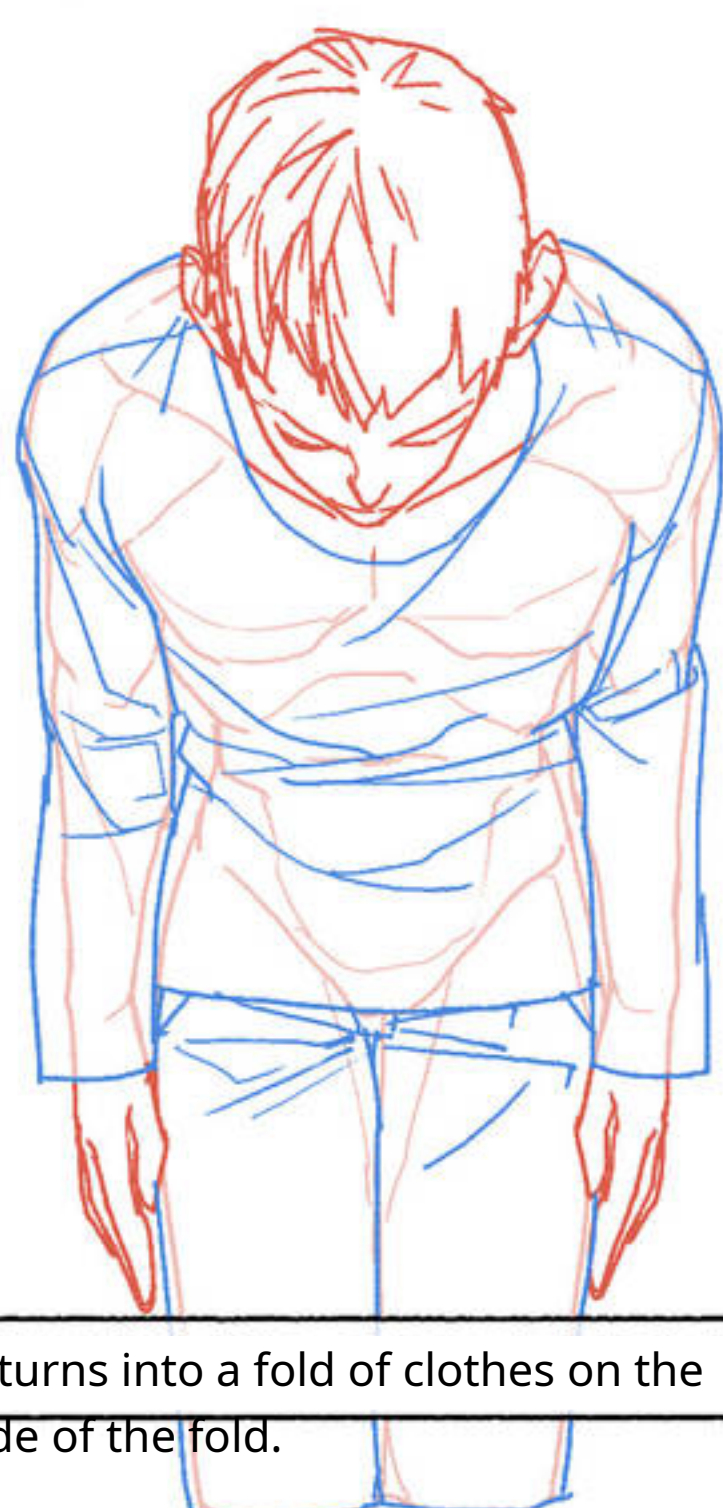
The arm bends slightly, makes it natural, and then glues it to the side.



X



I'm trying to make you feel like you're in the wrong direction.

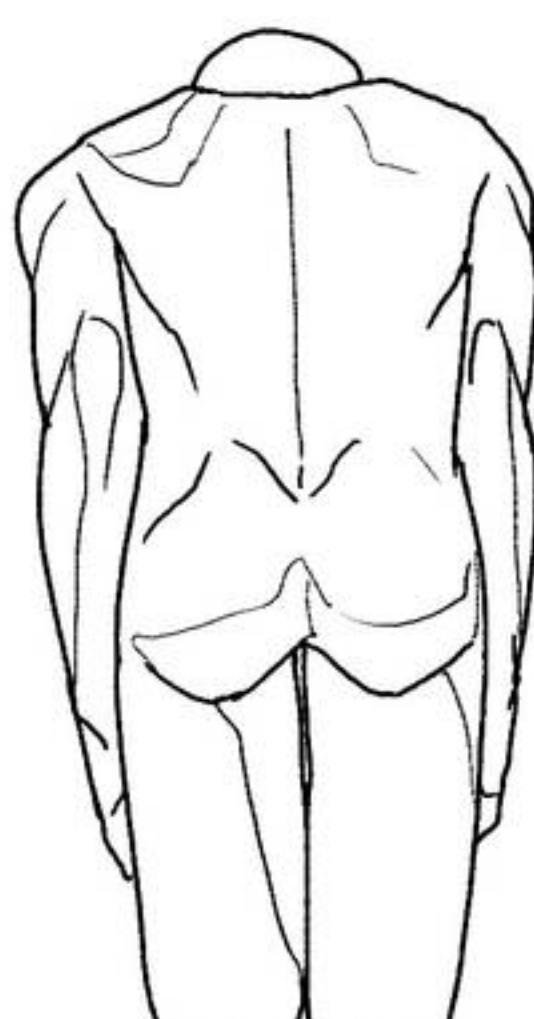
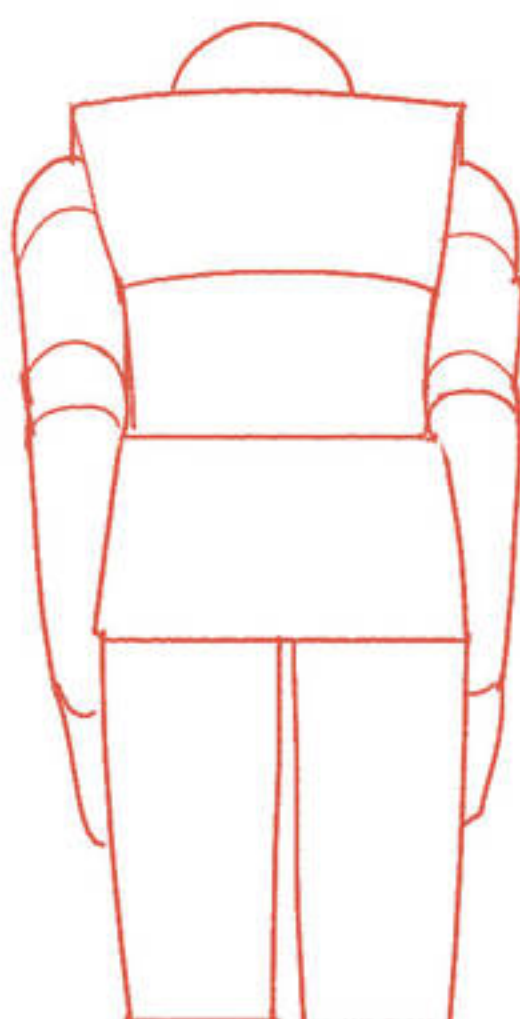
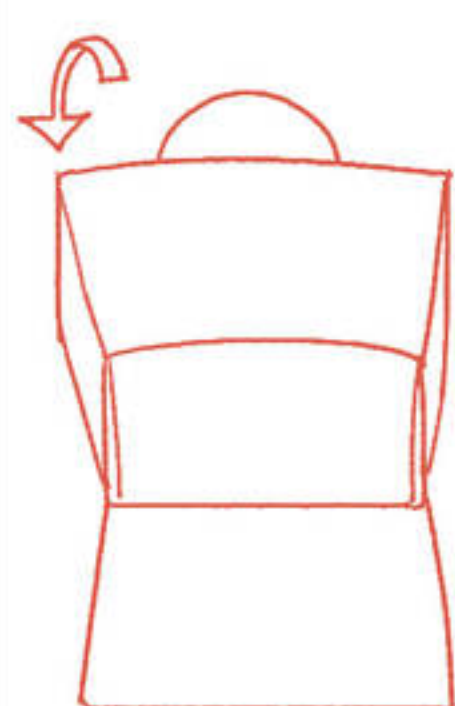


It turns into a fold of clothes on the side of the fold.



I'll finish with the gift.

I'd like to know the taco author."



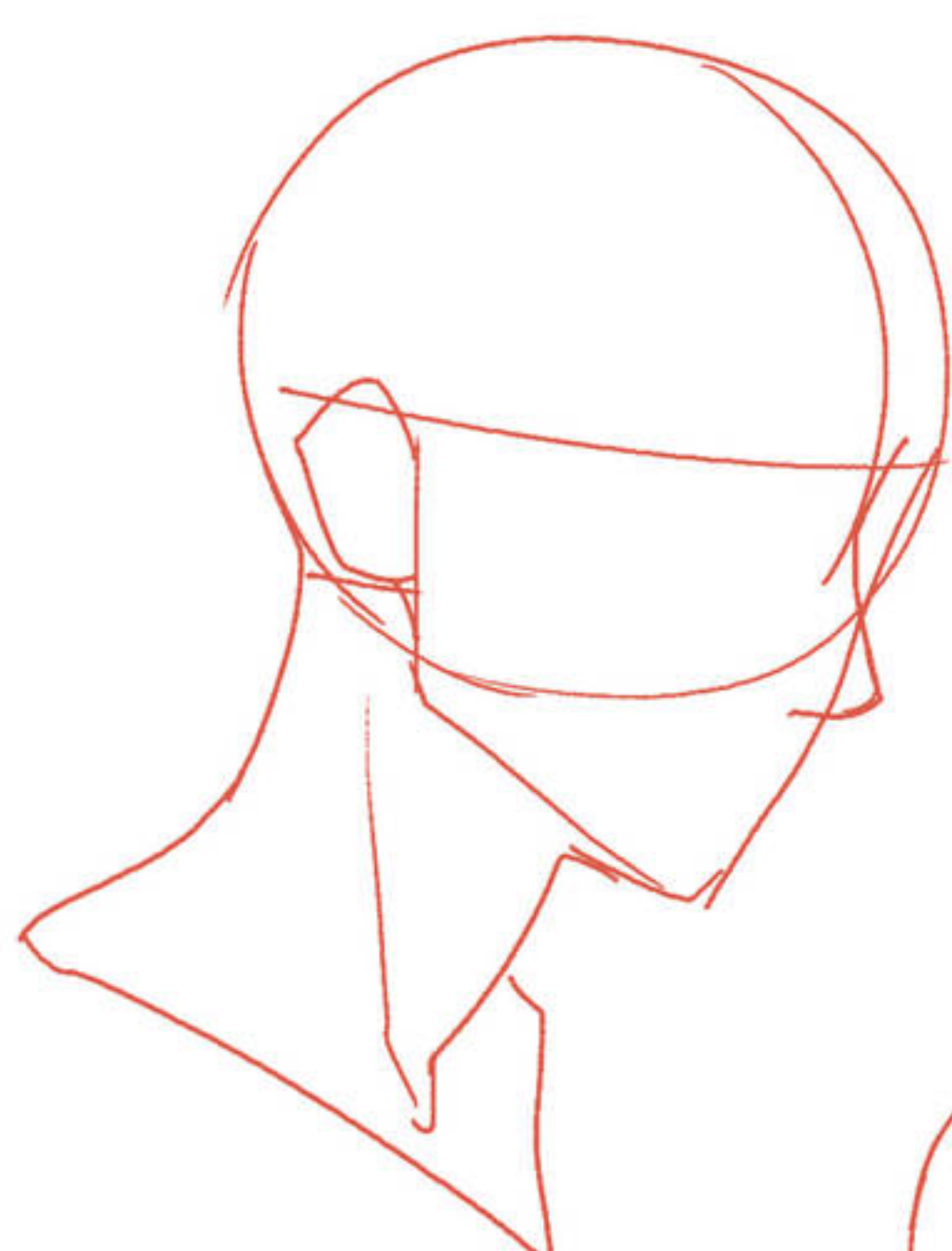
If you look at it from the back, it's narrowed down, and it's just a little bit of the back of the fallen state.



Key Doint

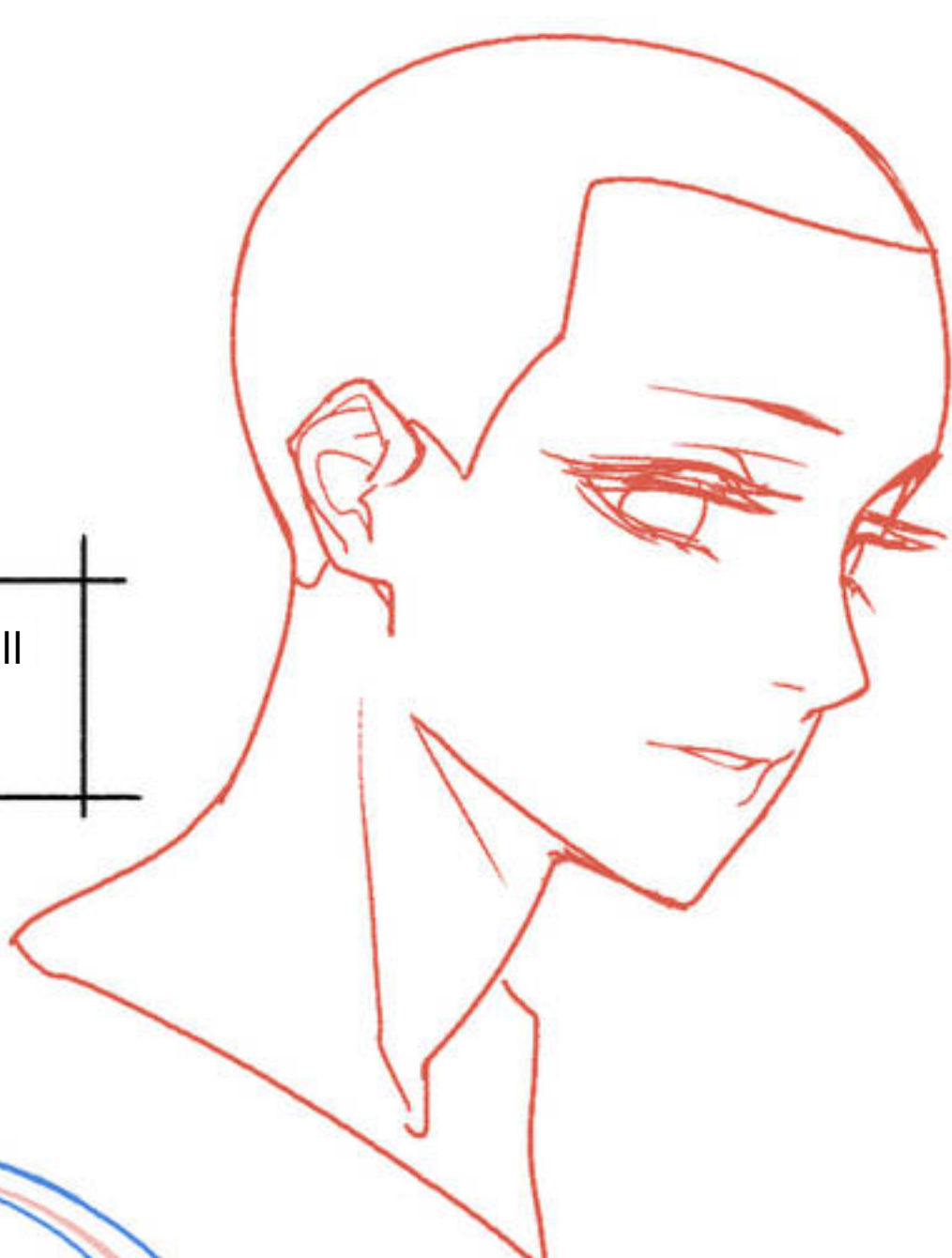


IQ: I want you to draw it when you turn the haircara behind your ears.



And then we're going to take the shape of the faces of the angle.

It draws a line of forehead that will give you a rough description of your face and your hair.



I'm going to use the curve to create a hairline that goes behind the ear, and then I'm going to drop down the other hairline.



It's natural to draw a hair grain that goes through a curve, not a hard line, and then it's curvable, so it's going to save the details.

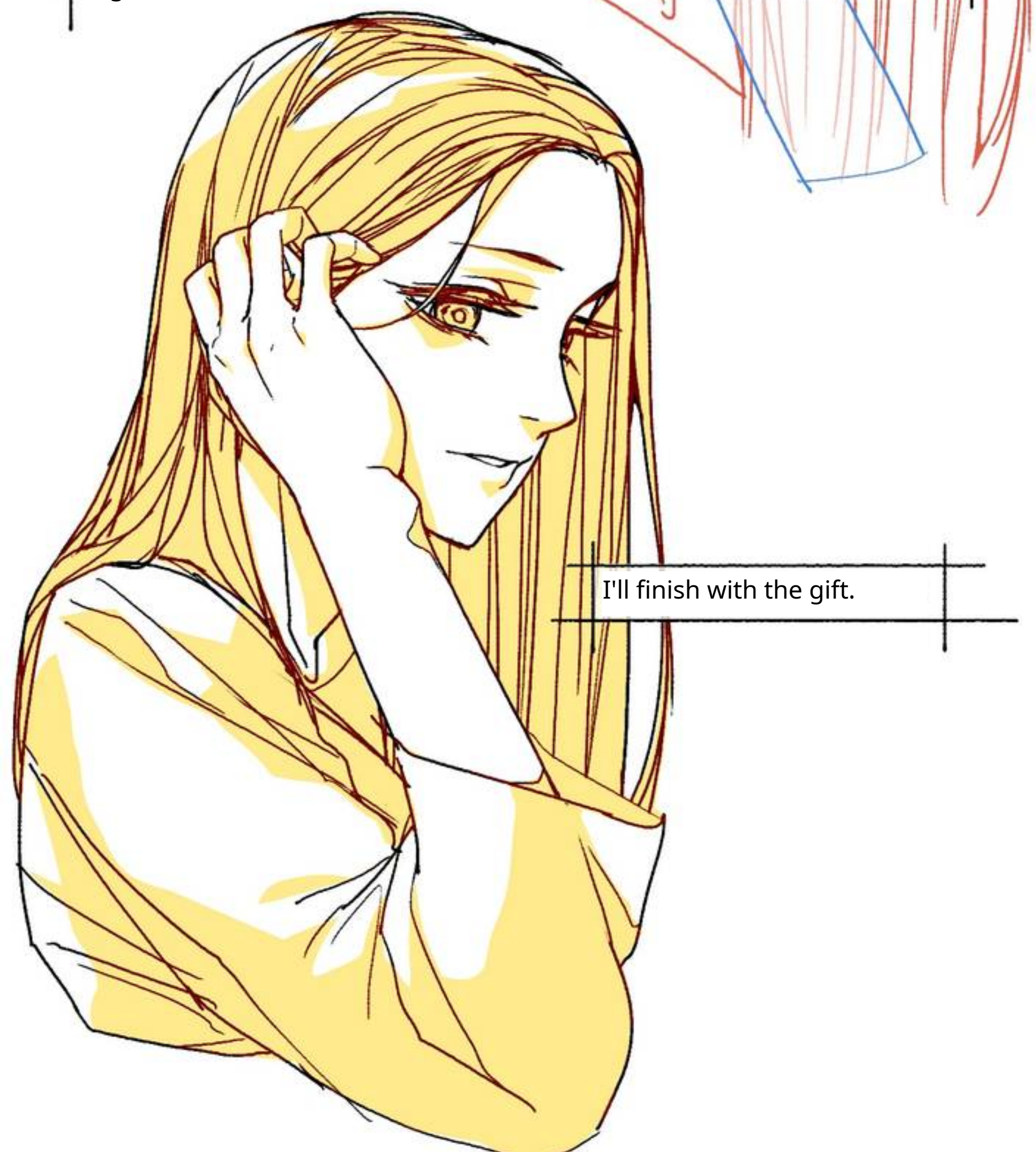
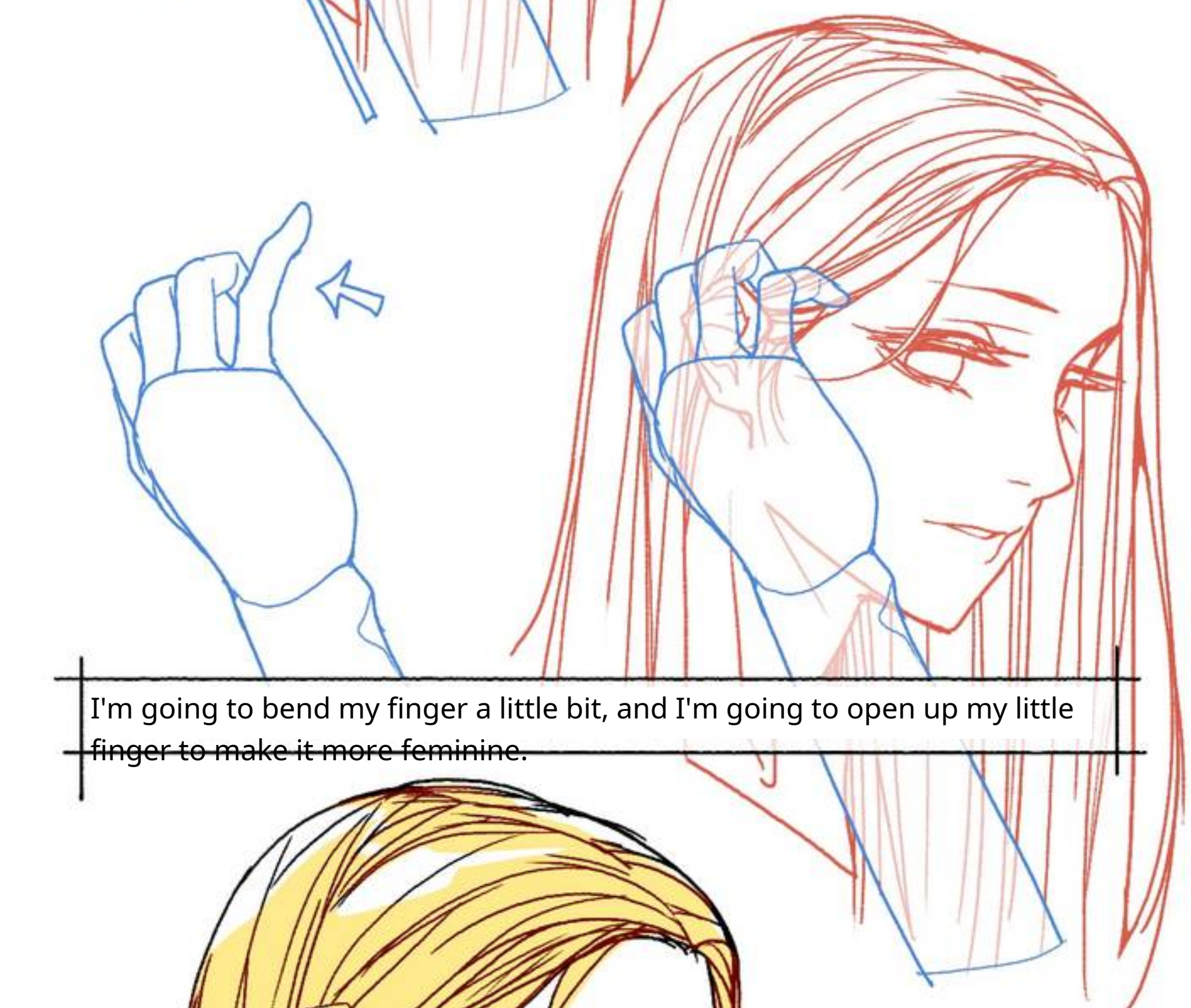
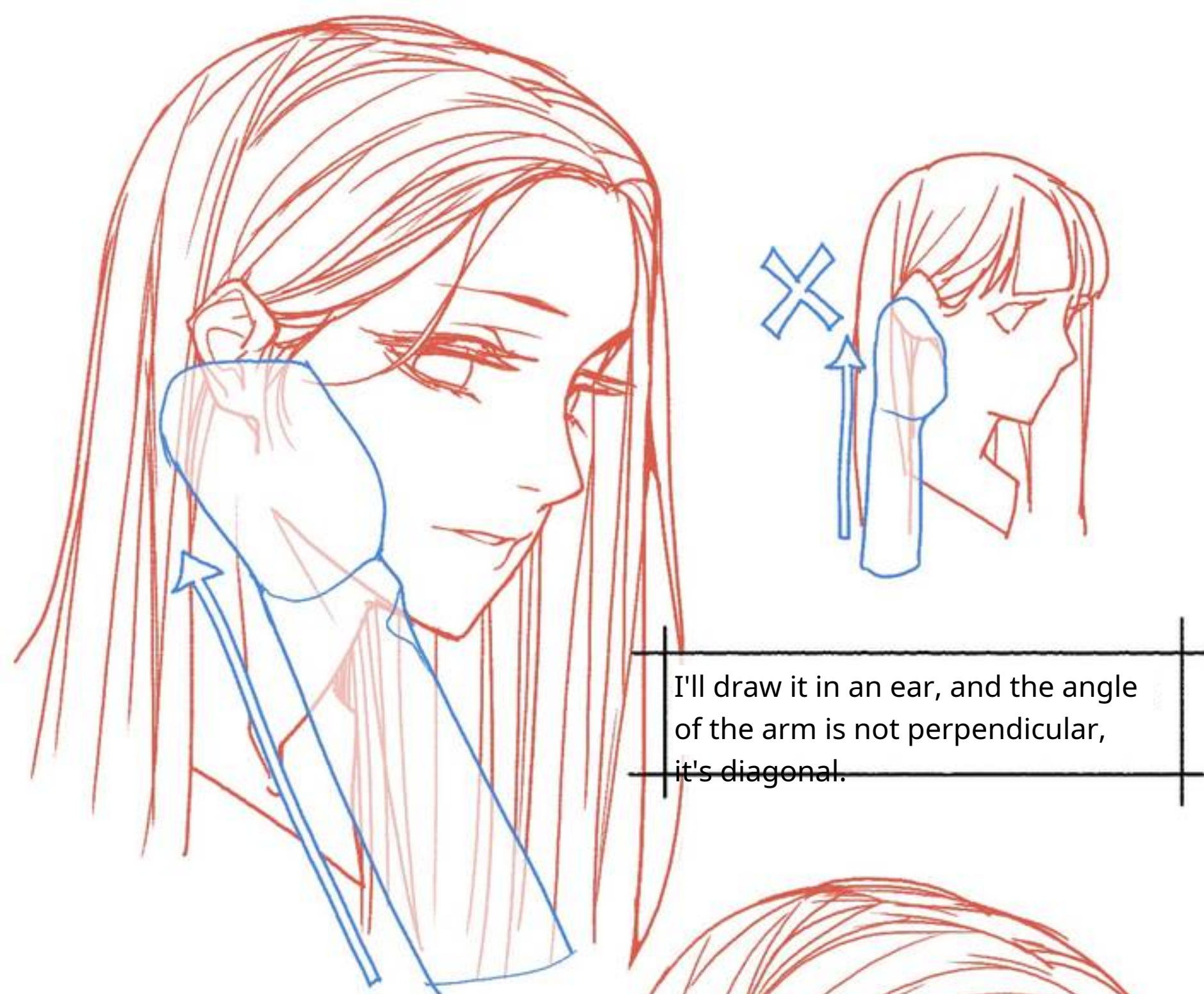


It's in your ear, but it's only natural and beautiful when you have to connect the front-to-back headline.

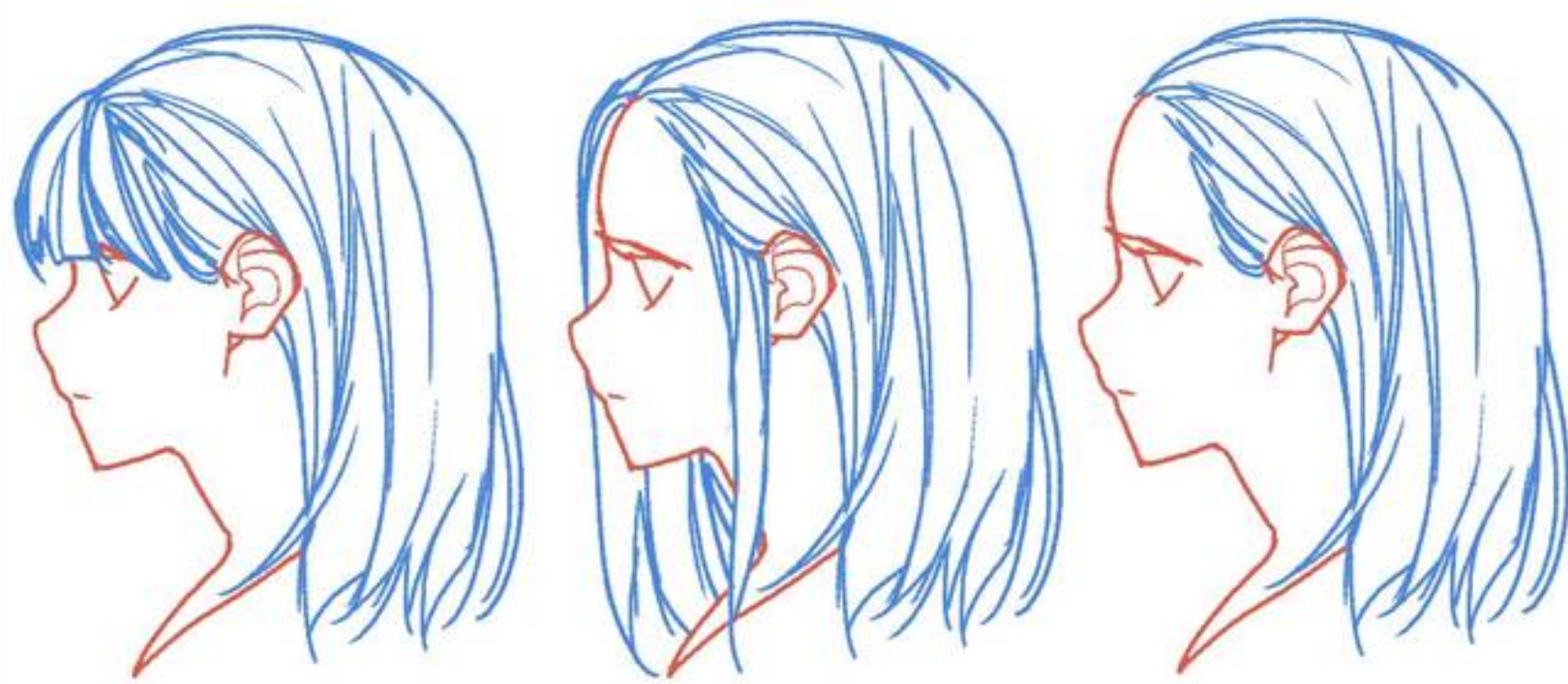
We're going to do this in this way, and then we're going to do the details.







It's too small for a writer to know.



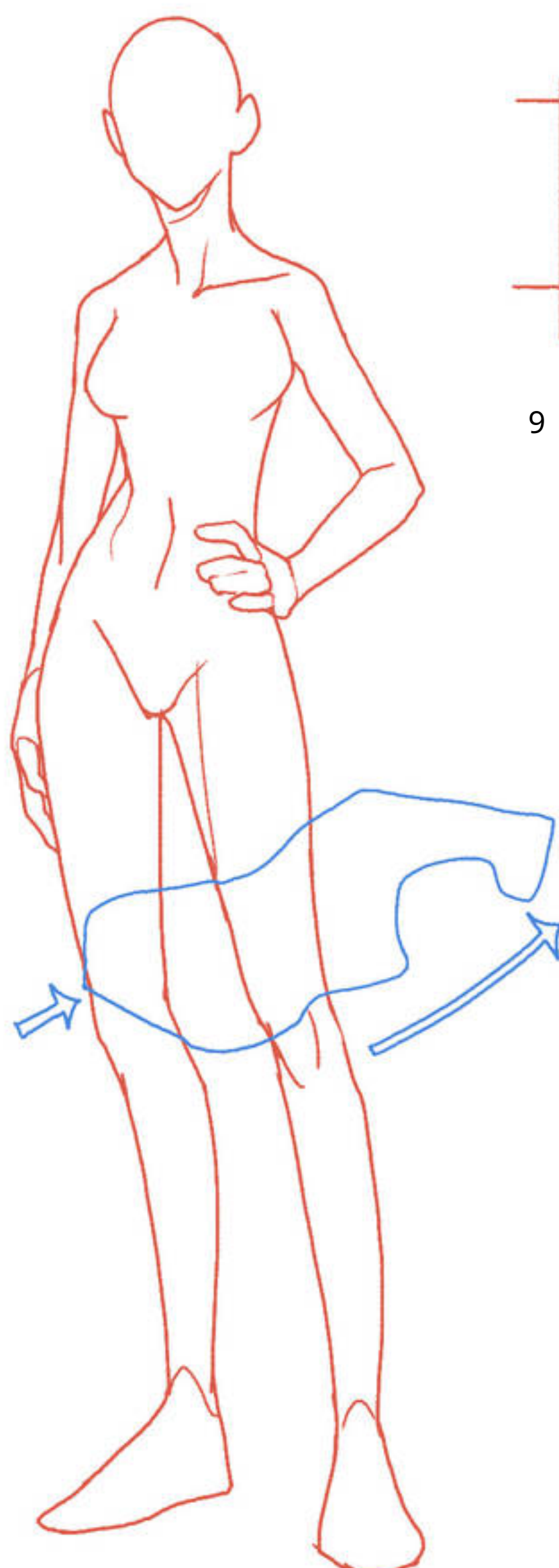
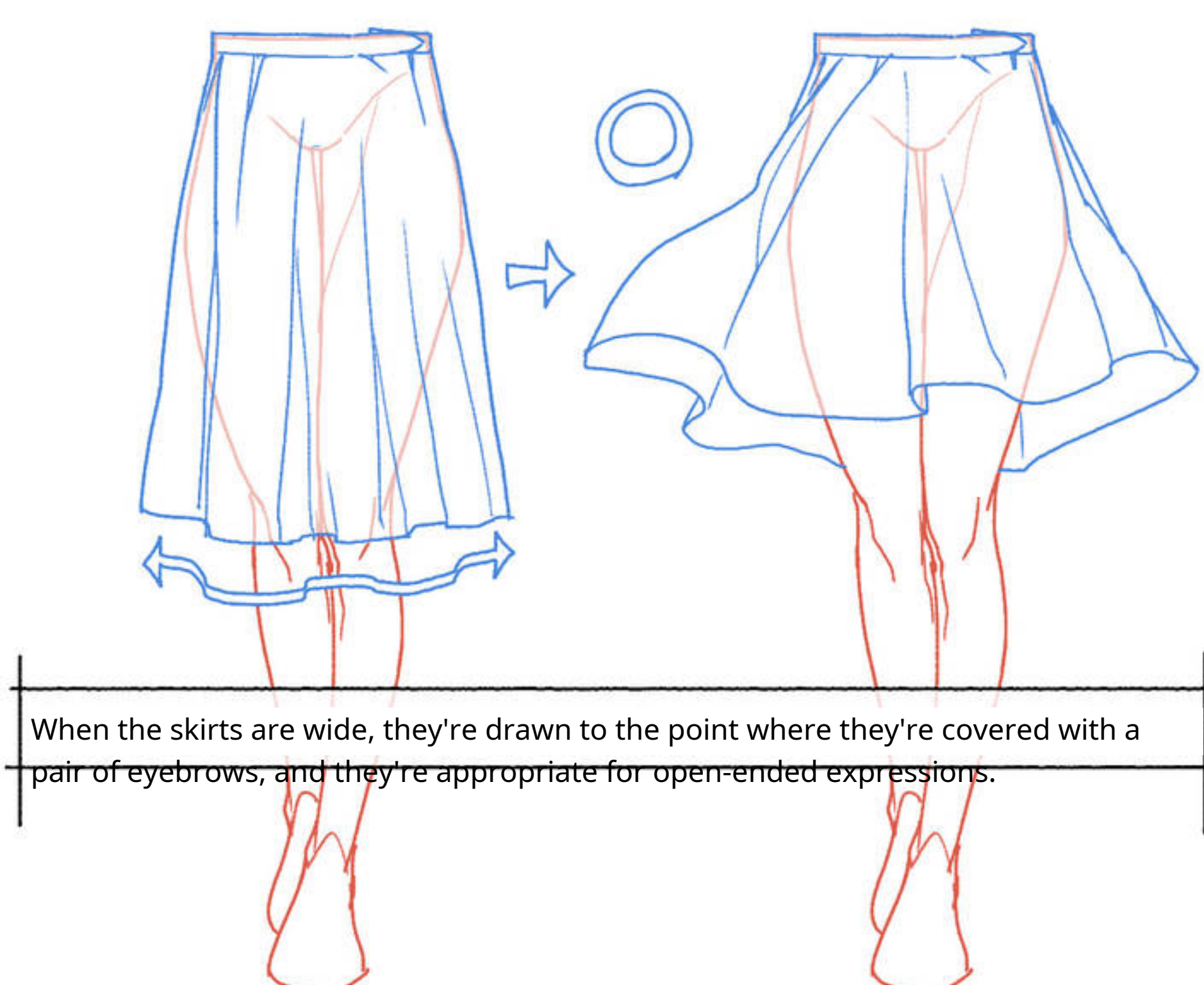
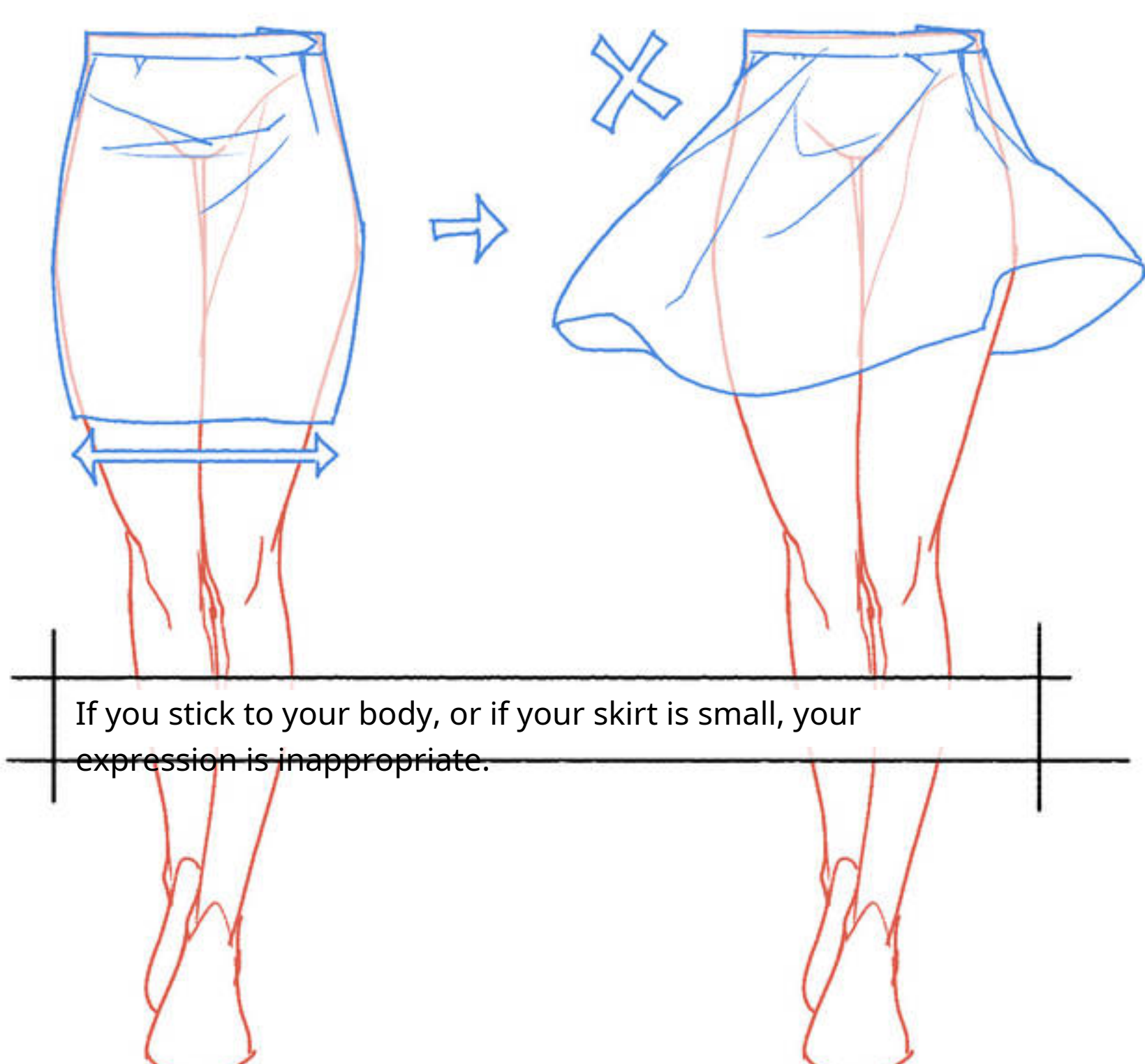
The hair that goes behind the ear can also vary depending on the style or the degree to which the hair is passed.



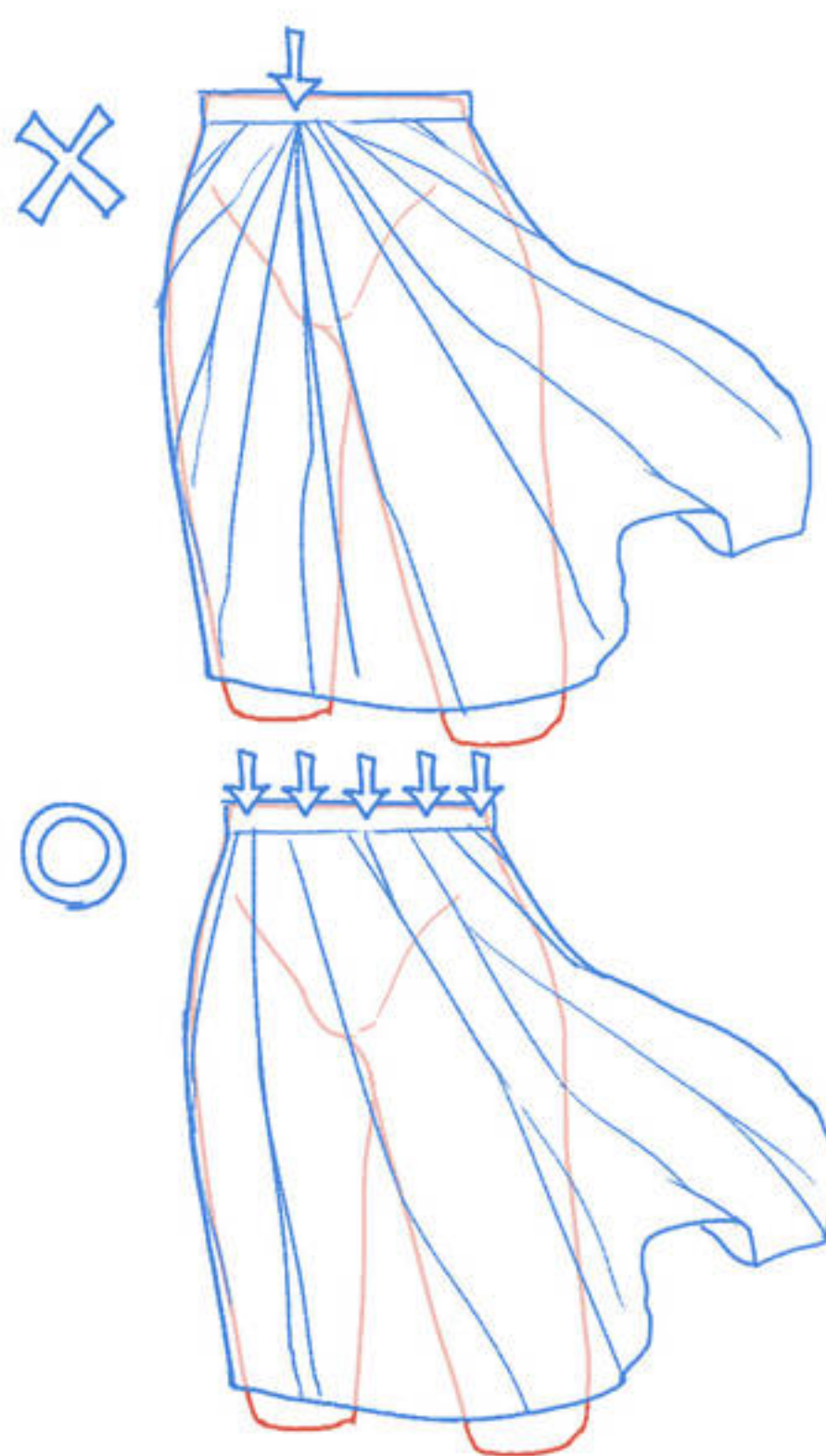
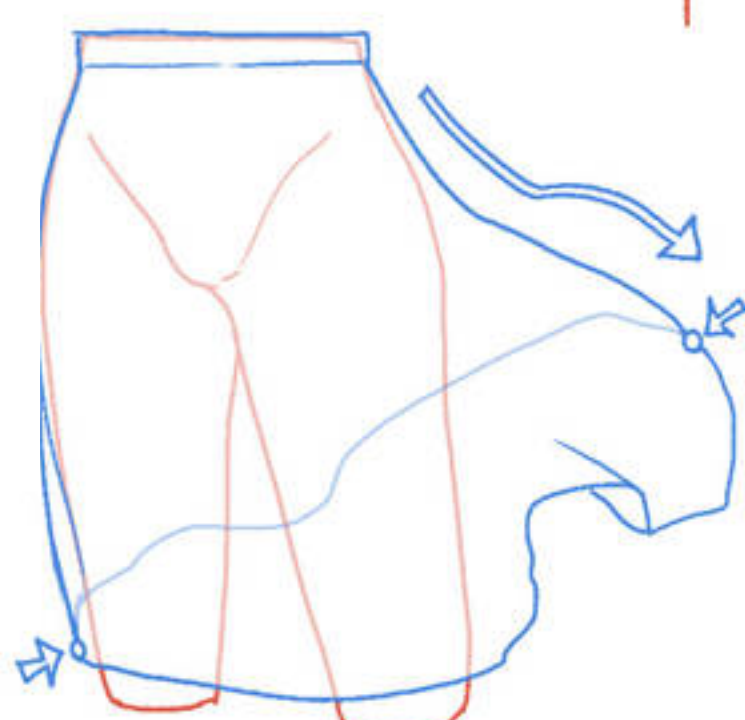
Key Doint



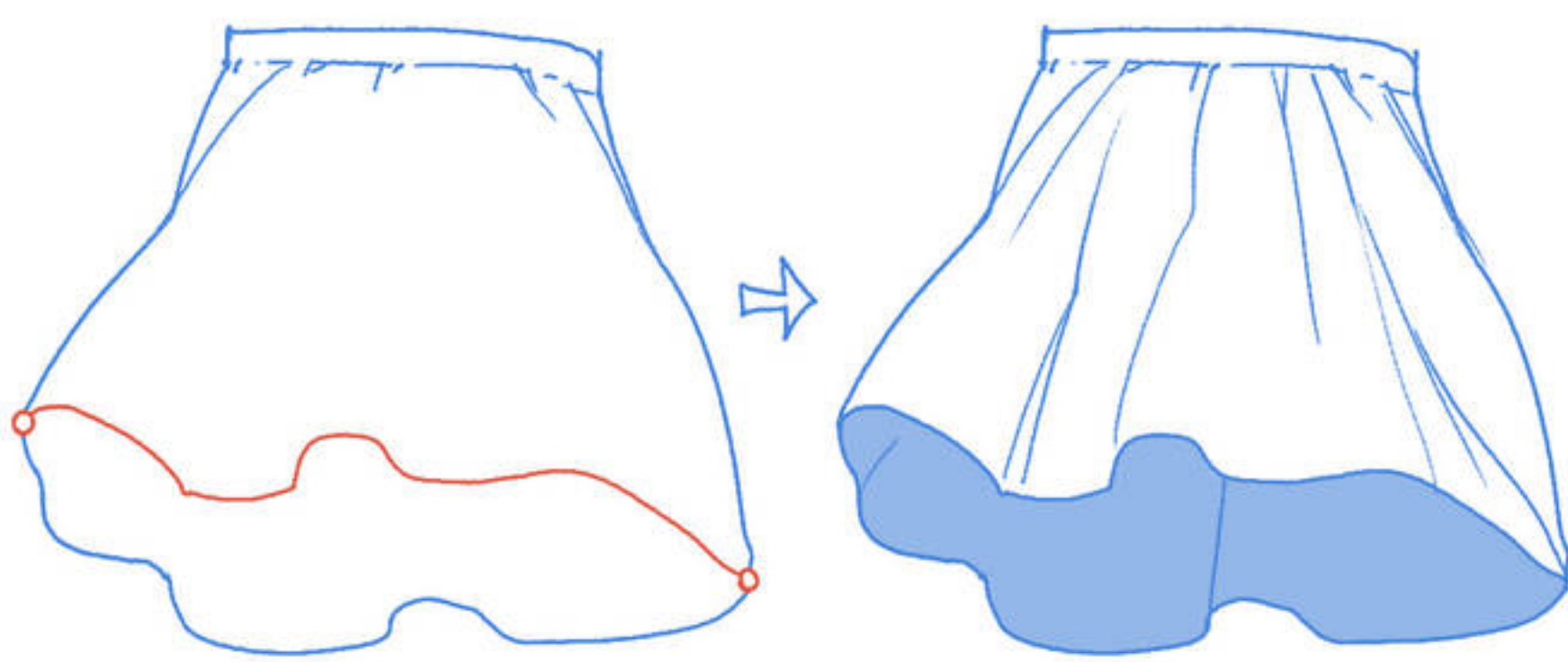
I want you to draw the eight linoleum.



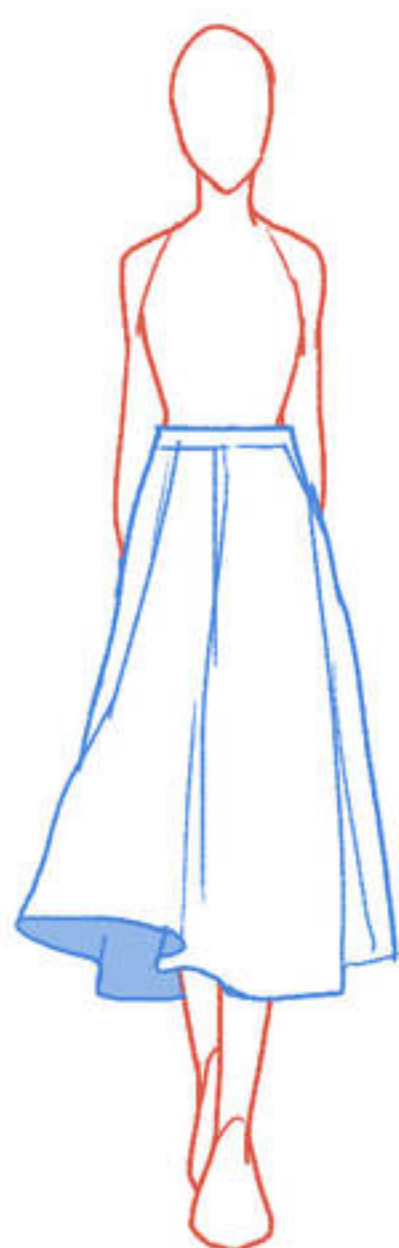
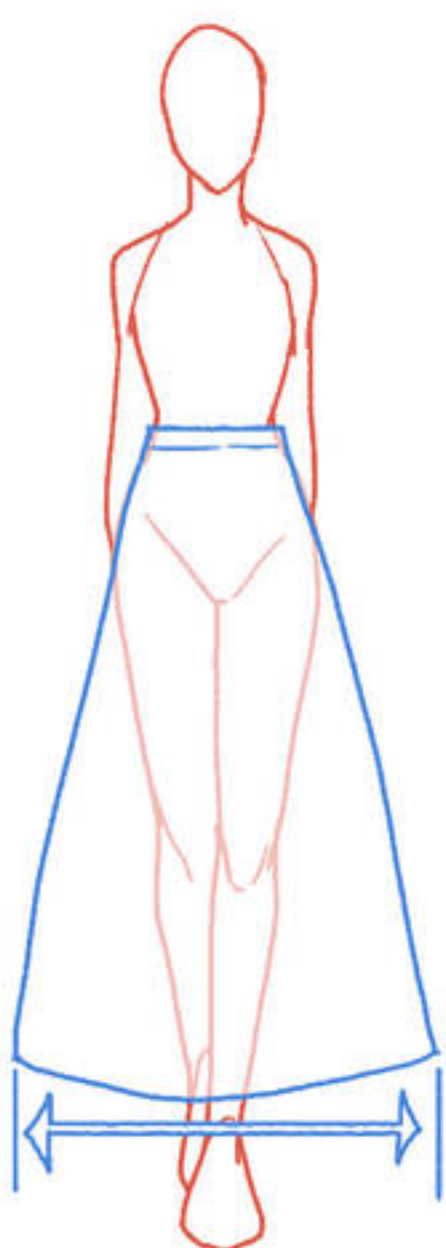
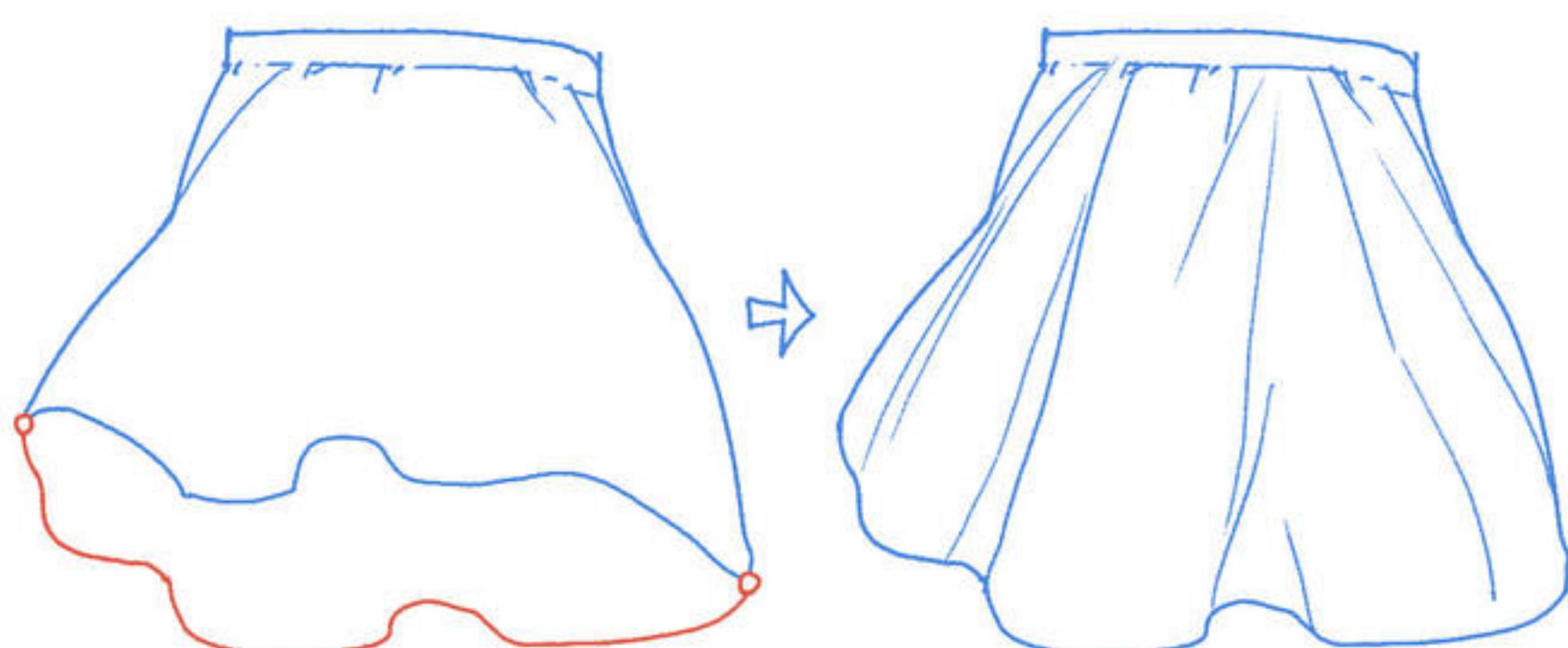
9



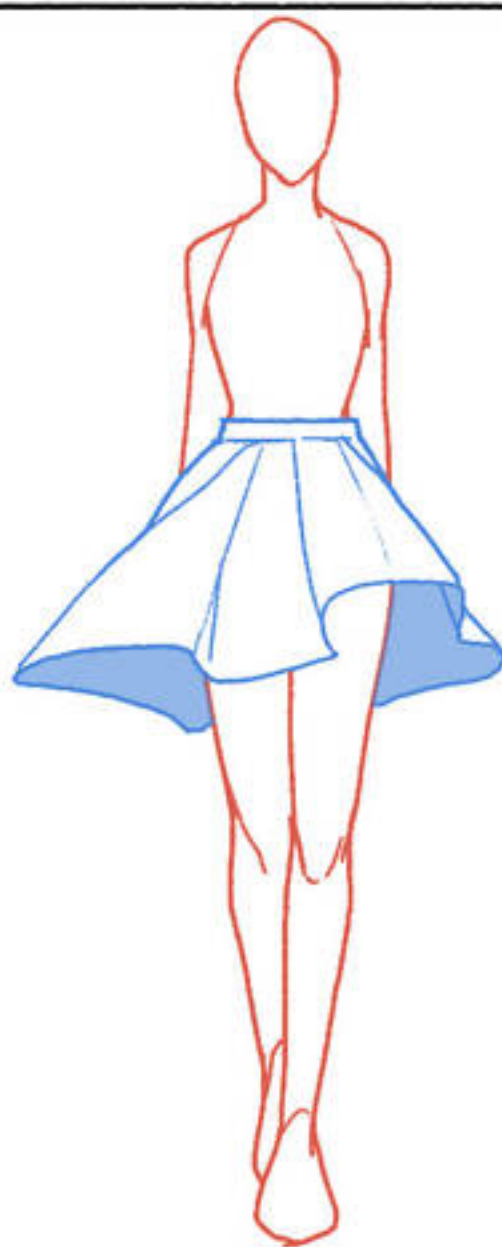
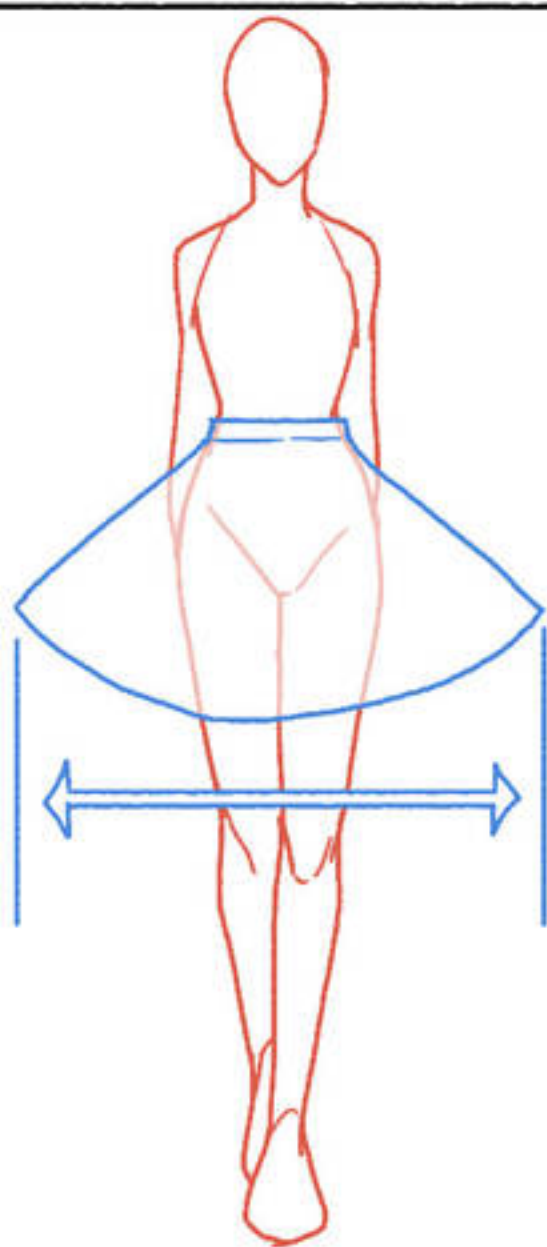




It's a different type of oscillation as you select the top and bottom lines around the skirt.



Regardless of the length of the skirt, it's going to make a difference.



I'd like to know the taco author."



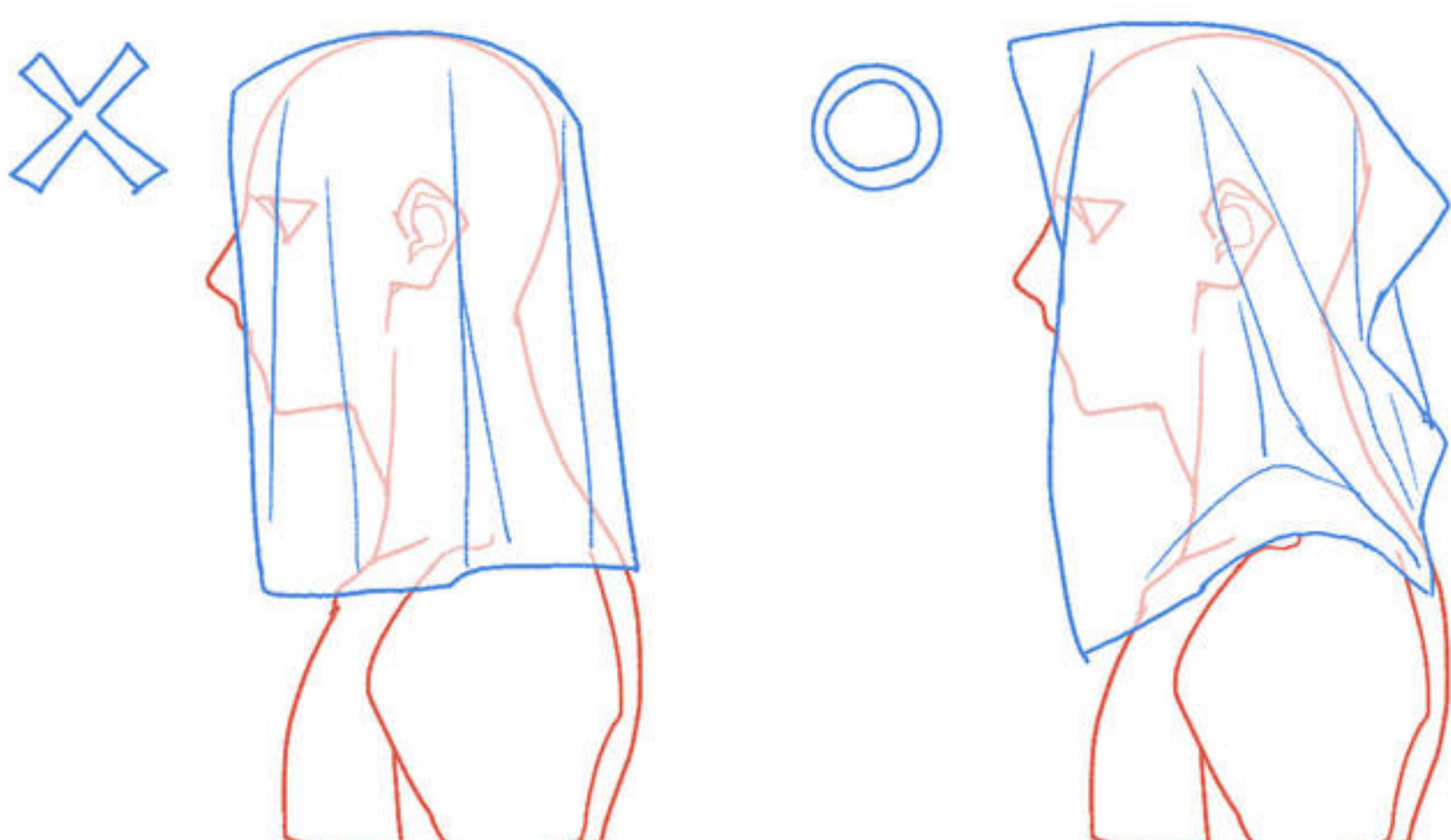
Depending on the style of the skirt readings and skirt wrinkles, there are different categories of materials and types.



Key Doint



[Q: I want you to draw a cut on the heads of towels.]

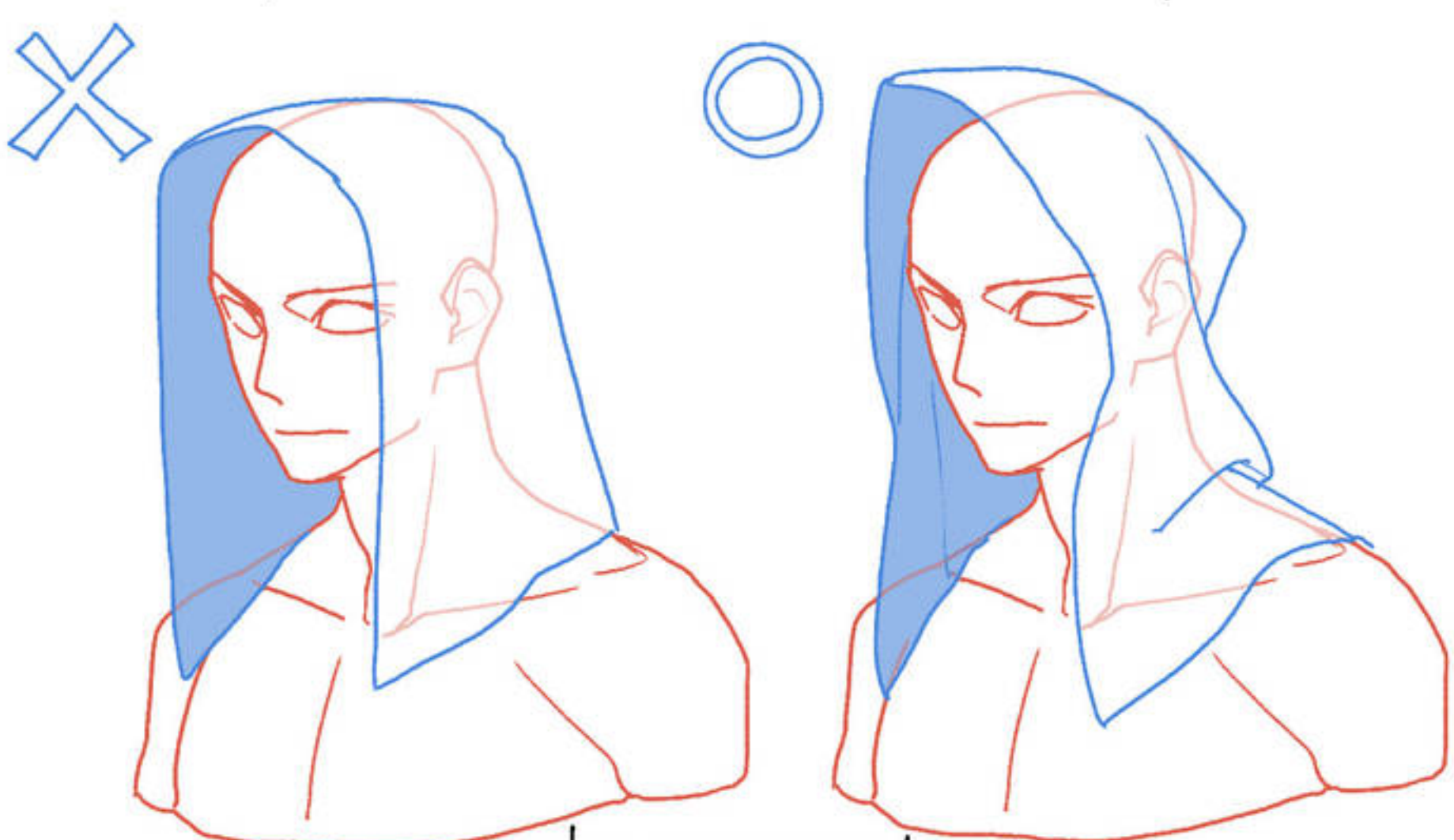


As the towel comes down, it's dancing to get up the shoulder and close it a little bit.



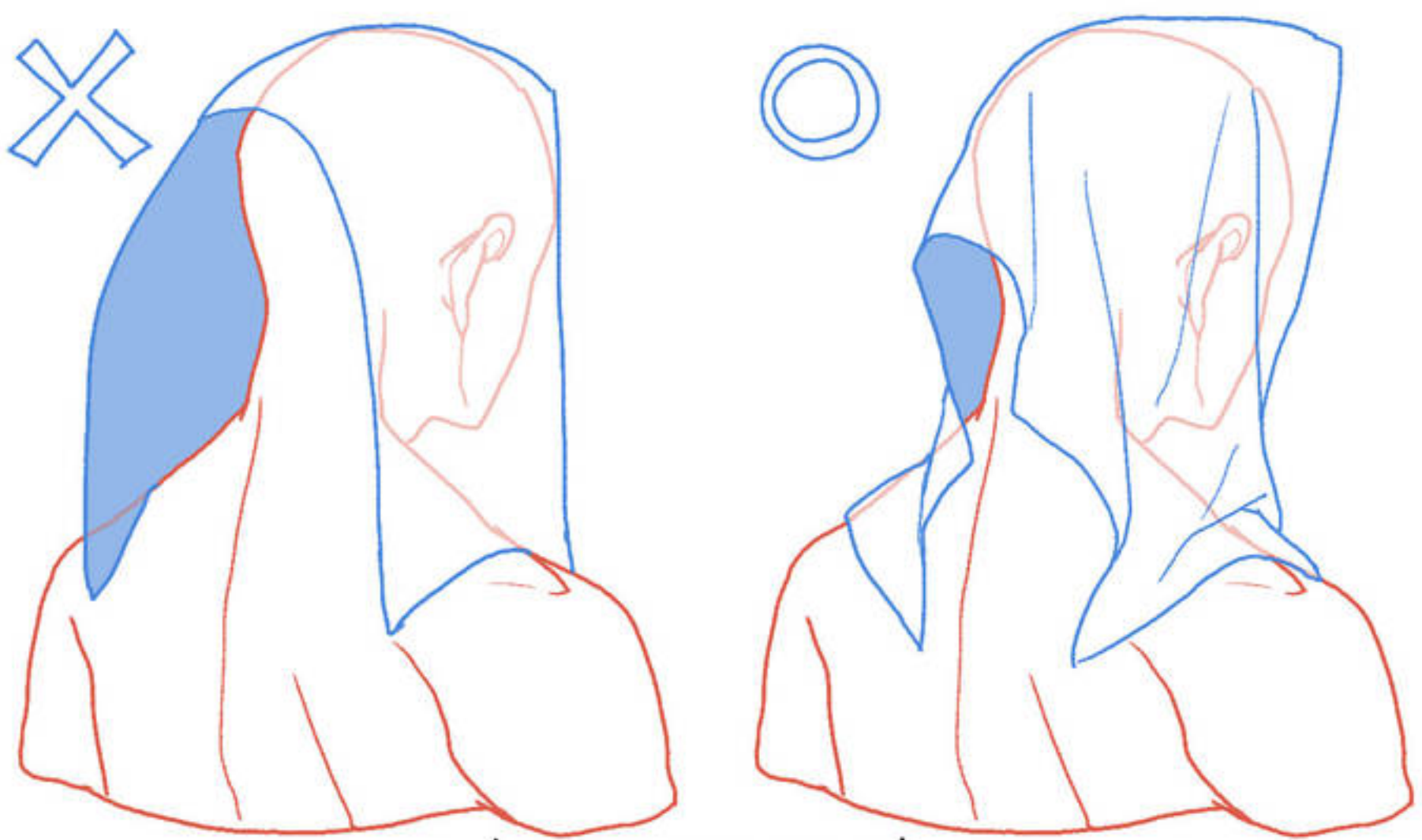
In front of  
you.

The delicious vertical wrinkles can look awkward.



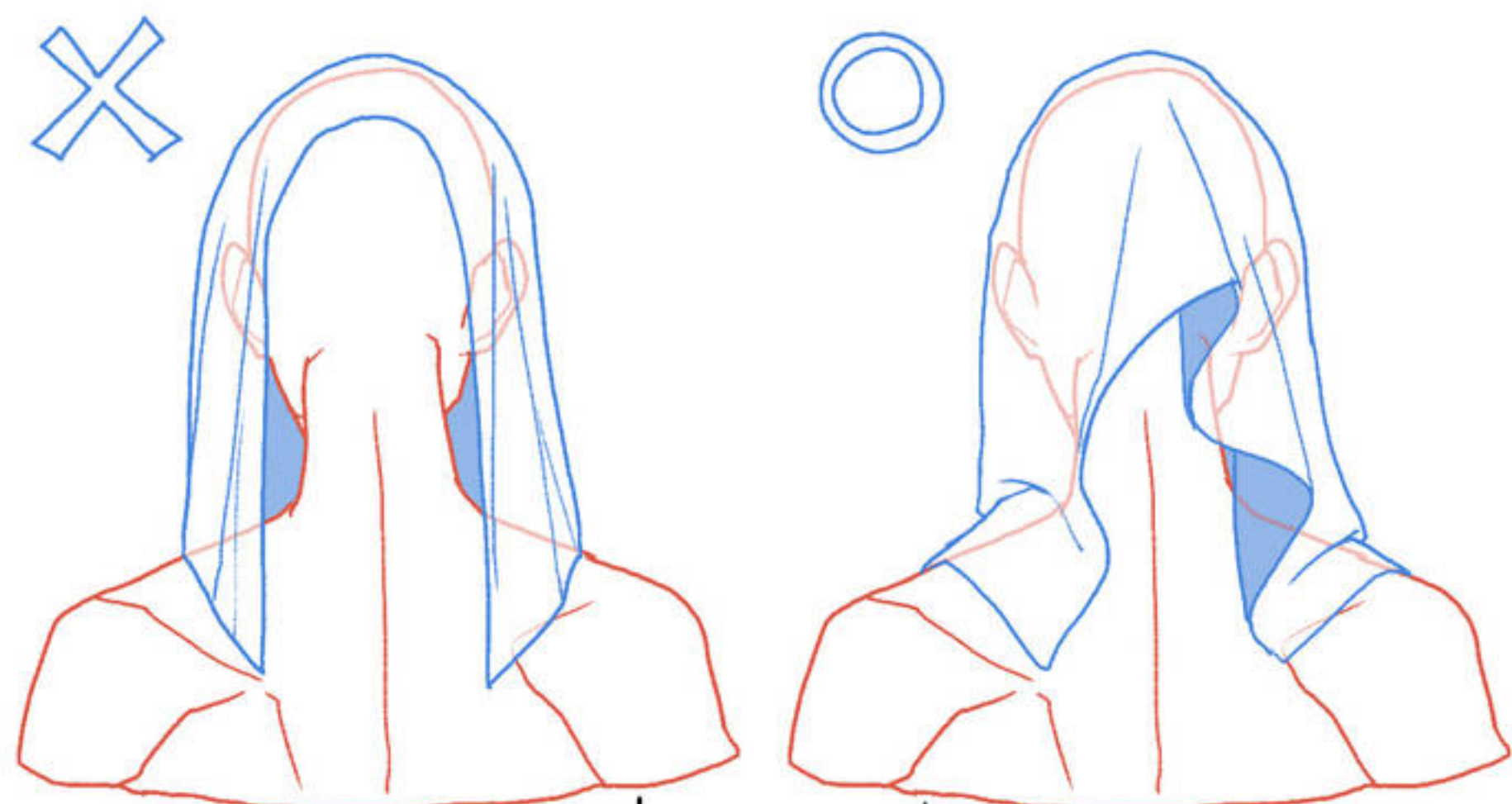
On the half-axis,

I'm just trying to make sure that it feels hard.



When you look  
behind the half-axis

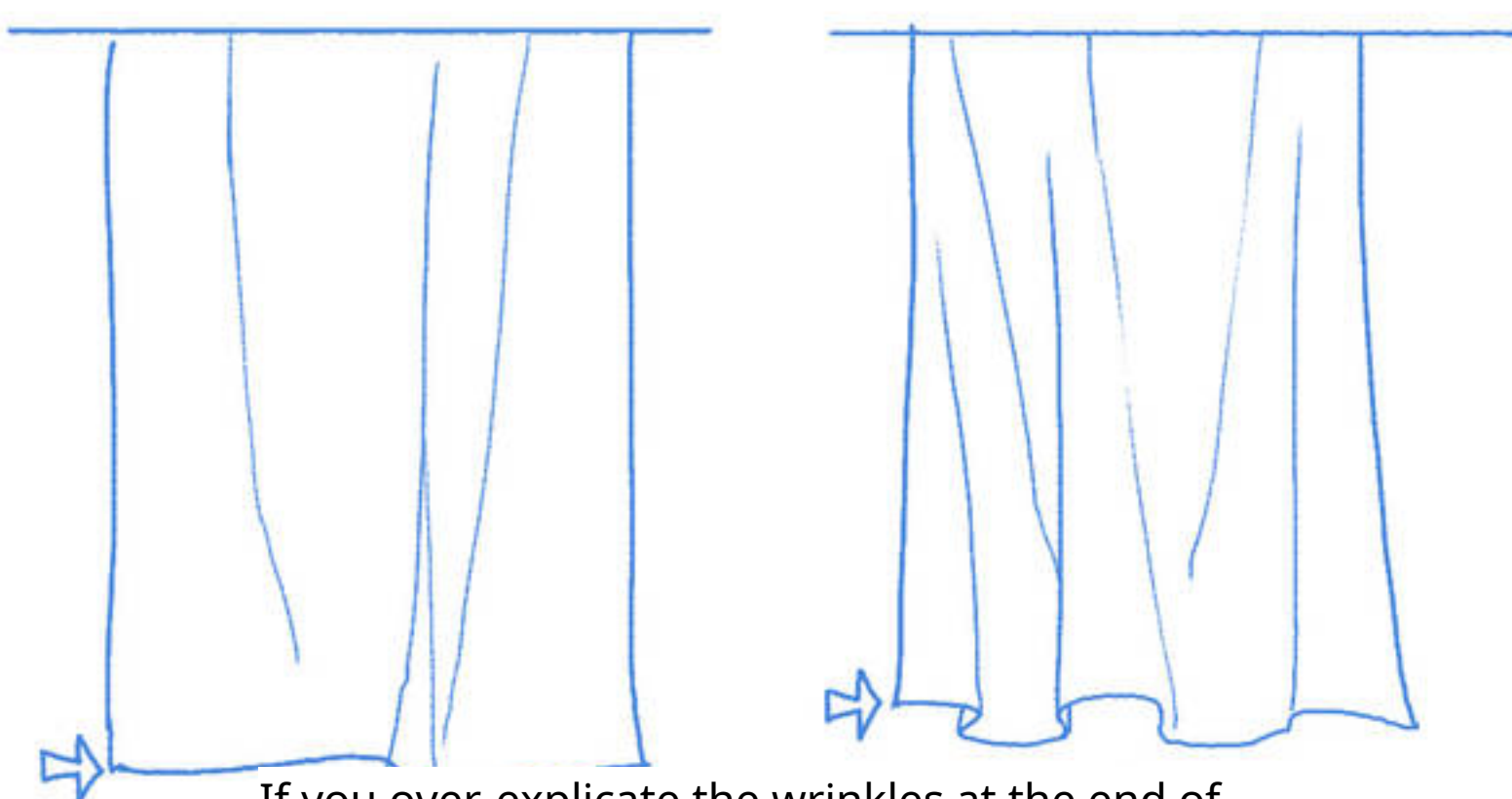
The towel is more wet back, so it's more like a fold.



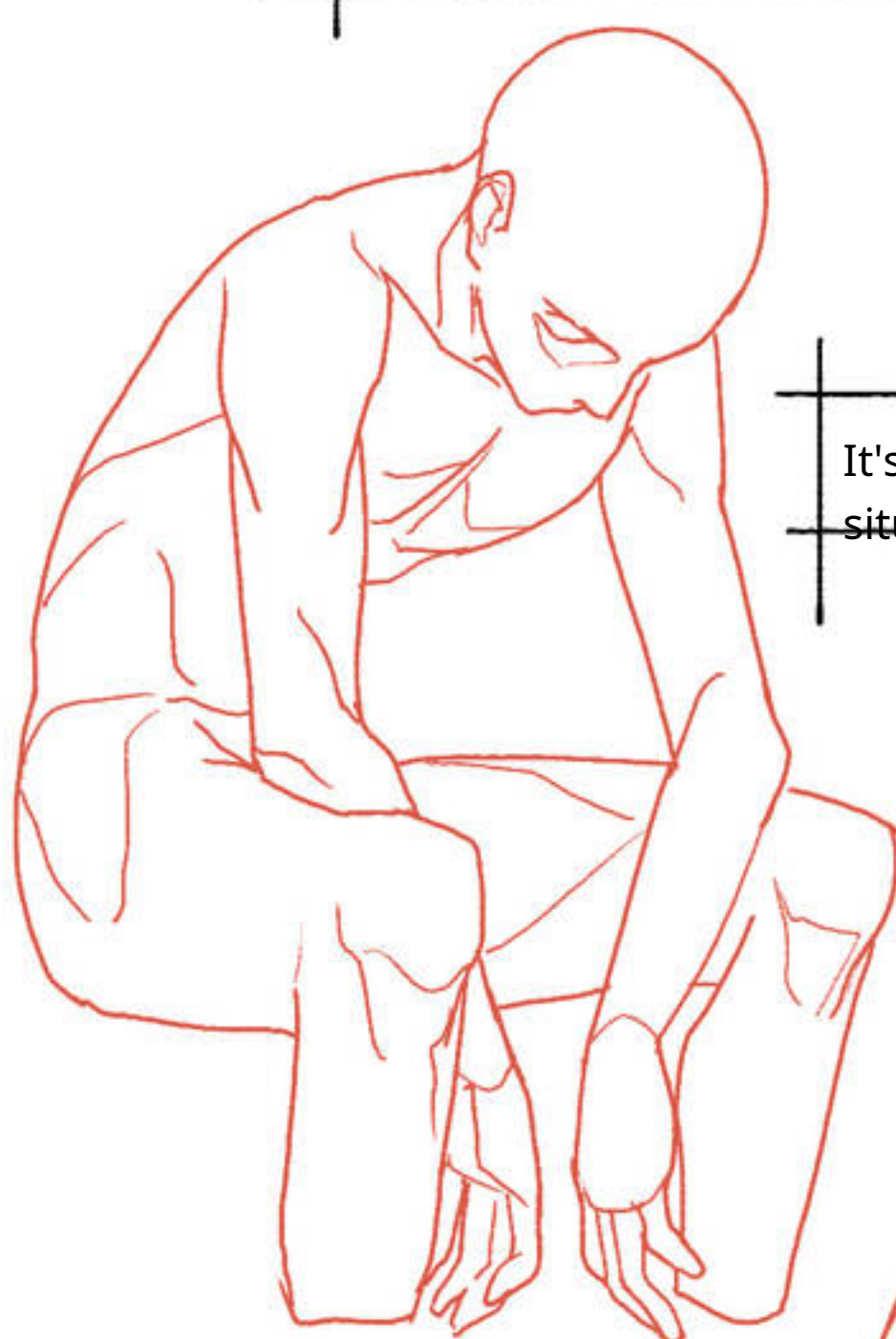
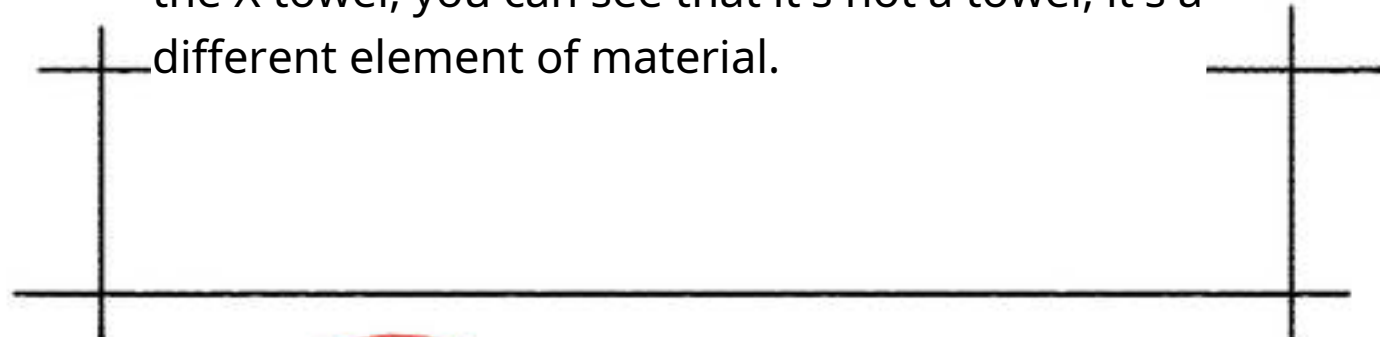
When I look  
from the

An irregular left-hand and right-hand balance creates a natural feeling.

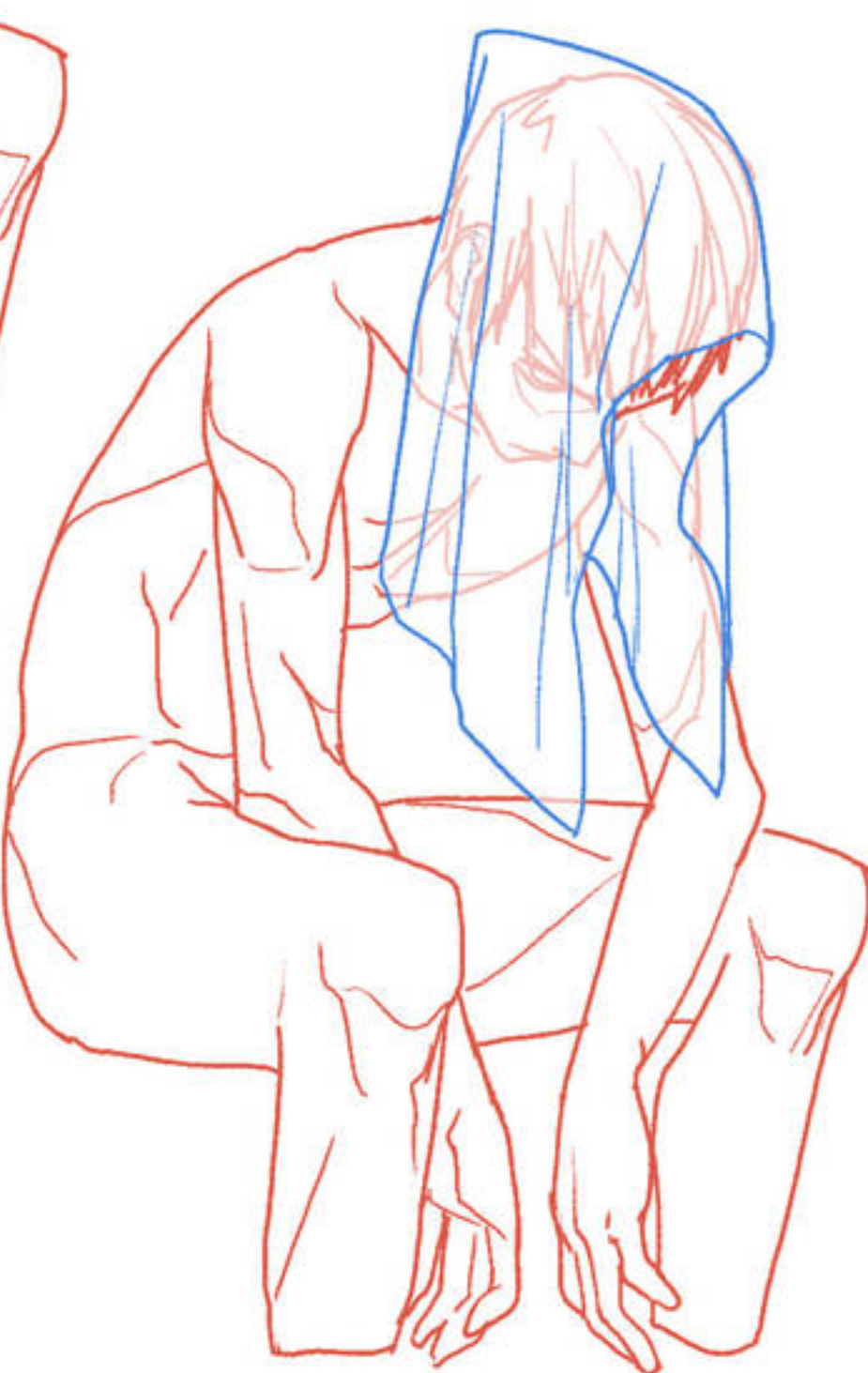
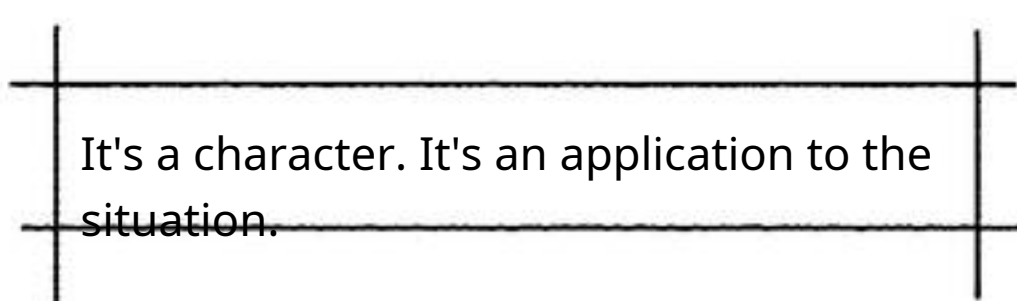




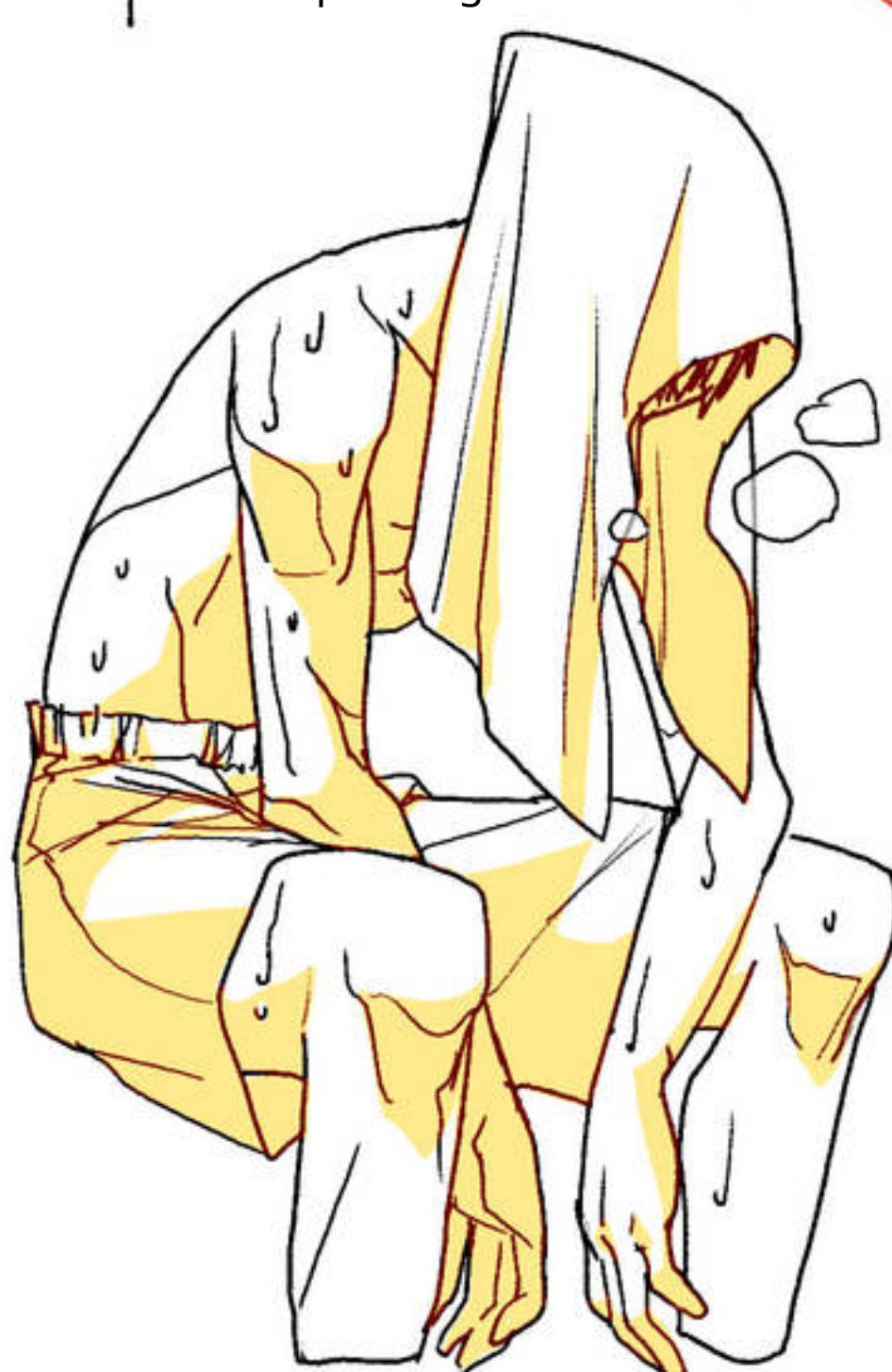
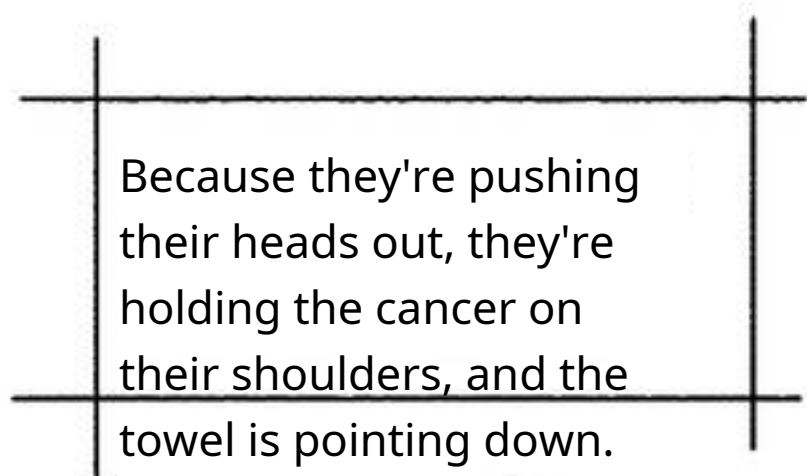
If you over-explicate the wrinkles at the end of the X towel, you can see that it's not a towel, it's a different element of material.



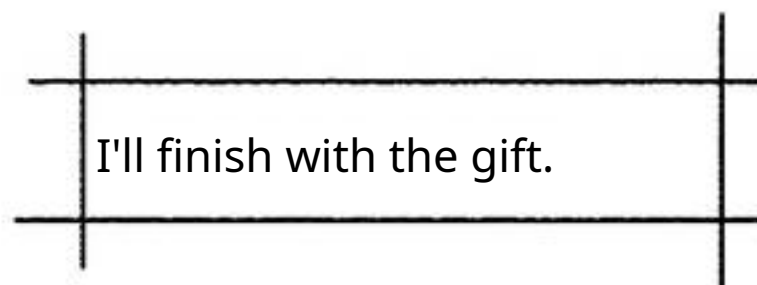
It's a character. It's an application to the situation.



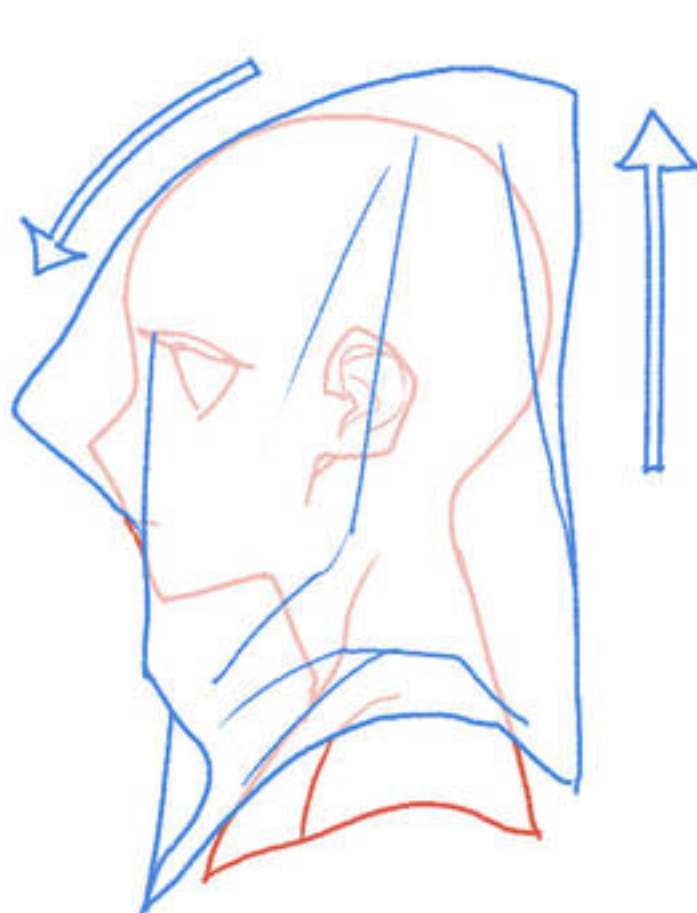
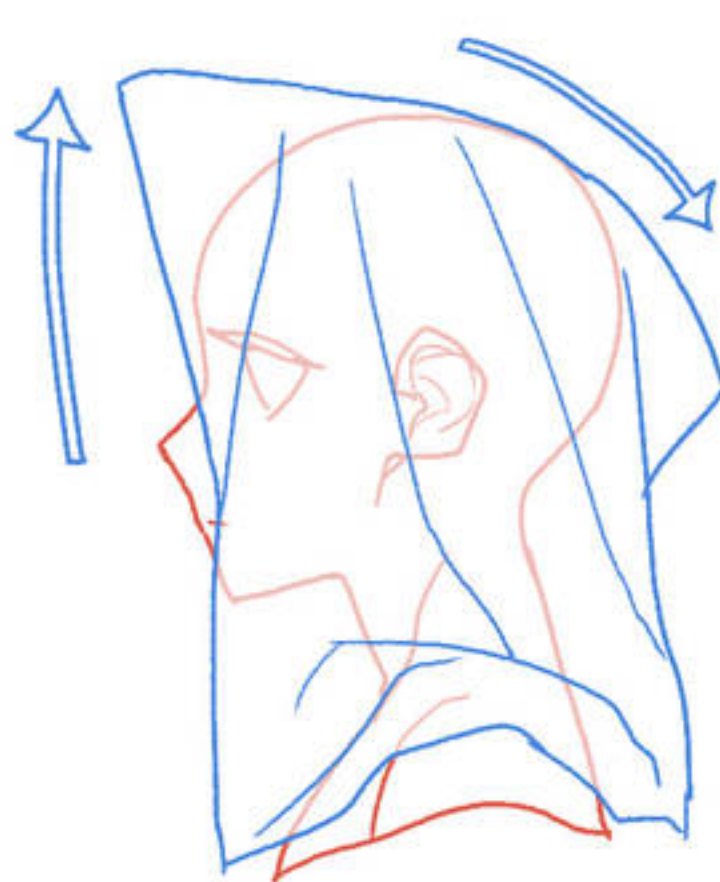
Because they're pushing their heads out, they're holding the towel on their shoulders, and the towel is pointing down.



I'll finish with the gift.



I'd like to know the taco author."



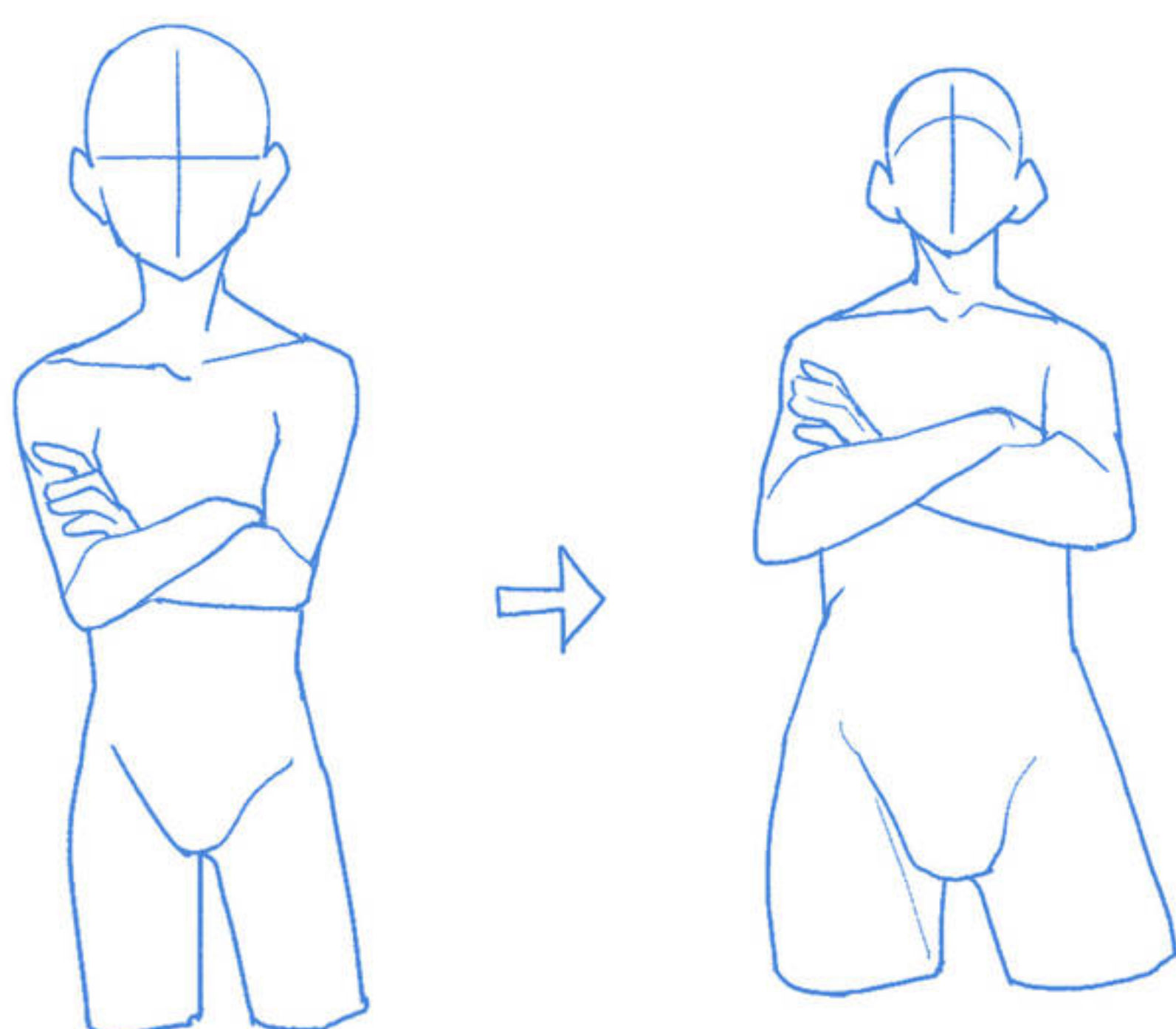
The area of the towel is defined, so the more fronts you see, the less backs you see, the less backs you see, the more fronts you see.



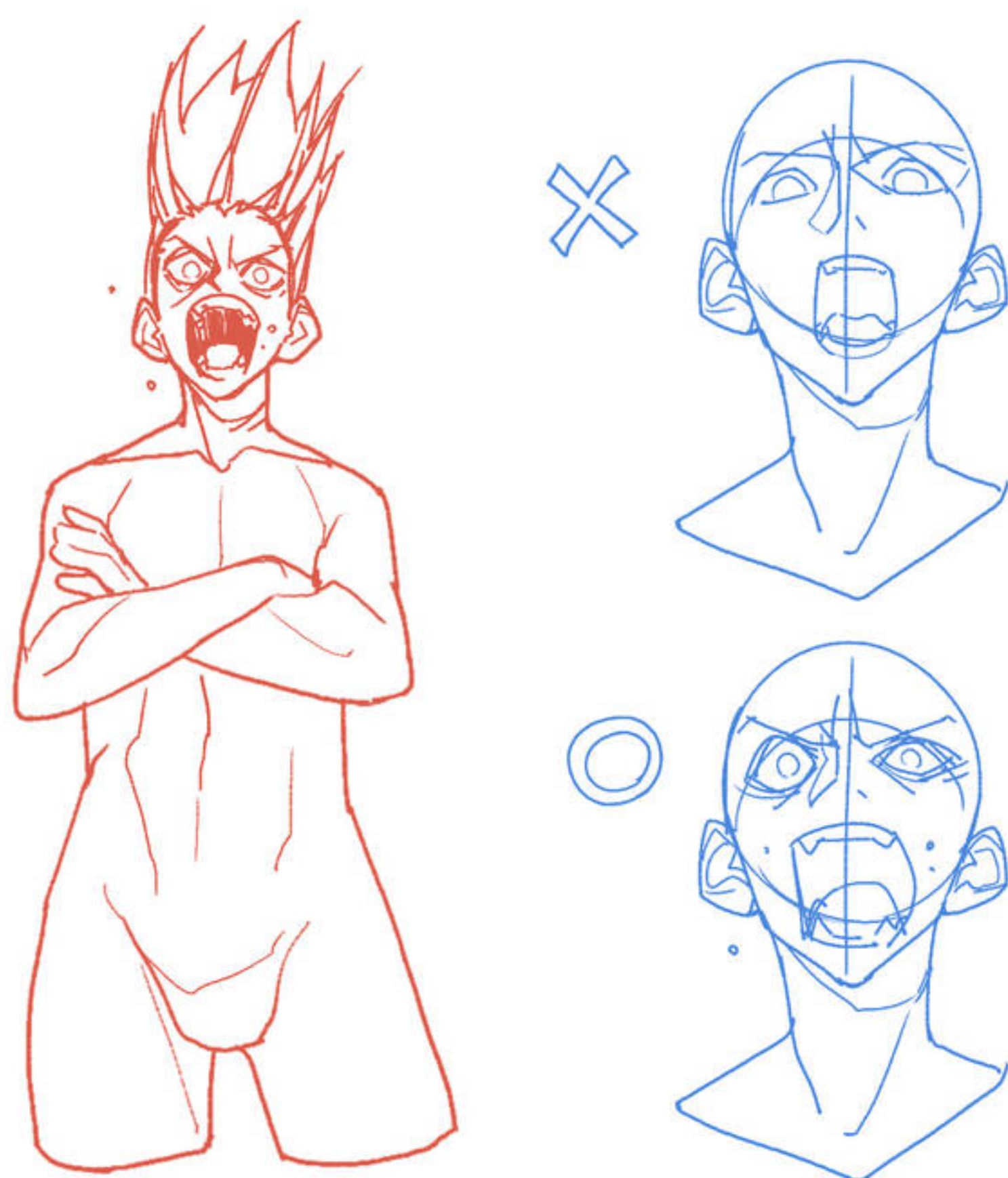
Key Point



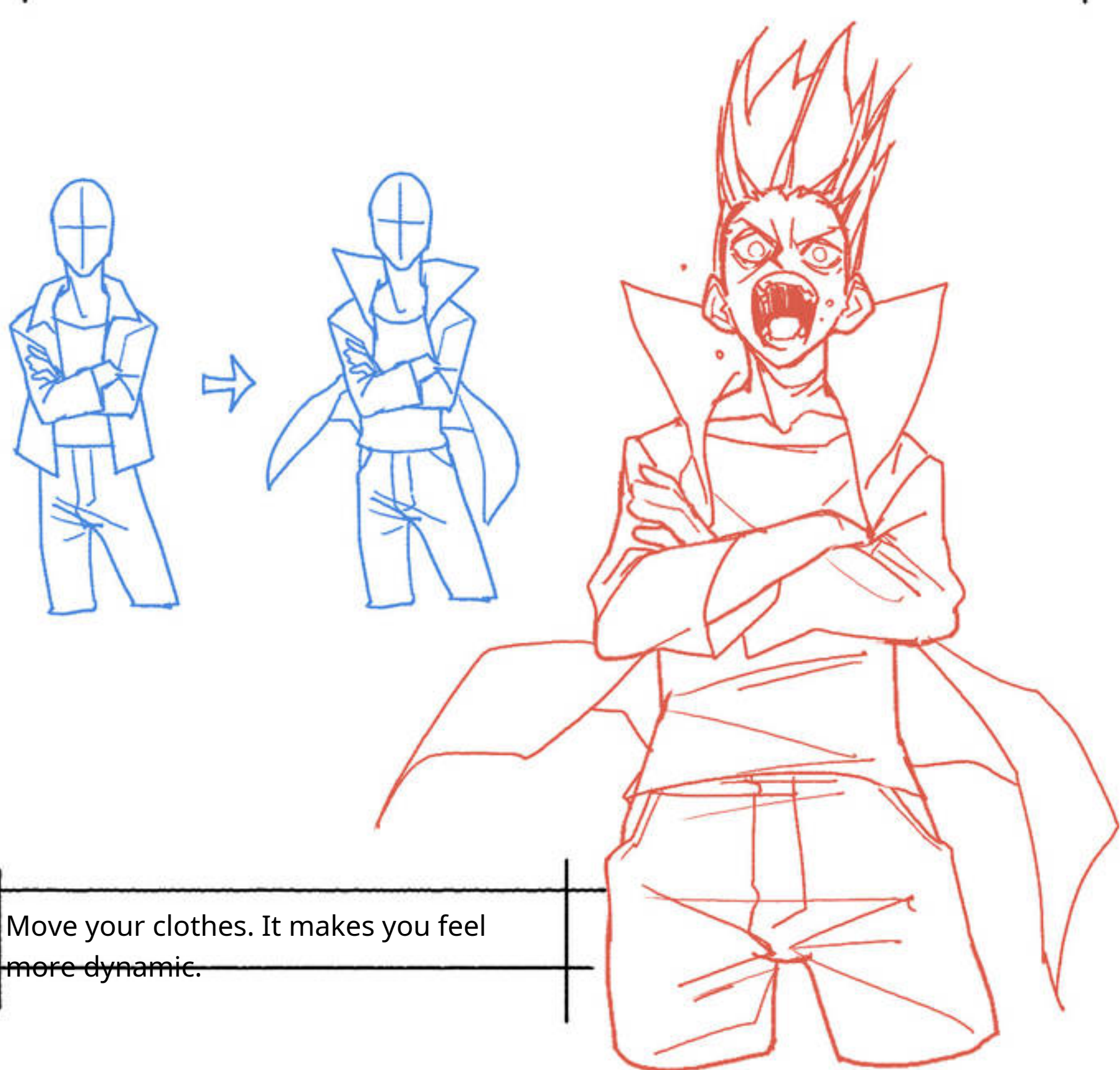
[Q: How do you draw a hot-blooded door?]



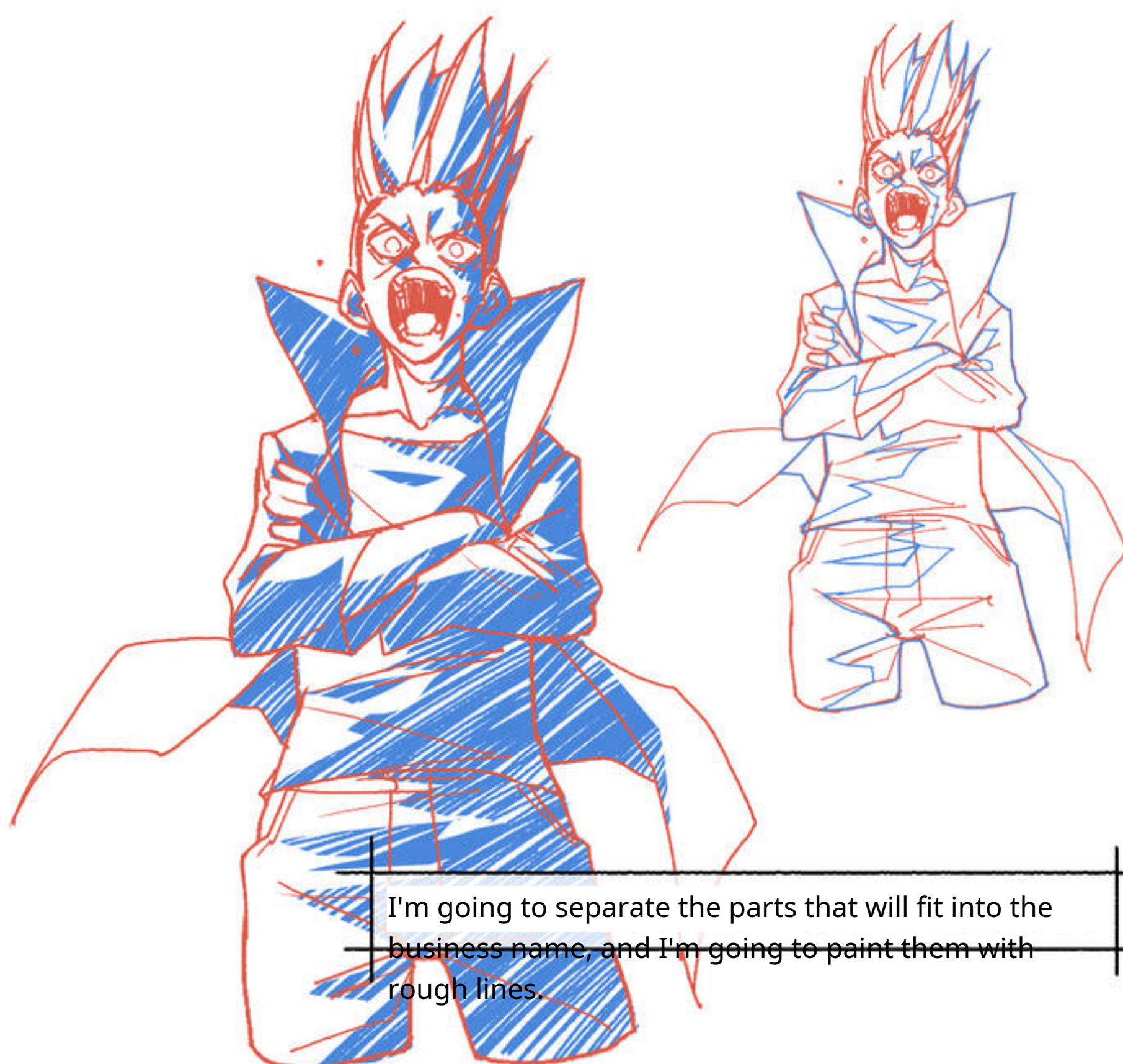
When a character takes a match, it seems to be a little bit less of an exaggeration or a form of esophageal action.



And it's good to be concerned about the way your face looks, too, about the way your emotions are drawn.



Move your clothes. It makes you feel more dynamic.



I'm going to separate the parts that will fit into the business name, and I'm going to paint them with rough lines.



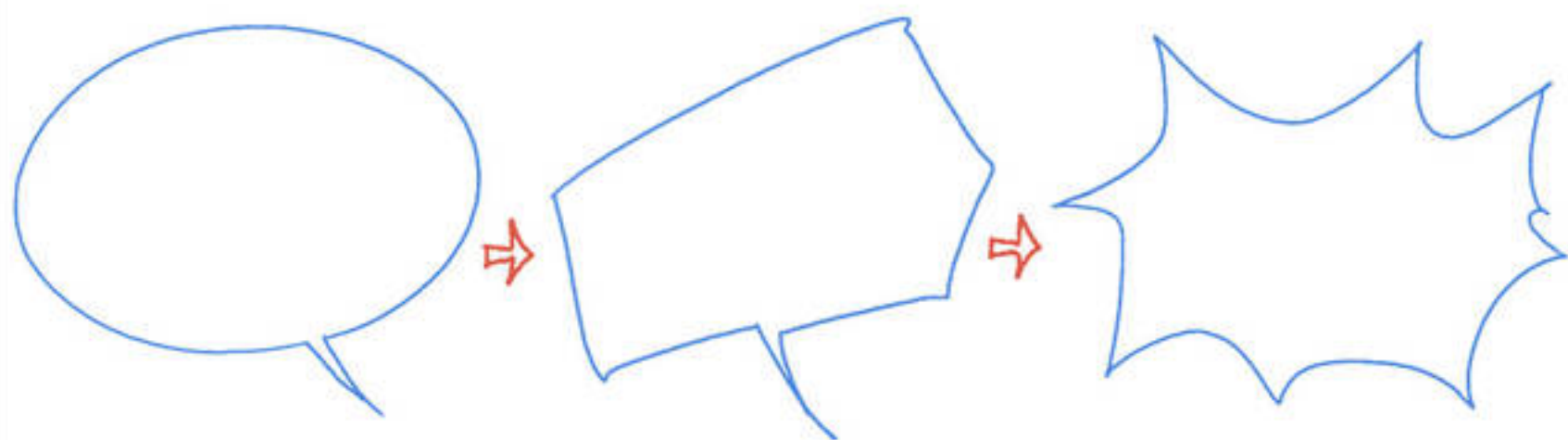


We're making the

If you're in the boom and you're in the special suit, you're also in a smaller handwriting than you're in the taste, or you're in the cuteness of it.



I'm just trying to get to know the taco writer.



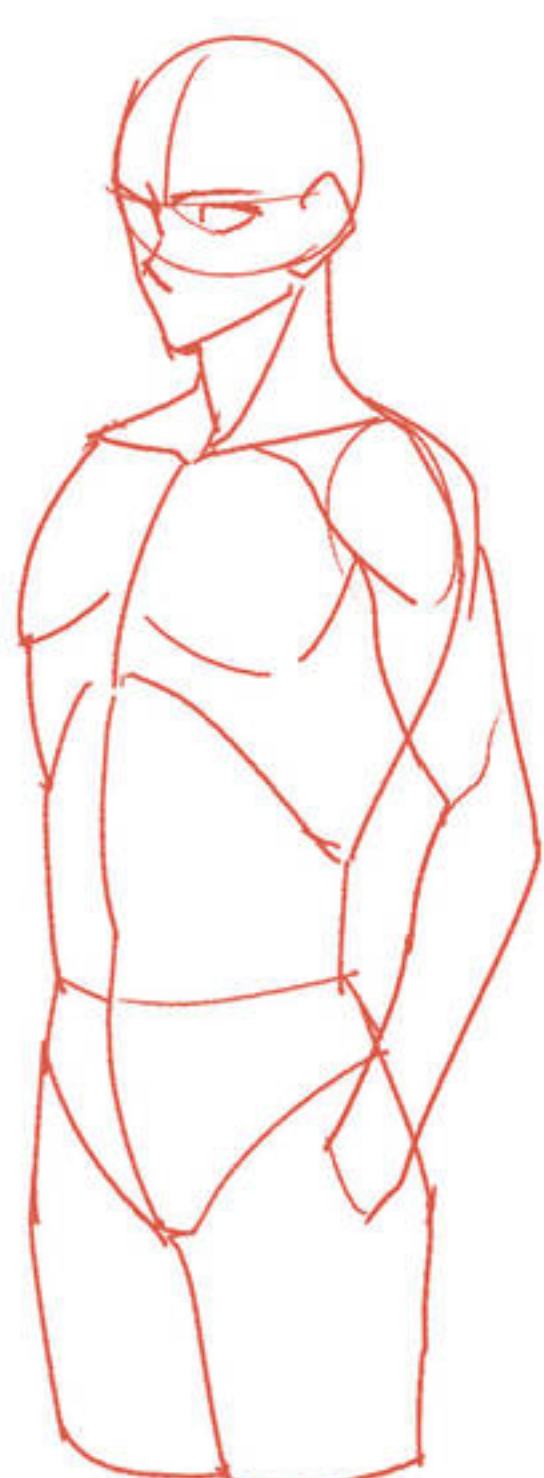
In the case of the horsefish, the more sharp the old, the stronger the tone of the voice, the more it will dance if you take two days to go into a bloody situation.



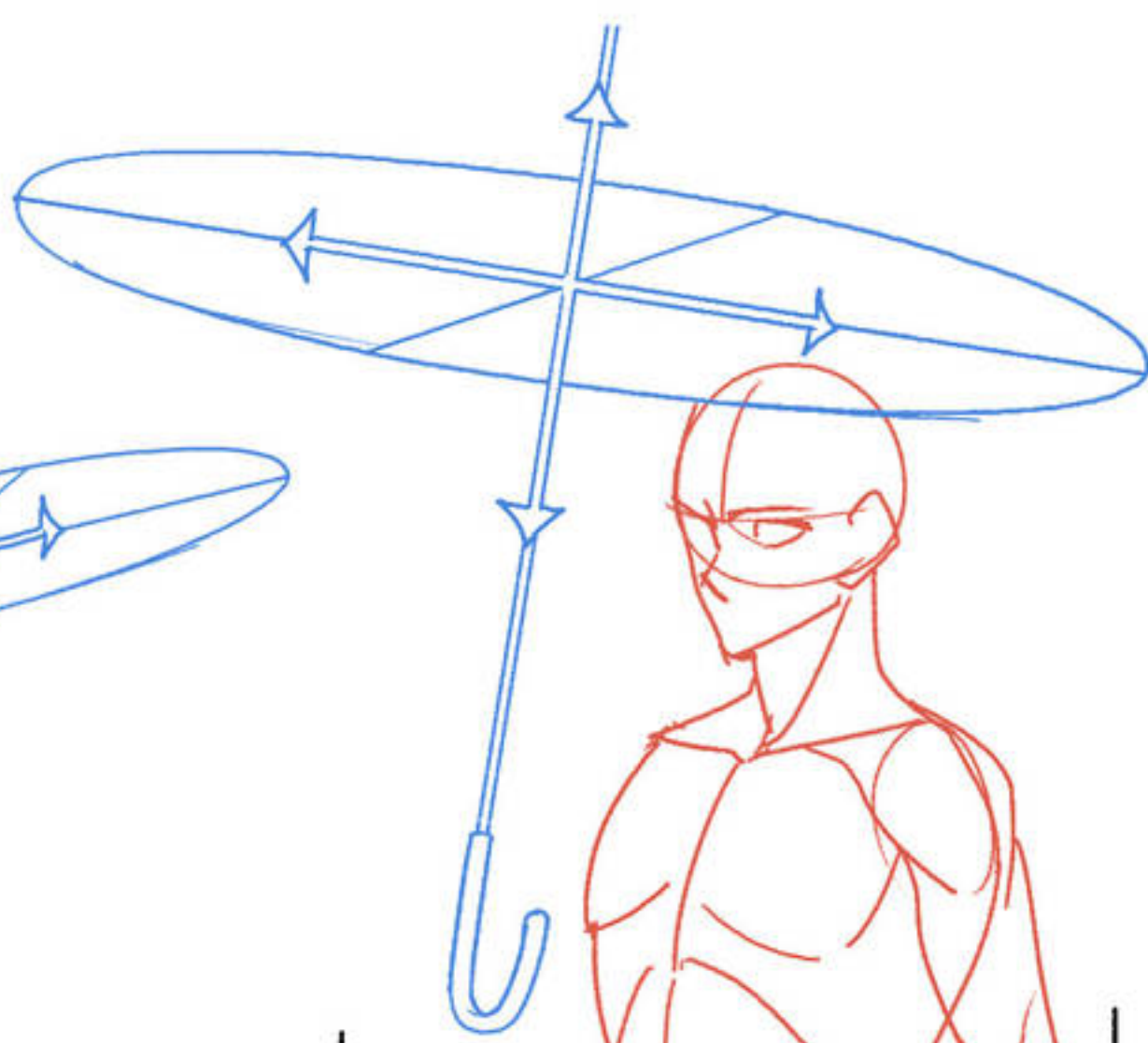
Key Doint



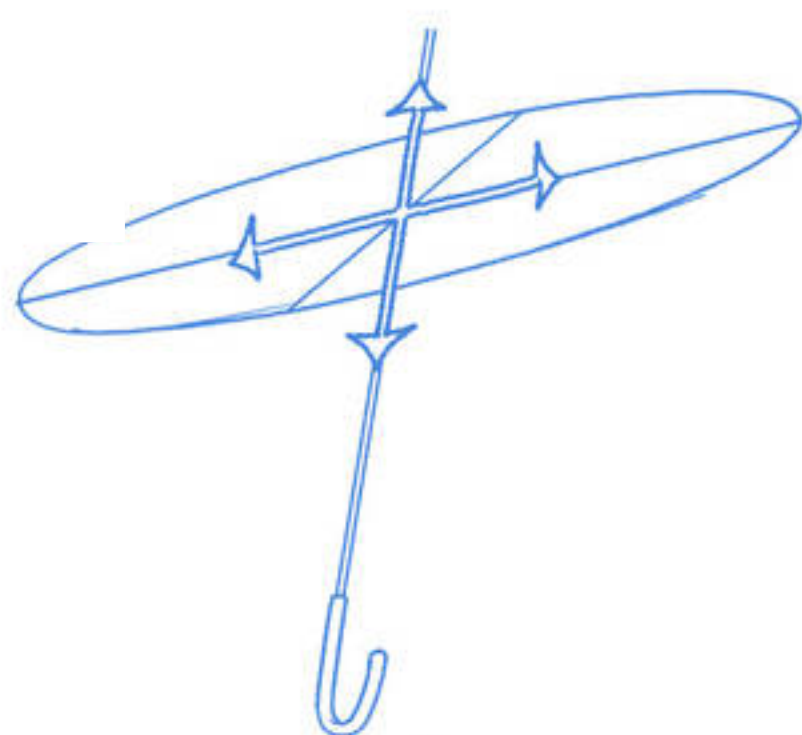
I want you to tell me how you're going to get out of your umbrella.



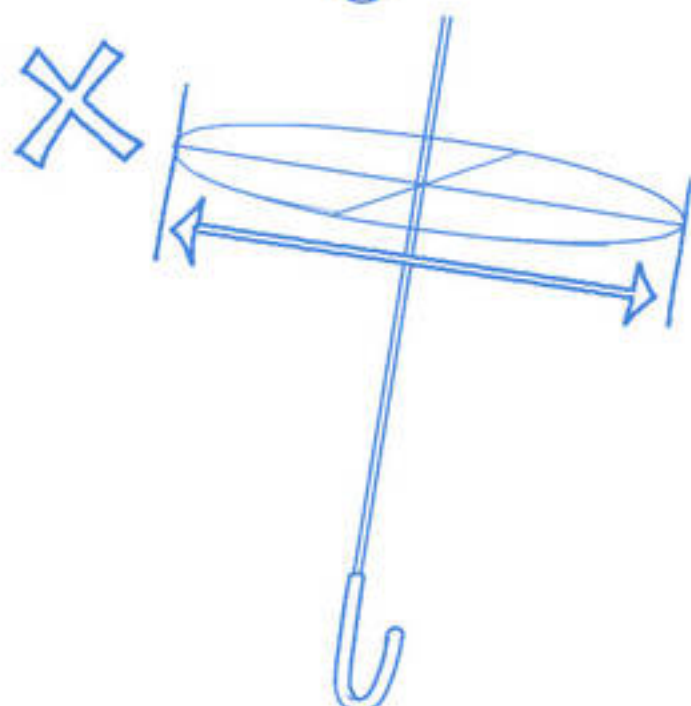
The arm with the umbrella will dance later on.



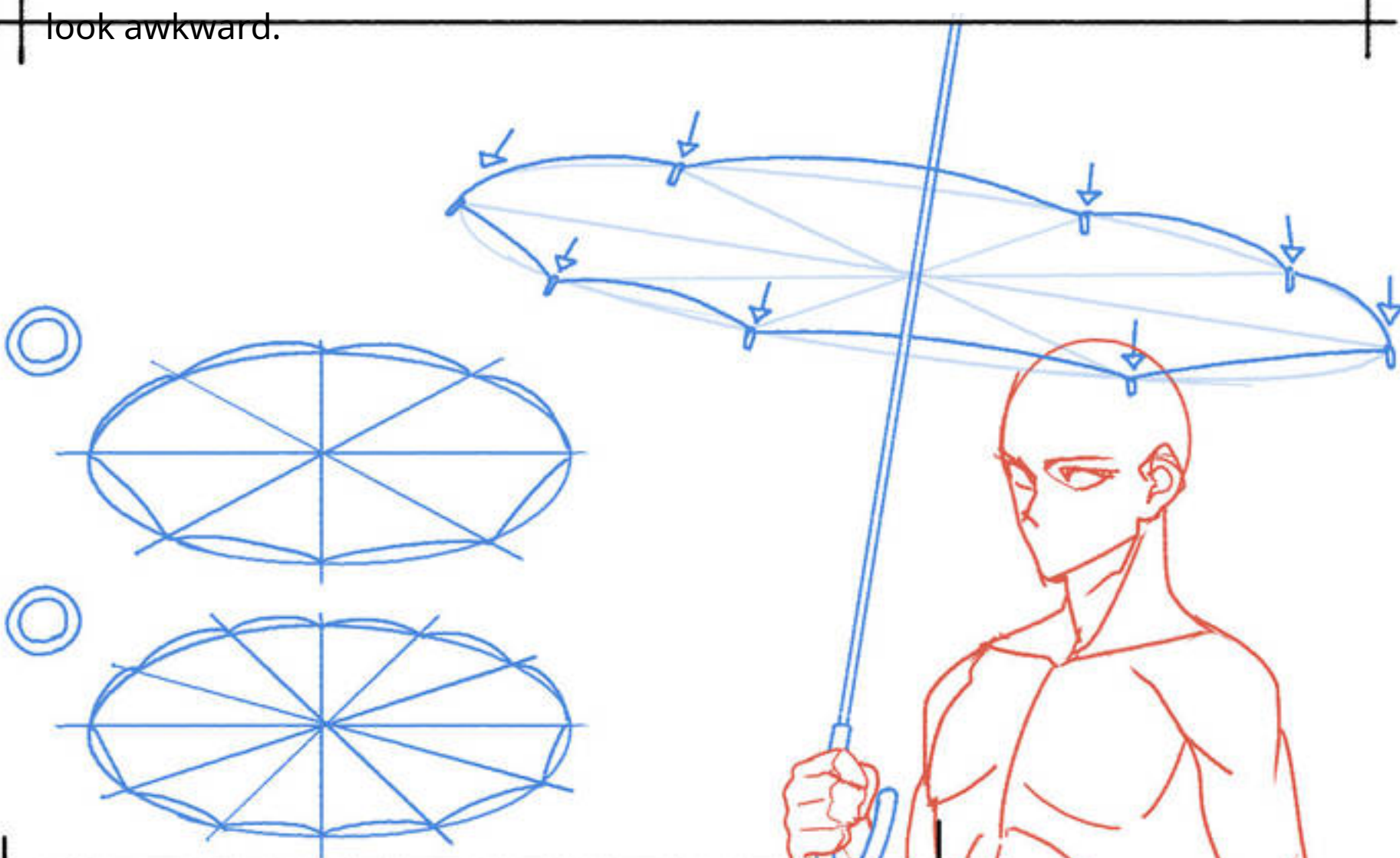
X



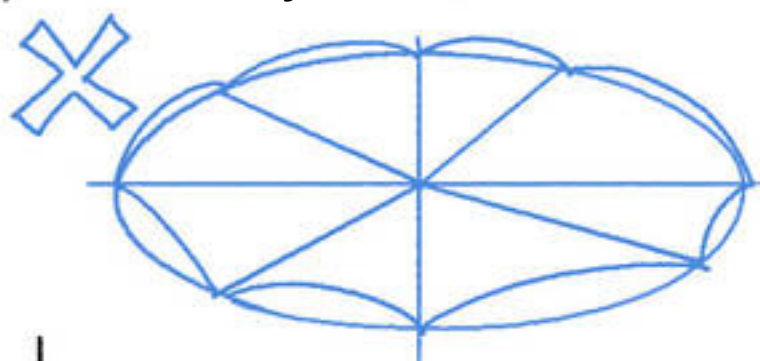
I'll draw it a little bit lower than the chest of the handle, and then I'll tilt it a little bit to make it look natural.



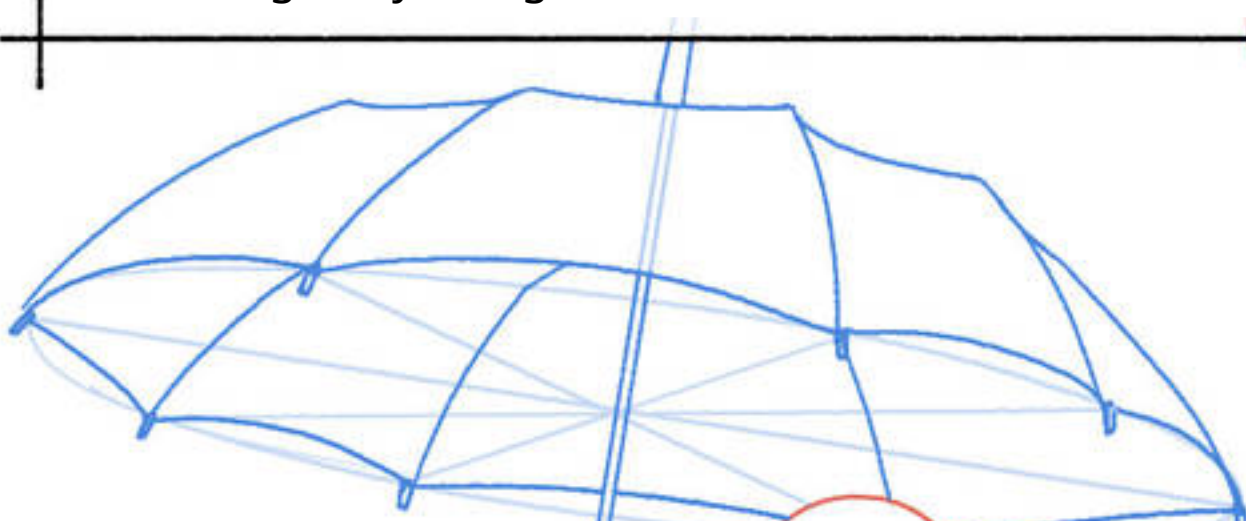
If the angle is turned on or drawn too small for the initial group, it's going to look awkward.



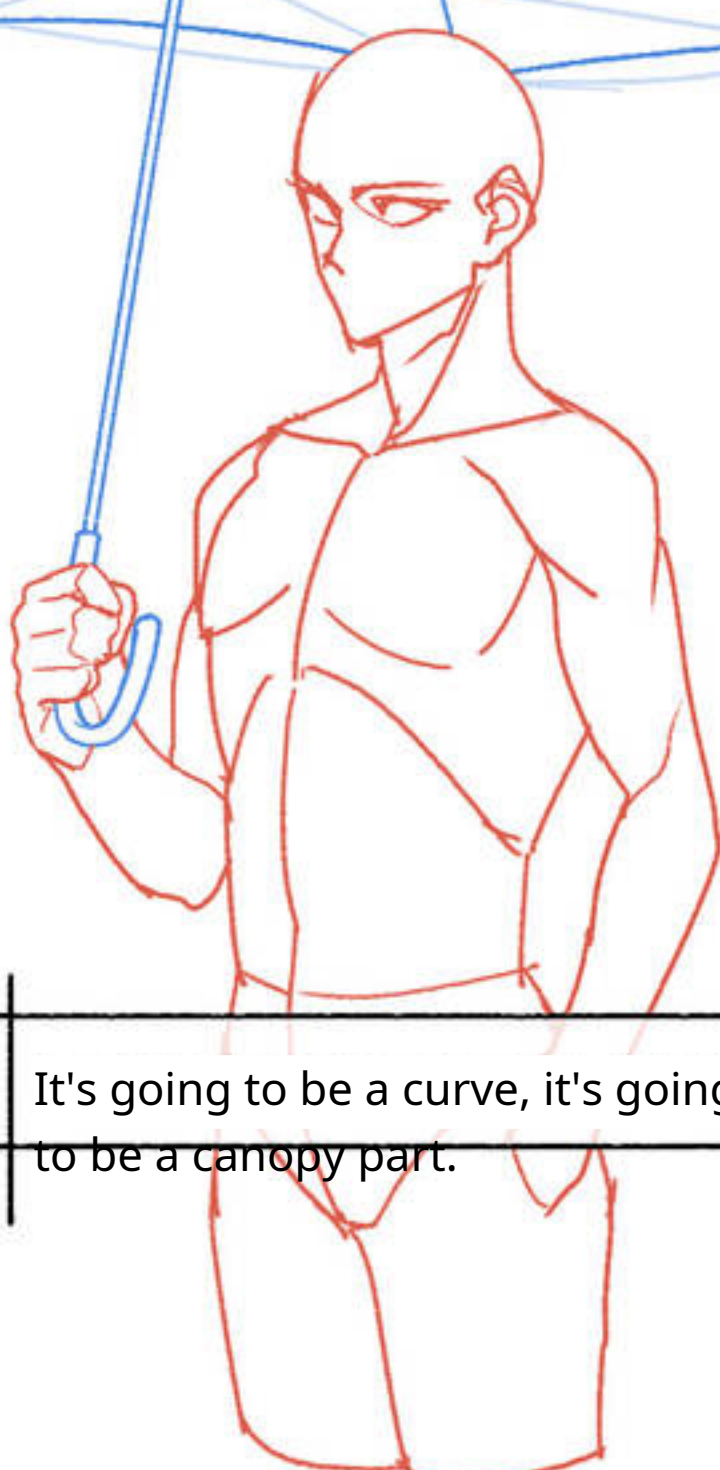
I'm going to put the end of the umbrella flesh on the basis of the circle, so the more circle you have, the more mass you have in the umbrella.



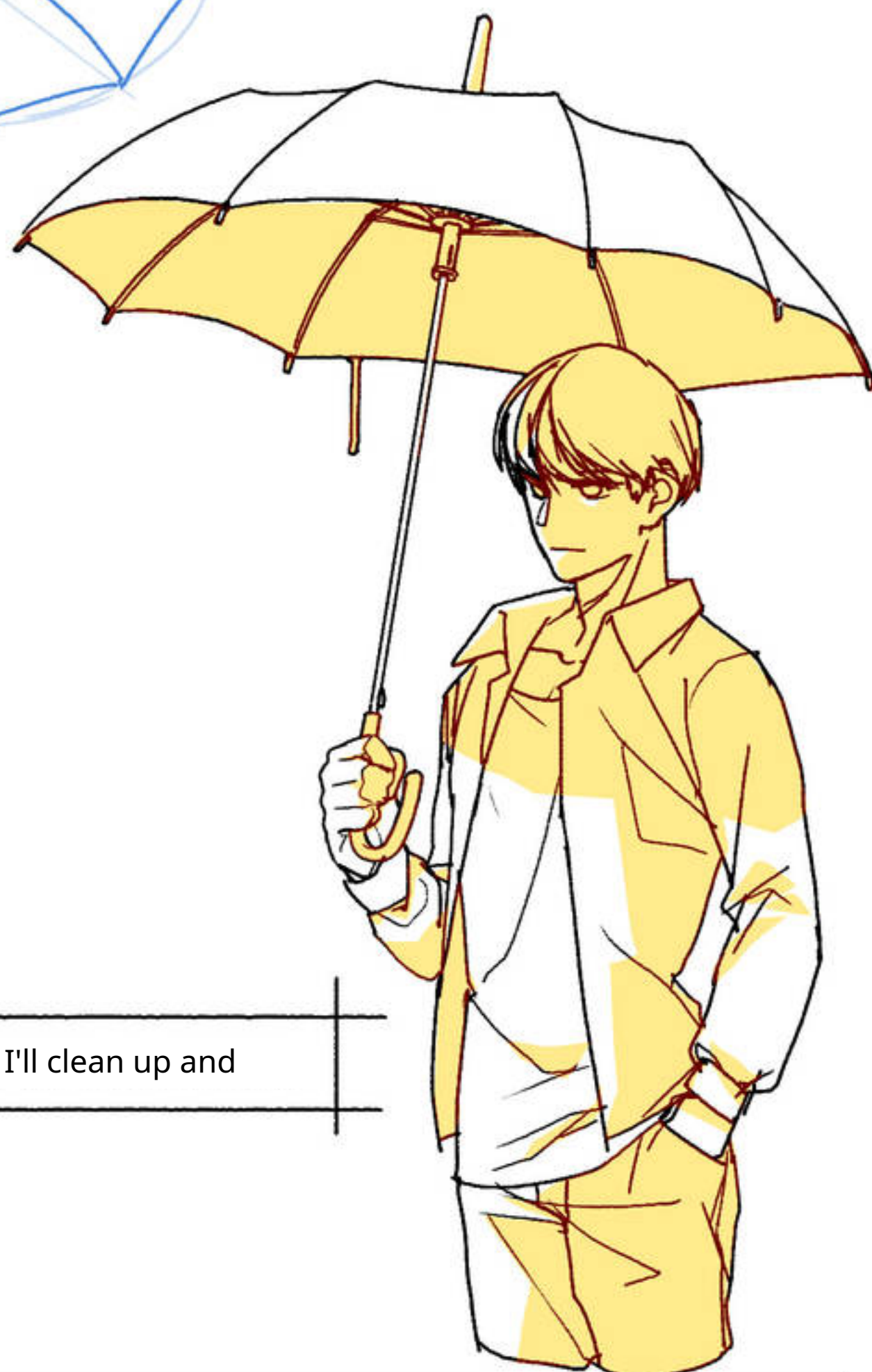
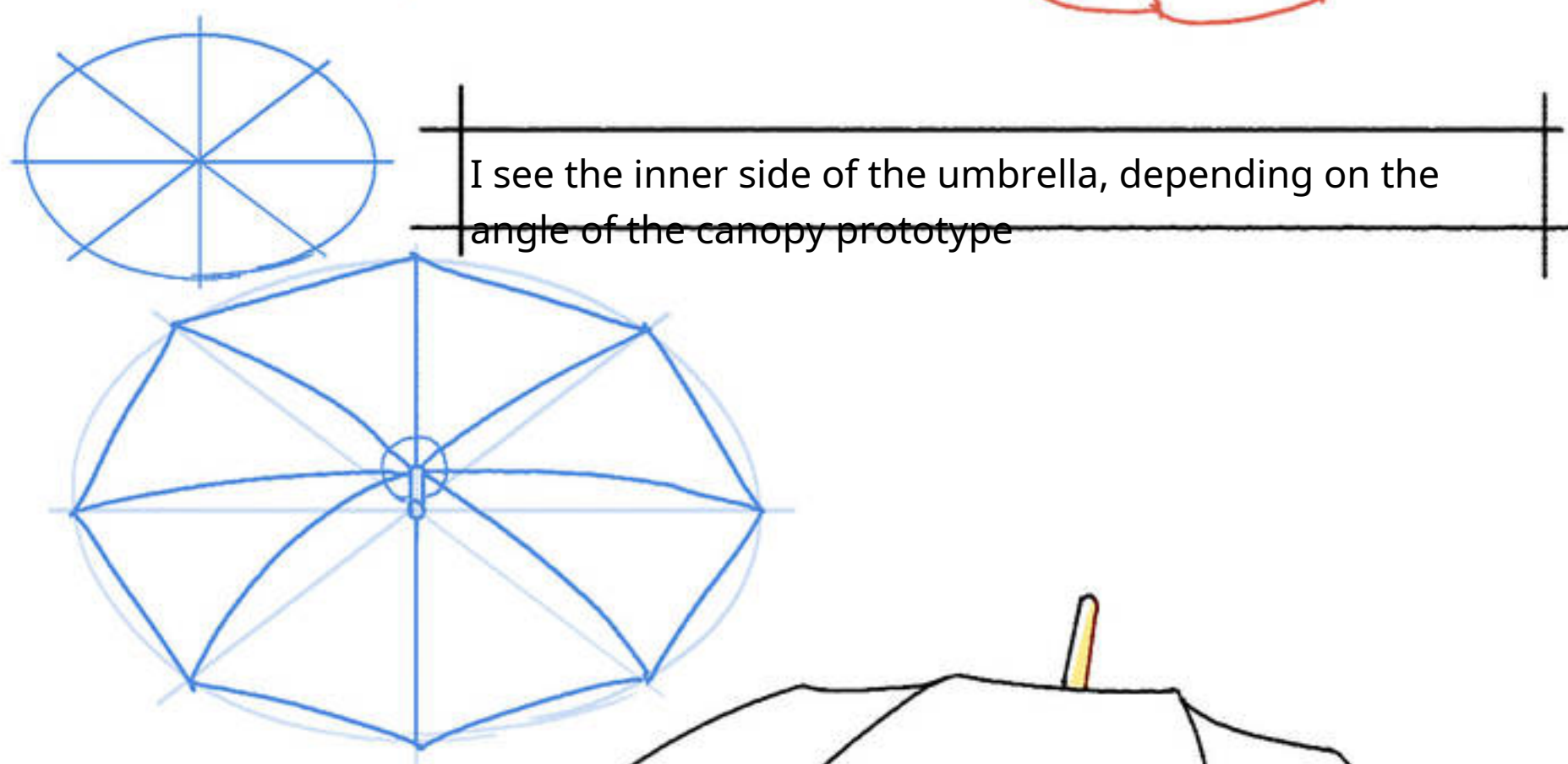
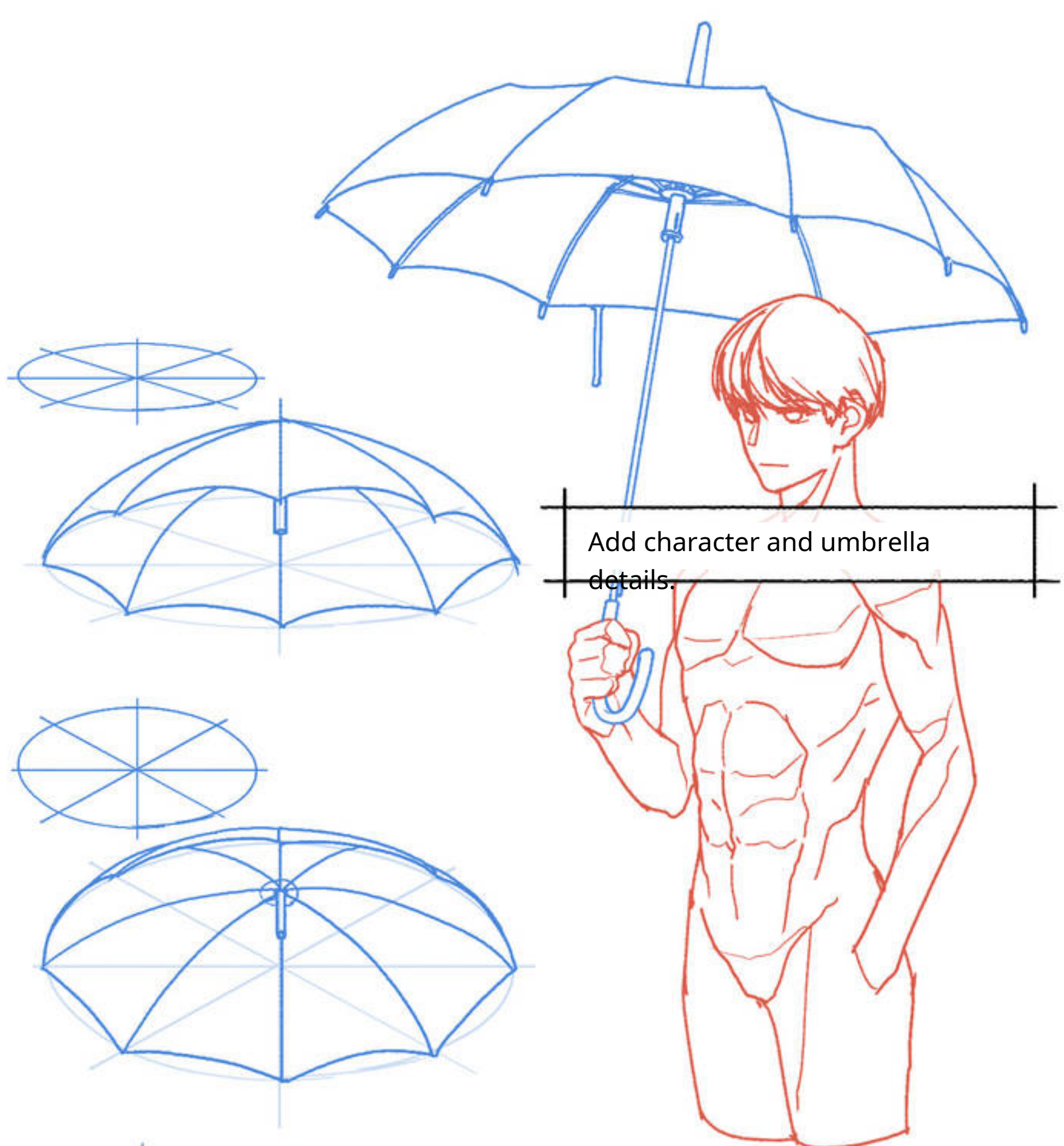
It's an irregularly charged shell, and it's an awkward shape.



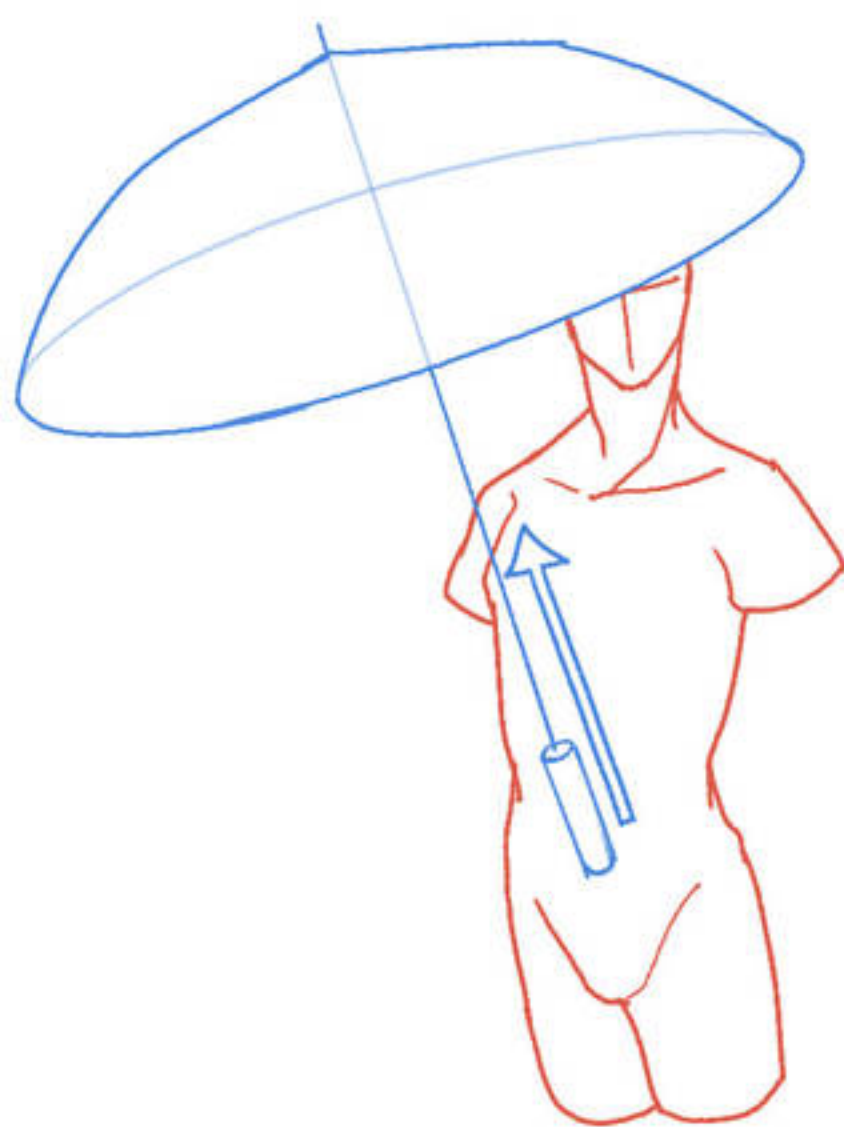
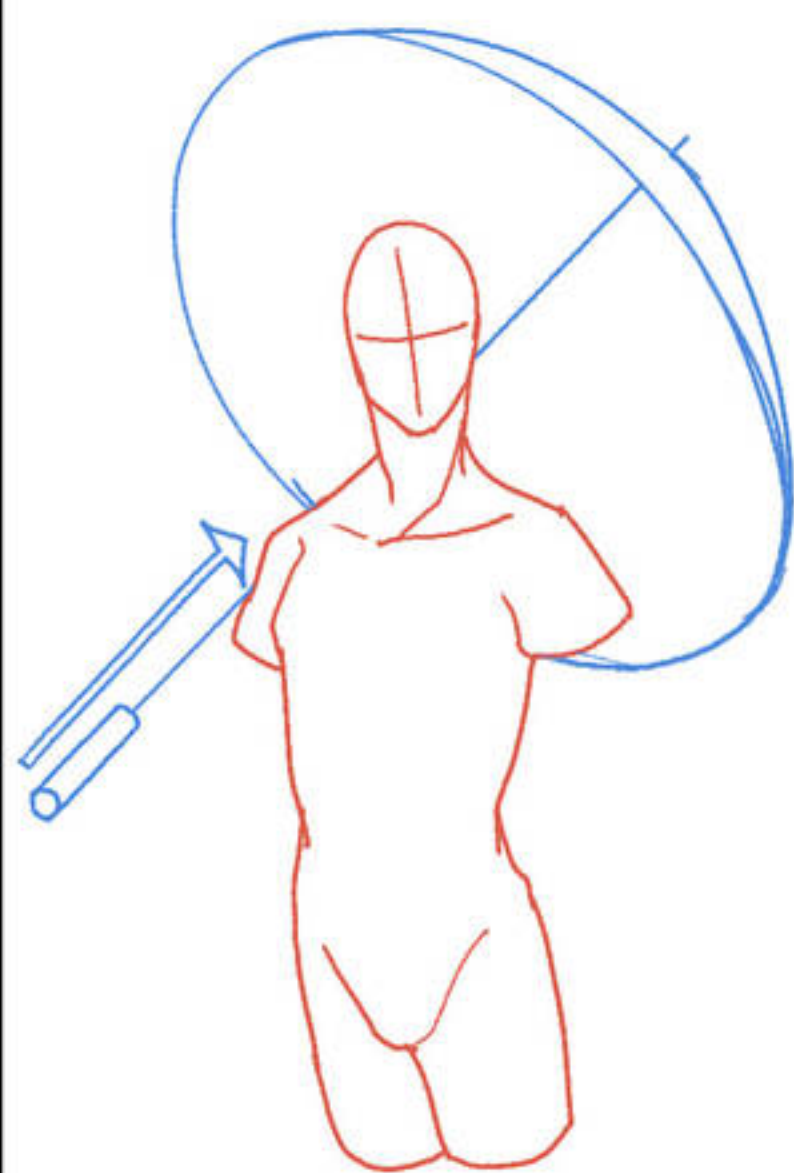
It's going to be a curve, it's going to be a height, it's going to be a canopy part.





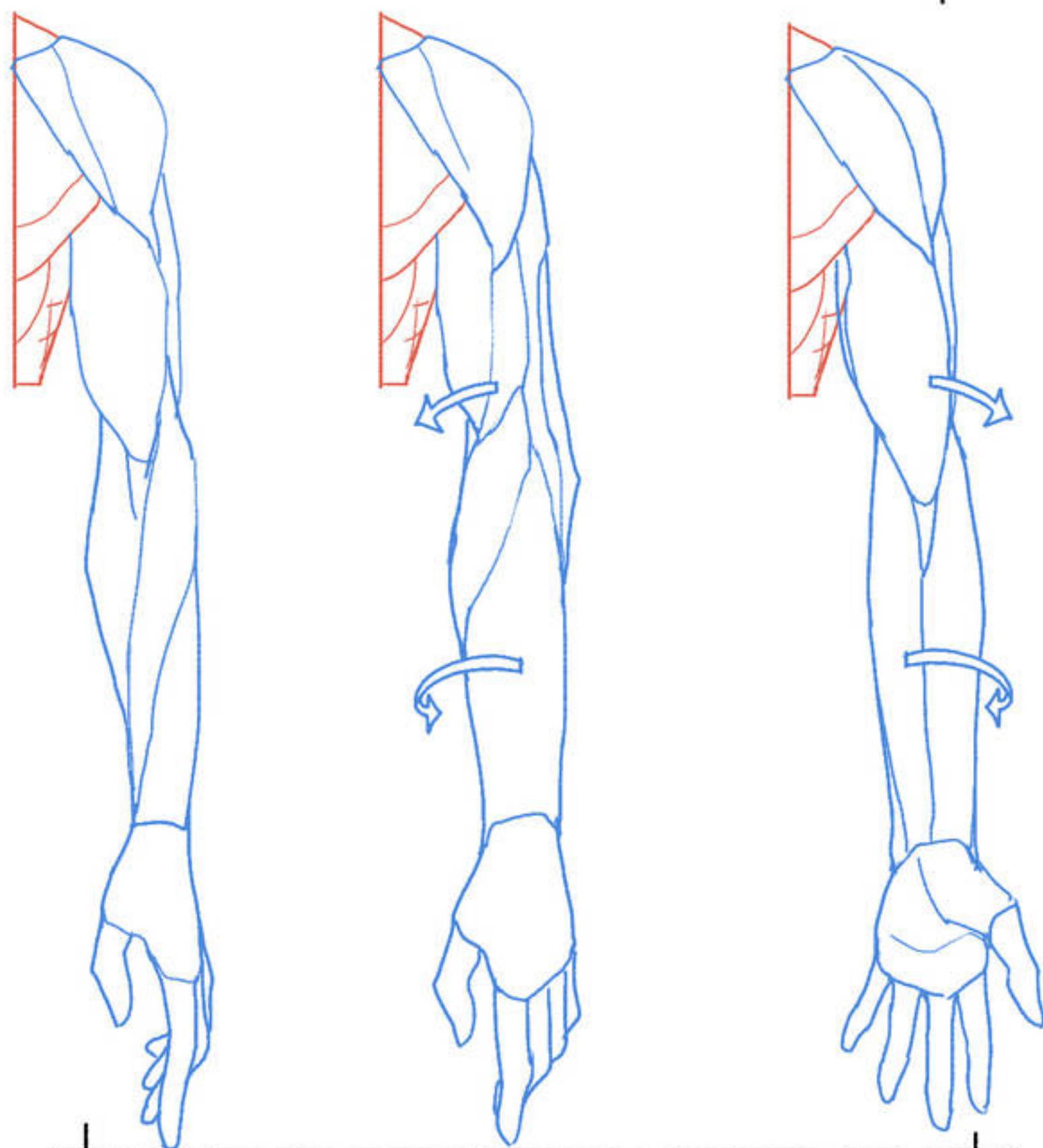
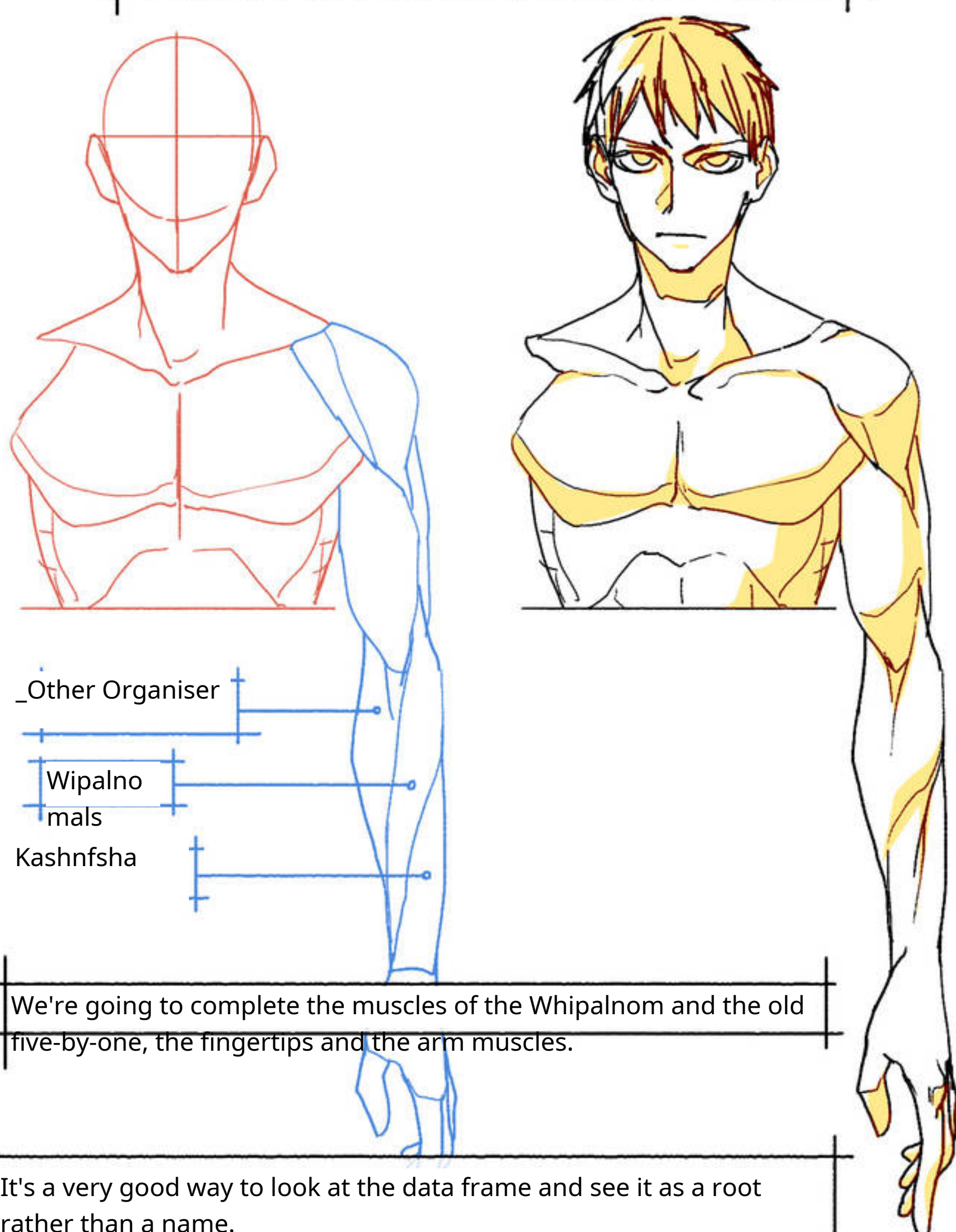
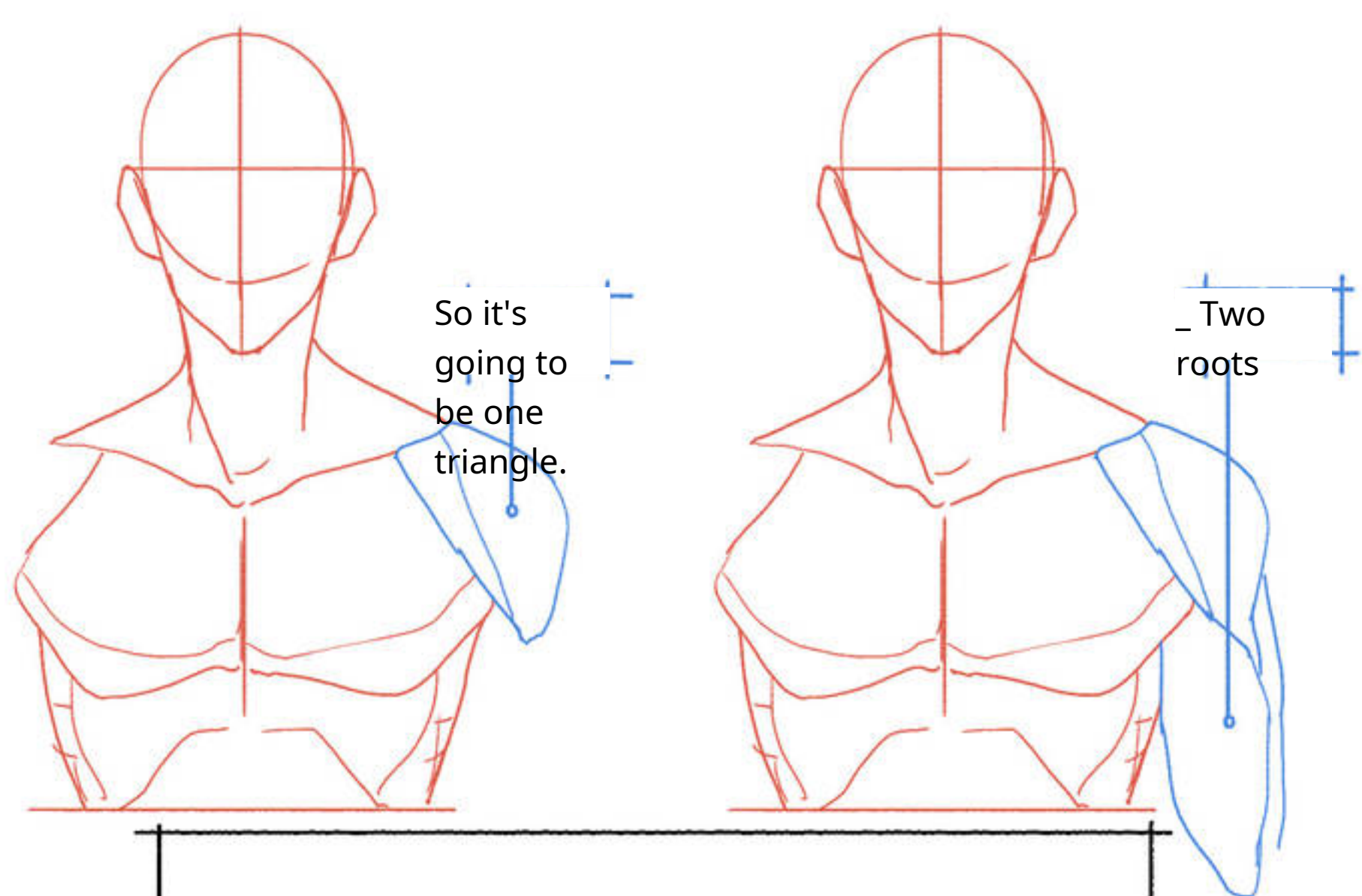


I'd like to know the taco author."

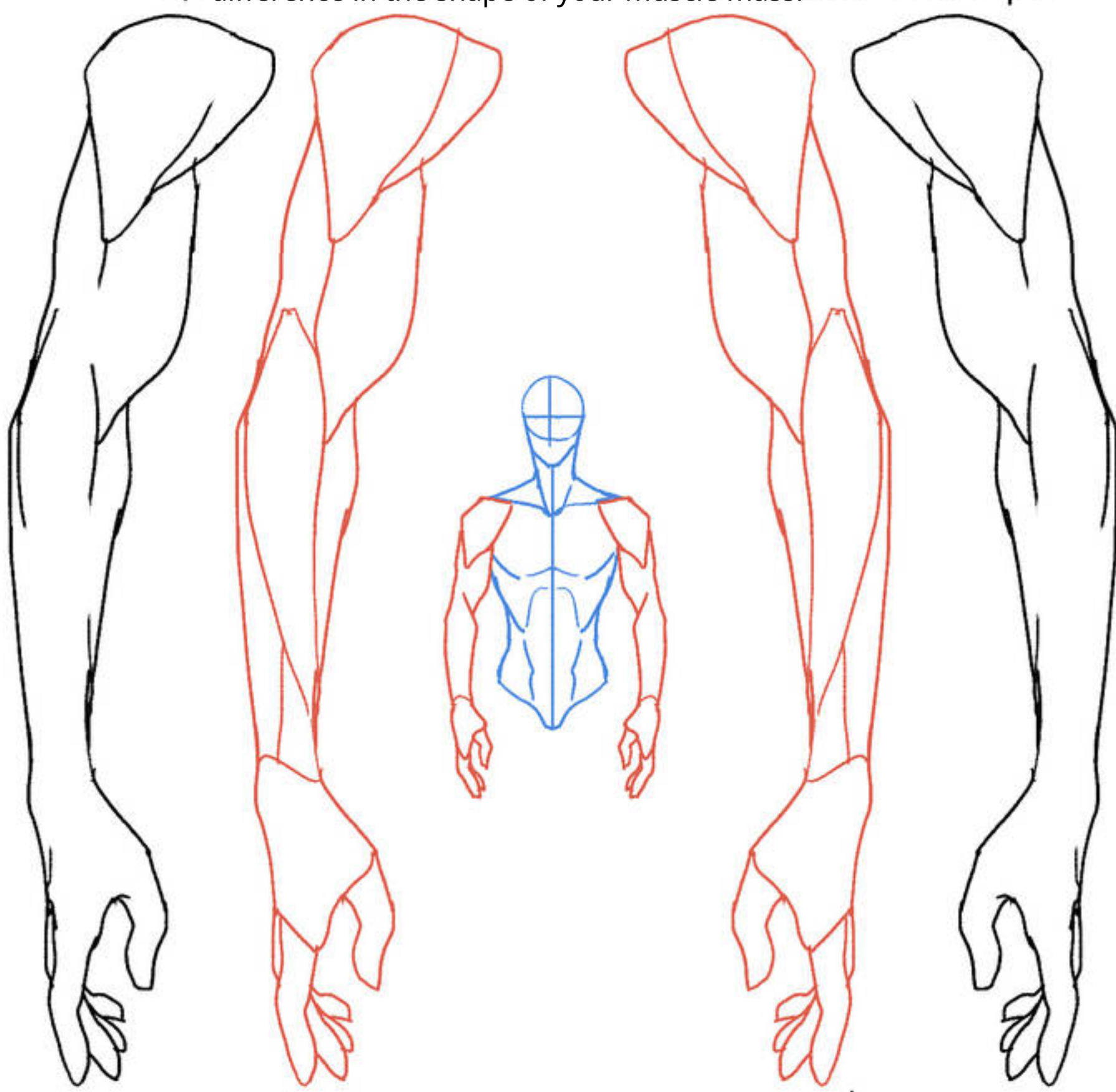




Let me know the muscles of your arms that you see at various angles.

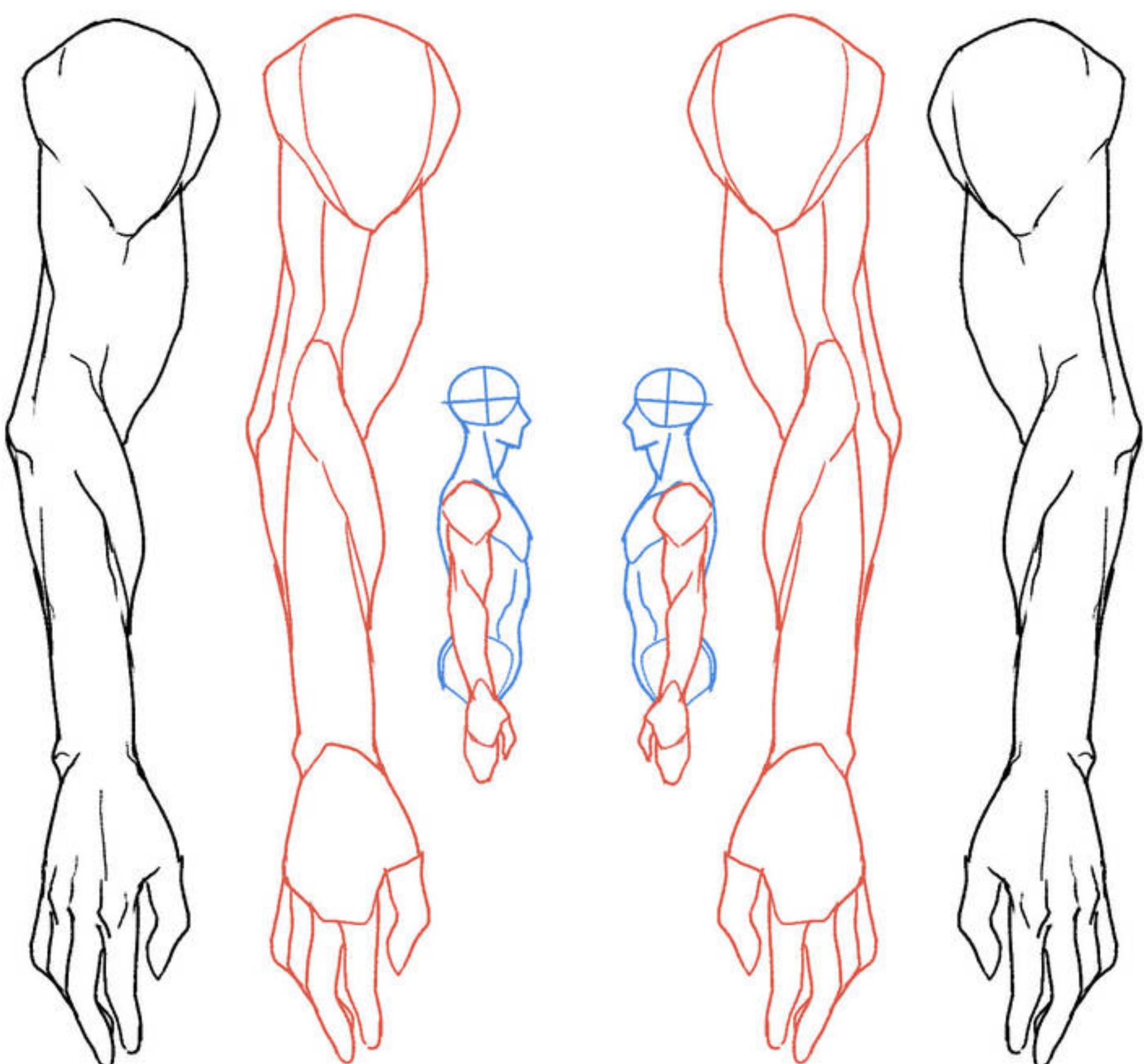


The side of your hand, the back of your hand, the hand of your hand, will distort your muscles and make a difference in the shape of your muscle mass.

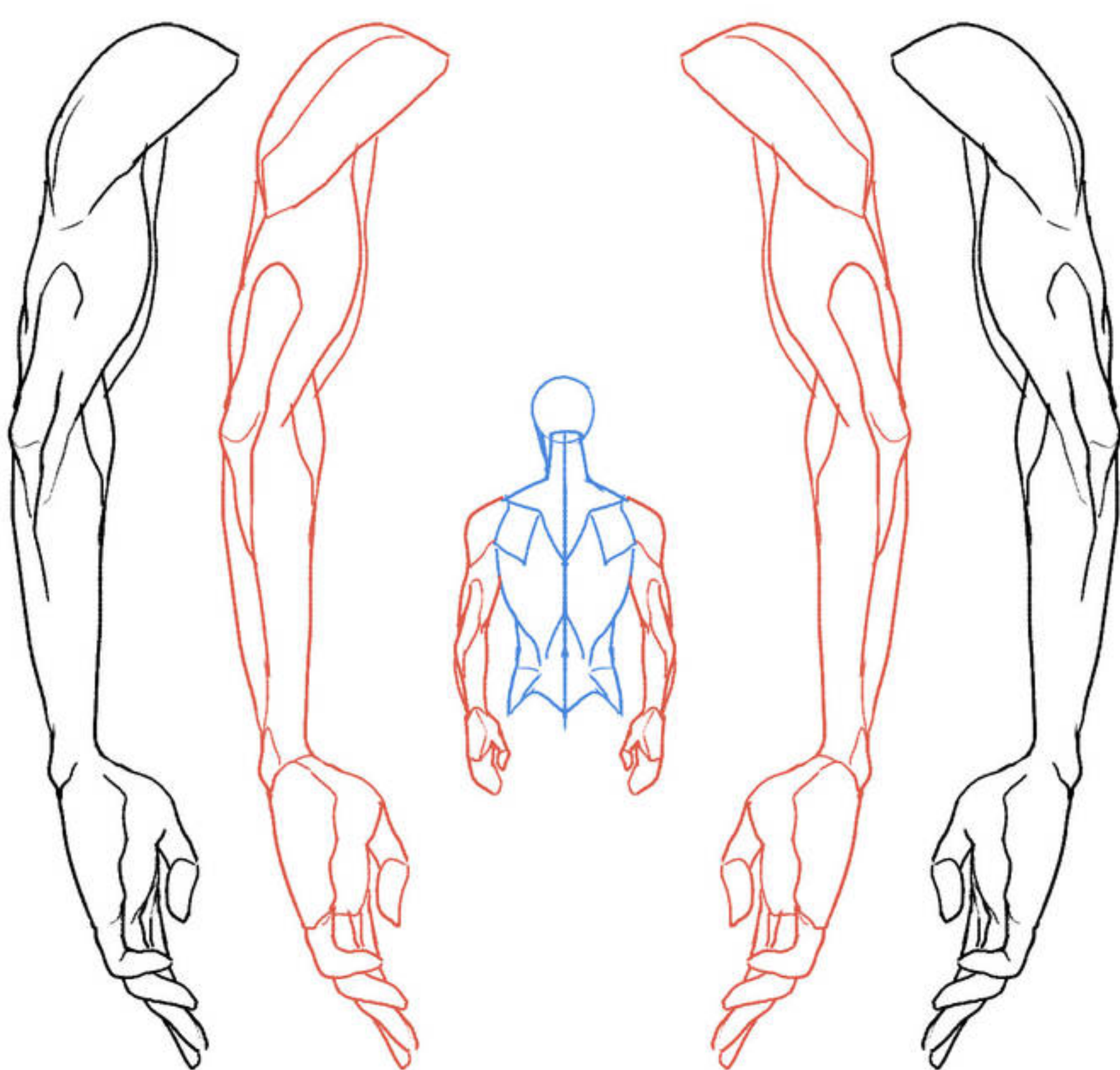


The shape of the arms and right arm muscles we saw in the front.



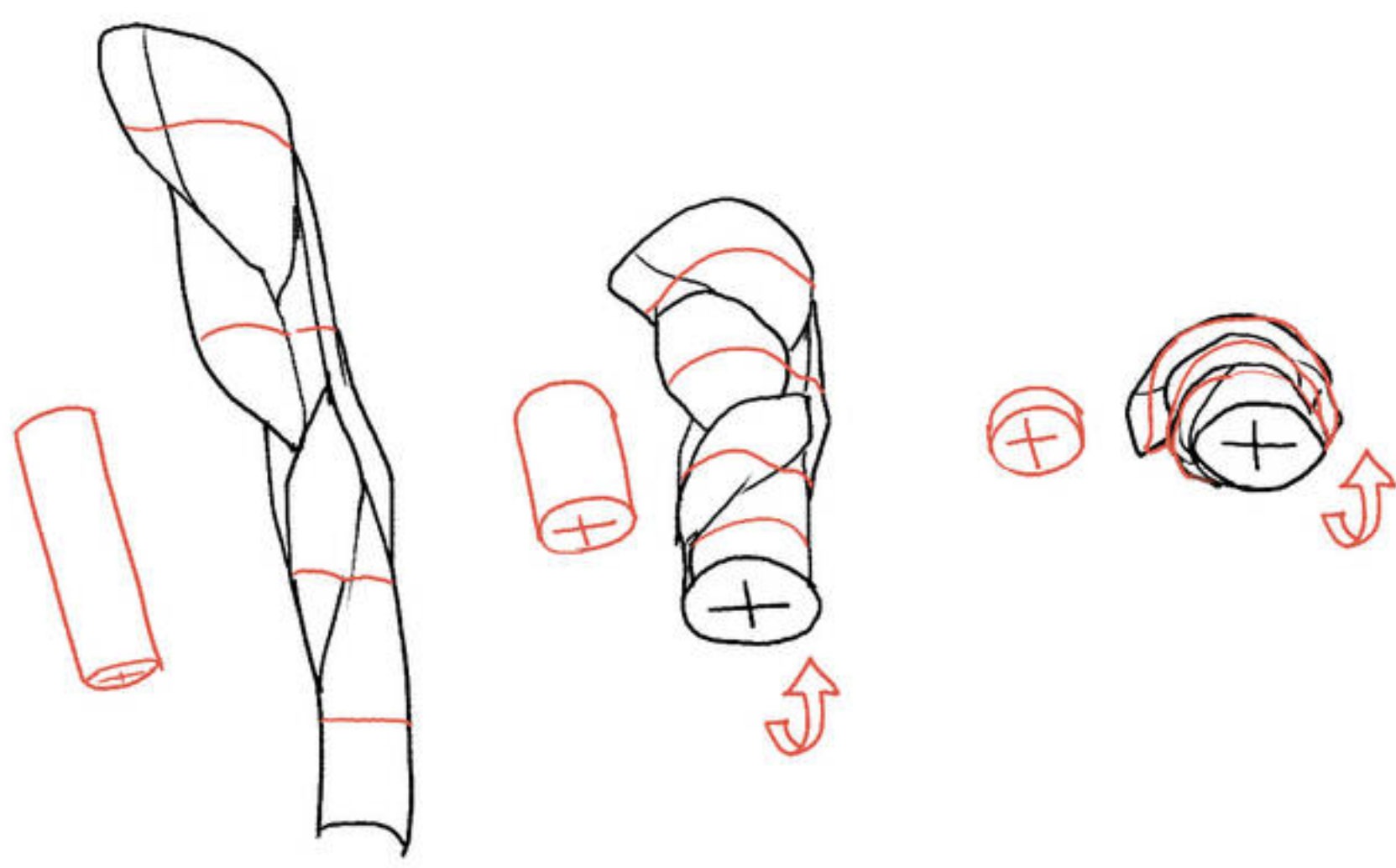


The right arm, the arm muscle that I saw on the side.



The left arm on the back, the shape of the right arm muscle.

I'm just trying to get to know the taco writer.



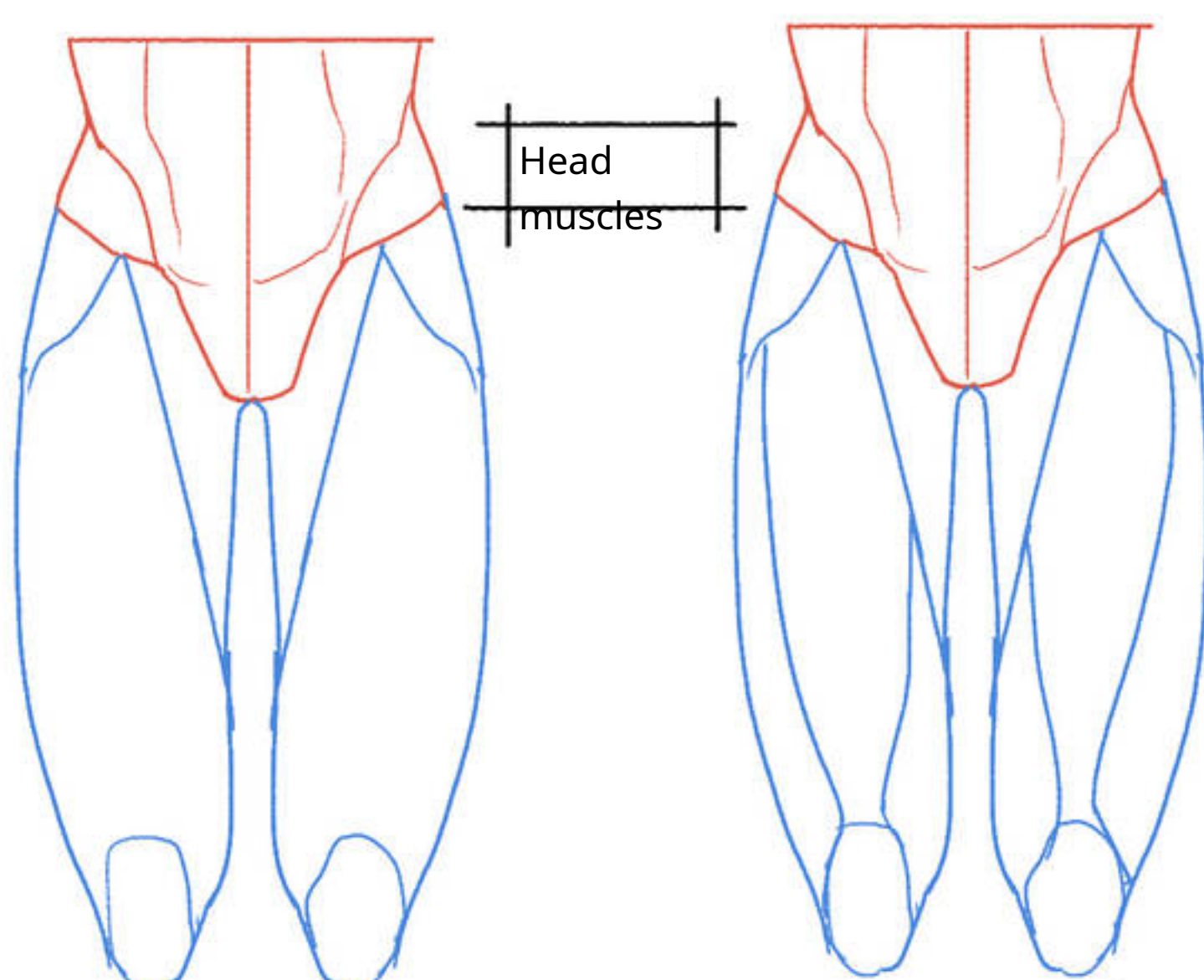
It's dancing to memorize muscle position and shape from the angle at which the arm seems to be flat, and then practice it with a block of three-dimensional balls that move up and down the top.



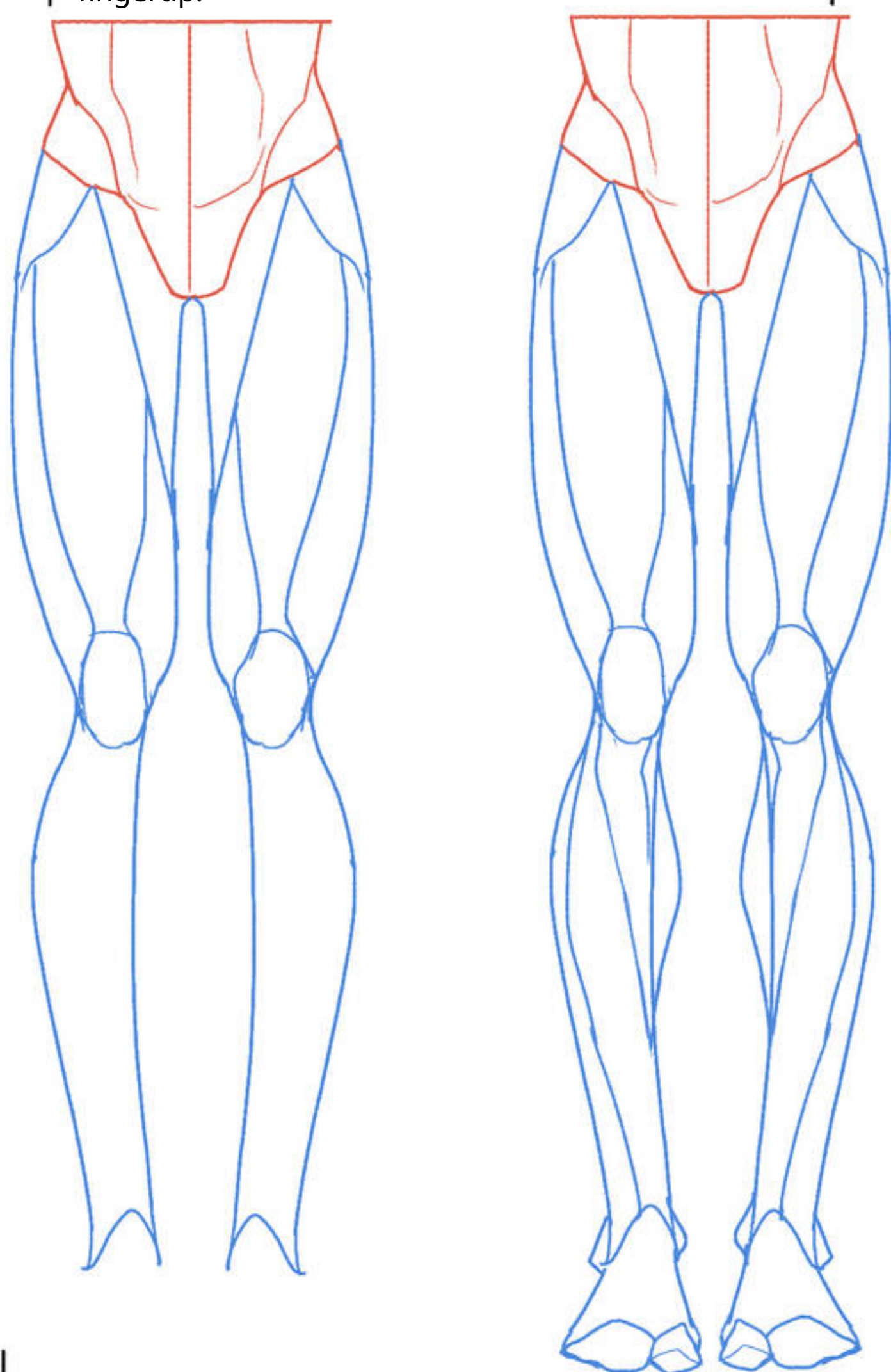
Key Point



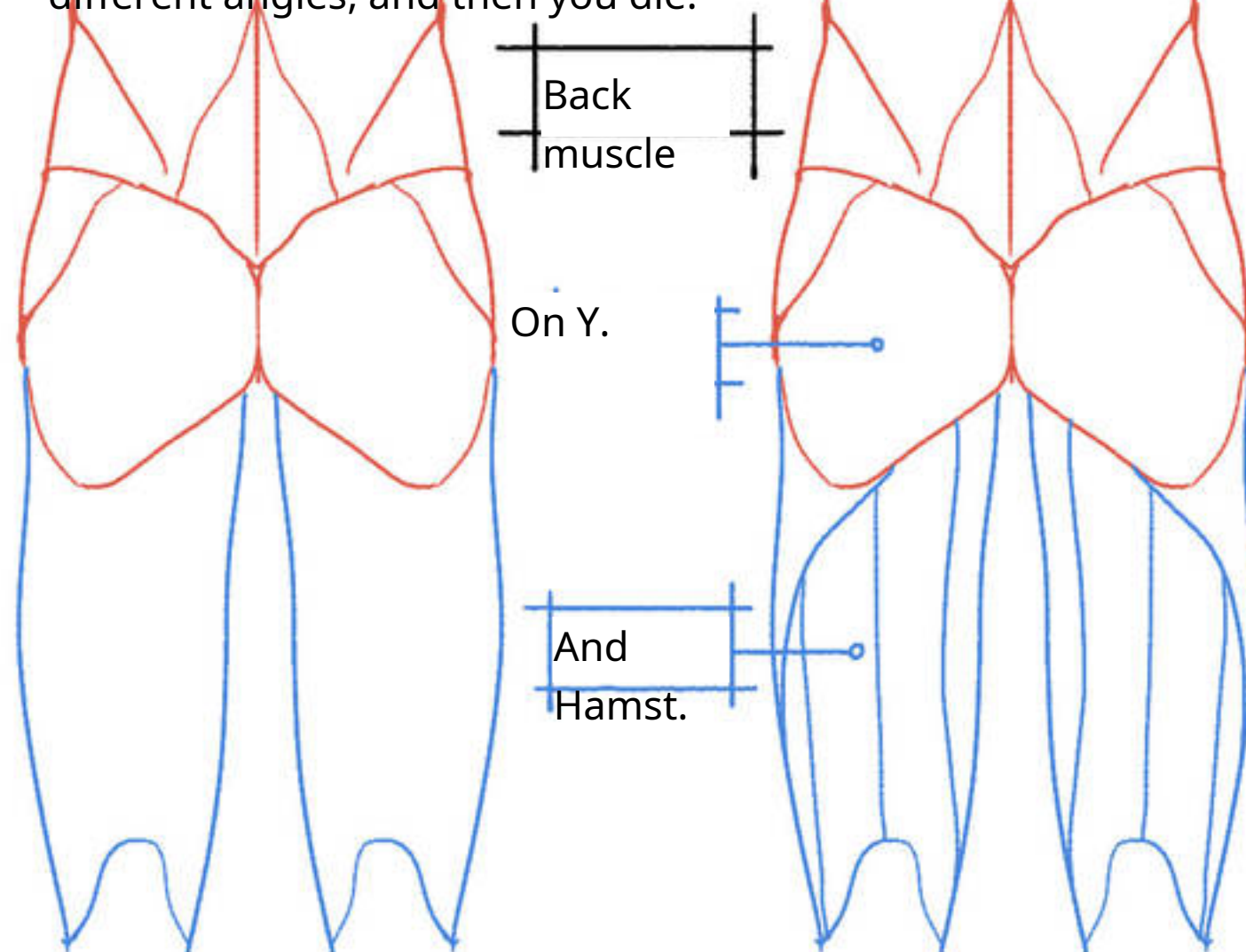
I'm gonna need you to tell me the muscles of your legs that you see at multiple angles.



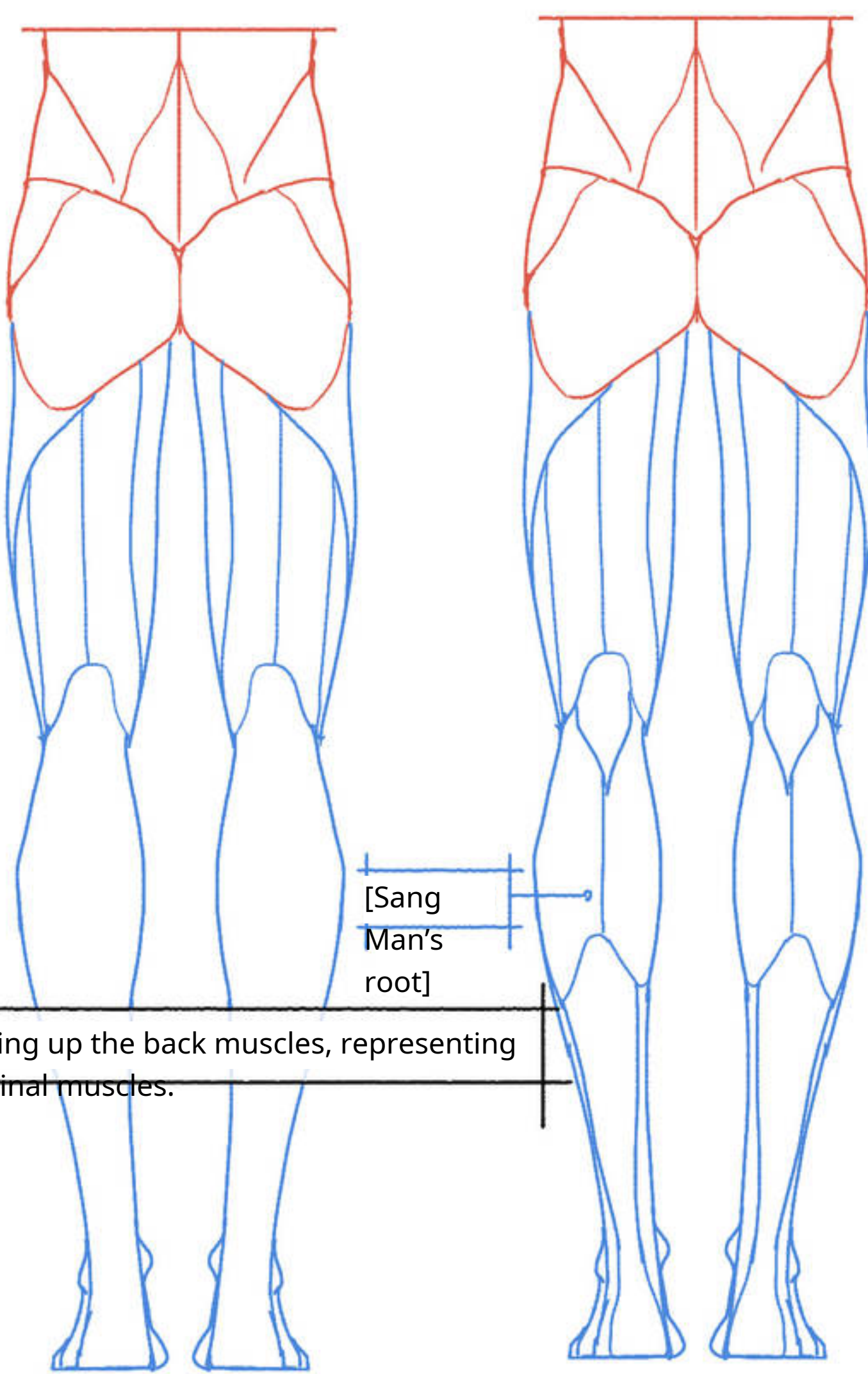
In leg muscles, because they're bigger than the arm, and they're drab, they're drawn with a better fingertip.



You can memorize the lines and forms of the muscles that you see in front of you and then you can memorize them relative to the shape of the leg muscles that you see at different angles, and then you die.

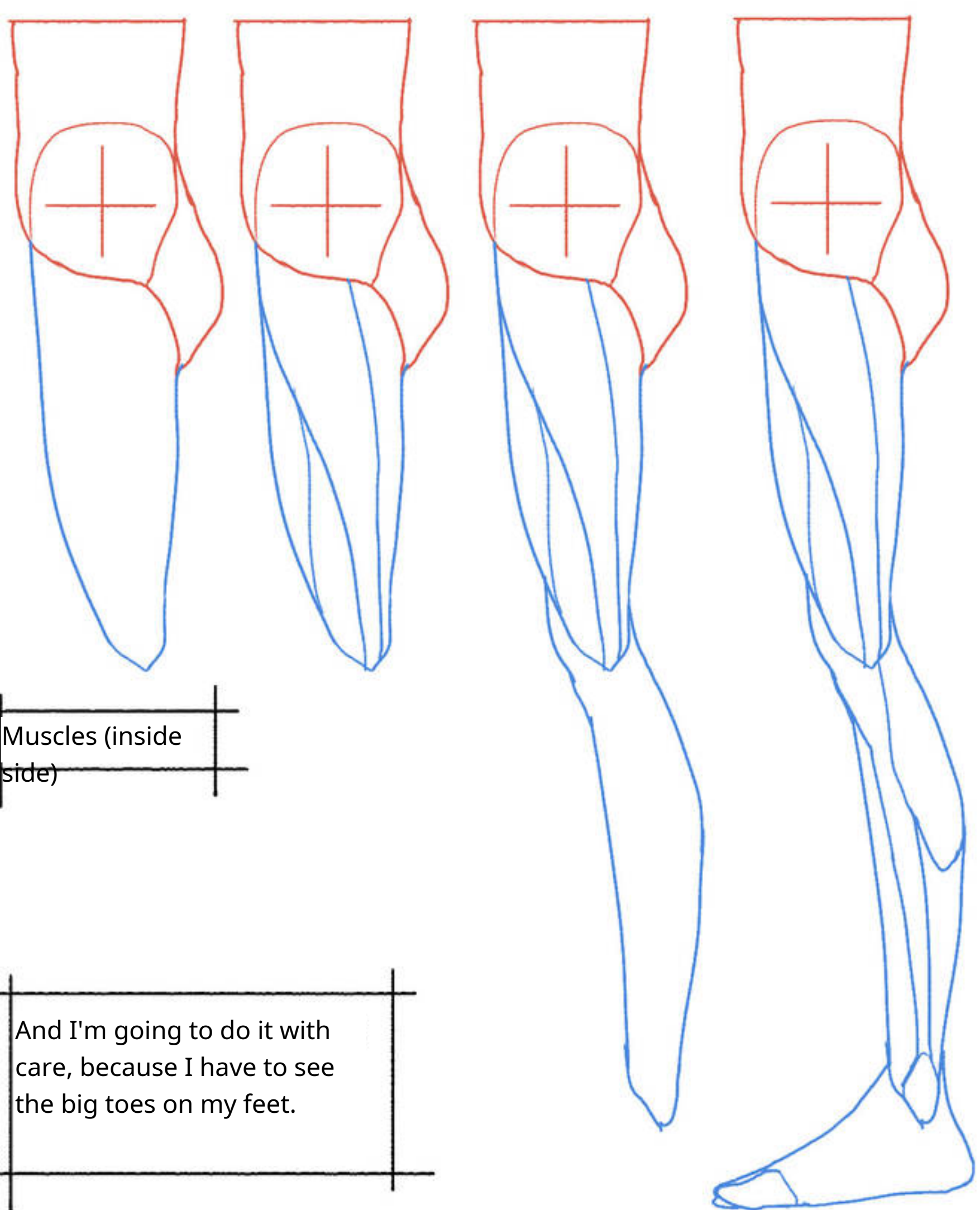
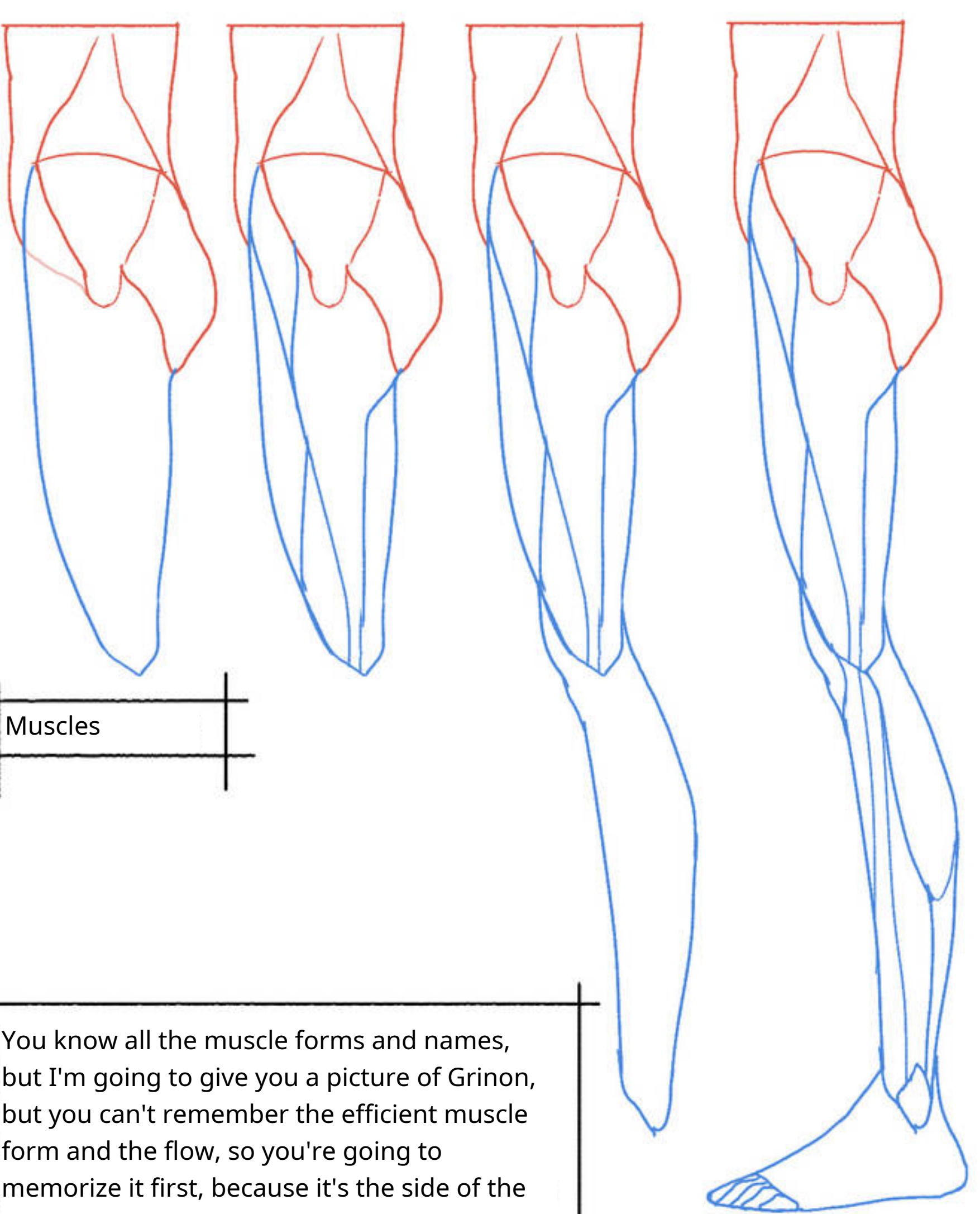


I'm going to put it in the back of the head of the Hamsternberg.

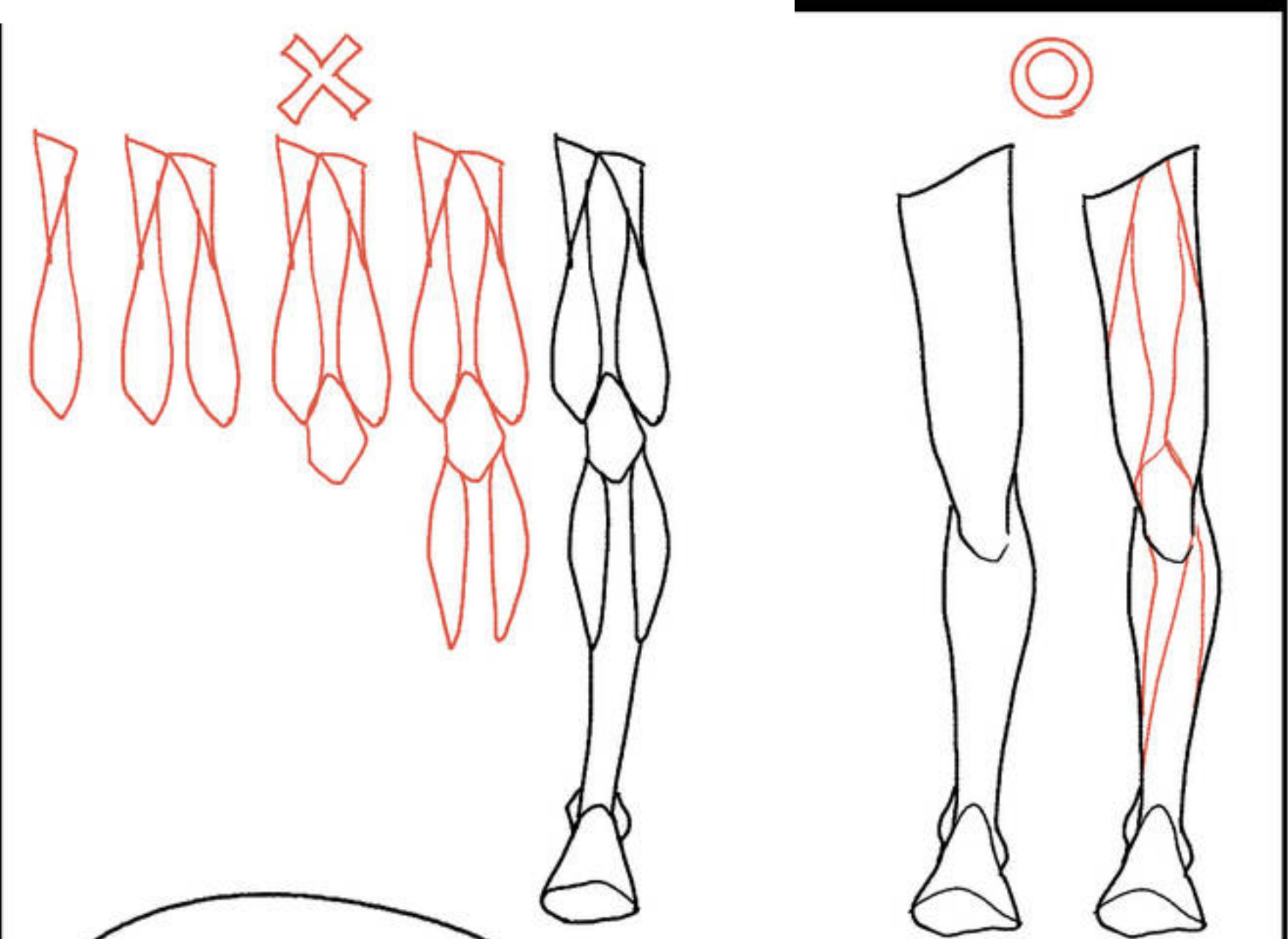


I'm finishing up the back muscles, representing the intestinal muscles.





It's too small for a writer to know.



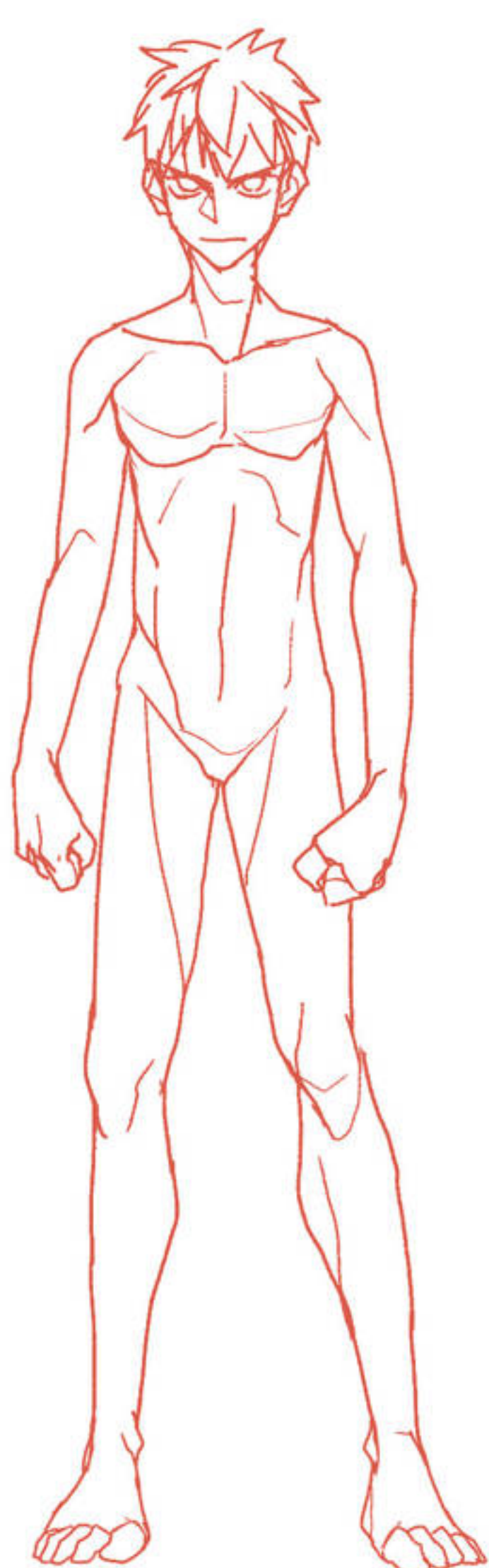
It's not like you're drawing a muscle and you're trying to catch a shape, but instead you're trying to express it in a stable way, and then you're going to die.



Key Point



[Q: I want to draw a bunch of clothes, a bunch of thick-clothed images.]



At first, it's comfortable, and it's all about the furniture.



The volume of the upper body is increased as you put on the clothes for protection or covering.

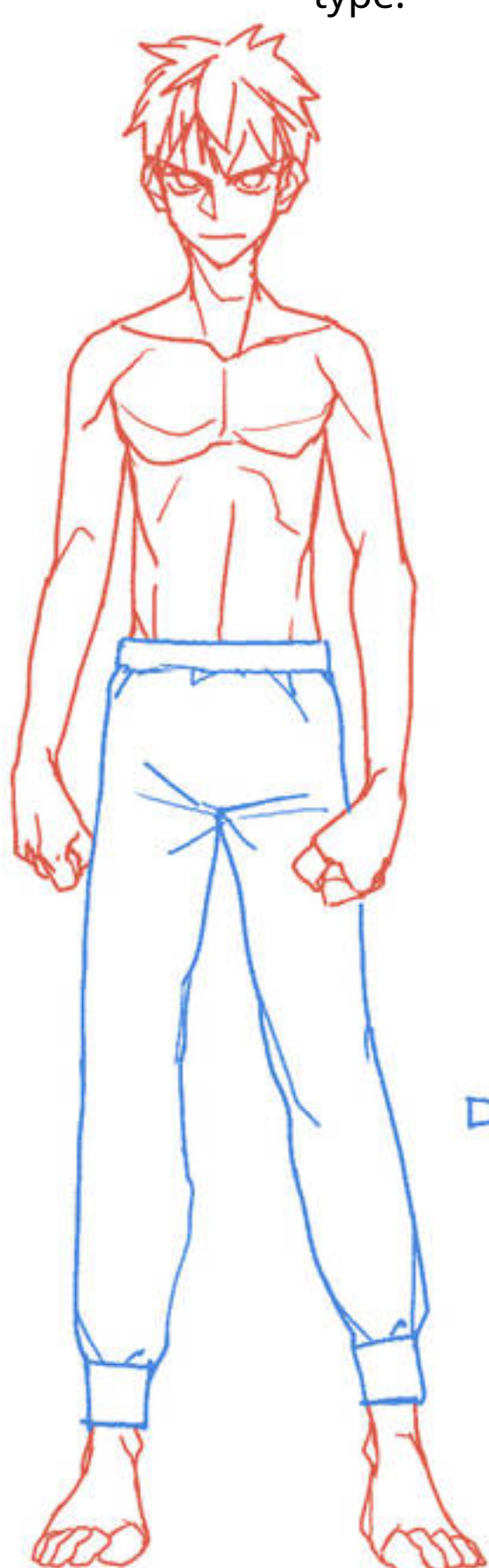


As you put on a thin coat, the silhout of the wound gets bigger.



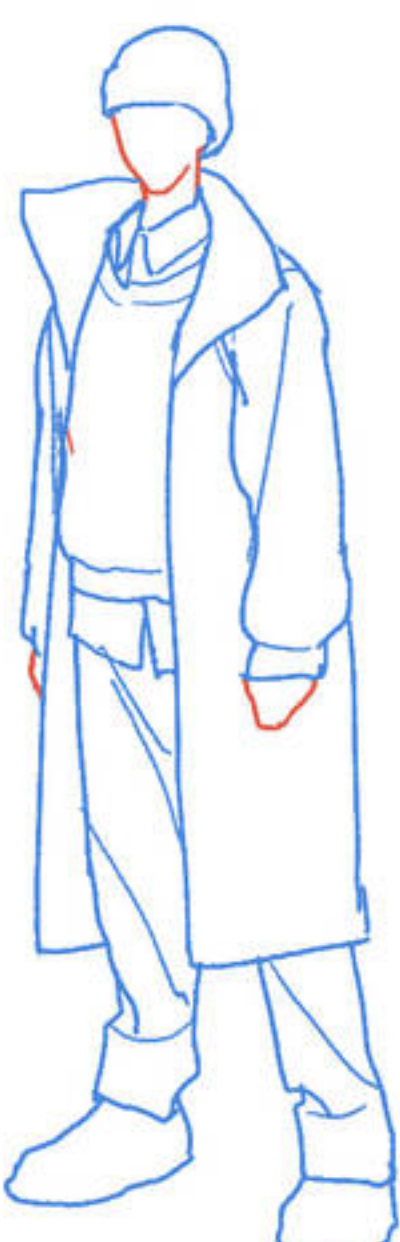
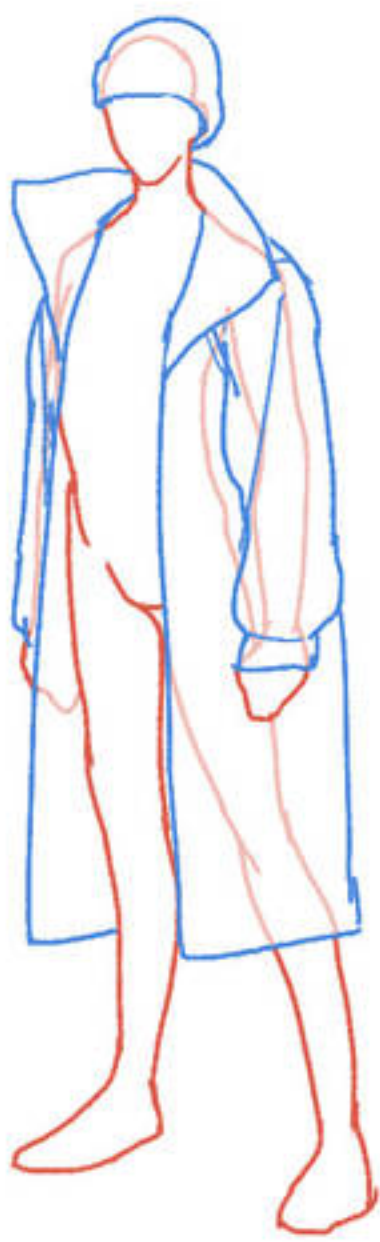
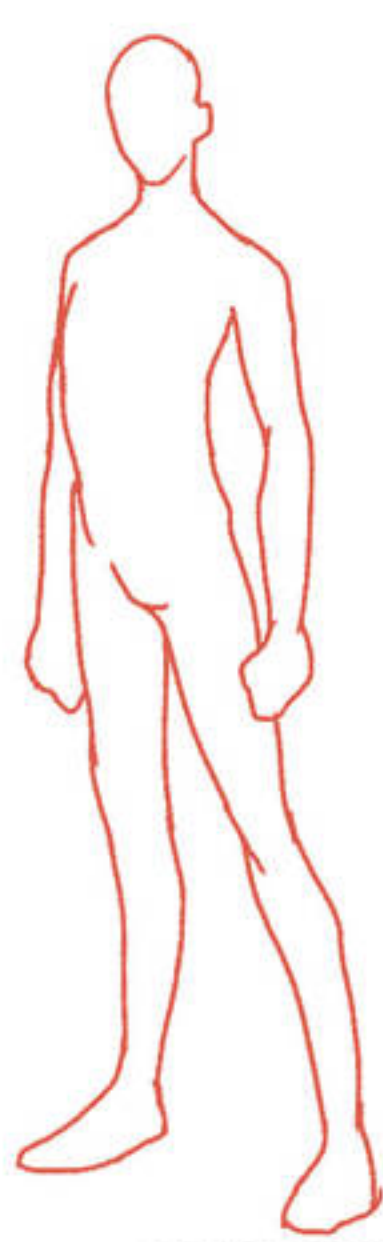


I'll finish off with the last piece of room, and I'm going to make it look like it's a large volume of clothing compared to the original type.



And if you put your pants in the same way that you're cutting them up, you'll see that they're going to have a flat volume.

It's too small for a writer to know.



It's just a step-by-step view, and it's a small amount of what you see on the outside, and it's just a small amount of what you see on the outside.

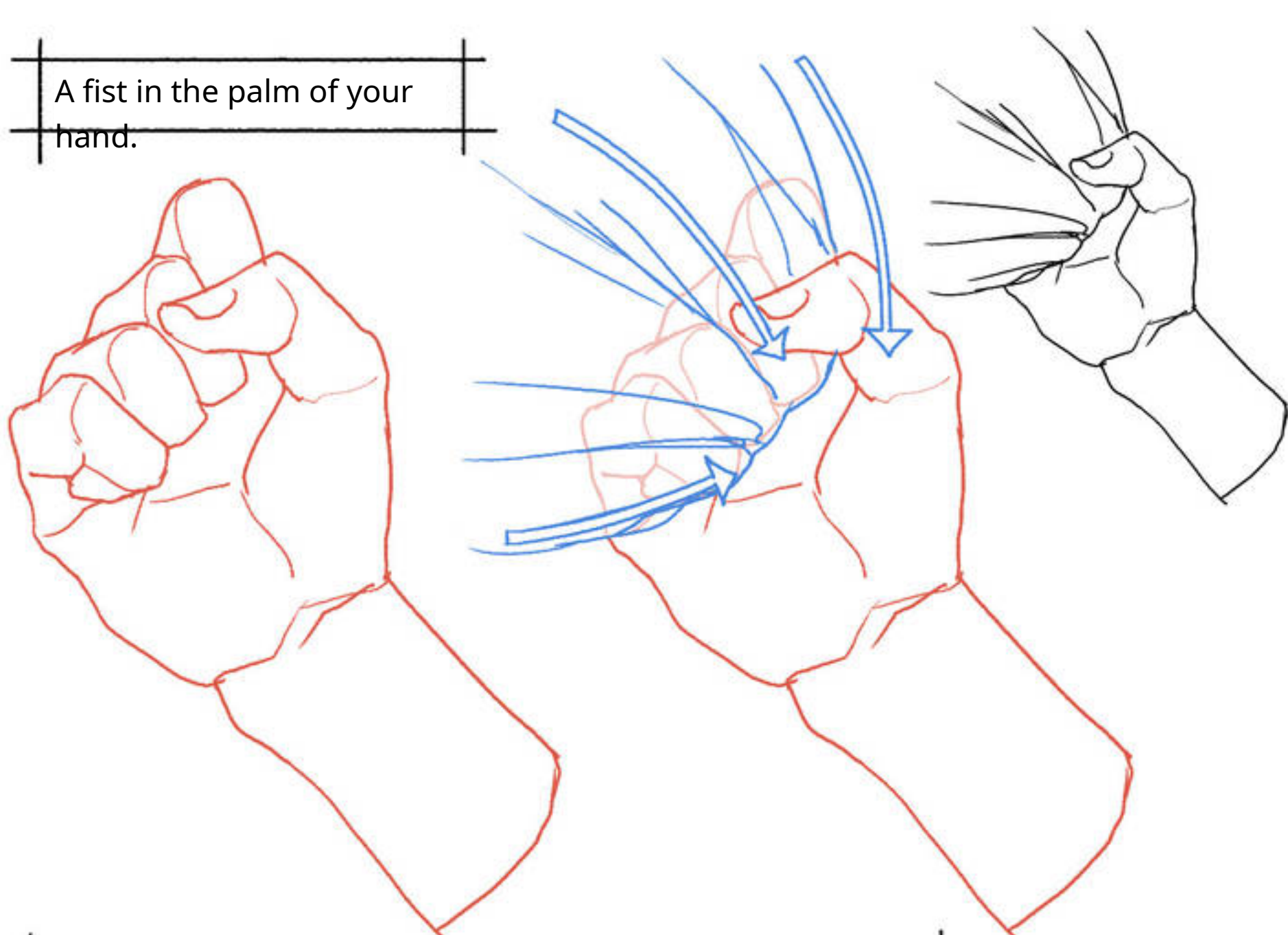


Key Point

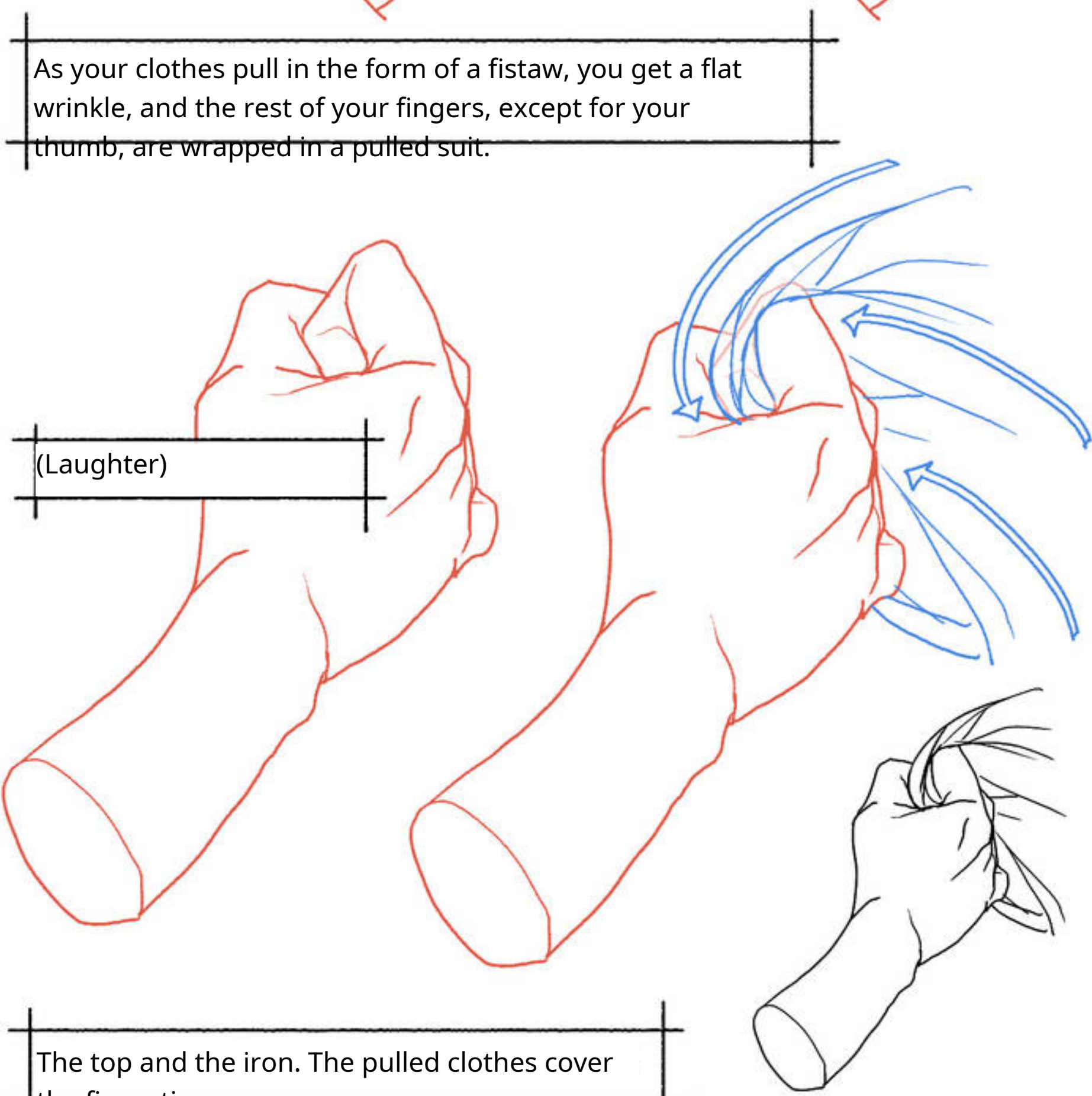


[Q: I want you to draw your hands and your figure.]

A fist in the palm of your hand.

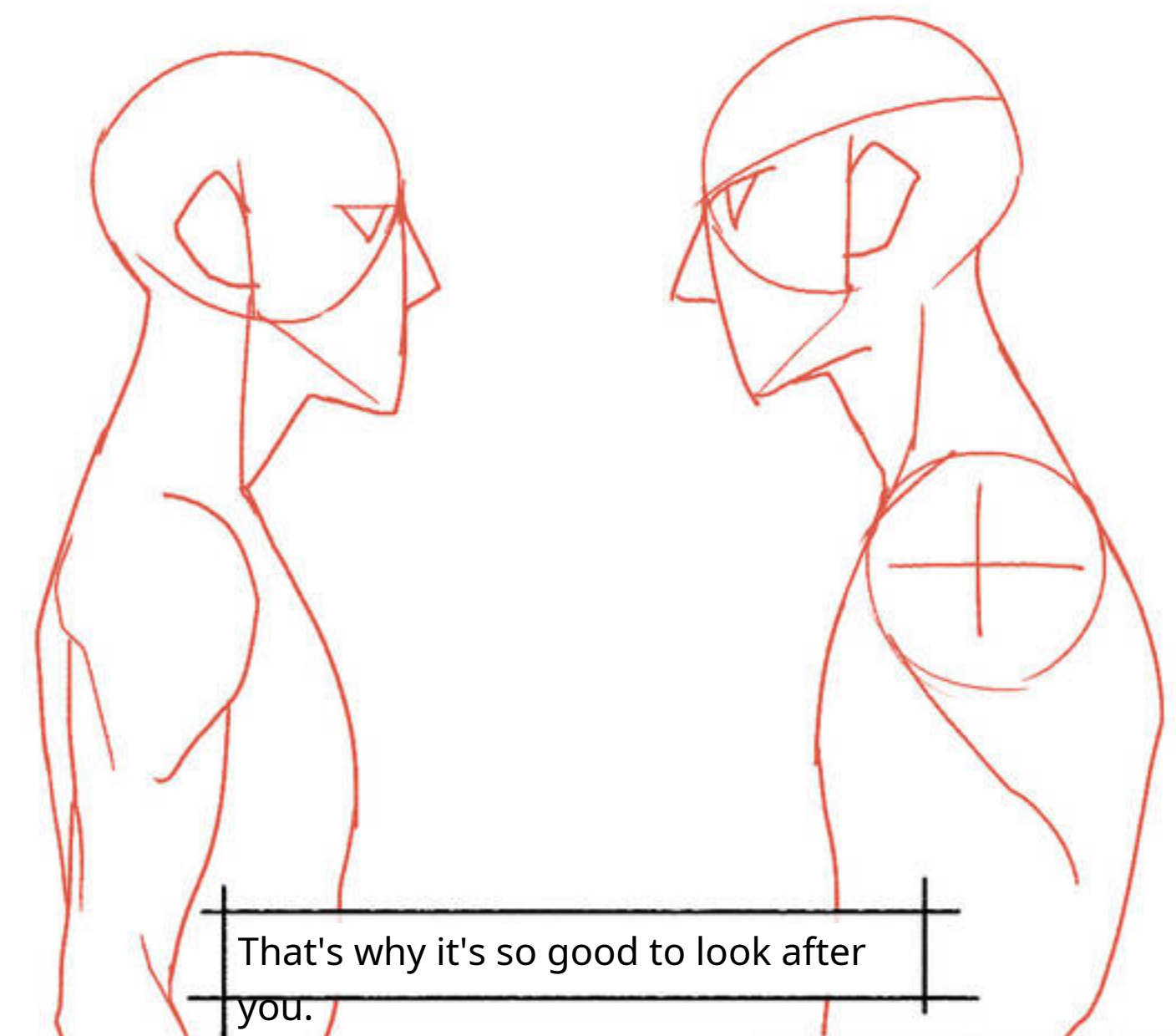


As your clothes pull in the form of a fistaw, you get a flat wrinkle, and the rest of your fingers, except for your thumb, are wrapped in a pulled suit.

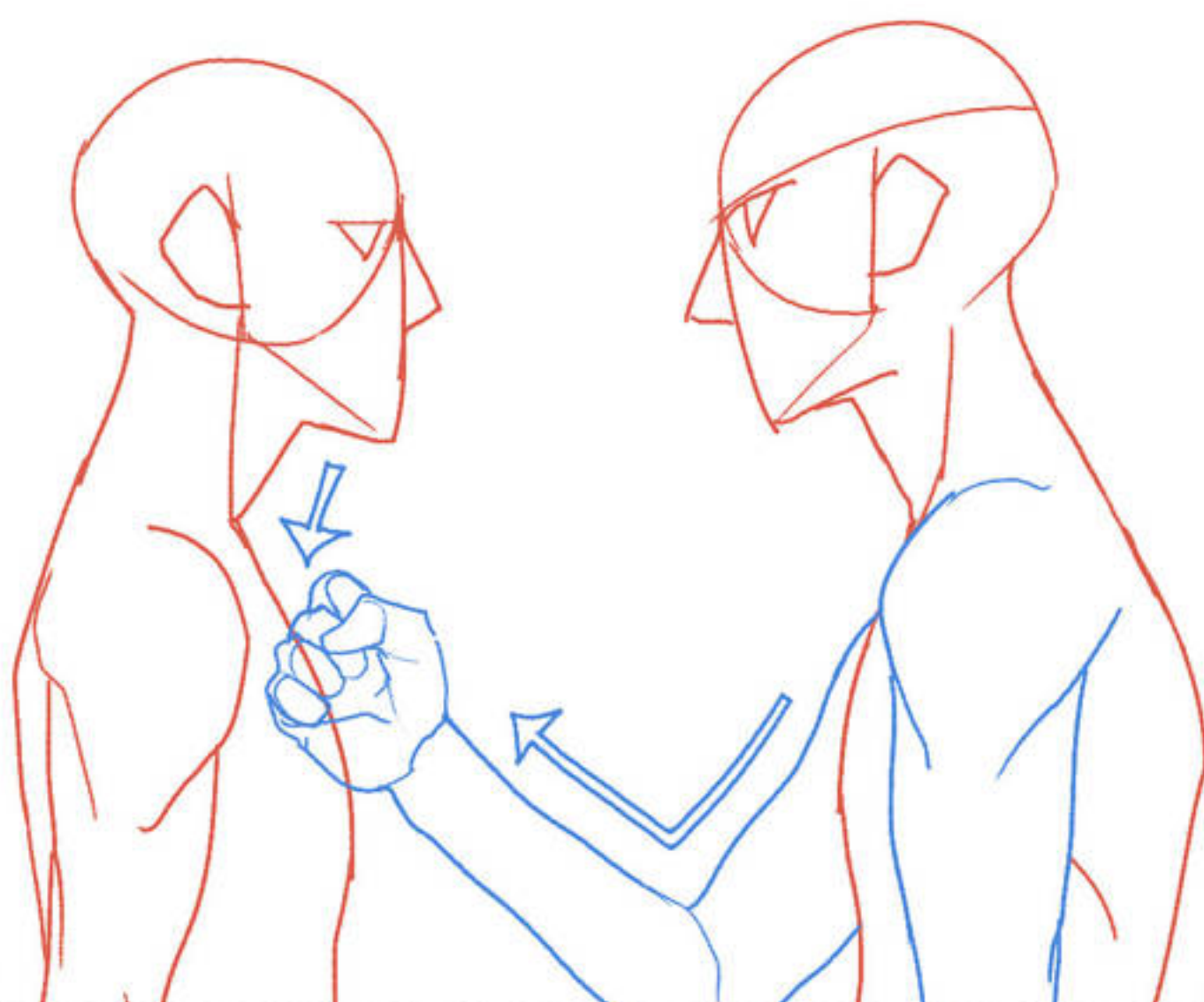


(Laughter)

The top and the iron. The pulled clothes cover the fingertips.



That's why it's so good to look after you.



First, the predatory hand is drawn in front of the other person's neck, and then the arm is folded.



The character's facial expression and the descriptive frame will make it a little bit more emotional, and it'll be a little bit narrower.





Four fingers, except for thumbs, hold the hair of your clothes, and pull them gently into the folds of your finger.

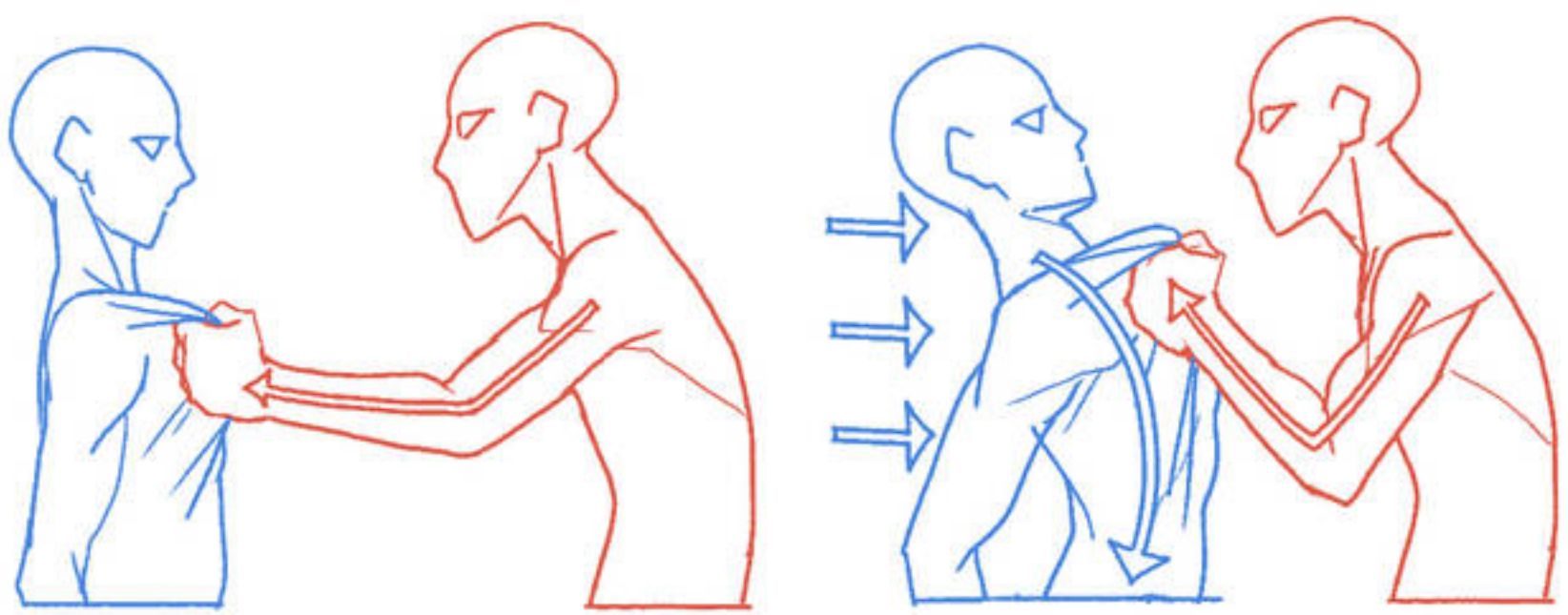


I'll finish with the gift.



If you have two hands that you're going to eat, you're going to have a piece of a man's foot that you see on the back of your hand.

I'm just trying to get to know the taco writer.



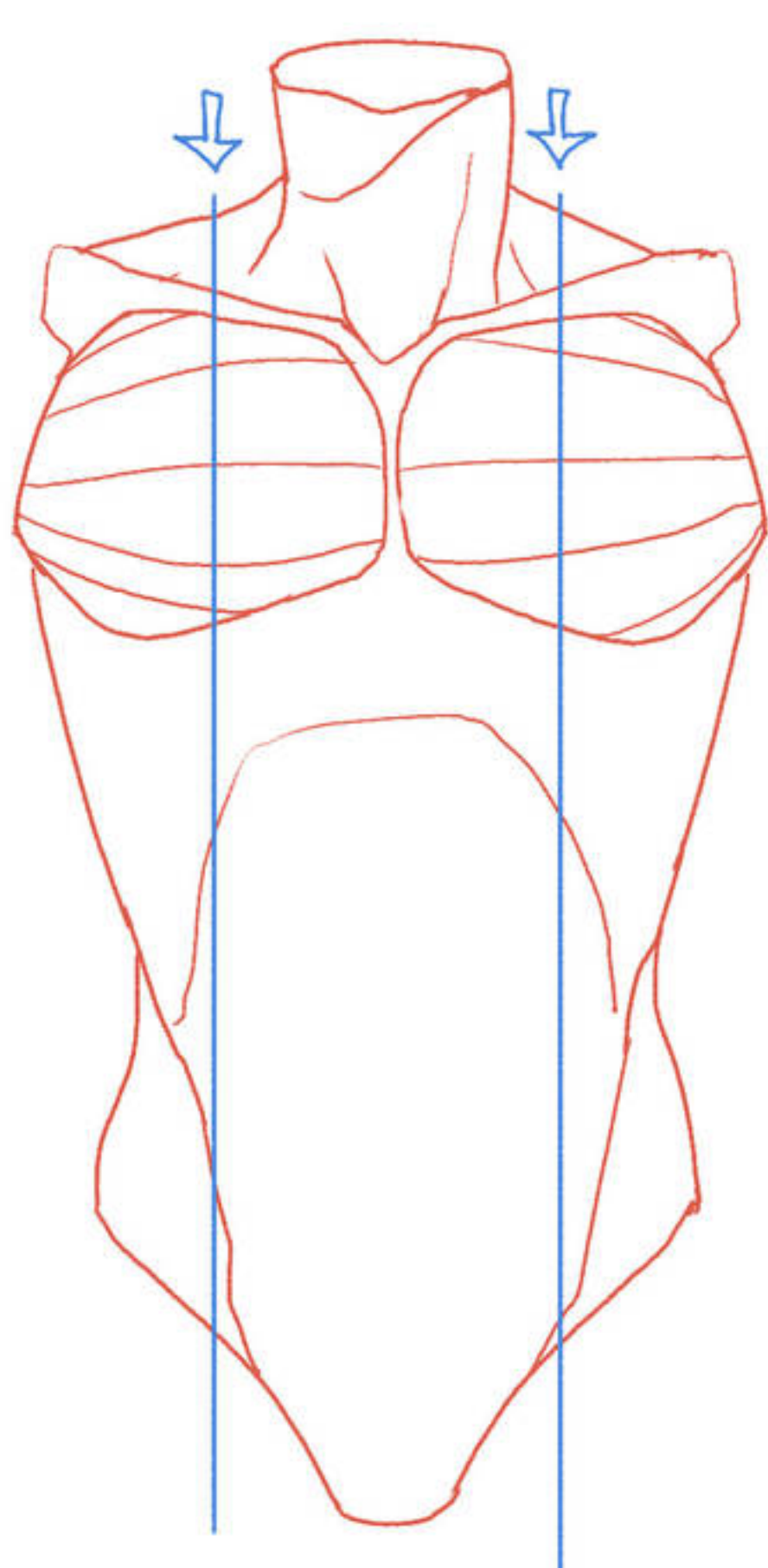
I'm trying to feel the strength of the situation when you're pulling the body of the character that you're caught with your arm bent and pulled.



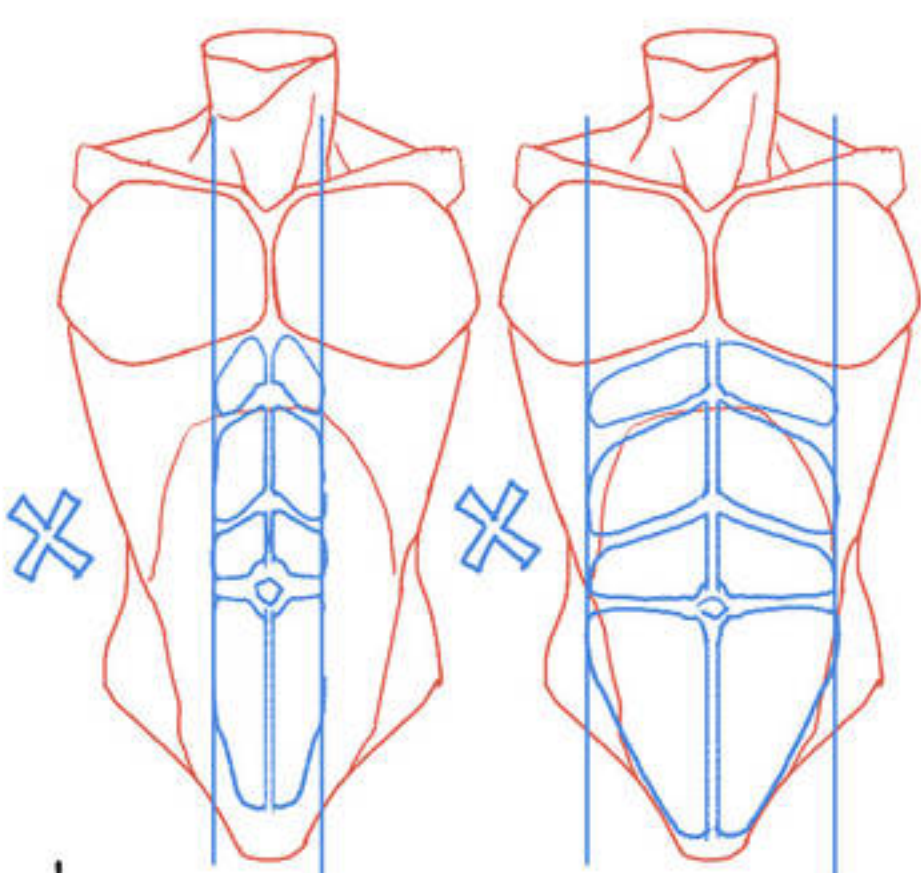
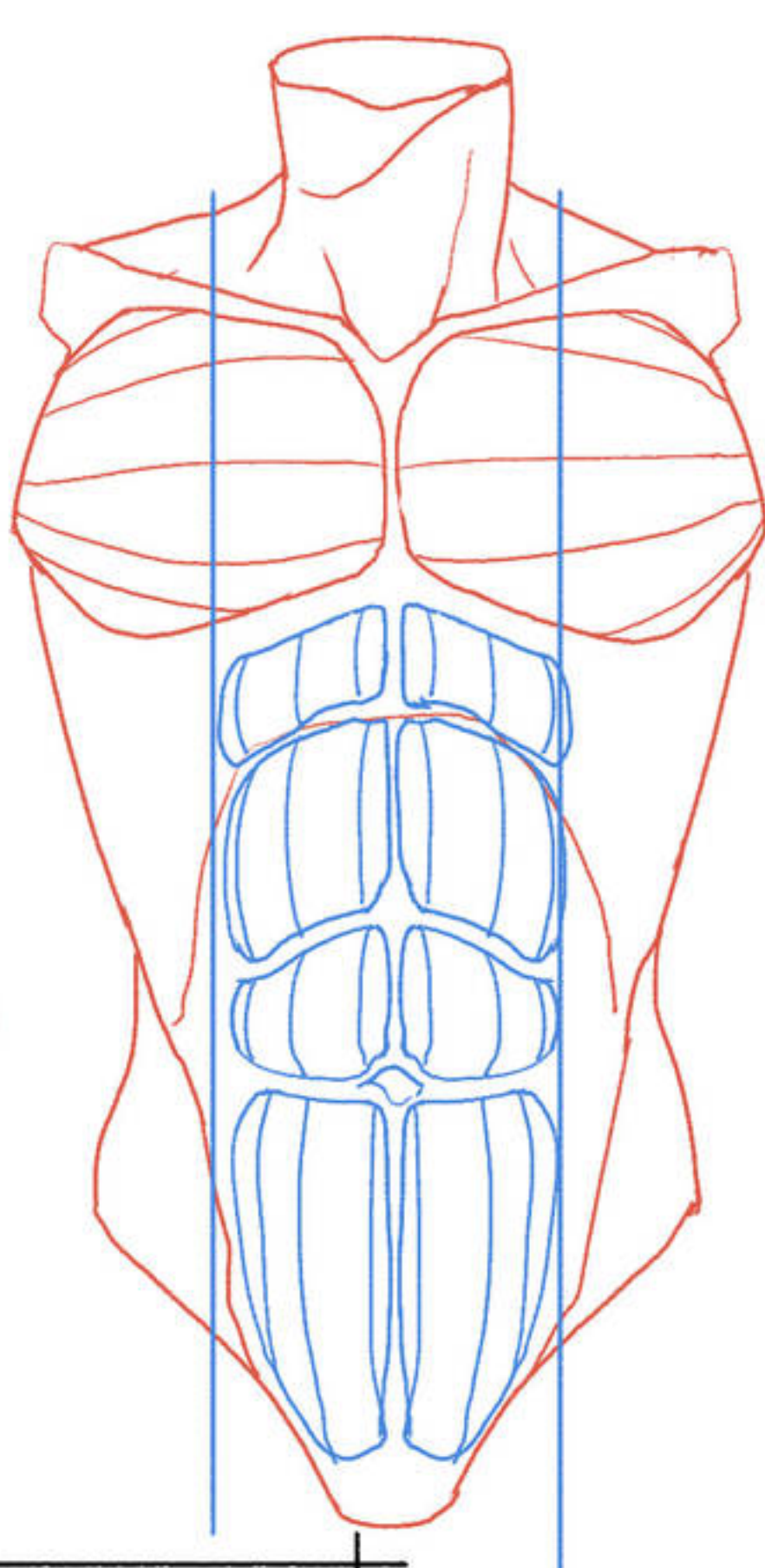
Key Doint



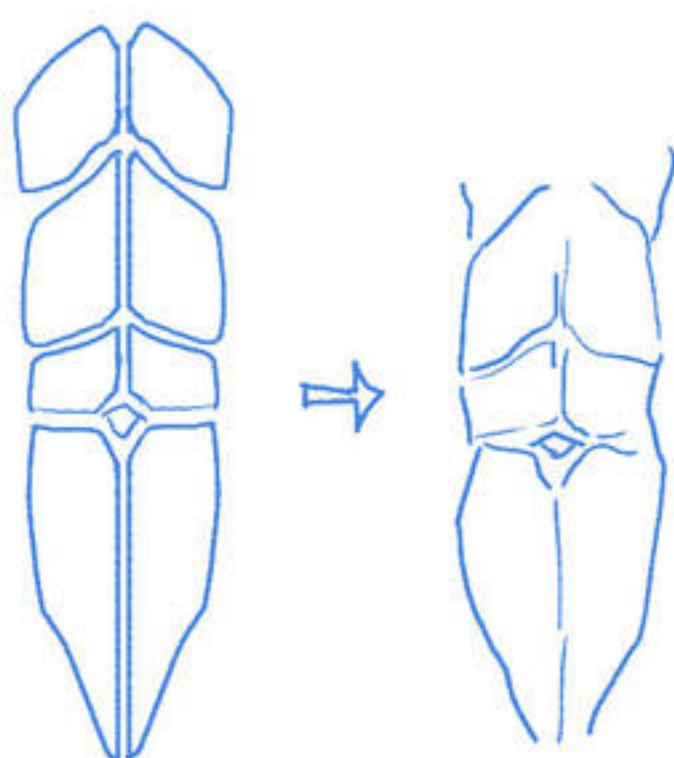
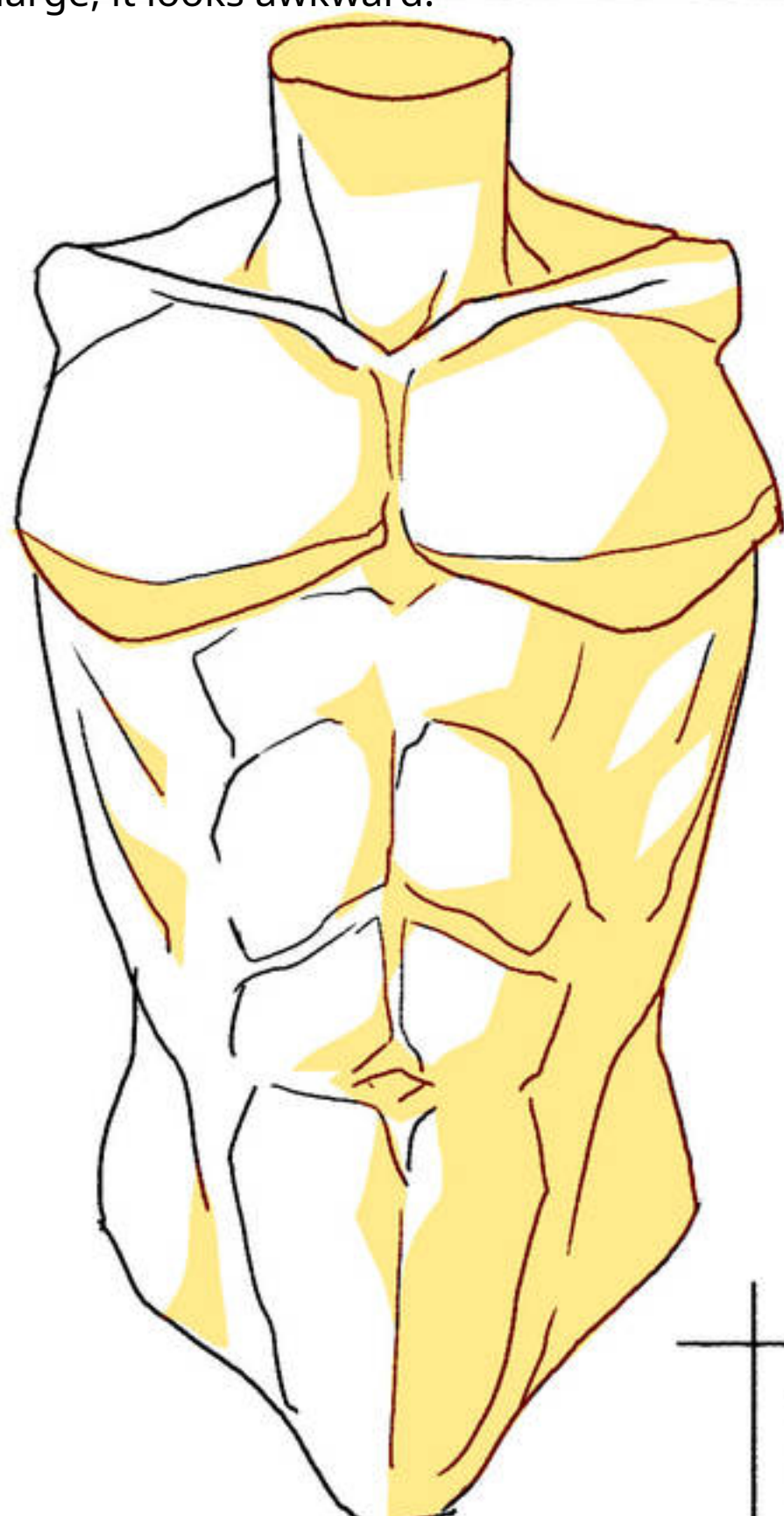
[Q: I'd like to draw this one.]



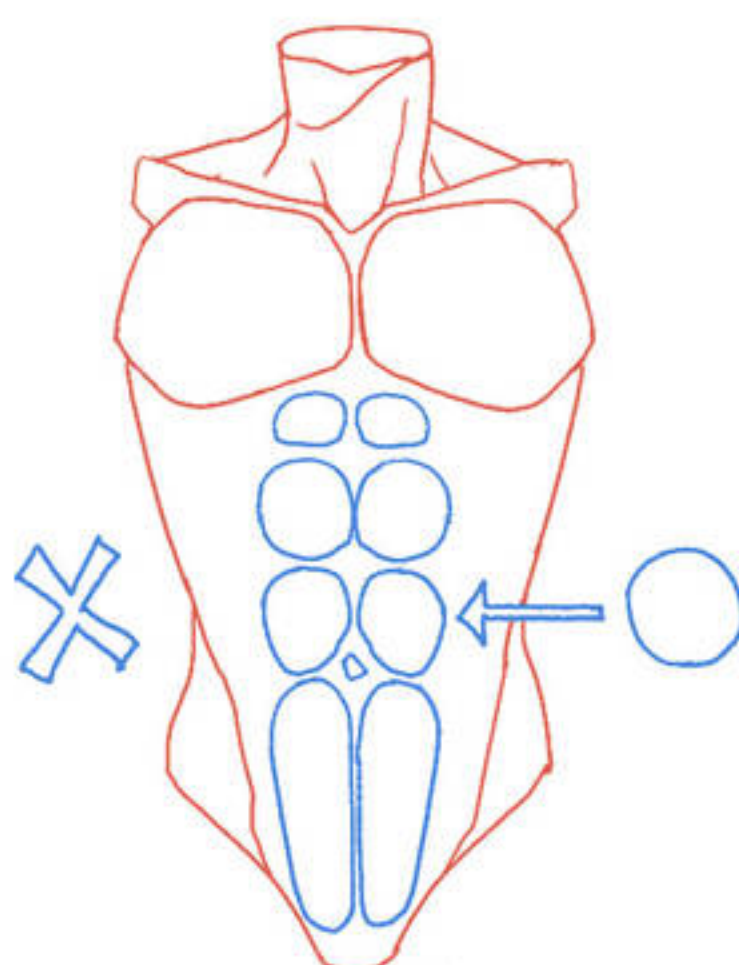
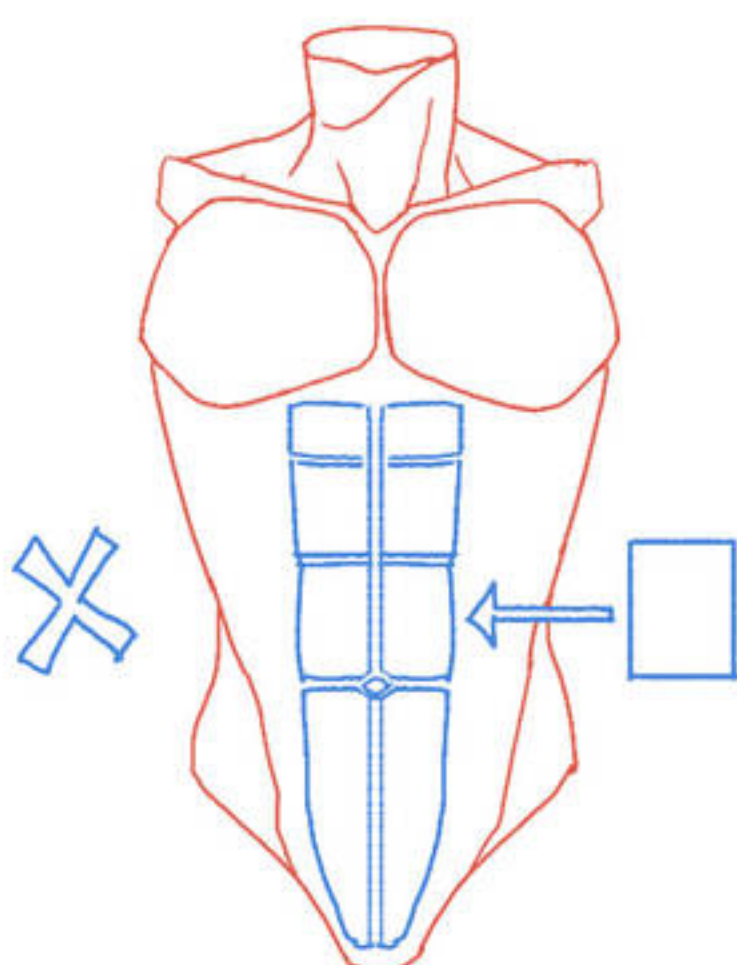
The area of the diploid is more than the thickness of the neck.



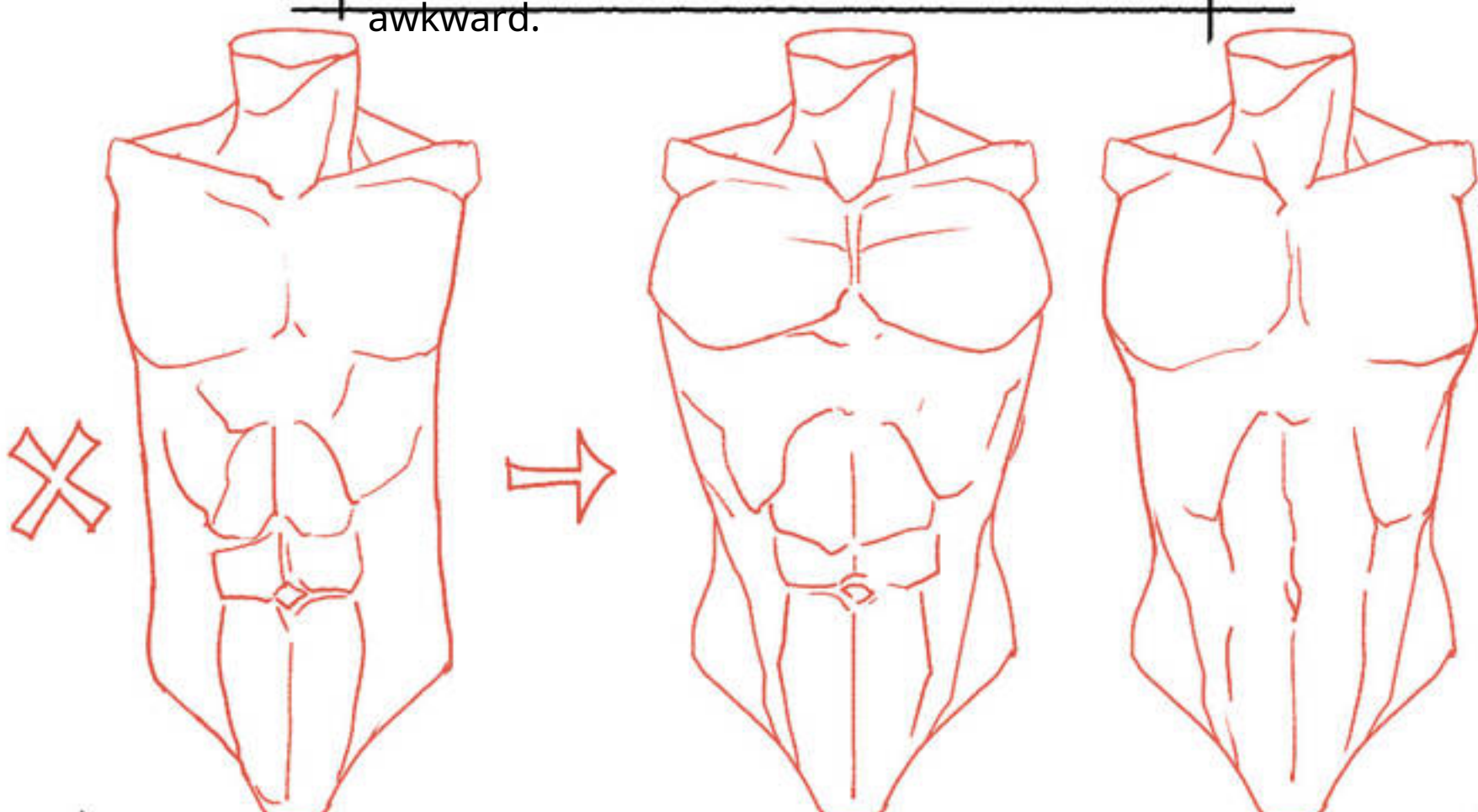
If the area of the peritoneal muscle is too small or too large, it looks awkward.



