

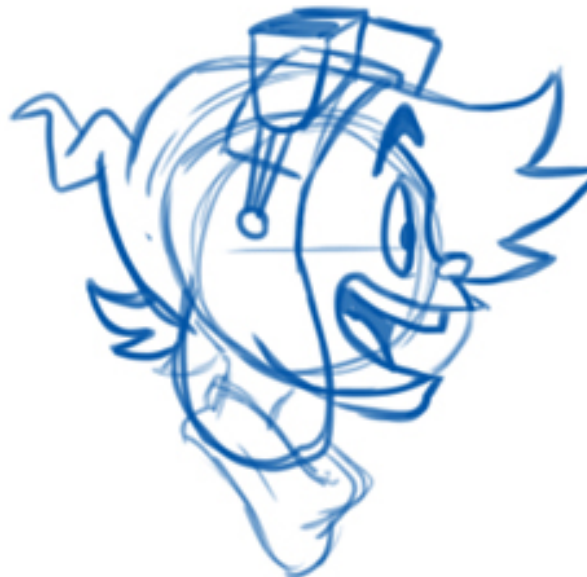




this is the basic structure of Sock's head.  
Start with a circle, add the fat cheeks.  
Bangs start just above the circle.  
Front hat flap starts just above the bangs.  
Volume/horizon line of the back of the hat is just above that. They make a little arc.



Sock's eye/nose placement really leads an upwards/downwards angle.



Profile: start off drawing his fat cheeks like normal, then define the mouth and give him a slight overbite and a chin.

Sock also has hair poking out the bottom of his hat, visible in profile or from the back.



I don't know, I just don't know with this shit, this is just fucking clown shit.

I draw Jon's hair differently now than I did originally. I've tried to simplify it but old habits die hard.



Basically it's parted in the middle and feathered out in the back. It's somewhere between anime and a 90's Don Bluth male lead character.

His undercut should have 3 bigger spikes and 2 smaller ones. Sideburns have 2 points facing forward.



It might help to line up his bangs with the feathered bit in the back.

