



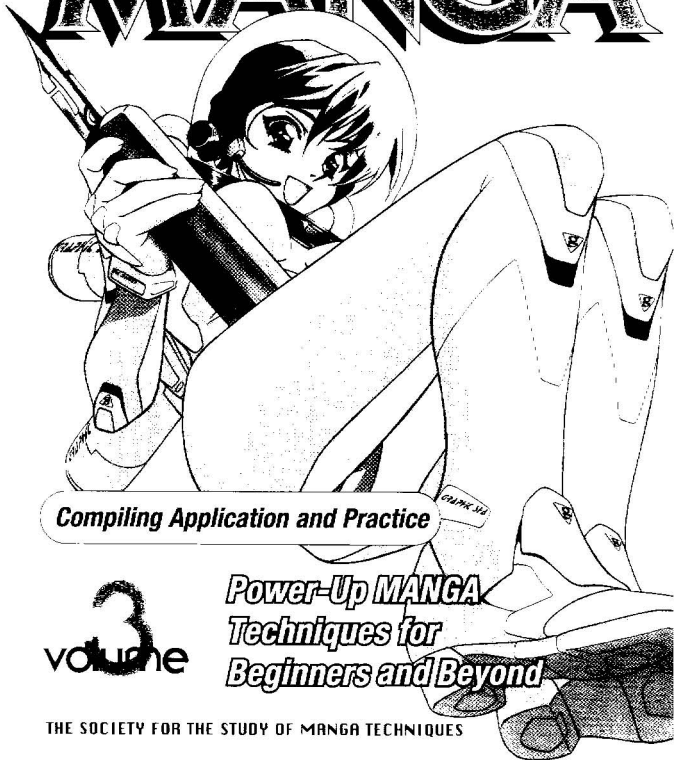
HOW TO DRAW MANGA

volume 3

Compiling Application and Practice

HOW TO DRAW

MANGA



Compiling Application and Practice

3
volume

*Power-Up MANGA
Techniques for
Beginners and Beyond*



THE SOCIETY FOR THE STUDY OF MANGA TECHNIQUES

The Aim of Volume Three

Everyone knows that the best way to improve your drawing ability is to copy your favorite manga; however, without intentionally studying and understanding the ins-and-outs of manga and just frantically drawing pages on end as your method of study, you will make slow progress. This book is a technique book like no other, systematically designed to power-up your manga at an incredible speed by thoroughly introducing the secrets, winning tricks of the trade and essentials of drawing manga.

Just because you have studied the fundamentals in “How to Draw MANGA: Volumes 1 and 2”, it does not mean you have reached the end of the road in the ‘way of manga’. This book teaches how to apply and practice these fundamentals when creating your own manga.

Regardless of your sex or age, from beginners who’ve just said to themselves, “Maybe I should try drawing manga,” to those of you who have been studying manga for a long while now but have not made much progress and pros alike, for all of you, this book comes highly recommended.

Note: Works referenced in this book have been recreated to look like the original as best as possible; however, due to the lack of space, in some cases the works have been greatly reduced in size. For further study of more complete details, we recommend referring to the works as published in their original forms.

Note : The MANGA from P.7 to P.23 in this book are in their original layout. Please read from right to left.

For Whom Comics are Drawn

Written and Drawn by
Takehiko Matsumoto

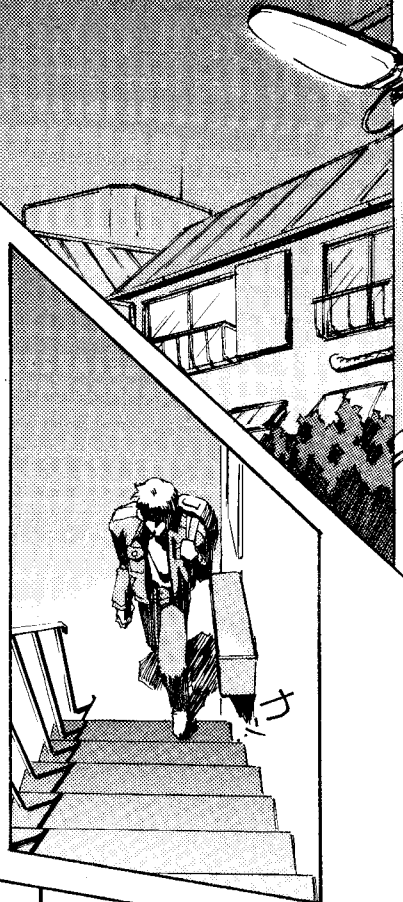
All the manga characters
that appear in this book
are fictions. No identification
with actual persons is
intended or should be
inferred.



It's not too bad but...

Hmm...

clip-clap, clip-clap



I expected as much to get a pretty hard-core opinion of my work but...Jes, what a shock! I didn't think I was that bad.

Maybe it's your tempo...
Or your frame selection...



コミック
グラフィック
出版

It's hard to put my finger on it..

Three days later...

203

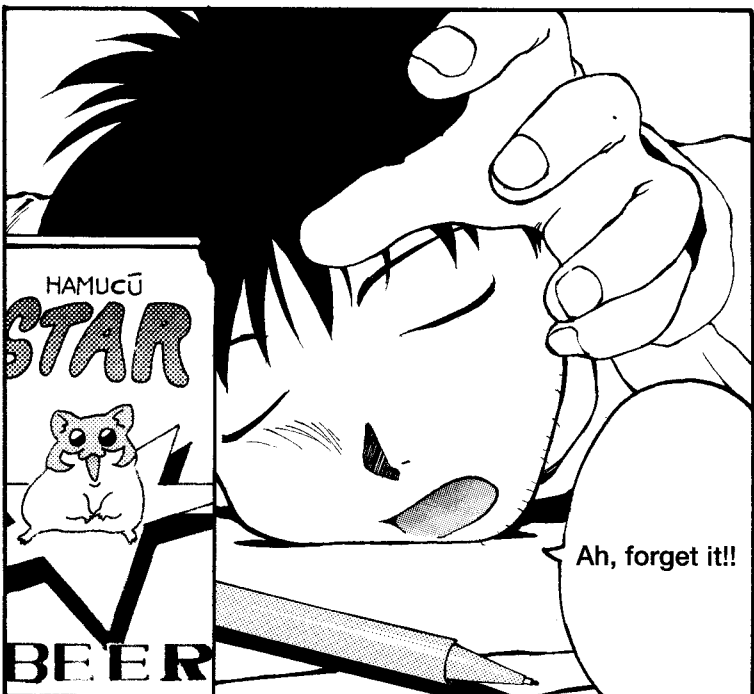
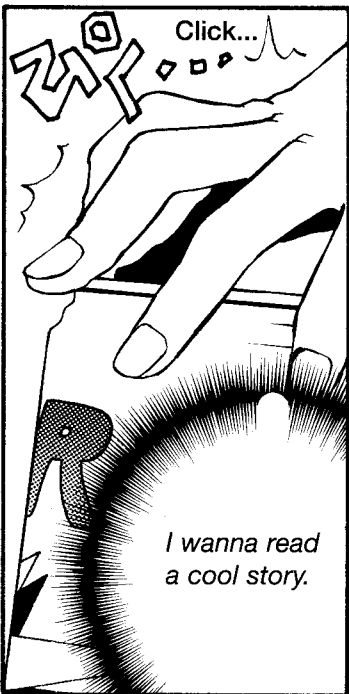
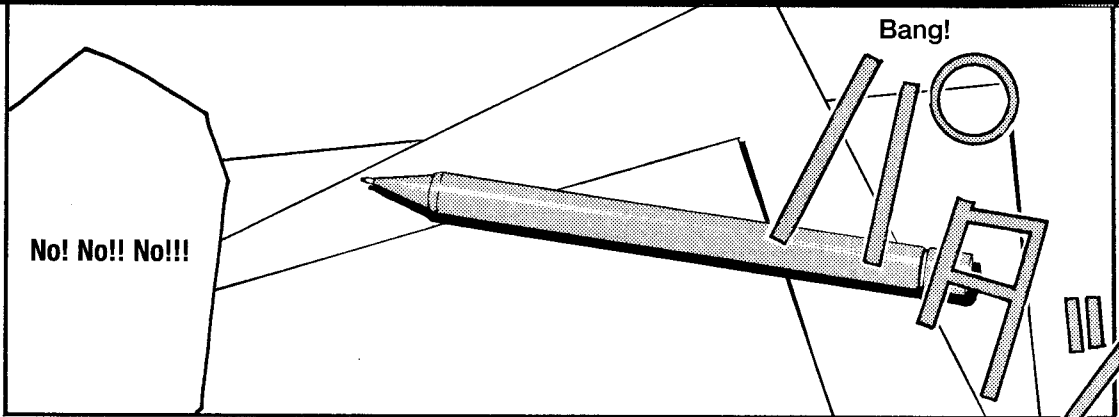
Mr. Egaki

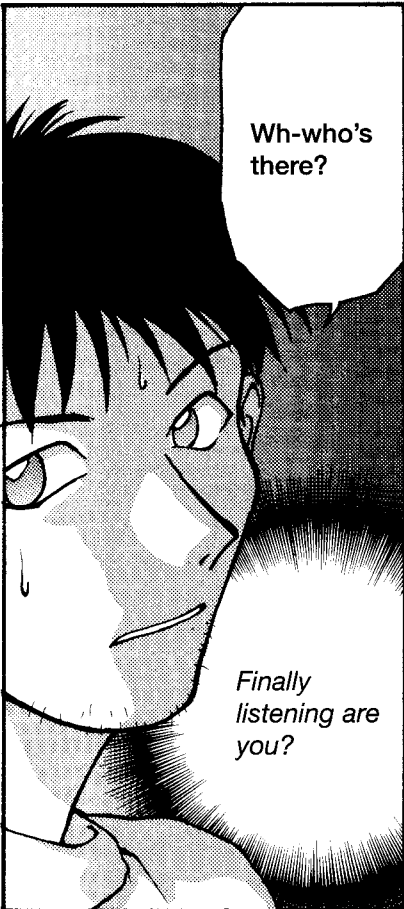
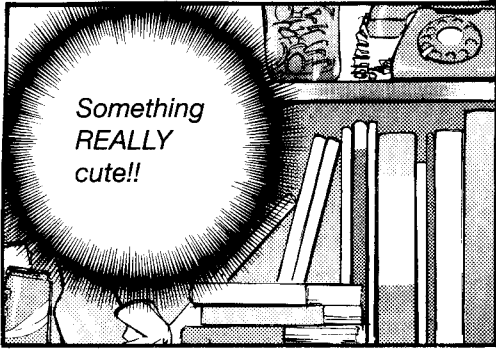
All right! I'll show them next time!!



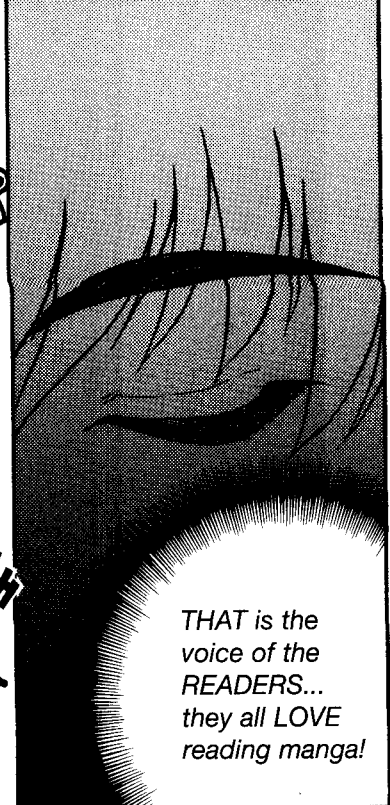
Guess this is what to expect the first time show your work to a publisher. I'll just have to try harder.



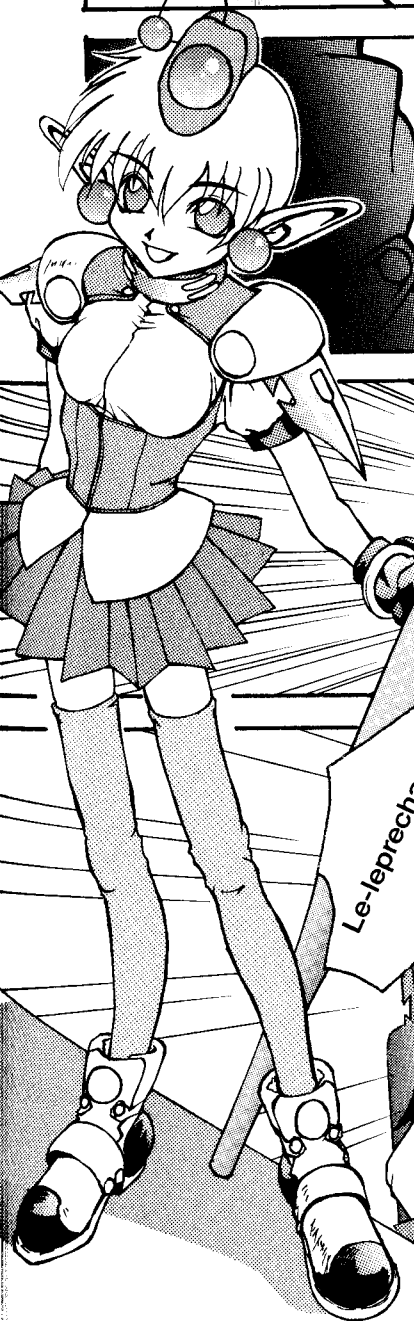


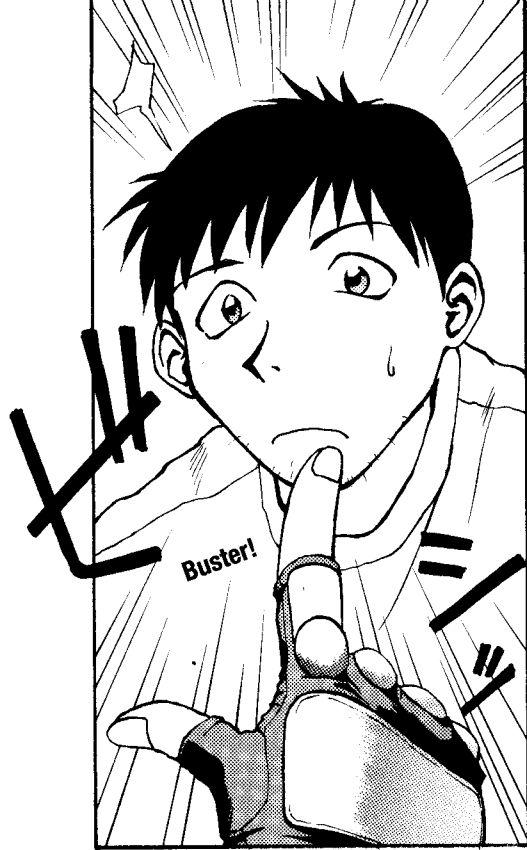


GARBLE-GARBLE



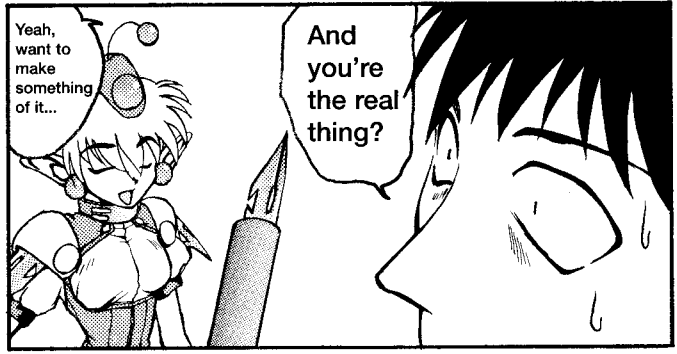
Baaarf!





You guys appear when people are in a bind right?

You could say that.

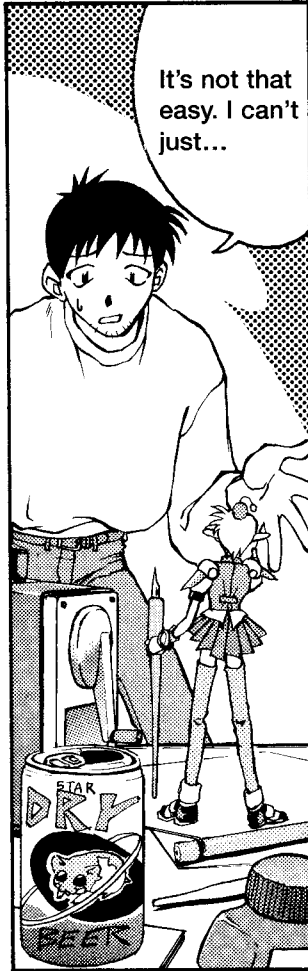


Yeah, want to make something of it...

And you're the real thing?



Didn't I just tell you what the readers want?!?



It's not that easy. I can't just...



Well I came all the way here so GET drawing!!

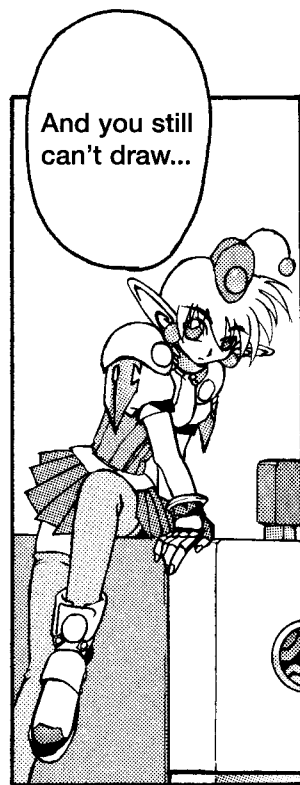


But when I put it down on the page, it's just...

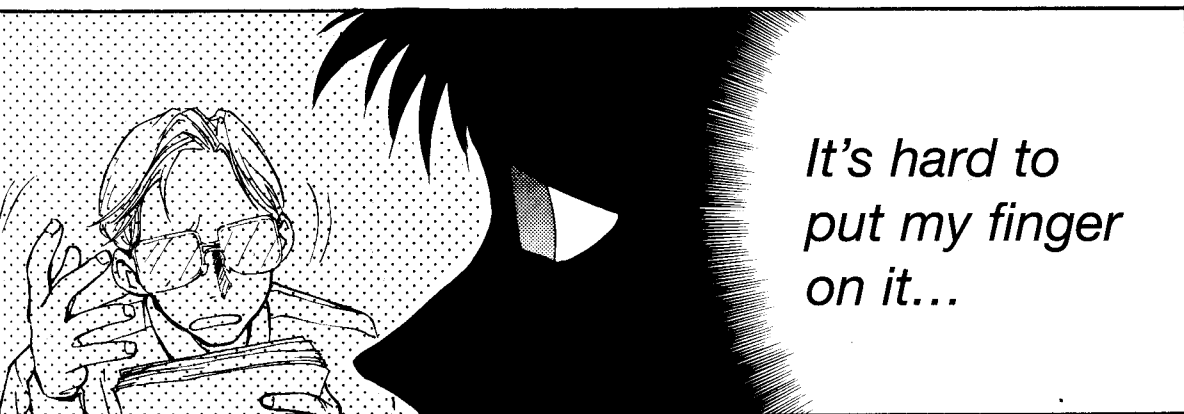


I've racked my brain on how to make it interesting.

And wondered what entertains people...



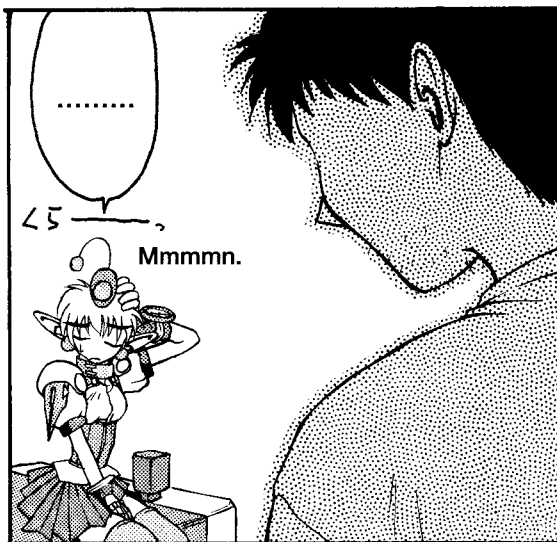
And you still can't draw...



It's hard to put my finger on it...



Hey...can you show me your rough draft?



Mmmm.



What's your impression?

Wonder if she drinks beer.

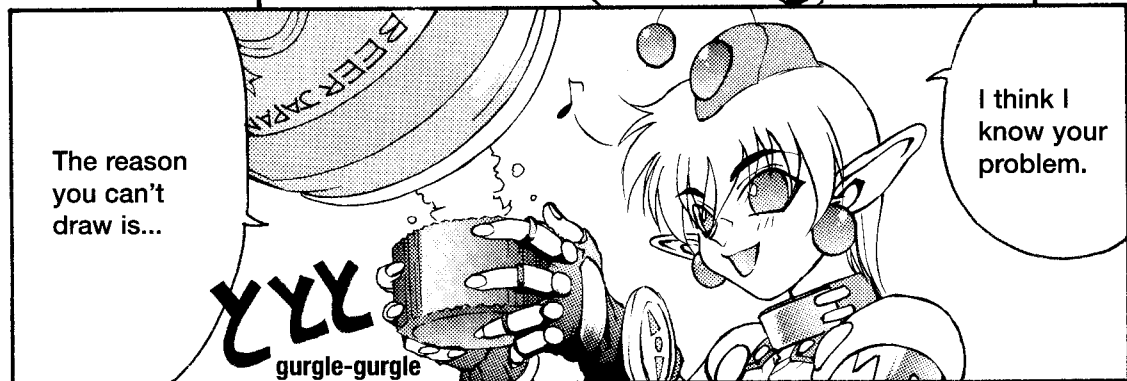
Well?

Psssssh

NO!

Of course I do.

Hey no fair.



The reason you can't draw is...

gurgle-gurgle

BEER

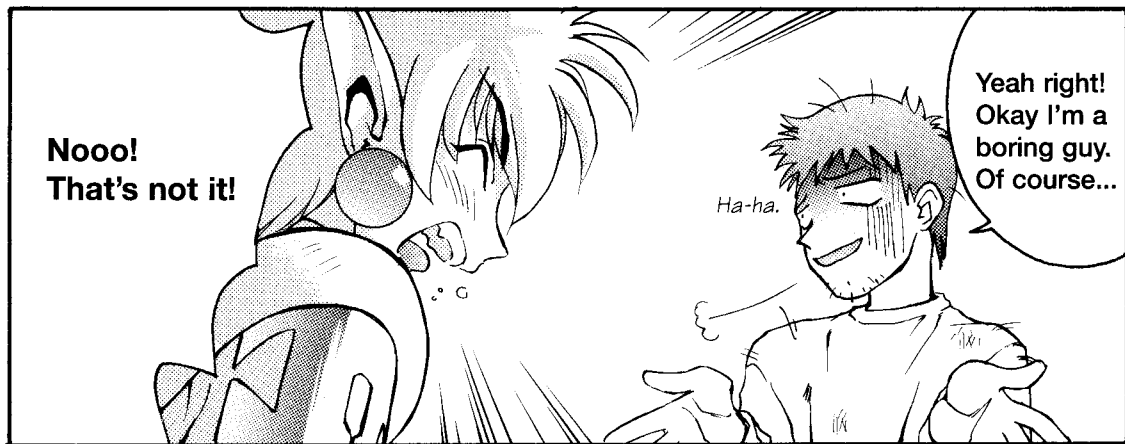
I think I know your problem.



Boring. You're not having fun.



In a word...



**Nooo!
That's not it!**

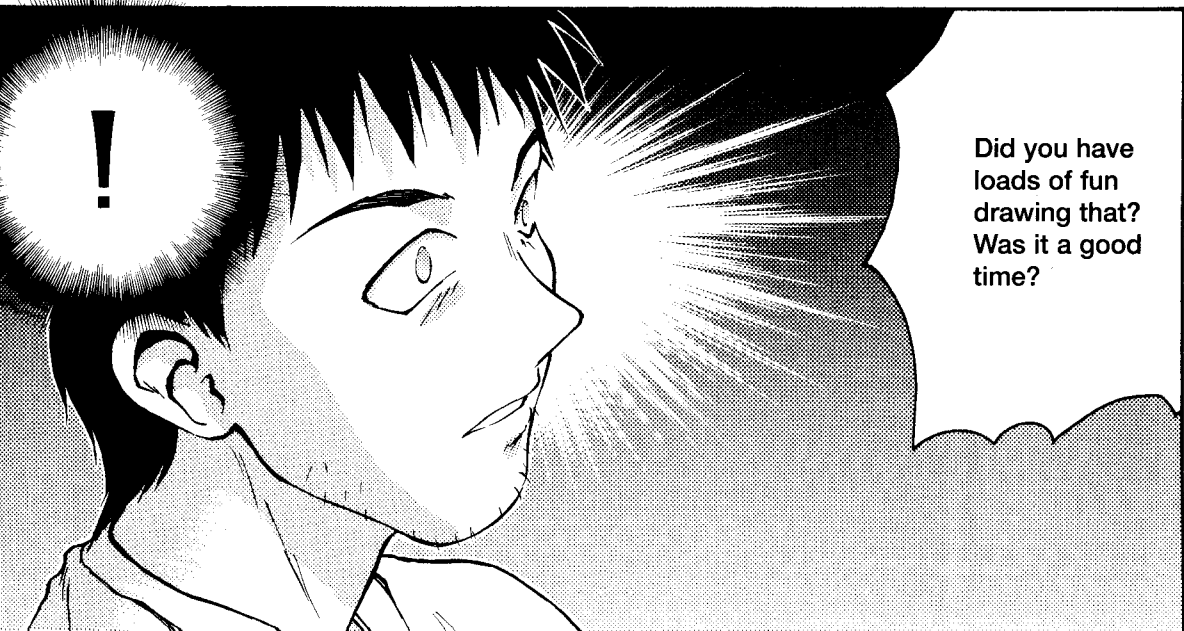
Ha-ha.

Yeah right!
Okay I'm a
boring guy.
Of course...



**You are not
having fun drawing,
so how do you
think you can
certify others?**

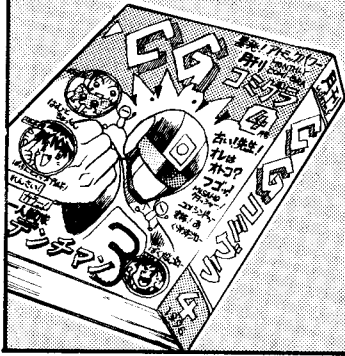
The
problem
is...



!

Did you have
loads of fun
drawing that?
Was it a good
time?

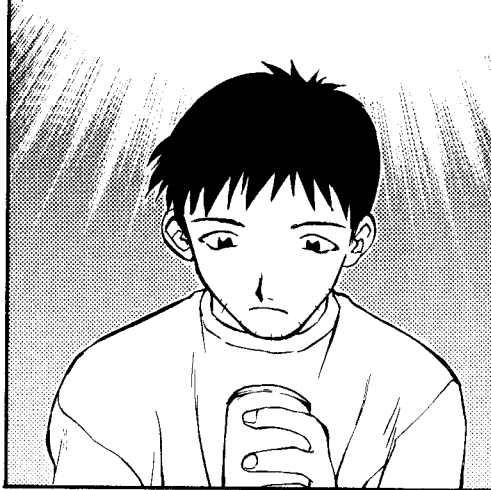
the creator pouring his heart out on the page with pictures and a scenario. That's it.



Manga is about...



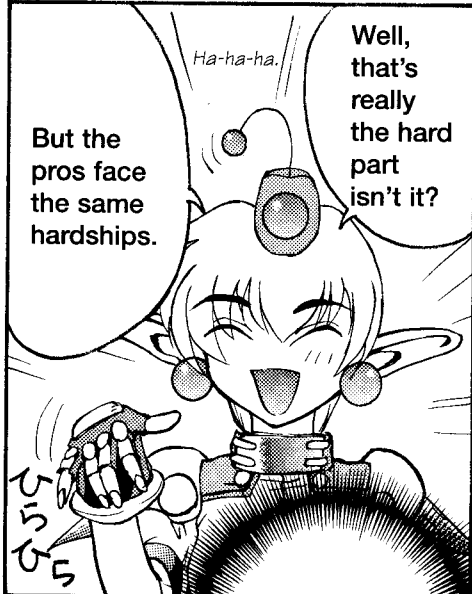
You're right. All I was thinking about was really showing the publisher and becoming a pro at all costs.



Ha-ha-ha.

Well, that's really the hard part isn't it?

But the pros face the same hardships.



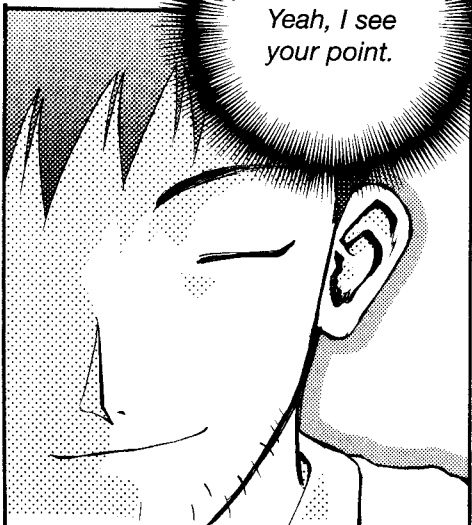
Or how about something unexpected like this. If you think like that, you'll have fun.

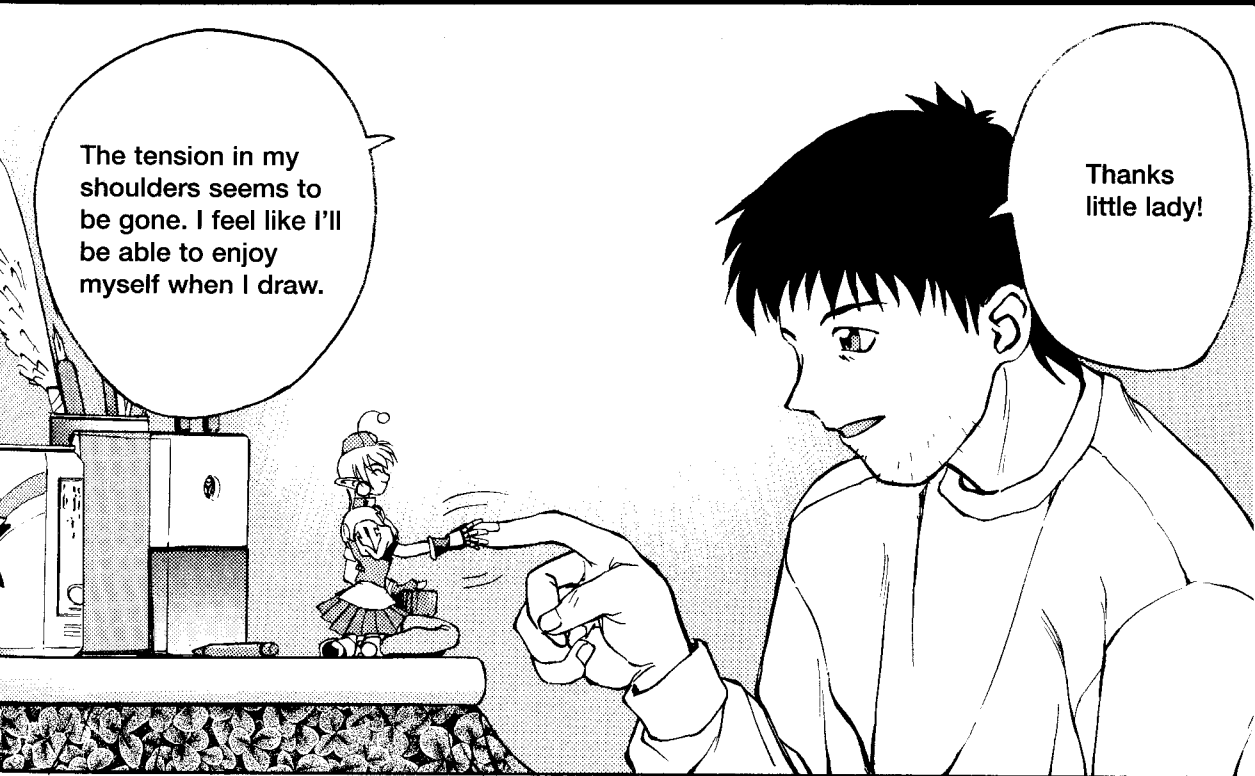
Think about things like, "What if the character could do this or that here, would it be great or interesting? Had a character like this would it be cool."



Yeah, I see your point.

And then take that feeling of enjoyment and pour it on to the page as you draw.





The tension in my shoulders seems to be gone. I feel like I'll be able to enjoy myself when I draw.

Thanks little lady!



So how about a little celebration as my way of saying thanks!!

I hear that!



So hang tough!



I will.

W-W-W-asted.

^3 ^3

Guess I'll be going.

Huh?

ぷるり



TICK-TOCK



Sometimes you have to

Hiccup!

You're not gonna stay while I draw?

dribble-dribble

WHHHAAAAP!

Whaaat! I thought you guys showed up in pinch situations. You know, deadlines and slumps.

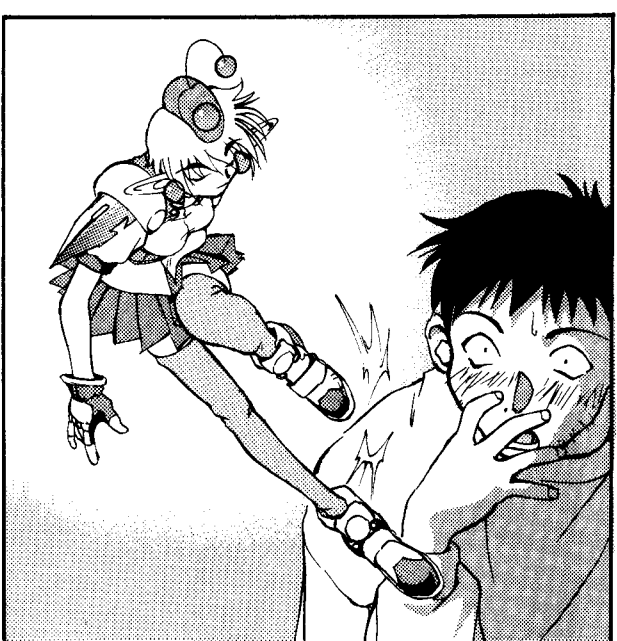
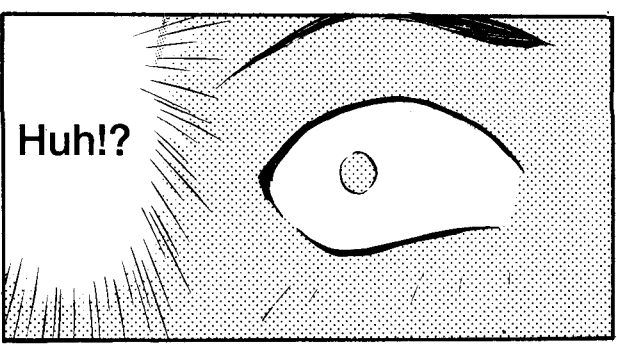
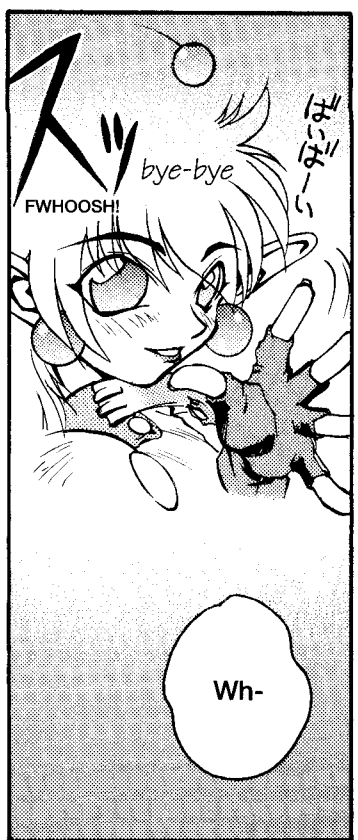
bloody nose

ホトホト

Do it for yourself!!

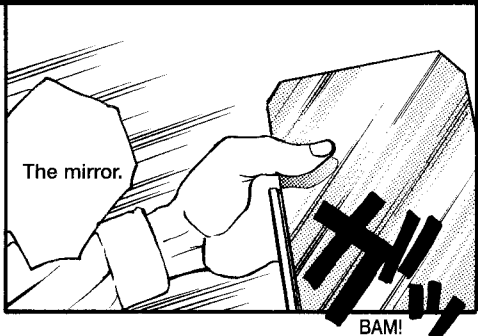
OOOOOF!

Oh that's a lie. Everybody works at it! If you're gonna be a pro, get used to it.



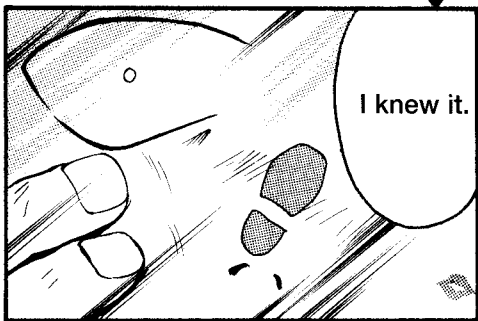


All right then little lady!!

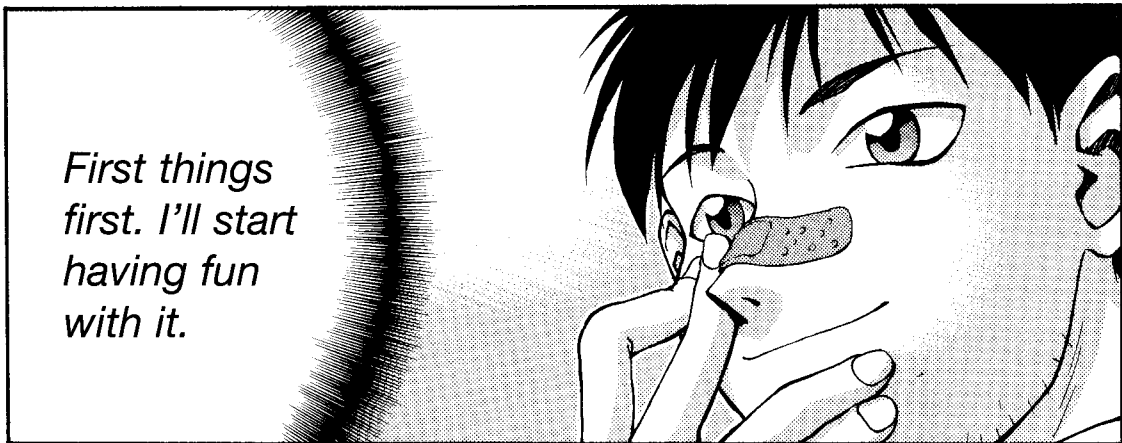


The mirror.

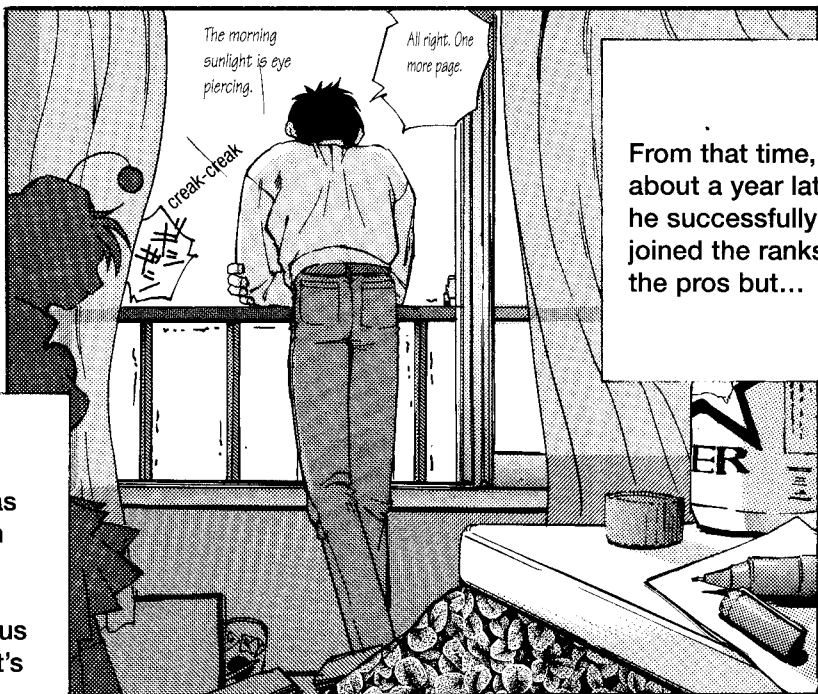
BAM!



I knew it.



First things first. I'll start having fun with it.



The morning sunlight is eye piercing.

All right. One more page.

creak-creak

From that time, about a year later, he successfully joined the ranks of the pros but...

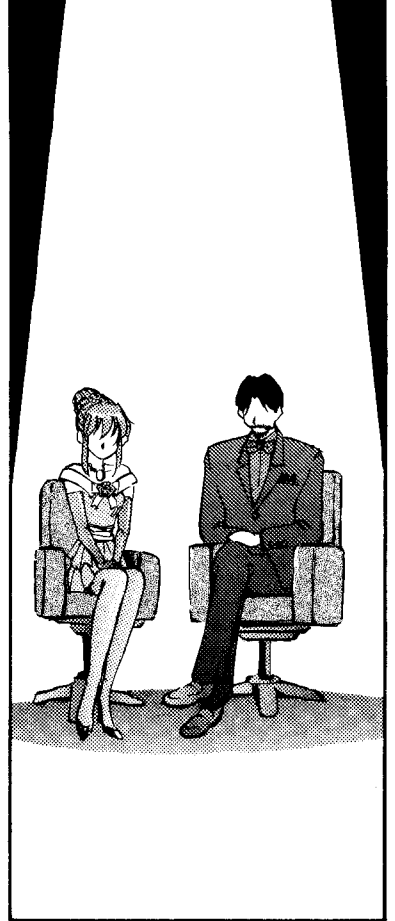
just because he was a pro doesn't mean he was making a living. He had other, various difficulties. But that's another story...