The muscles are naturally drawn with lines that make them blurry, not clear lines, as the surface of the skin covers them.

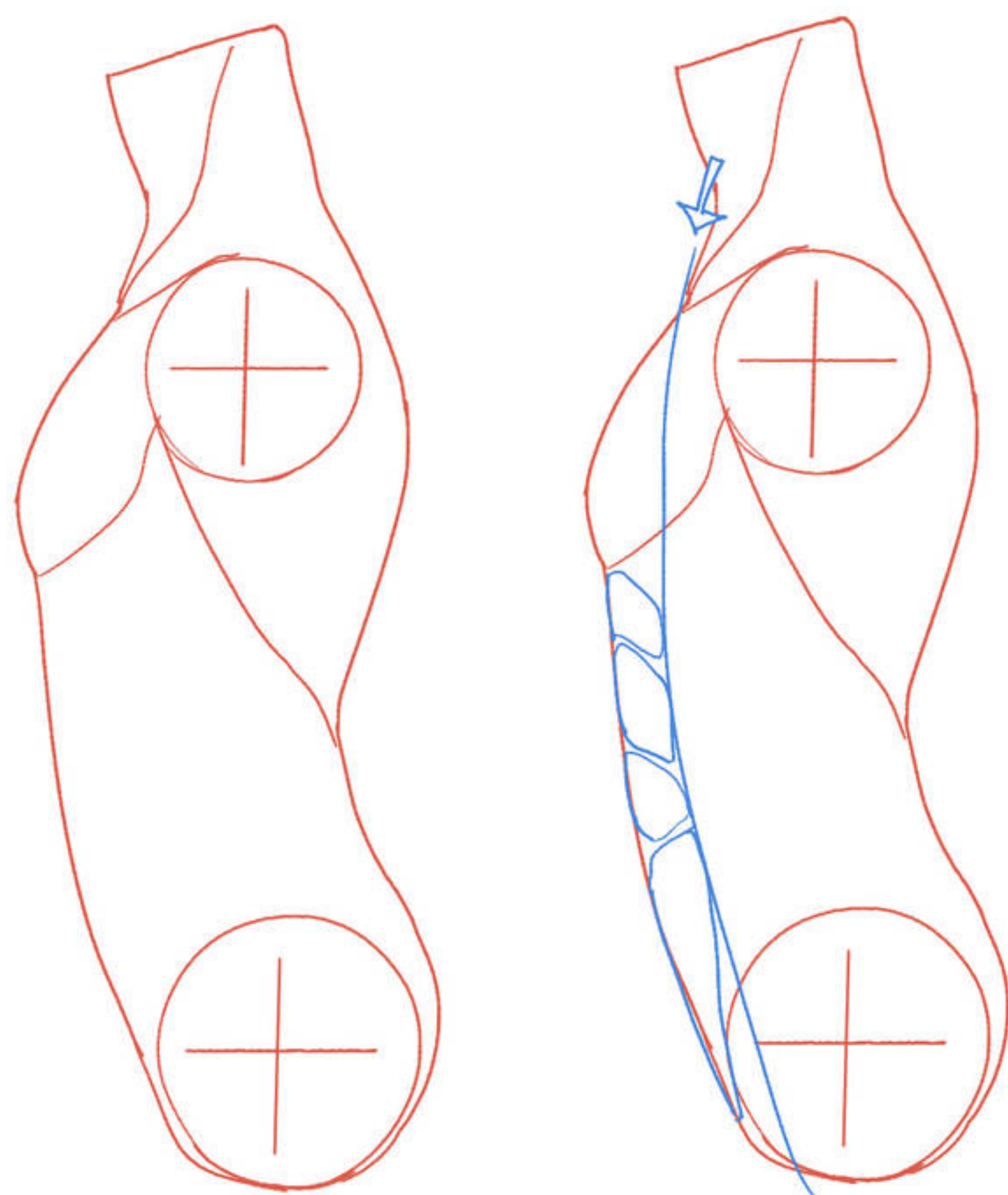


If the peritoneal form is too morphic, it's awkward.

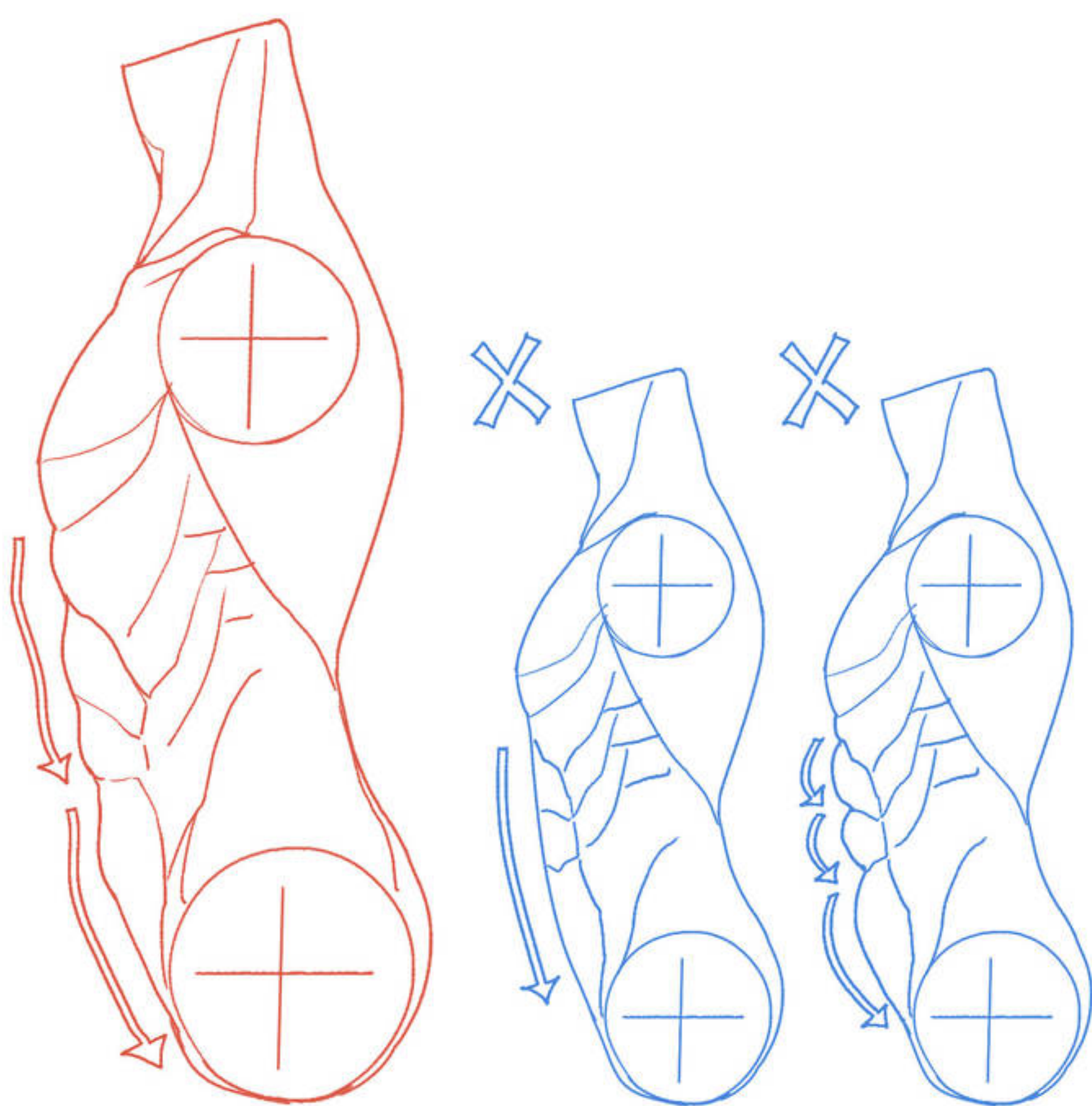


If you don't have a chest muscle, you shouldn't be drawing your abdominal muscles. you should be expressing them properly



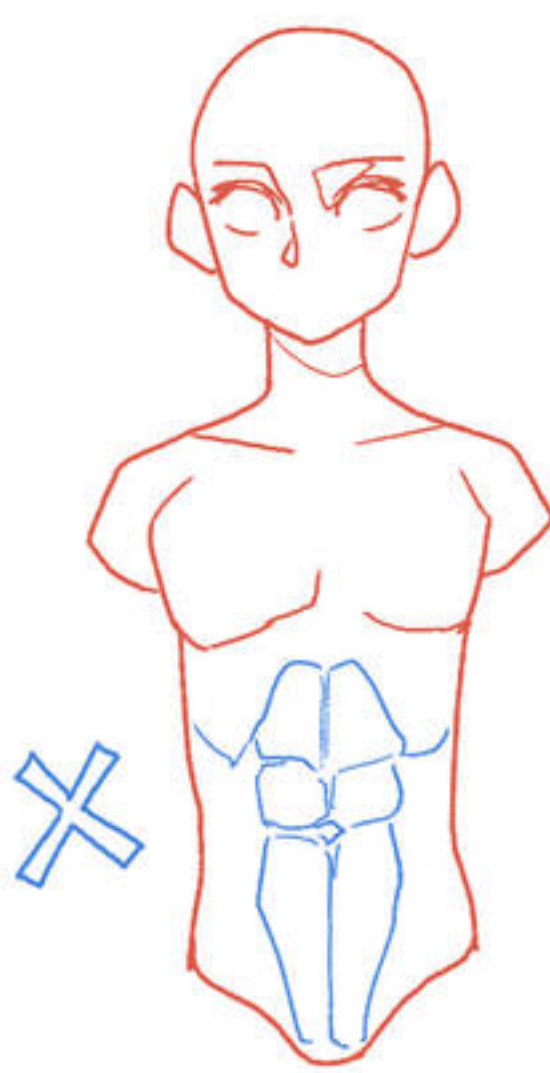
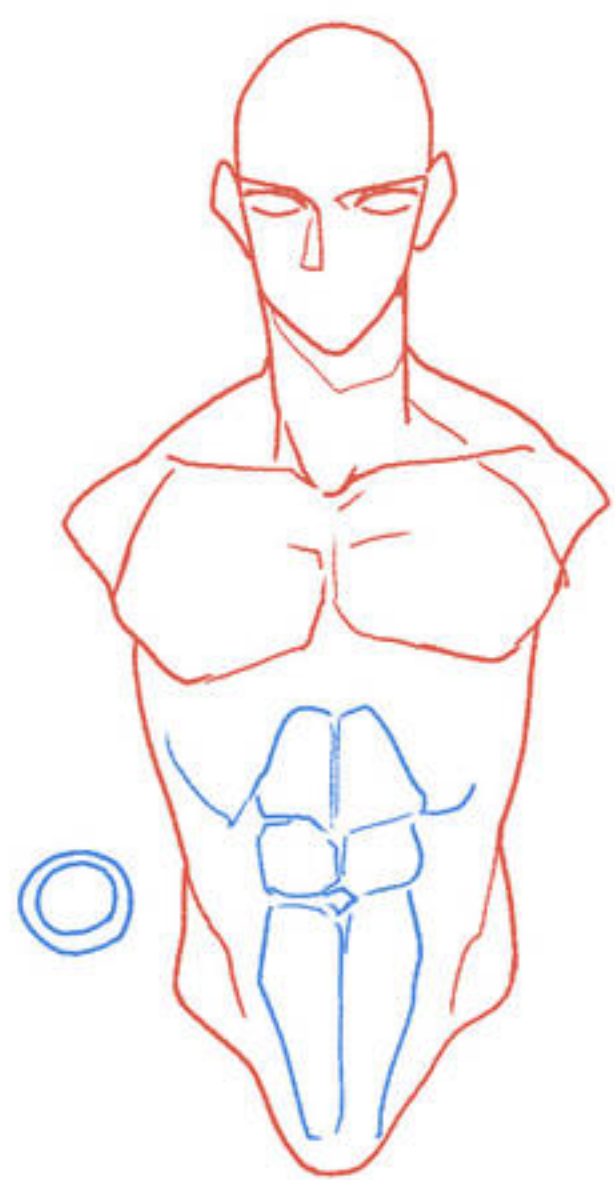


So the area of the diploid muscles that you see on the side is going to be a curve at the starting point of the clavicle.



If you're too good or too old to go out, that's what you're going to do, even if you're a bow, you're going to get the picture wrong.

I'd like to know the taco author."



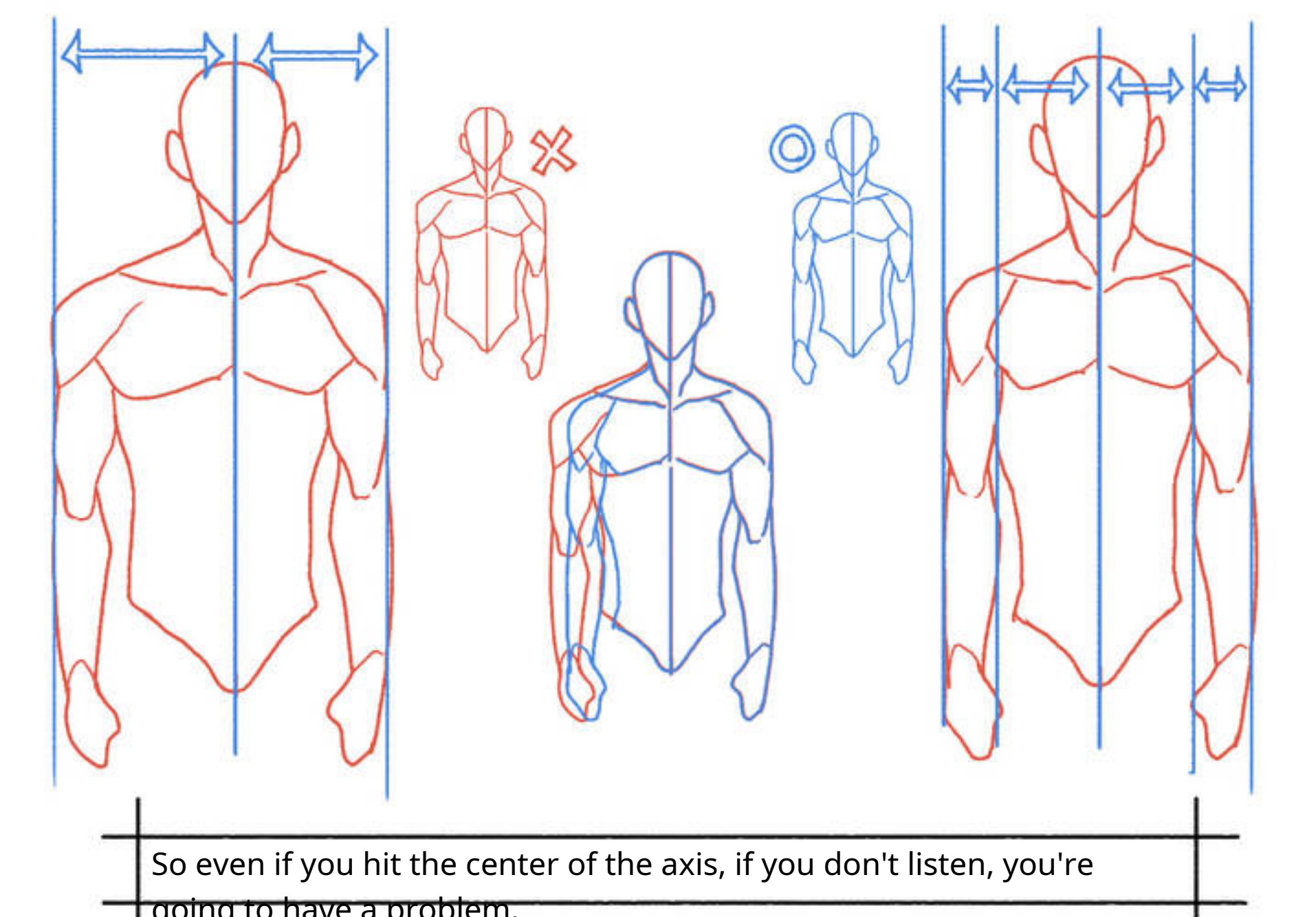
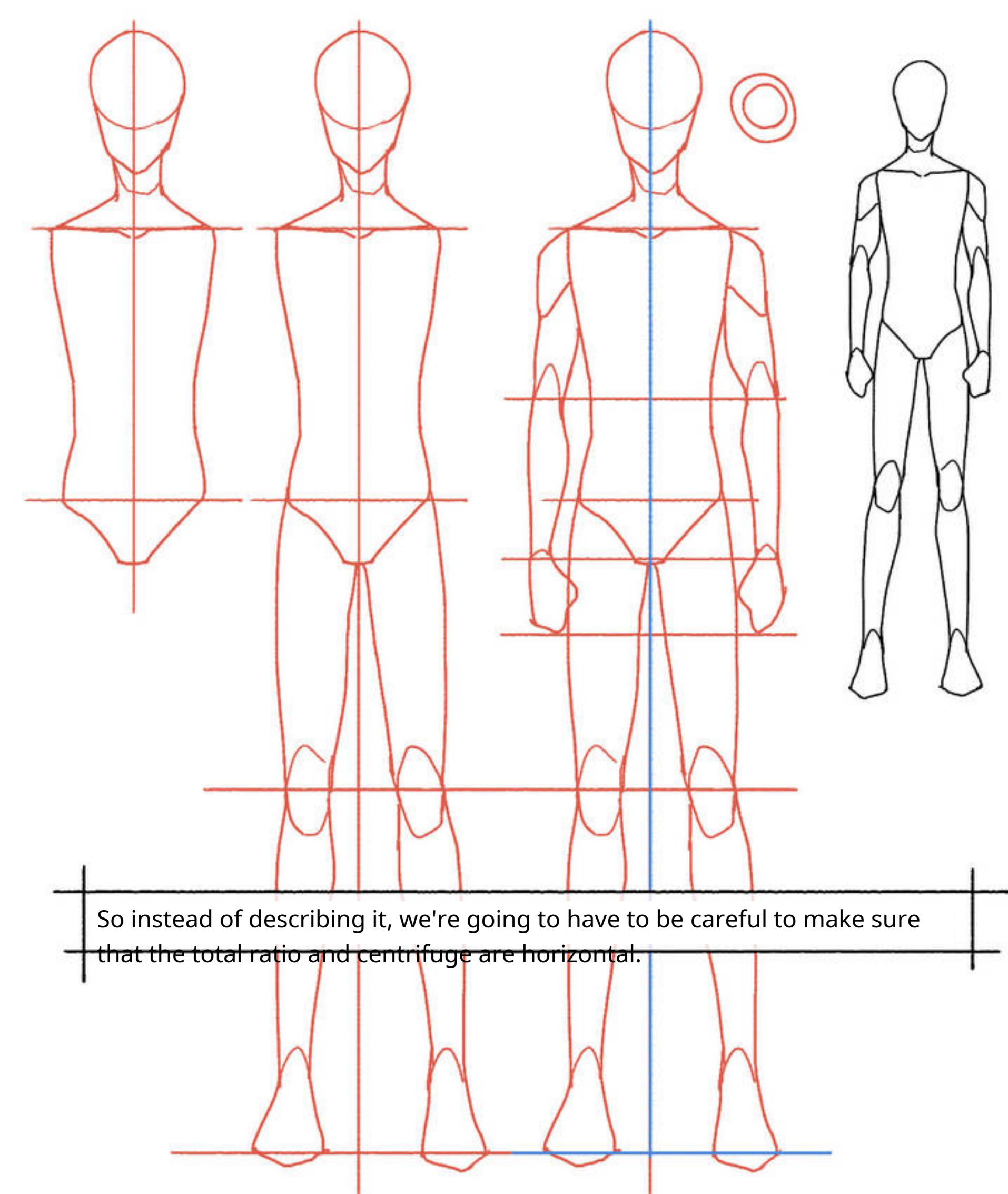
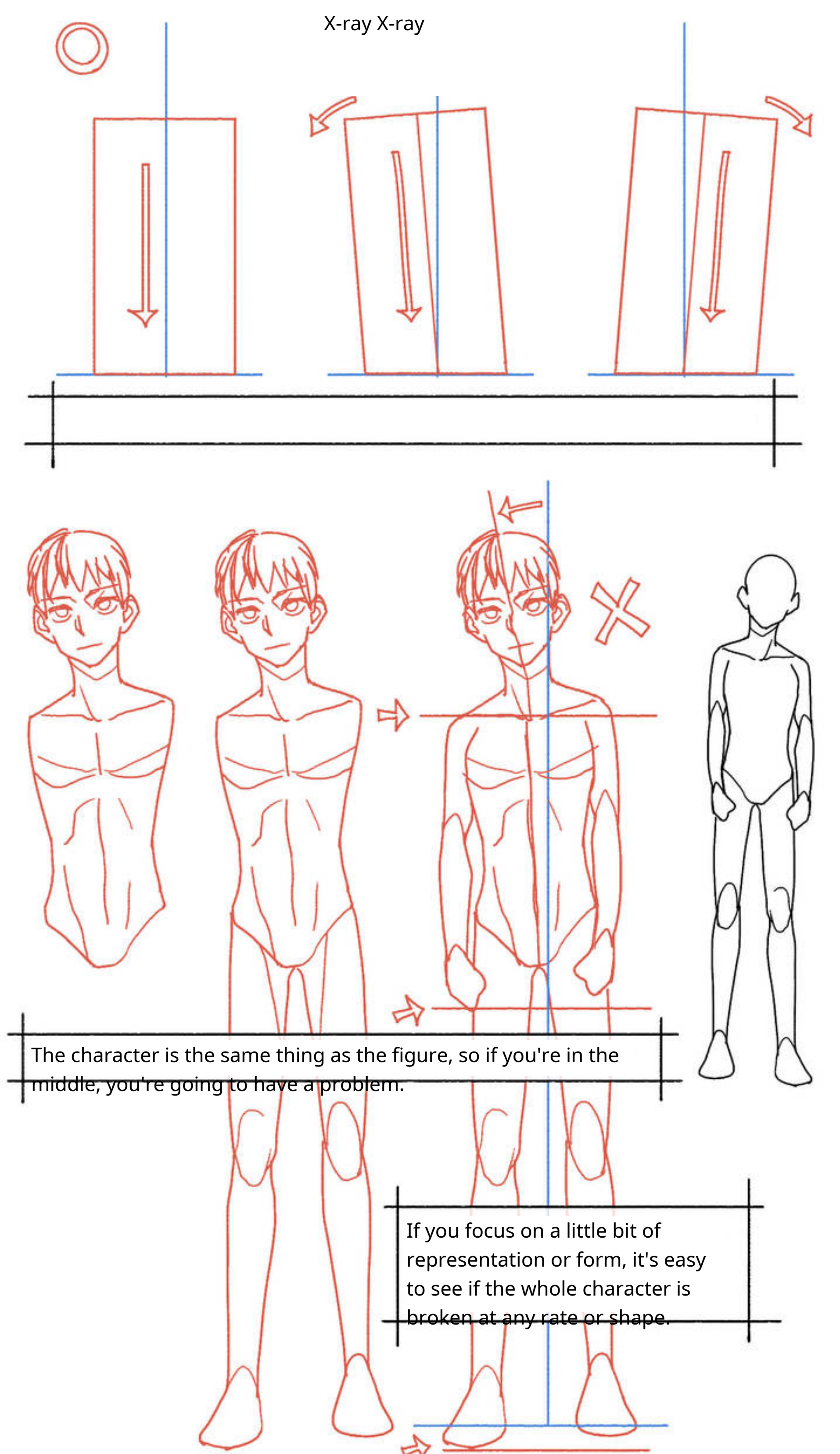
I'm going to draw it too clearly and too clearly in the form of a young character, and I'm going to make sure it doesn't look a little bit weird.



Key Doint

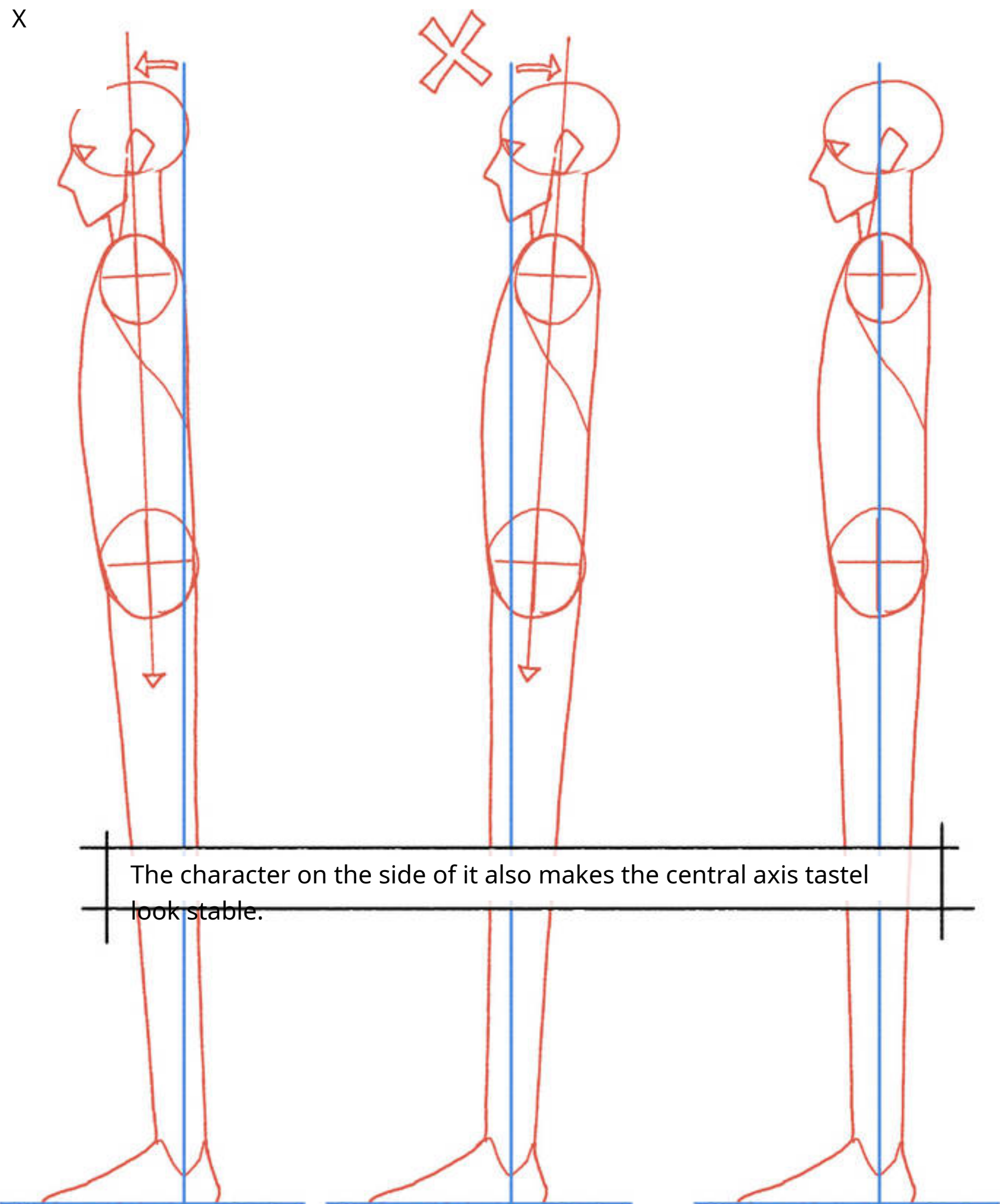


I don't know.

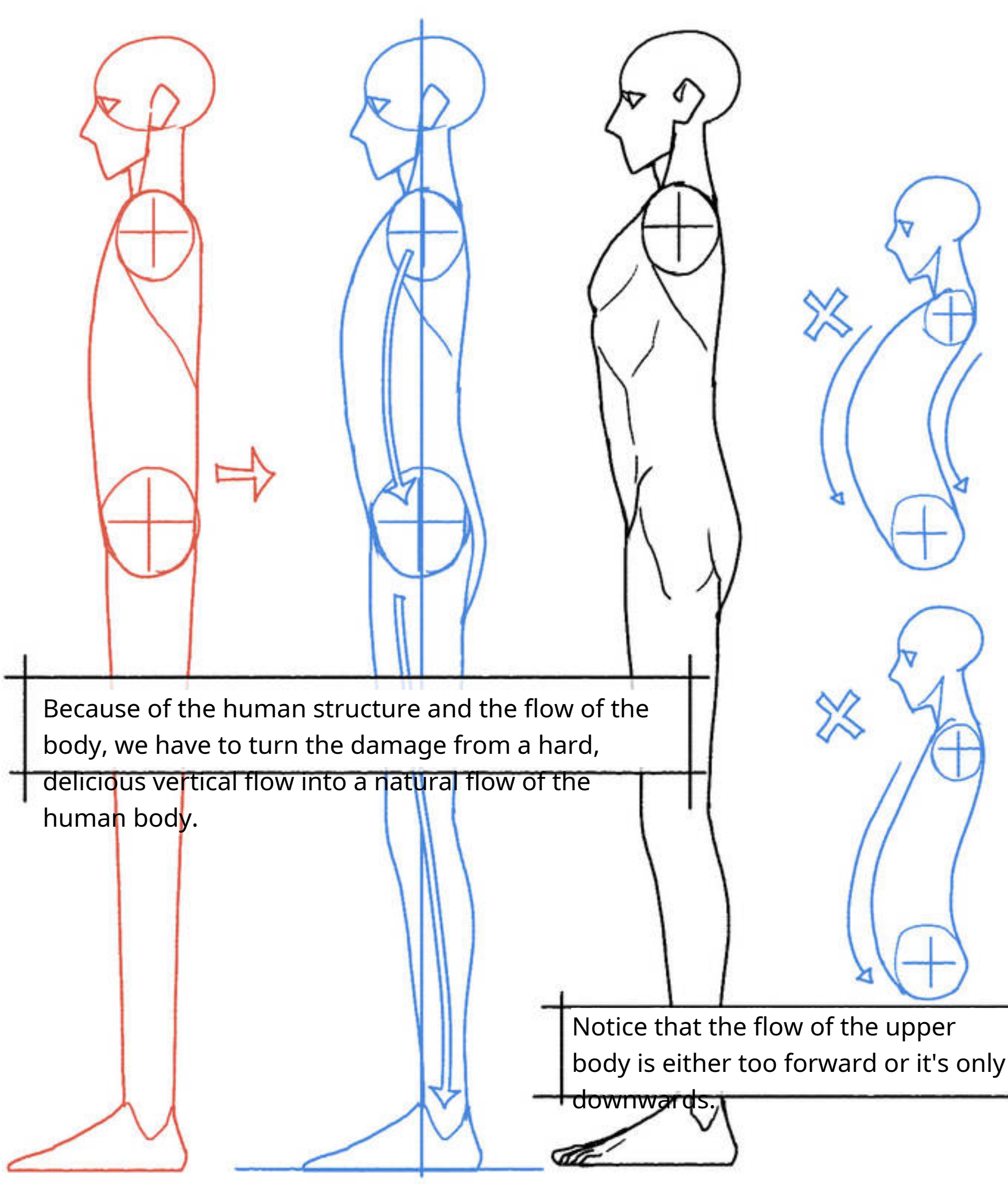




X



The character on the side of it also makes the central axis tastel look stable.



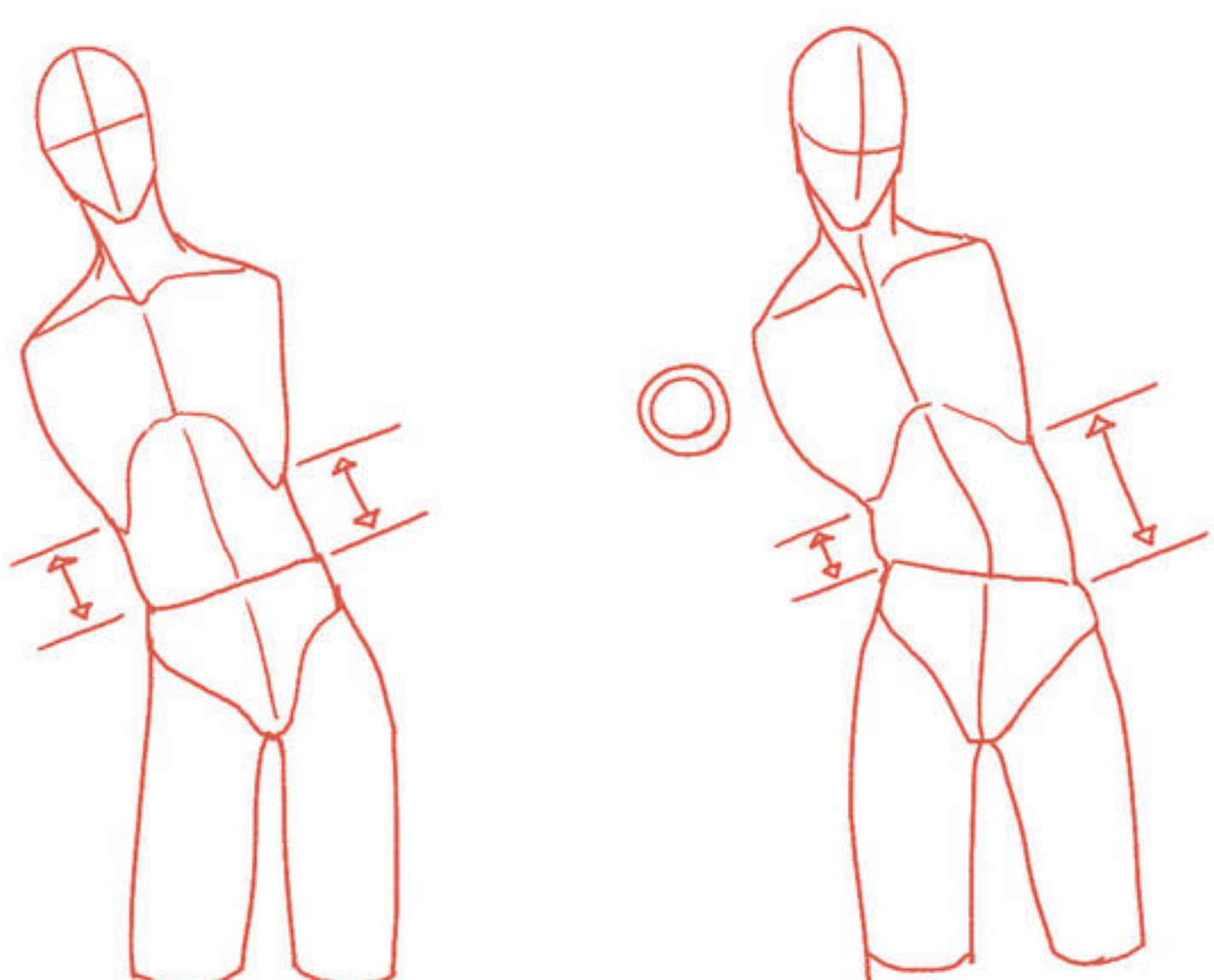
Because of the human structure and the flow of the body, we have to turn the damage from a hard, delicious vertical flow into a natural flow of the human body.

Notice that the flow of the upper body is either too forward or it's only downwards.

It's too small for a writer to know.



X



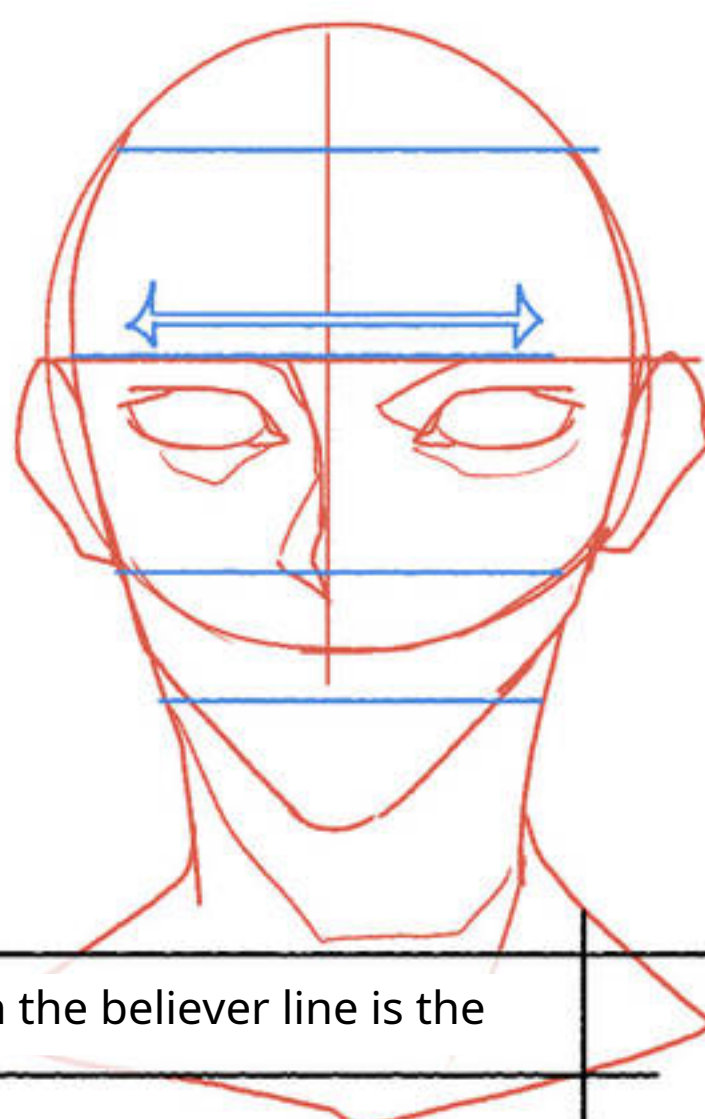
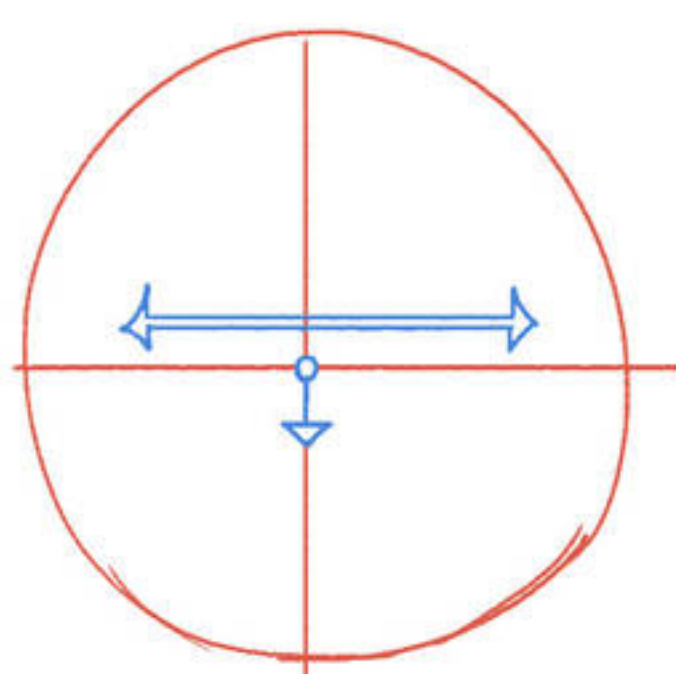
If it's a deliberate tilt of the centrifuge, it's drawn with a view to stretching and decreasing waist.



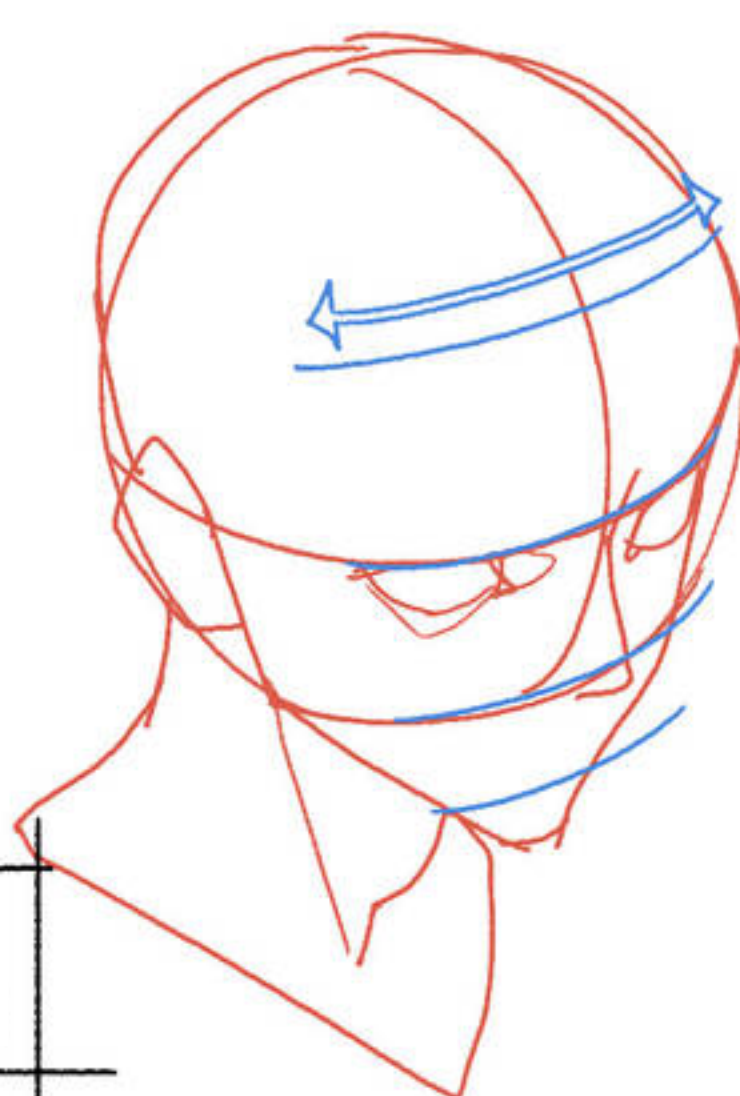
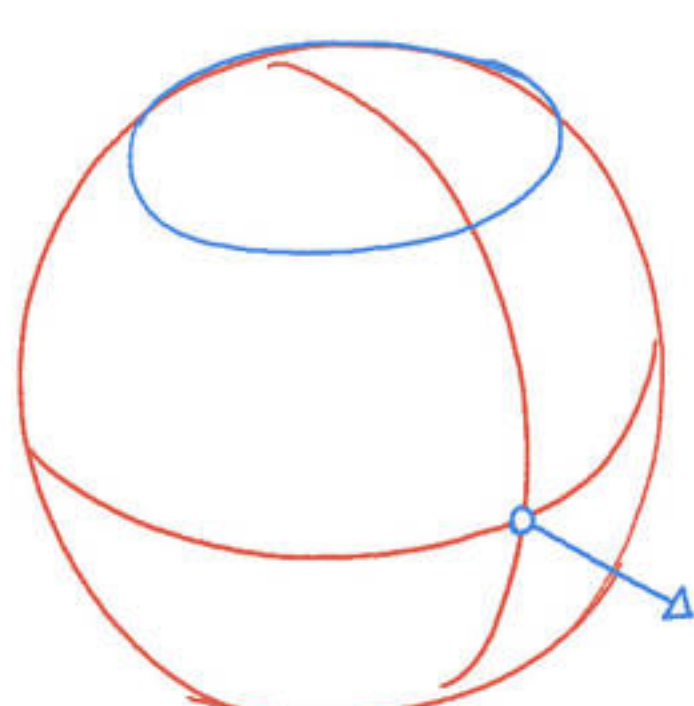
Key Point



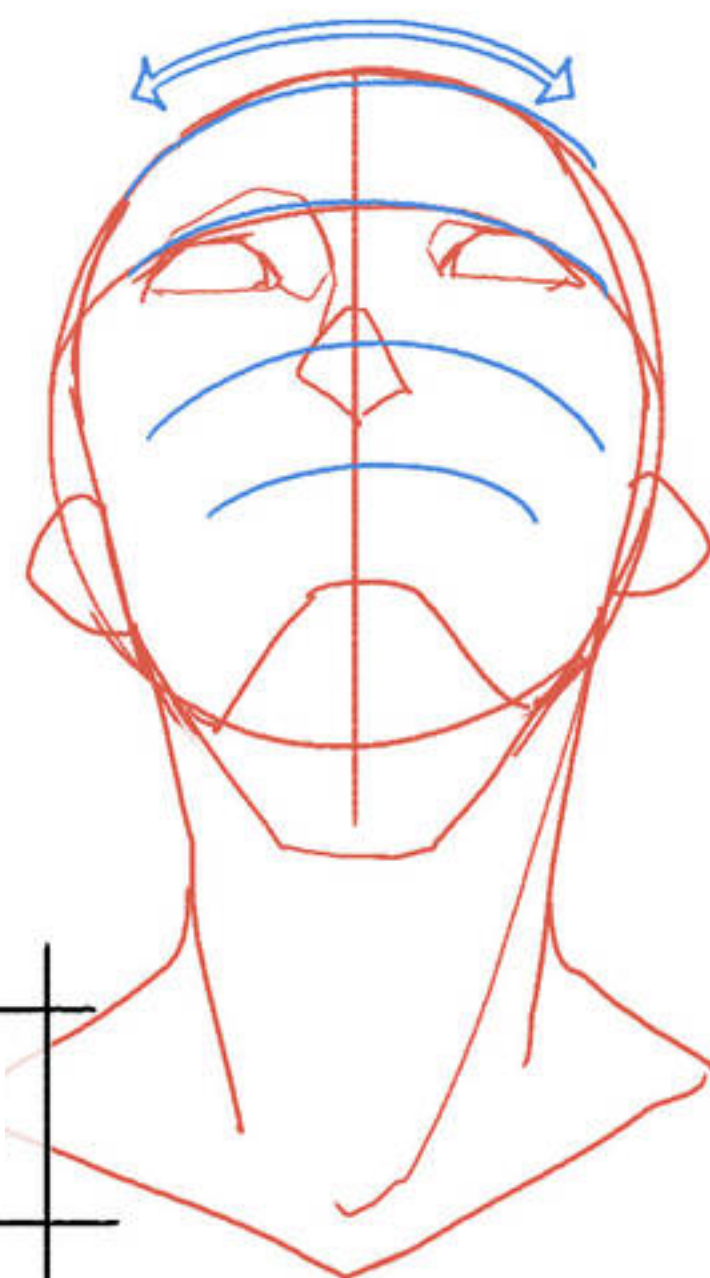
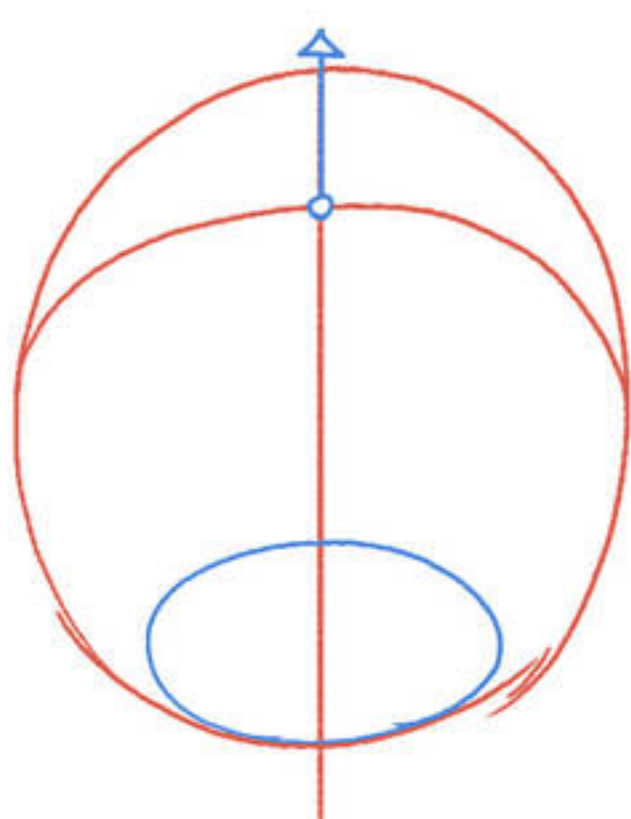
[Q: Face-to-face references and meanings.]



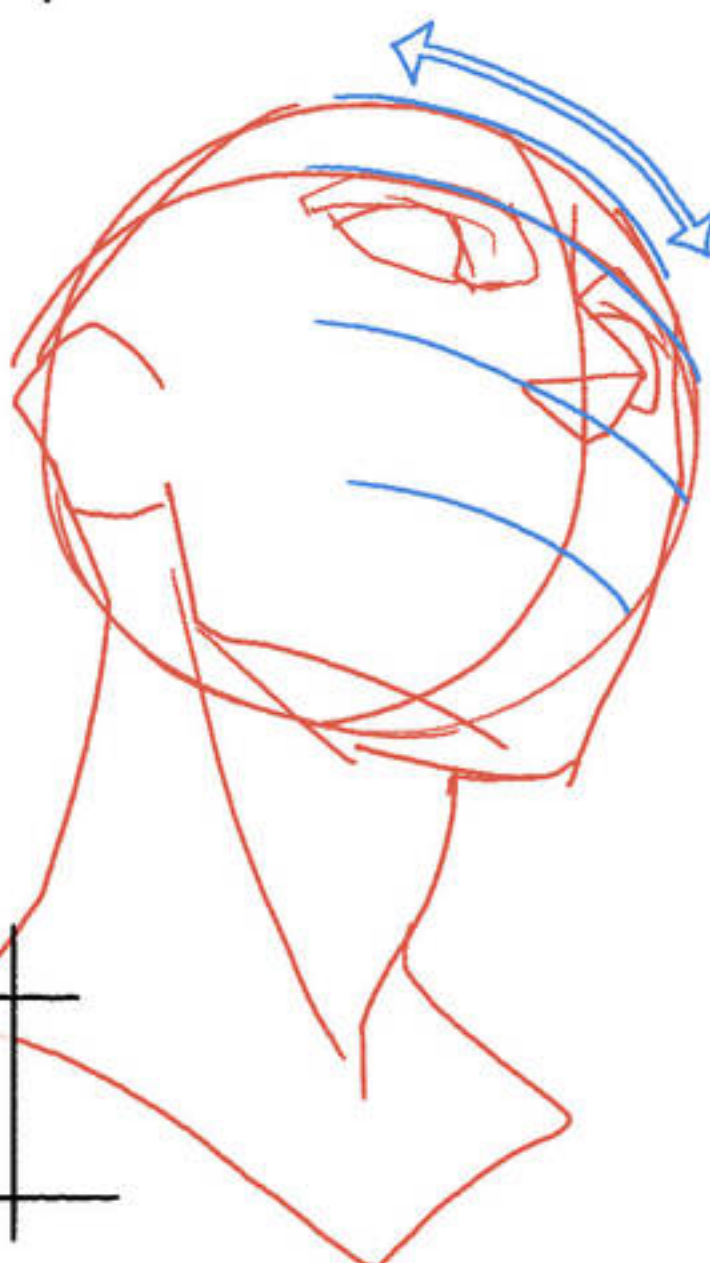
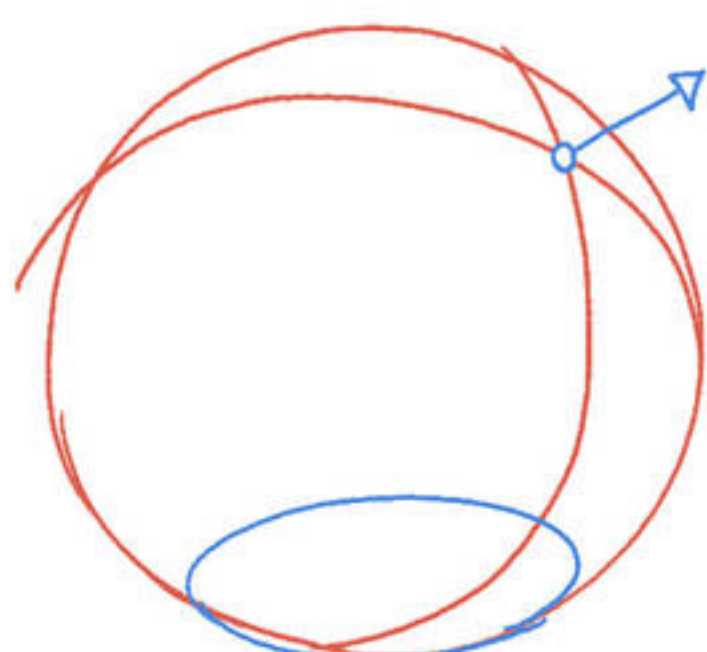
The horizontal vertical line that you see on the believer line is the direction your face is looking at.



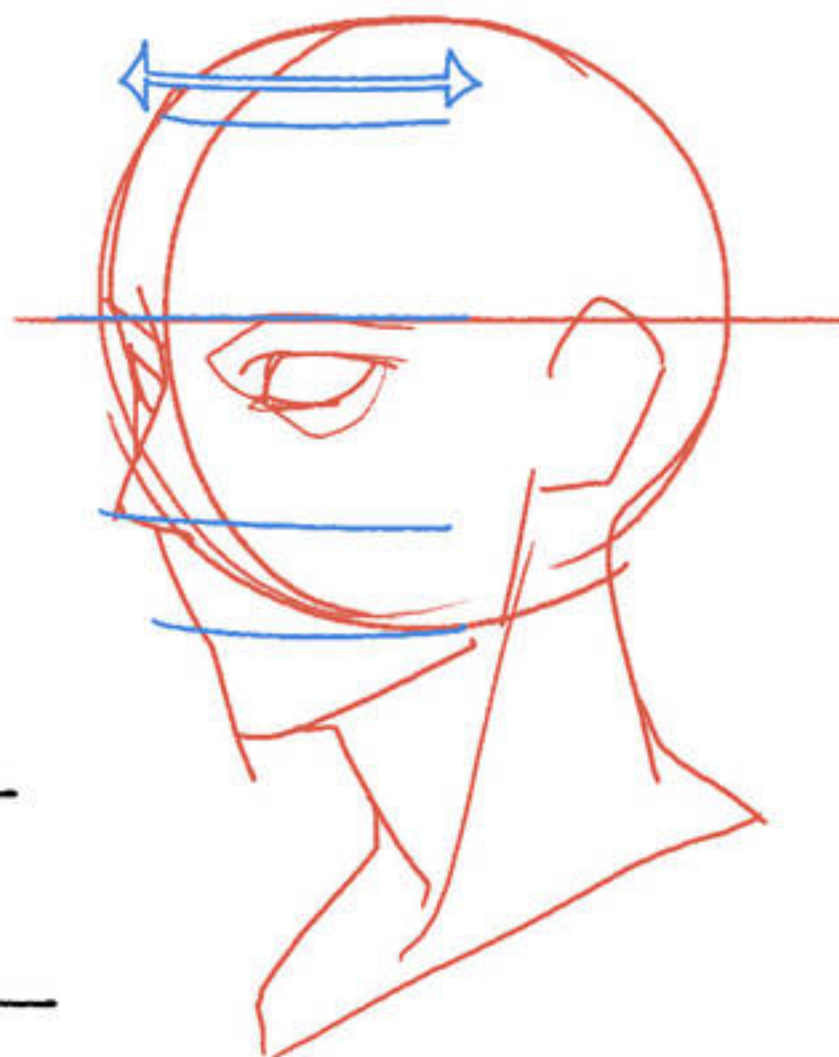
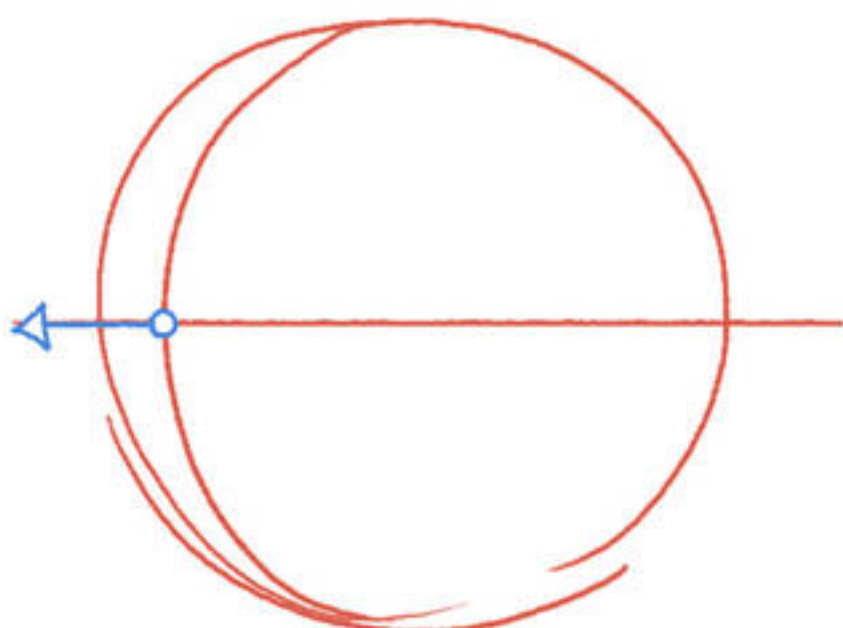
If the curve is going down, the angle of the face is going down and I see the space on the top of the head.



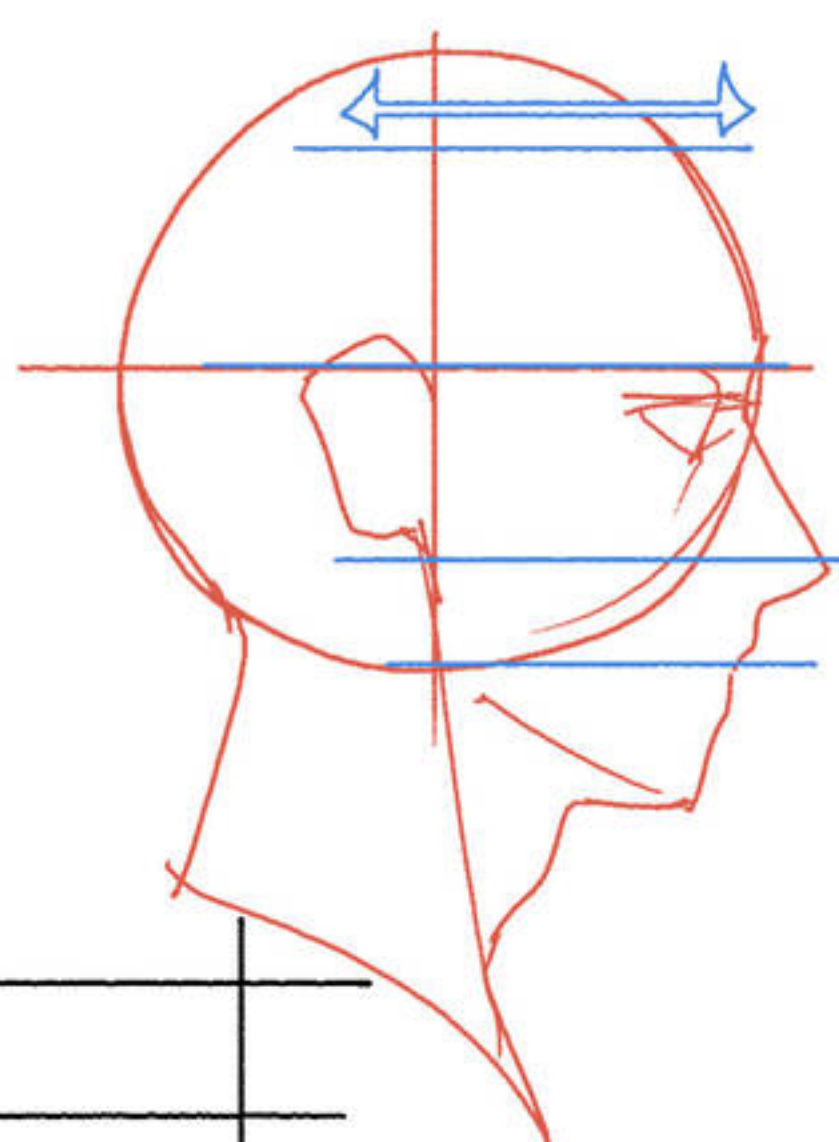
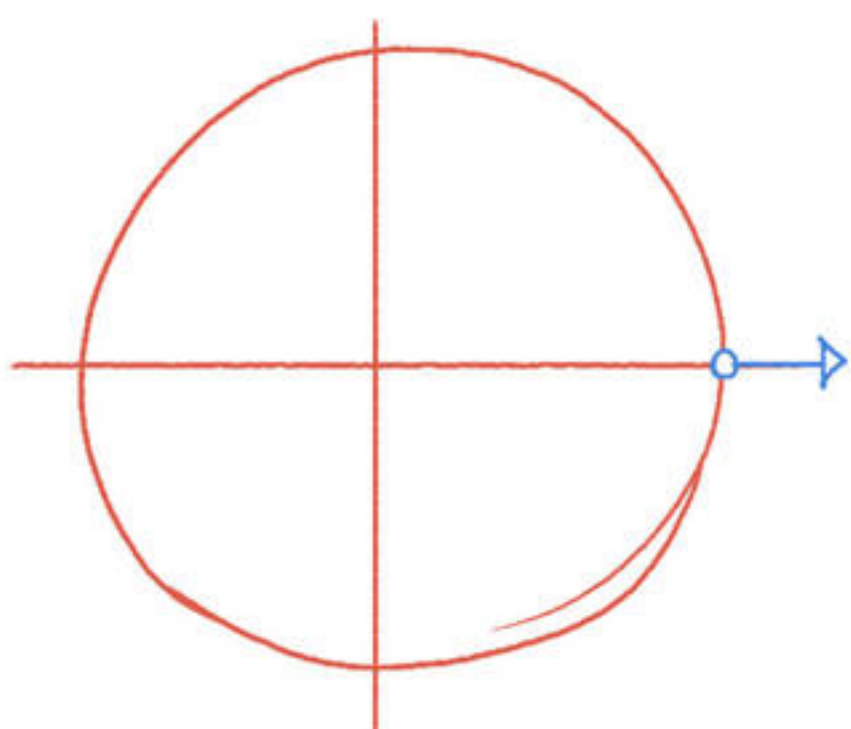
If the curve is pointing up, then the angle of the face is pointing up, and you see the bottom of the jaw, the side of the jaw.



Depending on the degree to which the number line and the horizontal line are going to jump, the angle of the face is going to change.

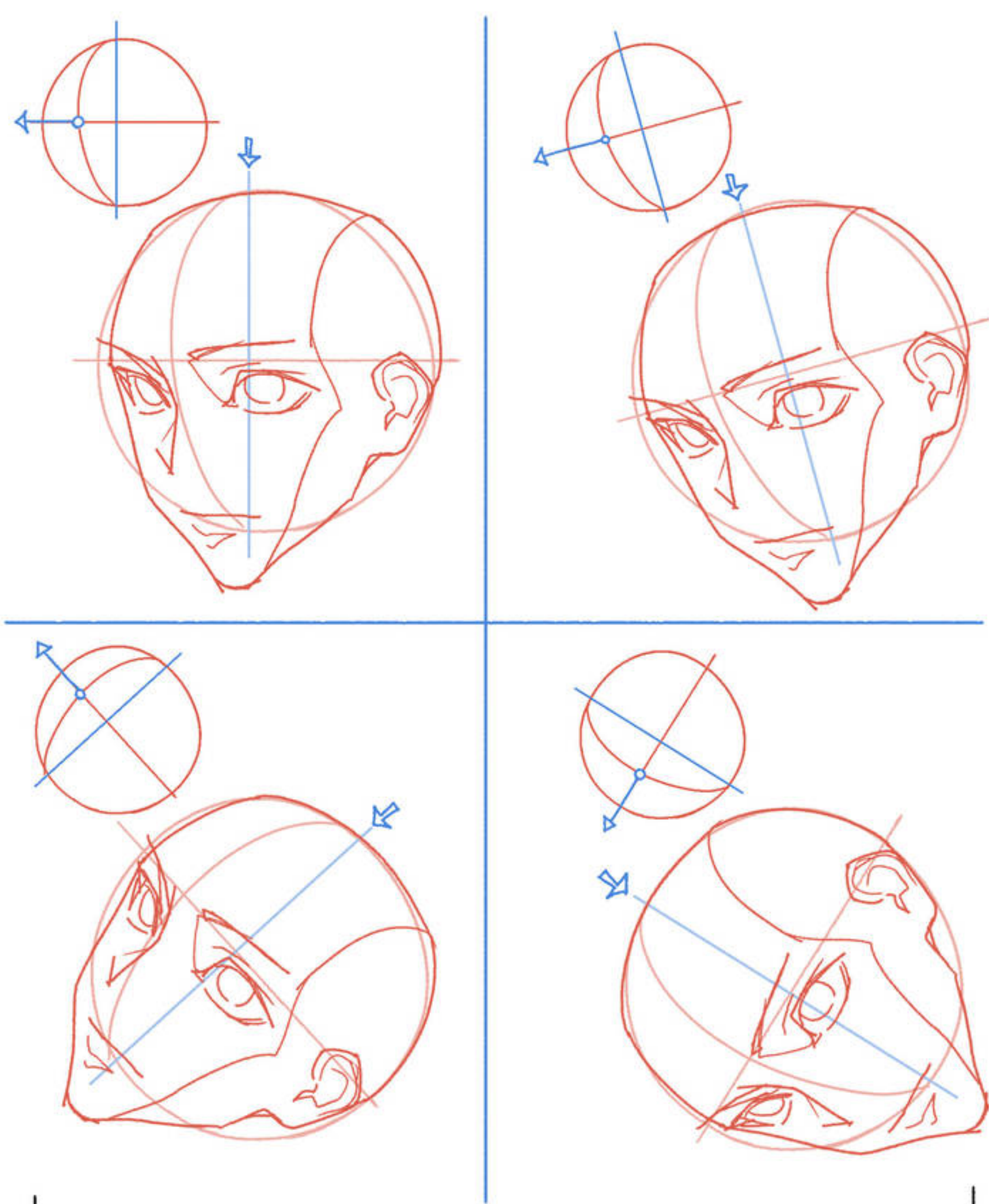


The sphere is in the form of a parietal, and the line is in the direction of the face, the point where I look at it.

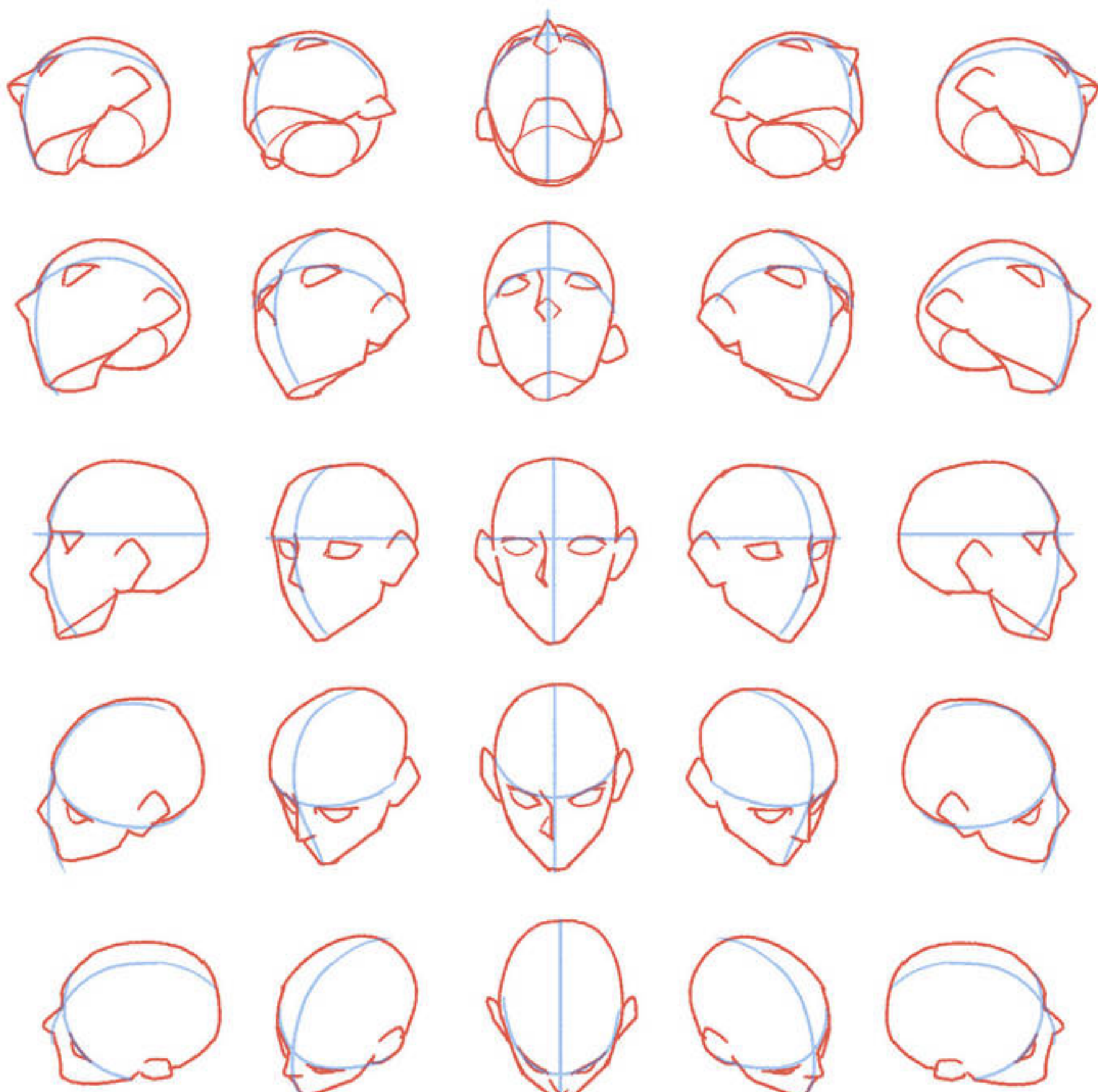


If you draw your mouth, it's me.



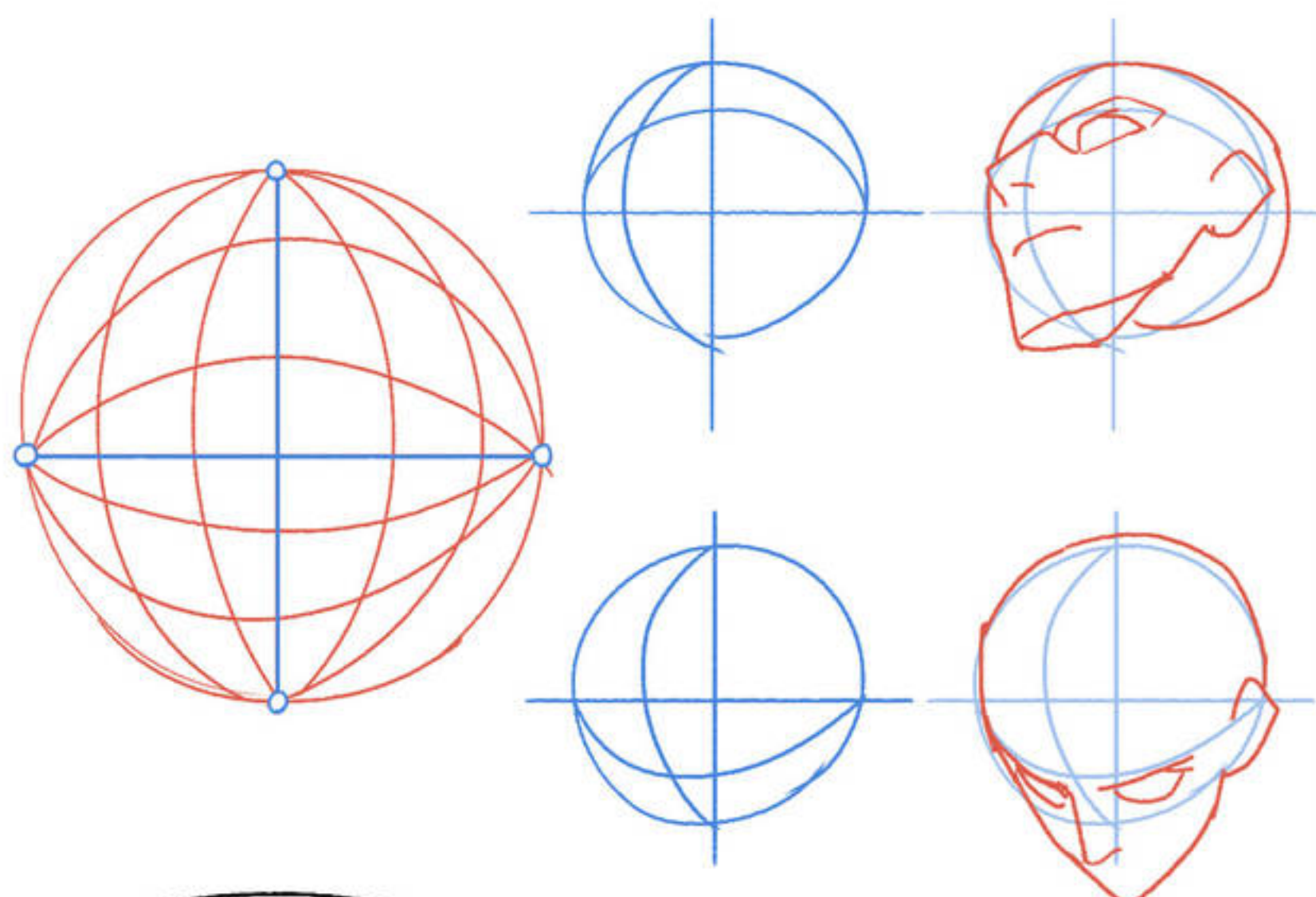


So if the vertical axis, the central axis, is inclined, then the slope of the face will change at any angle in the form of the spin.



I'm old enough to set the direction of the face with a line of midnight.

I'm just trying to get to know the taco writer.



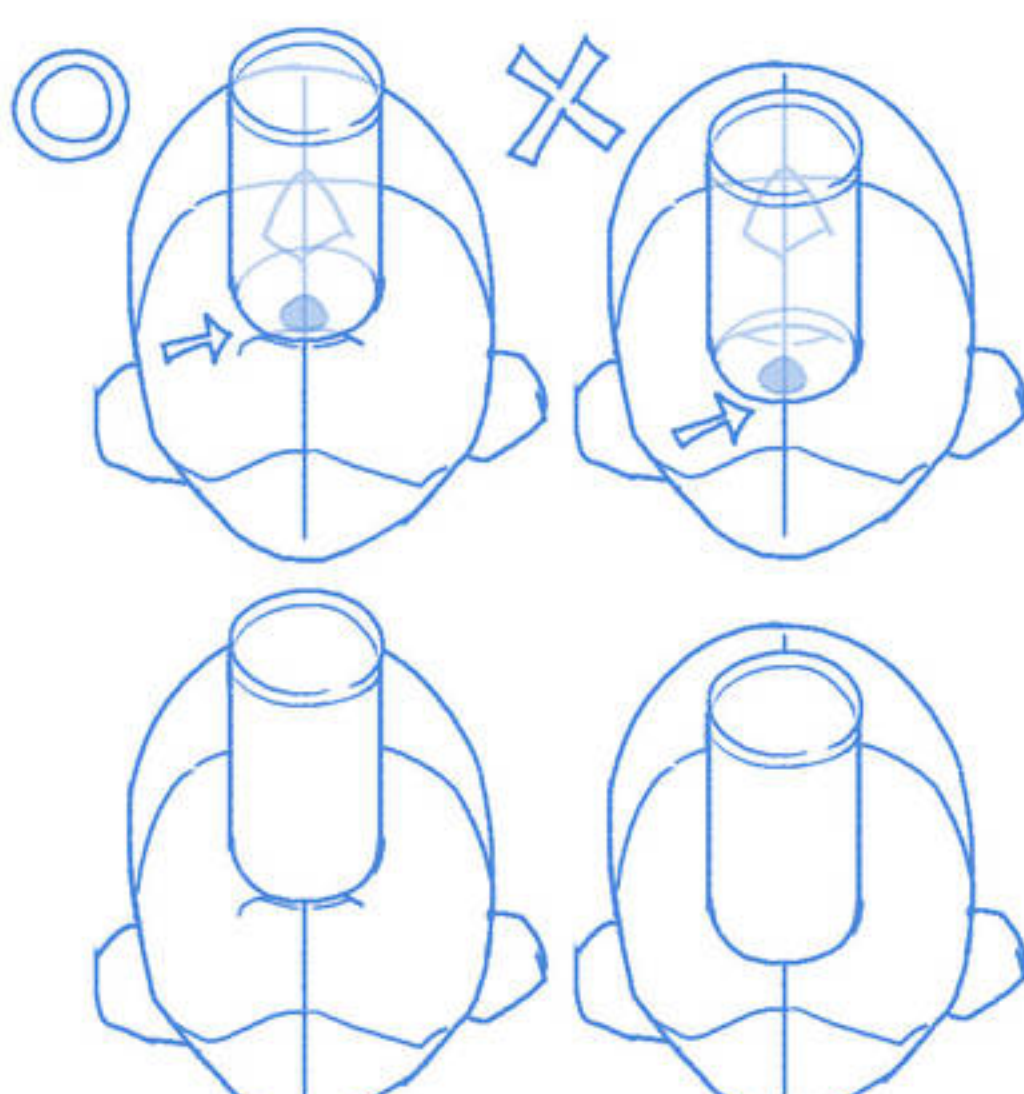
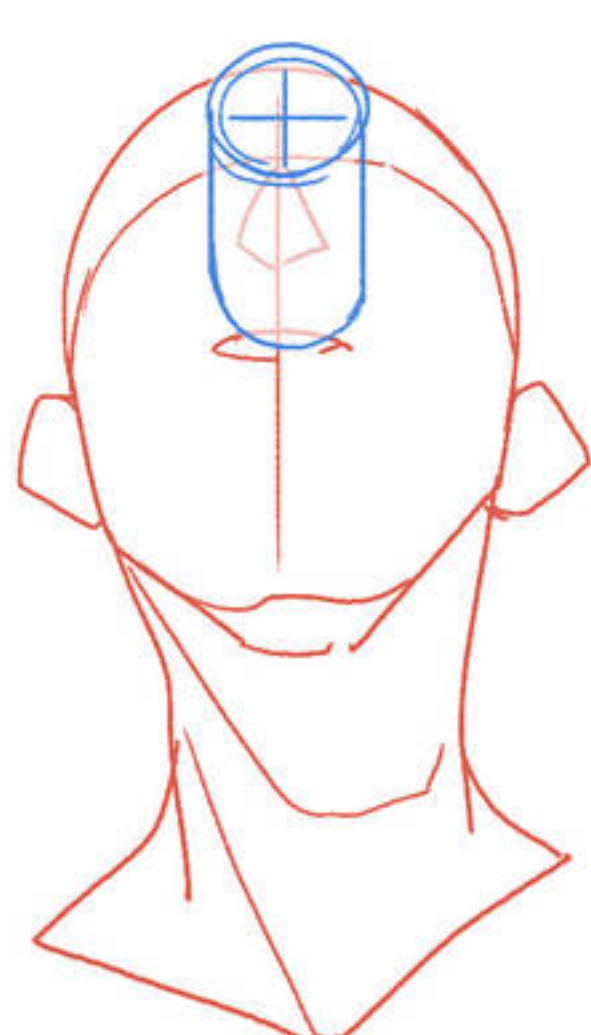
And then at the end of the sphere, I'm going to blow up the pieces of software that were intended to be at the end of the crosshairs of the sphere, and I'm going to draw them to the angle of the face.



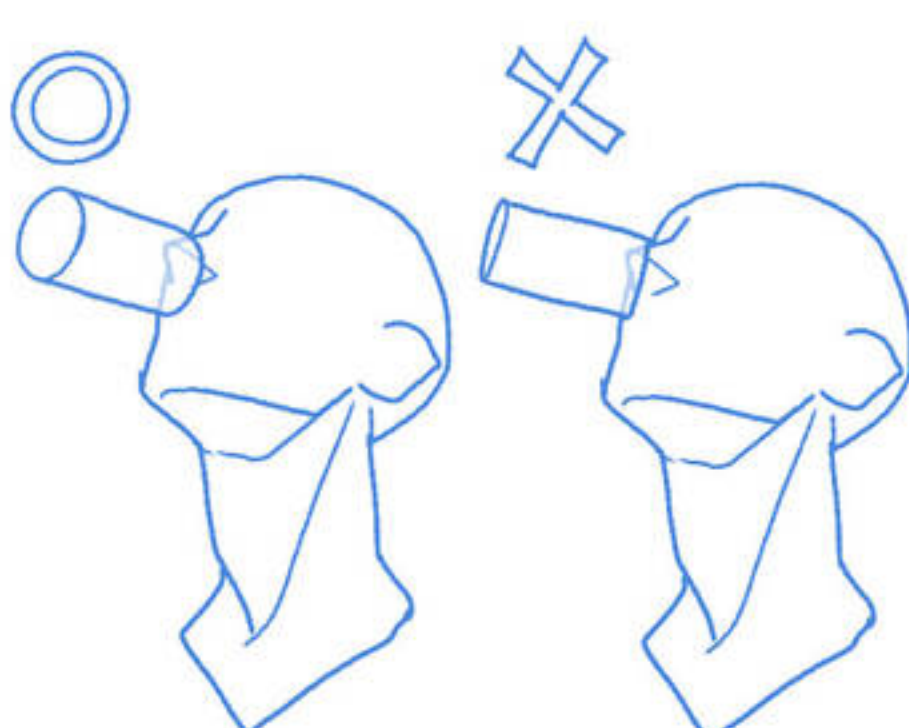
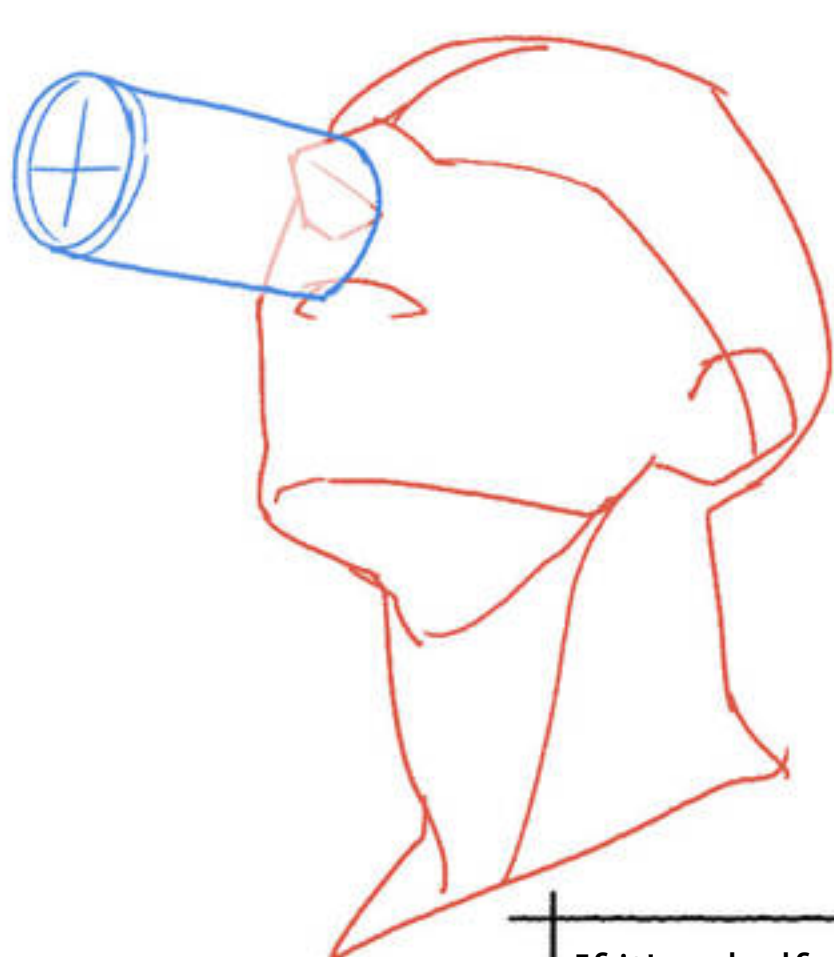
Key Doint



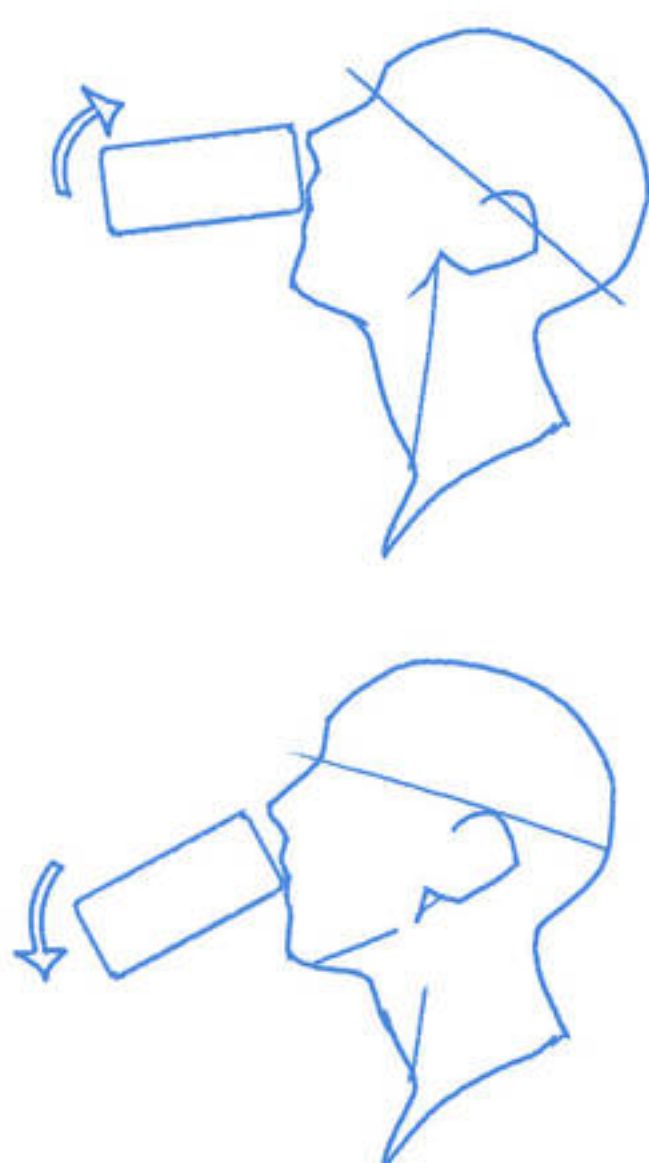
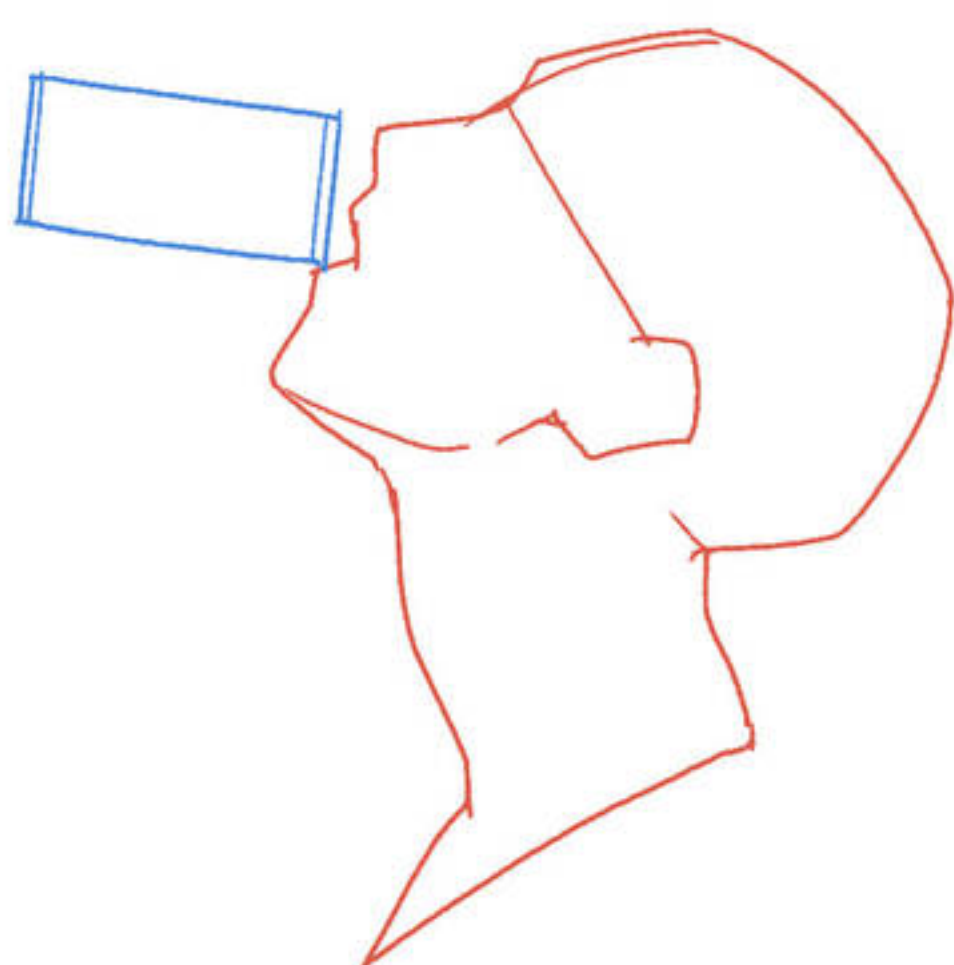
I need you to tell me how you're going to drink.



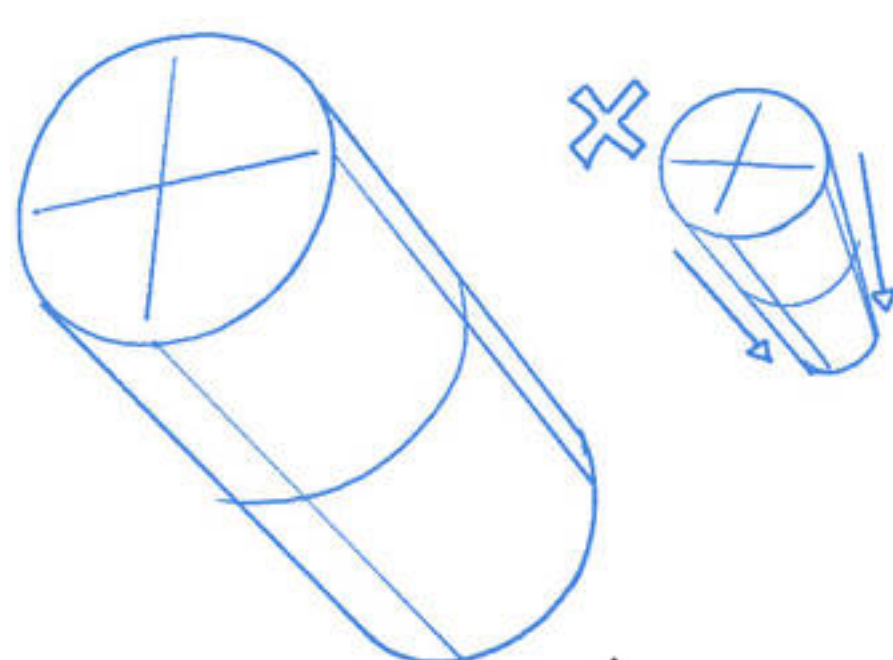
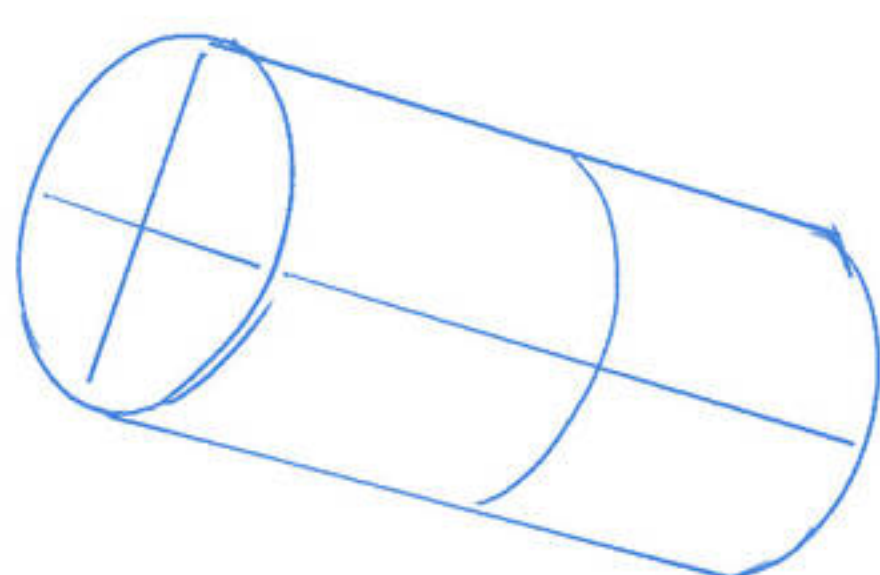
I'm going to have to taste the tip of Cam's face at the angle of his face, so I'm going to have to draw his end into his mouth.



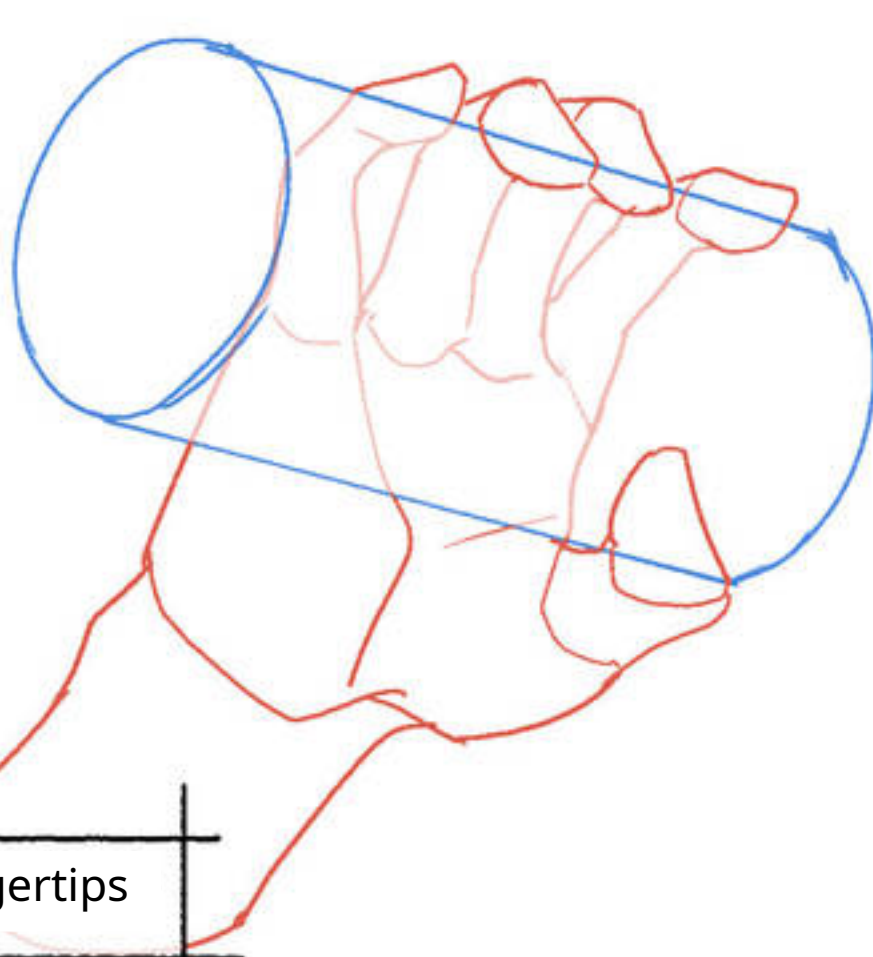
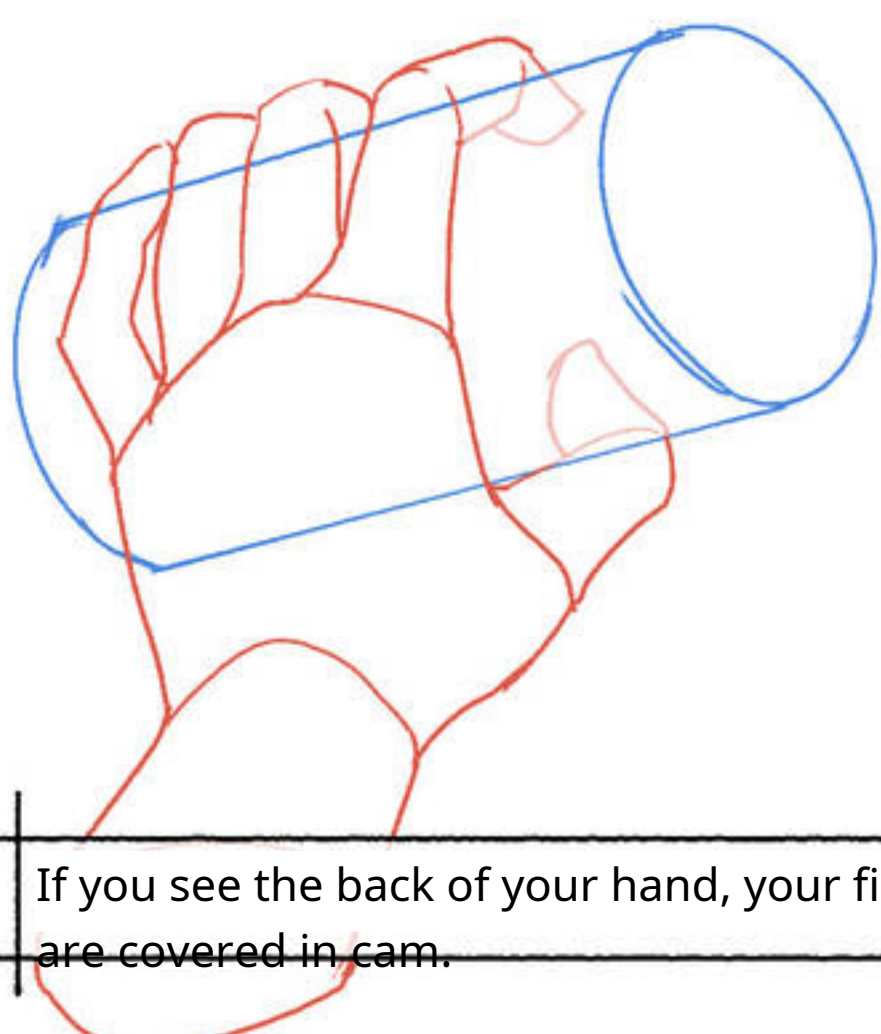
If it's a half-axis, if it's a half-axis, it's also going to have to be a half-axis.



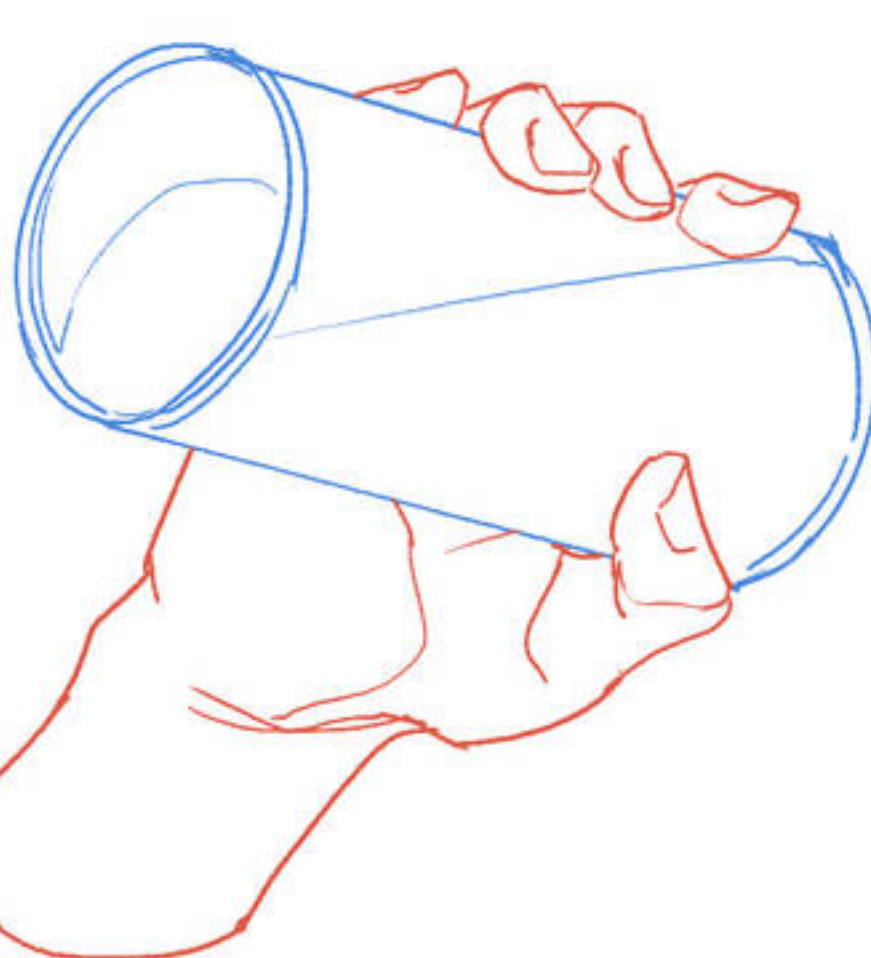
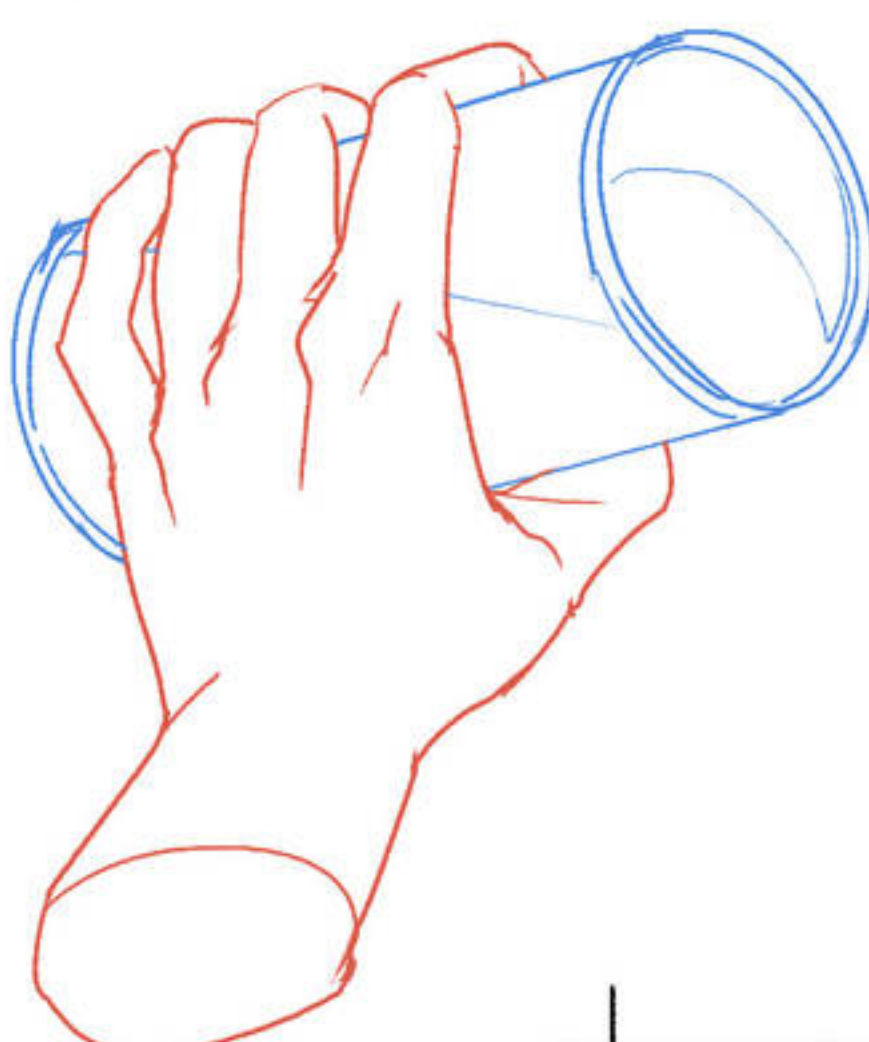
Depending on the angle of the face that drinks, Cam's angle will also change



Cam's length is short, so I'll give him a two-by-four, and he'll die.

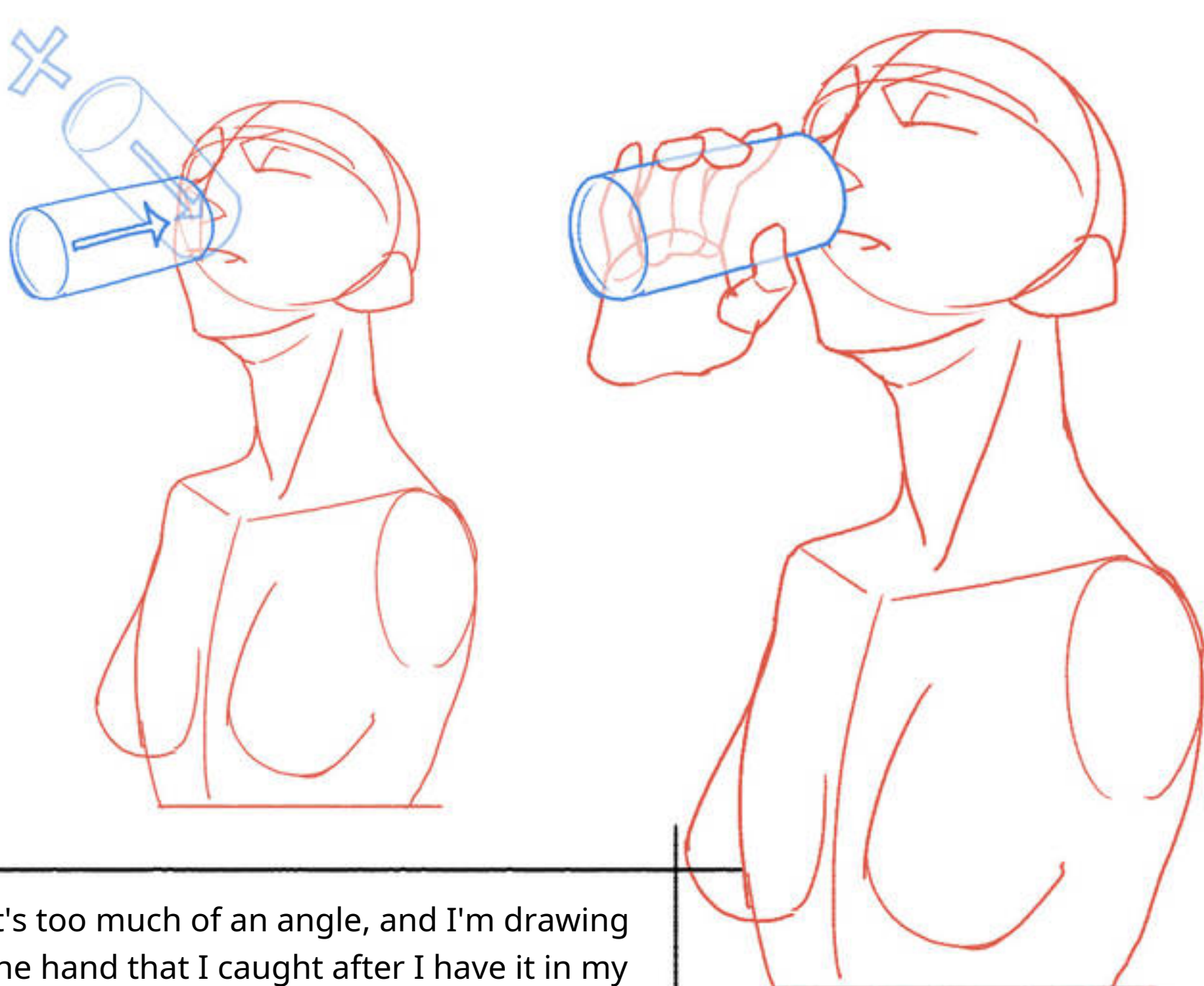


If you see the back of your hand, your fingertips are covered in cam.



If you can see the palm of your hand, you can only see the tip of your finger a little bit.

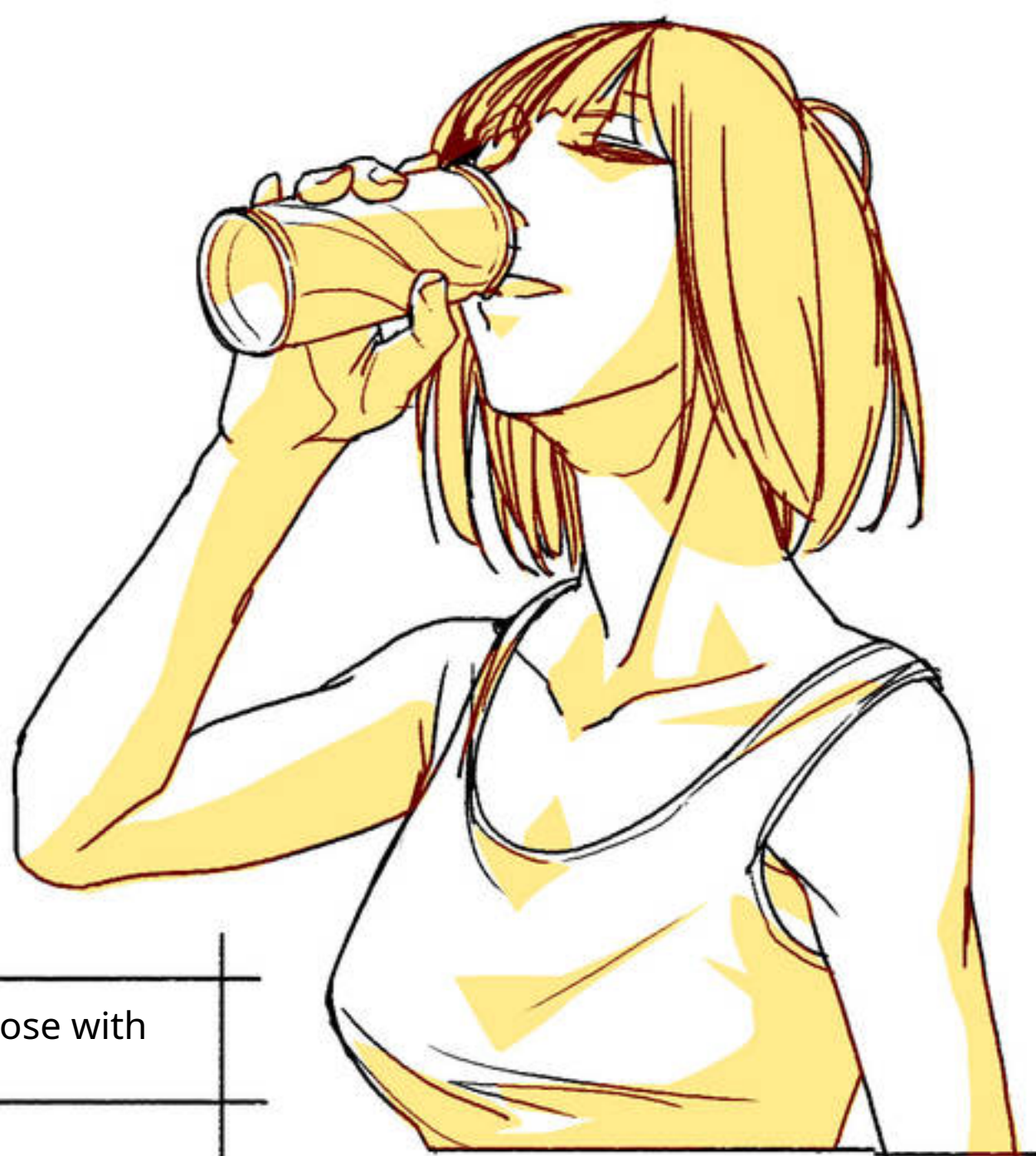




It's too much of an angle, and I'm drawing the hand that I caught after I have it in my mouth first.

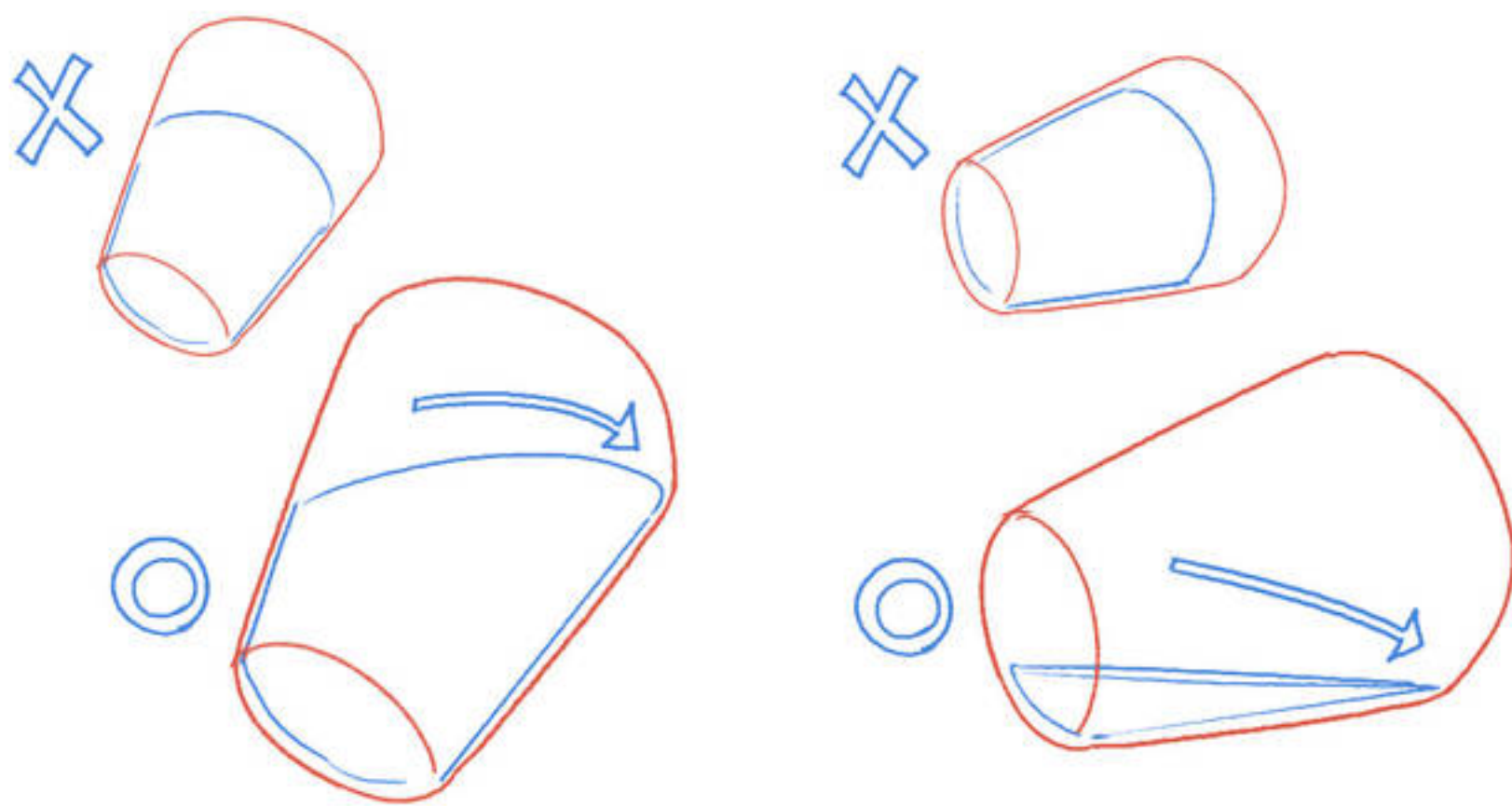


팔을 Draw your shoulders and wrists together.



So I'm going to close with the melody.

I'd like to know the taco author."



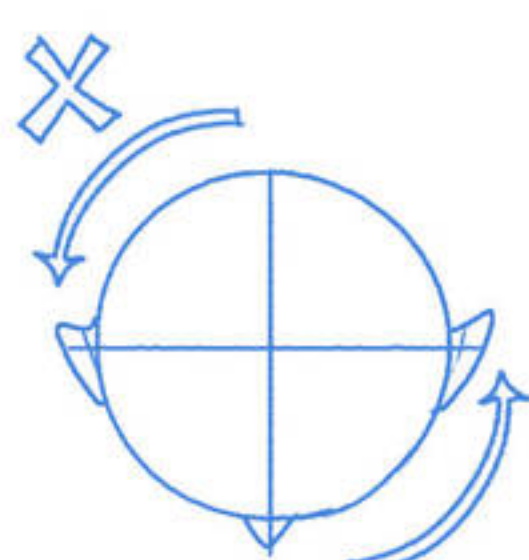
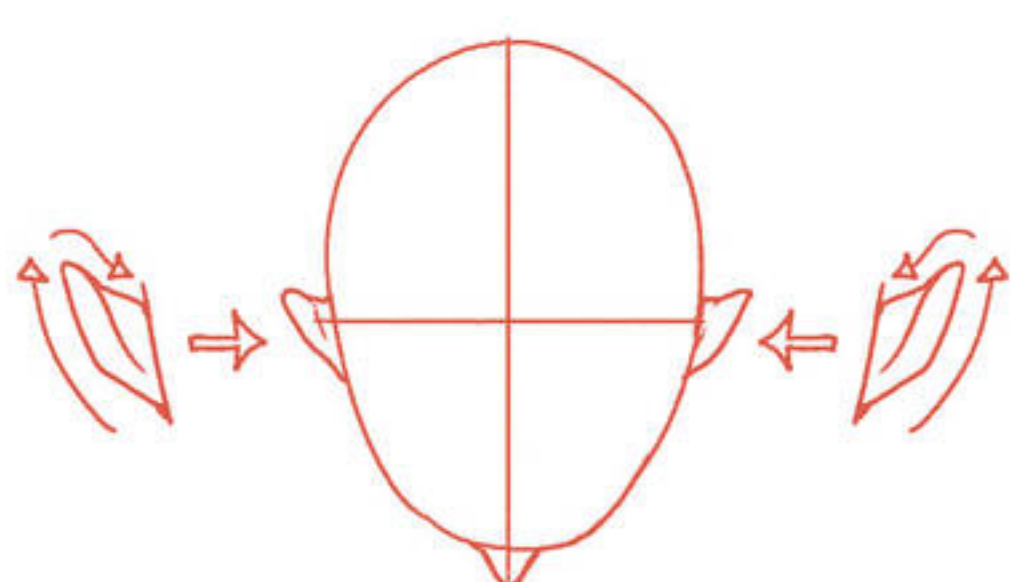
If a drink is a money transparent cup, it's going to give you an expression of faith, depending on how many cups you have.



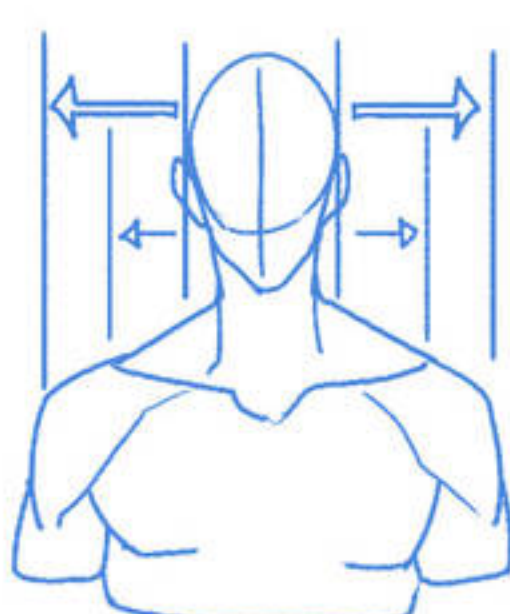
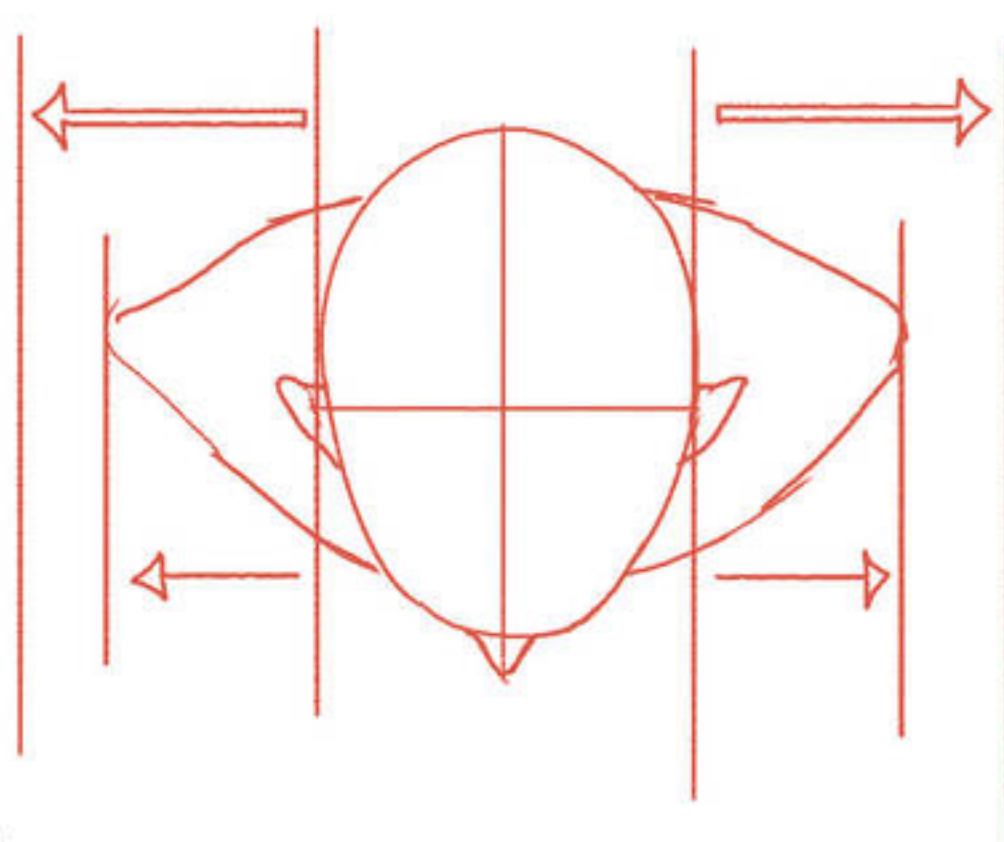
Key Doint



LQ: Draw a humane stylus.

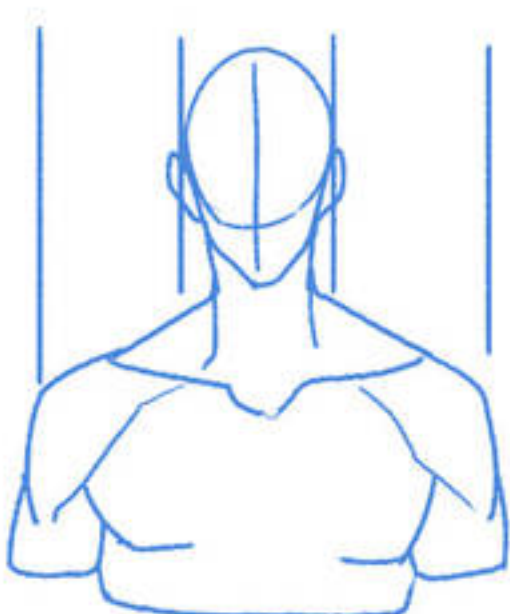
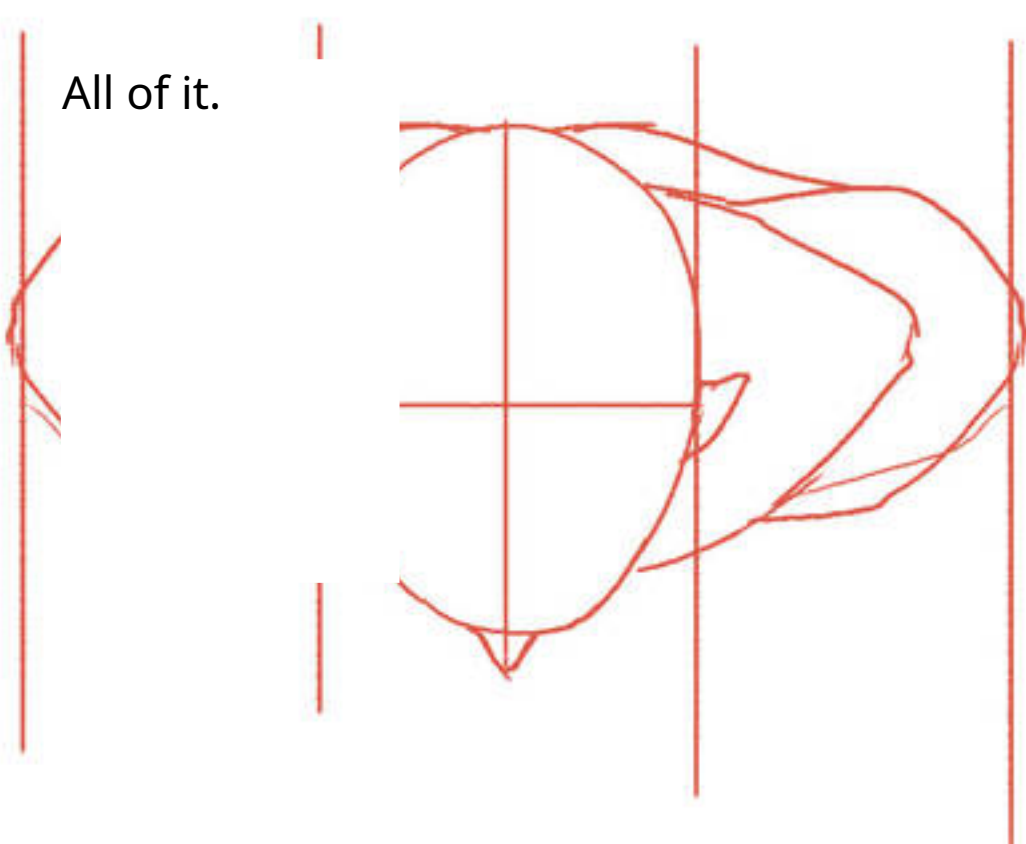


So this top figure right over here is going to have to be a little bit longer.

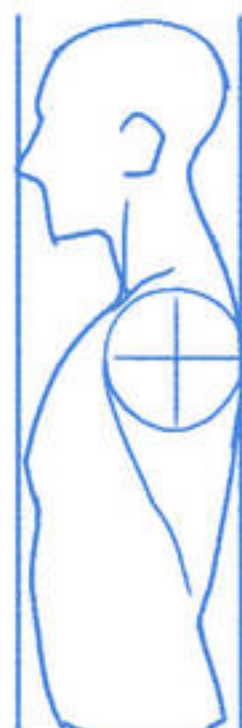
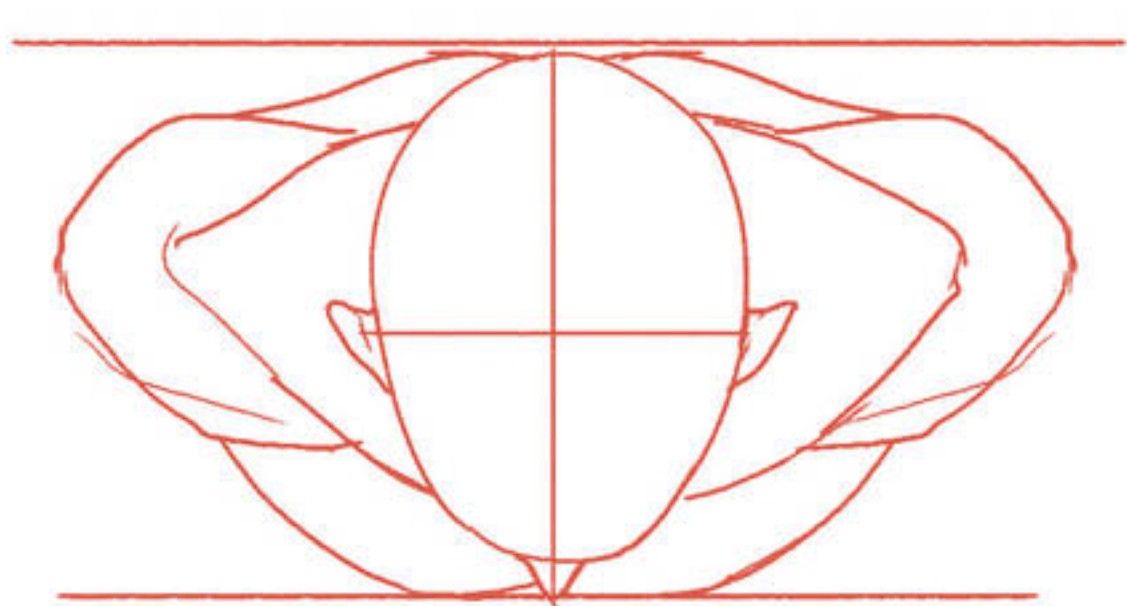


His face will cover his neck, but considering his shoulders and shoulders, he'll give him a mitten.

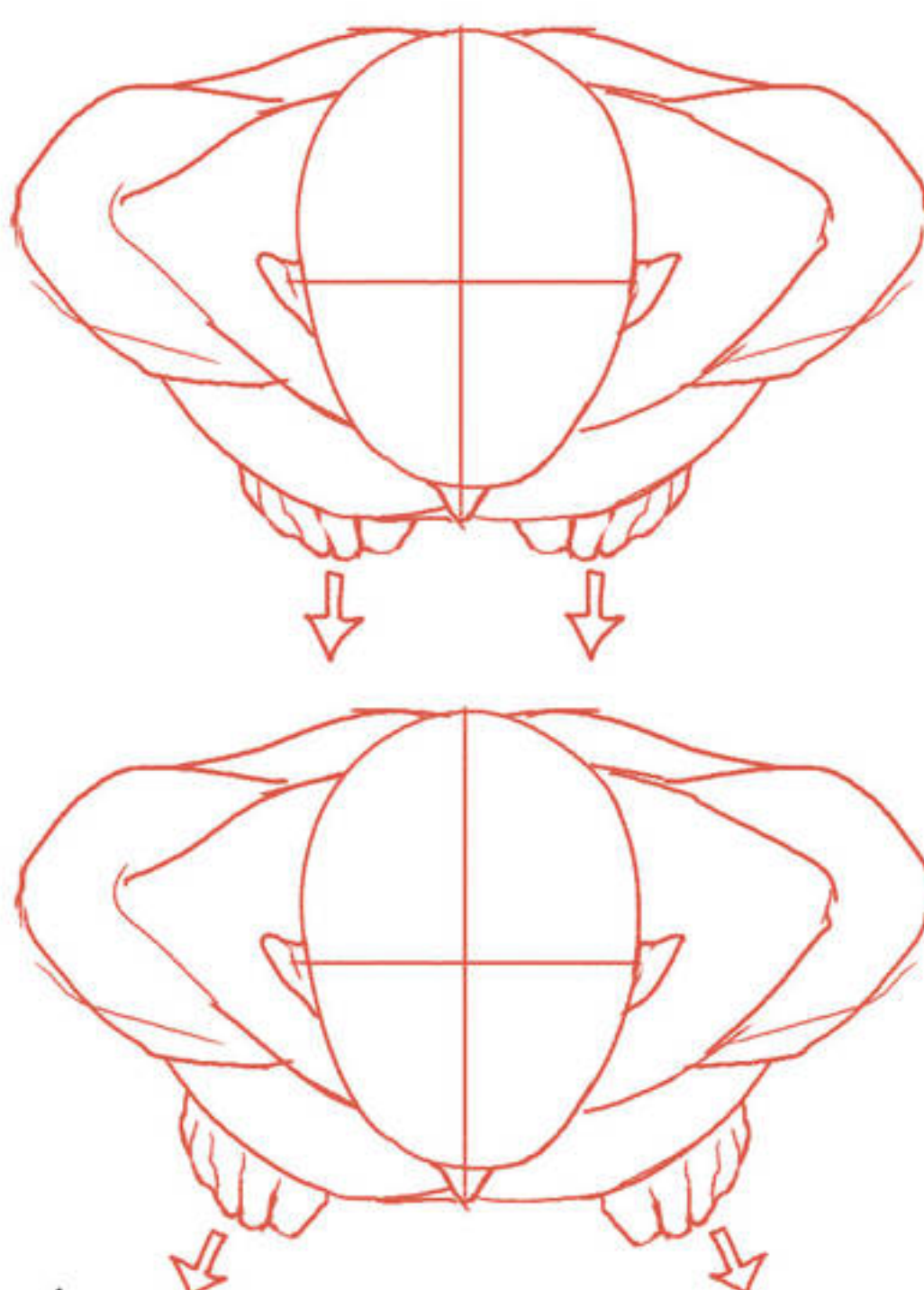
All of it.



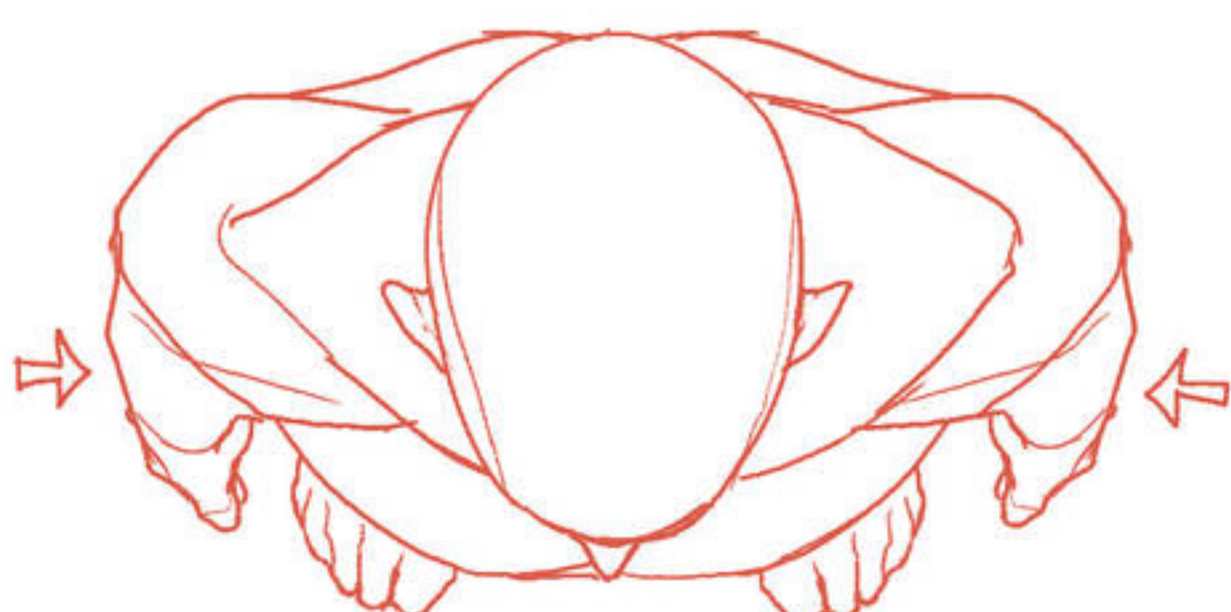
We'll pull a shoulder about the size of your face on both sides and draw your shoulders.



I'll draw a little bit of chest and back muscle.

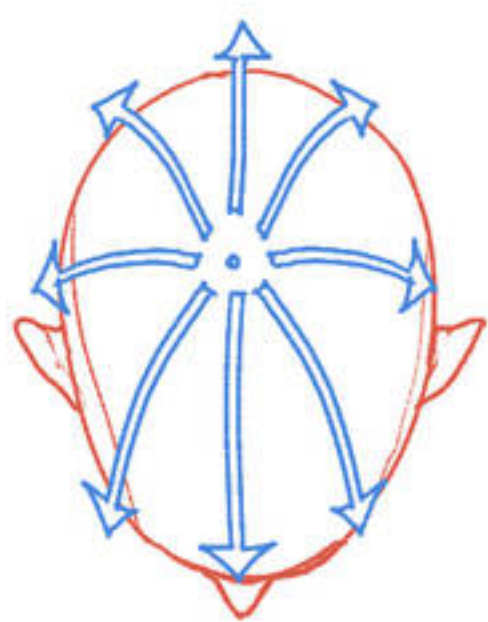
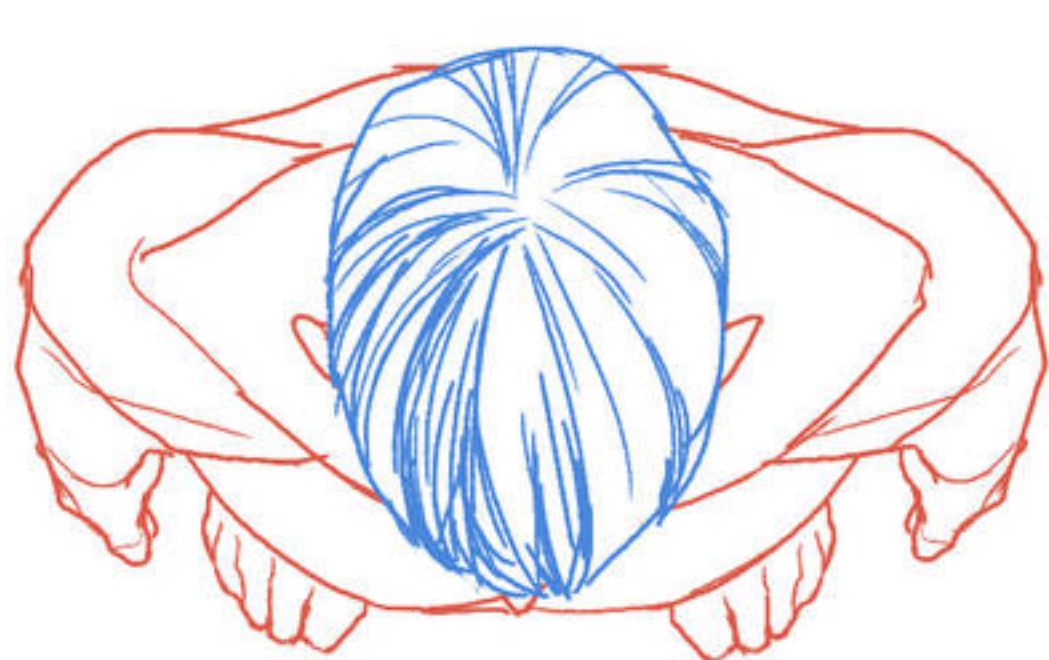


Closed to the chest, slightly at the tip of the foot, and made the foot's direction and selected.



A natural bent arm is covered on the shoulder when it blows up, and I see only a little bit of my wrist.

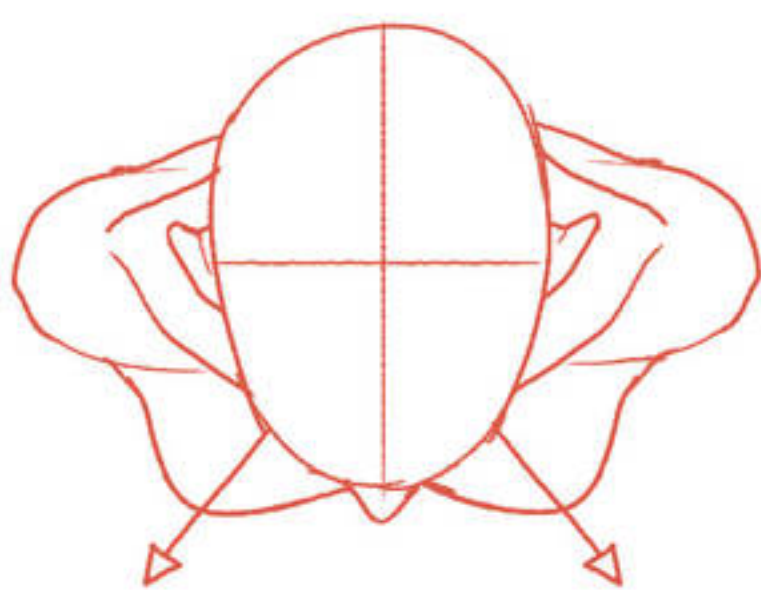
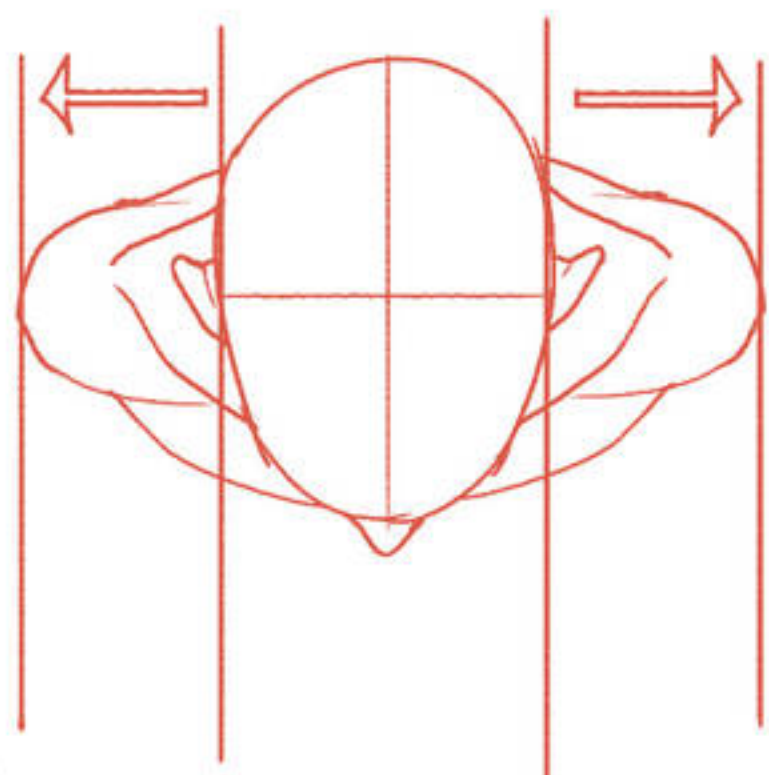




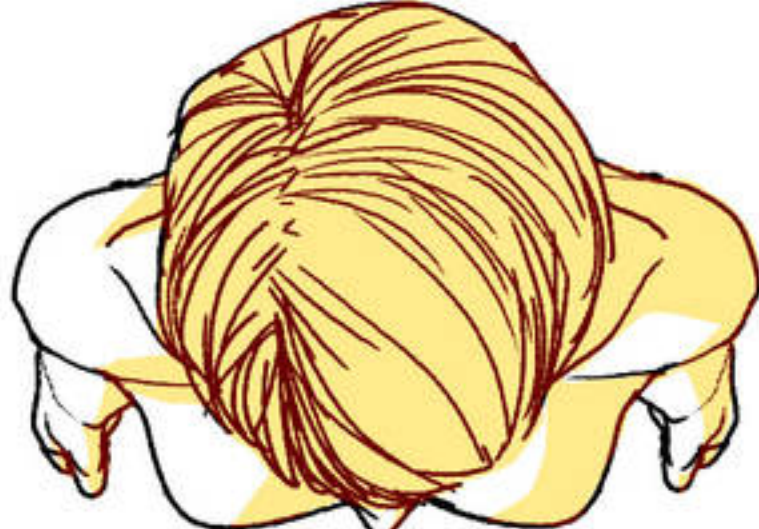
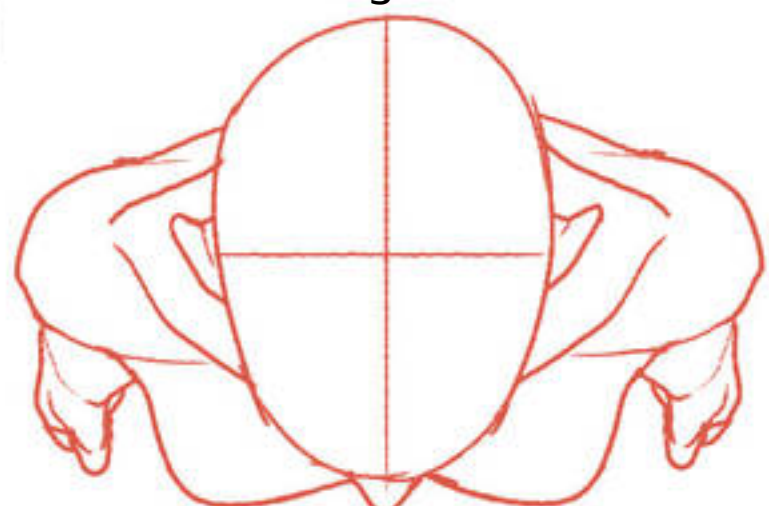
It's going to be the flow of hair, based on an integer block.



I'll finish with the gift.

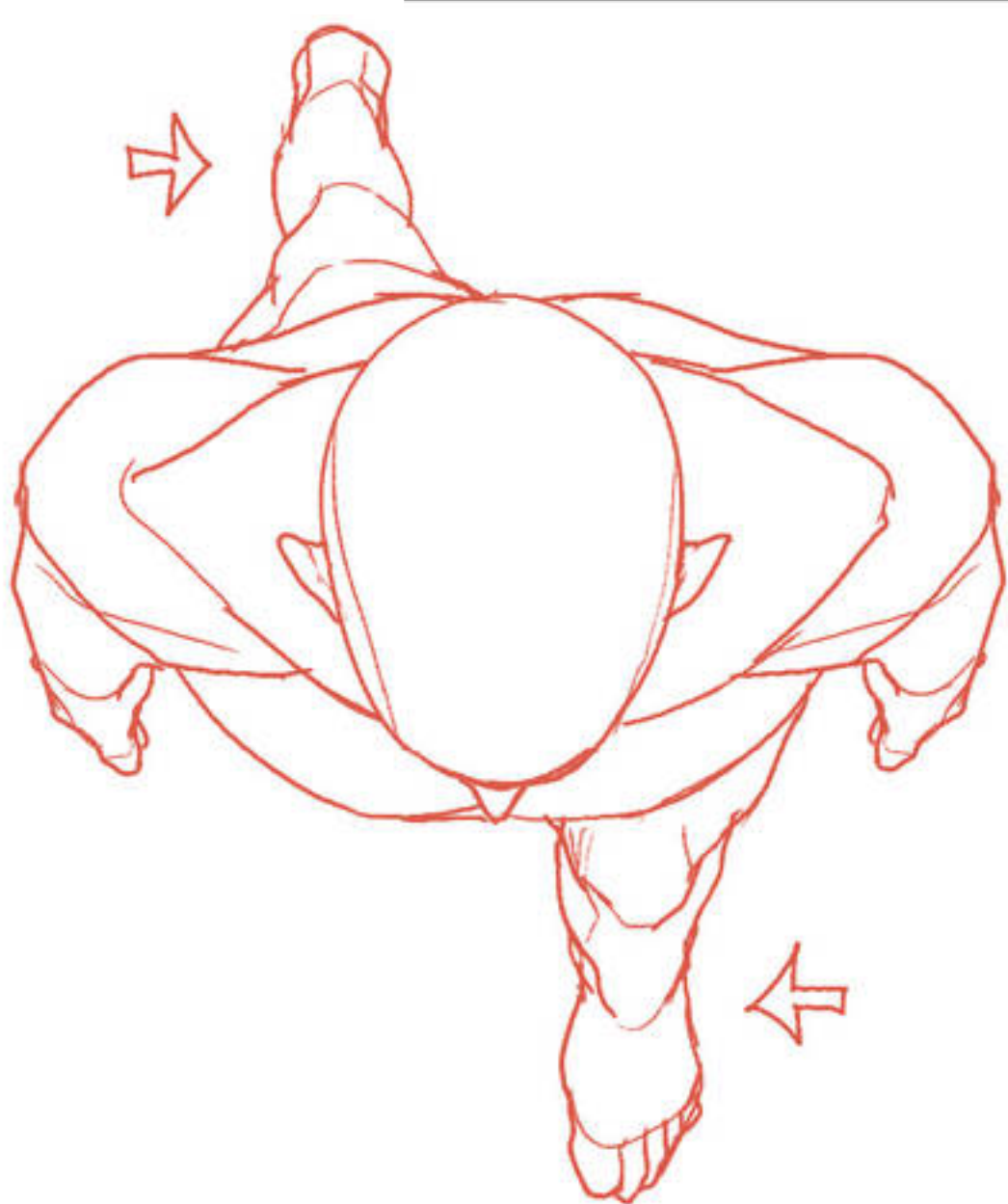
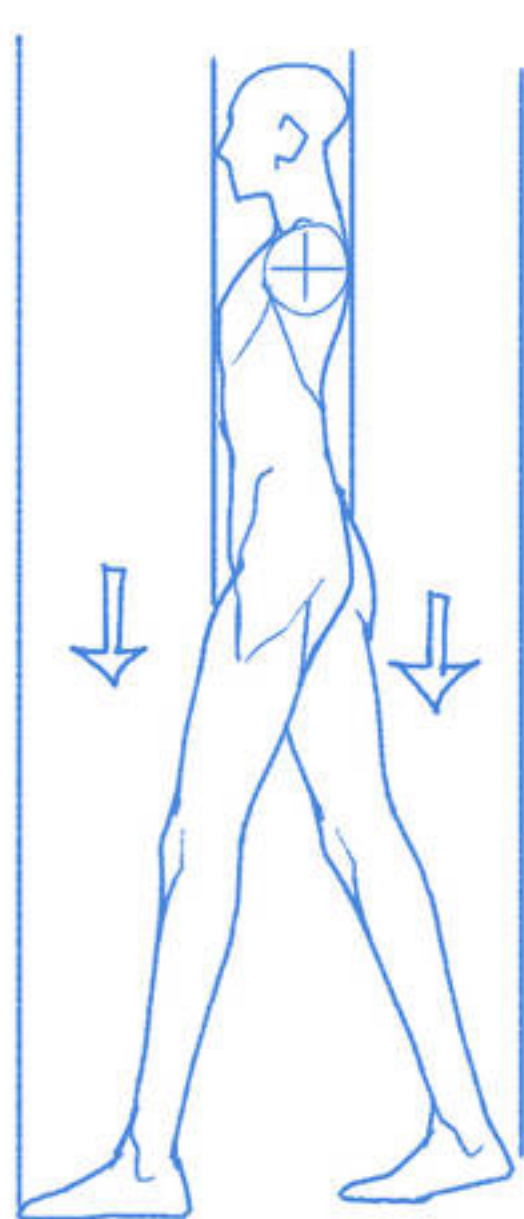


In a woman's case, the shoulders are narrower than the shoulders of the men, and the chest is tight, and she's headed toward the outside.



I'm going to finish with a note because I can see or cover my feet depending on the shape of my chest or the angle of my heart.

I'm just trying to get to know the taco writer.



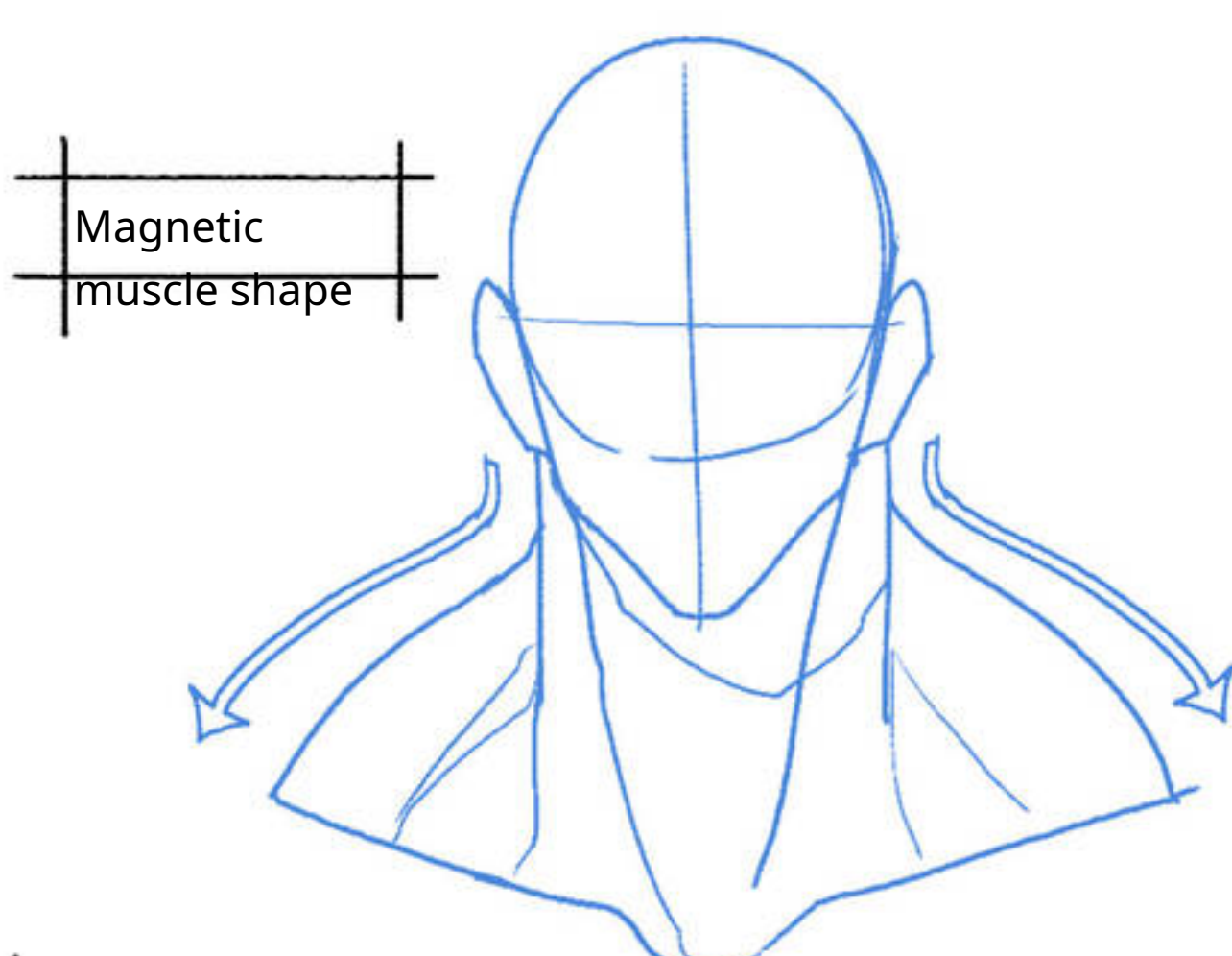
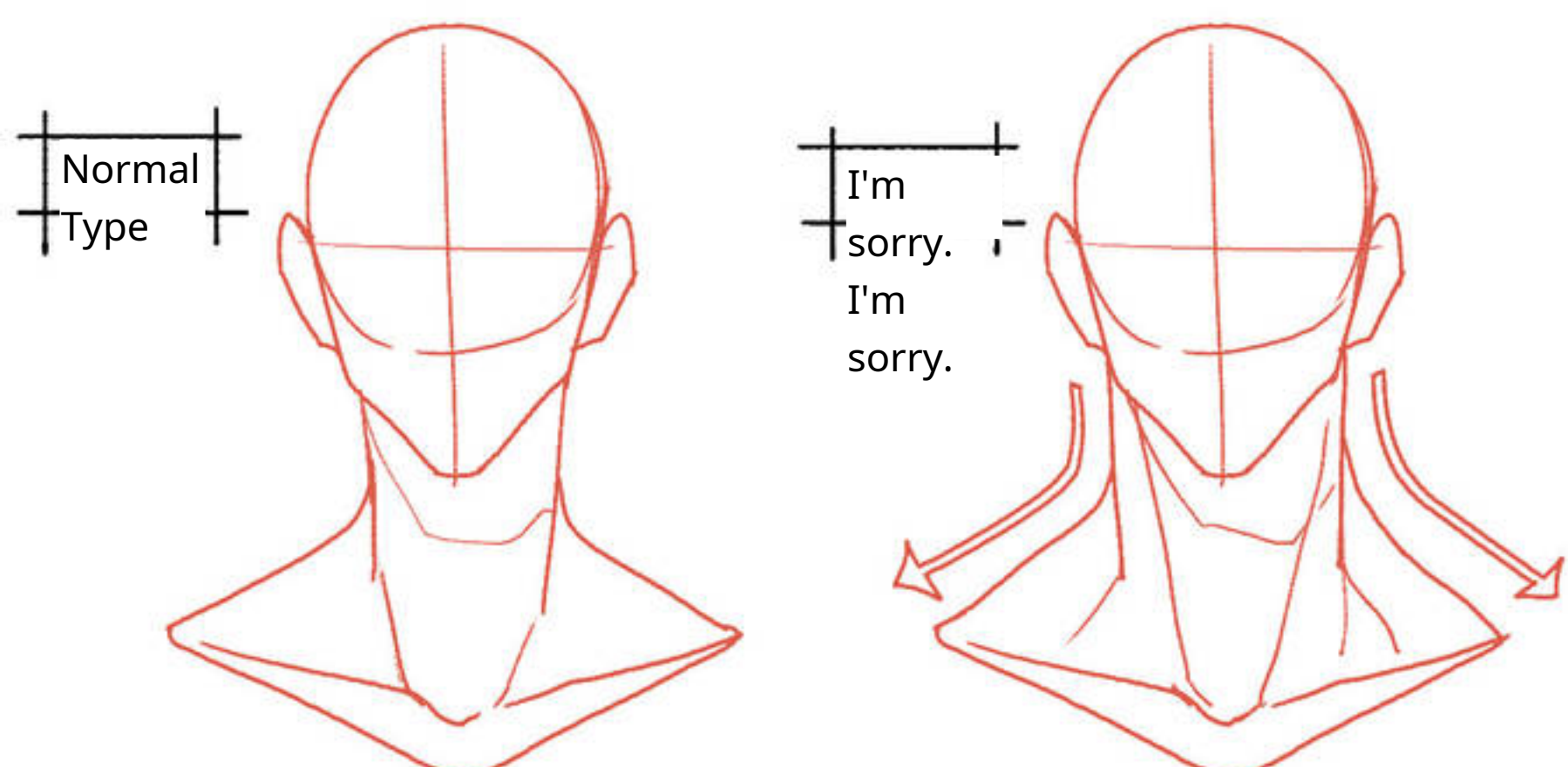
If you open it behind the bridge in front of the side, it's going to have to apply the area that you see up here.



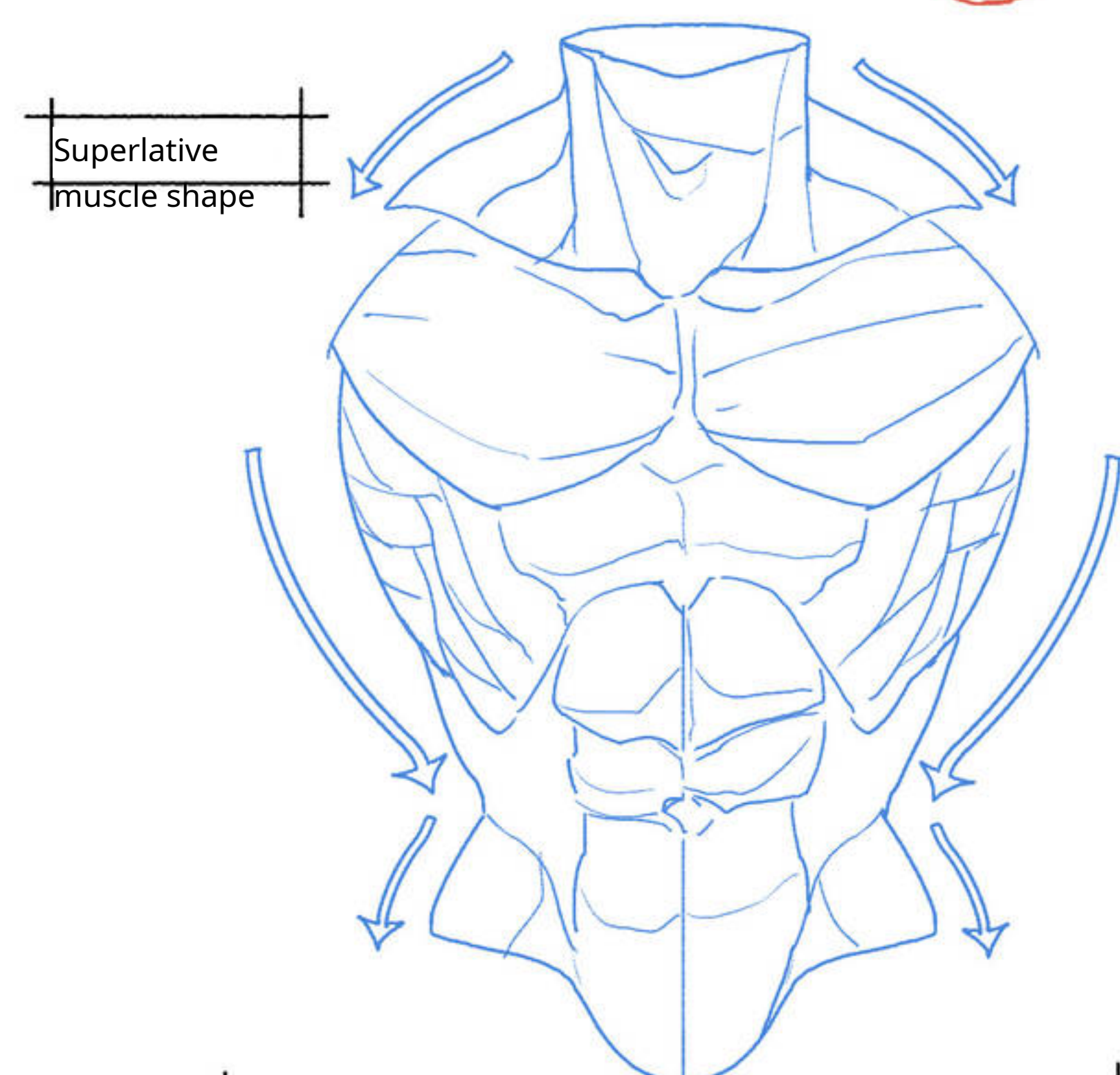
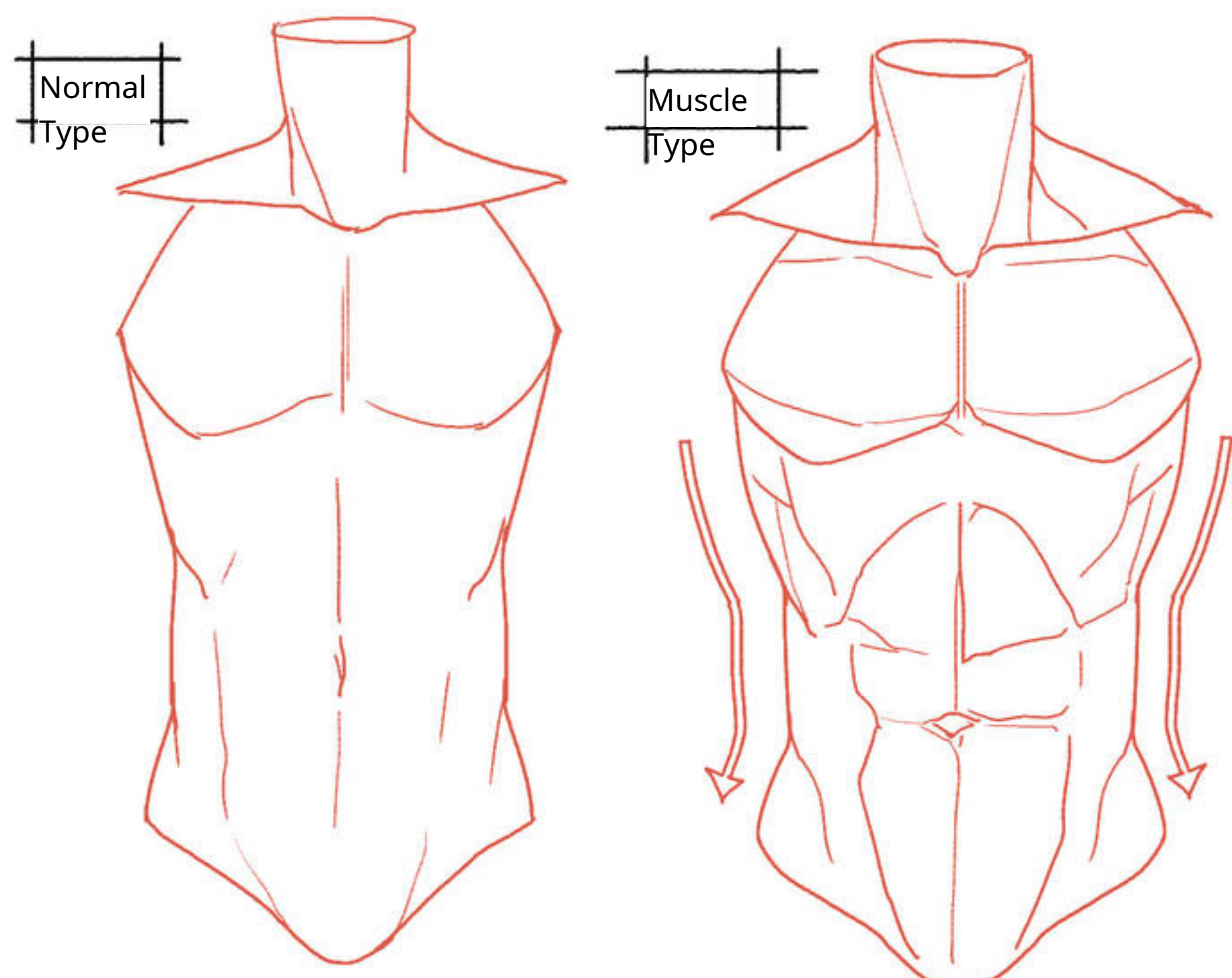
Key Doimt



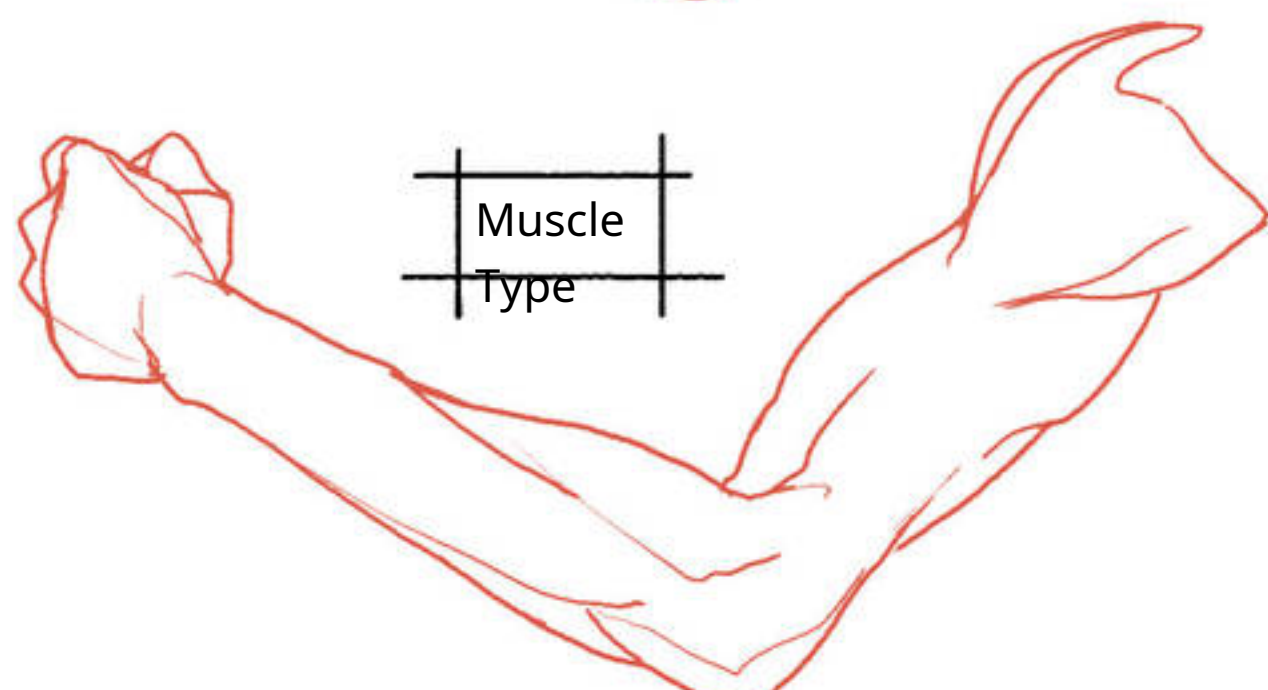
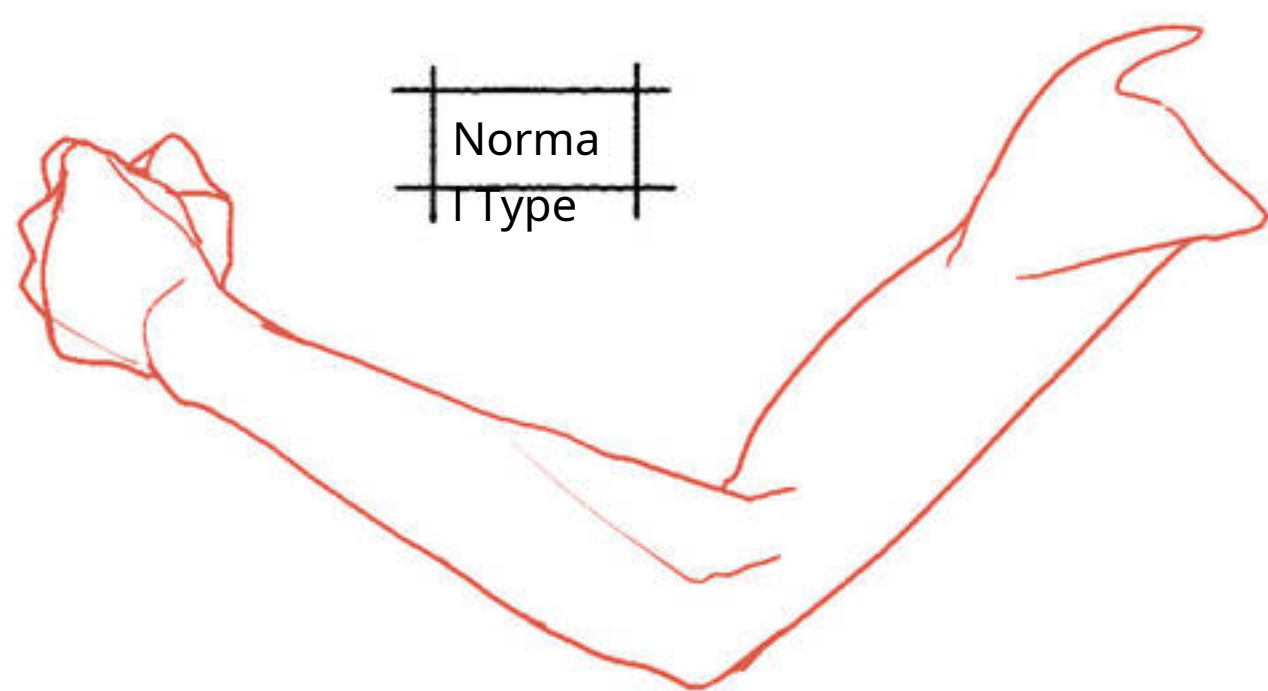
[Q: I want to draw a femoc and hyperbolic muscle.]



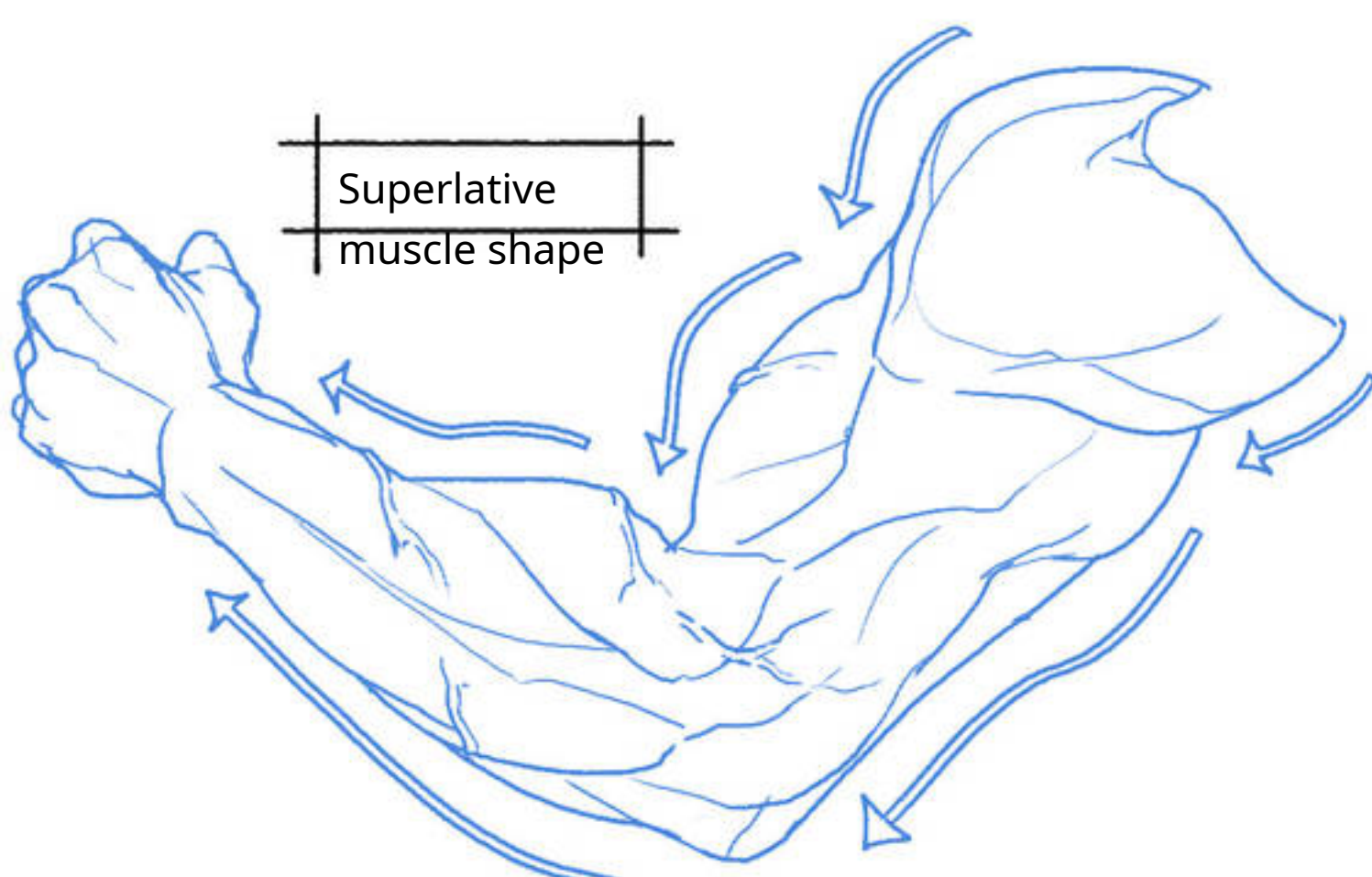
As the neck muscles develop, they get thick and they use the non-sensitcal curves.



If you make a curve around the chest muscle and the side of the sides, you're going to have a bunch of cycloids, which is a whole bunch of centromatic lines.





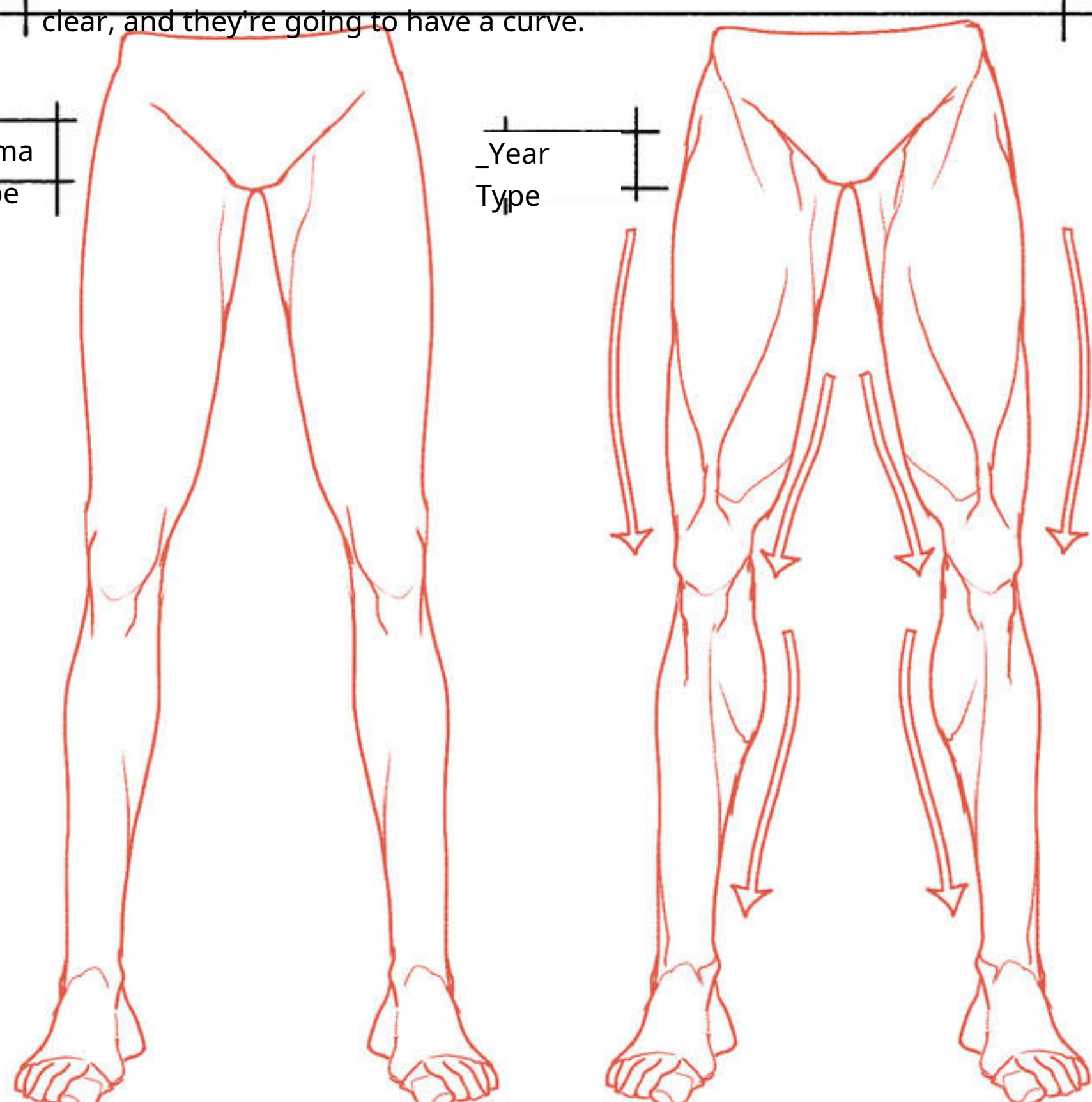


Superlative  
muscle shape

The arm and the leg are just like the body, so they're going to be very clear, and they're going to have a curve.

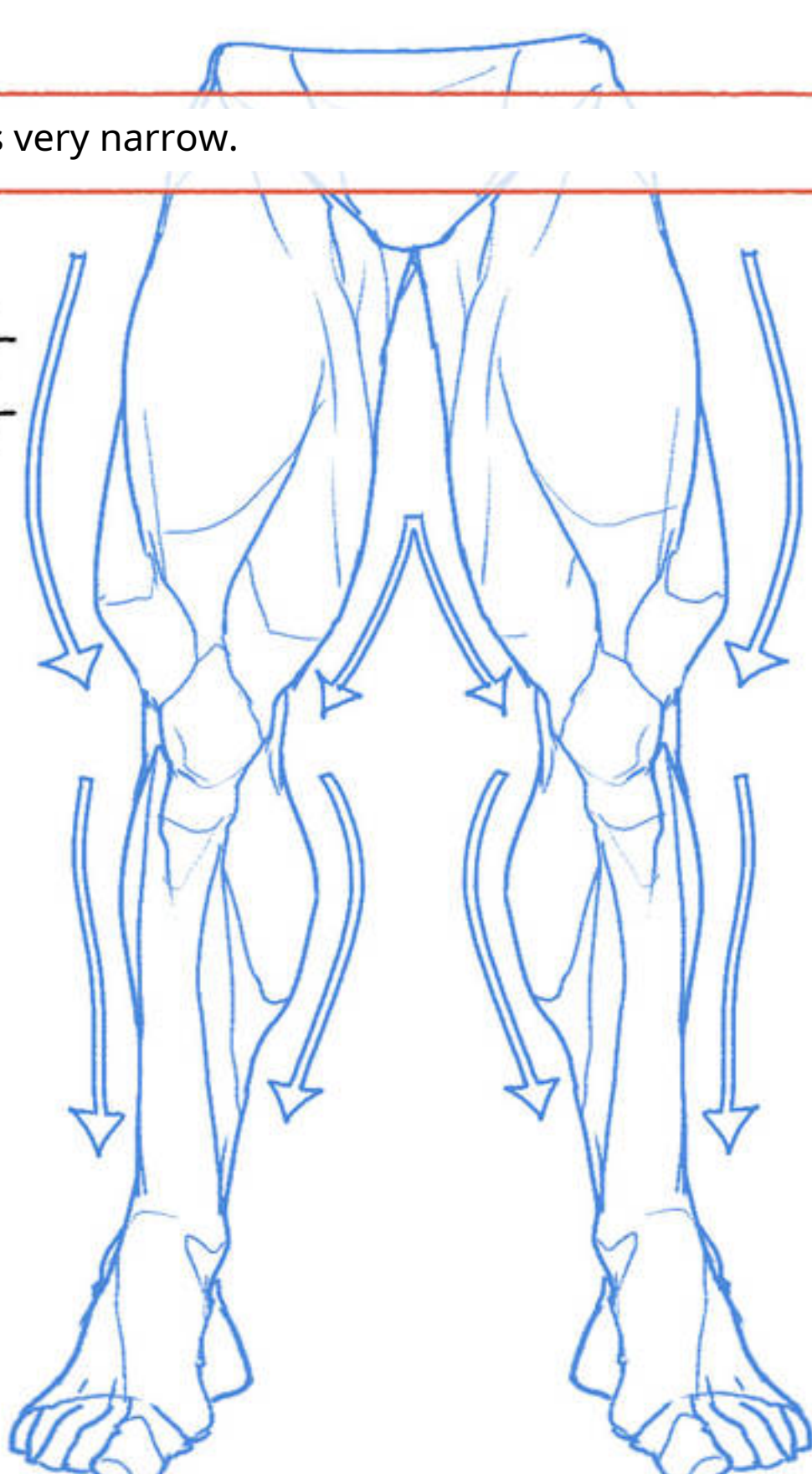
Norma  
Type

\_Year  
Type

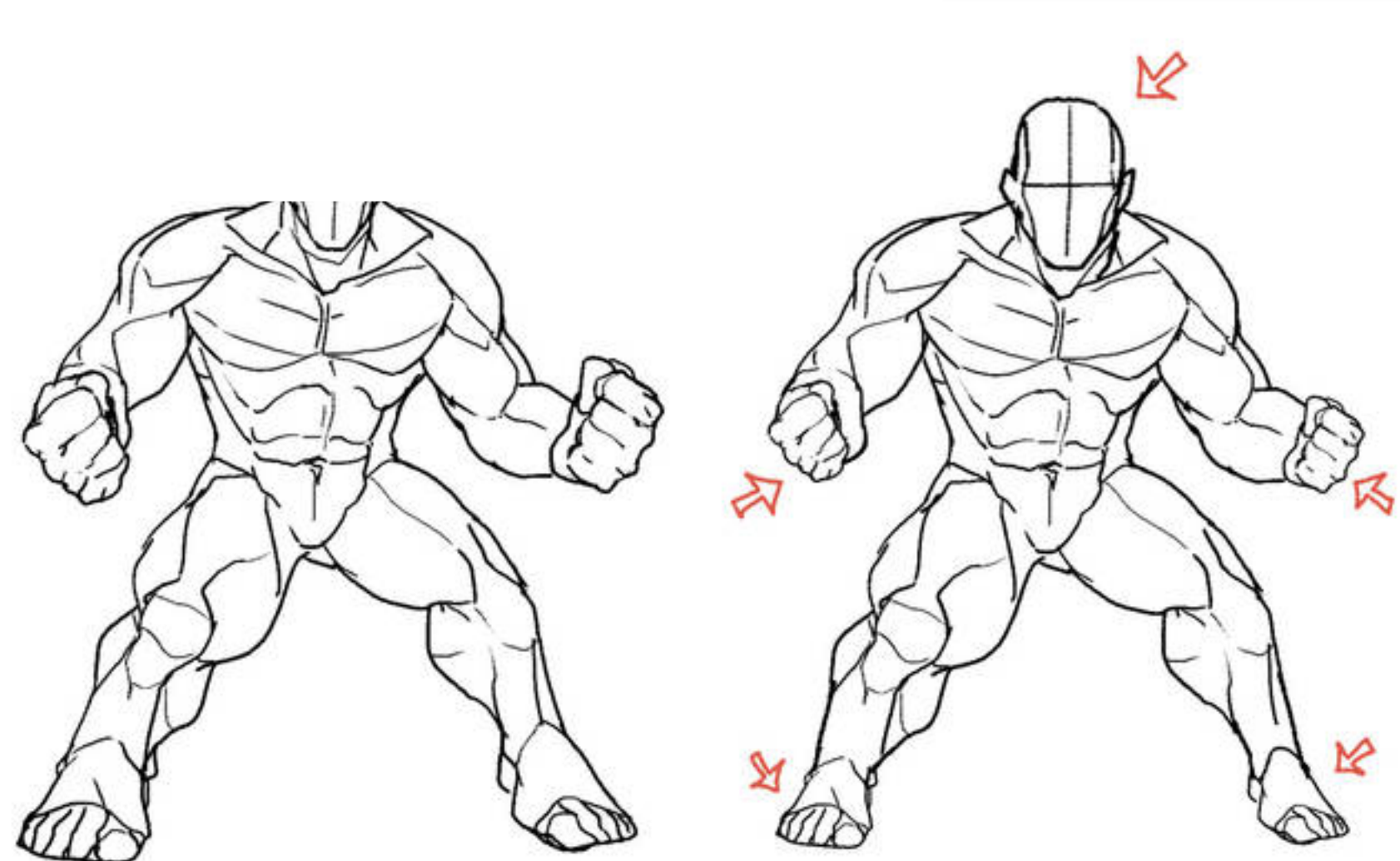


It's very narrow.

Superlative  
muscle shape



I'm aware of the taco author."



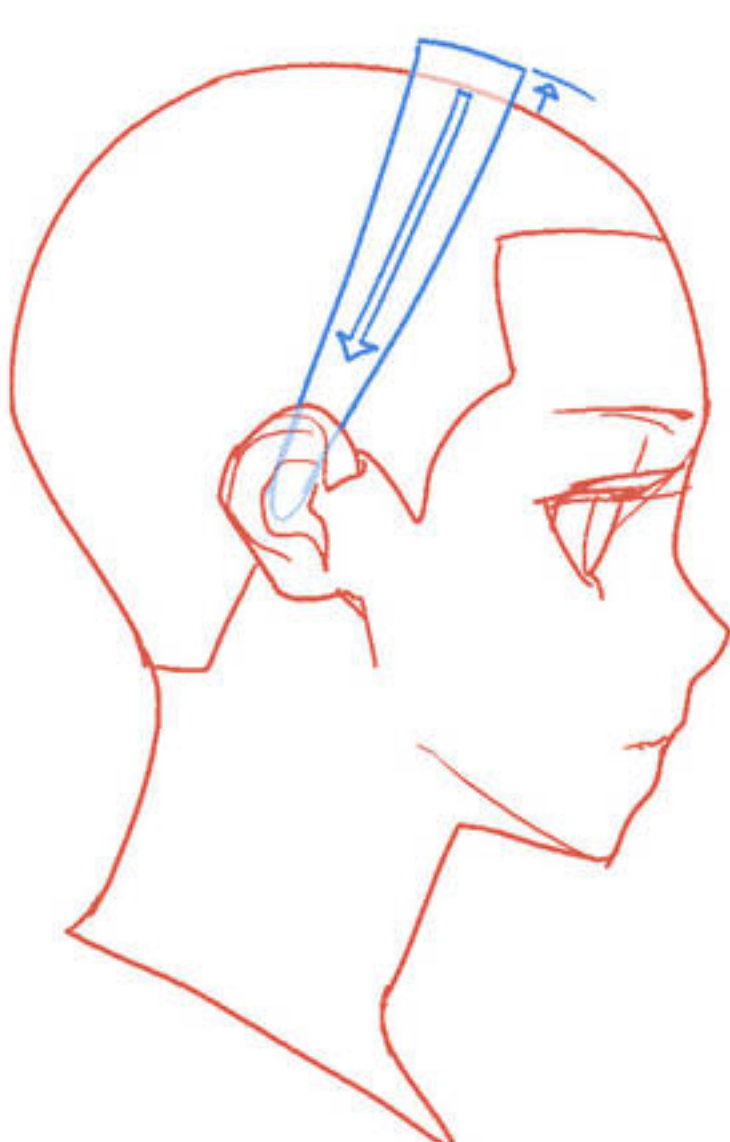
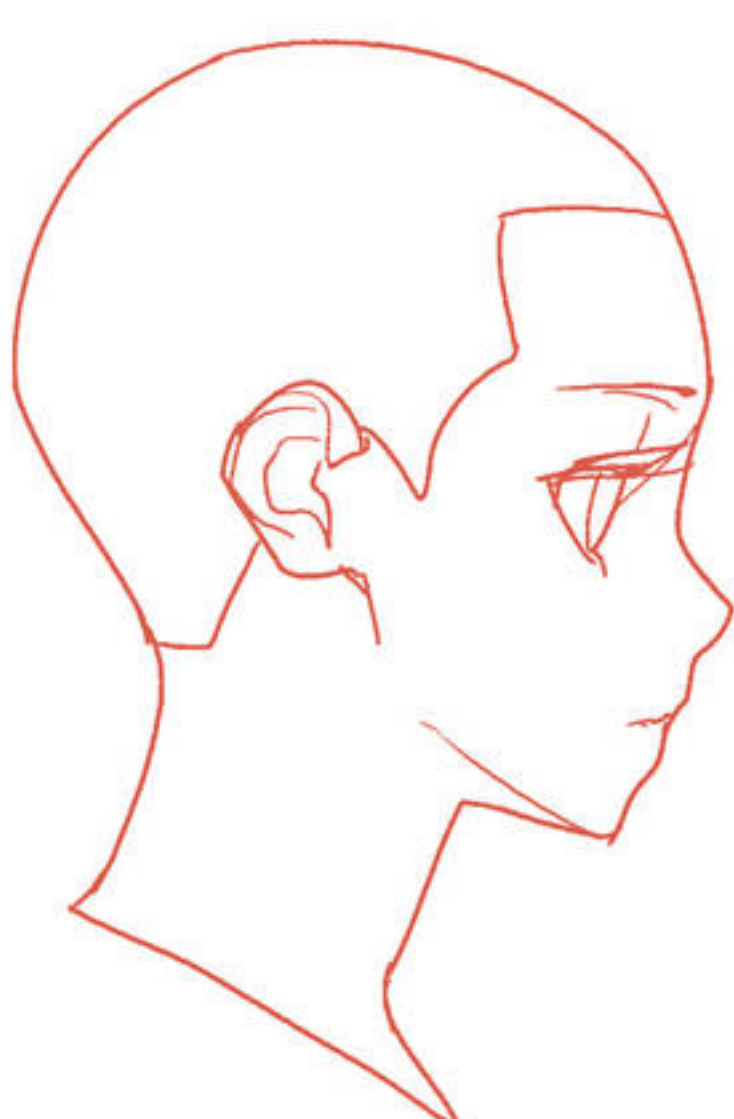
If you make your face small and your hands wide with something that looks big and big, you make it look like you're a super-communicated muscle.



Key Doint

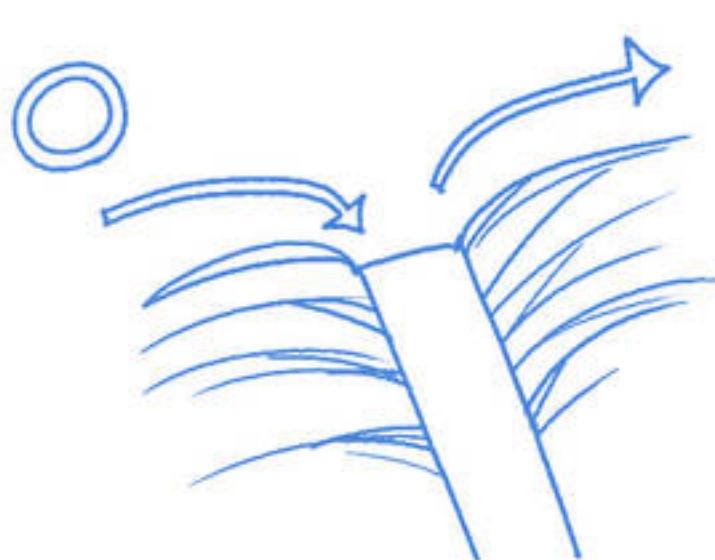
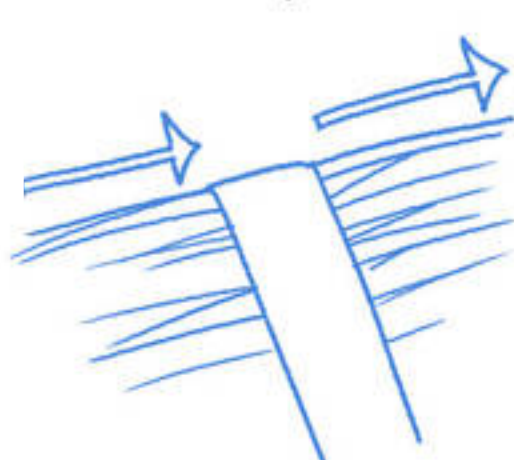
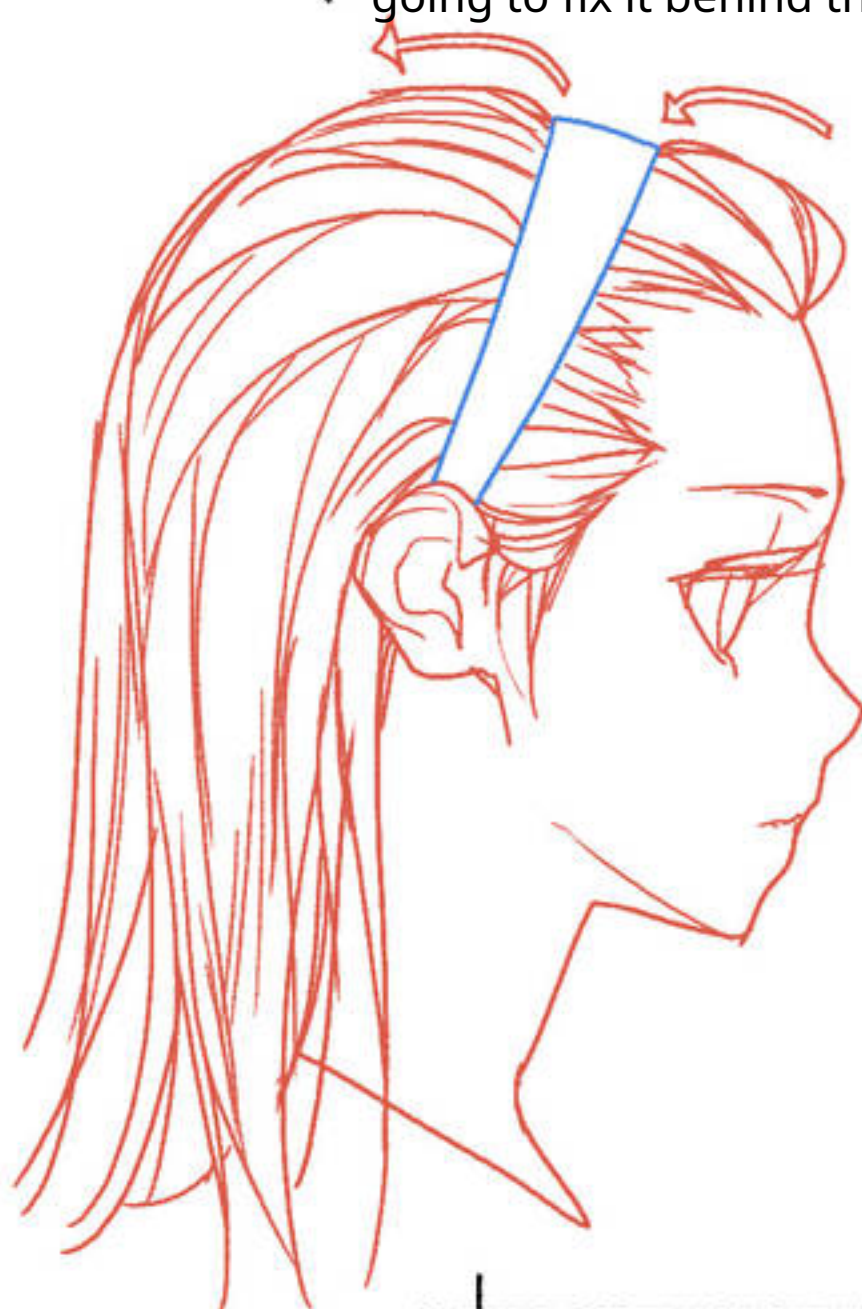


IQ: Let me know when you don't have your hair.

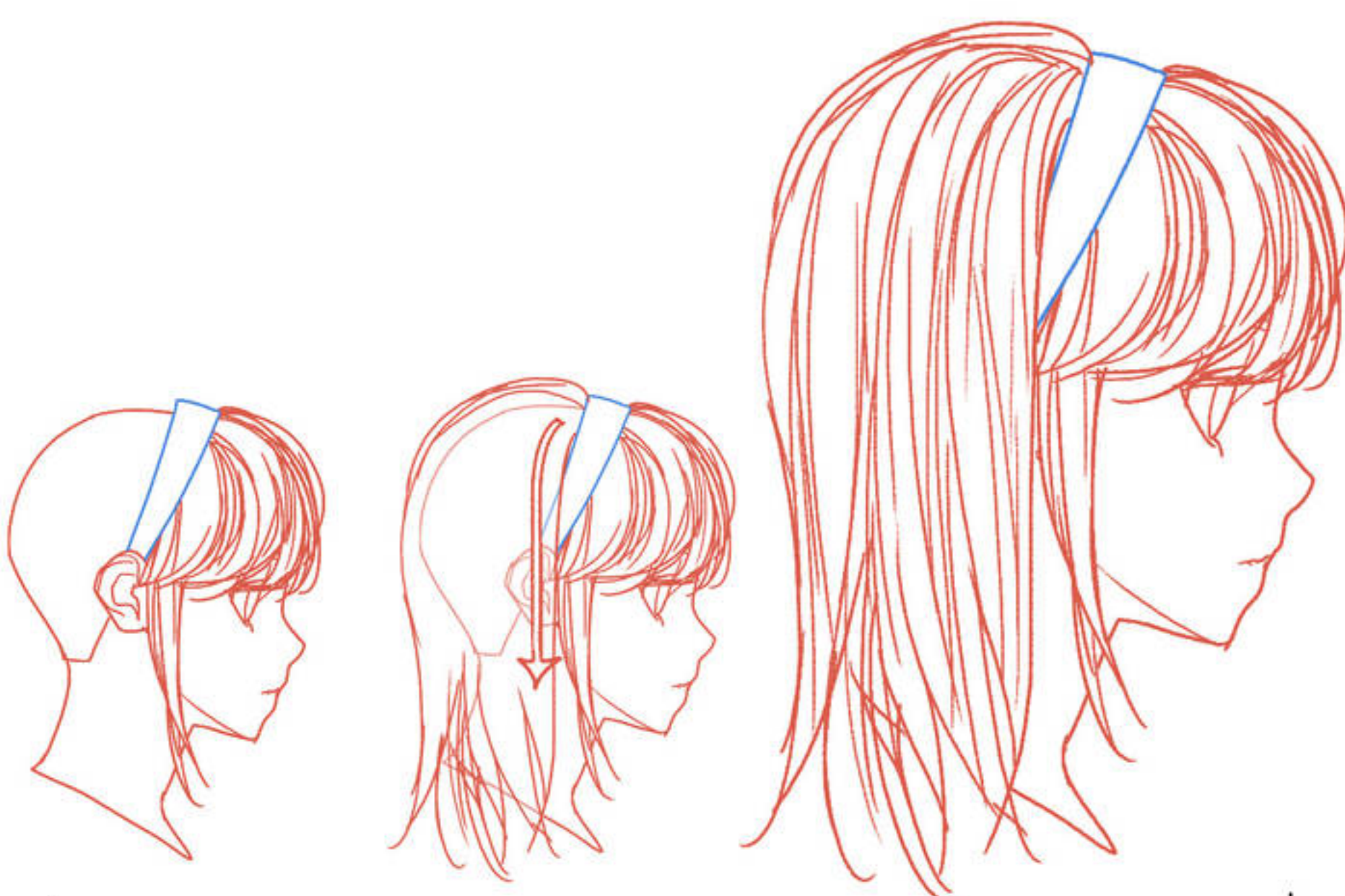


With the volume of the hair of the hair of the hair, we're going to move it up a little bit, and we're going to make it diagonal, and we're going to fix it behind the ear.

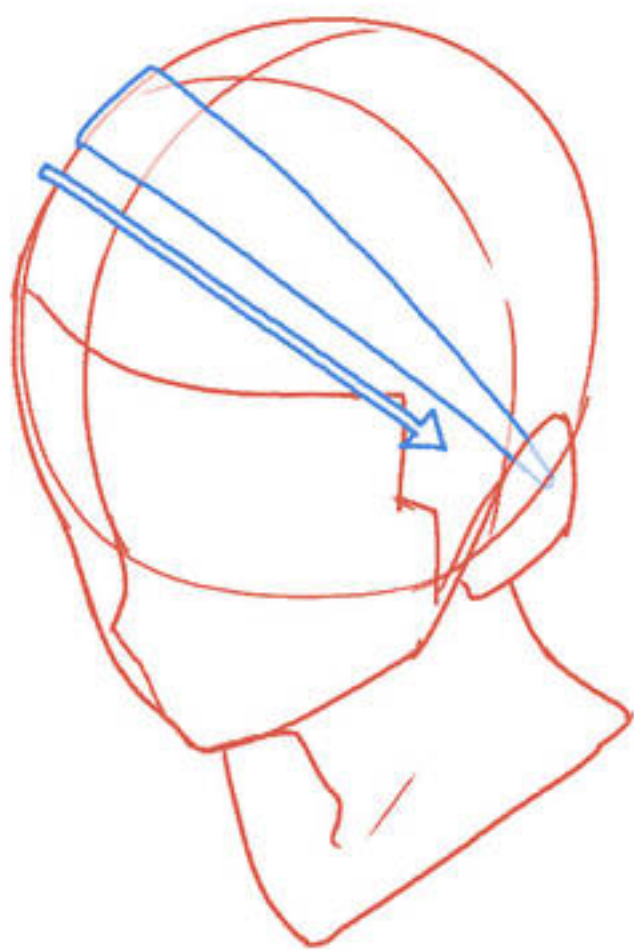
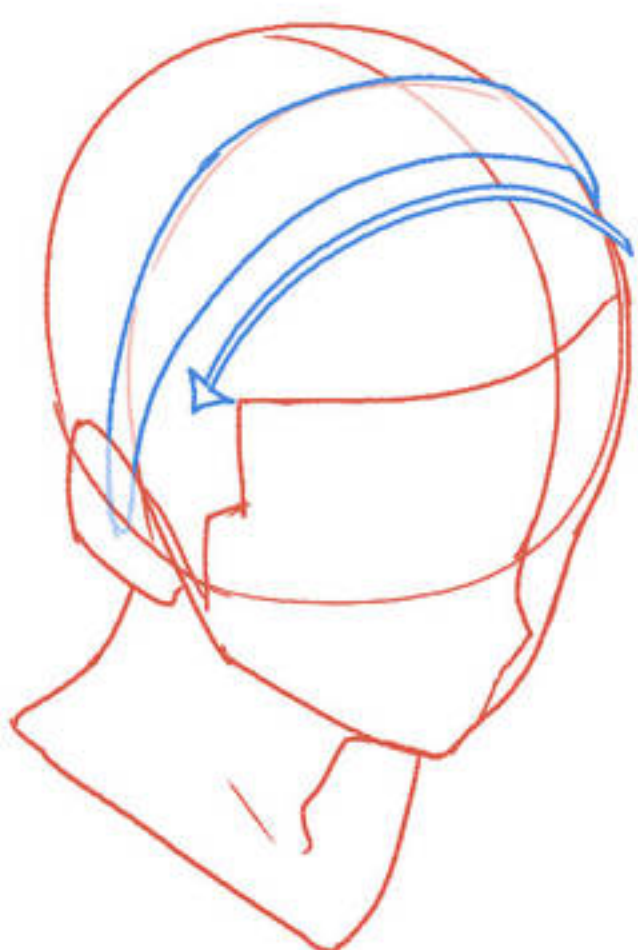
X



It's narrow if you make your hair out of your hair.



There's also a way that the upper hairs come down and cover your ears and your hair.

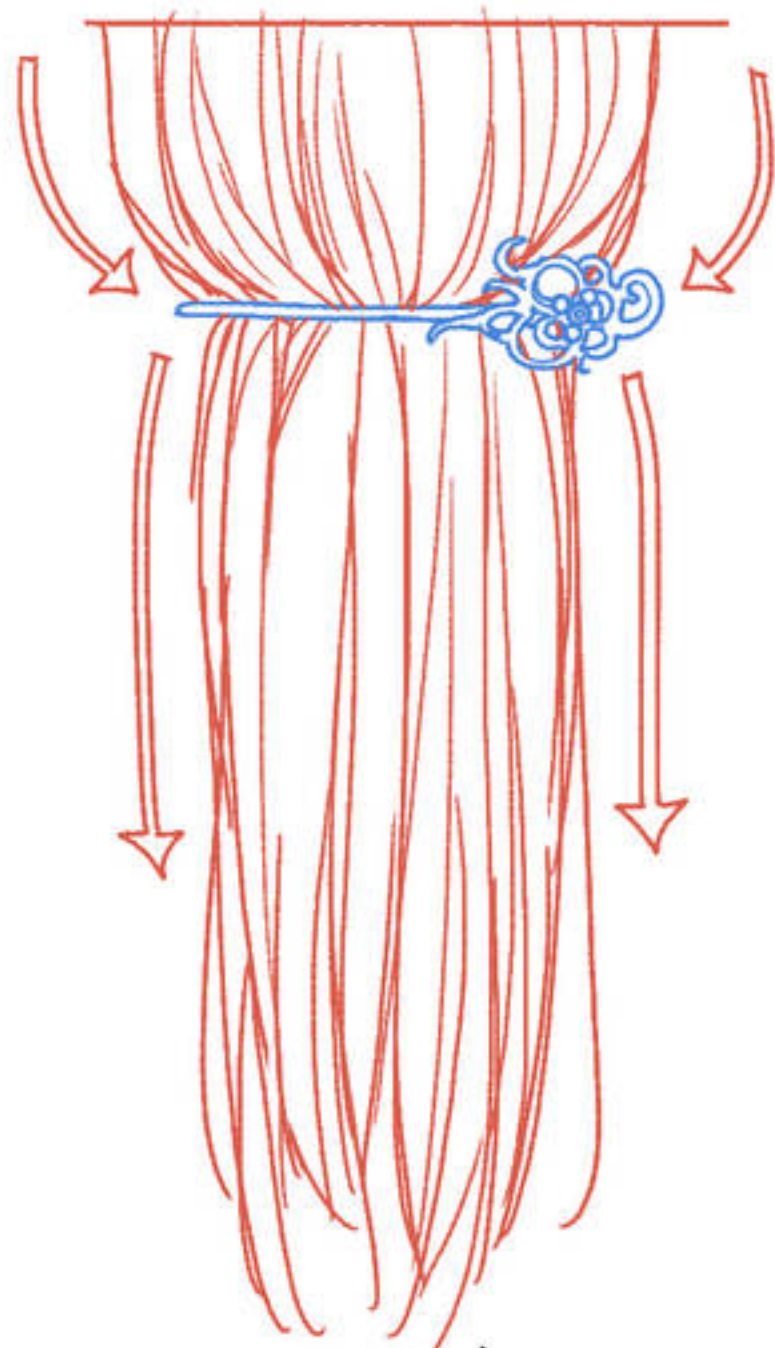


It has to be a curve, not a face angle or a two-time straight line.

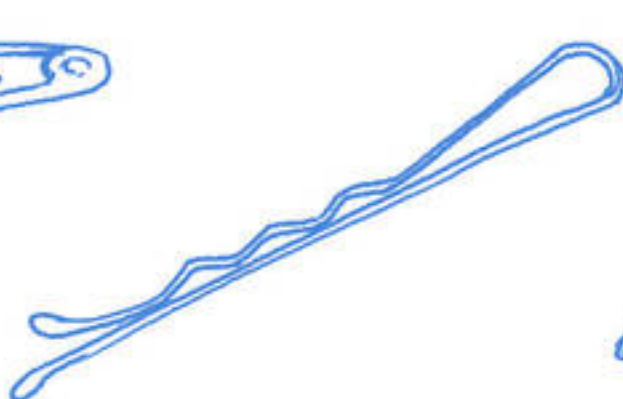
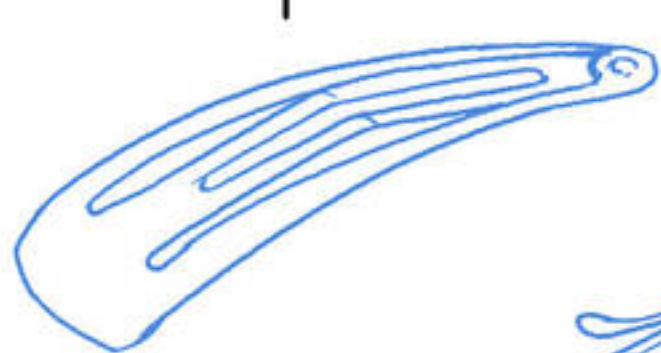


If you draw a character based on the thickness of your head or the design, it will kill you.

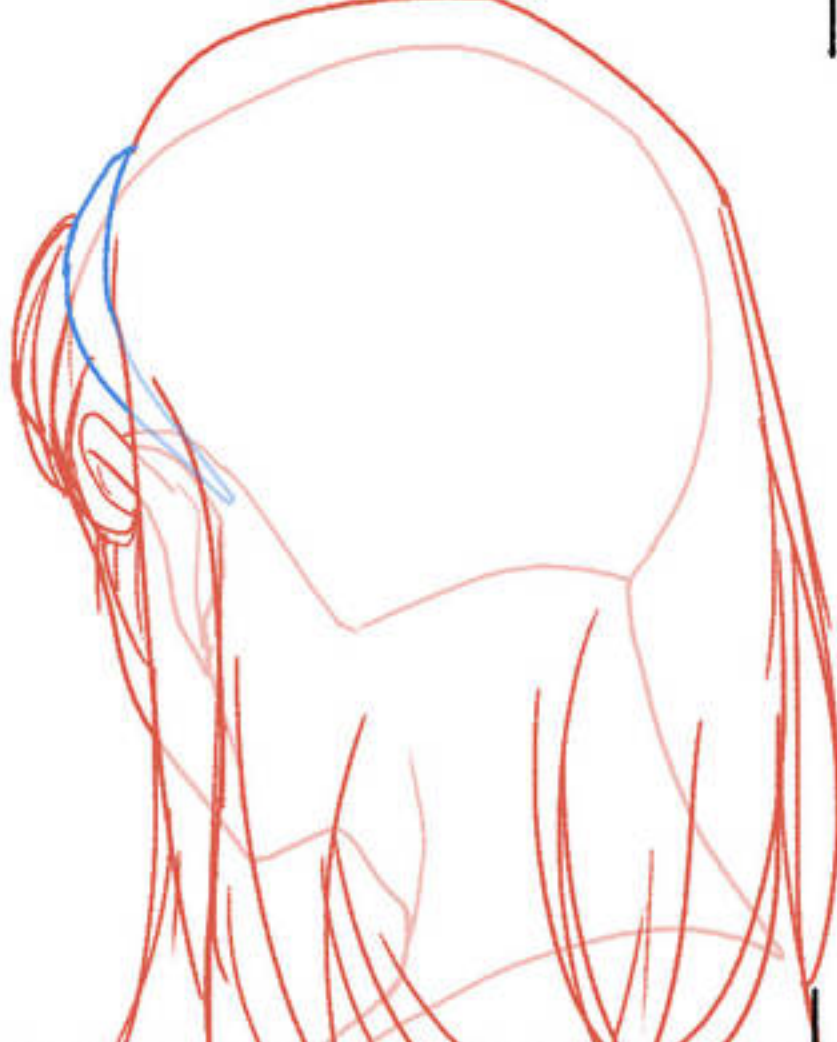
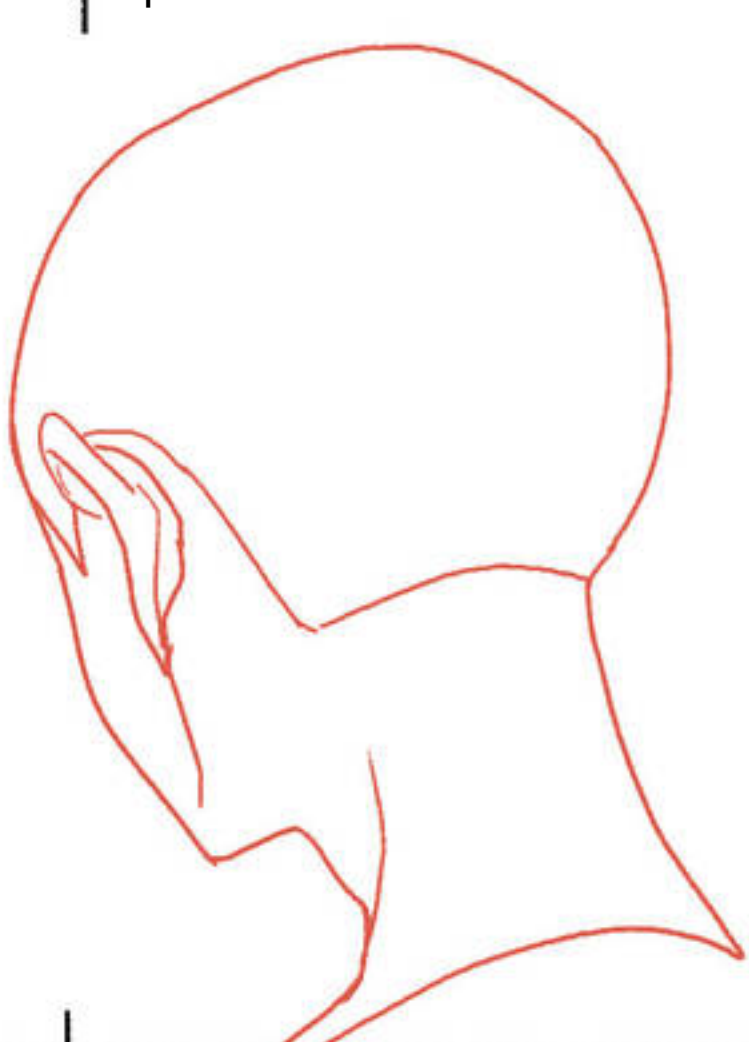




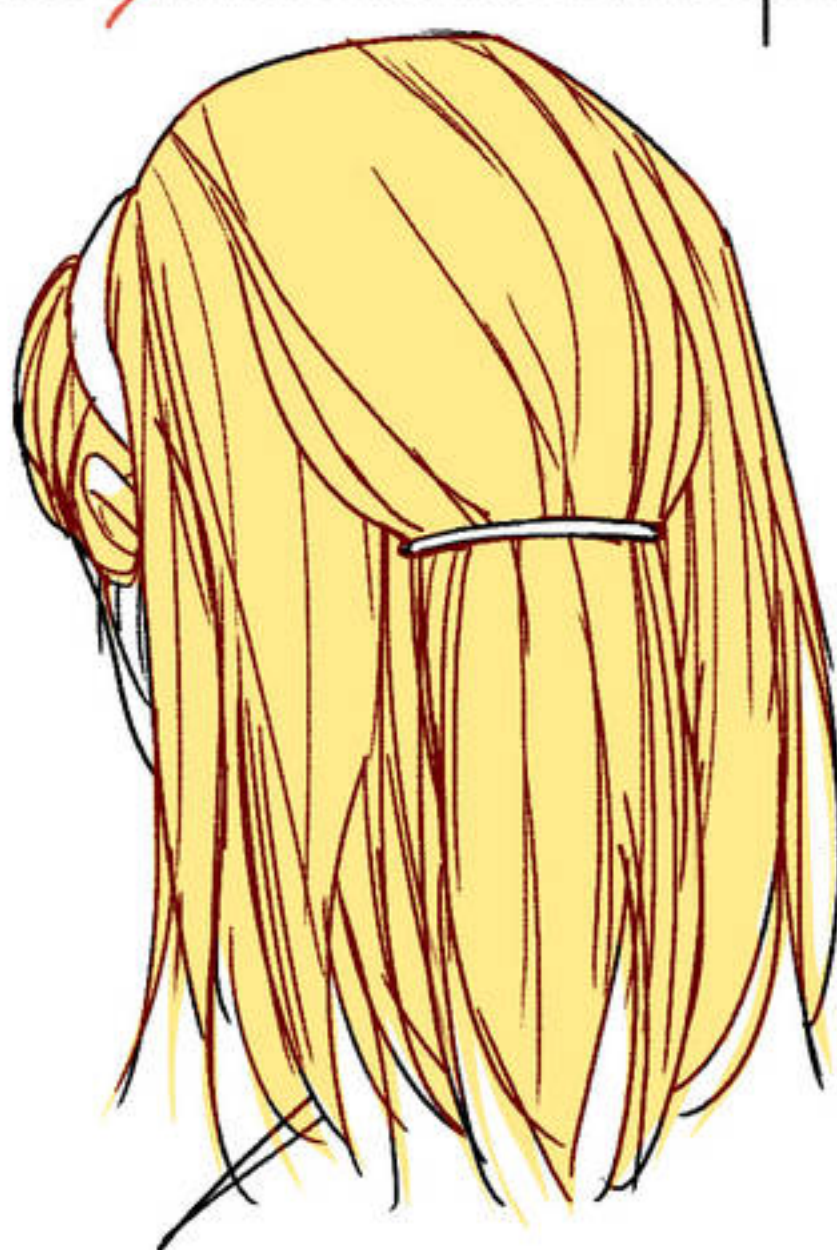
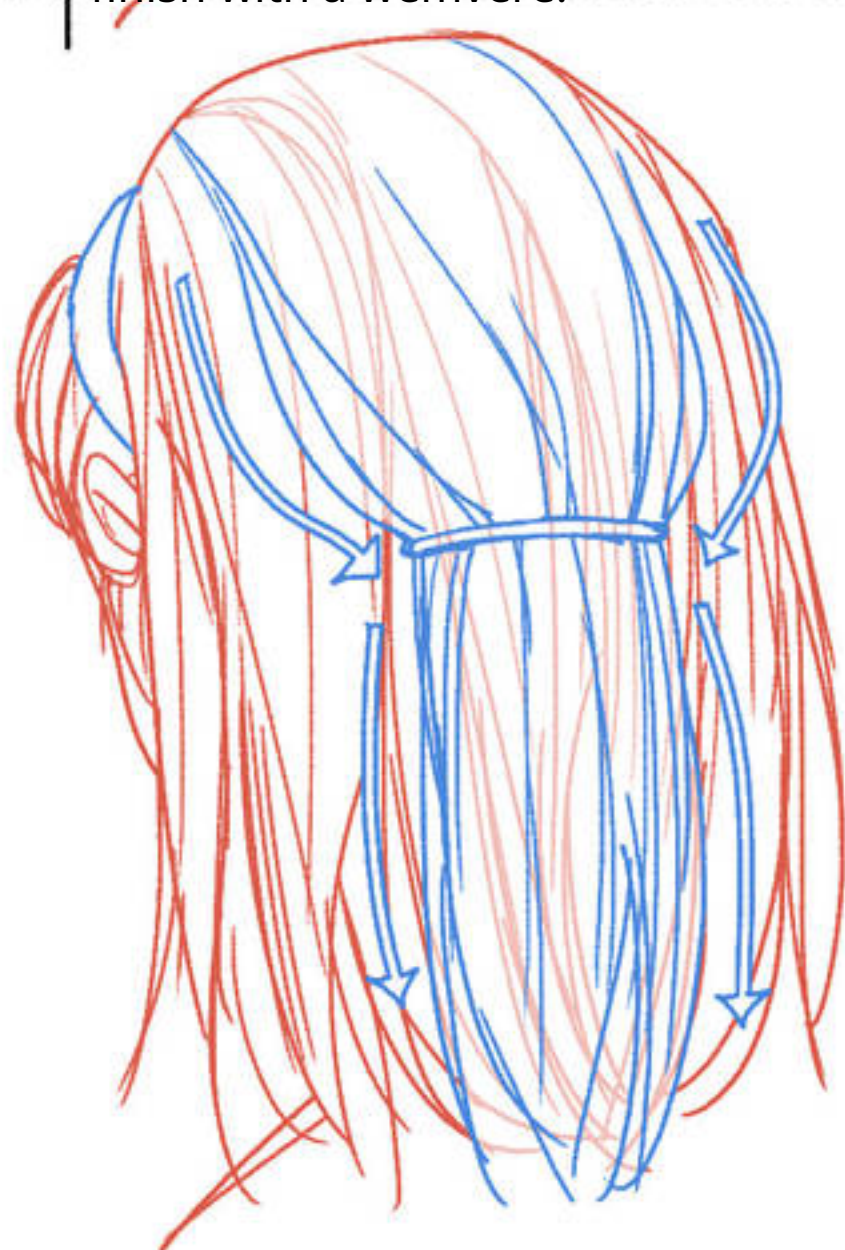
I'm gonna fix the hair with the sound of your head.



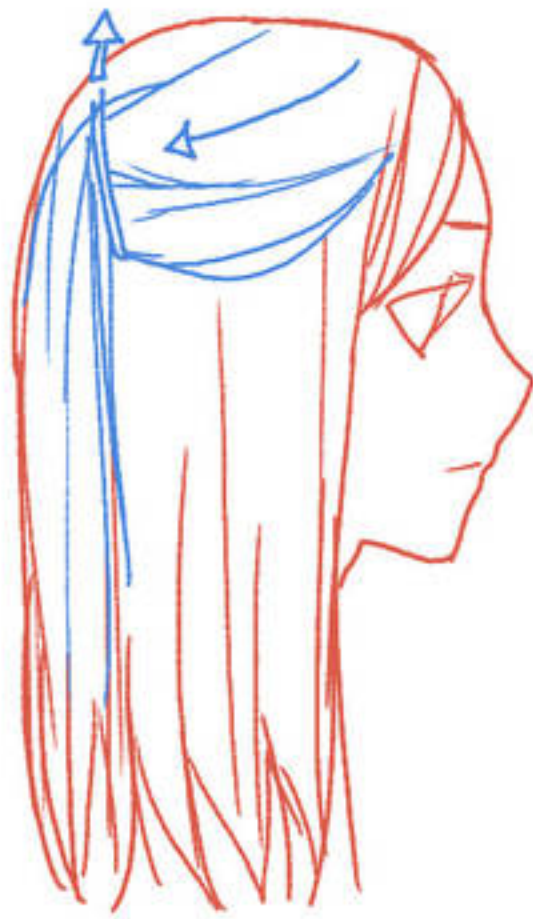
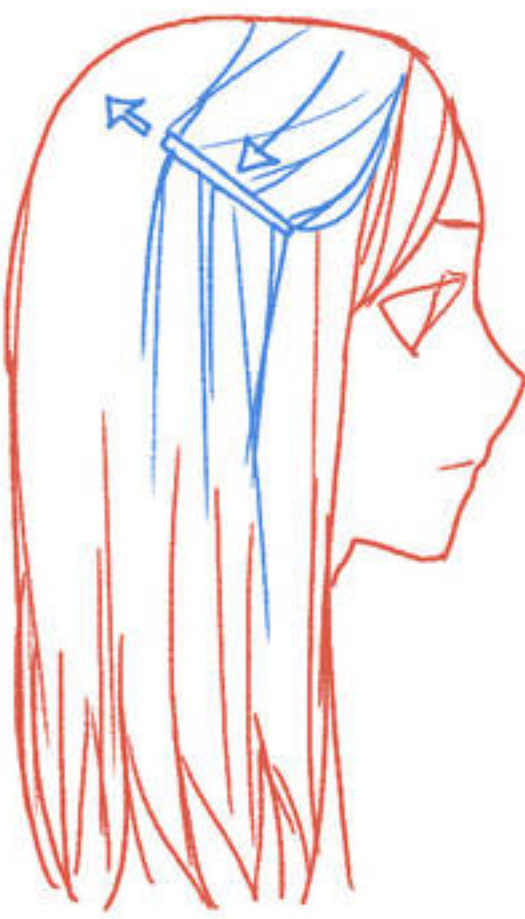
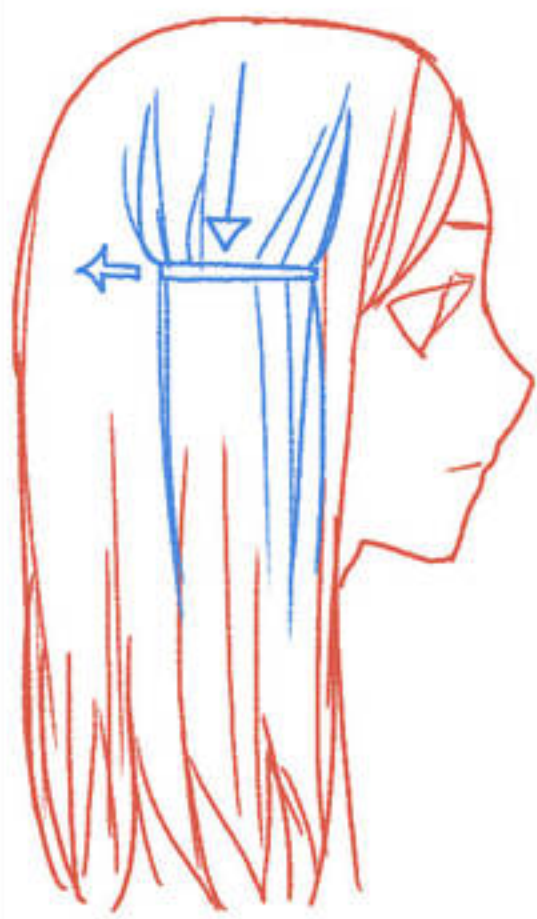
You can see it in various types of headgear data, and then the details go up.



We're gonna use your hair and hair to dress your hair, or we're gonna finish with a wemvere.



I'd like to know the taco author."



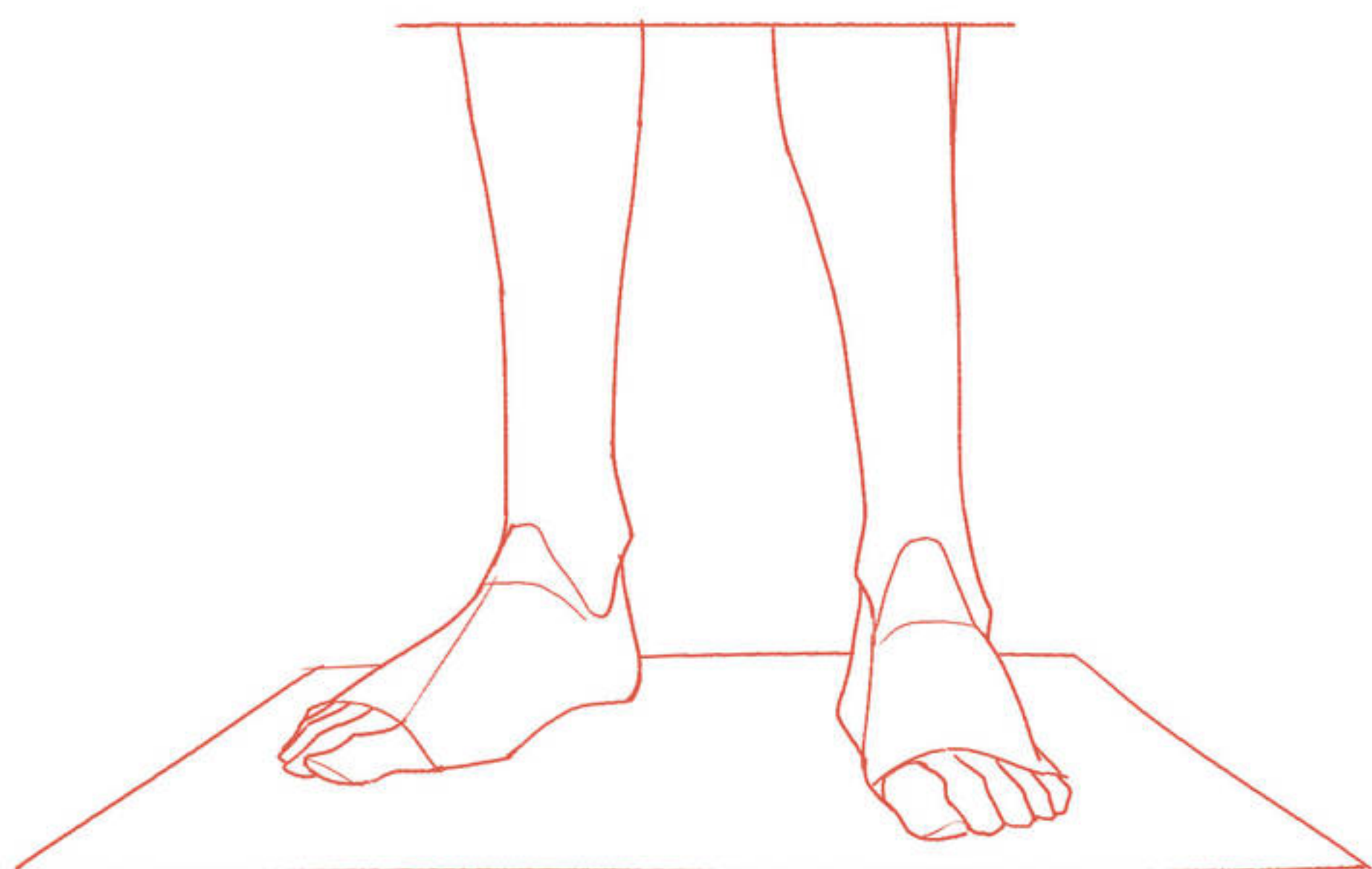
It allows hair to flow in the direction or position of the head.



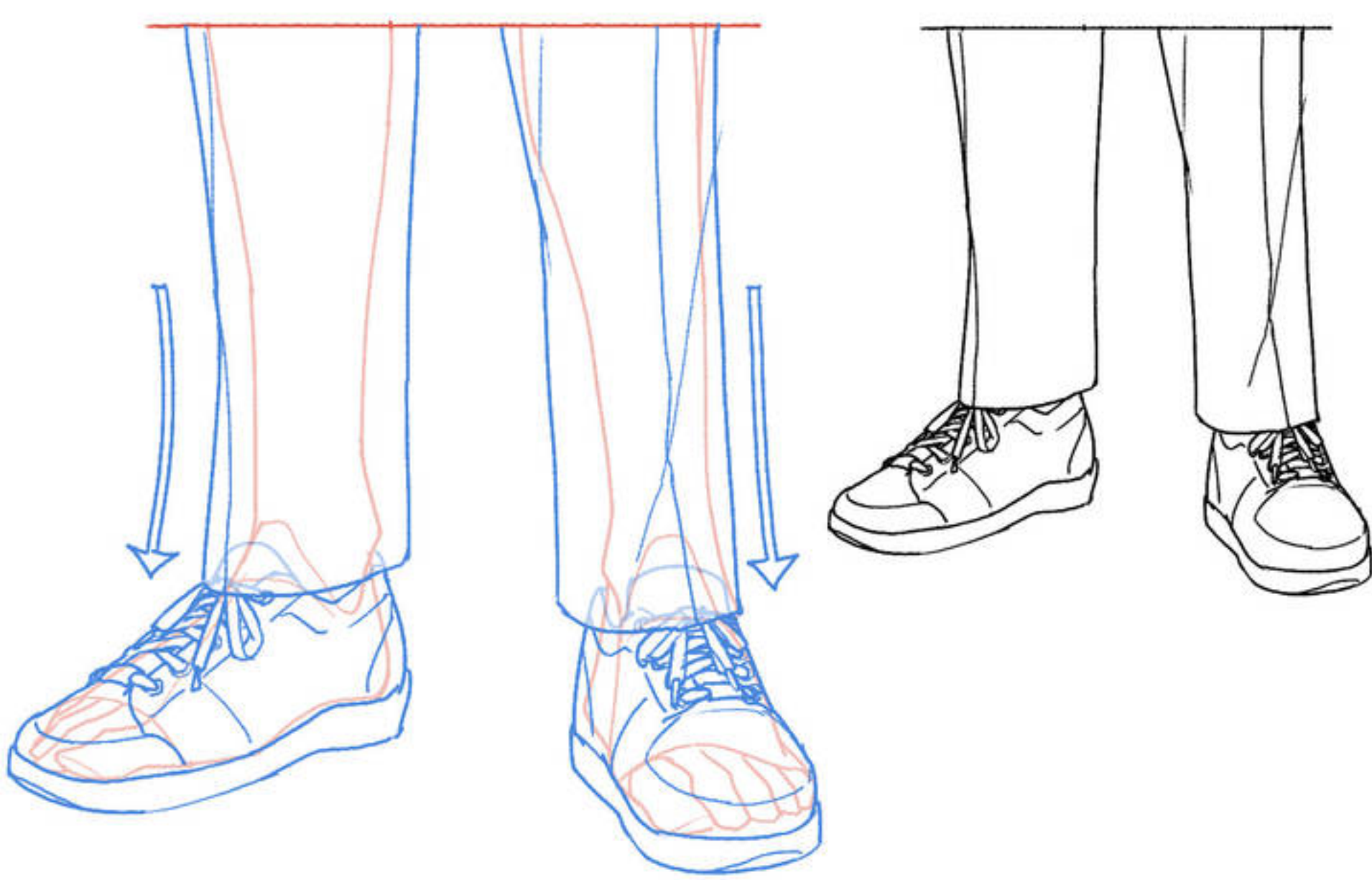
Key Doimt



[Q: What's the fold on the bottom of your pants?]



I'm going to draw the flavor first at the angle of the ground that's closing the foot.



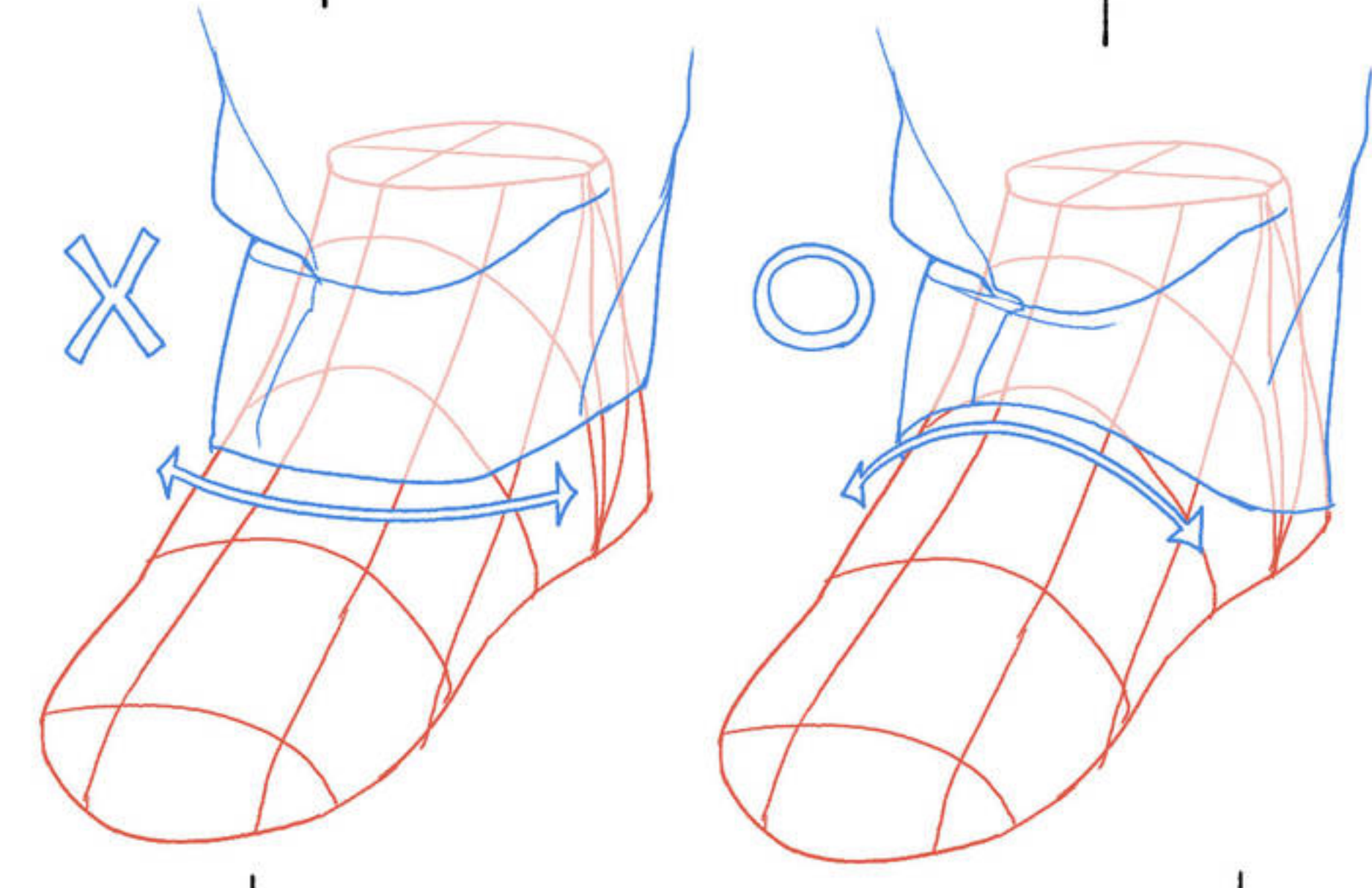
If the length of your pants reaches your ankle, you don't have any folds on your underside, but you go straight down.



I'm going to make changes in the old days because of a slight fold when the size of my pants is right.

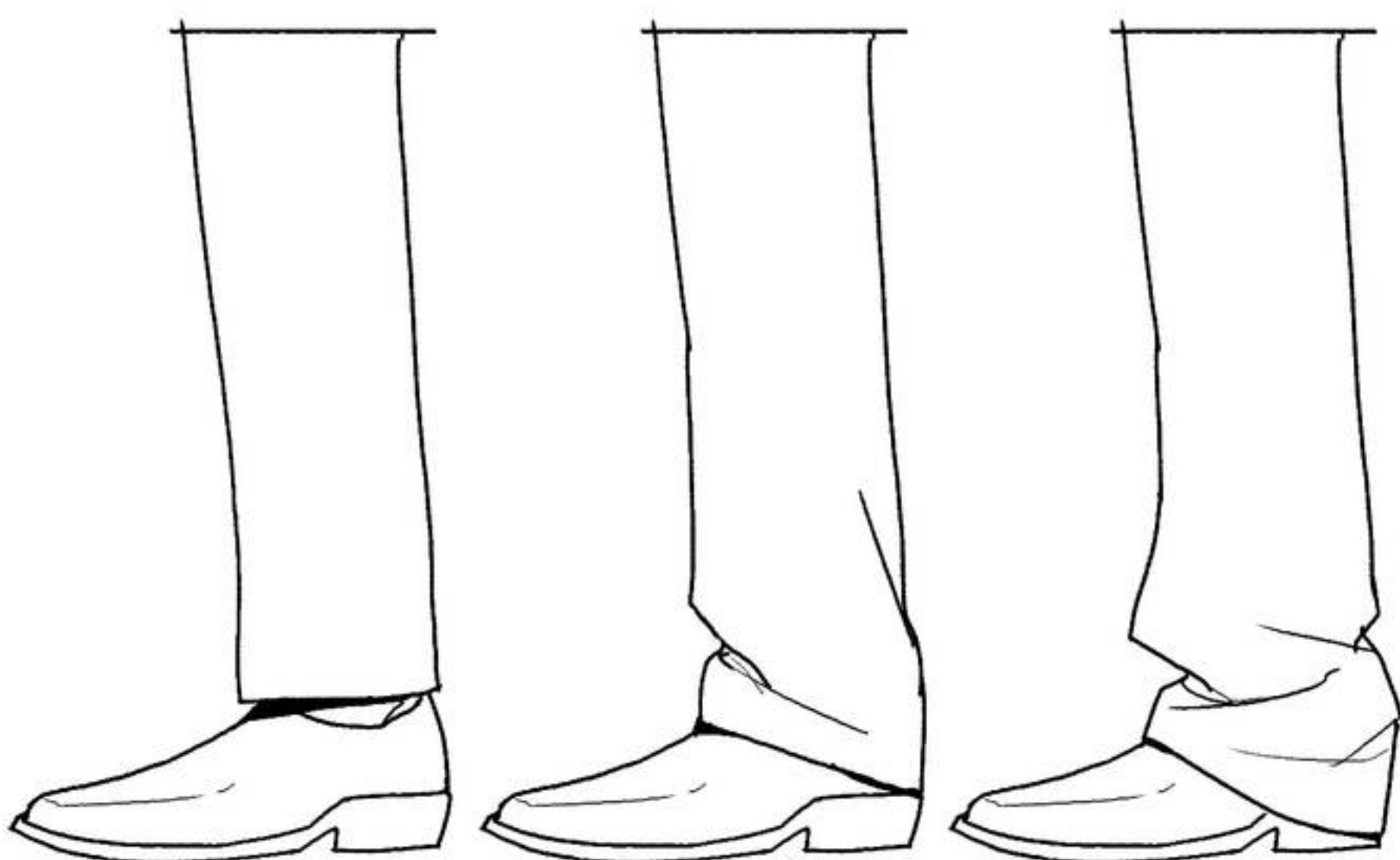


It's a long pair of pants, and as it folds, it's going to make a big difference, and it's going to make a lot of difference.

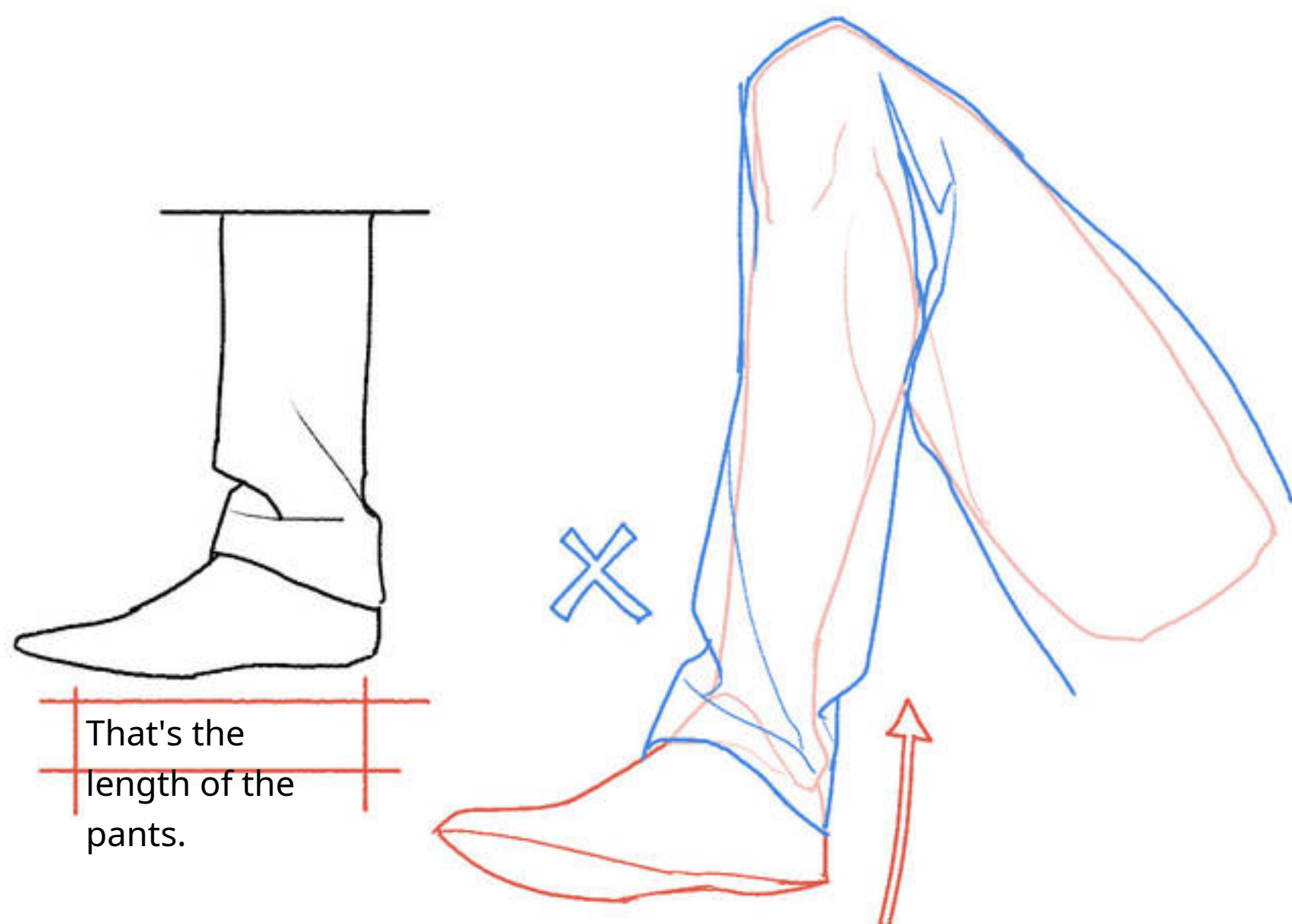


It's narrow when you take the base of your foot and you take it with you.



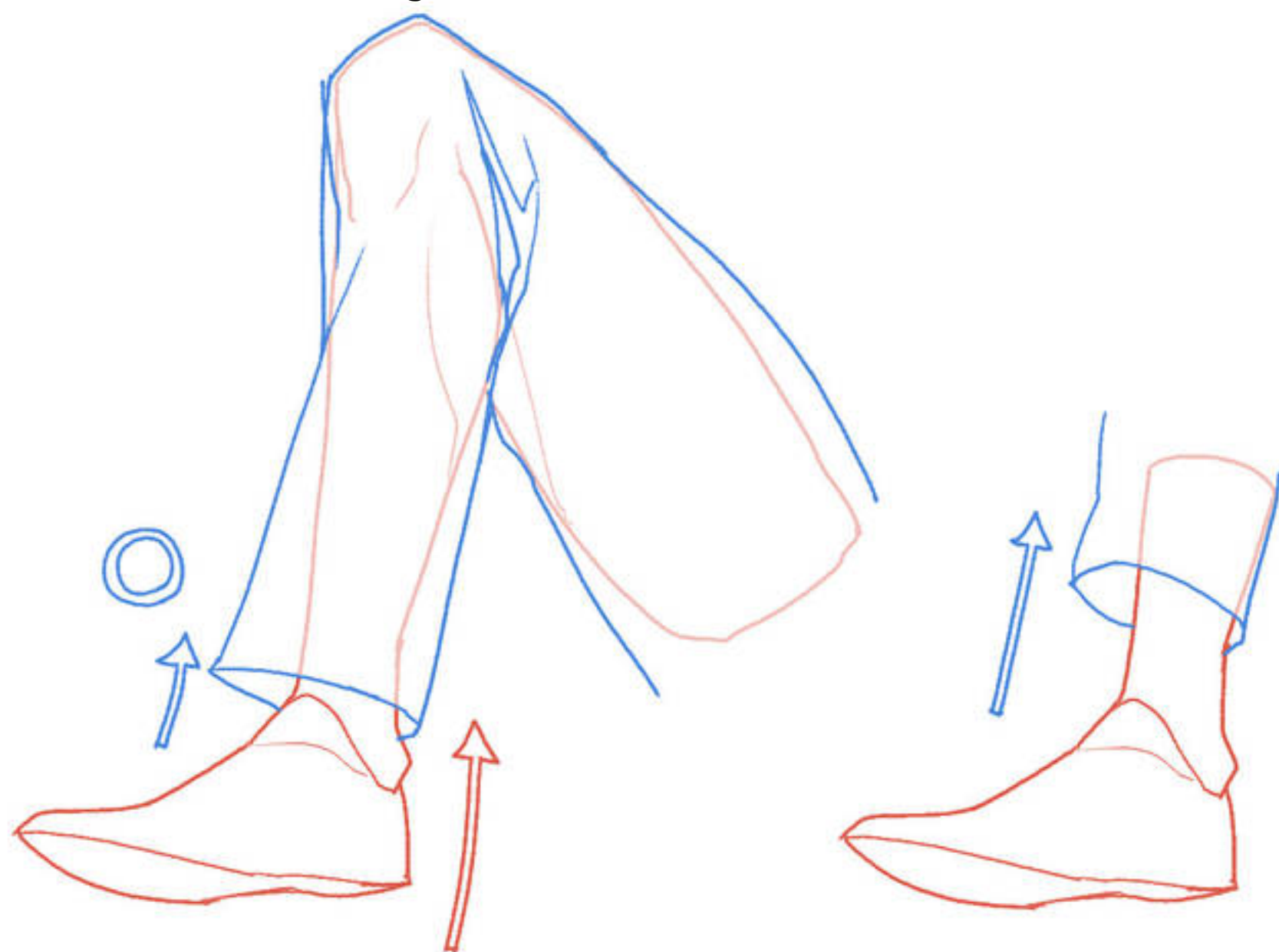


A pair of long pants that you saw next to each other.



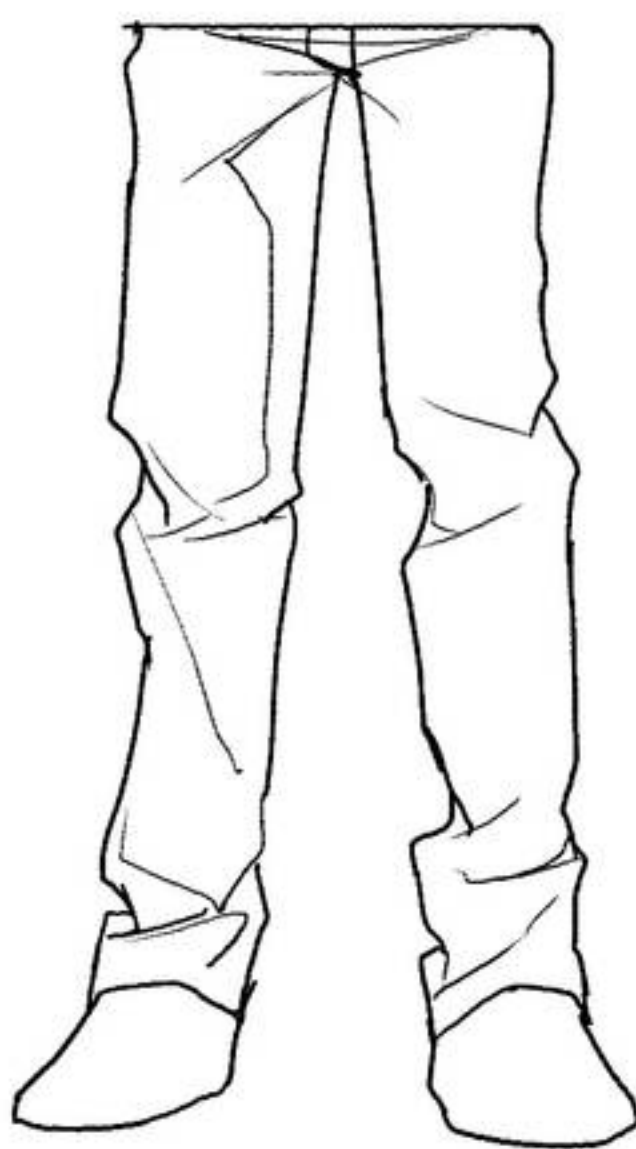
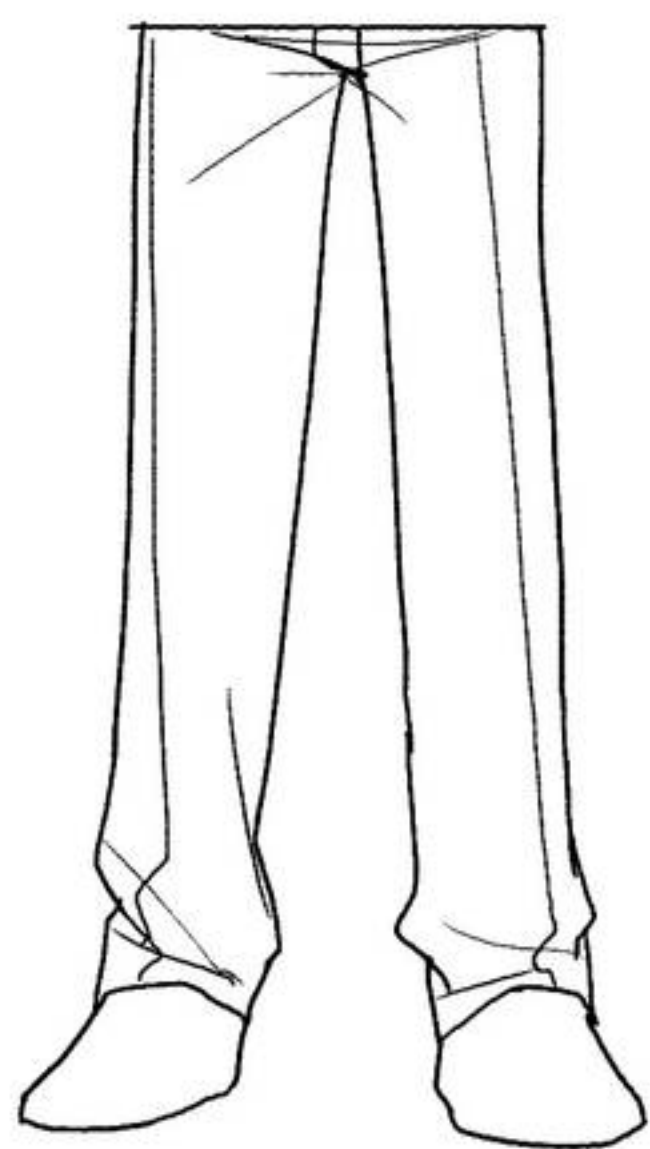
That's the length of the pants.

If it's a pair of pants, you'll have to go up with your pants wrinkled up when you come in or out of the bridge.



If you see the inside of your pants at a certain angle, if you see the inside of your pants, if your pants are shorter, then the millan goes up and you see more ankles.

I'd like to know the taco author."



The base wrinkles of the length allow you to express the difference between your pants.