Upwards angle



downwards angle



## Upwards angle

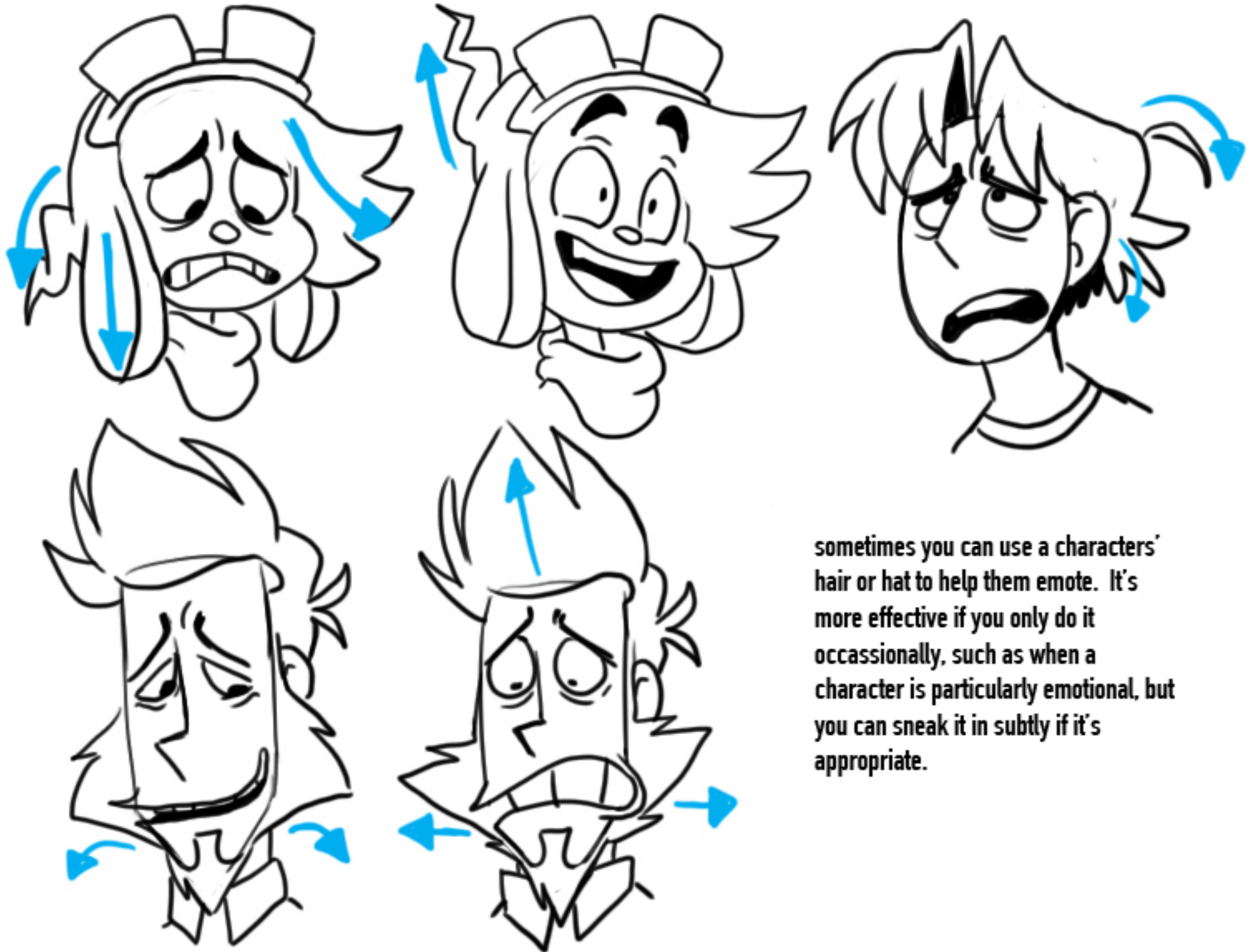
...weird, I don't think I've ever drawn this one before, haha.