And I am his assistant, Suika.

Allow me to introduce myself. I'm manga artist, Egaki.

How did you enjoy the show?



WHHAAP!



A little heartfelt tale...

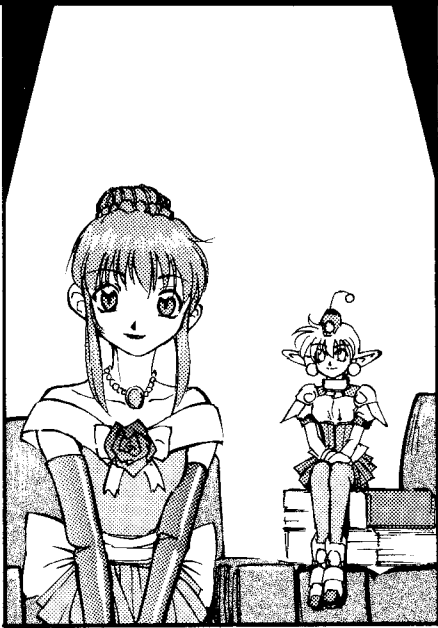
You've gotta be joking!!



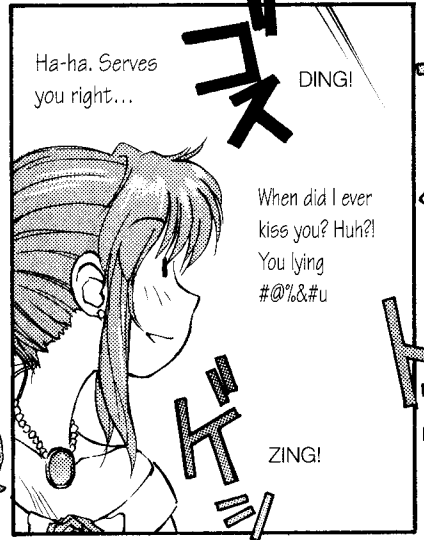
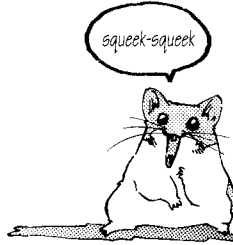
Today's episode was a reenactment of something that happened to me ten years ago. What do you think? Pretty good huh?

Bay-be...

Huh?



We interrupt this broadcast to bring you the news...



Ha-ha. Serves you right...

DING!

When did I ever kiss you? Huh?! You lying #@%&#u

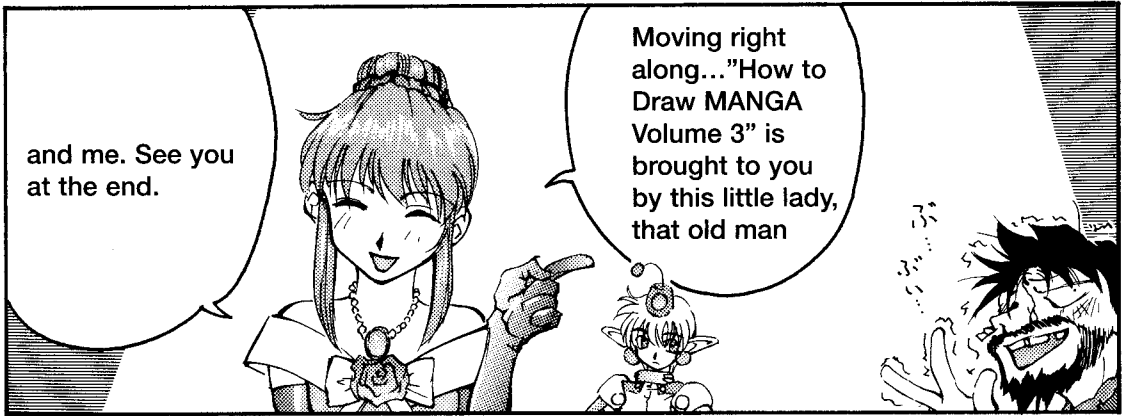
ZING!

BING!

ガ

BANG!

ズ



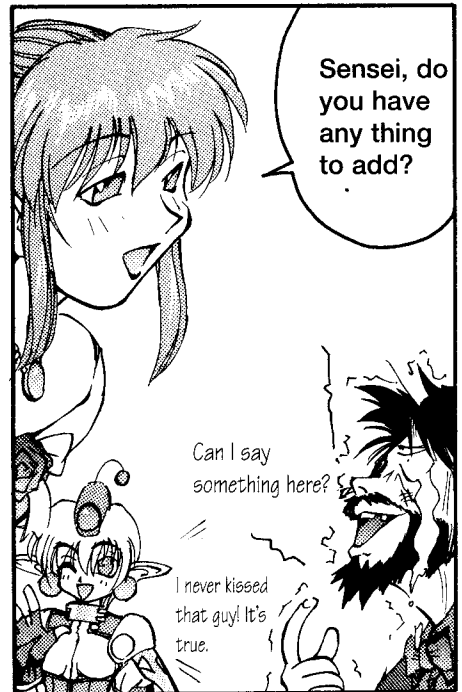
and me. See you at the end.

Moving right along... "How to Draw MANGA Volume 3" is brought to you by this little lady, that old man



Well, looks like this could go on forever, so let's get back to the main event.

Whaaal

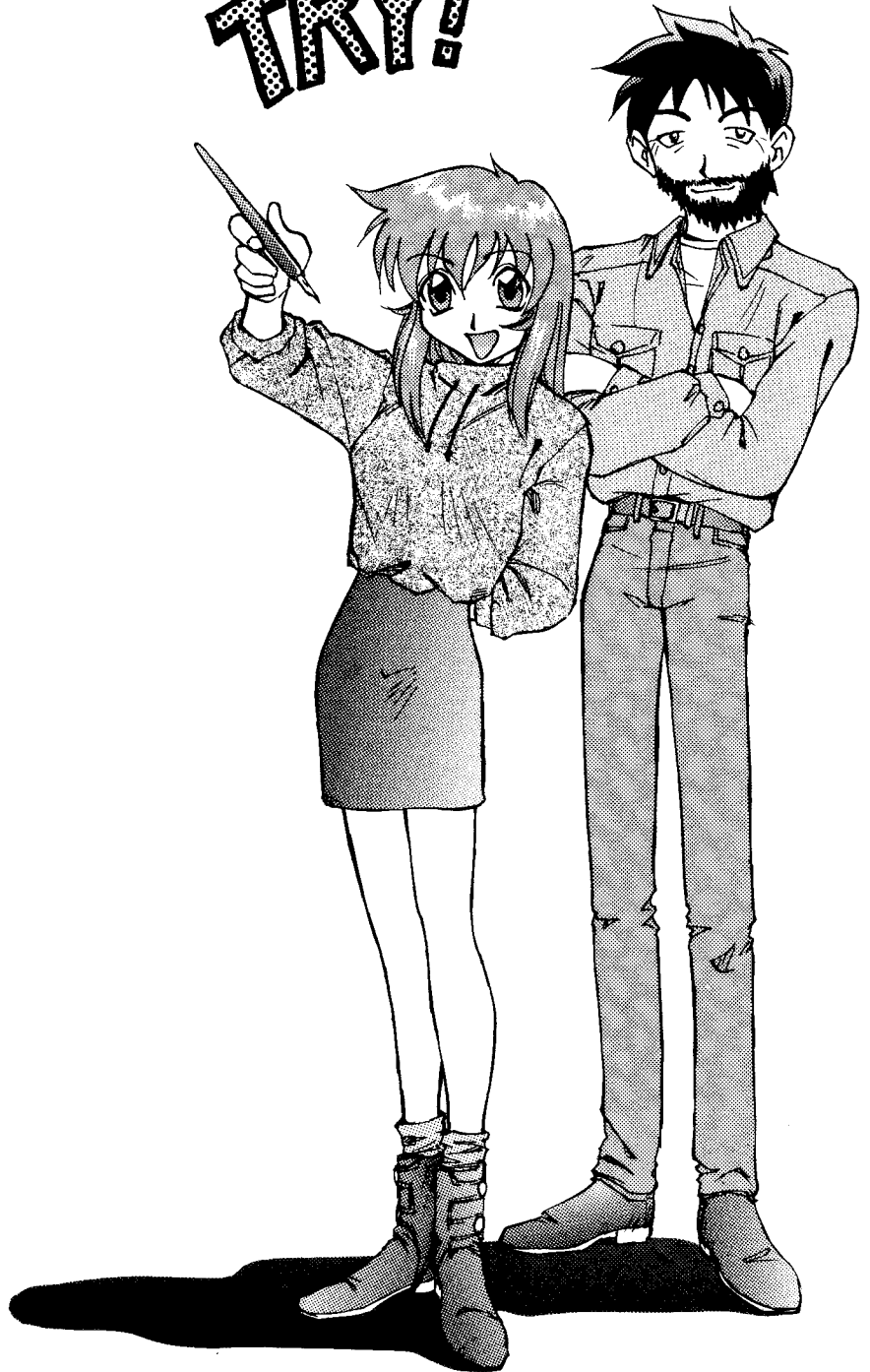


Sensei, do you have anything to add?

Can I say something here?

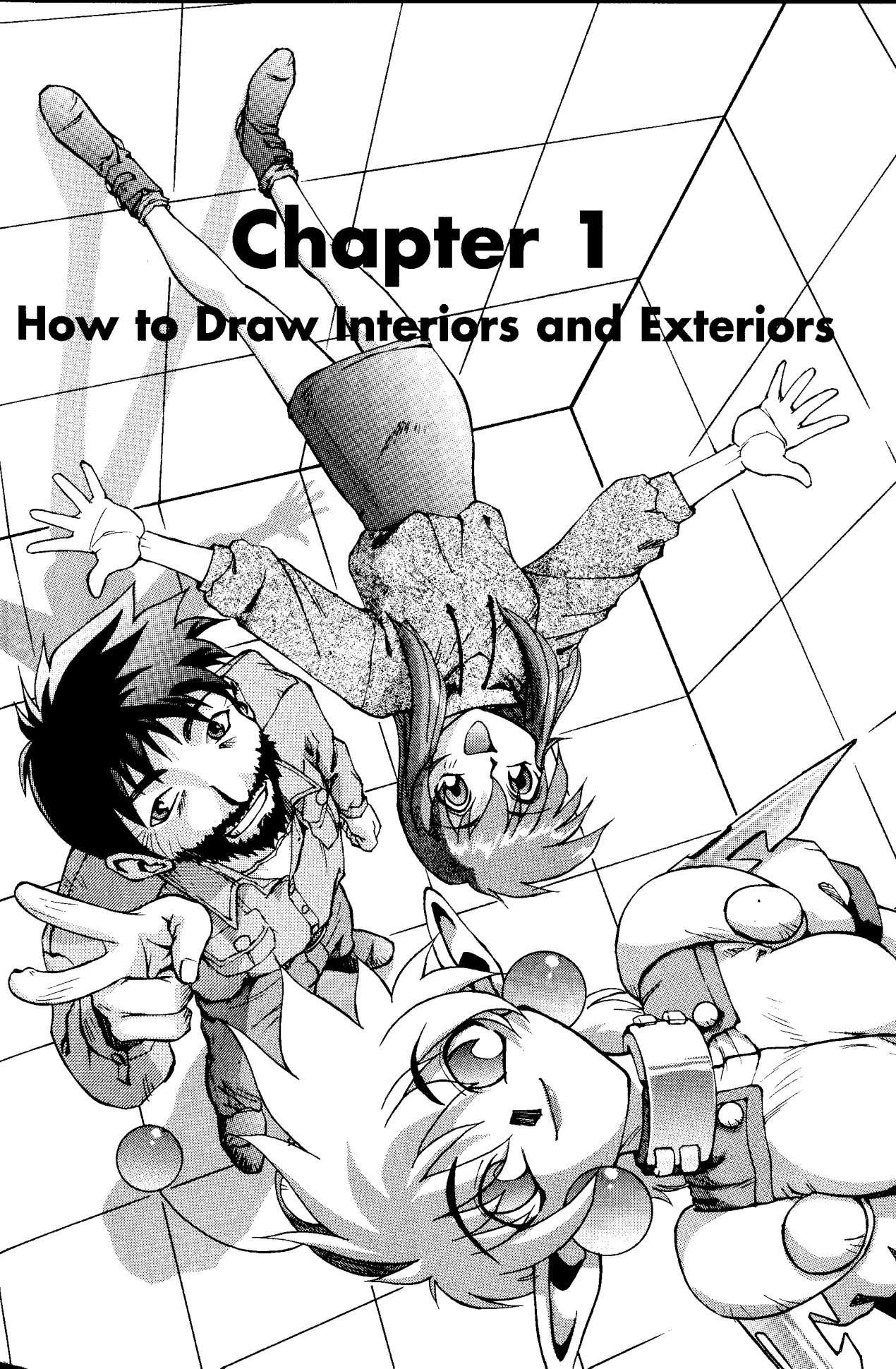
I never kissed that guy! It's true.

TRY!



Chapter 1

How to Draw Interiors and Exteriors



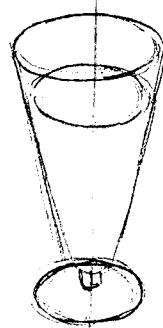
Drawing Simple Objects

Try drawing a centerline for bisymmetrical objects.
As an example, try drawing a glass.

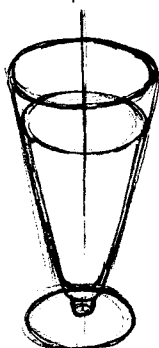
① First, simply give it shape.



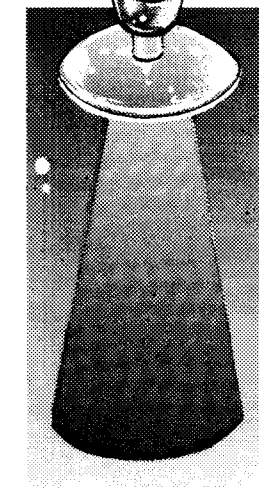
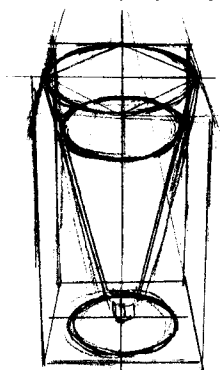
② Next, find and set the centerline.



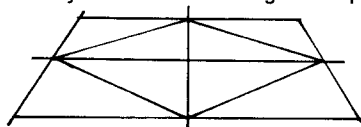
③ Look at the centerline and while paying attention to the bisymmetrical balance, tidy up the shape.



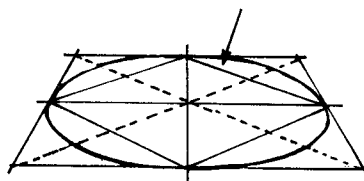
④ If things aren't going so well, try drawing a box of perspective lines and rethink the work from there.



⑤ If you can't draw ellipses well, and if it is an ellipse viewed from the front, one method is to draw a cross in a trapezoid and then connect the points forming a diamond shape and use that as a yardstick for drawing the ellipse.

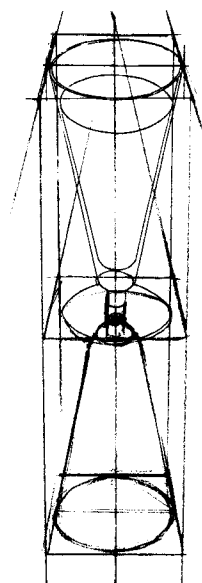


Use this area as a yardstick to tidy up the shape of the ellipse.

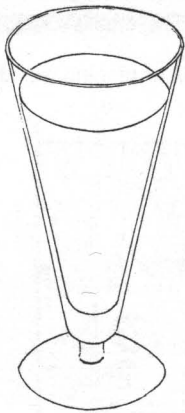


Note that the method of thinking changes when viewed from a diagonal angle – see dotted line.

⑥ For reflections, extend the box of perspective lines and think from there.



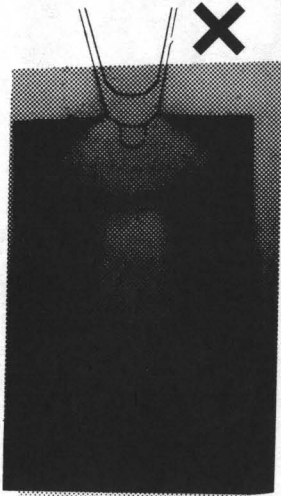
7 Once the outline is complete, do it in pen. Give shape to areas that do not need to be inked with a blue pencil and later use that as a yardstick for attaching tones.



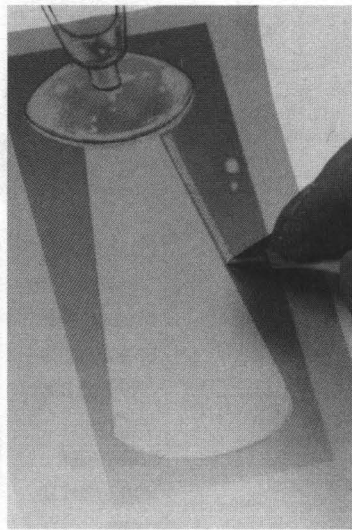
8 The key point in this drawing is probably the tone management in the reflection. The first point of caution is to attach a dark, deep in color tone before all else.



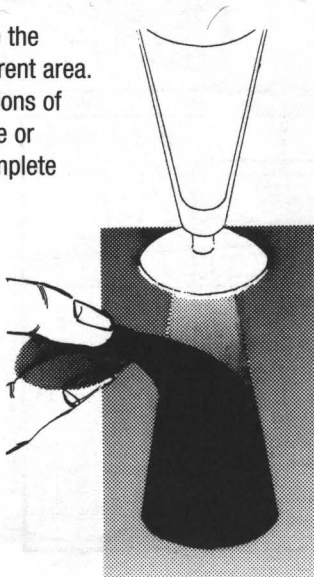
Attaching a light, pale tone before all else turns the area black when a dark, deep tone is layered and makes it difficult to see where to use a cutter.



9 Next, once a light, pale tone is added on top of the dark, deep tone, etch at a point slightly off the border and line it up with the border of the first tone.

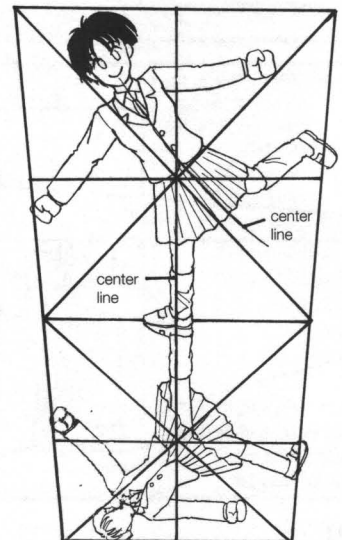


10 Cut and remove the etched, transparent area. Adding expressions of light using white or etching can complete the work.



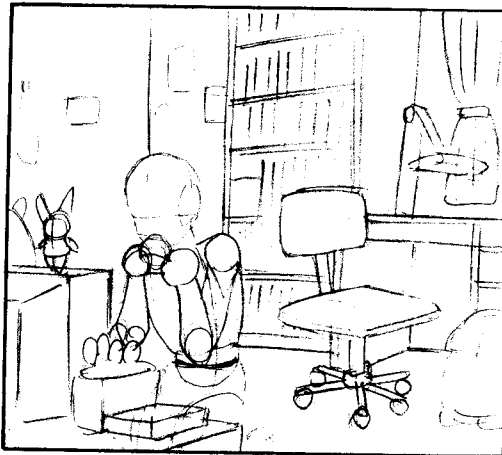
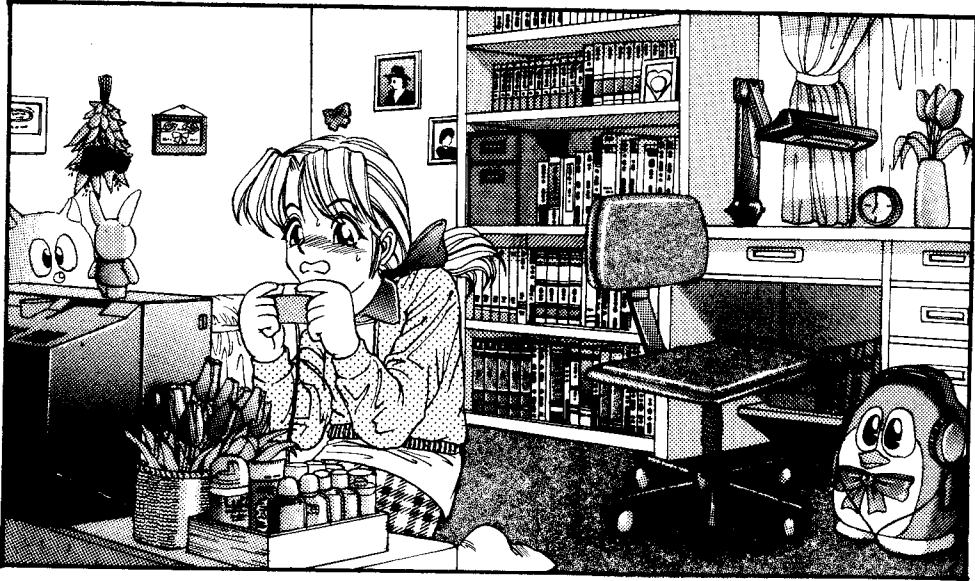
Centerlines are:

Fundamentally, drawn to show the bisymmetrical balance. Their use can be extended to cases using human figures and showing the bisymmetrical area of objects and spaces.

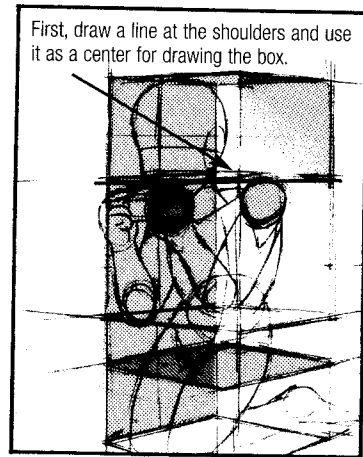


Putting Characters into Scenes and Drawing Backgrounds

When putting characters into scenes and drawing backgrounds, put the principle of placing the character inside a perspective into practice.

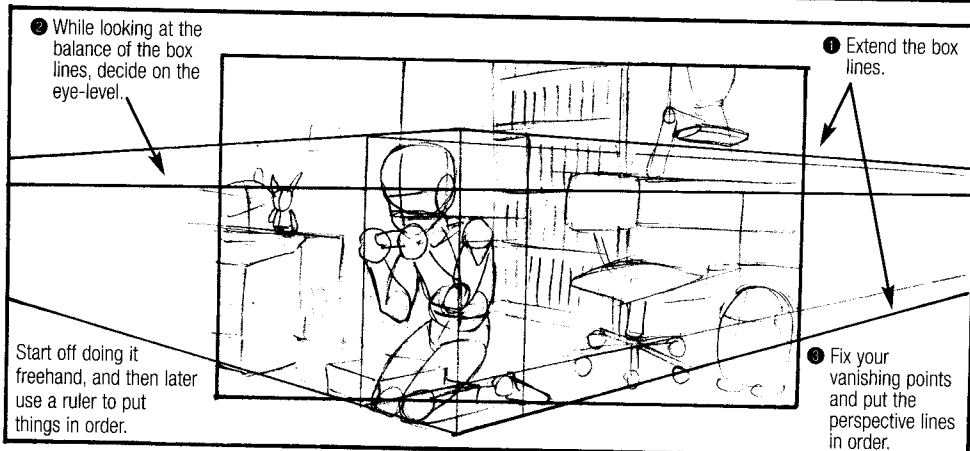


First, give shape to the area of the space, area and the sizes of the character you want to draw.

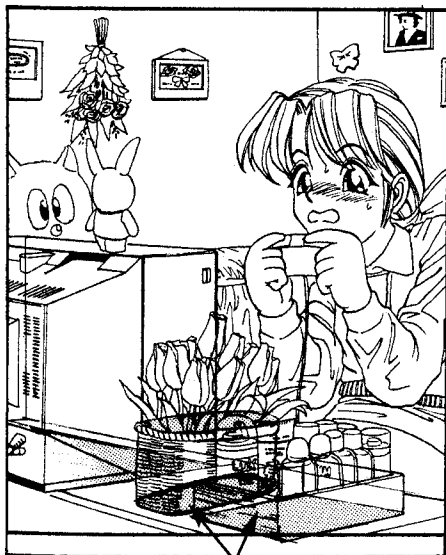


First, draw a line at the shoulders and use it as a center for drawing the box.

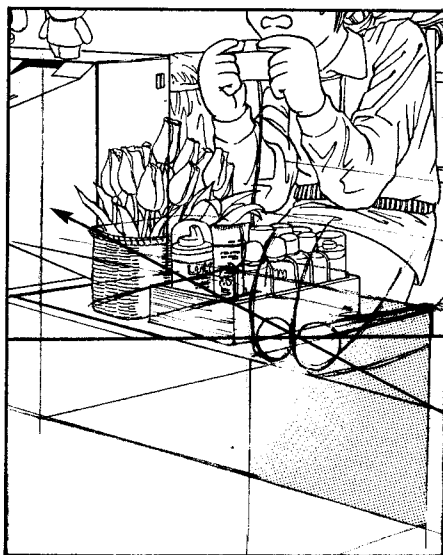
Next, create the box space of your character. Draw the box in a freehand style while looking at the overall balance.



Using the box, set the 'eye-level' (horizontal lines) and vanishing points.



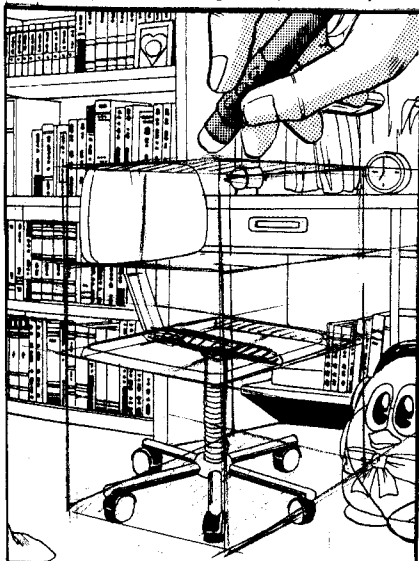
After putting the perspective lines that will make up the basics, draw as if you are placing objects into the scene using those lines as a yardstick while thinking about the size of the character.



Draw lines in the unseen areas too when thinking about the three-dimensional form of objects.

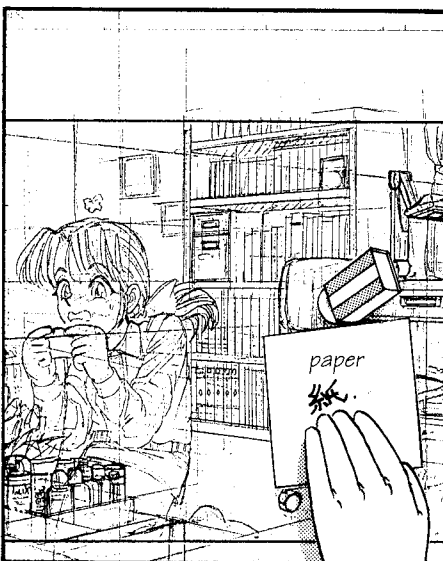
Lines used for thinking about the positional relationship of the television and the character.

After drawing unseen areas, give shape to the objects.



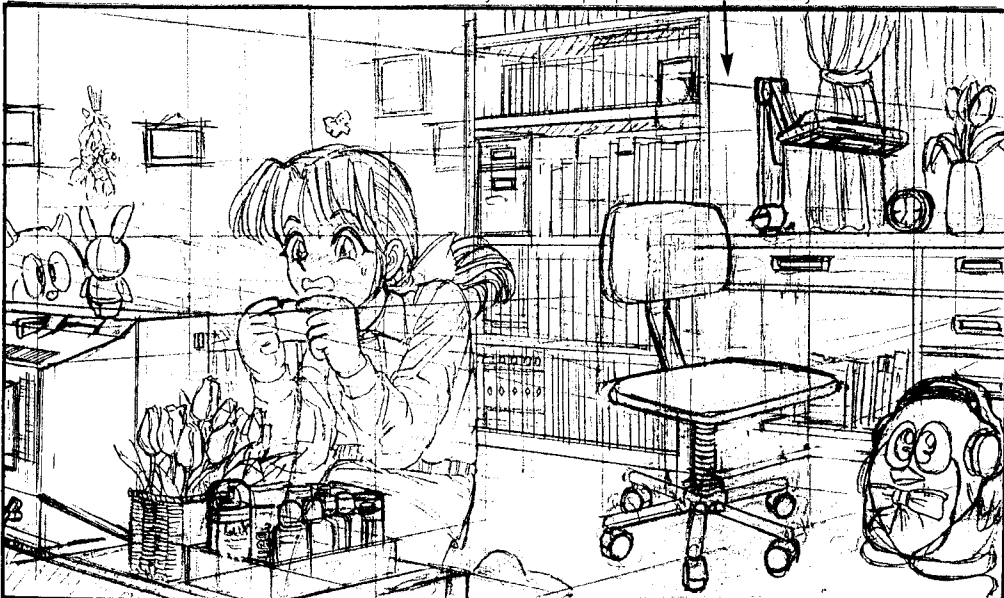
When you have added too many lines or are unable to see necessary lines, tidy up by erasing unneeded lines.

Using a pen type eraser is convenient for small, delicate areas.



When you want to keep the necessary lines in tact and erase unneeded lines, cover the necessary lines with a piece of paper and go over the area with an eraser.

Use any number of perspective lines as necessary.

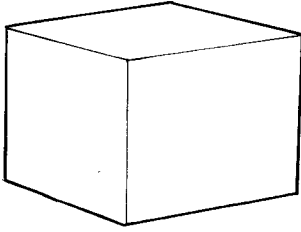


After freehanding the background, tidy up the vanishing points with a ruler and finish outlining.

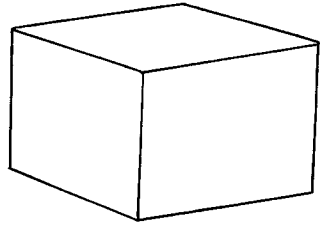
★Placing a thumbtack in the vanishing points helps.

Next, do the inking. The basics of pen inking the lines that make up the shape are to draw the outer outlines on the thick side and the inner lines on the thin side.

Be careful not to draw the same kind of monotonic lines.

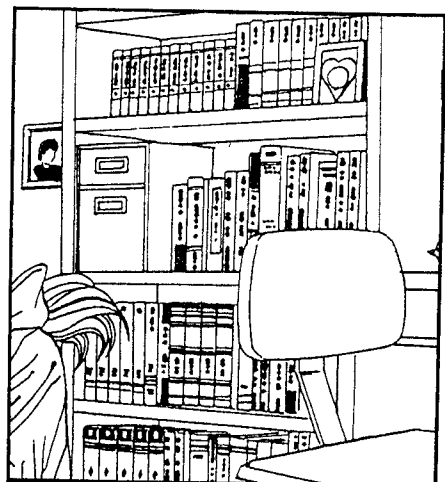
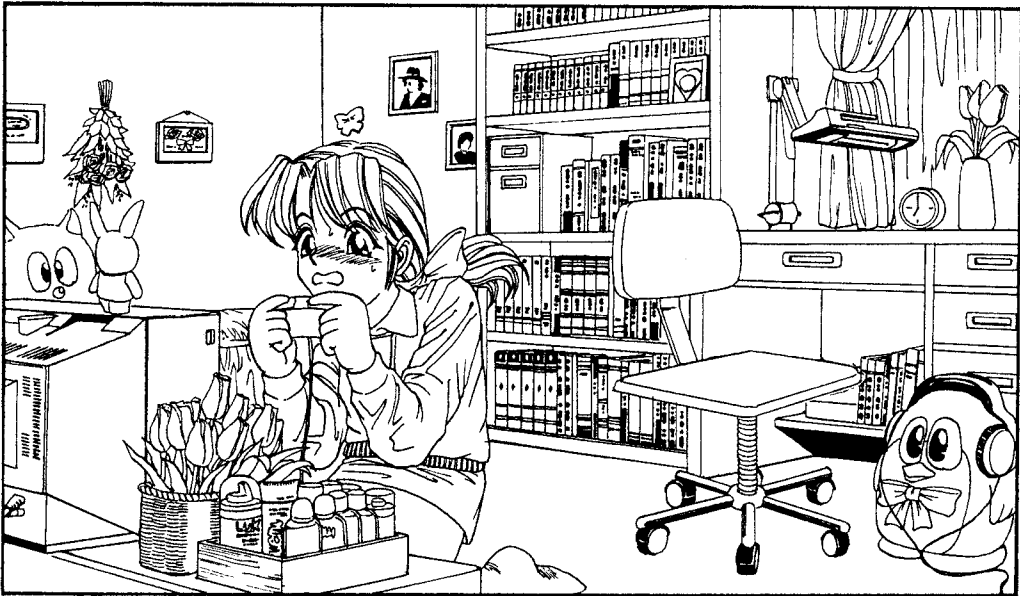


good example



bad example

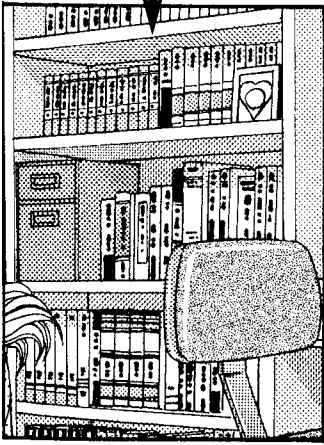
Complete the work, adding peninking.



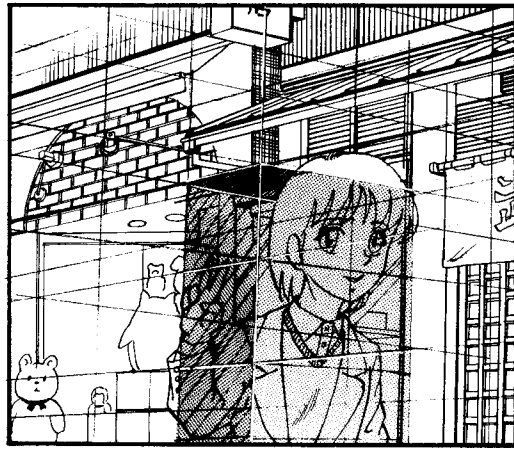
The key point here is the areas drawn in black. In addition, use black for shadows and the like. Keep in mind that you are actually drawing the space and not merely filling in the shadow.

Deal with the books and other things in the bookshelf using a fine-point pen giving the objects an actual likening. It is good idea to show the richness of the lines by handling the details like in the above illustration. View a variety of drawings and try researching on your own.

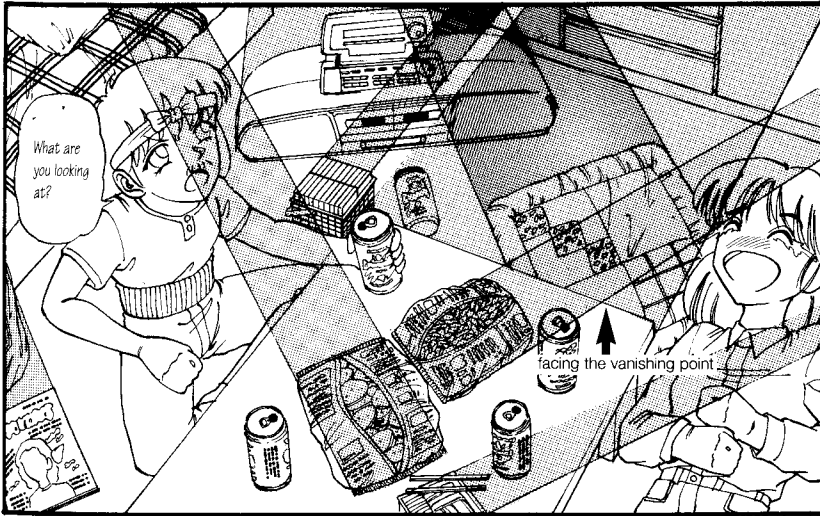
Add in the shadows.



Adding tones finishes off the work. The key point here is the shadows added by the tones. Since shadows have light and dark colors in them, pay attention to their usage.



As a basic rule, think of perspective from the character's point of view and then consider backgrounds using the same rule for exterior scenes.



A Word on Actual Living Spaces

Up till now we have advanced up through the basics of using one or two vanishing points; however, in actual living spaces there are numerous vanishing points and taking these from an eye-level would take a long, long time. In addition, the character itself is not always just standing still. When there is a lot of action, you can't line up the background perspective with the same direction of the characters.

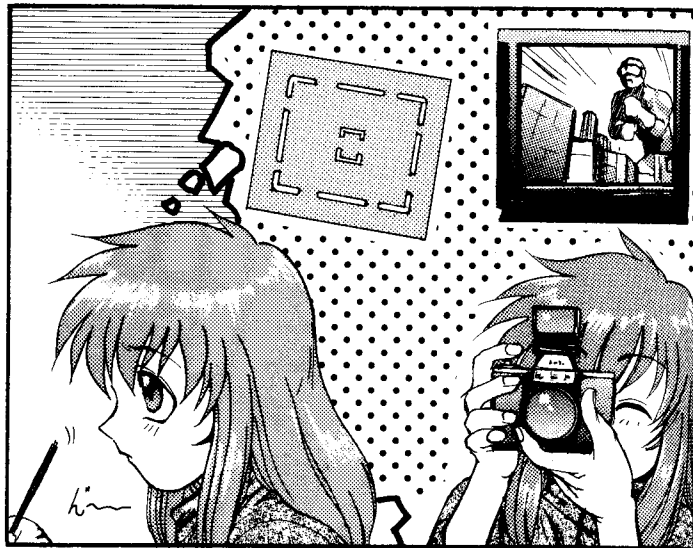


So what do you do?
Really the only thing to say is to set things up so they don't look strange. We'll start with Lesson 1. First, in the middle of a piece of white paper, consider the space of the walls, the ground and the floor.



For Lesson 2, consider various angles of the objects and character when viewed from a television screen or the four-sided images as seen through a camera viewfinder.

Keeping those images in mind, fill in the white space by imaging the space and copying the images into it.



At first, you might not be able to imagine objects that you see every day, but hang in there and keep drawing.

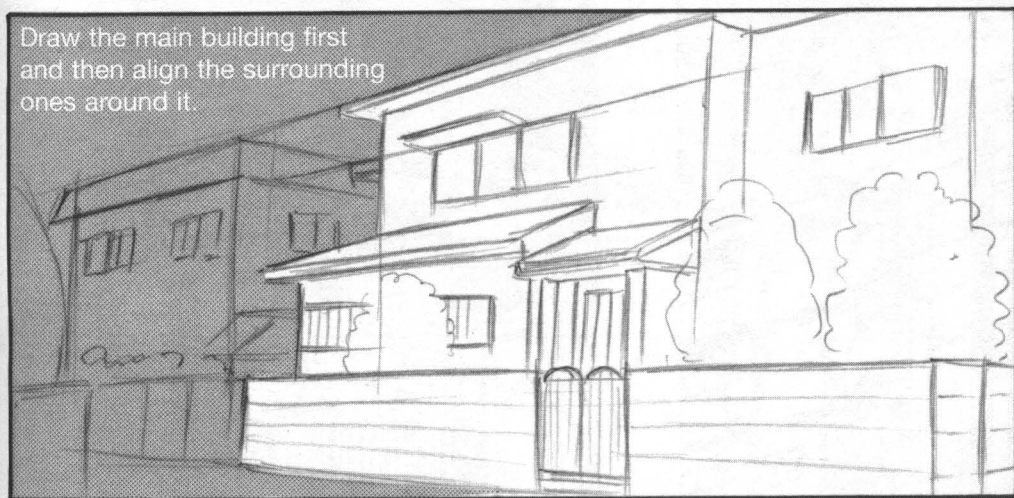


While perspective is an important concept, it's not like you are drawing blueprints or anything so set a higher value on what looks goods as opposed to what is exact.

Drawing Buildings

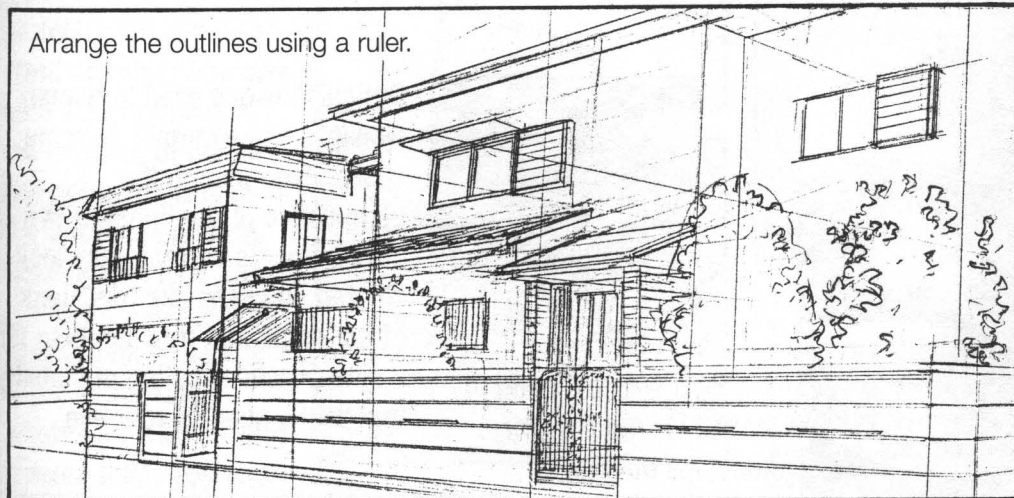


Draw the main building first and then align the surrounding ones around it.



Add in the outlines getting the perspective from the main building.