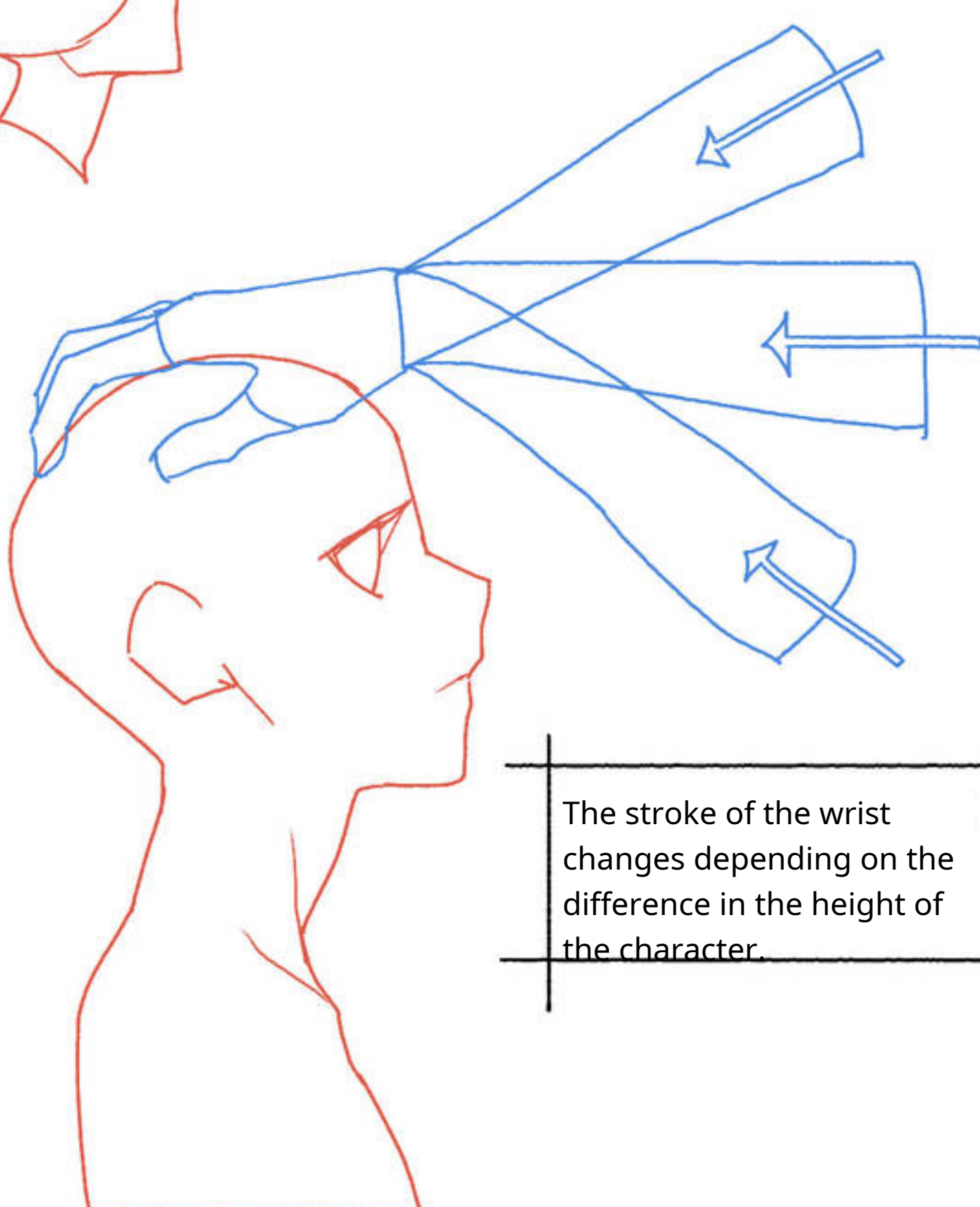
Key Doint



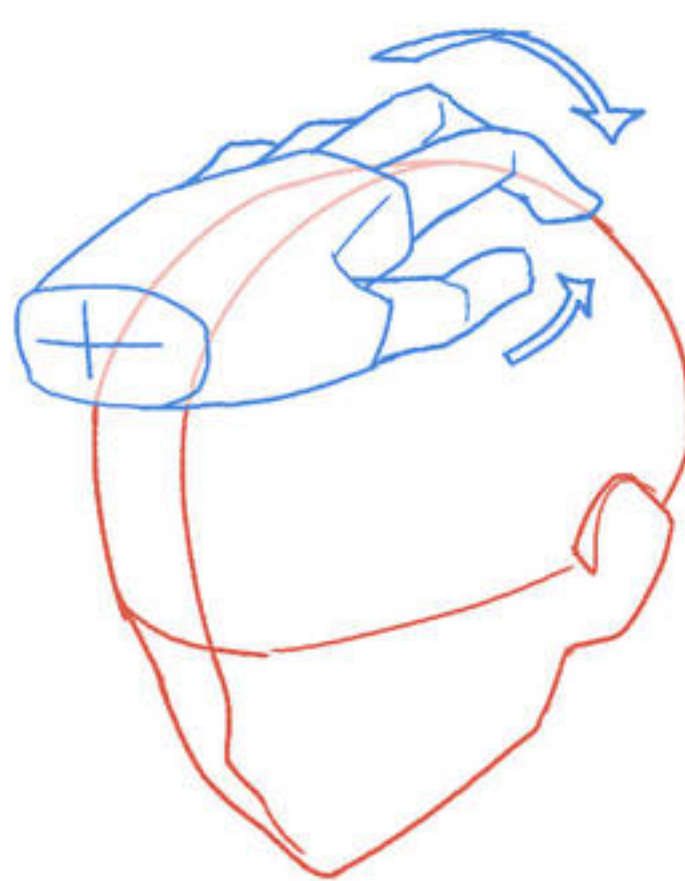
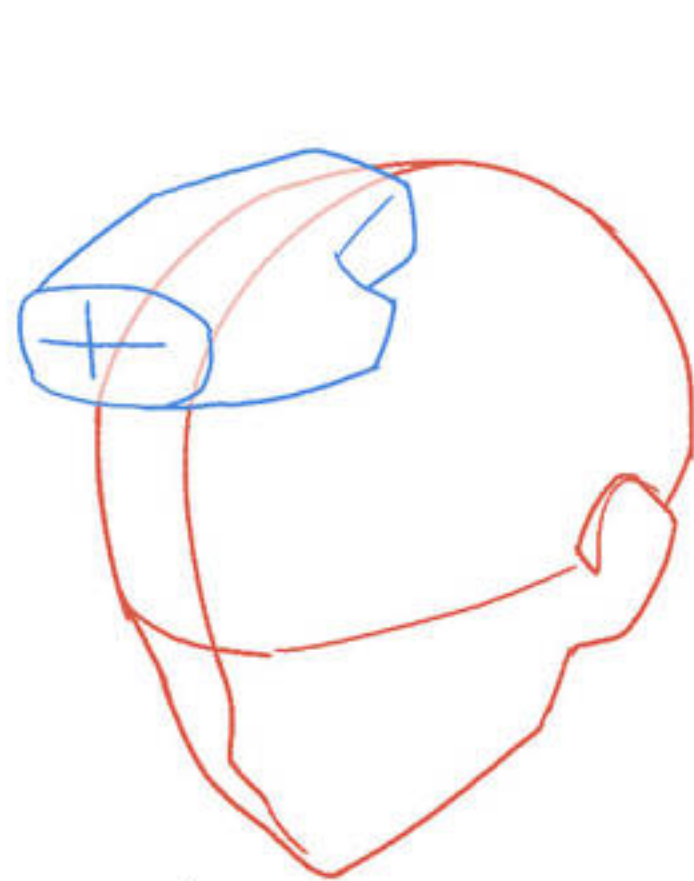
[Q: I want you to draw some expressions that you can use with your hair.]



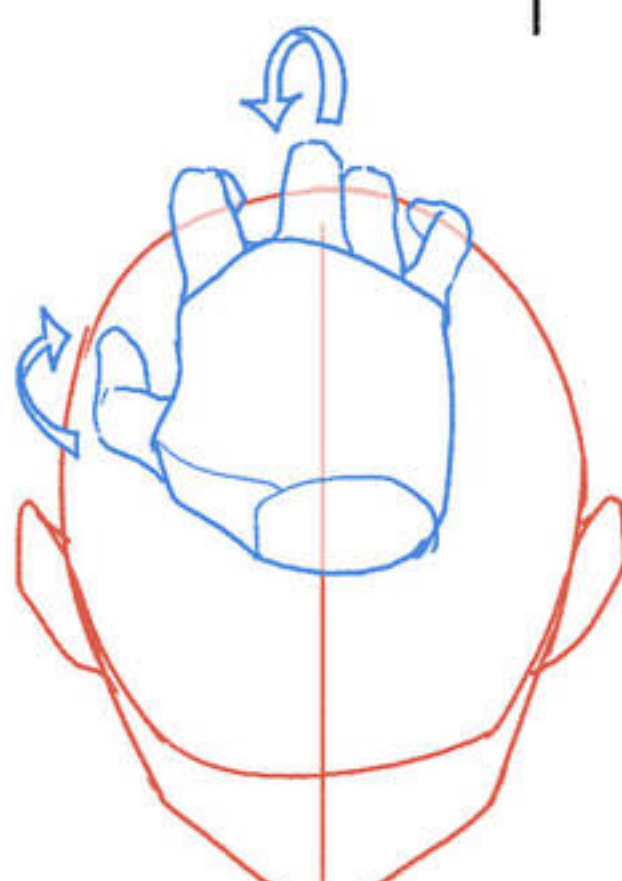
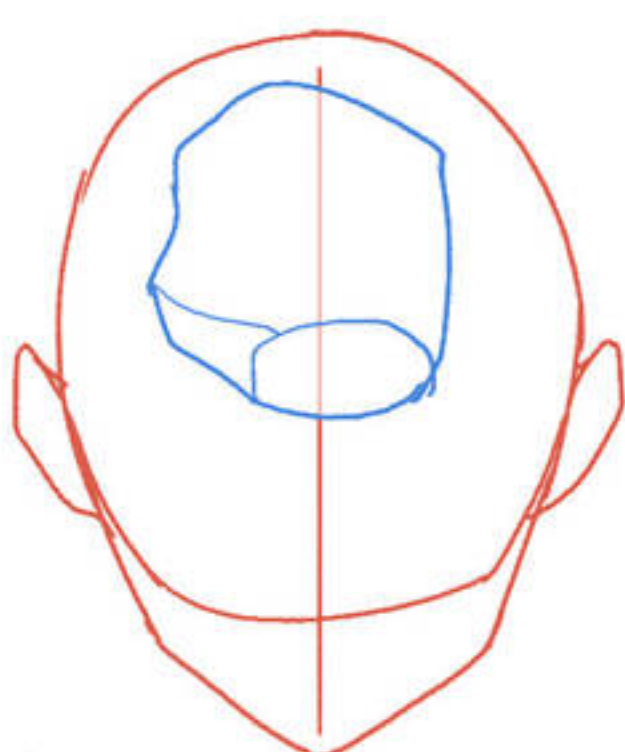
The shape of the hand is drawn on top of the head at the angle of the visible face



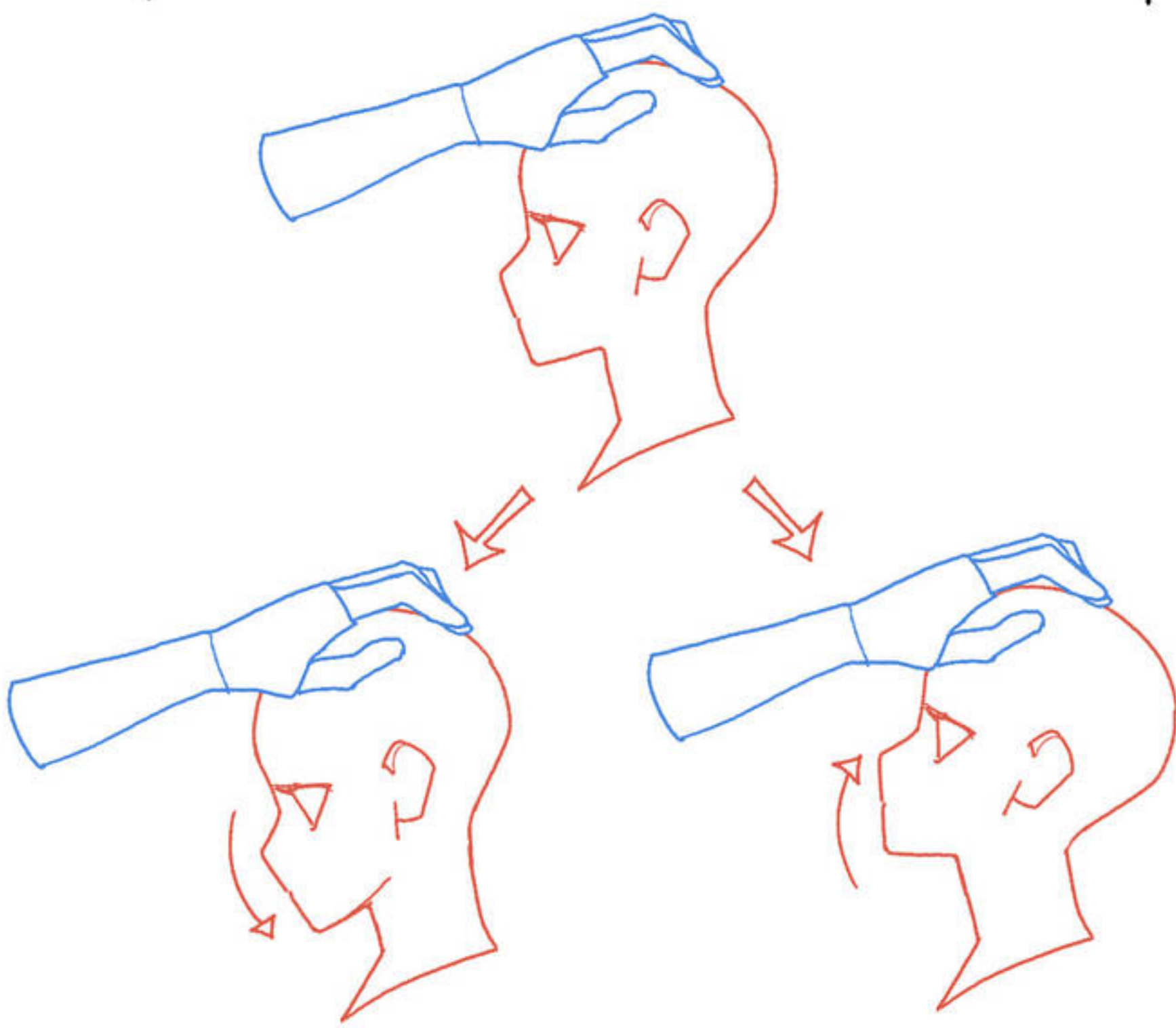
The stroke of the wrist changes depending on the difference in the height of the character.



If you look at it on the half-axis, your hand also shows the back of your hand and the side of your hand, and then you draw a curved finger.

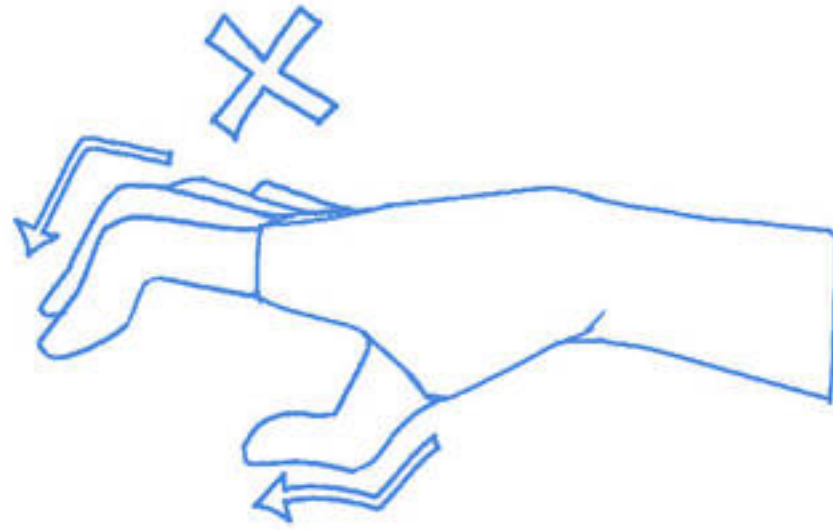
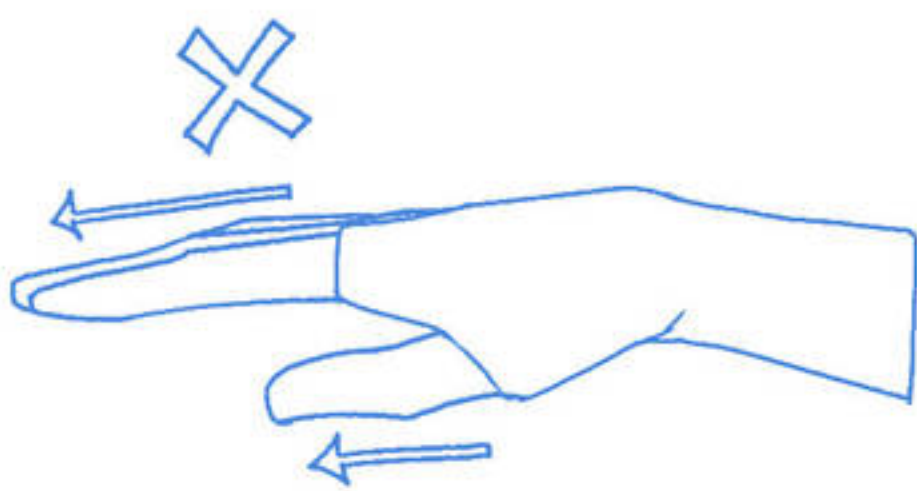


In front of it, it tastes the direction of the face and the hand in the same way as the top.



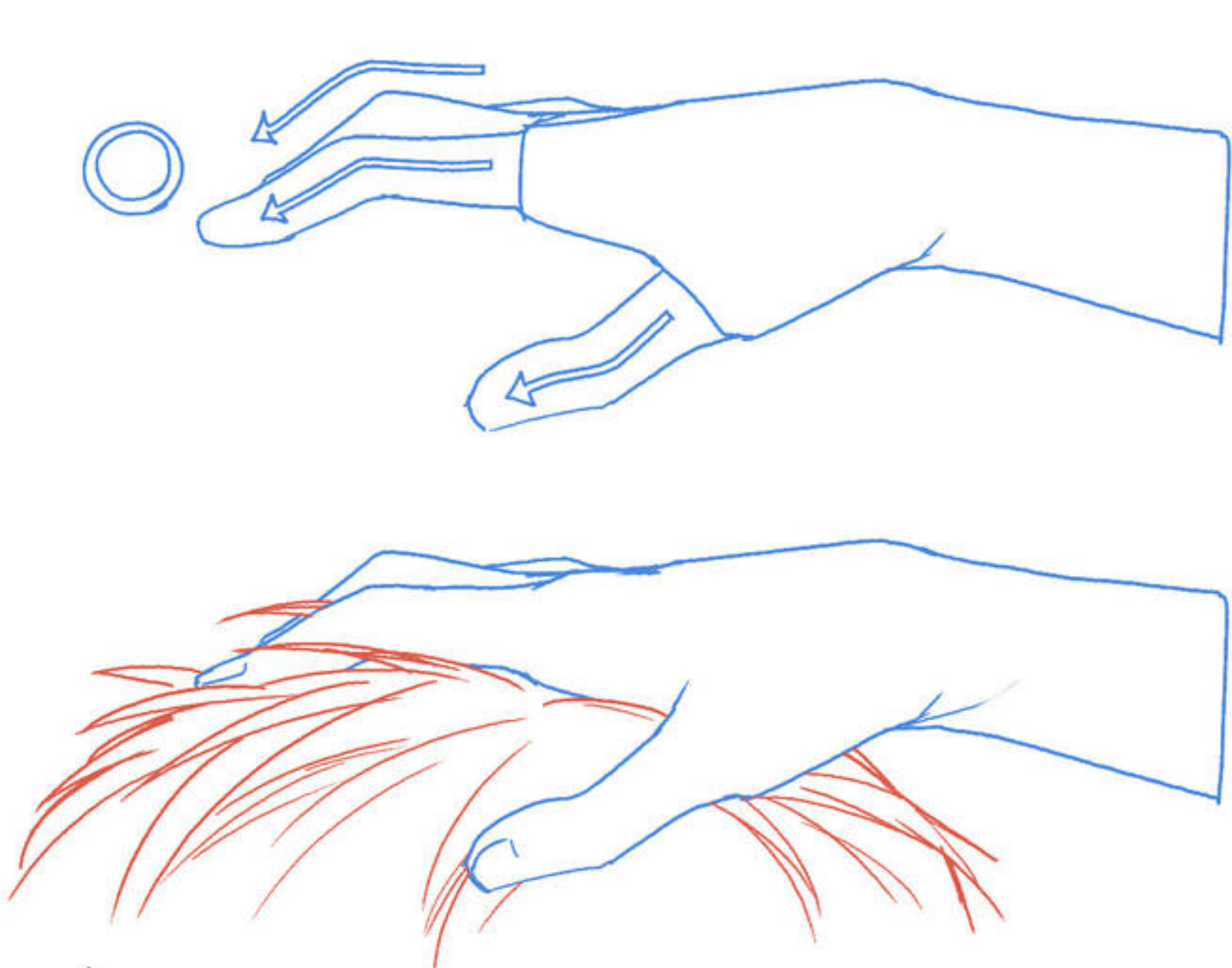
It's a little bit lower than the angle of the face of the character.

It's a dance.

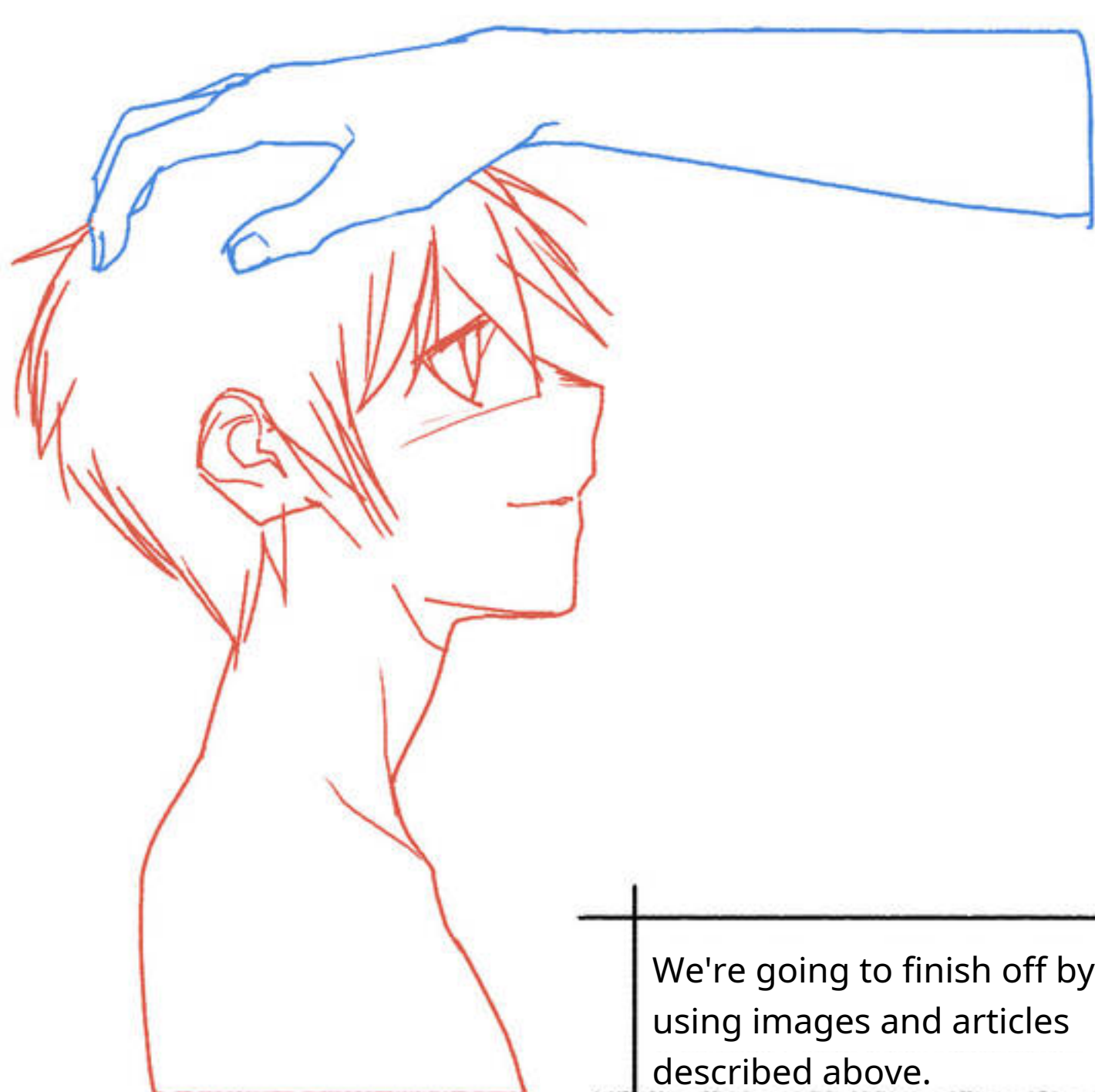


Note that the fingers of the stroke hand are either straight or too bent.





It's natural to bend a little bit, and then you make it a little bit of hair, and then you make it a little bit better.



We're going to finish off by using images and articles described above.



I'd like to know the taco author."



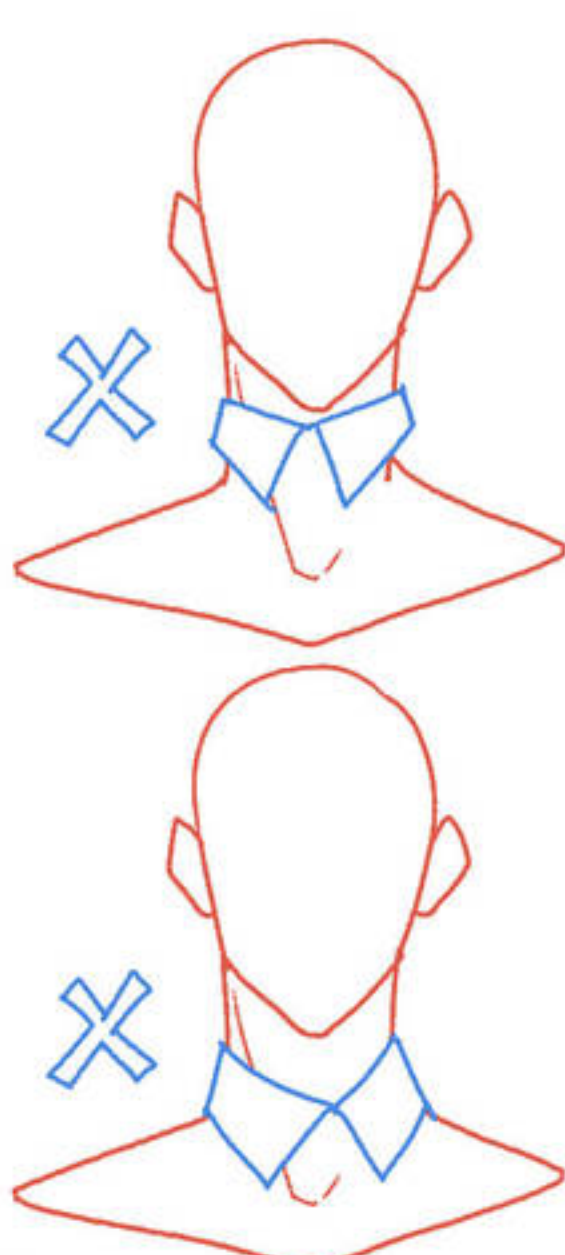
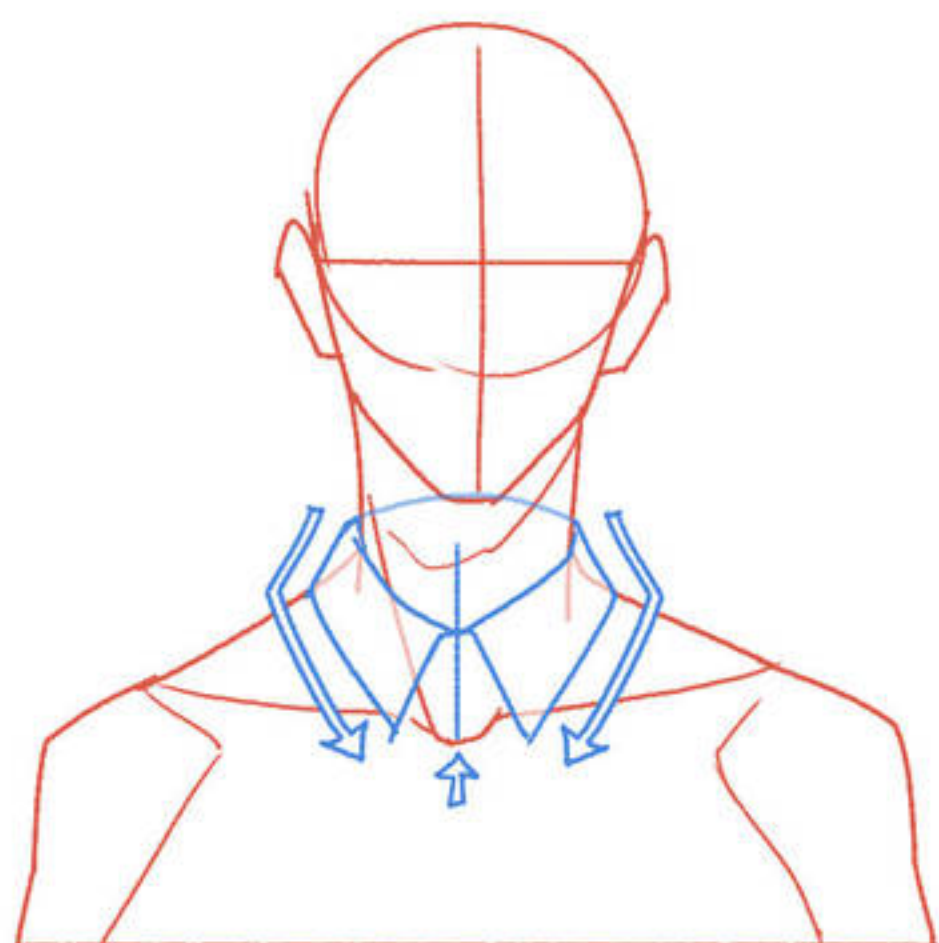
If you have a lot of hair, you're going to be over-scheduled, and you're going to be over-scheduled, and you're going to be over-scheduled.



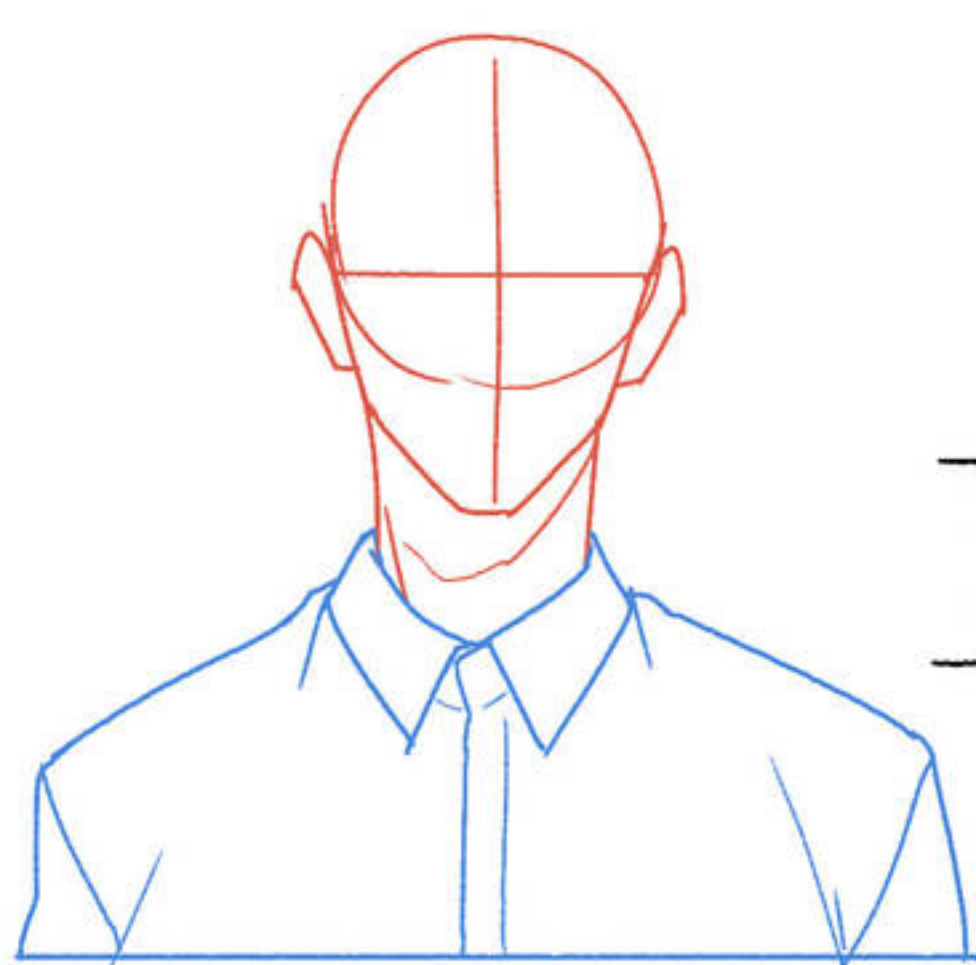
Key Doint



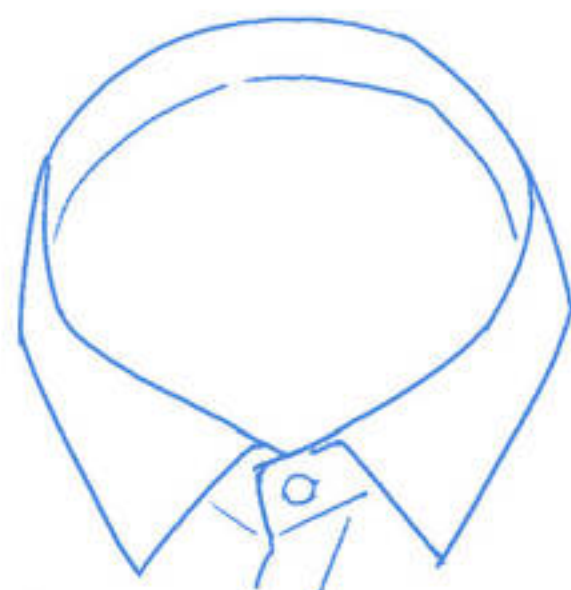
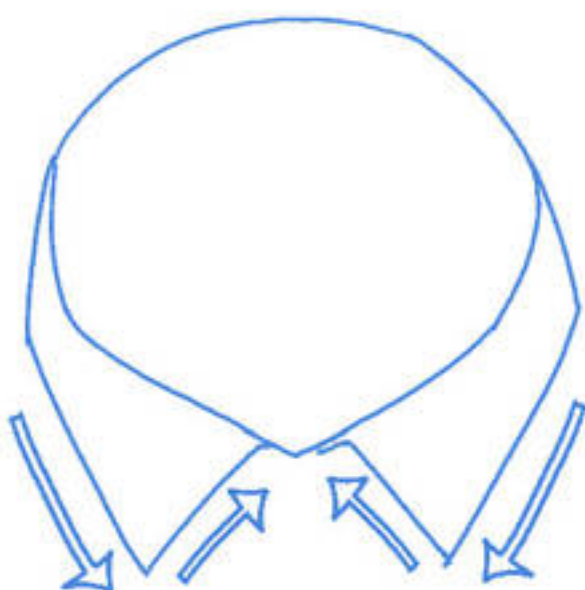
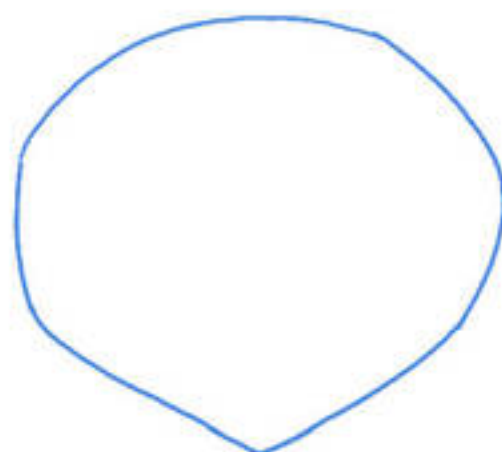
IQ: Tell me how to do Suss Ginnon.



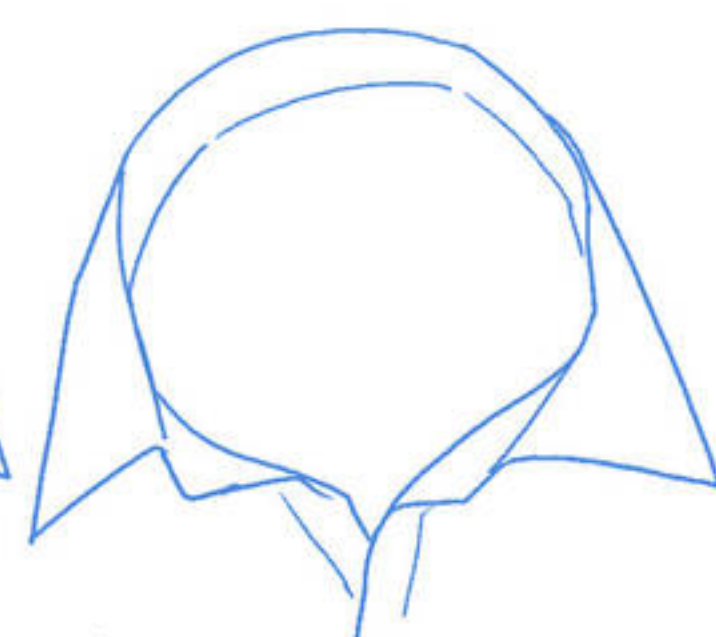
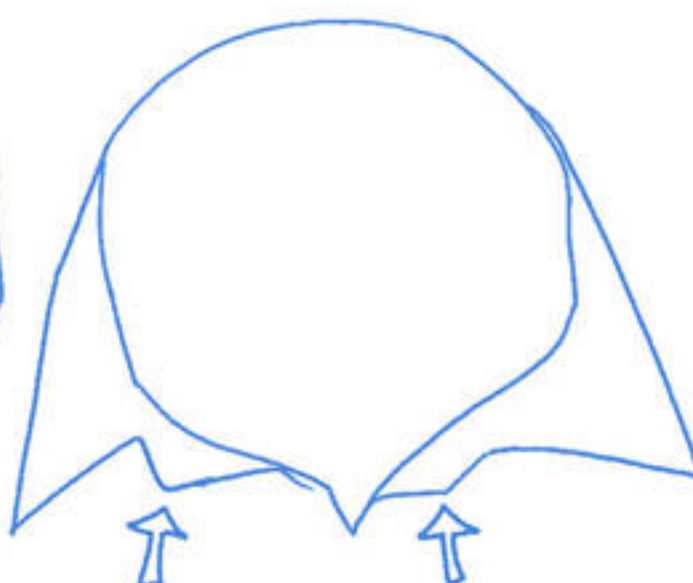
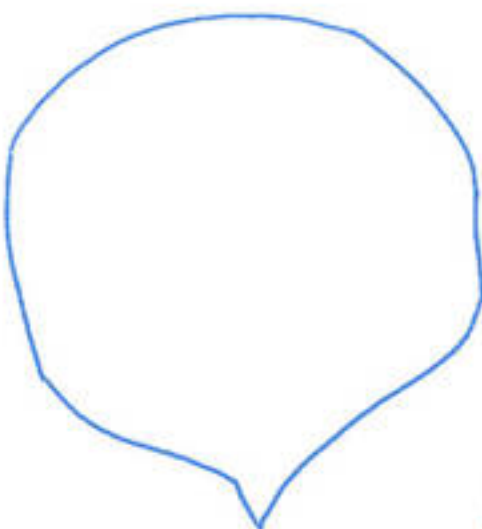
I'm trying to draw my body in the middle of my body, and I don't care if something goes up or out of hand.



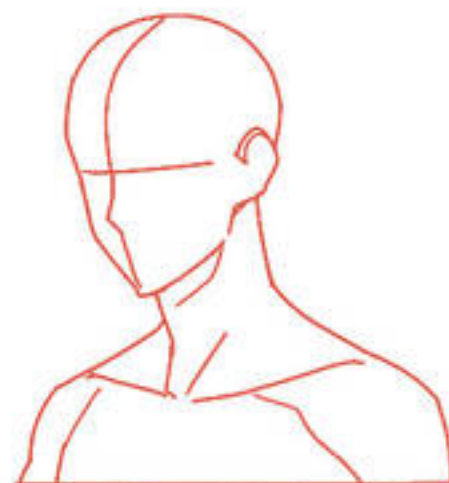
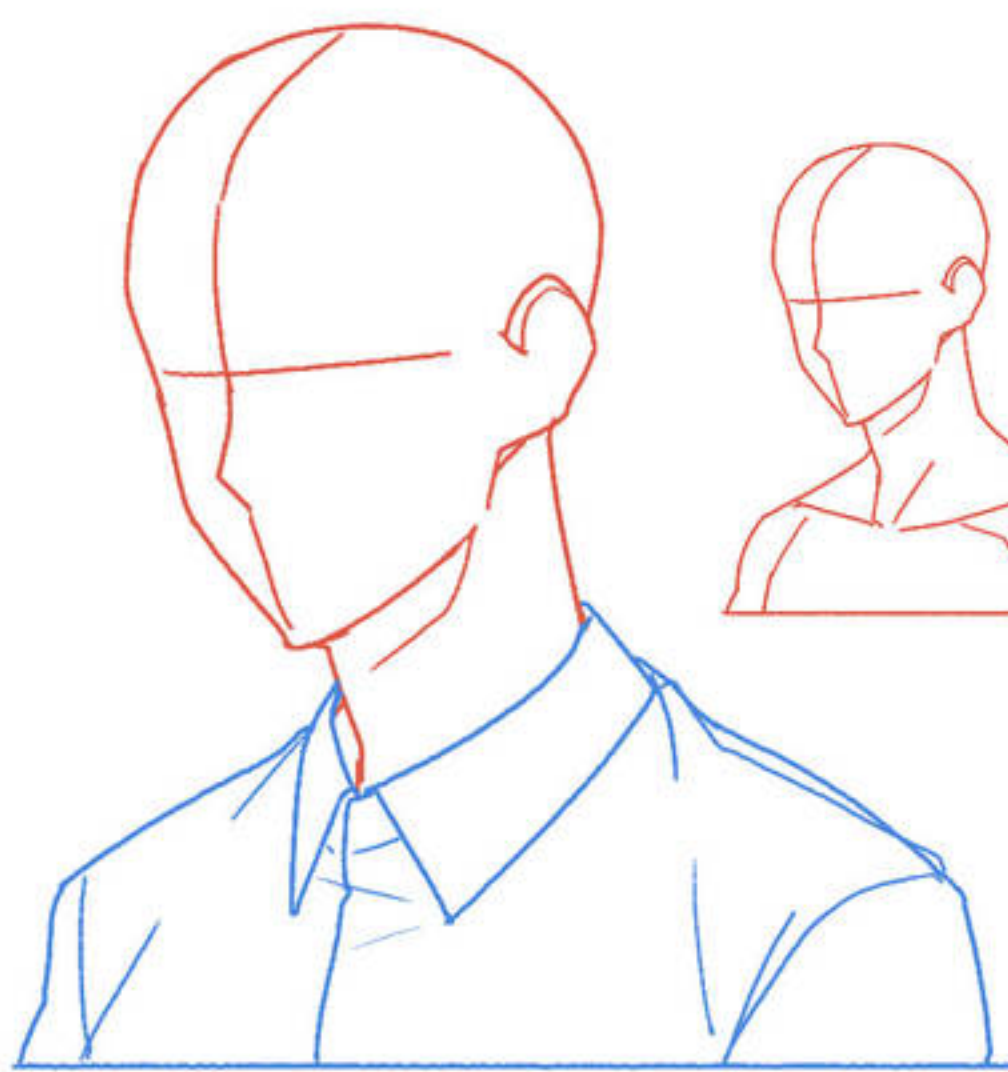
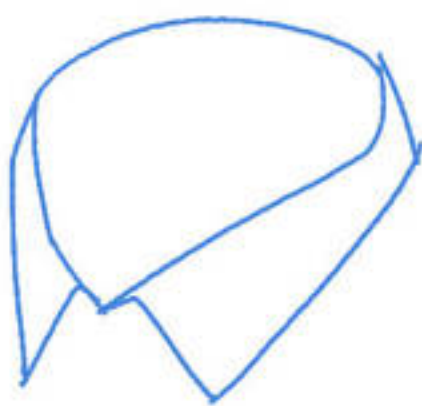
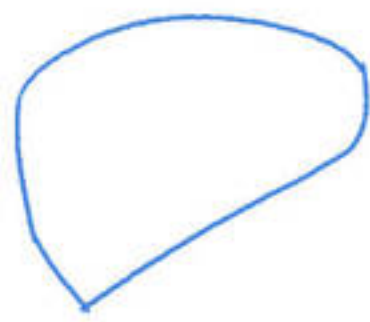
It's a three-second diuretic, considering the old-fashioned human body.



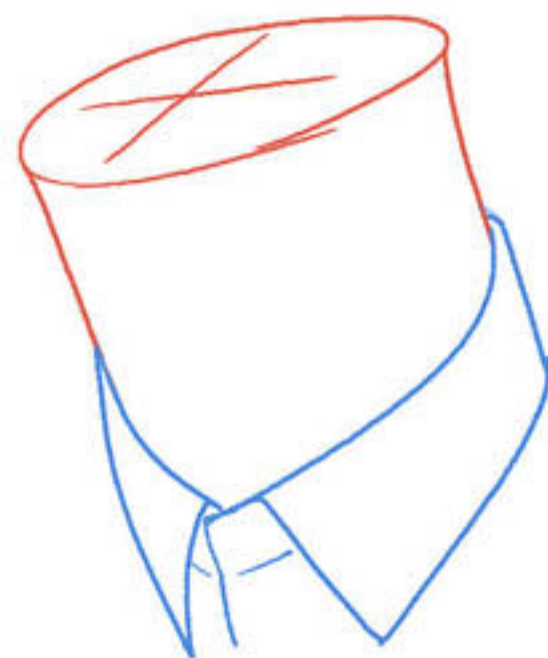
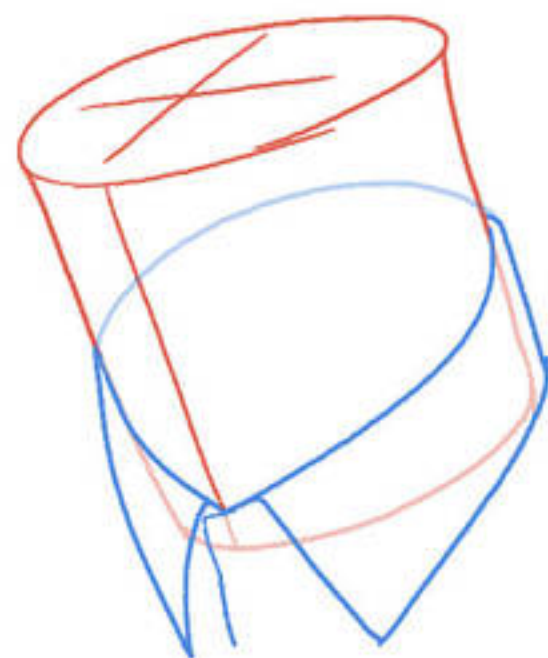
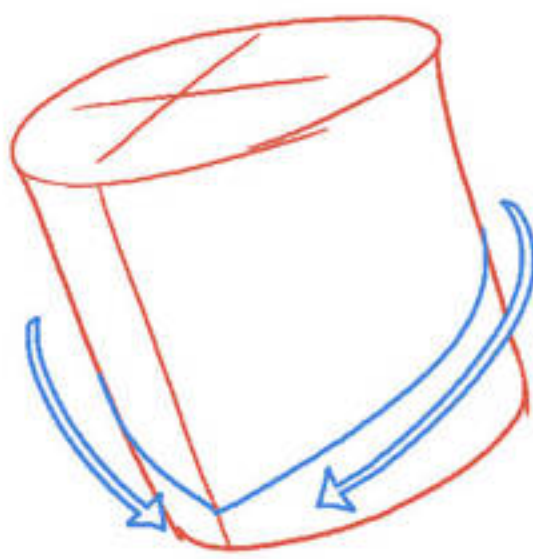
The first button is the working form of the substrate.



The first button is the type of letter that the door does.

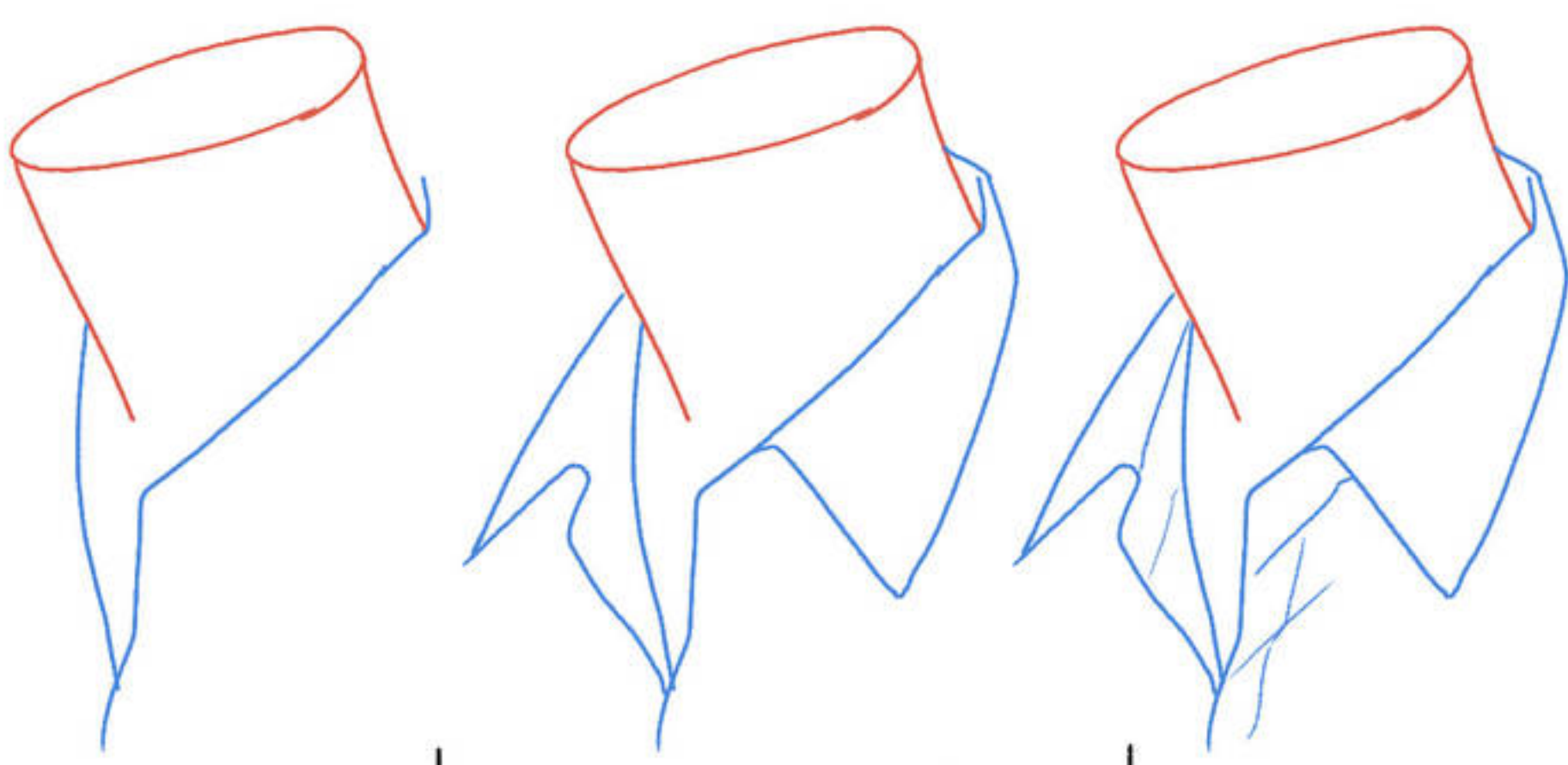


On the half-axis, you can see that the area of each side of the second is different because of the visible angle.

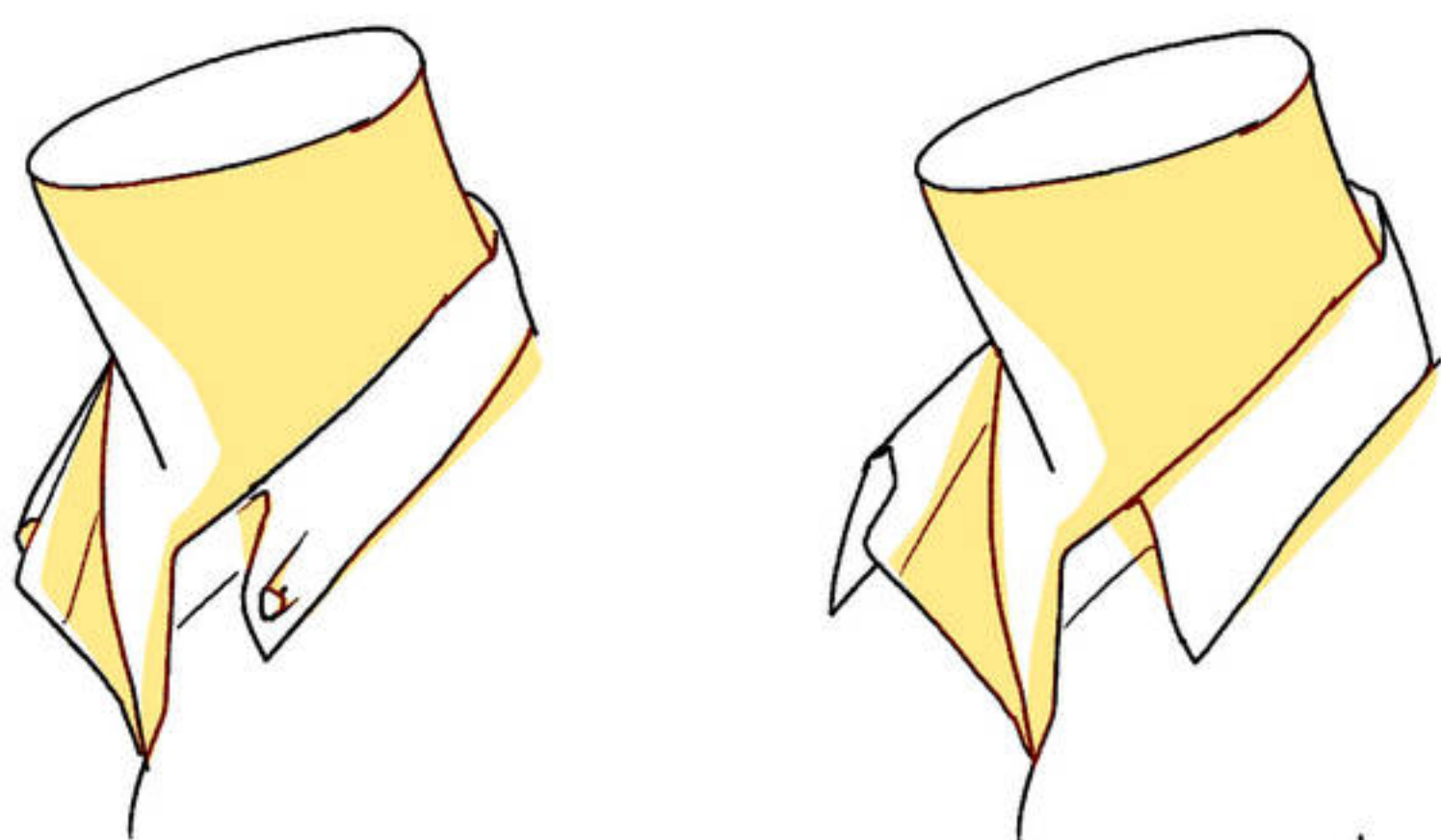


It matches the center of the neck to create a space where the button can see.

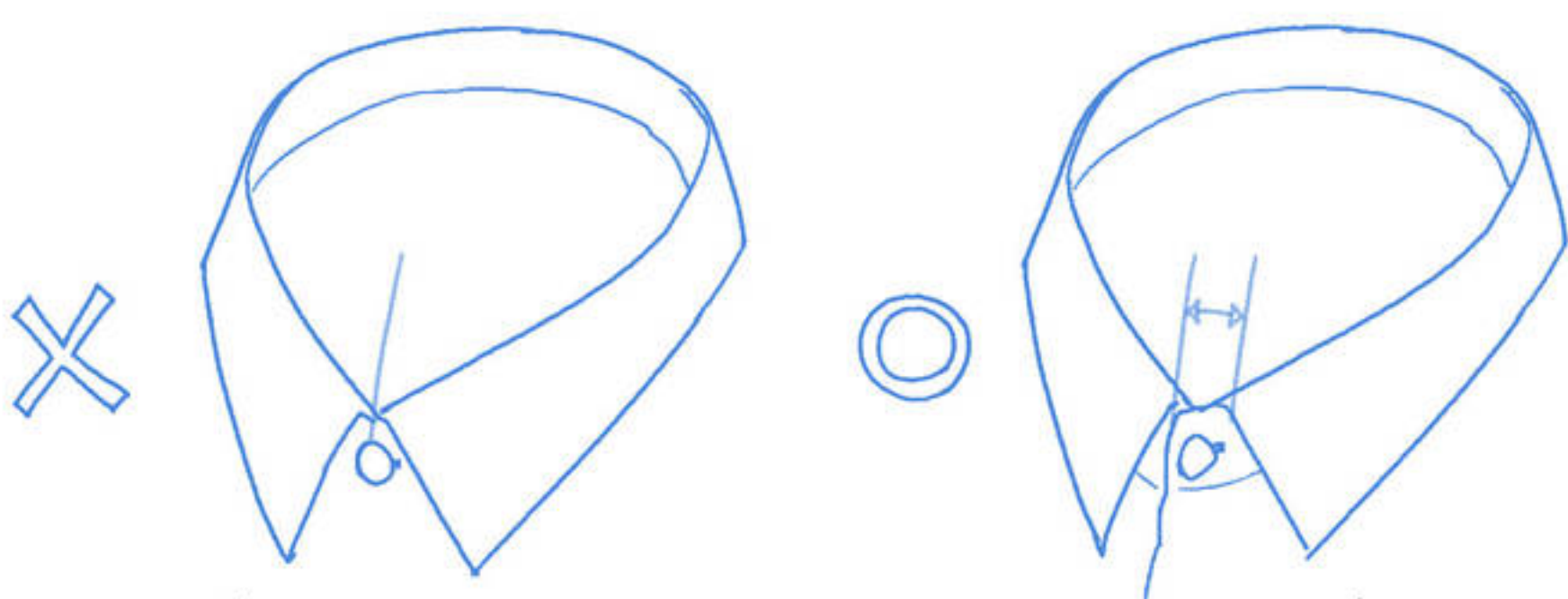




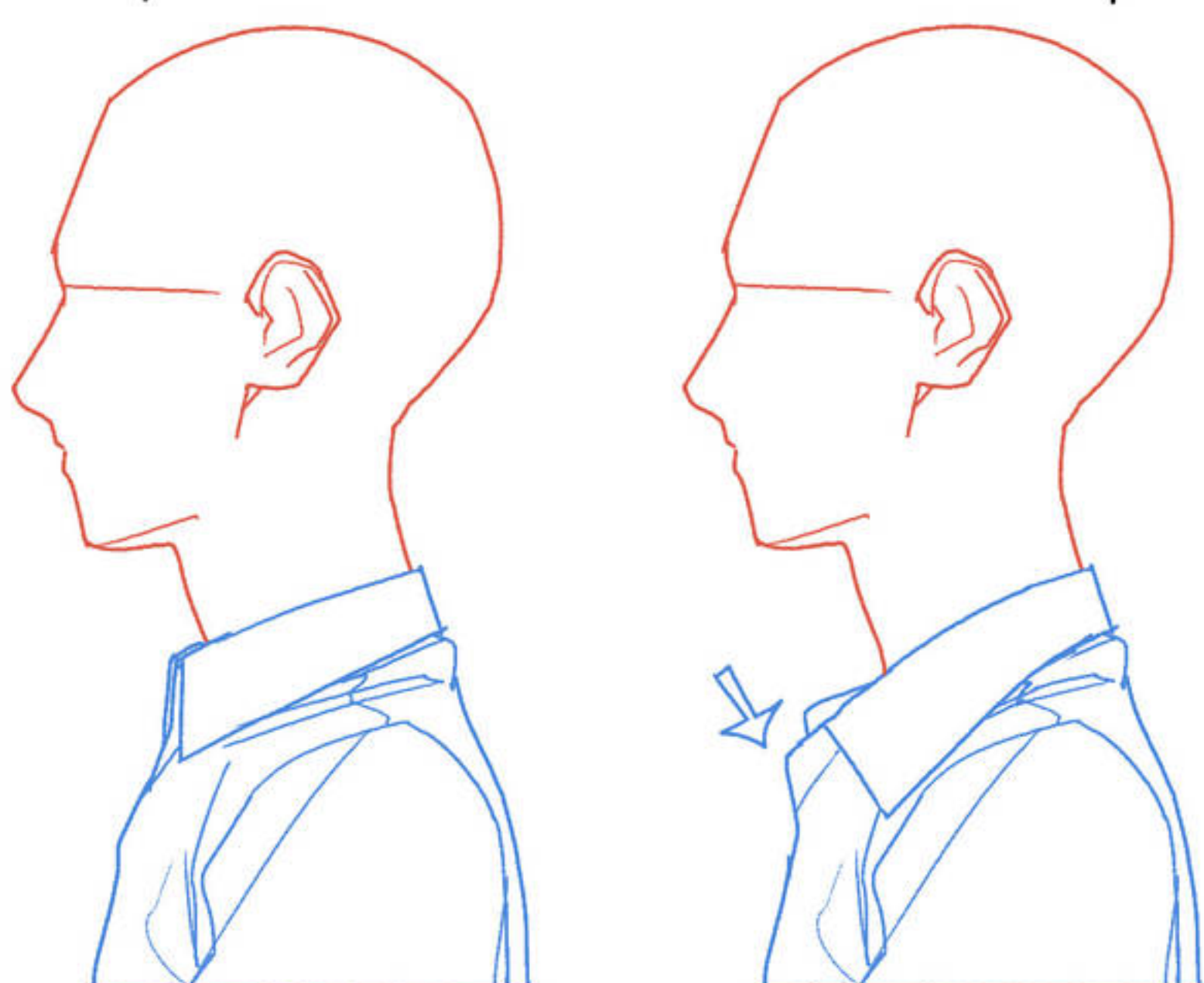
Half-decimal form of the first  
clicker door.



The design effects of the work can make a little bit of a  
difference.

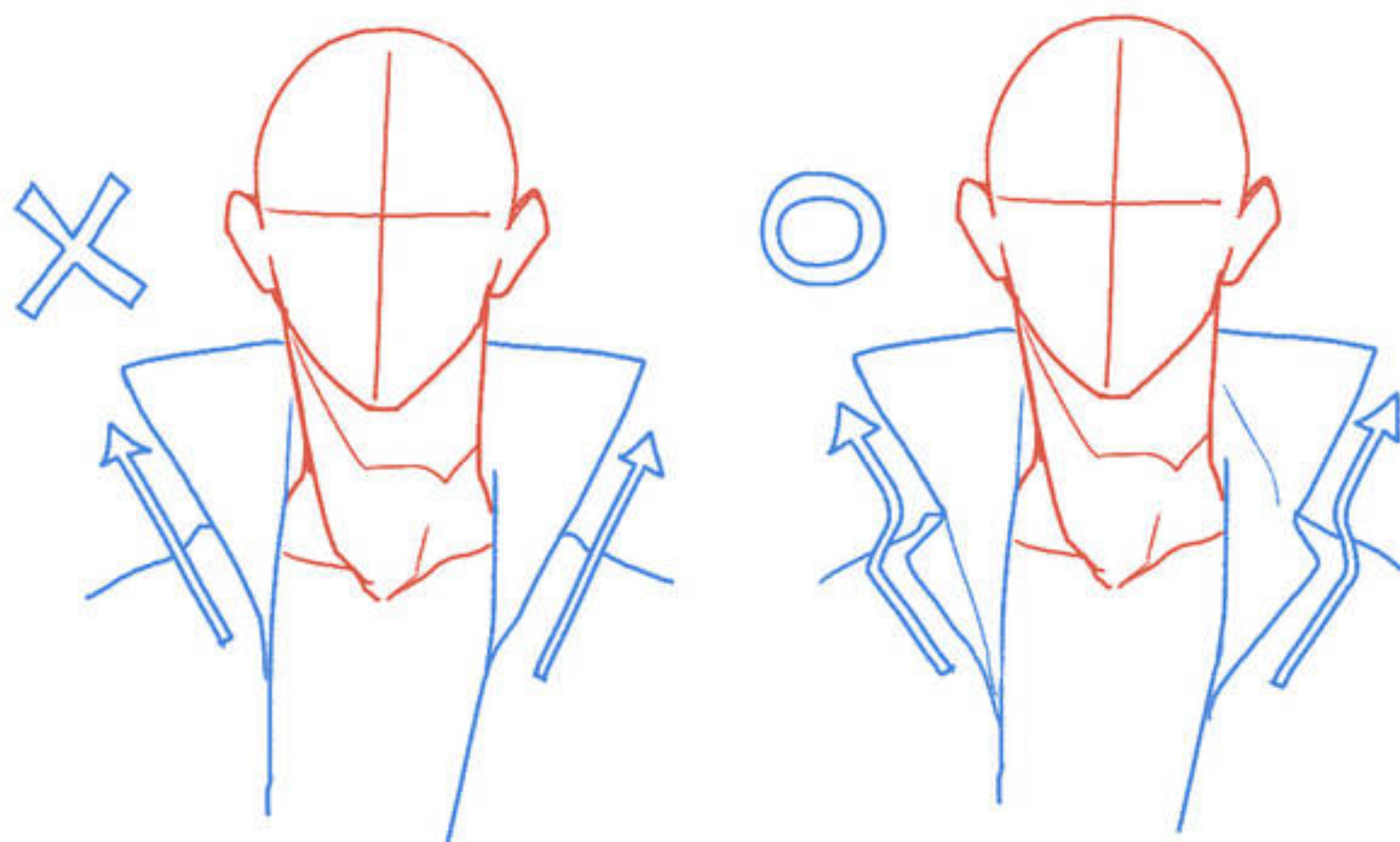


It's important to make sure that buttons are locked up.



The first button that you saw next to it,  
the lock type and the door shape

I'd like to know the taco author."



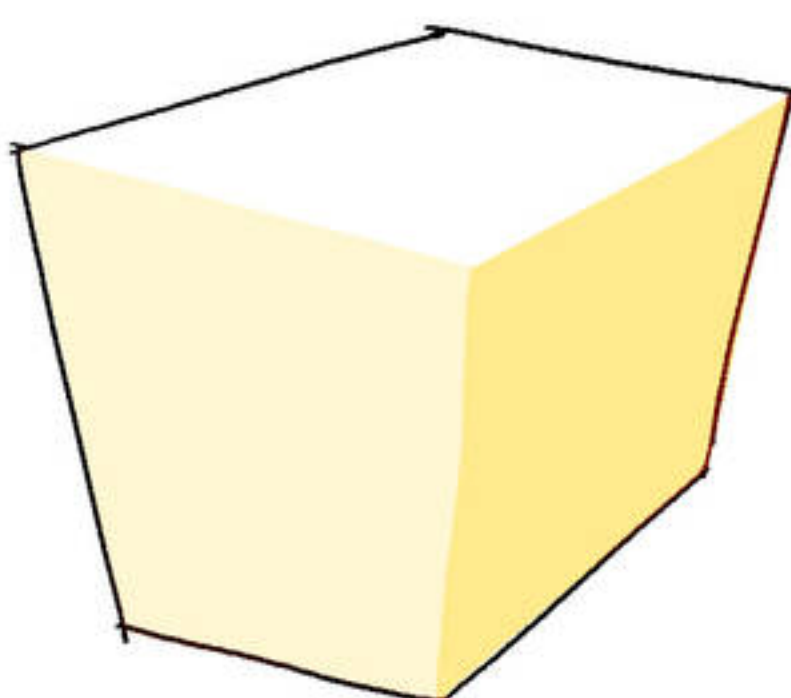
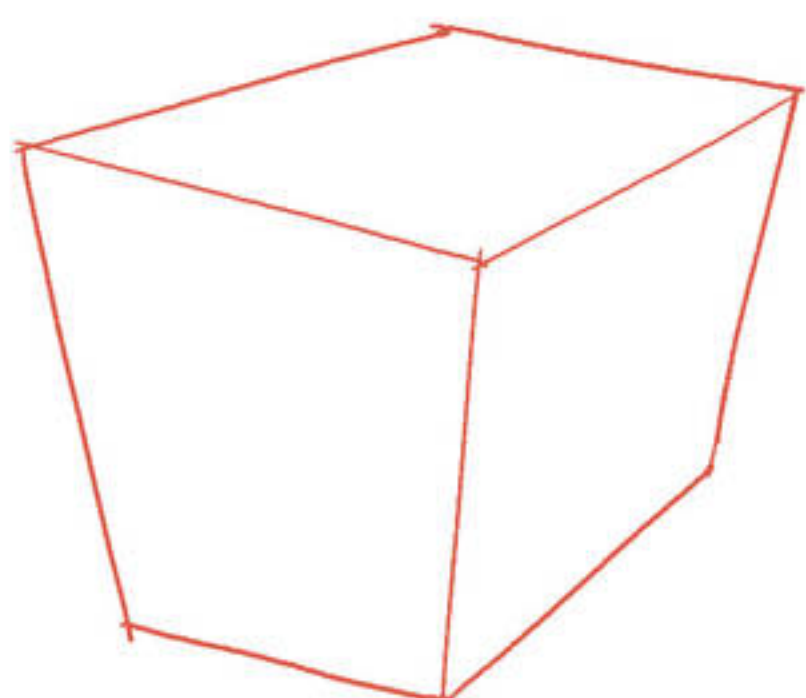
If we're going to do a  
substrate, we're going to have  
to jump out with a cyclical  
flow, considering the area with  
a button on it.



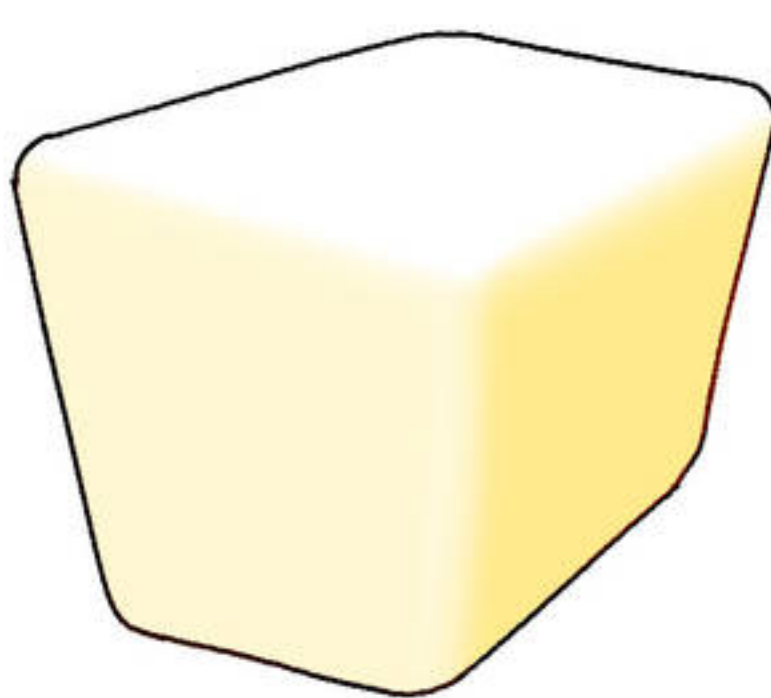
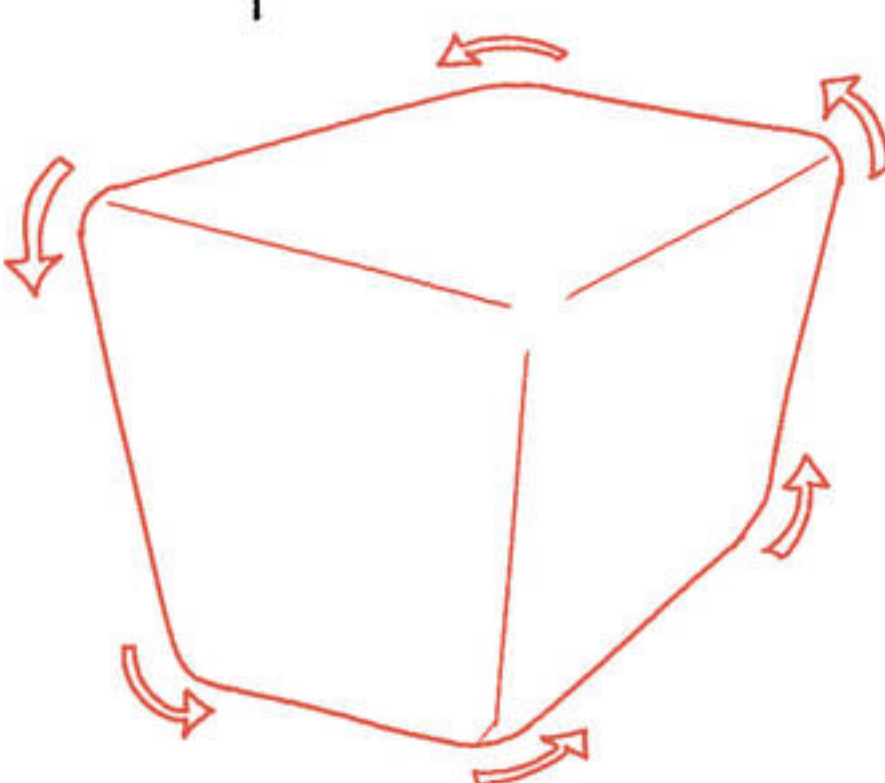
Key Doimt



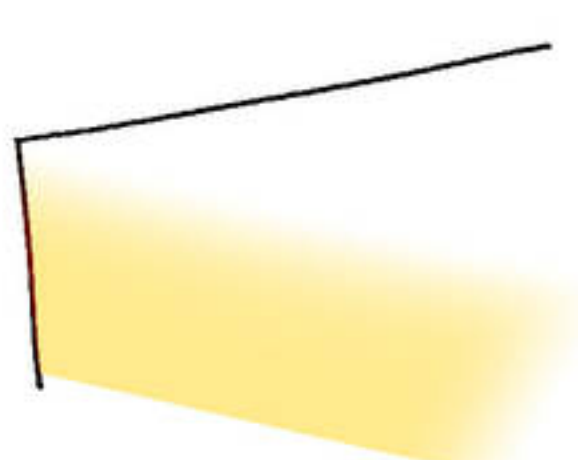
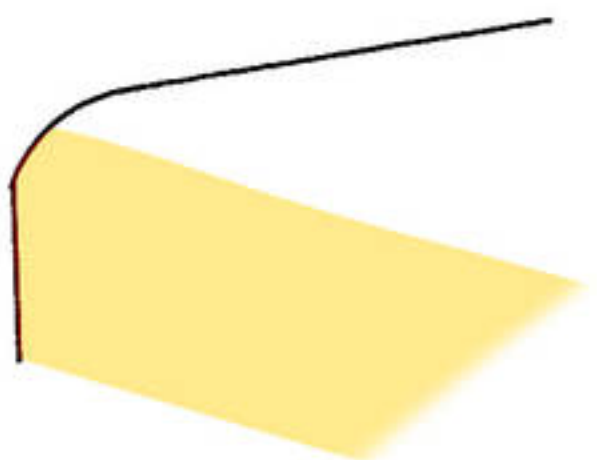
I want you to tell me the nouns that change with the texture.



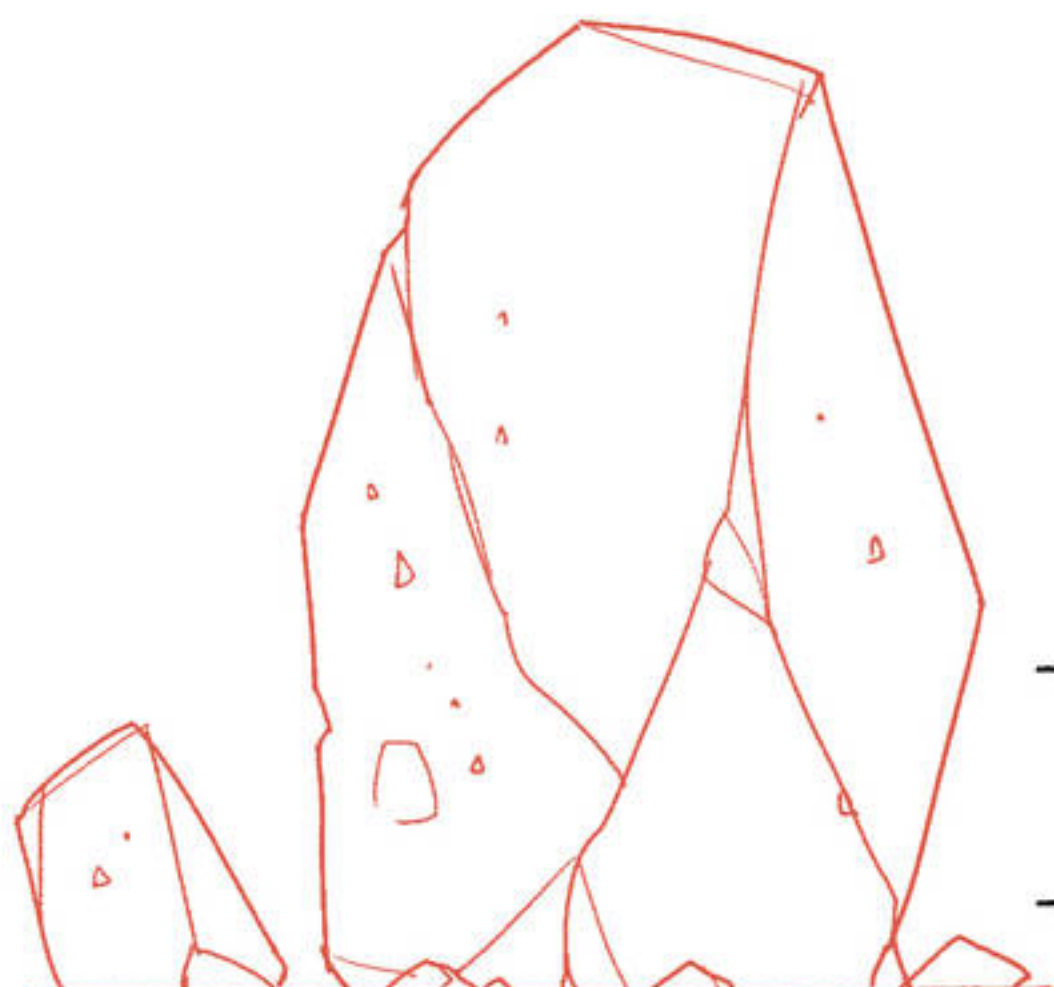
In the case of a hard texture, there's a boundary between the sides of the sandstone.



So smooth textures are made of grid lines at the boundary to make you want a full cup.



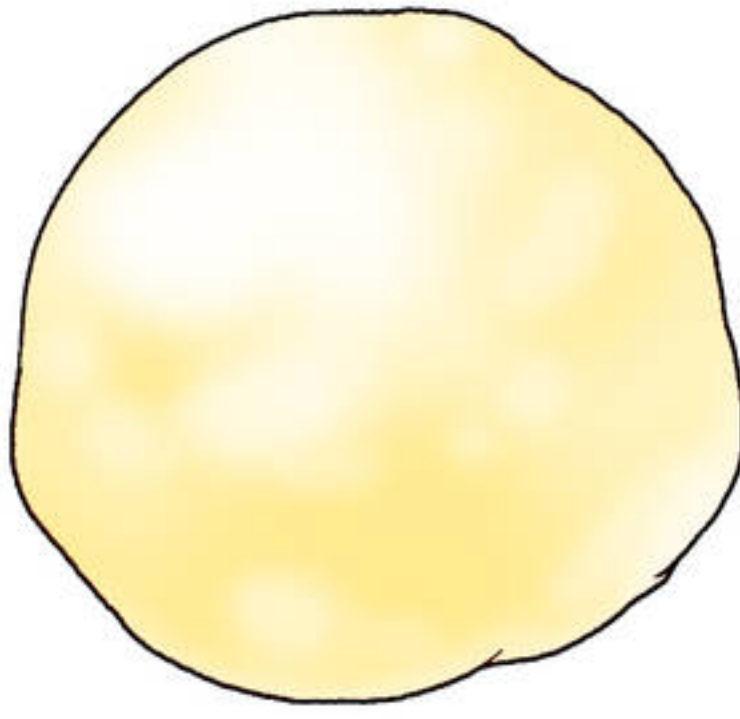
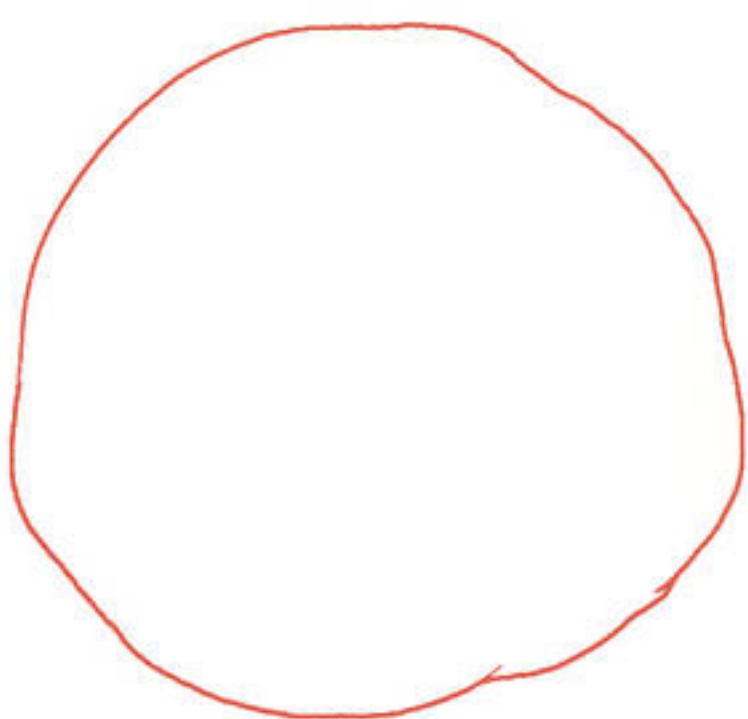
If the object's true nature is different and the expression 0 is different, it's going to make it look awkward.



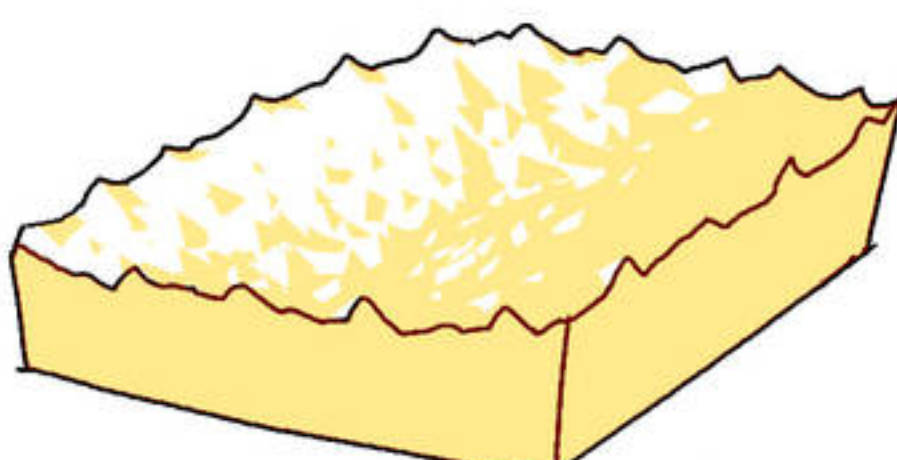
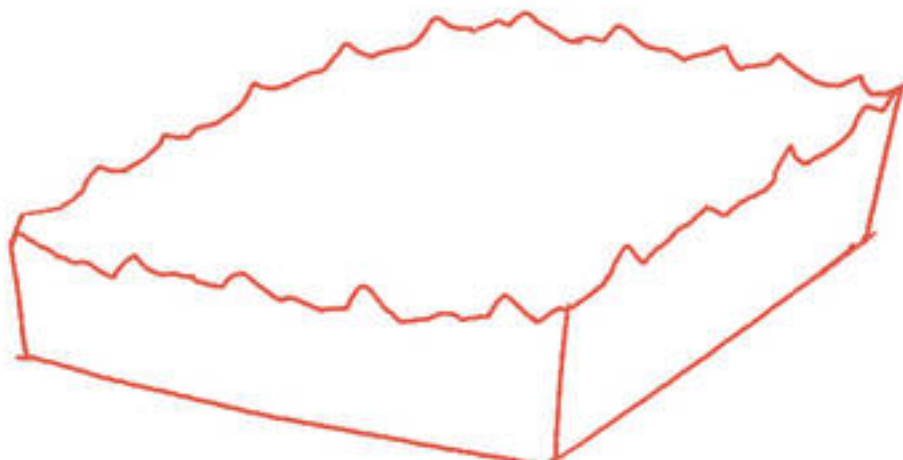
It's an object with a hard texture, v, and it's applied to it.



They paint the borders of the cottons so that they look like a hard texture.



It's a soft tinge that allows for a different sense of texture.



It's a rough surface, and it's a bit of a smudge.

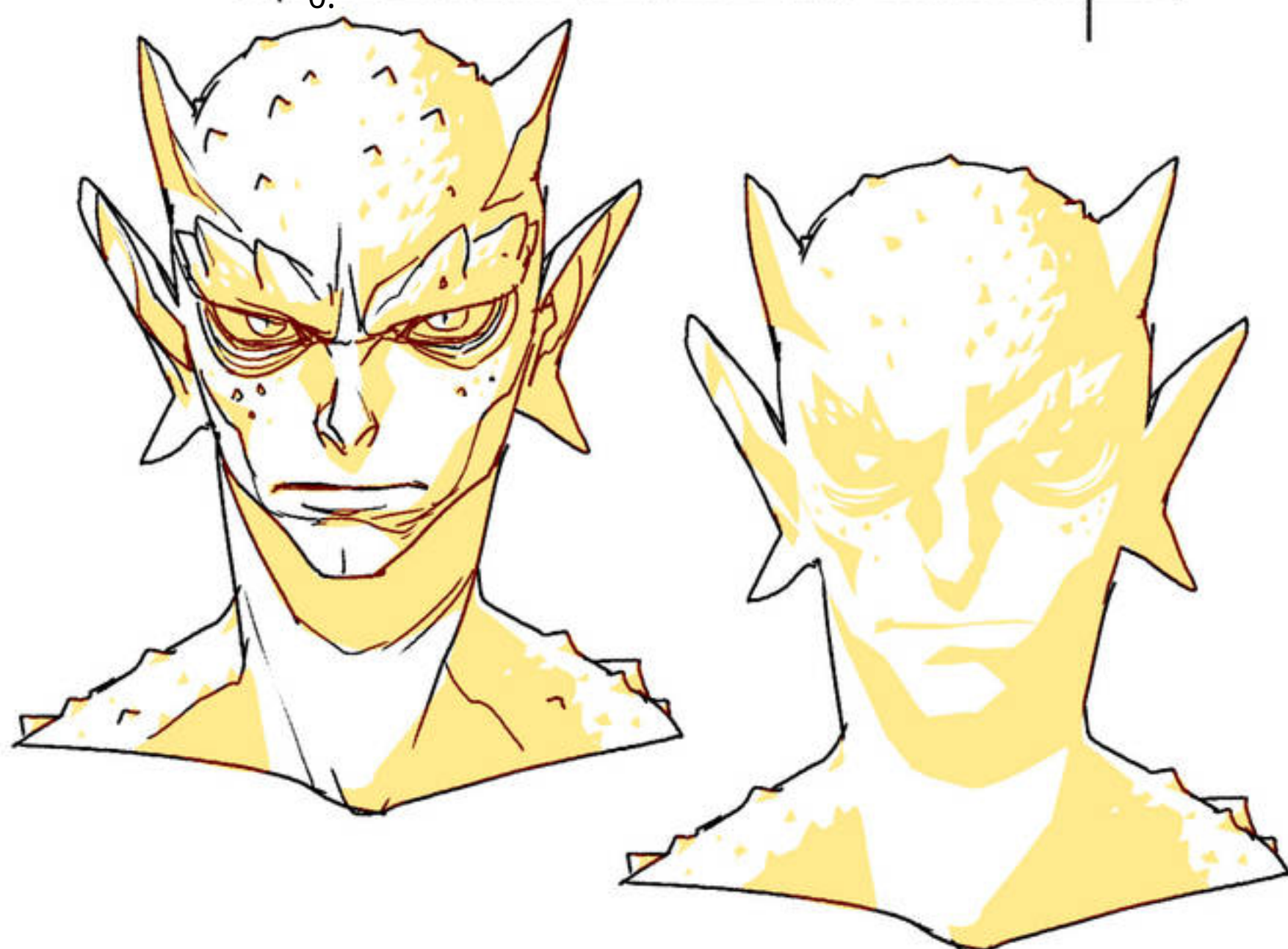




It applies to characters with rough surfaces.

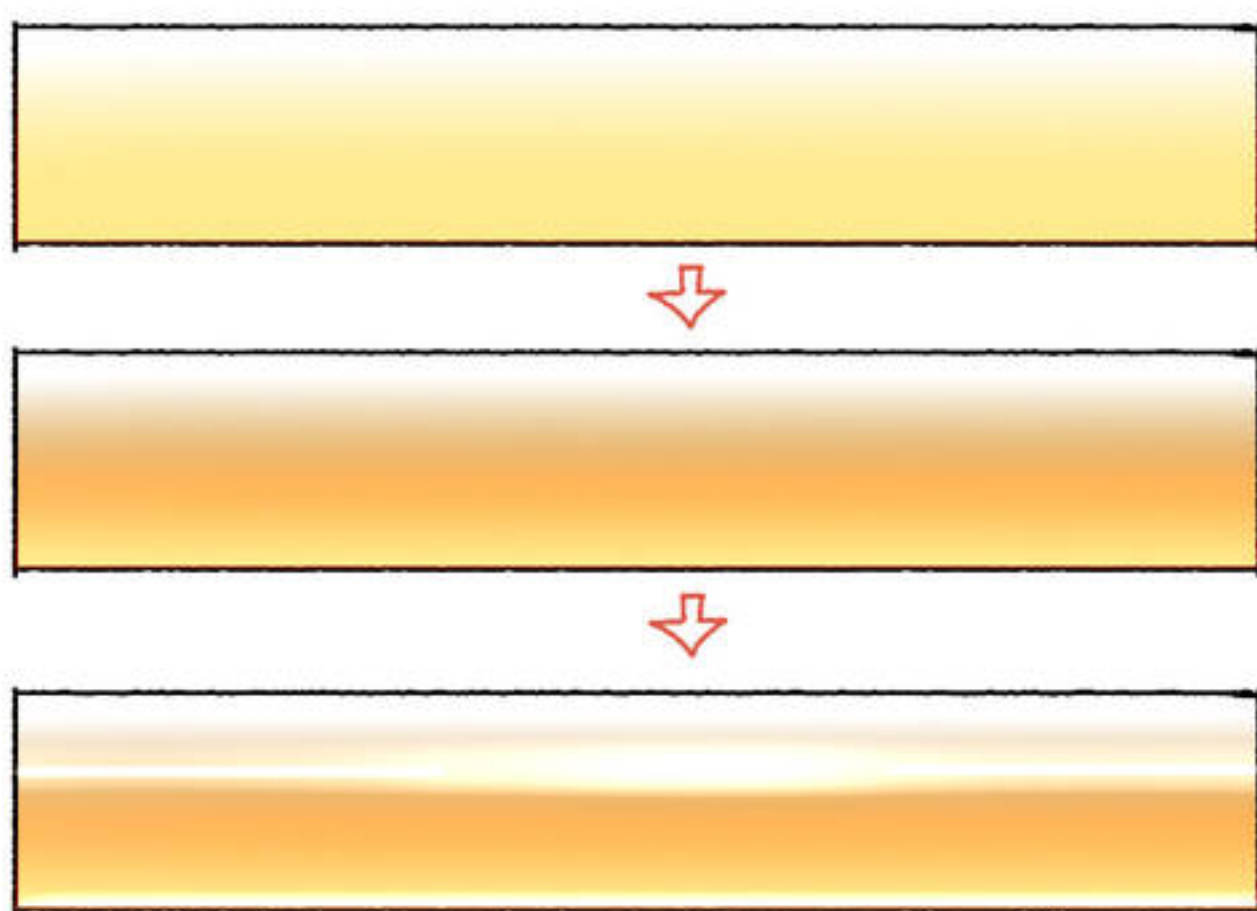


So we're going to start off with a square root of 0.



I'm going to add the dark detail to the rough-looking surface, and then I'm going to clean it up and close it.

He said it'd be nice to know a writer.



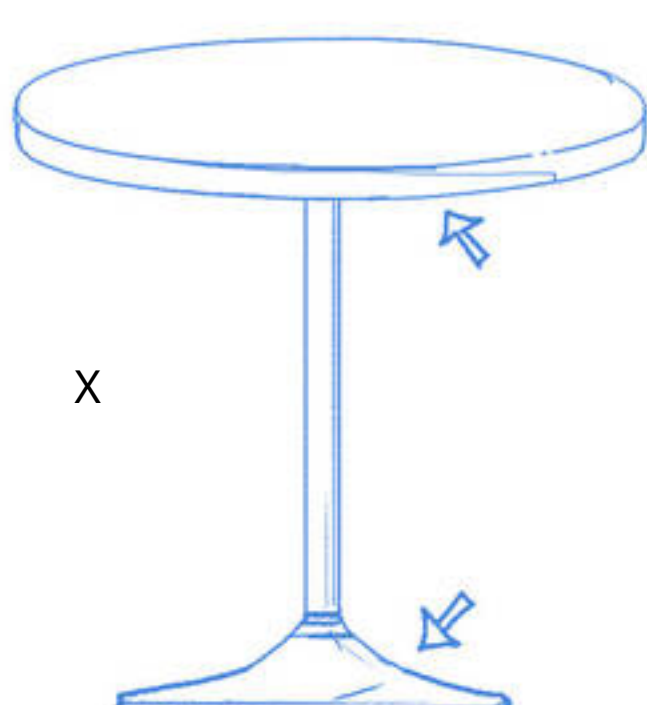
If you make a dark part and a bright point block, you're going to have a glowing texture.



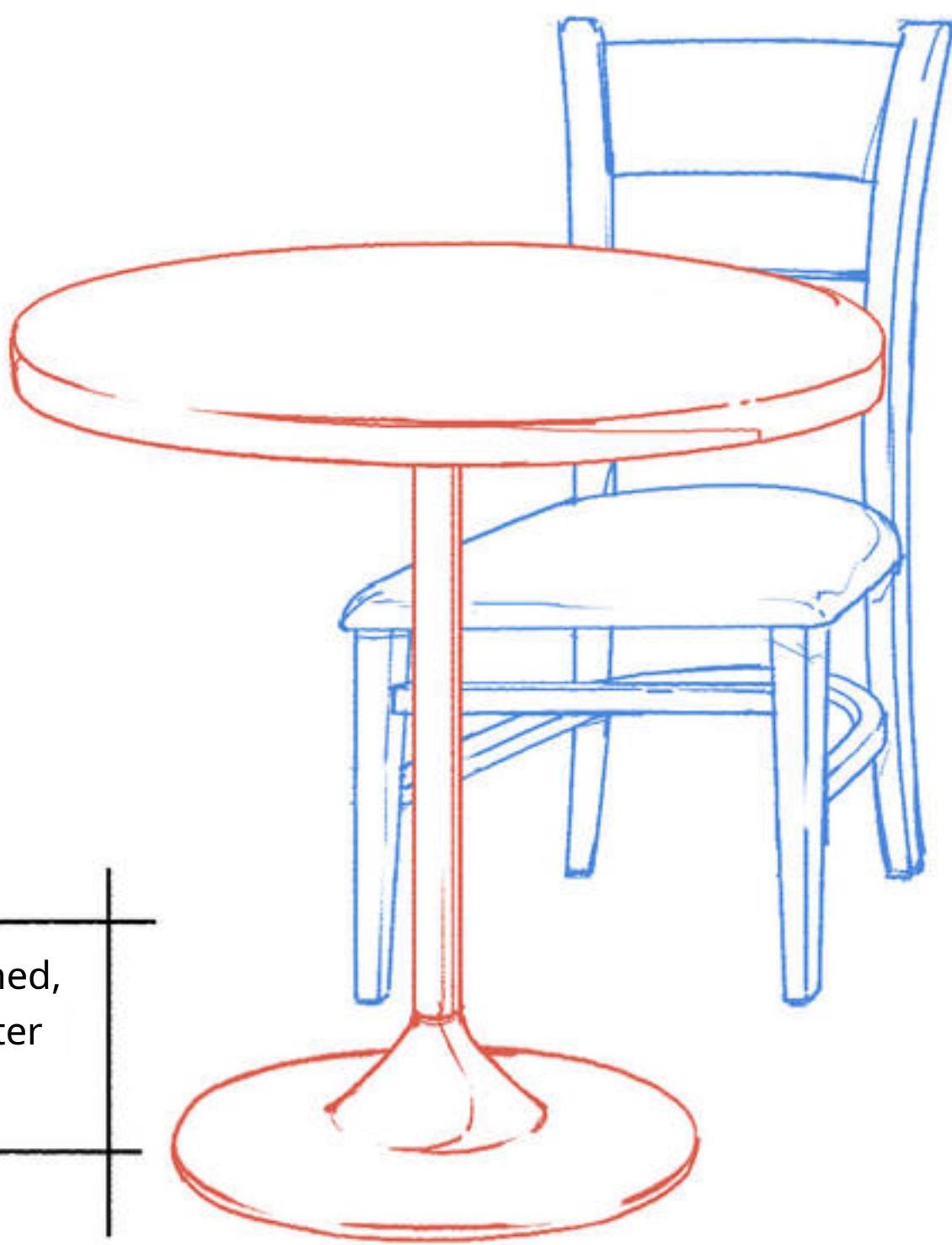
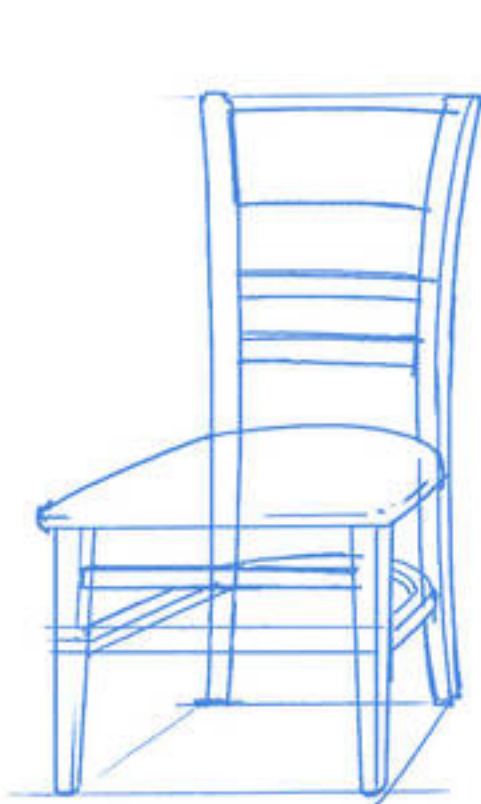
Key Point



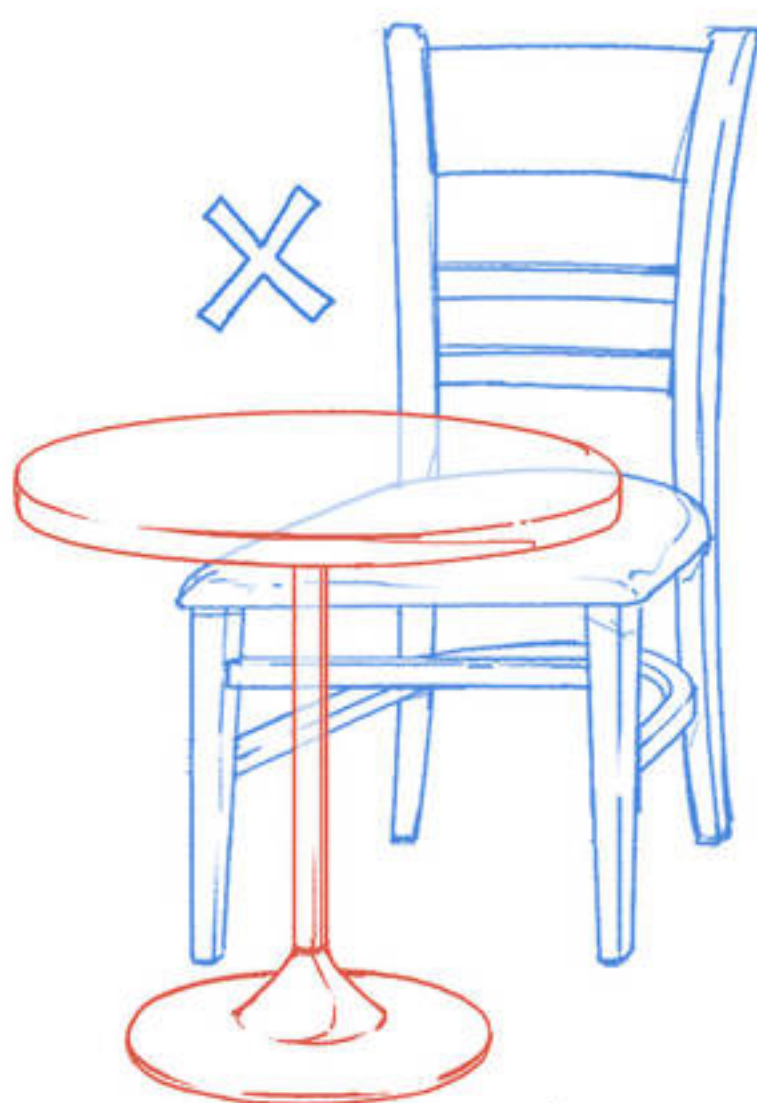
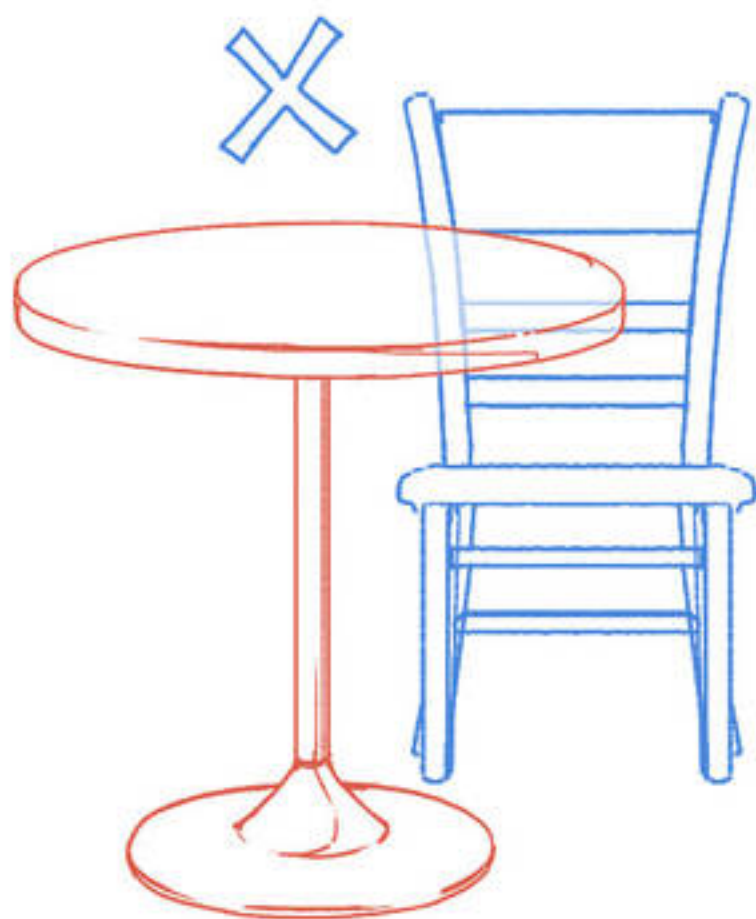
It's hard to hold him at the IQ table.



So let's say I have some type of table, so let's think about it first, and I'll draw it with a data frame, and then when I have a group of people that fit into each of these tables, I'll have to match the two tables on the back to the bottom.

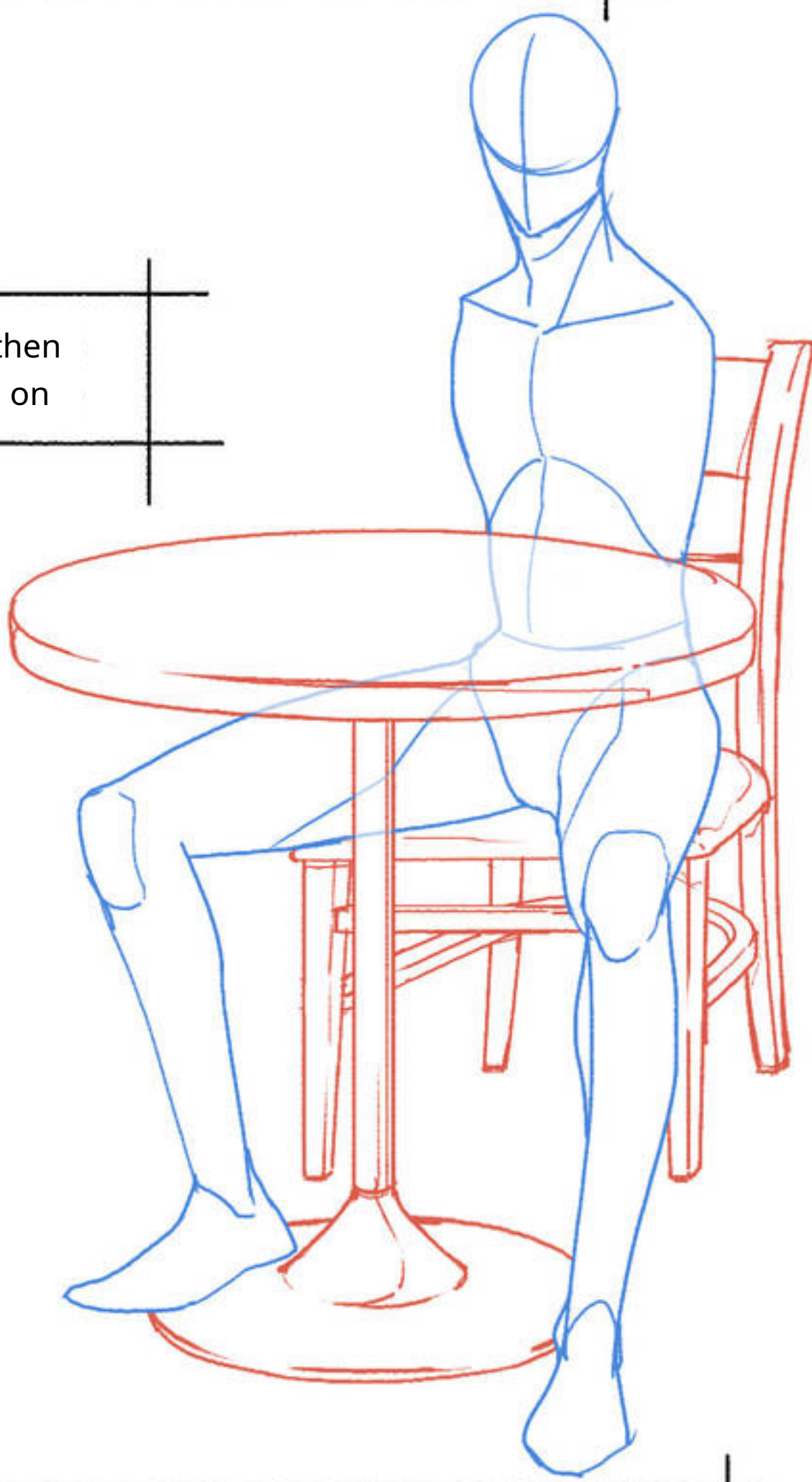


A chair will also be designed, and a teibull and iron taster will give you a sense of angle.



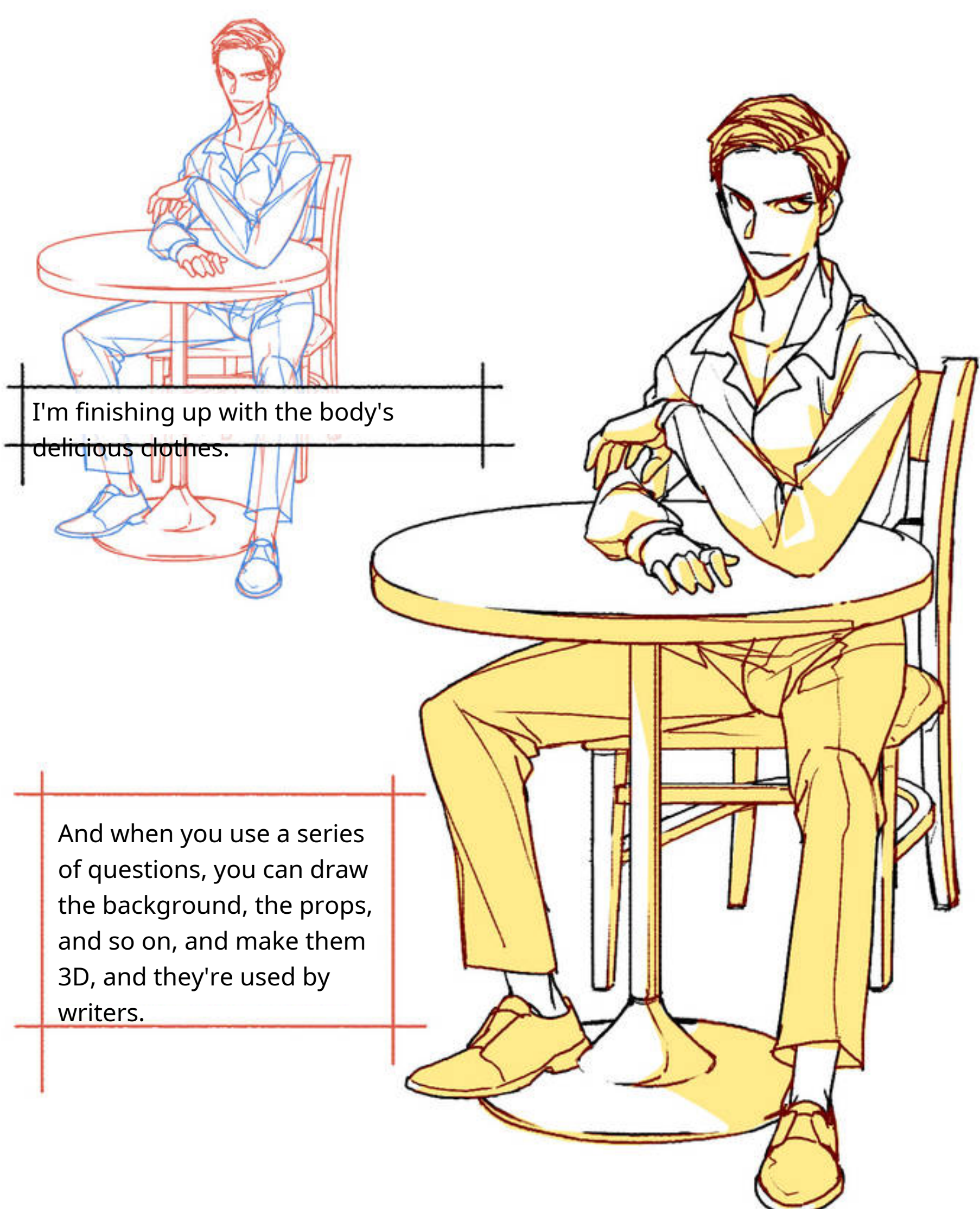
If the chair is sitting right with the teibulls or if the chair is too big, I'll make it look wrong.

The Teibull and the chair, and then the character of the guy sitting on top of it, the Grinon.

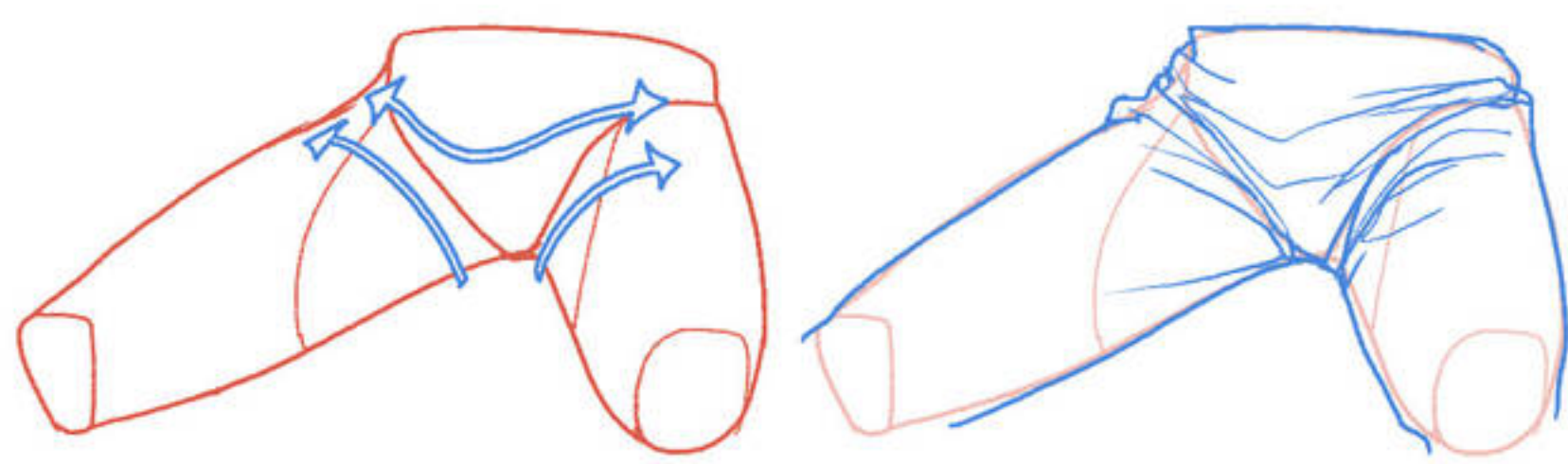


And then the leg is broken and the upper body and the lower body are drawn.





I'd like to know the taco author."



And the wrinkles that are formed in this part of the leg, as you sit in the chair, are drawn using a curve, not a straight line, depending on the three-dimensional shape of the leg.

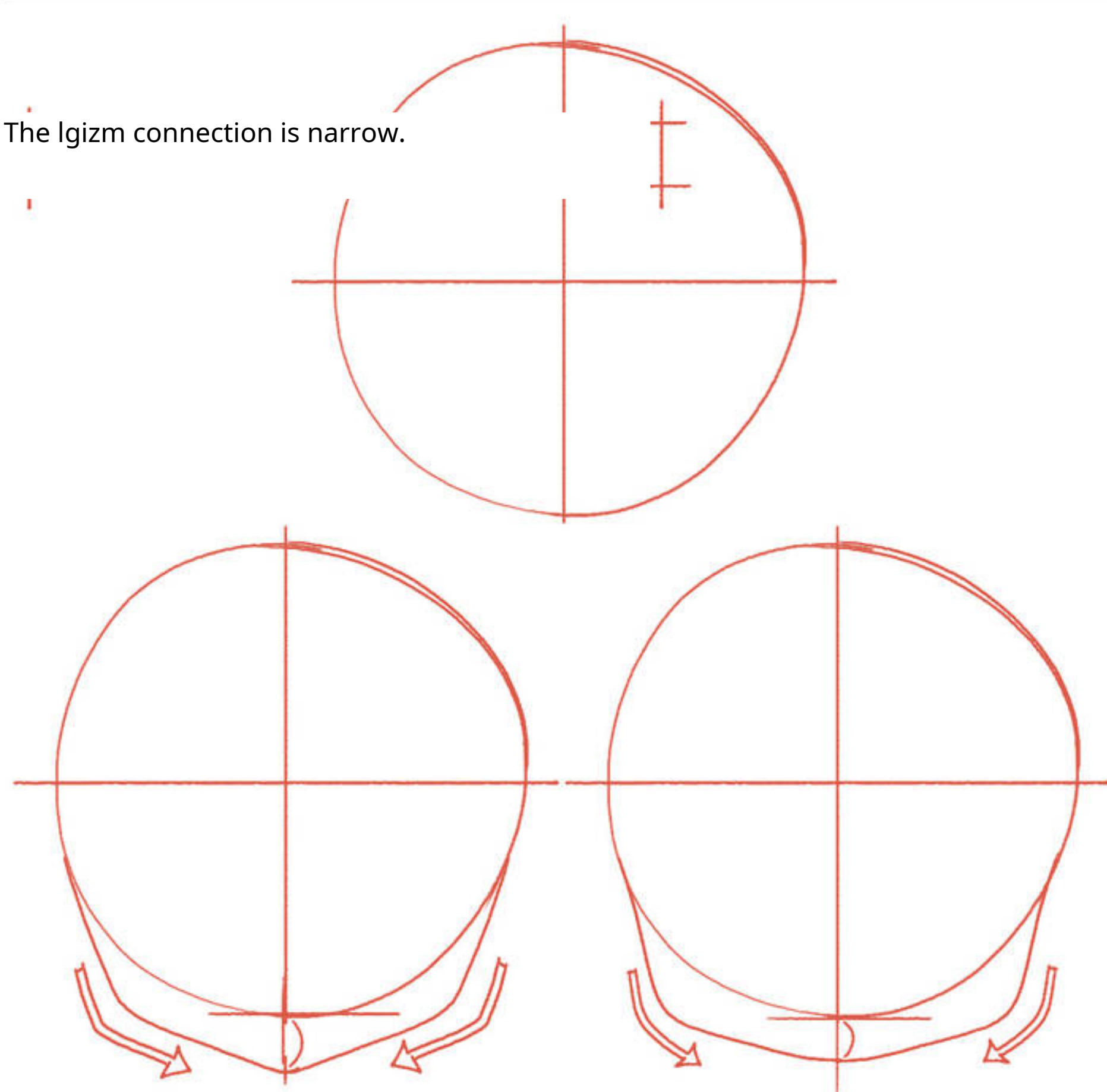


Key Doimt

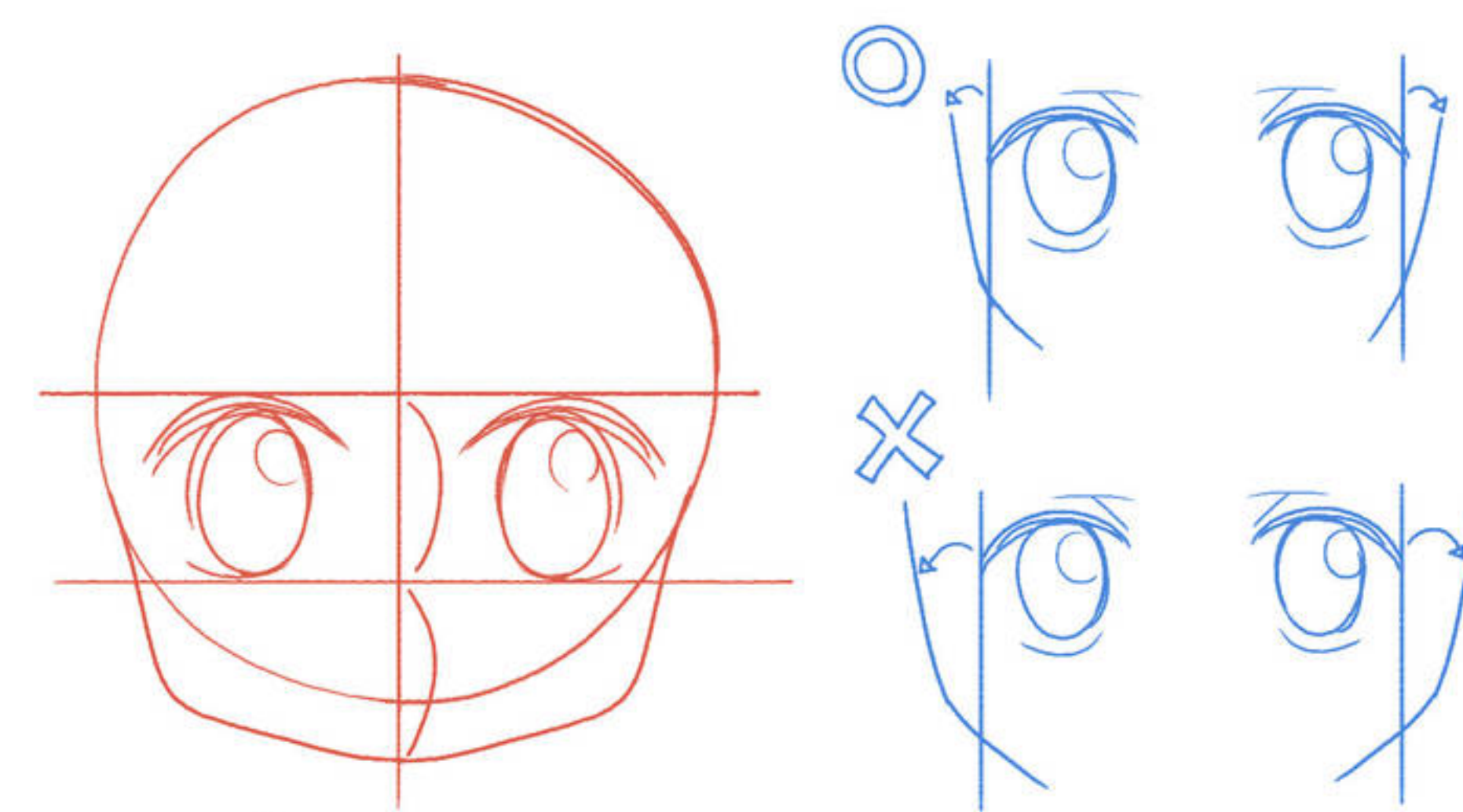


IQ: Give me the details of how to taste the SD face ratio.

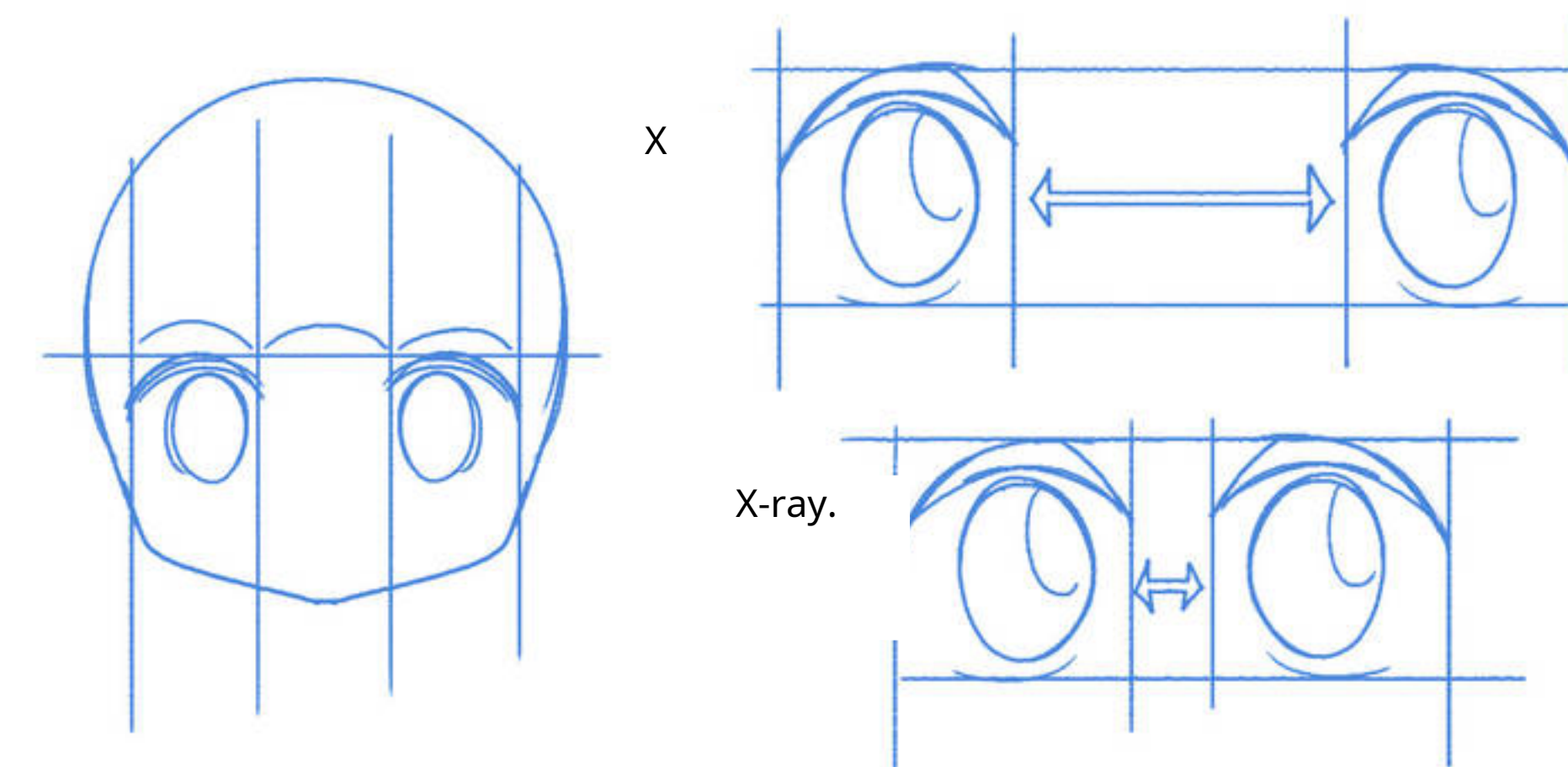
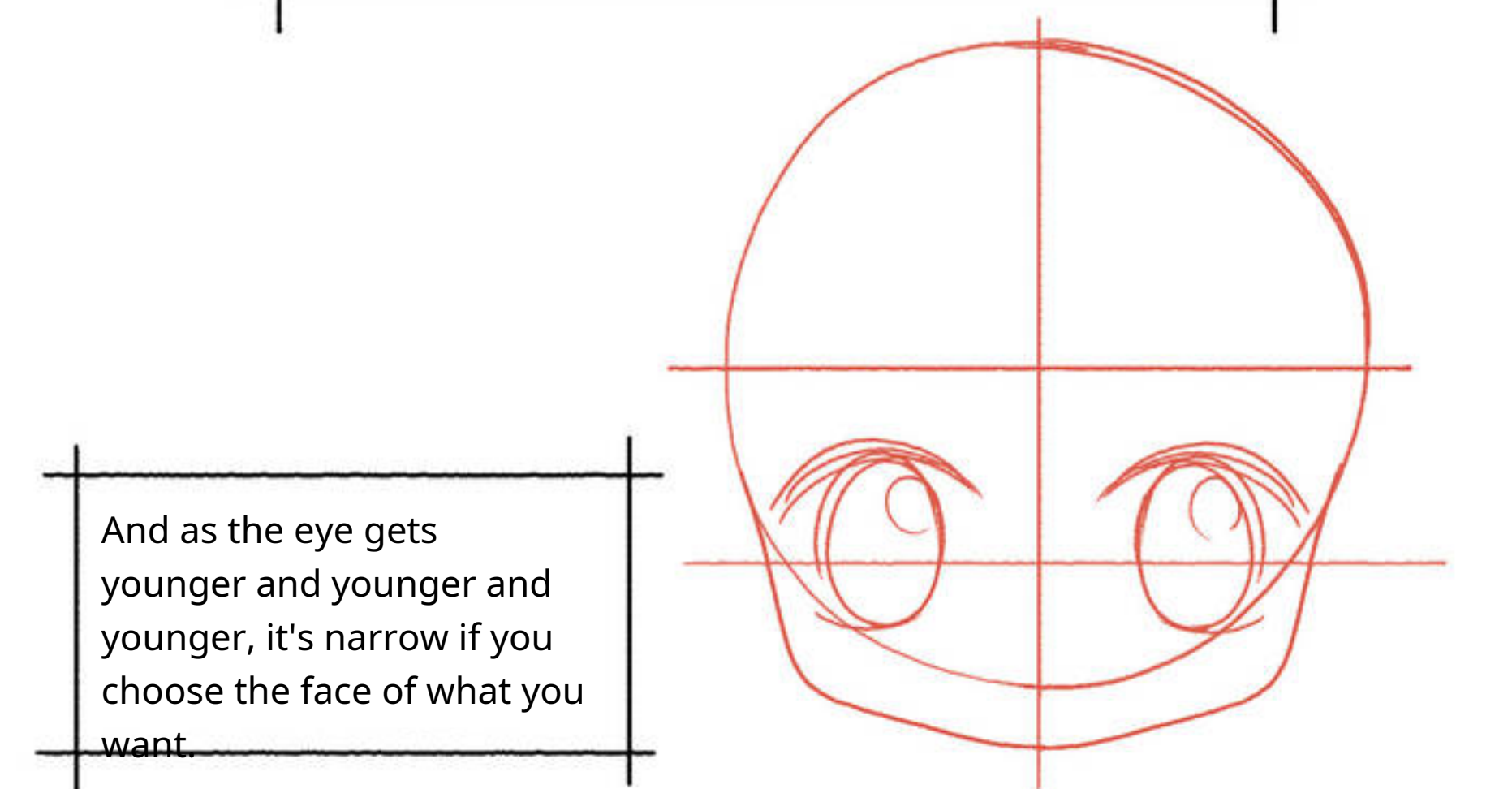
The Igizm connection is narrow.



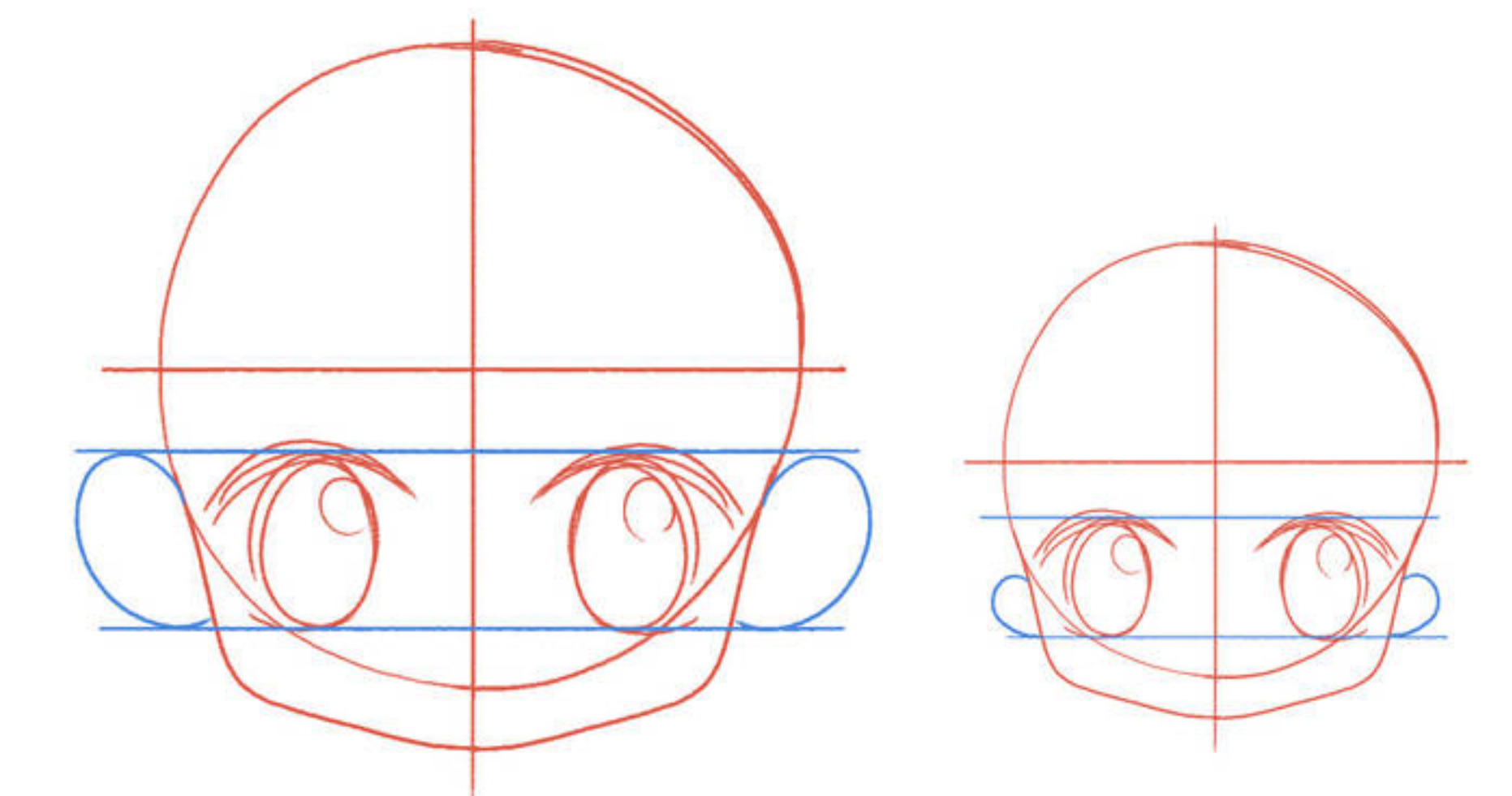
The jaws are placed a little bit more trust than the circle so that the facial shape will look different and draw depending on the curve



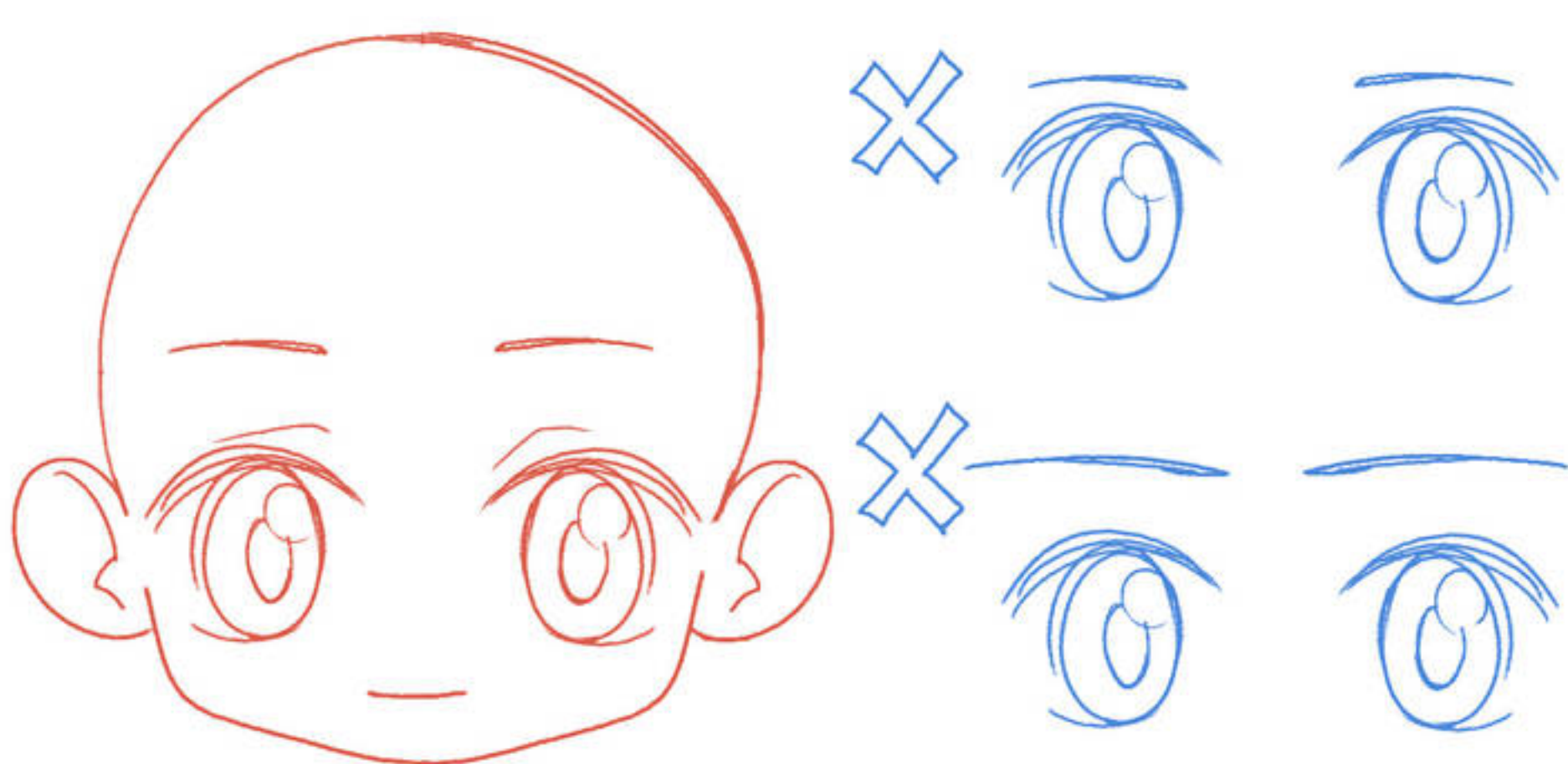
I'm going to split it into two sides of the crosshairs, and then I'm going to take a big look at the eye, and I'm going to make it look like it's too big.



So if you think about the distance between the eyes as the area of one eye and the size of the eye, it's going to be I.







The eyebrows are made with eyes and streets, and they're made to feel more secure and dance, so that they don't get too tight or too long.

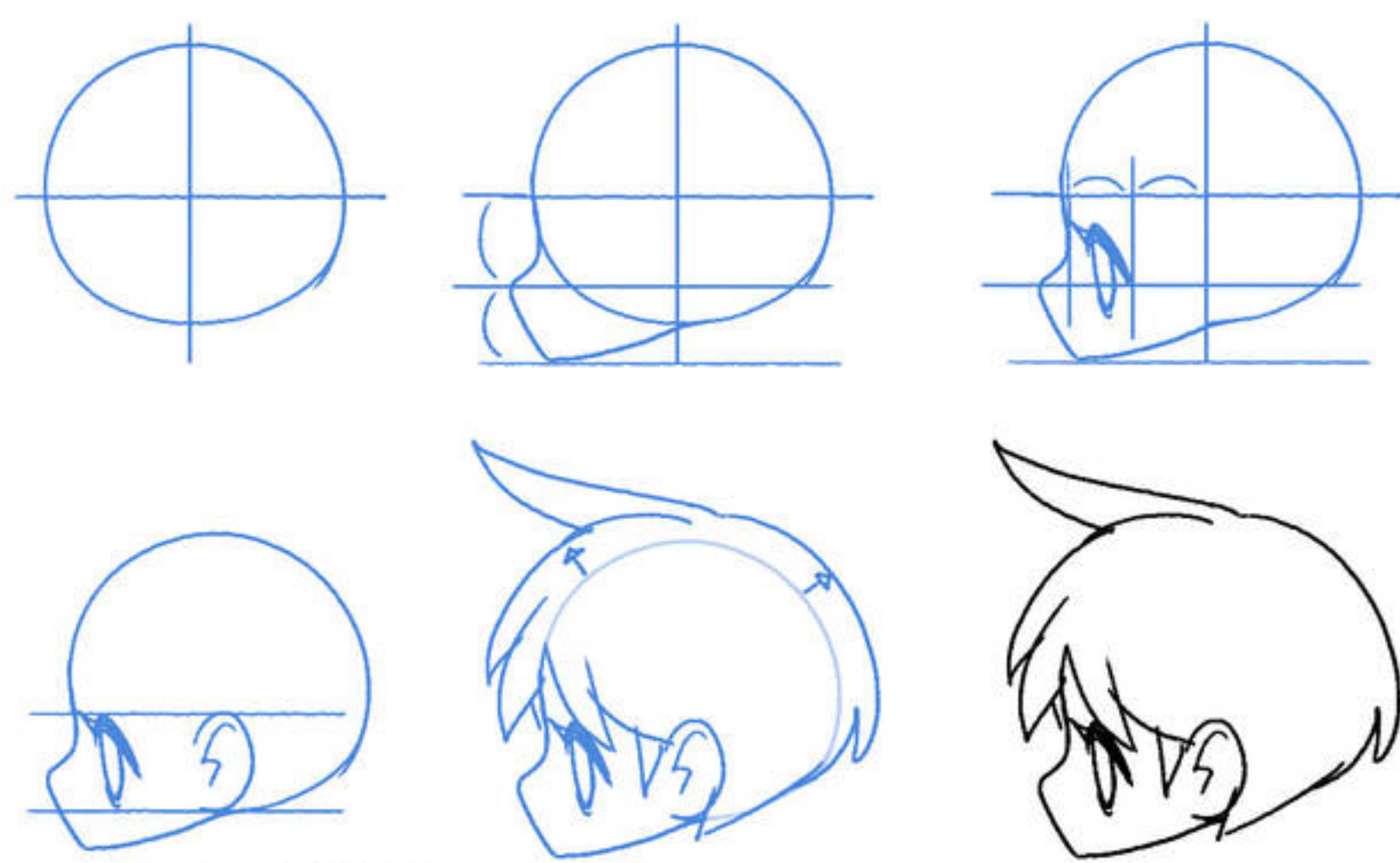


The hair is dull, and the lump makes it dull, and the bigger the head and the street, the worse it looks like 1.



I'll finish with the gift.

I'd like to know the taco author."



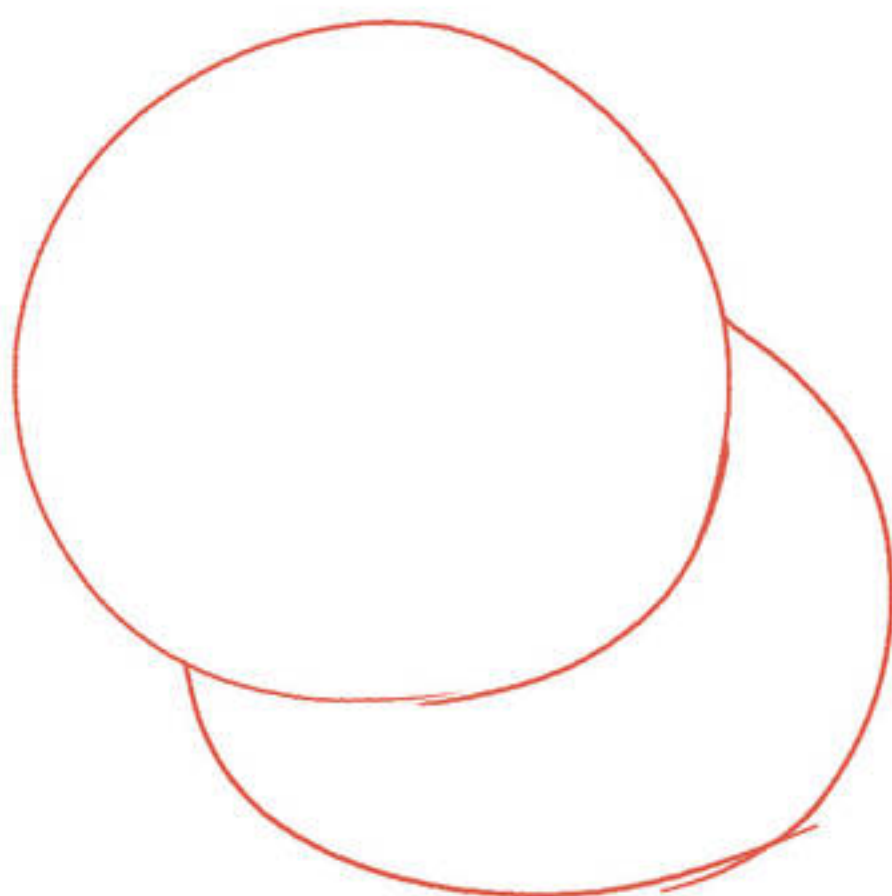
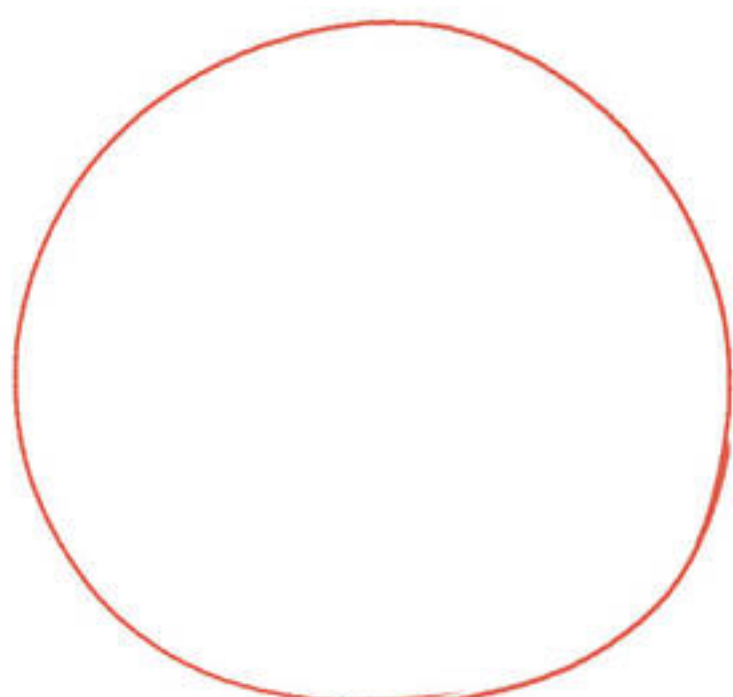
The side-sided face can also be calculated in a straight-up way, and if you look at it, it's going to be an awkward pattern, and it's going to be a good-looking group.



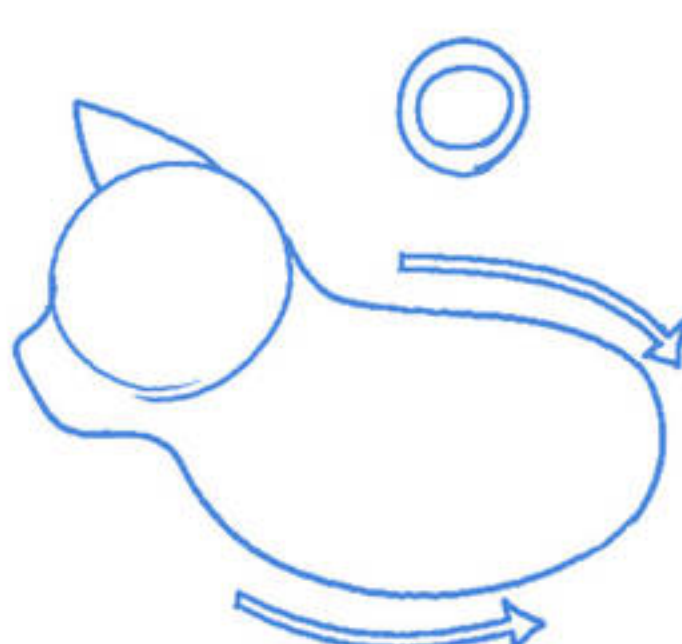
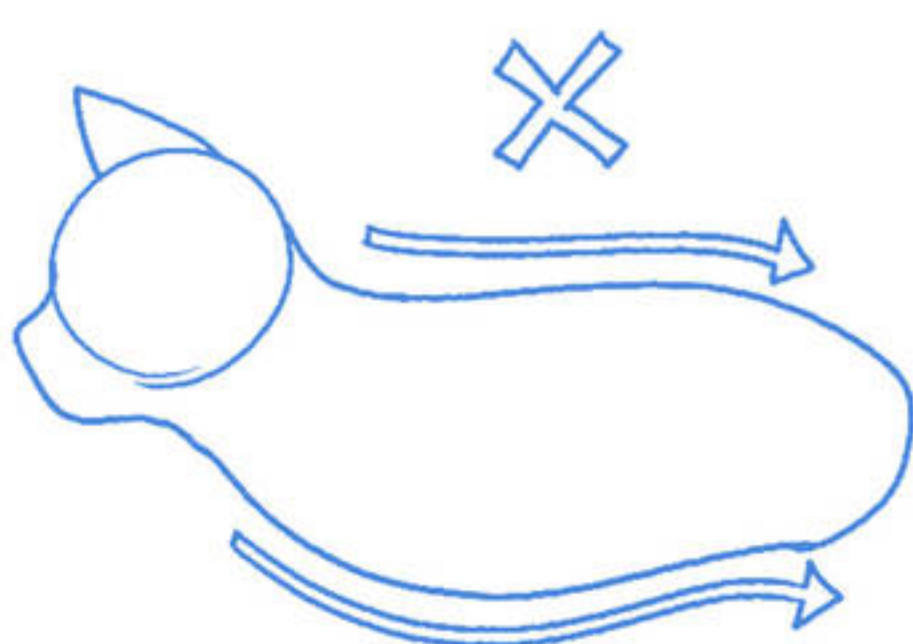
Key Doint



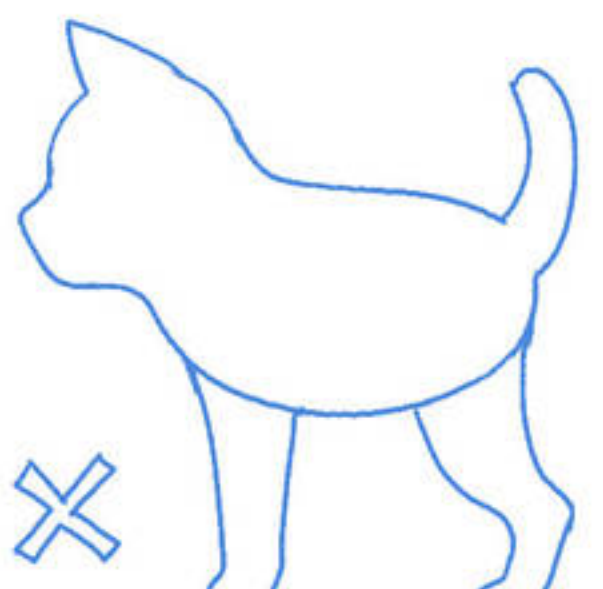
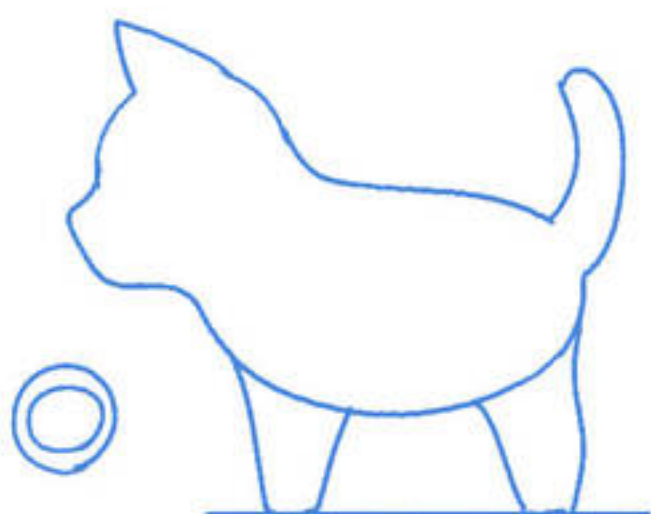
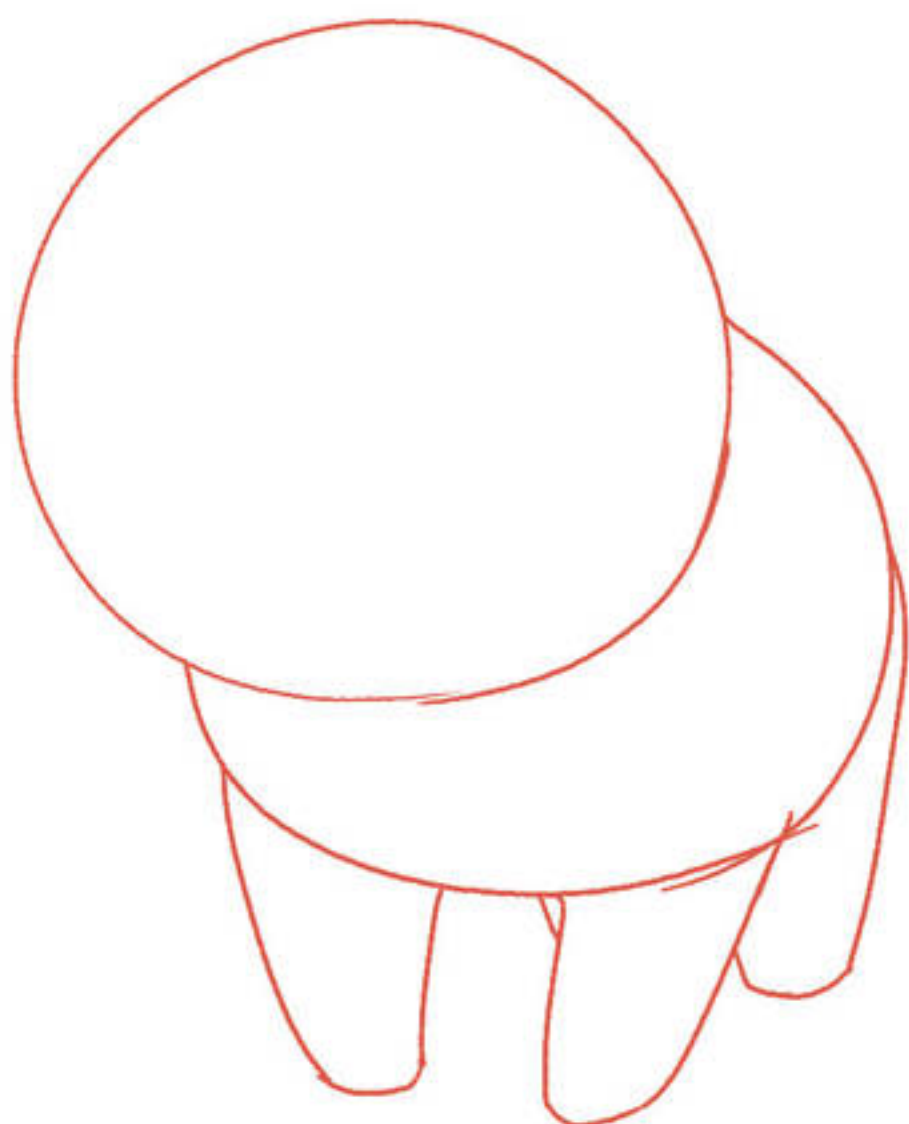
[Q: How do I draw an animal sDon?]



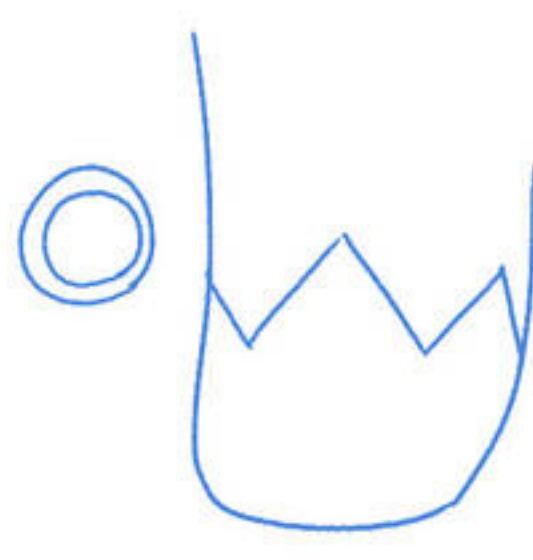
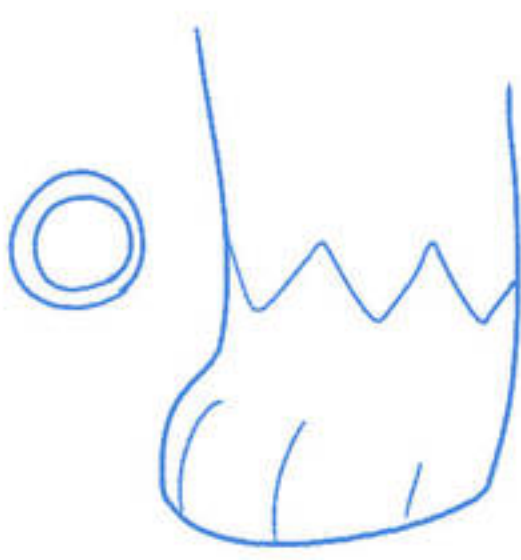
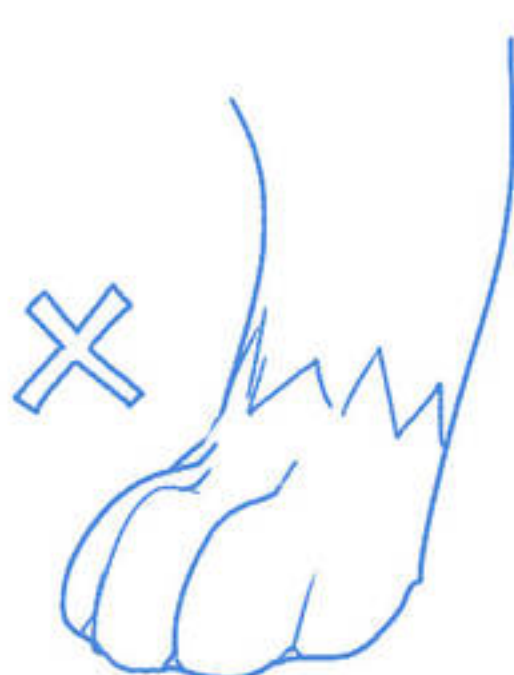
I'm going to draw it in simple terms with the basic shape of the face.



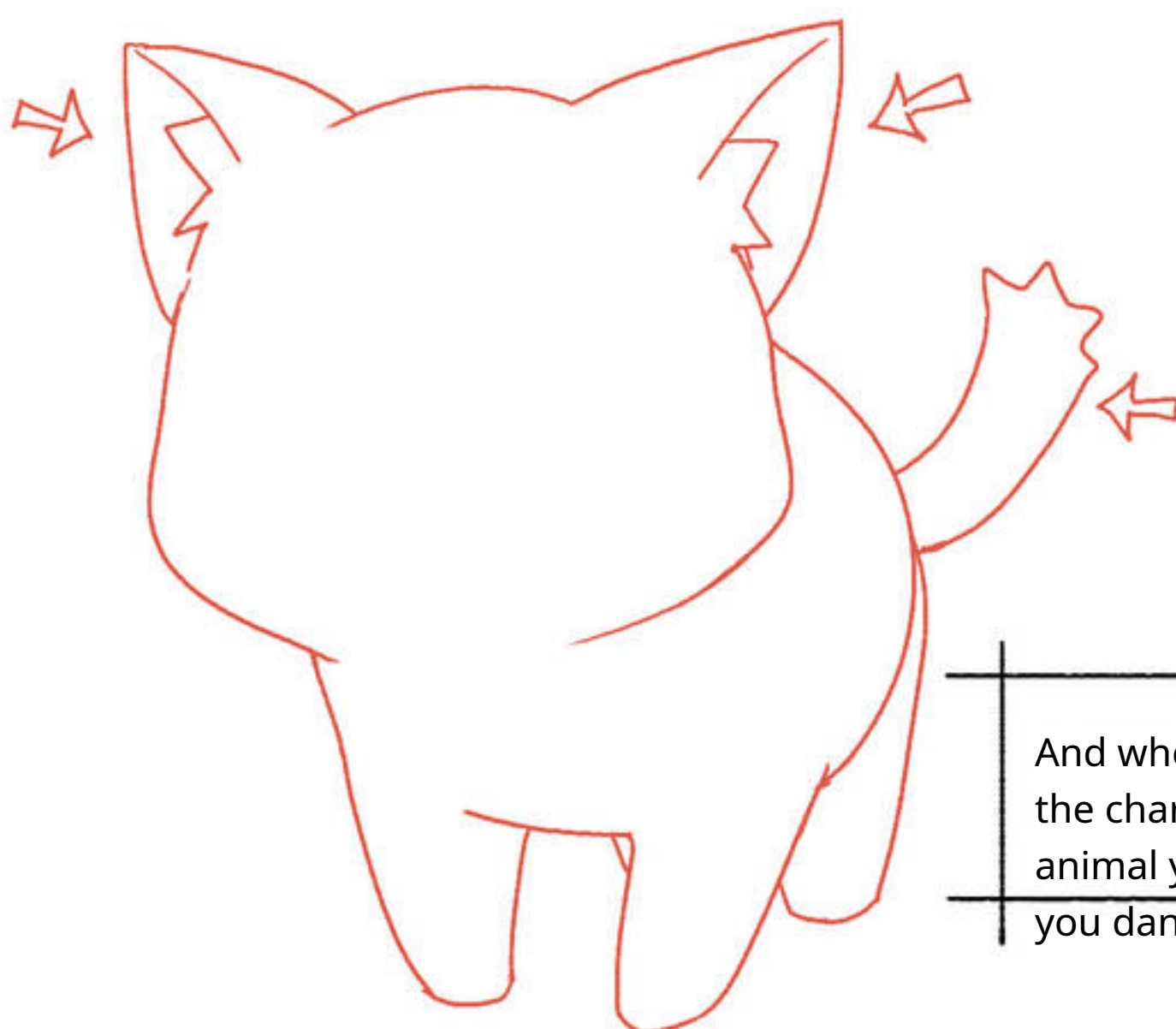
It's narrow to get out of the original form and to form into a simple kind of old-fashioned flow.



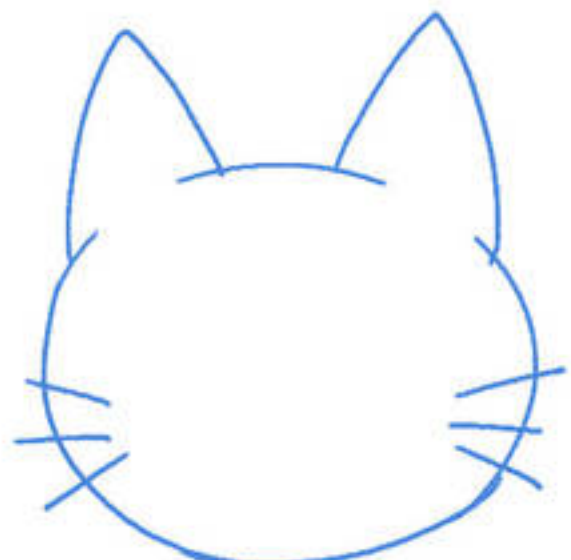
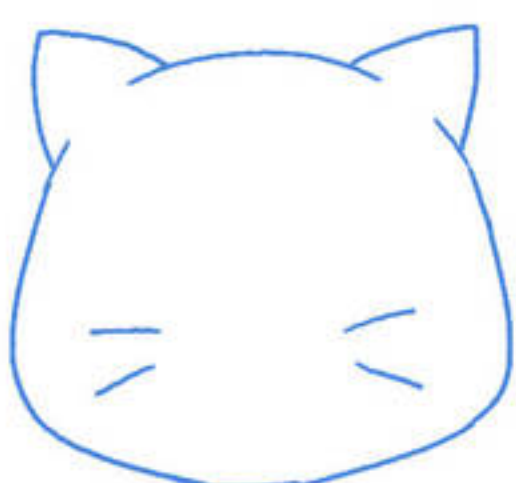
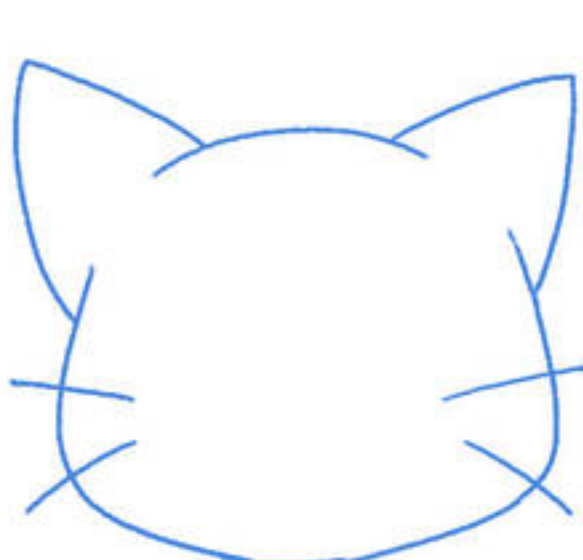
The legs, too, don't have a joint, but they're drawn with a simple, plump feeling.



I'm not saying that this is going to interfere with the whole flow of SD.

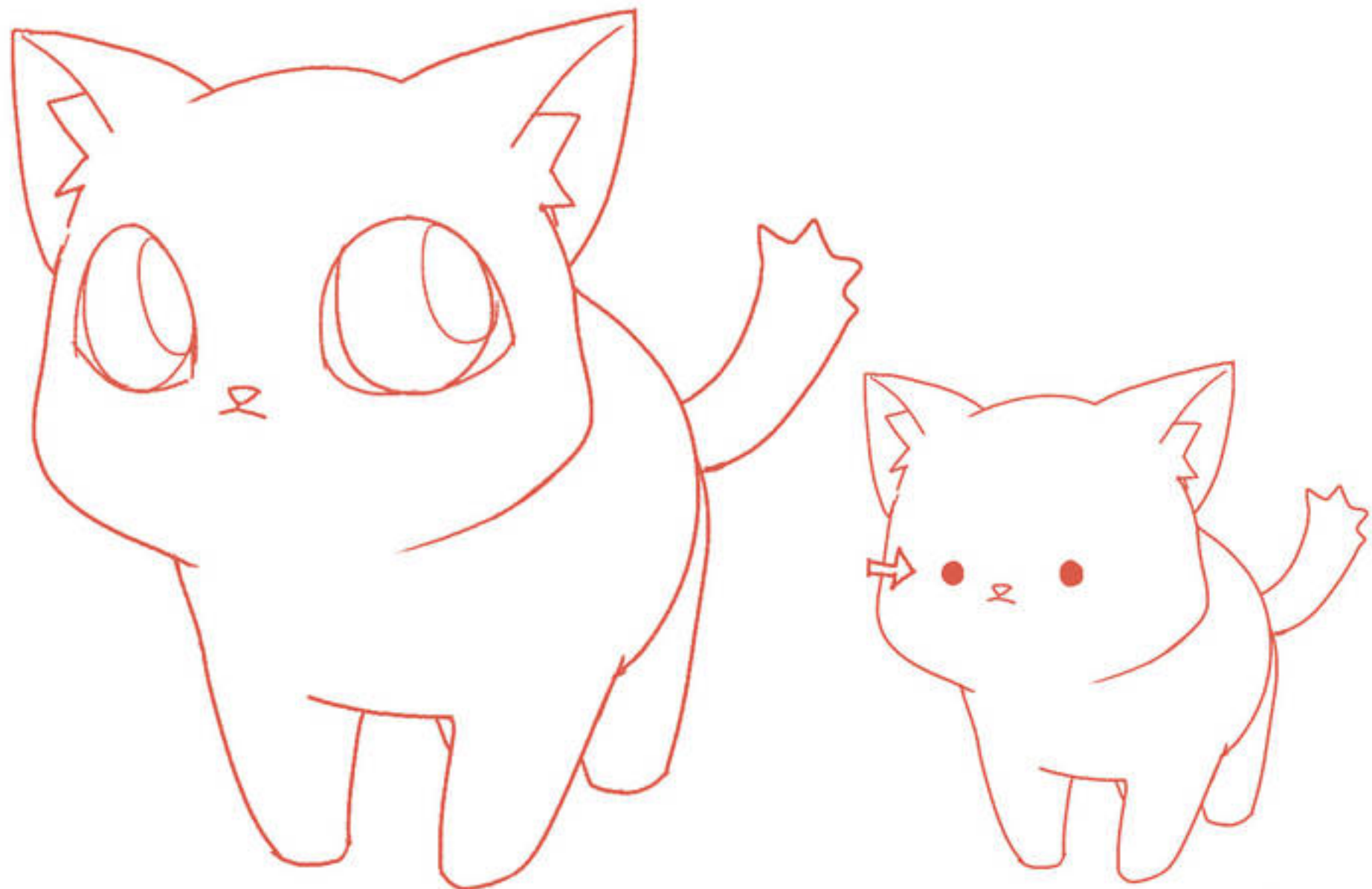


And when you highlight the characteristics of the animal you want to play, you dance.



You have to draw it because you think about what components you want to highlight or reduce.





The eye is also drawn in the type it wants, and it's expressed in the style it likes it.

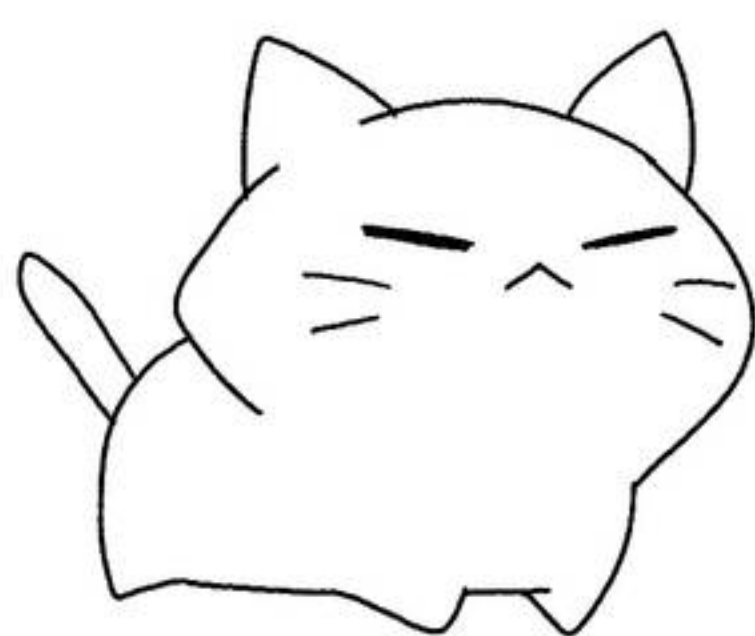


If you have a pattern in an animal, you have to draw a pattern based on what you see in a periphery.



I'll finish with the gift.

I'd like to know the taco author."

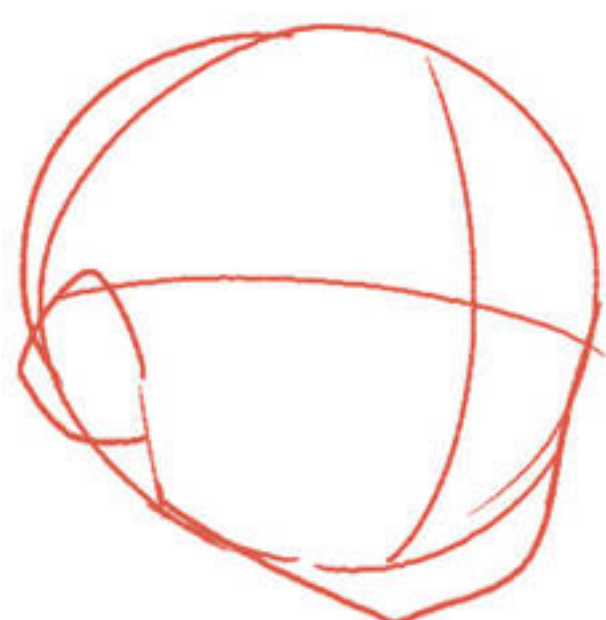


And even though they're a lot of morphologically simplified, if you give them the elements and the characteristics that they have, they're enough to be expressed.

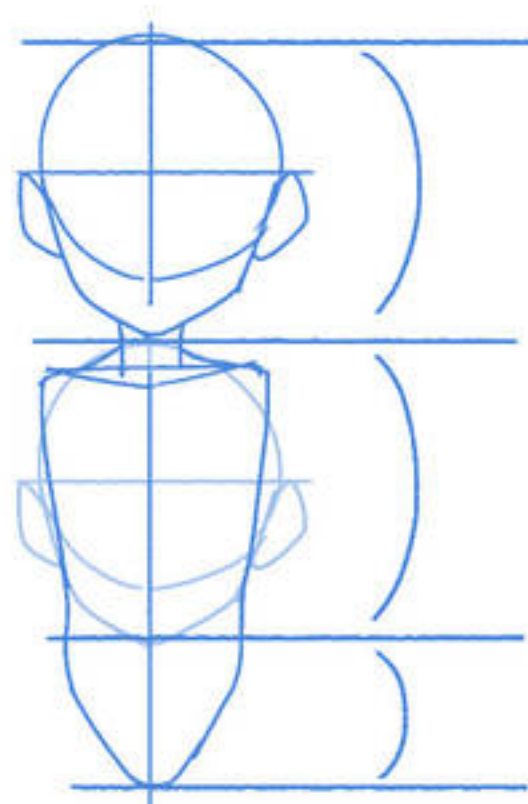
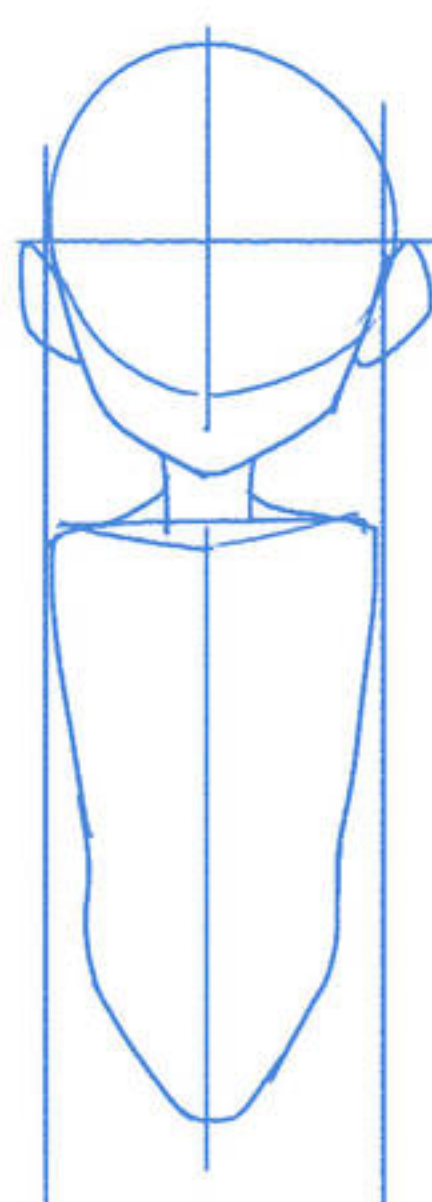


Key Doint

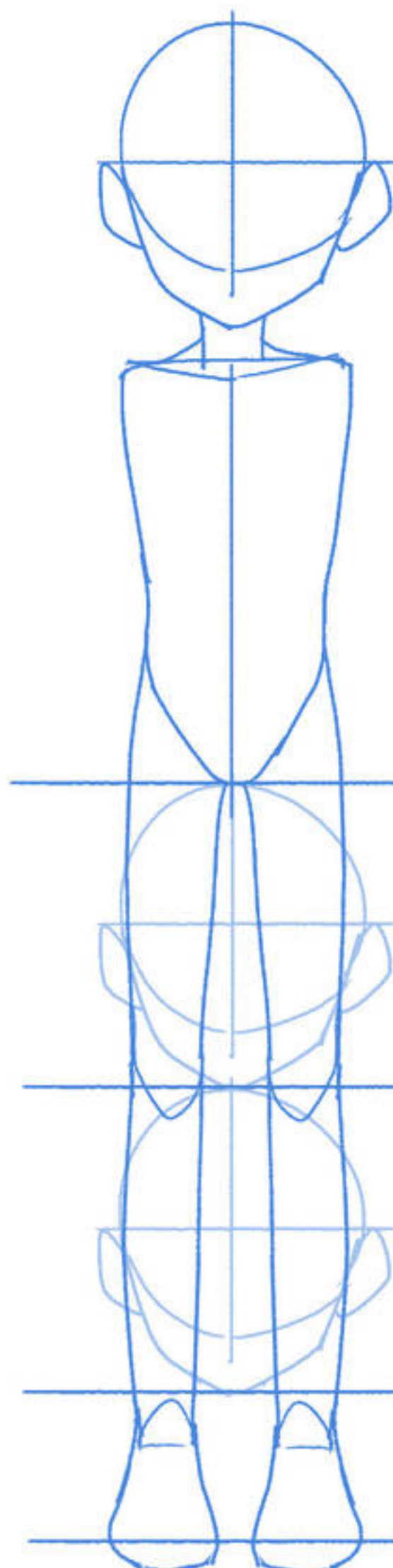
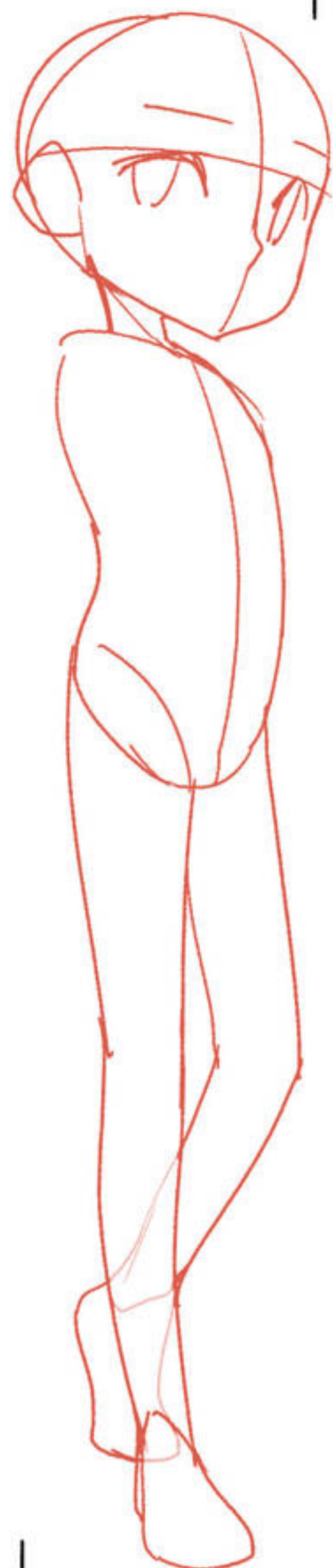




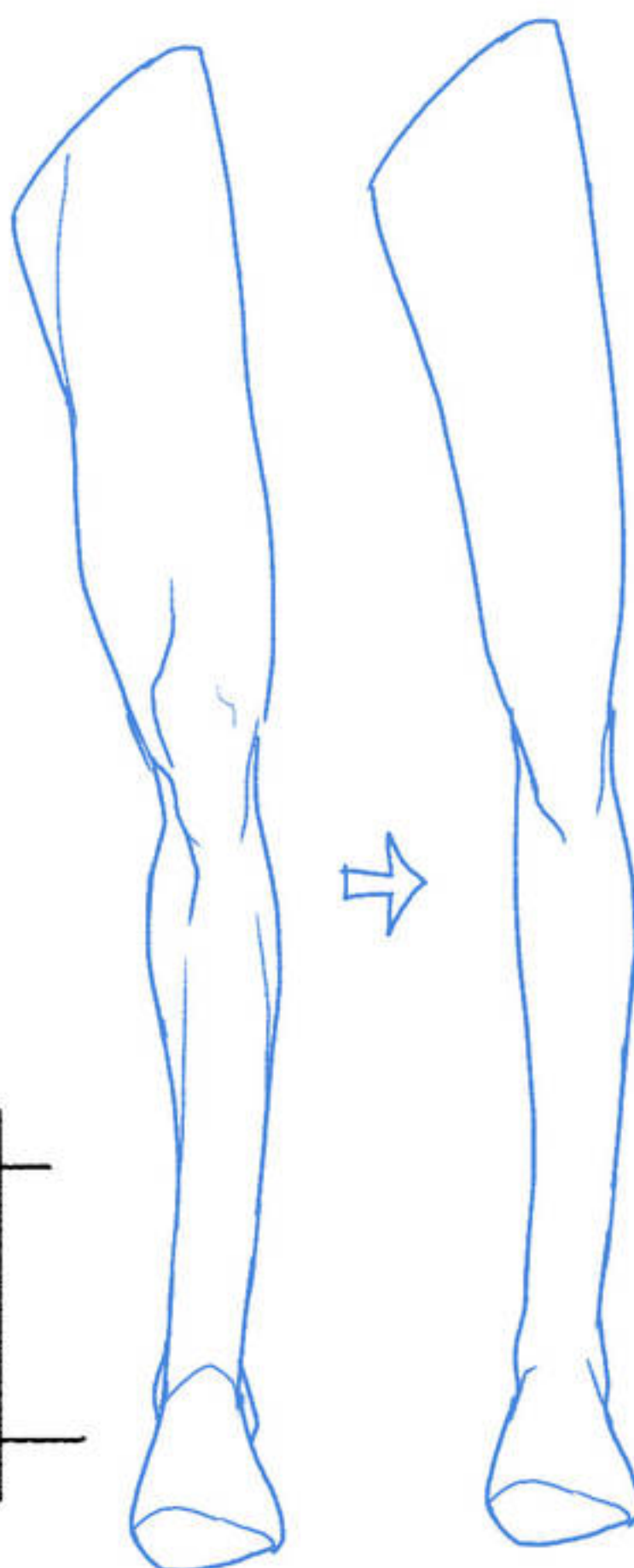
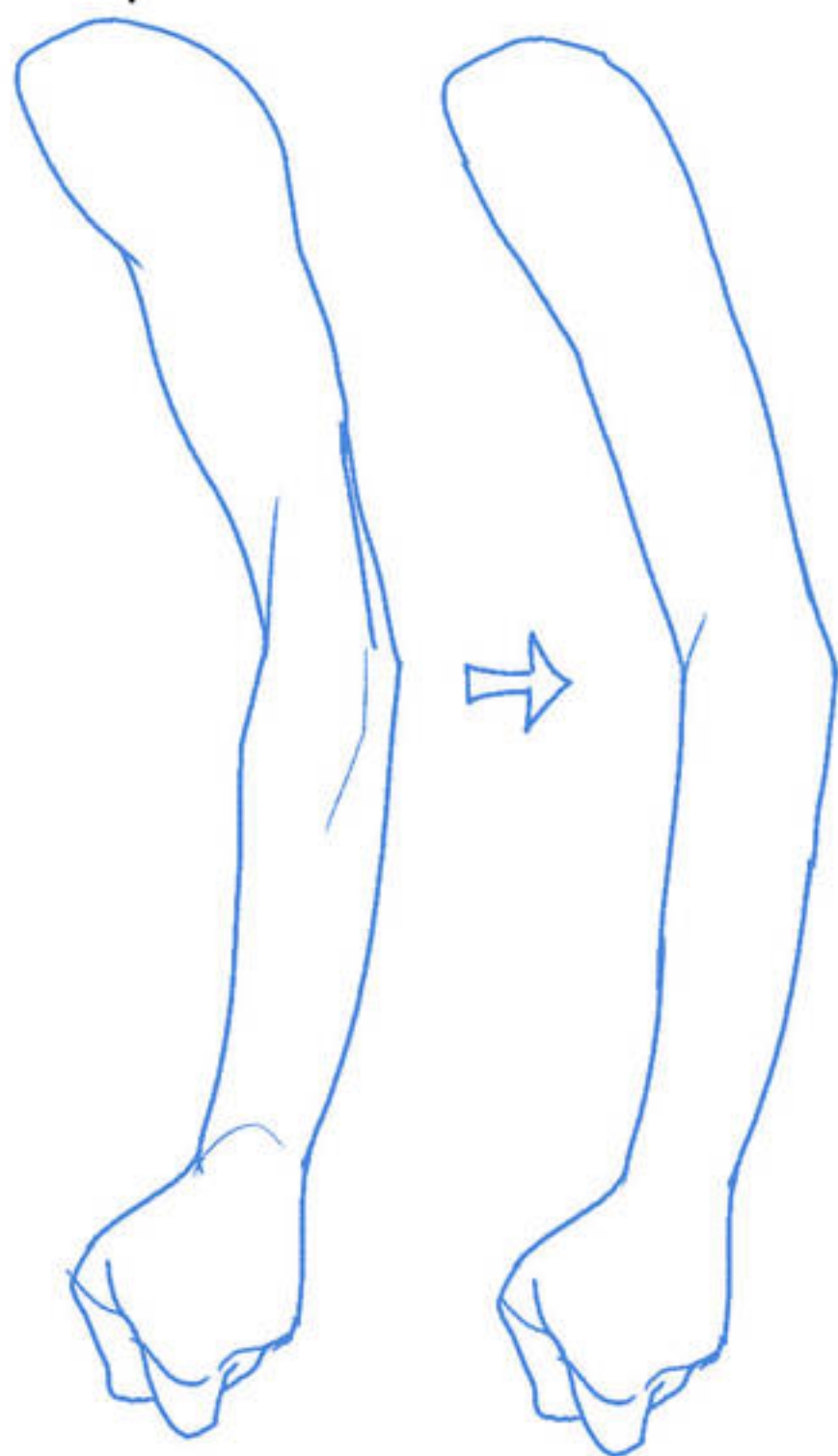
To be viewed as a Casual character, a face is drawn in the form of a baby.



In the case of the body, it's a little bit smaller than the face, and it's a two-and-a-half-long length of the face, right up to the furrow.

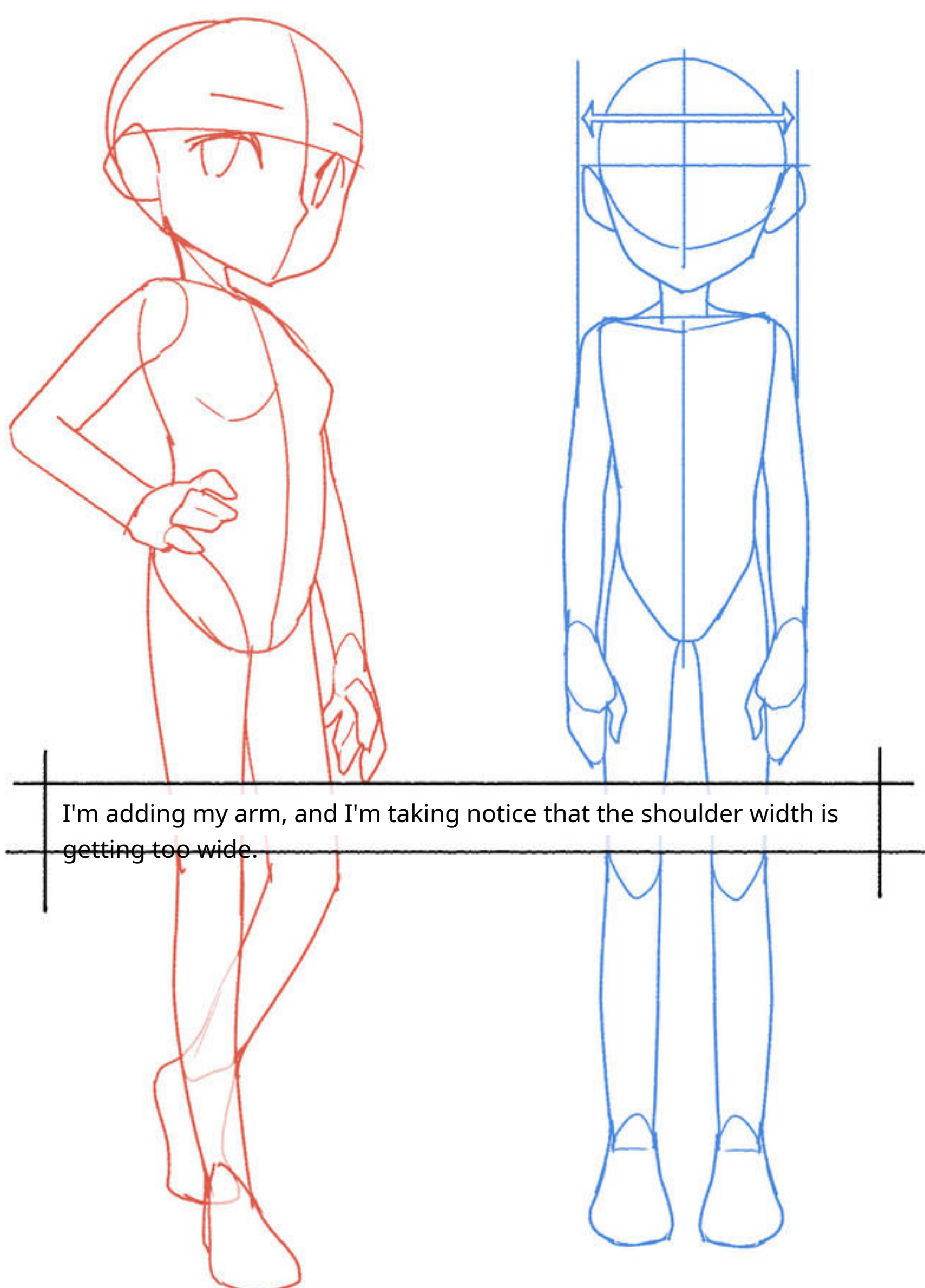


It's 2.5 percent of the length of a bridge face, which is equal to the total length of a fifth.



In the case of arms and legs, there's no change in the old man, and there's no description of him.





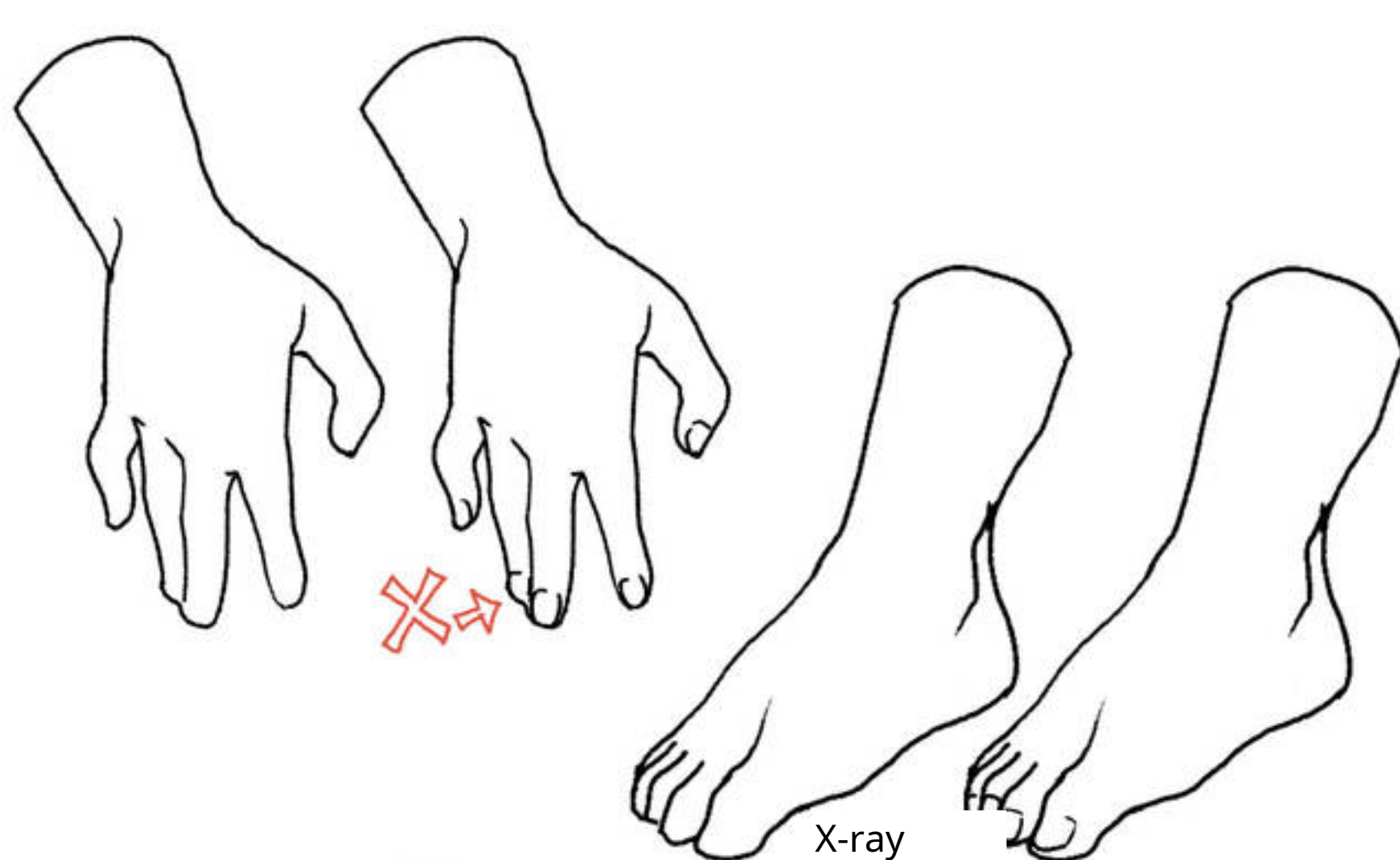
I'm adding my arm, and I'm taking notice that the shoulder width is getting too wide.



The design of hair or nails is also simplified and finished to fit into the cajuwall style.



I'd like to know the taco author."



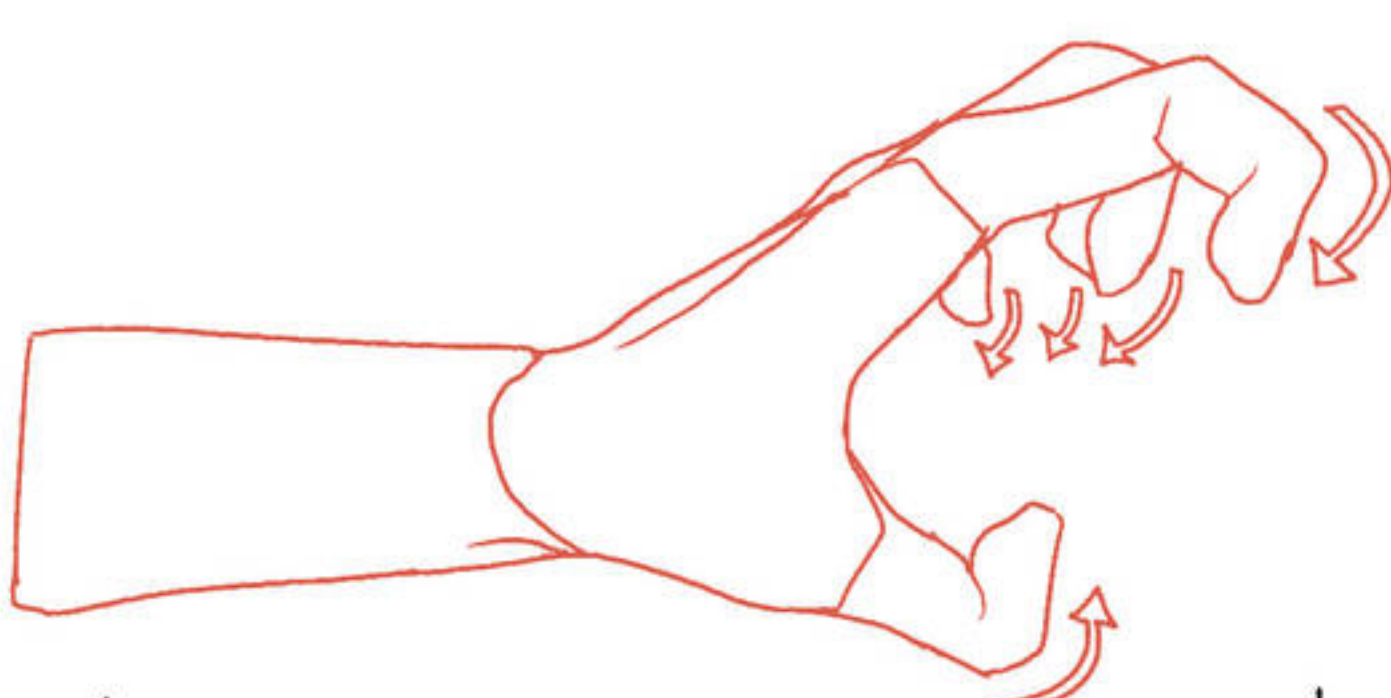
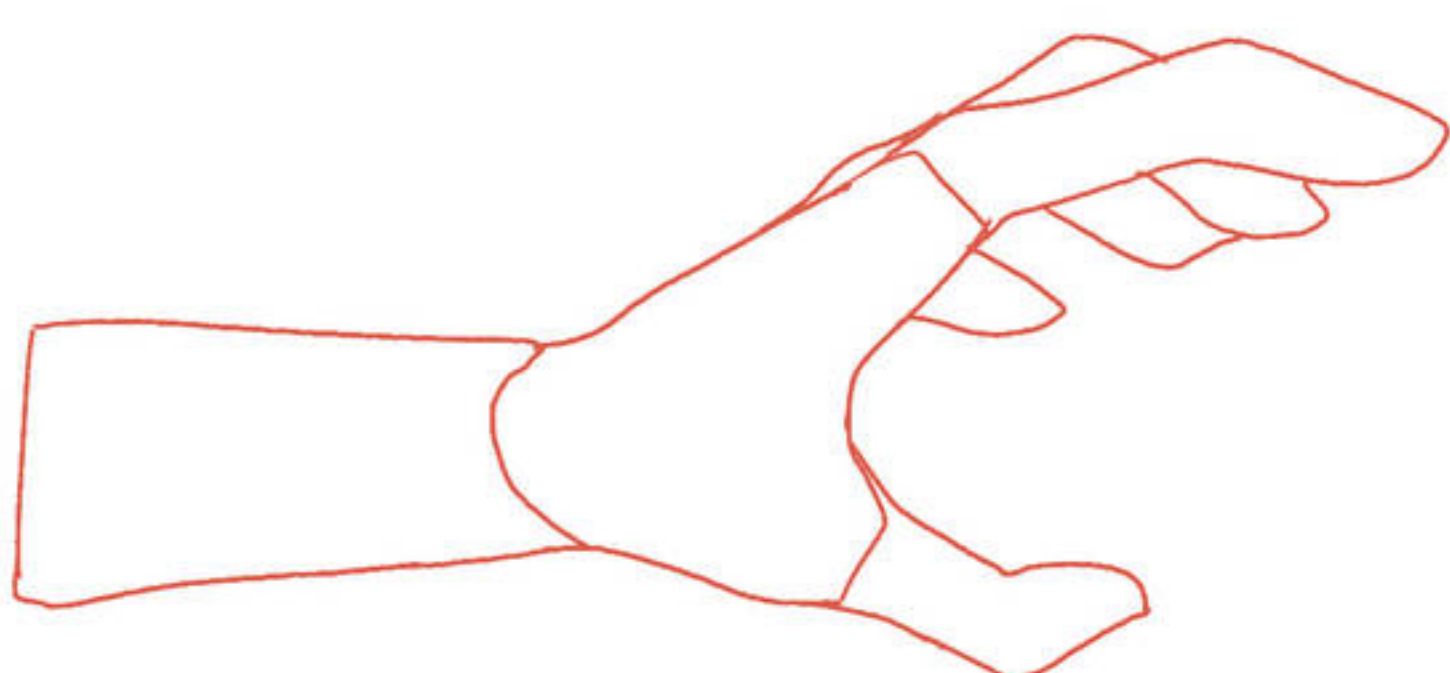
It's a small part of the story, because nails and development are more of a hindrance to the fifth-class Casual Man.



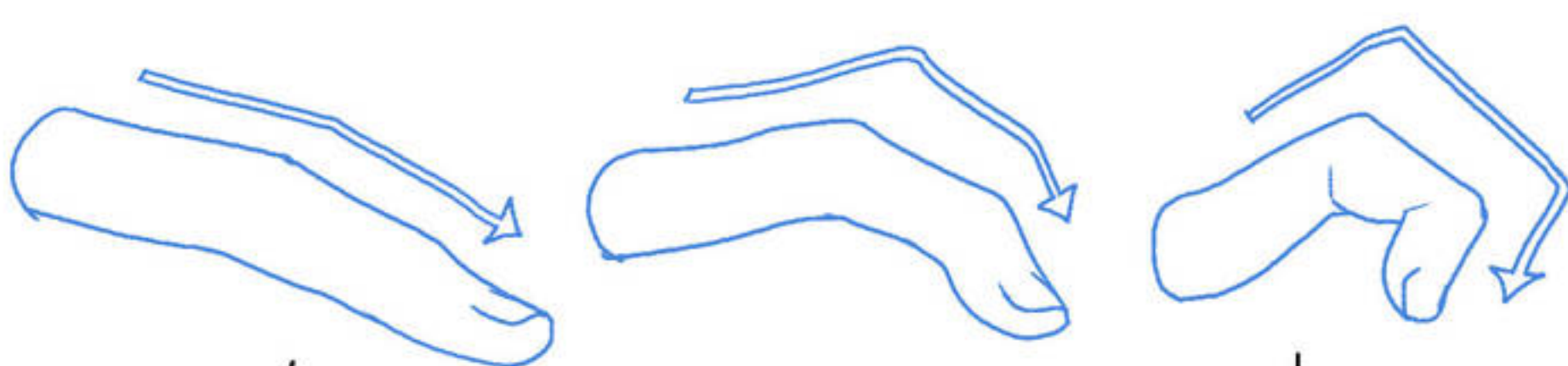
Key Doint



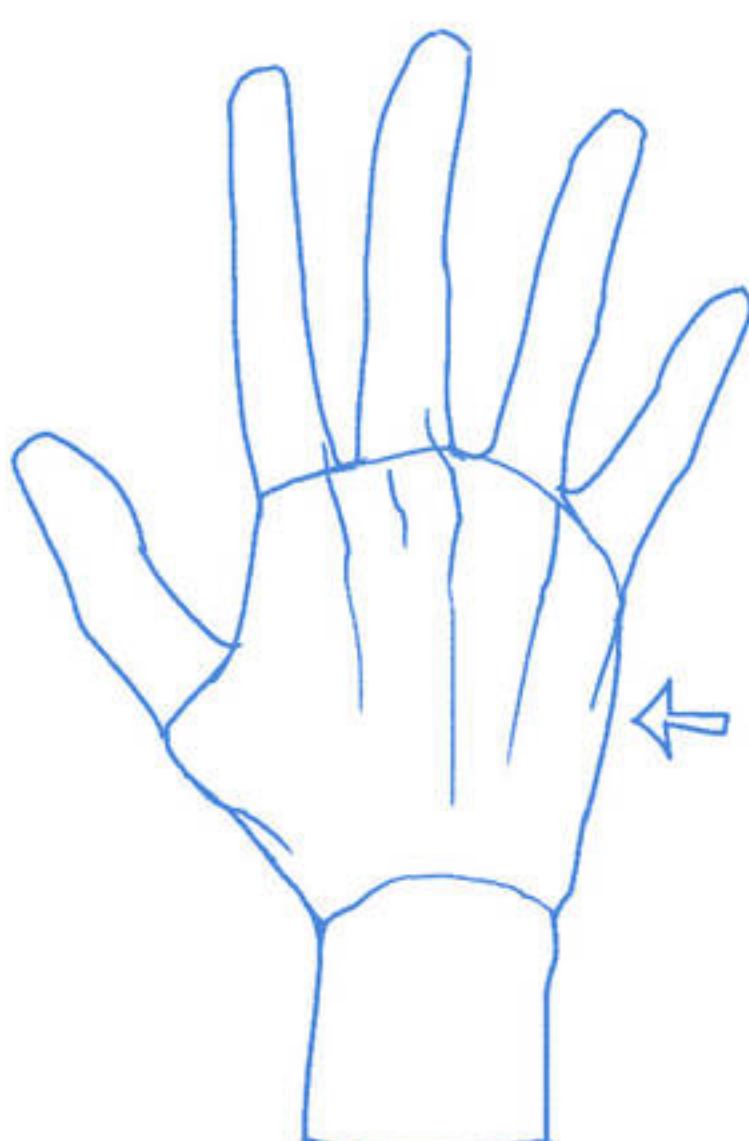
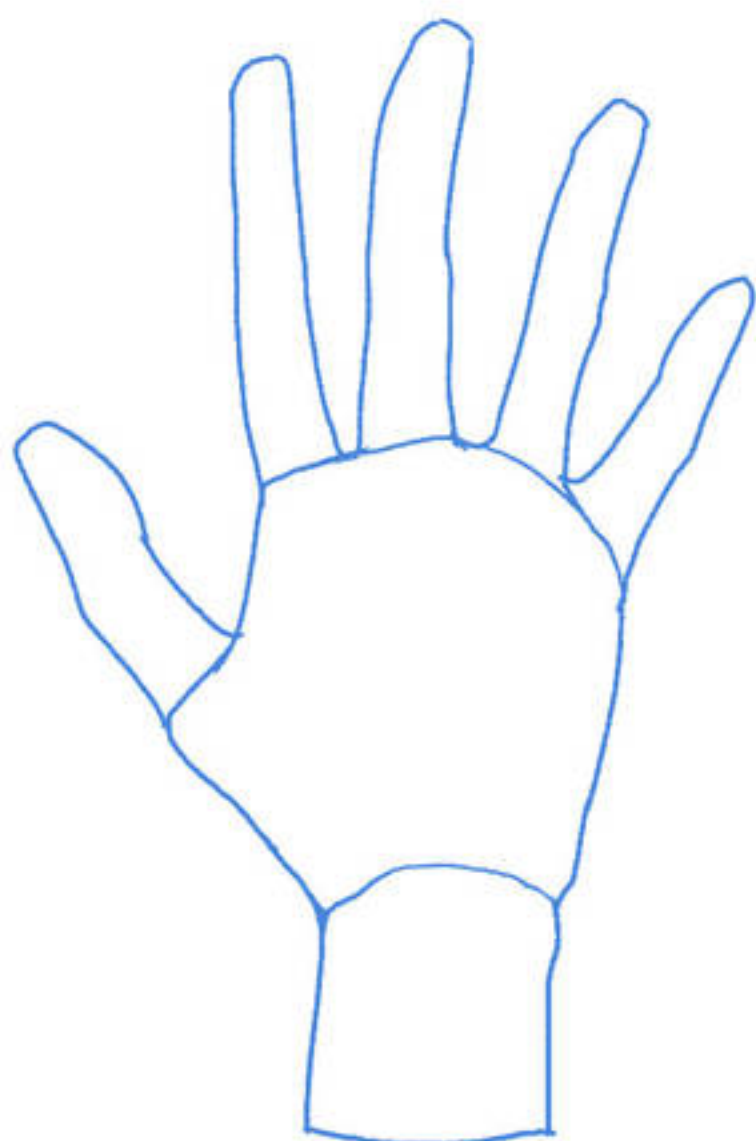
I'd like to see your hands, but I'm good at touching them.



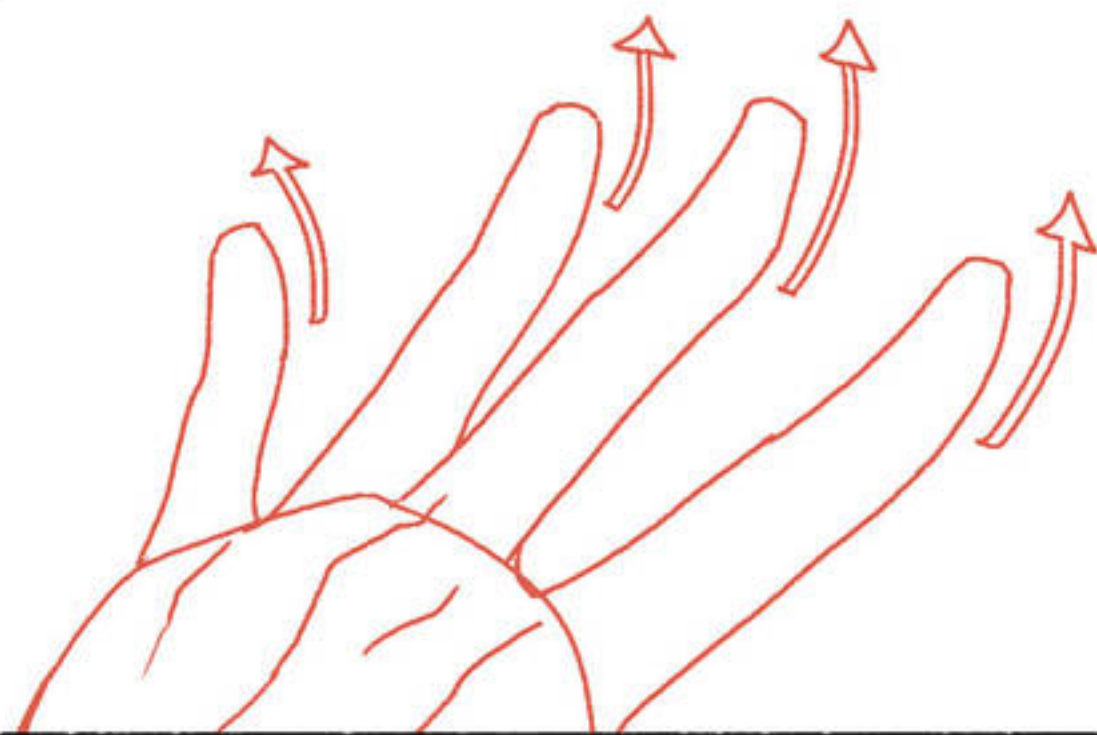
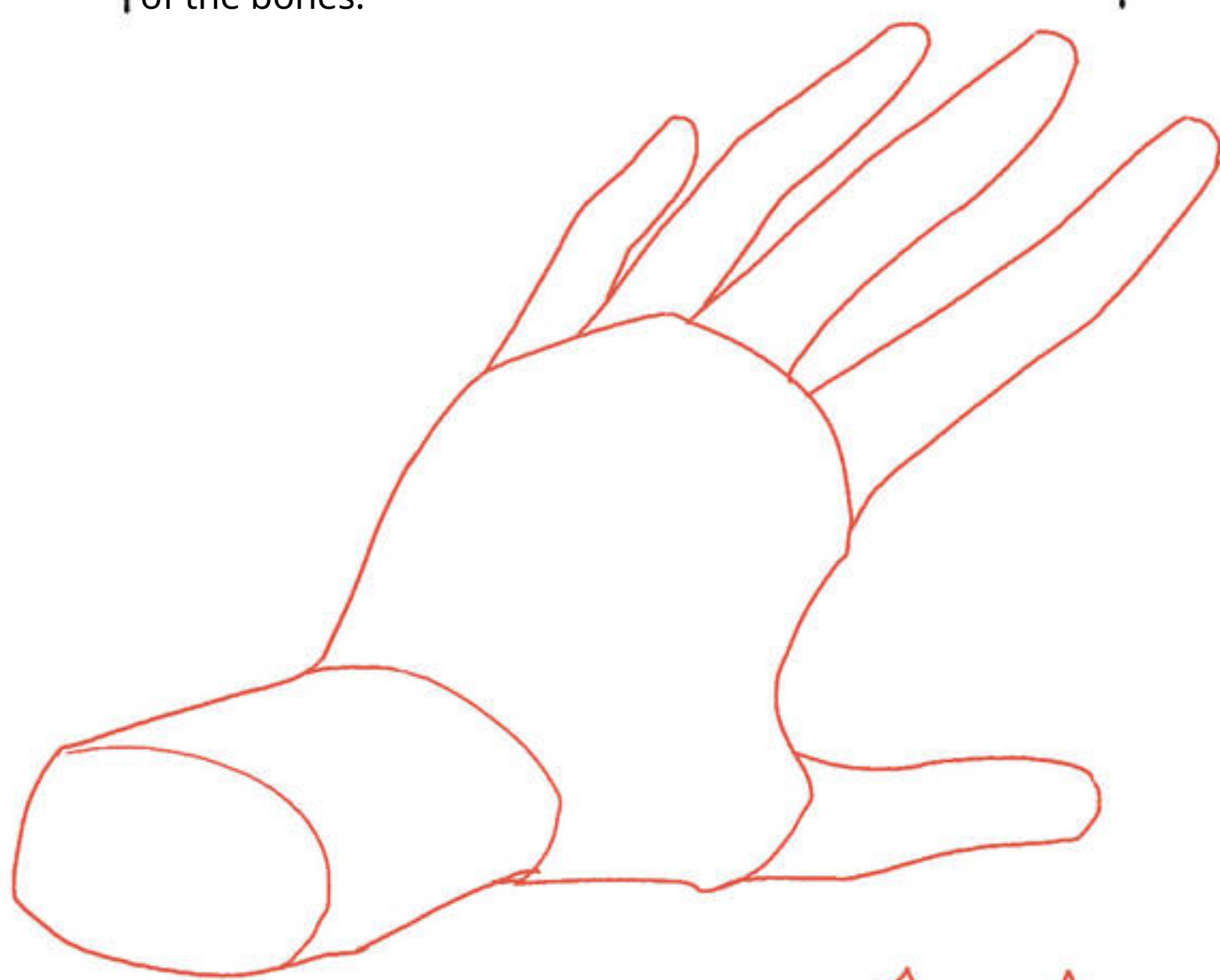
I'm going to draw it folded inside the fingertips, and I'm going to dance.



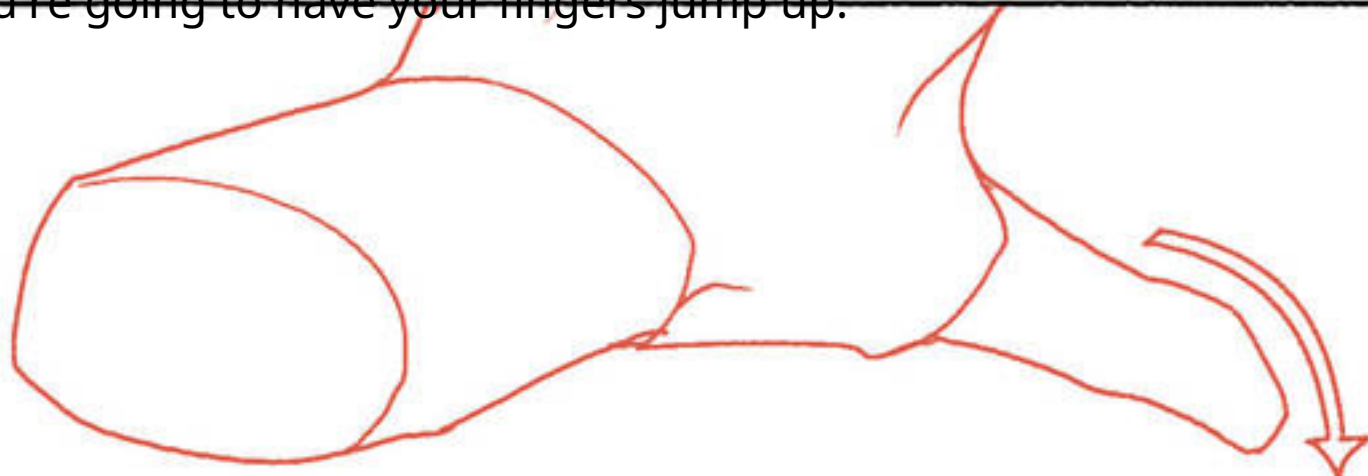
The stronger the fingertips, the stronger the strength.



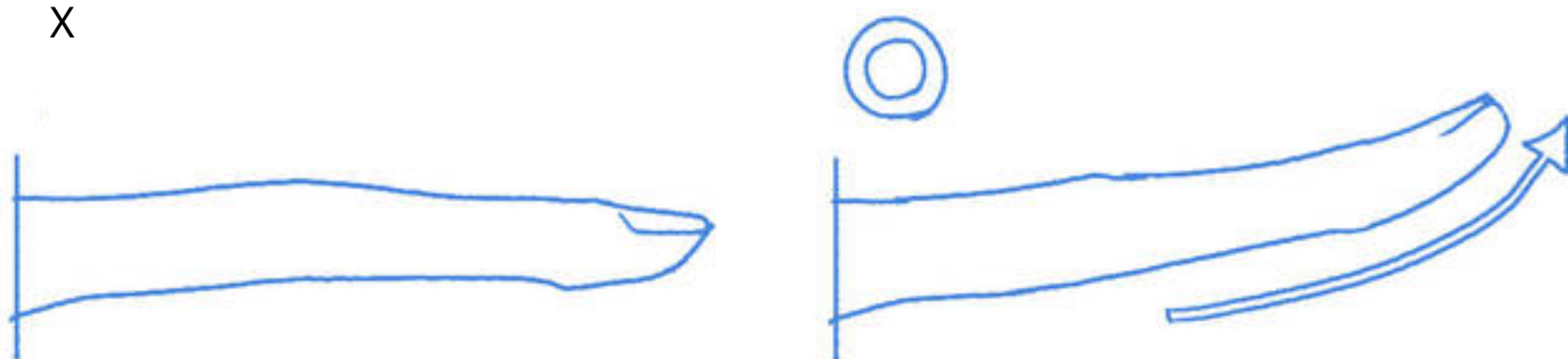
In the case of the back of your hand, the more strength you give me, the more that you can see some of the bones.



And the way you do it is you're going to have your fingers go up, and then you're going to have your fingers jump up.

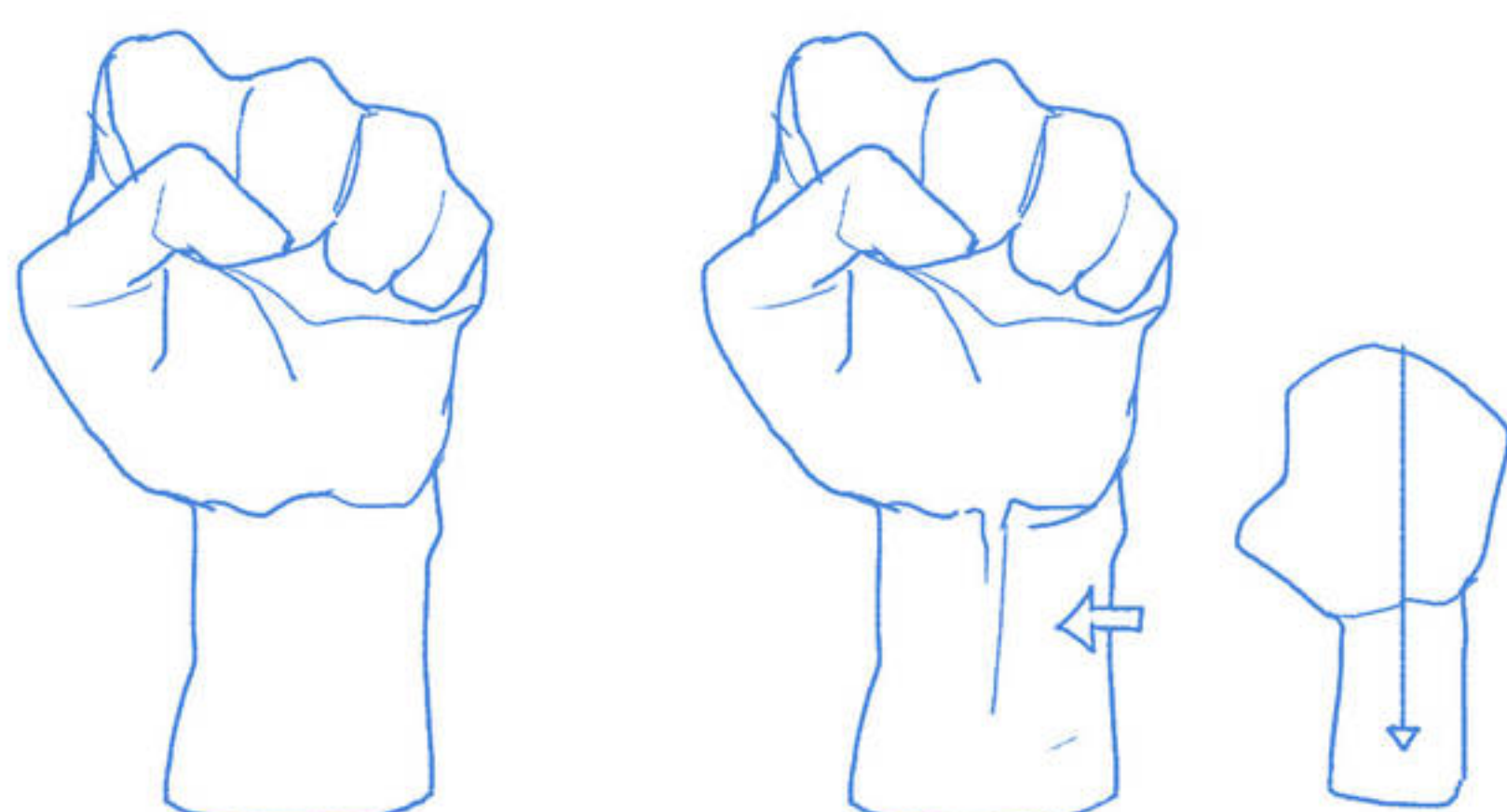
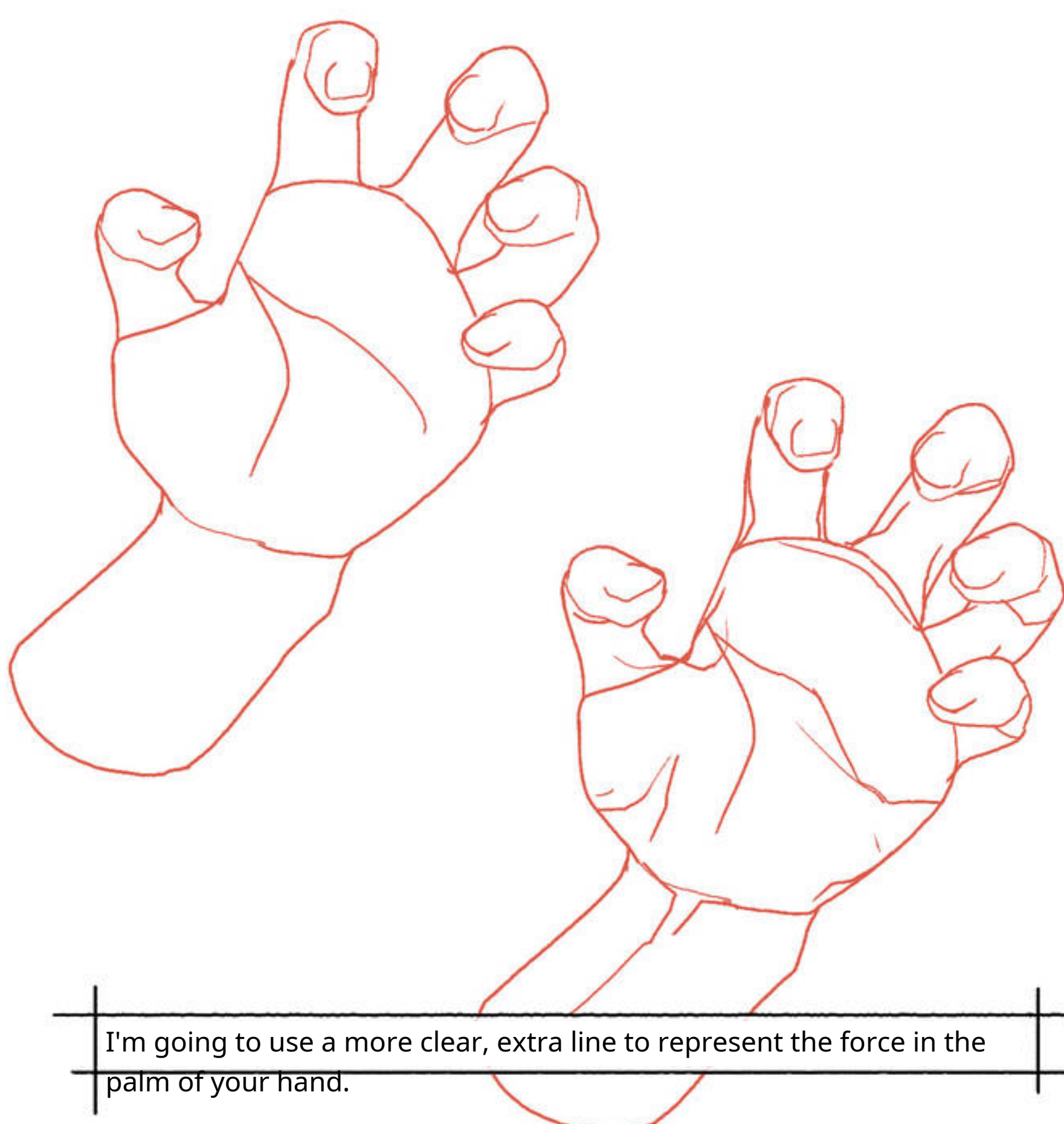


X

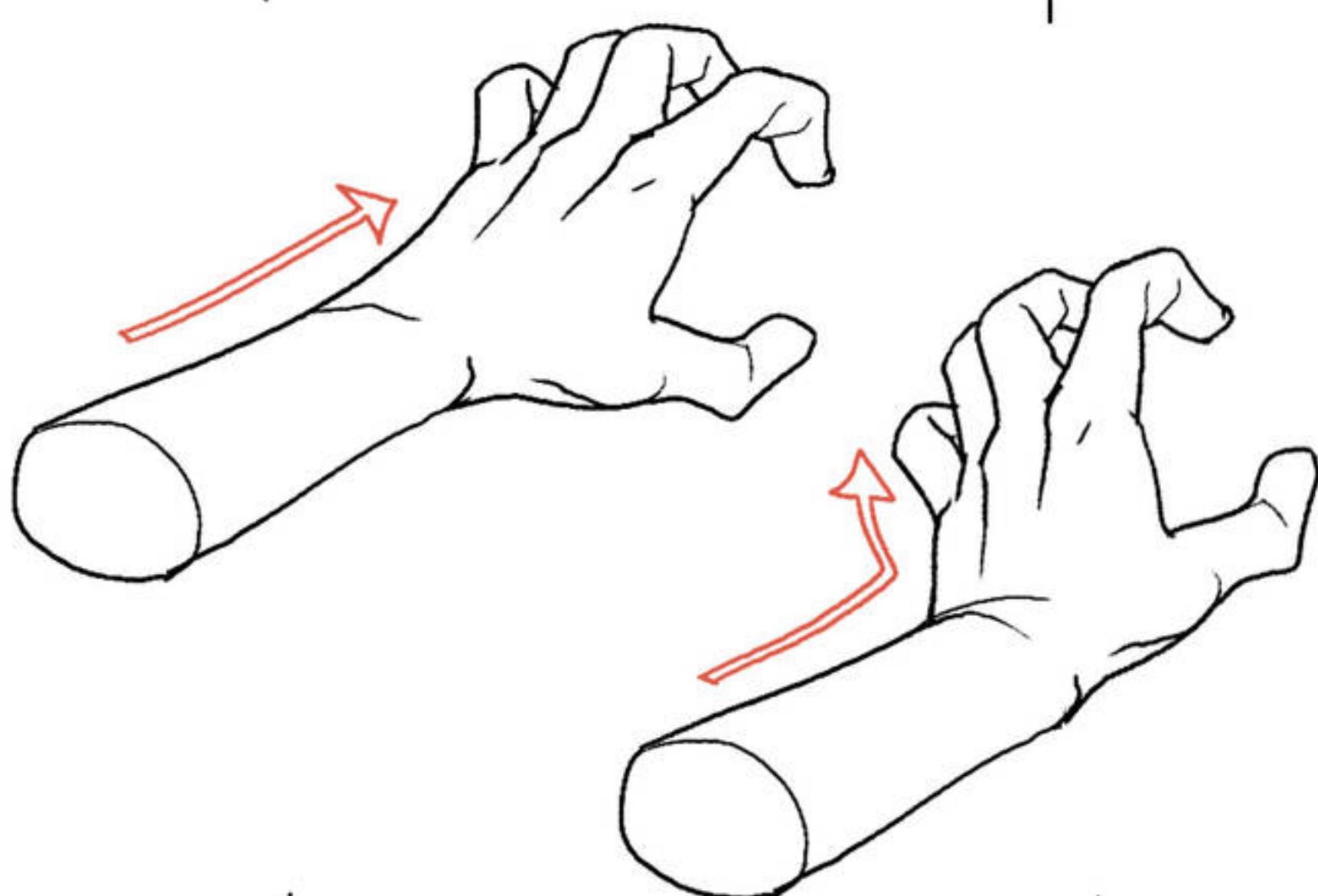


If you have to stretch out your fingers, you're going to be chasing a straight line of expression.



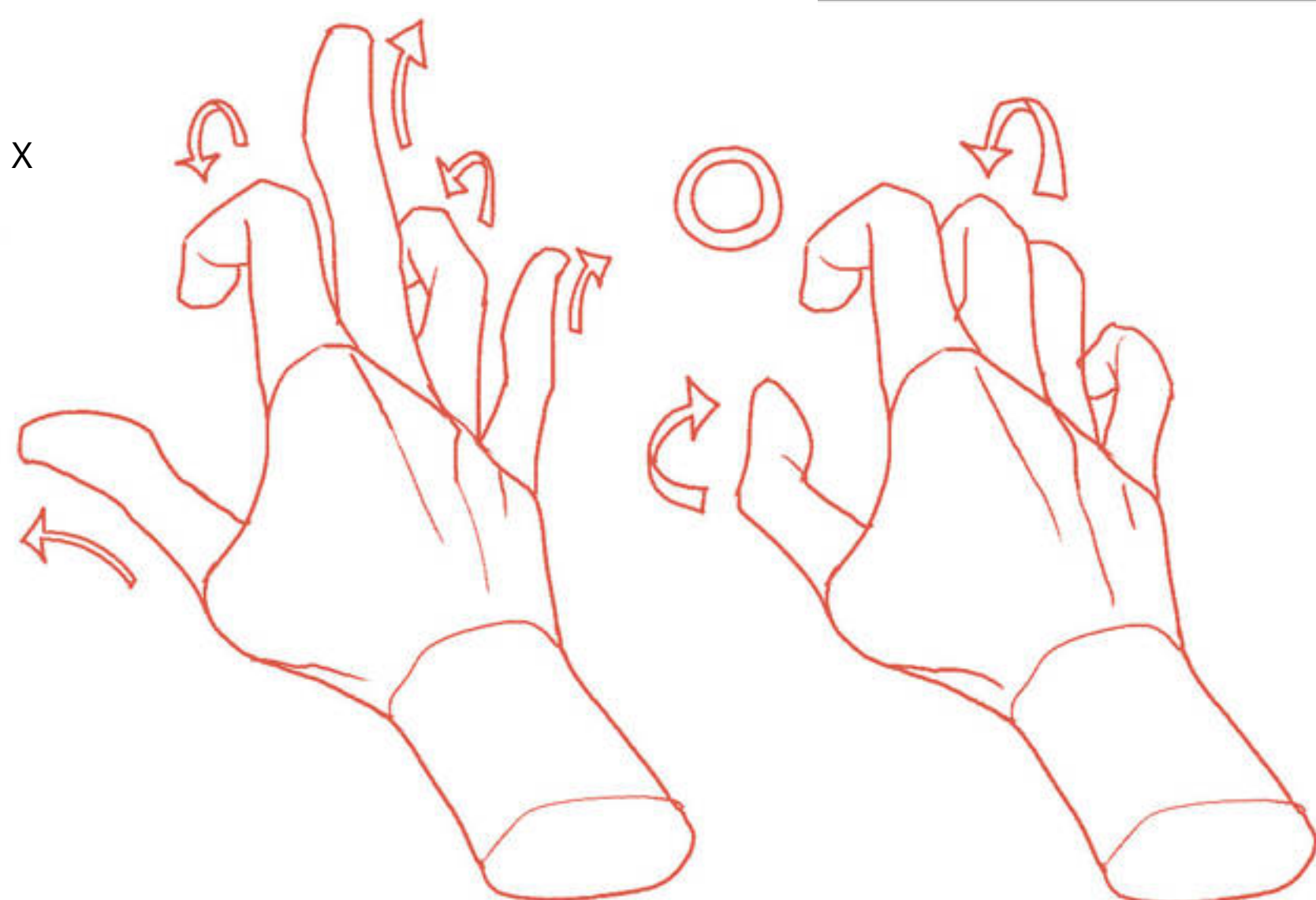


Even if you see a little muscle in your wrist, you can see that the force of your hand is transferred to the center of your wrist



When your fingers and wrists are broken together, it creates a stronger sense of force, so I'm going to go ahead and do it.

I'd like to know the taco author."



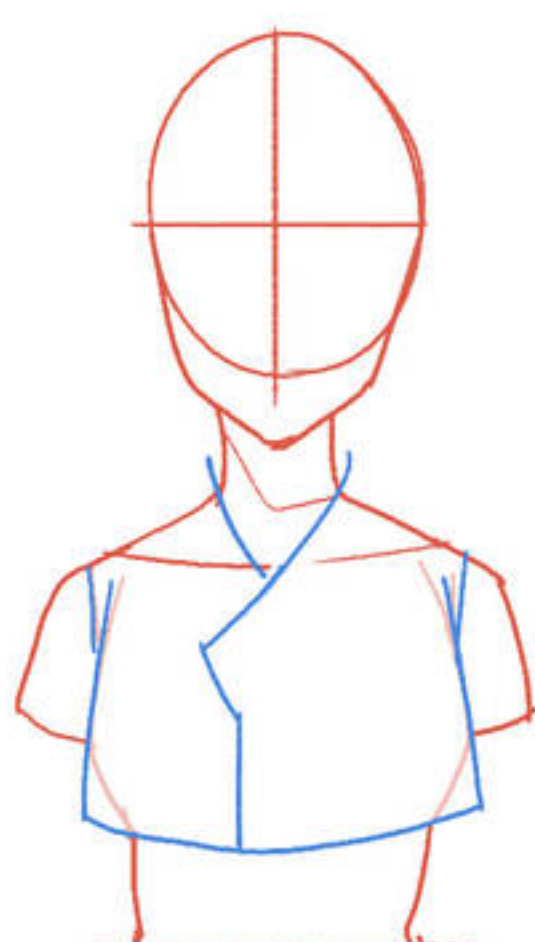
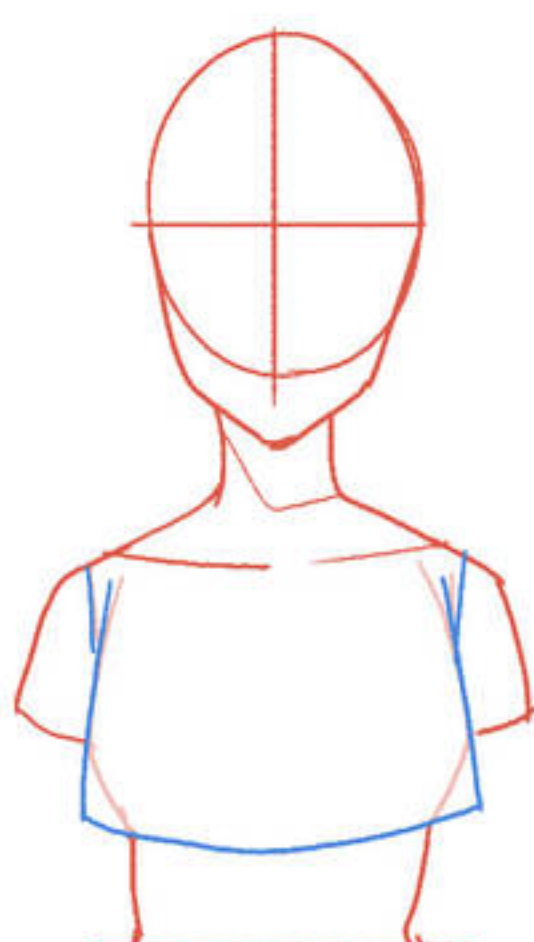
I'm not making the finger mover, but I'm making it look more stable in the direction of uniformity.



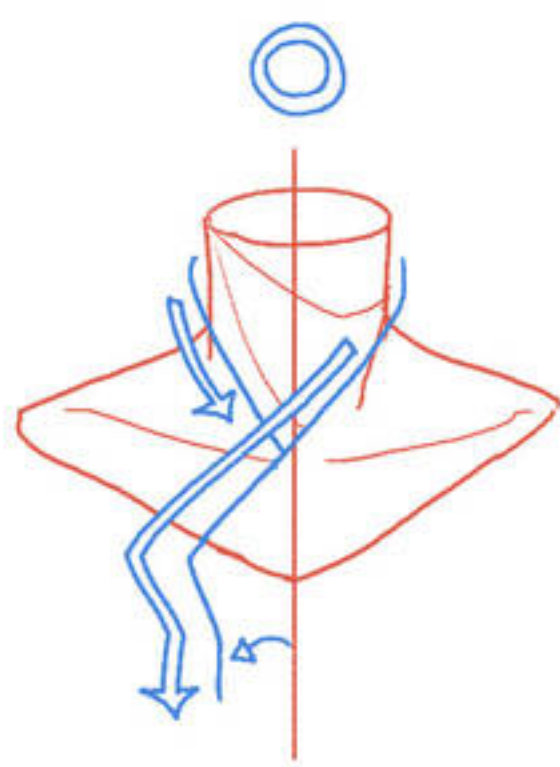
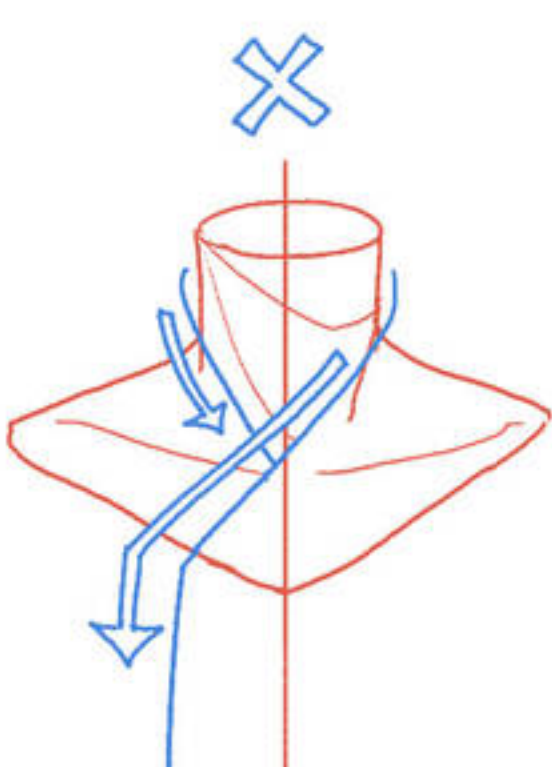
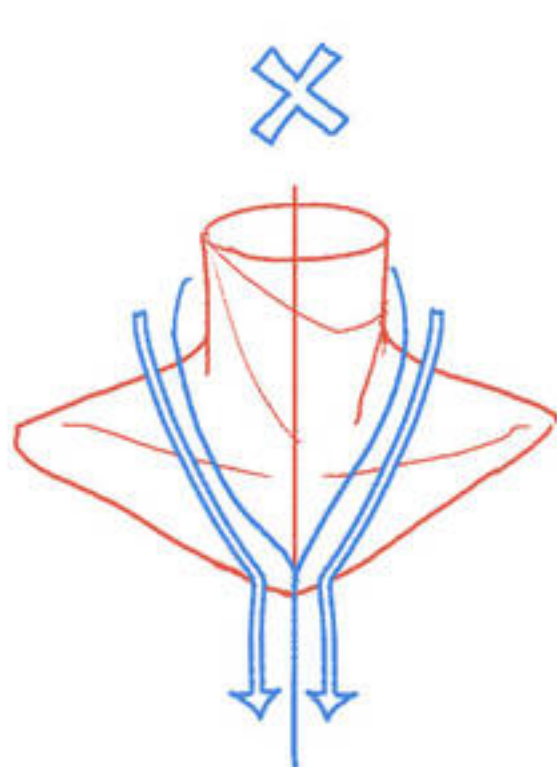
Key Doint



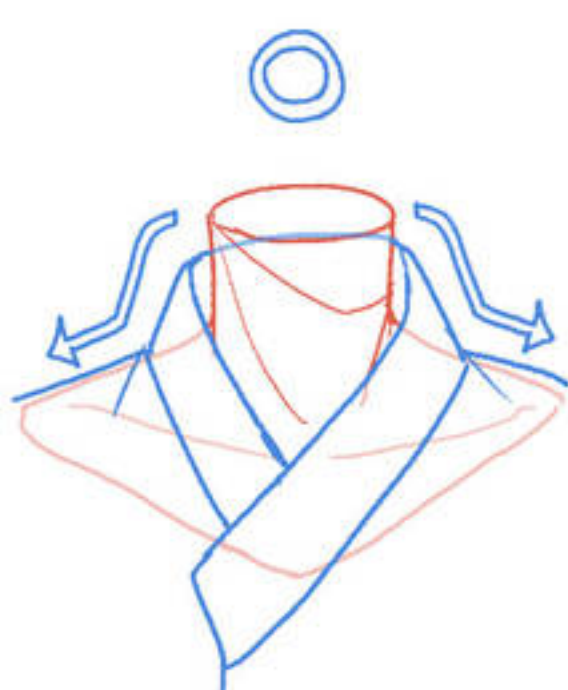
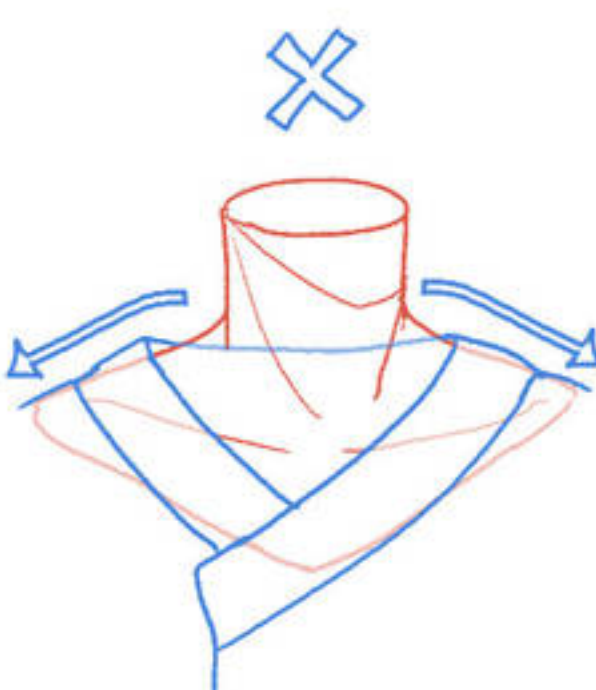
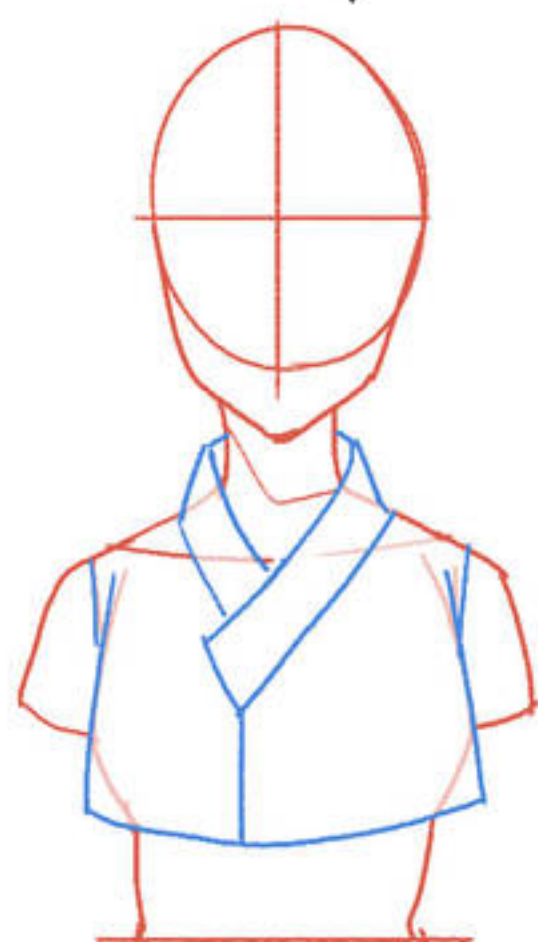
[Q: Tell me how to draw.]



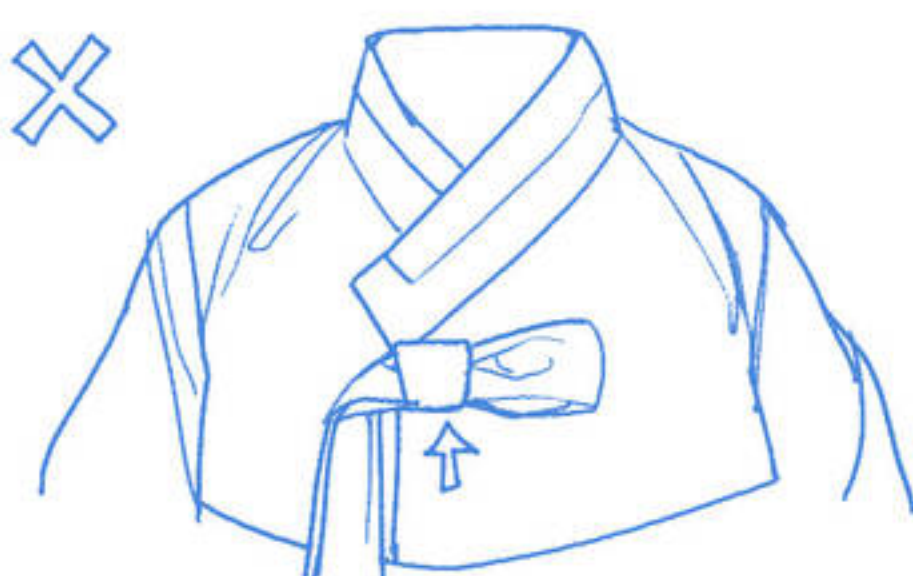
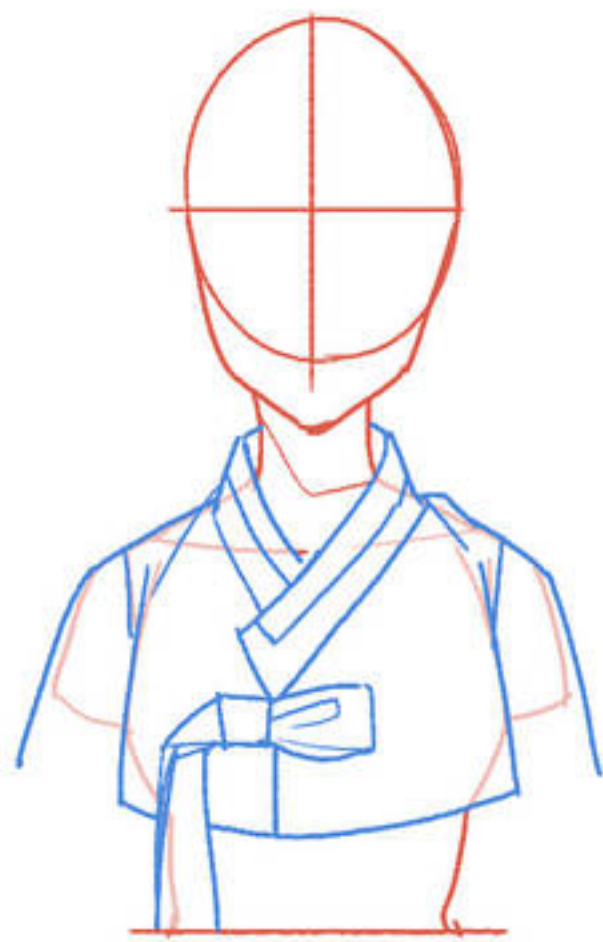
It only covers the upper chest of the guerry of the guerry, and then it forms the y-axis.



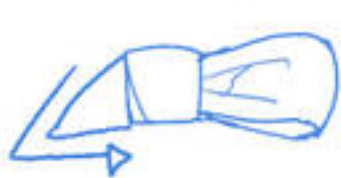
It's going to be a little bit closer to the center of the body, and it's going to be the area around the neck.



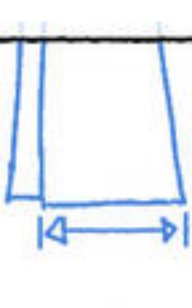
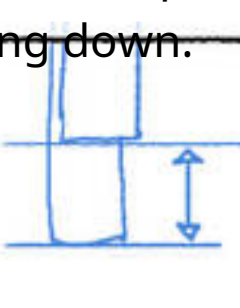
It's a lump of wood, so you can see the clavicle.



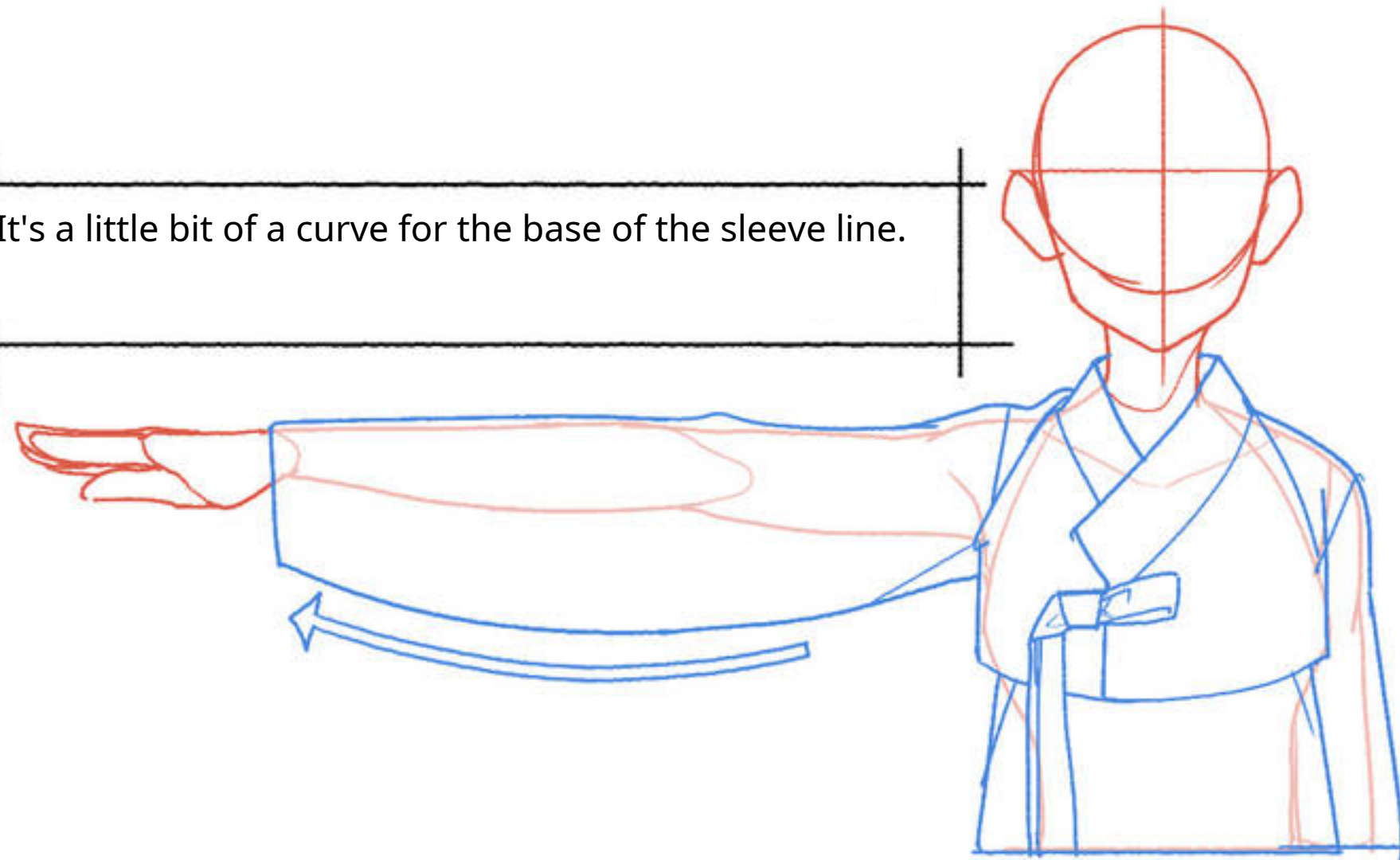
And the middle of the gorithm is going to be right at the end of the arc of the arc.



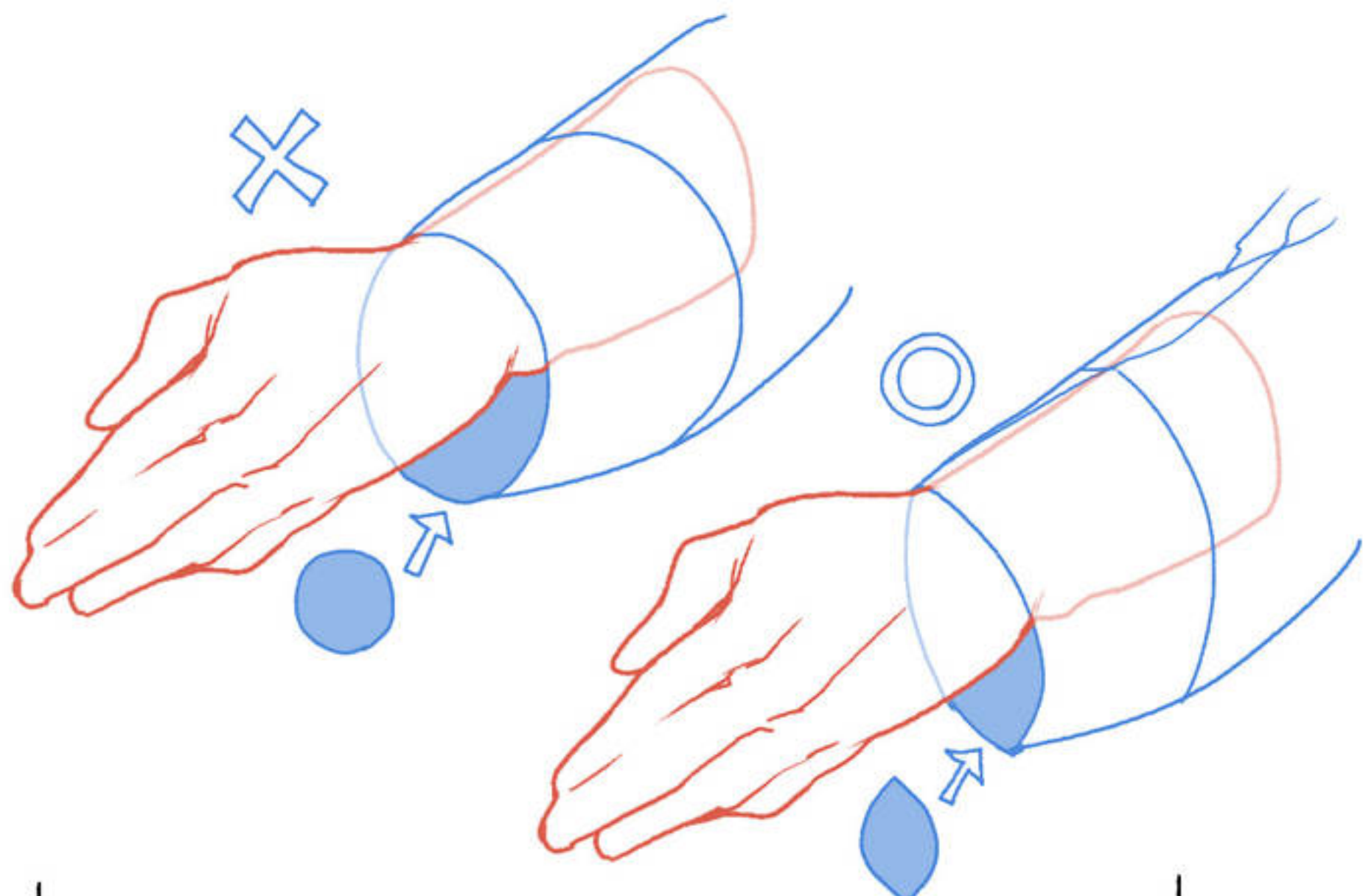
Because pus has long puss and short puss, it has to have two days of length, and the area of the knotted pus has to be the same as the area of the pus that's coming down.



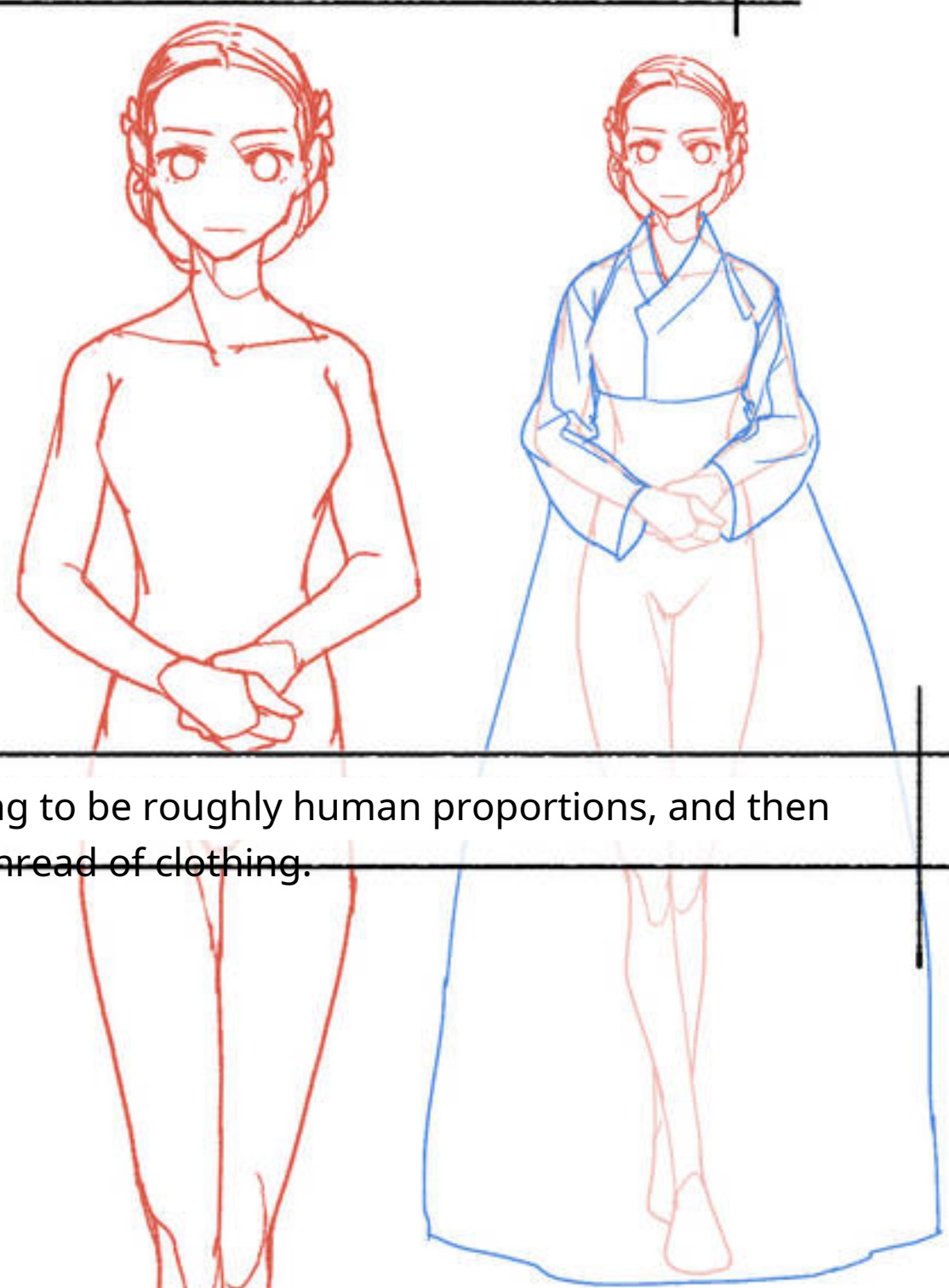
It's a little bit of a curve for the base of the sleeve line.



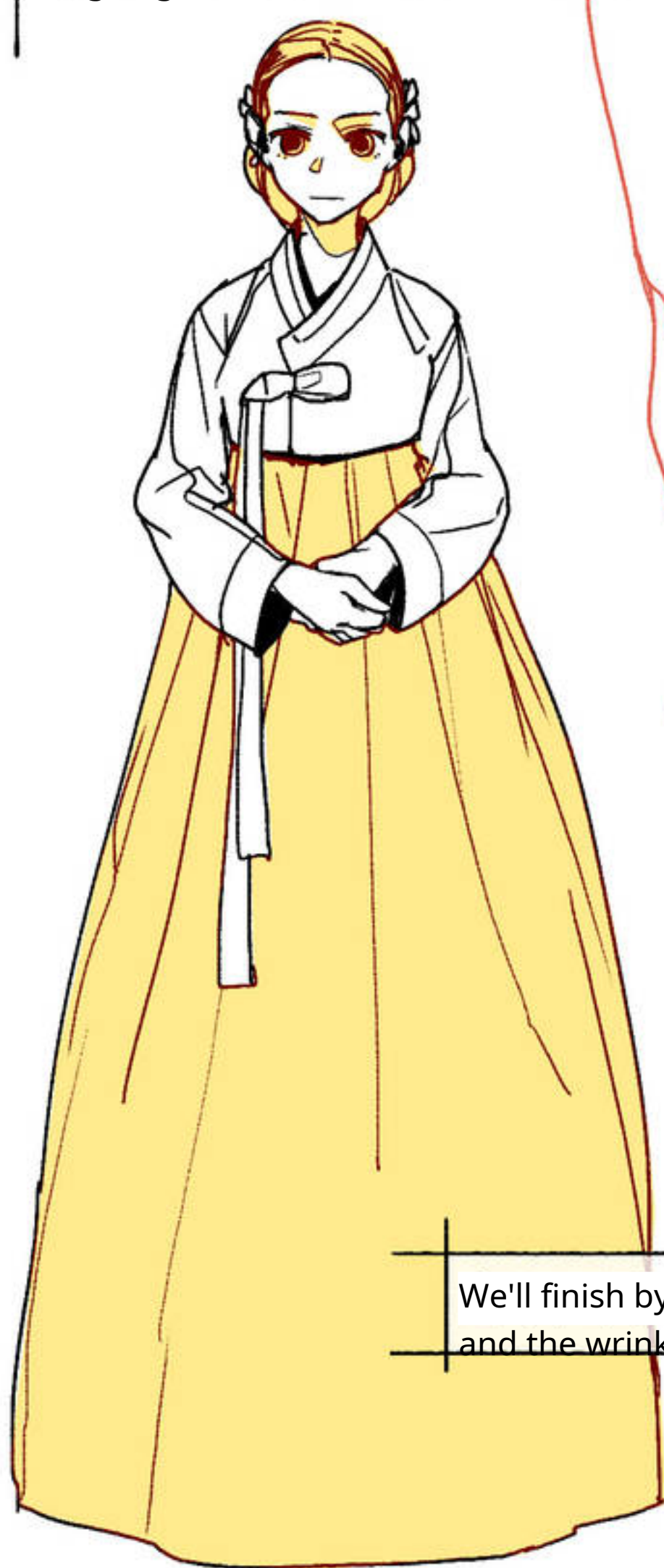




The end end of the sleeve, called the end wheel, is drawn in a kind of up-and-down form.