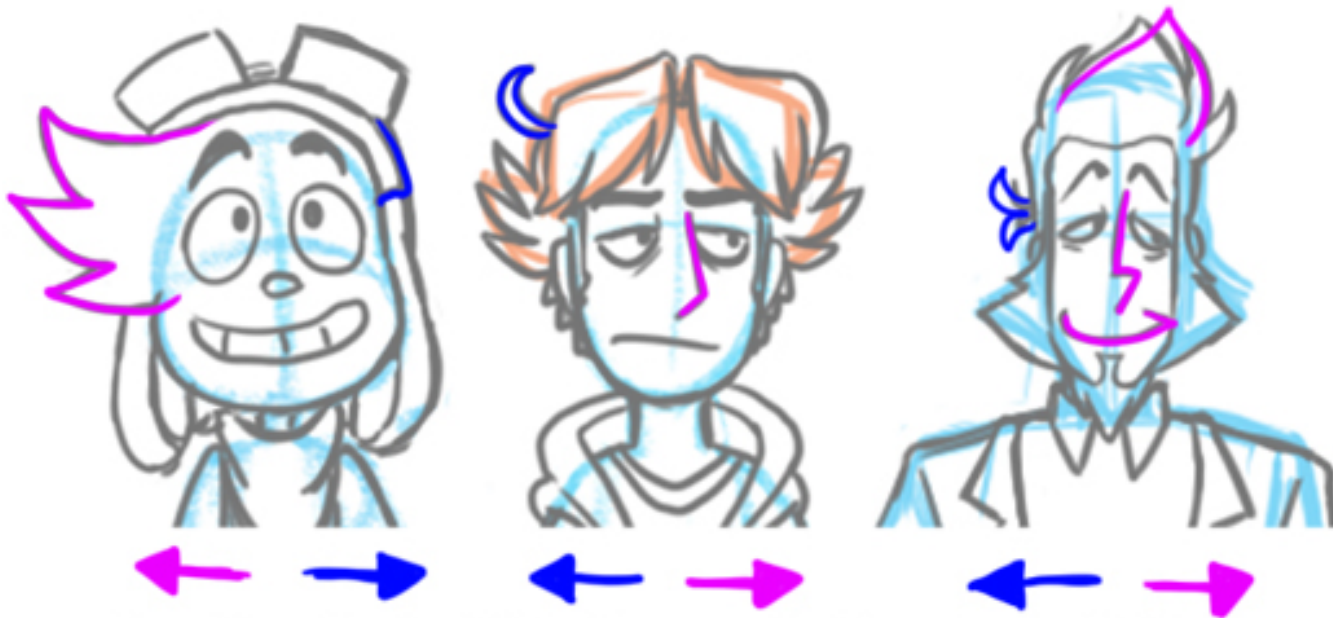
## Downwards angle







sometimes you can use a characters' hair or hat to help them emote. It's more effective if you only do it occassionally, such as when a character is particularly emotional, but you can sneak it in subtly if it's appropriate.



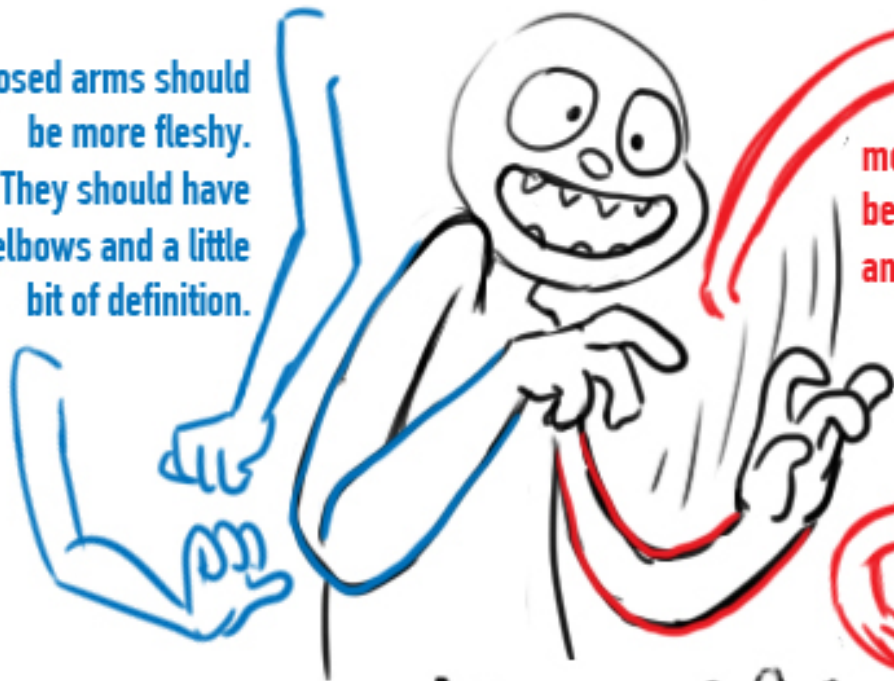
Even when a character is facing the camera, they'll never be completely head-on. Pick a "lead" direction and stick with it. For example, if Meph's nose is facing one way, make sure his mouth and his fauxhawk do too. Anything that would normally be on the opposing side will stay on the opposing side.



Can you spot what's wrong with these?

...besides how horribly they're drawn

posed arms should be more fleshy. They should have elbows and a little bit of definition.



moving arms can be more noodly and less defined.