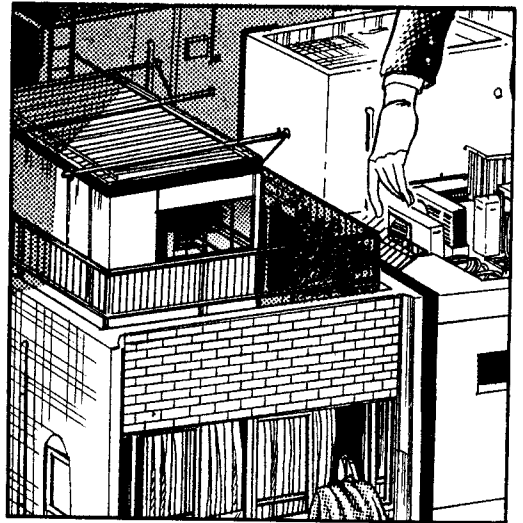
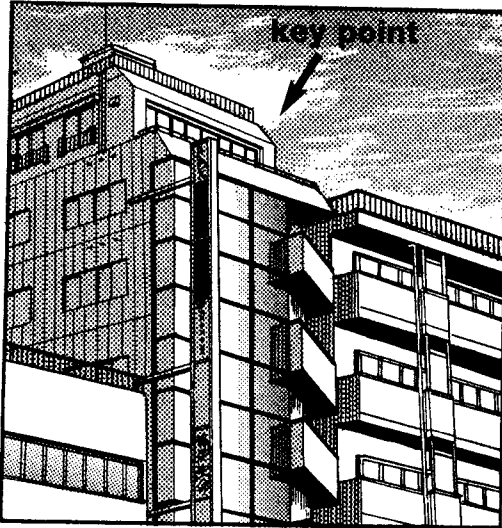
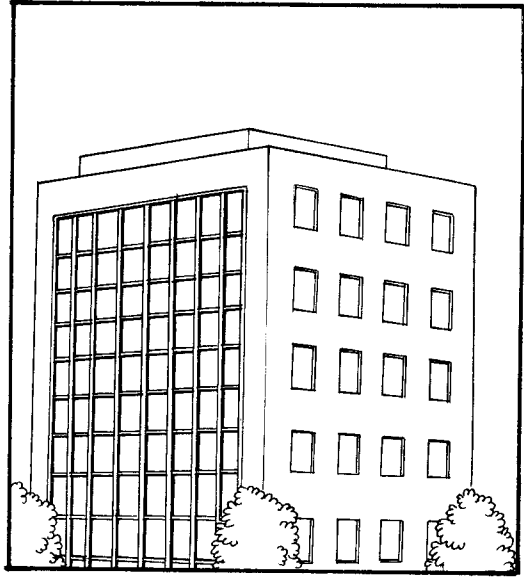
Arrange the outlines using a ruler.



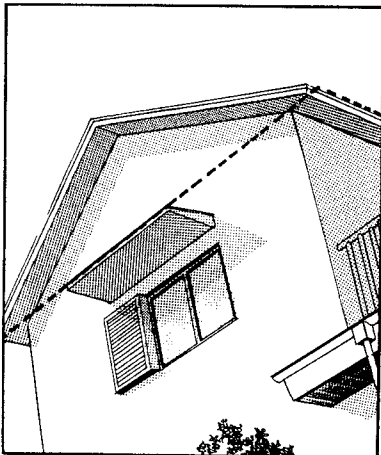
Once the outlining is done, add in the pen inking. Then, complete the work by adding tones for shadows and the like.

Depending on the angle that objects are viewed from, in some cases they can look unstable.

As a simple example, take a look at the illustration of the building on the right. You can see that even if the perspective is correct, the building ends up looking flat, without any three-dimensional form. In order to bring about a sense of stability, you need to create cubic angles like in the drawings below.

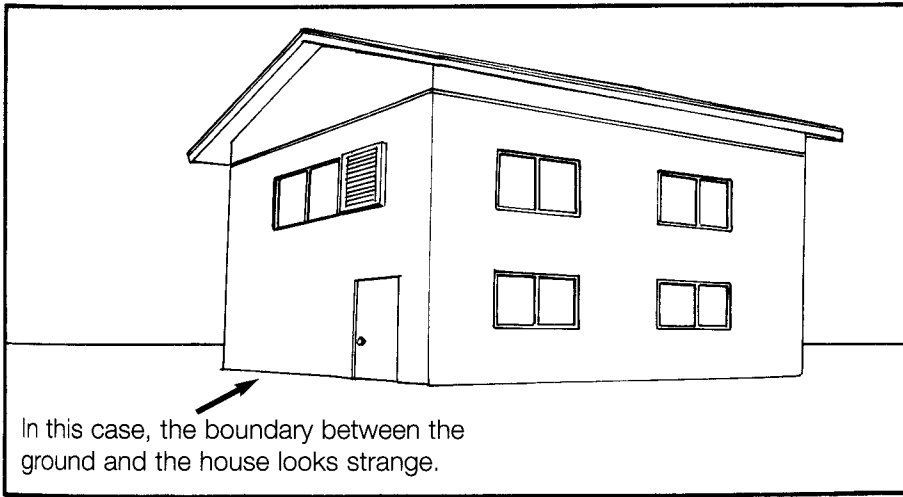


An easy, effective method to bring out the three-dimensional form and give stability to the drawing is to apply a tone giving the side a shadow effect.



A set-up with a feeling of stability is not only for buildings but can be applied to living spaces as well.

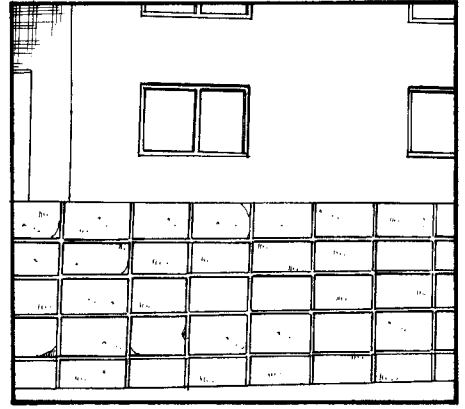
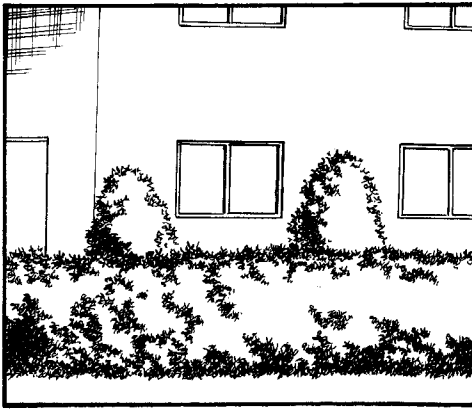
Optical illusions exist in human eyesight. For example, in some cases, even though the perspective of the items drawn on the floor is correct, they look slanted. In cases like this, think of the angle and try searching for a set-up with a feeling of stability that 'looks good to your eye'.



In this case, the boundary between the ground and the house looks strange.

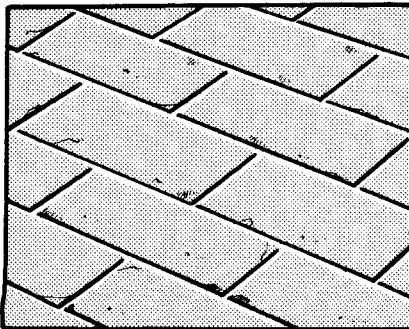
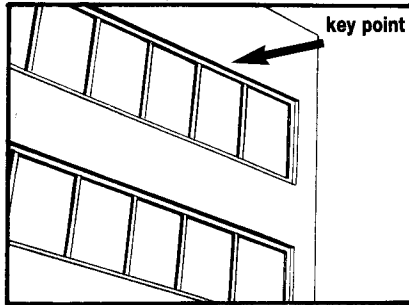
Even if you make use and draw stable angles, when a full-sized building is viewed, the unstable areas tend to stick out.

Draw shrubs, fences and the like to skillfully cheat the drawing. Cheating difficult to draw or unstable areas is also part of your technique.

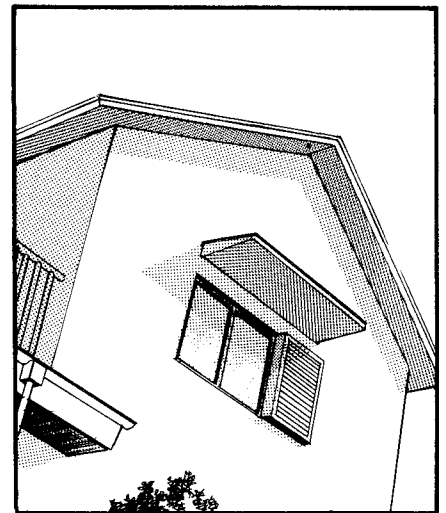


Consider the thickness of objects.

For example, the frame of the windows and the like can be drawn normally if it is a large sized drawing; however, with small drawings, the majority of people will not be conscious of the thickness and the drawing will look flat. If it is not too extremely small, think of adding black in the sides where you want to give it some thickness and three-dimensionality.

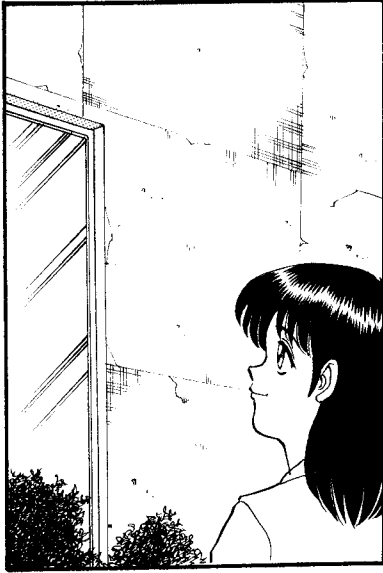


Add thickness to bricks, block walls, tiles and the like.

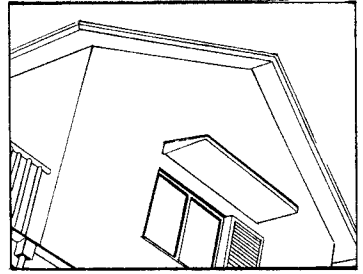


Adding thickness with a pen relates to thinking about shadows. By applying this, even in thin outlined drawings, a stable drawing can be done with the assistance of the shadow.

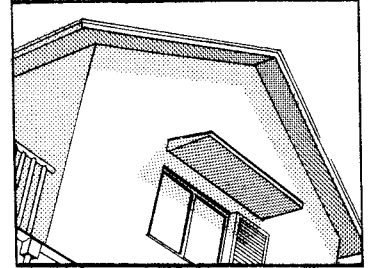
Considering the subsistence of walls



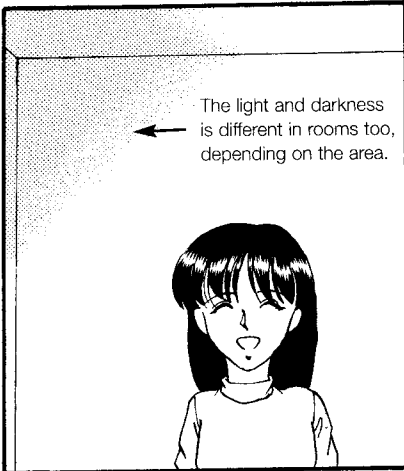
Walls are easy when depicted on buildings; however, when the background of a scene in most homes and rooms ends up being just a wall, steps need to be taken to make it look dirty if the wall is old.



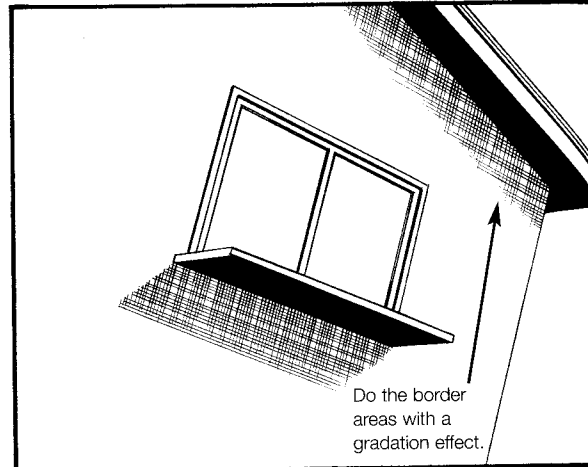
If the wall is new, don't make it look too dirty. In this case, take action by using tones to add shadows.



The feeling of subsistence changes when shadows are not present and when they are.

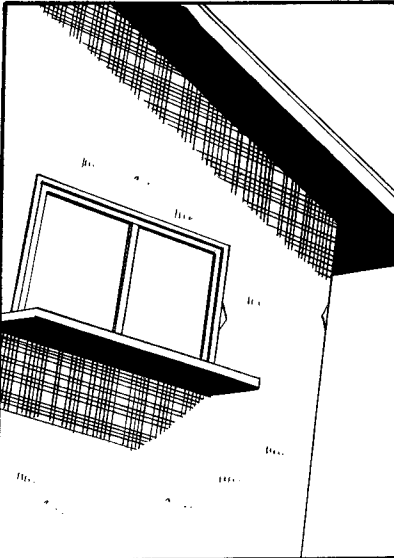


When using effect lines to create shadows, if the lines are too thick, their subsistence tends to stick out, creating obtrusive shadows that end up making the drawing look dirty.



Since this method is a high level one involving a skilled pen, it is a little difficult to recommend to beginners.

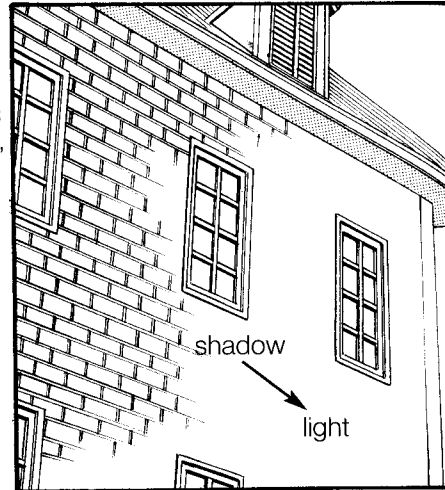
Sometimes etching tones or if the character is close, adding shadows behind the character, is effective.



While shadows are used for expressing a feeling of subsistence, they are not intended to be obtrusive. With this in mind, draw sharp lines as thin as possible.

Shadow Applications

In some cases, shadows are gradated from light to dark.

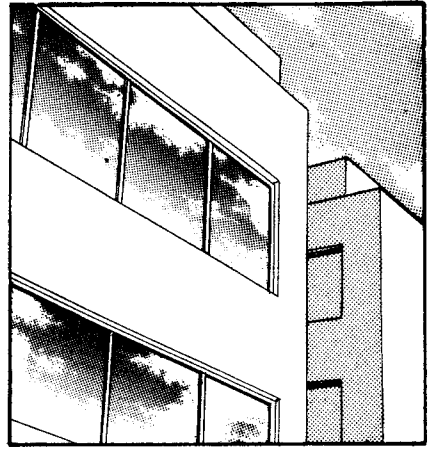
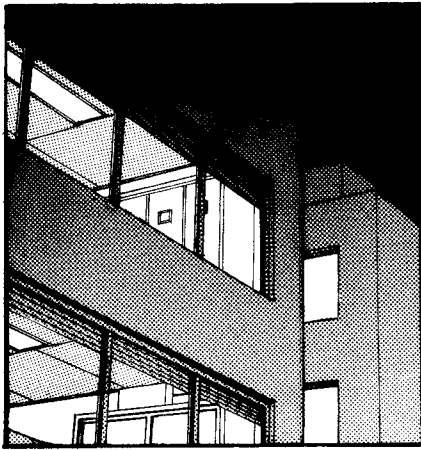


Add management lines in the shadow areas when drawing bricked houses and the like and gradate toward the light.

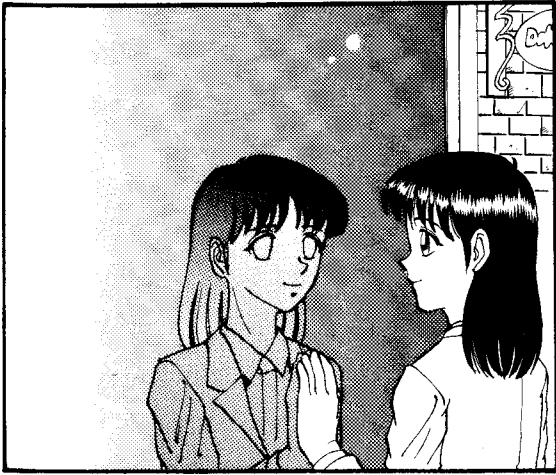
bad example

Considering glass

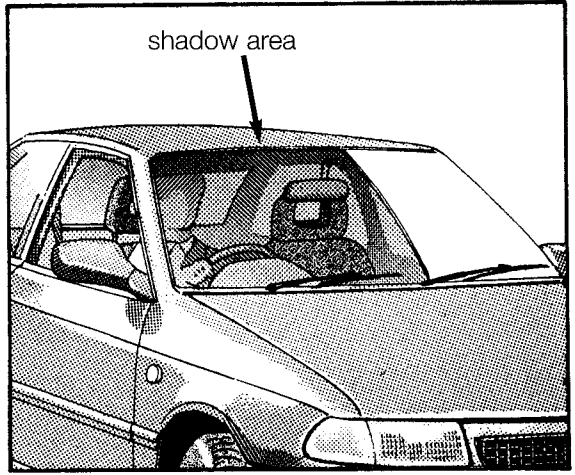
Depending on the transparency and the relationship of the angle and the light, glass can end up looking like a mirror. Just try to take action to make it look like glass without thinking too much about it.



It is effective to show the sky reflected on glass at midday. Conversely, at night, the inside of the rooms can be easily seen.

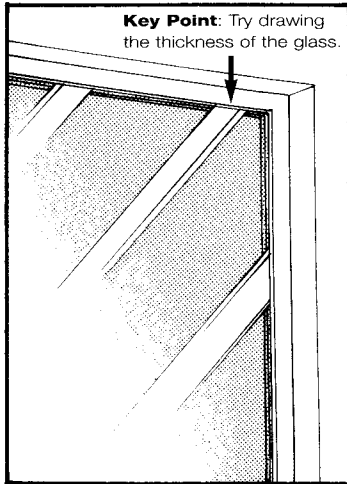


It is also effective to show the character reflected on glass and adding light with white.



Adding a shadow makes what is inside the glass visible.

There are numerous methods for managing these situations and the fastest way to improve is to try imitating skillfully managed backgrounds.



Taking action by adding effect lines for light also works.

Classifying your note books into volumes like nature settings, buildings and various effects is also a good idea.

When you find skillfully managed backgrounds in manga magazines and the like, it is a good idea to collect them in a scrapbook for your own reference when you draw.

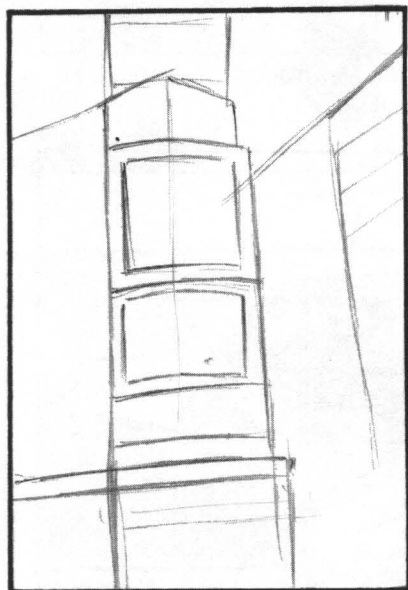


Drawing Backgrounds from Photographs

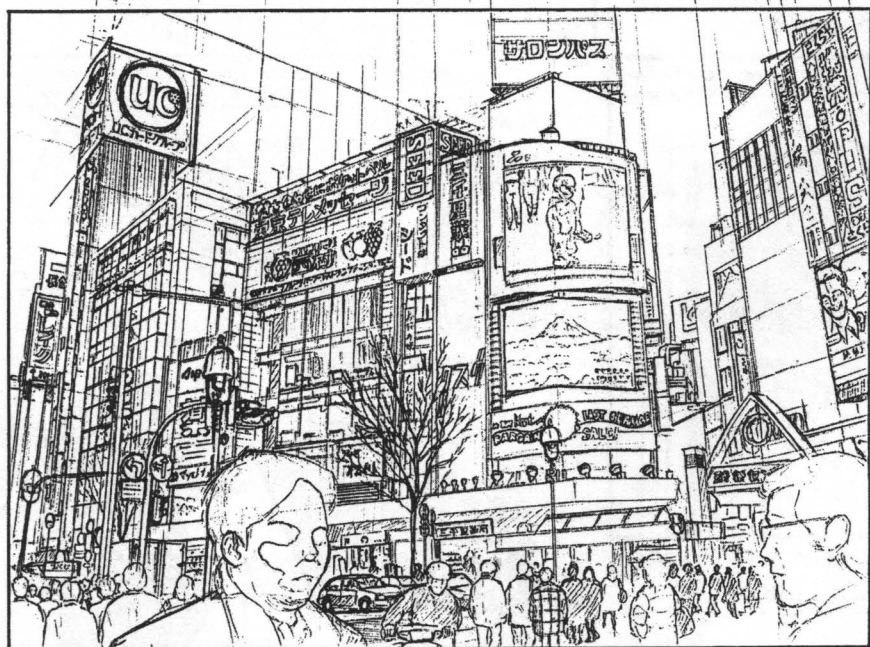
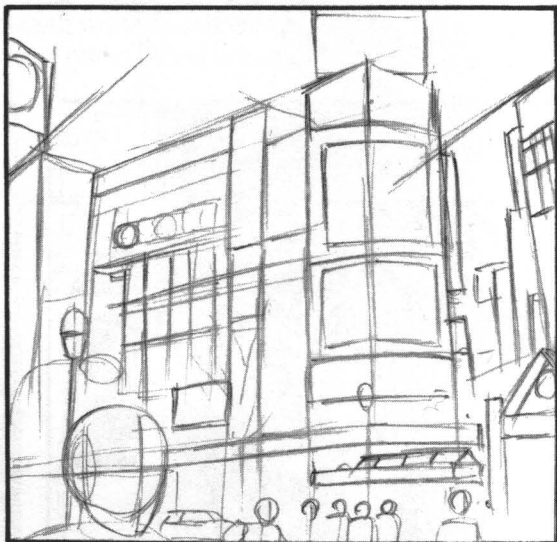
An easy way to draw backgrounds from photographs is to use a light box; however, for those of you who want to really improve, we recommend not taking the easy way out and really improving your visual power by drawing from photographs.



First, give some shape to the main buildings.



Draw the surroundings paying attention to the perspective lines using the main buildings as a yardstick.



Once you've finished the basic design, tidy up with perspective lines and outlines with a ruler.

Then add in pen.



Finish the work by attaching tones. Try not to think too much about all the details and handle the work giving the things just enough resemblance to make them look real enough.



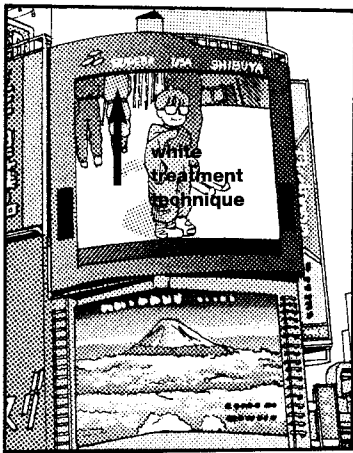
finished work

Effective Management of Street Scenes

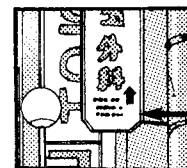
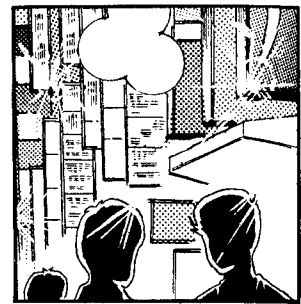
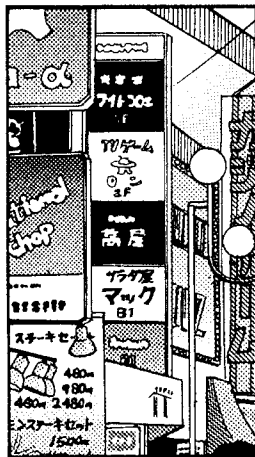
At first, it is important to try and copy the scene as you see it; however, when you reach a point where you can draw well enough, it is time to consider effective management methods, and draw backgrounds where they belong in the background. Even when a photograph is used for reference, there is no need to completely draw every little detail. What is foremost is to give the drawing the atmosphere of a street scene.



When characters appear enlarged in the foreground, the need to draw detailed backgrounds is diminished. Compositionally by adding something to the foreground, the depth of the drawing is brought out. Gradate the building in the back to 'look like' buildings.



Drawing letters and the like in street scenes in complete details is fine but not necessary. These can be handled by gradating them for resemblance.



fine-point pen
treatment
technique



A tree can also be added to avoid drawing detailed areas.



Take your pen and draw with white.

If drawing manga was exempt any kind of time factor, then drawing extremely detailed pictures would be good; however, the reality is that, a certain level of quality must be achieved in a short period of time. So what do you need in order to draw fast? Of course, getting used to drawing fast is important.



Avoid drawing detailed buildings by making use of crowd scenes. Draw several characters well in the foreground then silhouette and gradate the area behind them.

Consider compositions where, without doing too much drawing, the troublesome areas can be covered without making the drawing look like you cut too many corners as shown in the above drawing.



When all the humans in a crowd scene are done as silhouettes, it shows effective management just by making a few of them look like a little humans. The treatment gives an impression that you did not cut any corners.

While it is simple, apply management techniques that don't look like corners have been cut like in the silhouetted crowd scene drawing in the middle.



Night scenes can be handled by skillfully using black and silhouettes. The long-and-short of visual direction of night scenes is to add white for light making the rest resemble night.

Special Edition: Using Black

The black is done at 100% darkness in opposition to the numbers 61 and 62 amitoons (net tones) containing a respective darkness of 10% and 20%. By skillfully using the black, sometimes the drawing can be 'sped up' or a sense of power or weightiness can be achieved. This is a strong ally in creating manga.

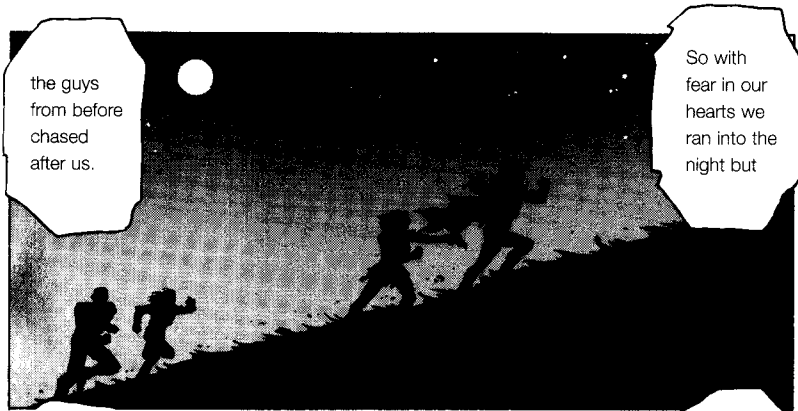
Sometimes try looking at a black-and-white photograph coloring in the black areas or try studying how black is used in various works.



Basically, the logic here is to use black for strong, contrasting shadows.

Try using black in human figure shadows too.

© Enix/G Fantasy/ "LUCKY RAKUUN"



Sometimes try using black for visual direction.

© Enix/G Fantasy/ "LUCKY RAKUUN"



Handling the background with black is one method of direction too.



Chapter 2

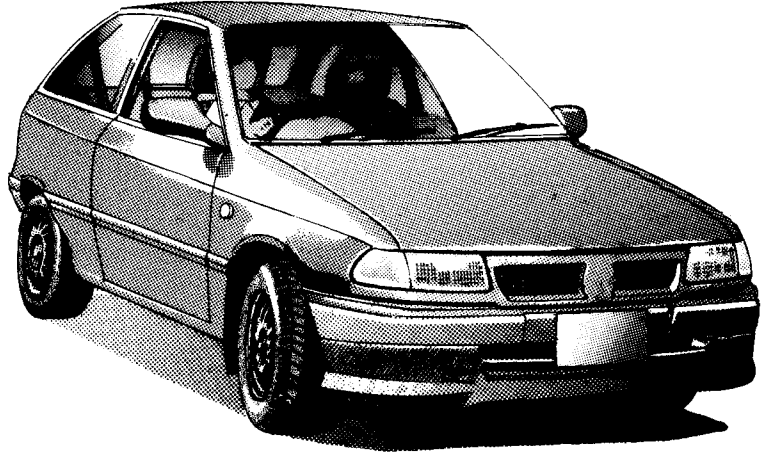
How to Draw Machines



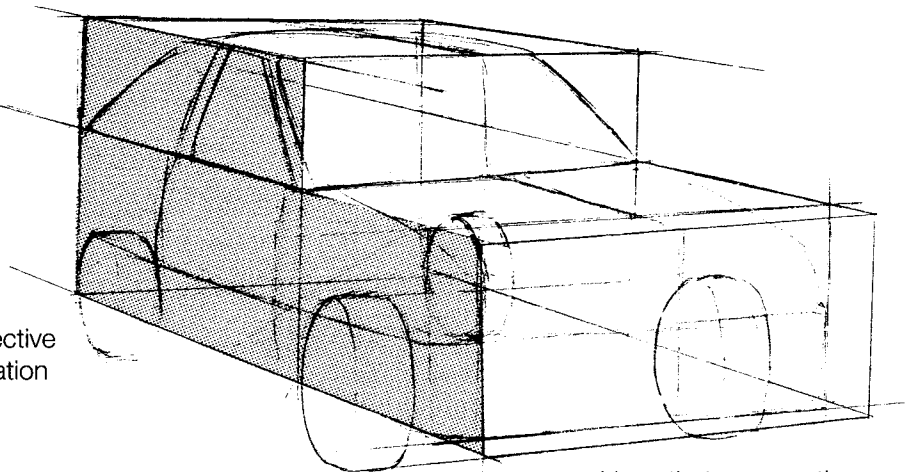
Drawing Machines

Drawing Cars

No matter what the model of the car, the fundamental shape can be formed from a box.



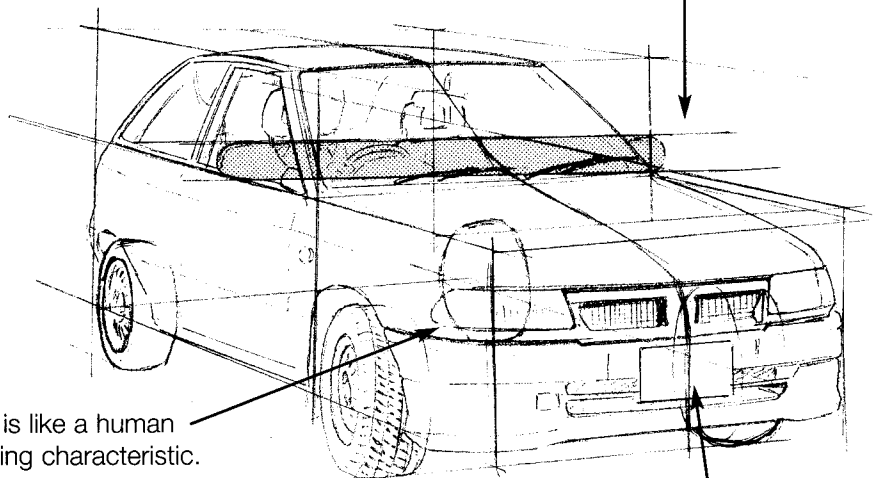
First, roughly give shape to the overall balance with a box.



Combine the perspective taking into consideration the unseen areas.

Once you've got a yardstick, tidy up the work giving it proper form.

Lines that arrange the position of the side view mirrors.



Since the front part is like a human face, go for something characteristic.

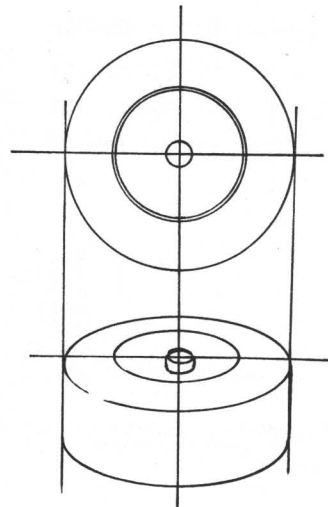
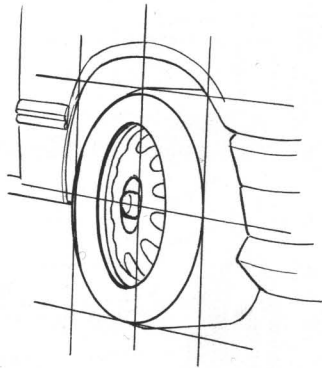
Draw the centerline and look at the balance on the right and left.

When drawing cars, the most difficult thing is probably the tires.

The most common mistake is when viewed diagonally from the top to the bottom as illustrated on the left.

The peak of the ellipse is lined up along with the perspective.

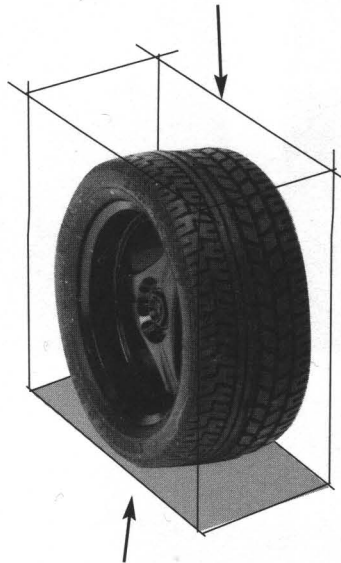
Drawing A



When the ellipse is viewed from the front even if you changed the angle from the top to the bottom, this method works fine.

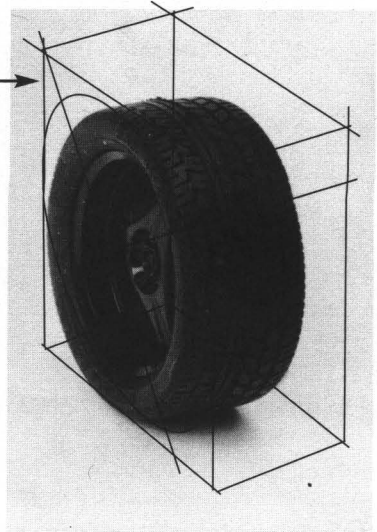
However, in drawing A, the perspective ends up being strange and unsettled. So what do you do? Consider the fact that there is a side that rests on the ground and a side that can be viewed from above.

the side viewed from above



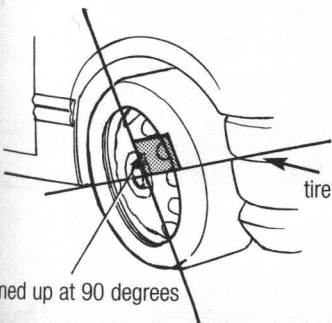
the side resting on the ground

the top of the ellipse



This means that the top of the ellipse occurring at a diagonal angle is correct.

the top of the ellipse

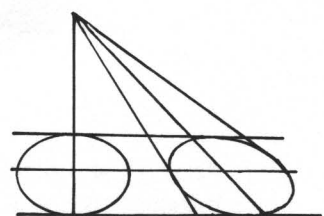


Another way of looking at this is illustrated in the drawing on the left.

Application Point

This same method for tires can be applied to all ellipses when viewing diagonally from an angle.

vanishing point

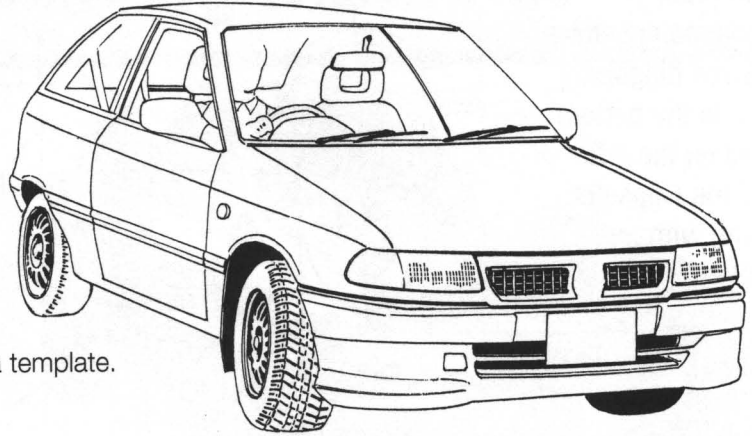


front side

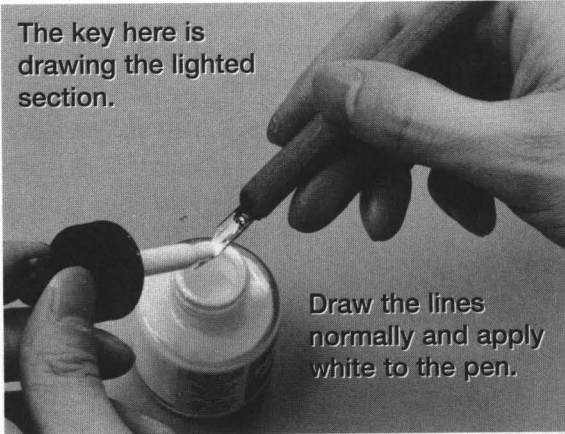
diagonal

example: kitchen dishes, etc.

Ink with a pen. Pay attention to applying black to the drawing.

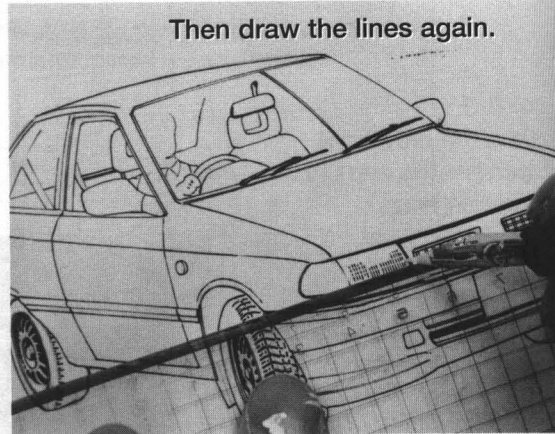


Draw tires using a template.



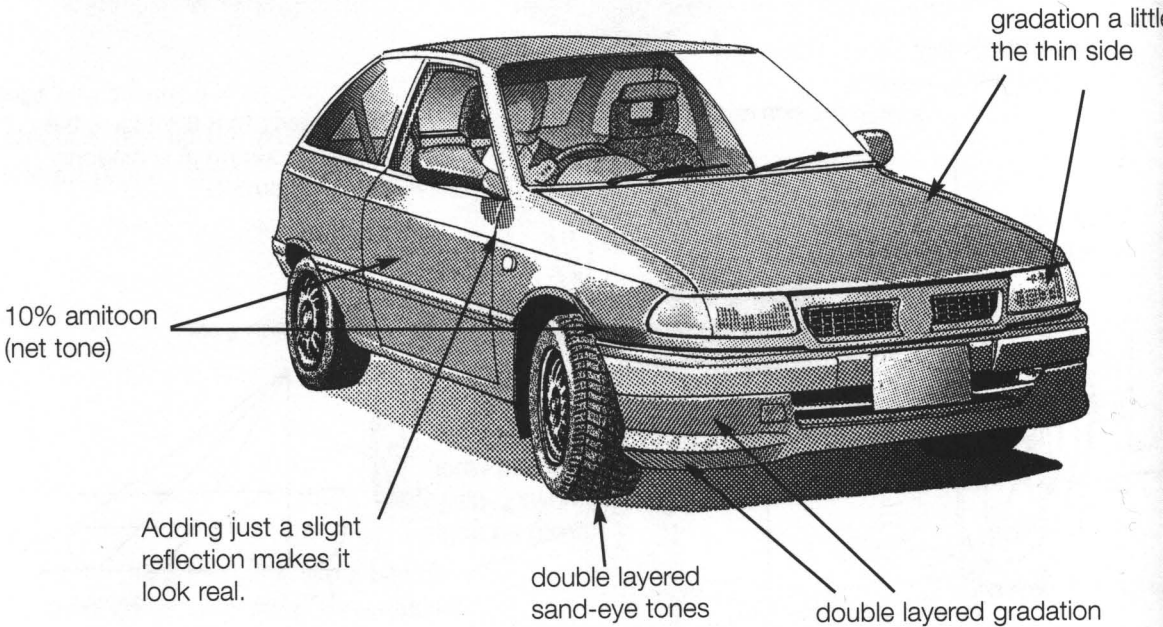
The key here is drawing the lighted section.

Draw the lines normally and apply white to the pen.



Then draw the lines again.

Add tones and light to complete the work.



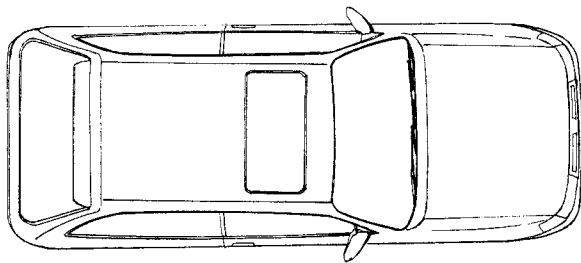
10% amitoon (net tone)

Adding just a slight reflection makes it look real.

