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HOW TO DRAW MANGA

Sketching Manga-Style

Vol.3 Unforgettable Characters

Purpose of This Book

"Morita, could you draw the figure appearing in this photo in your own, personal style?"

"Do you mean so that it reflects the figure's physical appearance? Or do you mean so that it conveys the character of the individual in the photo?"
Morita

When you draw a character, do you find yourself automatically drawing one that you have drawn many times before? Or do you pause and first clarify your goal and intentions with respect to the character before drawing?

Most artists have probably found themselves at some point starting off planning to draw an "impressive" character, but then becoming absorbed in the superficial appearance of the various body parts and other details, resulting in an over-drawn character that lacks focus. This results from artists forgetting their original plan somewhere along the drawing process, the information to be conveyed becoming distorted, and the artist adding too much extraneous information.

Sketching as an art form concerned with the quality and volume of information requires three skills: skill in communication, skill in composition, and skill in visual portrayal. The artist taps into these three skills while carrying out a clear plan.

Manga sketching, which goes one step further, involves the skill of making the fantastic seem plausible. It also involves skills in determining the quality of the information to be conveyed and how much of it to convey. These last two skills form the focus of this book.

HOW TO DRAW MANGA:
Sketching Manga-Style Vol. 3
Unforgettable Characters
by Hikaru Hayashi

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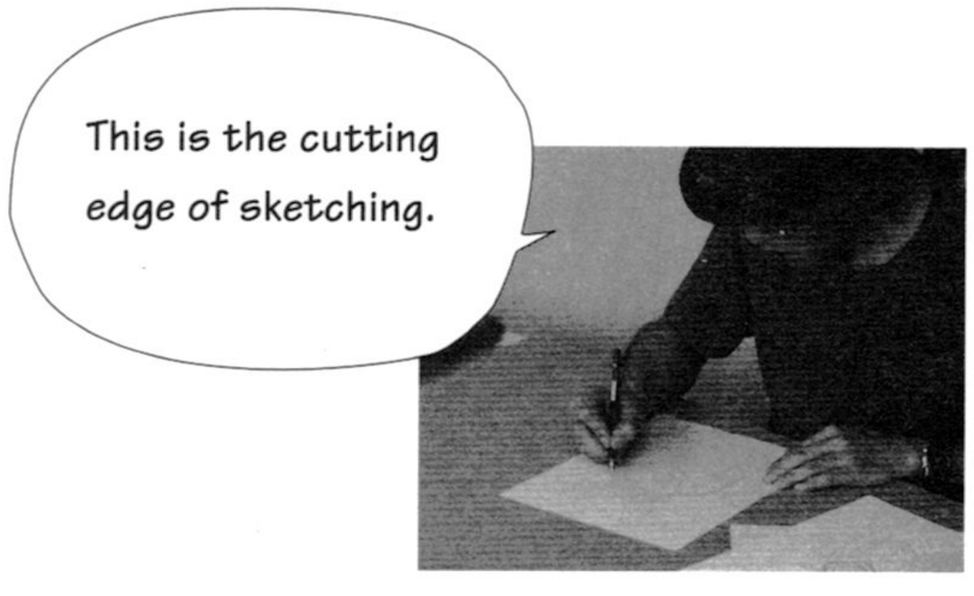


Sketches Are Planned

When a sketch is created, what to draw, how to convey the subject, and other "planned" factors always go into the composition. Even doodles contain some planning, no matter how lightweight.
Keeping all that in mind, the question still remains of how to put such planned factors into pictorial form in order to make a sketch more appealing.

Contrast in Volume of Information

Standing
This illustrates the character's hairstyle, face, costume, and other physical traits. However, it communicates nothing further than the physical.

Posed
This was drawn with the intention of incorporating elements of movement while projecting a vivacious, energetic atmosphere. Yet, this too seems lacking.

Quality and Volume of Information to Convey

The 3 elements that make a character more appealing are the face (facial expression), movement, and costume.

Improving your sketching skills and sketching by maintaining awareness of these three elements and drawing with care will enhance the quality of the information conveyed as well as increase its volume.

"Drawing with care" does not mean merely drawing slowly and striving to achieve beautifully executed strokes. It means paying attention to specific parts as well as the overall figure. For example, in the case of the face, it refers to considering the direction of the gaze or the degree to which the mouth should be open. Likewise, when designing the pose or costume, it means showing consideration to many other factors, such as the skeletal structure and musculature (body contours), fabric texture, crease volume, etc.

Returning to the topic of what to convey, in order to improve both the quality and volume of the information contained in your artwork, you must consider to what depth you should portray the three elements when you sketch.

Figure Proportioning Study

Artwork by Kazuaki Morita

"I felt that the costume was very important when I drew this character. I wondered what the clothes would end up looking like when I drew her. That was what primarily beckoned my concern. For example, if I drew the blouse with a more snug fit, then she would come across even more attractive when she took off the jacket.

Her eyebrows play a key role in the overall facial expression. I made them stand out just a little. Positioning them at a moderate distance from the eyes projected a brighter, more cheerful mood.

To portray movement, I added curves lines to her hair to emphasize the sense of flowing locks. I gave the skirt a soft, supple appearance and exaggerated the rippling in the fabric."

Morita

Going the Distance with Planned Sketching

Surely this is the ultimate pose for portraying an energetic, bubbly personality.

Artwork by Kazuaki Morita

"The only thing I visualize when I think of the word "energetic" is a spread out form with the legs open wide. "Bubbly" makes me visualize a figure looking upward. The facial expression should also convey cheerfulness. I would never visualize a downcast gaze.

In that sense, it seems that having the reader visualizing the face even when it is not actually drawn is essential to drawing attention to the figure's overall movement. The figure's overall pose hints at the expression on the face.

The torso was what actually interested me most compositionally. Of her costume, the clothing worn on her torso displays the most tension. The costume almost seemed like the main character.

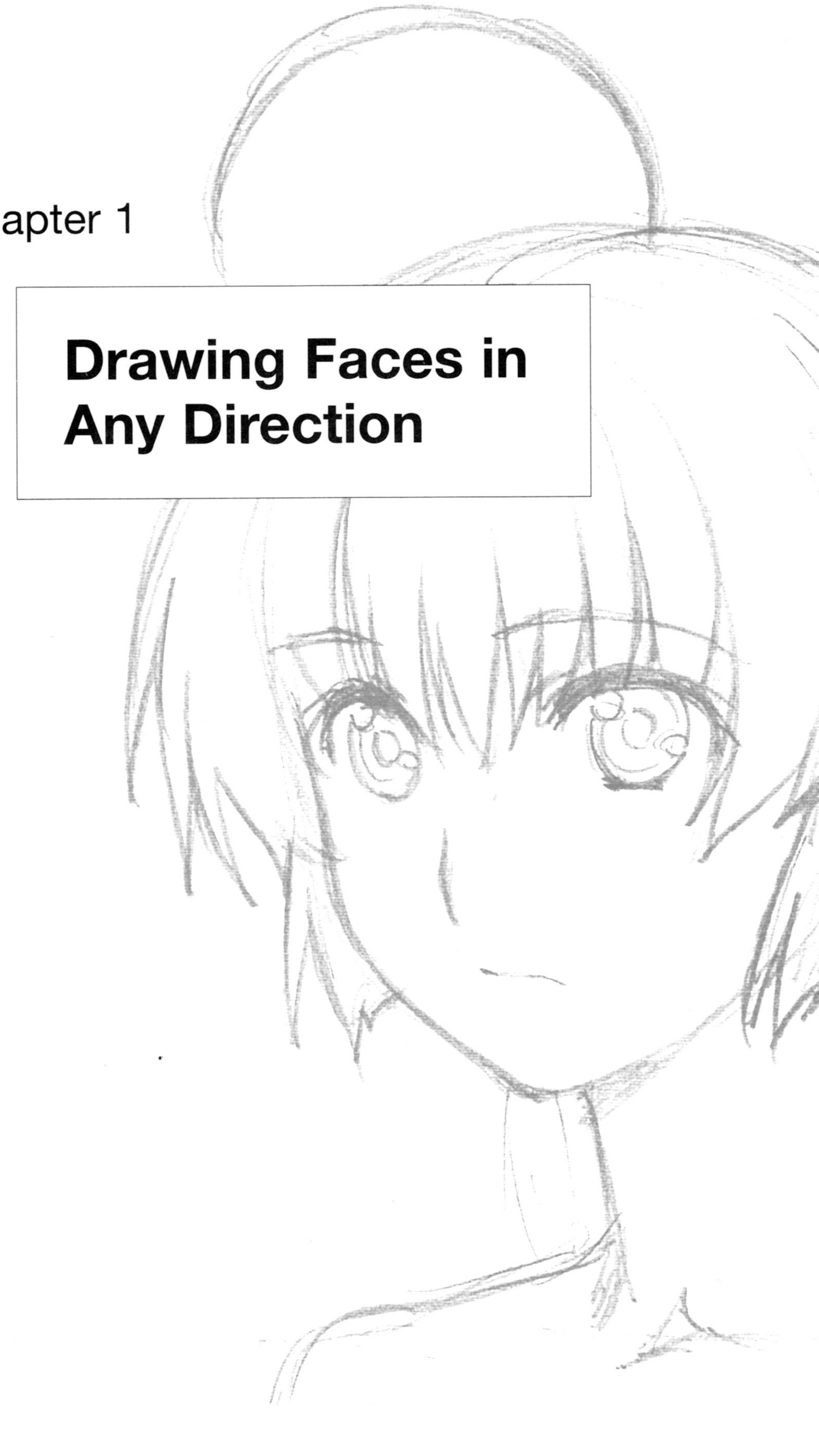
I composed the figure from a moderately high angle. Consequently, I foreshortened the torso when I drew it. Curved strokes wrapping around the hips evoke the sense that the torso is a three-dimensional, cylindrical object. I also had to consider the positions of the jacket's lapels, the position of her chest, the deepness of the neckline, and the spatial relationship between the clothing and the body's various parts as I drew.

The type of conceptualization I describe (i.e. capturing the relationship between the clothing and the body underneath when drawing) will allow you to draw clothing on a character in any pose, even one that is somewhat difficult."

Morita

Chapter 1

Drawing Faces in Any Direction



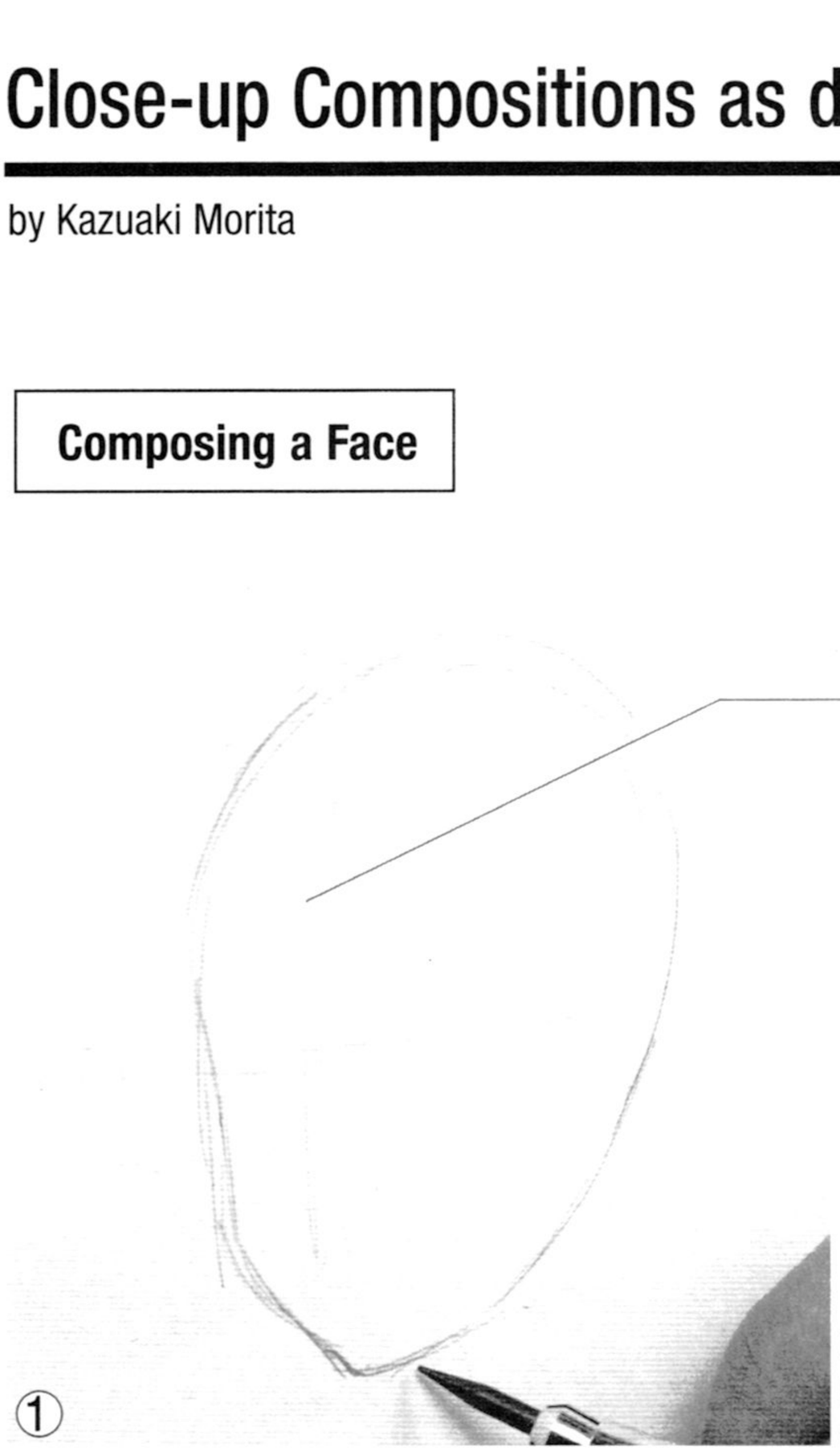
Close-up Compositions as drawn

by Kazuaki Morita

The talented Kazuaki Morita, who many readers know from the *Sketching Manga-Style* series, drew the close-up shown below.

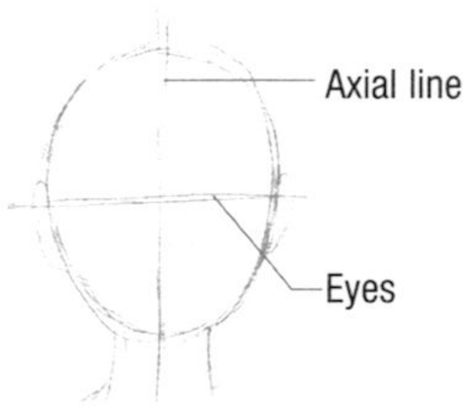
Composing a Face

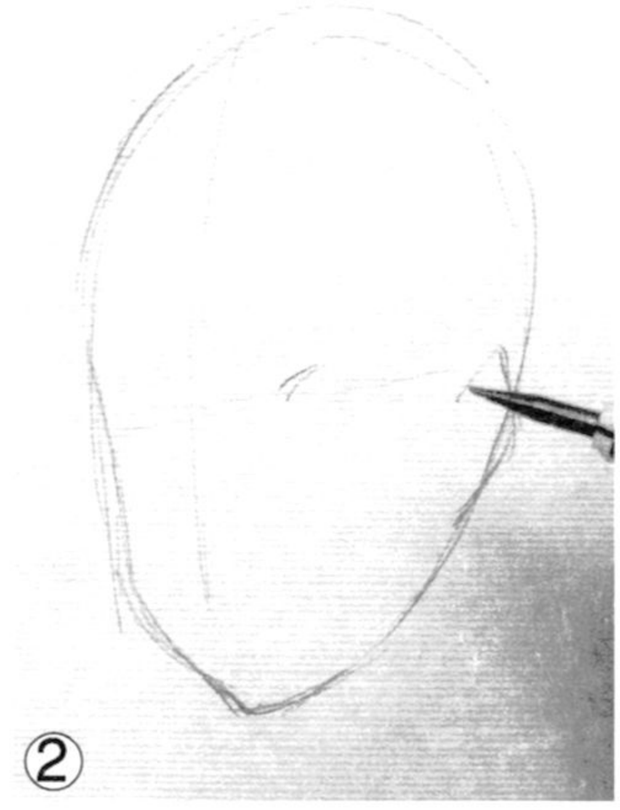
Faces in 3/4 view often appear in rough sketches, doodles, and *manga*; however, the neck and everything below is typically omitted in these contexts. To learn the basics of drawing the face, start by sketching a close-up of the face and body (limited to the neck and shoulders).



①

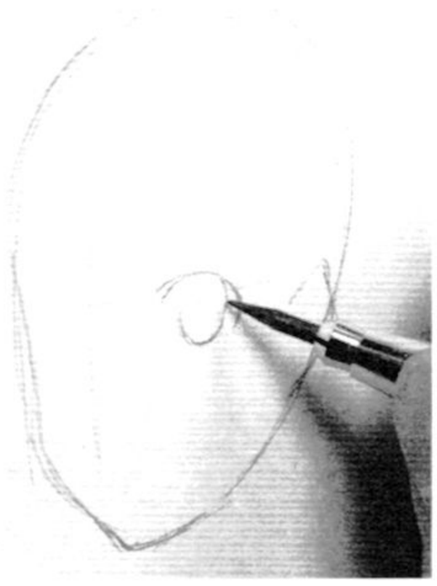
Draw an X across an oval using a vertical (axial) and a horizontal bisecting line. Then sketch the face's silhouette contours.





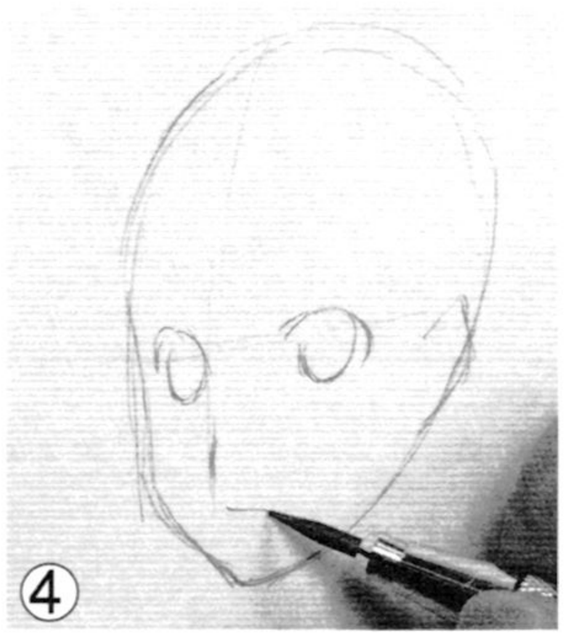
②

The neck is vital when drawing a face in 3/4 view. Sketch a layout of the ear in order to establish where to position the top of the neck.



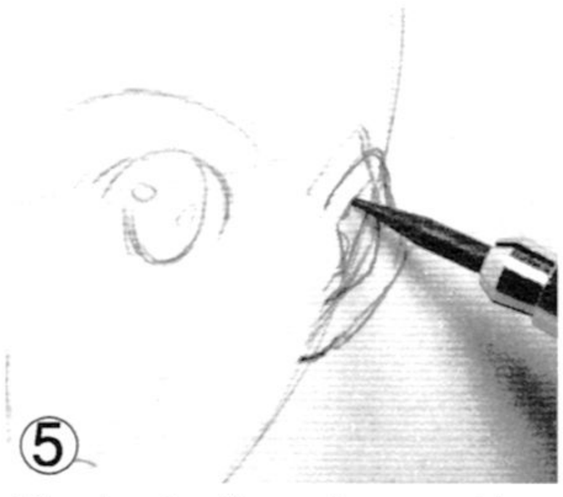
③

When omitting the lower eyelid, let the bottom curve of the eye itself represent the lower eyelid, allowing the reader to imagine the eye's shape and size.



④

Draw the nose and mouth along the axial line.



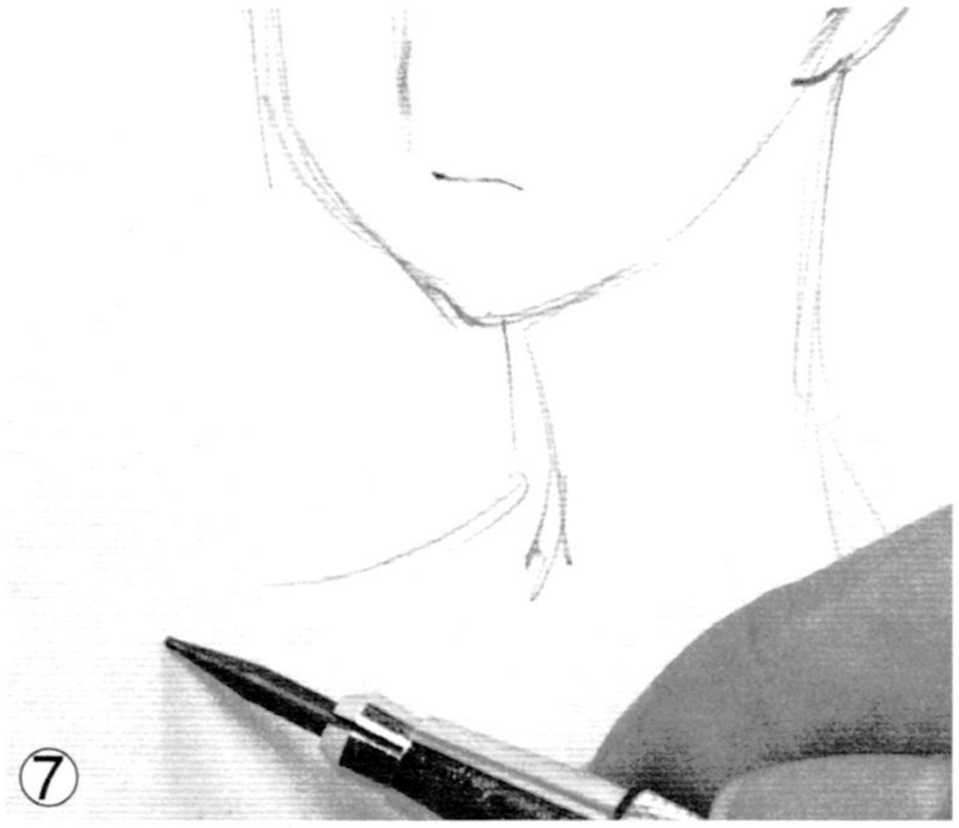
⑤

After drawing the eyebrows, add the ear, while checking the overall composition.

The axial line is really a line that divides the right and left sides of the face and describes the face's silhouette in profile. From a front view, this line passes through the face's center. The body as well as the face has an axial line.

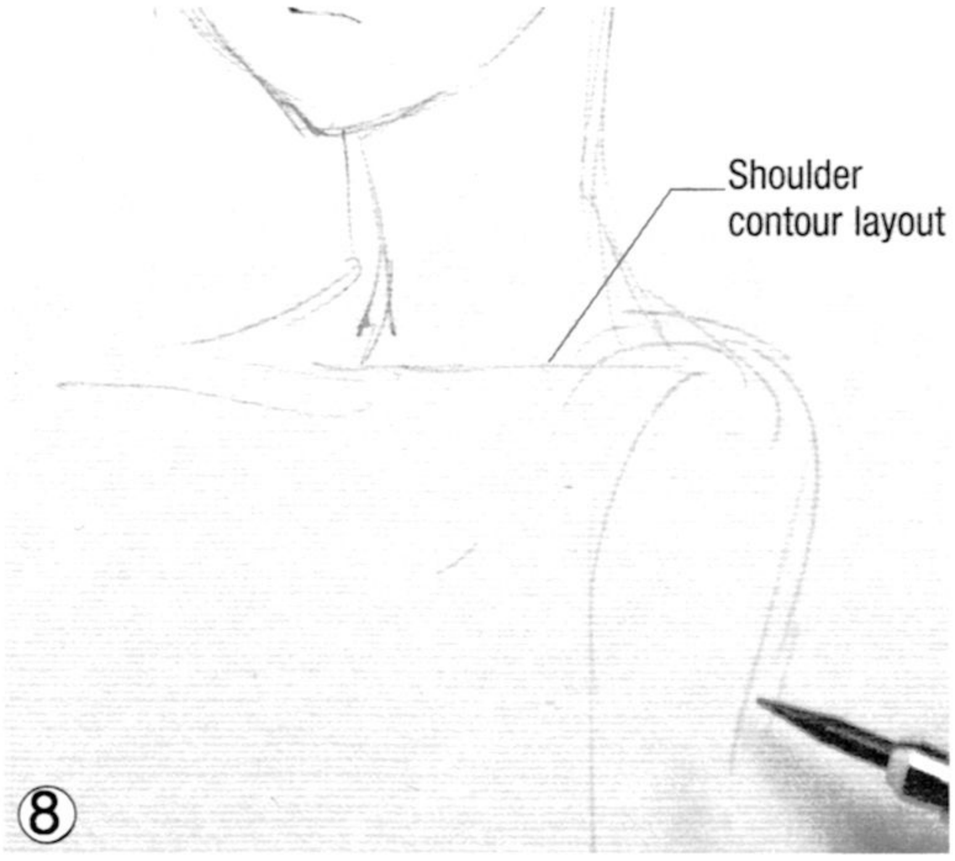
⑥

Draw the neck extending from underneath the ear, while maintaining awareness that it connects to the back of the head.



⑦

Establish the position of the right shoulder while checking the right-to-left proportioning. Sketch a layout of the neck and upper body so that it captures the positional relationships between the body parts.



⑧

Draw a layout of the shoulder contour so that the right and left shoulders lie parallel to one another. The shoulder's will become foreshortened from a 3/4 perspective, so shorten the contour line connecting the shoulder to the neck.

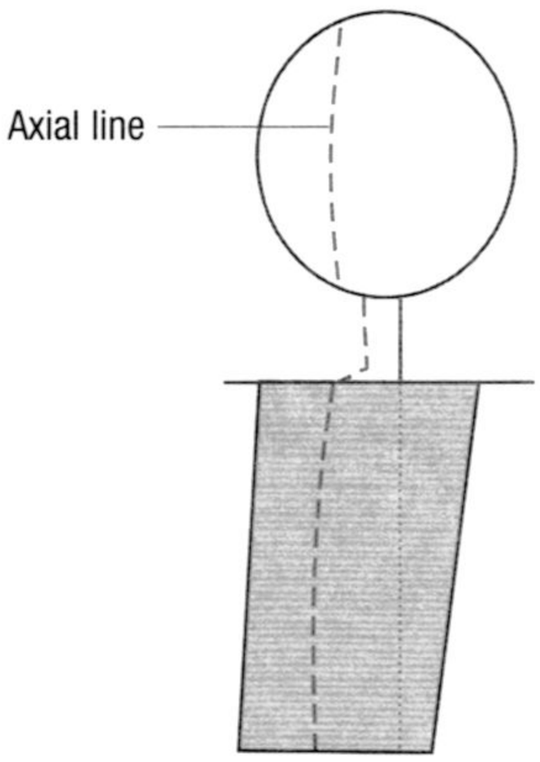
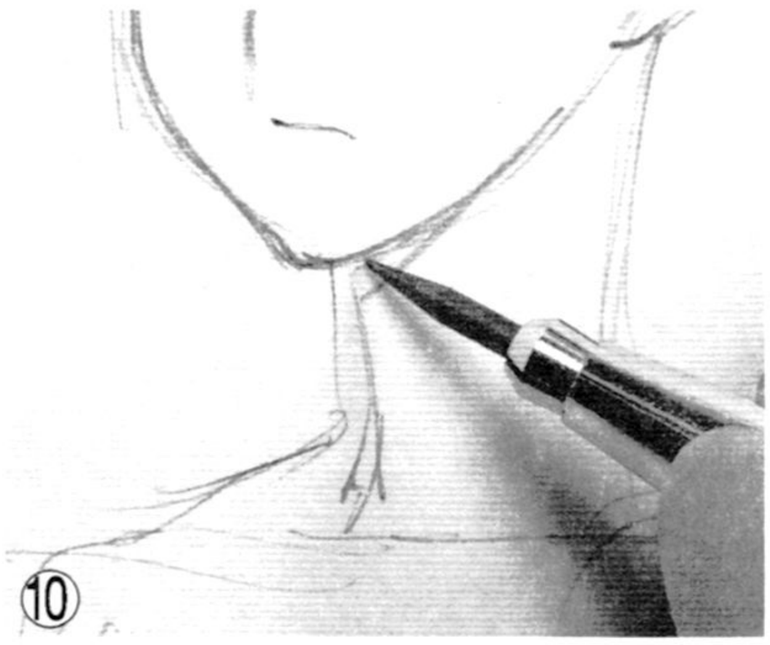


Diagram of a face and torso in 3/4 view
The axial lines of the face and torso shift closer to the direction in which the figure is facing. Be aware that the axial lines constitute the border between what is in the foreground and what is far from the picture plane, and take care to compose the sketch so that the subject appears three-dimensional.

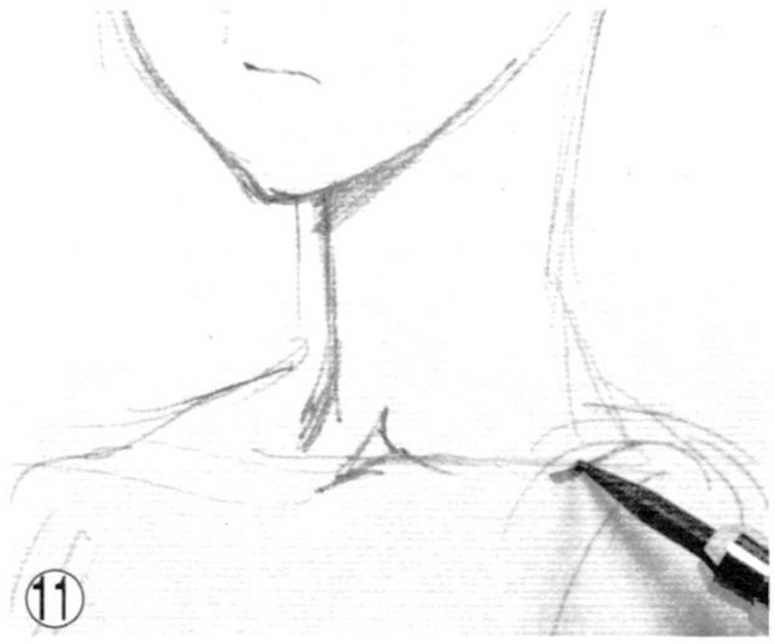
⑨

Drawing the chest gives clearer form to the torso. Add a few sketchy strokes until you are able to determine where to position the underarm and side of the torso.



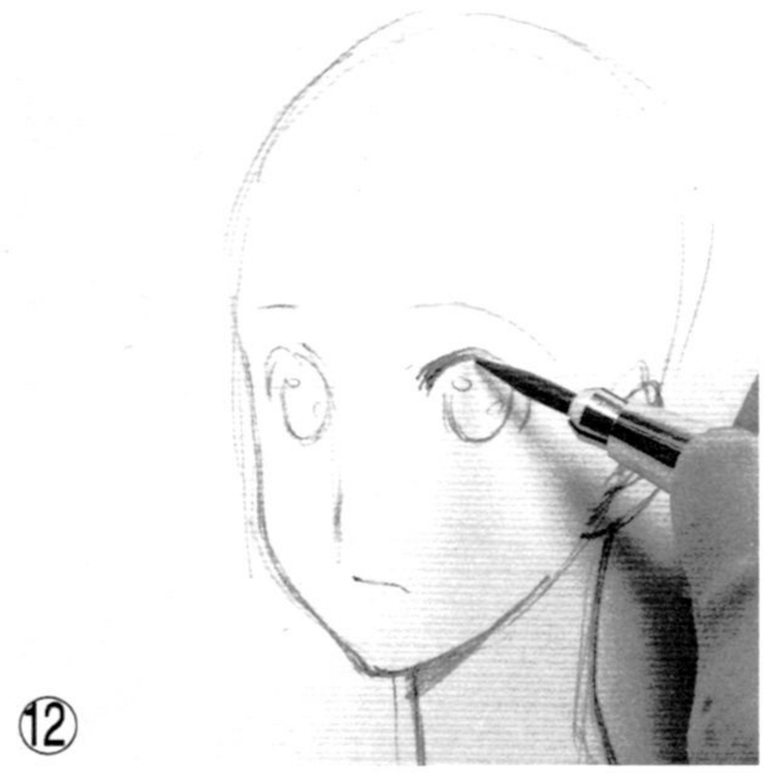
⑩

The throat's contour is shifted more centrally than the chin and constitutes a key compositional element in portraying a 3/4 view.



⑪

The clavicles and the shoulders attach. Make an effort to ensure that the shoulder is positioned so that the shoulder and clavicle appear to attach in a natural fashion.



⑫

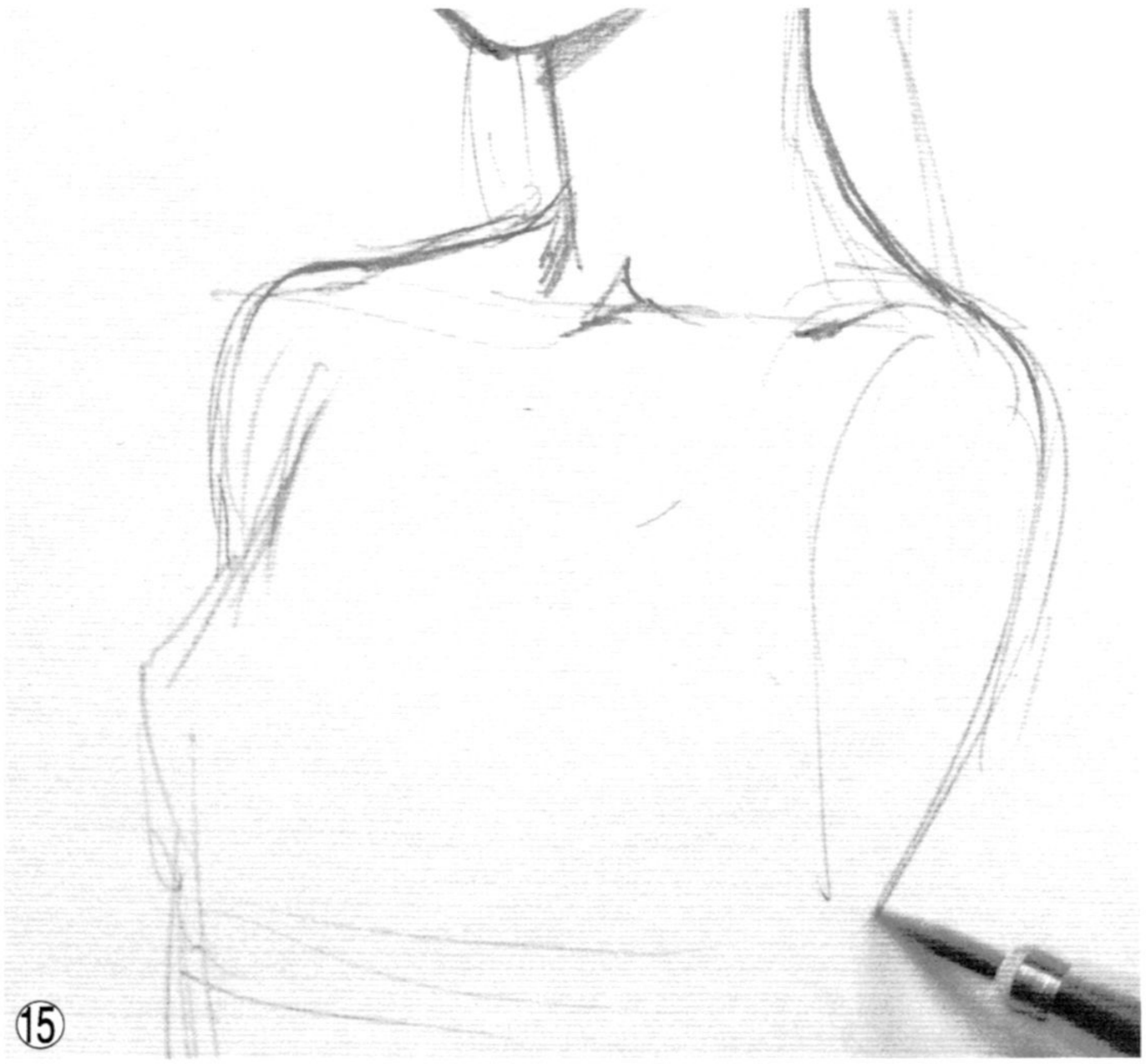
The space between the two eyes becomes foreshortened when composed from a 3/4 angle. The shapes and widths of both the right and left eyes change in this view, so sketch the contours, making minor adjustments as needed.

⑬

The proportional balance between the head and torso is crucial. Before embarking on the torso, first sketch a layout to determine the area the hair will occupy.

⑭

Sketch a stray wisp extending from the crown of her head and the tail-like locks extending from the back. Remember the three elements that make a character more appealing? The hairstyle has the same effect as the costume.

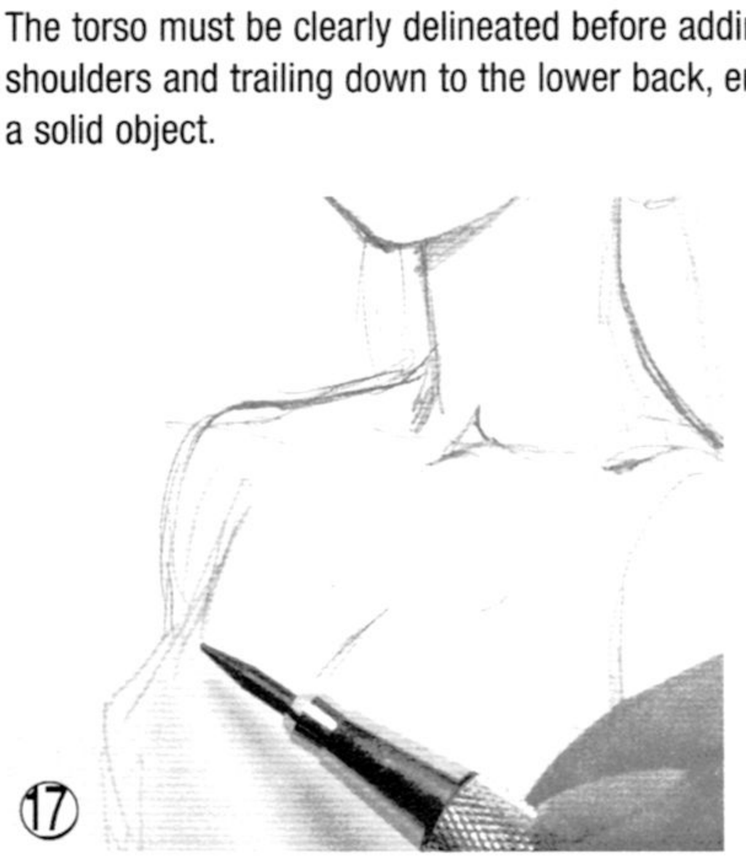


⑮

The torso must be clearly delineated before adding the arm. Draw sinuous lines from the shoulders and trailing down to the lower back, ensuring that the torso projects the feel of a solid object.

⑯

Sketch the exterior contours running from the end of the shoulder and down the back. Next, add the arm.

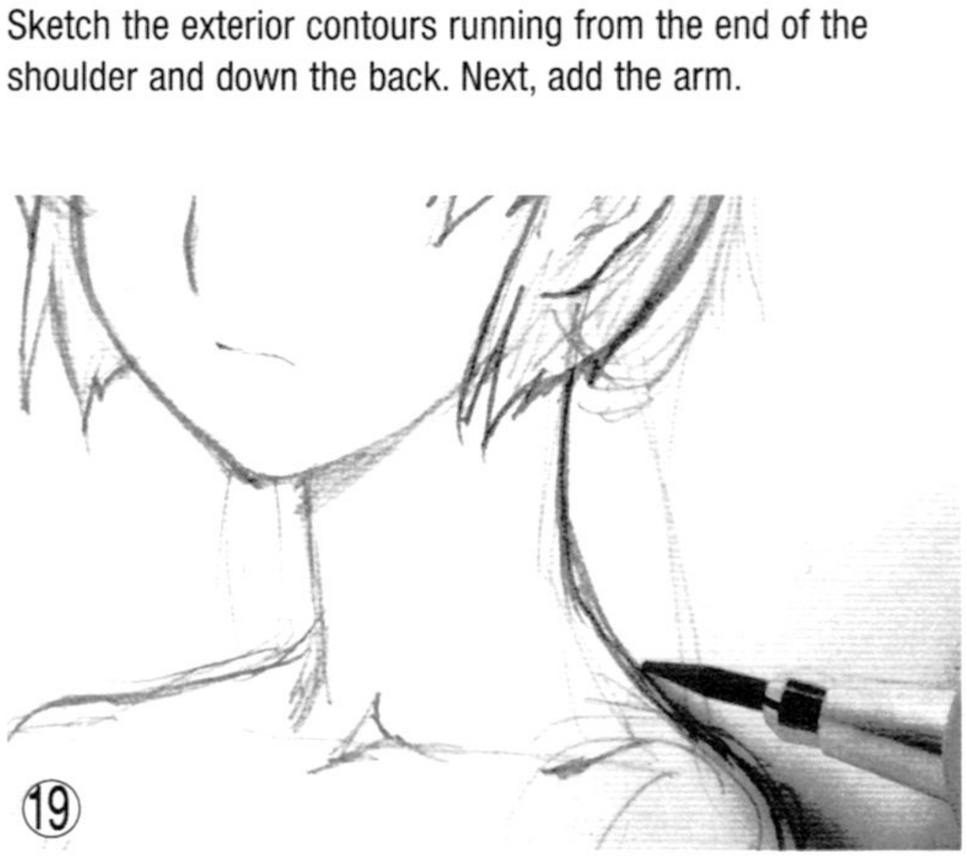


⑰

Adjust the contour defining the chest. The pencil is pointing to where the underarm will be located.

⑱

Draw the breasts as if they sat on top of the torso. Ensure that you clearly maintain the torso's contours while you describe the swell of the breasts.



⑲

Use a diagonal contour for the line tracing from the neck to the shoulder when drawing a slimly built young woman. This contour is distinctive to 3/4 view compositions. (From a front view this contour will have to be more gradual, or the character's shoulder will end up looking burly.)

⑳

Final Sketch: Note how the 3/4 heightens the sense of three-dimensionality in the head and torso. Maintain awareness that the head and torso have volume as you sketch.

Proof-Positive: 3 Elements That Make a Character More Appealing

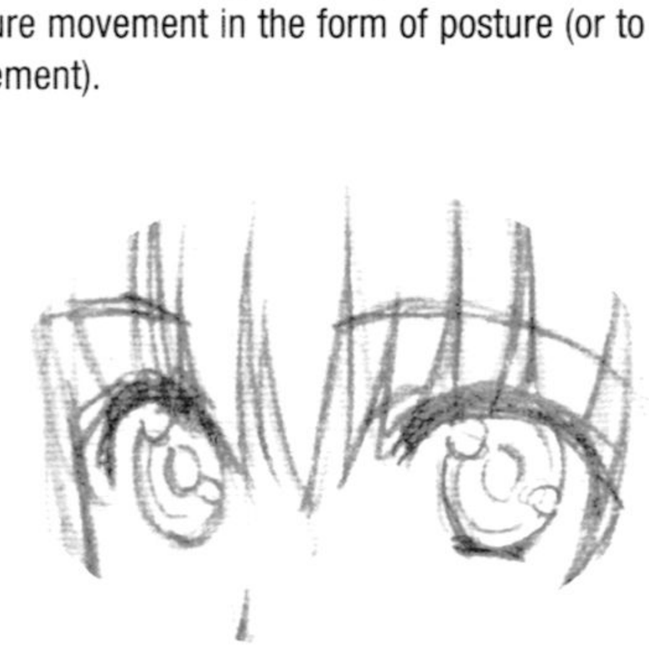
The 3 elements that make a character more appealing, namely the face, movement, and costume, extend beyond drawing melodramatic facial expression, dynamic movement, and clothing. These 3 elements also play a role in close-ups of only the face. Let's take a look at how this works.

1

In the above, the face is almost complete. Movement shows up in the back muscles, which are extended, so that the girl faces directly forward. Her short hair serves as her "costume." However, for some reason the girl appears unstable, as if she might topple backward. In the case of a close-up where there really is no significant movement, it becomes important to capture movement in the form of posture (or to create an atmosphere of movement).

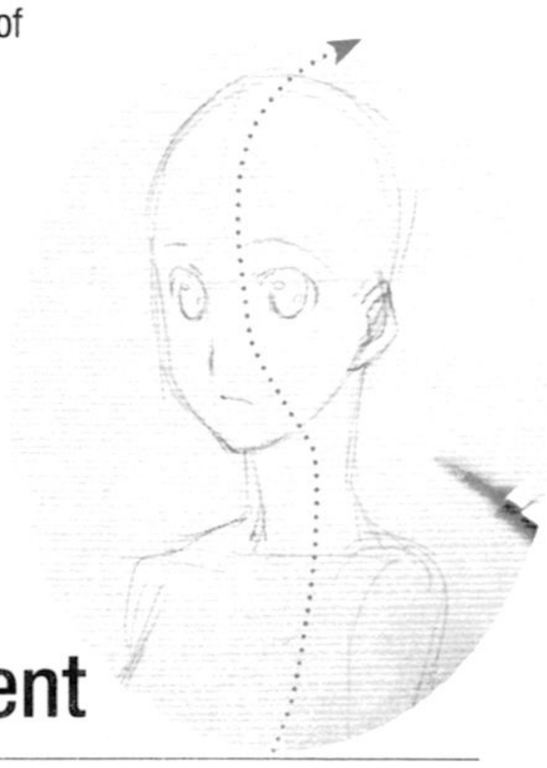
2

Here, the contours of the torso and the shoulders have been adjusted, and a stray wisp extending from the crown has been added. This stray wisp functions in a sense as a costume and gives the character an extra dimension. The forward curving wisp also gives the figure a "forward moving" sense of motion, alleviating the lack of balance.



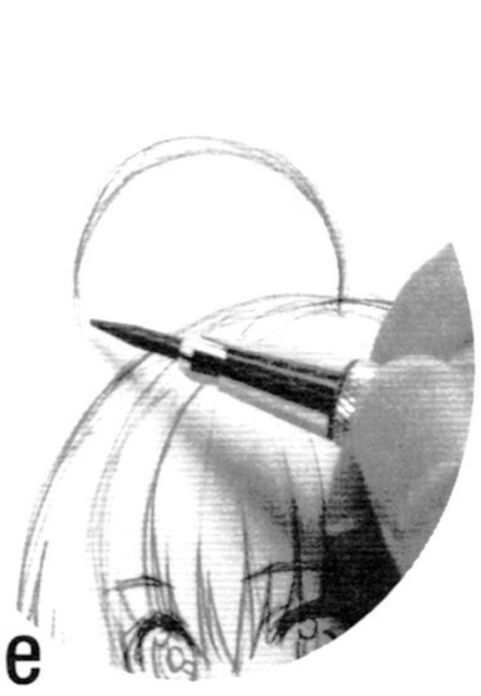
Face

The eyes constitute the key facial feature. Showing the character gazing fixedly forward portrays a sense of the character's willpower.



Movement

The proportioning of the head, neck, and torso creates a sense of movement. The composition is already imbued with "movement" even at this stage.



Costume

Use the hairstyle as a form of costume. When composing a character, remember that her costume does not comprise her clothing and accessories alone.

All 3 Elements—the Face, Movement, and Costume—in Full Play

Accentuating the stray wisp reinforces the character's good posture, which in turn pulls together the character's sense of presence.

"Many assume that a close-up means drawing the face alone. However, it is also important to maintain awareness of the body. Likewise, it is essential to impart the elements of 'movement' and 'costume,' even though the character is nude and standing upright.

In the case of movement, the character may appear to be standing still even though she is supposed to be walking. Often, this is because the artist has lost any sense of movement, specifically through the character's posture or center of gravity. Being conscious of creating the illusion of movement will make even a still composition appear as if it is about to move, making the artwork livelier and more appealing. 'Movement' does not necessarily mean creating an action scene.

I actually added the stray wisp of hair, because the sketch seemed lacking, and I thought that this little tuft of hair might function dually as a costume while giving the composition a sense of movement.

Just because you have included all three elements in a sketch does not mean that the resulting composition is successful. You should constantly ask yourself, 'What am I trying to convey?' and 'Is this appealing?' while looking over and revising what you have drawn.

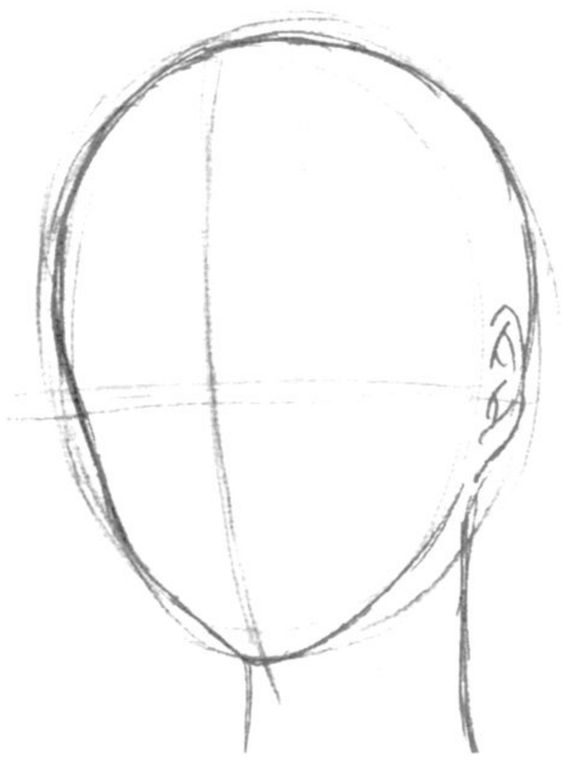
To me, this is what "planned design" means.

Morita

Mastering a Face in 3/4 View

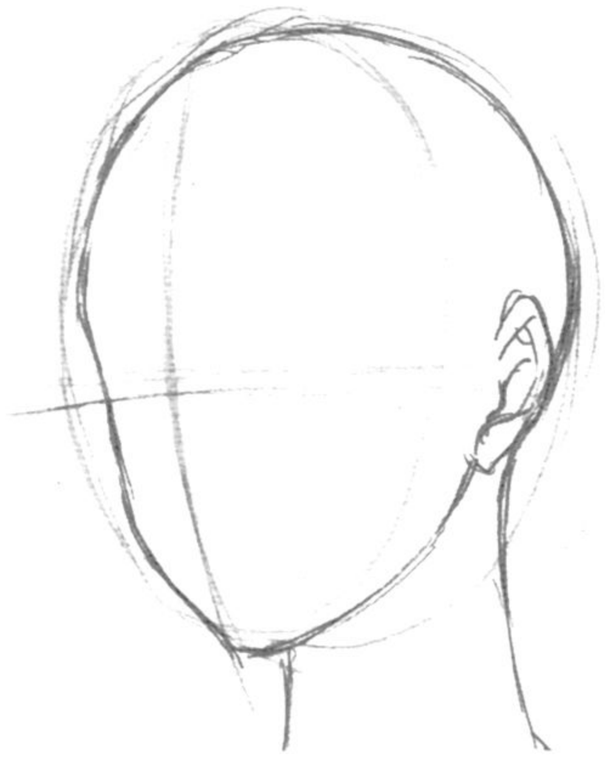
Compositions of a head seen from an angle make it appear three-dimensional. Such compositions fall into three types, depending on the angle at which the face is captured. Becoming competent at these three angles should allow you to compose any face from any angled perspective.

Three Angles: 15º, 45º, and 70º



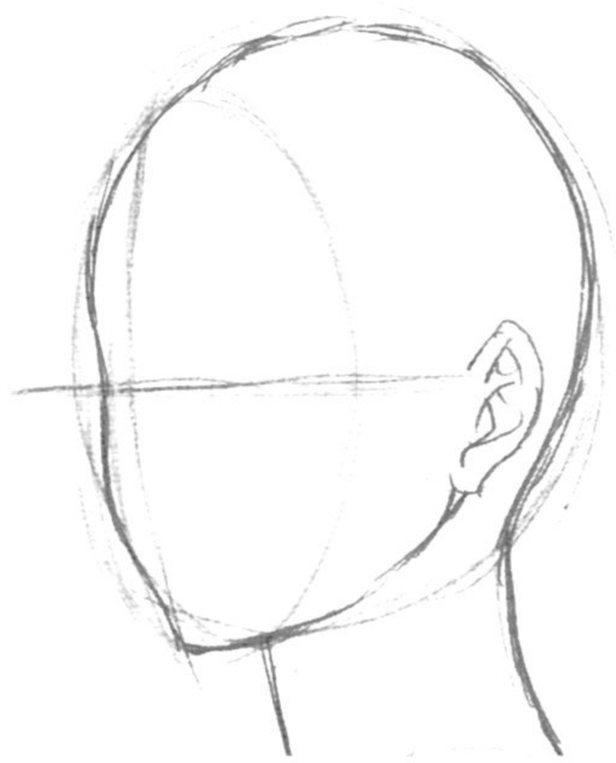
15º

This is the angle typically used when drawing a face turned away from the picture plane.



45º

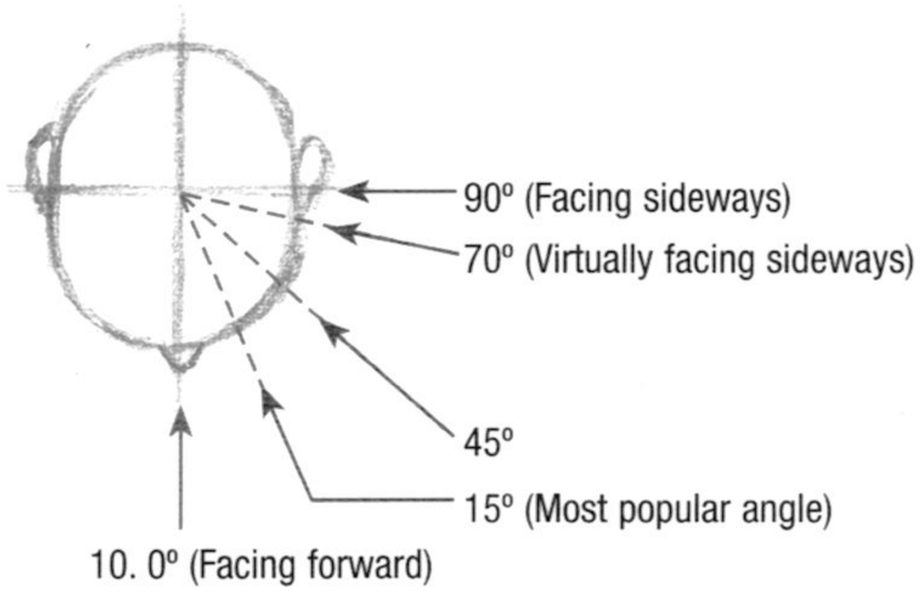
At this angle, the reader has a sense of which direction the character faces.



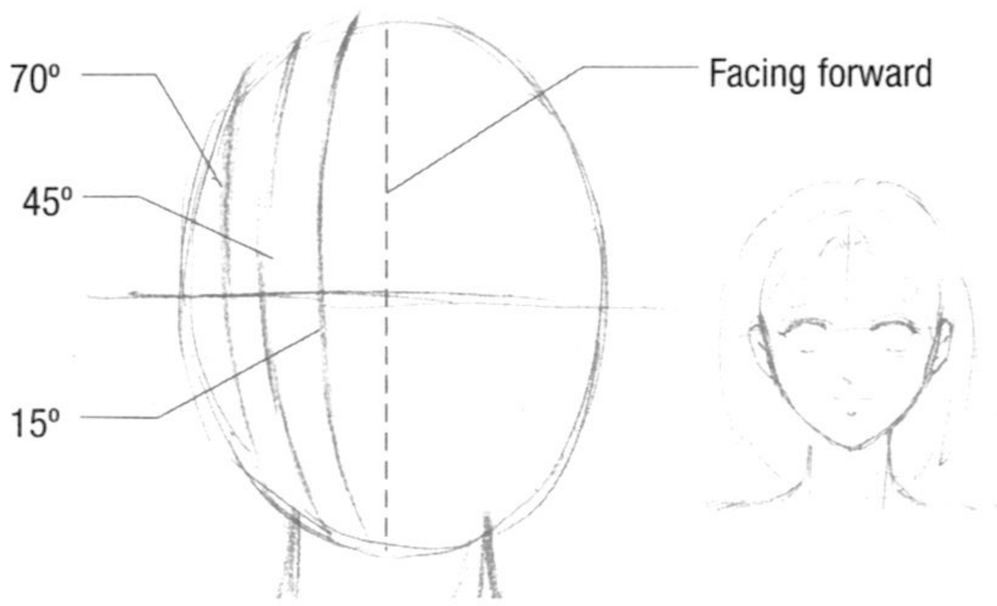
70º

At this angle, the face appears almost in profile.

Angles at Which to Compose the Face

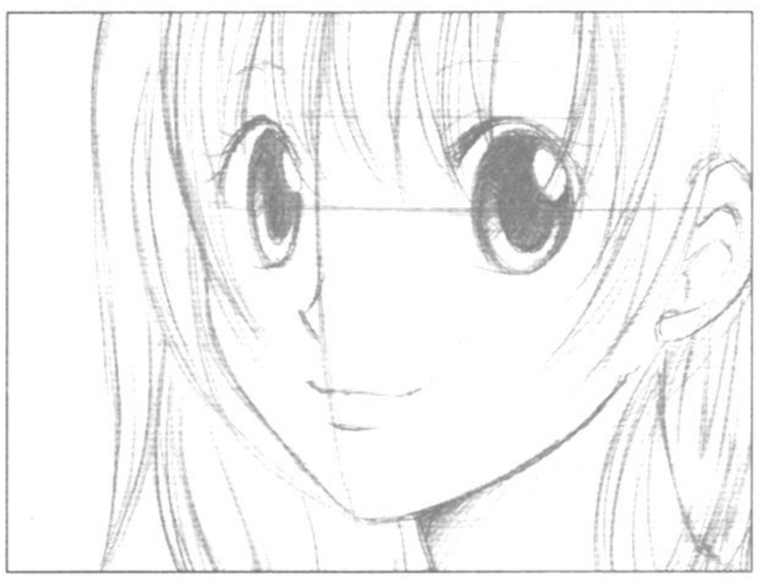


Differences in Axial Line Placement



Shift the axial line according to the angle desired.

Common Uses



Faces composed at 15º appear as if they are almost facing forward. It shows off the face's proportions well, making it optimal for showing the reader the character's face.

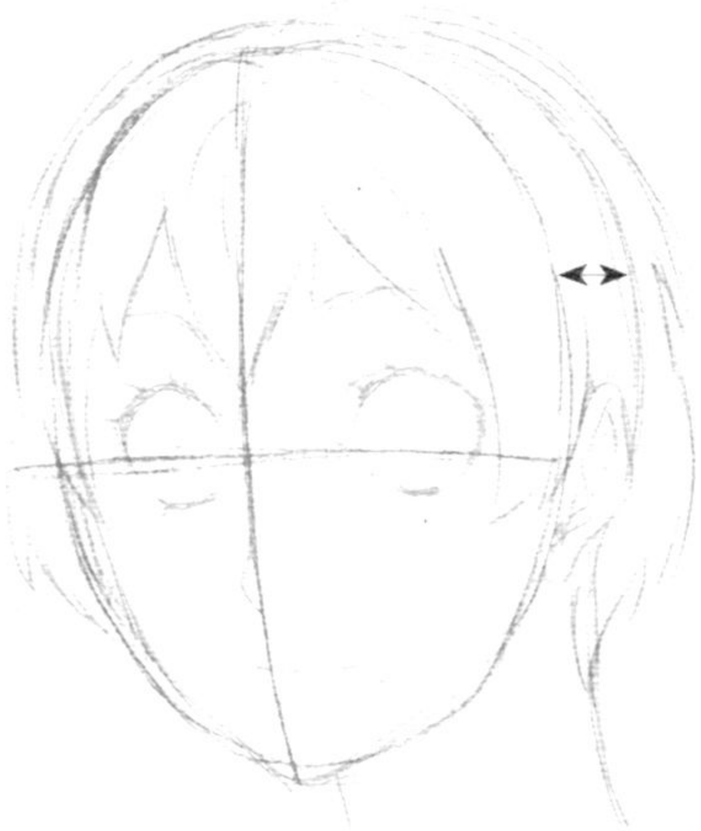
From a 45º angle, the direction the character faces becomes obvious to the reader, making it effective for dramatizing the portrayal of a scene.

The 70º angle causes the bridge of the nose to obscure the far eye. This composition is highly dramatic and is used to portray emotional states in a cinematic manner.

Key Points in Composition

15º

Note How the Face and the Rear of the Head Change in Appearance



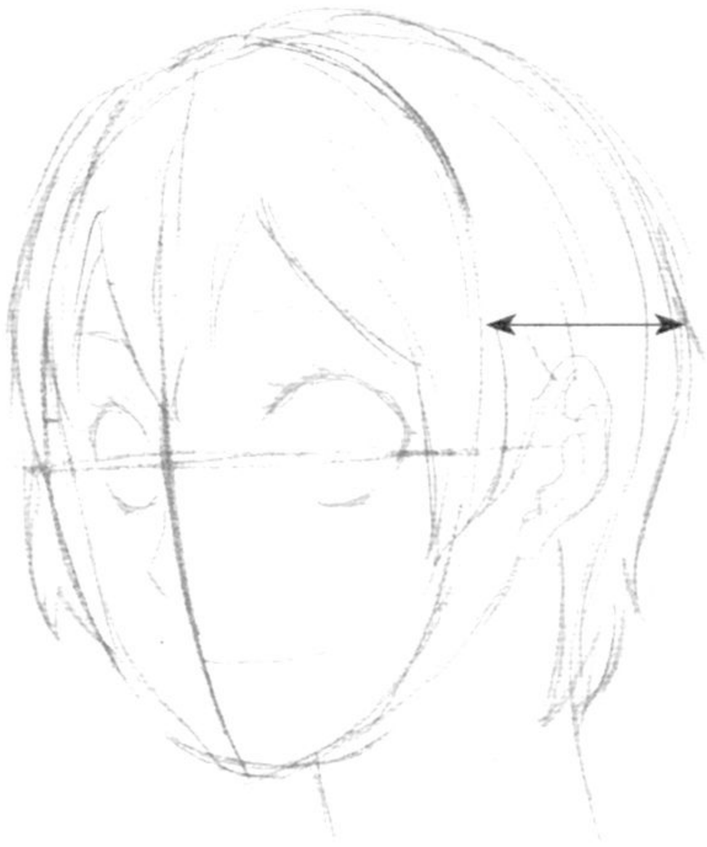
Note How the Ear Changes in Appearance

The ear appears long and narrow.

Note How the Eyes Change in Appearance

The eye appears in its most common form.

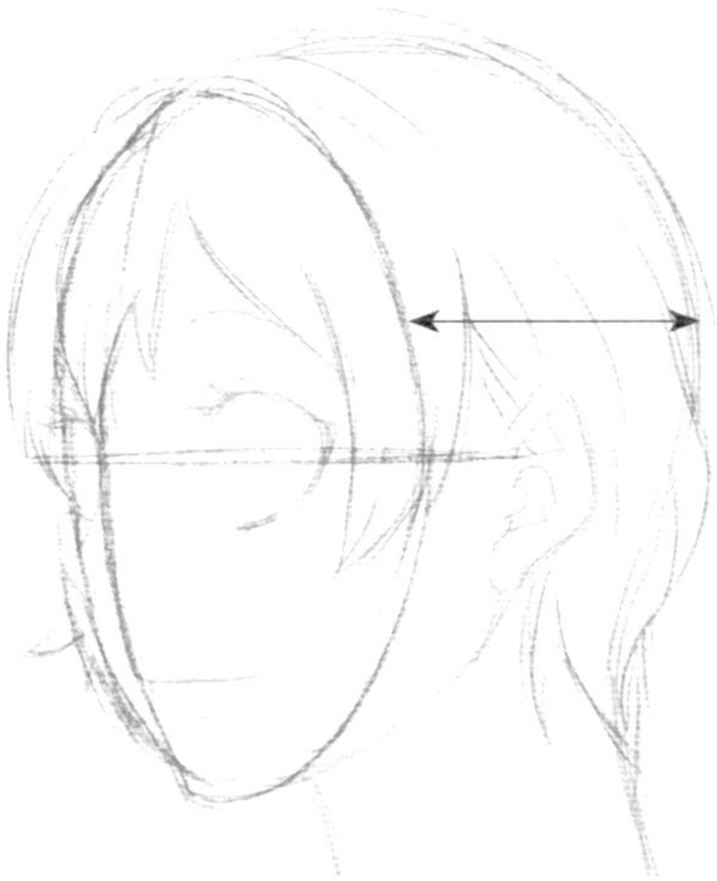
45º



The ear has become wider.

Now the eye has become taller and narrower.

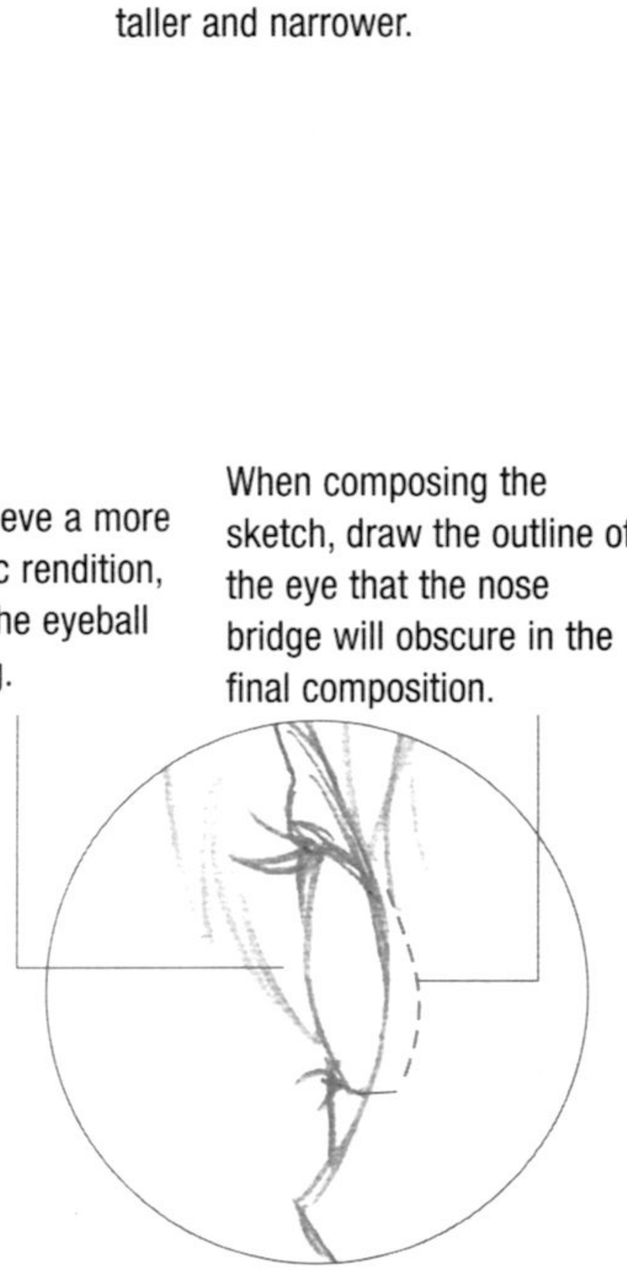
70º



The ear appears virtually the same as it would in perfect profile view.

To achieve a more realistic rendition, show the eyeball curving.

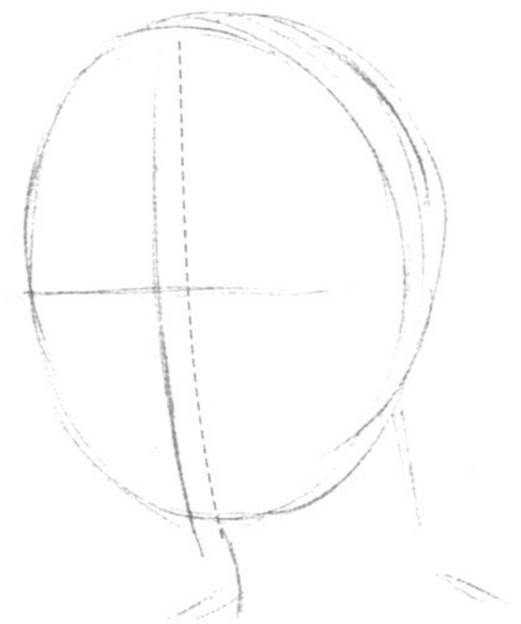
When composing the sketch, draw the outline of the eye that the nose bridge will obscure in the final composition.



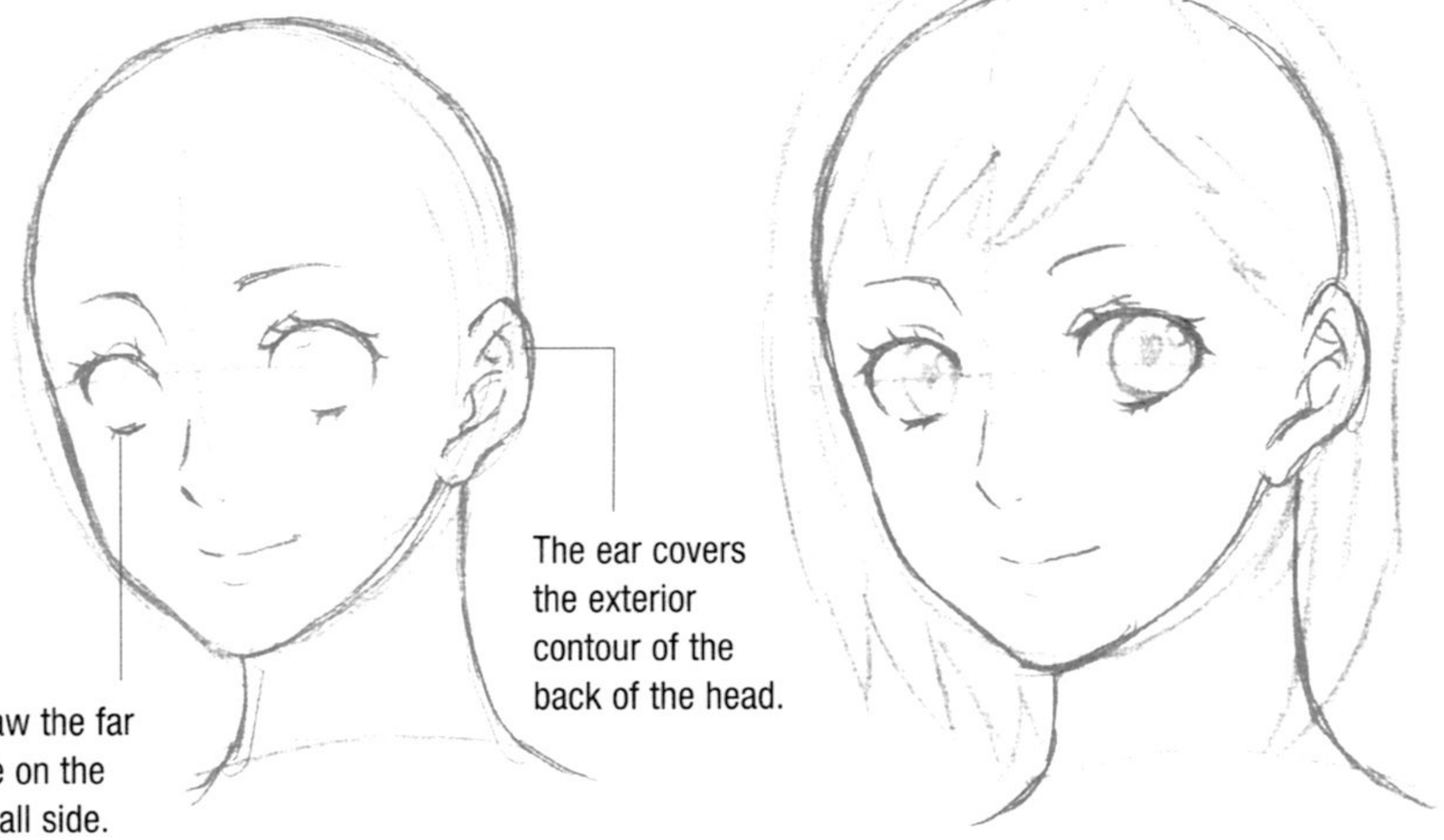
Part of the eye becomes covered by the nose bridge, giving the eye a narrow, long shape.

The Sketching Process

15°



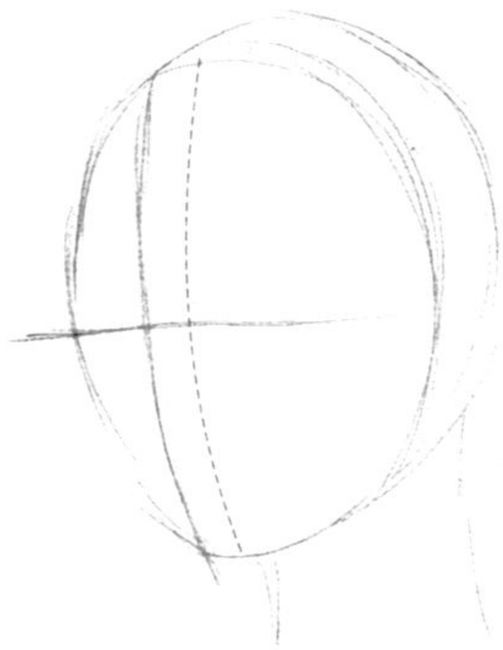
Draw the axial line slightly off center.



Draw the far eye on the small side.

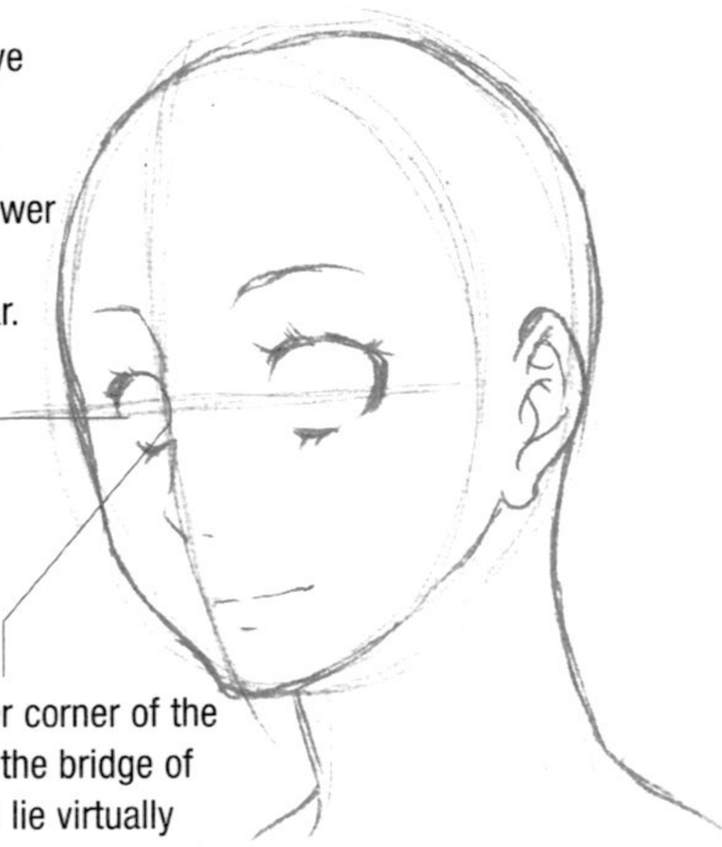
The ear covers the exterior contour of the back of the head.

45°



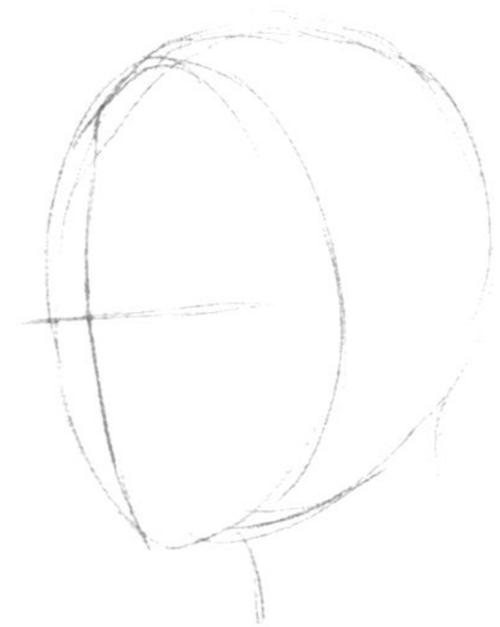
Draw the axial line, being conscious of where it would lie if you were to draw the head facing forward or turned at a 15° angle.

Make the far eye smaller, while simultaneously taller and narrower than it would normally appear.



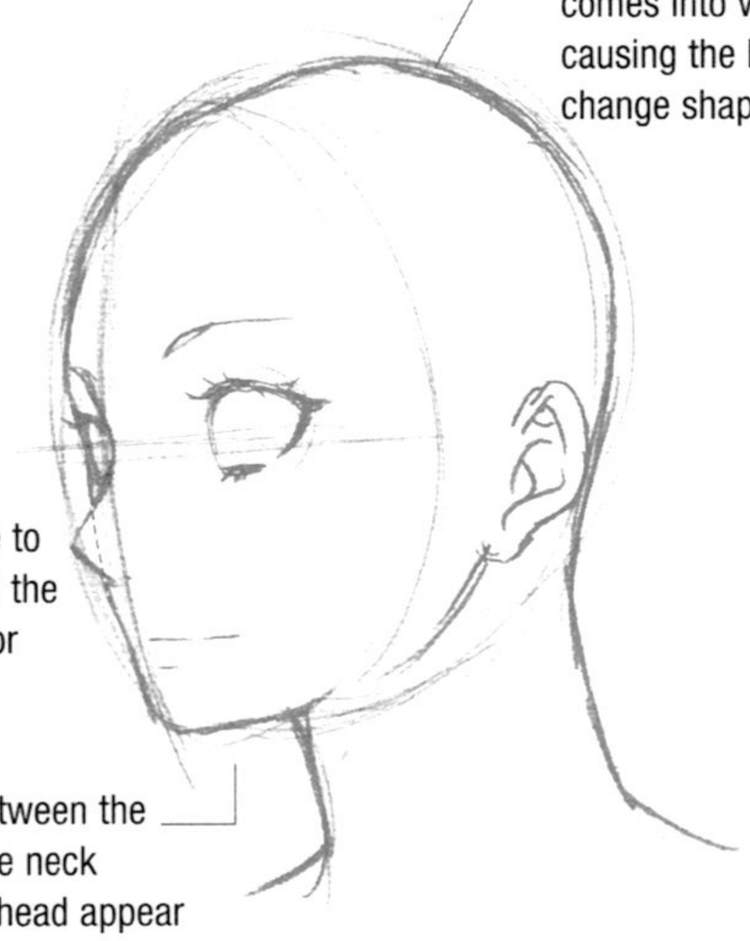
The inner corner of the eye and the bridge of the nose lie virtually along the same contour.

70°



Draw the axial line close to the exterior (silhouette) contour.

The back of the head comes into view, causing the head to change shape.



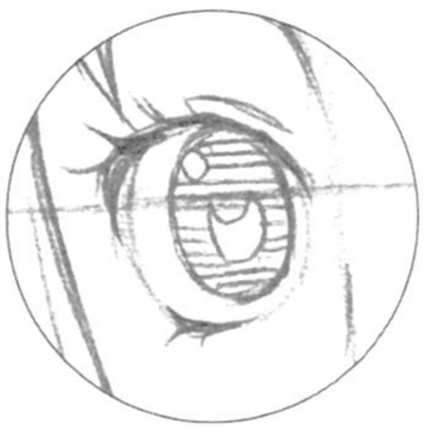
Allow the nose to extend beyond the cheek's exterior contour.

The gap between the chin and the neck makes the head appear to be a three-dimensional solid.

Contrast between a Head Turned at 15º and a Head Composed at a Front View

The eyes appear virtually the same, but the ears are different.

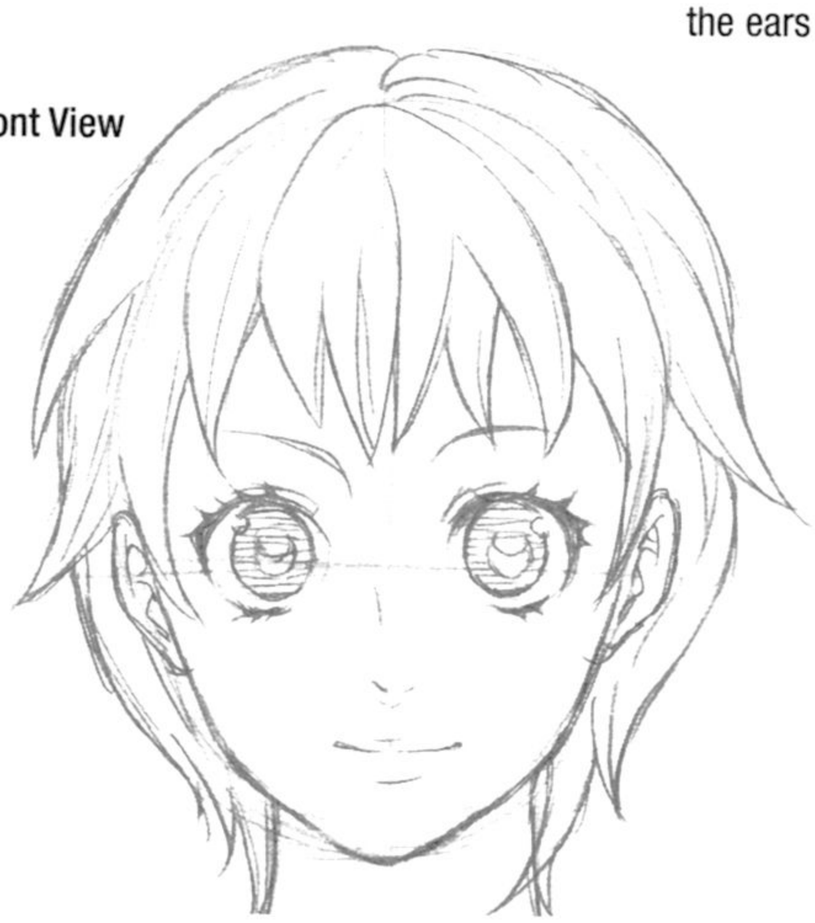
15º

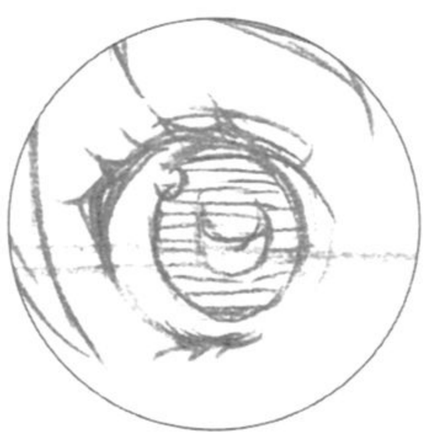


Use an oblong ellipse for the irises.

The ear appears wider at this angle. Be sure to include the auricle's interior.

Front View





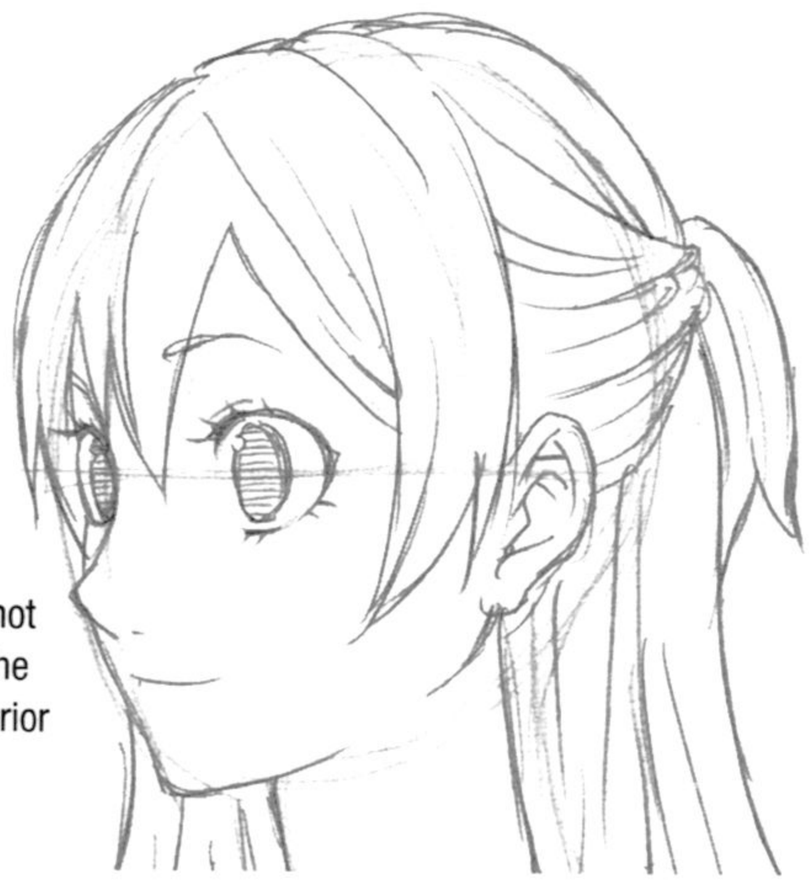
The iris appears to be virtually a perfect circle from the front.

The ear appears oblong, and the auricle's interior is difficult to see without a close-up.

Contrast between a Head Turned at 70º and a Head Composed in Profile

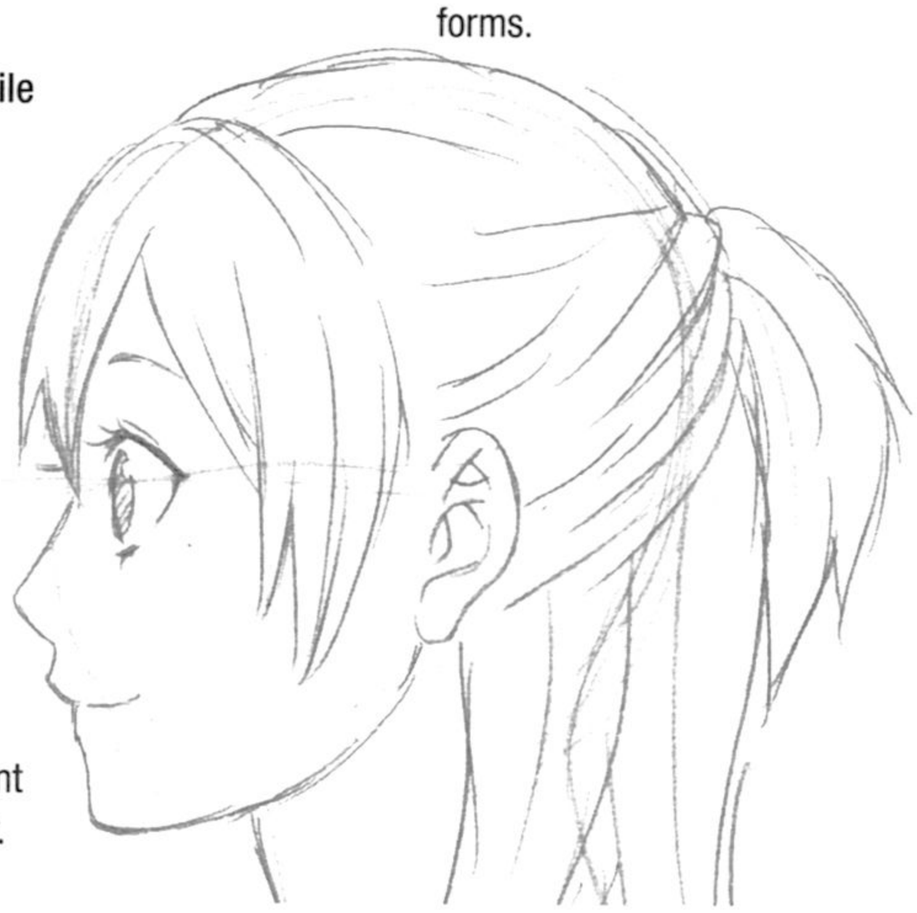
The ears appear virtually the same in both views; however, the eyes and the irises take on different forms.

70º



The lips do not break past the cheek's exterior contours.

Profile



The lips' shapes are clearly evident to the reader.

The irises take on an oblong shape.

The ear has somewhat of a narrower appearance than it does in perfect profile.

Now the iris has an exaggeratedly narrow shape.

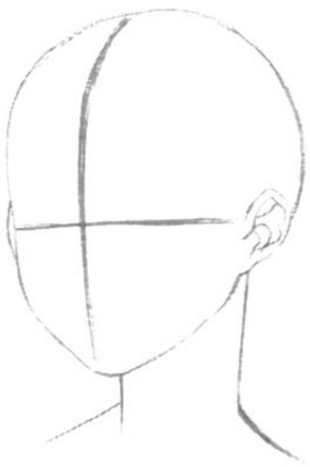
Draw the ear at a slant.

Mastering Faces Composed at Low and High Angles

Becoming competent at composing heads at both low and high angles will tremendously expand the variety of faces you are able to draw.

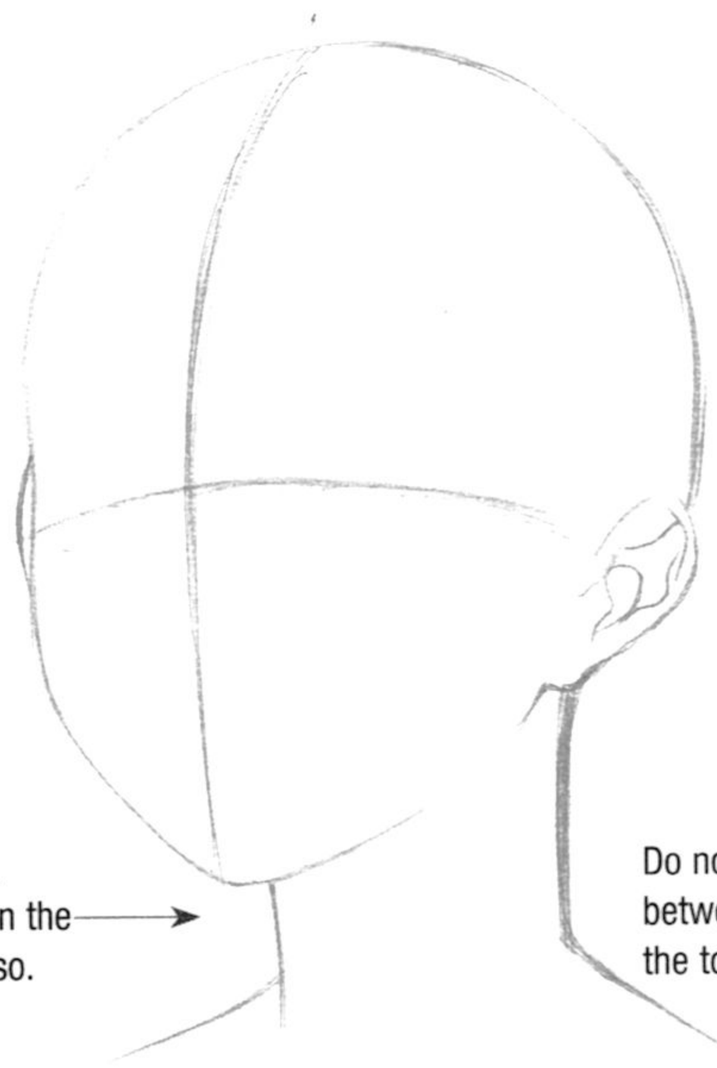
Moderate Low and High Angles

Slightly low and high angles are often casually mixed together with eye-level angles of composition. To produce them, simply draw the horizontal guideline with a subtle curve. The various features do not require much modification. However, do take careful note of three particular areas: the top and back of the head, the ears, and the neck.



From an eye-level angle, the horizontal guideline is straight.

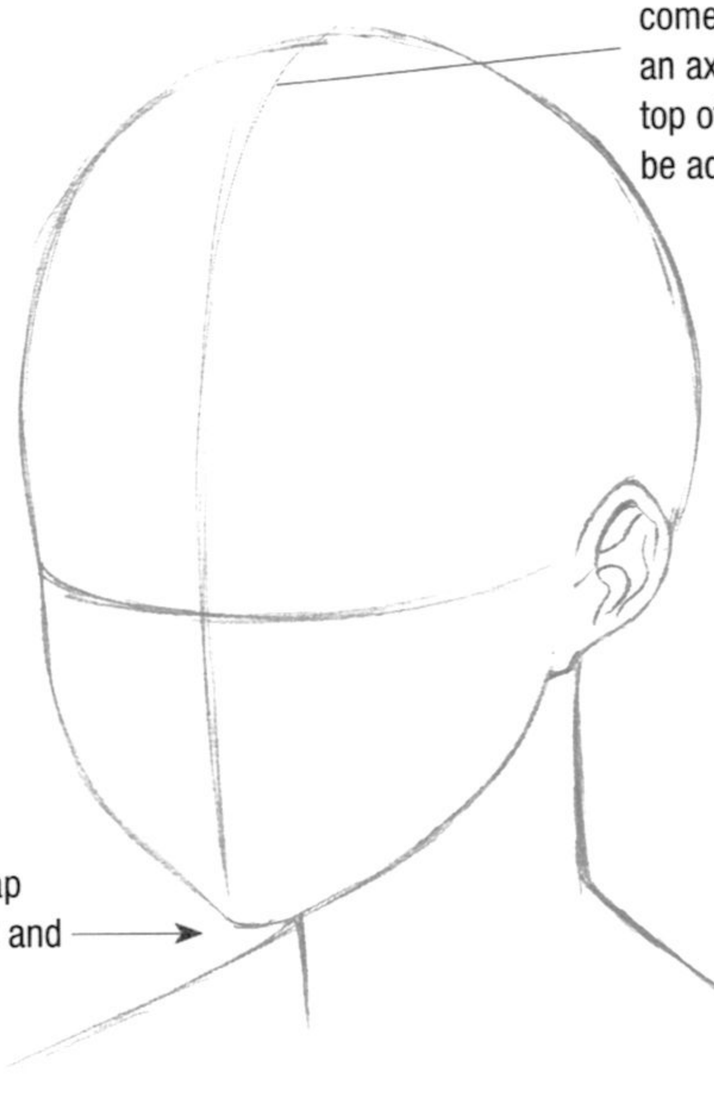
Drawing a Slightly Upward Arcing Curve to Produce a Moderate Low Angle



Add a little extra distance between the chin and the torso.

Drawing a Slightly Downward Arcing Curve to Produce a Moderate High Angle

The top of the head comes into view, and an axial line for the top of the head must be added.



Do not show a gap between the chin and the torso.

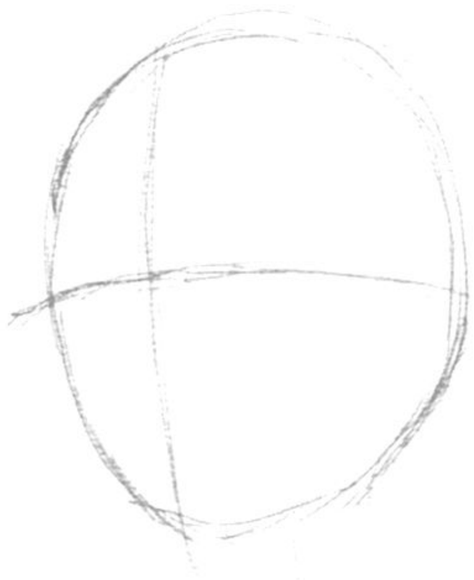
From an eye-level angle, the ear is almost aligned with the eyes.

Position the ear slightly lower than the eyes.

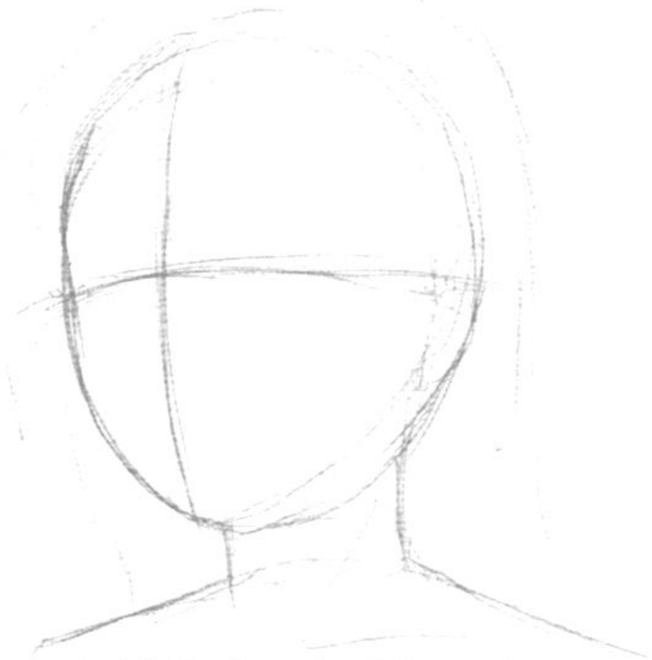
Position the ear slightly higher than the eyes.

Key Points in the Sketching Process

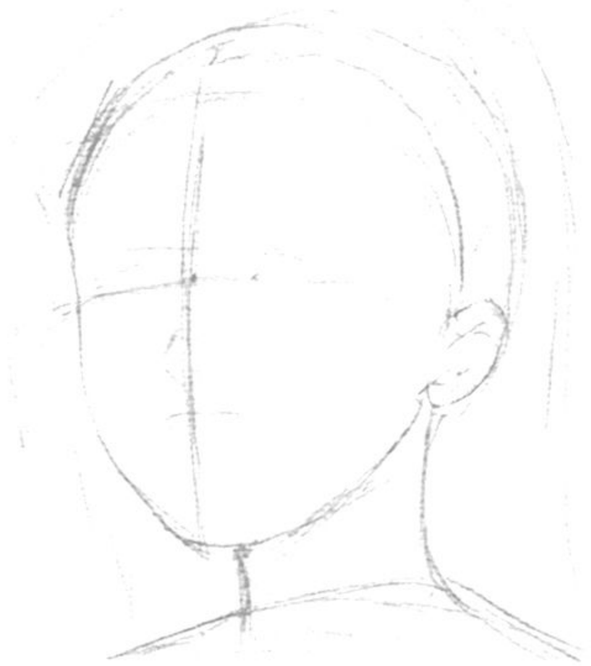
Moderate Low Angle



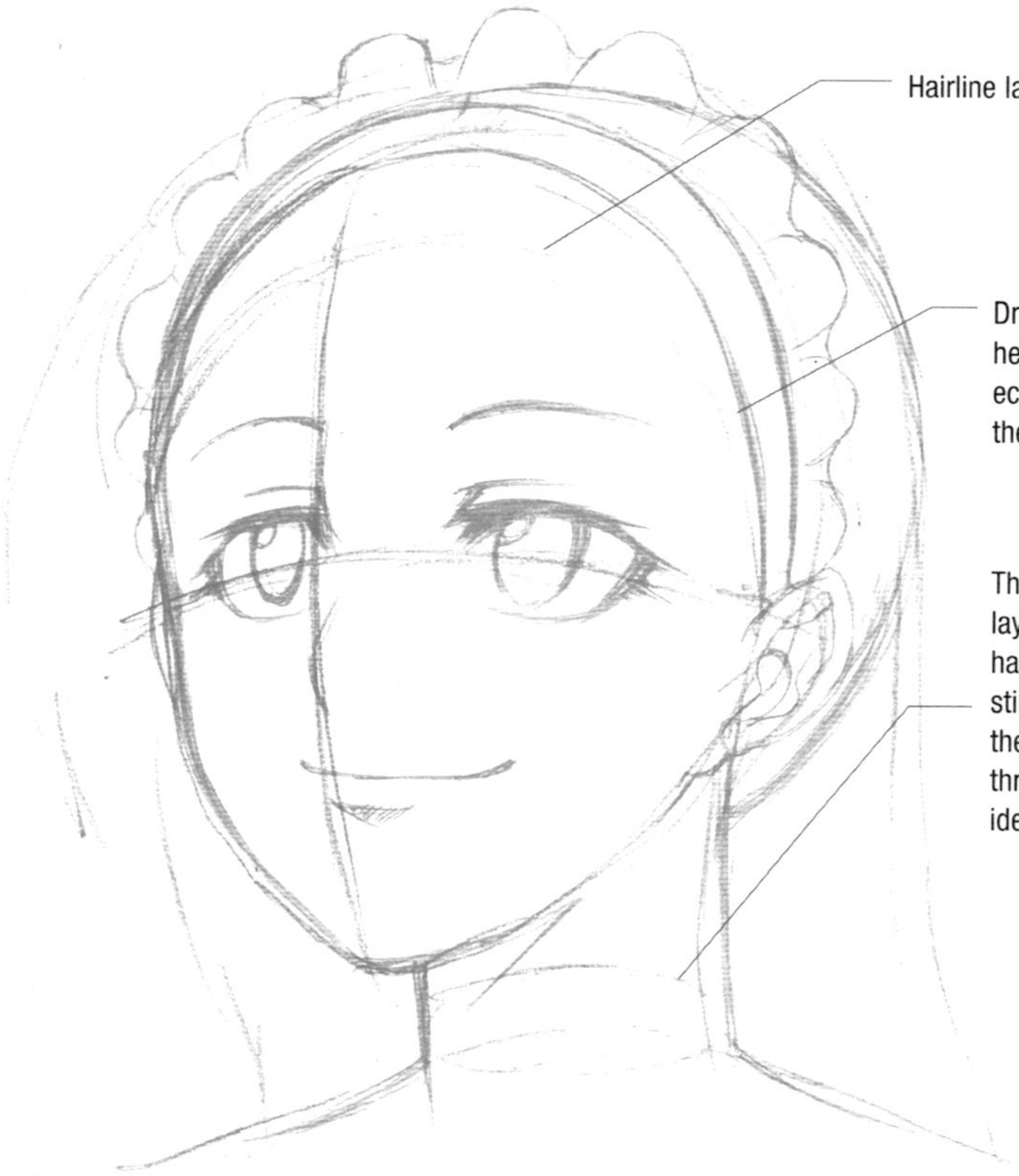
1 First, draw an oval with an X, giving the horizontal line an upward curve.



2 Next, sketch the layouts of the neck and torso. Draw a layout of the face's exterior contours while adjusting the chin's form.



3 Add the ear, taking care to position it lower than the eyes.

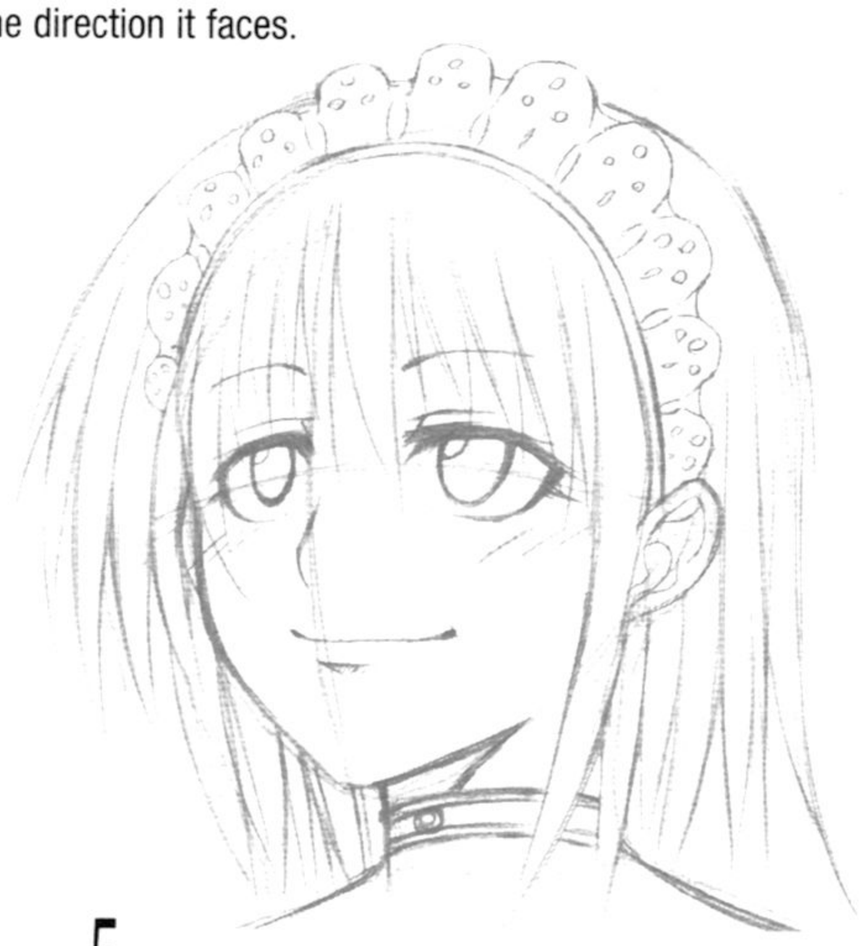


Hairline layout

Draw the lacy headband so that it echoes the curve of the head.

This denotes the choker collar's layout. Even if the neck does not have any accessories, you should still draw a curved line (ellipse) on the neck to capture the neck as a three-dimensional form as well as identify the direction it faces.

4 Draw the facial features and accessories.



5 Add the hair and other details to finish.

Moderate High Angle

1 Use a downward arcing curve for the line along which the eyes will be positioned.

2 Determine where to position the ear, while adjusting the shapes of the face and head.

3 Draw the top and back of the head on the large side. This will emphasize the sense of a high-angle composition.

To produce the hair's layout, draw a curved line that echoes the head's layout.

This indicates the distance between the head's layout and the hair's layout. Adjust the proportion occupied by the hair according to the hair volume.

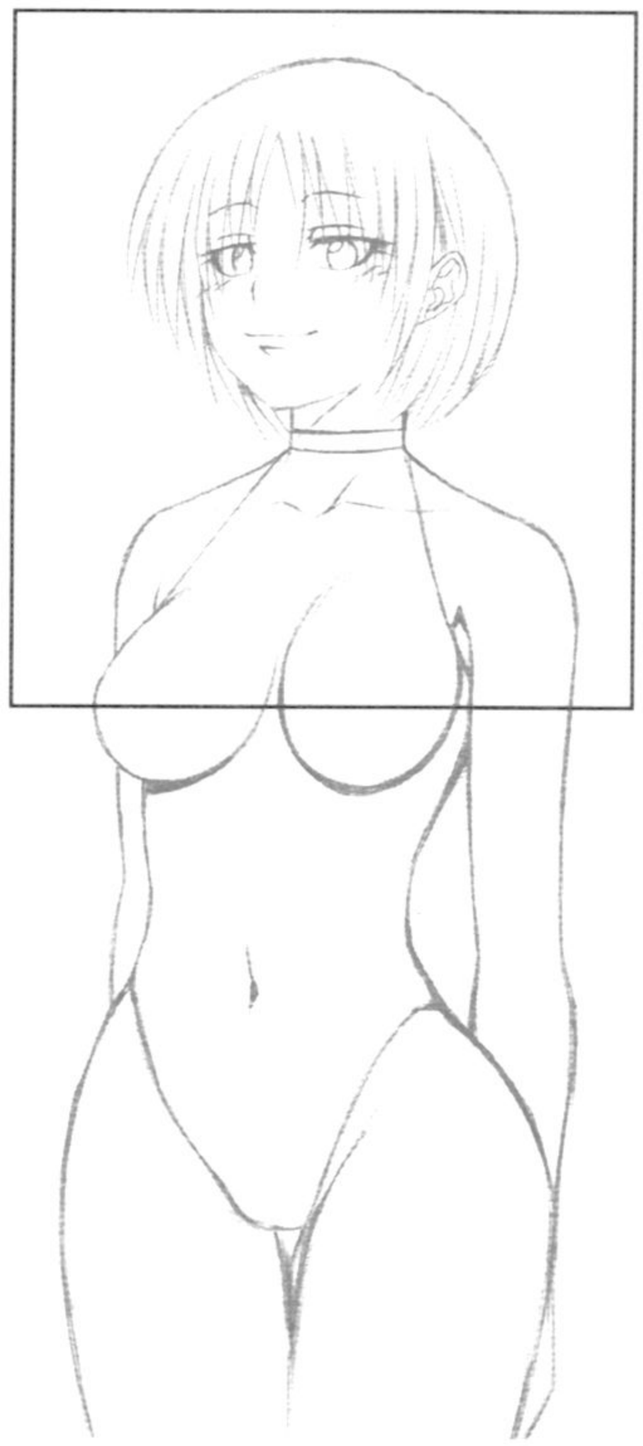
4 Draw the facial features and accessories.

5 Add the hair and other details to finish.

Effects of Combing the Head with the Body

Head Composed at a Moderate Low Angle

This is how the figure appears when both the head and body are composed from a low angle. This is the standard pairing with a low-angle head.

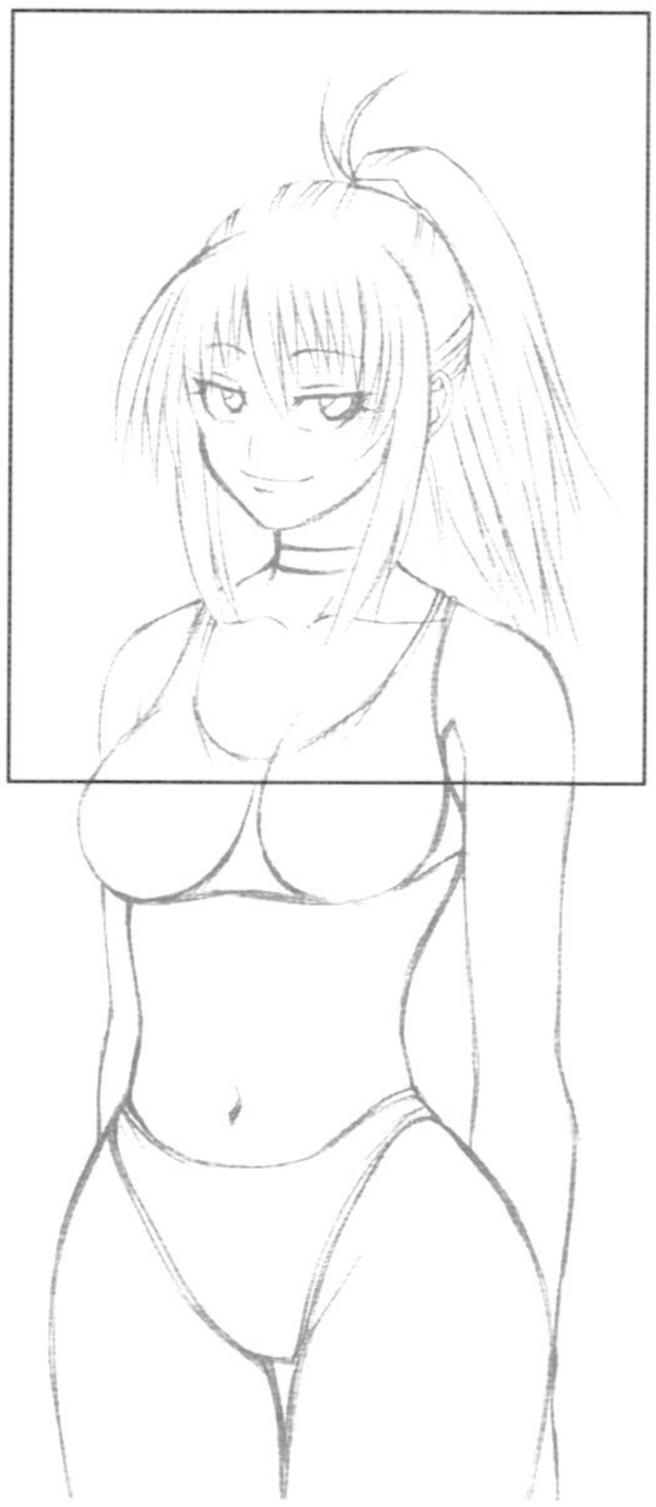


Now, the body is composed from an eye-level angle. The character projects a slightly stronger impression than she would if her head were likewise composed from an eye-level angle.

This shows the body composed from a high angle. The impression the character projects is the most striking of the three.

Head Composed at a Moderate High Angle

This shows both the head and body are composed from a high angle.



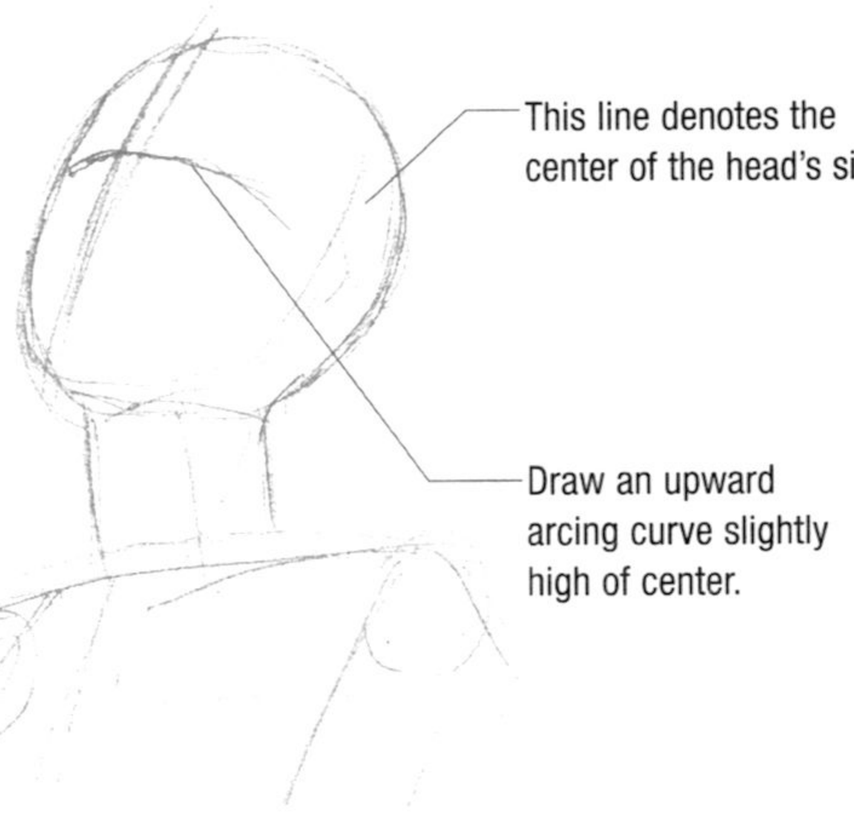
Now, the body is composed form an eye-level angle. The chin appears to be tucked in.

When the body is composed from a low angle, the reader has the sense that the character is moving toward him/her.

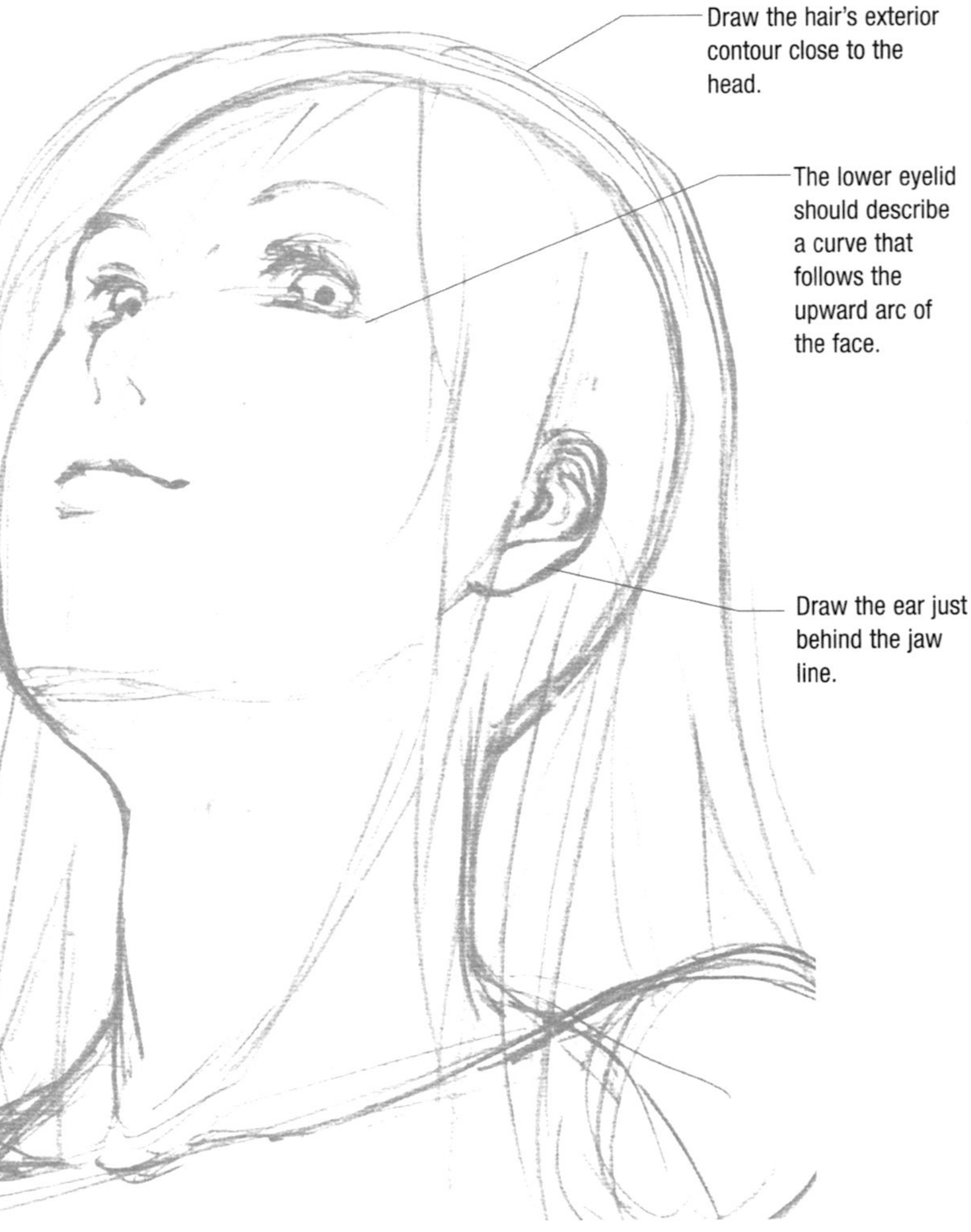
Dramatic Low and High Angles

Exaggerating the curve of the horizontal guideline will result in a low or high angle composition with a heightened sense of three-dimensionality.

Looking up: Low Angles Display the Underside of the Jaw

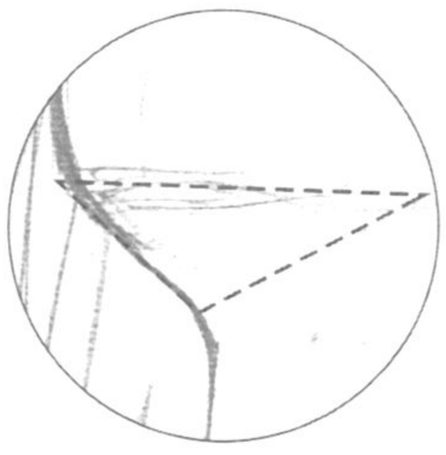


Layout of the Head and Torso



Undersides of the Nose and Jaw as Triangles

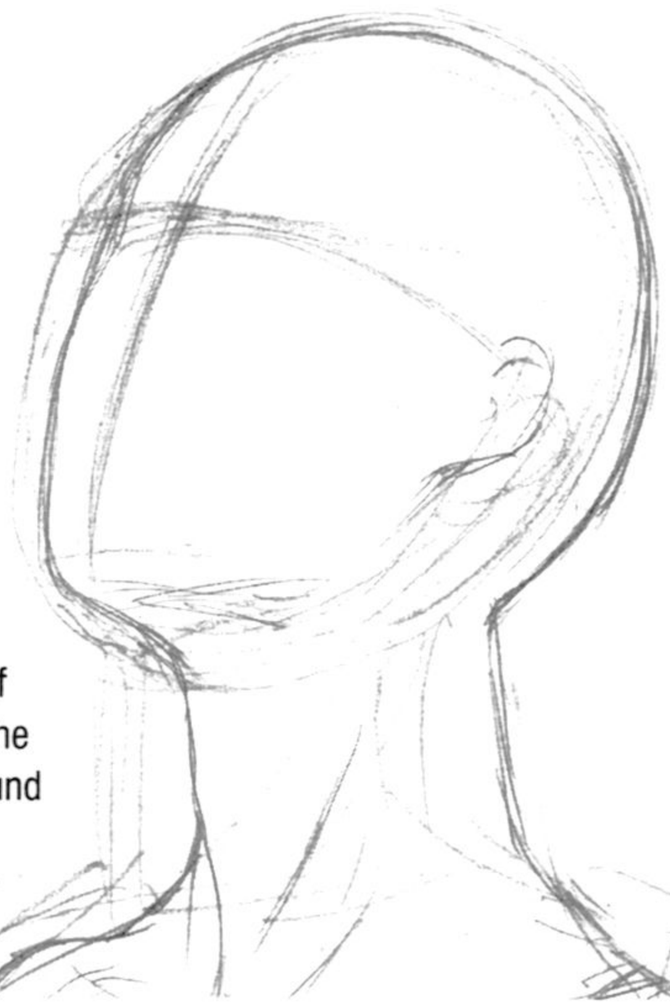
Underside of the nose



Underside of the jaw

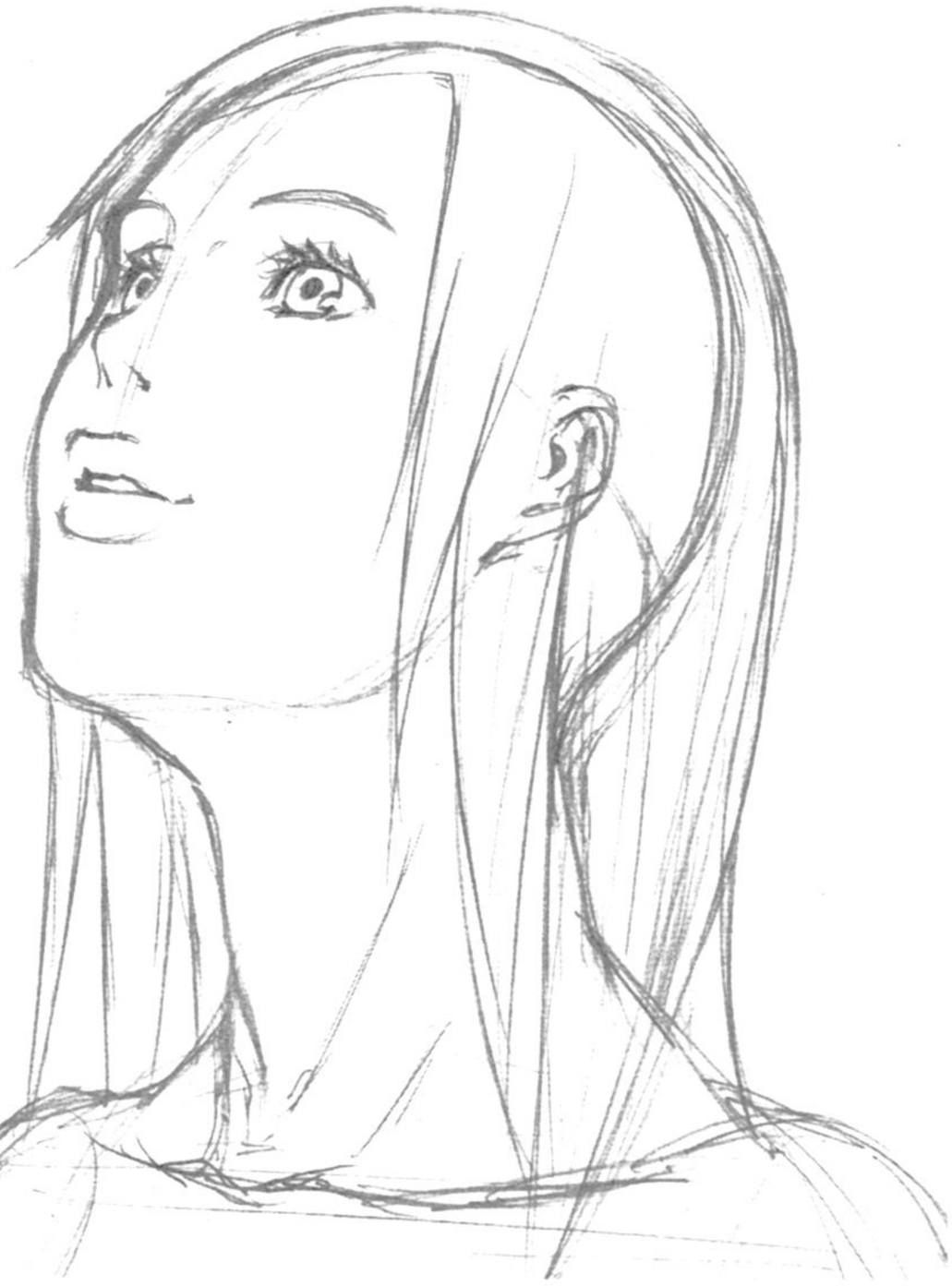
Draw an oval with an X at an oblique angle.

Sketch the ear's layout.



Draw the jaw as if carving away at the head's initially round layout.

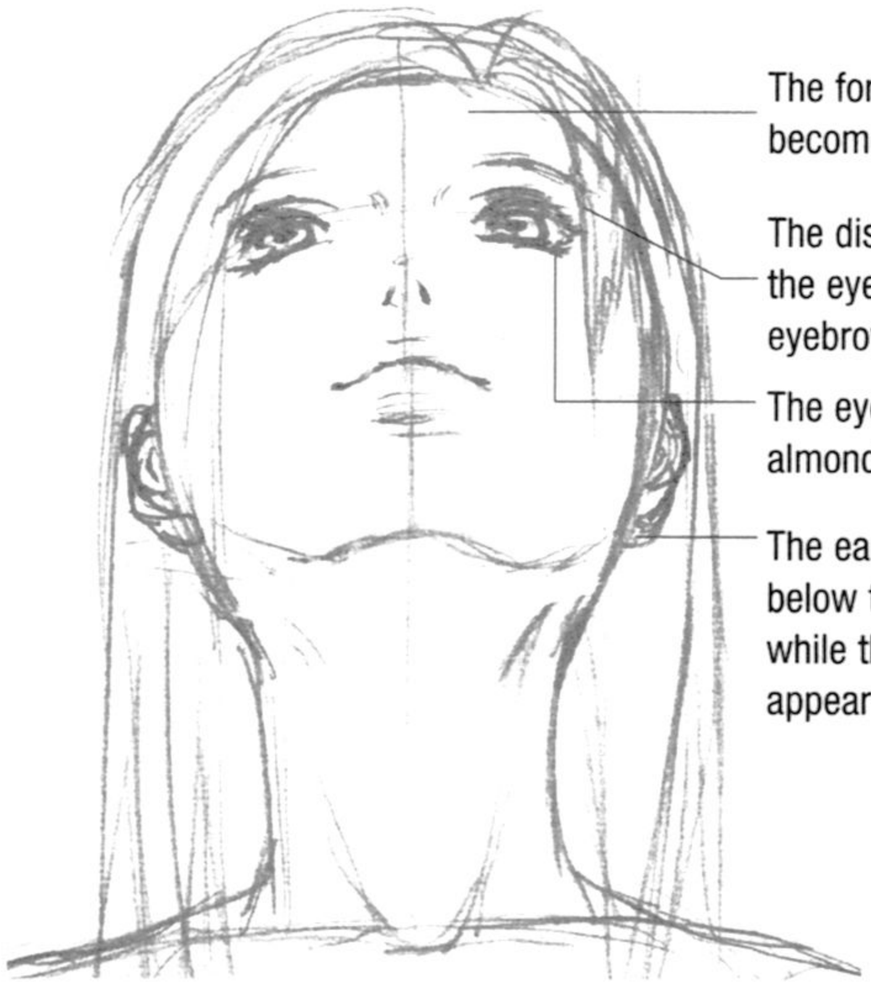
Adjust the contour lines to achieve the desired head shape.

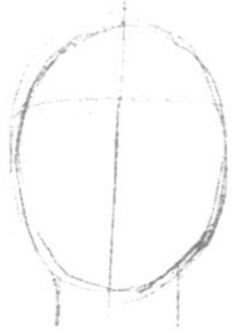


Adjust the contour lines and draw the facial features and the hair to finish.

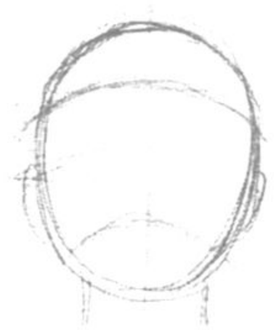
Ref.: Head in Front View

All of the facial features' forms and vertical distances between facial features change when composed from a low angle. The same changes take place when composing a head in 3/4 view (i.e. turned at an angle).





Head with X layout



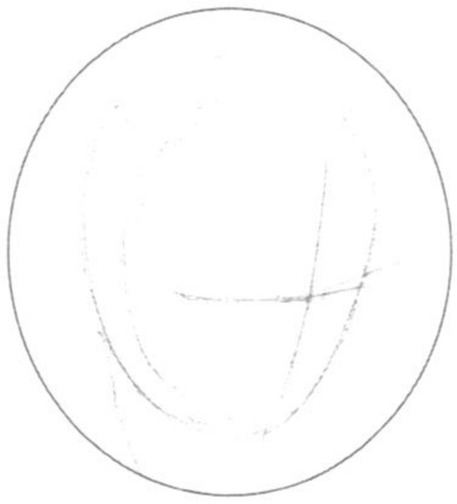
Head with ear and jaw layout

The bottom of the oval layout becomes the juncture where the head meets the neck.

Looking Down: High Angles Hide the Nostrils

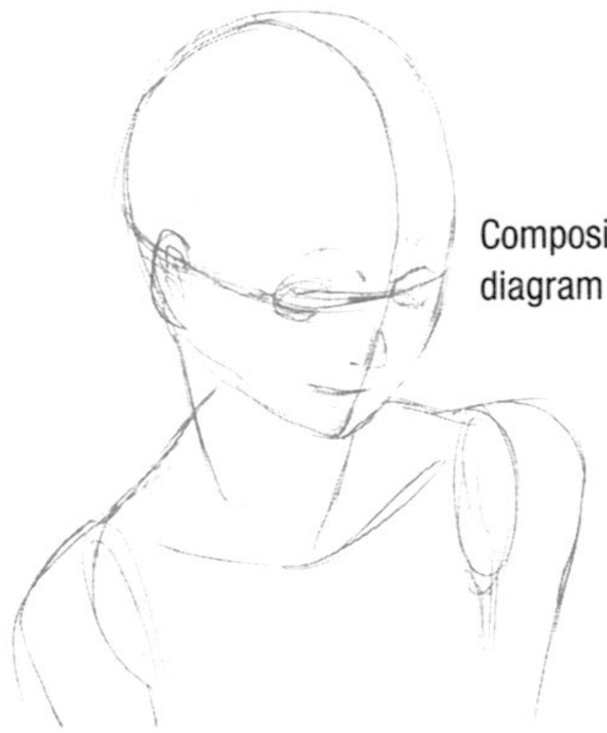
V-shaped Nose

This technique is effective for making a character come across as "cute."



Draw a slightly oblong oval with an X. Next, draw the head's layout just around the oval.

Produce a roughly sketched layout of the torso's upper region. This will facilitate proportioning the figure from a high angle perspective.

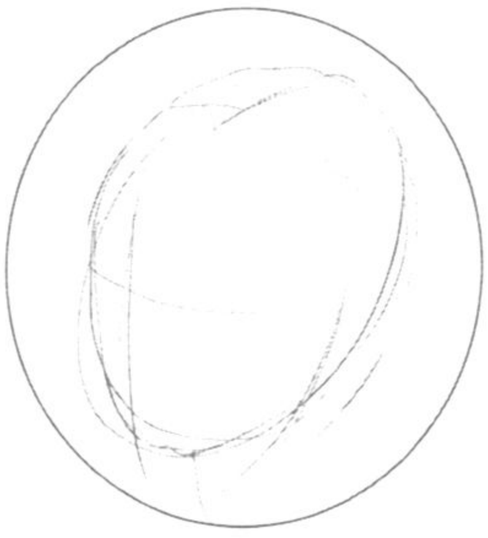


Compositional diagram

Omit a contour defining the nose's bridge.

Nose with a Defined Bridge

Use this style of nose to create characters with well-defined facial features.

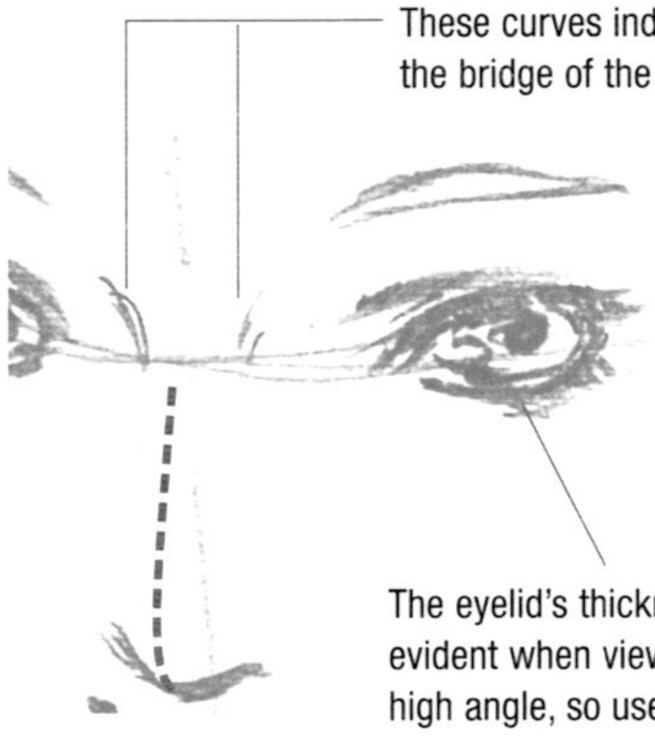


To produce the oval + X layout, draw the horizontal line at the same location it would appear on a head composed at a 70° angle, giving the horizontal line a downward curve.

High angle compositions are rarely limited to just the head, so add a layout of the body as well.

V-shaped Nose

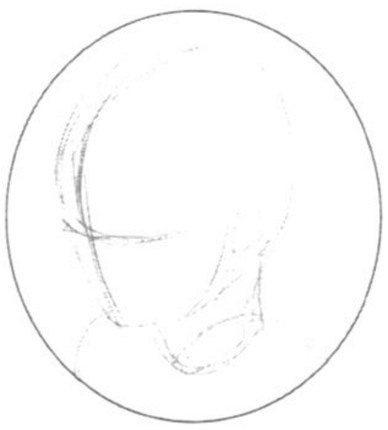
This shows an almost straight-on, 15° angled composition.



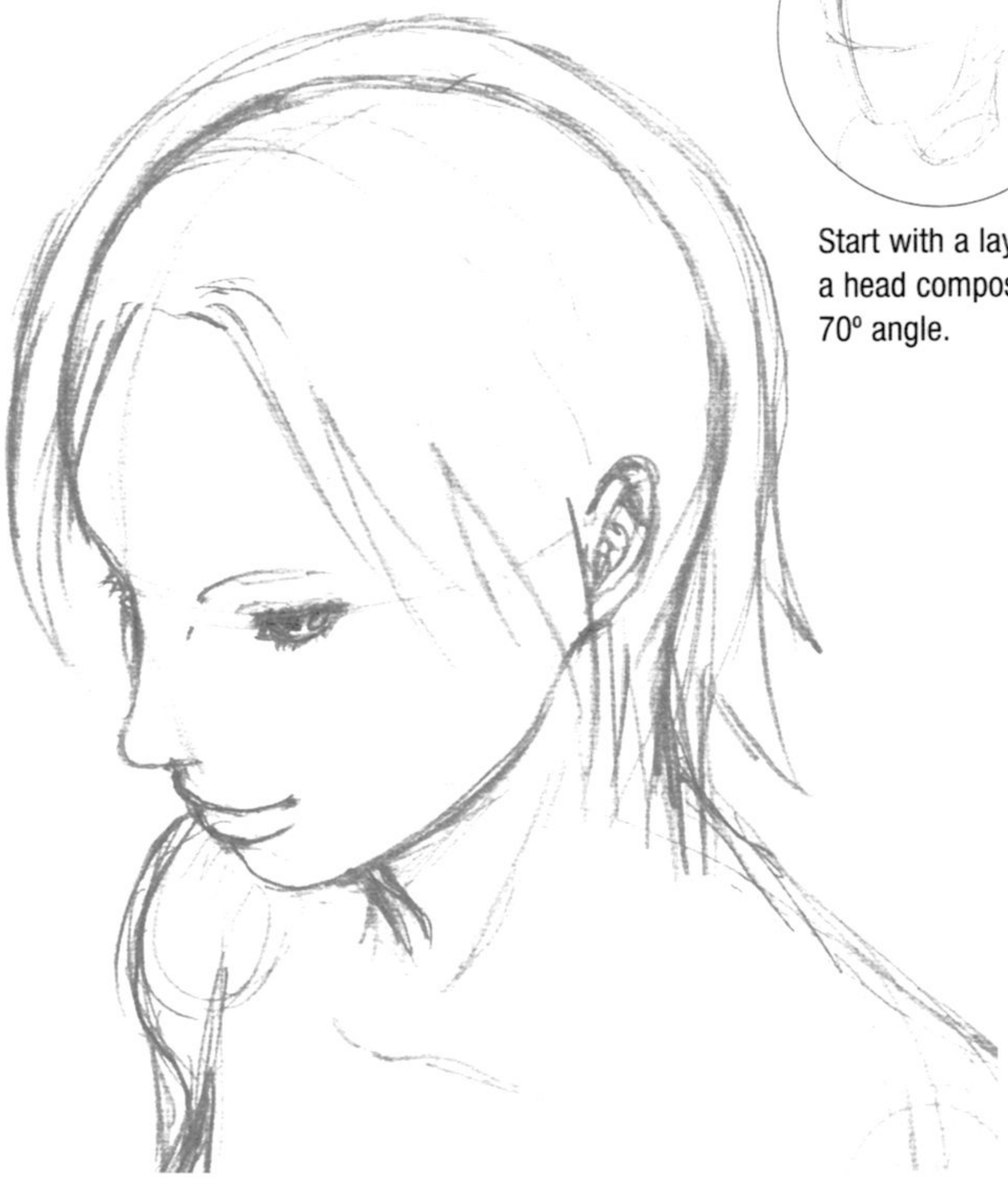
These curves indicate where the bridge of the nose begins.

The eyelid's thickness becomes evident when viewed from a high angle, so use two lines for the eyelid contour.

Face in a Near Profile View



Start with a layout for a head composed at a 70° angle.



Contrast with a Face in ProfileTorso

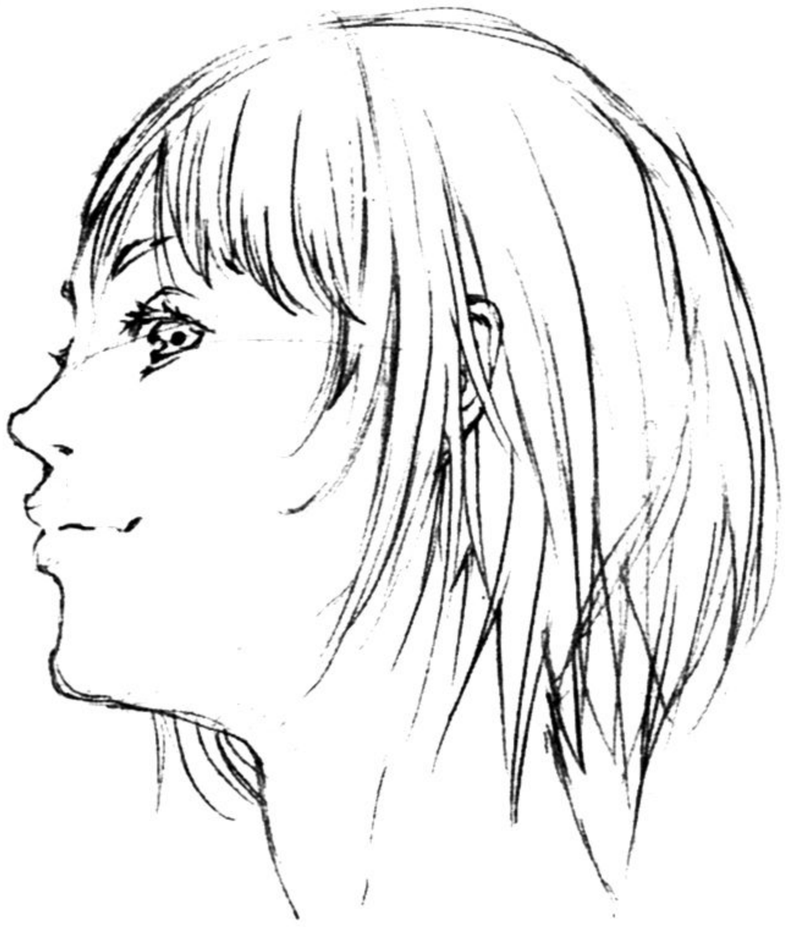
Note the differences between the contour starting at the nose and tracing to the lips as well as the changes in appearance of the eyes and ears.

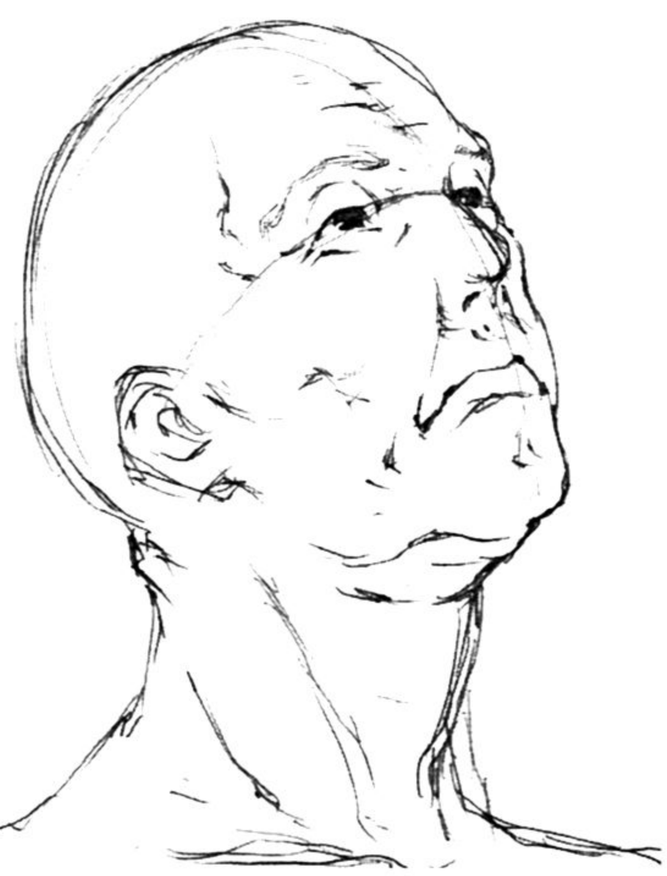
A shadow was added underneath the jaw to make the face in profile appear three-dimensional.

In the case of the low angle head, give the eyes a long and narrow shape while drawing the earlobe on the large side.

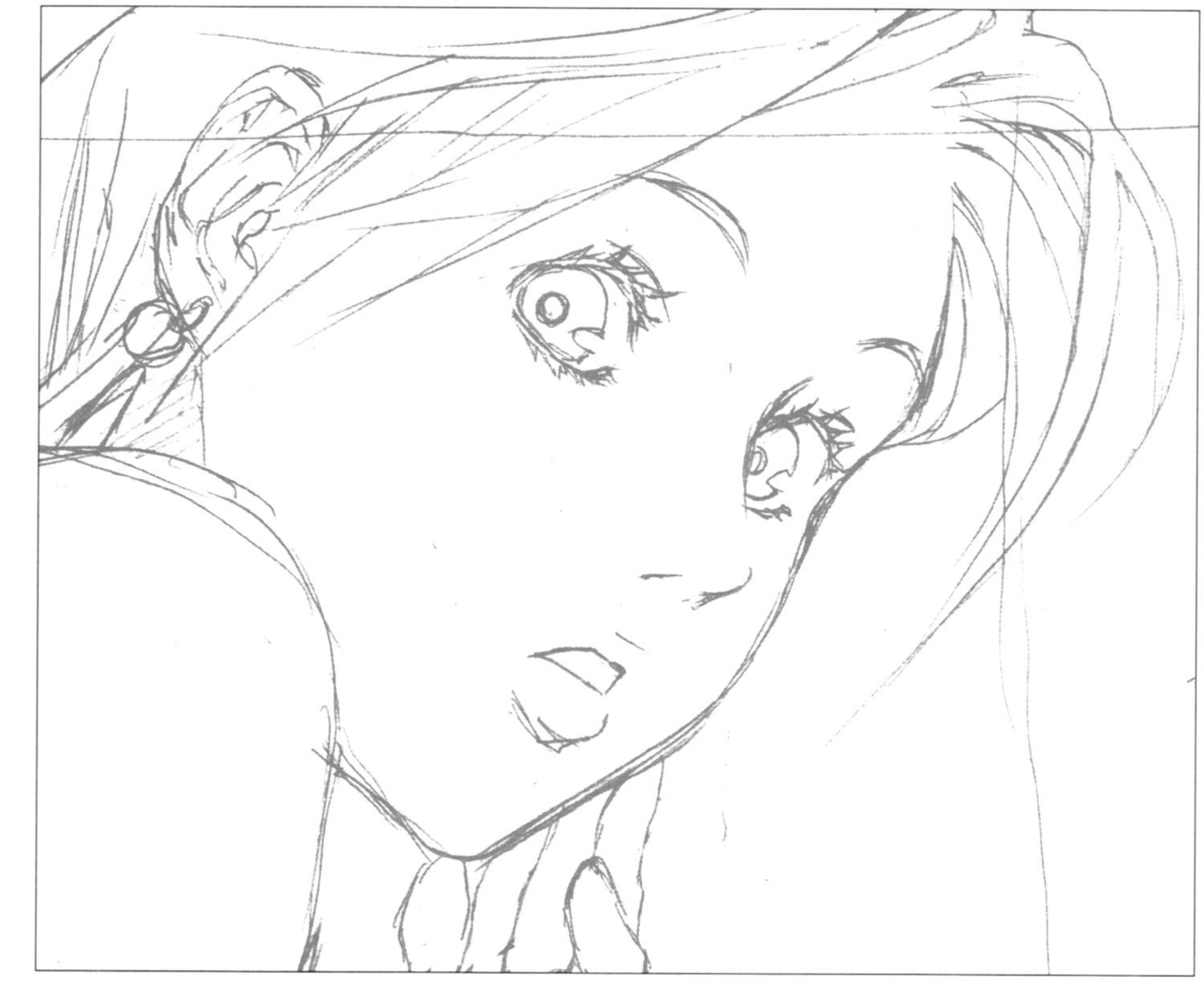
Practice Composing Faces from a Wide Assortment of Angles

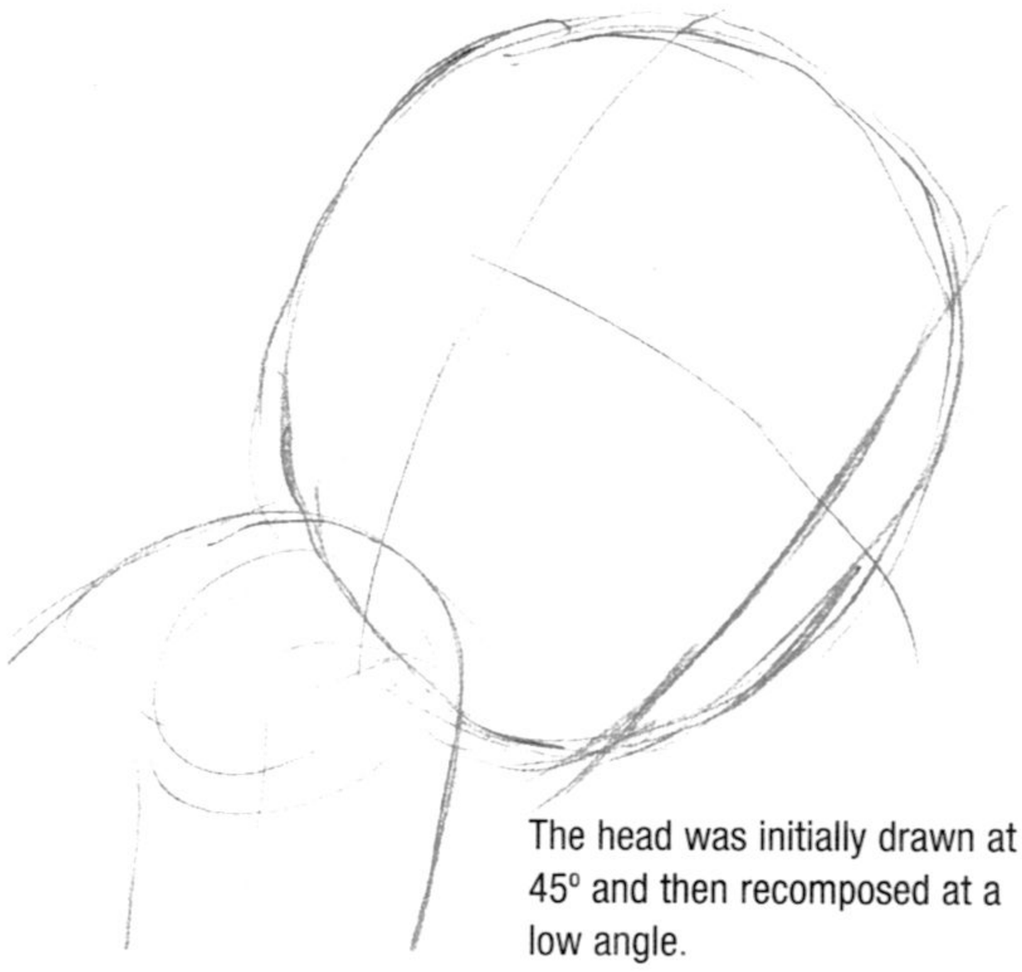
Draw an oval with an X initially in order to compose it facing just about any angle imaginable.