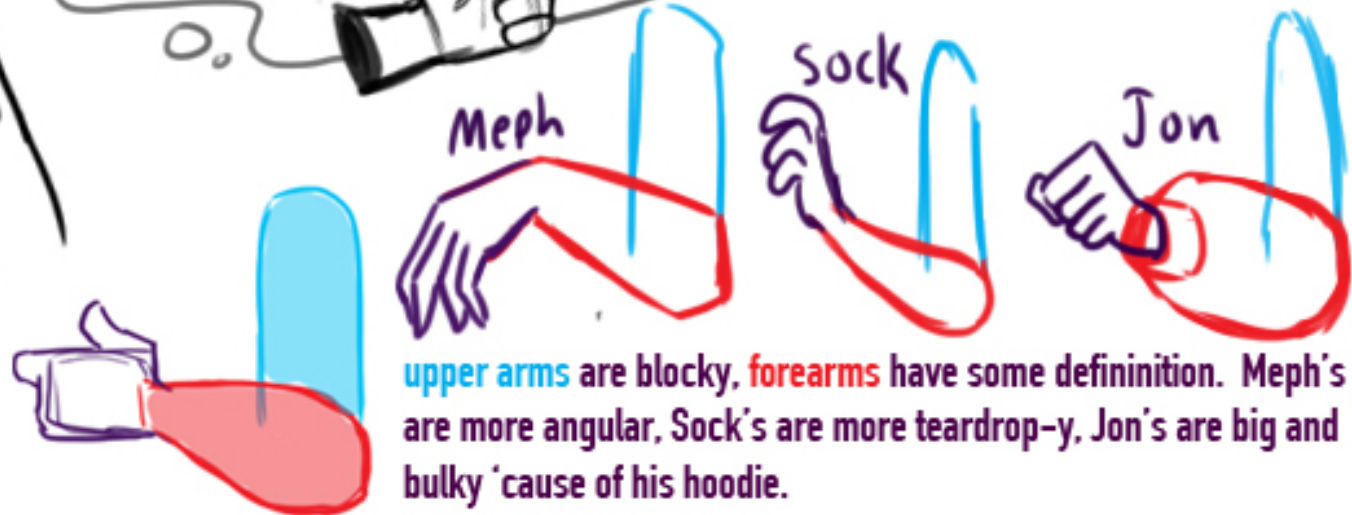
if you can fit four fingers on a hand, go for it. If not, who fucking cares.

If the hands are close-up, or if the shot focuses on hands, they should have 4.

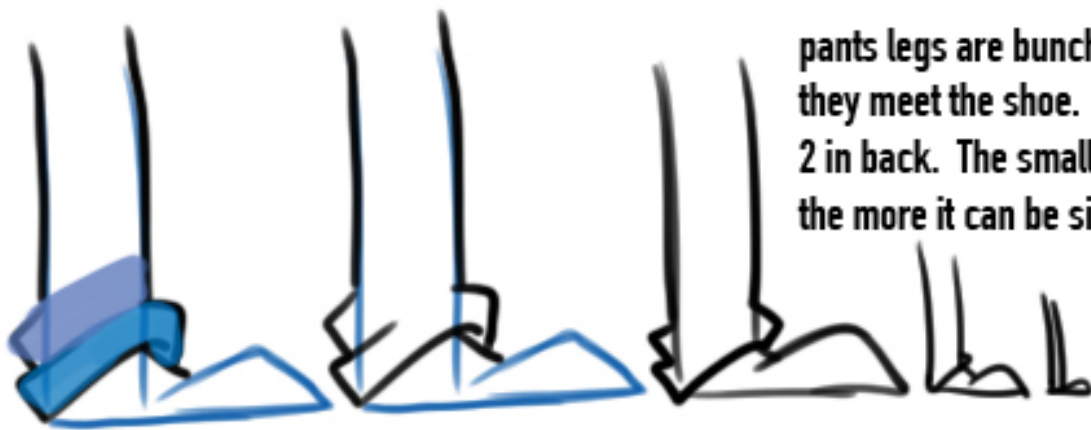
If it's a mid or wide shot, you can get away with 3.