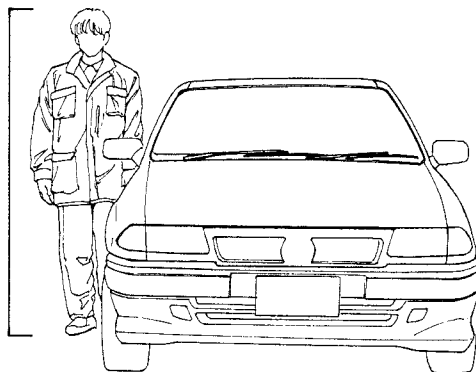
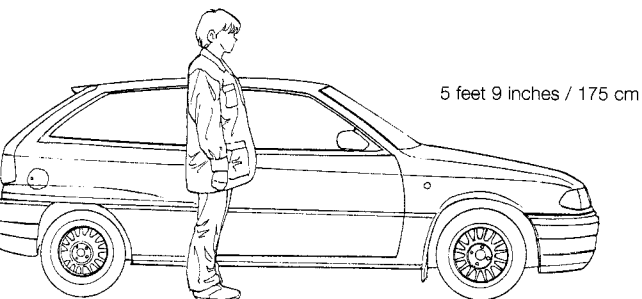
double layered sand-eye tones

double layered gradation

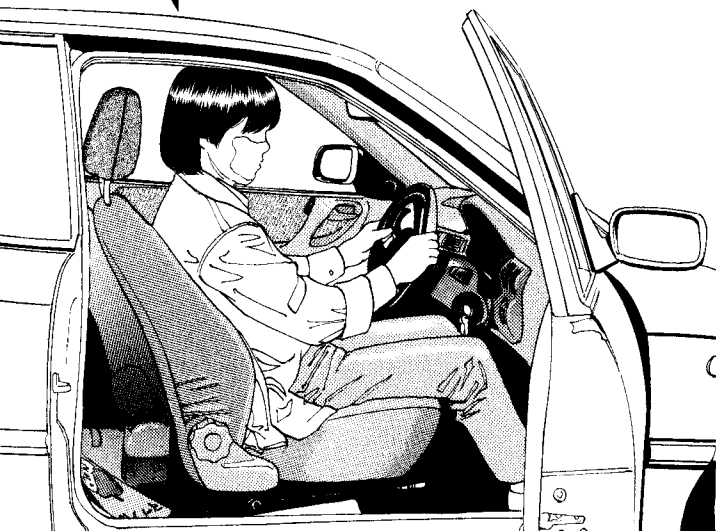
Pay extra attention to the front windshield and roof.



Consider the overall structure of the position of fundamental items like the tires, doors, etc., in addition to just the car itself.



The roof is quite a thin area.



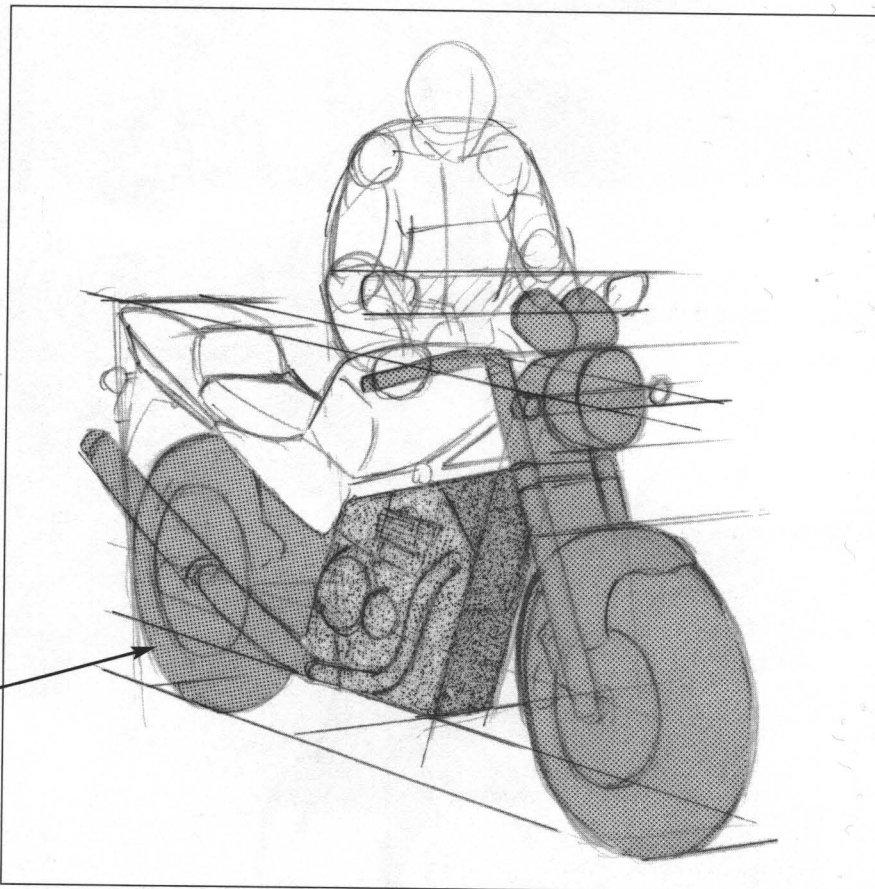
Pay attention to the size of the car in comparison with the person.

Drawing Motorcycles

First, consider the design and roughly give it shape. Then think about the rough outline of the parts and add in the areas that can act as yardstick first.



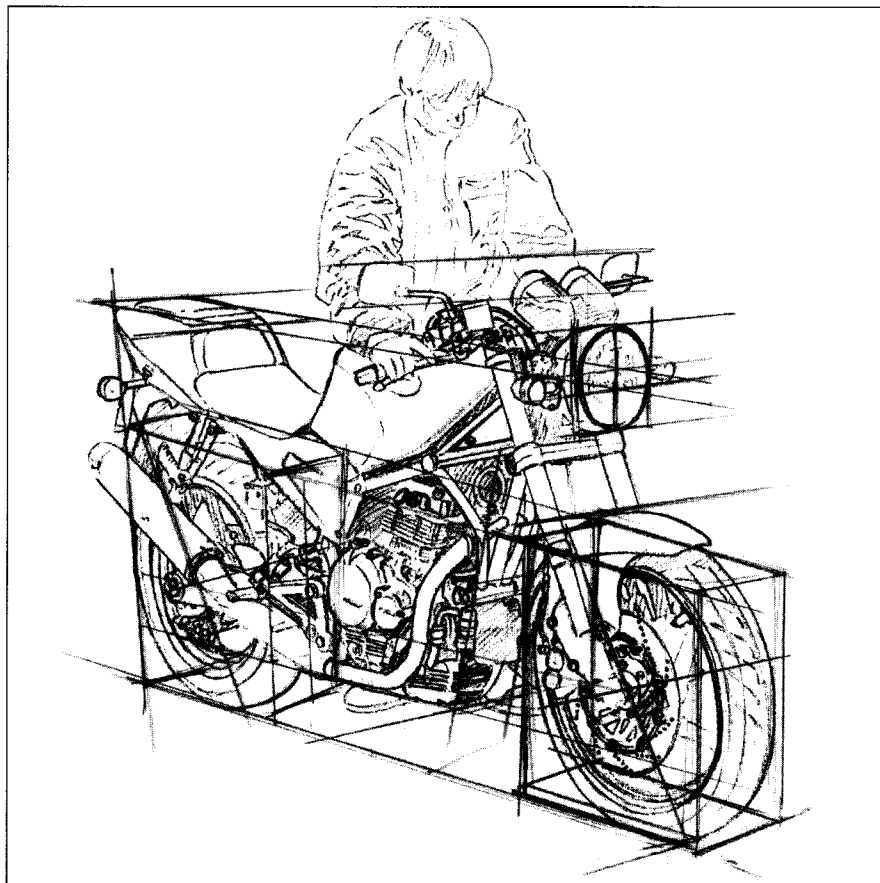
finished work



Consider roughly putting together independent parts.

- 1 If the perspective is difficult to determine, one method is to add perspective lines in the beginning.

Then, draw the more detailed items while looking at the parts used as a yardstick.

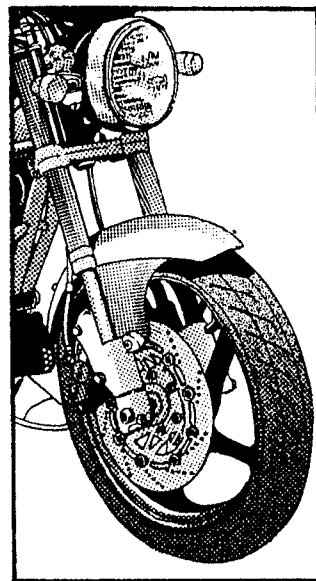
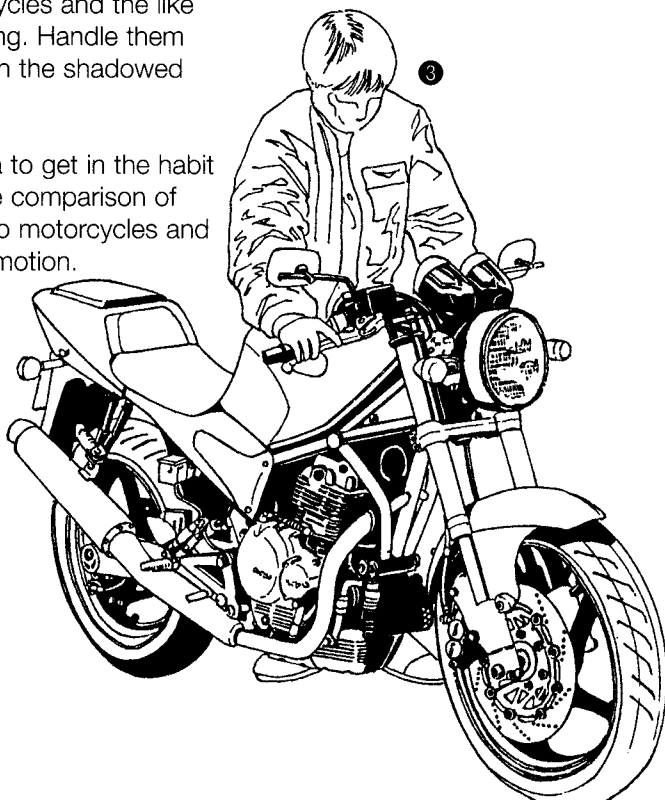


② Think of the motorcycle tires as car tires.

Key Point

Drawing all the mechanical parts of motorcycles and the like is a big undertaking. Handle them by using black in the shadowed areas.

It is a good idea to get in the habit of looking at the comparison of human figures to motorcycles and motorcycles in motion.

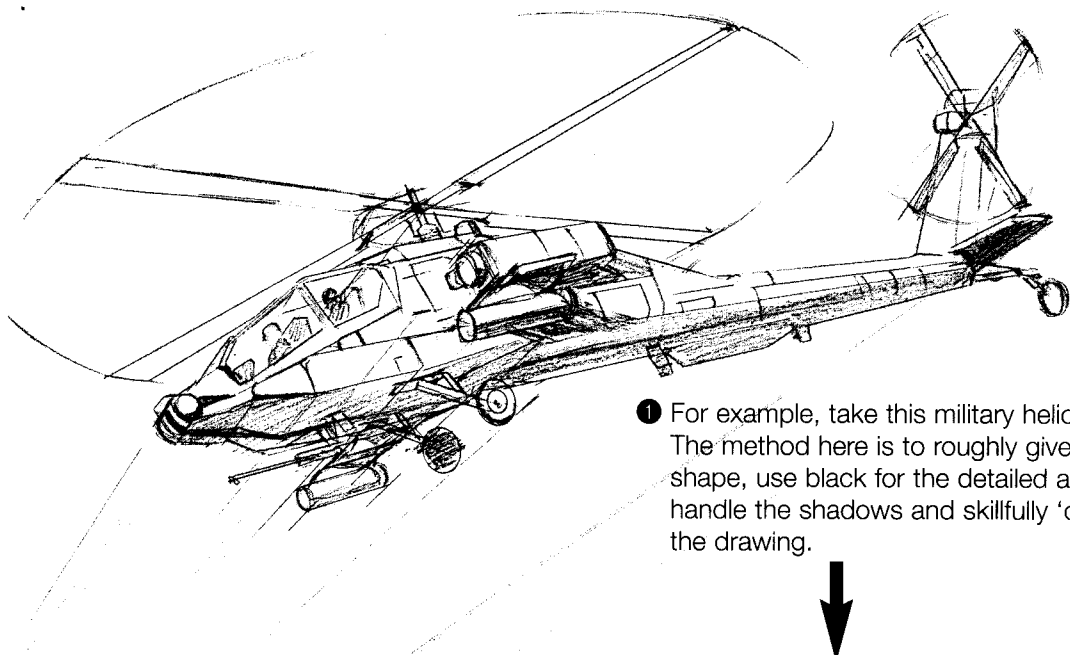


④ As for tones, the tires were layered with both sand-eye and gradation tones. Overall, the main parts of the motorcycle are done with thin gradation tones.

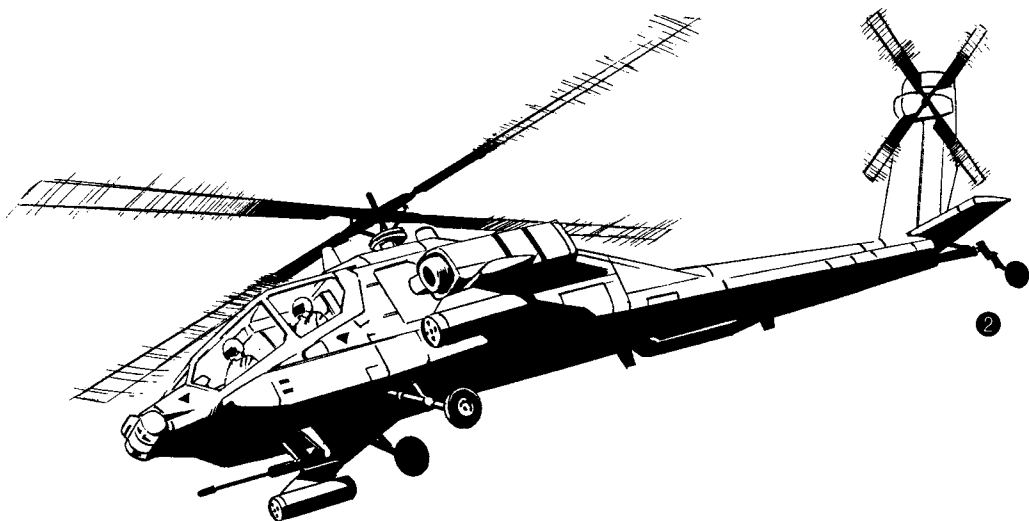
Sometimes it may be difficult to gather reference material for things you want to draw. At times like this, make the best of what you have making the drawing look enough like the original object.



The work is complete when tones are ad

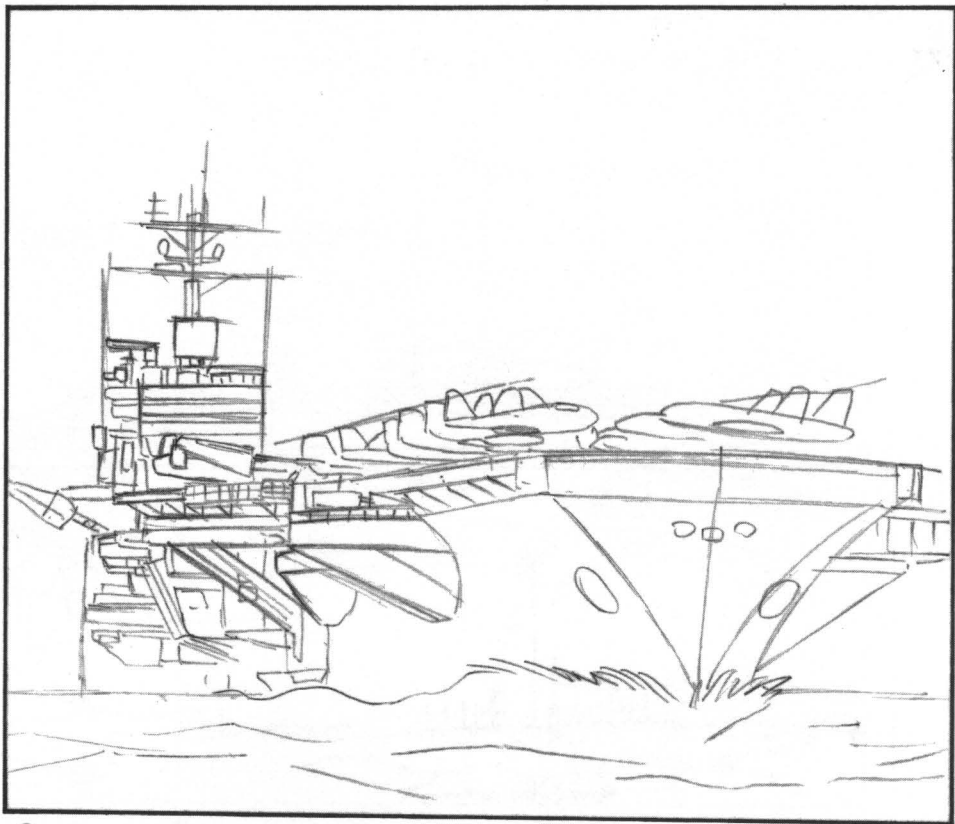


1 For example, take this military helicopter. The method here is to roughly give it shape, use black for the detailed areas, handle the shadows and skillfully 'cheat' the drawing.

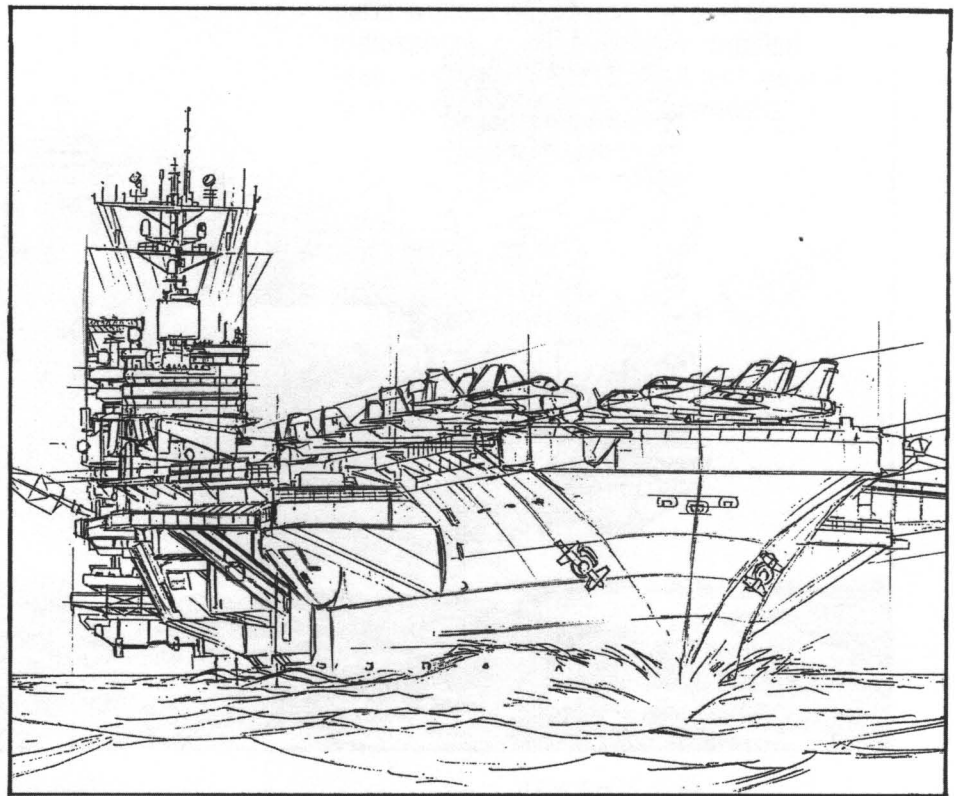


Drawing Colossal, Complex Machines

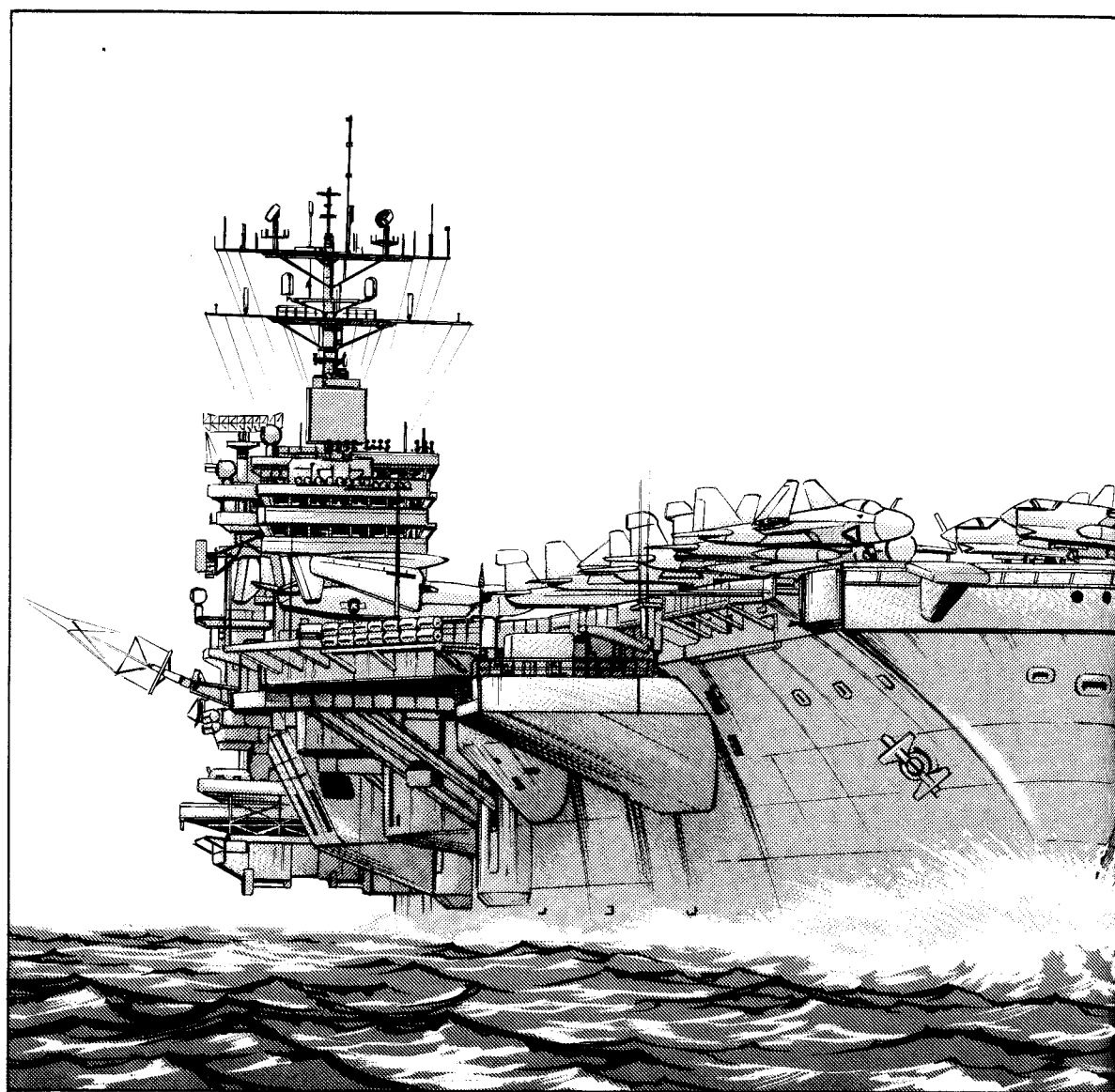
For example, take this aircraft carrier. As with drawing motorcycles, the method is the same. Consider the sections as rough blocks and draw the parts that can act as a yardstick first. When using photographs for reference, you will notice that the different parts are pretty promiscuous and a real undertaking to draw. If you have to draw more than one aircraft carrier then it is that much harder.



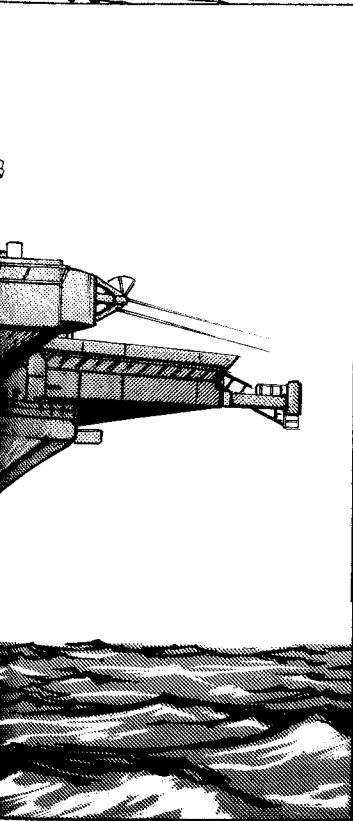
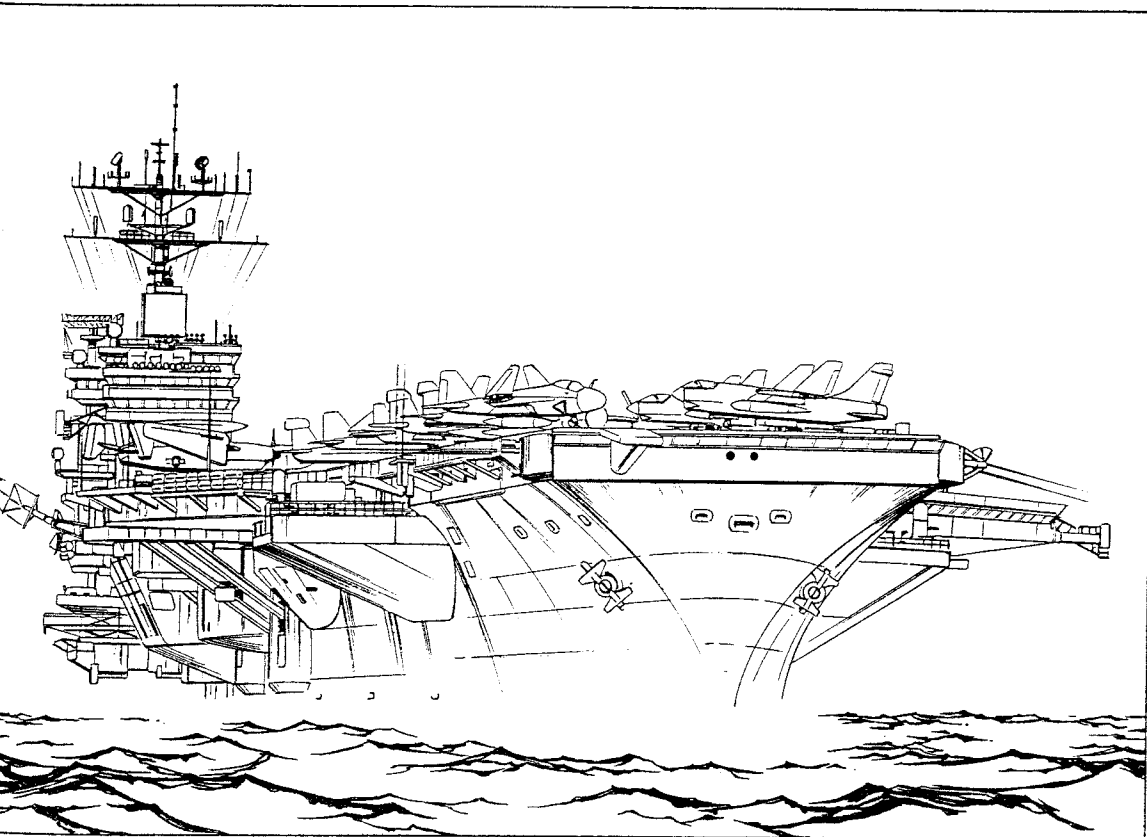
1



2



④ finished work



3

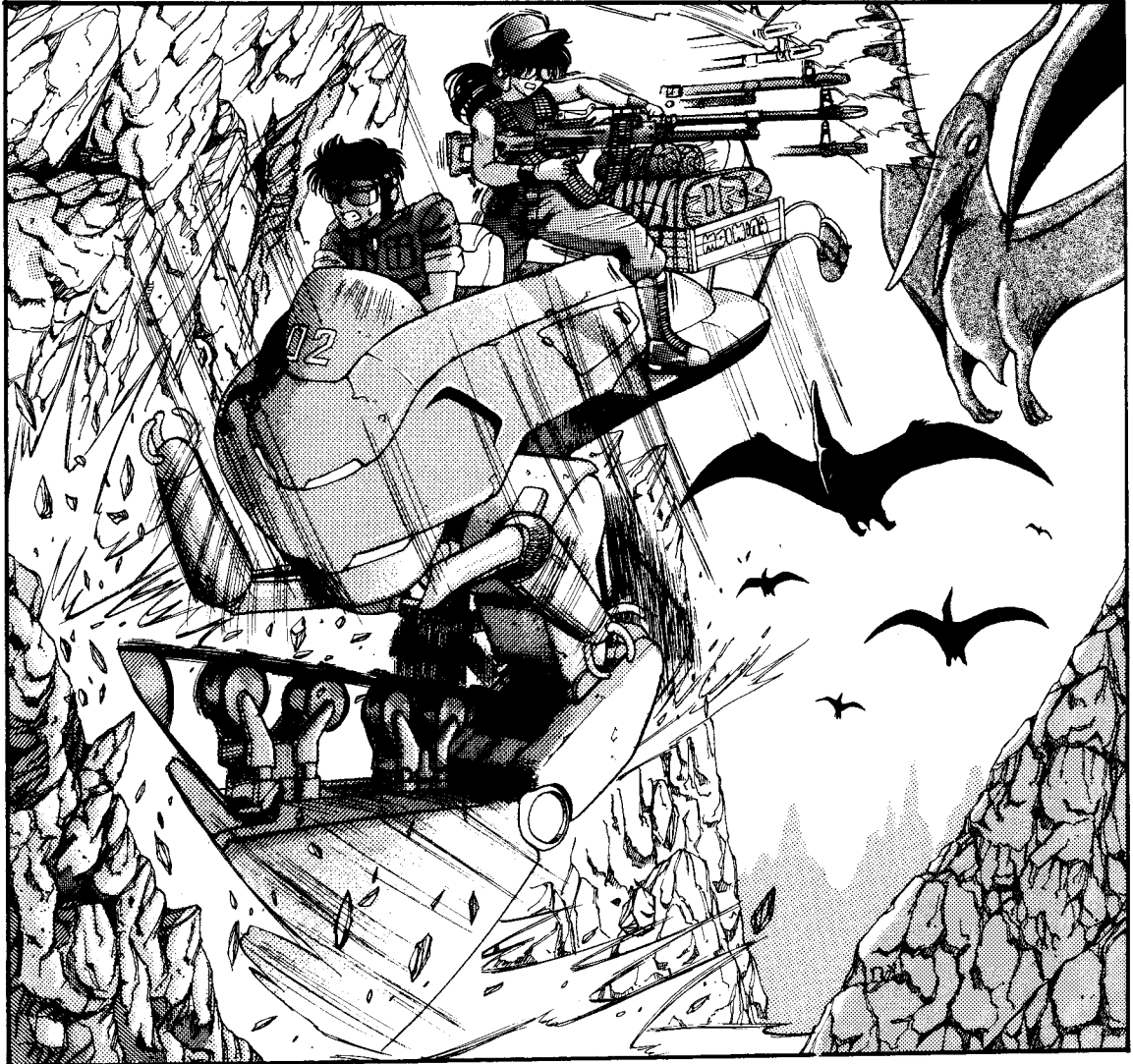
The method here is to abbreviate the parts without destroying the overall atmosphere, or silhouette the detailed areas with black and make it look as real as possible without going overboard.

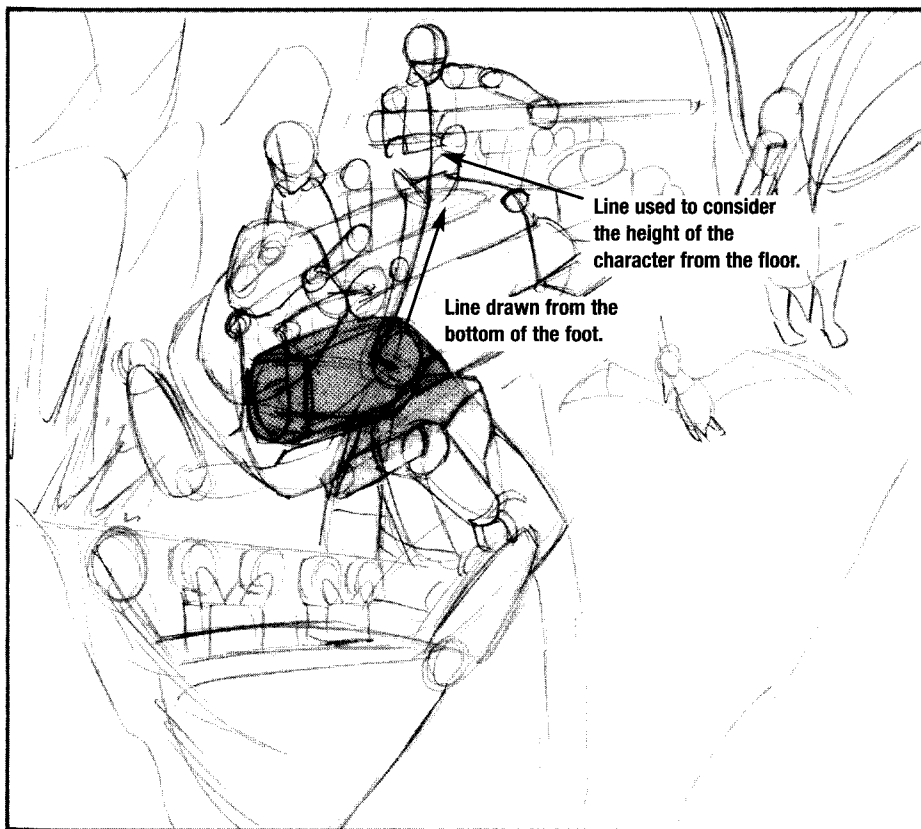
Drawing Your Own Original Machines

One method to improve drawing machines is to try drawing machines from your imagination. In order to draw objects from your imagination from various angles, you need a complete understanding of the structure of the machines. The differences of when you considered unseen areas and perspective lines and when you didn't the differences will show up in the sense of stability and overall merit of your drawing.

At that point, you will notice again it is important to put in the unseen areas and perspective lines.

In addition, if you understand the mechanisms behind your own drawings then you will be able to draw them freely. With that said, it could also be said that if you understand the mechanisms behind someone else's drawings then you can draw them freely too.

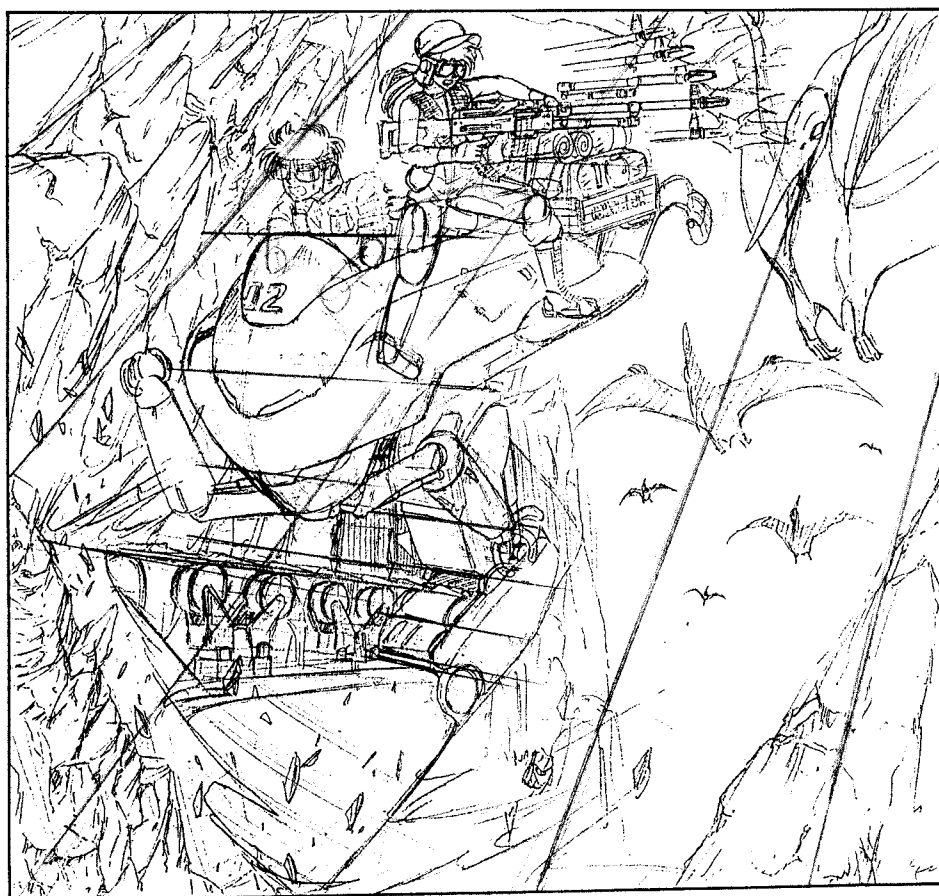




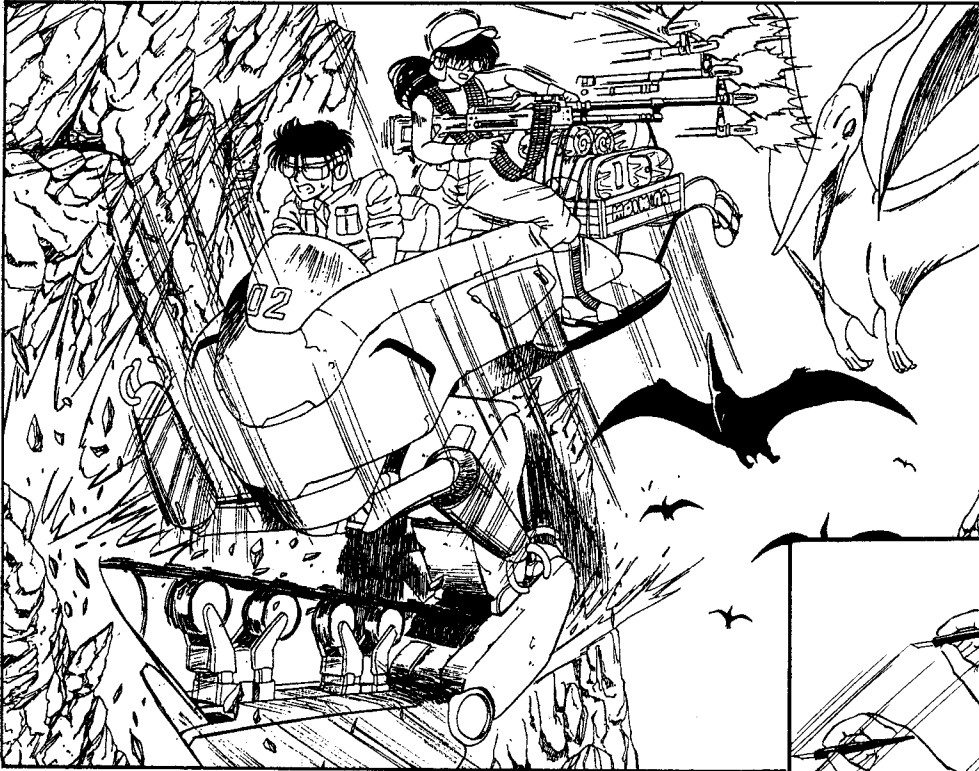
Line used to consider the height of the character from the floor.

Line drawn from the bottom of the foot.

It is often said that drawing an imaginary object with a sense of reality requires a great deal of design strength; however, as long as the space on the page looks like it should, all you need to do then is consider the centerlines, perspective lines and unseen areas. In addition, if you think about the management effects, you will be able to draw all sorts of definite objects.

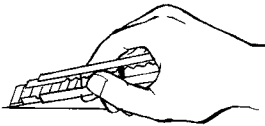
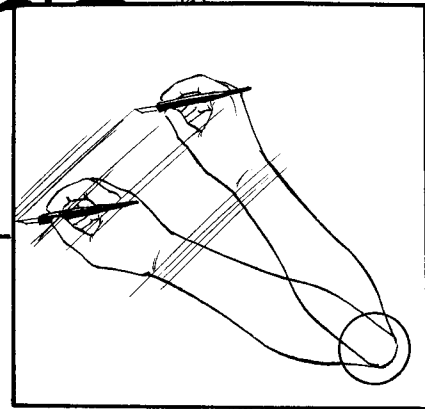


Streamlines have rules of their own; however, keep them from becoming monotonous.

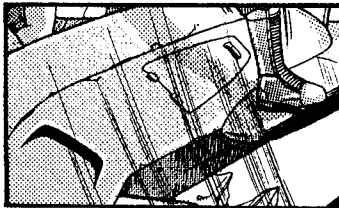


A round pen is added here. The long-and-short this is to draw the streamline freehanded.

While people accustomed to drawing rocks and boulders tend to do the outline in pen, for those of you new to this and for general practice, do the inking after properly outlining in pencil.



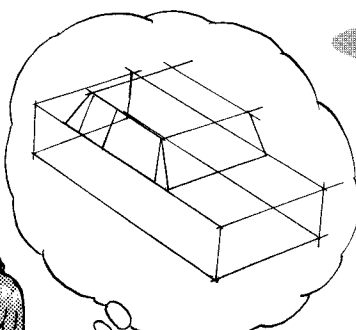
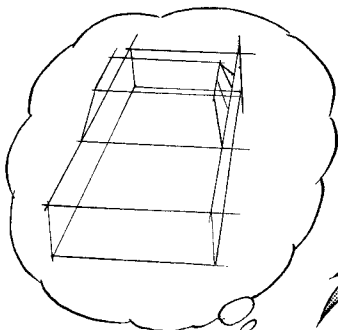
The etching in the drawing on the right like the drawing above was etched in a stroking manner without applying any force to the cutter.



10% amitoon (net tone)

Finally attach the tones finishing off the work.

With your elbow in a fixed position, powerfully draw the center axis.



How to Draw Machines At Will

First, consider the overall rough shape. You can then change the angle at will in your head. Next, with the rough shape, if you attach detailed accessories and view several reference photographs, you can draw what you want at will.