Starting with drawing an oval + X layout makes composing faces at any angle practically trouble-free, regardless of how dramatic the angle.





The head was initially drawn at 45° and then recomposed at a low angle.

Chapter 2

Kazuaki Morita's Dojo of Sketching

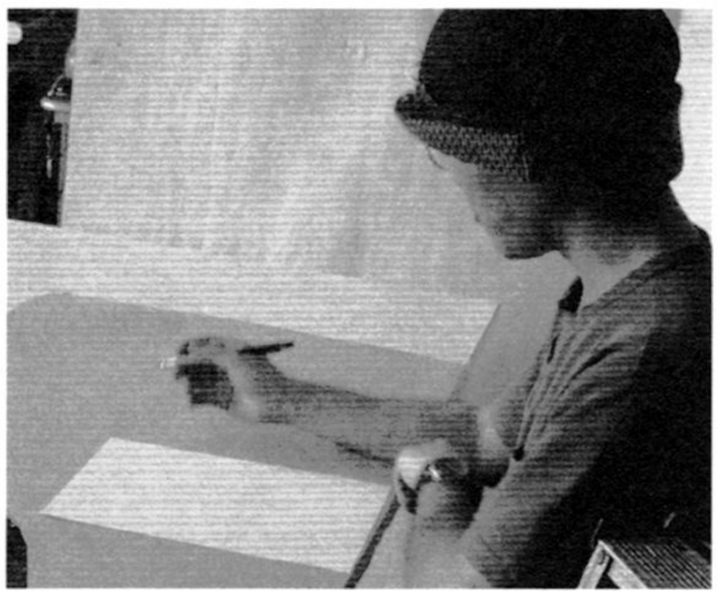
Using the Same Character

Experimenting with *Manga* Sketching 1 ~ 5

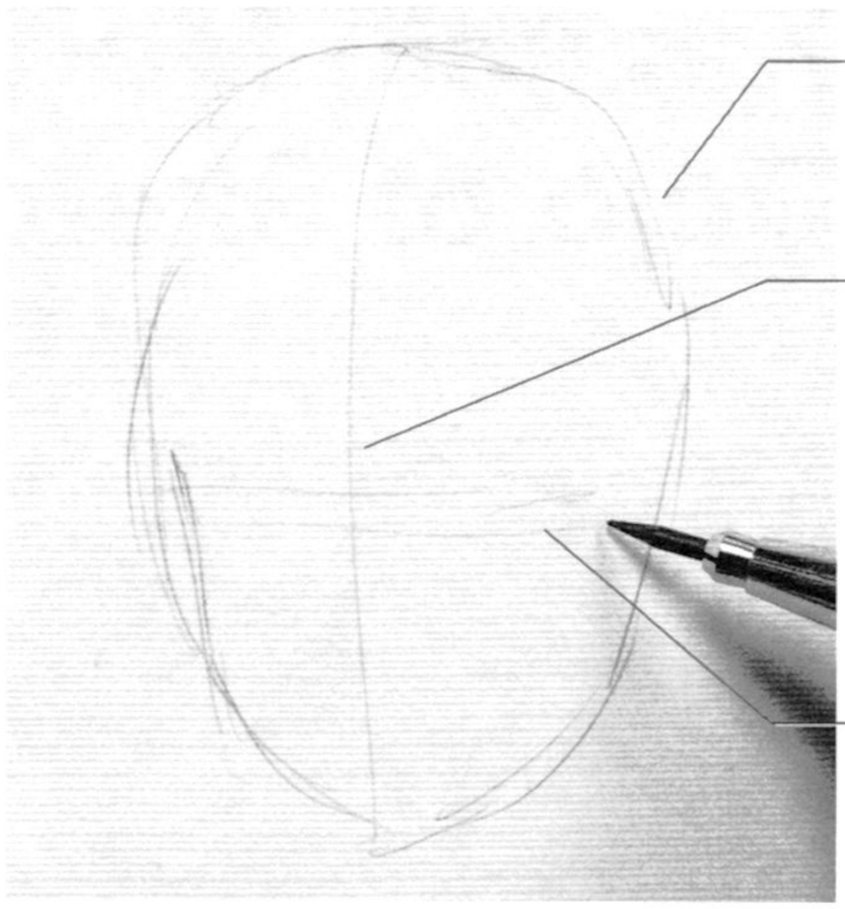
This section covers how to use common angles of composition to make a character appealing. Our target character for this exercise is a girl with short hair and a cheerful personality.

1 Close-up

Let's start with a close-up turned slightly askew from a front view. This view is used to show the character's face and is commonly adopted when introducing a character to the reader for the first time.

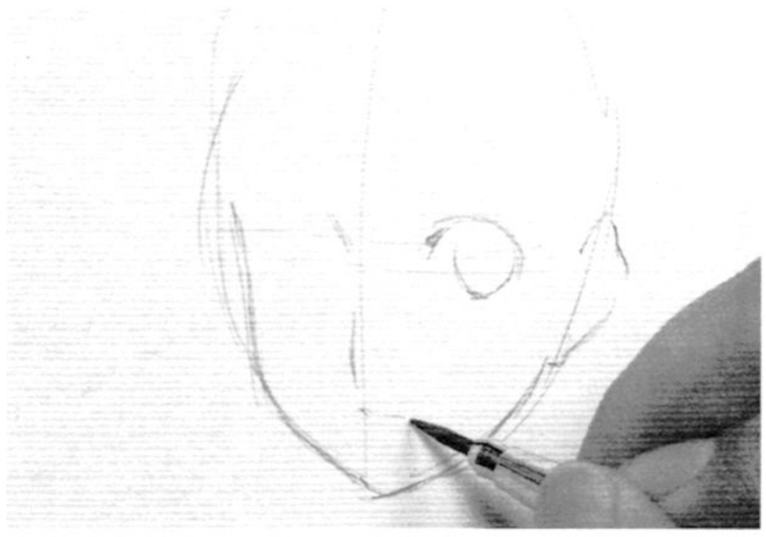


"Artists often draw close-ups, which tend not to display much movement, as a means of capturing a character in the initial stage of a work of *manga*. The artists may use such a close-up to introduce a character to the reader, or may use the close-up as a point of departure for composing views of the character from other angles."

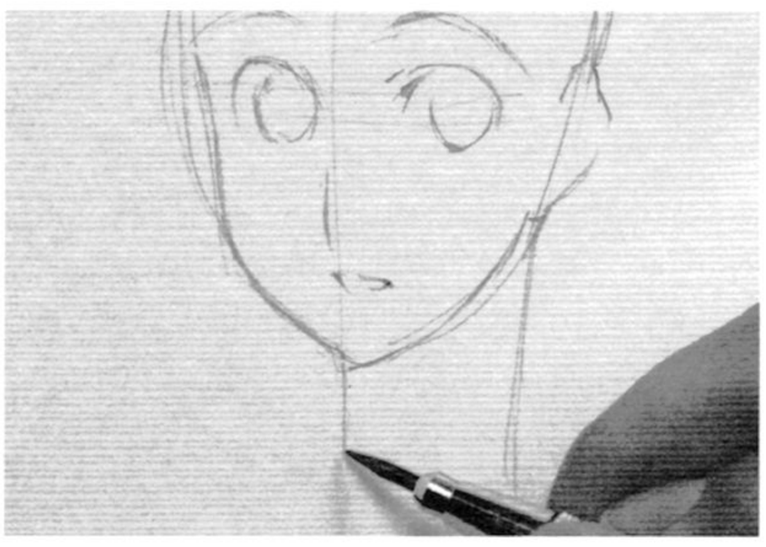


To produce the head's layout, first draw an oval with an X inside and then roughly sketch the contours of the facial features.

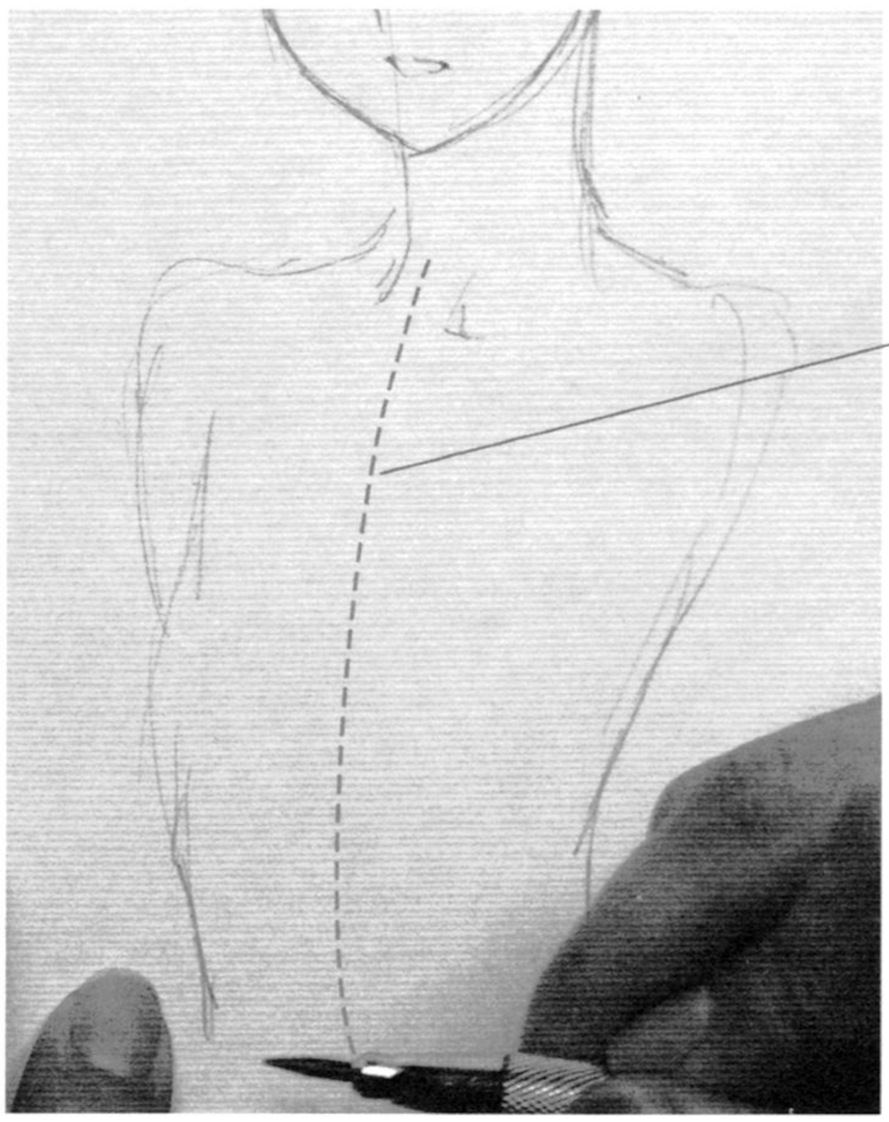
Drawing a Layout of the Face and Upper Body



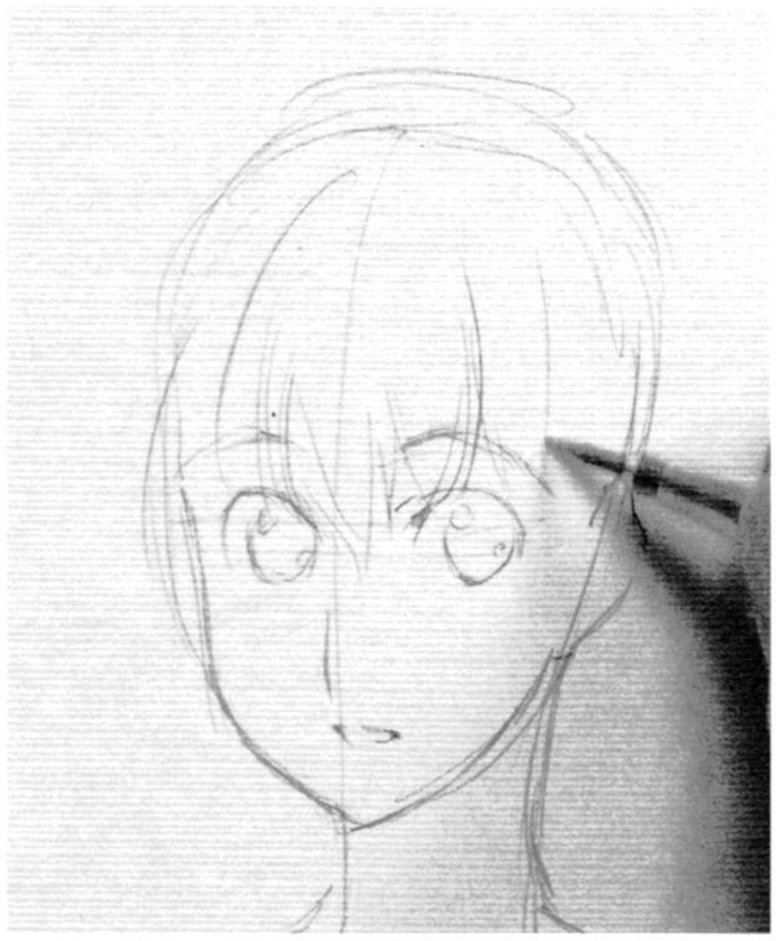
Establish the ear's position, and then determine where to place the eyes, nose, and mouth. A large iris and pupil creates the impression of a bubbly personality.



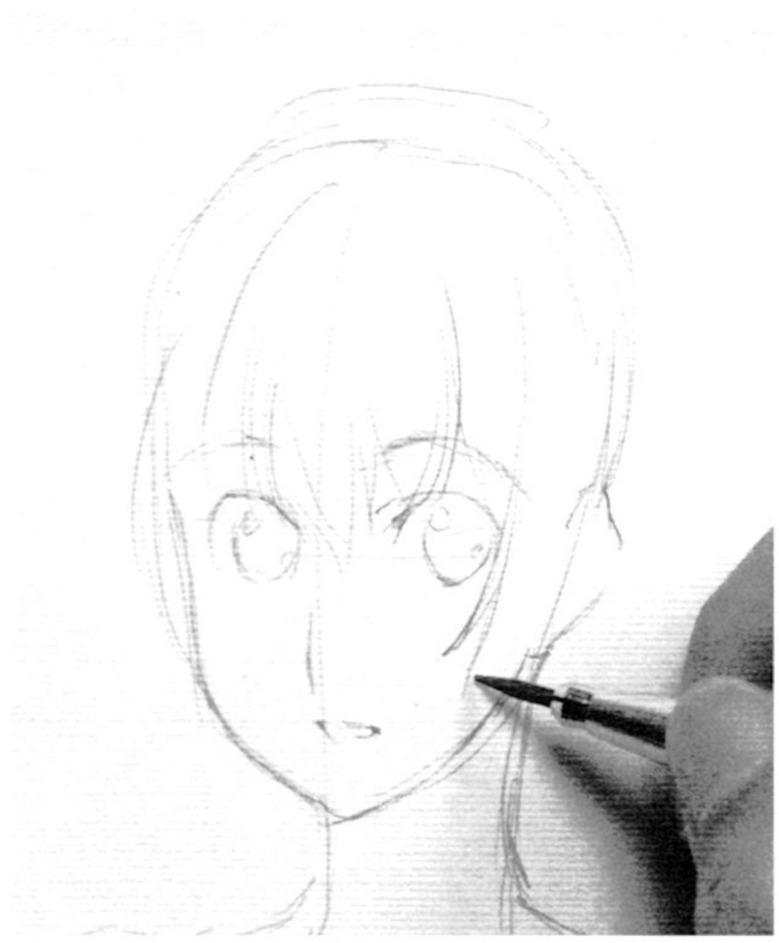
Draw the neck's contour underneath where jaw and the ear meet.



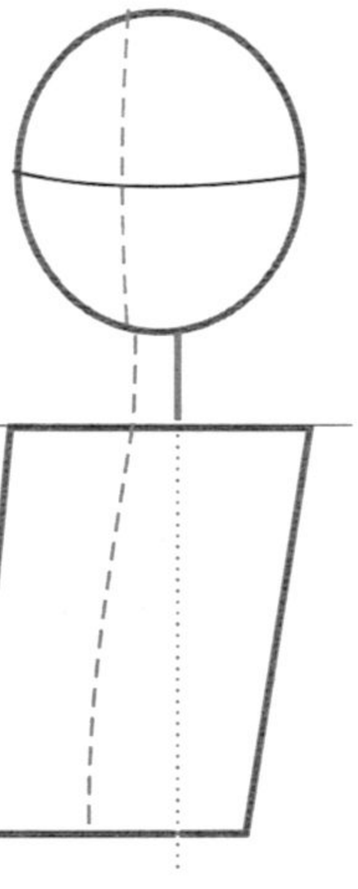
After drawing the arms, add the hair. Use curved lines that adhere to the head when portraying straight hair.



This character has bangs that concentrate toward the front of her head. As the bangs are portrayed using sweeping, arched strokes that curl inward toward the axial line, the lines defining the hair alone sufficiently evoke a sense of three-dimensionality.



Morita drew plenty of hair around her cheeks. This makes her face look narrower, accentuating her large eyes.



Use the axial lines of the head and torso to establish the direction the character faces.

Add the back hair that brushes the neck to finish the rough sketch.

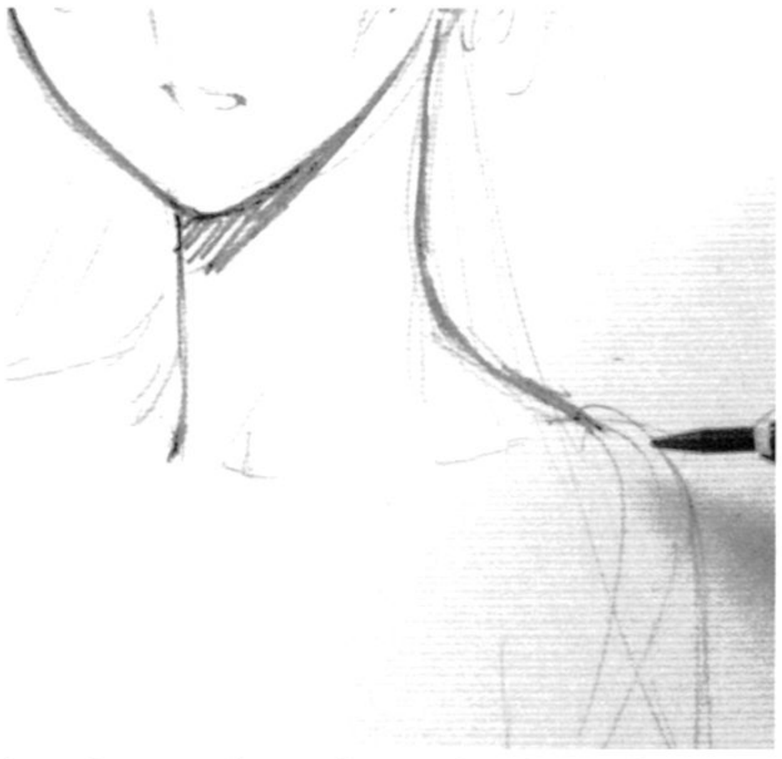
Adjusting the Lines to Clean up the Forms

Do not merely trace the shape already drawn. Add strokes to build the desired form.

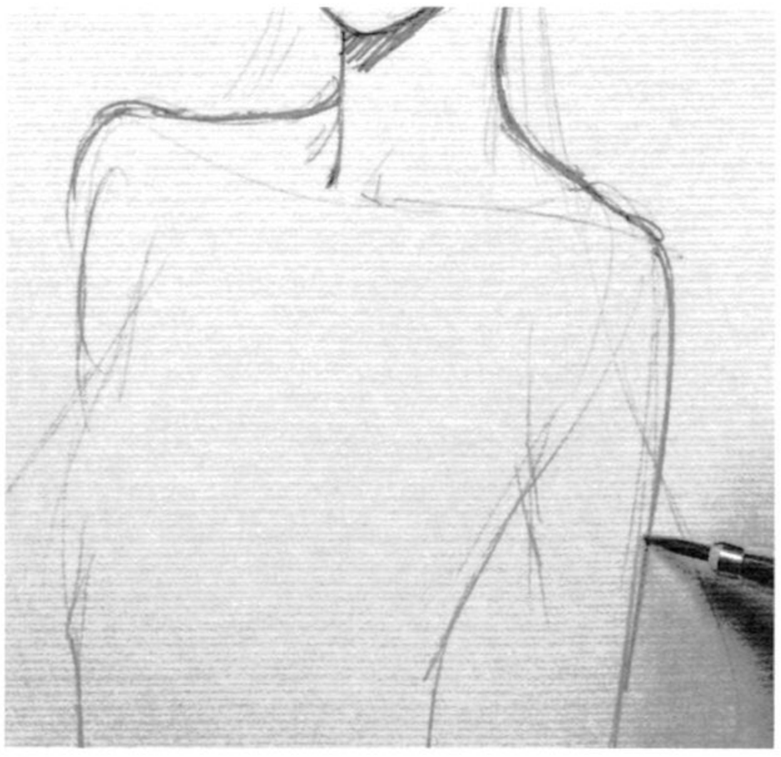
Draw the eyebrows, double-checking to ensure that their roots or the arcs they describe are not thrown off kilter.

Carefully lay one sketched line over another until you arrive at a definitive, primary line.

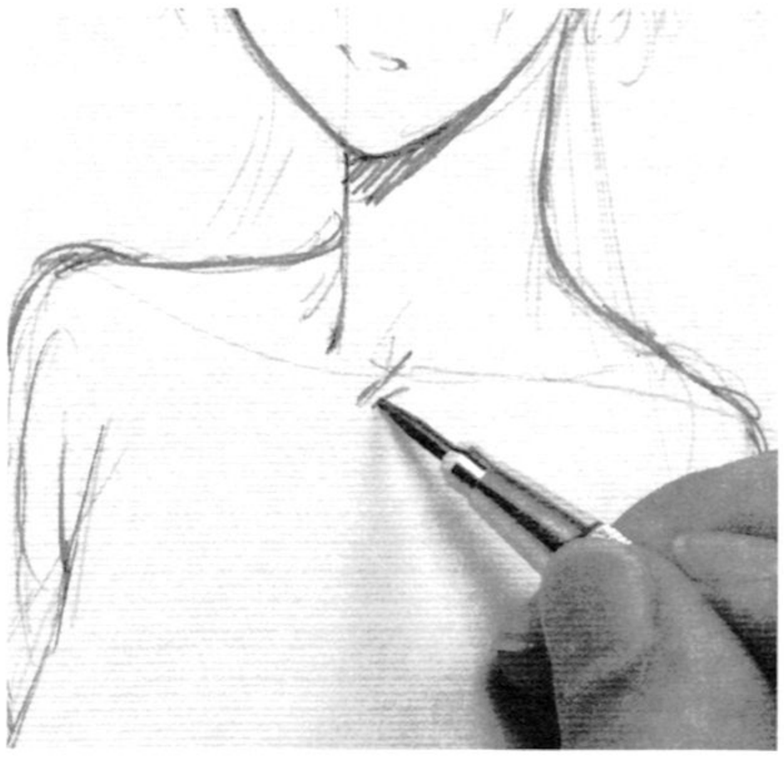
The manner in which the cheeks swell and the chin's extent of angularity affect the impression the character projects. Take the utmost of care when drawing these features.



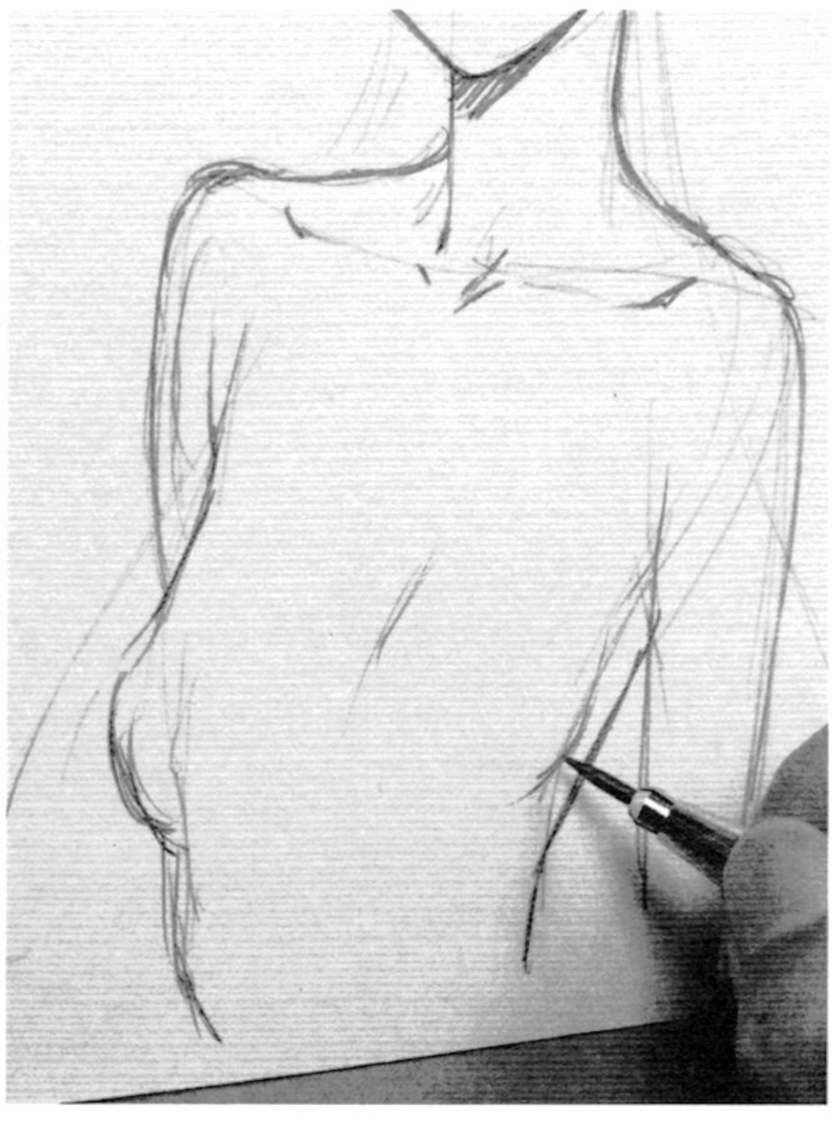
In a close-up, the neck can give the reader a sense of the character's build as a whole, so take extra care when drawing the contour running from the neck to the shoulder.



This is not intended to be a muscular character. Consequently, a naturally flowing, curved line was used for the upper arm's contour.

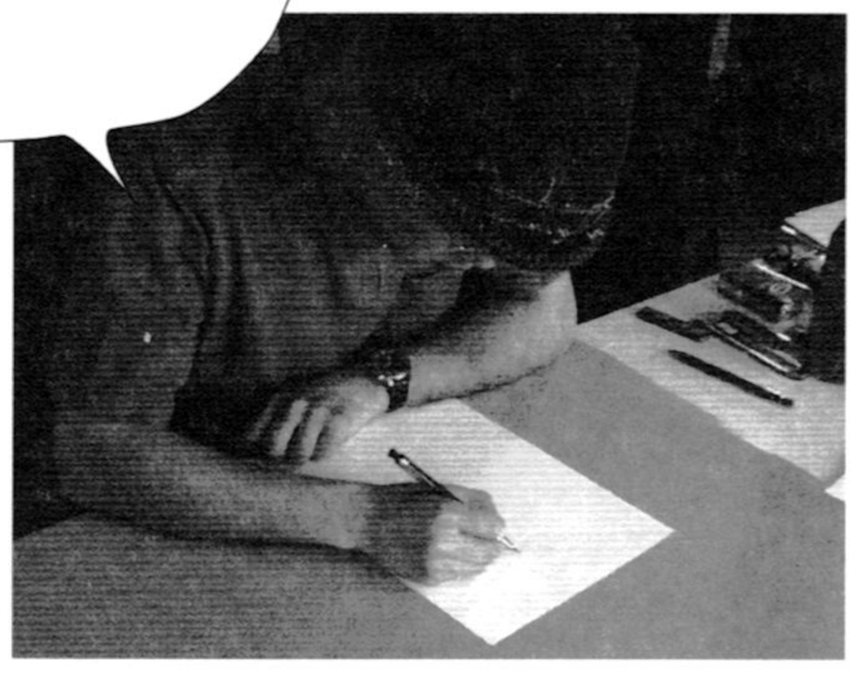


Adding the clavicle makes the upper body seem solid and three-dimensional.



When drawing the breasts, take note of how the sizes and shapes differ from left to right and from which point they begin to swell.

Adjusting the direction in which the head faces or the shoulders' angles allows you to heighten the sense of movement. However, you must be able to portray a common pose correctly if you plan on showing movement in an effective manner.

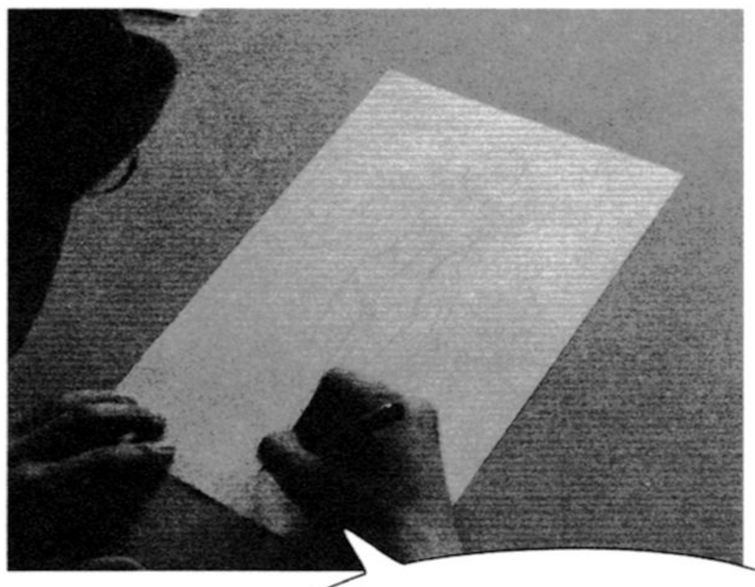


Final Sketch: Adding a shadow under the chin makes the face stand out.

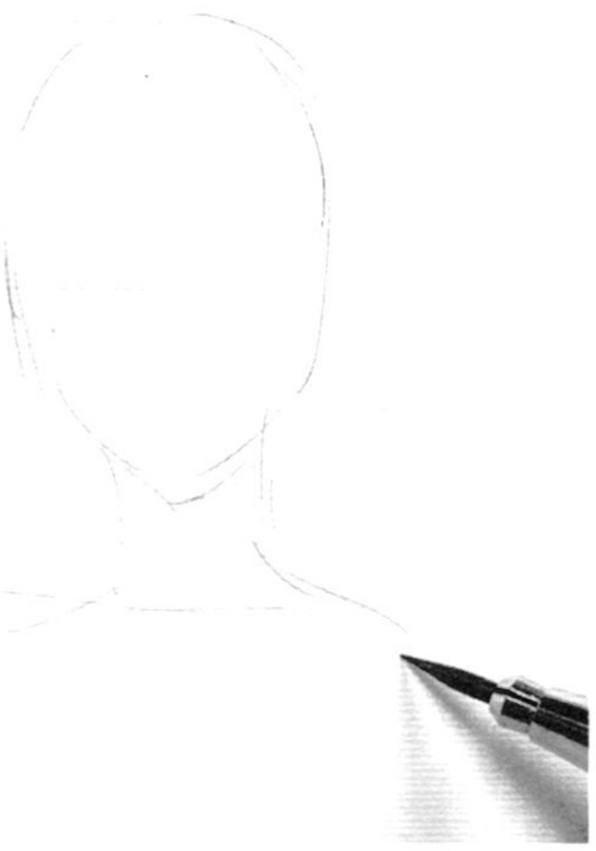
2 Full-Figure Compositions

In this section, we will draw the full figure of the character featured in the close-up of the previous section. Full-figure compositions of a character standing are used to introduce that character or to make an impression on the reader. Take extra care not to draw a bolt-upright, stiff figure.

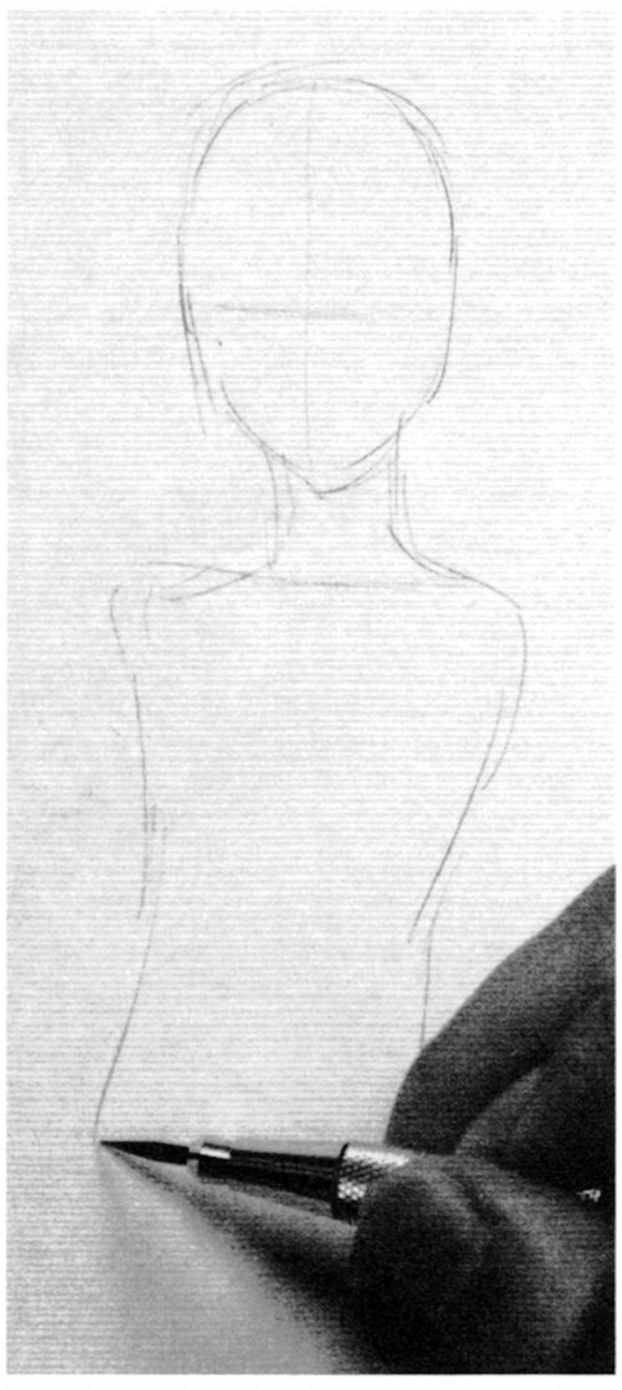
Drawing a Layout of a Full Figure



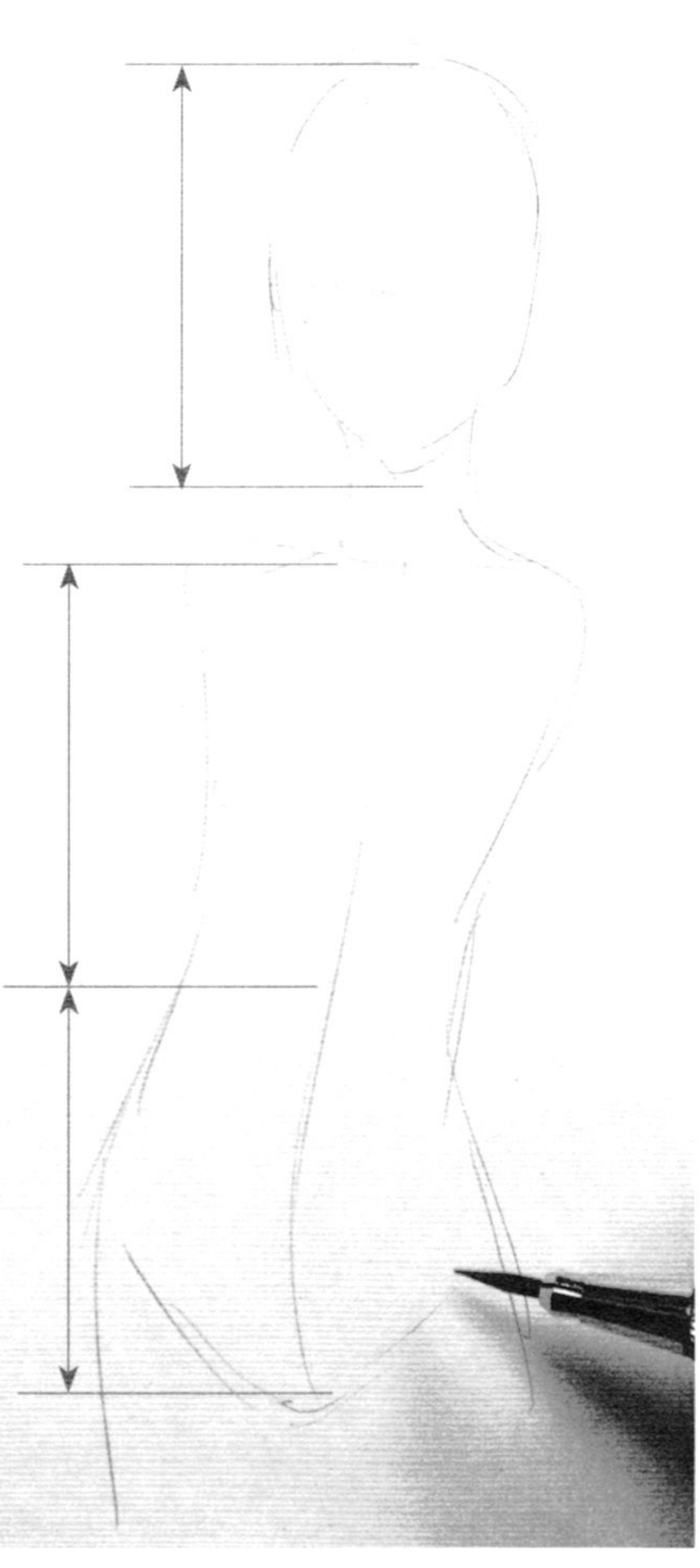
When sketching the layout of a full figure, try to use a proportioning of 70% figure to 30% joints.



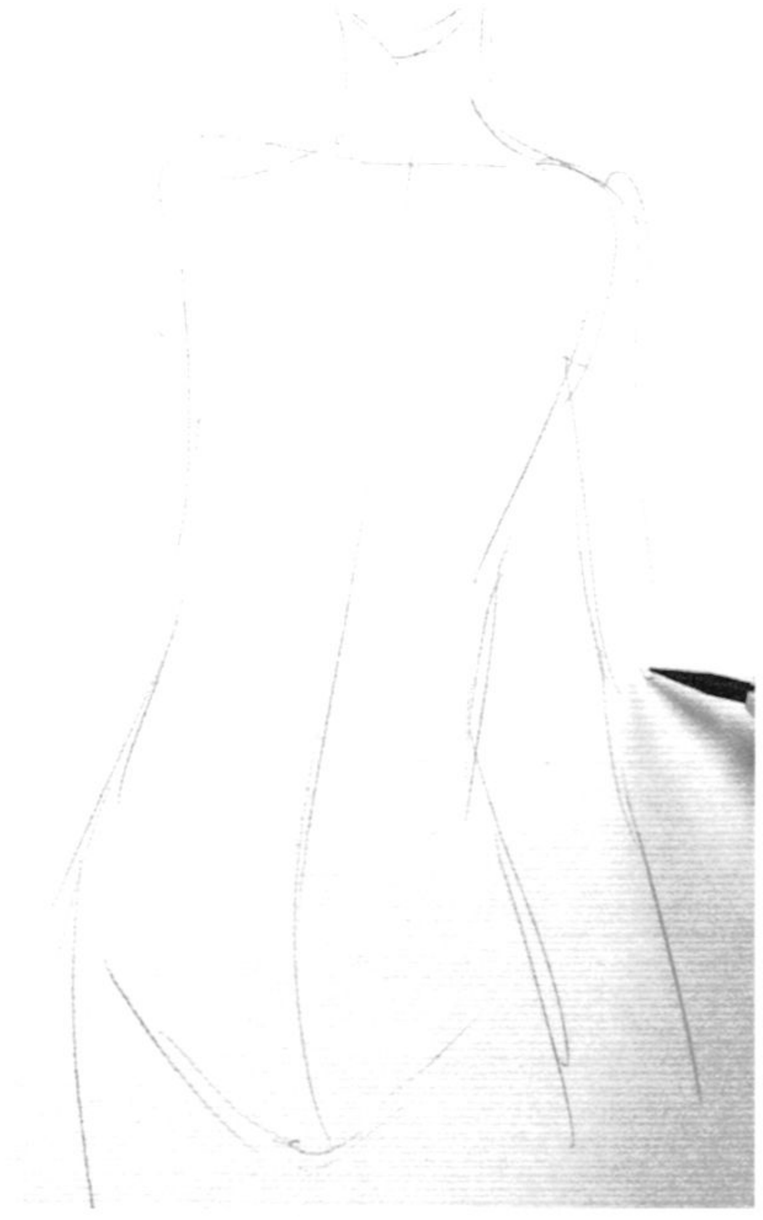
Draw an oval + X layout for the head, and sketch the shoulders' layout. Remain aware of how wide the torso should be, as it attaches to the shoulders.



Imagining that the character is standing in a sinuous, S-curve pose, draw the torso's layout at an oblique angle.



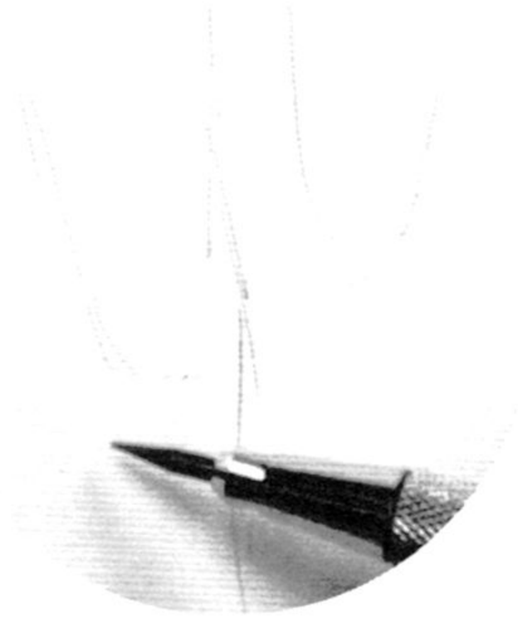
The torso extends from the shoulders to the groin. Use the head's length as a measurement guide for establishing where to position the groin.



Draw the arms while double-checking the appearance of the torso. In a standing pose where the body is straight through the hips, the wrists do not fall below the groin, and the elbows lie around waist-level.

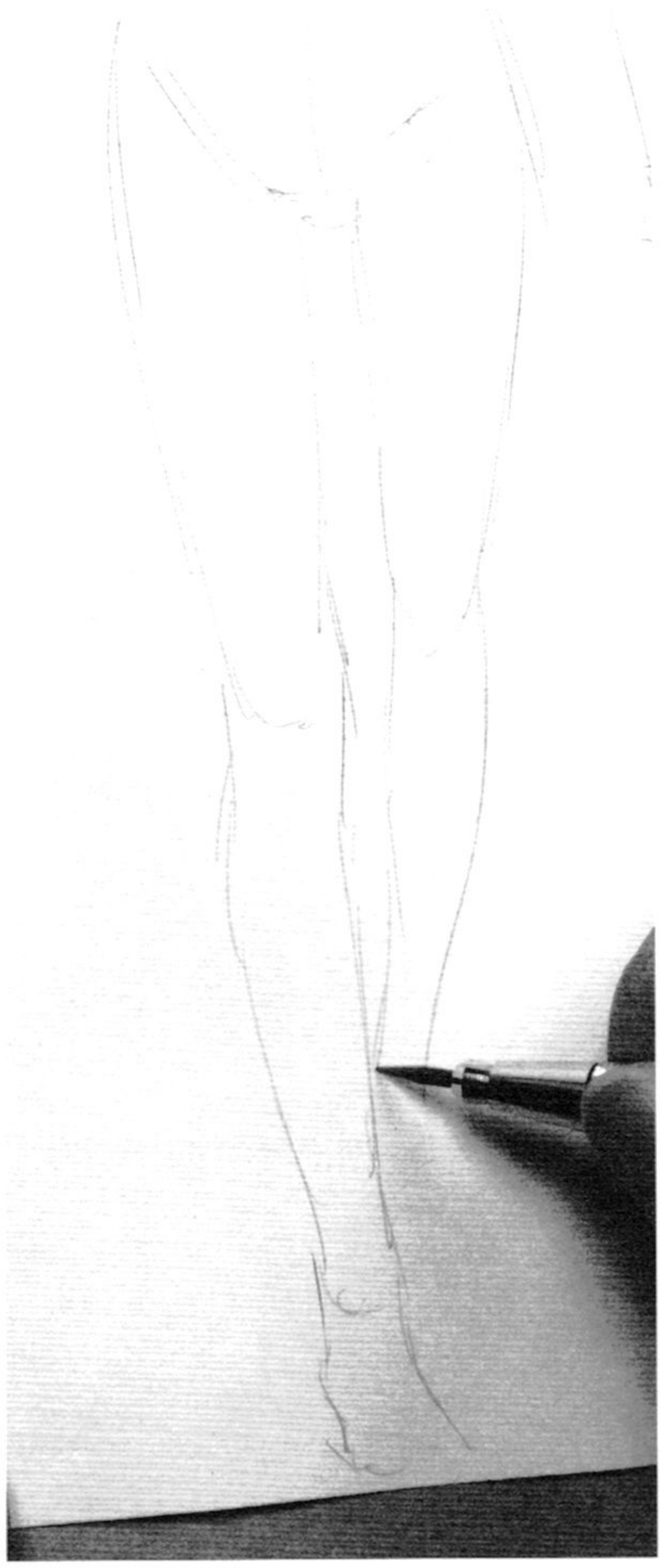
Both the torso and the legs are cylindrical, so use a curved line for the layout defining where the legs attach to the torso.

Draw each leg up to the knee while visualizing how the legs are positioned.



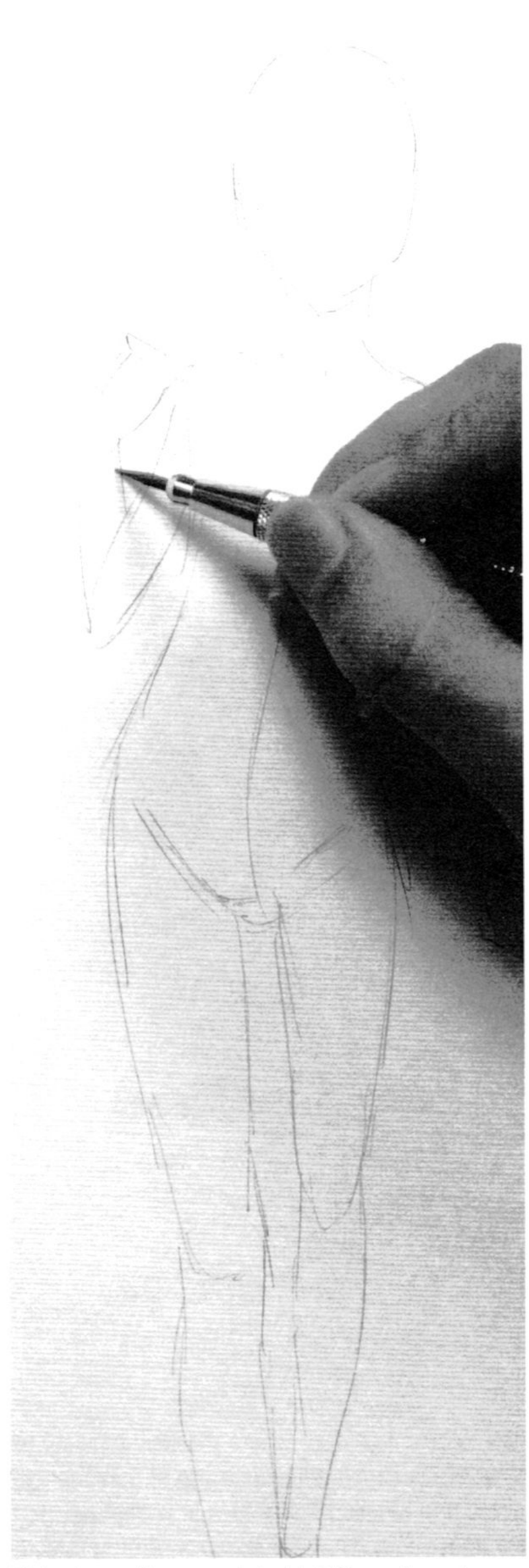
Use curved lines to define the knees as well.

Use the head's length as a standard of measurement for determining the position of the knees and the legs' length.



When one leg is positioned in front of the other, take careful note of how the knees and ankles are placed when drawing.

The leg stepping forward should be positioned directly below the head. This will make the figure appear stable.

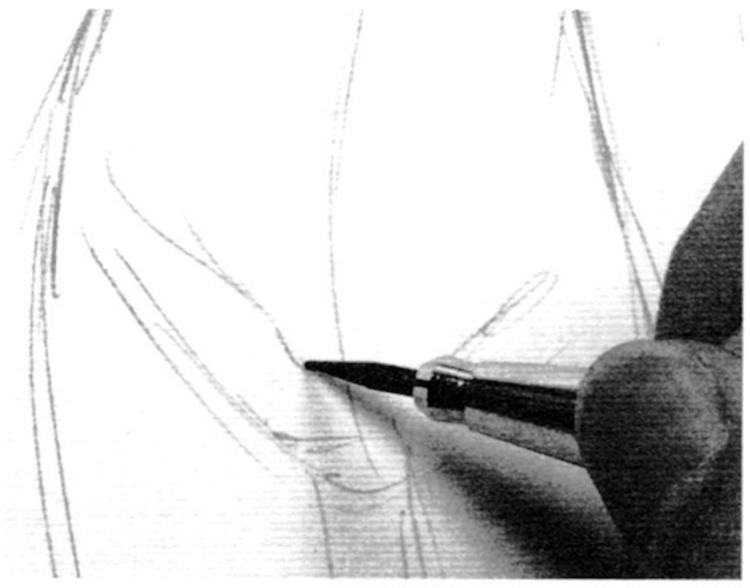


This shows the completed full figure layout.

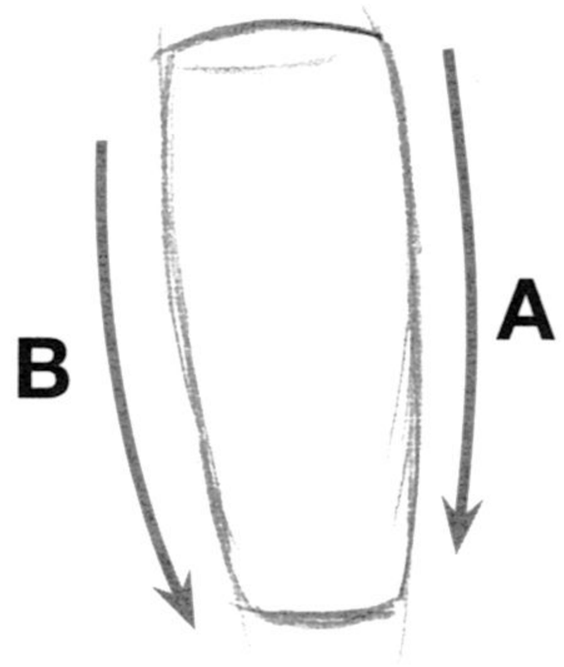
Reinforcing the Figure's Contours

Rather than merely tracing the lines you have already drawn, be conscious of adding strokes that build the figure as a three-dimensional object.

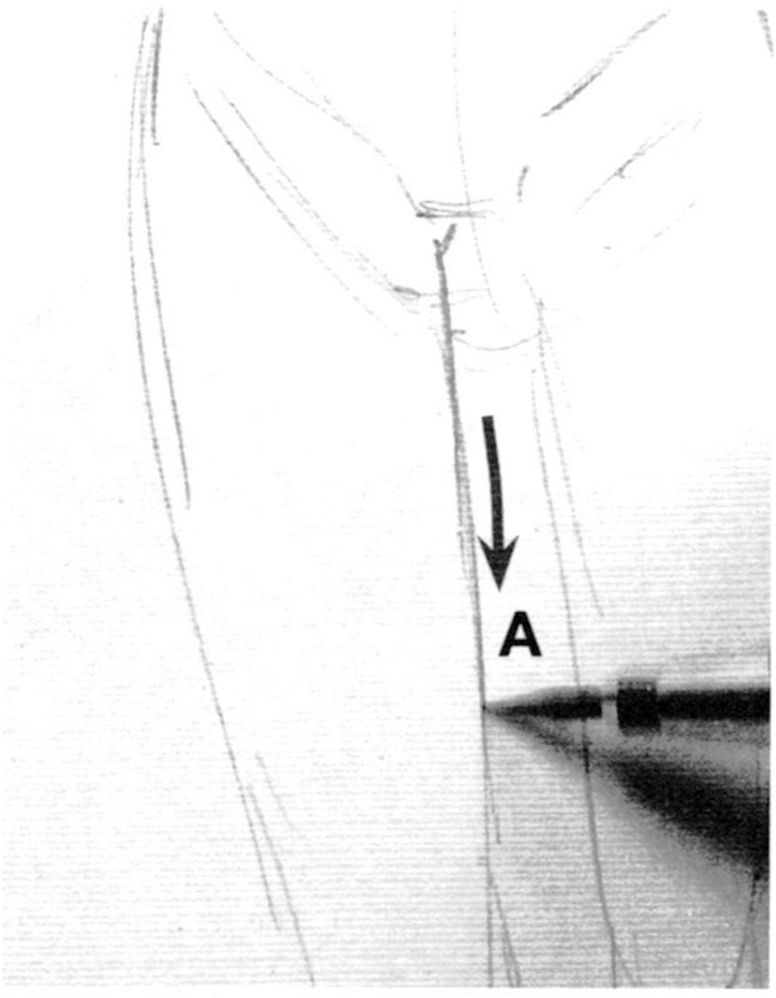
Start with the torso, which has a large surface area. Take note of the positions of the chest and hips as you draw.



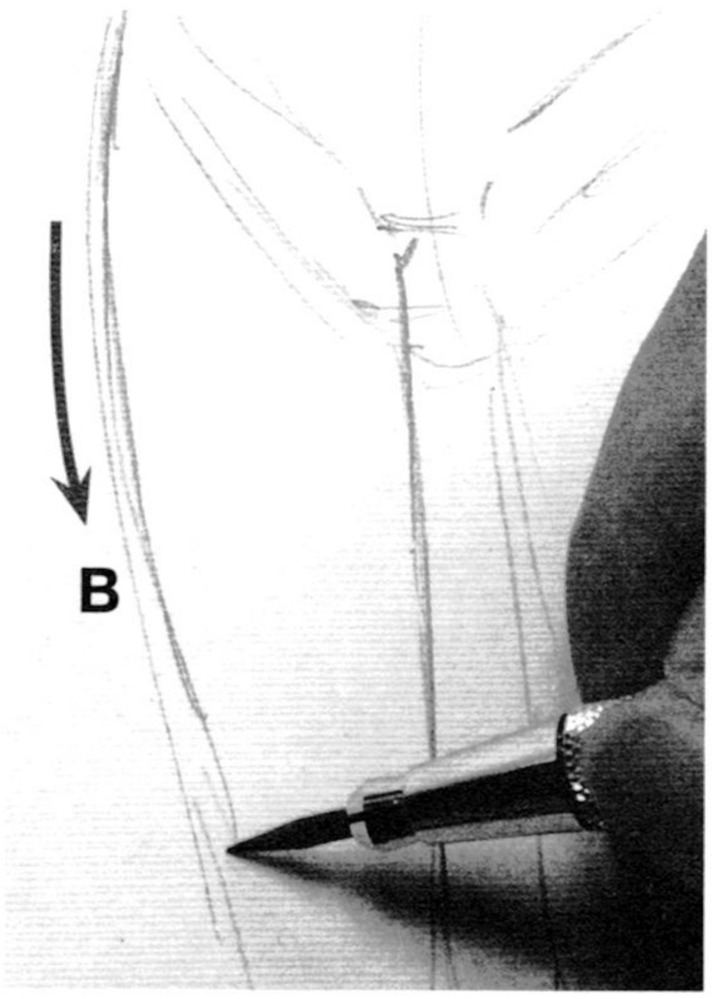
Next, sketch the legs, adjusting the contour where the legs meet the torso.



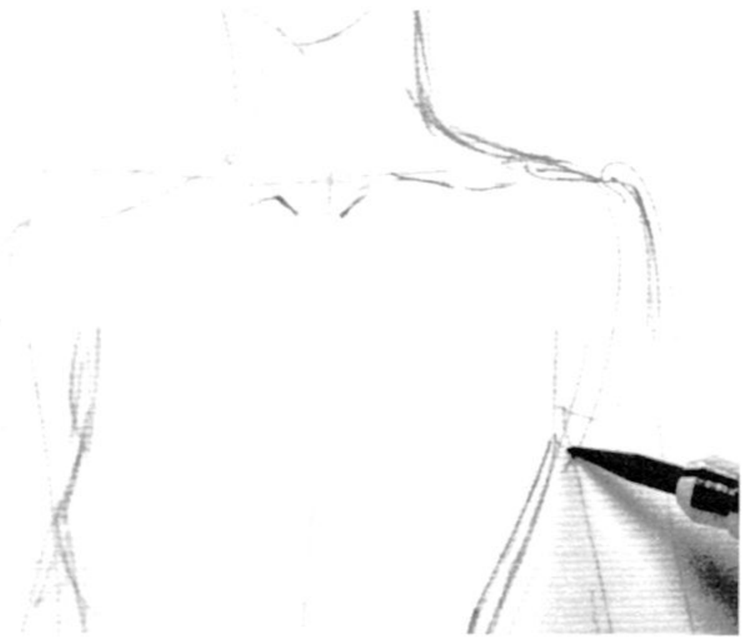
Basic Rules of Cylinder Sketching
The arms, legs, and torso are cylinders. Draw their exterior contours as if they are two curves facing one another, such as illustrated by arrows A and B in the figure above.



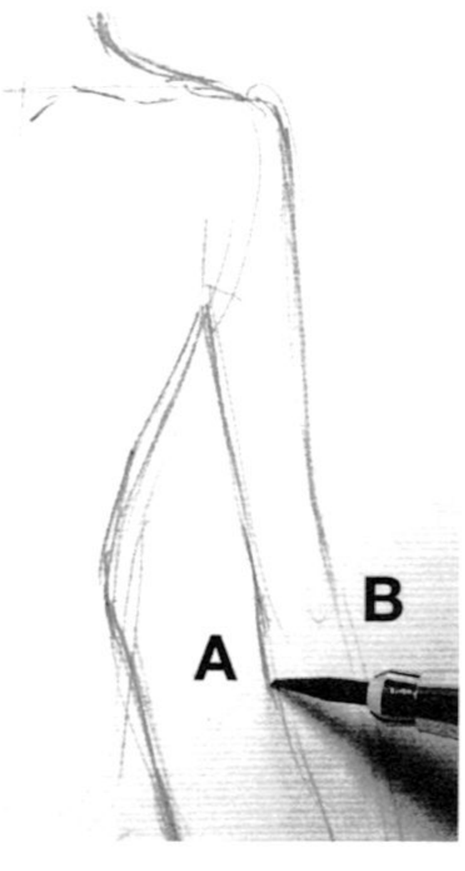
Draw the thigh up to the knee.



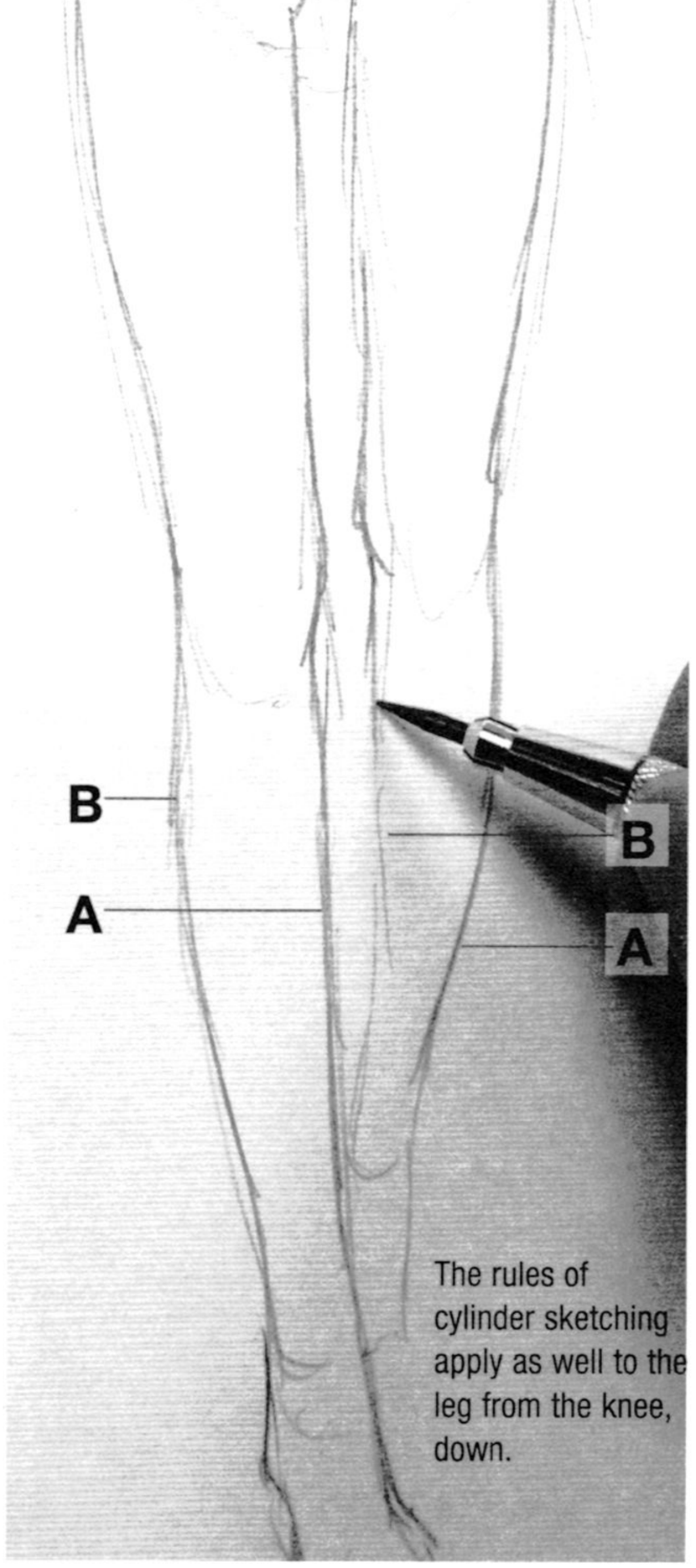
Draw the rest of the thigh's contours, following the basic rules of cylinder sketching discussed above.



Reinforce the contour where the arm attaches to the torso, maintaining awareness of how the top of the arm should appear. This is to capture the full figure as a silhouette when sketching the head.

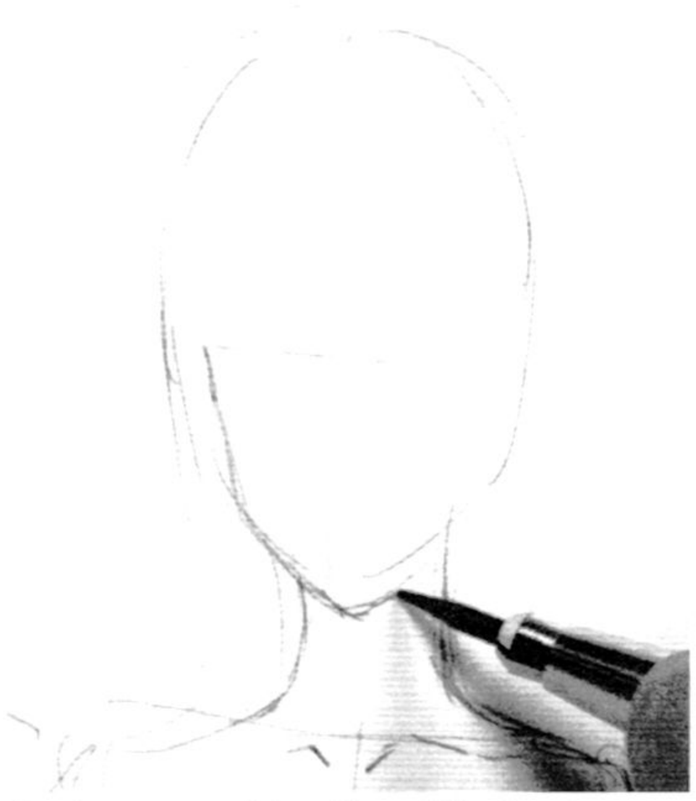


The rules of cylinder sketching also apply when drawing arms.

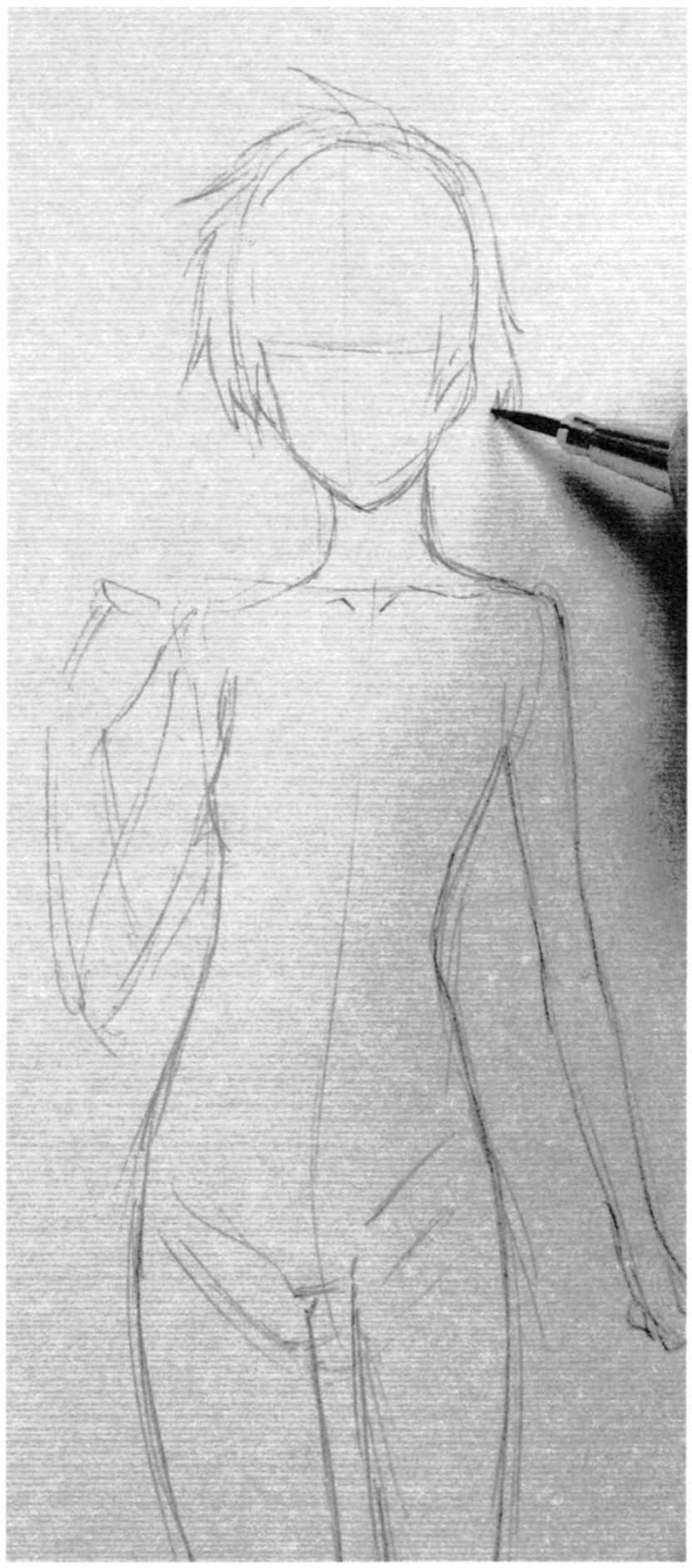


The rules of cylinder sketching apply as well to the leg from the knee, down.

Drawing the Head and the Face, and Adjusting the Figure's Contours Overall

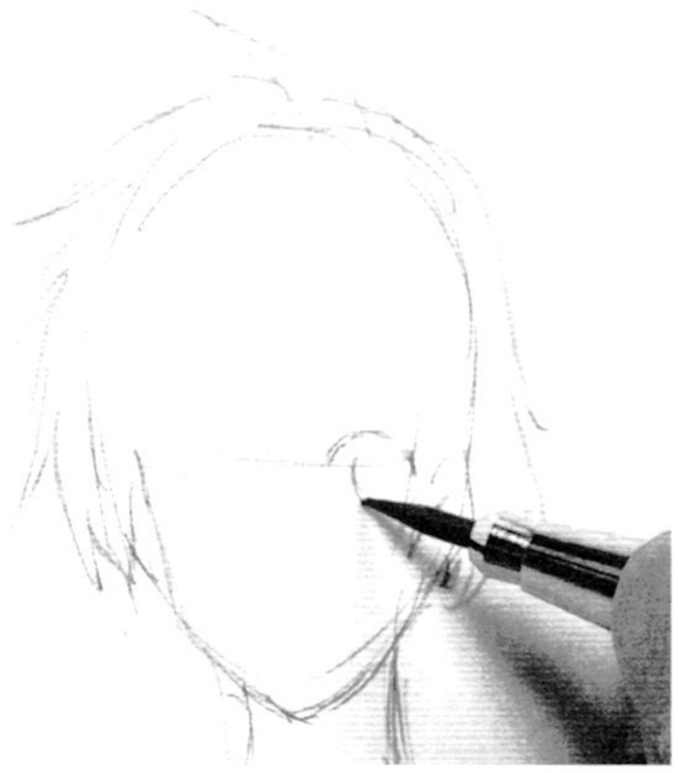


Produce a careful outline of the head.



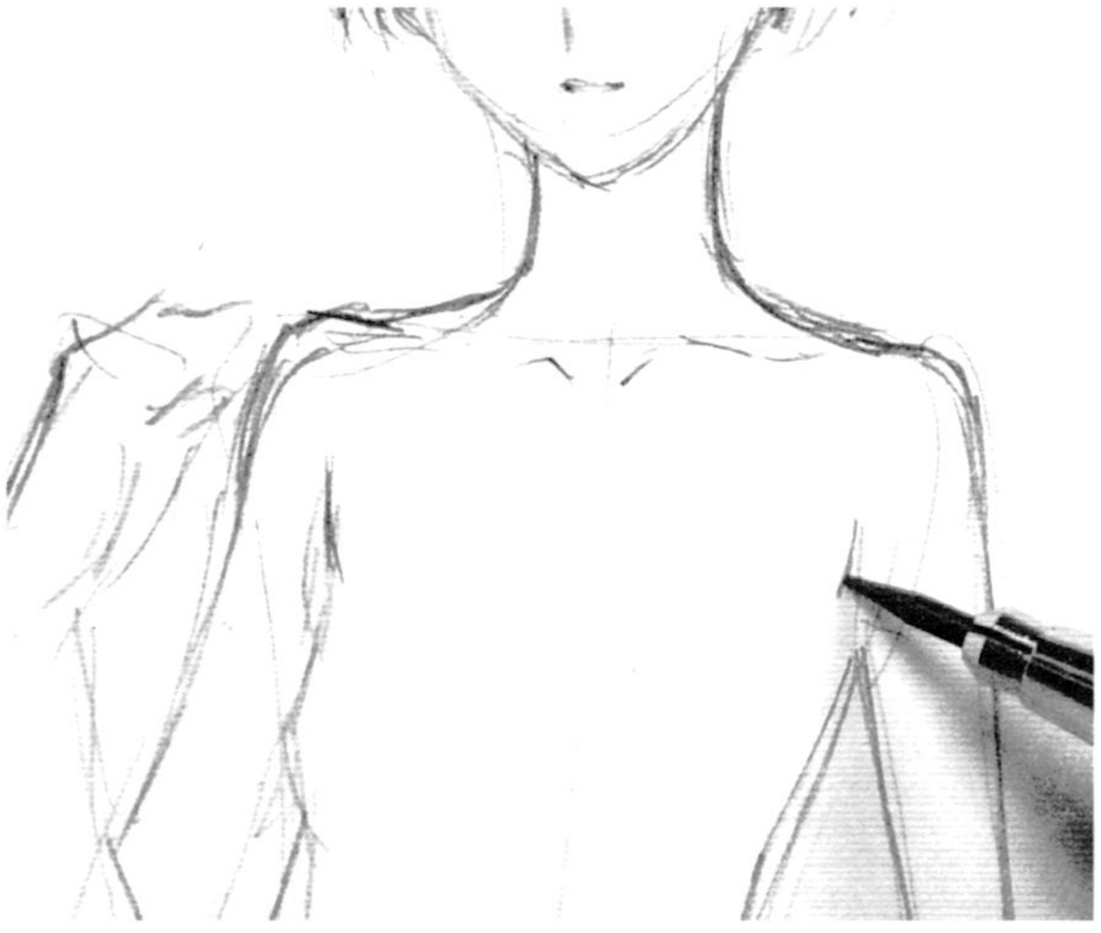
Sketch the hair's silhouette, while carefully taking note of the figure's proportioning. When drawing the same character repeatedly, sketch the character first in silhouette. This will result in a sketch that preserves the proper impression for that character.

Draw the full figure, capturing it in silhouette form.

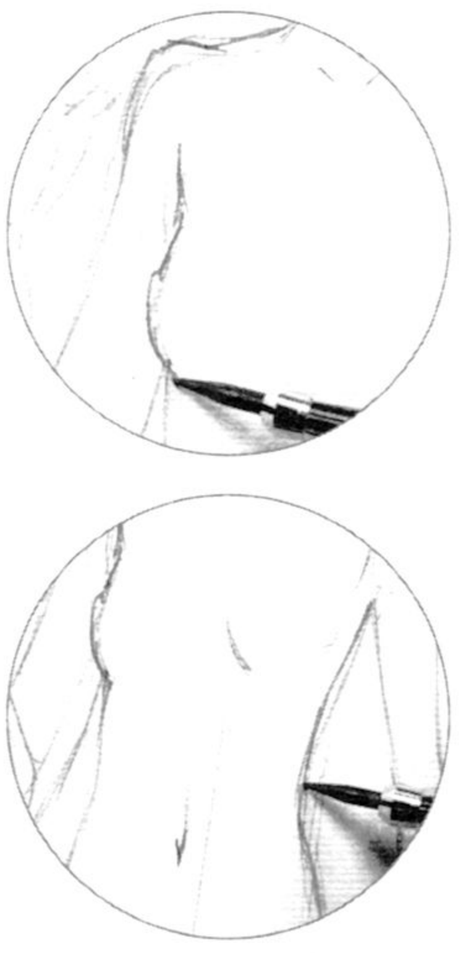


Add the facial features, using the horizontal guideline as reference.

Sketch general, large areas first and then proceed to smaller, more detailed parts.



Begin to clean up the forms of the neck, shoulders, and other body parts.



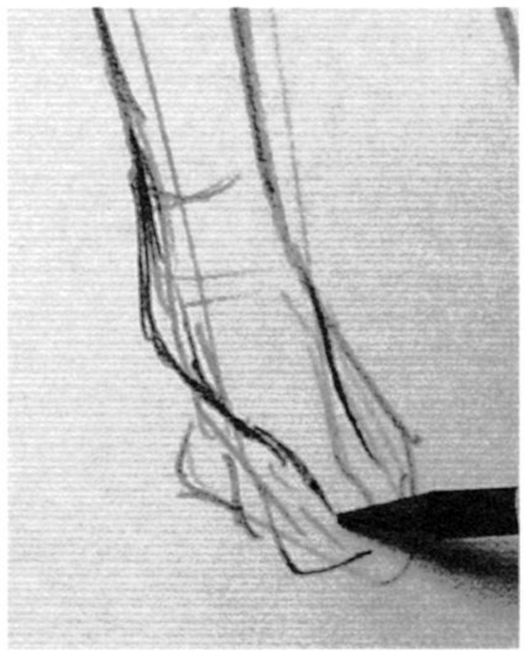
Maintain awareness of how the figure should appear as a solid and follow the rules of cylinder sketching when drawing the lines of the final sketch.

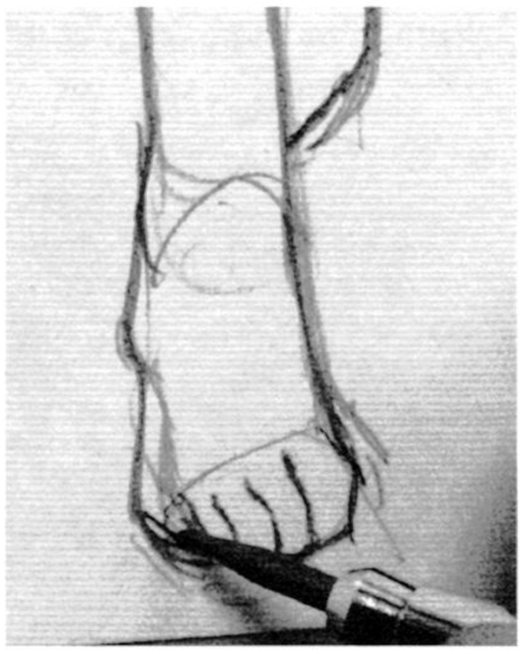
Completing the Head and the Body

This stage is akin to inking when creating a work of *manga*. Let's take a look at all of the steps involved.

Adjust the contours of the face.

Adjust the contours of the hair and body.





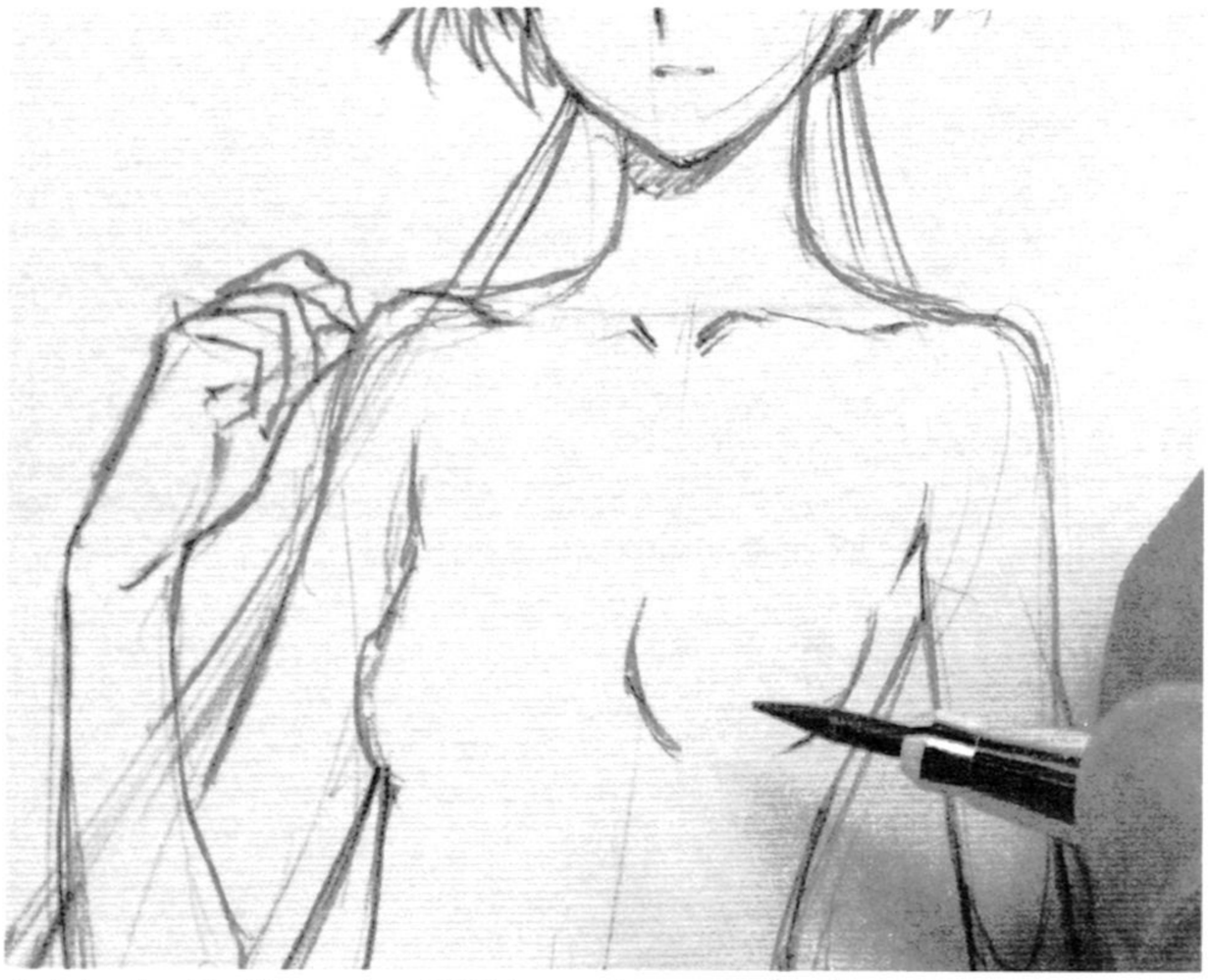
Pay careful attention to the width of each toe.

Draw the iris and pupil last. You have now finished round one of the sketch.

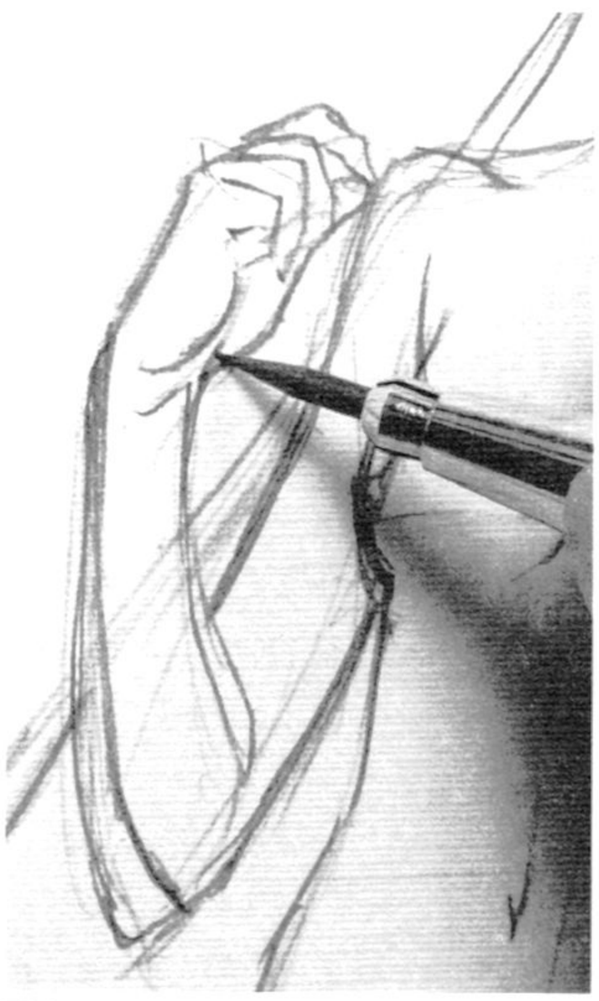
Even when I take extra care with the sketch, I still find areas that didn't come out the way I intended or just silly mistakes. This is why I feel it is important also to look at the sketch from the flip side or to take a break from the sketch before coming back and looking it over again from a more objective perspective.

This shows the sketch from the reverse side. Looking at the reverse side allows you to check for areas in the sketching or in the proportioning that need tweaking from an objective perspective.

Adding the Last Details and Making the Final Touch-ups



Reinforcing the line makes it thicker and accentuates it, which, in turn, heightens the sense of volume.

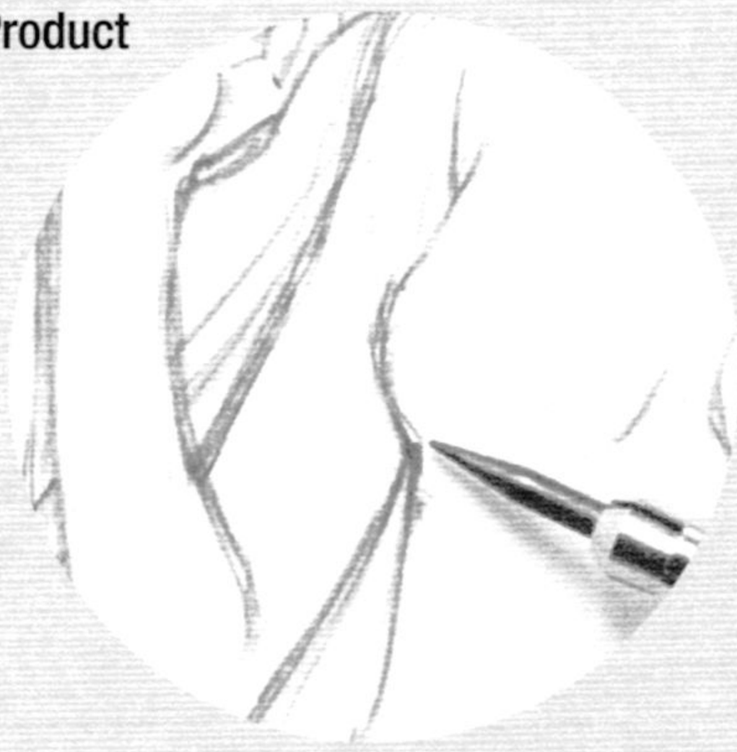


This shows the muscles' contours being adjusted to make the arm from the elbow up appear more three-dimensional.

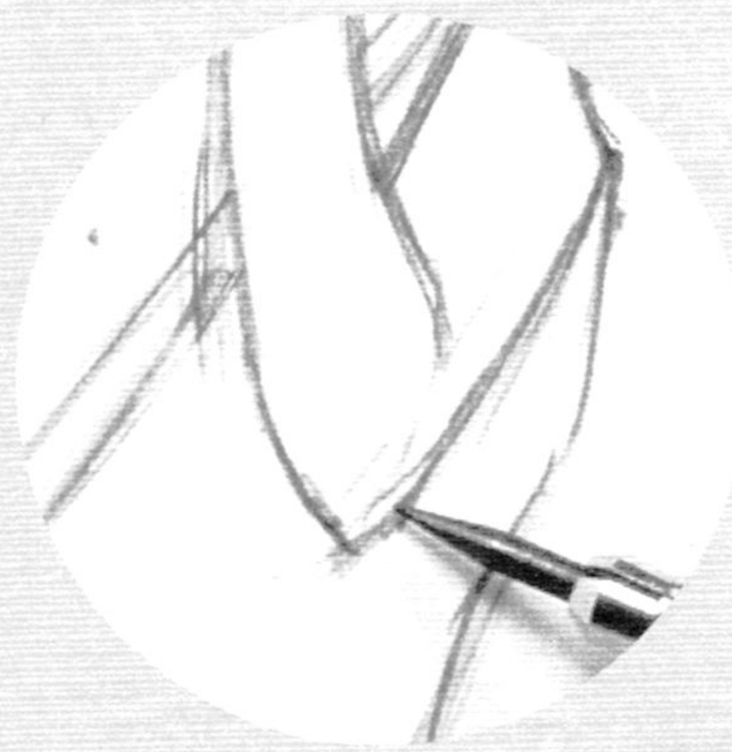
This shows an eraser being used to remove soiling or to clean up where needed.

Five Points in the Path to the Finished Product

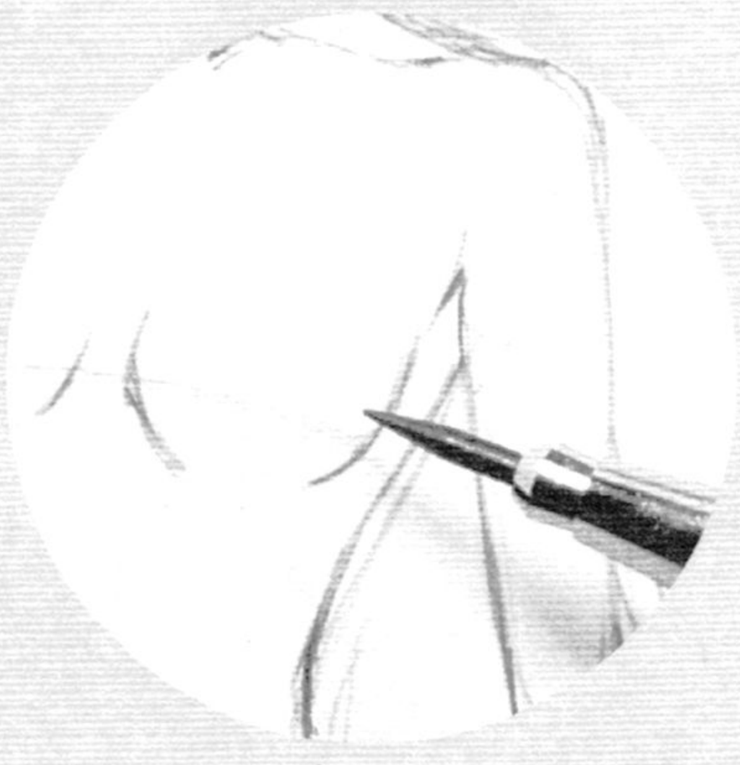
When looking over each individual body part, think about how that part fits in the body as a whole, and double-check the overall balance. It is important to look at the figure overall as you check to see that the various body parts connect correctly.



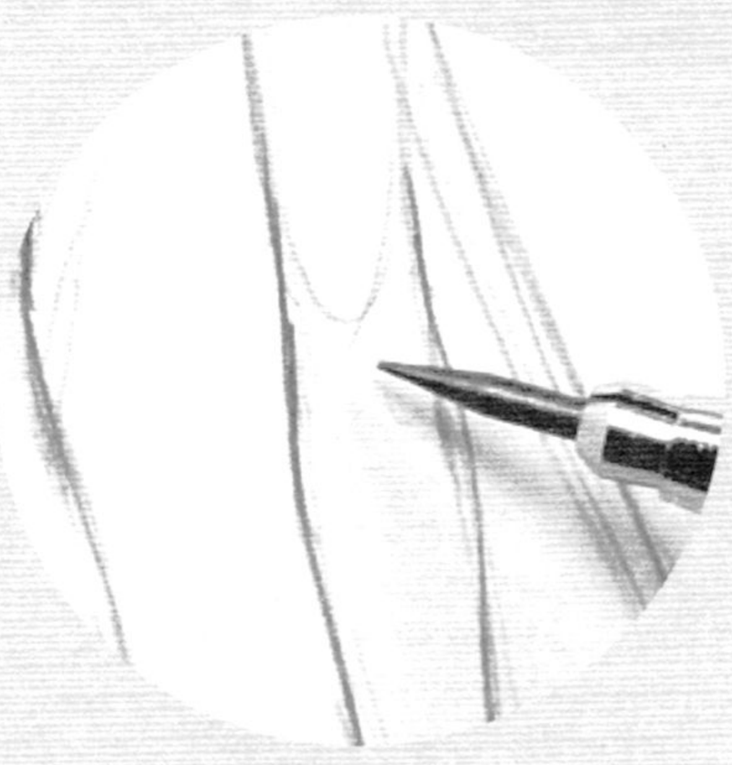
Torso: Having the breast's lower contour extend beyond the torso's contour makes the character appear to have a slim build.



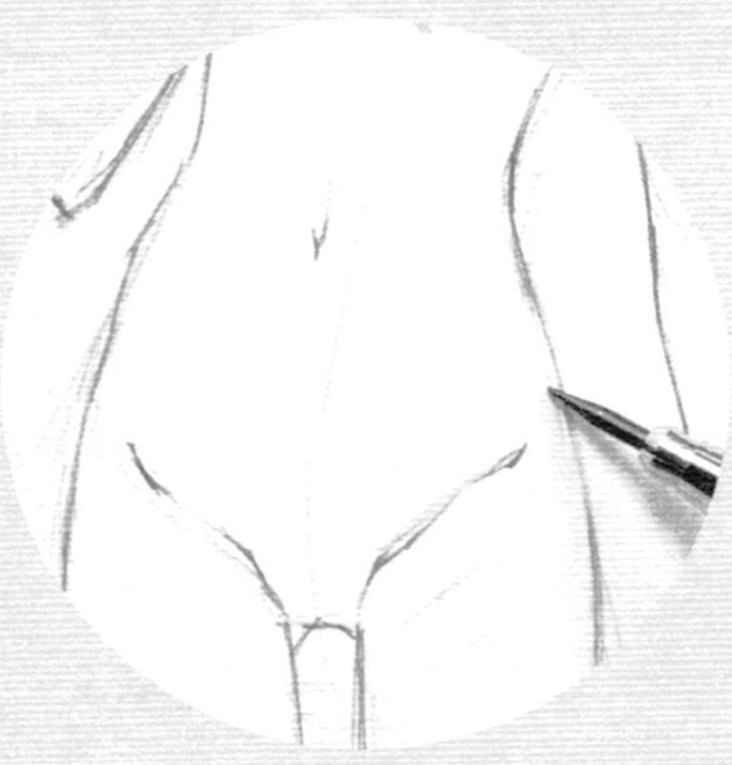
Bent Elbow: The bent elbow forms the letter "V". Take extra care to show the muscles bulging.



Chest: Use a gentle curve to create the illusion of volume.



Elbow: When the inside of the elbow is visible, adding lines to form a "V" makes it easier to show how the elbow bends.

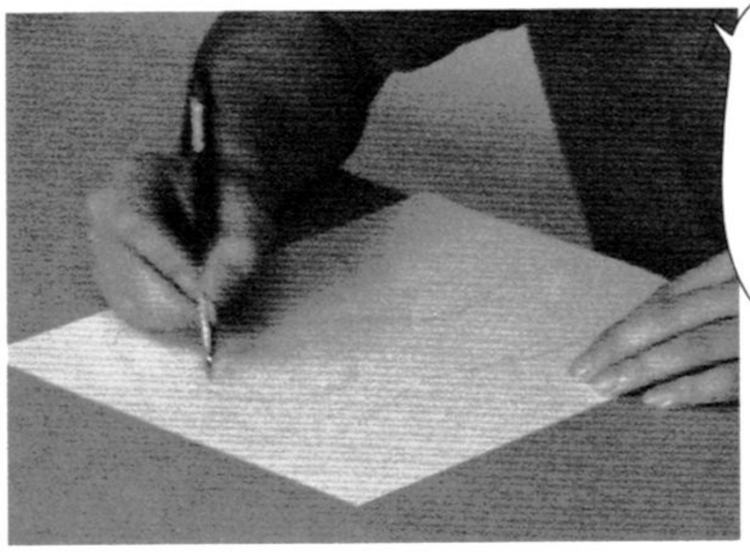


Hips: A relatively straight contour traces the smooth transition from the hips to the legs.

Final Sketch: The sinuous curve of the overall figure added to the outward sweeping, tail-like locks produce asymmetry, which enhances the composition's sense of movement.

3 Close-ups from the Hip and Up

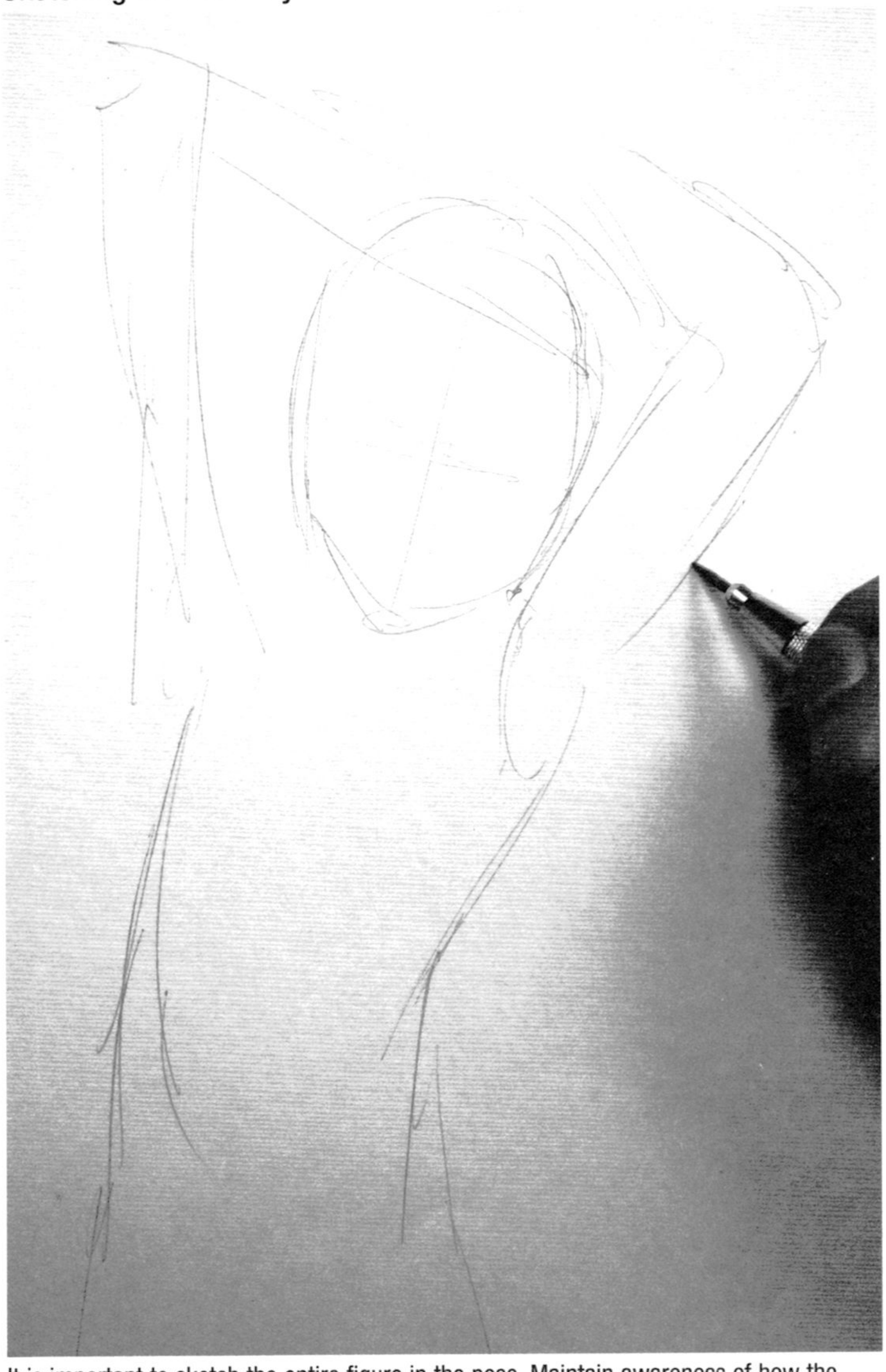
Artists typically use this type of close-up to show both the character's face and body. Assuming that a standard close-up and a medium-close shot are drawn on sketch paper of the same size, the latter will carry the stronger impact.



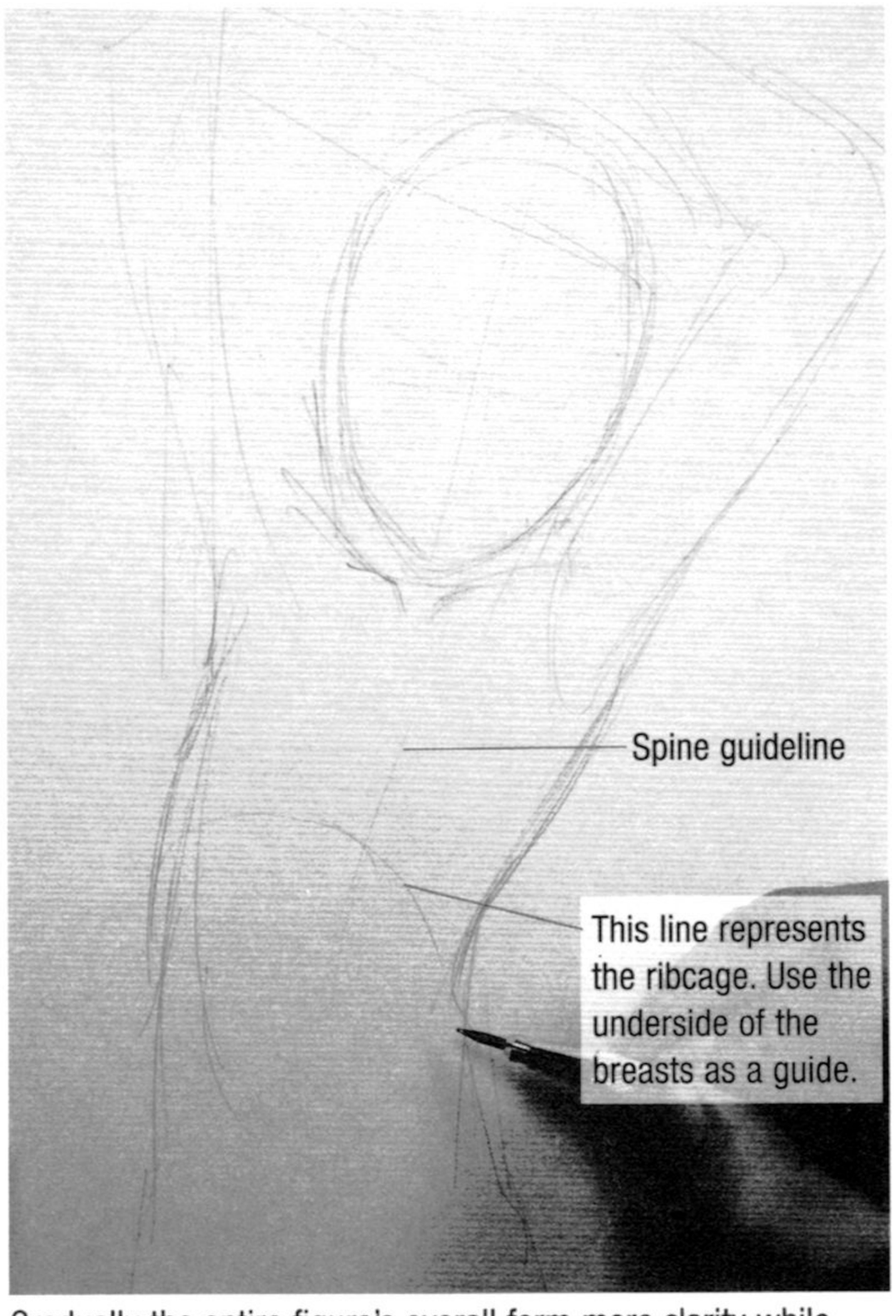
Embark on your sketch with a target full-body pose represented in the close-up in mind.

Thumbnail sketch

Sketching the Pose Layout



It is important to sketch the entire figure in the pose. Maintain awareness of how the head connects to the torso and how the torso connects to the arms while sketching.



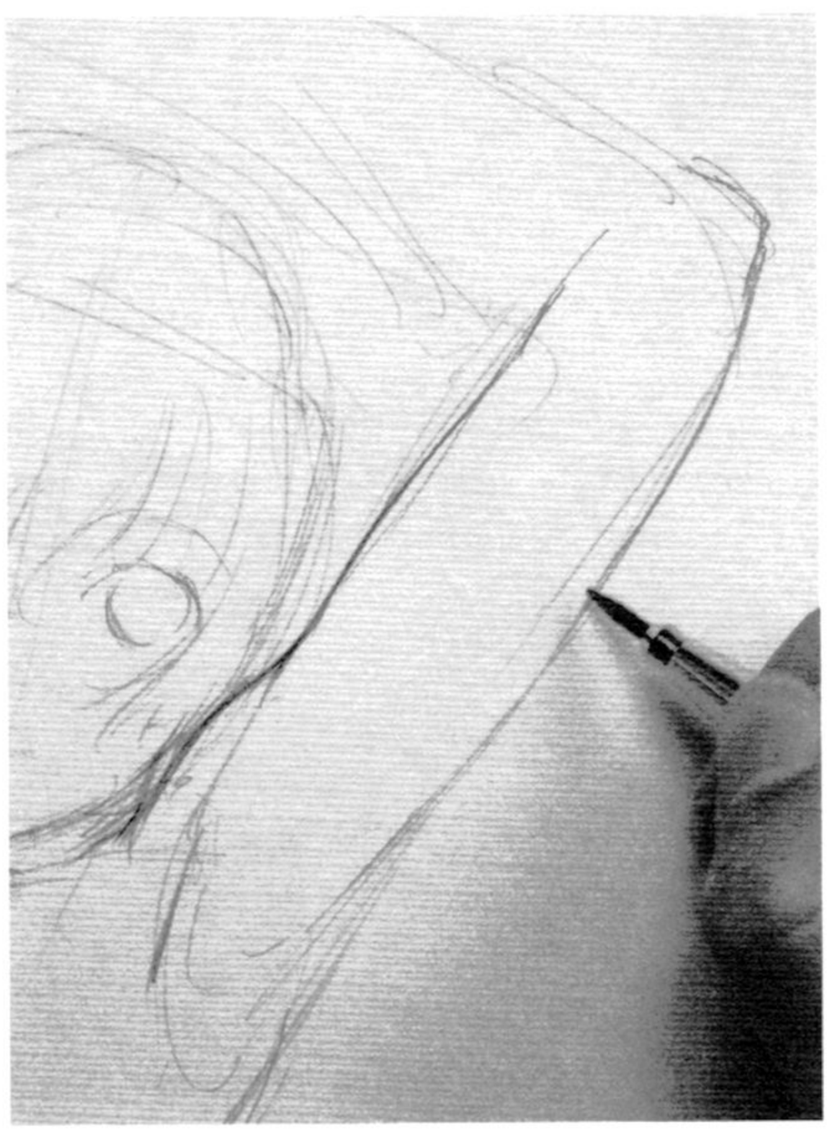
Gradually the entire figure's overall form more clarity while adding guidelines for the skeletal structure and other body parts.

Start by drawing the facial features and the hair.

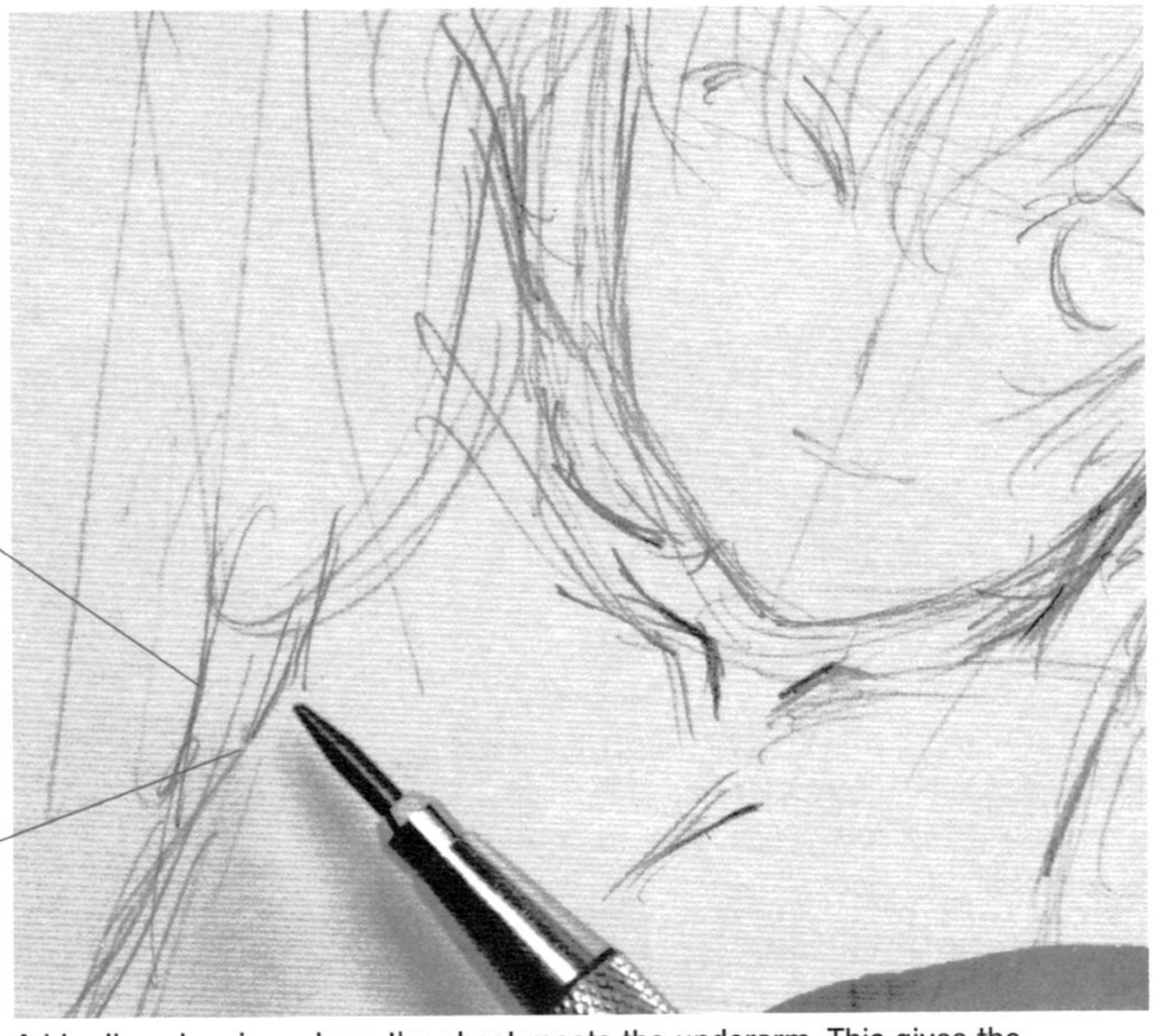
The clavicles attach to the shoulders, so maintain awareness of how they attach as you draw.

Sketch an elliptical layout to represent where the arm attaches to the shoulder.

Sketch the shoulders and add the clavicles.



Use a gentle arc to describe the arm's contour.



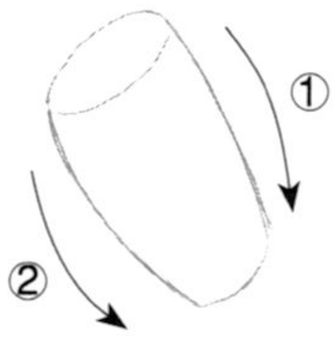
Torso exterior contour

Line portraying where the underarm meets the chest.

Add a line showing where the chest meets the underarm. This gives the figure a sense of volume.

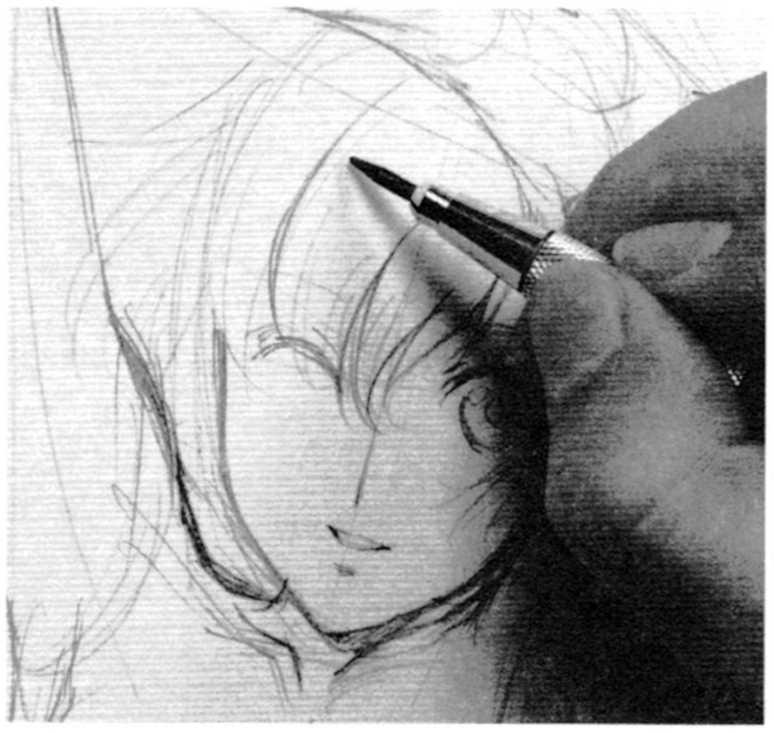
Capturing the Arms, the Face, and the Surrounding Composition

The below is a sketch of the arm. Follow the basic rules of cylinder sketching to arrive at the desired form.



Follow the basic rules of cylinder sketching. First draw contour ① and then draw contour ②.

Draw a line to represent the name of the neck, which connects to the clavicle. This line serves to accentuate the face.

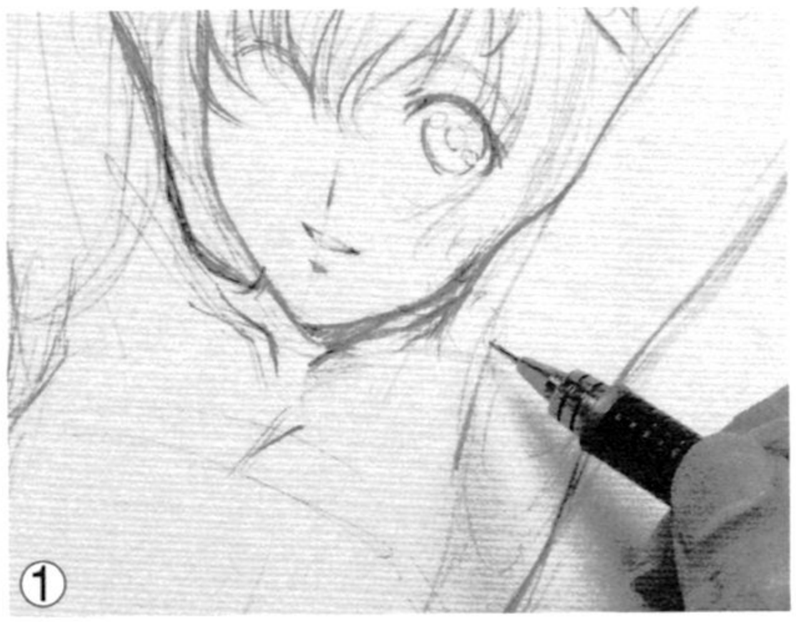


Draw the hair as large clusters of locks.

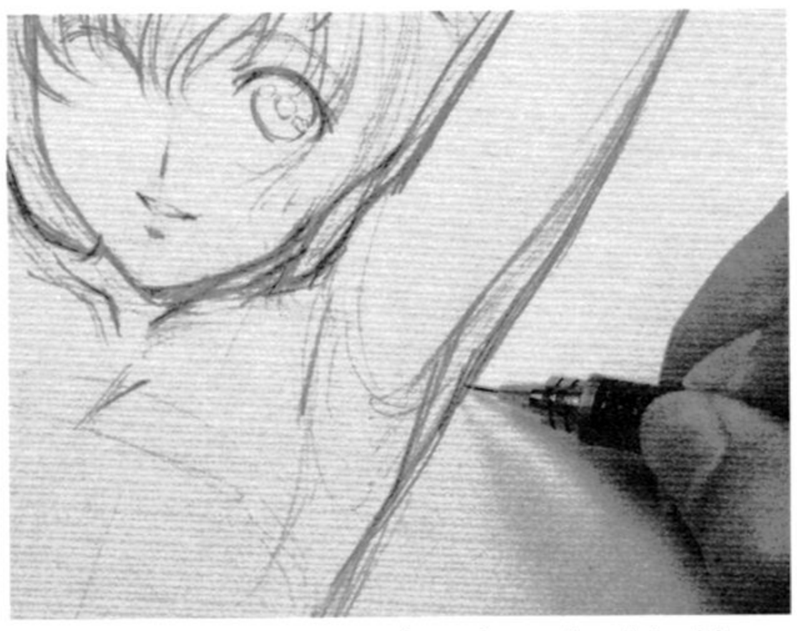
Avoid making the locks appear to cluster with regularity. Take care to give them a random, naturally occurring appearance.

This shows a completed sketch of the neck and its surrounding area. A sense of three-dimensionality is vital to the neck. When producing your own sketch, take care in capturing the spatial and connective relationships between the head, the neck, and the shoulders.

Adjusting the Upper Body: Cleaning up the Contours

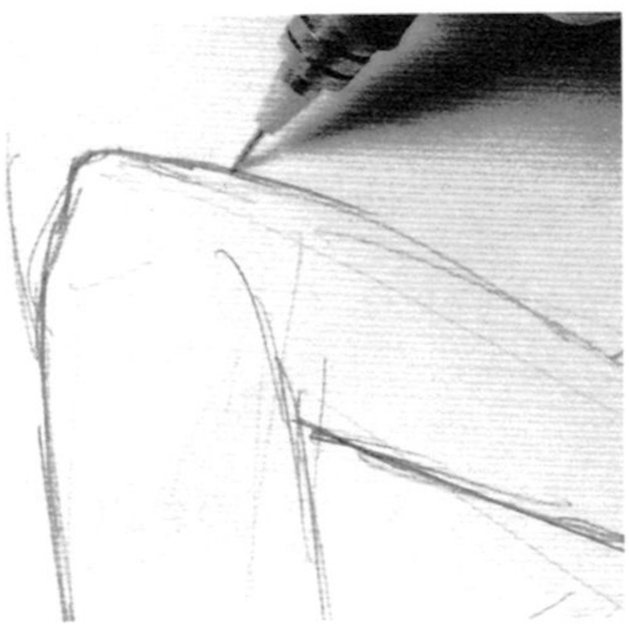


Extend the arms' contours, double-checking that they connect properly to the torso.

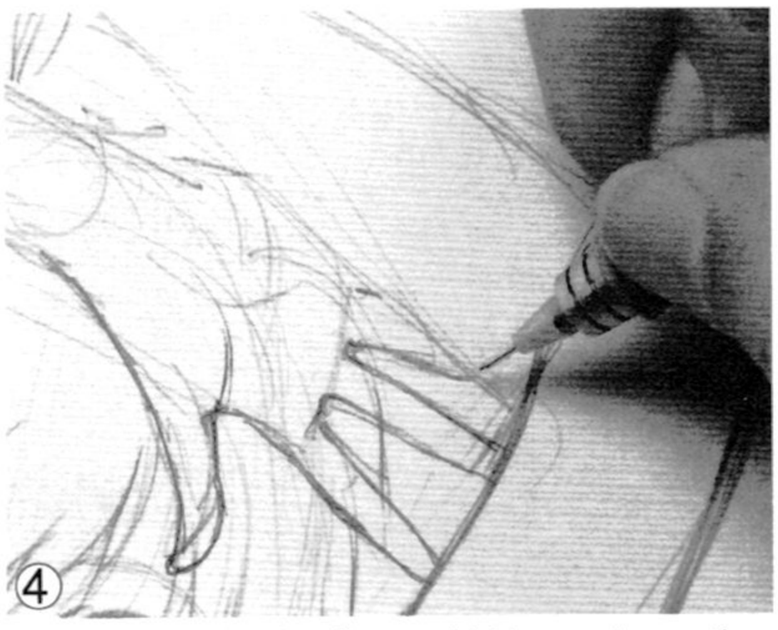


Adjust the contours to arrive at a natural-looking form.

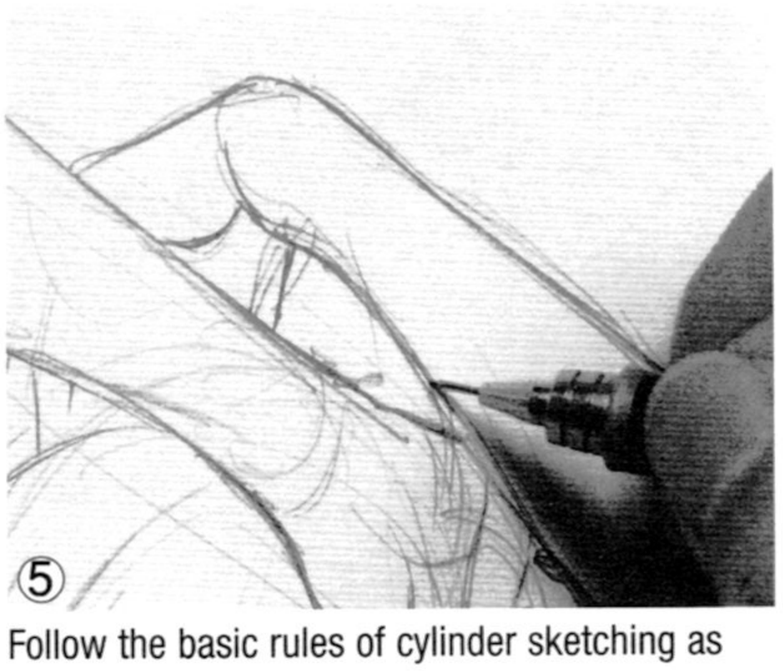
After cleaning up the sketch with an eraser, add the hair.



Be aware of the bone underneath the flesh when drawing the knee.



Start by drawing the fingers hidden underneath the arm.

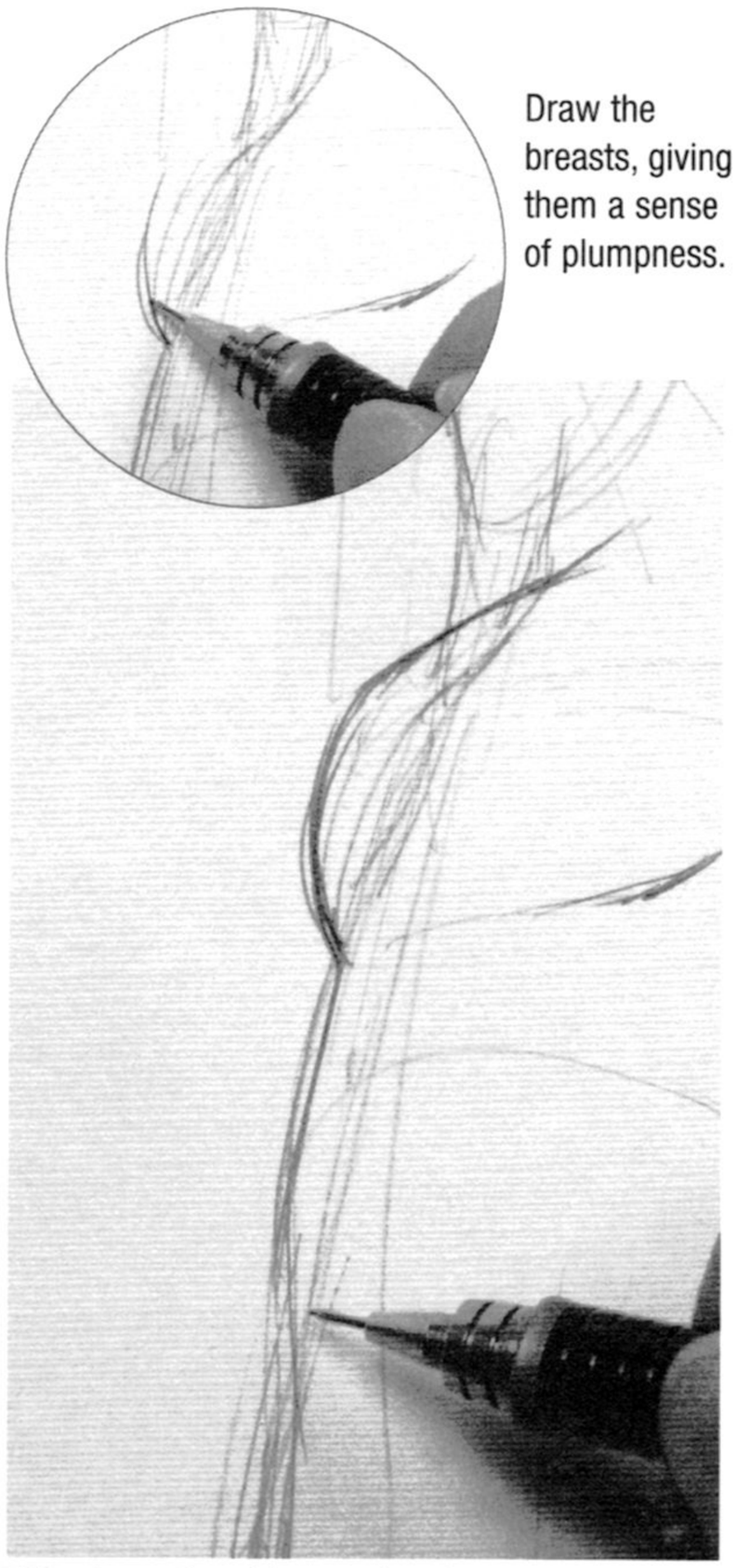


Follow the basic rules of cylinder sketching as you draw.

Drawing the Torso and Moving Down to the Legs

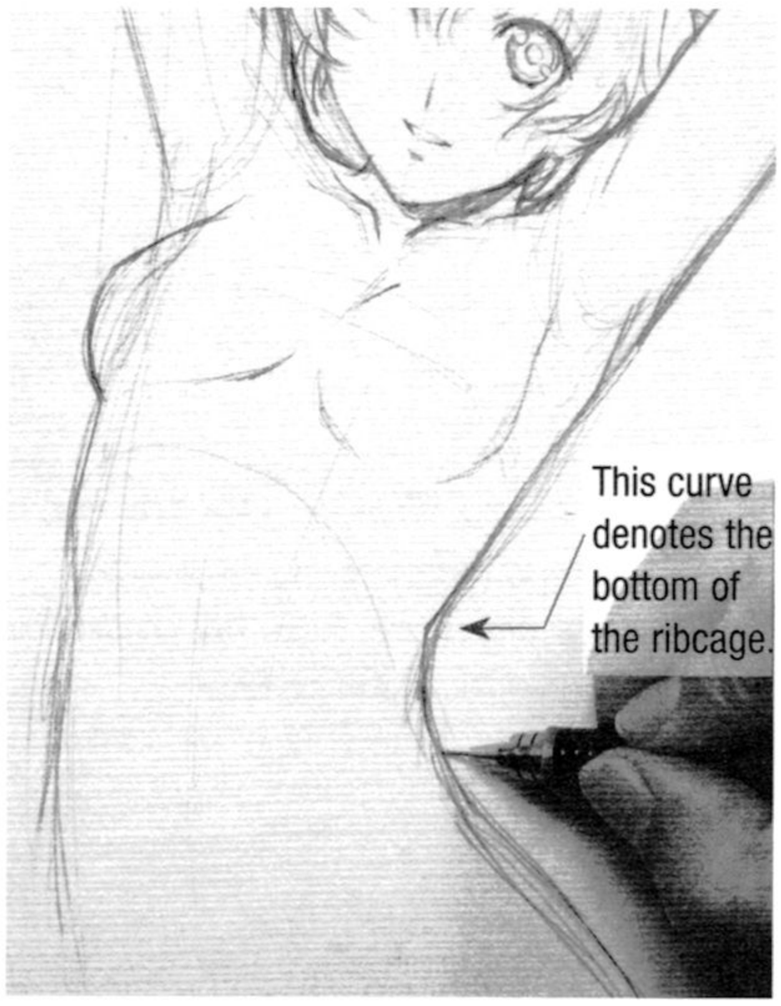
This contour, which attaches to the underarm, marks the point from which the breast expands and swells.

The breasts are spherical in form. Use gracefully curved strokes as if drawing a circle.

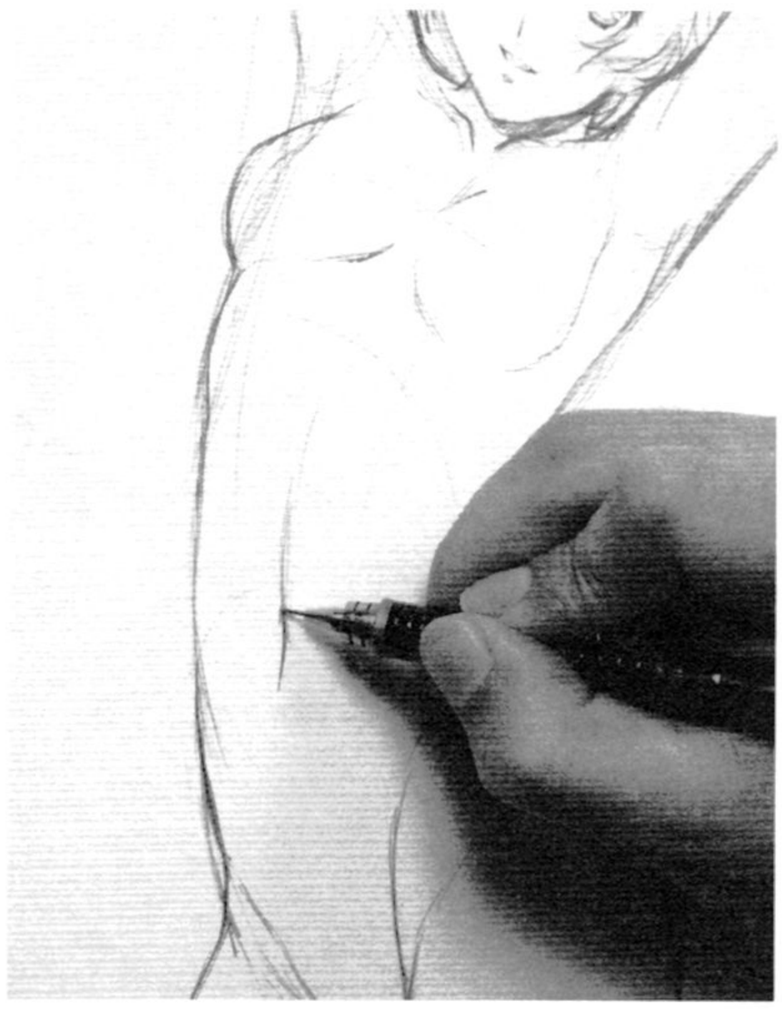


Draw the breasts, giving them a sense of plumpness.

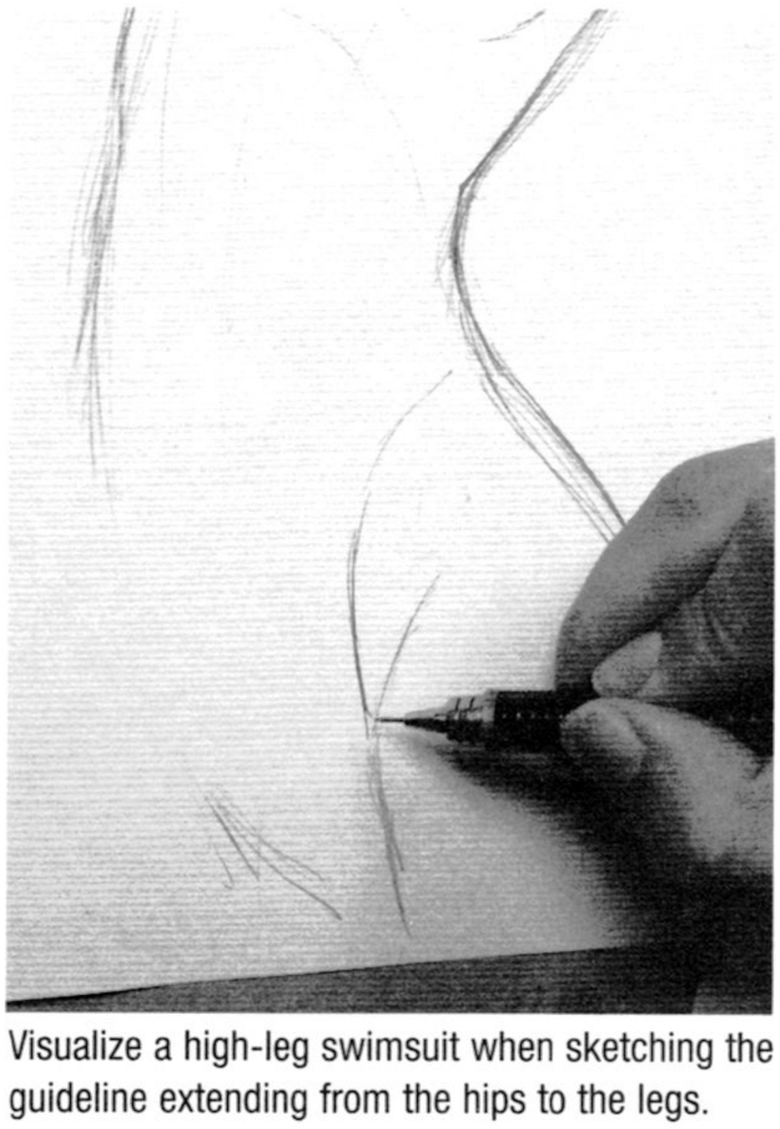
This shows the skin covering the ribs. Imagine that these contours are connected to the underarm as you draw.



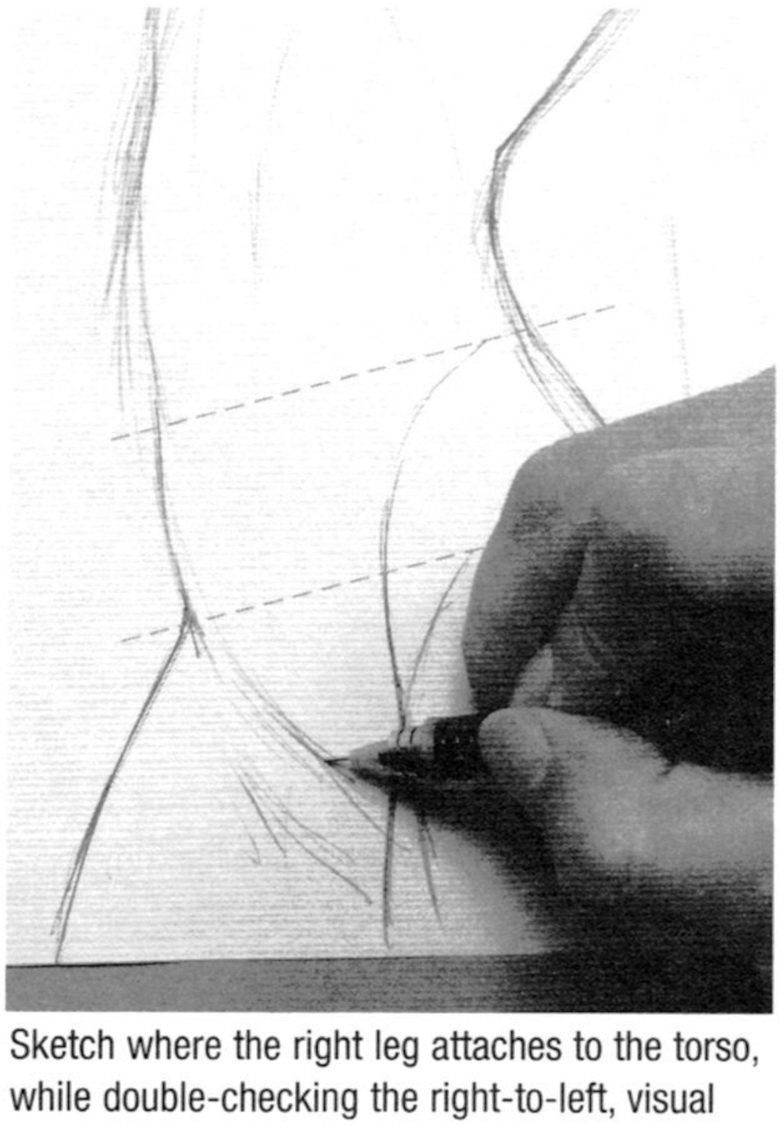
Use a graceful curve for the waist, showing it trace from underneath the ribcage, curving inward at the waist, and then moving on toward the hips.



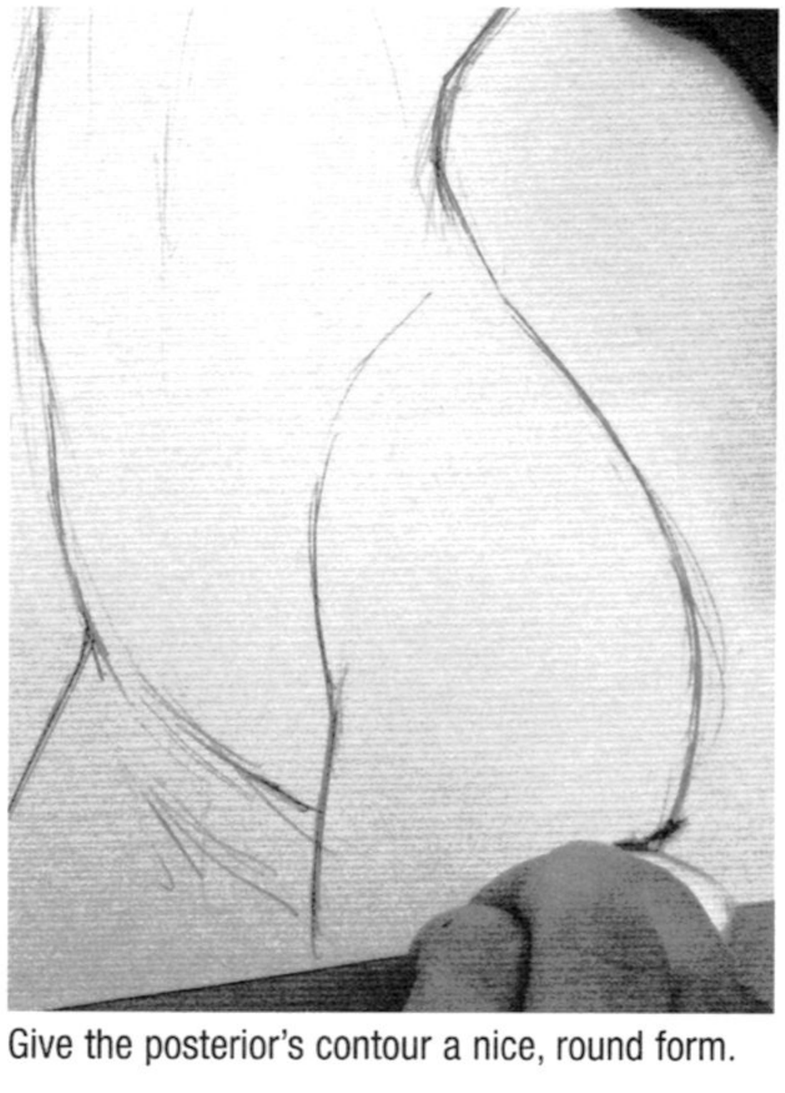
Use a sinuous, S-curve to define the softly undulating forms of the abdomen.



Visualize a high-leg swimsuit when sketching the guideline extending from the hips to the legs.

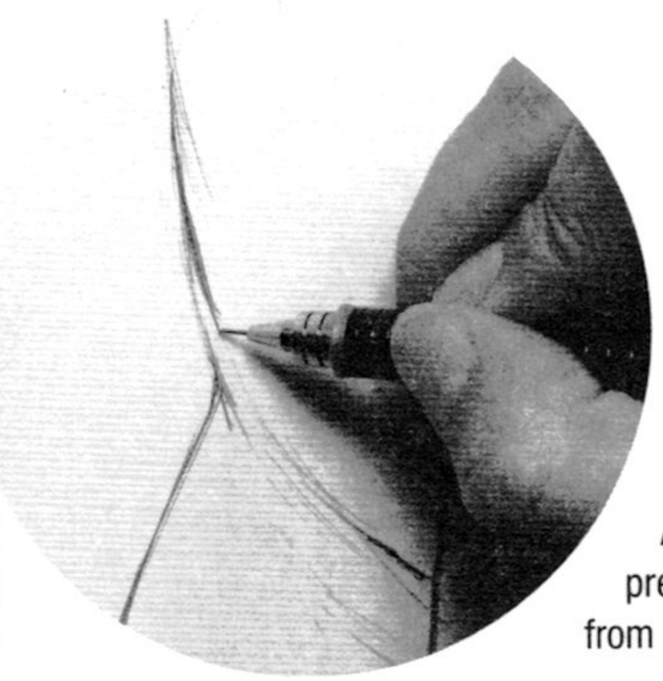


Sketch where the right leg attaches to the torso, while double-checking the right-to-left, visual balance.

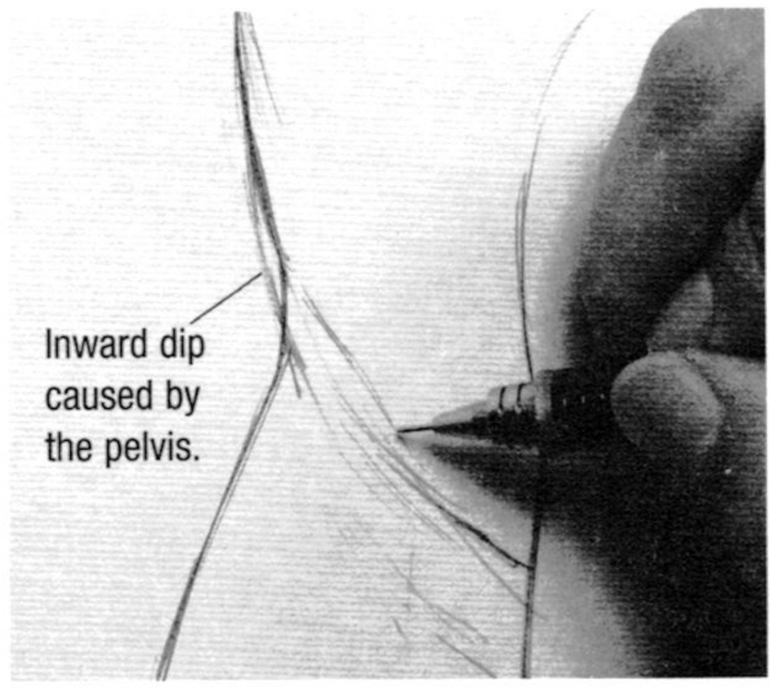


Give the posterior's contour a nice, round form.

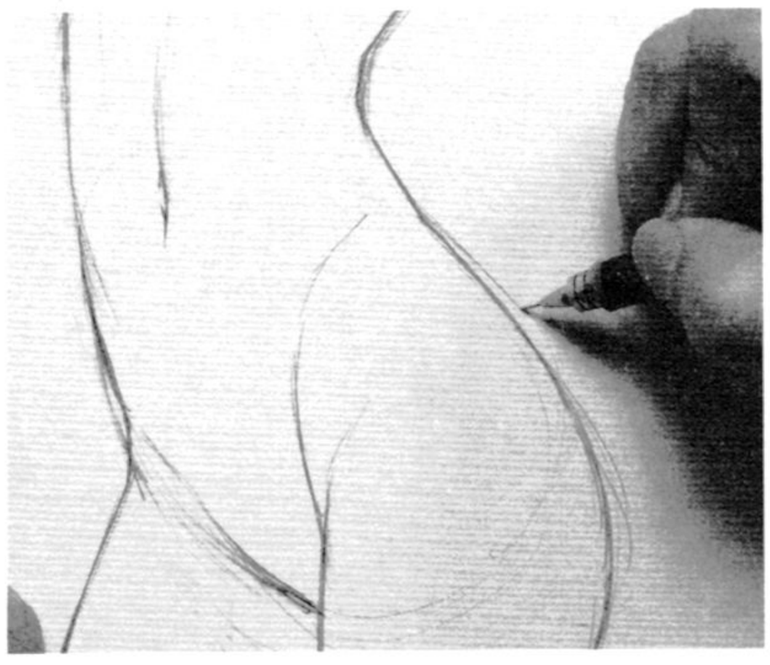
Adjusting the Waist and Hips: Cleaning up the Sketch While Adjusting Contours



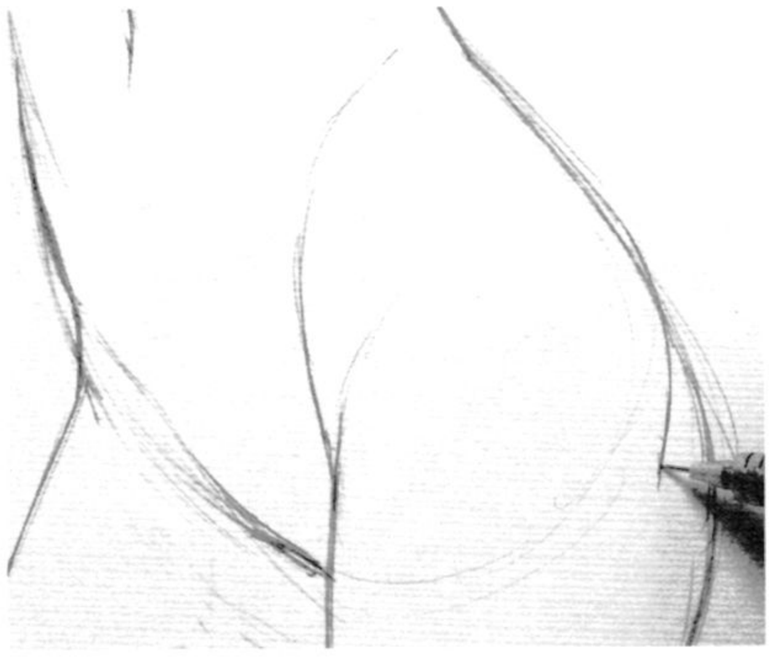
Adjust the forms while preserving the contours from the upper abdomen.



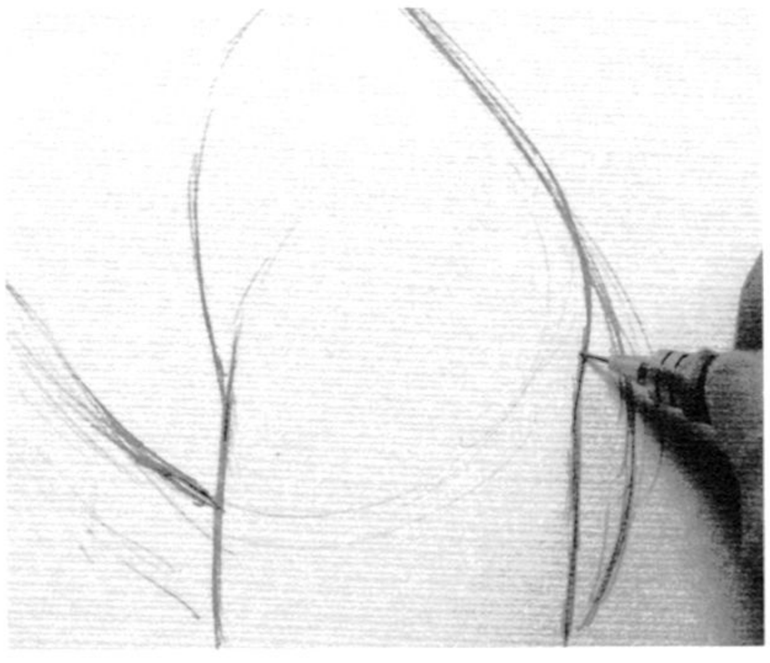
Draw a guideline where the bottom of a high-leg swimsuit would appear. This will give the lower abdominal region a sense of three-dimensionality.



With the "high-leg swimsuit guideline," the pelvic region now has a sense of solidity, so adjust the posterior's shape.

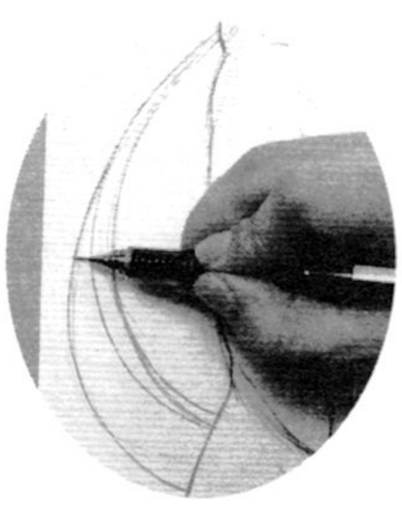


Slim down the thigh and make the leg narrower.