Sometimes "dino-hand" happens. This is perfectly acceptable if the pose is meant to be exaggerated and expressive. It's almost signature on Sock at this point.



upper arms are blocky, forearms have some definition. Meph's are more angular, Sock's are more teardrop-y, Jon's are big and bulky 'cause of his hoodie.



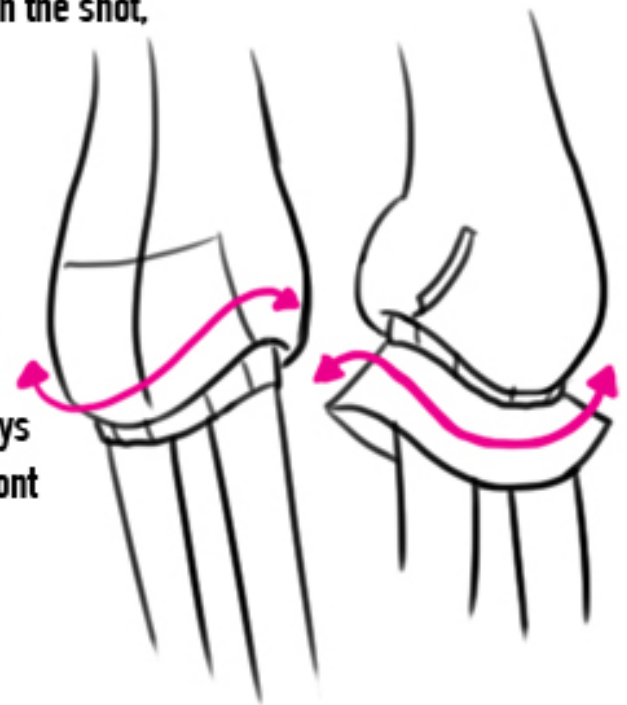
pants legs are bunched up at the bottom where they meet the shoe. Usually 1 wrinkle in front and 2 in back. The smaller the character is in the shot, the more it can be simplified.

baggy clothing with elastic bands that are hanging loose maintain their basic shape, but elastic bands that are tighter will cause a bulge on the fabric. So Jon's sleeves just look like this.



...unless they're pushed up.

elastic waist bands are tight enough to make fabric bulge too. It always droops forward in the front (and back), but lifts up around the sides.



Jon's hood is made of 2 lumps, and the shapes it makes are kind of triangular. Close-ups can have a little more detail, like a middle-wrinkle.

When the arms aren't noodly, try to keep them **straight** on one side and **curved** on the other.

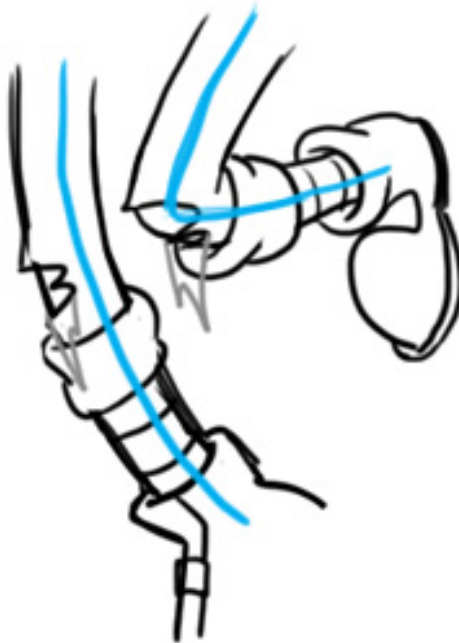
the **thumb side** of the hand juts out.

The **pinky side** of the hand lines up with the arm.

in a pose like this, try not to center the hand to the arm.

Sometimes in perspective it'll just be **curvy**.

Obviously if the hand is tilting it changes a bit.



Sock and Jonathan's legs are usually noodly but when they're bent they'll have joints. Meph legs are more angular/defined/un-noodly.



Here are basic shoe shapes.



Here are more detailed shoes, for close-ups.



Here are simplified shoes, you'll probably use these most.