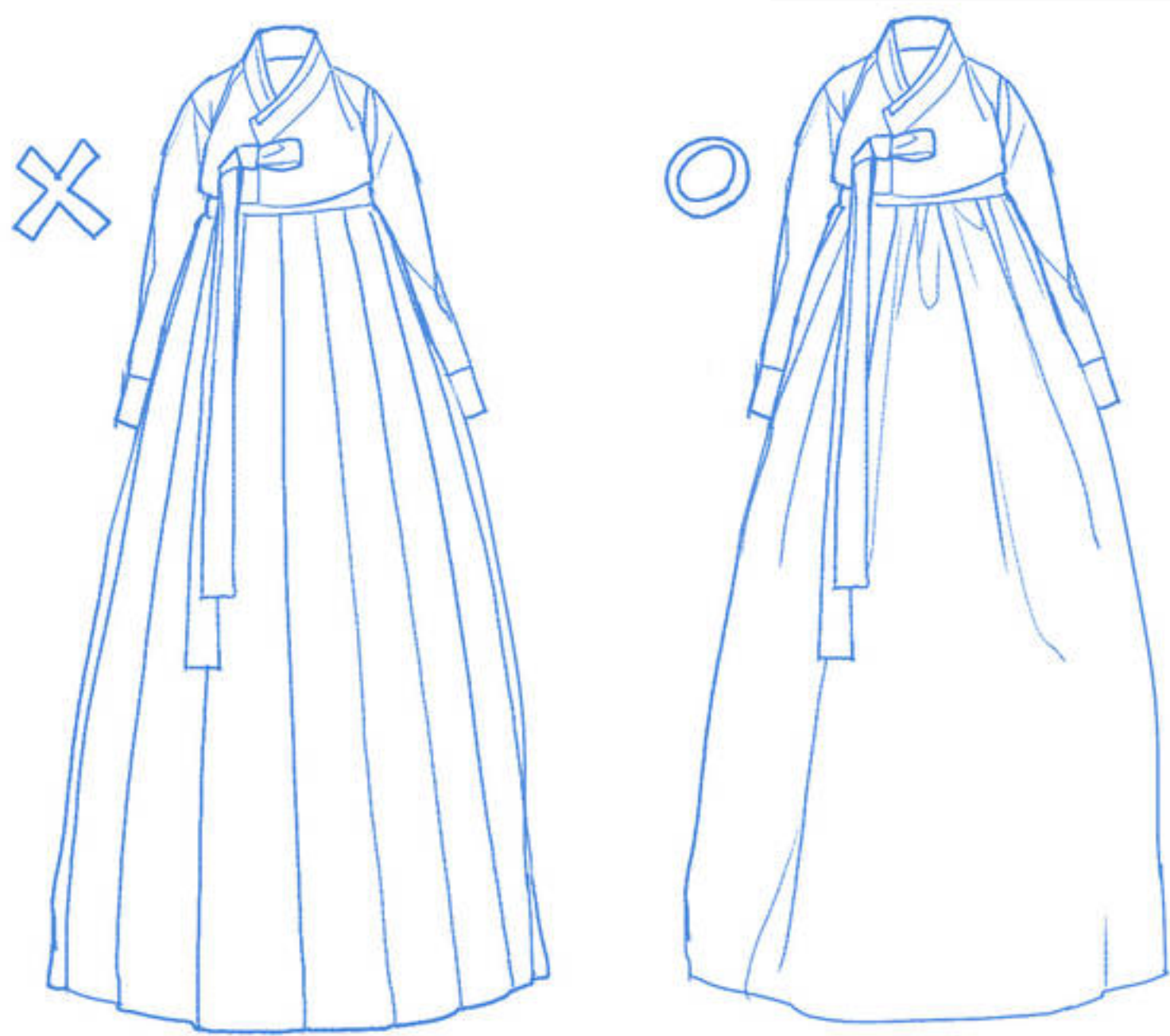


It's covered in a suit, so it's going to be roughly human proportions, and then it's going to be able to draw a thread of clothing.



We'll finish by saving the next detail of the hanbok and the wrinkles.

It's important to know the taco author.



The length of the skirt covers the feet, and the wrinkles form in the back, and the wrinkles disappear as they come down.

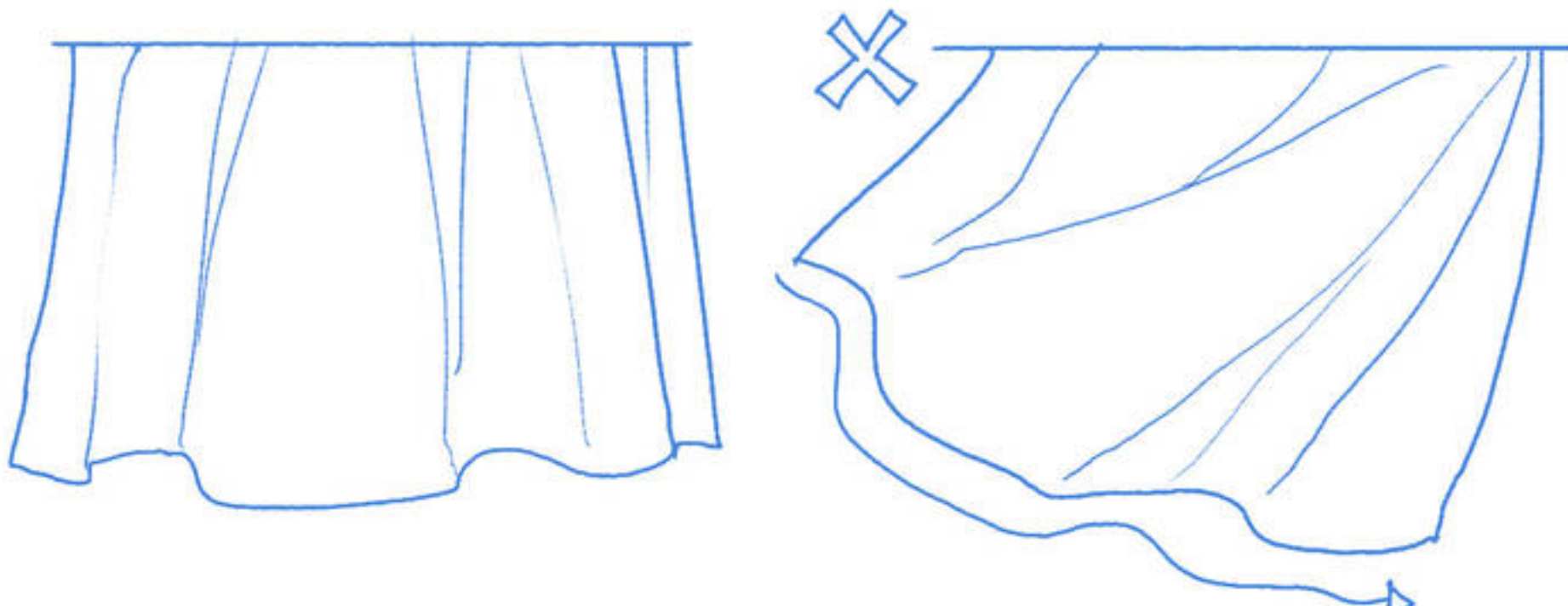


Key Doint

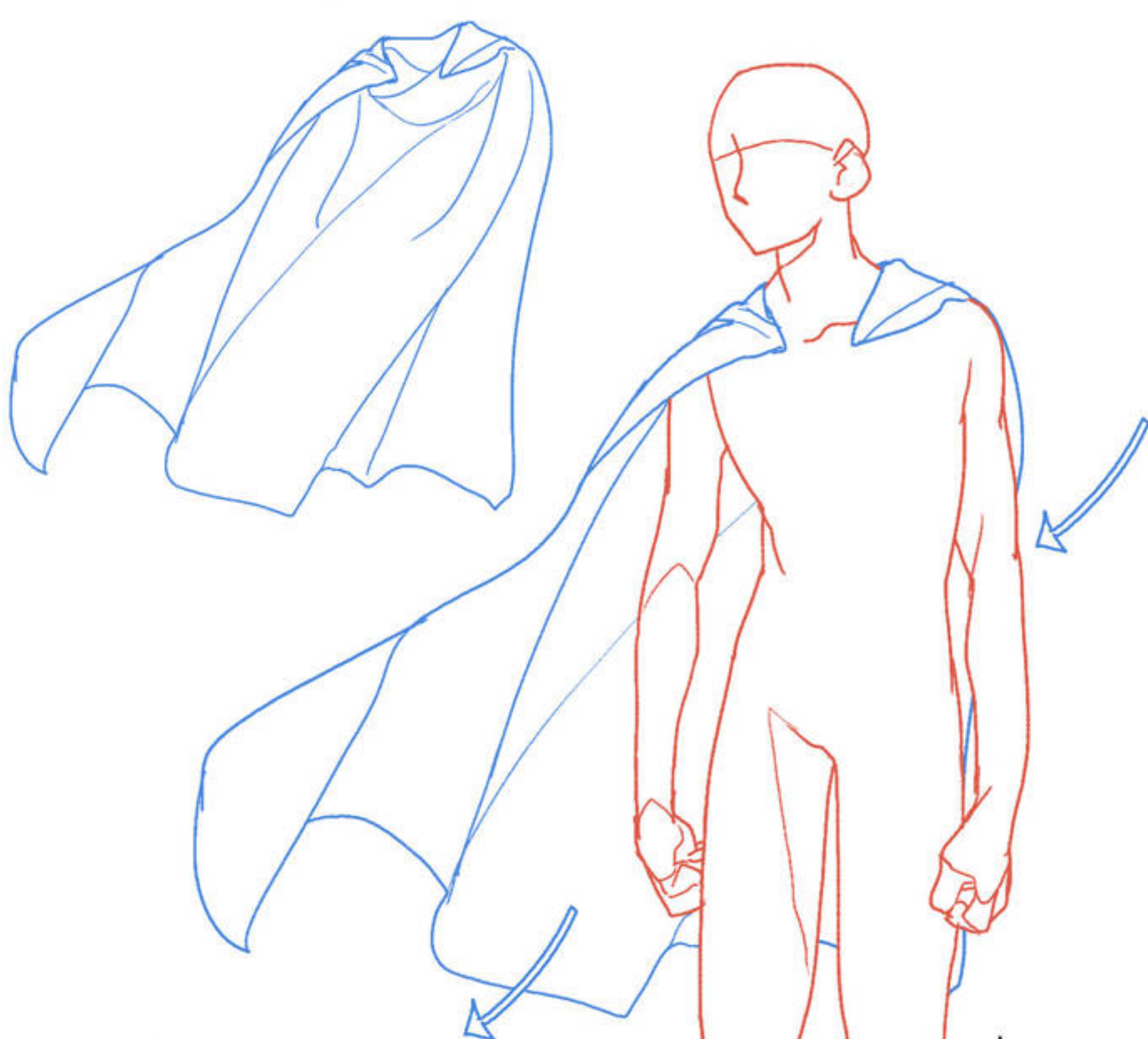
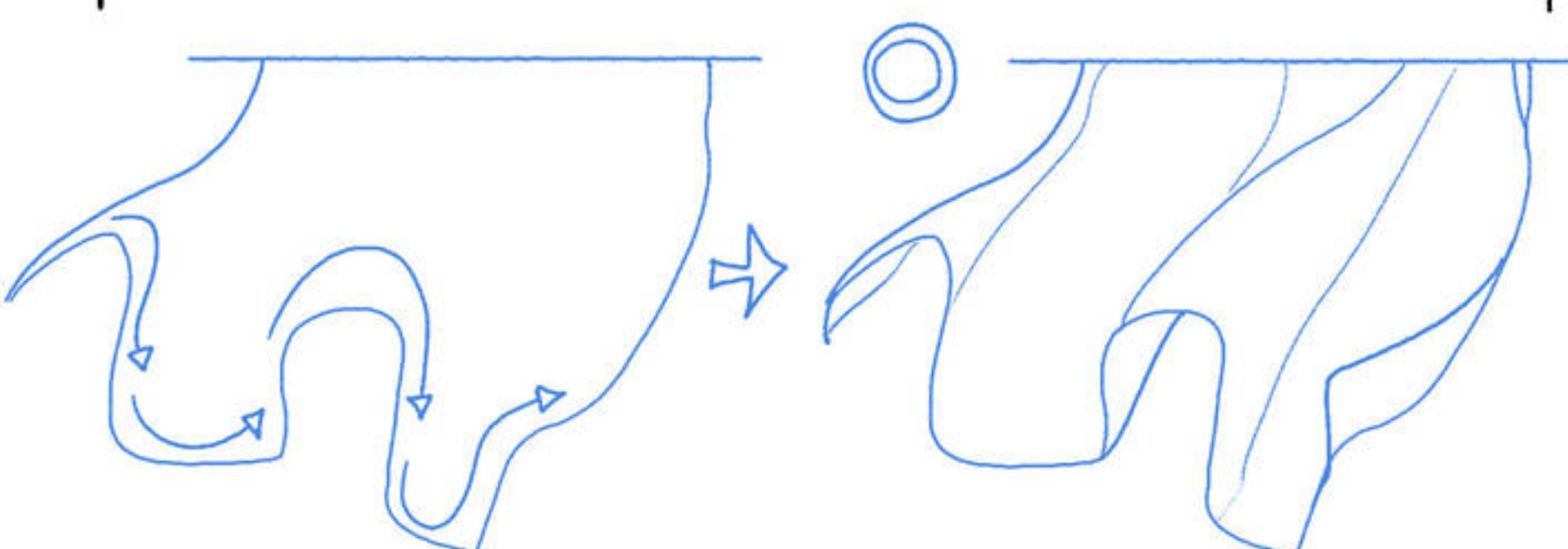


IQ: I want you to draw the Falonian expressions with your cape.

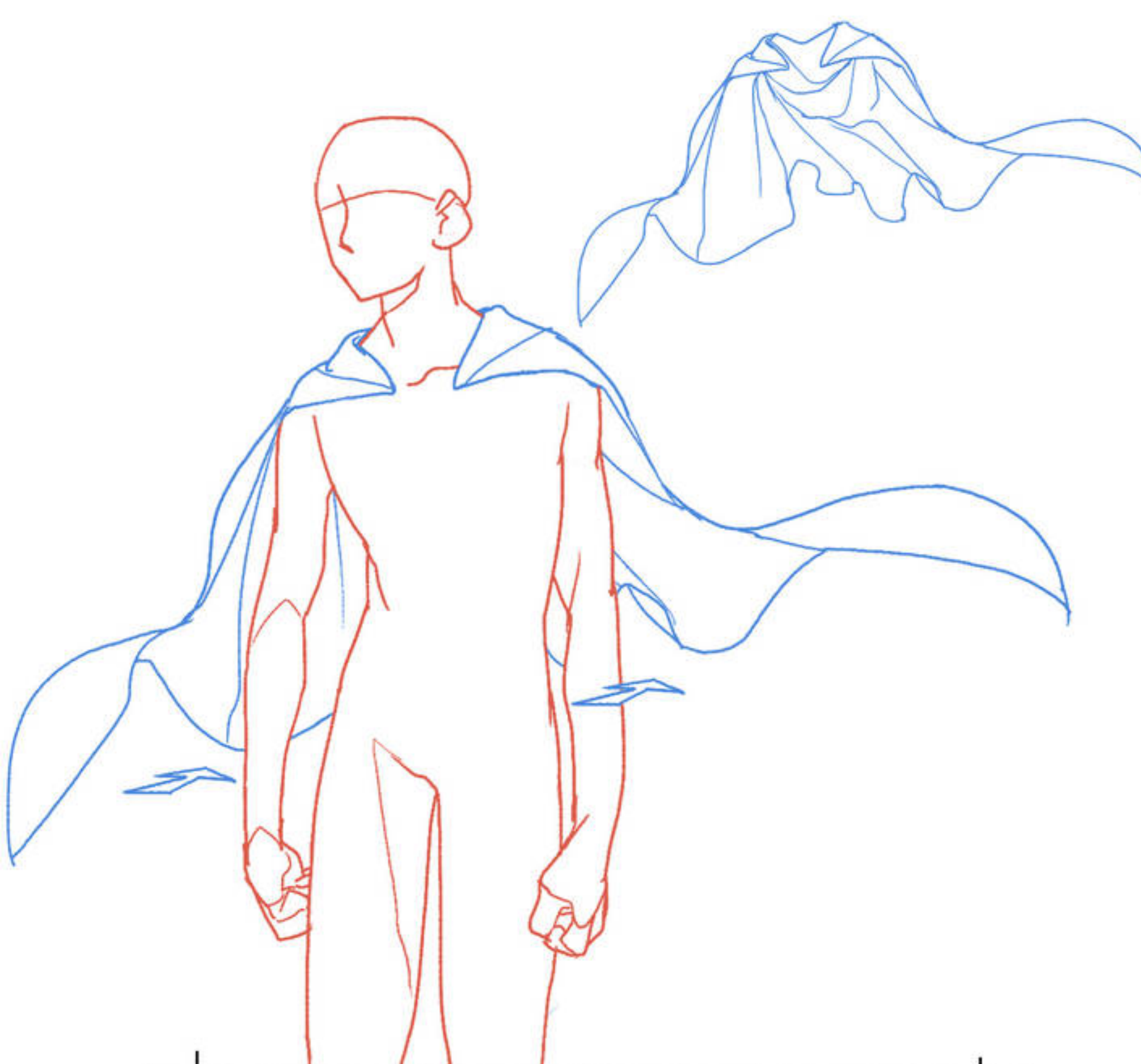
It's good to have a view of the cape that's embedded in 47.



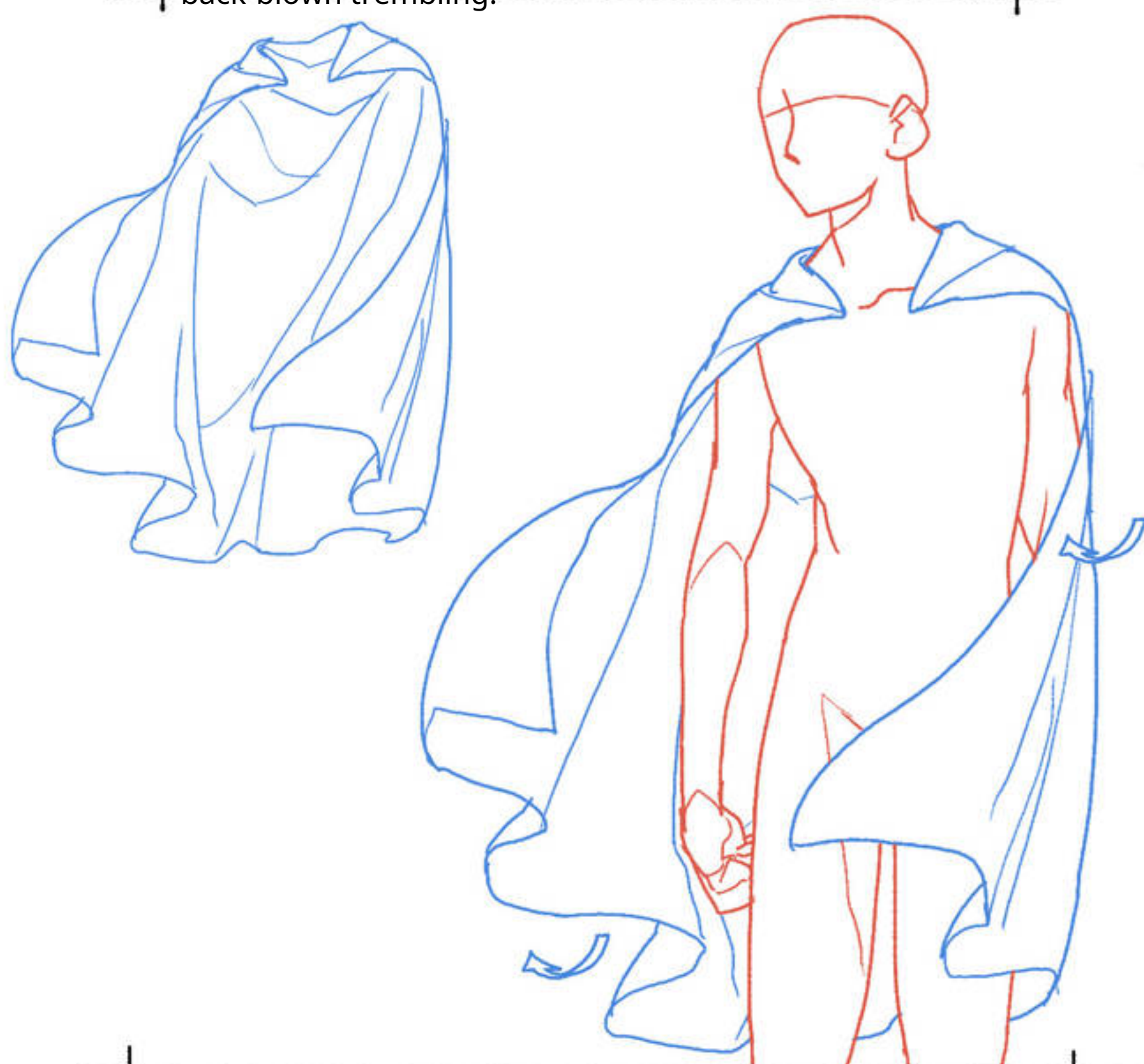
If you want to make it feel like you're going to have an open-ended cape, it's good to make it a little bit more of a curve.



If the wind blows by the side, the cape is tilted to one side, and it trembles.

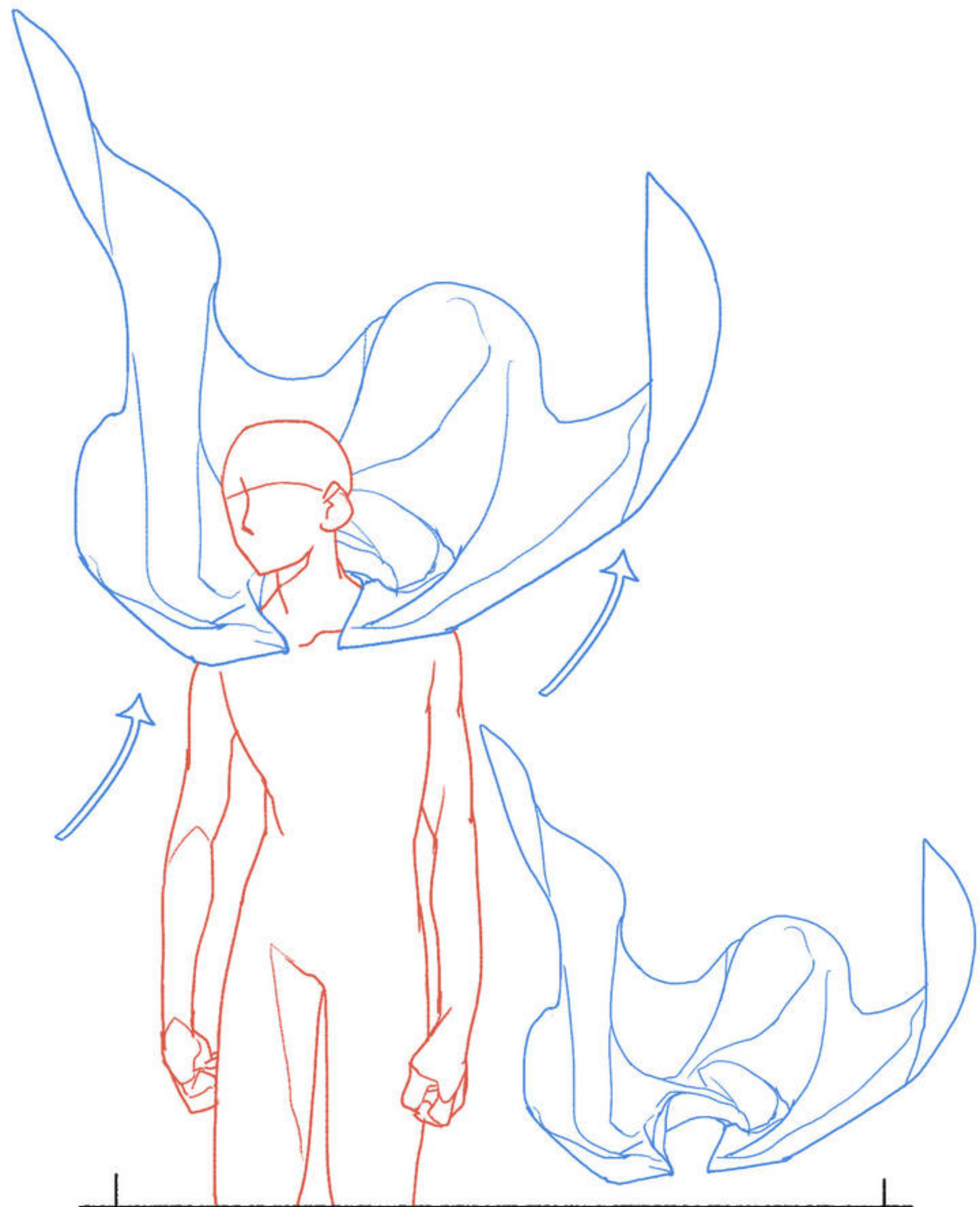


If the wind blows in front of you, your cape is a back-blown trembling.

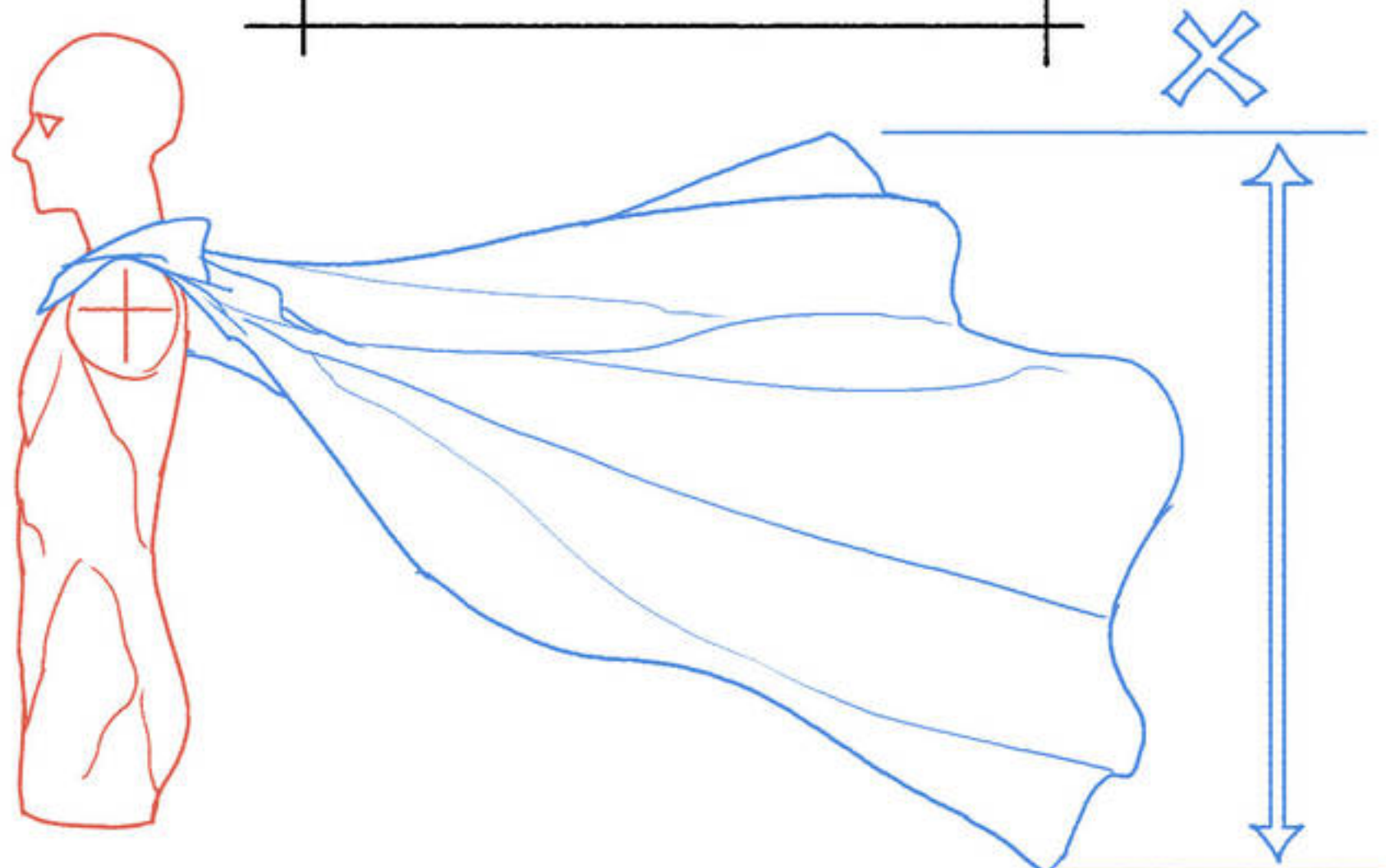
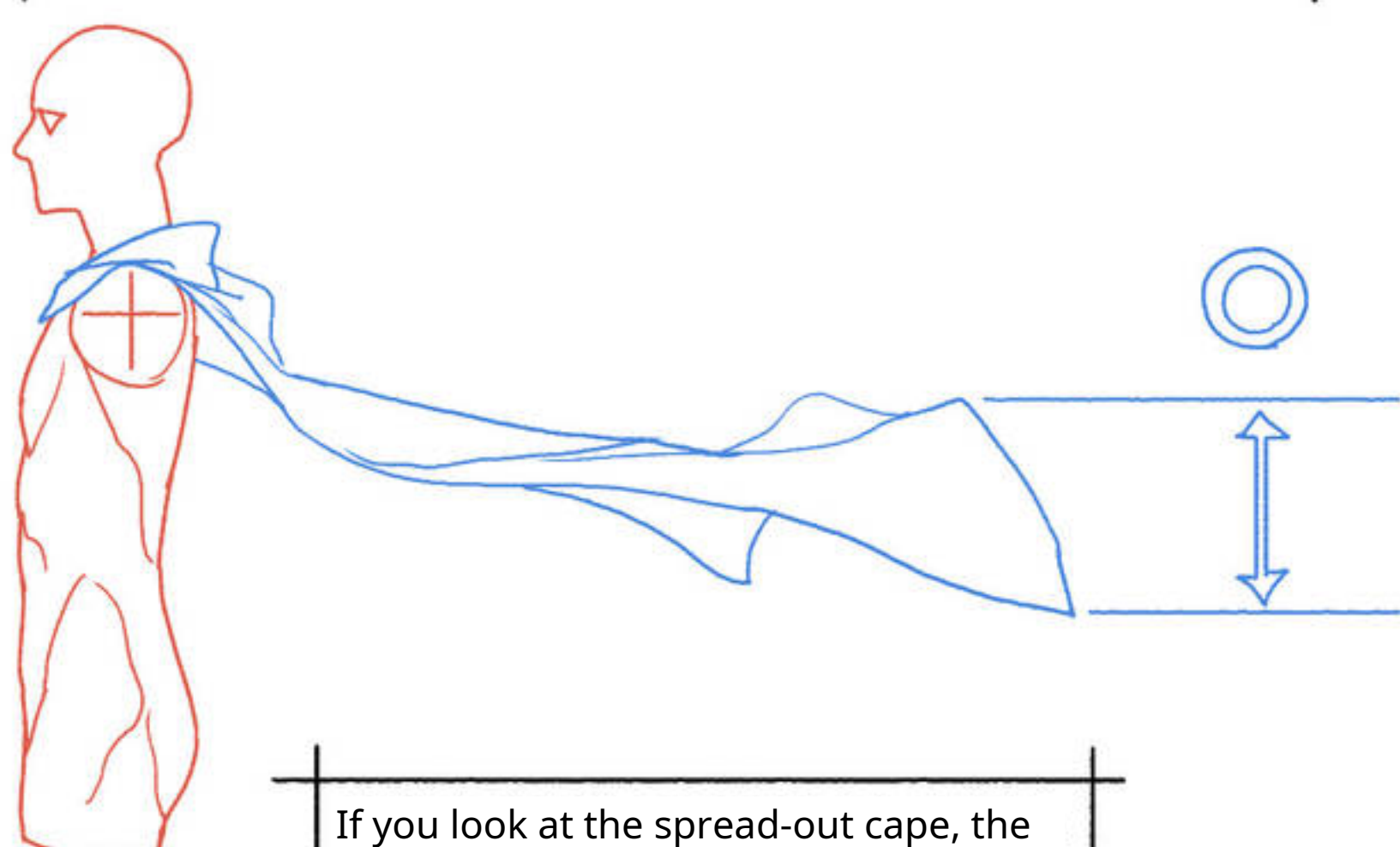


If the wind blows forward from behind, the cape is a selling machine, like a wrap around the body.

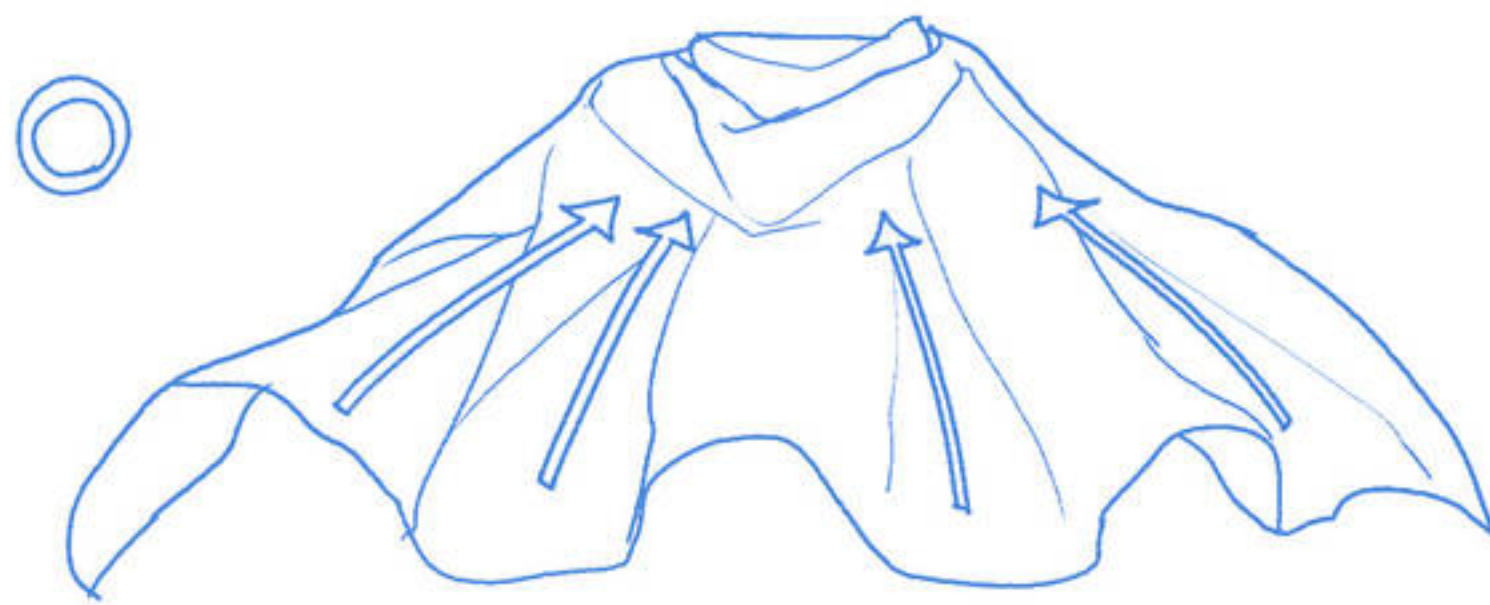




If the wind blows up from the bottom, the cape is more than your head, and it's more than your head.



I'm just trying to get to know the taco writer.



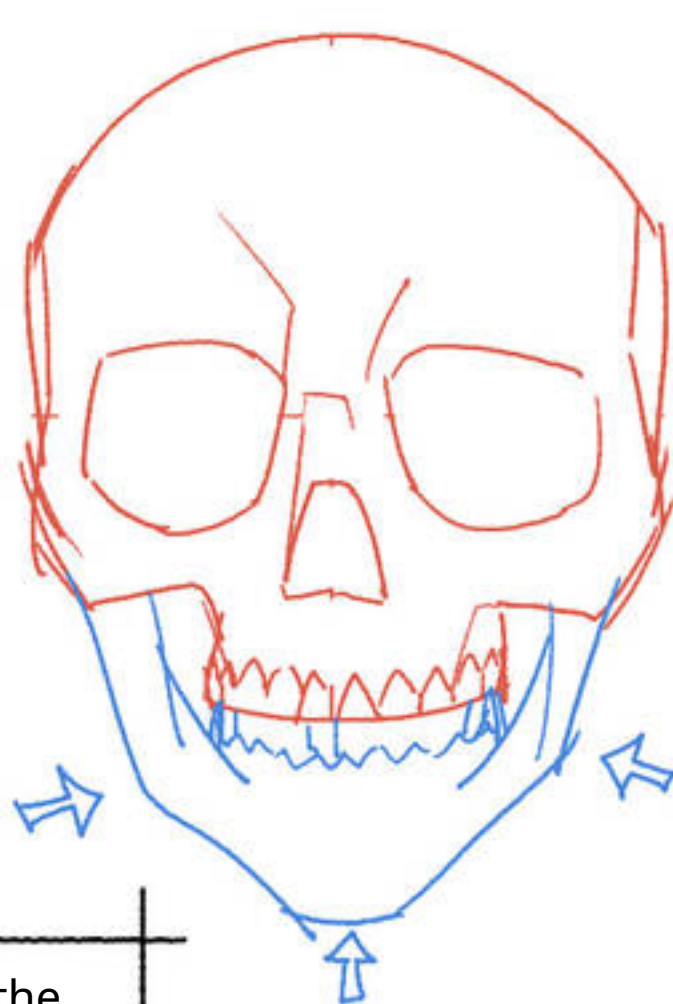
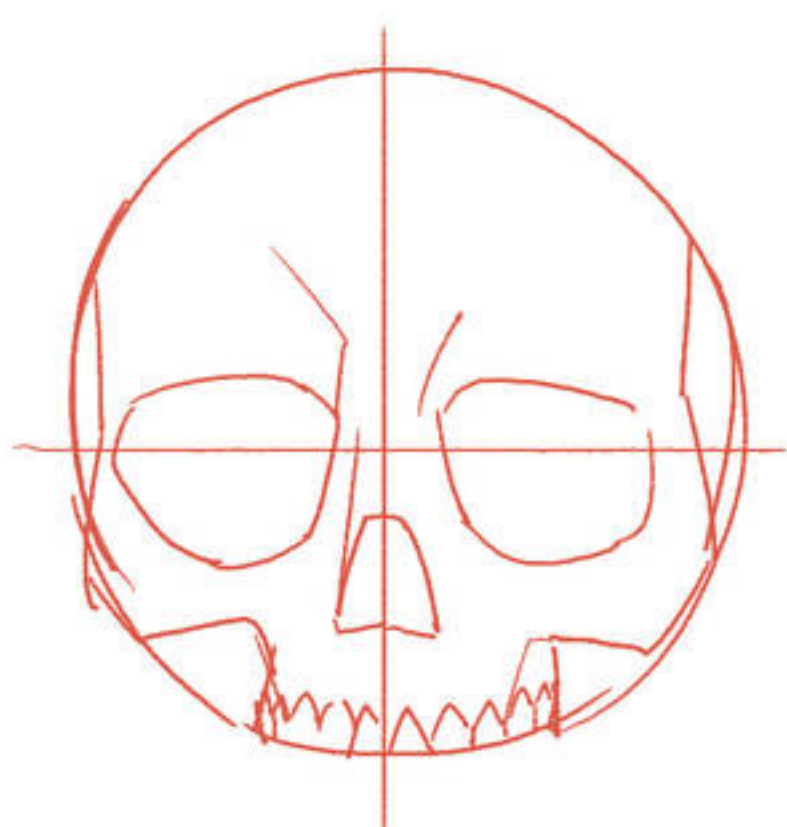
When the cape is a ball, in the background, the cape wrinkles have to be held together in a molyse form.



Key Doint



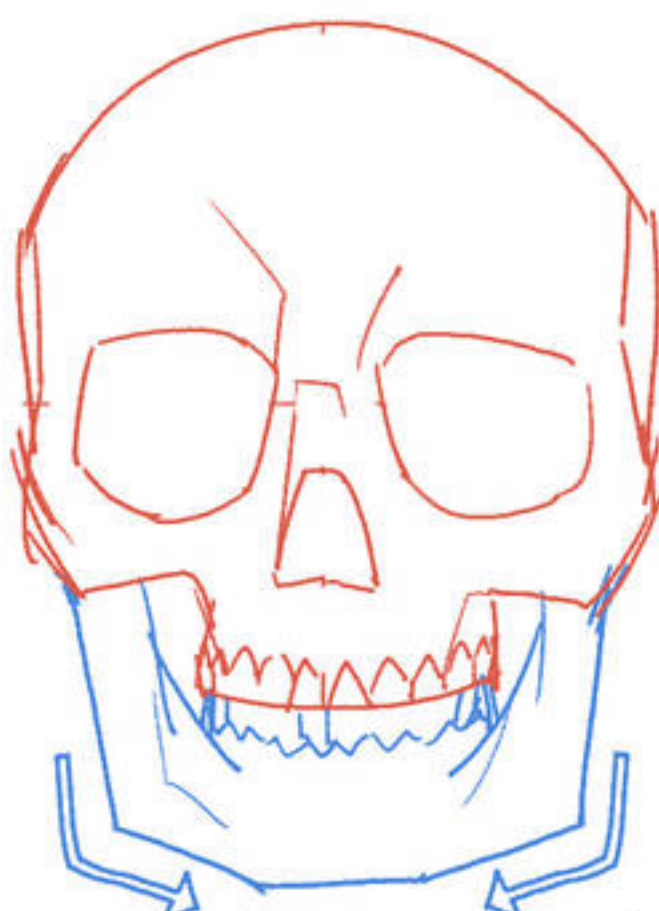
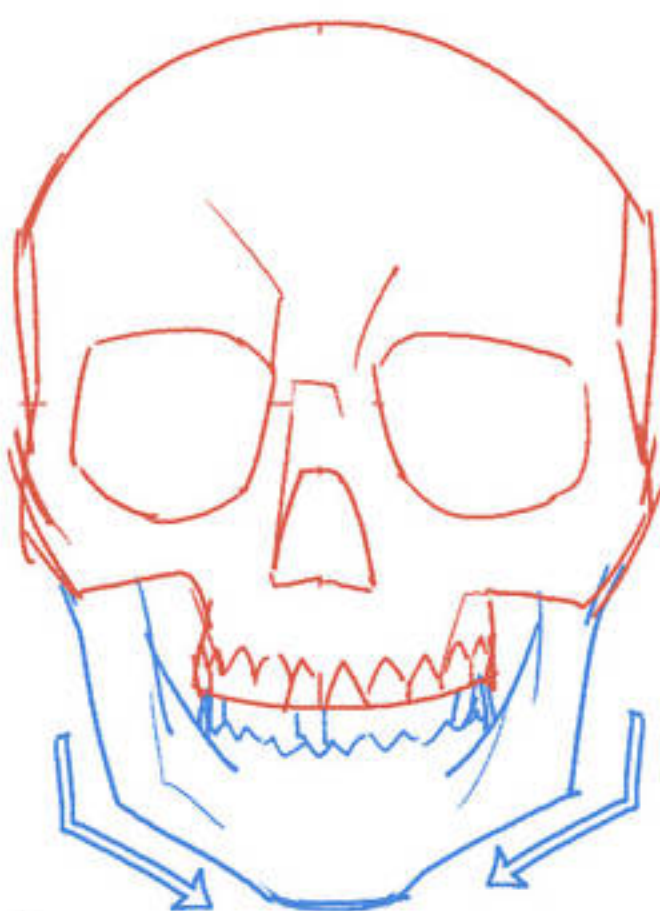
I don't know.



The break-off effect of the jaws is I, drawn by the hair.



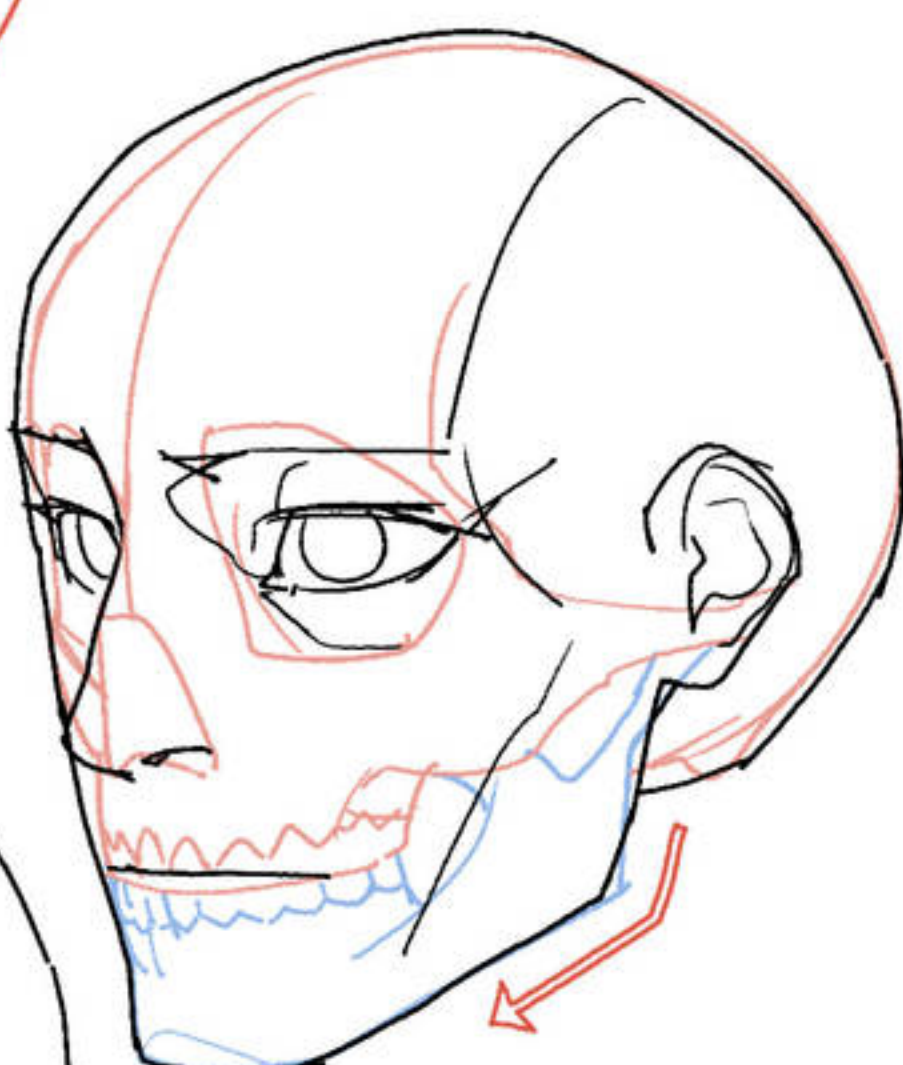
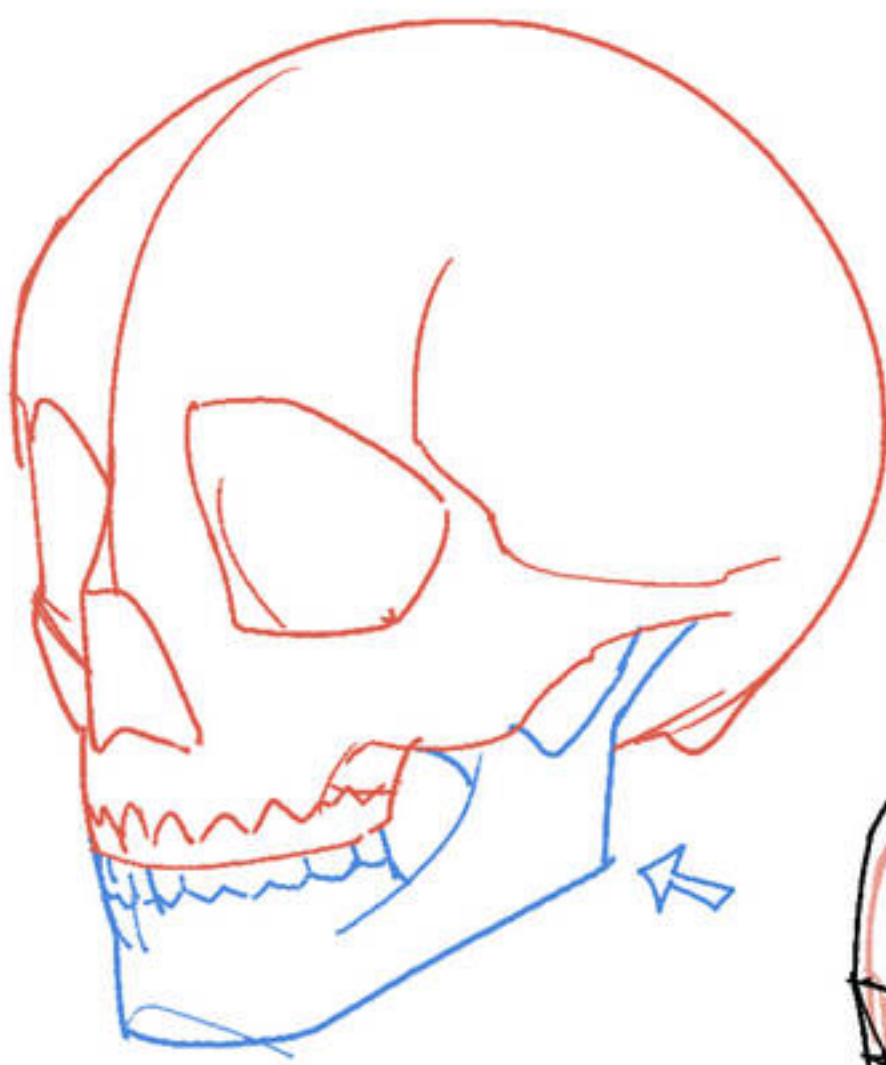
There's three downsides that break down the lower part of the face.



I'll see you in a different shape because each person has a slightly different bone form.

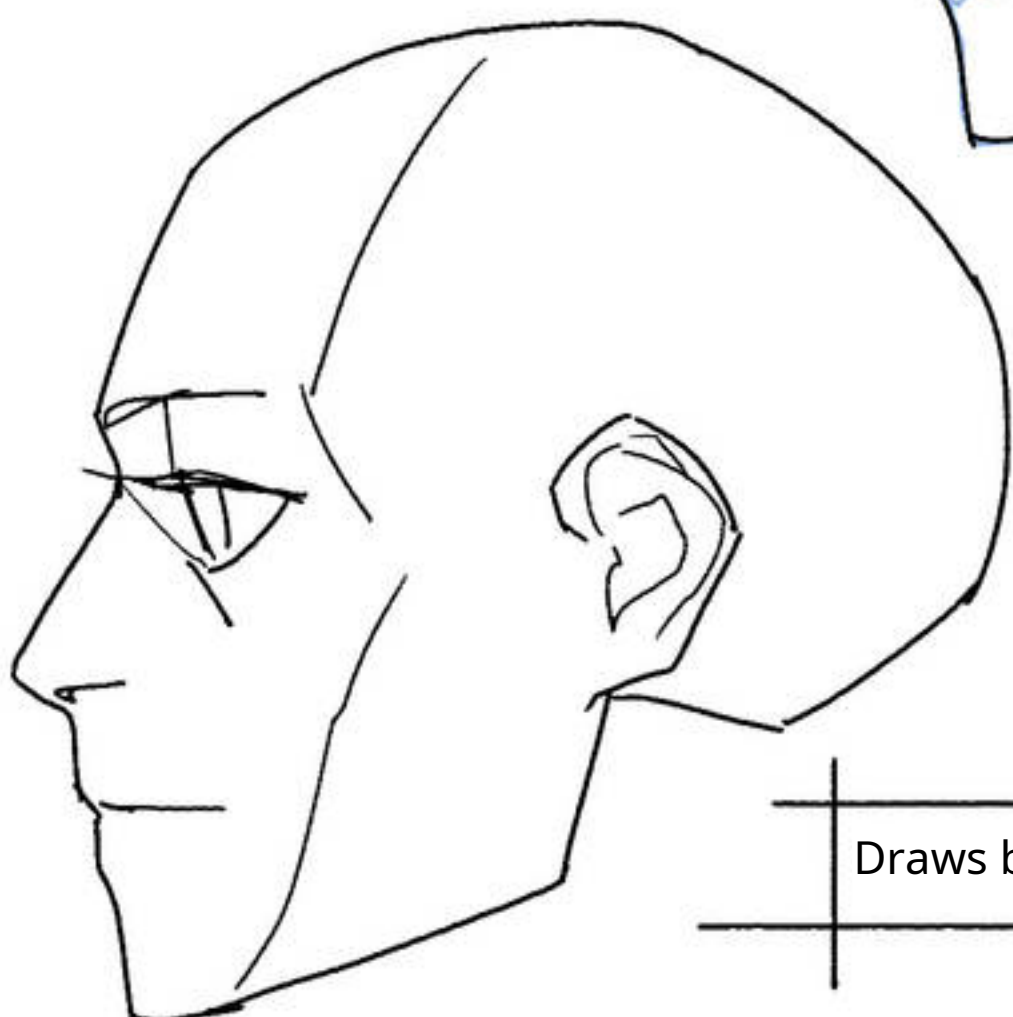
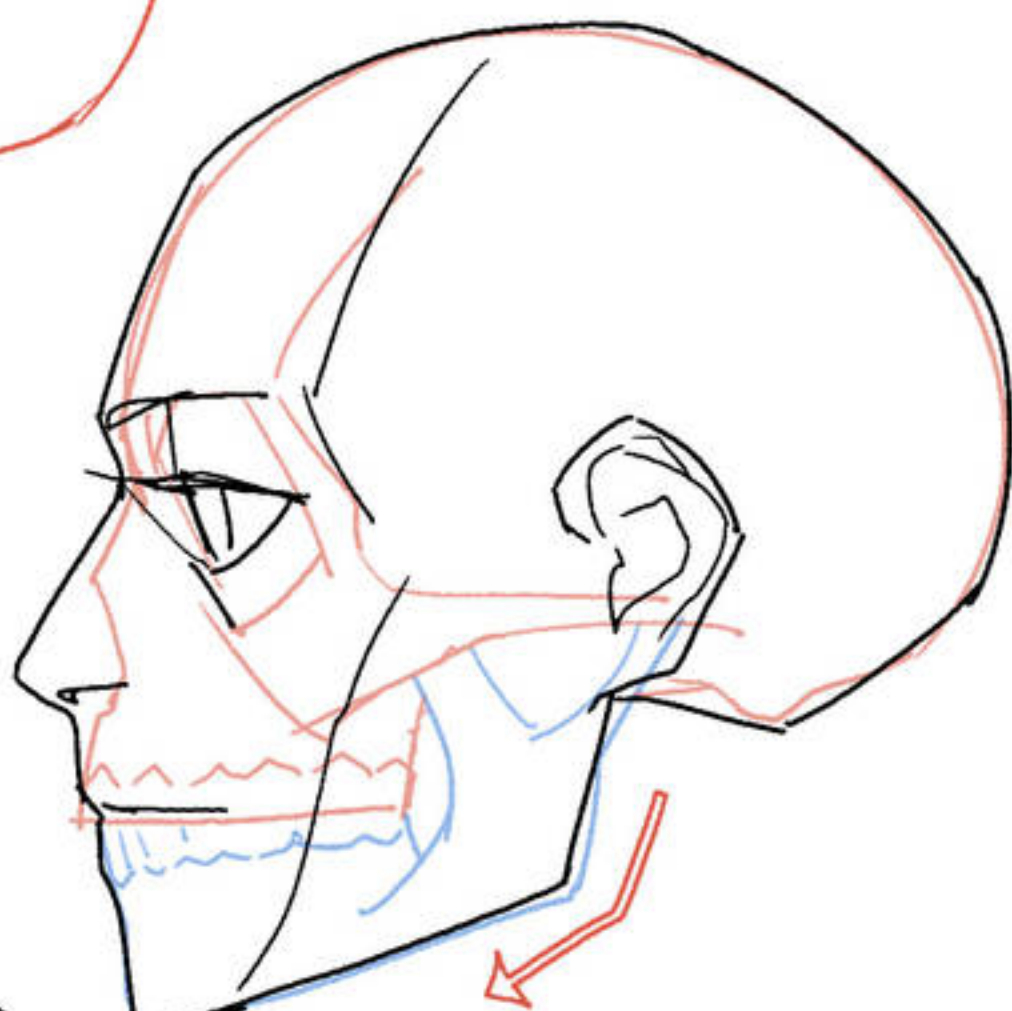
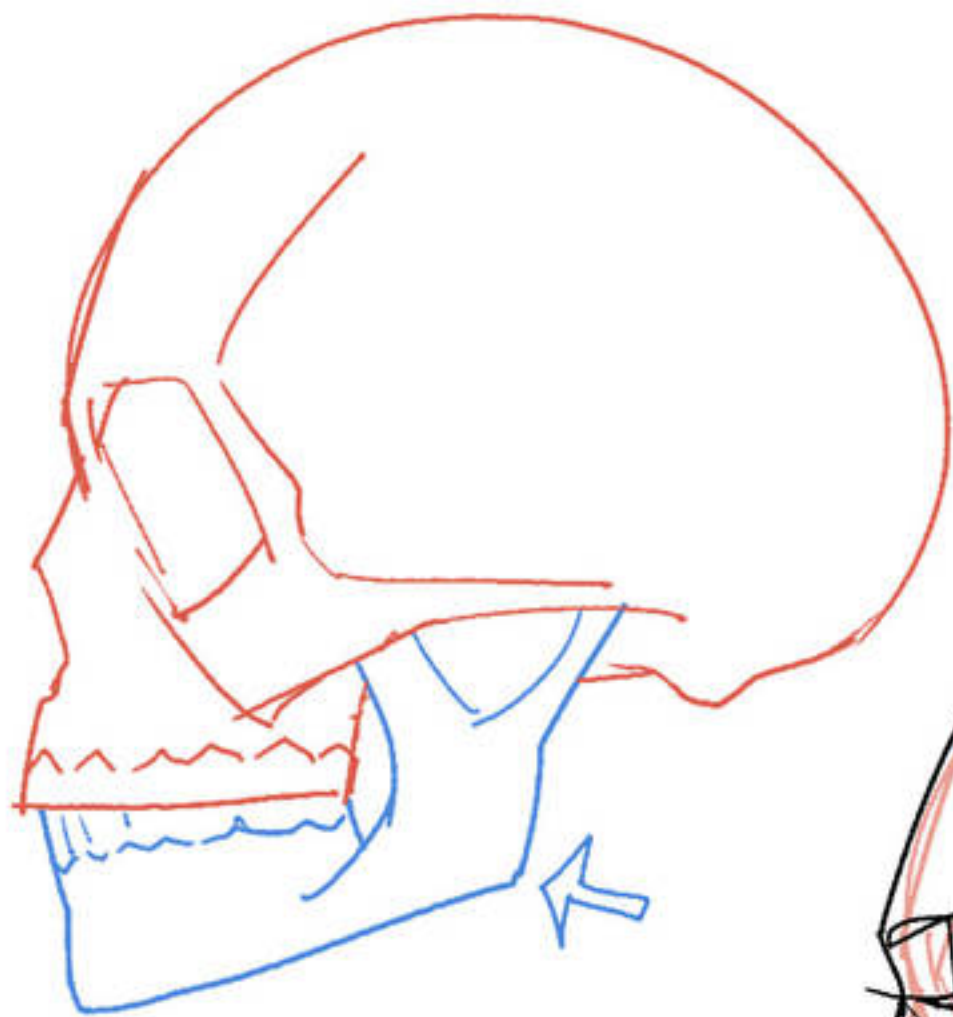


See if the character's impression is different enough because of the shape of the jaws

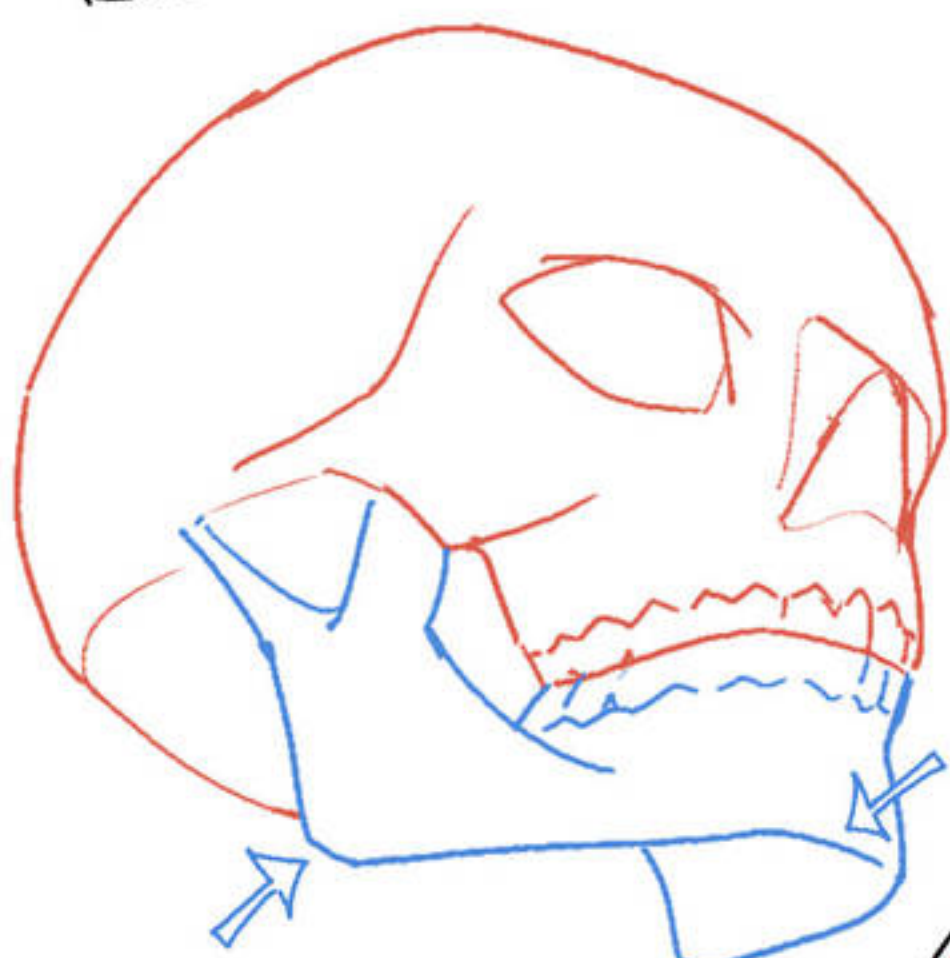


Half-axis will draw a mandible with regard to the front and sides of the face





Draws broken jaw parts and earrings



If you hold it up, the jaw will twist at the surface of the eye

I'm just trying to get to know the taco writer.



[ Footnotes]



If you have a face with a lot of flesh, you can't see that line in the flesh, regardless of the broken jaw of the skull.

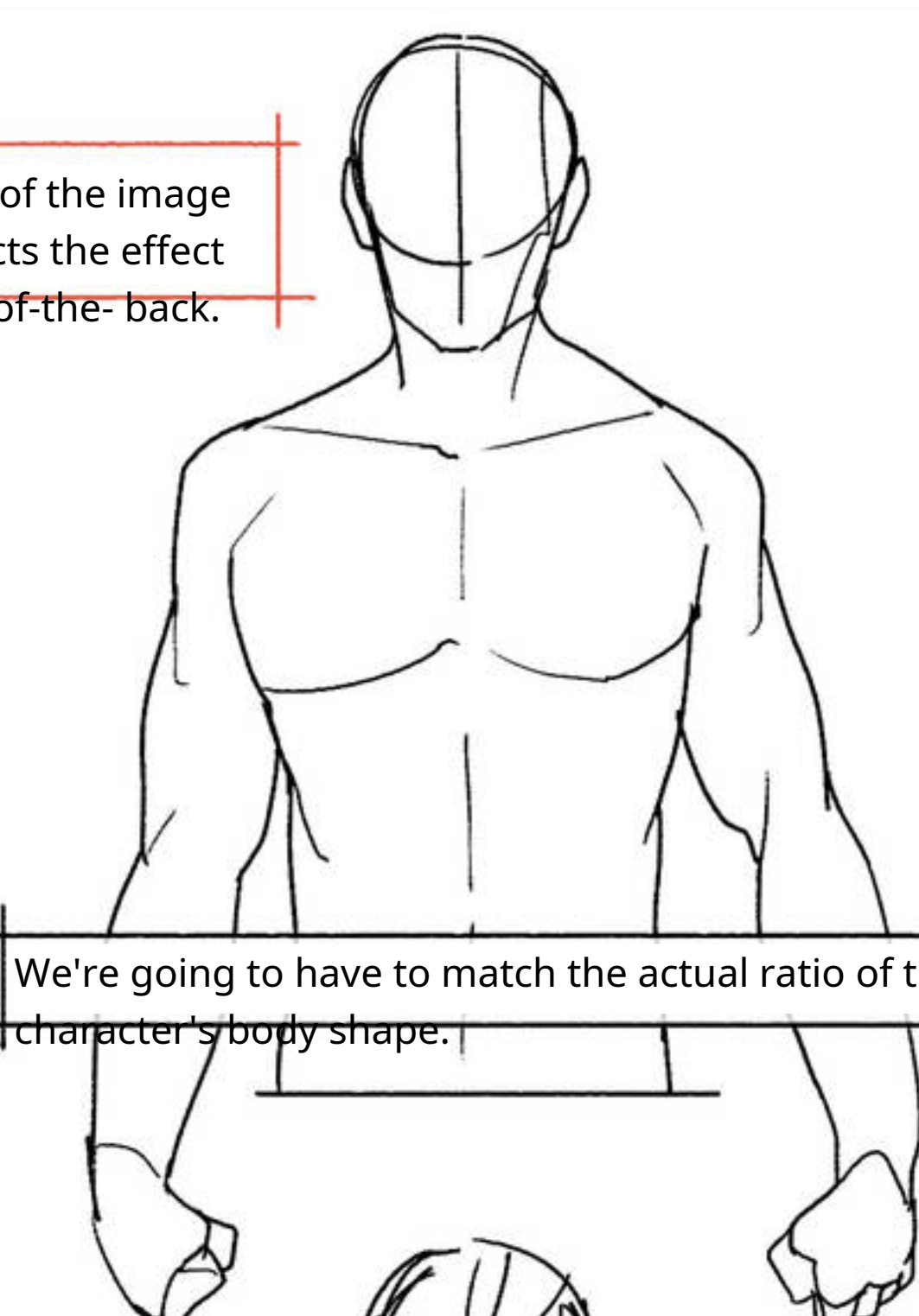


Key Doint



[Q: How do you draw the Miro Heir?]

Description of the image style conducts the effect in the back-of-the- back.



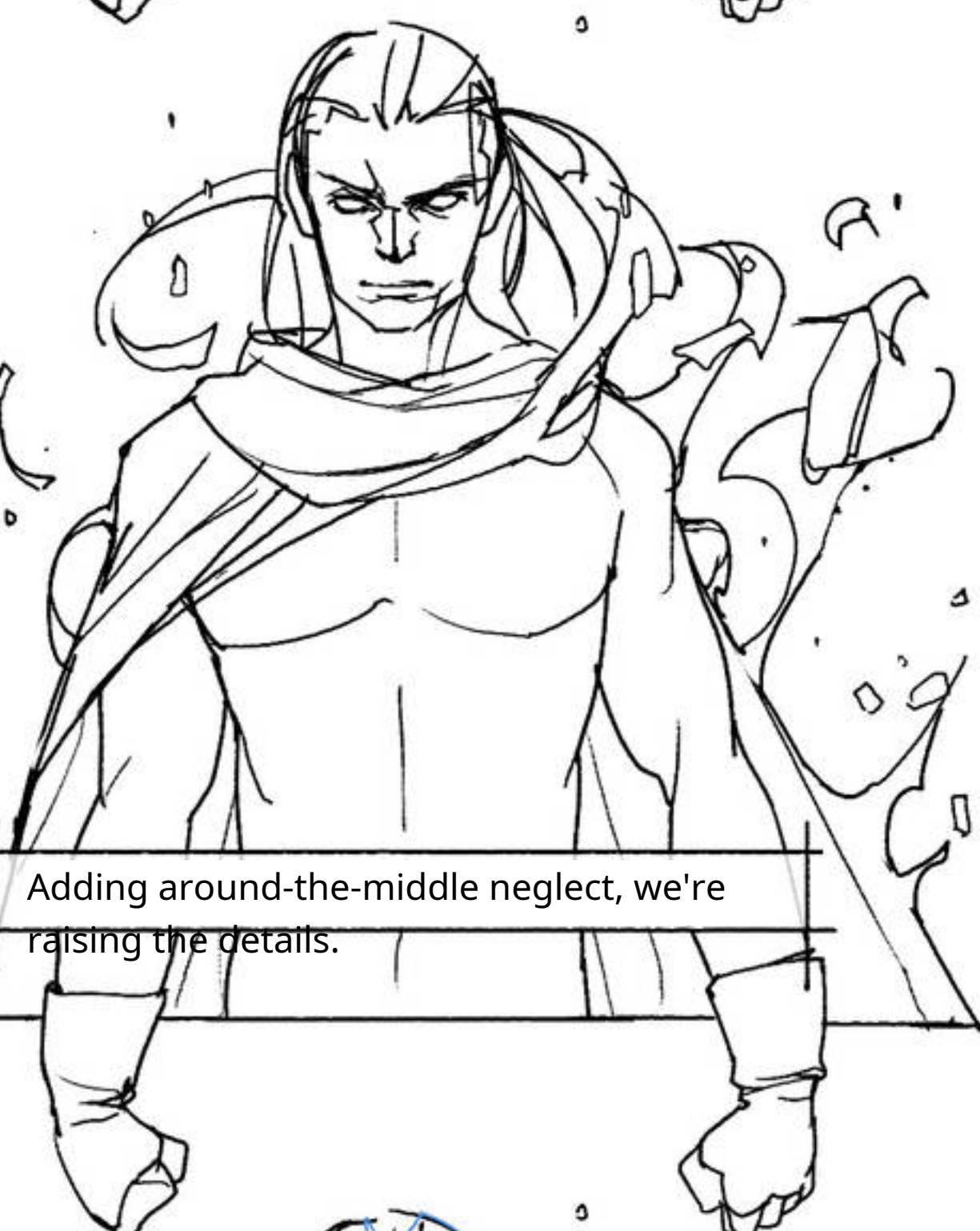
We're going to have to match the actual ratio of the character's body shape.



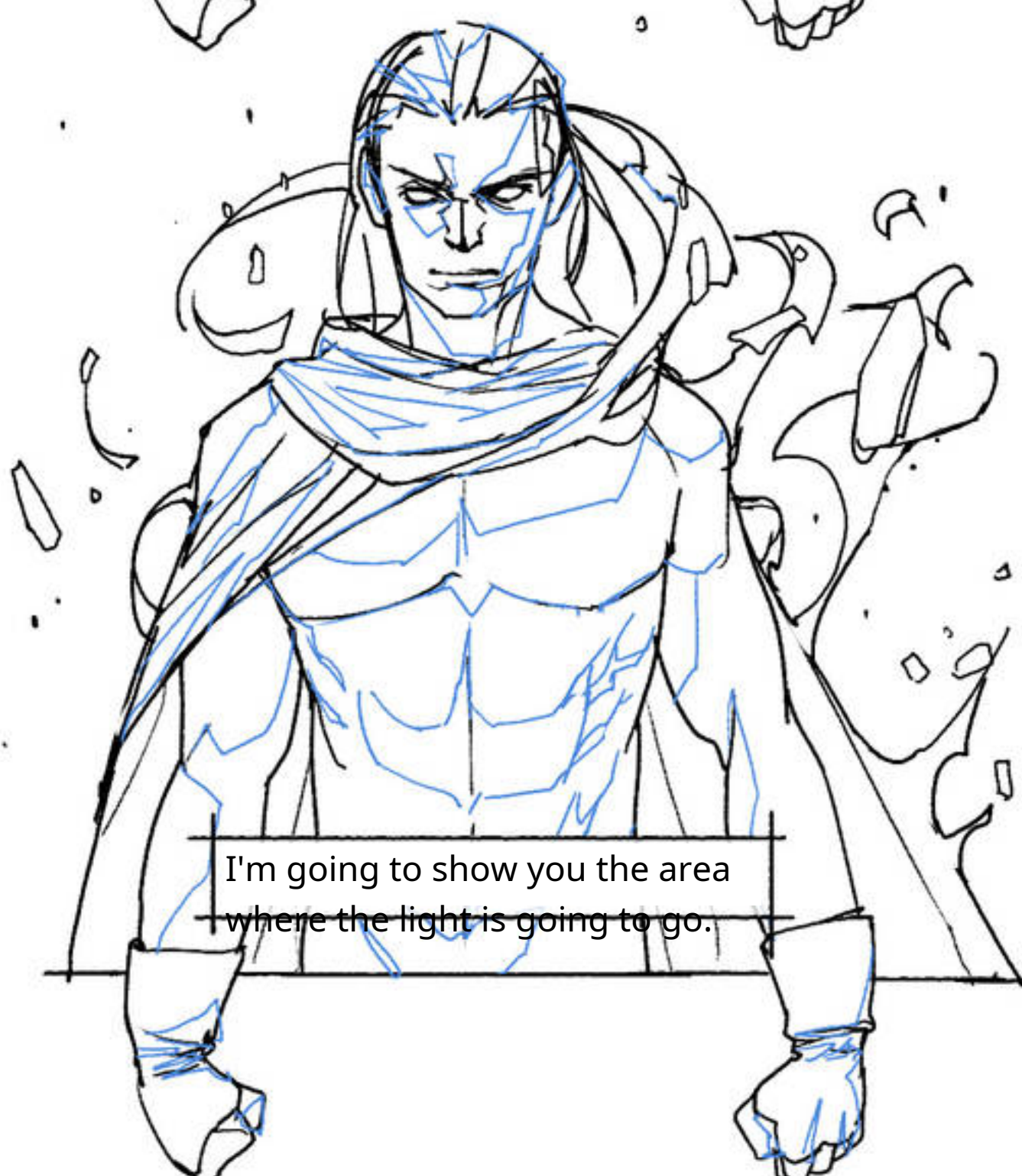
He designs the character's moods and he paints the human body.



The character creates and expresses what's going to happen.

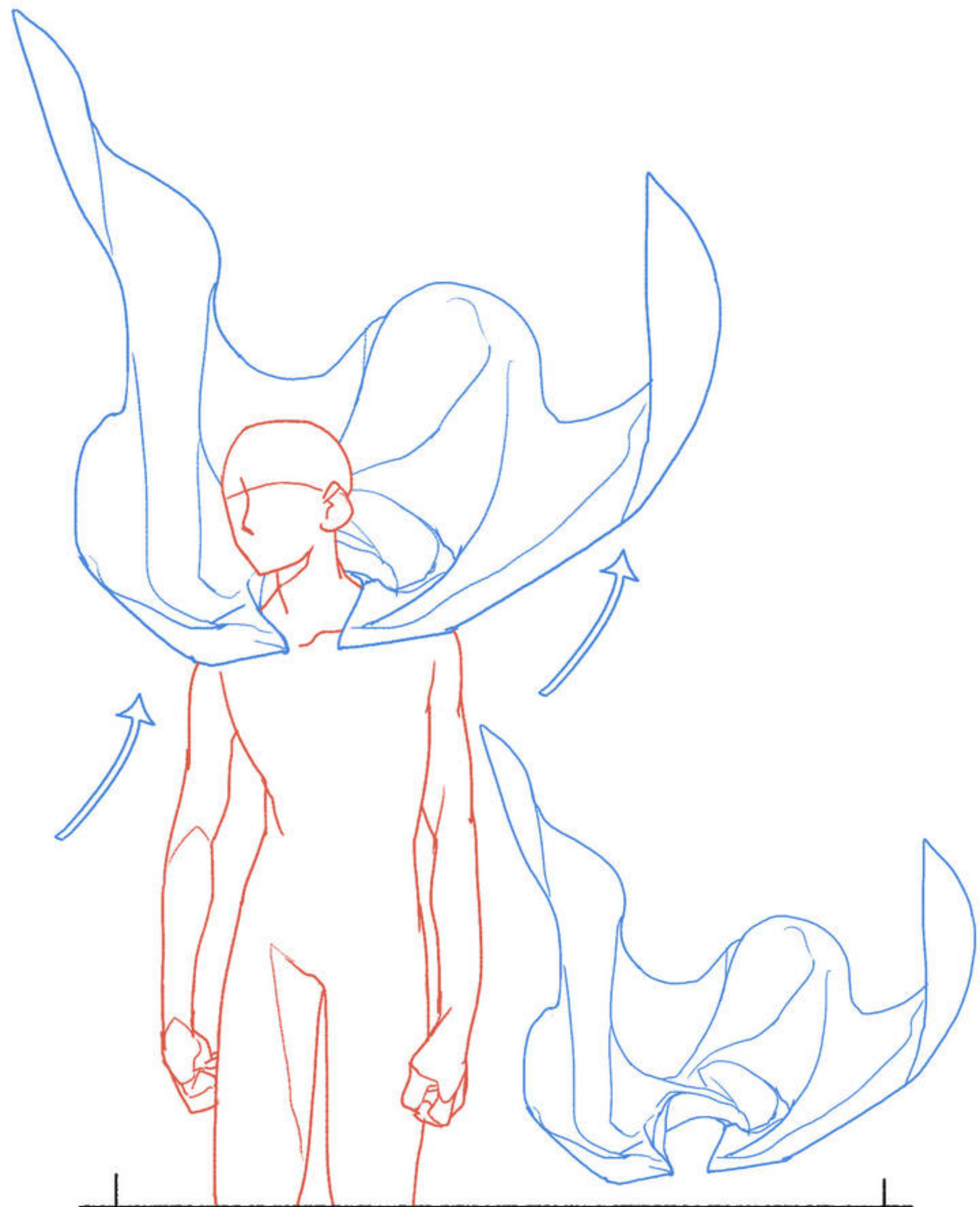


Adding around-the-middle neglect, we're raising the details.

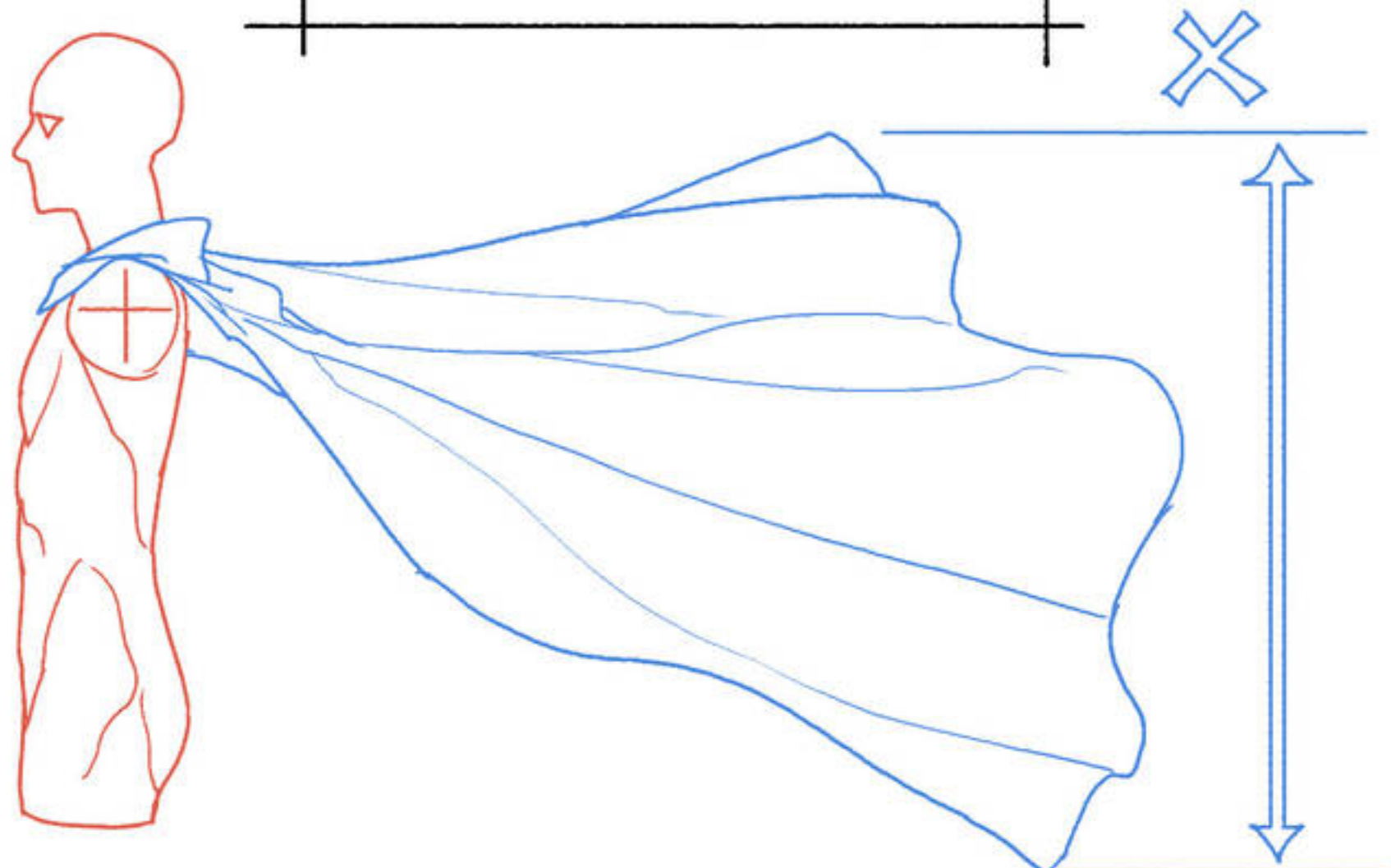
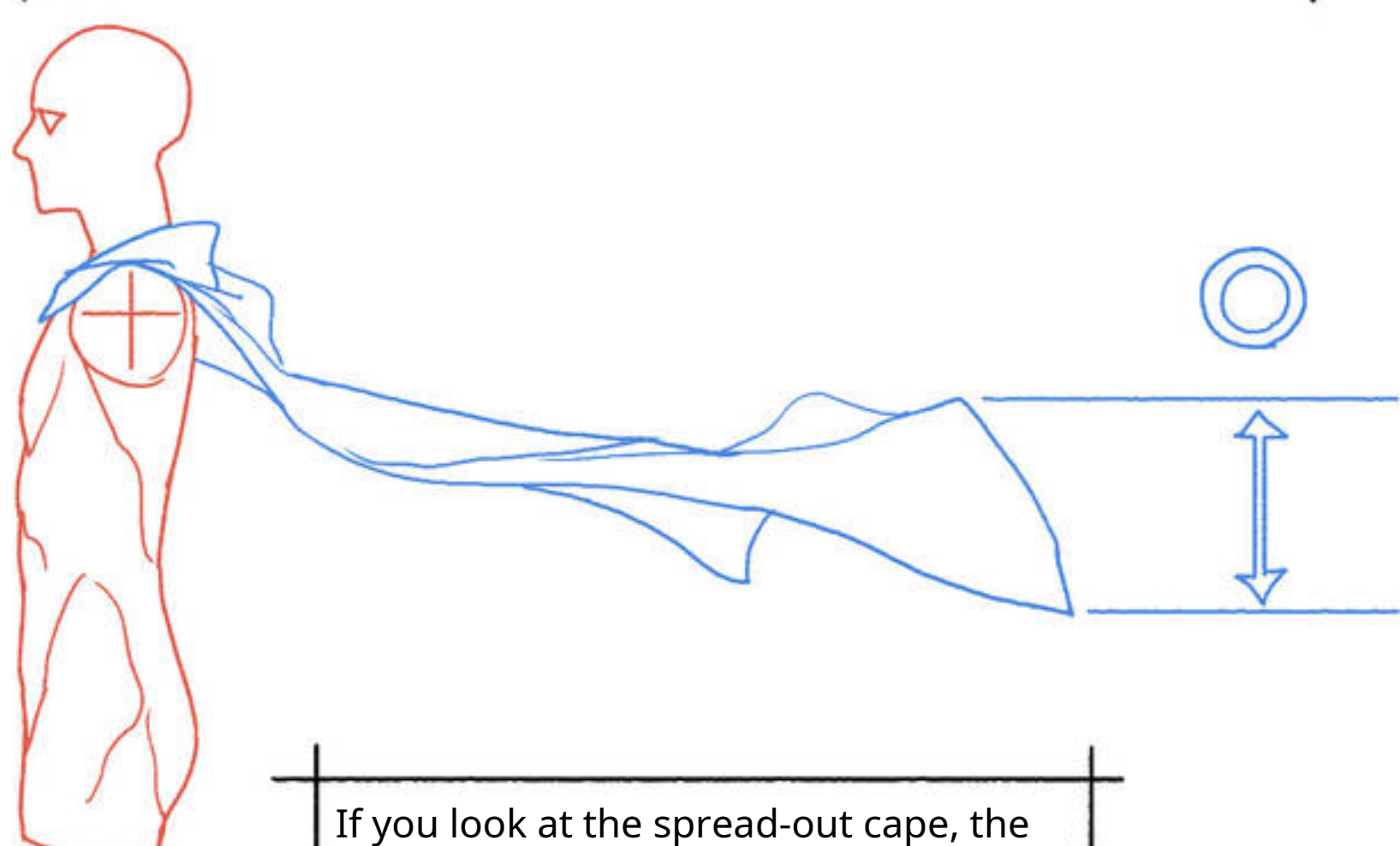


I'm going to show you the area where the light is going to go.

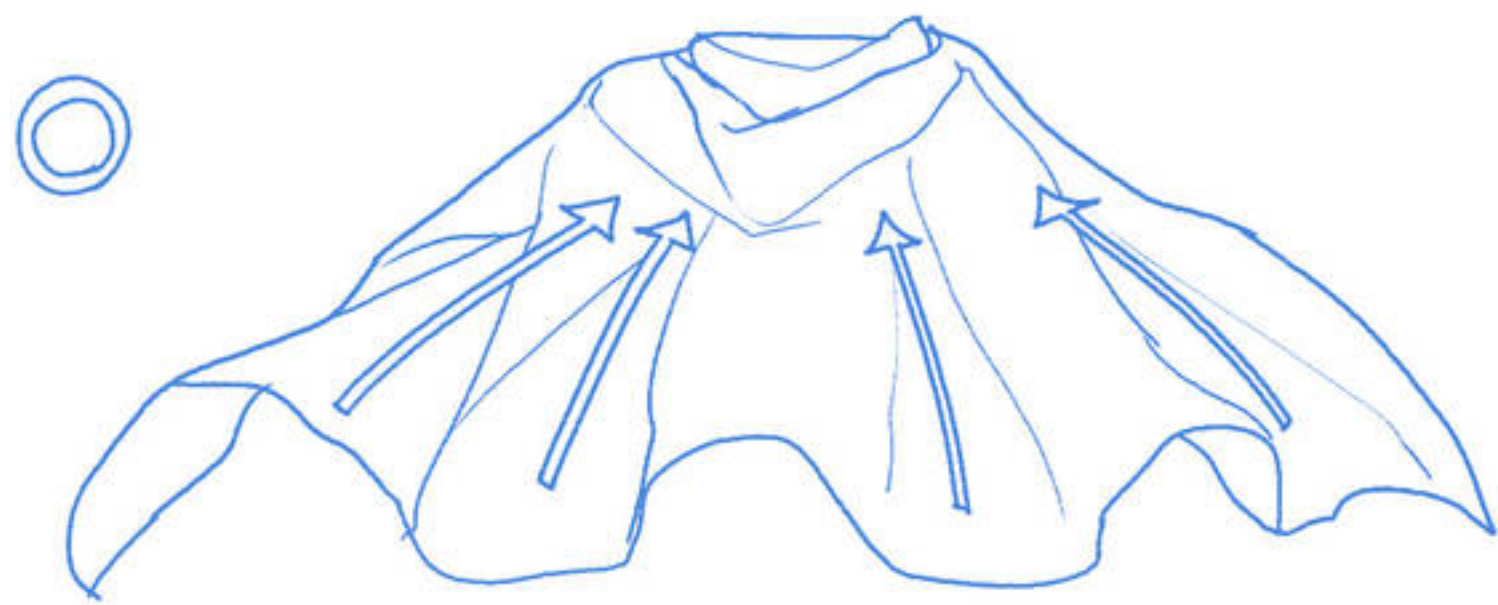
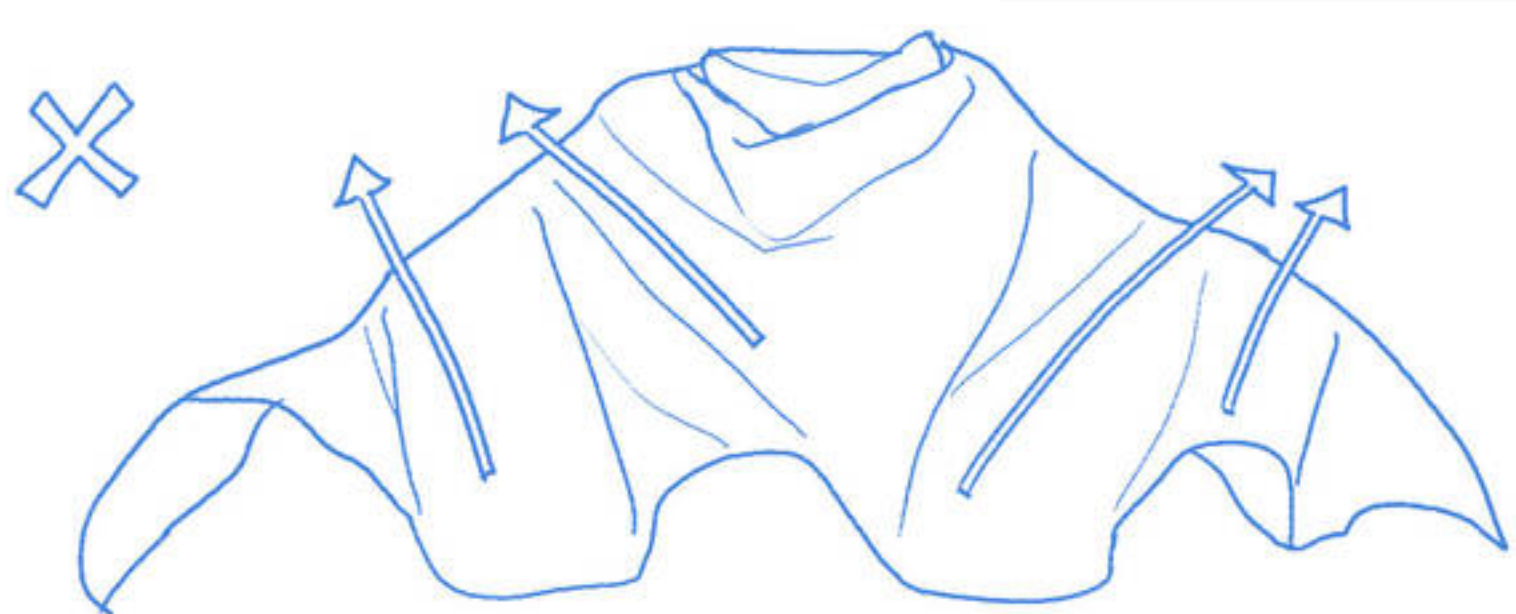




If the wind blows up from the bottom, the cape is more than your head, and it's more than your head.



I'm just trying to get to know the taco writer.

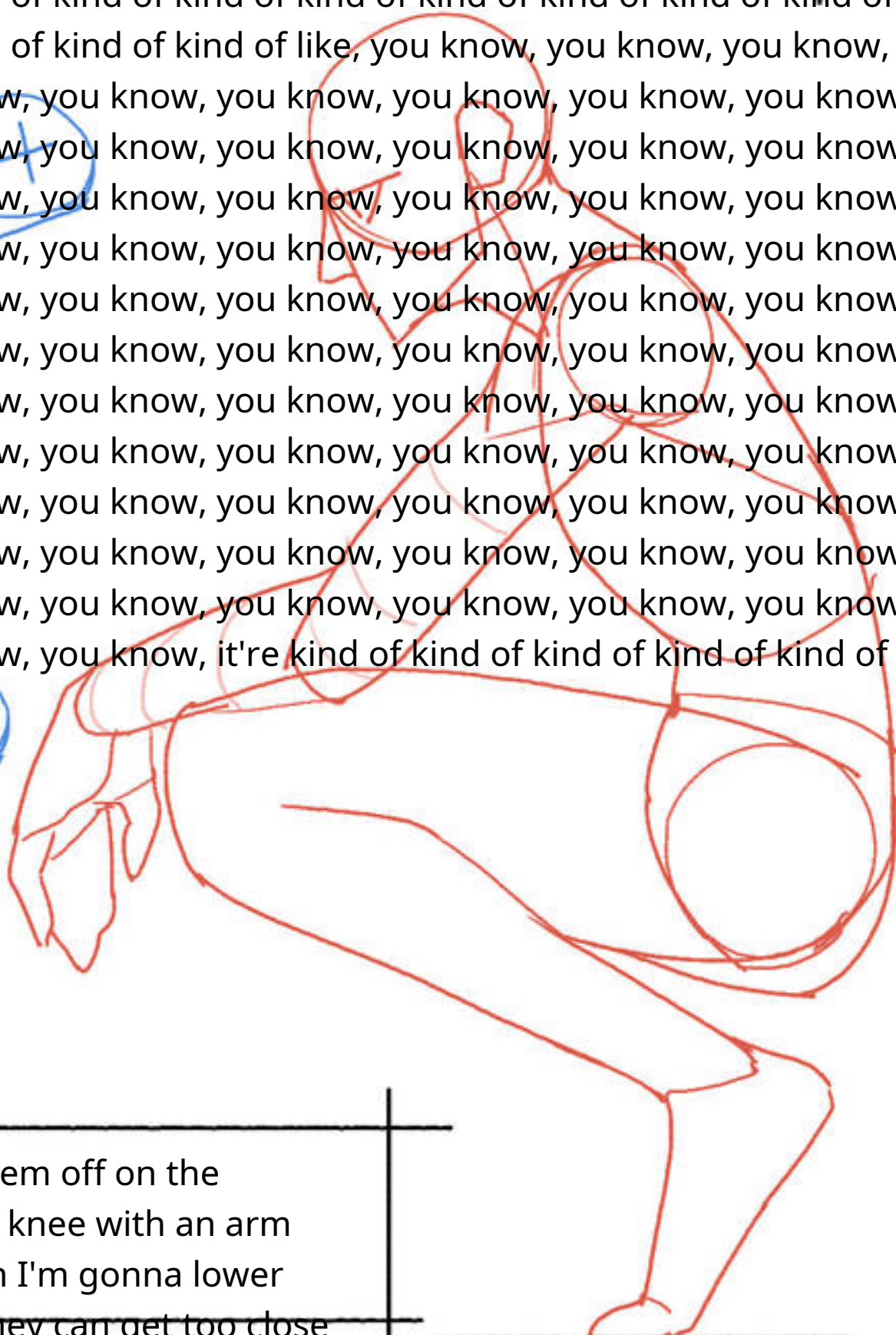
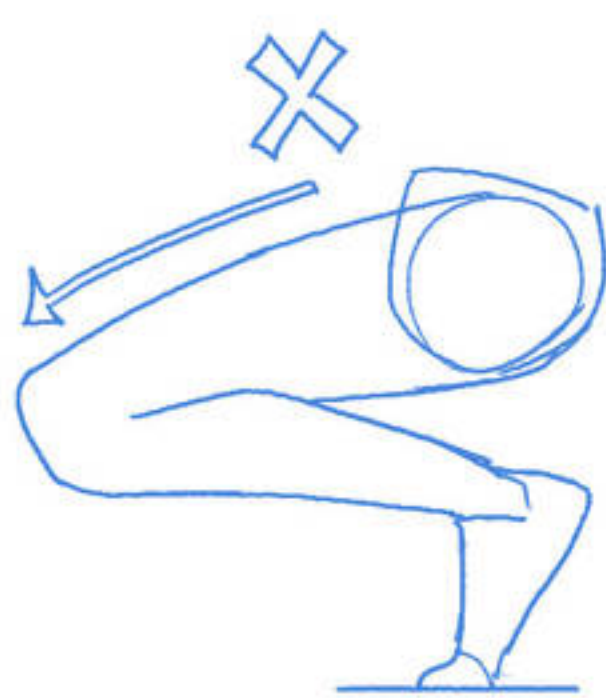
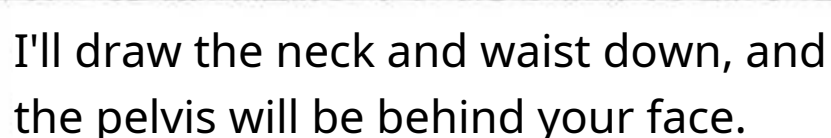


When the cape is a ball, in the background, the cape wrinkles have to be held together in a molyse form.



Key Doint



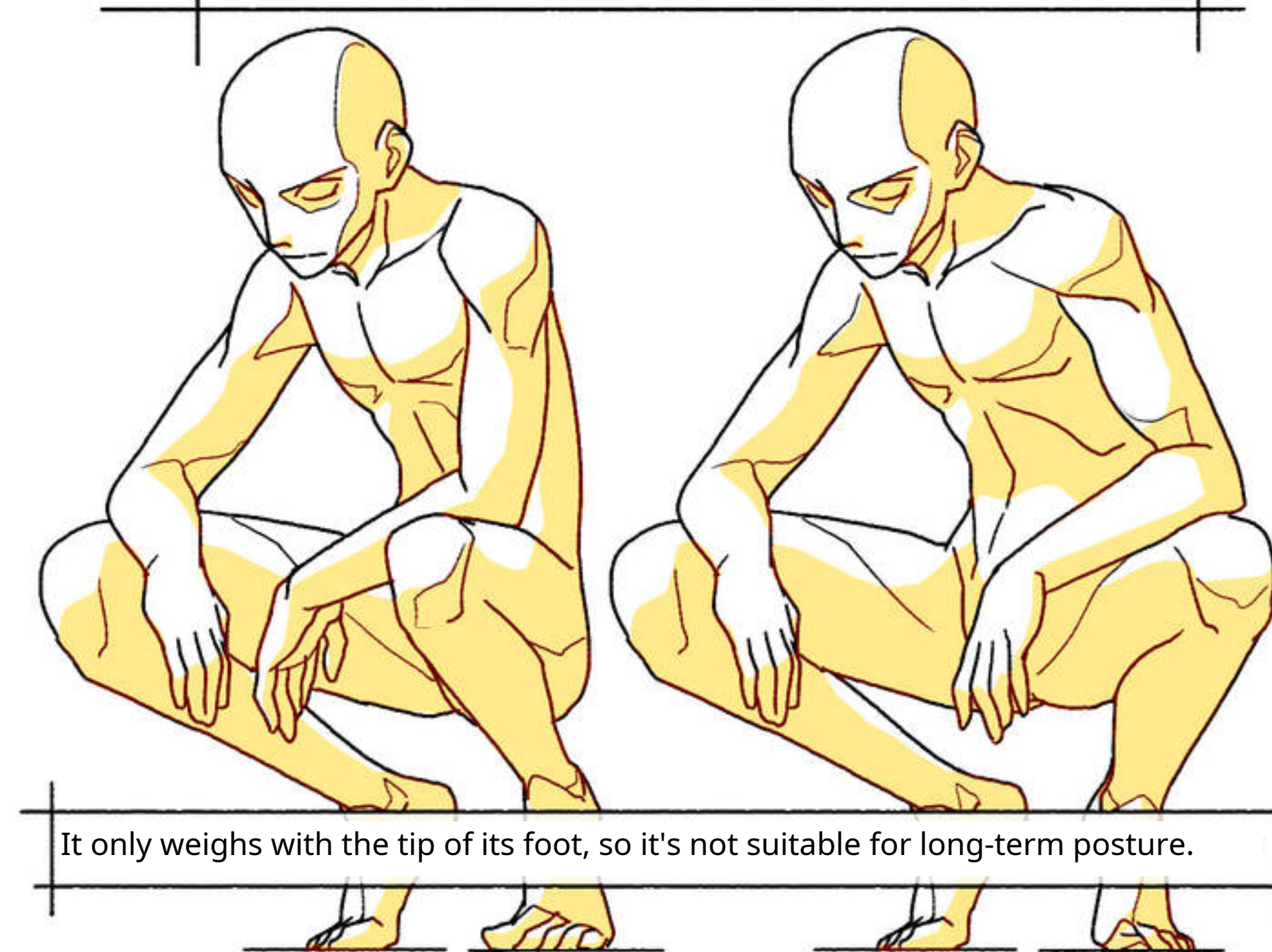
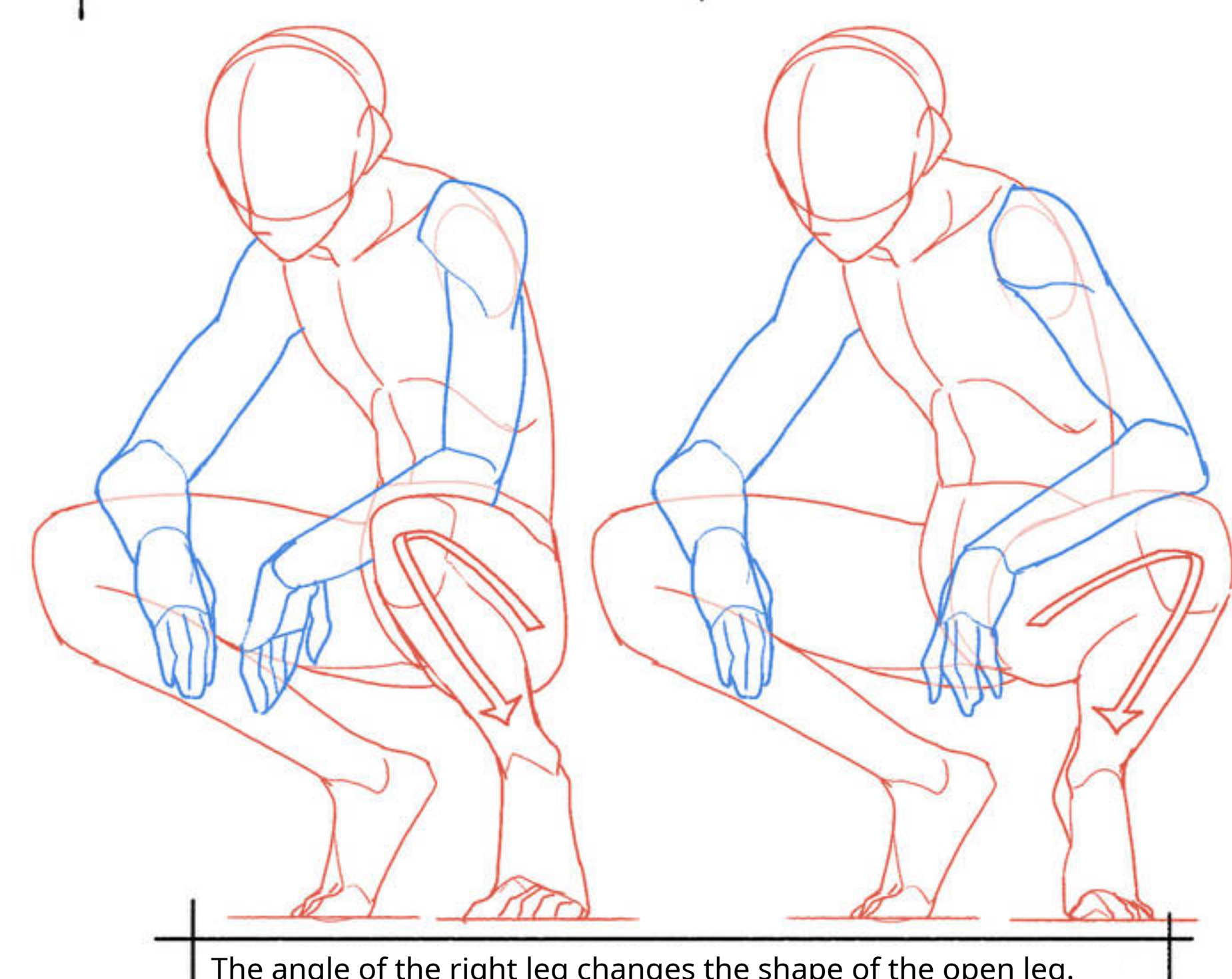
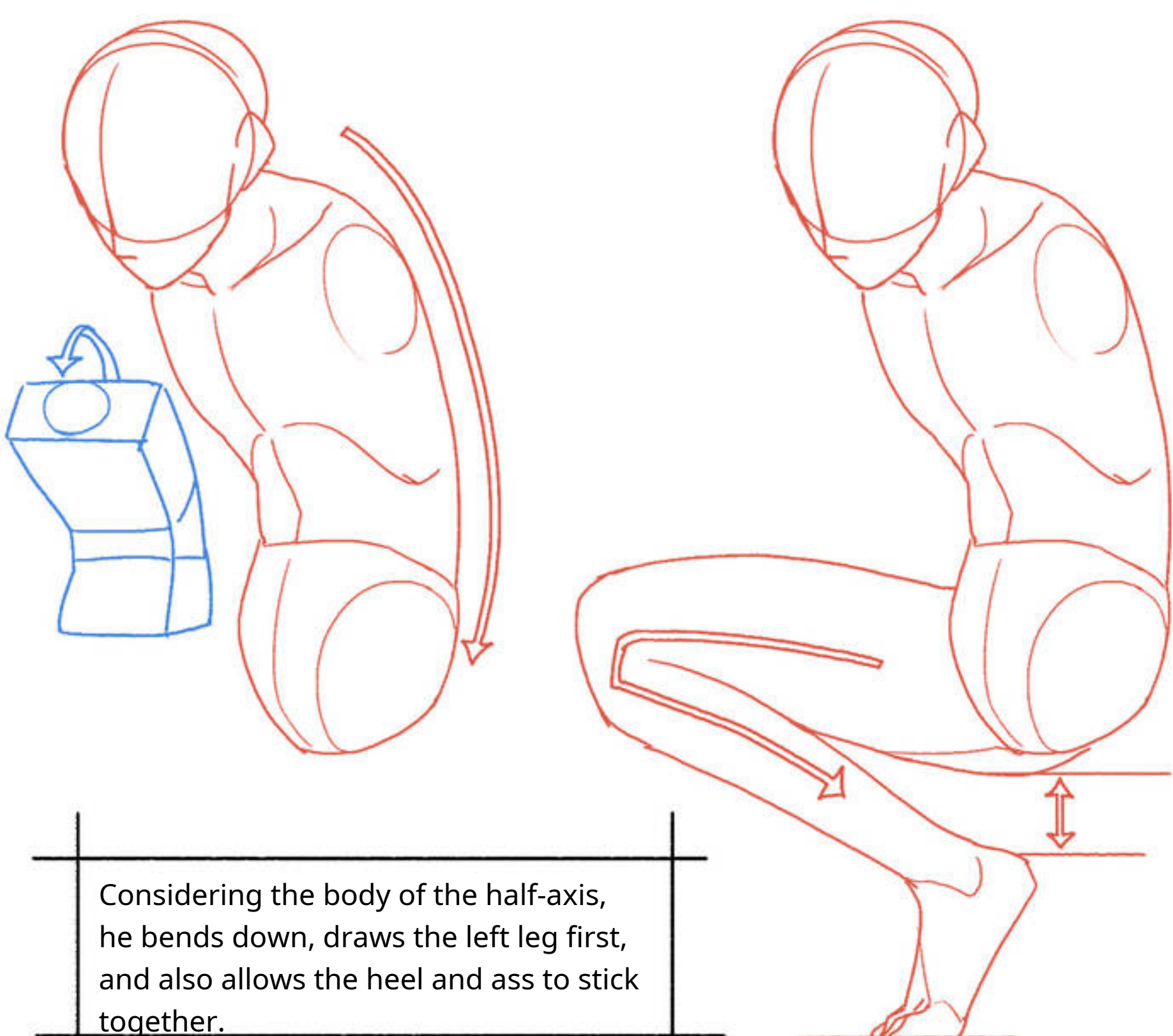


I'm gonna cut them off on the ground near the knee with an arm wound, and then I'm gonna lower them down so they can get too close to the wrists.

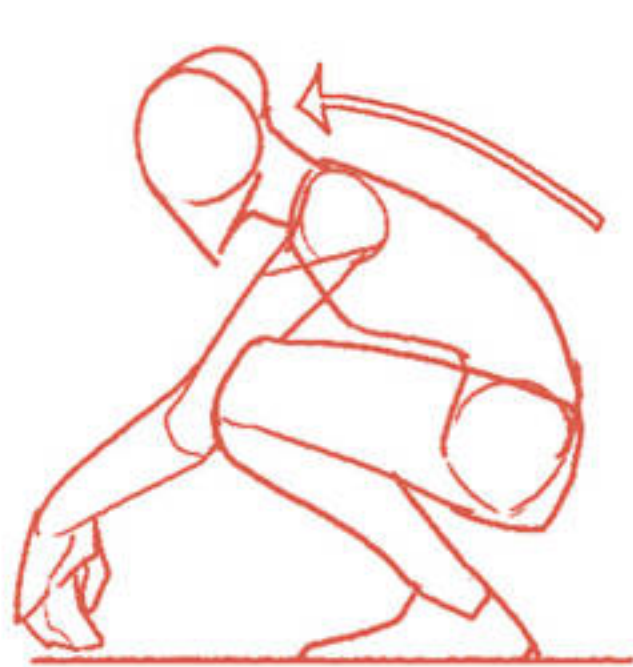
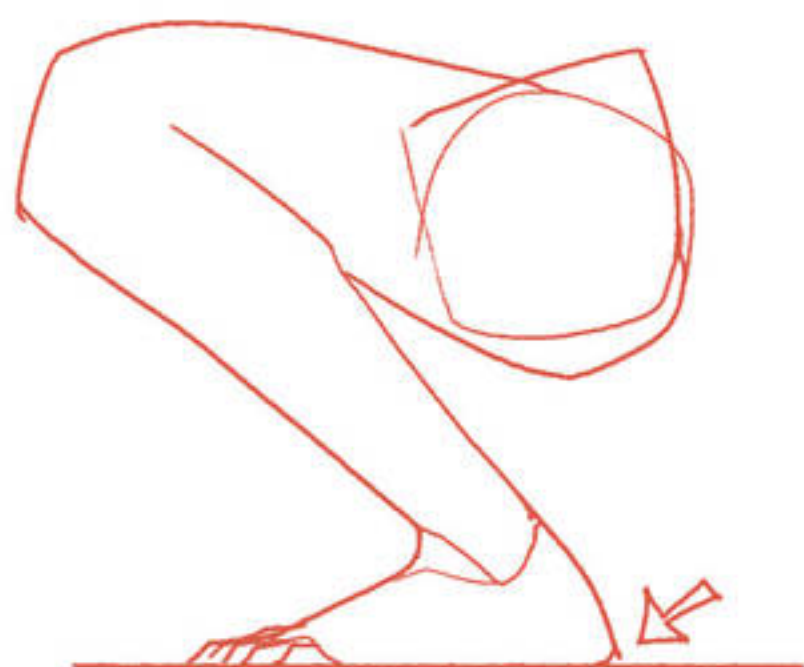


I'll finish with the gift.
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I'm just trying to get to know the taco writer.



If the soles of your feet are on the ground, then the angle of your upper body must be further forward.



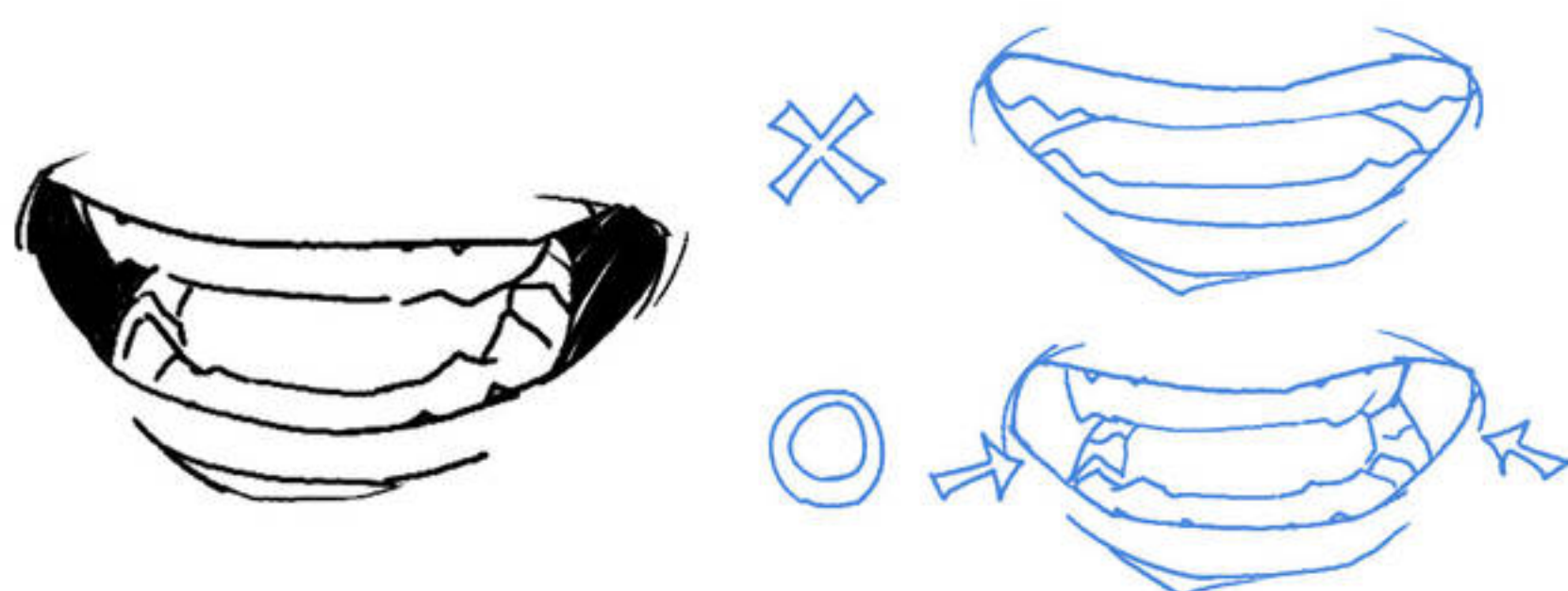
Key Doimt



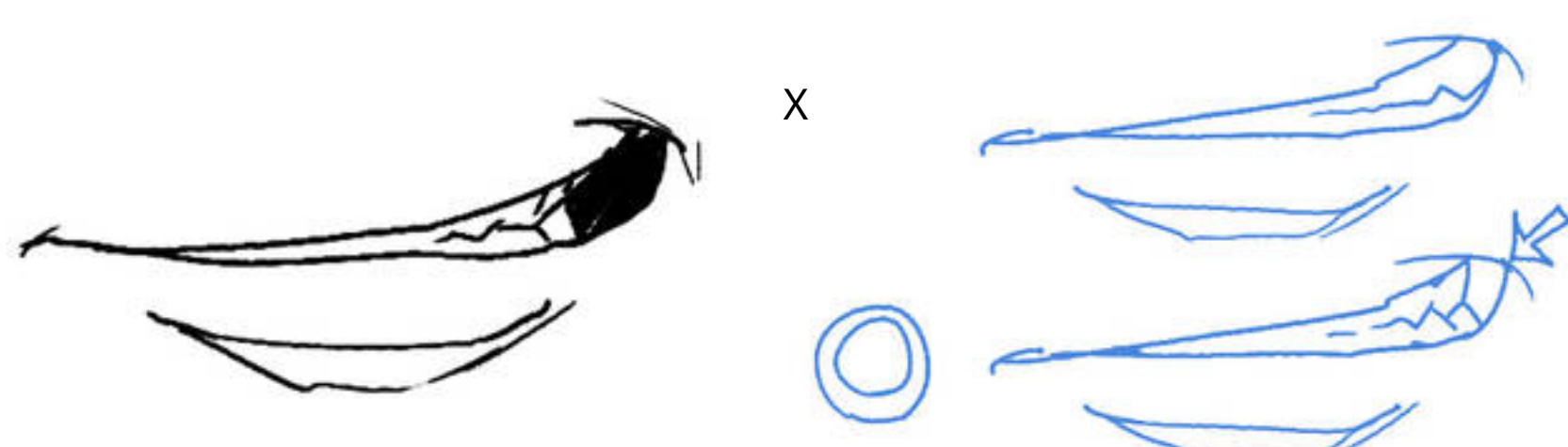
IQ: Give me a variety of smiling faces.



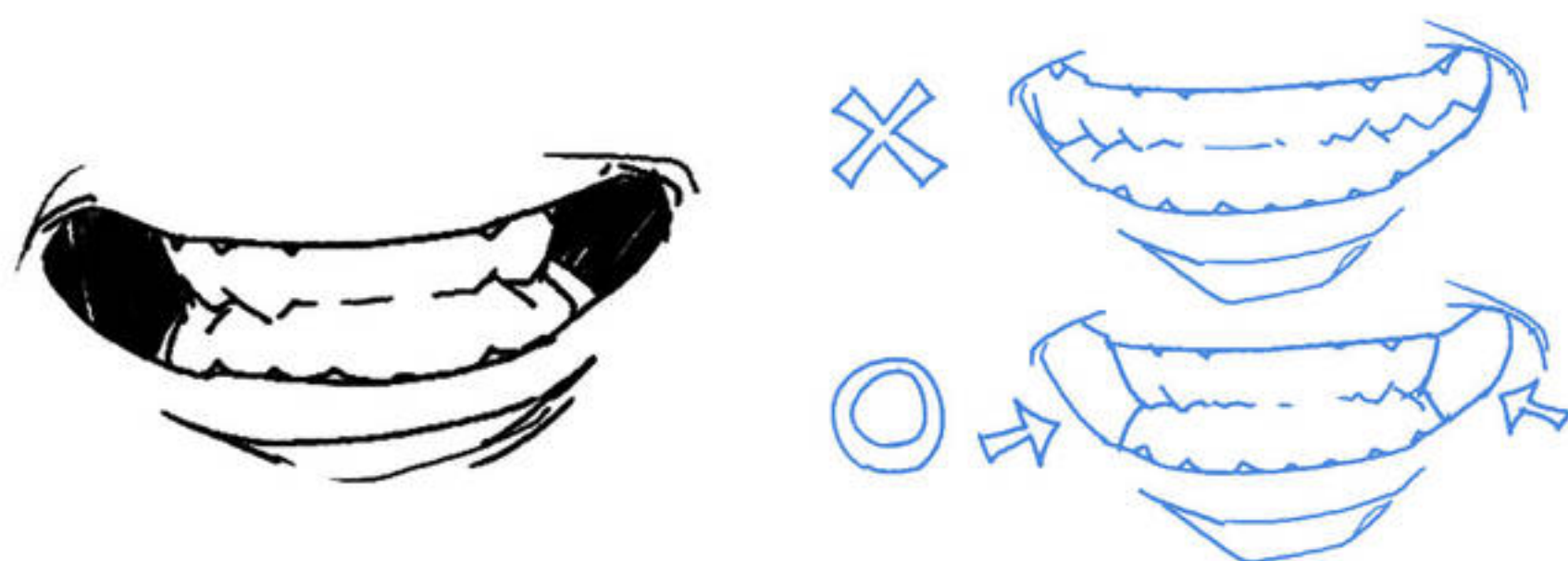
Basically, when you smile, your mouth goes up, and your mouth gets bigger.



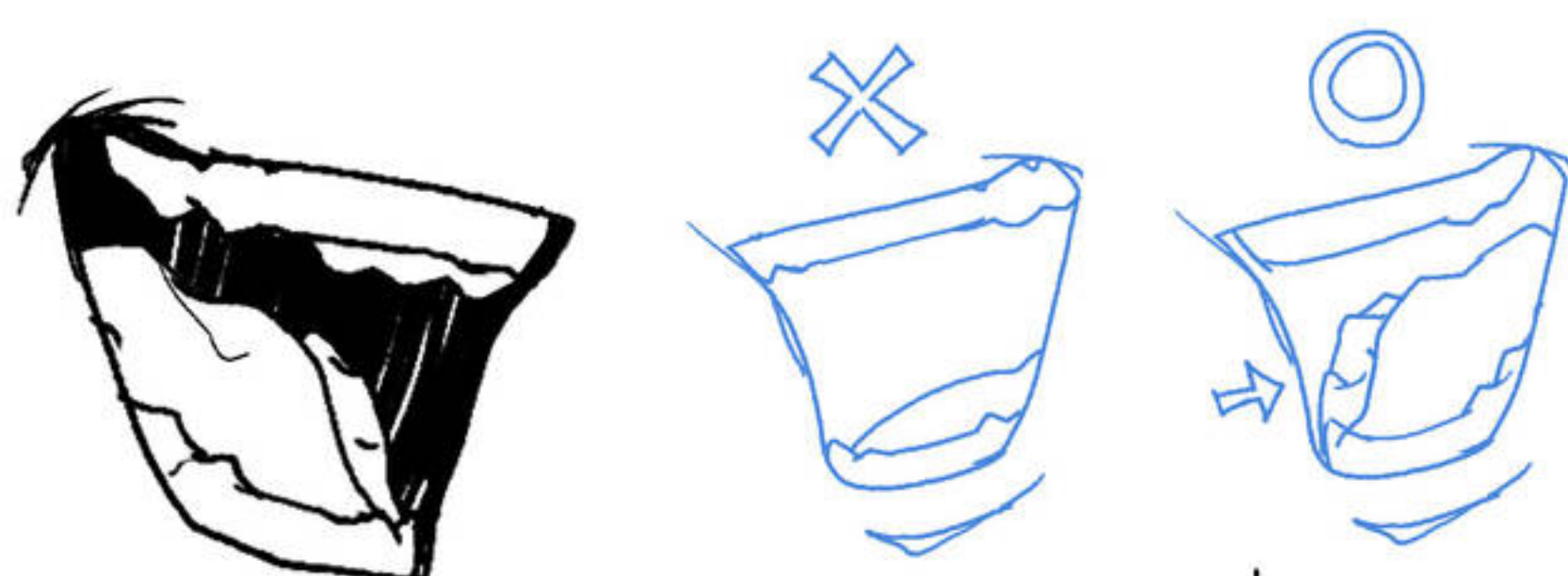
It's good to see the inside of your mouth and make room for it.



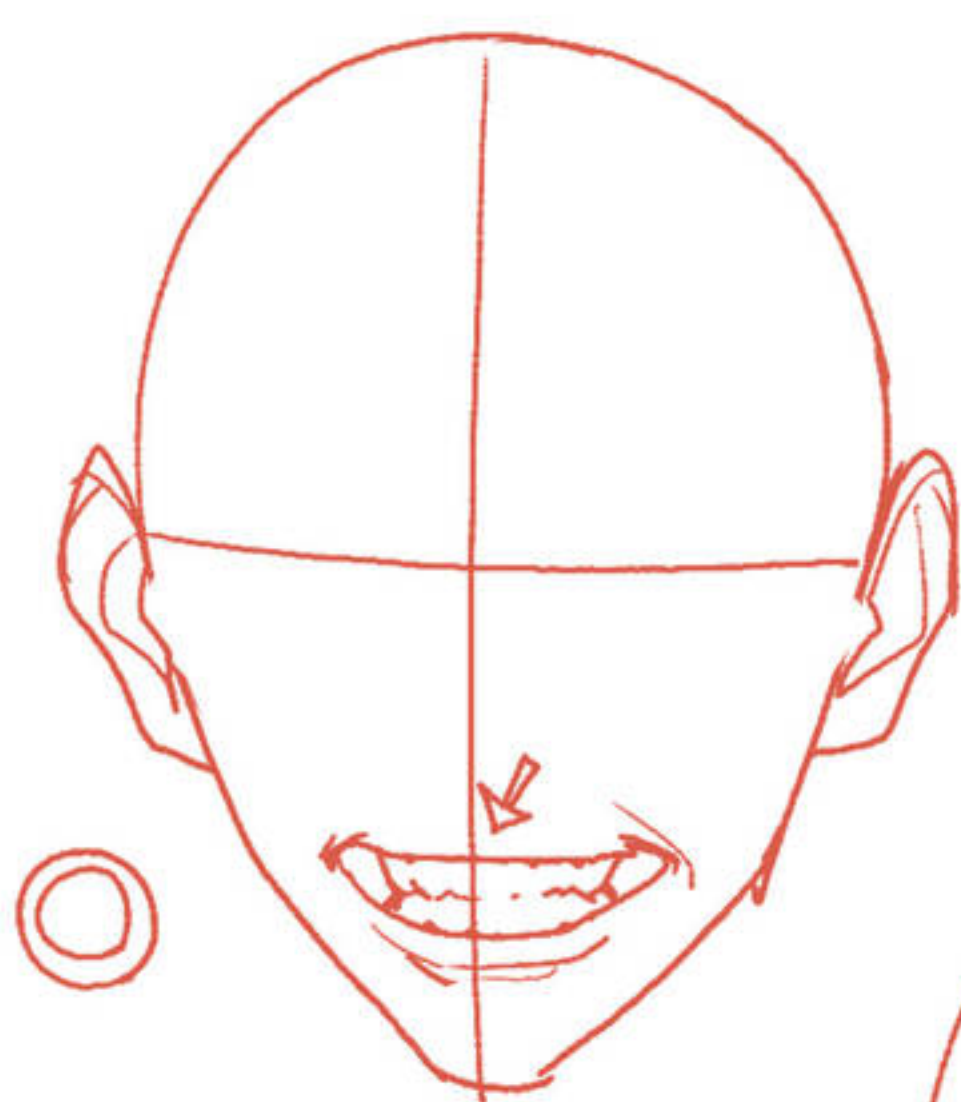
If you only go up one of the tails, it's used to make fun of you.



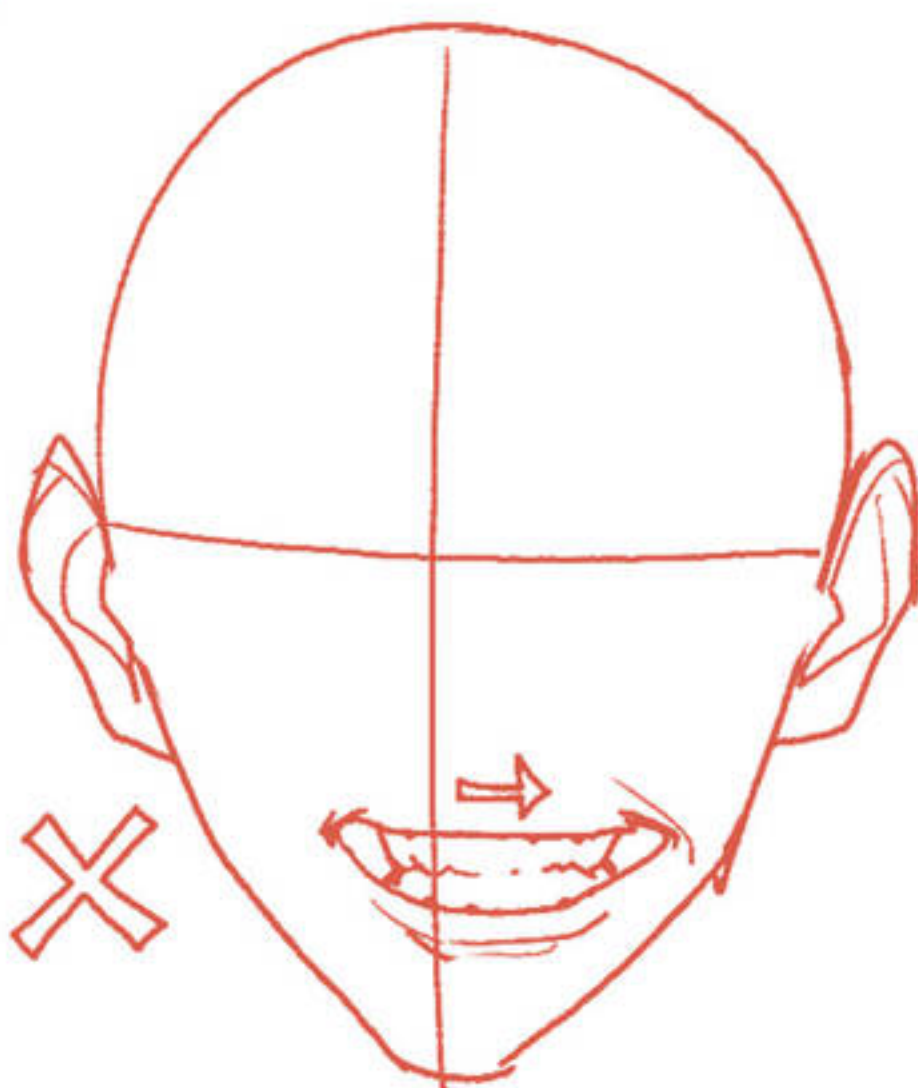
With a little visible gum expression, the mouth-shaped details come alive.



The bigger the smile, the more it turns into a line



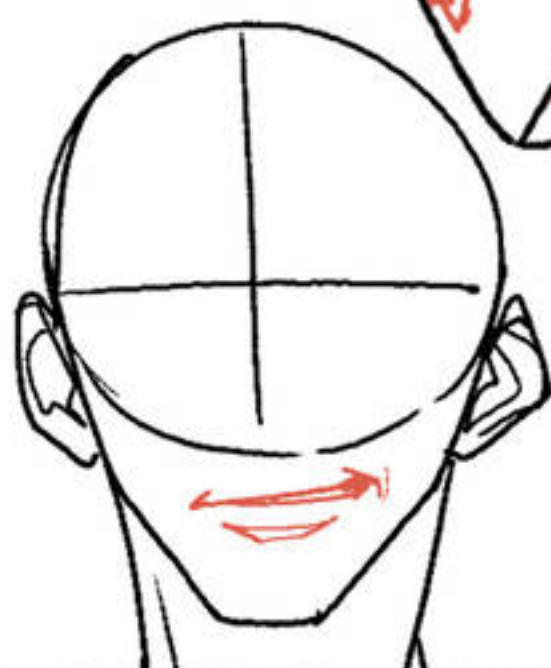
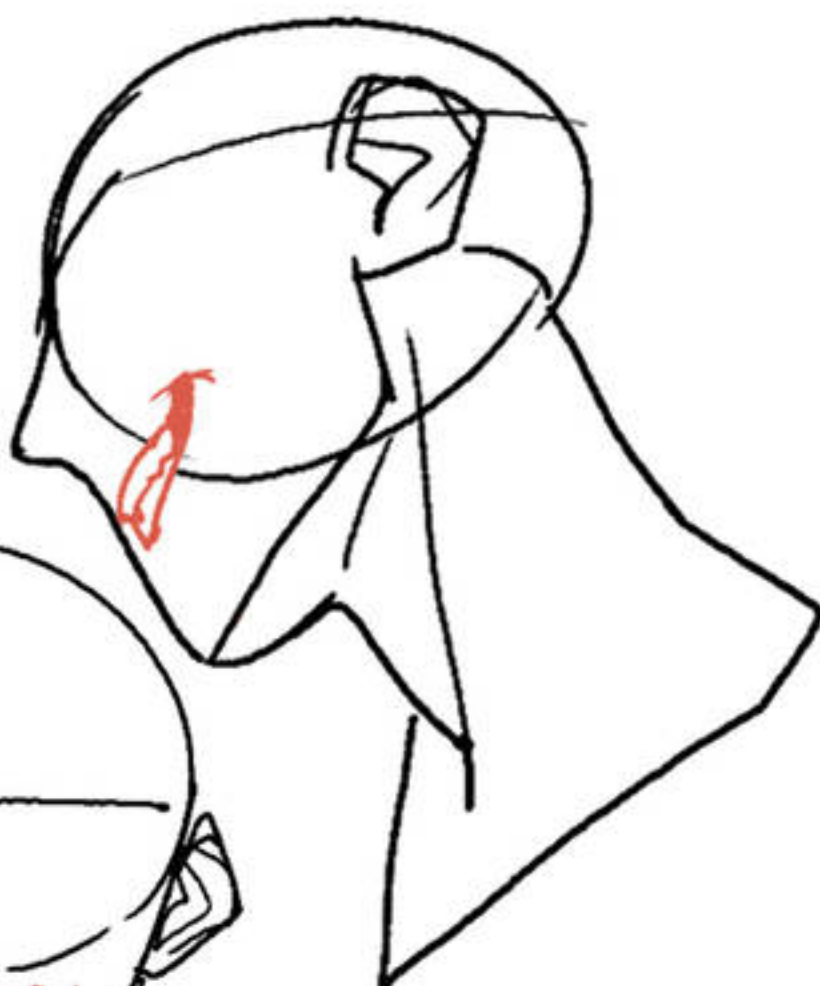
We wear it when we laugh, and we draw it on the left-hand side of the table in the middle of the good face.



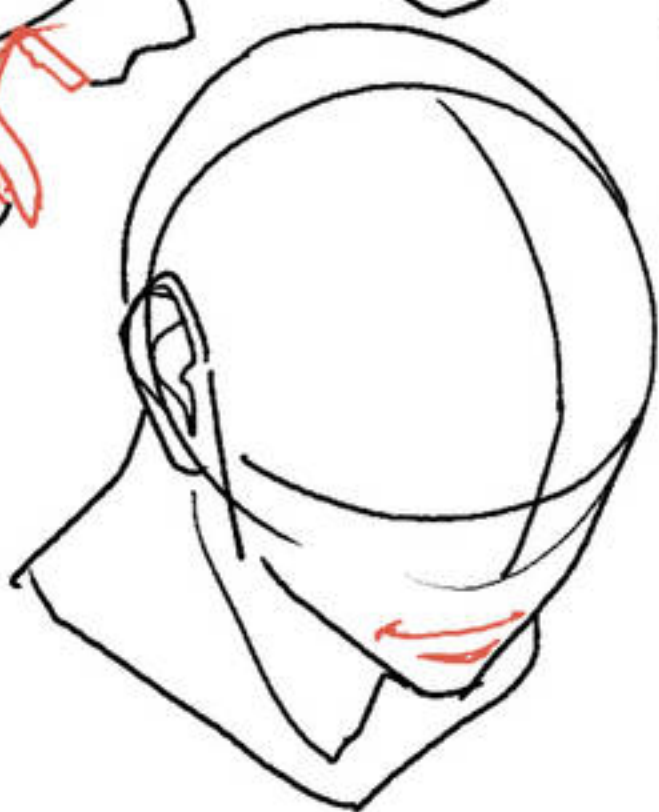
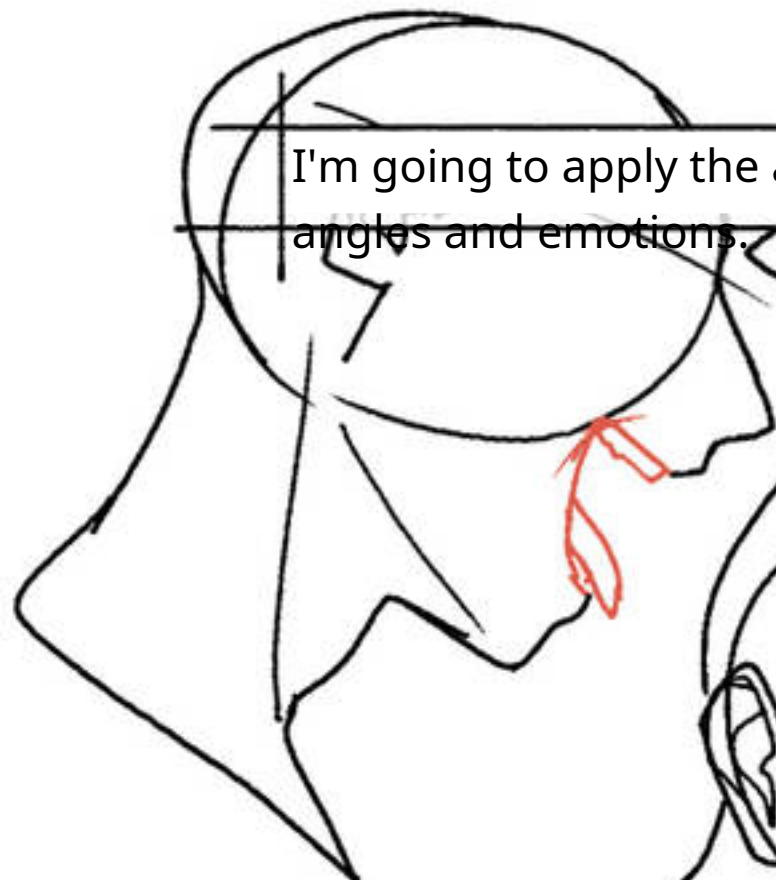




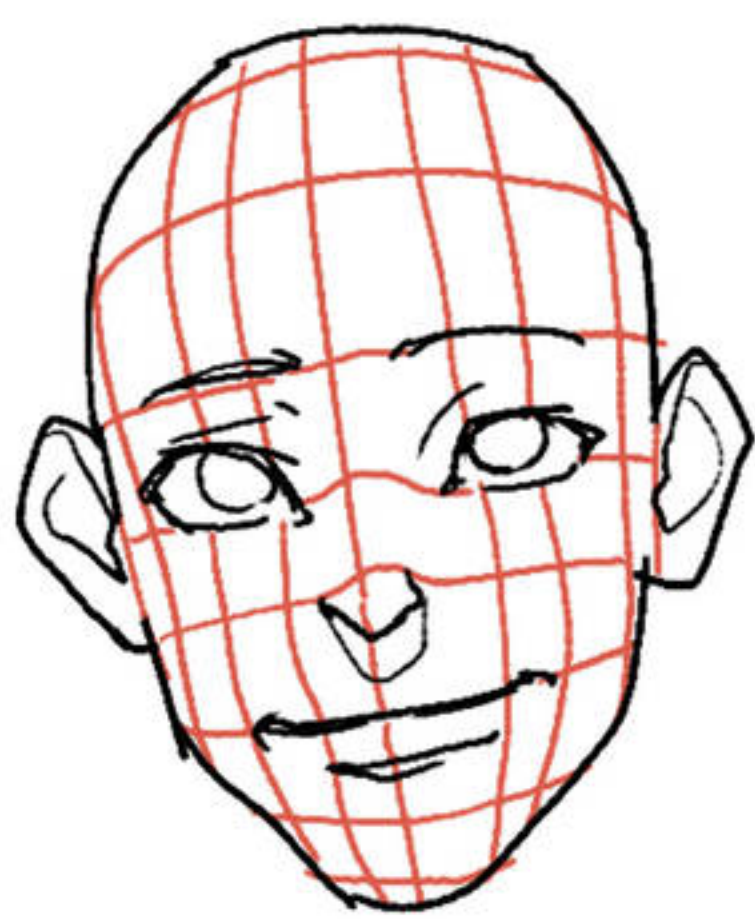
Even if your smiley mouth is different, if your eyes are different, your character's feelings are different.



I'm going to apply the above expression to draw a bunch of facial angles and emotions.



I'd like to know the taco author."



A comical smiley mouth can affect the shape of your eyes as you go up with your mouth tail and cheeks.



Key Doimt



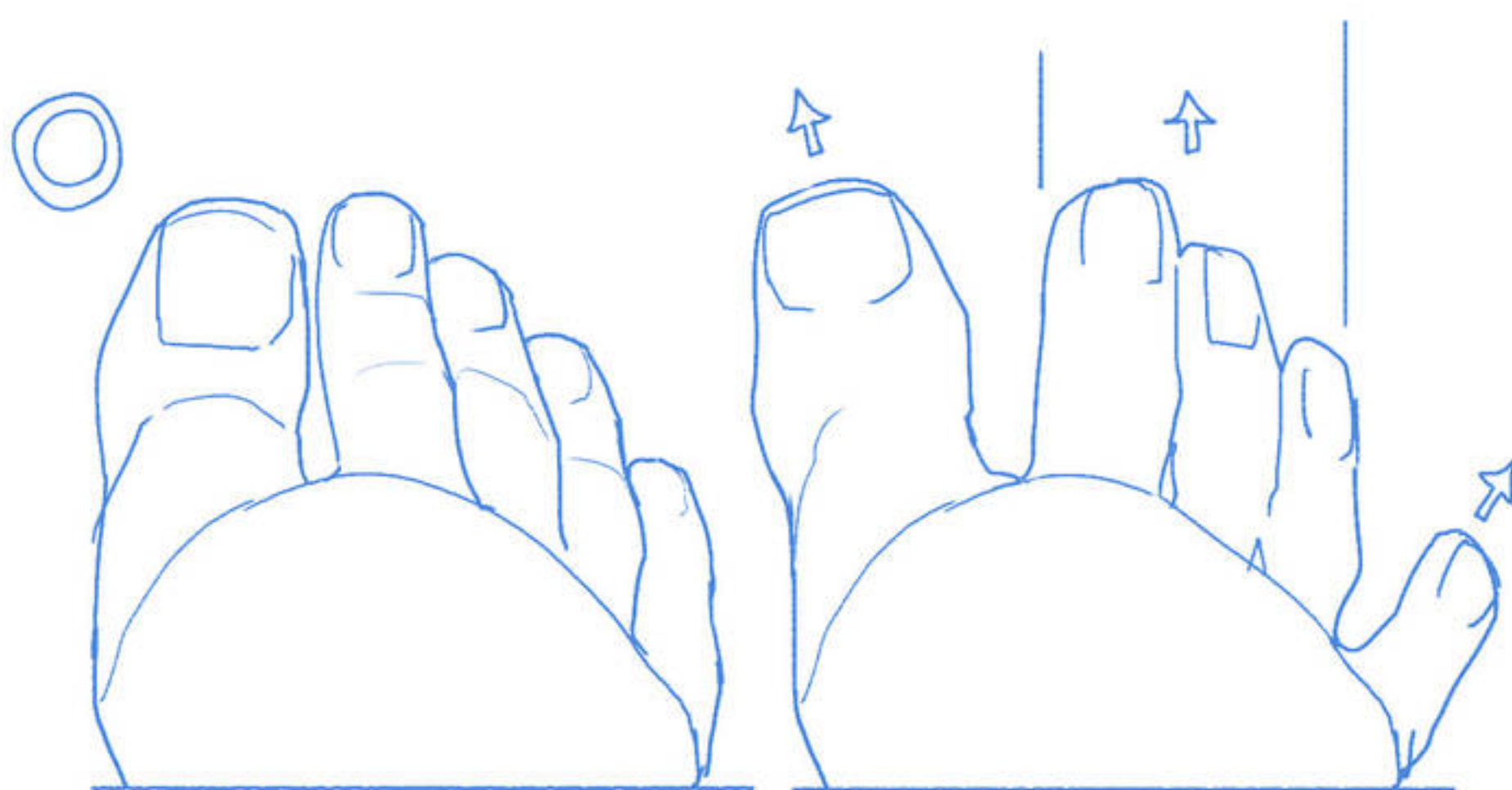
IQ: Balgari, give me the range of movement.



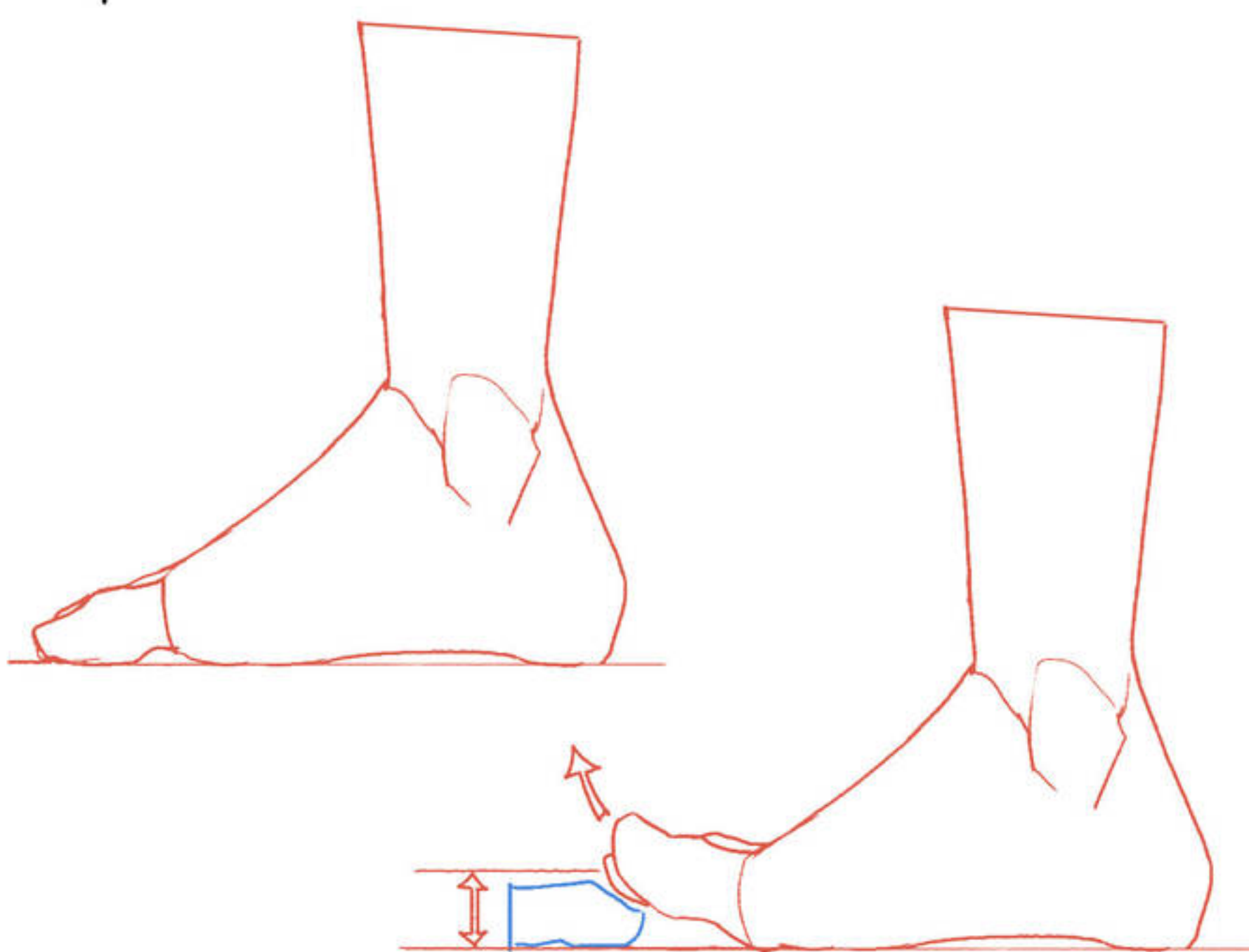
If you go left and right to the toe, it's going to open up into a tiny gap.



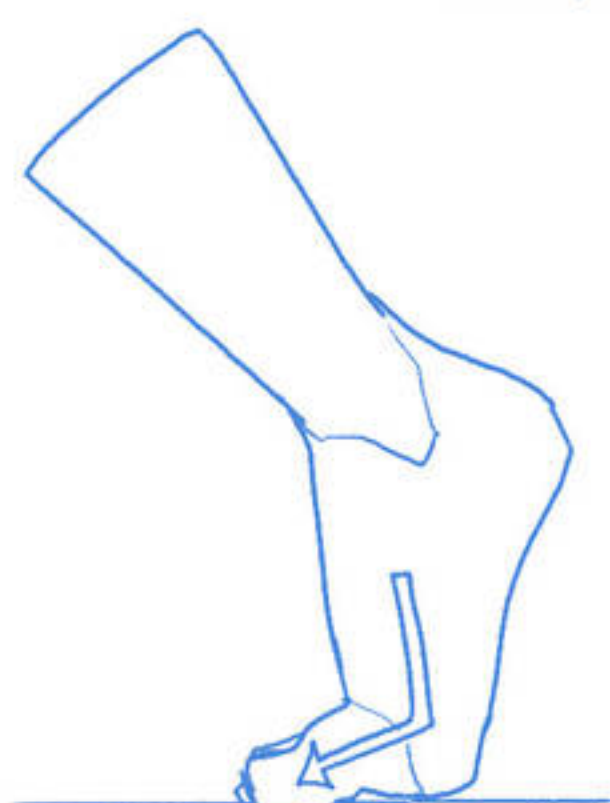
All the toes are wide open.



If you think about it in the form of a normal foot, it's just a little bit of an open big toe, it's an I.



If you're above your toes, you're going to have space for about one toe.

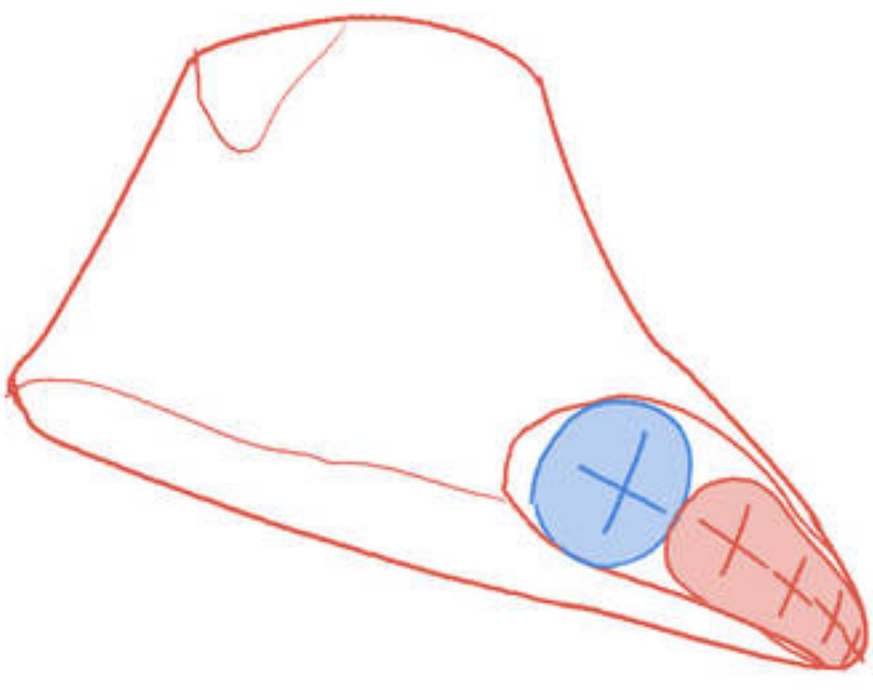


If it's broken on the ground, then the toes' joints can't be broken any more.

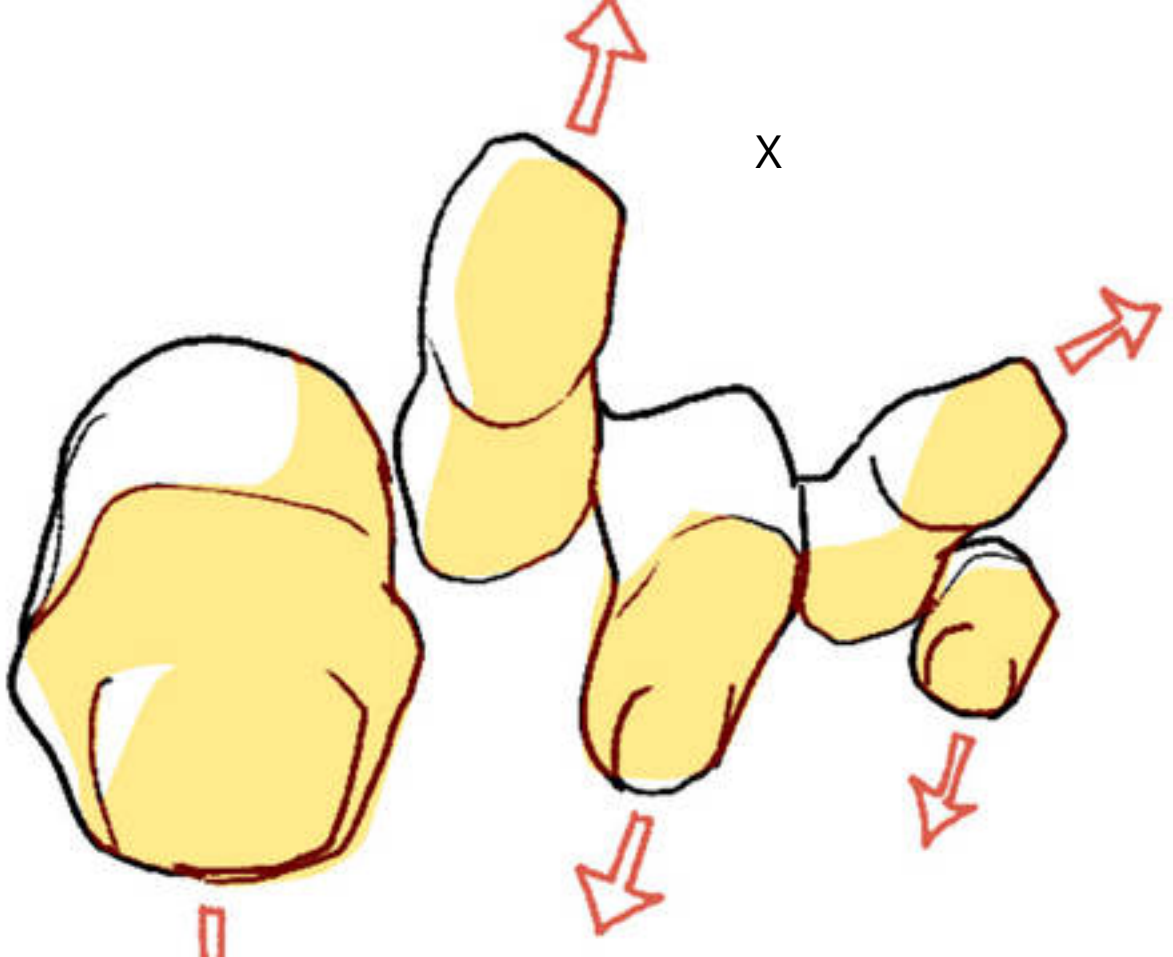
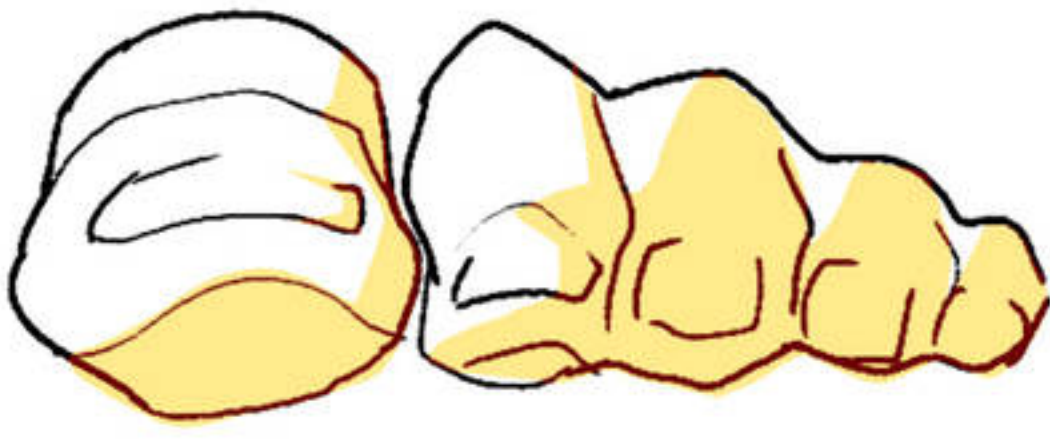
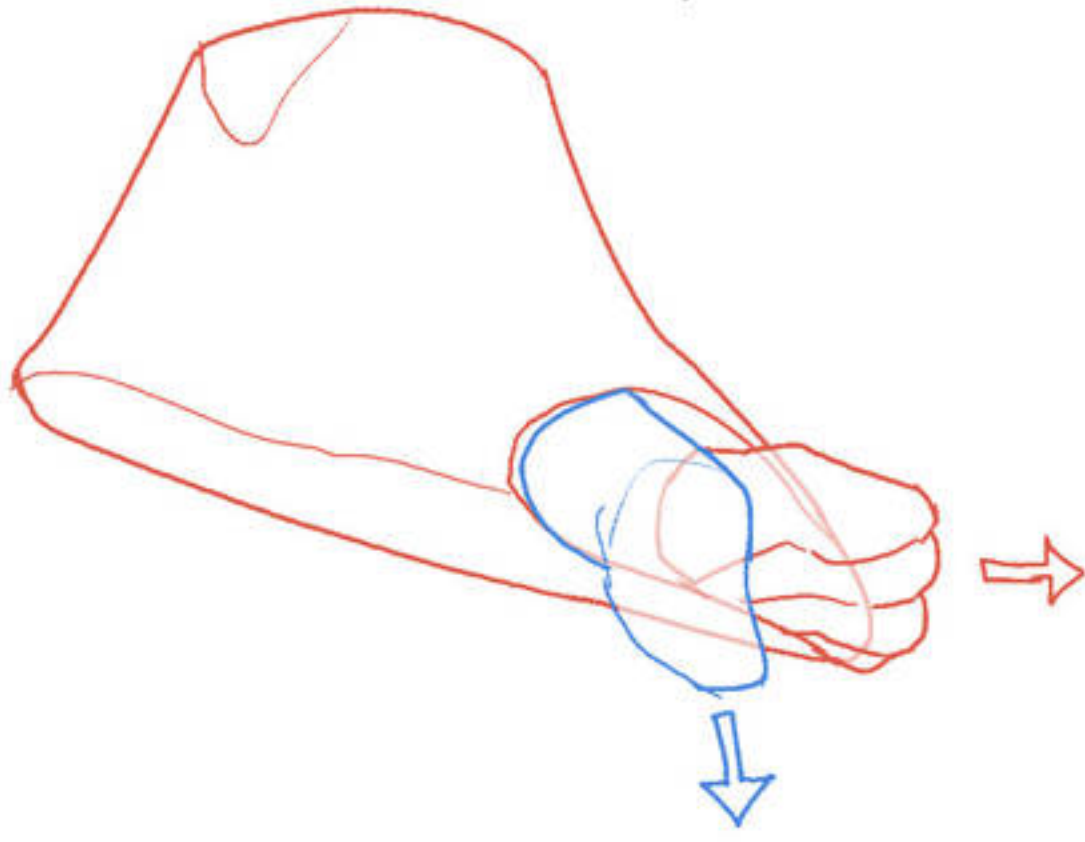
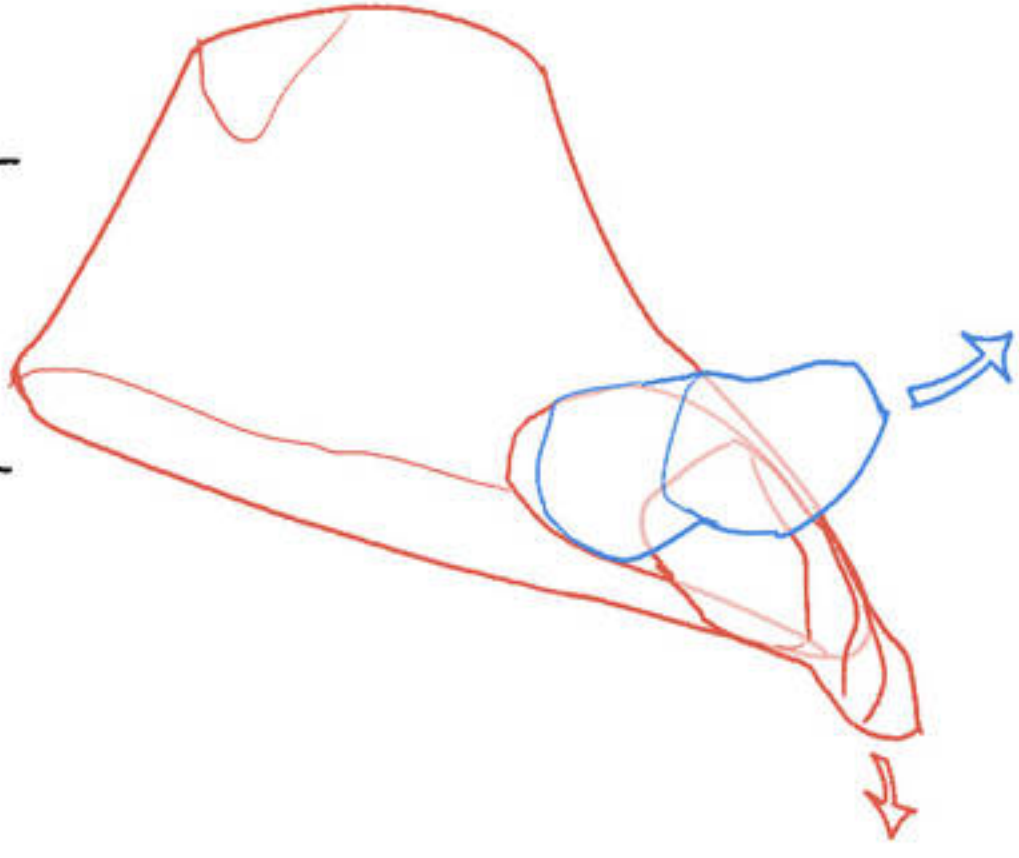


I'm the one with wrinkles on the soles of my feet as my toes snap down.

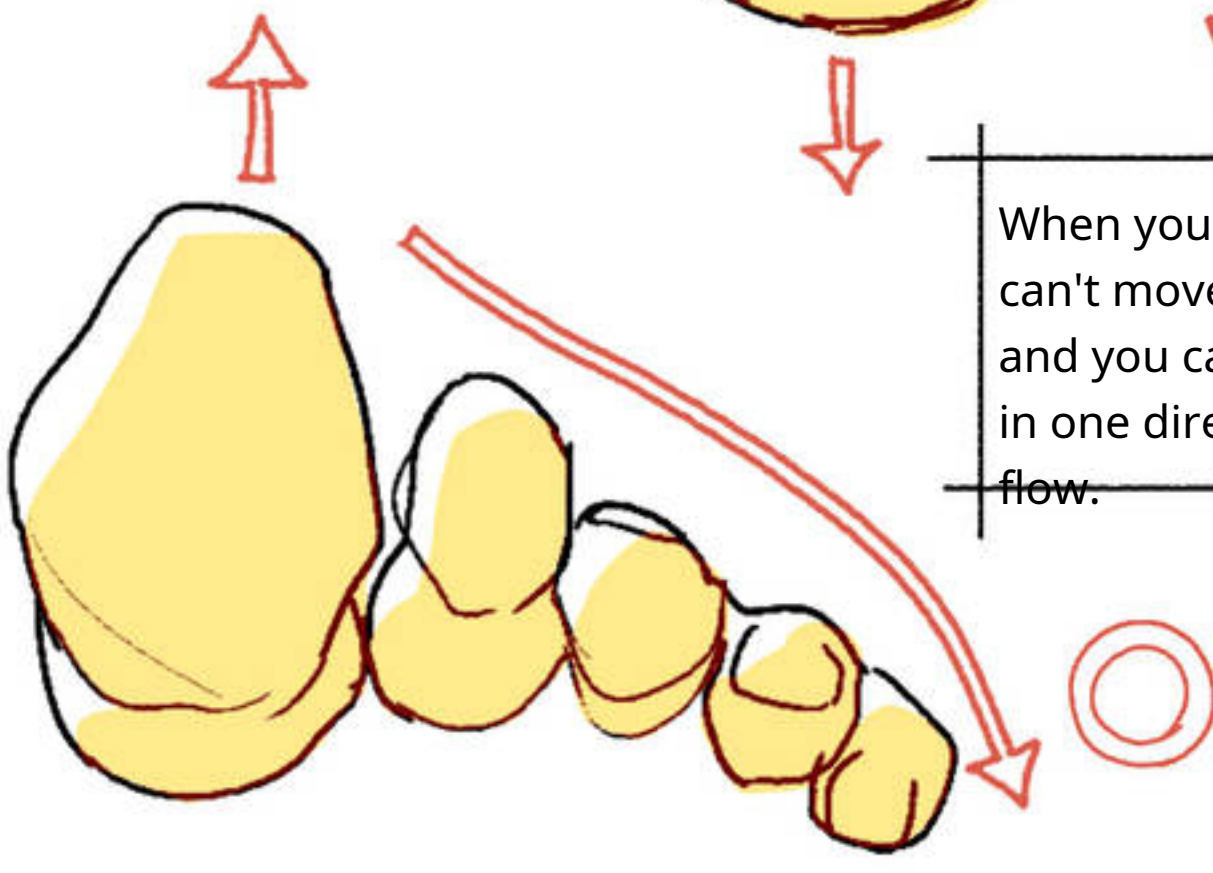




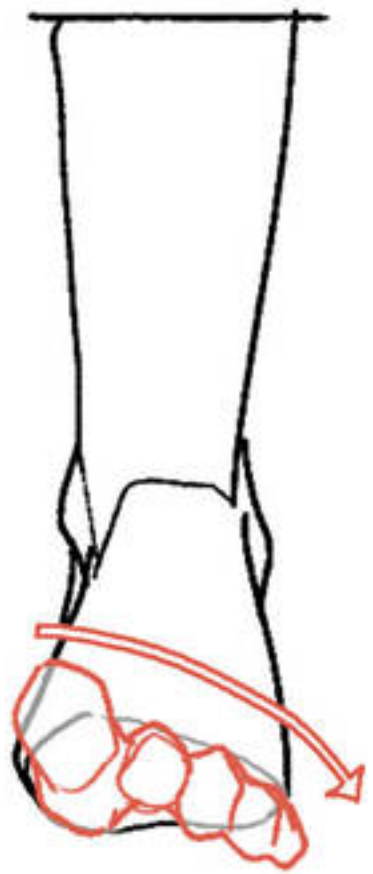
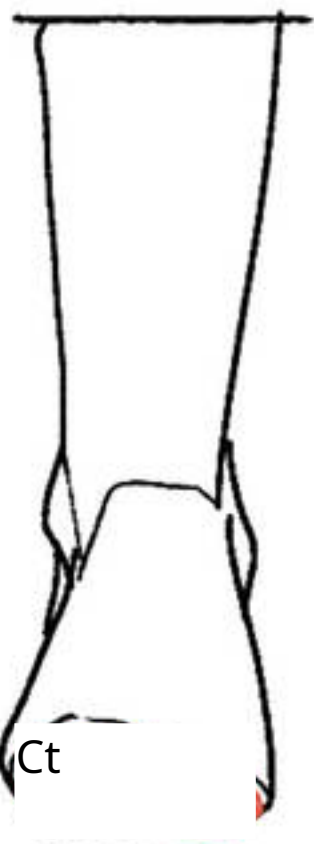
It's narrow to think of it as a lump of up toe and the rest of the toe as being moving.



When you move your toes, you can't move in different directions and you can't bring them together in one direction, but it's a natural flow.



It's too small for a writer to know.



If you make a curve that's going to flow from your big toe to your little toe, it's going to spin.

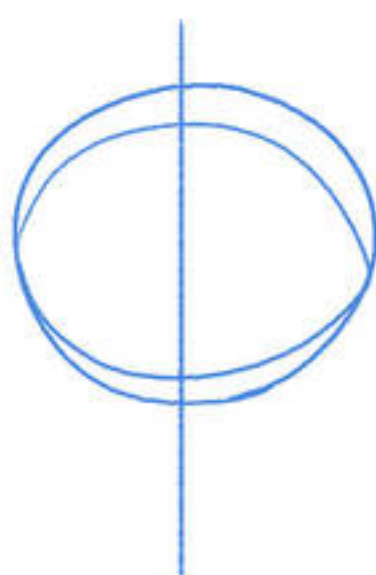
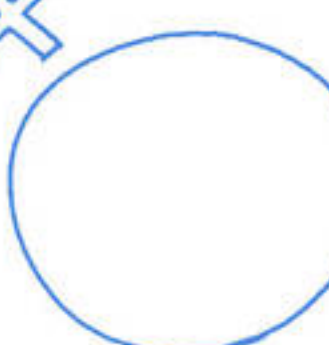
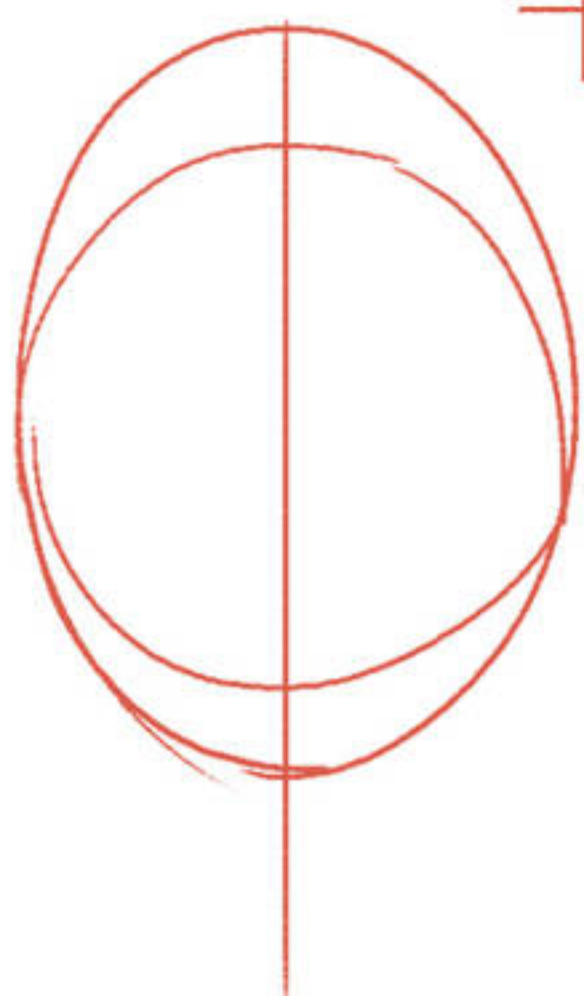


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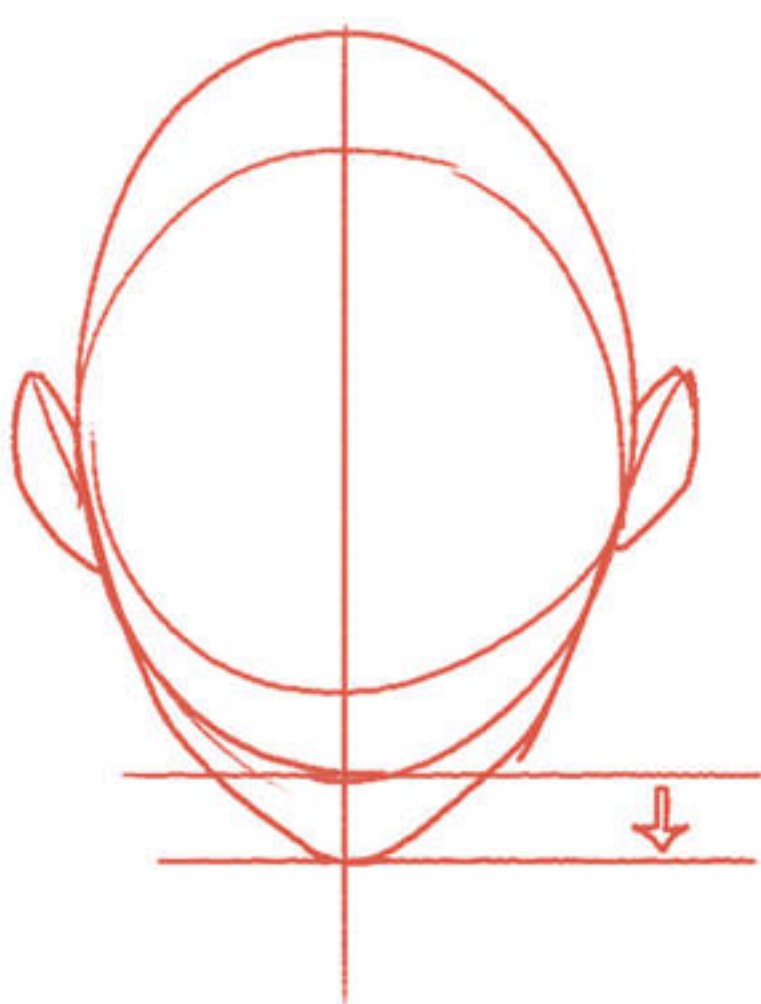
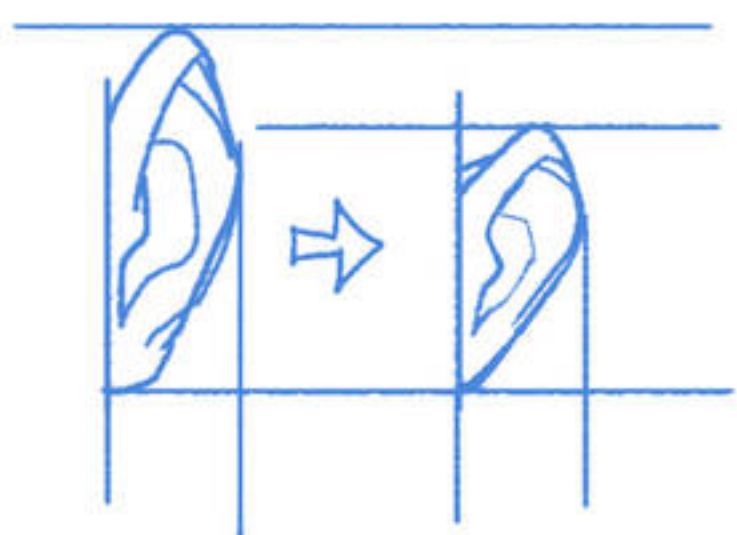


IQ: I want you to look behind your head.

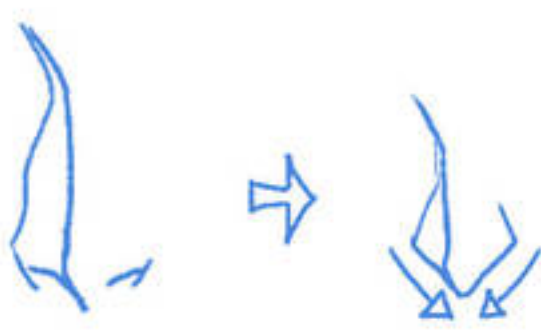
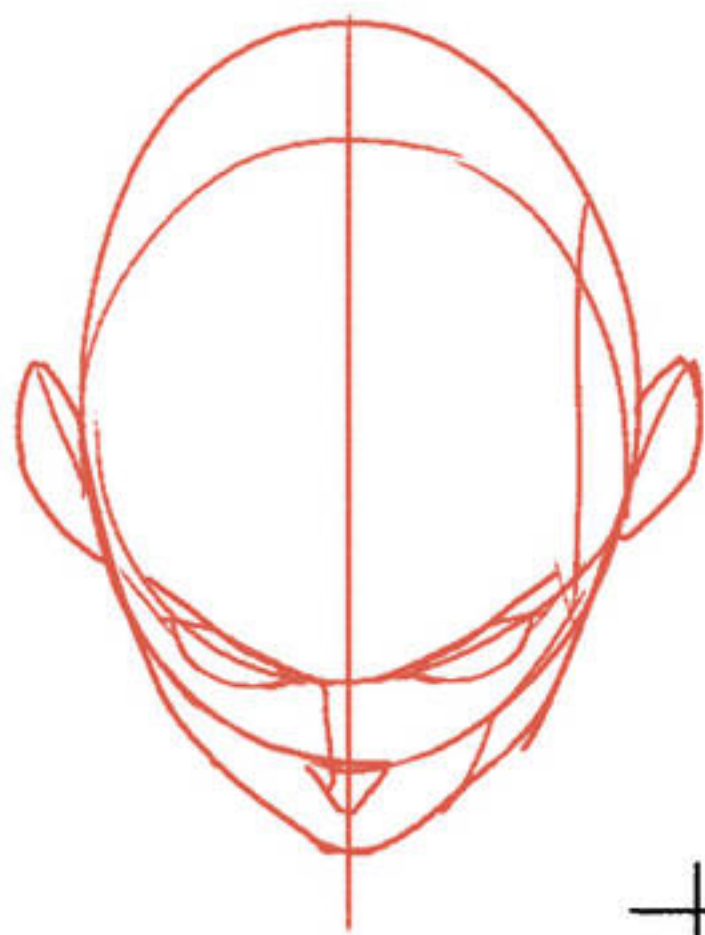
I'm just going to refer to the down-to-down facial shape, which is based on the eight.



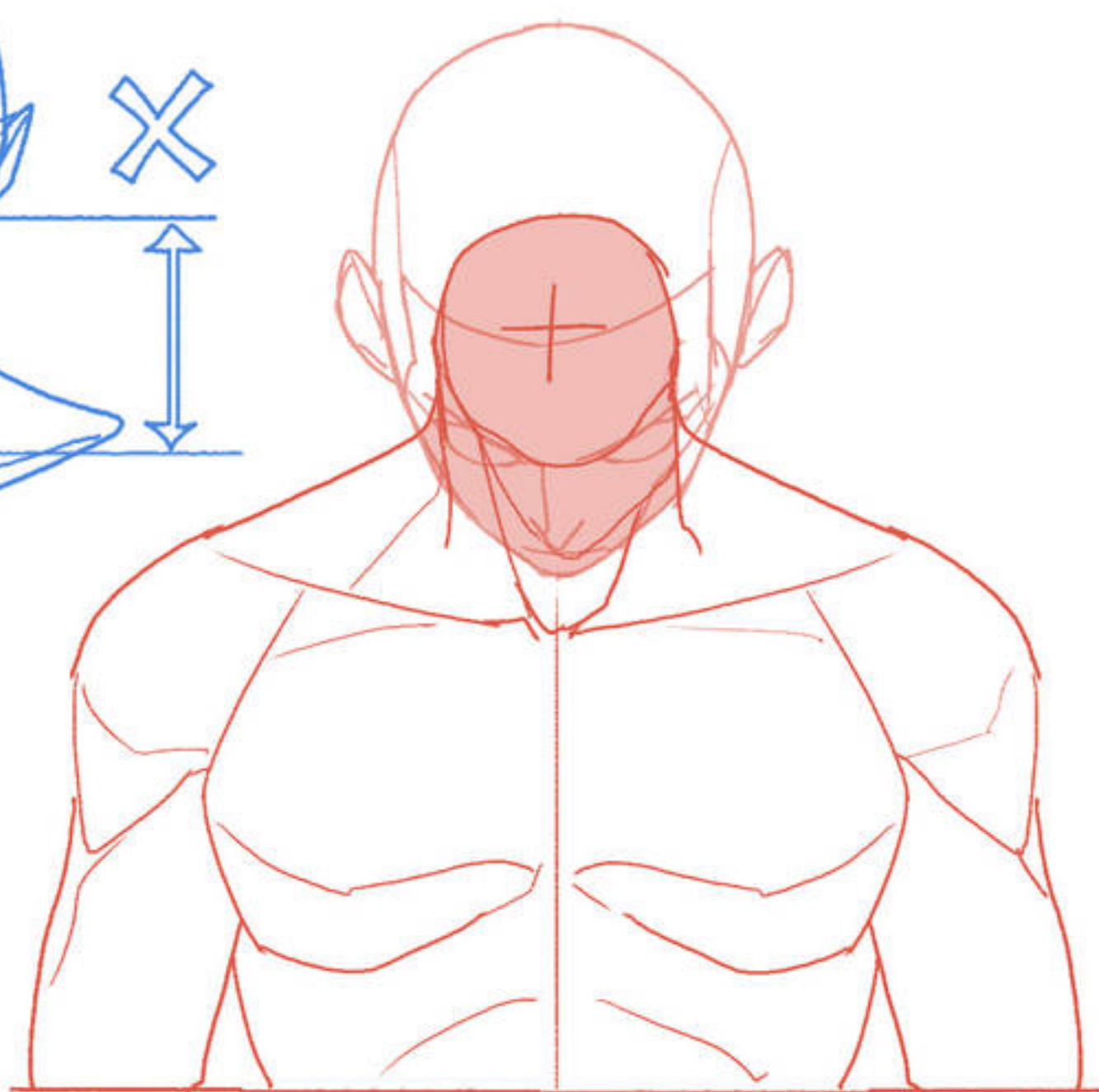
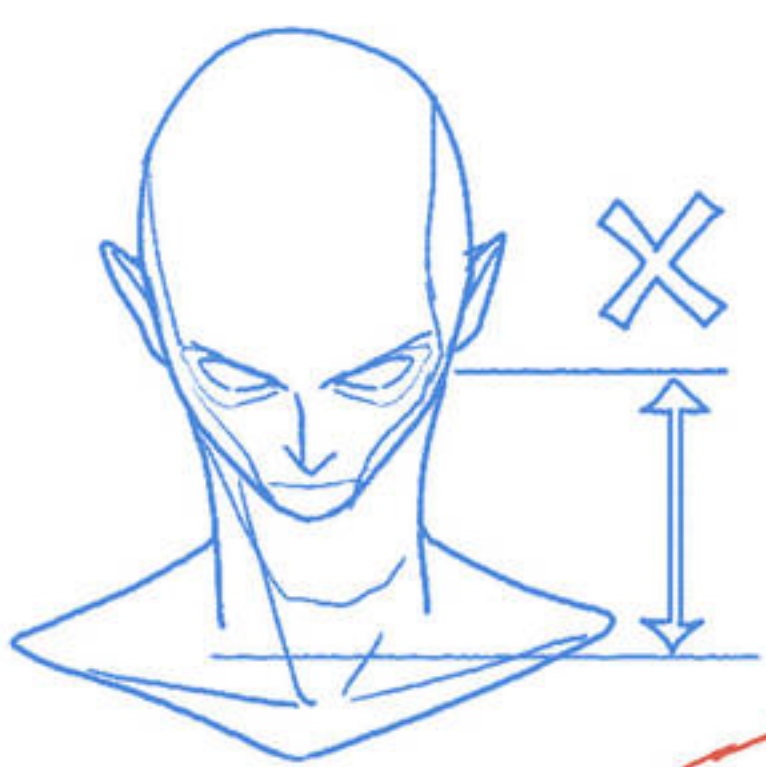
If you lower your heads, you're going to see the top of your head, and you're going to have to draw it in a slightly longer form.



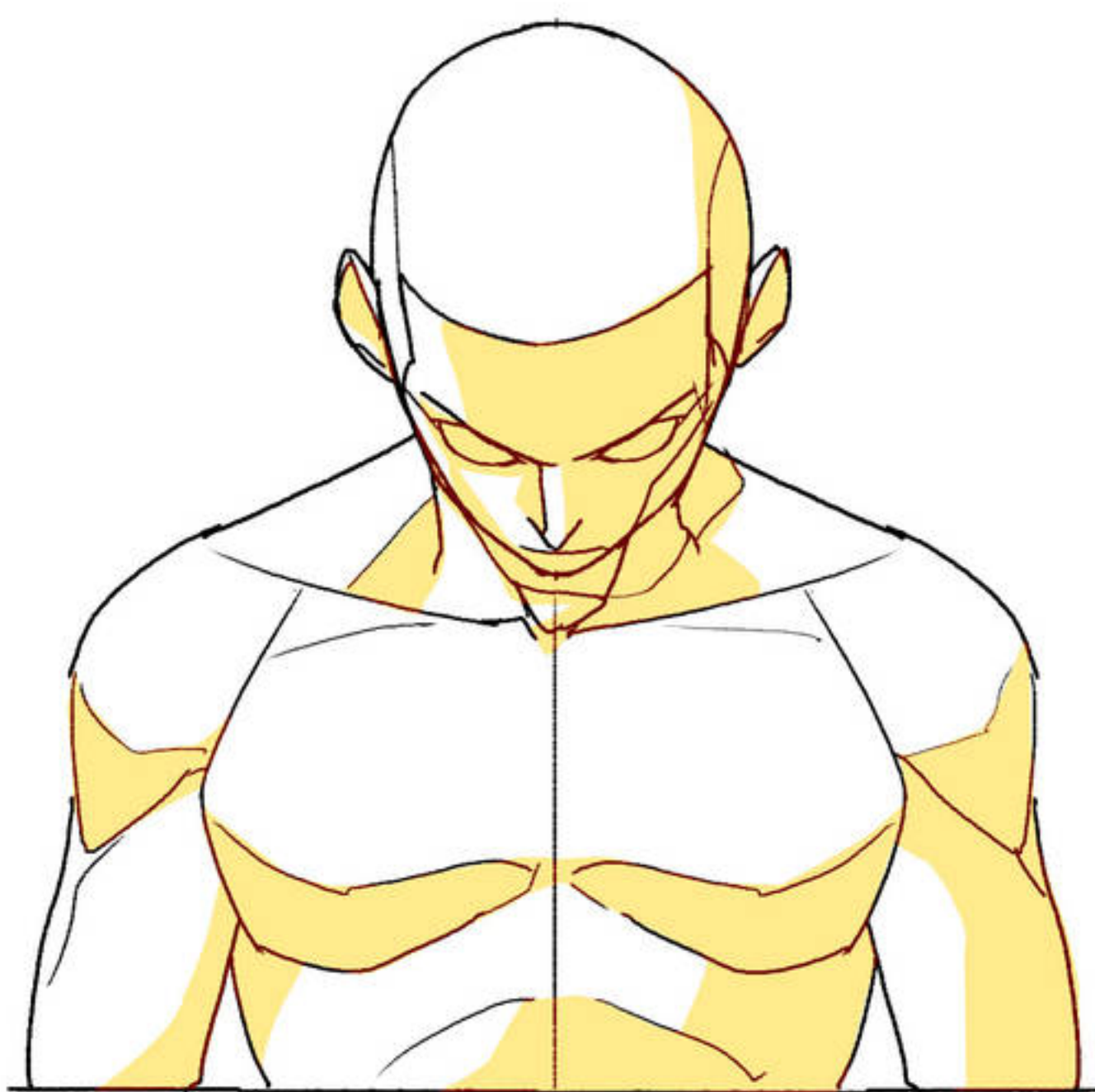
The jaw lines are shorter and the return length is also shorter



The eyes and eyebrows are blowing and the nose is shorter and the tip of the nose becomes soft, so you can't see where the hole is.

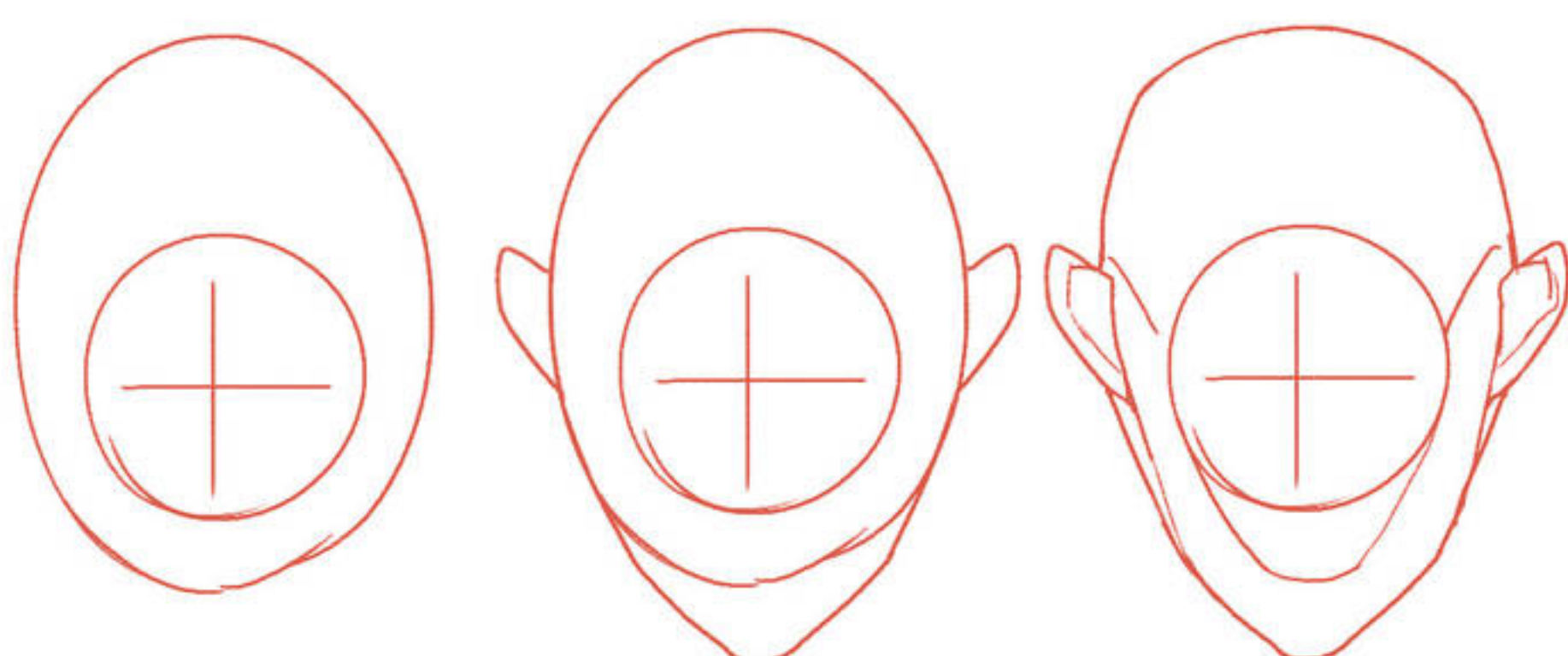


The more your head goes down in front of you, the more your throat gets covered.

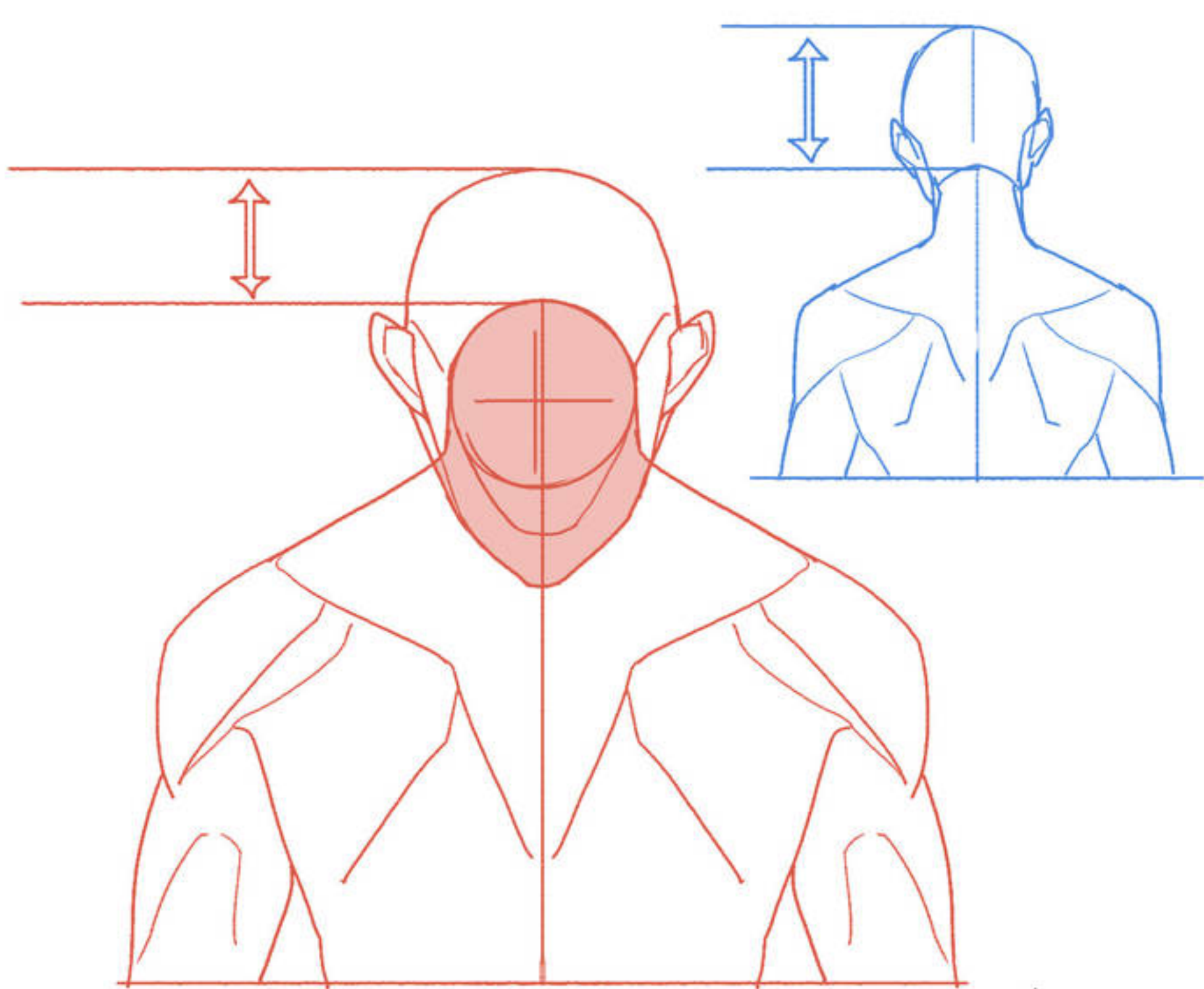


Notice that the reference elements are going to be in the picture.

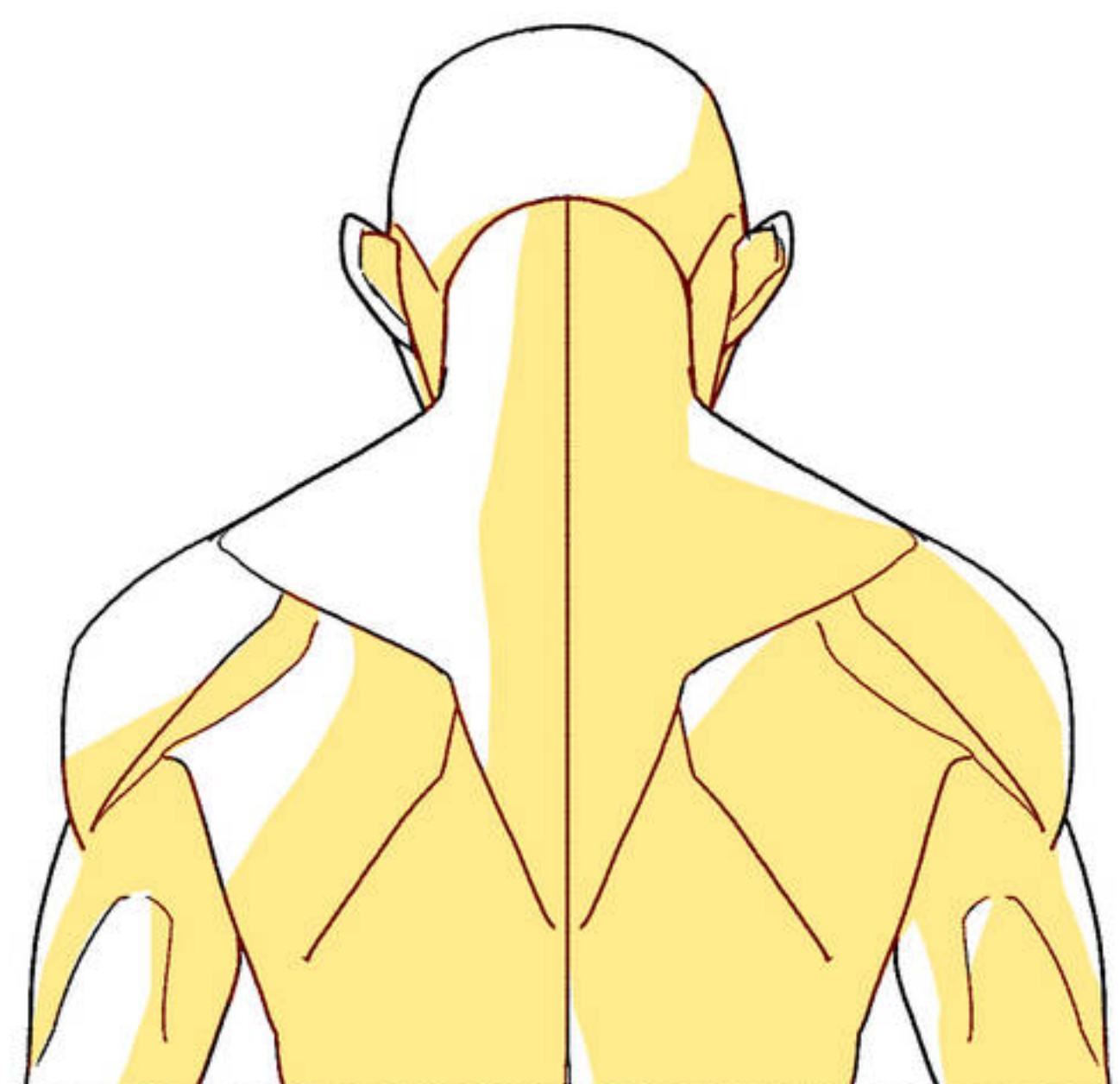




If viewed from the back, display the back of the jaw to the part where the neck is connected

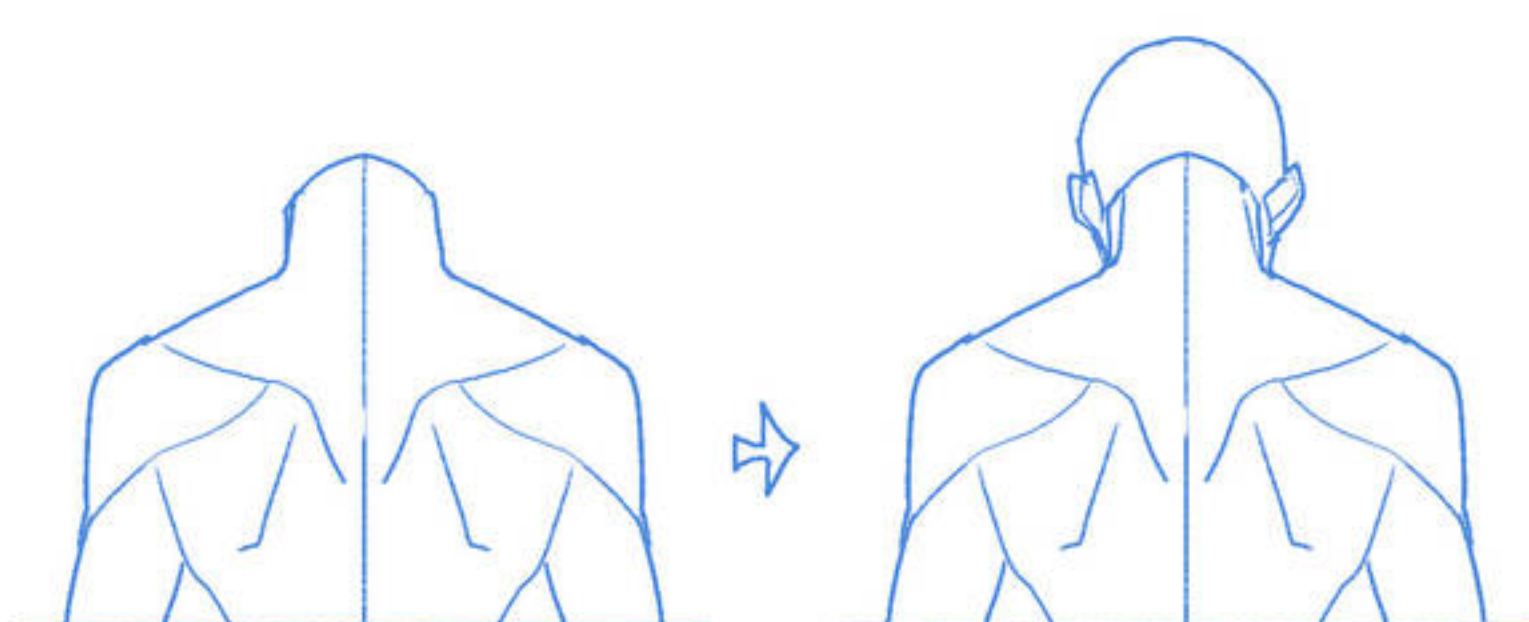


It's a form of a back-to-back view that covers part of the face opposite the front of the head, and the back-to-back length gets shorter.



I'll finish with the gift point.

I'm just trying to get to know the taco writer.



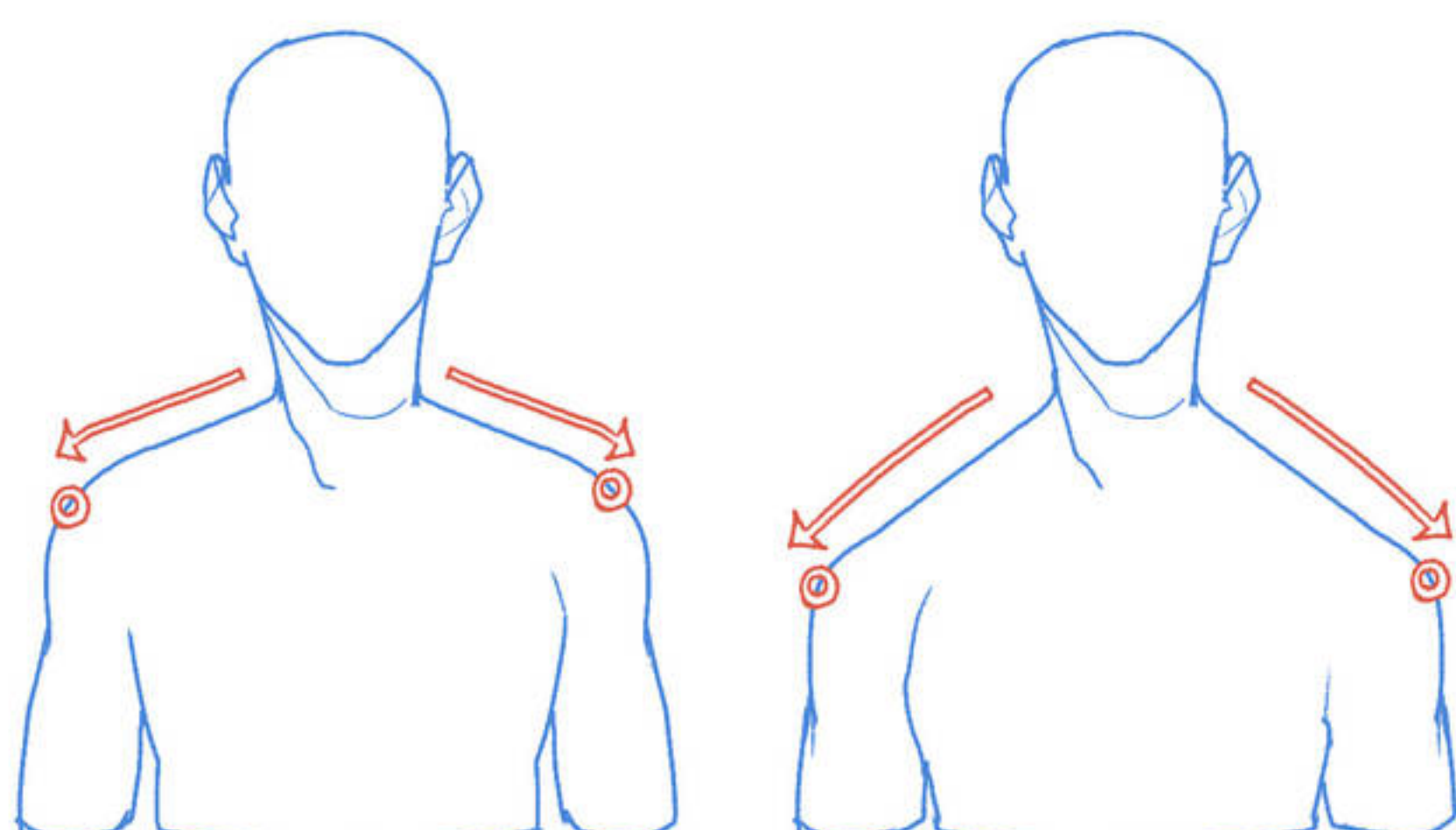
Because it's an image to be able to explain, it's easy to see behind the back of the body first and then to draw the back of the head and the ear.



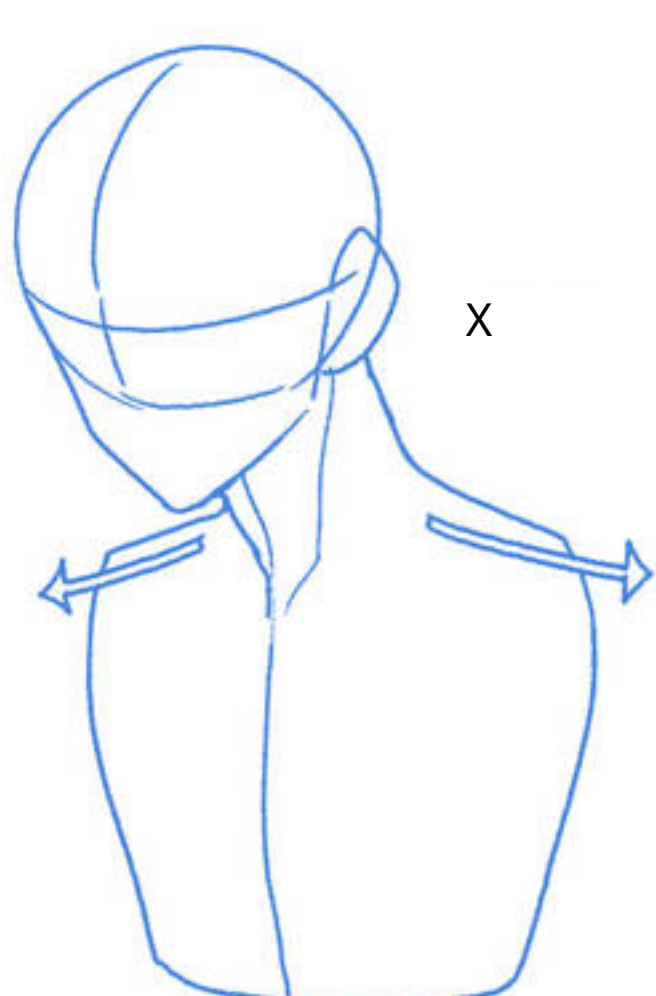
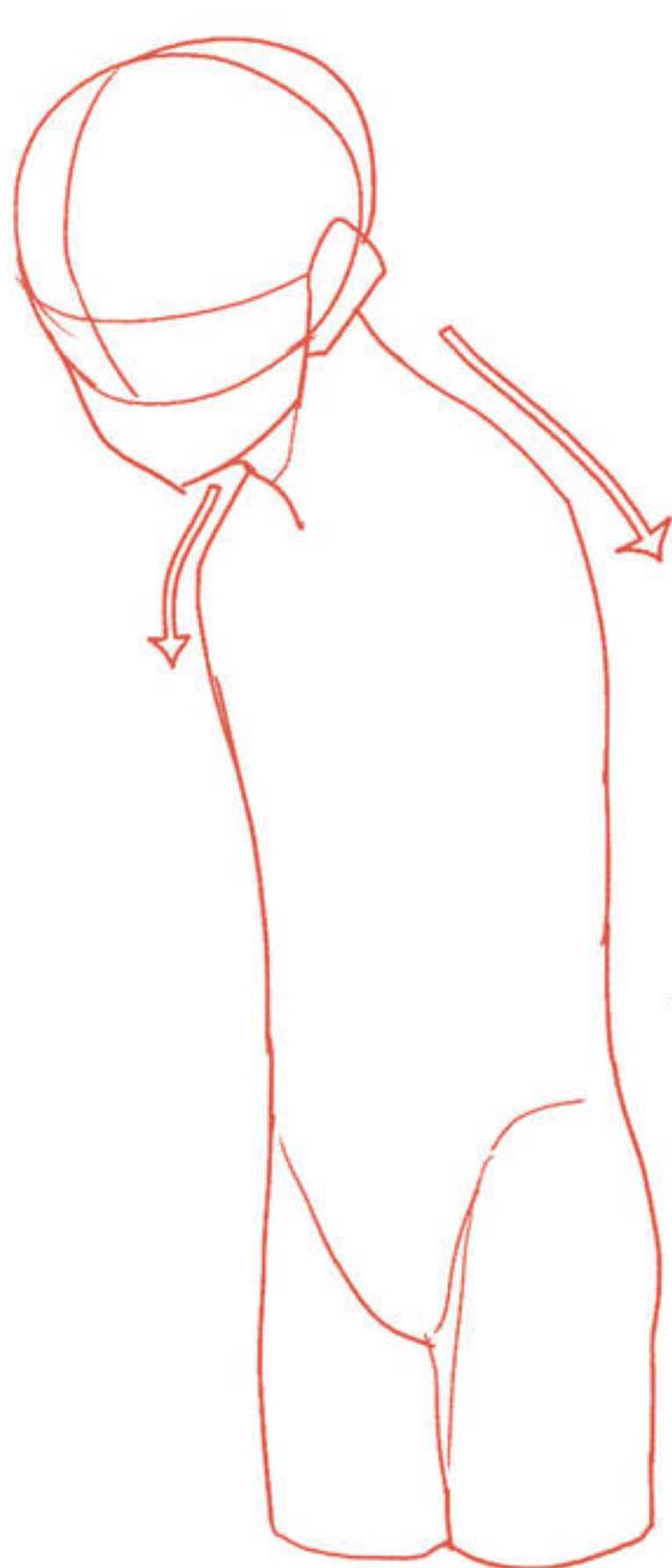
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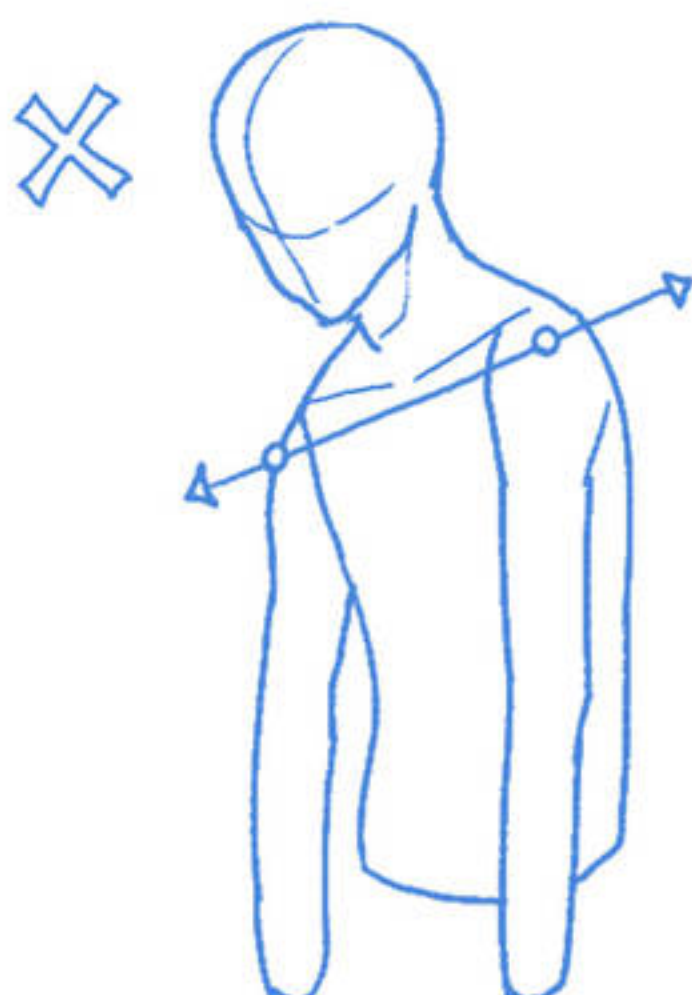
[Q: I'd like to draw some sort of low-level situations.]



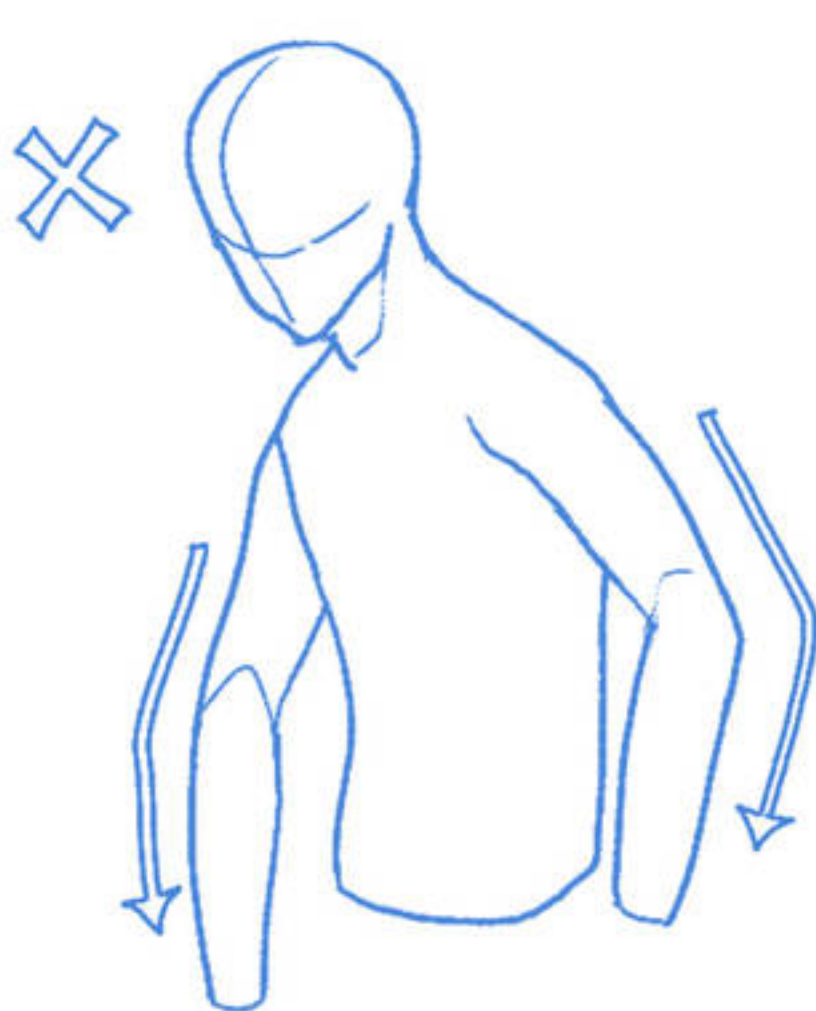
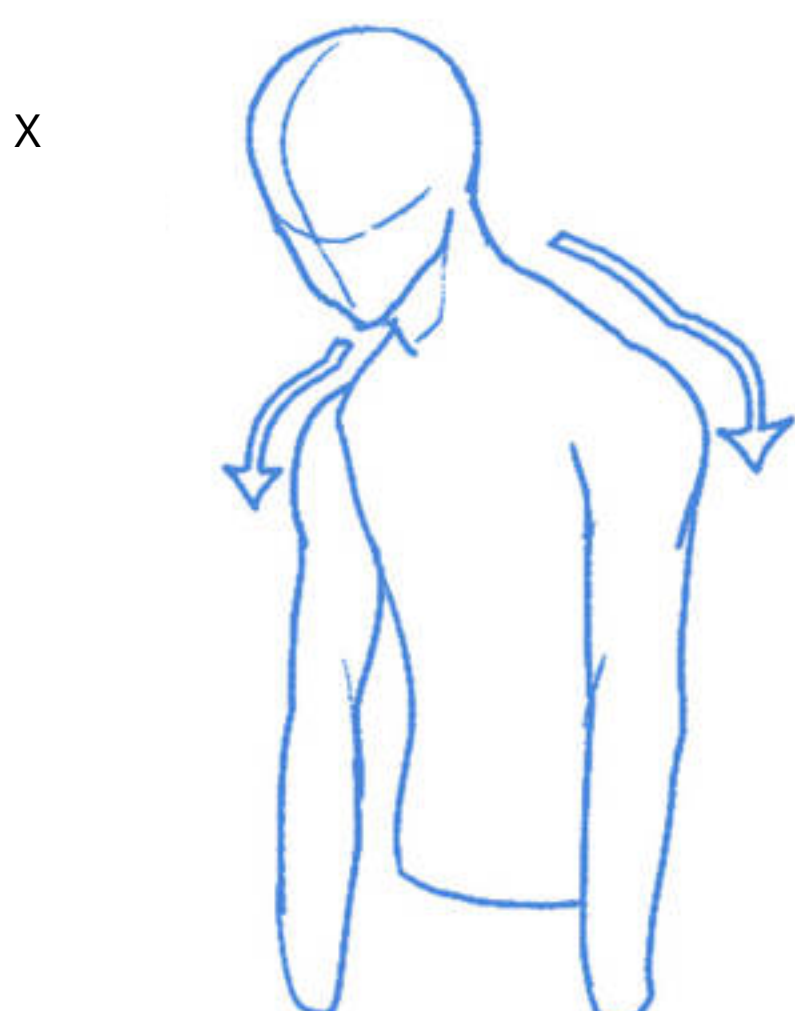
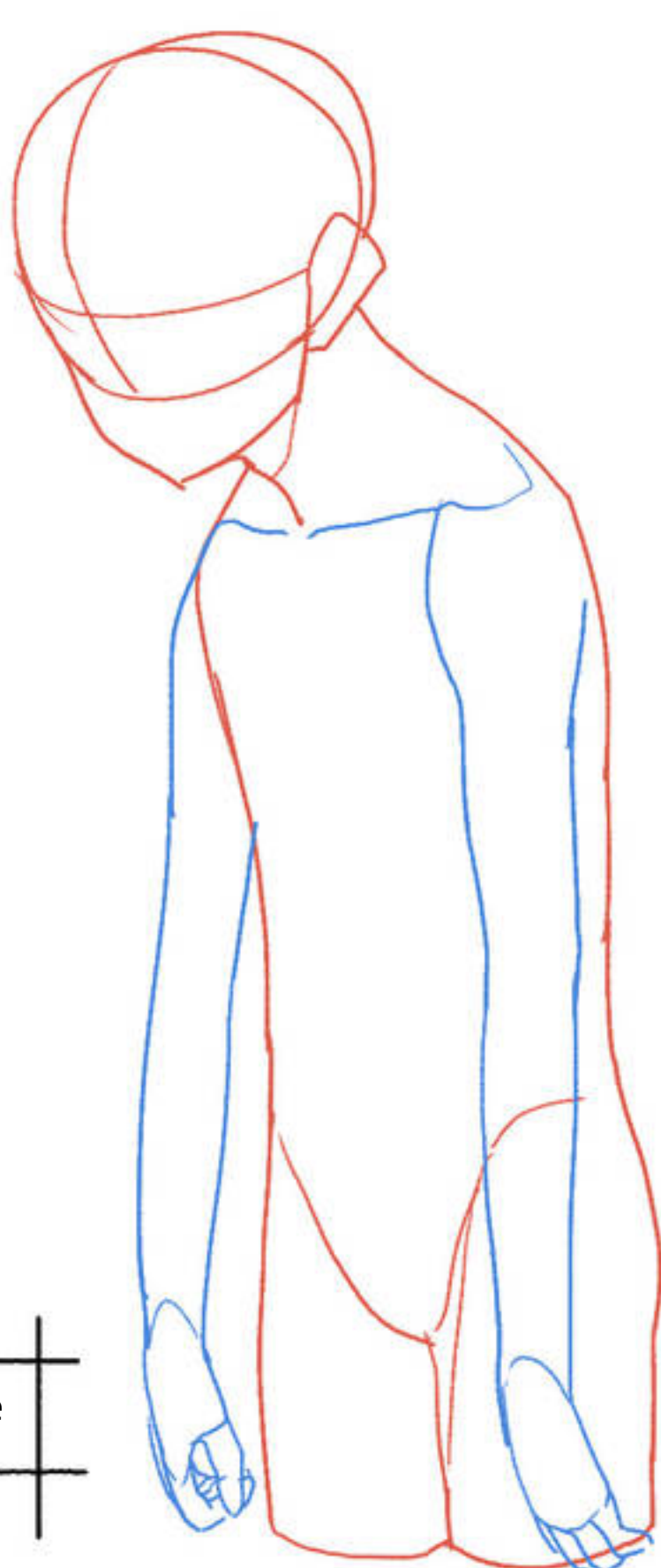
In the case of the shoulder with the side on it, the angle from the neck to the shoulder must be sloped and the shoulder position must be lowered



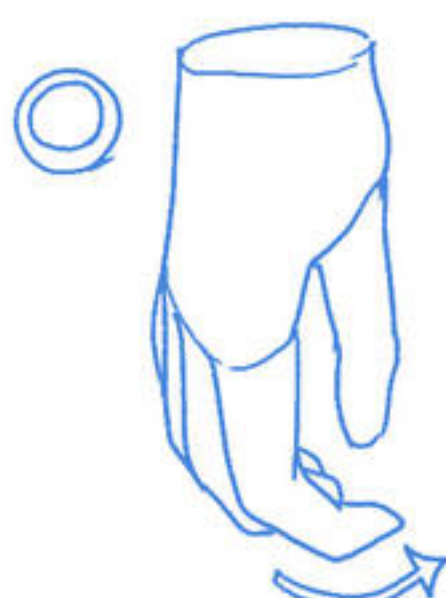
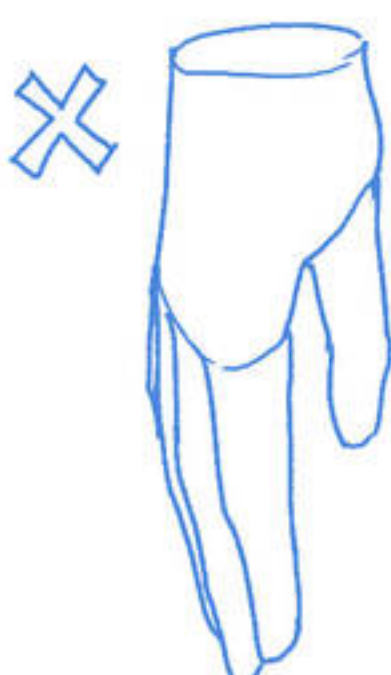
It makes me feel a little bit depressed or drooping in front of my neck when I'm in a situation with my shoulders.



Notice that the shoulder is different from the shoulder.

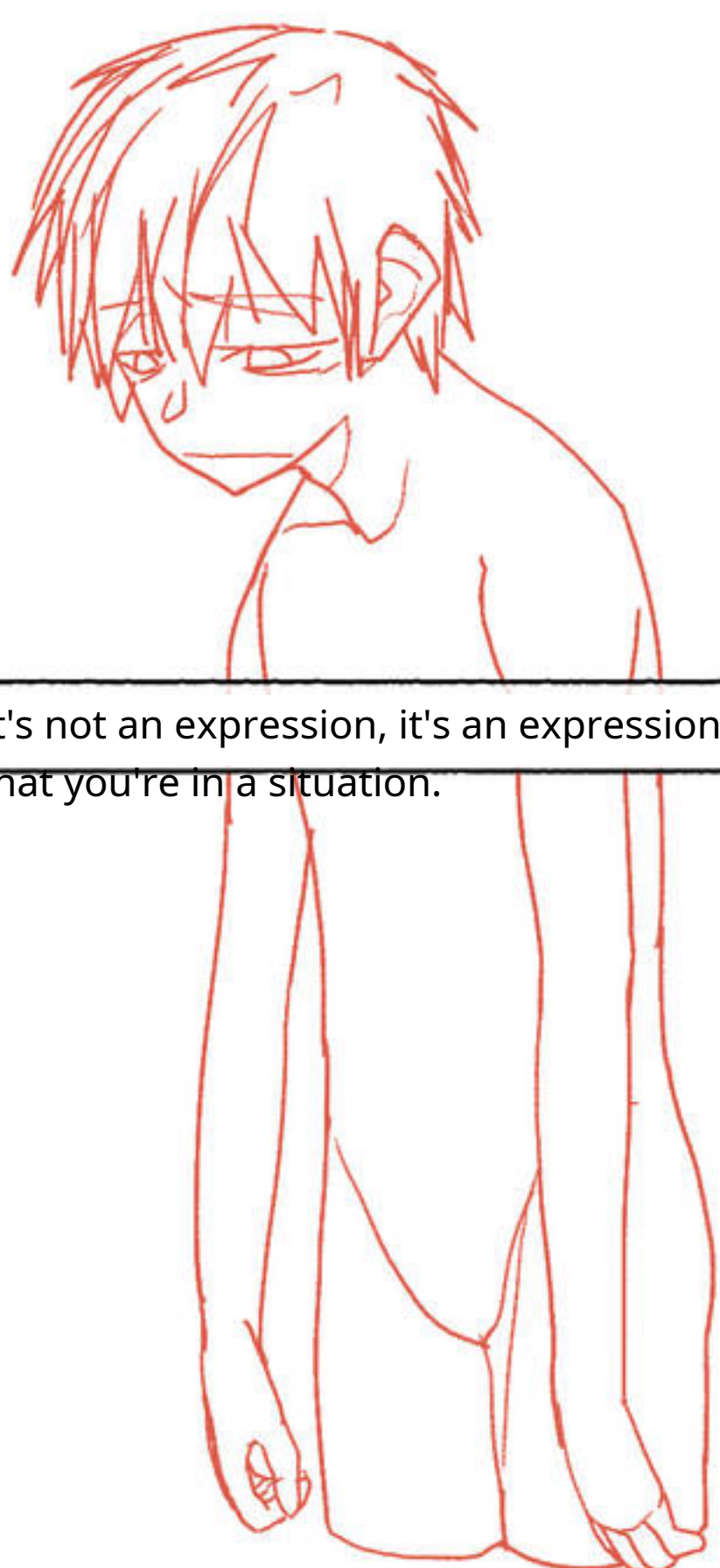


If you put too much pressure on the shoulder curve, it's awkward and the arm's flow is narrower in a straight up form without force.



It's also in a state of weakness, and it just jumps at the tip of its finger.

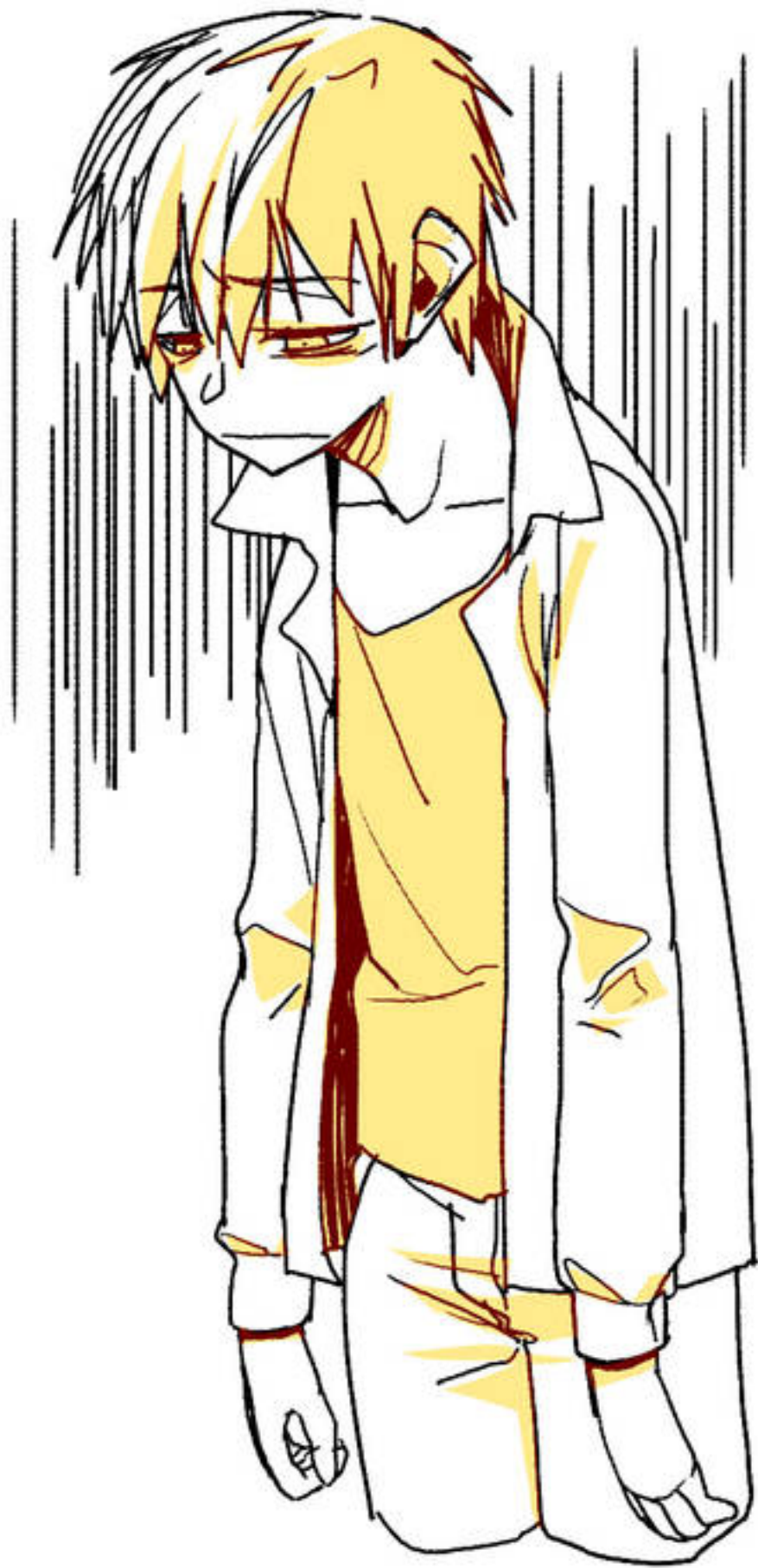




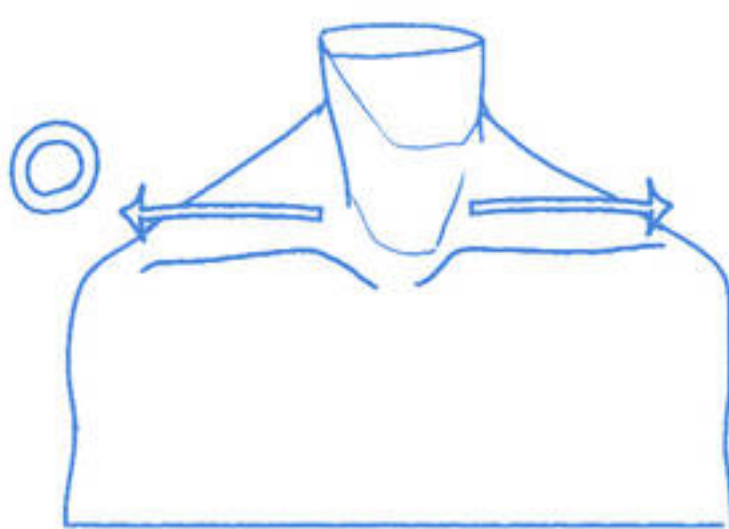
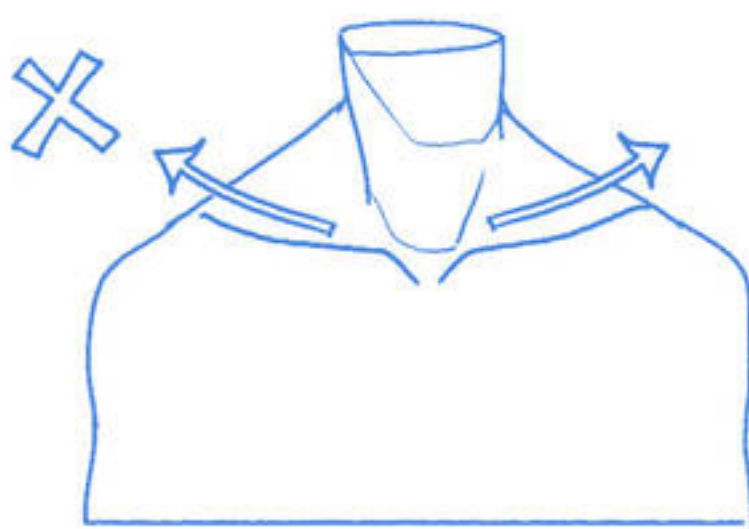
It's not an expression, it's an expression, it's a face that shows that you're in a situation.



I'm going to draw a taster for the character, and then I'm going to wrap it up.



I'd like to know the taco author."



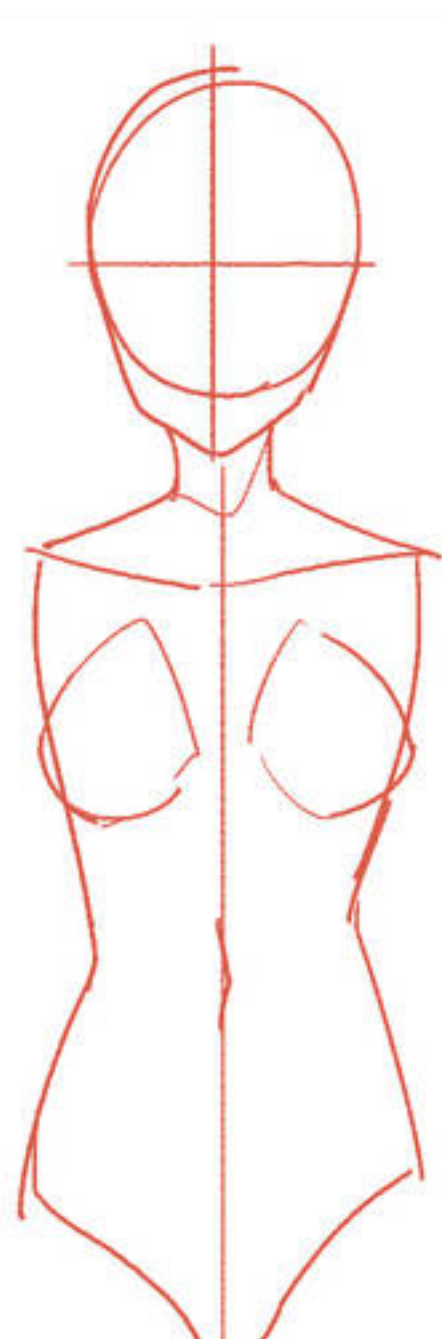
As the shoulder goes down, the clavicles also change flow.



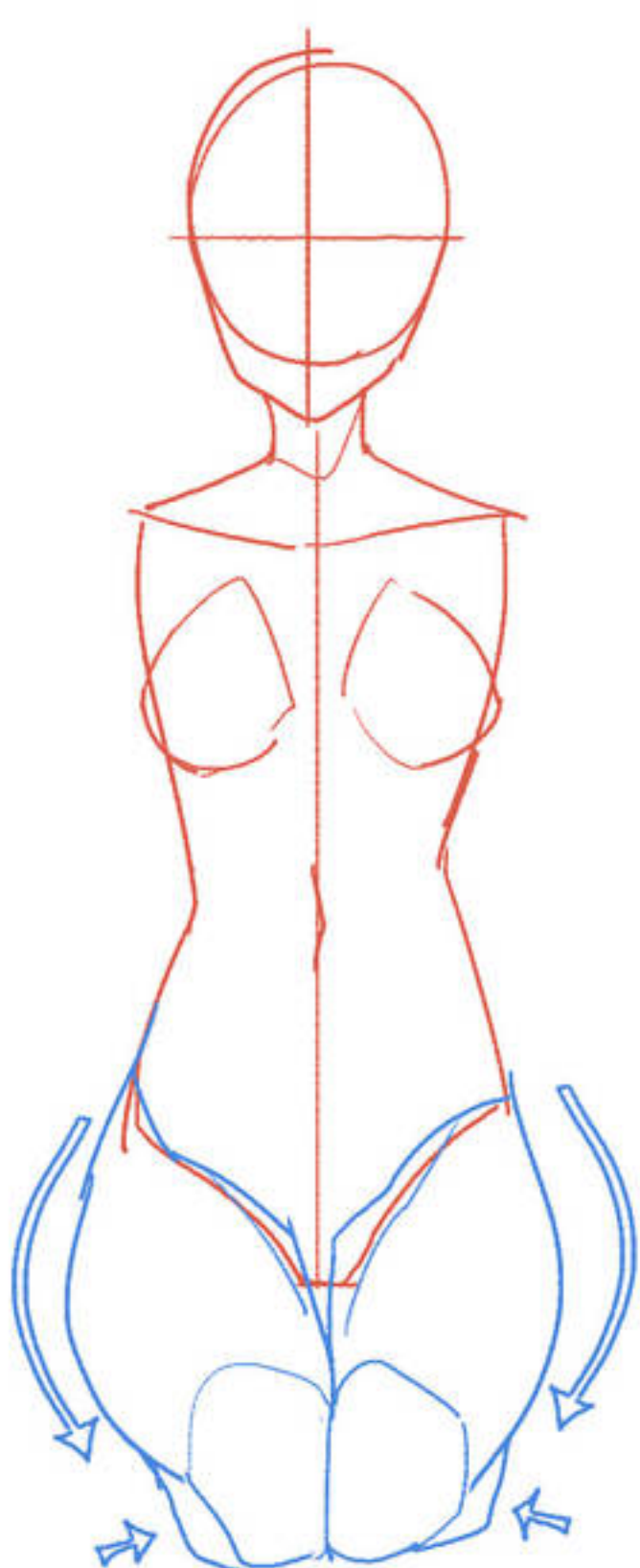
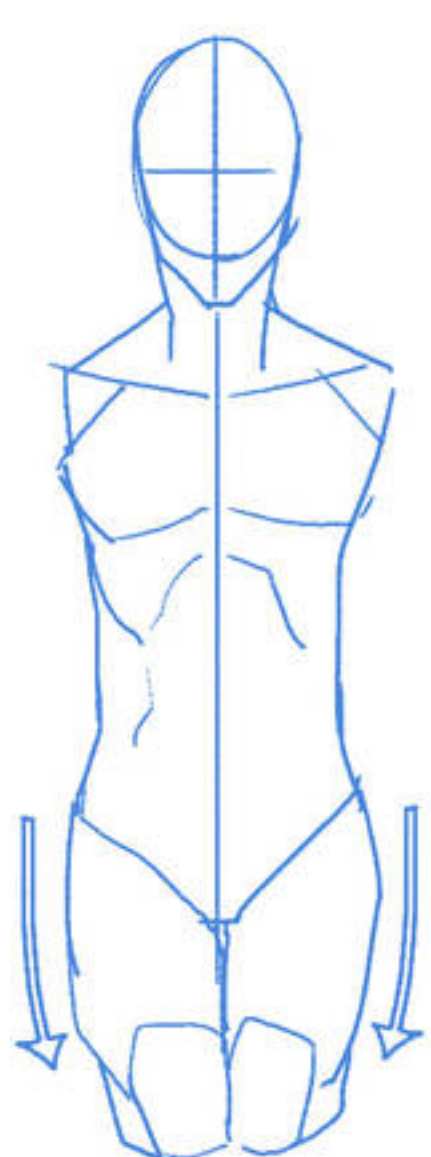
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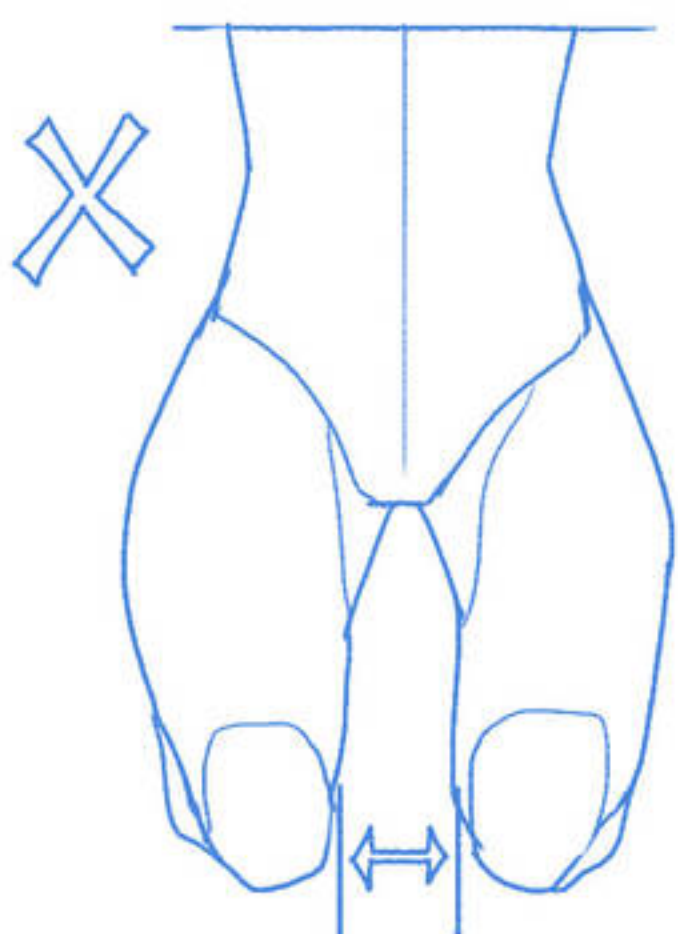
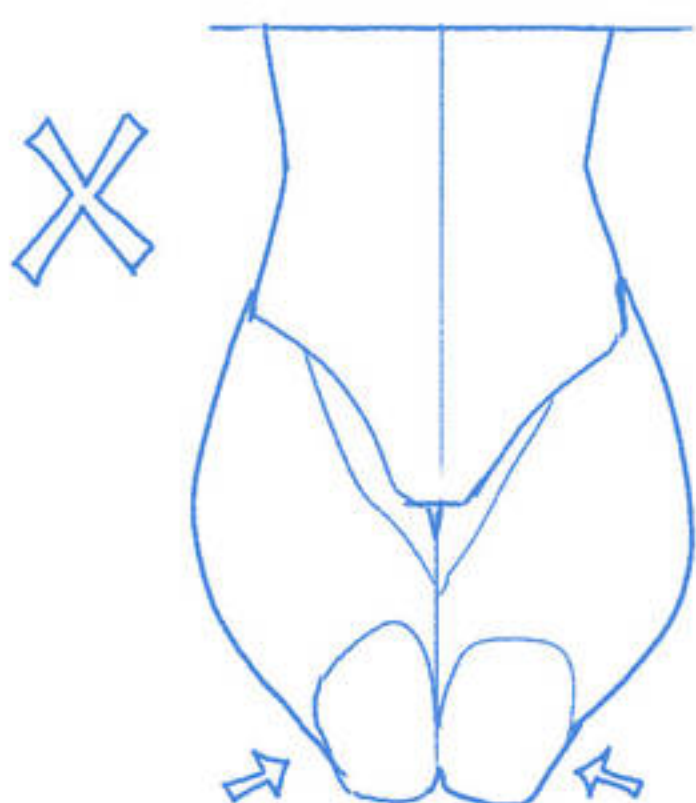
[Q: I want to express myself with a dassie character.]



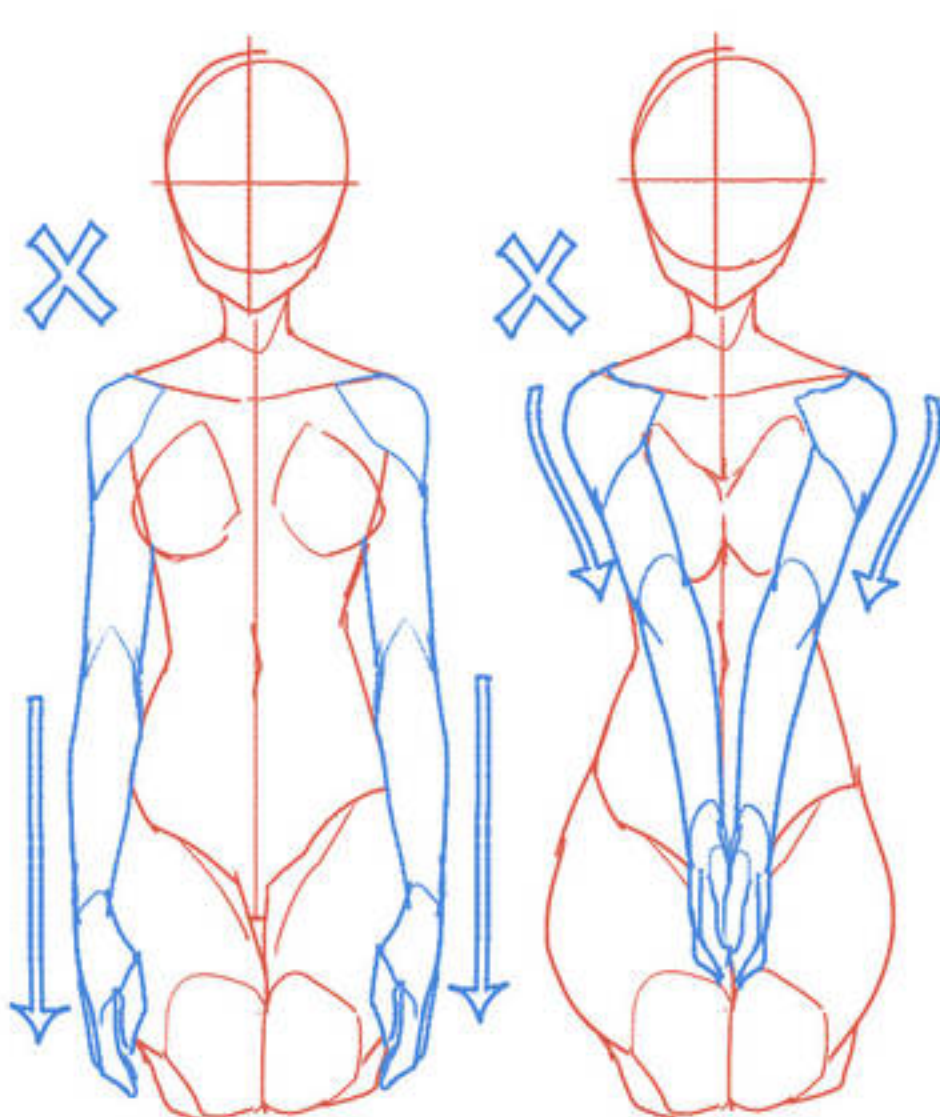
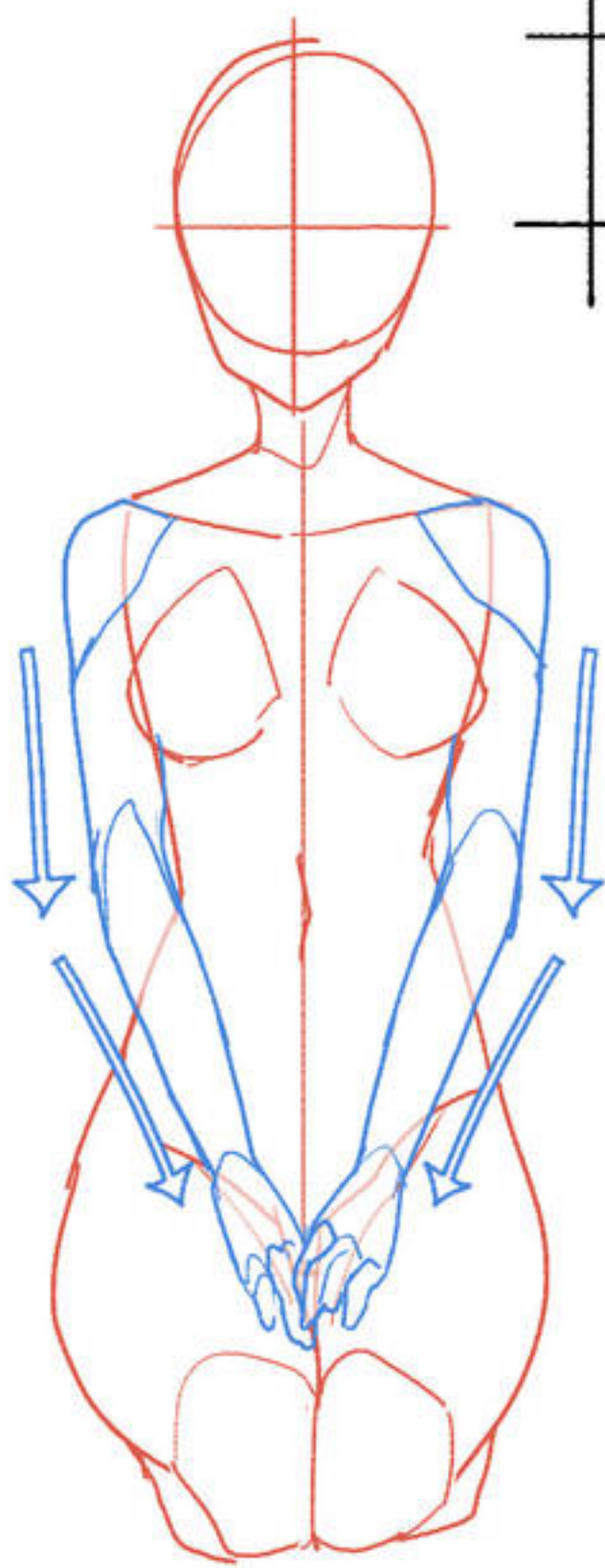
The upper body is going to be drawn in a straight line.



I'm going to make a difference between the knees, and the male and female pelvis.

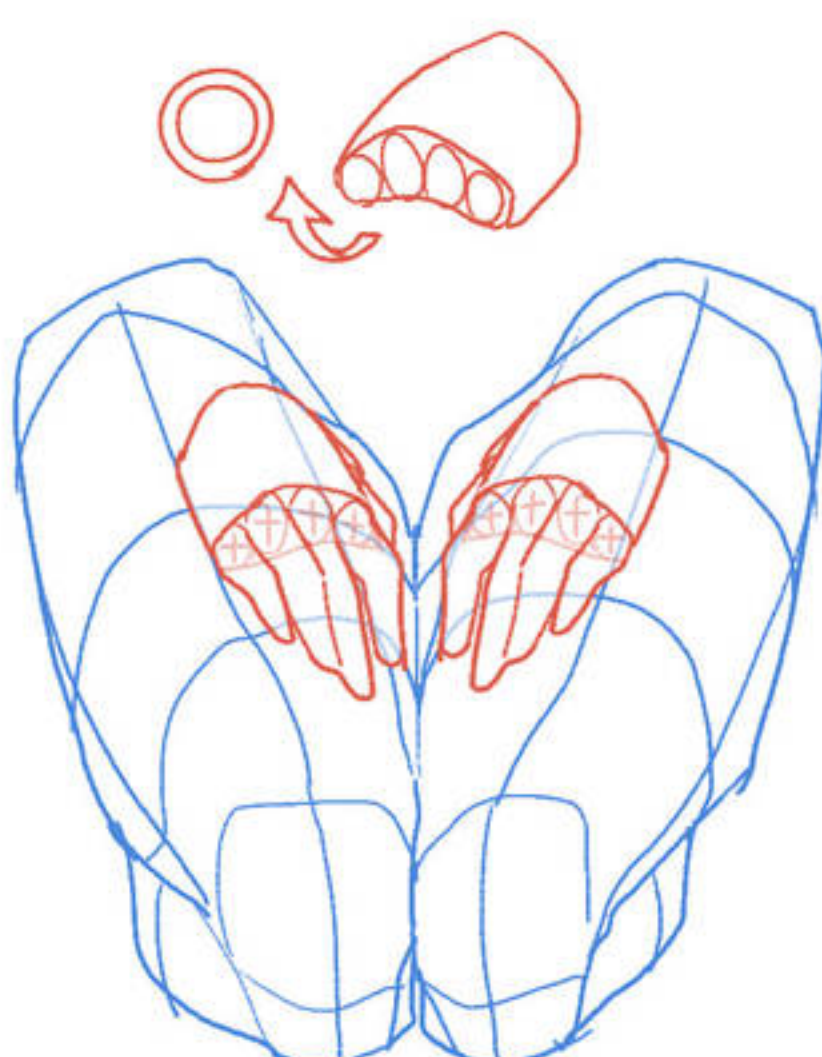
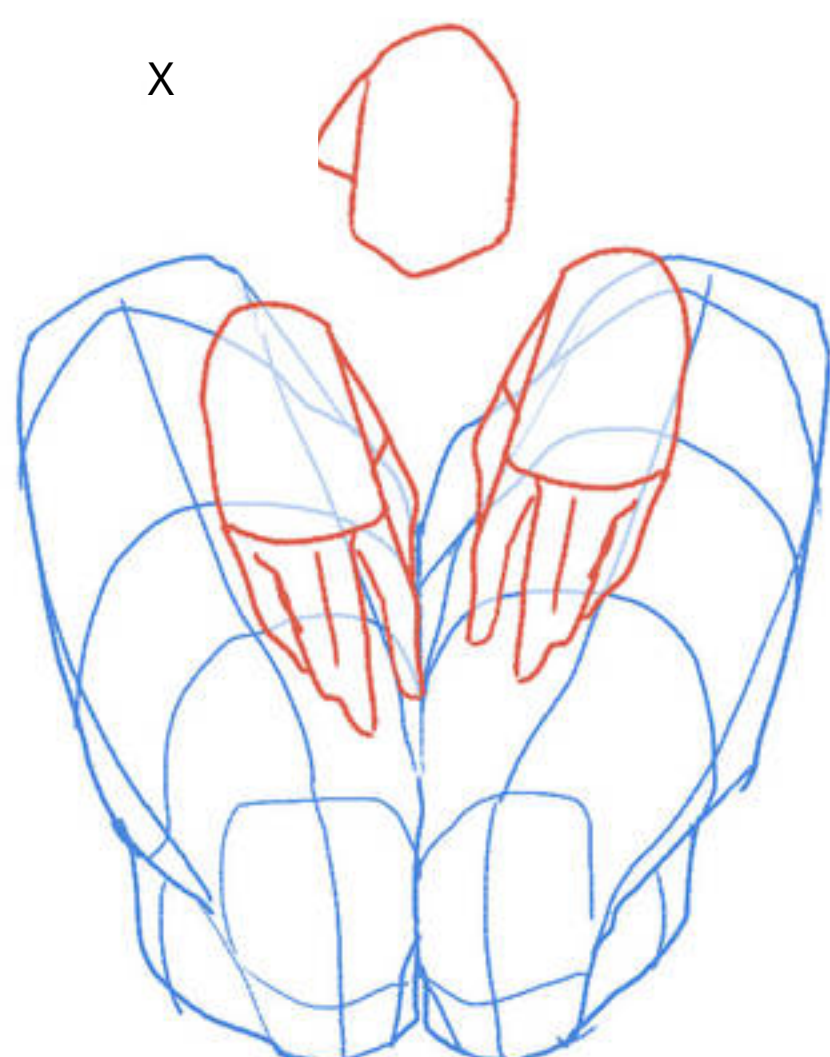


And notice, if you don't have any flesh, or if your knee breaks, it doesn't look like it's awkward or a little bit of a mess.