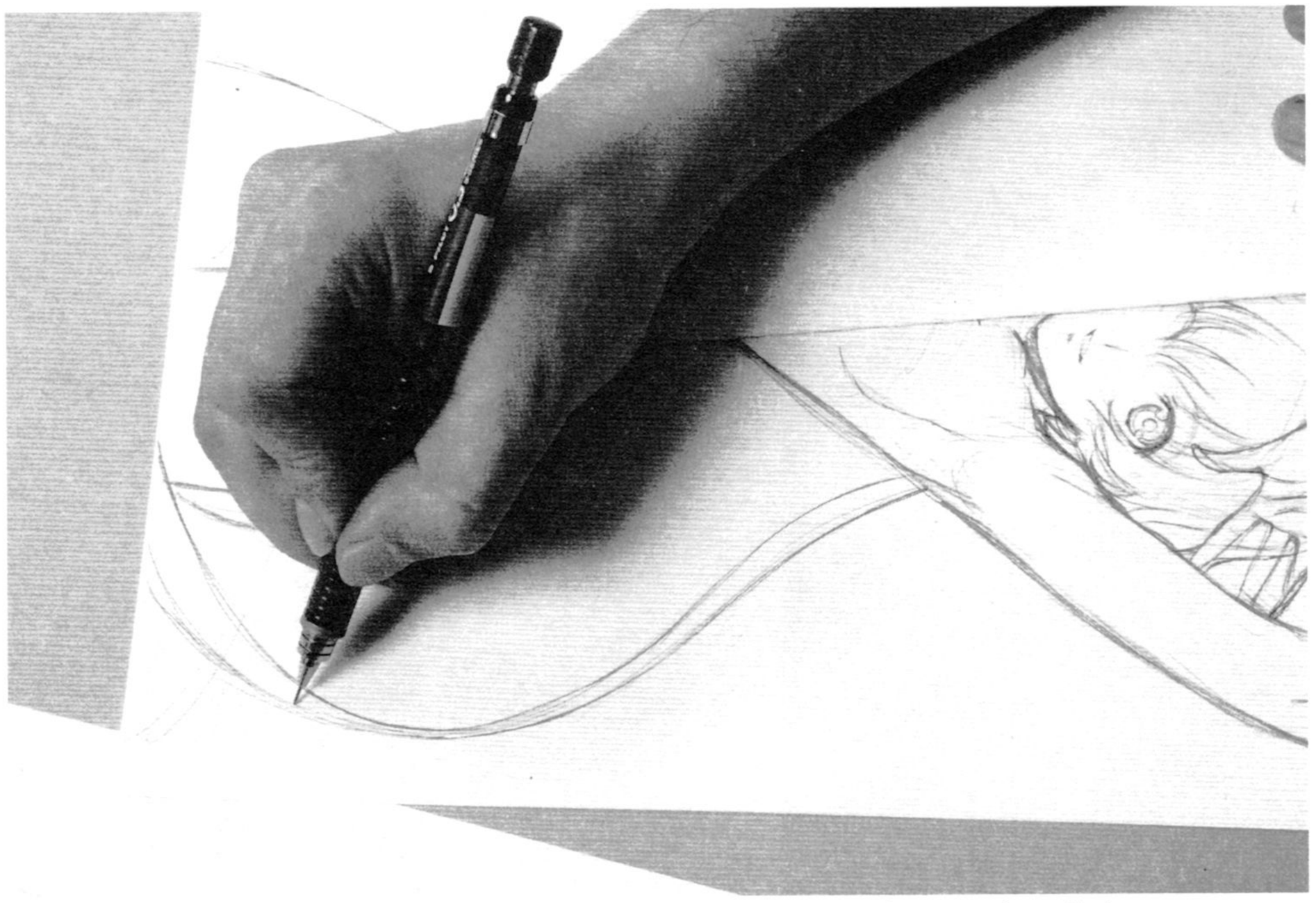


Use a graceful, flowing contour to portray the transition from posterior to thigh. This constitutes a key point in sketching slender legs.

Sketching the Tail-Like Locks and the Details



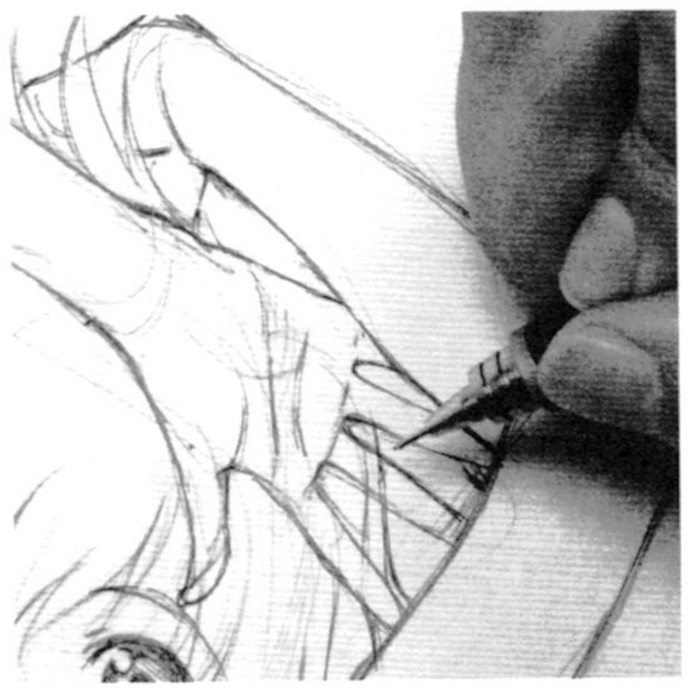
To produce graceful, long strokes, move your hand back on the pencil and angle it so that it lies close to the paper.



These are long, sweeping strokes. To produce sinuous, gracefully curving lines, make a conscious effort to shift the sheet of paper around constantly to the angle you find most comfortable for drawing.

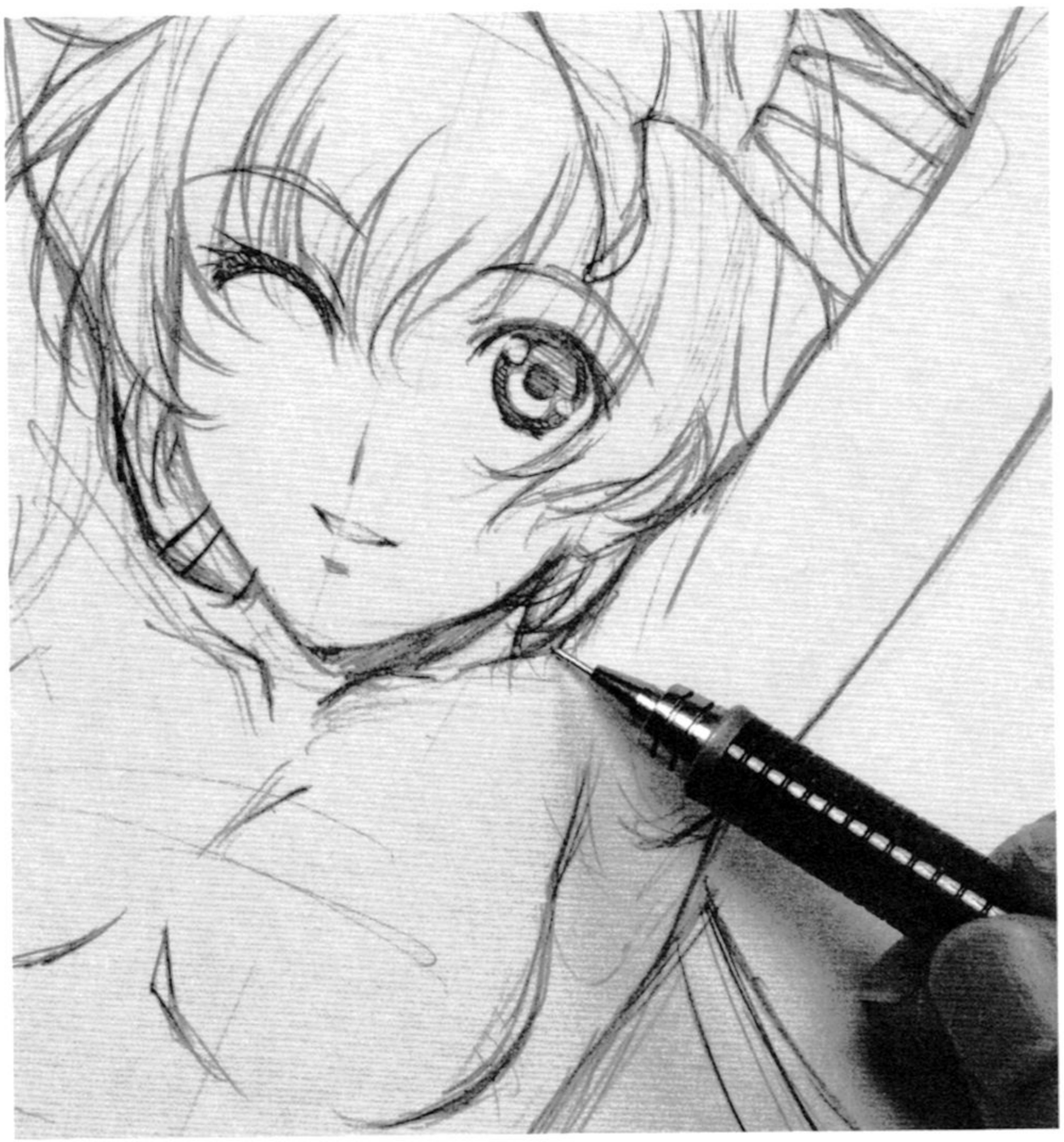
Almost Finished: Follow the basic rules of cylinder sketching to give the body the illusion of three-dimensionality.

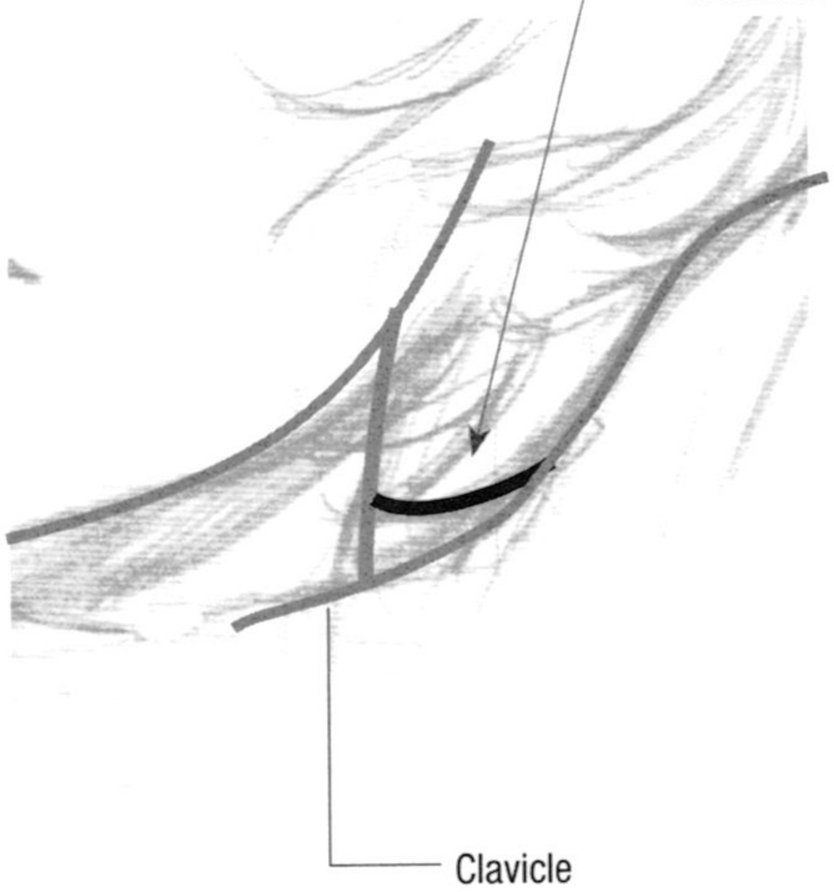
Adding the Finishing Touches, Cleaning up with an Eraser, and Drawing the Details



Lastly, draw the iris and pupil. The sketch is now seconds away from completion.

Reinforcing the Connective Contours of the Neck, the Clavicles, and the Shoulders



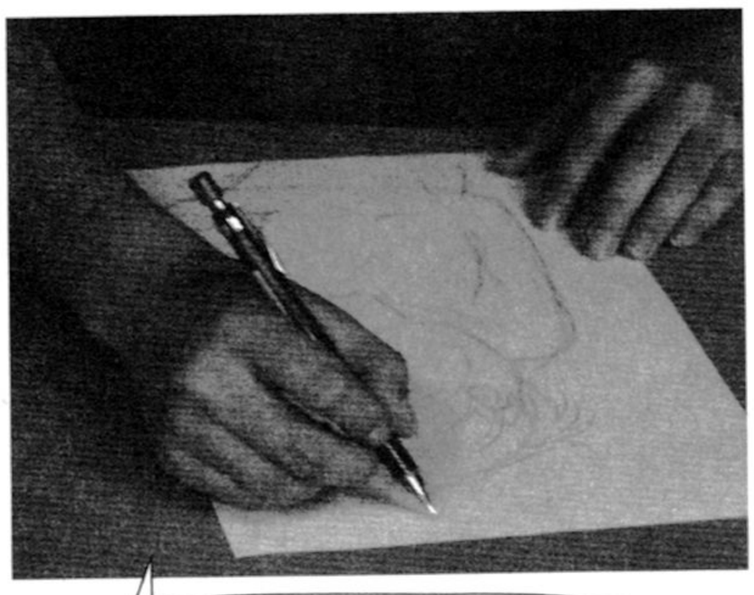


This shows how the neck, the clavicles, and the shoulders connect. Poses where the arms are raised in particular cause the contour portraying the clavicle, which connects to the shoulder, to appear shorter than it typically would.

Final Sketch: The subtle shift in the contour underneath the ribcage results from "stretching."
Raising both arms causes the breasts as well as the entire upper body to rise.

4 High Angle Composition

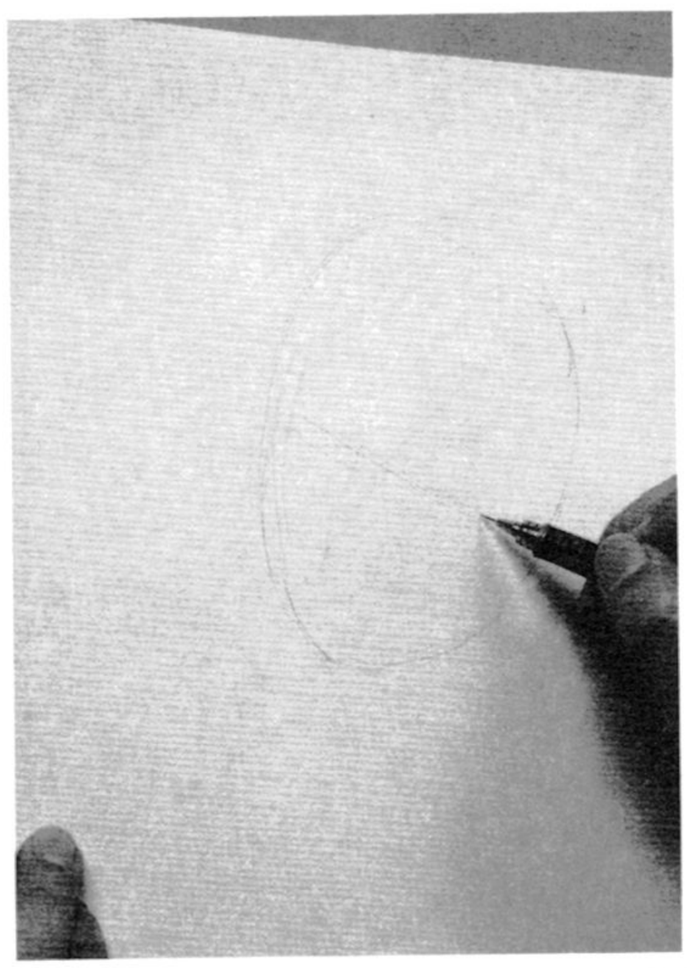
This section covers how to draw a composition from an overhead angle of a character looking up. These compositions carry a strong impact and are frequently used on *manga* splash pages or inside covers.



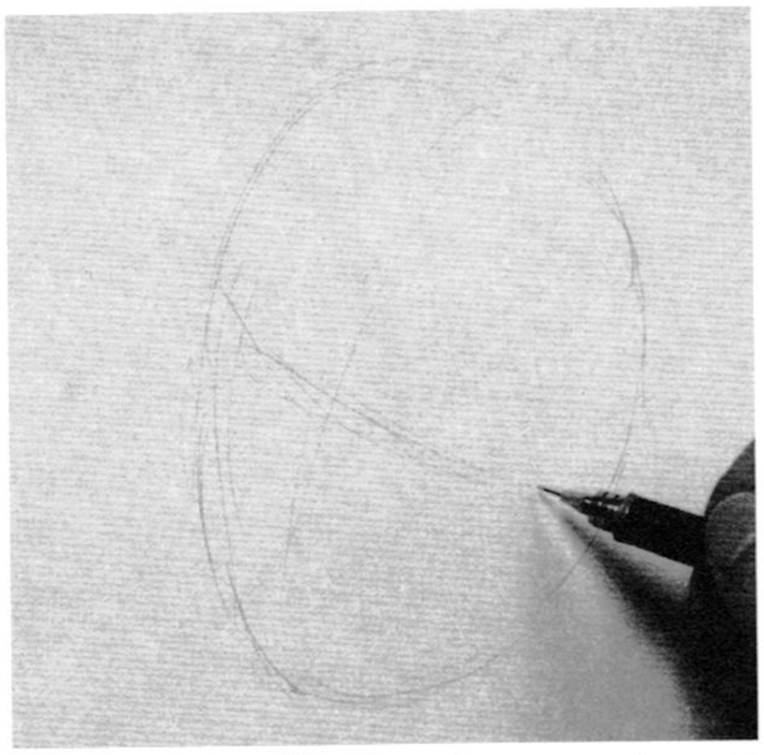
High angle compositions in particular require that the shoulders' placement and the head's proportioning be accurately captured. Draw a thumbnail or study sketch on a separate sheet of paper first.

Thumbnail sketch

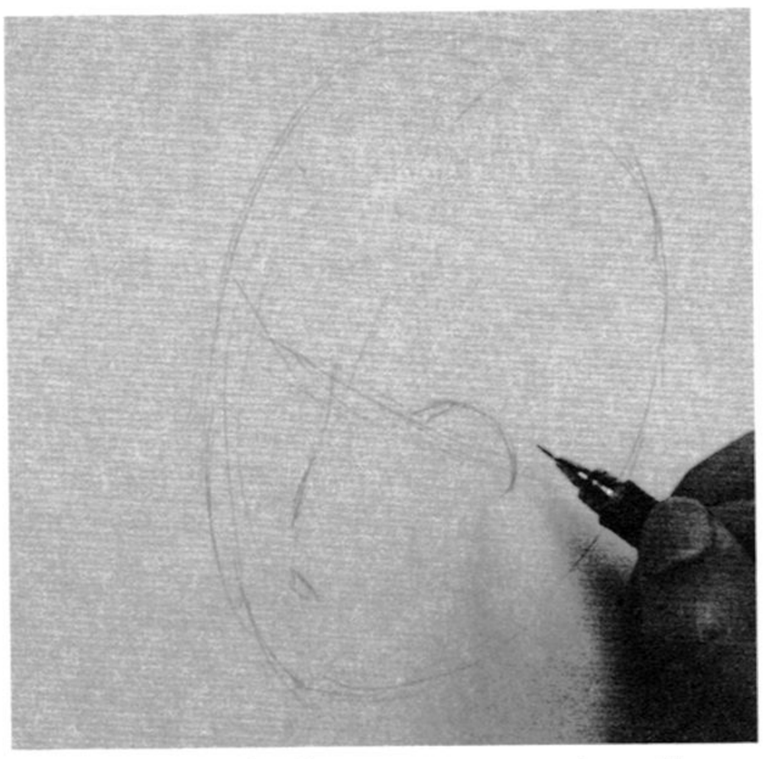
Sketching Layouts of the Head and Face



The face in a high-angle composition tends to appear especially large in contrast with a full-figure composition, so take extra care in sketching the layout.



The face appears big, so use long, sweeping arcs to draw the oval + X layout. Move your hand further back than usual along the pencil. This will allow you to produce long, curved strokes without applying pressure to the pencil.

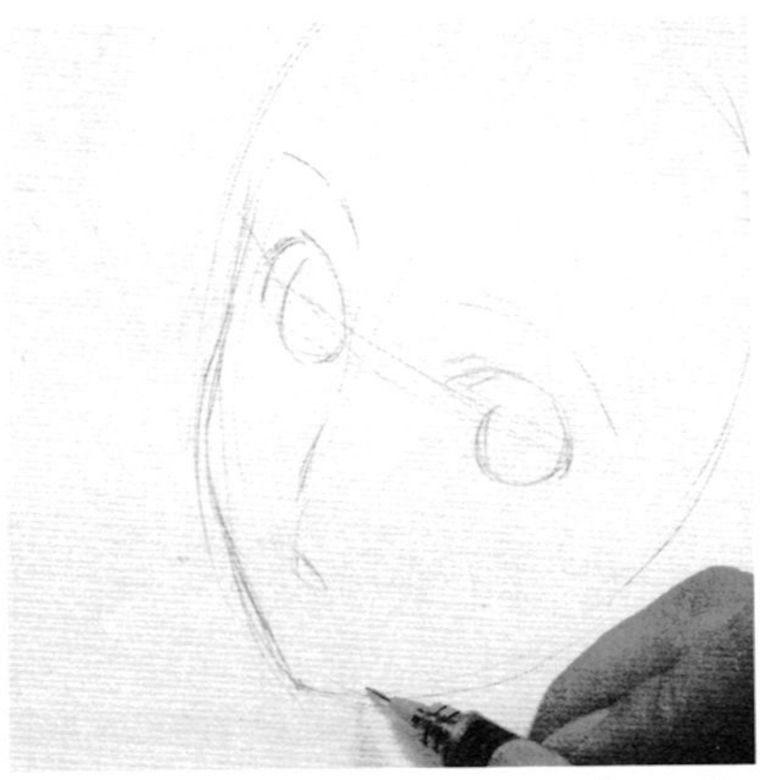


Sketch layouts for the eyes, nose, and mouth.

Full-figure composition

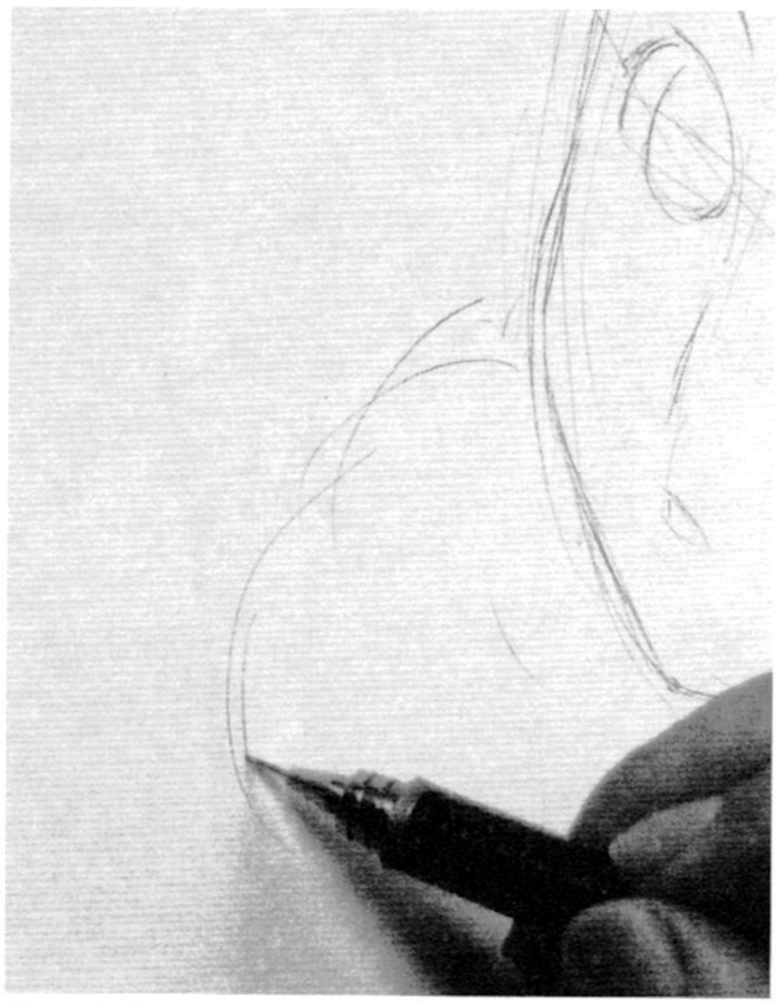
High-angle composition

A4-sized sketch paper
(21 x 29 cm or 8 1/2" x 11 7/16")

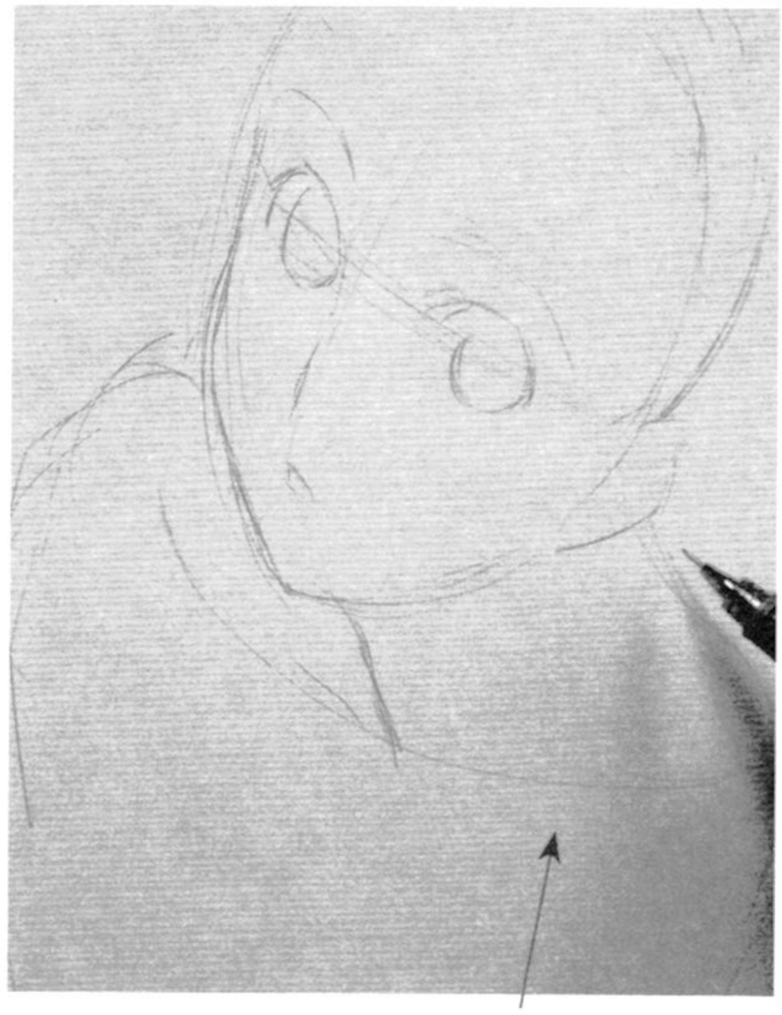


Sketch the face so that the reader can discern the atmosphere of the character's facial expression.

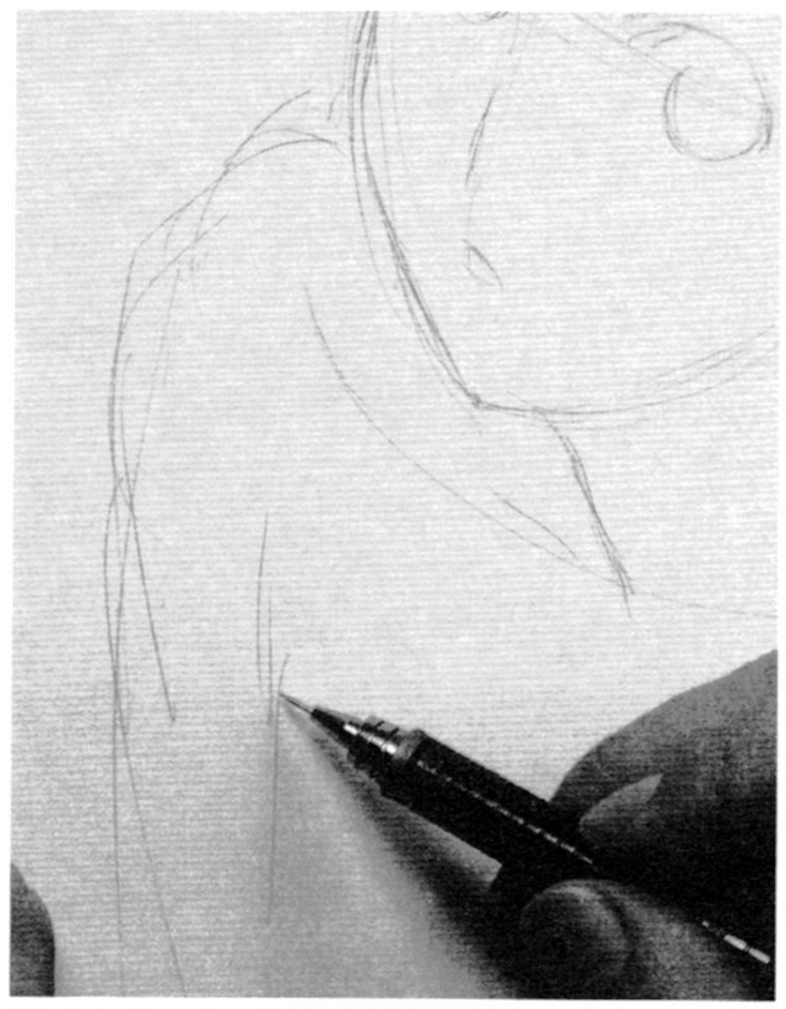
Sketching Layouts of the Shoulders and Torso



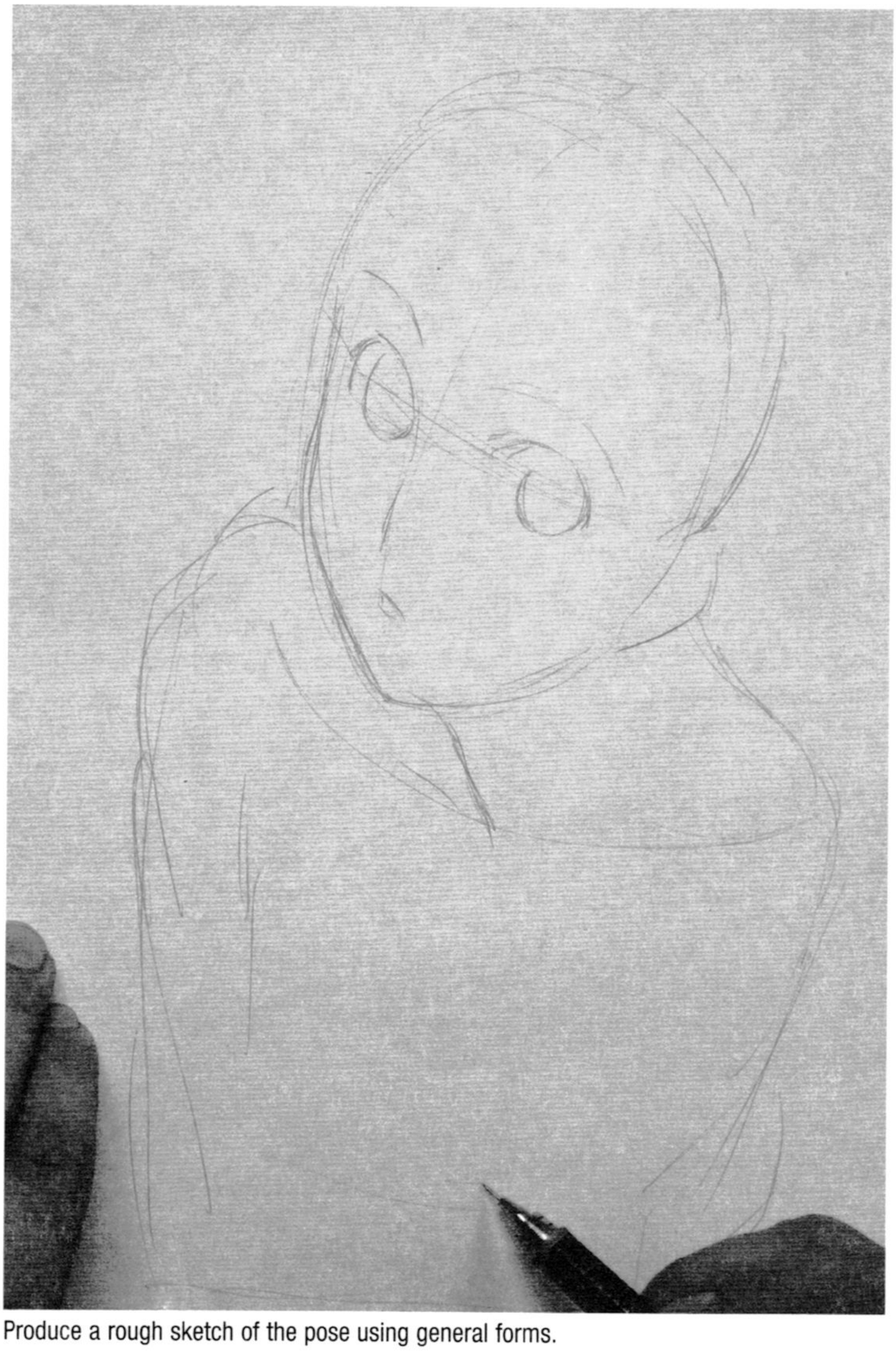
Sketch the shoulders' layout.



This prominent, curved line functions as a guide in giving the upper body a sense of volume. Draw it, while capturing the full figure as a silhouette.



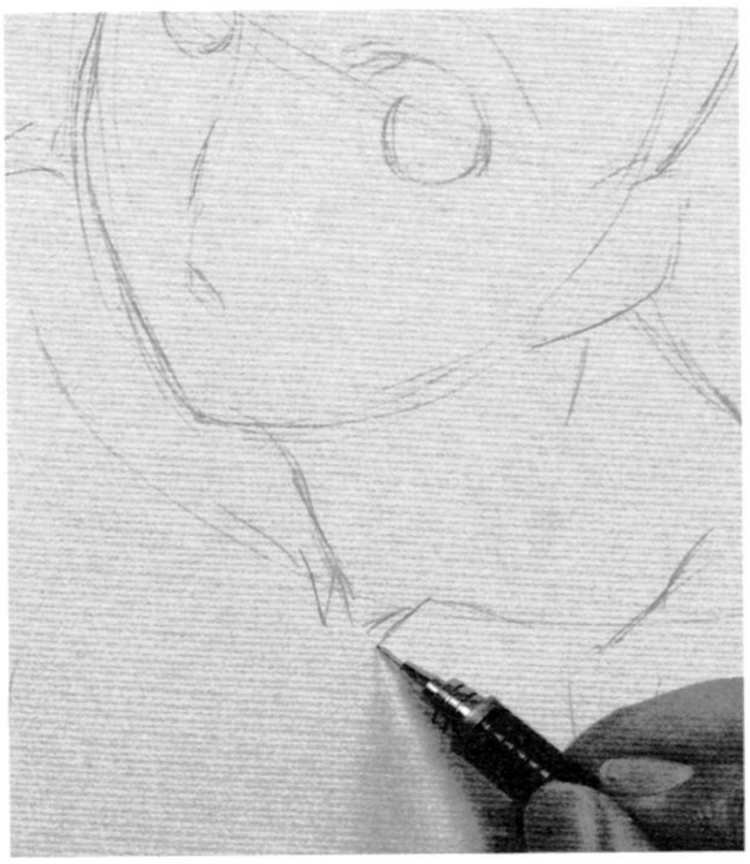
Sketch the chest's layout.



Produce a rough sketch of the pose using general forms.

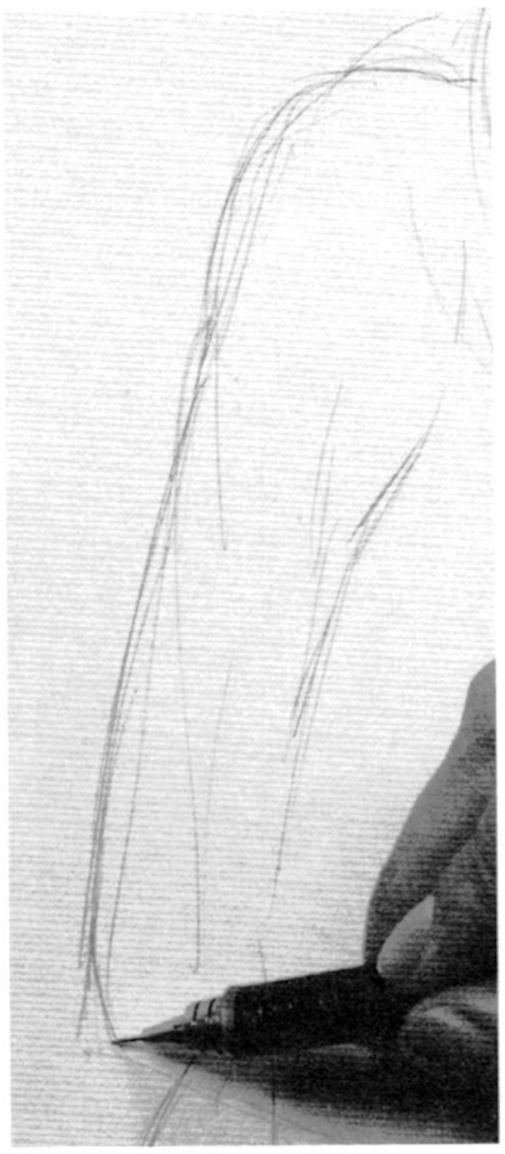
Draw the shoulders while adjusting the contour defining the back. Be conscious of how the neck connects to the rear of the head when drawing its contour.

Drawing the Clavicles and Adjusting the Form of the Upper Body

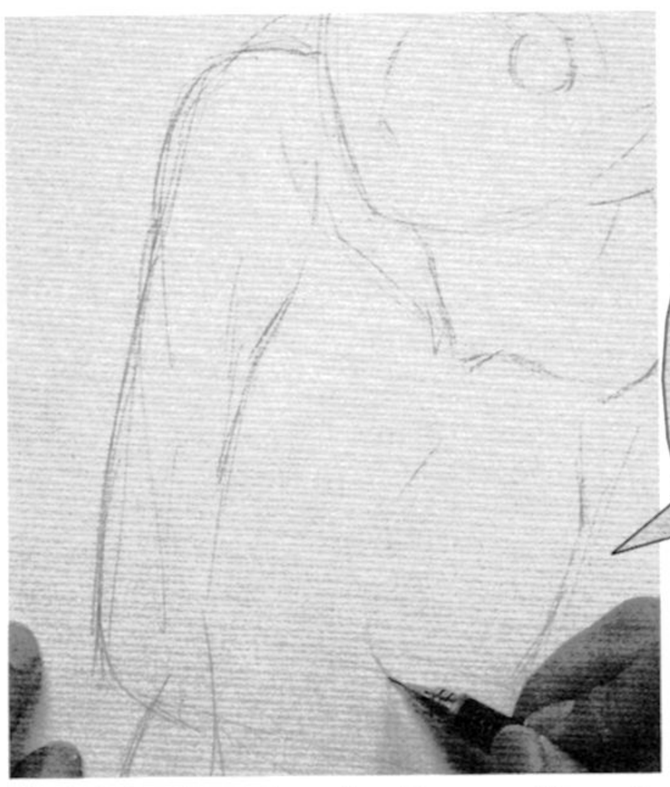


Draw the clavicles, using the curve of the layout as a guide.

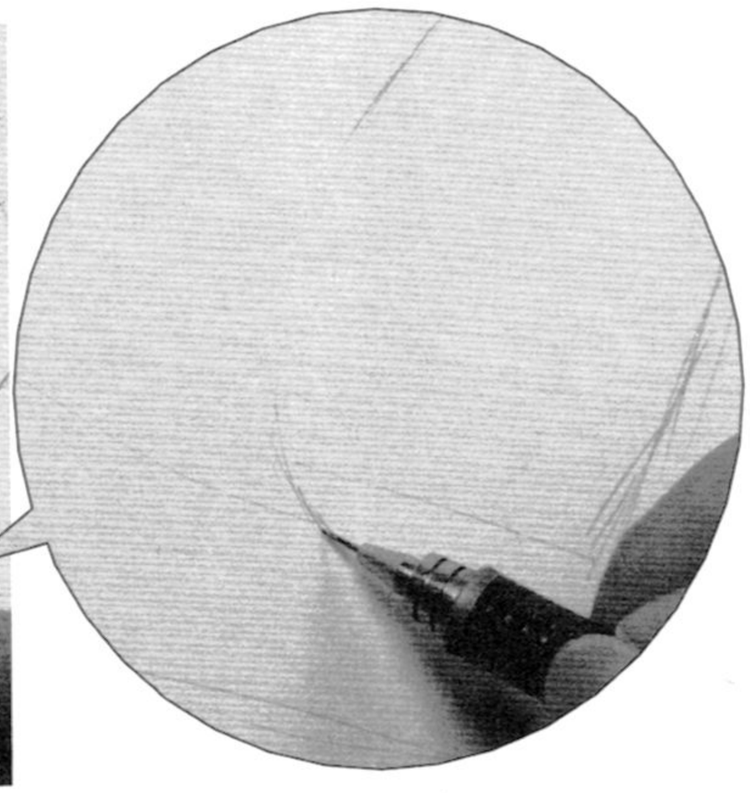
Draw the chest, which functions as a base "board" for the breasts.



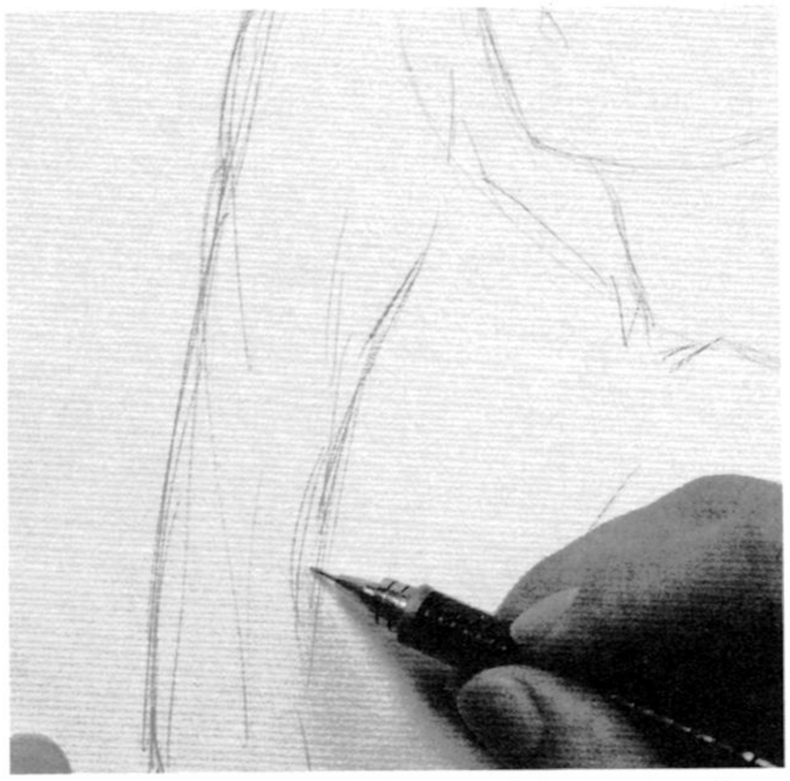
Draw the arms. Use graceful, curved strokes to evoke a sense of three-dimensionality.



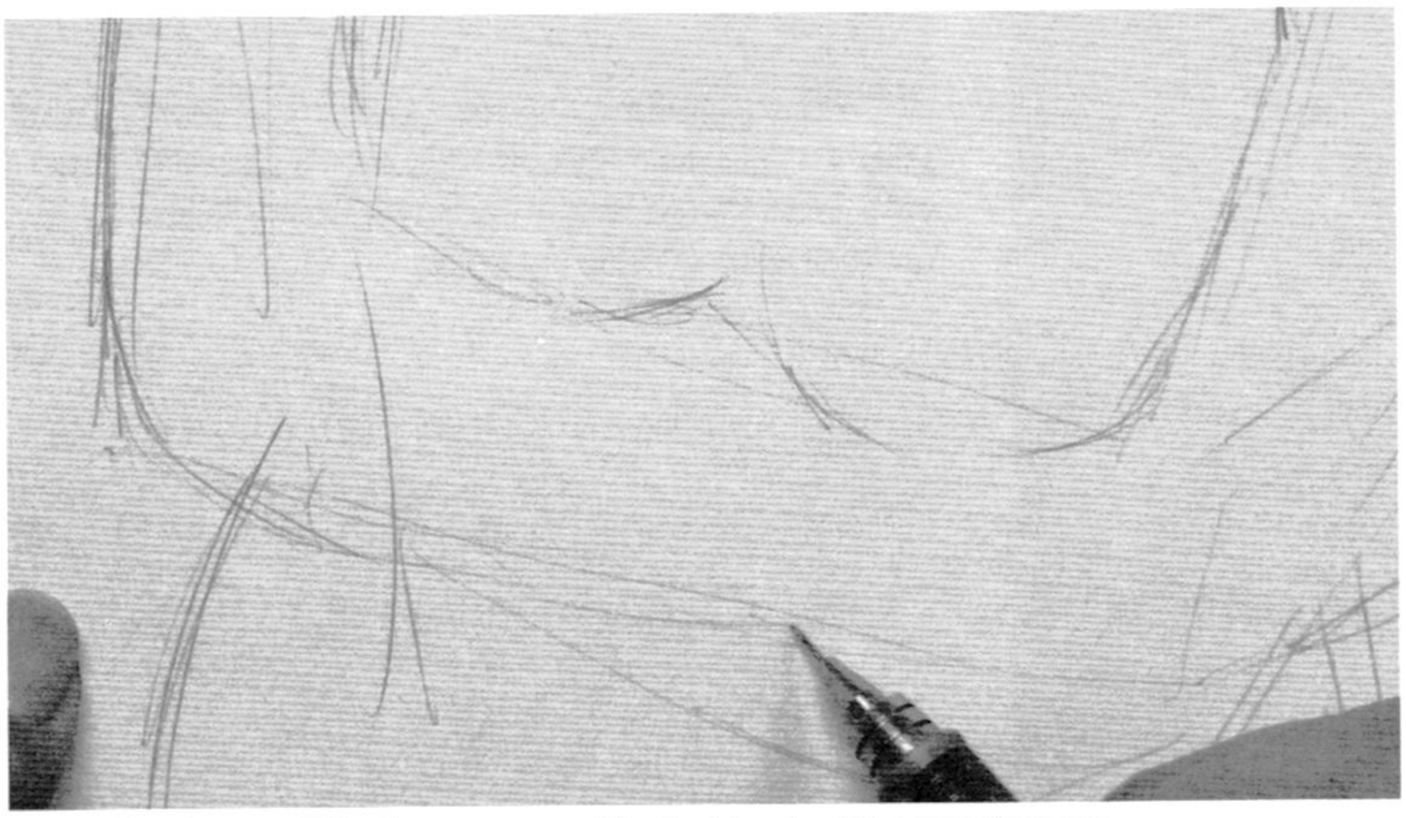
Sketch the breasts, using the arms' layout as a guide.



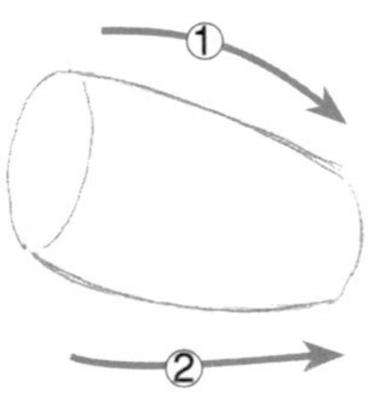
Since the character's arms are wrapped underneath her chest in this pose, draw the breasts resting on top of her arms.



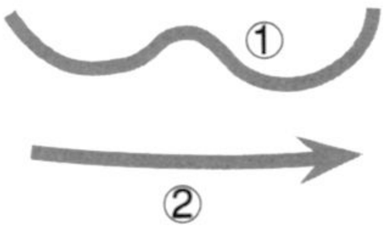
Draw the breasts as if they were lying on top of the chest.



Adjust the shapes of the lower arms while double-checking that they are proportioned properly with respect to the chest.

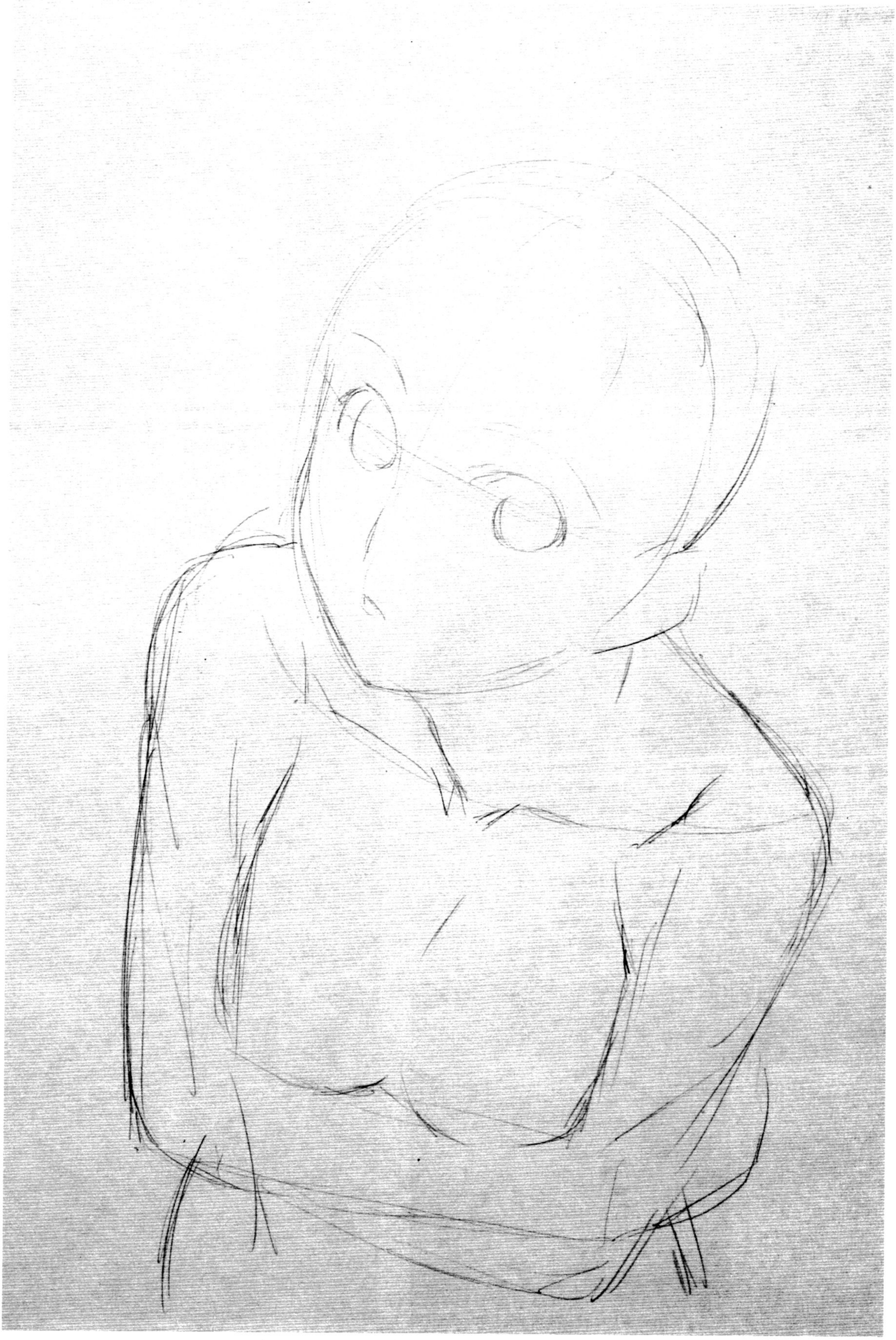


Again, follow the basic rules of cylinder sketching when drawing the arms.

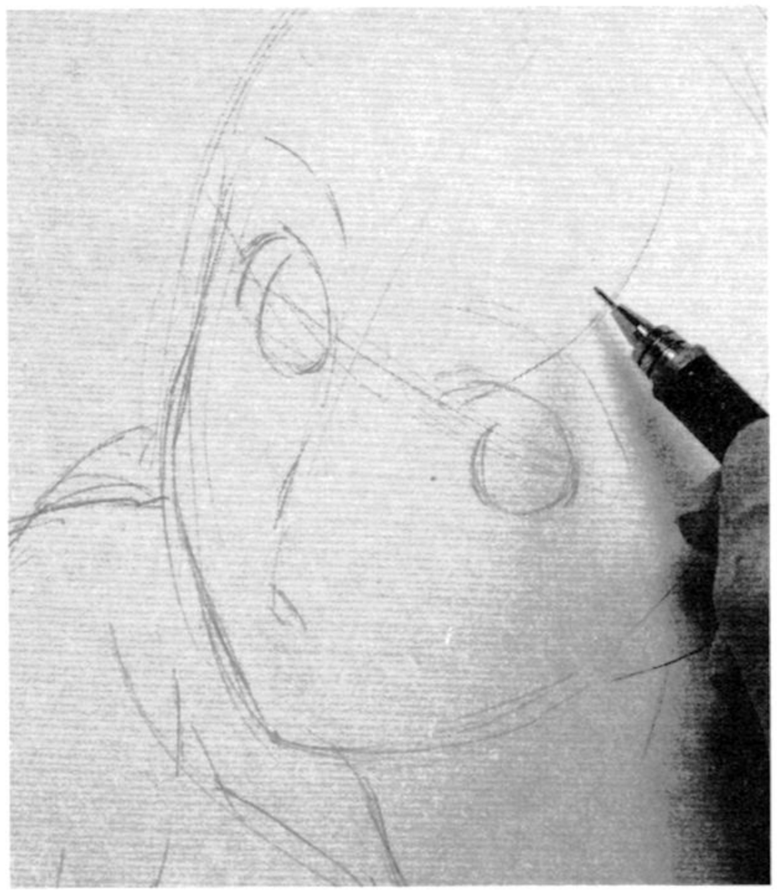


①represents the breasts.

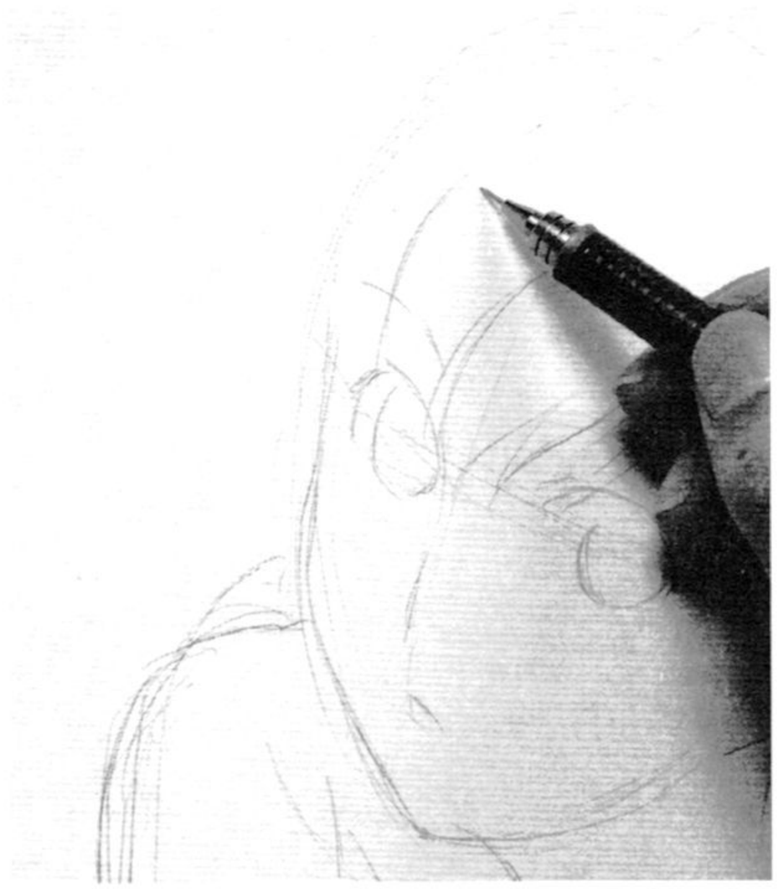
②represents the arms.



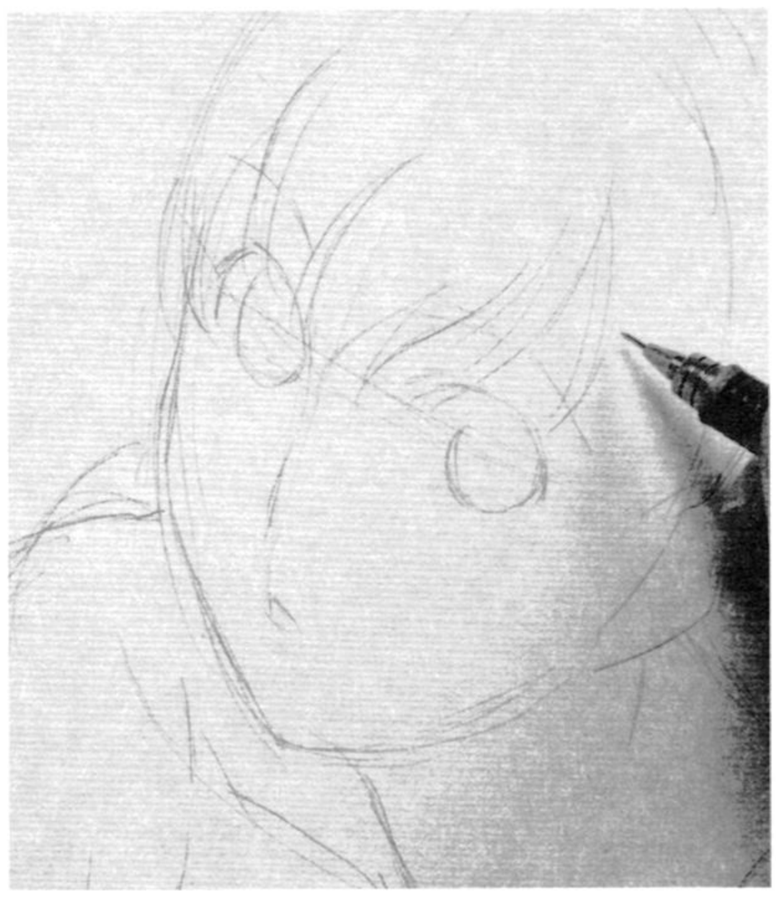
This layout captures the pose.



Part the hair so that it is easy to capture in chunks.

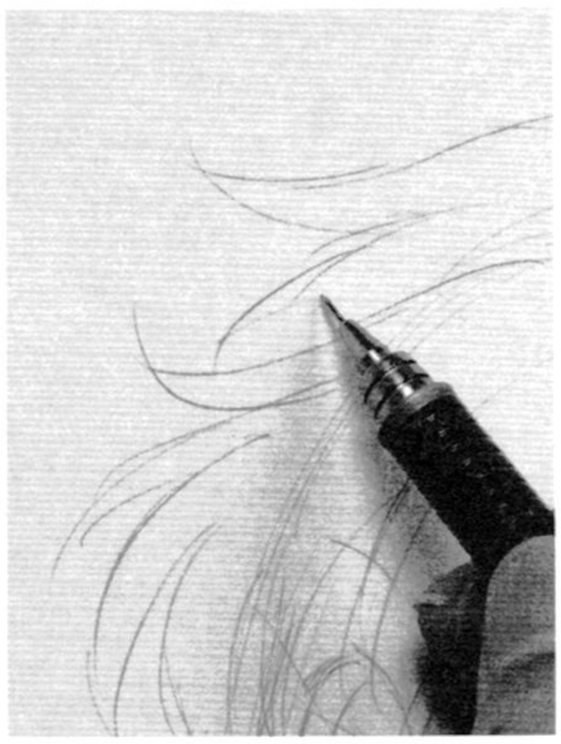


Draw the character's distinctive bangs as clusters of locks.



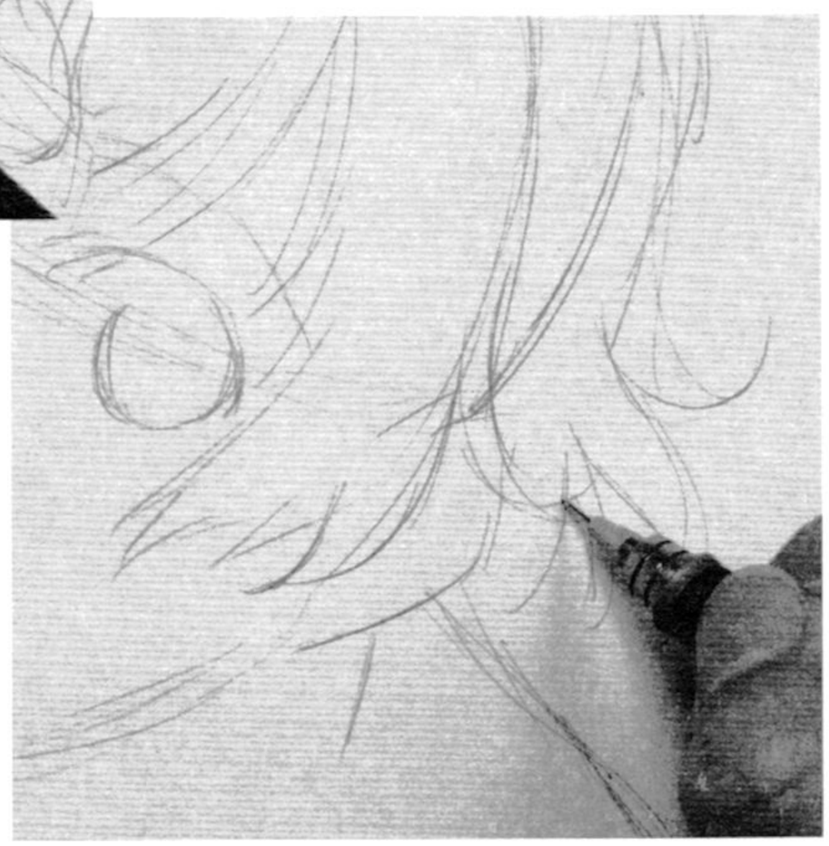
A part that is too long will change the impression that the face projects, so take extra care when drawing it.

Draw the exterior locks in clusters as well.



Altering the distance between the hair and the head will cause the head to appear misshapen, so be careful when drawing.

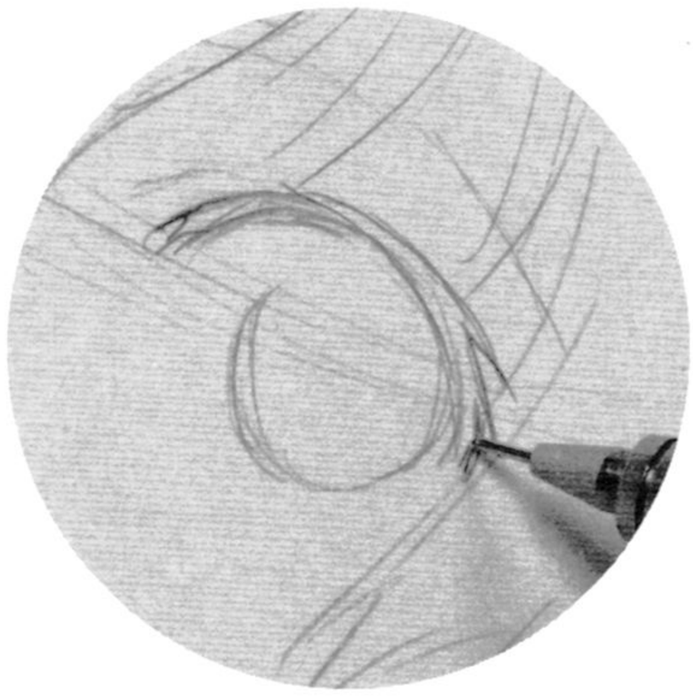
Add finer, more detailed strokes after you have first finished capturing the exterior contours.



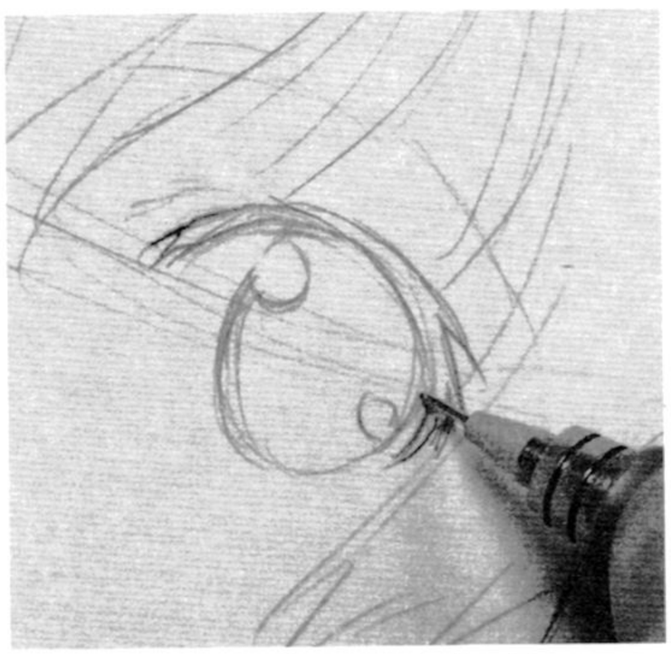
Draw the locks of hair flipping forward from the back of the head. This will give the hair a sense of depth and make the head appear to be a three-dimensional solid.

Draw the long, sweeping locks as if they trailed down from the head. Use long, arcing strokes. Note that the pencil in the photo above is held differently than in the photo to the left.

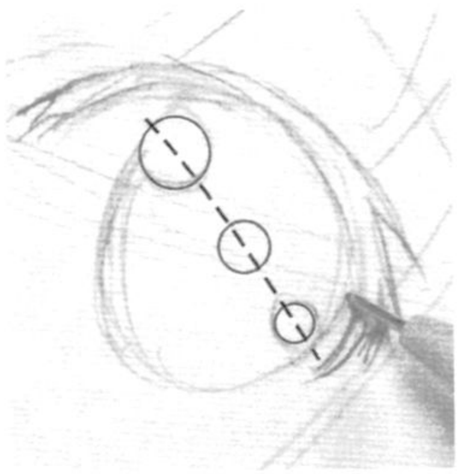
Start by adjusting the upper eyelid's contour.



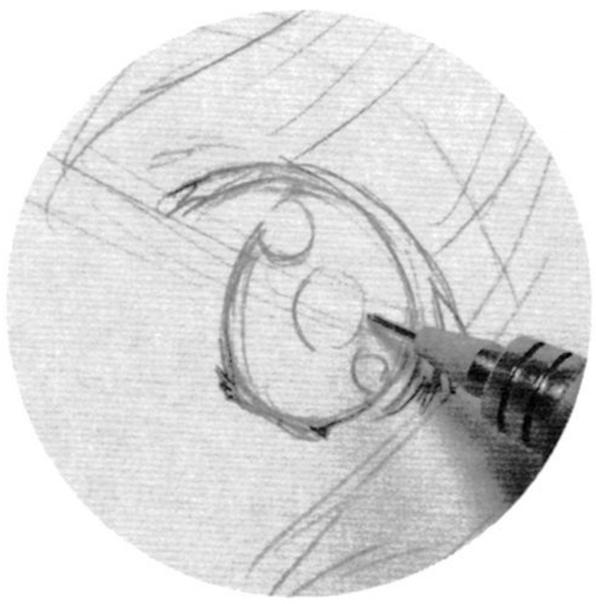
A single line is used to draw this contour when the eye sized normally. Sketch the contours to capture the eye's form. Slight shifts in angle can cause the eye to project a different mood, so ensure that you capture the form correctly.



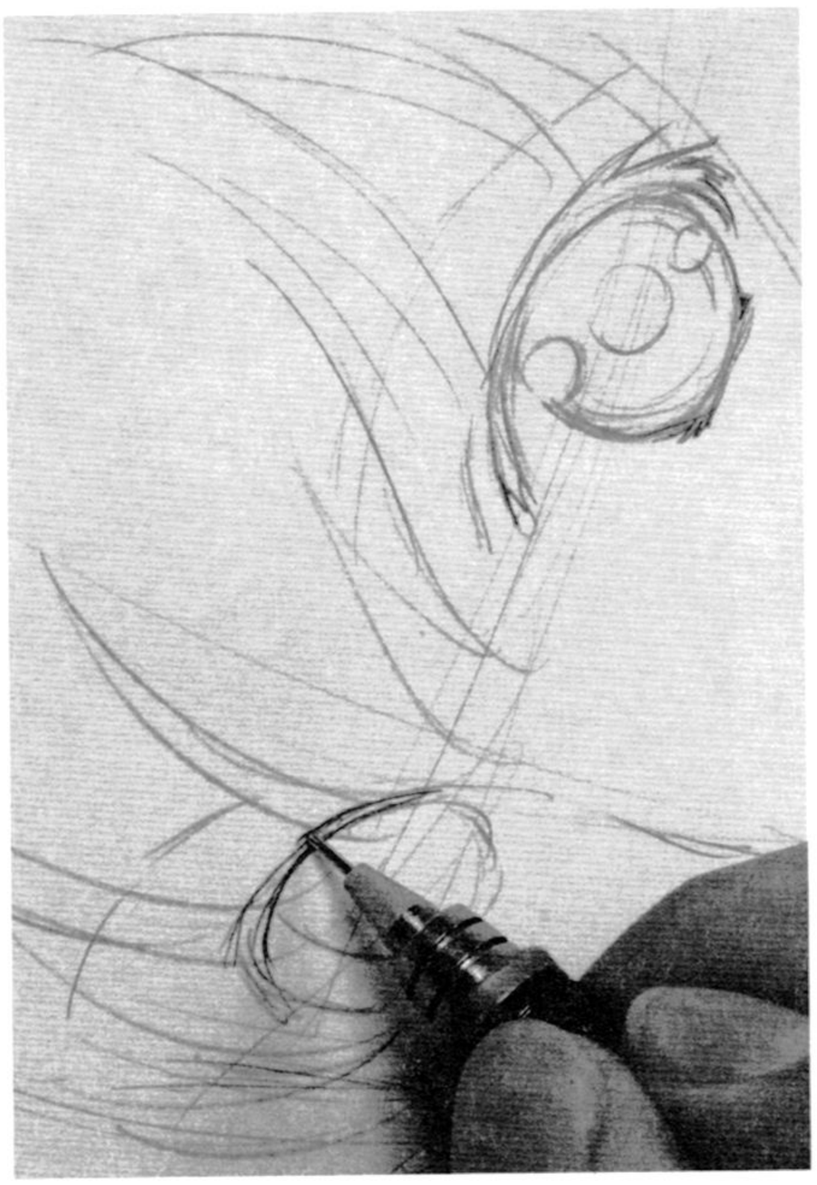
Add round light reflections to the iris.



Draw the light reflections so that they lie along a diagonal one either side of the eye's center (as if the light reflections were facing one another).

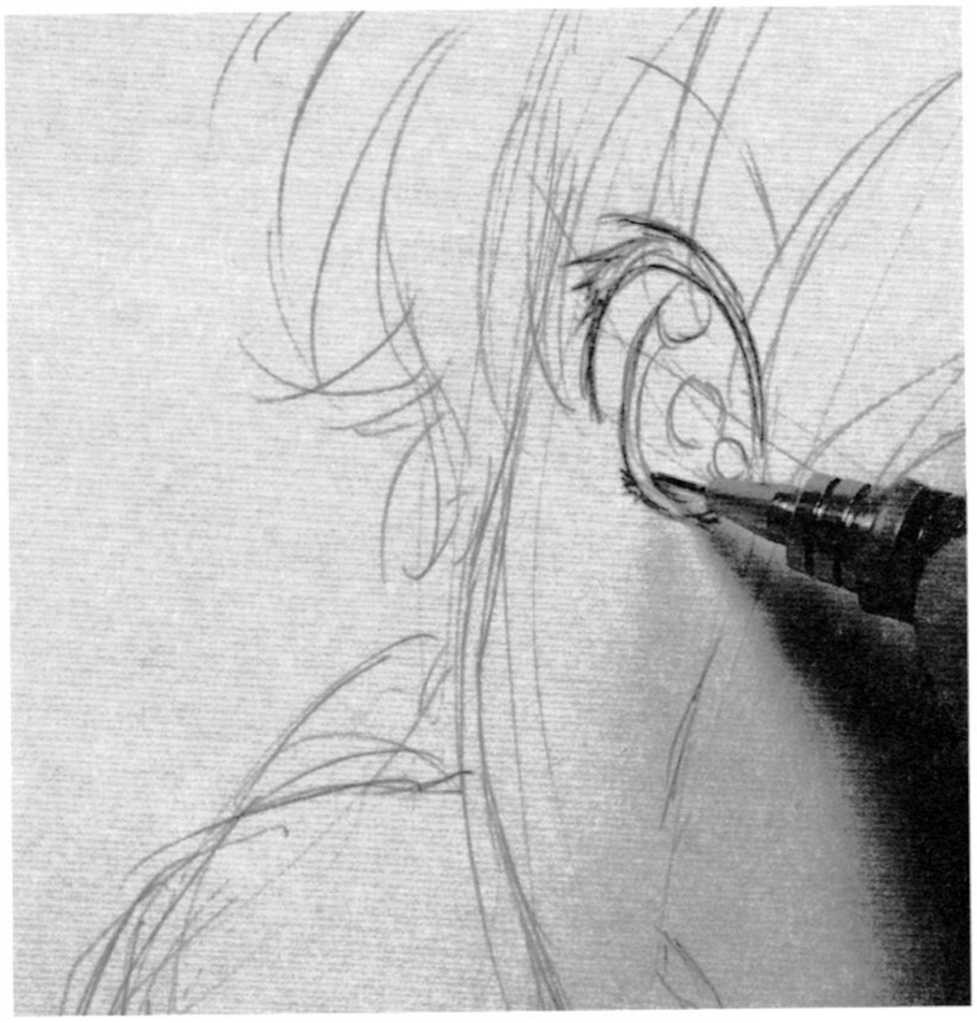


Draw the round pupil slightly high of center, within the iris. This will evoke the feeling that the gaze is directed toward the reader.



Draw the remaining eye, taking care to ensure that right and left eyes have the same form. Rotate the sketch so that you are able to maintain control when drawing curves.

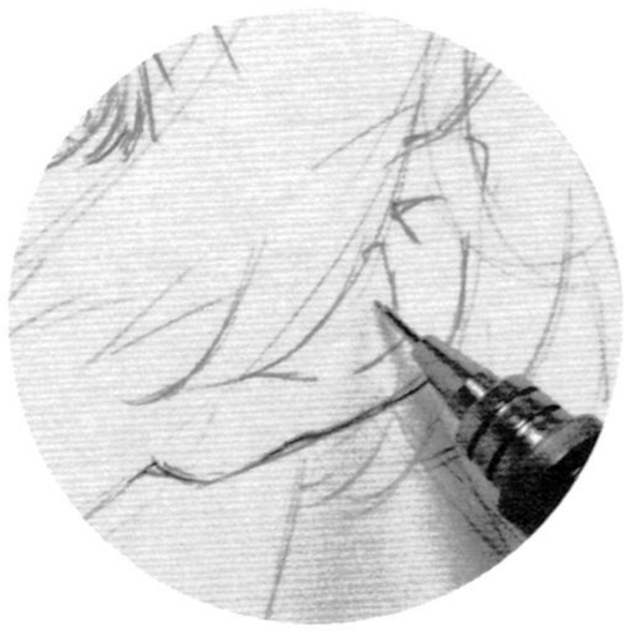
Draw the iris and light reflections.



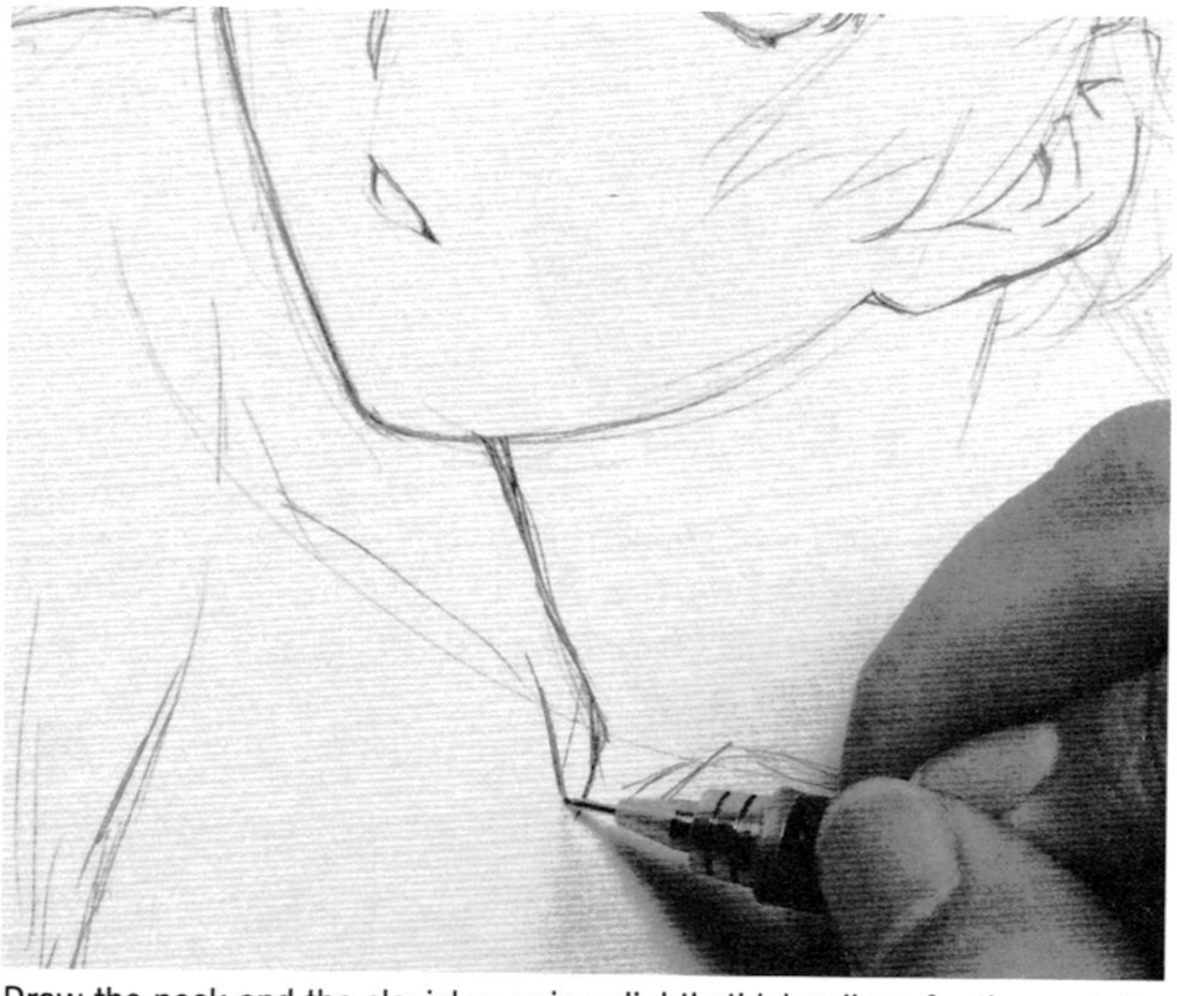
Draw the second eye so that it projects the same mood as the first. Sketch the exterior contours of the iris and eyelids, and then fill them in with hatching later.

Clean up the contours of the facial features and then reinforce the silhouette contours of the head.

Draw the ear, taking careful note of how it attaches to the cheek area.

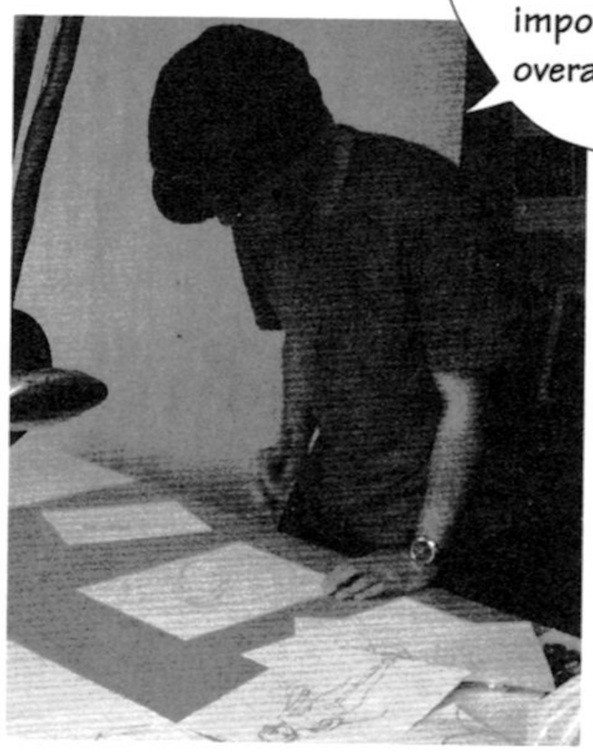


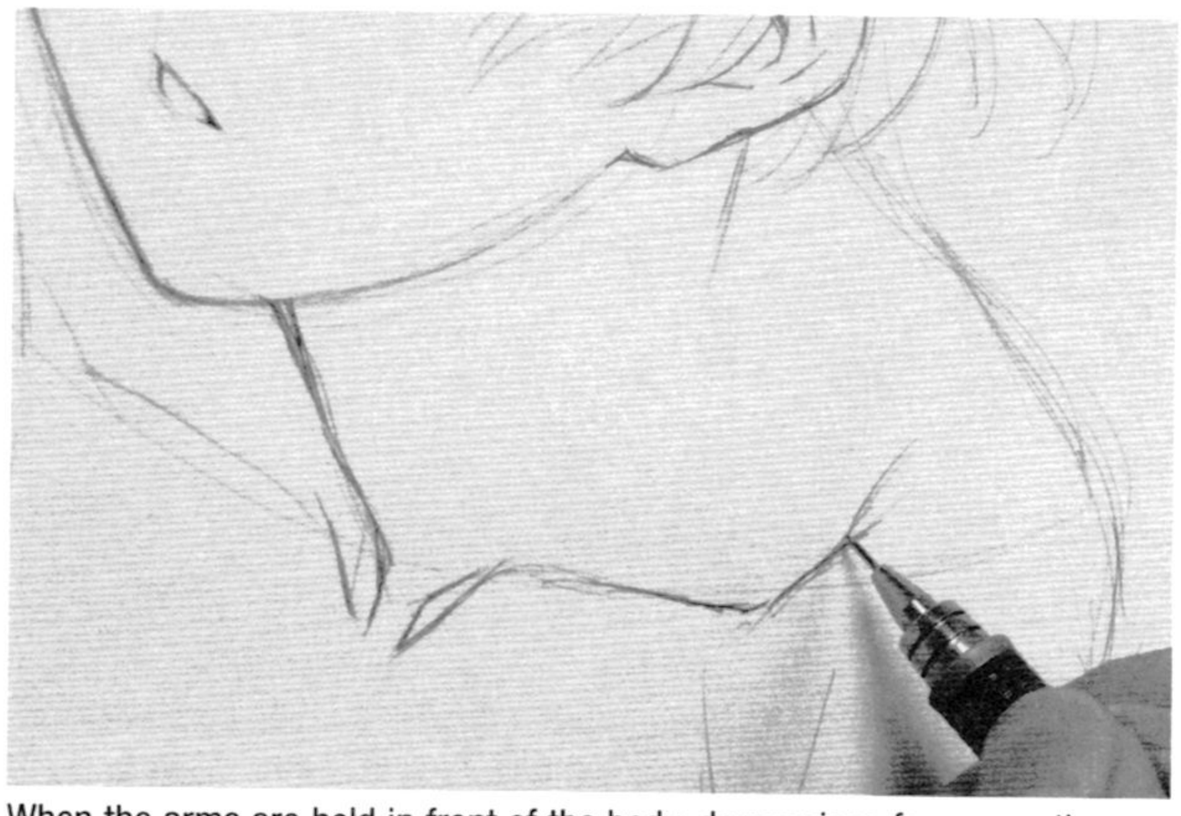
Draw the auricle's interior, using dashed lines and hatching to evoke a sense of three-dimensionality.



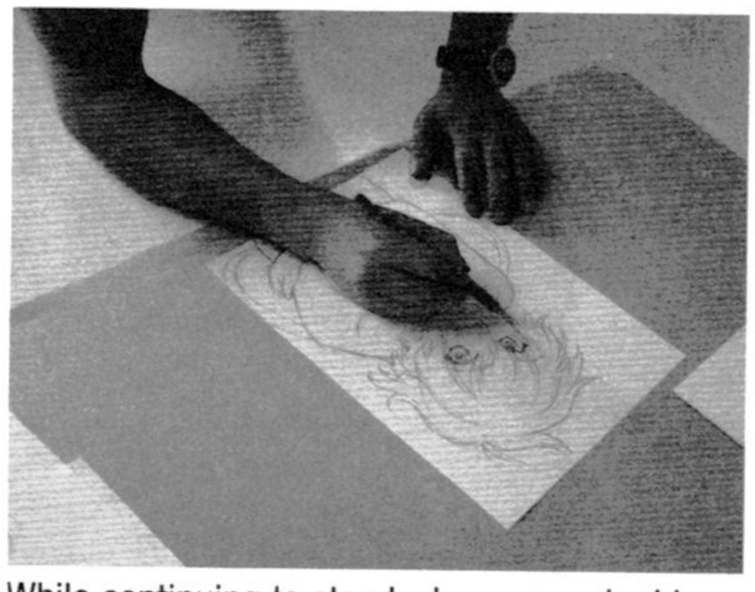
Draw the neck and the clavicles, using slightly thicker lines for the neck than used for the face's silhouette contours.

When drawing a character's face on the large side, stand up and step back from the sketch so that you are able to look over the composition. It is important to double-check the overall balance when drawing.





When the arms are held in front of the body, depressions form near the shoulders. In actuality, the clavicles jut out more prominently; however, this has been omitted to maintain the character's attractive appearance.

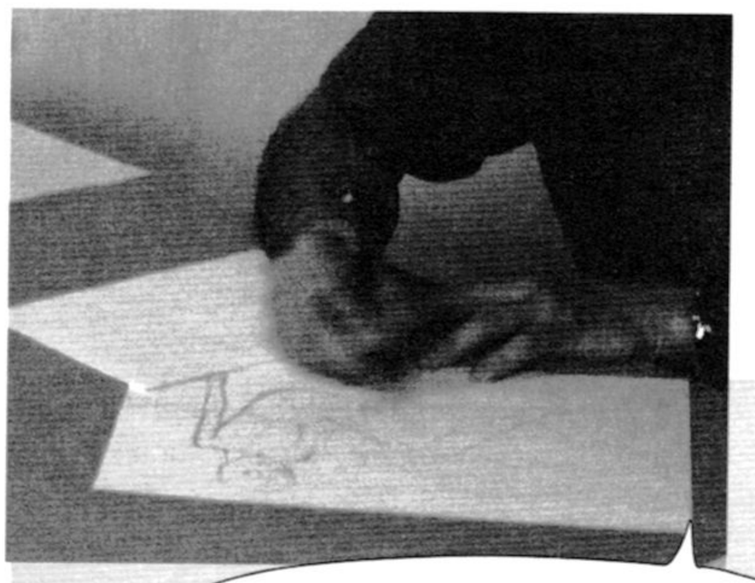


While continuing to stand, clean up and add details and touch-ups to any area that catch your eye to finish the sketch.

Take extra care when drawing the body's contours. Add the tale-like, sweeping locks to finish.

5 Glossy Magazine Photo-Style Composition

Seated on the Floor with the Legs Extended to the Side



Dynamic poses arise primarily from how the neck, waist, and joints bend or twist. This section covers creating a composition that illustrates awareness of motion in the joints and the appearance of the figure's contours as they reflect this motion.

Naturally, an artist should maintain awareness of how the body is structured when sketching any pose. However, what the artist actually draws is not the bone structure, but rather the contours of the figure's pliant, supple muscles and flesh. So it is essential that, you, as the artist, be conscious of this fact.

Key Layout Points

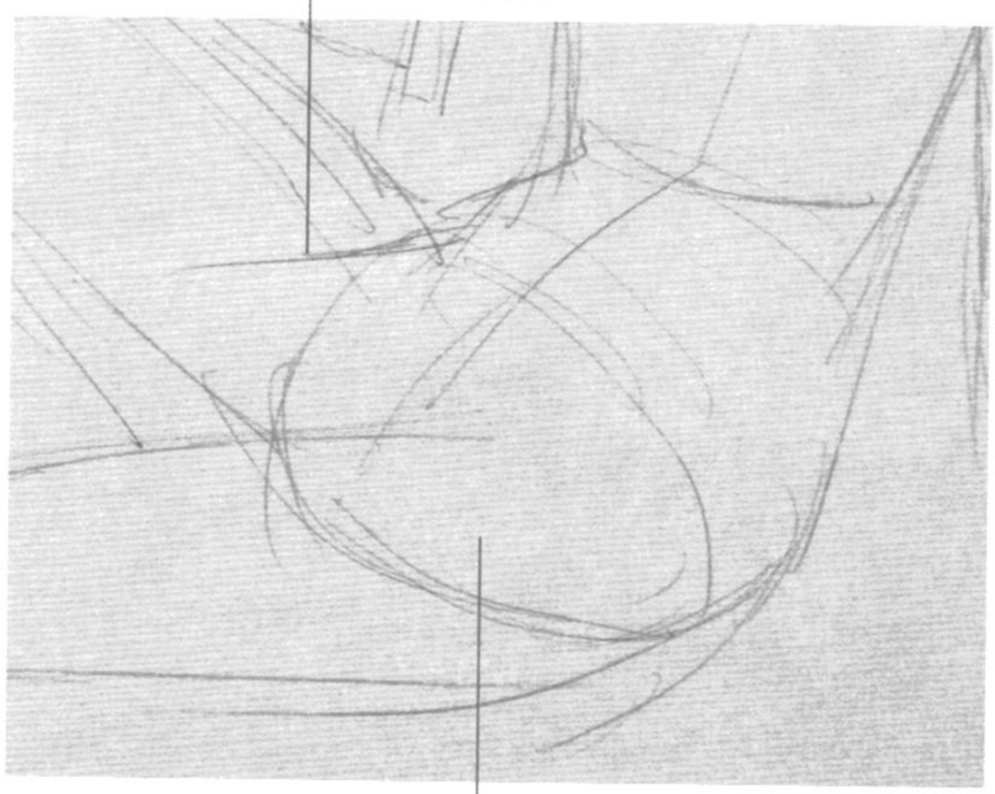
Draw the shoulder line and the chest line so that they lie parallel to one another.

The axial line shifts direction from above the waist and below the waist, forming a "V".

Waist line

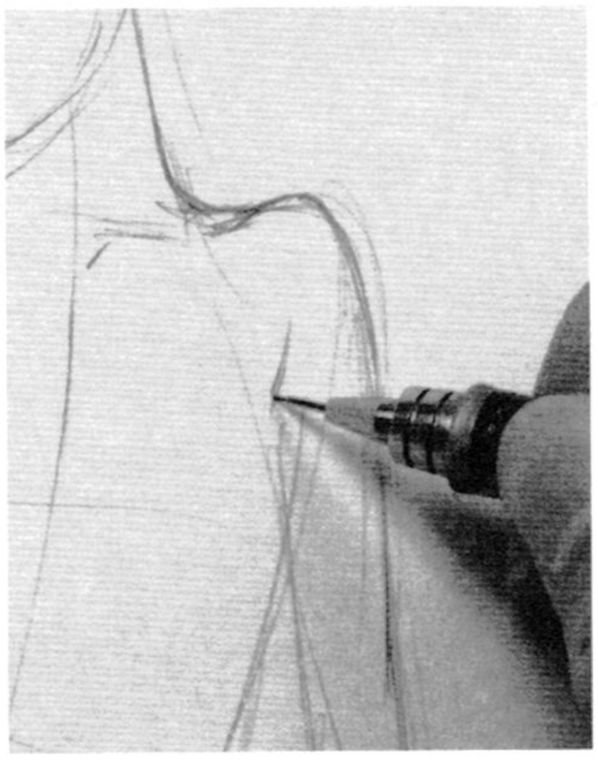
This side of the hip stretches.

This layout reflects the legs extended straight out. Draw where the tops of the legs connect to the torso.

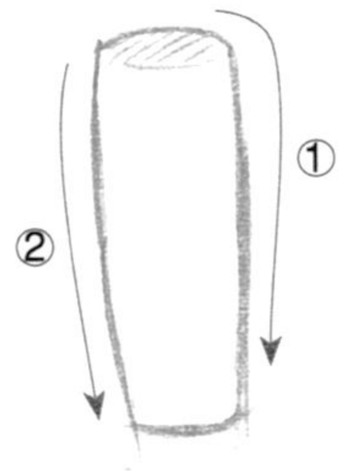


Draw the torso as a cylinder.

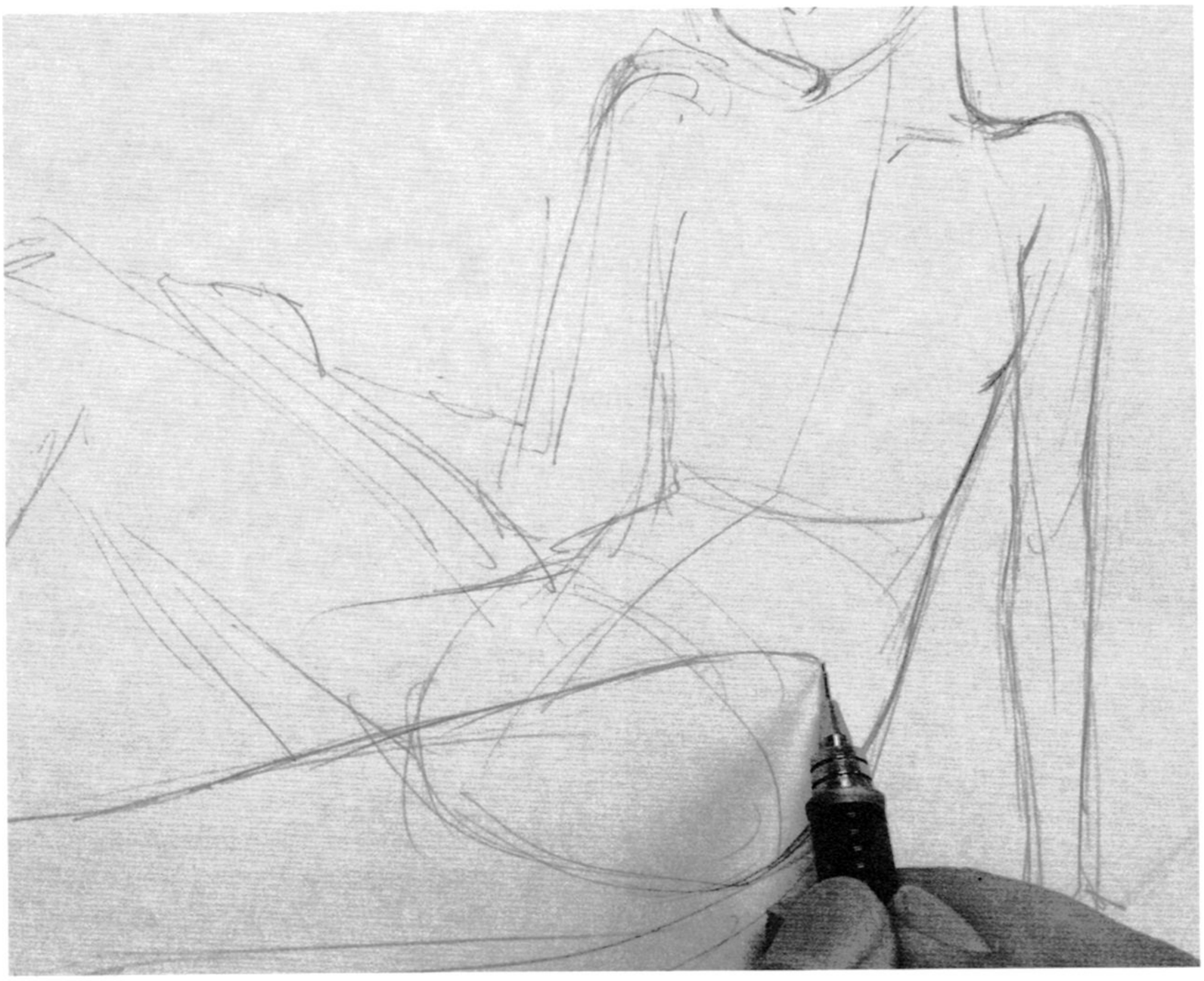
Sketch the face, the neck, and its surrounding features. Add the neck after having drawn the ear's layout.



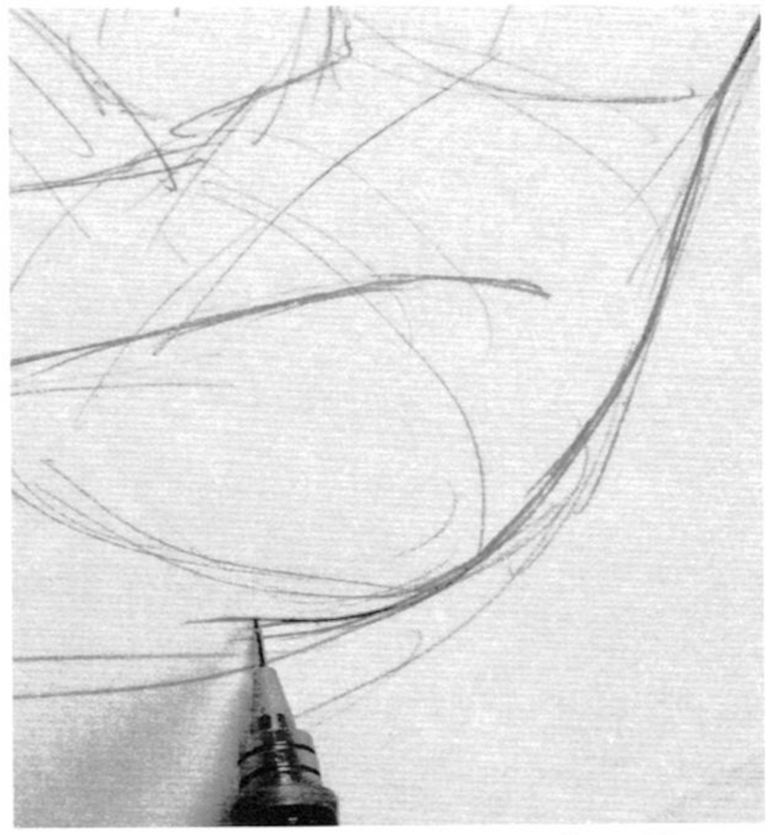
Draw the upper arm extending from the shoulder and then sketch the underarm.



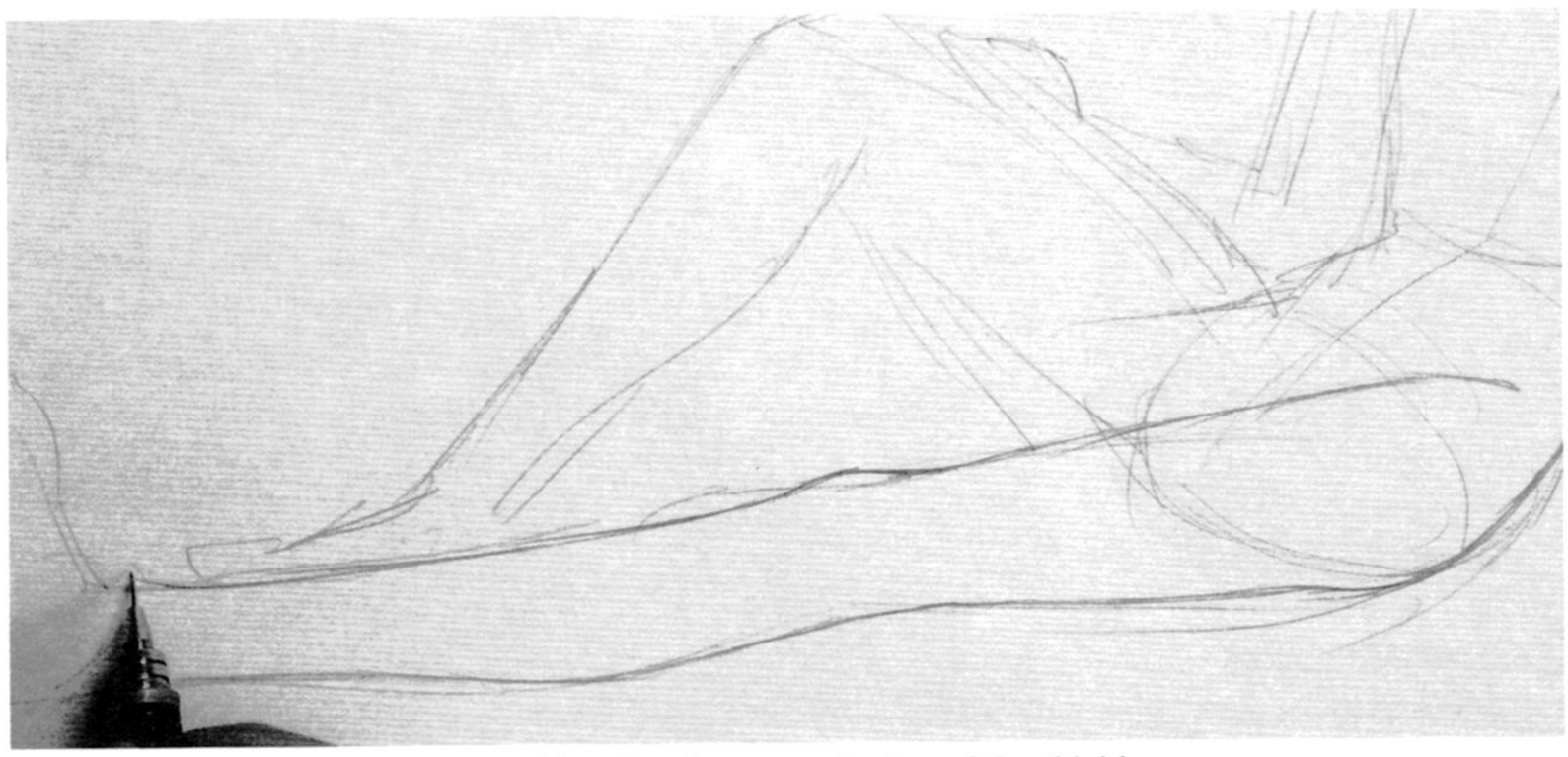
The techniques following the basic rules in cylinder sketching arose from sketching the shoulders, underarm, upper arm, thigh, calf, and other body parts while maintaining awareness of the figure's overall balance.



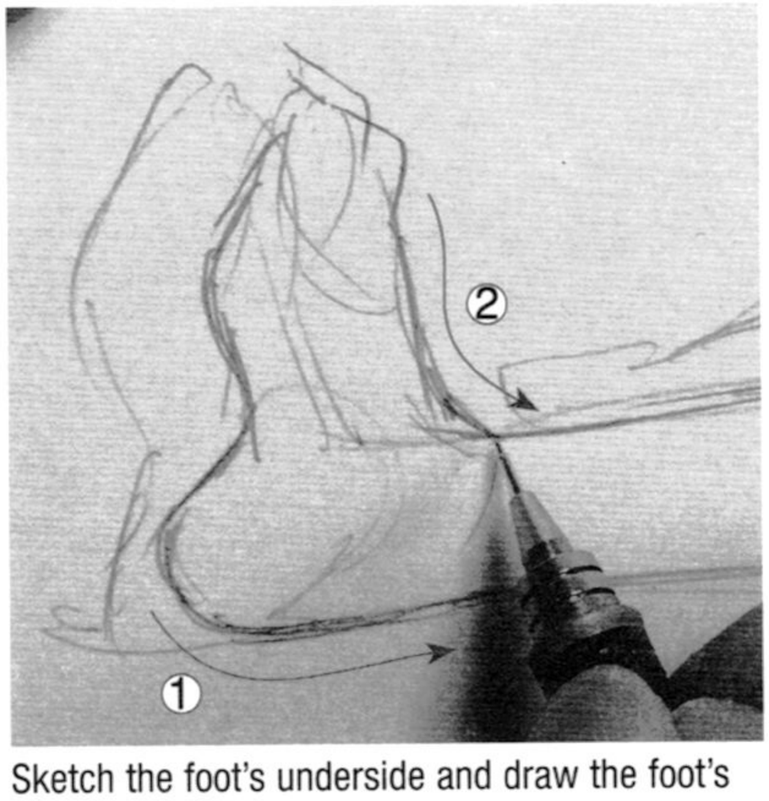
Establish the forms of the arms, torso, and thighs.



Adjust the exterior contours as you draw. The basic rules of cylinder sketching dictate that the side contours should be drawn as if facing one another. This should facilitate cleaning up the figure's forms.

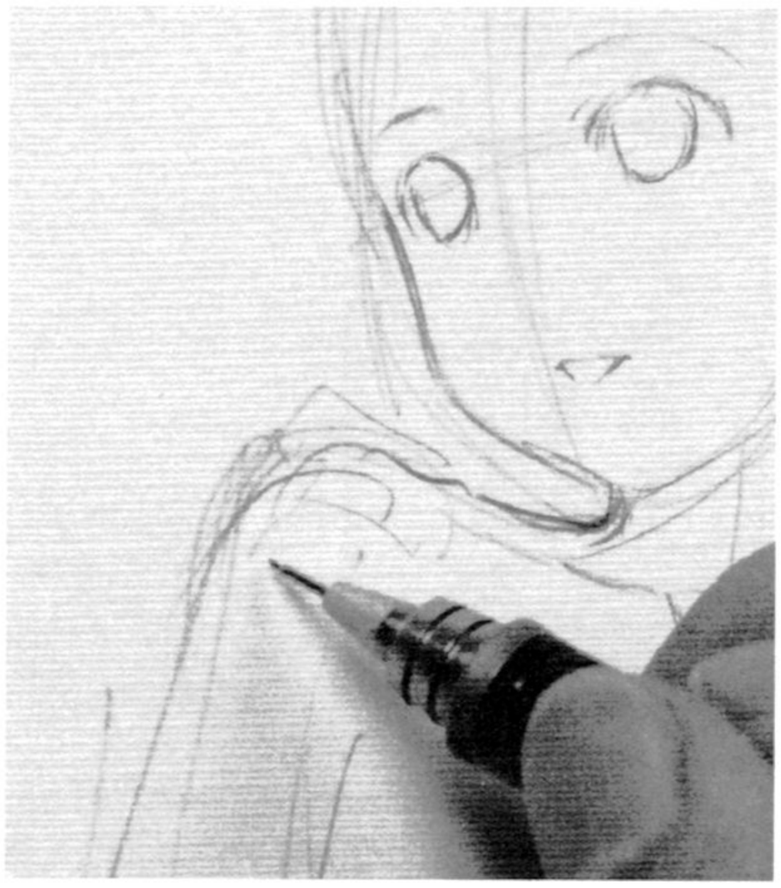


Draw the leg while taking into consideration the proportioning of the thigh's length versus the calf's length, and double-checking the positioning of the top of the leg, the knee, and the ankle.

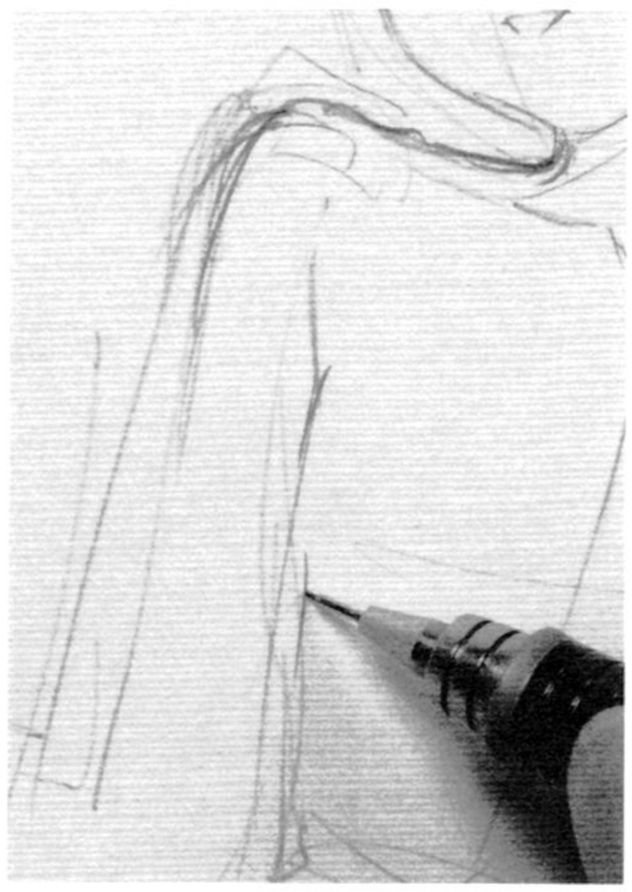


Sketch the foot's underside and draw the foot's top.

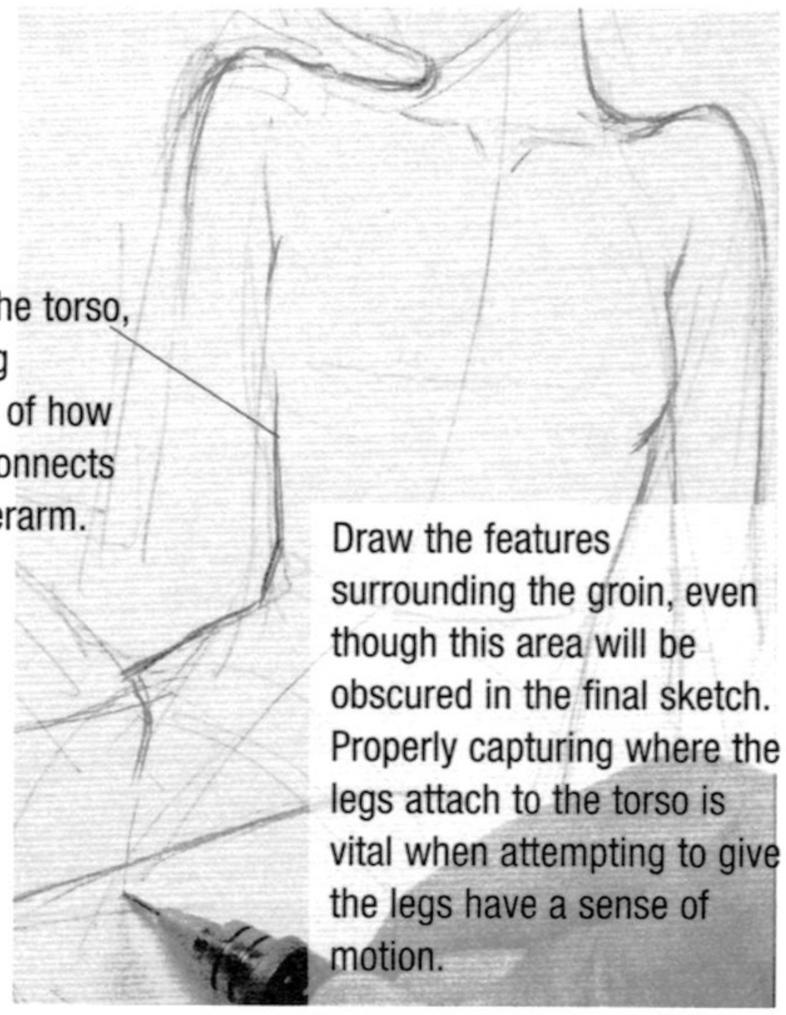
Capturing the Forms-Part 2: Drawing the Torso and the Right of the Upper Body



Retain the shoulder's roundness when composing it.

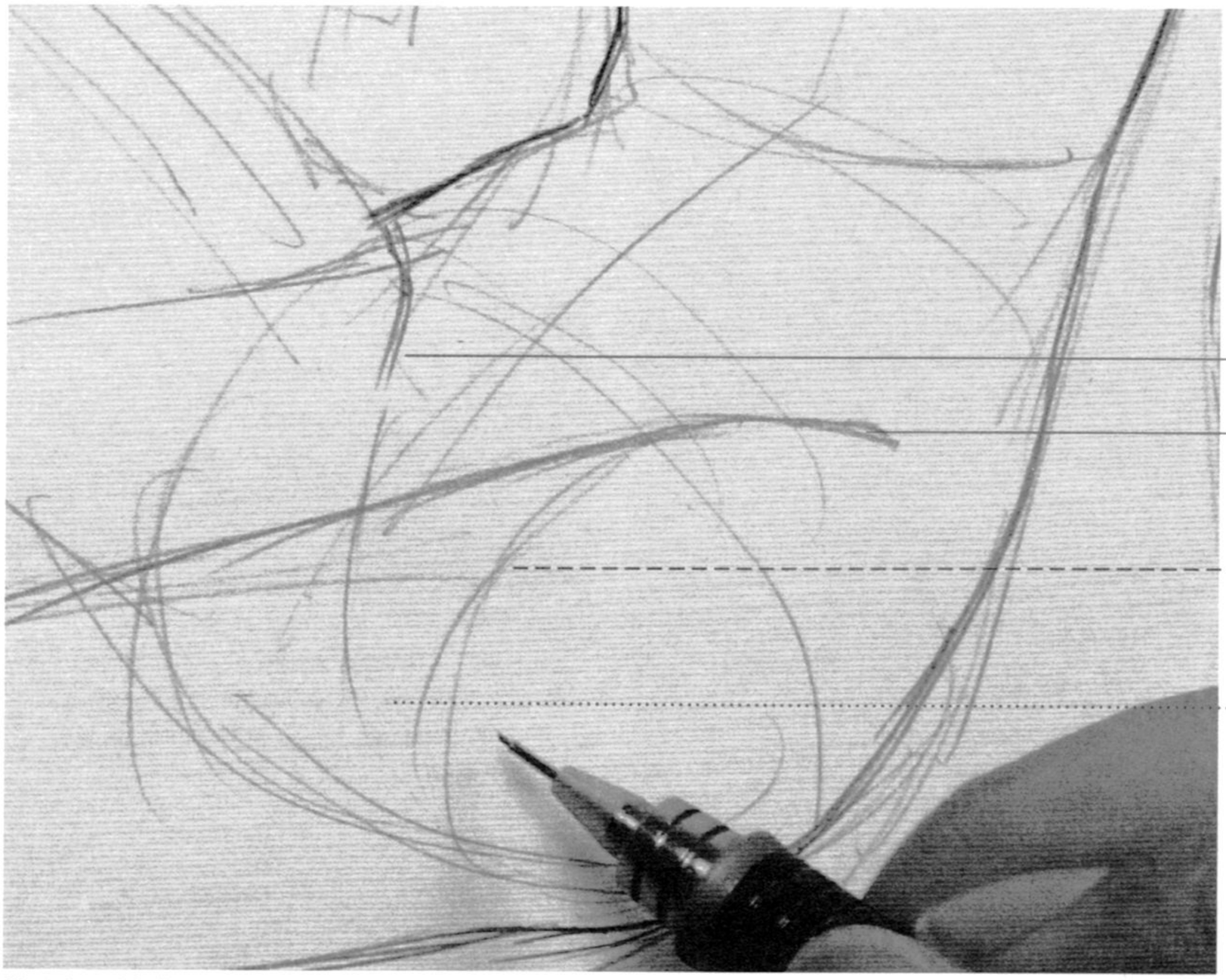


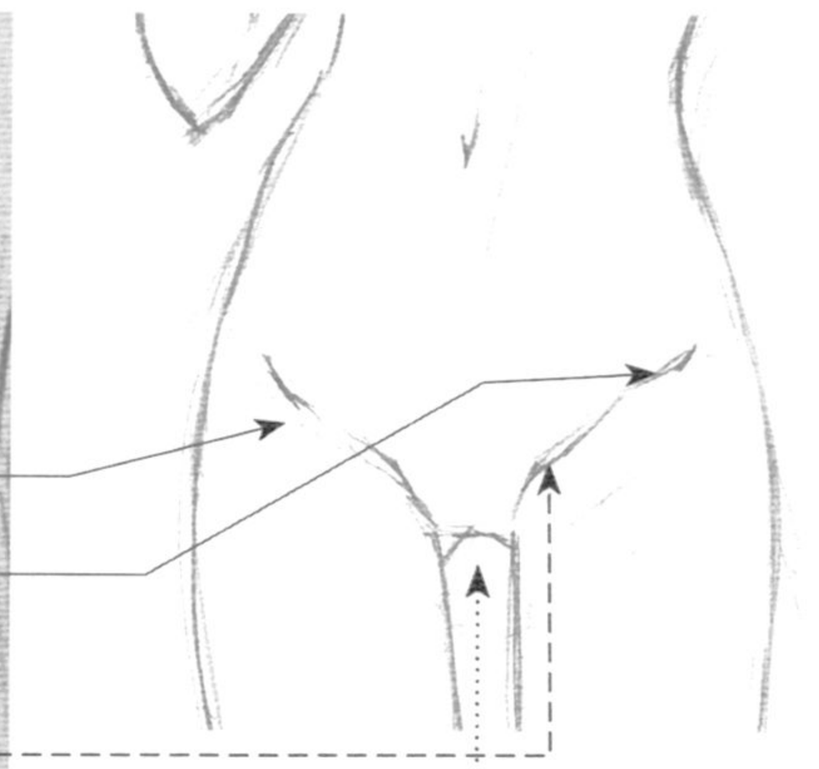
Draw the chest to which the breasts will attach.



Compose the torso, maintaining awareness of how the torso connects to the underarm.

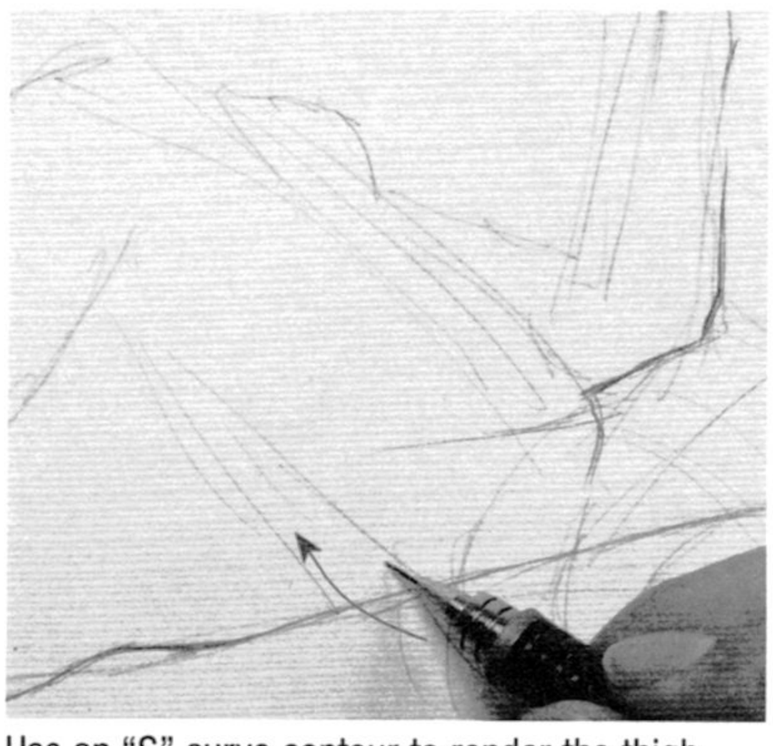
Draw the features surrounding the groin, even though this area will be obscured in the final sketch. Properly capturing where the legs attach to the torso is vital when attempting to give the legs have a sense of motion.



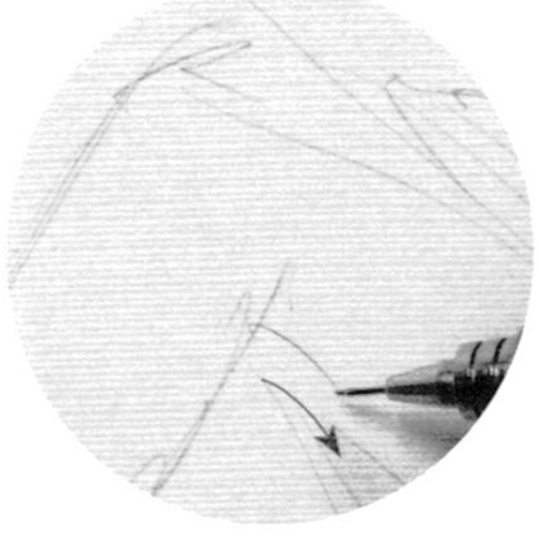


The legs are cylinders attached to the torso, which is itself a cylinder. This means that curved strokes should be used to show where the legs attach to the torso.

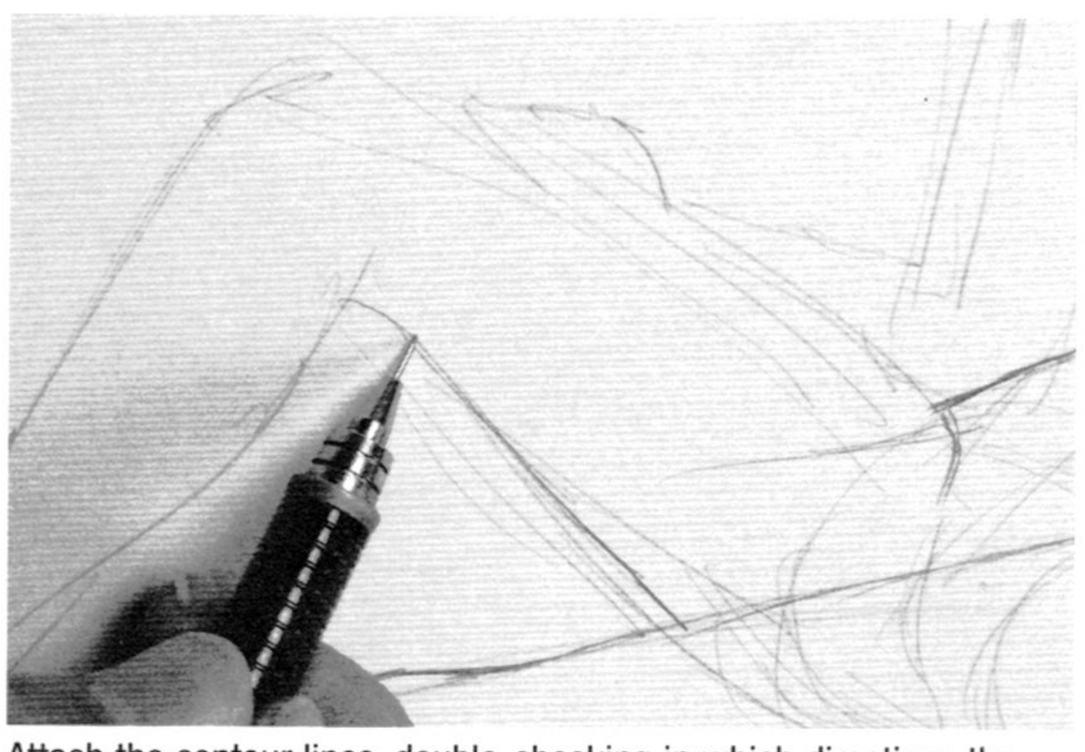
Sketch guidelines indicating where the legs attach to the torso to give the lower half of the body a sense of three-dimensionality. This process is used when drawing a character seated in a chair or when imbuing the legs with some sense of motion.



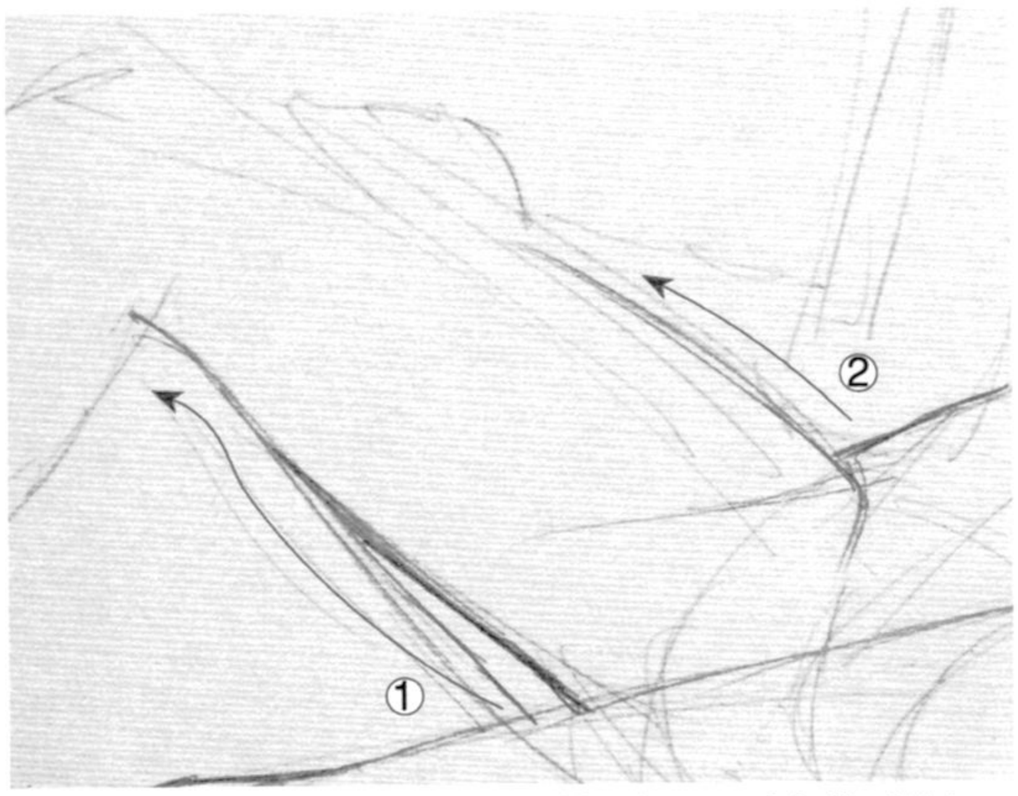
Use an "S" curve contour to render the thigh, taking careful note of in which directions the contour curves.



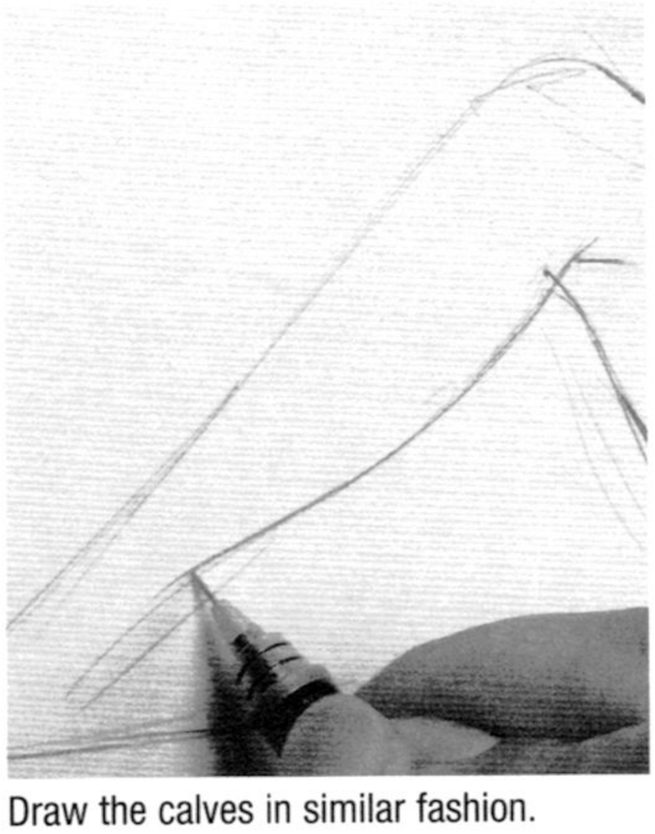
The rounded contour connecting to the back of the knee takes a downward curve.



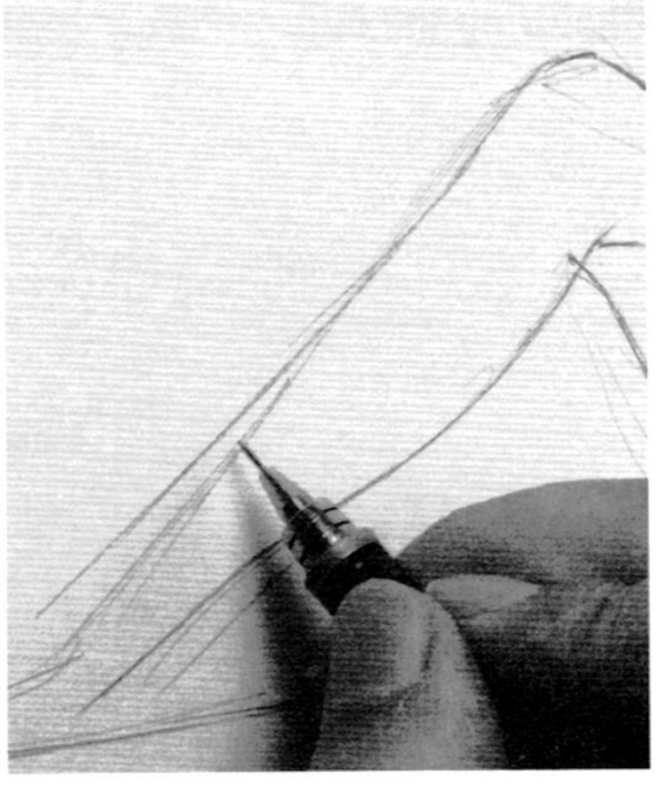
Attach the contour lines, double-checking in which directions the curves' origins and the terminations arc. This will result in undulating contours that imbue the legs with a three-dimensional appearance. Hold the pencil as you would when drawing long, arcing strokes.

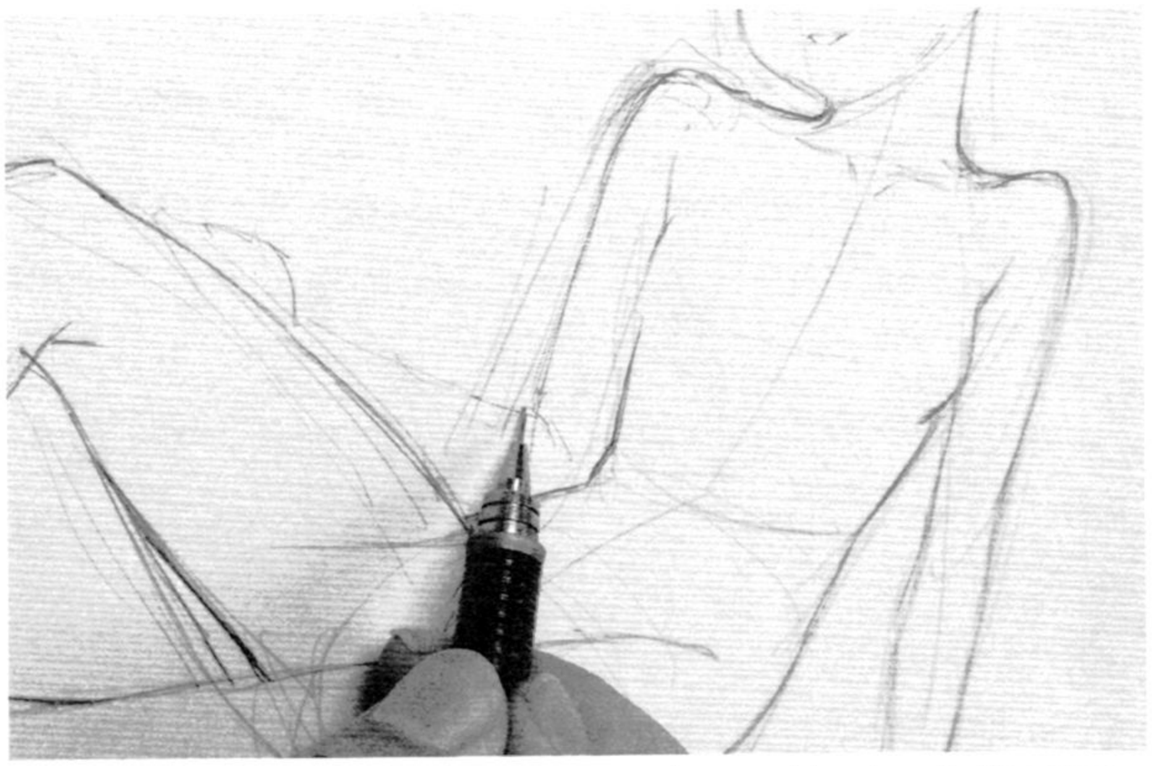


Use the basic rules of cylinder sketching to complete the thighs.

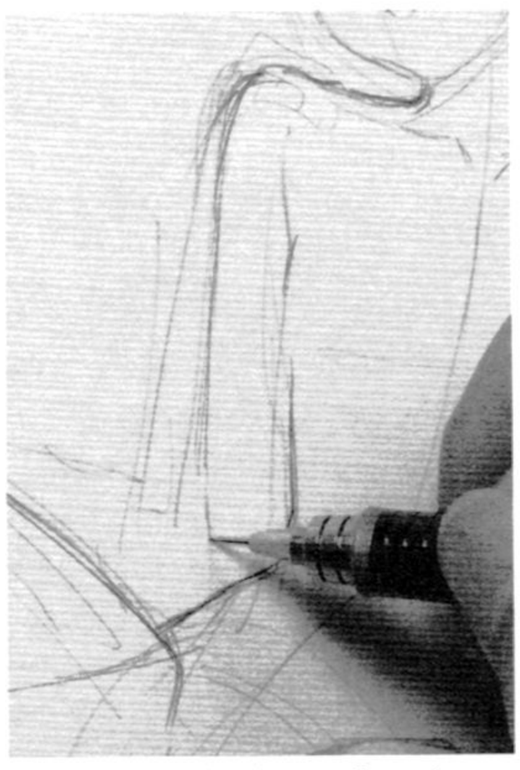


Draw the calves in similar fashion.

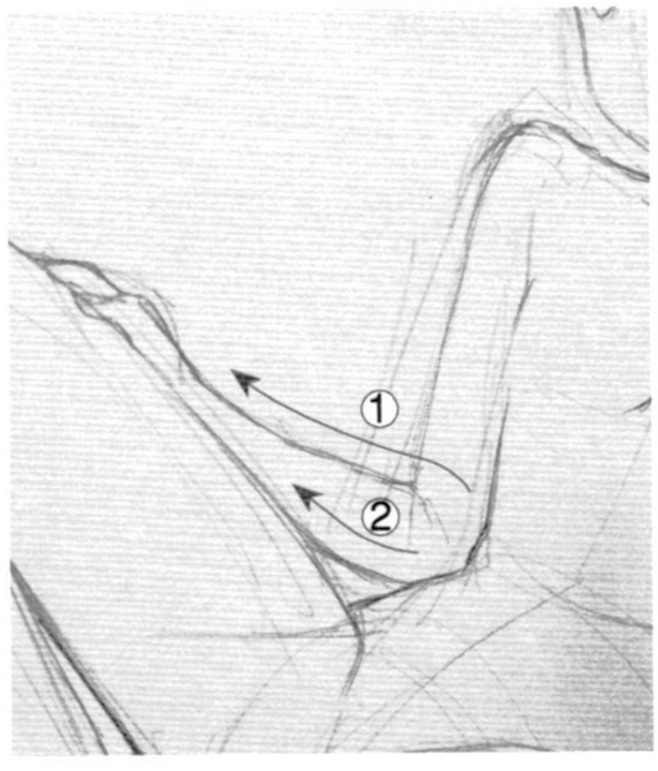


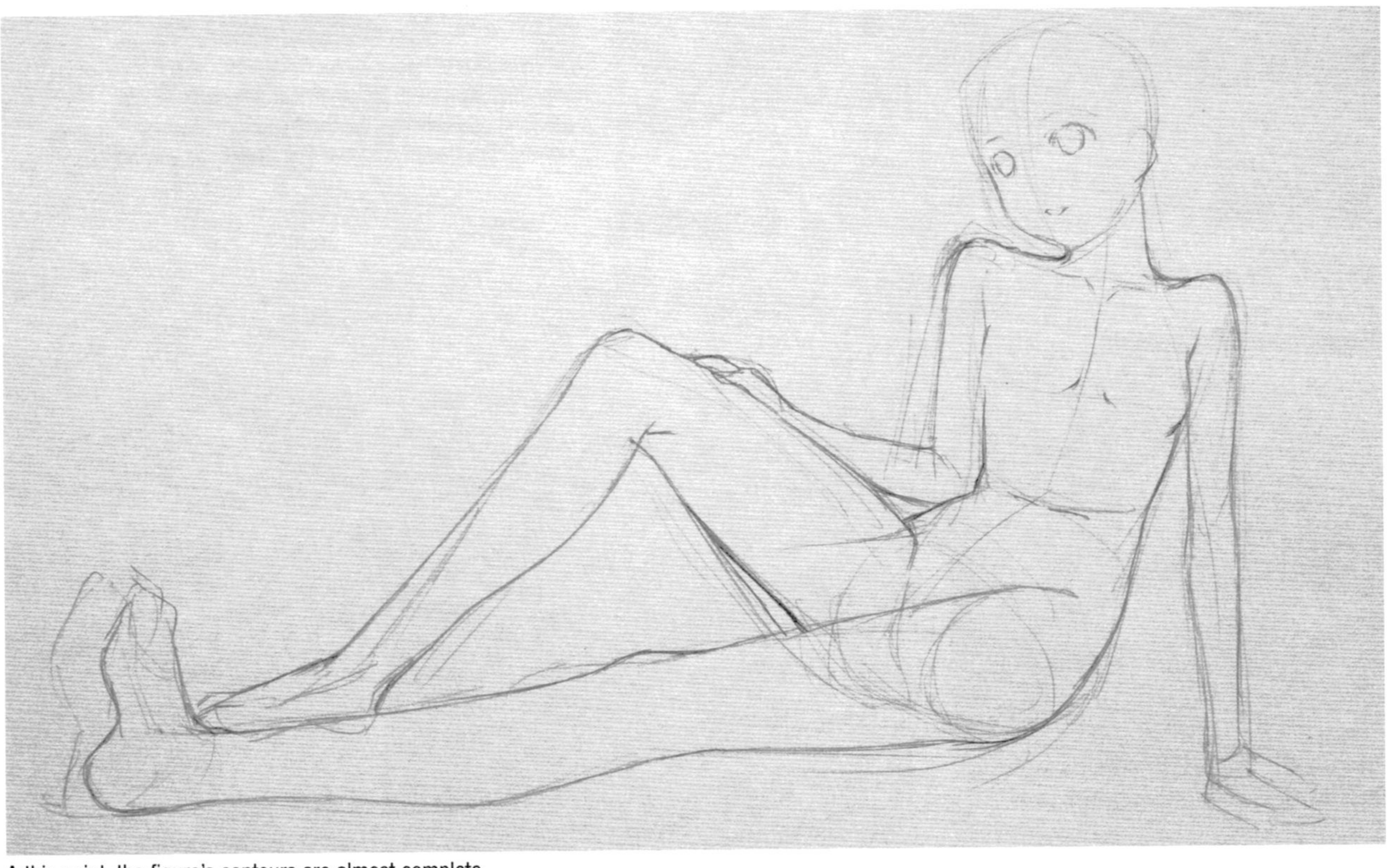


Since the character has her hands wrapped around her legs in this pose, draw the legs first, followed by the hands.



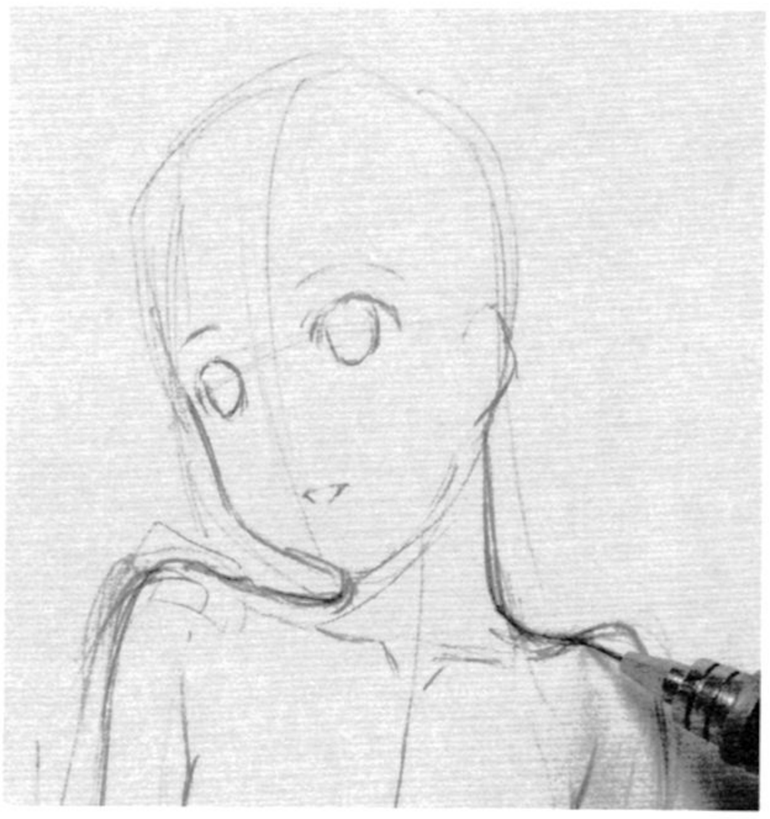
Note where the bent elbow is positioned and sketch accordingly.



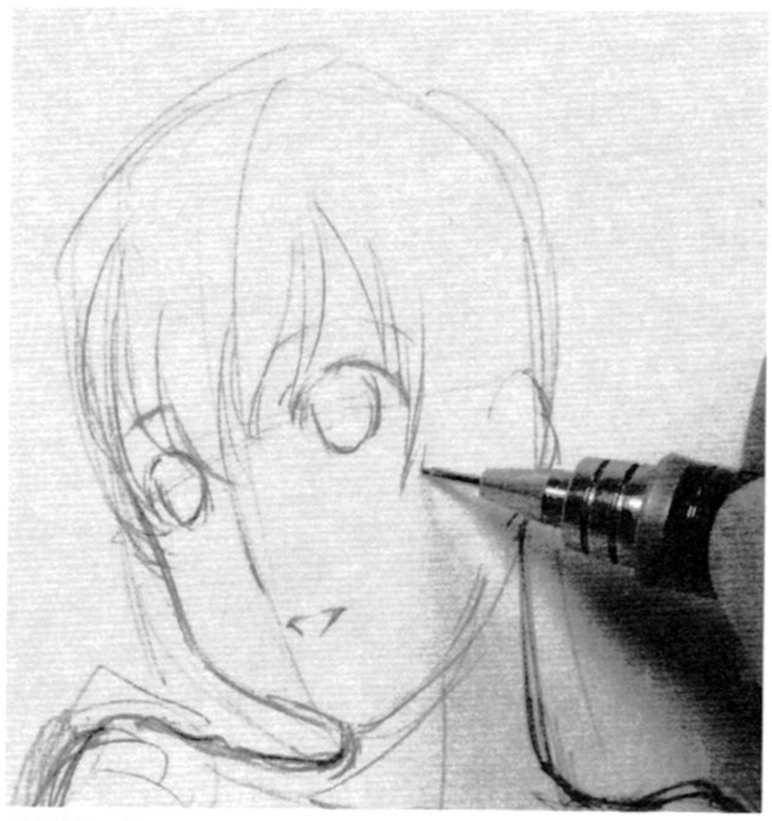


A this point, the figure's contours are almost complete.

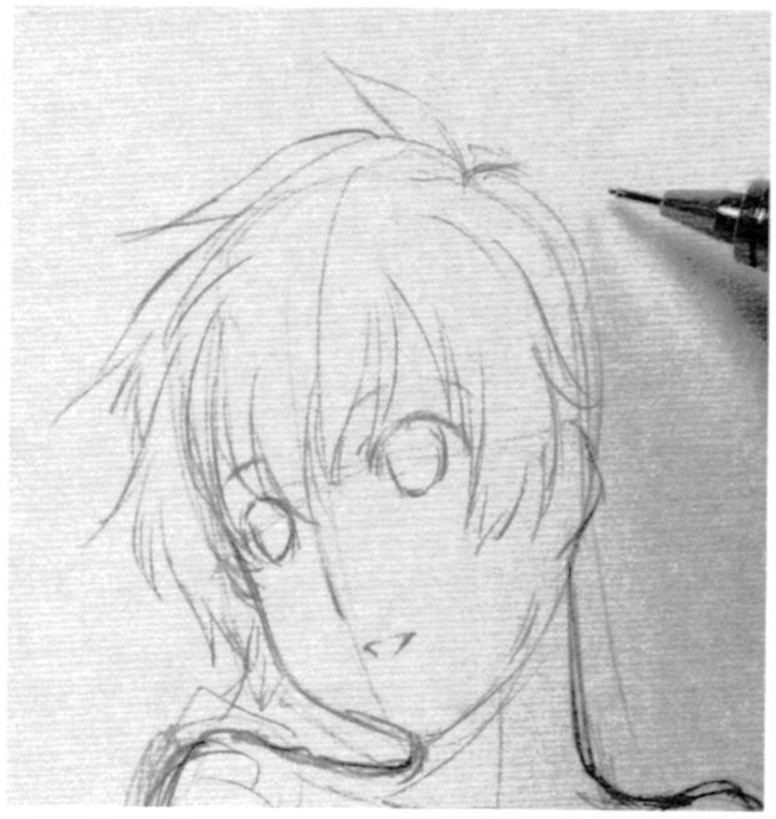
Capturing the Forms-Part 3: Drawing the Hair



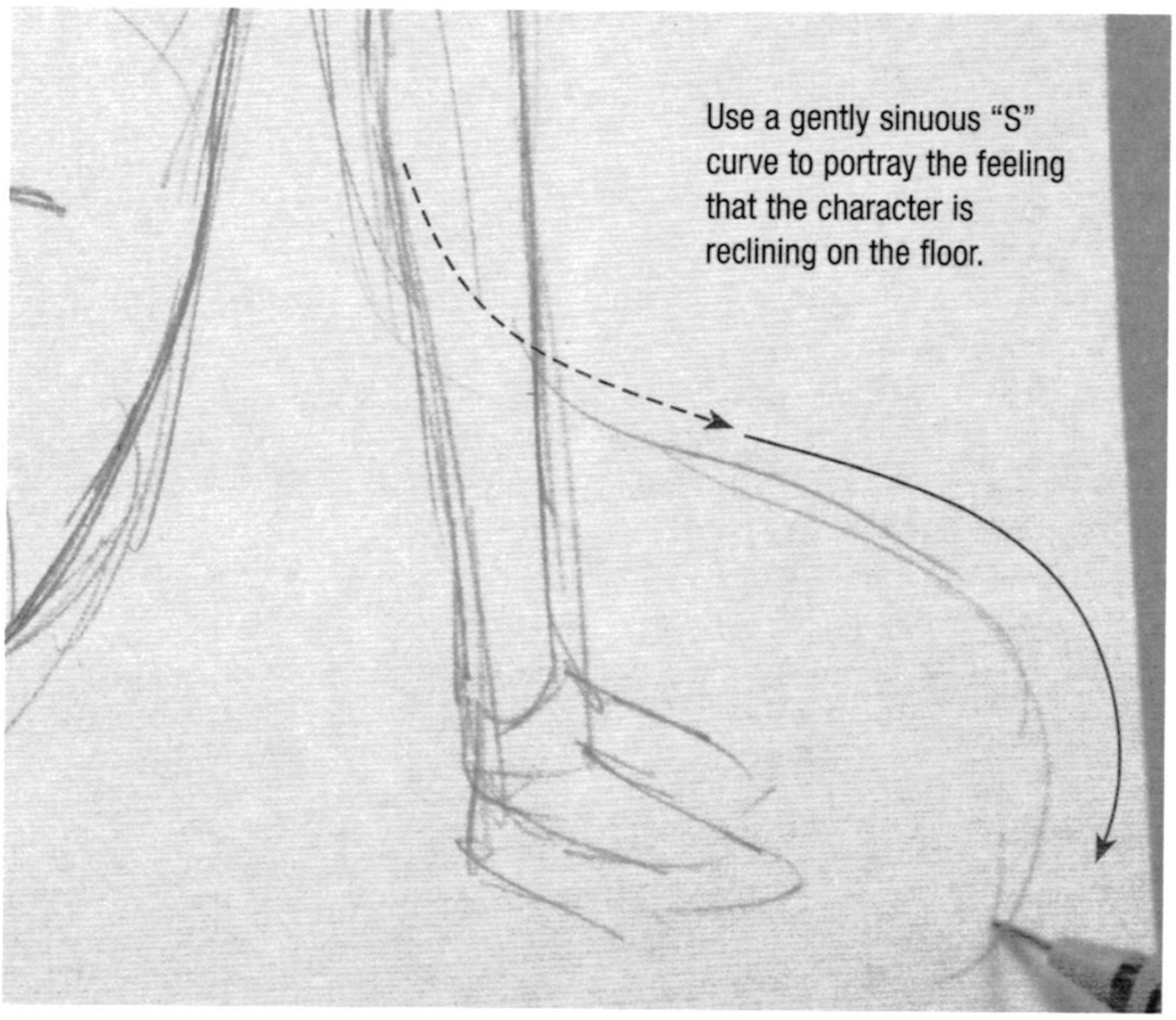
Start by cleaning up the neck's contours and the surrounding area.