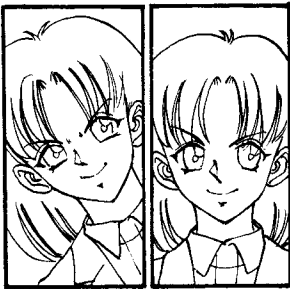




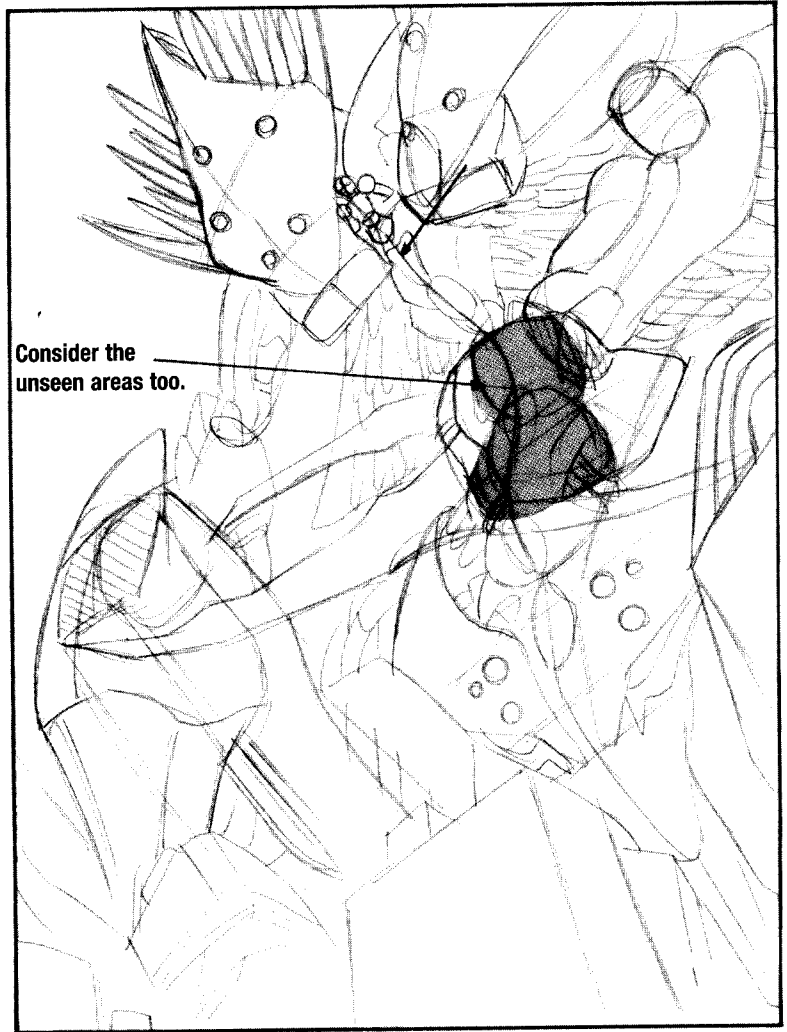
More on Drawing Imaginary Machines

Try drawing a more advanced machine. First, give shape to the forms deciding on your composition.

As for angles try a low angle, which makes visual direction of colossal, powerful, and domineering sensations easier. By arranging the composition a bit on the slanted side, a slightly larger drawing can be produced.

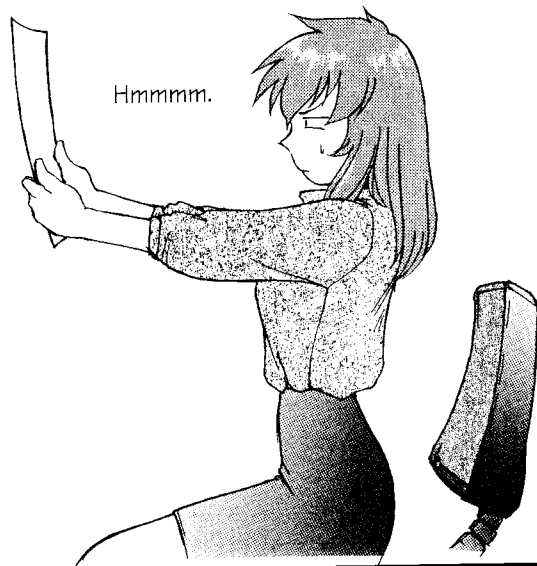


By slanting the drawing, a larger area of space can be occupied.

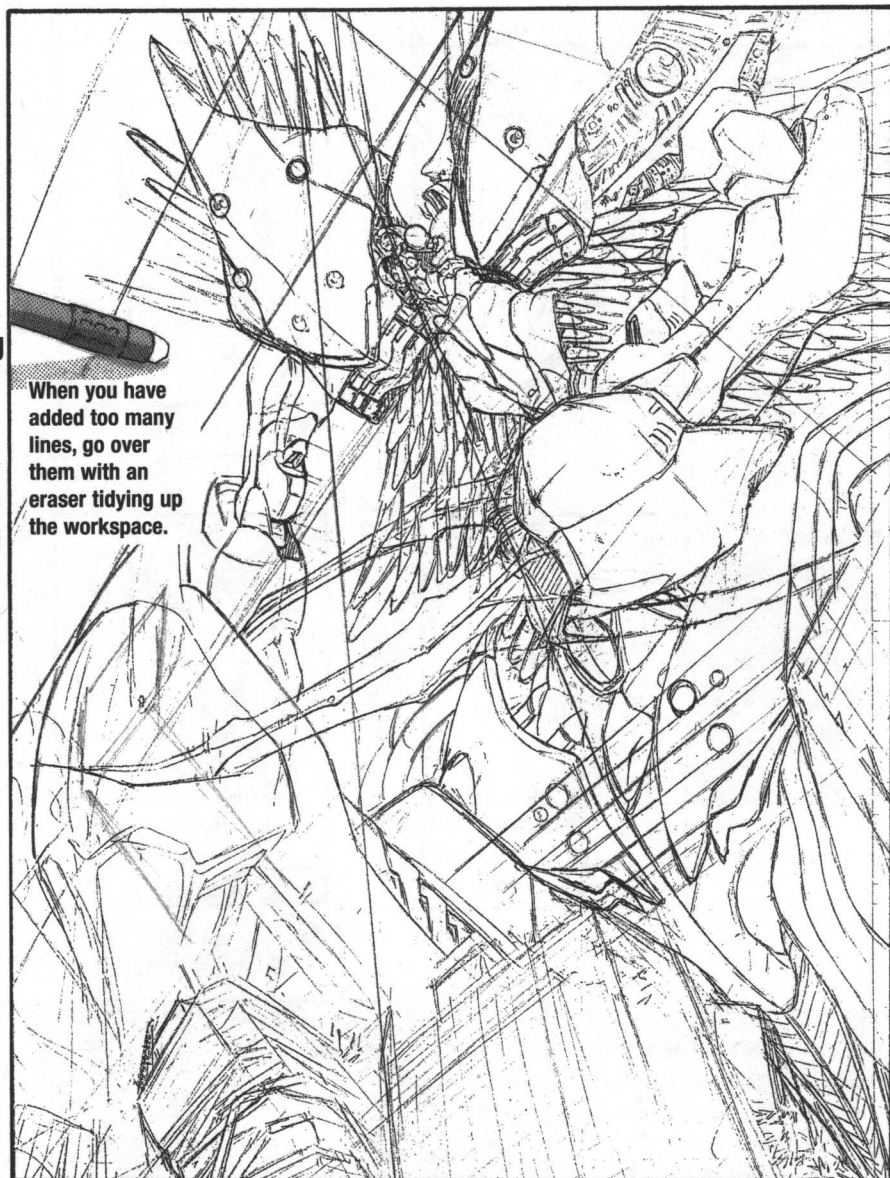


Checkpoint

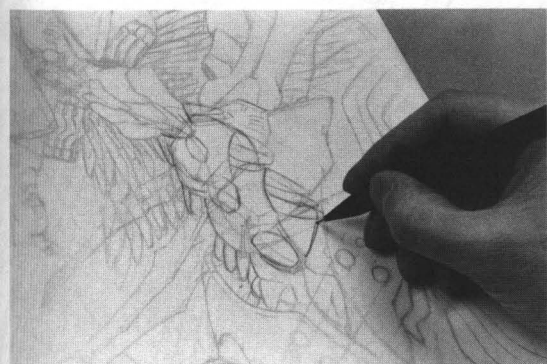
When viewing large frames up close, it is a little difficult to tell if the design is off or not. By looking at the page many times from a distance, it is easier to understand the overall layout and you can check your work. Finally, turn the page over, hold it to the light and view it.



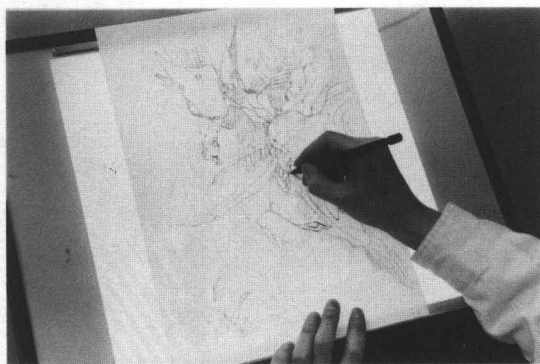
If we've said it once, we've said it one hundred times, when doing outlines, soundly think out the unseen areas. With complex objects, if there are too many lines in the outlined drawing making everything black, first, place a piece of thin tracing paper over the page. Then, draw the unseen areas separately on the tracing paper. Next, place the tracing paper under the page and using a light box trace the seen areas. If you don't have a light box, you can draw with a blue pencil.



When you have added too many lines, go over them with an eraser tidying up the workspace.

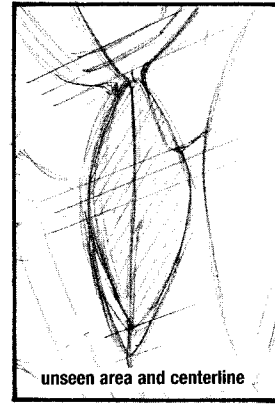
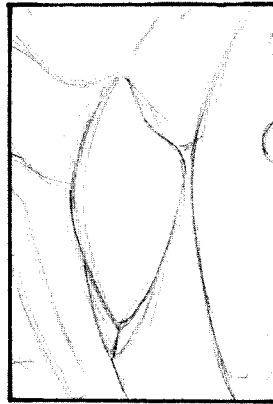


Lay the tracing paper over the picture and draw the unseen areas.



Then, place the tracing paper under the picture and draw only the areas that are visible as seen through the light box.

For little items like in the drawing on the right

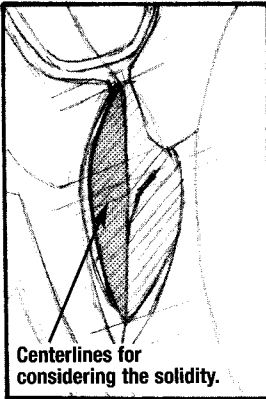


unseen area and centerline

1 Set up the area that will act as a yardstick.

2 While aligning the perspective, set the centerline and the unseen area.

3 Next, consider the lines that will give shape to the three-dimensional figure.



Centerlines for considering the solidity.

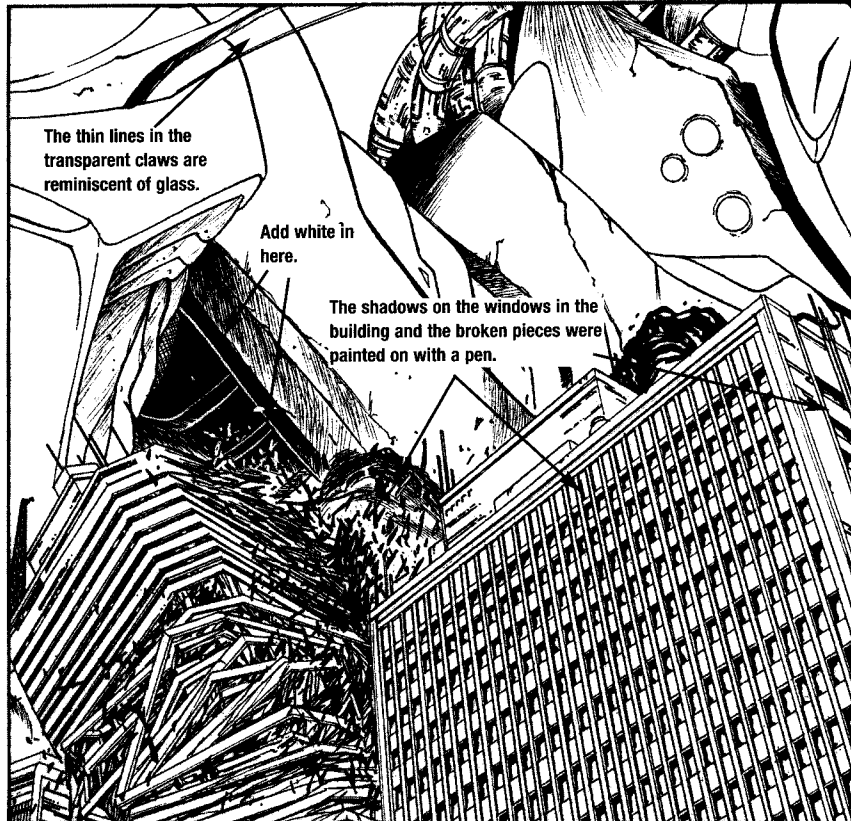


4 Tidy up the shape and finish off with outlining.

No matter how easy the item may seem, be sure and soundly think it through. The flow of this kind of drawing can be applied to most materials.

Then, pen in the inking and add black. The pens used here are: a G-pen for the machine and a round pen for the buildings. The key point here is the destroyed sections of the building.

In order to draw realistic destruction scenes, it is necessary to know something about the structure of the destroyed objects and consider what kind of reaction will occur when a certain force is applied.



The thin lines in the transparent claws are reminiscent of glass.

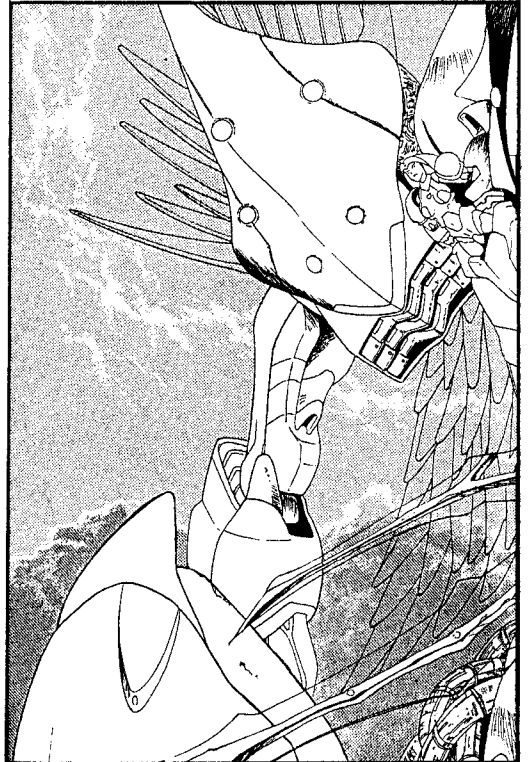
Add white in here.

The shadows on the windows in the building and the broken pieces were painted on with a pen.

Attach tones. The key point in this drawing is the way the clouds are toned.



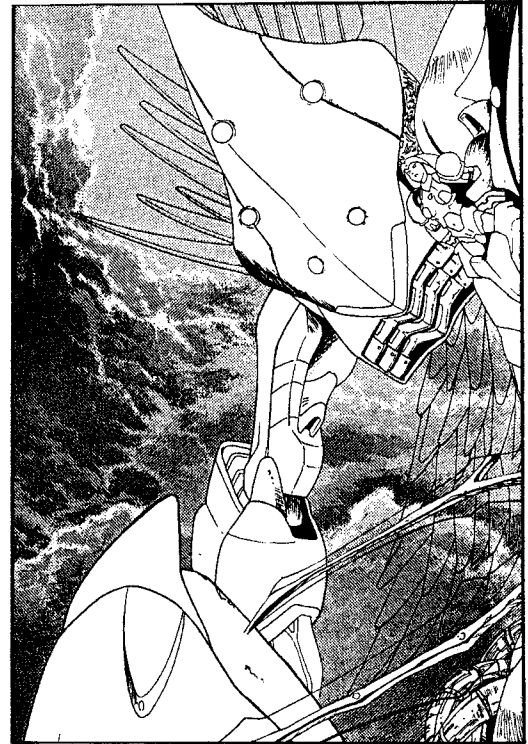
- ① Using a Letraset 61 tone and the like, attached one page of a 10% deep tone by thinking of each cloud as independent from the others. Outline them with a blue pencil and etch in detail with the flat part of a cutter.



- ② With the second tone page, attach it in each of the independent parts.

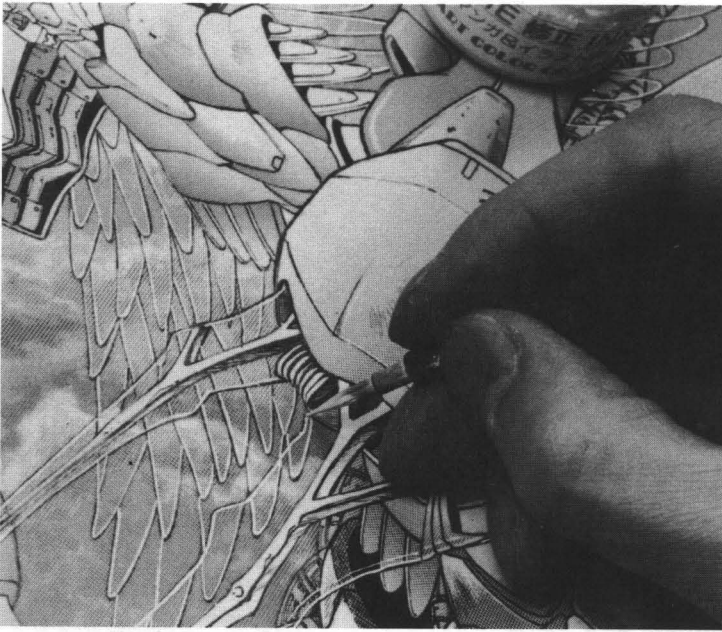


③

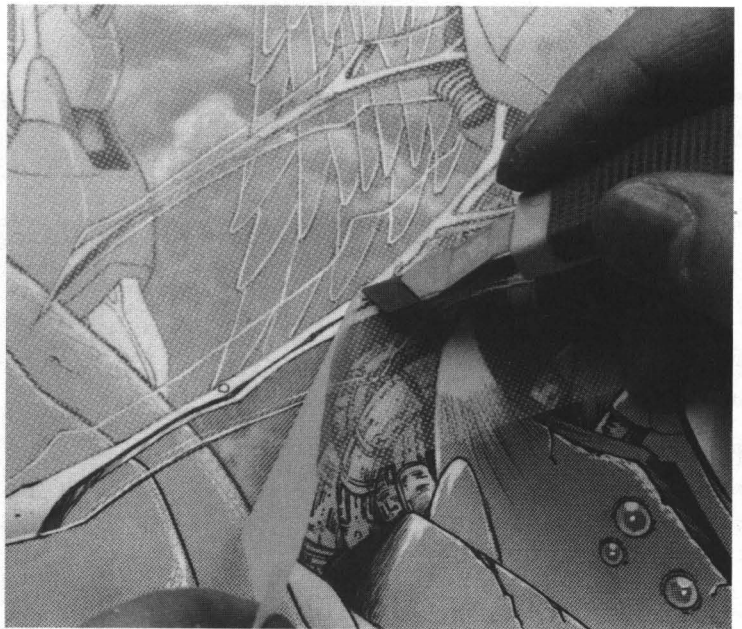


- ④ Do a layering effect with the third tone page.

Handling Transparent Areas

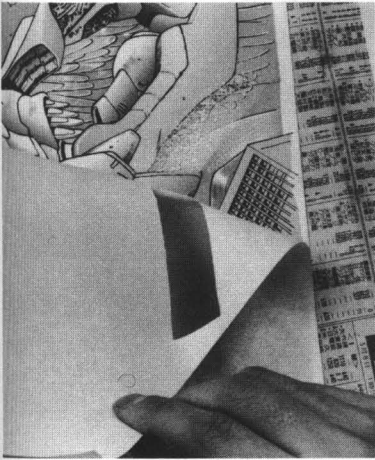


- 1 After attaching the tones, draw the inner outlining with white.

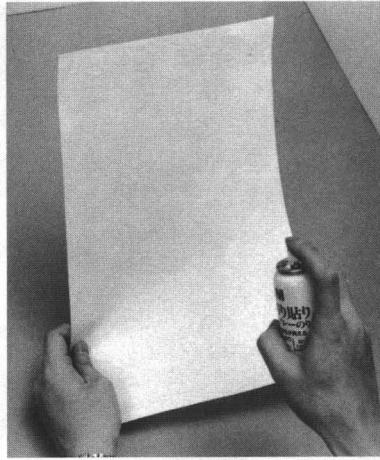


- 2 Next, attach a white tone to complete the work.

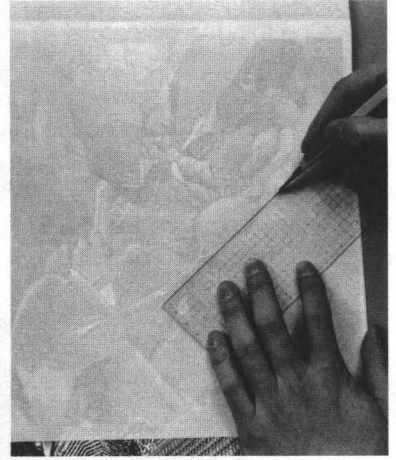
Spattering



1 After attaching the tone, put the finishing touches on the work with some spattering.

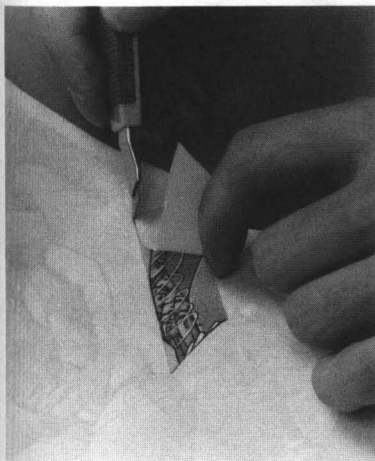


2 First, use masking tape to cover unwanted areas. While there is special paper available on the market for this type of work, in this case the back of a tone sheet is used and spray glue is applied.

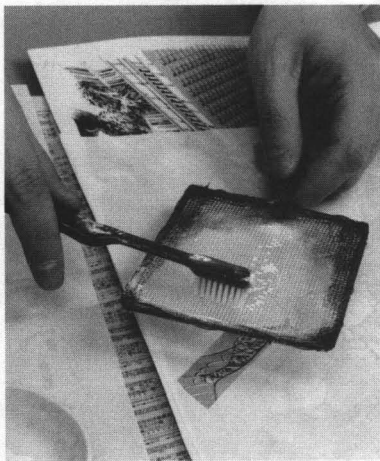


3 Apply as little glue as possible. If you don't, the tone peels off and the page will get wet. If you apply too much glue, wipe it off with a tissue paper.

Courtesy of Too Inc.



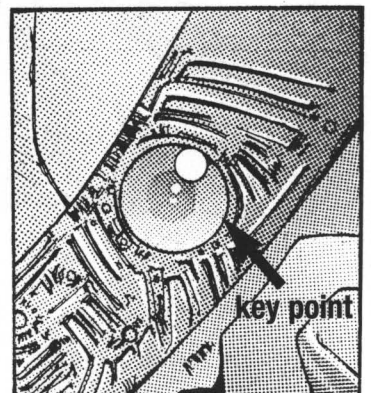
4 Cut out the area that you want to be spattered with white.



5 Go for a gradation effect when spattering the white.

Checkpoint

This drawing uses the same gradation tone in a layering effect.



Expressing Small Props

The most difficult part about drawing small props is probably the comparison and contrast with human figures. Apply the same design methods that you have been using up until now. One thing to be careful of is the size of the props. While it does depend on the build of the character, try to draw small props a bit on the large side. You may notice that you have drawn the prop on the small side making it look cheap and flimsy ruining the drawing you have worked so hard to create. This is a common mistake so be careful.

Use perspective here.



Chapter 3

How to Draw Nature and Animals



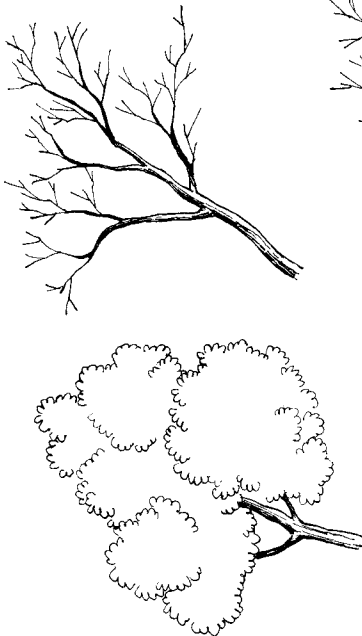
Expressing Natural Objects

Drawing nature is extremely difficult so you can't go and draw every leaf on every tree and every blade of grass. You need to consider methods to make the drawing look enough like nature.



Expressing Trees and Grass

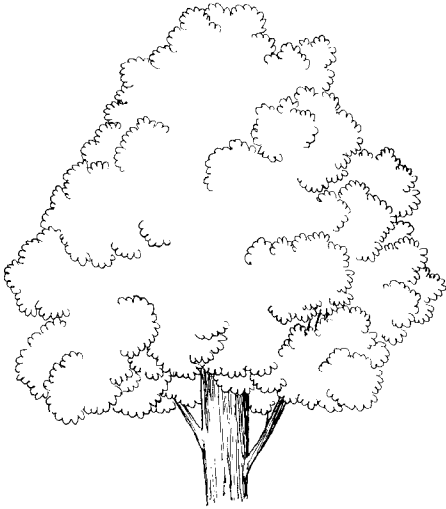
Since trees often appear in street scenes giving you plenty of chances to draw them, try to remember a few of these management techniques. As a basic rule, at first you need to consider the structure of trees.



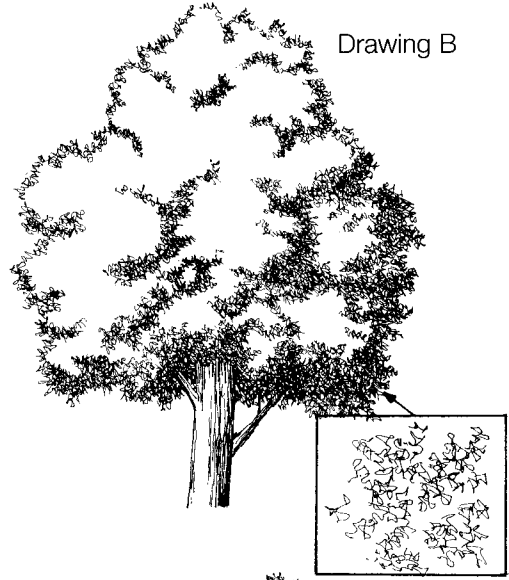
Take for example a withered tree.

Drawing A – leaves gather at the end of the branches.

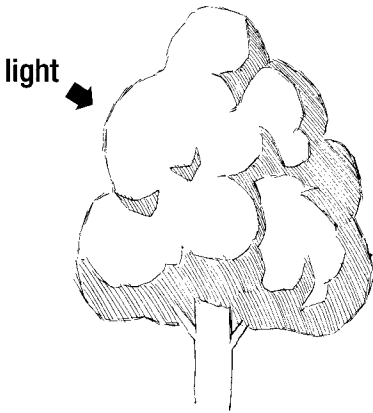
The first simple and easy method to handle this is to use pen touches.



A tree can be formed by arranging Drawing A.



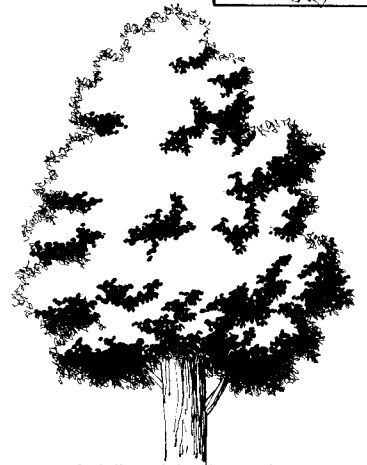
Drawing B



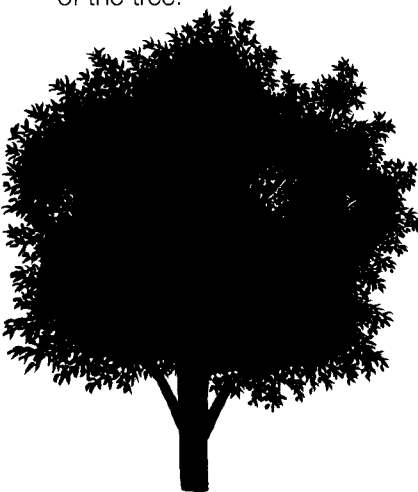
The thinking behind Drawing B is that pen touches are added to the shaded areas of the tree.



It is also a good idea to think about the contrast of the colors in the shadows.

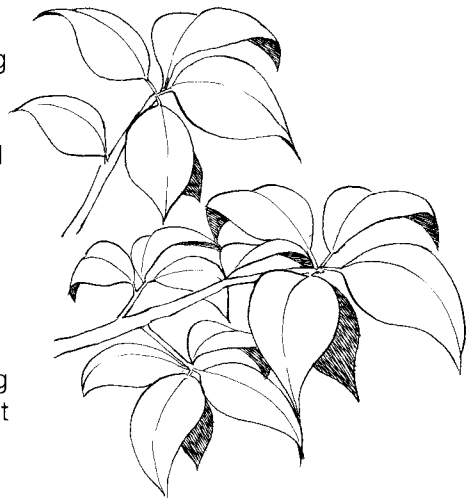


Adding black to the shadow areas is also a good idea.

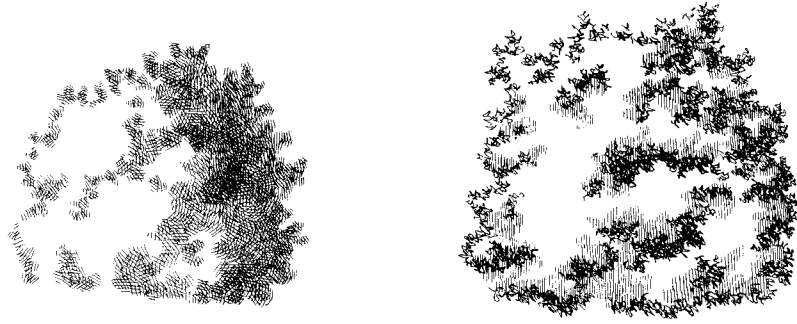


Sometimes the entire tree can be treated with black.

The key to handling the black is to be aware of how the black is applied to the tip of the leaves and the openings between the leaves that can be seen in the offshoots from the branch. Try drawing while thinking about the fundamental mechanisms involved.



Using effects like double pass horizontal lines skillfully used in thickets of trees and grass can increase your variations and render effects like an oil painting.

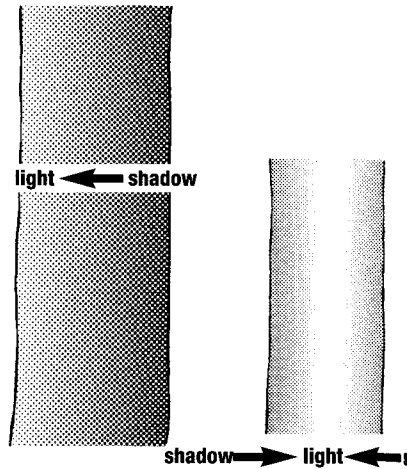


Considering the Trunk

Since the trunk of a tree is cylindrical in nature, be sure and draw it so it doesn't look flat when applying management techniques. An example is given on the right on how to manage the technique of bringing out the sense of three-dimensionality in the tree.



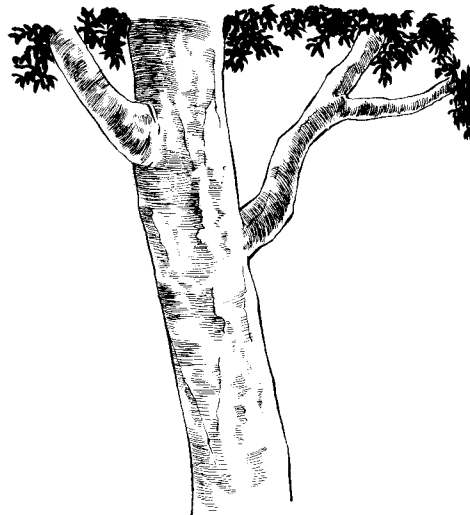
Simply speaking, consider gradation effects and how to apply them.



When applying pen techniques to the overall form, keep the gradation effect in mind.



Finally, consider adding branches that look like real tree branches and draw.

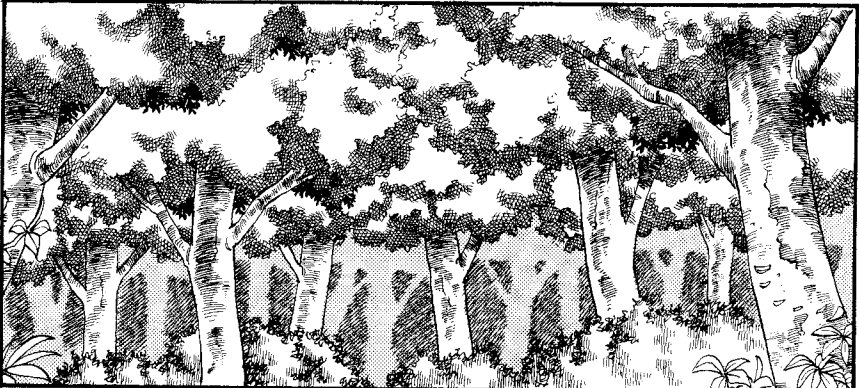


Adding vertical lines is also effective.

When drawing woods and forests, the easy part is what is up front and the difficult part is what is in the back. Drawing all the trees would be quite an undertaking and difficult to comprehend.



Even if you draw everything to a T, the drawing could end up being confused and promiscuous; thus, it is best to handle back areas using double pass lines going for a resemblance than actual reality.

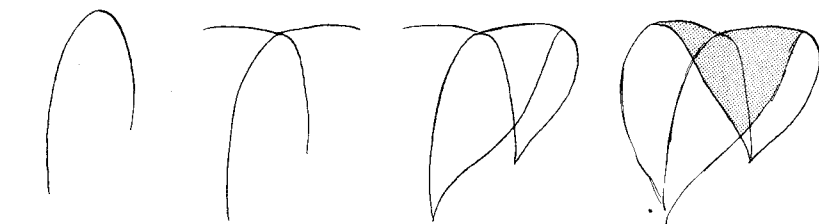


Drawing Leaves and Grass

Leaves and grass have two sides and depending on the angle, you might want to show the underside. As a basic rule, consider and draw leaves and grass like the illustration on the right.

2. Then, draw an intersecting curved line.

Put some thought into the unseen areas too.



1. First, using a baseline draw the flow of the leaf as the right and left sides of leaves and grass are symmetric.

3. Firmly draw the shape.

4. Draw the right and left sides by lining up the baselines.

If the grass is a large sized drawing, the principles for drawing leaves can be applied.



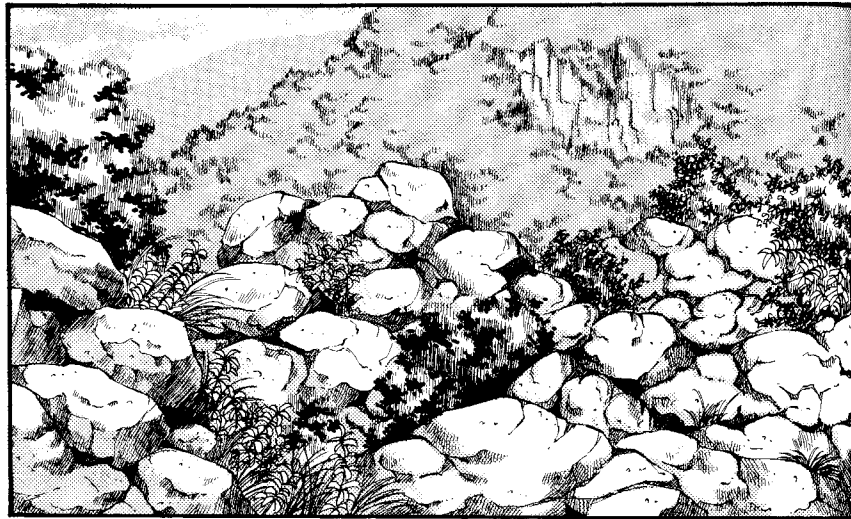
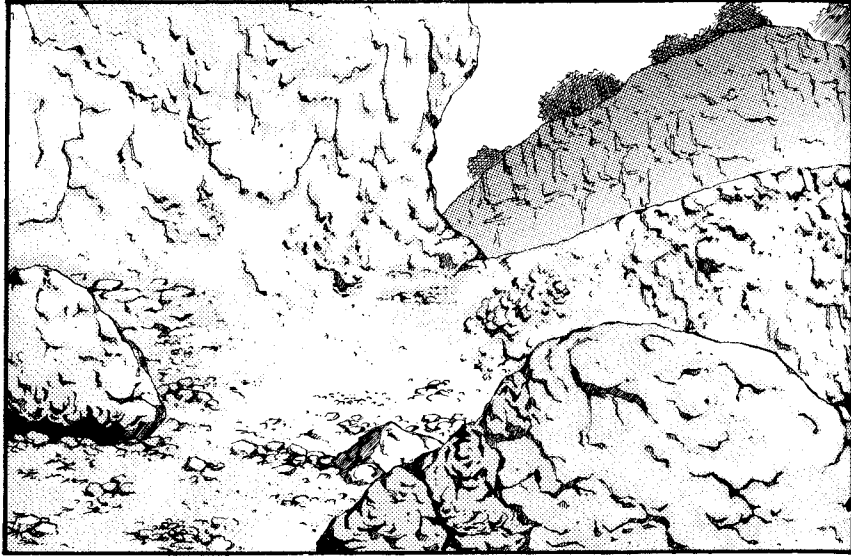
1. Draw the flow of the grass. 2. Draw the peak. 3. Tidy up the shape.



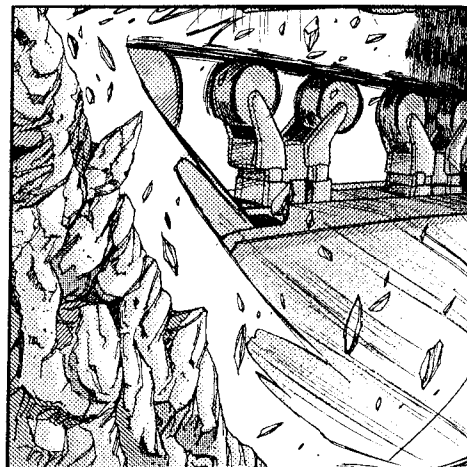
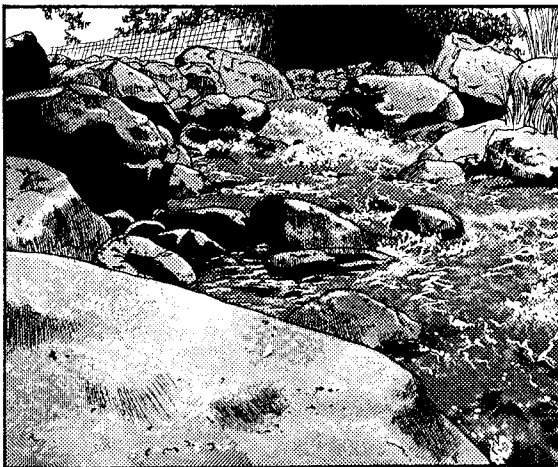
As for the case of weeds, the basic school of thinking is represented in Drawing A. Then all you have to do is just make Drawing A somewhat more complex.

Expressing Rocks and Boulders

For rocks and boulders, the environment in which they are set is important. For example, the flow of water in rivers and the like wears down the rocks making their surface smooth while boulders on a hillside tend to be rugged. There are various kinds of rocks and boulders, which are different, based on the environment in which they exist. In order to bring out the place, environment and atmosphere, it is necessary to remember several management methods.



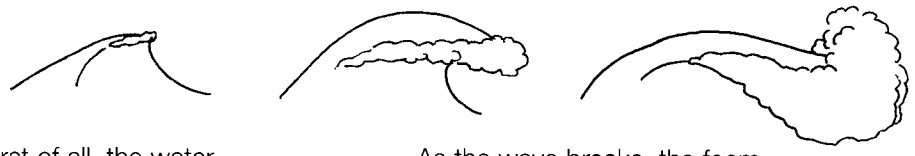
One method is to depict a picture you like. If you can't see all the details, try making an enlarged photocopy.





Expressing Oceans When drawing waves, first consider the following mechanisms.

side view



First of all, the water rises up in the direction of the force.

As the wave breaks, the foam quickly rises and the white water increases.

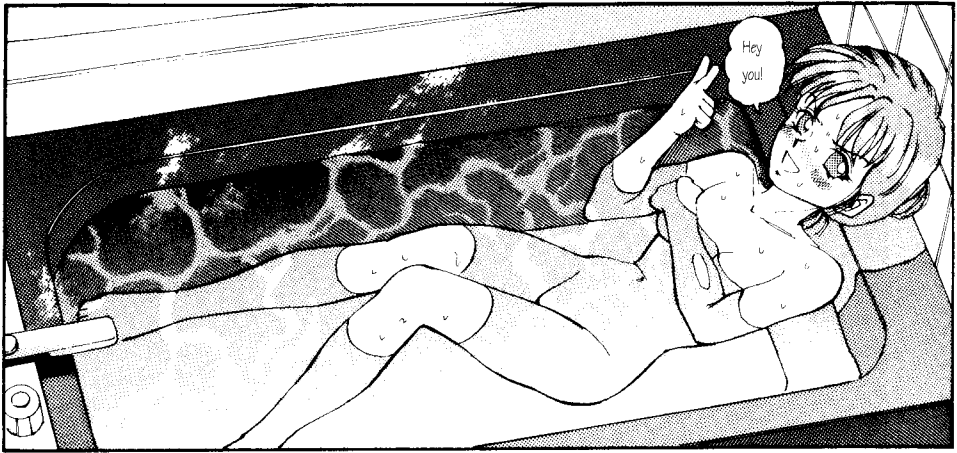
front view



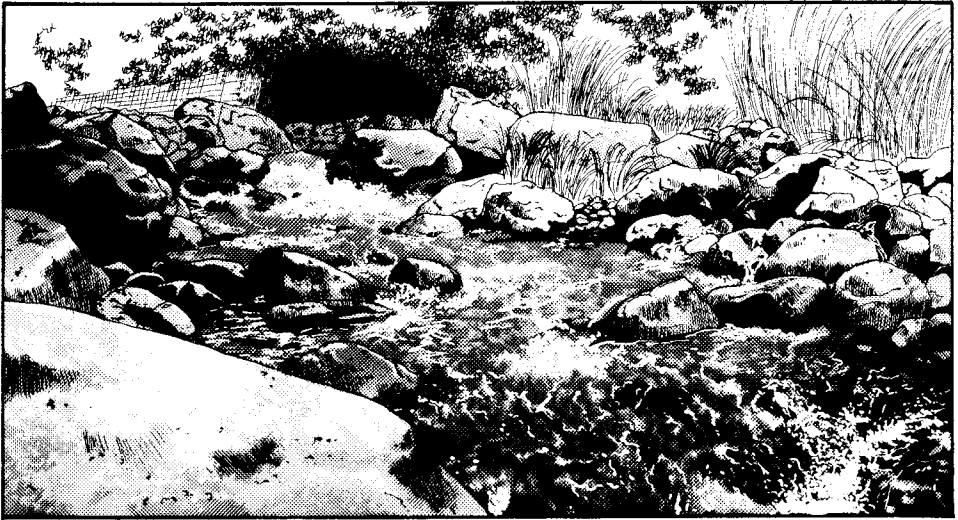
The water rises and as it reaches a peak, the foam rises.