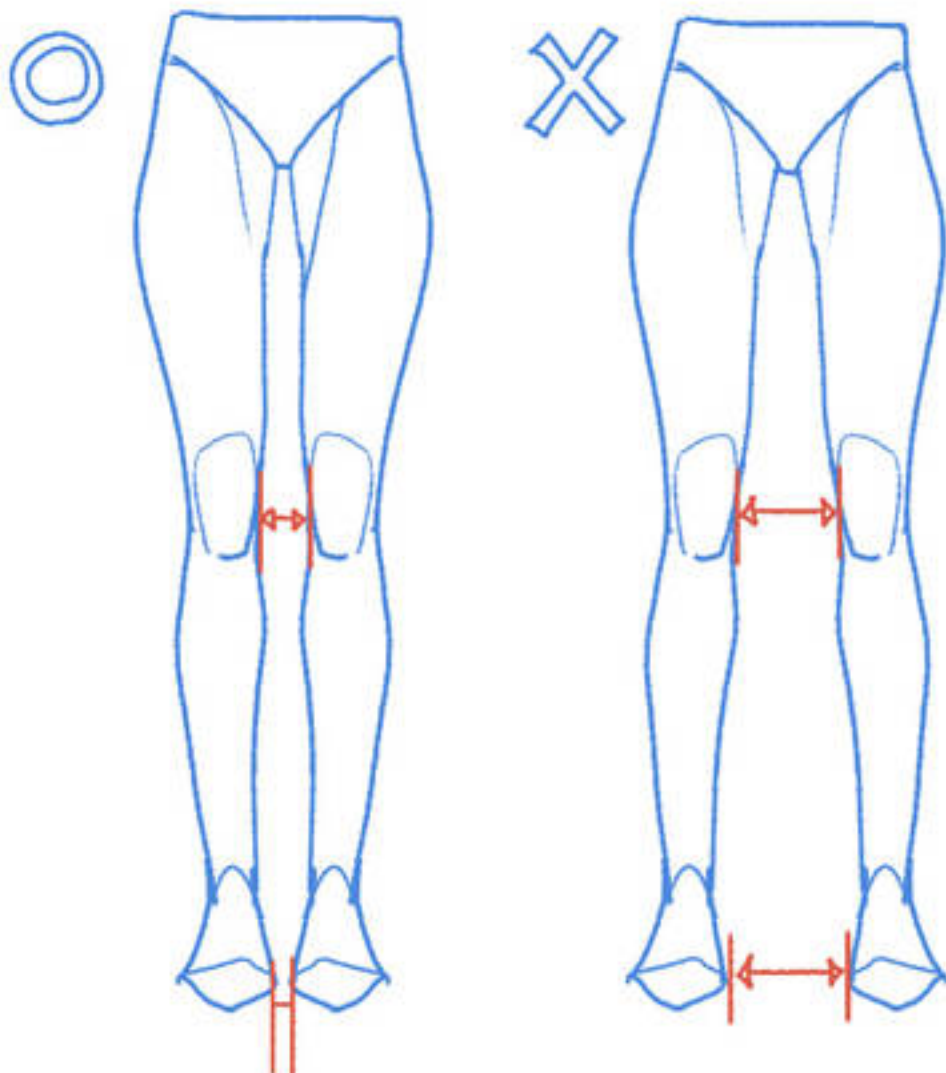
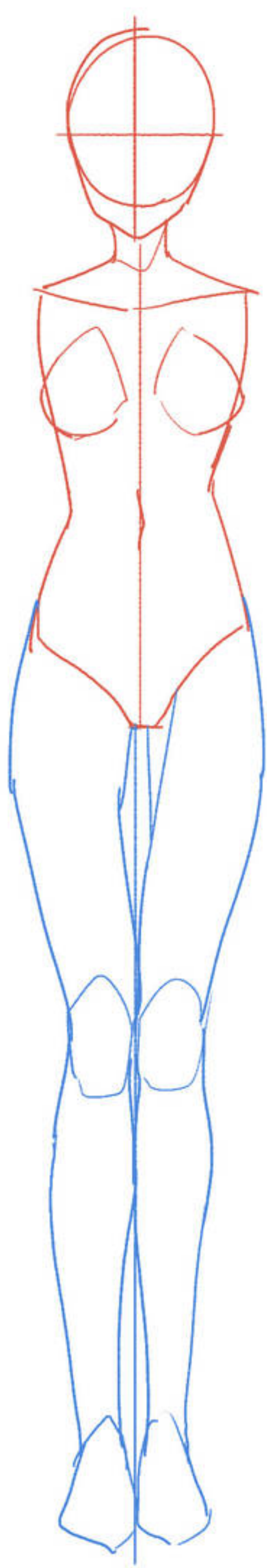
The upper part of the arm dances when it's broken vertically and handsaws are gathered together

X

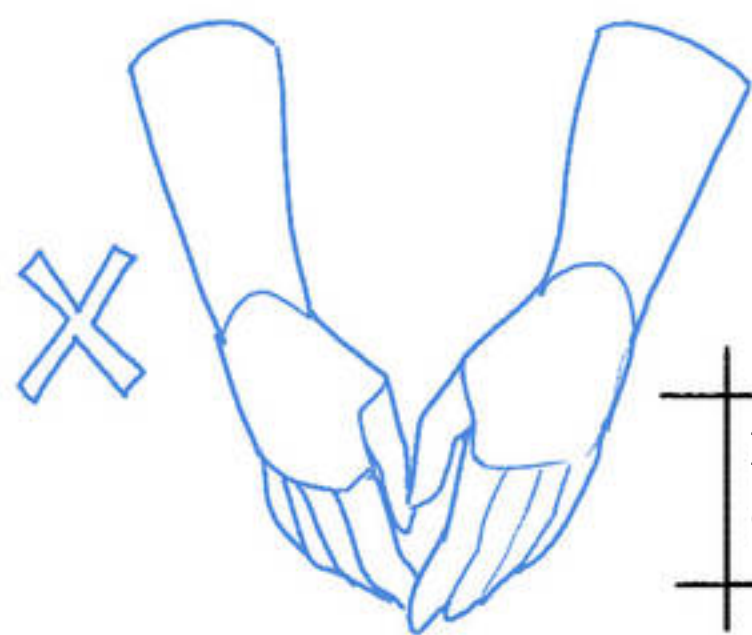
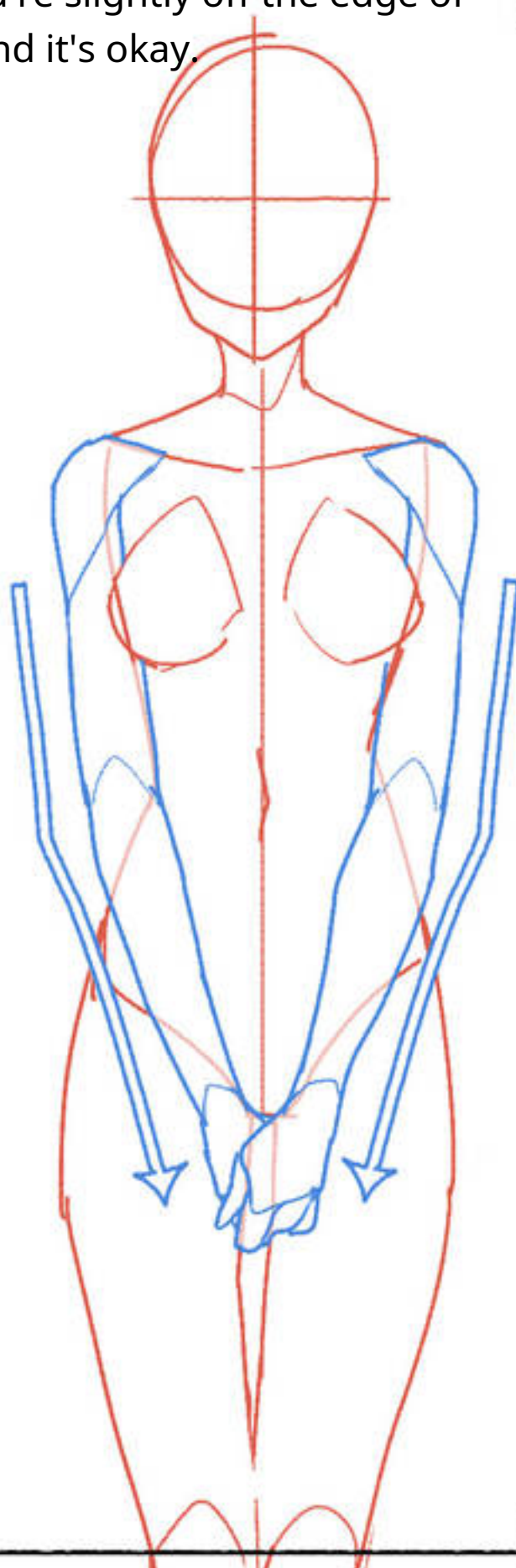


The knee dream isn't just a target, it's not even a plane, it's a three-dimensional picture.

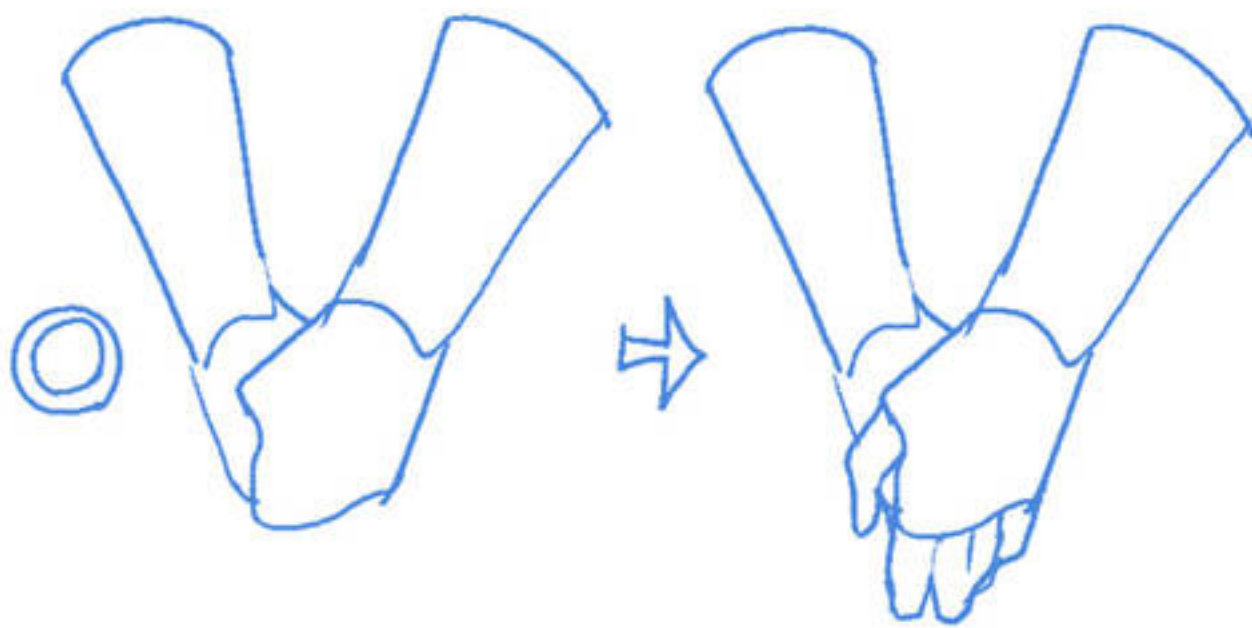




It's okay because when you're doing a subsidial drawing, you're putting your legs together, and you're attaching the cross between your legs, or you're slightly off the edge of your leg, and it's okay.

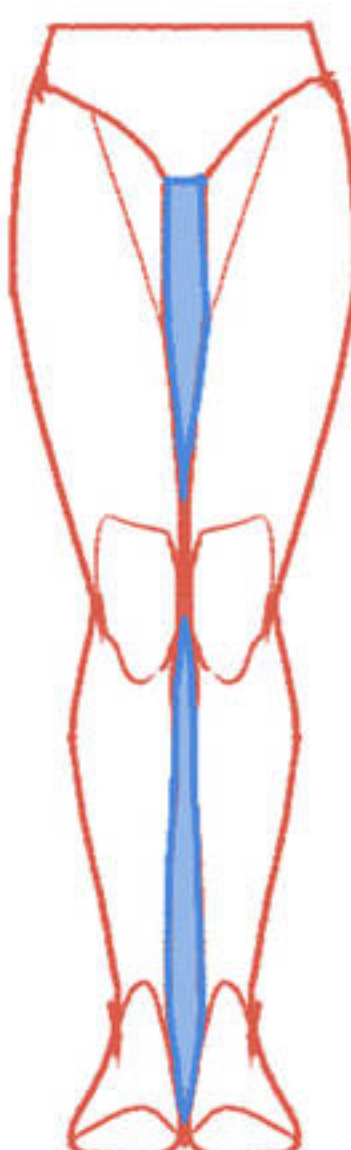
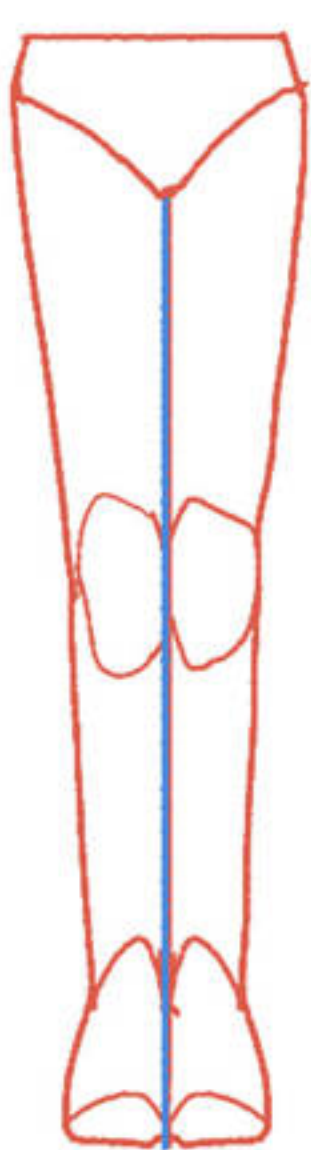


In the case of the hand, it's effective to draw it up one hand instead of the middle hand.



I'd like to know the taco author."

>



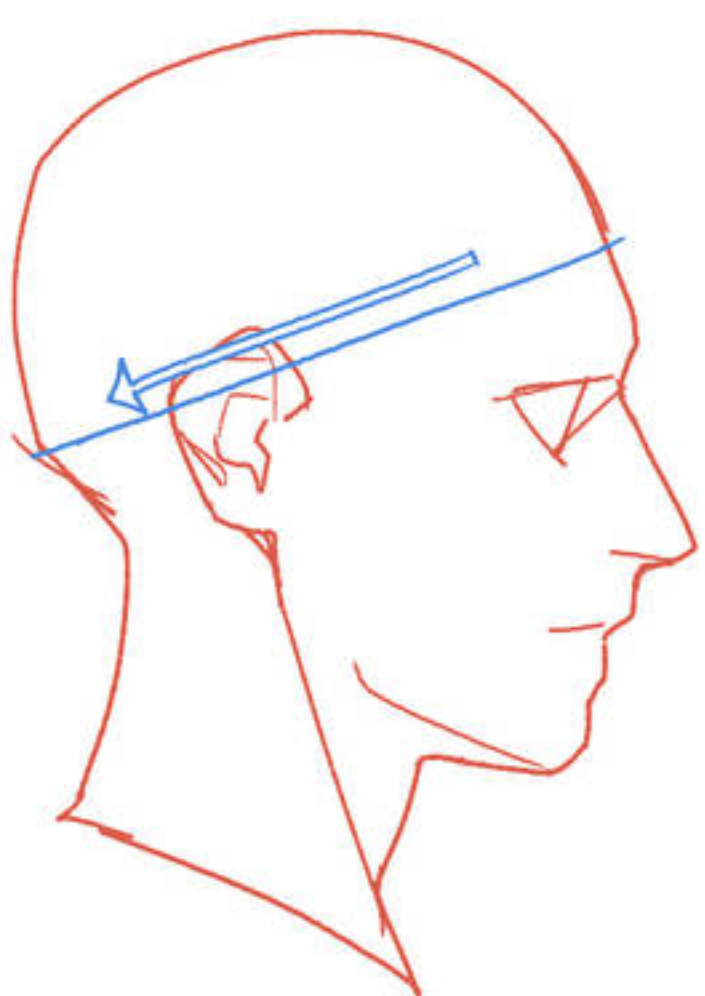
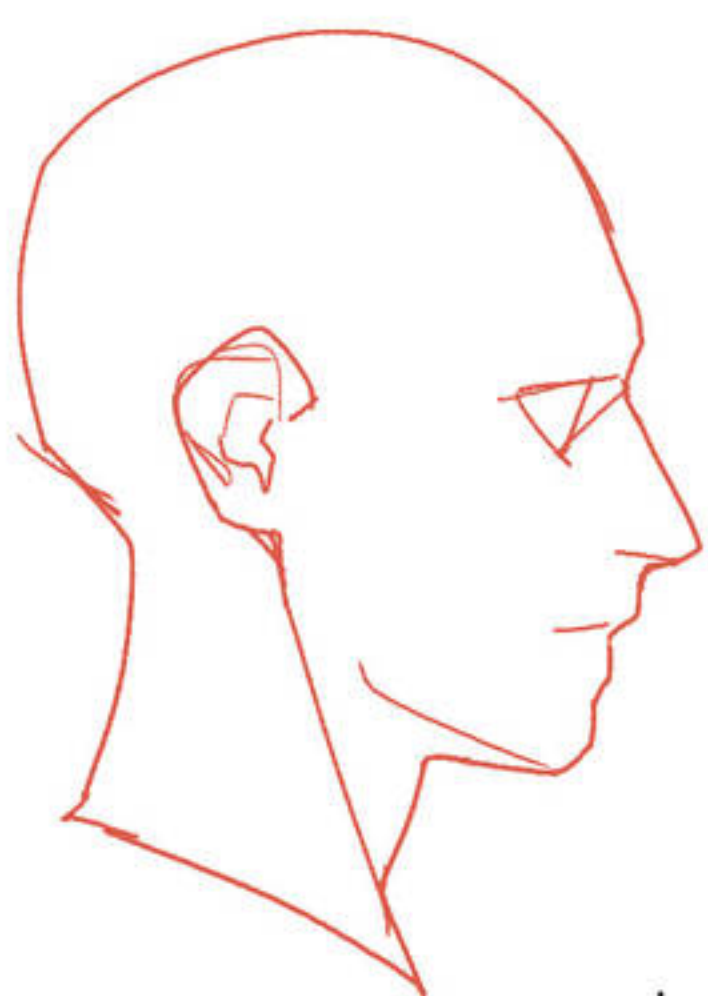
It's a small amount of time to make room for a Silhoutio when you're on the bridge.



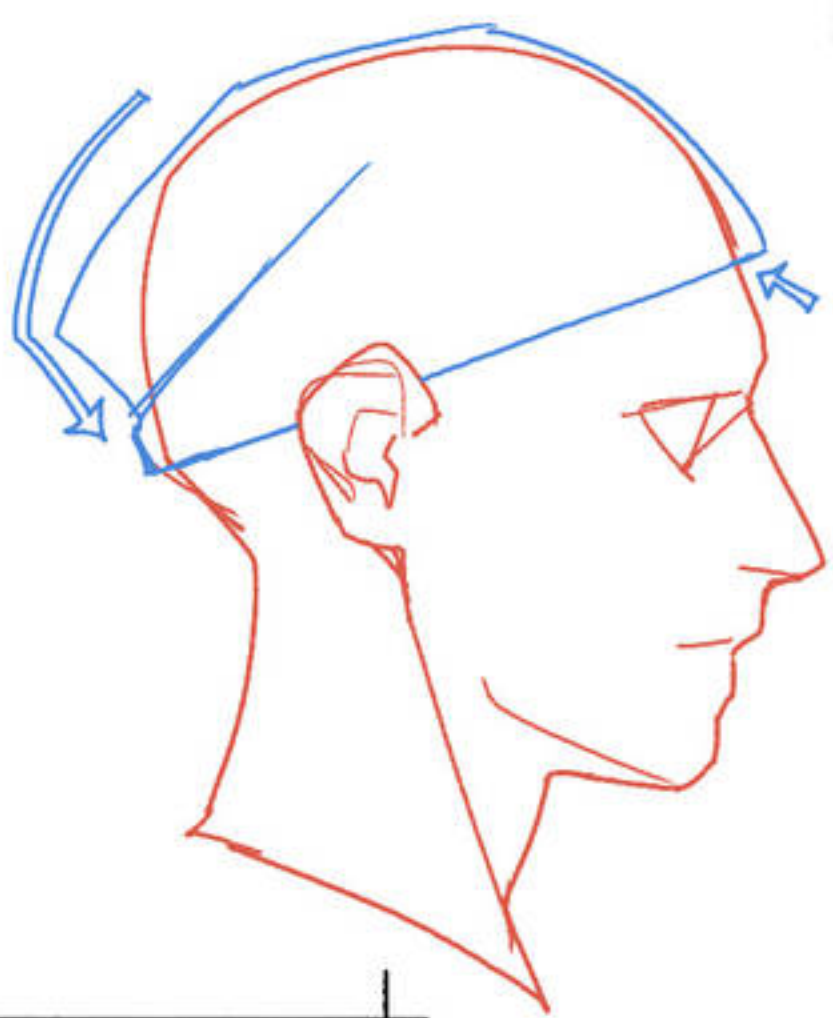
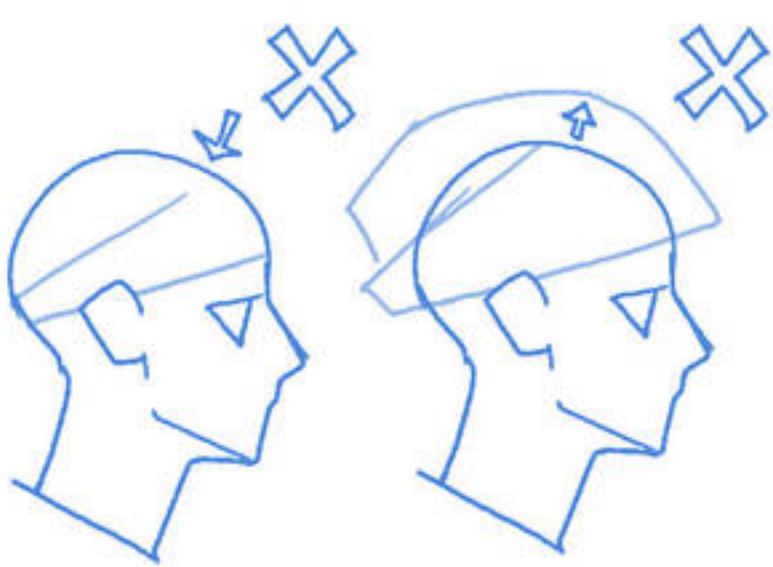
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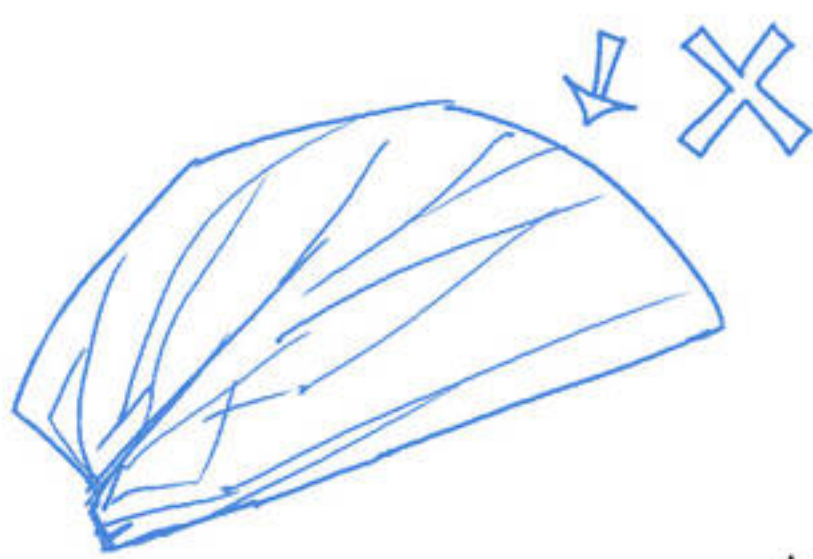
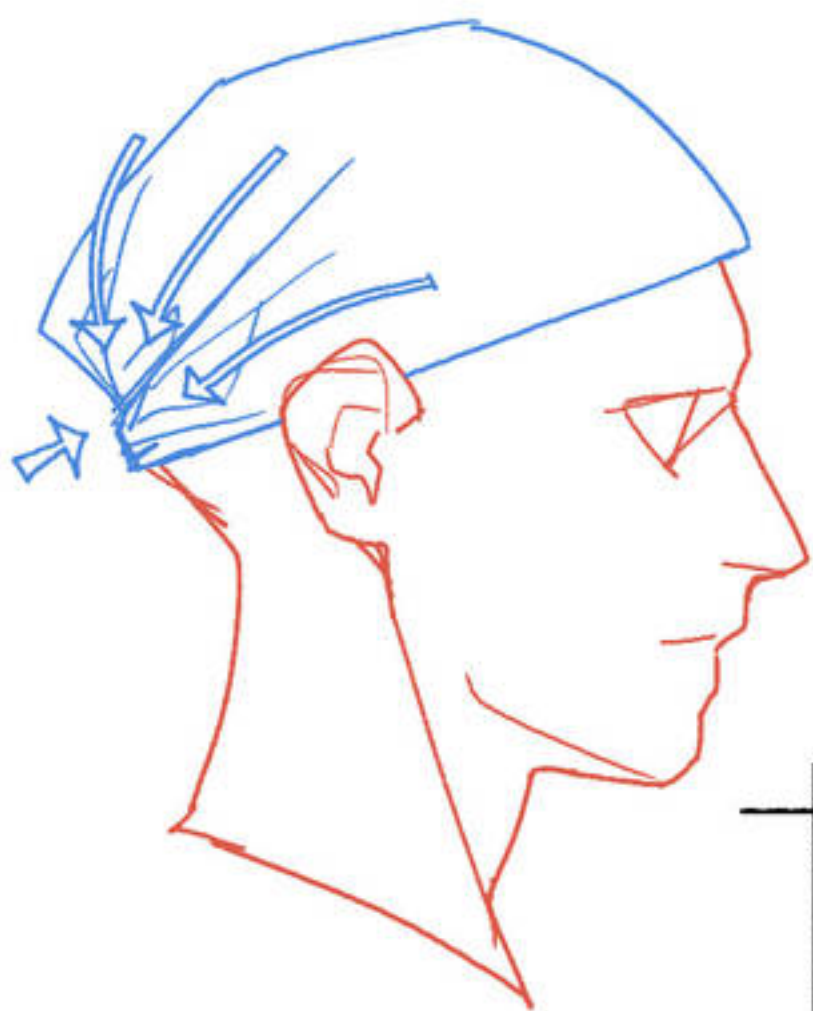
[WRITING: I want you to put two things together and draw different angles of faces.]



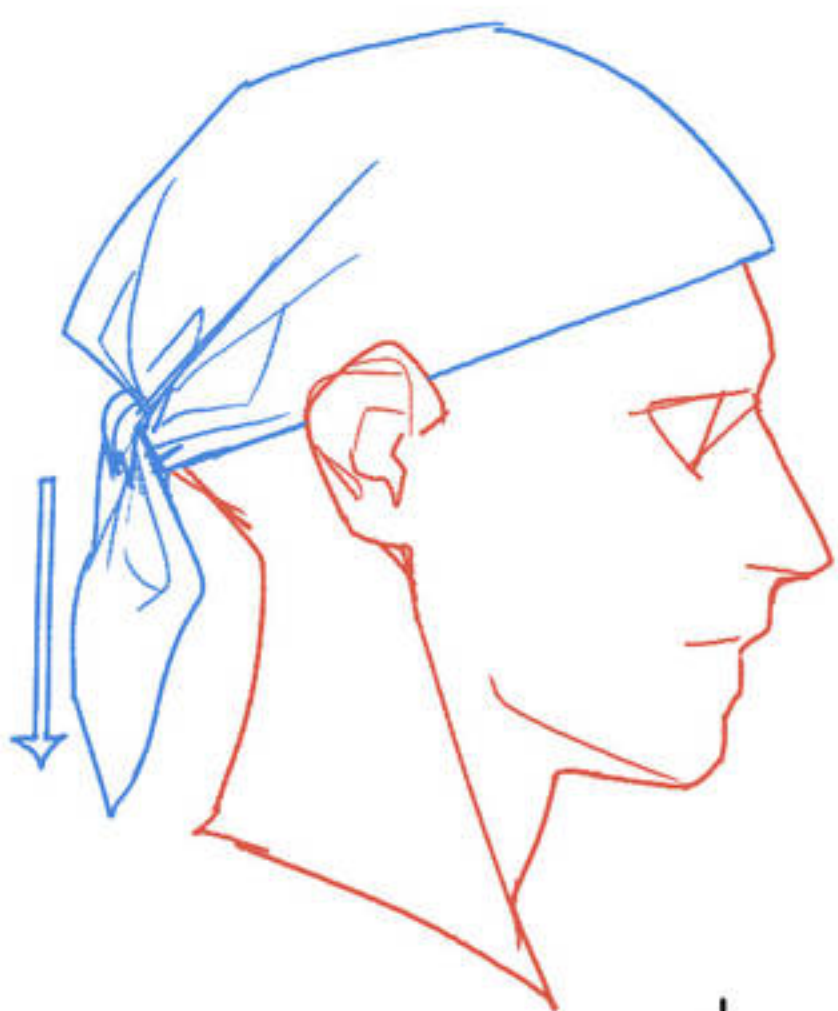
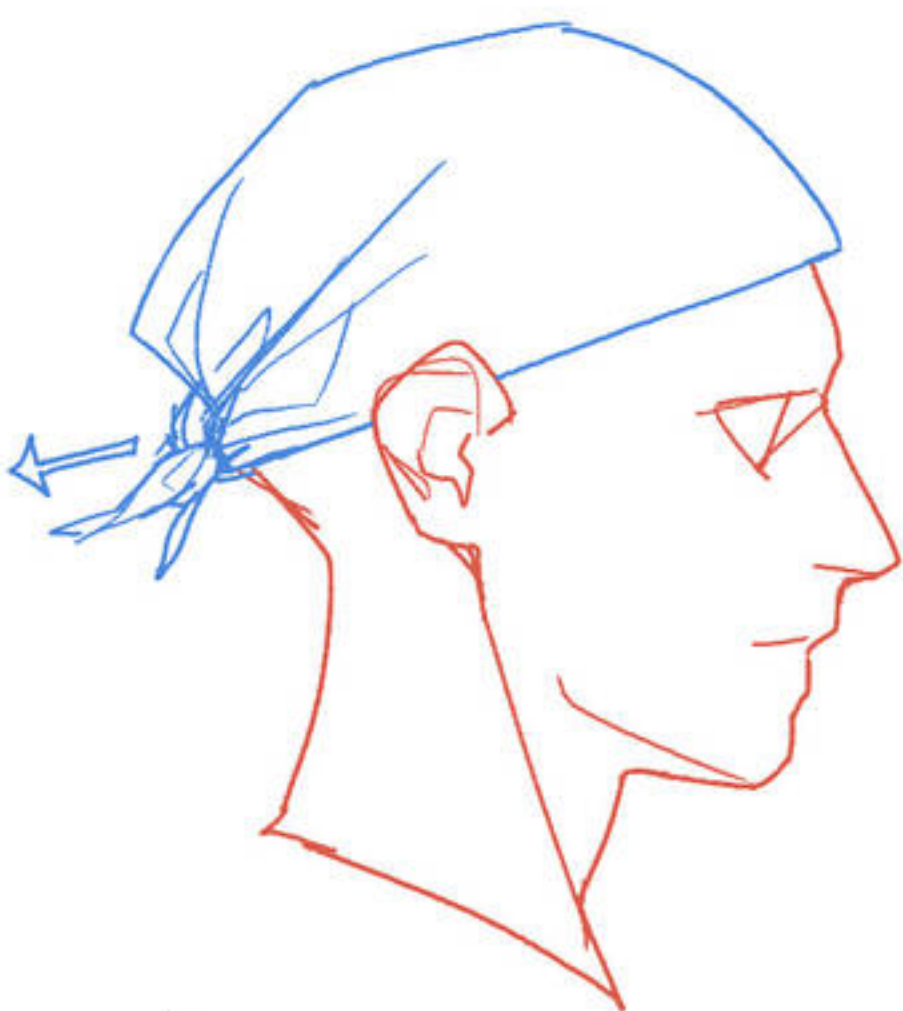
So first let me make sure that it's going to flow in two directions, and then let me draw a straight line in a straight angle.



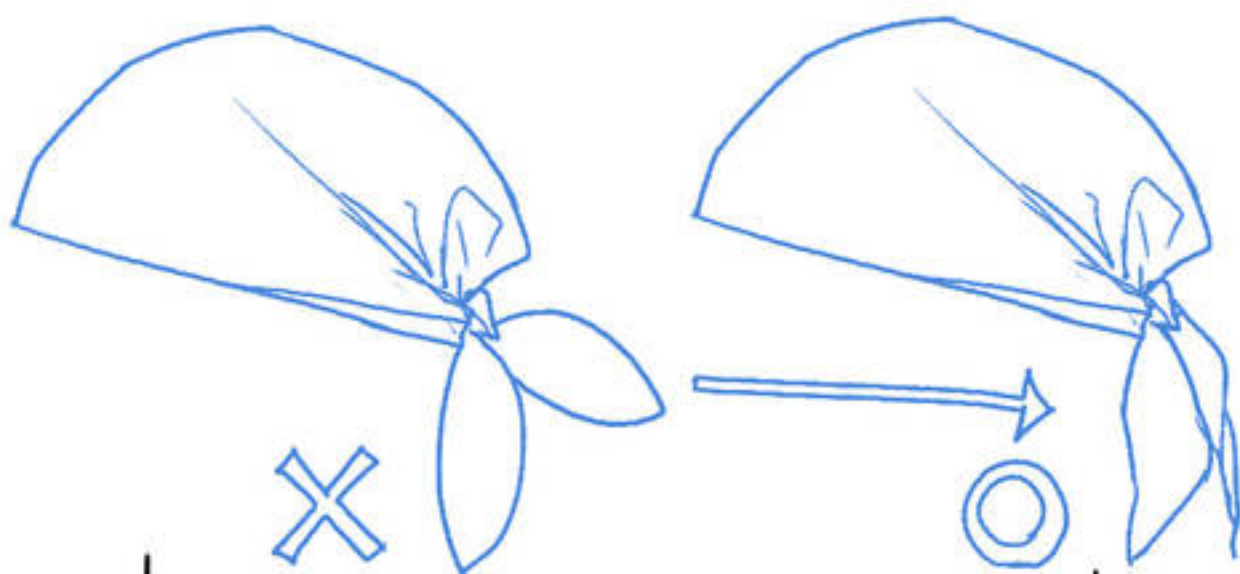
If you make a little bit of space on your forehead, it's natural and it's heavy, because it's awkward to have two things that fall on your head or blow.



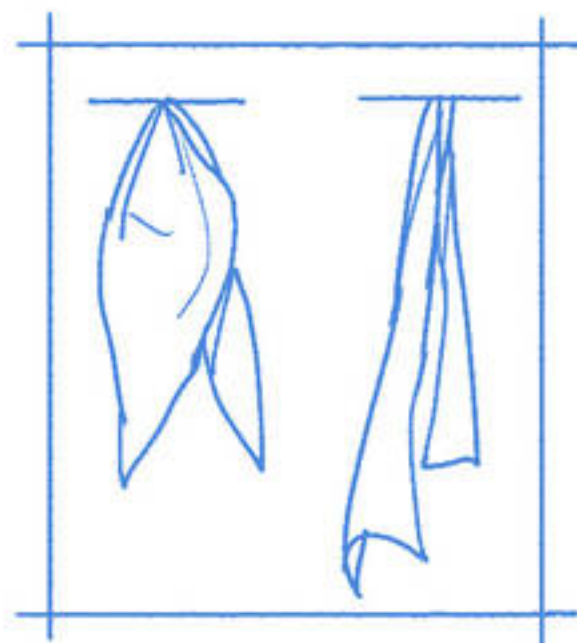
The sides of the two have a fold behind them, and the front has a flat pull, so you're going to have to draw them with no wrinkles.



If the two ends are short, they'll stretch out and they'll fall down the long one.

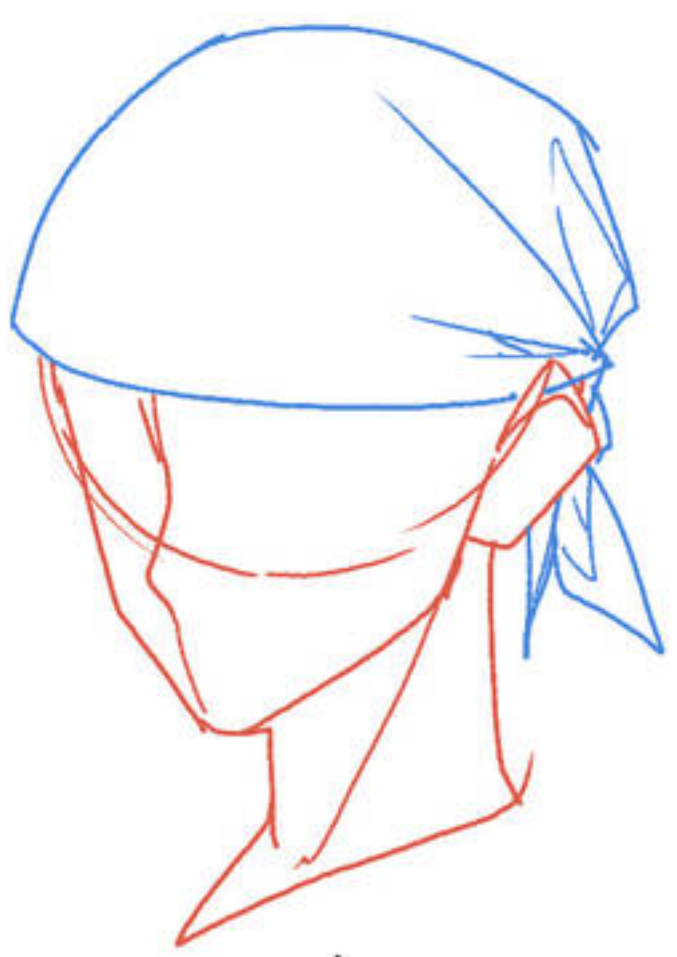
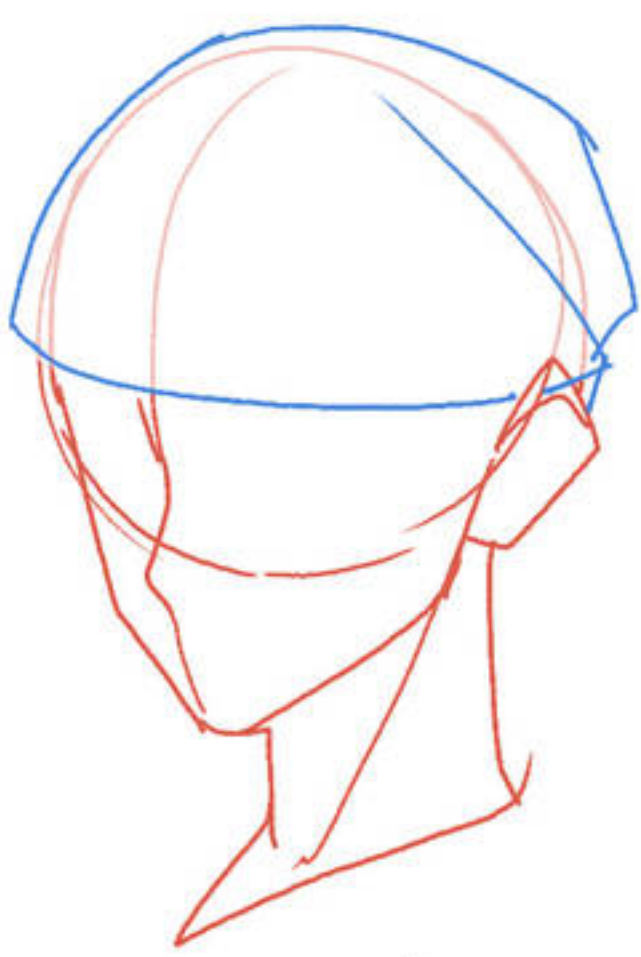


The grouped form is as naturally as possible, and the design changes according to the end expression.

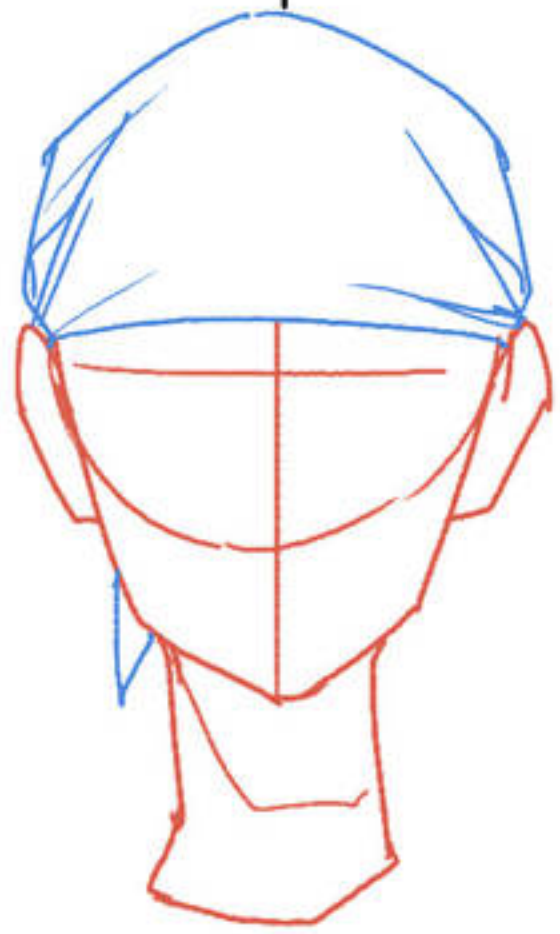
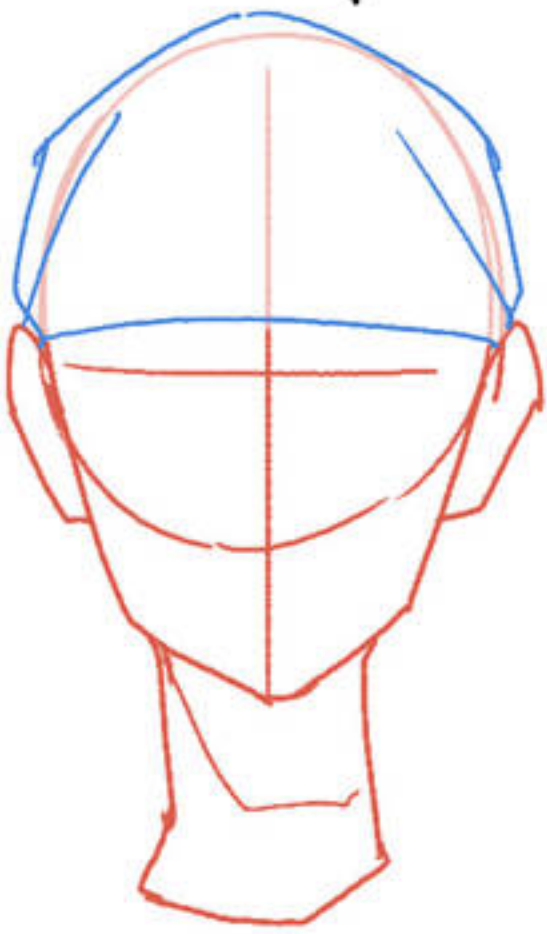


I'll finish with the gift.

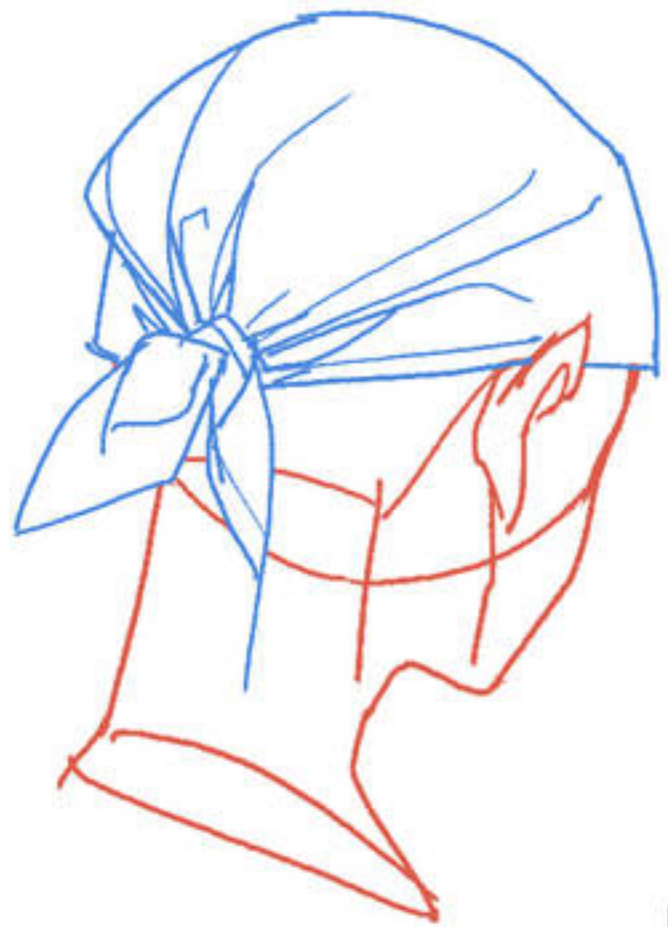
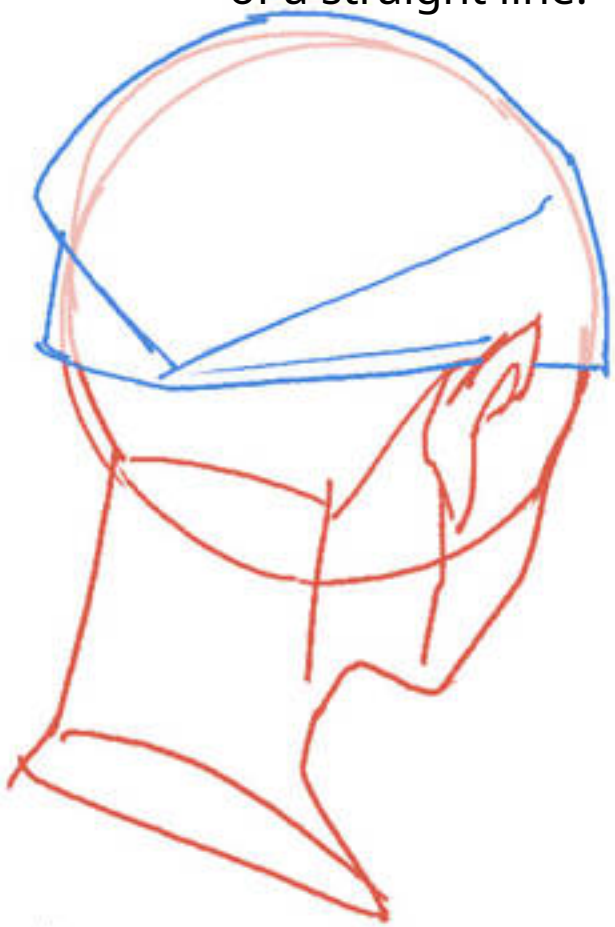




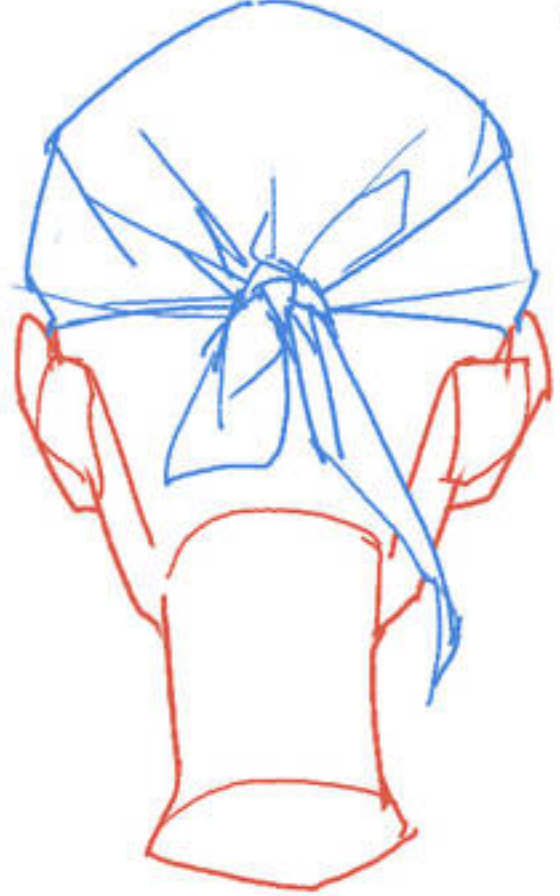
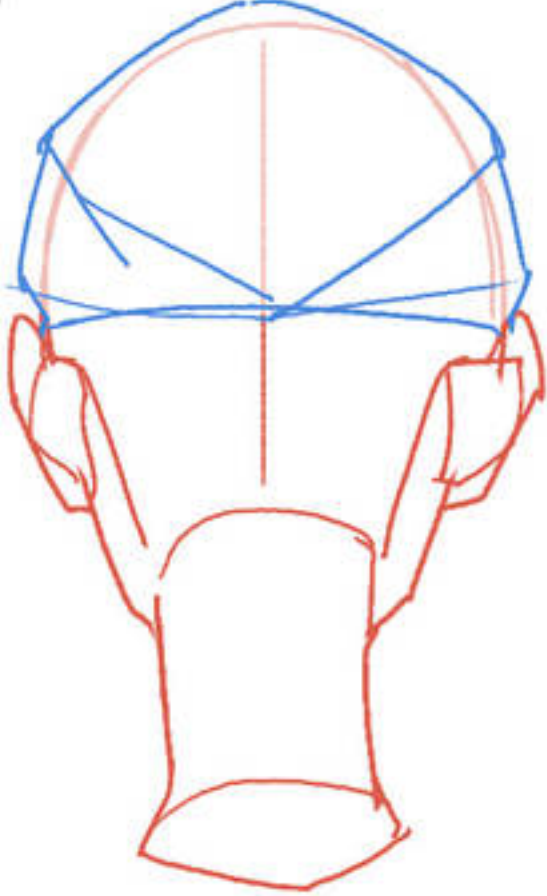
A couple of facial angles.



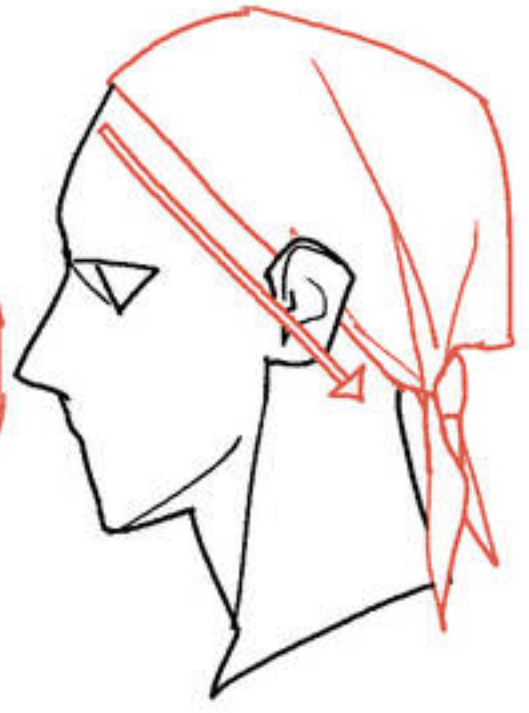
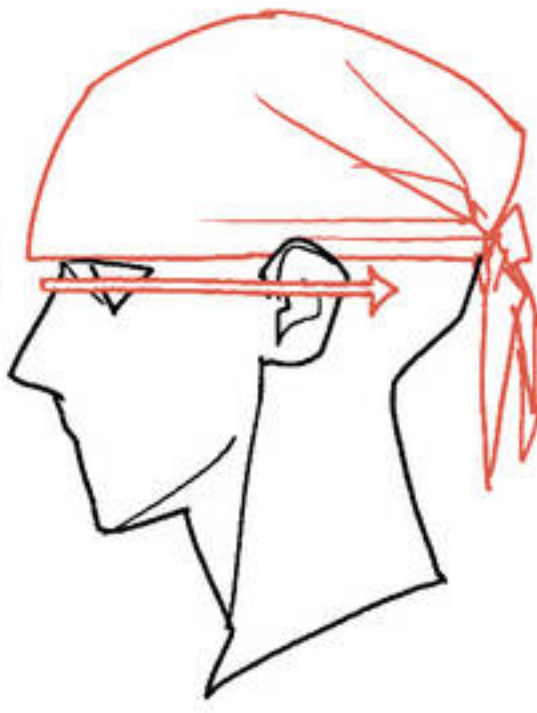
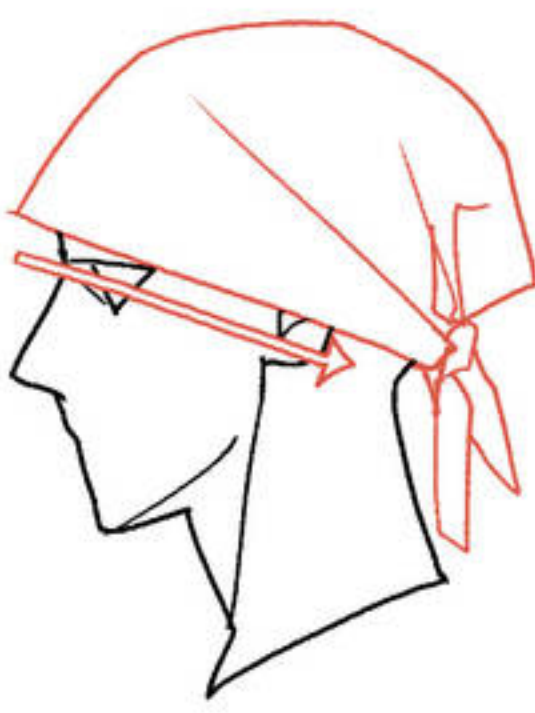
I'm going to draw two things that are going to hit the top line, and I'm going to do it in a kind of a straight line.



I'm going to do it in addition to the folds and folds that are grouped together.



I'd like to know the taco author."



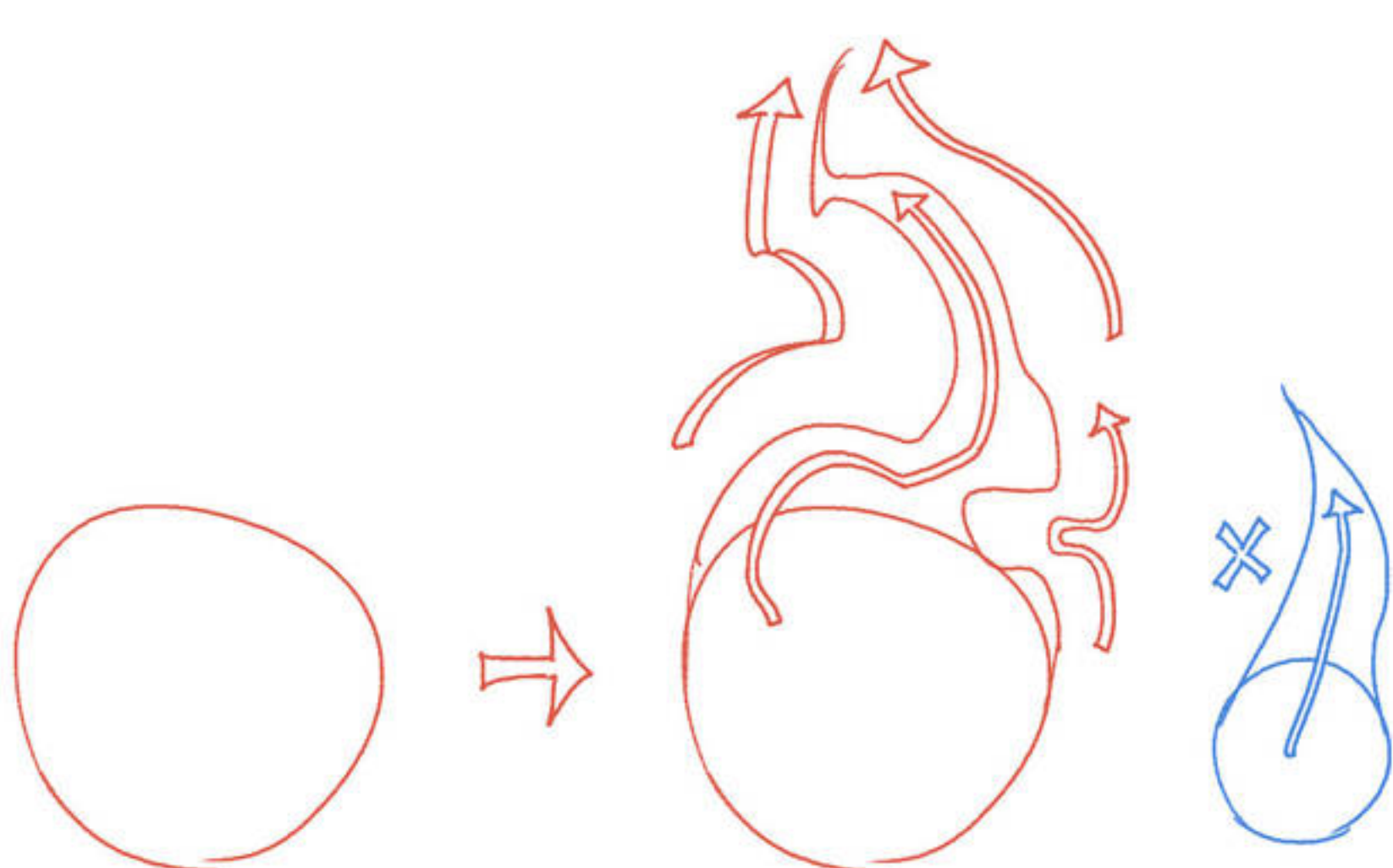
You can cover or show up an ear rate depending on the angle of the two lines, and you can do a lot of things with your hands



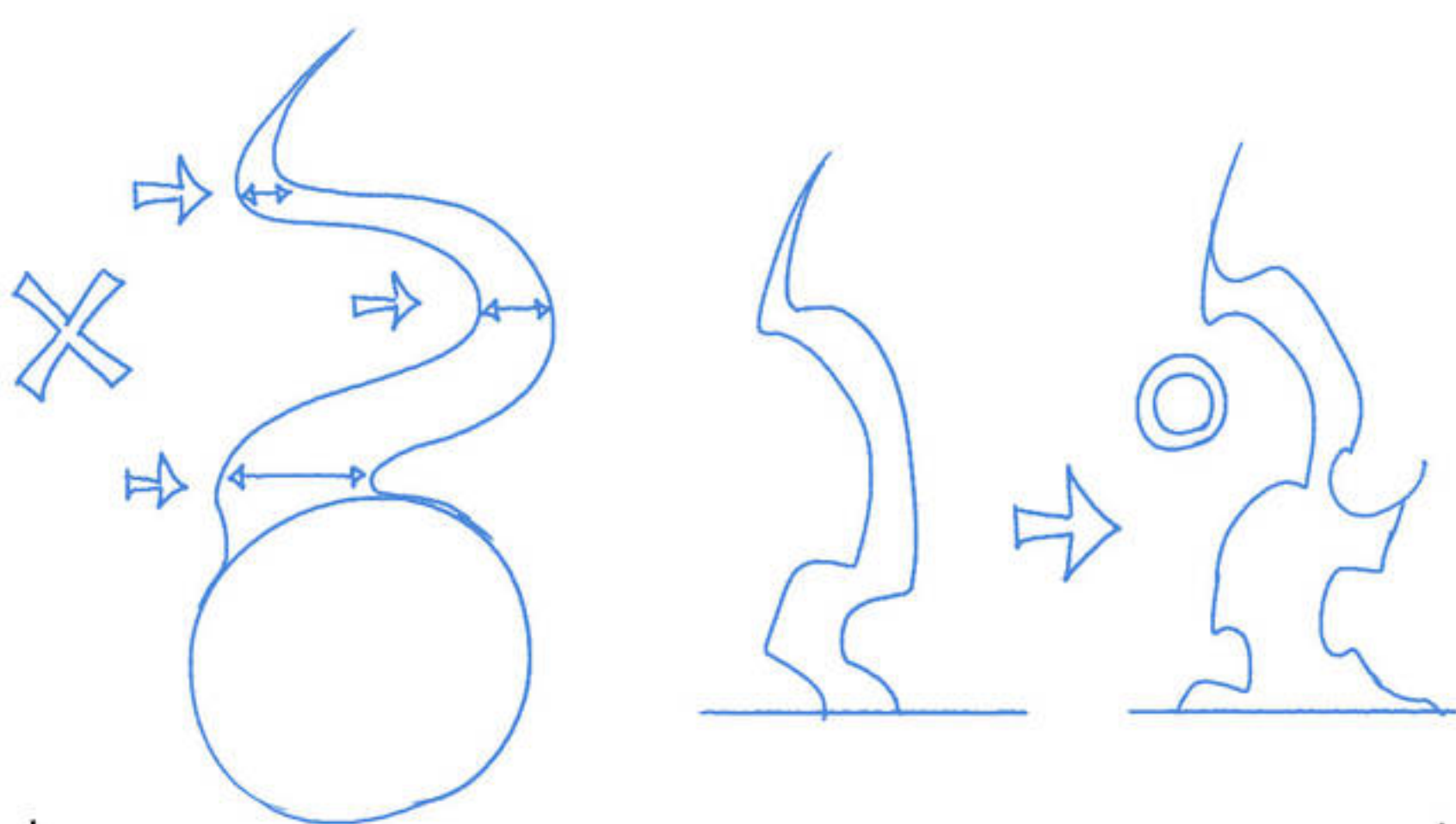
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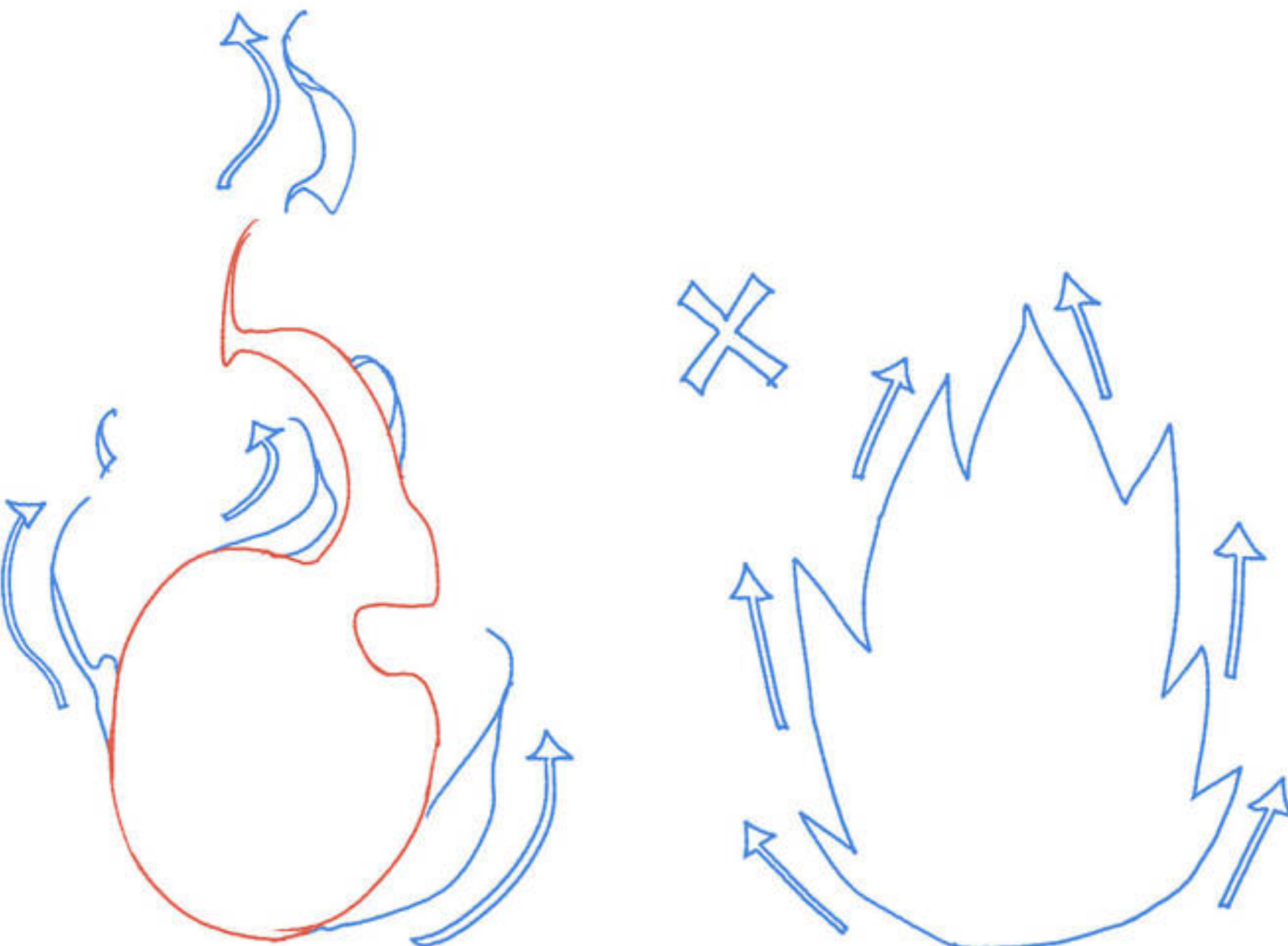
[Q: I want to know how the firegrinnon works.]



And then they go up, and they go up, and they go up, and they go up, and they go up.



The flow of the curves is constant. It's a dance that shows a dark, wide, narrow gap.

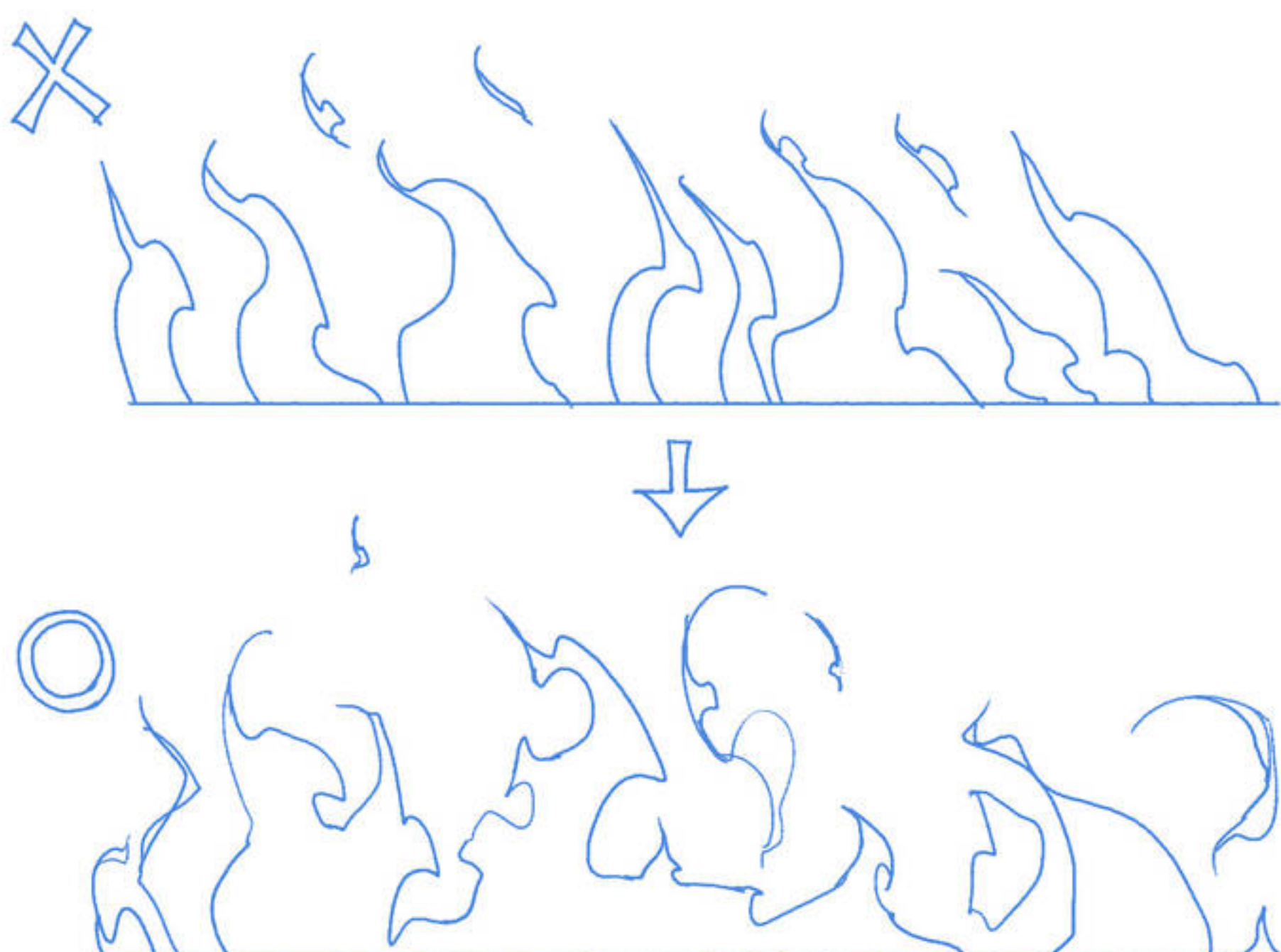


It's a little fire going up the side at the center of the root of the flow, and it's trying to make the flow of the line feel like it's a hard thing.



And since there's no pattern of injustice, it's dancing to draw them as naturally and irregularly, using as many curves as possible.

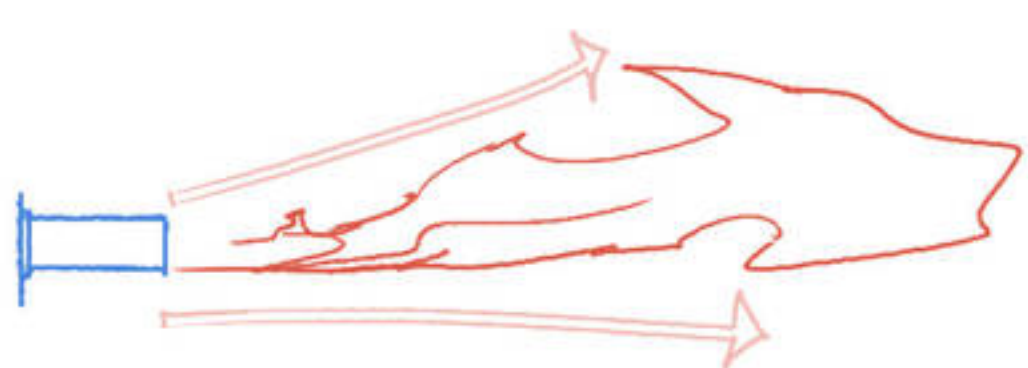




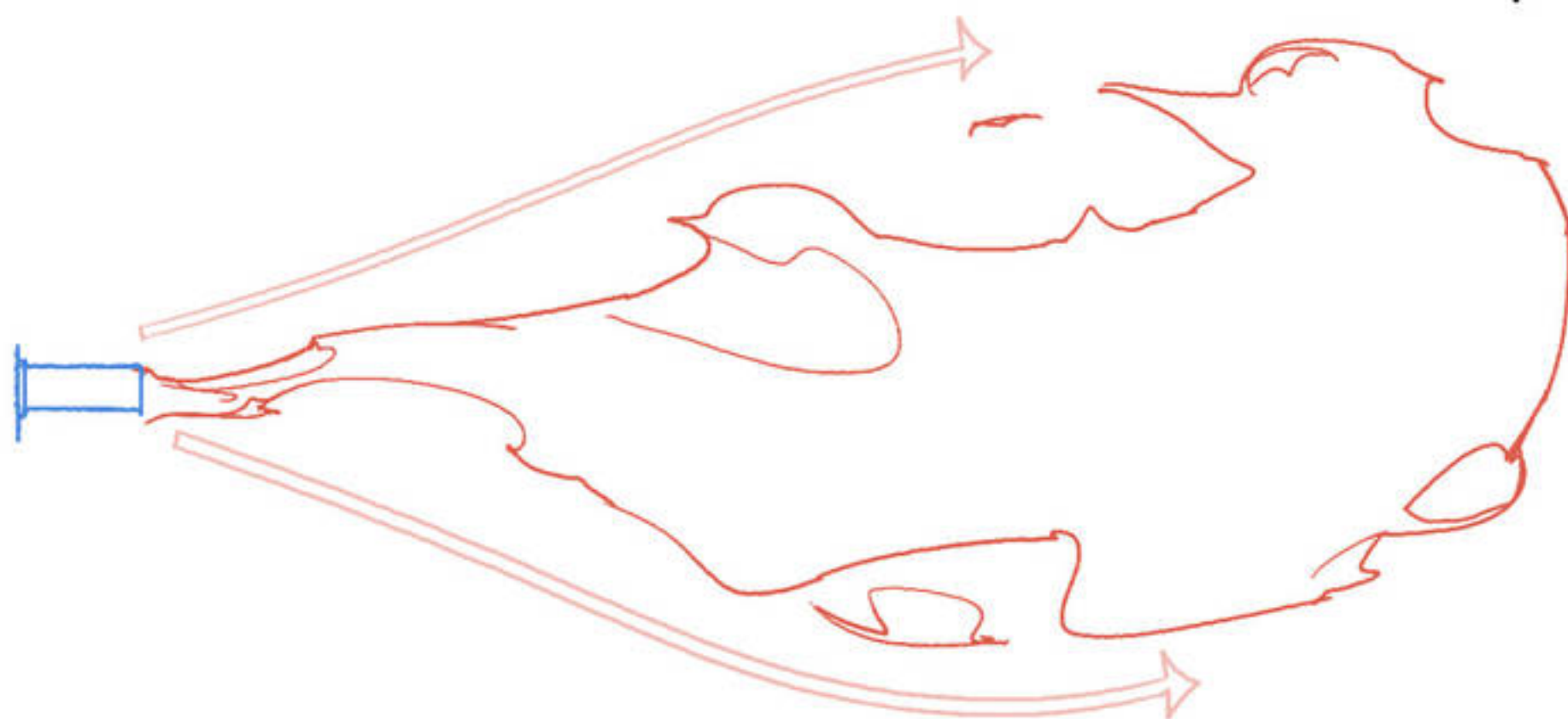
If there's a large range of injustice, you have to make sure that it looks like the same deck.



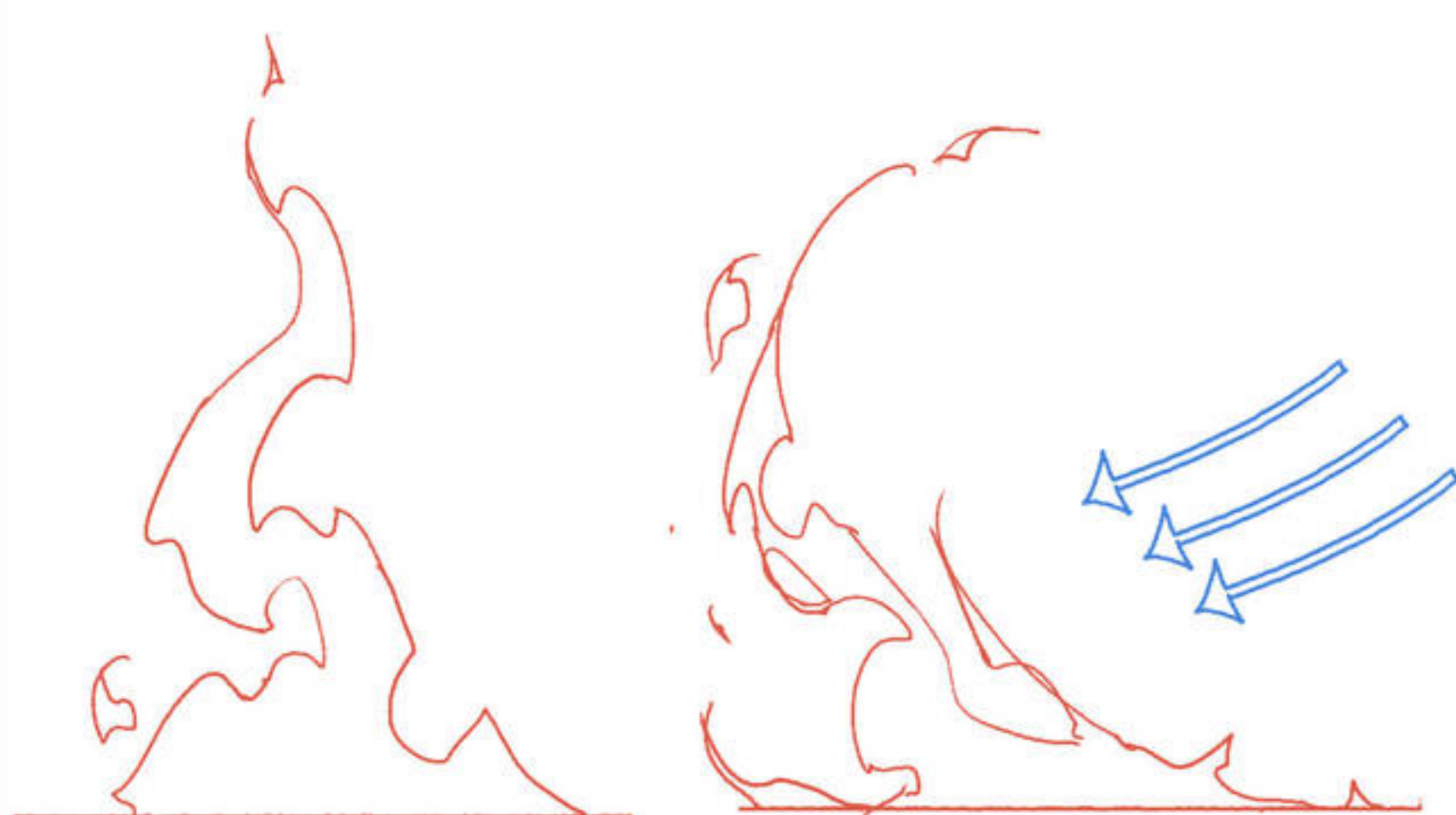
The more firepower you have, the more your size and curves you have to increase your drabness.



The flamethrower and the reed are the form of an extensive flotation in the narrow entrances of the fire when it burns artificial fire.



I'd like to know the taco author."



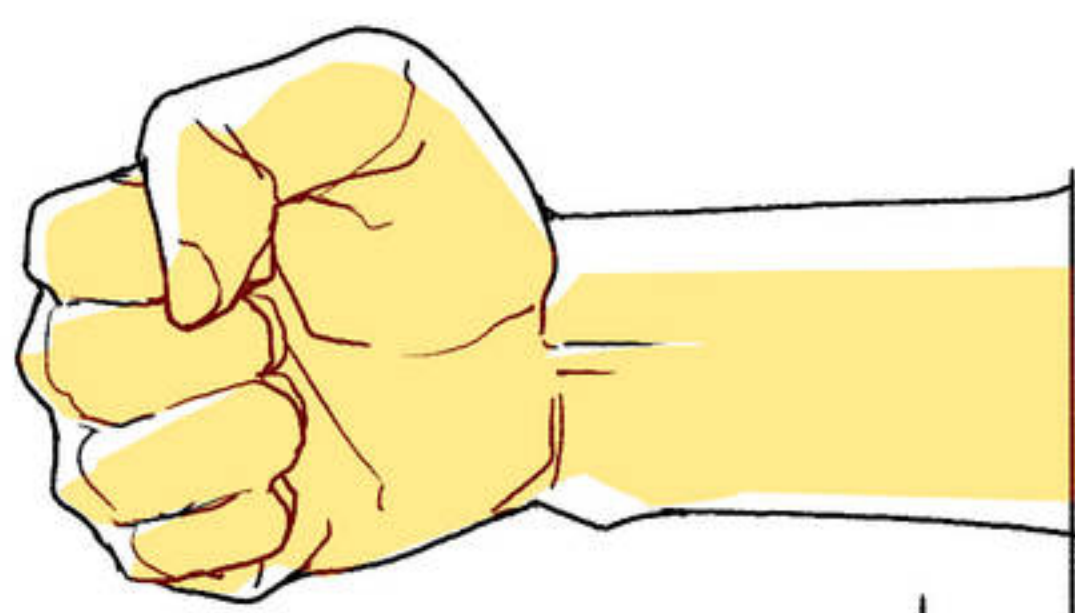
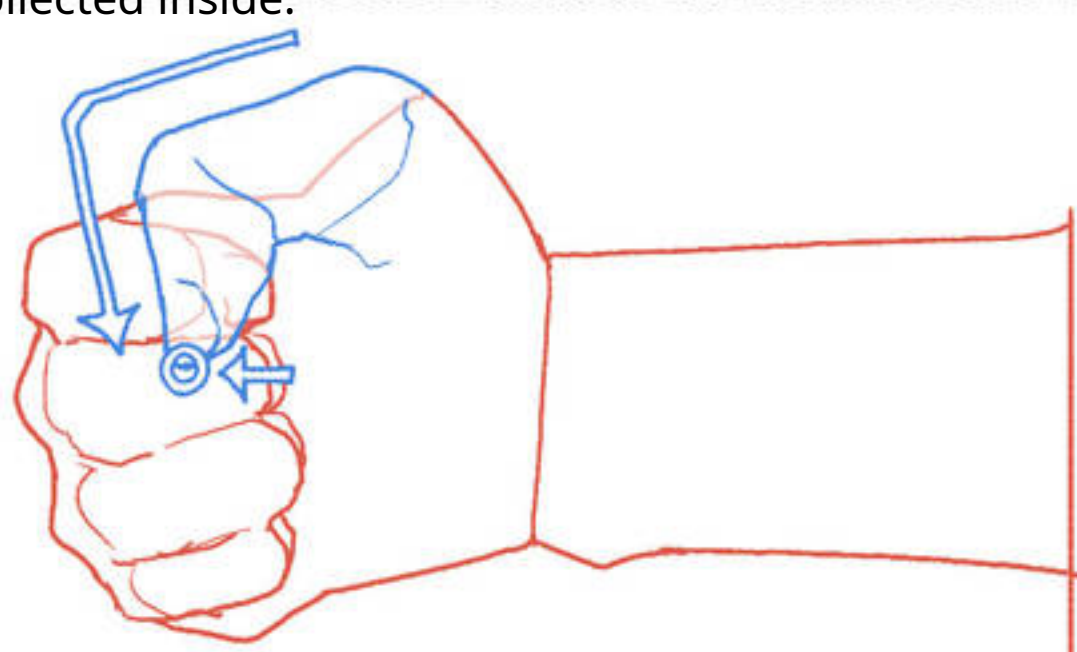
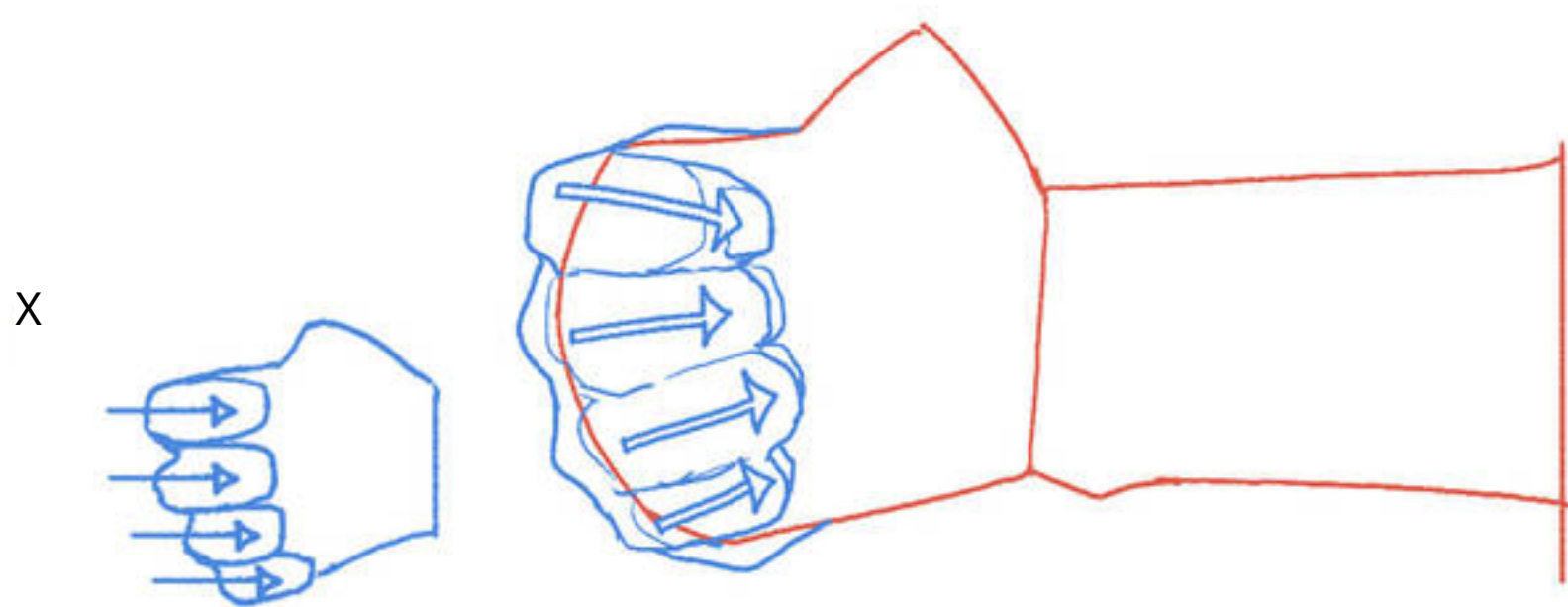
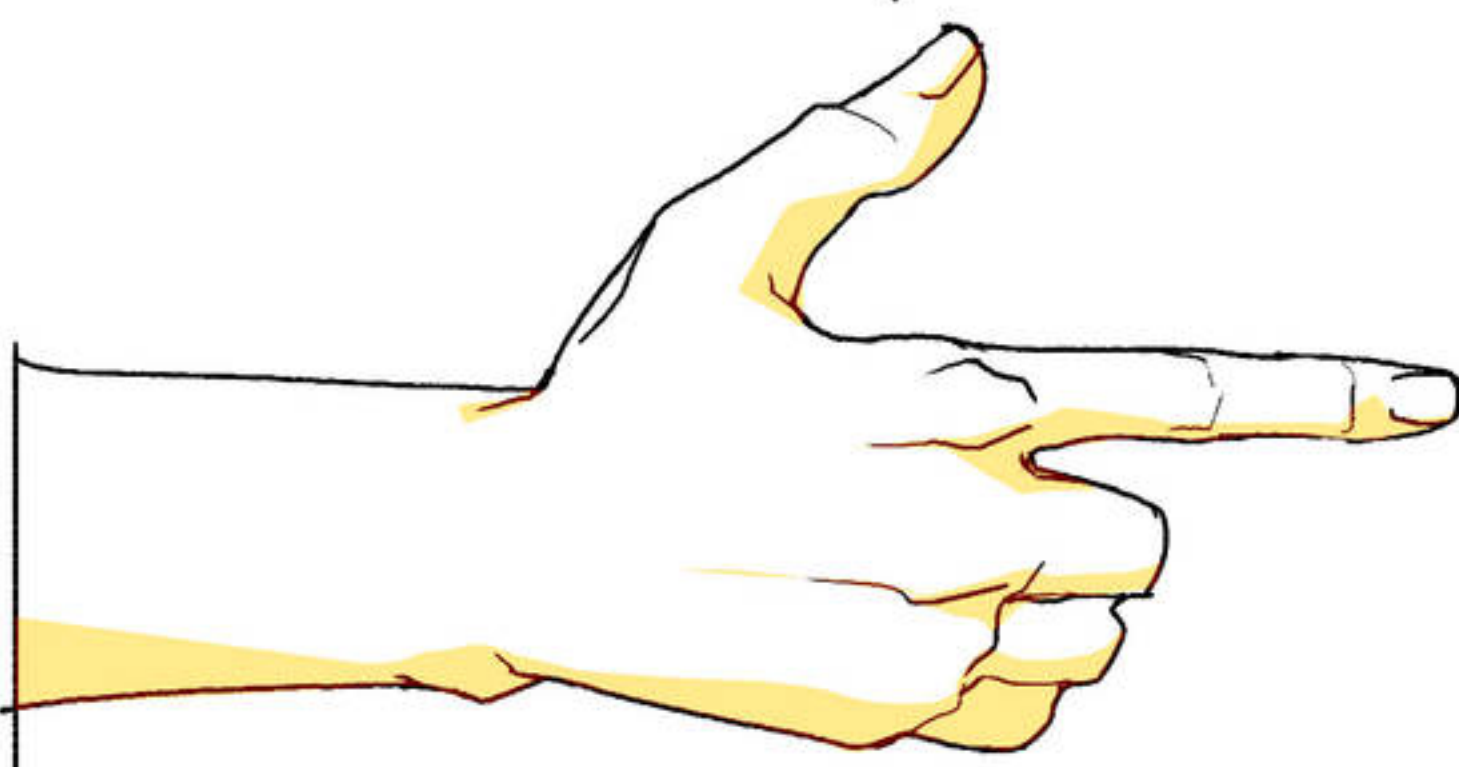
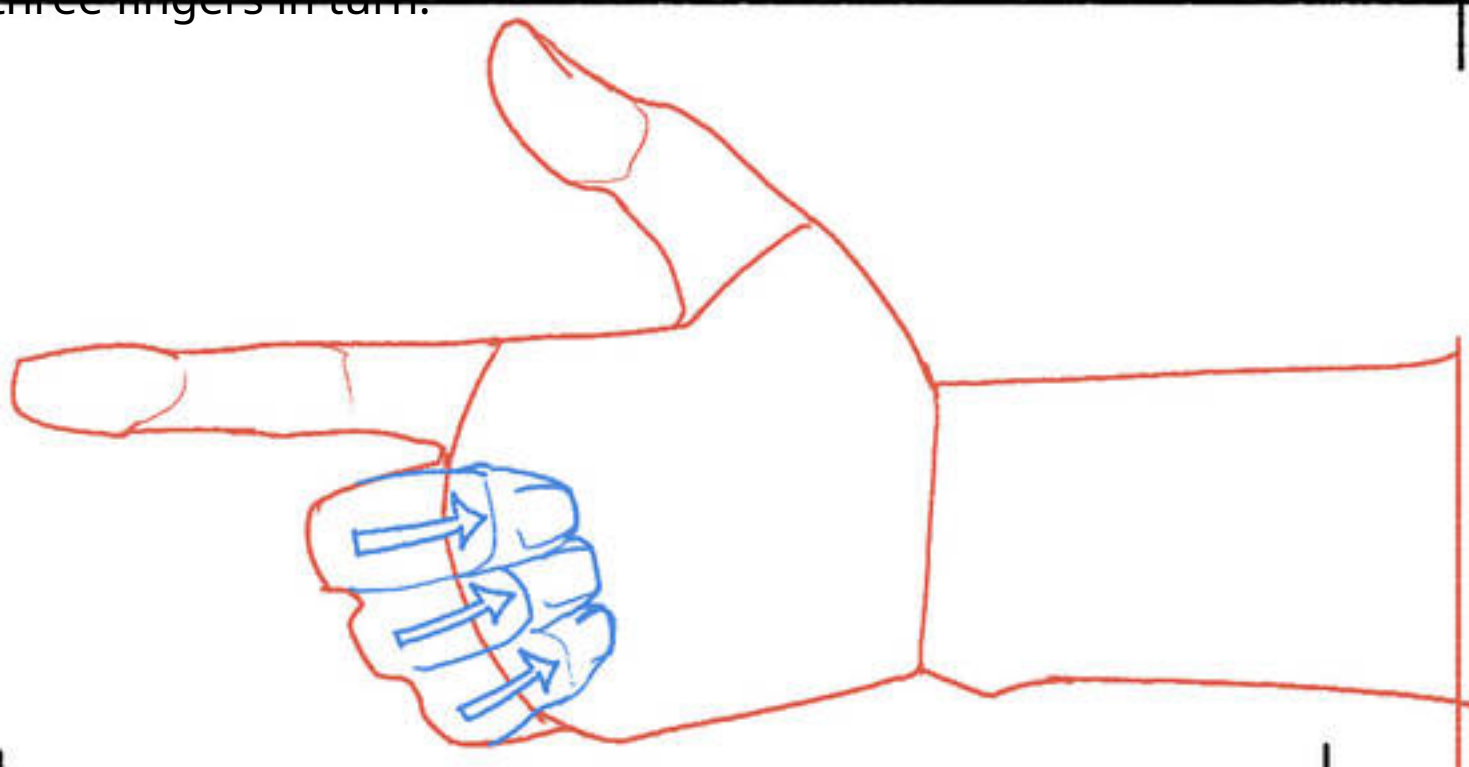
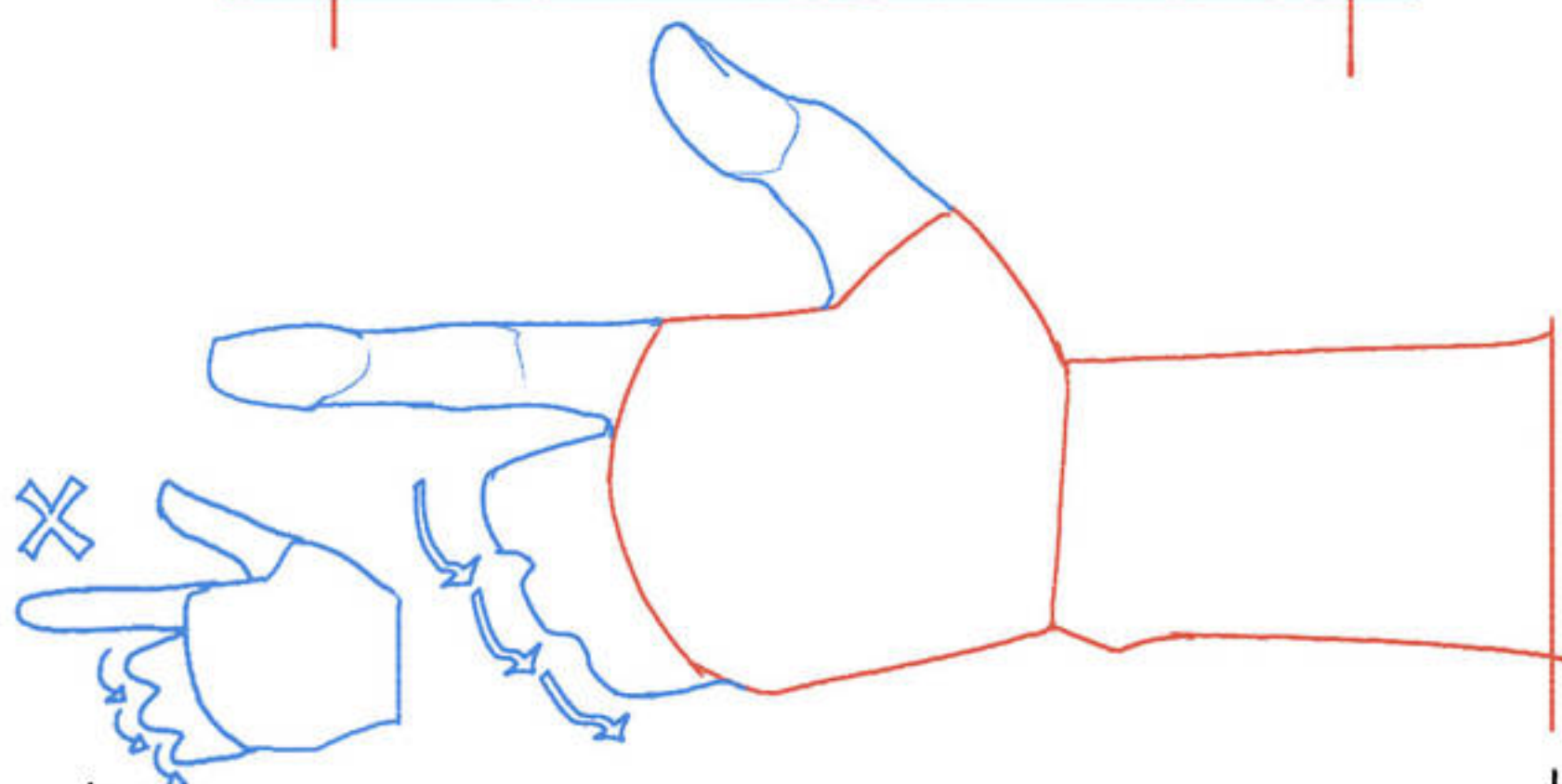
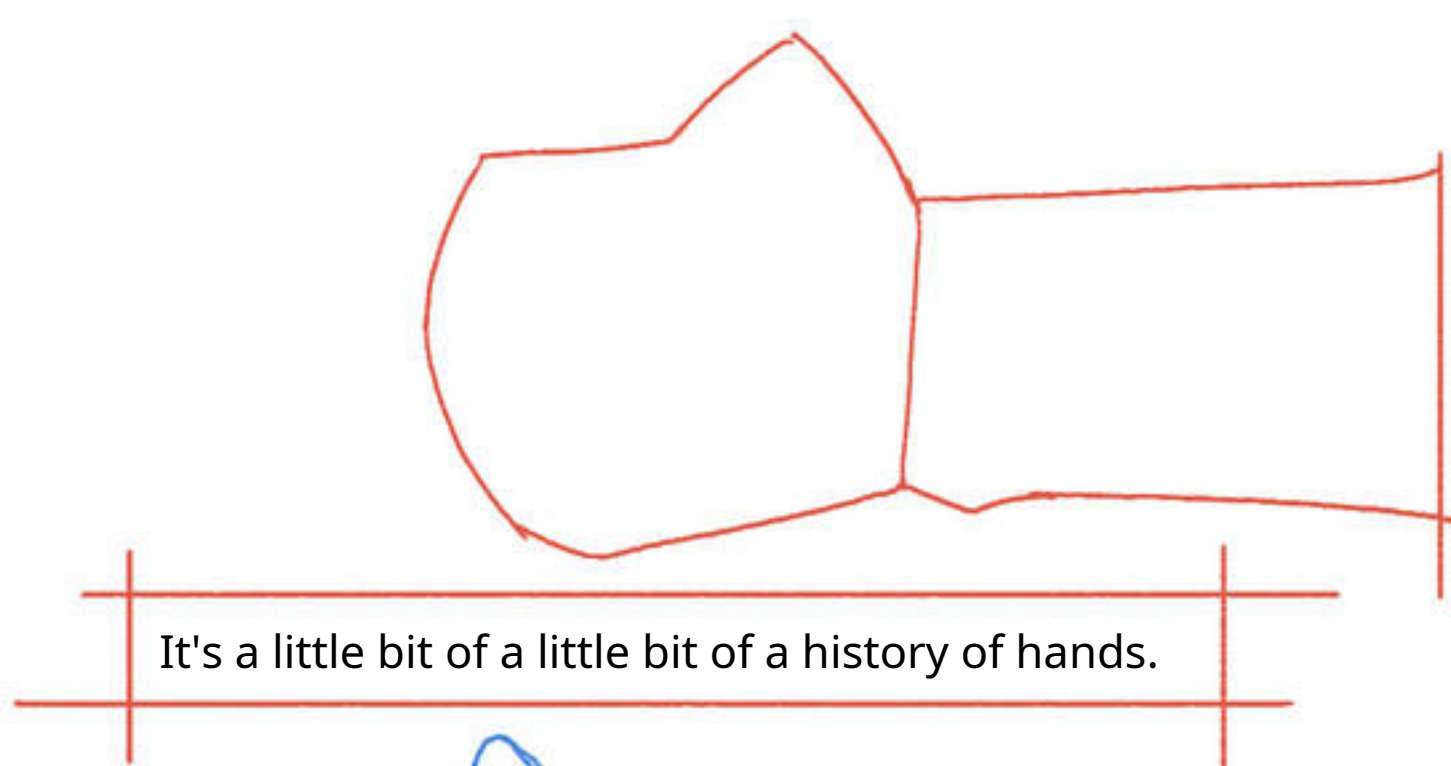
The fire is so much affected by the wind that if you think it's wind direction, you're going to have even more of a fire.



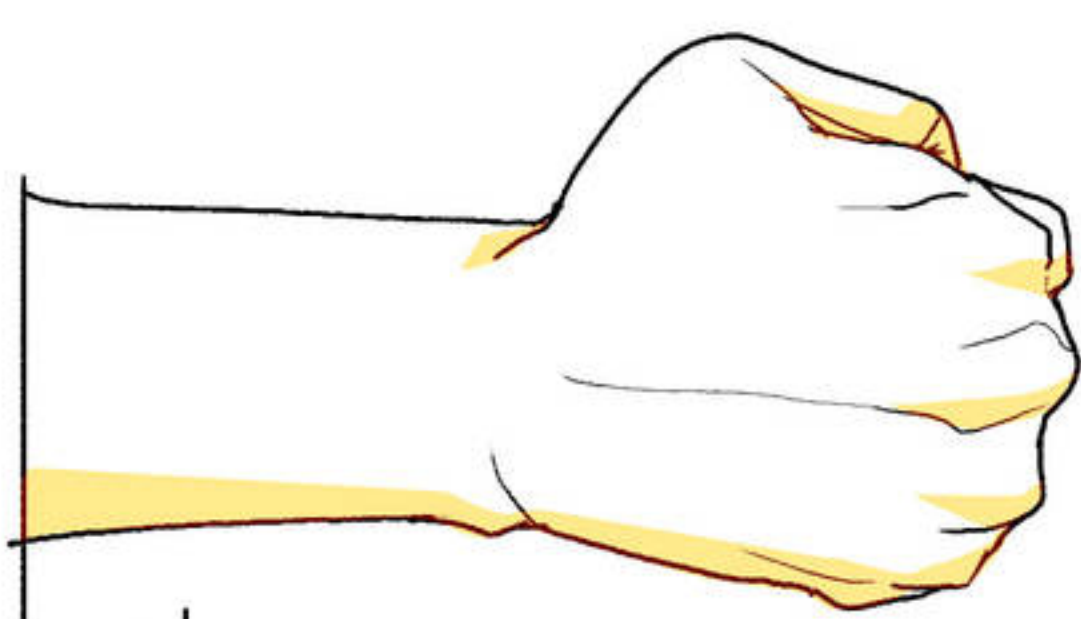
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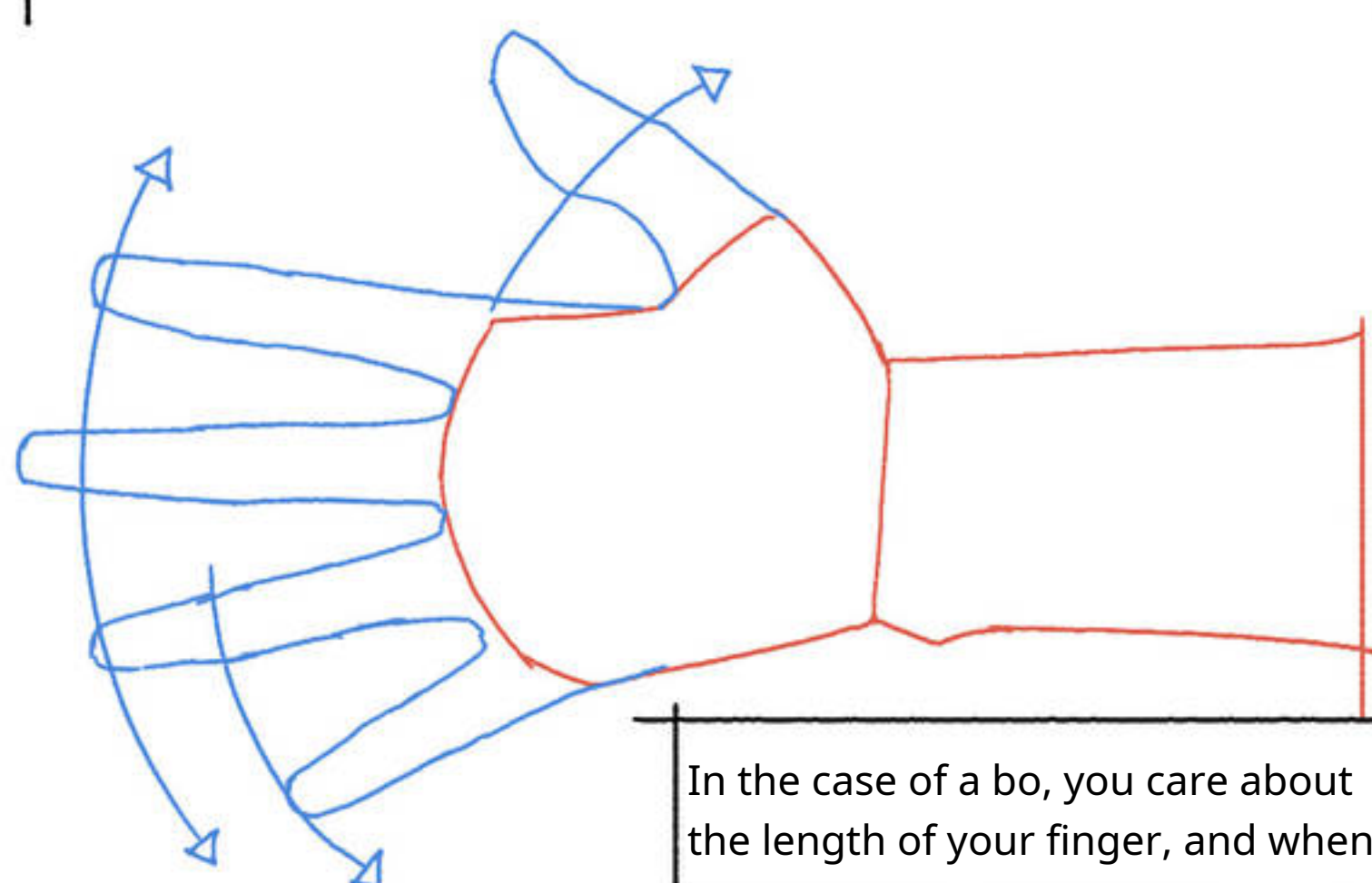
I don't know. I don't know. I don't know.



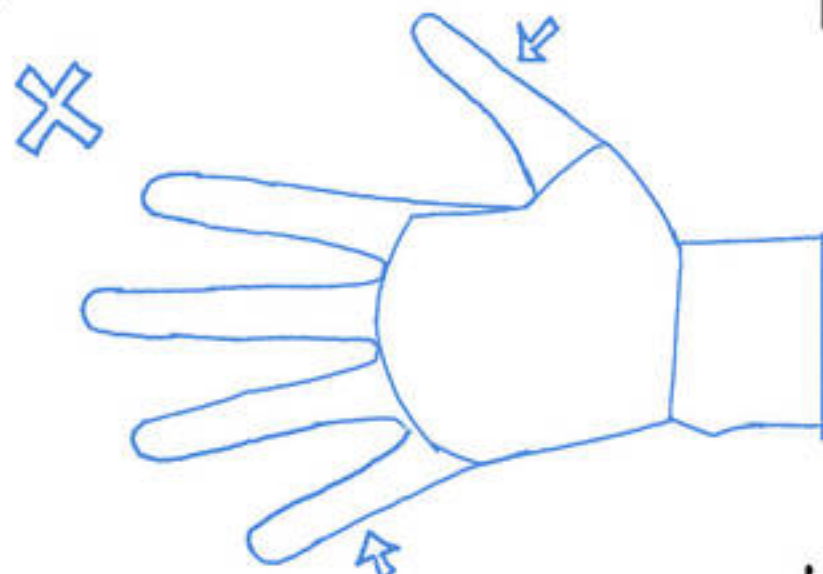
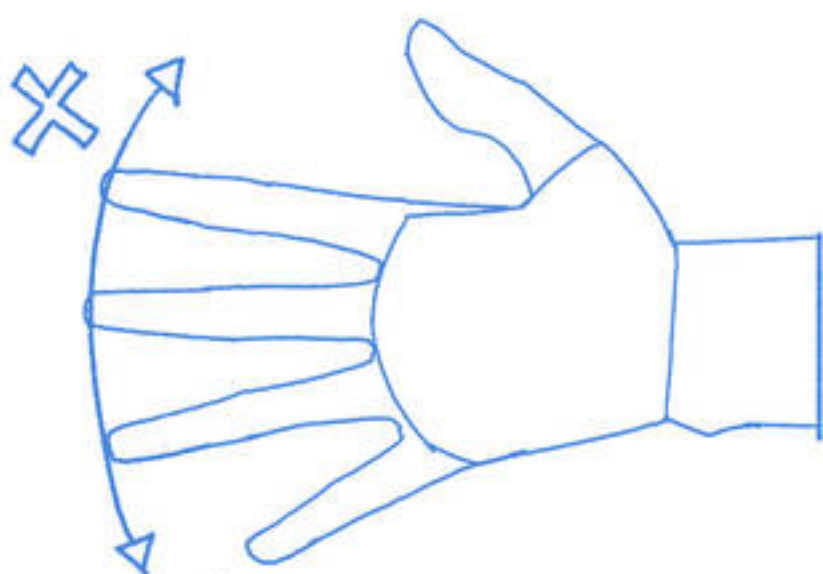




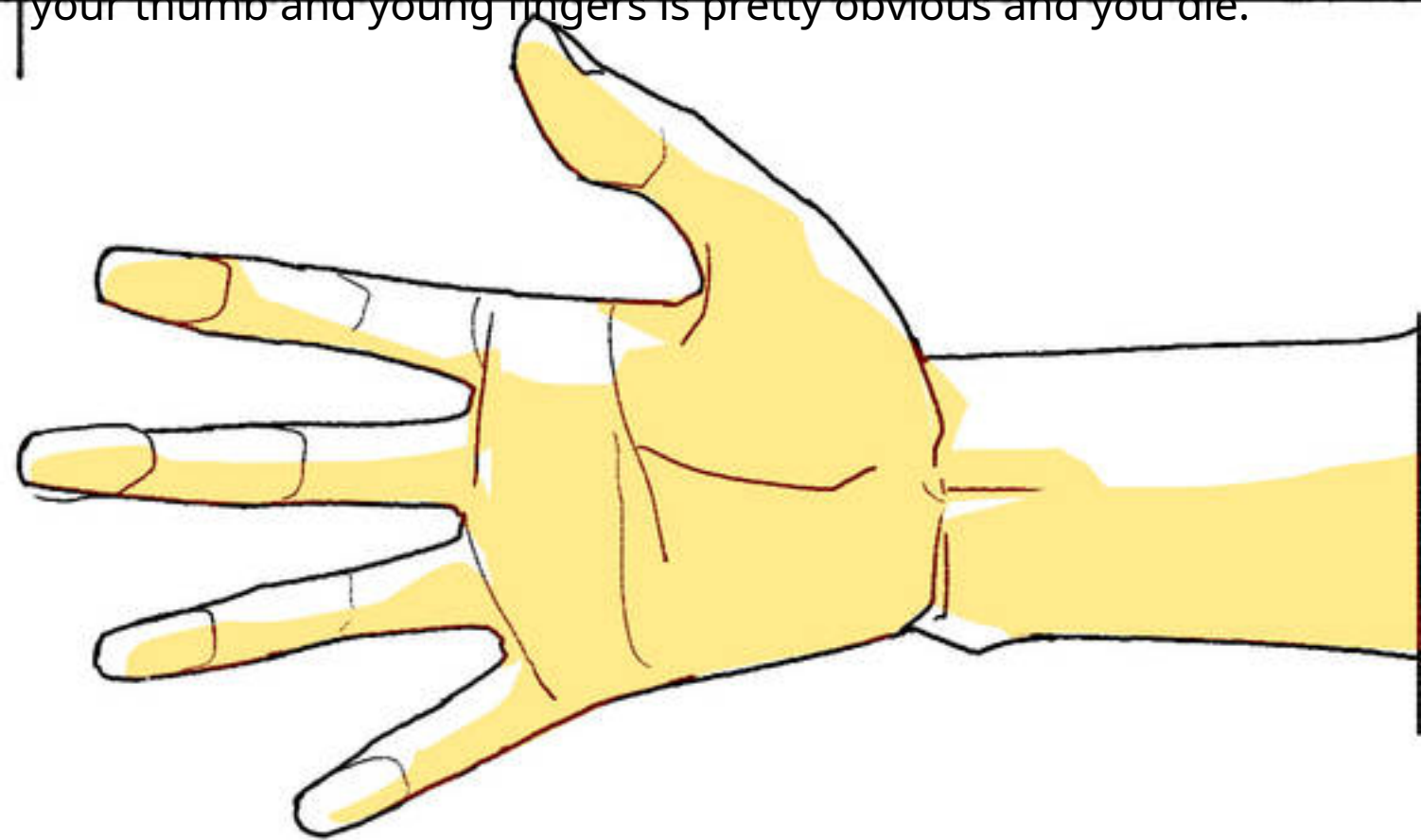
In the case of fists and backs, all my fingers are covered and I can't see them.



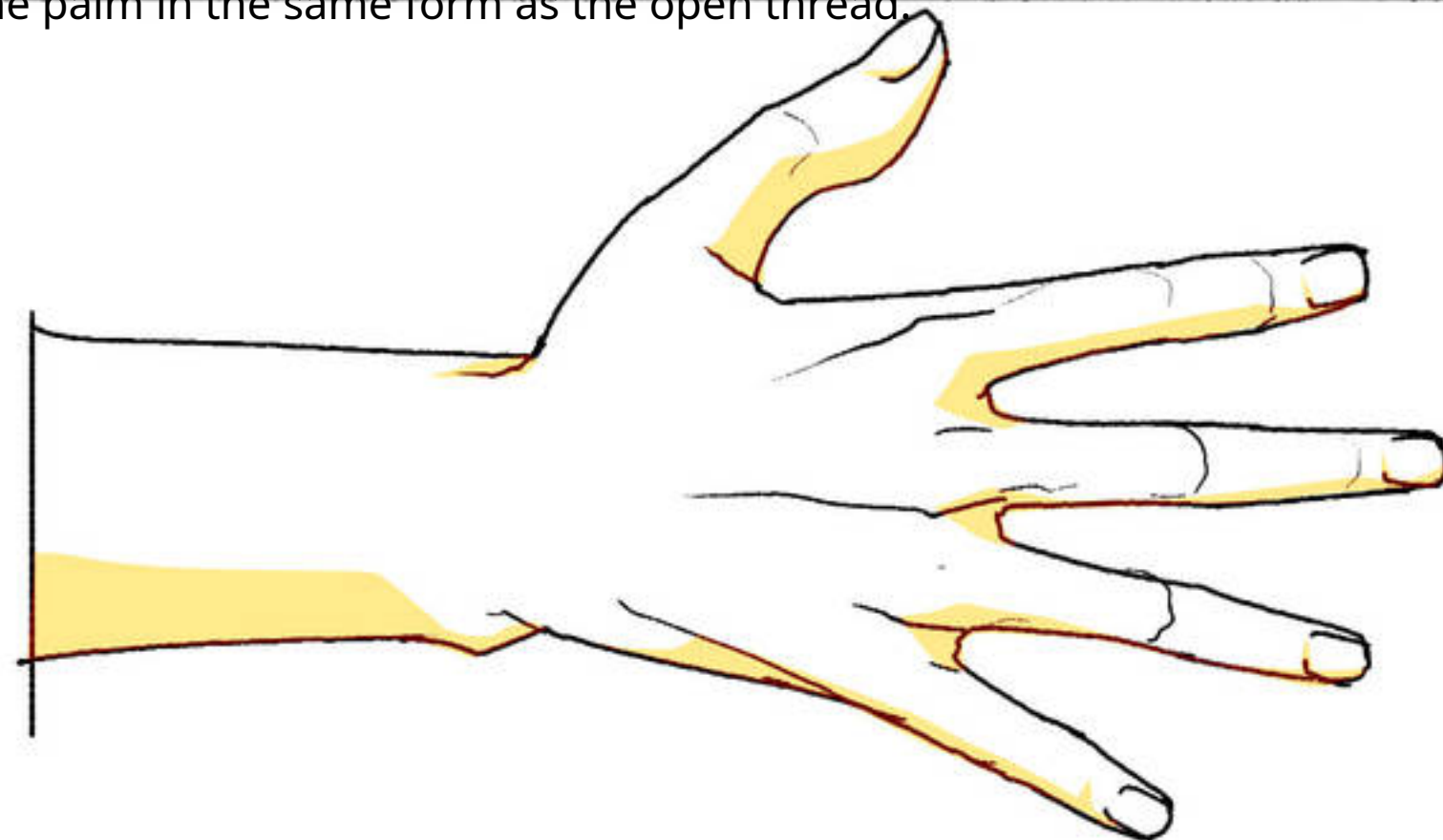
In the case of a bo, you care about the length of your finger, and when you draw a parabola, it opens.



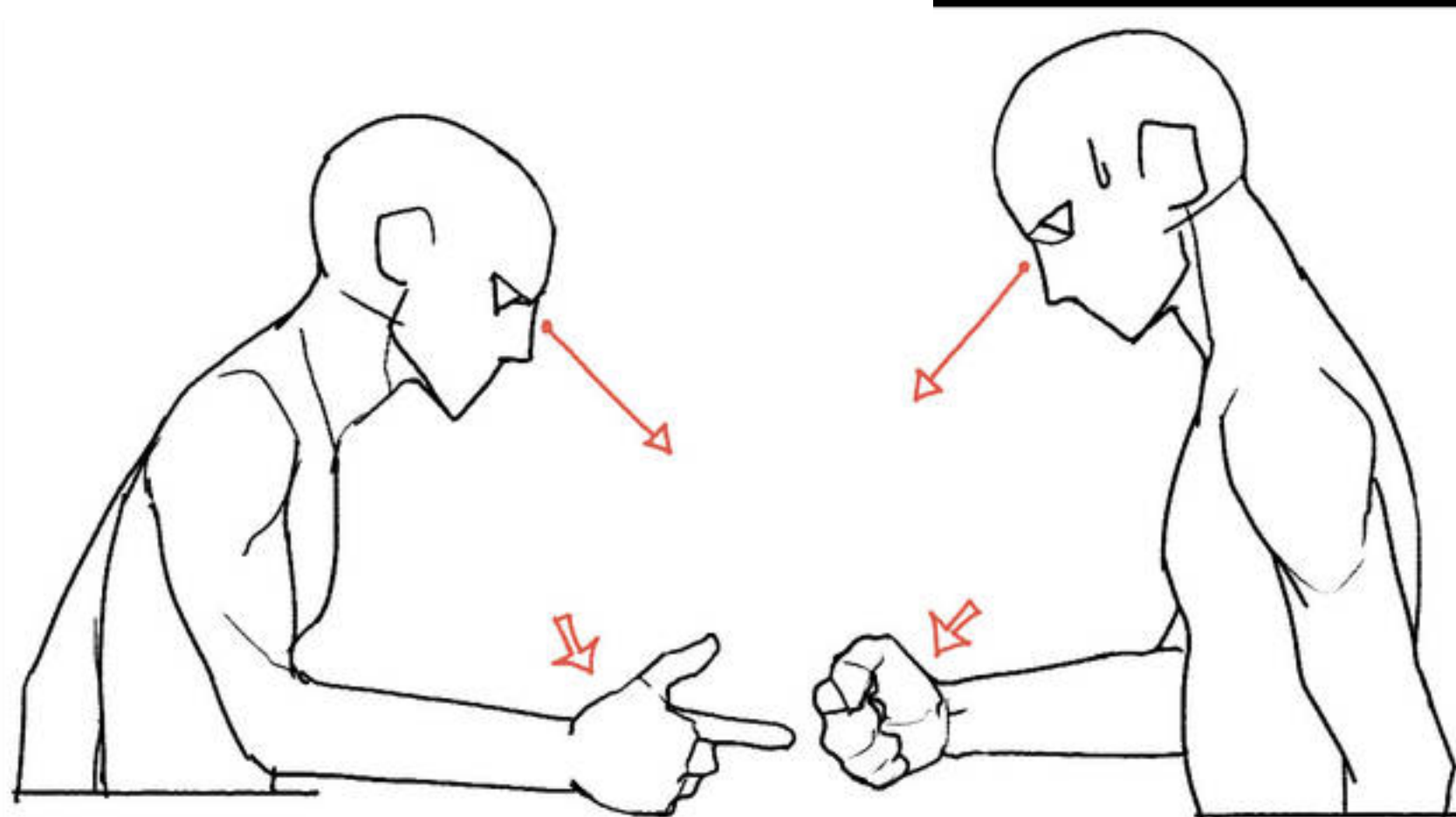
The length of your fingers, or the thickness of your fingers, is also the same as the width of your hands, and the difference between your thumb and young fingers is pretty obvious and you die.



I'm going to finish off by choosing between the back of my hand and the palm in the same form as the open thread.



I'd like to know the taco author."



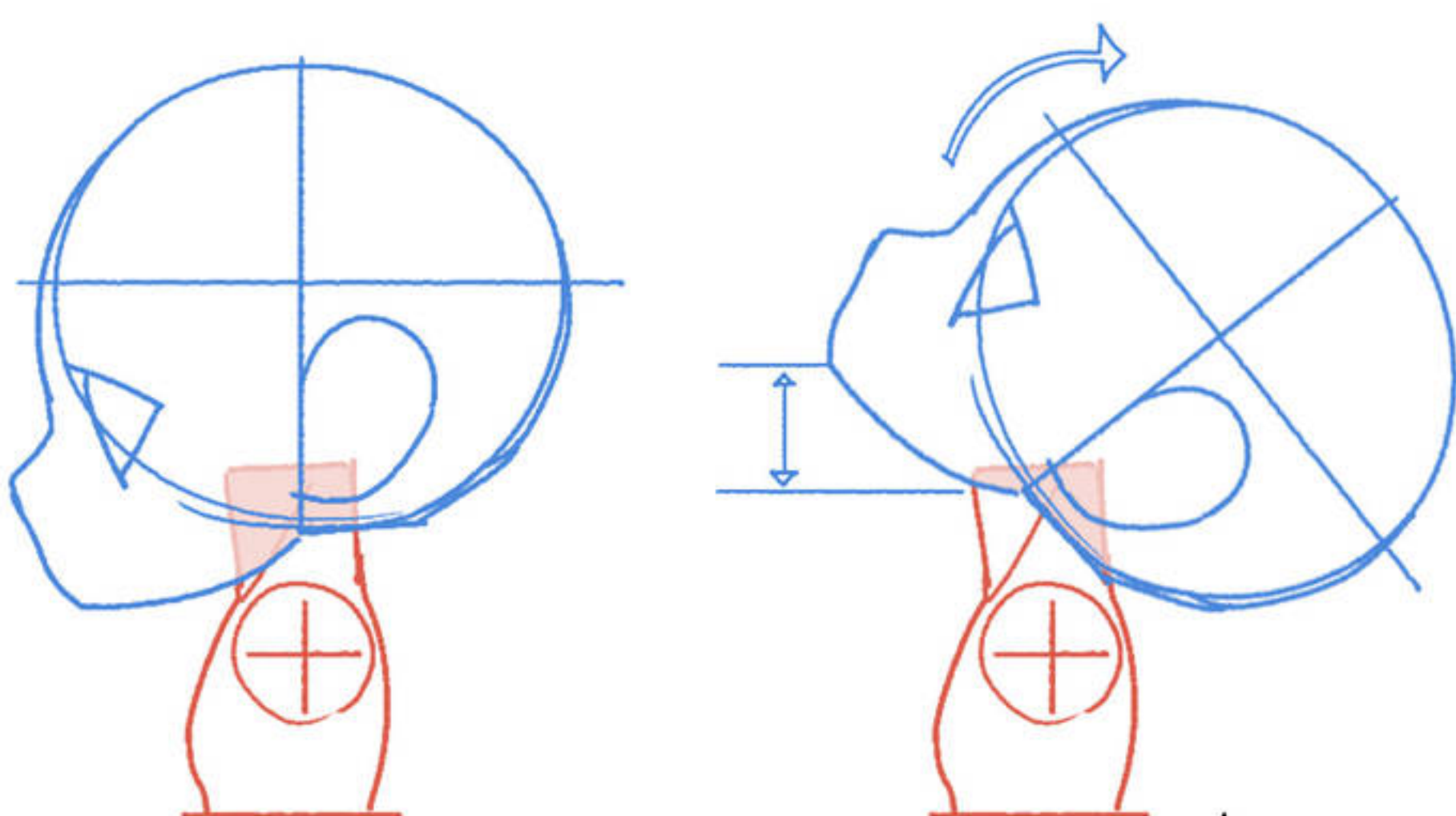
When you're playing rock, one of you has a palm in his hand, and it's good to look at the natural blind, not the front, but the hole in his hand.



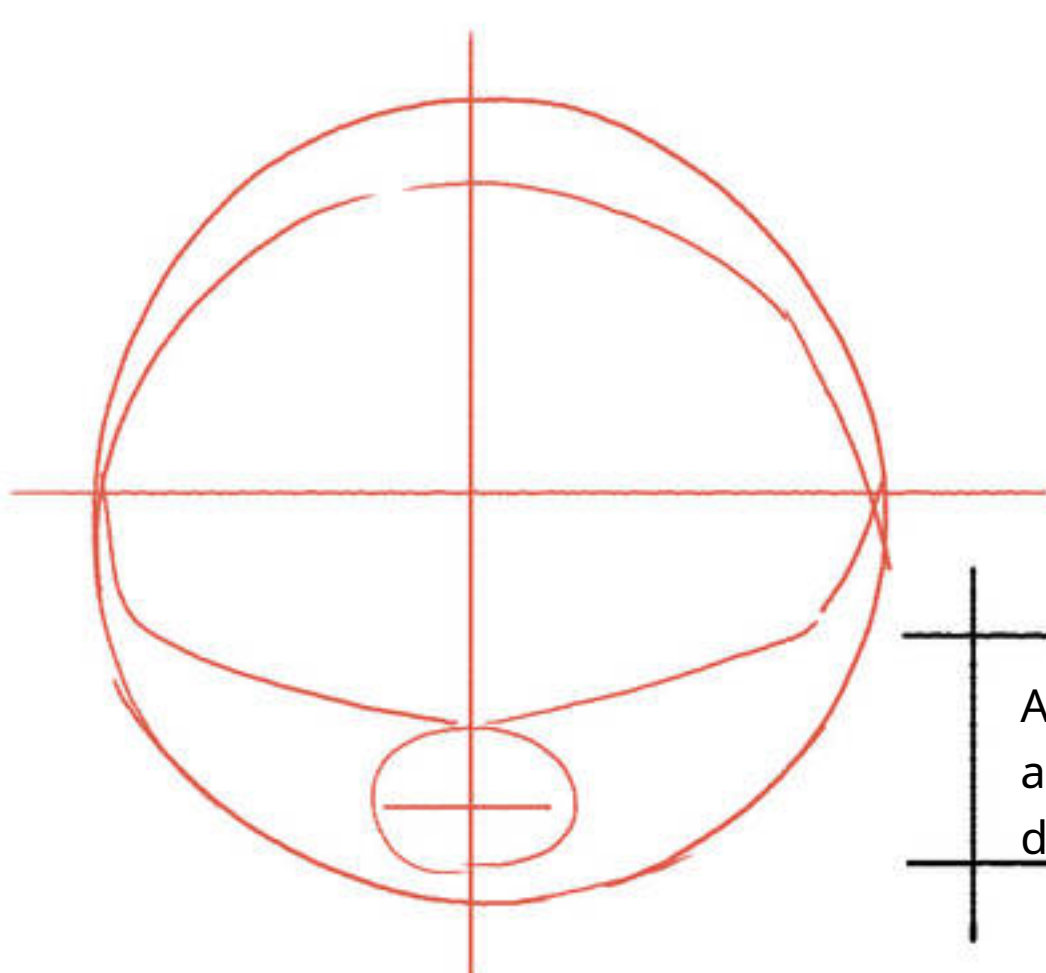
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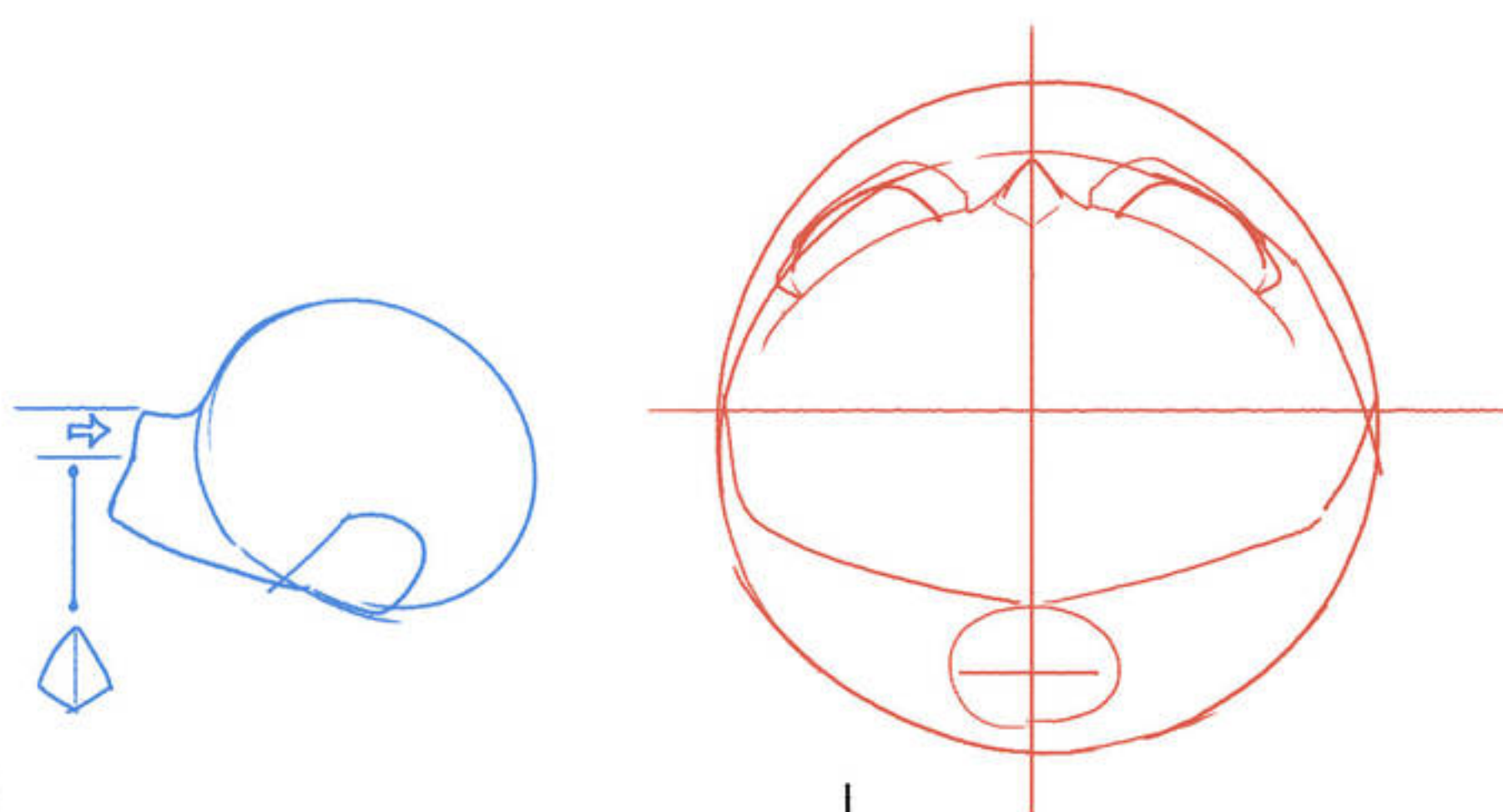
[Q: Let me know if SD faces have a head-in-a-box.]



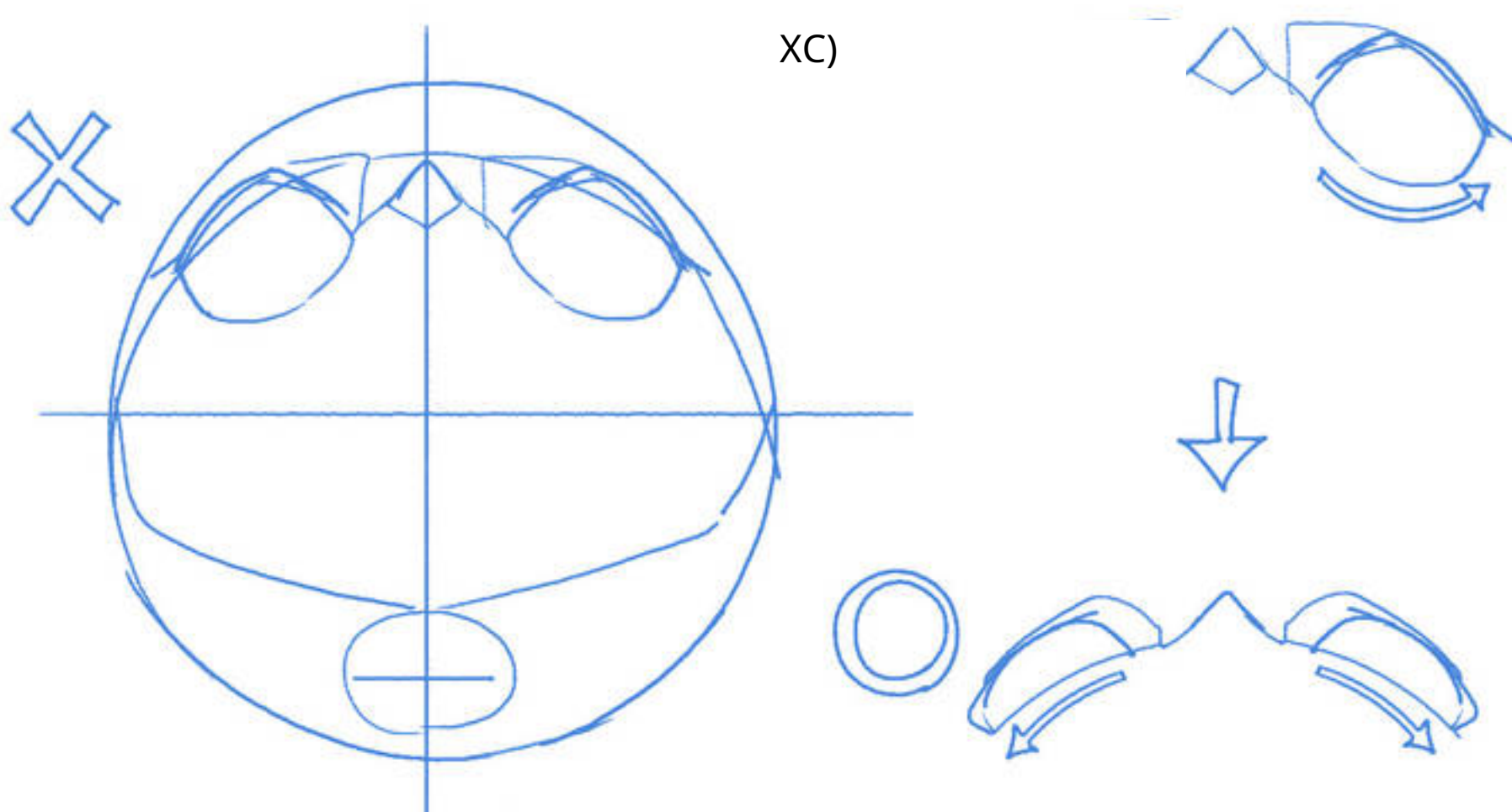
Even for SD, if you raise your face, you'll see this if you trust your jaw



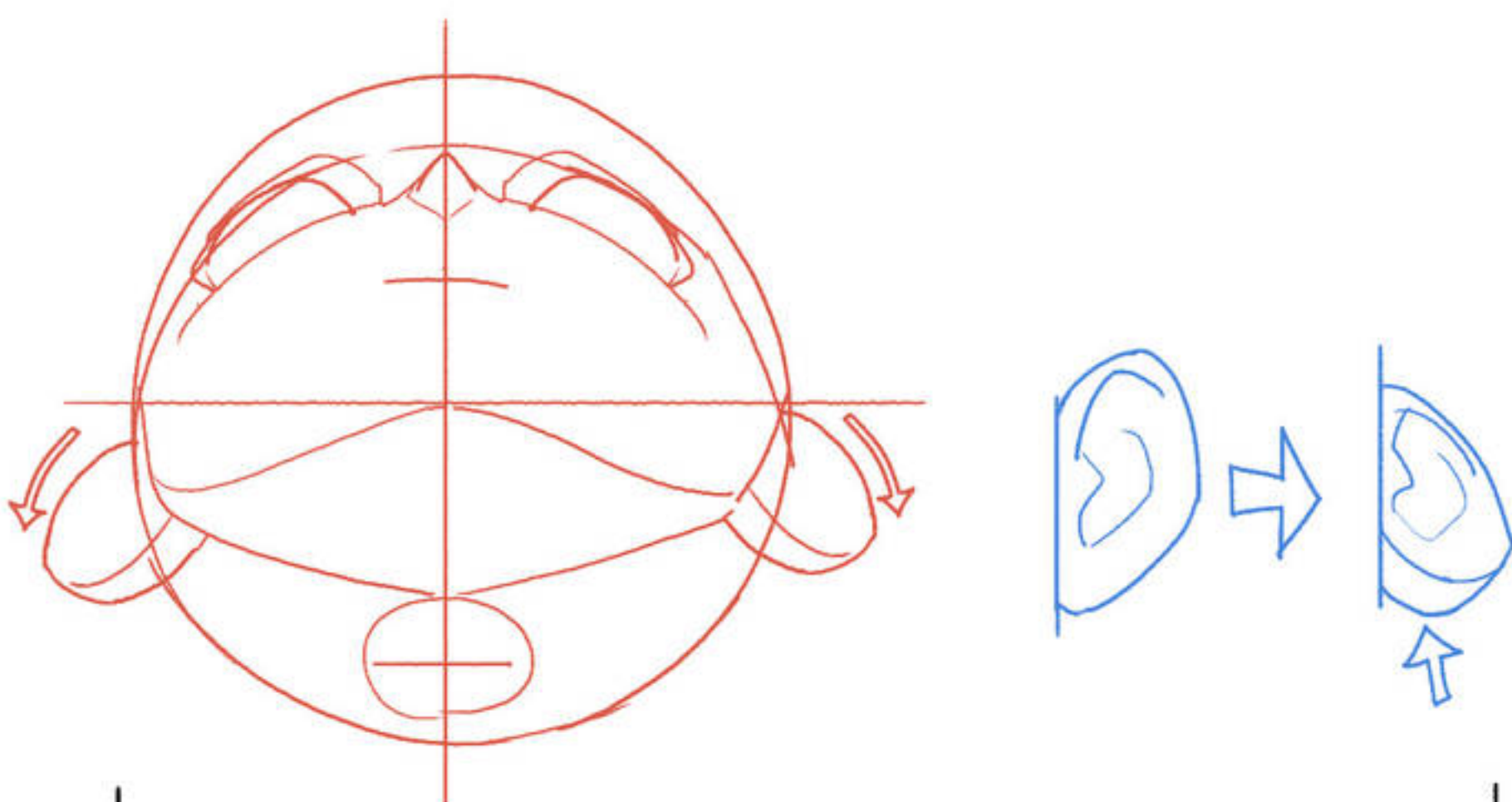
After the circle the jaws line and neck positioning are drawn in a circle



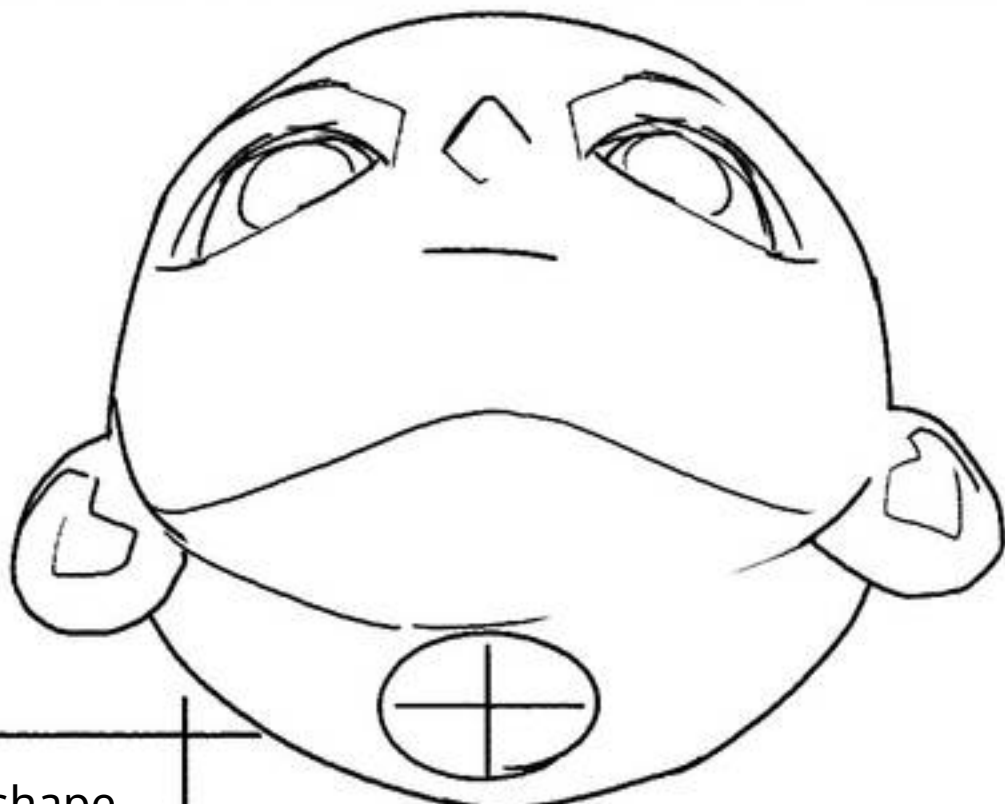
It's a little bit of a nose shape, so it's kind of a triangle-like shape that we're drawing in the middle.



In the case of the eye, I'm going to have to enter it because of the fire on the bottom.

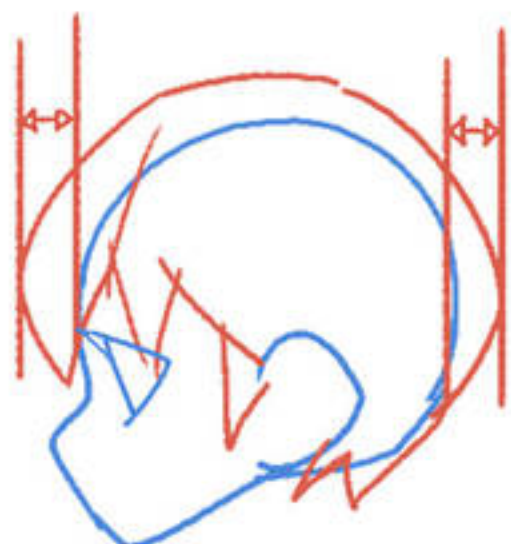
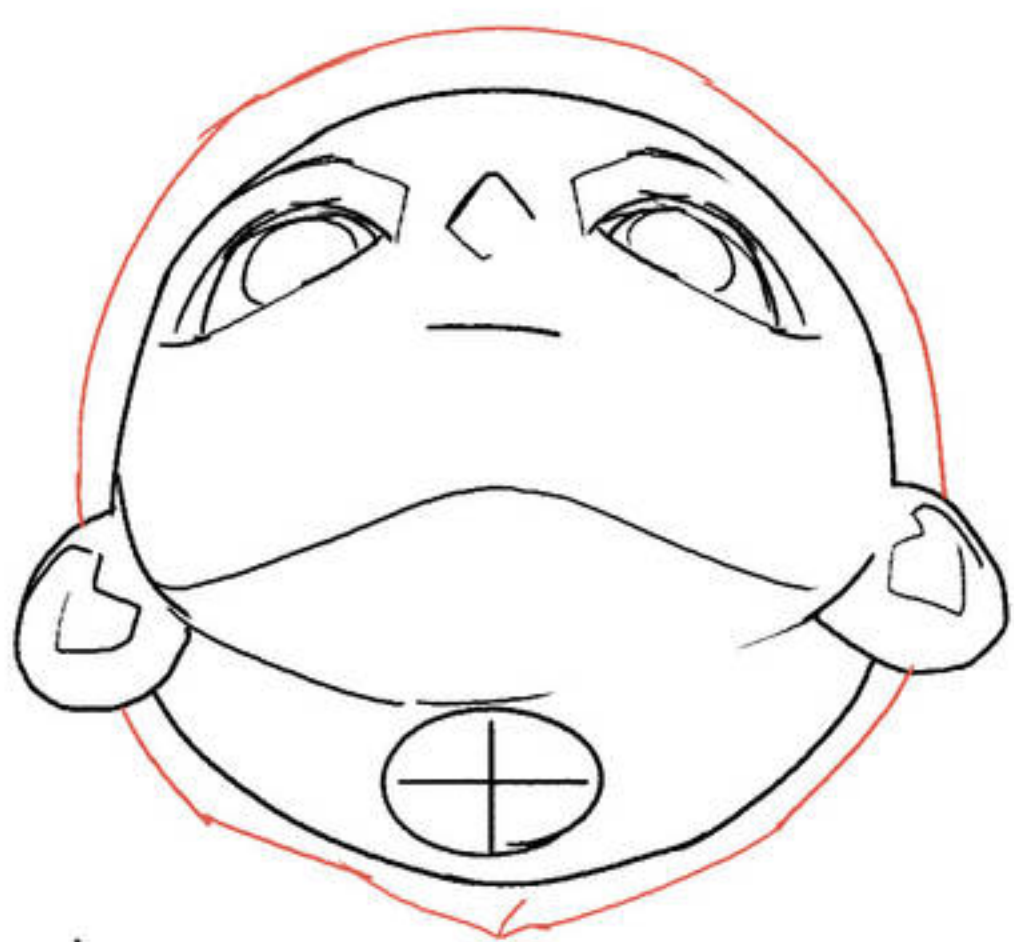


It's good to hold the ear, too, with a mass you can see if you believe it.



I'm finished with the SD face shape.





The hair has more volume than the double line, so it's standing around the streets.



I'm drawing hair that's invading into my face.

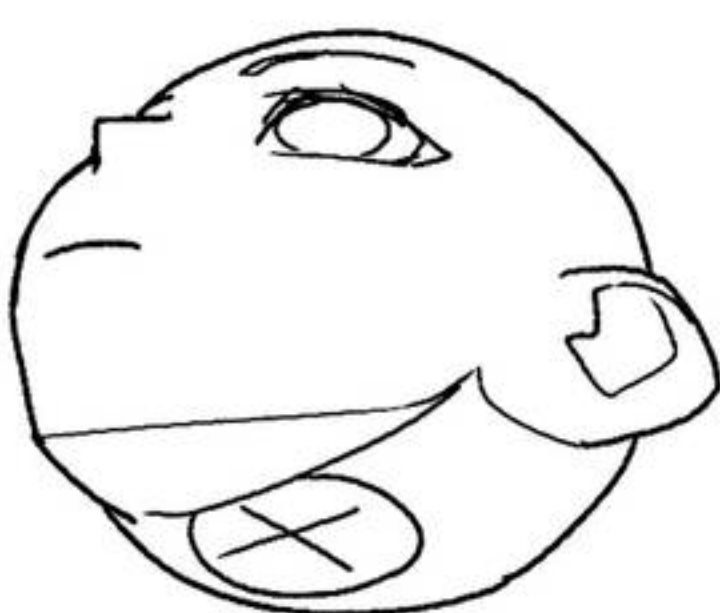
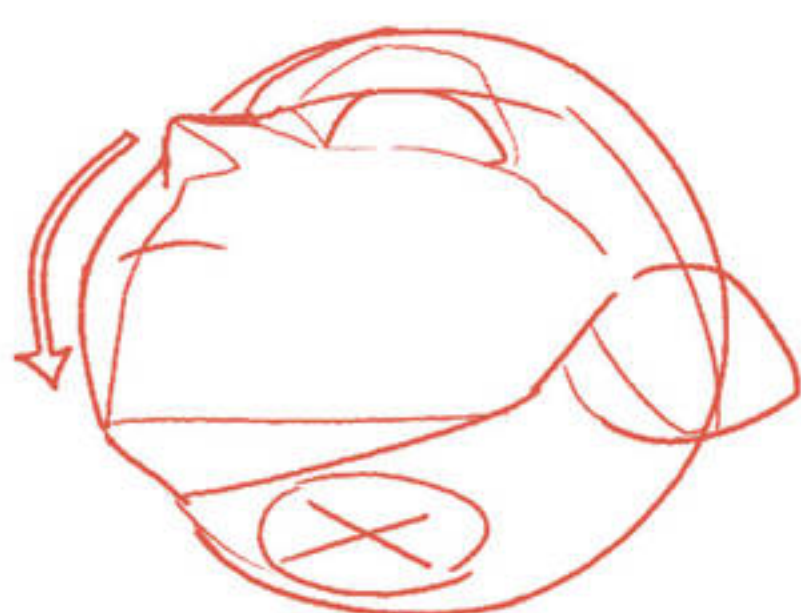


To get rid of the flavor, we dance when we make a lump of hair and a bad taste of it.



I'll finish with the gift.

It's too small for a writer to know.



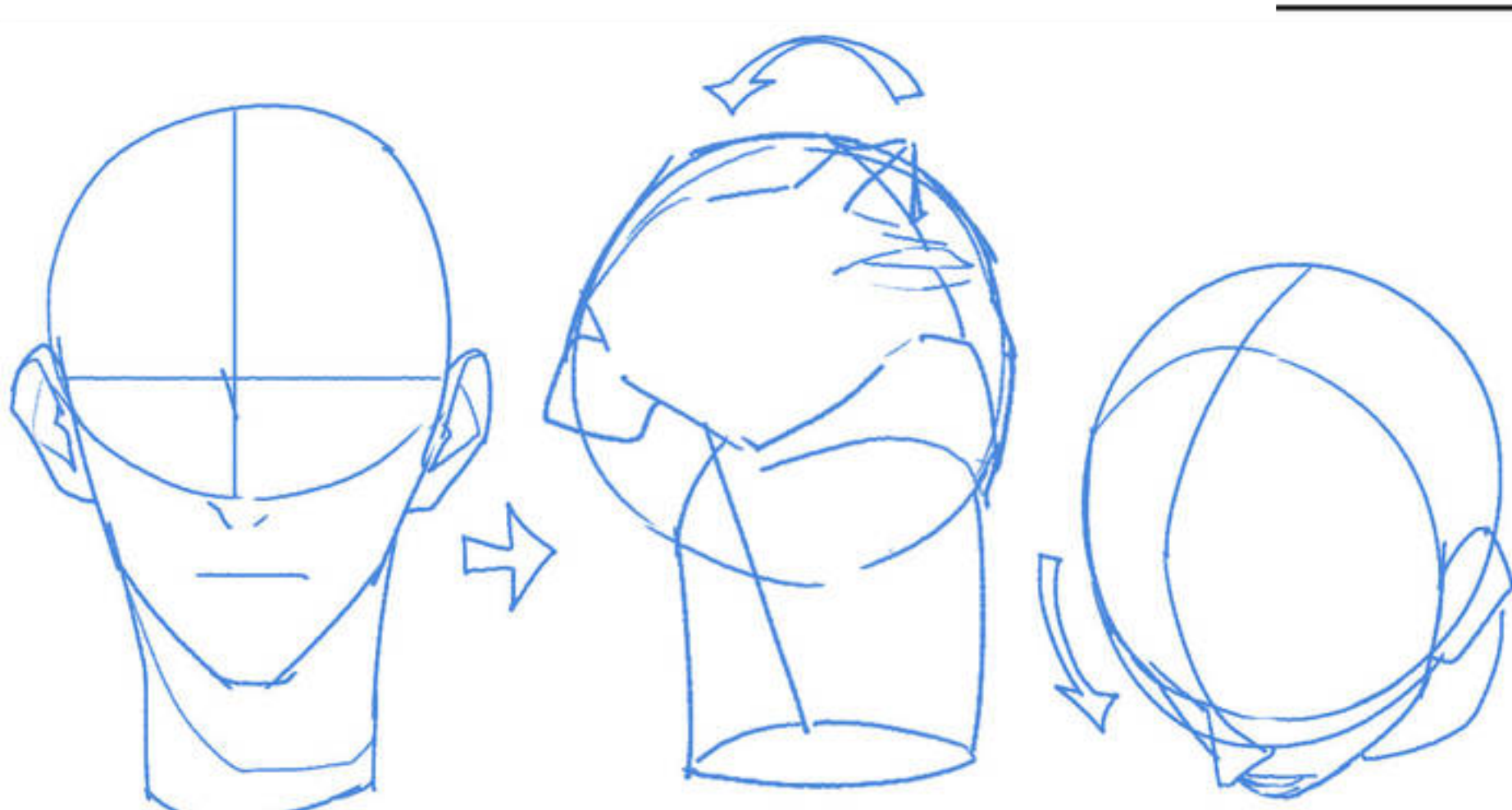
If you look at it on the half-axis, if you want to make it a feature of the SD face, it will highlight the three-dimensional edge and dance.



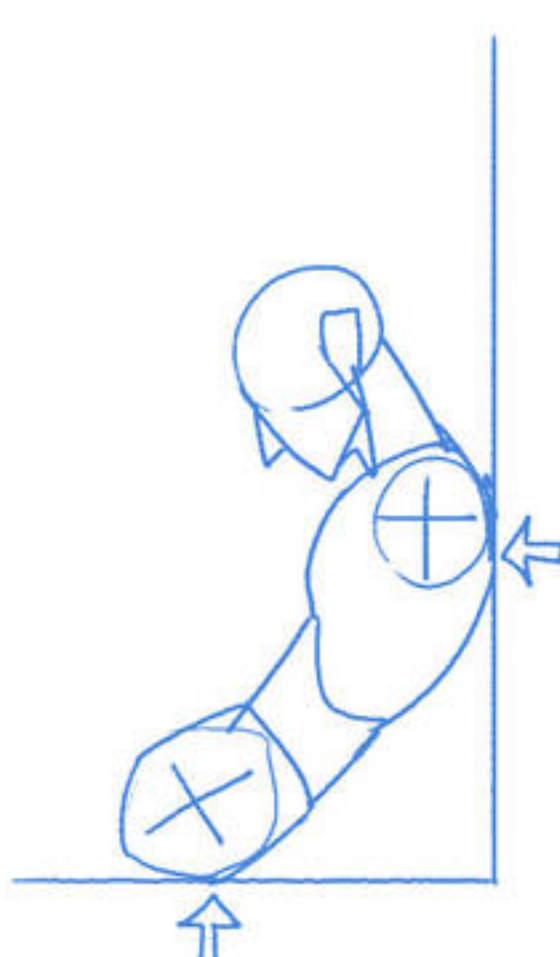
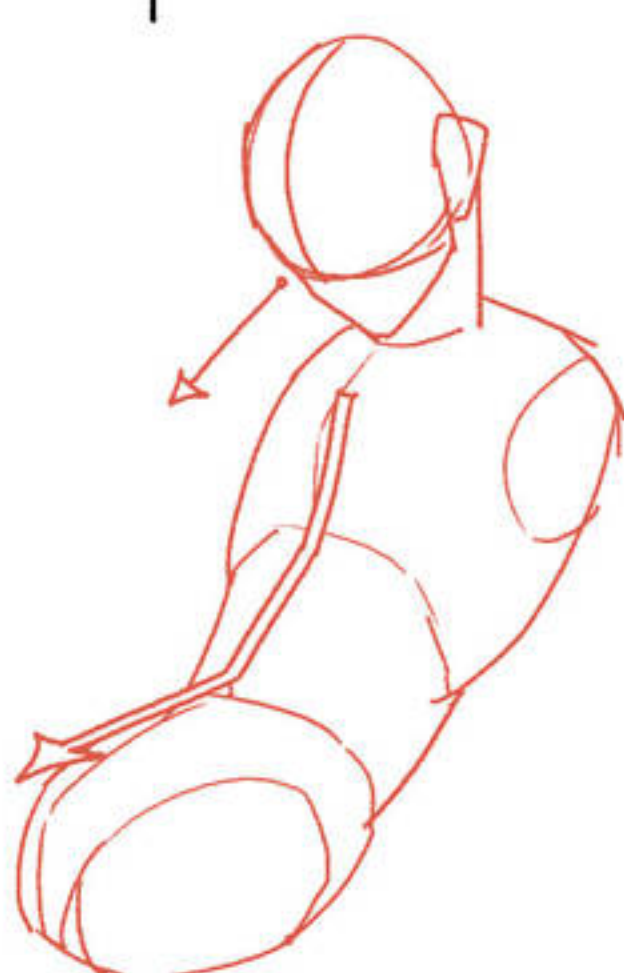
Key Doimt



I don't know. I don't know. I don't know.

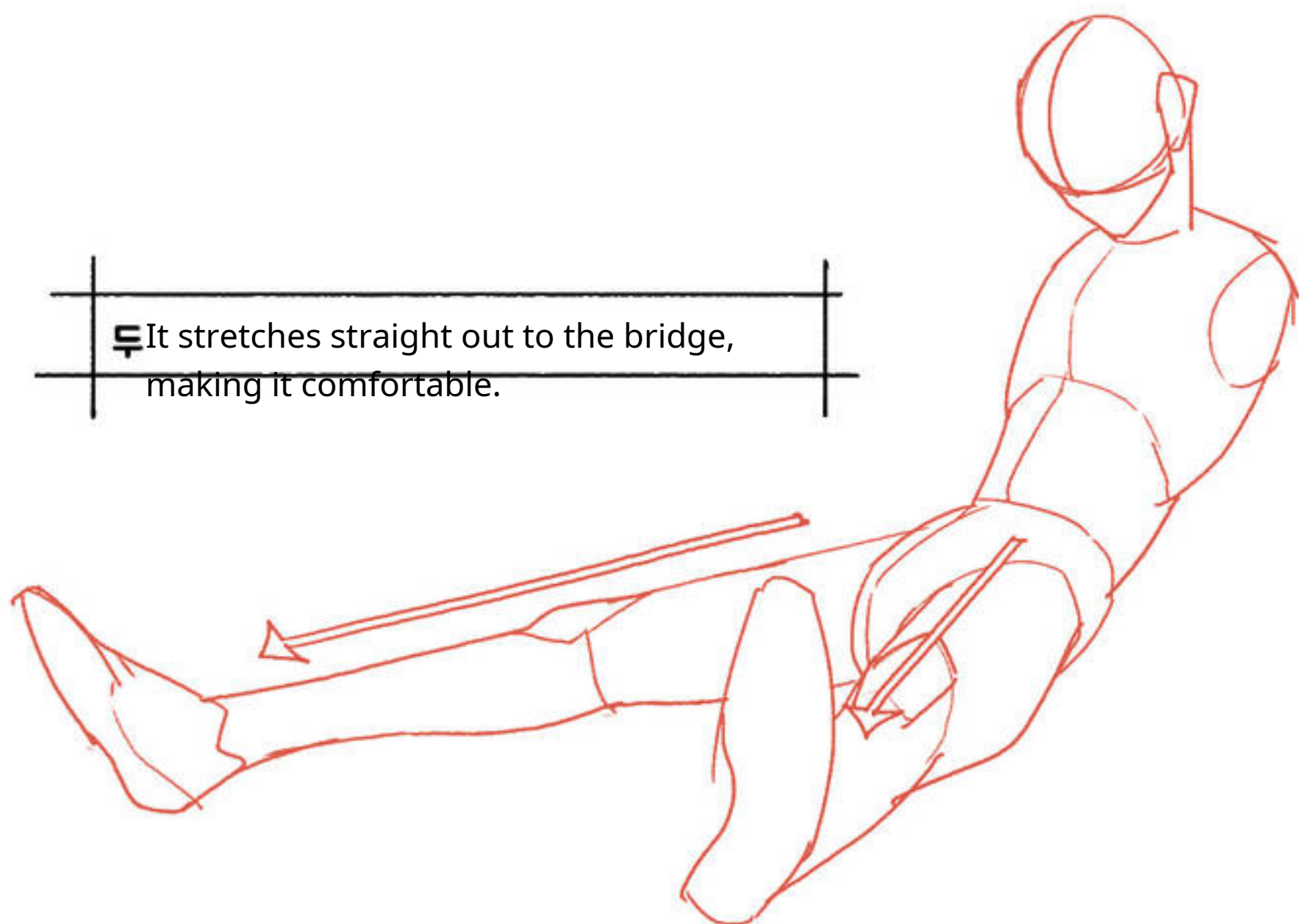


Because you're in a state of lack of strength, it's a smaller face if you open your mouth slightly, either in the back or in the down.

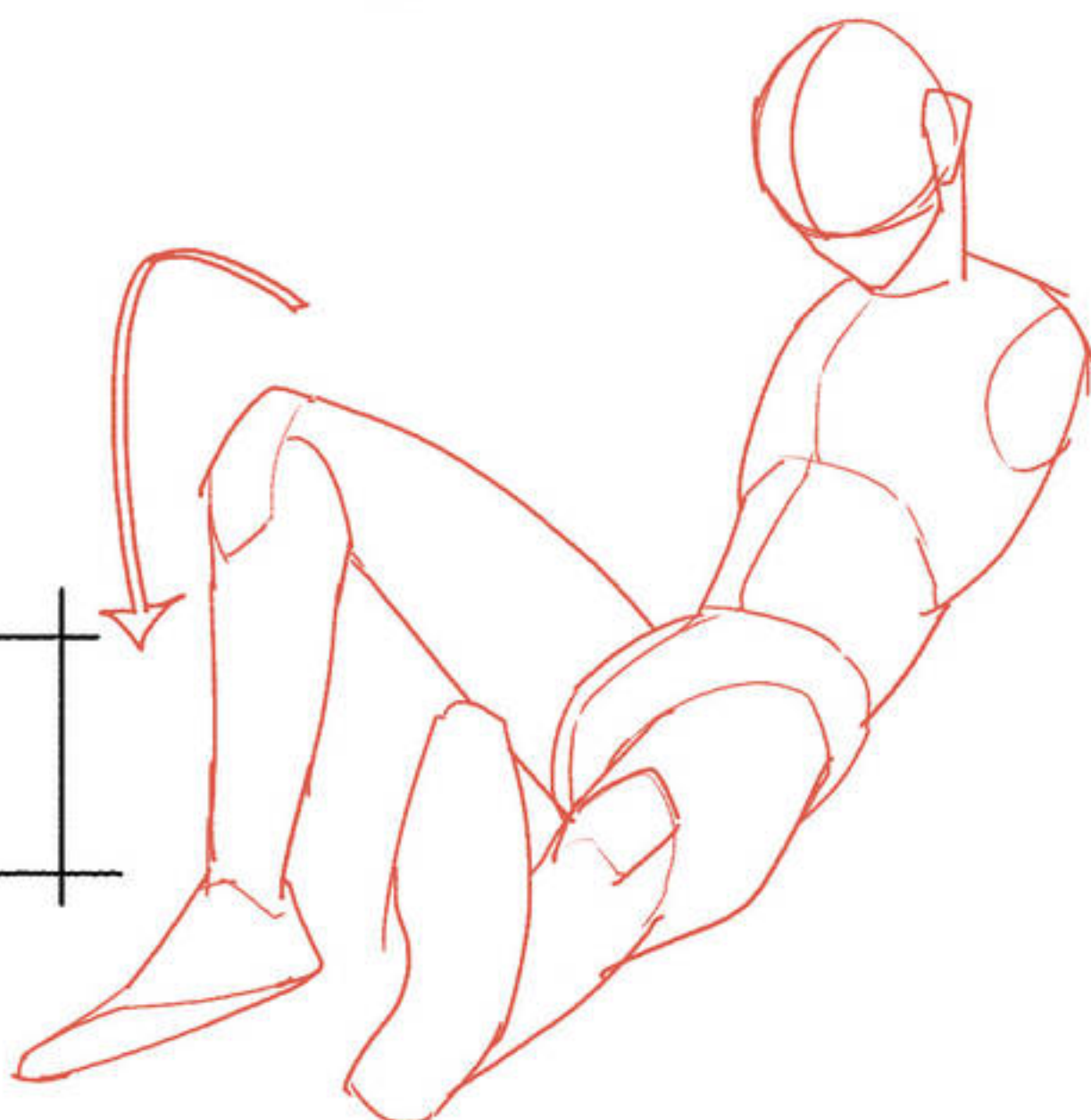


I have my back and my butt on the wall and the floor, and my upper body is bent.

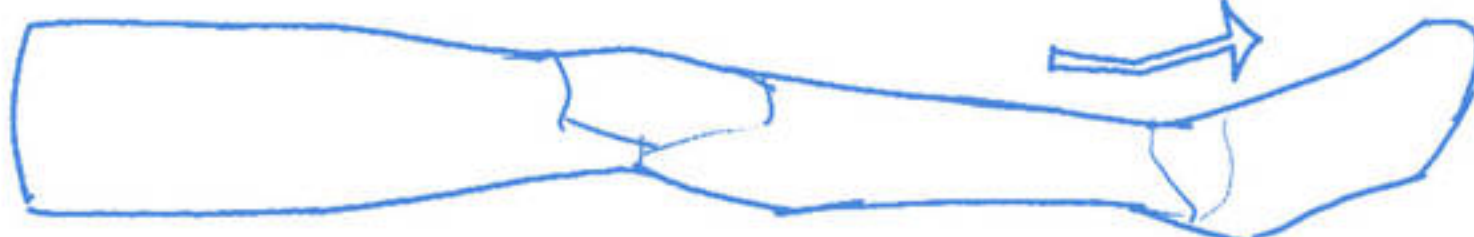
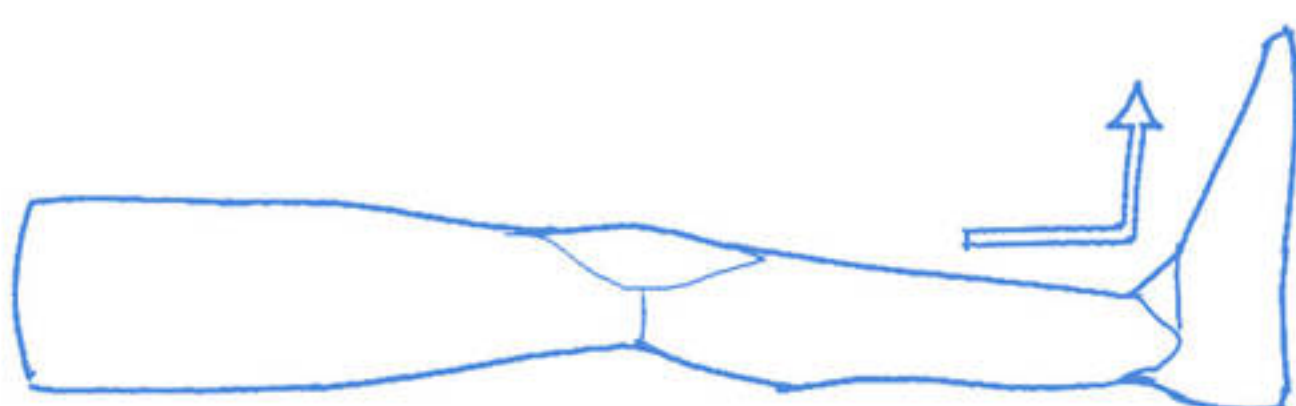
It stretches straight out to the bridge, making it comfortable.



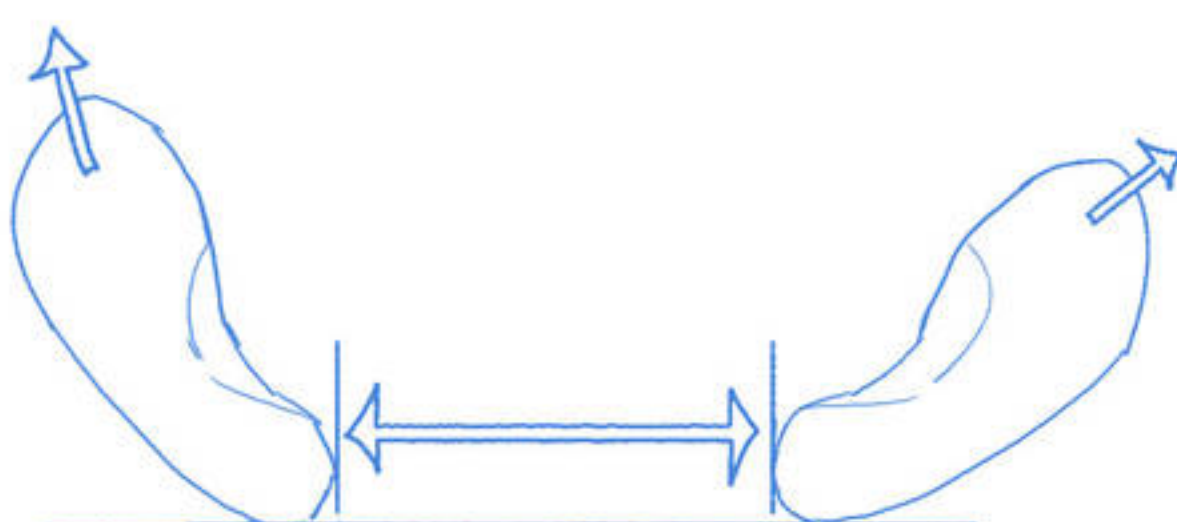
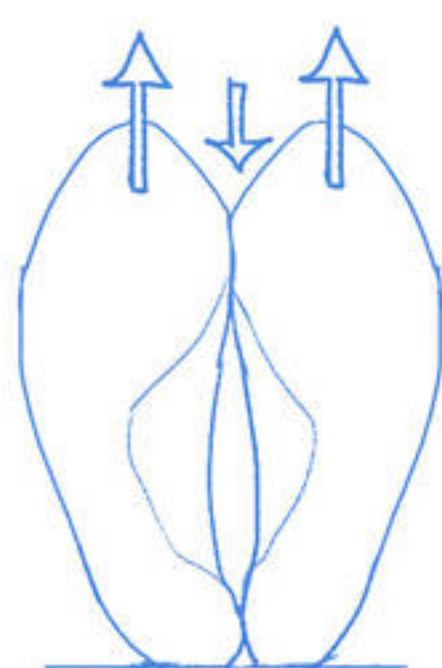
One leg folds, and the mouse will flow in the other direction.



X



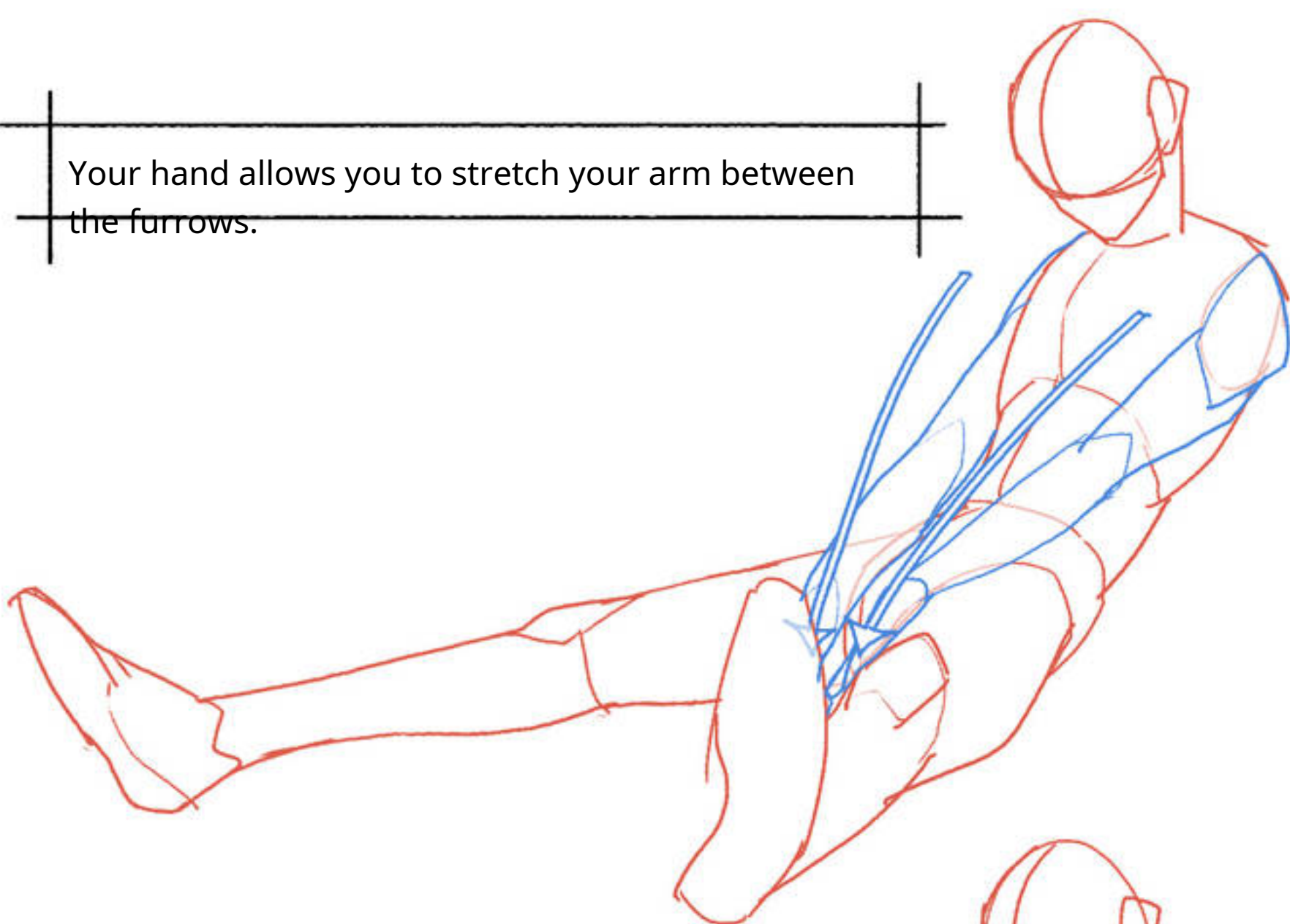
The ankles aren't vertical, but they look like they can't be turned outward.



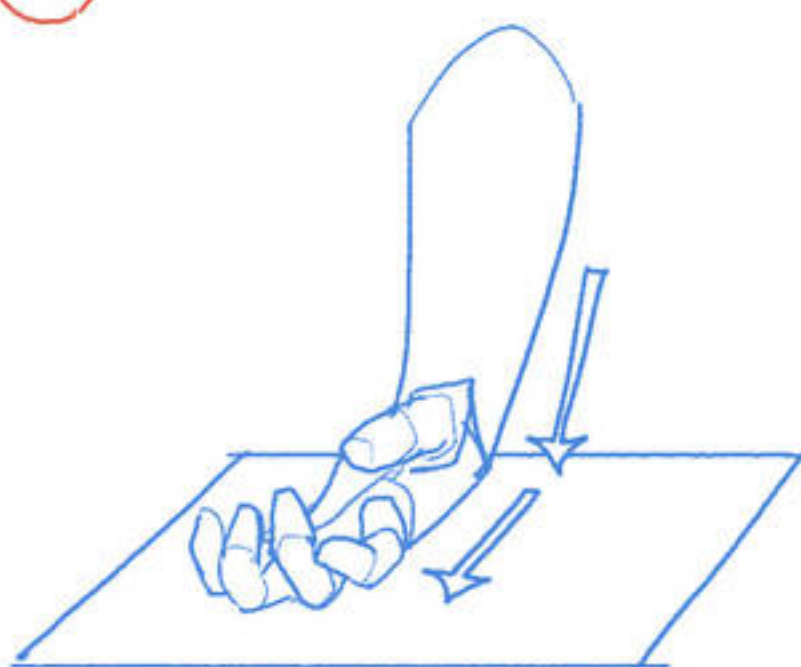
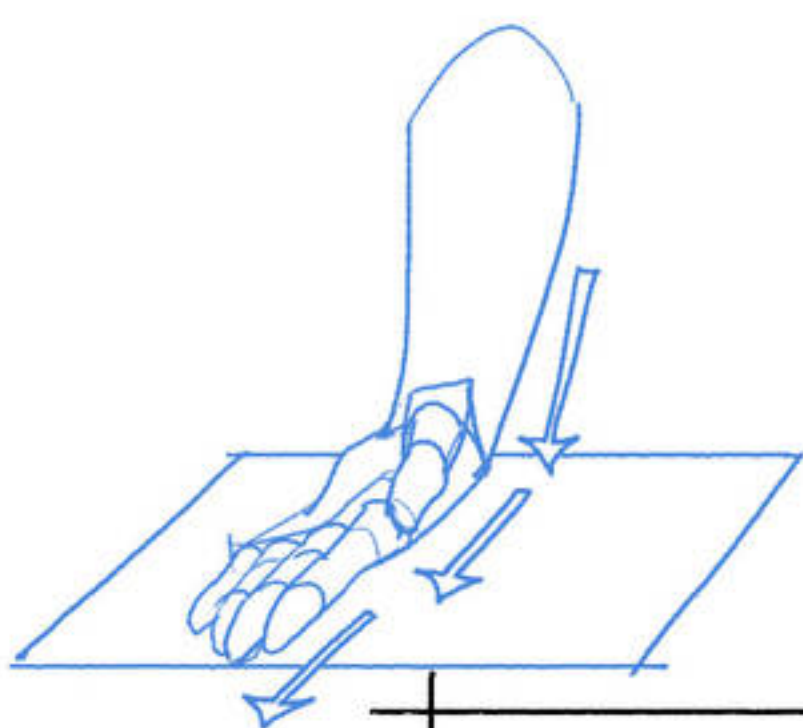
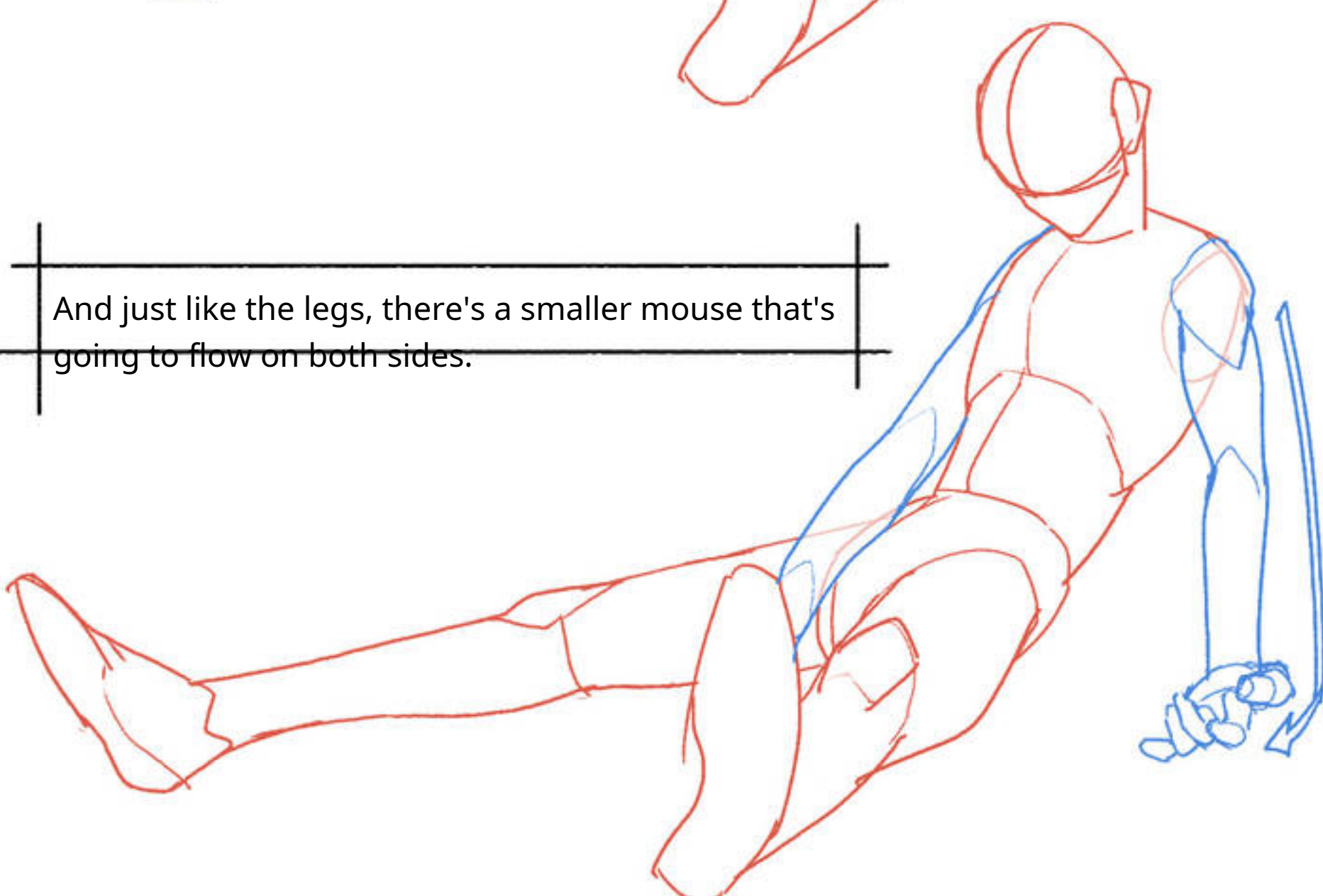
It's natural to drop your feet rather than stick them together, and make them slightly different in the direction of your feet.



Your hand allows you to stretch your arm between the furrows.

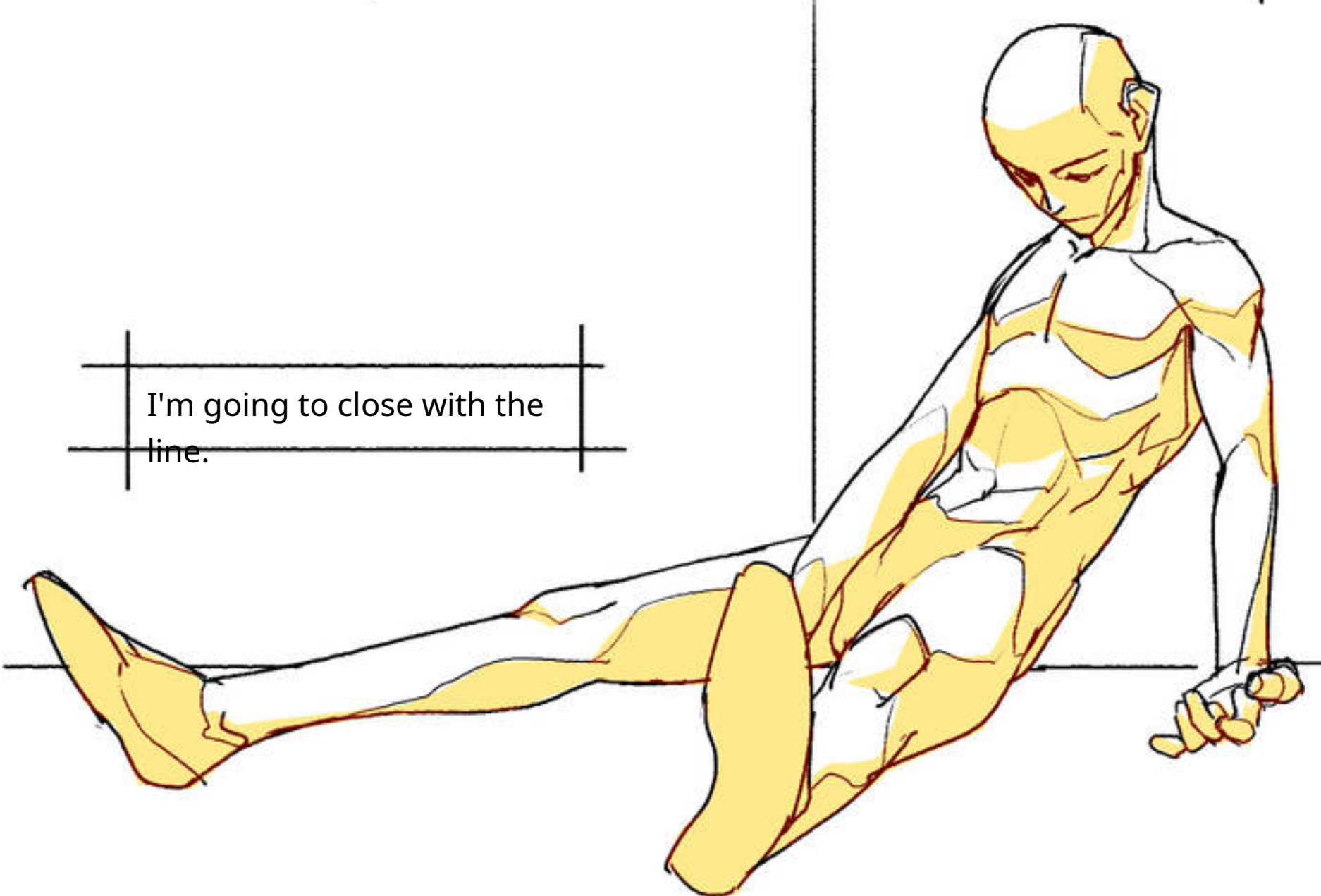


And just like the legs, there's a smaller mouse that's going to flow on both sides.

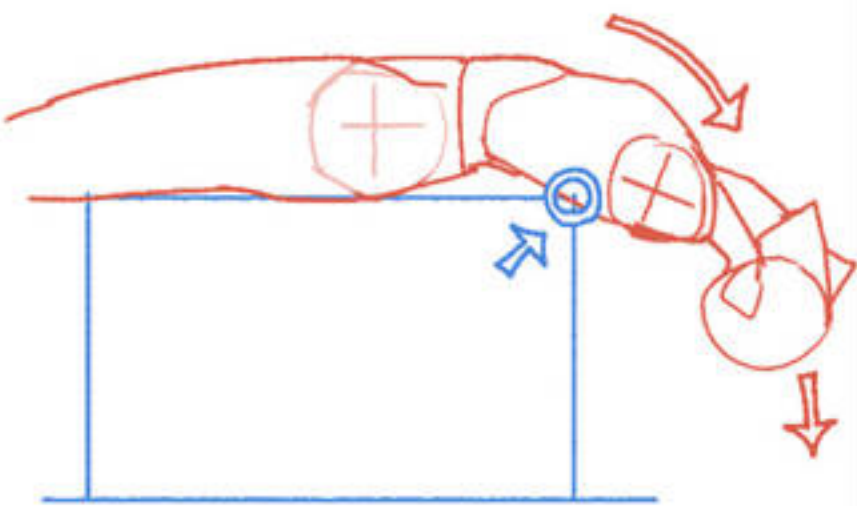
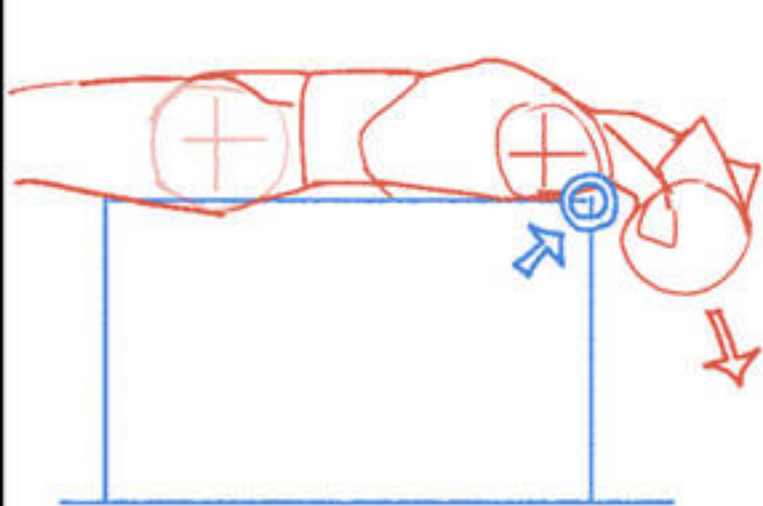


The hand will bring the hand up to show the power to the outside state, and the finger will dance a little bit more bent than a straight one.

I'm going to close with the line.



It's too small for a writer to know.



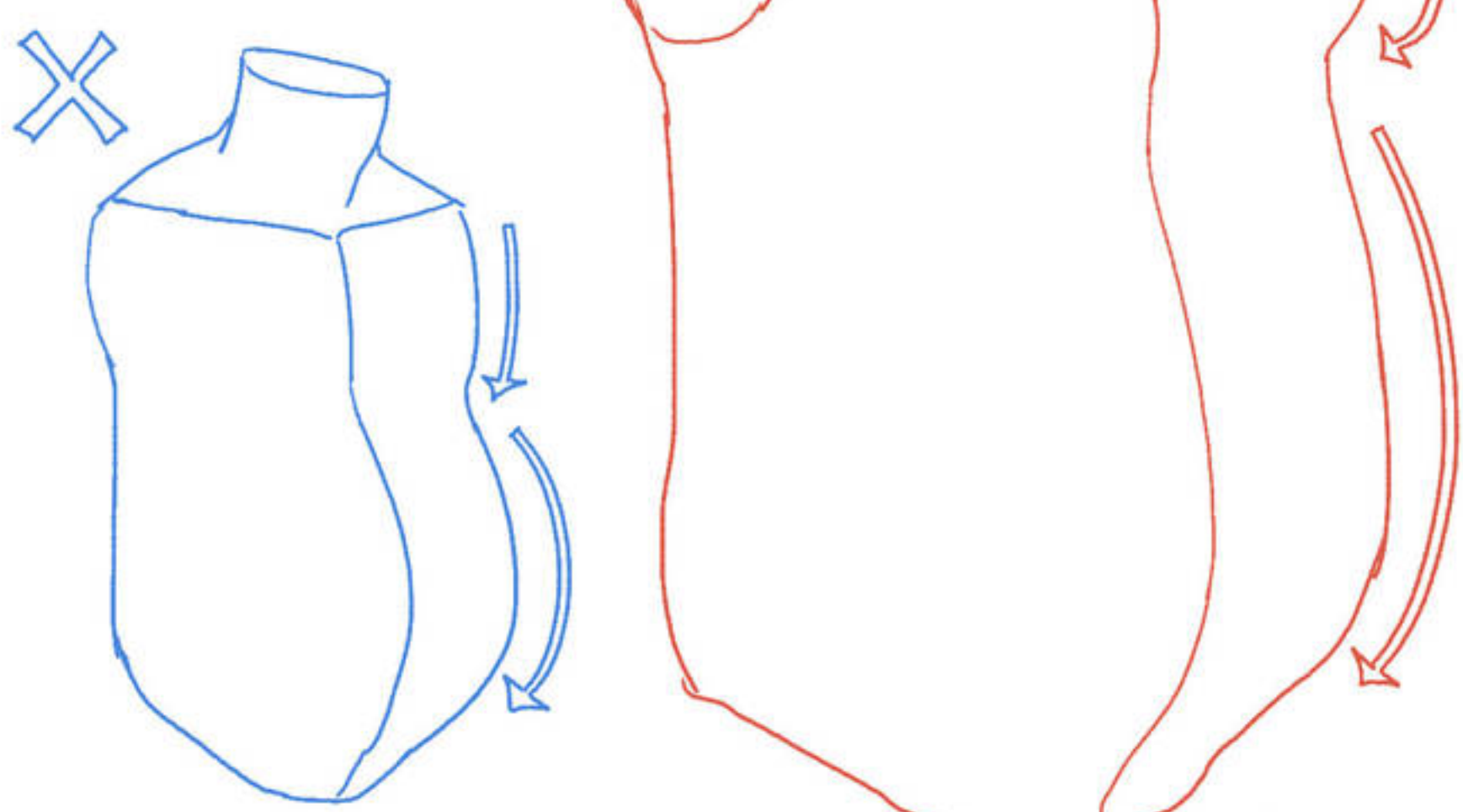
I'm also going to change the shape of the curve on the ground, and I'm going to take into account the part that's in it, and I'm going to turn it when I break the taste of the joint or the water.



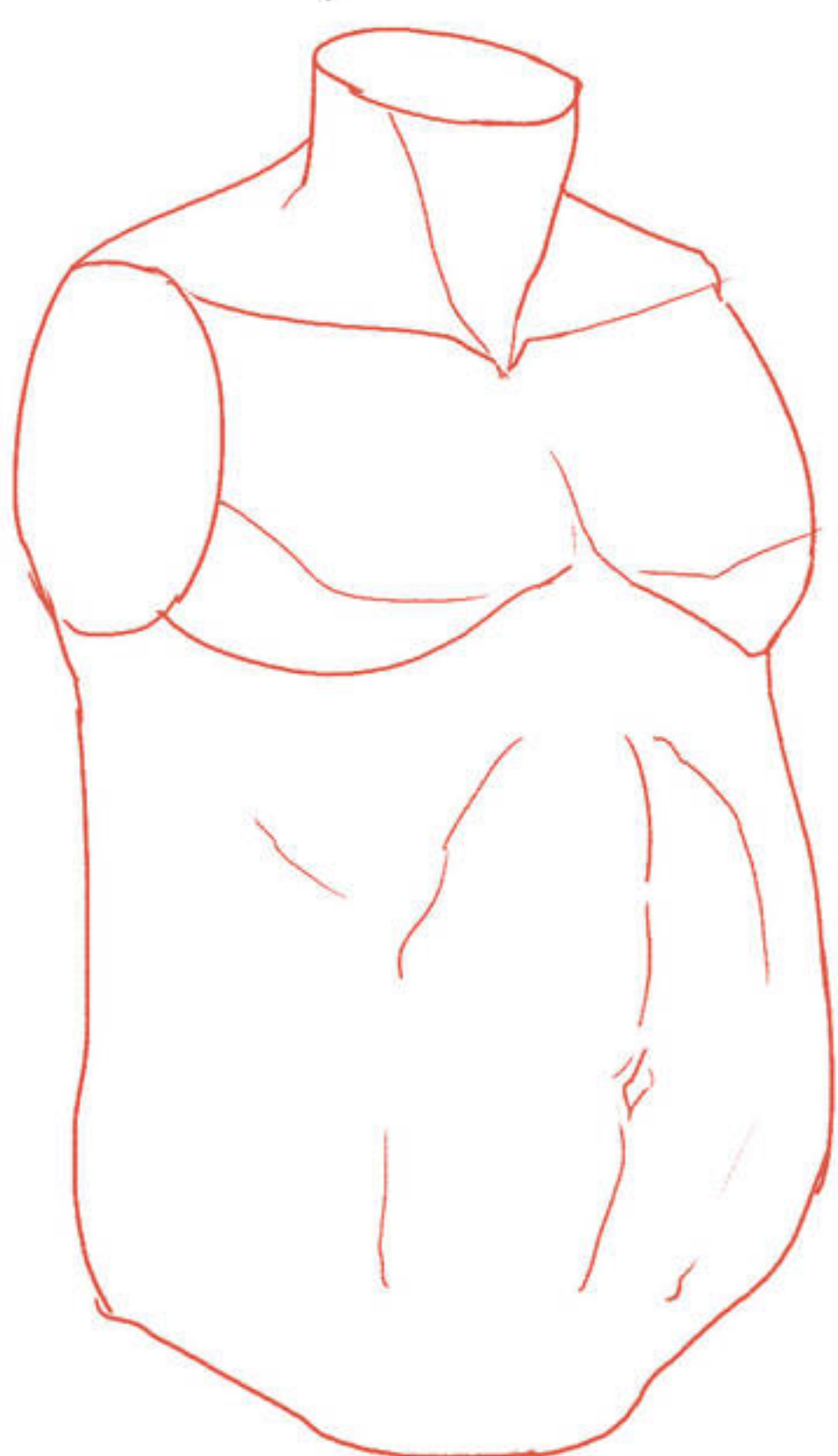
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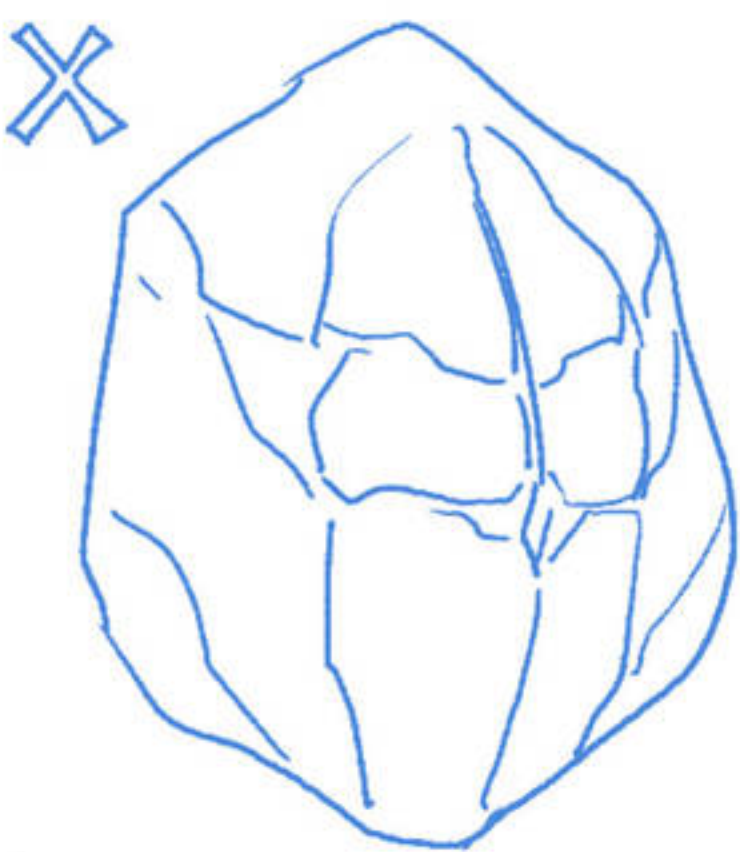
What is the body's muscular body that comes out of the belly?



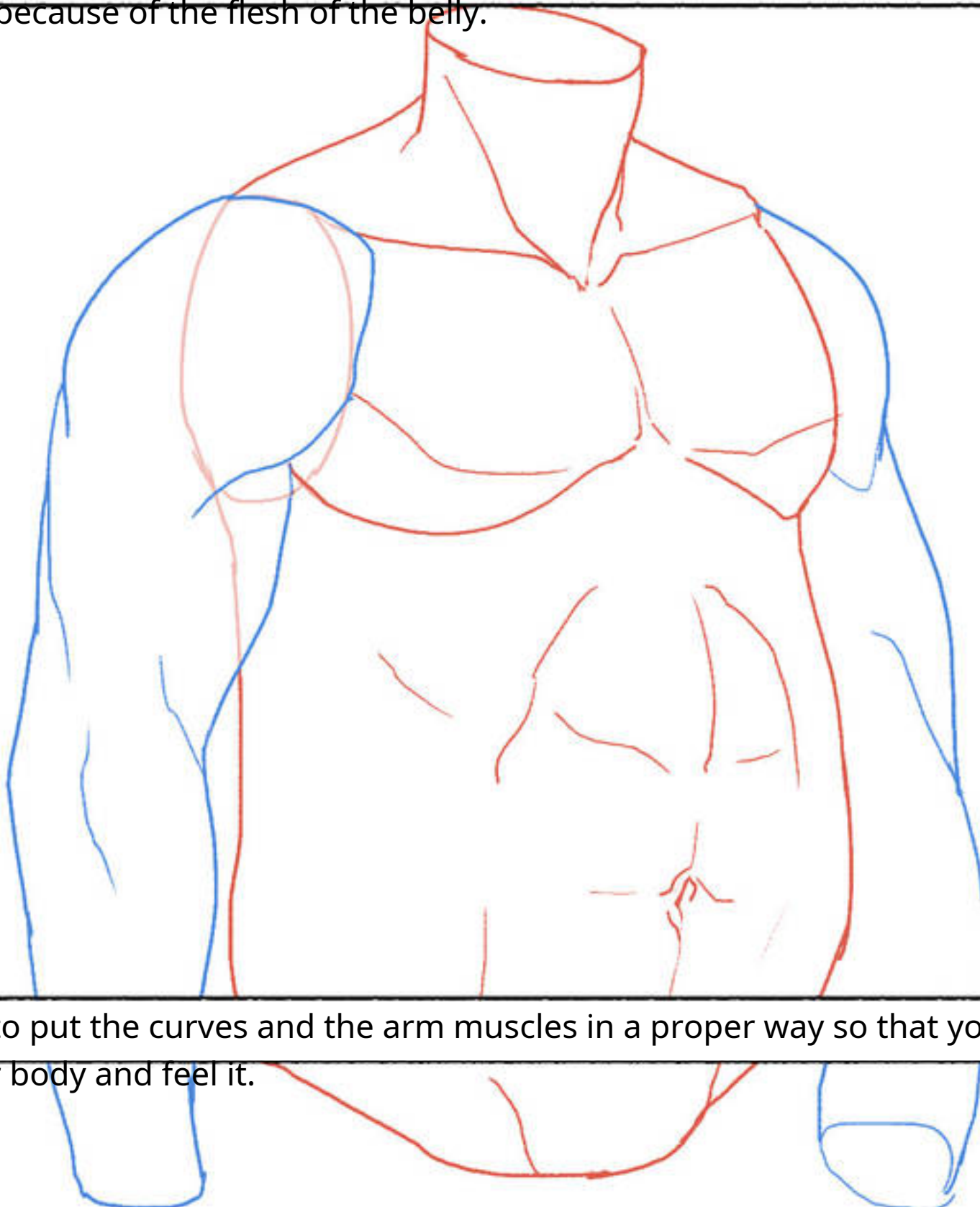
You have to live with your stomach and chest lines like a thread. Your breasts look delicious and awkward when you come out.



The central line between the body, oscillose, is a small expression of the flavored plant and the freckles of the peritoneum.

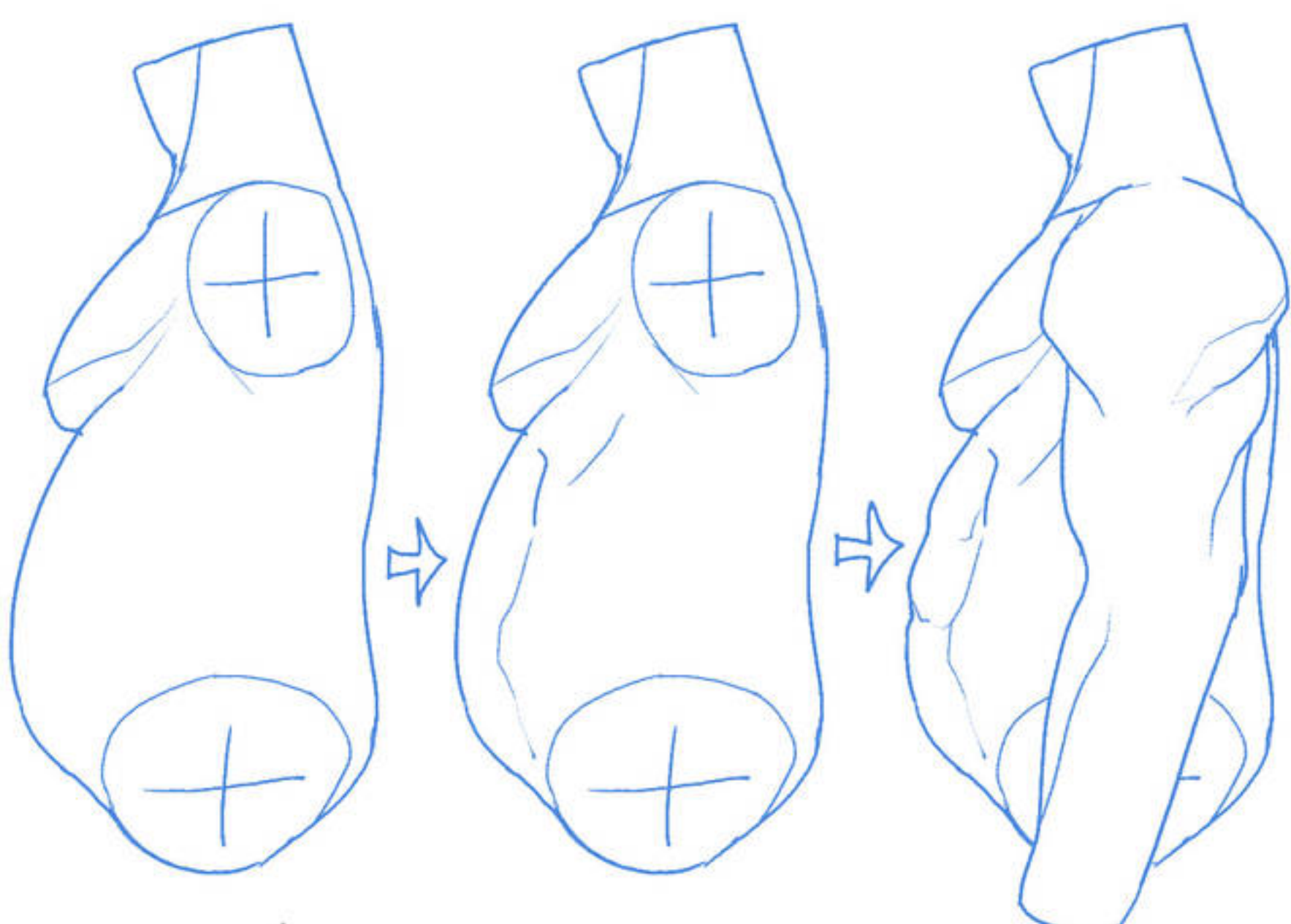


Even if the peritoneal muscles are too active, it's best not to put them too clearly because of the flesh of the belly.



It's good to put the curves and the arm muscles in a proper way so that you can taste your body and feel it.

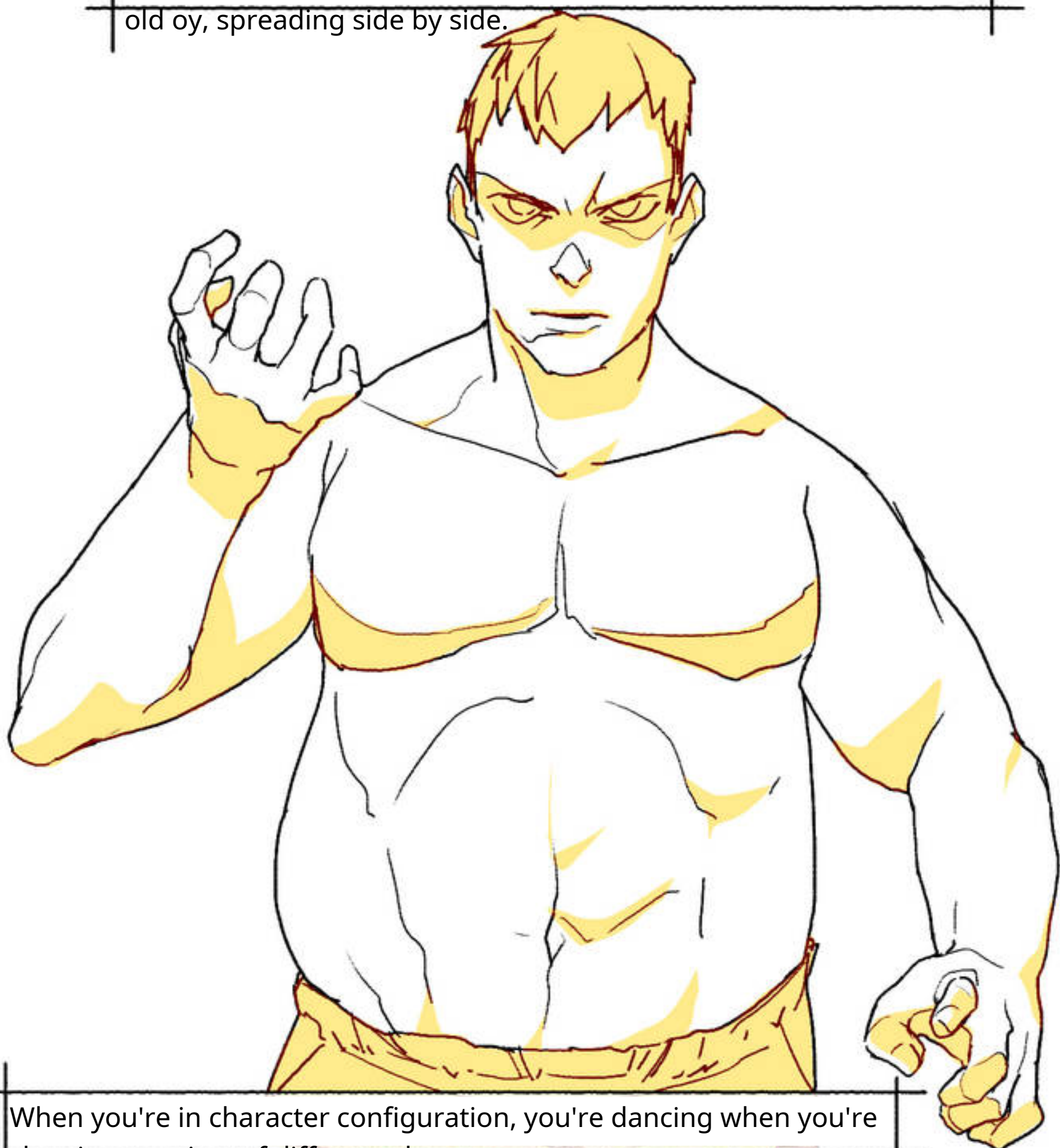




If you look at it from the side, it's about as close as you can get to the old one, and it's about as fine as the line of the peritoneum and the thread of the peritoneal cavity.

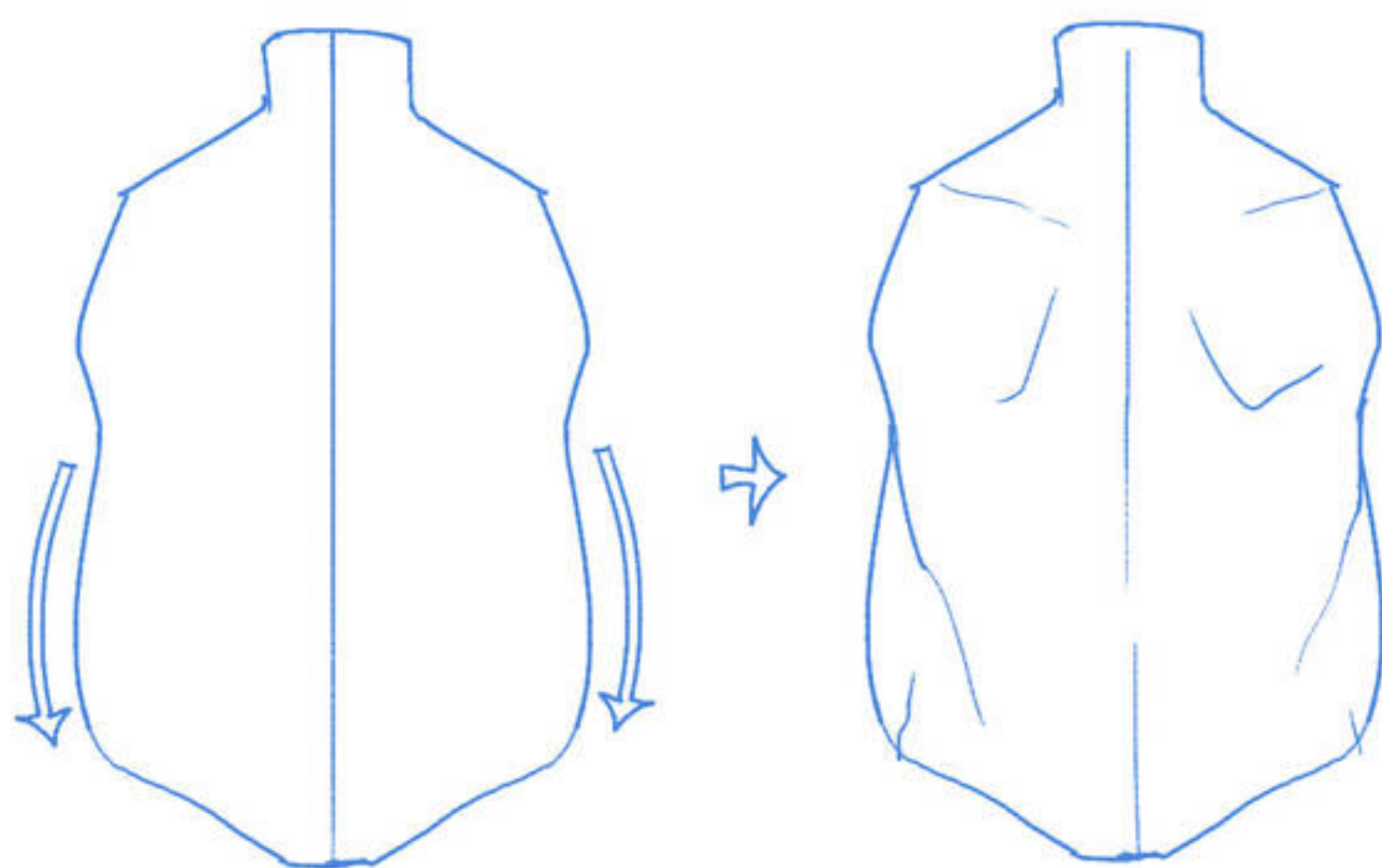


I'm also going to have the front of the boat build a thread-like old oy, spreading side by side.



When you're in character configuration, you're dancing when you're showing a variety of different characters.

I'd like to know the taco author."



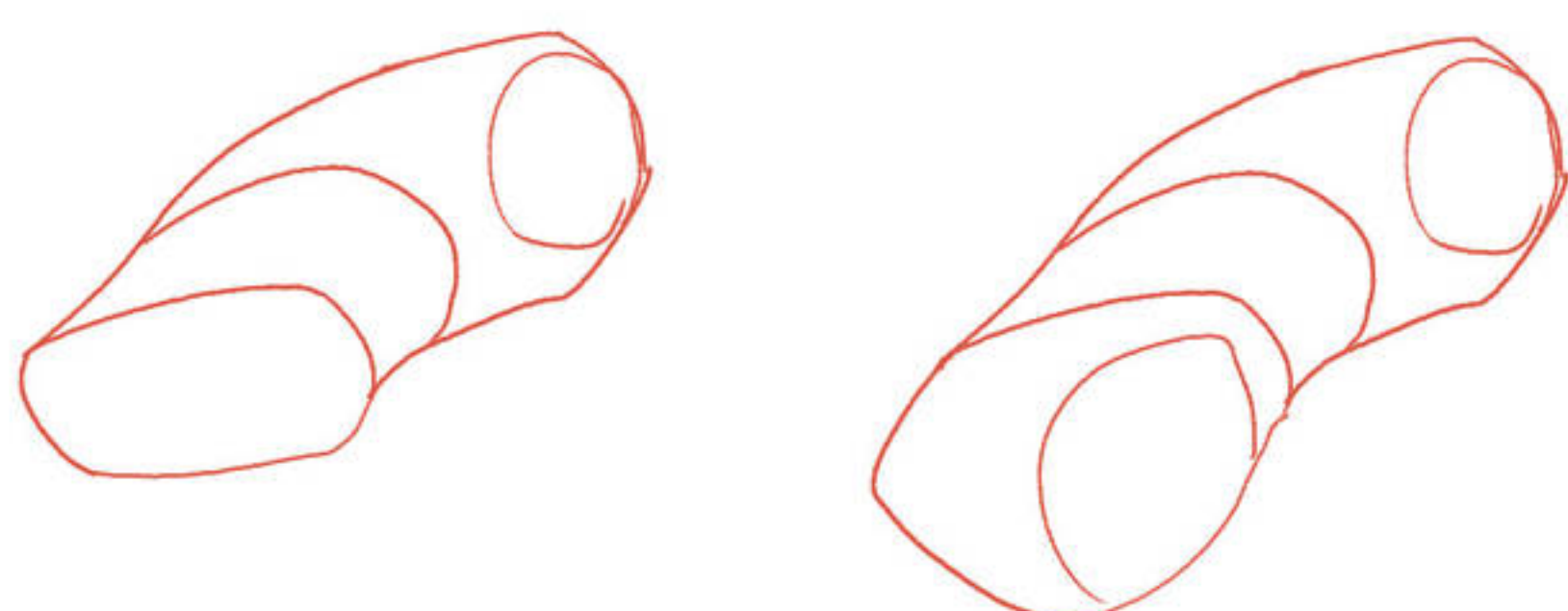
In other cases, the gyrus, which came out of the belly, is just a slight line of body and back muscles, so that the front and the Talence Hall will be the best.



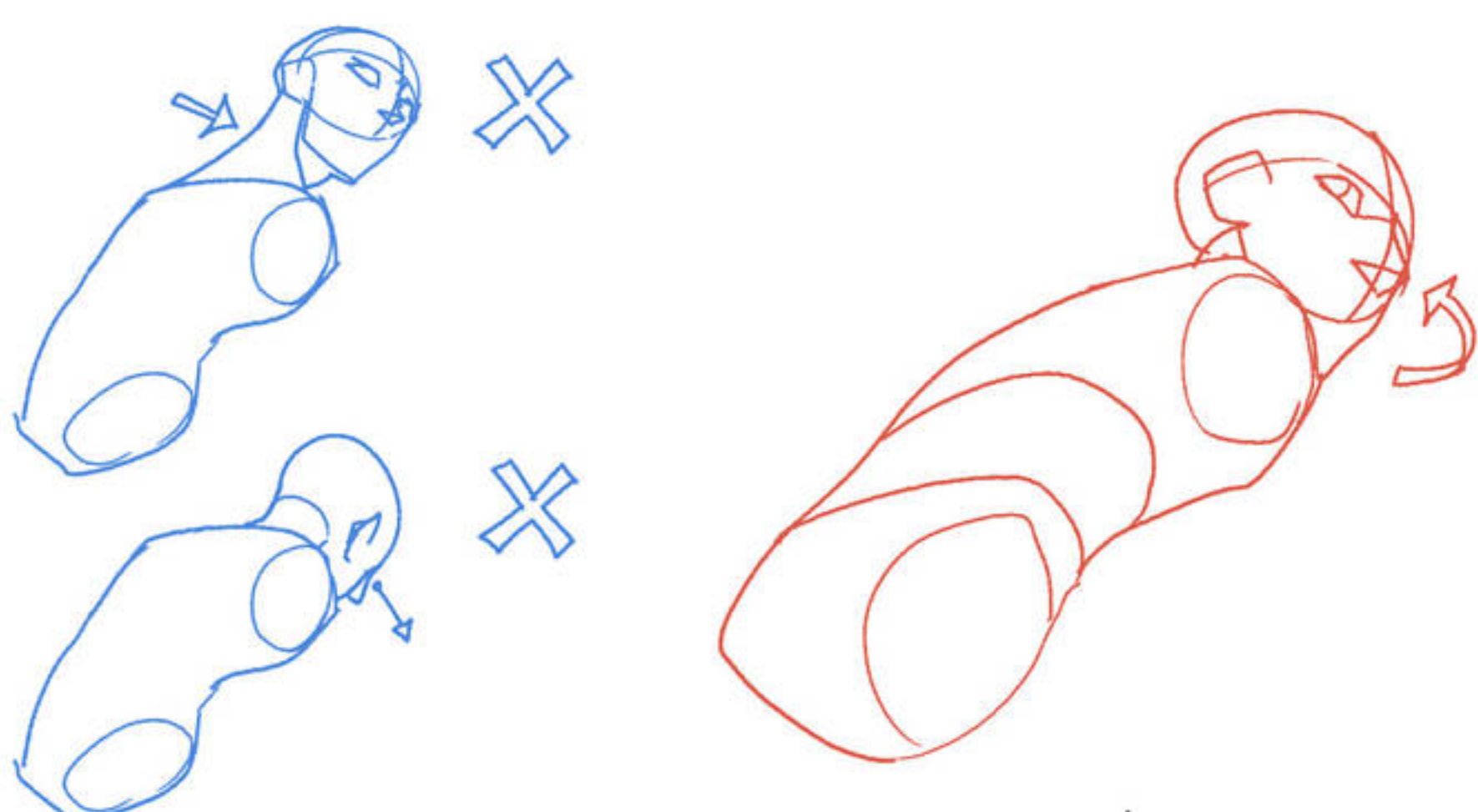
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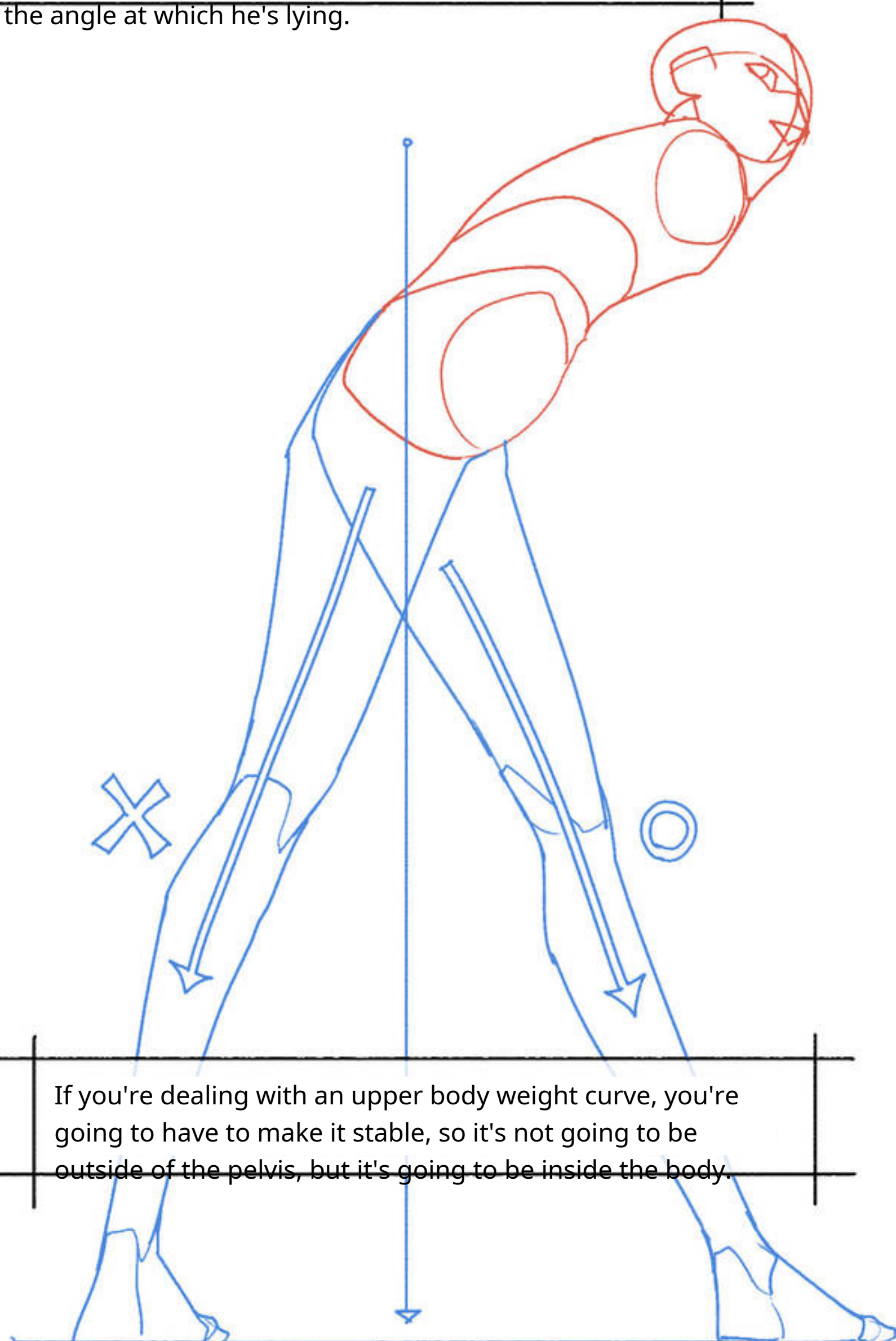
[Q: It's weird, it's weird, it's like he's turning himself around.]



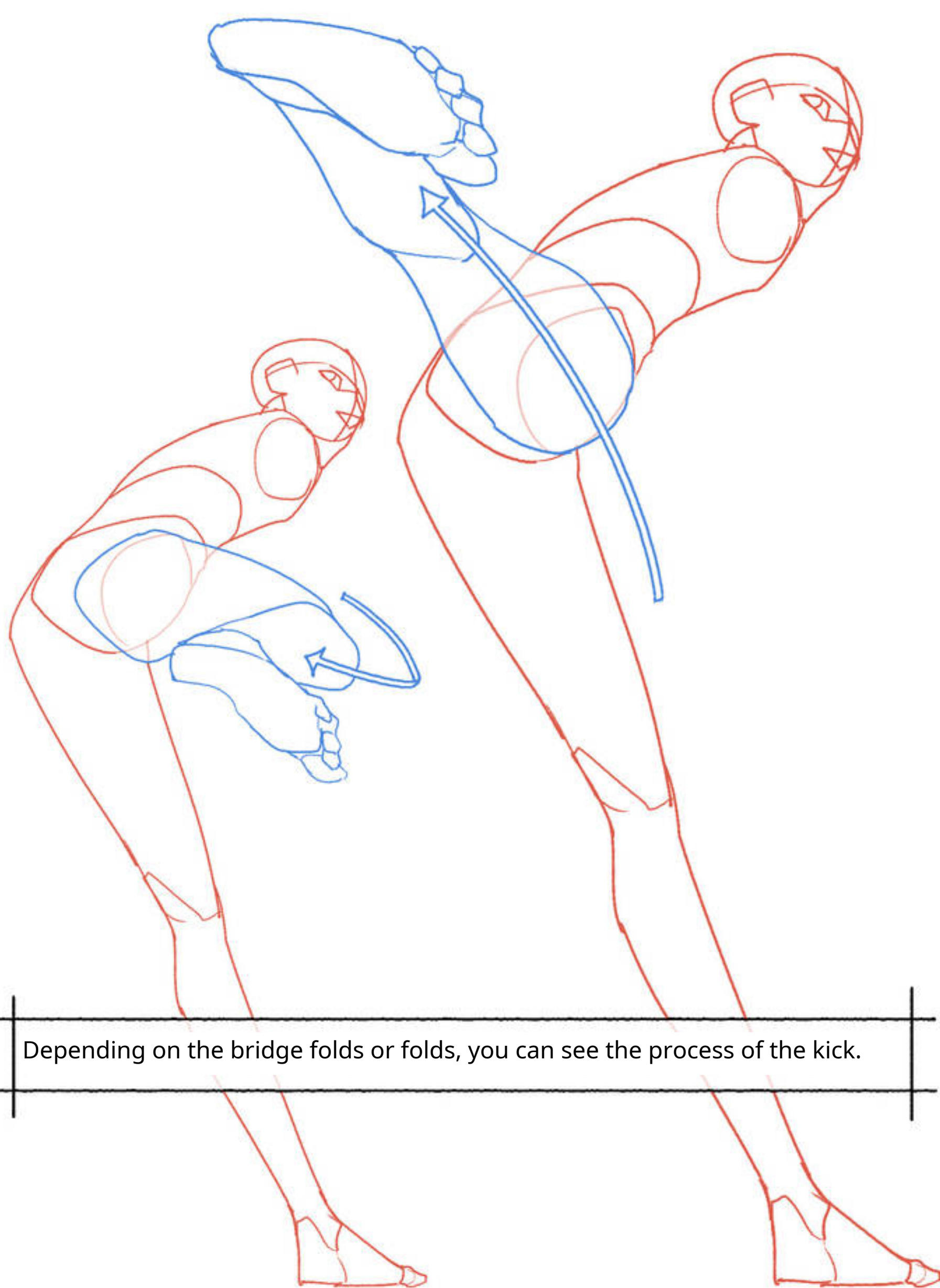
So let me draw it like this, and let me draw it like this, so it's going to look something like this.



And the way he turns his head around and looks at his back, he's so sleepy that his neck's either short or visible because it's the angle at which he's lying.

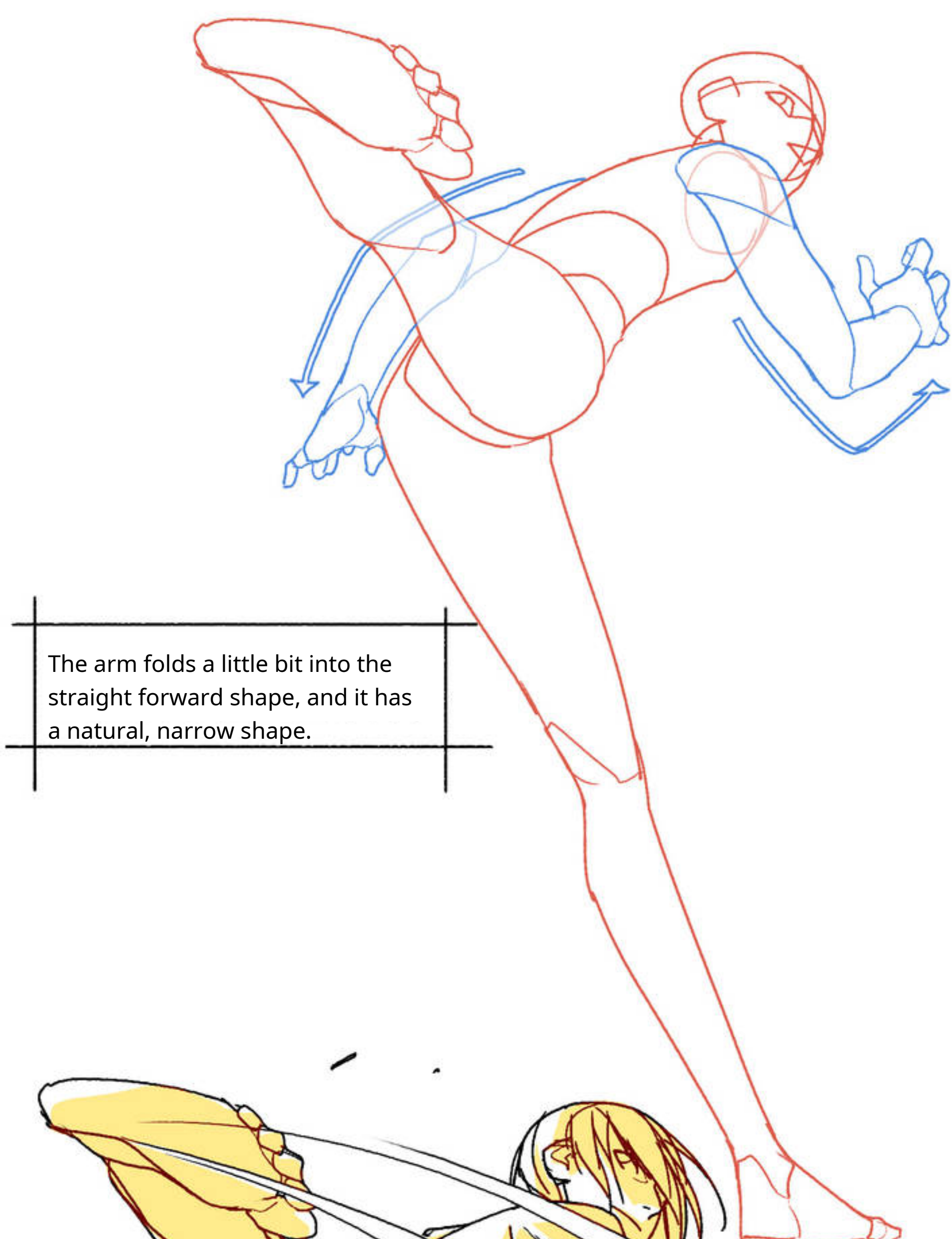


If you're dealing with an upper body weight curve, you're going to have to make it stable, so it's not going to be outside of the pelvis, but it's going to be inside the body.



Depending on the bridge folds or folds, you can see the process of the kick.



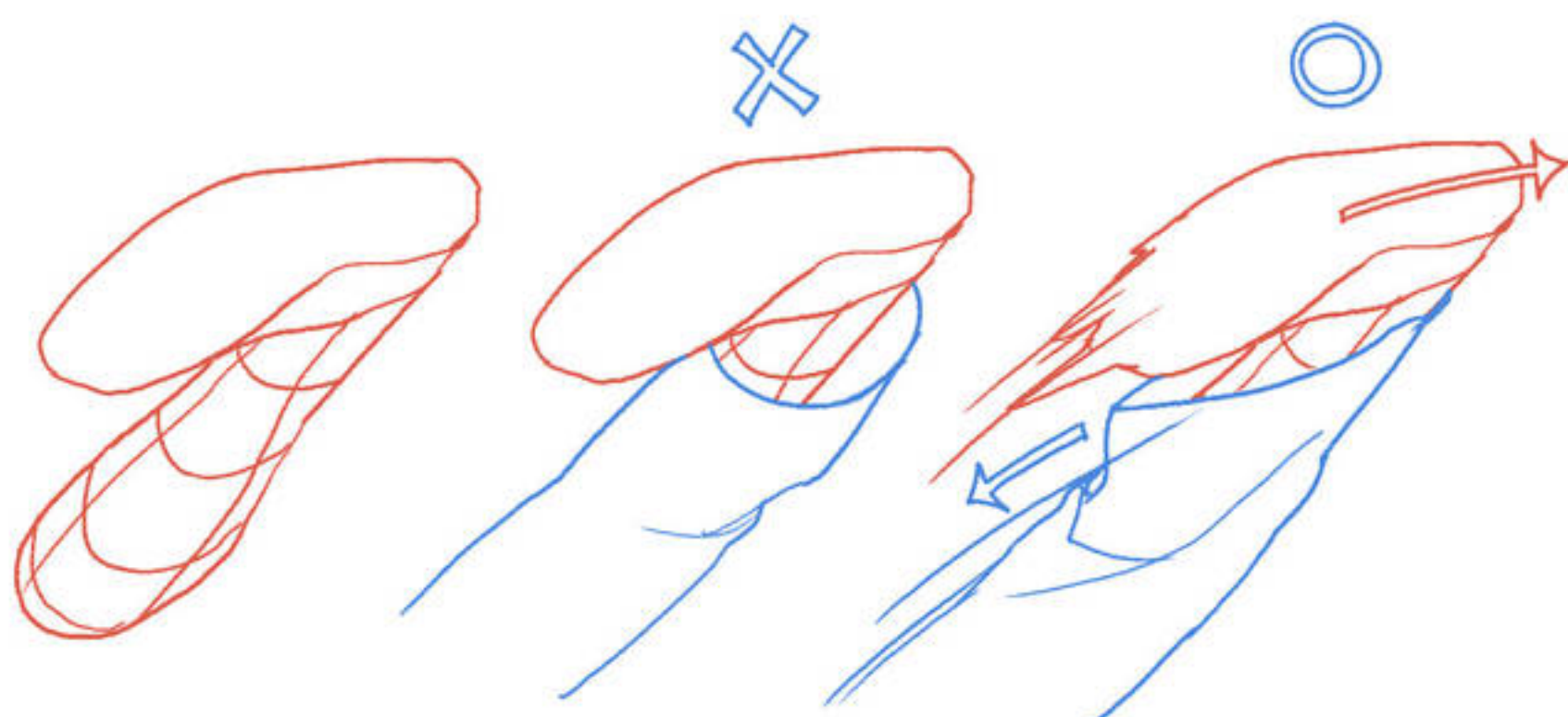


The arm folds a little bit into the straight forward shape, and it has a natural, narrow shape.



We finish by adding clothes and effects to the body.

I'd like to know the taco author."



It's a pair of outstretched feet, and it's made in the opposite direction of the foot that's kicking, and then it's turned dynamically.

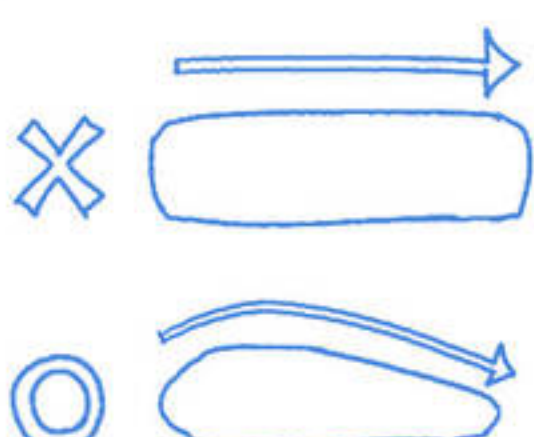
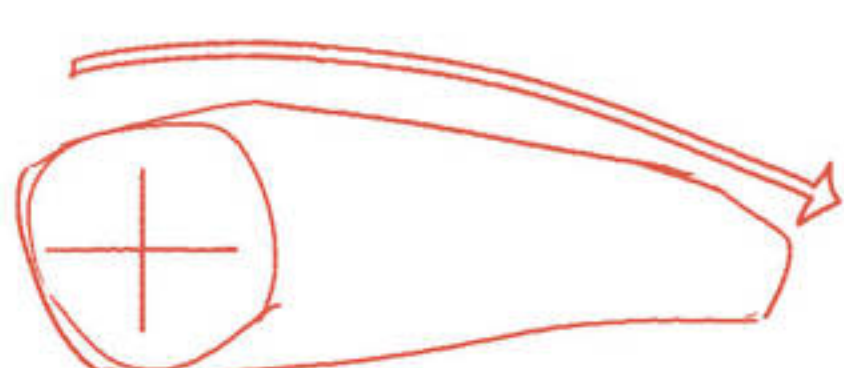


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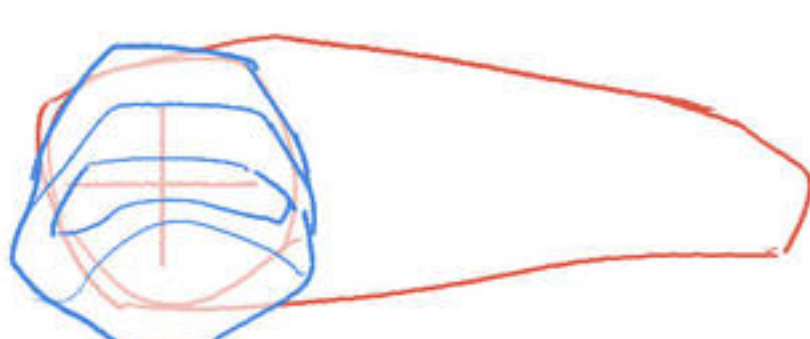


I need you to show me how to draw your front toes.

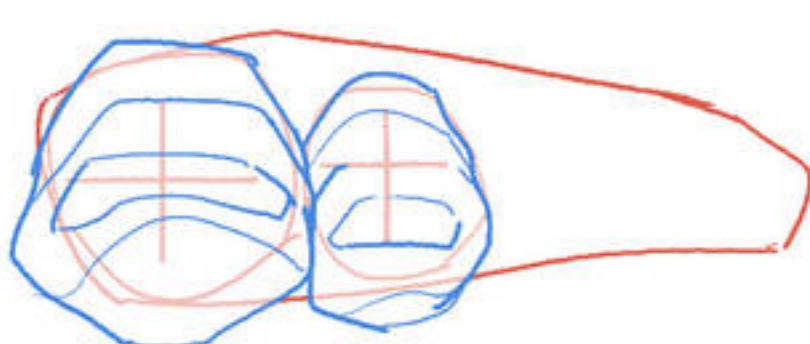
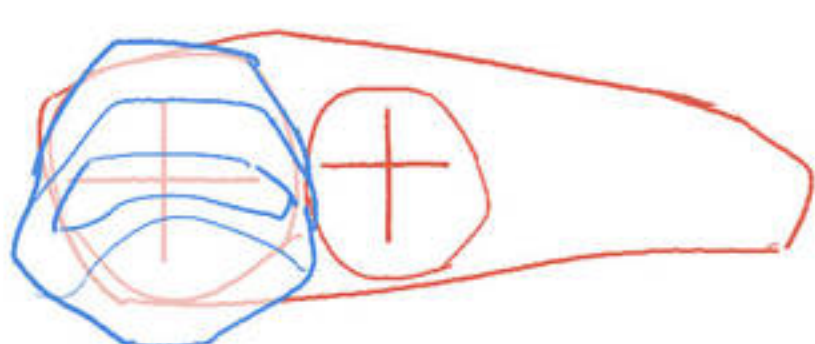
It's a little bit narrow, by the way, by the way, by the way.



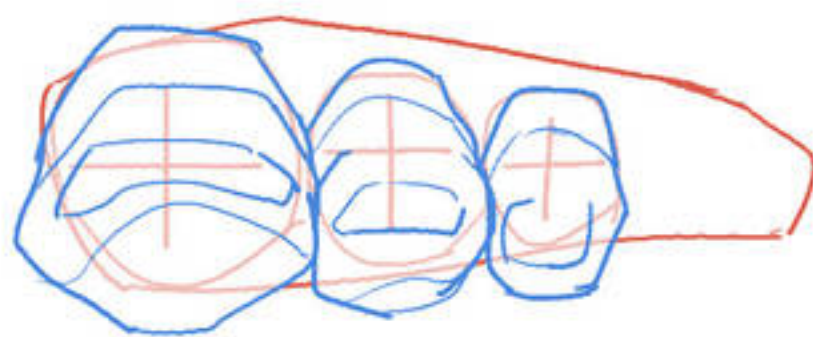
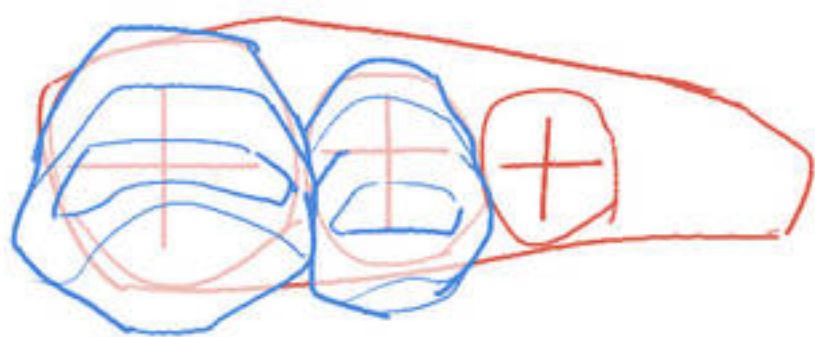
The way toes come out is the way they go down to their young ones.



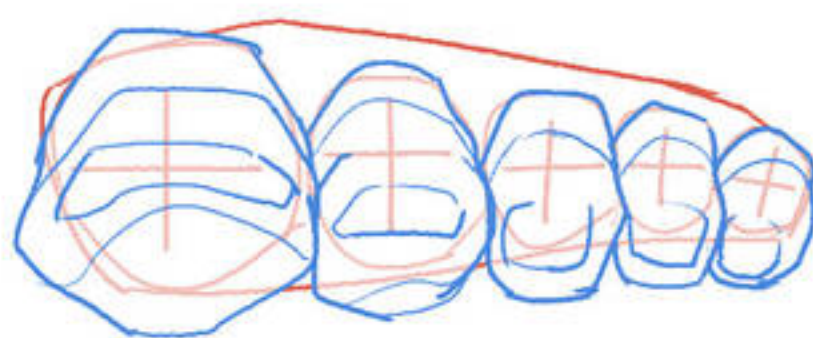
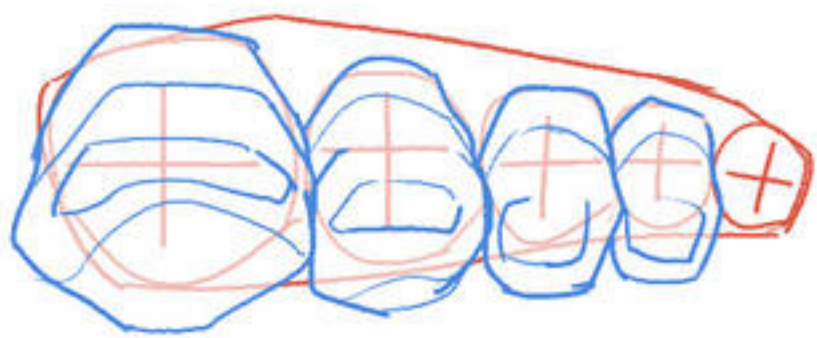
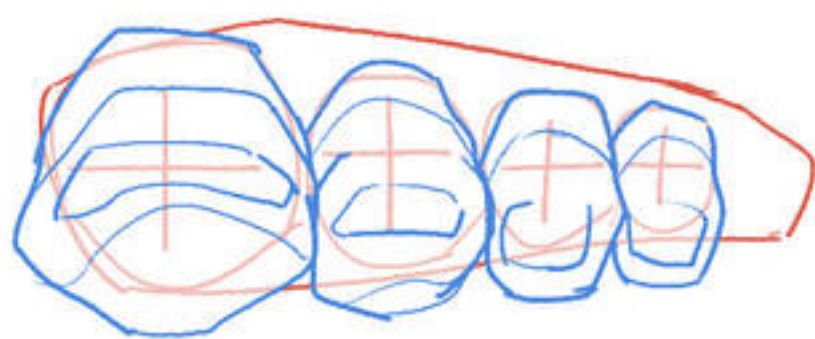
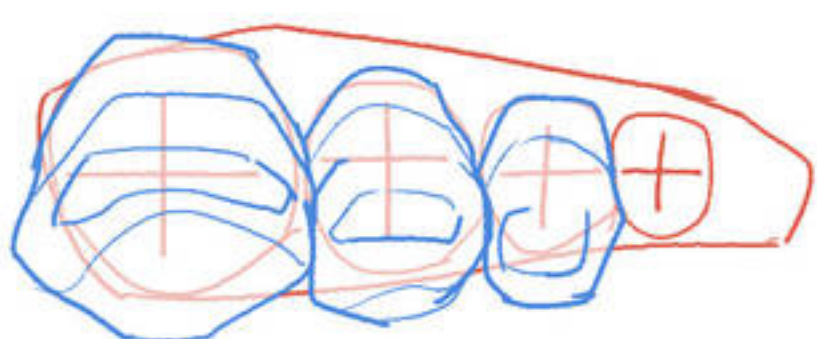
The big toes are the biggest, so the first thing you draw is dead.



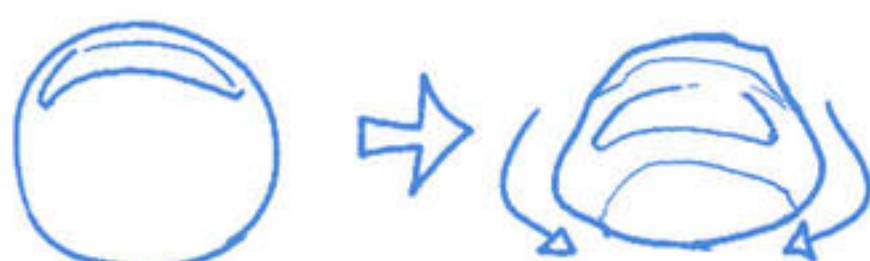
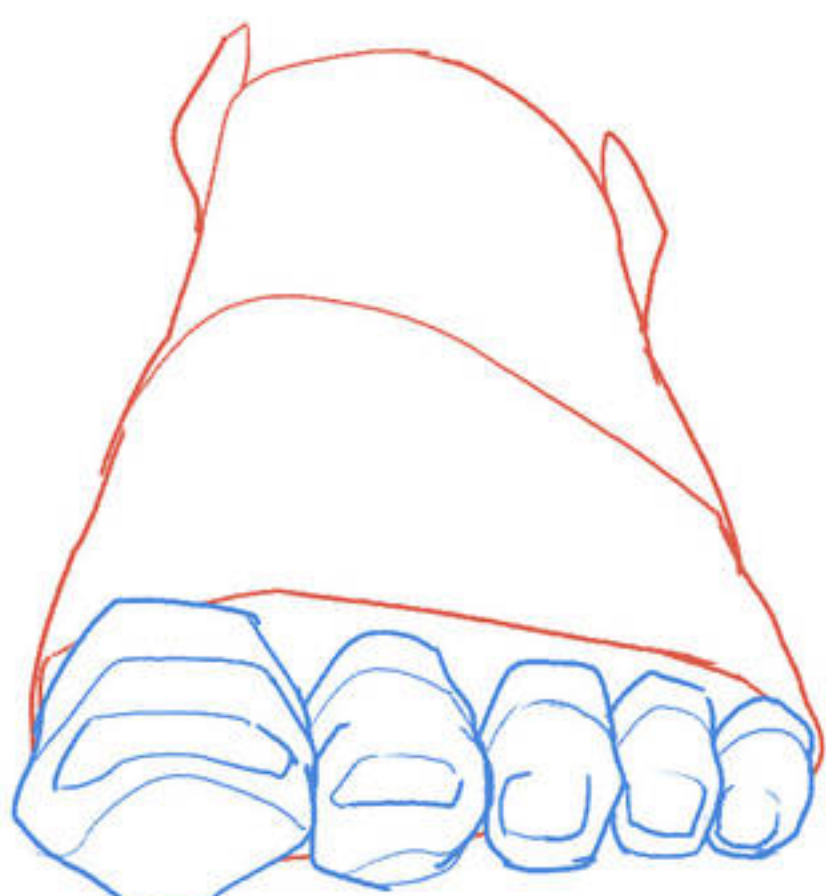
The second toe has to be smaller than the big toe.



And then we're going to draw it in a different way.

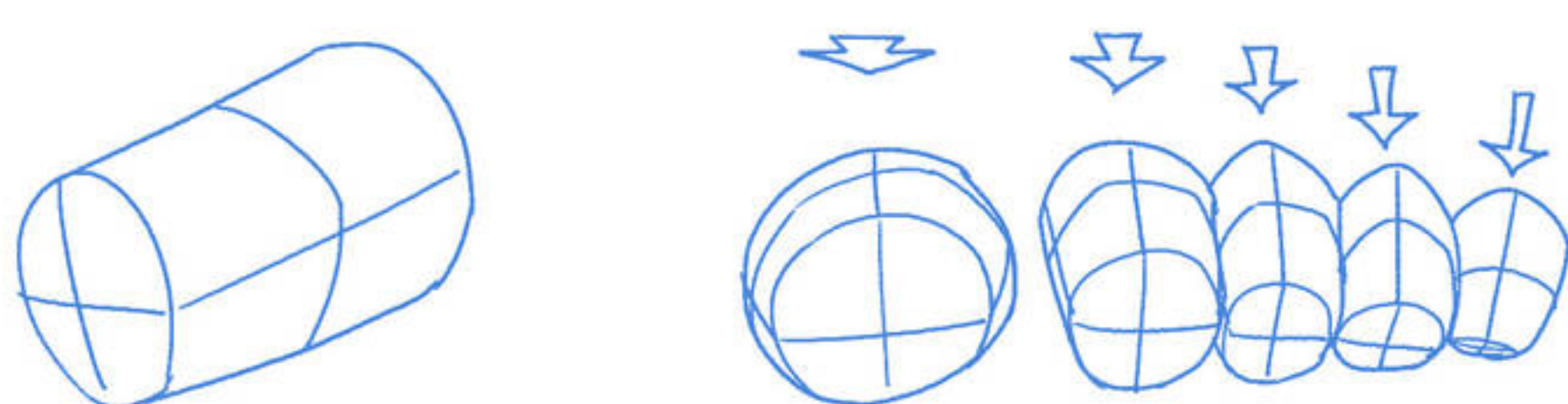


From the big to the little toes, the cut is made into a little bit smaller.

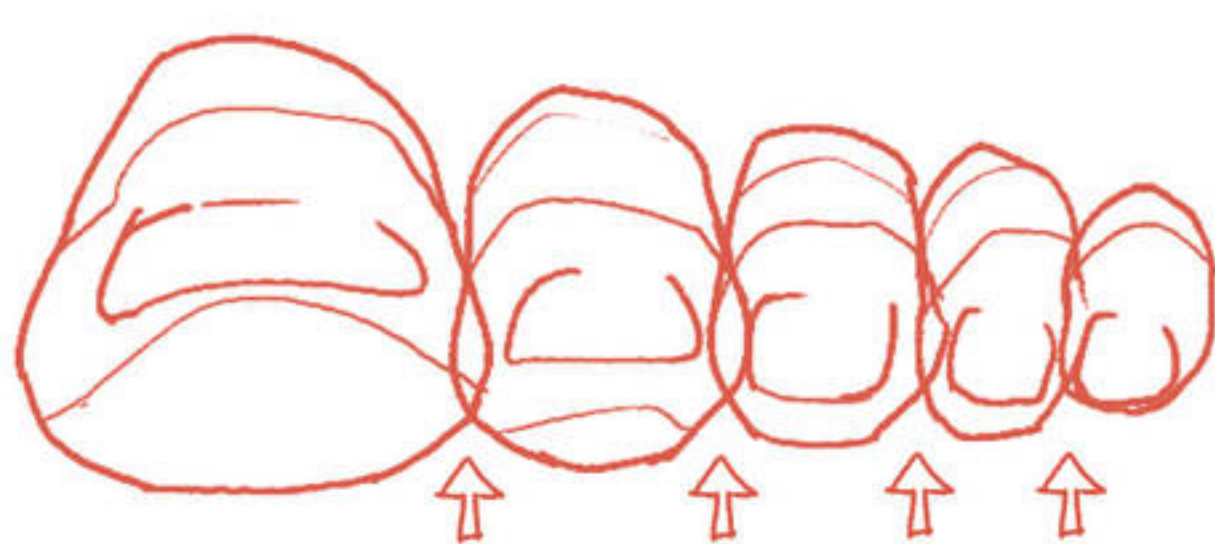
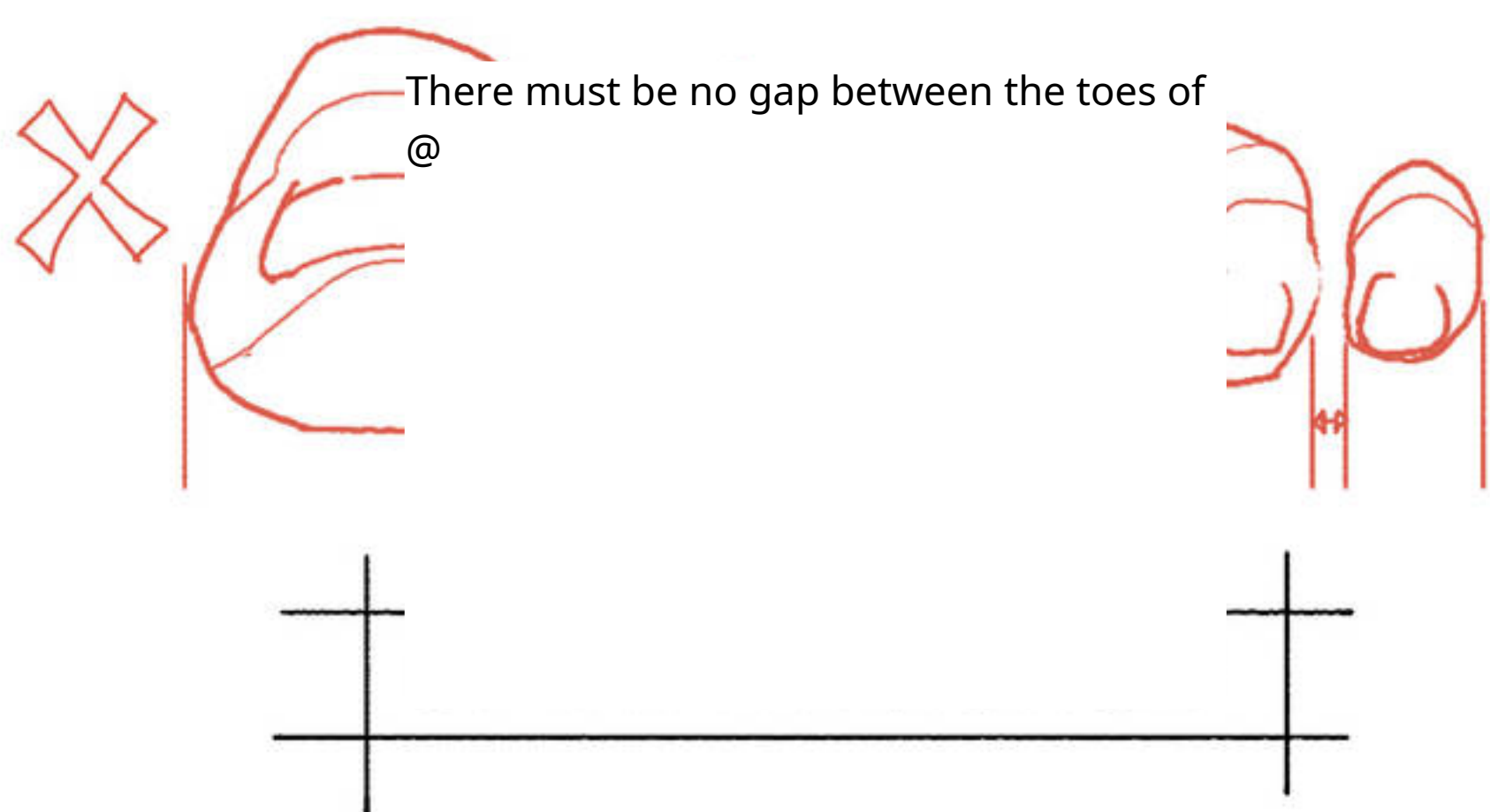


And I'm going to make sure that the ends of my toes are exactly the same as the ends of my toes.





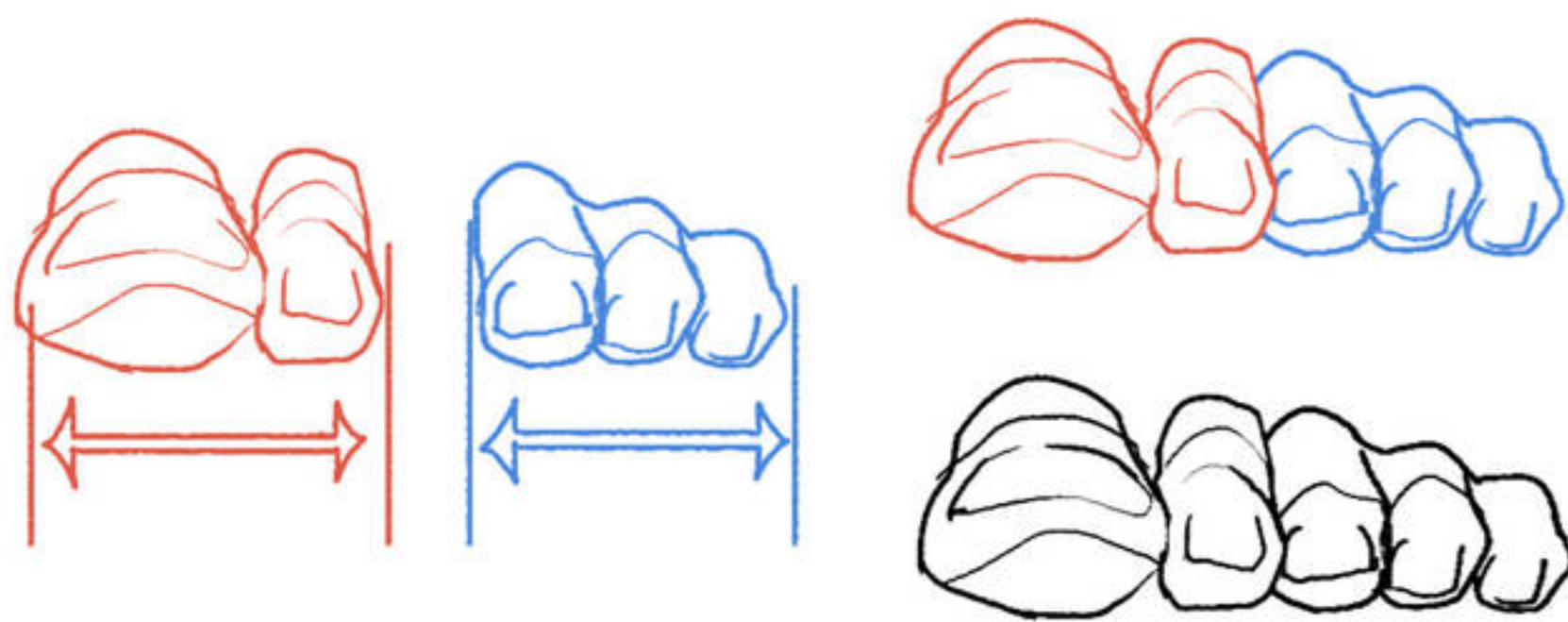
The more the toes are understood as cylinders, the more three-dimensional they are and the more they are scented, the more down they are.



The five toes are broken up, and then the toes are forced into the forward length or volume to form the substrate.



I'd like to know the taco author."



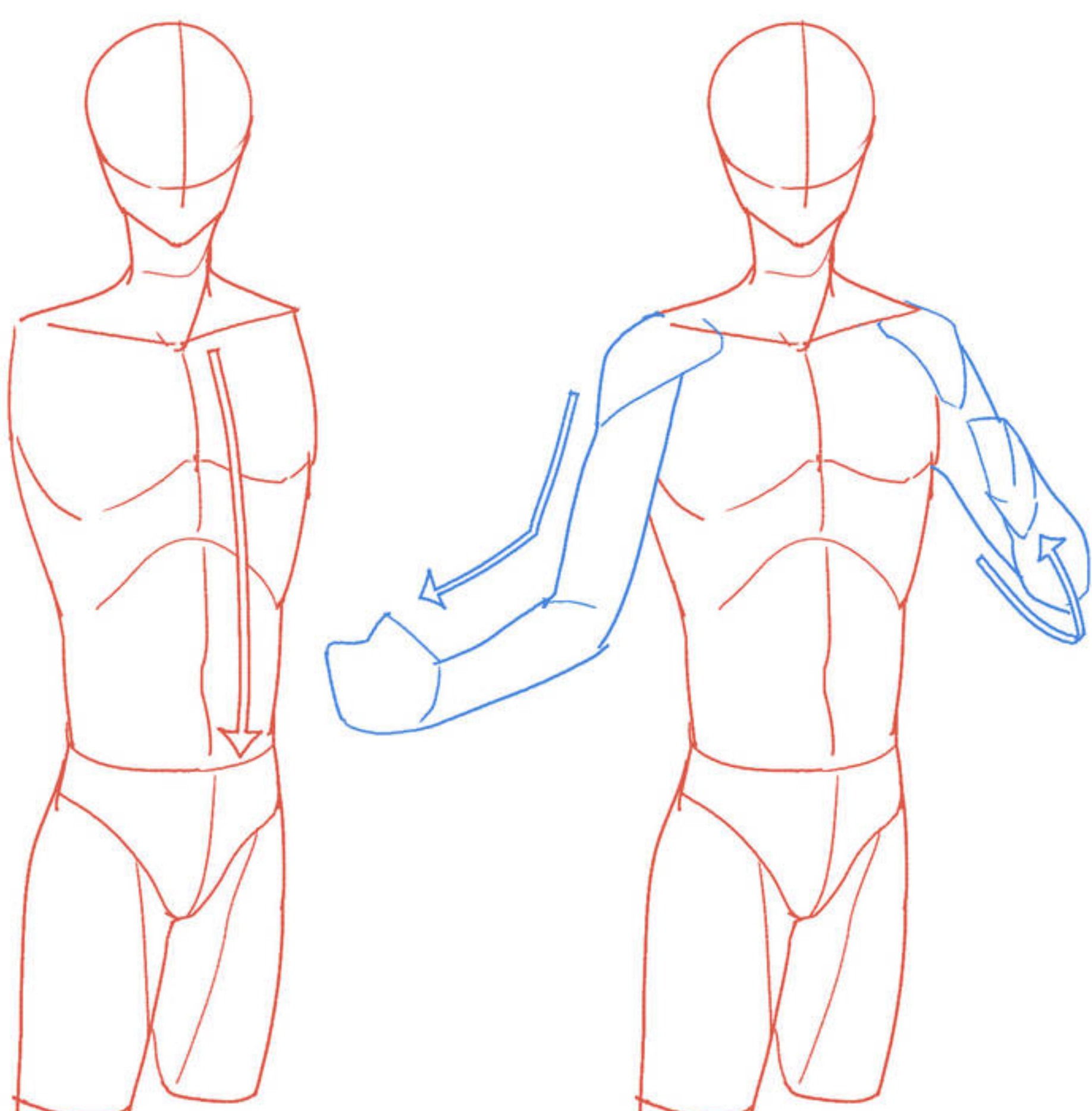
It's the same thing as the width of the five toes and the size of the big toe and the other three toes.