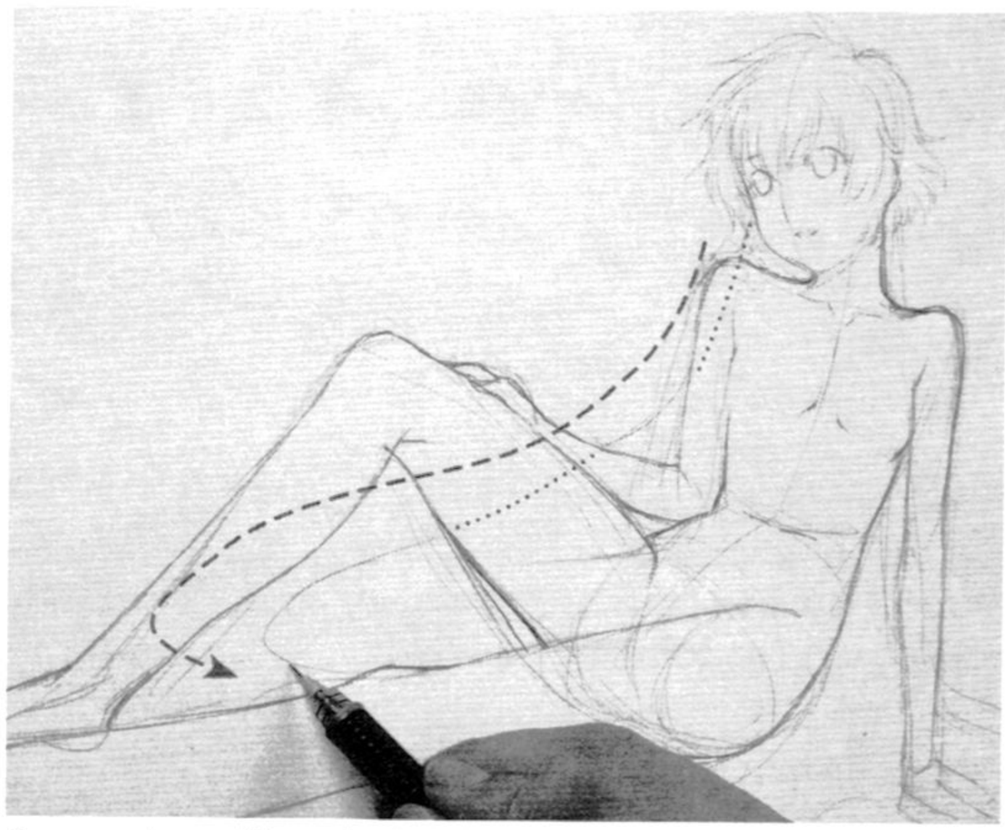


Add the bangs, noting the direction in which the head tilts.



Draw from the center, working your way out.





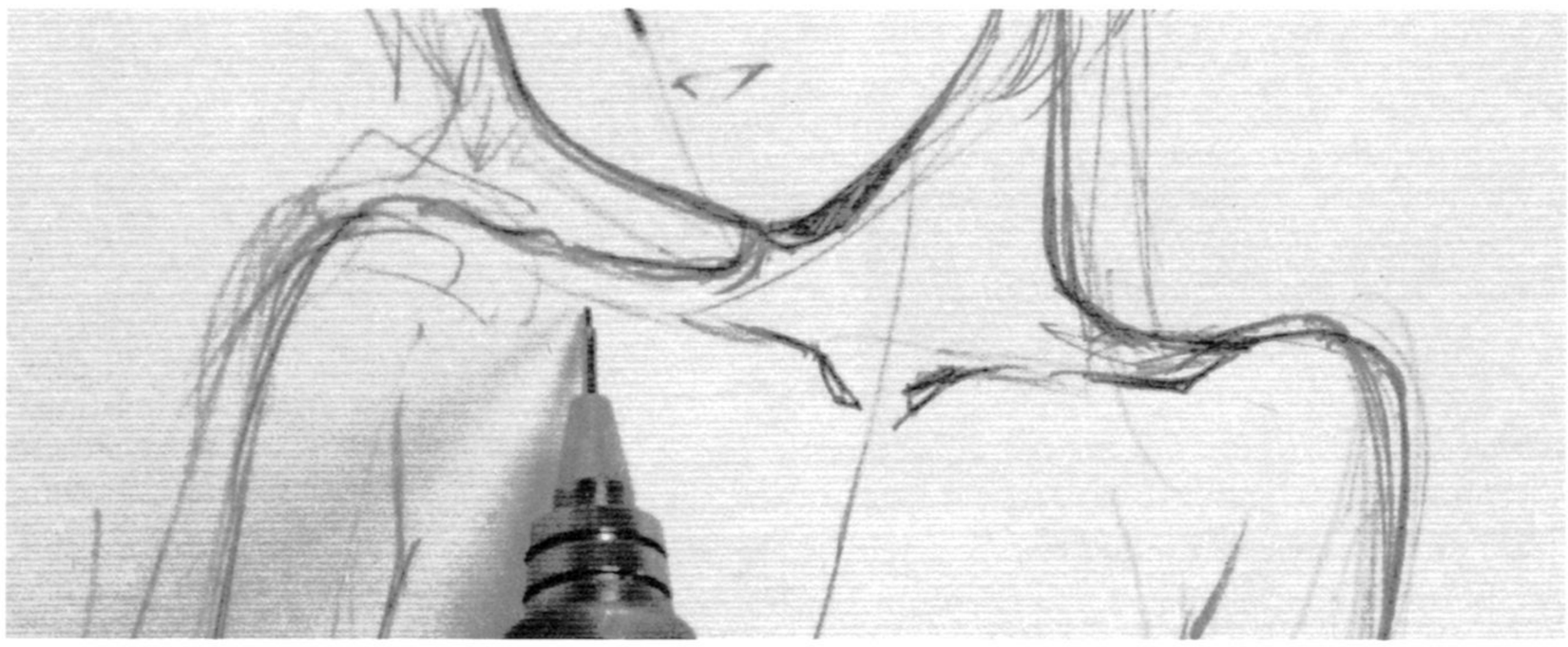
Be conscious of how the hair hidden behind the body lies. Once again, the pencil is held differently at this point. Always consider the most comfortable way of drawing the type of stroke or line desired as you work.

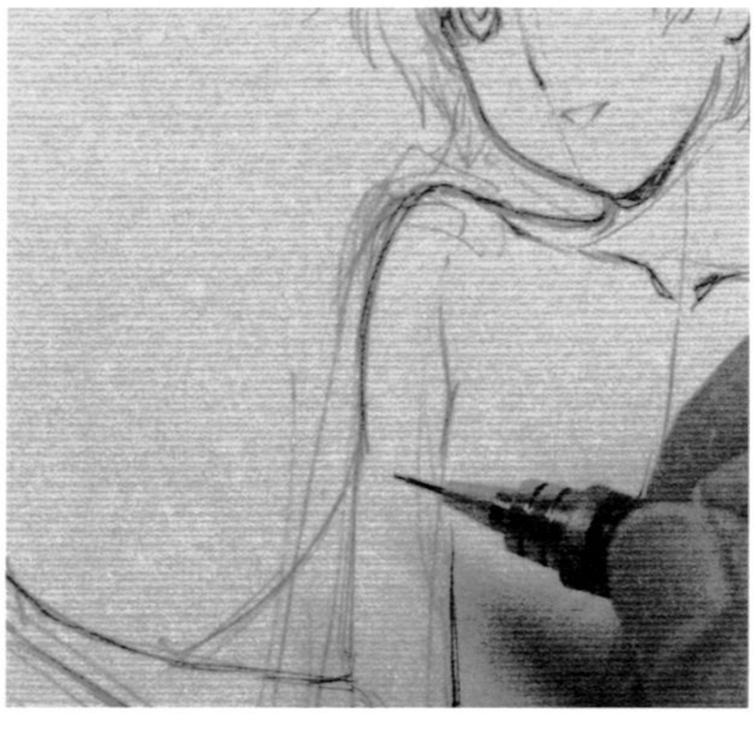
Cleaning up the Contours

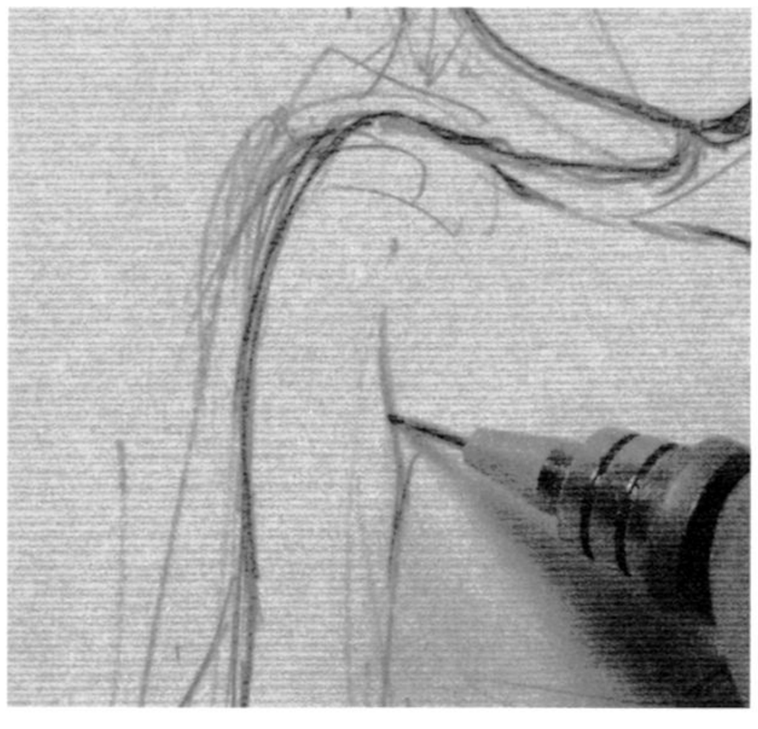
Draw the face following the standard steps.

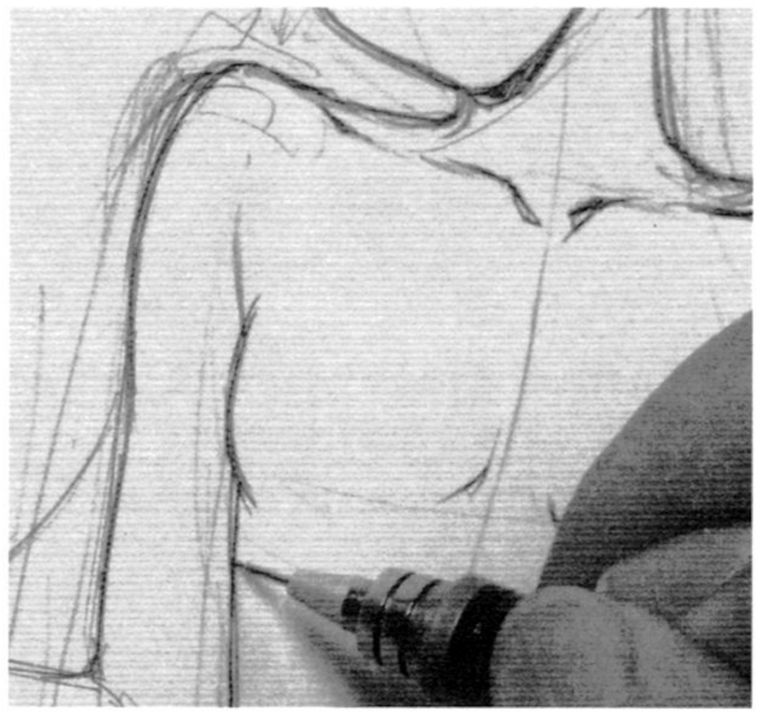
This page illustrates all of the steps followed at this stage of the process.

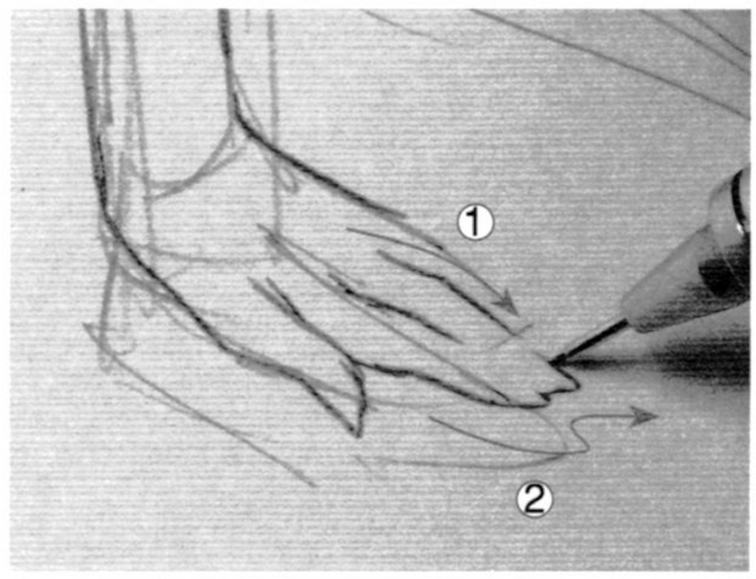
Draw the clavicles, while connecting the contours.

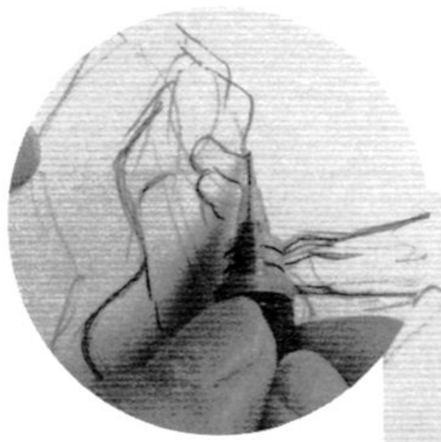




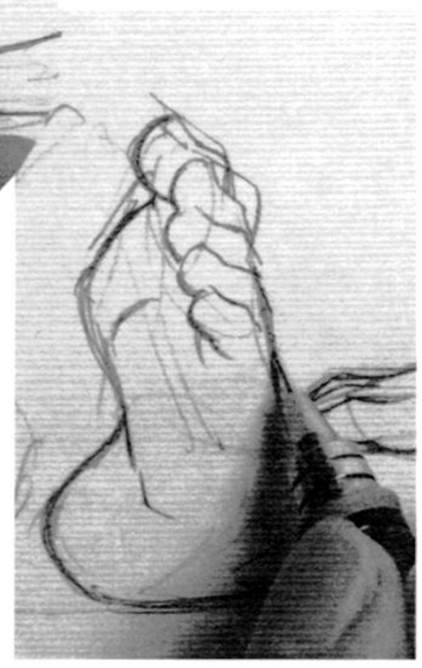




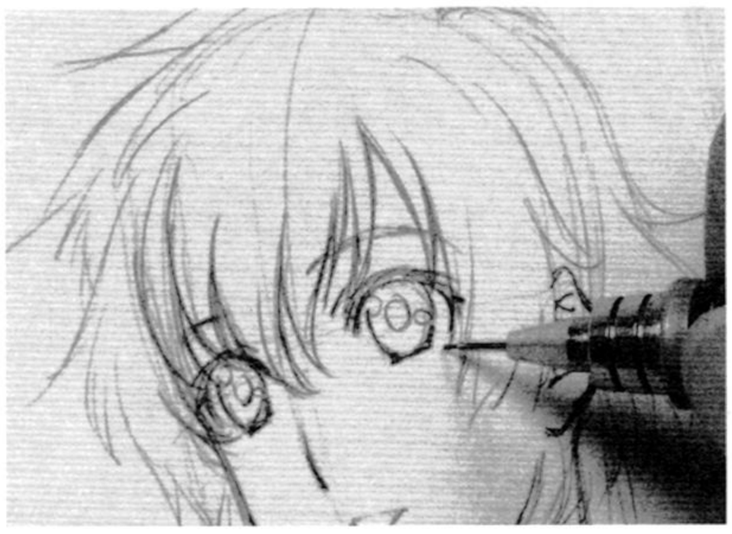




Once you have finished drawing the foot's sole, draw the toes, beginning with the little toe.

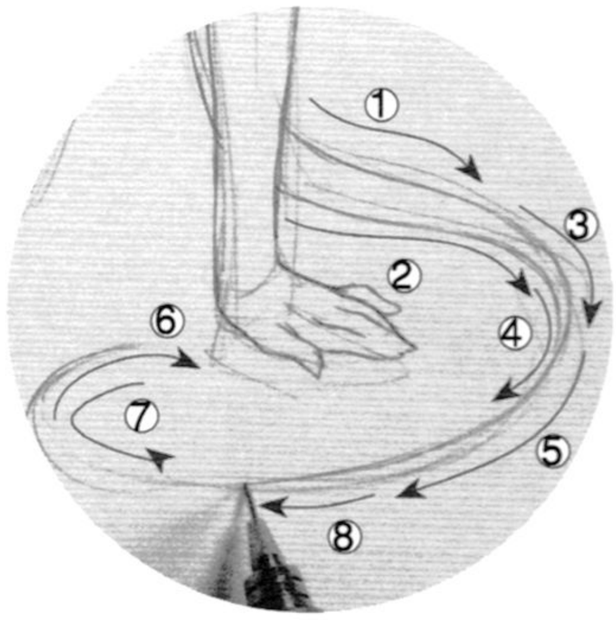


Adding the Details to Finish



Finish the facial features and the hair.

This long lock of hair was not produced using a single, graceful stroke. To recreate it, built it up by connecting a series of shorter strokes.



The above shows the actual process.

Carefully draw the eyes and the lips, and clean them up with an eraser to finish.

Final Sketch: When drawing a character in different poses, pay attention not only to the eyes and the hair, but also to any special physical characteristics the character's body may have (in the case of female characters, this might include the shoulder width or breast size).

Developing a Single Character

Tricks in Making a Character Identifiable

Why is it a character is identifiable as a given character? Let's compare five different faces.

1 Close-up

2 Full-figure composition

3 Medium-close shot

4 Moderate high-angle close-up

5 Full-figure, fashion modelesque composition

1 Here we see the character as she makes her debut. The reader first sees her in a close-up panel. Her distinguishing features are her hairstyle and eye shape.

2 This is how her face appears in a panel showing her entire figure. Her distinctive hairstyle and eye shape have been carefully retained.

3 In this panel showing her from the hips up, the inside of her eyes have been carefully rendered, giving a sense of balance to the character.

4 This shows a close-up composed from a moderately high angle. This composition maximizes her face's size, proportionally, so her hair and eyelashes have been carefully rendered in somewhat fine detail. Her chin has taken on a slightly rounded form.

5 This full-figure, magazine-style composition retains the soft contours of the eyes seen in the first close-up. The chin has an overall roundish from, giving this version in general the character's gentlest-looking incarnation.

"Faces change. However, in order to ensure that a given character is identifiable each time she appears, those features that are the most salient must be made consistent in form. At the same time, any additional features that absolutely make the character recognizable should also be clearly rendered. Give careful consideration to where the hair's part is positioned, how the hair curls, how far the eyebrows extend, and other such distinguishing details."

Morita

- Make the character's eyes and hairstyle distinctive, and retain these distinctive features each time you draw the character.
- Pay close attention to the positioning of the facial features and the face's proportioning, such as the distance between the eyes and the nose as well as where the eyebrows and hairline are located on the face.

Chapter 3

Mastering How to Draw a Dynamic Figure

1 Studying the Neck and Shoulders through Close-ups

Close-ups provide compositions that draw attention to the face. However, close-up compositions do not merely focus on the head (neck) and shoulders. They do not function exclusively to show the reader the character's face. Rather, they also enable the artist to evoke a sense of movement. This section covers how to create a composition that focuses on the directions in which the face and the torso are turned.

Basic Close-up

In the close-up below, both the head and torso face the same direction. Note how the neck and shoulders connect.

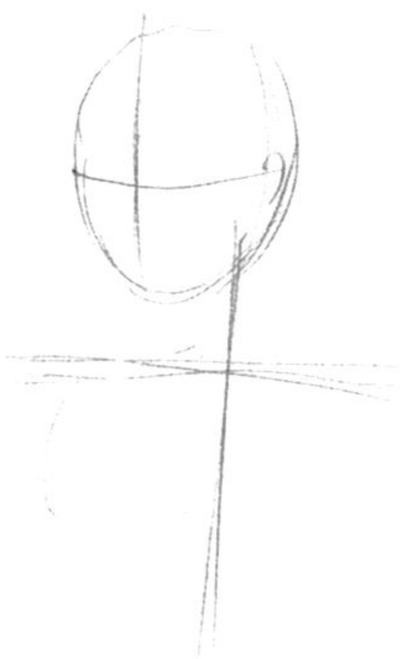
Figure Turned to the Left

The torso plays a crucial role in close-ups. Maintain consciousness of the head, the axial lines, and the shoulder line as you draw.

The close-up can be likened to a bust portrait, in that it is generally composed from the shoulders or chest and up. Where to set as the cut-off point has a significant impact on the composition's mood.

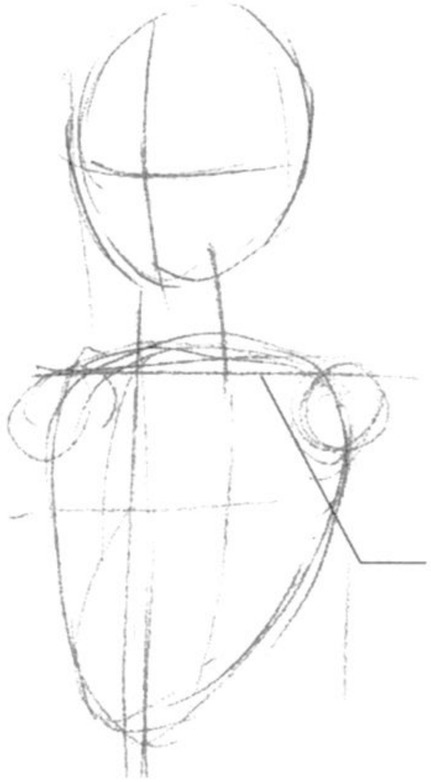
Composition Process and Key Points

1



Sketch the head and draw guidelines for the shoulders and backbone as an "X".

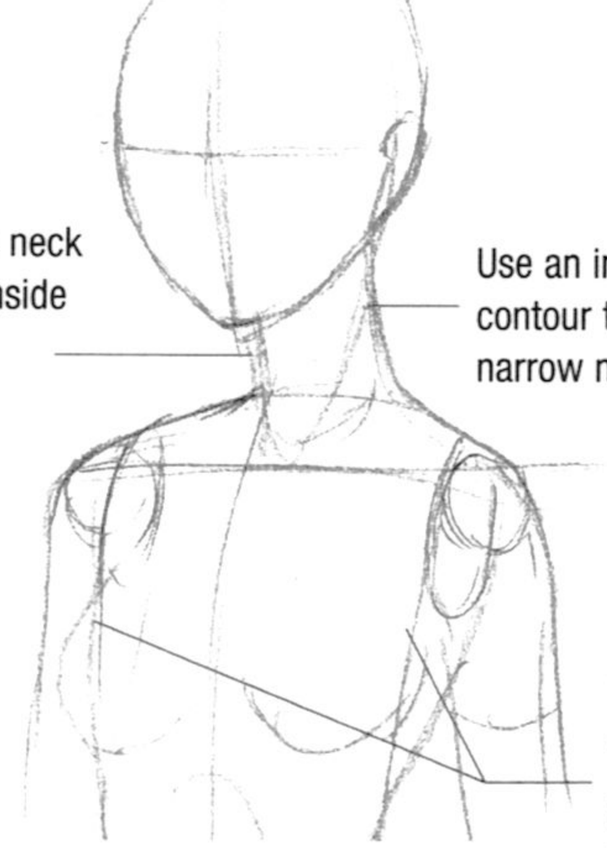
2



Sketch the torso, drawing the shoulders' joints and the axial line.

The character is facing perfectly forward, so the shoulder line runs practically parallel to the horizontal line of the head layout.

3



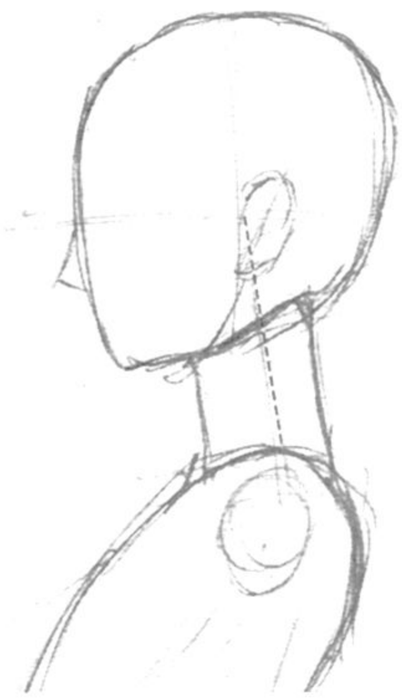
Draw the neck slightly inside the chin.

Use an inward curving contour to portray a narrow neck.

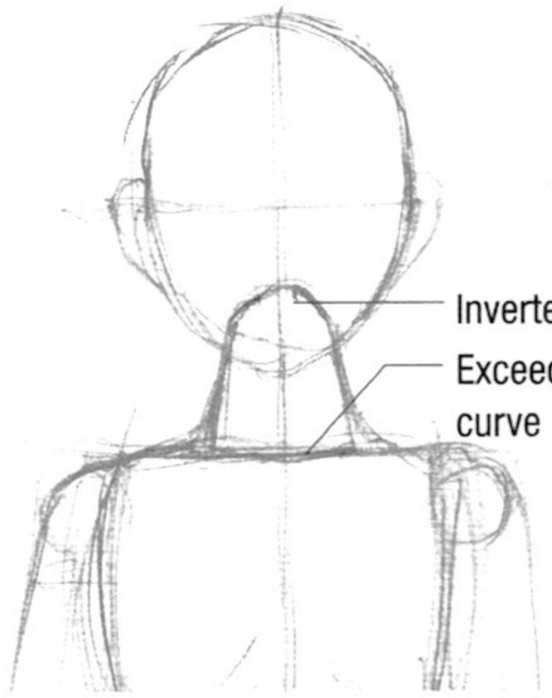
These guidelines define the figure's front.

Draw the arms and adjust their forms.

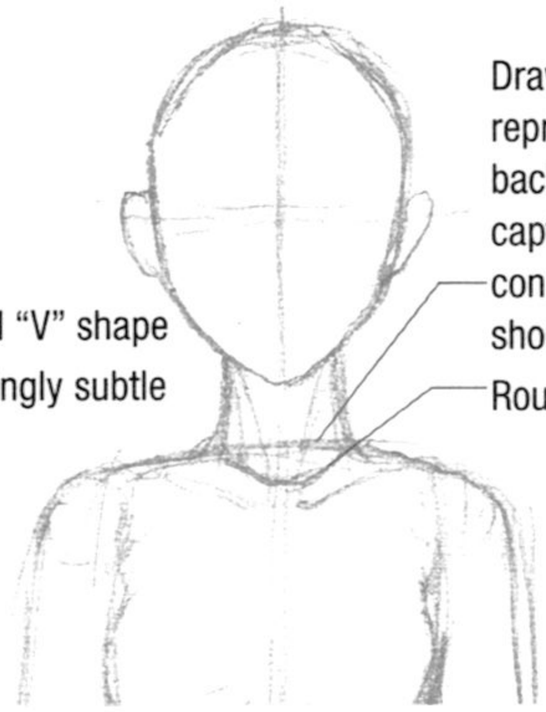
Junctures of the Head, the Neck, and the Torso

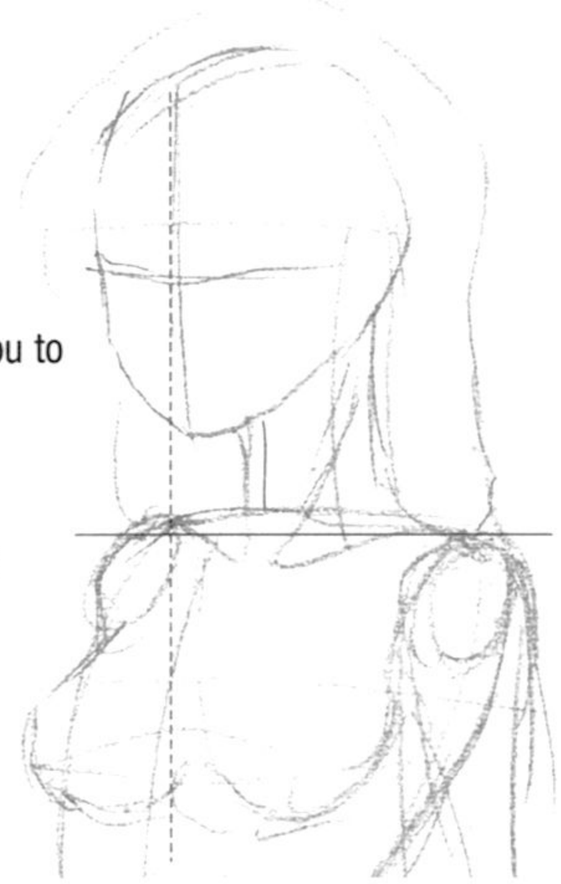


The neck attaches at an oblique angle.



Draw the junctures where the head meets the neck and where the neck meets the torso when composing the figure.

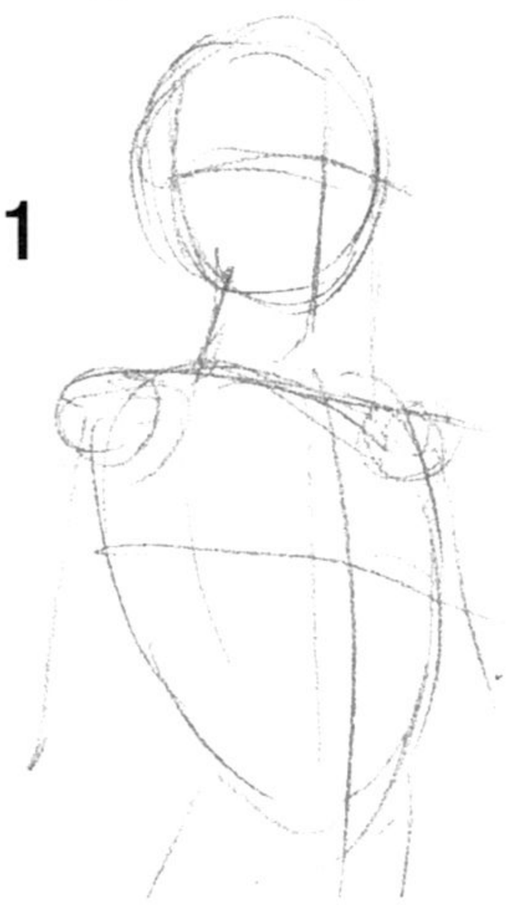




Drawing the axial lines of the head and torso along a straight line ensures that the figure has good posture. Draw the shoulder line parallel to the ground plane.

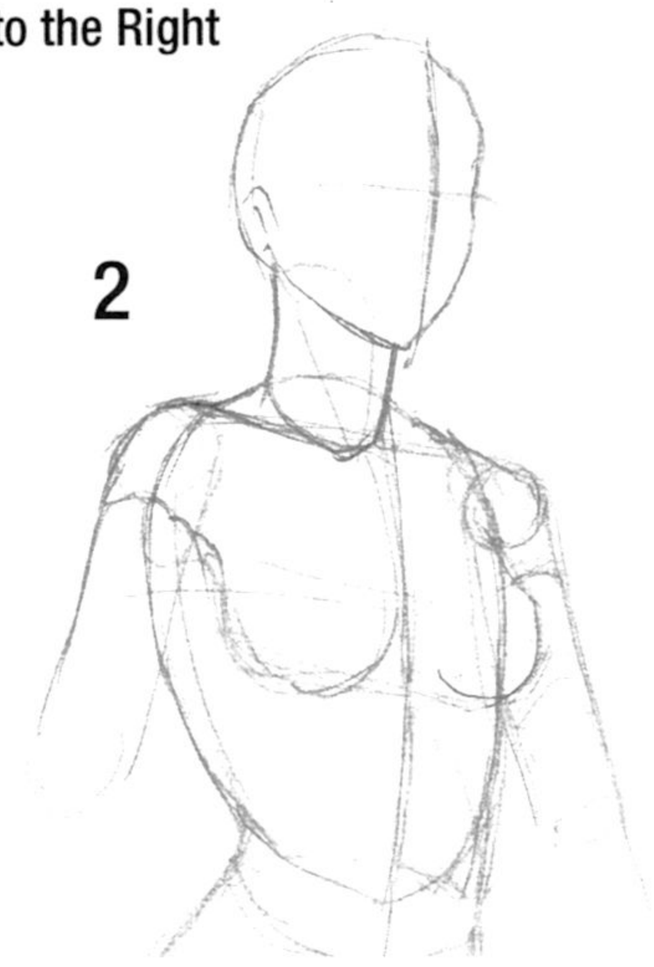
Practical Application: Figure Turned to the Right

1



As when drawing a figure turned to the left, draw the axial lines and the shoulder line as you sketch the layouts of the head and torso.

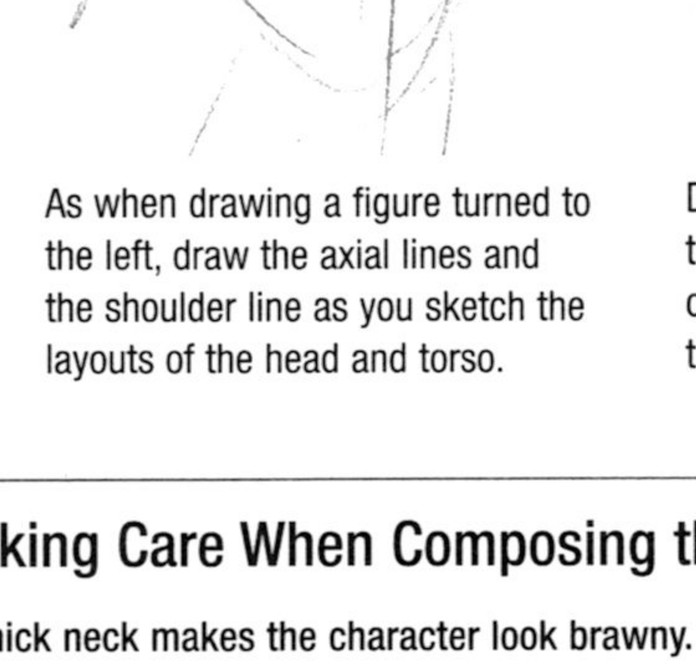
2



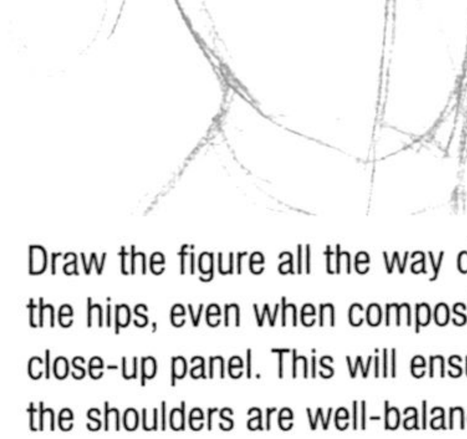
Draw the figure all the way down to the hips, even when composing a close-up panel. This will ensure that the shoulders are well-balanced.

Taking Care When Composing the Neck

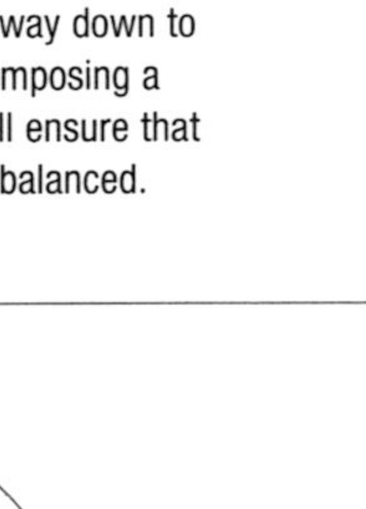
A thick neck makes the character look brawny.



This layout shows a character with good posture. The axial lines of the head and torso and the neck's layout are all perfectly straight.

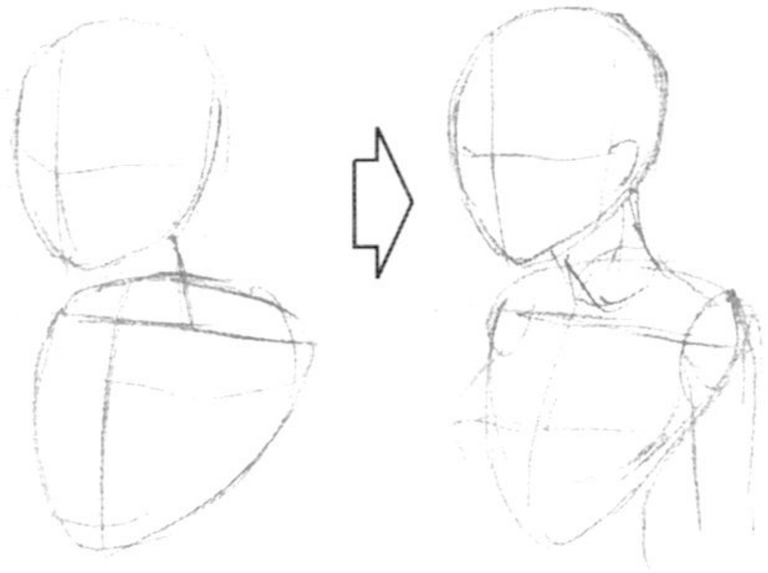


Drawing the neck's contour descending directly from the chin results in a thick, muscular-looking neck.



Slender neck

Drawing the neck at an overly exaggerated angle will make the character appear to have bad posture.



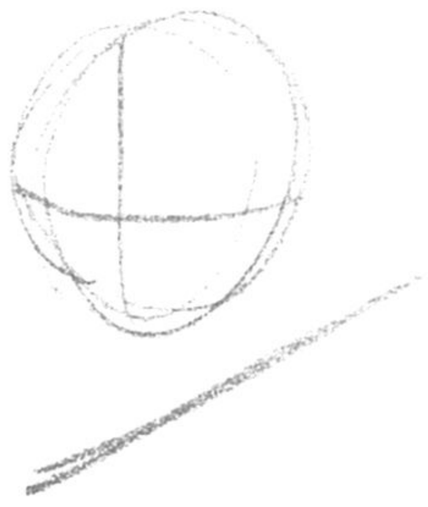
The layout above shows the neck drawn at an angle. The head's axial line juts out in front of the torso's axial line.

A close-up of a character with bad posture

Making the Shoulders and Neck Move

Let's take a look at a close-up composition that shows movement in both the neck and shoulders.

Composing the Shoulders at an Angle

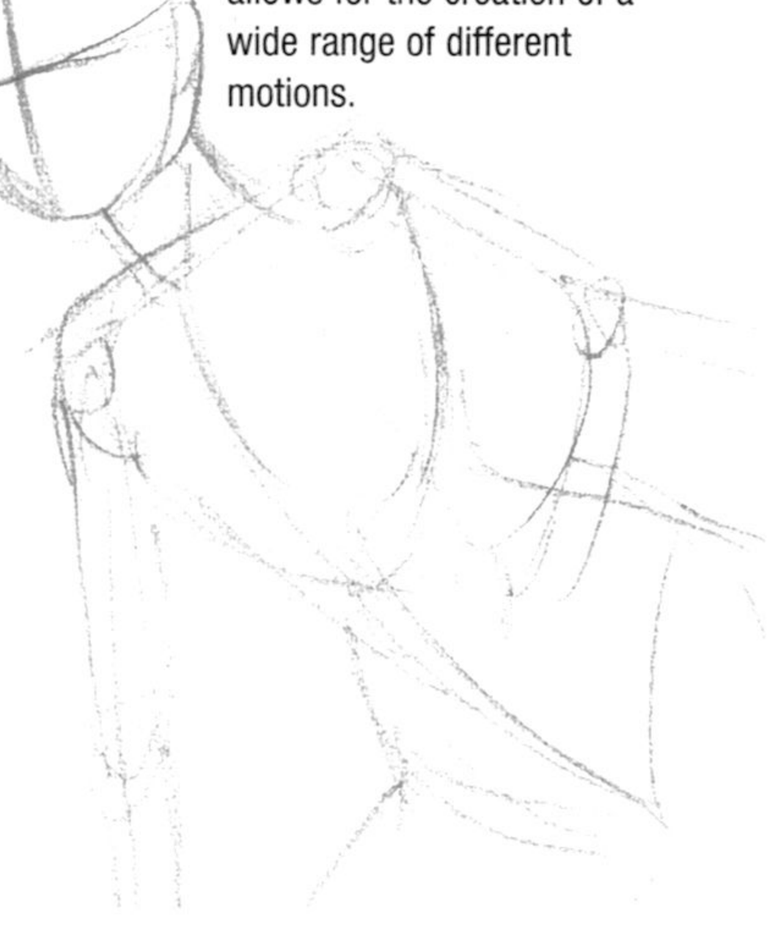


Draw an oval + X layout, and draw the shoulder line at an angle.

Sketch the neck's layout, and draw the axial line of the body running perpendicular to the shoulders.

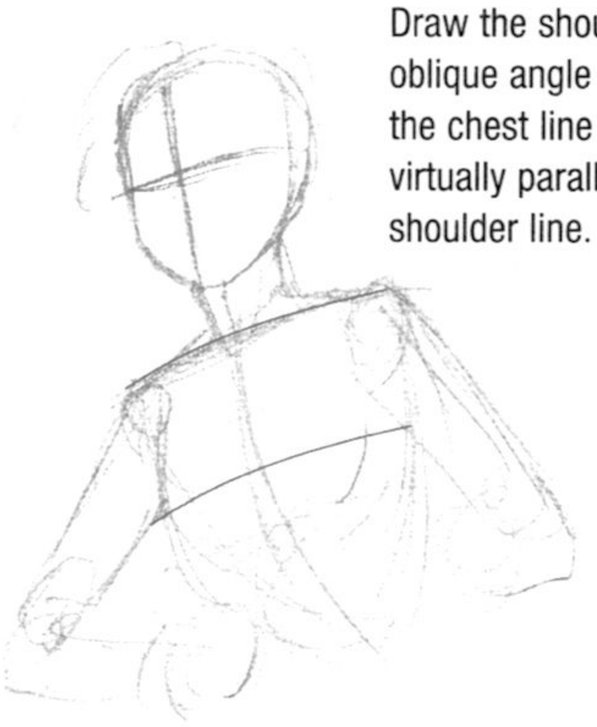
Sketch layouts of the shoulders' joints and the torso.

Shifting the direction of the oval + X layout's horizontal line's downward curve and the angle of the shoulder line allows for the creation of a wide range of different motions.

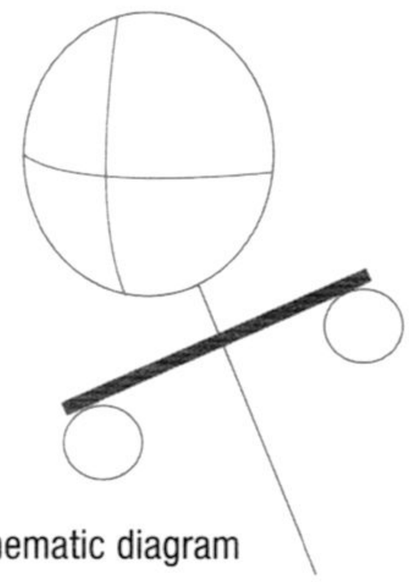


Practical Application

Running

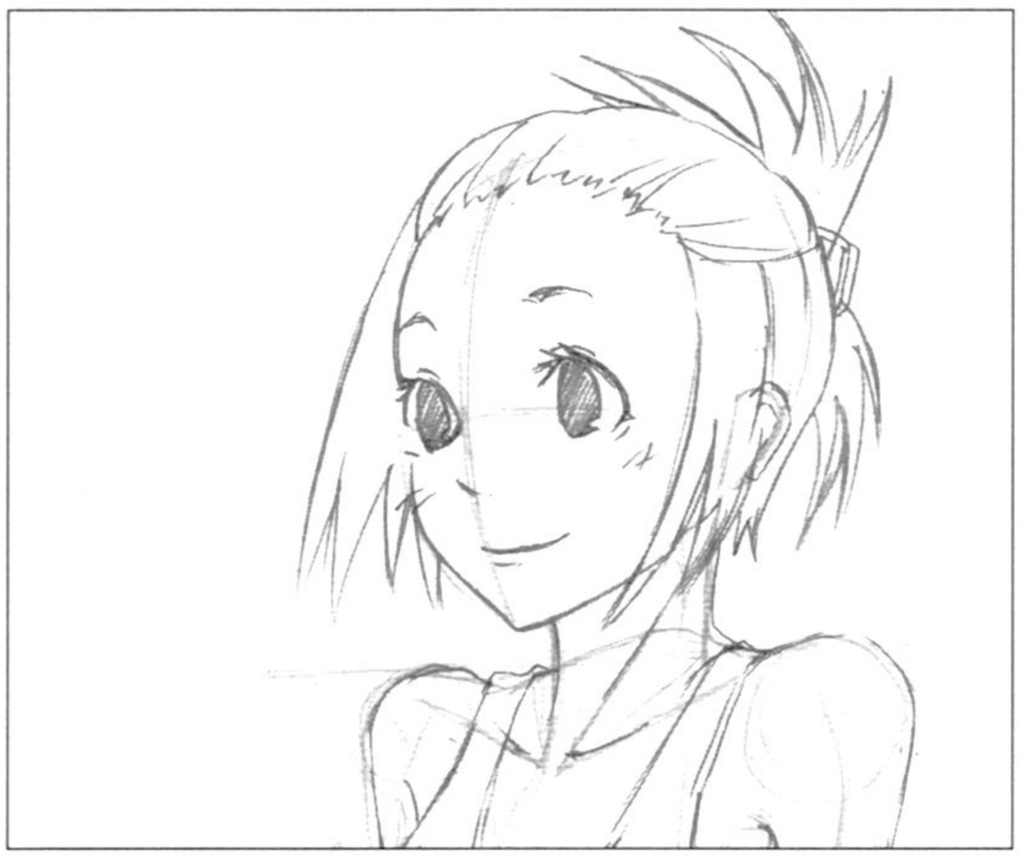


Draw the shoulder line at an oblique angle and then draw the chest line so that it lies virtually parallel to the shoulder line.



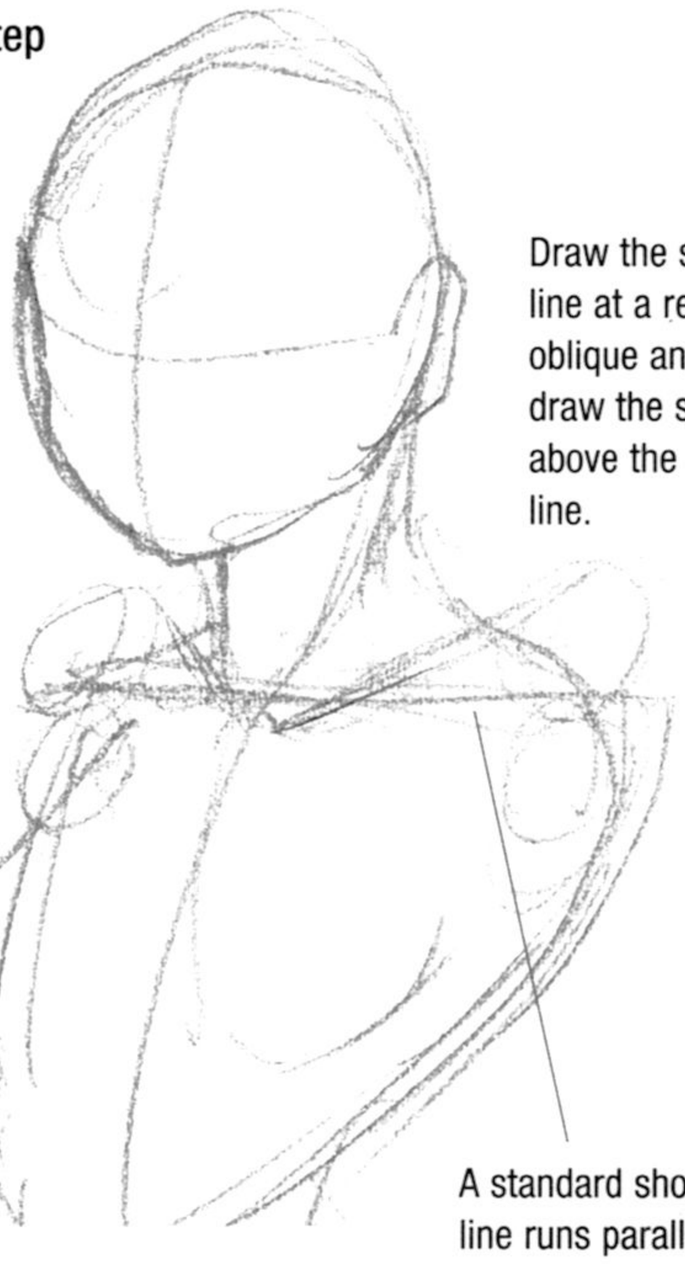
Schematic diagram

Raising the Shoulders



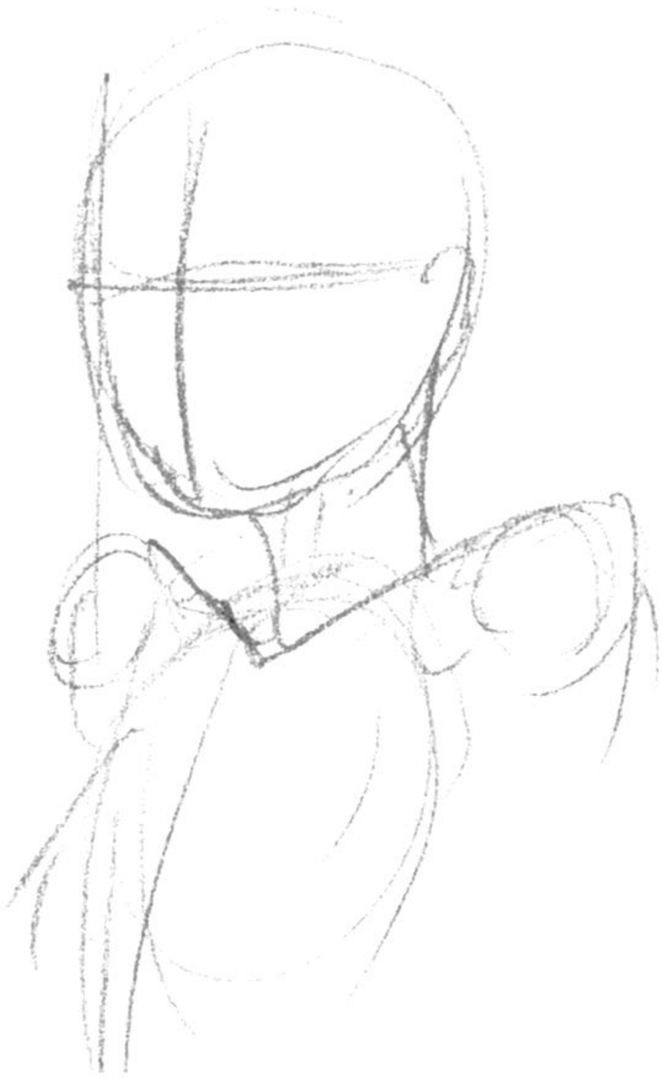
Draw the clavicles so that they form a "V".

Step-by-Step



Draw the shoulder line at a regular, oblique angle but draw the shoulders above the shoulder line.

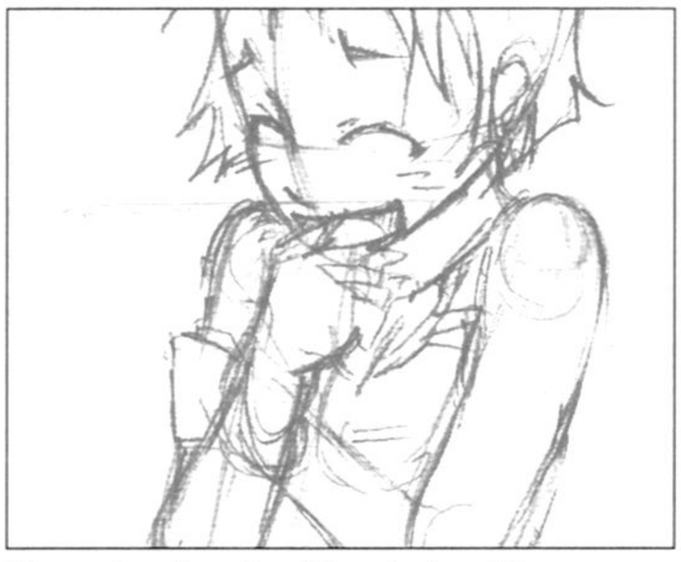
A standard shoulder line runs parallel to the ground plane.



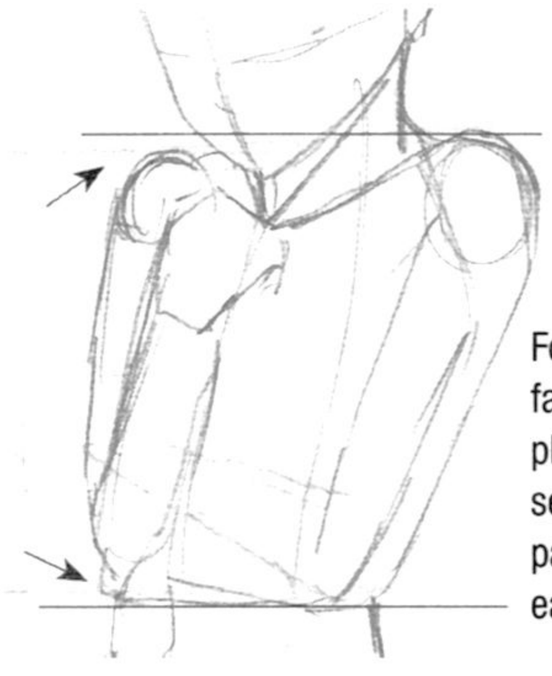
Be conscious of the fact that the clavicles and the shoulders connect when you draw.

Adjust the contours.

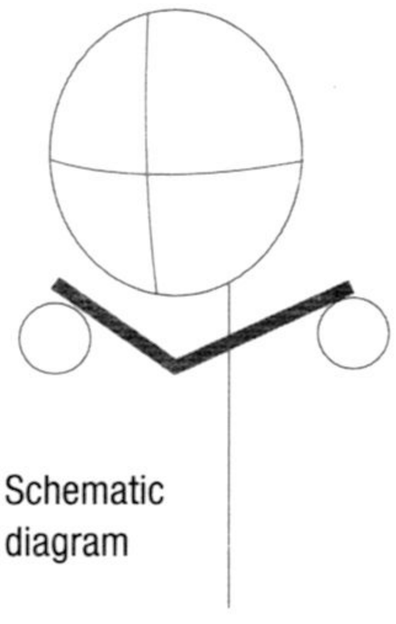
Practical Application



Shrugging the shoulders in laughter



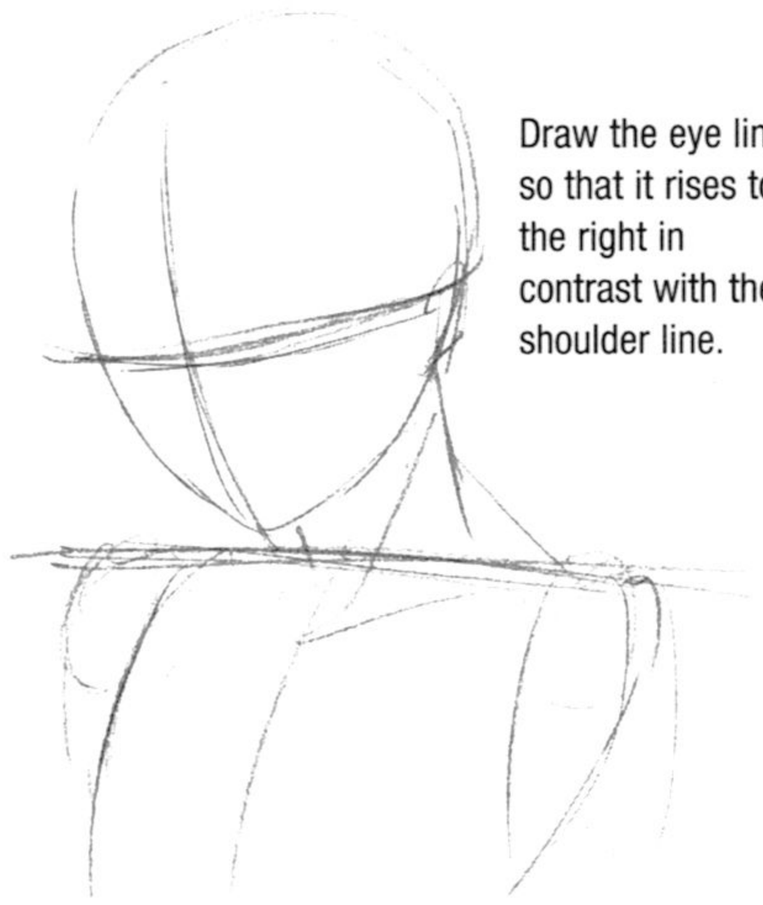
Foreshortening parts far from the picture plane evokes the sense of the body parts lying parallel to each other.



Schematic diagram

Tilting the Head

Tilting the Head to the Left

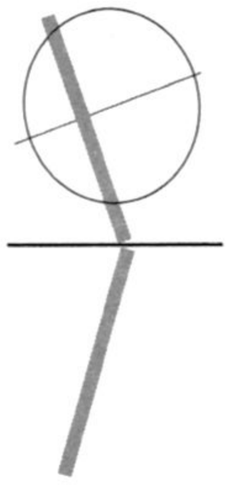


Draw the eye line so that it rises to the right in contrast with the shoulder line.

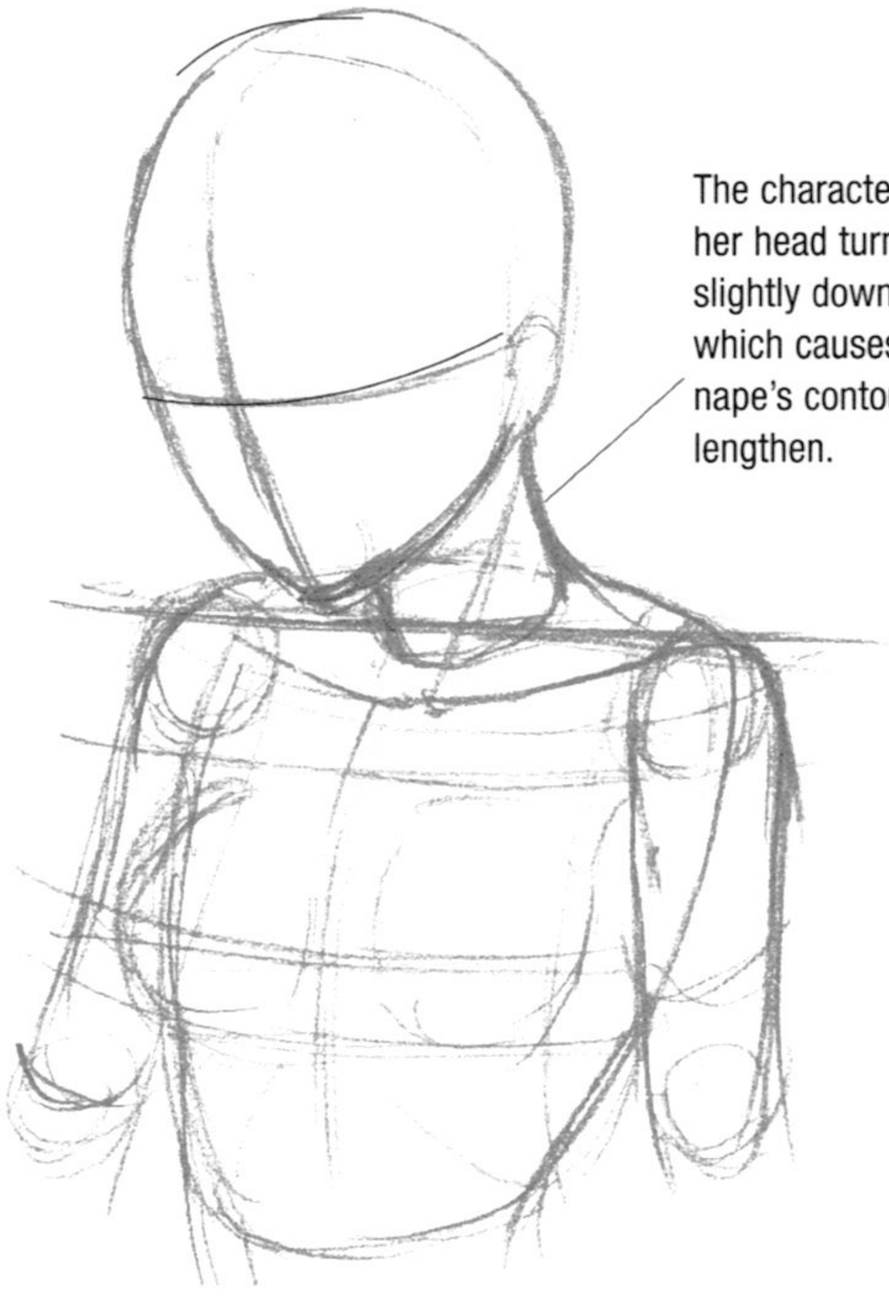
When the eye line and the shoulder line are drawn virtually parallel to each other, the character appears to be looking down in an undramatized way.

Step-by-Step

Sketching the layout

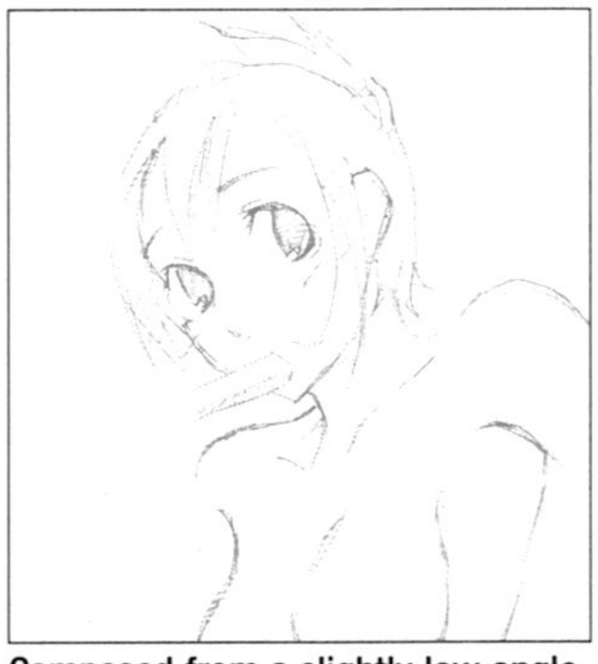


Once you have completed the layout, make sure that the axial lines of the head and torso form a sideways "V".

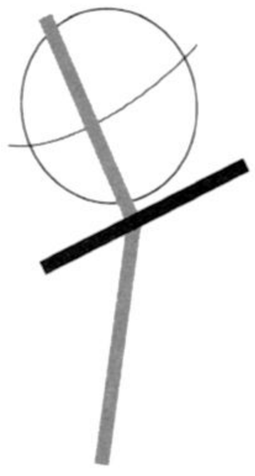


The character has her head turned slightly downward, which causes the nape's contour to lengthen.

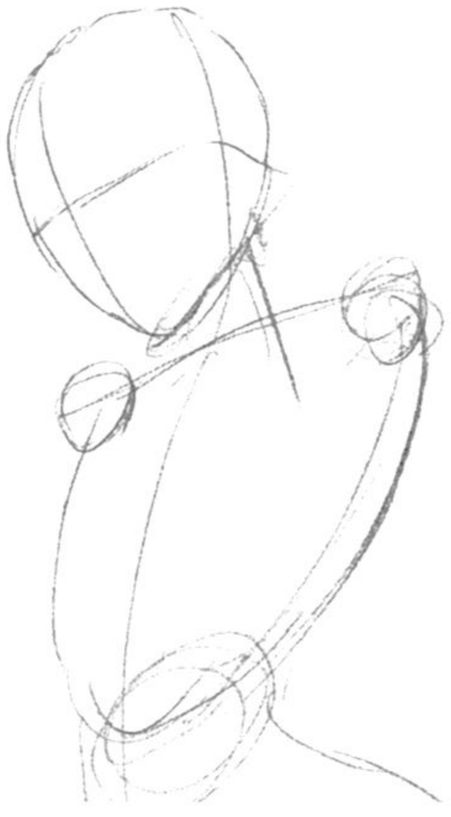
Practical Application

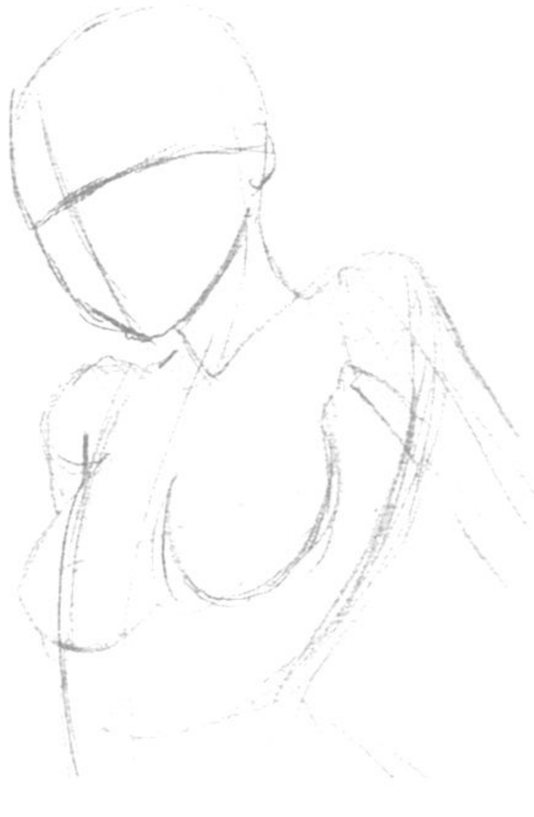


Composed from a slightly low angle

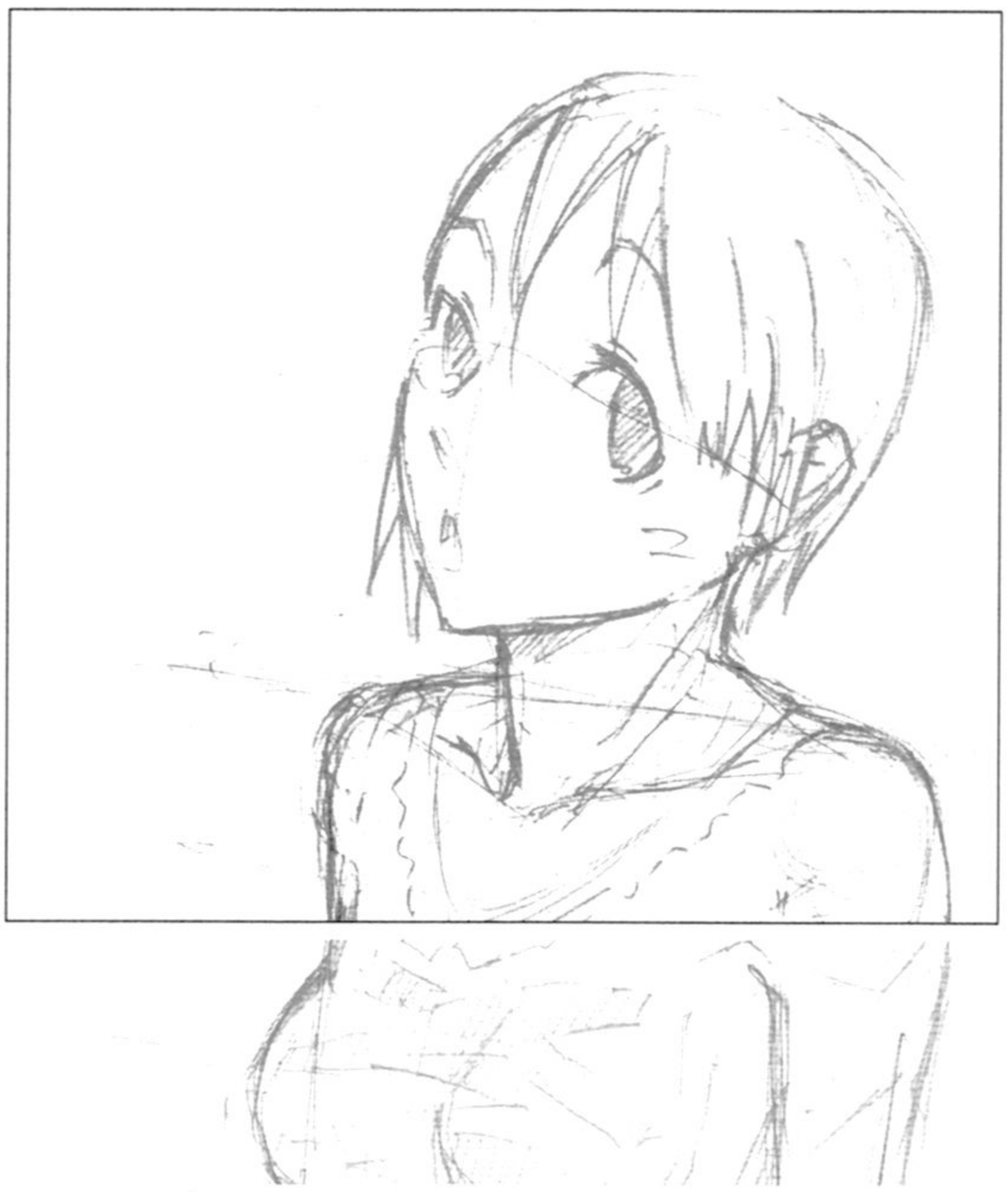


Drawing the shoulder line at an angle results in a dramatic, low angle-style composition.

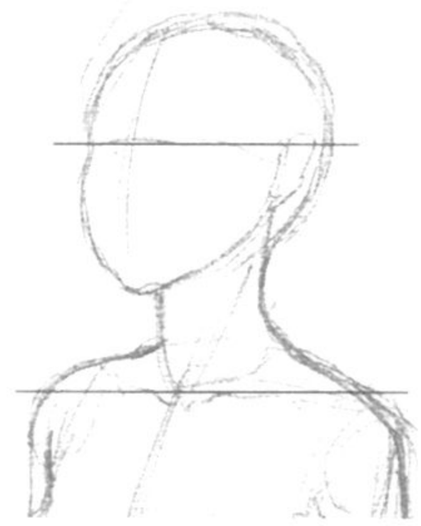




Tilting the Head to the Right

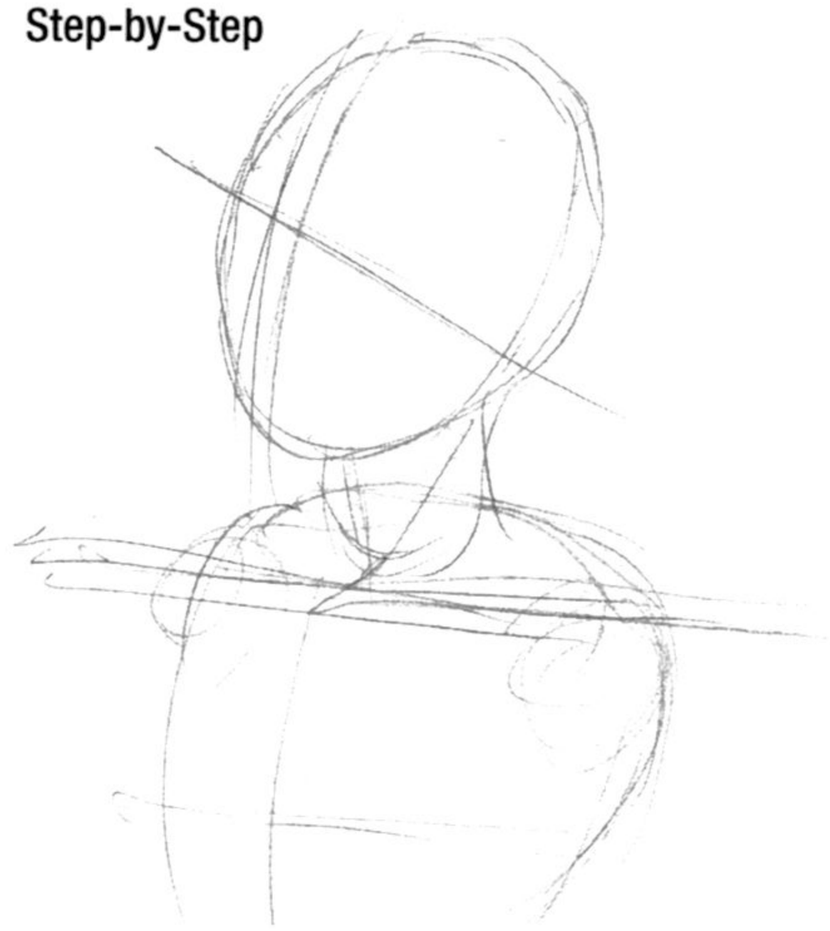


Draw the eye line so that it rises to the left.

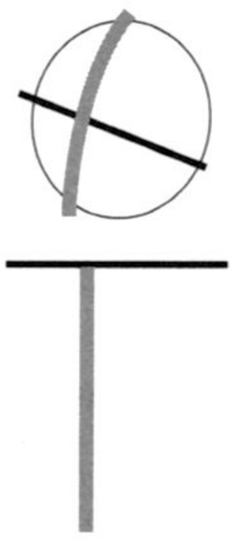


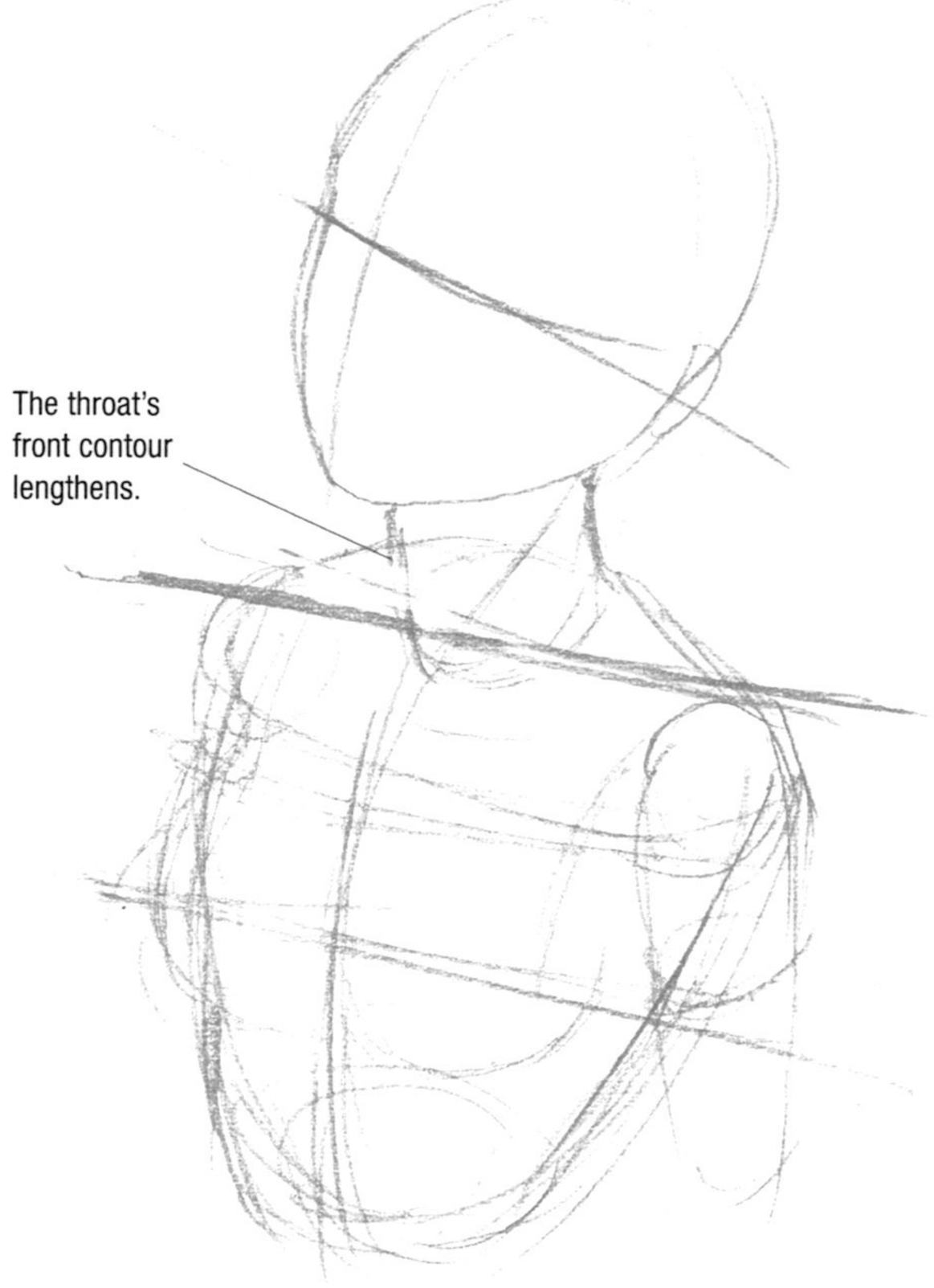
When the eye line and the shoulder line are drawn virtually parallel to each other, the character appears to be looking up in an undramatized way.

Step-by-Step



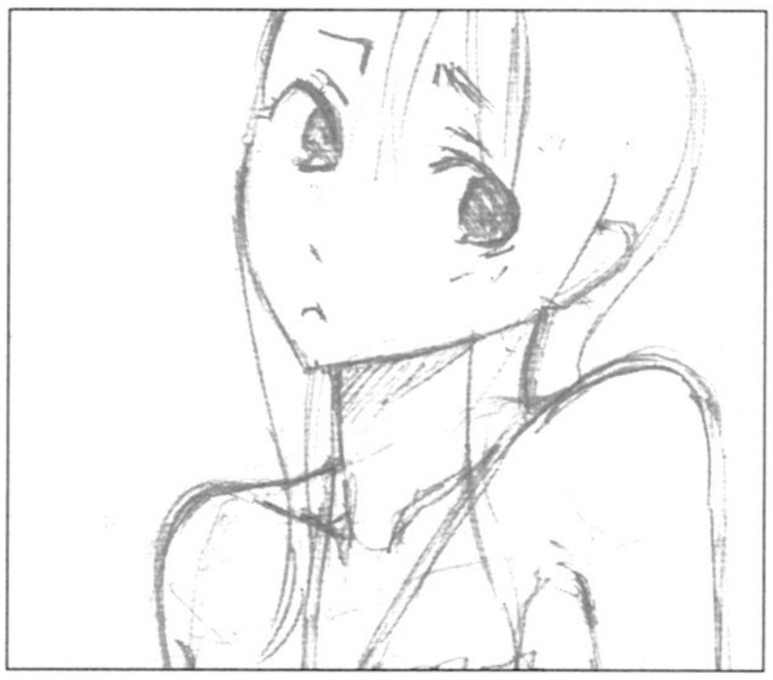
Sketching the layout



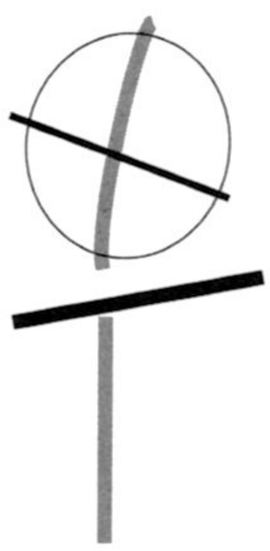


The throat's front contour lengthens.

Practical Application



Accentuating the character's action



Drawing the shoulder line at an oblique angle (rising to the right) heightens the sense of the character tilting her head.

Changing the Direction Faced

Shifting the direction of the head with respect to the body creates a dynamic close-up. To achieve this, think about where to direct the torso.

Torso Facing Forward

Head and Shoulders Tilted

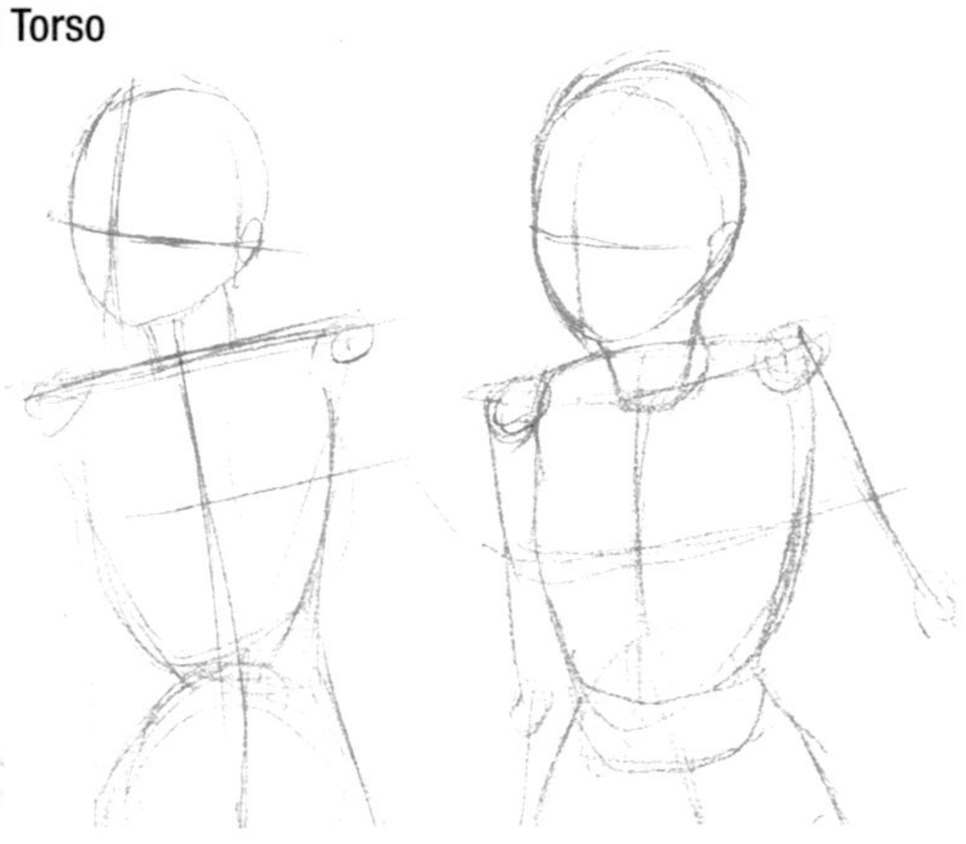
Establish the shoulders' angle when sketching the layout.

The tile of the head (neck) in this image is the same as the one to the left, but the shoulders are angled differently, and the head does not face the same direction.

The shoulders' angle makes the pose feel dynamic.

To ensure that the shoulders and chest lie parallel to one another when the torso faces forward, draw the horizontal guidelines as you compose the layout.

Practical Application: Slightly Turned Torso

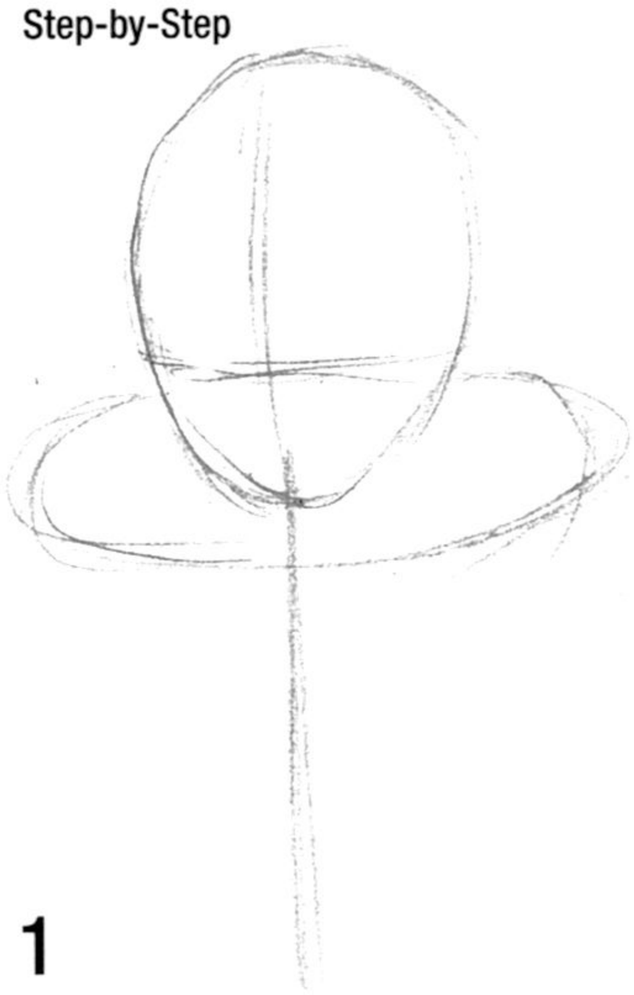


Draw the clavicles and the chest line along curved guidelines to make the torso to be a three-dimensional solid.

Combining a subtly turned torso with a forward facing head is an effective way to make a character appear attractive.

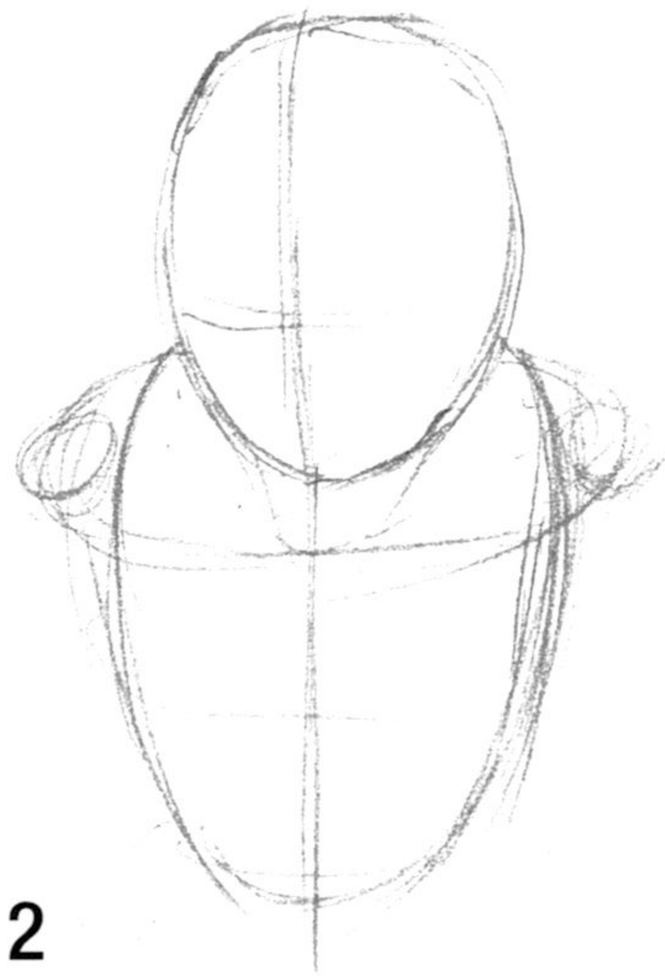
Drawing a Forward Leaning Torso

Step-by-Step



1

Sketch the layout of the torso and the shoulders (torso's upper surface) as an ellipse and draw the torso's axial line.



2

Sketch a layout of the torso and shoulders.

Schematic diagram: Draw the torso as an inverted triangle with the waist as its tip and draw the pelvis as a circle.

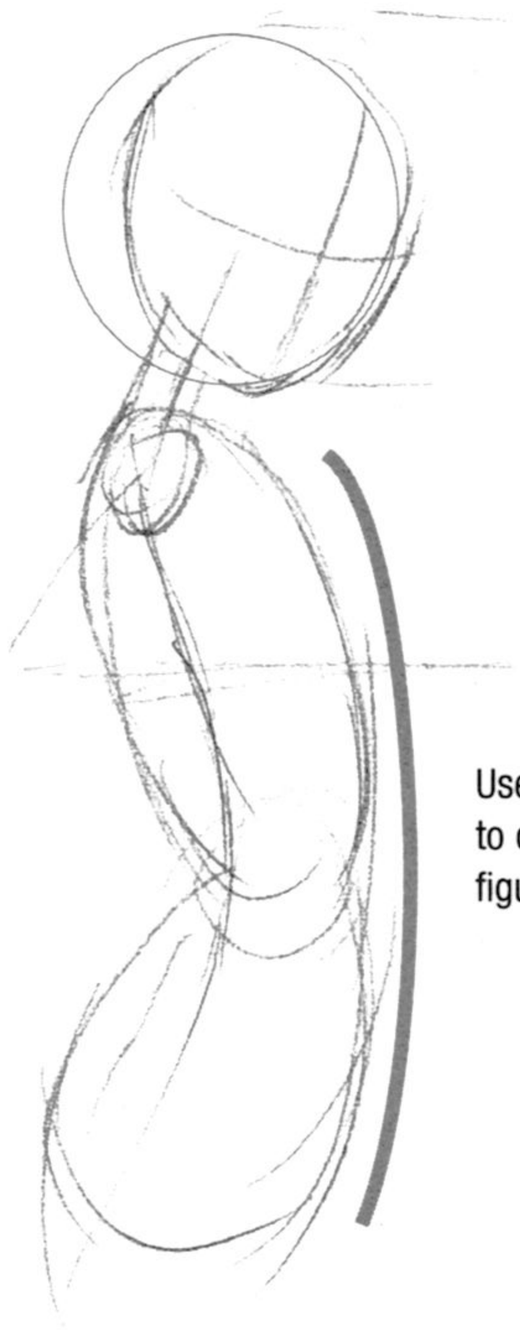
3

4

Clean up the forms.

Torso in Profile

Thumbnail sketch

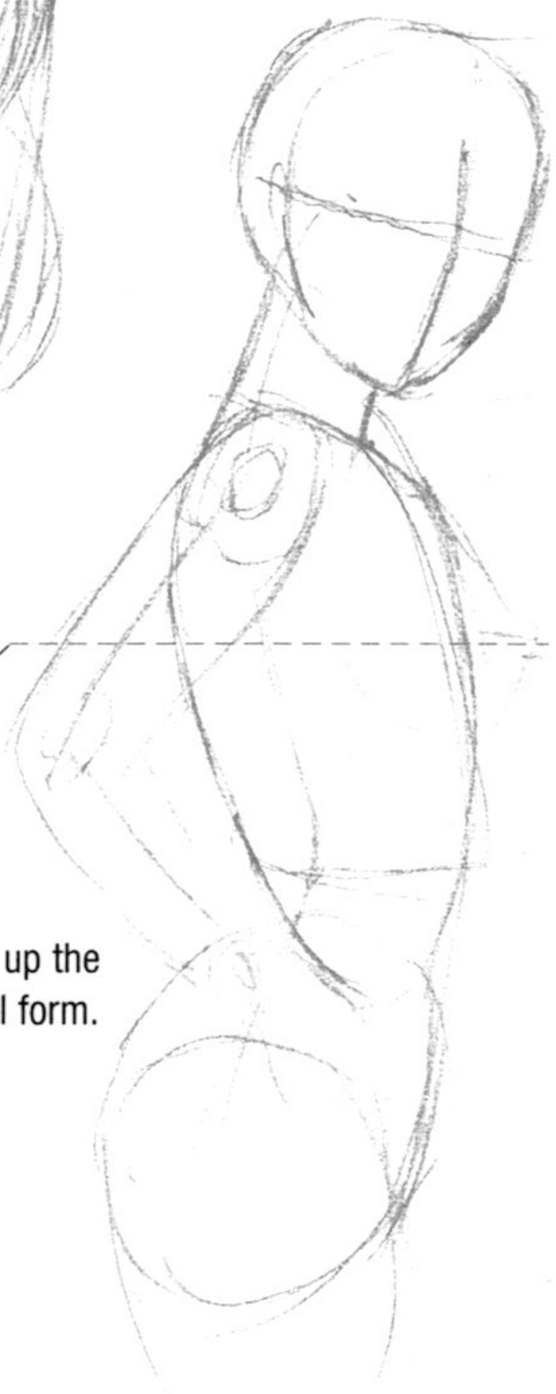


Ellipses and circles constitute the basic forms of a torso in profile.

Use a simple arc to describe the figure's front.

Step-by-Step

Establish the direction the head faces and sketch the arm's layout.



Chest guideline

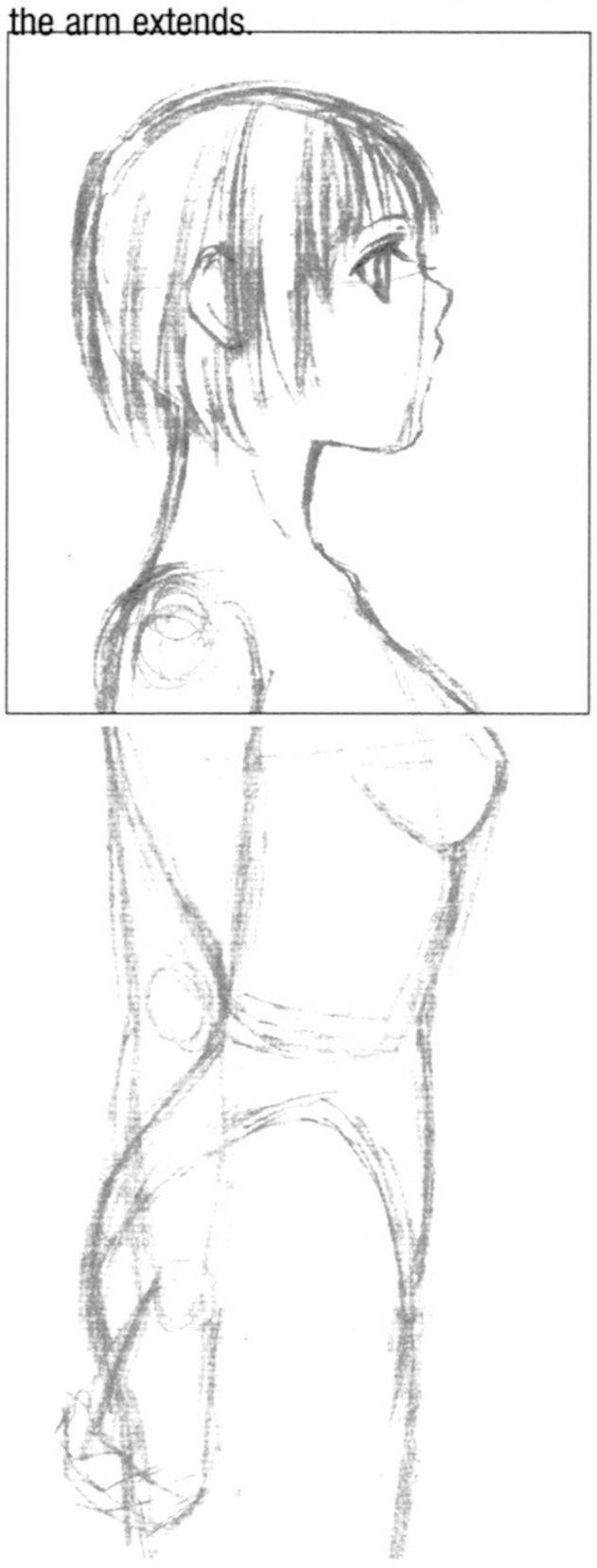
Clean up the overall form.

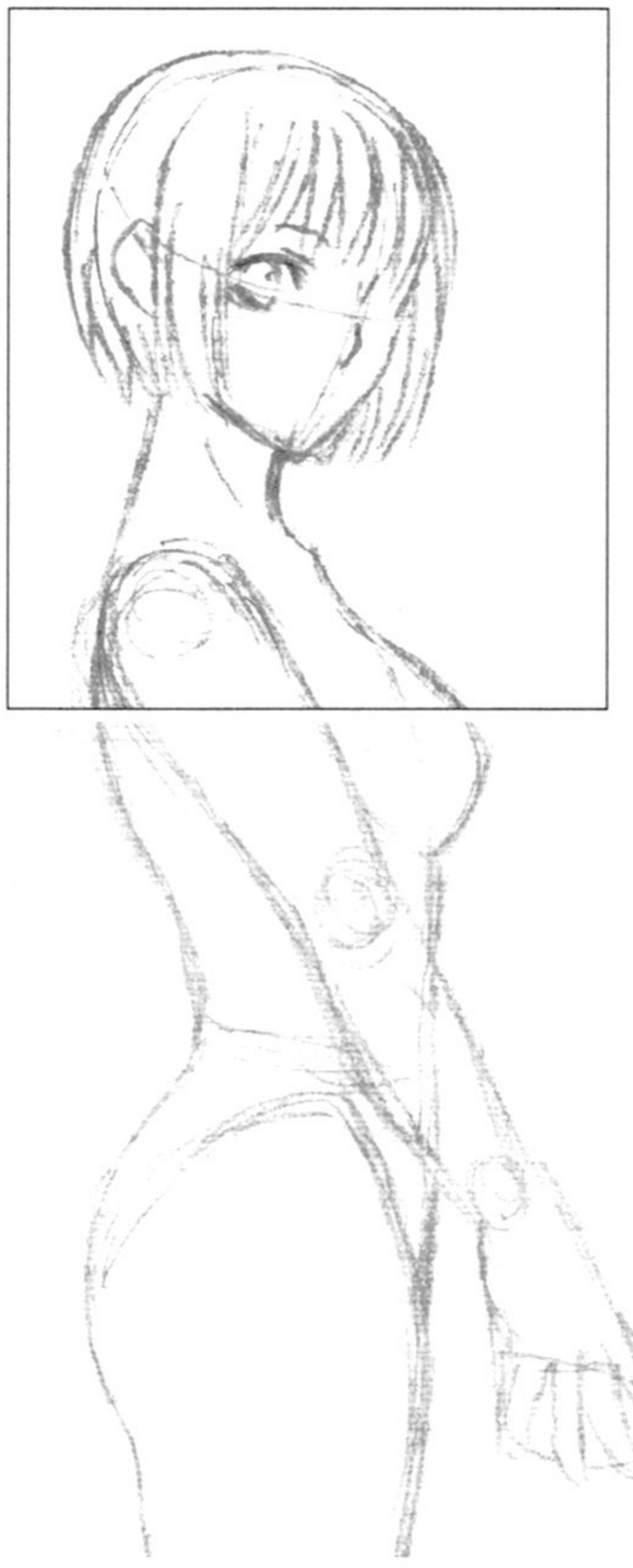
1

2

Practical Application

The shoulder's curvature changes depending on the direction in which the arm extends.





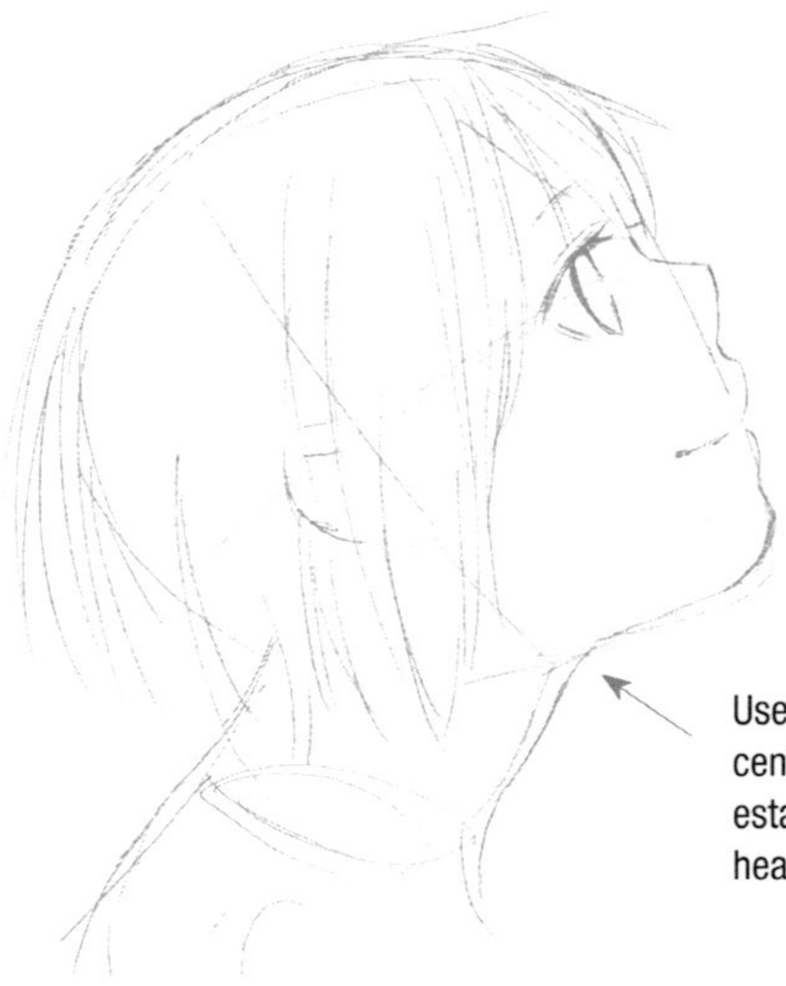
Impressions Resulted from the Posture as Affected by the How the Head and Shoulders Are Held

Showing the arms held out in front heightens the sense that the character is looking down slightly. She appears to be subtly hunched forward, even though she is holding herself erect.

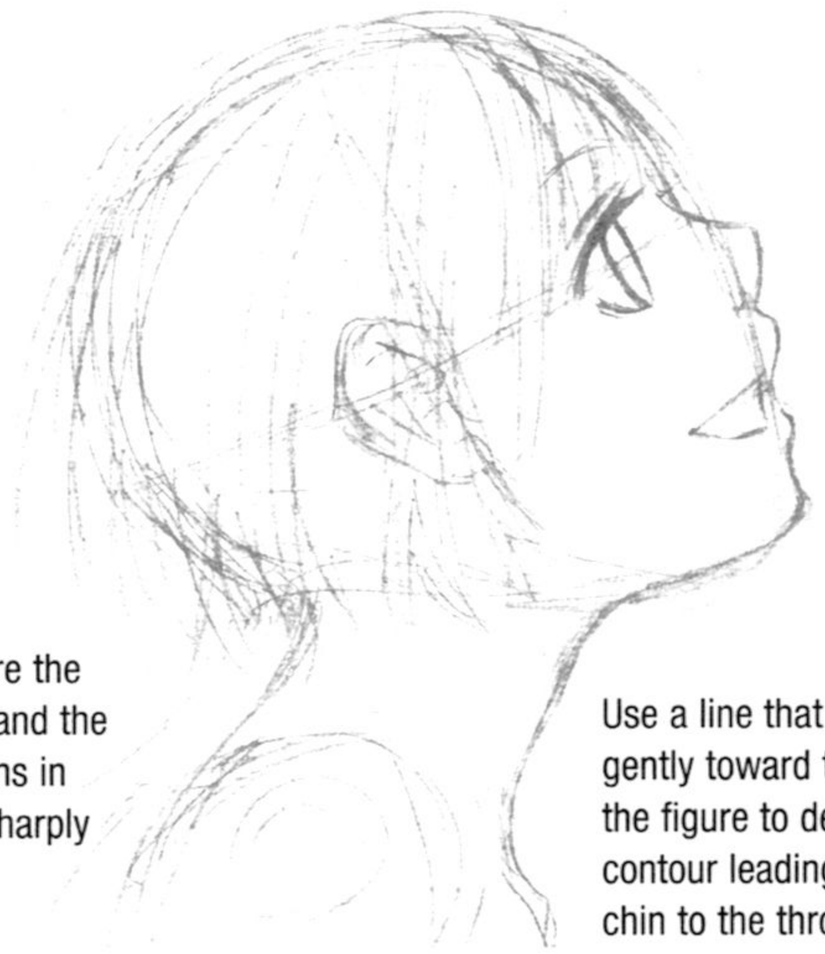
In this image, where the arms are rotated toward the back, the character's head is tilted down more exaggeratedly than in the figure to the left, but the arms make her appear to be puffing out her chest.

Showing the arms rotated toward the back and then raising the chin makes the character appear to be puffing out her chest even further than in the image to the left.

Looking Up



Use the head's side centerline as a guide for establishing where the head and neck meet.



The juncture where the back of the head and the neck meet shortens in this pose. Use a sharply curved contour.

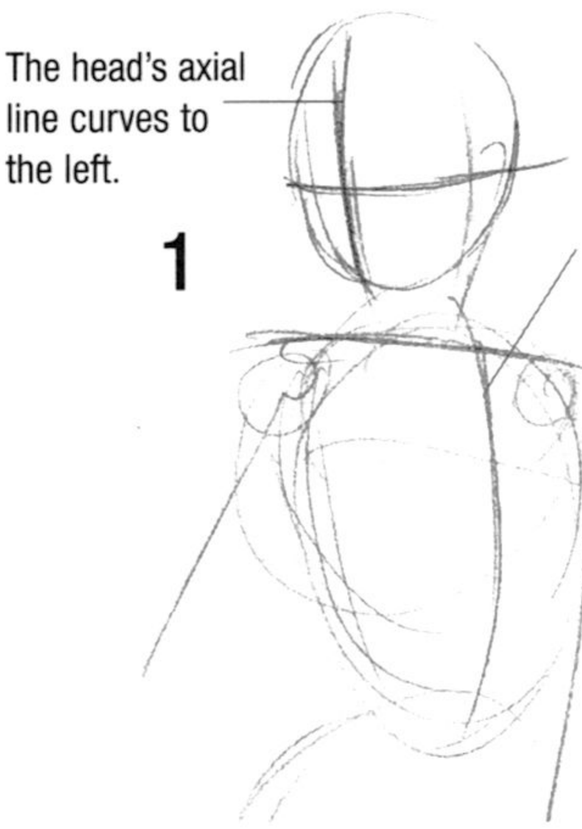
Use a line that curves gently toward the outside the figure to define the contour leading from the chin to the throat.

Practical Application

Adjusting the Directions of the Head and Torso

To reproduce the above, draw a head facing to the left and a torso facing to the right.

Step-by-Step

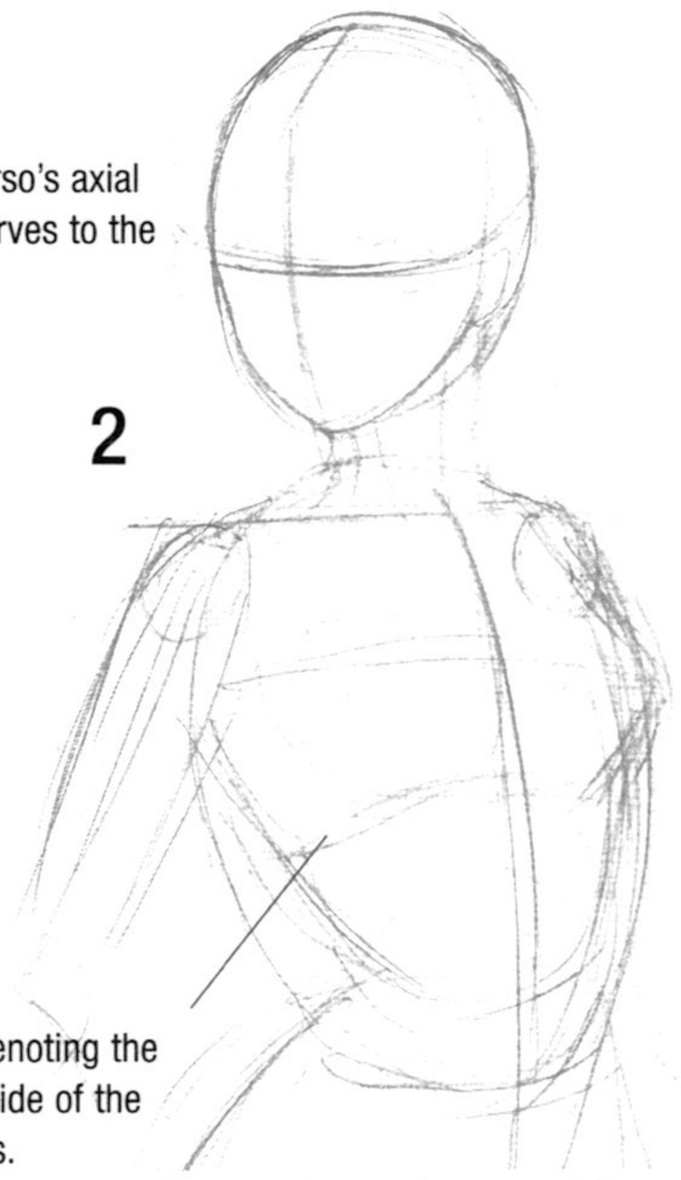


The head's axial line curves to the left.

1

Sketch layouts of the head and torso.

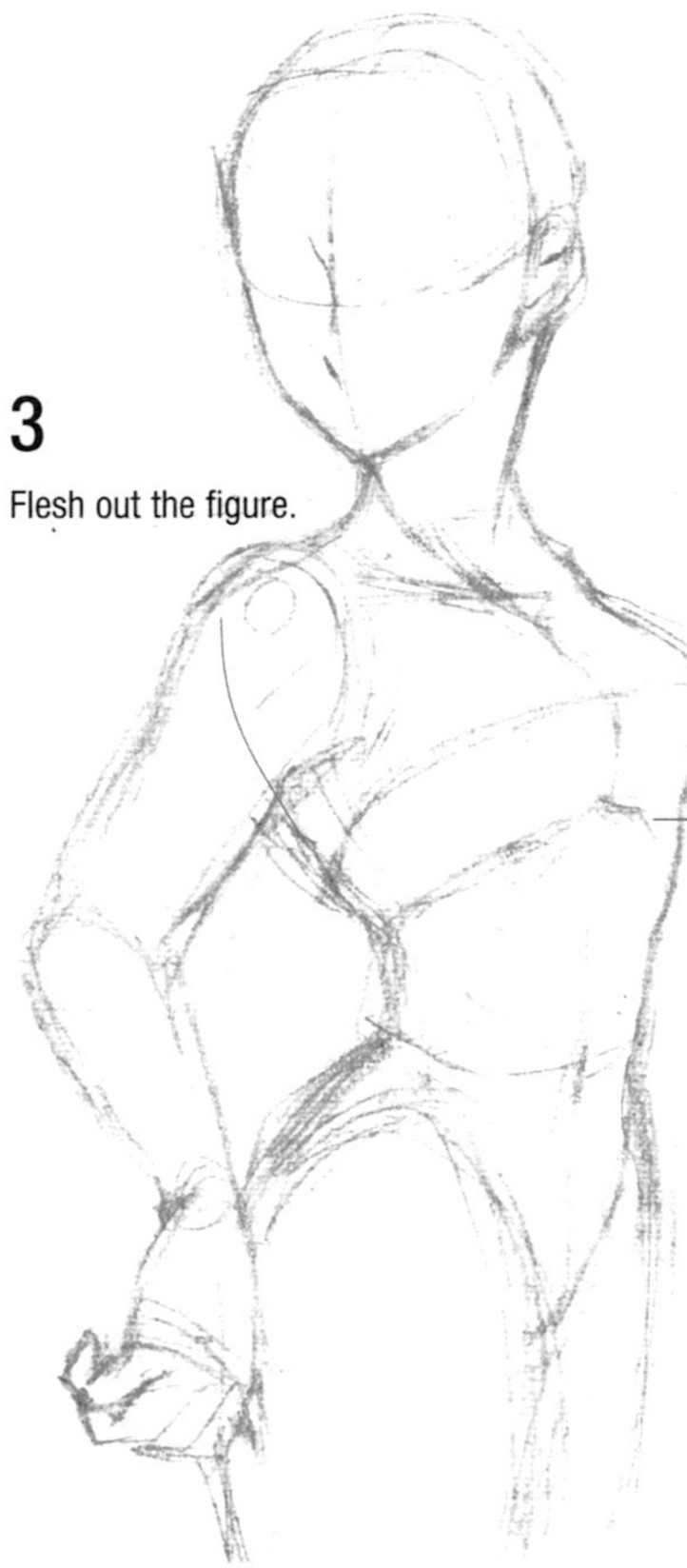
The torso's axial line curves to the right.



2

Line denoting the underside of the breasts.

Sketch the arms while drawing an outline of the torso.



3

Flesh out the figure.

Draw a guideline denoting the underside of the breasts as if the character were wearing a sports bra. This will make drawing the chest easier.

This nude sketch was composed under the assumption that the figure would be wearing clothes. Less precision and detail than is usually used in a nude sketch will suffice, provided that the shoulder width, chest line, and the positions of other body parts have been accurately established.

Practical Application: Tilting the Head

Draw the eye line at an oblique angle.

Adjusting the Tilt of the Torso

Use a curve for the chest line.

Use an upward curving chest line when the figure is leaning moderately back.

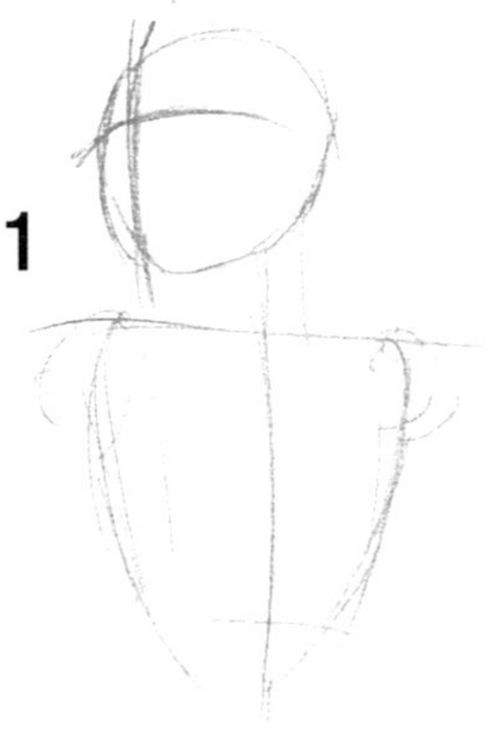
Use a downward curving chest line when the figure is leaning moderately forward.

This shows the face composed from a low angle and the torso leaning slightly forward. Composing the head and torso from opposing angles, such as seen above, results in a highly dynamic composition.

Practical Application

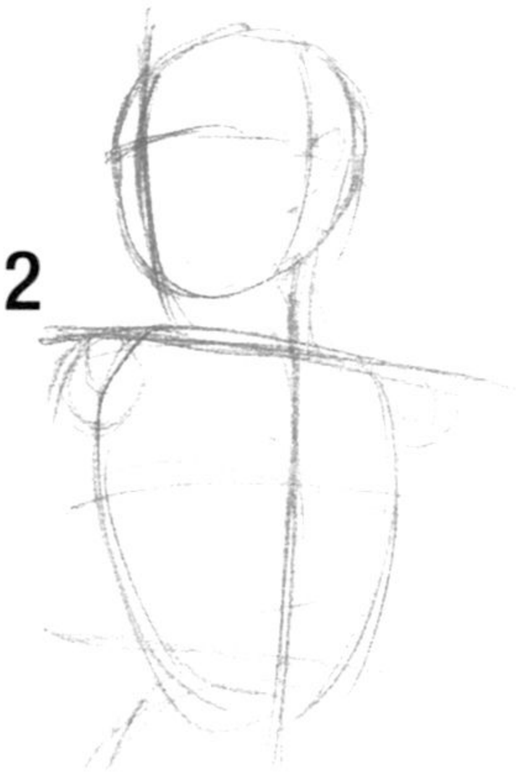
Head: Turned to the left + Tilted up
Torso: Facing forward + leaning (Draw the shoulder line at an angle.)

1



Establish in which directions the head and torso face and then sketch their layouts.

2

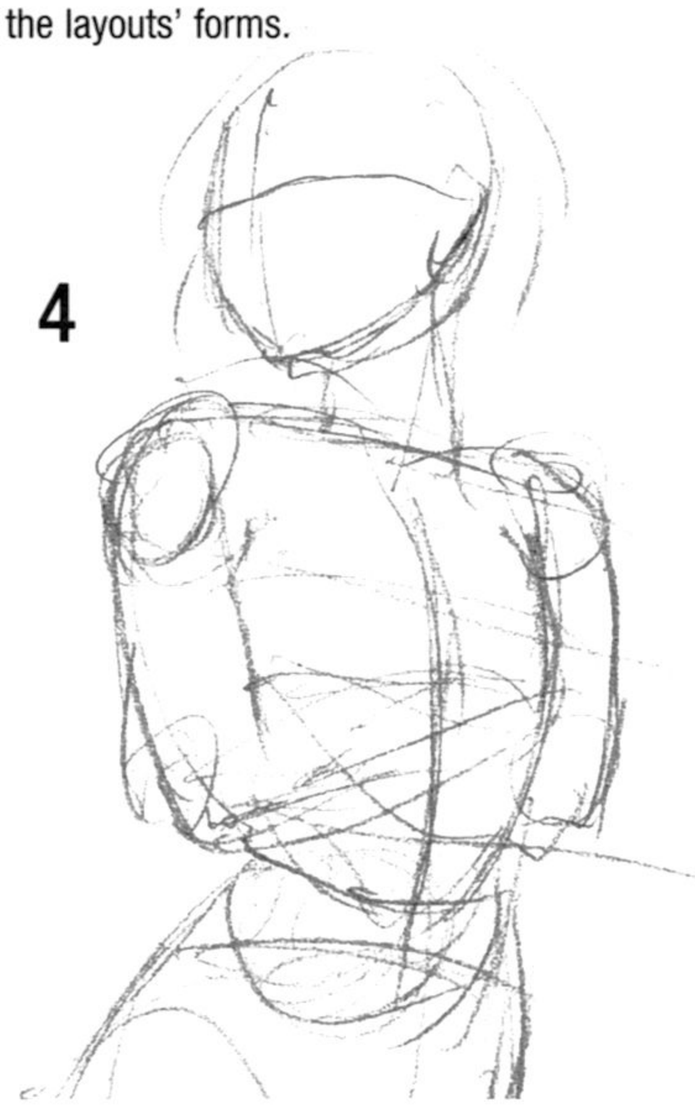


Draw the shoulders' joints, and clean up the layouts' forms.

3

Sketch the arms' layouts while adding the shoulder line and other body part guides. Draw the arms so that the elbows lie around waist level.

4

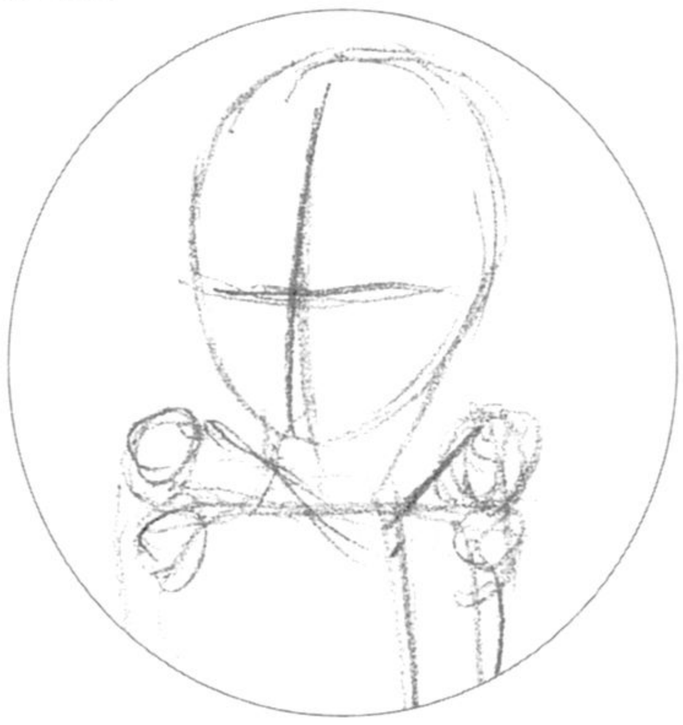


Adjust the overall form.

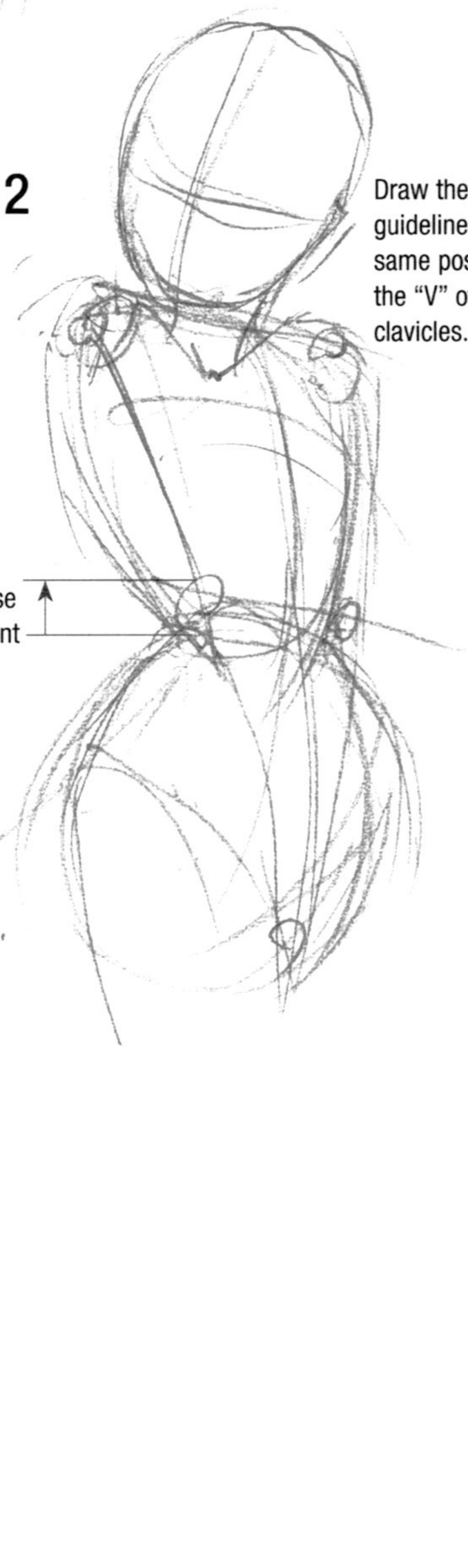
Movement in the Shoulders: Shrugging

1

Establish the directions the head and torso face.



The clavicles' contours should form a "V".



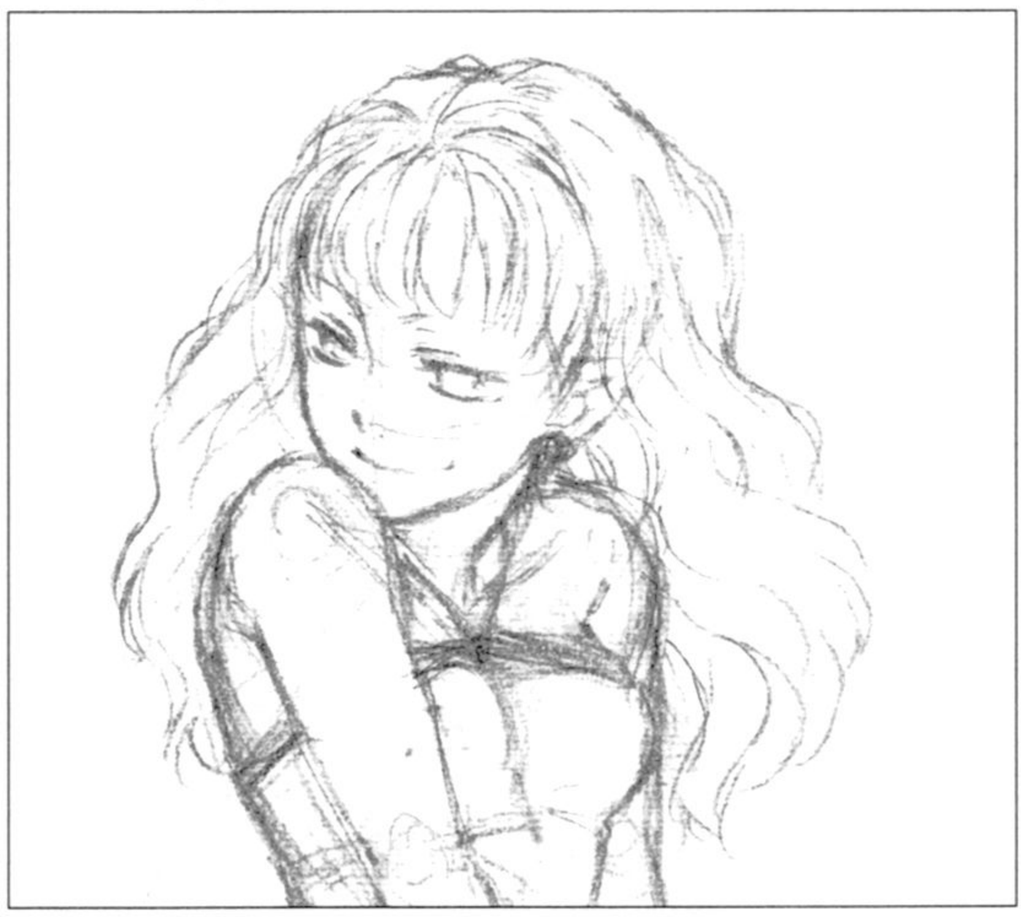
2

Draw the shoulder guideline from the same position as the "V" of the clavicles.

Sketch the arms' layouts while establishing the locations of the various joints.

The elbows rise the same extent that the shoulders elevate.

Practical Application



High Angle Composition

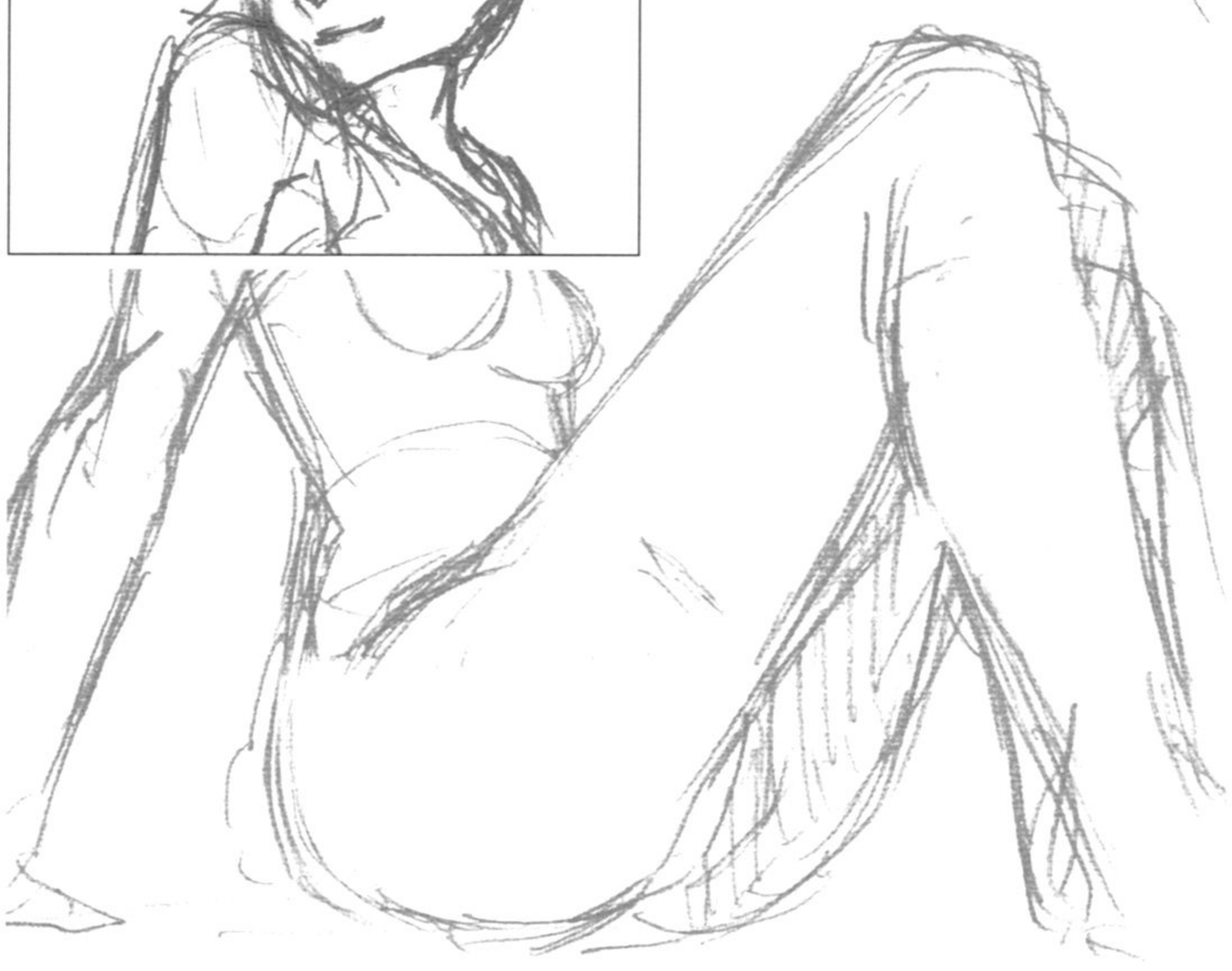
1 Sketch the layout, indicating the direction in which the torso is turned and the torso's volume.

2 The torso is cylindrical, which means that the horizontal cross line should be rendered as a downward curving line.

1

Draw figure's layout so that the chin just barely touches the shoulder line.

Low Angle Composition



2

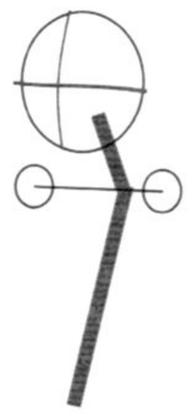
All horizontal guidelines and contours take on an upward curve in low angle compositions.

Looking Back

Looking Back with the Head Tilted Slightly Up

1 Sketch the layout of the torso (back) as an inverted triangle.

Use the back's axial line as the backbone.



Draw the neck and backbone so that they form a hook (sideways "V"). This creates the impression of a good posture.

2 Draw the eye line and shoulder line parallel to one another.

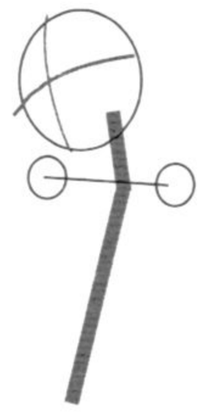
3

Flesh out the figure while establishing the joints.

Practical Application　Shifting the Shoulder Line and Eye Lir

1

Drawing the eye line so that it drops to the left brings the chin close to the shoulder. This makes the character appear to be looking down somewhat, which is effective when the overall figure is composed from a moderately low-angle composition.

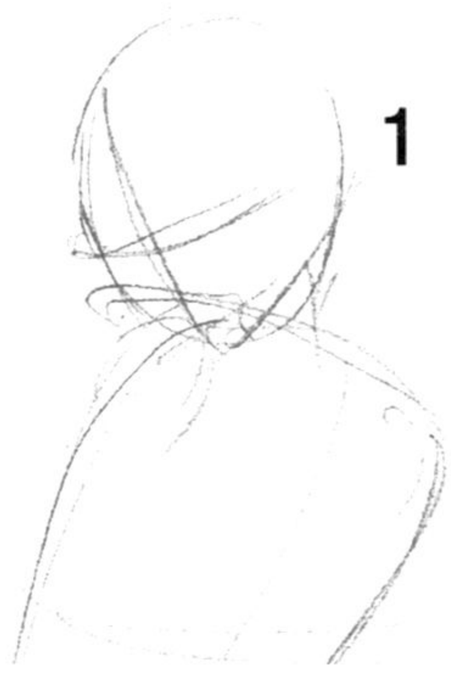


Schematic diagram

2

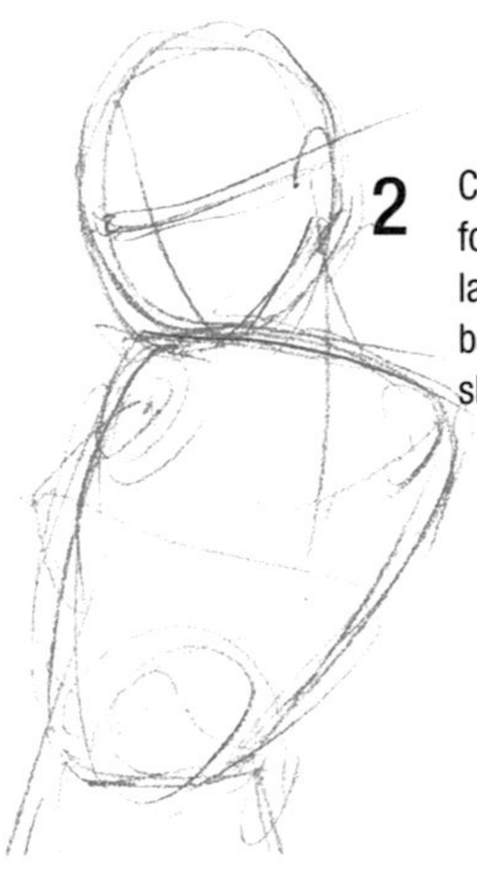
Use similarly sized circles as the shoulders' layouts. Take care to ensure that the right and left arms are equal in girth.

Looking Back with the Head Tilted Downward



1

Sketch the layout so that the torso (shoulder) overlaps a portion of the head.



2

Capture the torso's form, while adding layouts of the neck, backbone, and shoulders.

3

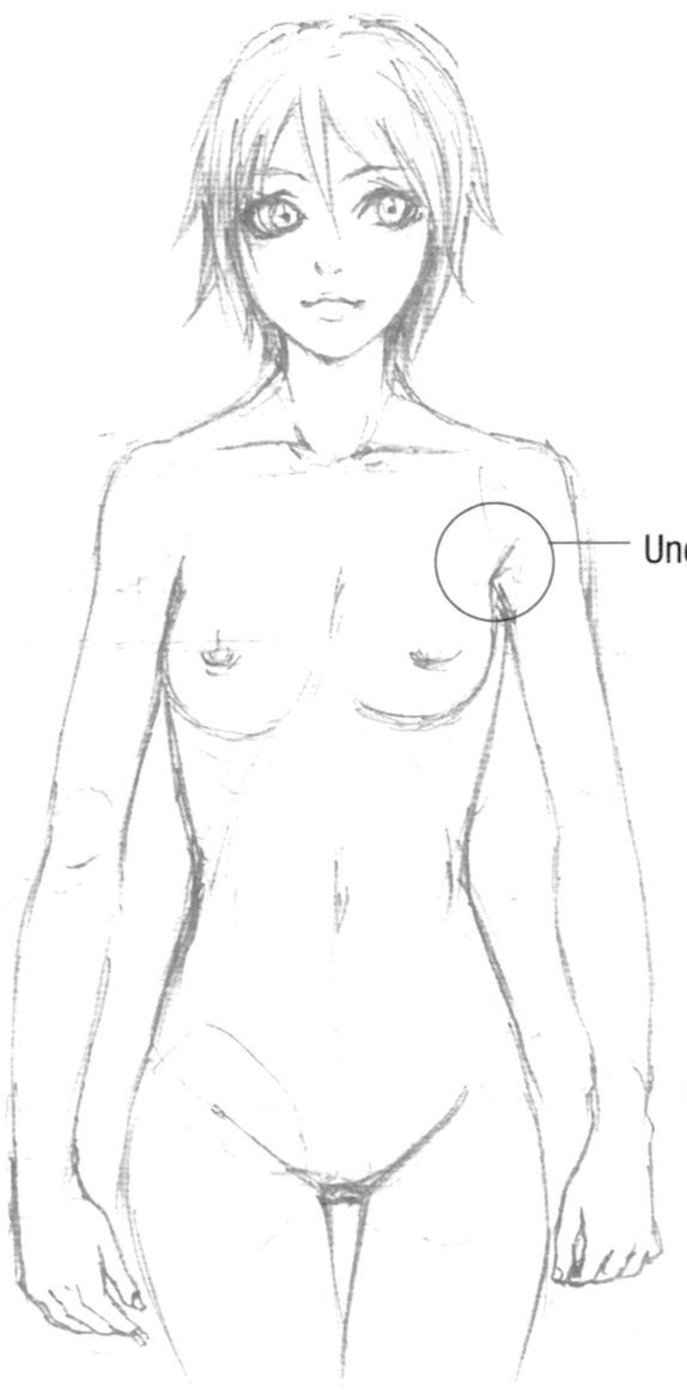
Sketch a layout of the arm and clean up the overall form. Give depth to the torso and add the breast.

2 Studying the Torso and Arms through Medium-close shots

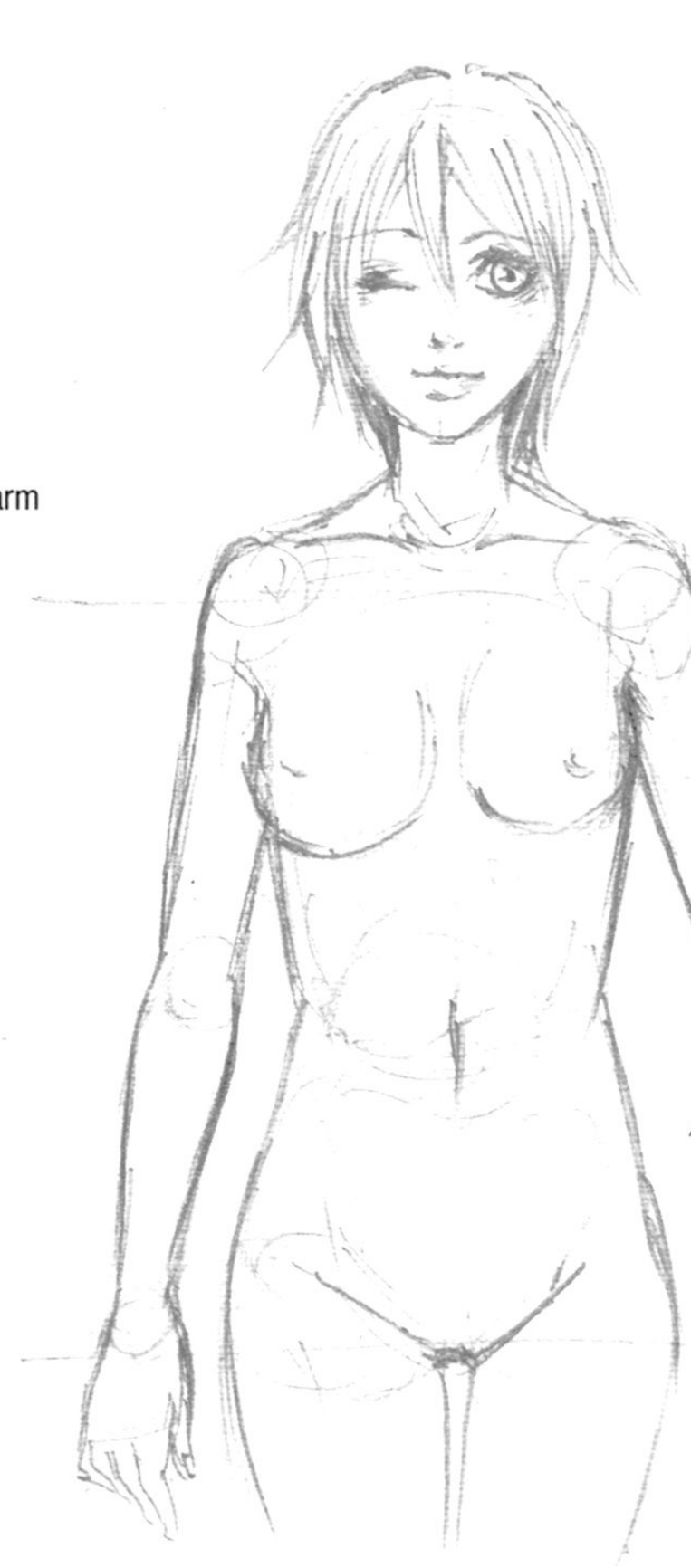
The torso's height functions as a standard of measurement when drawing the arms. This section covers how to portray dynamic arms through unconscious actions or gestures or the like, so that the arms give the character a sense of life.

Expressive Arms in a Walking Stance

In this section, we discuss the basics of composing the arms from a walking position. The waist should be drawn approximately level with the elbows.

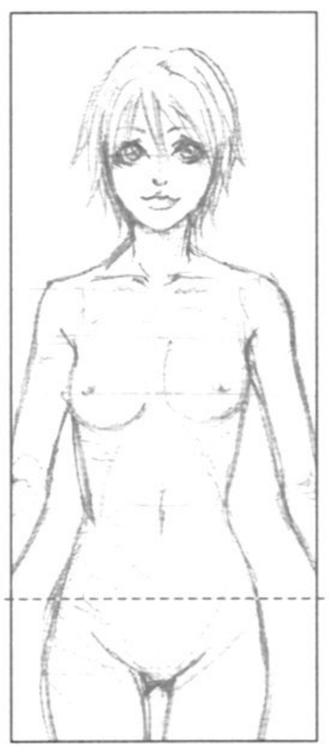


Note the appearances of the right and left underarms. Use the contours of the underarms, which connect to the breasts, to suggest to the reader that one arm is being swung forward, while the other arm is being swung back.



On the thumb-side, the forearm's contour curves outward from the elbow.

Medium-close shots



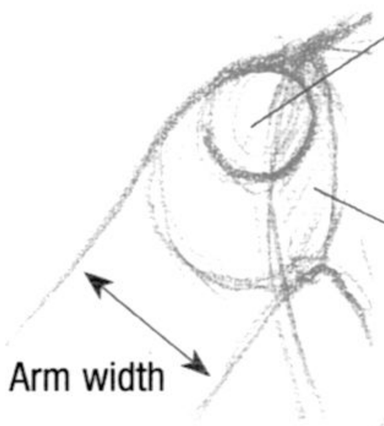
Medium-close shots commonly appear in magazines as photographs shot from the hips up. The image seen to the left would also be considered a medium-close shot, and this volume regards all compositions from the groin up as "medium-close shots."

In the world of photography, a medium-close shot would be composed no further down than this line.

The fingers should be approximately the same length as the back of the hand.

Use a rounded silhouette to portray a hand held in a naturally relaxed fashion.

Extending the figures out straight evokes the feeling of tension.



Draw a circle to represent the shoulder's joint.

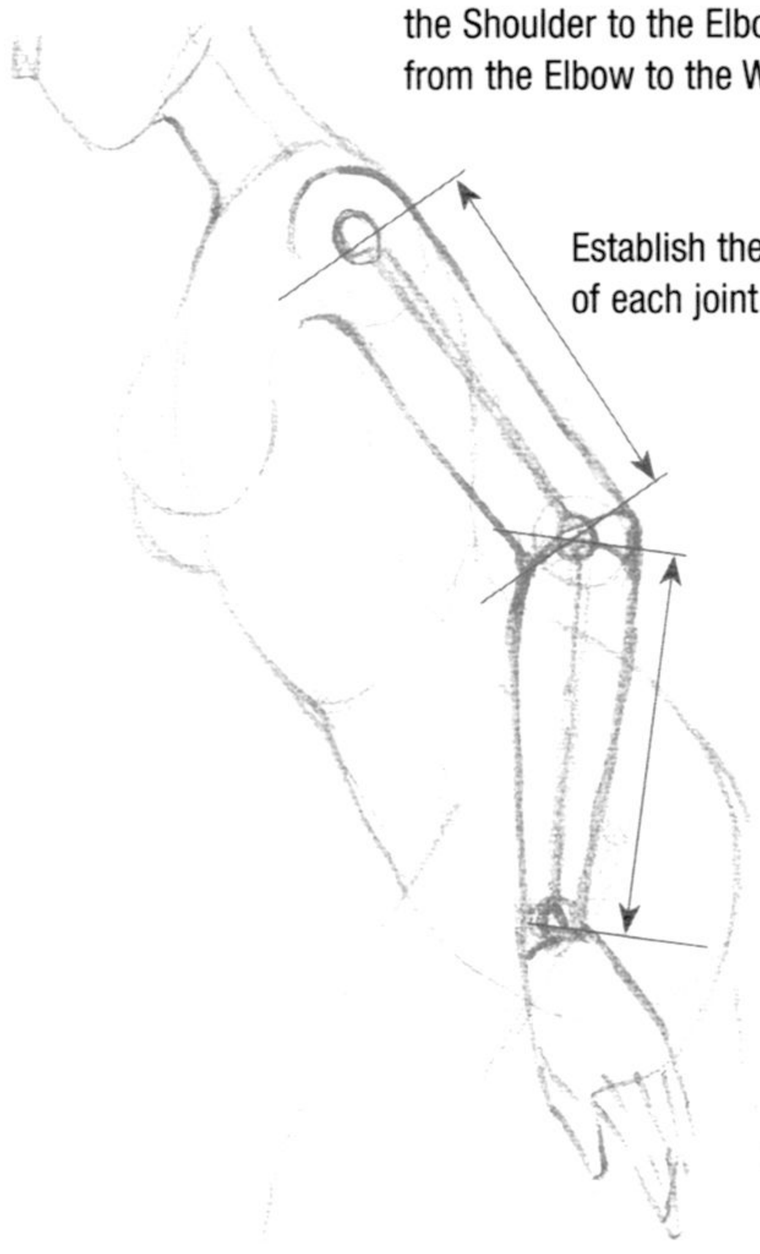
Draw an ellipse to represent where the arm attaches to the torso.

Arm width

Include the arm that the torso will partially obscure in the final composition. Establish the elbow's position as you draw.

Produce a careful sketch of the torso and draw arm joint layouts to establish their positions.

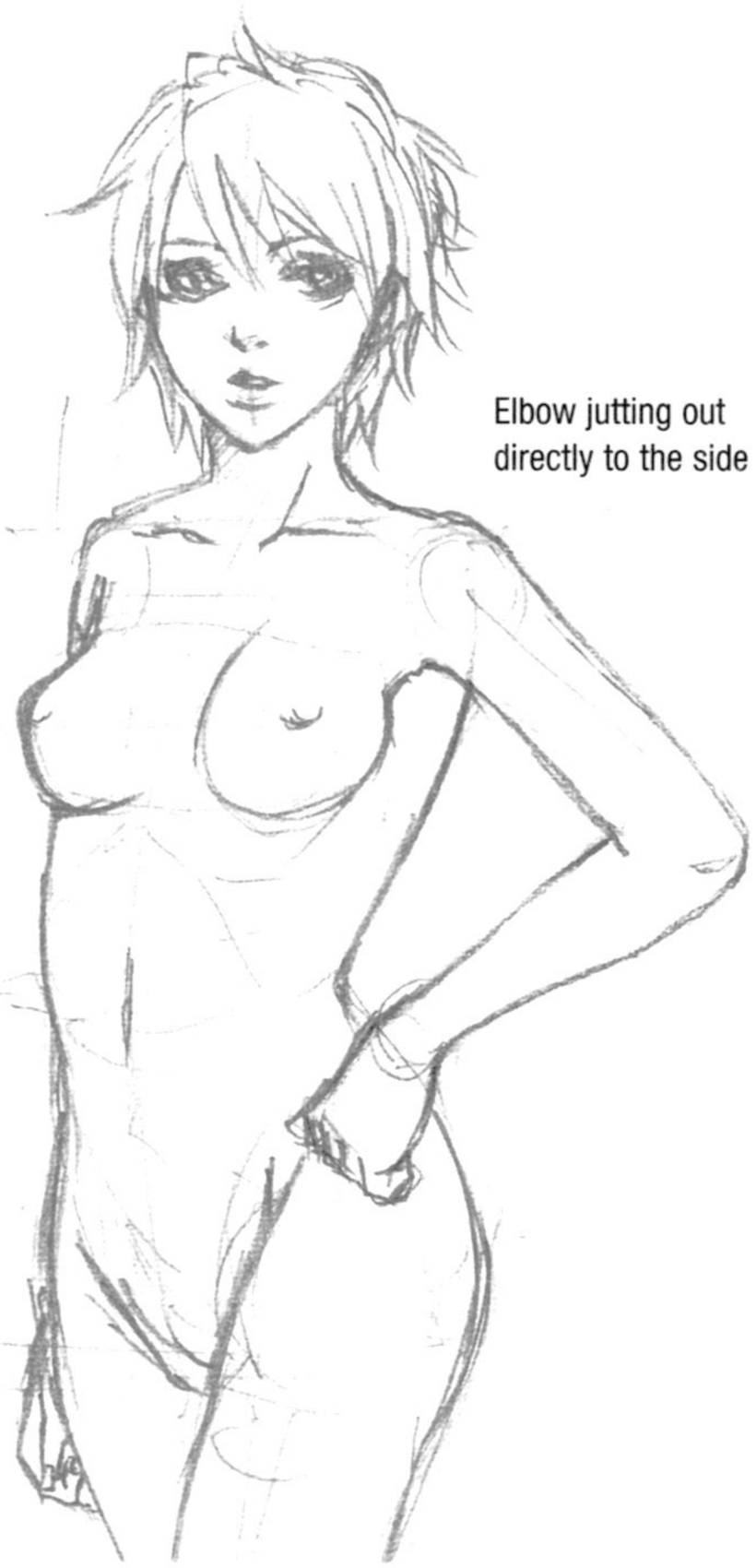
Determining the Lengths from the Shoulder to the Elbow and from the Elbow to the Wrist



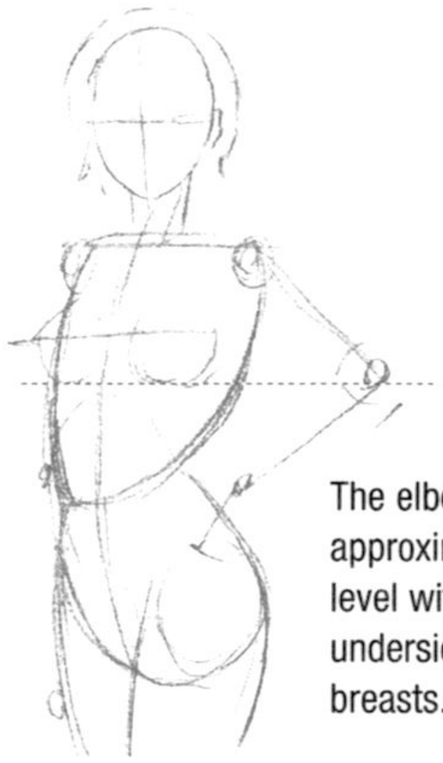
Establish the center of each joint.