As the wave breaks, the foamed up area splits and widens to the left and right.

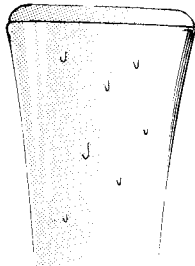
On the other hand, water is transparent and when force is applied, waves swimmingly form.



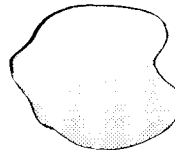
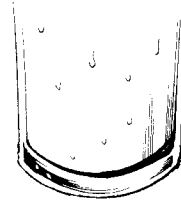
Fundamentally, water flows from high places to low places; however, depending on the situation, consider the different phenomena that occur in different situations when expressing water.



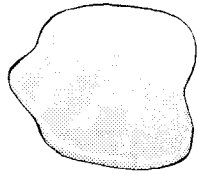
For example, pour some water into a cup to the point that it almost overflows. The water seems to float on top of the cup and doesn't spill. The phenomenon here is known as surface tension.



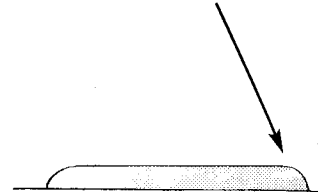
Surface tension also occurs in water spilled on the floor.



Add a little light to the water making it three-dimensional.



Add light to this area.



The phenomenon of surface tension occurs not only in water but also in other liquids.

Expressing Clouds

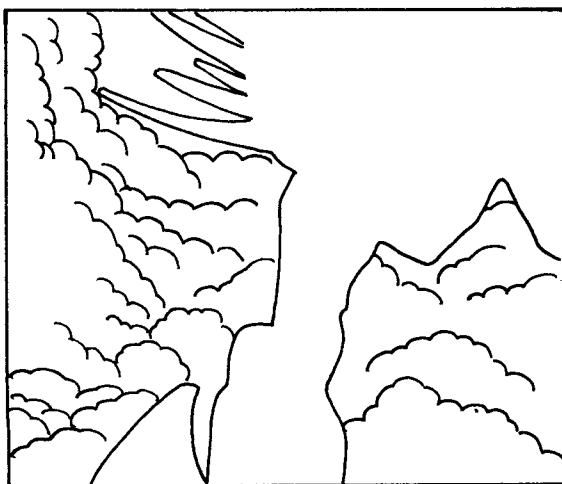
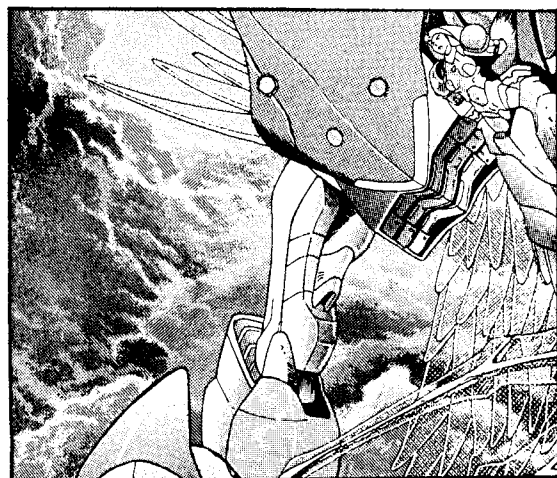
Drawing A is a well-drawn example making use of scribbles to express clouds.



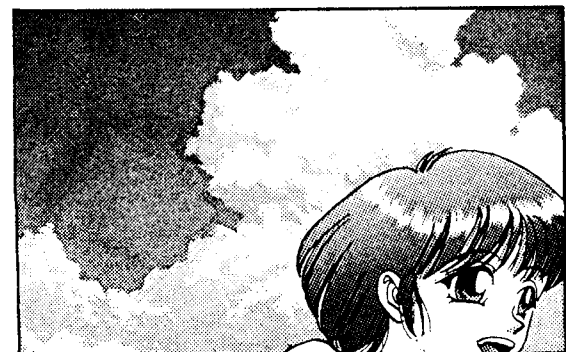
Drawing A



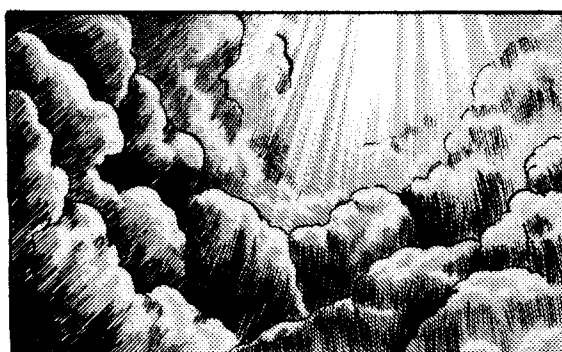
Using Drawing A as a foundation, develop it making it more complex.



Breaking down the drawing on the left into outlines, renders the drawing on the right. Now consider which areas to make shadows.



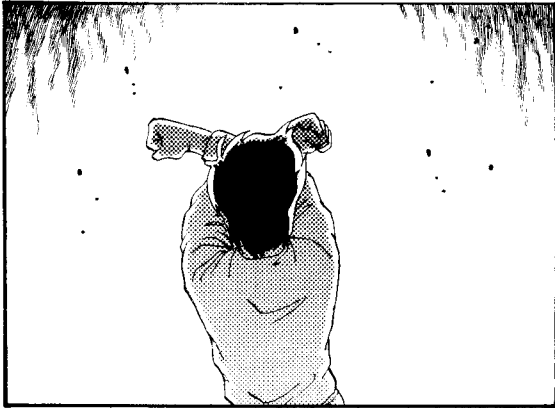
Consider this drawing on the basis of Drawing A.



When using a pen to handle the effects, consider the flow of the clouds and make sure the pen touches do not become too monotonous. Also, think about the contrast of the shadows and handle this by adding detailed lines.

Expressing Fire and Smoke

Consider the phenomenon when a fire breaks out. Imagine what happens to the surroundings and think about how to express this.

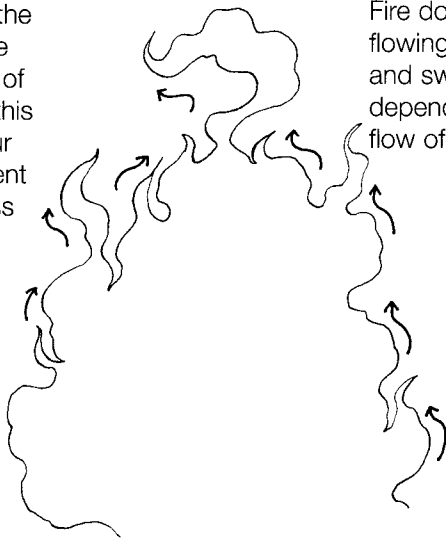


Keep in mind things like heat, light and smoke when you draw.

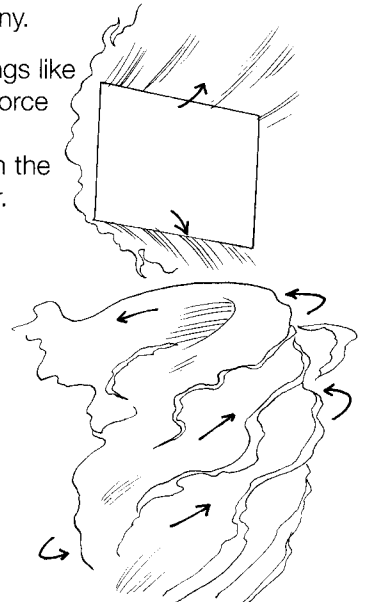


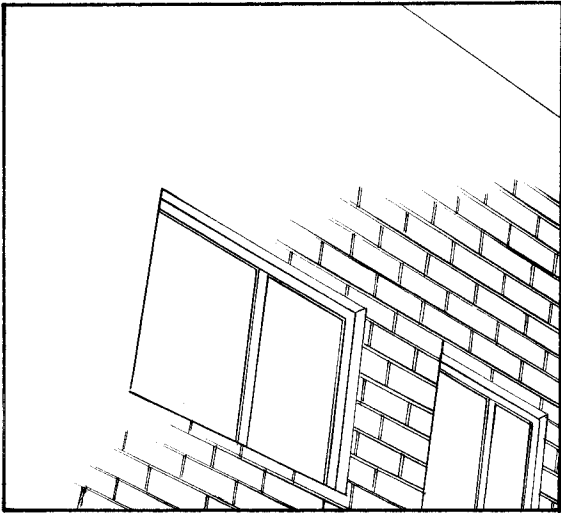
When expressing the flow of the burning air with pen touches, try not to draw the flow with too much monotony.

The illustration on the right represents the basic composition of a large fire. Using this as a base, use your favorite management methods to express the fire.

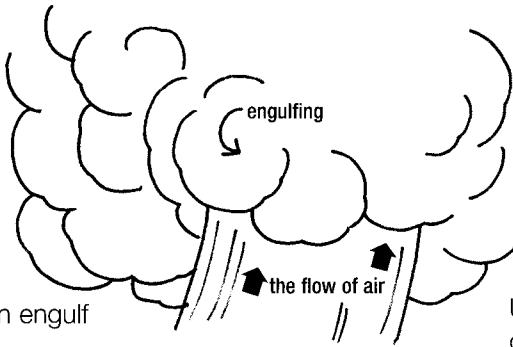


Fire does things like flowing with force and swirling depending on the flow of the air.

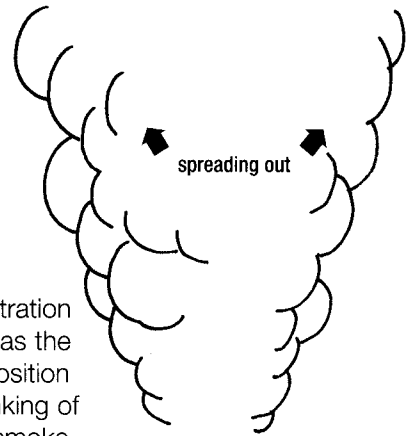




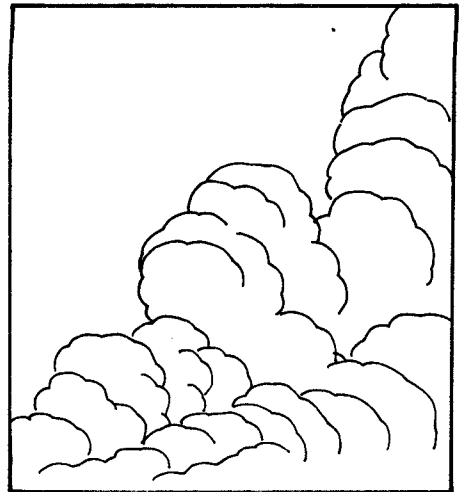
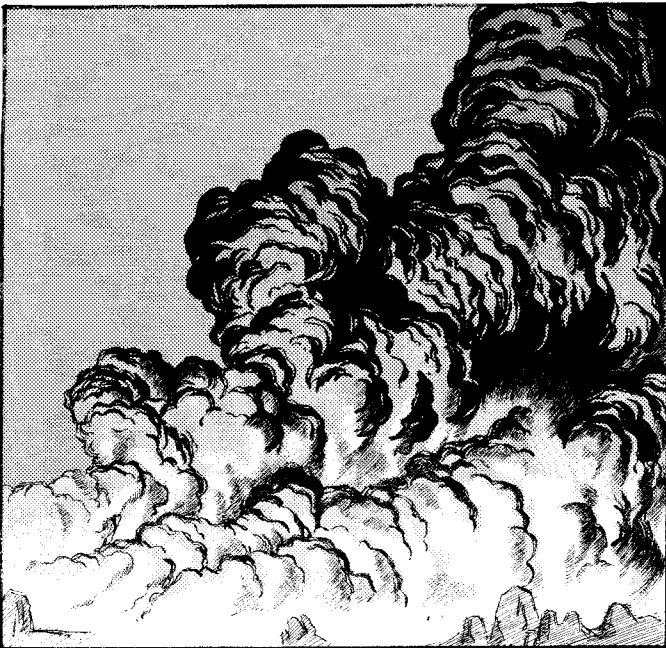
Amid the flames give the building shadows by adding pen touches to parts of it making it more 'fire like'.



Smoke can engulf and swirl depending on the flow of the air.



Use the illustration on the right as the basic composition of when thinking of expressing smoke.



Breaking down the drawing on the left into outlines, renders the drawing above.

Expressing Explosions

Explosions can be easily divided into two types. They are:

- 1) wind explosions from gunpowder and the like and
- 2) flame explosions from gases and gasoline.



Wind explosions convey a sense of bursting open. Since they have the ability to put out fires, they don't generally tend to cause fires and tend to destroy the surroundings.

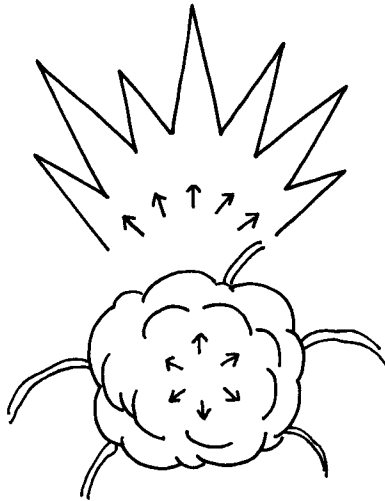


Flame explosions convey a sense of burning as the flames move to the surroundings and develop into larger fires.

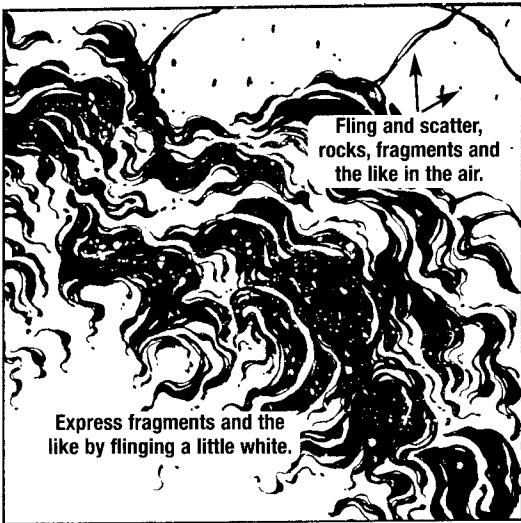
Learn the fundamentals for the qualities of movement and form from the drawings on the left. Then, develop your ideas and make your drawings more complex.



Explosions have the power to widen from the inside to the outside.

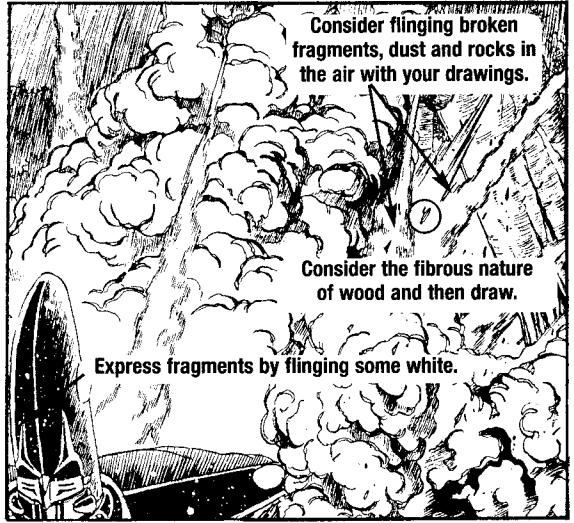


Explosions that take place in the air tend to be circular in shape.



Fling and scatter, rocks, fragments and the like in the air.

Express fragments and the like by flinging a little white.



Consider flinging broken fragments, dust and rocks in the air with your drawings.

Consider the fibrous nature of wood and then draw.

Express fragments by flinging some white.



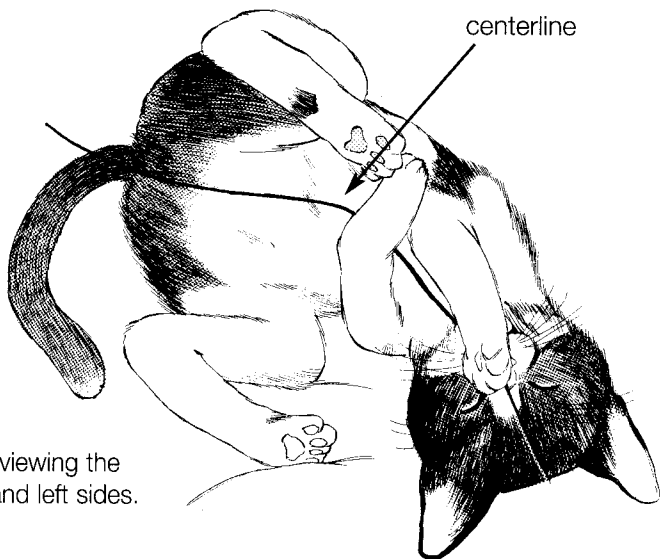
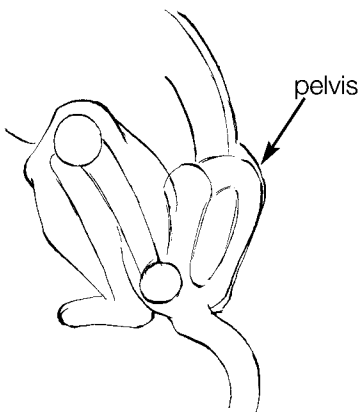
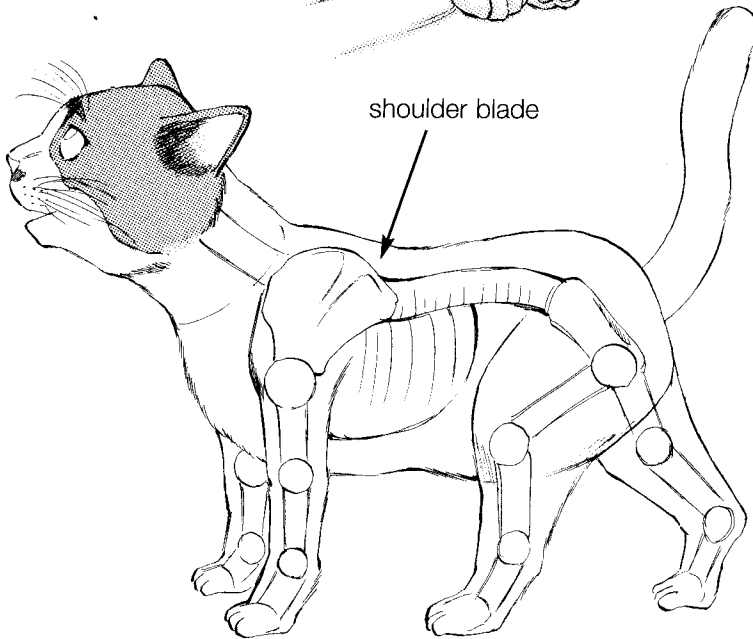
When showing the scale of the explosion, if you have something to use as a comparison, the size is easy to understand; however, the main point here is not to show the size but to show the complexity of the explosion.

Drawing Animals



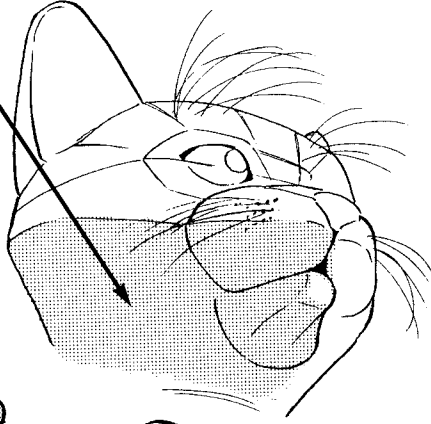
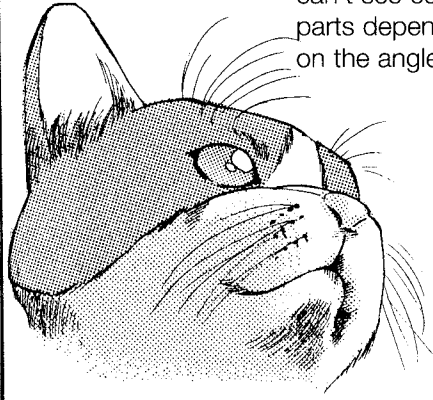
Expressing Animals

Sometimes you may have to draw animals in your manga. While it is fine to roughly outline them and add some deformation when drawing them, you can expand the power of your expression by researching the skeletal structure of animals.

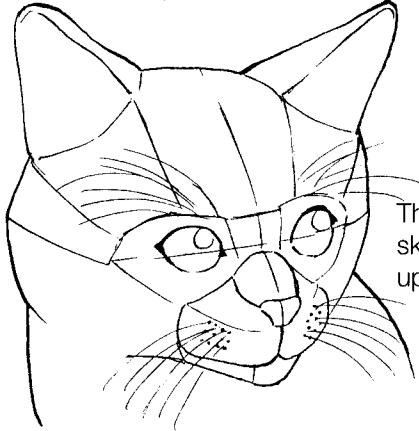
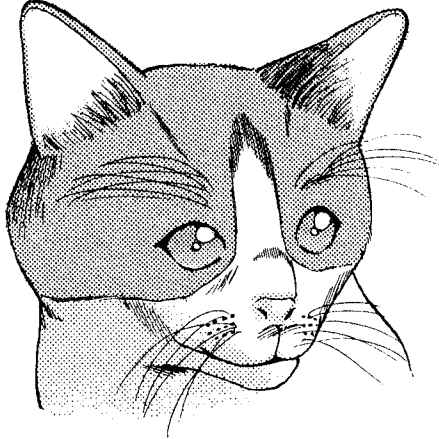


When doing your design, draw centerlines for viewing the flow of the body and the balance of the right and left sides.

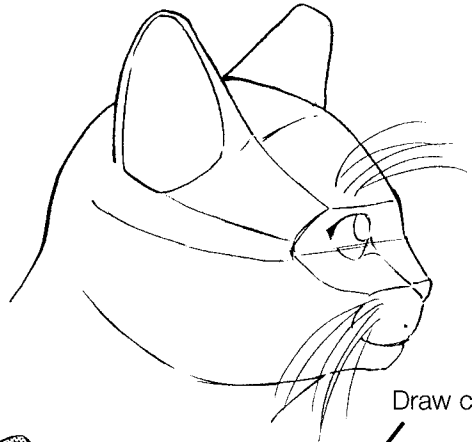
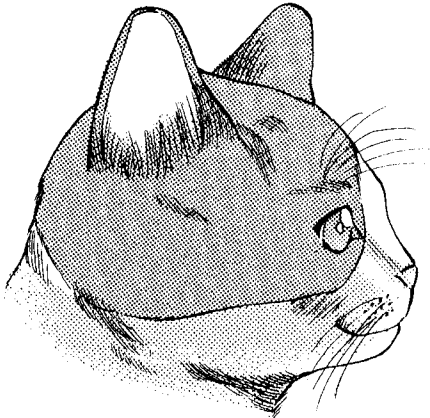
Sometimes you can't see certain parts depending on the angle.



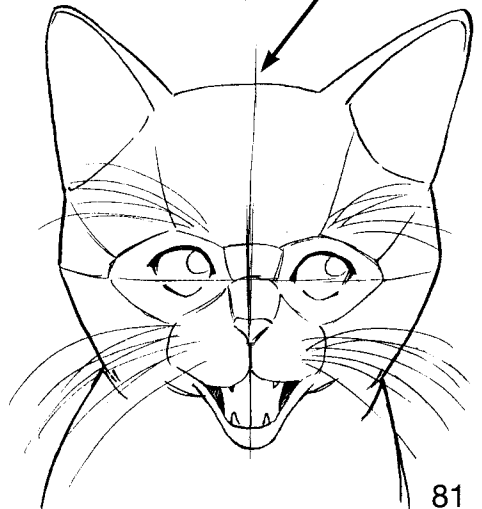
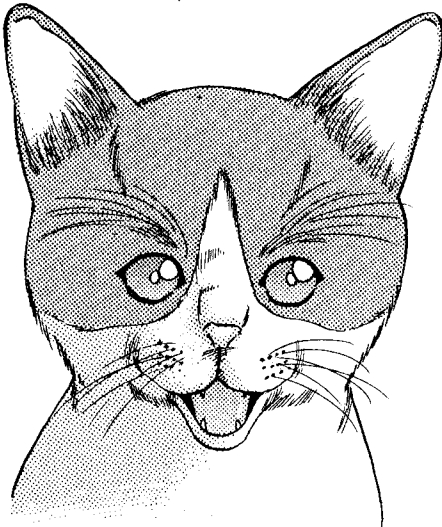
Since gathering reference material for animal skeletons is sometimes difficult, consider the manner in which the body is organized by looking carefully at it from a variety of angles.



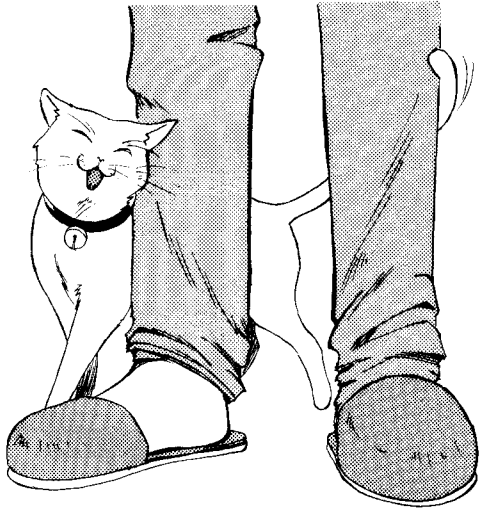
The face of a feline skeleton is made up of triangles.



Draw centerlines.



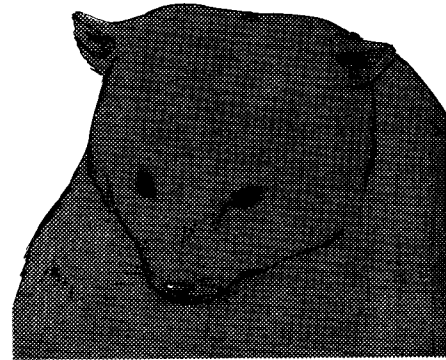
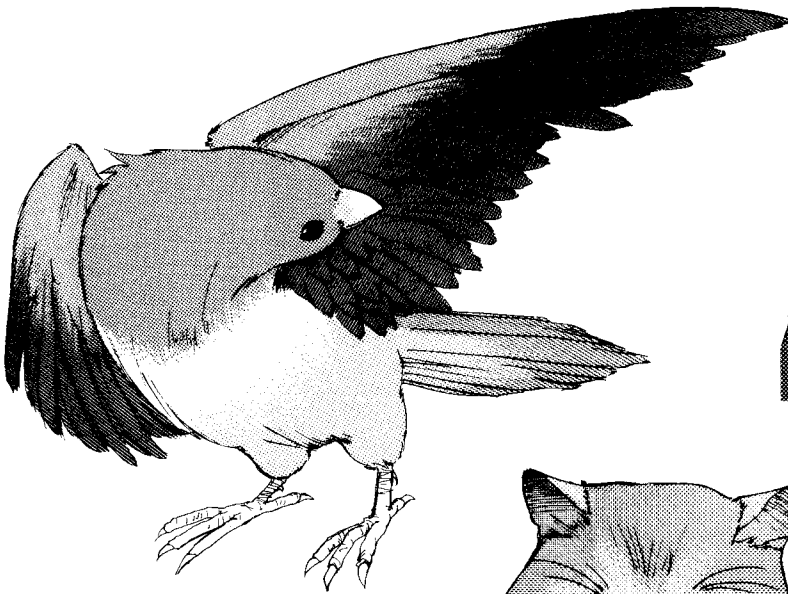
Cats ooze pliability pushing out all over the entire drawing like some kind of female imagery.



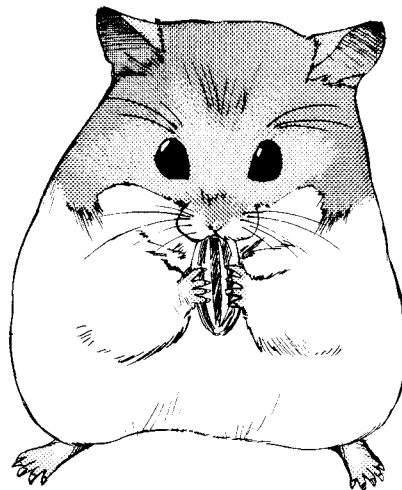
Individual characteristics exist even in animal behavior. Observe them carefully bringing your drawings to life.



A dog in a 'play with me' pose. Dogs express fun and anger with their entire bodies. Don't forget their liveliness. Of course, older dogs are a different story. Older dogs tend to express gentleness all over.



Large animals are appealing because of their profoundness and strength. Picture leisurely movement in your mind.



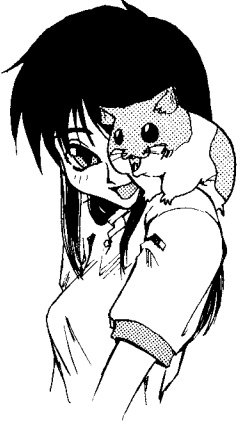
Set a high value on quick 'bustling' movement for small birds and tiny animals.

Types of Animals that Appear in Stories

Except for animal oriented manga, for the most part, animals usually play minor characters. Try imagining what kind of animal would be cast in a certain role.

Sweet and cute animals usually play mascot roles.

They tend to be small animals and baby animals like mice, squirrels, small birds and the like that can be easily held or cuddled. In some cases they also play a partner role like in the next example.



For partner role animals.

Intelligent animals like dogs and birds are often used. In some cases, they can communicate with humans.



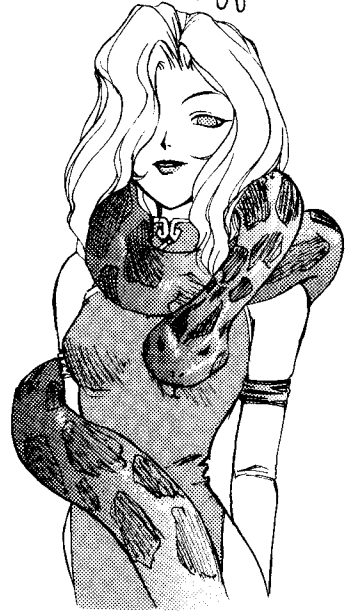
Animals aimed at fear.

Lacking any kind of mental communication with humans they have very little qualities for characters.



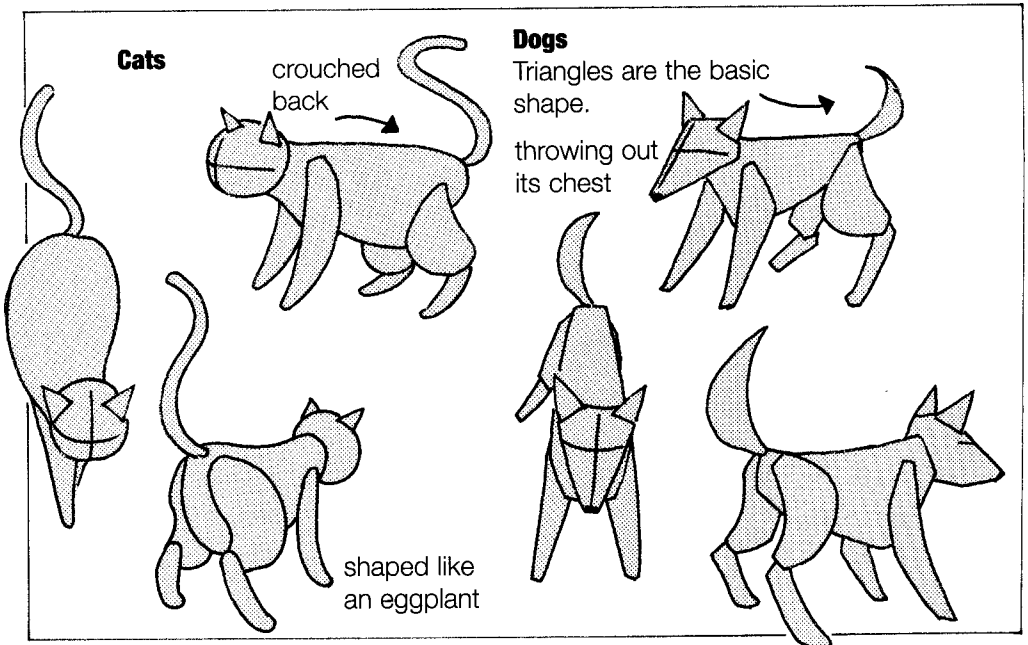
Animals cast as villains' pets express the villain as someone who wants to own things.

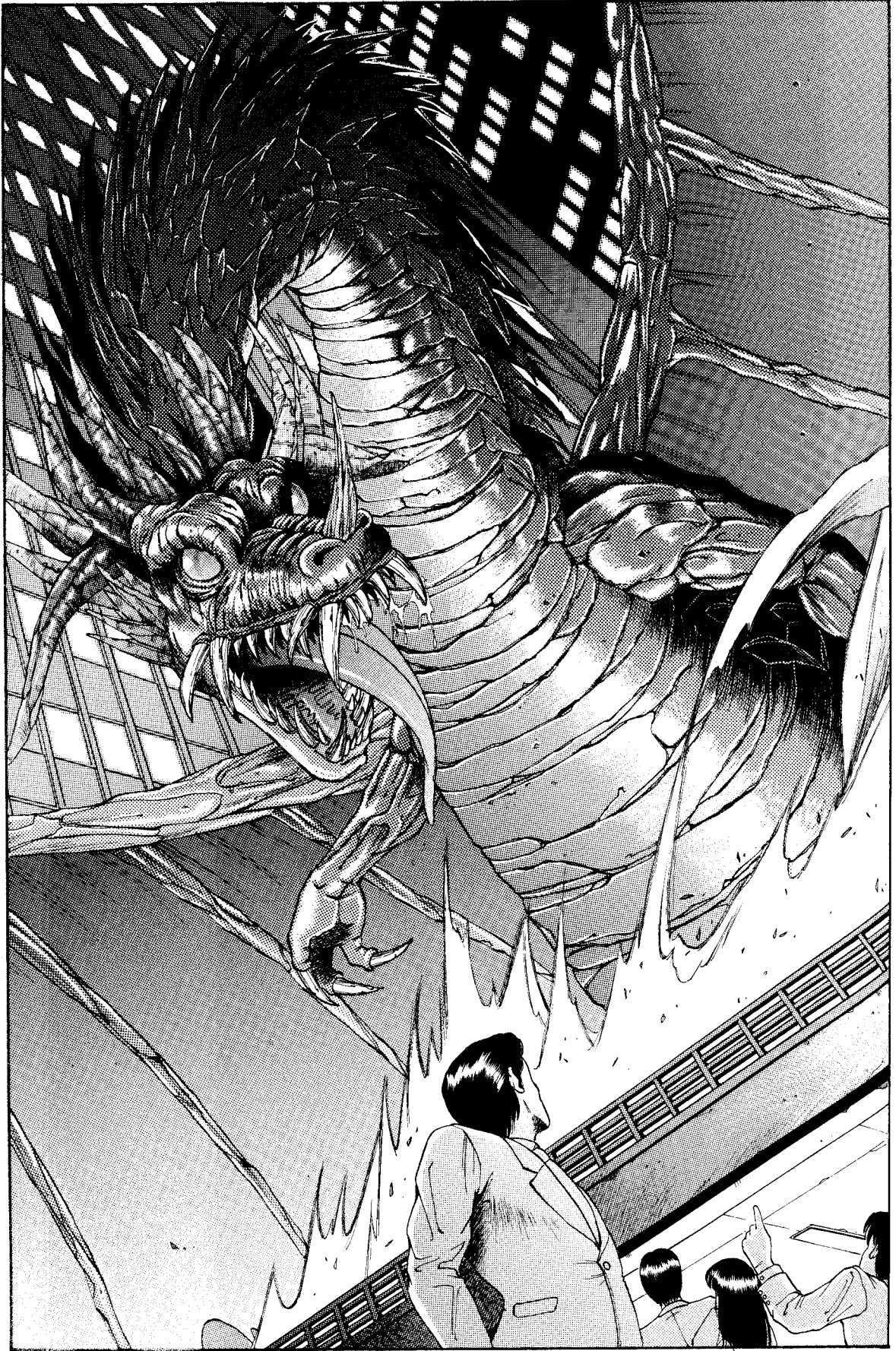
Villains usually have slender animals like longhaired cats, dogs like Doberman pinschers and boxers, beasts like alligators and tigers in tow. In the case of women, they sometimes have reptiles as pets.



Added Bonus

Try applying the simple set-up of dogs and cats to other animals.

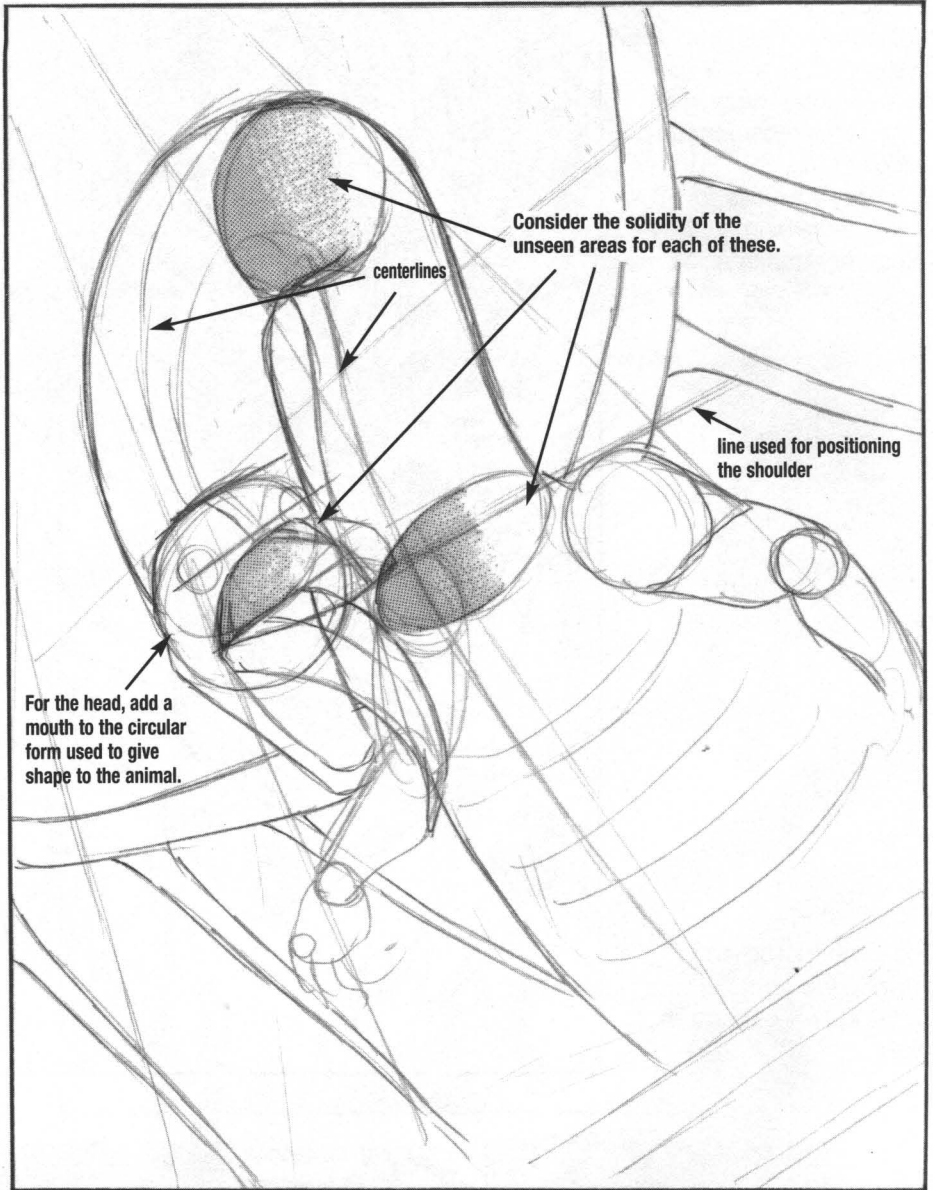




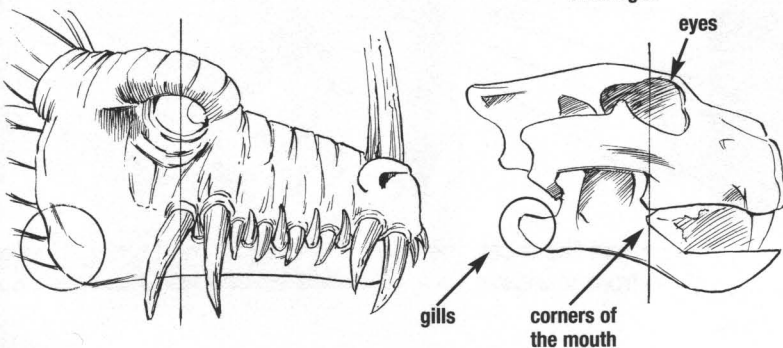
Drawing Imaginary Animals

When drawing imaginary animals, if you make reference to things like the skeletal structure of actual living animals, it can help your imagination a great deal resulting in a well-formed drawing.