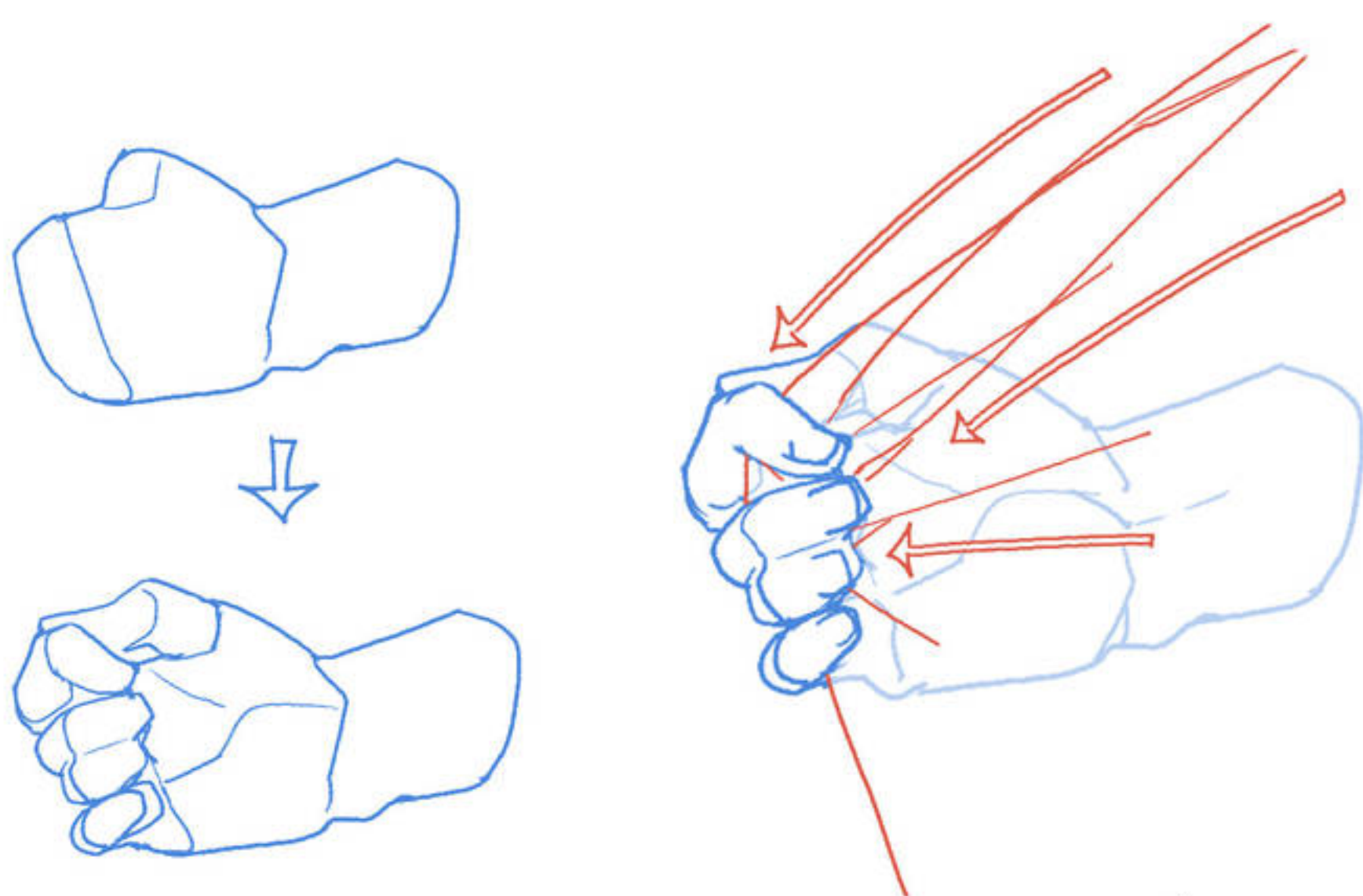
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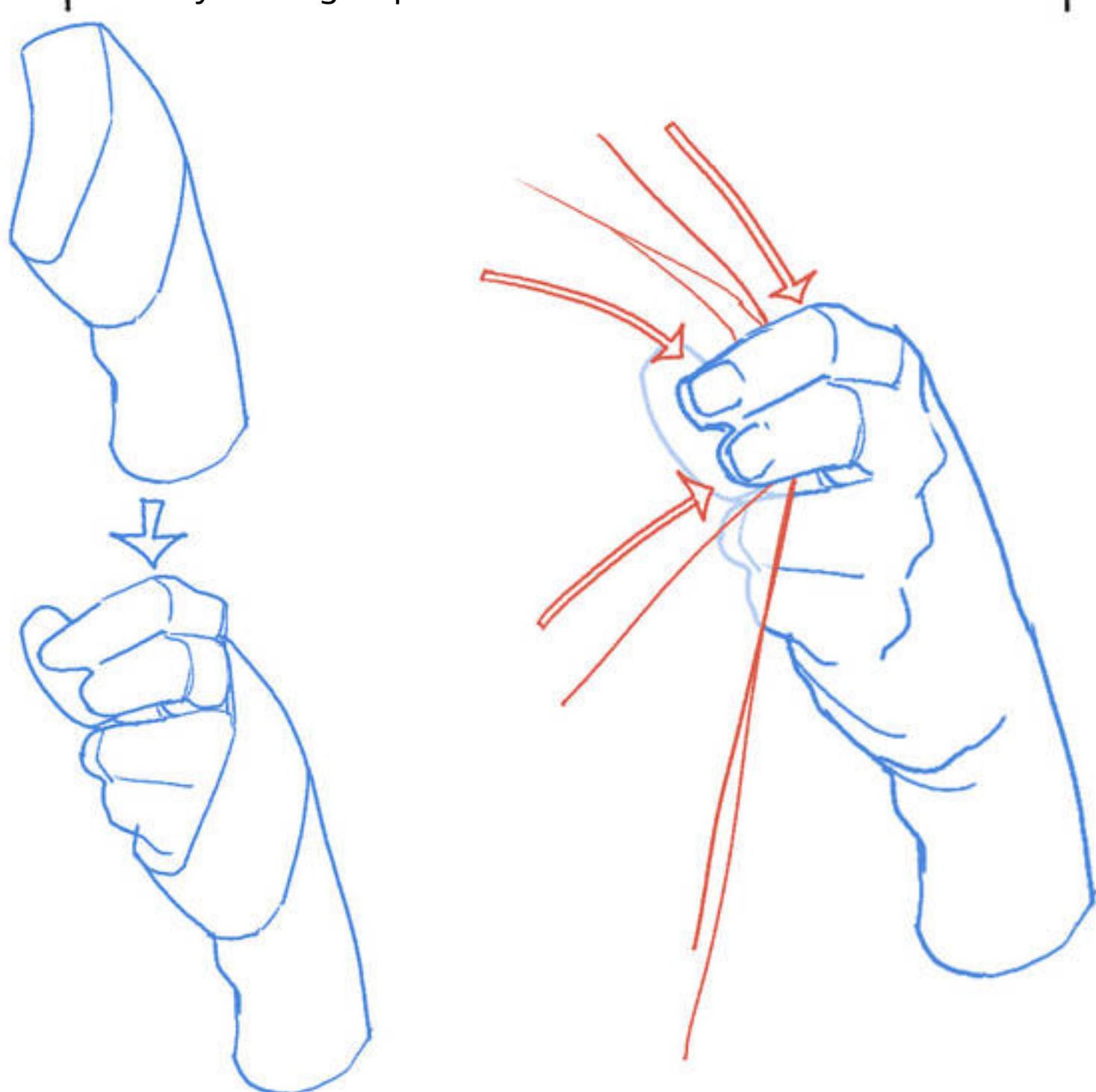
[Q: It's hard to express how I look naked next door.]



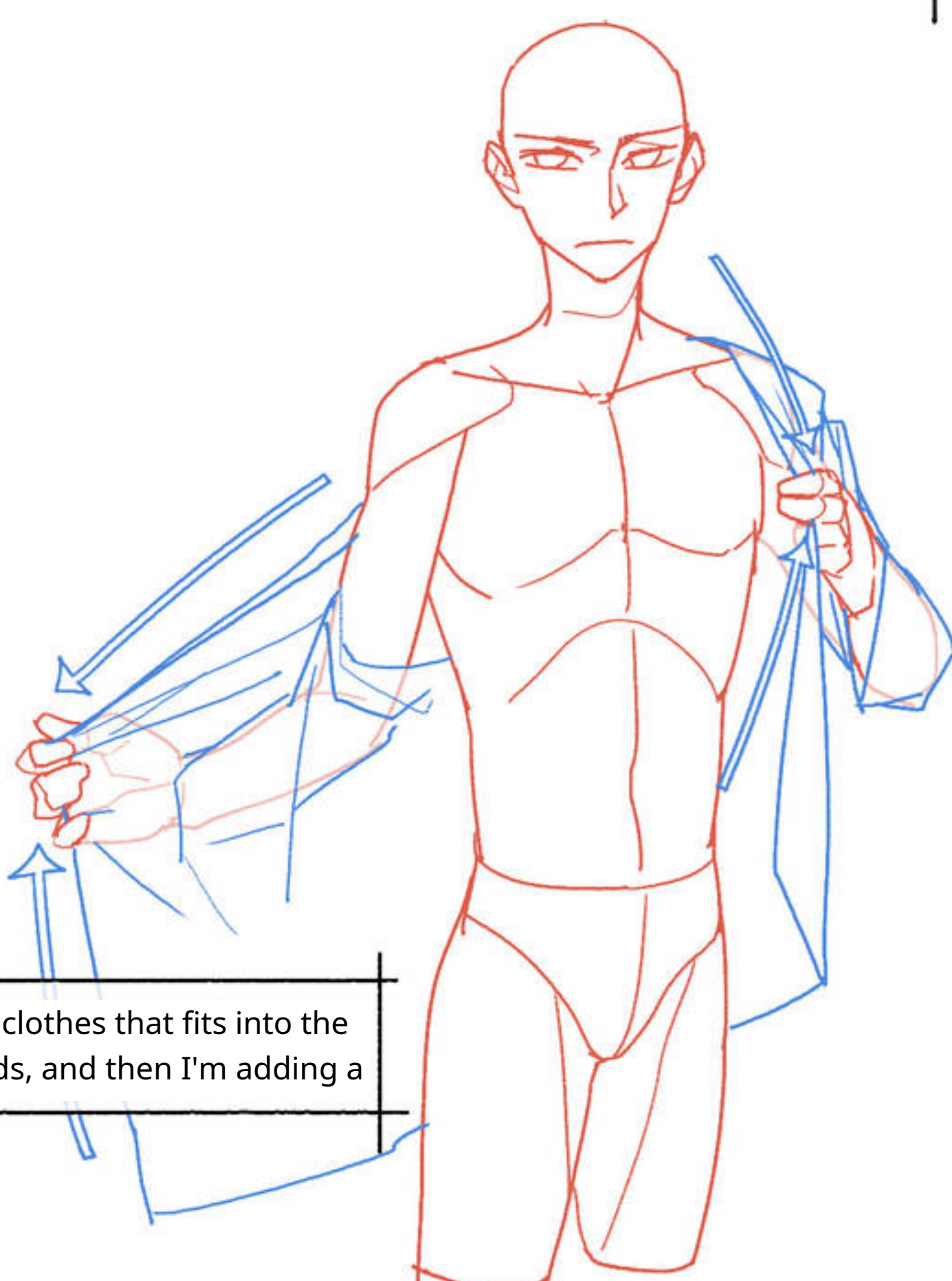
I'm going to twist my body a little bit, push my chest out, I'm going to make my arms go in a different direction, and then I'm going to make the top and the ribs go in the same way.



It folds into the palm of your fingertips and pulls the nail out of your fingertips.



Your fingers, if you take two fingers and draw them in the form of the other one's scallop, you're going to rotate.



I'm drawing a line of clothes that fits into the position of both hands, and then I'm adding a puller wrinkle to it.





We're working on closing the body's clothes and raising the character.

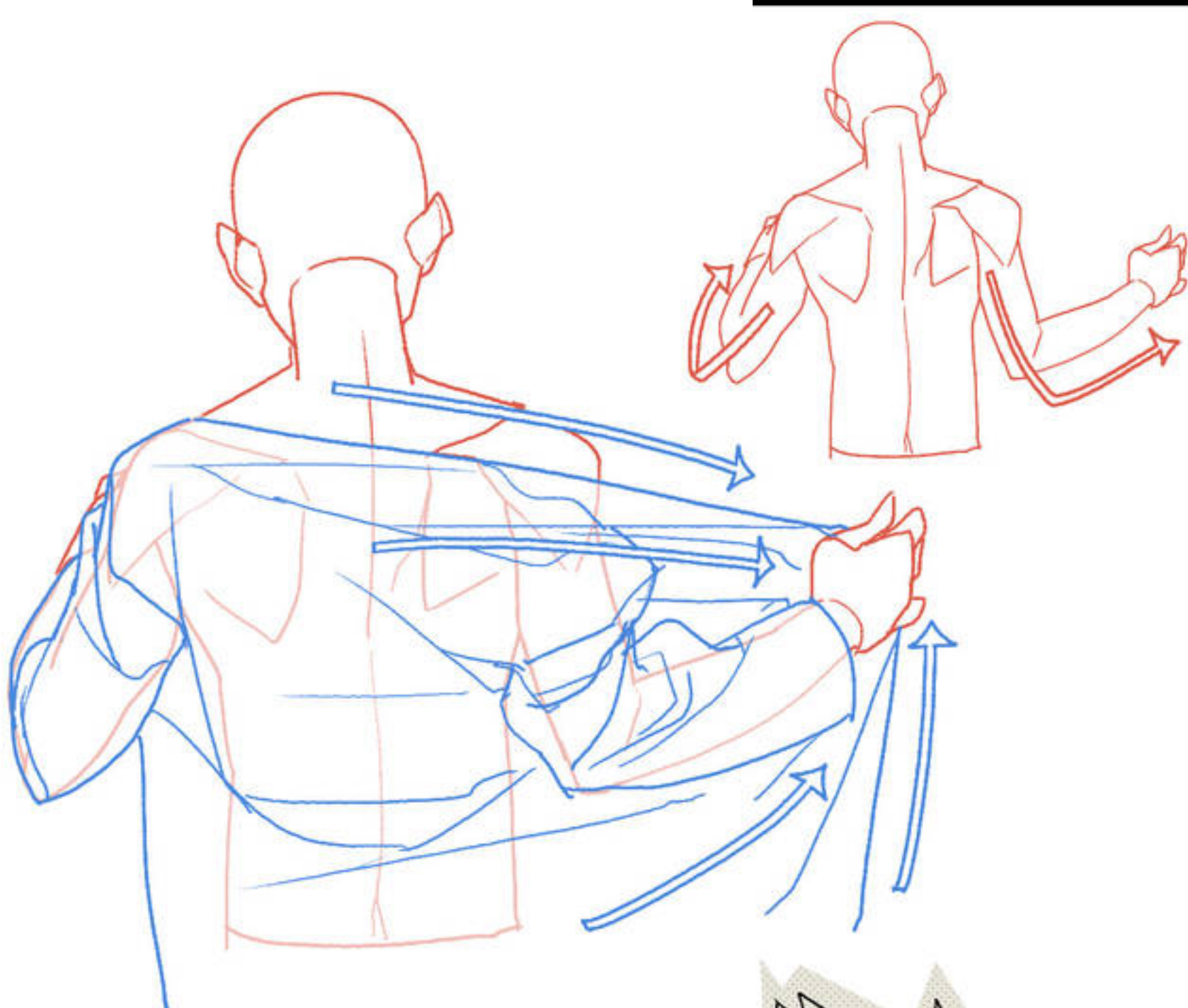


You shall divide the walking part of the cane, and the inner part of the wall.



I'm going to close with the line.

I'd like to know the taco author."



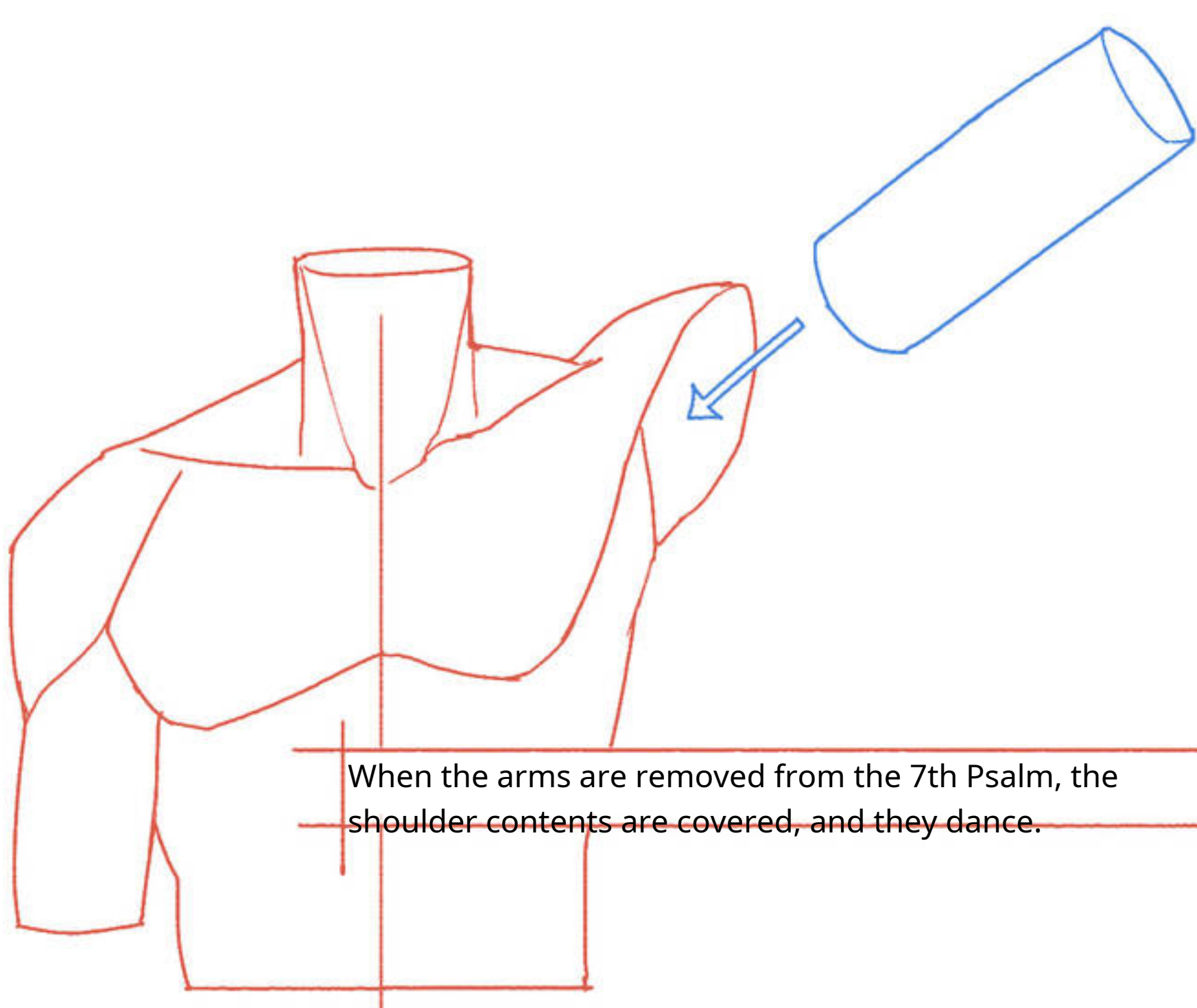
If you look at it from the back, you're going to have to save the folds and the folds in the arms as the side of the robe is coming down.



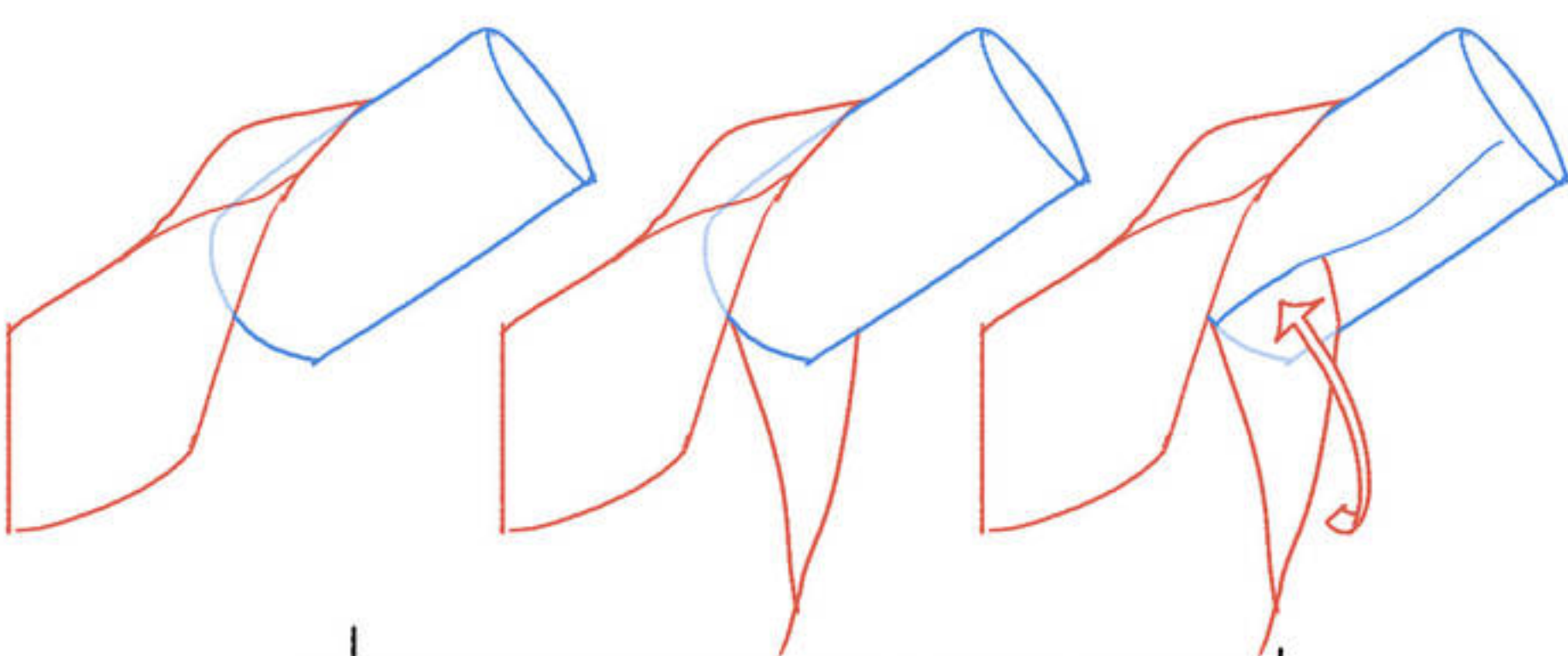
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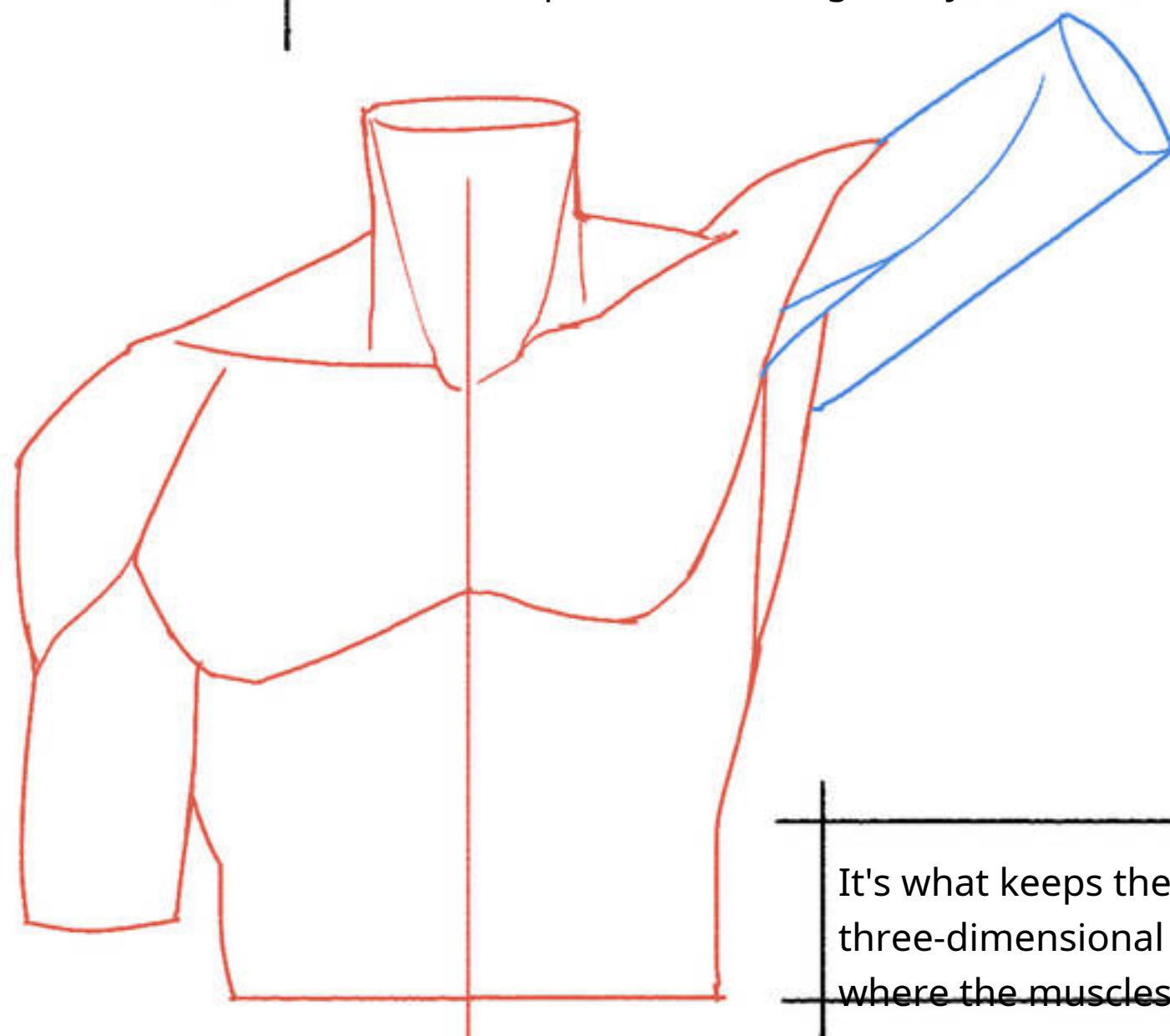
[Q: He's got his armpit muscle.]



When the arms are removed from the 7th Psalm, the shoulder contents are covered, and they dance.

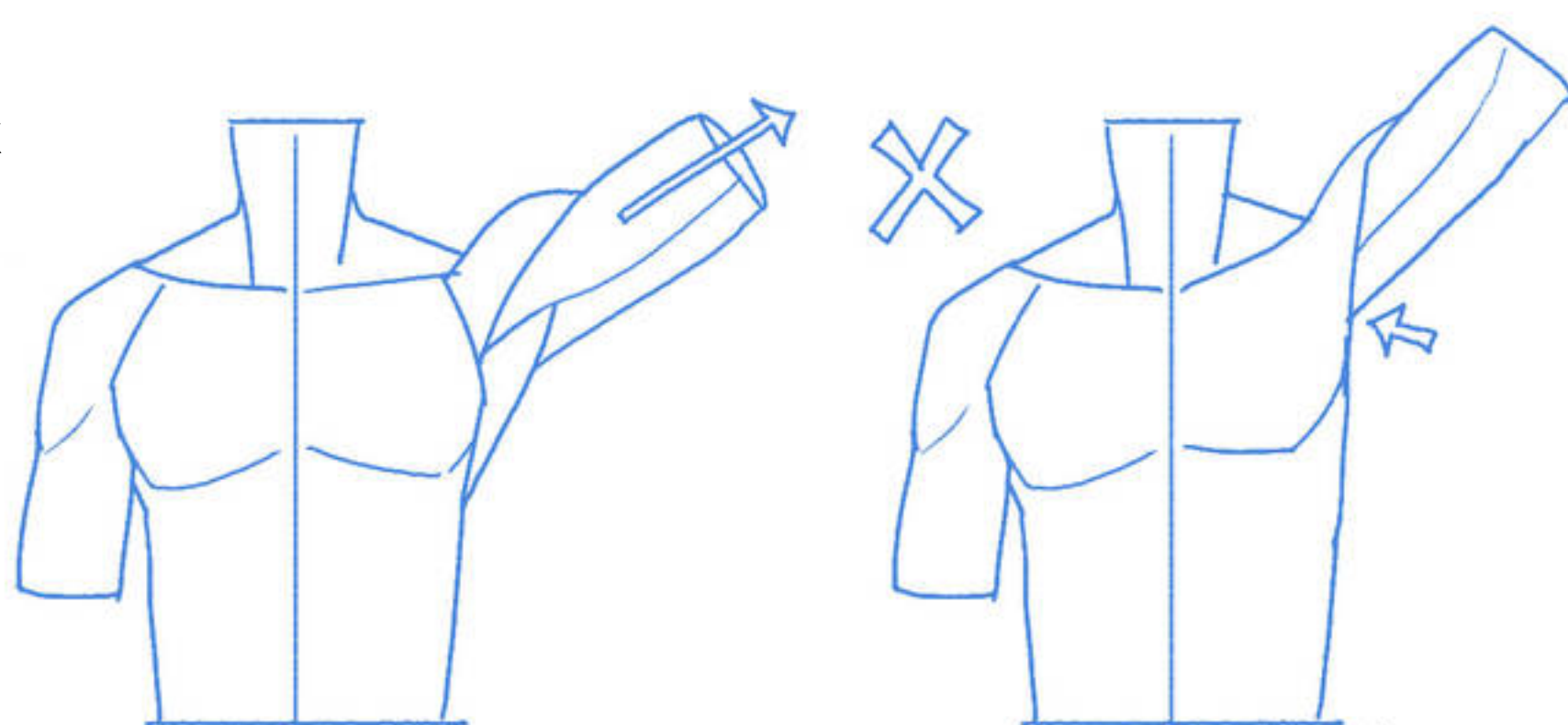


With shoulder and cylinder attached, the muscles coming from the back are digging into the armpits and invading the cylinders.

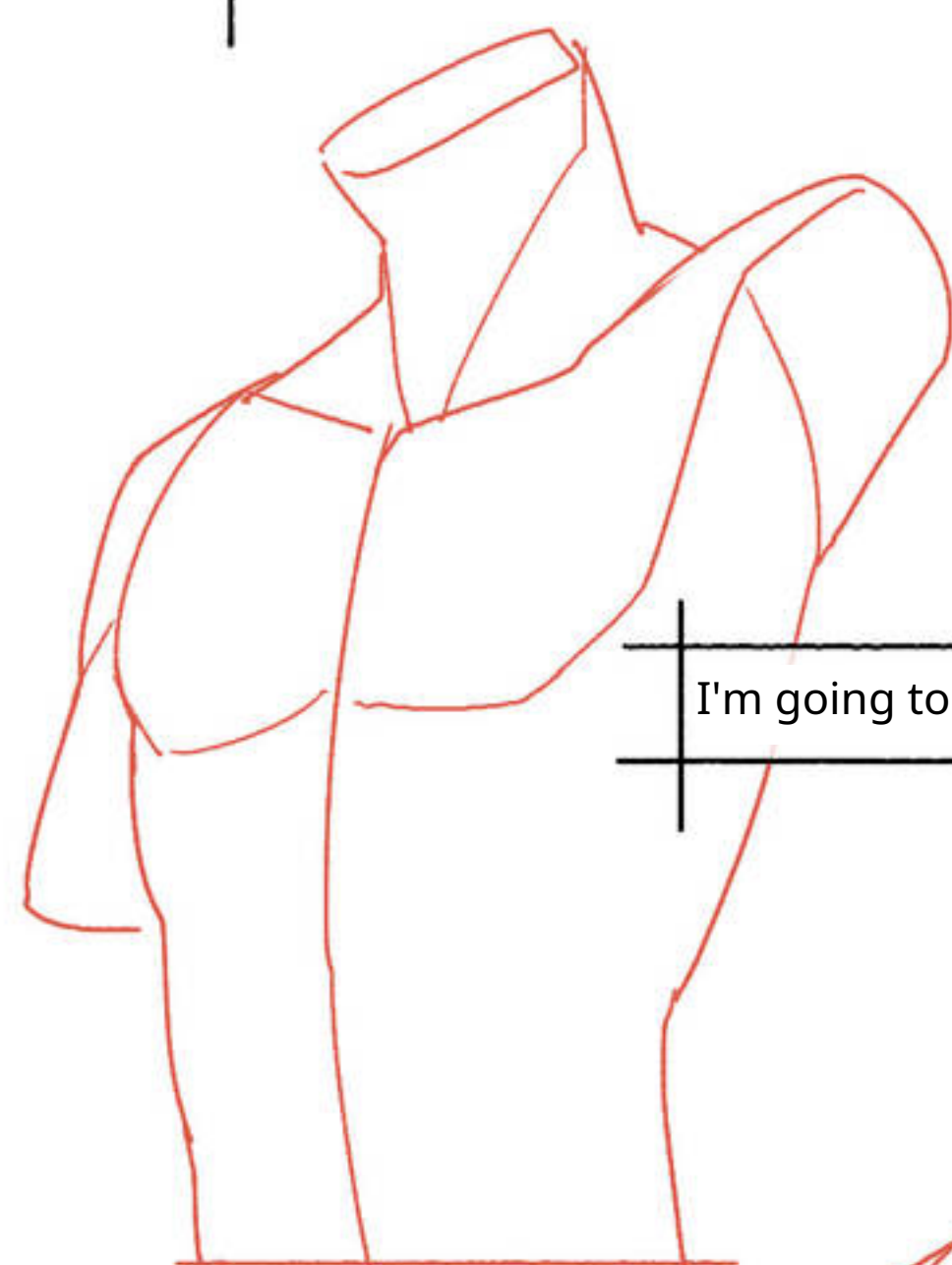


It's what keeps the armpit's three-dimensional membrane, where the muscles cross.

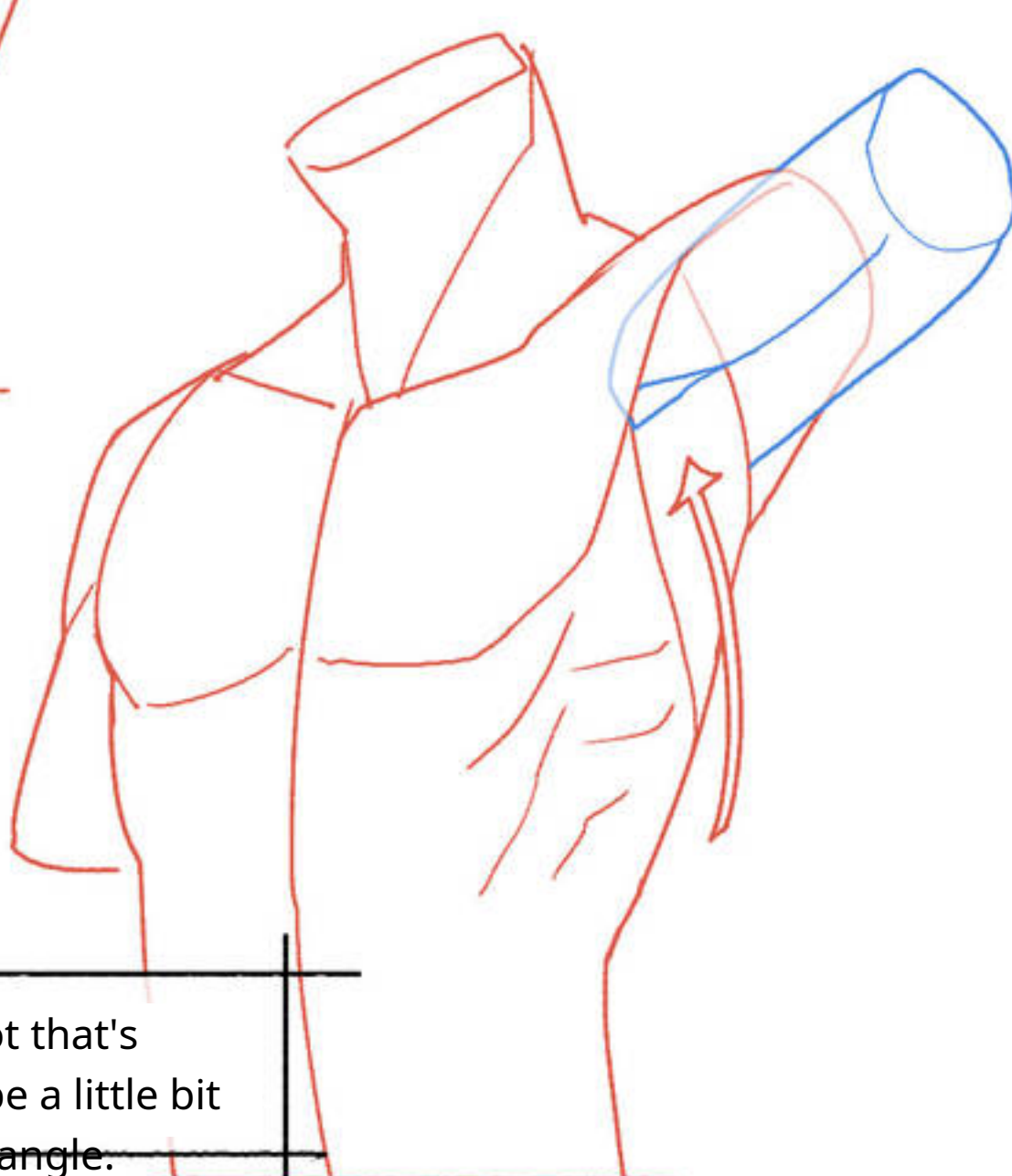
X



When you have a movement with your armpit, you can either move your shoulder apart or you can see that your armpit looks flat.

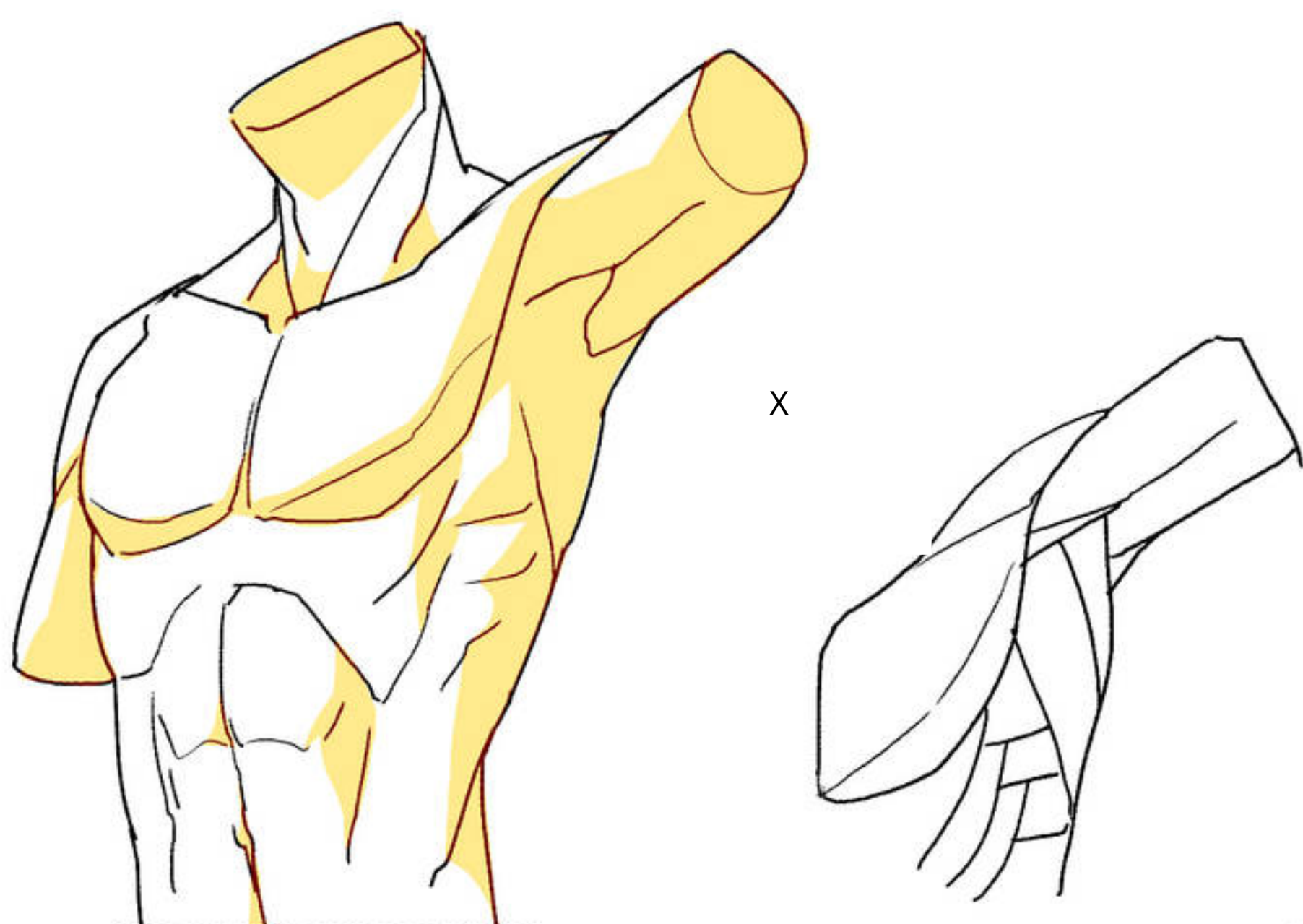


I'm going to draw it in half-axis.

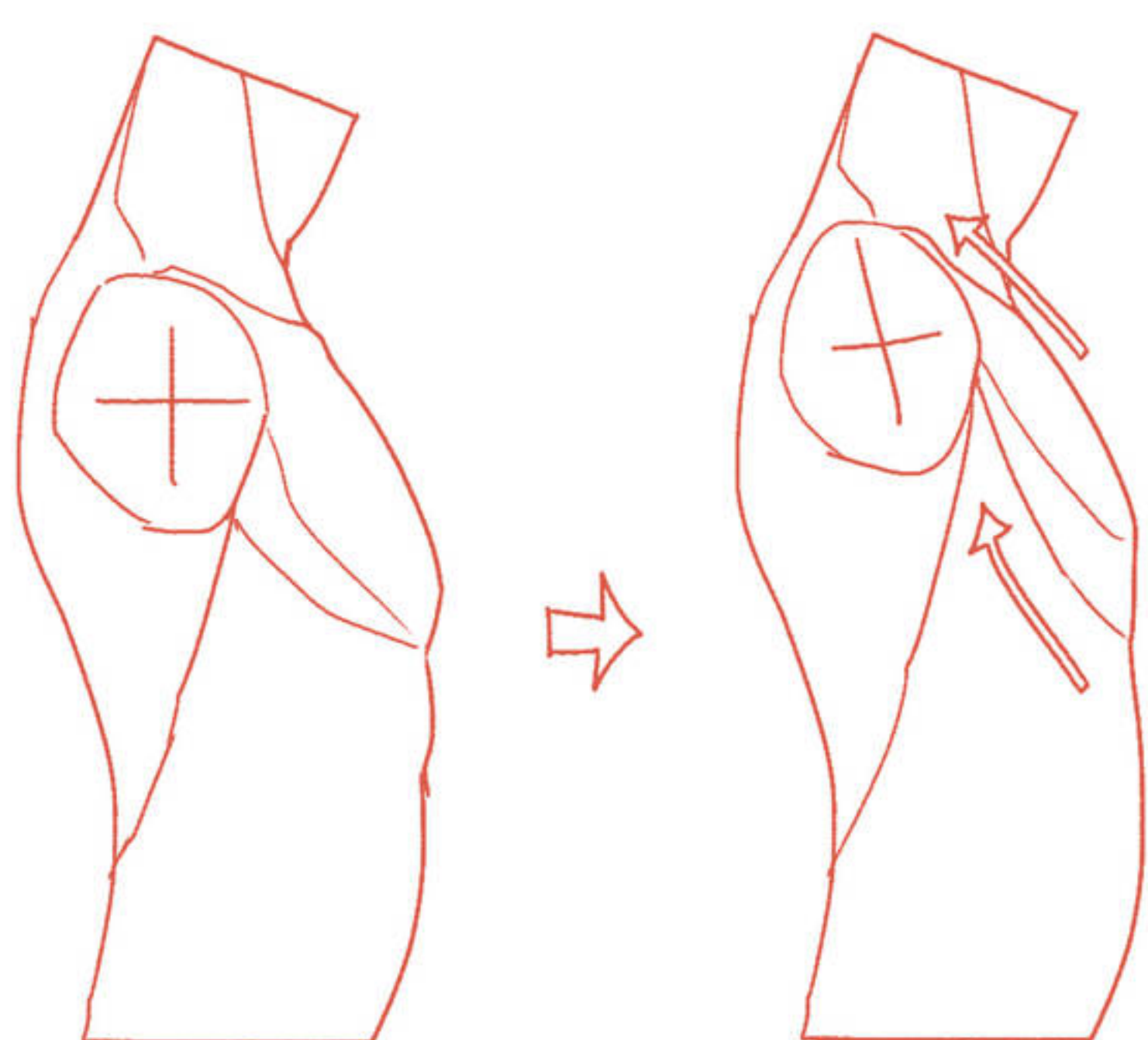


So the area of this wide back root that's invading the armpit is going to be a little bit more visible by the effect of the angle.

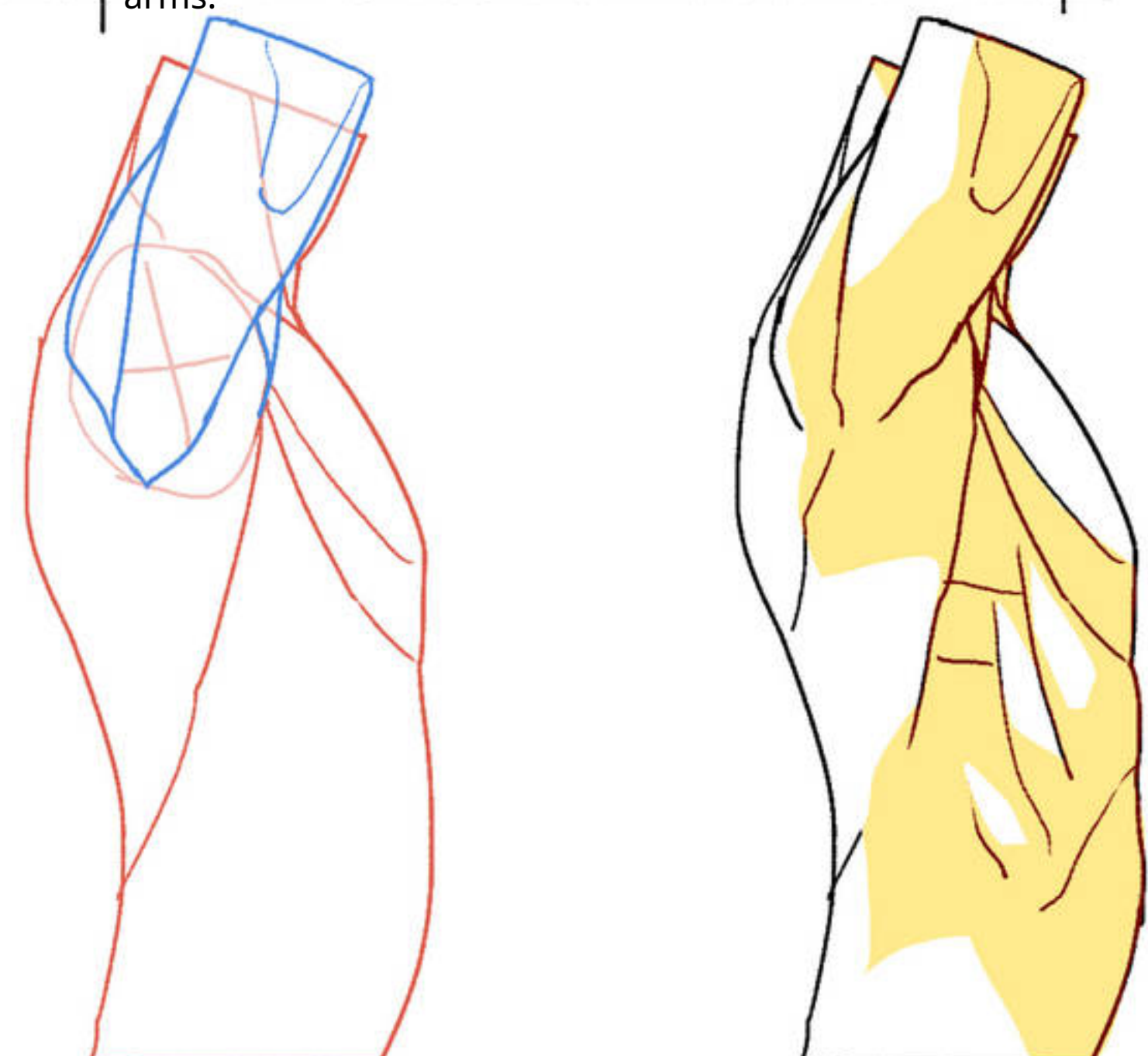




It's natural and dancing to make the muscle lines look so clear and so French.

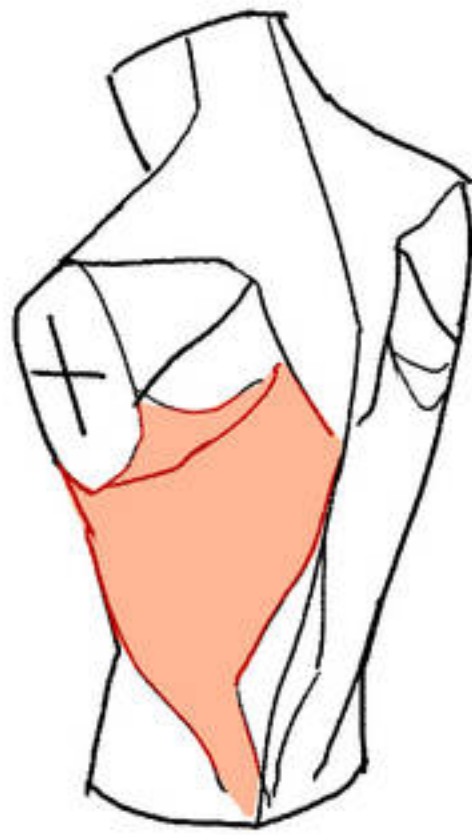
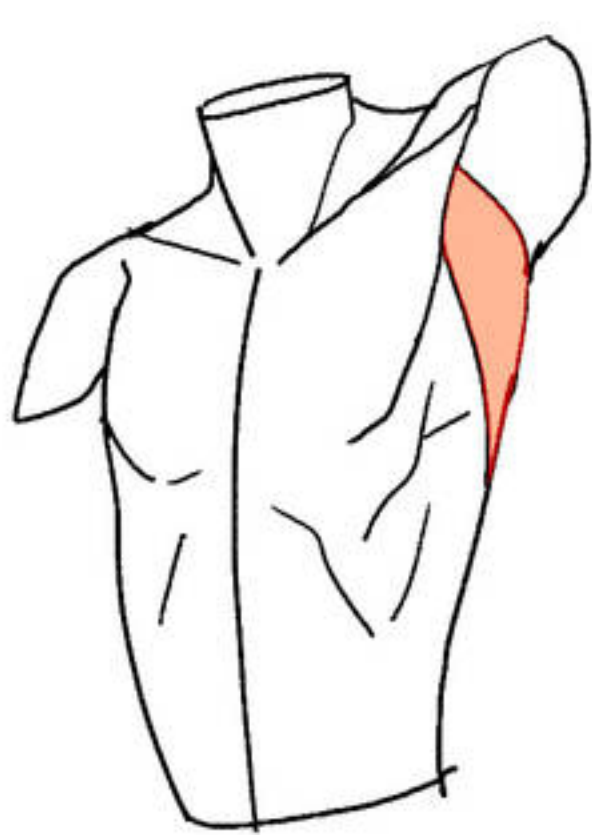


And then the chest line goes up as you raise your arms.



The mass of the shoulder and arm is more concentrated than the armpit.

I'd like to know the taco author."



When you look at the shape of the muscles in the back, you can see some of the back of the armpits that you saw before, and you can see what they look like, and you can dance.

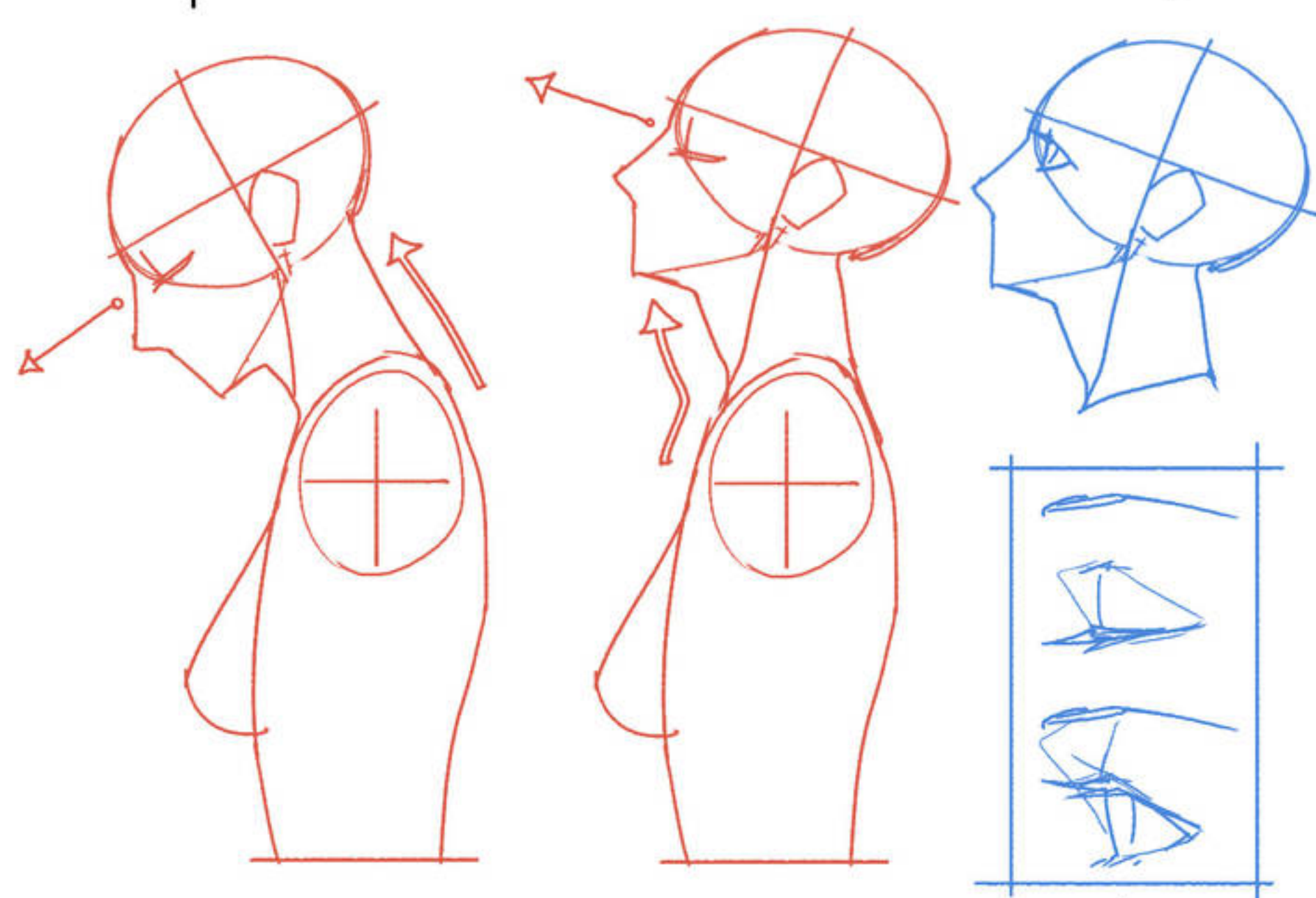


Key Doint

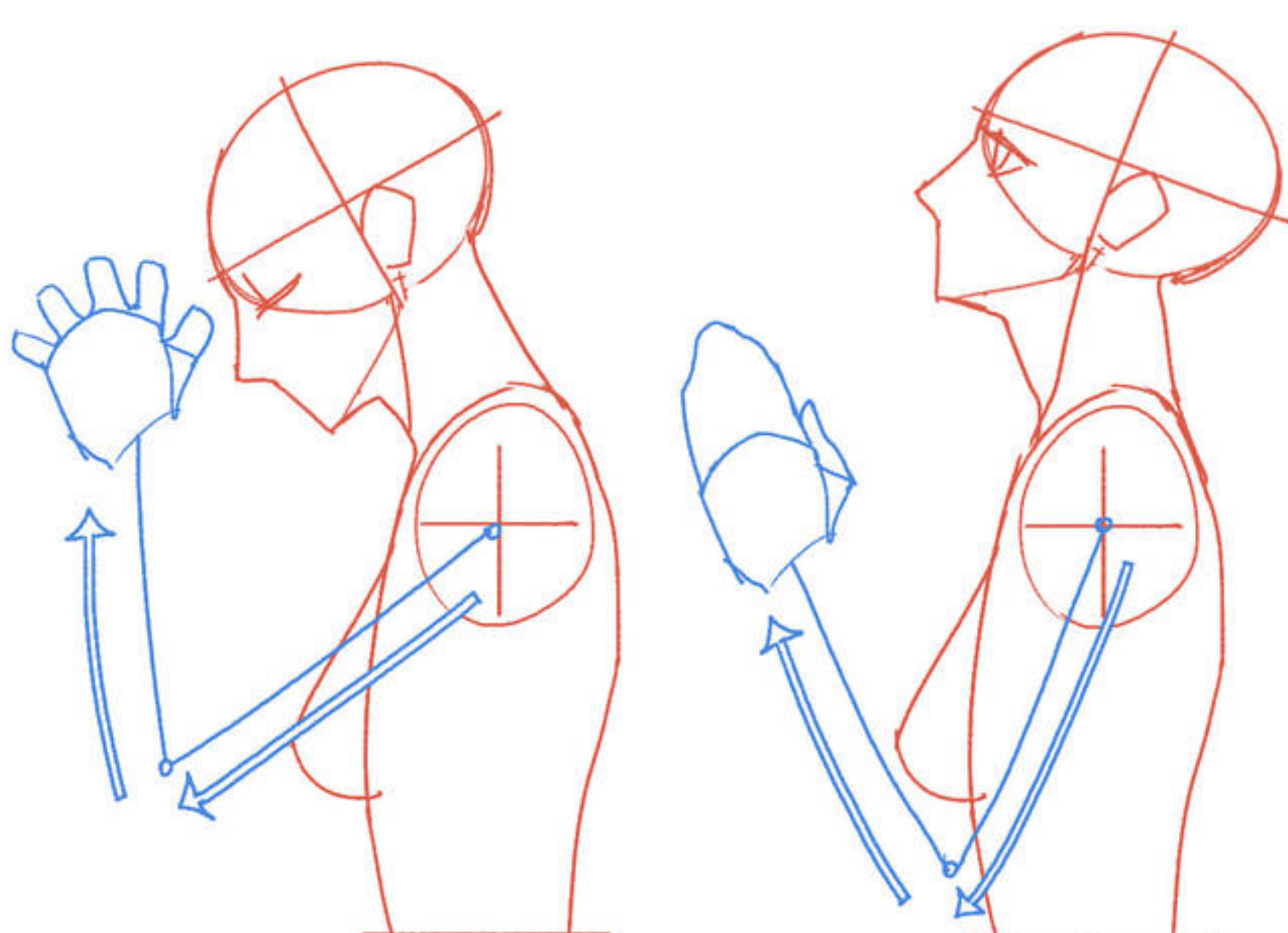


I don't want you to think I'm praying.

The face is drawn in a slightly bow or holding shape.



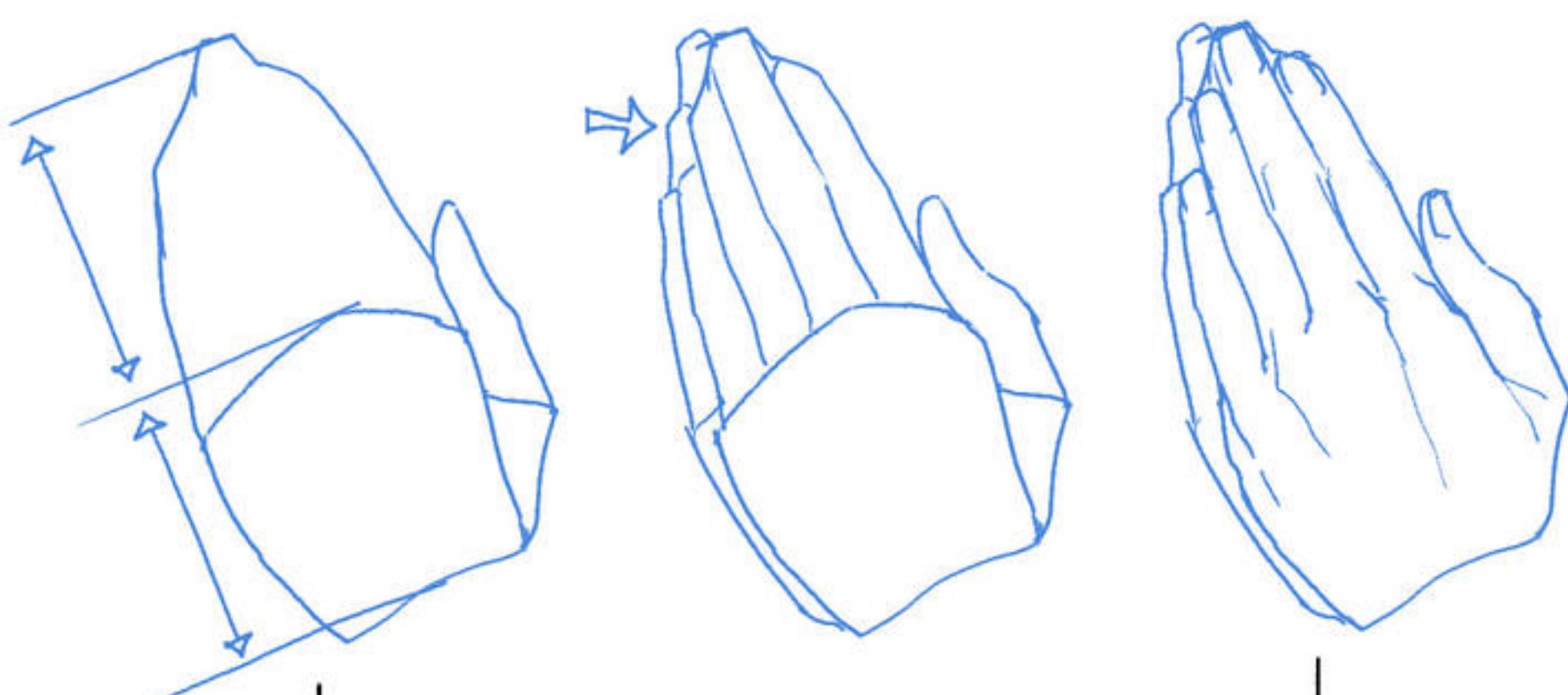
If you let him crawl while he stares at you, you can open his eyes and see me.



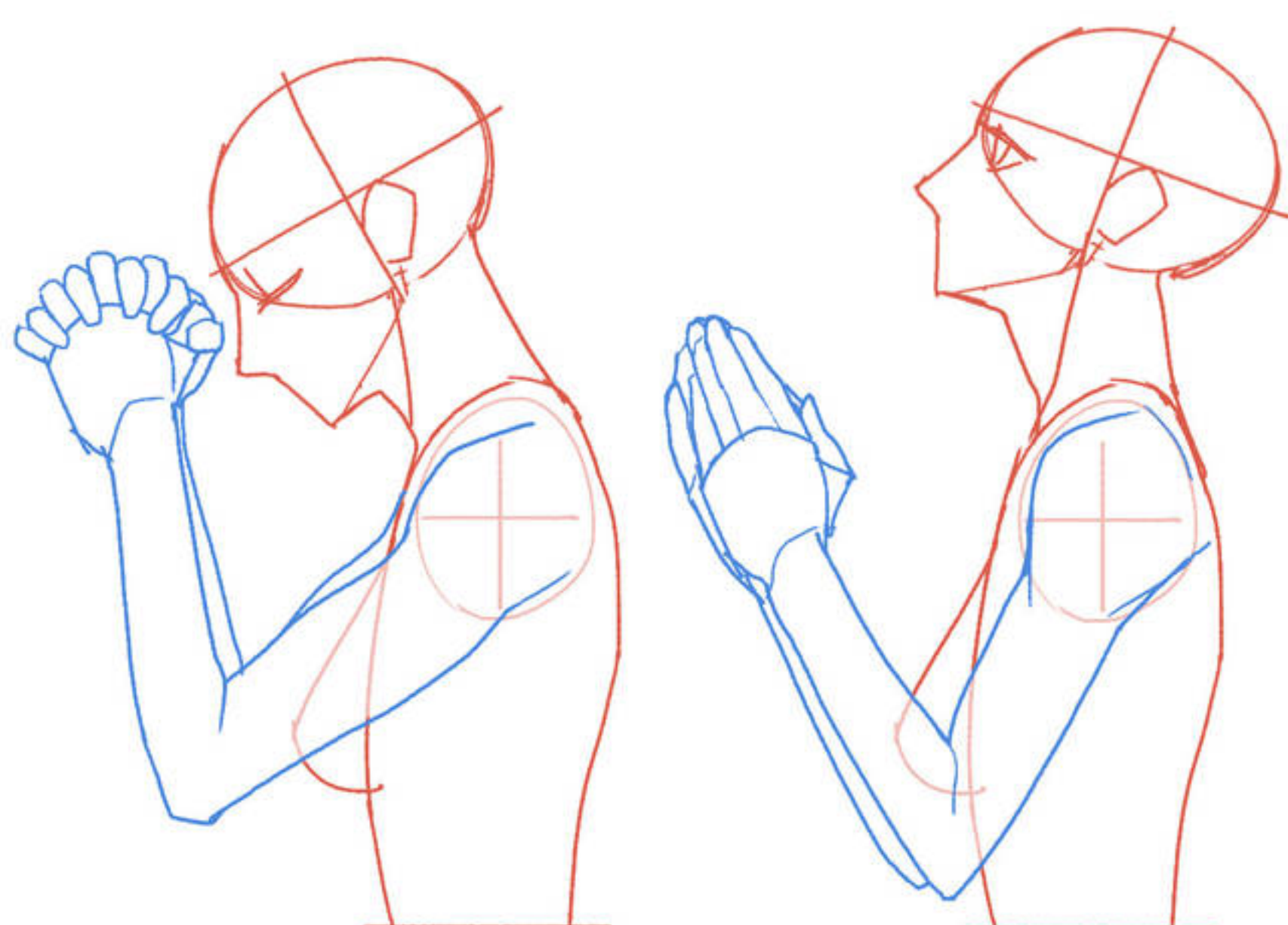
The angle of the arm varies according to where the hand is praying.



In the case of a heavy hand, the finger is stretched slightly, and then the fingertips are filled between the fingers.

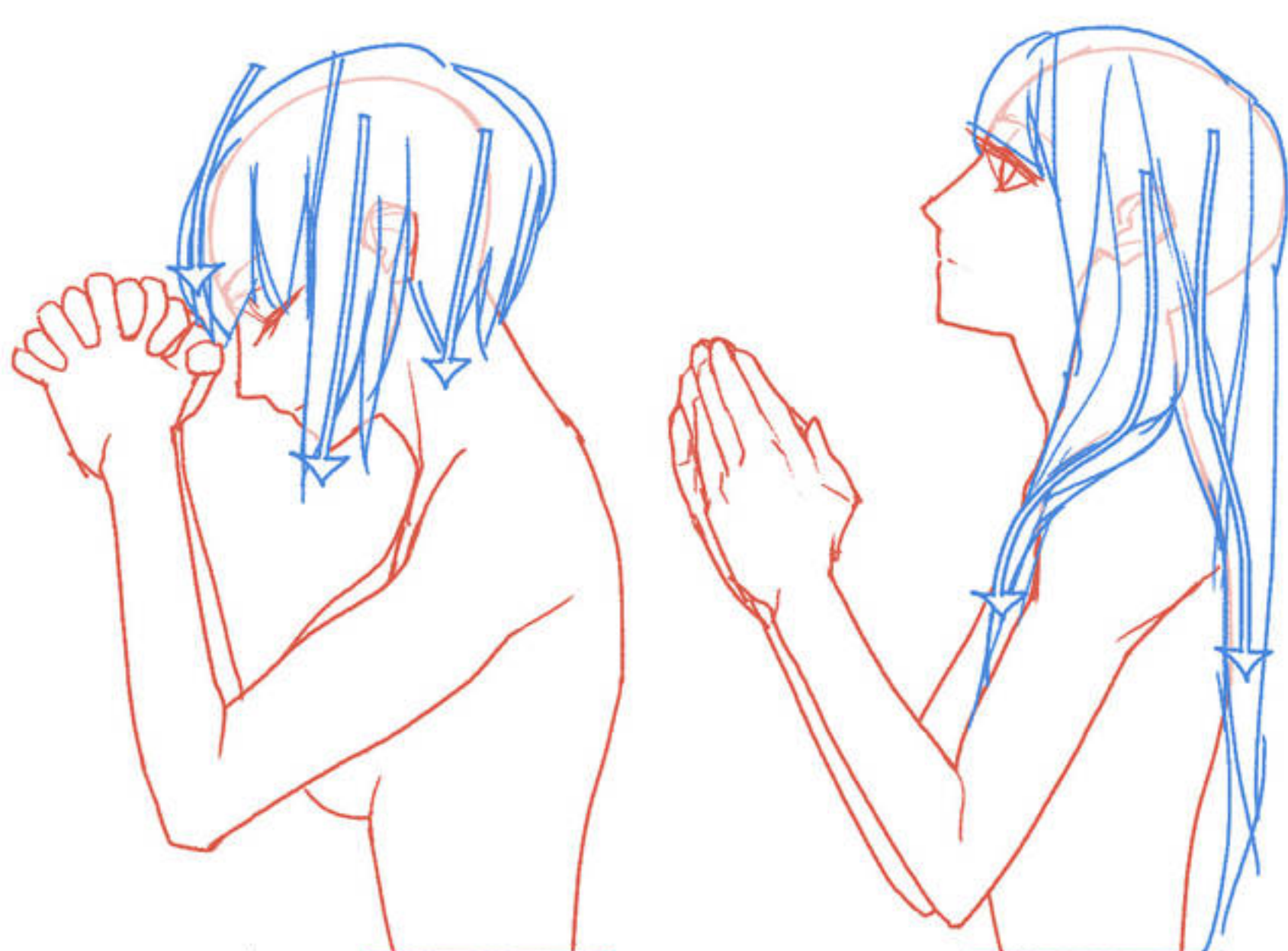


In the case of open hands, the long frame of your hand is made of a muscle block, and then you add a fingerline, and you put on a detail, and I'm going to do it.

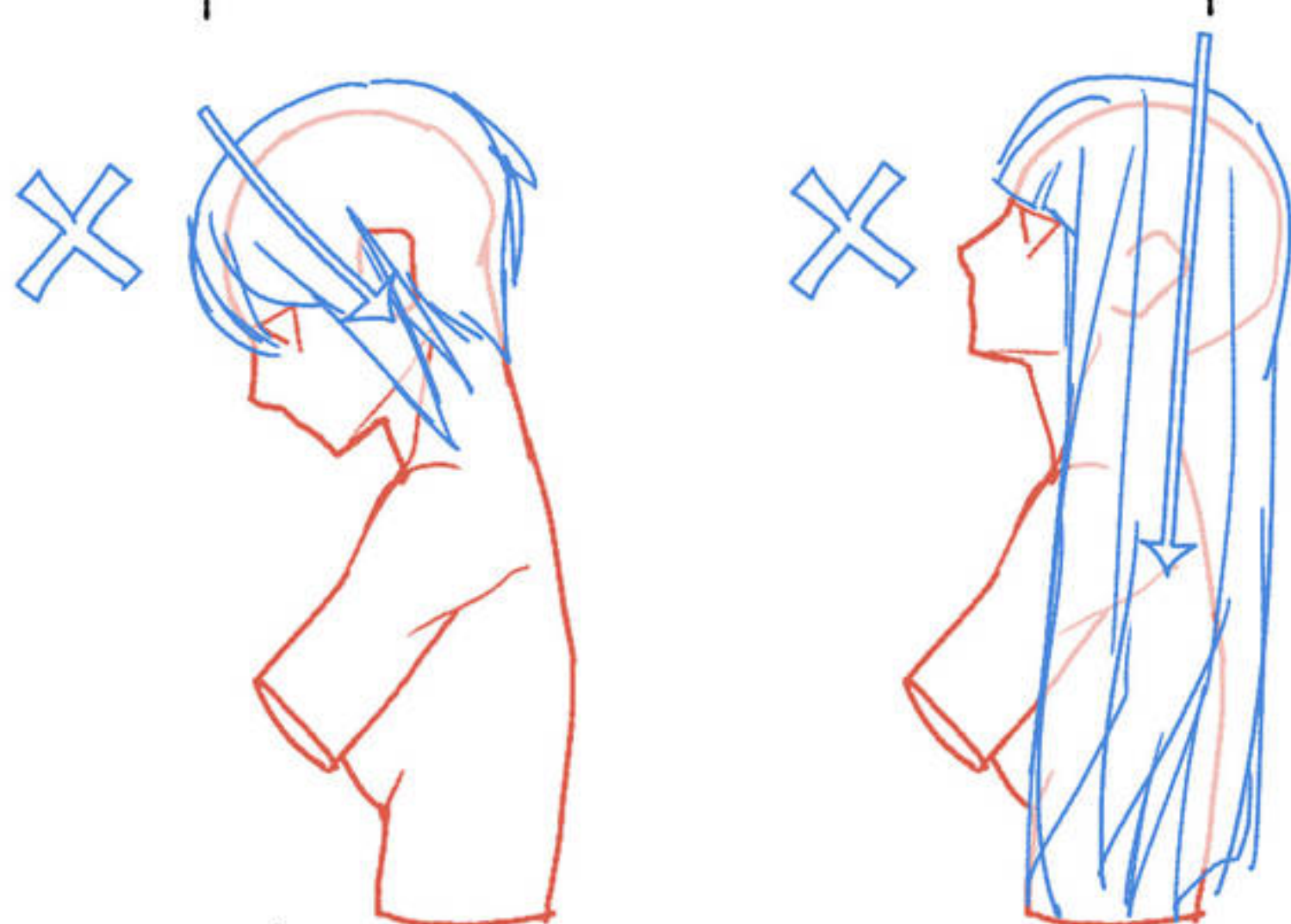


I'm going to make a bunch of arms, and I'm going to show you a little bit of the other arm.

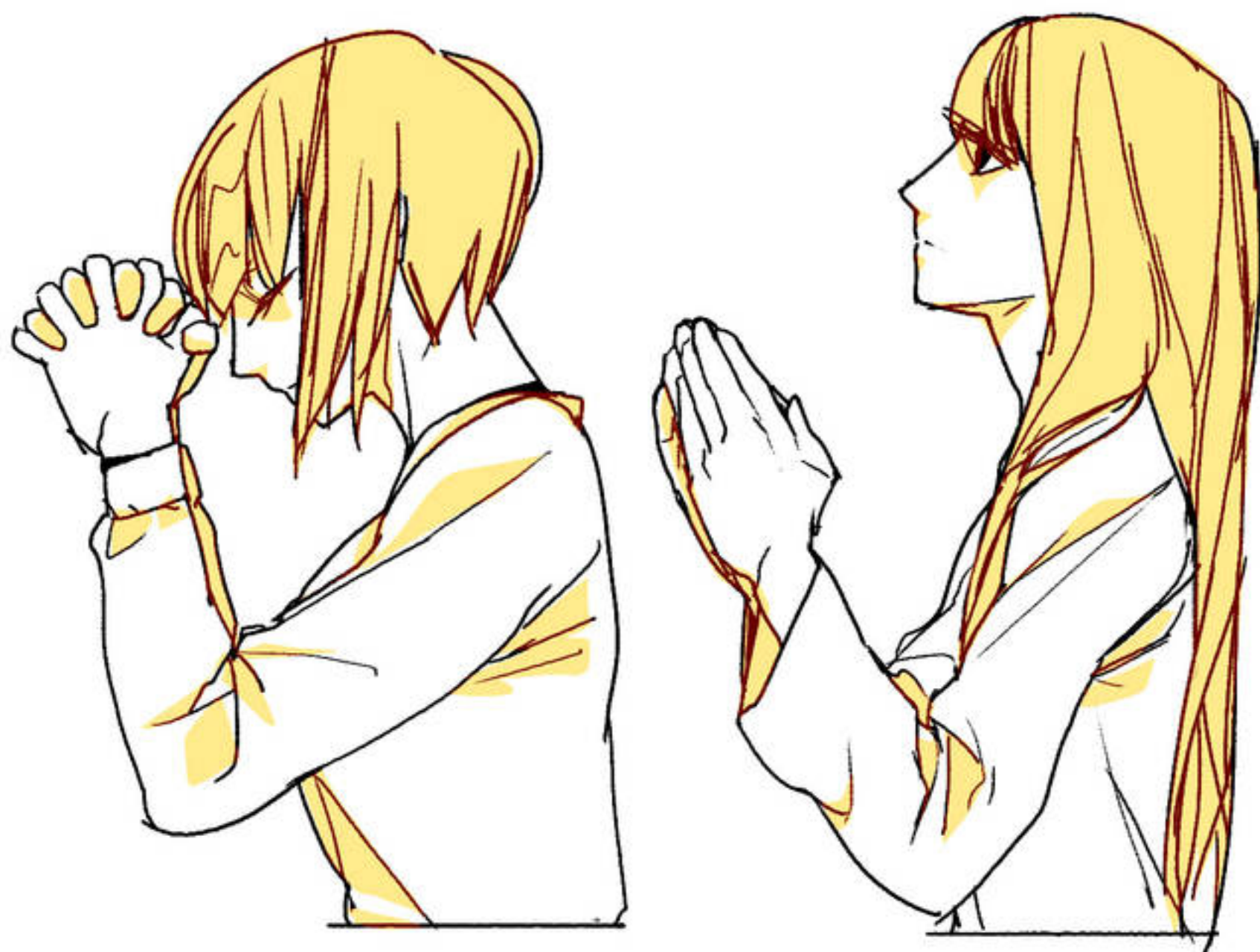




It allows the hair to flow naturally, or it's caused by the shoulder to split.

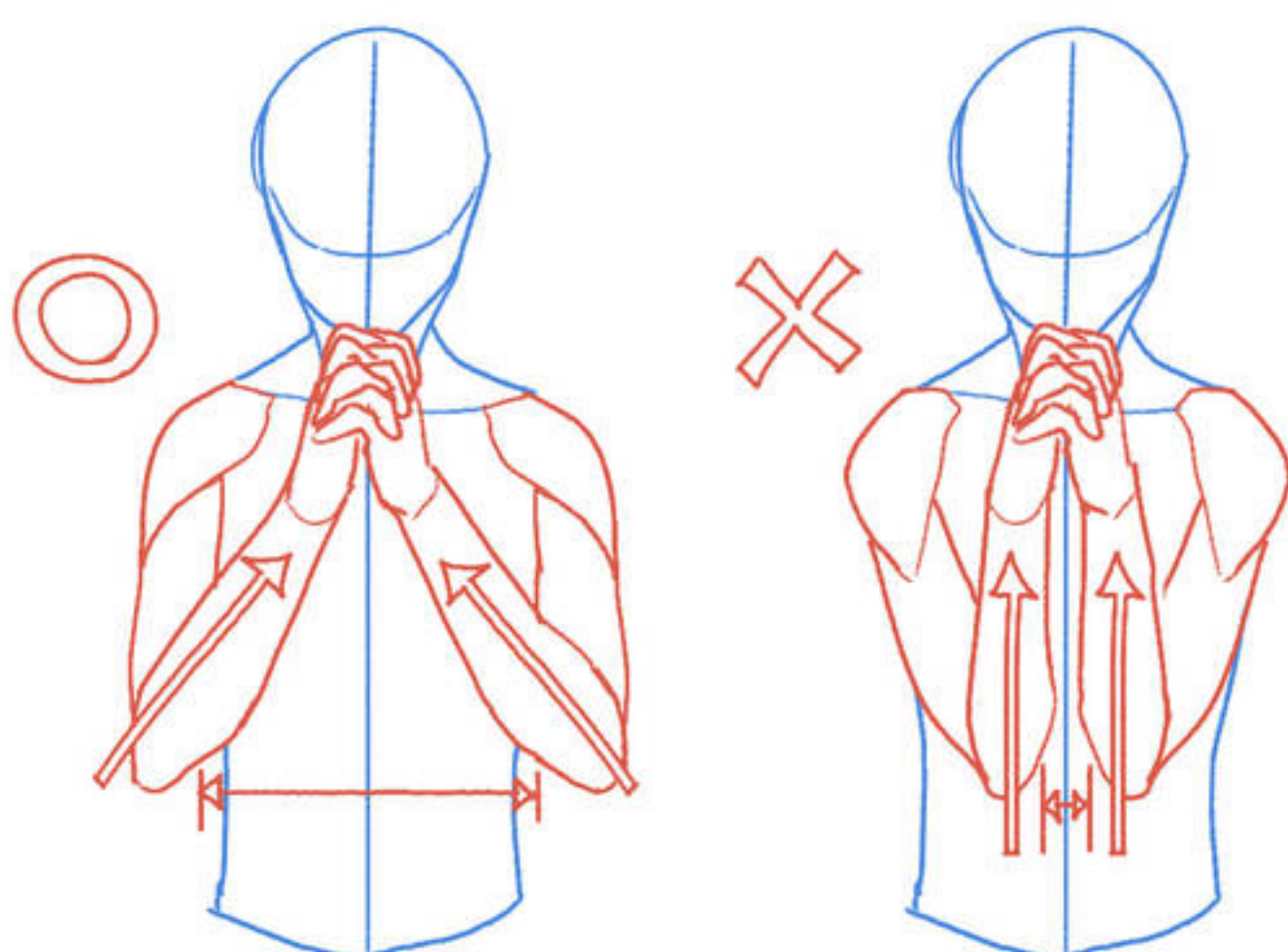


It looks awkward if the hair flow is kept motionless or if the shoulders are covered vertically.



I'll finish with the gift.

I'm just trying to get to know the taco writer.



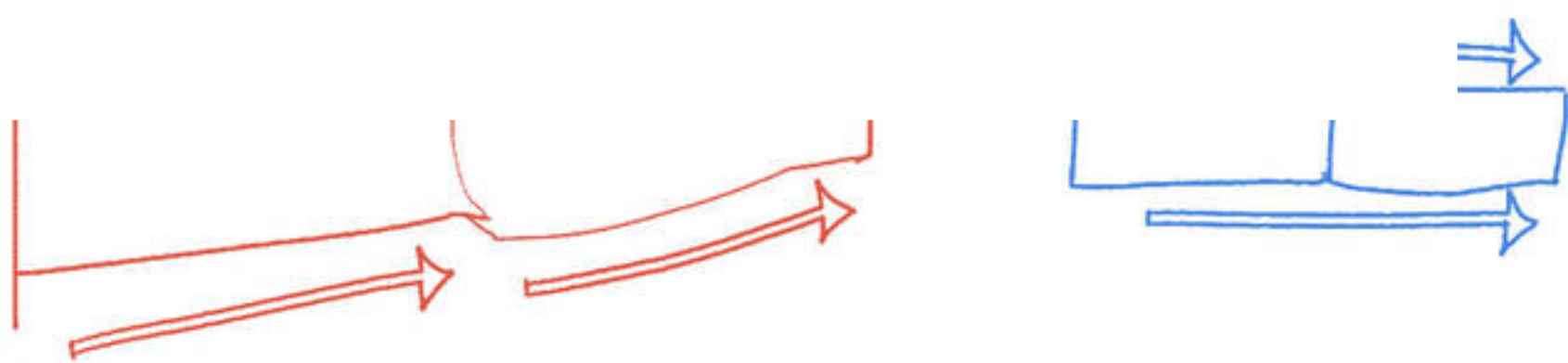
The type of arm that prays in front of you has to be pulled from the arm to the wrist.



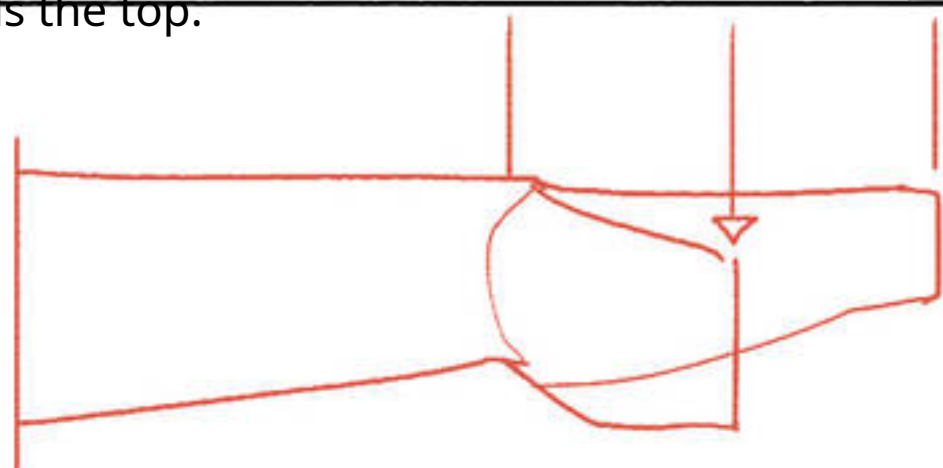
Key Doint



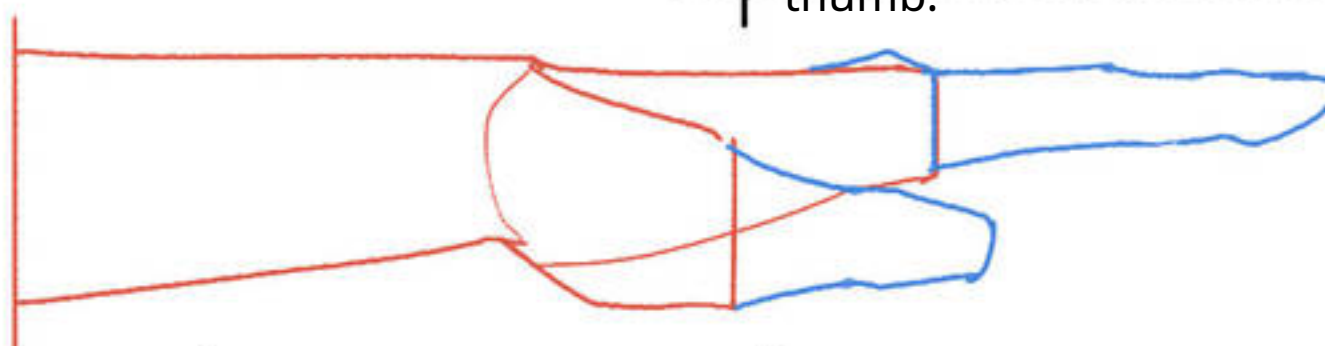
[Q: I want to draw the side of my hand naturally. X.



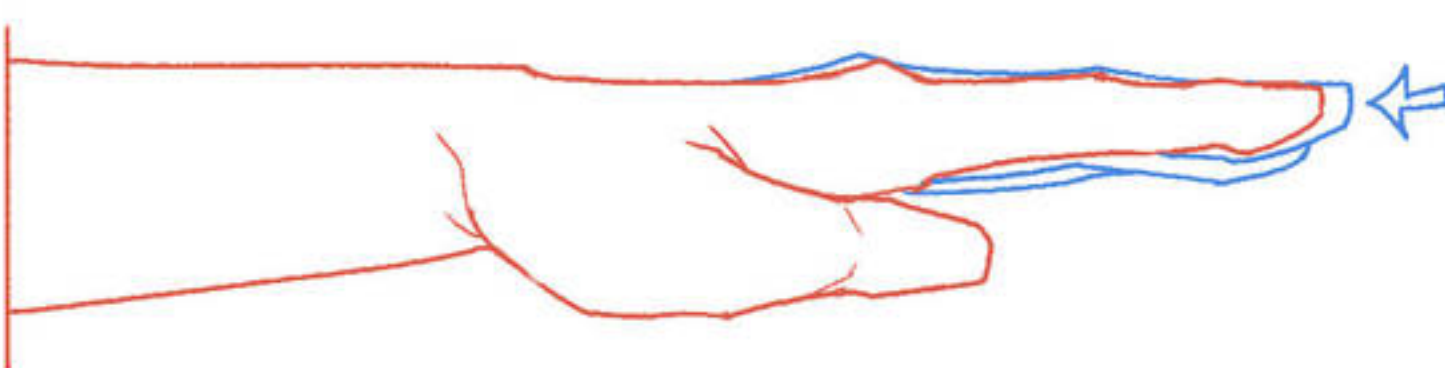
The back of the hand is closer to horizontal, and the palm of the hand slowly narrows the width towards the top.



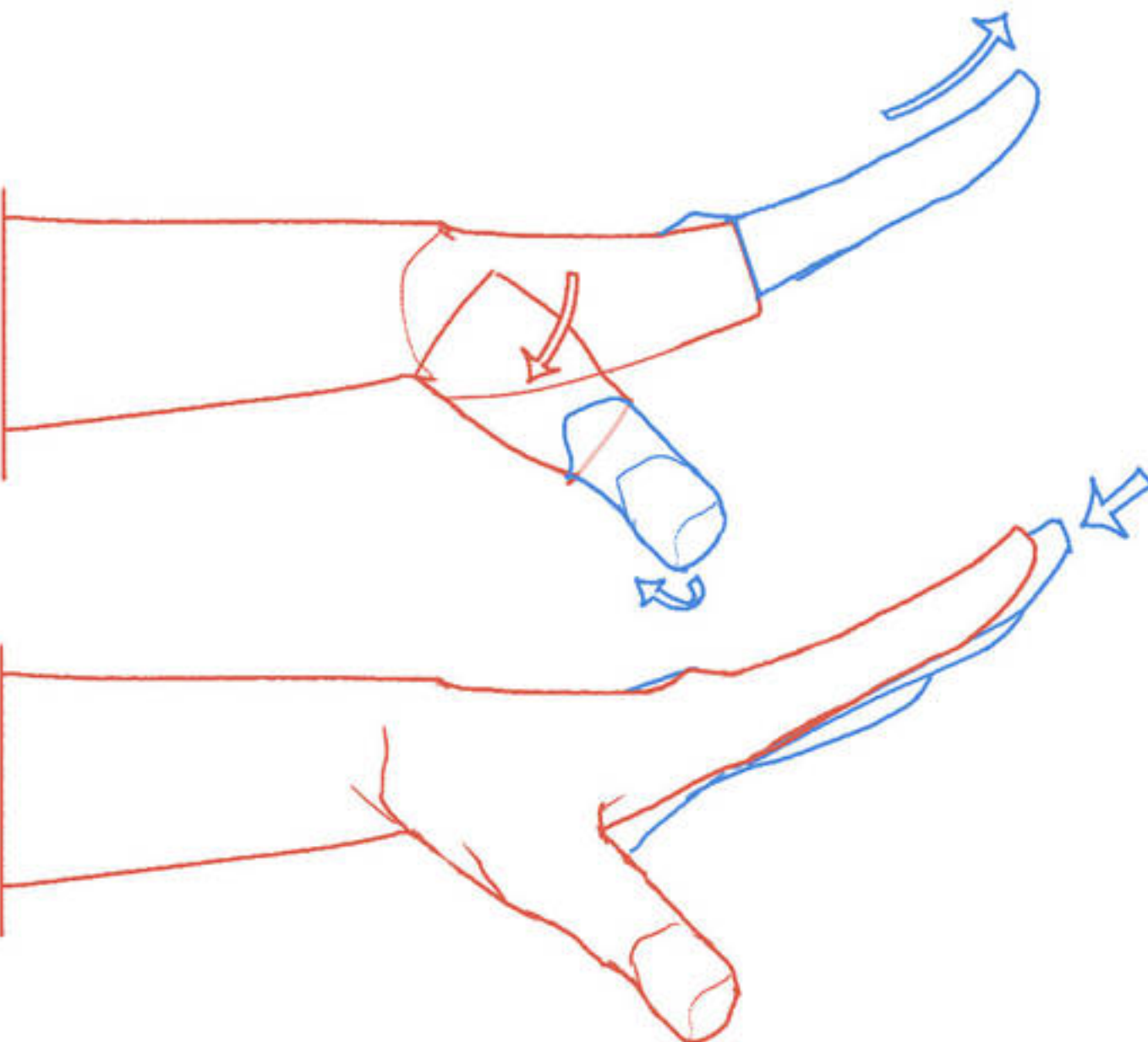
It gives you the starting point of your thumb.



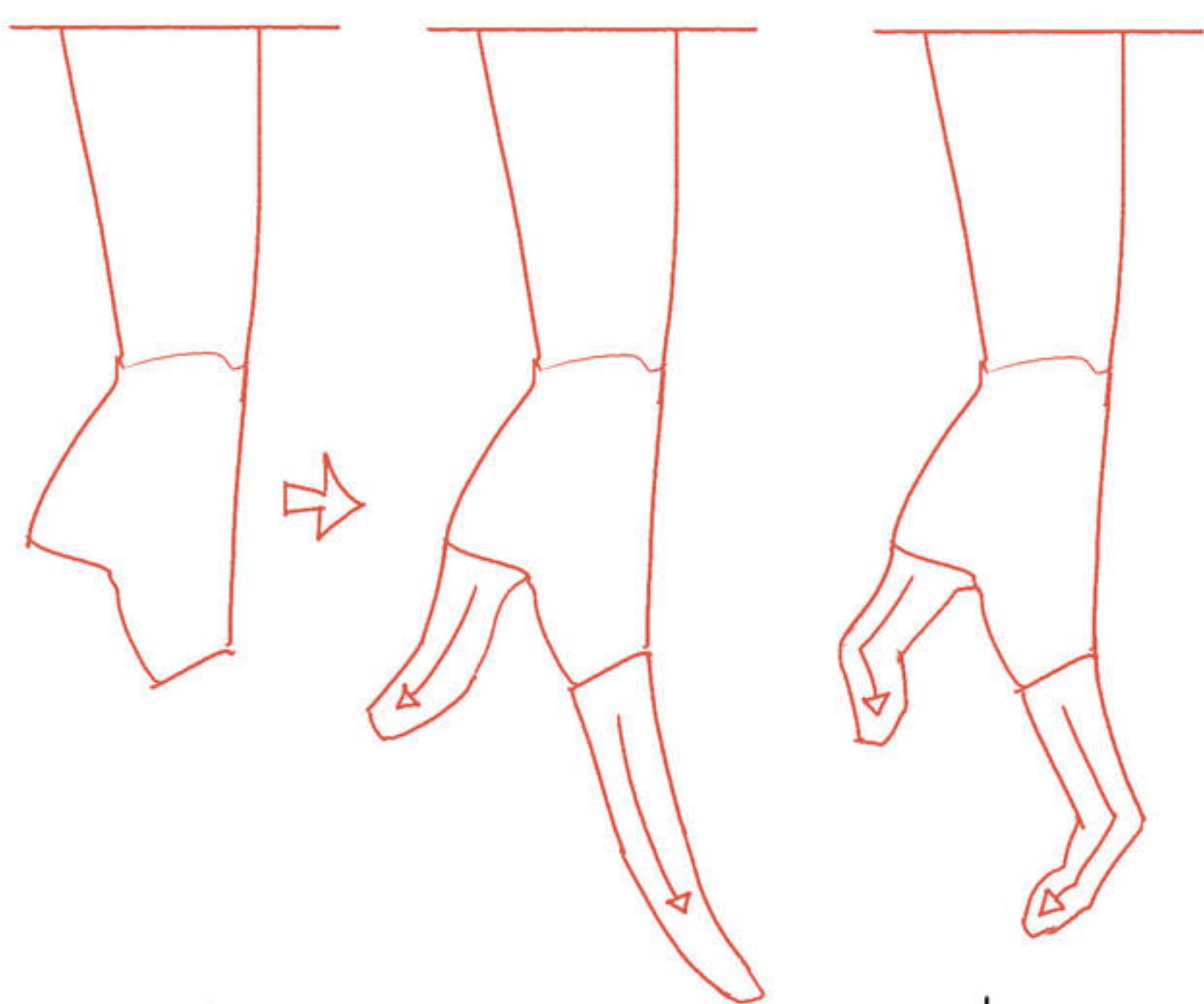
Draw thumbs and index frames



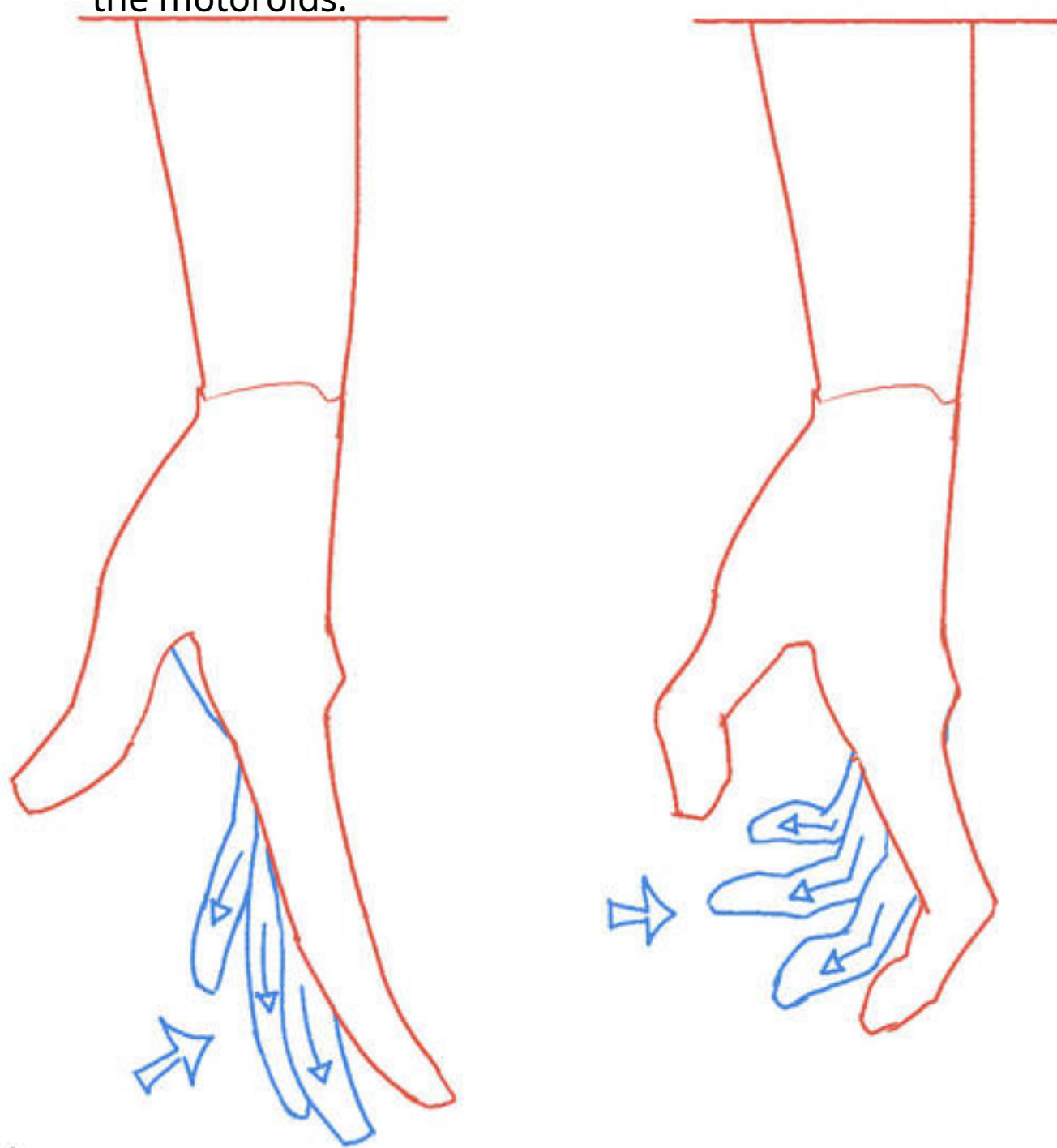
When you look at it from the side, it's the longest finger that pops out, and you're drawing the other three.



If you open your fingers and you get all the ends of your fingers are pointing up in the same way that you draw your thumb and your index finger and your three fingers in the same way, then I.

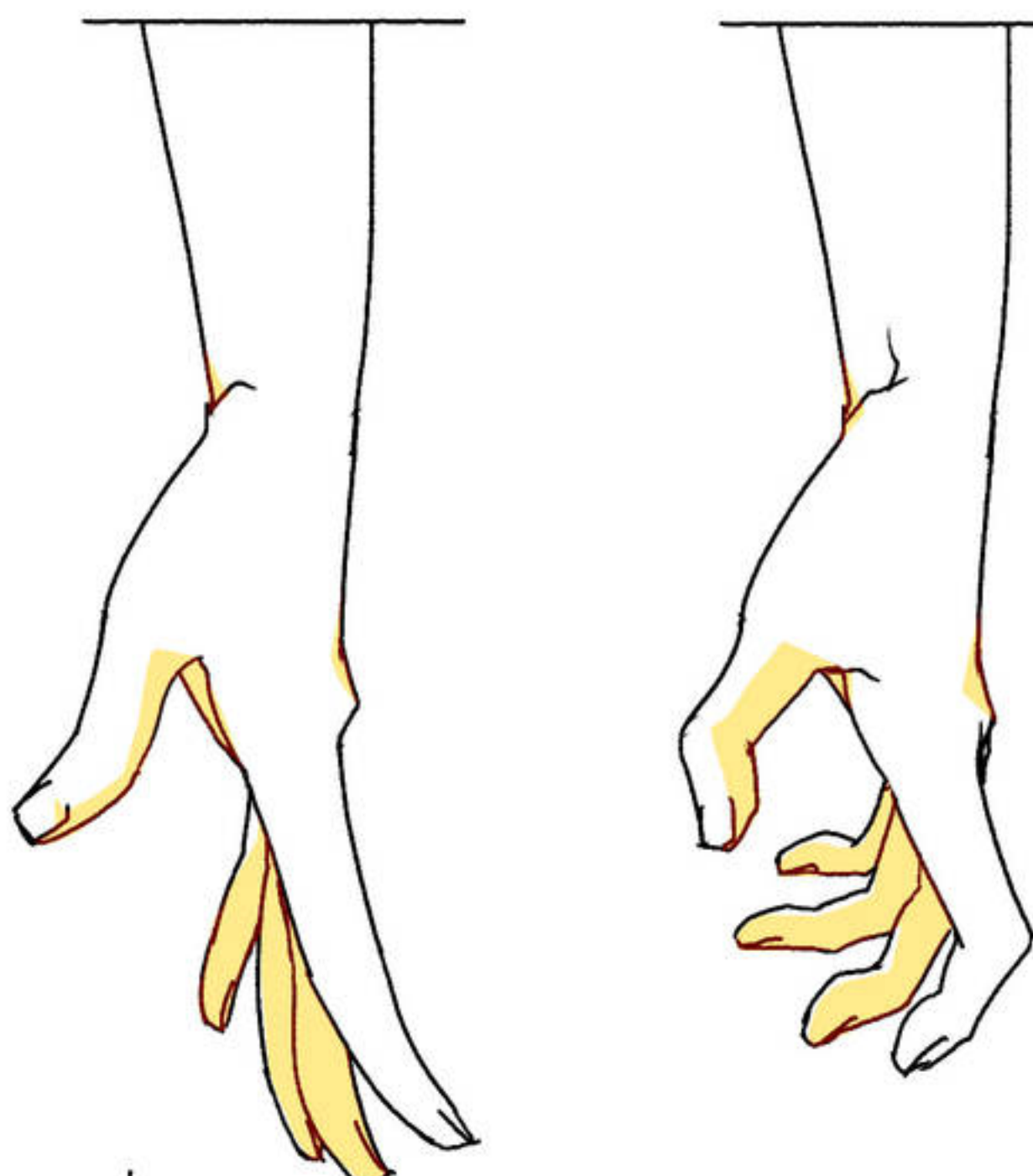


They're applying them to the thumb and the index finger, and they're using them to make the motoroids.

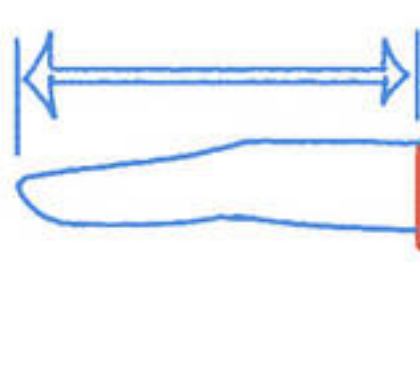
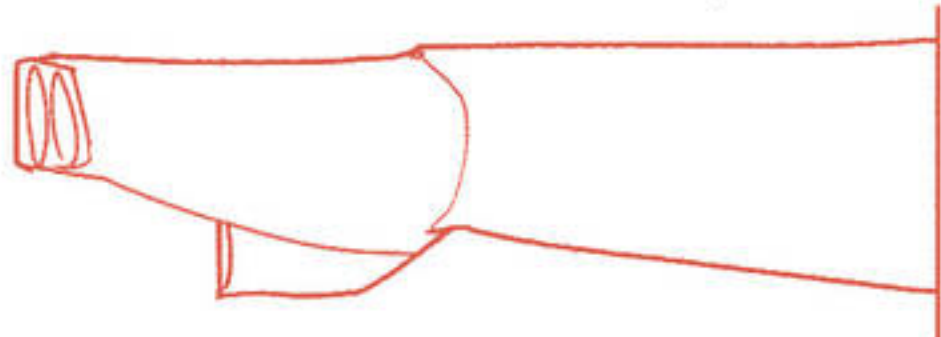


It's easy to catch the flow of three fingers with a taste for index finger motorism.

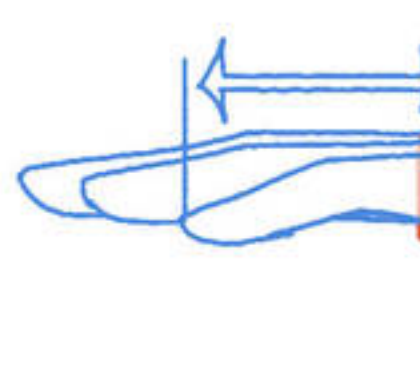
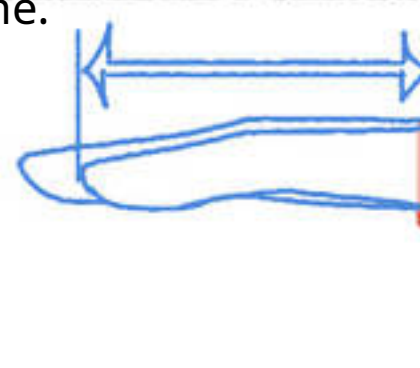




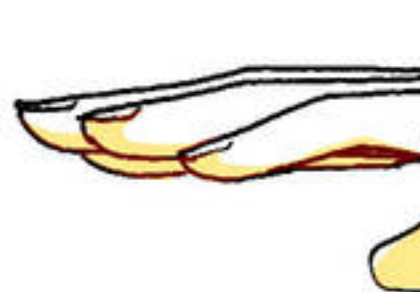
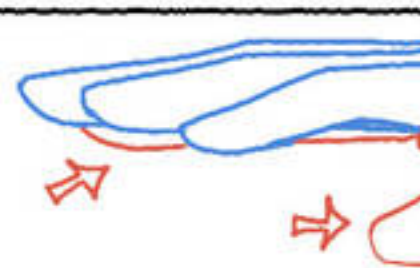
We'll save the details of your hand, and then we'll close the lines



When you're on the opposite side, draw a tape ring first, check the long frame.

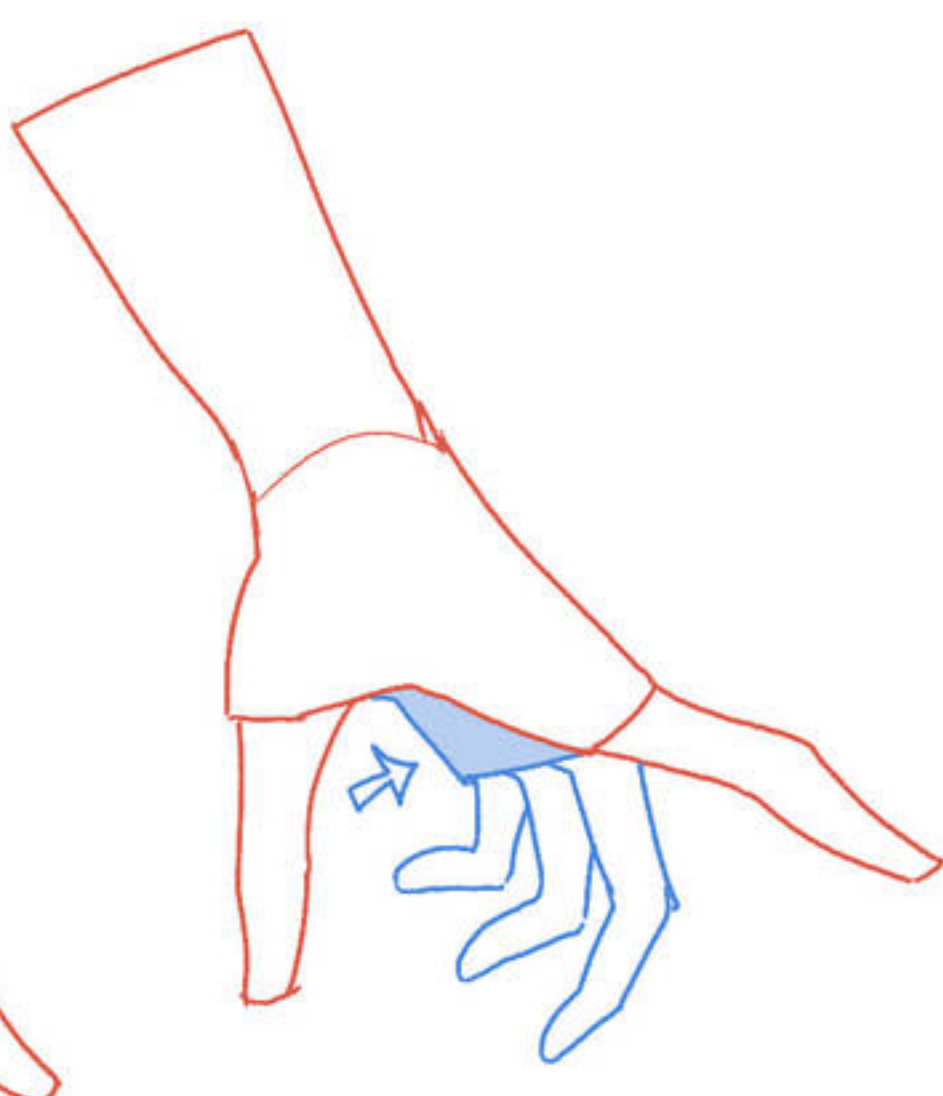
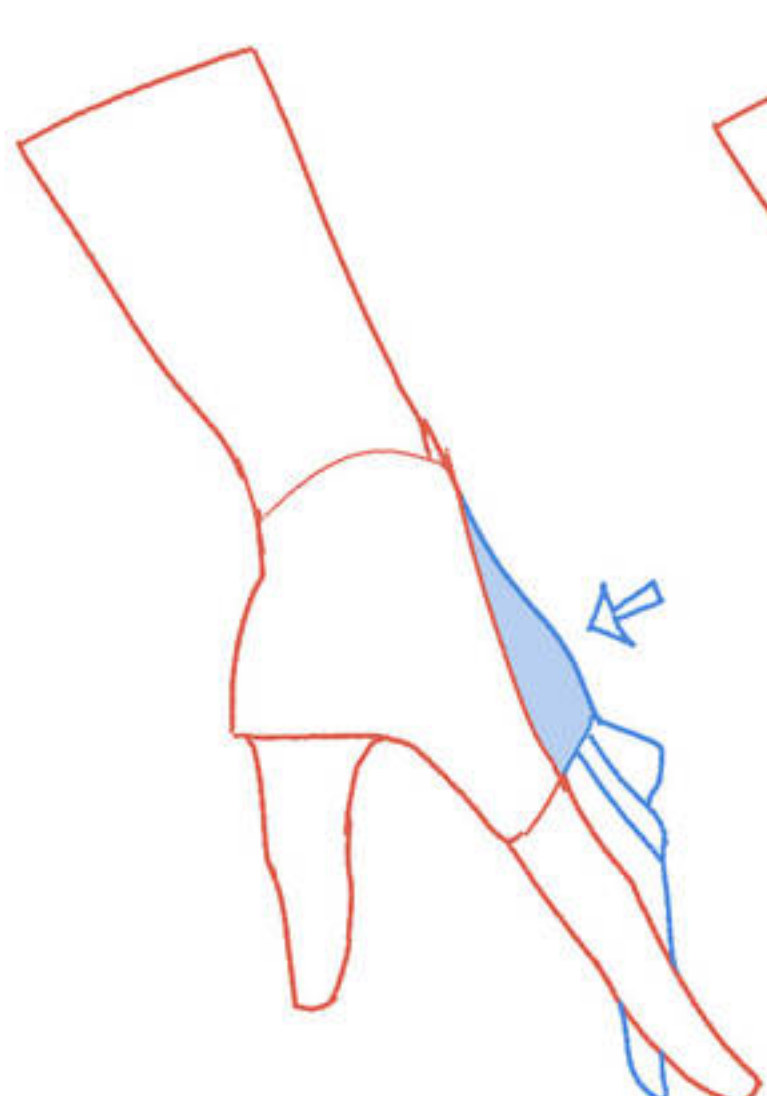


If you're familiar with the entire length, you can draw it first.



So I'm going to finish off with a little bit of a black finger with my thumb.

I'm just trying to get to know the taco writer.



I'm going to make a face on the back of my hand, or a face on the palm of my hand, which has three fingers on the side of my side, and I'm going to have a group of three fingers.



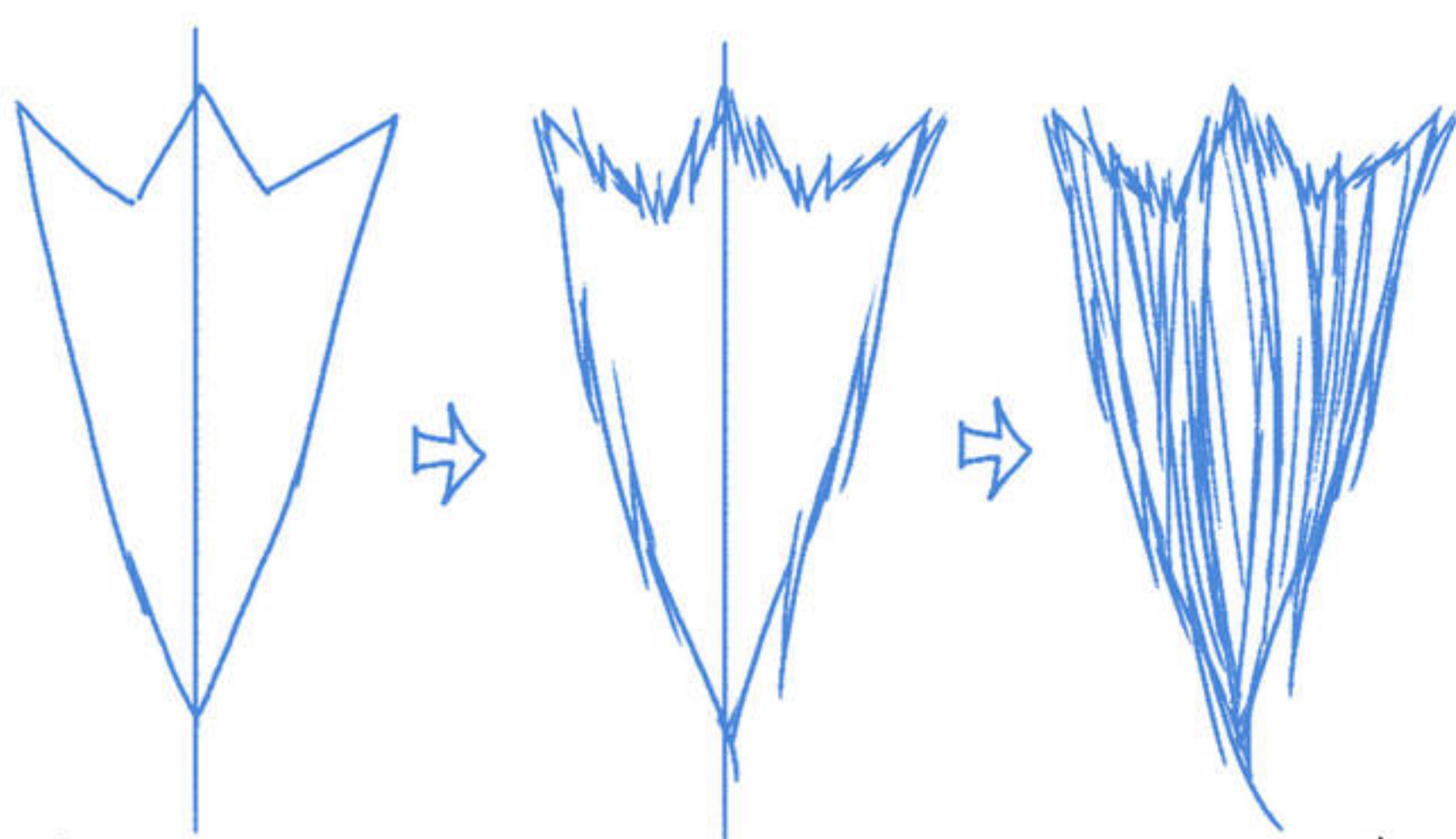
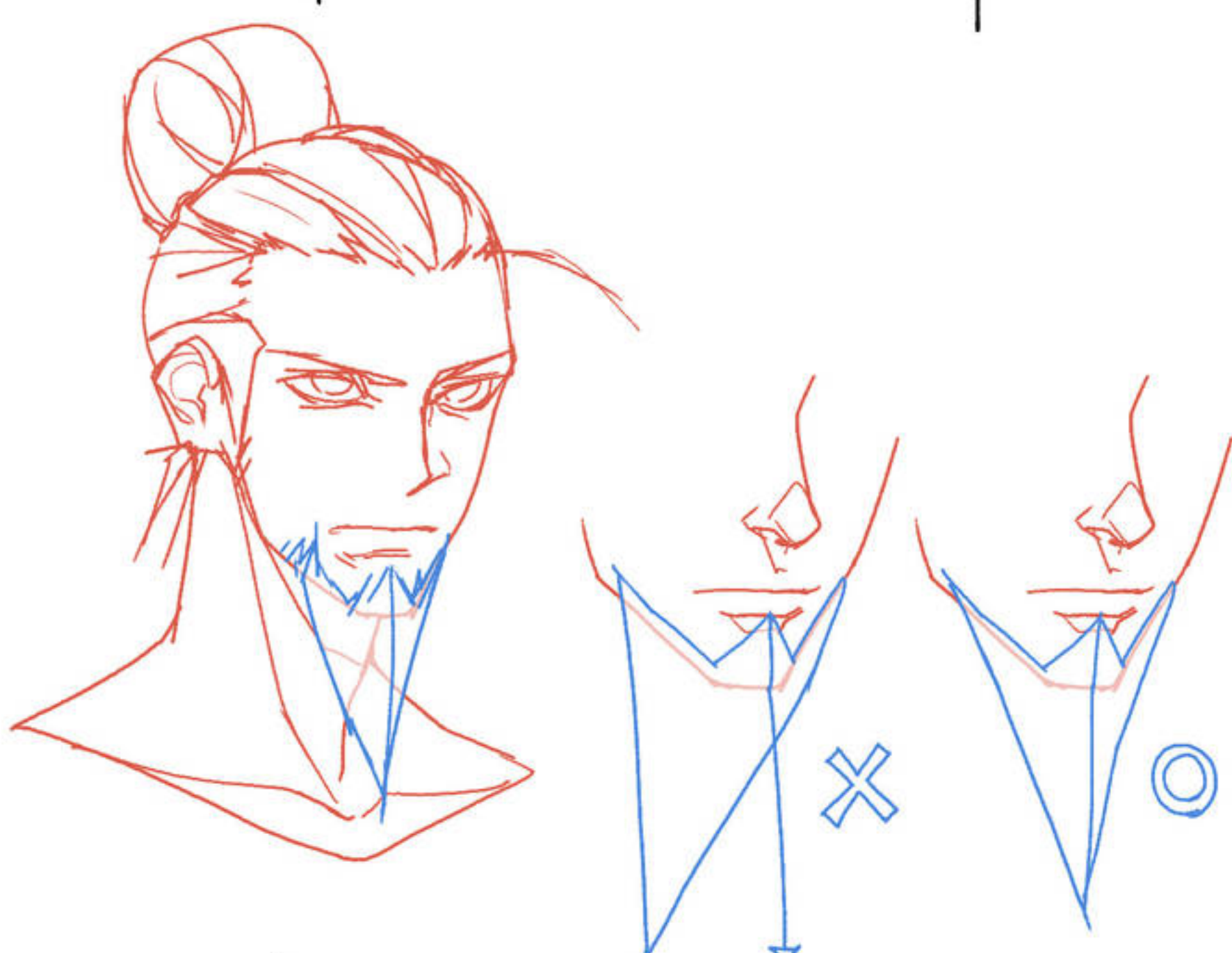
Key Doimt



[Q: I'd like to draw a long beard.]



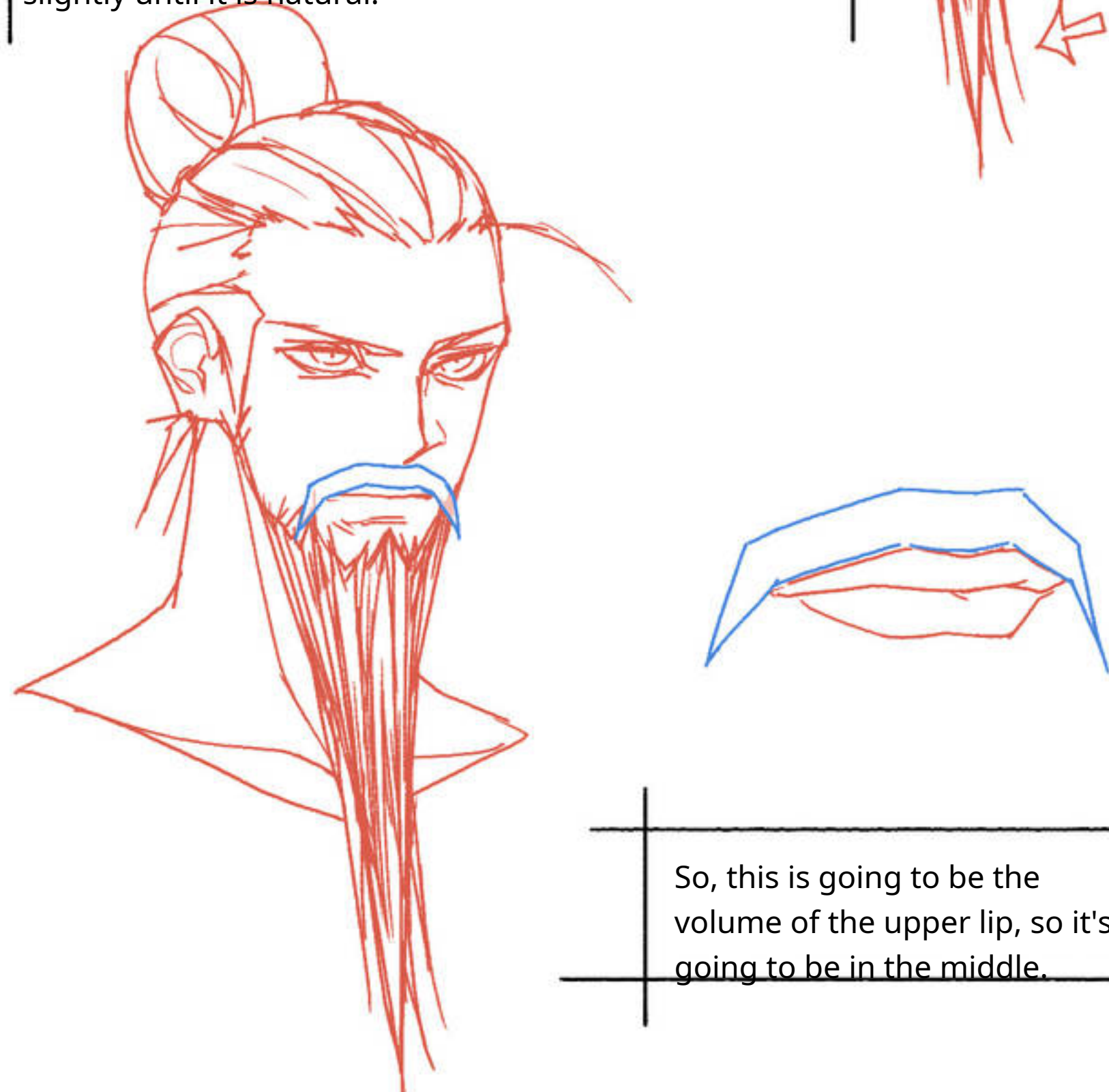
First of all, I'm drawing a face that matches the beard.



It holds the old cylinder from the root mass, and it creates the flow of the beard.

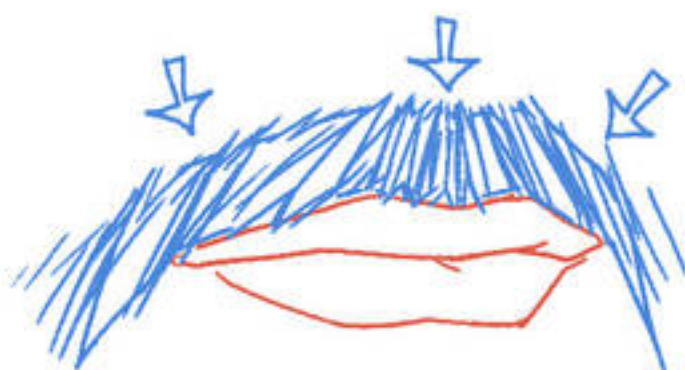


As the beard grows longer, the tip will have to split slightly until it is natural.



So, this is going to be the volume of the upper lip, so it's going to be in the middle.

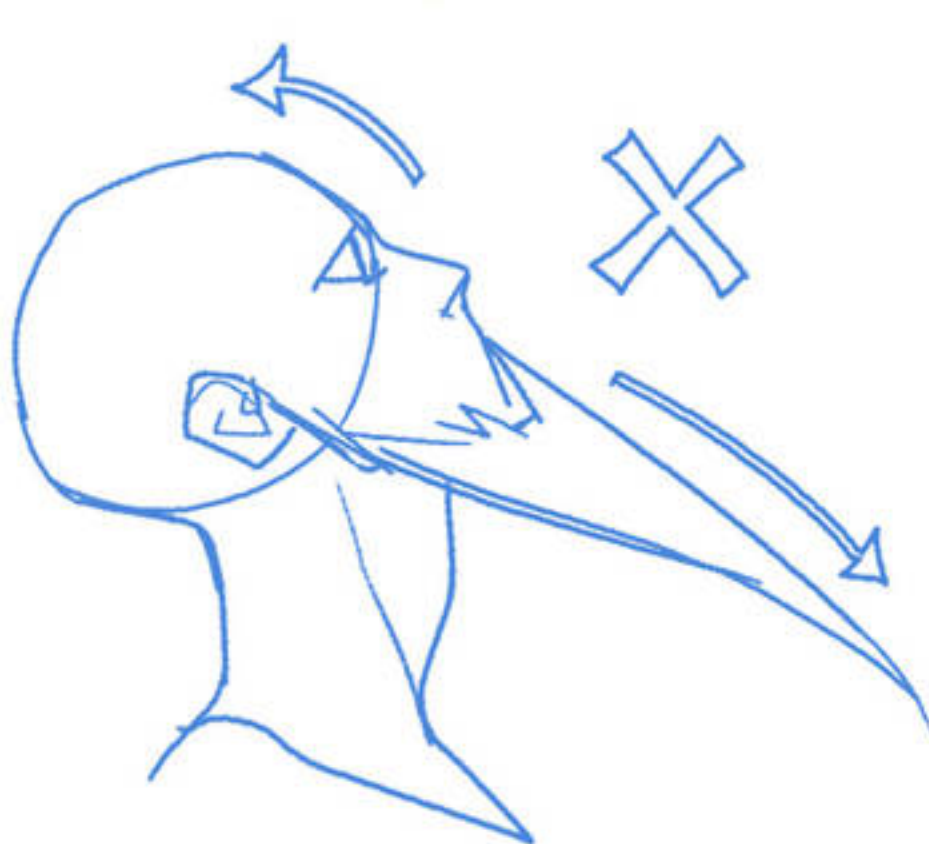




It's going to take the mass positioning first, and then it's going to go up.



I'll finish with the gift.



And because the beard is long, it's not in the form of the scallop, but it's the force that causes it to flow down naturally.

I'm just trying to get to know the taco writer.



The more dynamic the syllabus the character, the more dynamic the beard is going to be, the more it's going to feel like it's going to be.



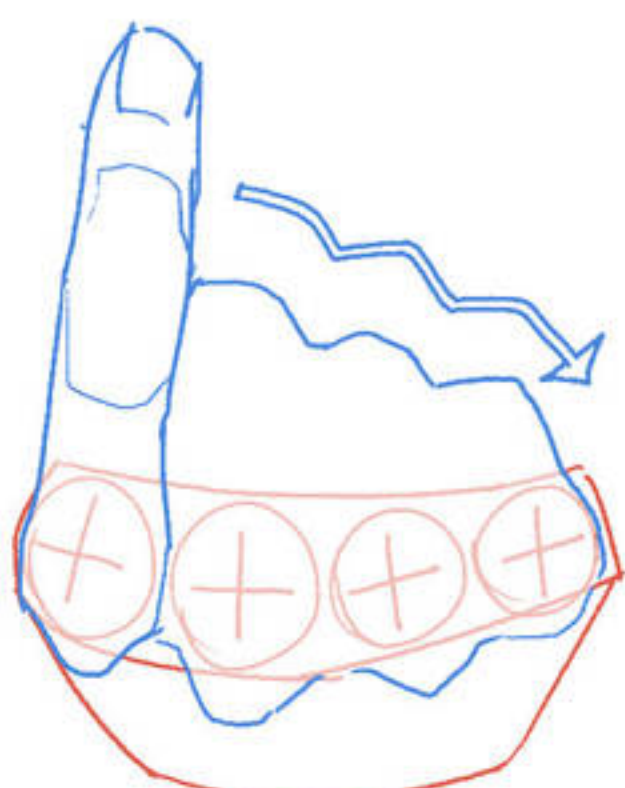
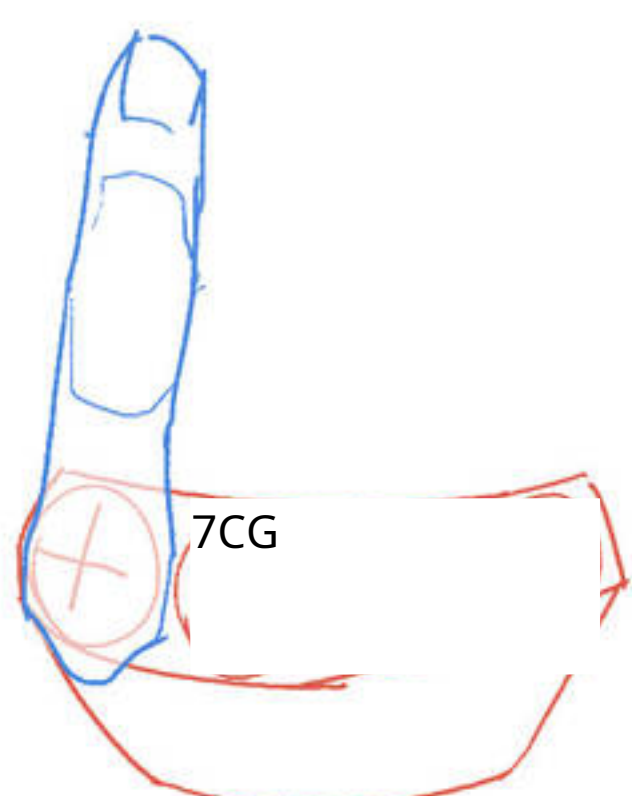
Key Doimt



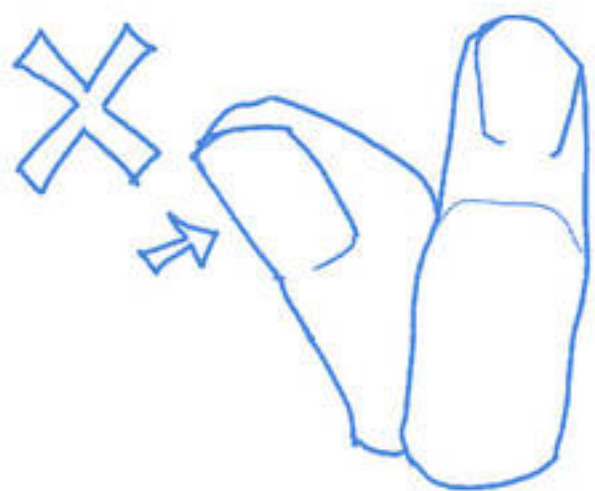
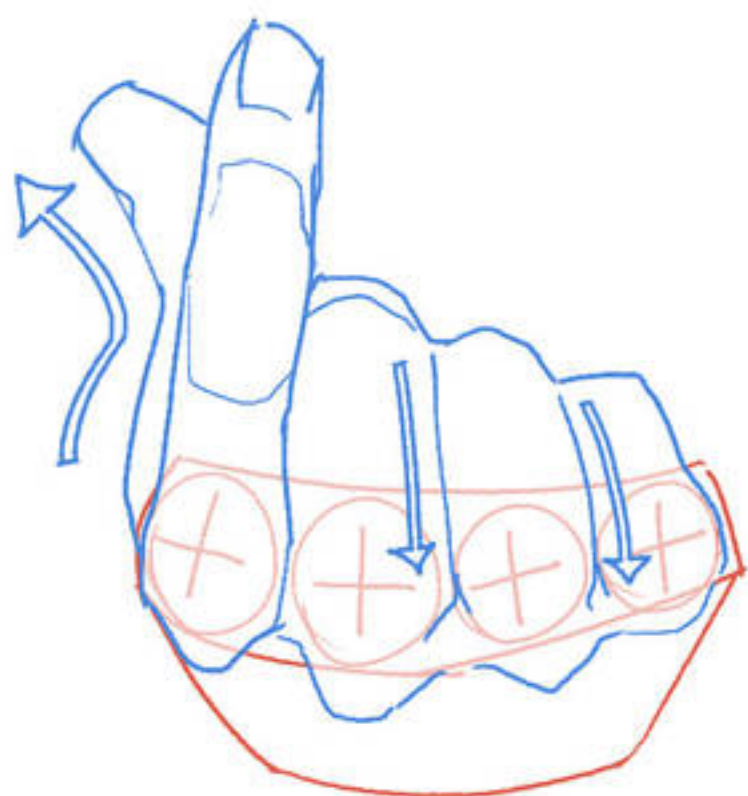
IQ: I want you to draw your fingers.



As your hand goes down, your back goes down.



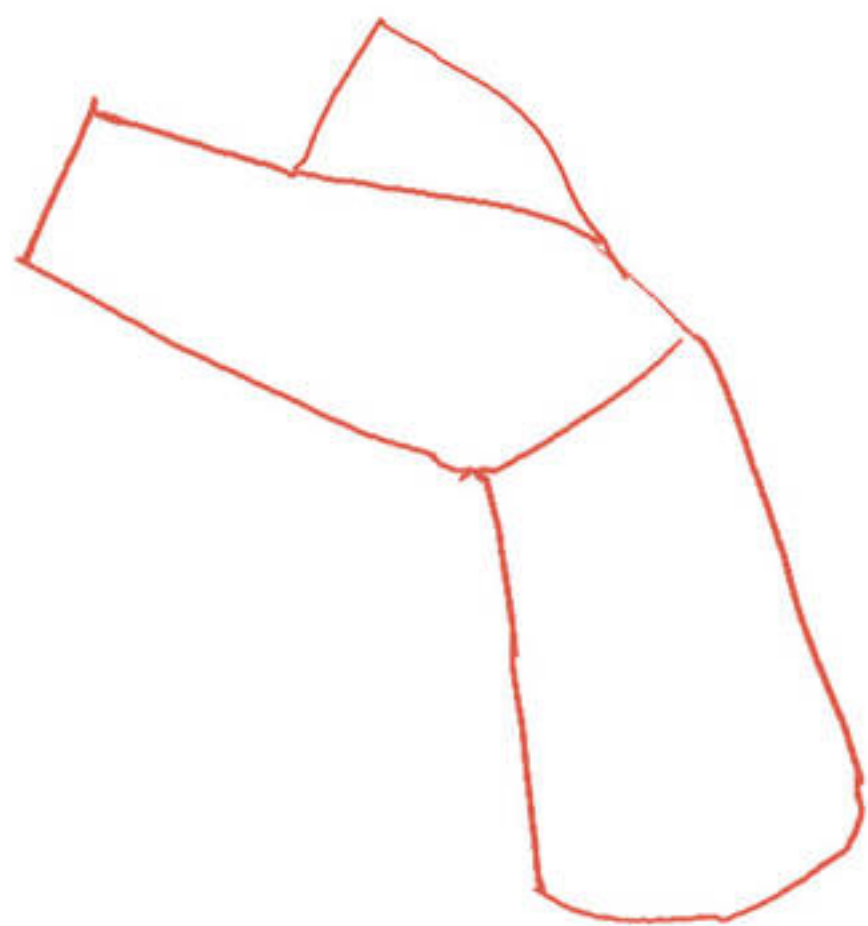
You can see the nail in the black fingertips in a slightly bent position, and the other three fingers are broken down like a staircase.



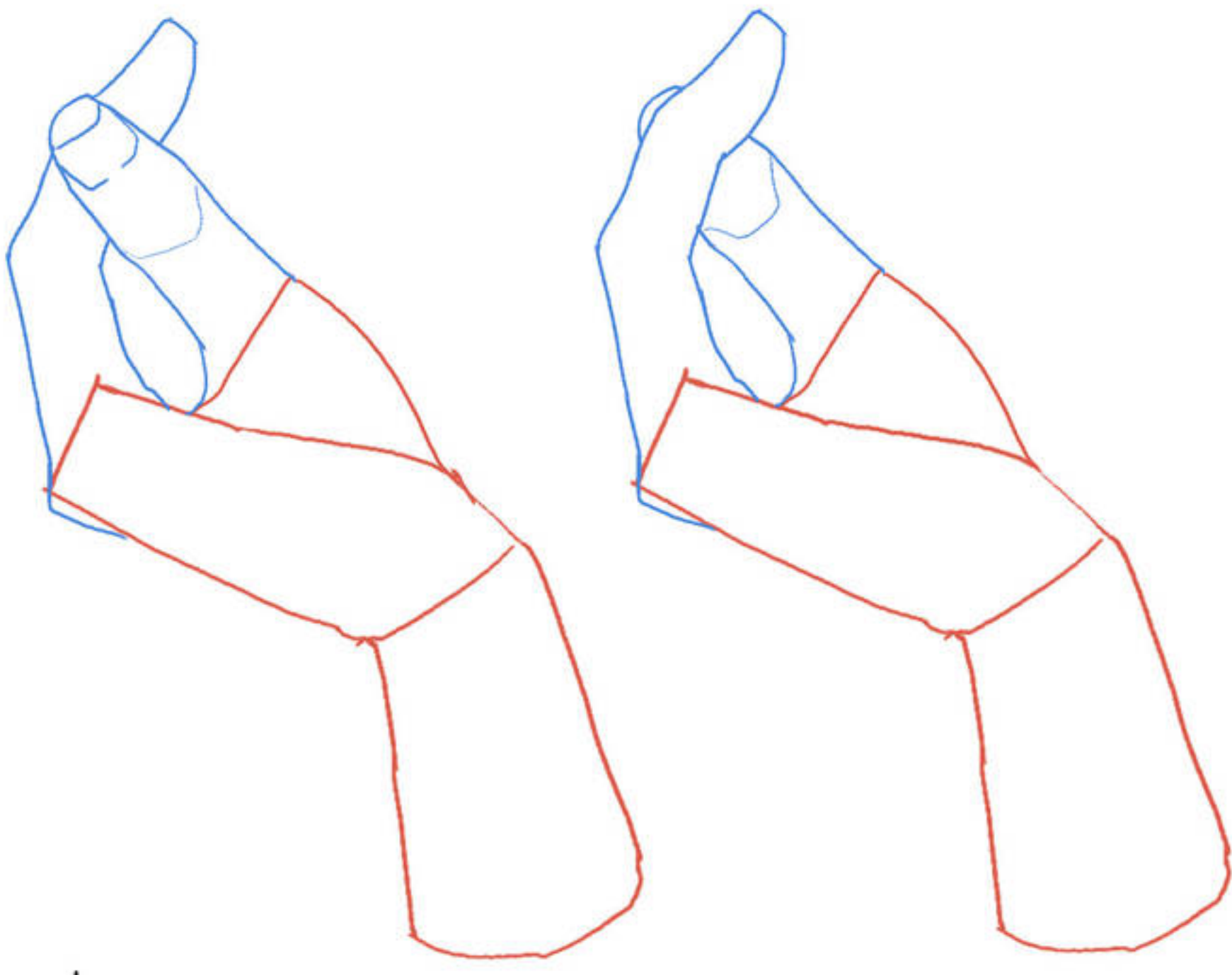
I'm wearing the thumb nails that I can see in front of me, and I'm wearing them in front of me.



I'll finish with the gift.

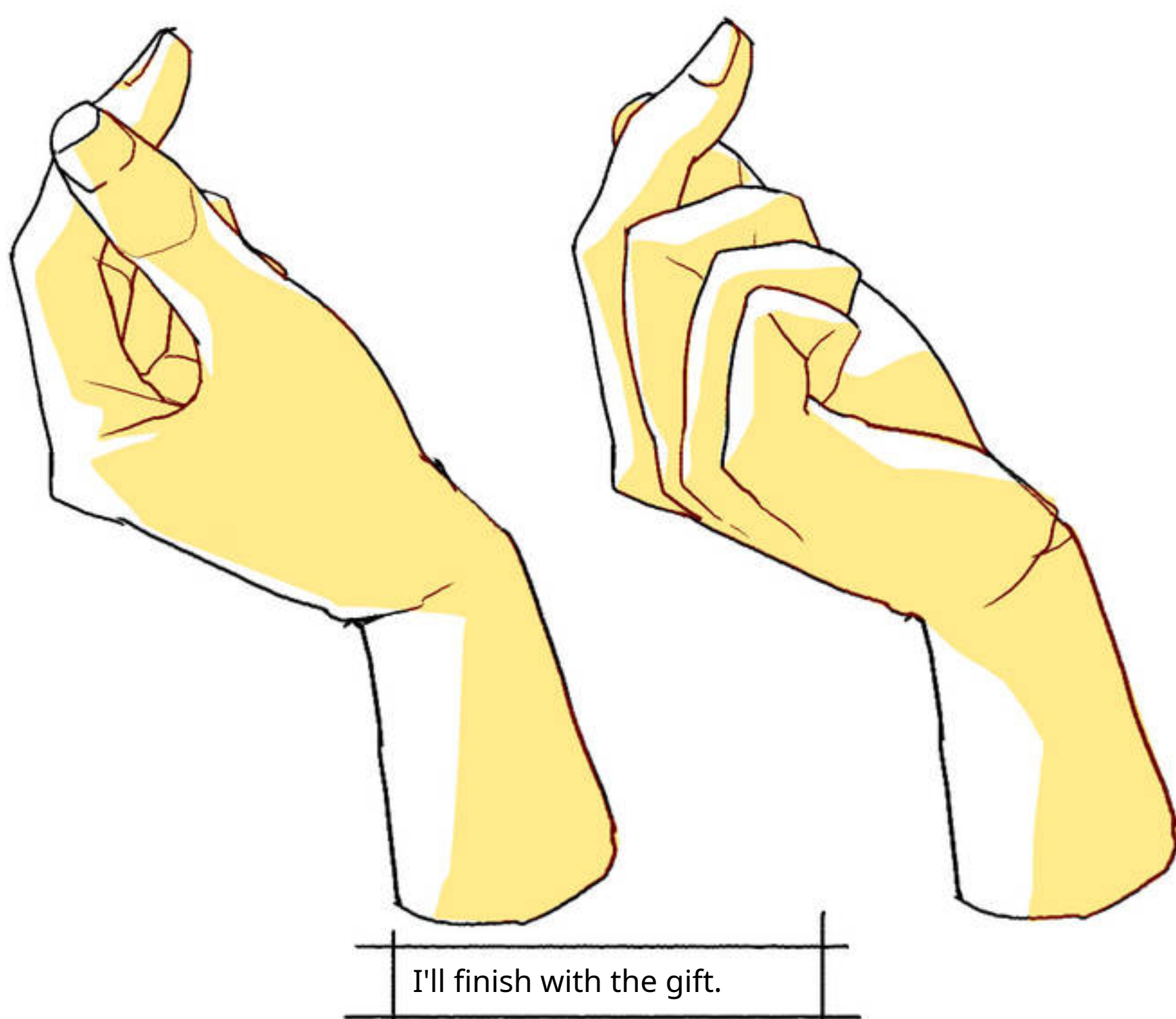
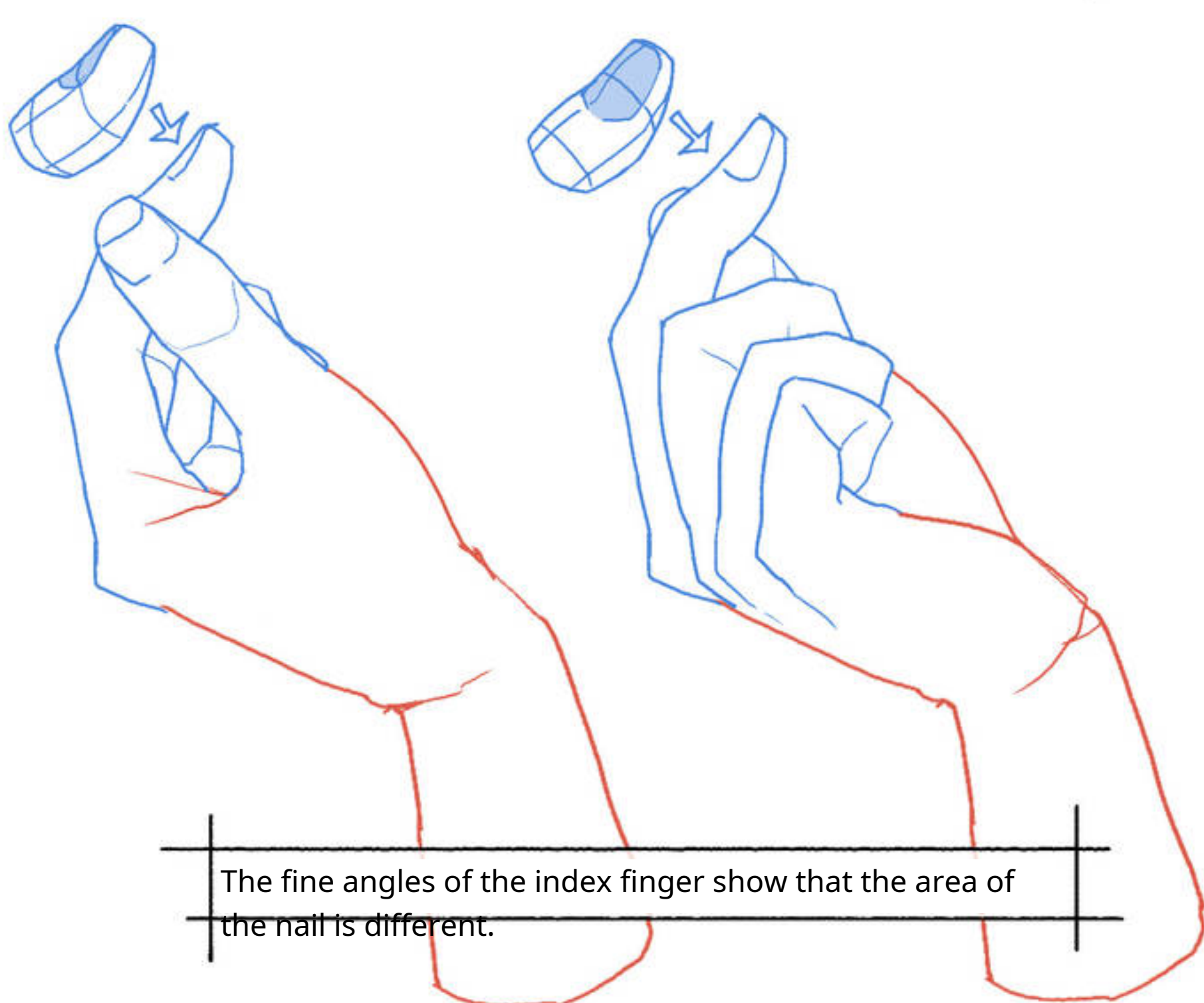
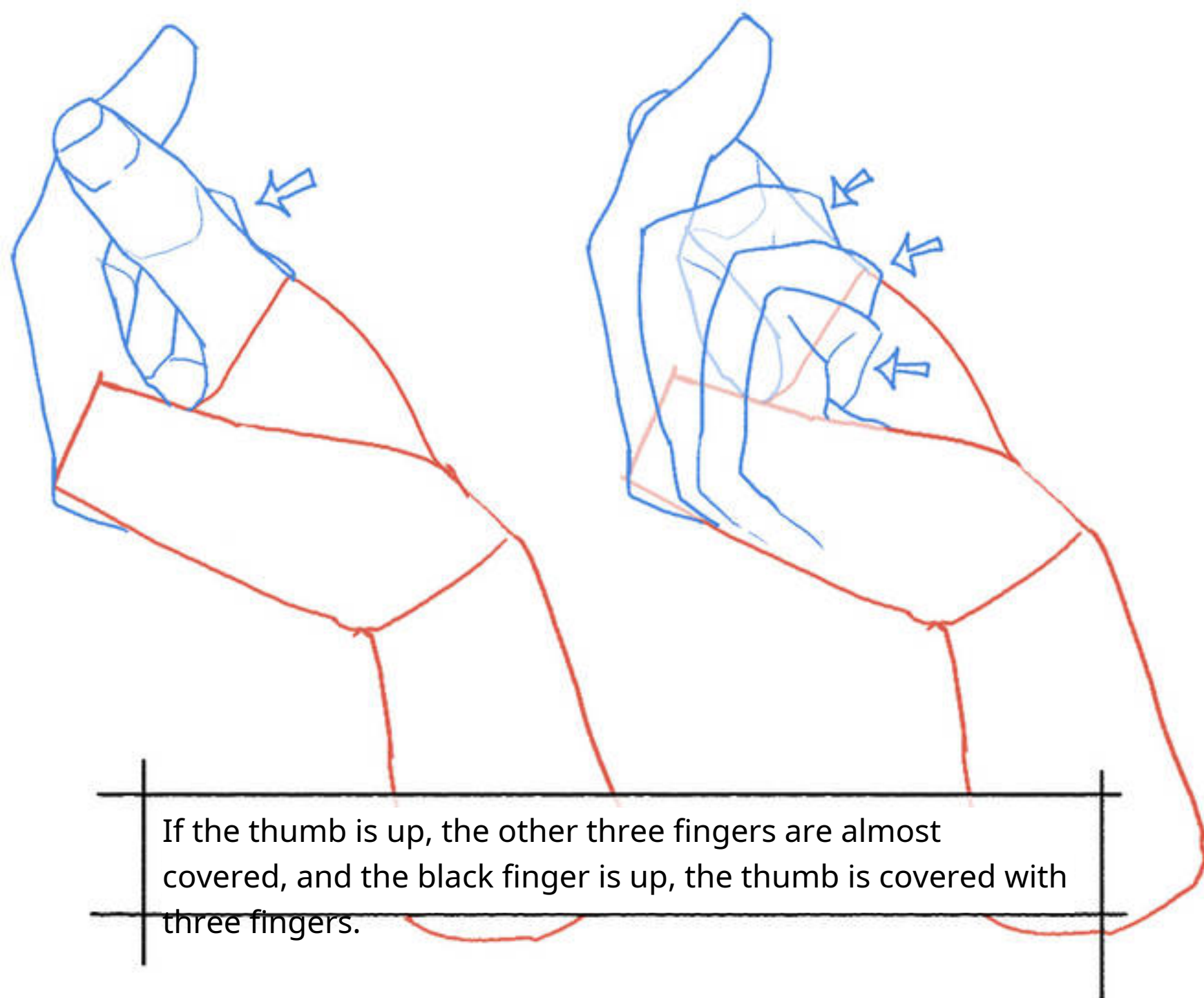


I'm going to draw the side of my hand. It's going to be applied.

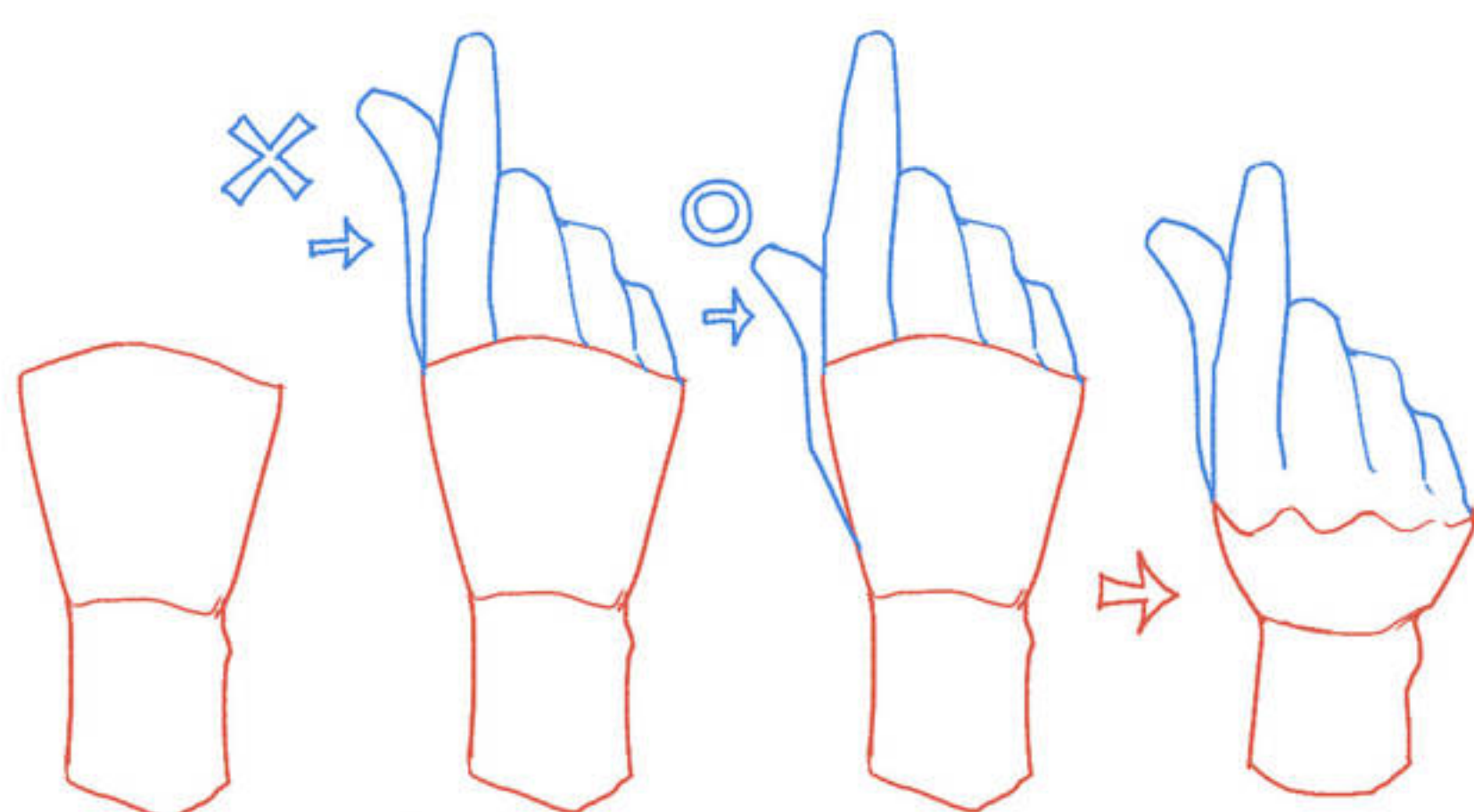


There are two types of cross-sections of the side of the hand, depending on the position of the thumb or the index finger.





I'd like to know the taco author."



If the back of your hand is expressed by mistake, your thumb's position should be lower, because it's eight, so you have to draw the back of your hand.



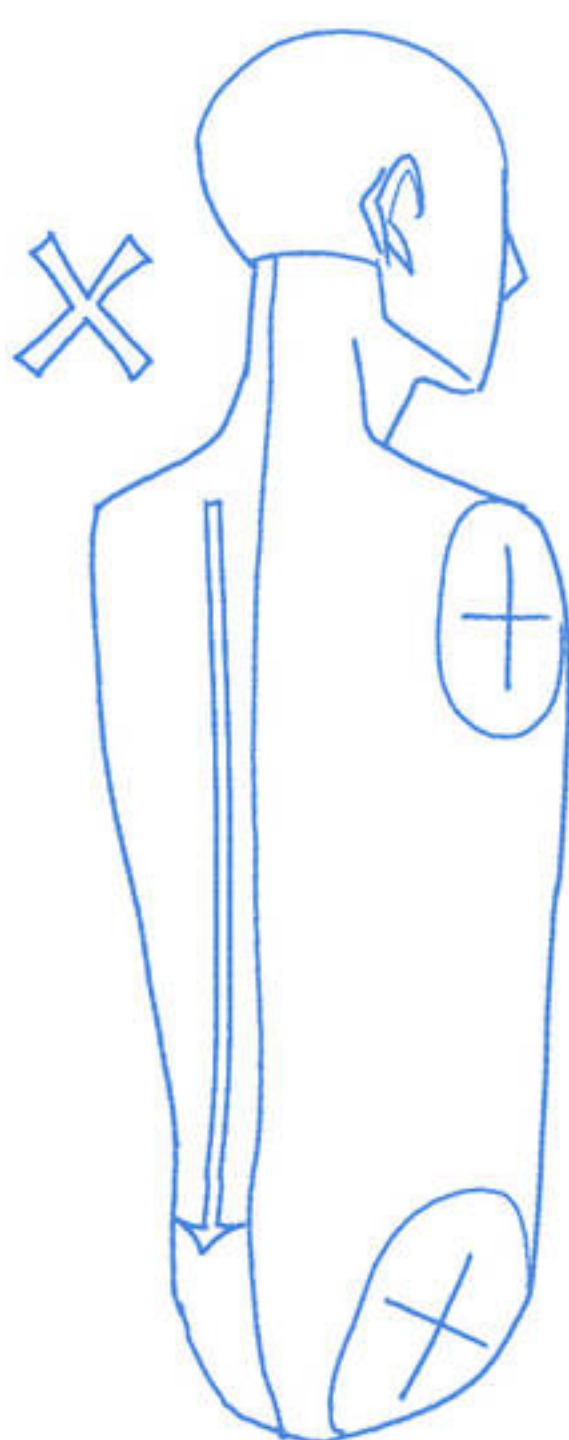
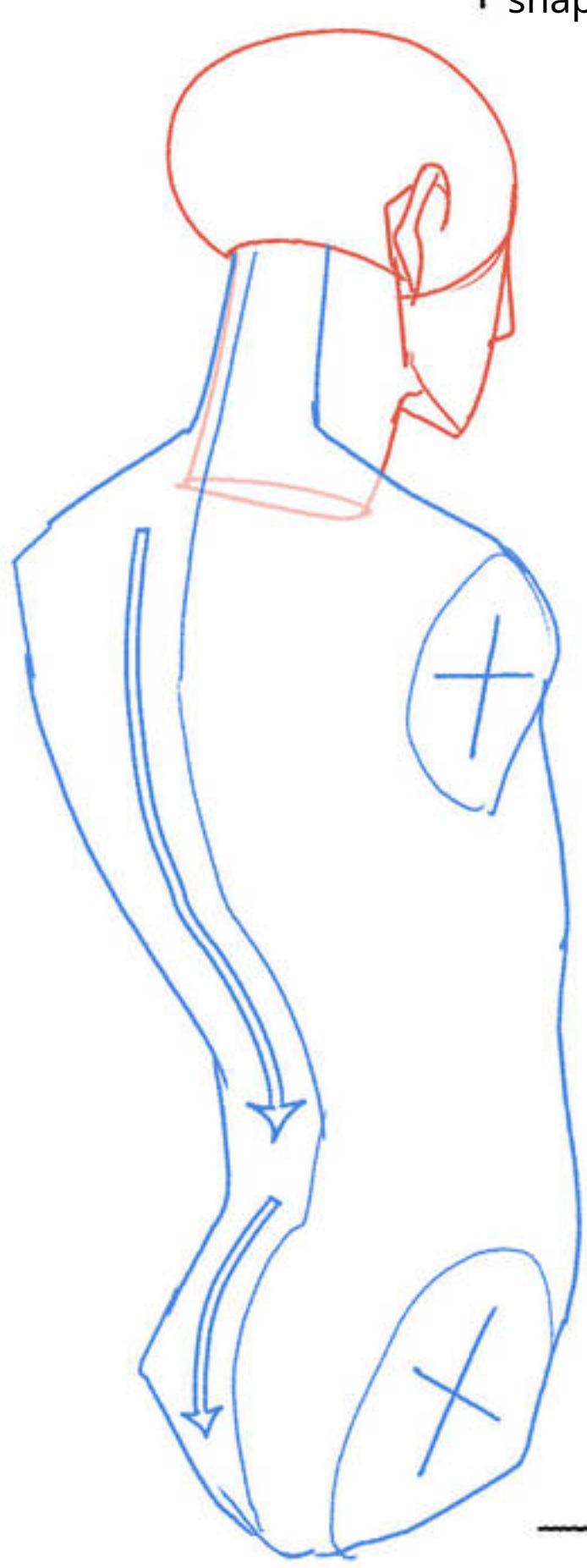
Key Doimt



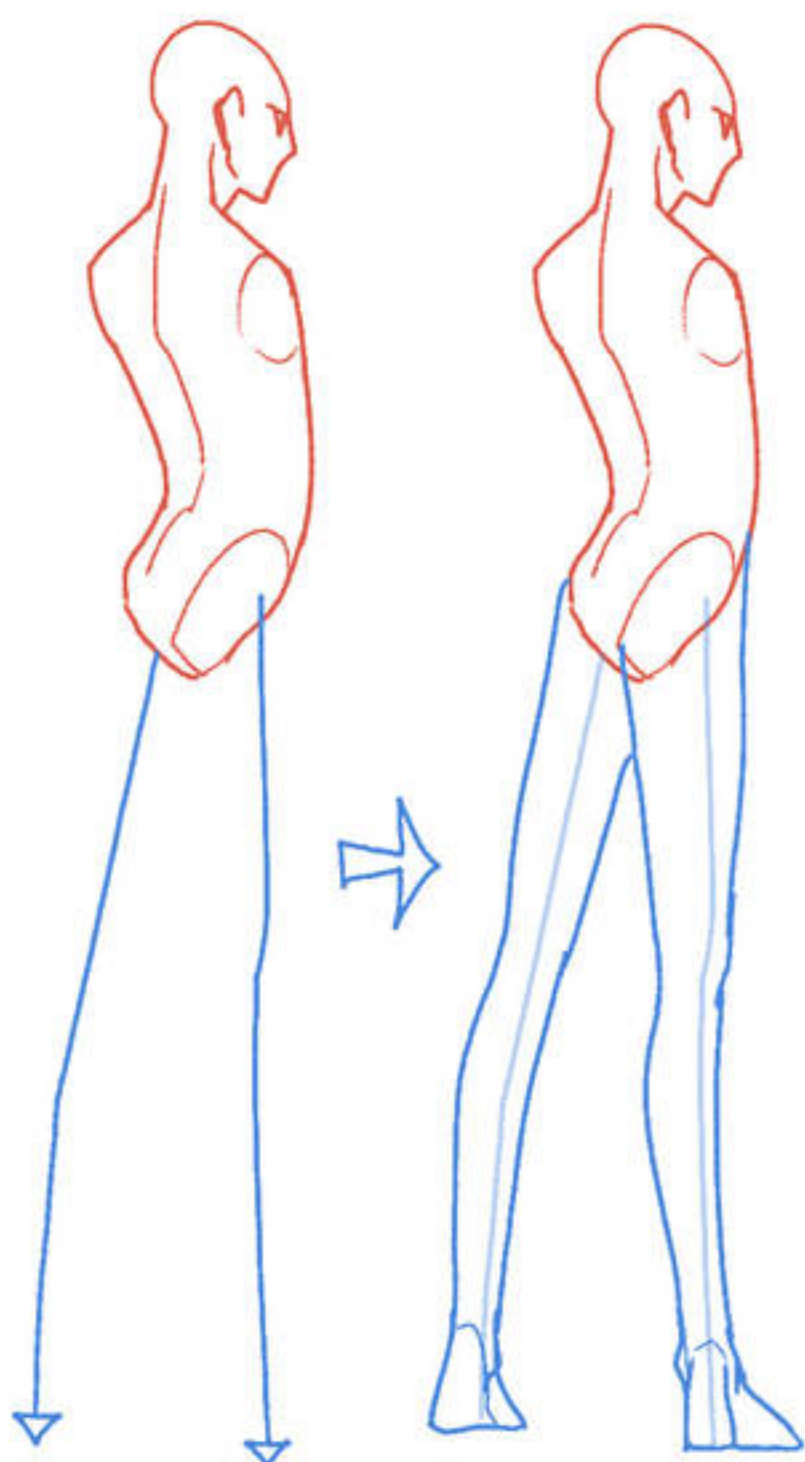
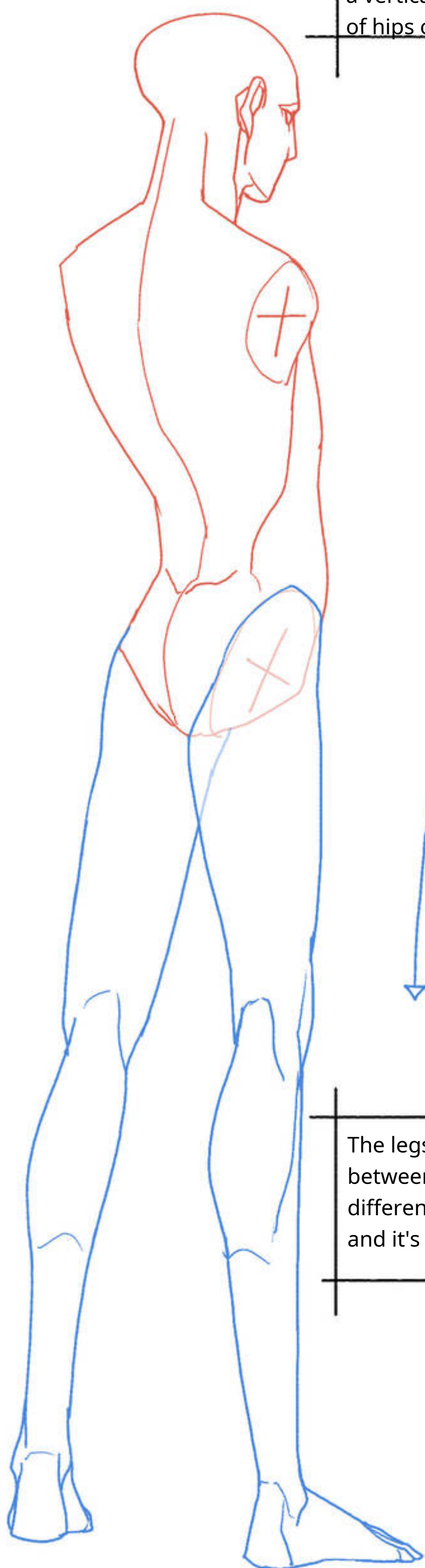
What's the half-axis that I saw behind IQ?



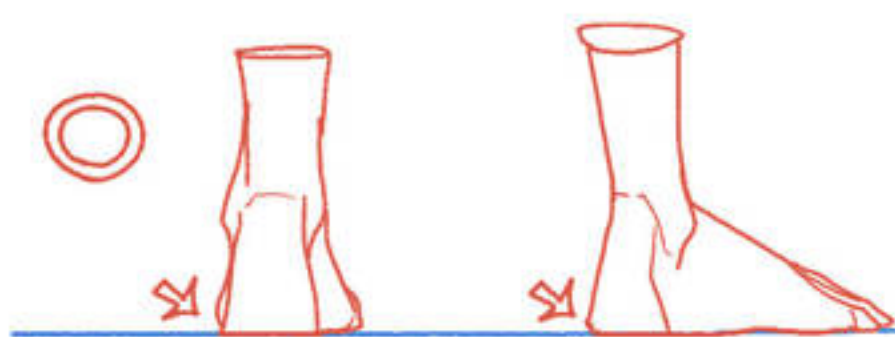
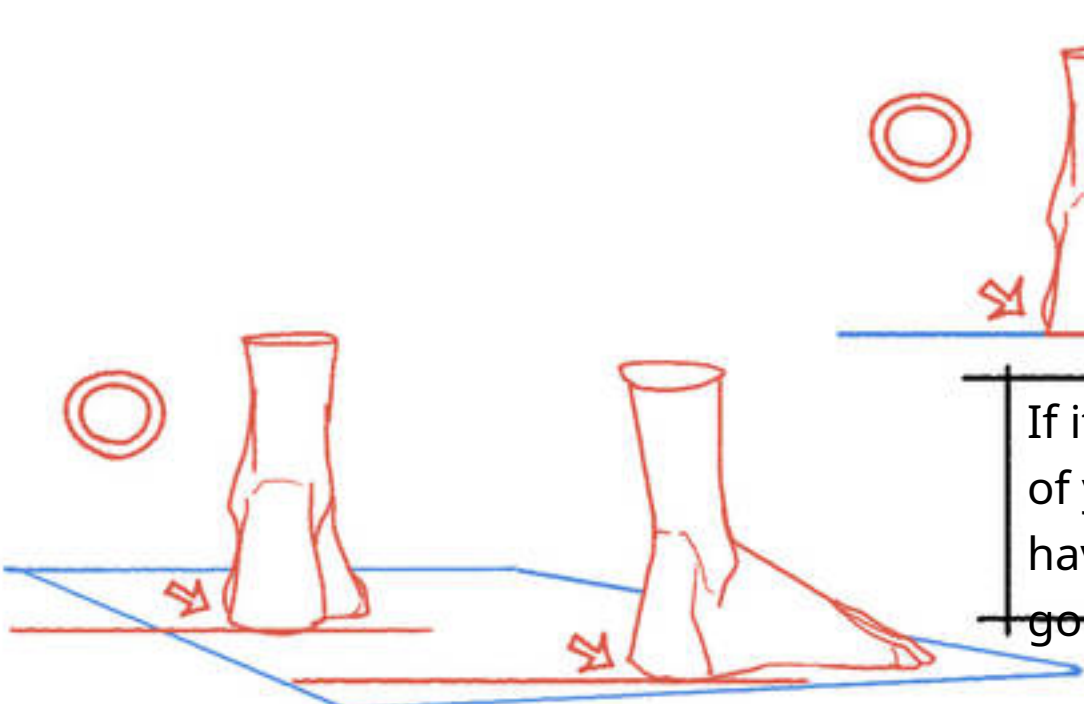
In the case of the half-axis we saw in the back, we notice that if the tip of the nose is slightly visible and it turns around, we're going to draw it in the shape of the side.



In the upper body, you dance when you put a vertical waist into it, and you make a flow of hips out of it.

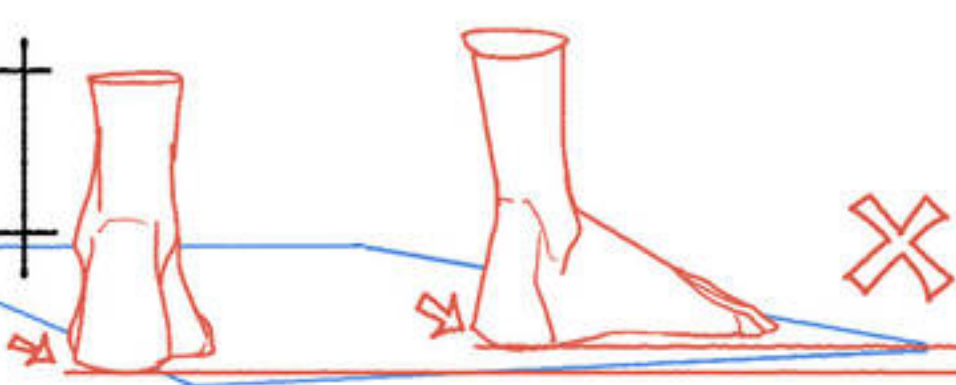


The legs are natural, so they create a space between the ends of the feet, and it makes a difference in the length and flow of the legs, and it's easier to make a volume of the legs.

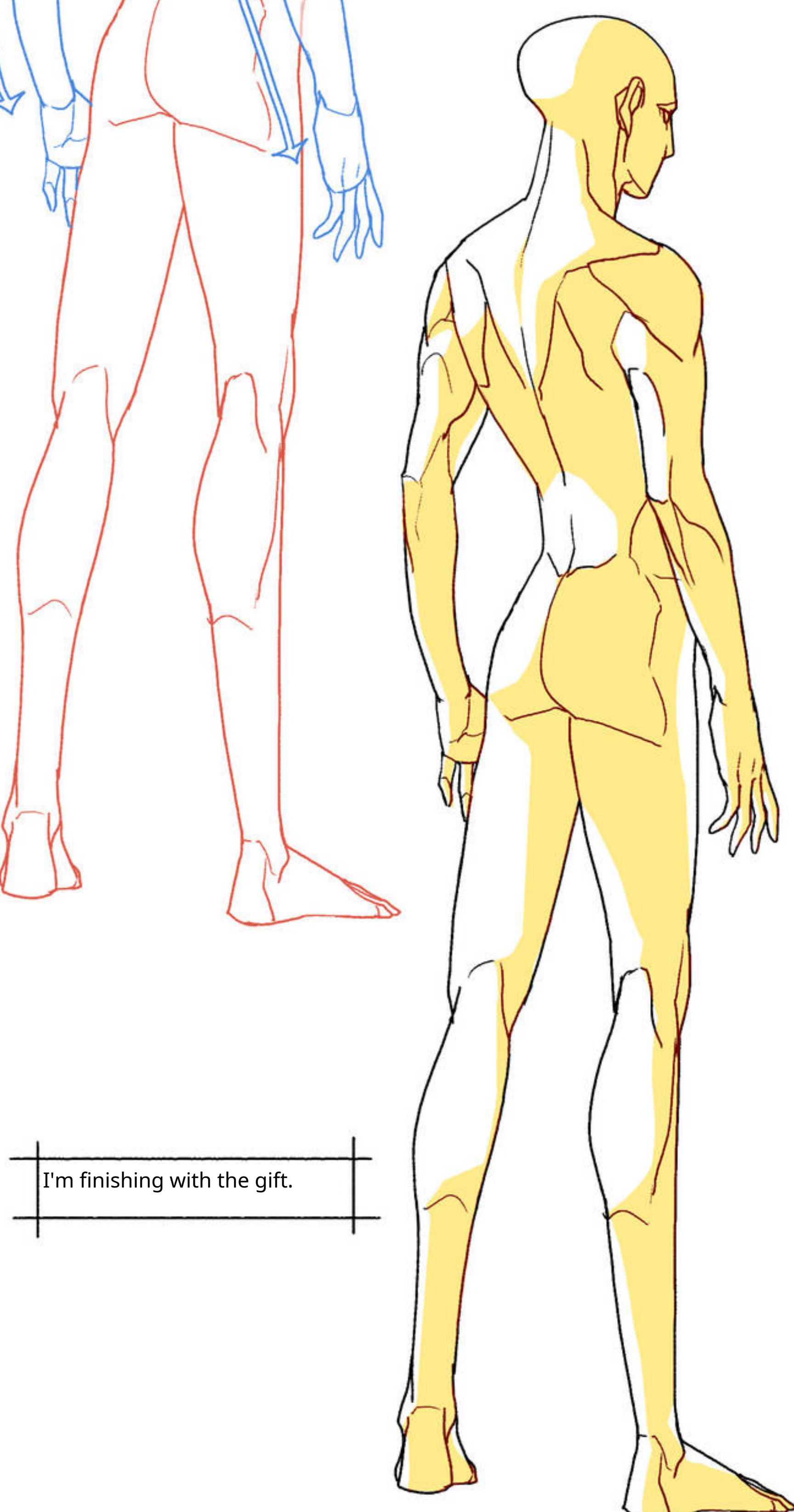
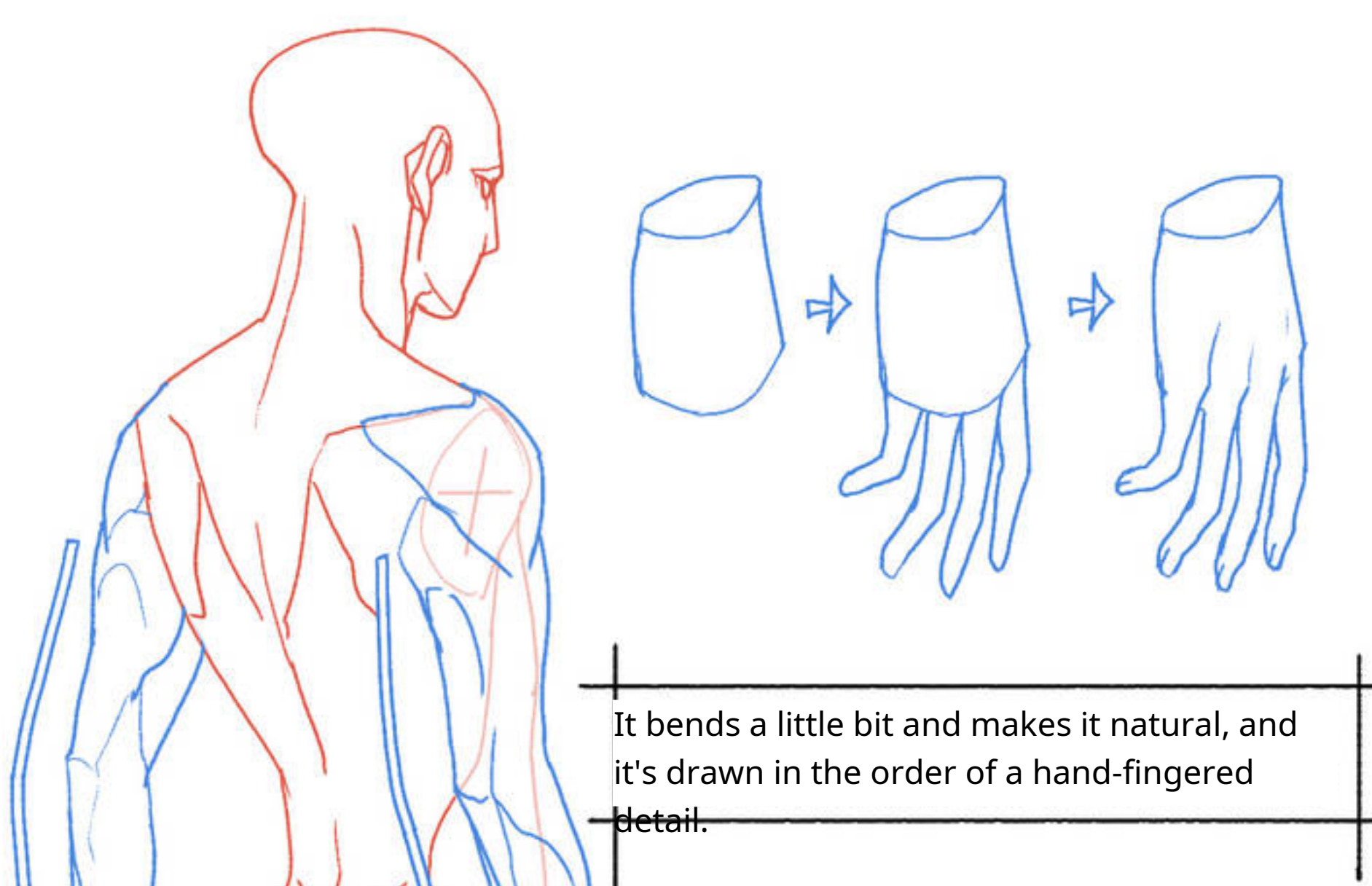


If it's stuck in the back, or if the back of your foot goes up, you're going to have a ecliptic on the ground, and it's going to make it look stable.

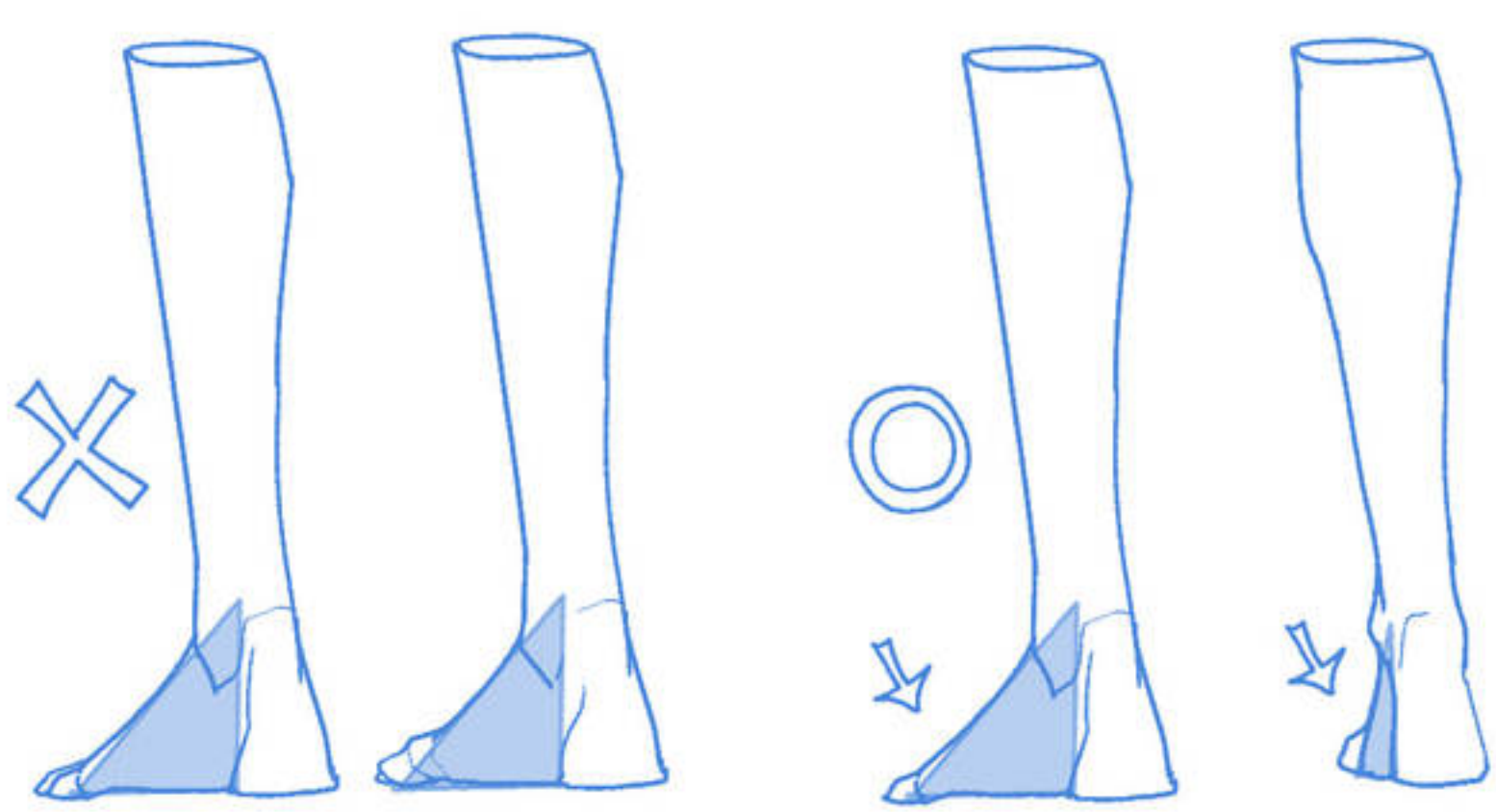
When the inside foot comes down to the faith rather than the outside foot, the picture is awkward to see.







I'd like to know the taco author."



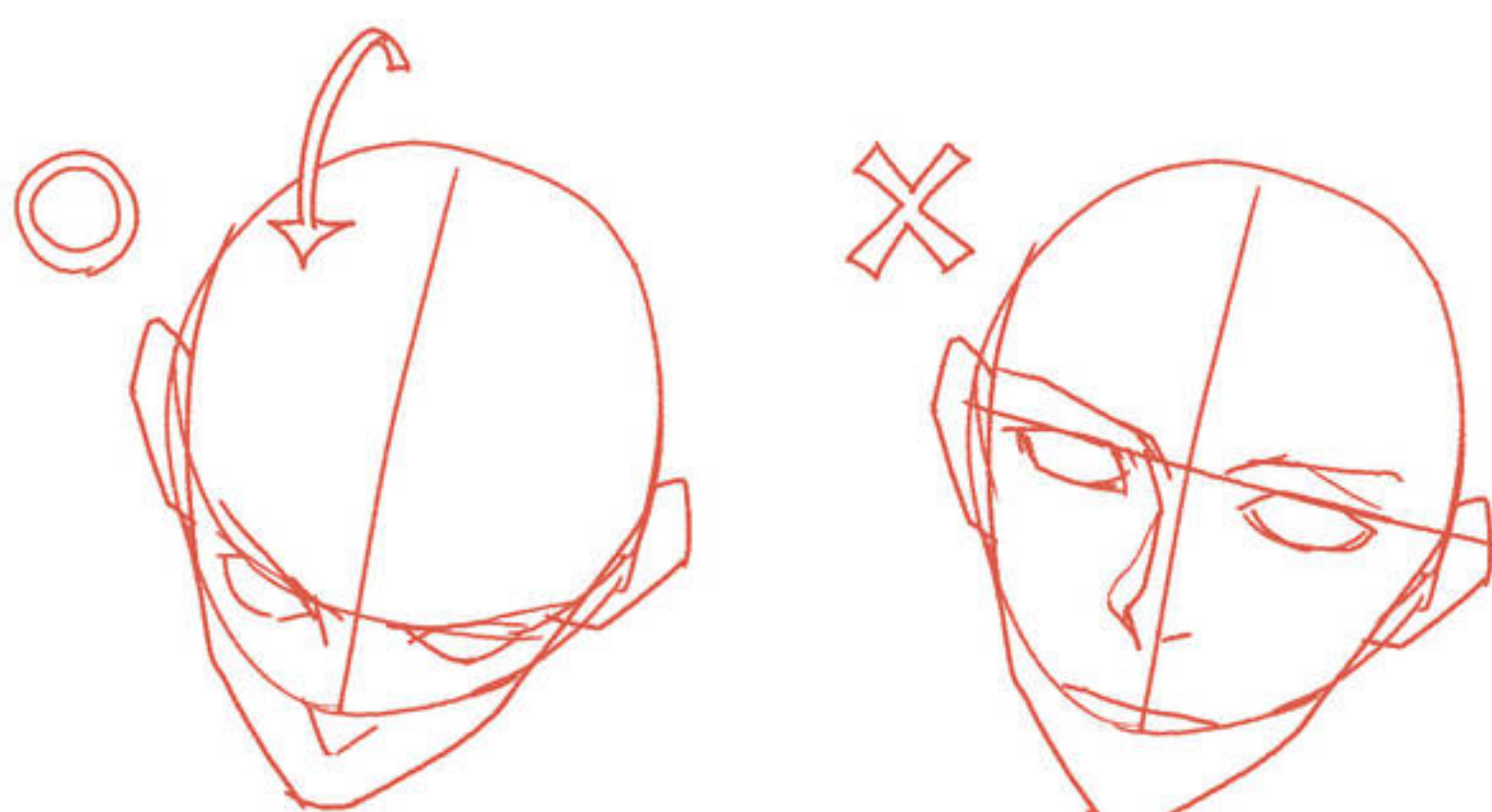
A lot of mistakes make the shape of the feet dead when a man with an egg will name the size of the bono so that the natural foot will be the angle of the foot.



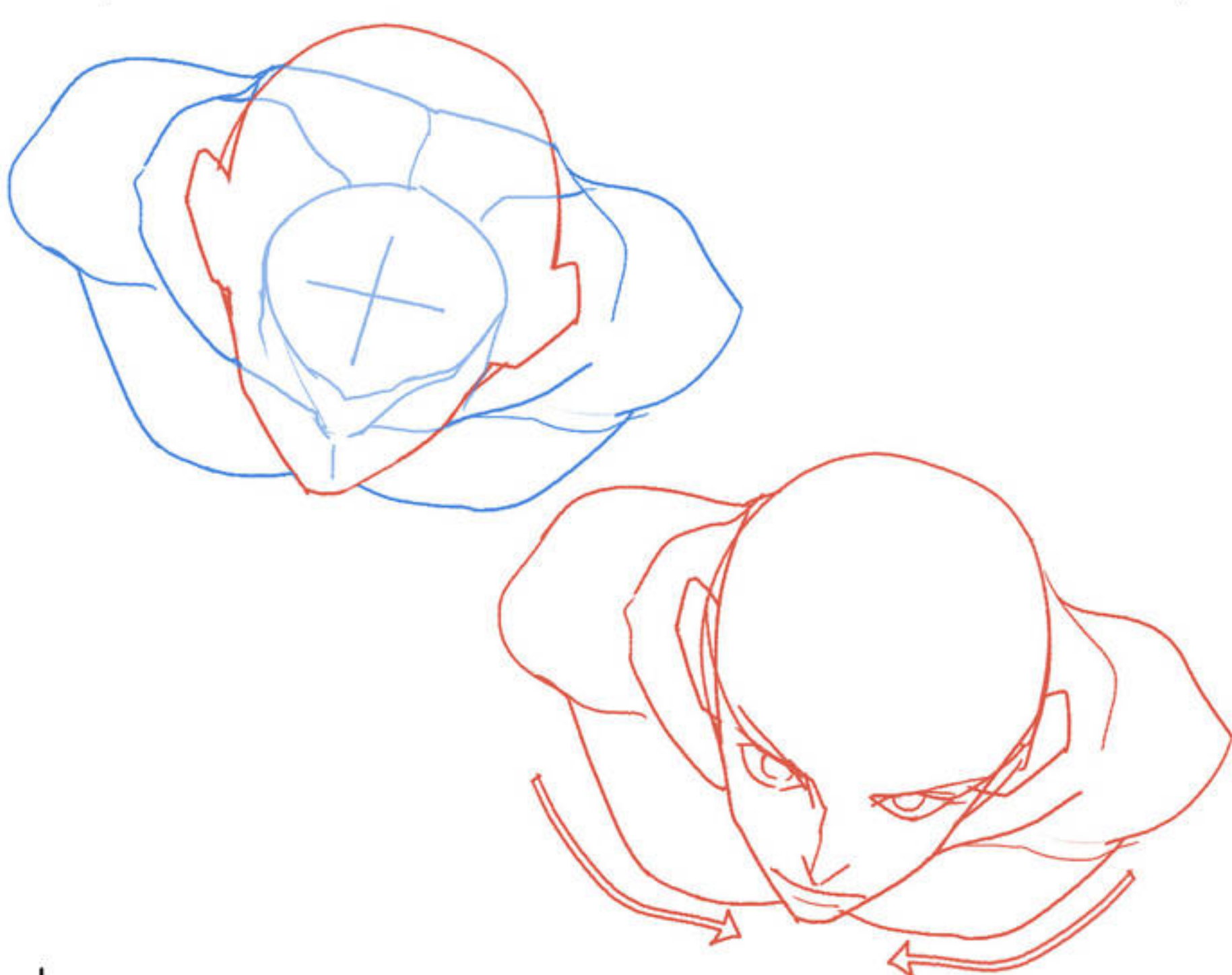
Key Doimt



I don't like Superman's position when I look at the IQ.



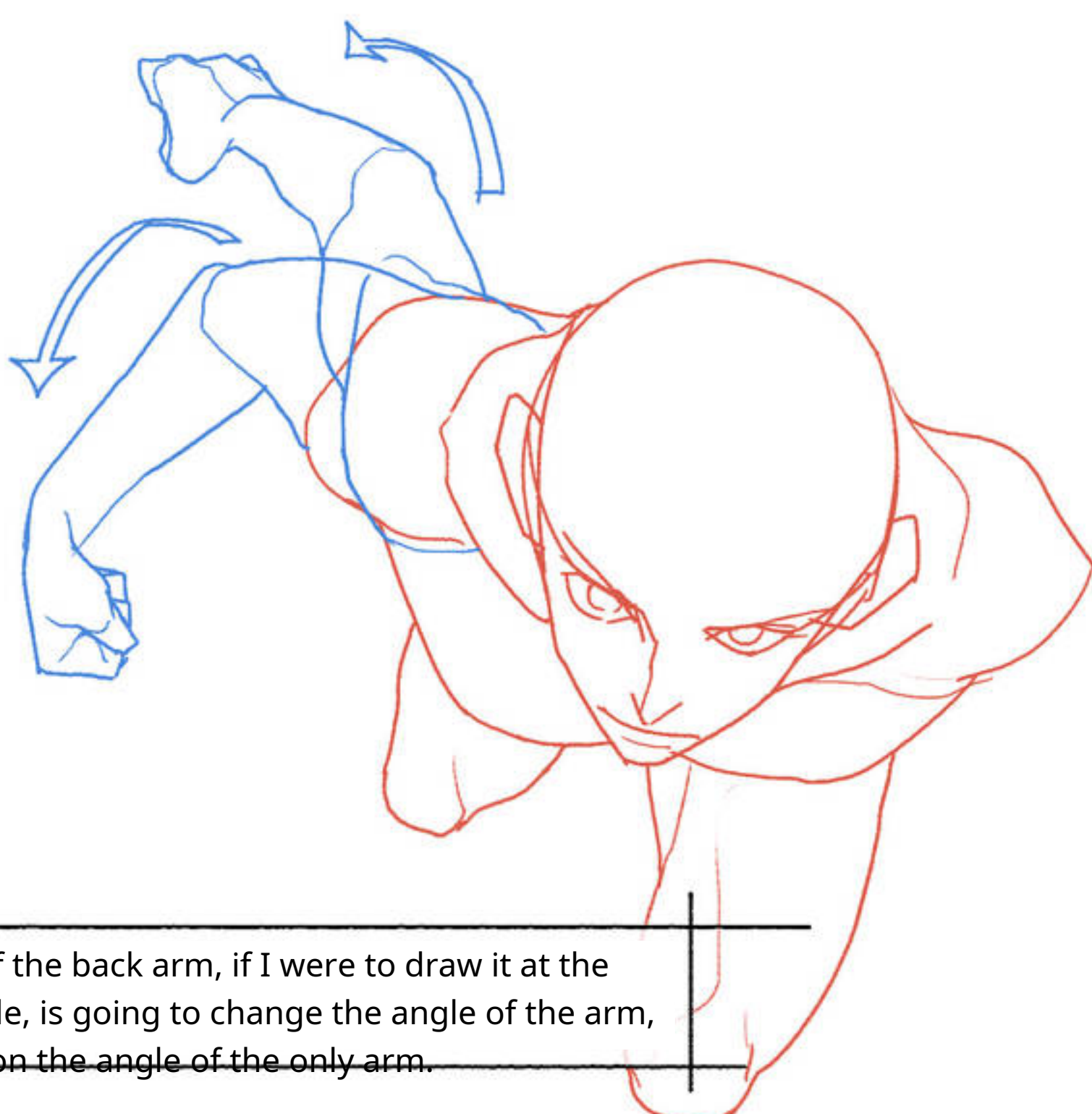
In order to be natural, the face is not head-to-head, but a slightly down-side-of-the-side-of-the-side-of-the-face dance.



The shoulder clavicle; the chest is visible and the back is almost covered in the face

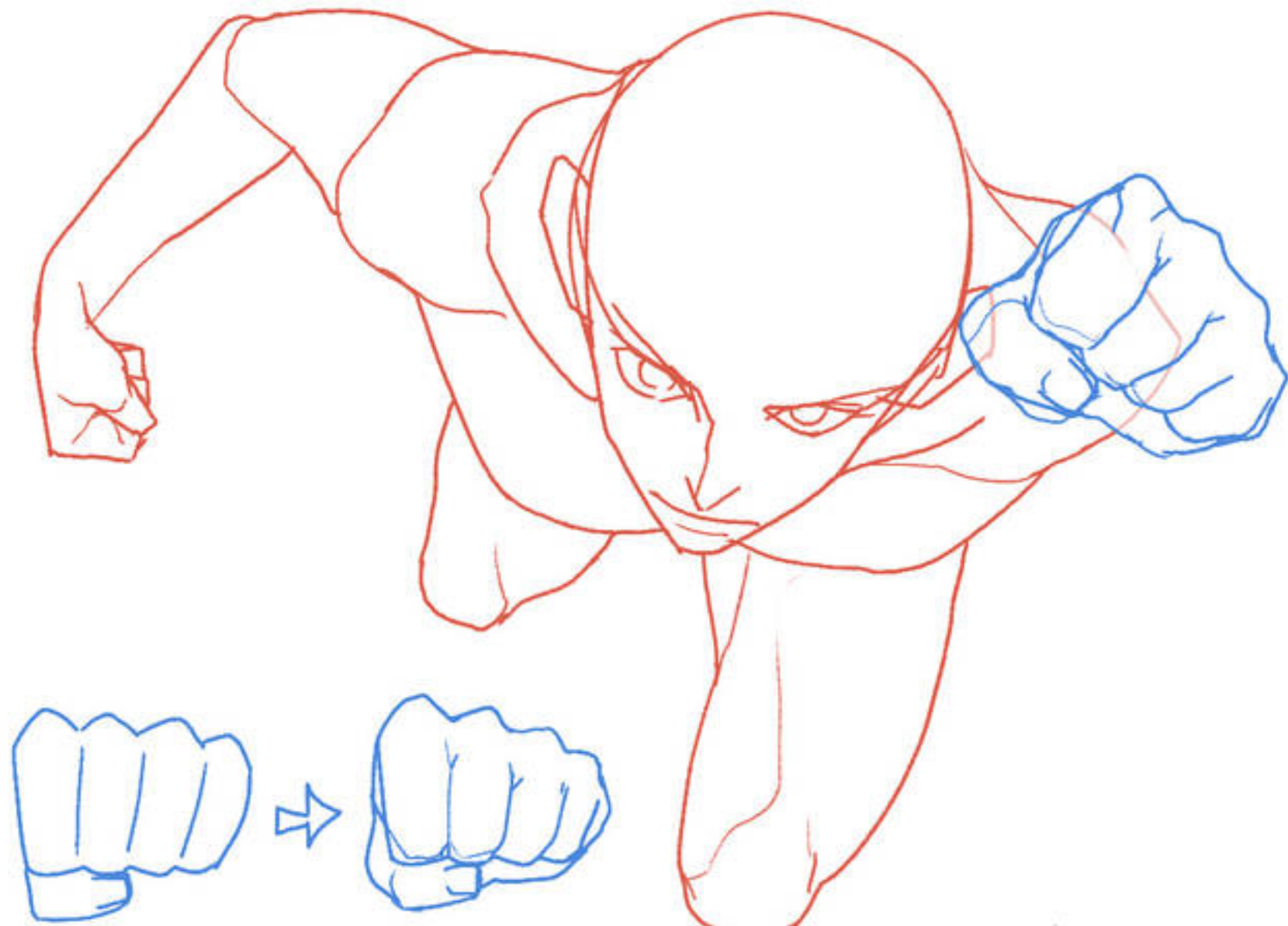


The legs show the thighs and knees and the sides of the legs make a difference in the length of the leg that you see in front of you.



The angle of the back arm, if I were to draw it at the desired angle, is going to change the angle of the arm, depending on the angle of the only arm.





The fists show a small amount of broken fingers and joints that give them a flat sense of how to feel and how to hide the mouse's three-dimensionality.



The next bee's arm changes the shape of the clavicle and the shoulder, so the amount of pressure to the fist is described by understanding the flow of the stomach.



With the wind, the hair produces a back-to-back flow.

It's too small for a writer to know.



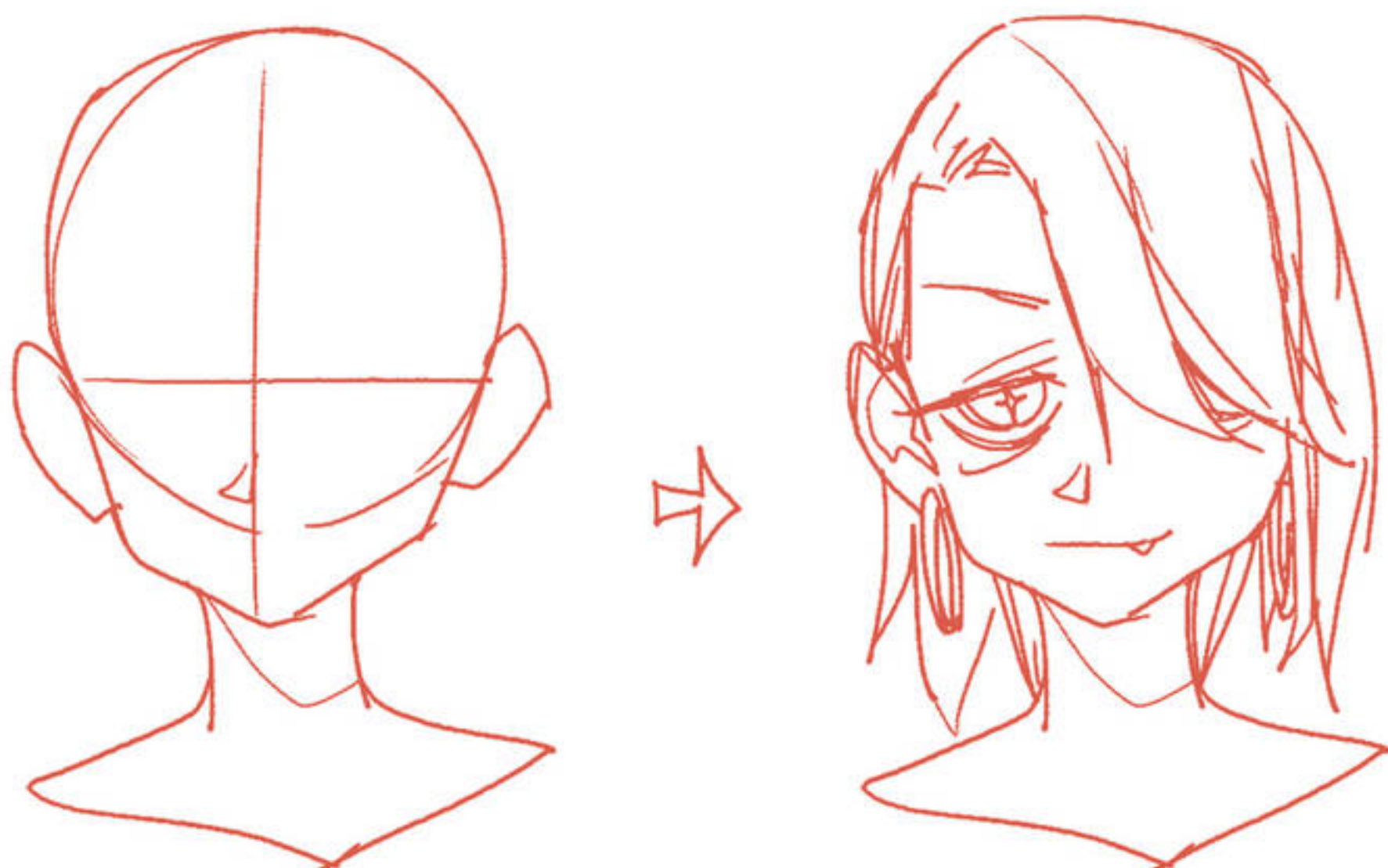
If you name something close to something far away, you can create a distorted feeling.



Key Doimt



[Q: I want to draw the witch in the hat.]



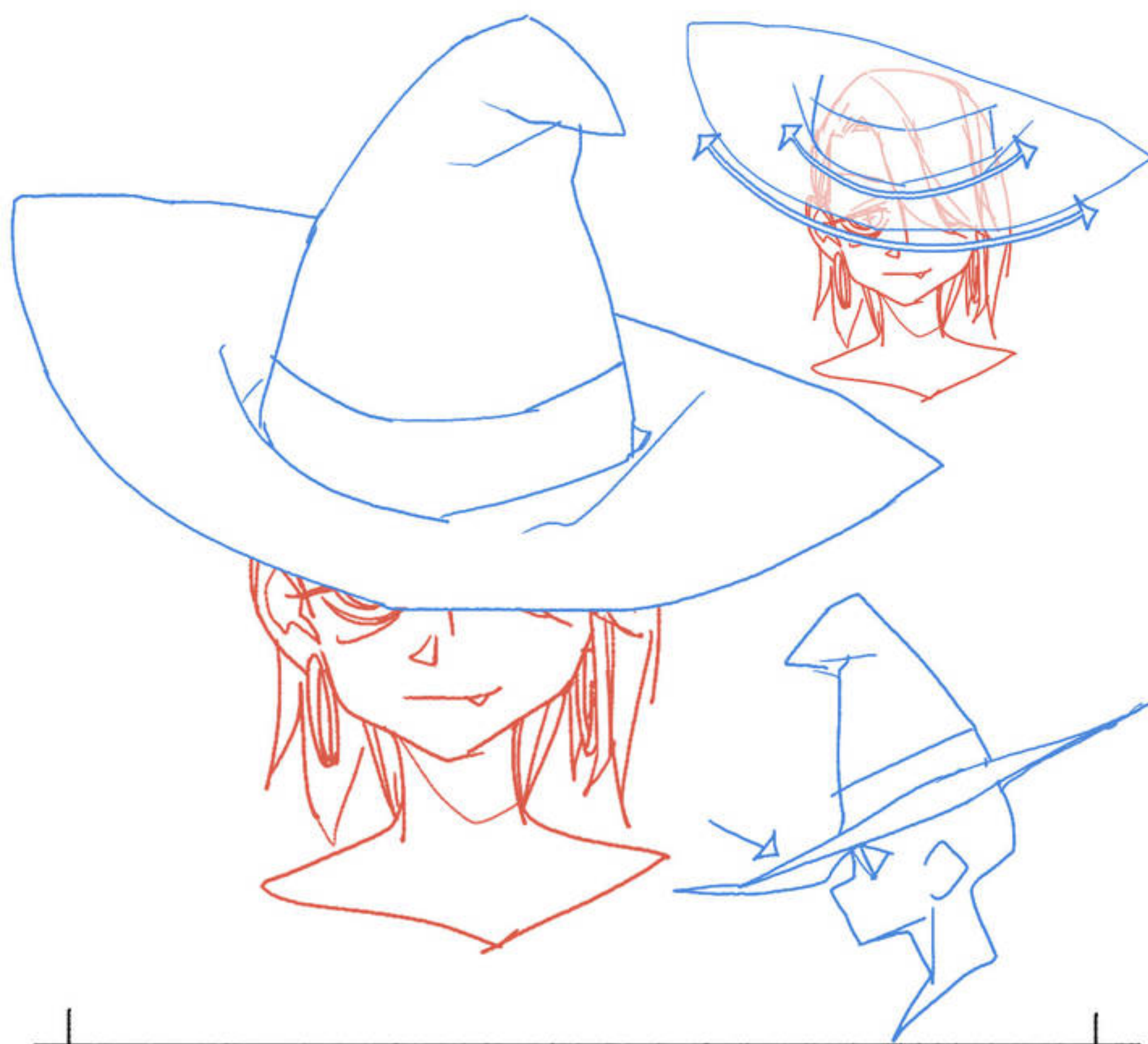
You're wearing a witch's hat. I'll draw you a witch's hat first.



I'll draw a big circle over my head, and I'll see a little bit of the end of my arm.

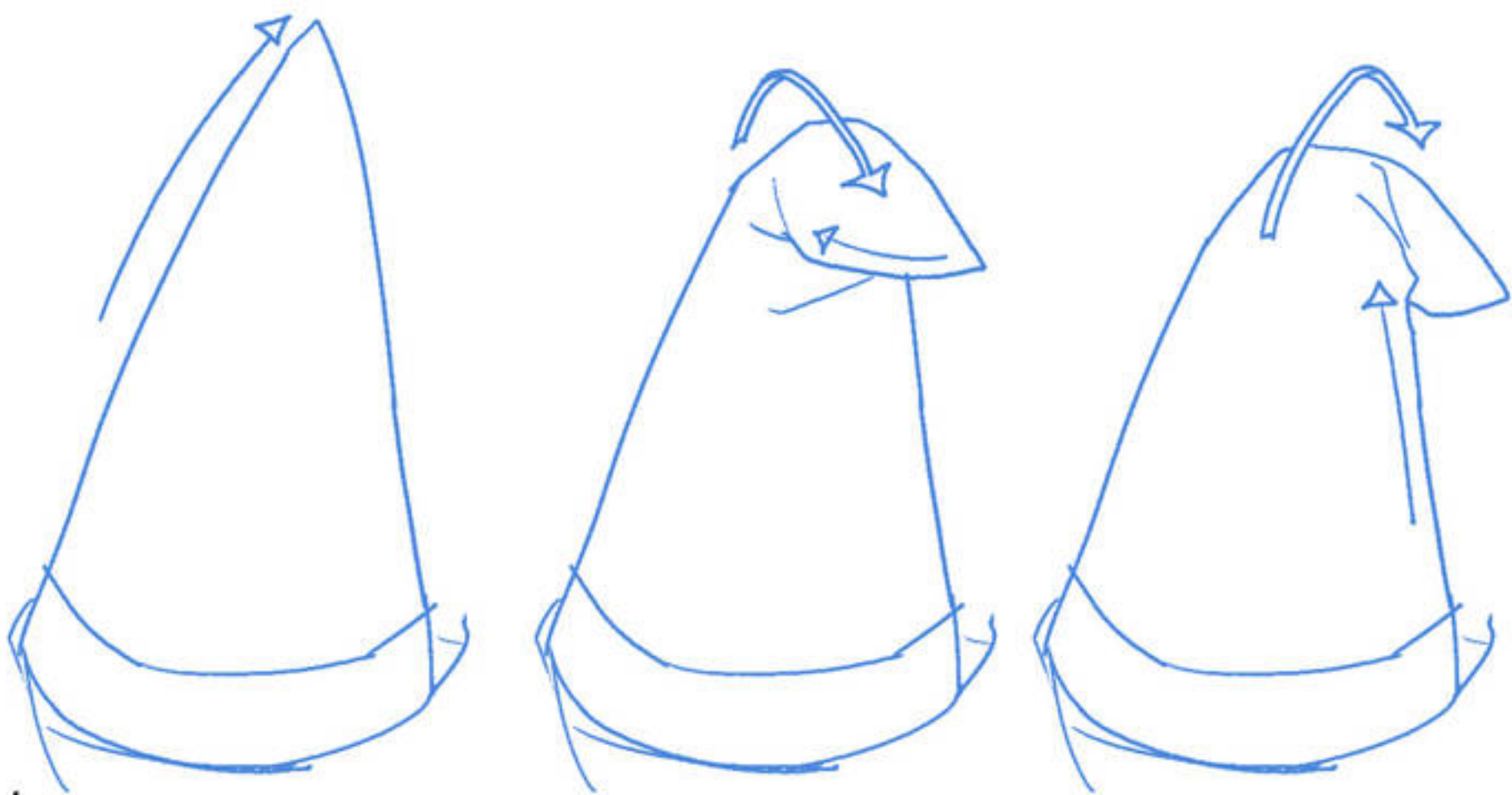


The most common three-dimensional effect is to show the inside and the outside side of the chamber, and to finish with a high-end drawing.

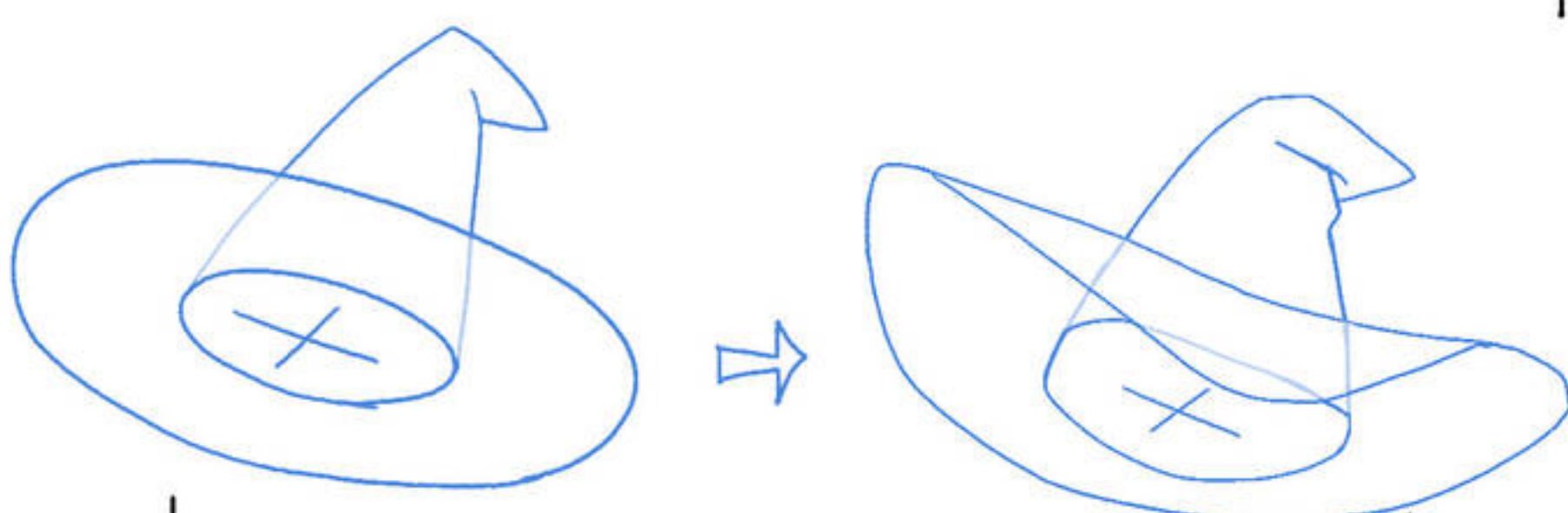


It's kind of like the back of a hat, and it's kind of like the back of a hat, and it's kind of like the long side of a witch hat, so I'm going to cover it up a lot.

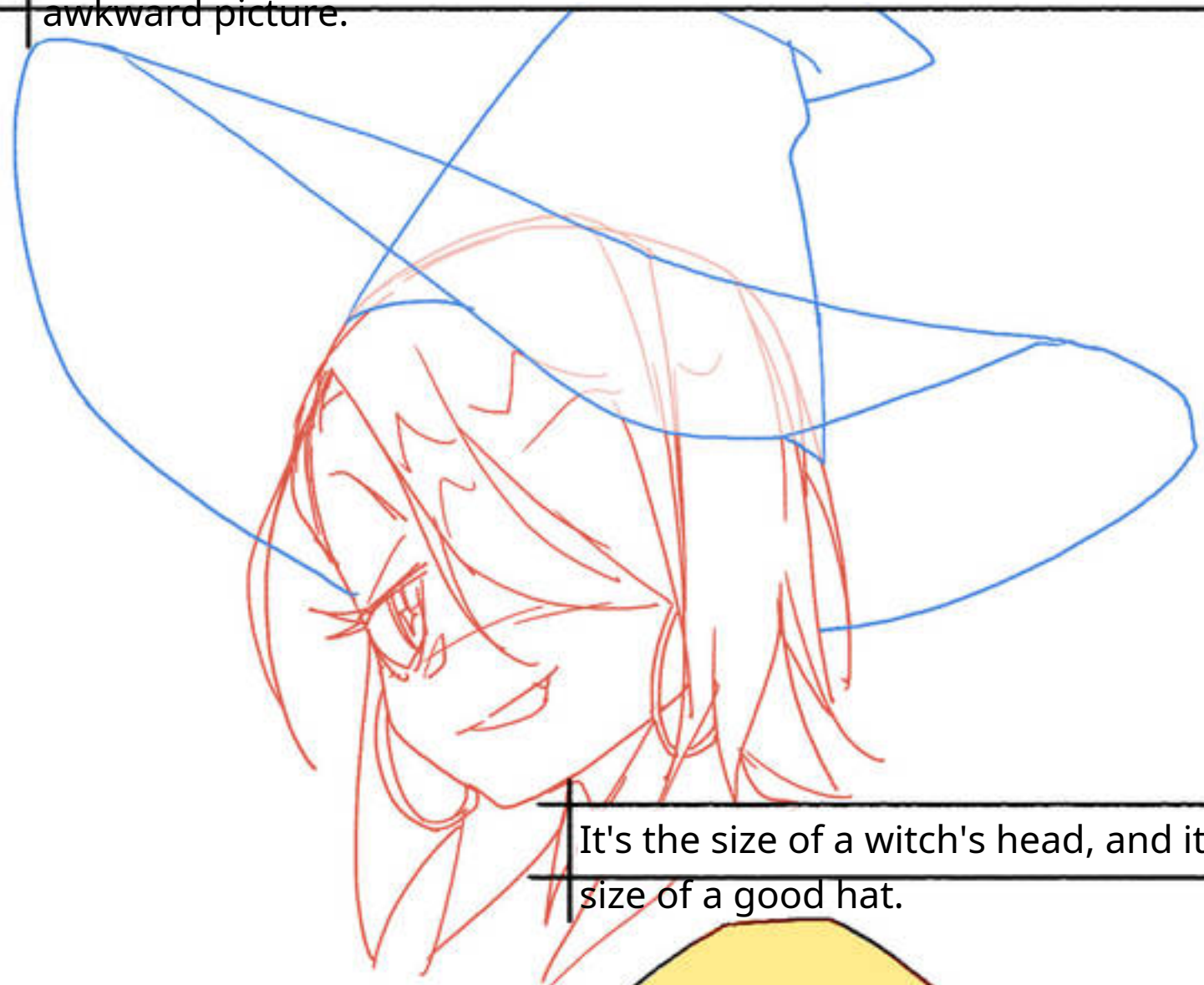




If you fold it in the direction it wants to go, and you draw it in the form that it's at the angle of the screen, it's going to die.



An honest, rigid round of champions and high arms make an awkward picture.

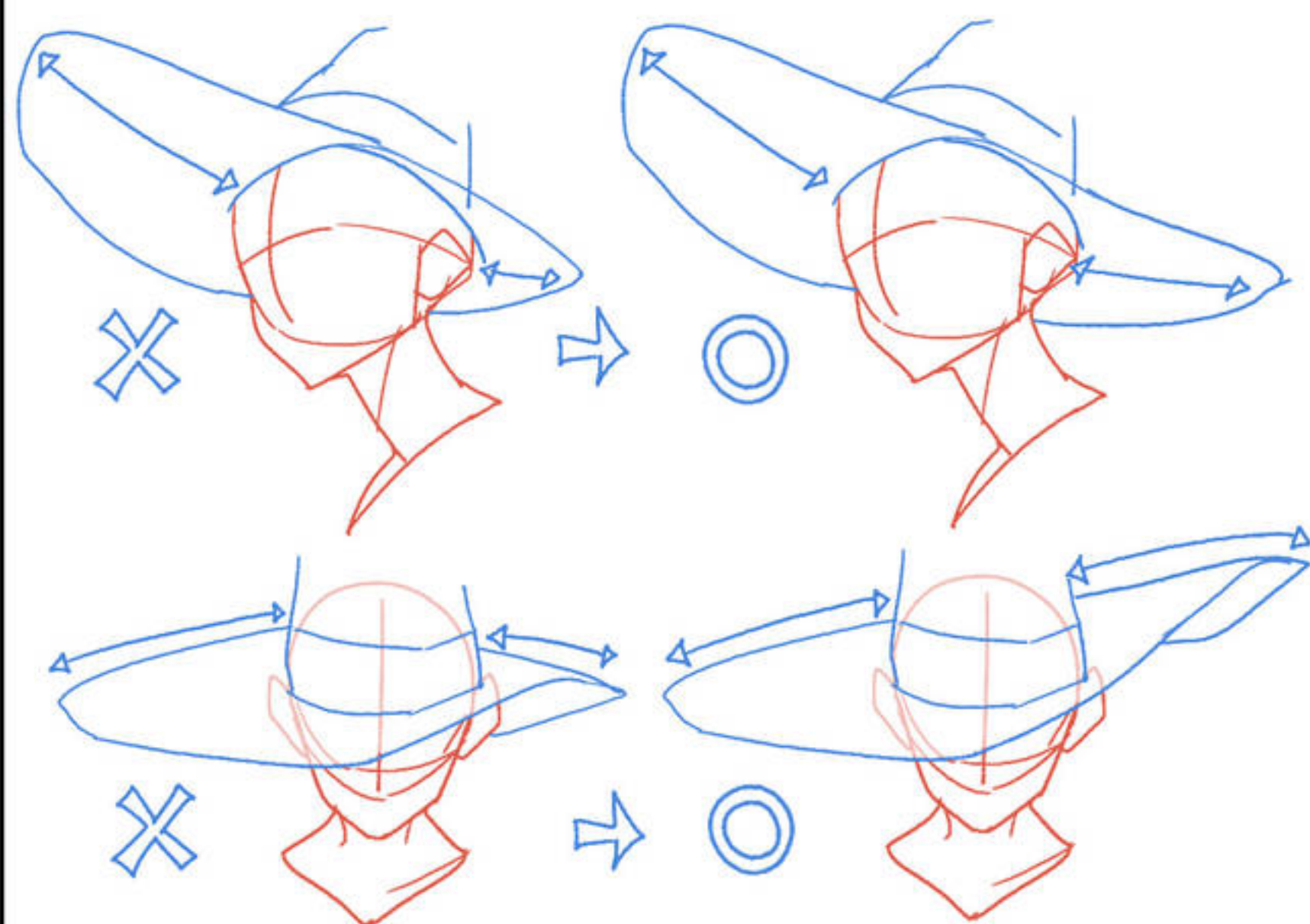


It's the size of a witch's head, and it's the size of a good hat.



I'm going to close with the line.

I'd like to know the taco author."



In the case of a witch hat, the size of the champion is larger than the other hat, so I'm going to take you up in front, back, and left.

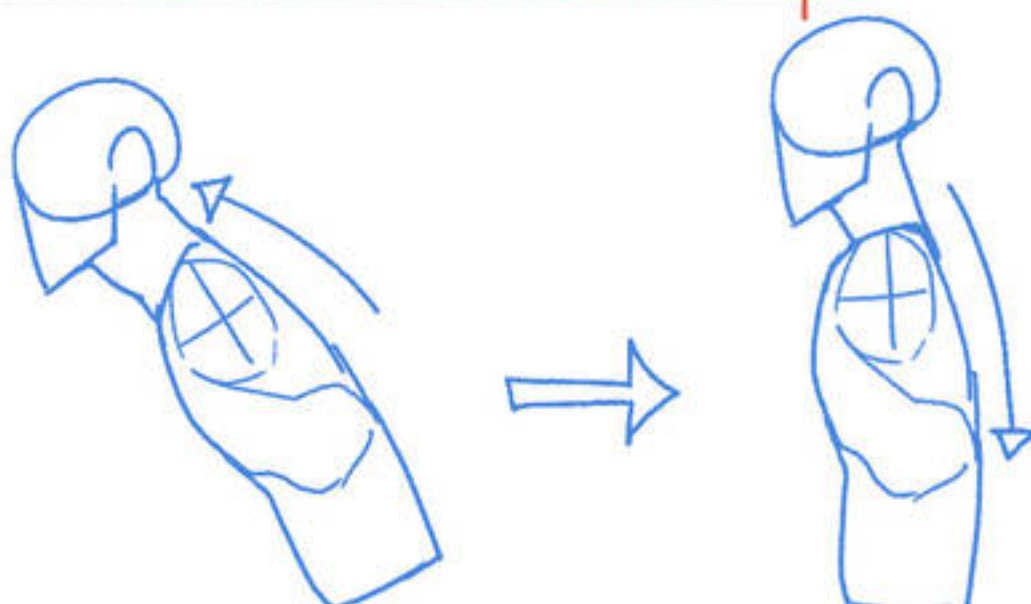


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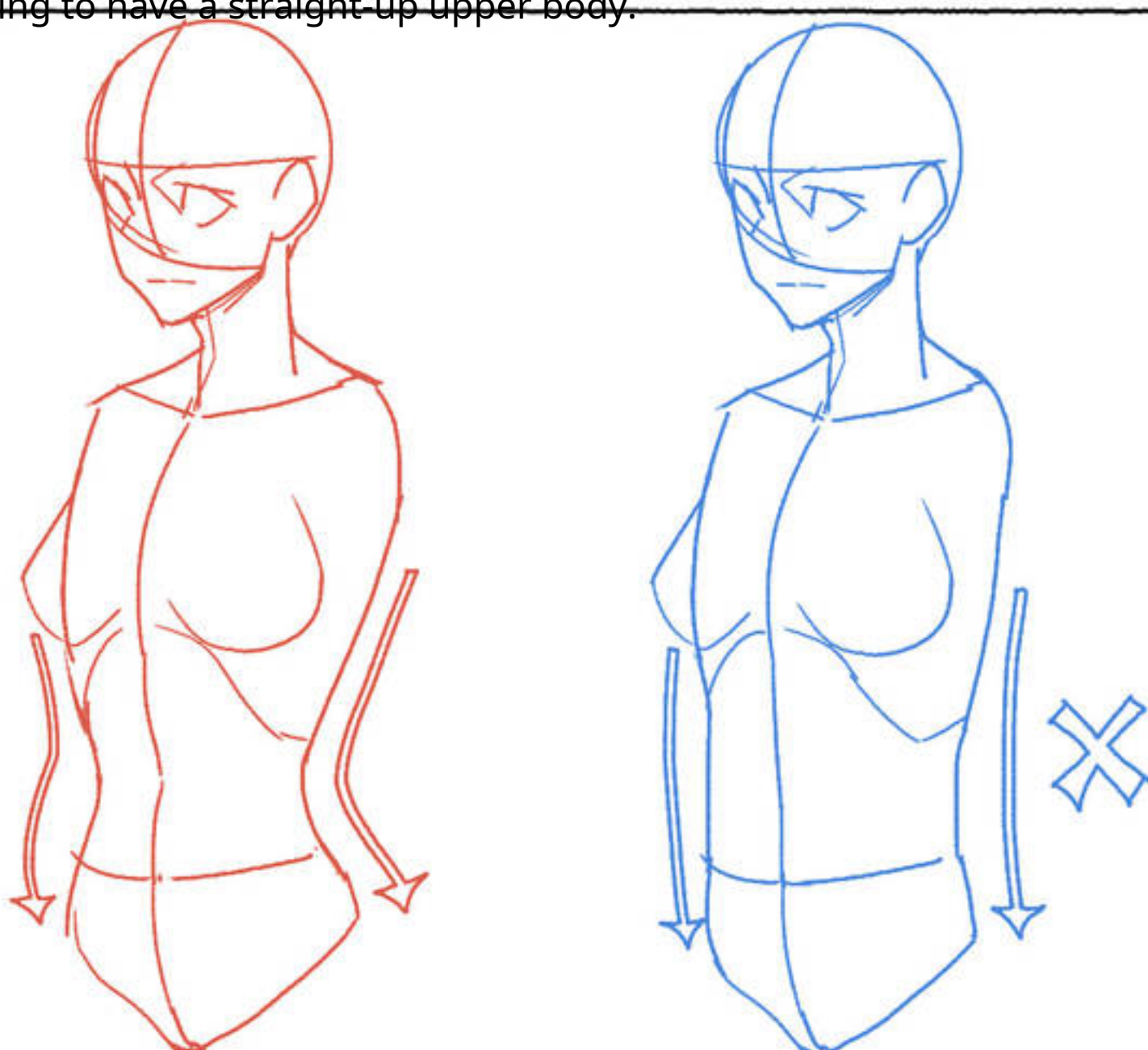


IQ, what's a slow way of expressing it?

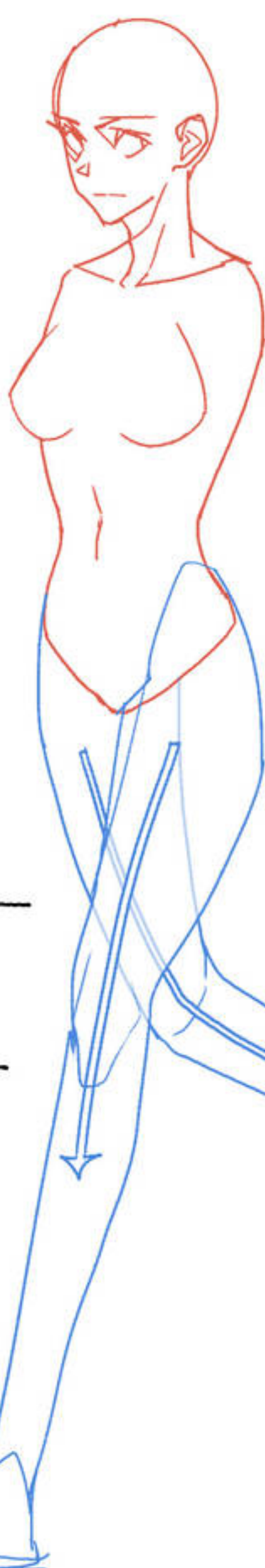
The 19 pictures of Dalnon are full of them, and they dance.



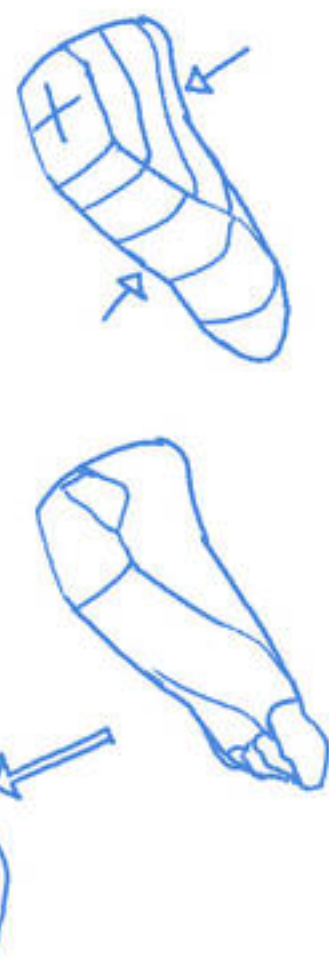
So in the upper bound, you're going to have a sense of speed, so you're going to have a straight-up upper body.



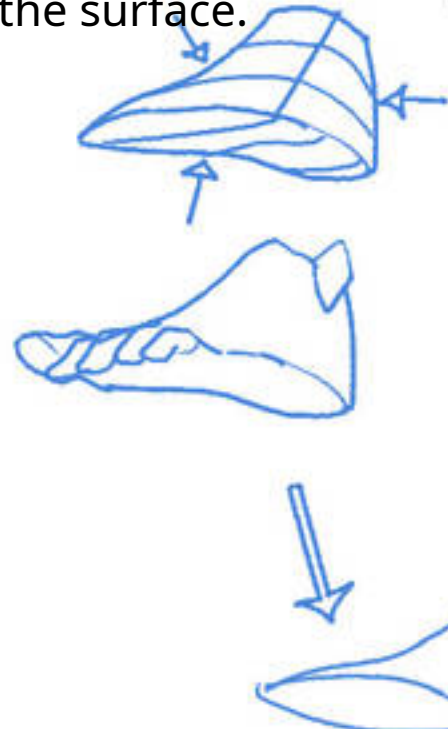
I'm going to draw it straight up because it's a flat frame, and I'm going to draw it straight up to the character's gyrus.



It's in front of the bridge. It's pointing backward. It's stretching.

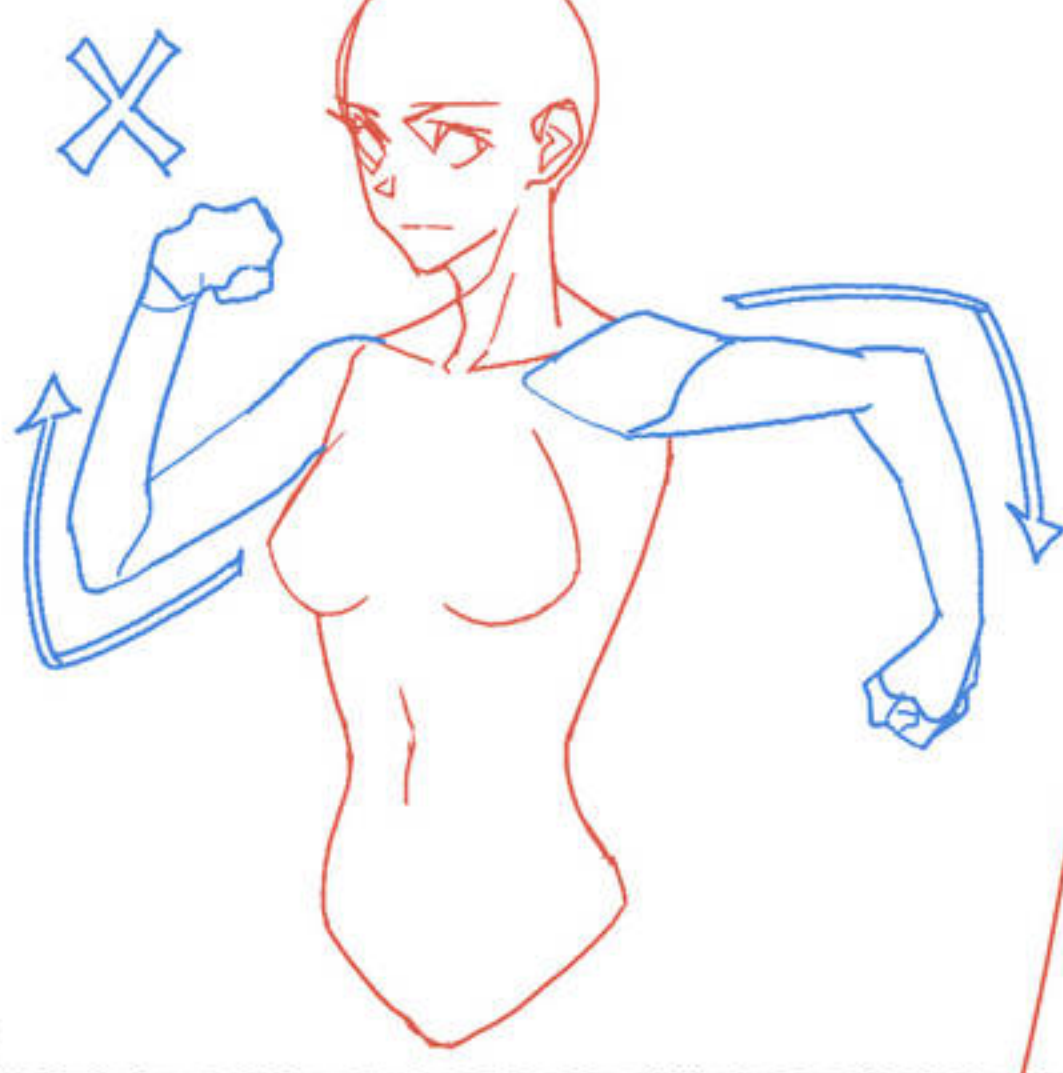
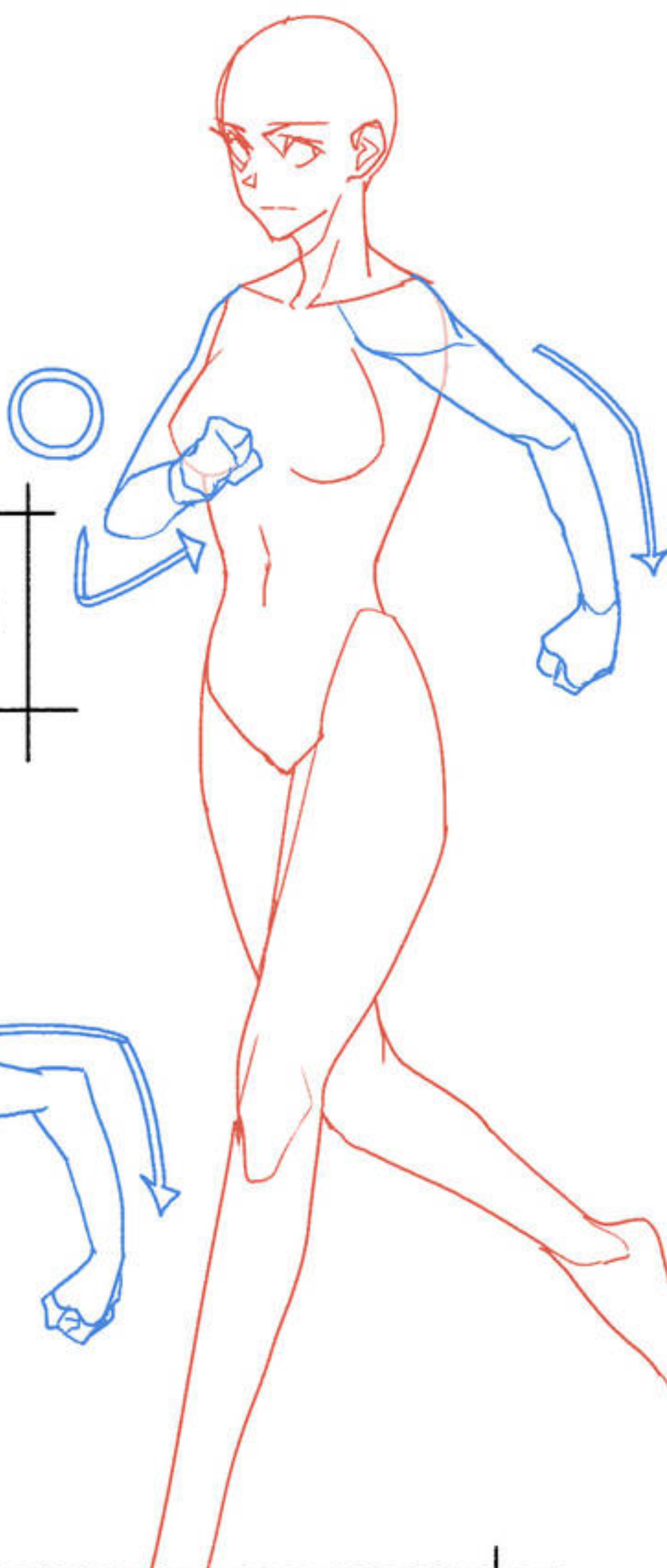


The front-to-front foot is on the top-to-side side, so that you can see the surface.



The back foot is drawn so you can see the top side.

With the motion of the arm behind lightly, the flow of the arm rises above the chest.



If the arm goes too high, the upper body and the flow don't work, I'm going to make it feel hard.

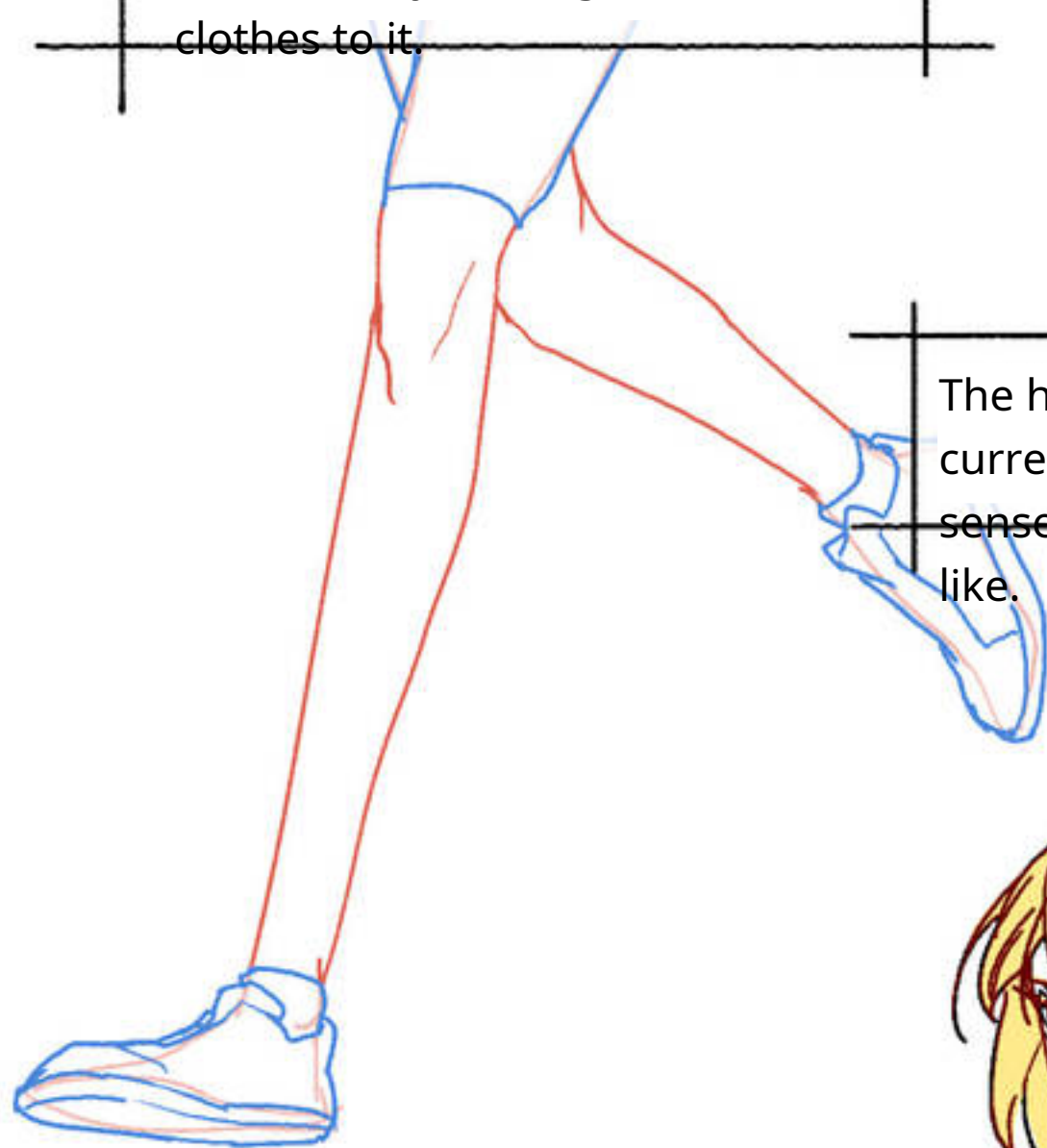




It's kind of a smooth, shaped human body, adding hair and clothes to it.



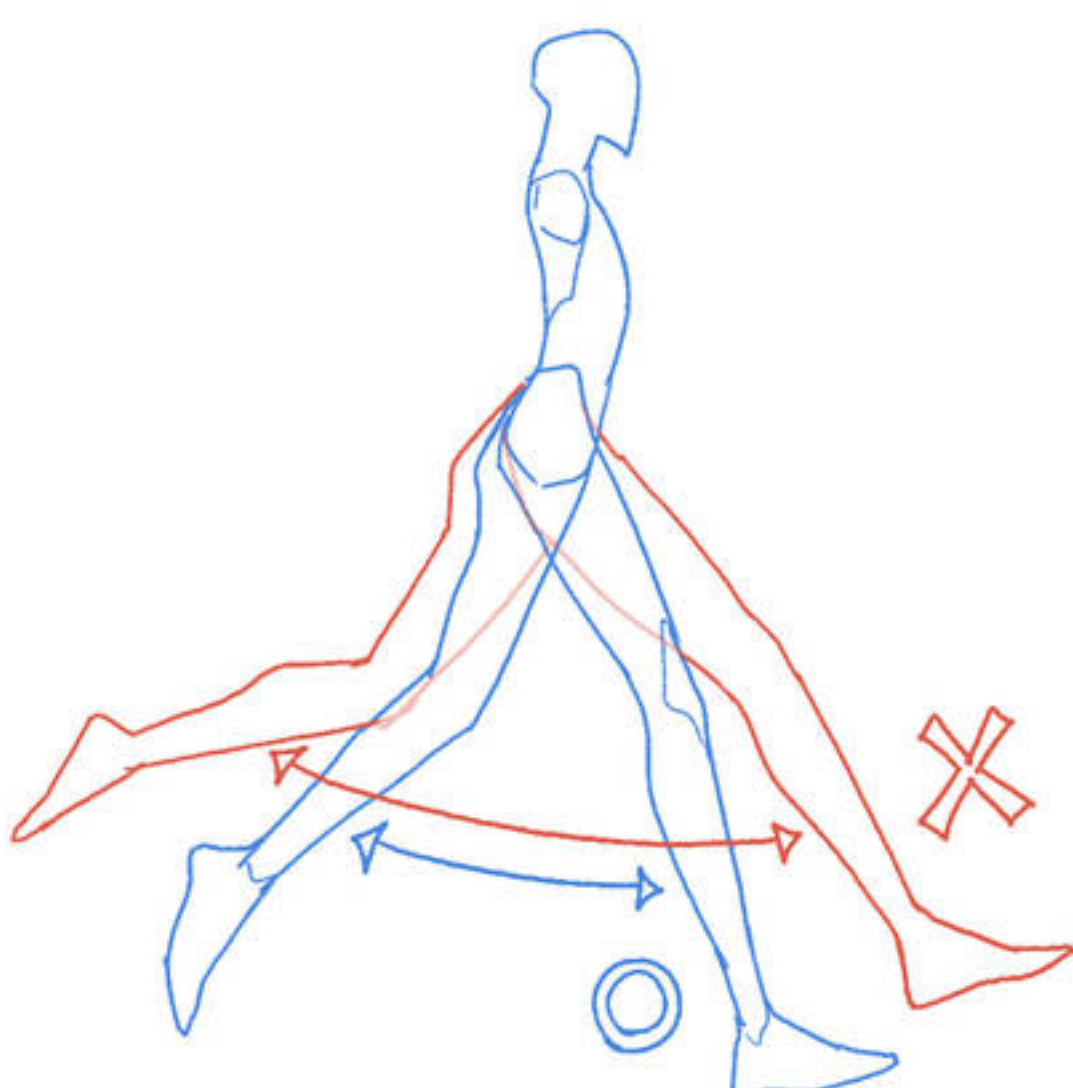
The hair just grabs a little bit of the current of the curve to give you a sense of what a light system can feel like.



I'll finish with the gift.



I'd like to know the taco author."



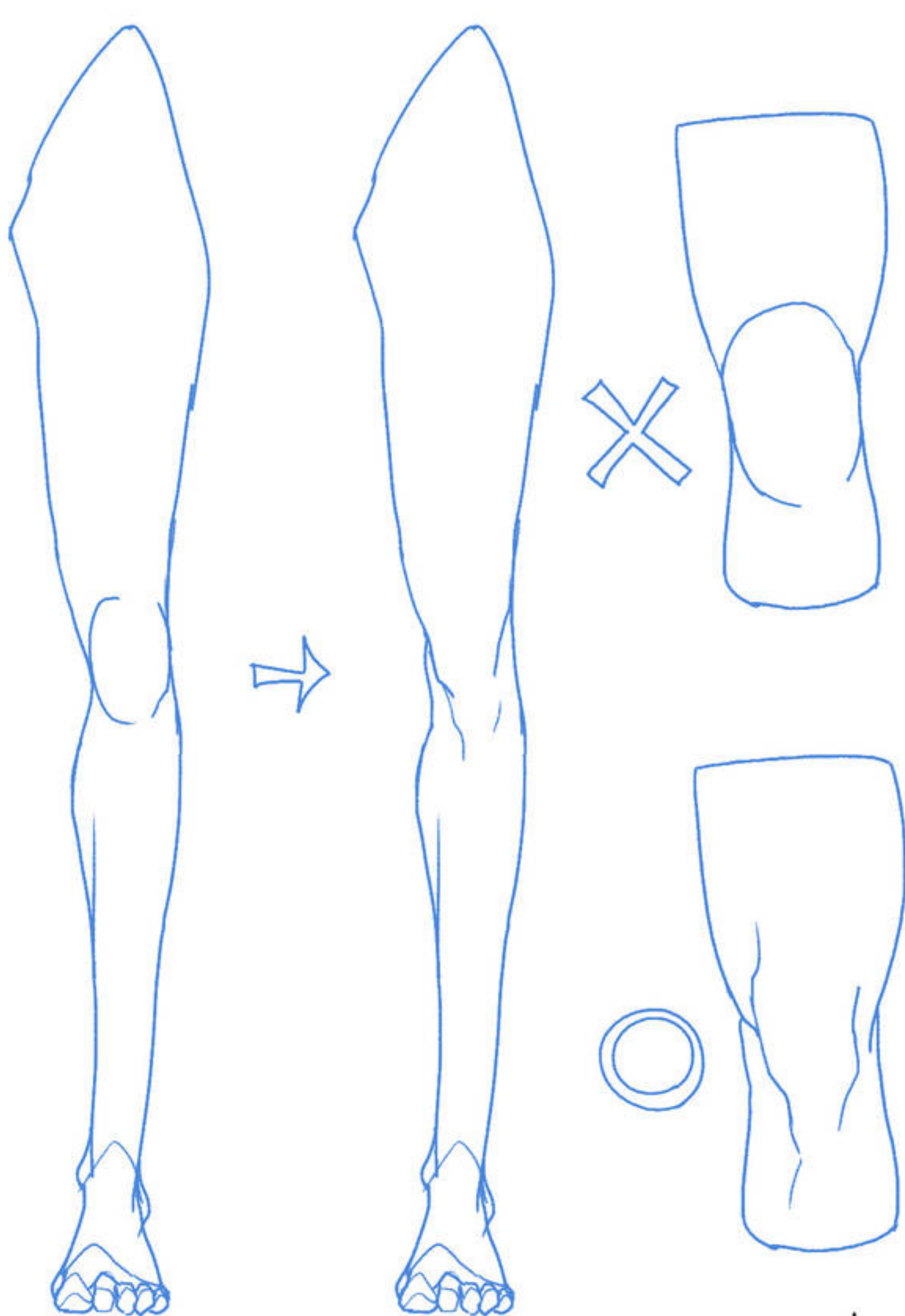
The thighs of the slow legs are so wide that they dance in a dark way.



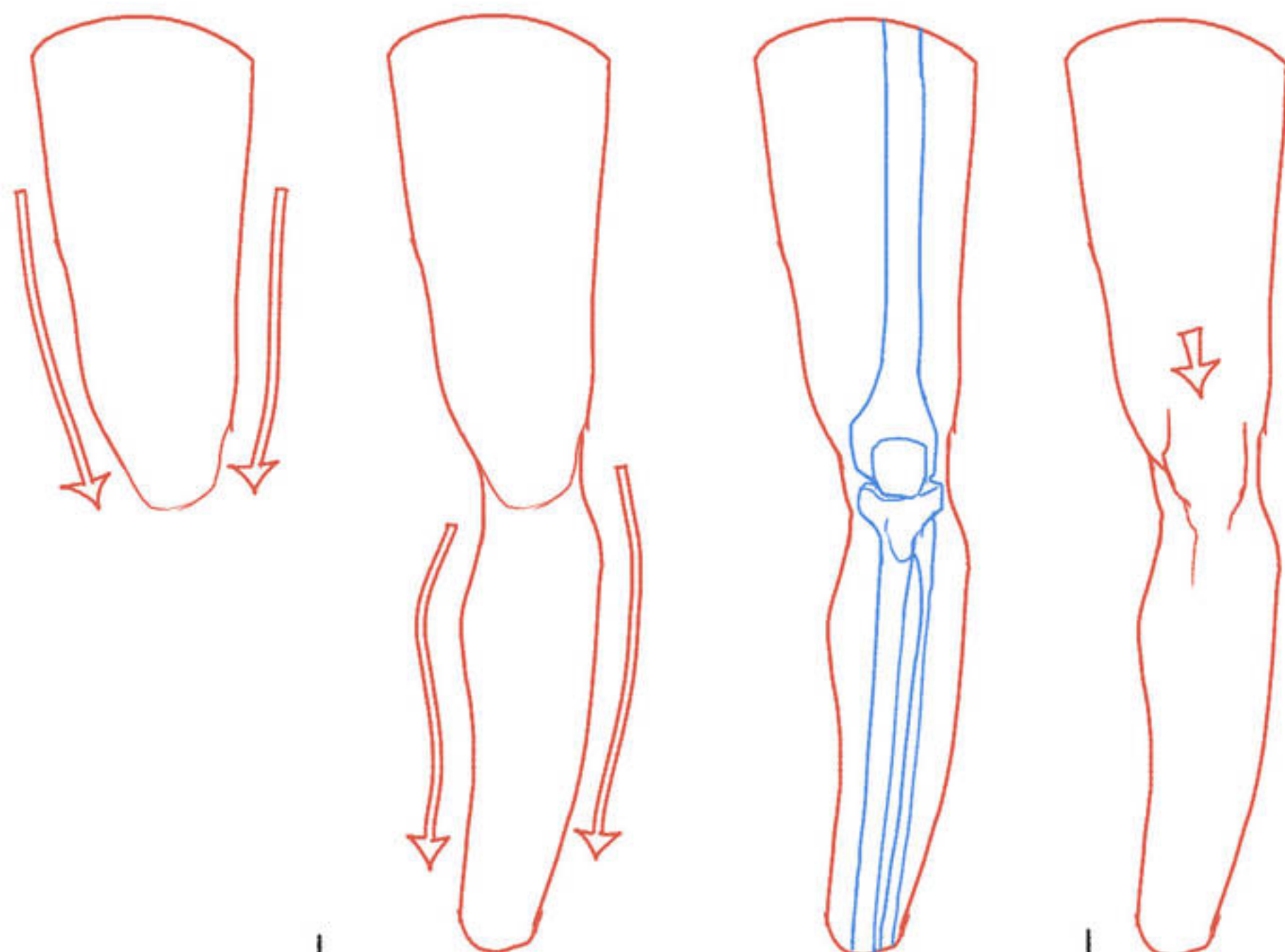
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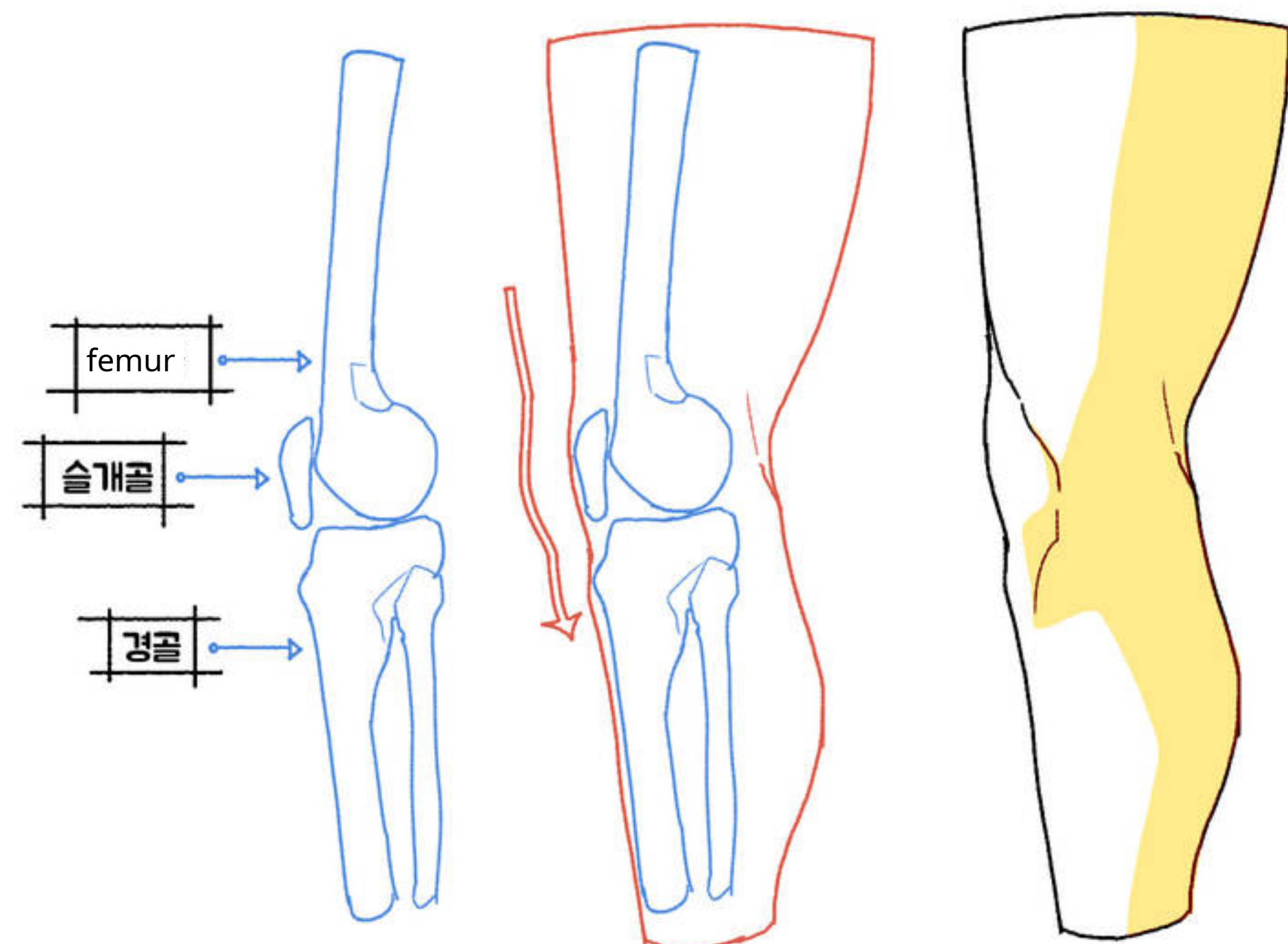
IQ: Let me know how to draw a pretty knee.