Using the Arms to Assume an Affected Pose or Attract Attention

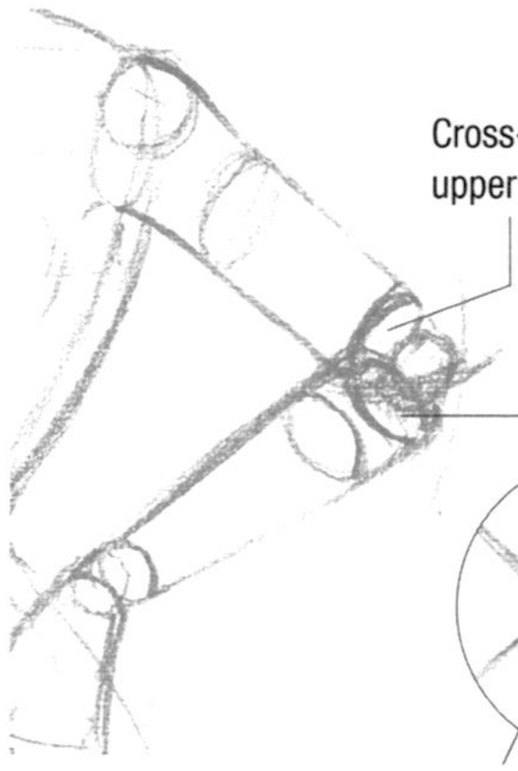
These are hands-on-hips type poses. Take careful note of how folds and wrinkles form (direction of the curved contours) around the bent elbow.



Elbow jutting out directly to the side

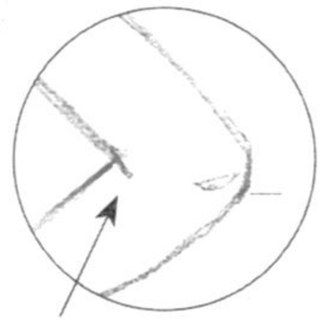


The elbow lies approximately level with the underside of the breasts.

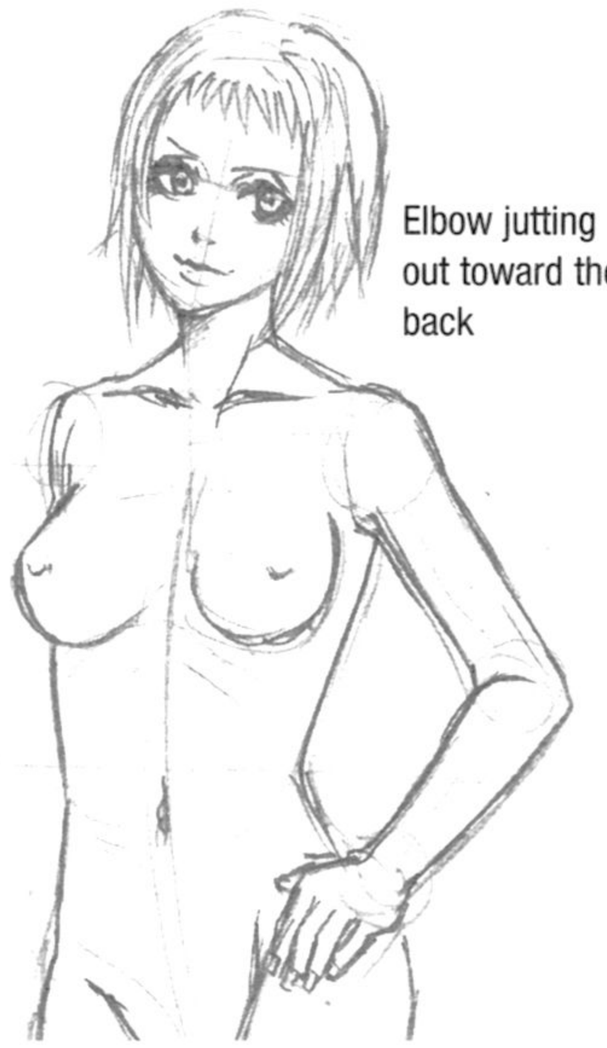


Cross-section of the upper arm

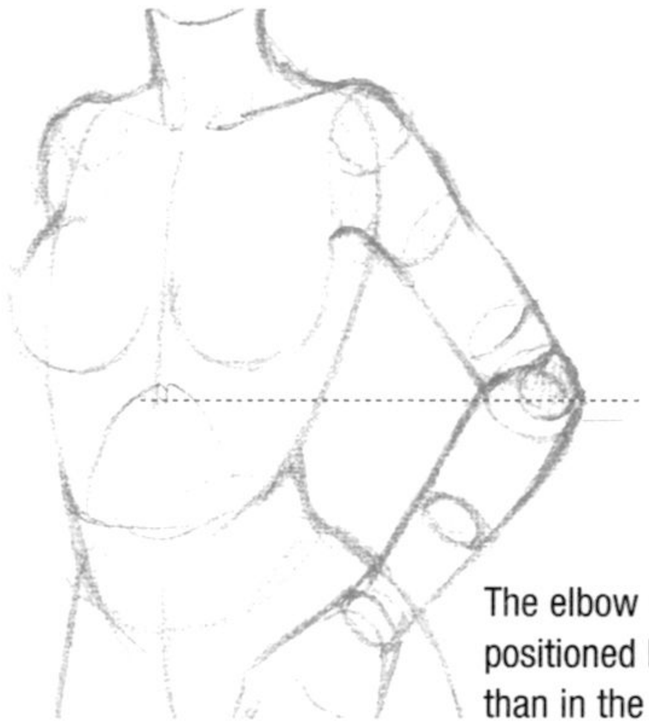
Cross-section of the arm just below the elbow



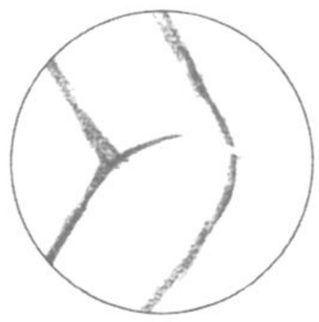
Scarcely any skin folds are present.



Elbow jutting out toward the back



The elbow is positioned lower than in the previous pose (level with the pit of the stomach, just below the breastplate).



The skin fold takes on an upward curve.

Sketch lines along the arm as if drawing an armlet or gloves. This will allow you to capture a sense of three-dimensionality and the direction in which the arm is angled.

Elbow jutting out toward the back

Elbow jutting out directly to the side

Profile

Elbow jutting out directly to the side

Add shadow where the bone of the elbow is present.

Elbow jutting out toward the back

Extend the contour of the upper arm so that it forms a skin fold.

To portray raised shoulders, elevate the joints of the shoulders.

Use a straight line for the shoulders when portraying both elbows jutting out to the side.

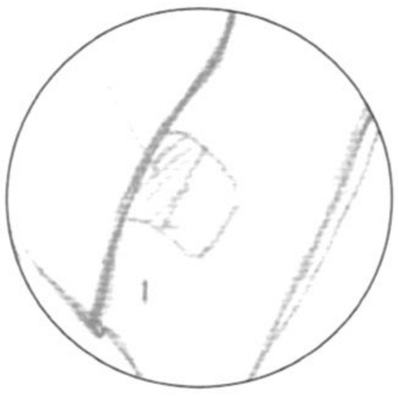
Draw the shoulders so that they form an inverted "V" to suggest that the elbows are held or being pulled close to each other.

Drawing the head's axial line at an angle and rounding the backbone creates the impression that the character is talking with her hands planted on her hips.

Arms Portraying Feistiness or Anxiety

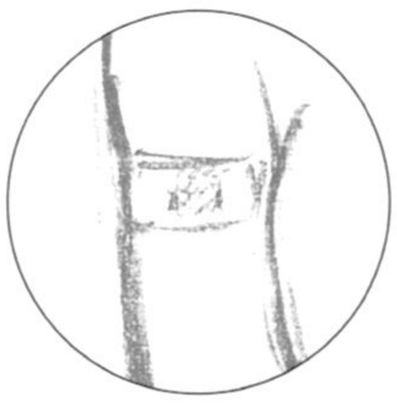
Holding the forearms out and away from the body suggests pep, while holding the forearms in front of and against the body portrays fretfulness.

Celebration Pose

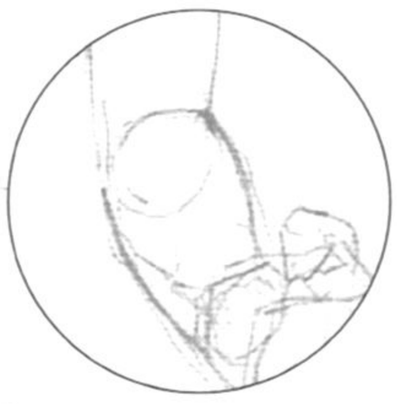


The upper arm bulges

Produce accurate sketches of even those parts of the torso that will be hidden in the final composition.

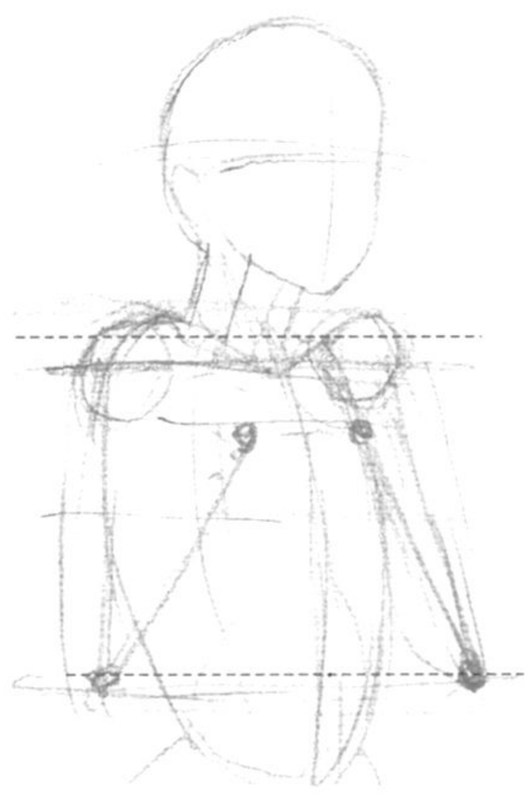


The upper arm lies parallel to the picture plane, causing the adhesive bandage to face the viewer.

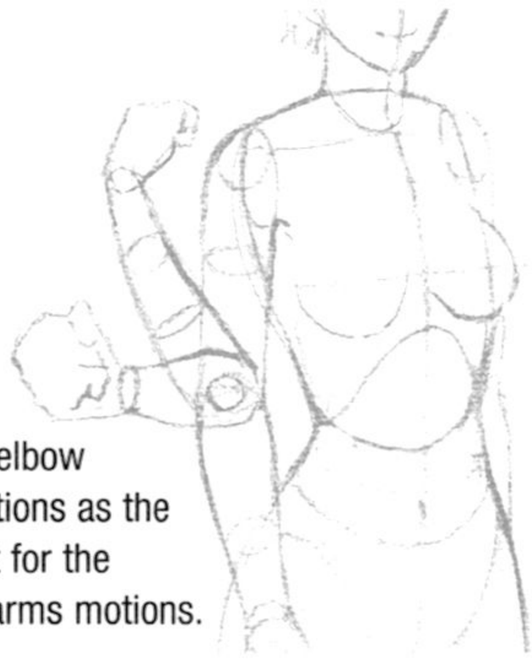


Maintain awareness that the elbow is circular and that the arm itself is cylindrical when you draw.

Anxiety or Shock



Draw the two elbows so that they fall along a line that runs parallel to the shoulder line.

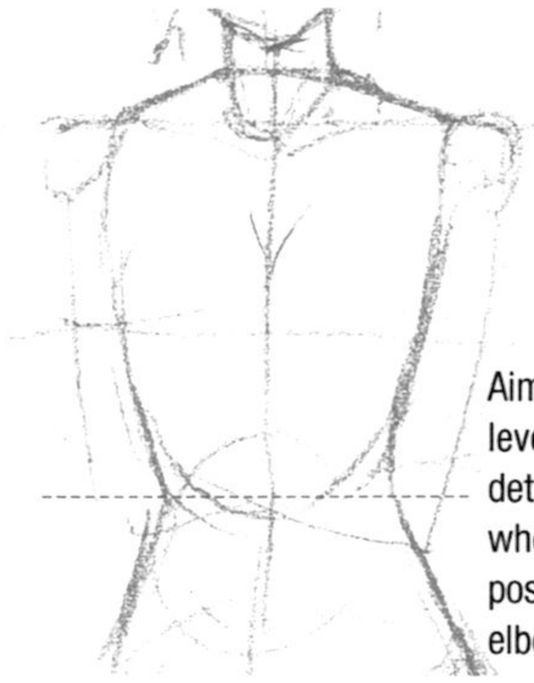


The elbow functions as the pivot for the forearms motions.

Crossed Arms

Front View

Key Points in the Sketching Process



Aim for waist-level when determining where to position the elbows.

Establish the torso's form and determine the shoulders' placements.

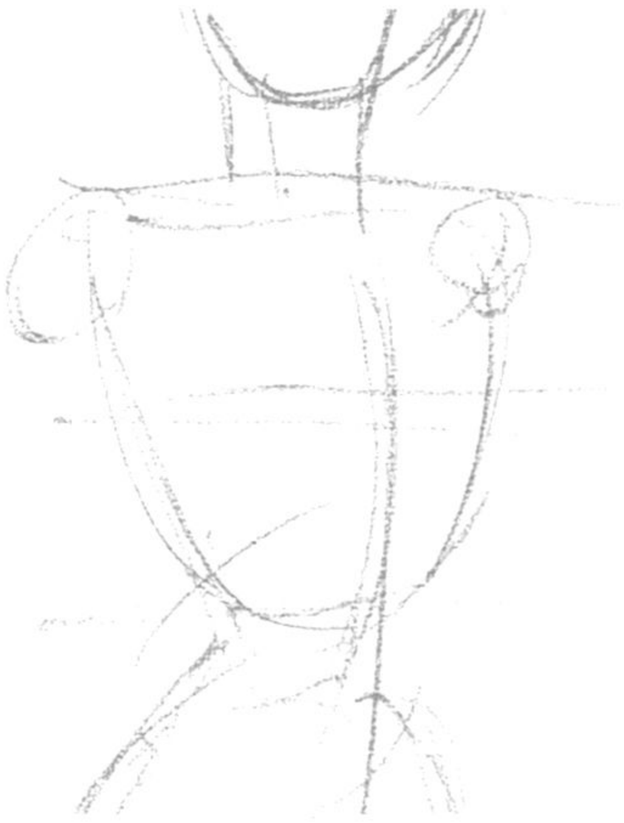
Use an inward curving contour for the arm.

The arms support and push together the breasts. Normally, the arms would be held so that they appeared to rest on top of the chest.

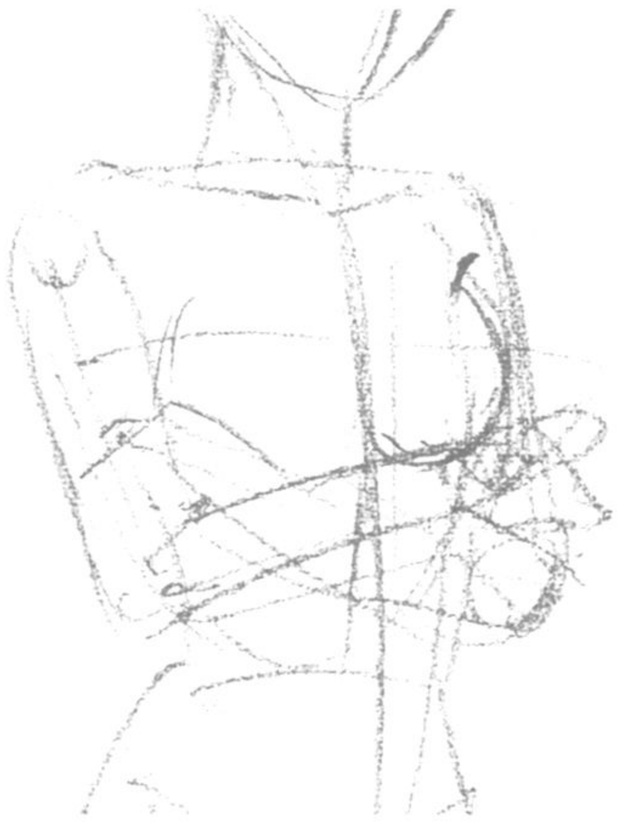
3/4 View

Ref.: Long Arms

Normally, when the arms are crossed, they push the breasts together towards the torso's center. However, in the case of modelesque, long arms, the arms do not squeeze together the breasts, and the crossed arms have a more relaxed and less constricted feel.



1 Establish the positions of the shoulder line, the axial line, the chest, and the waist.



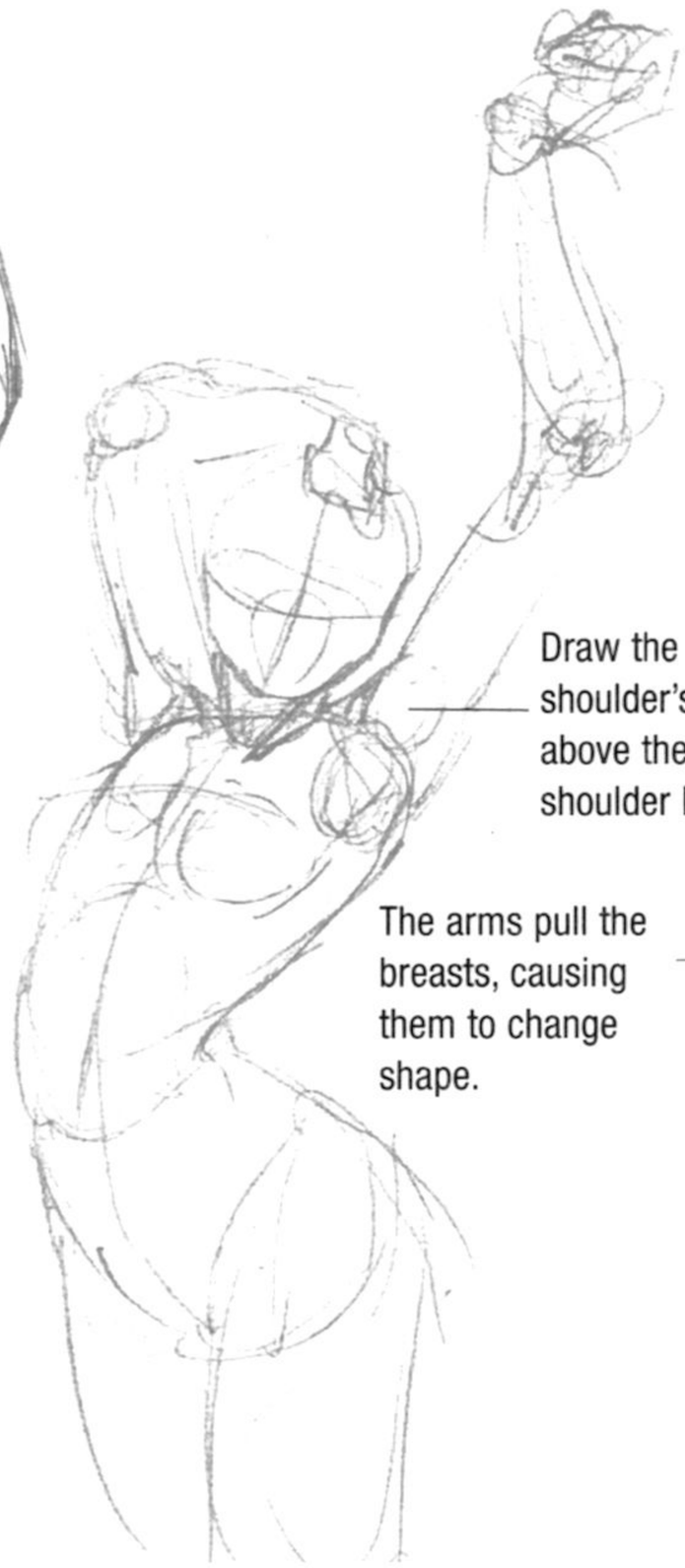
2 Sketch the arms while maintaining consciousness of the wrists' locations.

Arms Portraying a Sense of Liberation

Poses where the underarm is exposed project a relaxed impression. Take careful note of the shoulders, the positions of the breasts, and changes in forms when drawing.

Stretching the Arms above the Head or to the Side

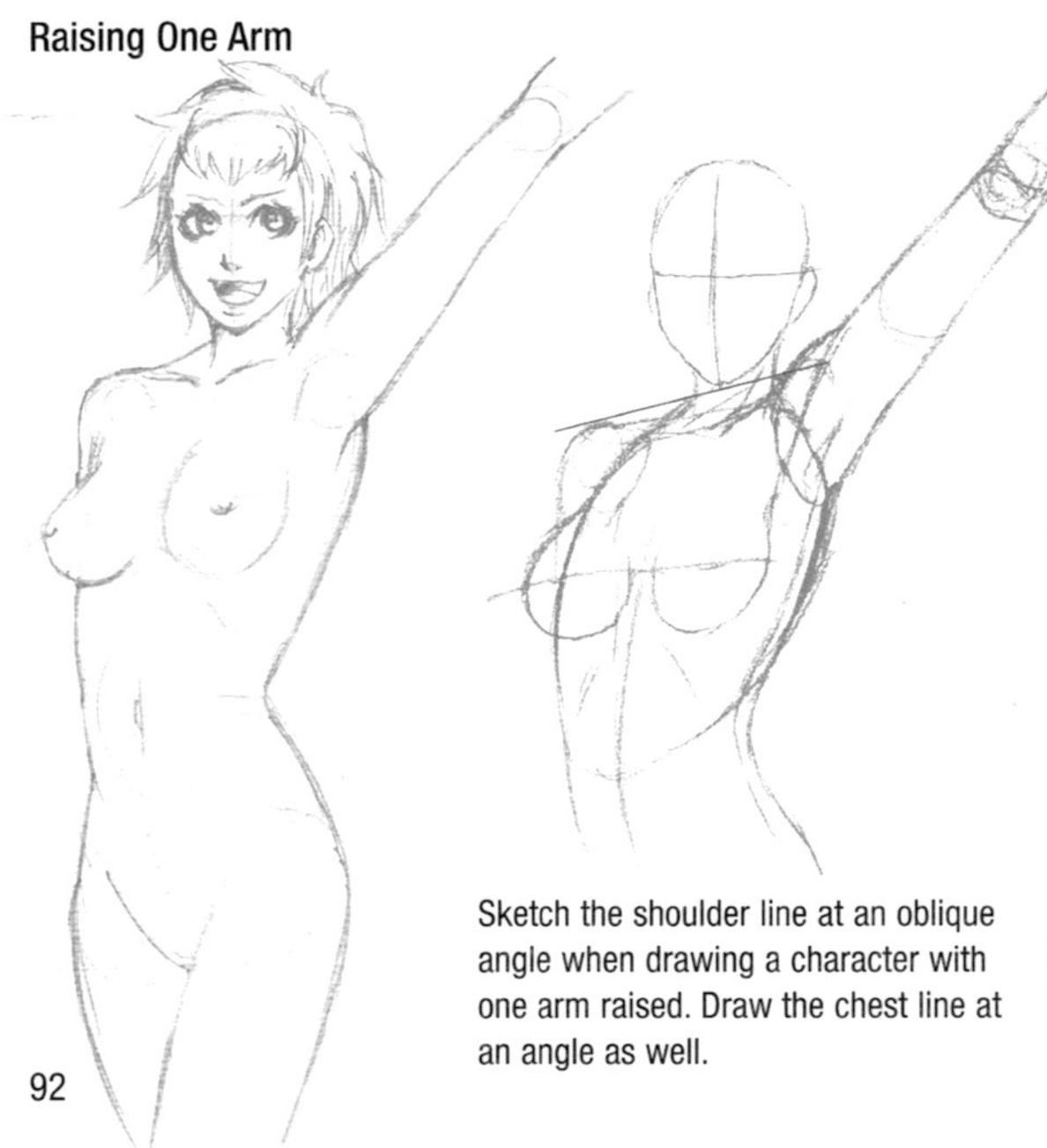
Stretching



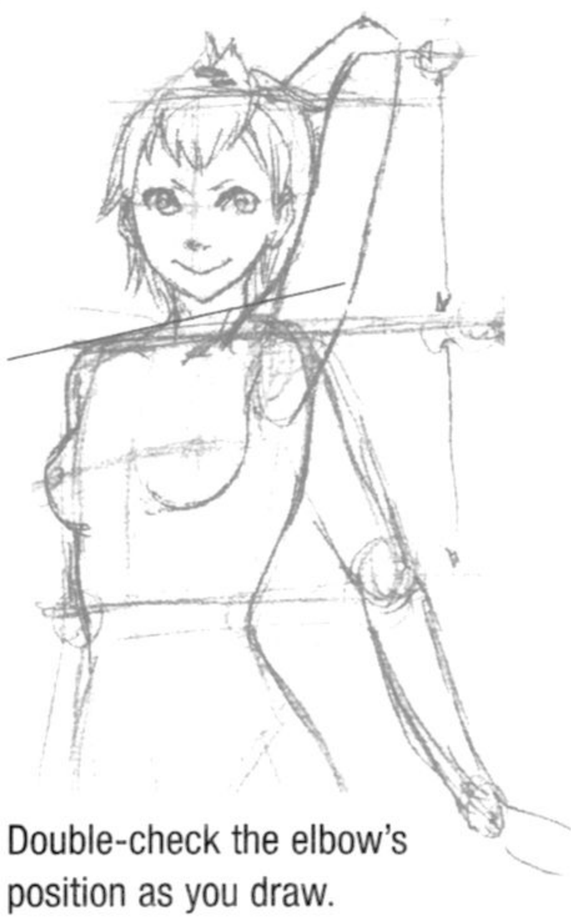
Draw the shoulder's joint above the shoulder line.

The arms pull the breasts, causing them to change shape.

Raising One Arm



Sketch the shoulder line at an oblique angle when drawing a character with one arm raised. Draw the chest line at an angle as well.



Double-check the elbow's position as you draw.

When portraying the arm bent at the elbow, draw the elbow just slightly higher than the head.

Stretching Both Arms above the Head

Arms with extra limber elbows curve subtly outward.

Elbow layout

Chest line when both arms are raised

Standard chest line

Drawing the arm straight through the elbow suggests tension in the arms.

Extended to the Side

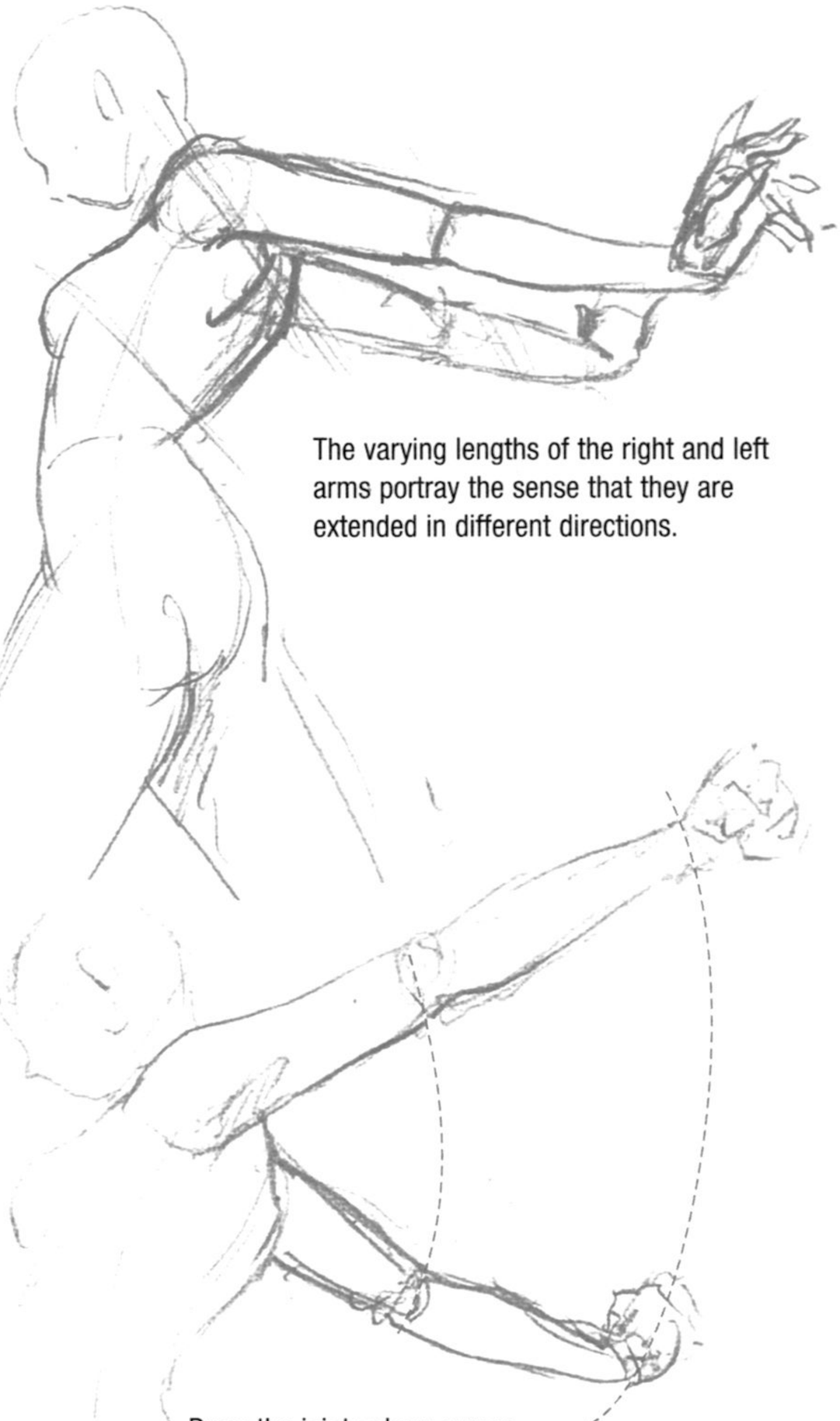
Three-dimensional, schematic diagram

Connect the contours of the shoulder's muscle and the breast.

Extending the Arms in Front and in Back

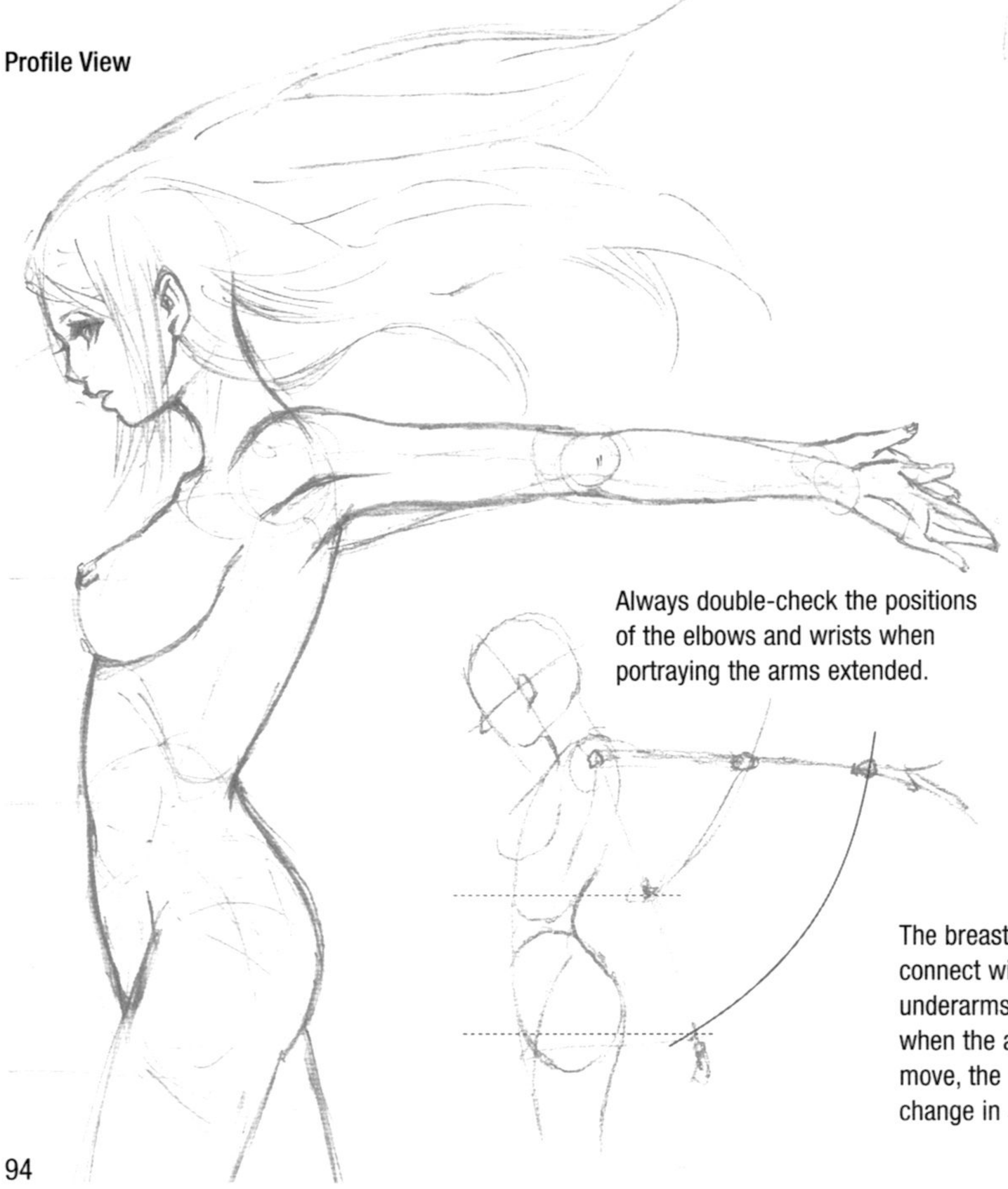
Rear 3/4 View

Nude sketch



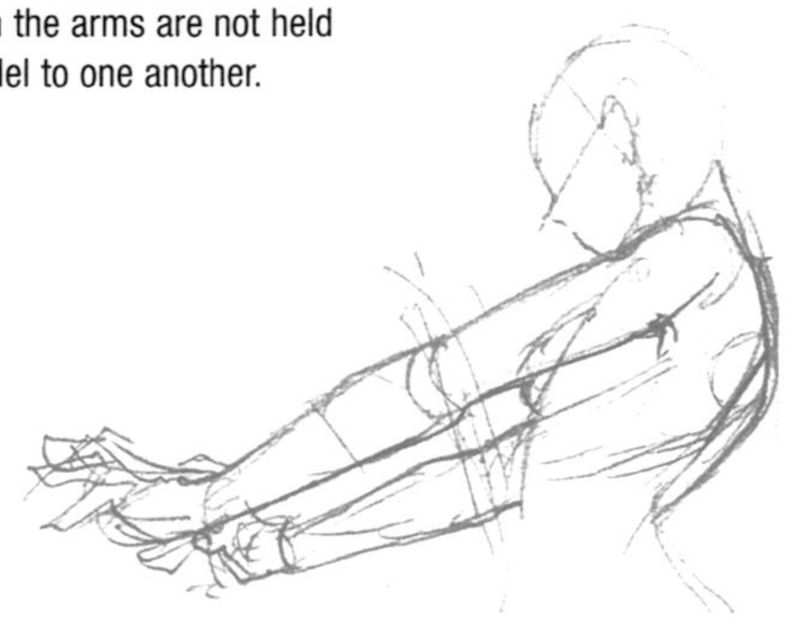
The varying lengths of the right and left arms portray the sense that they are extended in different directions.

Profile View

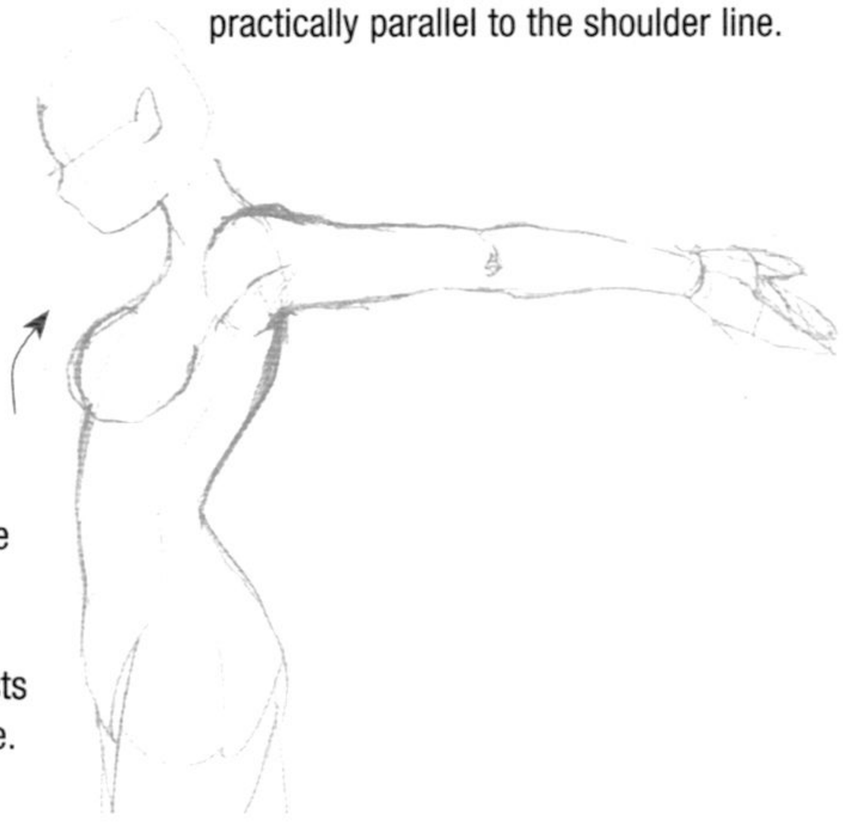


Always double-check the positions of the elbows and wrists when portraying the arms extended.

Draw the joints along curves when the arms are not held parallel to one another.



When both arms are held out in front parallel to each other, the elbows and wrists lie practically parallel to the shoulder line.



The breasts connect with the underarms, so when the arms move, the breasts change in shape.

Front 3/4 View

Draw the upper body so that it appears to be a three-dimensional solid, placing the shoulders in their standard positions.

With the shoulders kept down

When the arms are stretched outward, the shoulders rise.

Profile View

Ref.: Leaning forward with Both Arms Extended to the Rear

Lifting the hands causes the forearms' contours to change in form.

Grasping the Hands behind the

When drawing the shoulders raised, maintain awareness that not only do the breasts rise, but the underarm contours that extend from the arms are pulled upward as well.

Using long contours for the forearms heightens the sense of the arms stretching.

Tip: The Facts of Cleaning up a Sketch

When Focusing on Fleshing Out the Figure

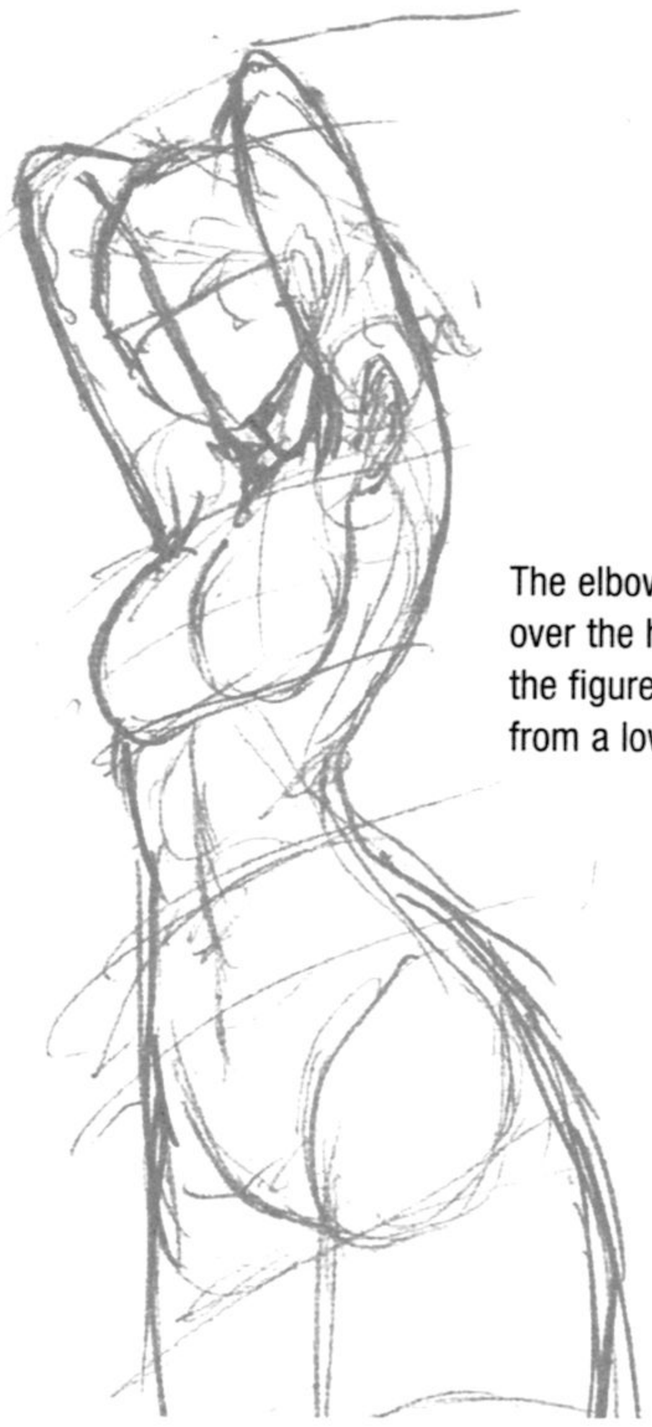
This first image shows a standard torso with the arms raised. The current silhouette would be acceptable as is, provided that a swimsuit or other form of clothing was to be added later.

Make the figure narrower at the underarms and through the torso.

Post clean-up

With Long Arms

While the elbow normally does not extend above the head, composing them in this manner makes the character look attractive.



The elbows end up over the head when the figure is composed from a low angle.

Drawing the Head on the Small Side

Sketch the full figure's layout, drawing the head (face) slightly smaller than usual.

3 Studying the Hips and Legs through Full-Figure Compositions

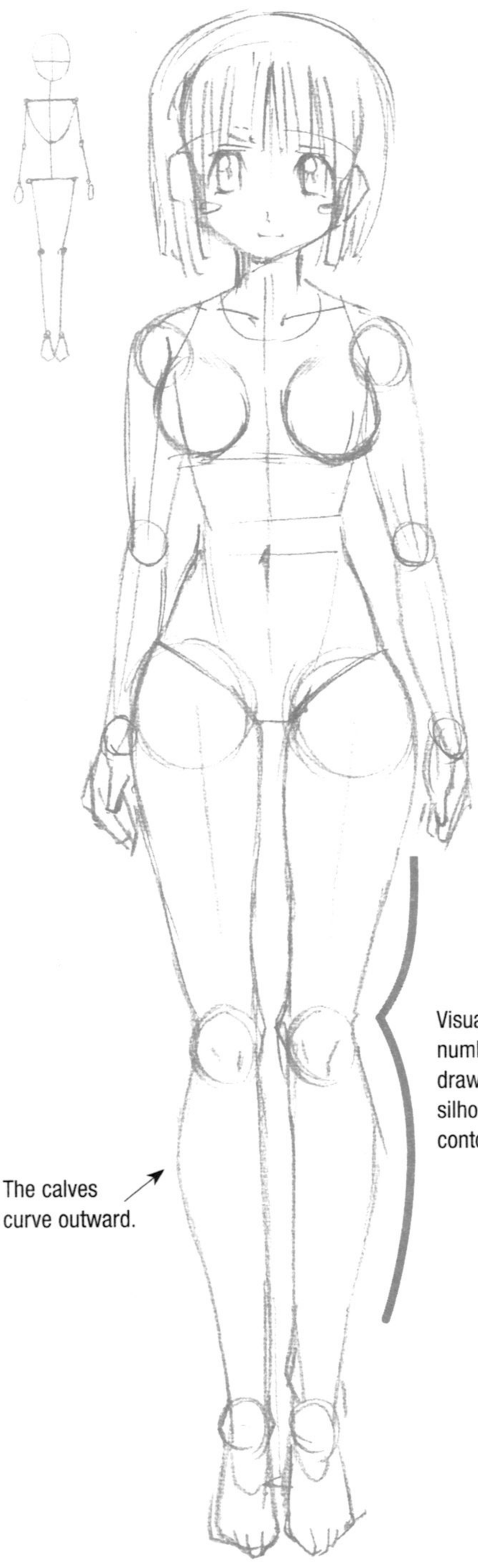
This section covers leg movement in standing and seated poses.

Making a Three-Dimensional Manikin Move

The impression projected in a standing position changes according to how far apart the legs are held, which also offers a glimpse into the character's personality. Let's take a look at motion in the joints, focusing on the legs.

Basic Form: Standing Normally

In this typical, standing position, the figure stands with the legs held naturally straight. This pose is used for the average character.



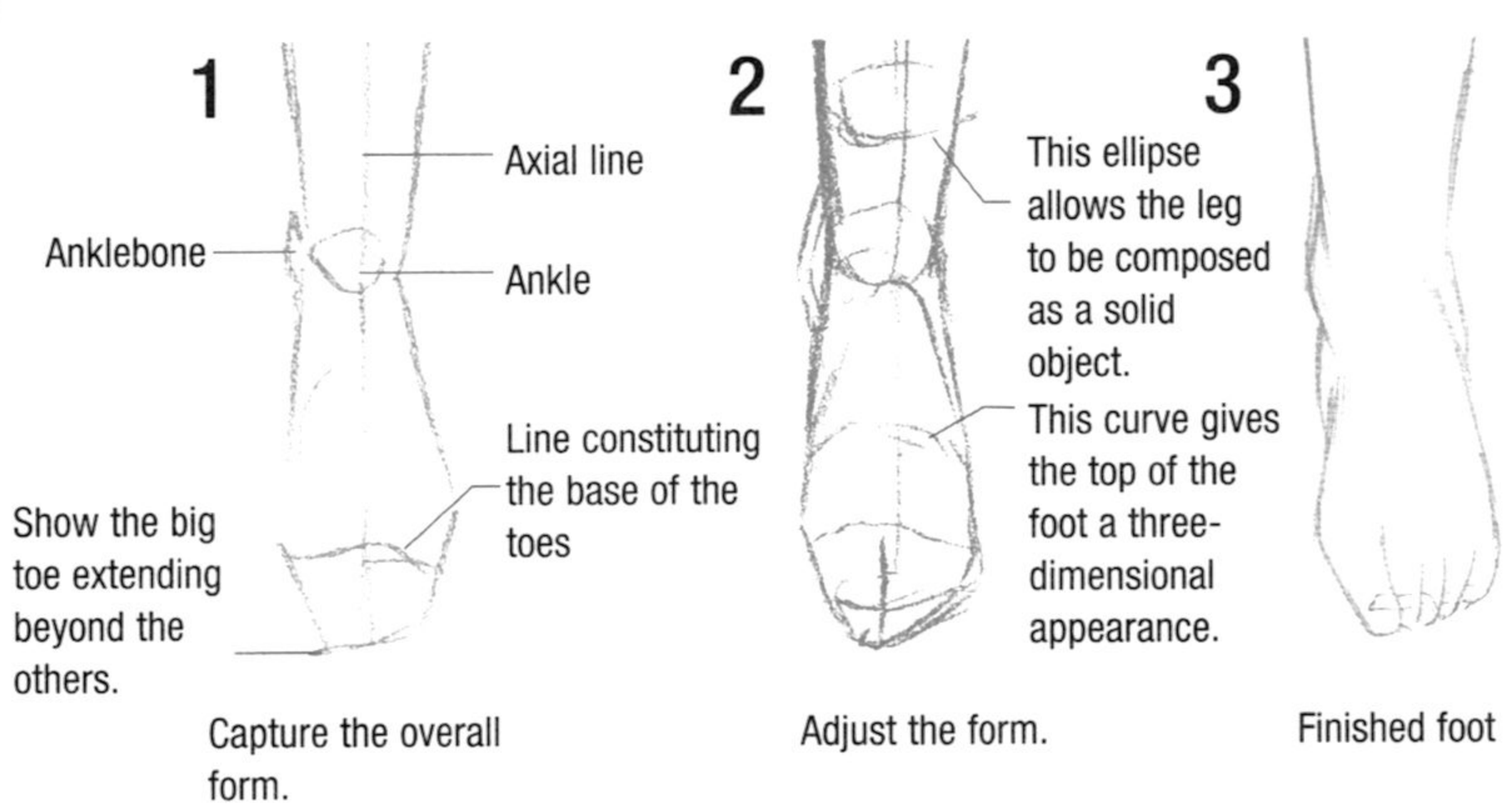
Hip line

The hips are where the legs attach to the torso.

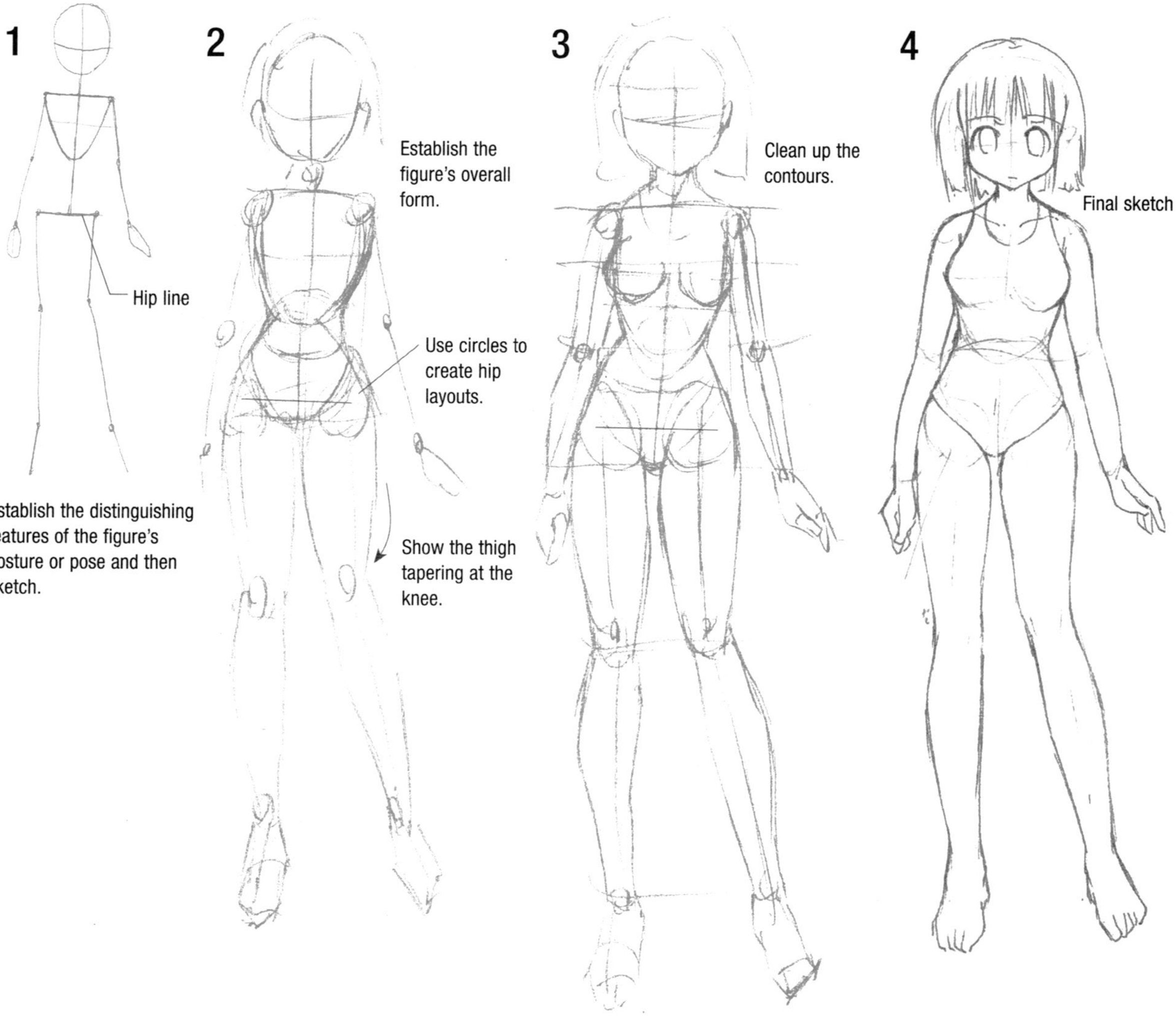
Visualize the number "3" when drawing the legs' silhouette contours.

The calves curve outward.

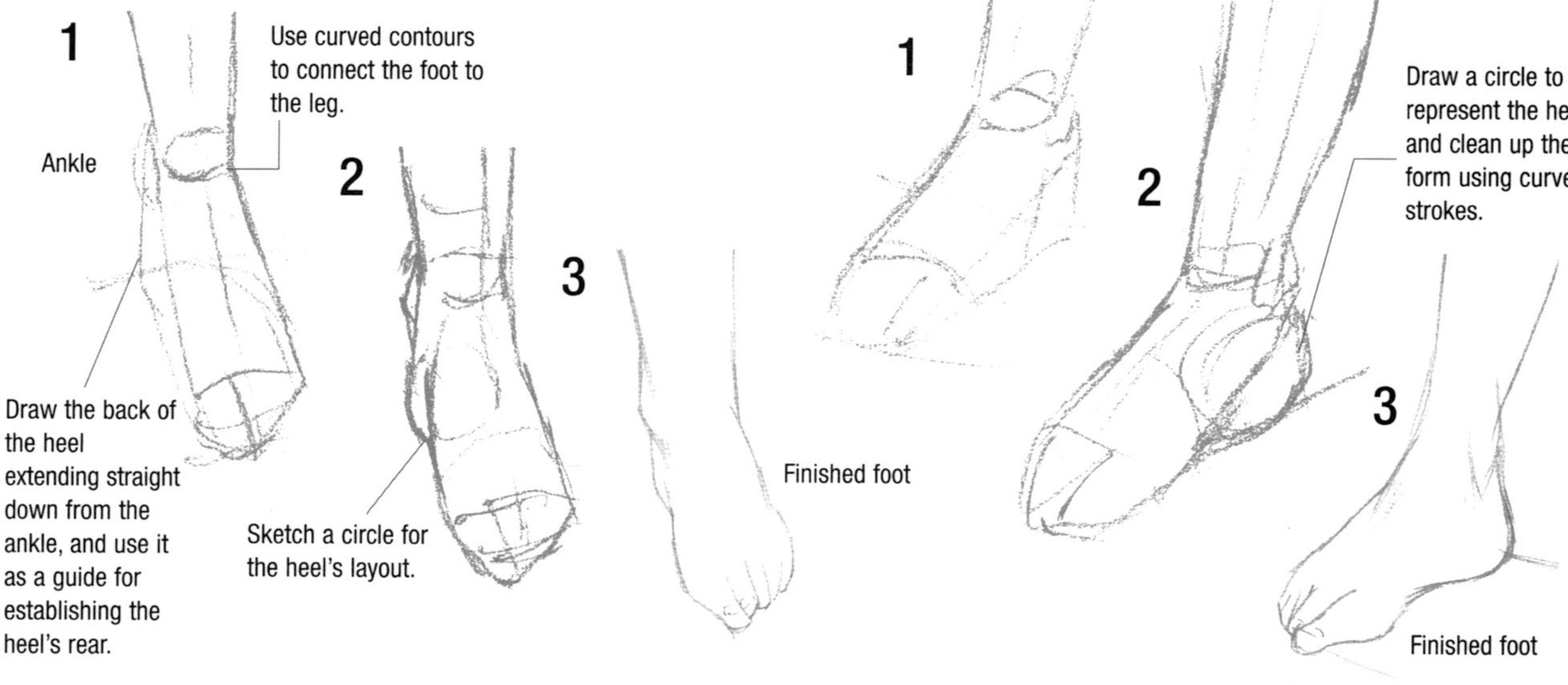
Composing a Foot from Front View



Sketching a Dynamic Figure

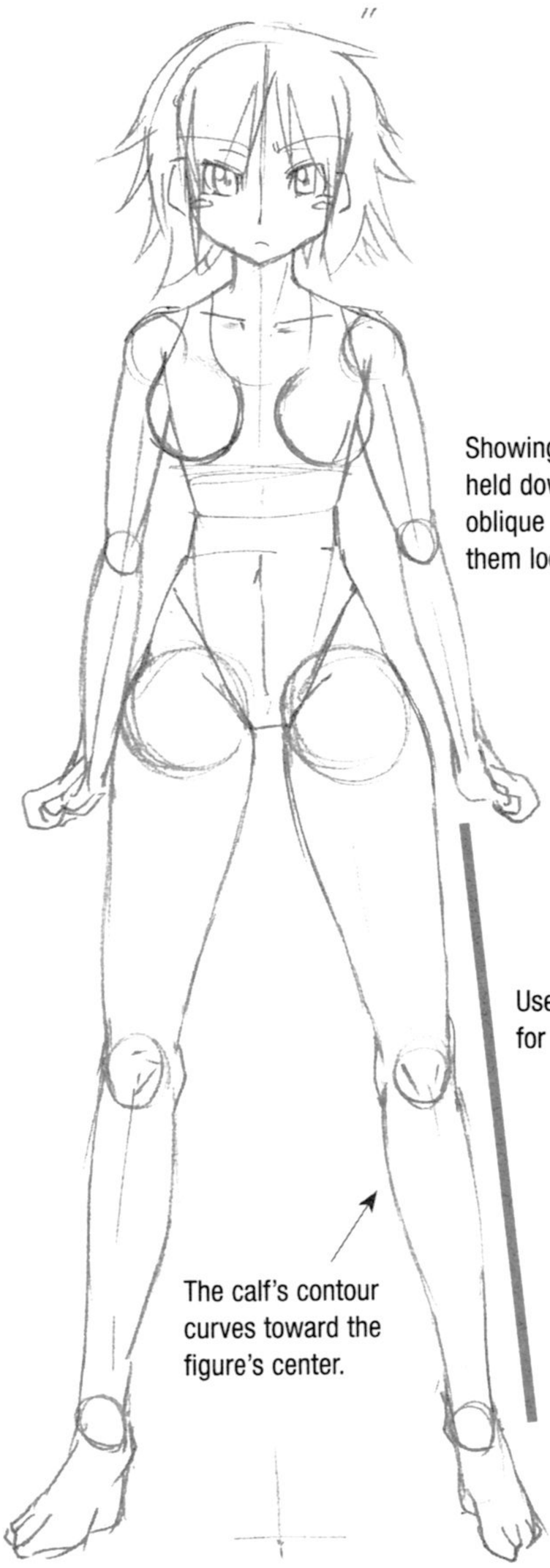


Common Mode of Composing the Foot from a Front View



Standing with the Feet Held Apart

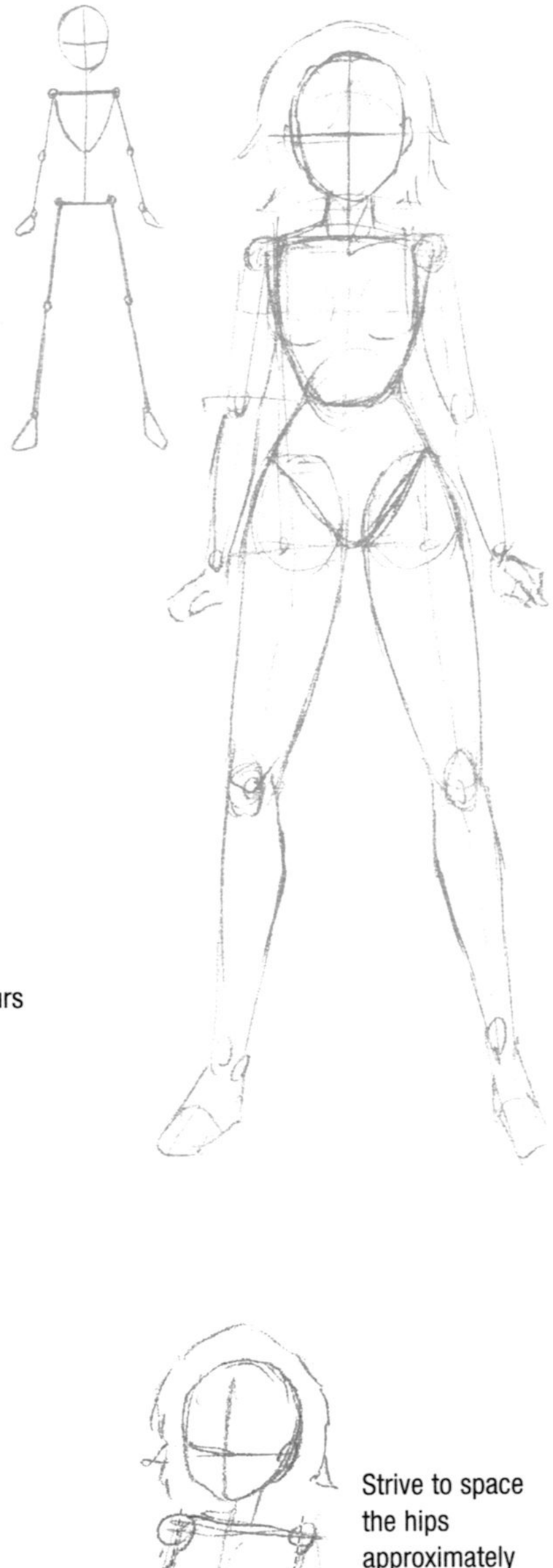
This position, in which the legs are spread apart like a drafting compass, suggests a confident, willful character.

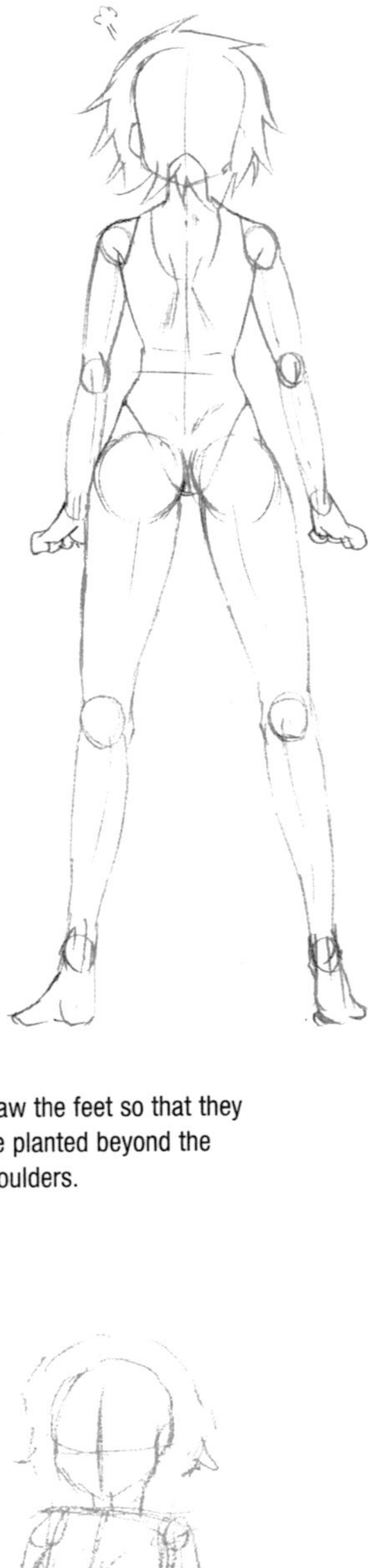


Showing the arms held down but at an oblique angle makes them look tensed.

Use straight contours for the legs.

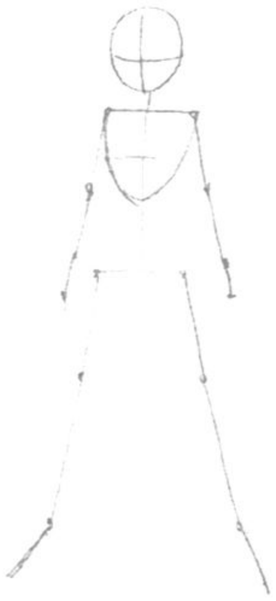
The calf's contour curves toward the figure's center.



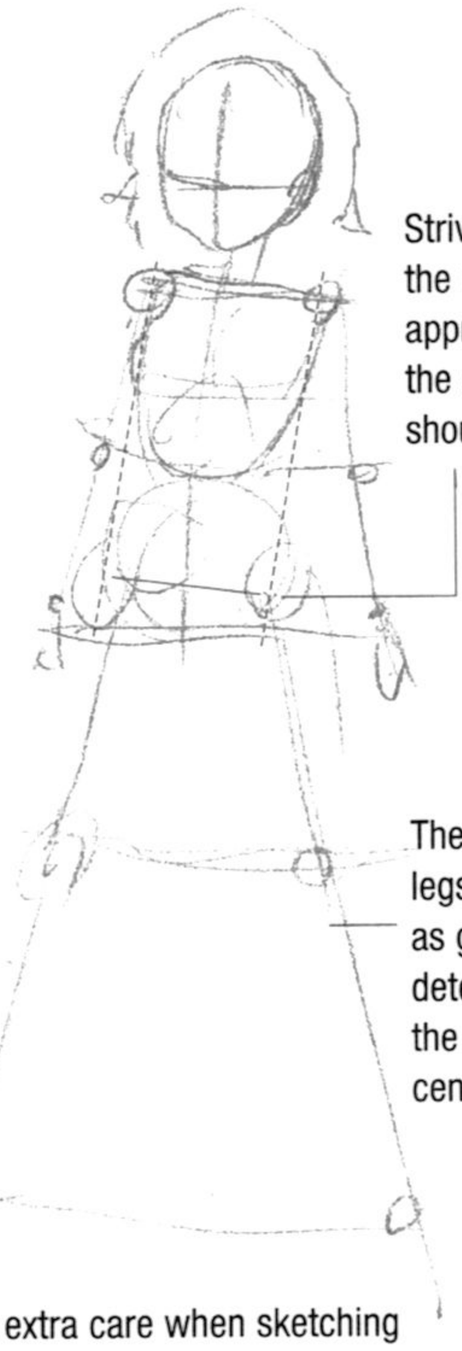


Draw the feet so that they are planted beyond the shoulders.

3/4 View



Draw a thumbnail sketch.



Strive to space the hips approximately the same as the shoulders.

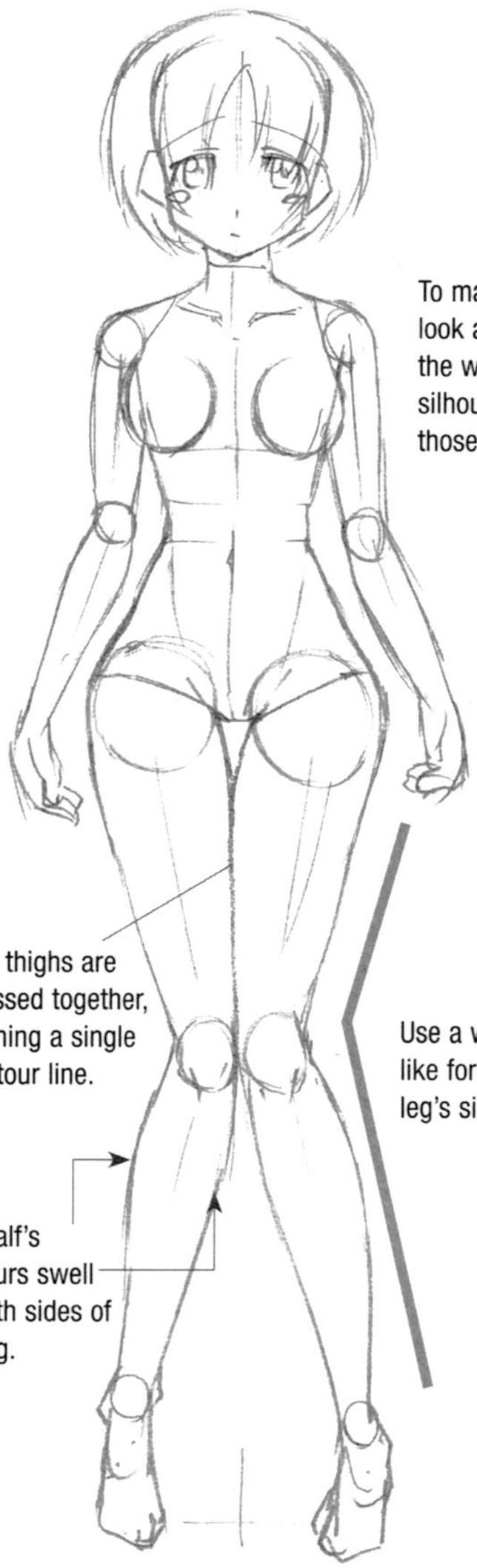
These stick legs function as guides for determining the legs' centers.

Take extra care when sketching the layouts to ensure that the right and left knees and ankles are aligned properly.

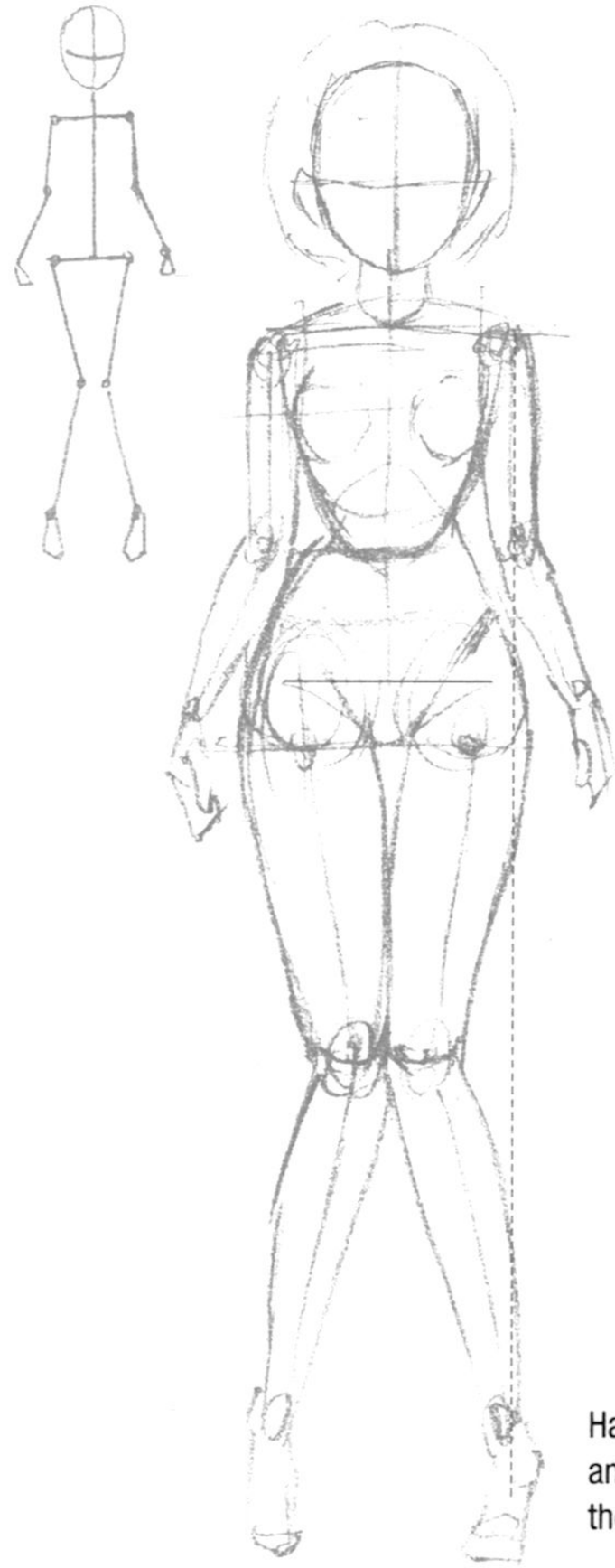
Flesh out the legs as if enveloping the centerlines.

Knock-kneed

This position, in the knees are shown touching to exaggerate the look of being knock-kneed, suggests a weak, timid character.



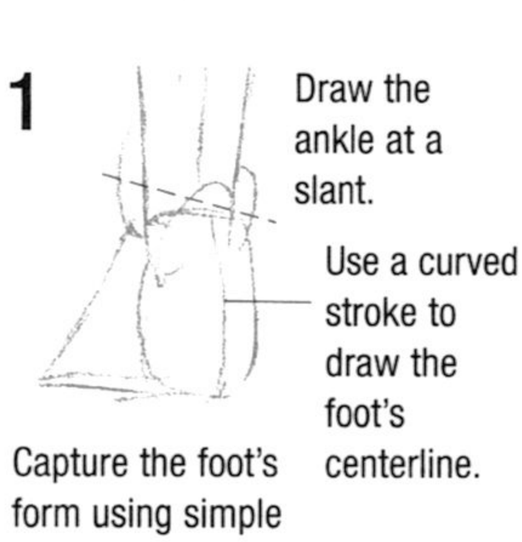
To make the character look anxious, show the wrists bending in silhouettes mimicking those of the legs.

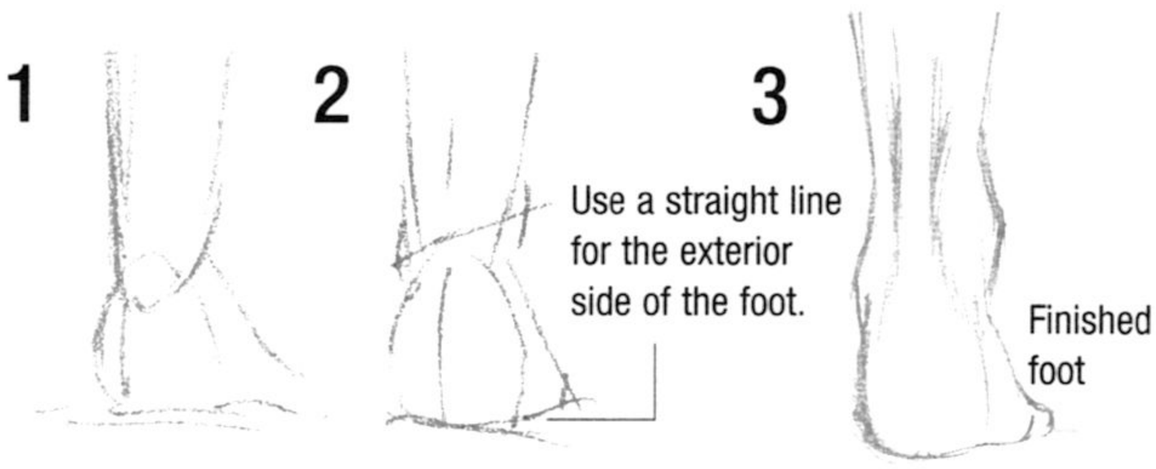


Having the knees touch prevents the ankles from moving farther apart than the shoulders.

Follow the same steps when composing a figure from the rear.

Composing a Foot from the Rear



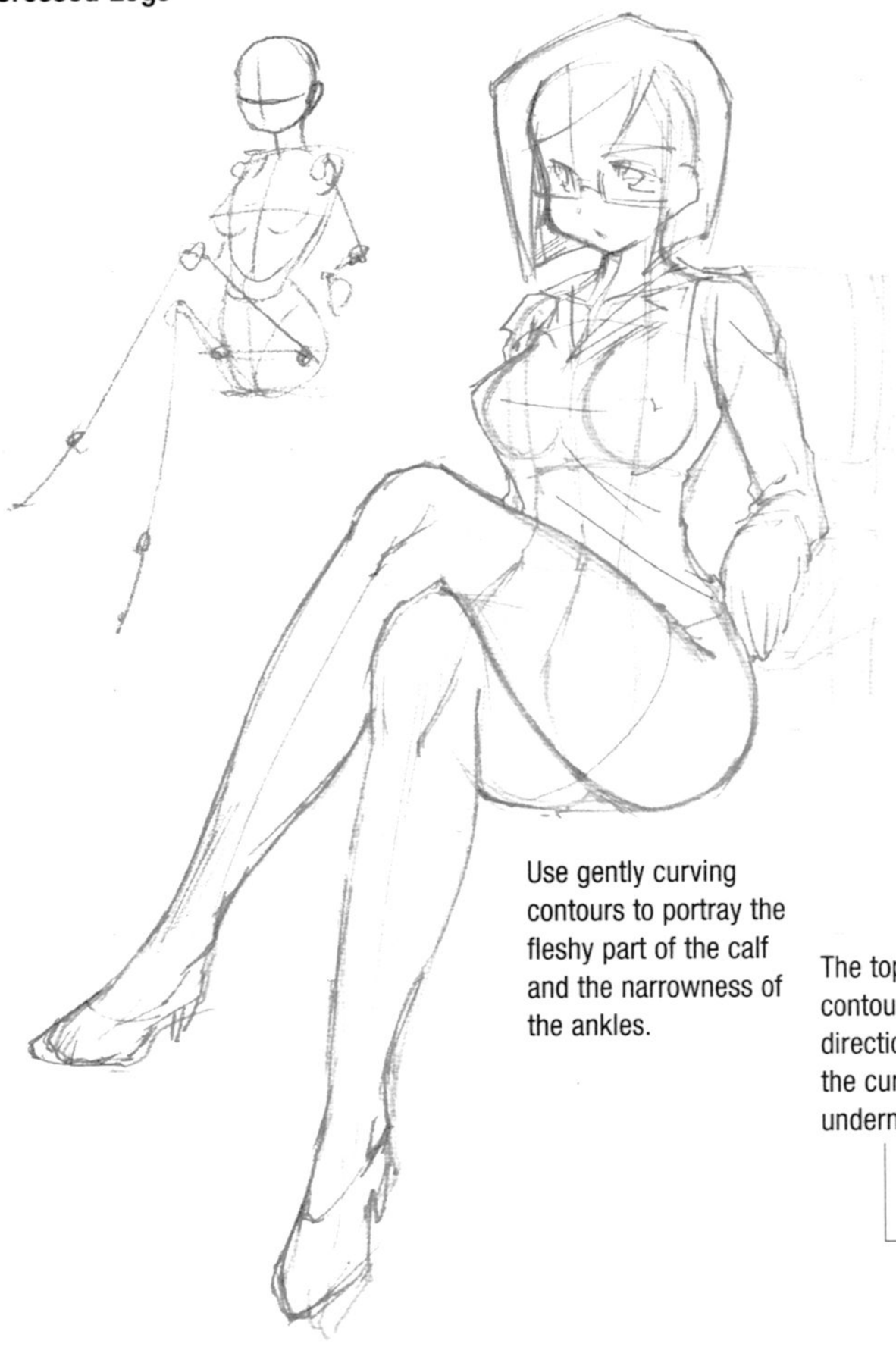


Drawing a Figure Seated

Showing off the legs in a seated pose heightens the image's impact. This section covers the basics in drawing legs in addition to imbuing the hips and knees with movement.

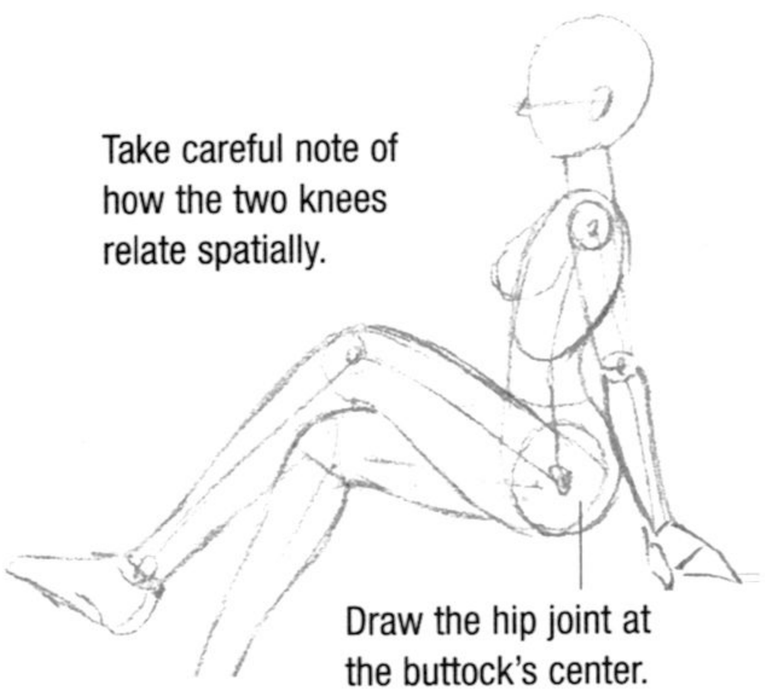
Seated: Showing off Shapely Legs

Crossed Legs

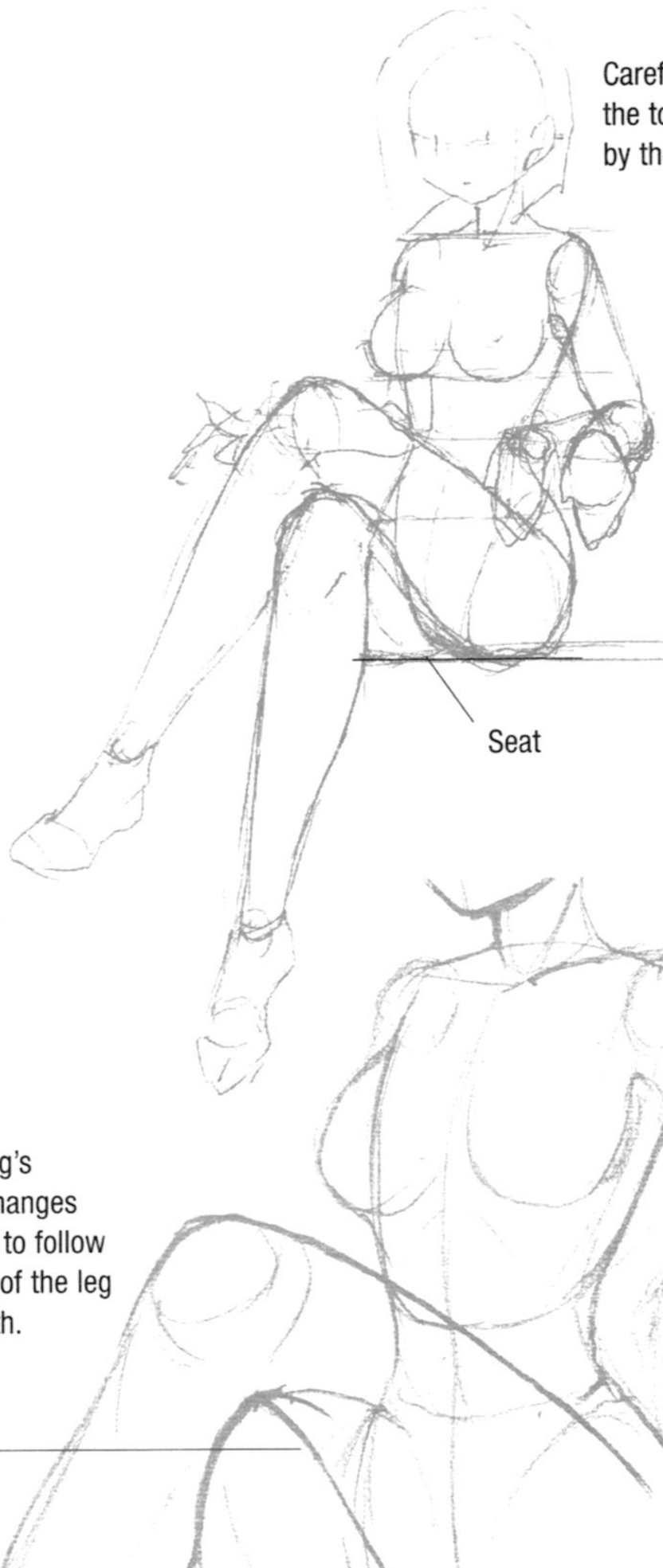


Use gently curving contours to portray the fleshy part of the calf and the narrowness of the ankles.

Take careful note of how the two knees relate spatially.



Draw the hip joint at the buttock's center.



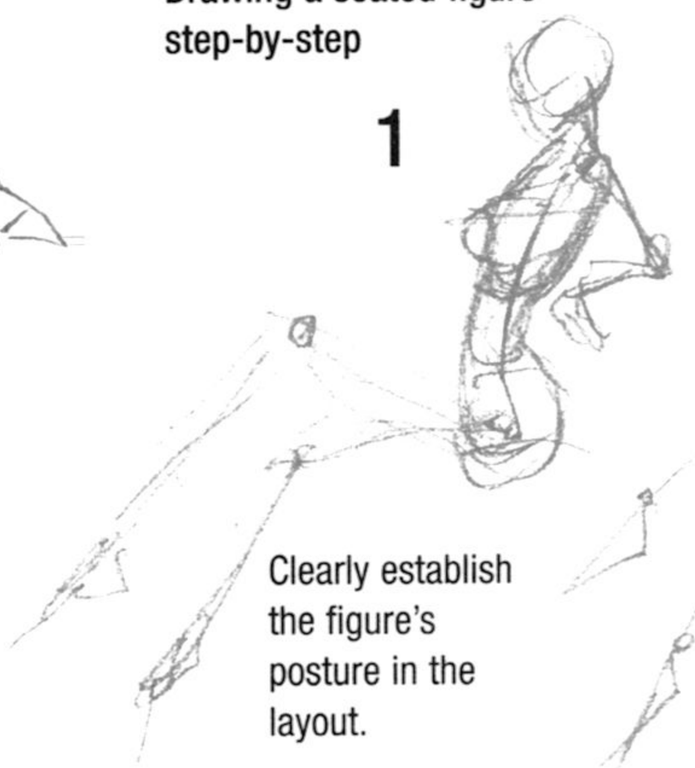
Carefully sketch the torso, followed by the legs.

Seat

The top leg's contour changes directions to follow the curve of the leg underneath.

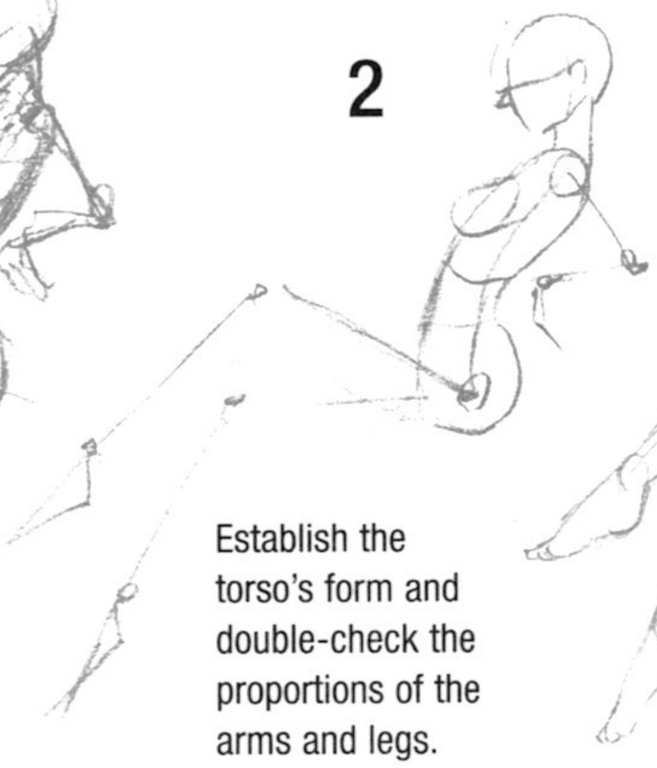
Drawing a seated figure step-by-step

1



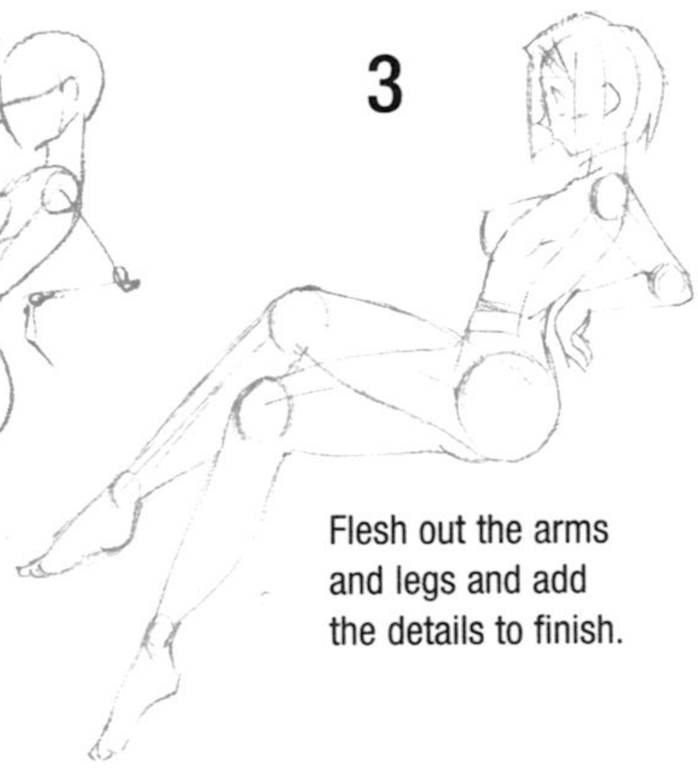
Clearly establish the figure's posture in the layout.

2



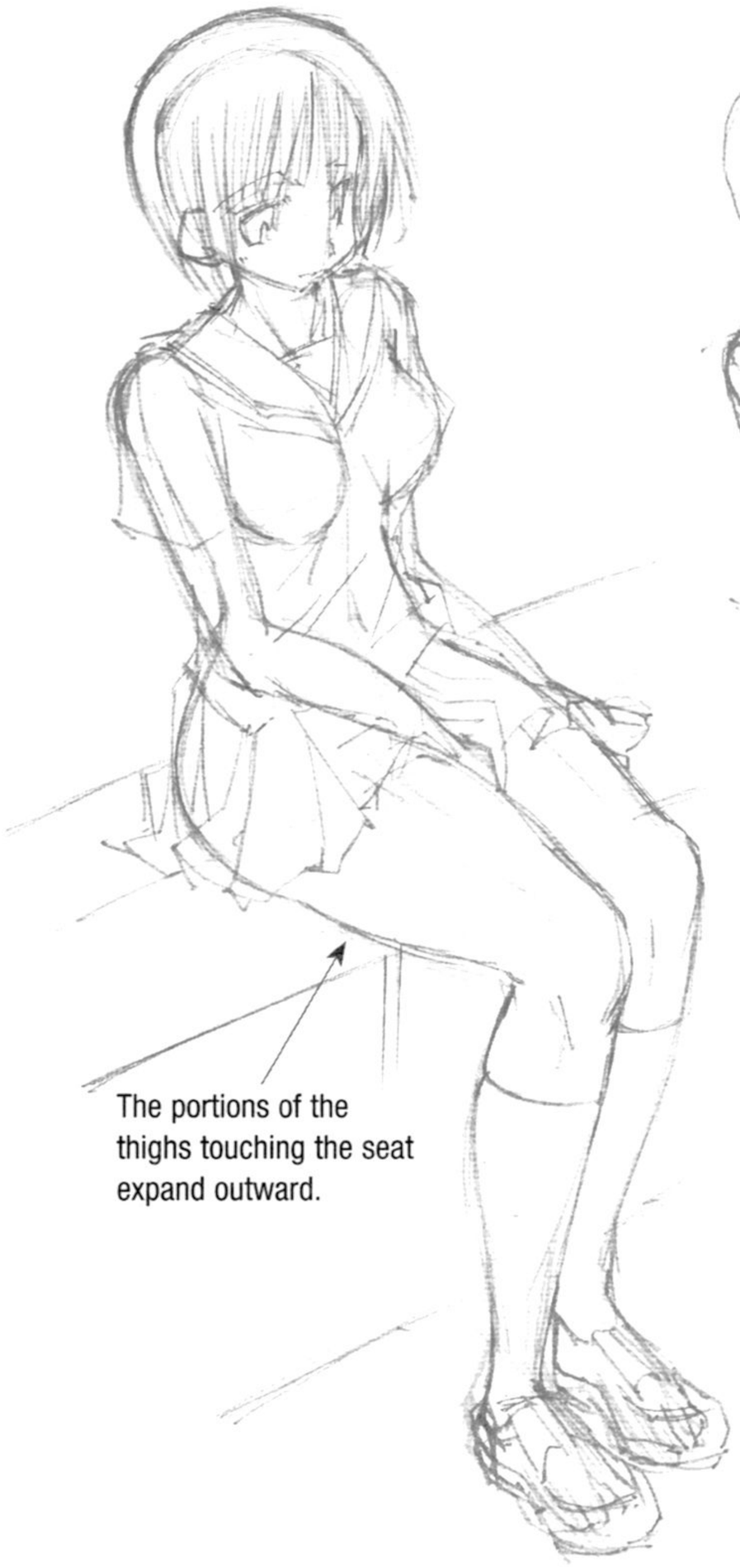
Establish the torso's form and double-check the proportions of the arms and legs.

3

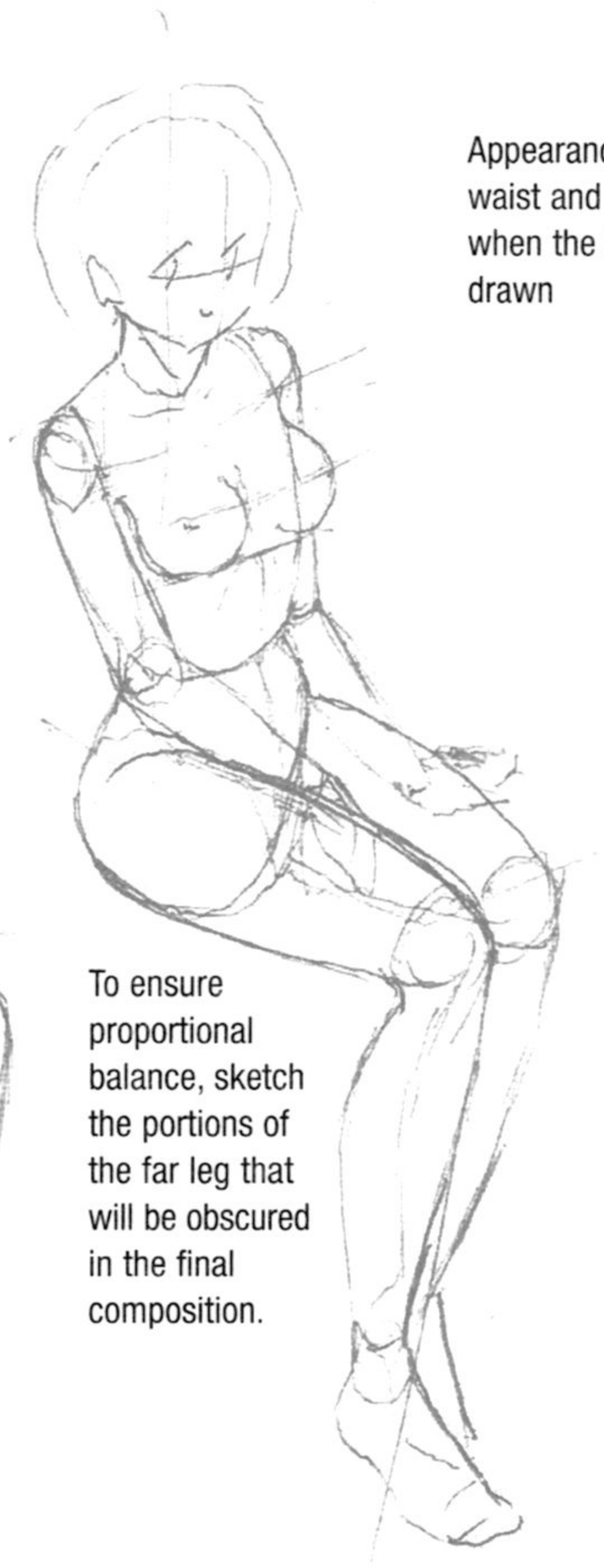


Flesh out the arms and legs and add the details to finish.

Seated with the Legs Held Together

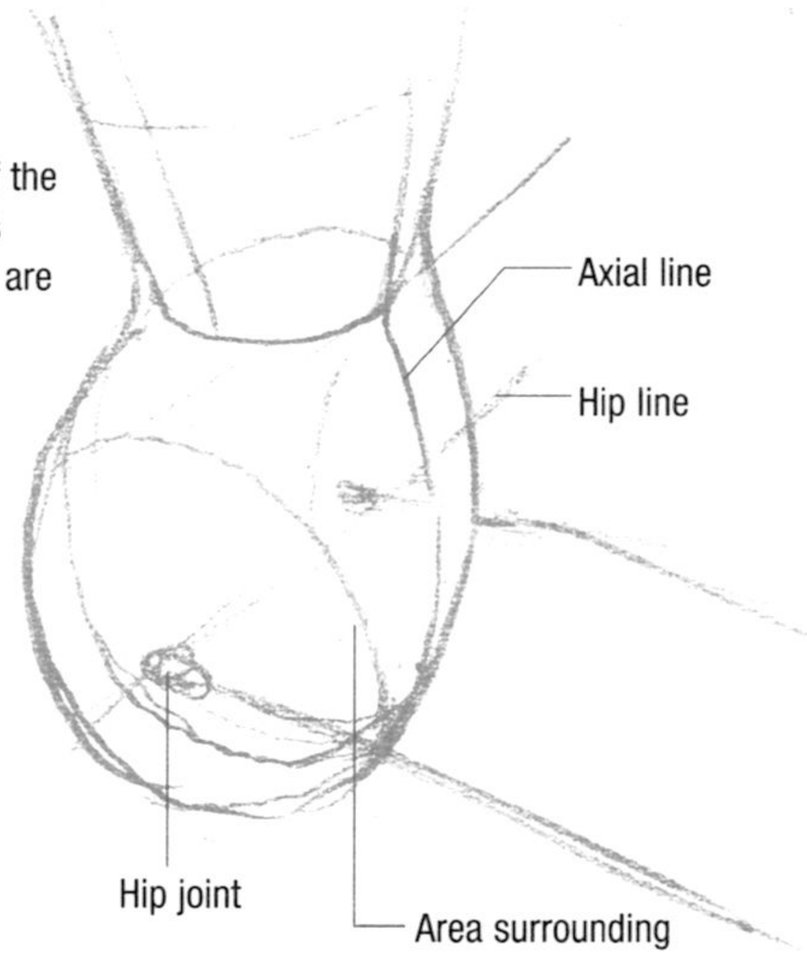


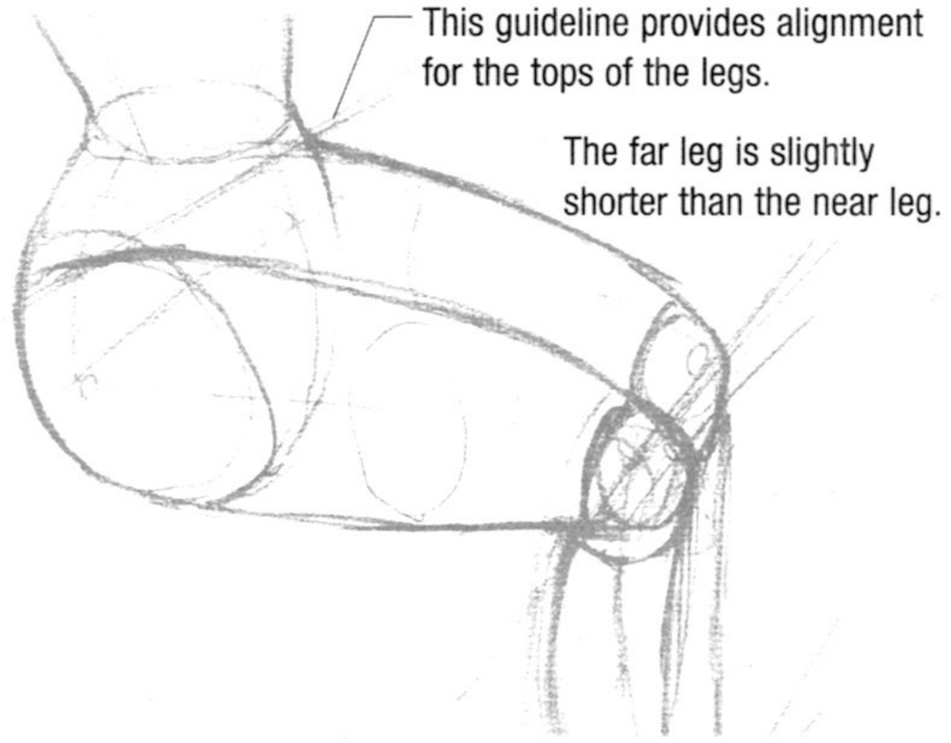
The portions of the thighs touching the seat expand outward.



To ensure proportional balance, sketch the portions of the far leg that will be obscured in the final composition.

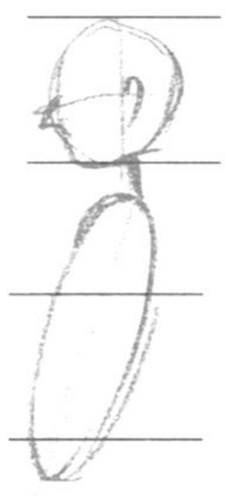
Appearance of the waist and hips when the legs are drawn





Drawing a Seated Figure in Profile

1



Use an ellipse drawn at an oblique angle for the torso.

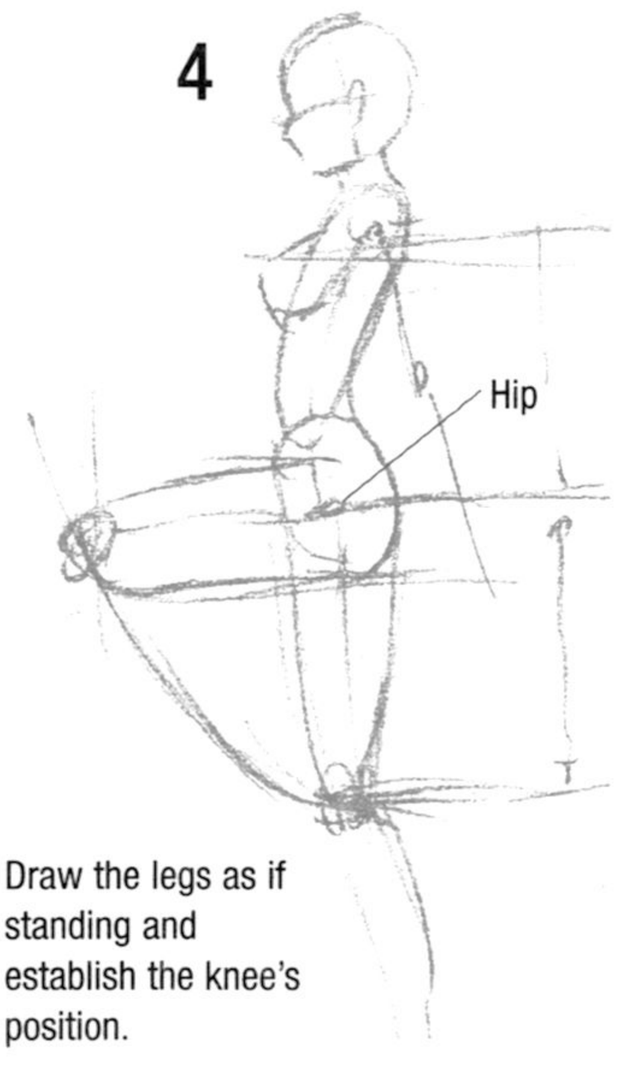
2

Use circles for the buttocks.

3

Draw the breast and adjust the back's contour.

4



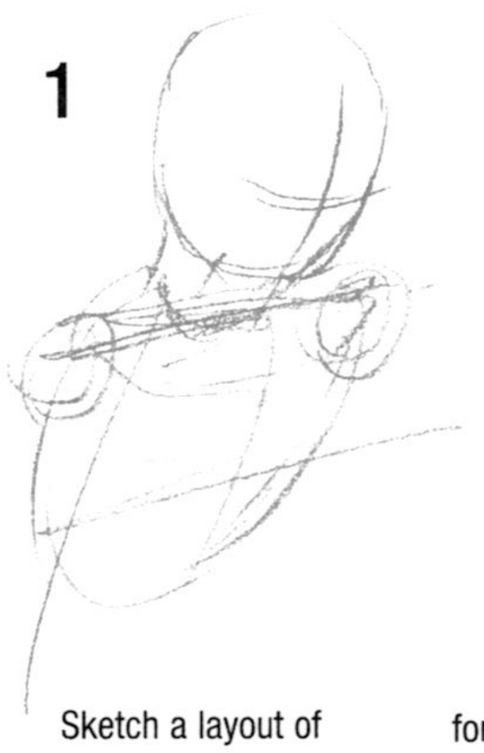
Draw the legs as if standing and establish the knee's position.

5

Draw the leg from the knee down.

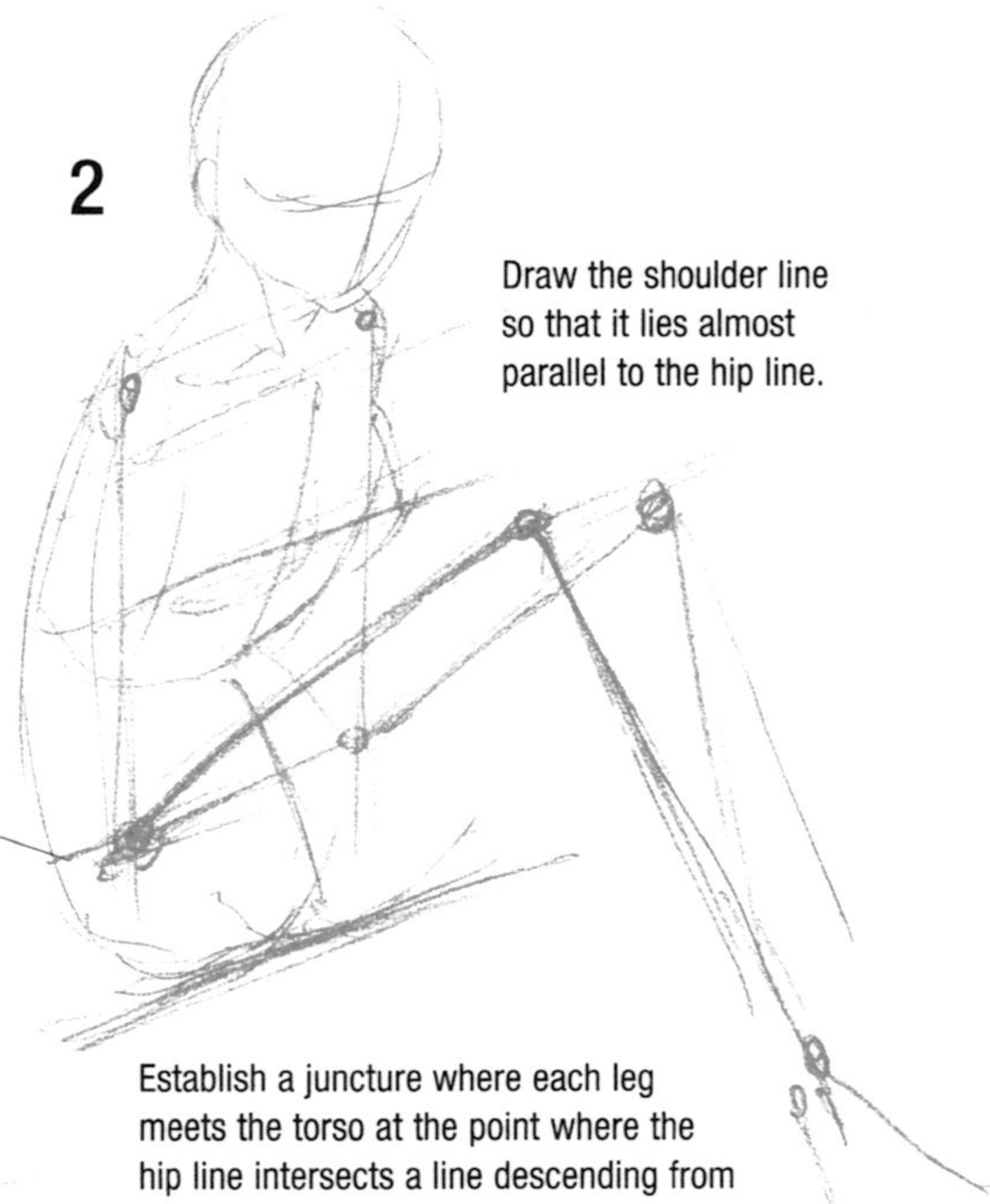
Seated on the Floor: Legs the Project an Air of Freshness

Seated with the Legs Together and the Hands on the Knees



1

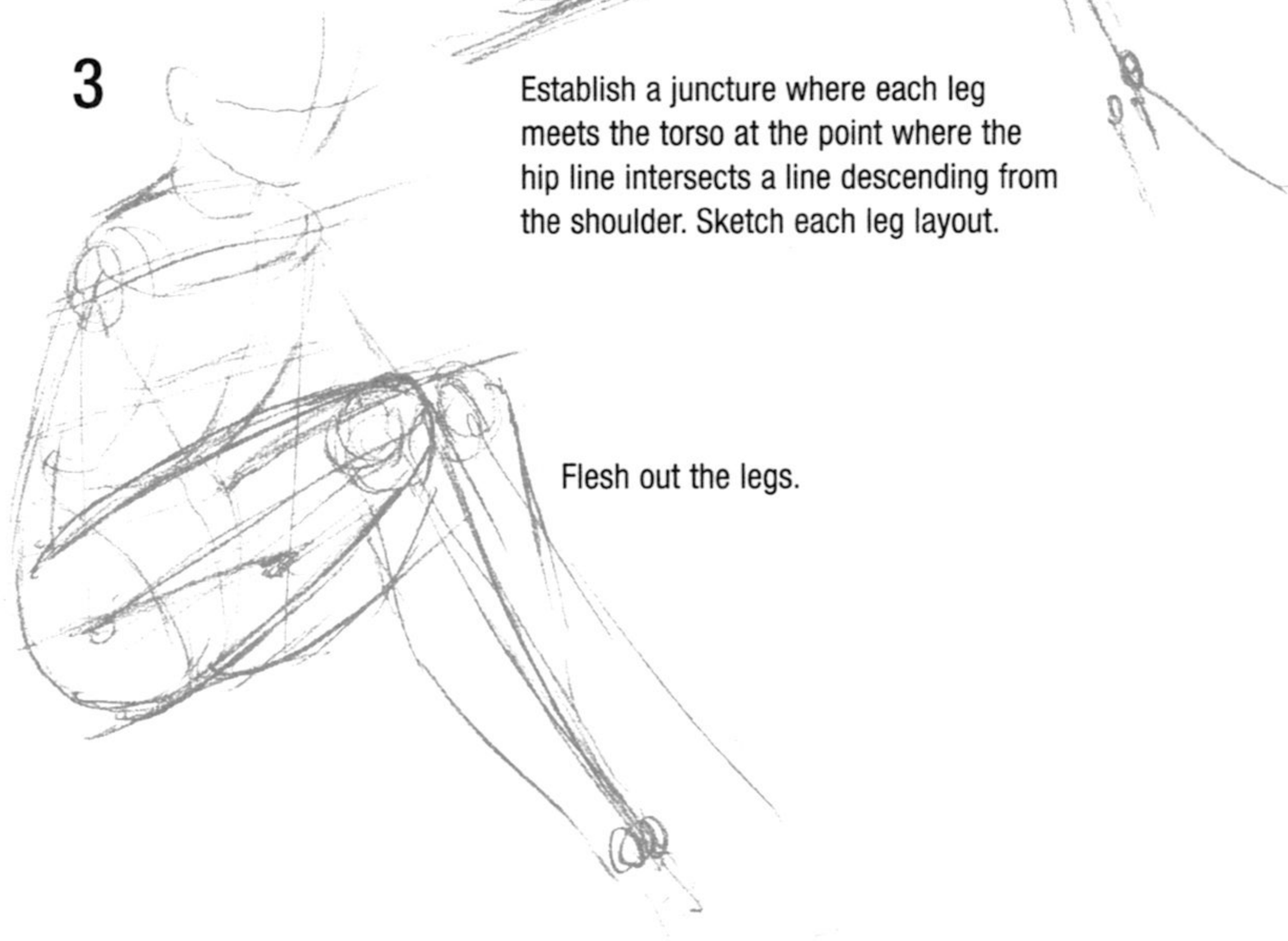
Sketch a layout of the upper body.



2

Draw the shoulder line so that it lies almost parallel to the hip line.

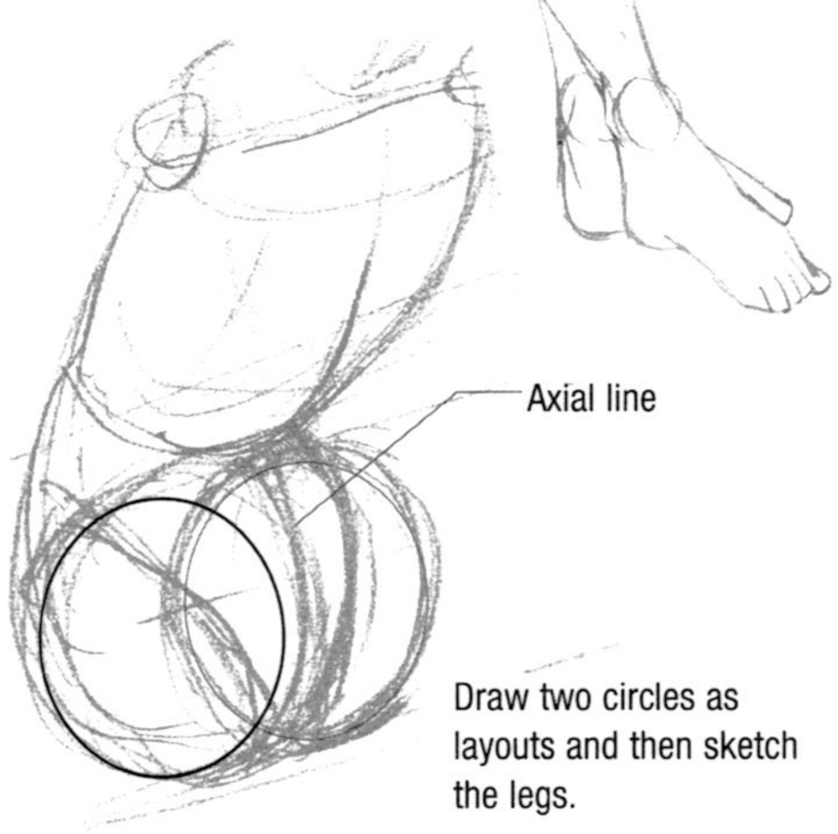
form, w



3

Establish a juncture where each leg meets the torso at the point where the hip line intersects a line descending from the shoulder. Sketch each leg layout.

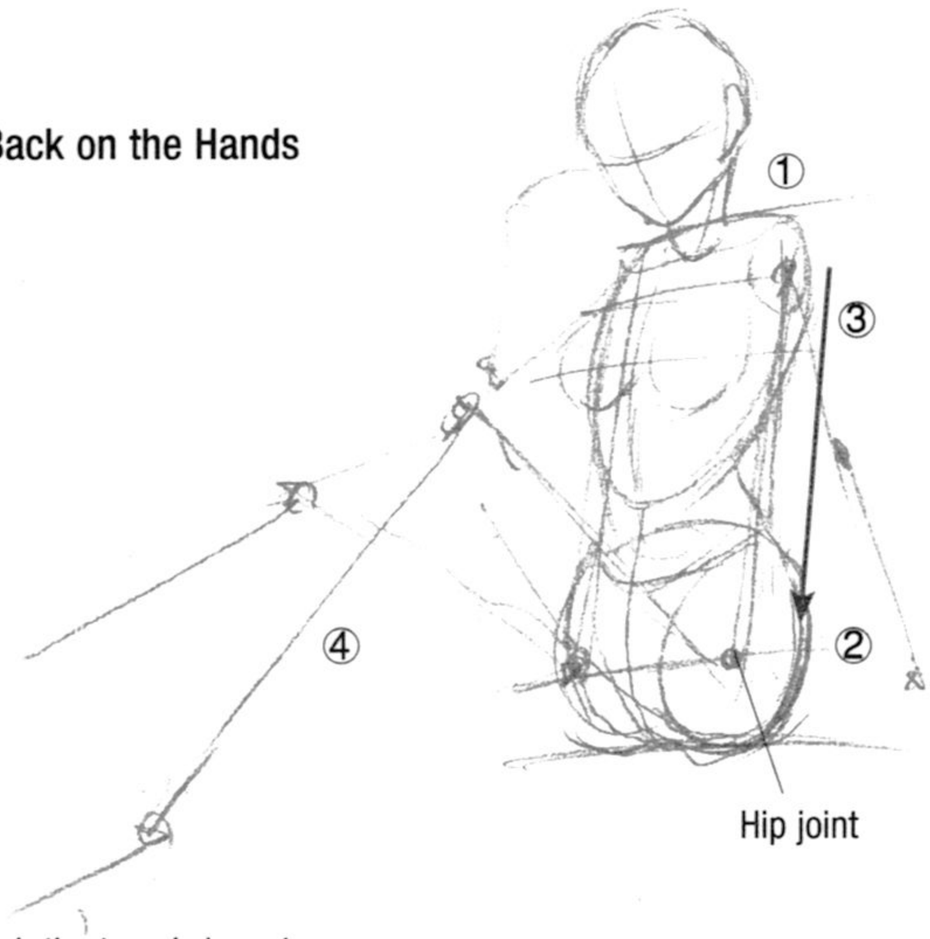
Flesh out the legs.



Axial line

Draw two circles as layouts and then sketch the legs.

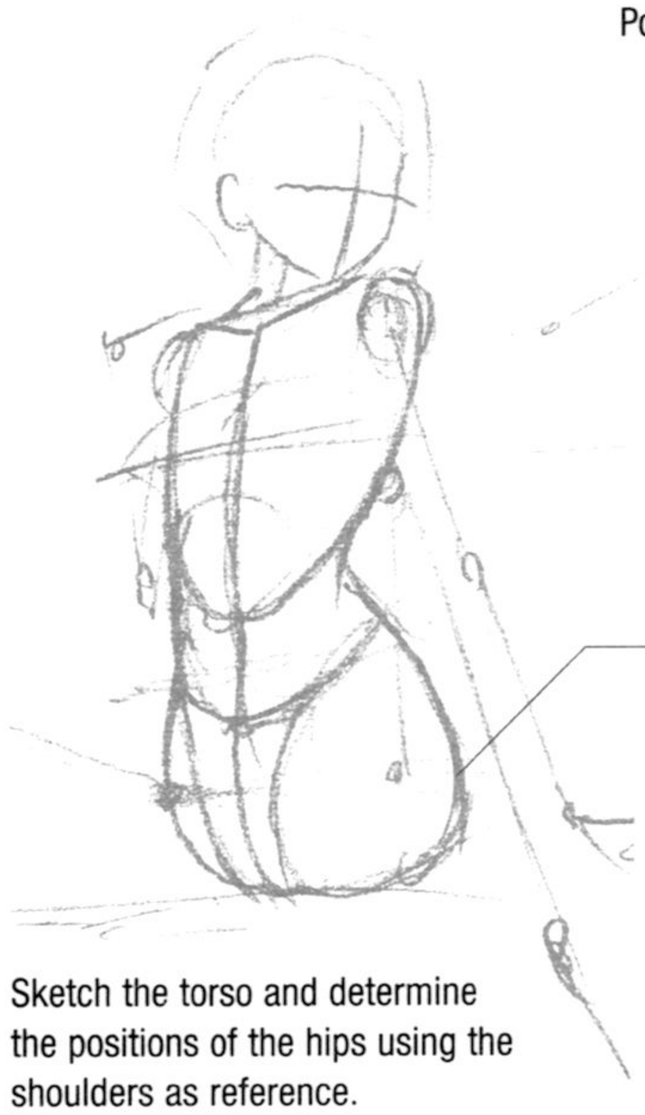
Leaning Back on the Hands



1. Sketch the torso's layout.
2. Draw the hip line so that it lies almost parallel to the shoulder line.
3. Draw a vertical line descending from each shoulder and parallel to the torso's axial line. Draw a hip joint where each of these lines intersects with the hip line.
4. Draw the legs as sticks to establish how they are posed.

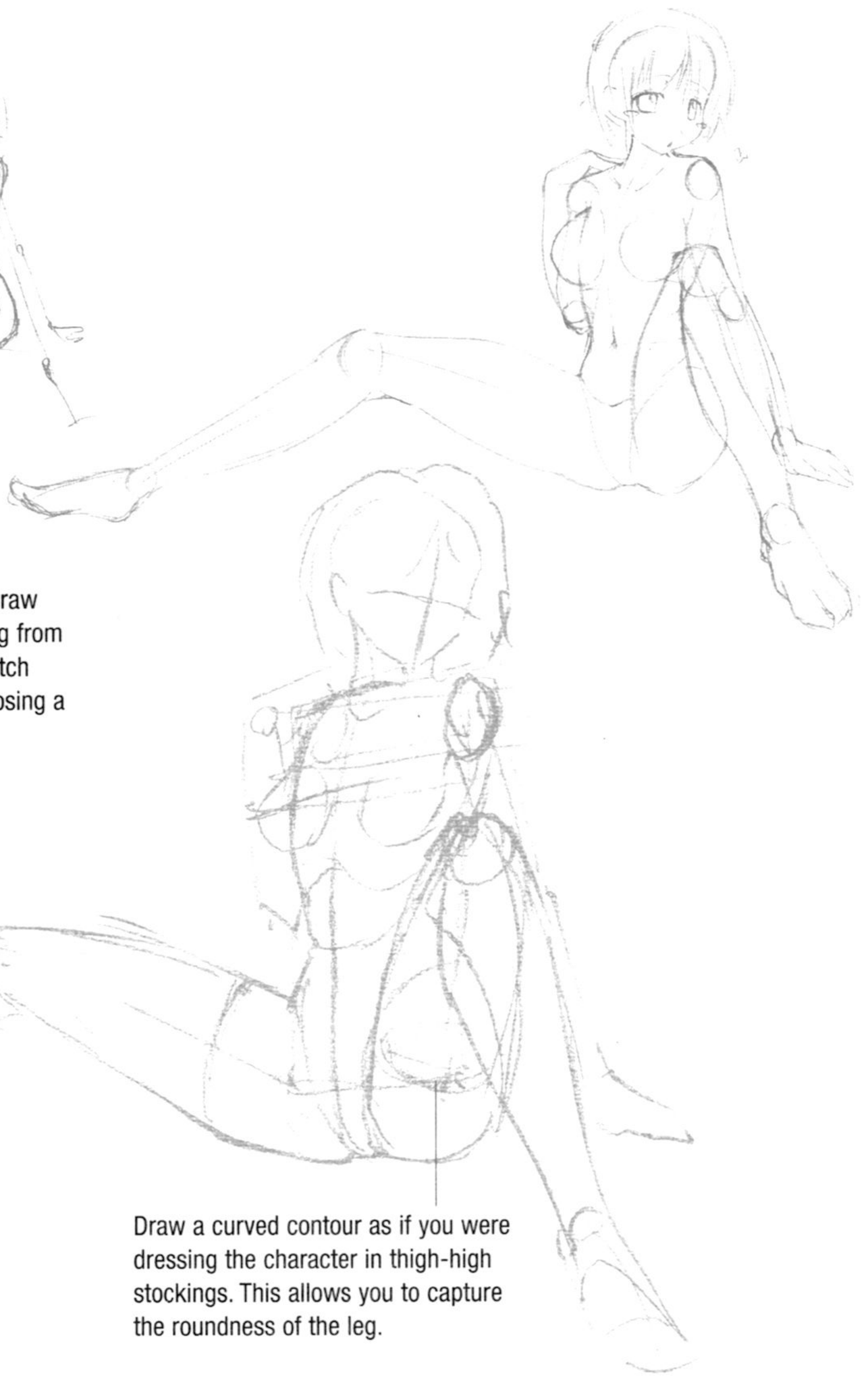
Seated with the Legs Spread Apart

Pose layout



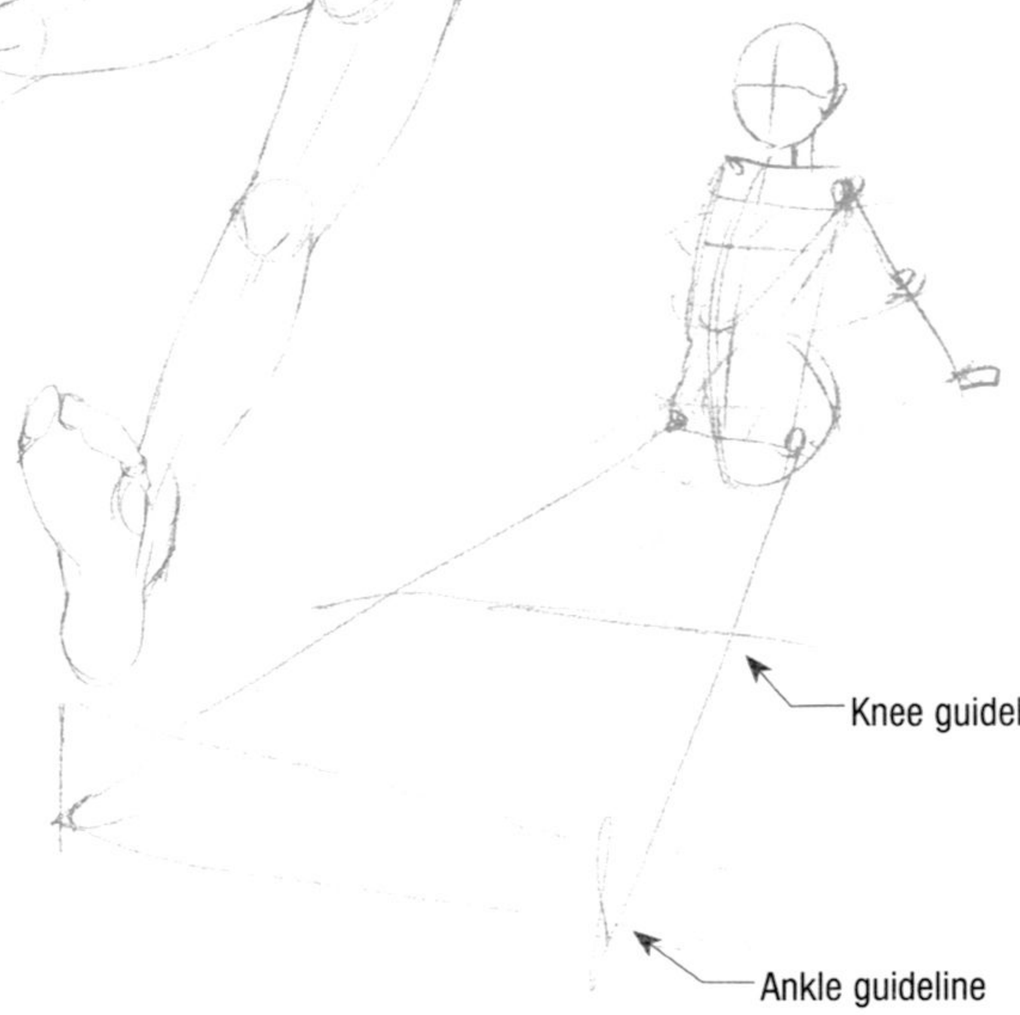
Sketch the torso and determine the positions of the hips using the shoulders as reference.

The legs obscure the buttocks from view. Draw each leg as originating from this point. Always sketch the torso when composing a seated figure.

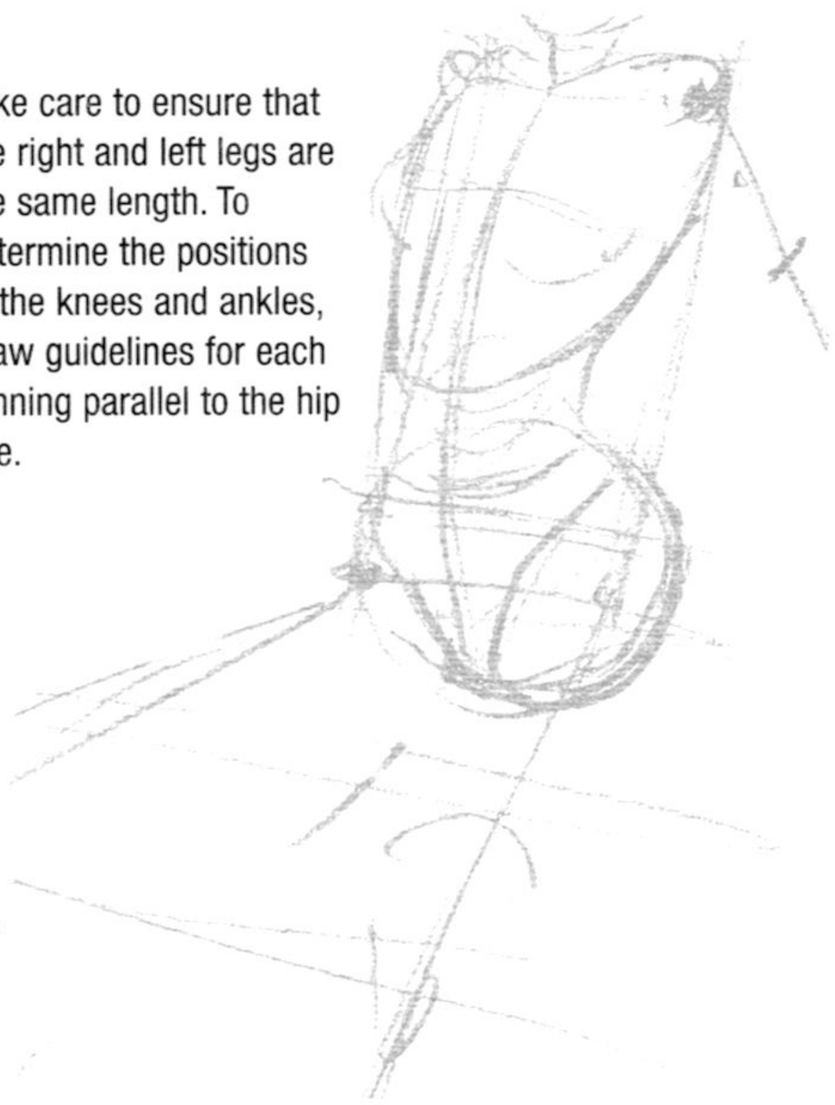


Draw a curved contour as if you were dressing the character in thigh-high stockings. This allows you to capture the roundness of the leg.

Seated with the Legs Extended Out in Front

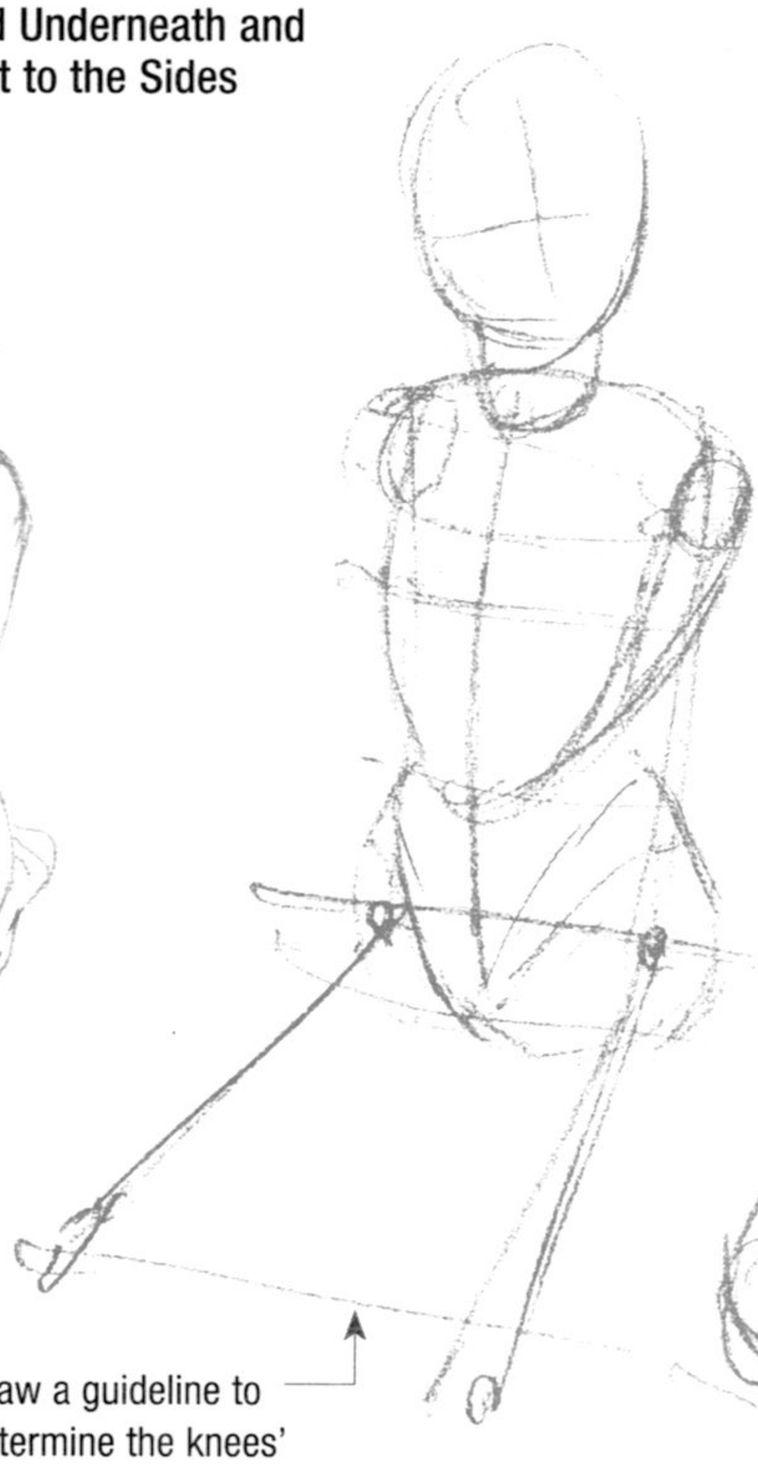


Take care to ensure that the right and left legs are the same length. To determine the positions of the knees and ankles, draw guidelines for each running parallel to the hip line.



Seated with the Legs Tucked Underneath and Seated with the Legs to Bent to the Sides

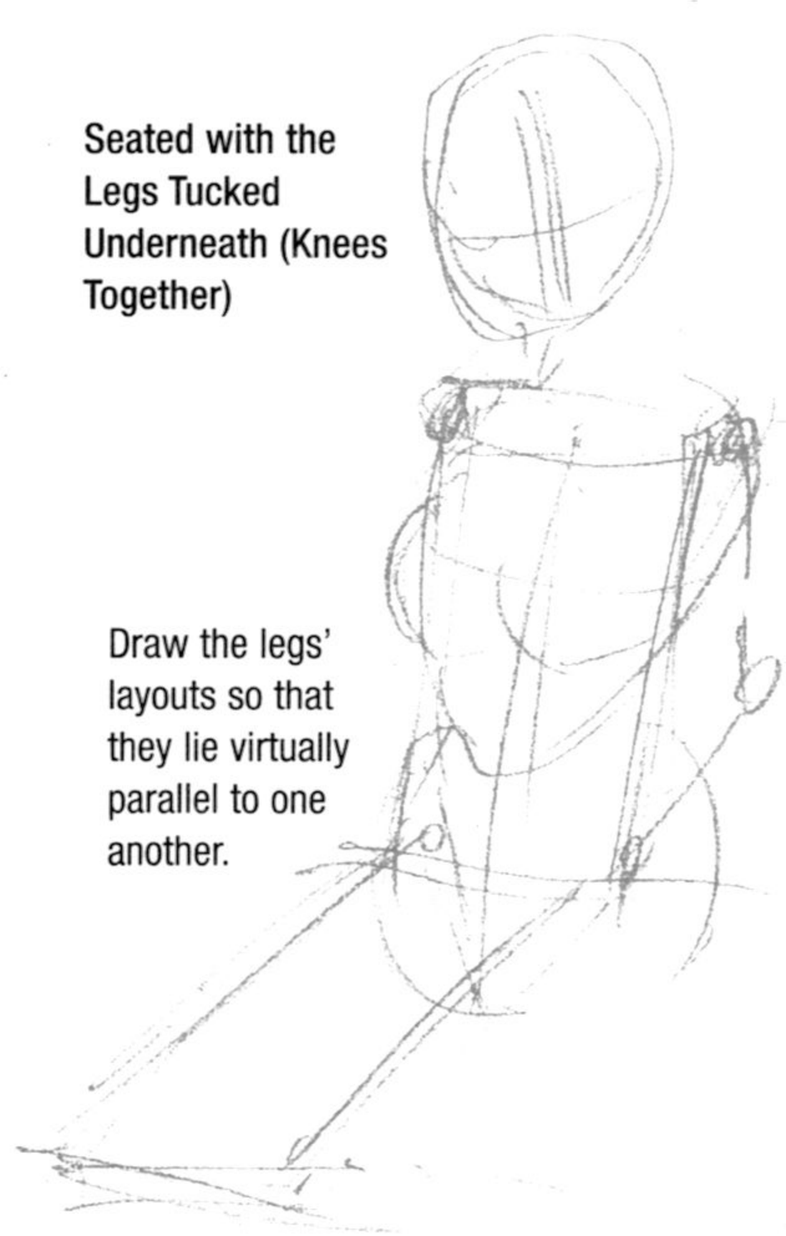
Seated with the Legs Tucked Underneath (Knees Apart)



Draw a guideline to determine the knees' positions.

Draw the circle layout of where the leg attaches to the torso, aiming for the approximate girth of the thigh.

Seated with the Legs Tucked Underneath (Knees Together)



Draw the legs' layouts so that they lie virtually parallel to one another.

Seated with the Legs Bent to the Sides

Draw the lower half of the legs extending from the knees.

Seated with the Legs Tucked Underneath (3/4 Rear View)

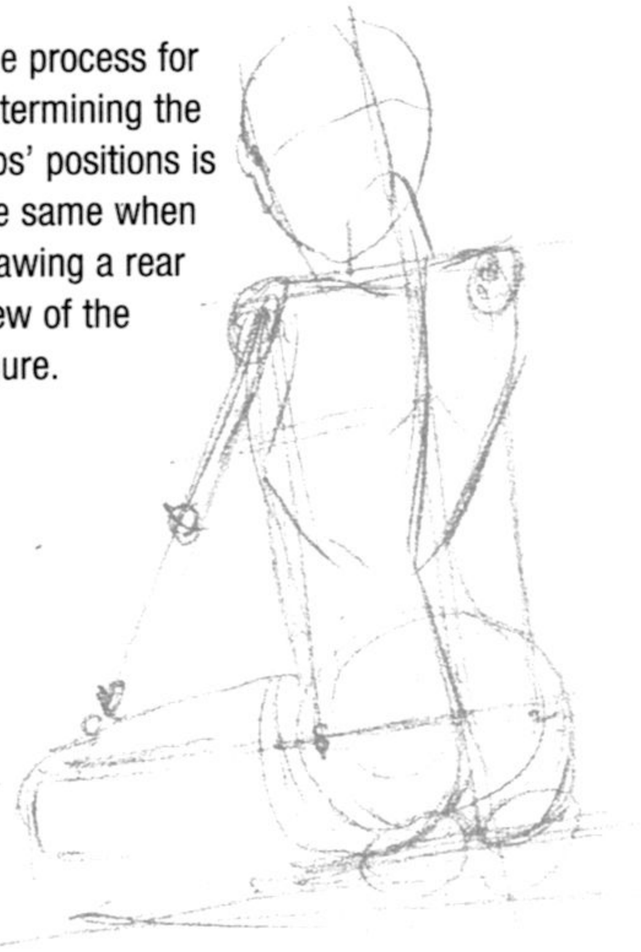
Shoulders elevated

Plump part of the calf

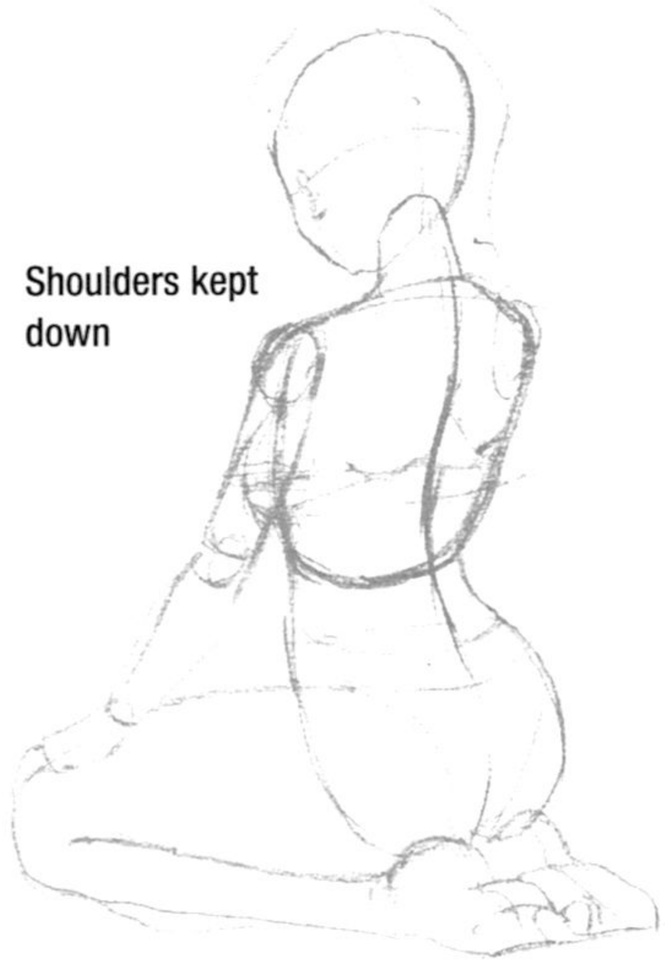
Plump part of the thigh

Before drawing the curved contour extending from the thigh to the shin, first compose the figure in profile to double-check its appearance.

The process for determining the hips' positions is the same when drawing a rear view of the figure.



Shoulders kept down



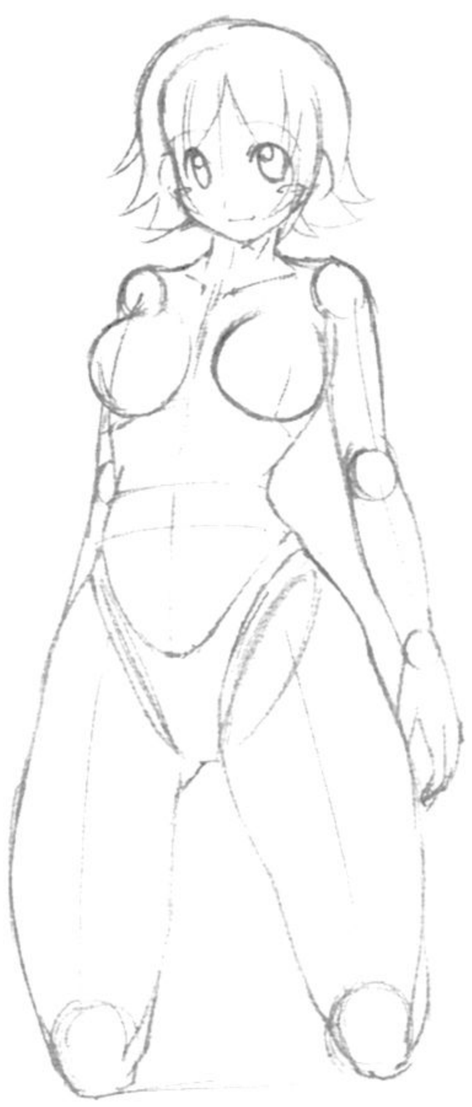
Seated with the Legs Bent to the Sides (3/4 Rear View)

The shin does not plump out or swell.

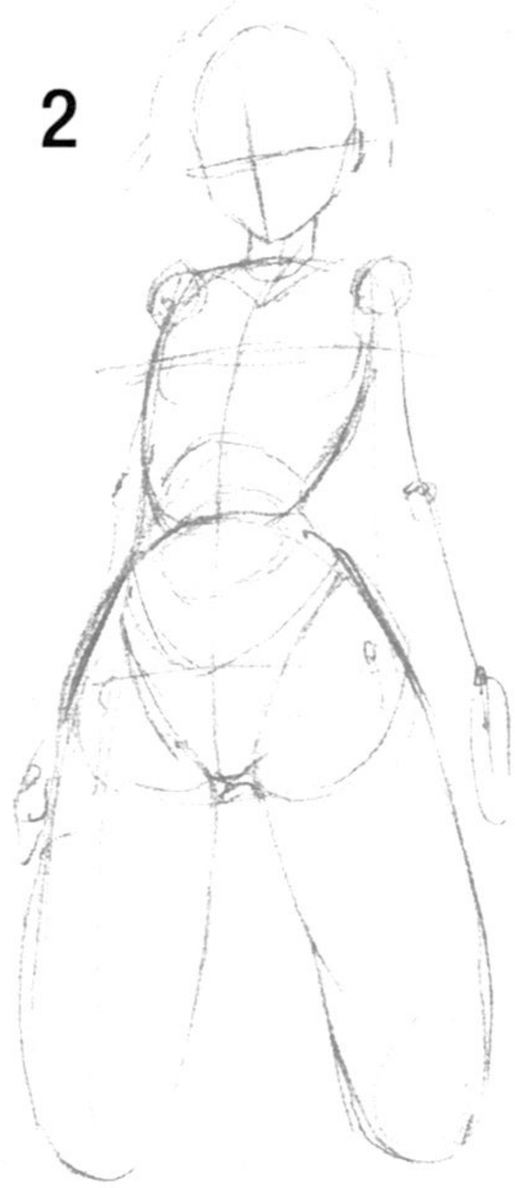
Sketch the thigh and the knee before drawing the leg's lower half.