In this drawing, the head, face, and jaw were taken from referencing the feline skeleton and then deformed.



Drawing A

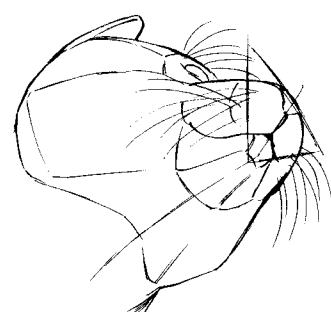
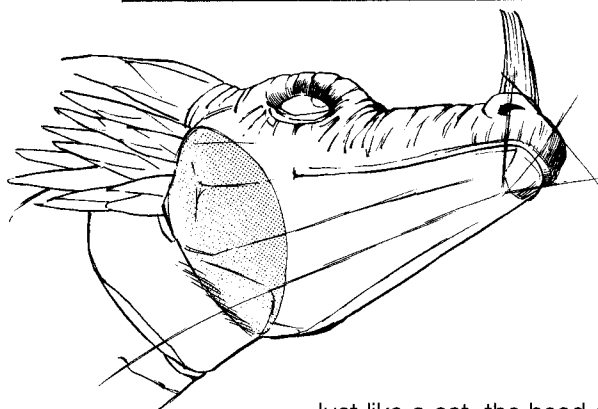


The skeleton in Drawing A is feline. The mechanism of the movement of the mouth in the angle of the mouth when the mouth opens, as well as, the relationship of the position of the eyes and gills when the mouth is open, makes for good reference.

Of course you can use reptiles or horses, etc., for reference too. It just so happens that the animal the artist is most familiar with is cats. The best advice is to practice drawing a variety of animals and species.

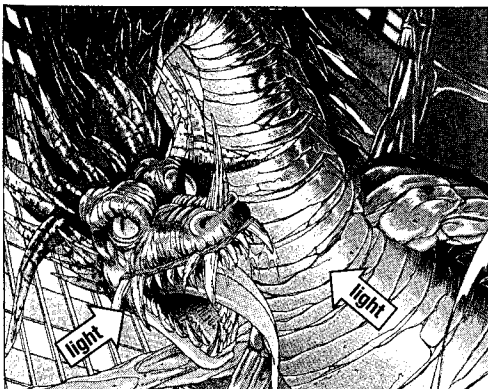


The method applied in drawing the front leg was patterned after a human hand.

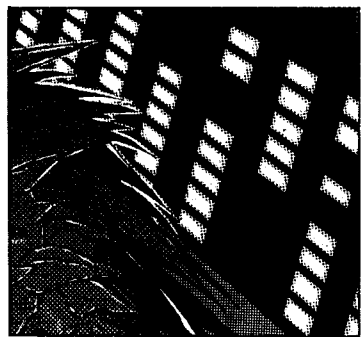


Just like a cat, the head of a dragon can be constructed from triangles.

Since the animals drawn are imaginary, there is no need to make reference to actual animals; however, problems could occur changing the finished product by just drawing on a whim. As a general rule, it is a good idea to consider in advance the mechanisms in animal movement, skeletal structure and the like.



Consider the building and light and apply gradation tones.



The building uses a 30% tone with the windows gradated.

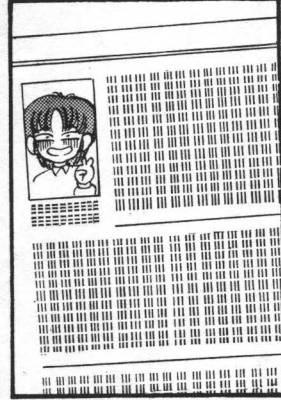
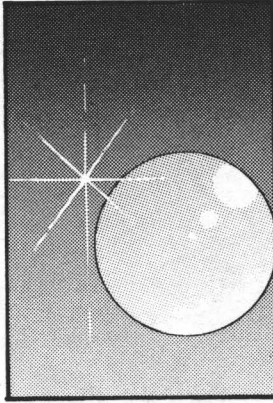
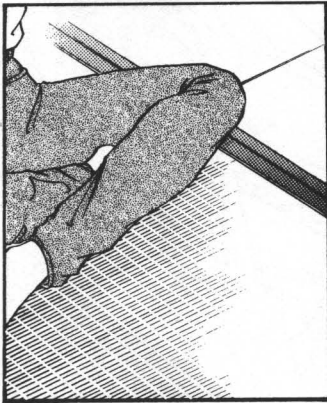
Special Edition: Using White

Use pen tip to draw lines with white

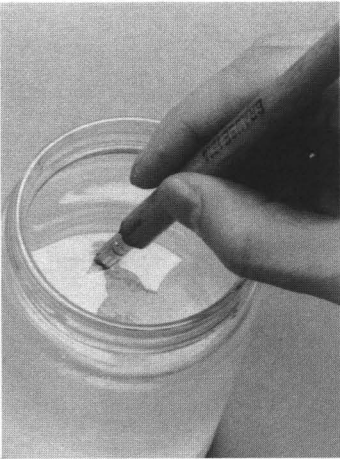


While it is easy to think of the usage of white, black and tones, as for erasing, painting and attaching respectively, please consider their usage as drawing items instead of as independent functioning items. With this frame of mind, you can apply the use of these tools and expand your range of expression. Several methods for using white are introduced here.

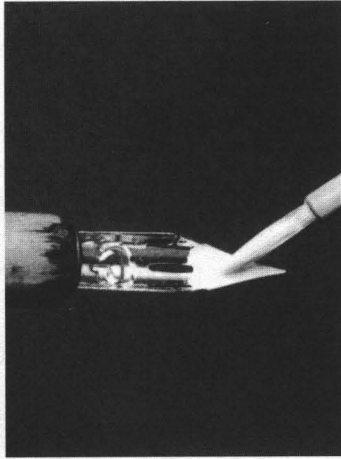
Here are various examples where white is drawn to handle effects like tatami mat flooring, a building, light and margins in printed text.



First, prepare a used pen tip (G-pen tips work best).



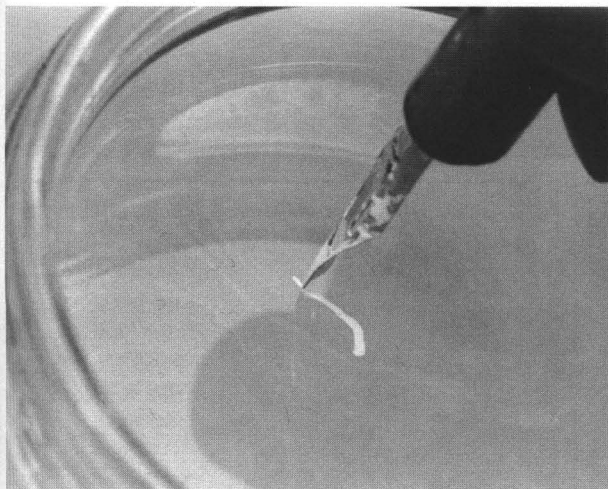
① Dip the pen in water and whip off any ink previously in the pen. Then dip the pen in the water again.



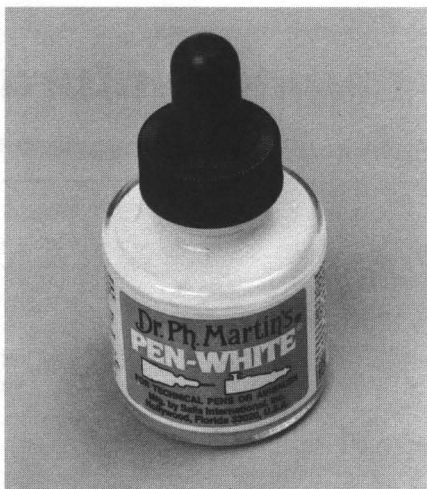
② Without wiping off the water, add white to the pen tip with a brush.



③ At times, you may need to adjust the amount of water by wiping it a bit. If there is too much water, water balls form and do things like drip from the pen and get under the ruler and if the ink is not waterproof, it will blot the page.



④ At other times, if there is too little water, it is difficult for the white to flow out of the pen. In this case, add a little bit of water to the pen tip and check the condition of the flow. Before drawing on your original pages, try drawing on another piece of paper.



⑤ Another method is to use white ink which avoids getting water on the page. Adding white directly on the page is okay too and easy to do. In addition, this is recommended for waterproofing ordinary black ink.



touch-up pen



Depending on the situation, a touch-up pen can also be used.

An easy method for drawing stars and fragments from explosions is to fling white from the edge of the bottle onto the page. Be careful of adjusting the amount of water.

Use white for outlining letters.

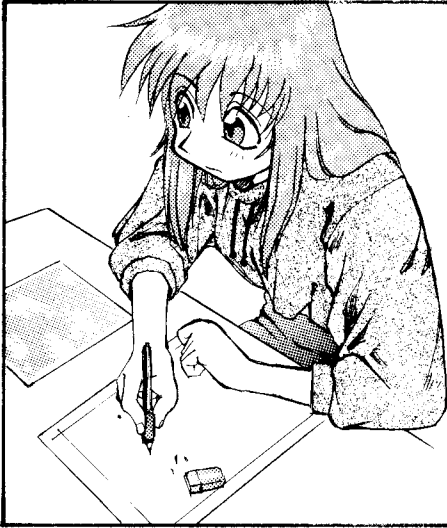


White can also be used for adding light and outlining text for when you want to make the letters stand out.

Another method is to do things like blow on the pen for a spattering effect. As a basic rule, before adding the effect to the original page, test the effect on another piece of page and then go back to the original page.



Arranging Natural Objects and Effects



When drawing effects for natural objects like grass, trees, boulders, flames, fire, water and clouds despite looking at a photograph, there are times when you can't draw them well.



This doesn't look like a cloud.

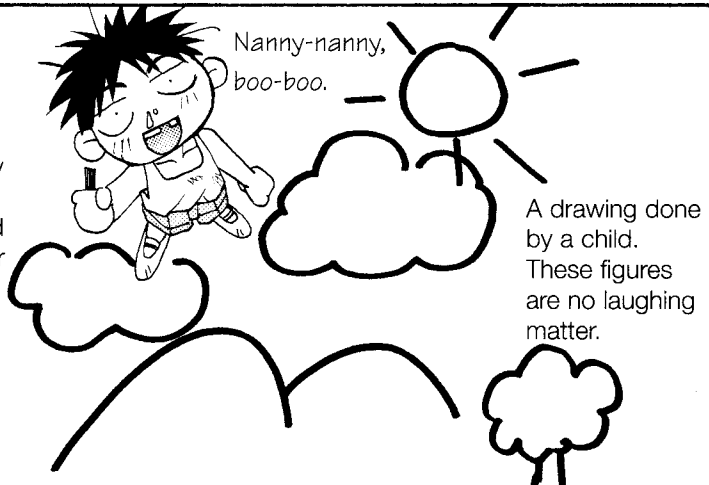
Darn it!

For real objects and photographs, a cloud is a cloud no matter how strange the shape and is recognized accordingly. However, this does not necessarily hold true for clouds drawn in pictures.

Countermeasures

In a word, what needs to be done is to make people think that it is a cloud.

The drawing has distinctive features, but most importantly, it causes the majority of people to recollect some kind of fixed idea in their minds.



Nanny-nanny, boo-boo.

A drawing done by a child. These figures are no laughing matter.

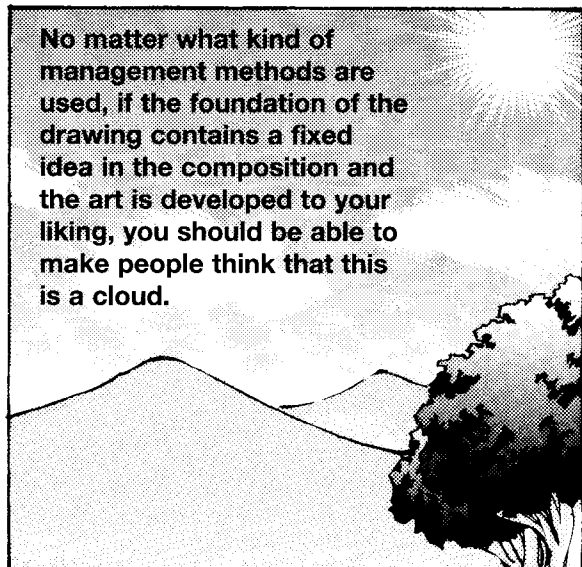
For the most part, humans tend to see things with a preconception. It is the artist's job to make use of these fixed ideas and preconceptions.

fixed idea

Speaking of detectives...look, here is the style.

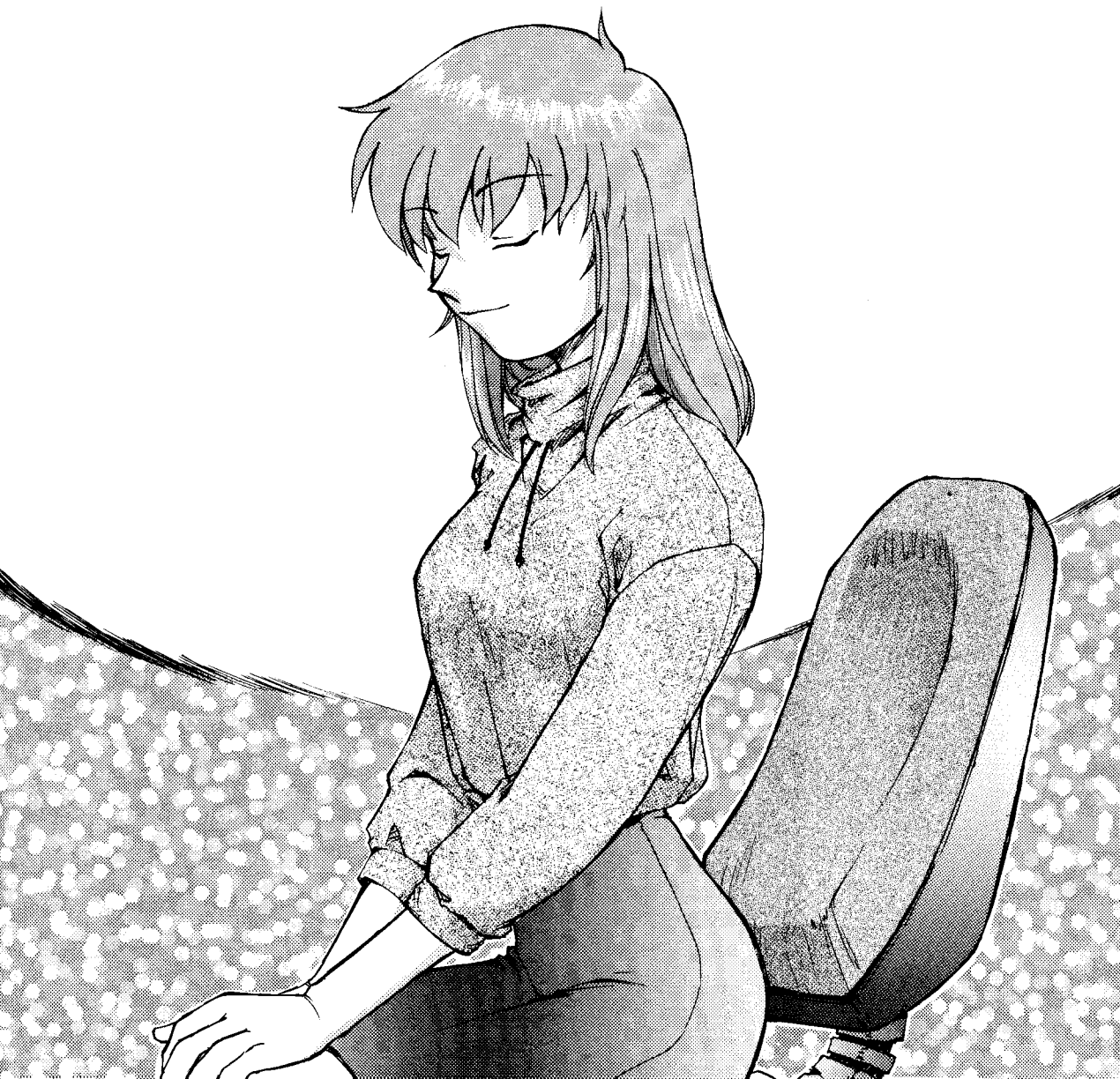


No matter what kind of management methods are used, if the foundation of the drawing contains a fixed idea in the composition and the art is developed to your liking, you should be able to make people think that this is a cloud.



Chapter 4

How to Create a Short Story Manga

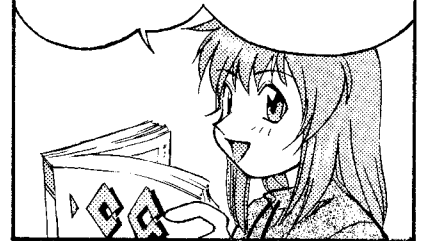


Creating a Short Story Manga

A story is something that is composed of a character and actions that the character brings about.



At first, we'll create a short story. Reading the weekly manga magazines,



KRRUNNK!

How to Draw MANGA: Volume 1 page 87



you will notice that the majority of the stories are series where



Darn, end of the road...

HA-HA



Momotarool! Looks like you're at a great disadvantage!

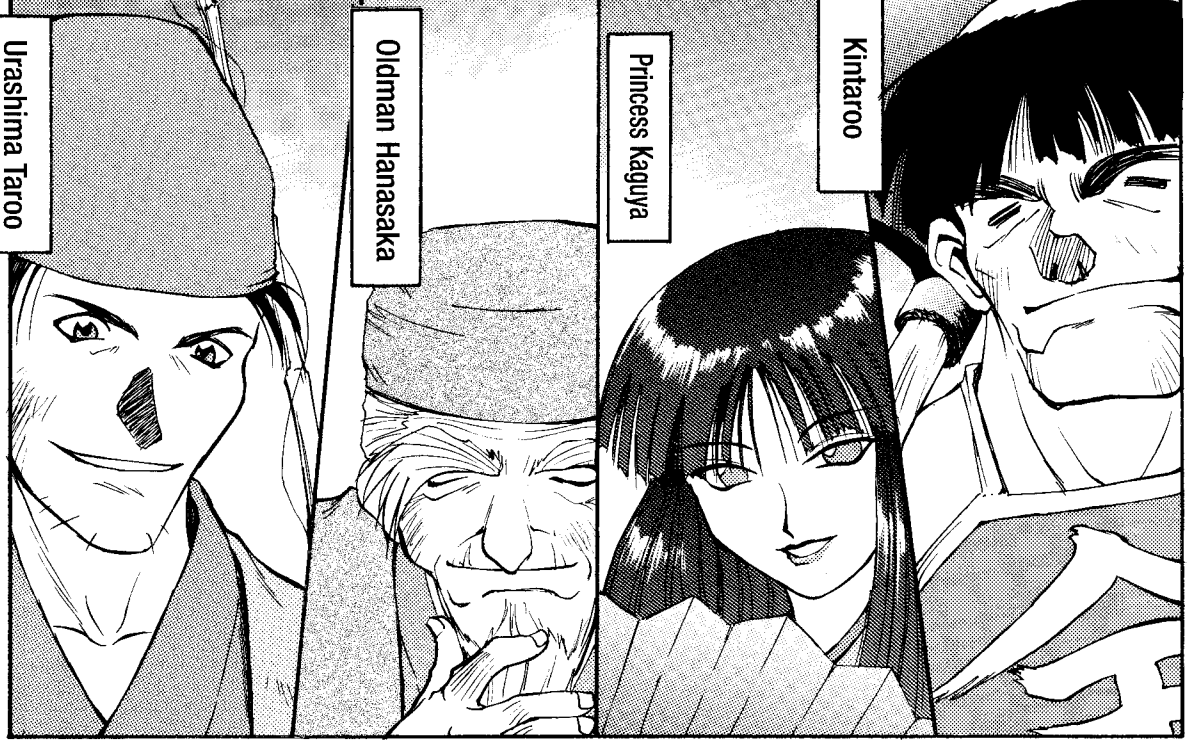
a lot of fascinating characters appear.

Urashima Taroo

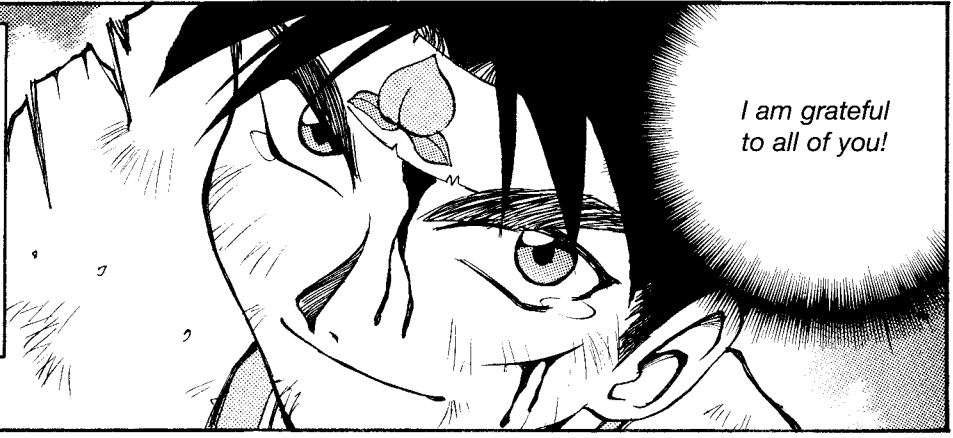
Oldman Hanasaka

Princess Kaguya

Kintarou



And with these characters, the story gets bigger and more interesting but...

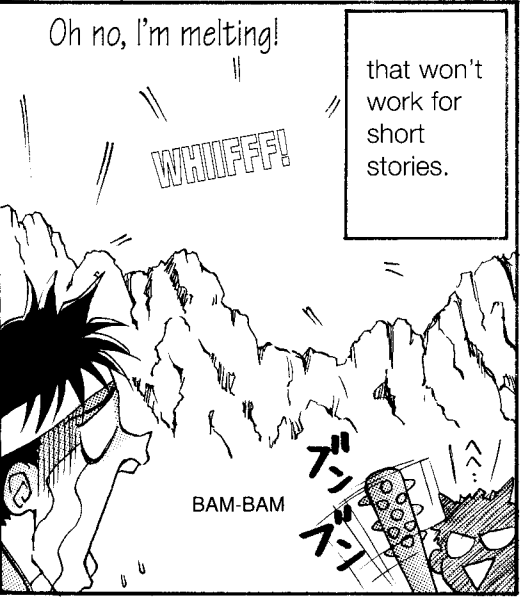


I am grateful to all of you!

Oh no, I'm melting!

WHIFFF!

that won't work for short stories.



With short stories, if you try to create a complex story,

you'll end up increasing the number of characters resulting in...

a lot of unresolved episodes making for a half-finished, difficult to understand story. So why does it end up like this?



Watch out!

Limiting the Number of Characters

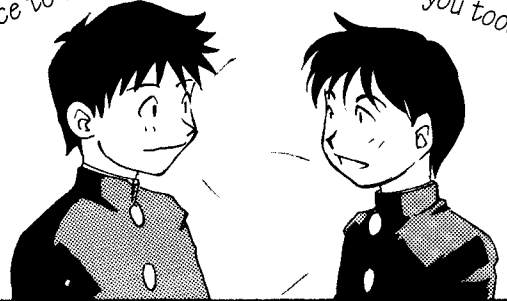
character – 'kyarakutaa' or 'kyara' in Japanese from the English word 'character' – a noun meaning personality or individuality.



As a familiar example, let's say that you in your school uniform are in the same class with B-kun.

Since you have just met, you don't know much about each other.

Nice to meet you.
Nice to meet you too.



And in

manga terminology a person that enters the story is called a character. Essentially, it means the various idiosyncrasies that humans possess.



Pop quiz time. What kind of guy is B-kun?

Who me? I don't know.

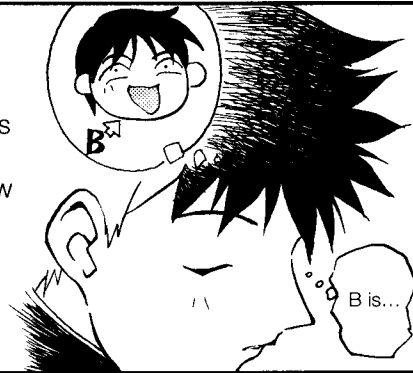
Well, you could say that but...

B digs chicks.

It's one year later. Now, what kind of guy is B-kun?

Oh? He's a good dude. But he's got a loud voice and his feet stink. And he loves chicks.

The reason is because you have gone through some fun and difficult times together as friends over the past year and you have gotten to know and understand B-kun.



...or something to that effect.

What'd you say about me?

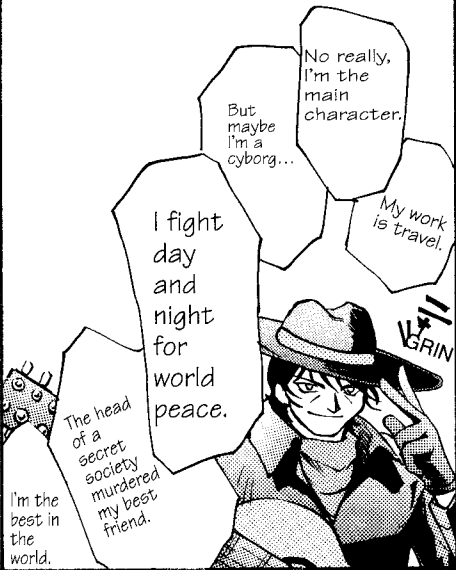
The same goes for manga characters. After the reader sees a few scenes, they understand the character and have feelings for him.

Does Denchimán kick ass or what?

You said it dude!

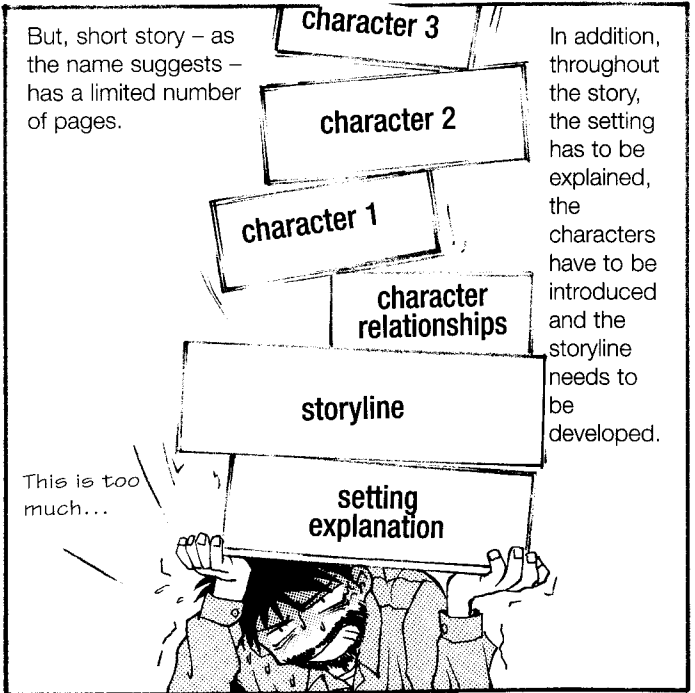


It goes without saying that pages will have to be expended to show scenes.



But, short story – as the name suggests – has a limited number of pages.

This is too much...

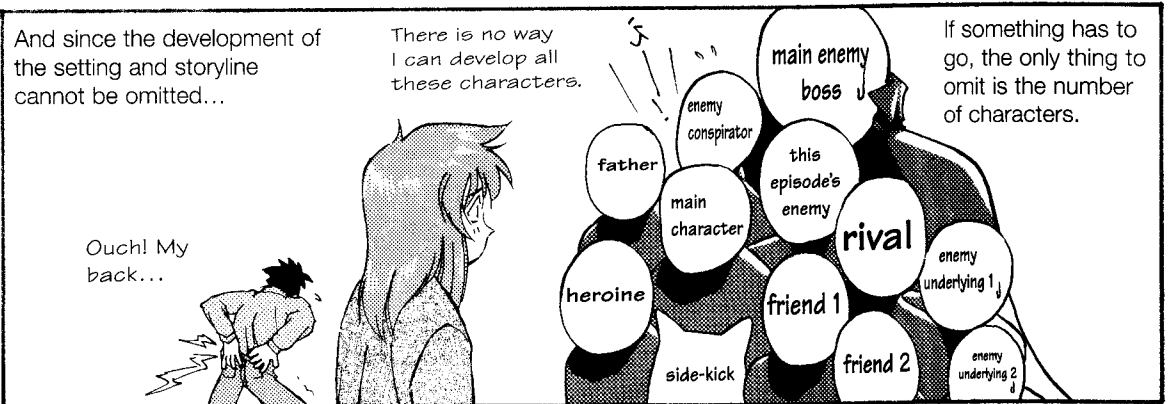


In addition, throughout the story, the setting has to be explained, the characters have to be introduced and the storyline needs to be developed.

And since the development of the setting and storyline cannot be omitted...

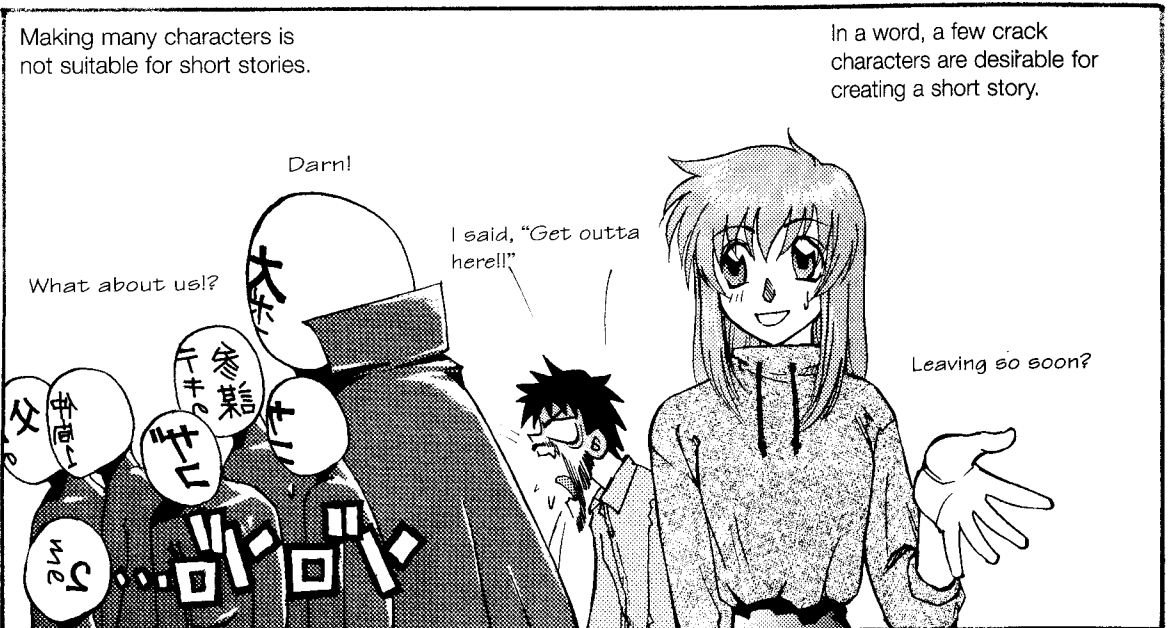
There is no way I can develop all these characters.

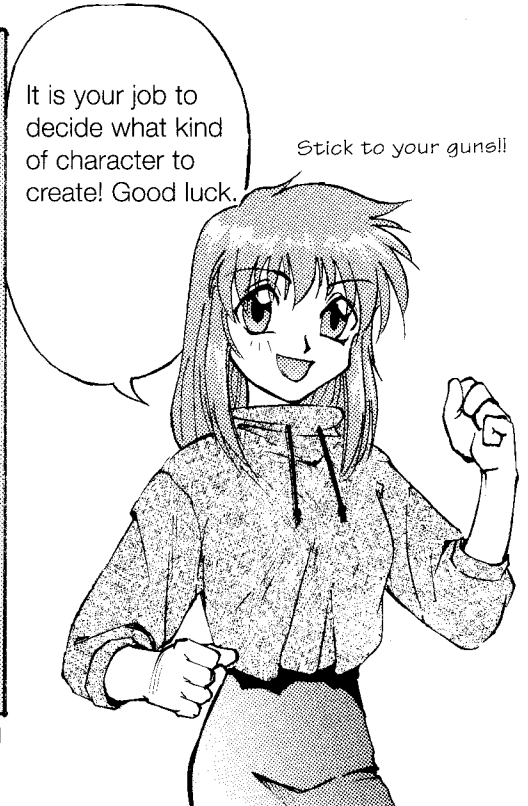
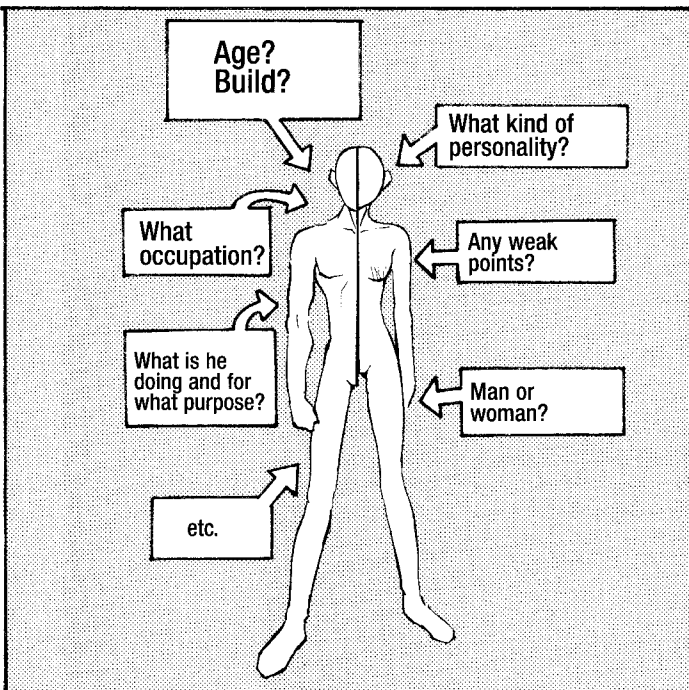
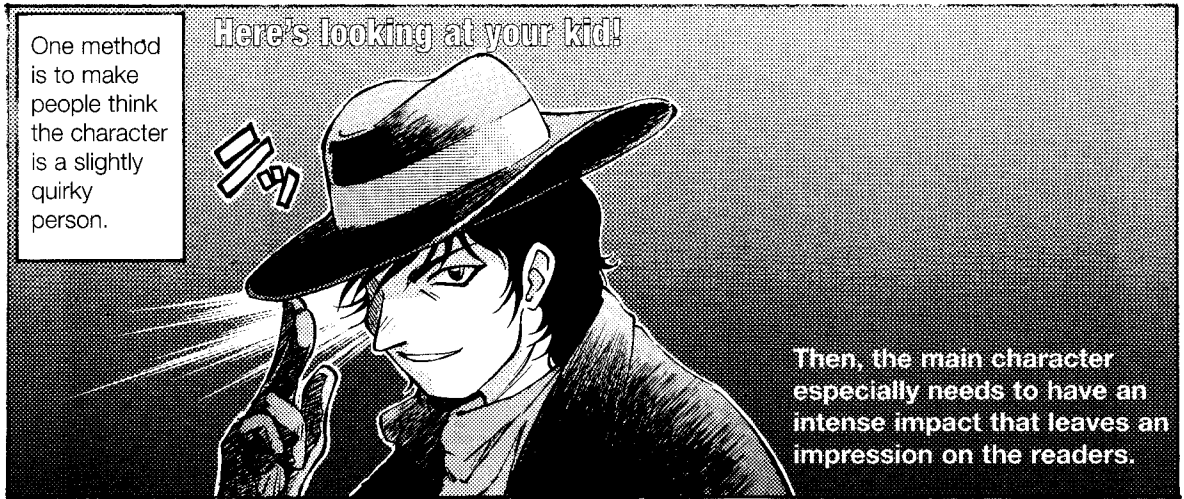
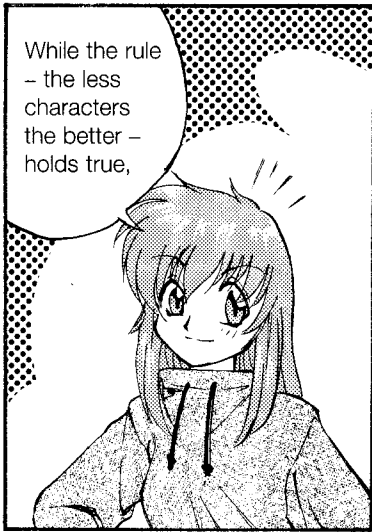
If something has to go, the only thing to omit is the number of characters.



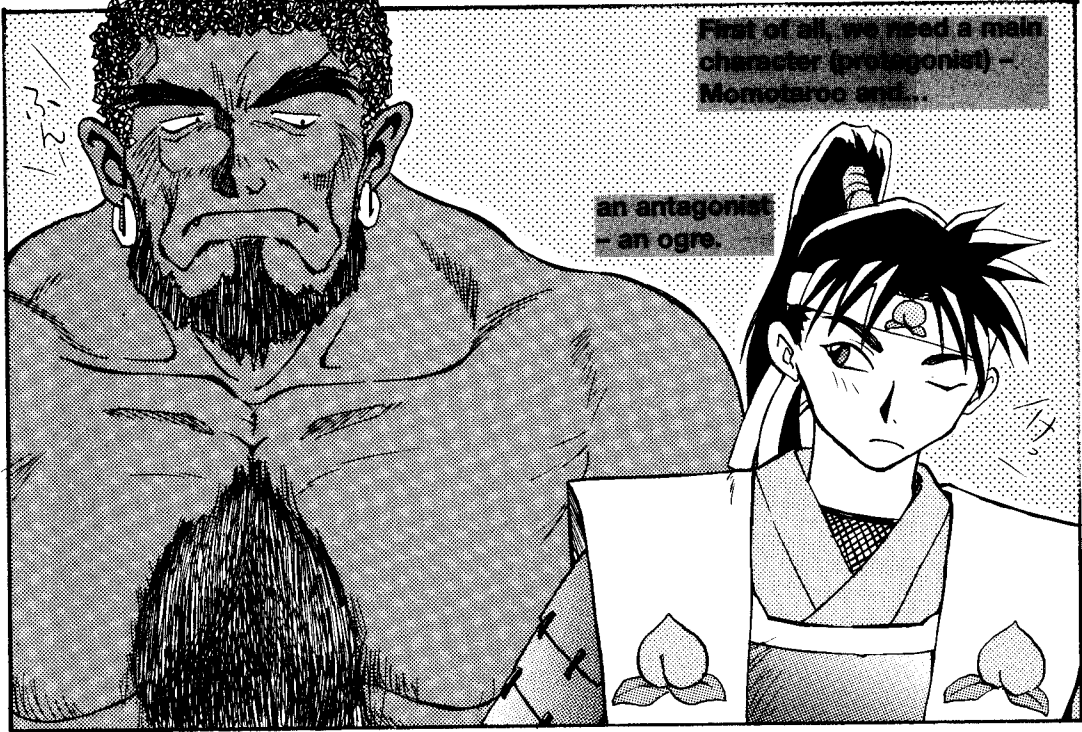
Making many characters is not suitable for short stories.

In a word, a few crack characters are desirable for creating a short story.

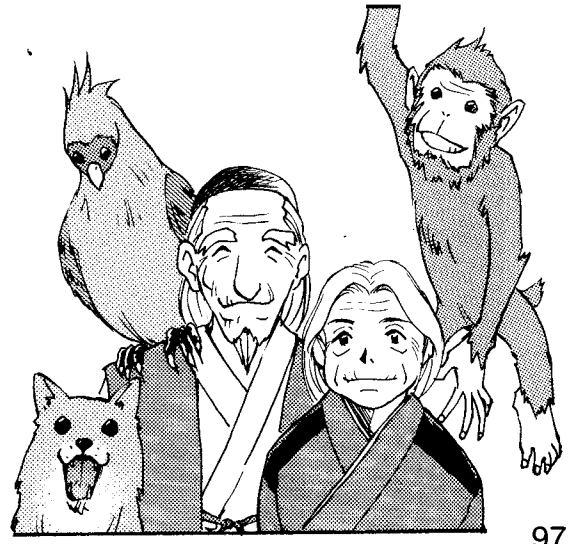




Take a look at the following example using a few crack characters like Momotaroo.



The familiar dog, monkey and pheasant characters as well as the old man and old woman characters can enter the scene but...



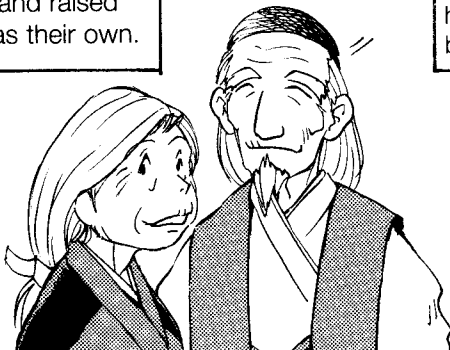
It is best to think of these as props to visually explain Momotaroo's world.

A nice couple found Momotaroo inside a peach – 'momo' in Japanese – by the river and raised him as their own.

The kid sure was a big eater.

The little sidekicks that are lured by dumplings and follow him to battle.

They can speak but couldn't resist their appetites.