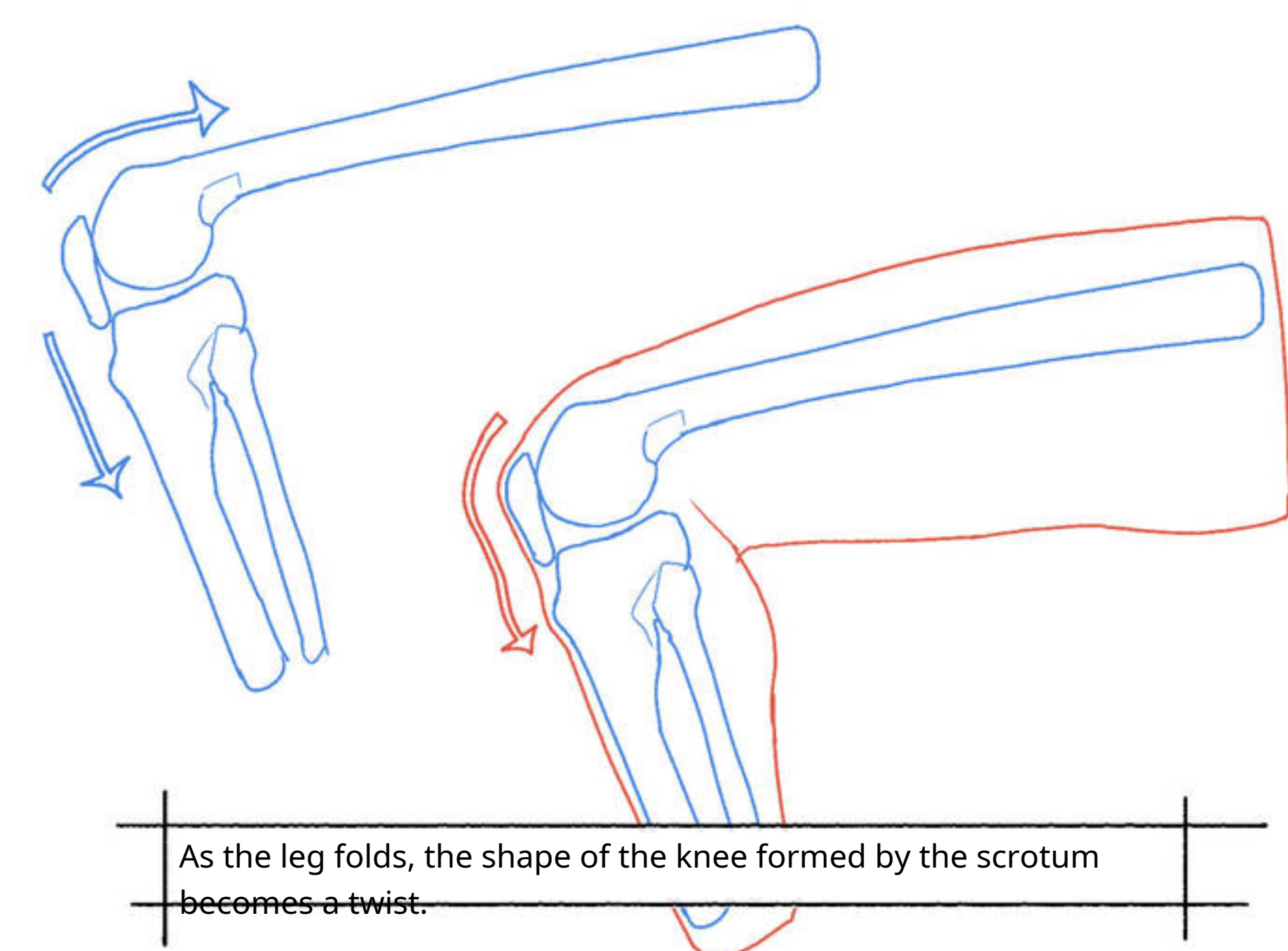
The knee shape is a little bit of an arc, and it's a little bit of a teary drawing.



I'm going to draw it in pairs with the target, and I'm going to put my knee in the middle of the middle of the reef, where I'm going to put my legs down.

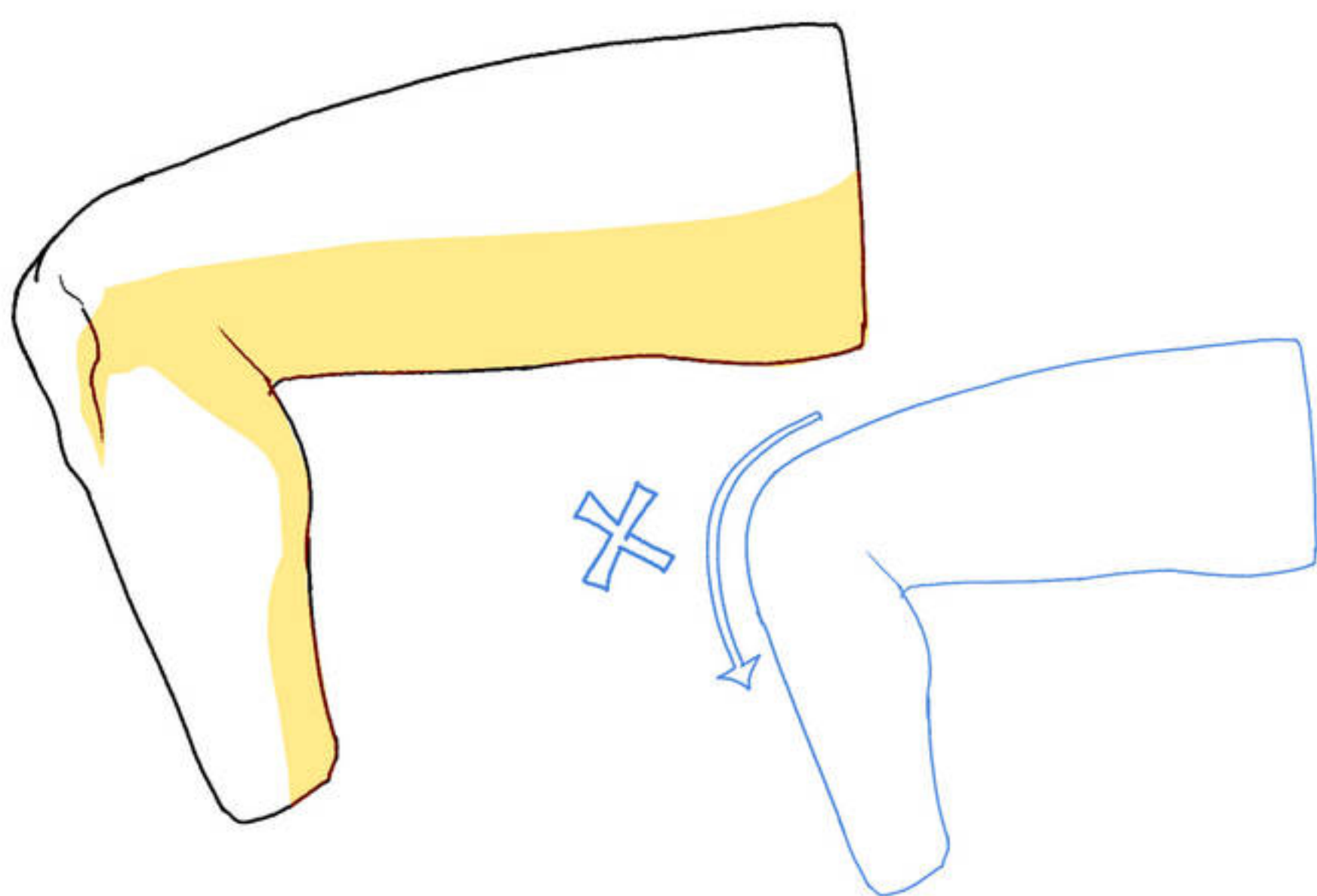


In the knee, the bones and absorption muscles reveal the glats.

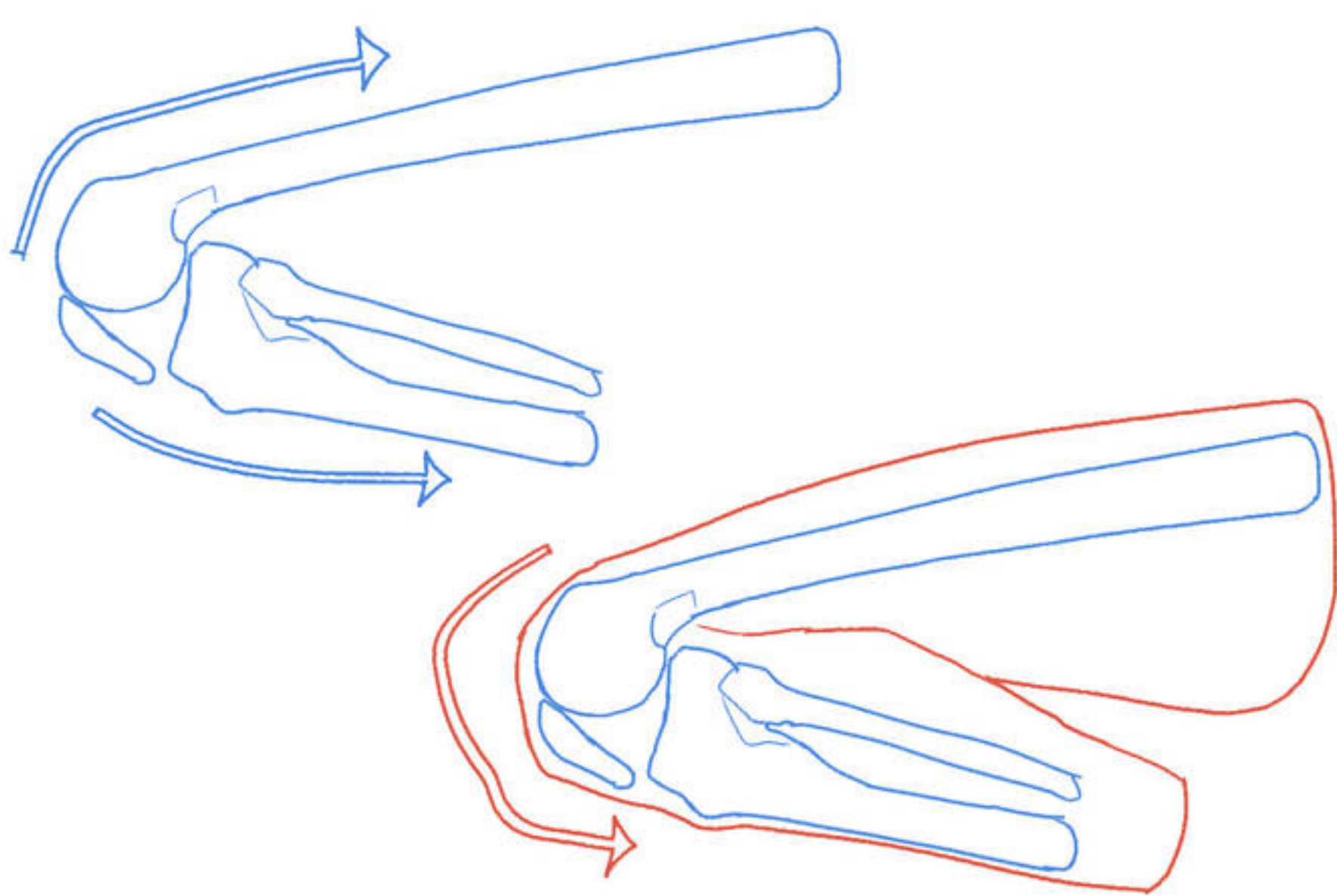


As the leg folds, the shape of the knee formed by the scrotum becomes a twist.

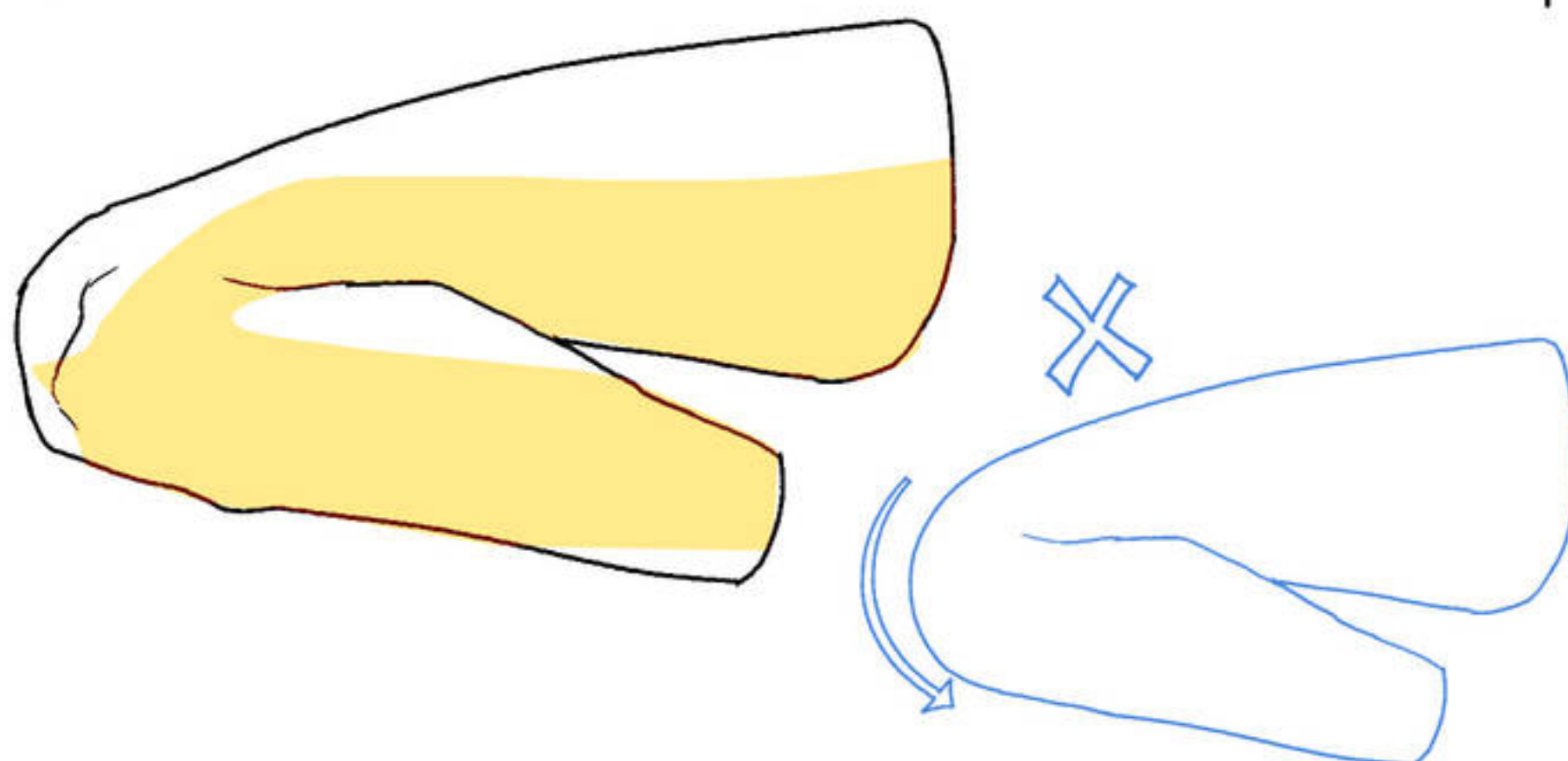




I'm going to add a knee-line, and I'm going to clean it up so it'll look something like that.

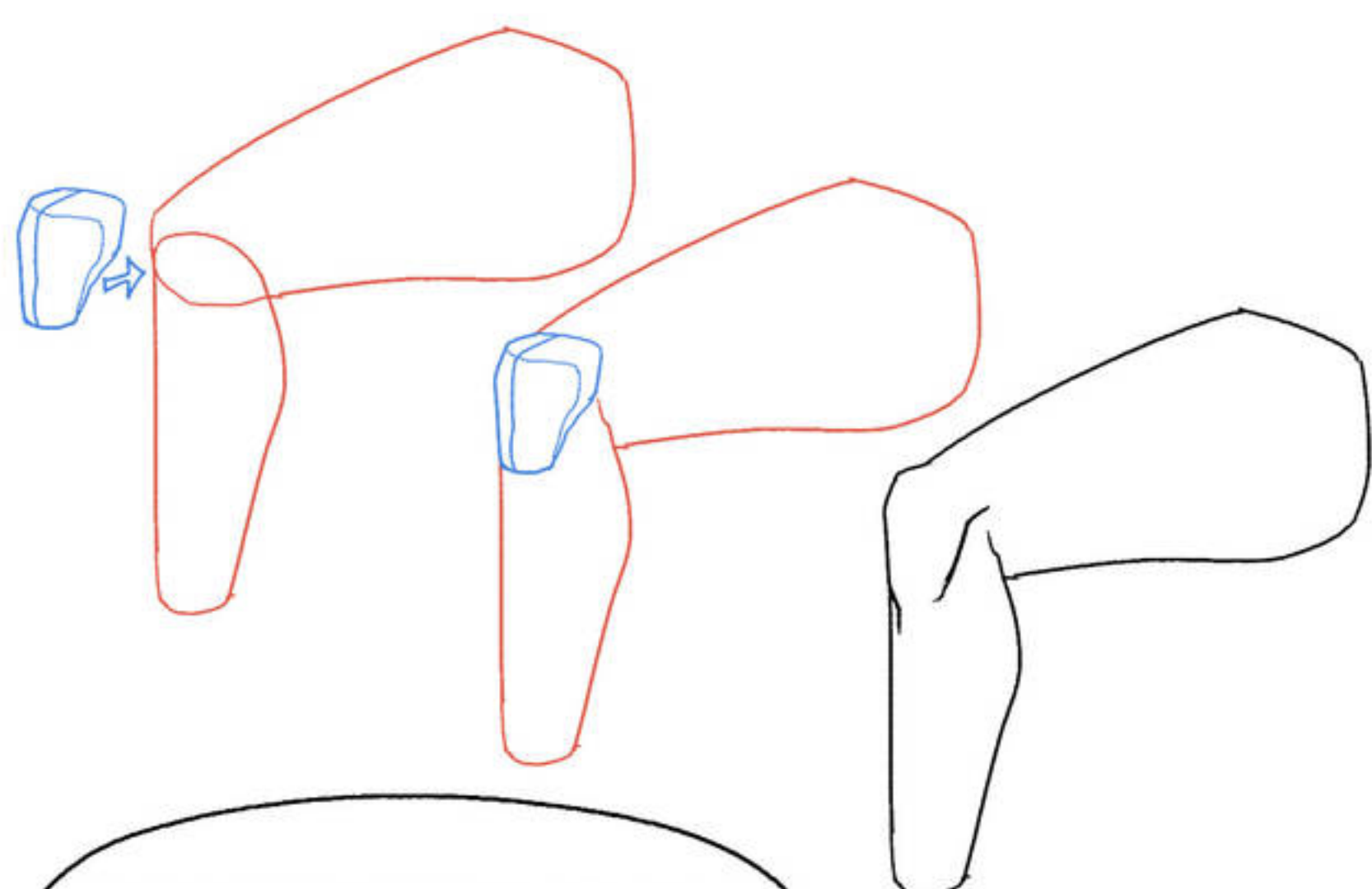


If your legs are folded, your knees turn into a different shape because of the femur and the scrotum



It's an image to explain that when you're drawing on your knee, you don't have to draw that month, so it's just an image of me.

I'm just trying to get to know the taco writer.



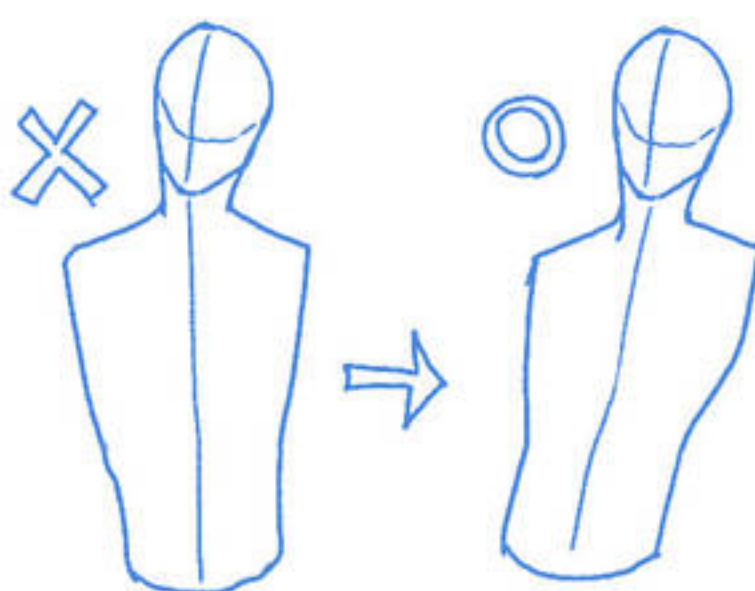
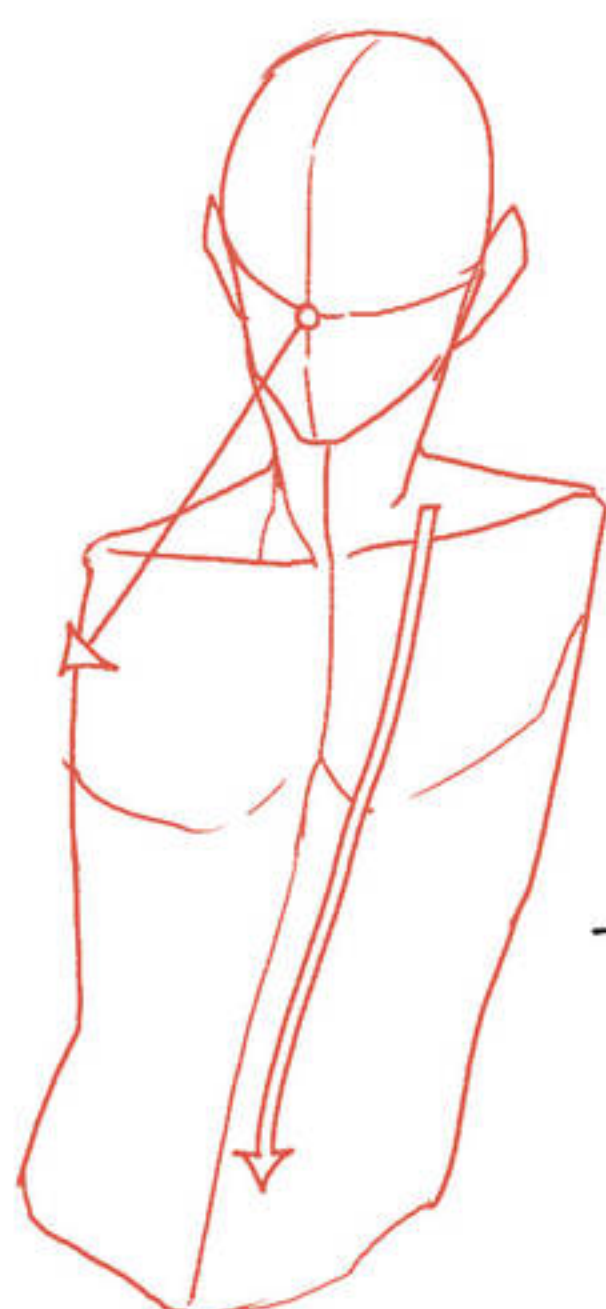
The knee, given that it's a little bit of a straight angle due to bone and muscle, is a narrower way to represent it when you think about it in a simple frame.



Key Doint

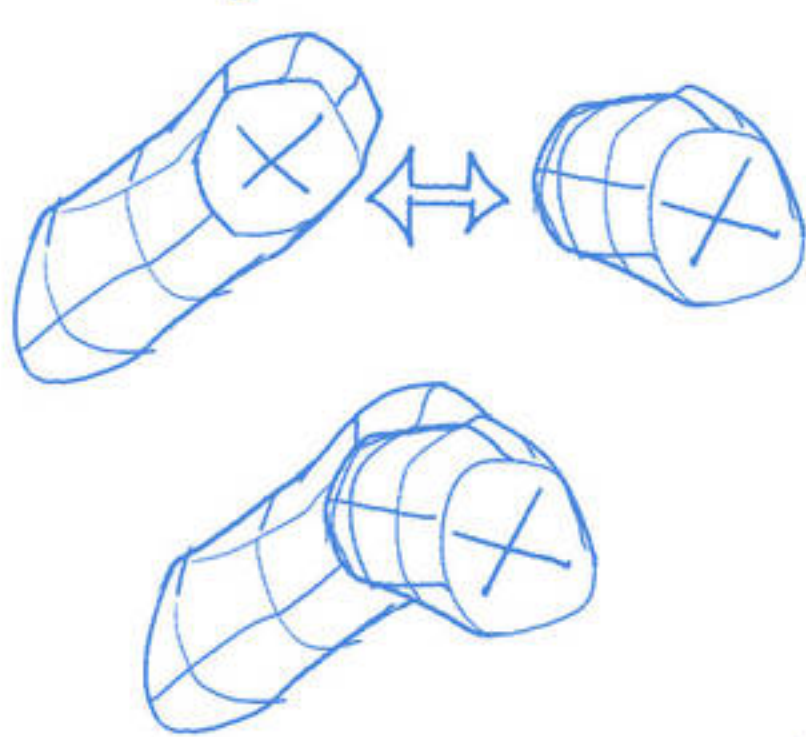


I don't know.

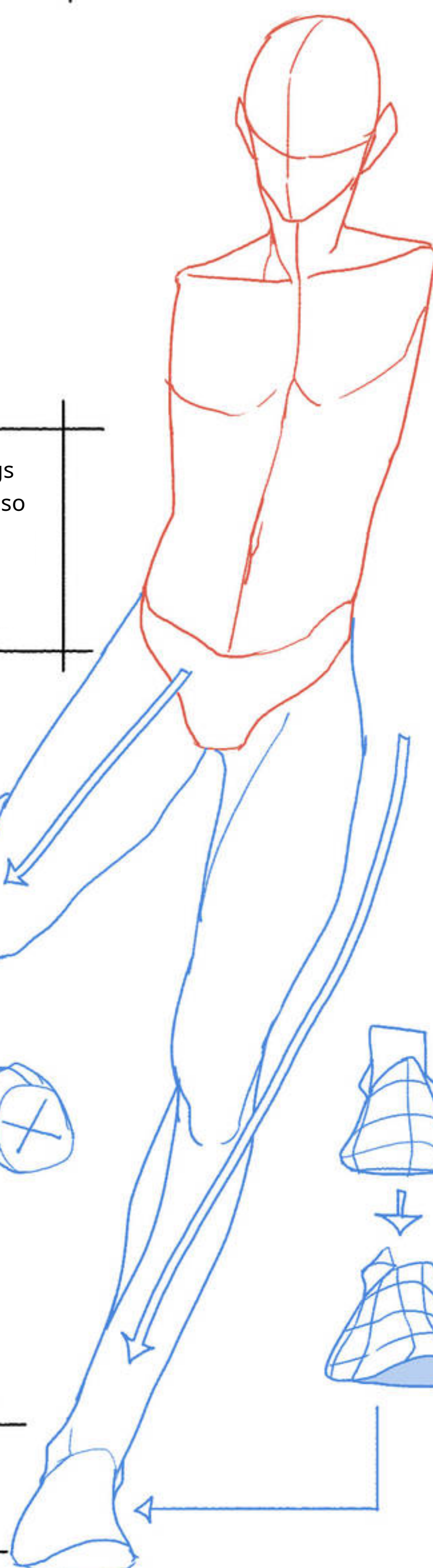


It's the face that's down looking at the ball, and the upper body is not perpendicular, it's the central axis.

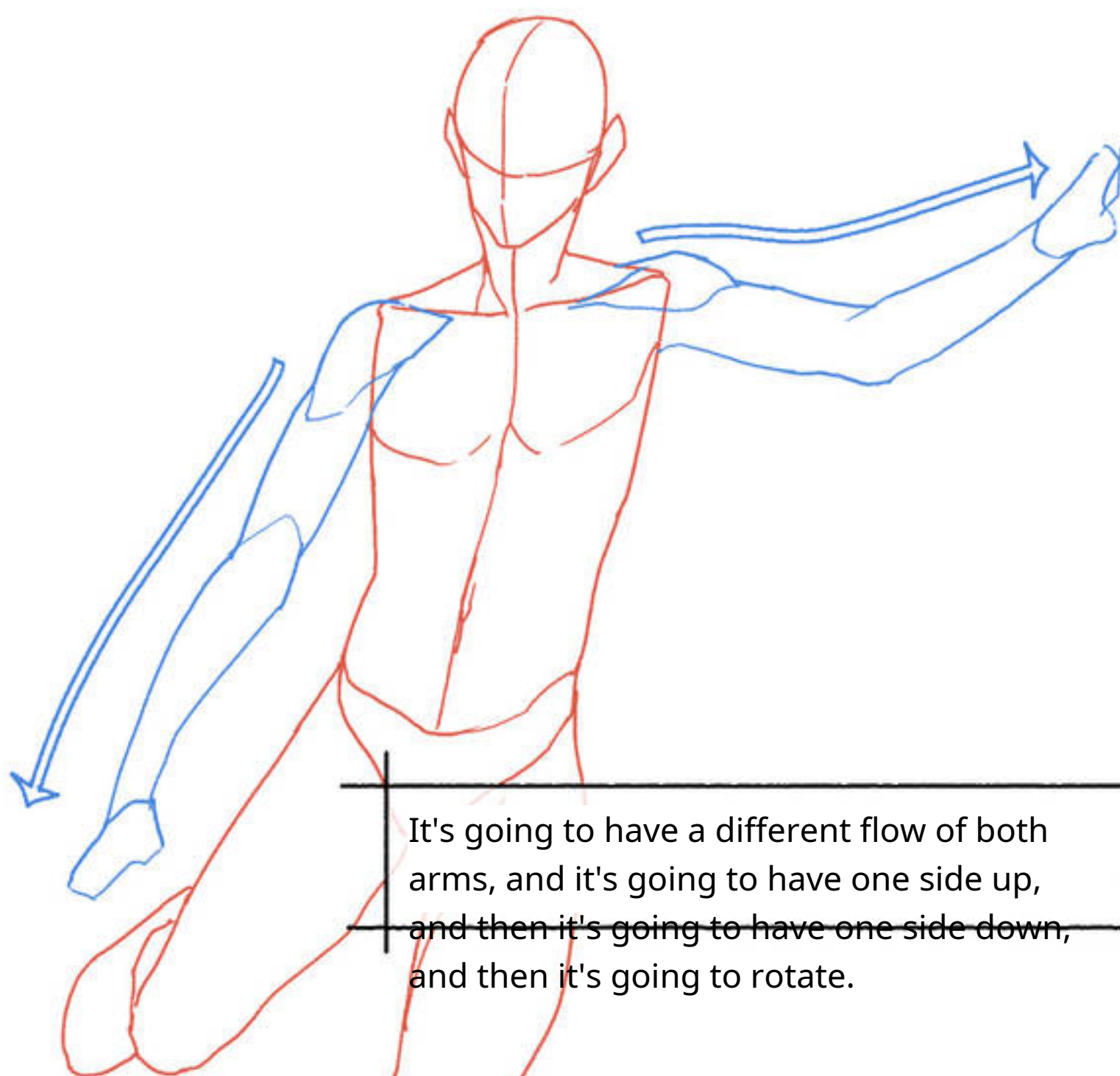
Just like your body, your legs are also a four-line stream, so it's okay to look like you're falling because you're standing still.



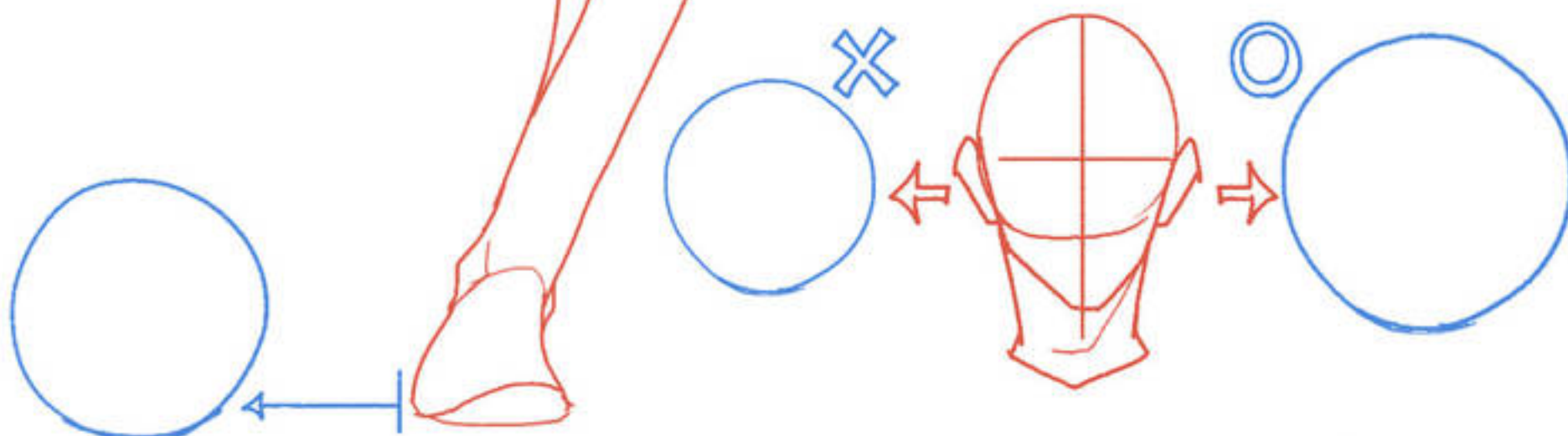
The foot to kick the ball is covered by thighs and legs, some of which are covered by the shape of the foot.



I'm trying to save my body, my leg, my foot, my body, my body, my body, if I believe in the front, I'll hold it up a little, and I'll keep my mouth shut.

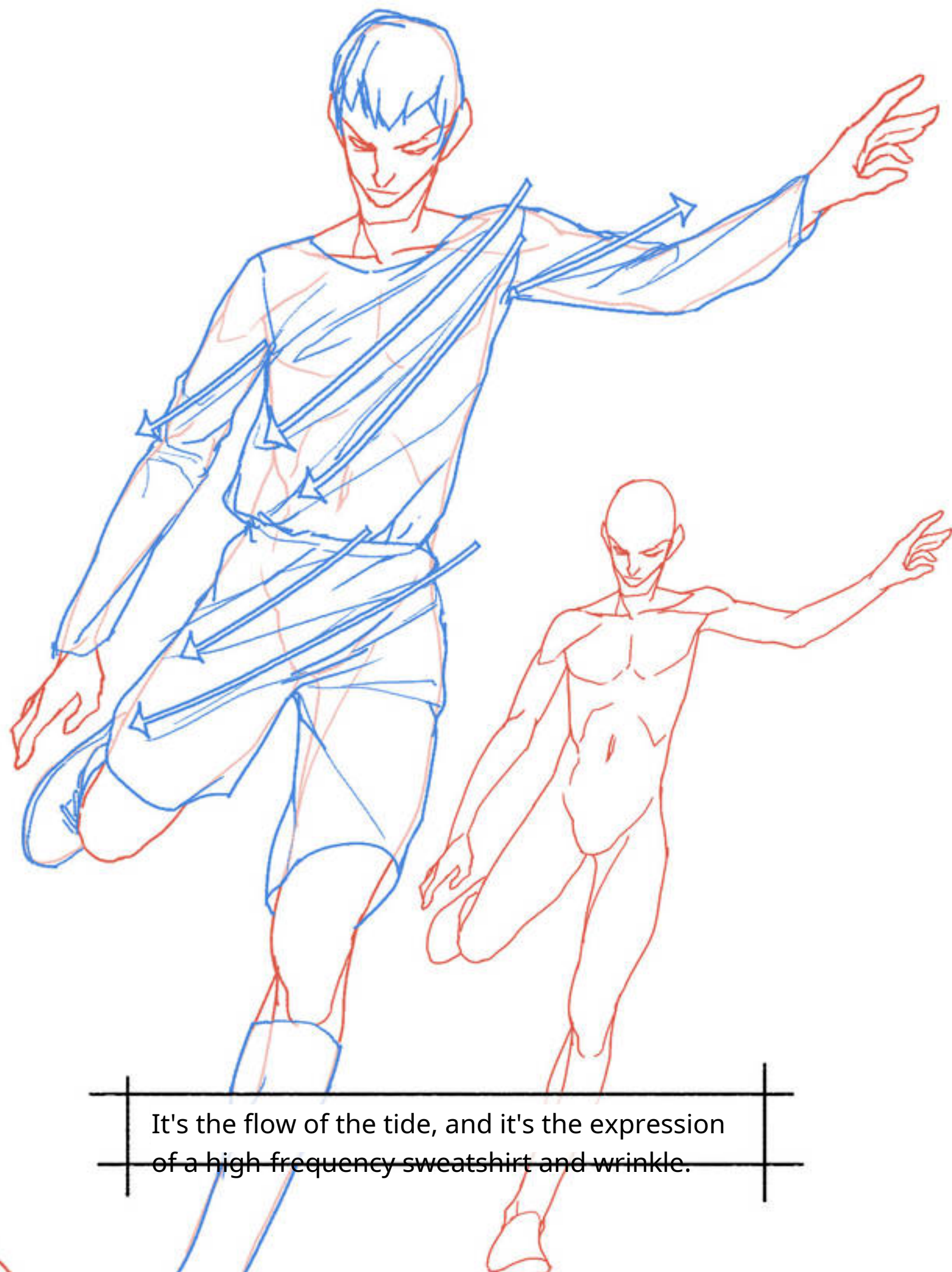


It's going to have a different flow of both arms, and it's going to have one side up, and then it's going to have one side down, and then it's going to rotate.

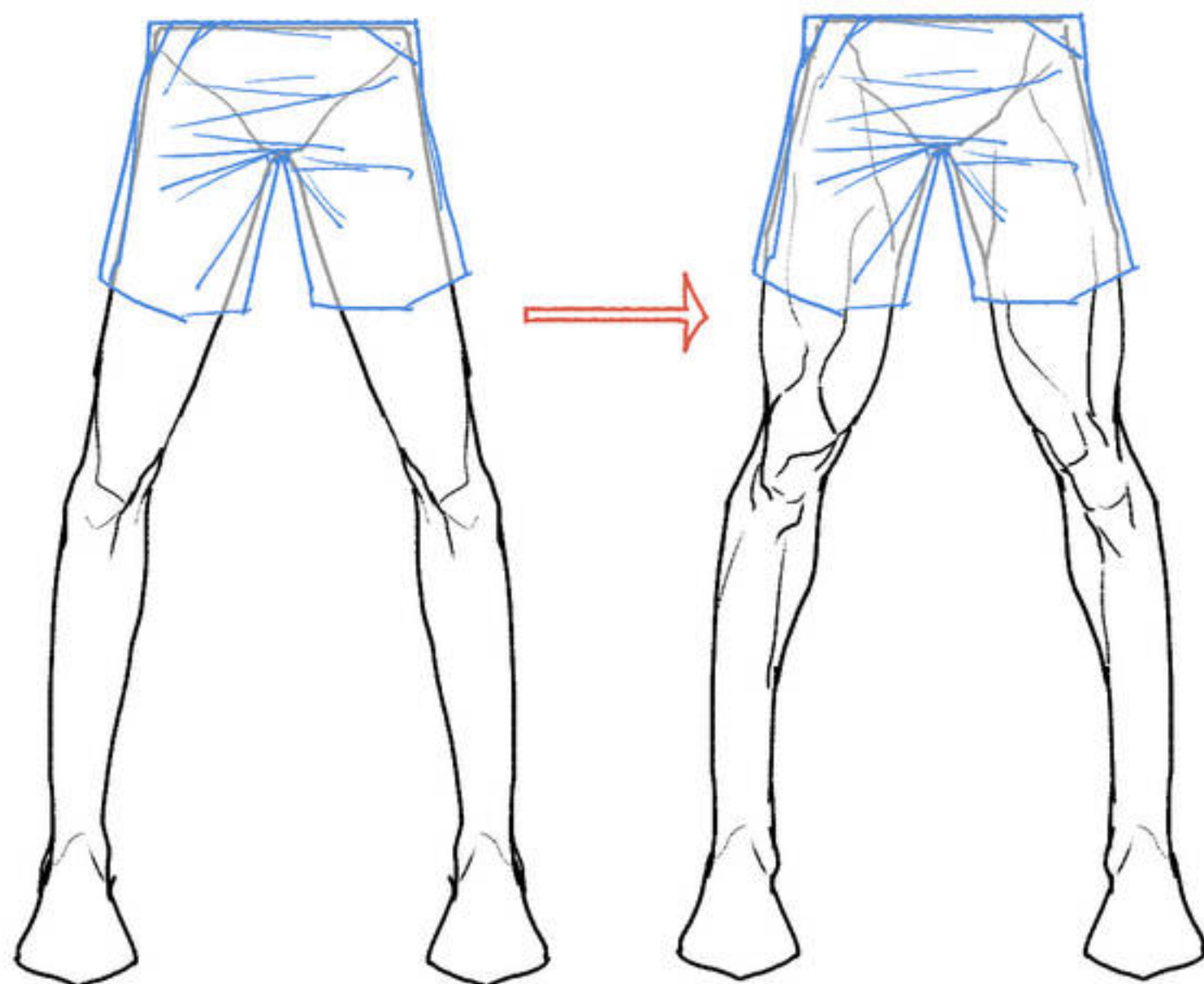


The football ball is a little bit further apart from the foot you believe in, and it's a little bit bigger than the face of the big guy.





I'd like to know the taco author."



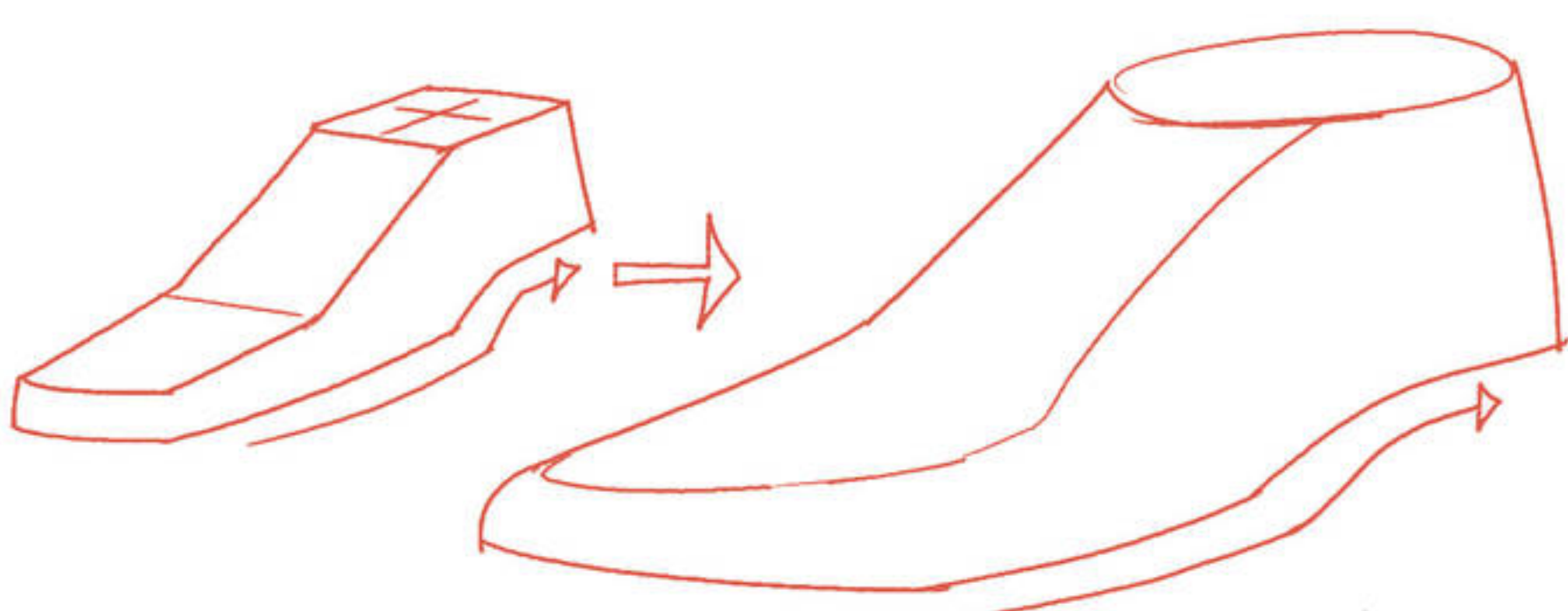
If you want to look pretty, your thin legs are pretty, but, in fact, you're a target muscle, and you're a mouse, and you're more likely to see what it feels like.



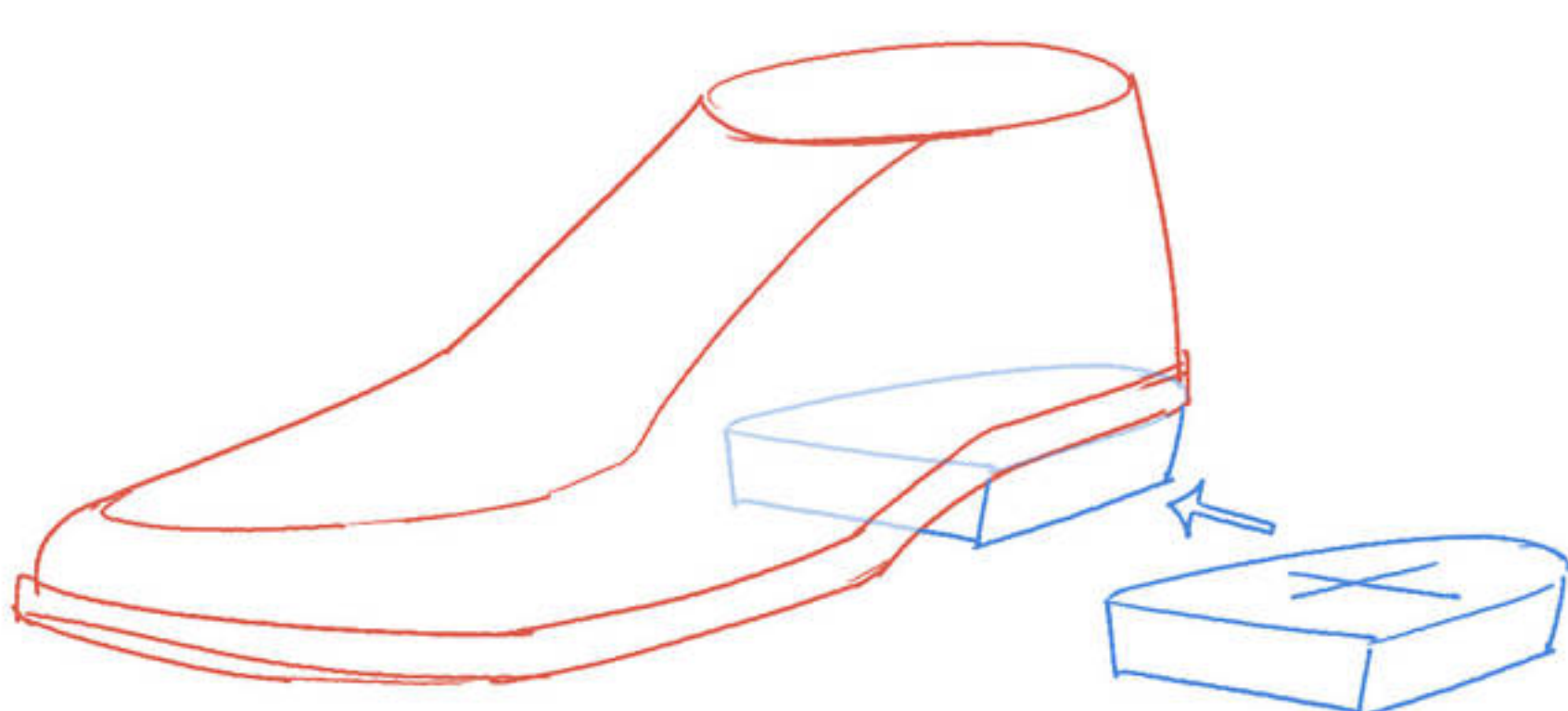
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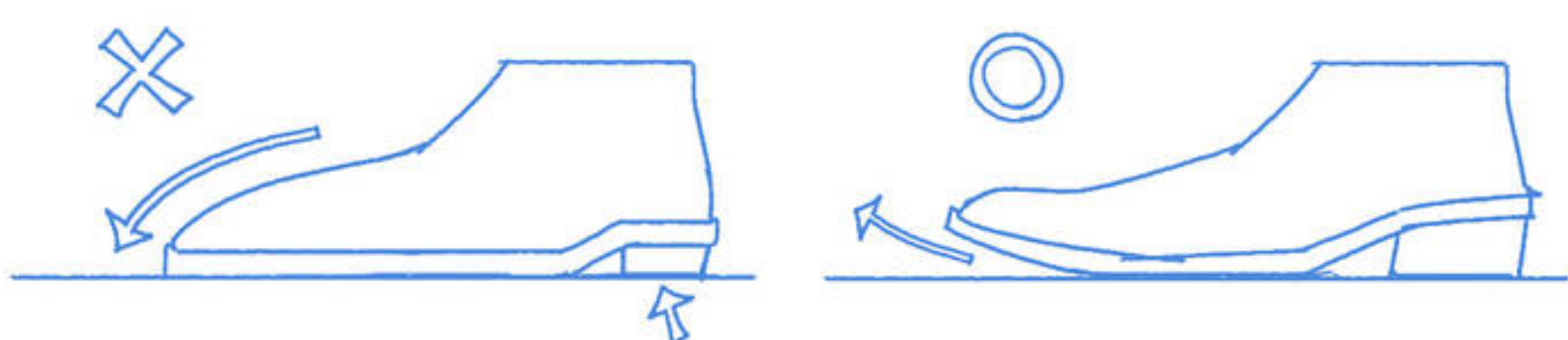
[Q: Tell me how to draw an egg shoe.]



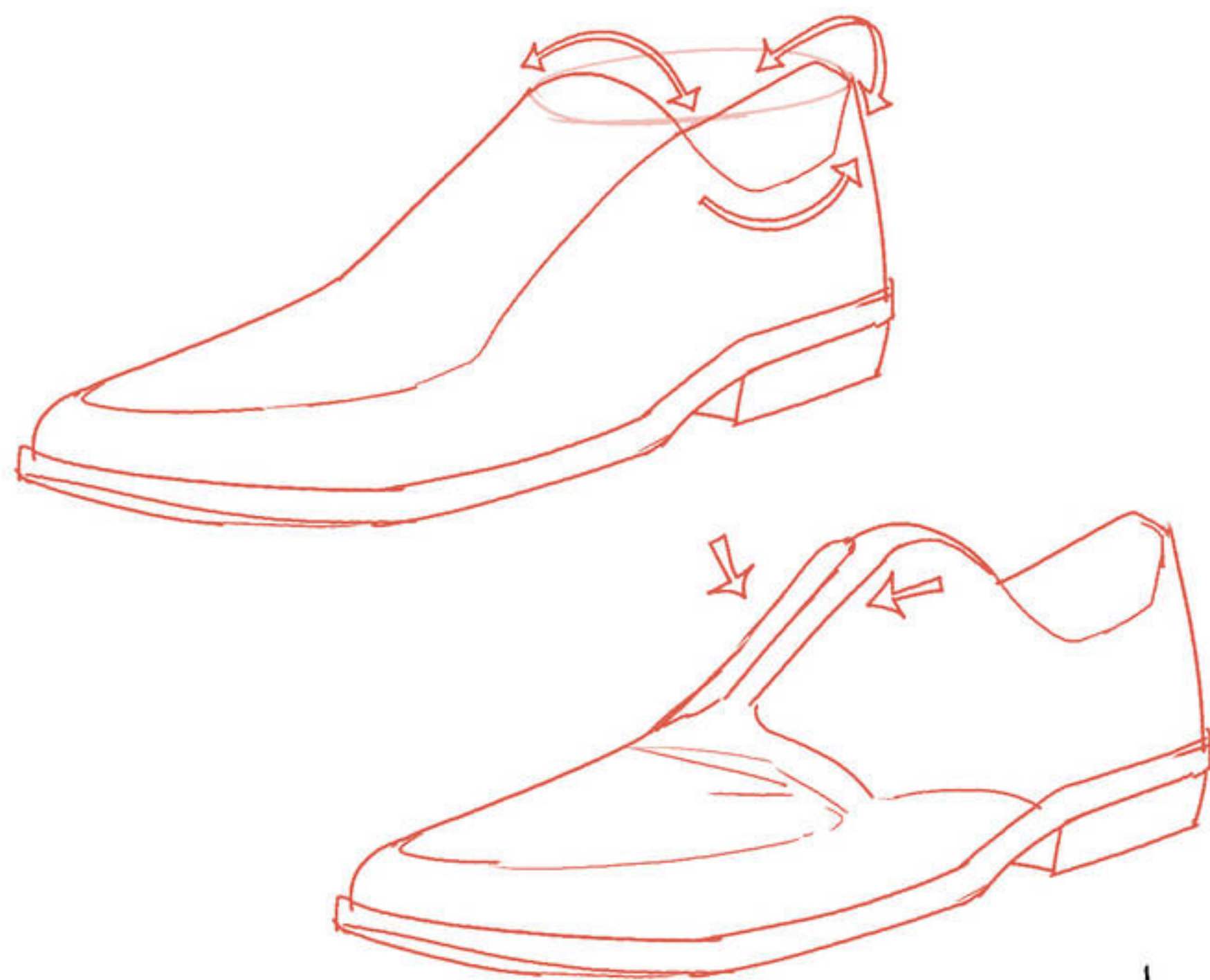
I'm going to draw it so that it's smooth and it's smooth and it's going to make it go up.



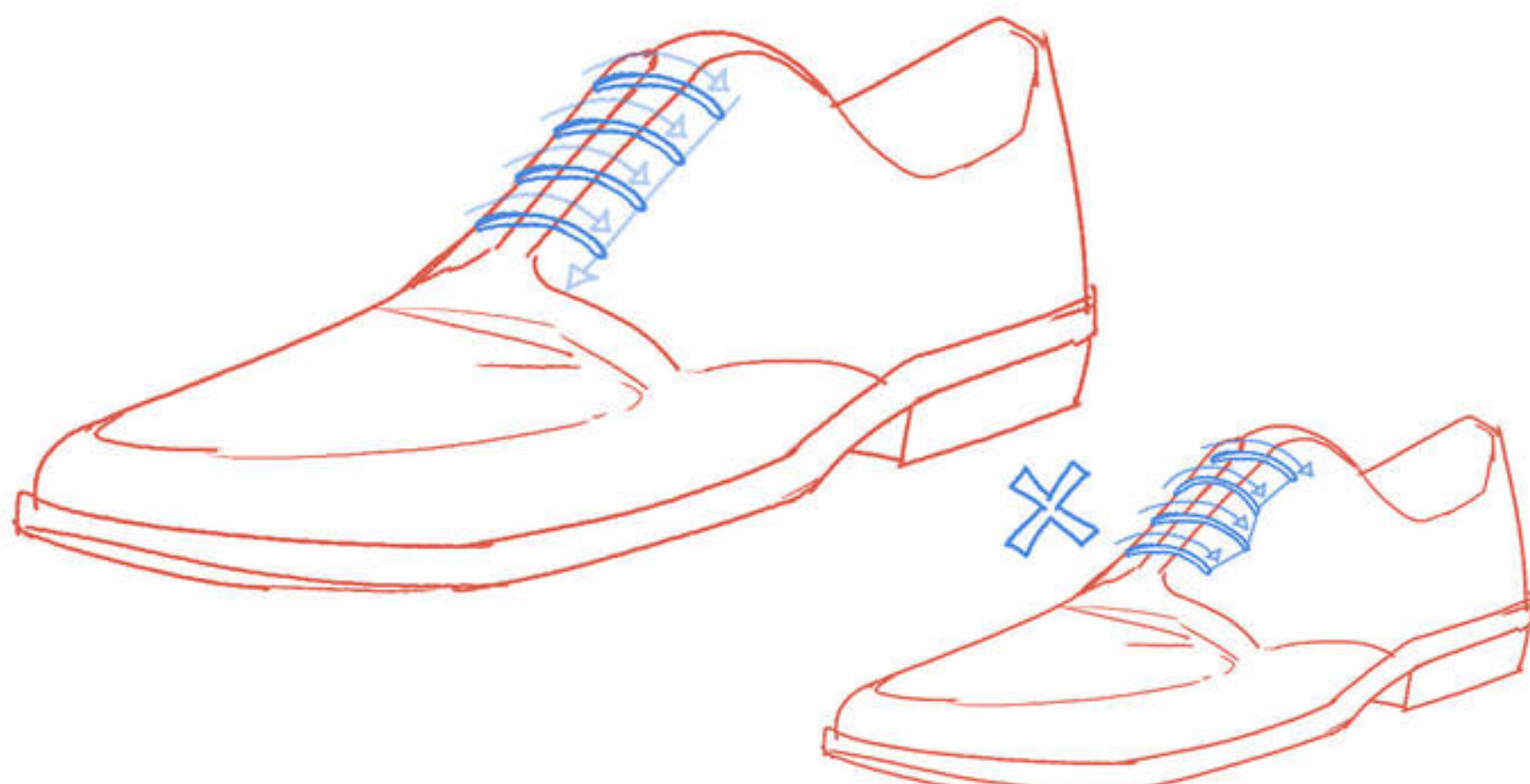
As the rear teeth rise, they create a shoe grade in the living space.



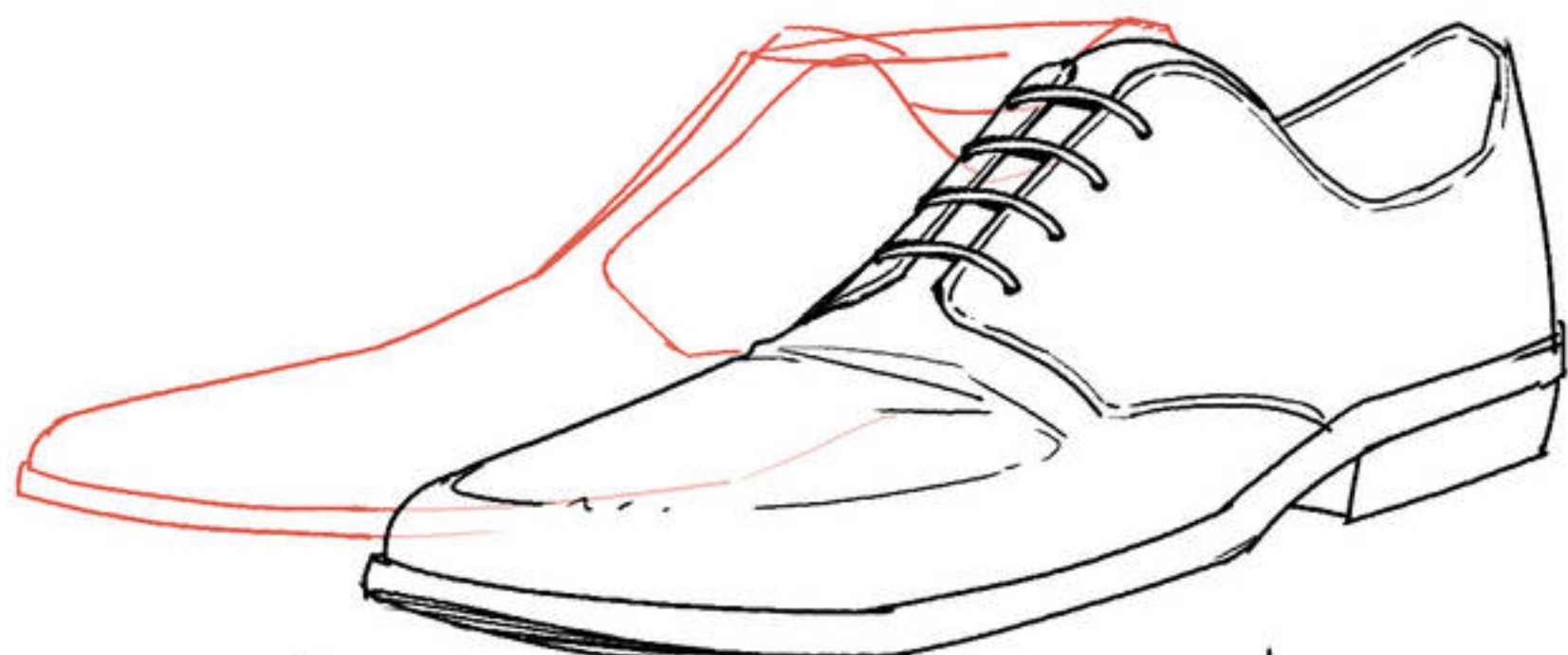
I'm going to put the front of the shoe up a little bit, and I'm going to make sure that the heel is too narrow.



After creating curves on the ankles, we're going to go through a shoe-sharing framework, because there's a lot of different types of shoes, so there's a lot of design that we can do with reference.



The shoe lace is a thin representation of the curve and the tip of it is a taster, and I know it's stable.

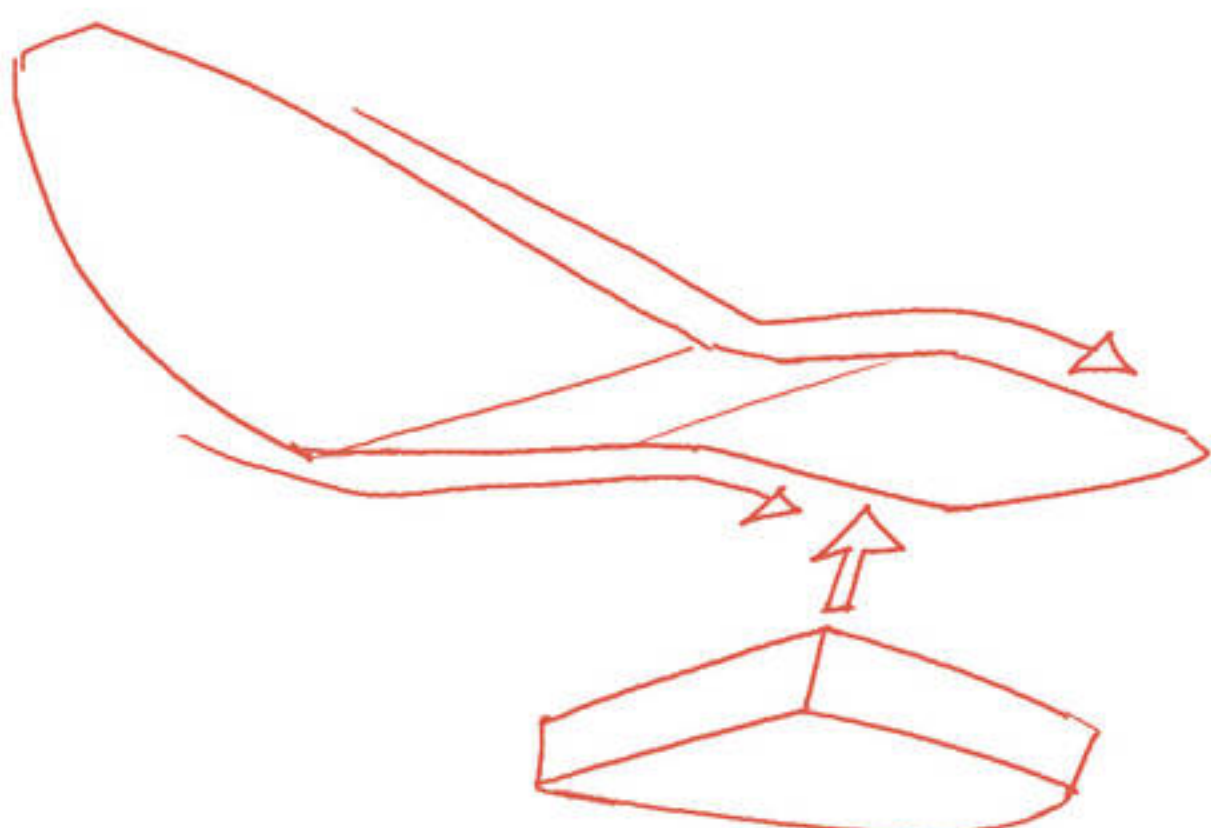


The shoes on the other side are also drawn in a broken fashion.

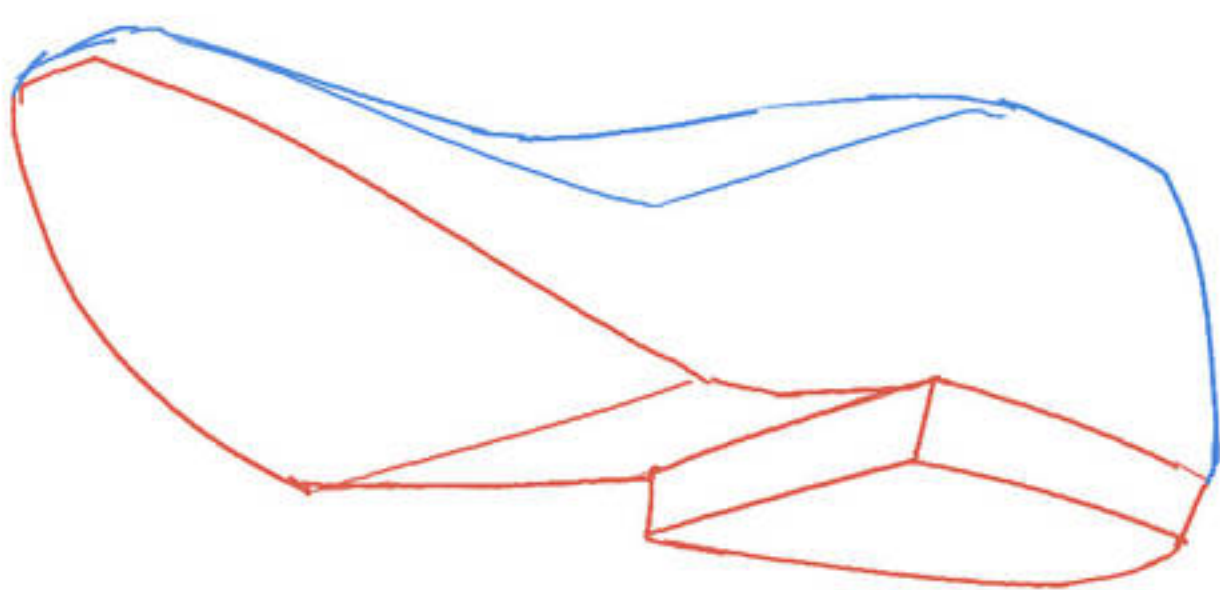
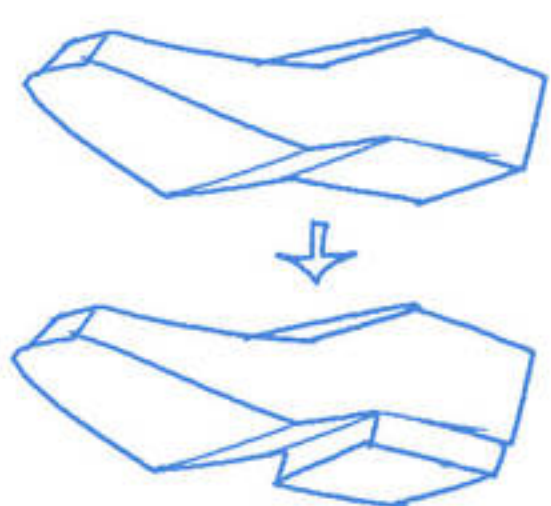




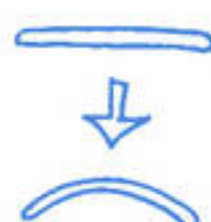
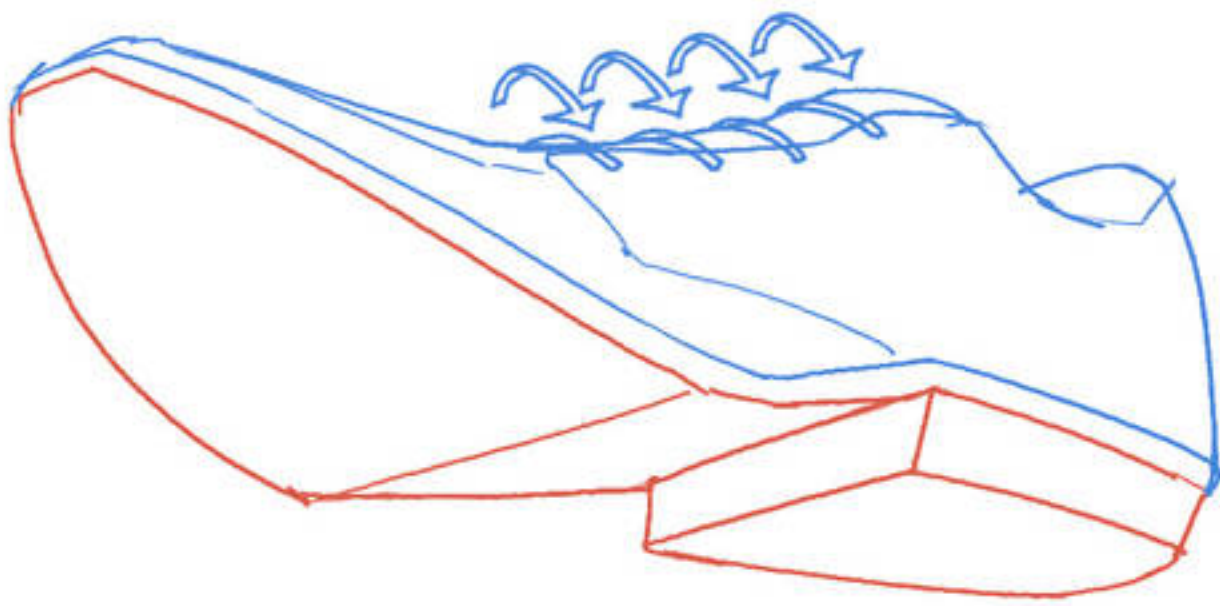
I'll finish with the gift.



And in the context of the oral belief, we're also looking at the heel space.



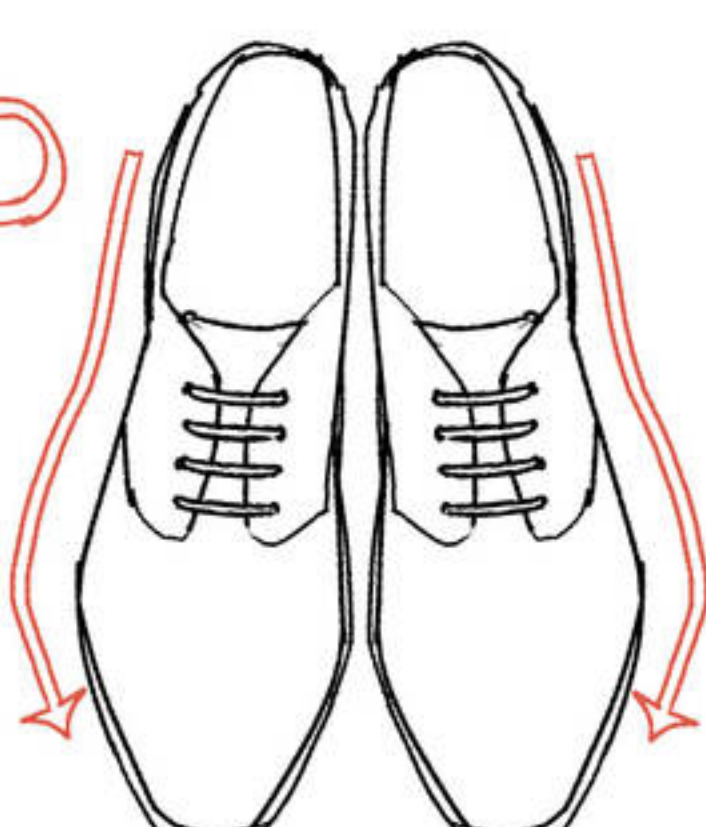
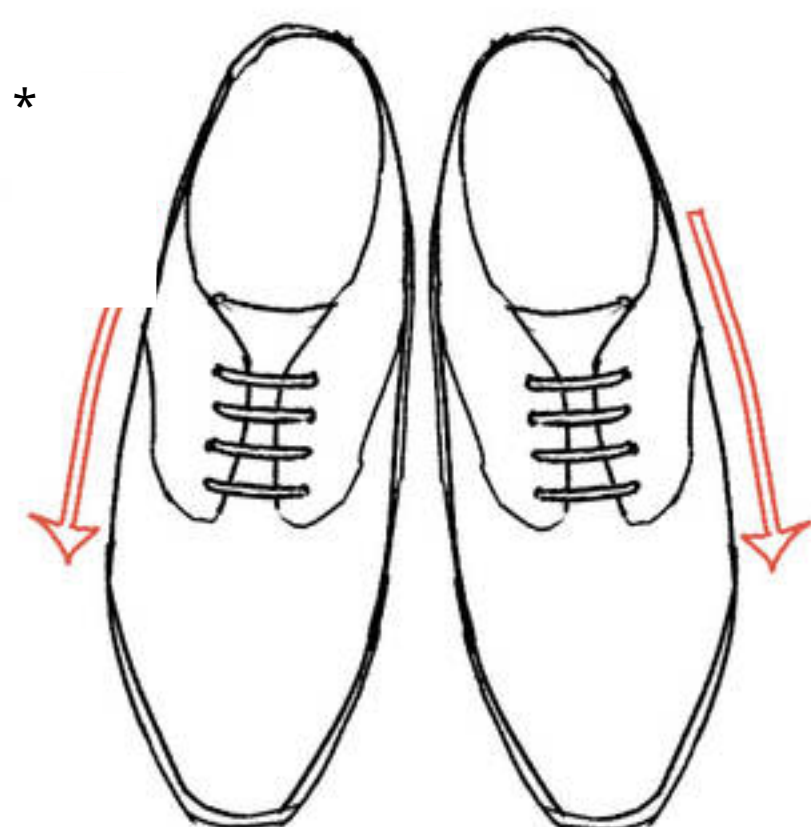
If it's hard to visualize the surface in three dimensions, first you understand it as a hard line, and then you dance with it.



In the case of a shoe lace, it's a little bit of an angle, so it's a shorthand, so I don't want to do it in a straight line.



I'd like to know the taco author."



If you look at it on the shoerock, it's going to have different areas of the back and the front.



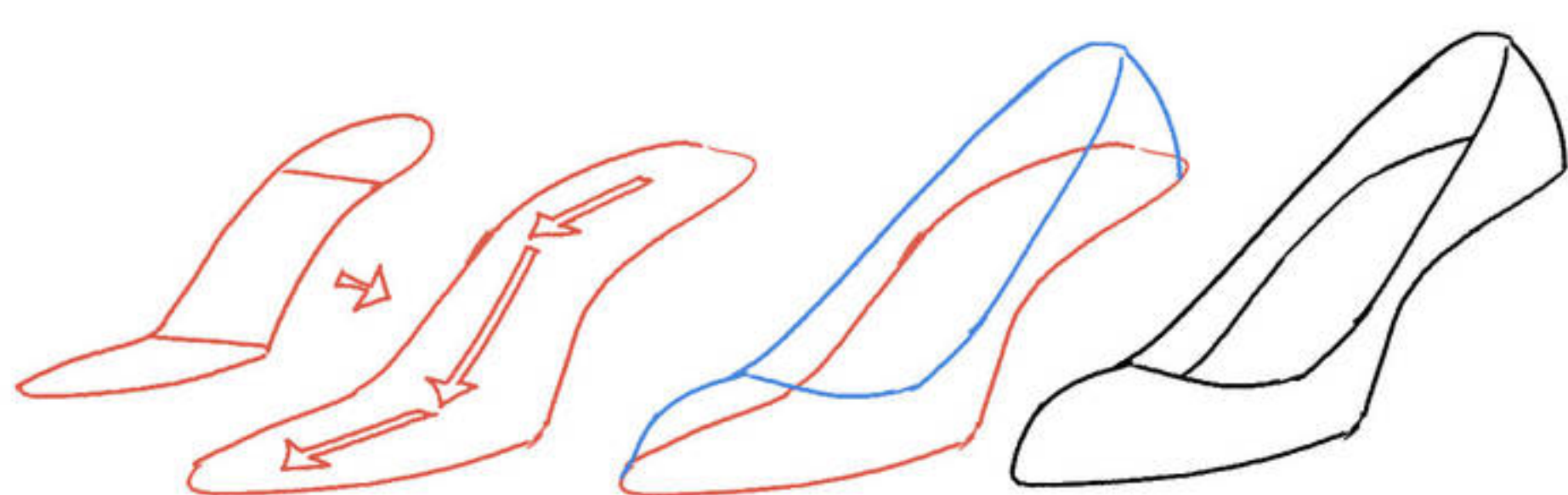
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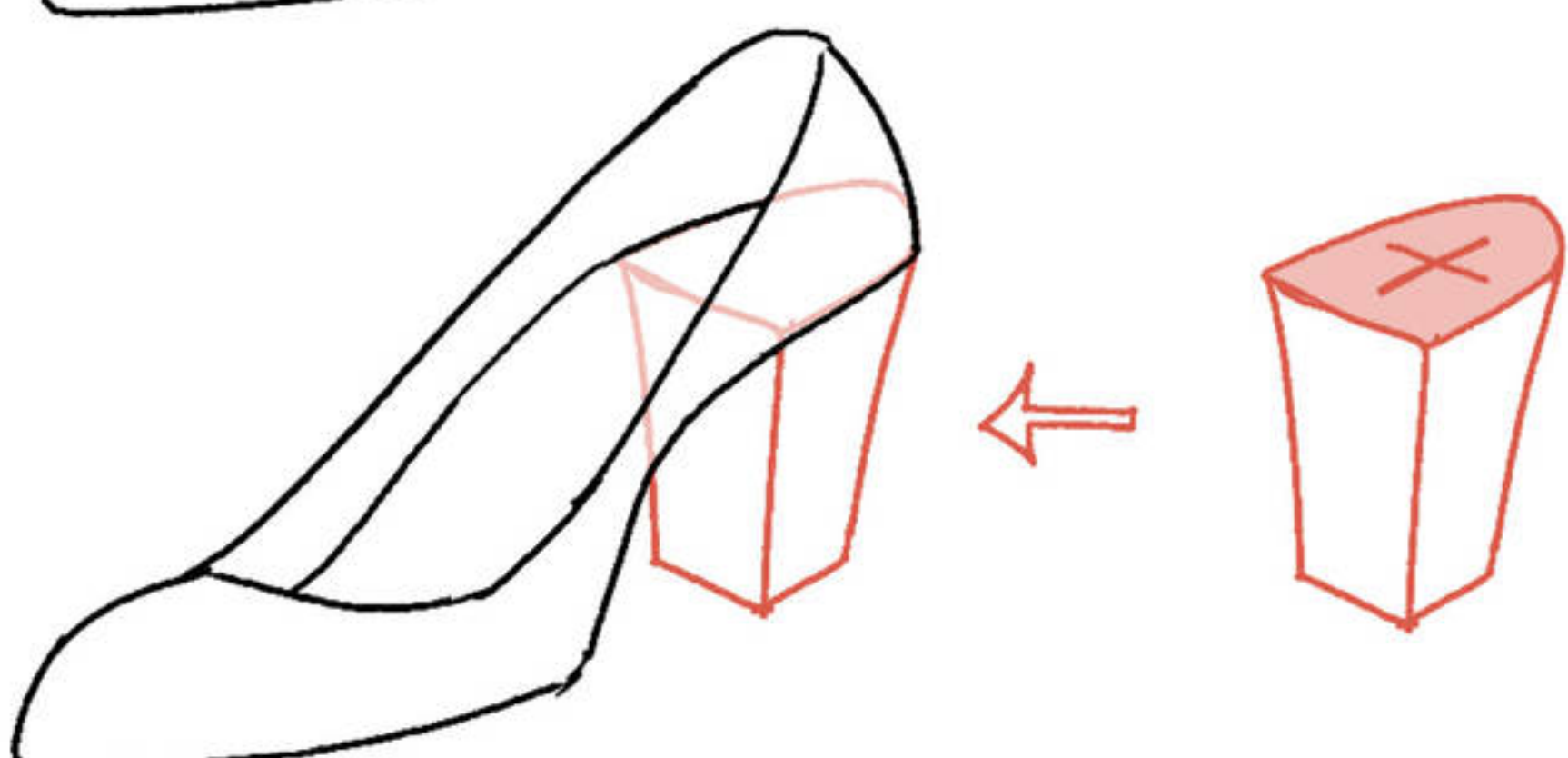
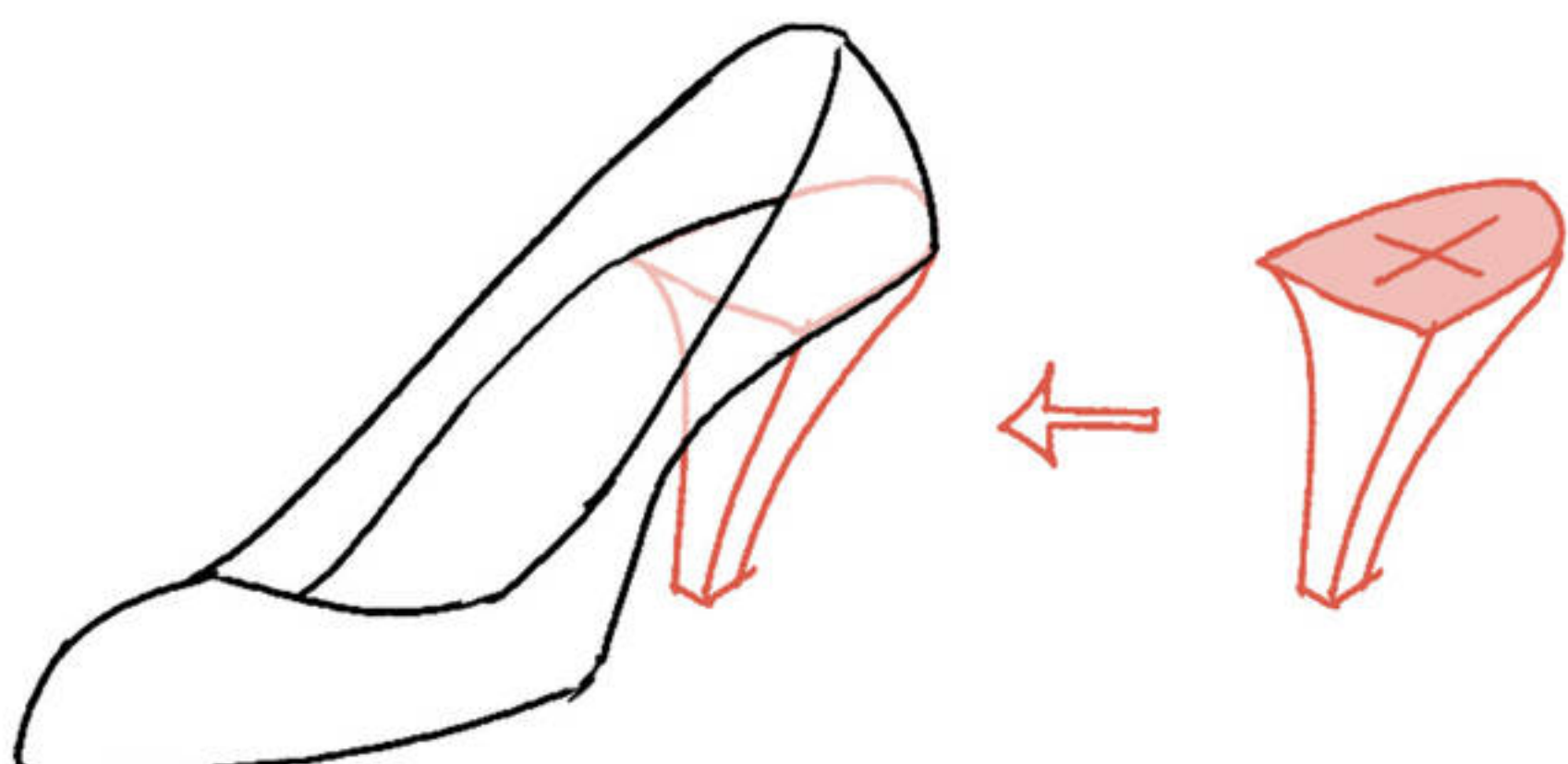
[Q: Show me how to do the girl's shoes.]



It's going to go up and up, depending on the height of the heel.

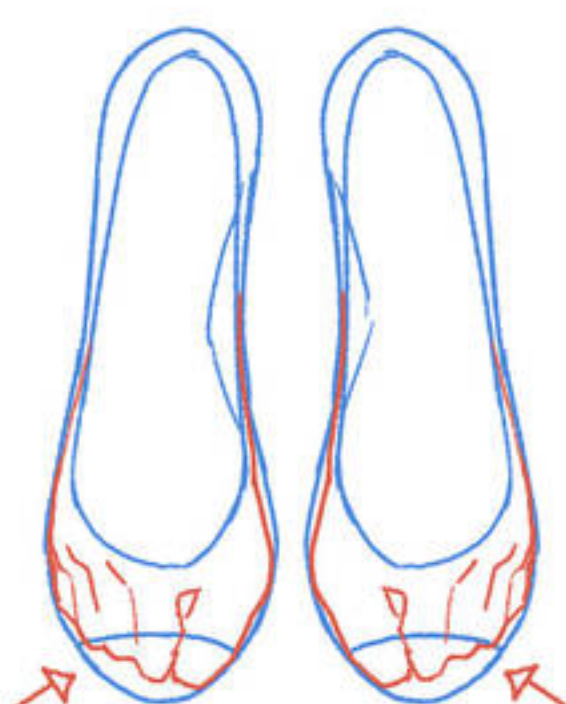
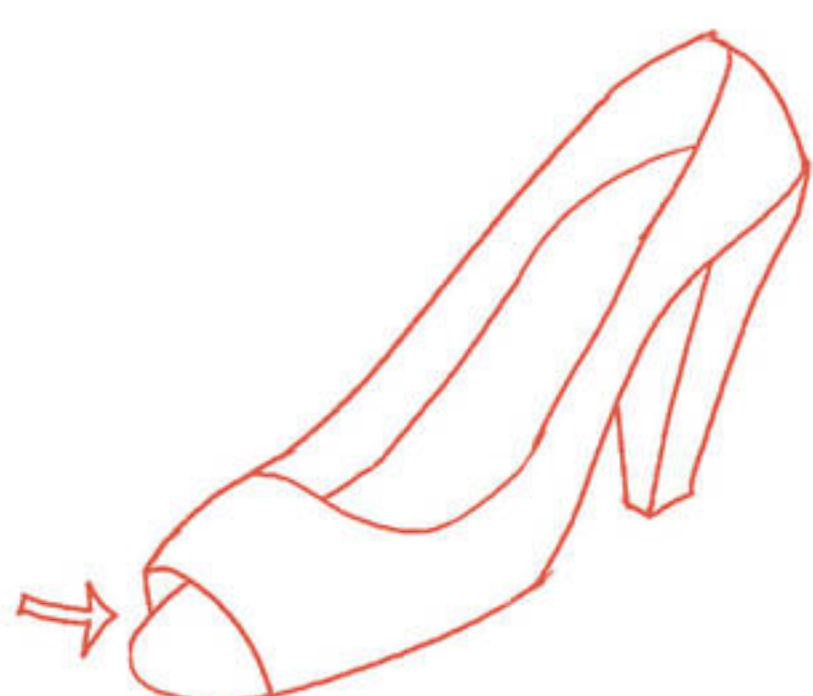


And for women's shoes, on average, because they have the height of the heel, they're going to bend the bottom three times.

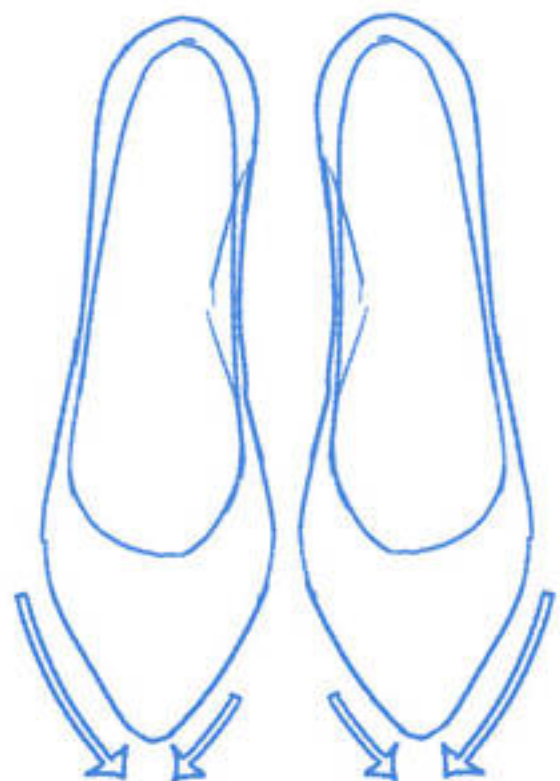
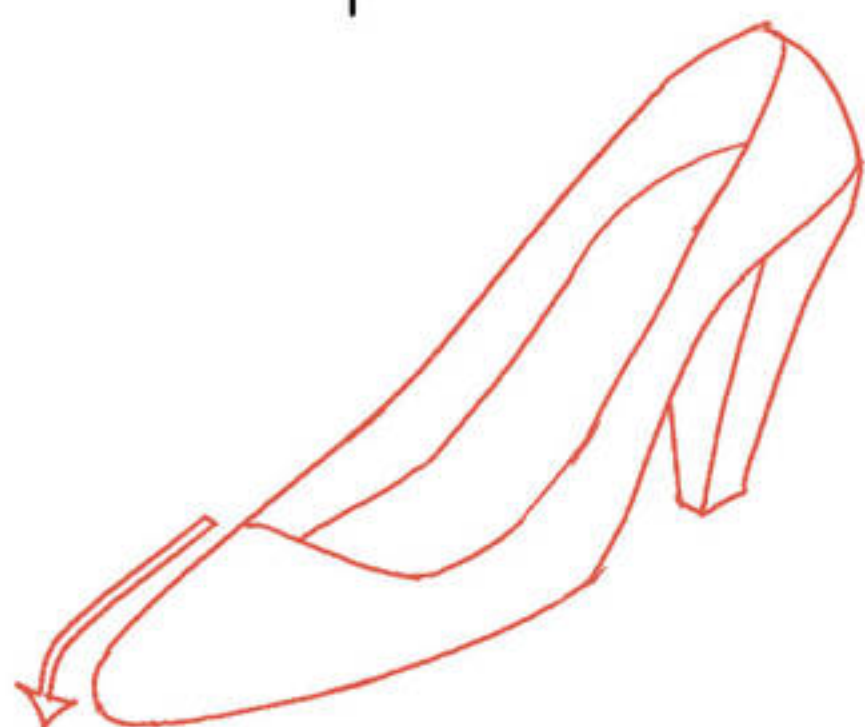


There are different shapes besides the height of the heel, so the design of women's shoes can be more diverse than the design of men.

I'm the one who'll feel soft and cute when you've got a shoe ring.

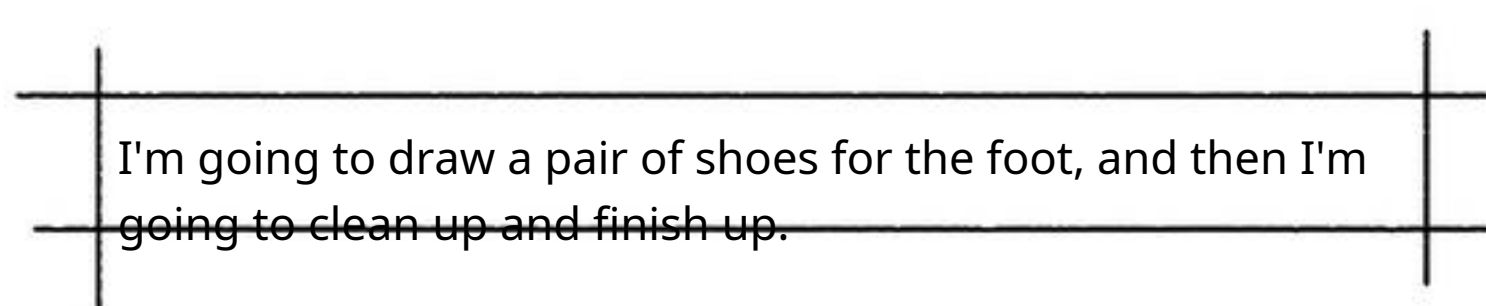
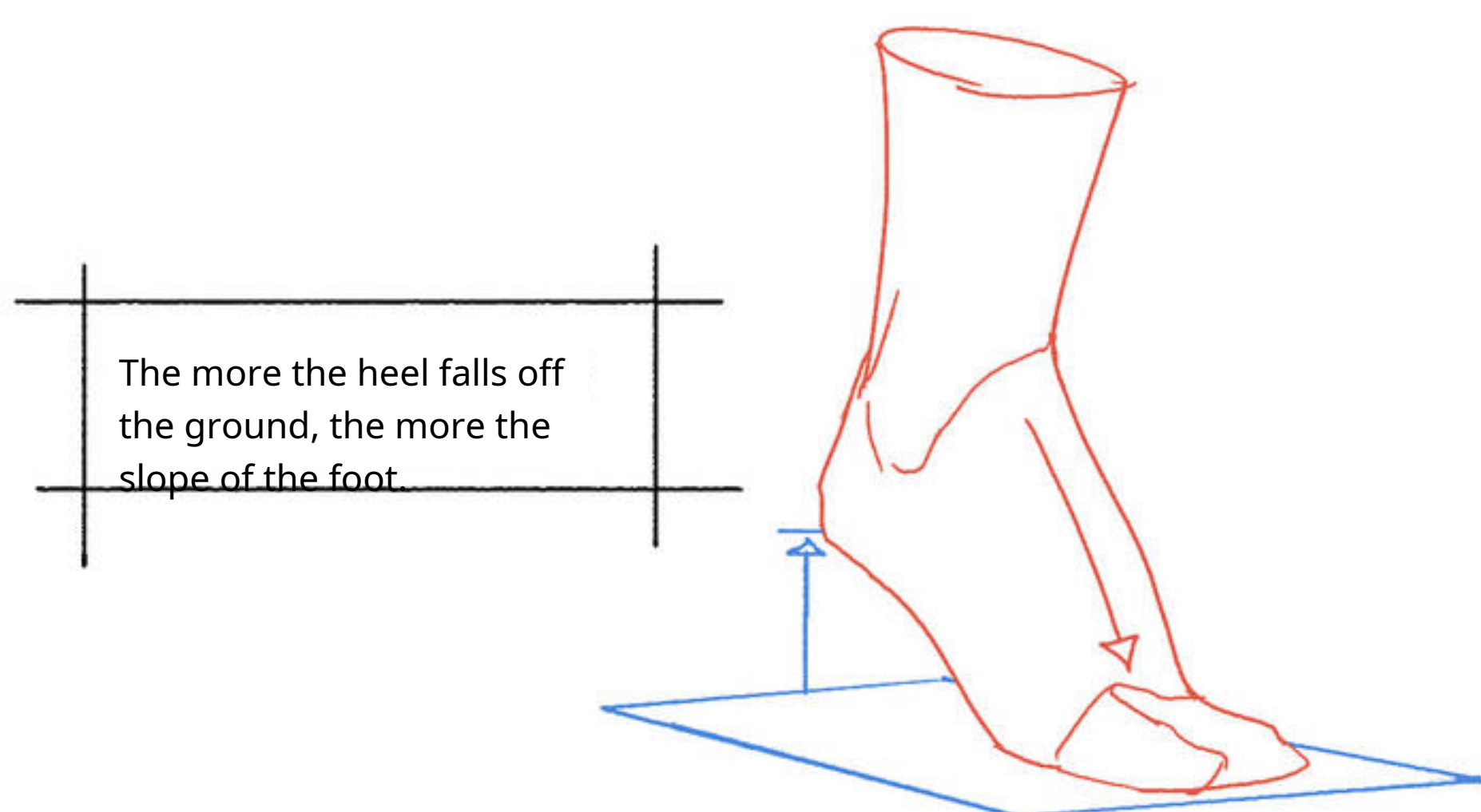
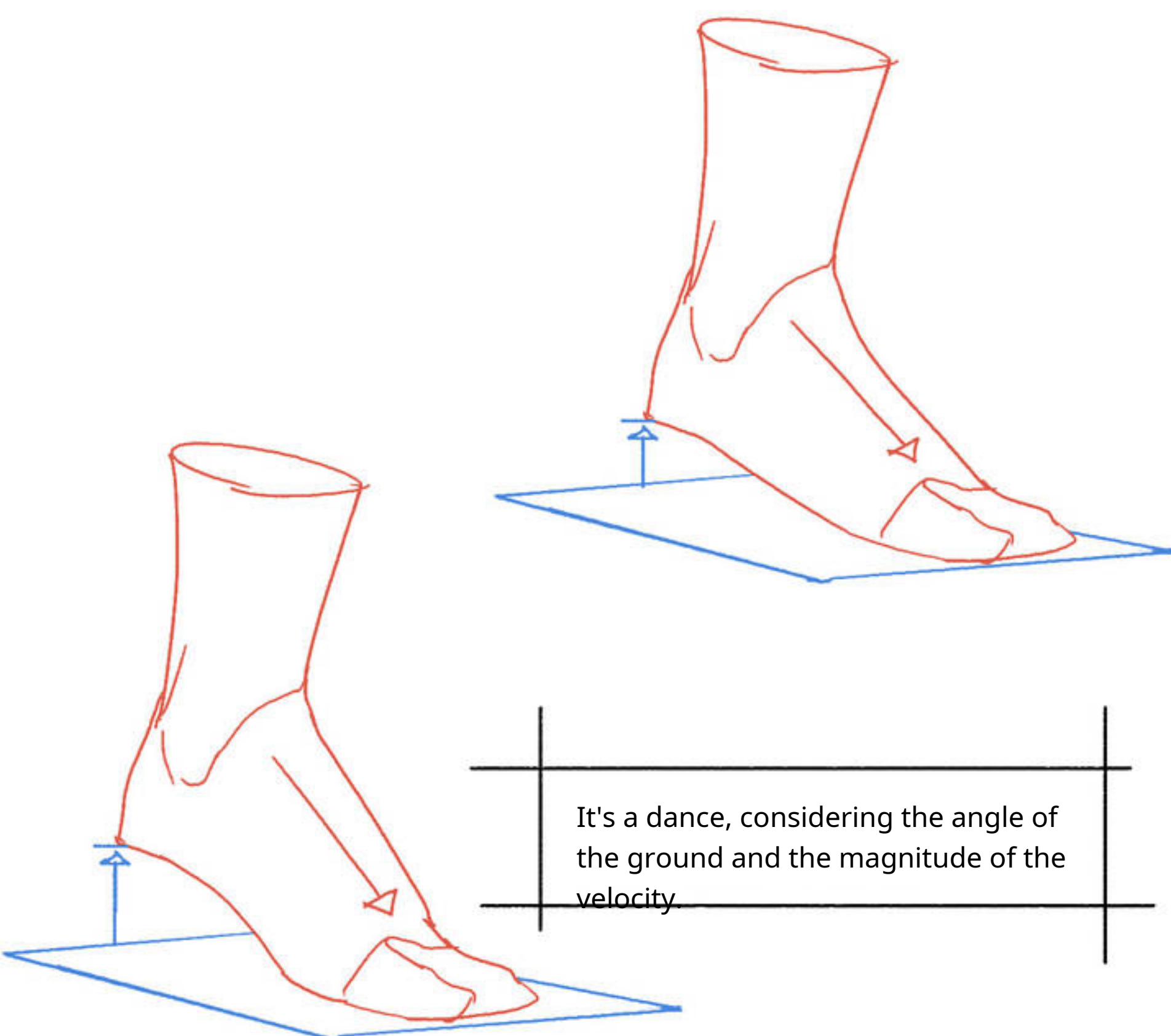


If it's in a perforated shape, you can see some of the toes.

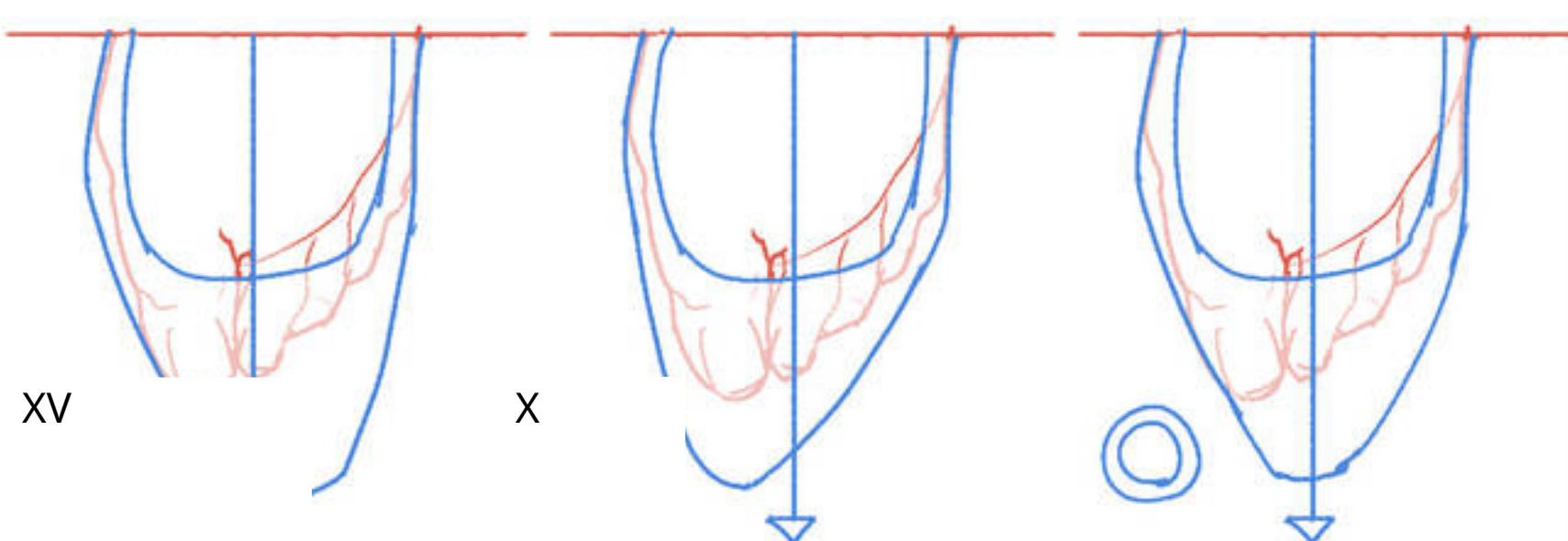


If the shoe nose is legit, it can make you feel sharp or sophisticated.





I'm just trying to get to know the taco writer.



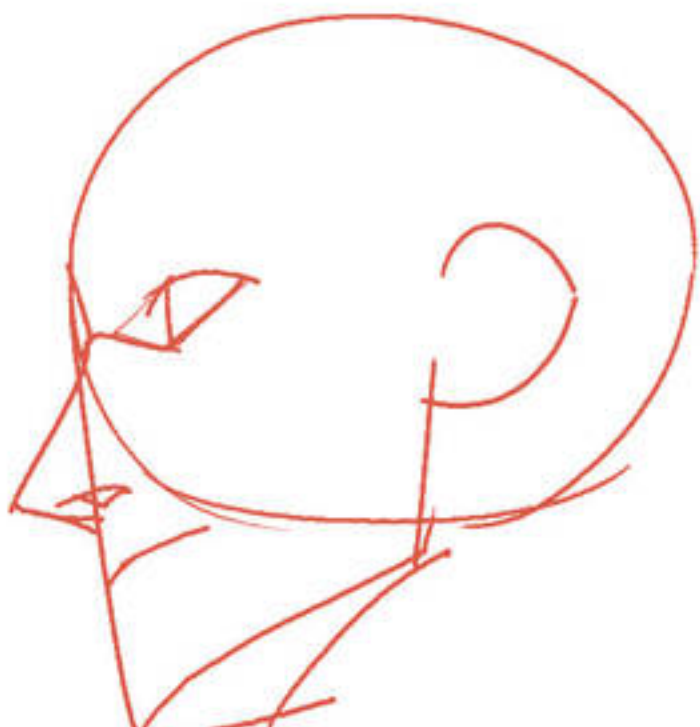
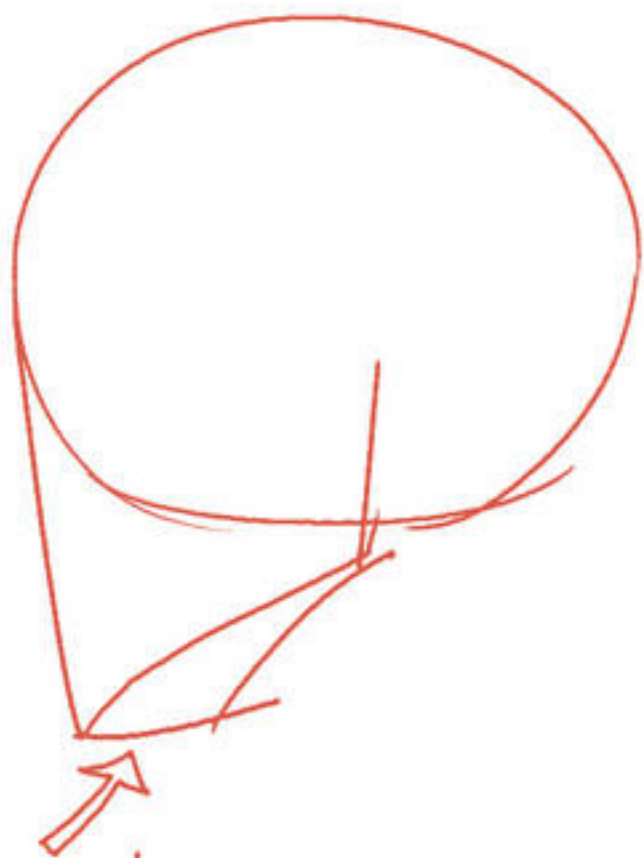
In the case of a shoe box, you're drawing it directly at the center of your foot.



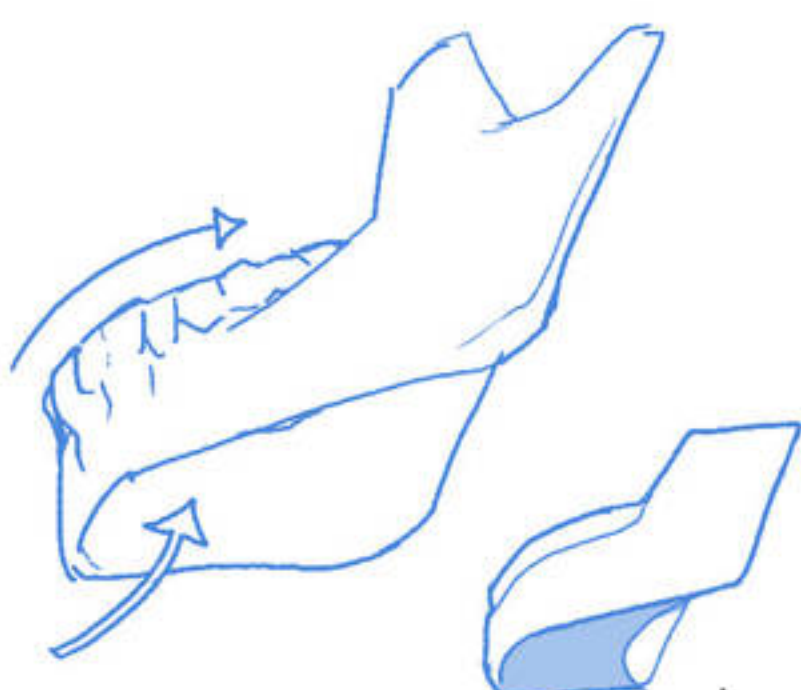
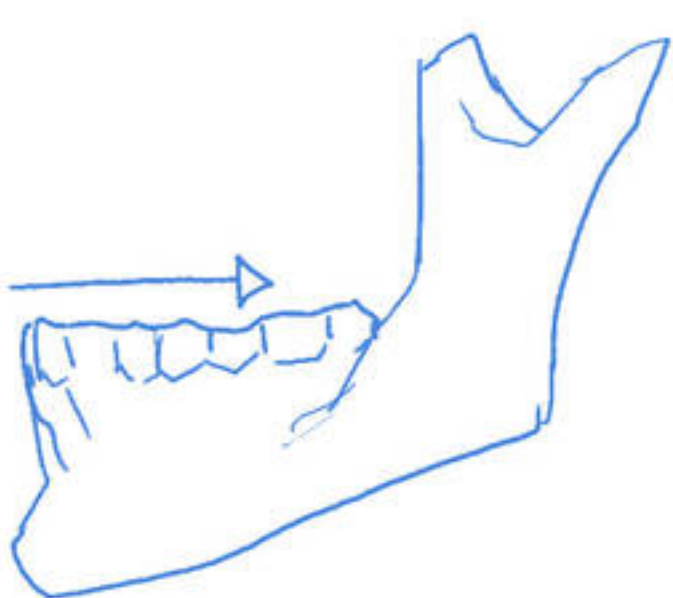
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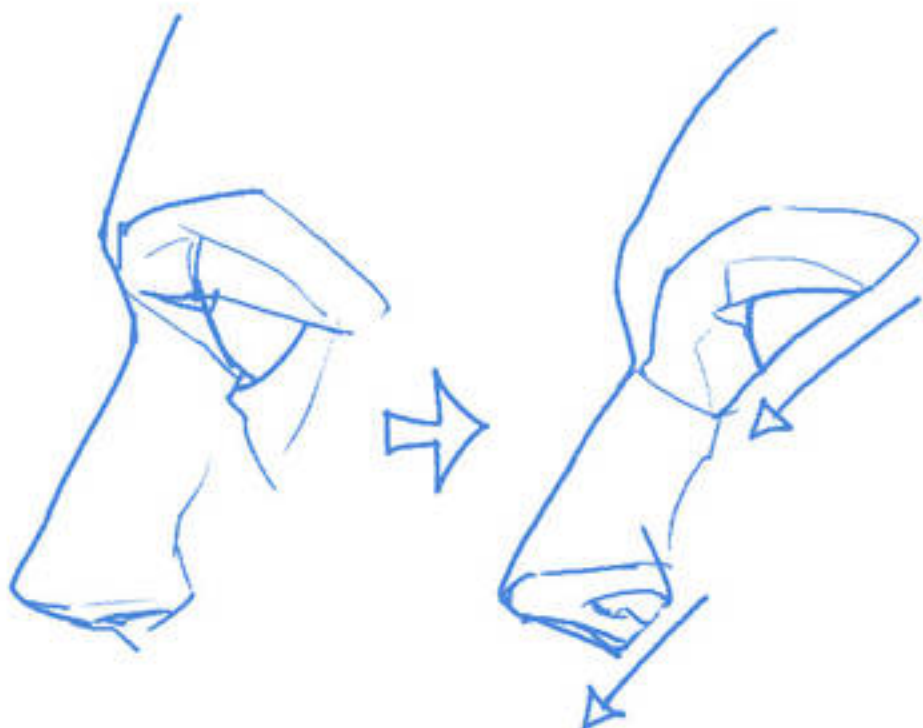
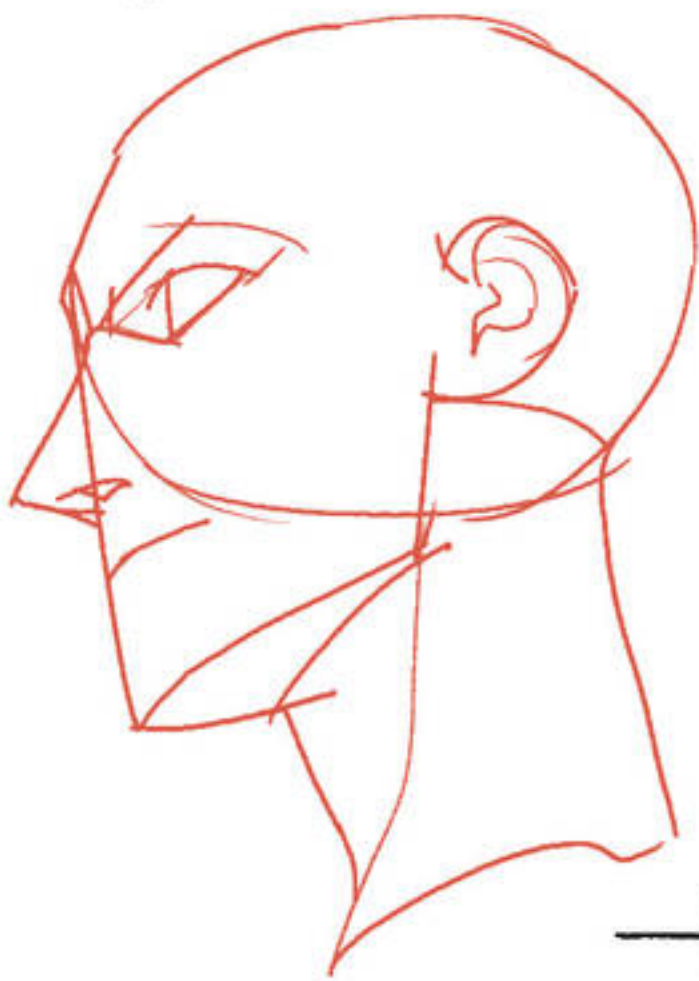
[Q: There's a hard look on the side of the face you saw below.]



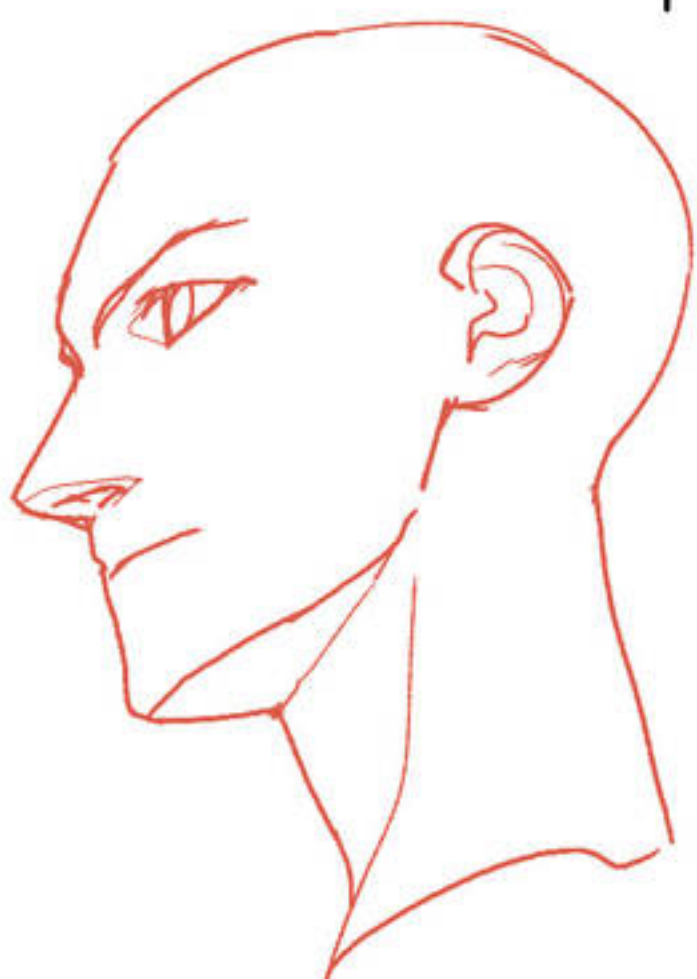
It's good to have a look at your face with a head on it.



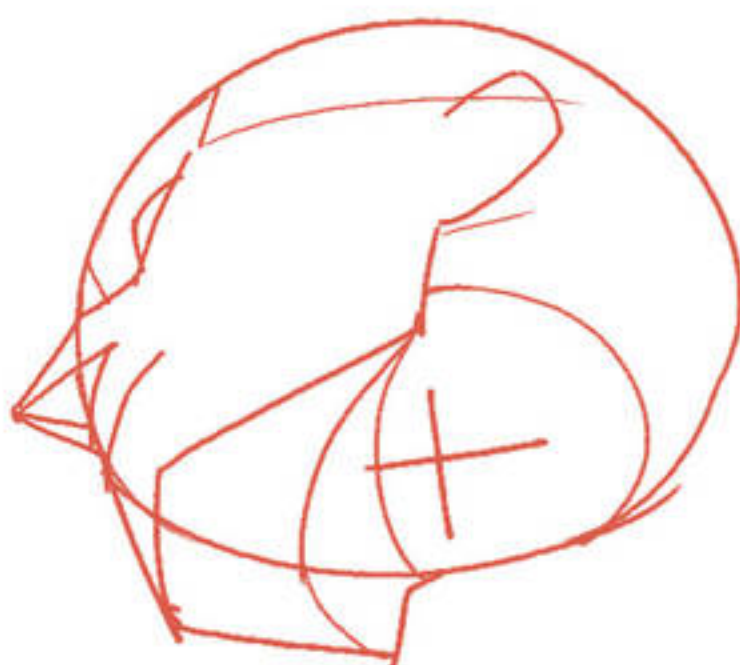
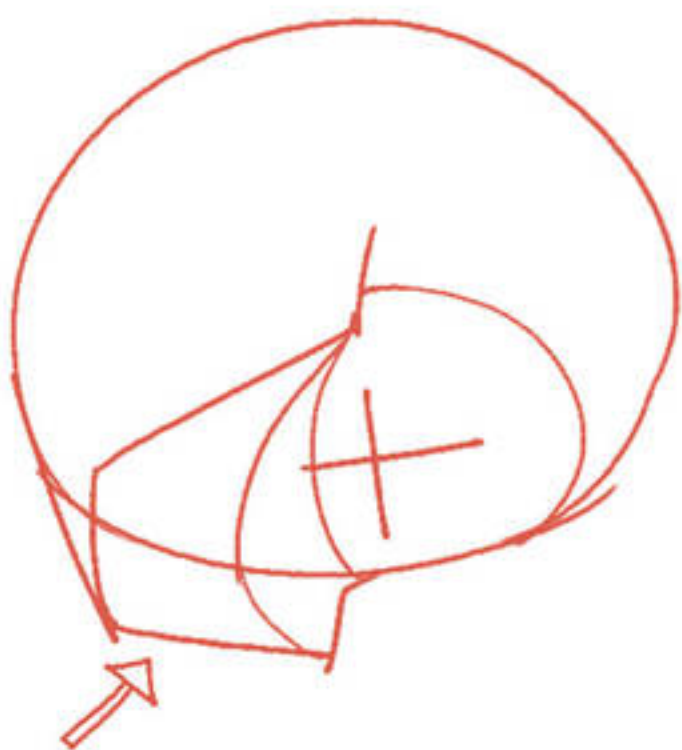
Keeps your side-sided face at an angle visible so that you can see the jaw if you believe it, and then the mouth will turn into a curve on the horizontal side



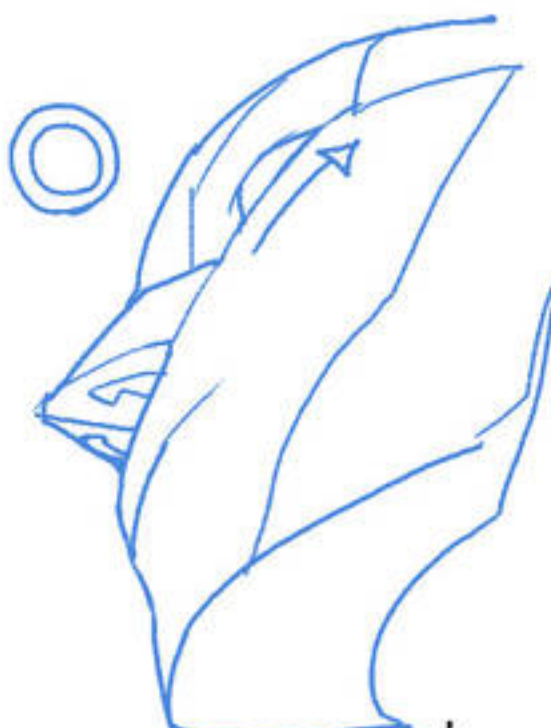
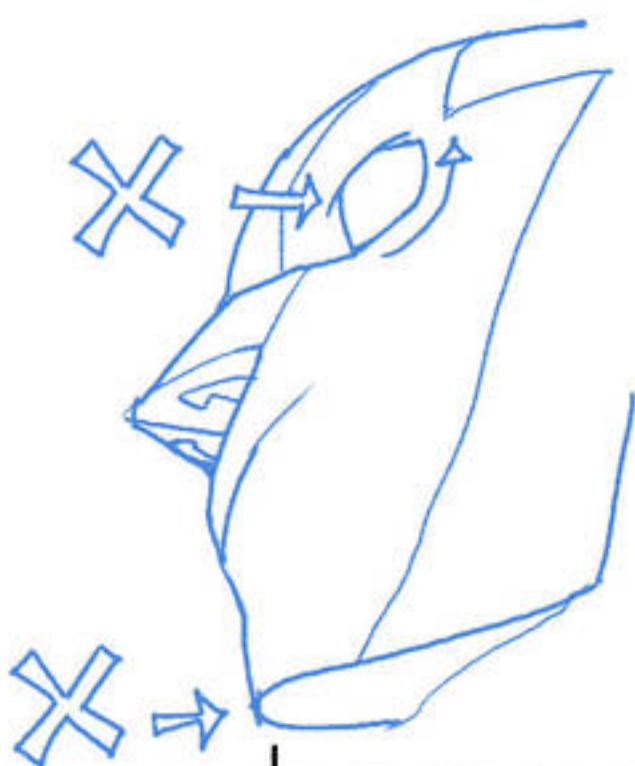
If you can see the nose, you can see the hole, so you can feel the angle of the nose and the eye.



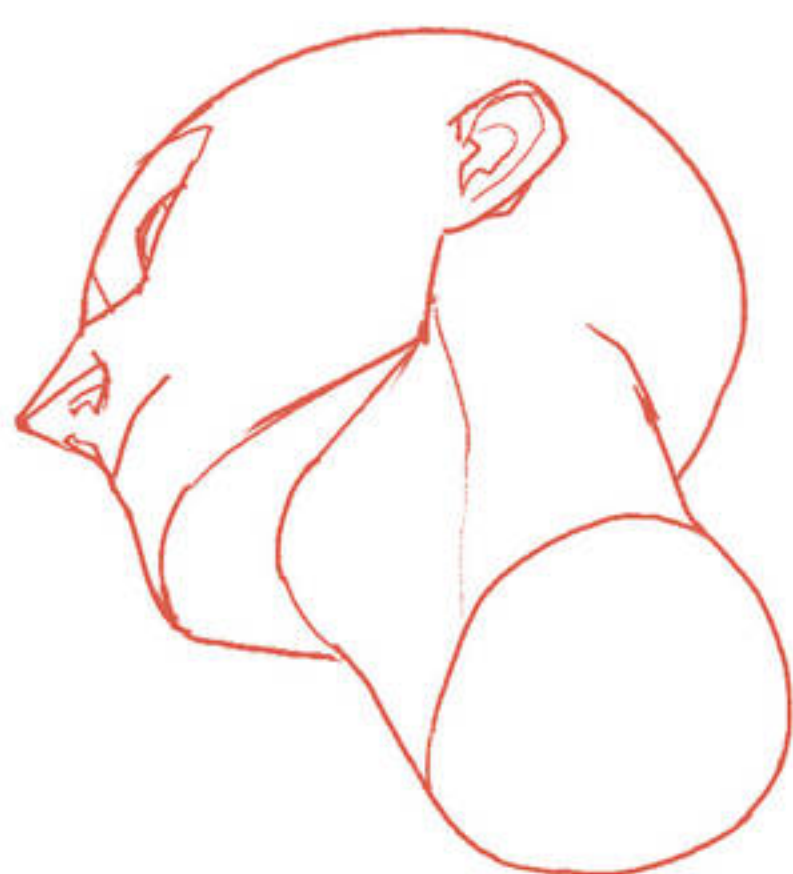
I'm going to go through a description of the gift in order to clean it up.



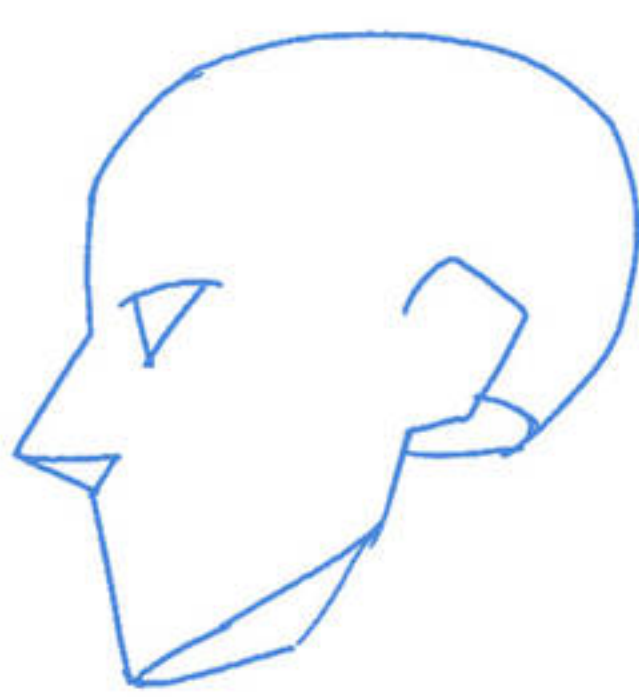
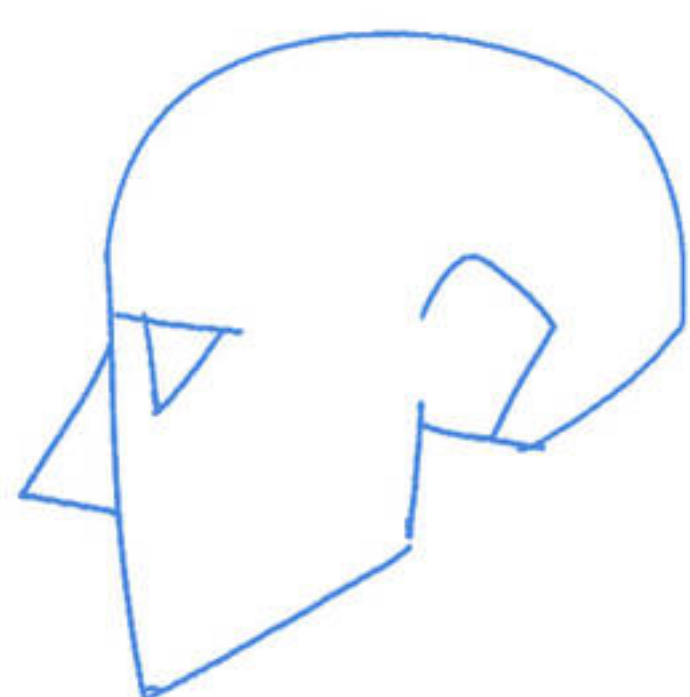
If straight at the bottom angle, I will show more area on the jaw base



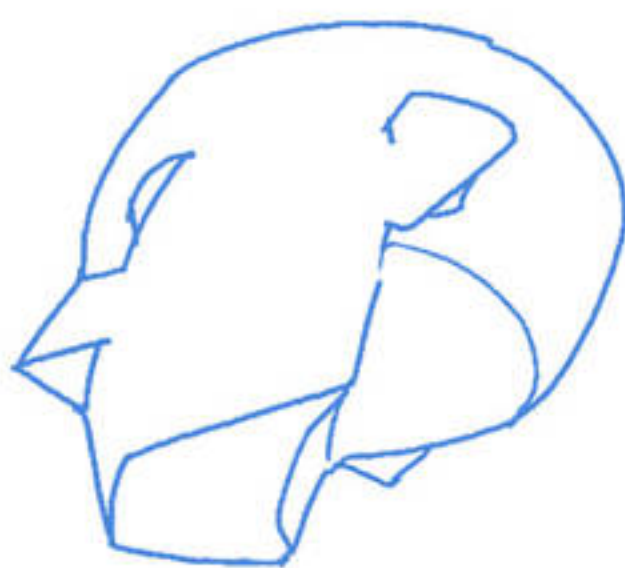
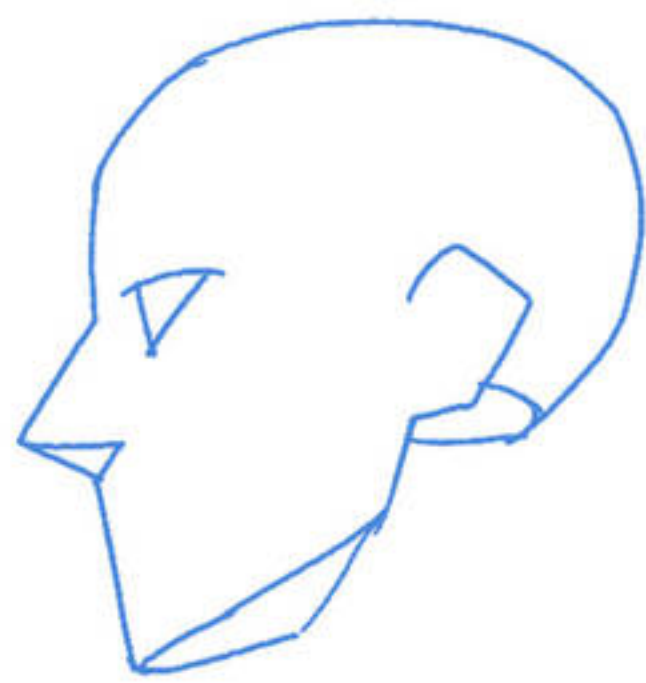




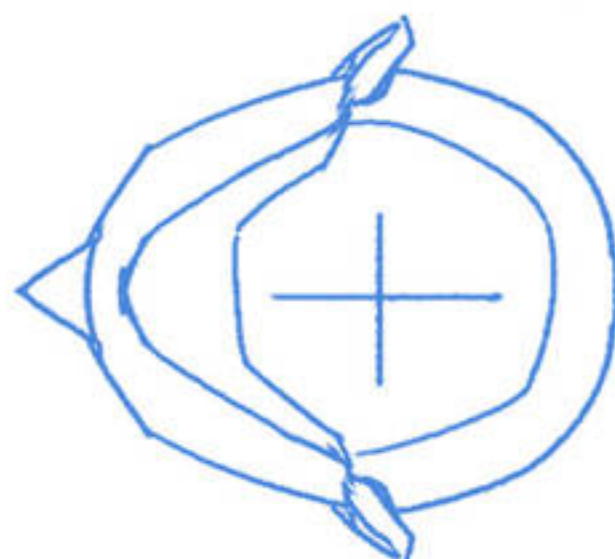
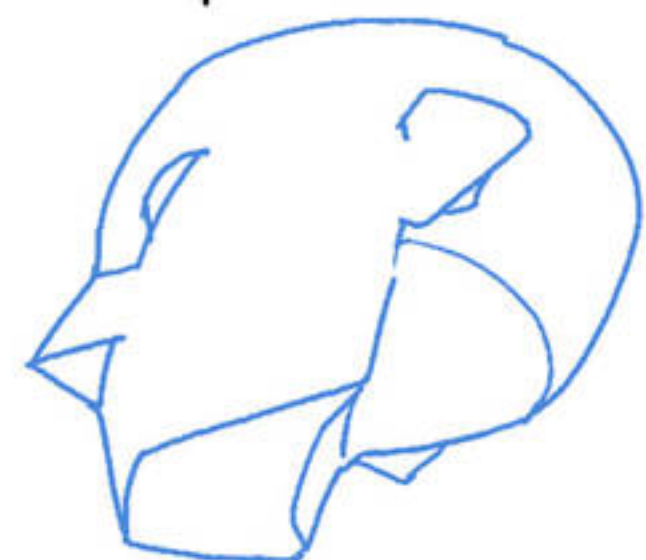
I'm going to add an addition to the descriptive form, and then I'm going to close with the gift.



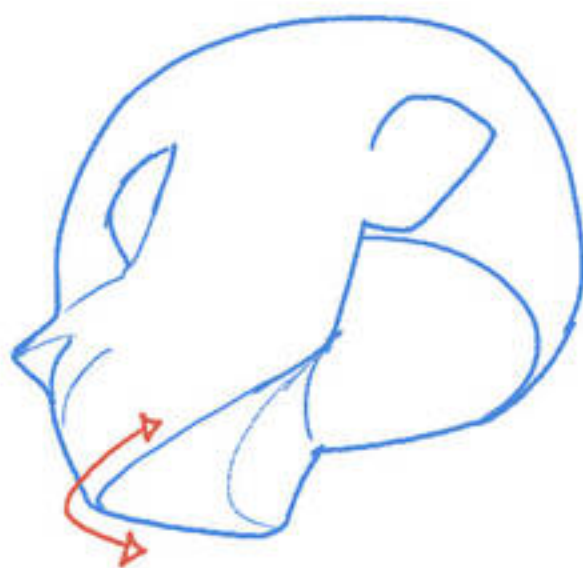
It's the shape of the face you see on the side and on the bottom.



The more angles there are, the more the shape of the eyes and nose and jaws will change at the same time



I'm just trying to get to know the taco writer.



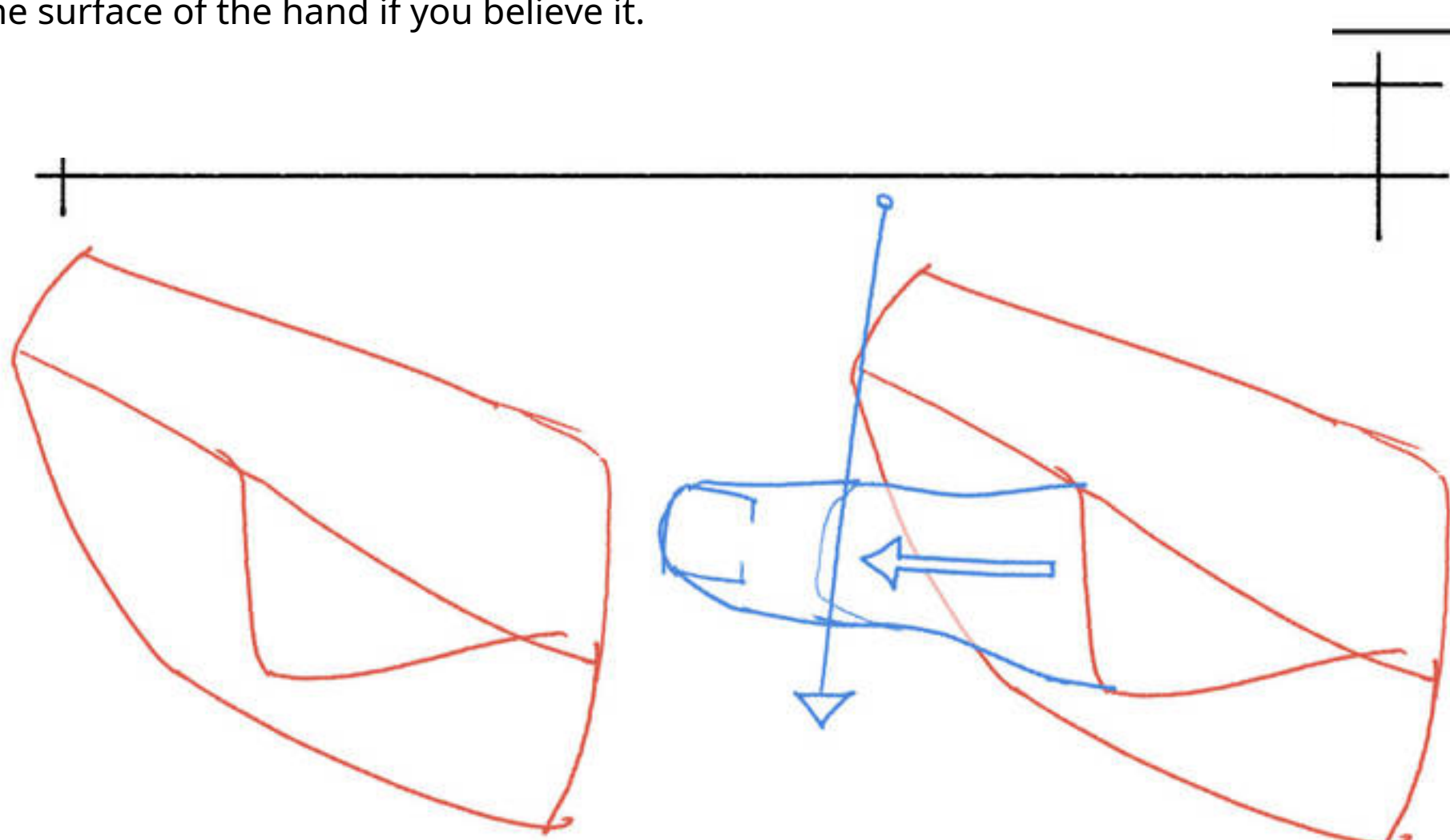
In the case of a beautiful girl with her chin, it's dancing to make sure she doesn't feel right about it, too, when she believes in her chin.



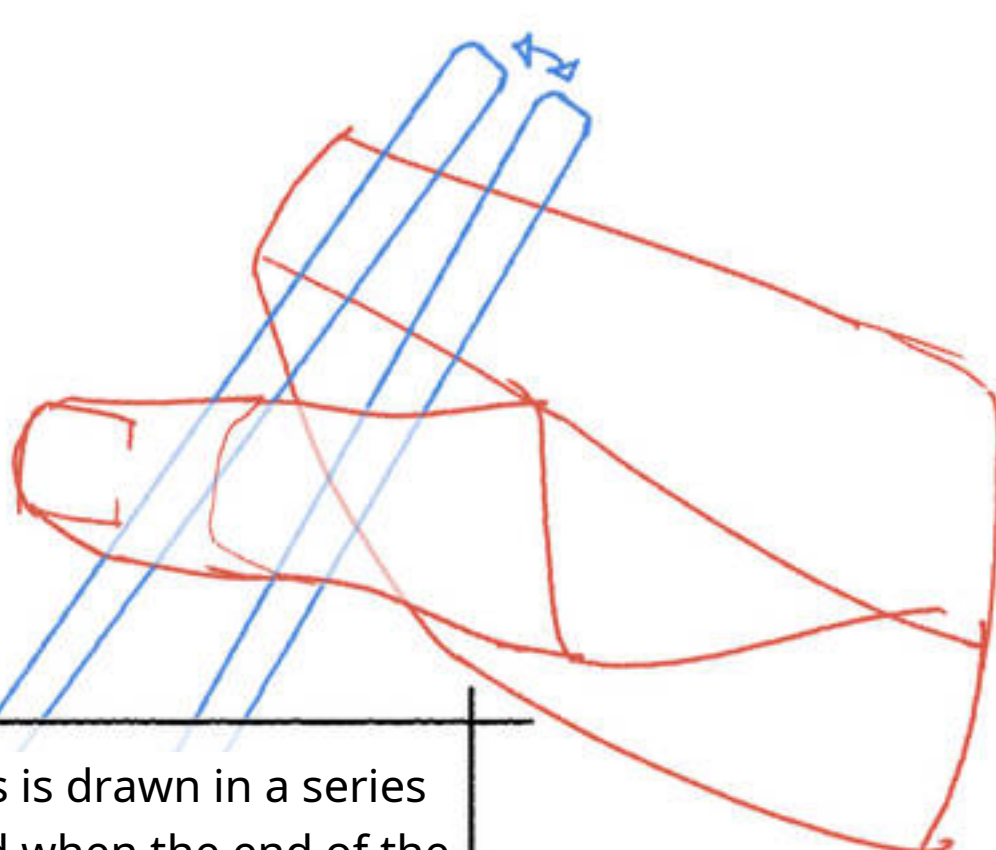
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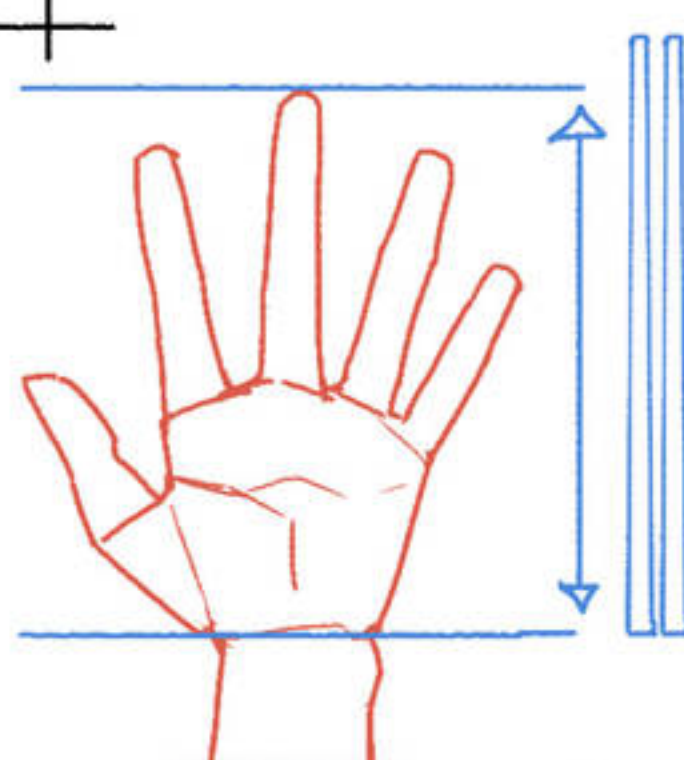
Use the area of the rectangle to create a grid to show the side of the hand and the surface of the hand if you believe it.



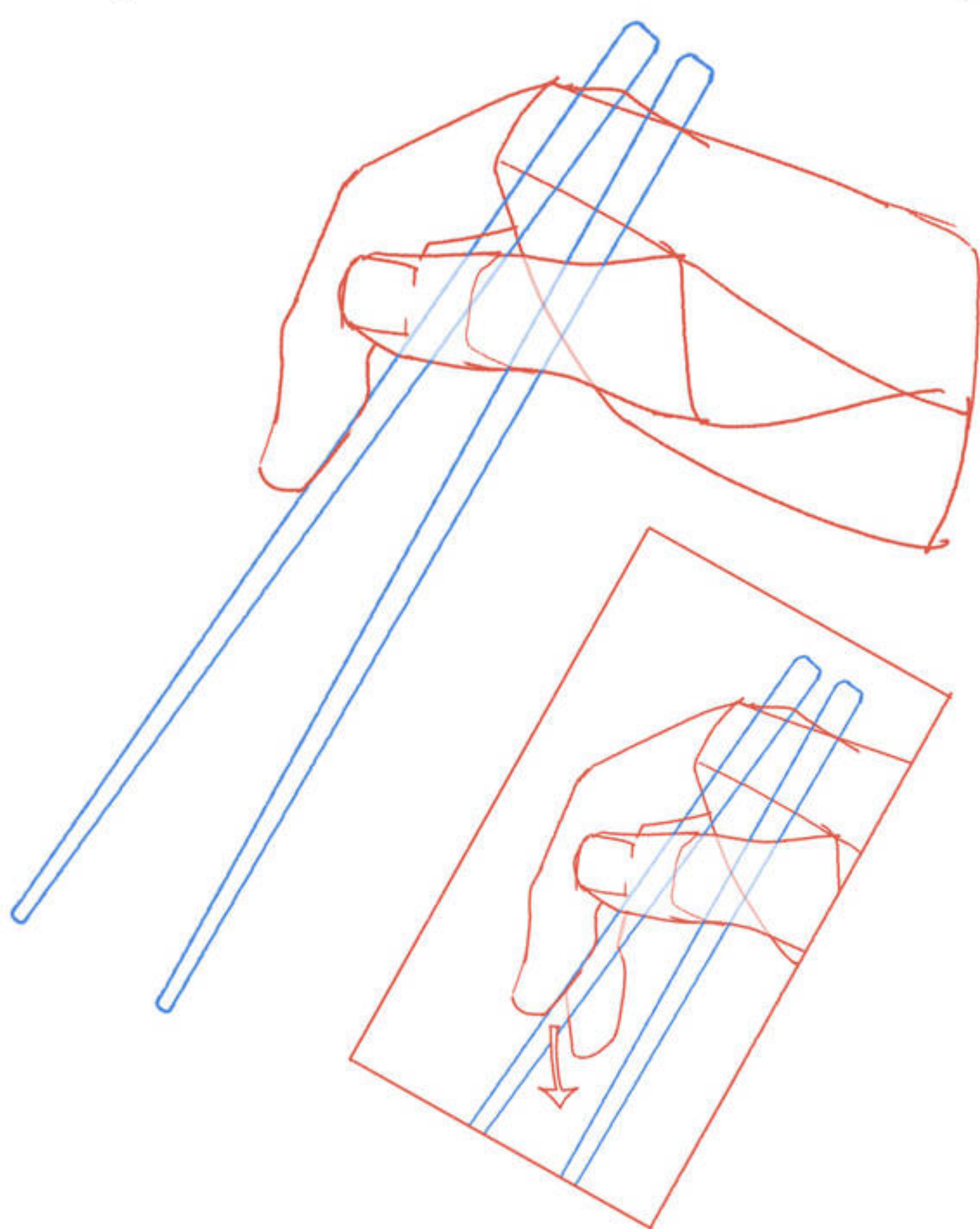
The length of your thumb has to be greater than the palm of your hand.



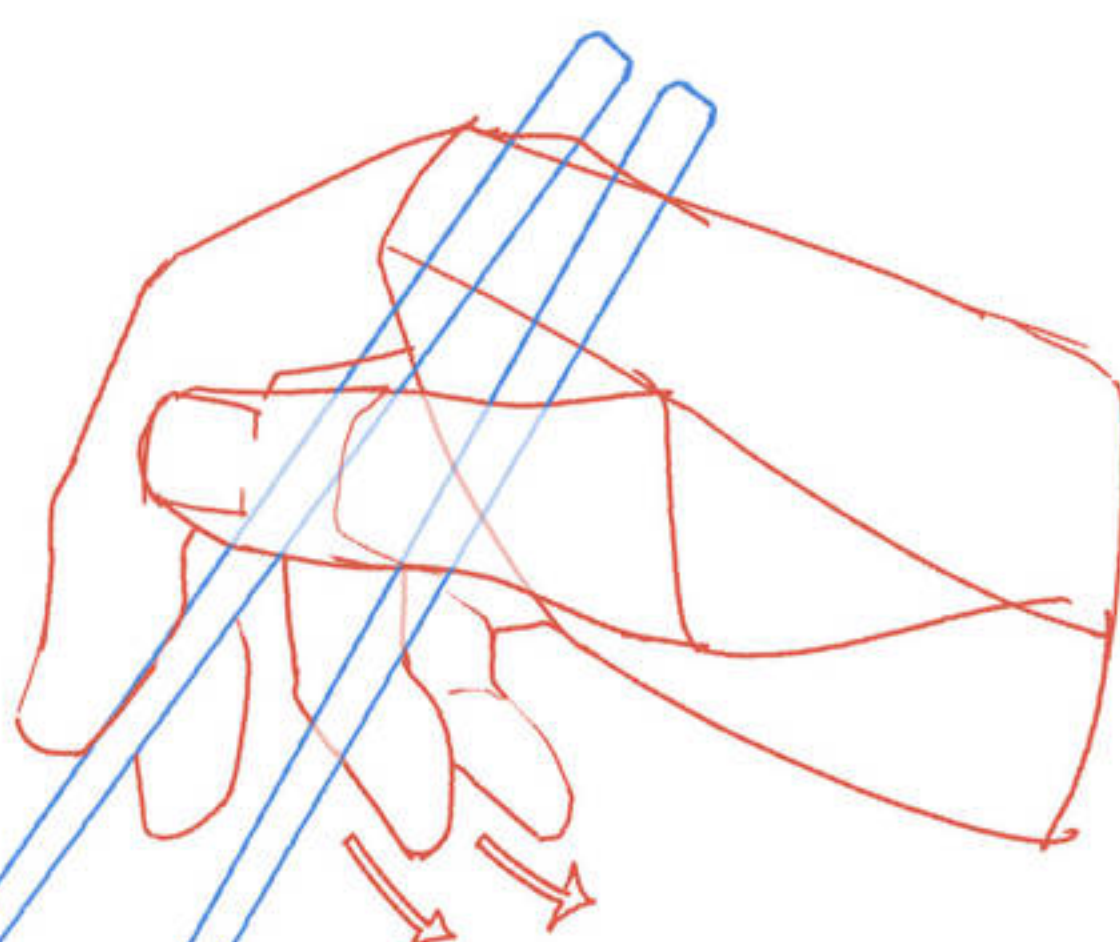
The flow of the chopsticks is drawn in a series of parallel chopsticks, and when the end of the chopsticks narrows, the other end is drawn in a series of equations.



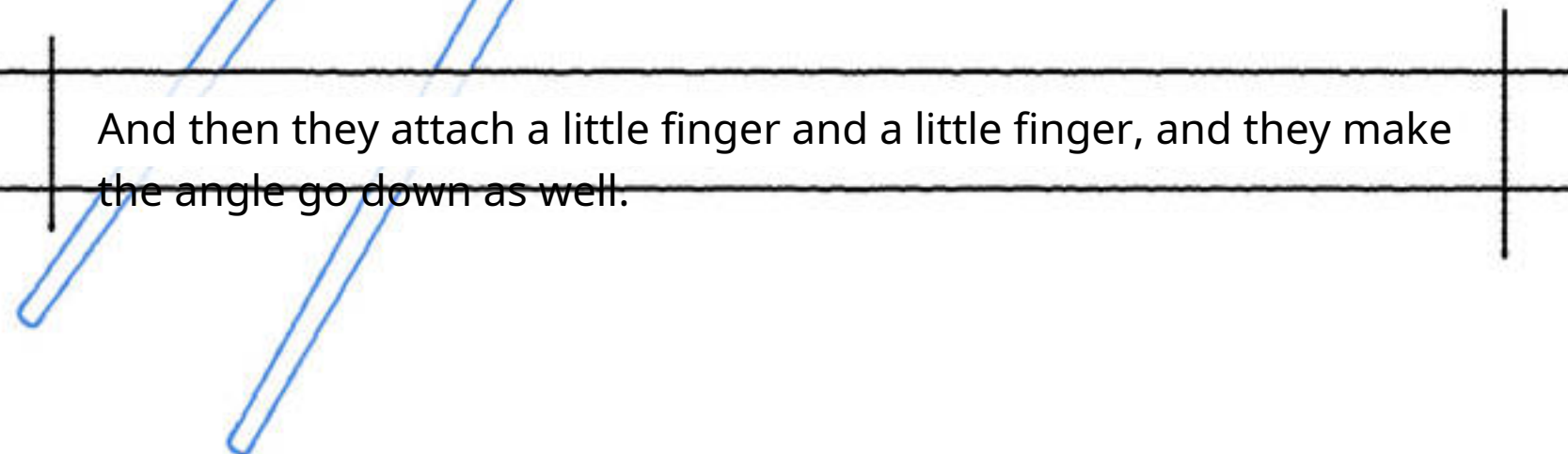
I'm going to draw the chopsticks on my thumb, and I'm going to draw them a little bit longer than the average length of the chopsticks, the adult hand.



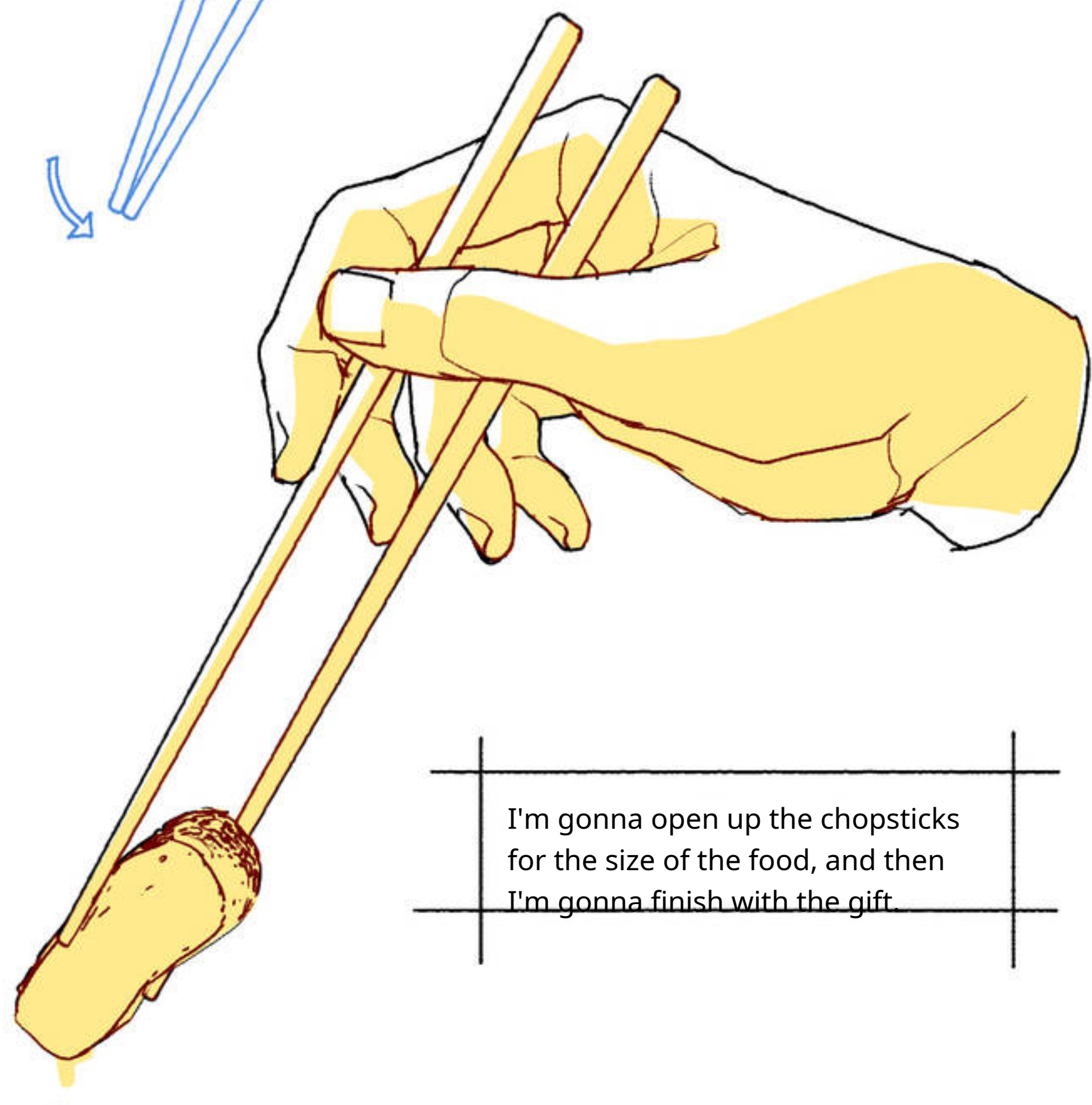
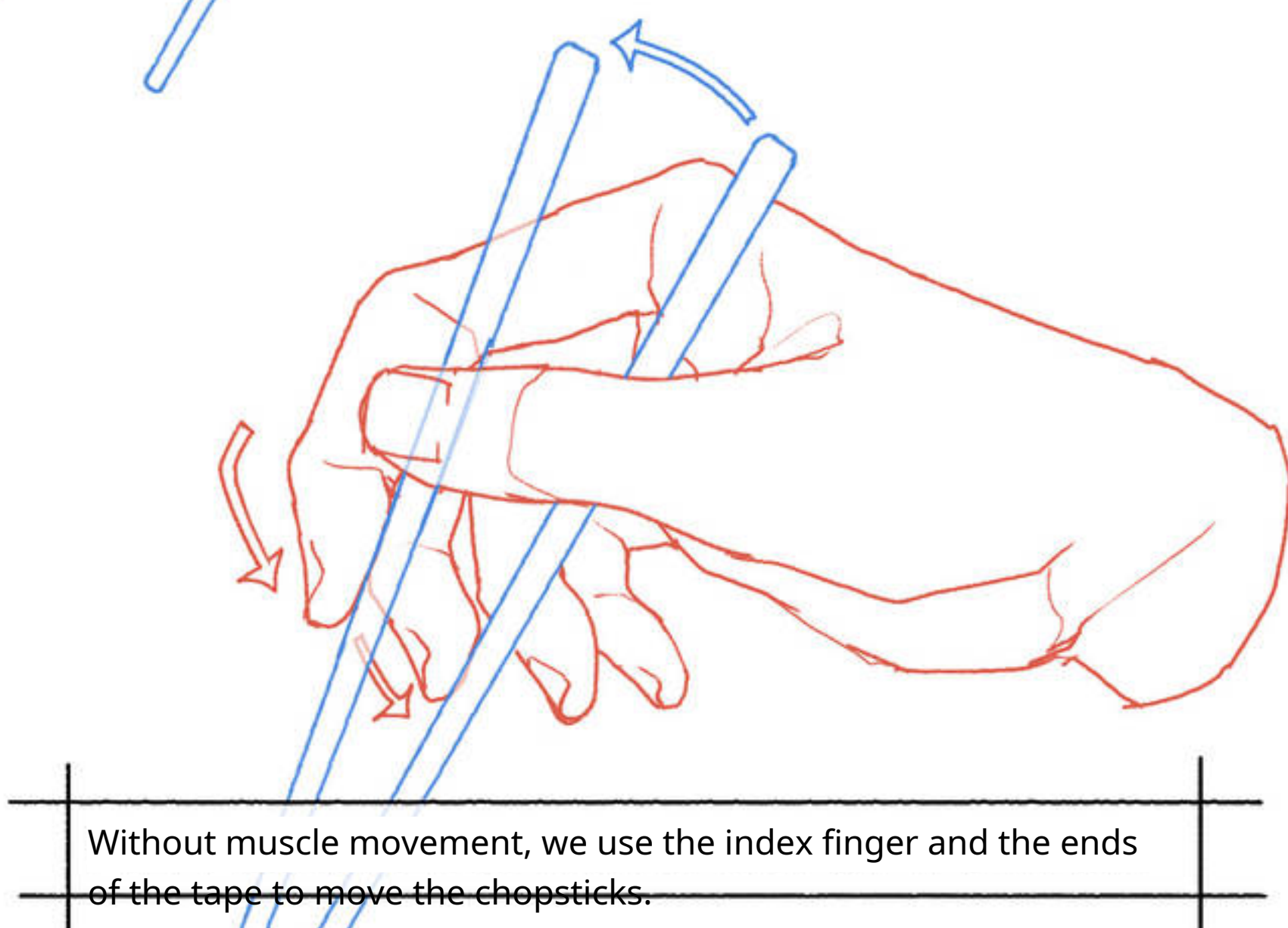
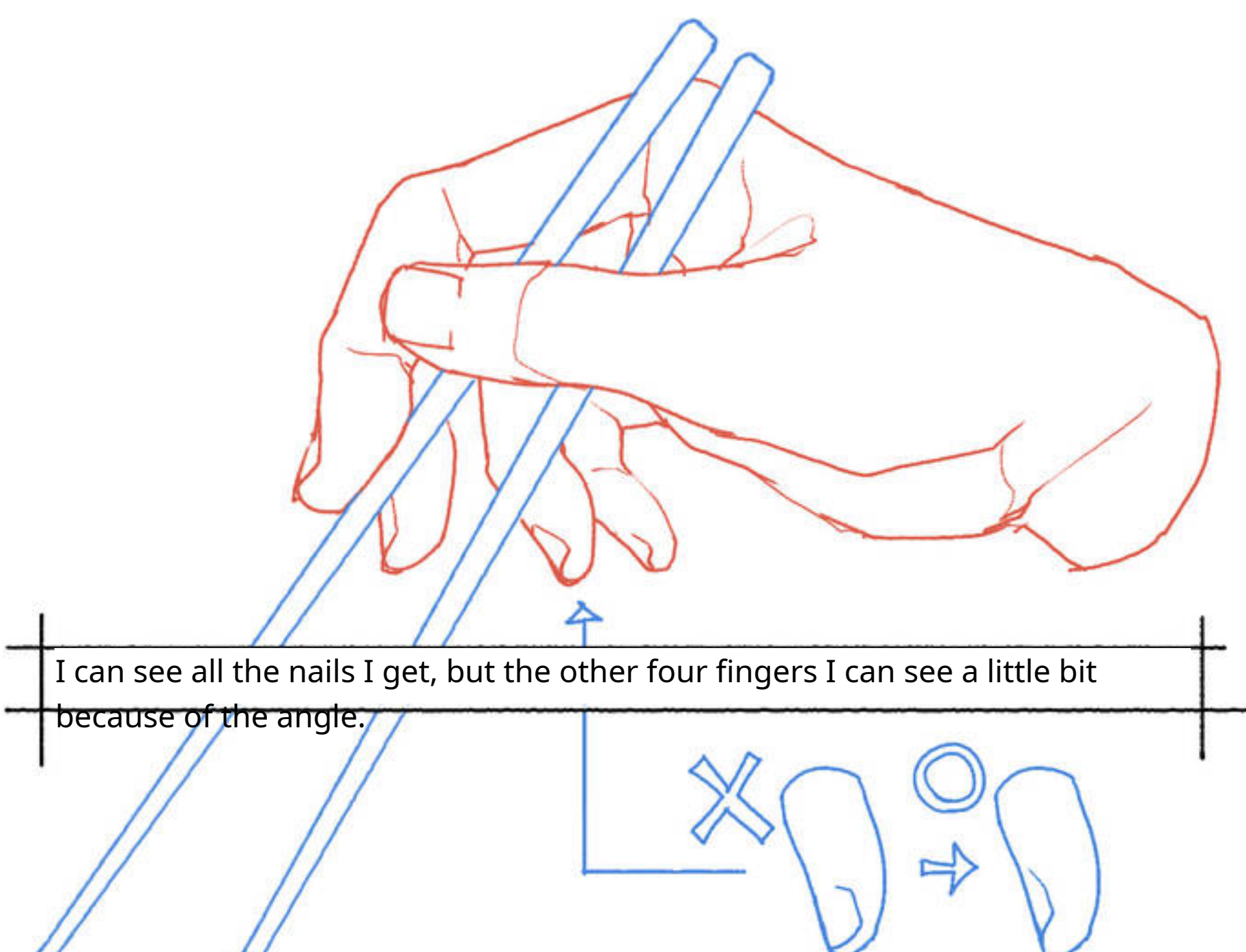
We're going to give you a taste for the ends of your index finger, and then we're going to give it to you for belief.



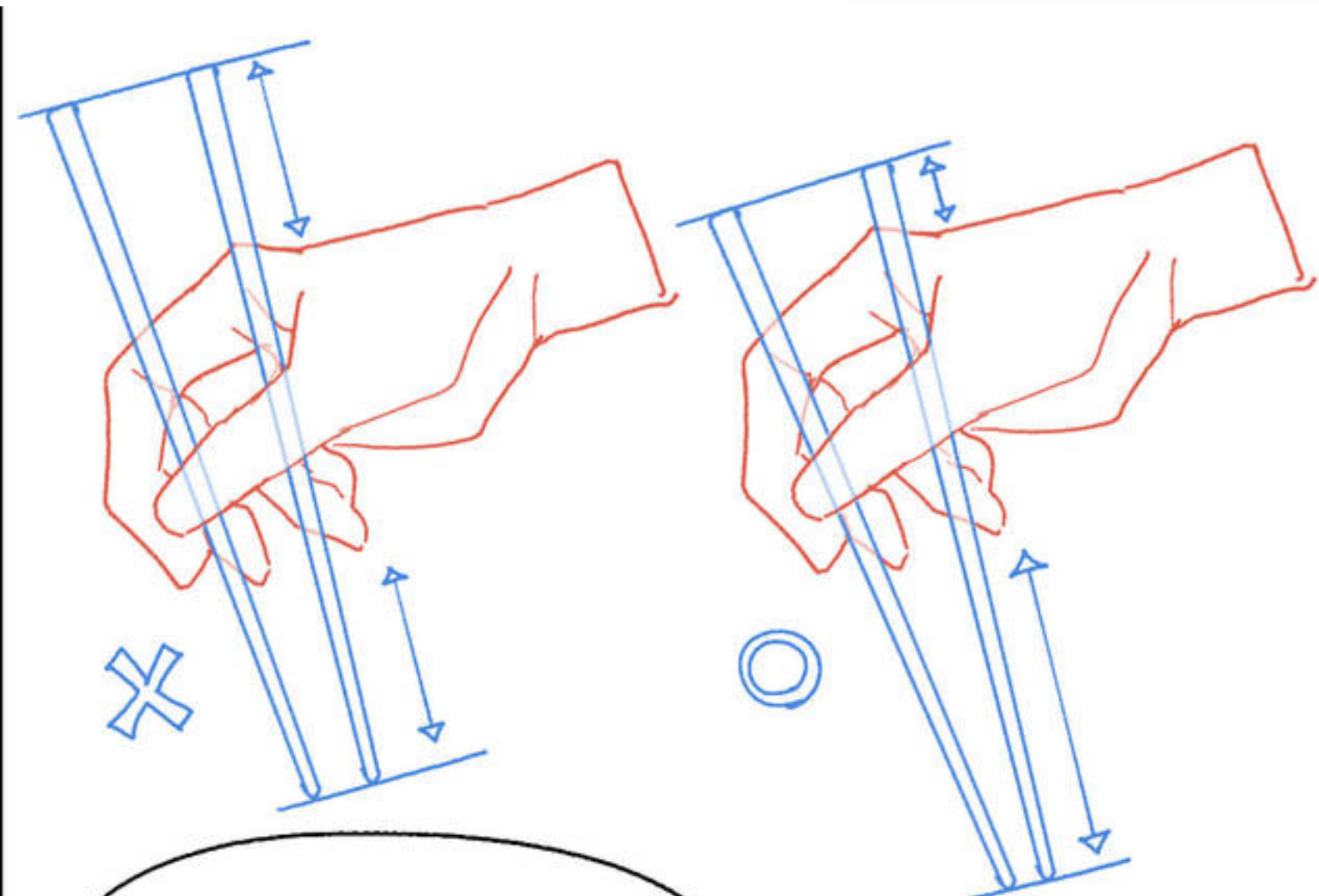
And then they attach a little finger and a little finger, and they make the angle go down as well.







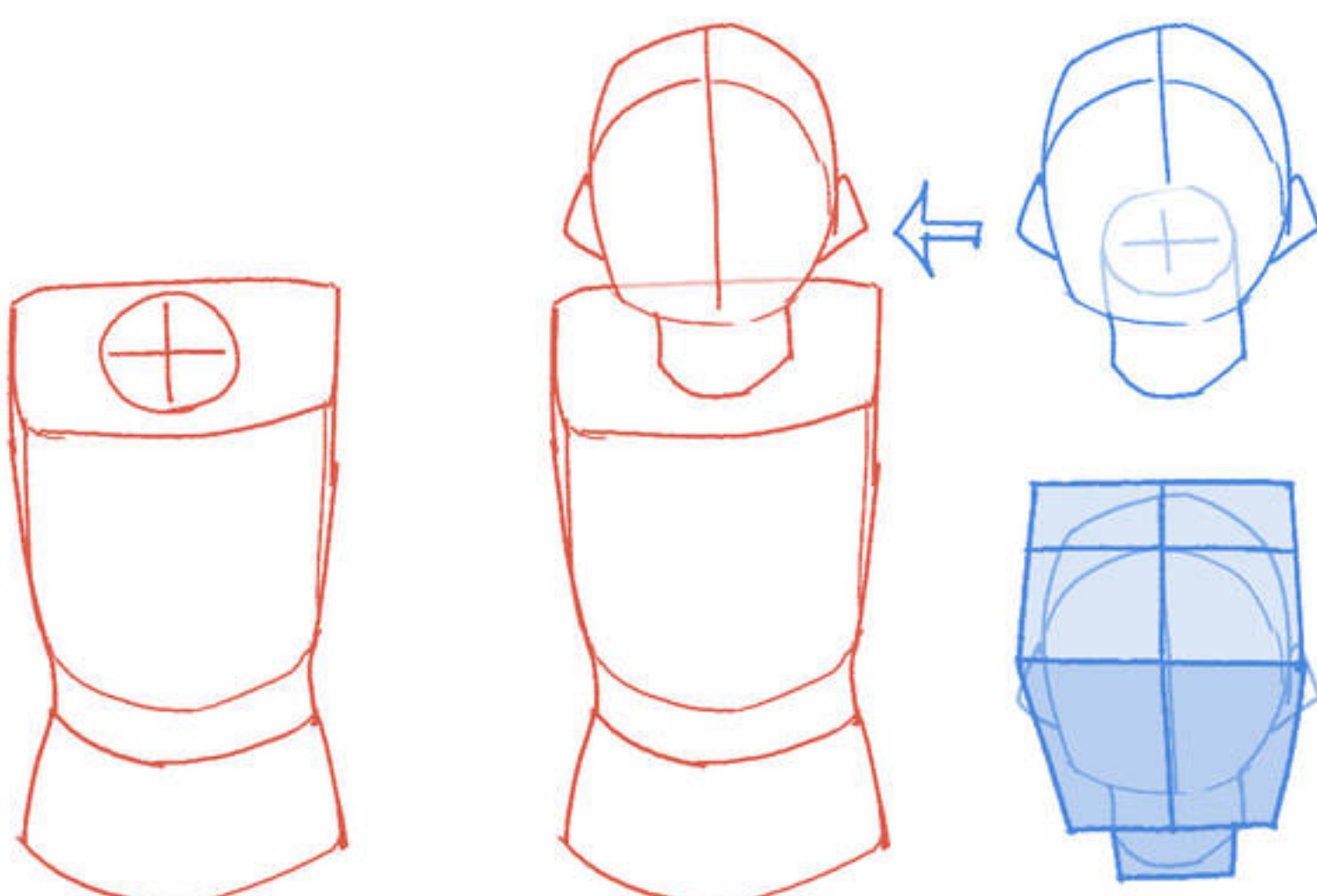
I'd like to know the taco author."



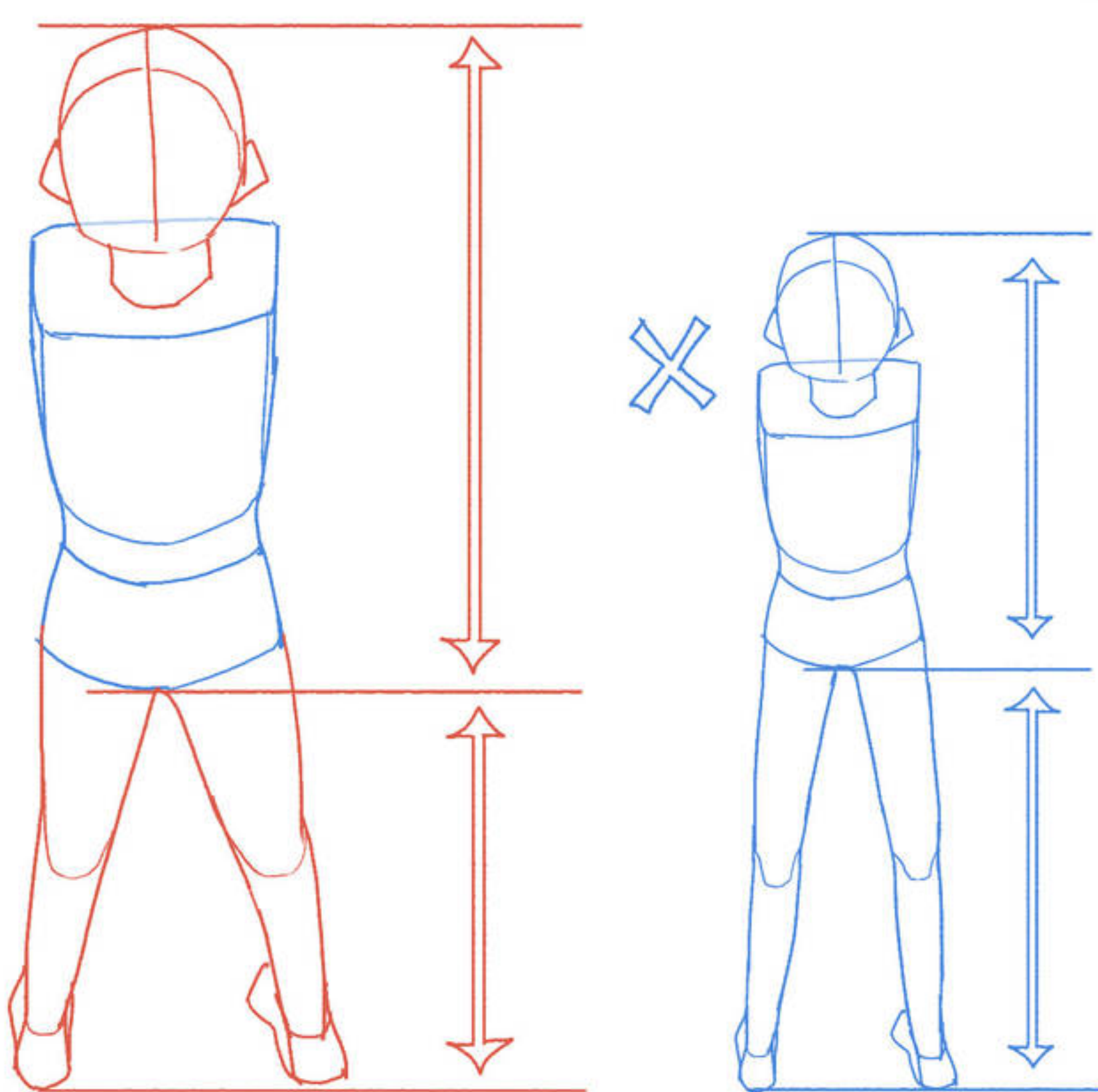
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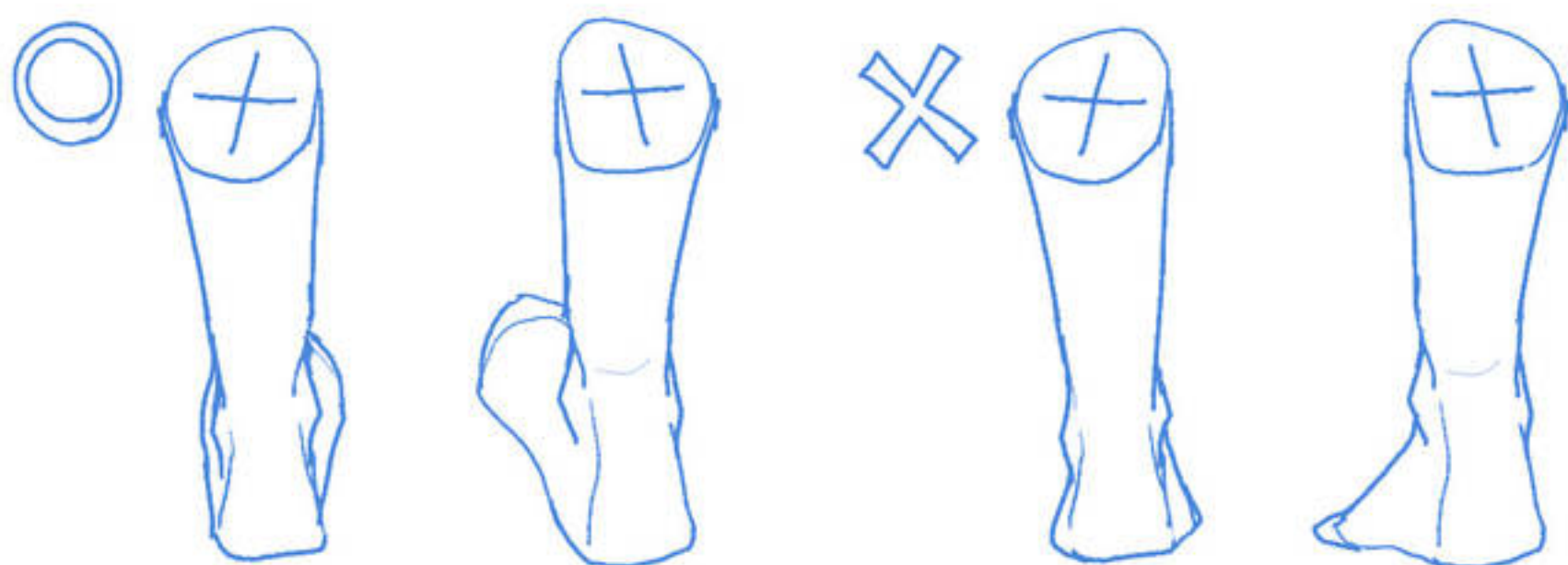
[Q: I'd like to draw the back of a high-live view.]



When you're at the top of the top, you have to see the top, so the waist and the pelvis are getting shorter, so your head is also going to think about the top and the back, and you're going to make a circle.

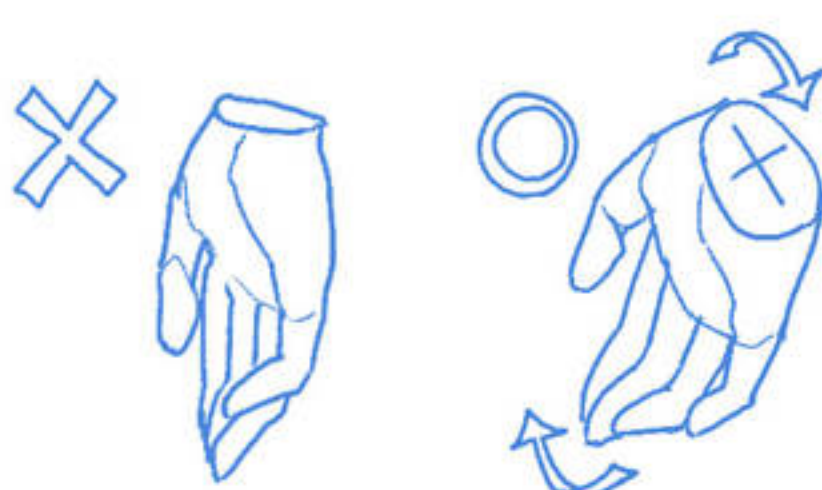
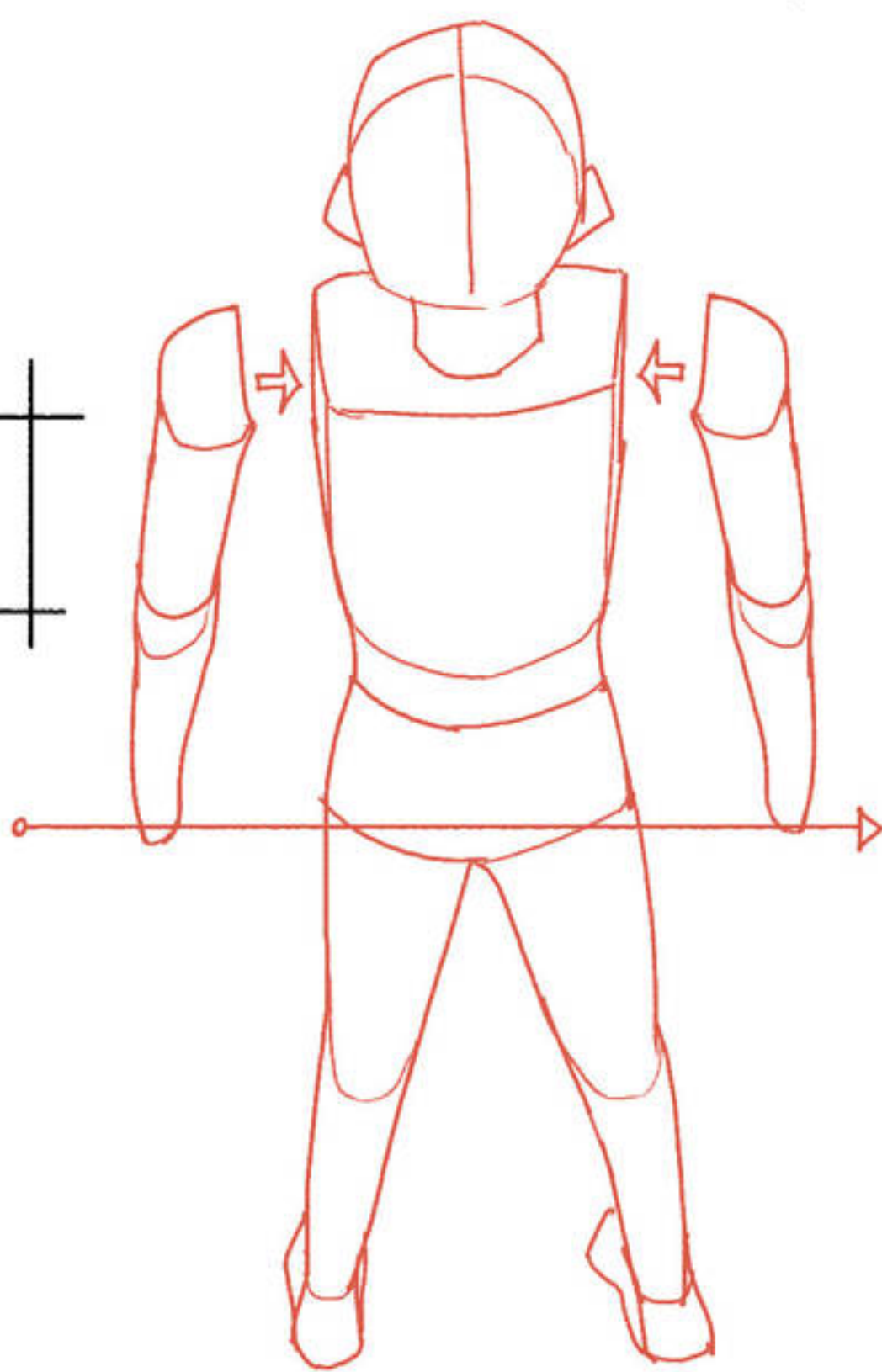


Because the camera angle is high, the lower body has to be shorter than the upper body, so the natural system is applied.



It covers your ankle and looks a little bit like that, but it makes you see the back of your foot.

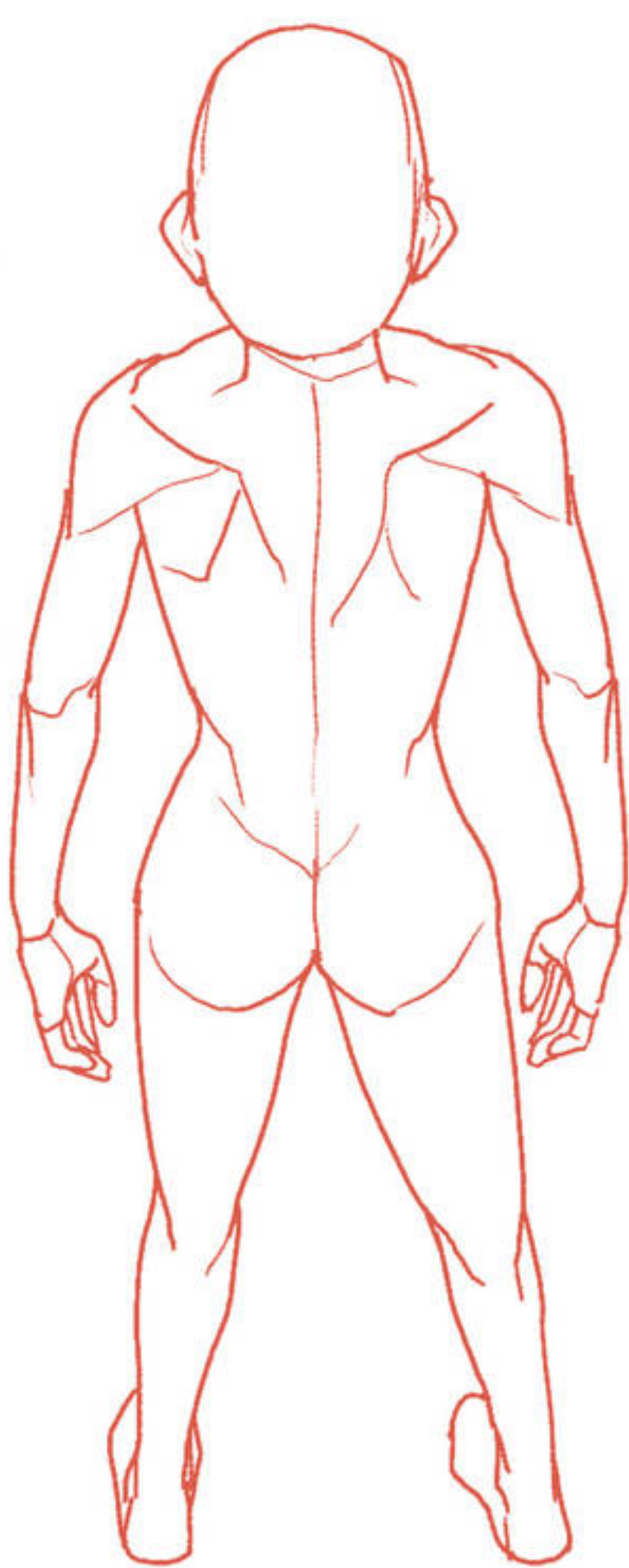
In addition to an extra pair of arms and a positional pelvis on the wrist.



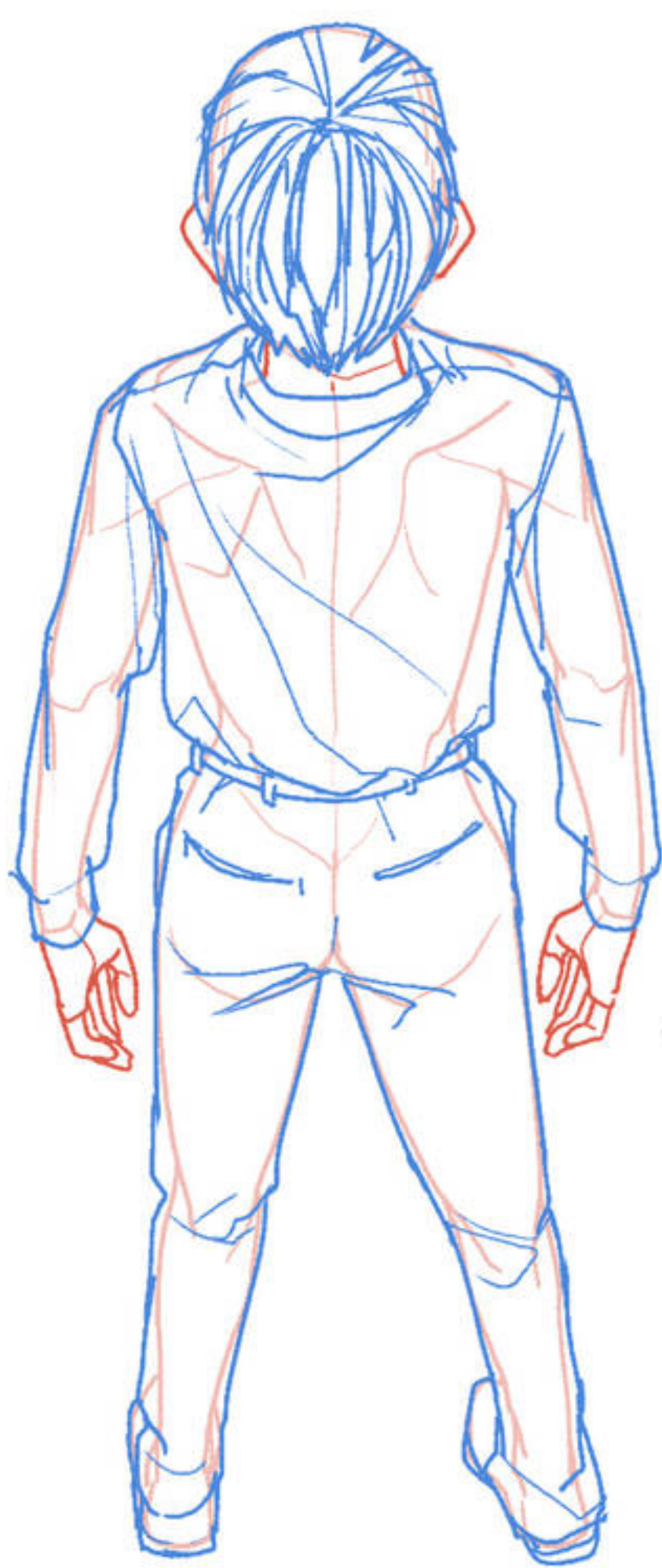
The hand is also a little bit of a tasteful drawing when it's all special.



It's a smooth shape, and it's a smooth shape, because it's just to make sure that it's clear that you can see all the surfaces and all the time, so it's kind of kind of hard to make sure that you get a taste of the mold.



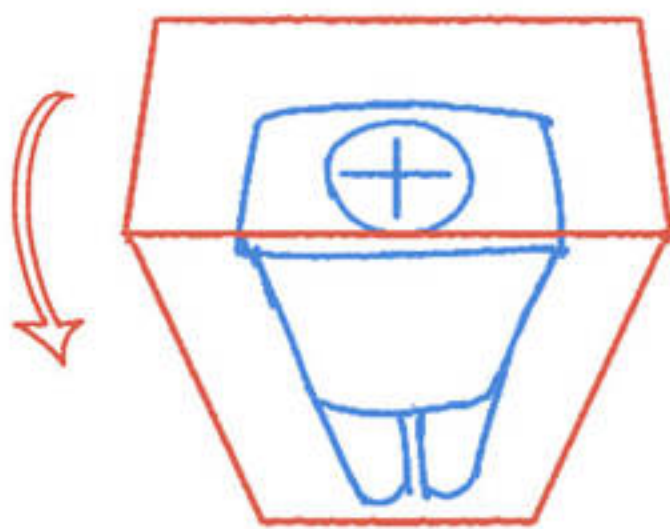
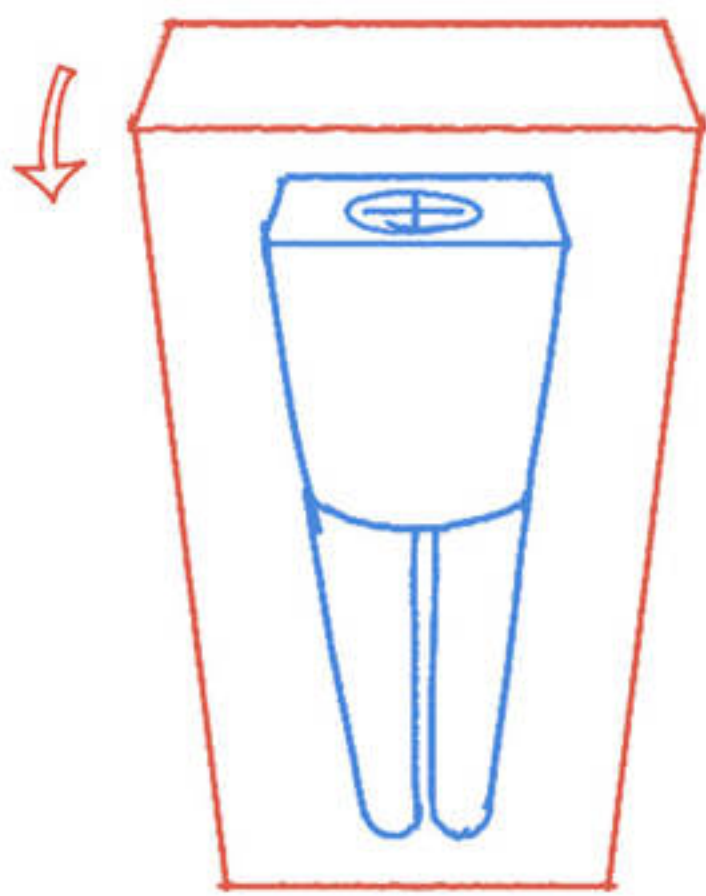
I'm wearing a delicious coat on the body frame of a janitor, and I don't have to paint a picture of the body that's covered in clothes when I'm not wearing it.



I'll finish with the gift.



I'd like to know the taco author."



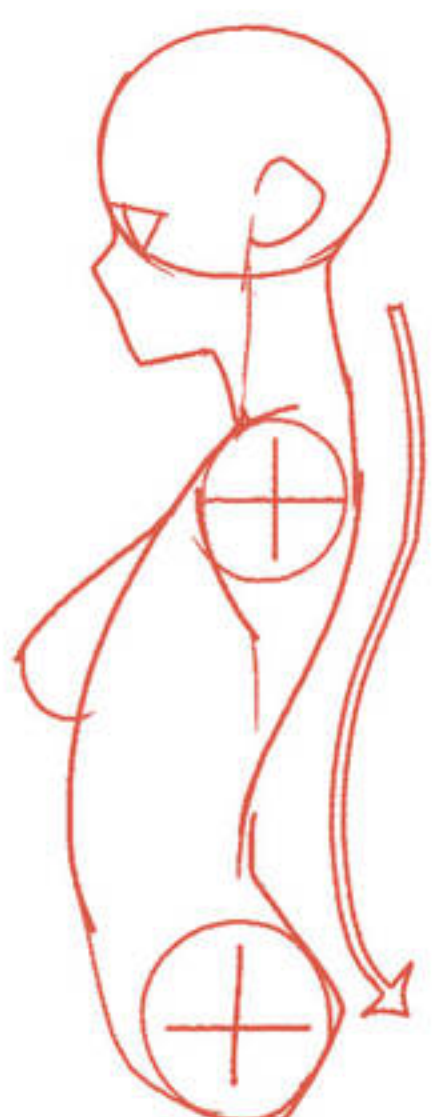
The rear body and the lower body, which you see at the time angle, are relatively short.



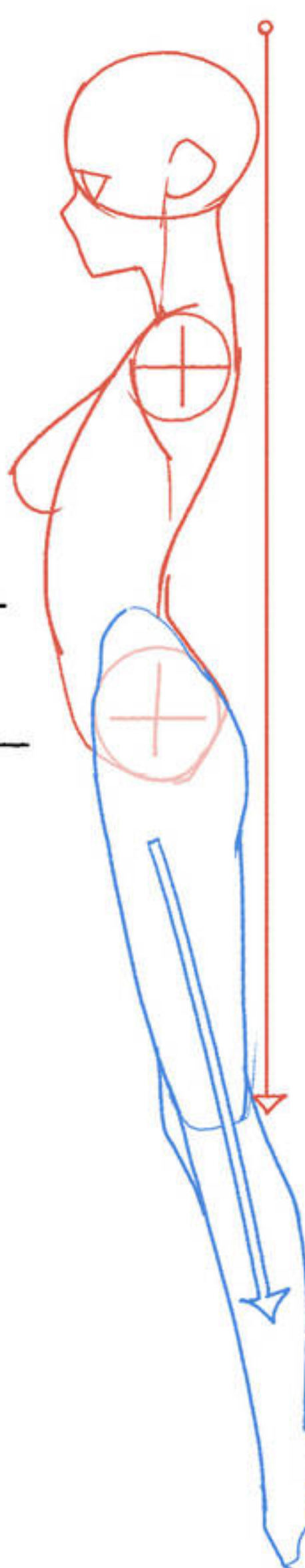
Key Doimt



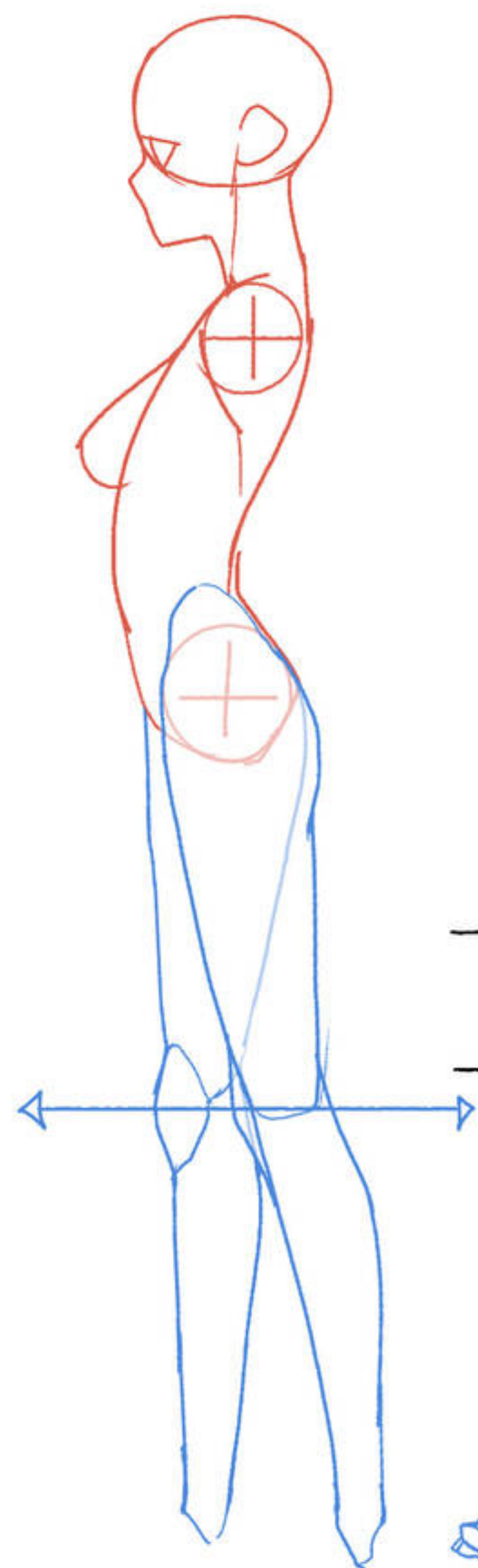
I don't know. I'm going to need you to draw it next to the bridge X.



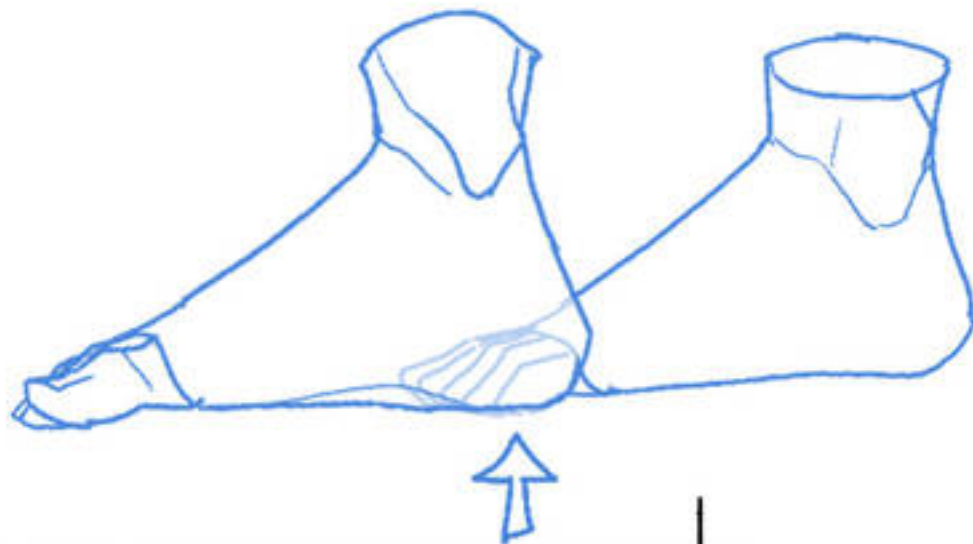
I'm going to draw my face and my upper body first.



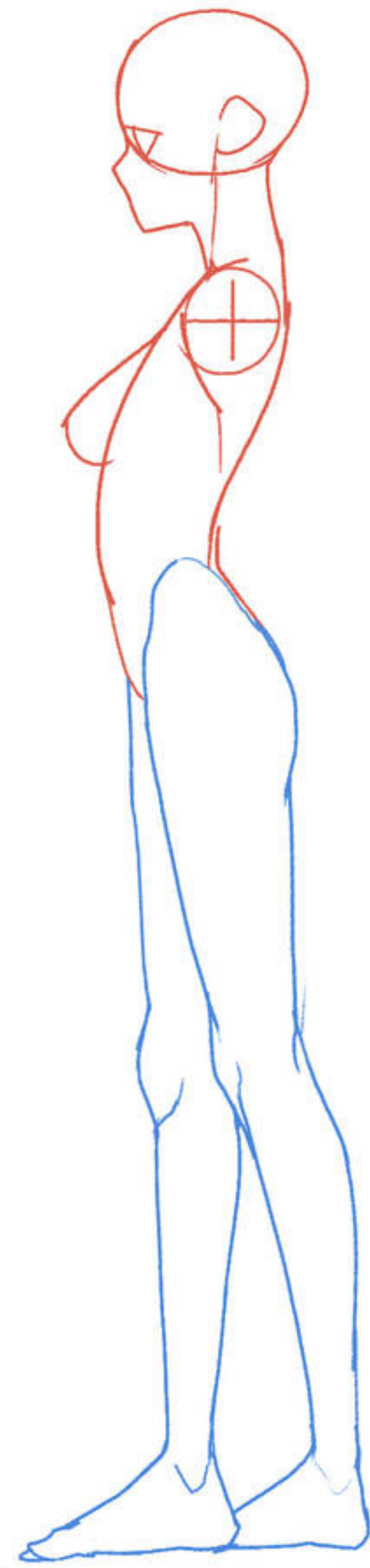
I'm just going to subtract a little bit behind one of the bridges that I'm going to intersect when I draw a number line around the back of the number line.



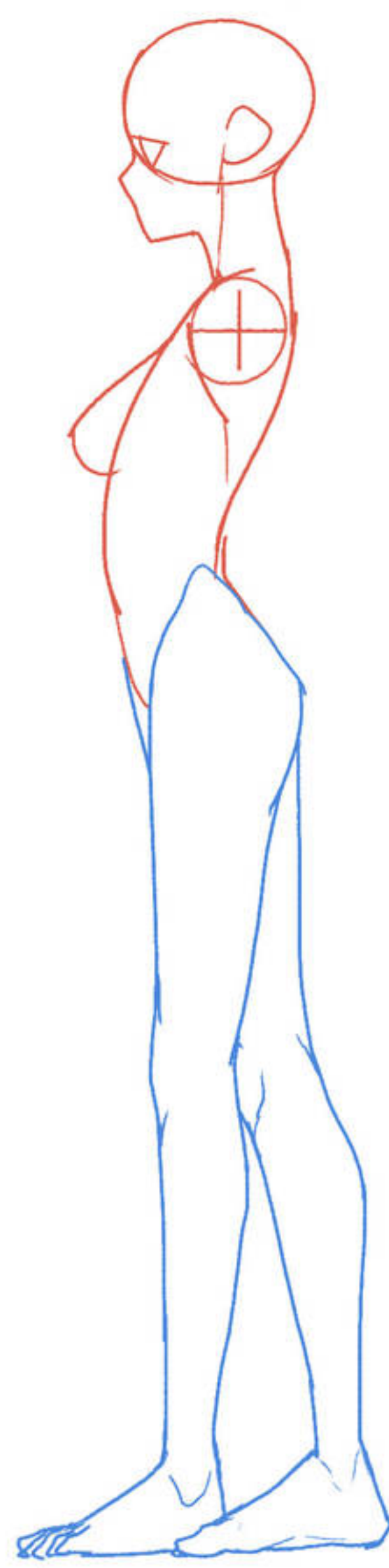
On the other side of the leg, I'm going to push it forward a little bit so that the knees can touch each other.



In the case of crossover feet, I'm going to have to cover the toe part of the foot that goes back to the heel that comes forward.

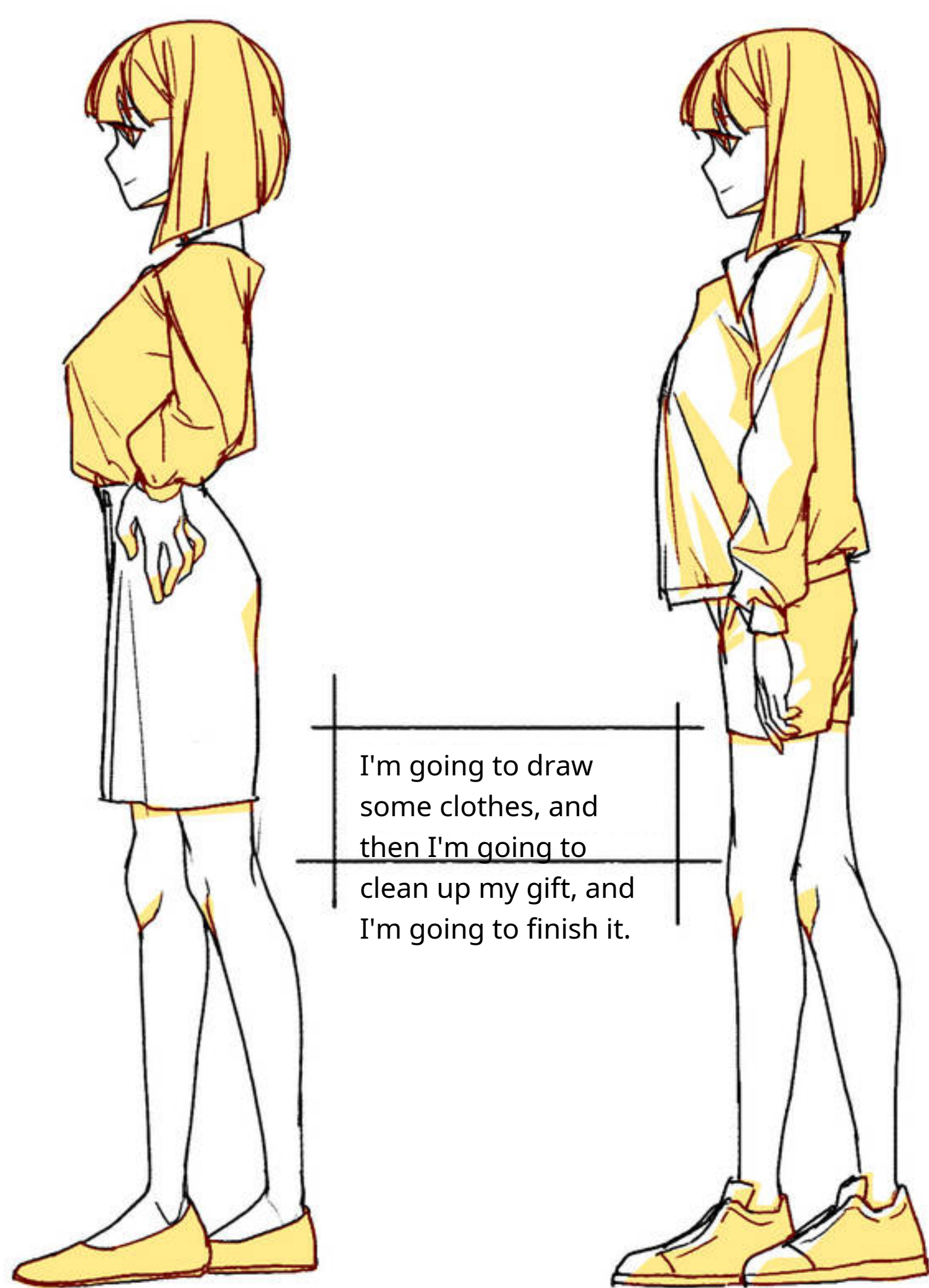
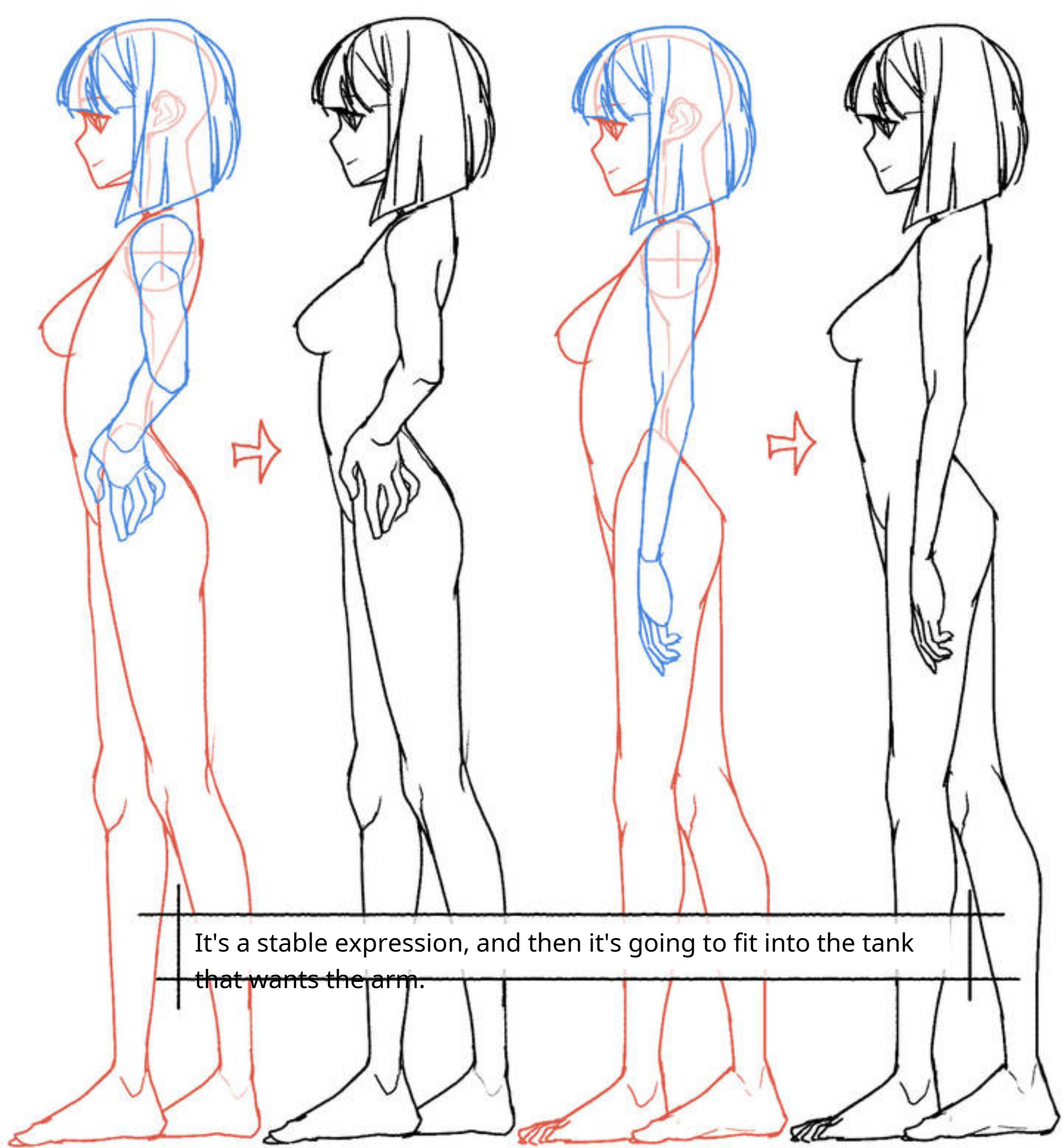


If the character's crossover left leg goes back,



If the character's right leg is behind the back,





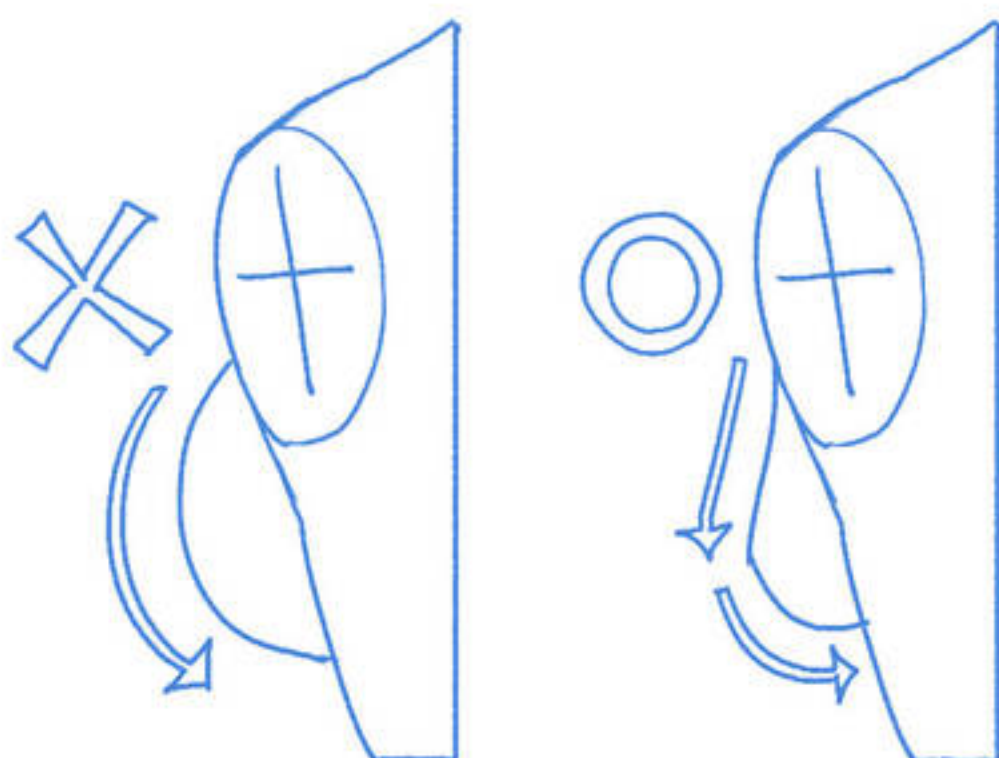
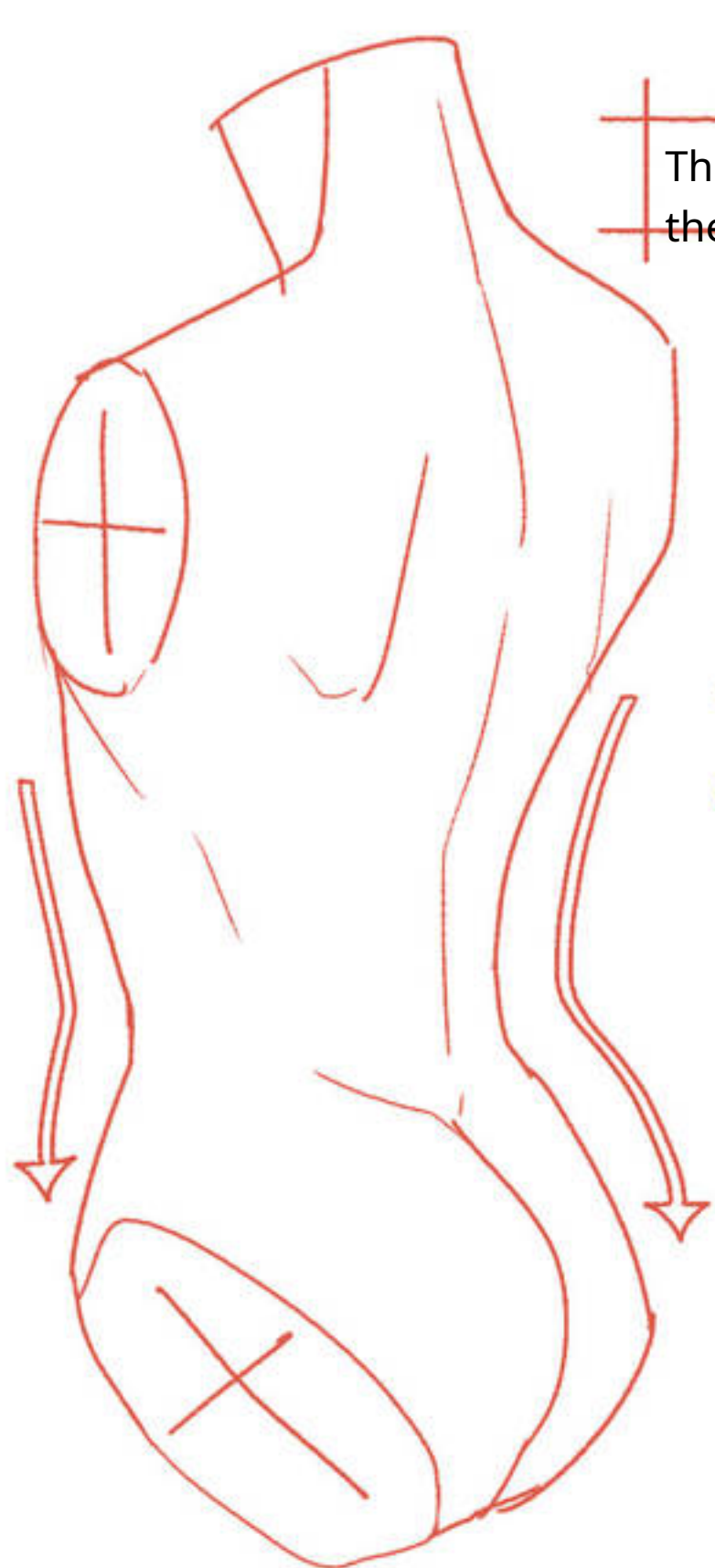
It's too small for a writer to know.



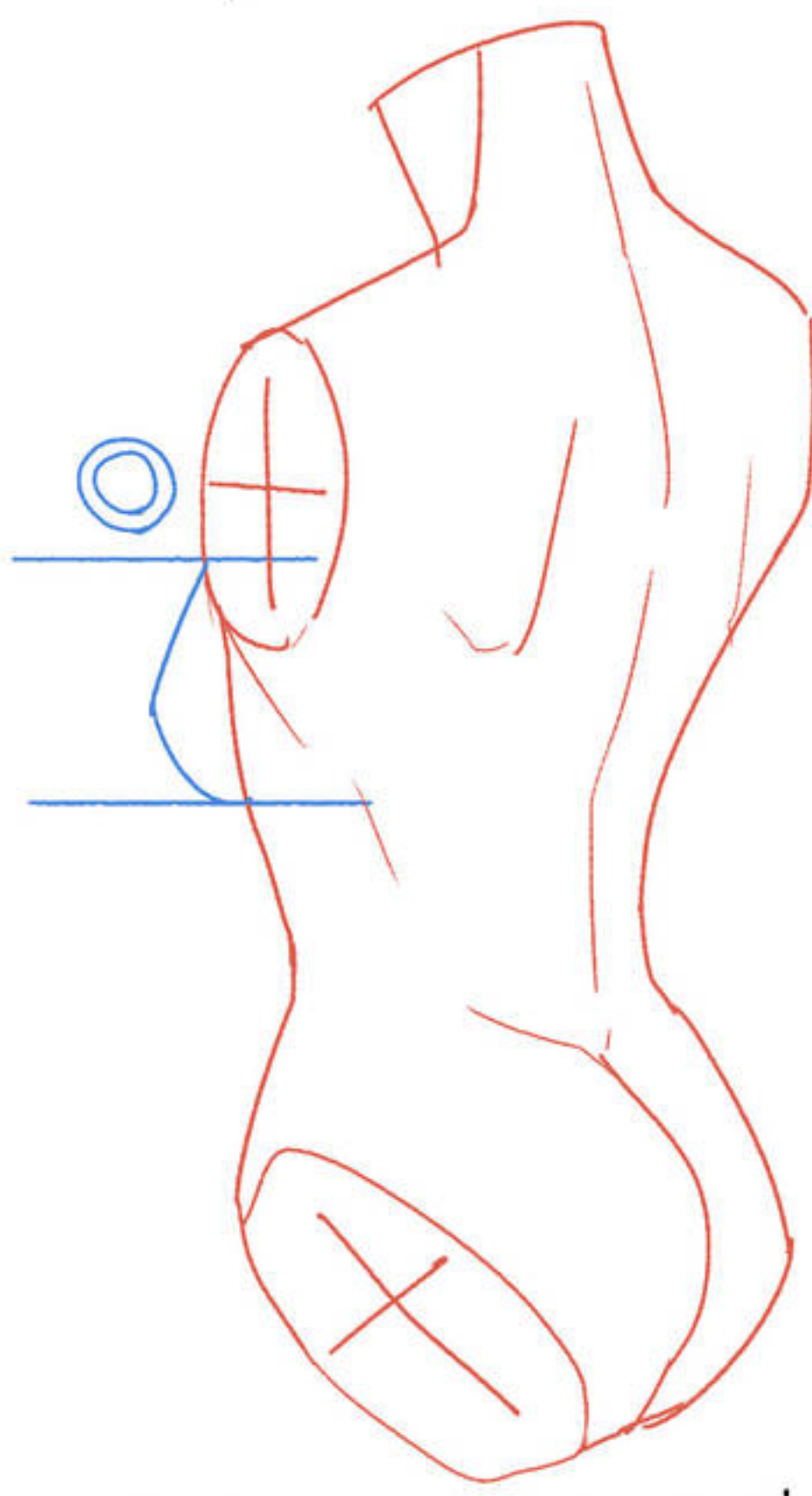
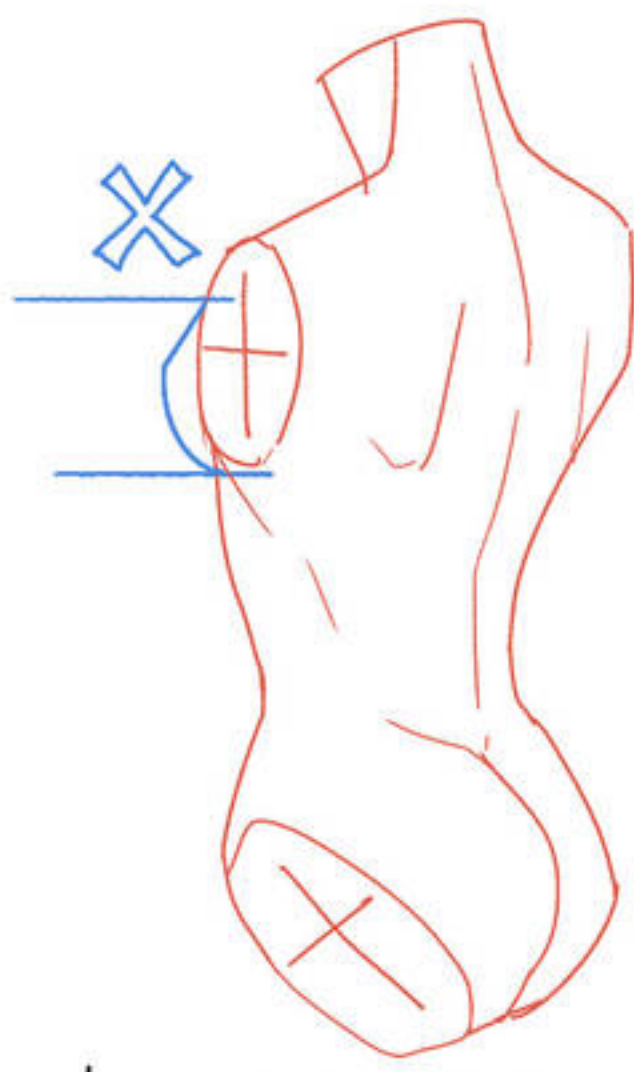


It's hard to see a girl's breasts behind IQ.

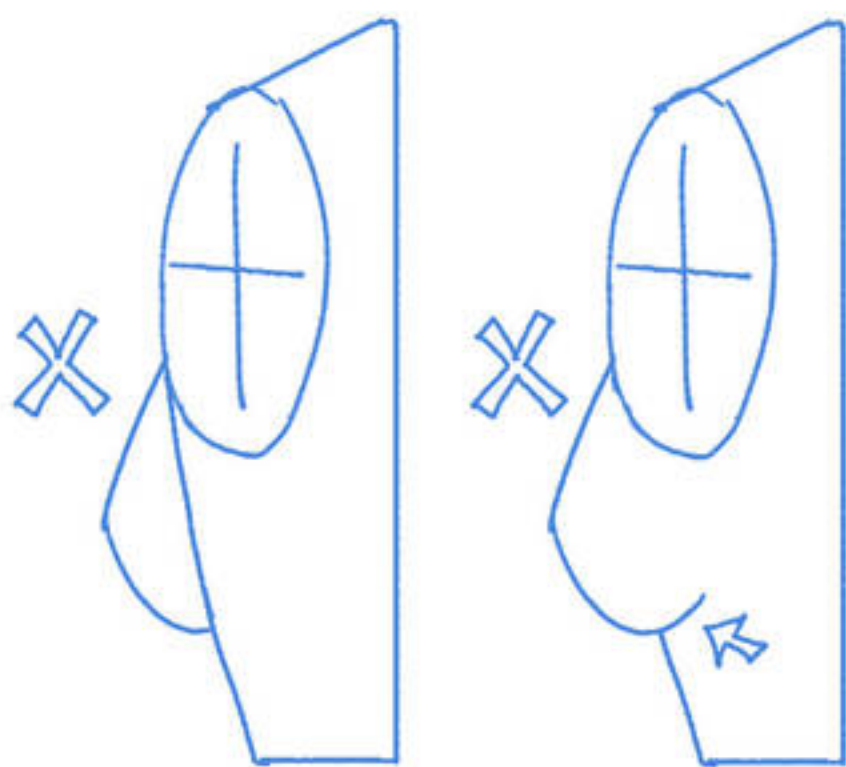
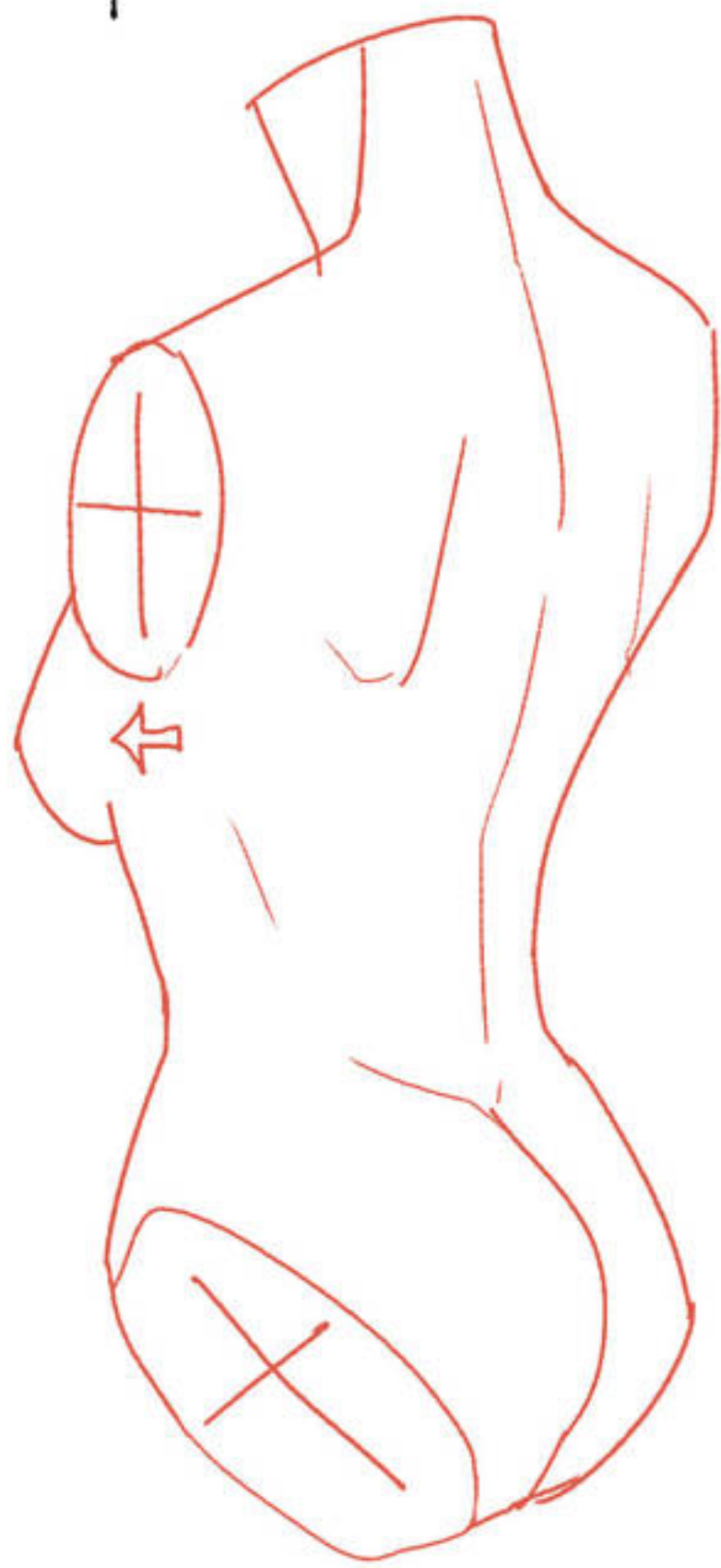
The girl's breasts are attached to the 7th, and they die.



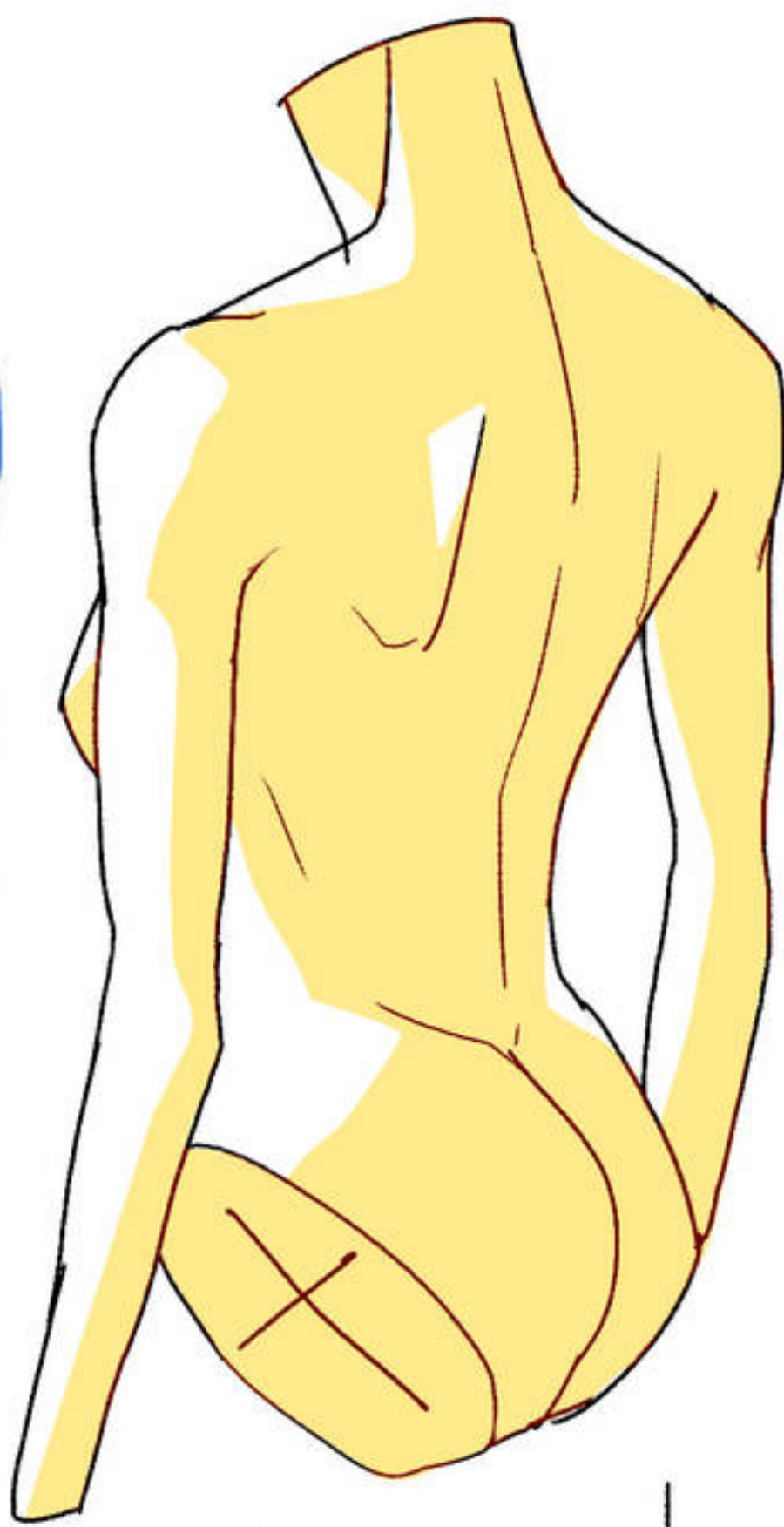
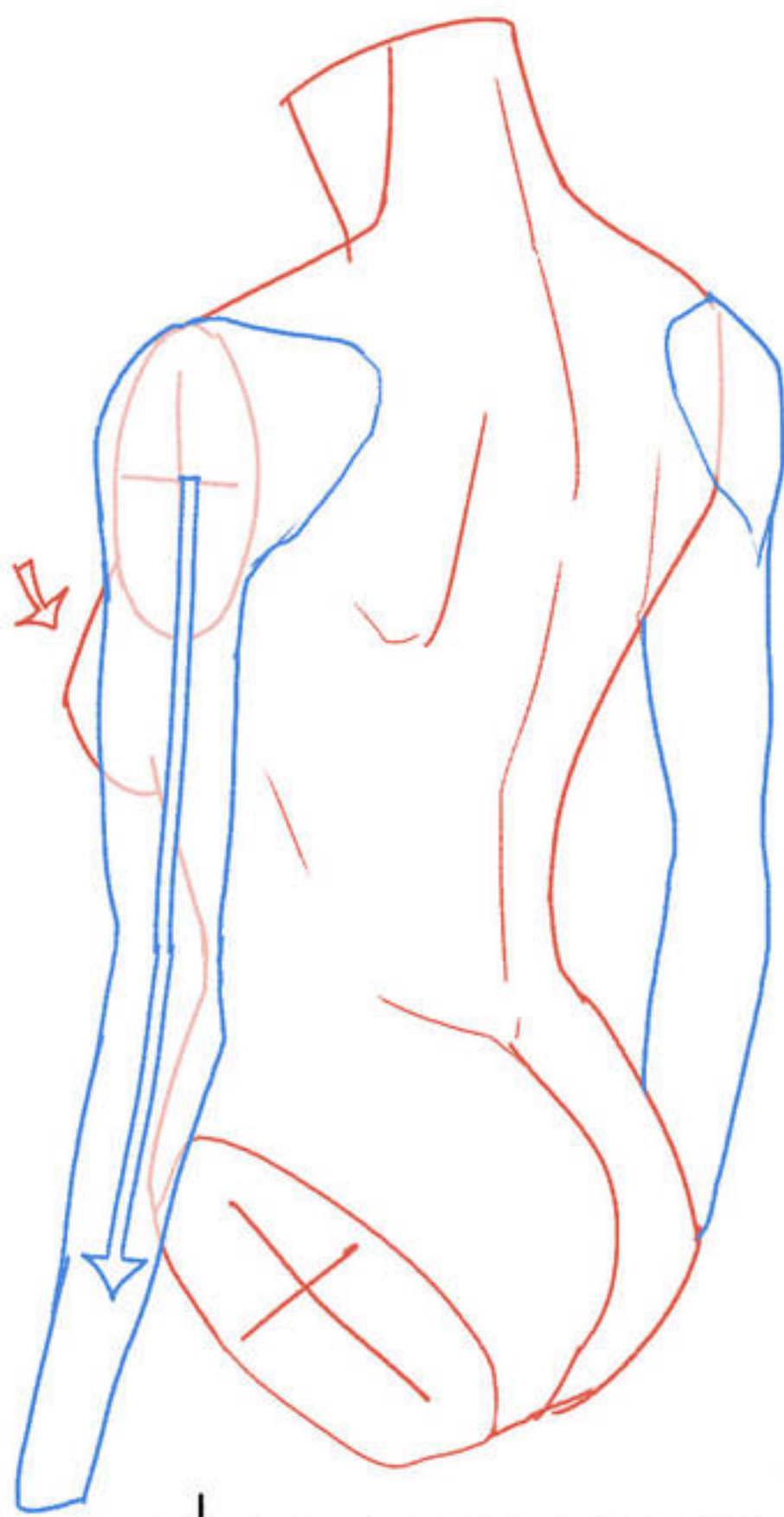
I have to draw my breast in the form of a proboscis, and if I draw a circle, it's kind of awkward.



It's below the point where the arm of the breast, which is slightly visible, comes out.

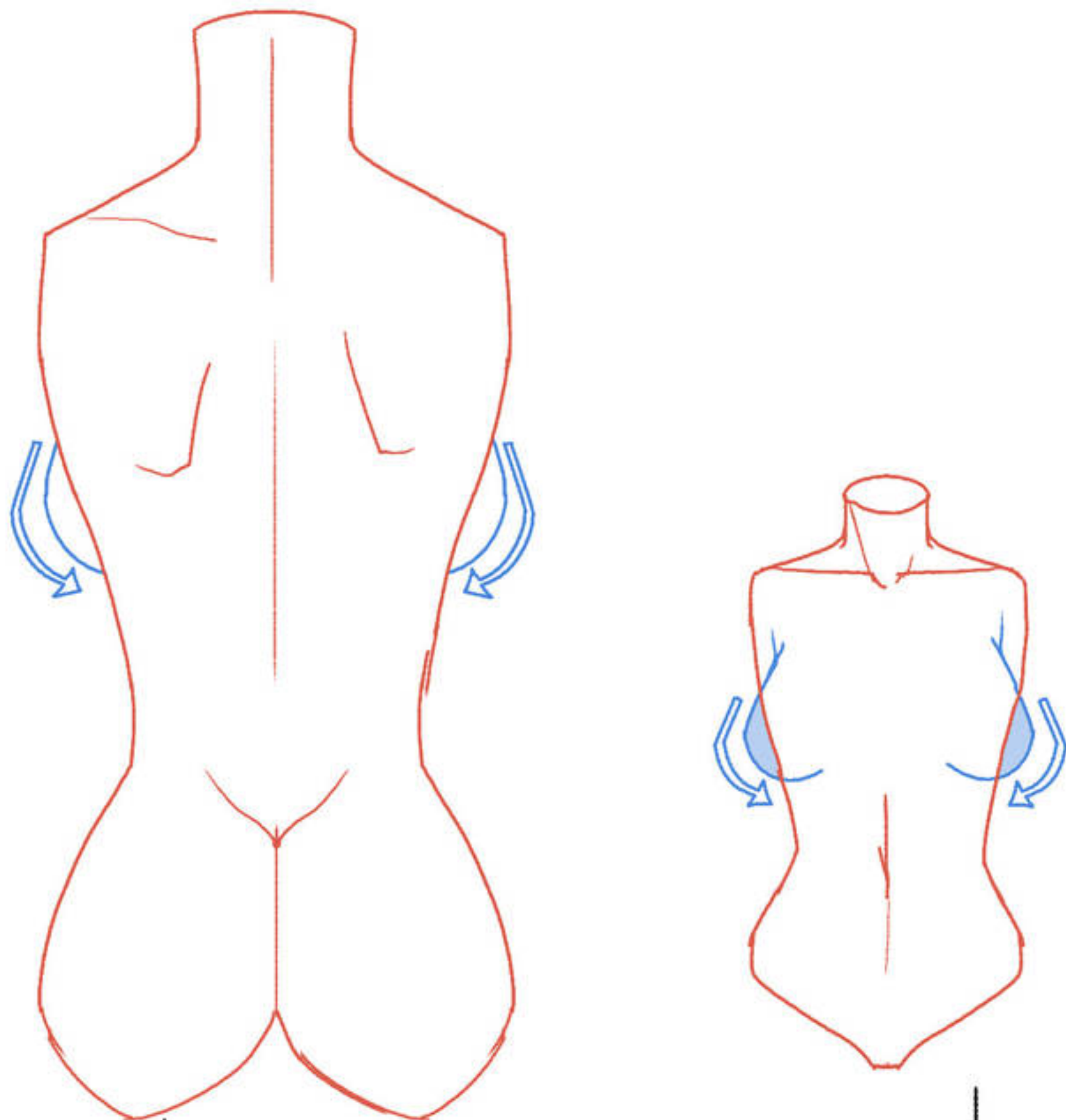


Places the line in place, separate from the back, so it will look something like that

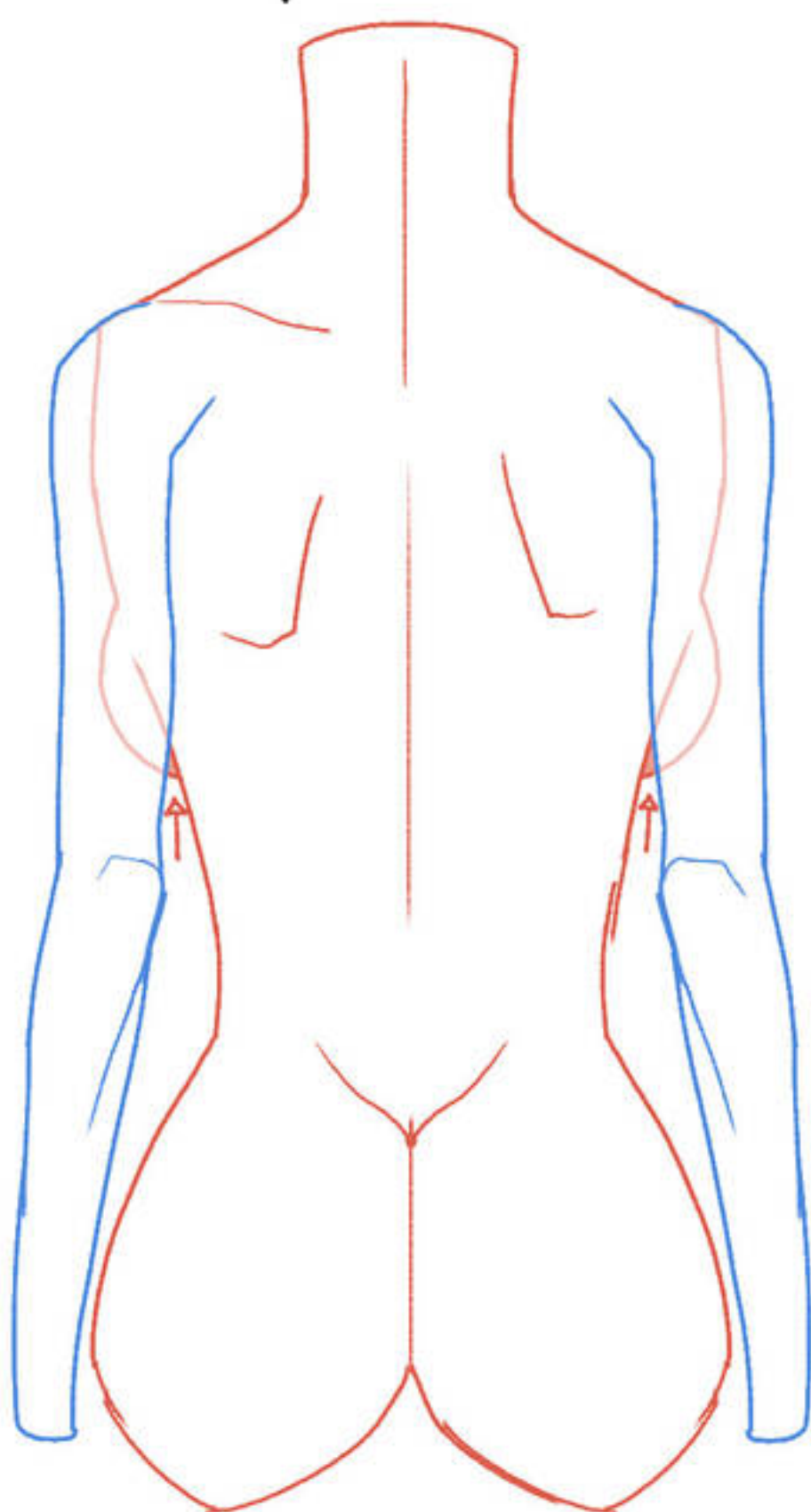


When I draw my arm, the shape of the proboscis chest becomes more and more unobtrusive.

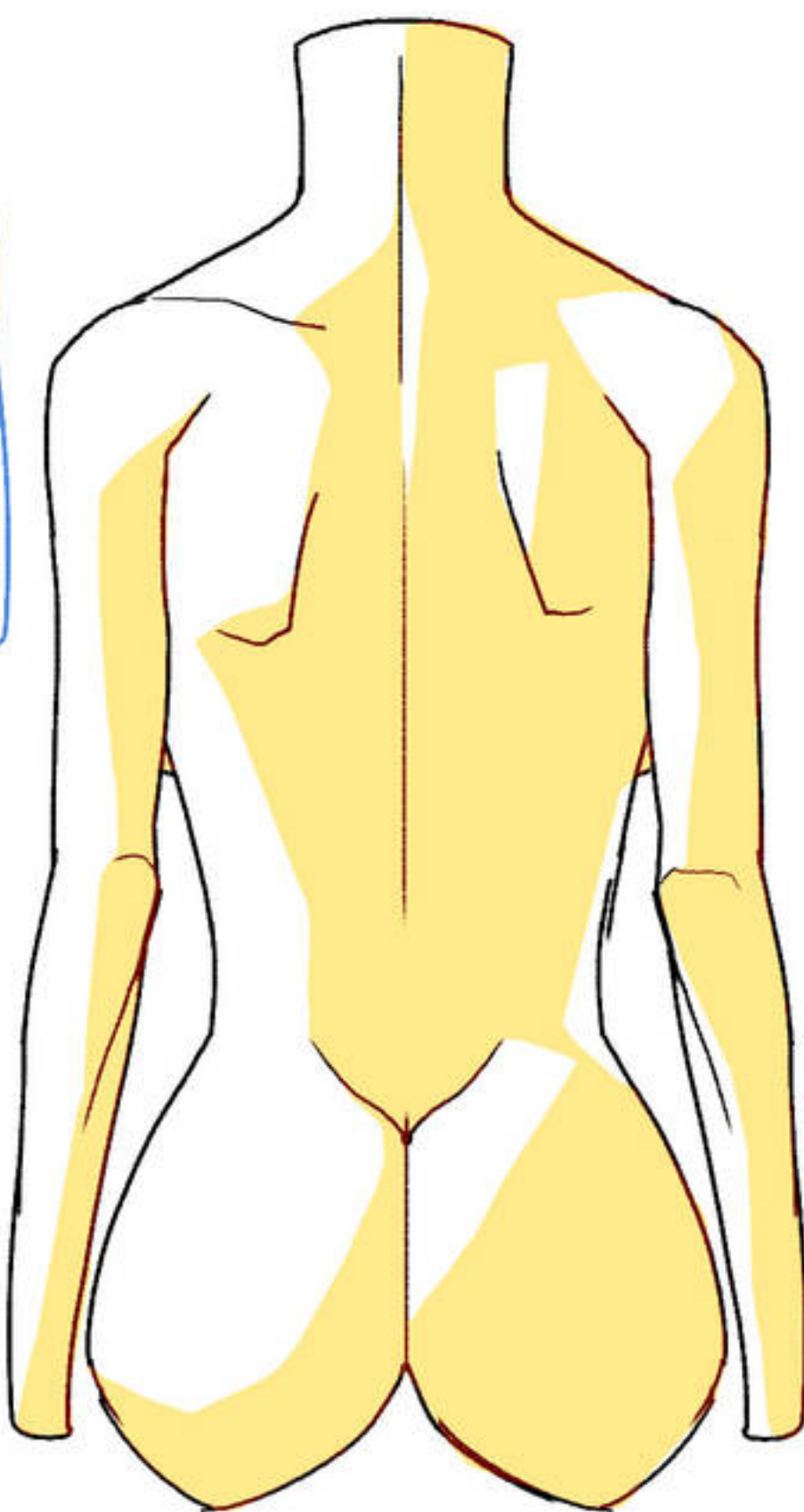




If you look at it from the back, it's drawn from the front, it's a little bit of a grid on your back.

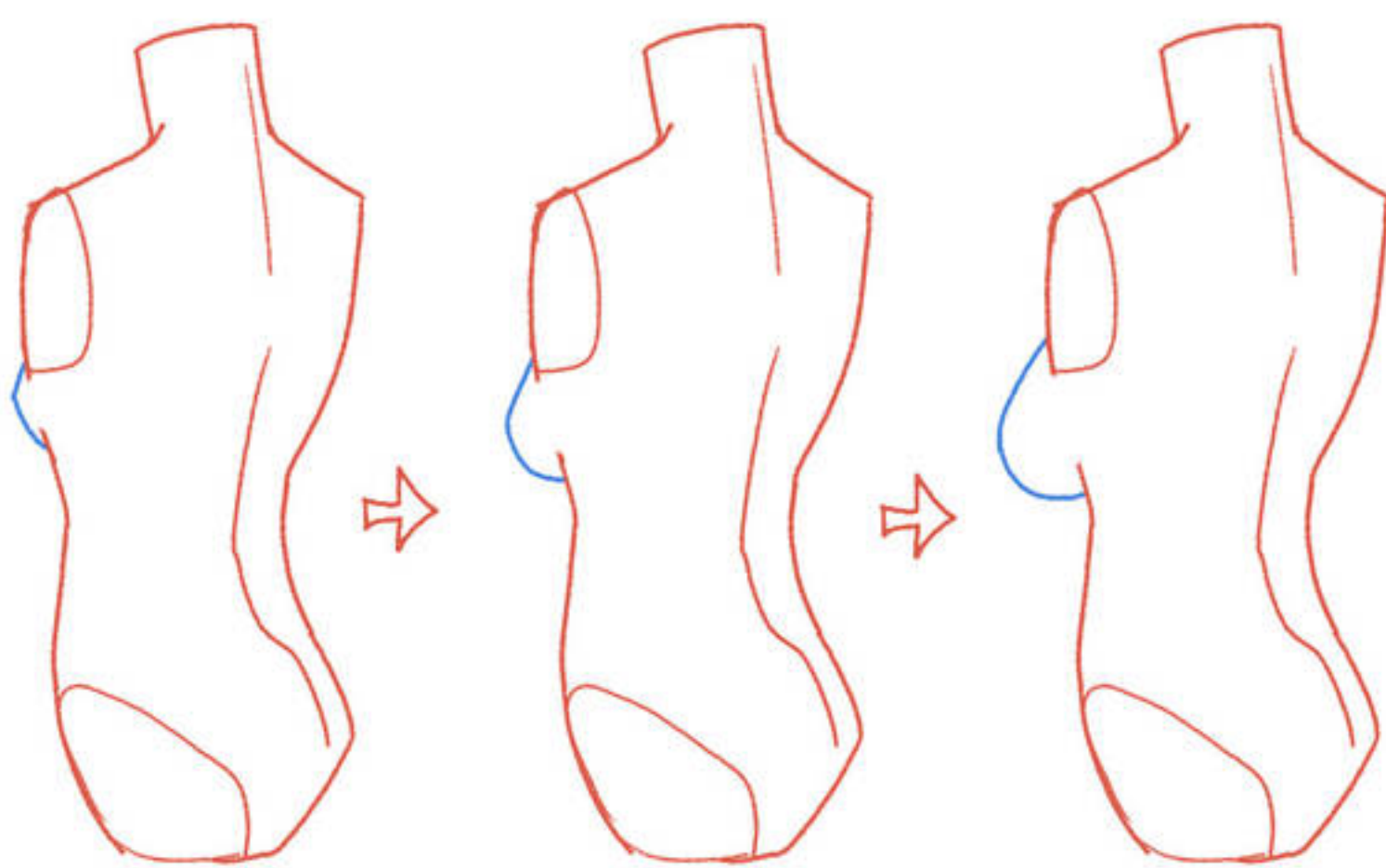


As my arms are drawn, my chest is all covered, or my neck is just a little bit of a glut through a gap.



I'm going to close with the line.

I'd like to know the taco author."



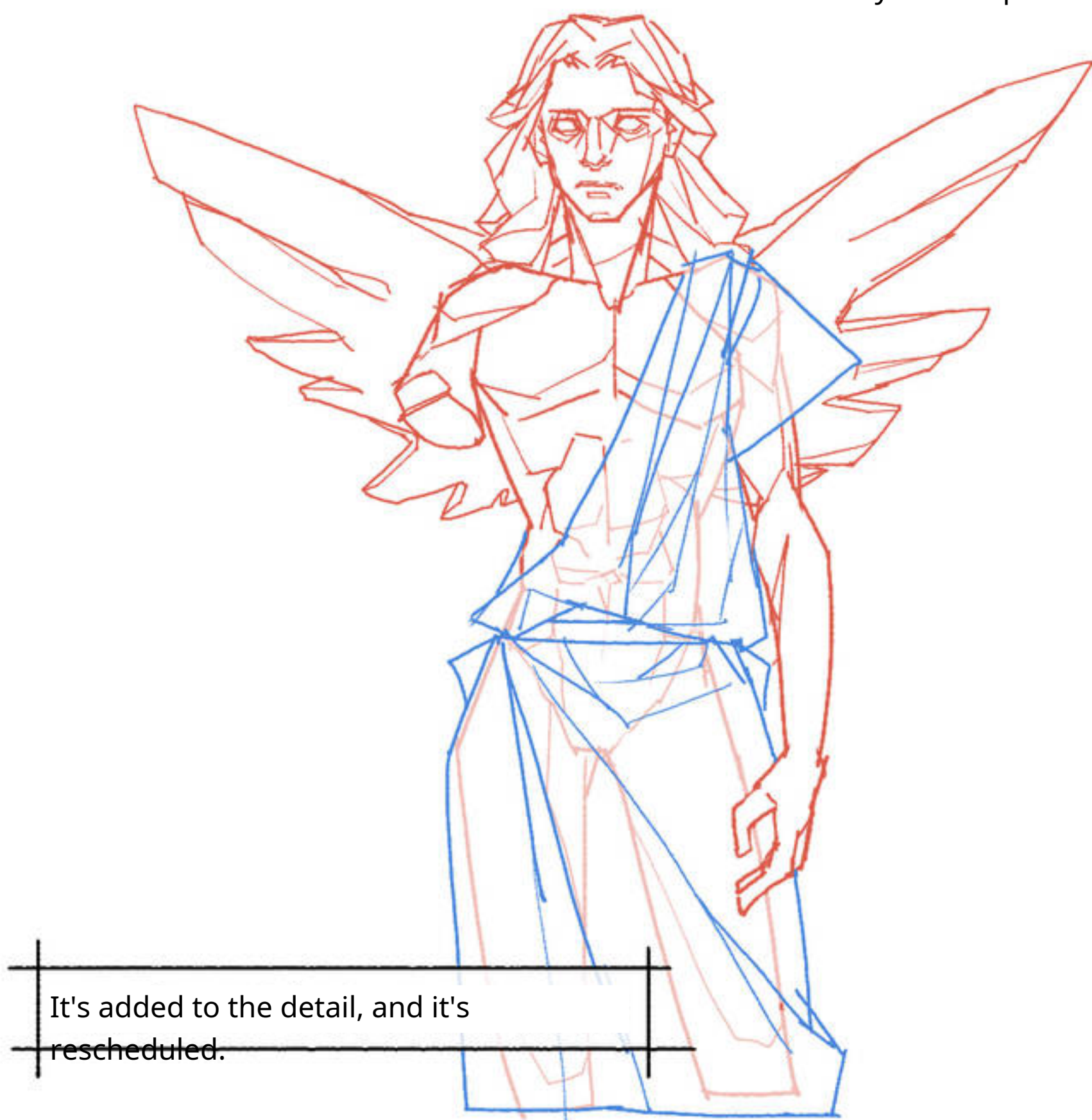
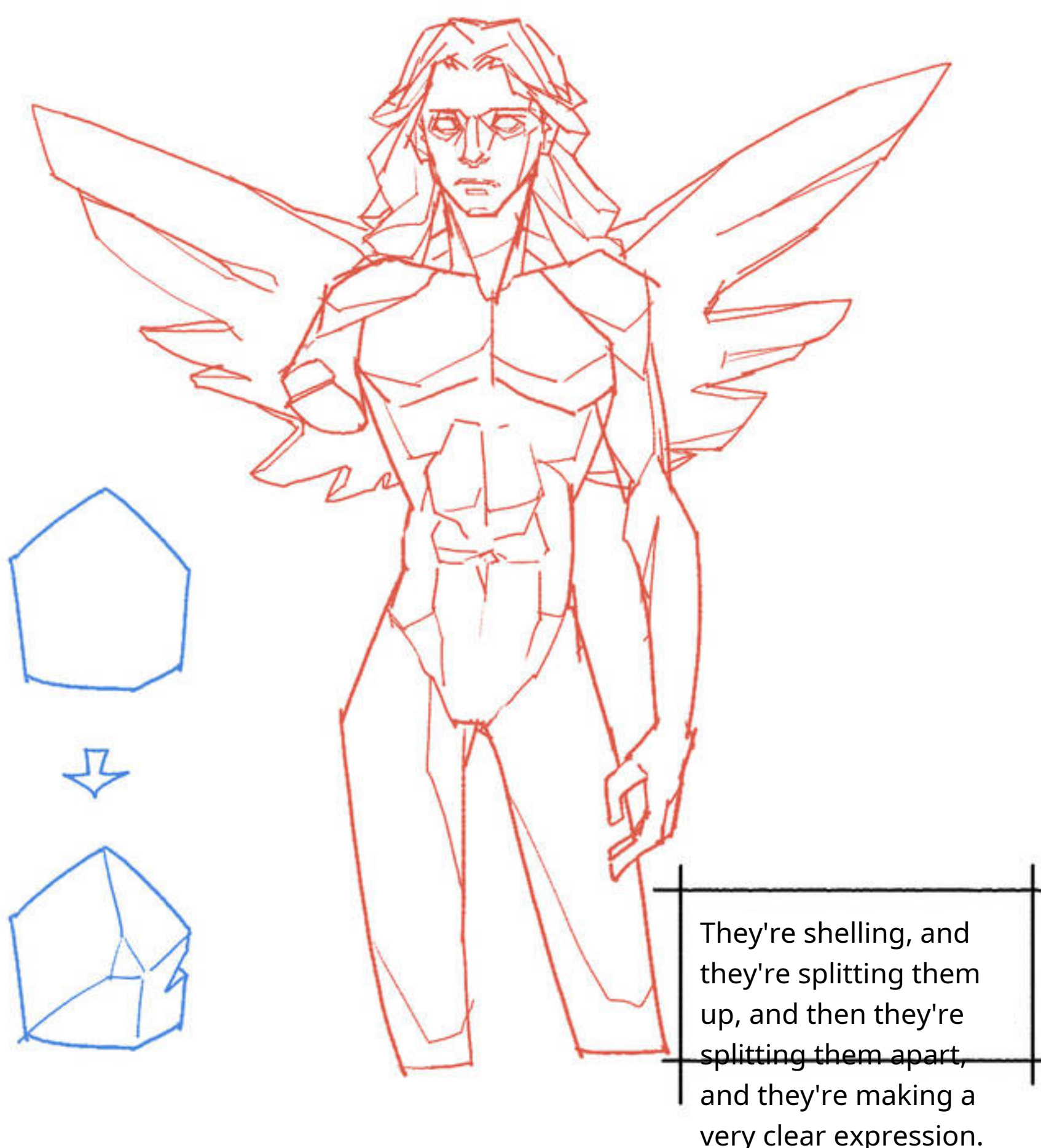
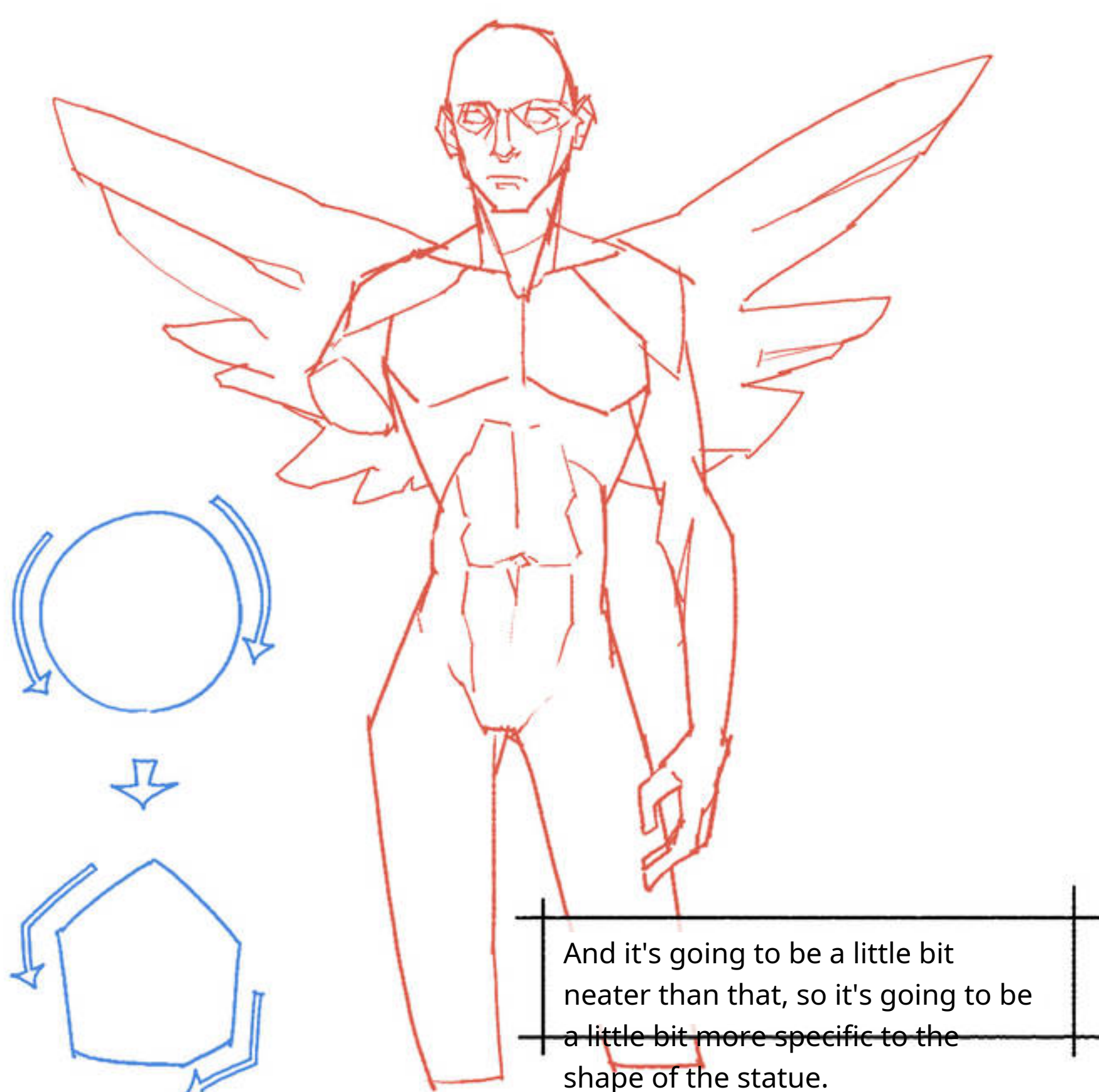
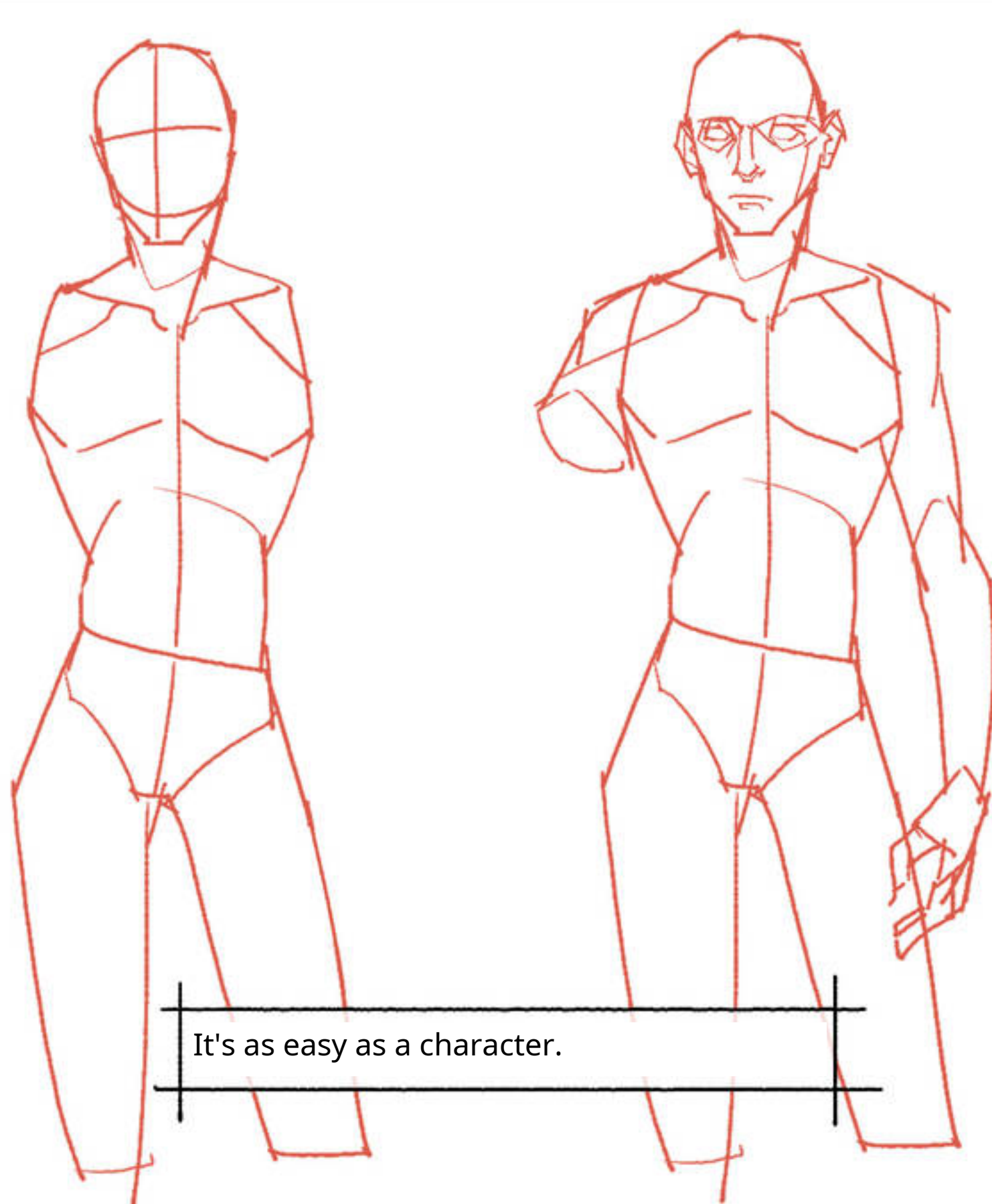
Just like the front, the size and shape of the chest changes the shape of the chest that you see behind it.