Kneeling

Moderate Low Angle



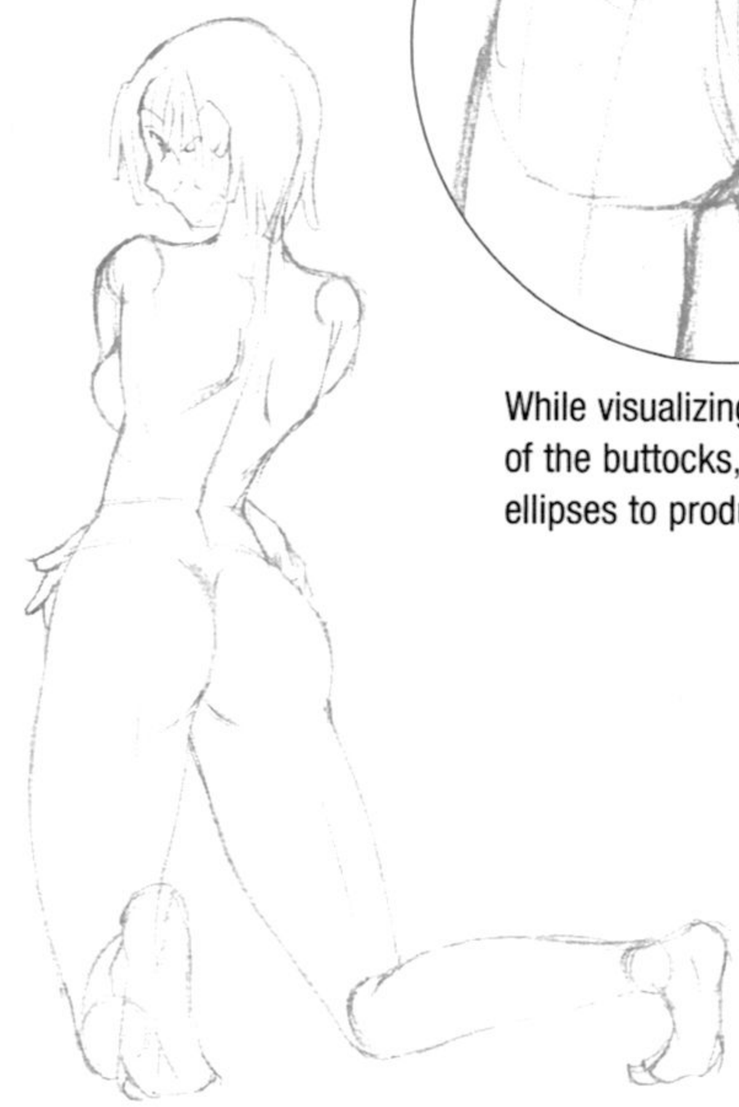
Draw the guidelines of the shoulders, the chest, the waist, and the bottom of the torso so that they lie virtually parallel to one another. As the figure is composed from a slightly low angle, each of these guidelines takes an upward curve.

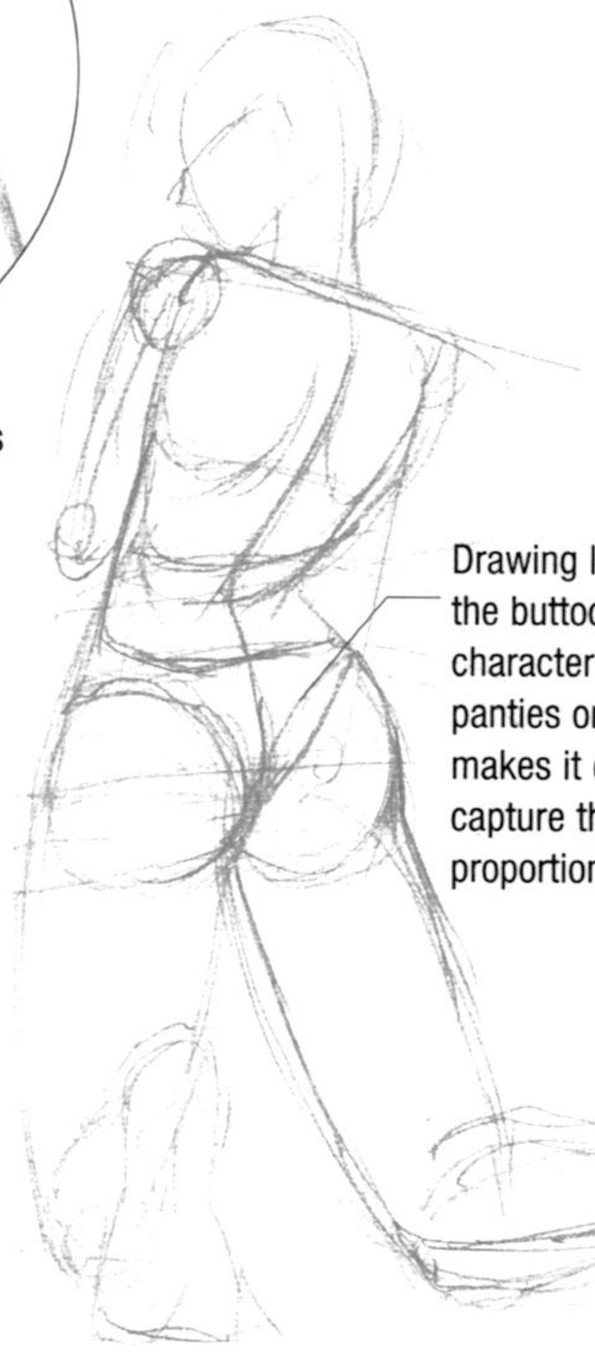


Sketch a layout of the buttocks and use it when composing the pelvic region.

Rear View

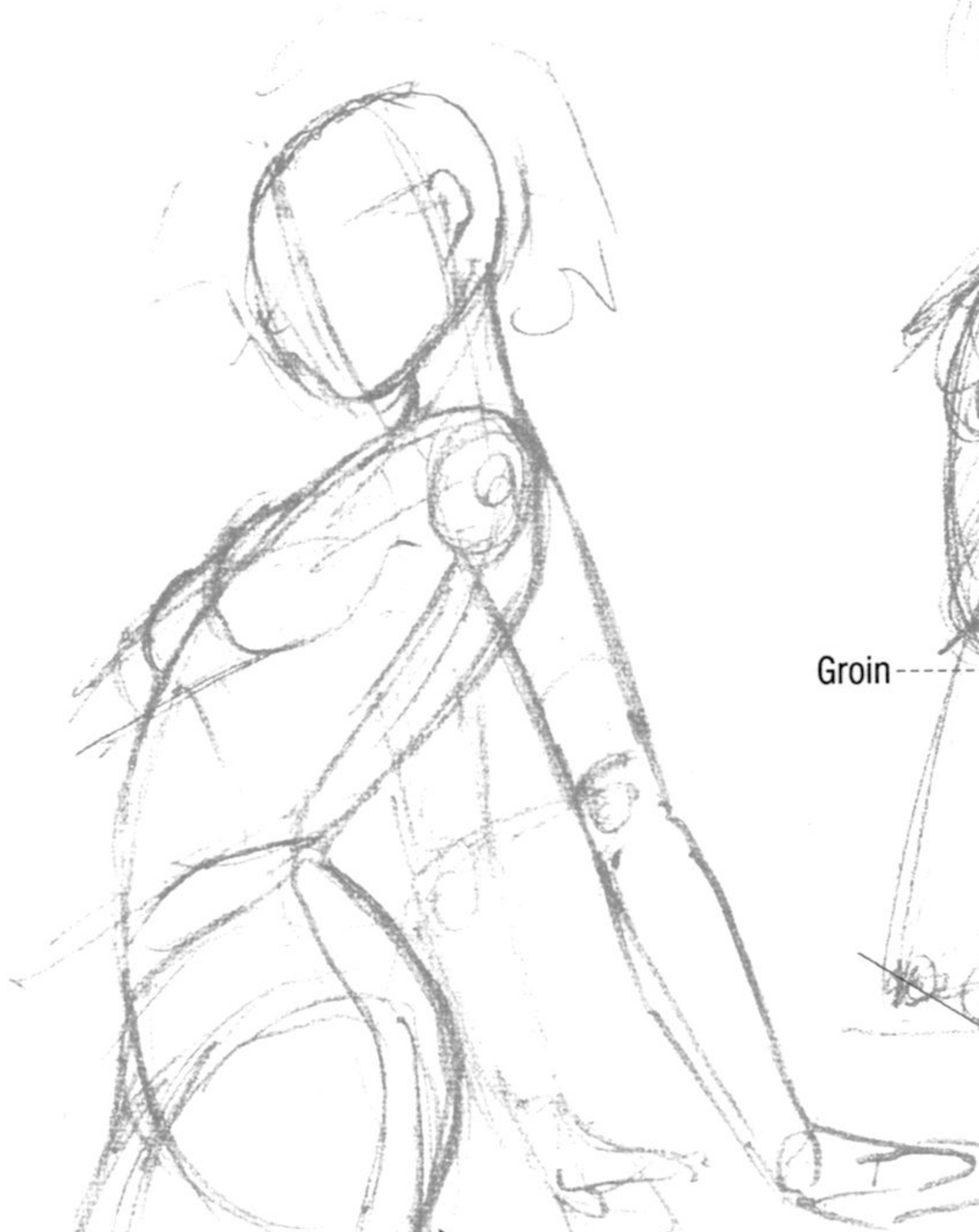
While visualizing the roundness of the buttocks, sketch two ellipses to produce the layout.

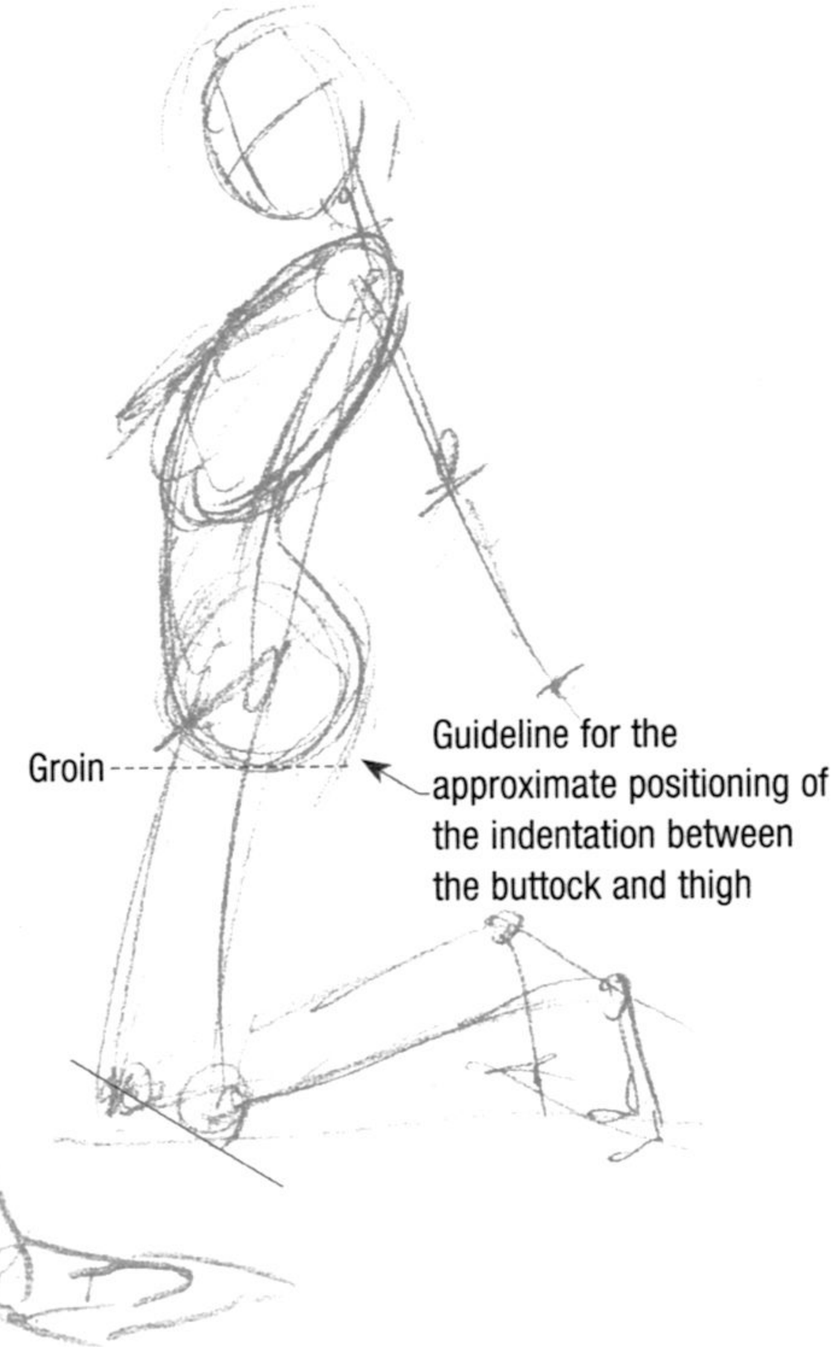




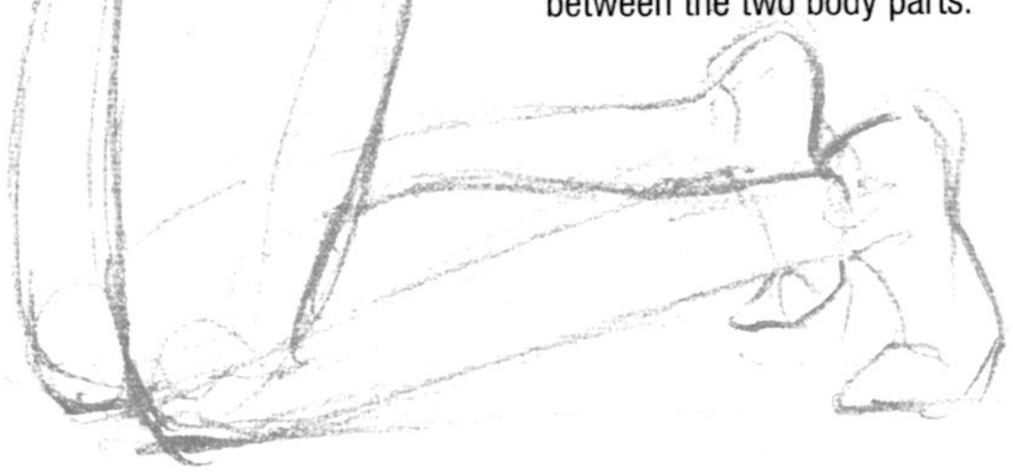
Drawing lines across the buttocks as if the character were wearing panties or a swimsuit makes it easier to capture the correct proportioning.

Profile



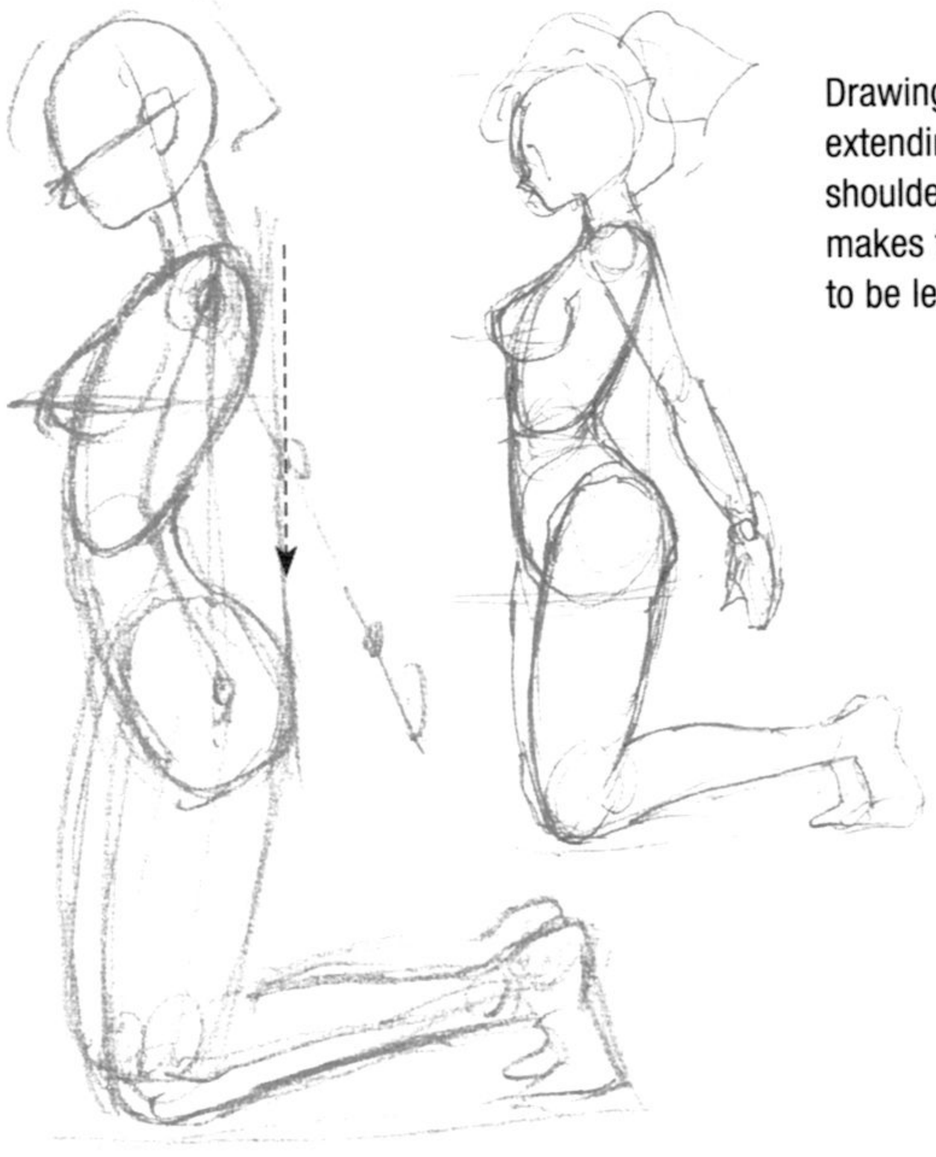


Showing the contour indent from the buttock to the thigh creates a visual distinction between the two body parts.

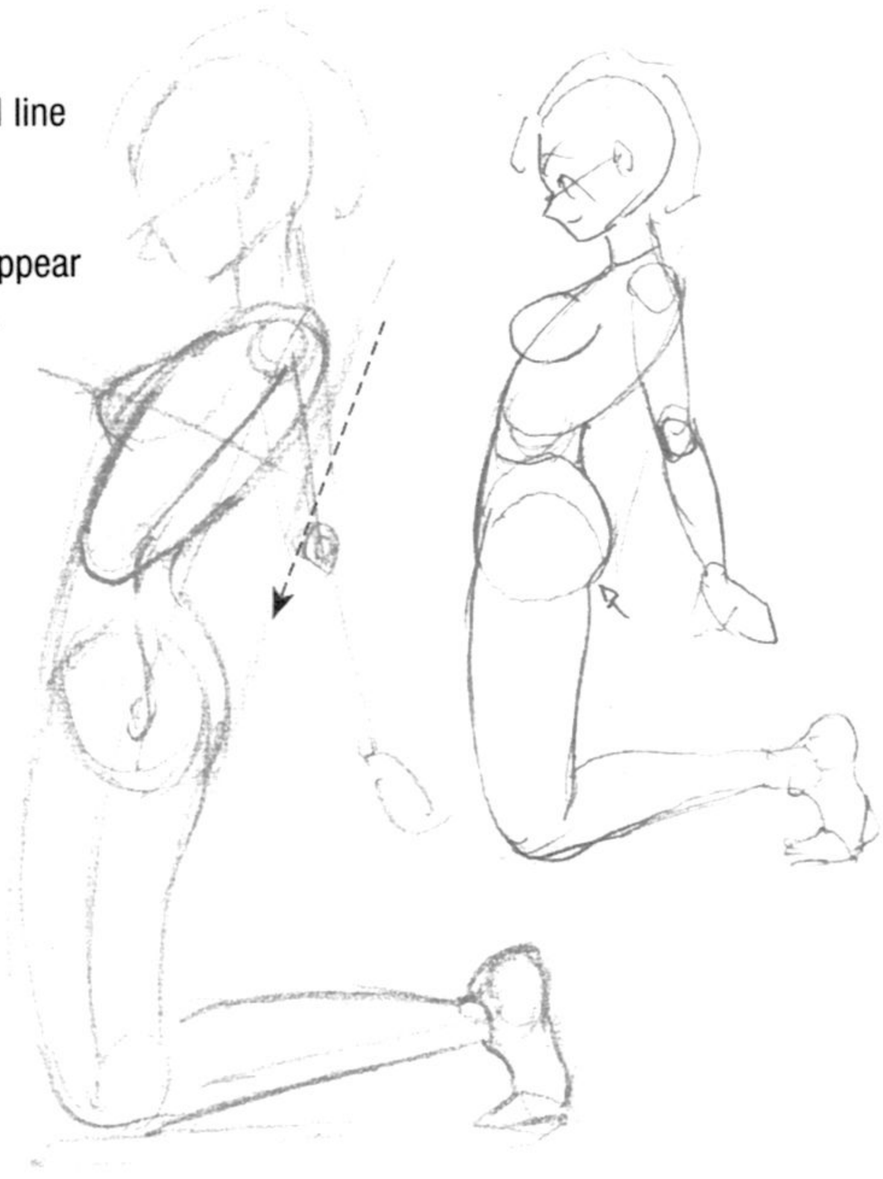


Key Points in Adjusting the Posture

Drawing a line straight down from the shoulder results in an erect posture.



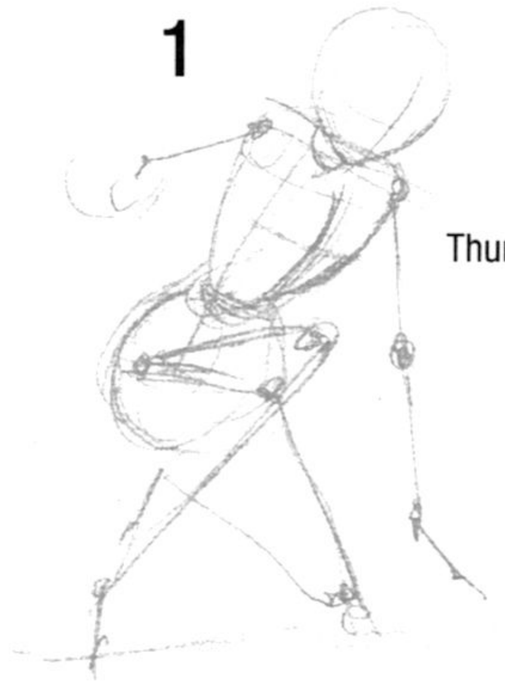
Drawing a diagonal line extending from the shoulder to the hip makes the figure appear to be leaning back.



Crouched on One Knee

3/4 View

1



Thumbnail sketch

2

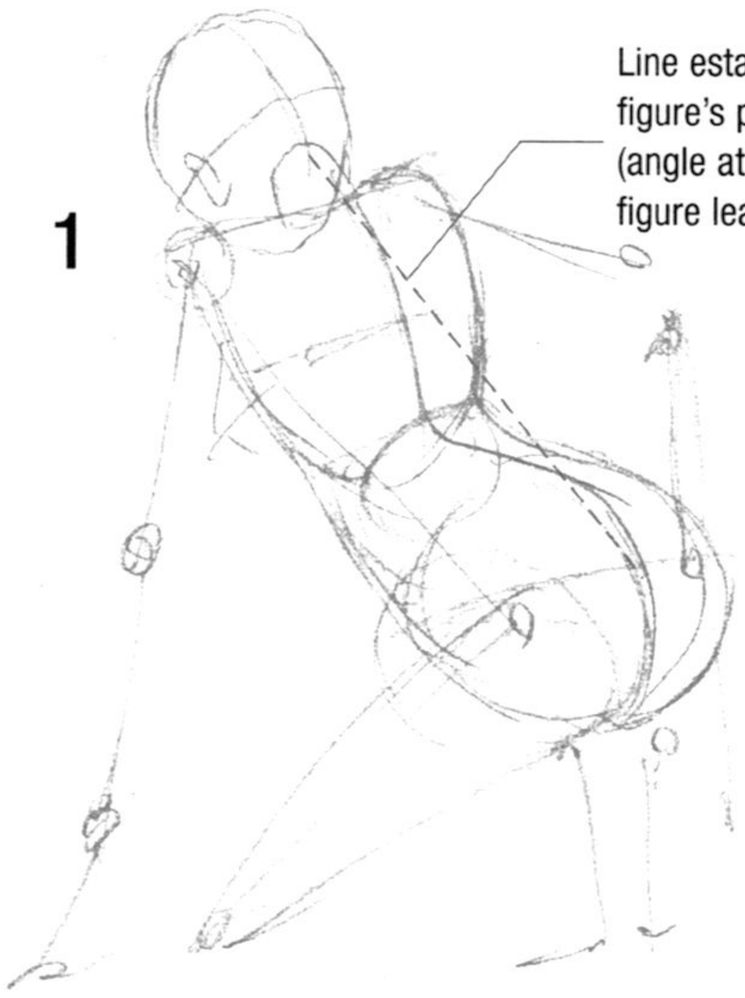
Sketch the torso using the thumbnail sketch as reference.

3

Sketch the figure, including the parts of the leg that will be obscured in the final sketch.

Rear View

1



Line establishing the figure's posture (angle at which the figure leans)

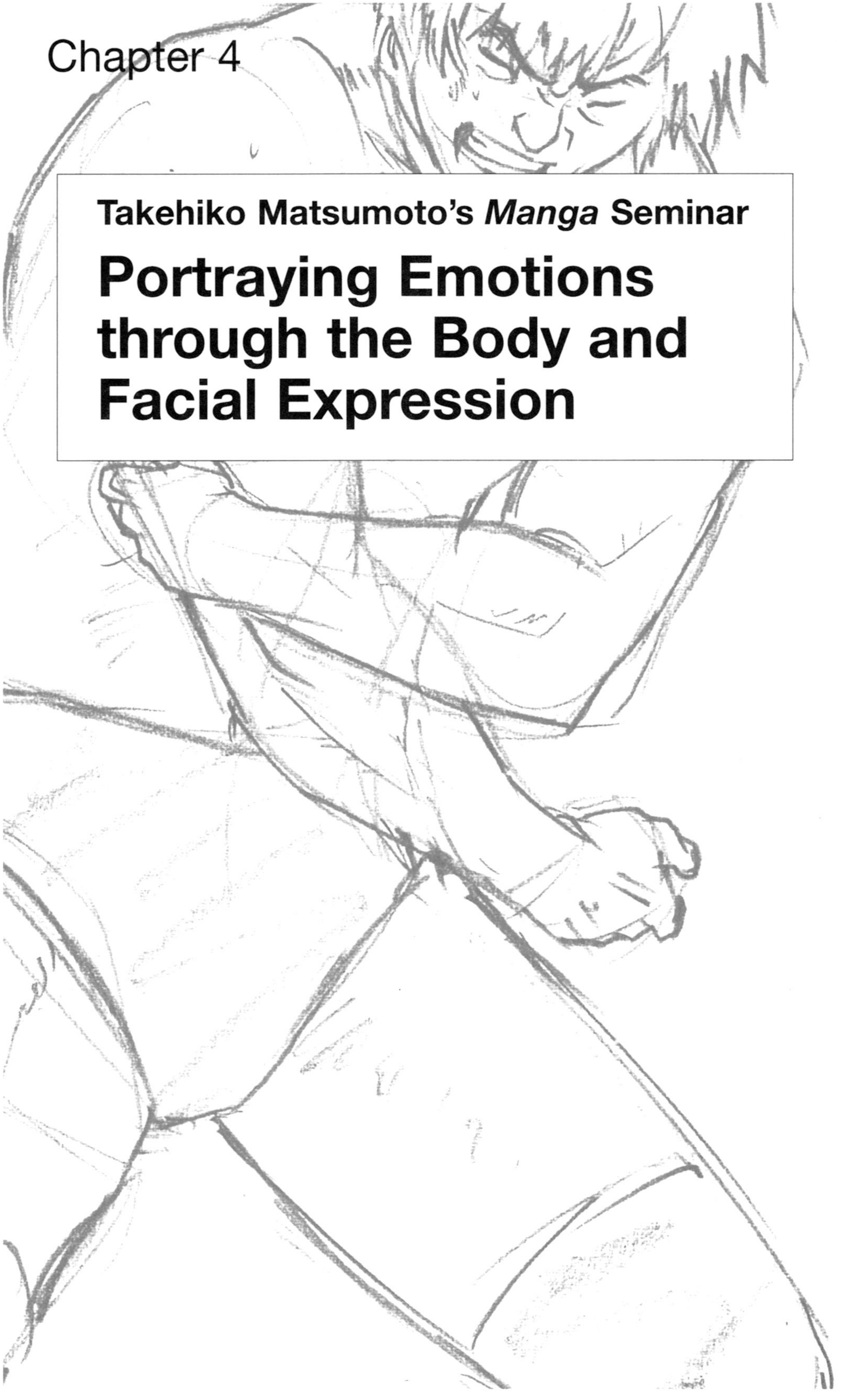
Draw a line connecting the neck's center to the tailbone. This establishes the figure's posture (i.e. the angle at with the figure leans). Draw lines parallel to the posture line to determine the hips' positions.

2

Chapter 4

Takehiko Matsumoto's *Manga* Seminar

Portraying Emotions through the Body and Facial Expression



"The Nitty-Gritty of Planned Sketching"

Takehiko Matsumoto and Kazuaki Morita talk freely about sketching.

To find out about how to make a character recognizable to the reader and how to portray emotions when sketching a character using planned sketching methodology, we interviewed our two expert professionals from *Sketching Manga-Style Vol.1*.

Interview Panel: Takehiko Matsumoto, Kazuaki Morita, Motofumi Nakanishi (Editing), and Hikaru Hayashi (Interviewer)

Sample Character Sheet: When artists design *anime* characters, they create a basic study sheet like this for each character as well as another sheet that contains even more detailed facial expression studies for the character. Professional *manga* artists likewise create such character facial expression study sheets.

"While every given character has the same face, doesn't this face actually change?"

The Importance of Looking over the Character Design and Determining What the Salient Features of That Character Are before Composing the Panel

Hayashi: First, I wonder if you could discuss giving a character the same face, or, in other words, making a character recognizable.

Matsumoto: While a character naturally has the same face from scene to scene, how an emotional state is portrayed affects how a face looks. For example, the face could be distorted or stylized.

Imagine that you intend to start by drawing up a character (design) sheet. You would need to look over the character design and determine what the salient features of that character were before composing the panel.

Let's say, for example, that this will be a highly stylized portrayal. In this case, the face's profile would change completely. Stylization dictates that the eyes would end up round and bulgy. However, the character's hairstyle, costume, head-to-body ratio, and other body parts or salient features would remain constant, making the character recognizable.

If the character is stylized from the start, then the same set external features would have to be maintained to ensure the reader is able to identify the character. In such a case, you, as the artist, should not stylize the character any fur-

ther than you normally would. If the stylized character has big eyes, then you would need to keep the eyes that size and maintain the typical proportioning for that character. In the case of this character, the positions of her eyes will always be as you see them here, her nose will always be where it is now, and her hair will always flip up as you see it.

Hayashi: The same can be said of *manga*, can't it?

Matsumoto: Sure. Since I am the only one drawing the artwork, my characters really don't deviate much in appearance. But, I still need to maintain the proper balance of proportioning between the various facial features.

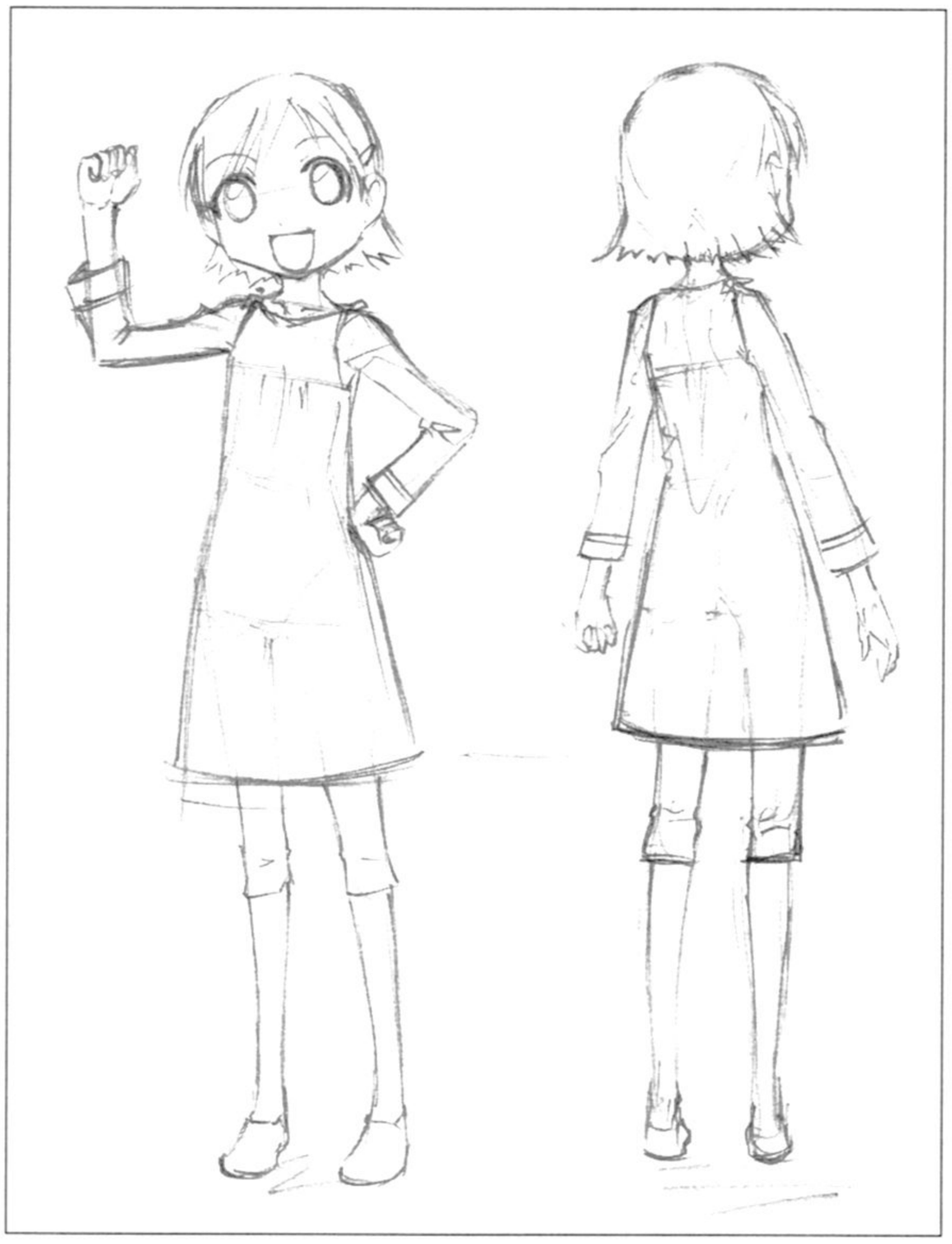
However, because a *manga* artist is the only one producing the artwork, there is the tendency for all faces to end up basically looking the same. Conversely, we sometimes find it difficult to draw a character with an entirely new look.

Hayashi: I guess once you are able to make a character recognizable, even when you are just doing a quick drawing without thinking about it much, then you've finally become a full-fledged *manga* artist.

Matsumoto: Yeah, I guess that's the case. While this point is really basic, I only came to understand it while I was designing characters. You start to recognize what you need to do to make a character identifiable though his or her physical appearance. You come to realize "This is it." You become aware of which are the key, salient features.

Morita: Ultimately, artists have to draw the characters they have designed in a variety of different scenes and situations. This is how they mature as artists.

Matsumoto: Absolutely.



Atari, the character seen here, was created specifically to show the reader how to portray a character's emotional state. Take a look at the sample sketches to see what makes her identifiable, regardless of the facial expression worn.

The above samples show a character with clearly distinguishable features and where proportioning has been maintained in each version of her face. Even when her facial features (her eyes and mouth) are made exaggeratedly large, she still is recognizable as the same character.

The Trick to Portraying Emotional States Rests on the Shoulders

How Shoulders Move Up and Down to Express a Mood

Hayashi: People often say that *manga* tells a story through pictures. But, what is the trick to portraying a character's emotional state?

Matsumoto: Solely looking at the face, we have been stressing up to now how important the eyebrows are, telling readers to think about the facial muscles, and talking about how the mouth and eyes move. Issues related to facial features are absolutely essential. However****and the same holds true for *anime*–it is important that we don't forget that bodies can be expressive too.

Hayashi: Do you mean how the body moves?

Matsumoto: Well, kind of. Specifically, I mean using the character's silhouette to express his or her mood.

Hayashi: By "silhouette," do you mean the entire figure?

Matsumoto: Well, to be specific, I mean posture. Modifying the posture allows the artist use the character's physical appearance to convey quite easily his or her mood or emotional state.

Hayashi: Compositionally speaking, do you mean how to capture the axial lines and center lines? Do you mean drawing the torso's axial line at an angle?

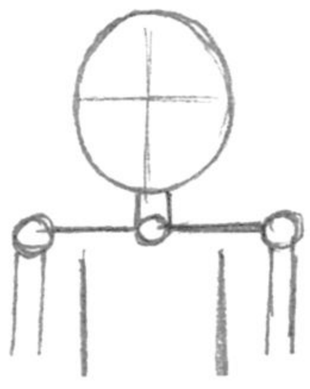
Matsumoto: Of course I mean that as well, but the real key point is the shoulders. You can convey the character's mood by raising or lowering the shoulders. For example, if the character feels happy or joyful, then the character would hold his or her shoulders slightly higher than usual. In the case of drooped shoulders, draining them of tension suggests a dejected, depressed mood.

Hayashi: When we say that there is tension in the shoulders, what we mean is that the shoulders are raised. And when describe someone breathing a sigh of relief or giving a deep sigh, what we mean is that the shoulders are lowered. Taking a load off the shoulders refers to relaxing the shoulders.

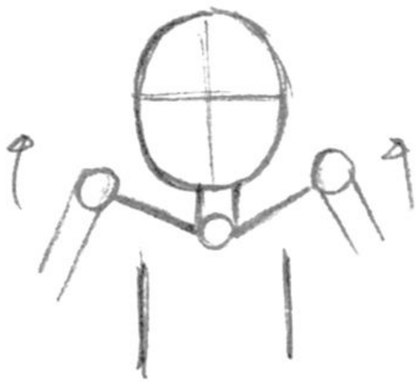
Matsumoto: Exactly. While we're talking along this vein, a composition showing the shoulders raised suggests that the character's body is in a tensed state. Conversely, when the body is held in a relaxed or loose manner, the shoulders lower.

Hayashi: Is it that we become aware of tension or lack thereof in the body when we draw the shoulders raised or lowered?

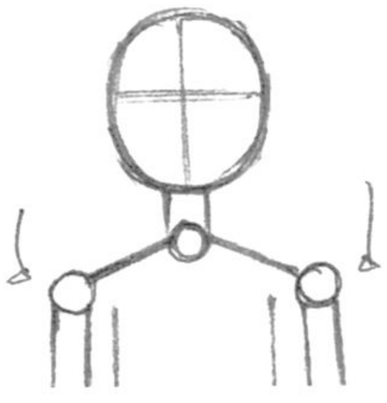
Matsumoto: Yes, I think so. It's because our bodies and our emotions are inextricably entwined.
Japanese has numerous verbal expressions used to describe emotions, which contain reference to raising or lowering the shoulders. Since reading one of these expressions conveys the emotion, transforming that verbal expression into pictorial form creates a character that communicates. The emotion is conveyed in a very direct sense.



The shoulders are normally held level to the ground plane.



When the shoulders become tense, they rise. This can be used to convey nervousness or fear.

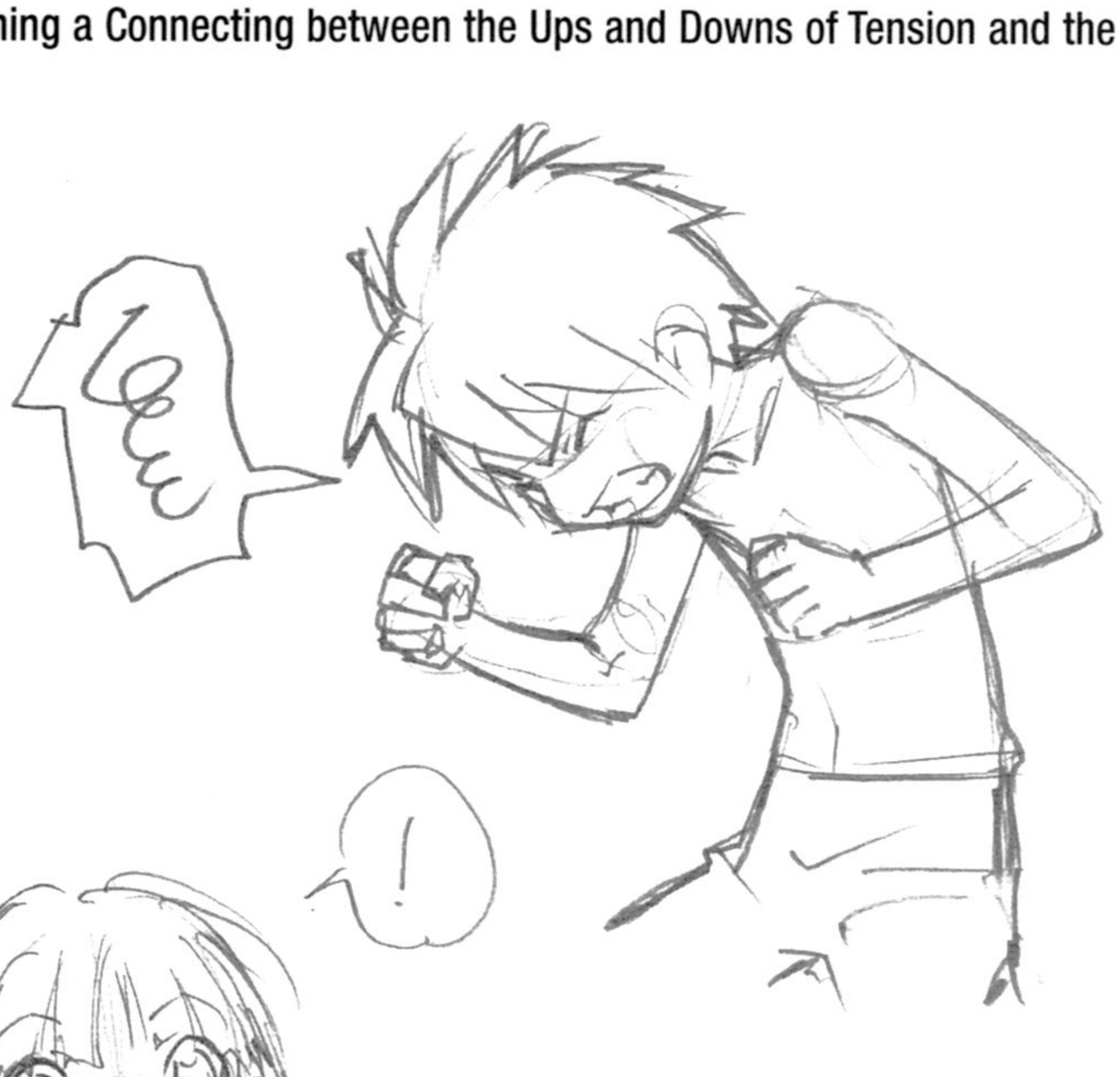


When the shoulders relax, they drop. The body appears relaxed or limp.

"What the reader should take away from this passage is not that it is sufficient merely to show the shoulders raised or lowered as suggested by these schematic sketches. Rather, the reader should be aware that we express our emotions using our entire upper body, and that our shoulders rise and lower in response to our moods."

Matsumoto

Sketching a Connecting between the Ups and Downs of Tension and the Shoulders



Heightened Tension

States of High Tension: Happy (joyful), angry, frustrated, surprised (showing a figure tensed from surprise could portray a character raising both hands in shock, etc.)

Normal Emotional State

Decreased Tension

States of Low Tension: Dejected, relaxed, sad, surprised (showing a figure limp from surprise could portray a character who received a shock and is now feeling dejected, etc.)

Please let this not be real.

How to Portray a Character in a Wallowing Emotional State

Hayashi: I should think that portraying a character wallowing in or drunk with emotion would be quite a difficult emotional state to portray.

Matsumoto: If you were to break "wallowing" into categories, then I think the particular emotional state would fall neatly into one of those categories.

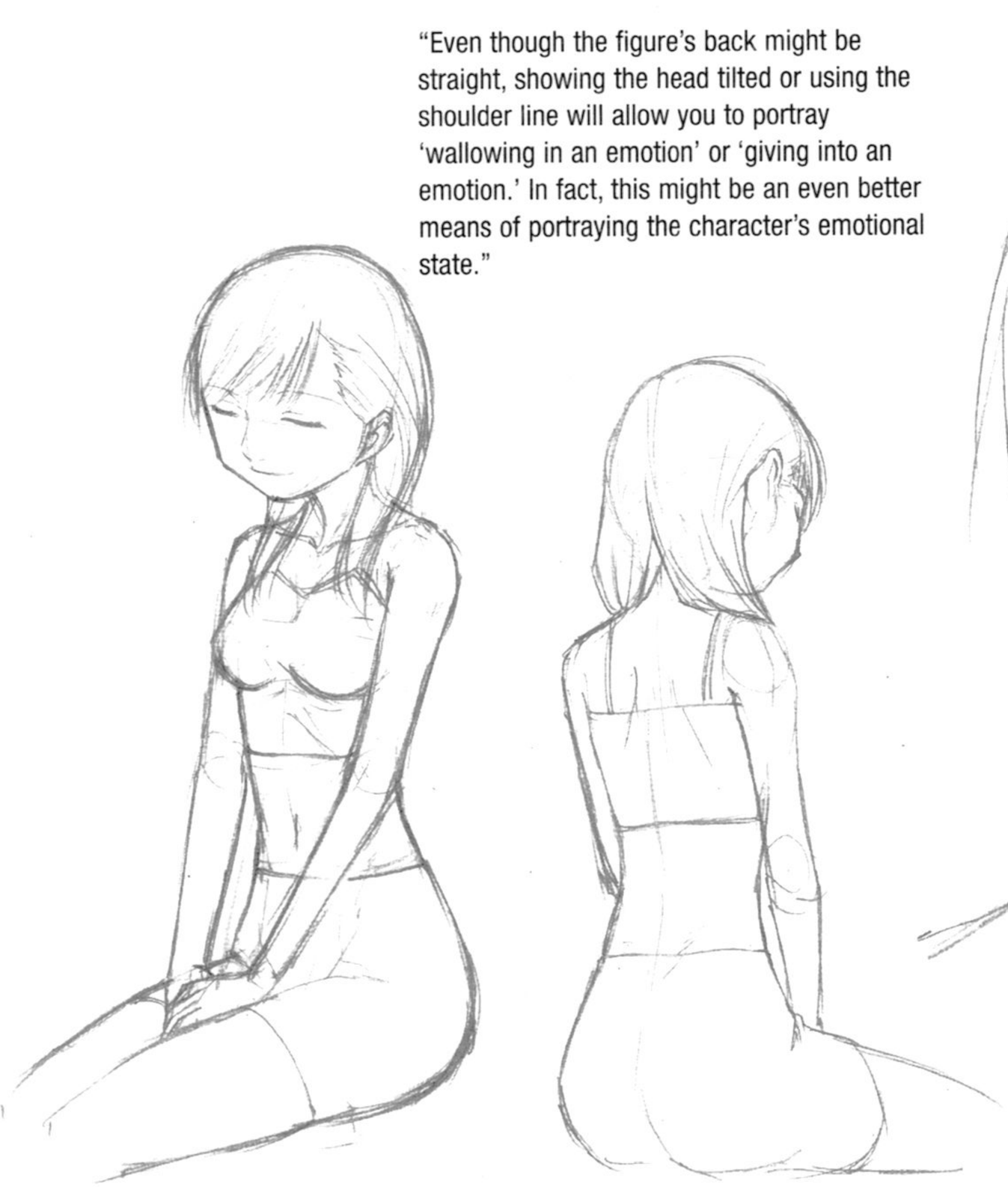
Hayashi: Is that right?

Matsumoto: For example, it could mean that a character is feeling peaceful or is wallowing in an emotion or is sleepy. In all of these cases, the body becomes quite limp, and the shoulders become lowered. Conversely, in the case of sadness, anger, surprise, or pain, the shoulders usually become tensed.

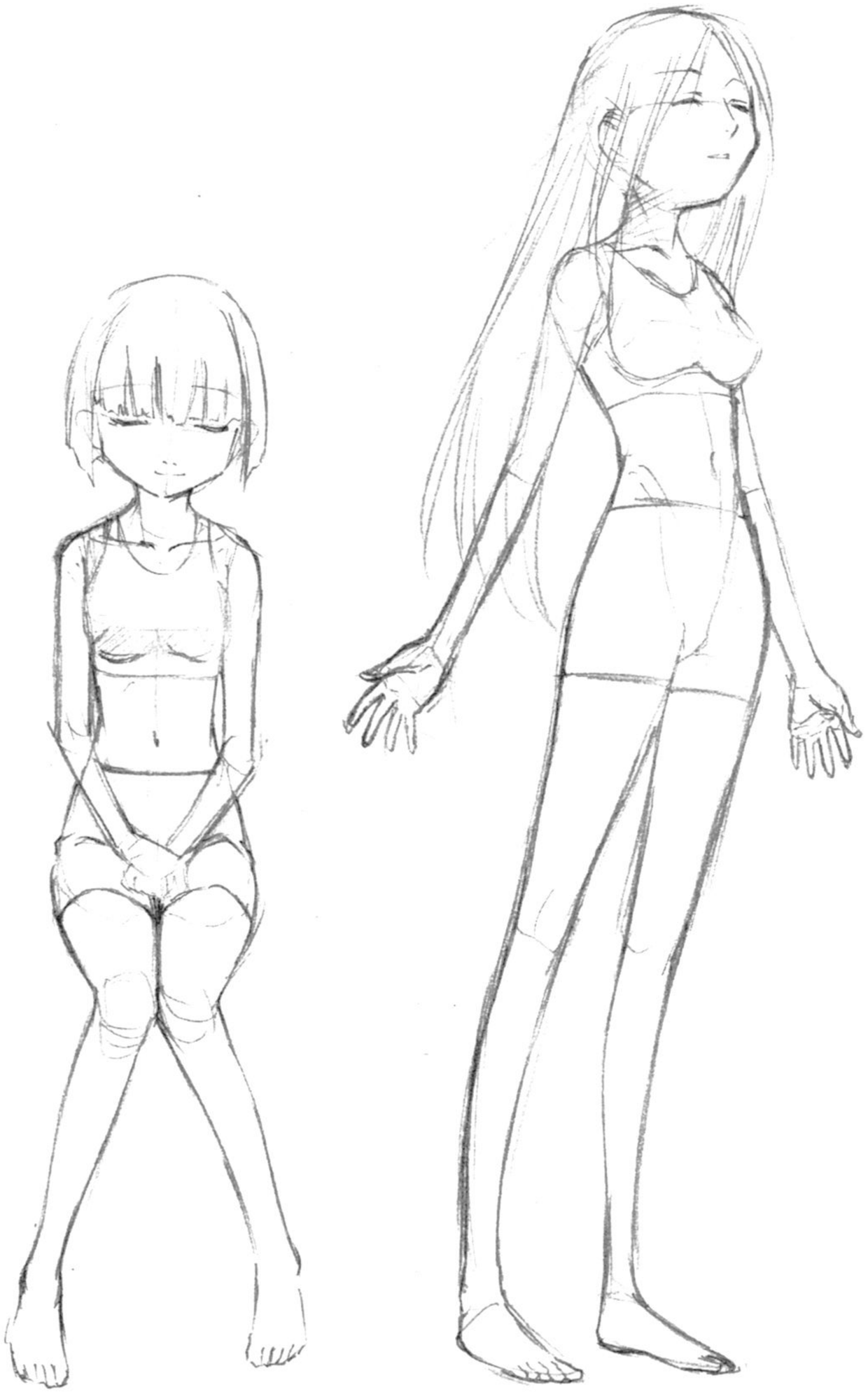
Hayashi: Both observing the world around you on a regular basis and thinking about how to reproduce in artwork the things that you see are very important, aren't they?

"Relaxing or wallowing both ultimately require that the figure be shown in a limp state. Showing a character leaning works well toward achieving these moods."

"Even though the figure's back might be straight, showing the head tilted or using the shoulder line will allow you to portray 'wallowing in an emotion' or 'giving into an emotion.' In fact, this might be an even better means of portraying the character's emotional state."



"We do not necessarily allow our faces to reveal every single one of our emotions. There are times when a character's face is expressionless, as he keeps his emotions bottled up inside."



"Girls tend to have sloped shoulders, so in order to portray a female character with drooping shoulders, you really have to be conscious about drawing the shoulders in an inverted "V" or the shoulders just won't look drooped. Also, showing the head subtly cocked or tilted up creates the effect of being in a relaxed or limp state."

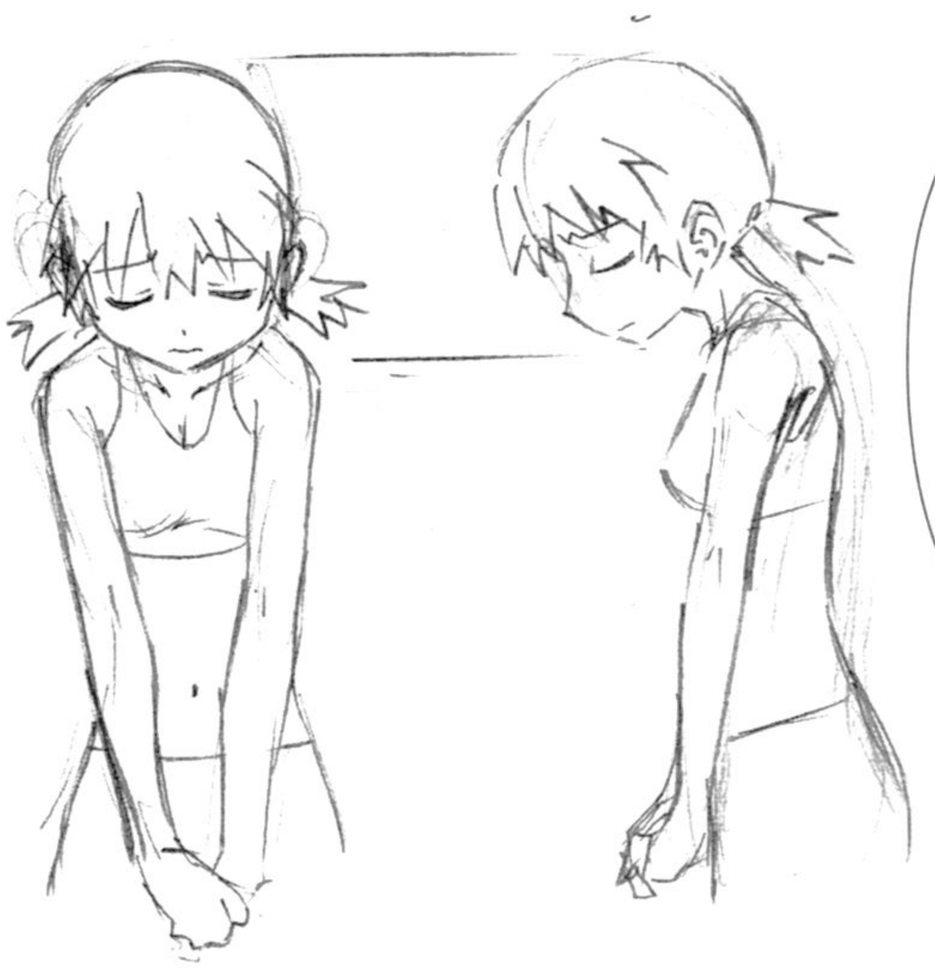
Whether or Not the Shoulders Rise When We Apologize

Hayashi: The other day, you were asked if a character should be shown with her shoulders up or down when drawing a sketch of her apologizing.

Matsumoto: I am tempted to answer that the shoulders should normally be shown up in an apologizing scene, but there are different types of apologies, aren't there? Namely, when we have committed a particularly bad misdeed, we tend to throw our entire selves into the apology, don't we? Suppose we feel that we have to rectify a certain situation or have unwittingly spilt a cup of coffee. These are situations that call for a, "Gosh, I'm so sorry" type of apology, where we will feel tense, because we feel that we have to do something to make the situation better. In cases where the misdeed has already been committed and we feel resigned to suffer someone's wrath, then our shoulders will droop.

Nakanishi: In order for an artist to clarify what it is that he or she intends or plans to draw, that artist must first imagine as many manifestations of that situation as possible and suss out the pertinent information.

Matsumoto: Absolutely. You have to delve deeply into any situation you intend to draw before actually drawing it.



The shoulders tend to appear up in scenes where a character is apologizing or is feeling dejected. But, the head is sagging. If you can adopt the pose yourself, then go in front of a mirror and watch yourself do it. I highly recommend experimenting with adopting the poses yourself.

Matsumoto

"The shoulders may be raised in tense situations, such as when a character is angry."

Portraying Specific Emotions: Pain

How to Portray Pain

Hayashi: Well now, you went one step further than the standard emotions, "happy, angry, sorrowful, and joyful" and did an "agony" sketch for us.

Matsumoto: "Agony" or "pain" is a special emotion and tends to be different from the others. For example, even when it's just the case that we feel pain in a specific location, we instinctively adopt a defensive stance. "Pain" contains these complex, layered elements of "emotion," "instinctive reaction," and "how to respond."
Just to offer a single situation, assume that a character has banged a body part. We then see the moment that pain is encountered, followed by the spreading of that pain.

Hayashi: The character might even scream or yell.

Matsumoto: Exactly. Agony is not the same as the other emotions. If a character were merely to yell, that character would extend his or her back muscles, and the mouth would form an "Oh!." But this is not so simple in the case of pain.
We might yell out upon experiencing this type of stress called "pain." Or, we might yell as an expression of wanting to escape this stress. Since we yell at the moment that we have gained control over this pain, when the artist recreates this feeling, he or she has to be aware of this layering of pain on top of emotion bursting forth.

Hayashi: Sensory perception, emotion, and action all merge.

Matsumoto: "Ouch!" as an independent statement simply does not exist. When we feel pain, we might raise our faces, regardless of where it hurts or we might keep our faces turned down, or we might feel pain on the inside.

Hayashi: The artist has to dig for this information, select from amongst it, and then communicate it to the reader, right?

Matsumoto: What all artists basically need to remember is that to express "agony" is that the muscles recoil at the location of pain. They contract. Also, we unconsciously attempt to protect where we feel pain.

Eg.: Banging the Leg against an Object and Reaction

The character bangs his leg.

The banged area hurts, so the character drags his leg as he walks.

The entire leg hurts, so the character is no longer able to stand.

The pain spreads throughout the character's body. The pain is excruciating. He can no longer bear even sitting.

The shoulders rise.

The back hunches.

The head lowers.

Body's center

The foot is dragged.

The character leans forward, causing the front of the figure to contract.

While it is only the leg that actually feels the pain, the character reacts with his entire body. Consequently, showing only the leg constricting does not yield a convincing image. Draw the entire figure as if it were being pulled toward its center.

Matsumoto

"Even in the case of a short-necked wrestler, dropping the shoulders and exaggeratedly lengthening the neck suggests a desire to escape pain, evoking the sense that the character is in agony."

Clarifying Where It Hurts

Hayashi: The artist has to portray through the pose specifically where the body feels pain, such as through showing the muscles recoiling, the character reacting to the pain, and the actions the character takes, correct?

Matsumoto: Absolutely. Naturally, the facial expression is also important.

Morita: The artist should also ask him or herself whether the character actually appears to be laughing rather than in pain. The artist needs to identify whether an outsider could look at the character and realize that he or she feels pain.

Matsumoto: The character might be trying to endure the pain****trying to pretend that it really doesn't hurt. Perhaps the character is smiling and then notices that a bone is broken.

Hayashi: Often in *manga*, *anime*, a movie, or even in a TV drama, showing a character trying to gain control over the pain might call for a close-up of the character's face. I think this can be considered a common technique adopted in the world of pictures.

Matsumoto: Exactly. On the other hand, if we do not see an image of the character holding his or her leg or touching where it turns, in other words, if we have no visual indication of where it hurts, then as the viewer, we can't possibly know.

Morita: There are times when only showing a close-up of the face allows the viewer to imagine where it hurts.

Showing a character yelling is used to portray the moment of encountering pain or the moment that the pain increases in intensity (through tears). It could suggest a gushing release of pain. As a result, artists tend to show the character in a "stretched" or "extended" posture.

Does the Portrayal of a Reaction Constitute the Expression of Pain

Matsumoto: Essentially, pain, tension around the point that hurts, recoiling, and then awareness of pain are all alarm signals that the body gives off, and upon become aware of these signals, the tension fills the entire body. The shoulders rise to an extent, and the body curls into itself, according to the degree of pain. The basic reaction of a human toward pain is to attempt to tuck it away or to conceal it within the body. As a result, we tend to hold the painful body part close to the torso. This is why a composition showing a person in pain curling up ends up more convincing.

Morita: How should a character react when the calf of a leg hurts?

Morita: The character would roll onto the ground in pain. At that point, the character would realize that the calf was cramped, which would be followed by the thought that the calf would have to be stretched to relieve the pain. Ultimately, the artwork would show the character reacting.

Hayashi: So then someone who had never experienced or knowledge of this kind of pain would find it difficult to draw, I suppose.

Morita: Perhaps, but this situation involves showing the character treating the pain more than showing the character in pain. It wouldn't really involve showing the character in pain.

Matsumoto: Right. The character is trying to relieve the calf's pain. Tolerating the pain typically transforms into reacting in a pain-alleviating manner.

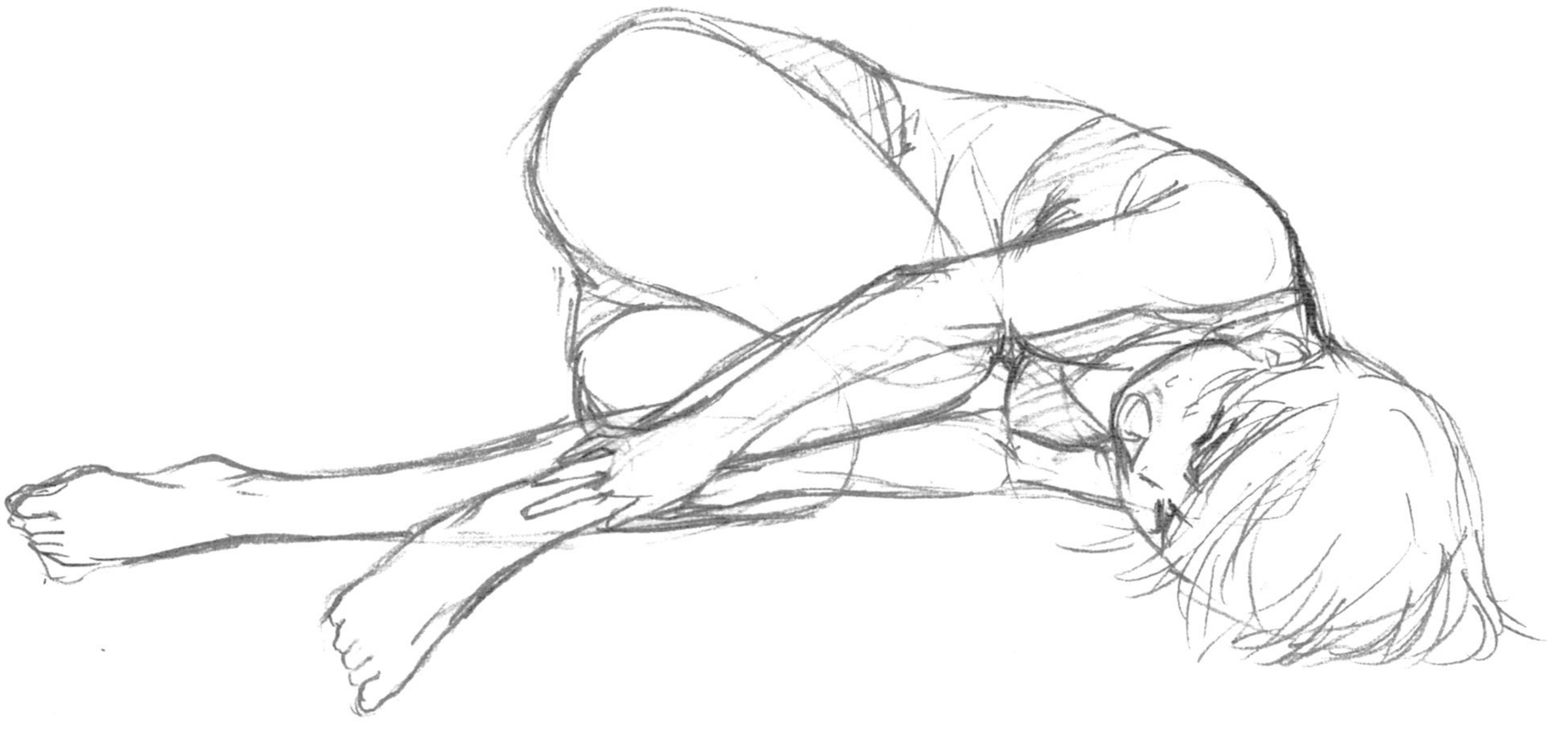
Morita: So, this is not really a reaction to pain so much as a reaction in terms of what follows? This is not a representation of agony.

Hayashi: Since the feeling of pain actually persists, the actions adopted in response might be to relieve the pain, but I can only presume that the character would still appear to be in pain. I think this is one definite way of portraying agony.

Matsumoto: If you consider what it takes to convey "agony," "being in a state of pain," or "looking painful," it might actually be easier to represent "pain" as a reaction to pain. The gist really lies in how the body reacts in such a situation.

Morita: Precisely. There might be times when an artist might find it necessary to show a character reacting in a way that is not really feasible.

Matsumoto: I think what is important is to think about what the ideal reaction would be.

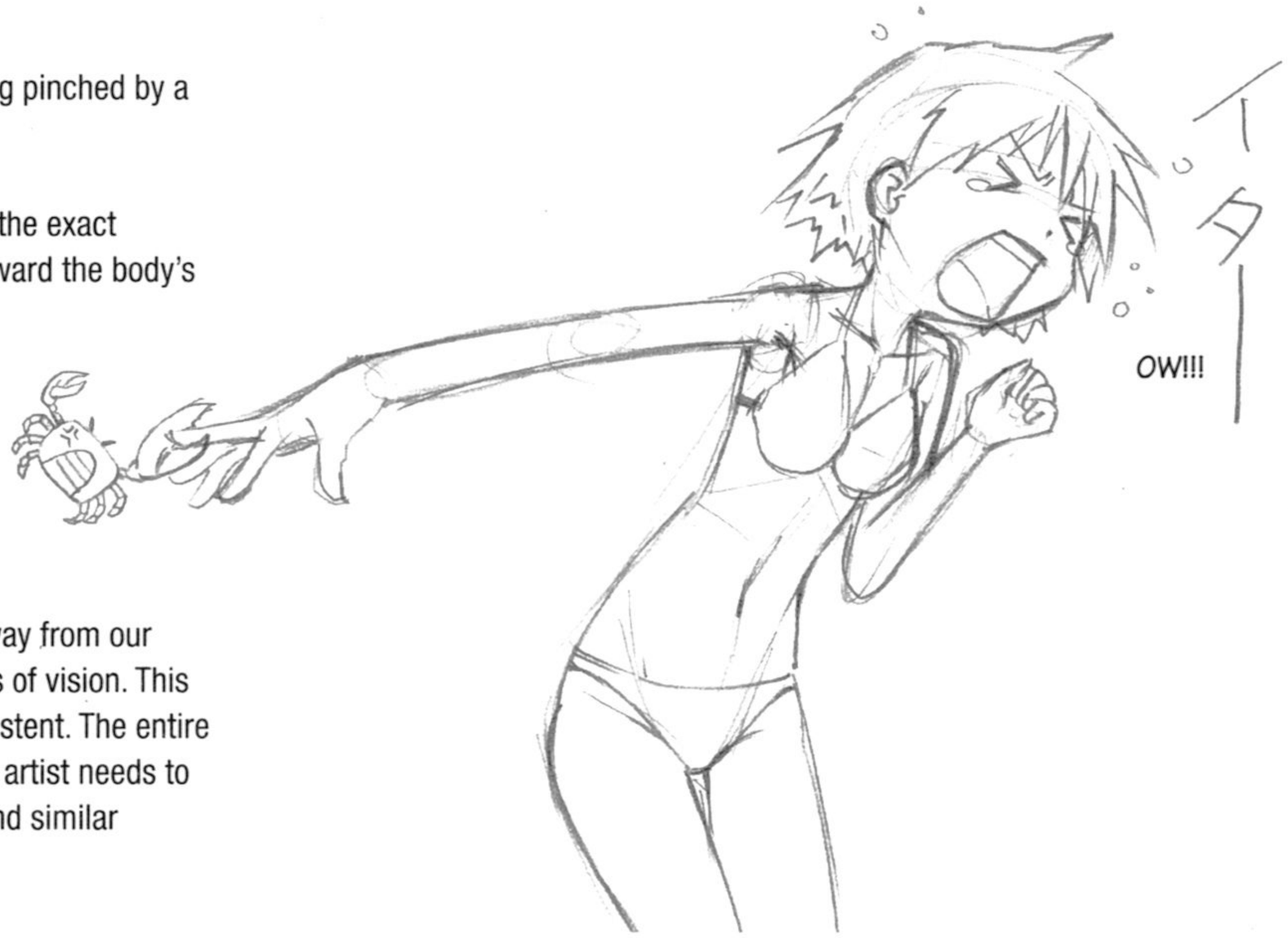


Pain Does Not Necessarily Mean Contraction

Hayashi: Let's look at this girl whose finger is being pinched by a crab.

Matsumoto: I drew her to represent a reaction that is the exact opposite of "drawing the point of pain toward the body's center."

Hayashi: Is she trying to shake off the crab?



Matsumoto: We often try to move the point of pain away from our bodies or rather, remove it from our fields of vision. This particularly occurs when the pain is persistent. The entire body becomes tensed. Consequently, the artist needs to consider showing the shoulders raised and similar compositional elements.

Nakanishi: What about intentionally drawing the arm on the narrow side? That certainly conveys a sense of agony, doesn't it?

Matsumoto: That was my attempt to make her look humorous. The silhouette she is striking is the diametric opposite of "shrinking back," so I thought that this touch might actually be effective.

Morita: In the case of this sketch, the cause of her pain is right before our eyes, so the sense of her pain is communicated loud and clear. I wonder how we would interpret her appearance if the crab were not present.

Matsumoto: To be honest, she doesn't seem like she is in all that much agony to me. But this seems more a debate on performance portrayal.

Hayashi: The crab really is essential for making the pain appear authentic, isn't it?

Morita: Well, the face and body, as well as the situation all go into "how to best convey what is going on." You have to look at a variety of situations, analyze them, and extrapolate a large volume of information. Otherwise, you will never be able to communicate what you intend.

Matsumoto: Still, isn't there quite a lot that we can't communicate? We are limited in what we can convey. We struggle with communicating.

To suggest that a character is enduring pain, artists tend to portray a pain that is constant. Naturally, the body and shoulders tense up in response to a persistent pain. To portray even greater agony, artists might show the character facing upward.

If awareness of time is an issue, then asking yourself the question "What type of moment am I drawing?" becomes even more important.

Back Pain

While back pain might constitute a special situation, it does cause the muscles of the back to contract. At first glance, the character appears to be stretching his or her back muscles, but as the artist, you should be aware when drawing that the character is actually rounding (arcing) his or her back.

Imagining Never Before Experienced Pain When Drawing

Previously Unencountered Pain

Hayashi: In Japanese, we have a saying that one should know someone else's pain. But, does this play a role in composing a sketch?

Morita: Ultimately, the artist can really only digest pain that he or she has experienced. We just can't imagine pain that we haven't experienced. Experienced pain and imagined pain will exhibit differences. For example, we are unable to imagine the pain that one experiences when shot by a gun.

Matsumoto: That's true. Practically all of the sample sketches I drew show some form of pain that I have experienced myself.

Nakanishi: Well then please, by all means, try drawing someone suffering from being shot by a gun.

Matsumoto: It is definitely something I have not experienced (chuckle).

Morita: Most likely, when an artist has to sketch something he or she has not actually experienced and can't imagine, the artist draws upon what he or she has seen.

Matsumoto: That would fall under things experienced during one's life.

Morita: What I mean to say is that when portraying a character being shot by a gun, the artist digs into his memory of movies where an actor is shot and then expands upon the actor's performance.

Matsumoto: Ultimately, we, as artists, can only draw what we have seen.

Morita: We also have to consider whether to portray the pain in a realistic manner or whether to go with an exaggerated, dramatized portrayal.

Matsumoto: Suppose that the subject is being shot, and what you, the artist, portray is the reaction to being shot. Say, for example, that a man has been shot. Who is this man? Is he middle-aged or young? How old is he? What kind of person is he? What sort of personality or character does he have? What led to this man being shot? Was he the unwitting victim of a crime of some sort? Or, conversely, did he rush into the scene like a policeman in a movie or try to flee the scene, but was shot in the process? Is he a strong-willed person or is he weak in character?...

Hayashi: Does the artist really need to plan the scene to that extent? Encouraging artists to consider and play around with various scenarios just to draw a face in pain is the sort of trial and error or refinement that lies at the foundation of "planned design" as described in this book.

Matsumoto: That's exactly what it is about. This can also be simply regarded as, "thoroughly designing a character." How a character behaves depends on the character as well as what sort of emotions that character is capable of feeling. Thus, to arrive at an appropriate sketch of "a face in pain" the artist cannot take the task lightly.

Nakanishi: I think what we are currently talking about is nothing more than the volume and quality of information to communicate to the viewer. The volume of information that we thought of just considering the various aspects connected to "pain" is tremendous.

Hayashi: If I could just go back to our discussion of "apologies" for a minute, the artist really needs to take into consideration a wide variety of factors of the sort we just discussed even just to decide whether to draw the shoulders raised or lowered. So, I think the ultimate key to this process of trial and error is that the artist knows what his or her intentions are for the sketch.

This is a study sketch. At this stage, I still haven't decided whether to shift the composition vertically or to add walls. Each would change the atmosphere of the sketch. How I ultimately angle his neck will also greatly affect the sketch's impact on the viewer.

Morita

Matsumoto: I agree. The artist has to consider what it is that he or she wants to communicate. It isn't easy though.

Morita: This is my final sketch. (See sketch below.)

Matsumoto: Hmm.

Morita: Since this sketch ultimately comes from my imagination, I can't shake the doubt that this might not necessarily reflect a genuine reaction (grin).

Matsumoto: (Laugh)

Morita: You might doubt that this reaction is genuine, but I have no interest in experiencing this pain myself.

This is my attempt at portraying "agony" through a stylized face. The basic concept was a sad-looking visage.

Morita

This sample sketch by Morita portrays the theme of "enduring pain."

Pinpointing the Subject

Matsumoto: While as professional artists, we face this dilemma in carrying out our work, there remains the issue of which comes first, the scenario or the composition.

Hayashi: What is it you're trying to say?

Matsumoto: In other words, having a subject to draw means that the scenario comes before the composition. But, does the artist think about various related factors first? Or does this artist sit down and dive right into sketching without planning? So, and while this might seem kind of obvious, the first thing of importance really is that the artist clarify for him or herself what the subject will be.

Morita: What I just drew was, "A character is shot and is in pain." Or rather, I drew the character's reaction. However, merely drawing, "A character is shot" would result in a different composition.

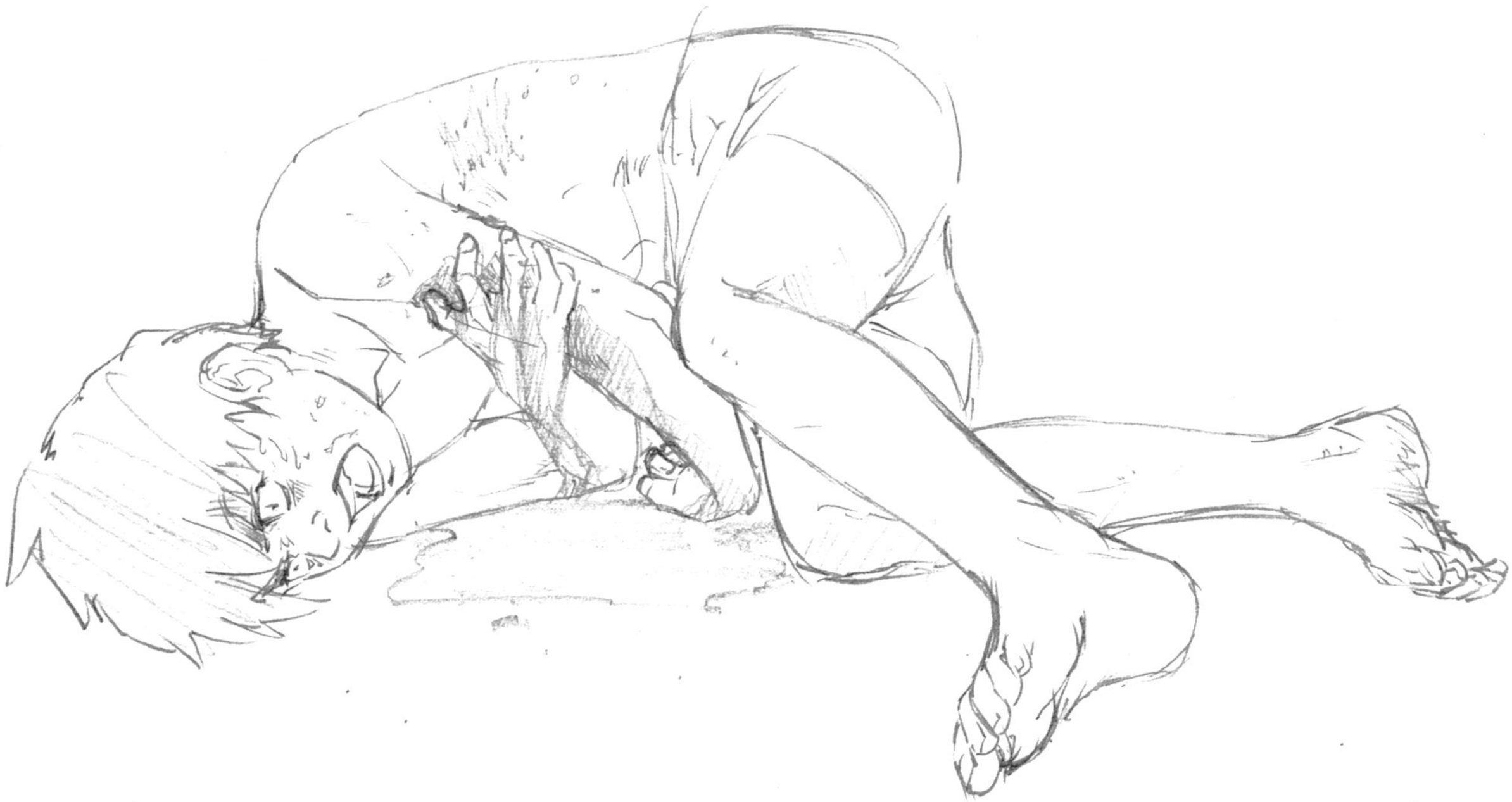
Matsumoto: The philosophy really is that the subject should be pinpointed, isn't it? If we were to pinpoint the theme of pain, we would select as the subject, "pain plus escaping" or "pain plus cowering in fear" or "pain plus in a daze." Naturally, what is drawn would change as well.

Hayashi: In other words, when an artist is considering what he or she intends to draw, the artist must pare the subject down to the key points of the reaction, including the character's actions and facial expression.

Morita: This is why the theme of "pain" will vary in appearance, according to who draws it. It has to be different for each artist.

Hayashi: Well, this concludes our discussion. Everyone, thank you very much for participating.

Interview conducted at the Kami-igusa Studio, Tokyo, Japan



This sample sketch by Matsumoto portrays the theme of "pain plus in a daze (the character is in such agony that he is about to lose consciousness).

Profiles of Takehiko Matsumoto and Kazuaki Morita

Takehiko Matsumoto

1973: Born on February 9 in Shizuoka Prefecture

1992: Graduated from Japan Animation and *Manga* College

1992: Began apprenticeship as a *manga* artist assistant under Yu Kinutani

1995: Joined the Society for the Study of *Manga* Techniques and began participation in Graphic-sha's *How to Draw Manga* series

1998: Assisted in the production of publications on *manga* techniques produced by Go office and produced the figures and illustrations within this volume as well as the cover of *How to Draw Manga: Illustrating Battles*

2001: Became engaged with Logistics's Team Till Dawn

2003: Produced the character designs and original event artwork for the PlayStation 2 game, *EVE burst error PLUS*

2004: Produced the character designs and was engaged as General Art Director for the Pakistan chapter of Kids Station *Yugo: The Negotiator*

2005: Produced the original artwork and was engaged as Art Director for TV Tokyo *Cho Positive! Fighters* episodes 10 through 13, 19, and 20

2006: Coauthored as well as was responsible for the artwork and production of *Sketching Manga-Style Vol.1*

TV Tokyo *Cho Positive! Fighters*

Yugo: The Negotiator

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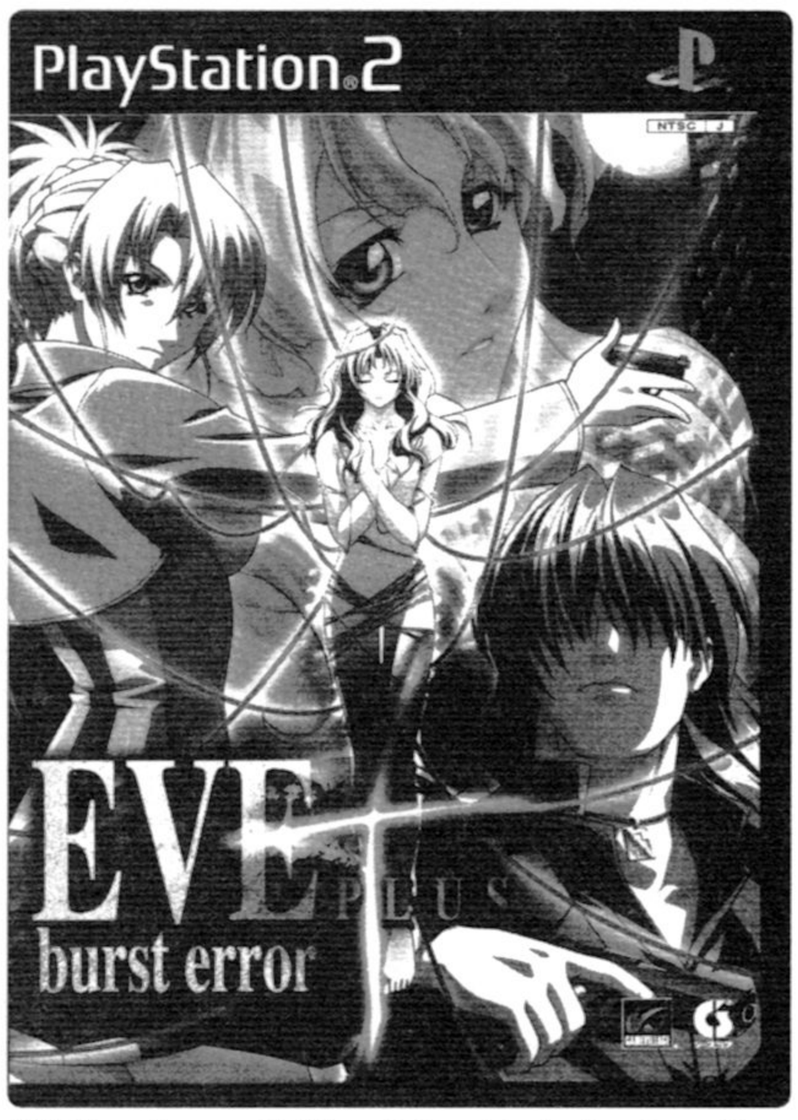


EVE burst error PLUS © Yugo Production Committee

Kazuaki Morita

1972: Born on December 26 in Shizuoka Prefecture

1991: Became engaged as an average corporate employee

1996: Began apprenticeship as a *manga* artist assistant under Shiro Ono

1998: Assisted in the production of publications on *manga* techniques produced by Go office and has been responsible for the *How to Draw Manga: Costume Encyclopedia* series cover illustrations

2000: Produced the character designs and original artwork for the PC game, *Gakuen ojosama kitan* ("Mysterious Tales of School Girls")

2002: Began activities with Logistics's Team Till Dawn

2003: Produced the character designs and original artwork for the PC game, *Night Shift Nurses* II
Produced the character designs and original artwork for the PC game, *Night Shift Nurses* III

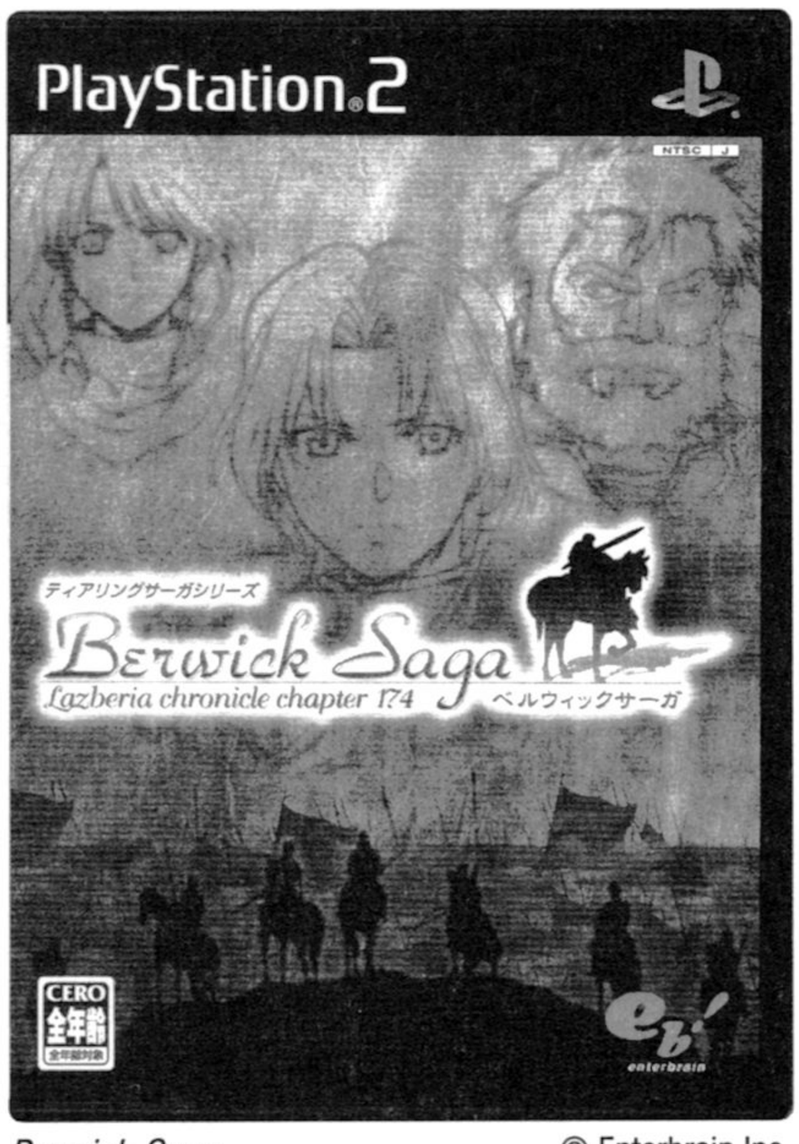
2004: Produced the character designs and original artwork for *Nanase Ren*, © M no Violet

2005: Produced the character designs for the PlayStation game, *Berwick Saga*

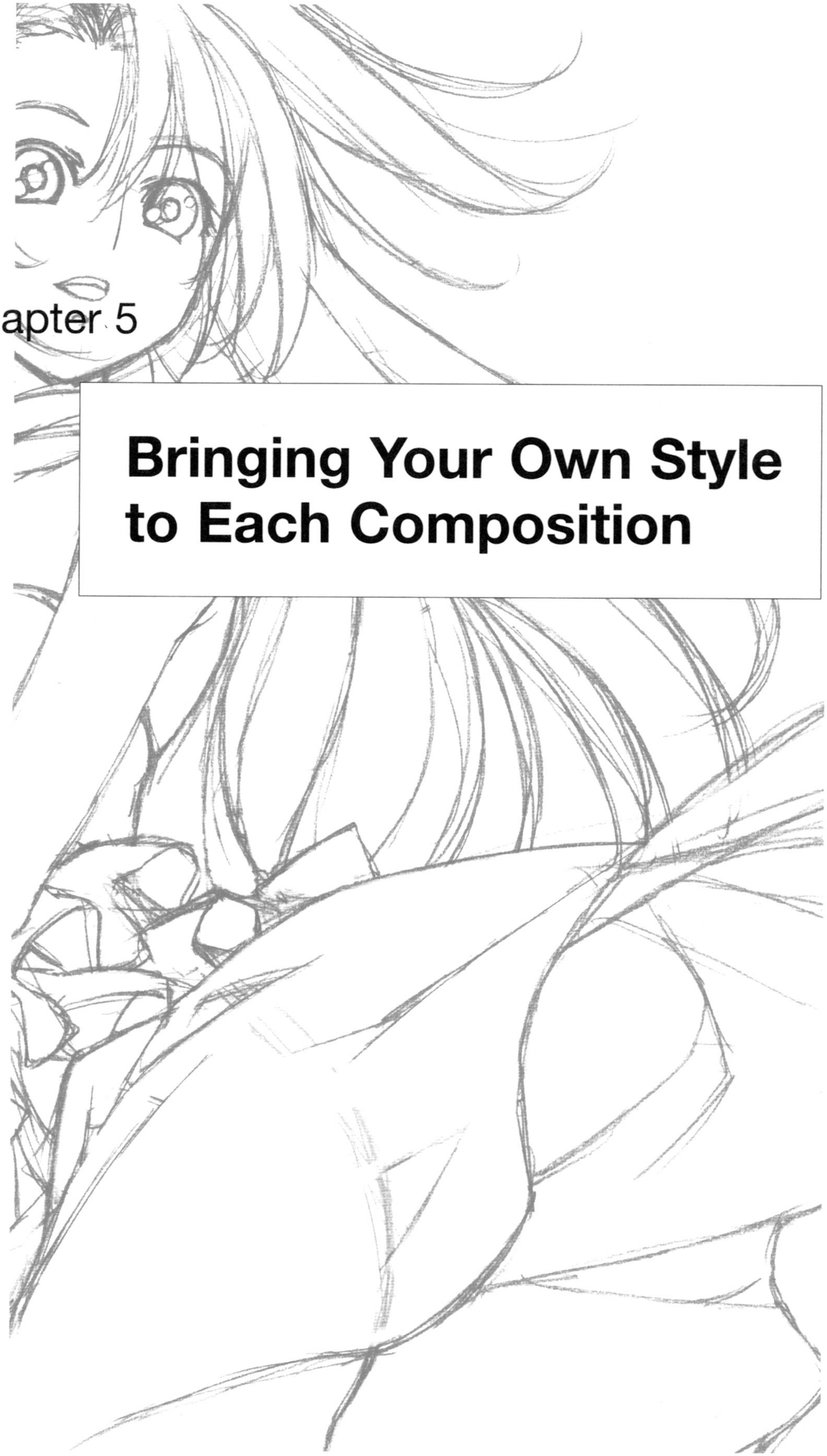
2006: Coauthored *Sketching Manga-Style Vol.1* as well as produced the artwork and assisted in the production of *Sketching Manga-Style Vol.2*

Gakuen ojosama kitan © Himeya Soft, Inc.

Night Shift Nurses III © M no Violet



Berwick Saga © Enterbrain Inc.



Chapter 5

Bringing Your Own Style to Each Composition

The *Manga* Draft Production Process

This section covers the process of sketching *manga* to create a *manga* draft, starting with the panel layout.

1. Page Layout

2nd Panel

This panel contains expositional information about the setting and situation

3rd Panel

This panel serves to develop the plot. It clarifies the situation and fills in the gaps between events.

4th Panel

This constitutes the page's key panel. It draws focus to the protagonist and is intended to carry impact. Leave a large amount of space to dedicate to this panel.

1st Panel

This panel contains expositional information about the setting and situation.

The above shows the panel design. Typically, three sizes of panels—large, medium, and small—are combined on a single page to give the panel design variety.

Page Layout

- This constitutes the initial stage of putting the intended work of *manga* into form, by sketching down the panels and dialogue. The page layout functions as a springboard for the under drawing.

- Use simplified figures and sketchy renditions for the page layout. Draw the layout so that you are able to formulate a vision of the final work.

2. Under Drawing

Sketch the under drawing using the page layout as reference. (As the page layouts typically are produced for the entire work of *manga*, they are often redrawn over and over again. The above shows that the protagonist was changed from being right handed to left handed, causing this character's pose in the key panel to become reversed.)

Character Design
As you produce the page layout, develop the designs of the main characters.

3. Inking and Adding the Finishing Touches

Ink the drawing, add the details, and make any corrections necessary to finish.

4. Final Draft

Tip: Adjusting the Face's Size

Single Panel

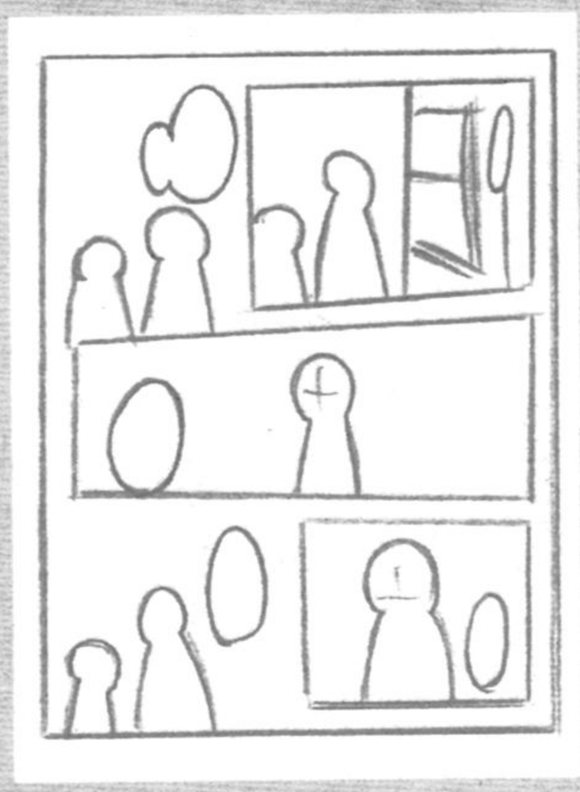
Surprisingly enough, artists tend to forget to adjust the sizes of faces once they become able to draw characters fairly proficiently. Lining up a bunch of characters with faces all the same size is boring and will kill your composition.

Whether you are drawing *manga* or a magazine or book illustration, incorporating faces of three different sizes–large, medium, and small–will allow you to produce a dynamic composition.

Lining up all of the characters' eyes at the same level, but drawing each character with a differently sized face gives the composition depth.

Manga Draft

Visualize a movie camera zooming in or filming long shots when composing the page's panels.



Drawing the same-sized figures over and over again will make your artwork repetitious and boring.

Including a single (large) close-up panel makes the entire page more dynamic.

Perspective was used for this panel to imbue the composition with a sense of depth and impact.

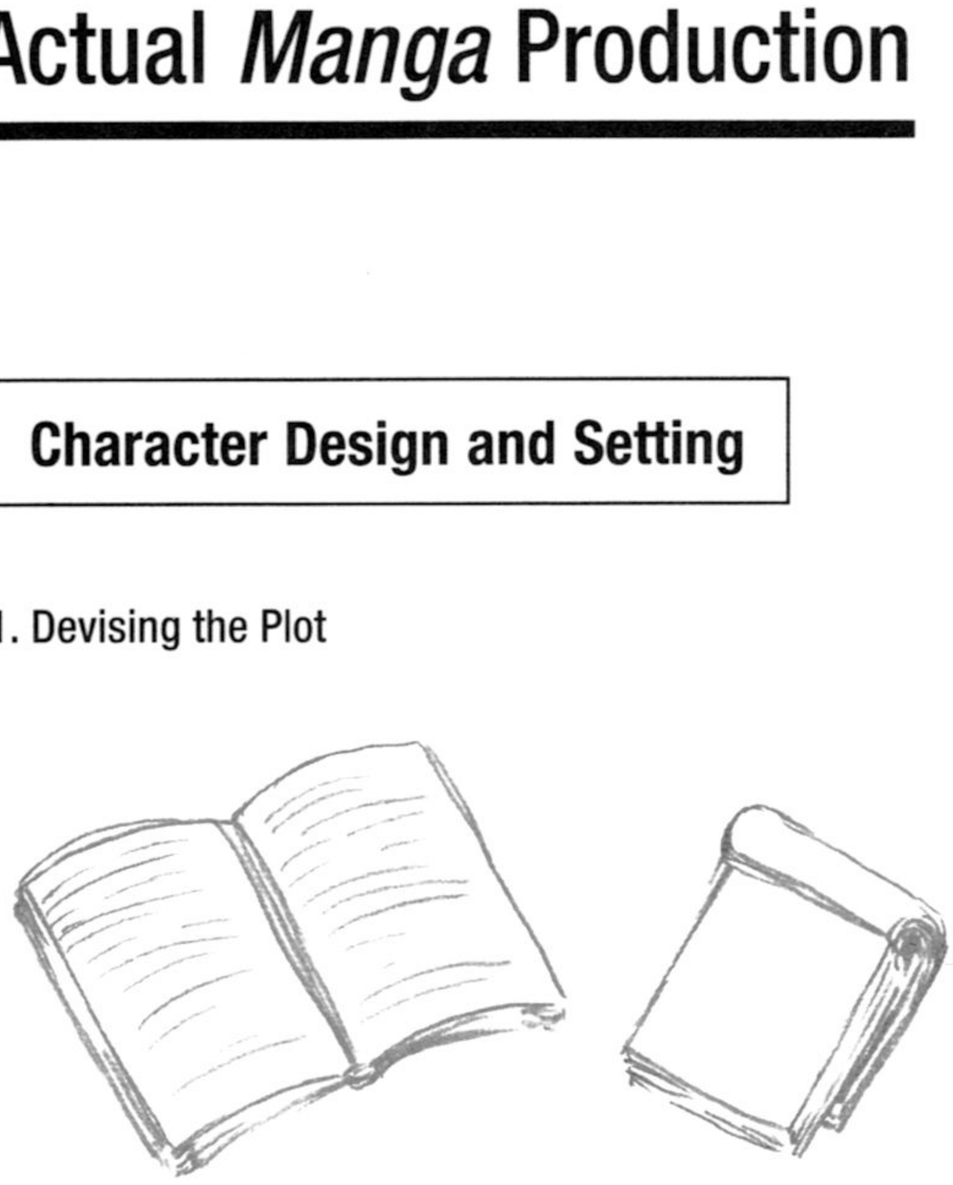
Actual *Manga* Production

This section examines the *manga* production process from character design to the completion of the *manga* draft.

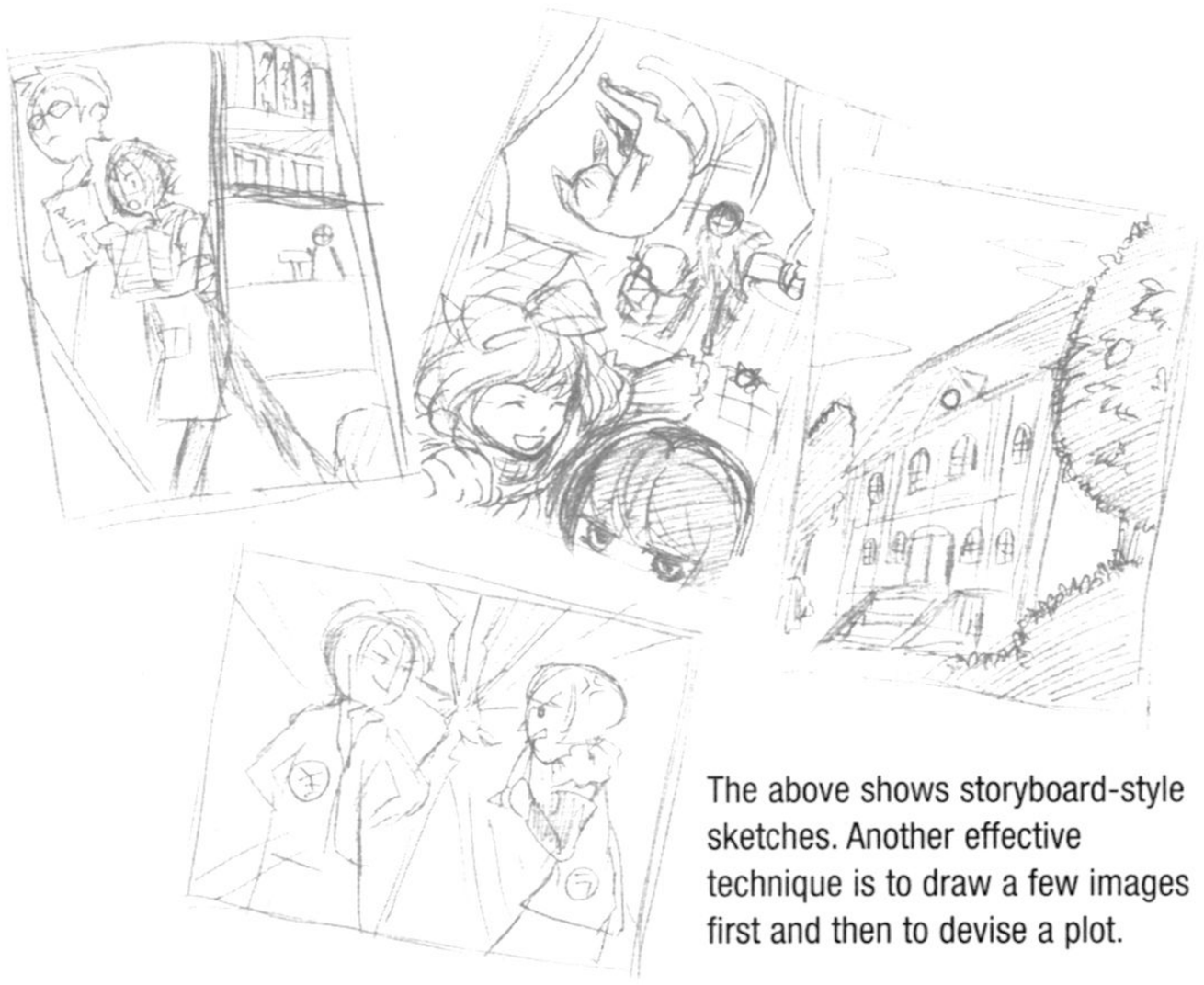
The following lays out the steps up to the page layout.

Character Design and Setting

1. Devising the Plot



Write down the plot. Draft it on memo paper, using a screenplay format, or as a novella. At this stage, the plot should be crafted to the extent that it sets forth the setting and the character designs.



The above shows storyboard-style sketches. Another effective technique is to draw a few images first and then to devise a plot.

2. Designing Characters

Rough sketch of the protagonist

Sketch the protagonist from an angle to which you are accustomed.

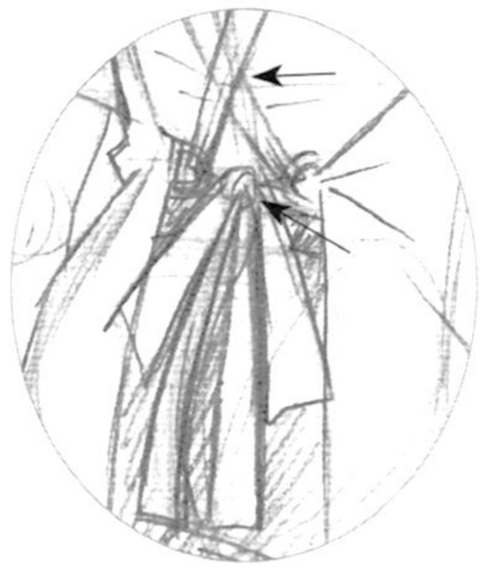
Design the silhouette of the protagonist's hairstyle or head so that the protagonist can be distinguished from the other characters. When designing the protagonist, sketch his or her head in profile and from the back so that it will be clear to you when you draw the character in the future.

Other Cast Members

Make an effort to give the characters distinct physical characteristics that allow them to be identified in a single glance.

Book

Once you have devised the plot, try drawing the costumes and the props.



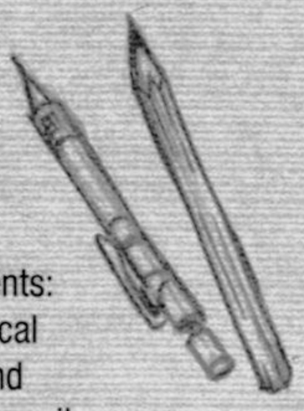
The above shows where the apron straps cross and tie.

Cuff

The costume functions to elicit the character's special traits. Establish the costume's details so that you will be able to maintain consistency in the silhouette when drawing.

Playing around with various facial expressions will help you get a clearer image of the character, which will, in turn, facilitate producing the under drawing.

Tools Used to Create the Character Design and the Page Layout

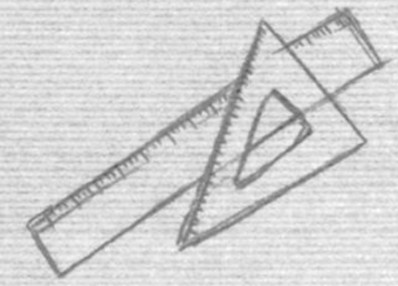


Writing Instruments:
Mechanical pencil and regular pencil

Eraser:
Mono erasers are popular as they tend not to become soiled as quickly as some others.

Non-Photo Blue Colored Pencil or Mechanical Pencil:
These produce a light-blue color that does not appear when photocopied, making these pencils suited to layout sketches and under drawings.

Drawing Paper:
This can be B5 (25.7 cm x 18.2 cm or approx. 10 1/8" x 17 3/16") or A4-sized (21 cm × 29 cm or approx. 8 1/4" x 11 3.4") copier paper or blank notebook paper. Sketchbooks or sketchpads are also favored.



Straightedges:
These are used to draw panel borders and to check figure proportioning.

Designing Characters That Are Full of Personality

Here we see a sketch of a character with a distorted faced. This style of distortion, which consists of shifting the chin away from the axial line, is frequently used for *anime*, *manga*, and game characters and is a popular "*dezain kyara*" or "design character" (i.e. style of drawing a character).

The chin does not lie along the axial line.

Ref.: The eyes are located in the same position as on the previous head but the chin and mouth lie along the axial line.

Key Points in Appealing Facial Feature Positioning

1

The above shows a face with typical proportioning.

2

Here, the chin has shifted from its typical position. This alone simply makes the sketch appear askew.

3

Draw the chin, mouth, and eyes in different positions than is typically seen in a face.

Making Faces Distinct

Modify the eye shape and hairstyle.

Upward Slanting Eyes

Dot Eyes

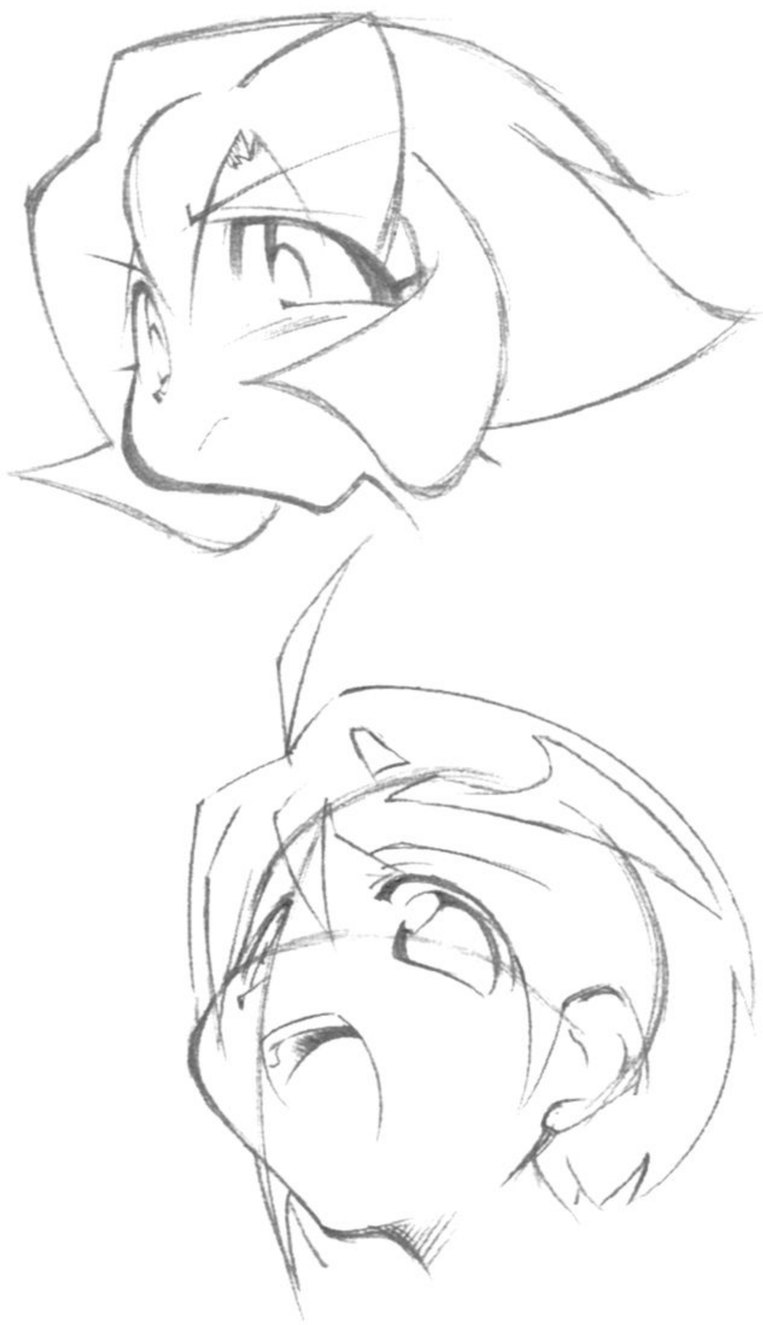
Droopy Eyes

Moving the Eyes and Mouth

Open mouth

Heavy-lidded, half-closed eyes

The Face's Silhouette from a Low Angle



The Page Layout and Under Drawing Process as Performed by Three Professional Artists

Let's take a look at how the process differs in the hands of these three young *manga* artists.

Standard Approach to Compositions

Artwork by Itchi

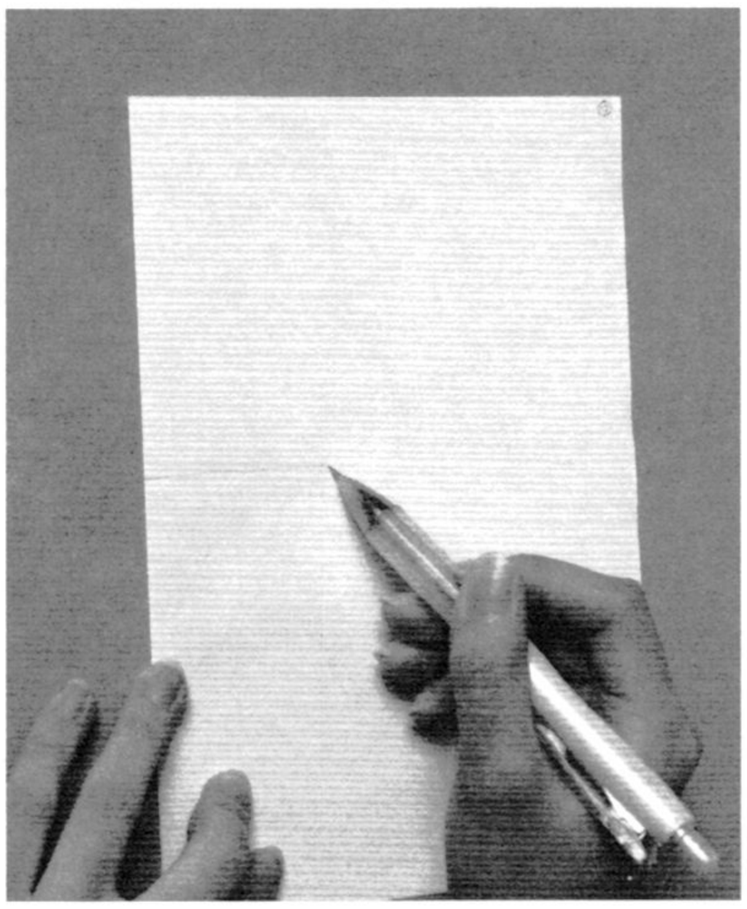
"I use coded characters in the page layout and fully developed figures in the under drawing"

The above shows the character designs of the two main characters.

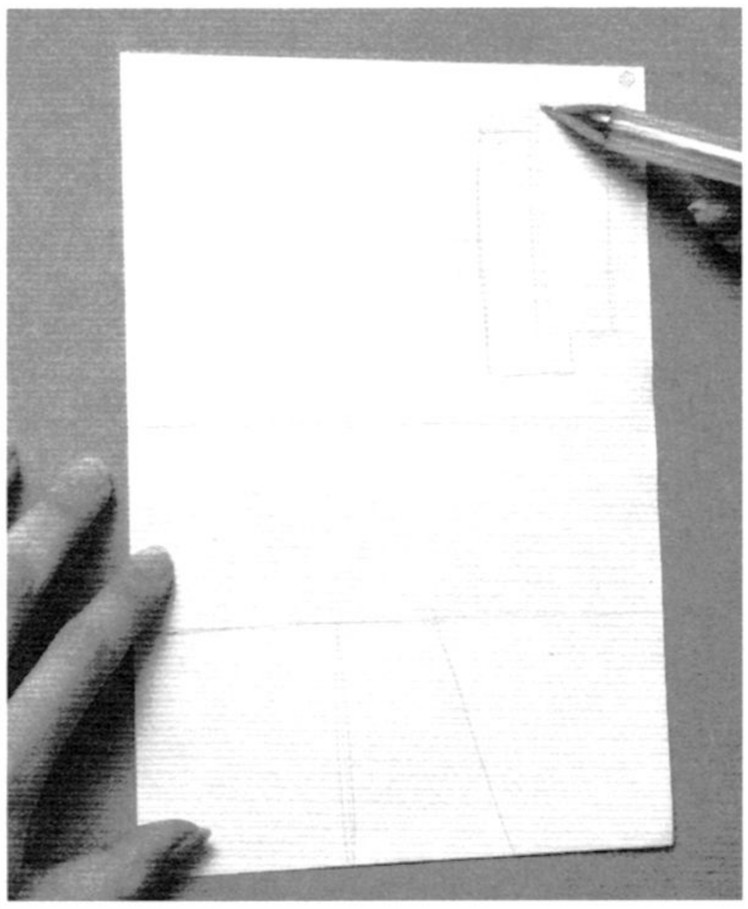
Itchi's work represents an example of *shojo manga*, which is *manga* targeted at young girls. The steps Itchi follows to produce the page layout and under drawing is common, and *manga* artists from virtually every *manga* genre follow the same process. Itchi uses "coded characters" in the page layout, enabling us to examine that technique as well as study the steps Itchi follows in sketching fully developed figures.

Drafting the Page Layout

Devising the Panel Design

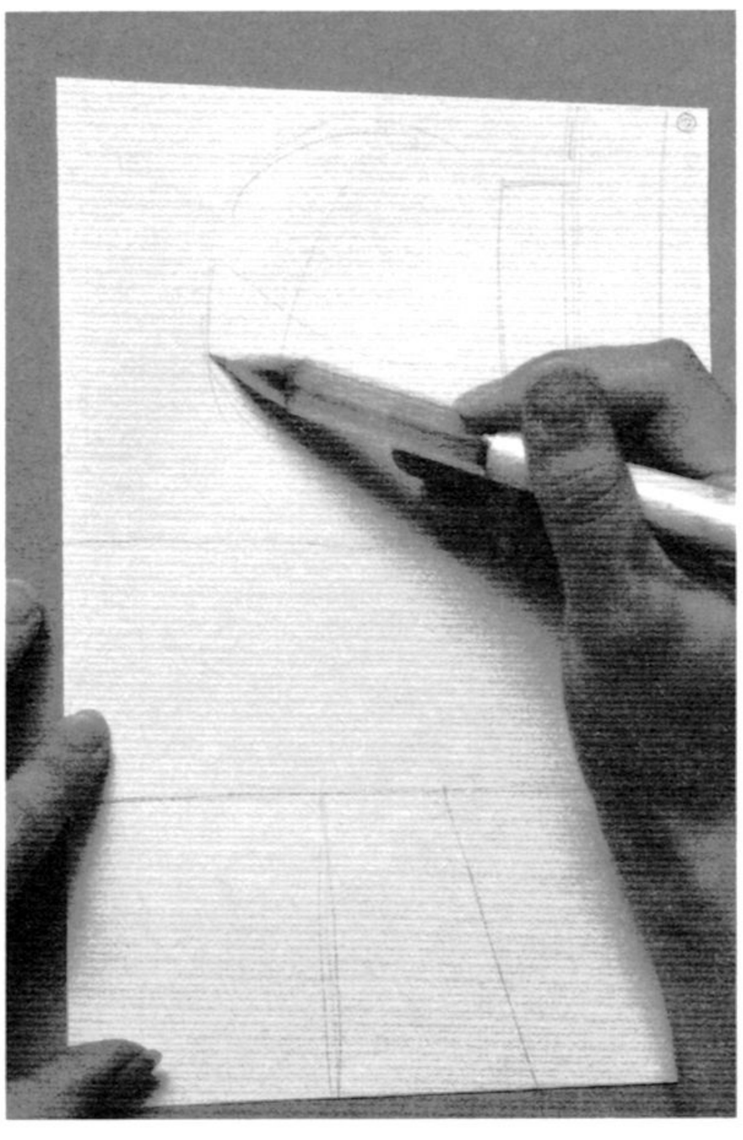


Itchi starts with a large block and divides it up, while sketching freehand.

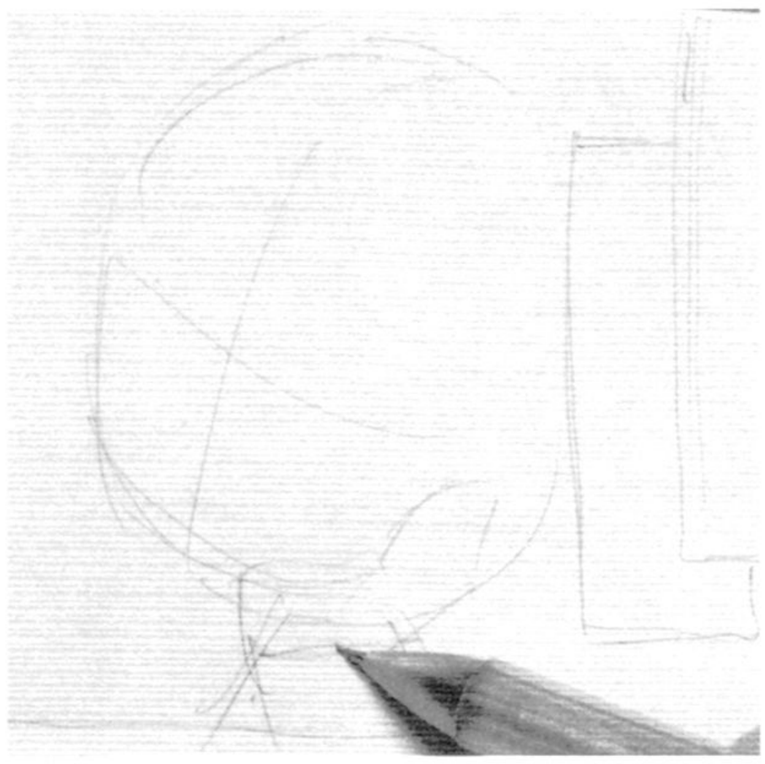


Itchi sketches the first panel, which serves an introductory narrative. She double-checks the overall visual balance as she sketches.

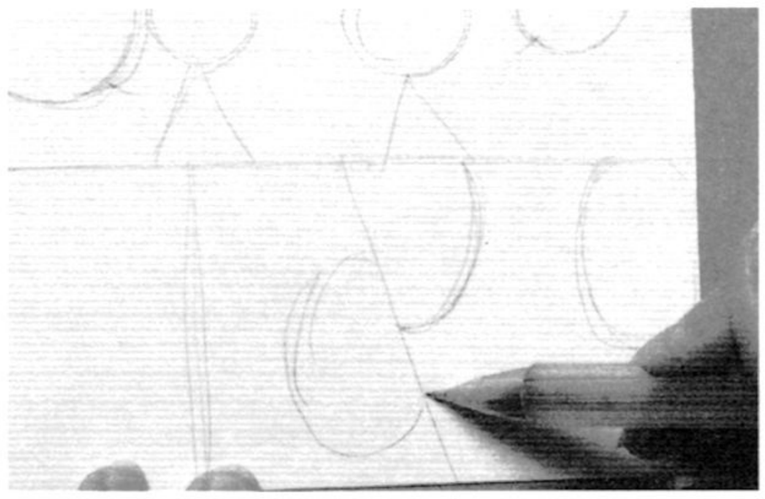
Sketching the Figure Layouts and Speech Balloons



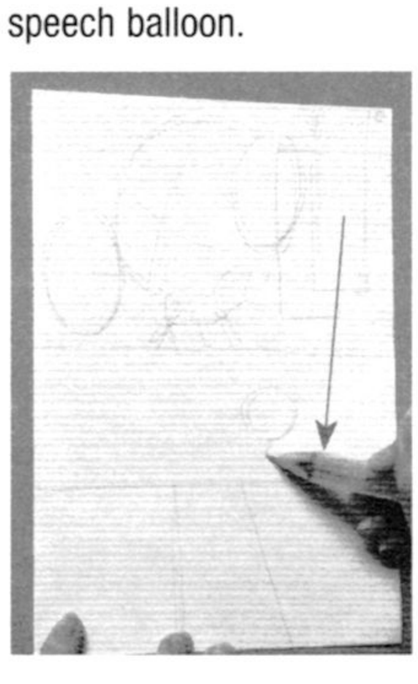
The page layout process starts with establishing the positions, sizes, and distributions of the figures as well as the positions of the speech balloons.



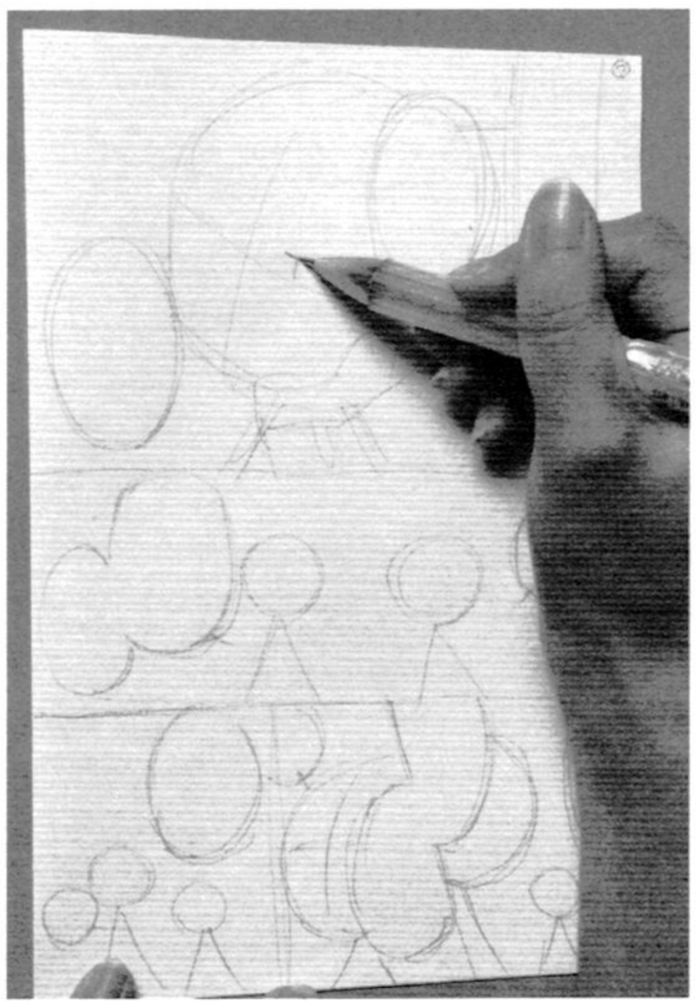
Itchi first establishes the positions and design of speech balloons for those panels that consist primarily of copy (text).



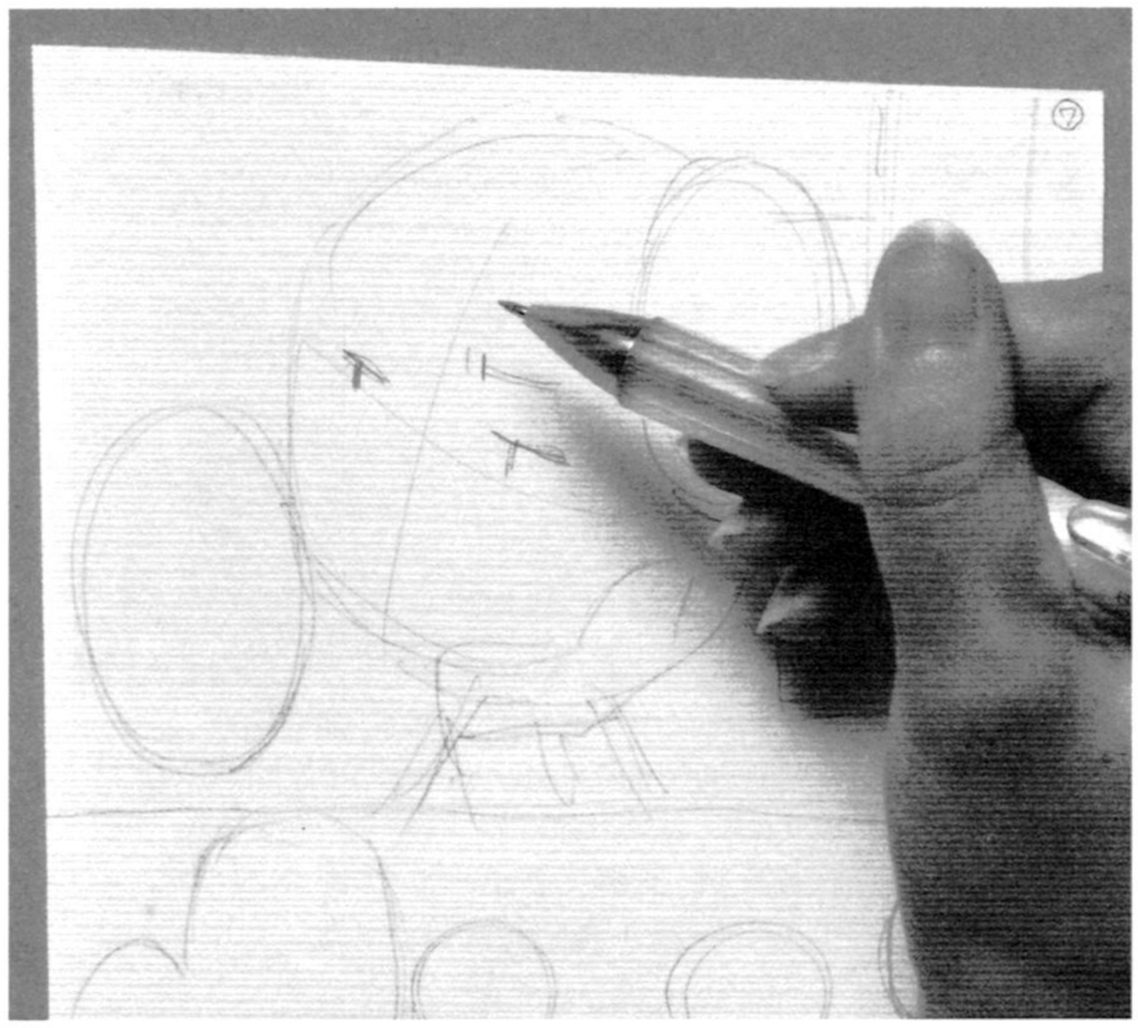
Itchi sketches the close-up of the character's face featured in the large panel and adds the speech balloon.



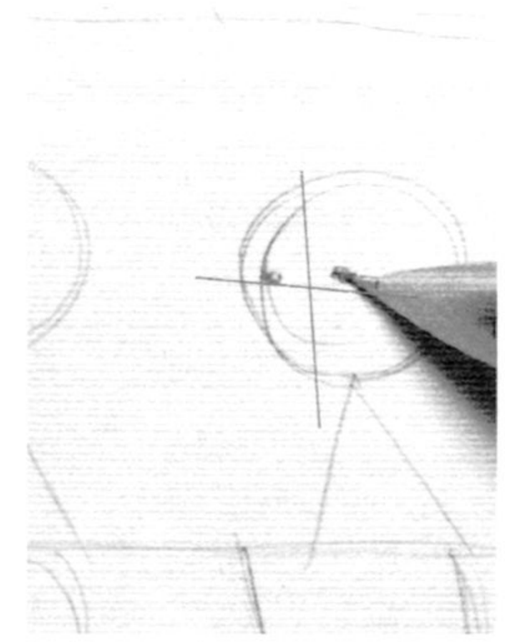
She adheres to the reading track as she sketches each panel.



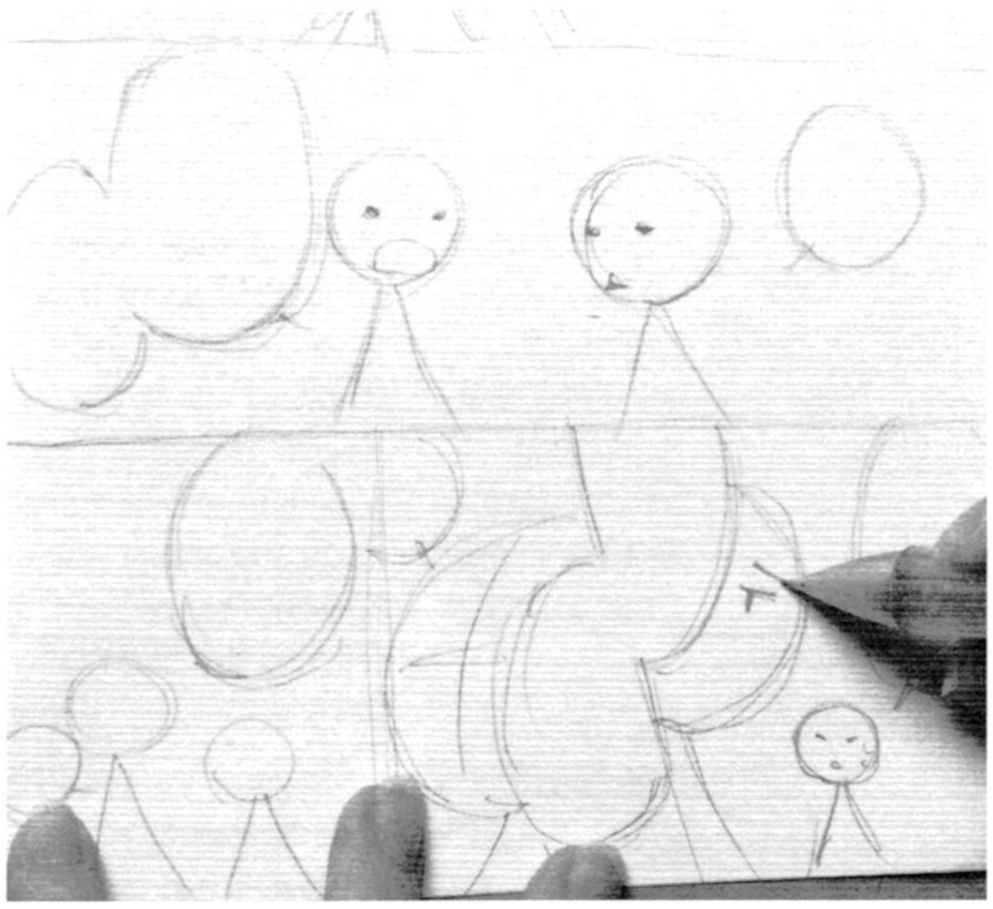
Itchi jots down their eyes and facial expressions.



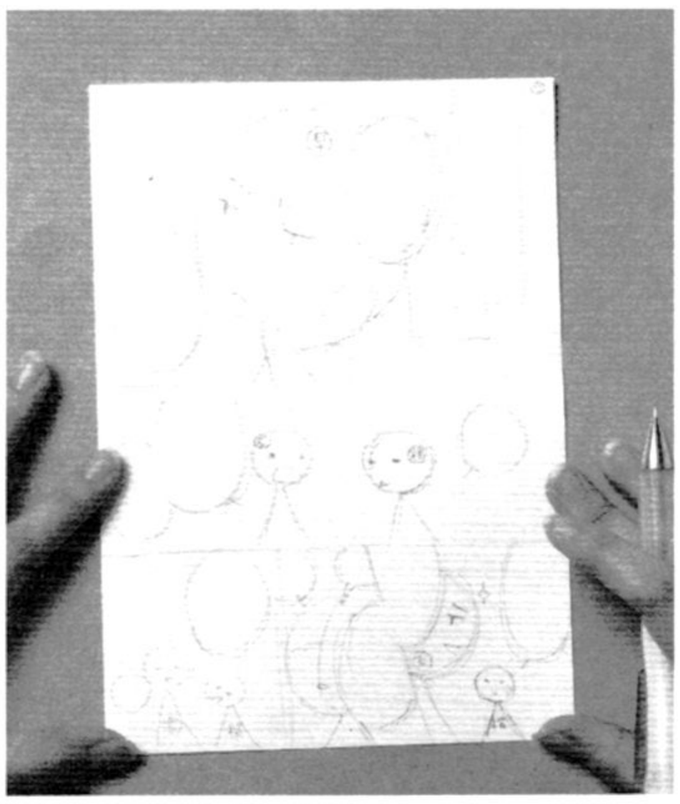
The above shows abstracted eyes and eyebrows that are completely different from the ones that appeared in the character designs. However, these simplified versions still indicate the characters' facial expressions and any other aspect that Itchi intends to communicate.



Itchi uses dots even to draw the eyes of the characters in the middle row of panels. The positions of the dots indicate the direction the characters face, even without having included an axial line.



Itchi uses simple triangles for the characters' torsos, but we are still able to sense that the characters are engaged in dialogue with each other. Artists have an idea of what types of poses they intend to create when they sketch coded characters. Take extra care when drawing coded characters to project the correct atmosphere and facial expression, even when sketching seemingly simple eyes and mouth.



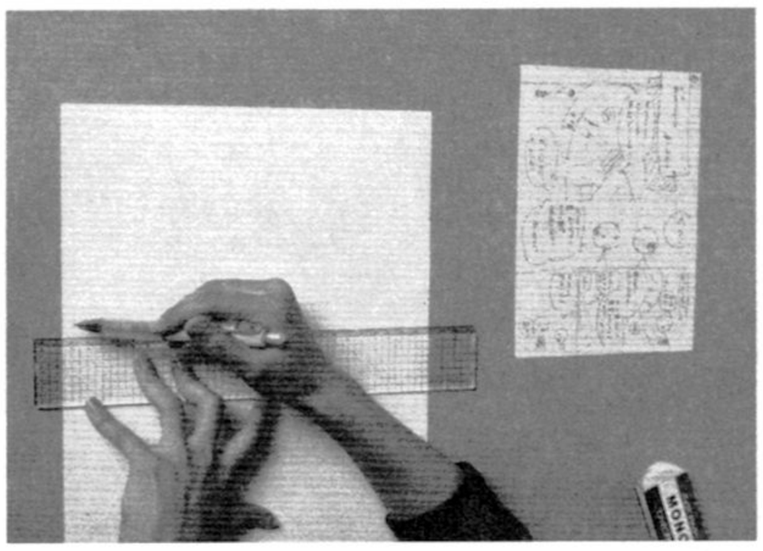
Itchi has completed the page layout (she has not yet included any copy).

Any sketching style is sufficient for the page layout, provided that it indicates in a comprehensible manner to you as well as your editor (who represents the reader) who is doing what, and what facial expression he or she wears when doing it.

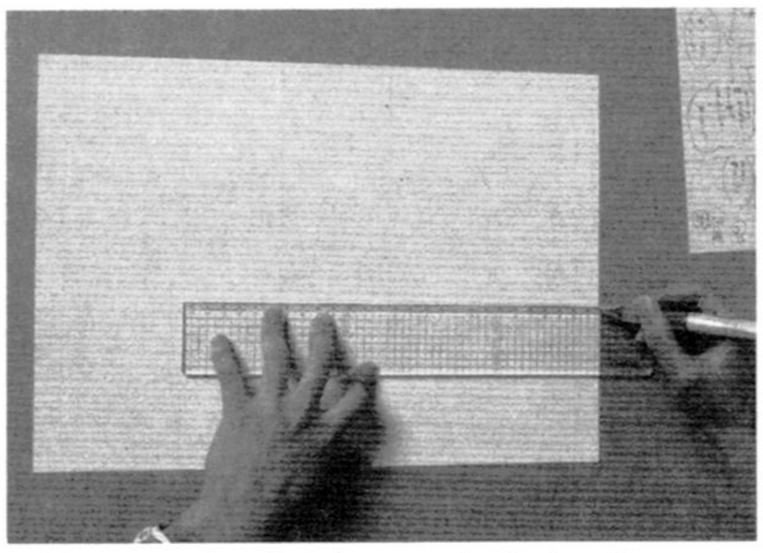
Sketching the Under Drawing

Itchi is using a 30 cm (approx. 1') ruler as a straightedge, a mechanical pencil (a regular pencil is also acceptable), an eraser, and B4-sized (25 cm ? 36 cm or approx. 10" ? 14 3/16") drawing paper.

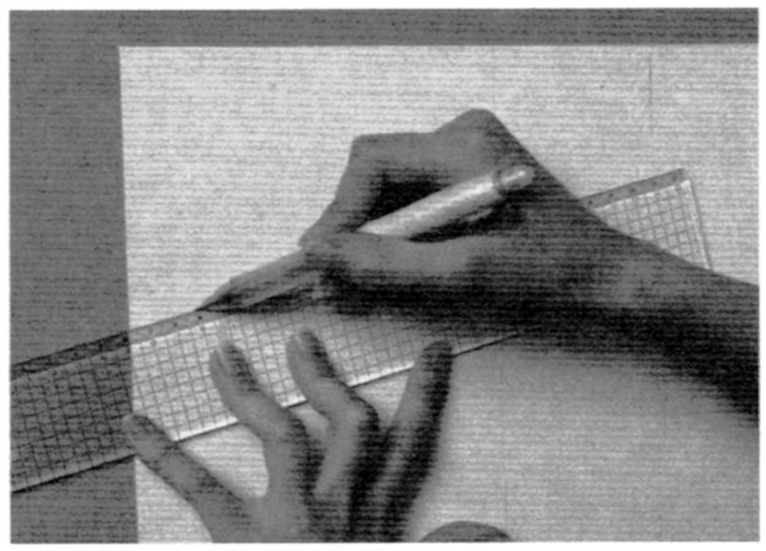
Drawing the Panel Borders



To carry out this step, set the page layout to the side, and using a straightedge, draw the panel borders so that they match the page layout.

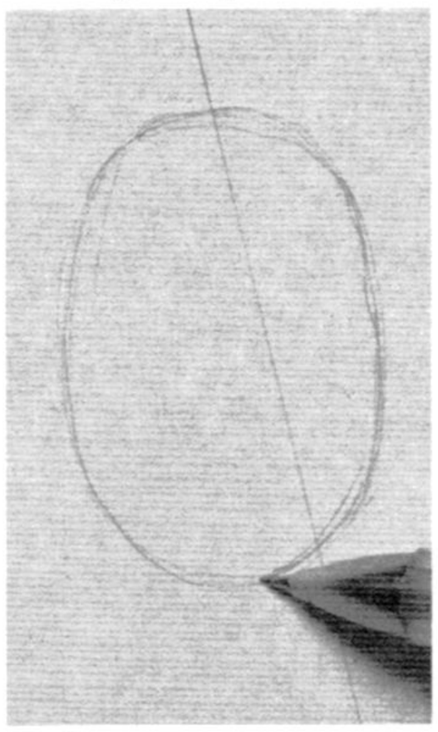


Itchi rotates the sketch around, placing it horizontally and in various other positions, so that it is comfortable to draw. Some artists sketch the panel layouts lightly by hand first, before using a straightedge.

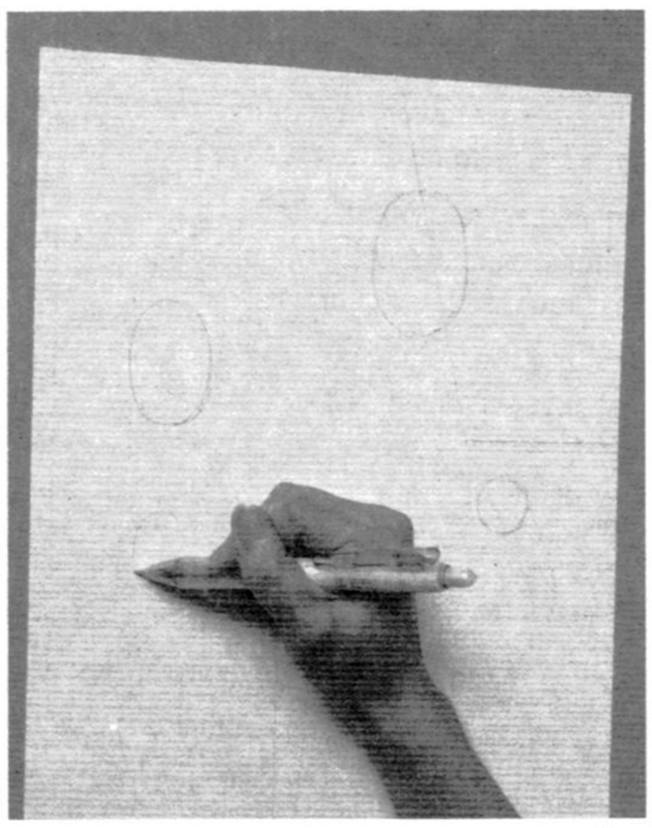


Itchi holds down the straightedge so that it will not shift. Use light lines, as they will be erased later.

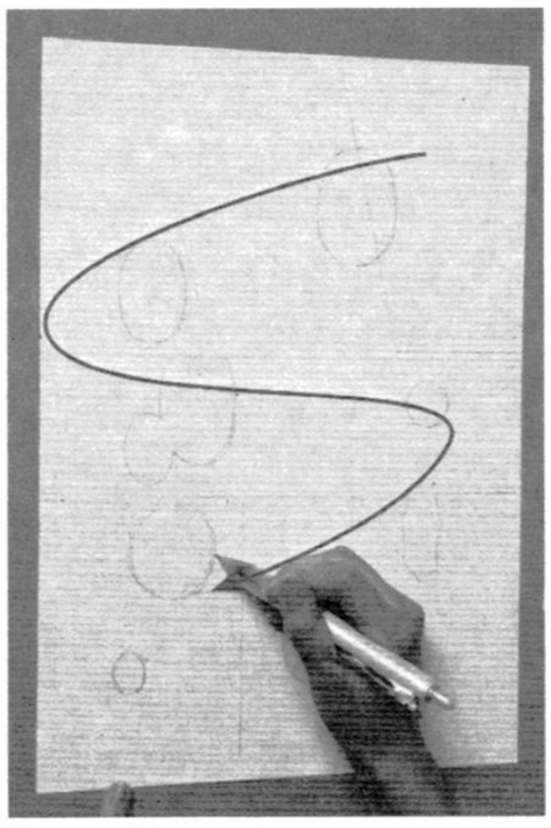
Drawing the Speech Balloons



Itchi draws the shapes in which the dialogue will appear. Sketch a circle that matches the volume of copy needed for the dialogue.

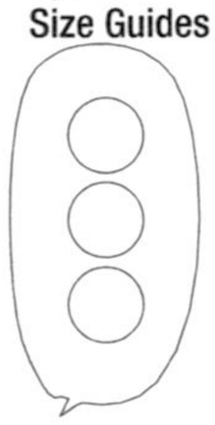


Itchi draws the speech balloons according to the positioning and sizing indicated in the page layout.

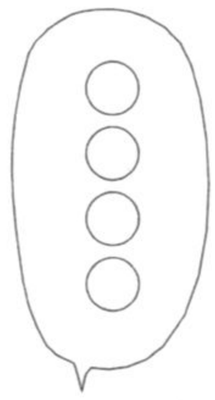


The reading track progresses from the upper right to the lower left. Follow the reading track as you draw.

Speech Balloon and Lettering Size Guides



Shonen manga (*manga* targeted at boys) and shojo *manga*, etc. typically feature lettering that is 7 mm in height.

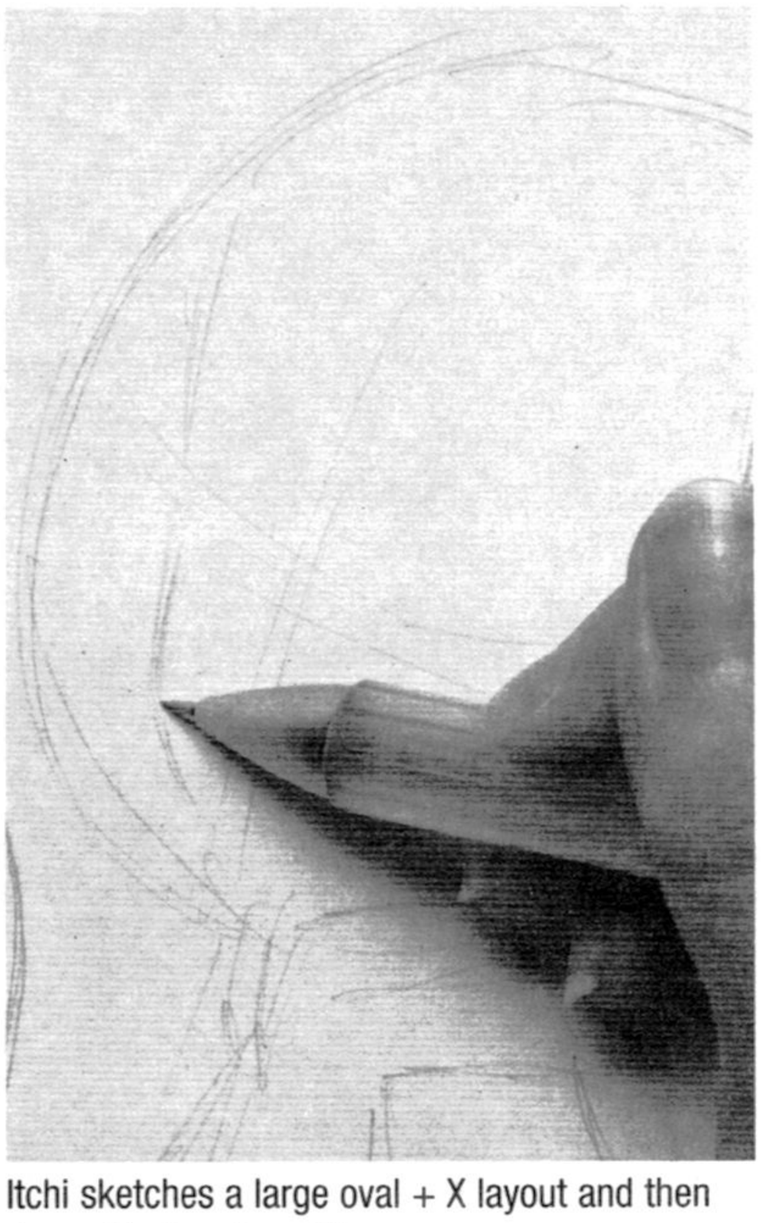


Seinen manga (*manga* targeted at young men in their teens to mid-twenties) and ladies' *manga* (*manga* targeted at young women of the same age group), etc. typically feature lettering that is 5 mm in height.

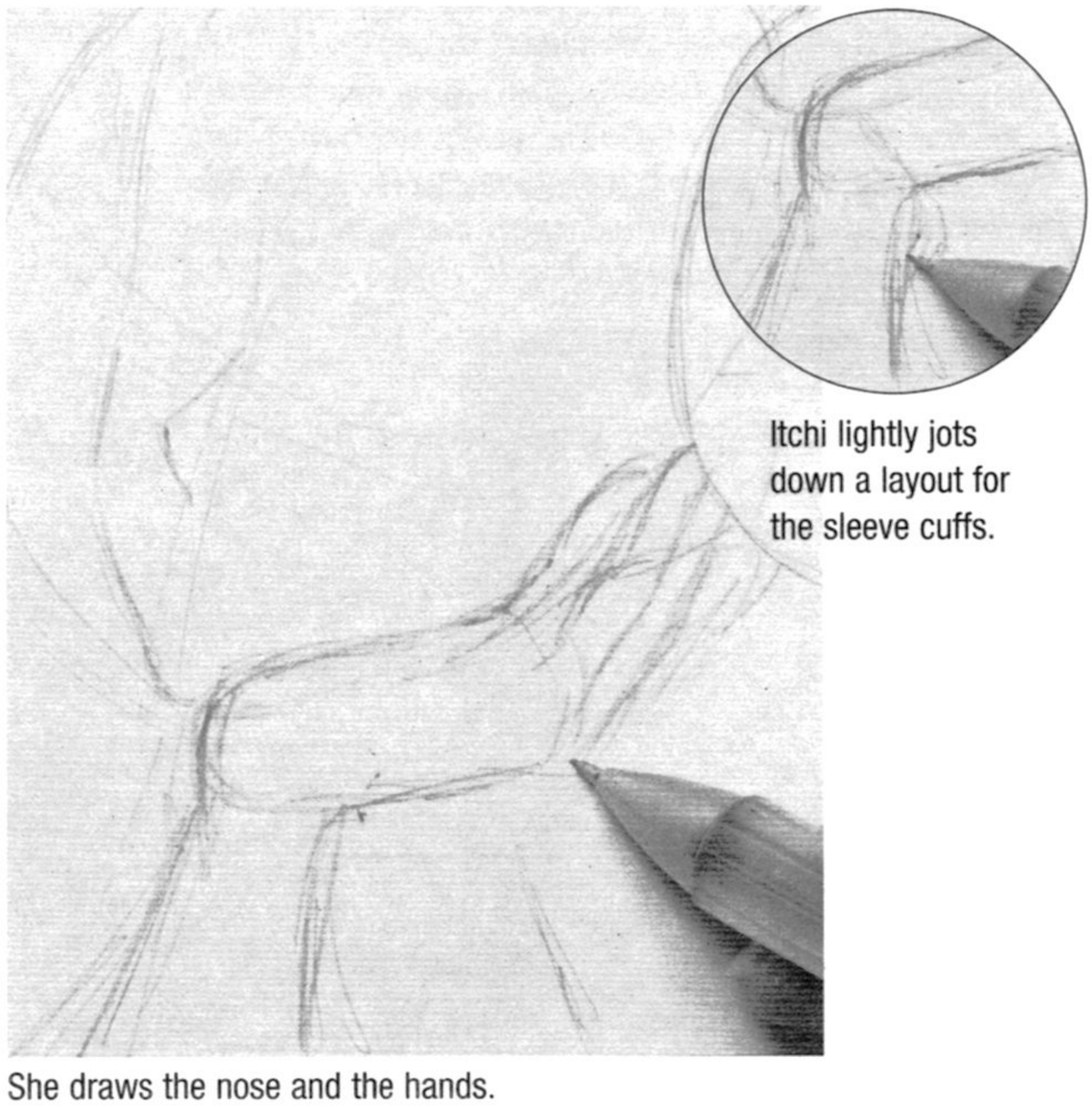
If the copy just barely fits inside the speech balloon, the dialogue will be hard to read, so keep the speech balloons nice and big.

Drawing the Character inside the Main Panel

Heroine's Love Interest

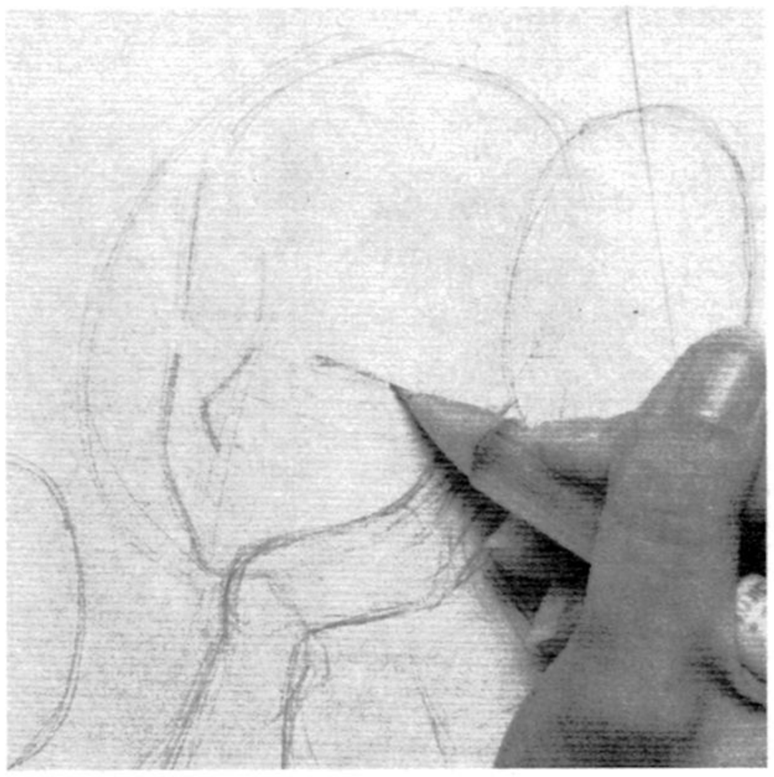


Itchi sketches a large oval + X layout and then draws the head's outline.

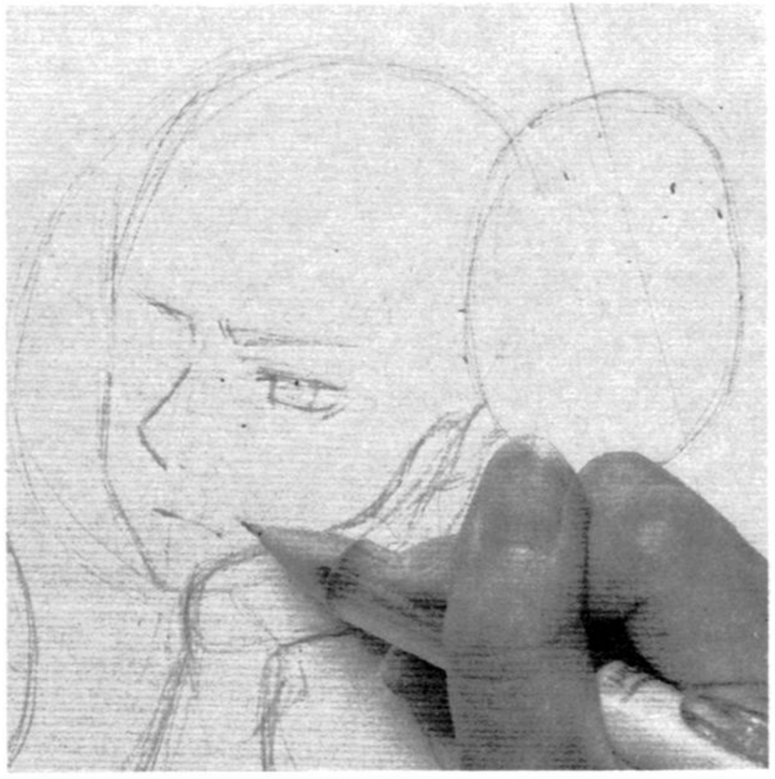


She draws the nose and the hands.

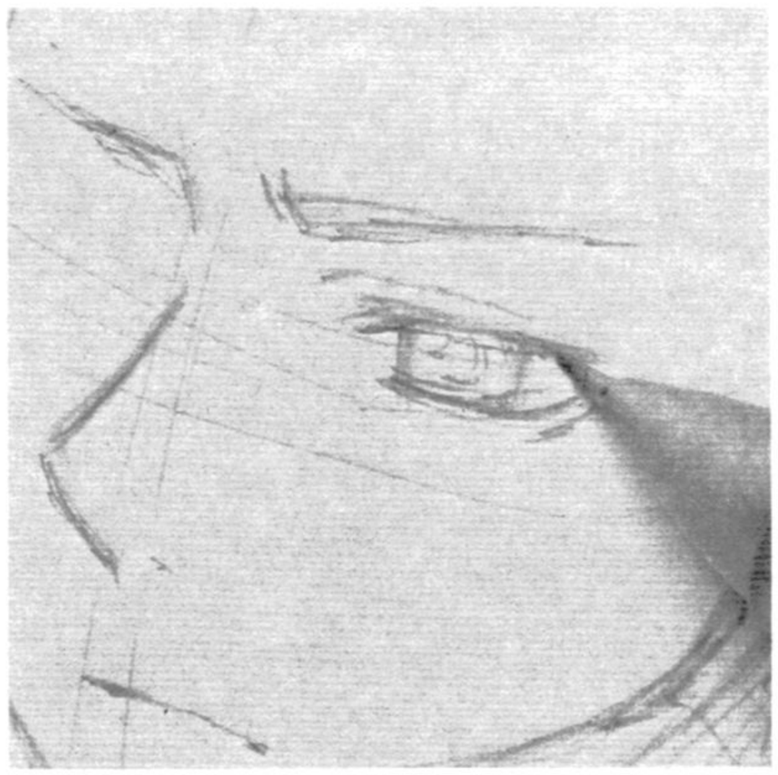
Itchi lightly jots down a layout for the sleeve cuffs.



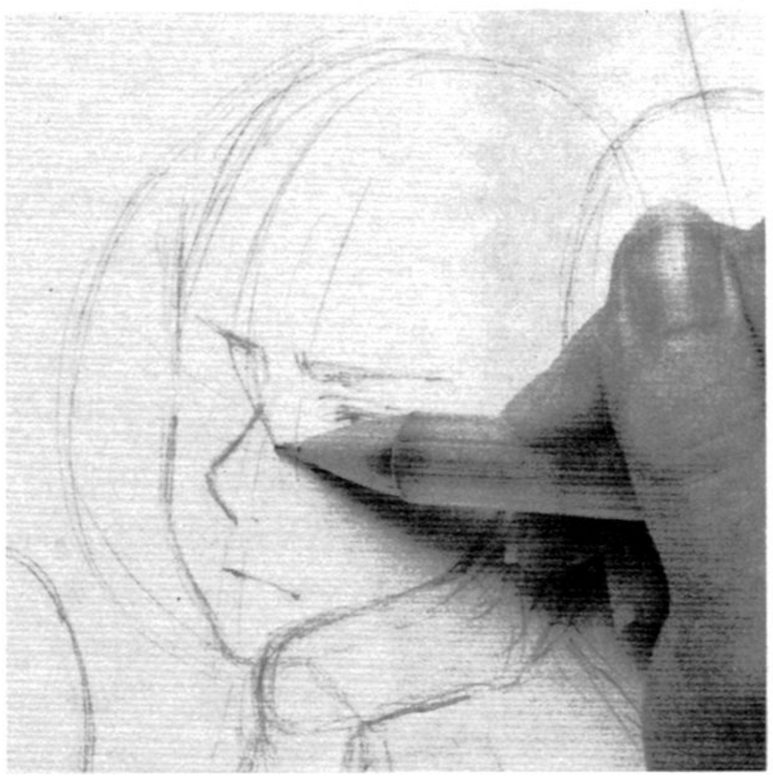
Itchi draws the hand first, as it serves as part of the face's outline. She next establishes the eyes' positions.



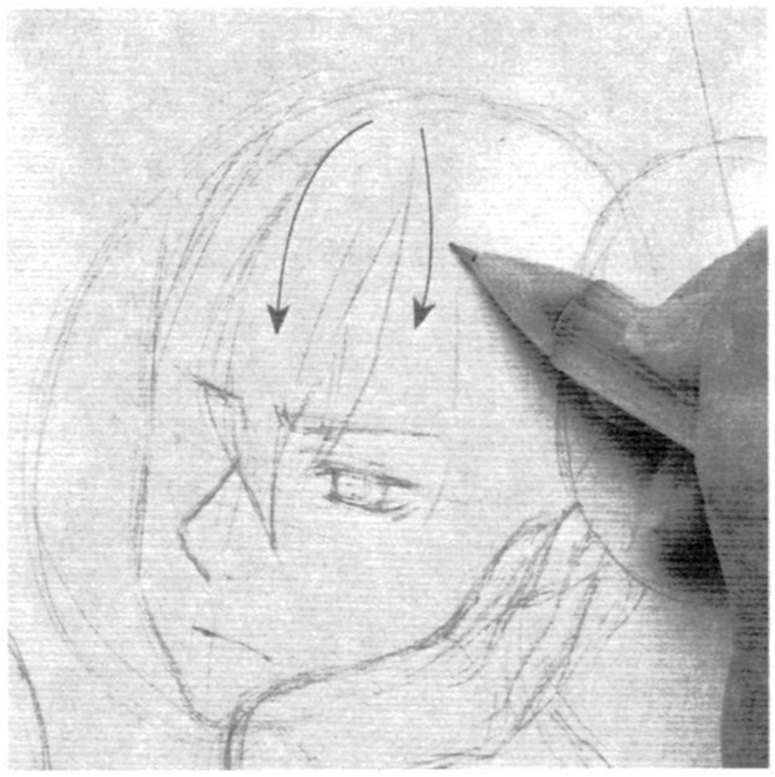
Itchi gives the character the same sulky expression indicated in the page layout, and sketches the eyes, eyebrows, and mouth. She takes extra care in forming the eyebrows and drawing the mouth.



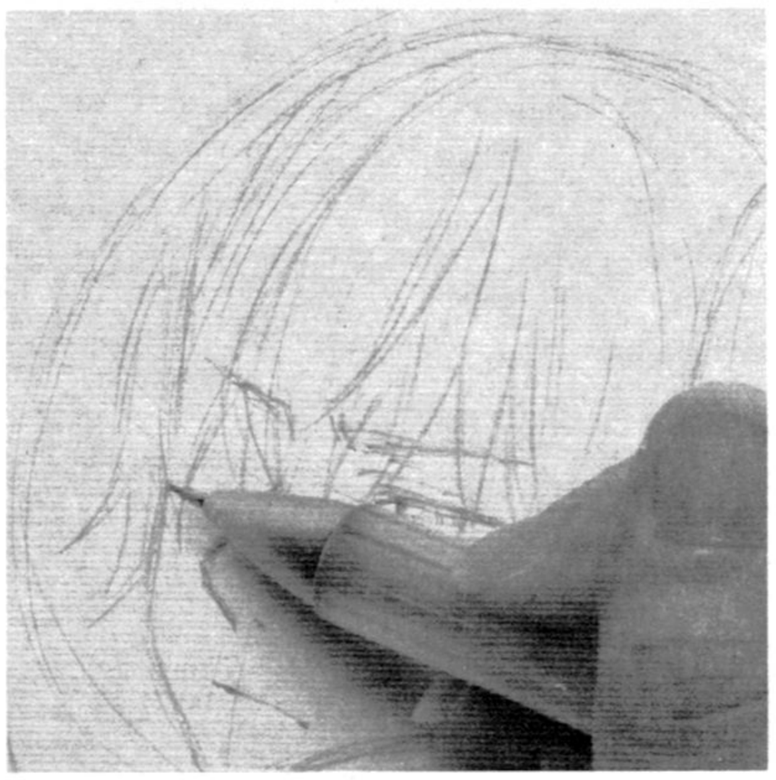
The upper eyelids and irises allow the character to make an impression on the reader and are key to creating a sense of presence, so Itchi takes care in drawing the contours.



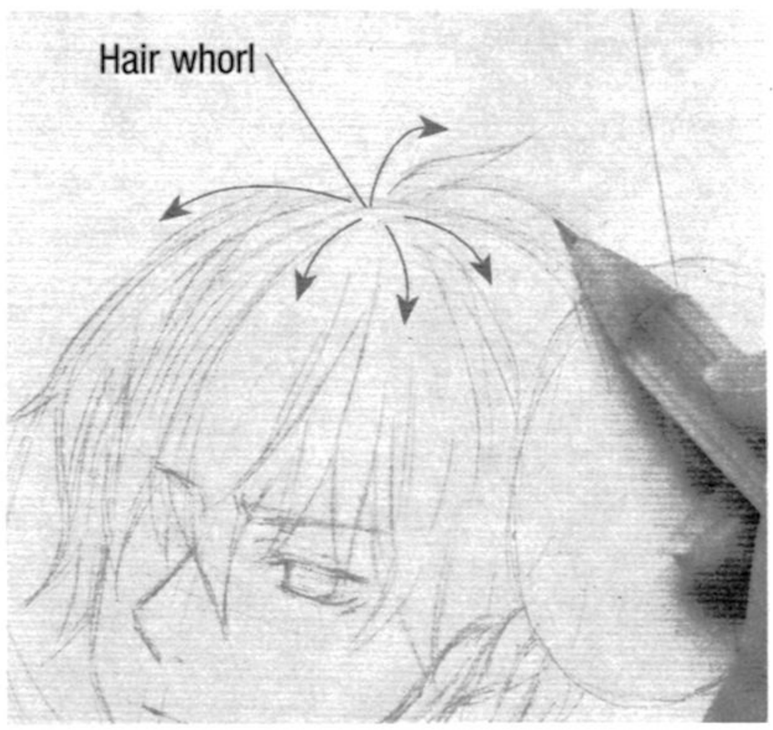
Itchi draws the hair, starting with the bangs, which are this character's special trait.



Itchi uses gentle curves to draw the hair, while maintaining awareness that the head is a solid object (i.e. has a spherical surface).

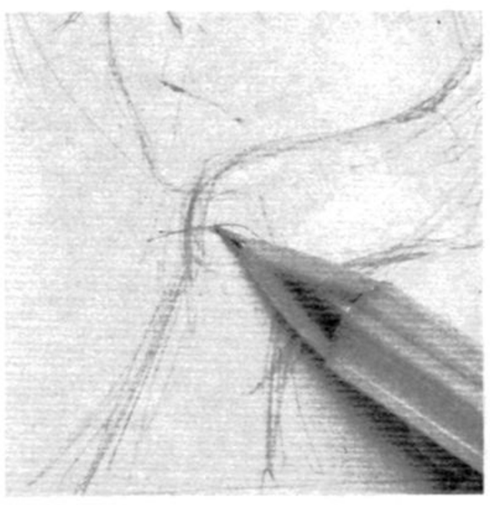


Itchi draws strokes to describe the fine hairs to the character's front.

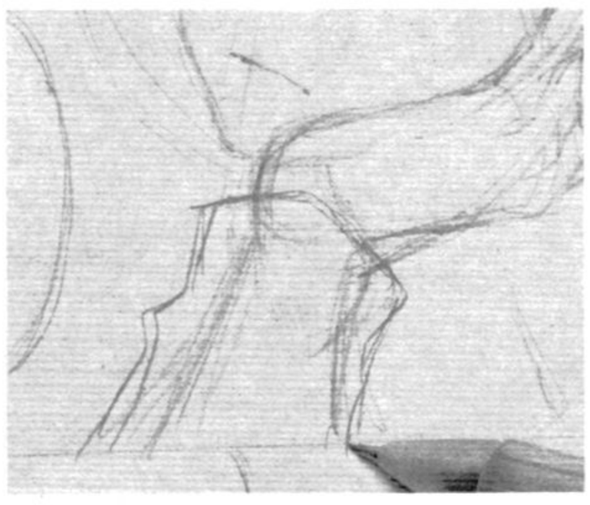


Itchi draws around the head's crown, while taking care to reflect the head's roundness and the hair's volume. When drawing the head's crown, remember that the hair grows out from the whorl.

Itchi draws the shoulder contour and adds hair to the back of the head to finish the boy's under drawing.



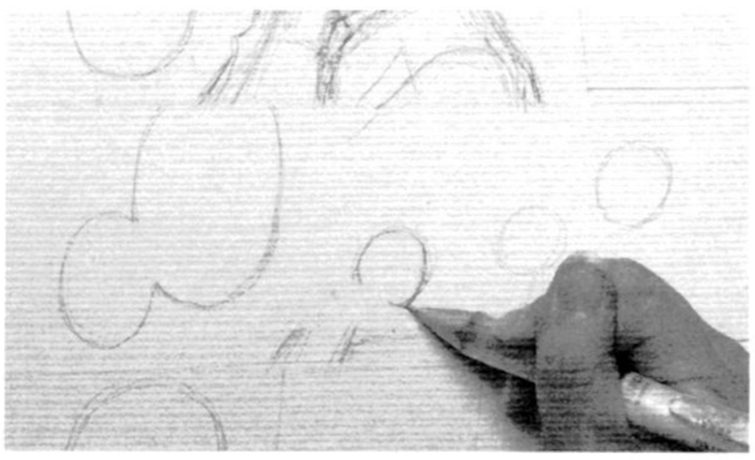
After finishing the face, Itchi begins the sleeves.



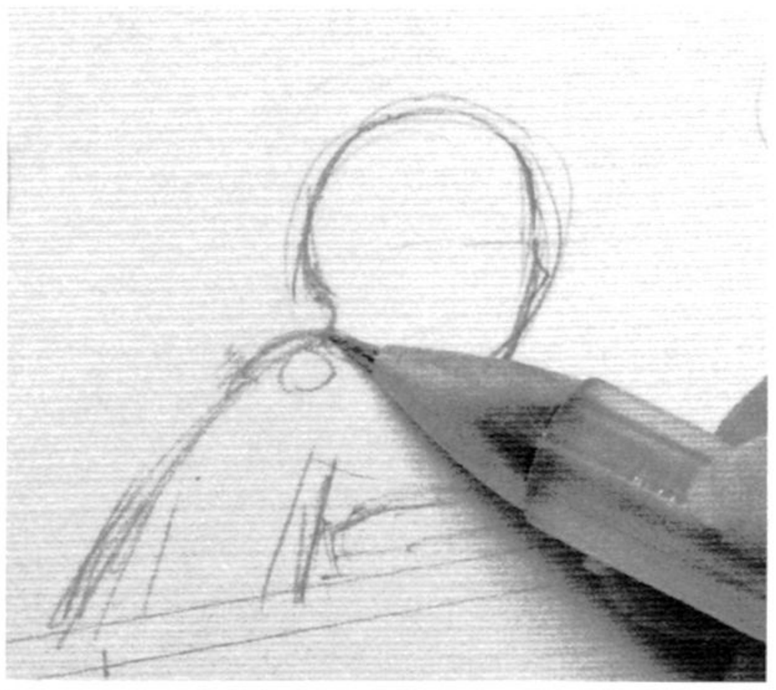
Drawing the sleeve so that it adheres to the arm's contours and yet leaves extra space around it gives the sleeve a sense of volume.

Drawing a Pair of Characters

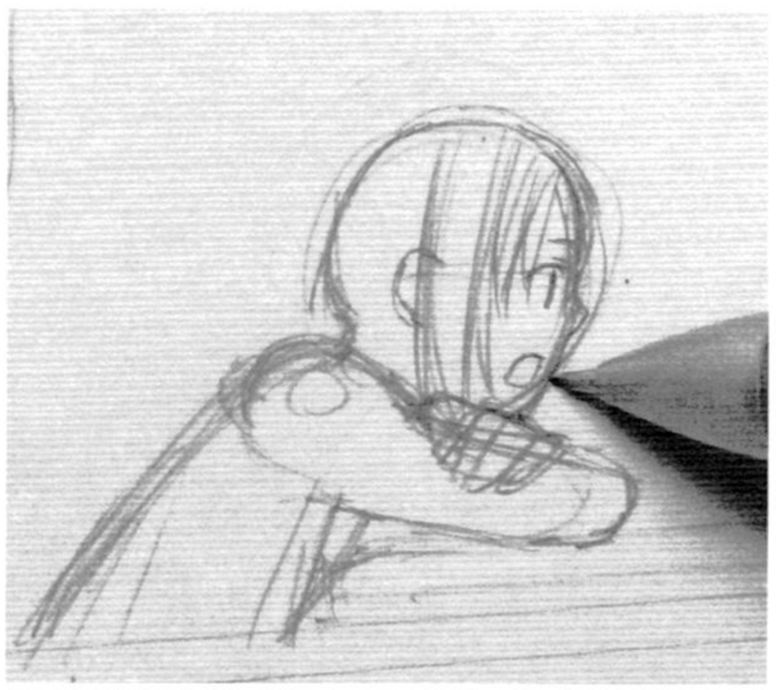
Sketching normally proceeds from the composition's left. When drawing a pair of characters, start with the one to the left.



Begin by sketching a layout that illustrates the spatial relationship between the two characters.

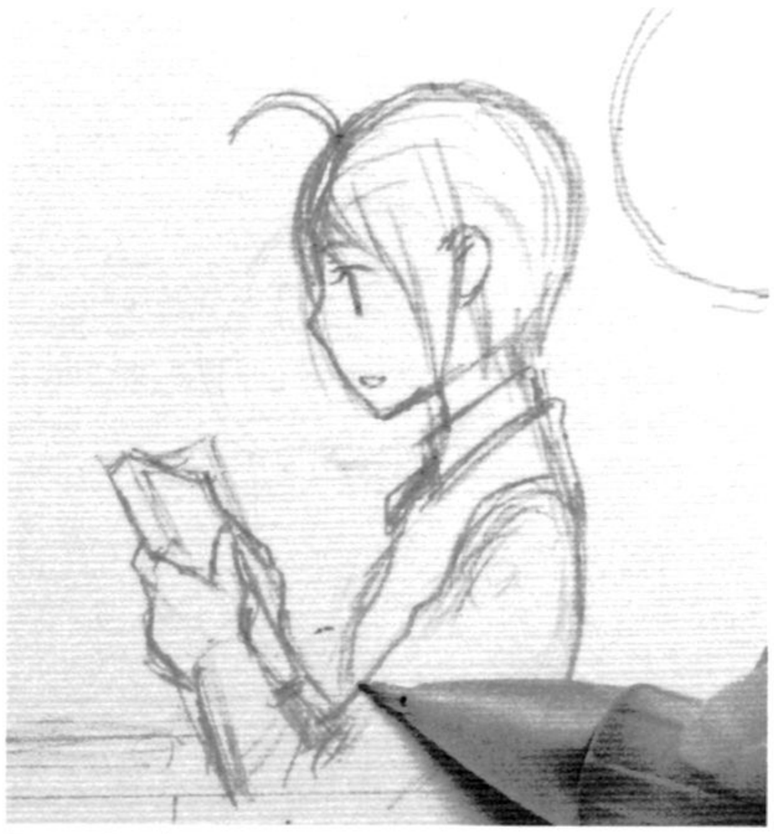


Draw an overall layout first.



Clean up the layout as you sketch. Ensure that the facial expressions are clearly discernible, even when drawing a small composition.

Protagonist

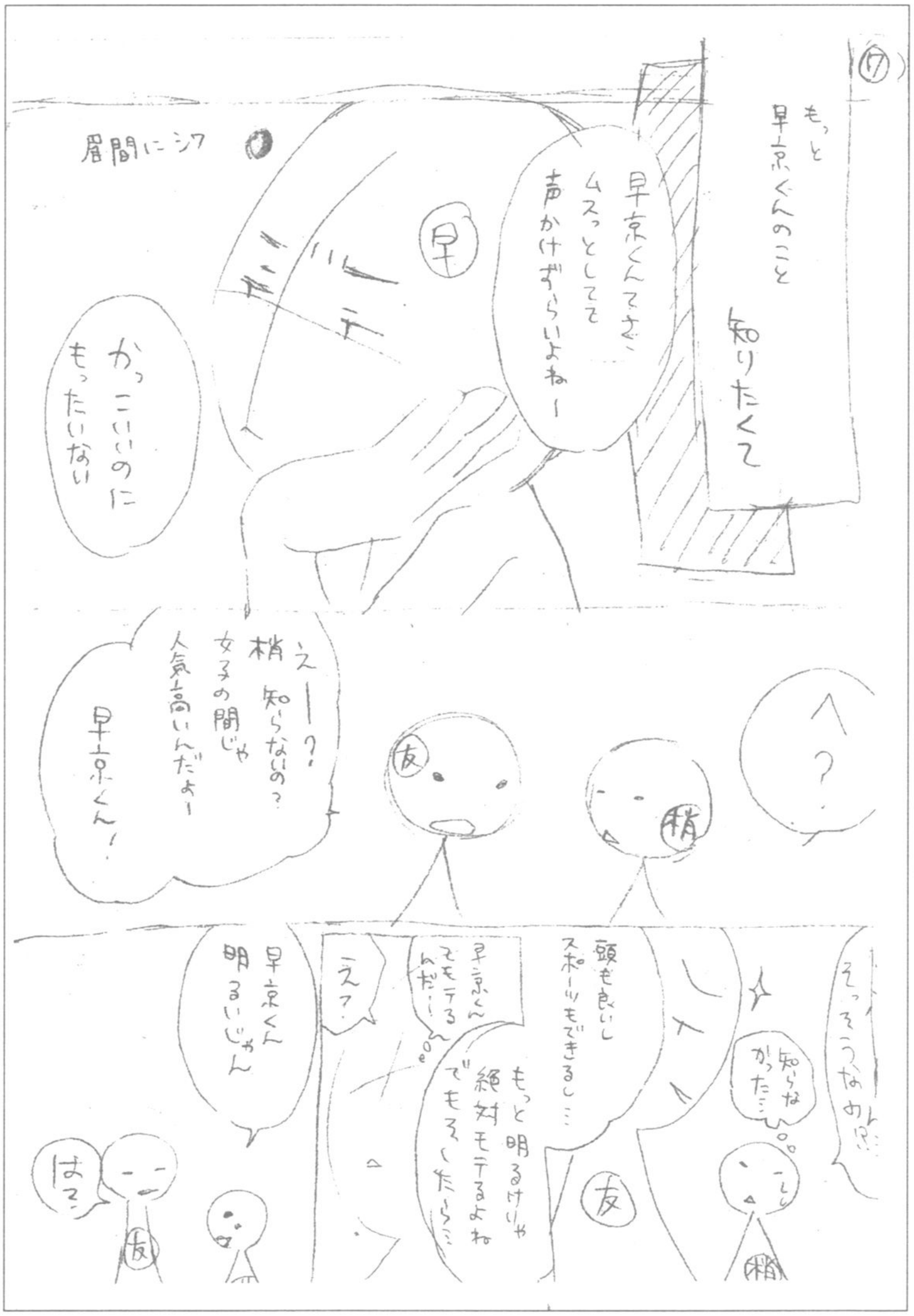


Draw the face and then the body. Draw the hands last and adjust the contours.

Brush off any eraser bits to finish.

Completed Under Drawing

Draw the panels underneath this one following the same steps. Backgrounds are usually added after the character under drawing has been completed or after having inked the figures.



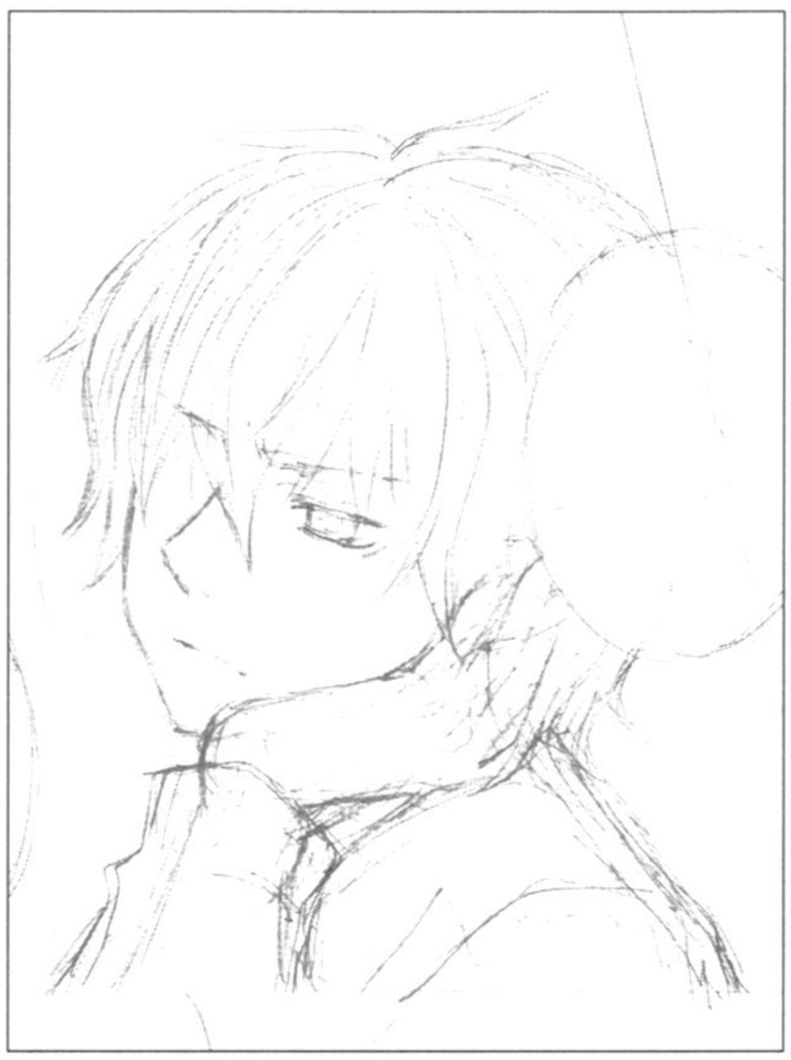
Completed Page Layout with Copy

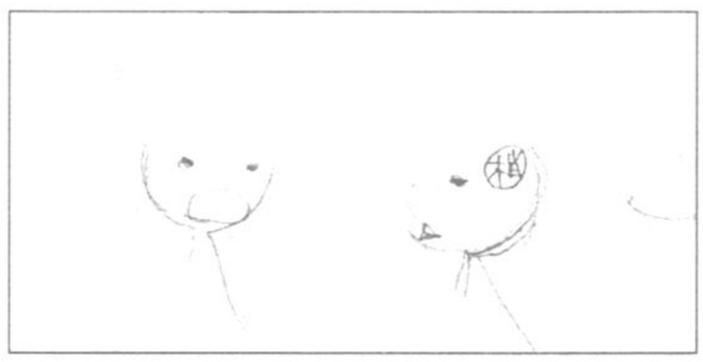
Final Draft

Coded Sketches and Under Drawings

What does a coded sketch communicate and why is it coded?

This represents the large panel (key composition). Compose the coded sketch so that it reflects the head faces and is tilted in the same direction and the figure is posed similarly to those in the final artwork.



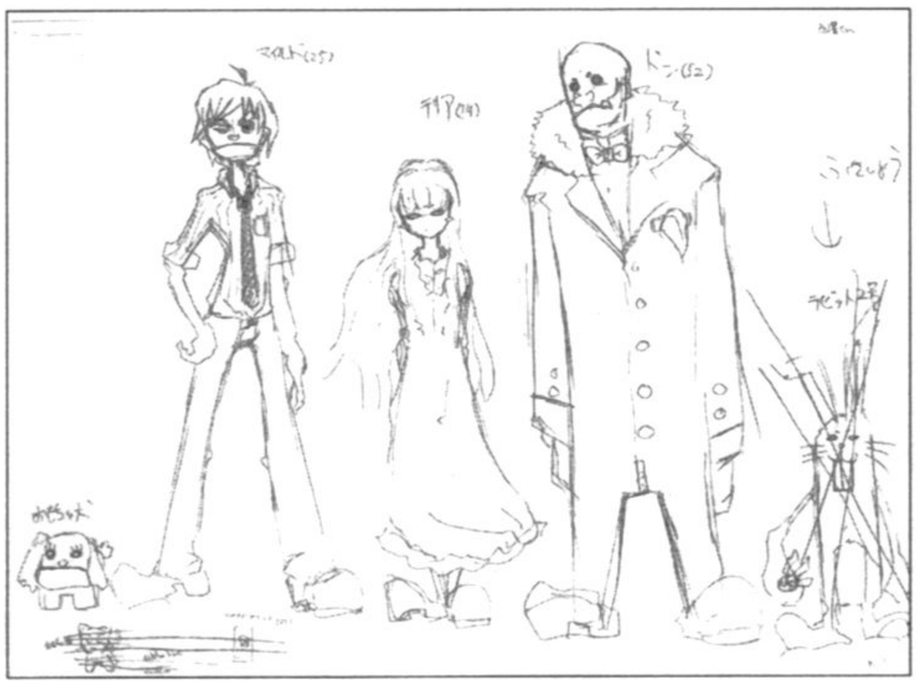


The purpose of the small panel is to convey that the two characters are facing each other and engaged in dialogue.

Taking the Individualistic Approach to Compositions

Artwork by Kazuki Anazawa

"Both the page layout and the under drawing are layouts in preparation for inking."

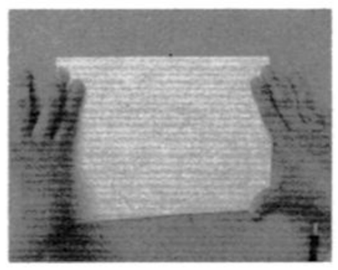


The above shows the designs of the characters to appear in the work.

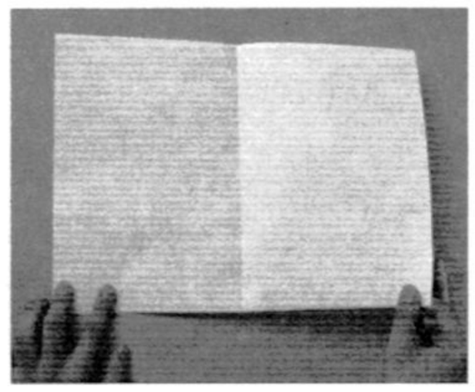
Anazawa, who is working in the vernacular of *seinen manga*, has taken a B4-sized sheet of photocopier paper and folded it to create a two-page spread, which he will use for the page layout. Anazawa uses character designs and regards the under drawing as a layout for inking.

Sketching the Page Layout

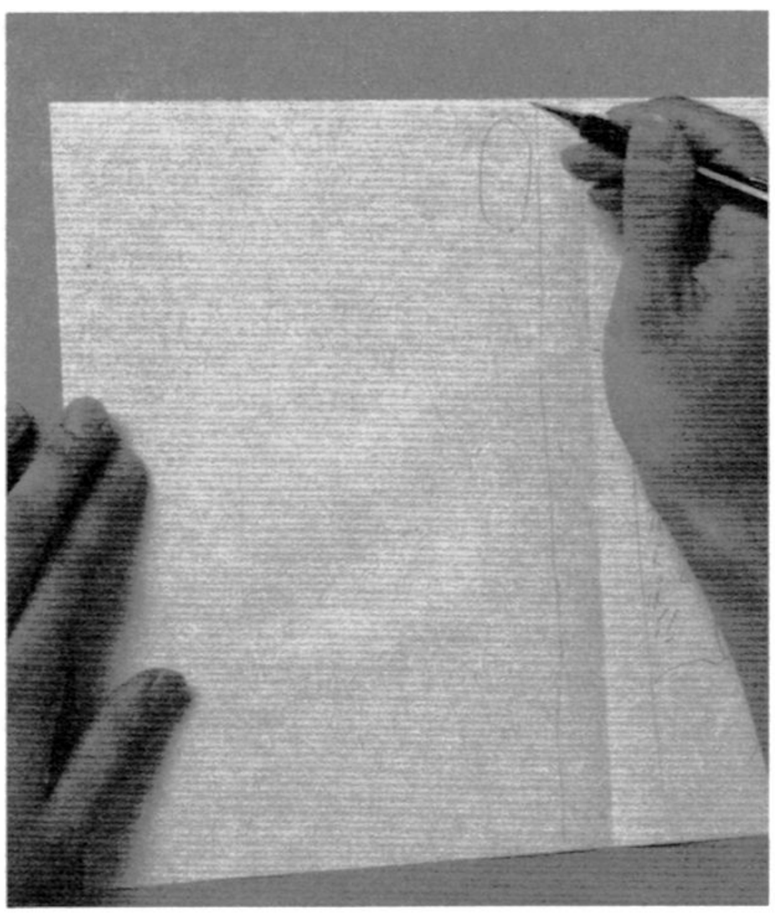
Preparing the Drawing Paper for the Page Layout



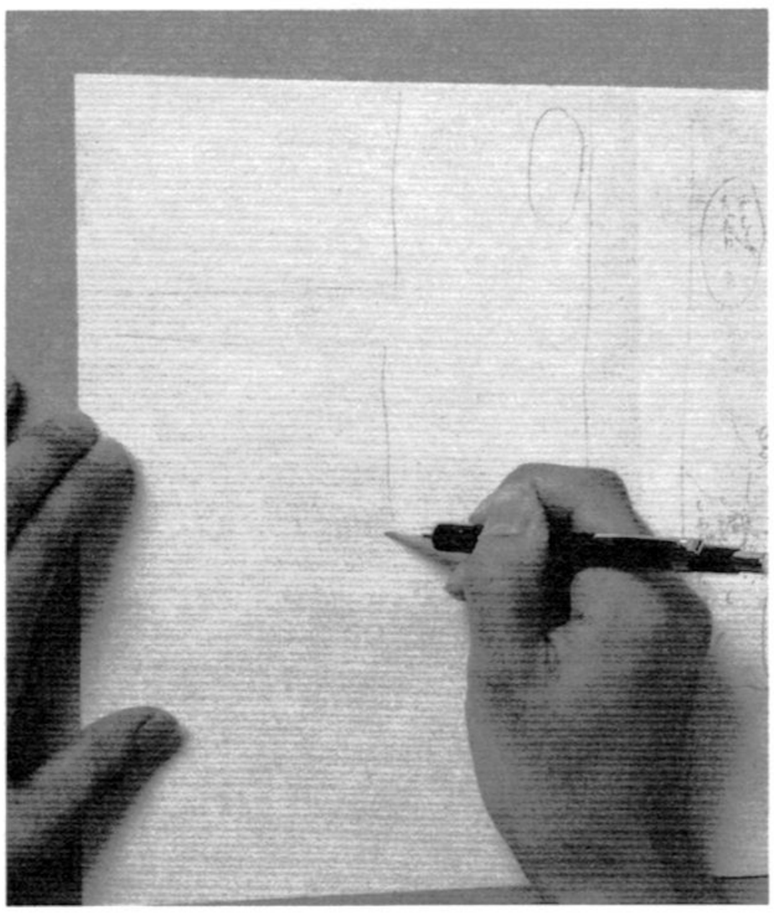
Anazawa takes a B4-sized sheet of paper and folds it in half to use as the drawing paper for his page layout.



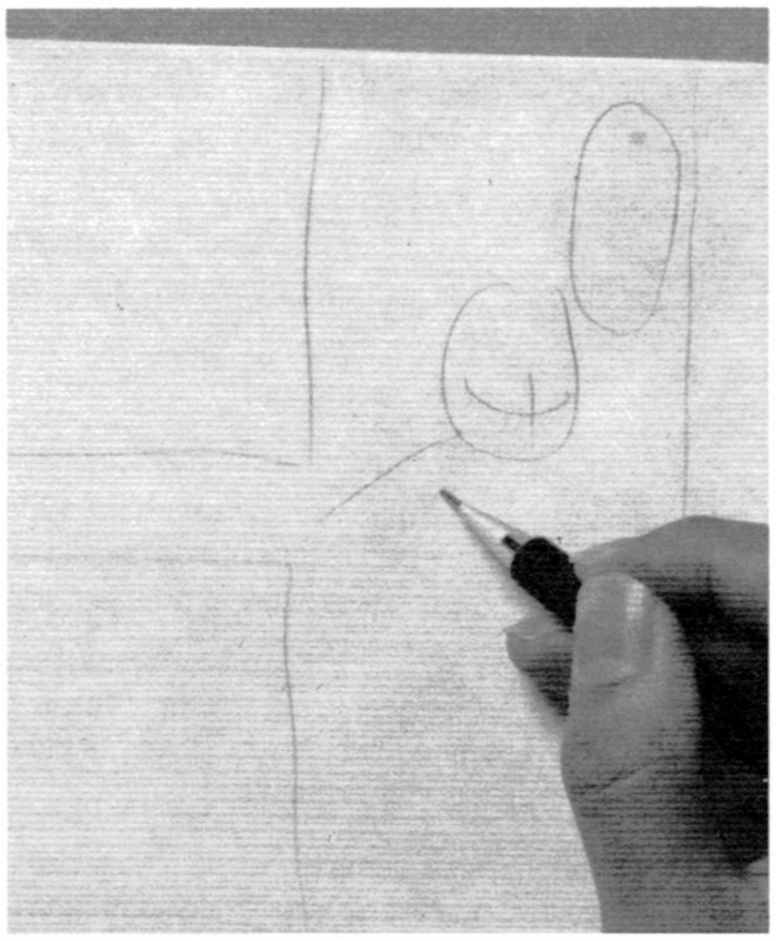
Drawing Panel Borders, Speech Balloons, and Character Layouts



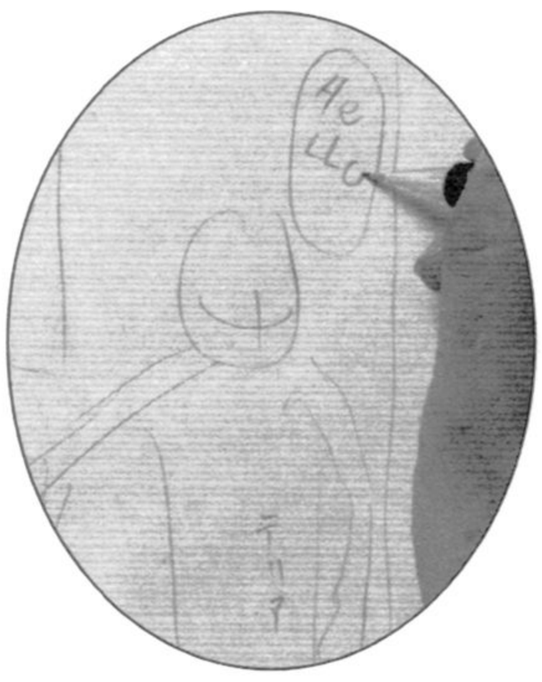
Anazawa draws the panel borders freehand, while adding speech balloons. He determines the speech balloons' sizes according to the lengths of copy they will contain.



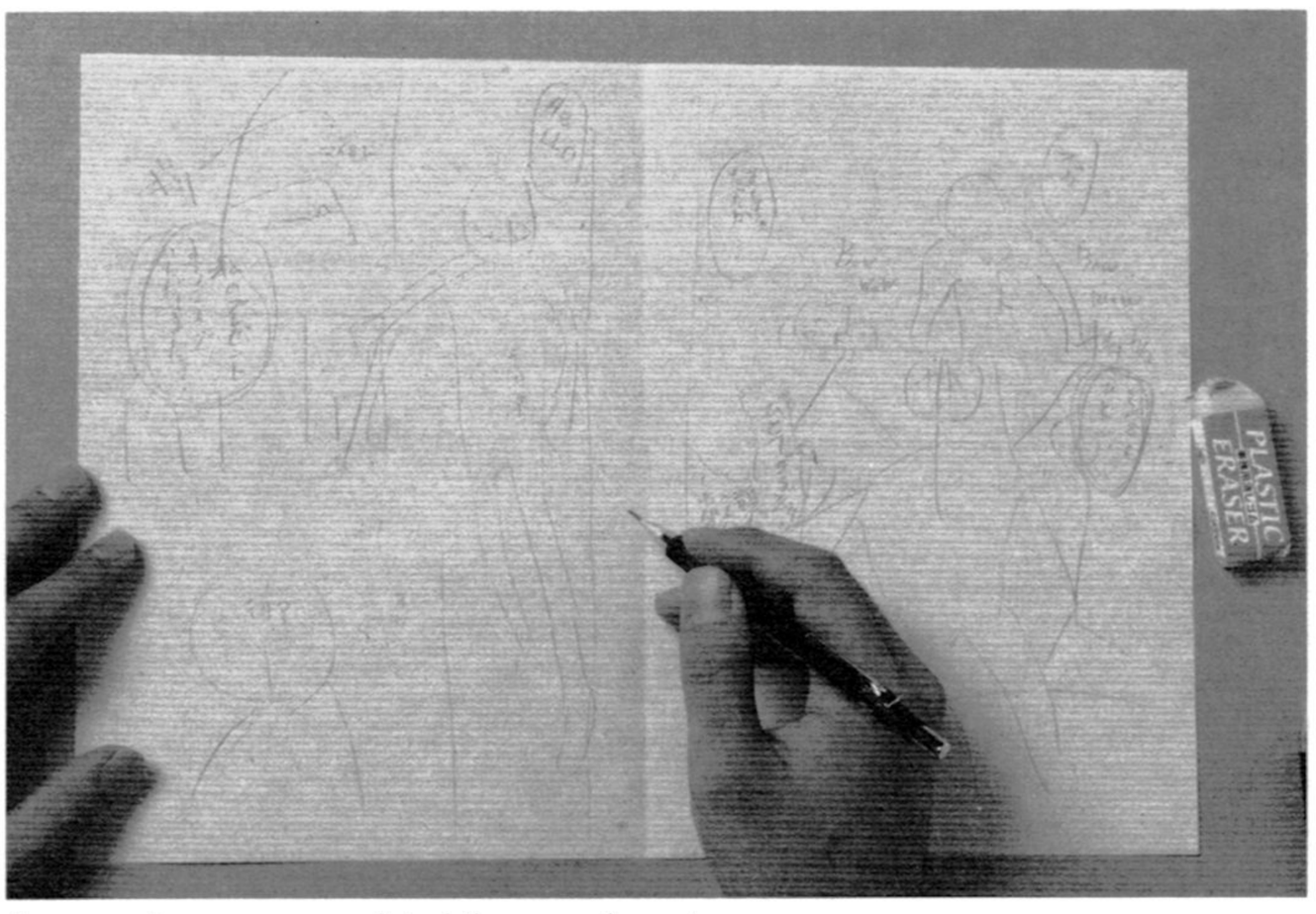
Anazawa sizes the panels based on his general impression of how the page layout should look



Draw character layouts after having completed a rough sketch of the panels.



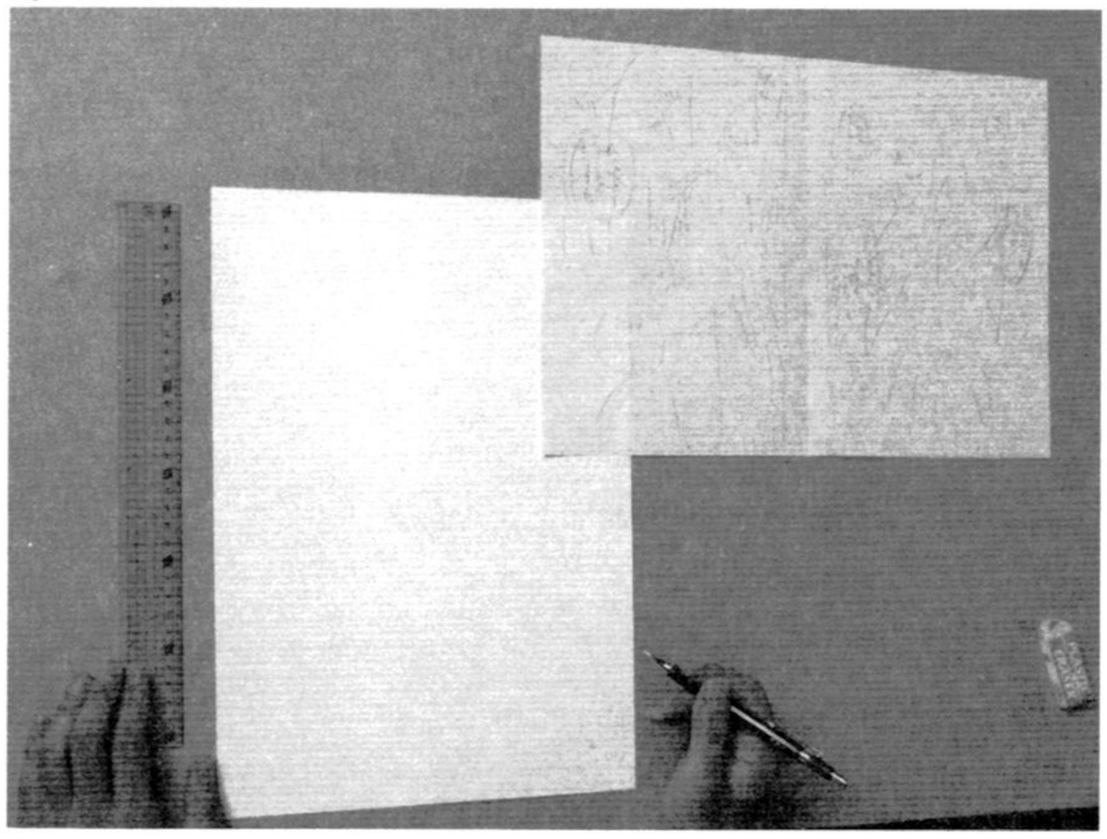
Anazawa writes the name of each character, so that it will be clear which figure represents which character. Next, he writes in the copy.



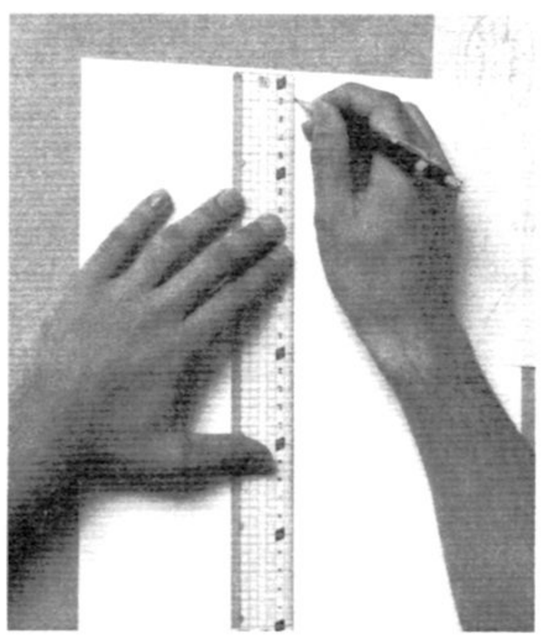
Anazawa has now completed the page layout.

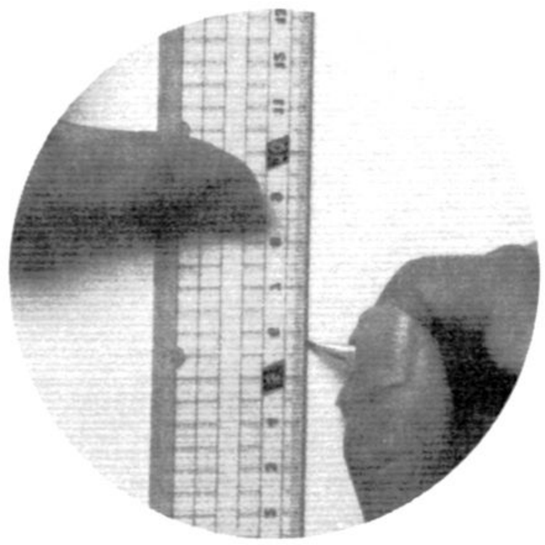
Sketching the Under Drawing

Using a Straightedge for the Panel Borders and Adding the Speech Balloons

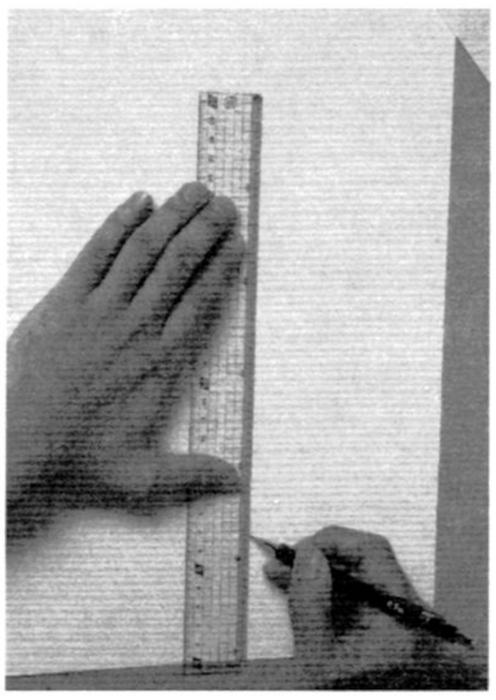


Anazawa sets the page layout to the side and begins drawing.

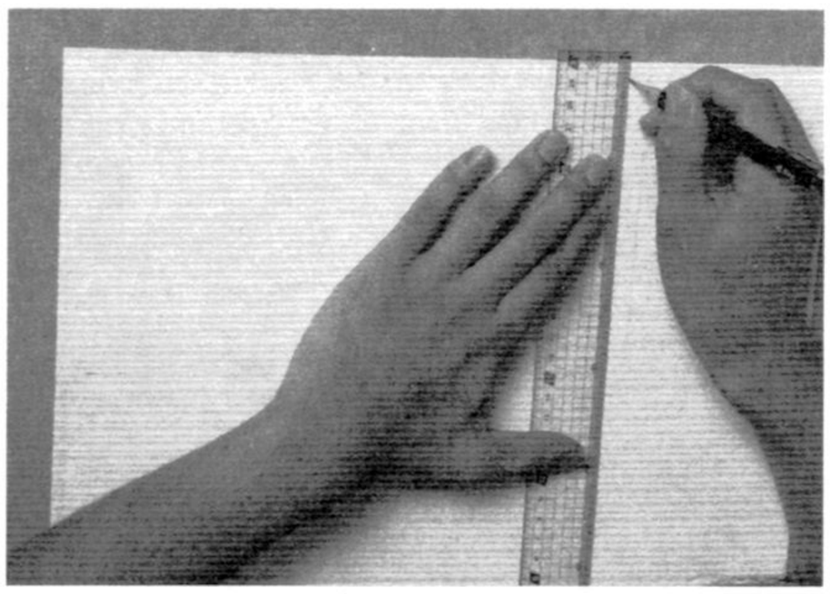




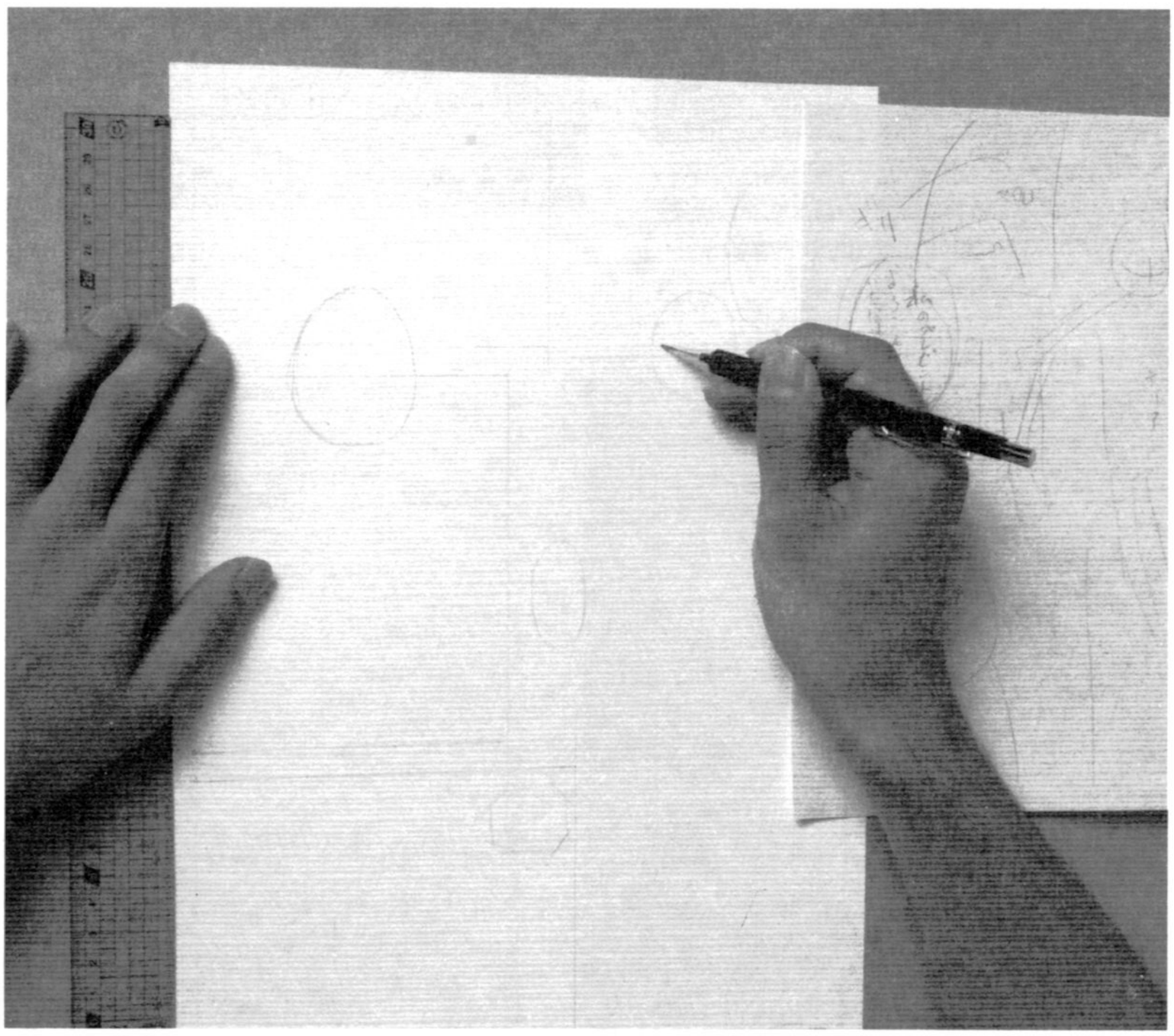
Hold down the straightedge so that it will not shift.



Anazawa carefully shifts the straightedge, when the line he is drawing extends beyond the straightedge (B4-sized paper is 36 cm or approx. 14 3/16" in length). Anazawa occasionally also keeps a 40 cm or 15 3/4" straightedge on hand.

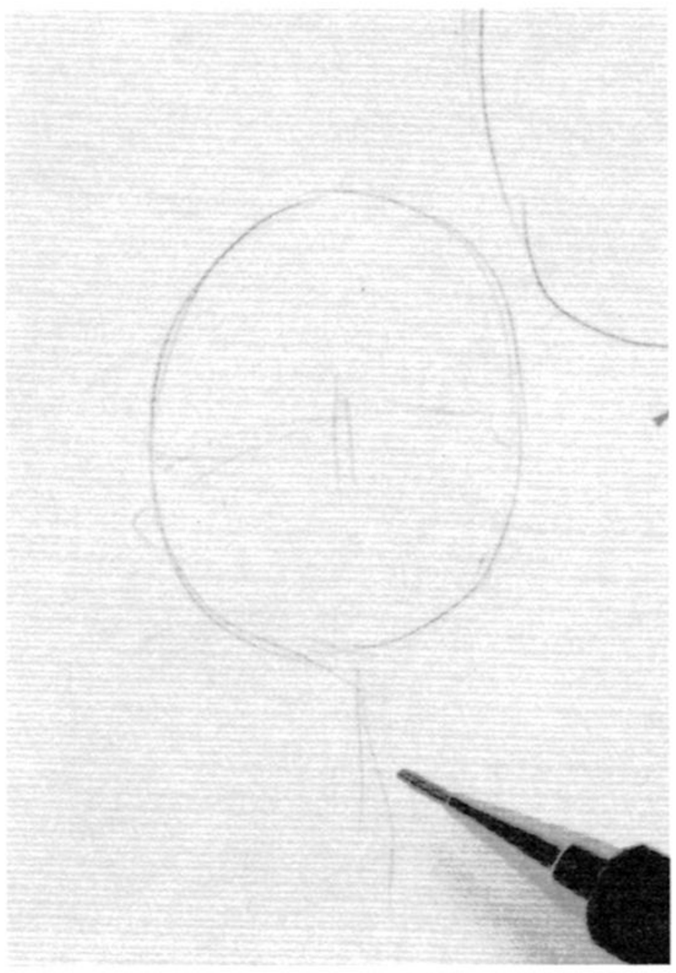


Lines are easier to draw vertically than horizontally. When sketching a horizontal line, turn the drawing paper sideways and then draw the line.

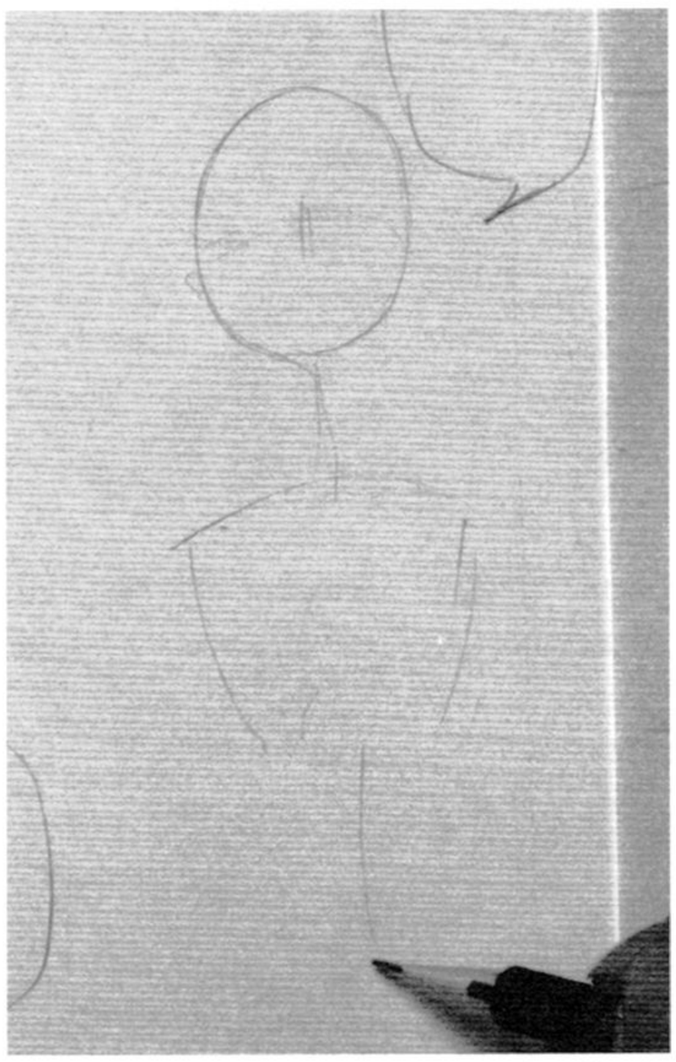


Anazawa adds the speech balloons and then begins to draw the characters. He uses the page layout as a masking sheet to keep the under drawing clean.

Sketching the Character Layouts



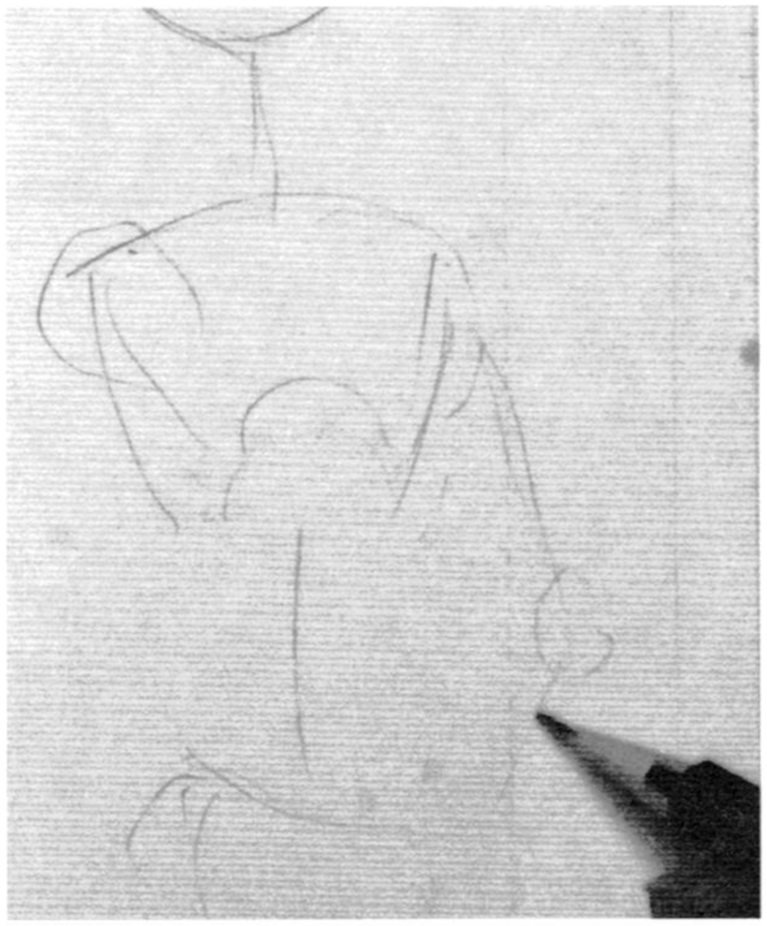
Anazawa draws an oval + X layout for the face and a line for the neck.



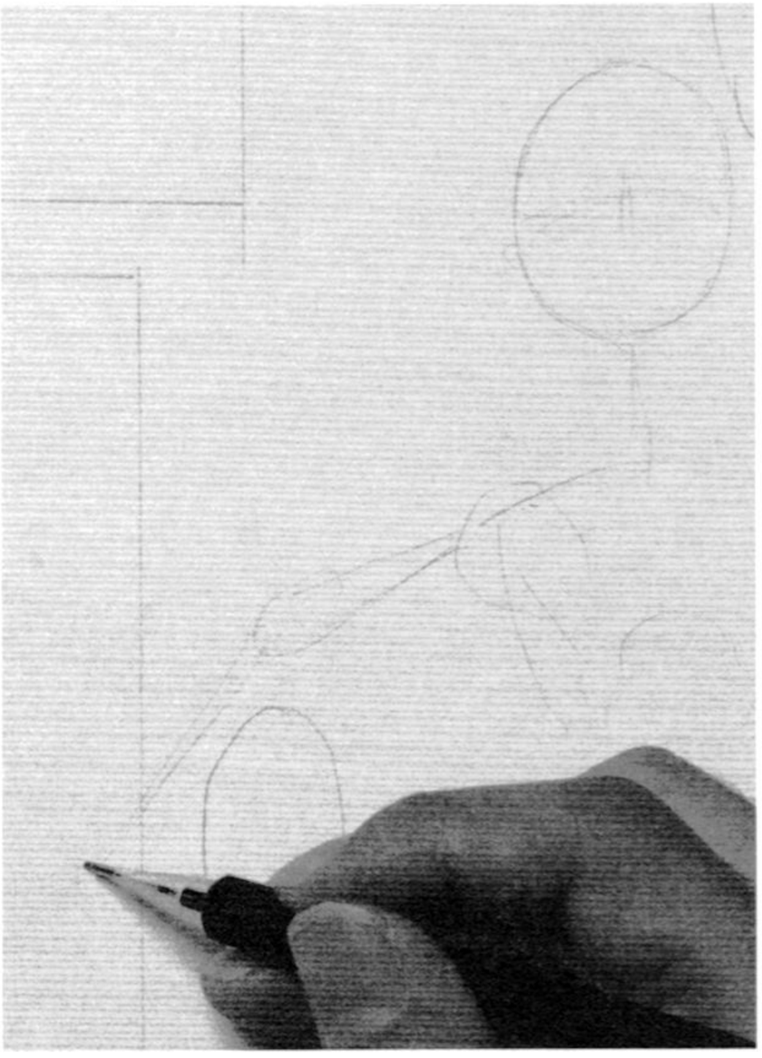
He sketches square to represent the chest and draws a line representing the pelvis as if it were attached in a straight line to the neck.

Anazawa sketches the arms' layouts after having jotted down a full-figure layout.

Anazawa uses skeletal-style layouts in order to capture the poses in general terms.

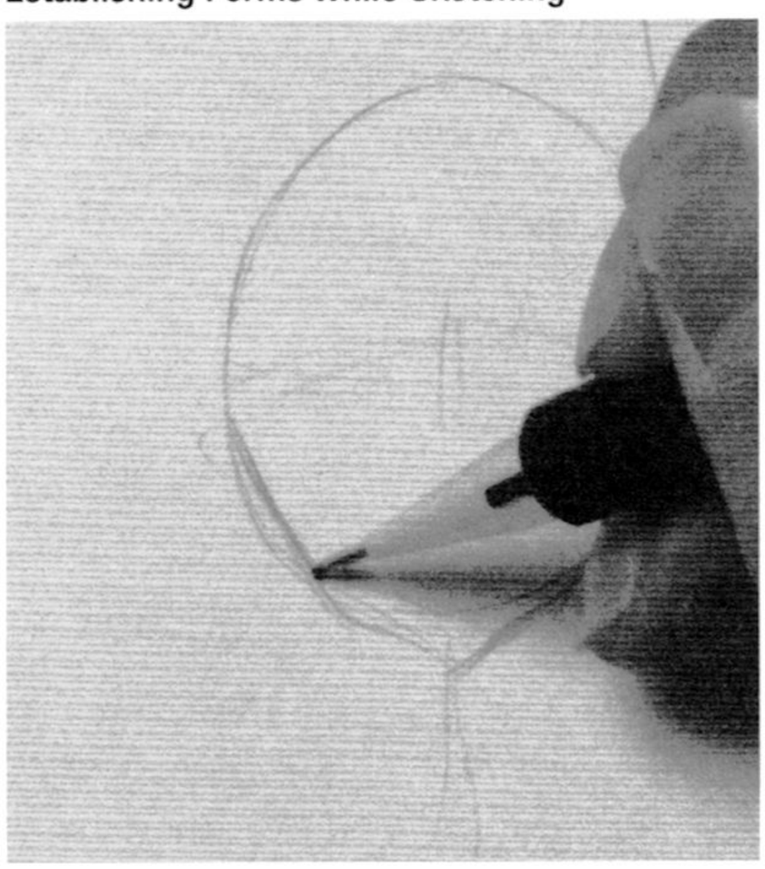


This character has his left hand resting on his hip, so where the arm bends is a vital aspect of the composition. Anazawa sketches the elbow.

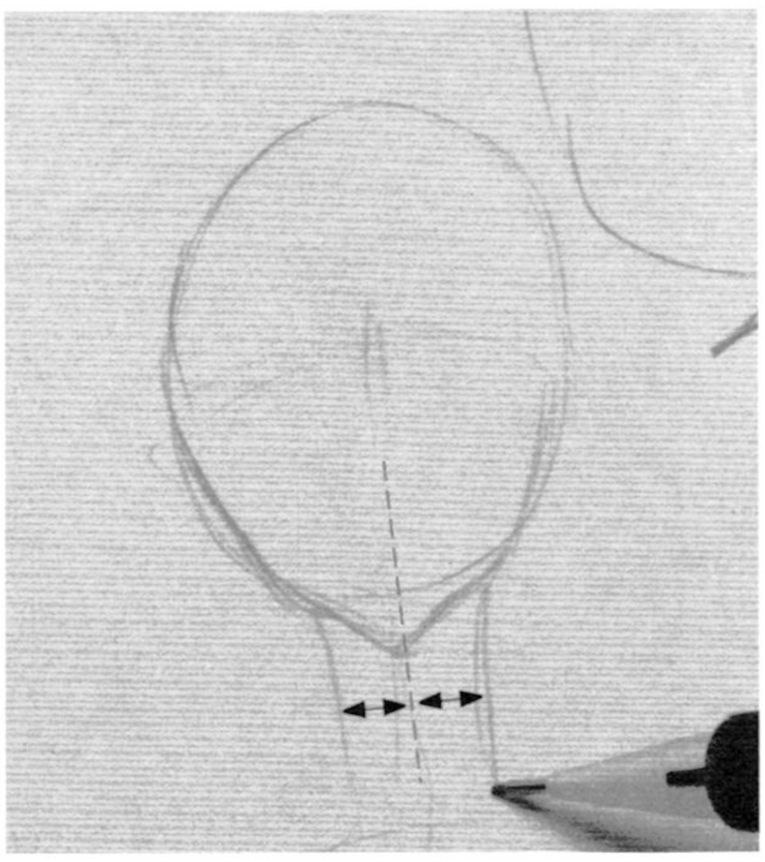


The character is dangling his right arm by his side. Anazawa captures the general feel of the pose in the layout.

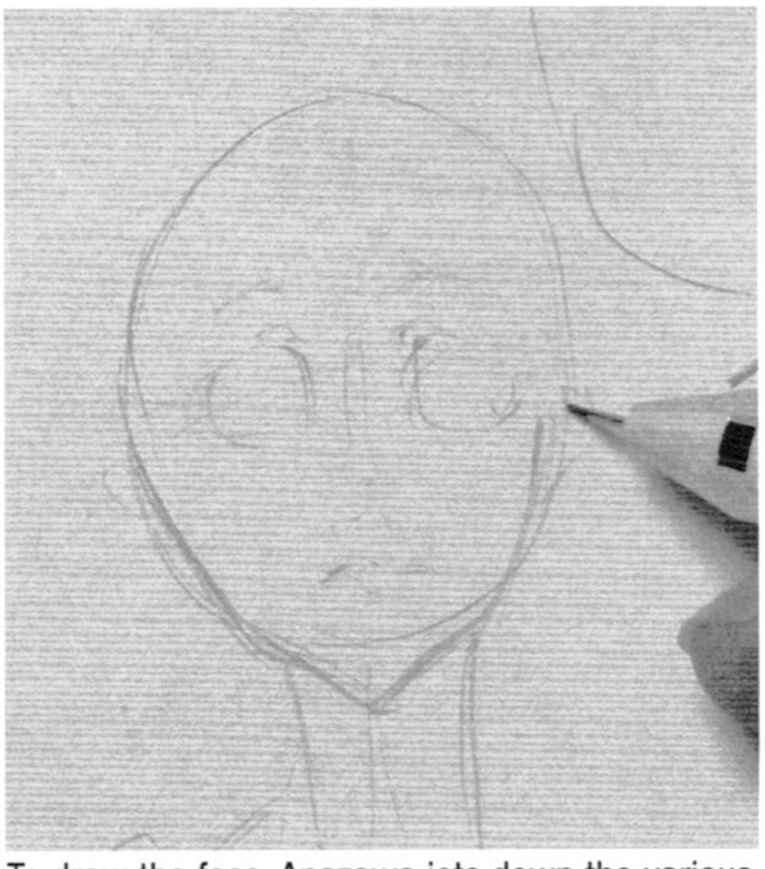
Establishing Forms While Sketching



Anazawa draws the face's outline first.

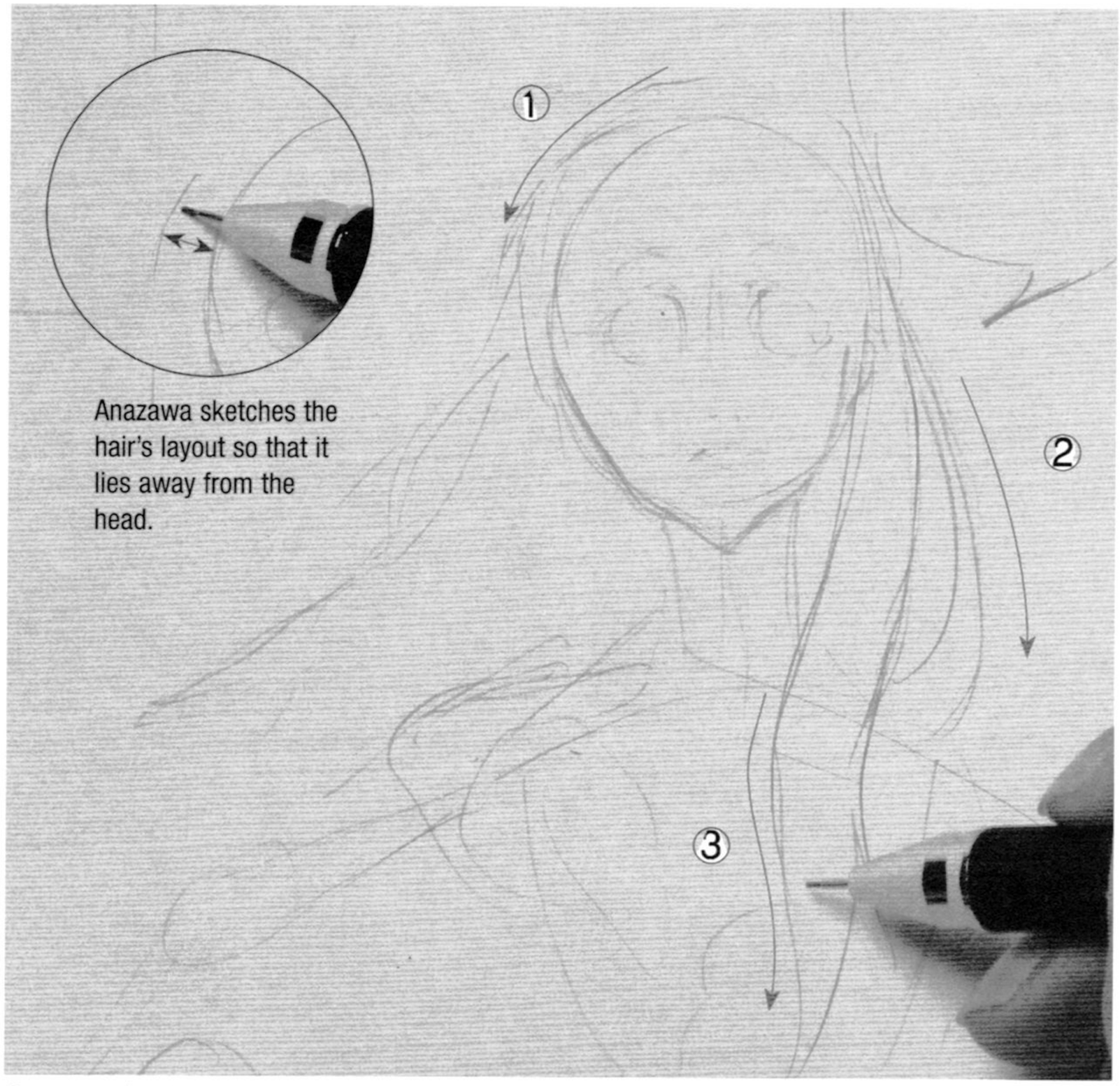


Anazawa takes care to ensure the axial line is properly centered on the neck.

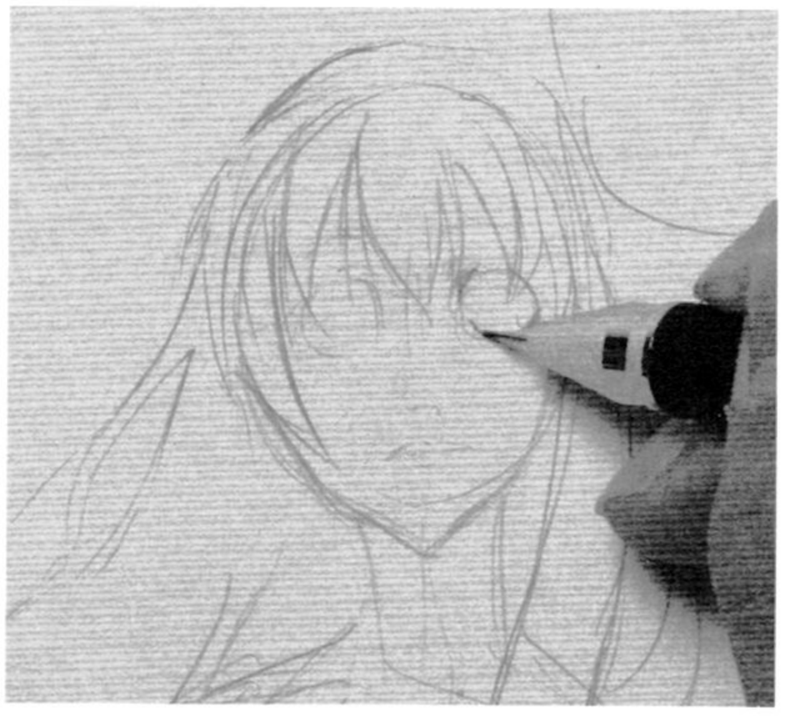


To draw the face, Anazawa jots down the various facial features' layouts, establishing their positions.

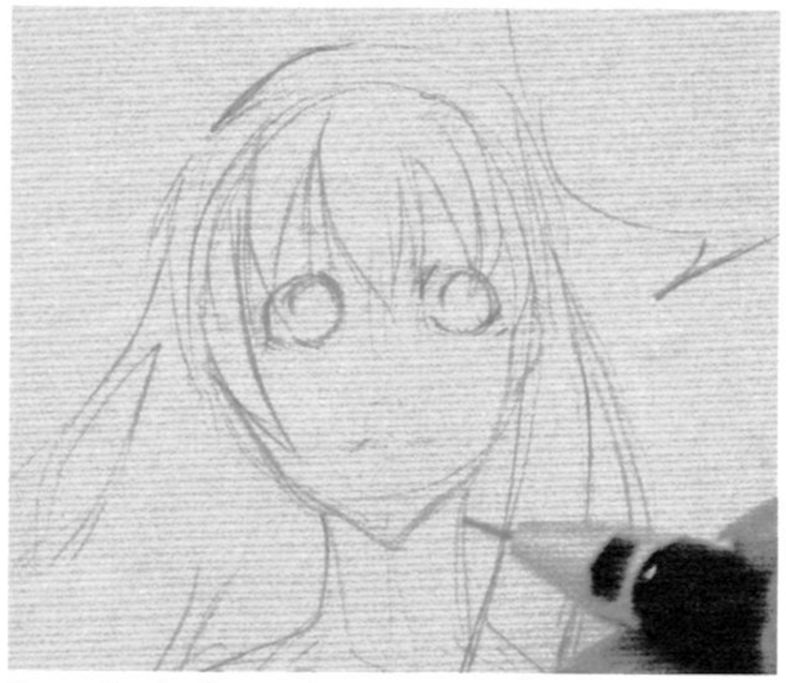
Anazawa sketches the hair's layout so that it lies away from the head.



Anazawa sketches the hair's contours so that they preserve the desired flow and atmosphere ①. He then draws the hair in front of the figure [② and ③].

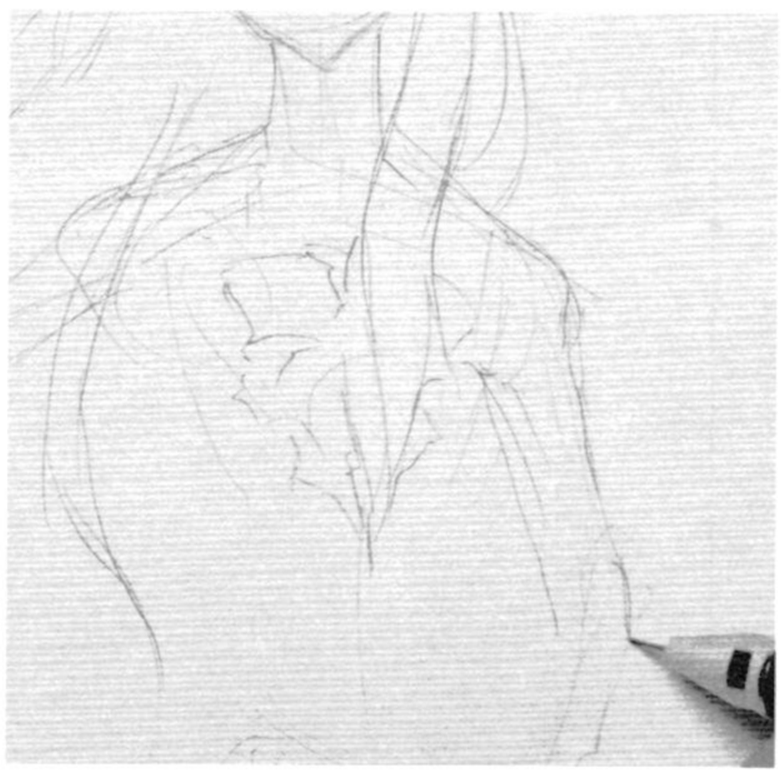


Anazawa reinforces the eyes' contours after drawing the bangs.

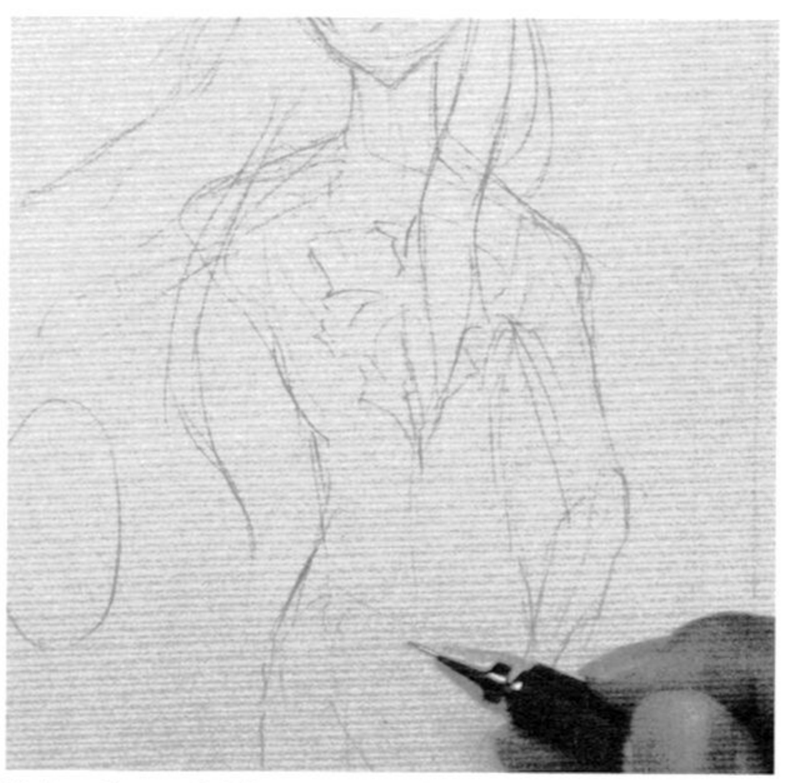


Once the both eyes' contours have been clearly defined, Anazawa adjusts the neck while looking over the entire head.

He adds features and props appearing around the torso's center, and draws the arms extending from the shoulders.



Use the elbow as a guide for determining the arm's girth.

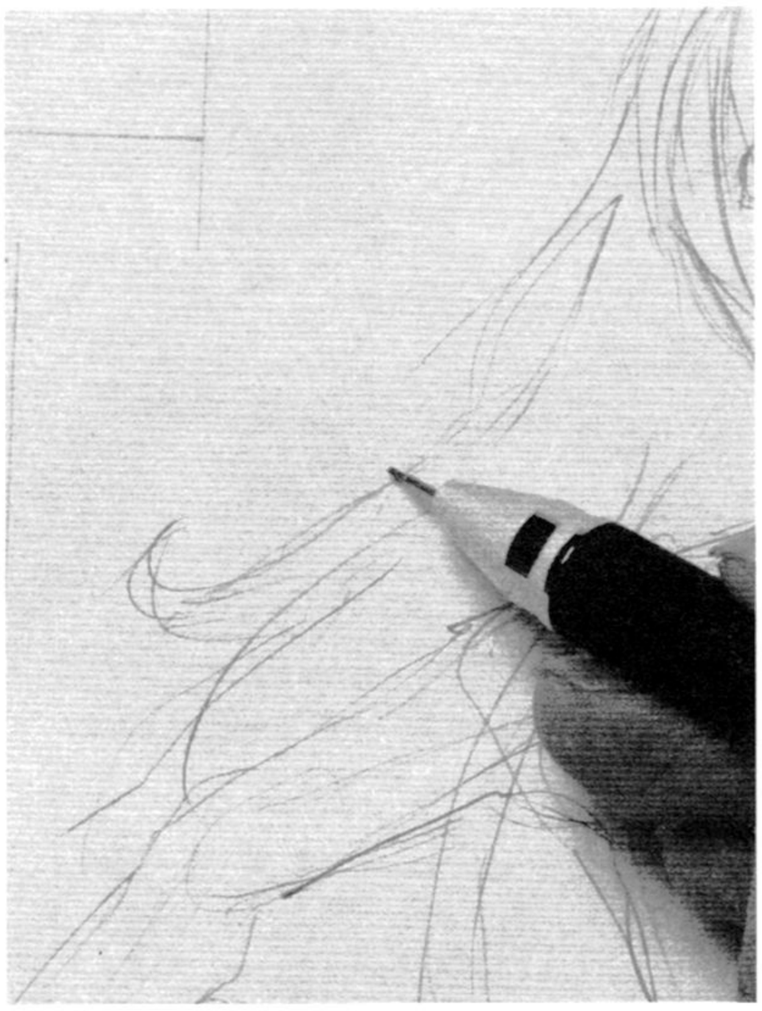


Using the axial line as a guide, Anazawa draws the torso's contours while ensuring that the right and left sides are properly balanced.

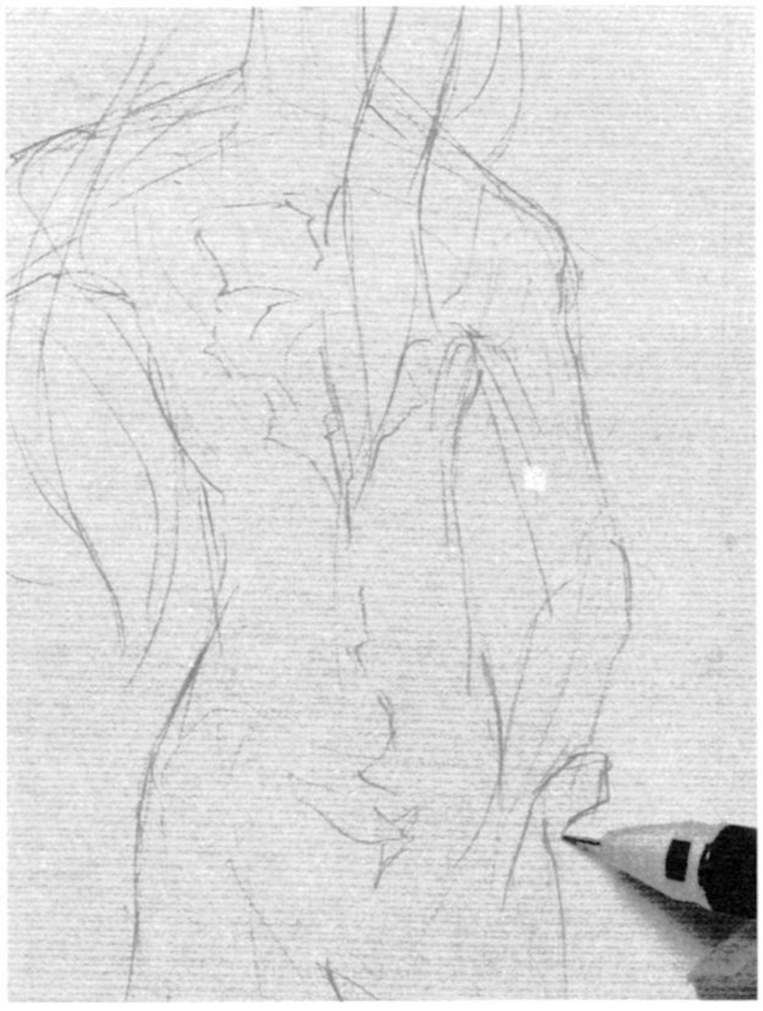
He fleshes out the arm.

The plush toy that the girl holds in her hand is a part of the figure. Anazawa sketches the plush bunny, while avoiding adding too much detail to the hand.

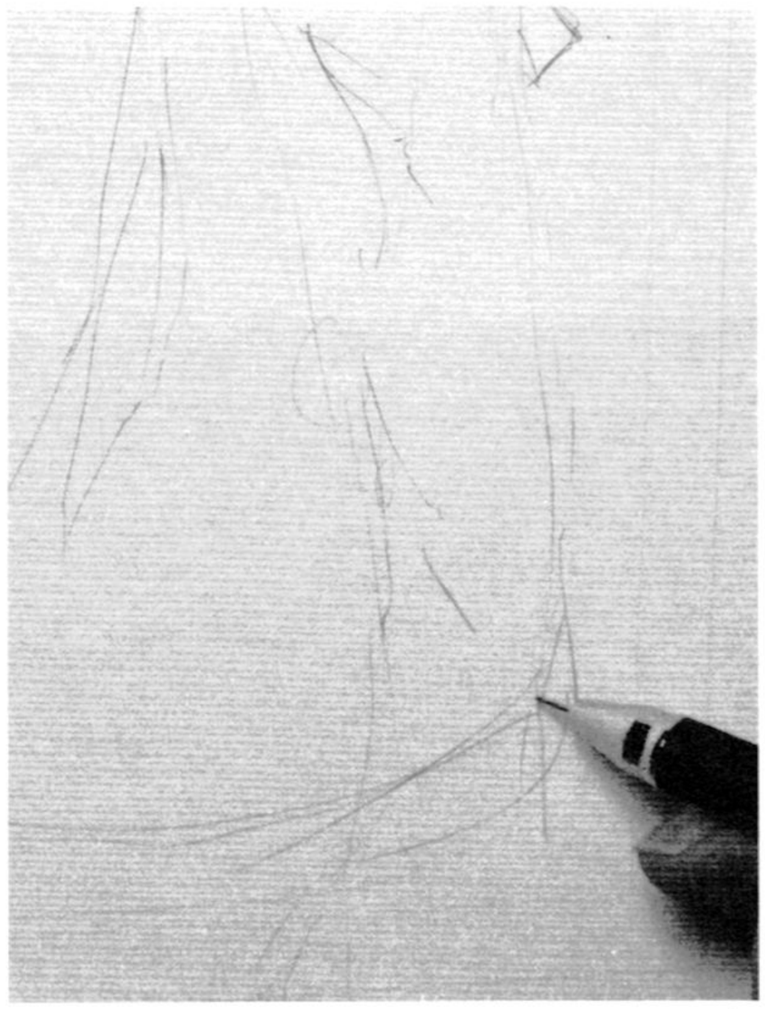
Completed plush bunny



Anazawa cleans up the contours describing the flowing locks.

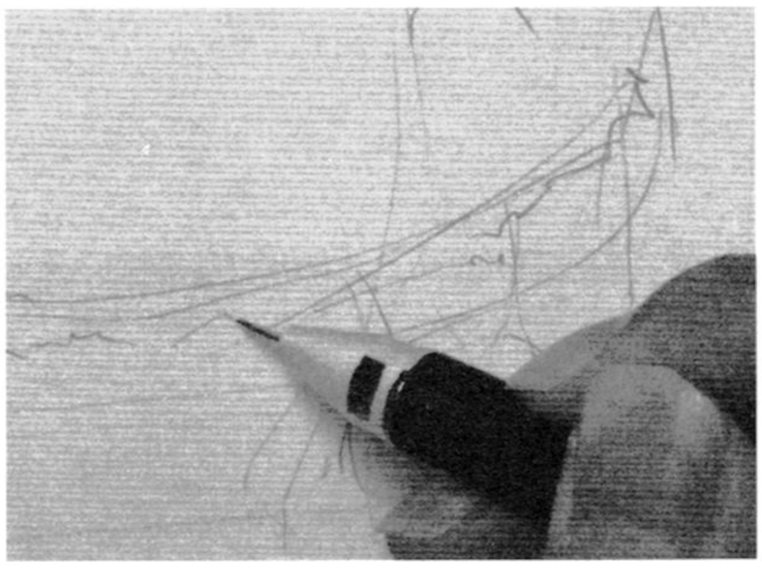


He adds a few props.

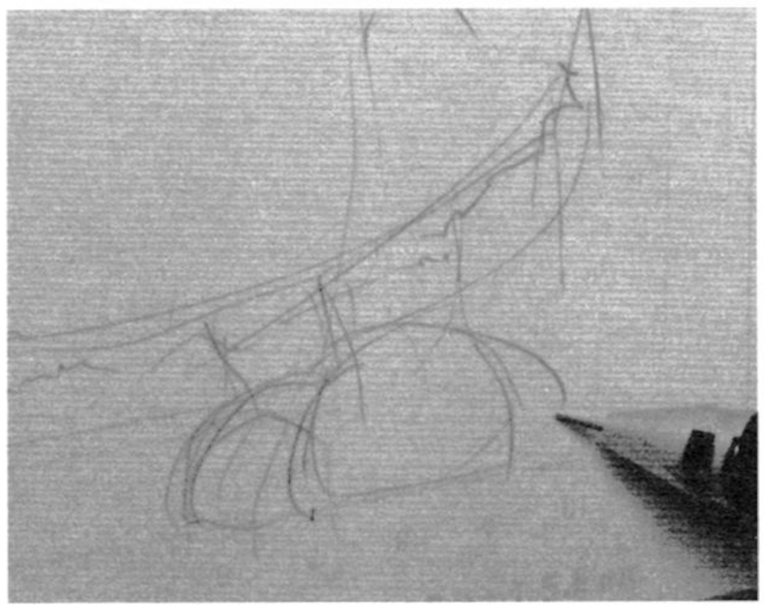


Using curved strokes, Anazawa draws the gown's hem.

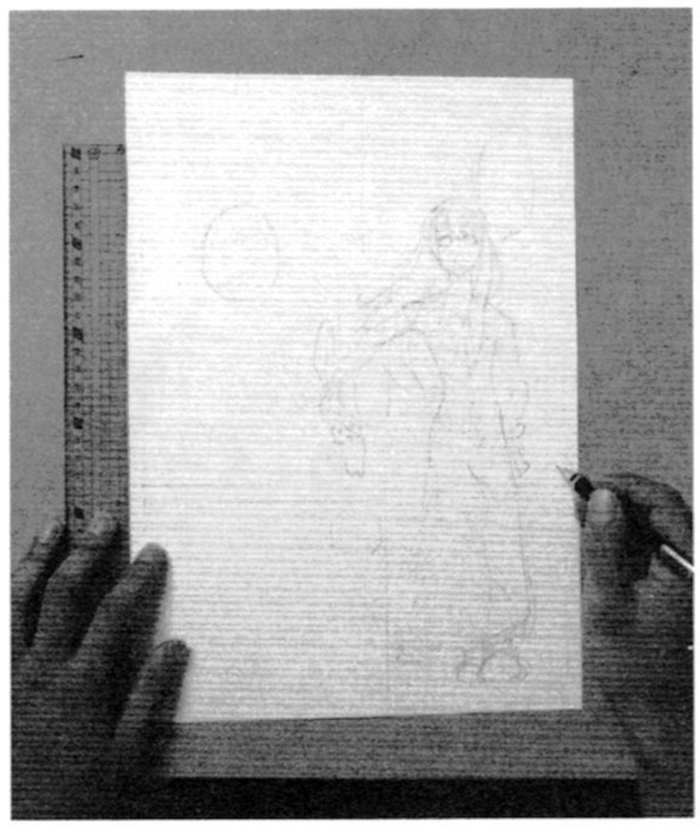
The drawing is still not quite complete. Anazawa is working from top to bottom, so the last features to add are her feet.



Anazawa sketches the ripples of the hem in block units.



Lastly, Anazawa draws the outlines of her shoes to finish.

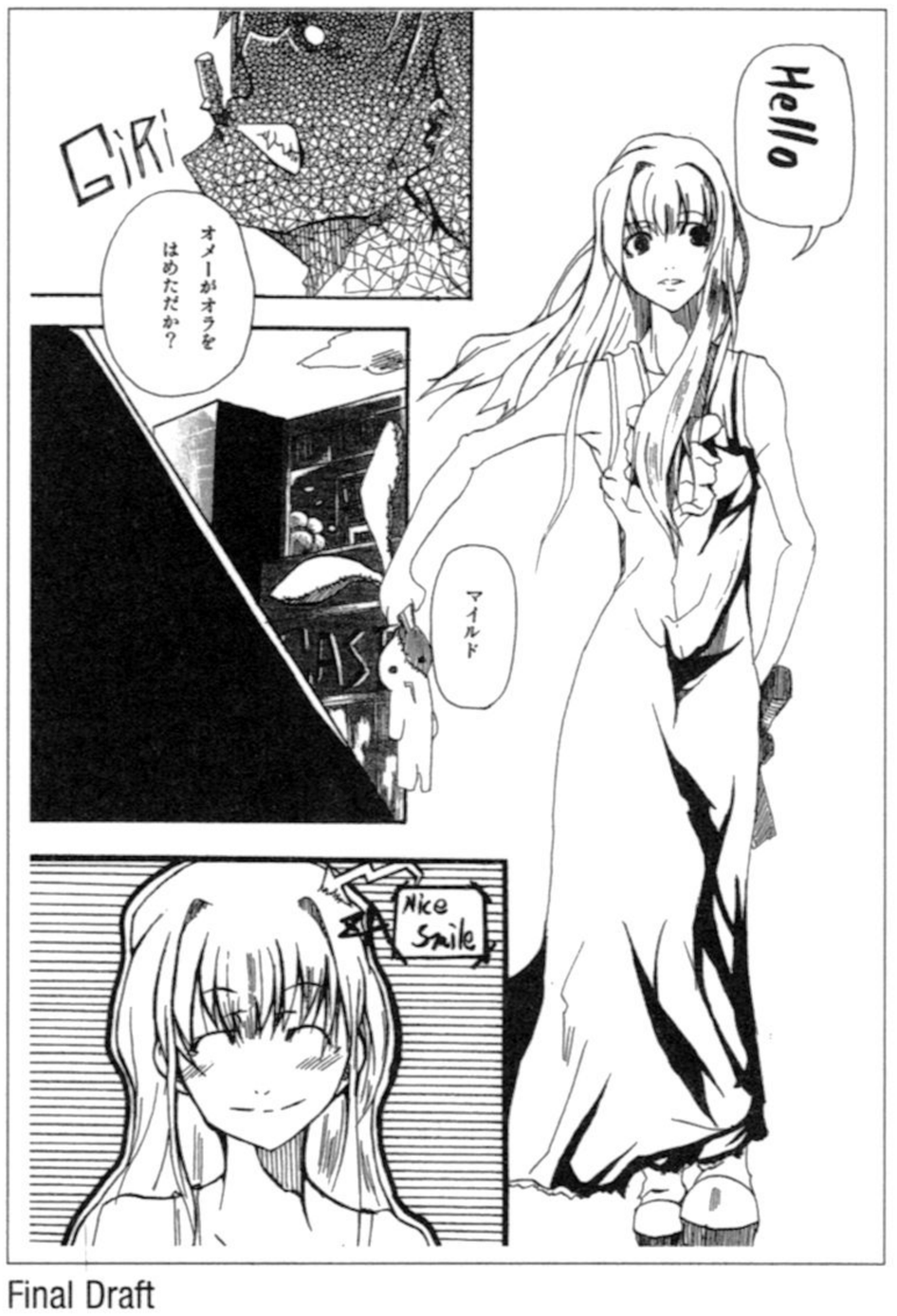


The under drawing is now complete.

Completed Under Drawing

The under drawing does not have to look exactly like the final draft. Compose the under drawing in a manner that makes it comfortable to ink.

Final Page Layout



Final Draft

Using Different Sketching Styles When Composing

Artwork by Kawara Yane

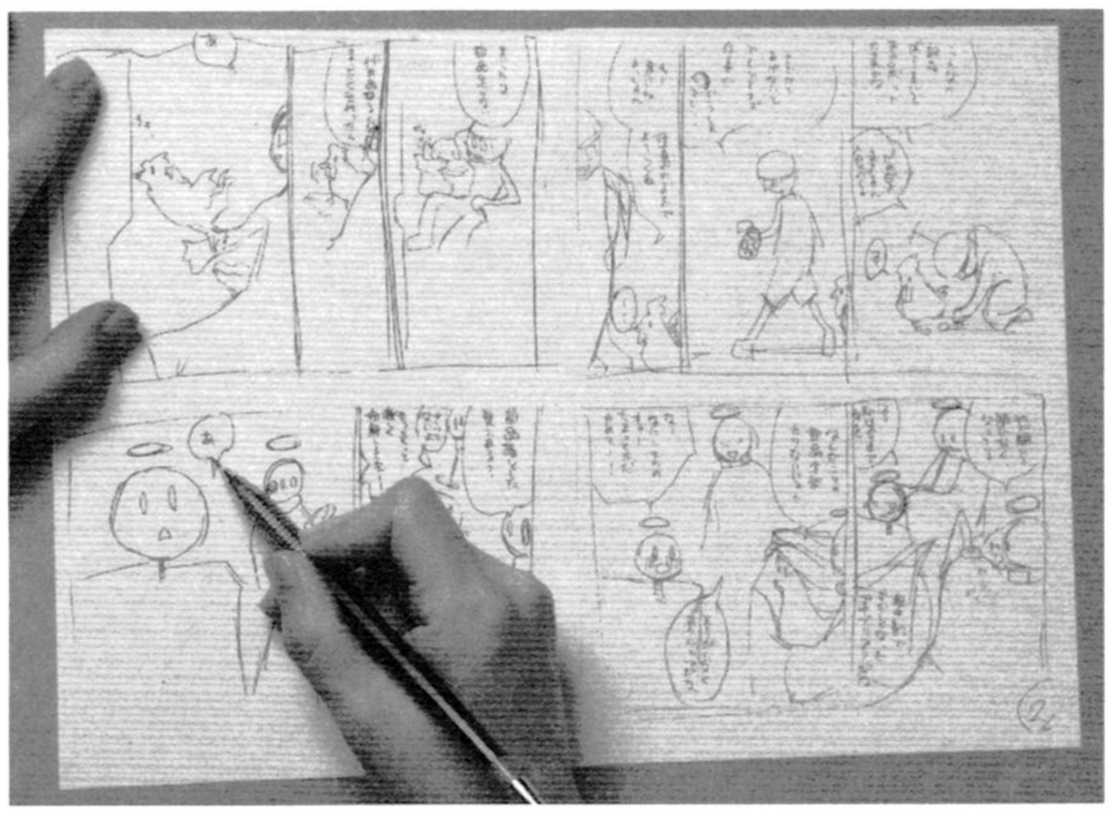
"I use a simplified style for the page layout, while I compose the under drawing so that it is as complete as the final draft."

Kawara Yane, creating a unique form of sci-fi *manga*, is drawing scenes from the near future in the top row of panels and scenes from another world in the bottom row. So this will be a dual-faceted page. Her page layout is simplified and plot-based, while she produces the under drawing at essentially the same level as the final draft.

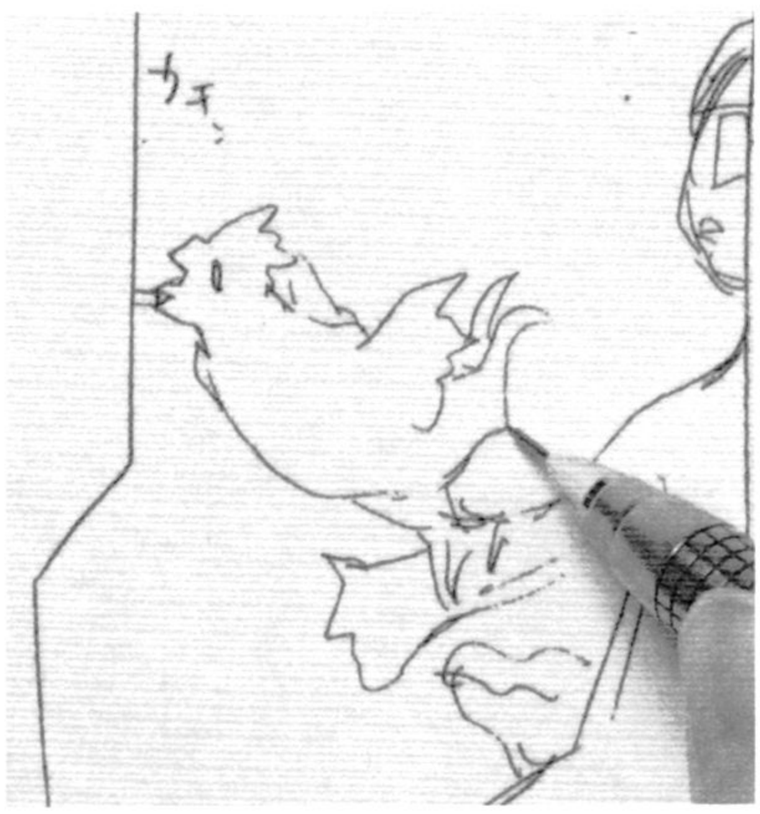
Character design

Sketching the Page Layout

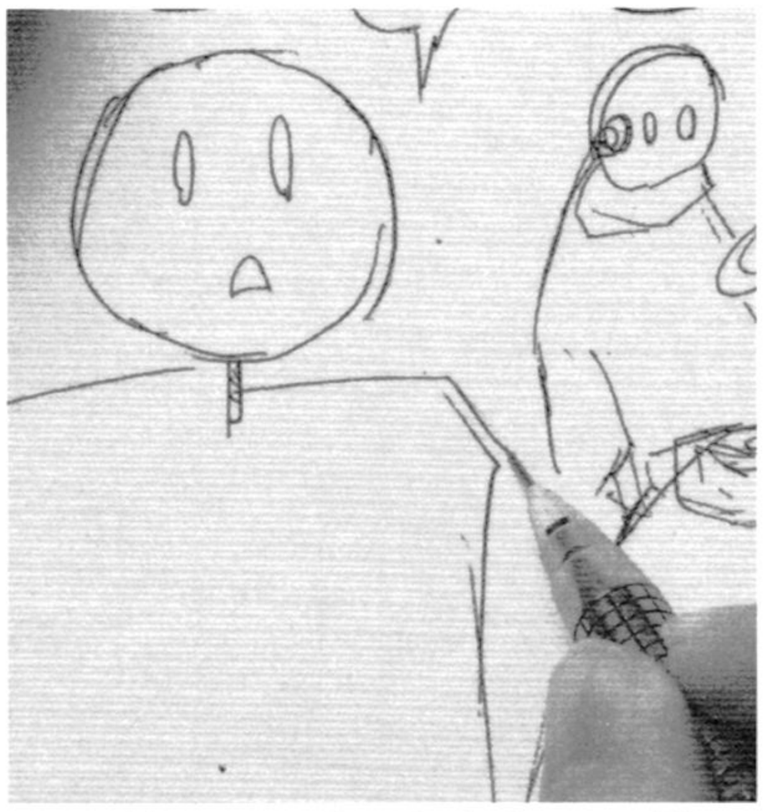
Creating the Panel Design



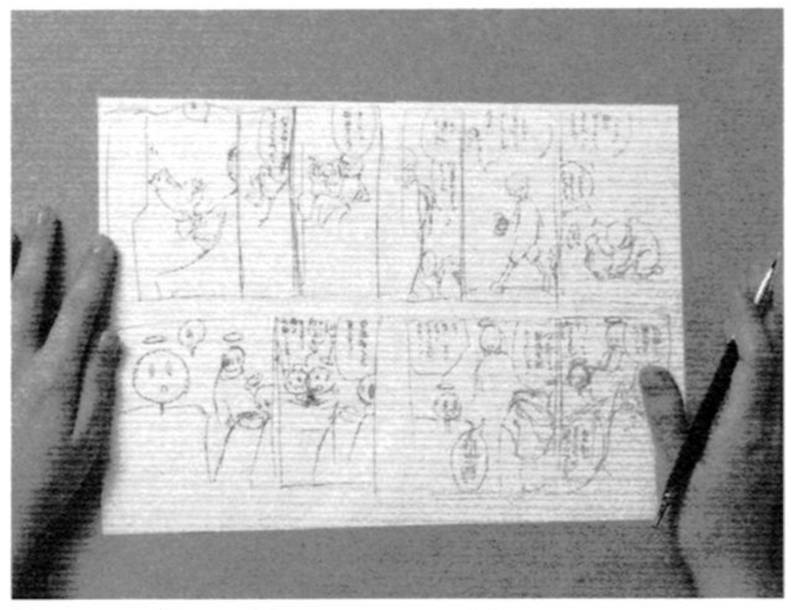
Kawara Yane takes a B4-sized sheet of photocopier paper and folds it in half.



She starts with the top row panels. She produces line drawings of a chicken, who is pressing down on an object, and of the human figure, who is wearing goggles.

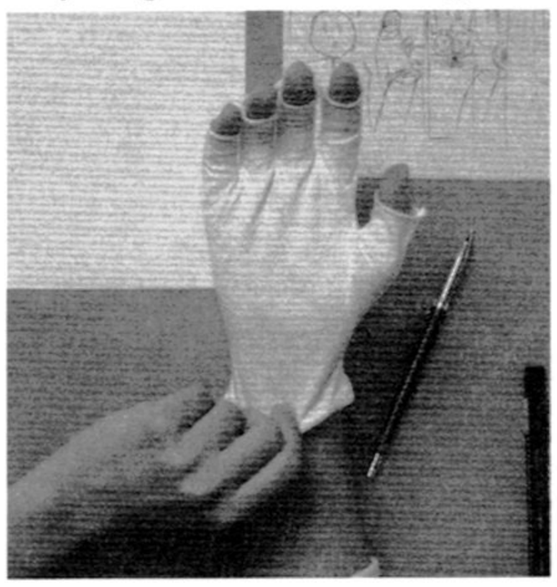


Kawara Yane proceeds to the bottom row. The robot seen here is from another world. This panel shows only a close-up of the robot. She renders him in coded form, using few lines.

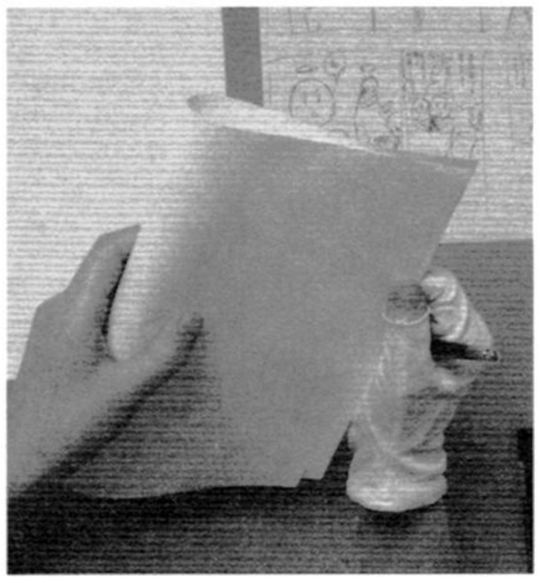


The page layout is now complete.

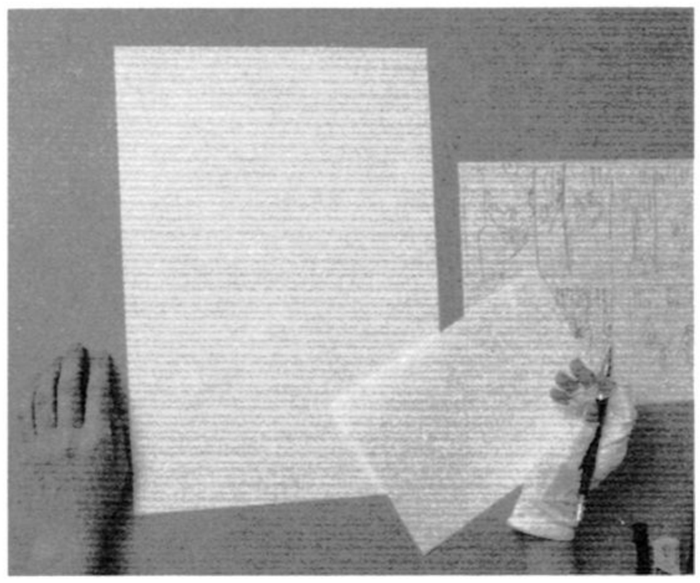
Preparing the Under Drawing



Kawara Yane wears a work glove with the fingers cut out on one hand to prevent coming into direct contact with the drawing.

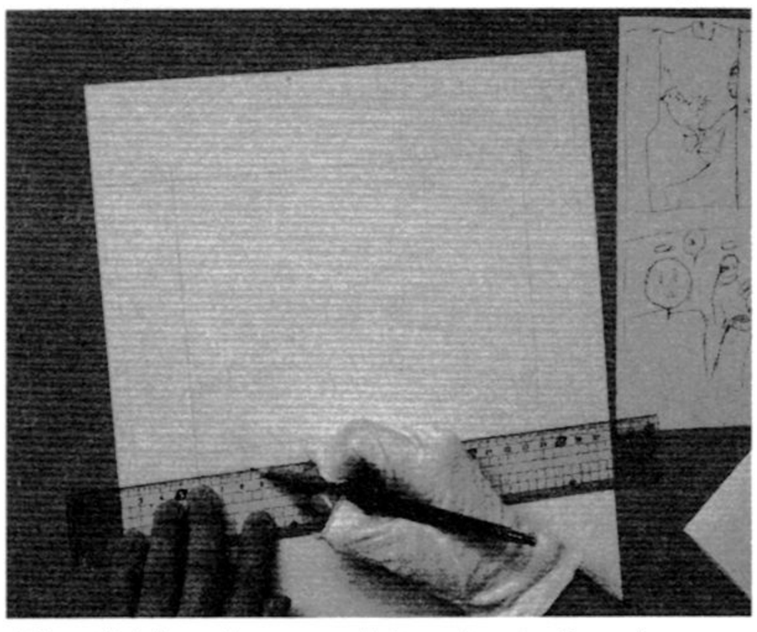


She folds a sheet of A4-sized photocopier paper in half. This she uses as masking paper.

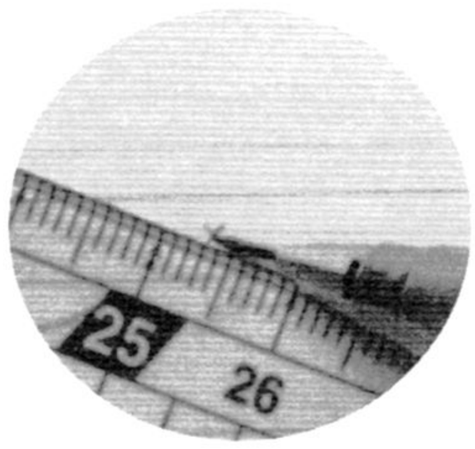


She takes out a sheet of B4-sized drawing paper. She has now finished preparations.

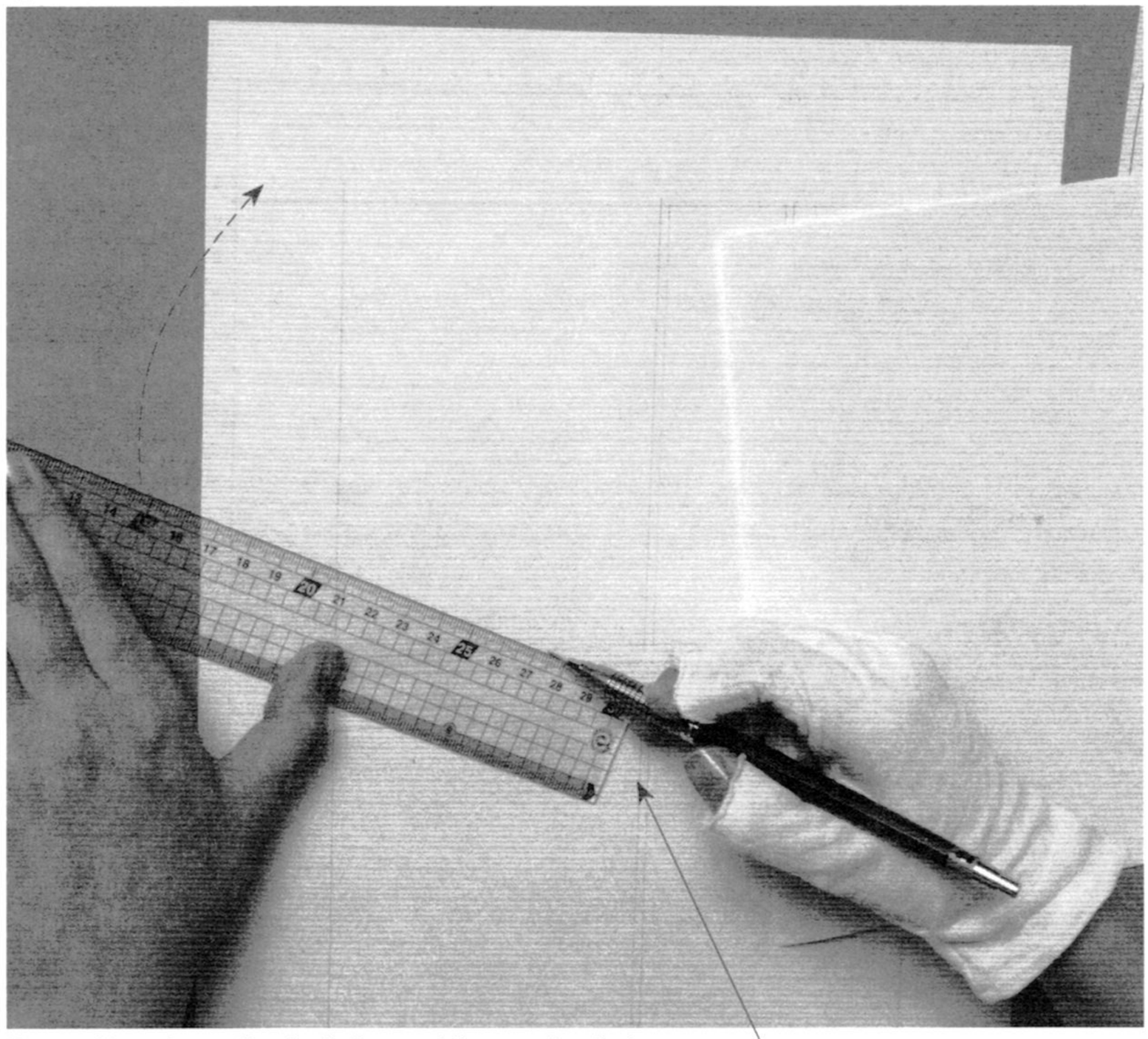
Drawing the Panel Borders and Establishing the Background's Perspective



After dividing the page into a top half and bottom half, Kawara Yane draws vertical lines, and then a horizontal centerline.

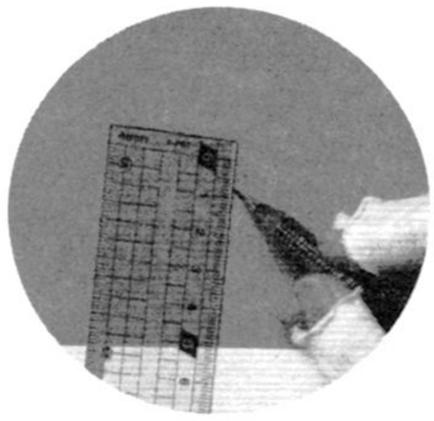


Kawara Yane marks the exterior of the borders with a dot. This constitutes the vanishing point from which she will draw diagonal, radiating lines to create a sense of depth. She uses a straightedge to draw every single line and ensures that each originates from the vanishing point.

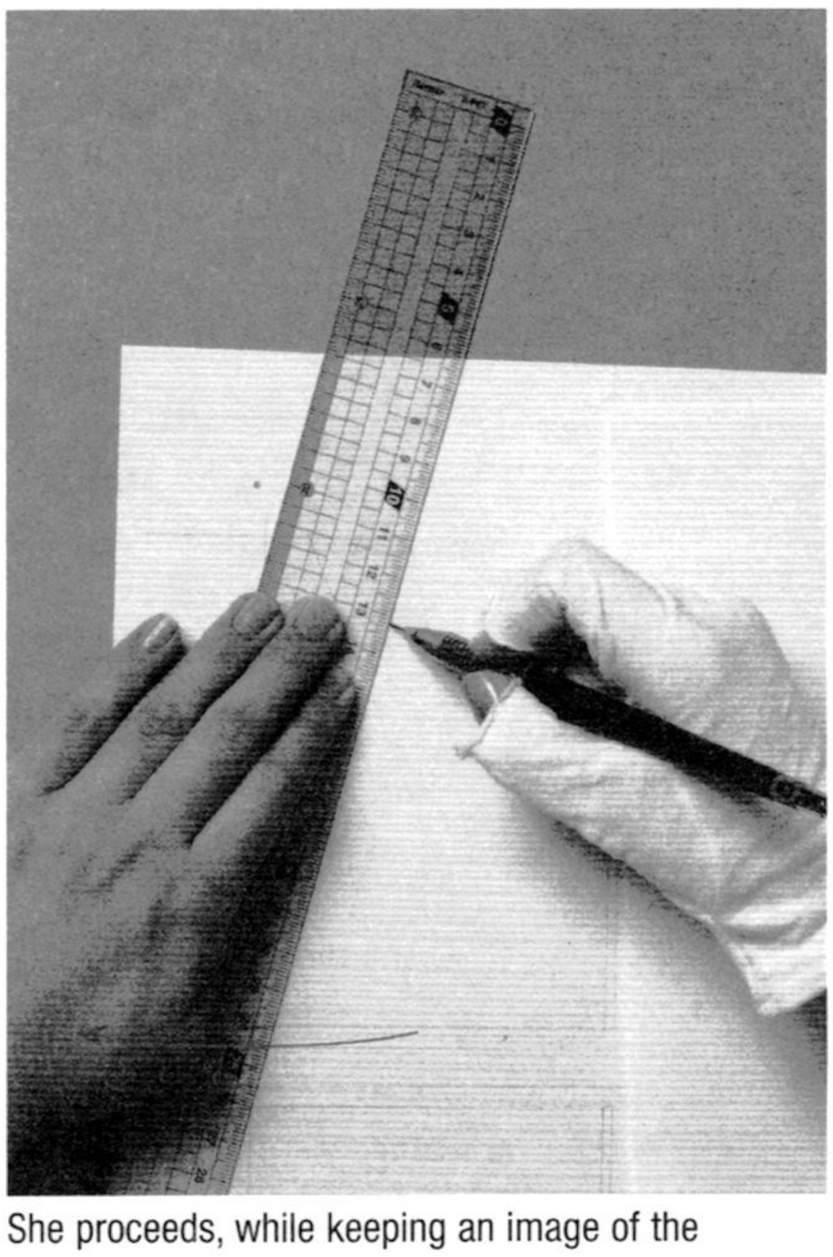


Kawara Yane draws the depth lines, while ensuring that the straightedge does not stray from the vanishing point.

She does not move this side.

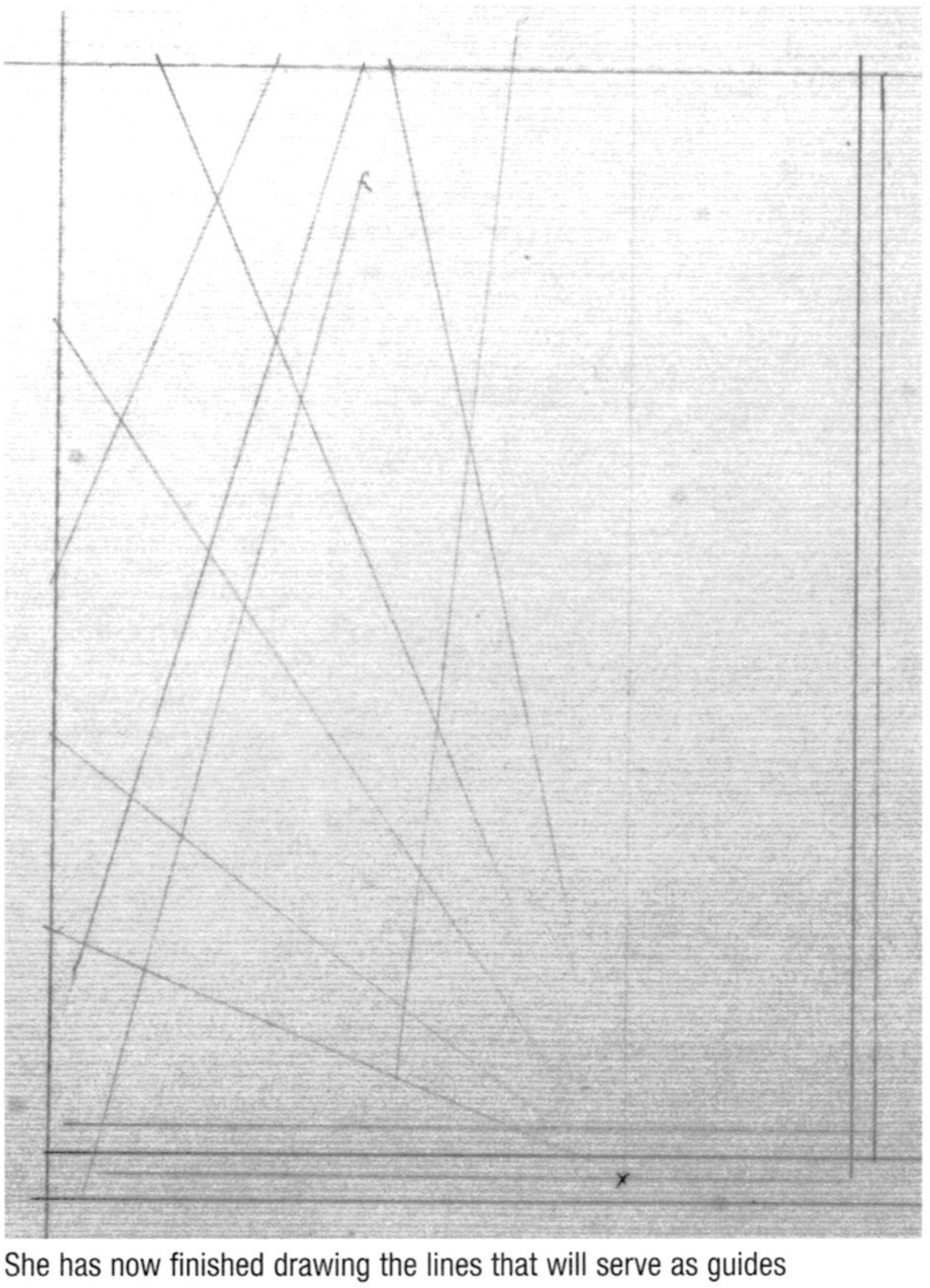


Somewhere above the drawing paper, Kawara Yane marks a dot denoting a vanishing point that serves as a vertical guide for height. She carefully draws height lines in the same manner as she drew the depth lines.



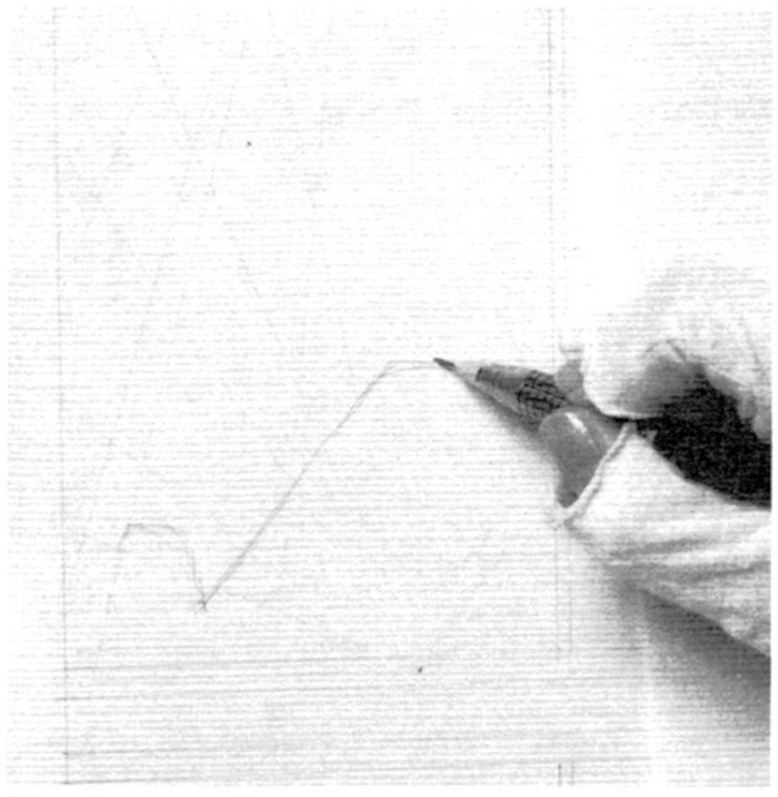
She proceeds, while keeping an image of the final composition in her mind.

This panel displays an exaggerated sense of height and depth.

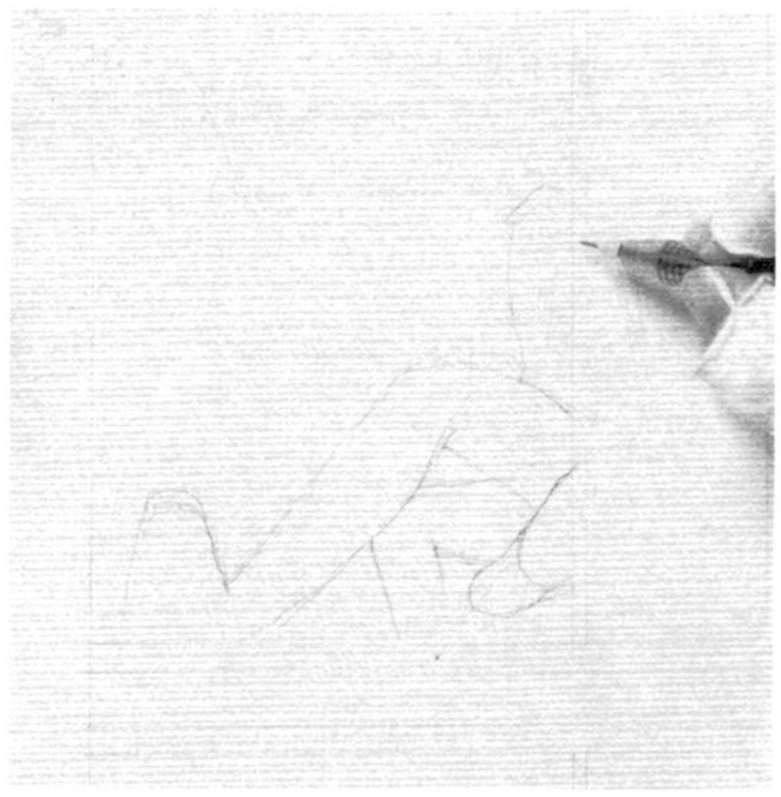


She has now finished drawing the lines that will serve as guides when drawing the background.

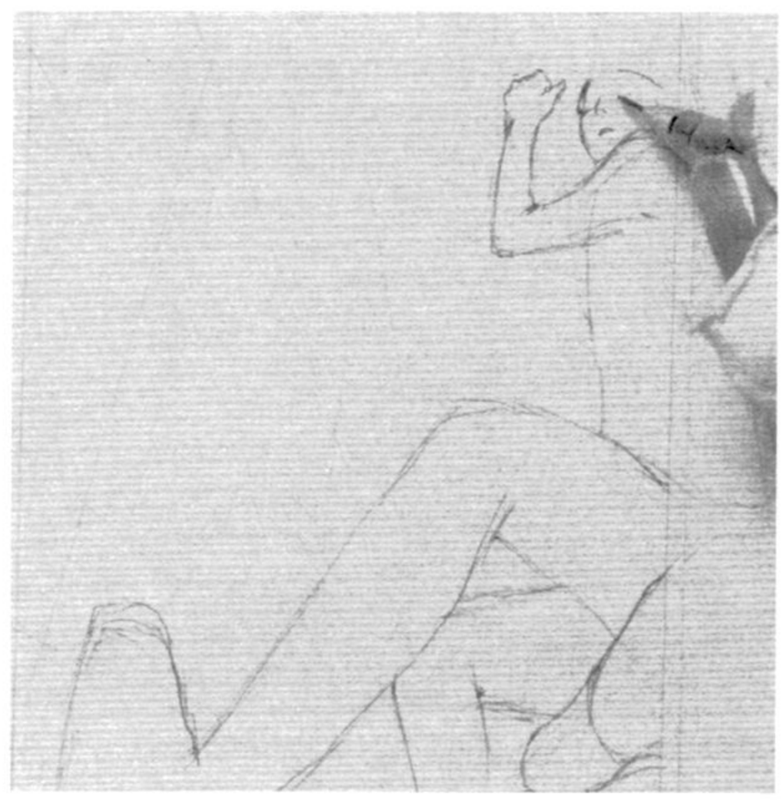
Kawara Yane sketches the background as she draws the characters to finish the panel.



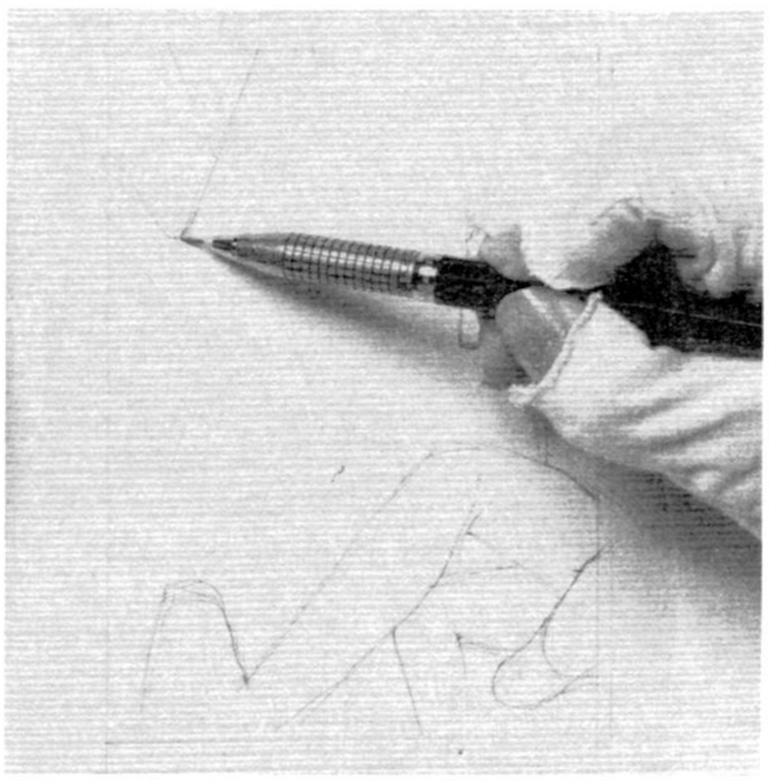
She draws the figure, starting with the legs and without first sketching a layout.



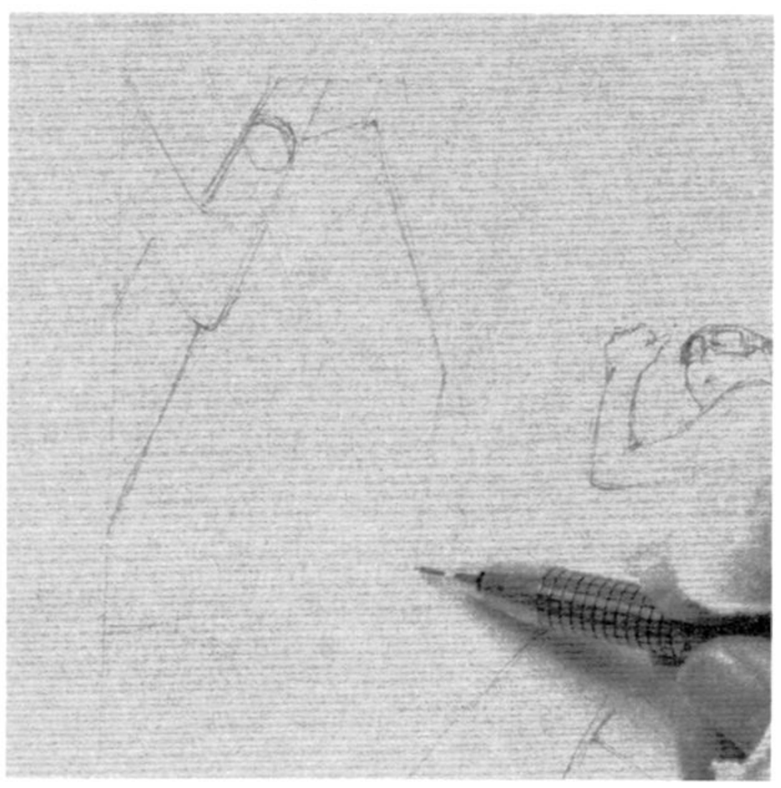
Kawara Yane draws the torso, using the legs' sizes as a guide. She maintains an image of a low-angle composition in her mind as she draws.



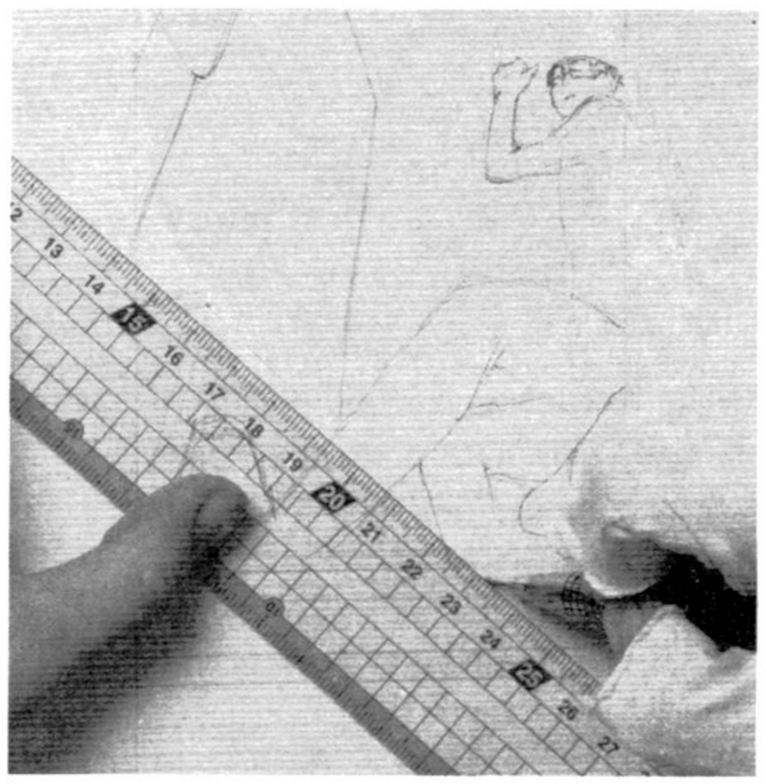
She draws goggles on the head.



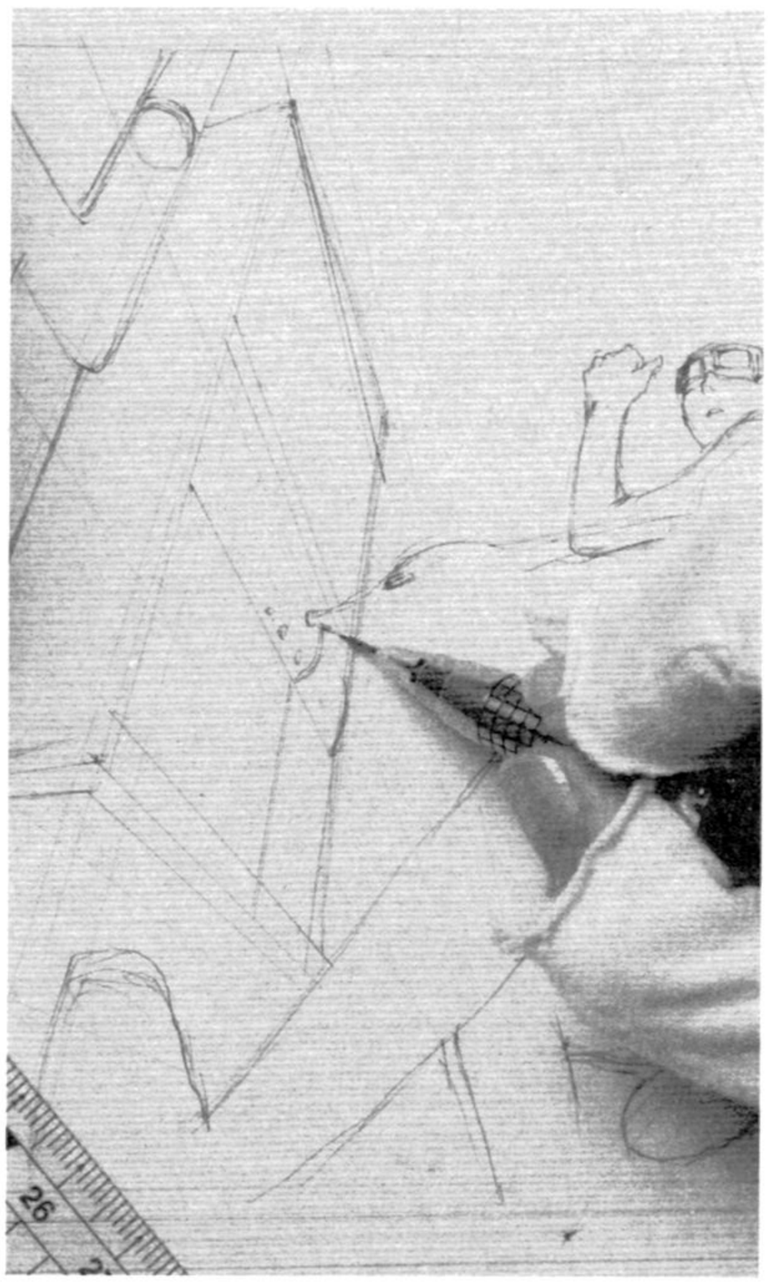
Once Kawara Yane has drawn the character's exterior contours, she sketches the background, using the perspective lines as her guide.



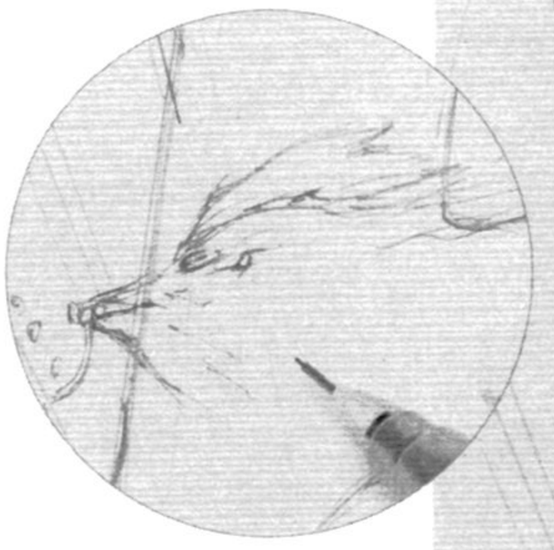
This step calls for light lines, so the hand must be moved further down the mechanical pencil, and then the lines sketched to achieve the desired forms.