Key Doimt



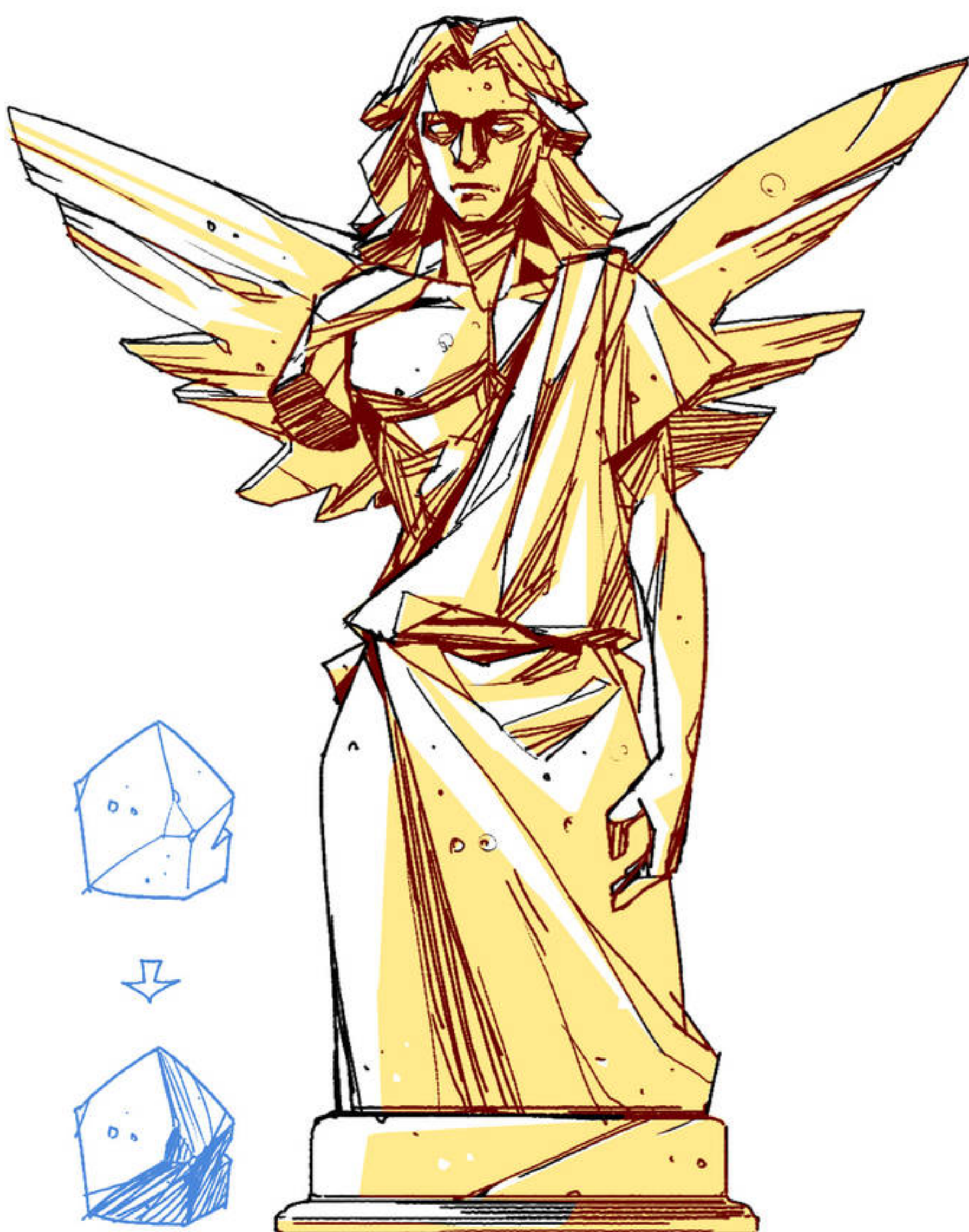
I don't know what to make of a sculpture.







So it's going to be a little bit of a bit of a dot and a little bit of a pint,  
and it's going to add up to a little bit of a sculpture.



I'm going to finish by using my cyclone to  
create a negative.

I'm just trying to get to know the taco writer.



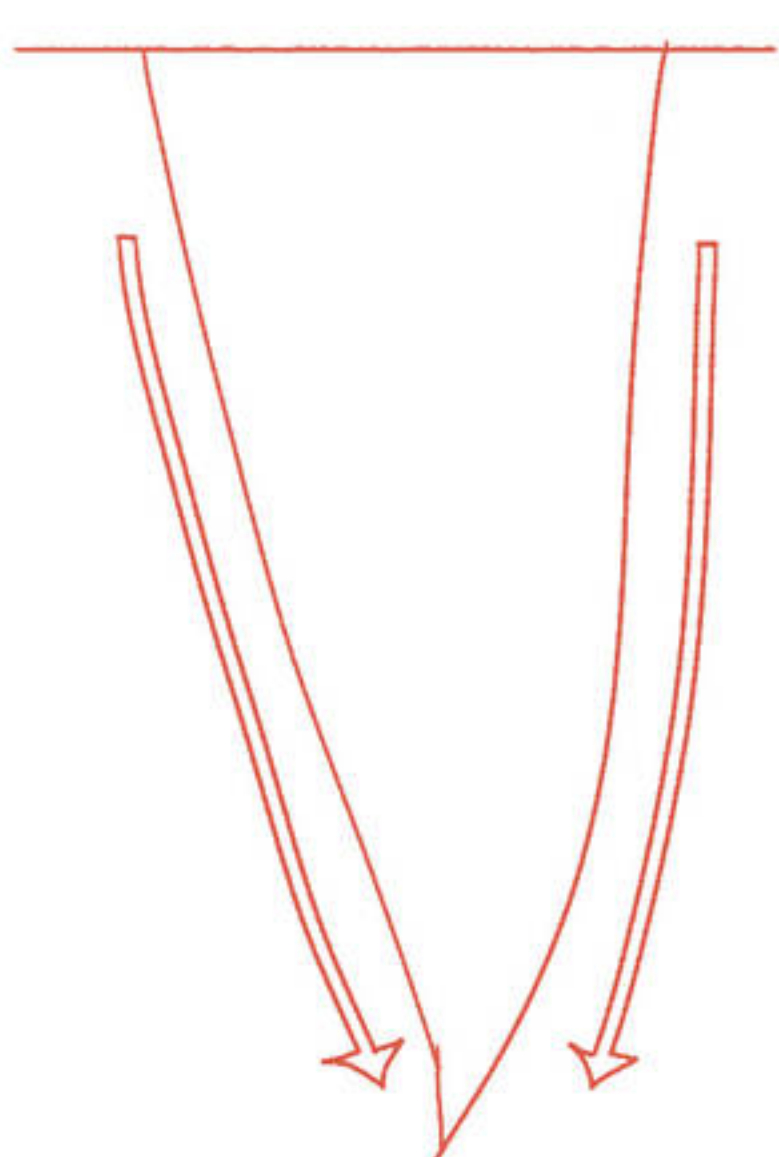
And if you think about it, even if it's a sculpture in the  
form of a piece, you can see that the surface of a  
sculpture is different, depending on the scope of the  
expression or how the material is expressed.



Key Doint

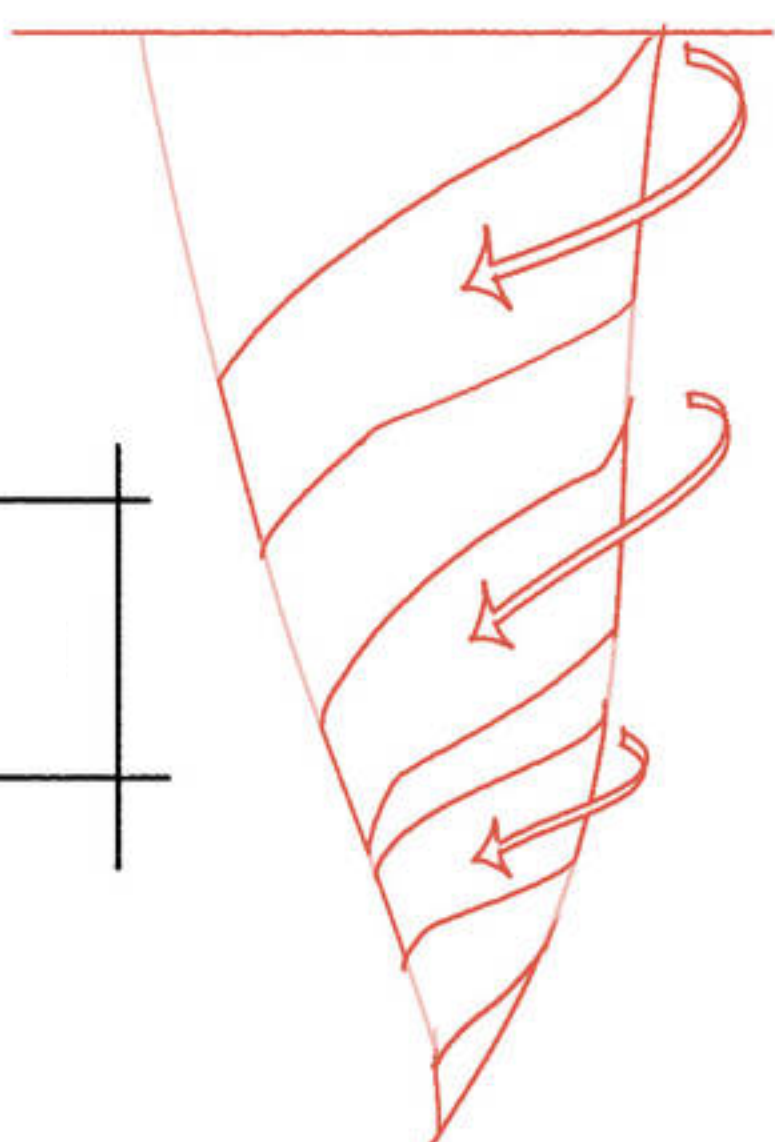


W: Let me know what's appropriate for SD.

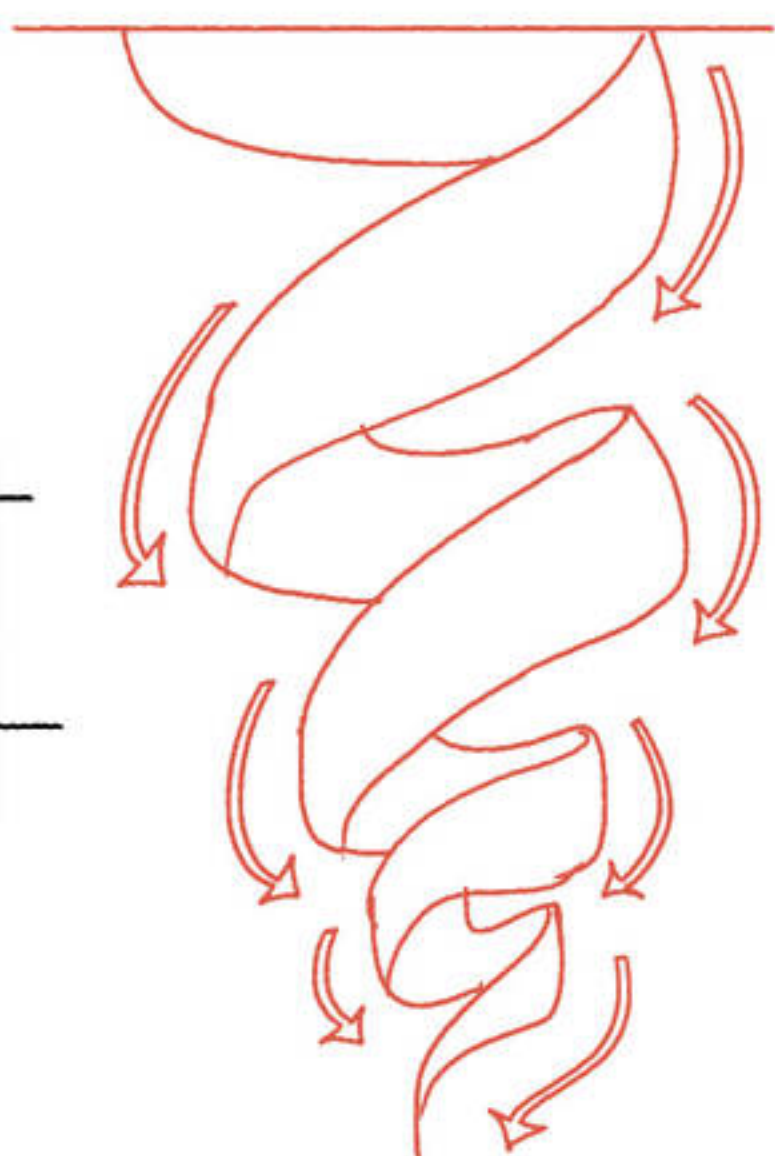


I'm going to draw a standard line first to make a roundabout wemibl.

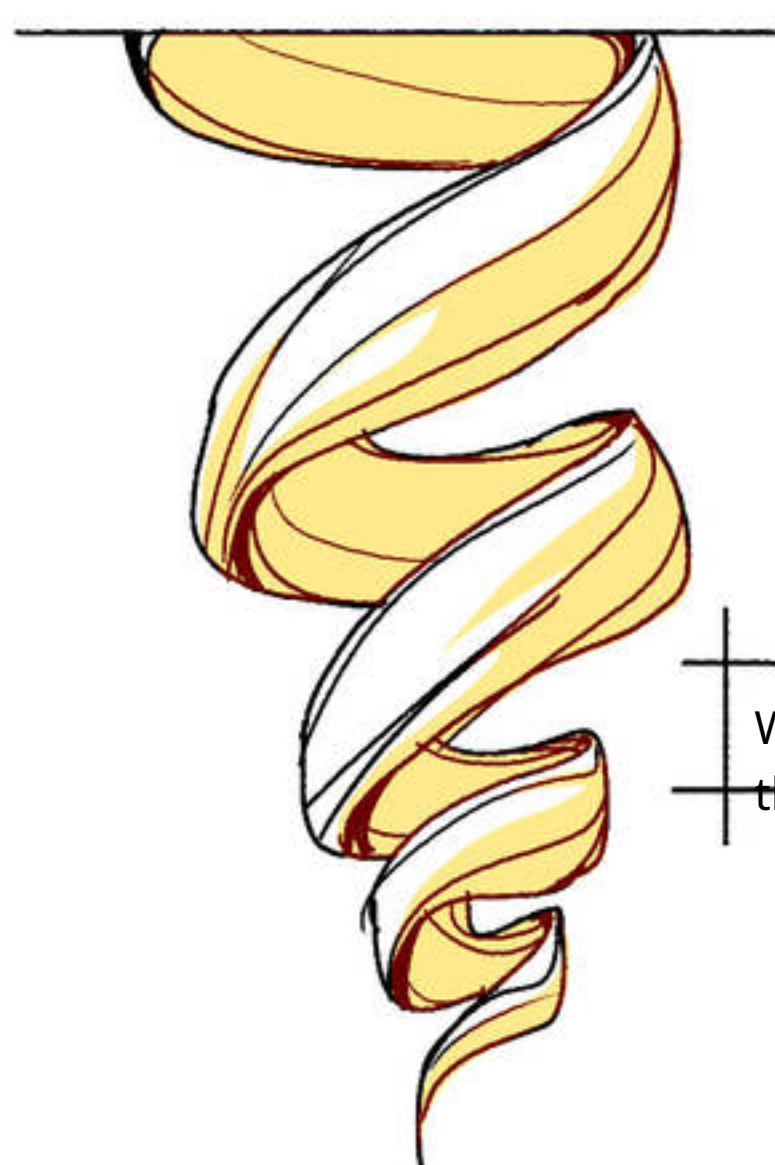
The two ends of the line are reduced to a high-sense frame, which slowly drops down.



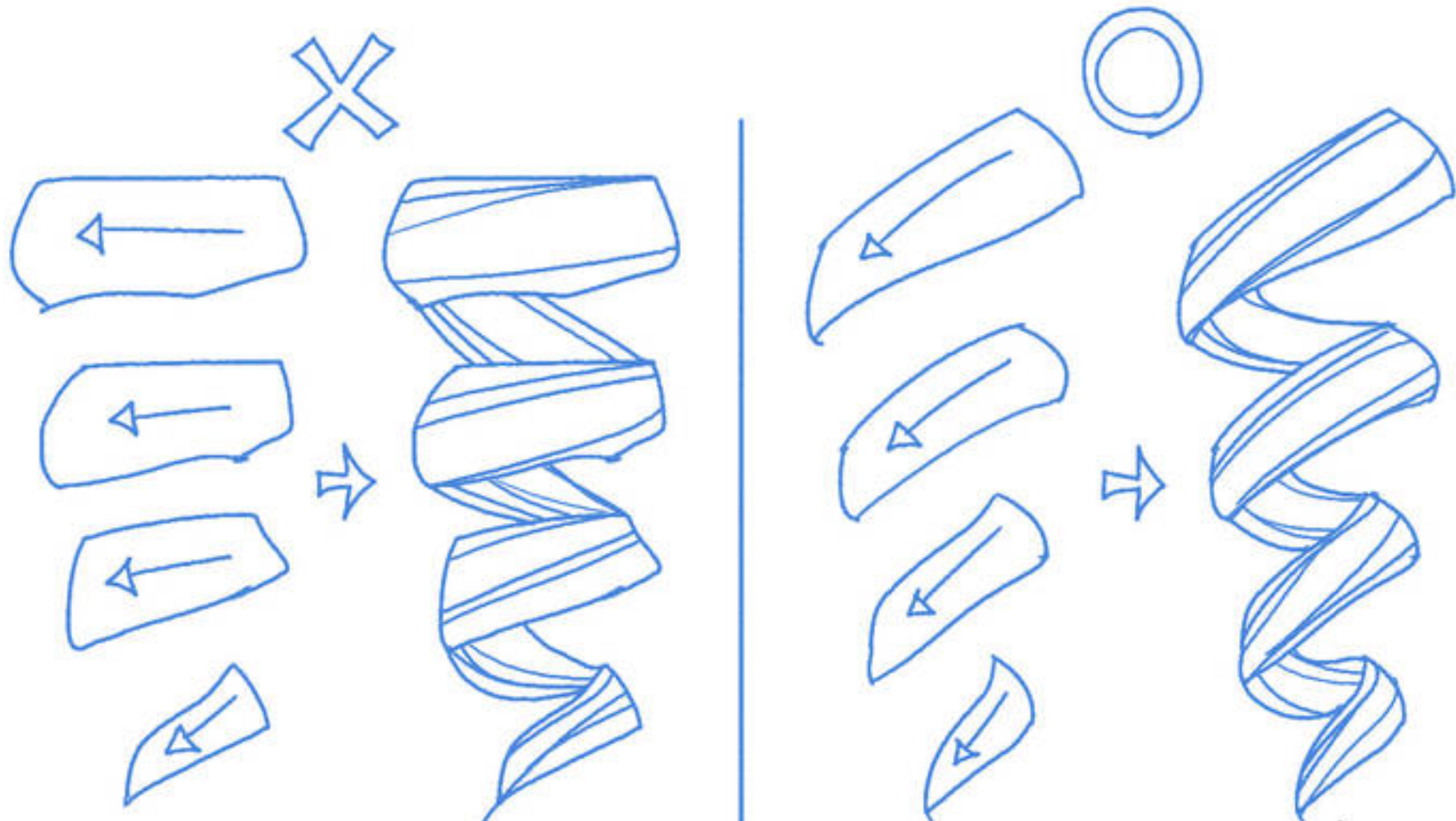
It's half-spaced, and it's made of cotton in the back of the string.



It's a curve to avoid the hard flow.

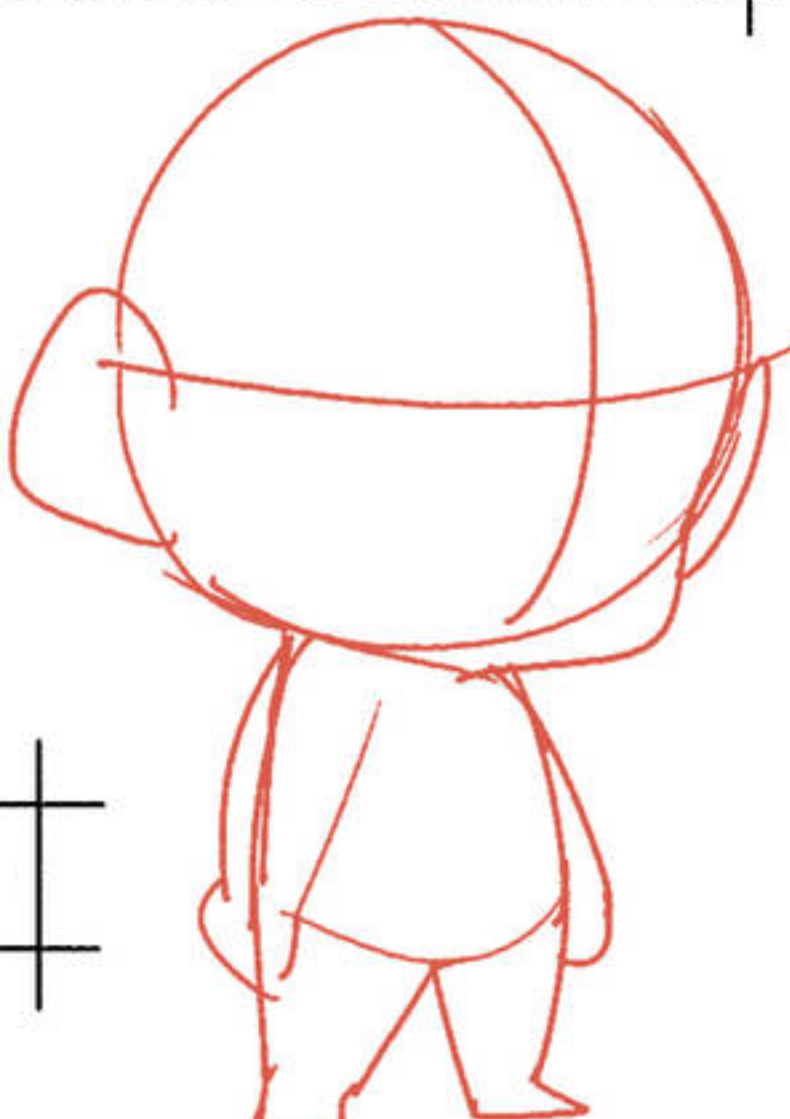


We're finishing with an addition of hair to the mass.

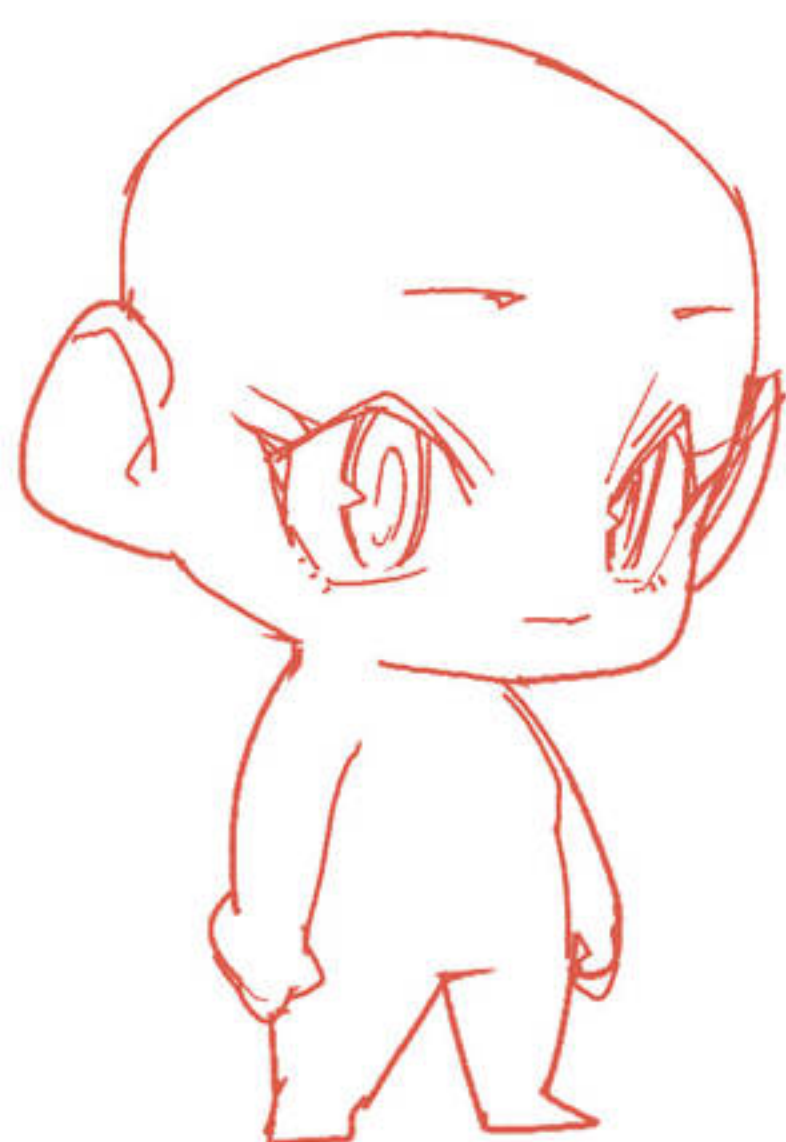


In the case of the gray pama hair, it's narrow to drop the surface with a sander line.

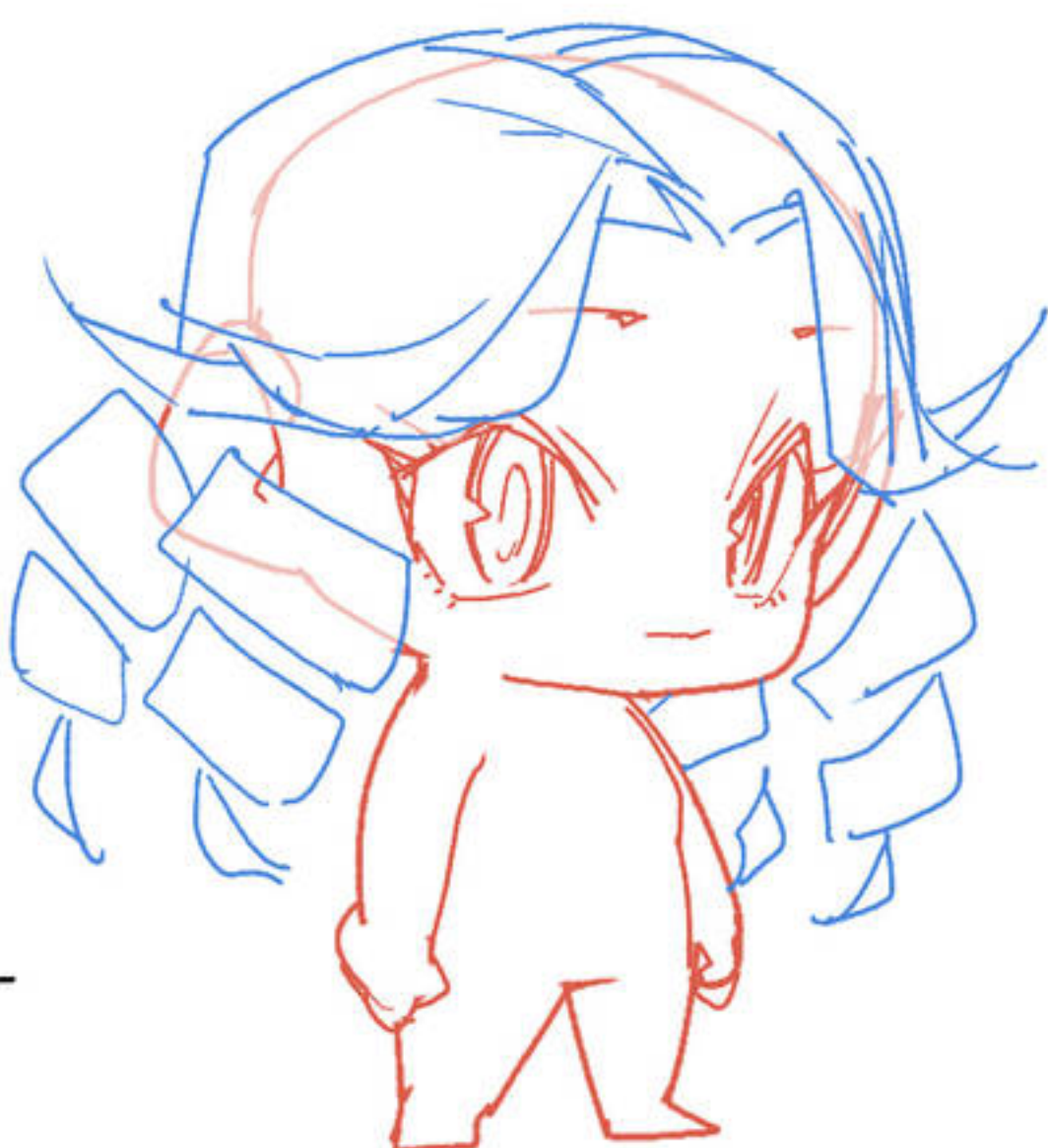
So let's try to apply it to the SD character.







It's a gift, it's a description.



It's the same thing as the top of the headline.

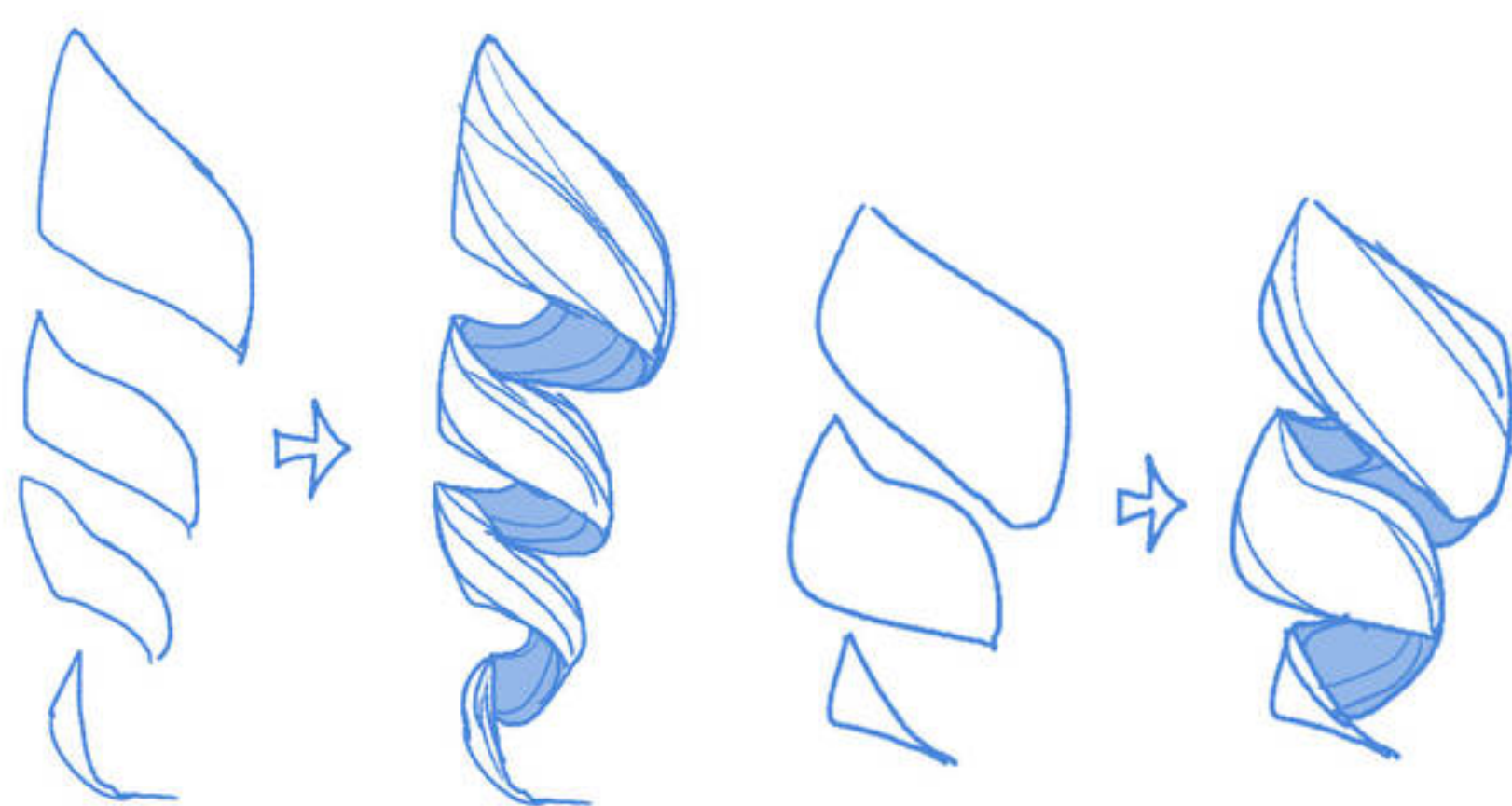


I'll finish my hair and design my clothes.



I'm going to close with the line.

I'd like to know the taco author."



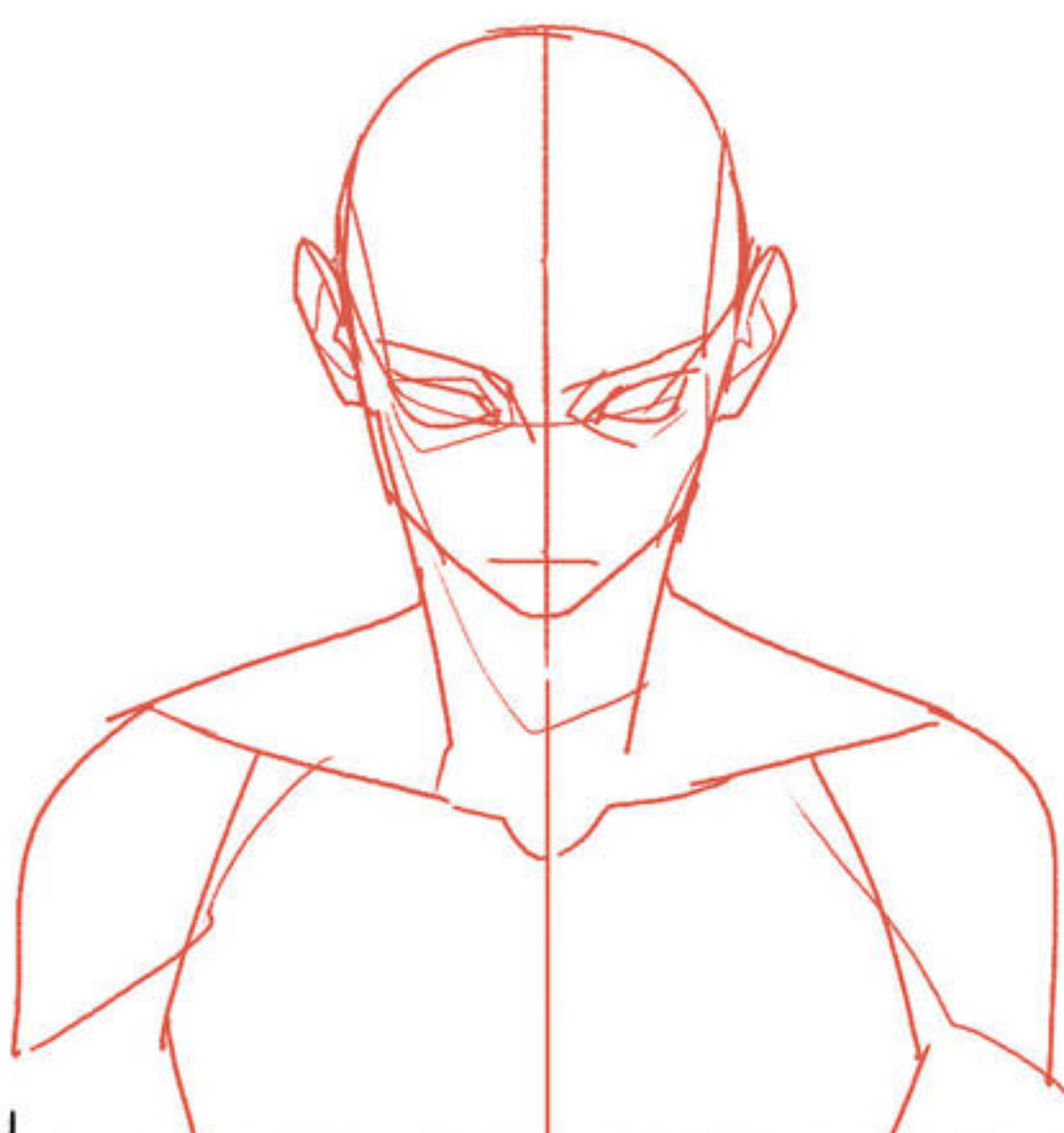
To match the SD character, we can make the roundings more upright, and we can simplify them by reducing the number.



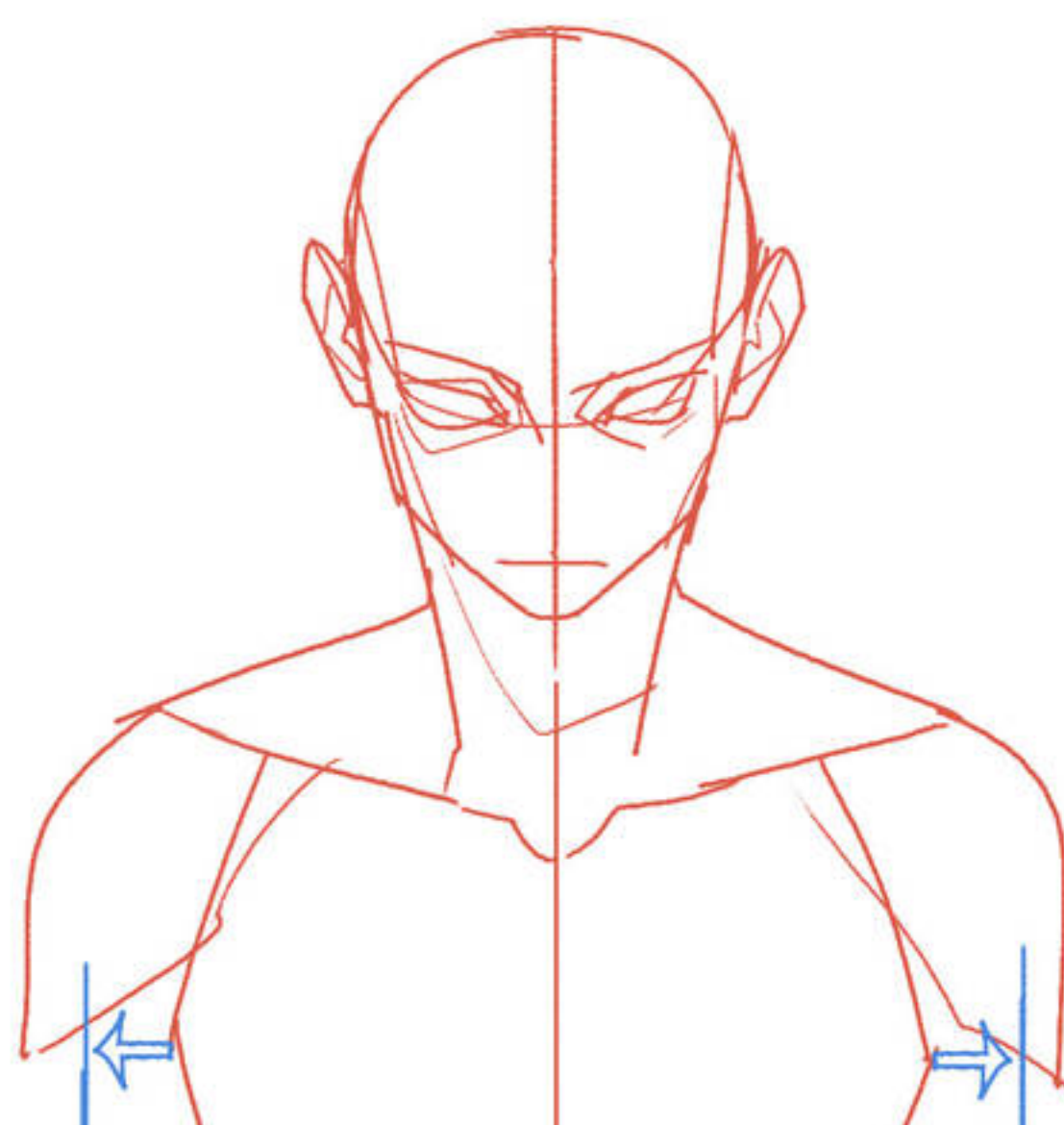
Key Doimt



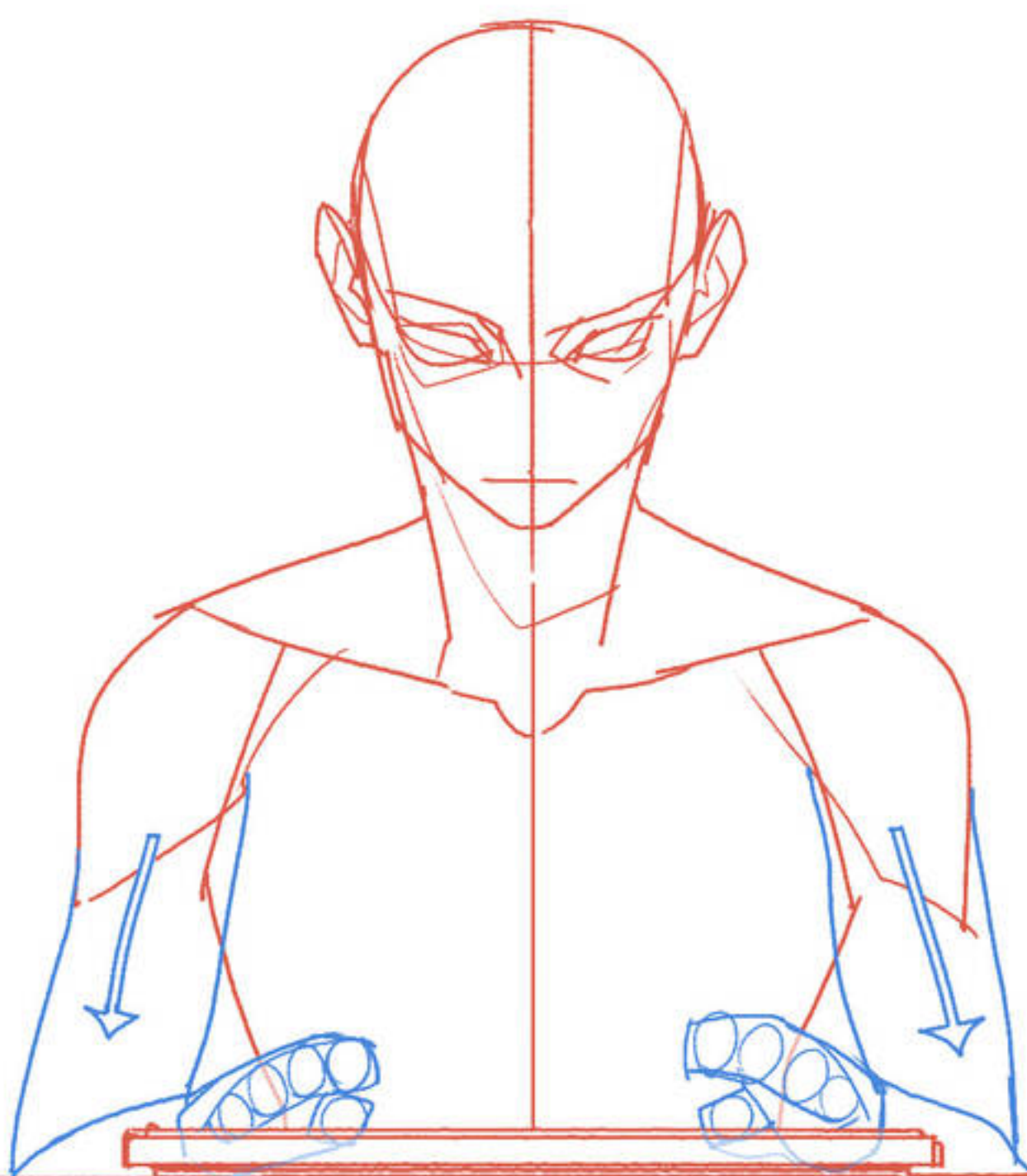
[Q: Give me the front hands on the keyboard.]



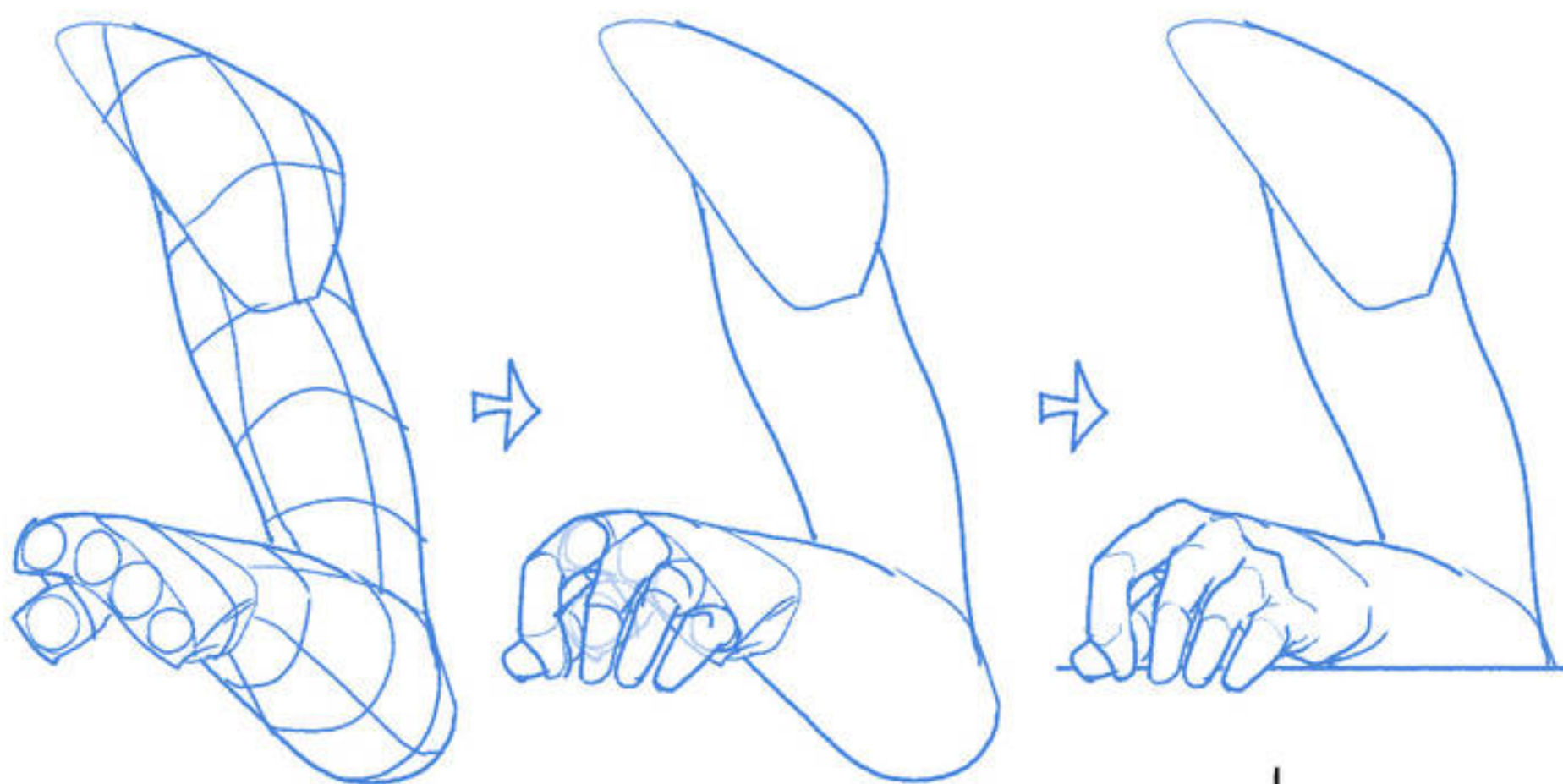
I'm going to draw the angle of the face slightly down, and the shape of the front, and notice that the left-hand side is going to shrink very quickly.



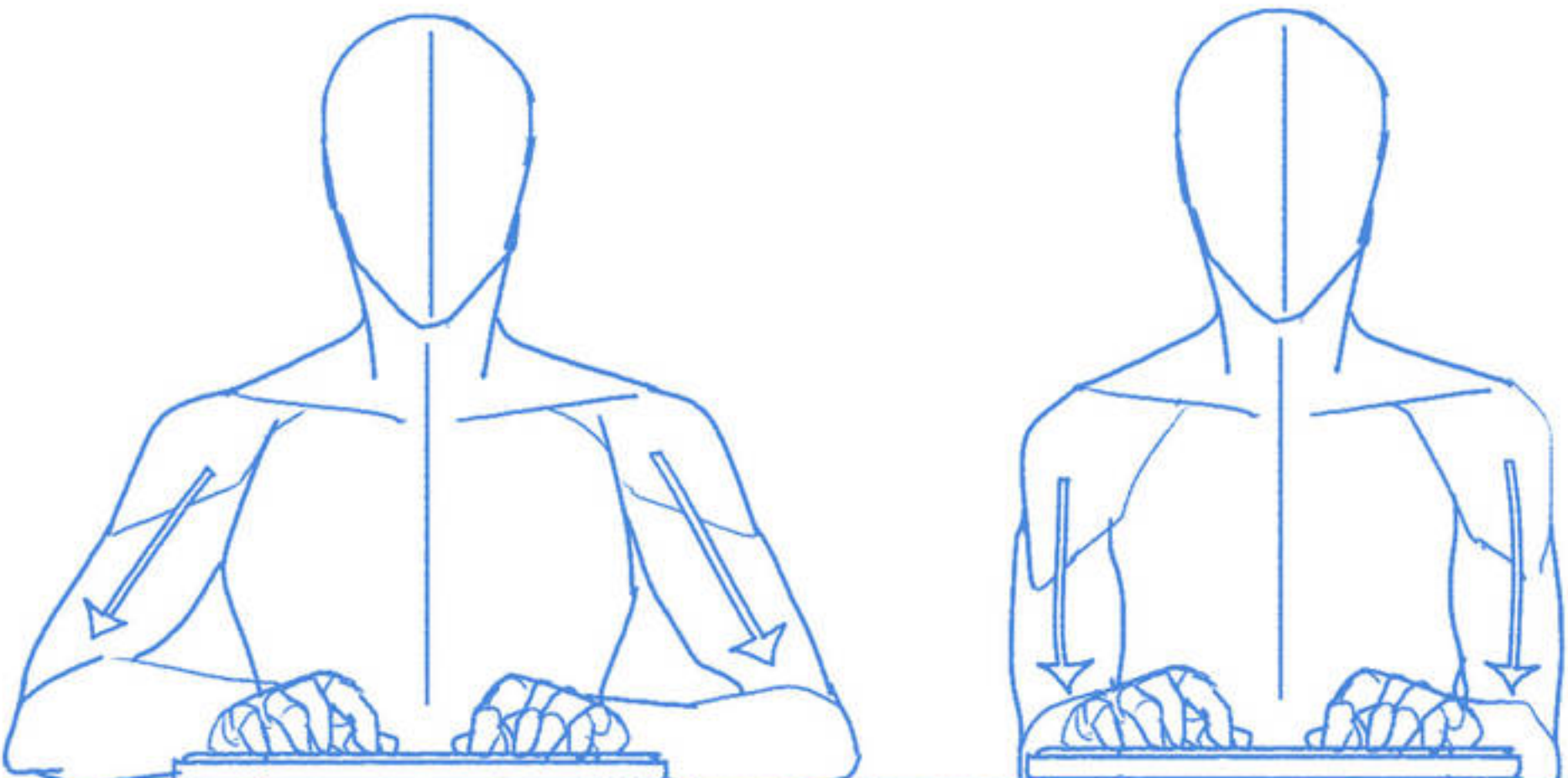
We're going to draw a keyboard, and the average keyboard is larger than the chest.



I'm going to open my arm a little bit, and I'm going to open it up a little bit, and I'm going to hold it up a little bit on the positioning keyboard of my hand.

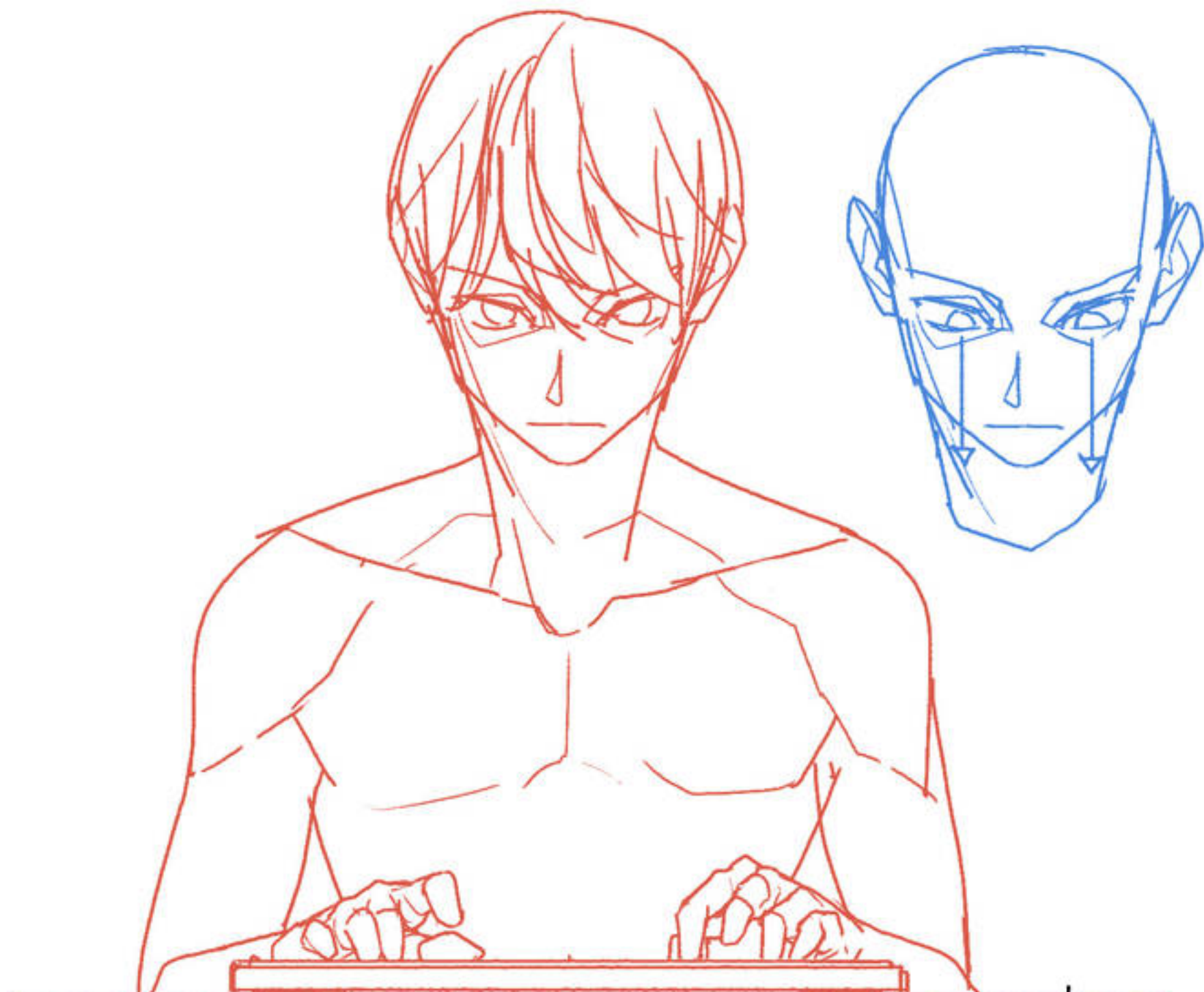


The angle of the arm, the position of the hand, the shape of the finger, and the desk covers some of the base of the arm.

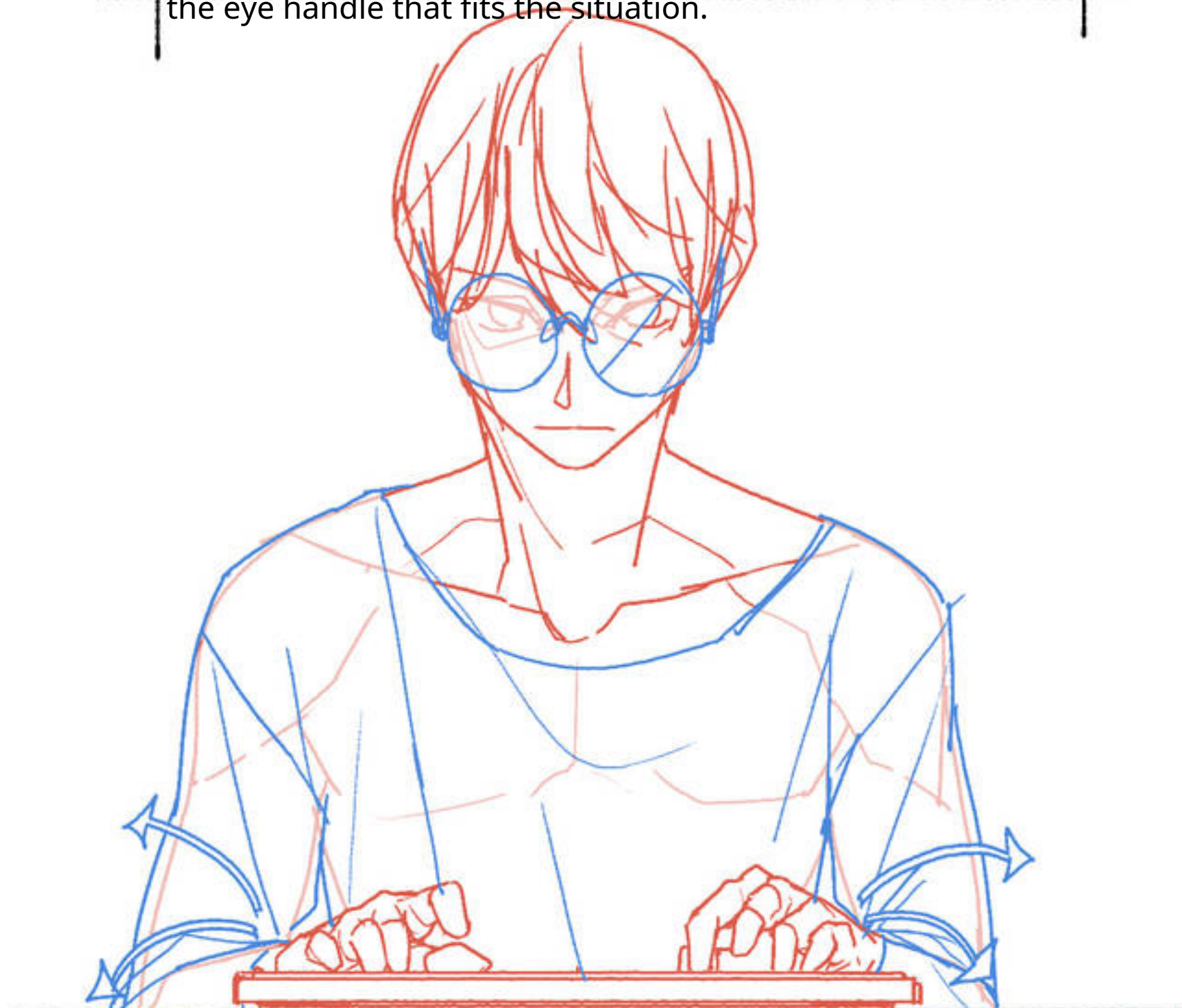


The angle of the deliberate arm can either indicate a big deal or a timid personality.





As we proceed with the character's description frame, select the eye handle that fits the situation.

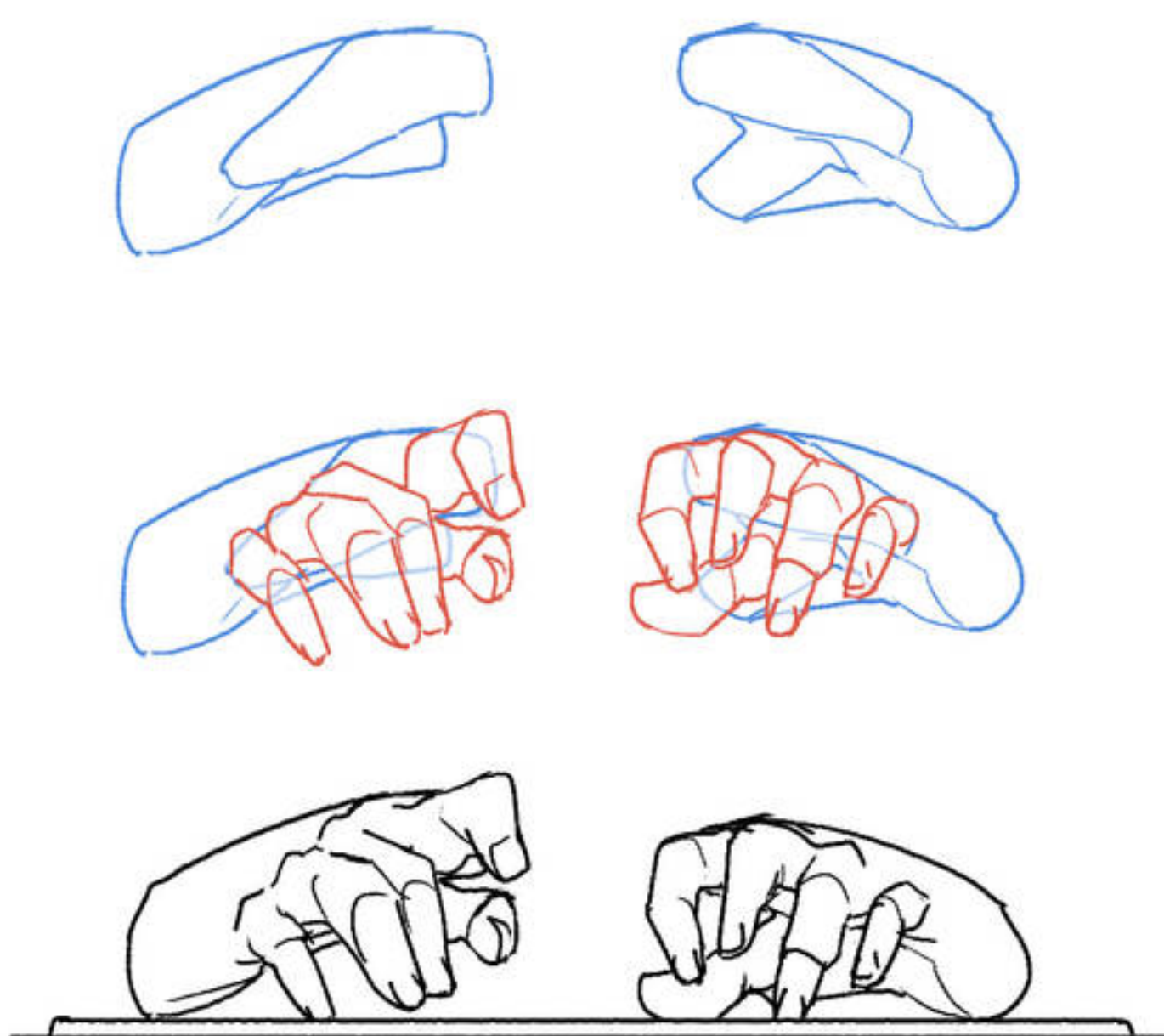


I'm drawing my clothes, considering the wrinkles in my arm.



I'm going to end by expressing the character's disposition.

I'd like to know if you're a writer.



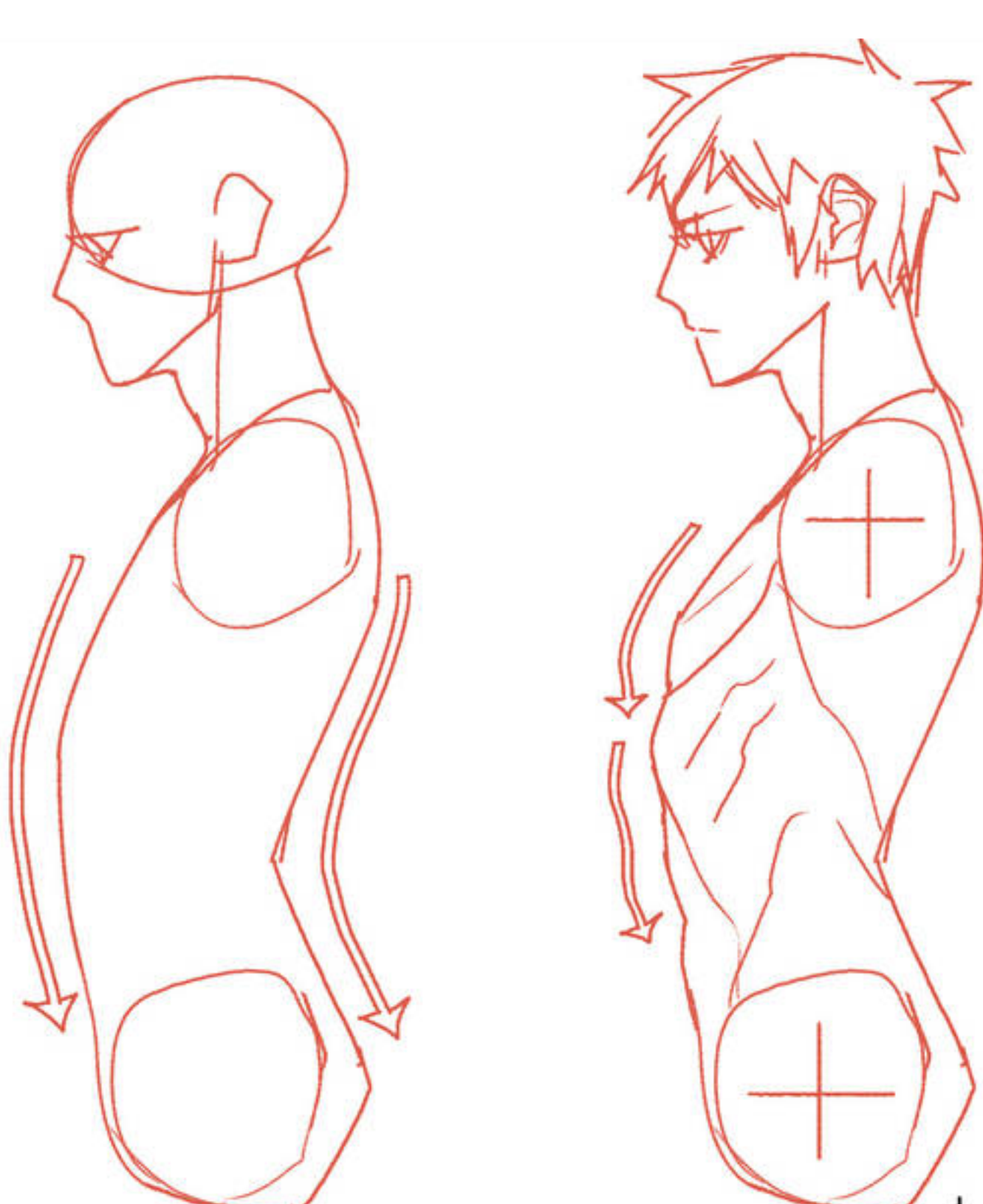
It's natural for your fingers to move differently when they're beating the board.



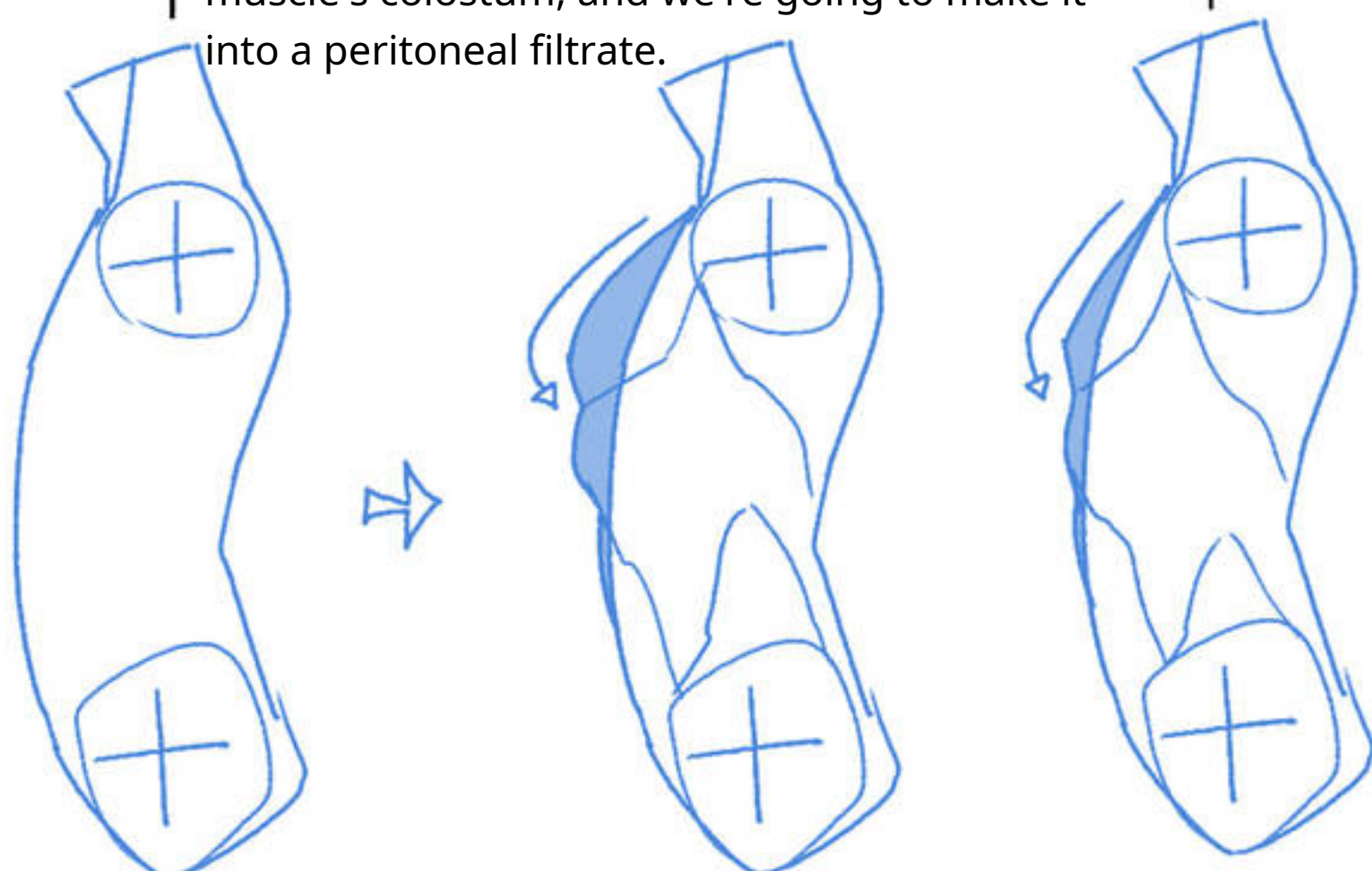
Key Point



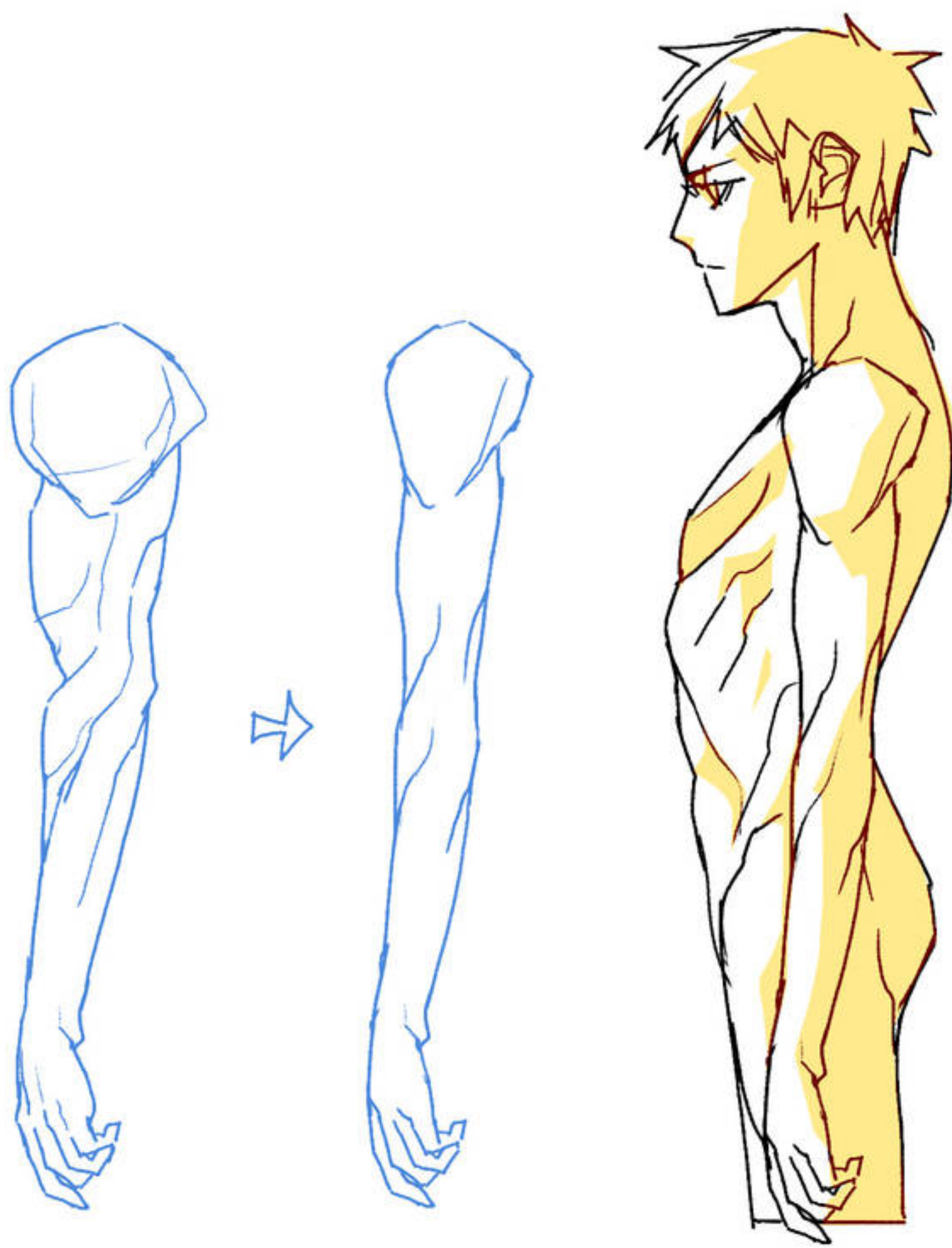
[Q: I'd like to draw a good picture of dry muscles.]



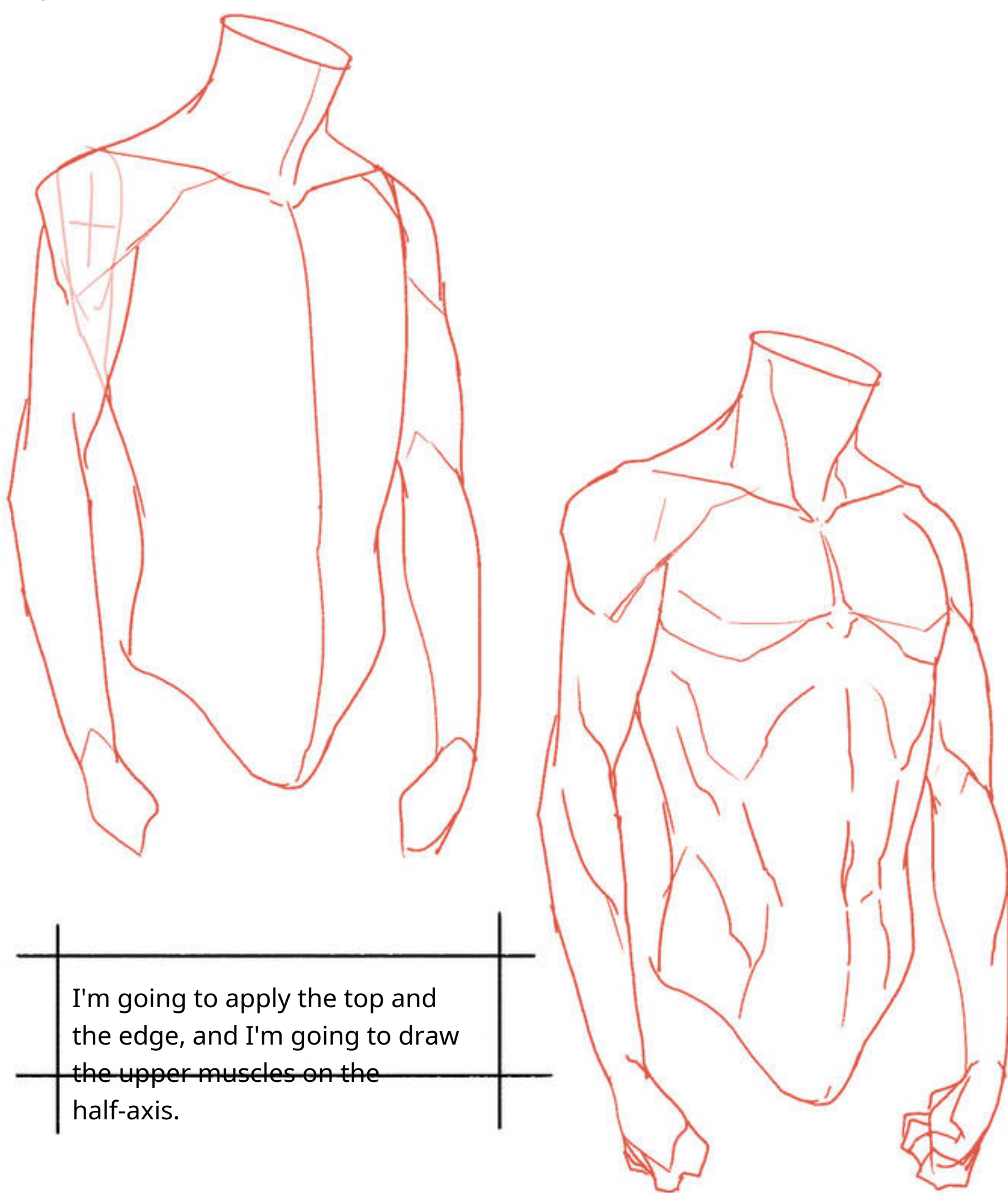
We're going to take the delicious form of upper bone, and then we're going to take it to the muscle's colostum, and we're going to make it into a peritoneal filtrate.



The difference between the base and the breast and the abdominal muscles is the change in the volume of the muscle, which is a dry muscle, which makes it smaller because it has a smaller volume.



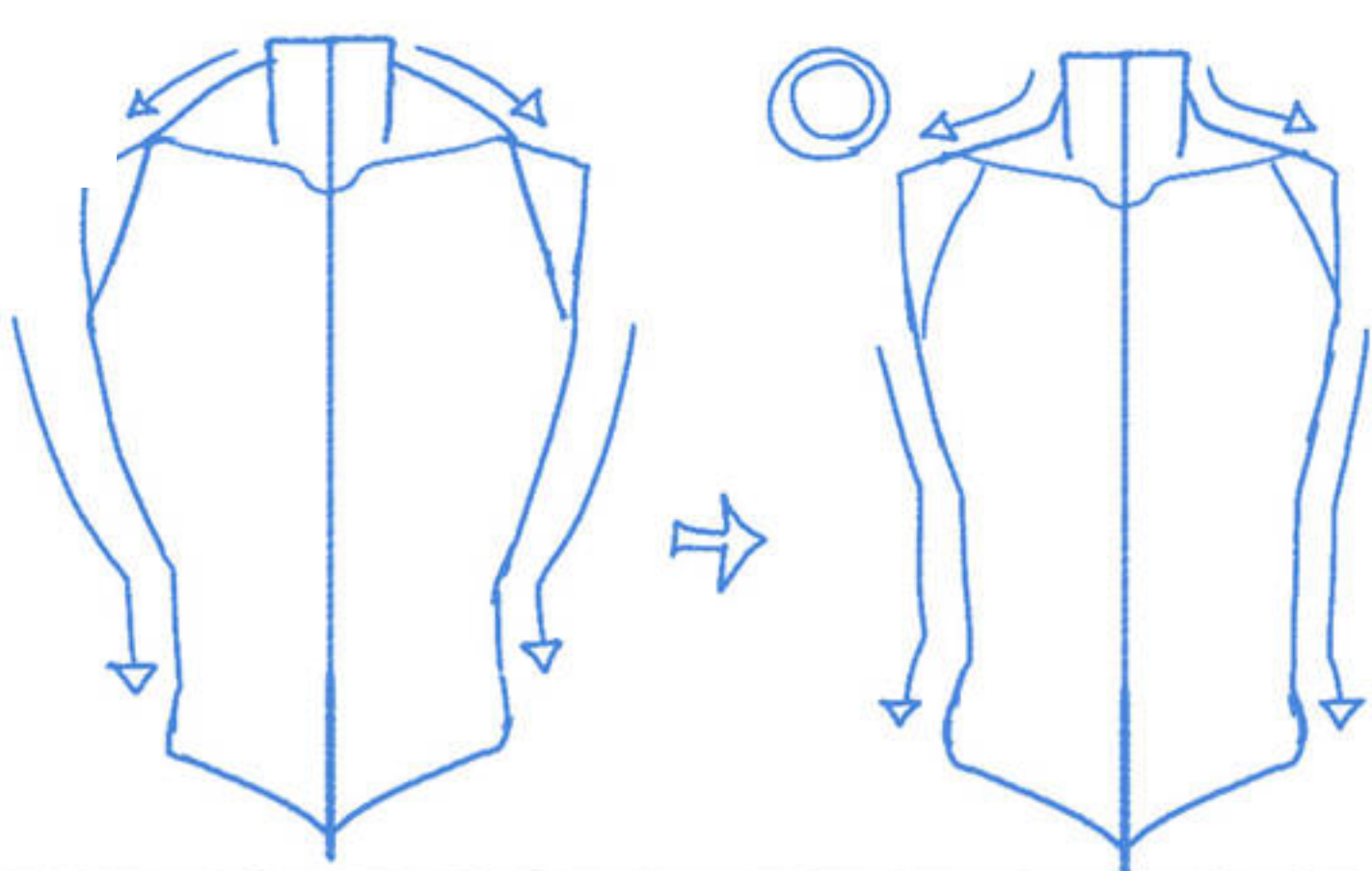
The arm also minimizes the glutumble so that the whole body has a dry muscle.



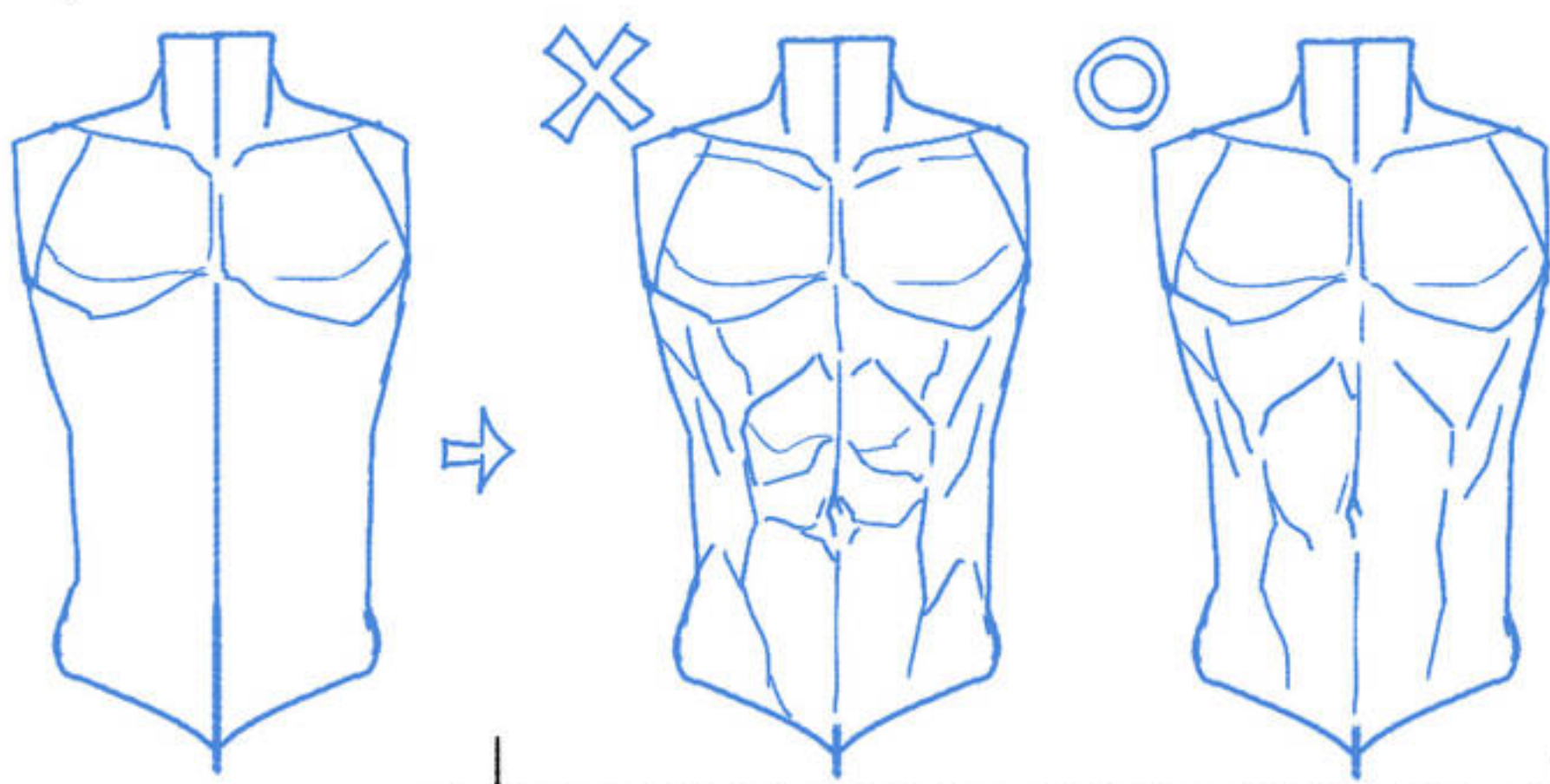
I'm going to apply the top and the edge, and I'm going to draw the upper muscles on the half-axis.



X



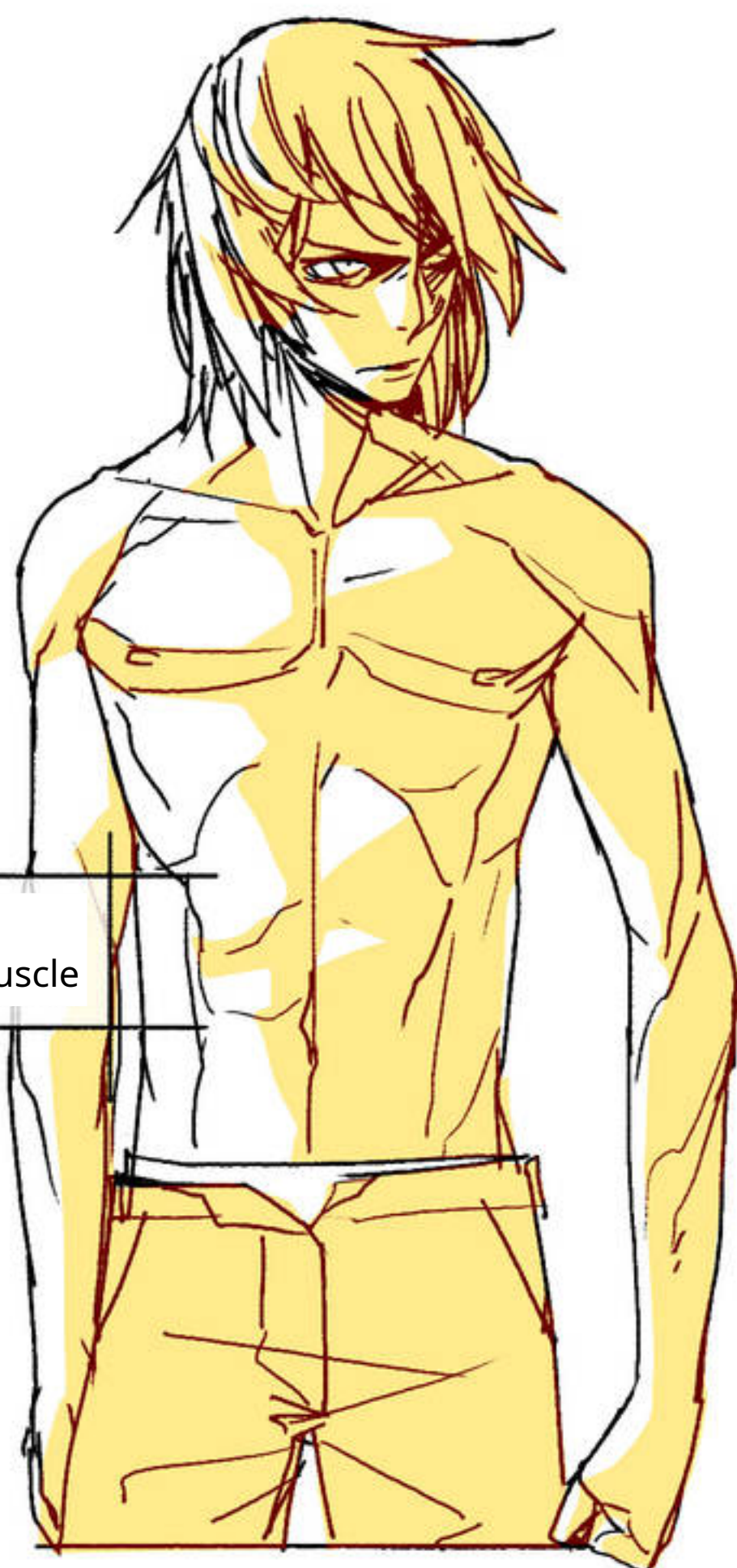
Notice how the upper body feels in front of you is so different in the area of the shoulders and the waist.



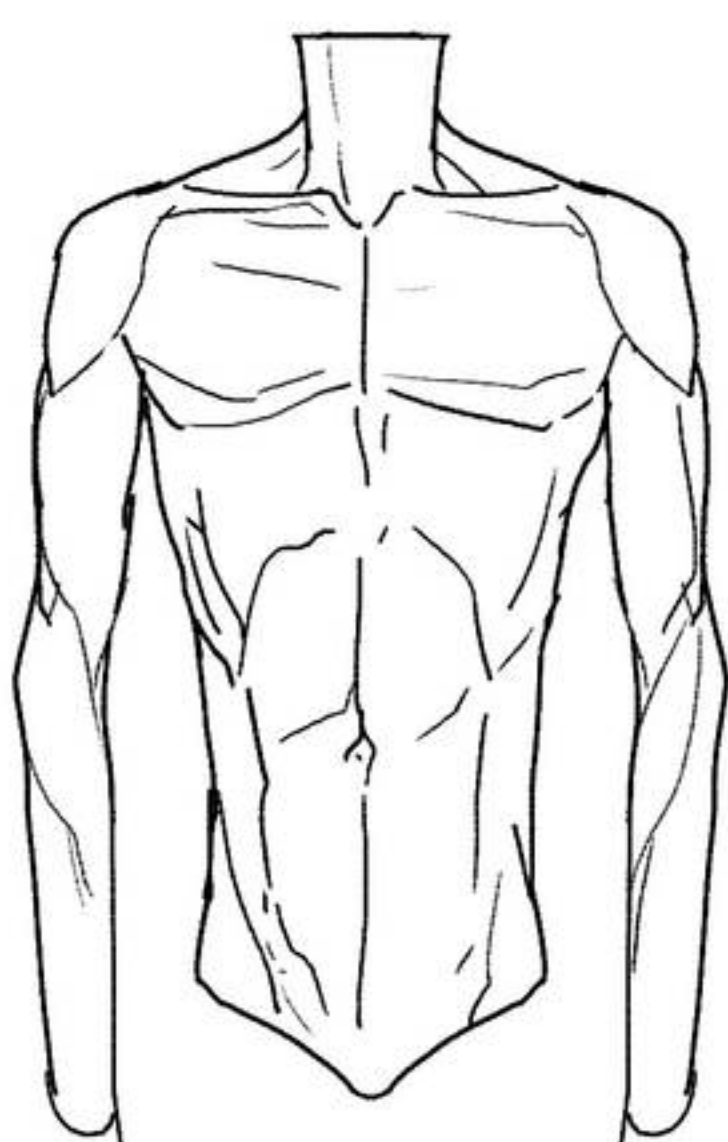
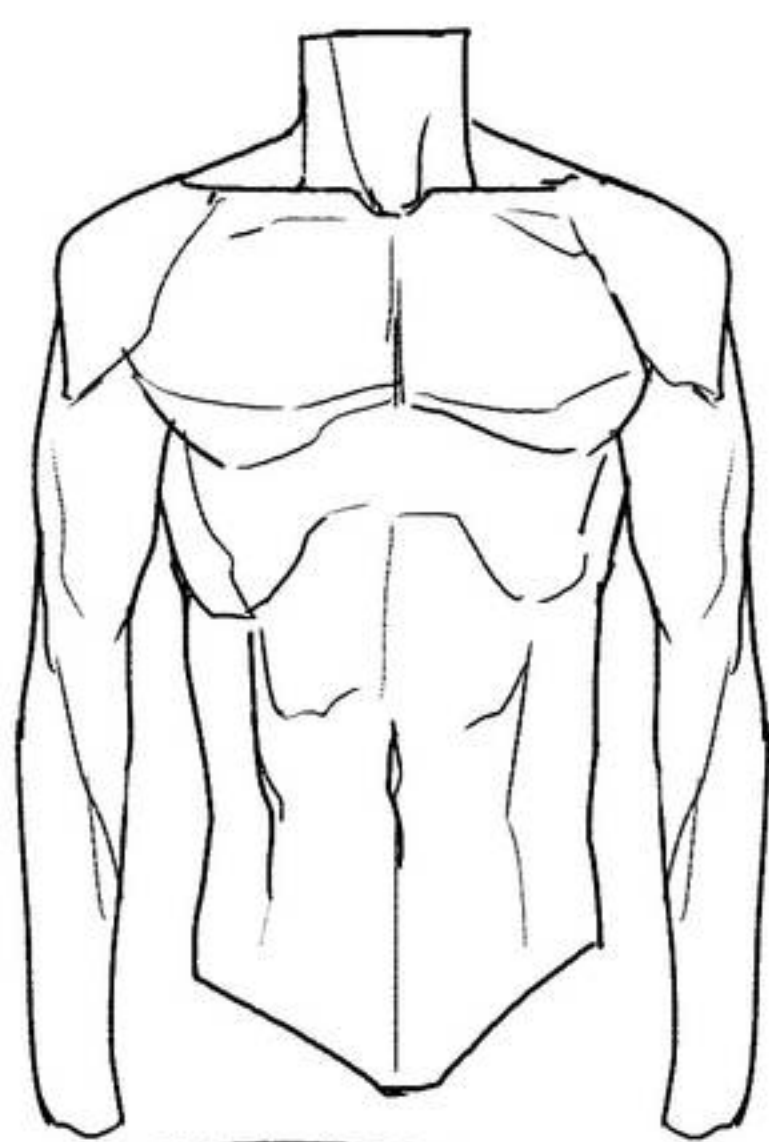
The breasts line is a way to express clearly and to think about a certain length of the peritoneal line is a way to fit into a dry muscle.



Draws the characters of the style you want, and then ends up with a dry muscle in the way it's explained.



I'd like to know the taco author."



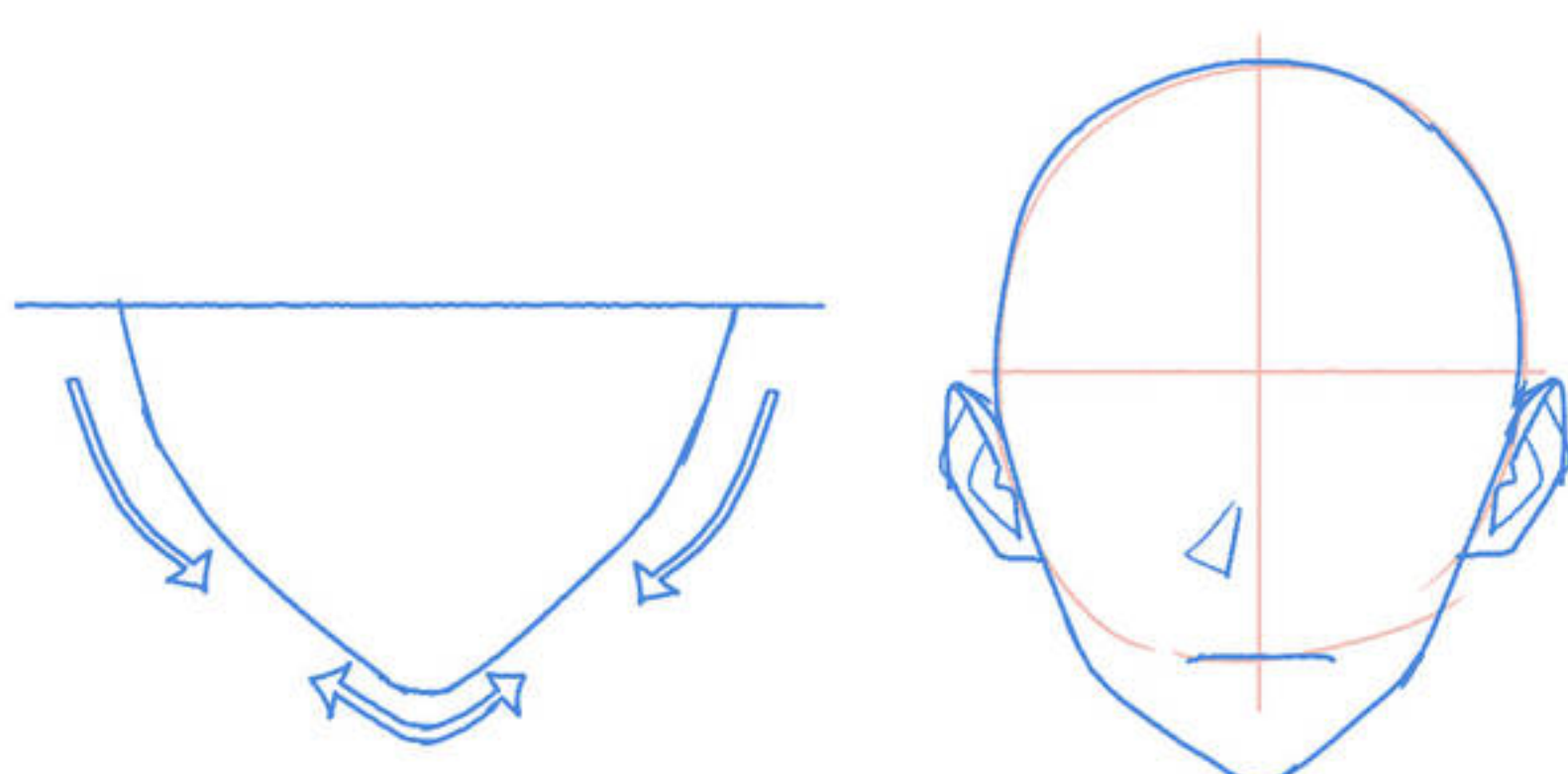
So even though it's the same dry muscle, if you have less body area, you can look like a poor muscle.



Key Doint



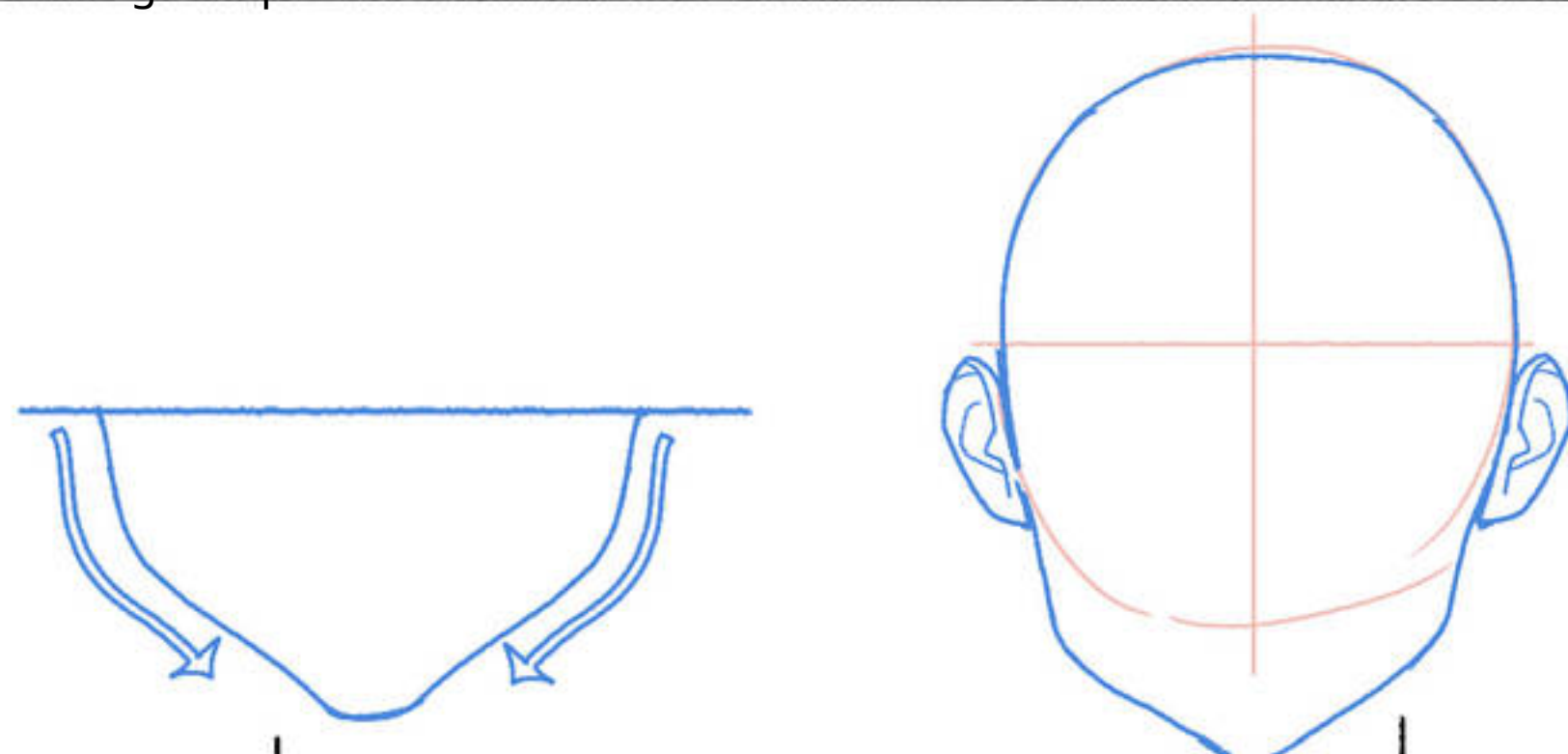
I want to know about the various faces of the IQ.



If you want to make two-day faces, you're going to have to change the line oose between the curve and the bottom.



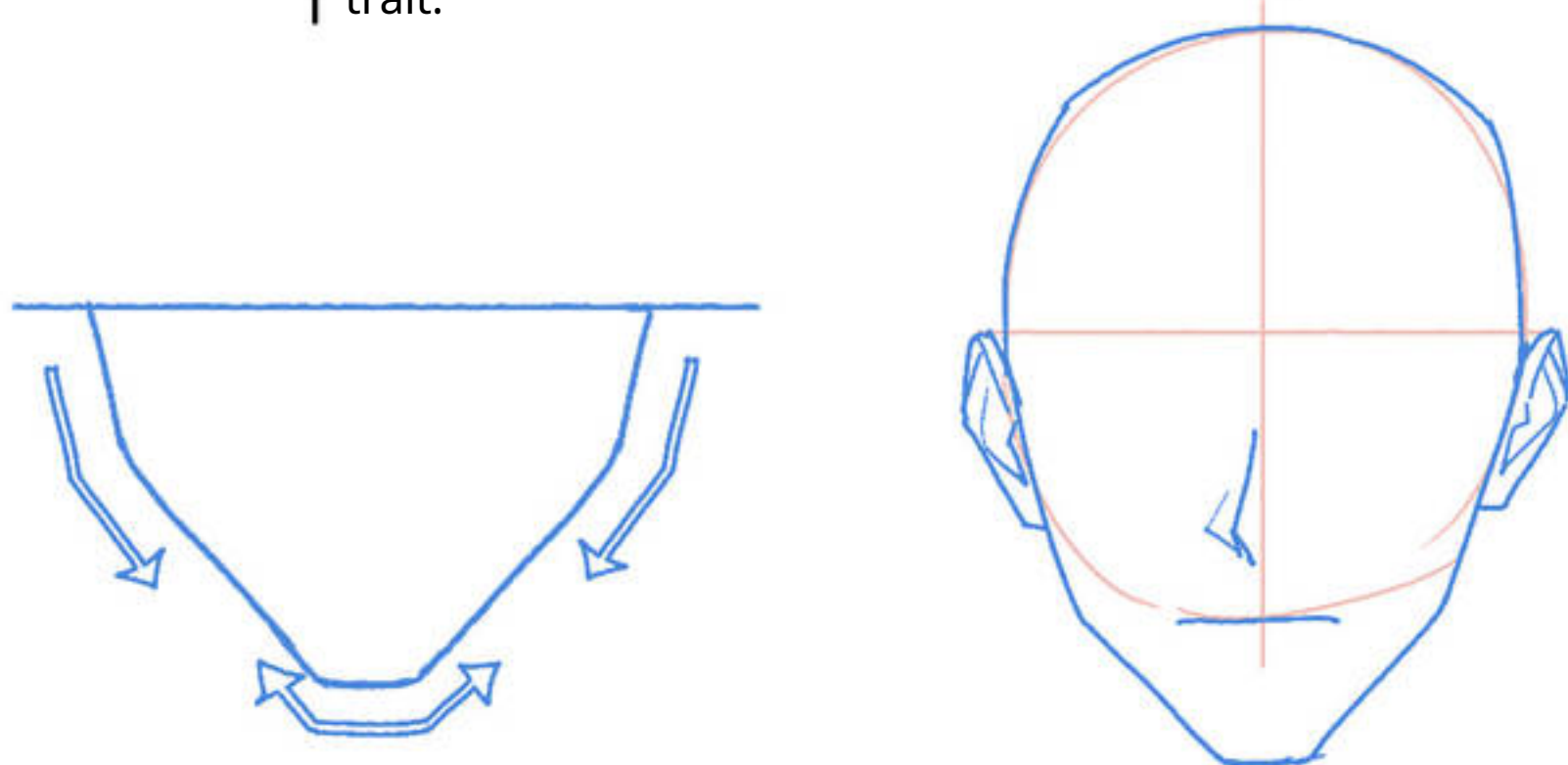
I'm old enough to have an infinite number of facial features, depending on the angle or position of the face.



If you try to get in a little bit of a swivel, and you get out of the fire and out of the jaw, you'll get a personality profile.



And if you paint it with a personality profile, and you draw it with a personality profile, then you're more likely to have a personality trait.



If you have an angle or a longer shape, you're going to have a mature, upright look.





It's a sphere. It's got a top of its face.



A half-axis is like the front of the front, and if you believe in the jaw, then I.



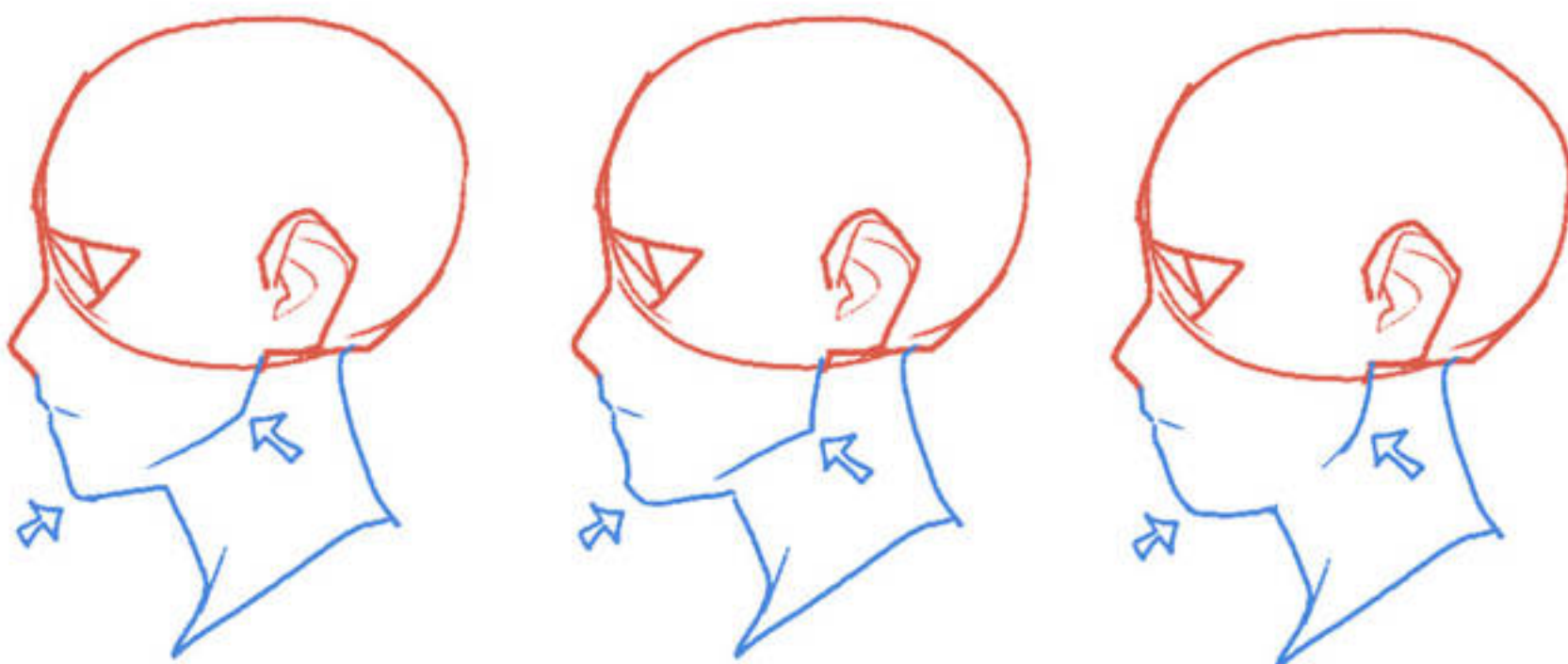
I'm gonna change the character's impression depending on the shape of your face.



And if you give it the shape of a face that's shiny, bloated, and round, it'll give you the form of a character of the kind you want, of the type of character you want.



It's too small for a writer to know.



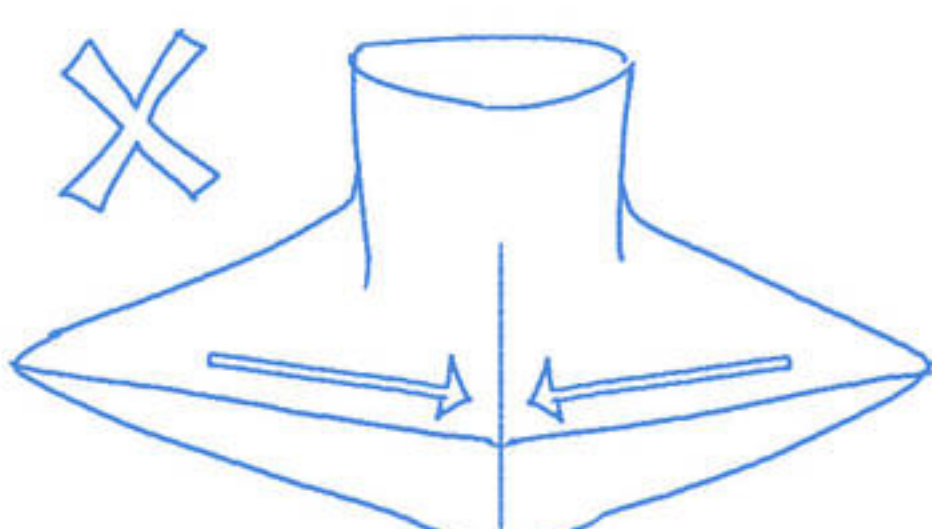
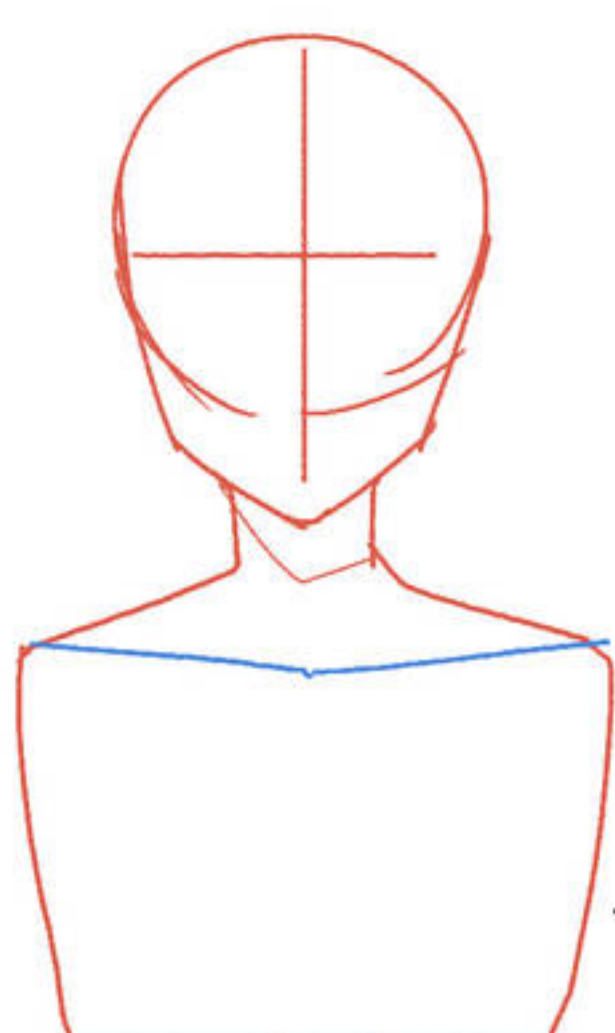
If you're on the side side side, you'll fall down from the side of the ear, and your face will change according to the jaw expression at the bottom of your mouth.



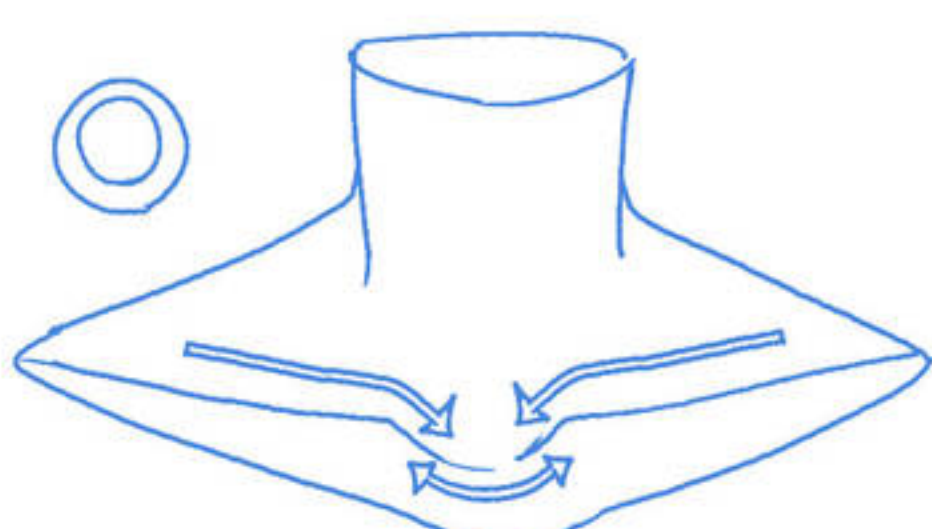
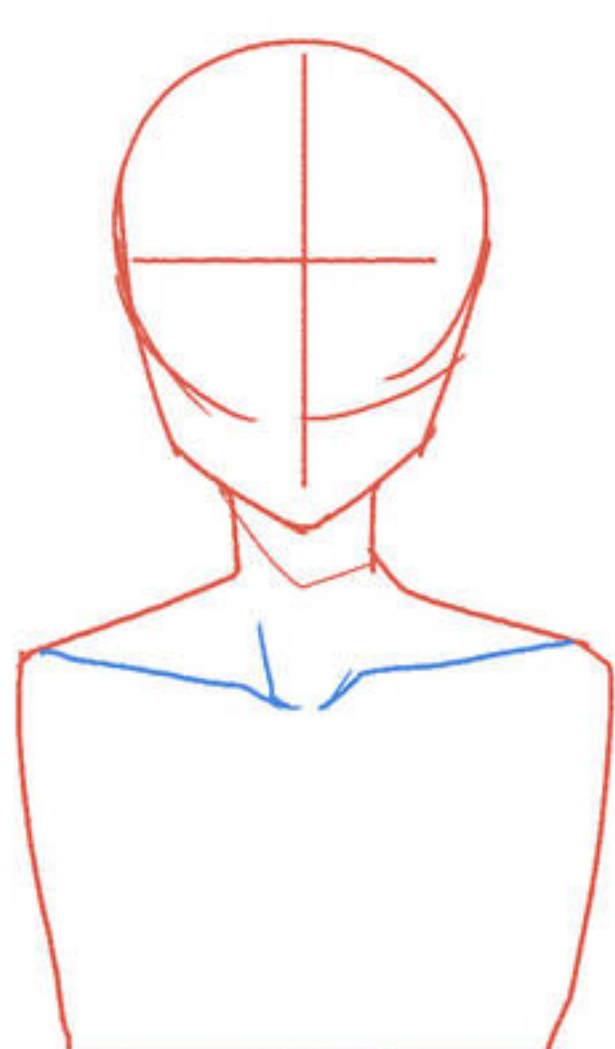
Key Doimt



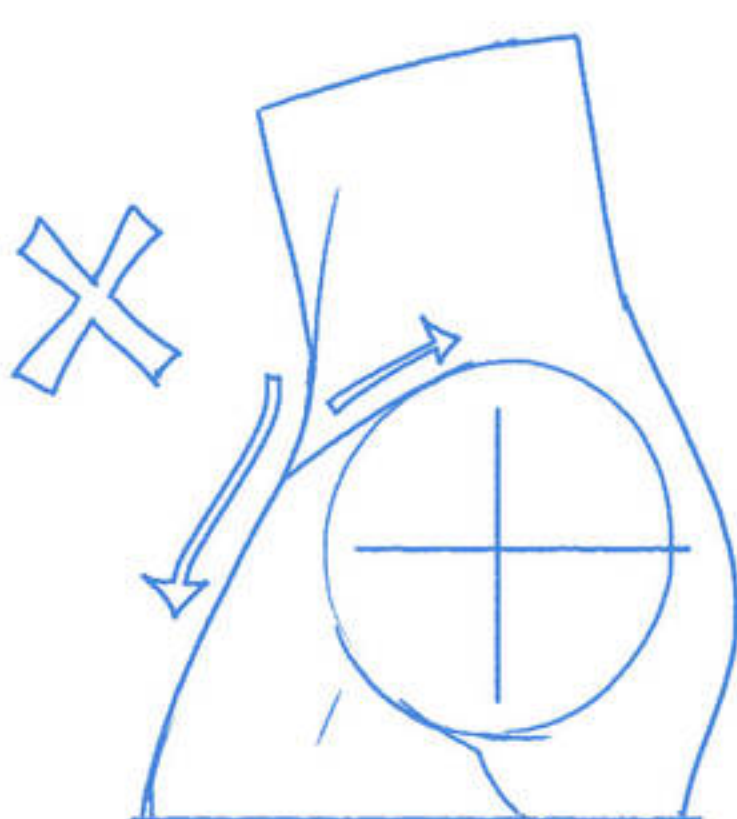
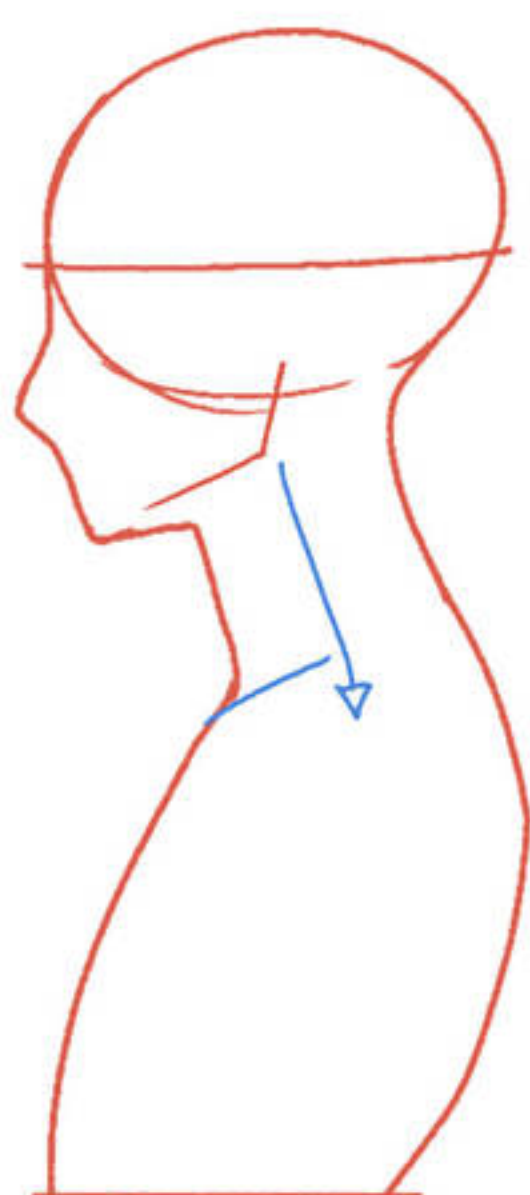
[Q: On the front side, draw a new skeleton on the half-axis.]



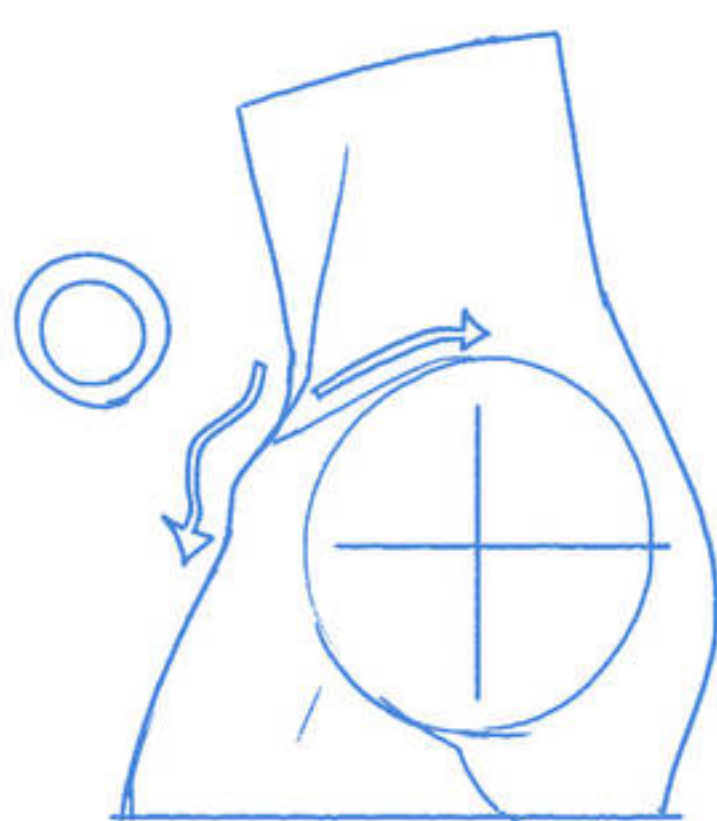
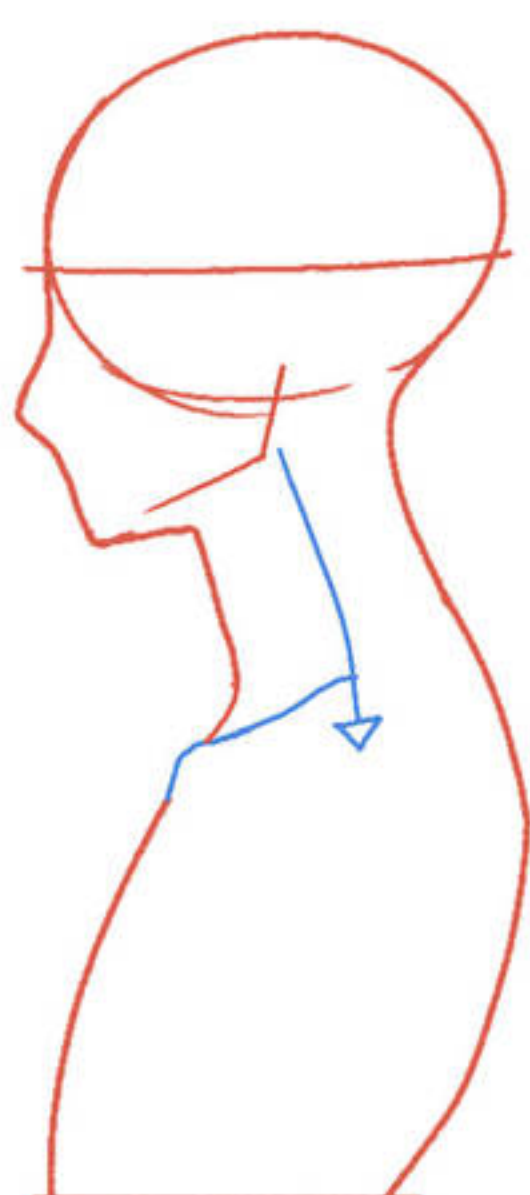
In a head-on detonator, the clavicle should not be too close or too swollen to the center of the dragon.



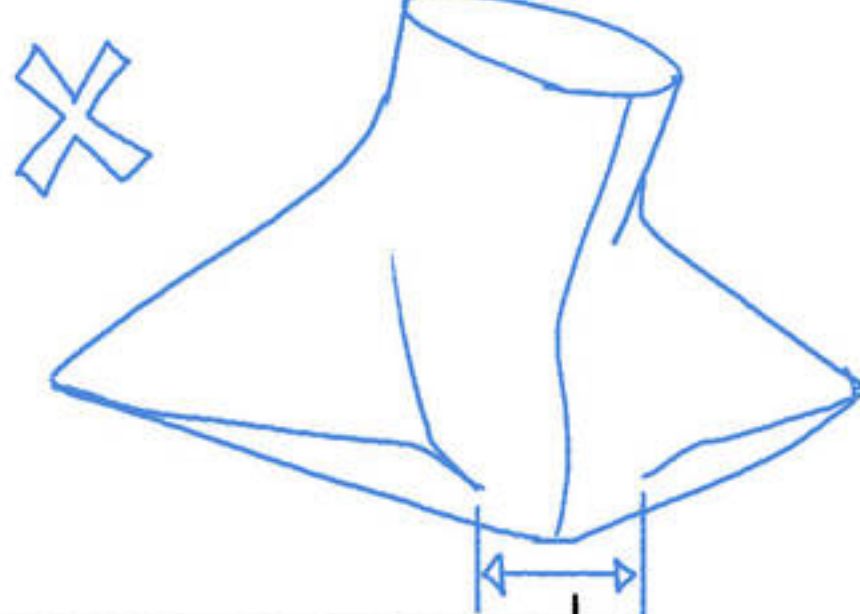
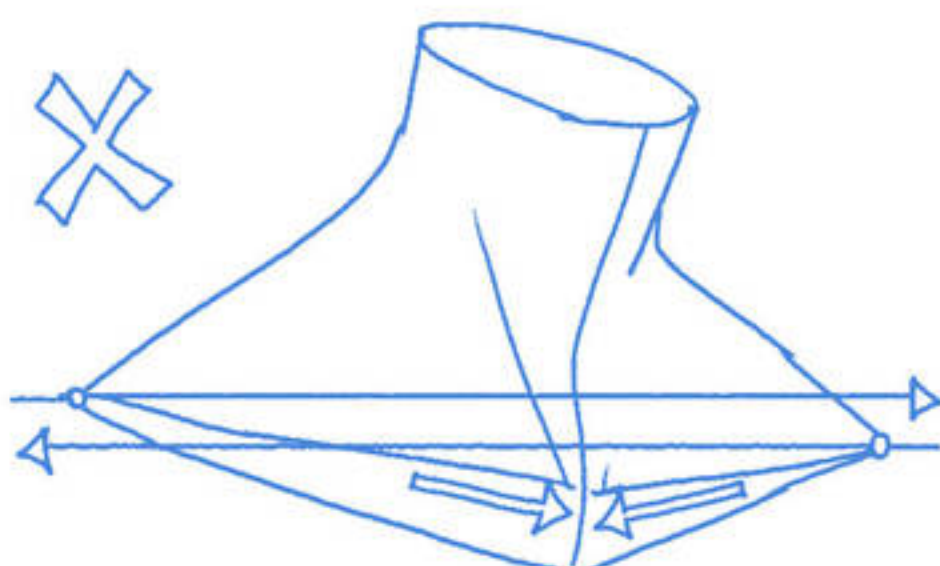
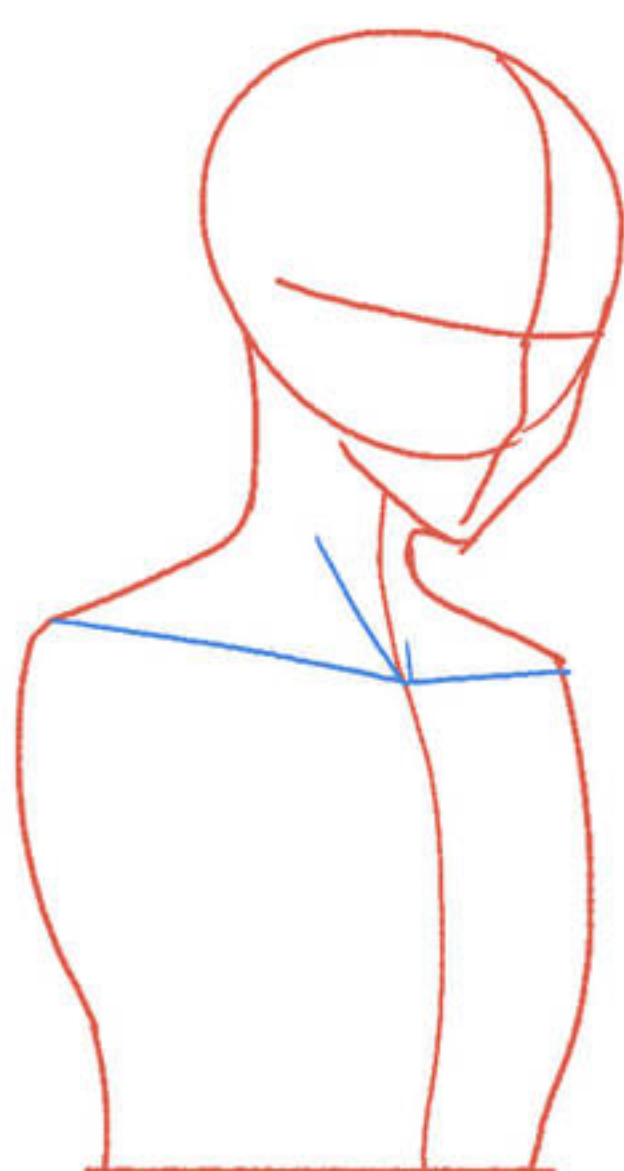
I'm going to put the clavicle in a straight-up form at the center of the line, and I'm going to show you the clavicles in a hollow.



If you have a side-sided clavicle, you have to draw it from the neck to the chest, and you have to make it look awkward if the old one is in a good mood.

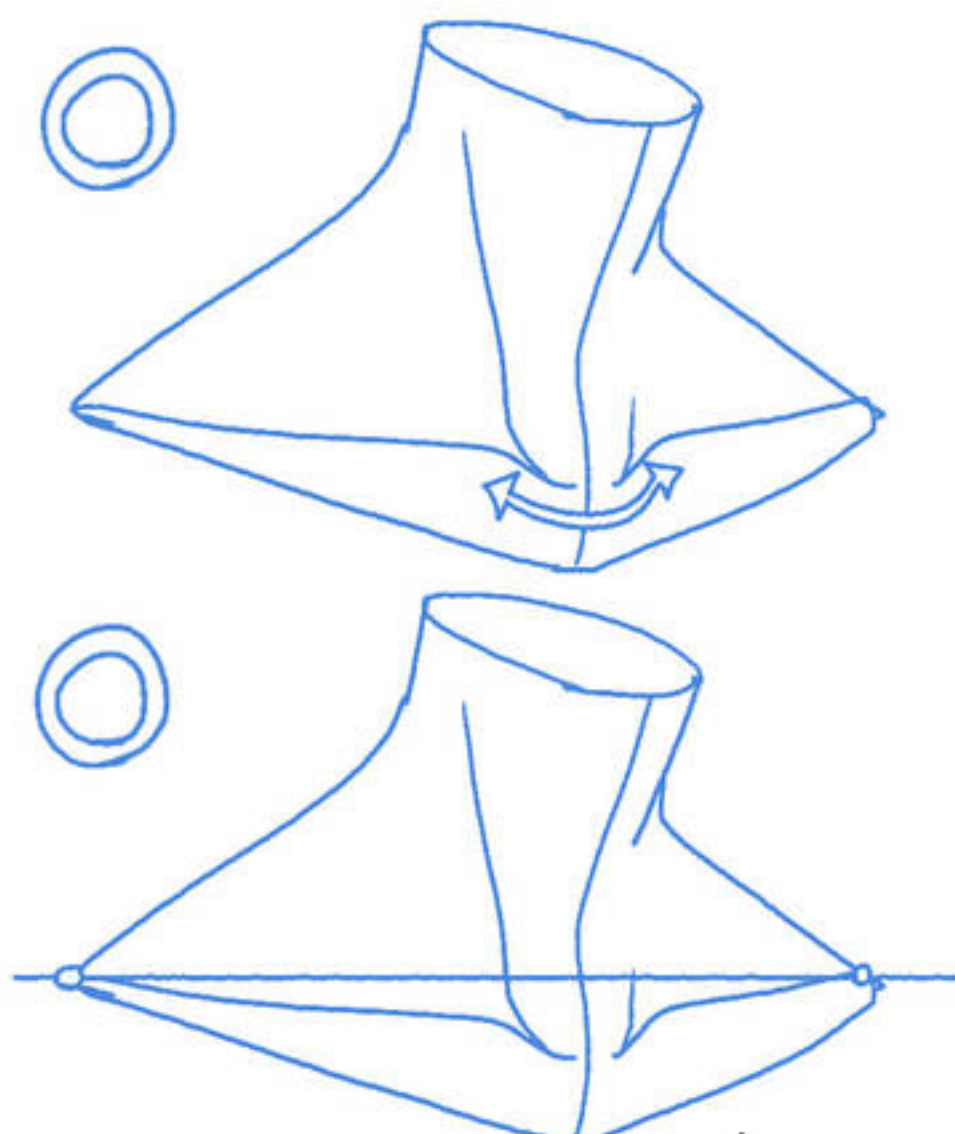
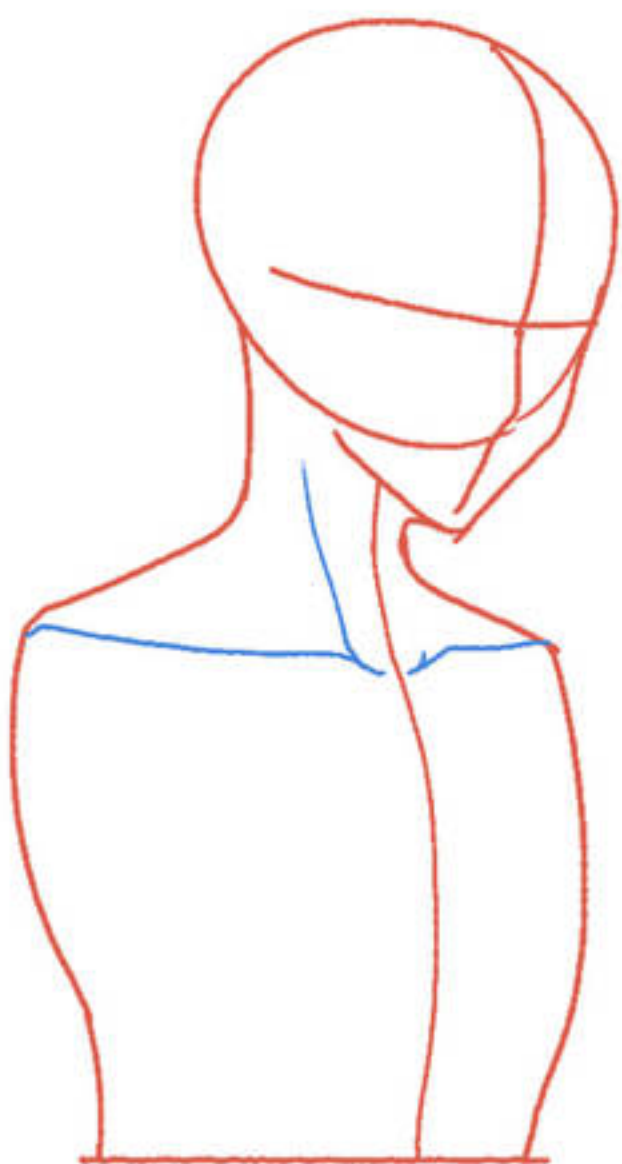


The clavicle is slightly elongated, but in the form of an anon, it's drawn on the beginning of the chest and it's three-dimensional

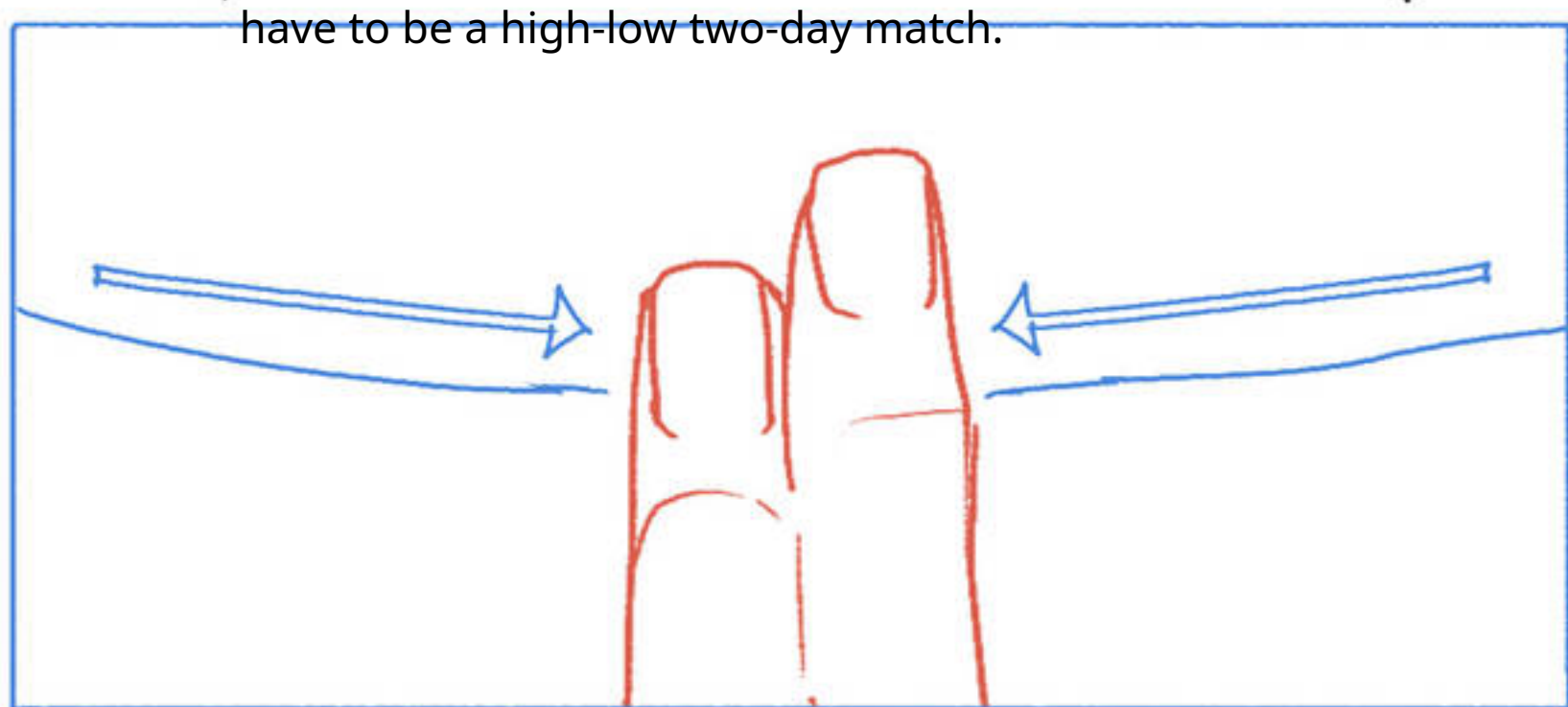


Notice that both sides of the semi-orthodox clavicle have different levels or that the middle gap is too far away.

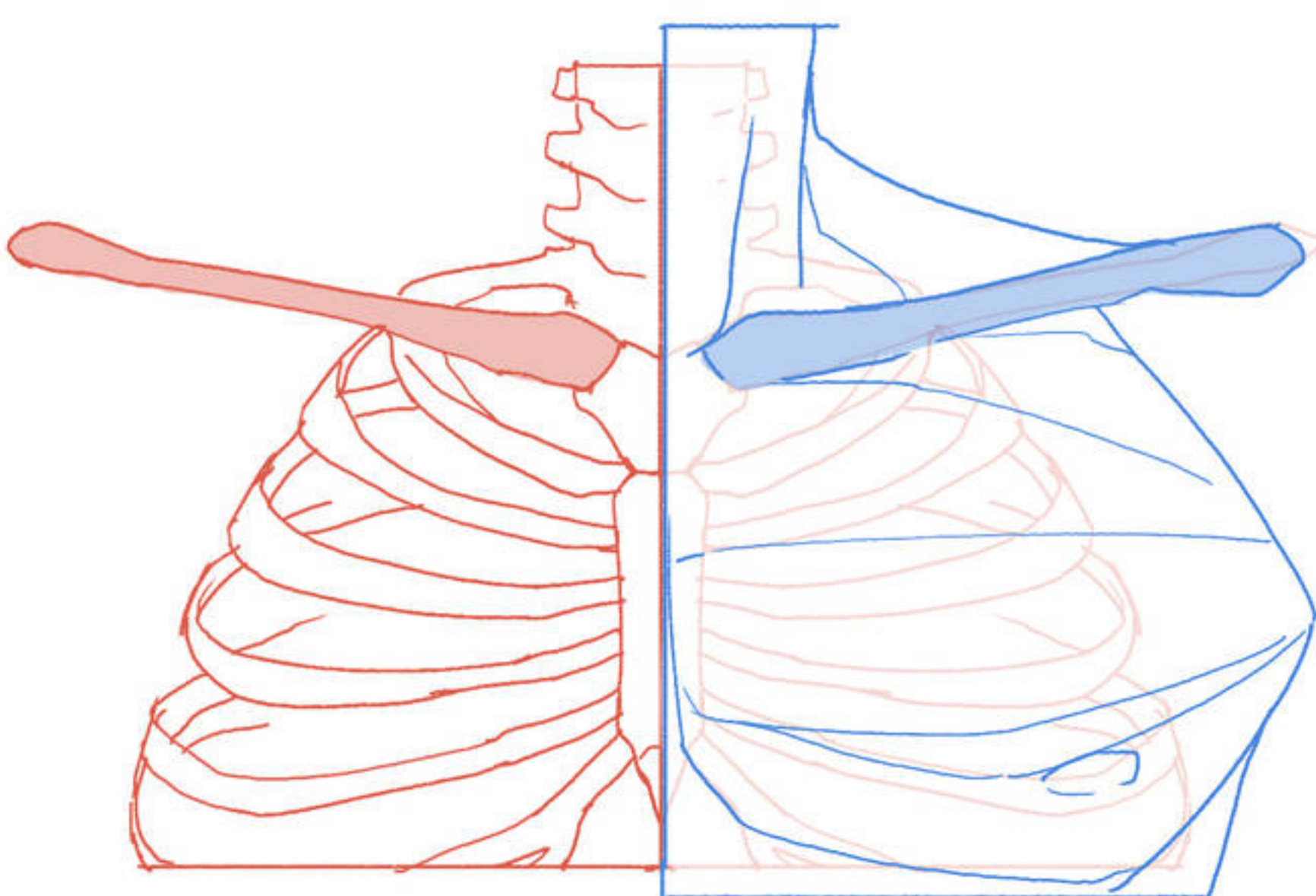
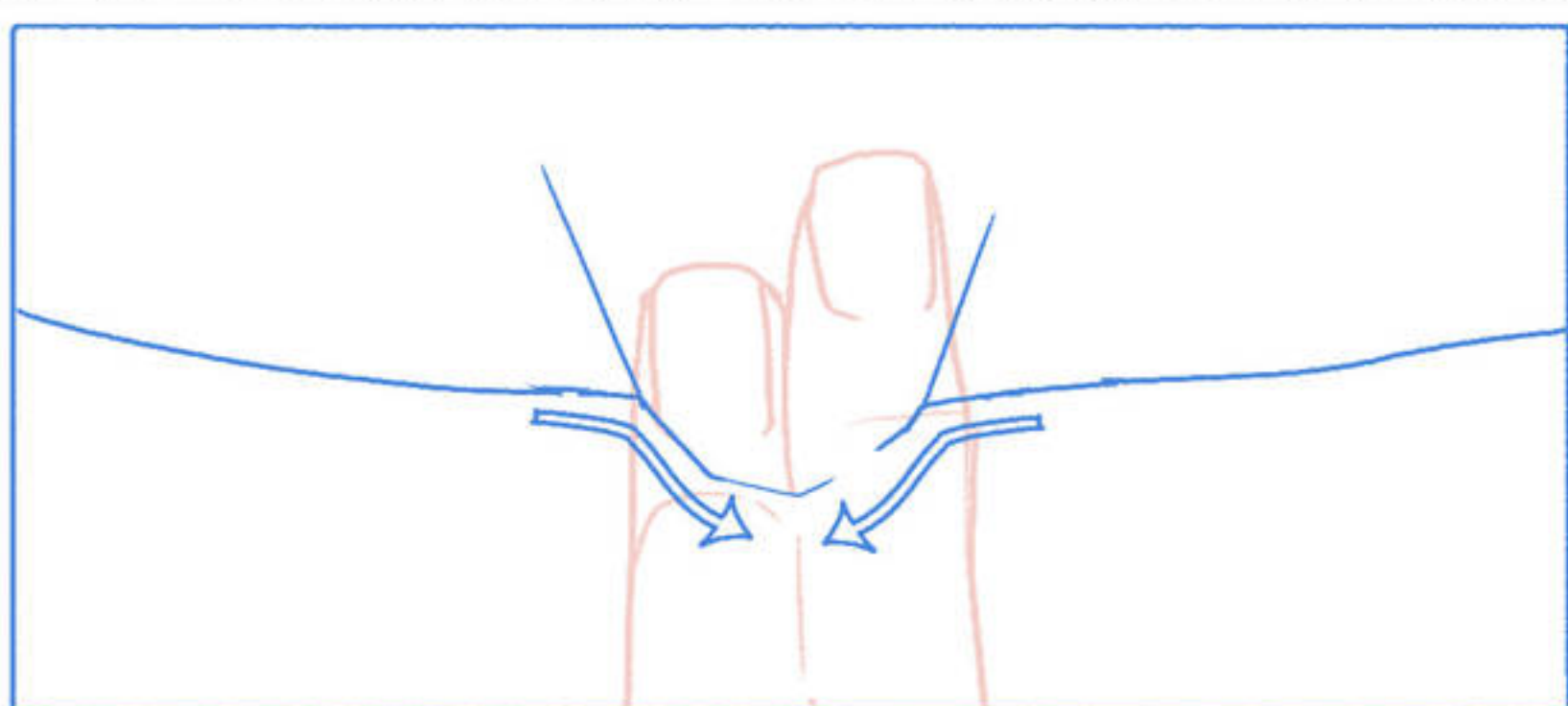




We're going to make the shape of the clavicle that goes into the middle of the semi-orbital line, and if the character doesn't have the oscillation, we're going to have to be a high-low two-day match.



And if you think of it as two fingers apart, it's going to be a curve.



I'll just write it as a line, but it's going to have a volume bond, so I'll just draw it like that.

He said it'd be nice to know a writer.



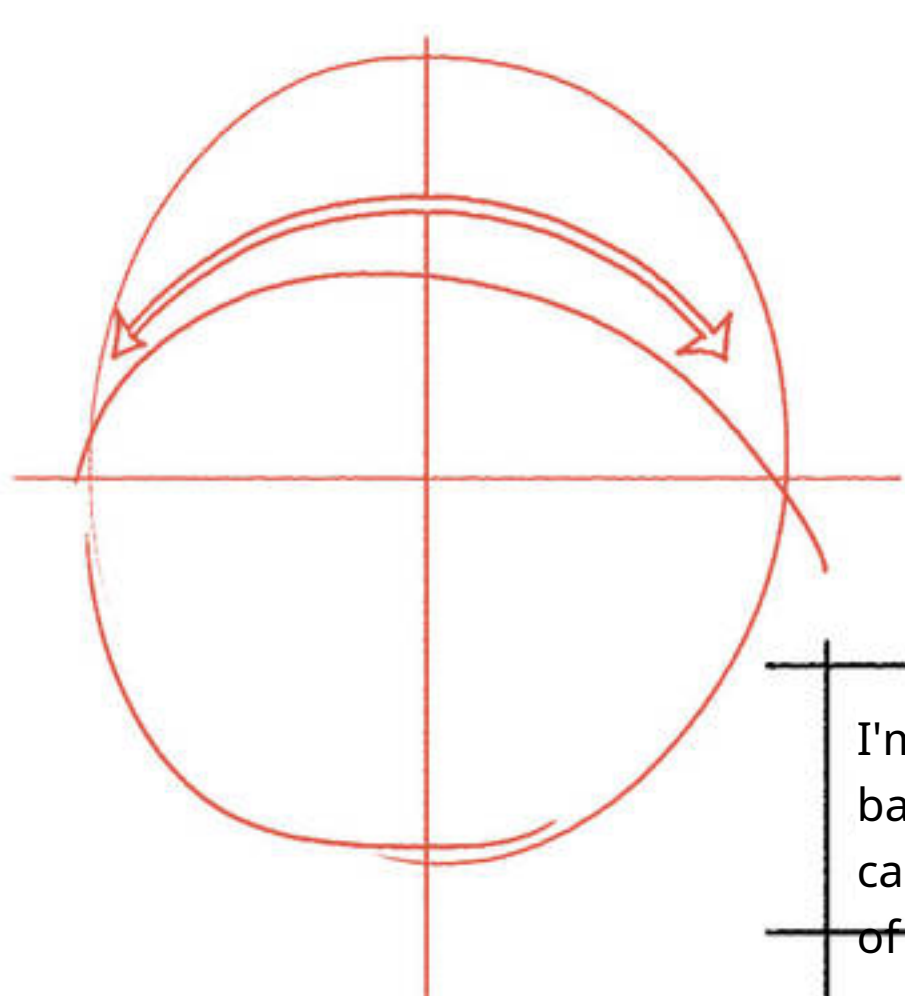
If you have a character or a situation where the clavicle should be more stressed, it's narrow when you make a gift from the lower part of the clavicle to show the volume.



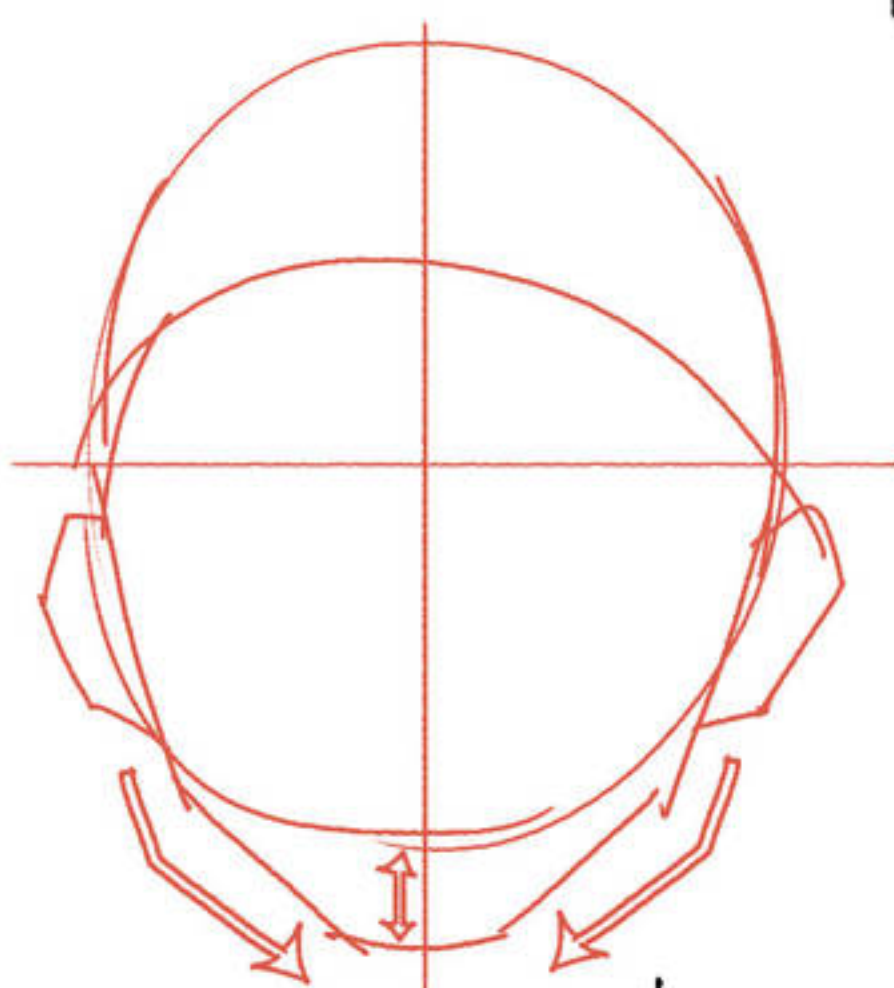
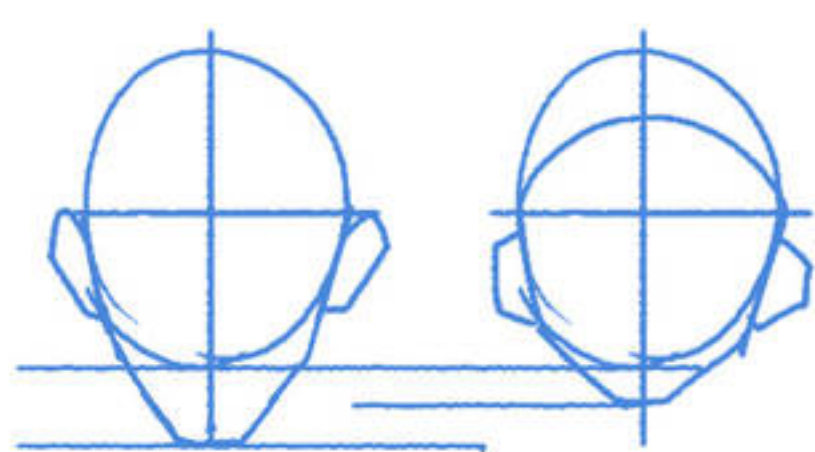
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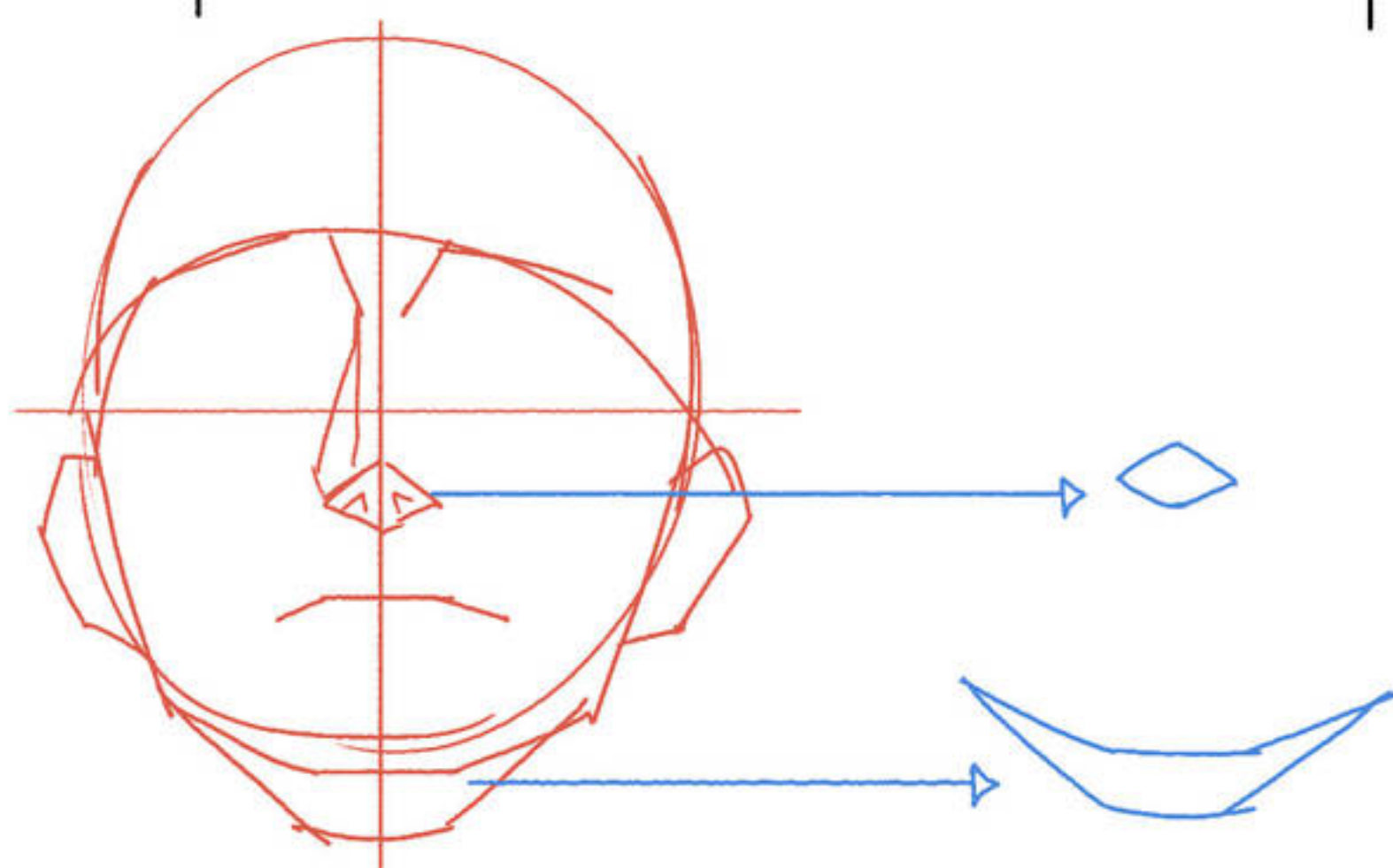
[Q: The jaw-line-line-of-the-head face with the loop.]



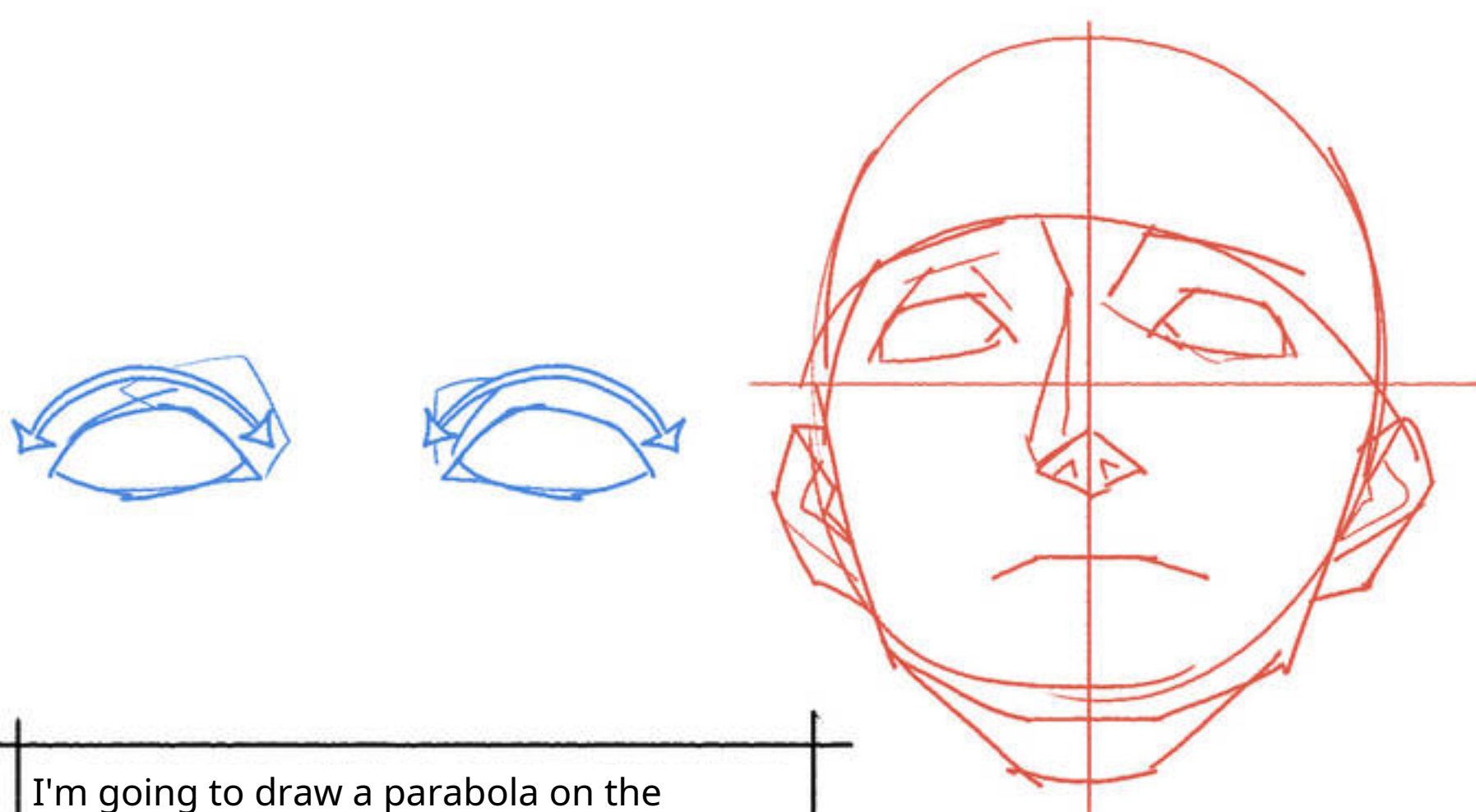
I'm going to draw a parabola based on the basic shape of the face cross-section, so I can name the difference between the angle of the parabola and the angle of the money.



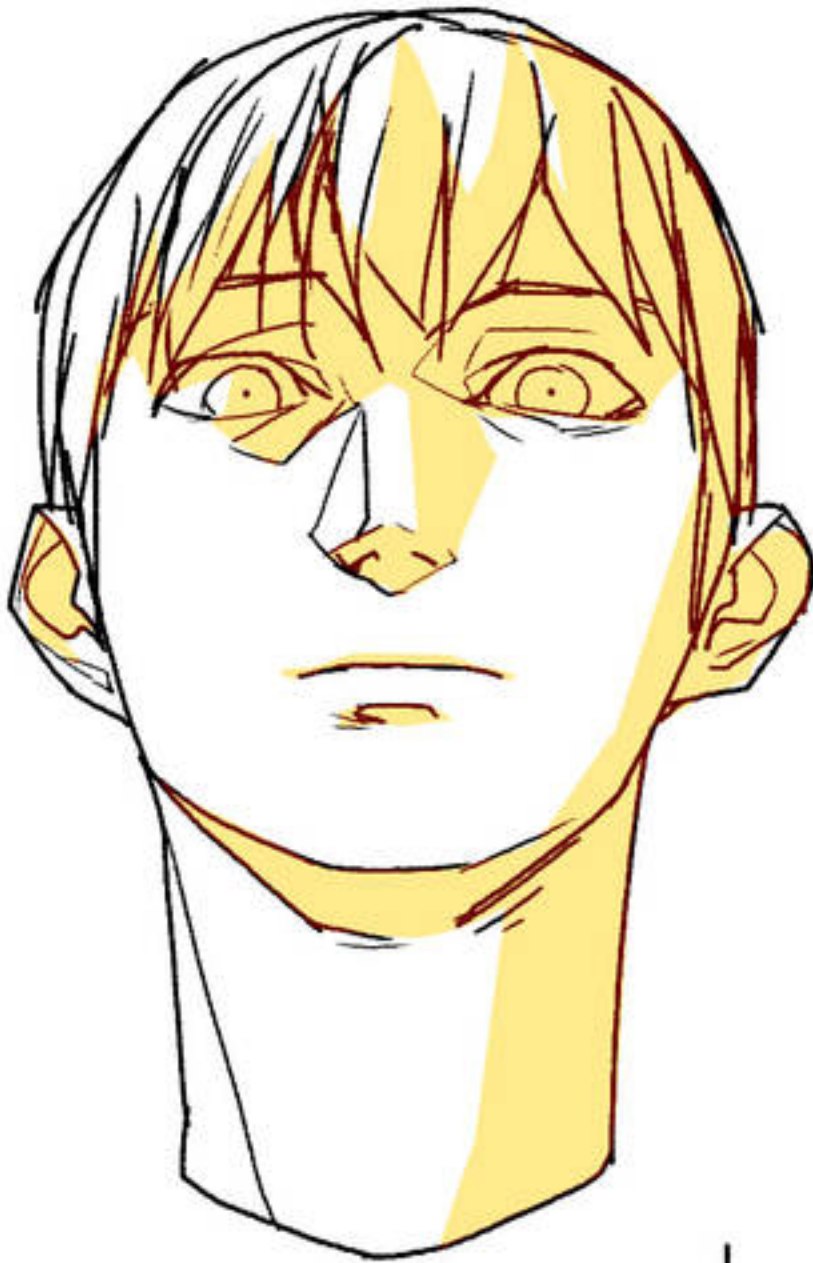
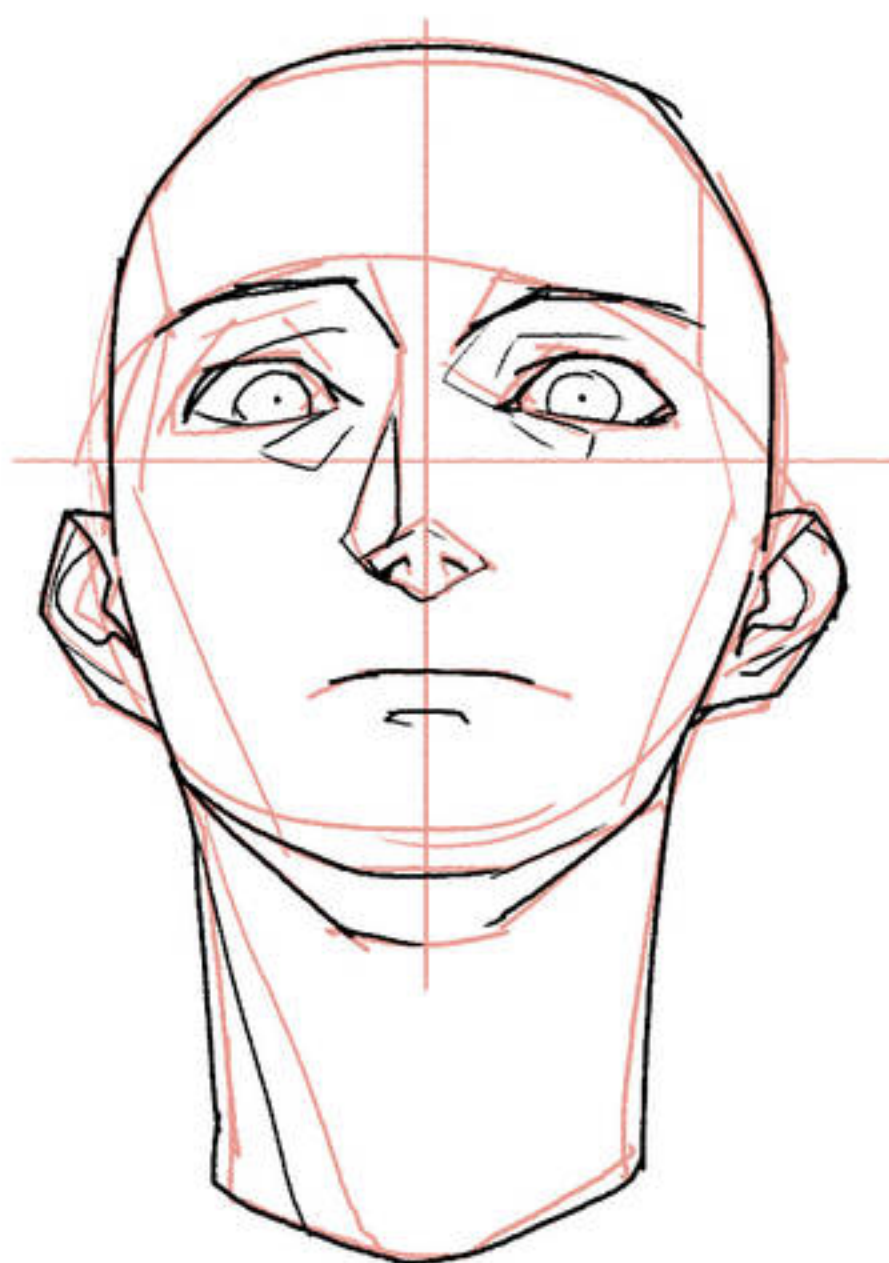
A short-line drawing of the jaw line will dance if it is properly rolled



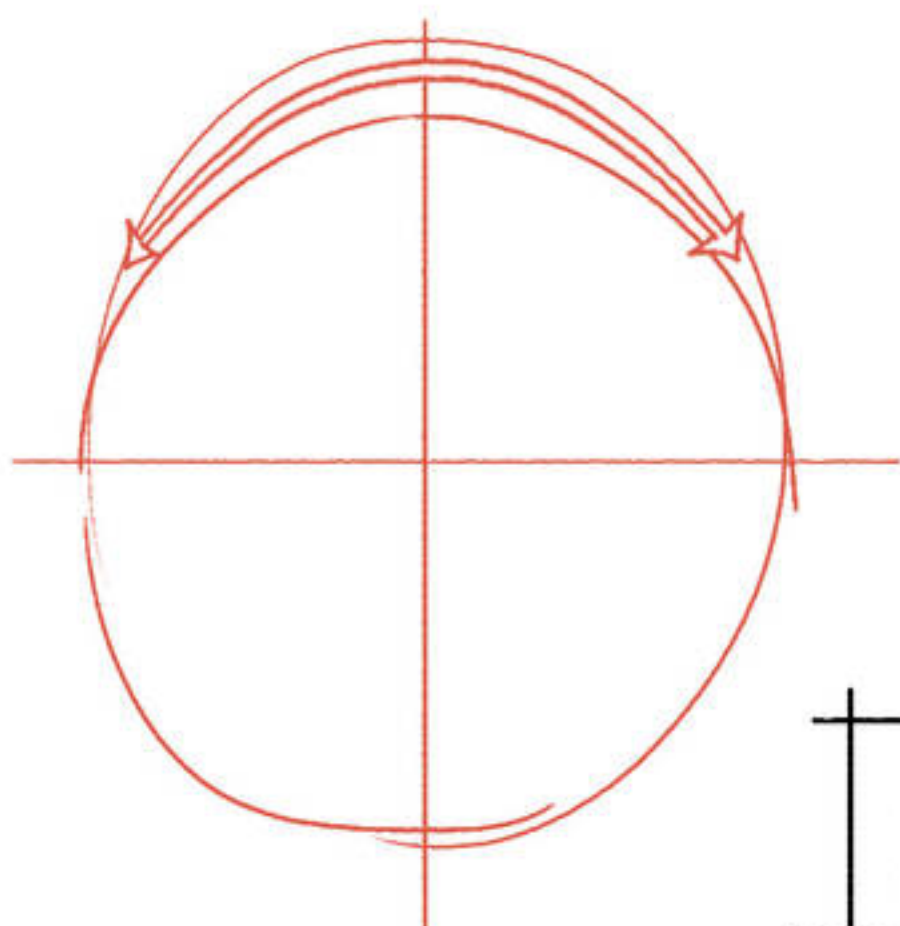
You can see the jaw if you believe it while you're holding it up, so the bottom of your nose also looks a little bit



I'm going to draw a parabola on the snowline.



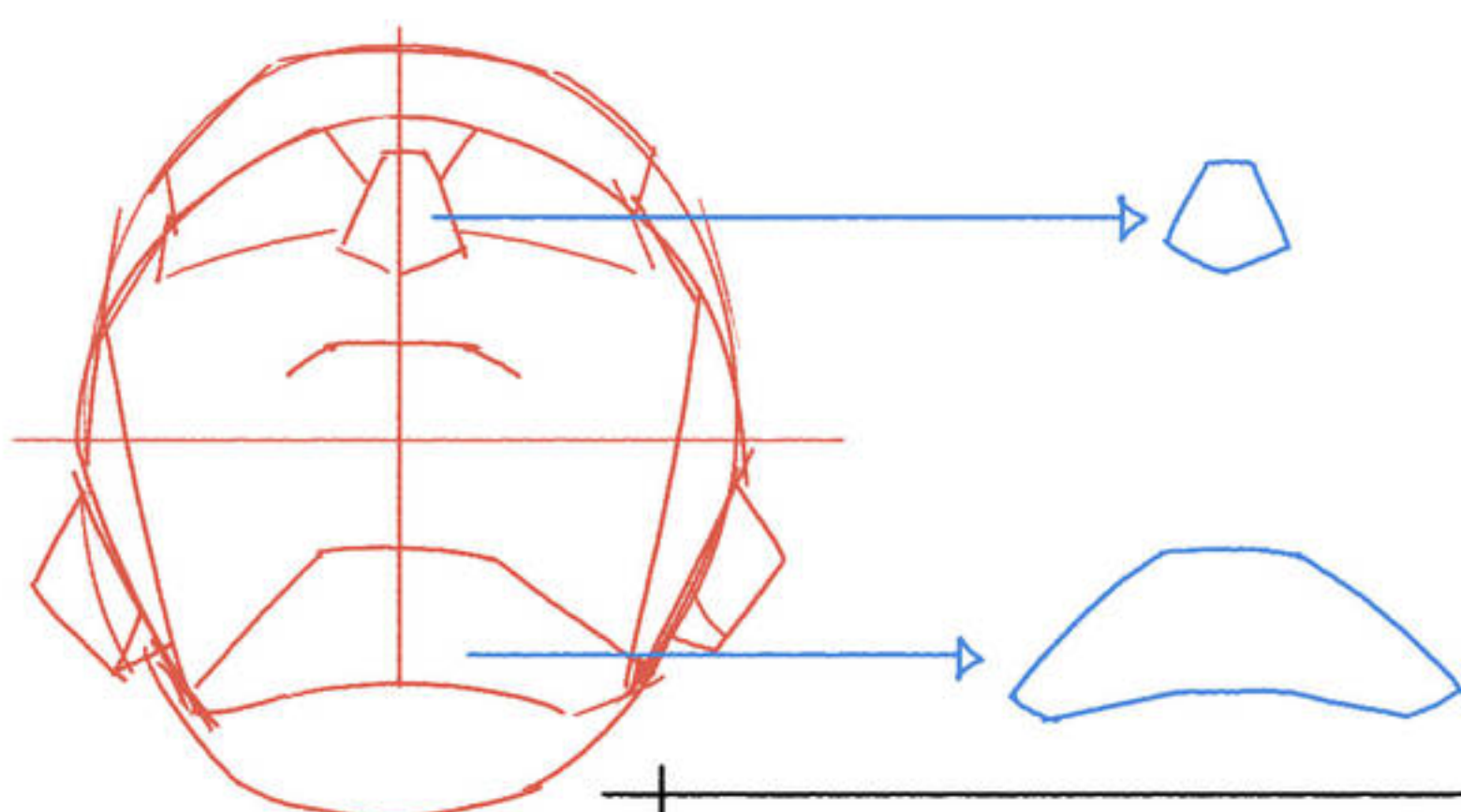
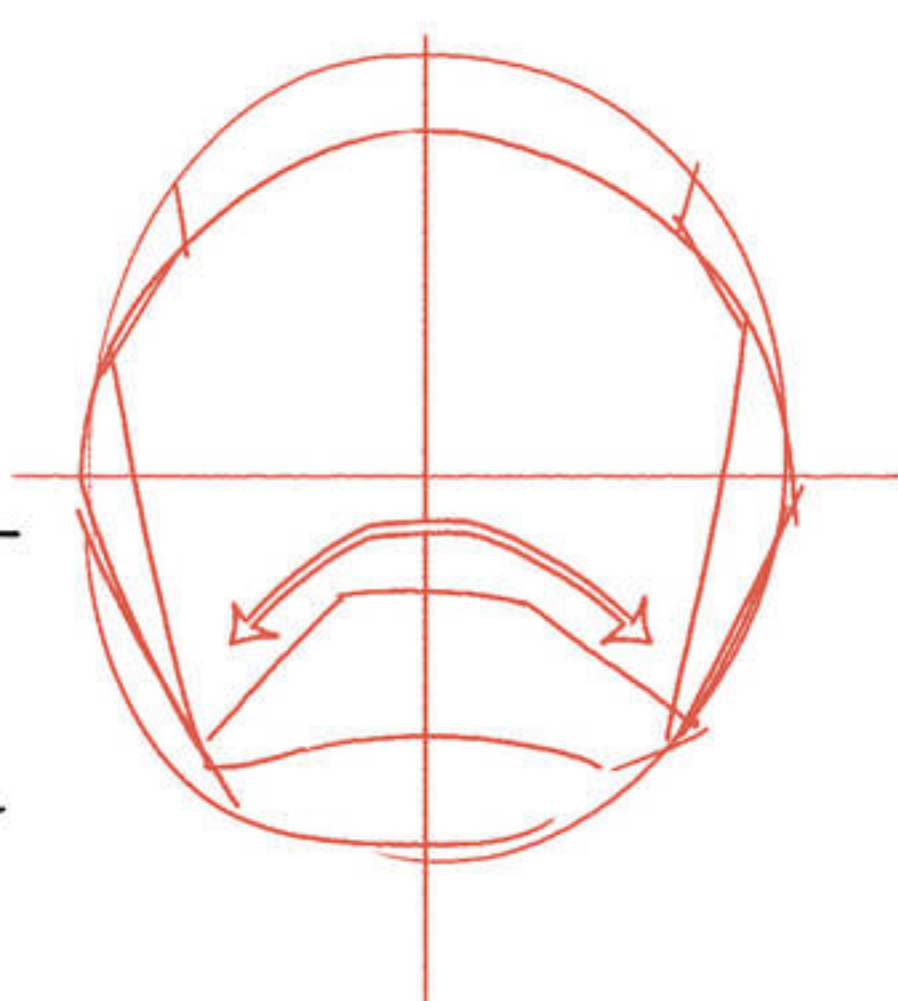
So let's finish with a smooth melody based on a hard guideline.



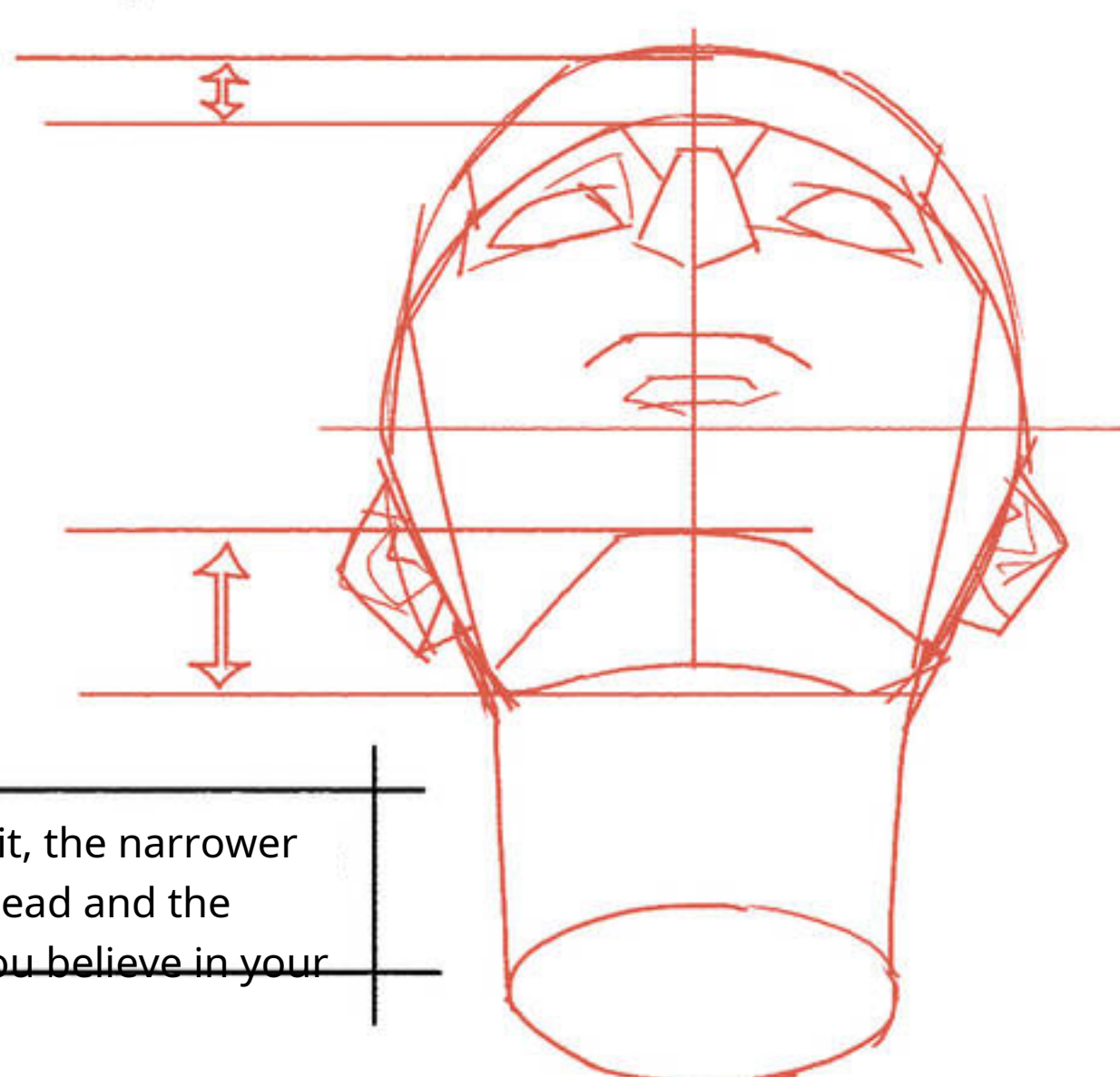
I'm going to put up more parabolas, and I'm going to apply them to a point where I have more heads than before.



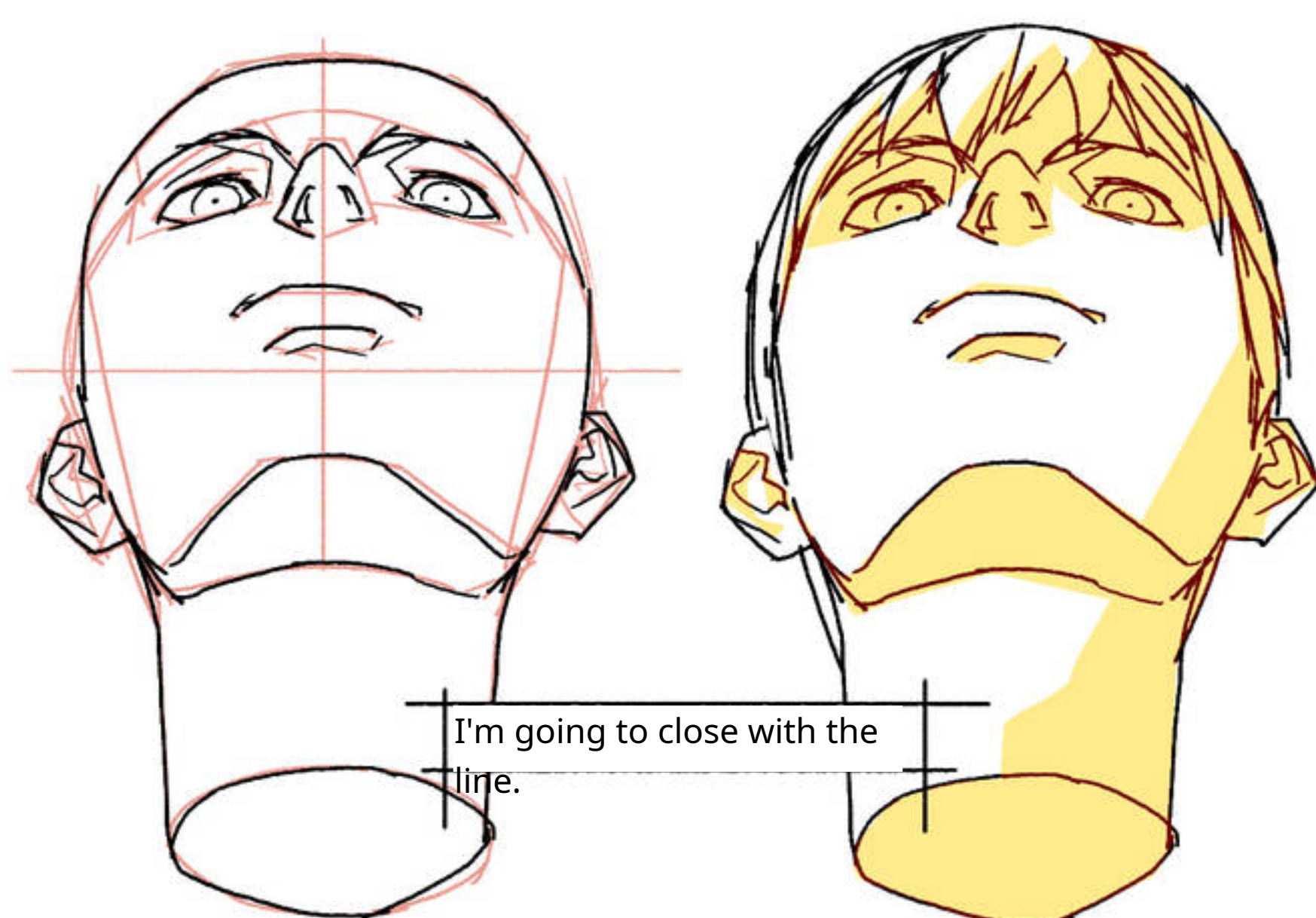
In the case of many heads in the form of money, the jaw line should be made inside the facial frame, not outside the jaws



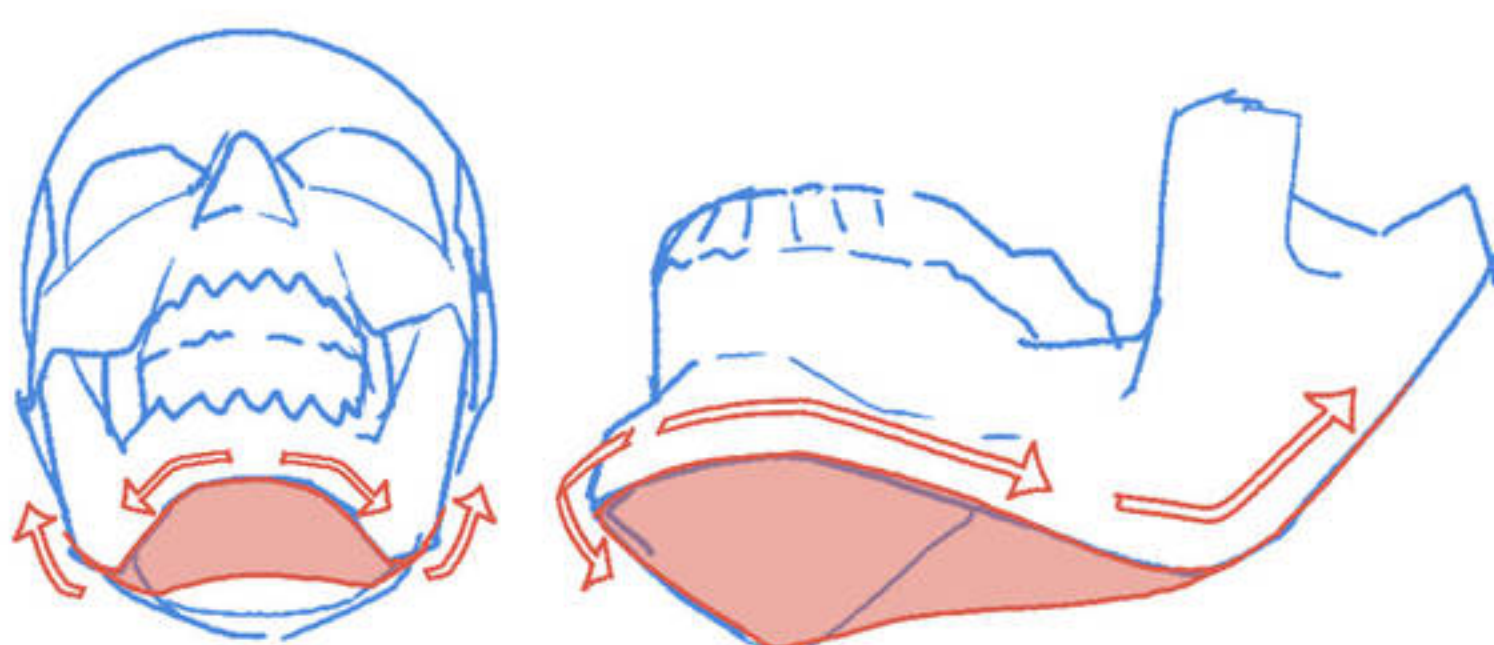
See under the jaws and nose more if you believe in it than before



The more you look at it, the narrower the area of your forehead and the more you can see if you believe in your jaw.



I'd like to know the taco author."



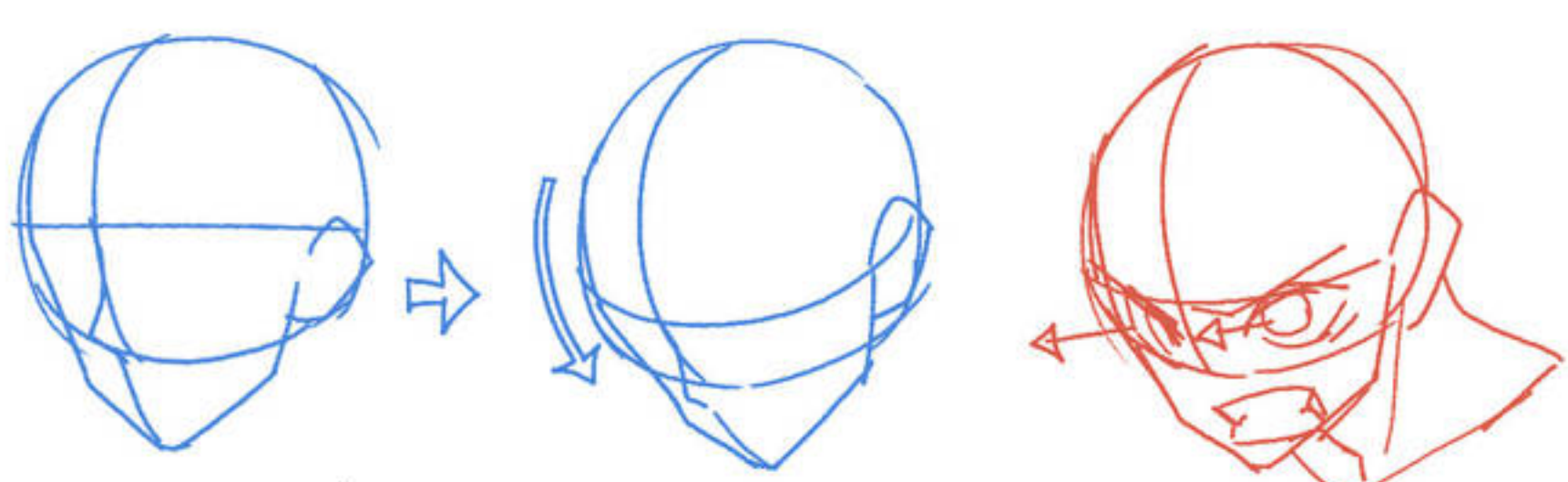
If you understand it, it's easier to express the jaw-in-the-head character in a skull-like form, if you believe in the jaw-in-a-box.



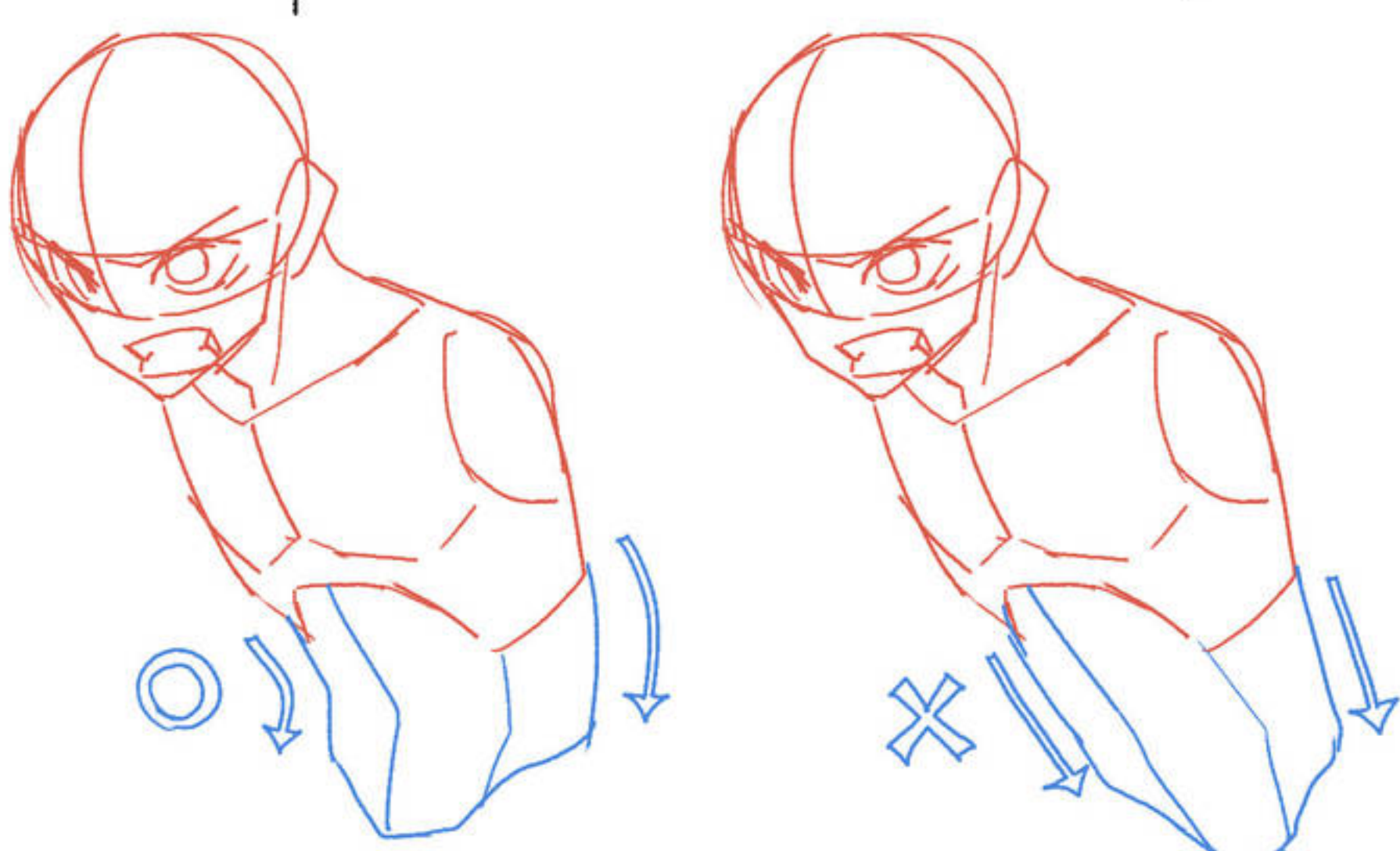
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I'd like you to draw it.



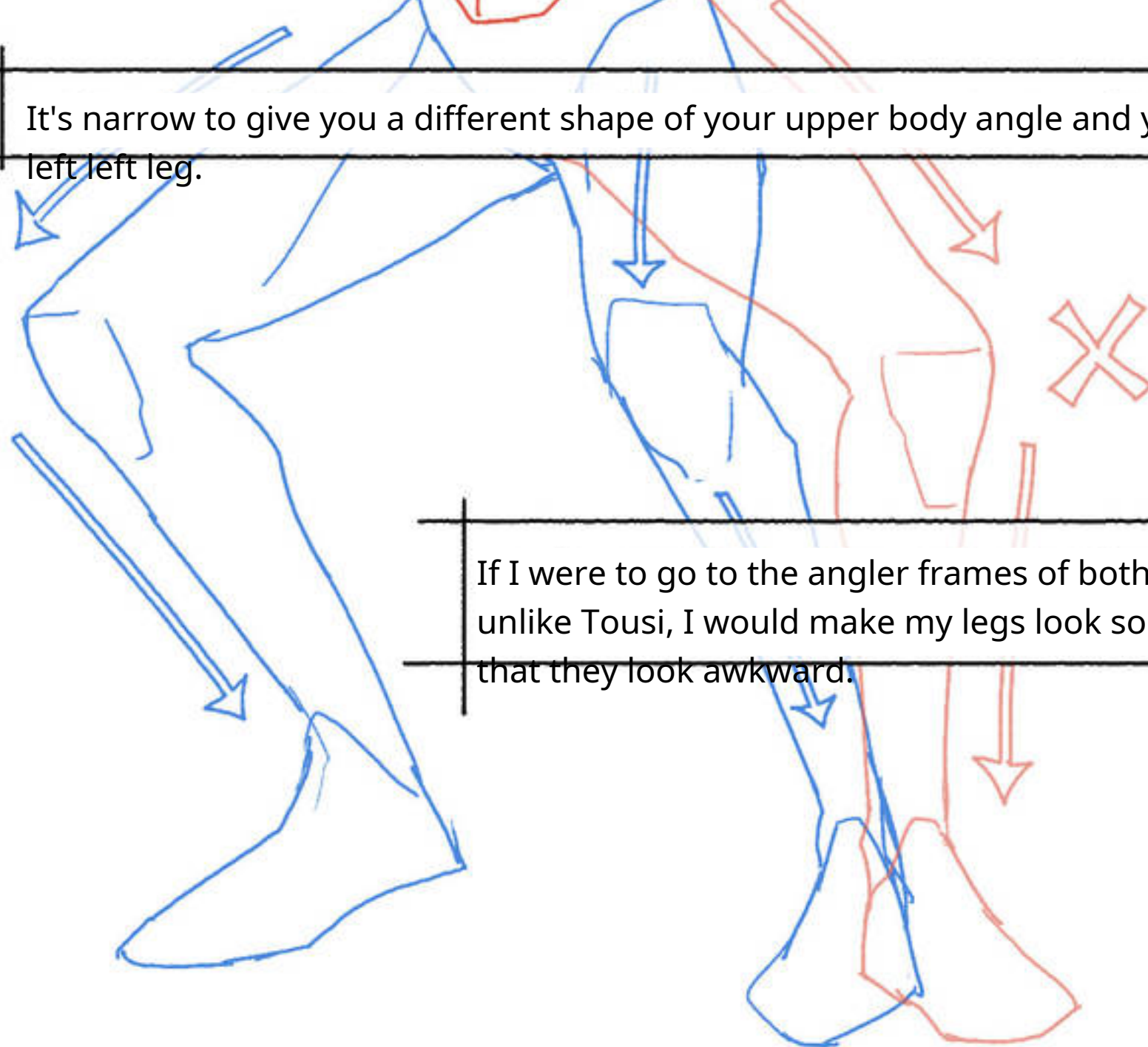
Because the upper body is down, so it's a little bit lower, so it's a little bit lower, and the eye is looking forward.



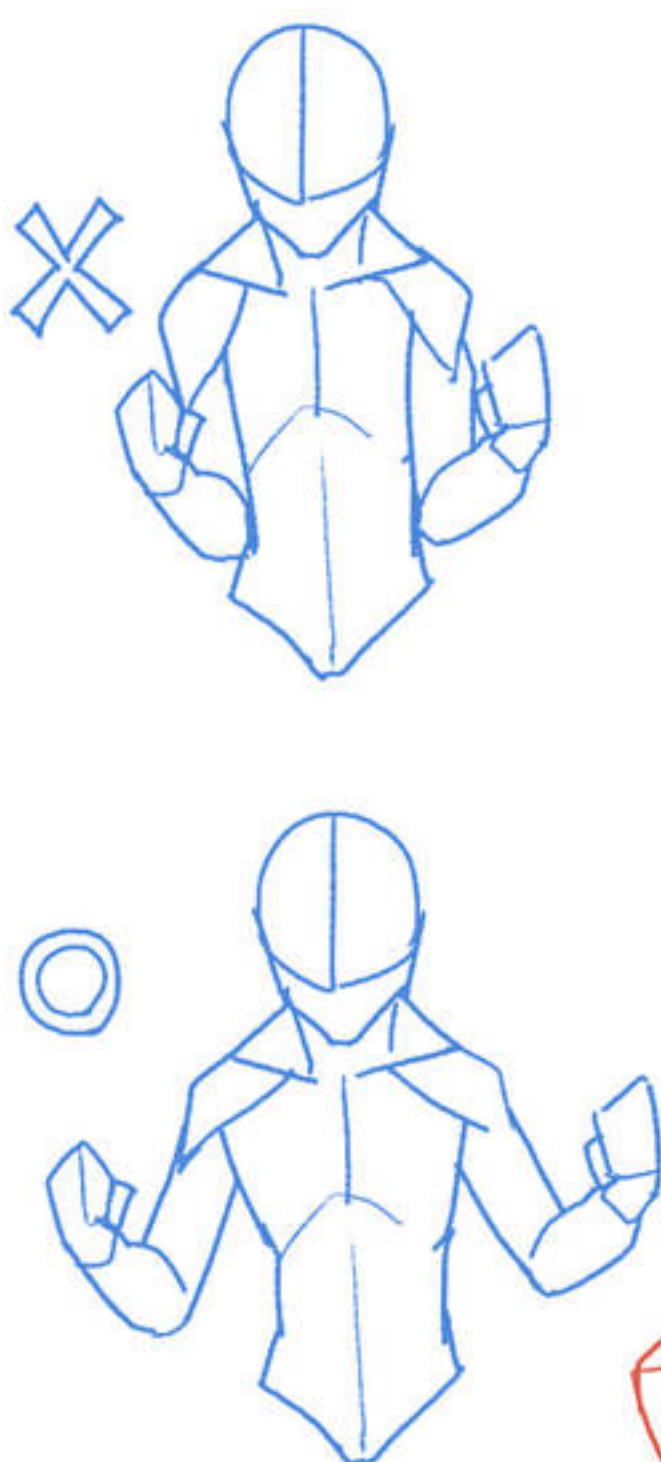
When you open your hips, you see your butts behind you.



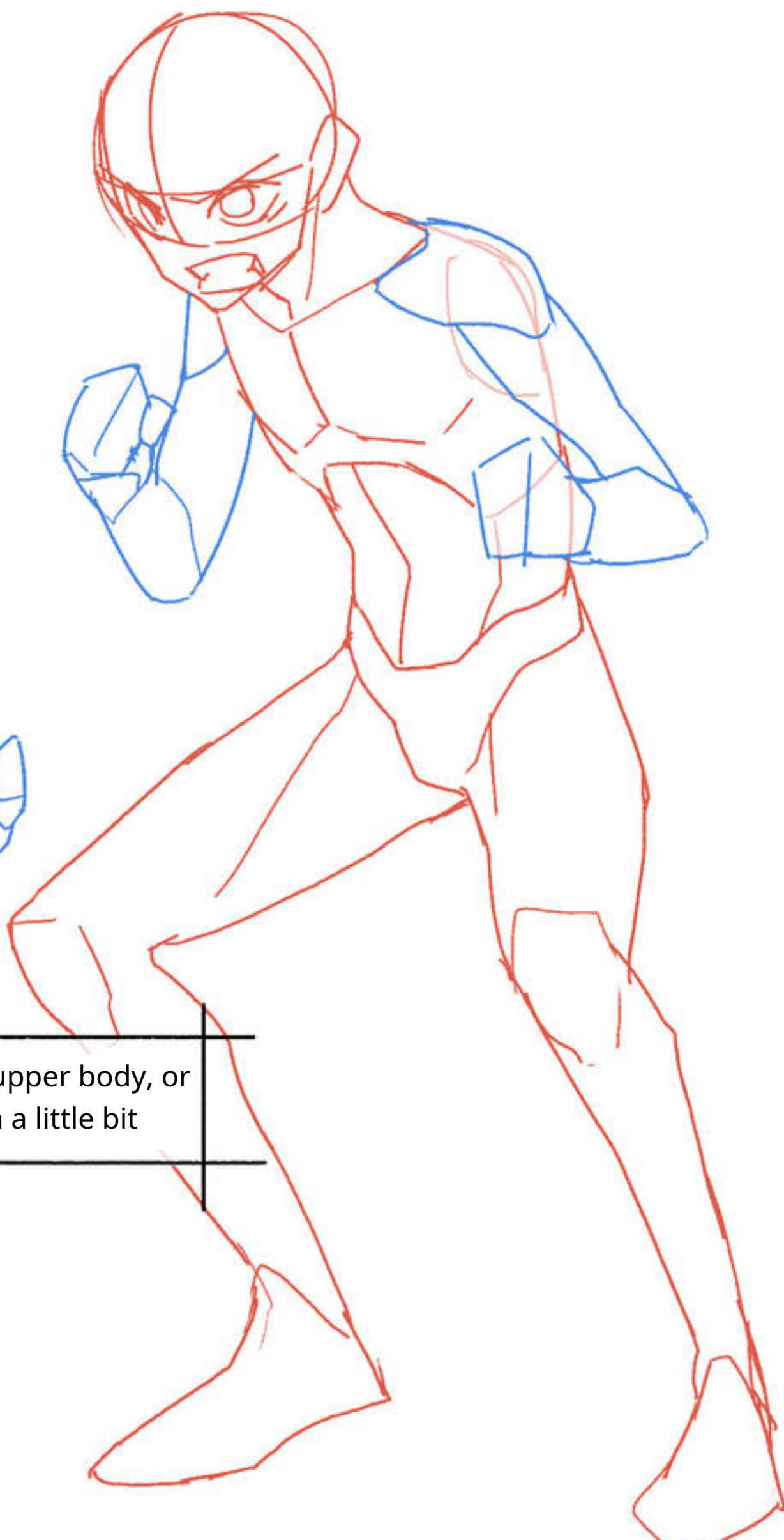
It's narrow to give you a different shape of your upper body angle and your left left leg.



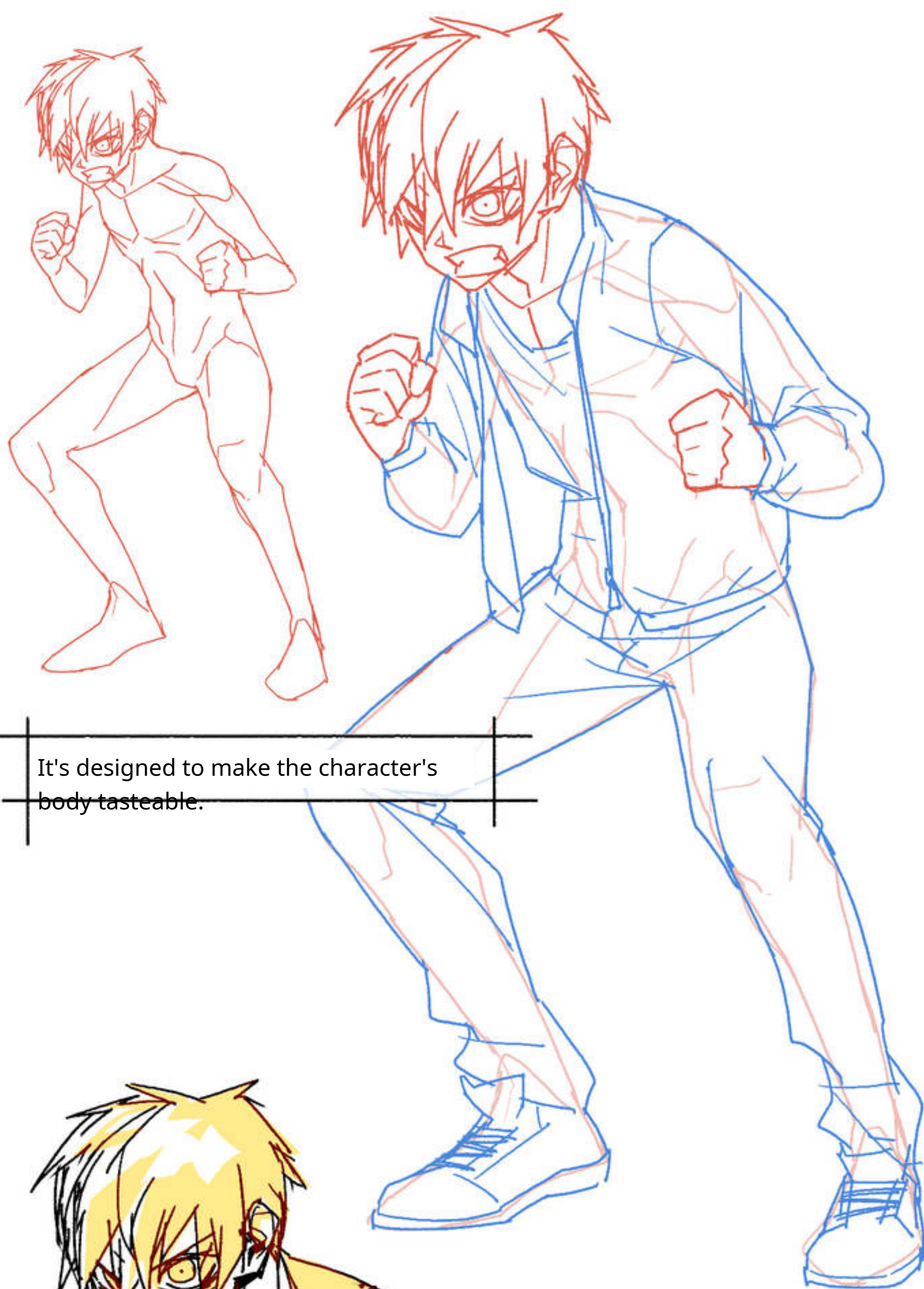
If I were to go to the angler frames of both legs, unlike Tousi, I would make my legs look so loose that they look awkward.



The arm is attached to the upper body, or it's too loose, and it's drawn a little bit away from the sides.





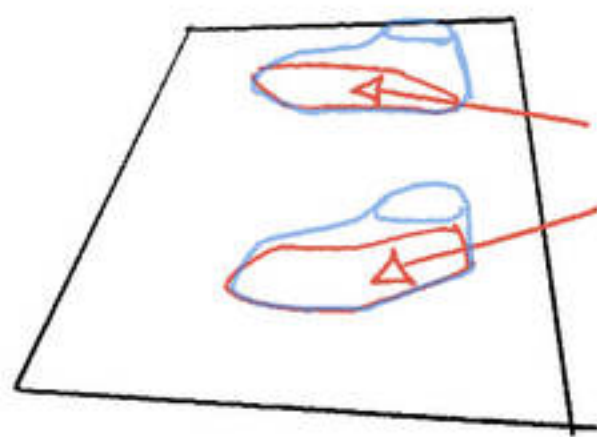
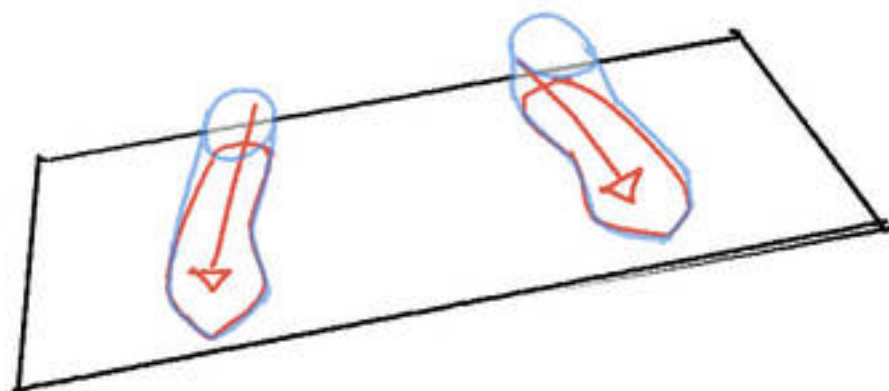
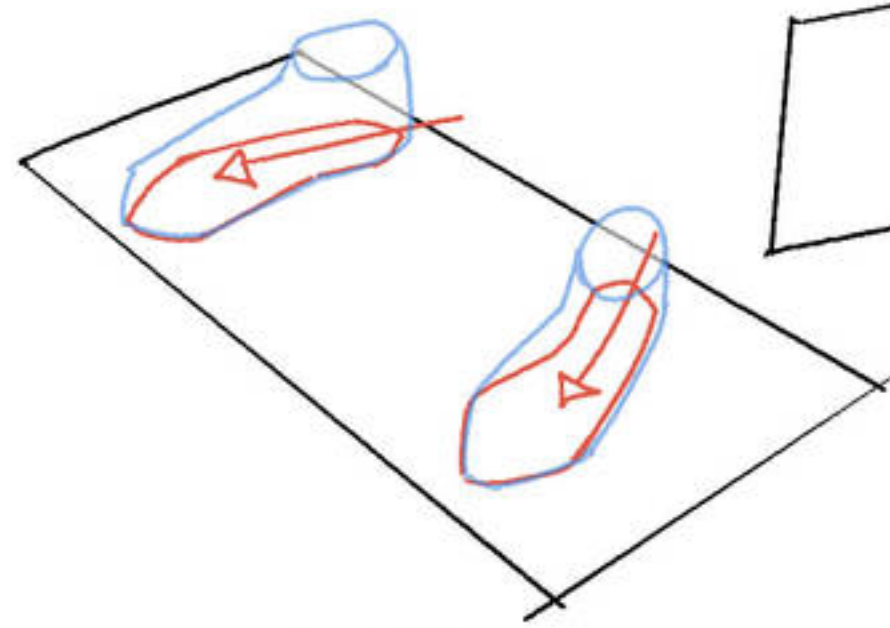
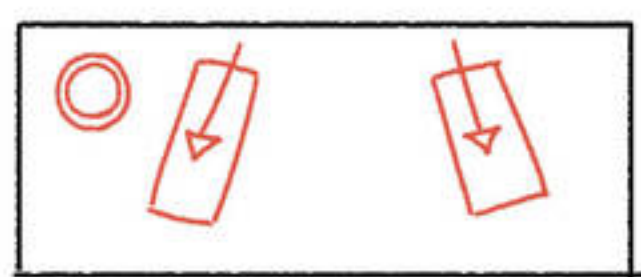


It's designed to make the character's body tasteable.



I'll finish with the gift.

I'd like to know the taco author."



The angle at which the top of the foot closes when you draw a foot that you consider to be slightly outward, will dance.

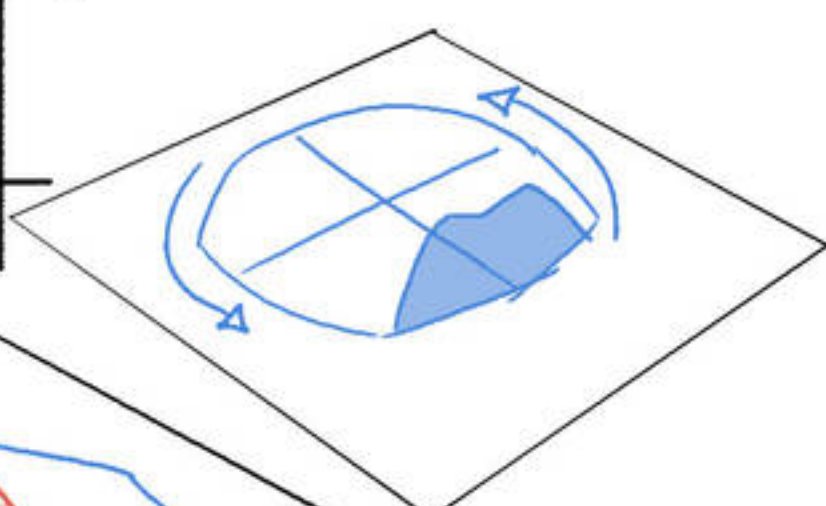


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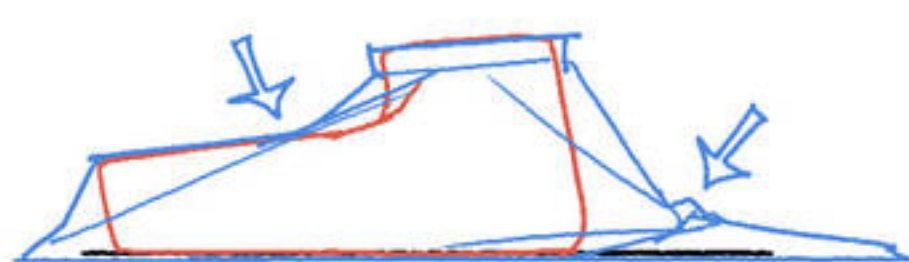


I don't need you to tell me the wrinkles on the floor in your clothes.

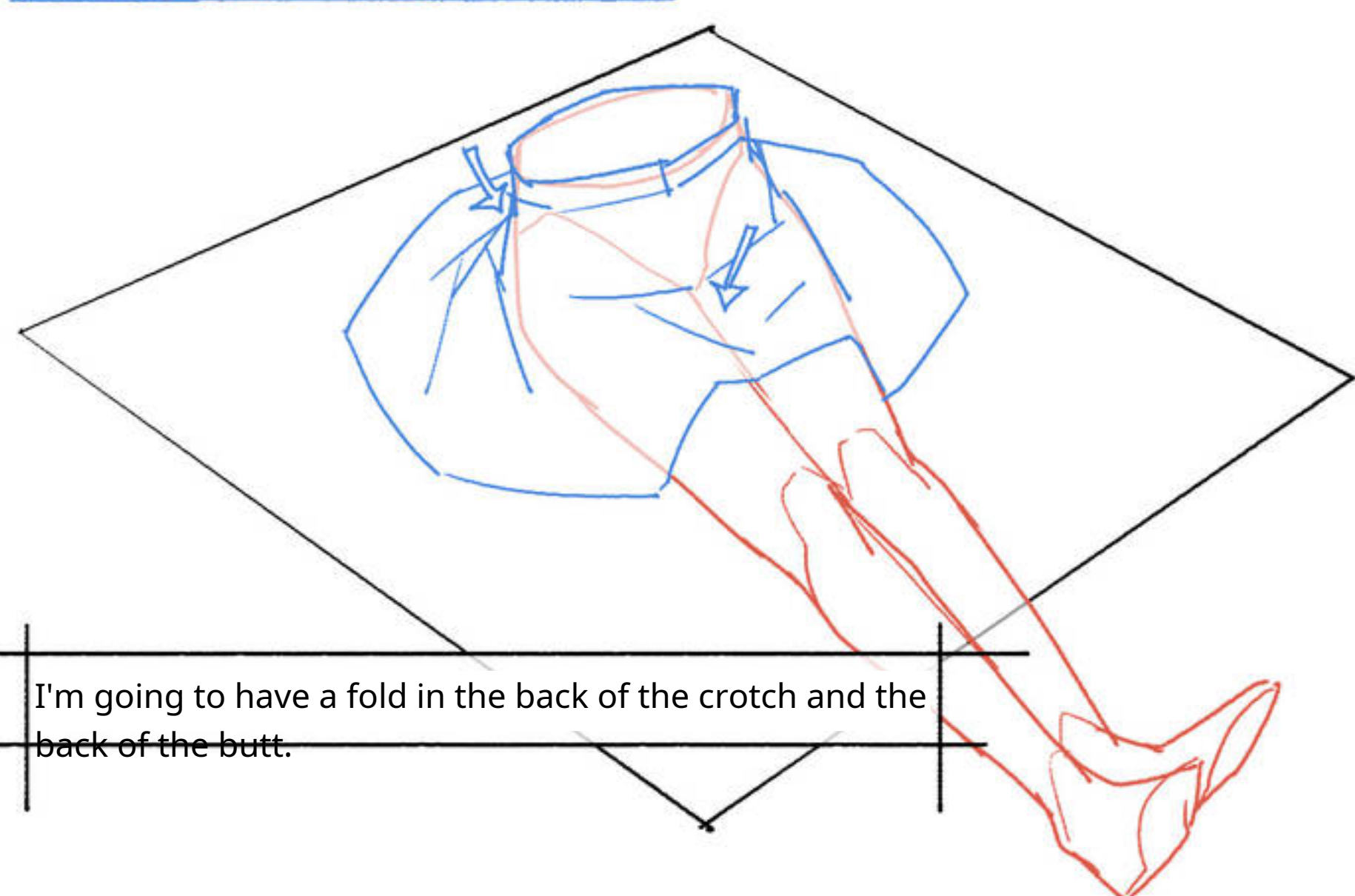
I'm going to define a skirt, and  
I'm going to draw a circle, so  
I'm going to draw a circle with  
an angle on the ground.



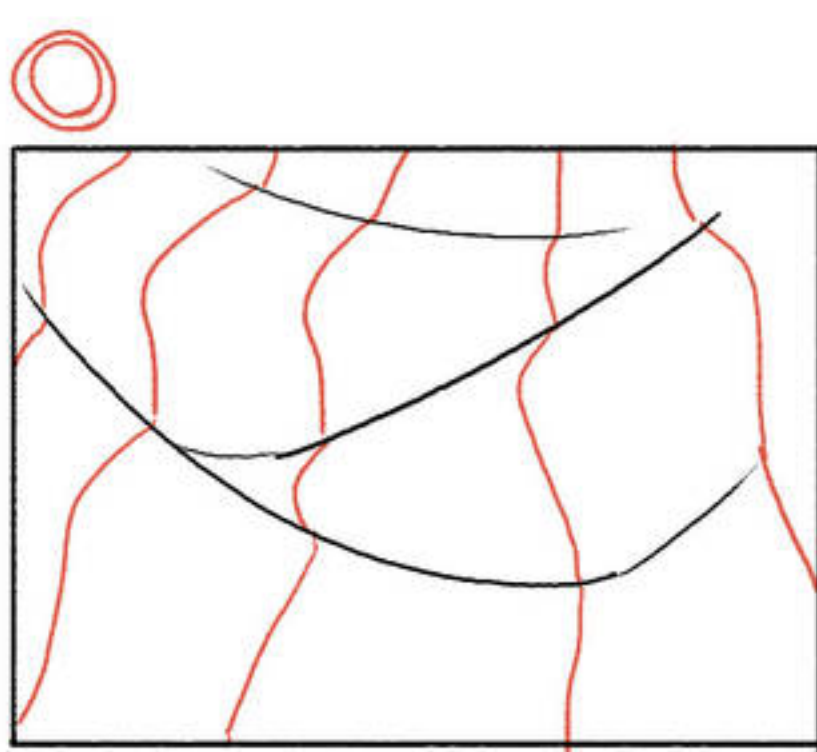
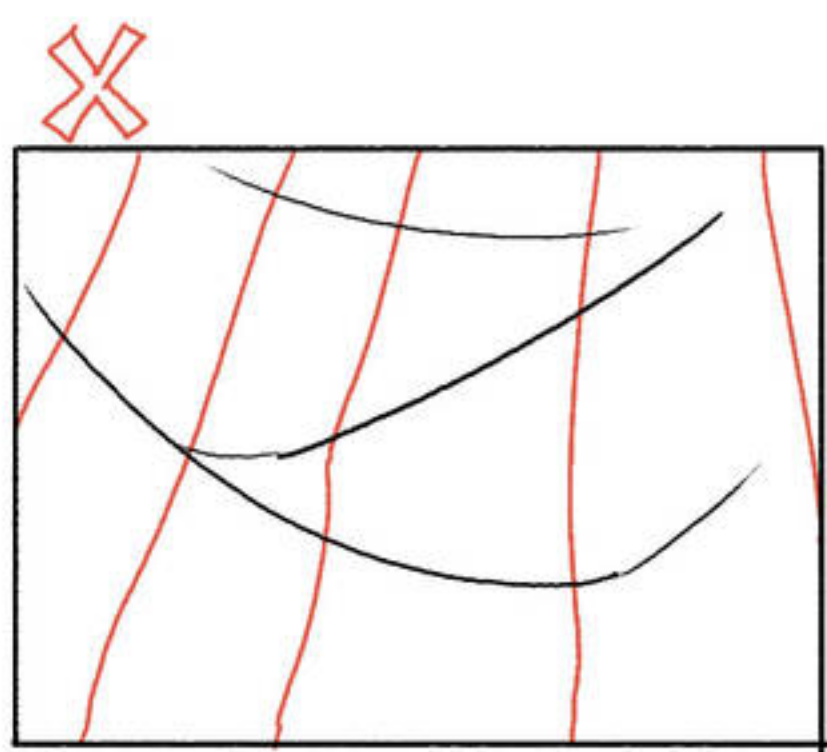
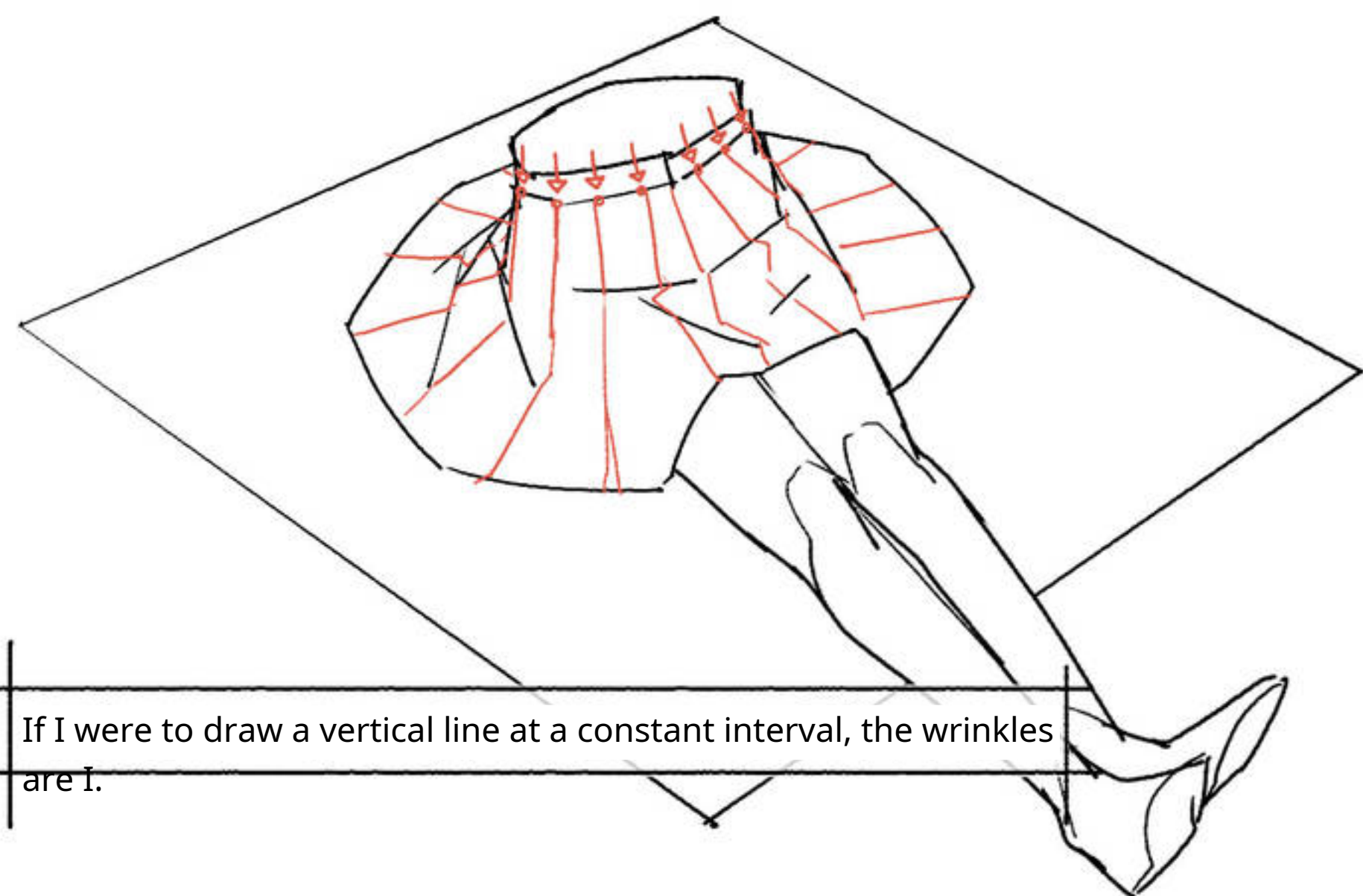
It creates the front skirt line across the thigh mass.



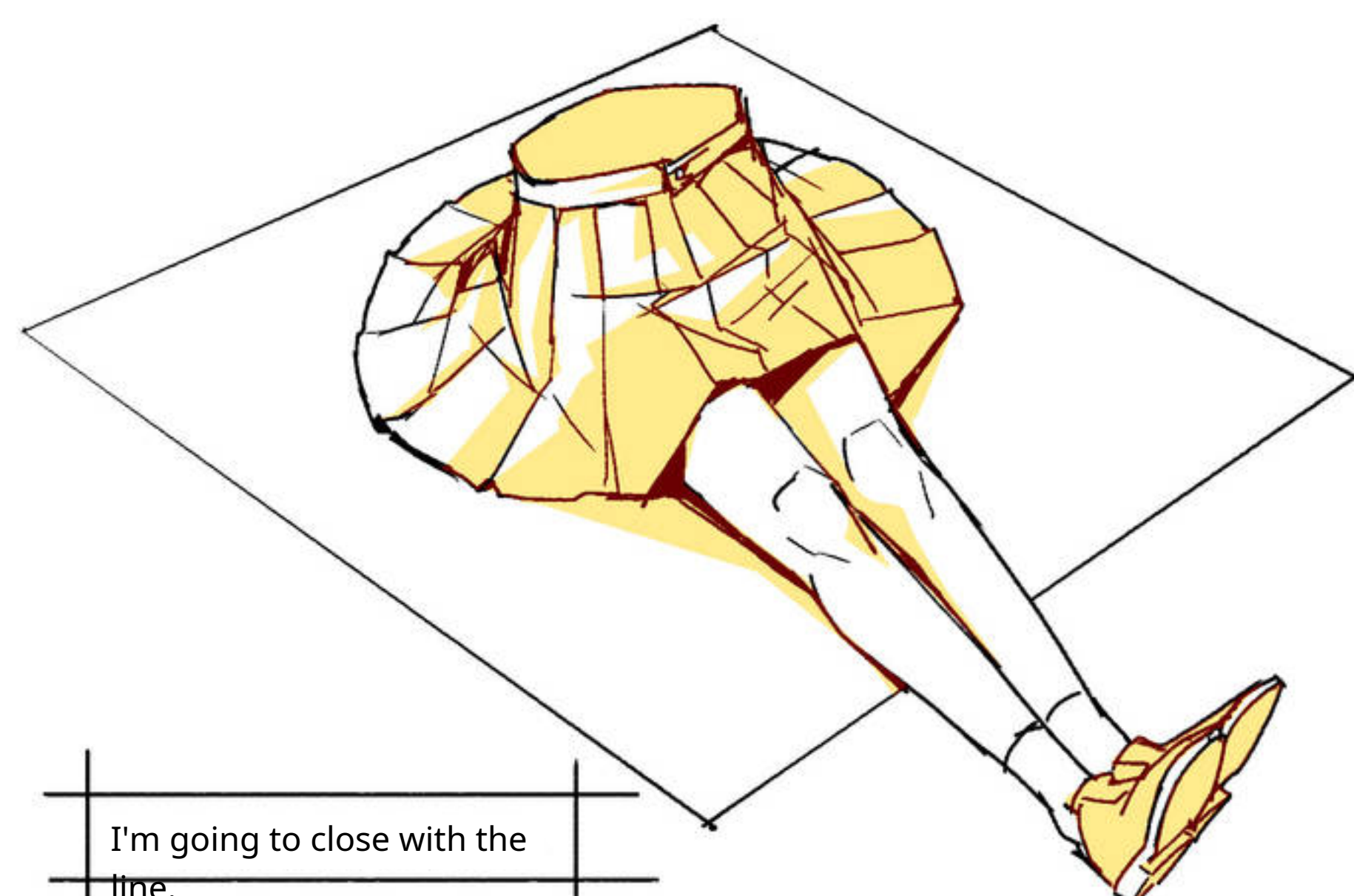
I'm going to have a fold in the back of the crotch and the  
back of the butt.



If I were to draw a vertical line at a constant interval, the wrinkles  
are I.

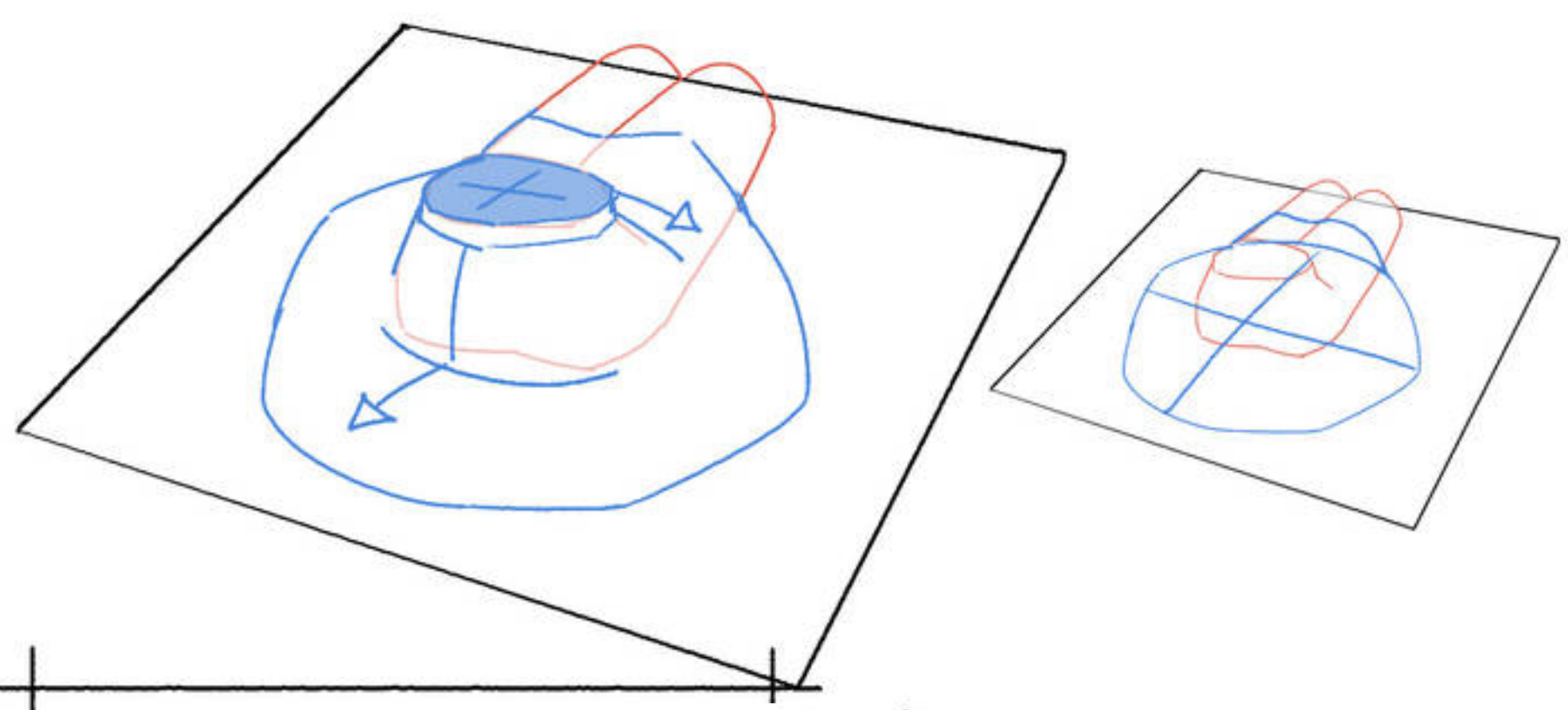


The vertical wrinkles of the skirt have to be pulled out of the way by the folds.

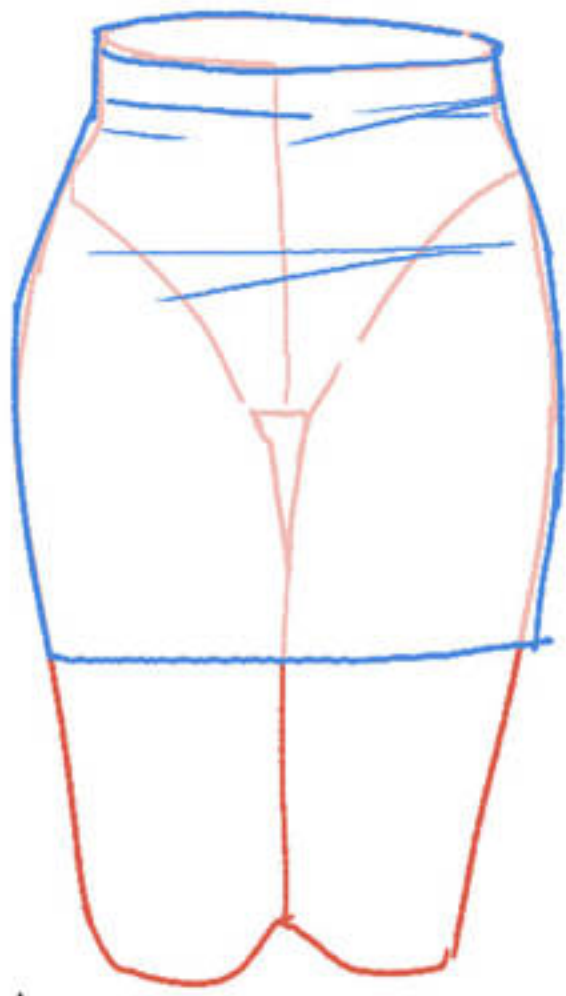
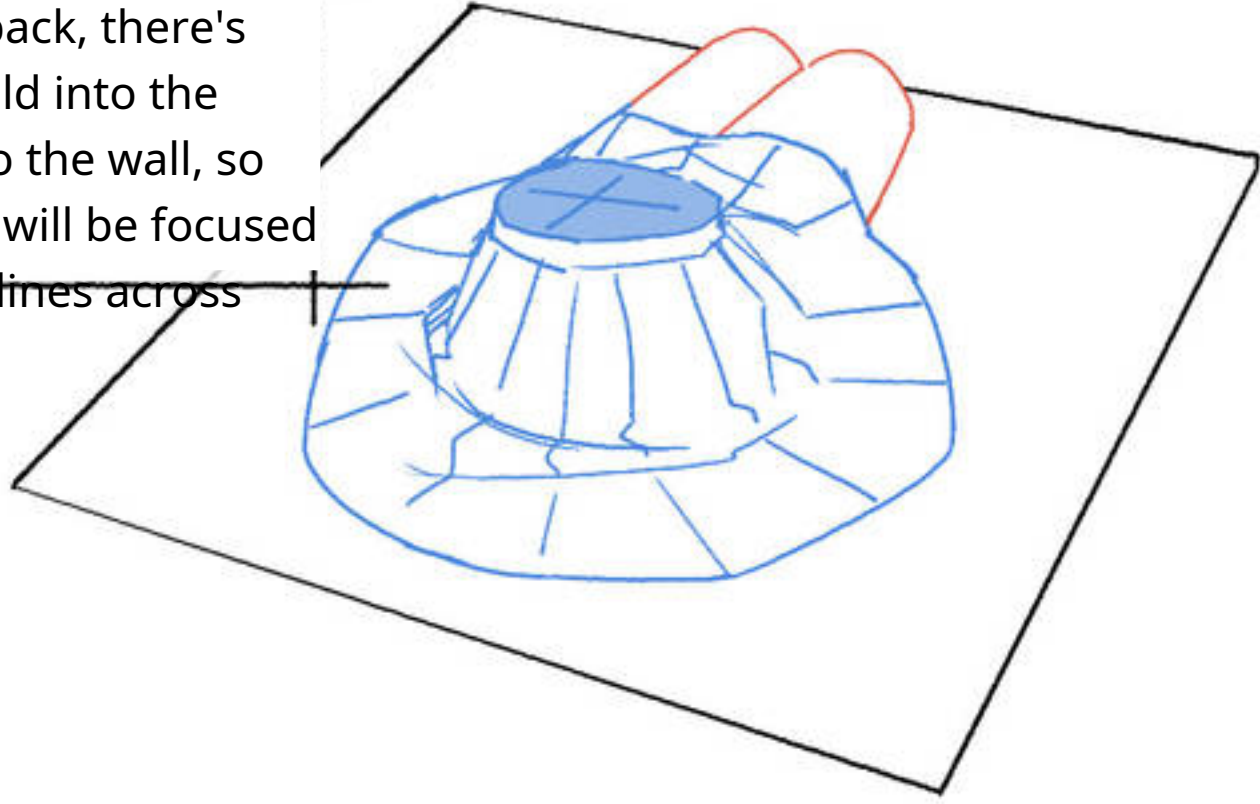


I'm going to close with the  
line.

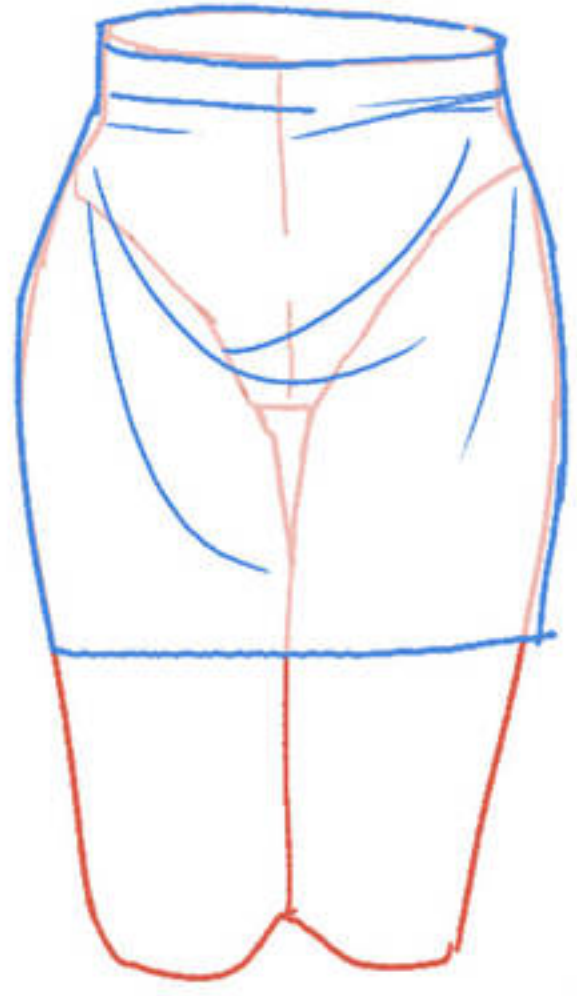




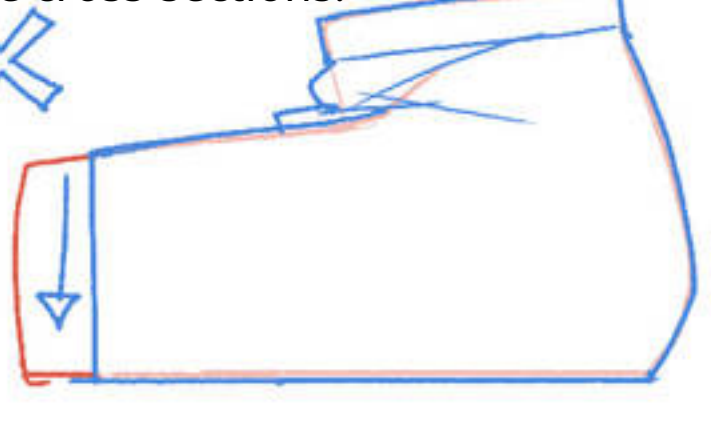
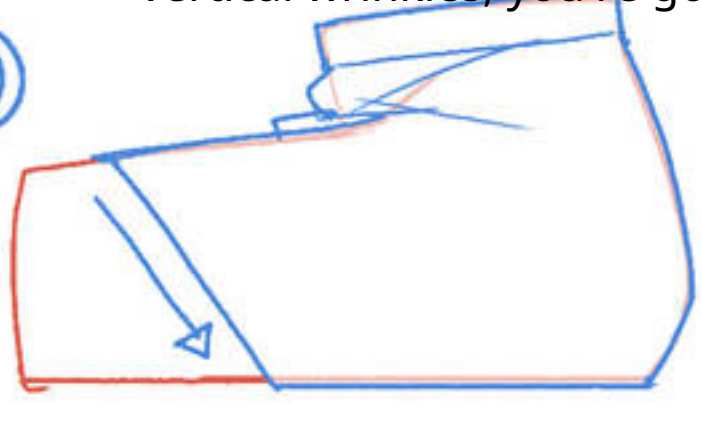
If you look at it from the back, there's also a fold of skirts that fold into the bottom of the ass and into the wall, so that the front of the body will be focused on the folds and the skirt lines across the thighs.



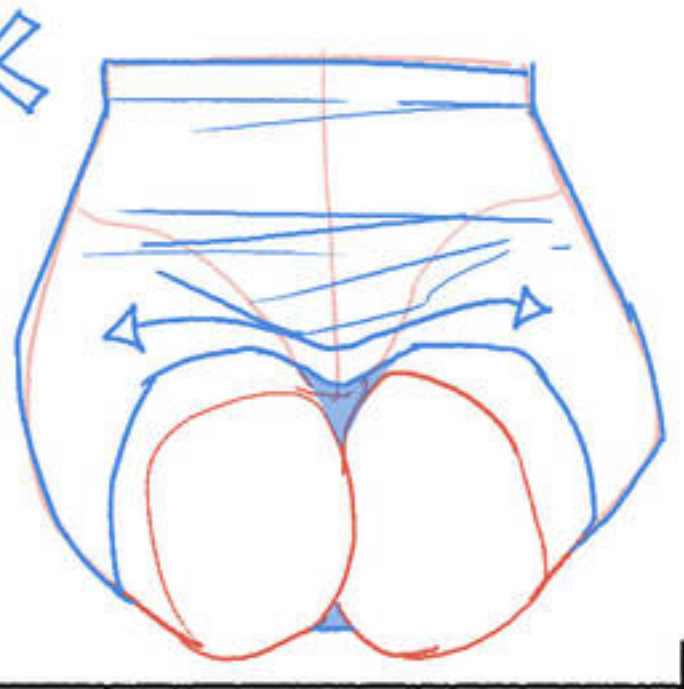
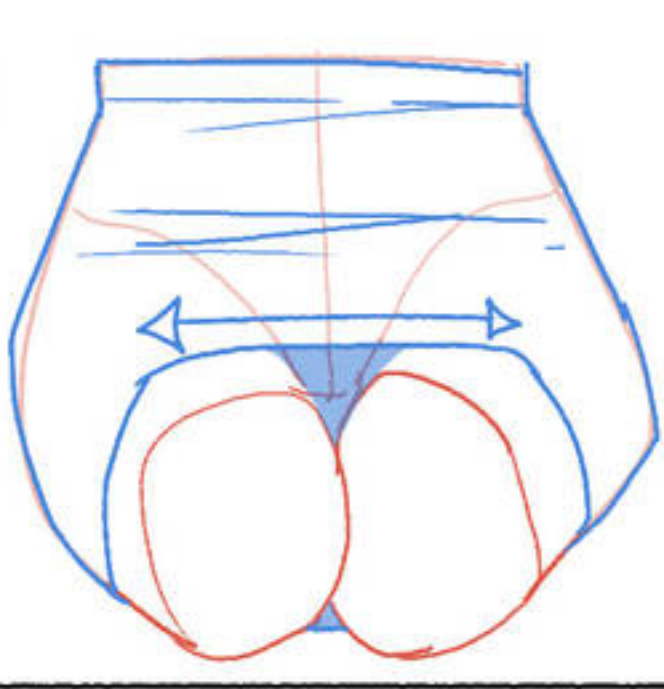
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If you're in your body, you're not going to have vertical wrinkles, you're going to have horizontal wrinkles, you're going to have horizontal wrinkles, you're going to have vertical wrinkles, you're going to have cross-sections.

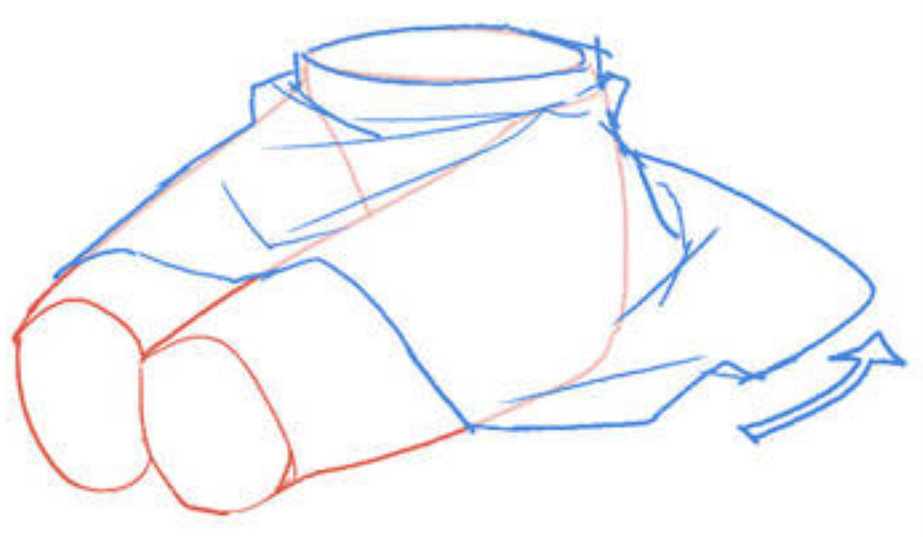
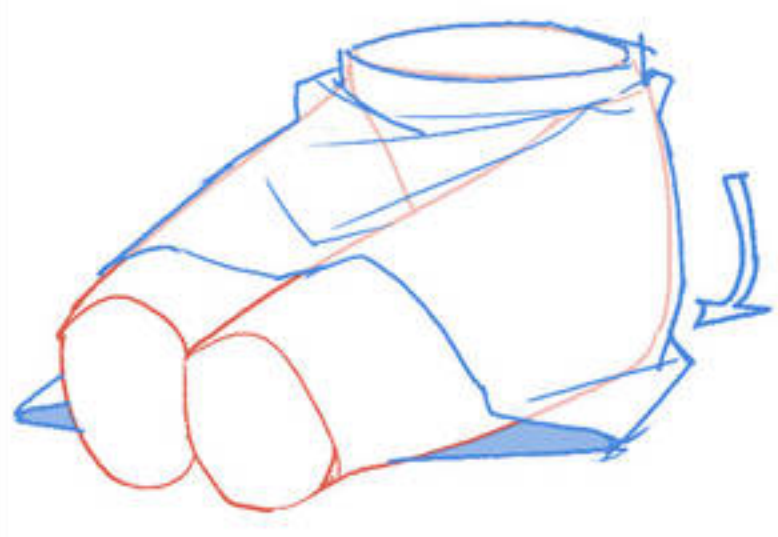


In short, attaching skirts, when you're in front, your butt's falling backwards, and the line's sanding.



It's a flat pull, and if you look at it in front of you, you're going to have a straight-up space.

I'm just trying to get to know the taco writer.



I can go inside of the skirt or out of the skirt, and I can make the difference in flow in terms of the front.



Key Doint