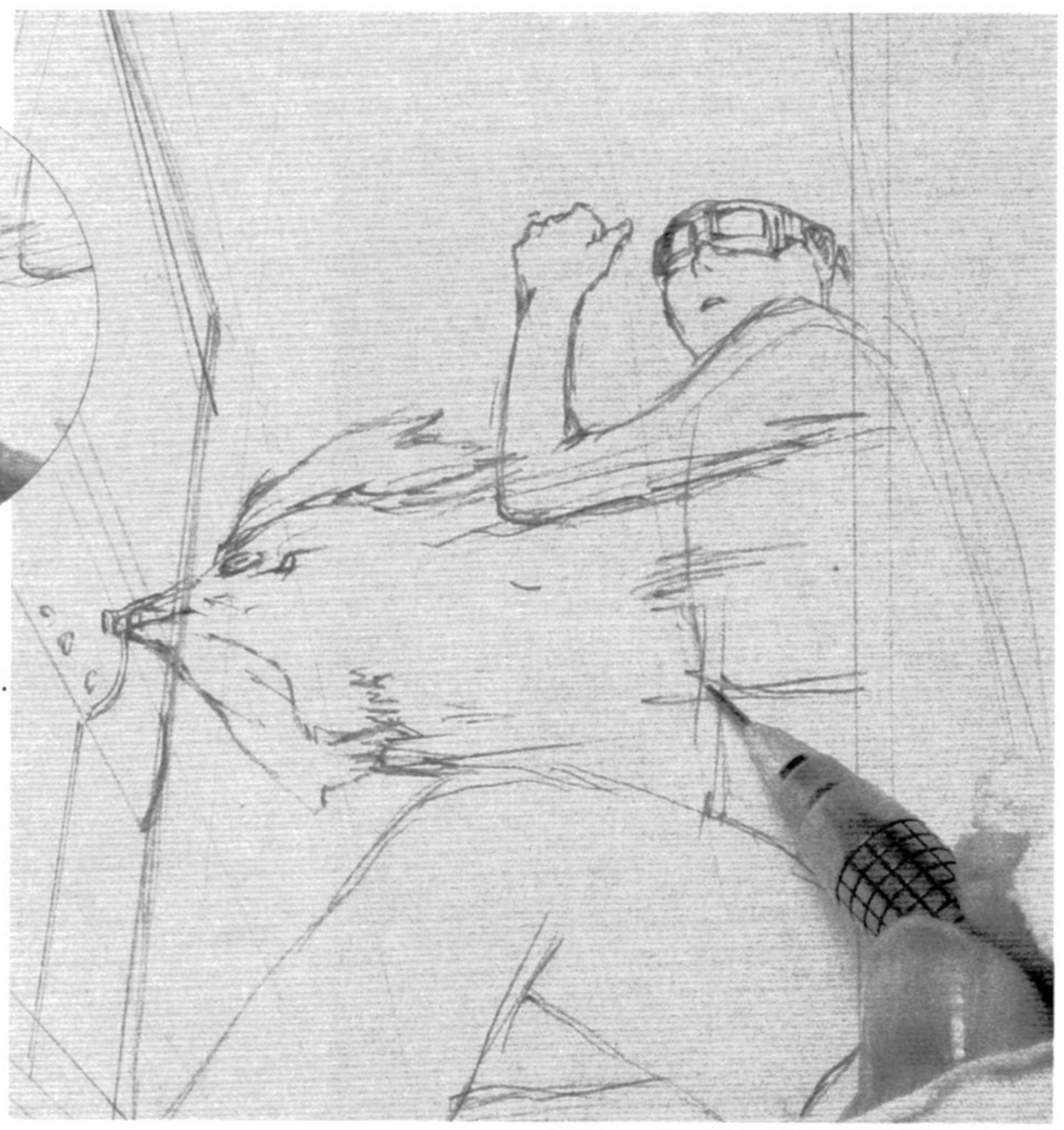
Kawara Yane opts for a straightedge to draw the fine, depth lines rather than drawing them freehand, which would make the task more difficult.



Kawara Yane draws the button-pushing chicken. Normally, the machine in the background would have to be drawn first in order to establish where to position the tip of the chicken's beak.

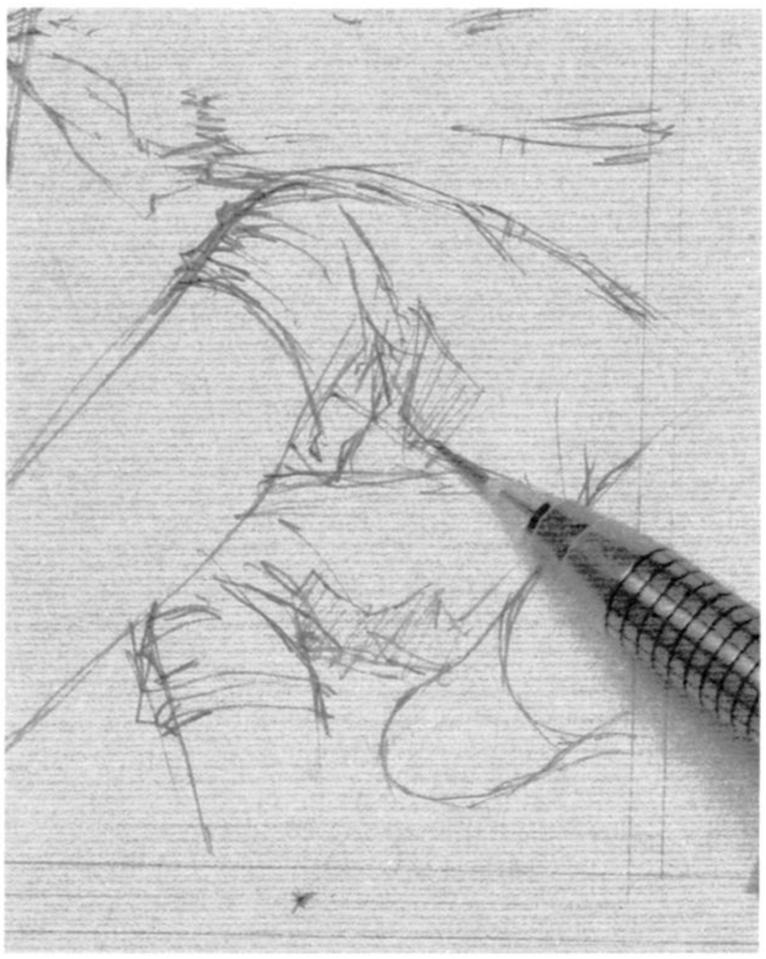


She composes the bird from a moderate low angle.

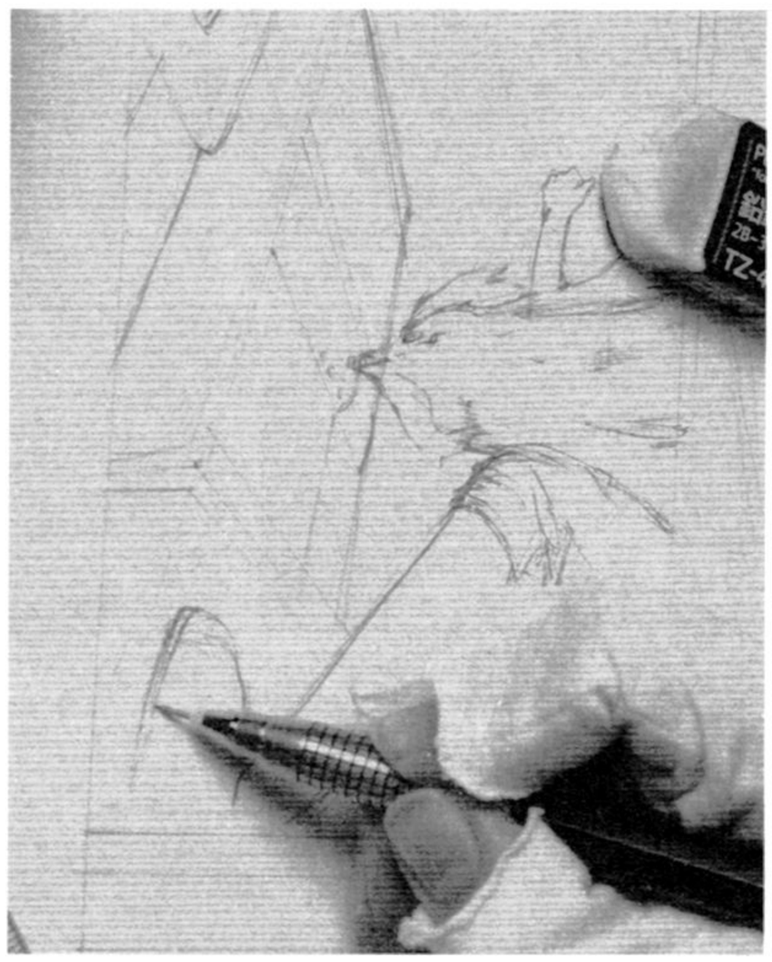


Kawara Yane uses primarily diagonal hatching to create the effect of speed, suggesting that the chicken suddenly flies past the boy, flitting underneath his arm.

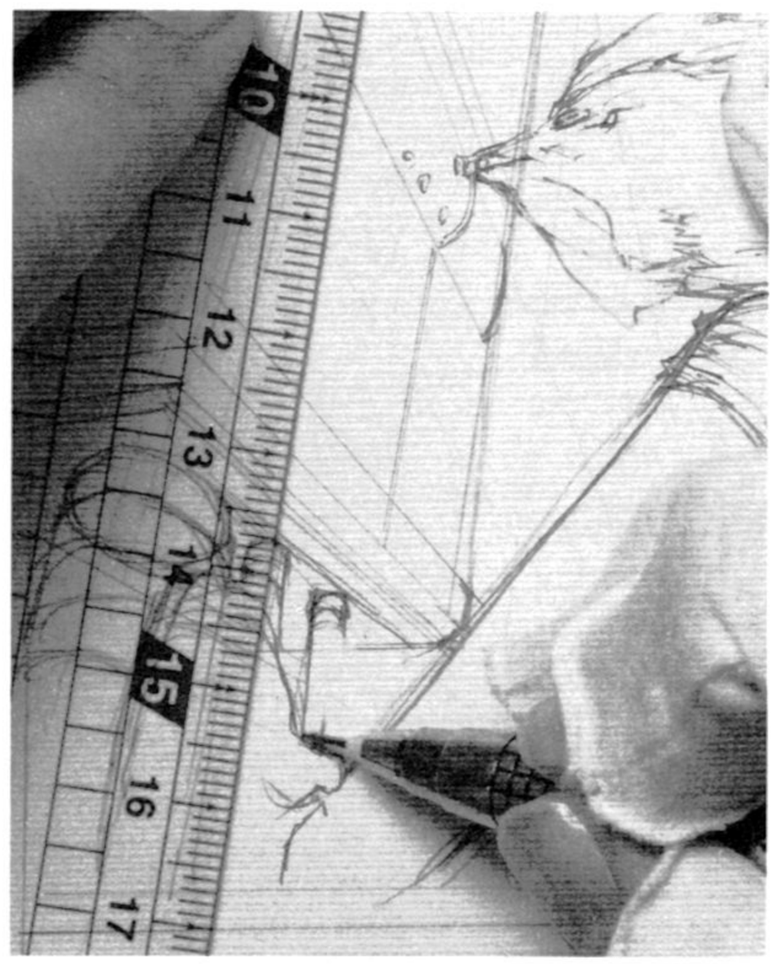
Kawara Yane adds a few details to finish.



She adds fabric creases and shading to the pants. Because the forms drawn are not precise, once again she adjusts the way she holds the mechanical pencil.

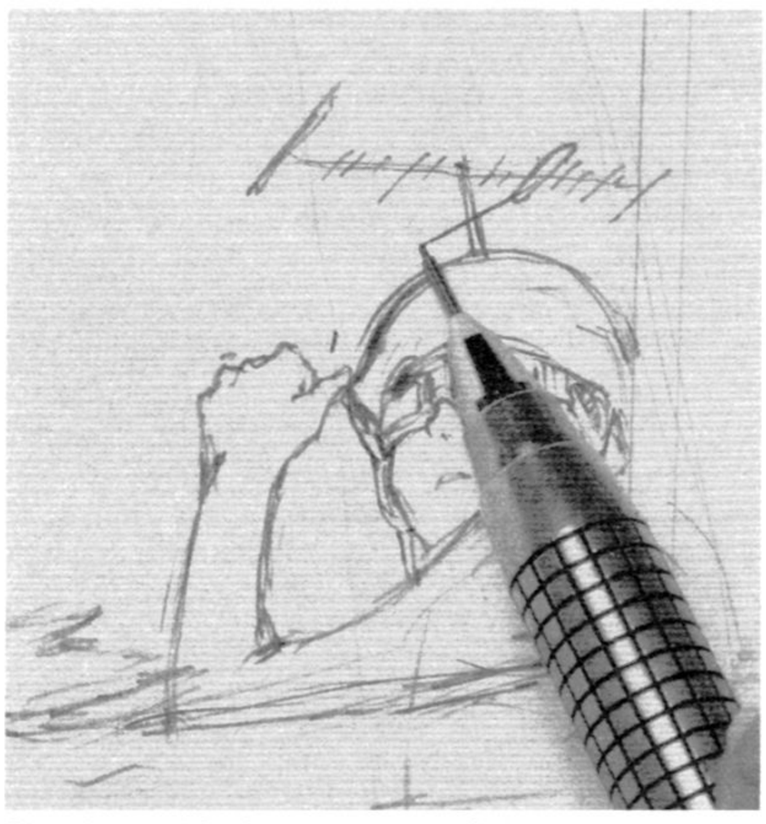


She adds details to the shoes.

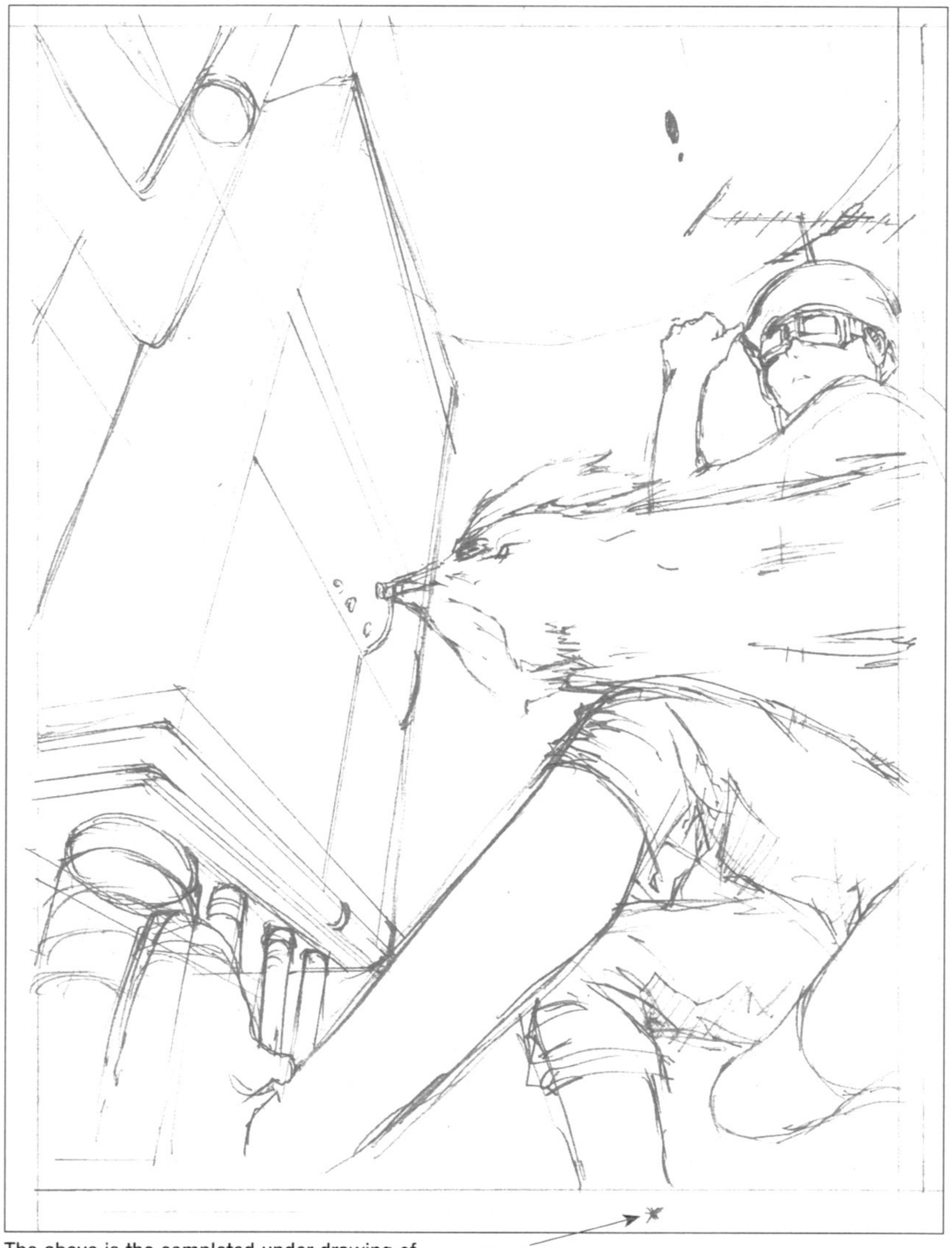


She fills in details on the machine while using a straightedge.

She sketches the head's layout and draws the helmet.



She then adds the antenna to finish.



The above is the completed under drawing of an upper row panel.

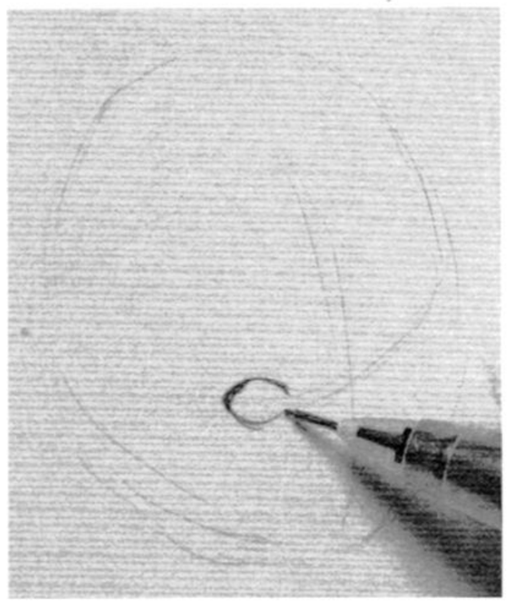
This X is the vanishing point Kawara Yane used to draw the depth lines.

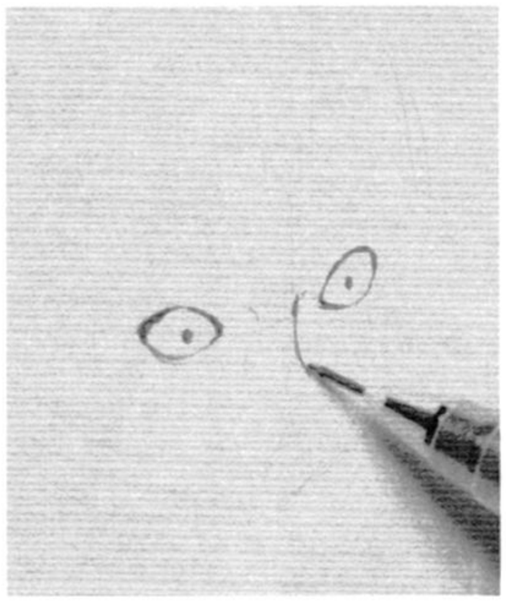
Drawing the Bottom Panels

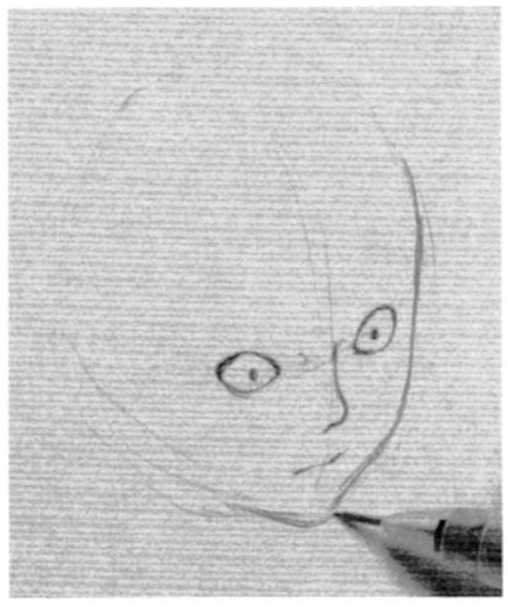
Face appearing in the page layout

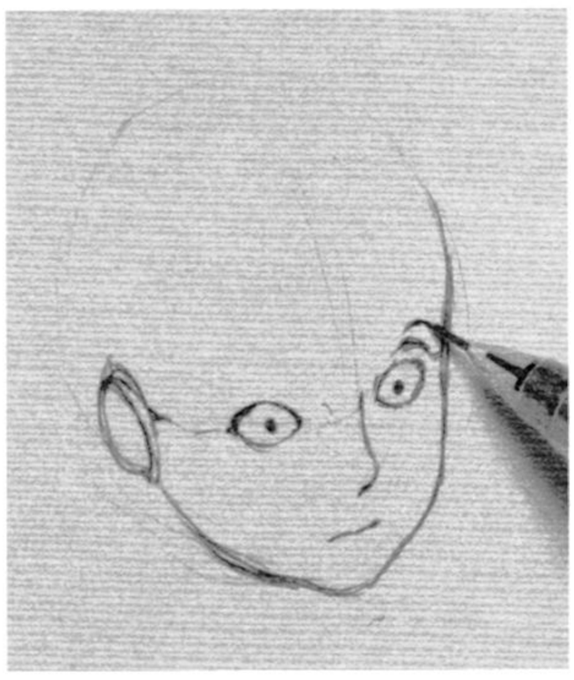
Character design

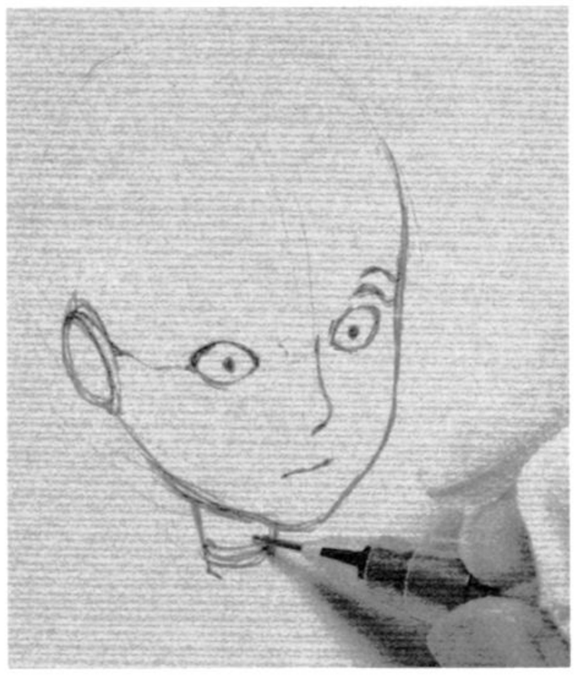
Start by drawing an oval + X layout.

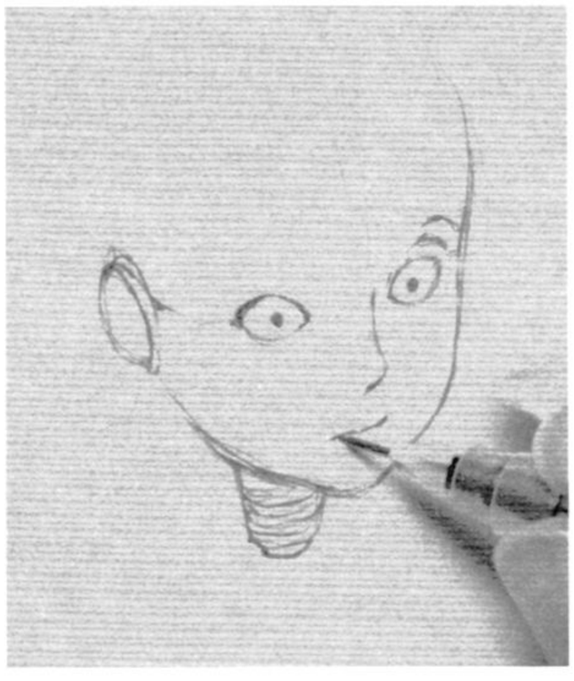


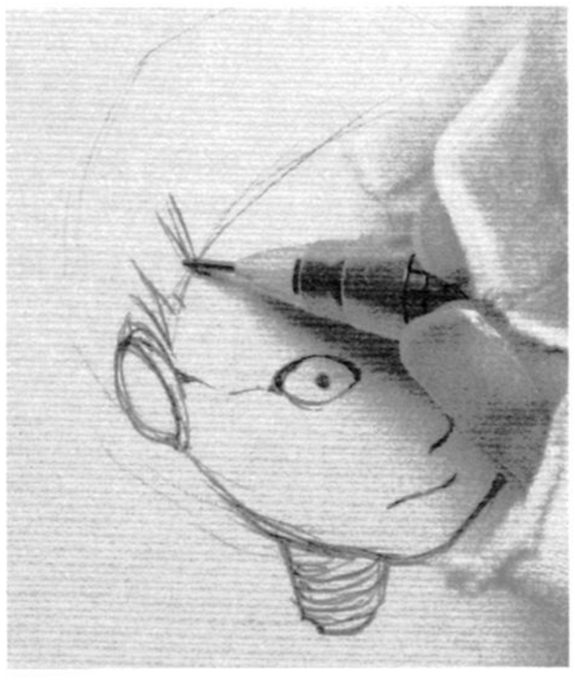


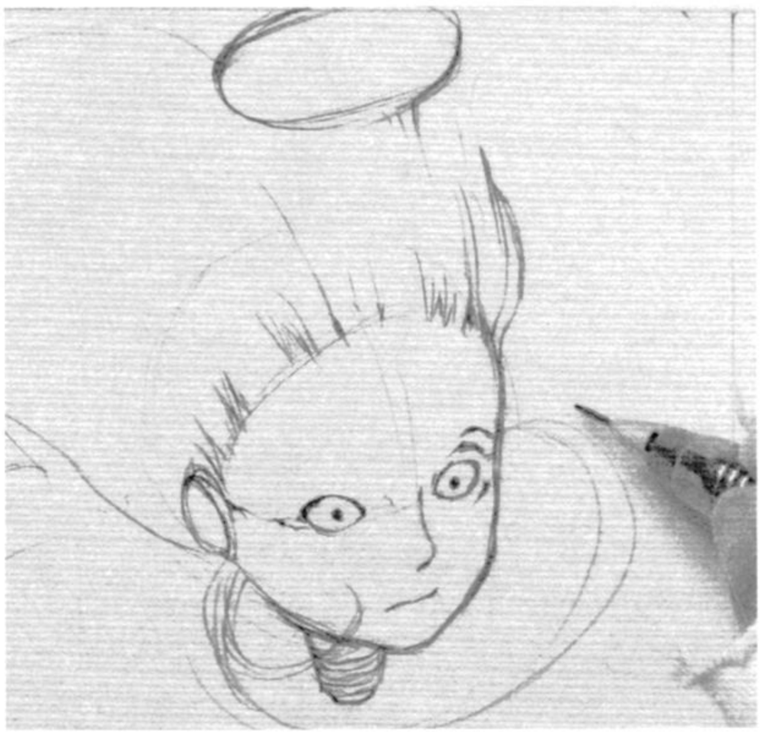




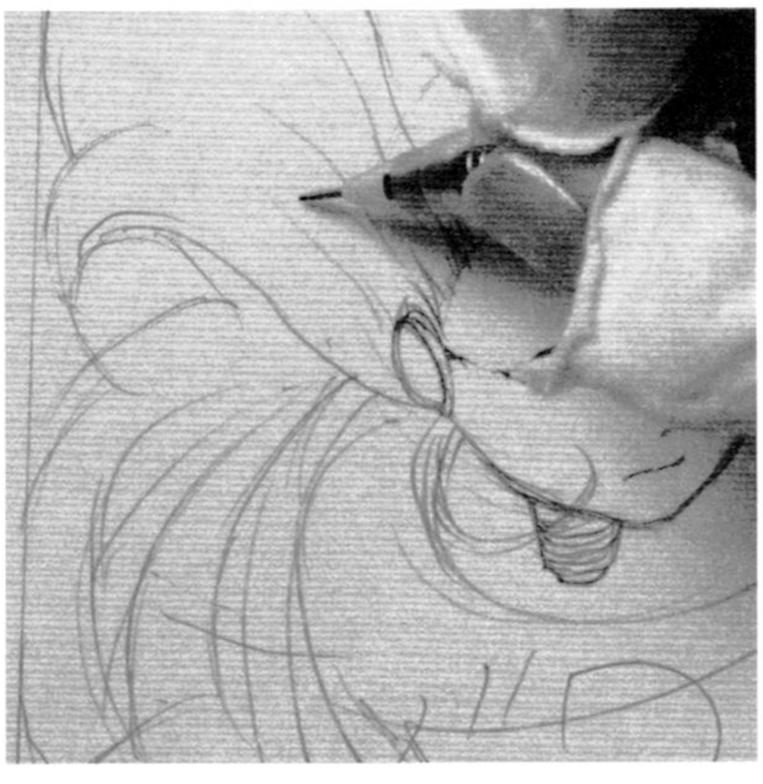




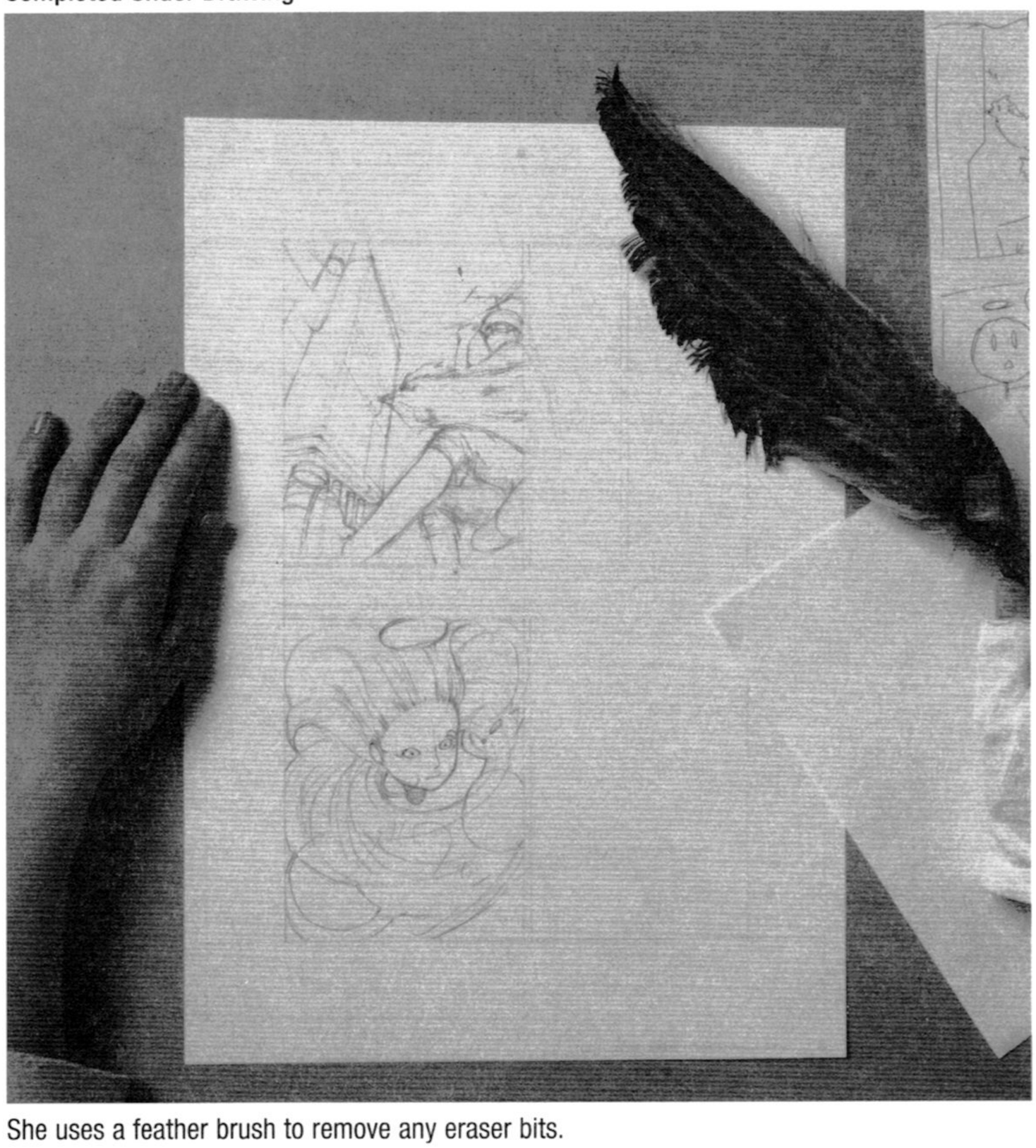




Kawara Yane sketches the hair surrounding the face after having first drawn the halo over the character's head.



Completed Under Drawing



She uses a feather brush to remove any eraser bits.

The under drawings of the bottom panels are now complete.

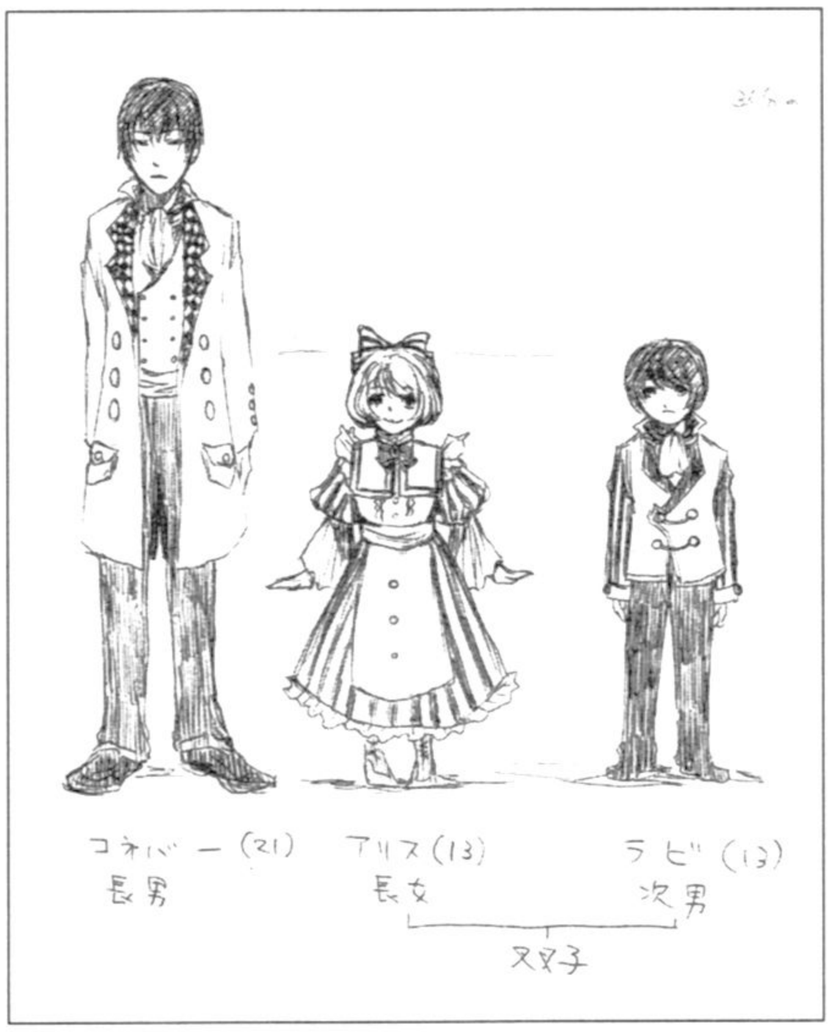
Let's compare the final draft to the page layout. The panels of the final draft have evolved to something with more impact, and the compositions are now more effective. Just because you have completed a page layout does not mean you should regard it as the definitive word. You should always strive for a better product as you work.

The Actual Production of a Work of *Manga*

This section examines actual works of *manga*, created through the process of character design, setting, and page layout production.

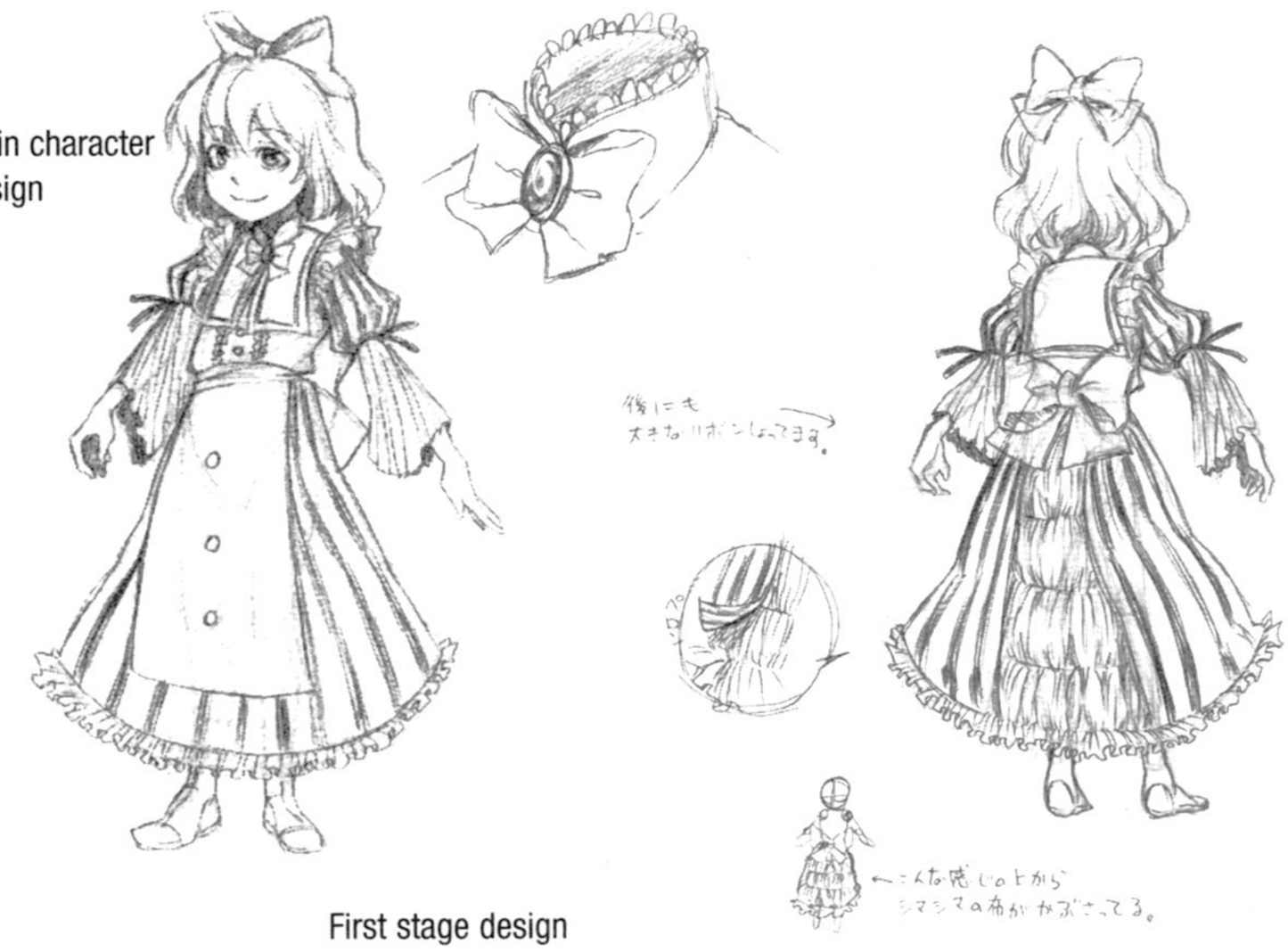
A Touching Drama in a European-Style Architectural Setting

Artwork by Koya Nozawa

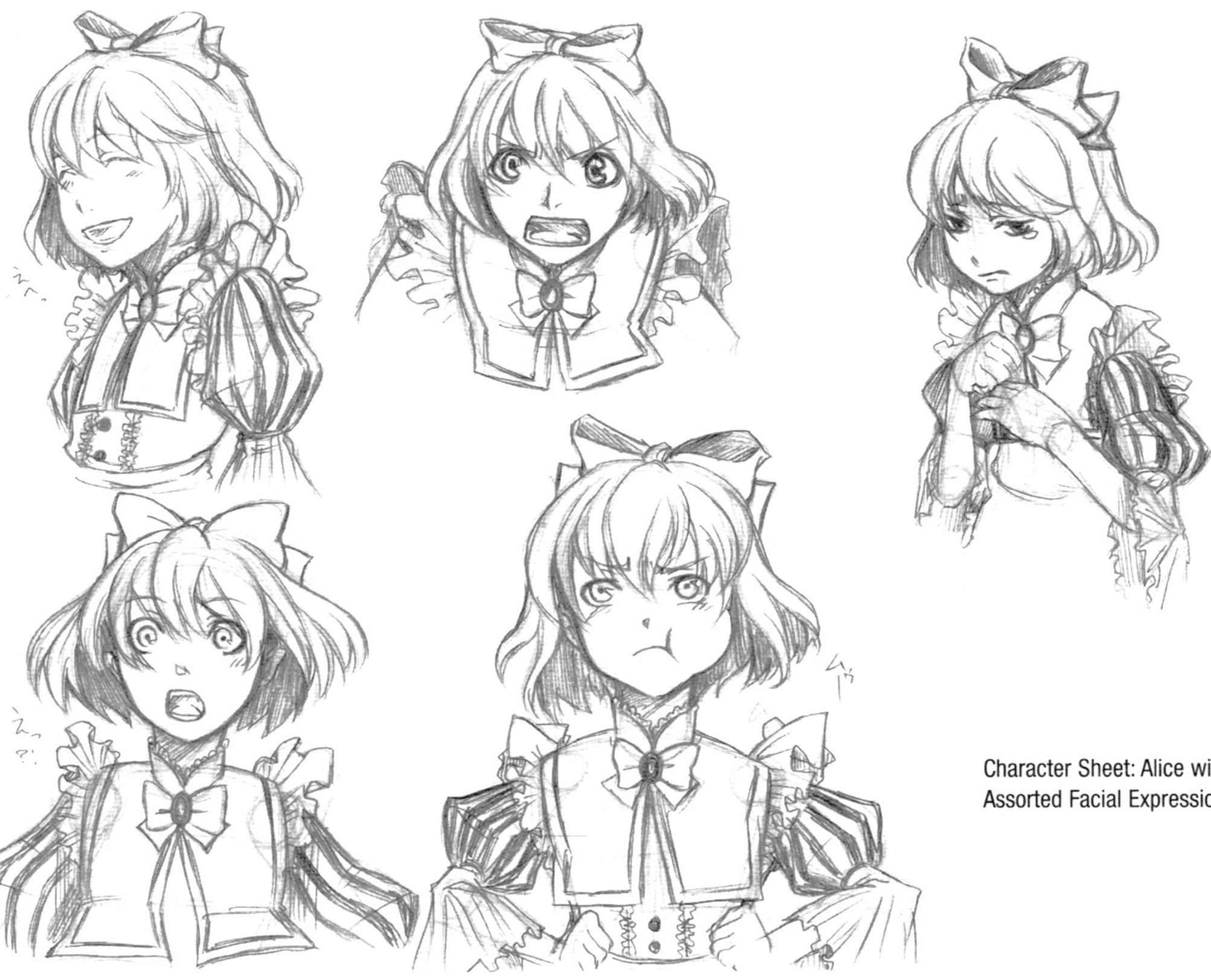


To create a basic profile of the characters to appear in the work, draw up a list showing their names, heights, and costumes.

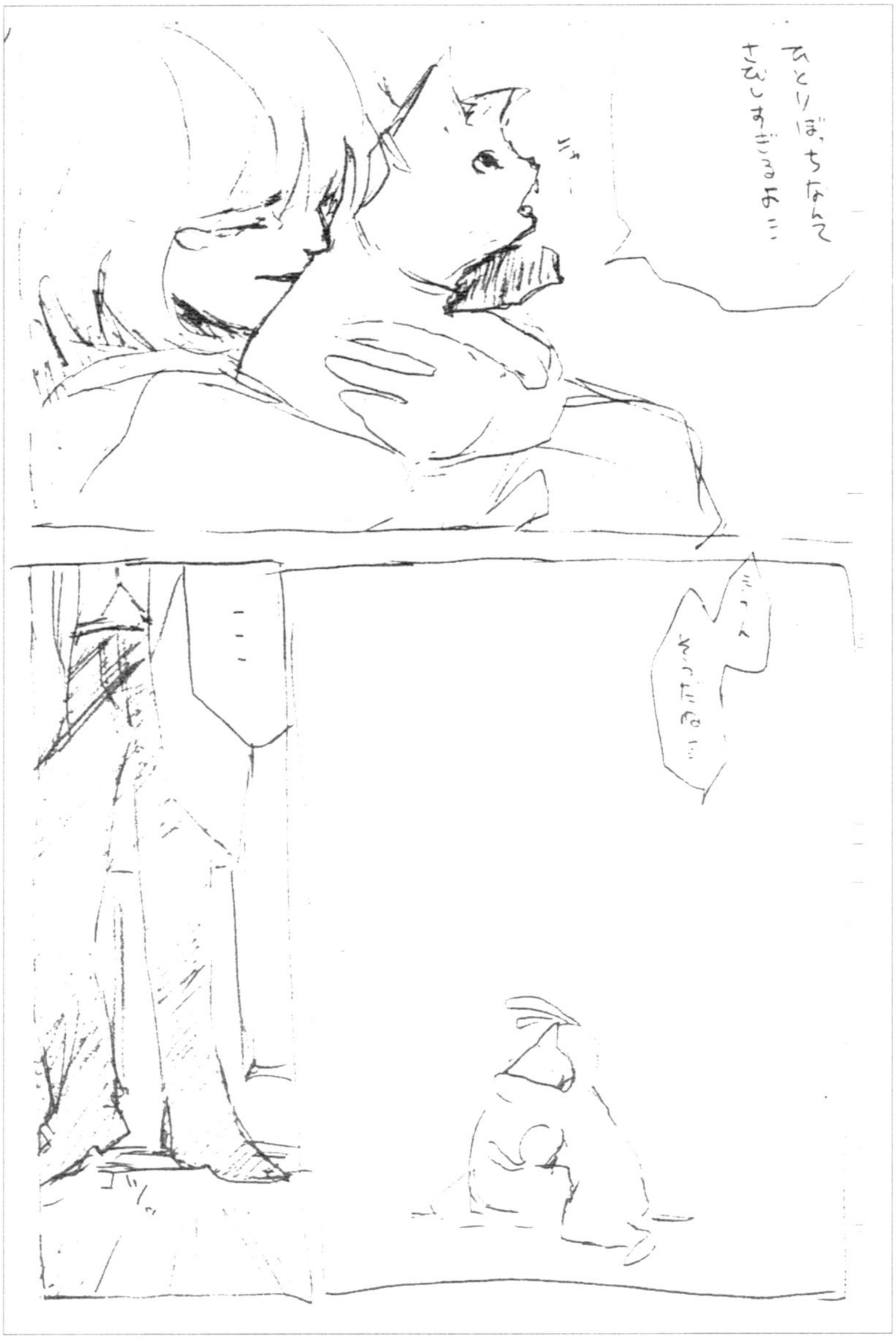
Main character design



First stage design

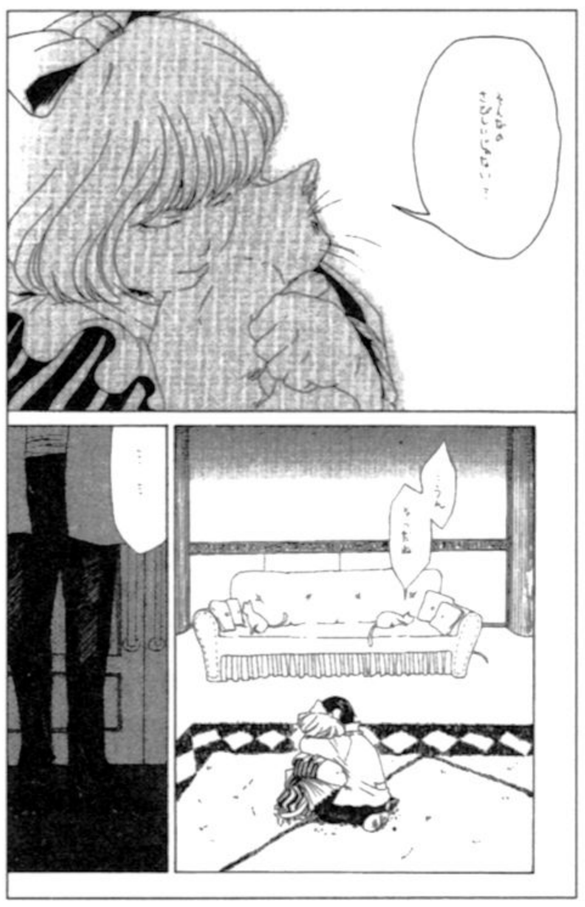


Character Sheet: Alice with Assorted Facial Expressions



From the page layout

Backgrounds do not appear in the page layout. As the artist sketches, he or she considers whether an image with fantastic effects would be appropriate or whether an indoor setting would best convey the character's mindset. In light of "Family" having ultimately been selected as the work's title to match the theme of "family," Nozawa thought that conveying that the setting took place in a home would make the reader feel a more cohesive connection with the theme. As a result, the final draft appears as it does.



From the final draft

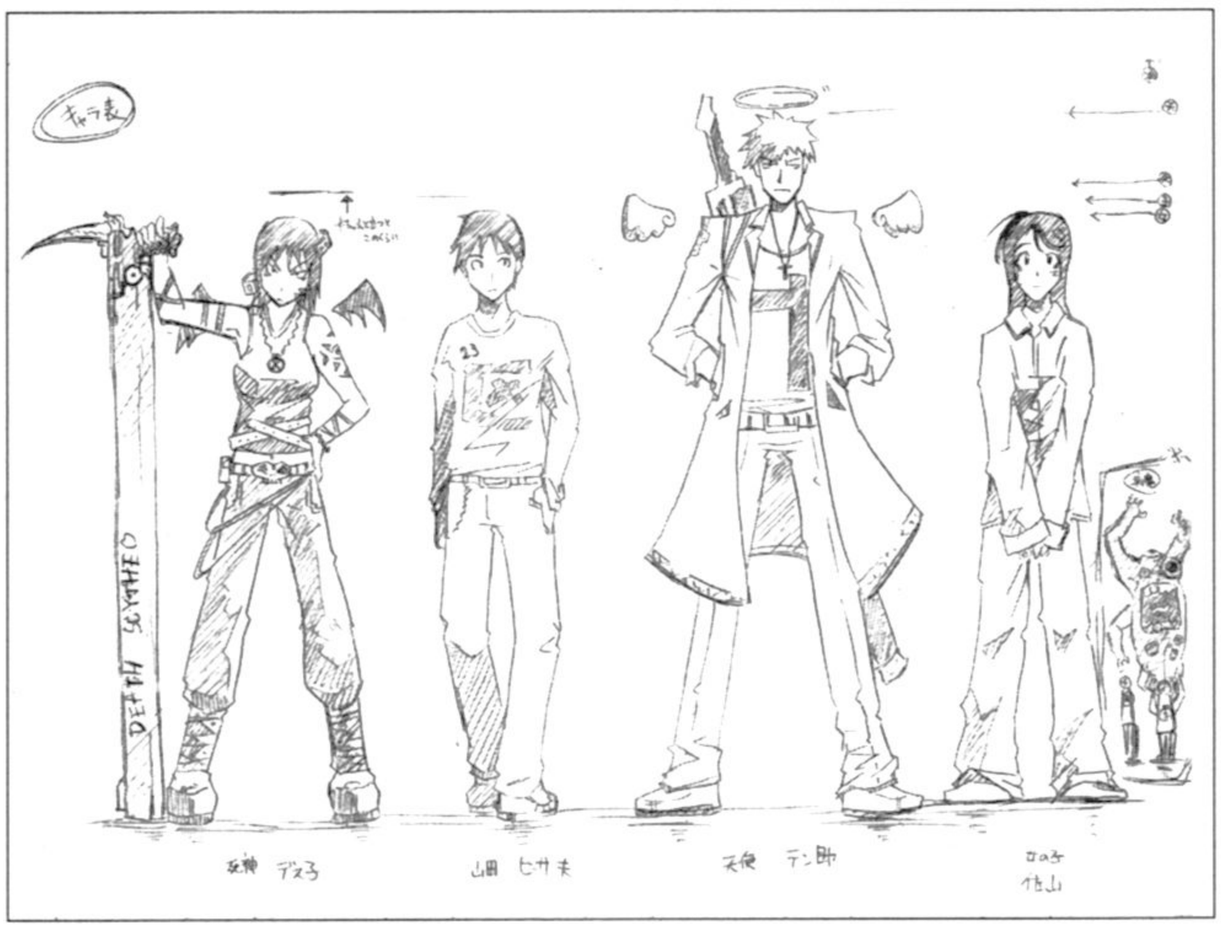
Memo outlining how the plot develops

Studies of peripheral characters

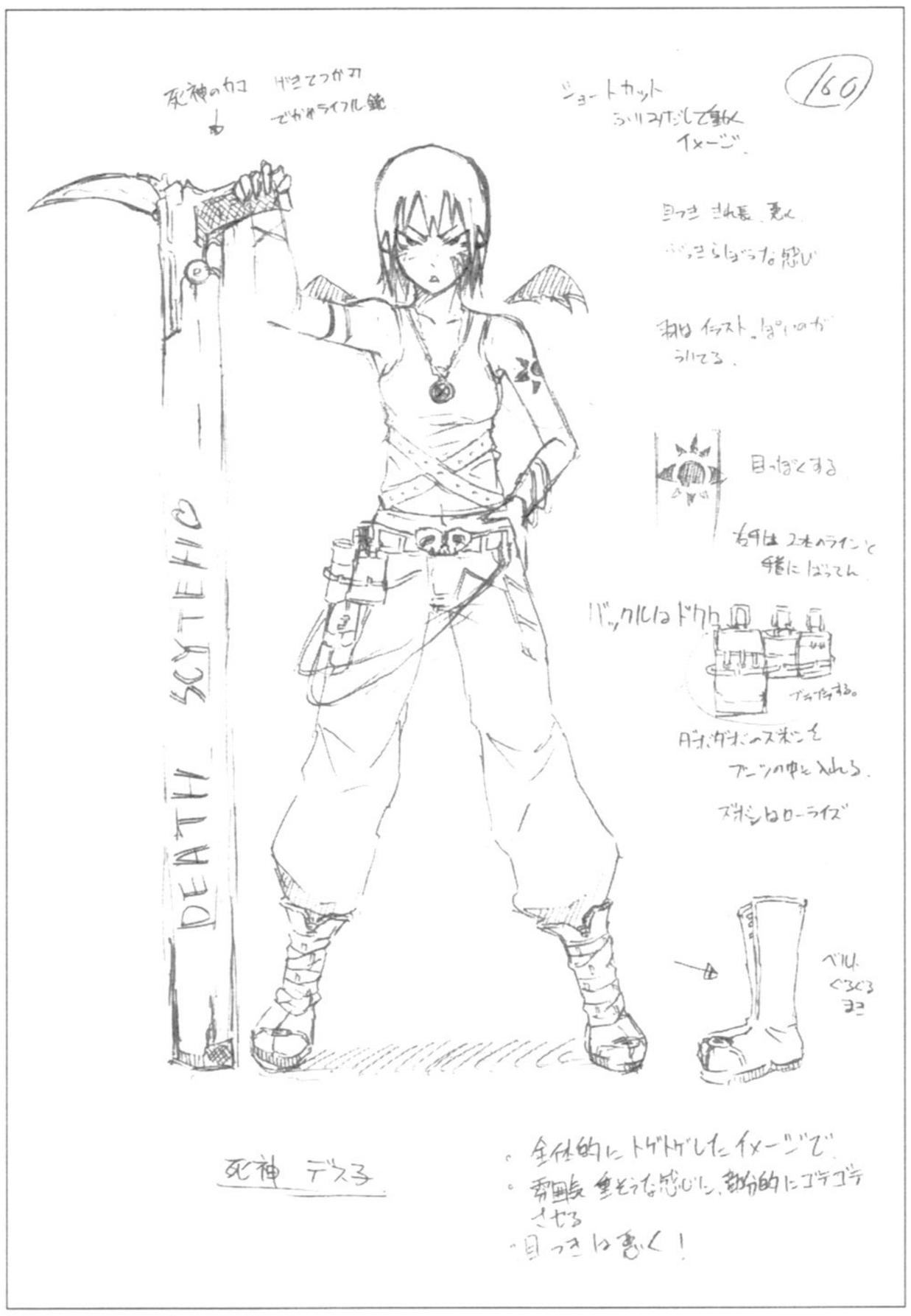
Study of a ferocious dog that appears in the story

Action/Drama Packed with Inhabitants from Another World

Artwork by Akira Kato



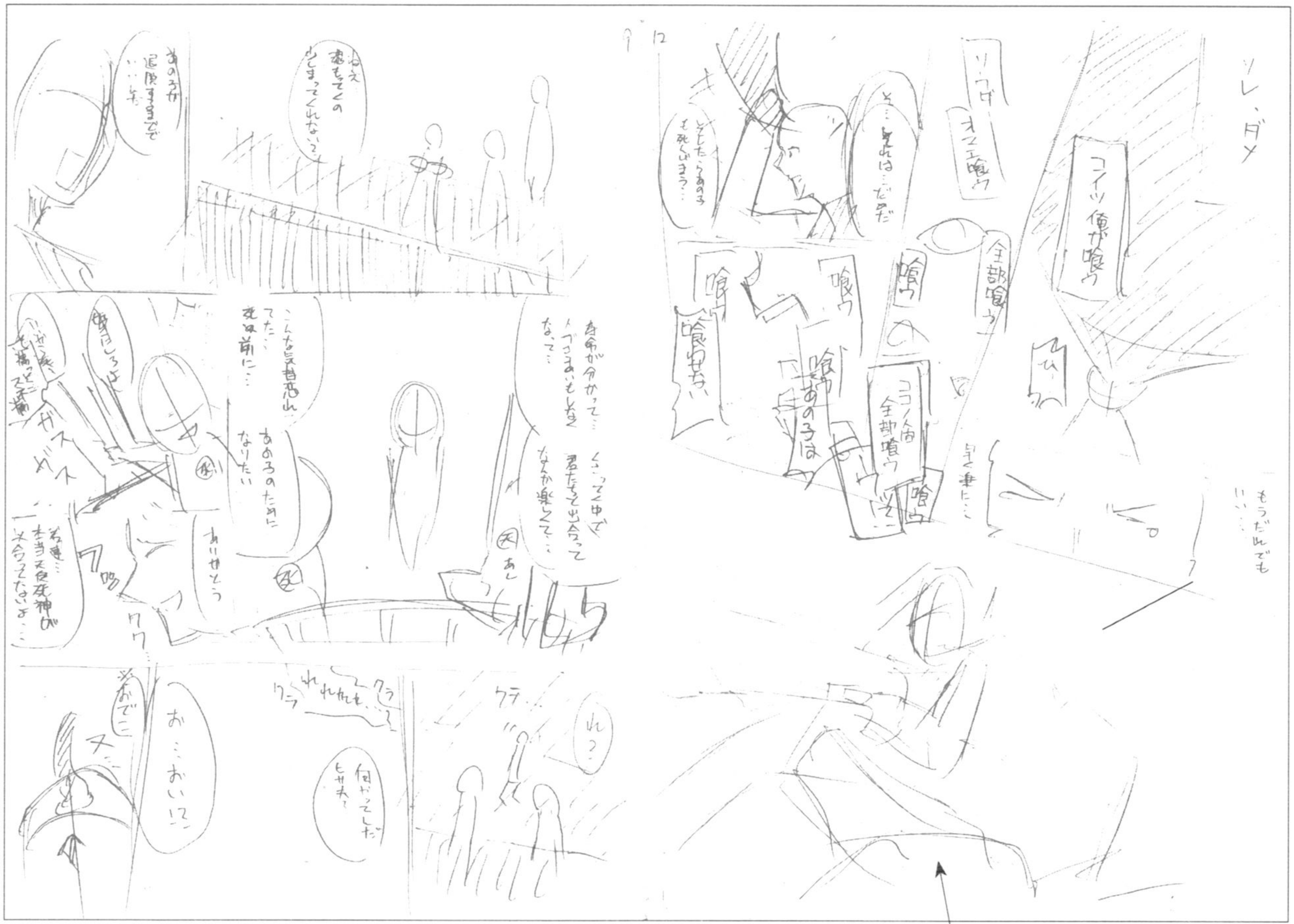
Character sheet: Having the character sheet indicate not only the names, heights, and costumes of the characters but also show them in poses that reflect their personalities will make it easier to develop a mental image of each character.



Main character design: This character evokes an overall prickly, belligerent impression. Her look is glum, heavy, and even a little tawdry at places. Her eyes do not appear pleasant.
Devising a background that is not revealed during the course of the story gives the plot or a character more depth. Examples of this hidden background are seen in this character's "scythe of death" style rifle, skull-like belt buckle, and arm tattoo that is reminiscent of an eye.

Facial expression studies

Action and pose studies


ソレ、ダメ
コイツ俺が喰う
ソウゴ
オマエ喰ウ
そ…それはっ…だめだ
どうしたらあの子も死んじまう…
全部喰う
喰う
喰う
喰う
喰わせない
喰う
あの子は
コイツ全部喰う
喰う
もうだいじょうぶだ
いい…
喰う
喰う
喰う

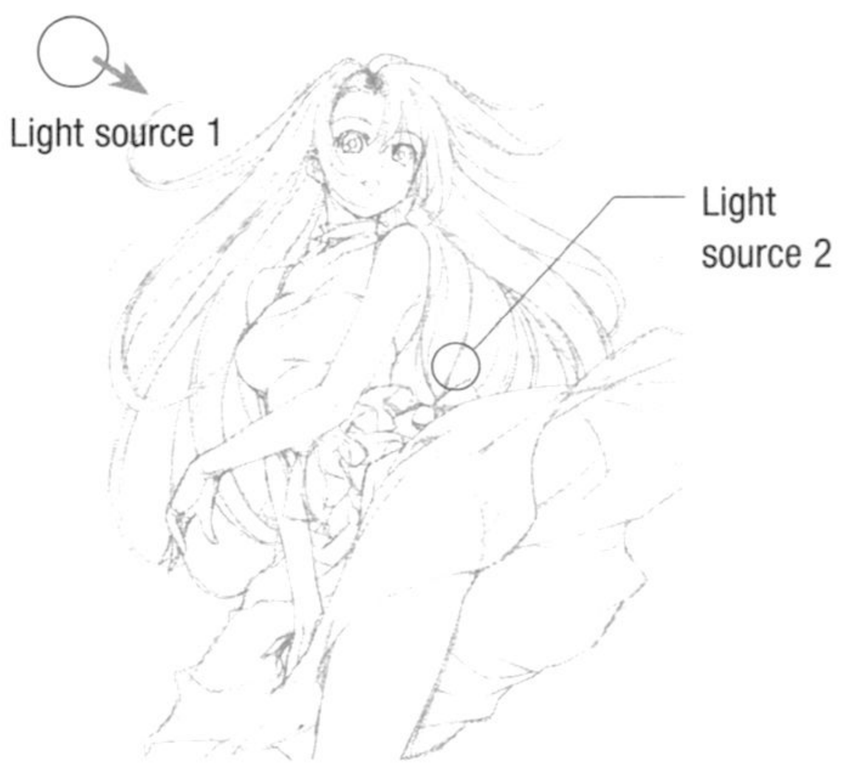
Color Based on the Planned Design

Portraying texture through color contrast is a prime way to give a character a sense of presence. Use light to evoke the sense of a palette and color the composition in a manner that displays awareness of the color of light and the light source.

Color Palette with a Backlight

How can a character's sense of presence be accentuated using a light-source created contrast in tone? This section examines coloring in a way that shows awareness of the light source and texture.

Light Source Setting



Light source 1 shines on the figure, while light source 2, located behind the figure, creates a backlight effect.

Shading

Coloring the Body and Hair

Color the skin. Determine the light source's position and add shadow.

Color the hair, creating a play of light and dark.

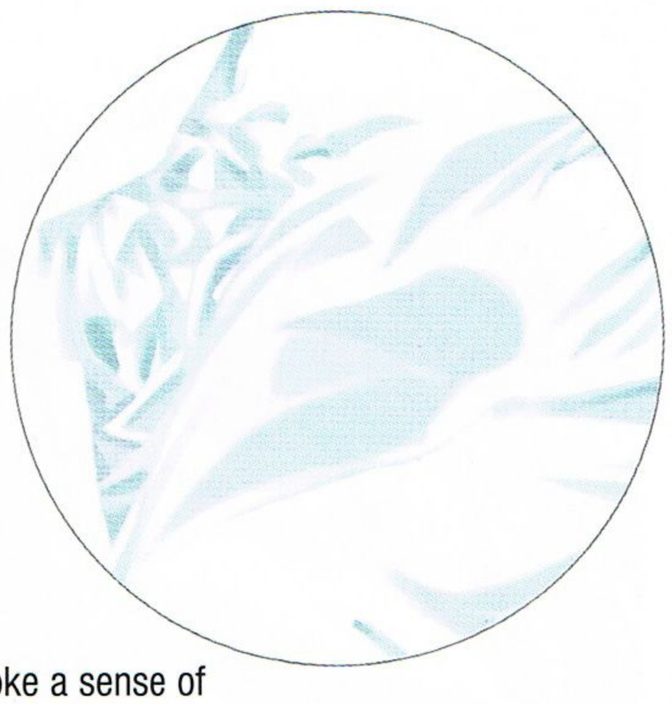
First, establish the light source, assuming an average, indoor setting, and then shade the figure.

The human form essentially consists of a collection of cylinders. To make the figure appear to be a solid, apply color, imagining the border of each color as a curved line.

Using Blue Shadows on a White Dress

Blues are complementary to yellows. Visualize using a yellow tone for light when selecting the shadows' hues.

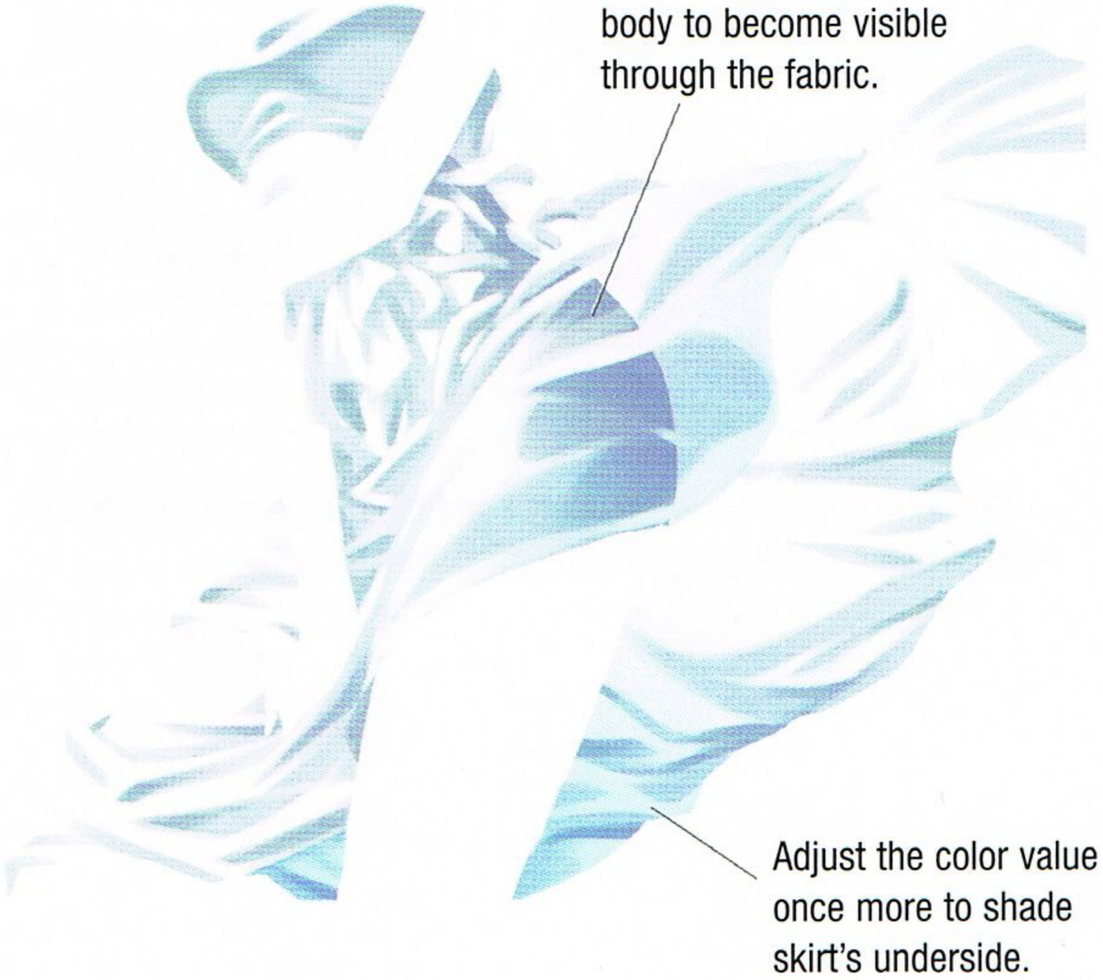
Shade the clothing, while giving consideration to the shapes of the fabric creases and where they appear.



Adjust the color value to evoke a sense of fabric texture and shade the creases.

*Changing the color value refers to maintaining the same hue, but changing to a shade of a different saturation level, such as one that is darker or lighter.

Use dark shadows to create the illusion that the backlight is causing the body to become visible through the fabric.

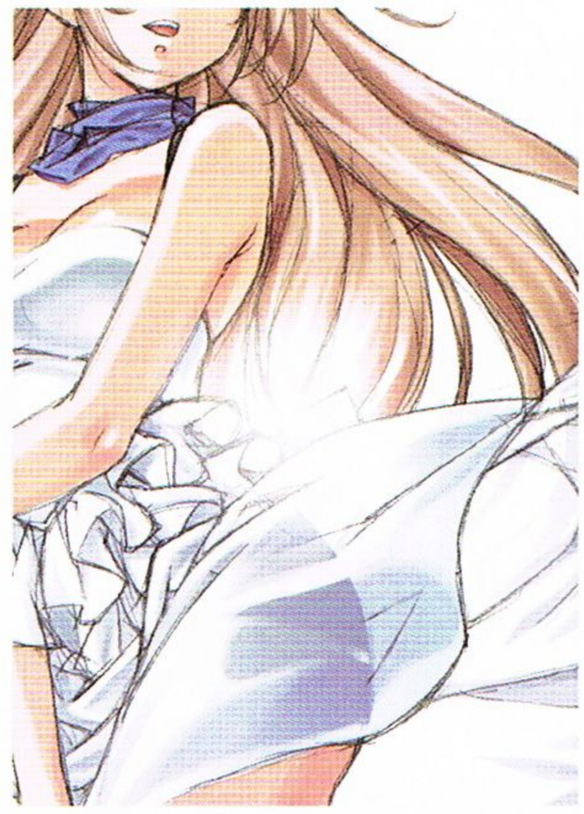


Adjust the color value once more to shade skirt's underside.

Apply highlights underneath the breasts and at crease borders to suggest a sheen resulting from reflected light. The color of the light source affects the sheen's color. Yellow is used to portray light in this composition.

Color the detailed areas: the shoulder straps and the collar.

Add the backlight source. Opt for a white with a light yellow tone.



Using a radiating pattern, reinforce the brightness of the white to create the sense of a strong light. If you are using the computer, this technique is called “burning” (i.e. it calls for use of the Burn Tool).

To complete the composition, add highlights to the contours of the body, the hair, and the clothing using the same color as the backlight source. This will heighten the sense of contrast.

The colors of the backlight source and the highlights compliment each other, framing and accentuating the character.

Final draft

Playing with Contrasts

Playing with the contrast of light against dark creates the illusion of three-dimensionality and gives characters a sense of presence.

Using Greys and Checking for a Balance of Light and Dark

Skin

Base skin tone (light): 7%

With dark shading: 30%

With standard shading: 20%

Hair

Base hair tone: 7%

With standard shading: 20%

With dark shading: 55%

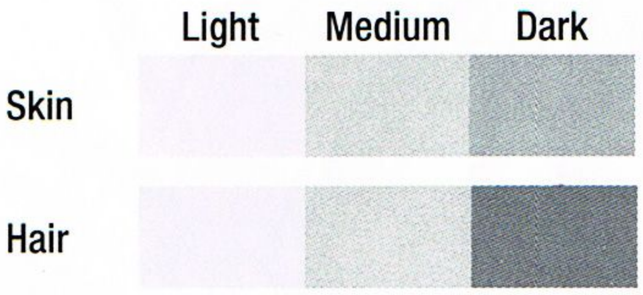
Clothing

Base clothing tone (light): 10%

With standard shading (medium): 25%

With dark shading (dark): 45%

Saturation Guide

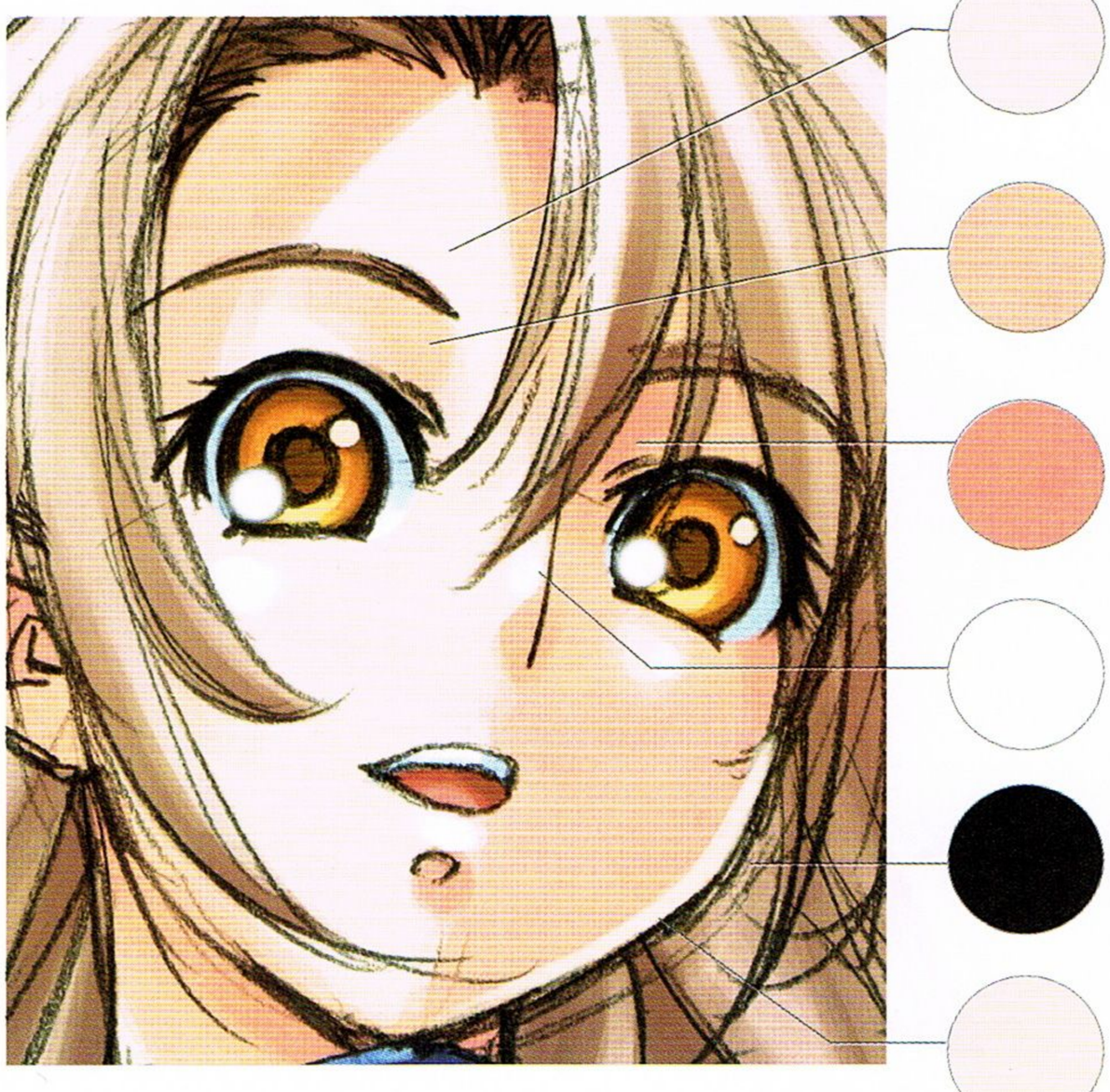


Give each value a difference in saturation of 10% or greater.

In addition to the contrast of white light and black outlines, a contrast may be created from the interplay of the more shades: light (bright), medium, and dark.

Base tone: 5 to 10%
Shadow: 20%
Dark shadow: 30 to 50%
Area touched by light: White
Outlines/contours: Black

Balancing Light against Dark on a Face



Light tones portray areas touched by light. This is used in addition to the ground color (in this case, skin tone).

Medium tones and shadow tones are used as shading to give objects the illusion of volume. Applying a dark tone for a shadow will not enhance the visual impact but rather just result in a dark image, so select a medium value that is somewhere between light and dark.

Dark tones and dark shadows may accentuate the sense of three-dimensionality.

White is used to portray areas that light touches. Using white on features that jut out or are elevated, such as the tip of the nose, the cheeks, the lips, etc. creates a contrast with the underlying skin tone, enhancing the illusion of three-dimensionality.

The black of outlines and contours does not only define forms but also plays an important role as a contrasting tone.

Tones portraying reflected light are used between black contours and medium tones, thereby creating a contrast effect.

Omitting the black contours weakens the sense of contrast, resulting in a less crisply defined image.

Playing with Contrasts When Changing Colors

The colors of her hair and skirt now appear different. Her skin, hair, and clothing are all "colored" using variations on three tones: light, medium, and dark.

Skin Tone

Base skin tone (light):
C-2%; M-7%; Y-20%; K-0%

Shadow (medium):
C-1%; M-30%; Y-40%; K-0%

Dark shadow (dark):
C-0%; M-51%; Y-45%; K-0%

Hair

Base hair tone (light):
C-2%; M-11%; Y-17%; K-0%

Shadow (medium):
C-7%; M-26%; Y-33%; K-1%

Dark shadow (dark):
C-24%; M69%; Y-65%; K-18%

Clothing

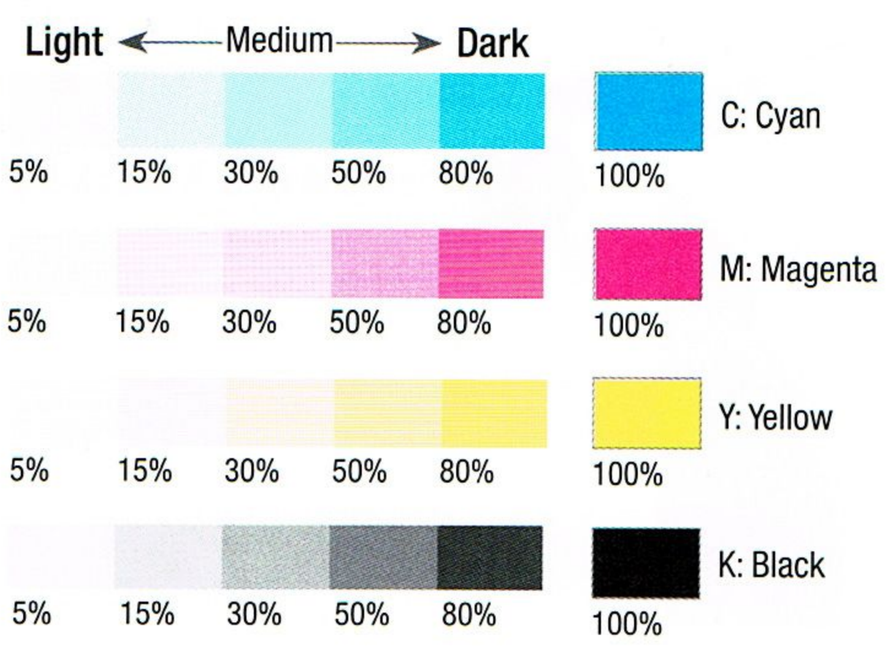
Base clothing tone (light):
C-7%; M-7%; Y-2%; K-0%

Shadow (medium):
C-23%; M-26%; Y-7%; K-1%

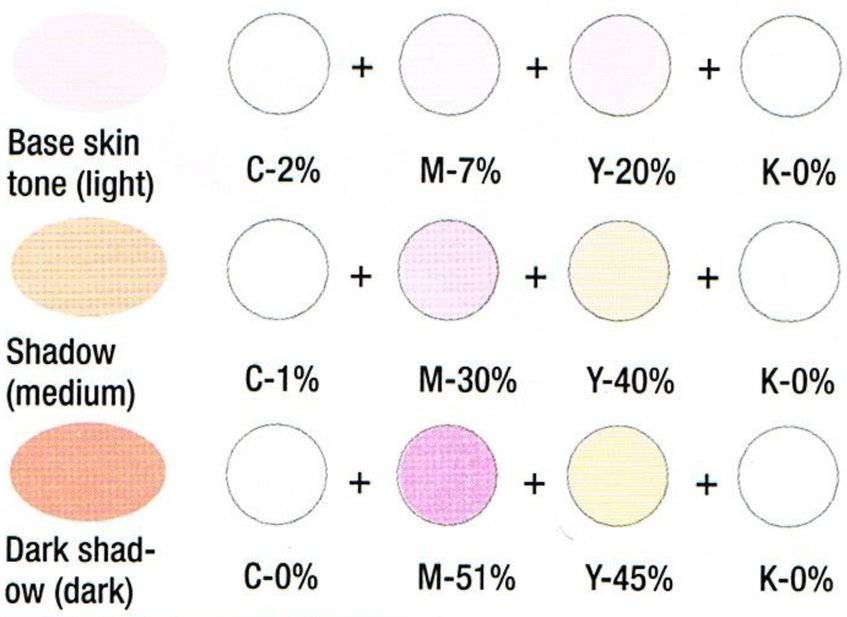
Dark shadow (dark):
C-34%; M40%; Y-13%; K-6%

Original palette

Be Aware That Light, Medium, and Dark Arise from the Four-Color Printing Process



Light, Medium, and Dark Skin Tone



There are four primary colors used in printing, abbreviated as "CMYK". Combining these four colors allows for the creation of any printable hue.

Bright tones are created using primarily light values of CMYK. Medium and dark tones are created using values that have saturations of 10% or greater than the bright tones. Taking care to mix in dark tones allows the artist to produce a contrasting interplay of light, medium, and dark.

Color Is Light

Is the character outside or inside? When applying color, consider what forms the basic lighting.

Base Color: Yellow Light

Light

Yellows: C-0%; M-5%; Y-17%; K-0%

Skin

Base tone (light): C-0%; M-25%; Y-40%; K-0%

Shadow (medium): C-19%; M-44%; Y-64%; K-0%

Dark shadow (dark): C-50%; M-63%; Y-73%; K-5%

Clothing

Base tone (light): C-0%; M-4%; Y-17%; K-0%

Shadow (medium): C-16%; M-17%; Y-36%; K-0%

Dark shadow (dark): C-52%; M-51%; Y-56%; K-0%

The color palette is part of the character design. Establish the light source's location and determine the tones for the skin and areas of shadow. Use yellow light as the basis for establishing tone values.

A. Strong Lighting

Use values that are almost black to represent dark shadows and heighten the contrast between light, medium, and dark tones. Strong lighting results in high-impact images.

Light

White:
C-0%; M-0%; Y-0%; K-0%

Skin

Base tone (light):
C-0%; M-20%; Y-31%; K-0%

Shadow (medium):
C-45%; M-64%; Y-91%; K-4%

Dark shadow (dark):
C-64%; M-74%; Y-85%; K-42%

Clothing

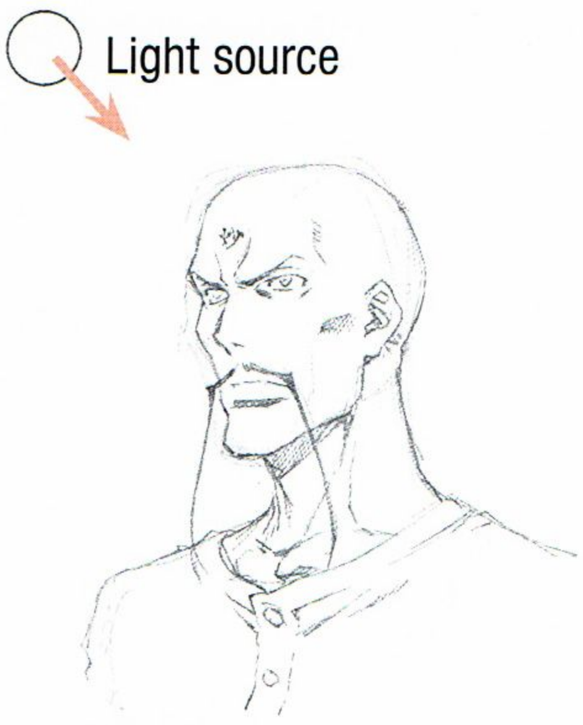
Base tone (light):
C-0%; M-2%; Y-8%; K-0%

Shadow (medium):
C-51%; M-49%; Y-56%; K-0%

Dark shadow (dark):
C-69%; M-67%; Y-73%; K-29%

Eye Shading

C-70%; M-61%; Y-53%; K-5%



Sketch

With indications for shading

With main contours removed from the base tones

The forms and palette used for the shadows, which indicate the flow of muscles as well as crease and ripple shapes, generate senses of texture and three-dimensionality for the skin and clothing.

B. Soft Lighting

The tones used in soft lighting are not as saturated as the tones used in strong lighting. However, care should still be taken to ensure that the palette still distinctly represents light, medium, and dark tones.

Light

White:
C-1%; M-4%; Y-16%; K-0%

Skin

Base tone (light):
C-2%; M-29%; Y-43%; K-0%

Shadow (medium):
C-42%; M-54%; Y-68%; K-0%

Dark shadow (dark):
C-51%; M-63%; Y-73%; K-6%

Clothing

Base tone (light):
C-2%; M-5%; Y-16%; K-0%

Shadow (medium):
C-33%; M-29%; Y-40%; K-0%

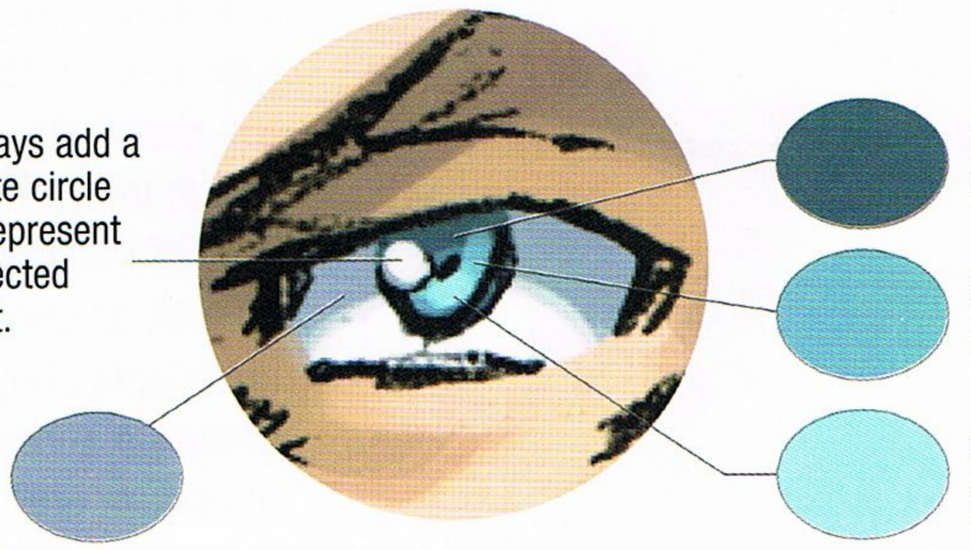
Dark shadow (dark):
C-53%; M-52%; Y-57%; K-0%

Eye Shading

C-48%; M-36%; Y-30%; K-0%

The Iris and Eye

While the iris comprises an extremely small surface, showing a clear interplay of light and dark breathes life into the character.



Always add a white circle to represent reflected light.

Dark shadow (dark):
C-89%; M-66%; Y-57%; K-17%

Shadow (medium):
C-59%; M-22%; Y-25%; K-0%

Base tone (light):
C-38%; M-0%; Y-9%; K-0%

Eye Shading:
C-49%; M-36%; Y-30%; K-0%

*The iris should not change much in tone, even if the type of lighting changes.

Shadows cast across the eye cause the white of the eye to stand out, imbuing the eye itself with vitality. Adjust the palette used for eye shading according to the type of lighting.

C. Blue Reflected Light

The contrast resulting from blue reflected light is similar to that of soft lighting. Dark shadows often are dark tones, similar in hue to the base color. Use your own discretion in selecting whatever colors work effectively according to where the character is, the time, and the nature of the reflected light.

Light

White:
C-1%; M-1%; Y-7%; K-0%

Skin

Base tone (light):
C-0%; M-26%; Y-38%; K-0%

Shadow (medium):
C-55%; M-43%; Y-21%; K-0%

Dark shadow (dark):
C-58%; M-65%; Y-57%; K-5%

Clothing

Base tone (light):
C-0%; M-4%; Y-15%; K-0%

Shadow (medium):
C-37%; M-27%; Y-16%; K-0%

Dark shadow (dark):
C-67%; M-65%; Y-45%; K-2%

Eye Shading

C-35%; M-27%; Y-23%; K-0%

Using the Effects of Contrasting Tones to Express Light Intensity

A. Strong Lighting

Skin

Base tone (moderately light): 18%

Shadow (moderately dark): 69%

Shadow (dark): 85%

Clothing

Base tone (light): 2%

Shadow (moderately dark): 59%

Shadow (dark): 83%

5-Stage Gradation Guide

1 (Light) 5%

2 (Moderately light) 15%

3 (Medium) 30%

4 (Moderately dark) 50%

5 (Dark) 80%

Tone Changes in the Skin and Head

1 2 5 3

Light areas ▲ Dark areas

Border where light and dark meet

Strong lighting yields a sharp contrast between light and dark.

B. Soft Lighting

Skin

Base tone (moderately light): 27%

Shadow (moderately dark): 52%

Shadow (dark): 70%

Clothing

Base tone (light): 6%

Shadow (moderately dark): 47%

Shadow (dark): 64%

1 2 4 3

Light areas ▲ Dark areas

Border where light and dark meet

In the case of soft lighting, use a diminished contrast, shifting from 1-->2-->5 to 1-->2-->4. This produces a softer effect, which differs from that in strong lighting.

C. Blue Reflected Light

Skin

Base tone (moderately light): 23%

Shadow (moderately dark): 59%

Shadow (dark): 73%

Clothing

Base tone (light): 4%

Shadow (moderately dark): 44%

Shadow (dark): 71%

1 2 4 3

Light areas ▲ Dark areas

Border where light and dark meet

- Blue reflected light requires in the same contrast saturation percentages as used in soft lighting. In other words, blue reflected light is a form of soft lighting.
- Even though the base tones used for B and C differ, the makeup of light/dark contrast is completely the same.

Revealing the Character's Personality through the Costume

The costume affects the impression the character projects.

Fitted versus Loose Clothing

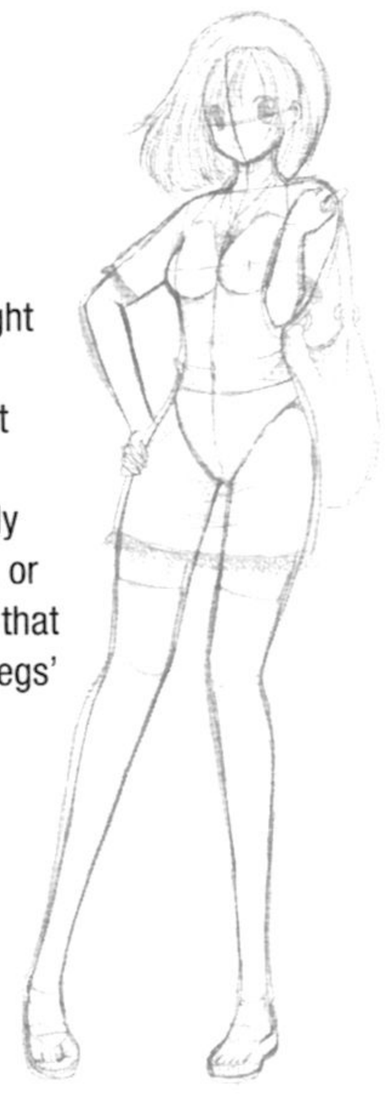
Clothing can be roughly divided into two camps: clothing that shows off the figure and clothing that hides the figure. There is also clothing which displays elements of both camps.

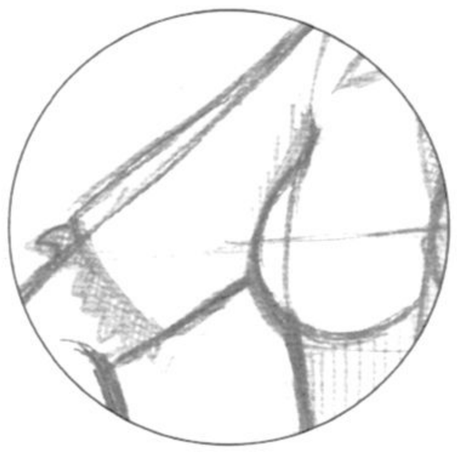
Fitted

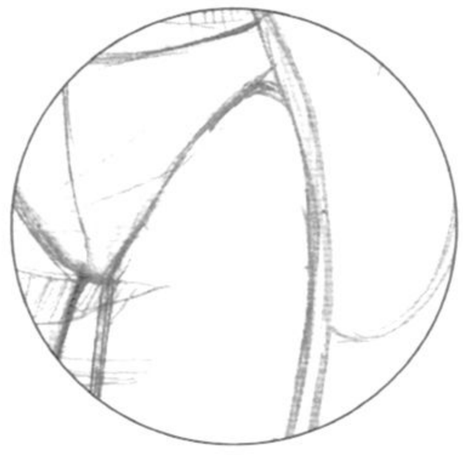
The snug fit shows off the silhouette and fullness of the breasts.

Fitted clothing accentuates the body's contours, showing off the figure underneath. The special feature here is that the outfit reveals not only her figure but her legs as well. This costume style evokes the impression of a feisty character–a girl of action.

This type of costume might consist of a miniskirt that exposes the thighs, snugly fitting pants, or other article that reveals the legs' contours.







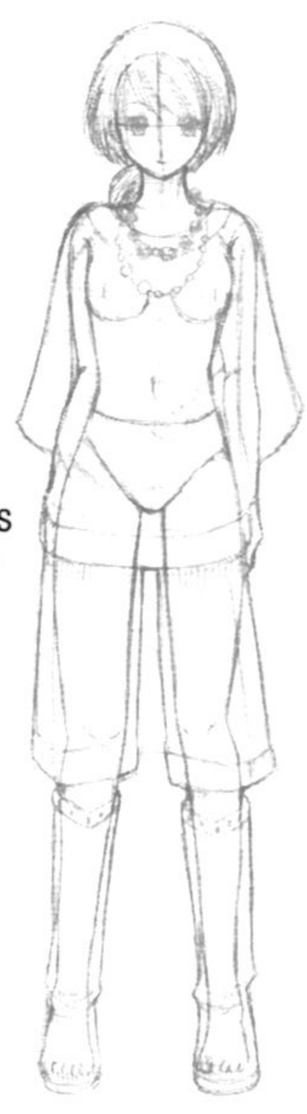
The clothing's contours adheres to the figure's silhouette lines.

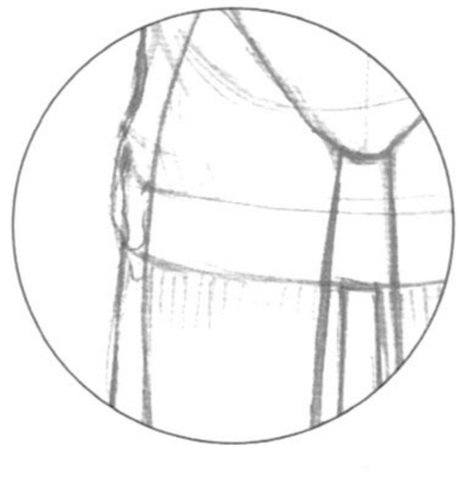
Loose

Loose clothing conceals the body's contours, making the figure underneath barely visible. This costume style suggests a reserved, modest character.

Neither the chest nor the waist is discernible.

A skirt or pants typically cover up the knees.





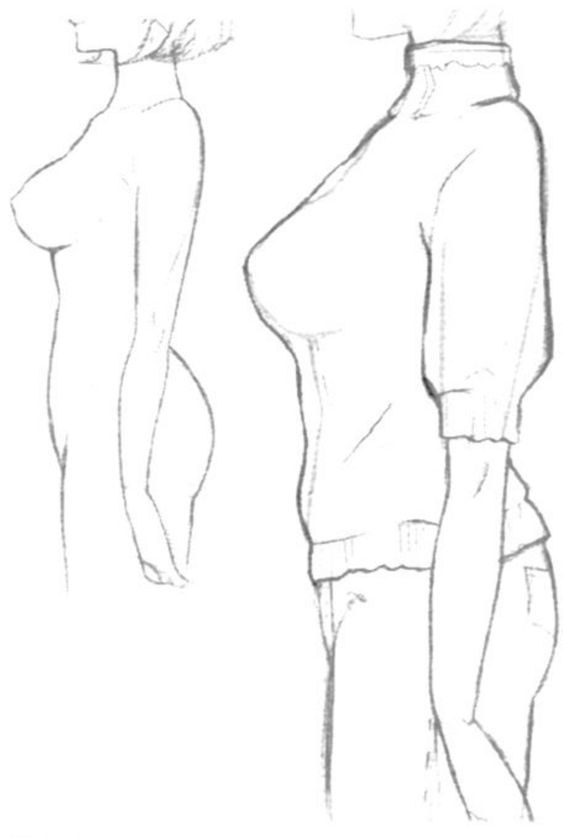
Draw the clothing's contours at a distance from the figure's silhouette lines.

Combination of Fitted and Loose

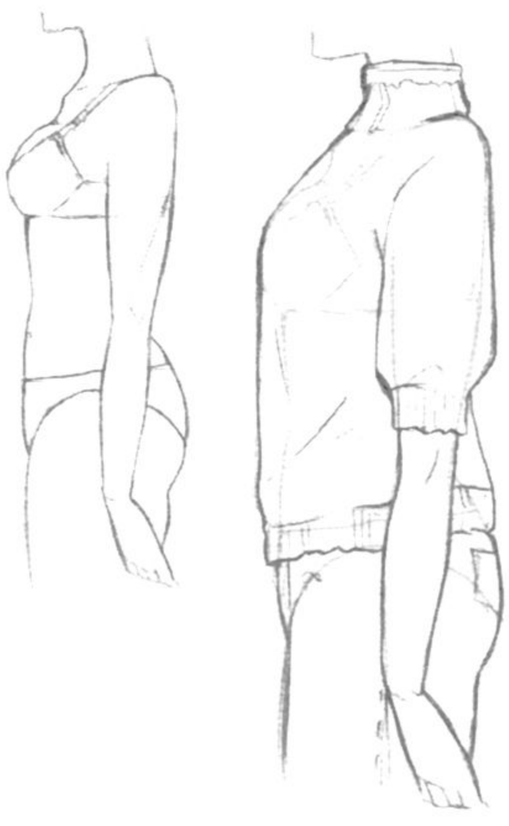
These costumes have areas they reveal and others they conceal. For example, a costume like this might accentuate the chest but hide the waist and legs. This sort of costume works well with portraying a perfectly "average" character, but it also lends itself to giving a character an adorable, girly look.

The top seen here does not accentuate the chest as much as that of the fitted outfit shown earlier.

Differences in Profile Silhouettes



Fitted: Accentuate the chest when producing the nude sketch.



Loose: Maintain awareness of the silhouette the undergarments (bra and panties) create when sketching the clothing.

Fitted/Loose Combination: The costume has a loose fit at the chest and a closer fit at the waist.

Ref.: Use the silhouette created by the bra and panties as the basic form.

A. Fitted Costumes

Fitted clothing shows off the curve of the waist. Sketch the figure nude and then draw the clothing so that its contours adhere to that of the body underneath.

Tight T-Shirt and Jeans

Tummy T-shirt: Use fine lines to portray the fabric creases.

Long creases form around the sweat pants' crotch.

Turtleneck Sweater

Hip-hugger jeans have a distinctively low waist. Leave plenty of space between the jeans' waist and the navel.

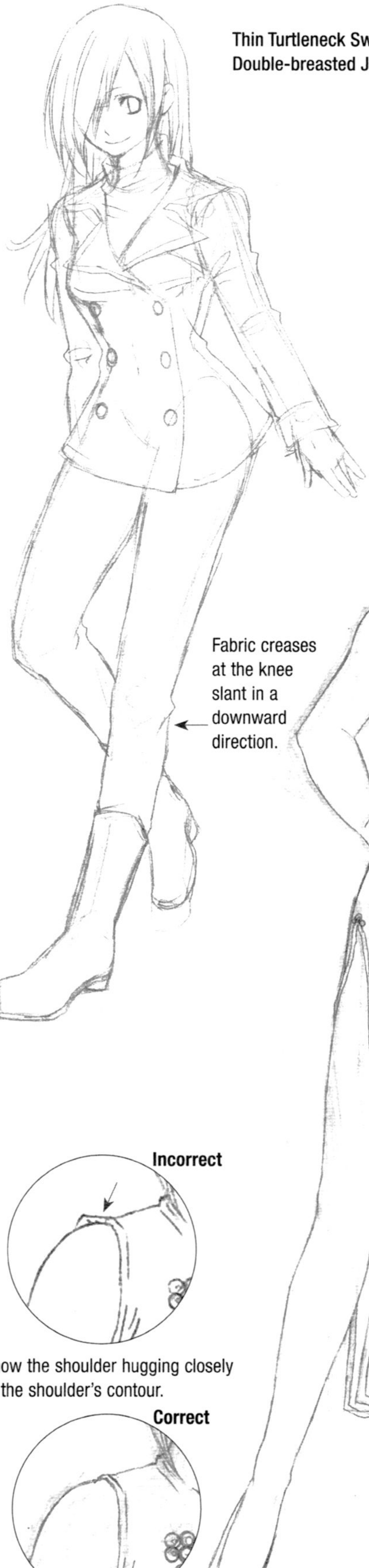
Pants with flared legs create a charming look.

Jacket with Snug Pants

Draw wide creases to portray the jacket's thick fabric.

Take care to preserve the figure's silhouette when drawing creases on a snugly fitting clothing article and to avoid adding too many creases to parts that move, such as the elbows and waist.

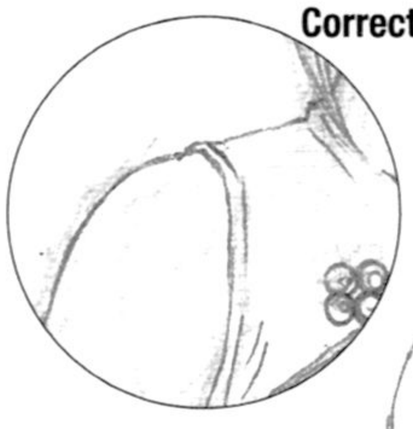
Thin Turtleneck Sweater and Double-breasted Jacket



Fabric creases at the knee slant in a downward direction.

Mandarin Dress

Show the shoulder hugging closely to the shoulder's contour.



B. Loose Costumes

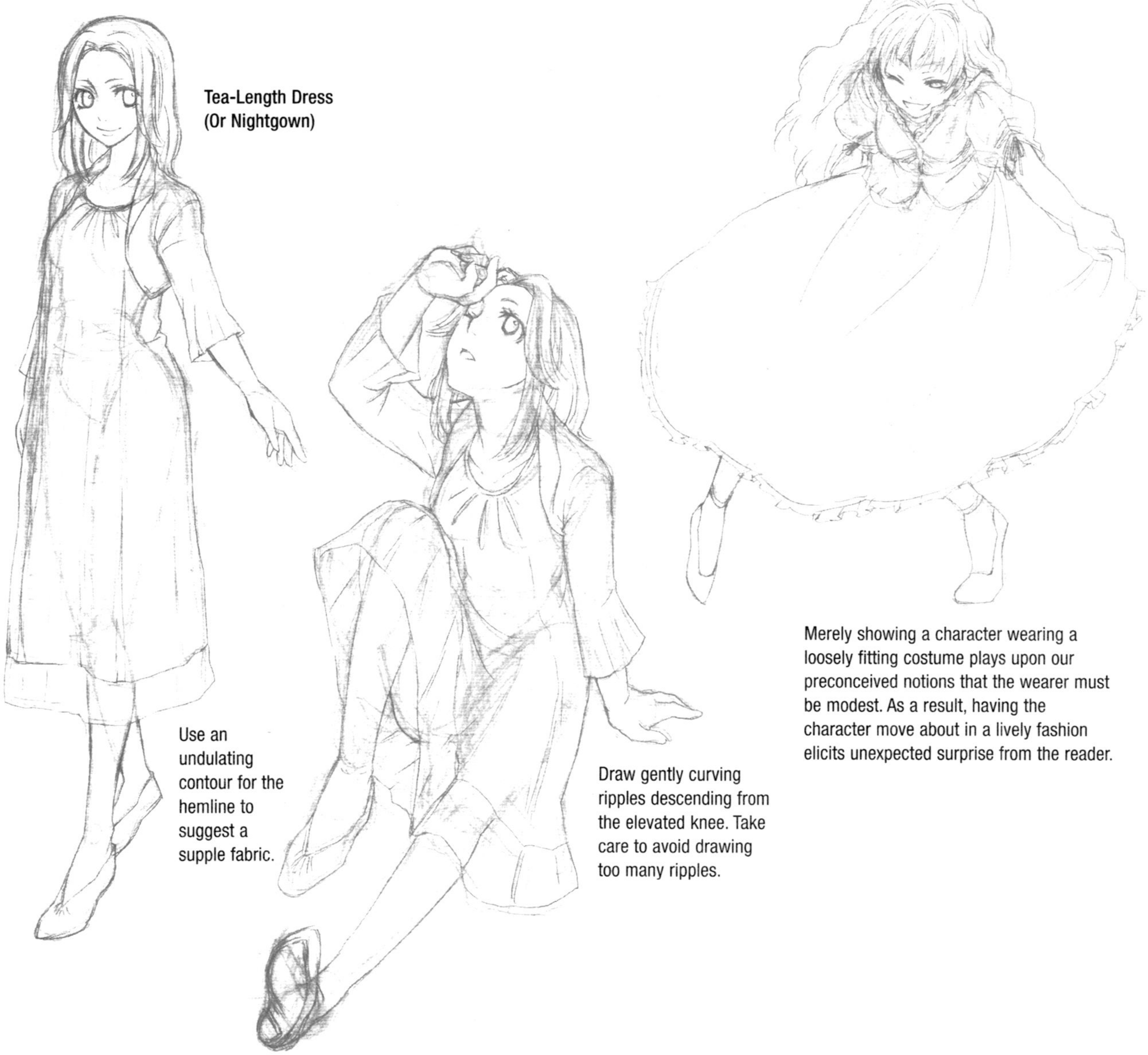
Loose clothing conceals the curves of the breasts and waist. Make an effort to draw a straight, up-and-down silhouette.

The clothing should conceal the curve of the waist.

Show the garment hanging loosely from the chest and covering the posterior.

Knee-length skirt: Use long, arcing strokes to portray ripples on soft fabrics.

Tea-Length Dress (Or Nightgown)

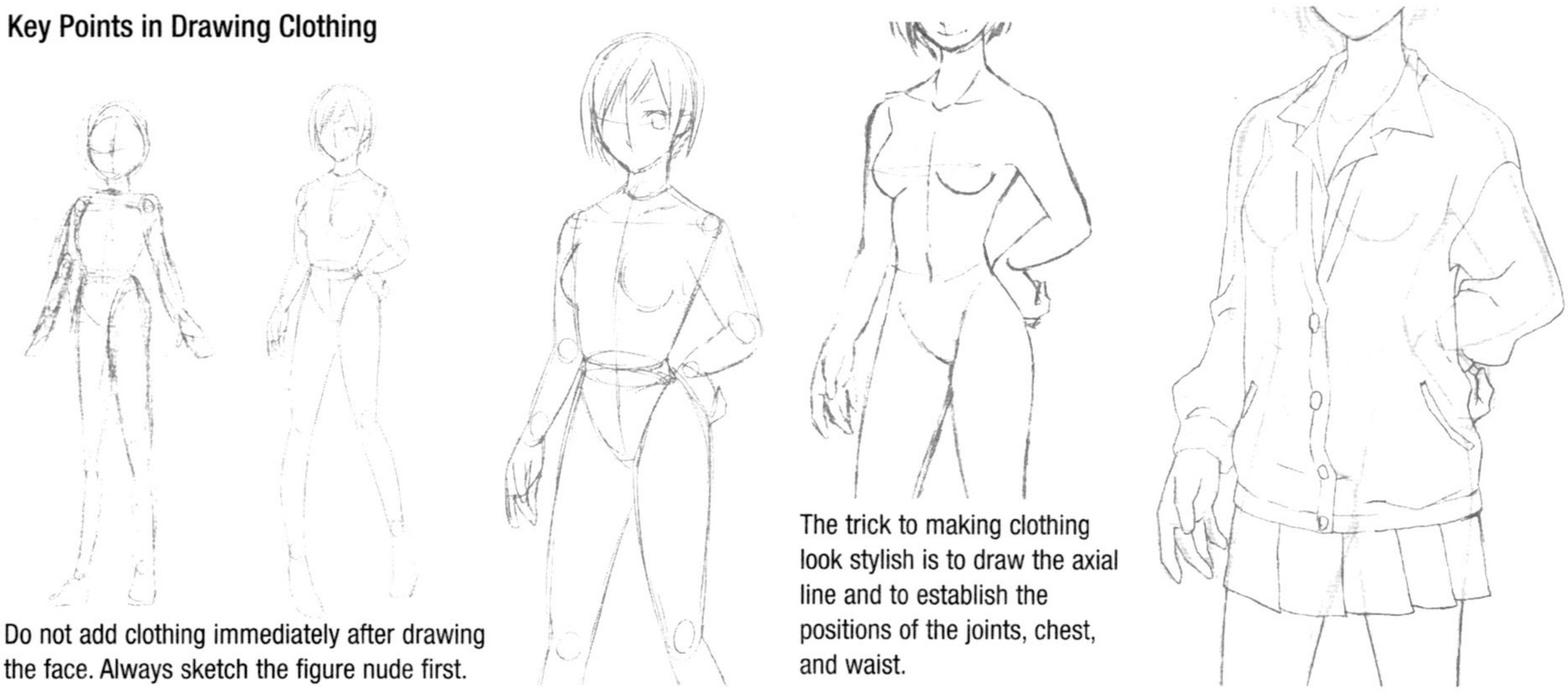


Merely showing a character wearing a loosely fitting costume plays upon our preconceived notions that the wearer must be modest. As a result, having the character move about in a lively fashion elicits unexpected surprise from the reader.

Use an undulating contour for the hemline to suggest a supple fabric.

Draw gently curving ripples descending from the elevated knee. Take care to avoid drawing too many ripples.

Key Points in Drawing Clothing



Do not add clothing immediately after drawing the face. Always sketch the figure nude first.

The trick to making clothing look stylish is to draw the axial line and to establish the positions of the joints, chest, and waist.

C. Fitted/Loose Combinations

These costumes play up the character's individuality by combining parts that reveal with parts that conceal. For example, an outfit might accentuate the chest but hide the posterior and the thighs, or conceal the chest but show off the legs.

This Western outfit comprises a bandeau top with a snugly fitted miniskirt and a cropped jacket. It reflects a popular style of covering while revealing.

This warm outfit is intended to provide ease of movement and yet shows off the wearer's figure.

This sun dress worn over a T-shirt produces a charmingly girlish look.

These overalls lie against the lower back and trace the posterior's curve, resulting in a charming effect.

This 1960s-style dress reveals the arms and the shape of the chest while hiding the posterior underneath a wide, flaring, knee-length skirt.

Applying Fitted, Loose, and Combination Aesthetics to School Uniforms

Fitted Uniforms

These are uniforms that have a close fit.

Blazer

Princess line micro dress

Thigh-high miniskirt

Knee-highs

Thigh-high socks

Penny loafers

Penny loafers

Loose Uniforms

These conceal the wearer's figure.

Standard sailor suit

Blouse and sweater

Micro mini with box pleats

Knee-length, pleated skirt

Slouch socks

Crew socks

Sneakers

Fitted/Loose Combination Uniforms

These reveal the curves of the chest and the waist.

Bolero jacket

A-line, knee-length dress

Ankle boots

Bolero jacket

A-line mini dress

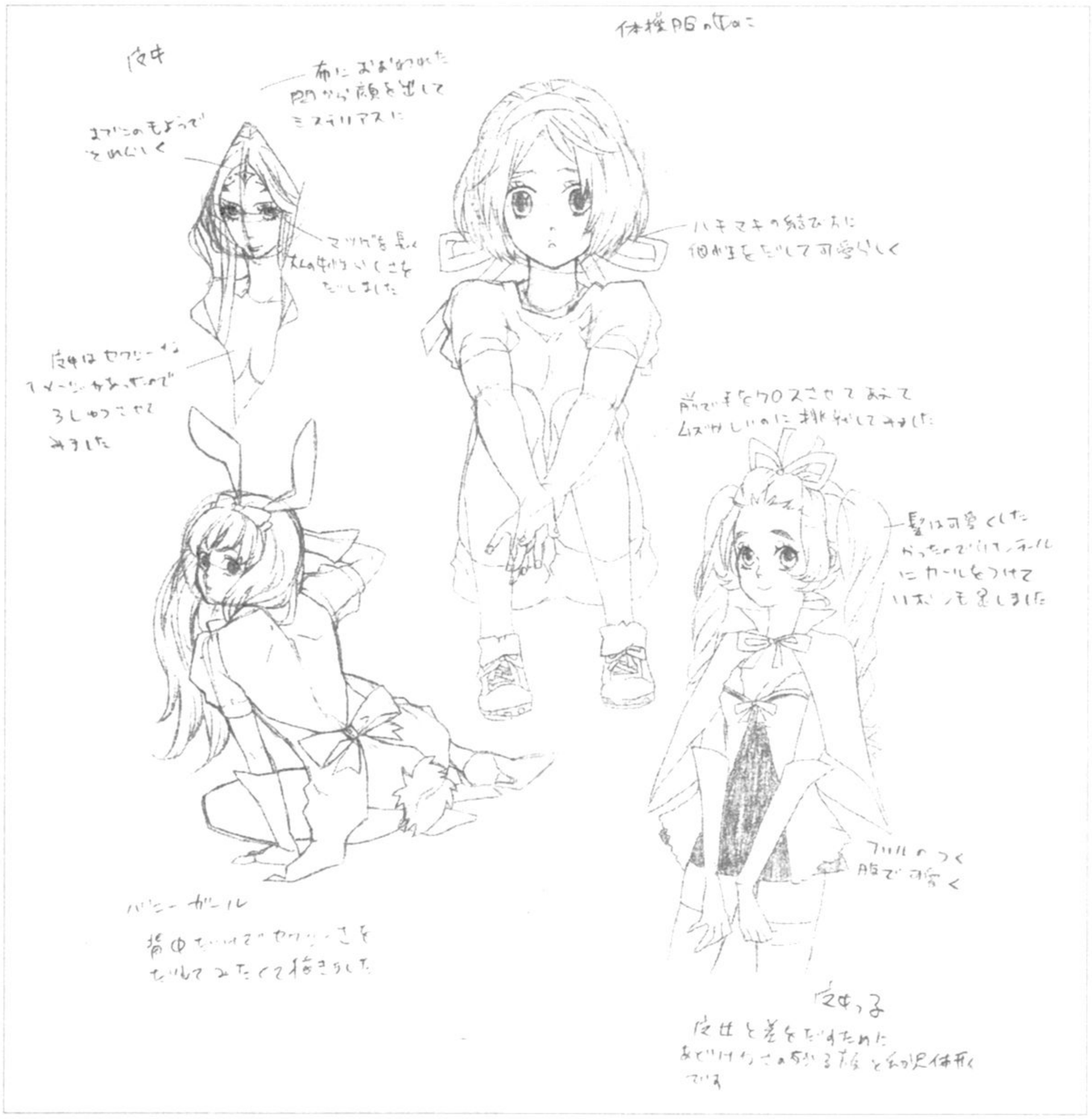
Knee-highs

Mary Jane shoes

Non-elastic slouch socks: The appearance of the feet, including the shoes, help portray the character's personality.

Eleven Artists, Each with a Different Vision

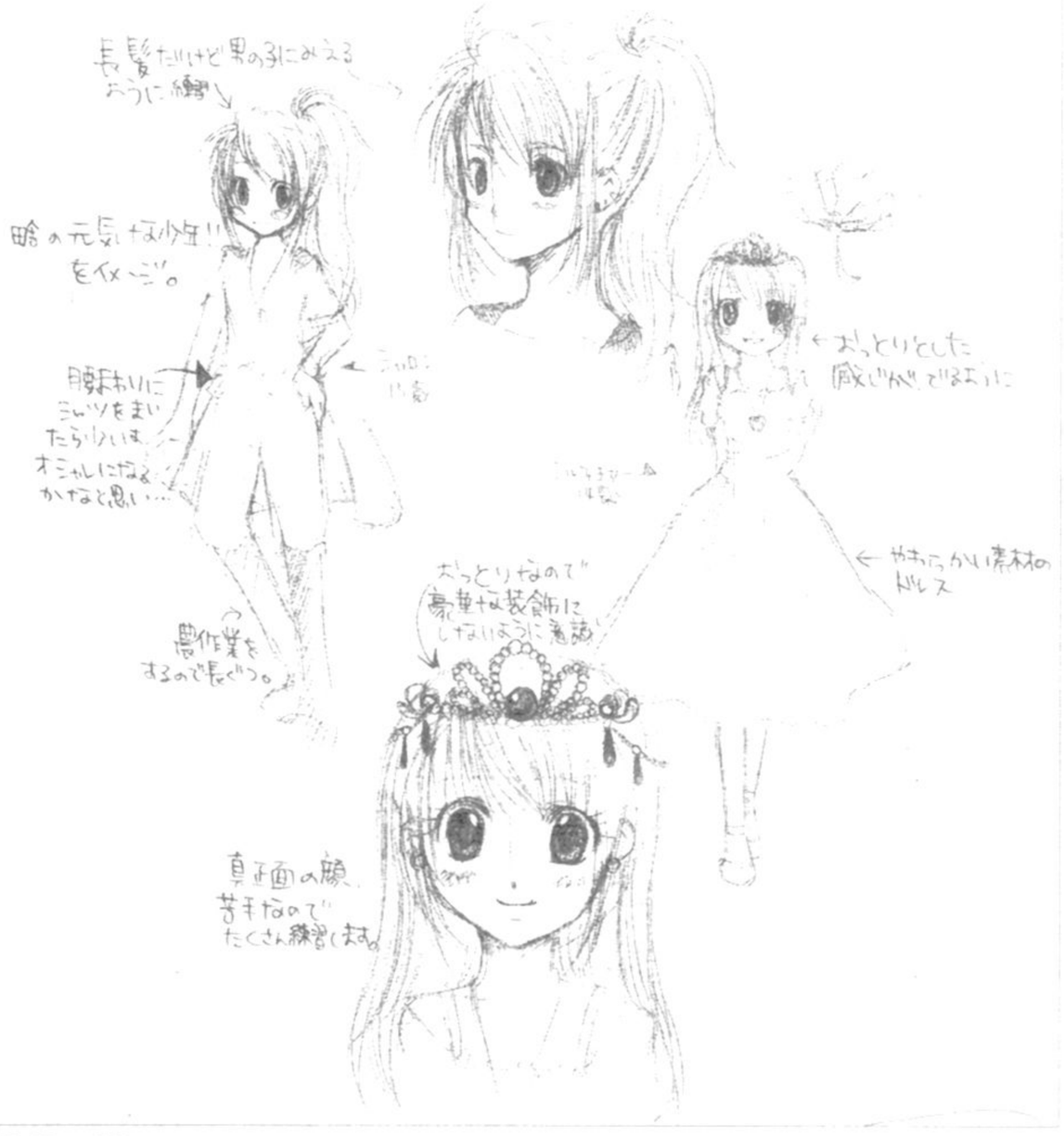
Artists' sketchbooks, to which they add new drawings daily, contain a host of thoughts and ideas. This section takes a look at the sketchbooks of the production staff members to see what they think of when they draw.



Akeko Yoshinaka

Specialty Is Showing Girls Wearing Surprised Expressions

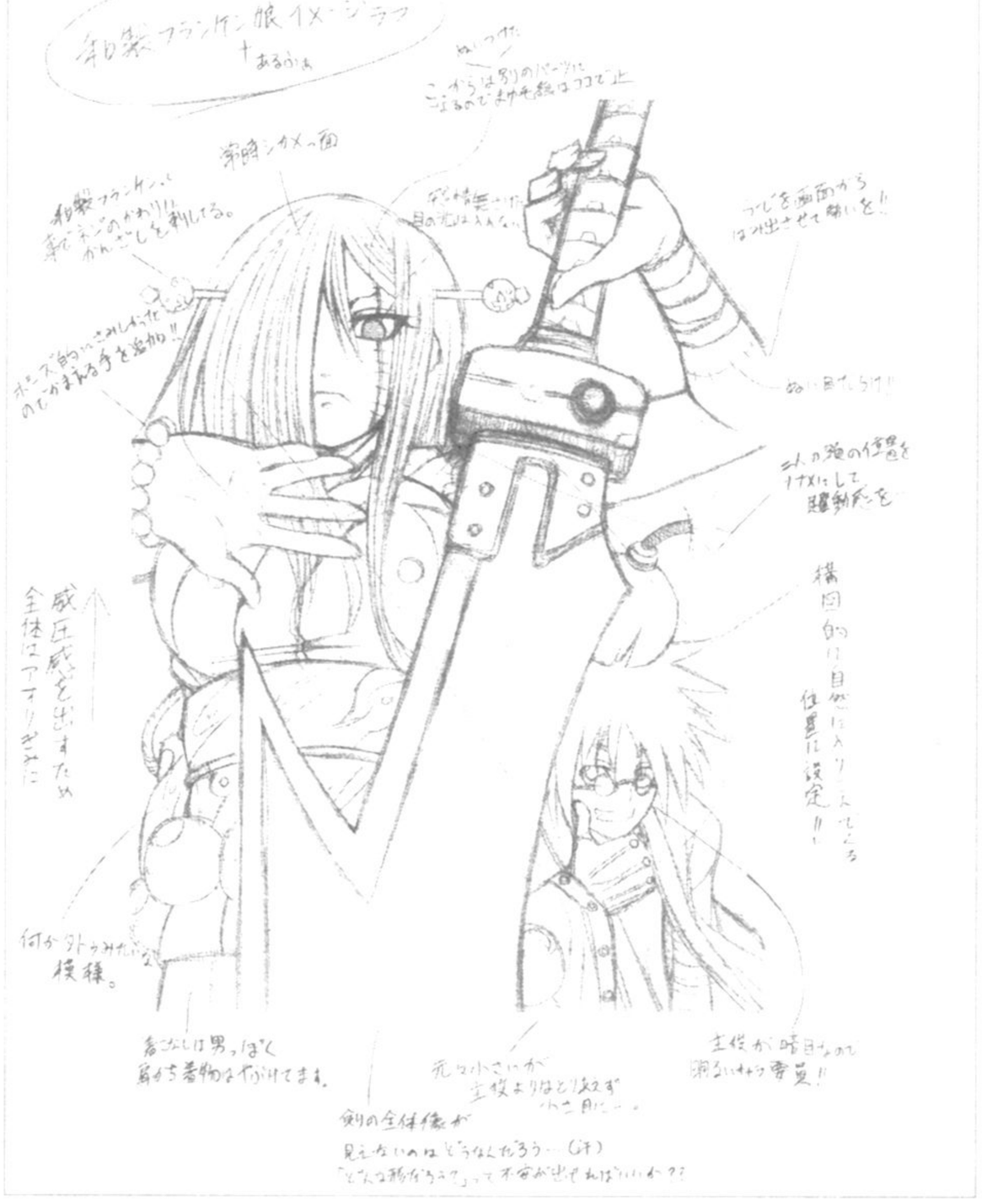
Looking at Yoshinaka's sketches, we see that she shows concern with what is cute and how to make a character appear cute in her daily observations and sketches.



Keiko Hirano

Forte Lies in Portraying Characters Who Are Cute, Warm, and Soothing

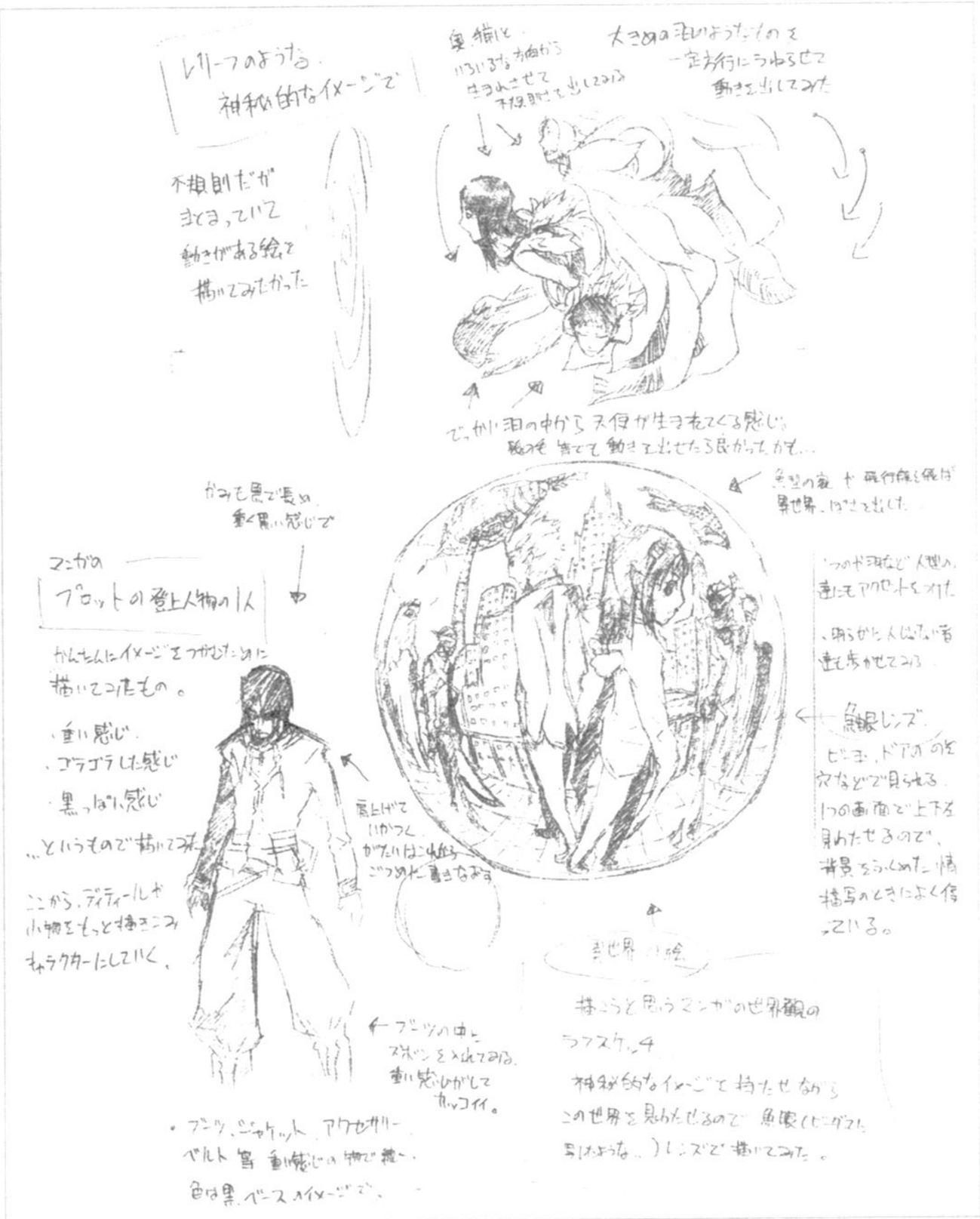
The careful attention Hirano shows to accessories and portraying soft hair adds to her work, and her interest in things with an adorable aspect and interest in making something look cute is reflected in her characters.



Hiromu Nishiuchi

Excels in Portraying Striking Characters Drawn Using Bold Strokes

Nishiuchi is a versatile artist, able to sketch a variety of different characters, and his sketchbook not only has female characters who are physically attractive, but also male characters who are handsome, funny, and brimming with even more personality traits.



Akira Kato

Proficient at Using High Angle Compositions to Create Three-Dimensionality

Kato has a special knack for understanding spatial compositions and has established his own, unique artistic style. He has achieved his own style of proportioning, so the only question that remains is how far he will follow his own path.

Koya Nozawa

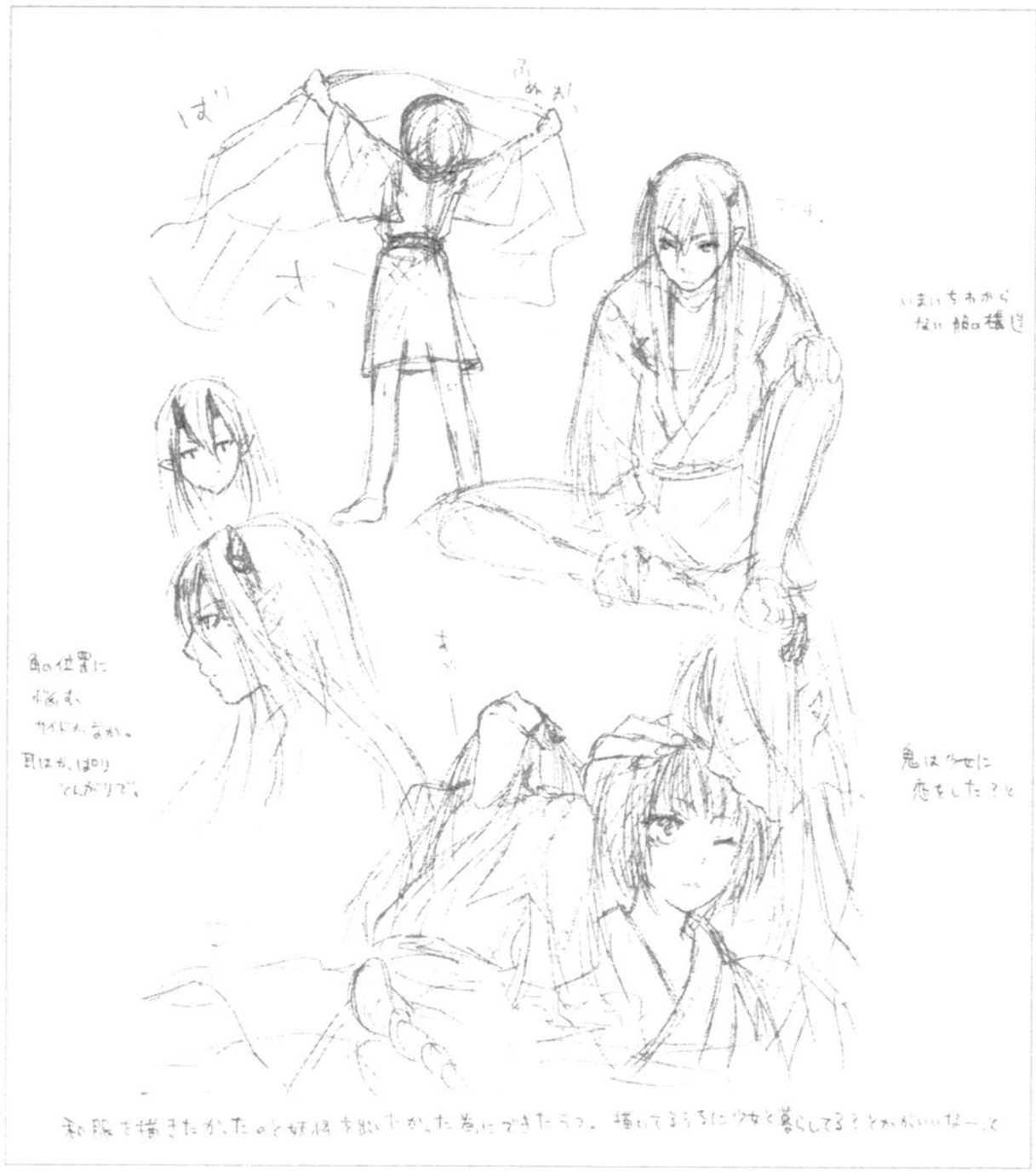
Specializes in Large-boned Characters with Captivating Eyes

Her characters have alluring eyes with riveting gazes. “Characters with captivating eyes” reflects a vital element that affects whether a character makes a lasting impression on the reader or not.

Arashiyama

Excels in Making a Character or Object Look Convincing

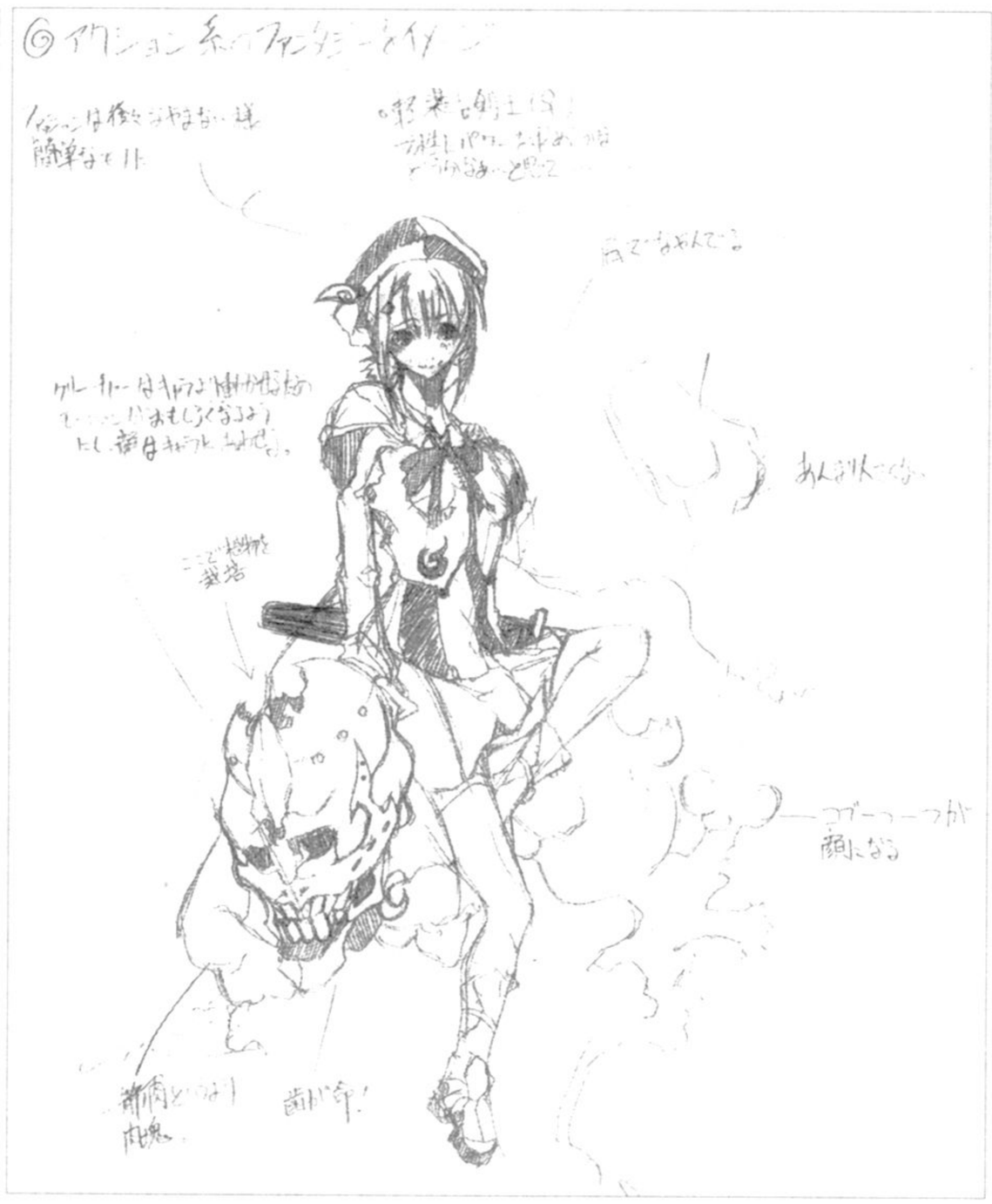
Arashiyama’s forte lies in actively drawing worlds that capture her interest, and includes a diverse range of characters, from characters with long limbs; characters with head-to-body ratios of 1:2; and creepy characters to armor-clad, tough characters. The trick to developing artwork lies in actively pursuing sketching.



Itchi

Talent Lies in Creating Striking Characters with a Sense of Presence

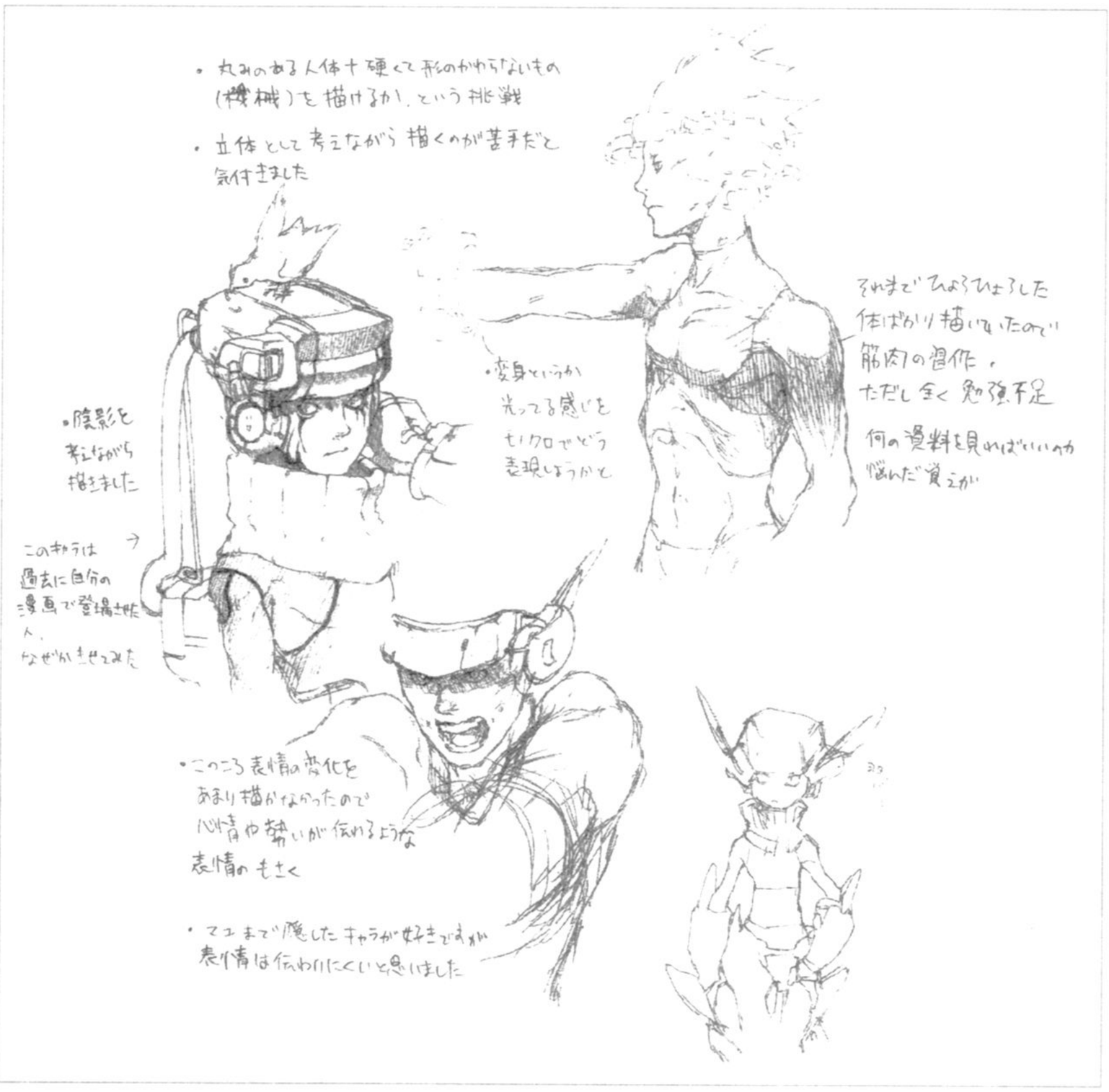
Itchi specializes in characters that readers find memorable, and a single panel can cause the reader to imagine an exciting drama taking place. Itchi has stated, "If you fail to draw the figure nude and then dress it in clothes, the clothing won't look bona fide." And, she certainly has the ability to draw convincing clothing.



Kazuki Anazawa

Uninhibited and Free Artwork

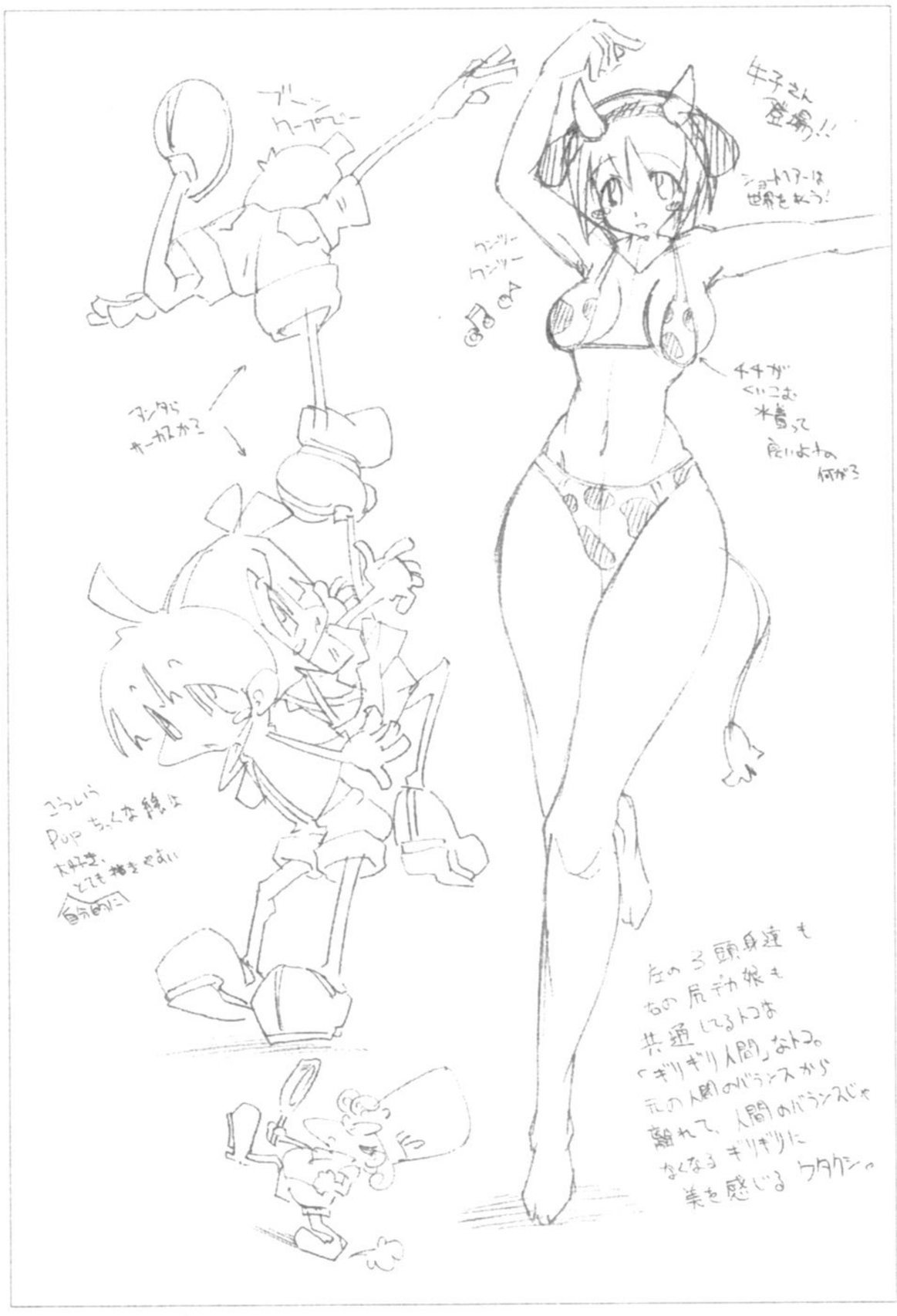
An artist becoming fettered by methodology and trapped into thinking that a particular aspect of *manga*, an illustration, or the like must be composed in a predetermined manner has crucified his or her own artwork. However, Anazawa's most predominant characteristic lies, namely, in his inhibition and ability to run wild with creating his own world to the extent that would make any onlooker jealous.



Kawara Yane

Three-Dimensional Characters Garbed in Hard-Textured Materials

Kawara Yane's basic approach toward sketching is first to visualize what she intends to draw before actually drawing. On top of that she composes her artwork by translating her visual image to paper, line for line, stroke for stroke. "I want to draw things I have never drawn before." This voracious attitude allows Kawara Yane gradually to build up her artistic skills.



Izumi Midorikawa

Specializes in Girlish Characters

Midorizawa has a talent for drawing eye-catching characters. Midorizawa's work includes a tremendous variety of characters, from ultra-stylized to realistically rendered. However, she cultivated her skills through constant and repeated practice.

Subaru Amakawa

Skilled in Juxtaposing Two Diametrically Opposite Characters

Amakawa excels in drawing physically attractive female characters with fanciful proportioning and American "toon" style characters with twiggy arms and legs. Amakawa's skill in proportioning and showing movement in stylized characters arises from constantly building on his artistic experience.

Super Character Sketching Production Orientation Meeting at Nippon Engineering College

This book's production staff was selected from amongst the fifth term and sixth term students in Nippon Engineering College's Manga and Animation Department. We would like to extend our sincerest gratitude to Nippon Engineering College as well as to the professors, lecturers, and instructors who assisted in all aspects of production, including the selection committee and the orientation meeting.

Panels drawn as an exercise the day of orientation and during production

Afterword

In the spring of 2006, Graphic-sha's editor Motofumi Nakanishi and I had the opportunity to visit the Manga and Animation Department of Nippon Engineering College. During this visit, a thick bundle of files in one of the classrooms caught my attention. That bundle of files turned out to be a huge pile of page layouts.

Page layouts are the lifeblood of *manga*. They contain all of the basic elements of a work of *manga*: the panel and page compositions (in an easy-to-view and readily understandable format), the story, the characters, etc. Page layouts connect to skills in communication, composition, and visual portrayal sketching and at the same time, can be regarded as embodying the artist's intentions.

If we interpret "page layout" to mean the production of a work, then whether we see the work as a marketable product or a means of artistic self-expression greatly affects our judgment and evaluation of the page layout.

Alternatively, if we look at the page layout as a means of creating a composition or visual image, then the page layout fulfills the elements of *manga* sketching.

This mountain of page layouts was literally like attending a trade fair, where samples of quality and quantity of information were on exhibition.

With this appealing pile of page layouts in front of me, I approached both Matsumoto and Morita to ask their opinions on the subject of writing a new book on *manga* techniques as part of the new *Manga* Sketching series. During these discussions, Matsumoto brought up "the issues of attitude, perception, and composition in relation to concepts in studio production." These became condensed into "planning" to arrive at our *manga* sketching keyword.

Of the three sketching elements, one rarely encounters problems in "over-communicating" or "over-composing." However, "over-drawing" (including too much information) is a common trap for beginning and veteran artists alike. This is because the need to revisit constantly "what the intention of the sketch is" also means revising the sketch. While revisiting and drawing without loosing sight of the intention might seem obvious, they become very difficult to observe once an artist is absorbed in drawing.

People often comment that once an artist develops the ability to look objectively at his or her own work or characters, that artist's skills will rapidly improve. However, I am sure many readers have found that this does not play out exactly as they had hoped. Yet, consciously planning sketches does help cultivate this objectivity. The road to improvement is paved with practice. And, coupling practice with "planning" will reveal the significance behind all that practice.

We fervently hope that this book will help skyrocket the techniques and drawing skills of our many readers who are seeking to improve.

Hikaru Hayashi, Go office