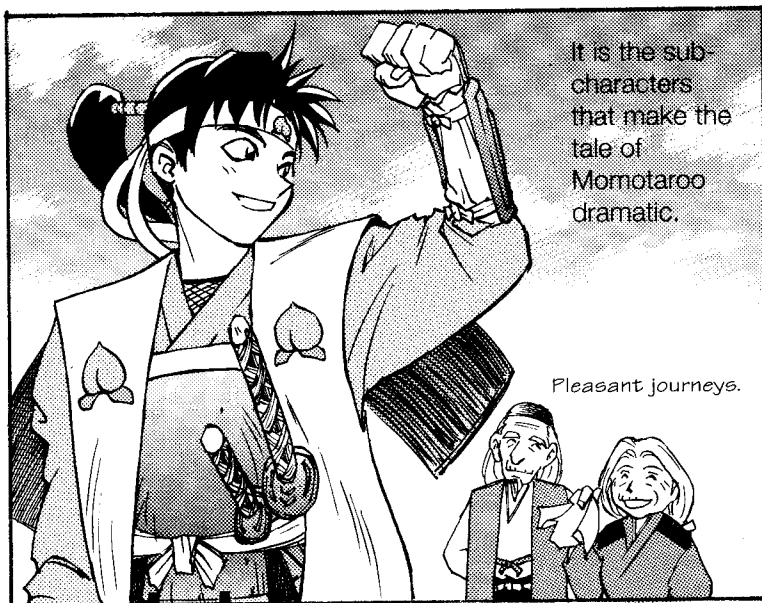


Mmm, dumplings....



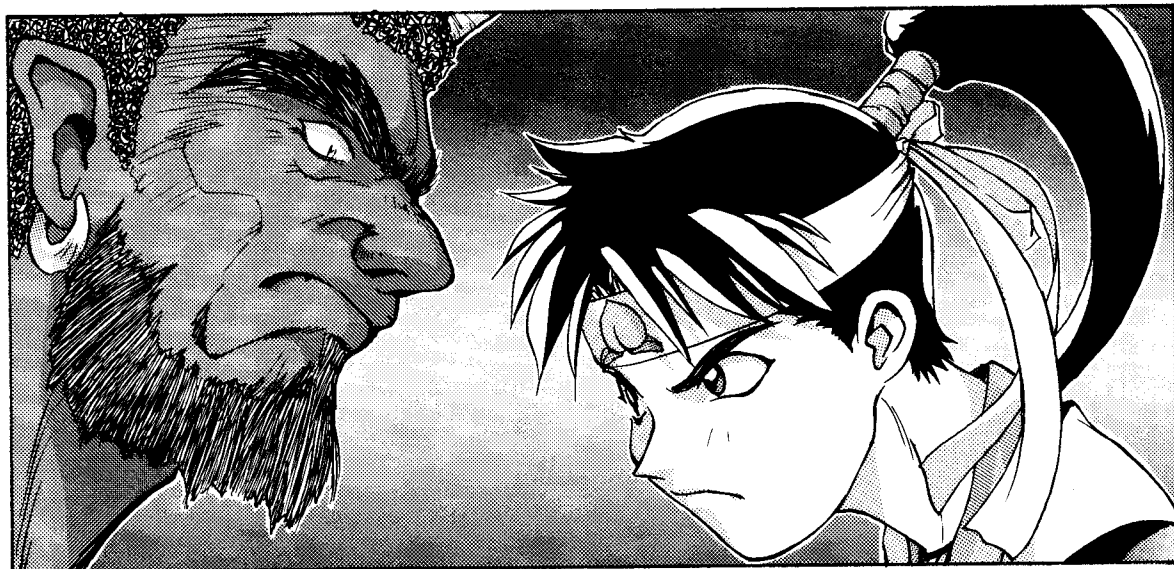
These characters then appear as part of the Momotaroo episode.

Give us some...



It is the sub-characters that make the tale of Momotaroo dramatic.

Pleasant journeys.



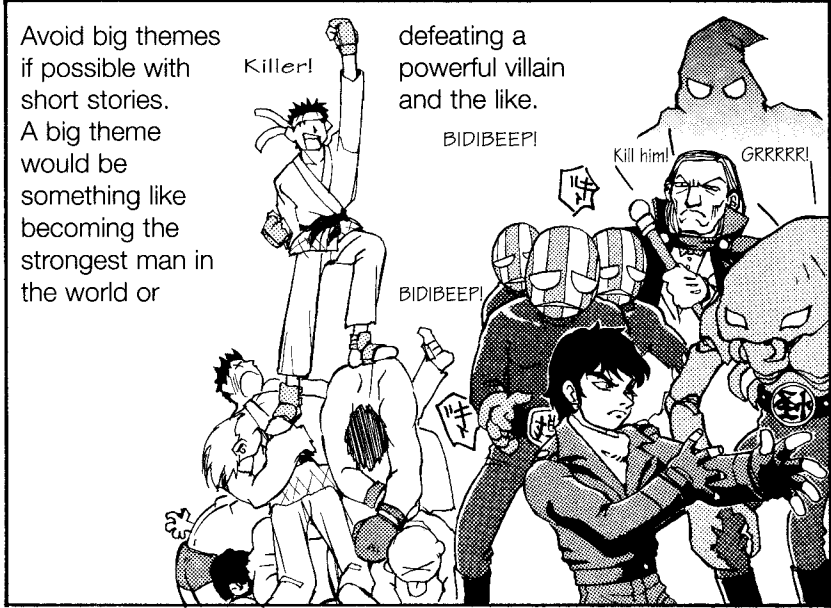
All in all, Momotaroo and the ogre should be the ones that stand out prominently. This is what is meant by a few crack characters.

Short Story Themes Keeping it Simple

The theme is the 'character as he ought to be' which runs through the center of the storyline.

Avoid big themes if possible with short stories. A big theme would be something like becoming the strongest man in the world or

defeating a powerful villain and the like.



If the theme is becoming the strongest man in the world then the character must defeat several other characters, which doesn't make for a short story.

defeated characters

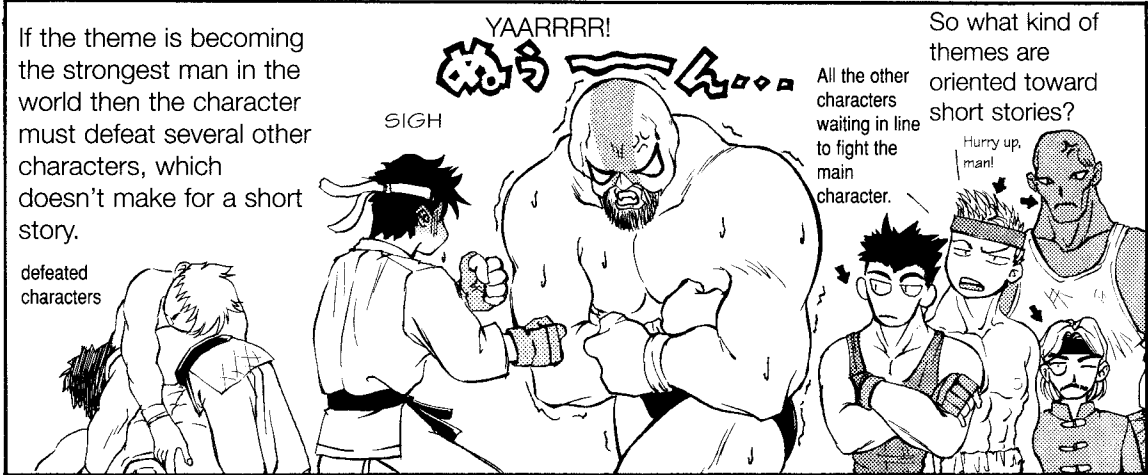
YAARRRRR!

SIGH

So what kind of themes are oriented toward short stories?

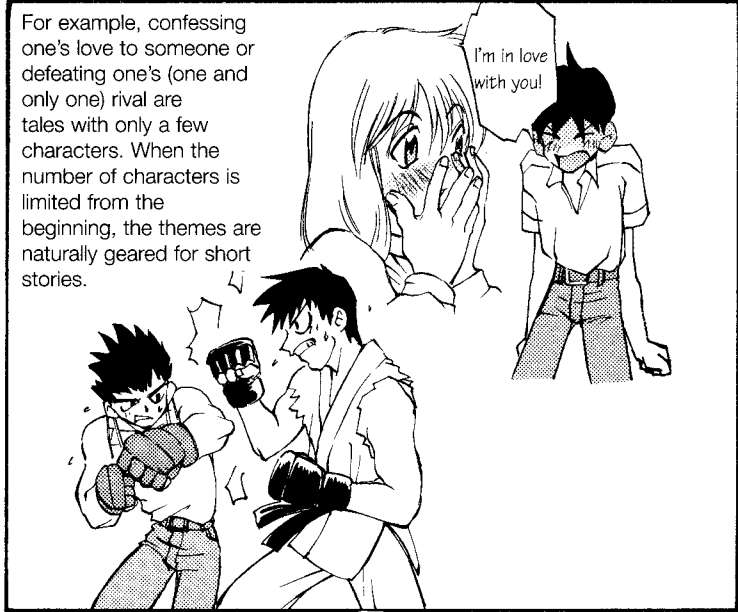
All the other characters waiting in line to fight the main character.

Hurry up, man!

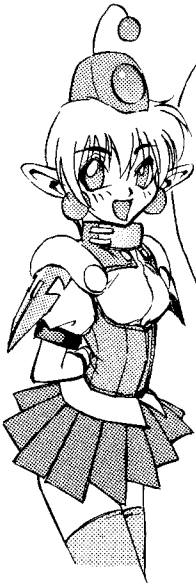


For example, confessing one's love to someone or defeating one's (one and only one) rival are tales with only a few characters. When the number of characters is limited from the beginning, the themes are naturally geared for short stories.

I'm in love with you!



The topic of genres will have to be abridged for now! Like don't blame me okay...



Genres are the categorization of stories into fields (i.e. sci-fi, sports, fighting, love-comedy, gags, etc.)

Drawing an Original Work

With the previously introduced fundamental guidelines in mind, try creating your own original work. First, think about the plot.

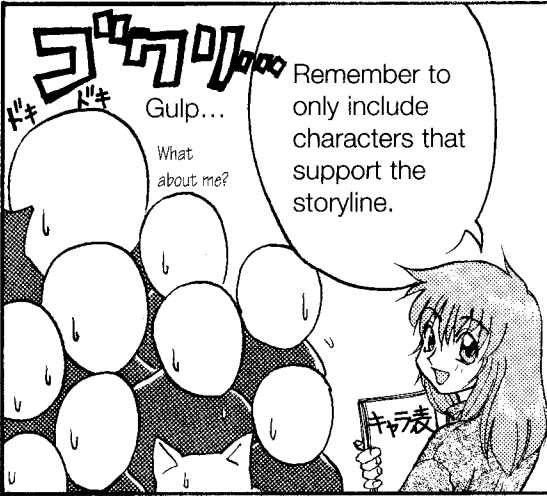
Then...
With the following formula in mind:

$$\text{Past (reason) + Present (event) = Future (outcome)}$$

summarize the overall contents into a synopsis thus creating the foundation of the story. This document is known as your plot outline.

Simply write down the scenes and episodes you want (an outline is also permissible).

At this time, a vague image of the main character and theme should become evident.



Remember to only include characters that support the storyline.

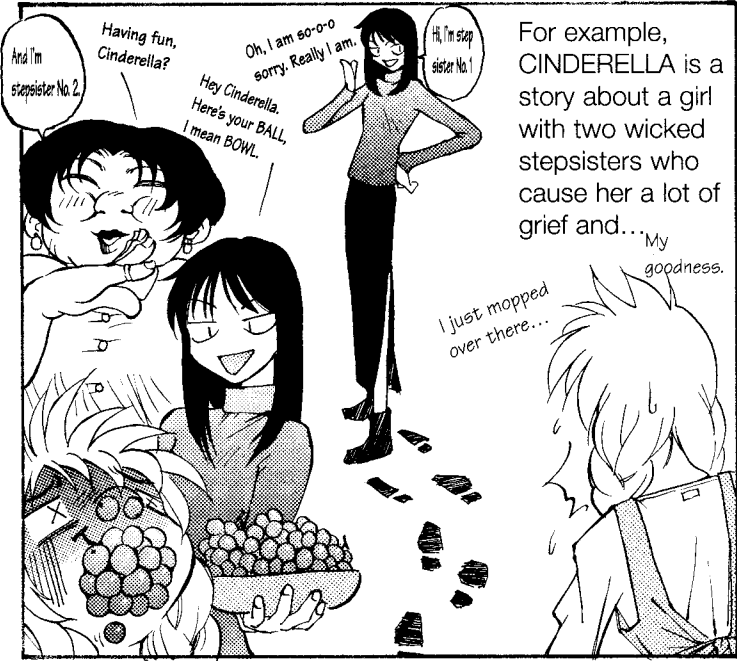
Next consider your characters.

Then, interweave your characters with the scenario and recompose the storyline.

How to Organize the Elements

Organize the elements while considering the highlights of the story and most shining examples of visual direction and foreshadowing.

character list

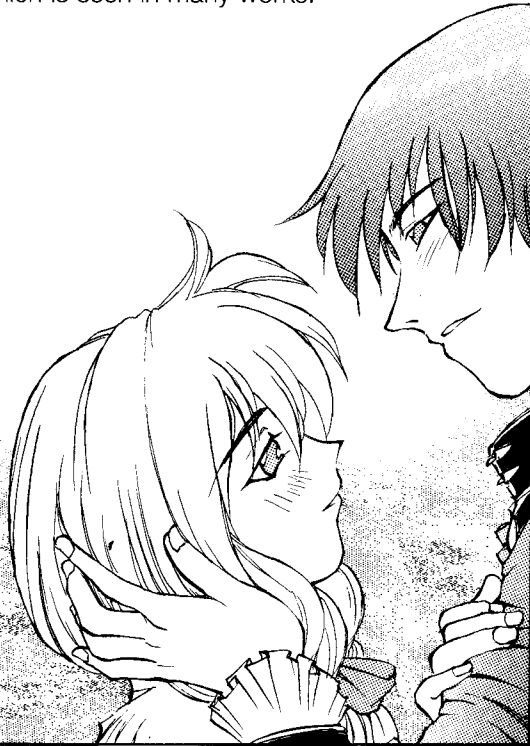


For example, CINDERELLA is a story about a girl with two wicked stepsisters who cause her a lot of grief and...



The past (reason) is Cinderella being abused daily by the stepsisters and dreaming of one day going to the ball. The present (event) is the arrival her fairy godmother making going to a ball a reality. The future (outcome) is her becoming involved with the prince.

This catharsis style story is a so-called classic containing a climactic last scene which is seen in many works.



These are truly the kind of last scenes to shoot for.

Note: A catharsis style tale is one where tragedy continues with the outcome concluding into a happy ending.

A climax is defined as the high point of the story where all the previous scenes and foreshadowing build towards and the theme of the story is expressed in its most clear form. Therefore, when considering scenes, they must not be detached from the theme. A short story cannot afford detours in the storyline.

Rewrite anything and everything until you think the story is objectively interesting at the plot outline level.



Mini-lesson in Understanding Visual Direction

The word 'foreshadowing' was used earlier. This is when something that will occur in the latter-half of the story is inflicted upon the character earlier in the story. Foreshadowing is used in the following way in Cinderella.



The foreshadowing drops a hint by saying that something will occur when the clock strikes midnight.

Allotting pages from the Script to the Manga

It is important to consider the type of speech suitable for each character.

Add scene settings and dialogue to the plot outline to complete your script.

I think it is easier to do this now than at the plot outline level.

Next, allot parts of the script to the manga pages.

Well ain't that a bitch... Hey that kind of diction will work.



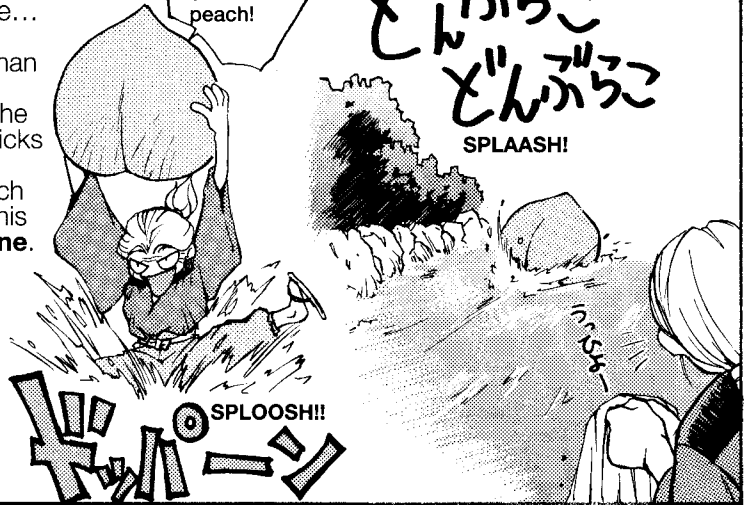
Allotting Pages

Divide off the script into one-episode scenes.

Take the story of Momotaroo for example...

I found a giant peach!

An old woman while doing laundry at the riverbank picks up a giant peach, which floats by. This is **scene one**.



Then the scenery changes. She brings the peach home and

when she cuts the peach,

a little boy appears. Up to here is **one more scene**.

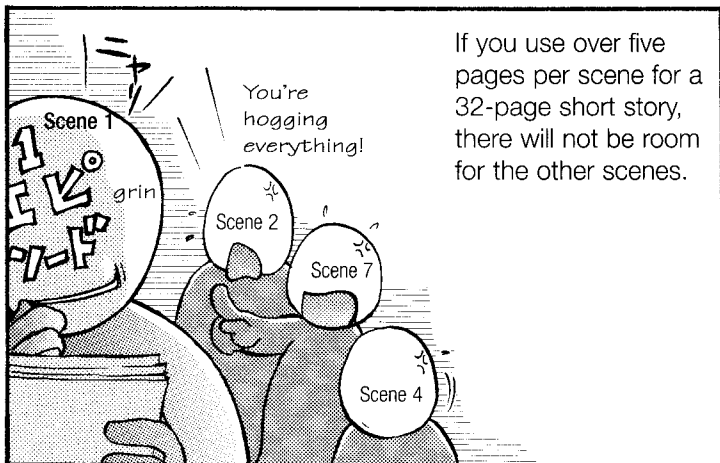
Predictable...

SPLATTER!

OWWCHHI!

Oh no-o-ol





If you use over five pages per scene for a 32-page short story, there will not be room for the other scenes.

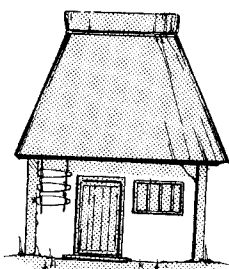
Getting the Right Number of Pages

To get the right number of pages make abbreviations and omissions to the script when scenes are too detailed or too long or too much has been written to explain something pedestrian.



SPLOOSH!!

The old woman notices a floating peach.



Then we cut to the scene at the house.

Finally we cut to the boy coming out.



Even without the above two scenes, the storyline works and can be conveyed to the reader.

However, if omissions are made to the part expressing the theme or the throughlines in the script, you won't be able to convey what you want to the reader.

Omission is a means to get the important parts of the story on the page and by no means intended to thin out the storyline.

You don't have to show it to me.

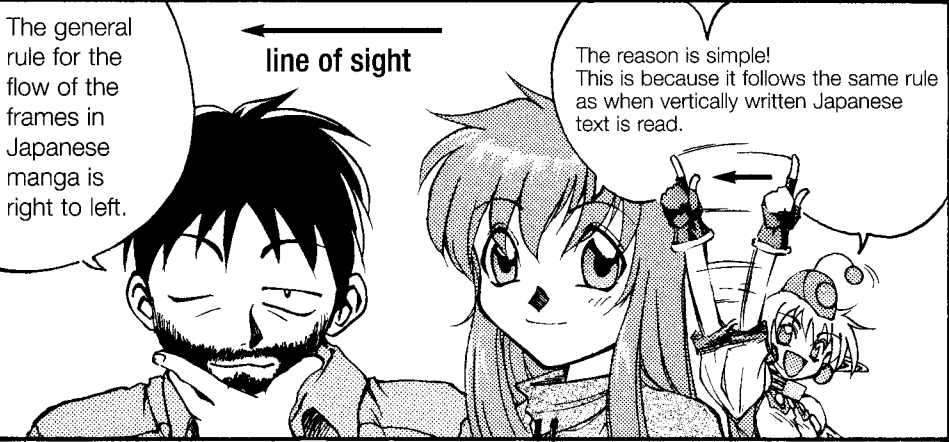
Yeah so...

Look, a hachet mark.

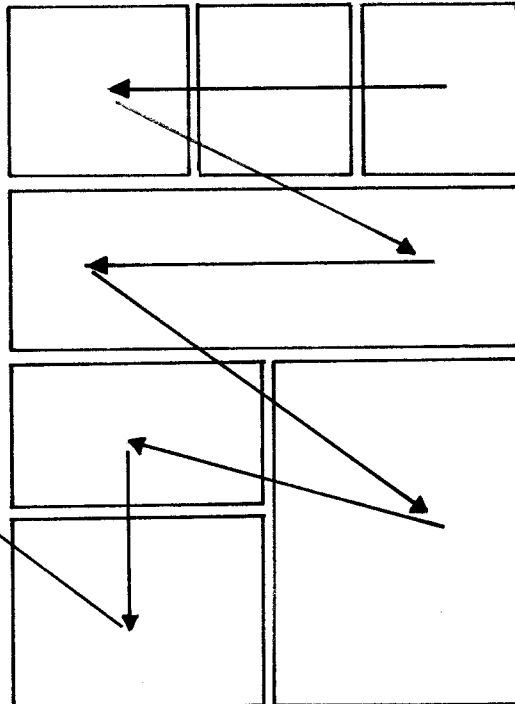
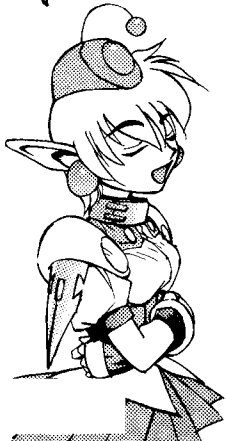


Fundamental Frame Rules

Based on the script, consider the spread of the frames using composition paper.



Following this basic knowledge of flow, strange shaped frames can be created. The most important thing to consider is whether or not the frames are easy to read.

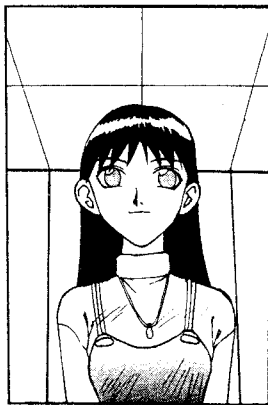


Aligning the pictures with this flow makes the frames easy to see. The flow is right to left and top to bottom.

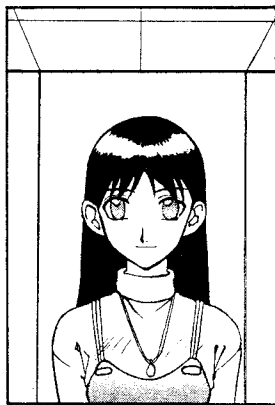
The number of frames per page should be six or seven at most.

For Japanese manga, the flow is right to left.

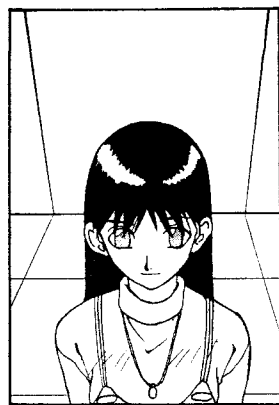
Then, consider the organization of the frames using a variety of compositions.



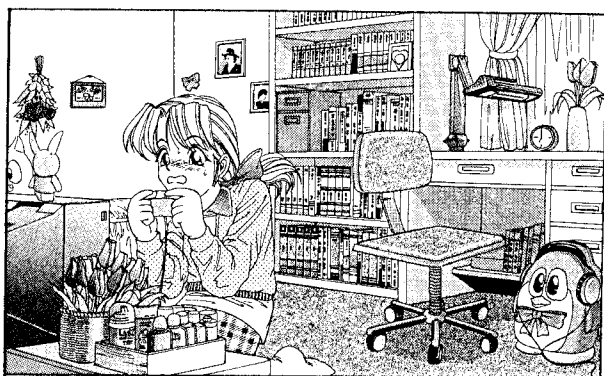
low angle composition



eye-level composition



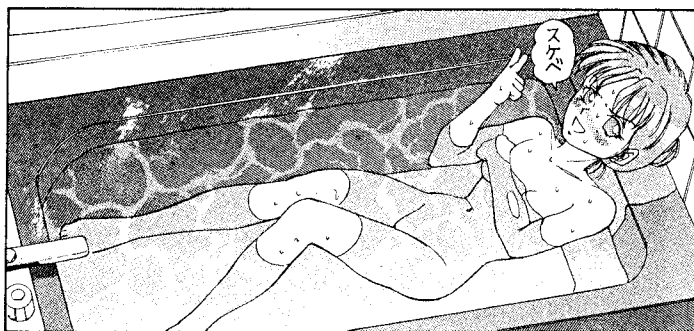
high angle composition



full scene shot (master shot)

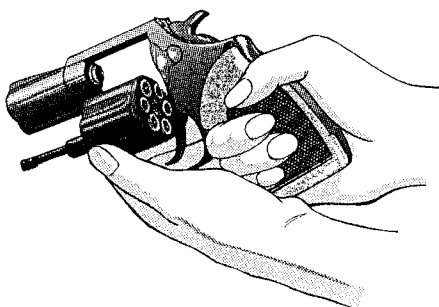


long shot (distant view)



full shot (entire body view)

As a basic rule, when using these compositions, organize the frames to convey to the reader in an easy-to-understand manner the following: who, what, when, where.

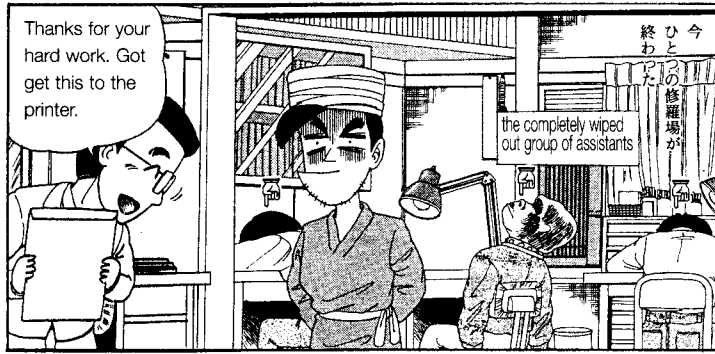


close up shot



close shot (bust-up shot)

The drawing on the right is an easy-to-understand composition.

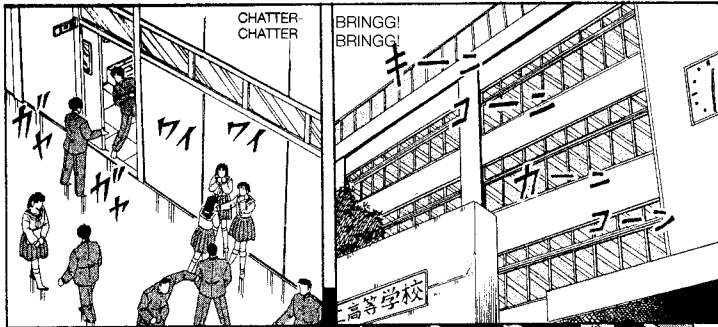


The dialogue is used well and the situation is visually directed in an understandable manner.

By using a full-shot with the characters, the entire situation can be understood in one viewing. Then, compose the frame so not to be monotonous using up-shots for any characters, emotions, objects or areas you want to emphasize.

As fundamental composition example,

In the second frame, show the time and place with a full scene shot. Since the students are carrying on in the hallway, we understand that they are between classes.



show the place in the first frame.

Move to an up-shot in the third frame and inform the reader of the character you want to show.

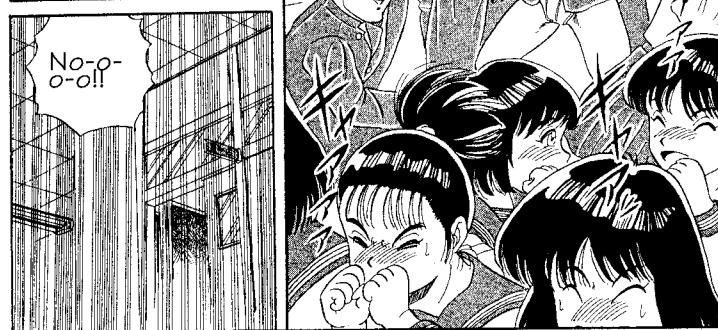


As a word of caution, be careful not to draw all the frames from the same fixed angle as it makes for a monotonous composition.



Oh no!

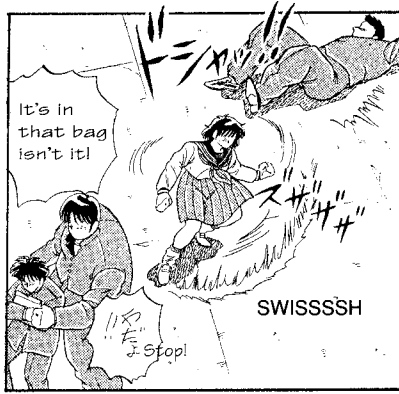
As a word of caution, be careful not to draw all the frames from the same fixed angle as it makes for a monotonous composition.



In the fourth frame, move back to a full scene shot showing the overall condition.

Shriek!

Depending on the direction, the way of advancing the frames differs. The general rules are:



- First, start off with a full scene shot to:
- ★ explain the positional relationship of the characters
- ★ show character movement from place to place
- ★ show when the setting has changed.

Whenever there is a change in setting or something has happened, the full scene shot is a composition you will surely want to use.

The scenery in the establishing shot should have a signaling effect saying the scene has changed.

With each scene you want to have at least one establishing shot frame. The scenery in the establishing shot should not simply be buildings, streets or nature. Try devising various set-ups more like the establishing shot from the second frame in the previous example.



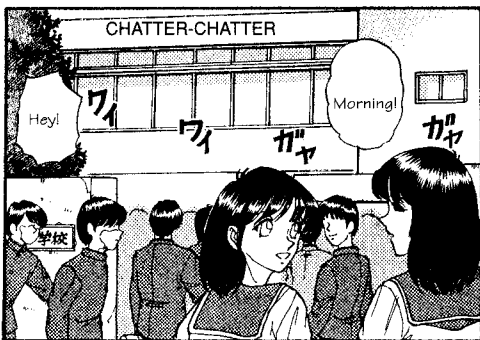
◀ previous scene

◀ next scene

Midway through the page if the previous scene ends, insert an establishing shot to give continuity to the next scene.



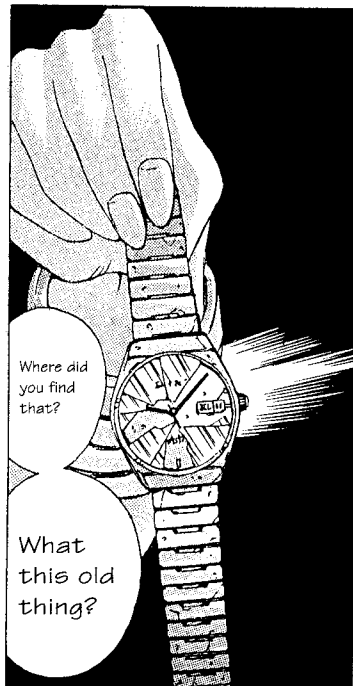
For example, if you want to draw a picture showing the arrival of students to school, just showing the building does not convey the situation. Something is missing.



Showing the students at the school saying 'good morning' back and forth conveys the situation well. Consider little directional points like this too.

Considering the Visual Direction of Establishing Shots

Think a bit about the direction of the establishing shot and explain the situation at hand.



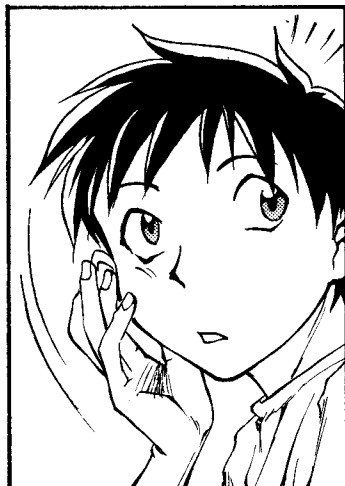
Close-ups are reserved for things difficult to explain with a small drawing.

If at most you follow these rules to a bare minimum, you will be able to compose easily understandable drawings.

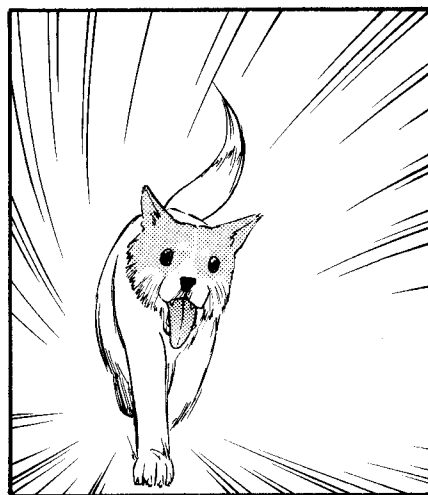
Giving Characters Life

Moving Characters on the Page

Movement in manga means that the characters and animals look like they are moving in a single picture. This can be fundamentally accomplished with simple management lines,



speed lines and

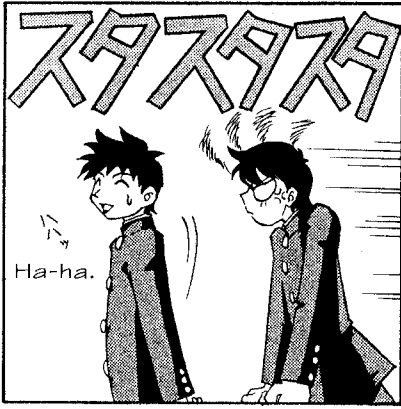


a method of using of afterimages called 'obake' in Japanese.

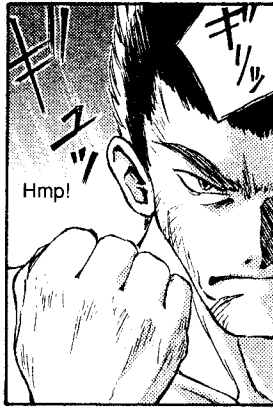


'Obake' is a method for expressing the speed of movement by deforming the afterimage.

SHUFFLE-SHUFFLE

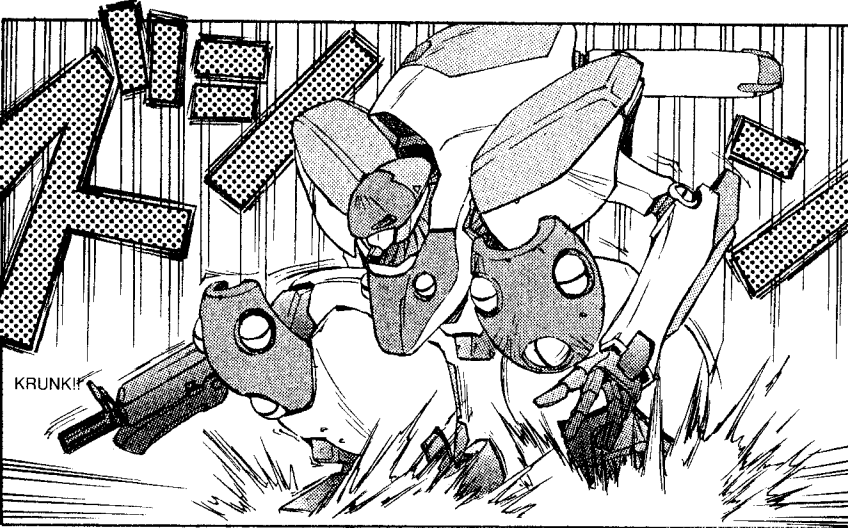


GRIITT!

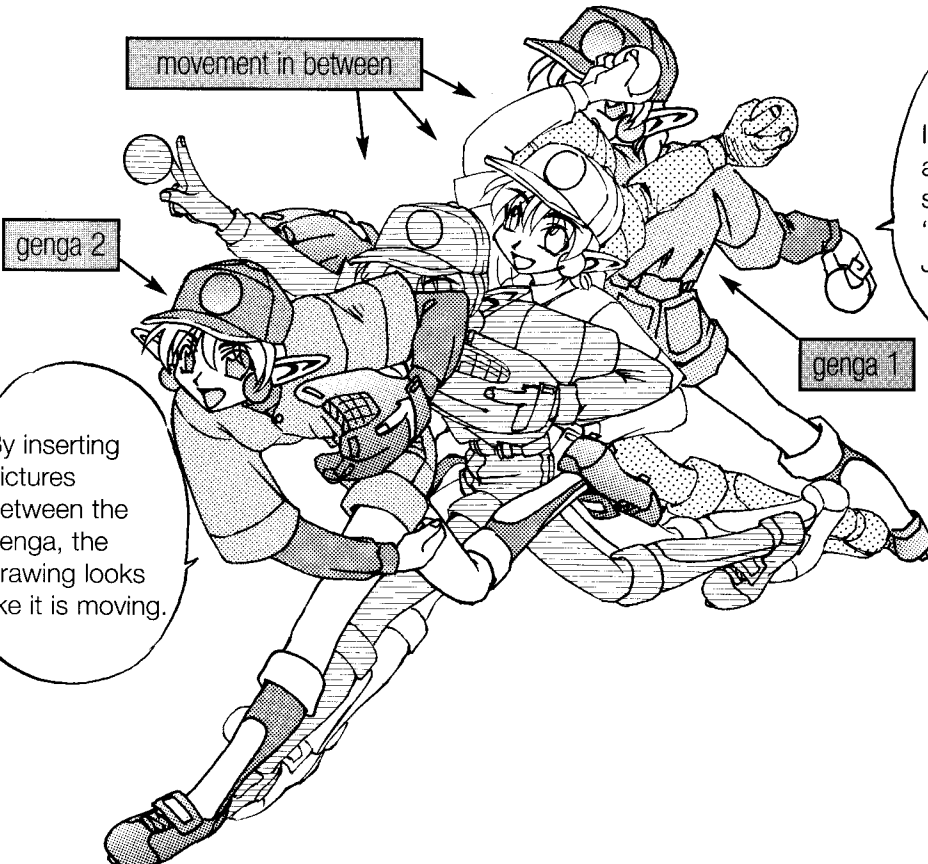


Written text conveys delicate and continuous movements, psychological descriptions and

And last but not least, one cannot neglect the written text.



allows the reader to imagine things like the force.

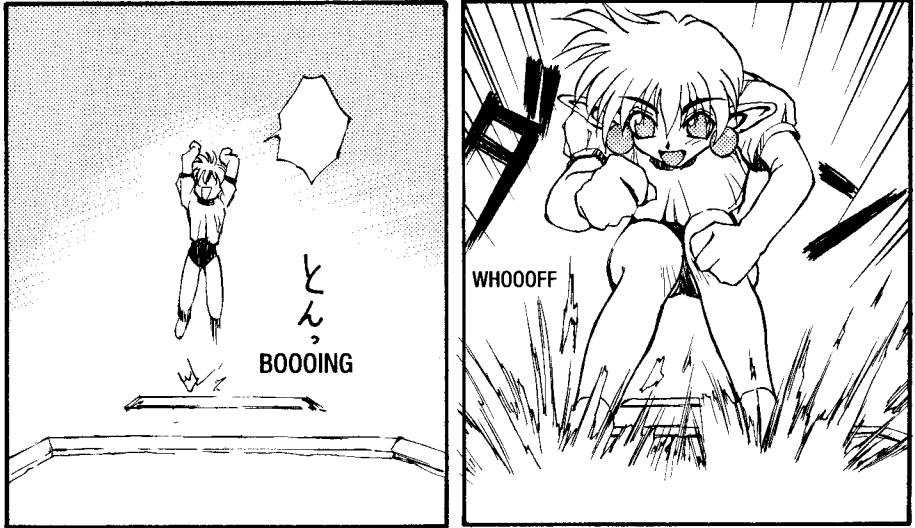


In anime, there are pictures with set poses called 'genga' in Japanese.

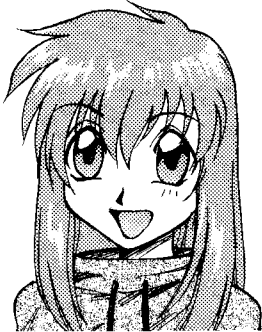
By inserting pictures between the genga, the drawing looks like it is moving.

The frames on the next page use a method similar to anime to show continuous movement.

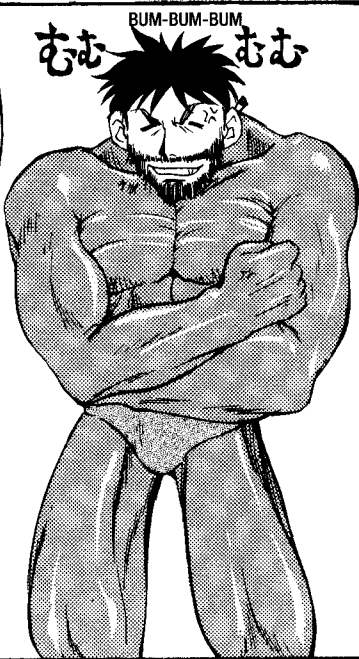
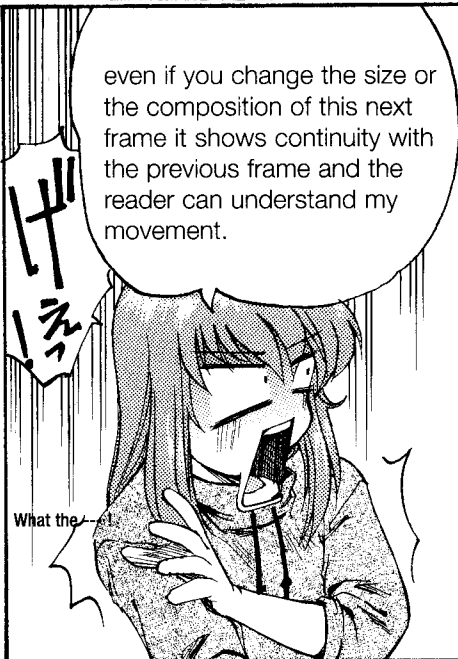
Just like in anime, manga makes use of genga(original drawing) by lining up two frames. By doing this, the two frames are connected allowing the reader to imagine movement.



While general rule for allotting frames for movement is to line up two frames allowing the reader to imagine the movement,



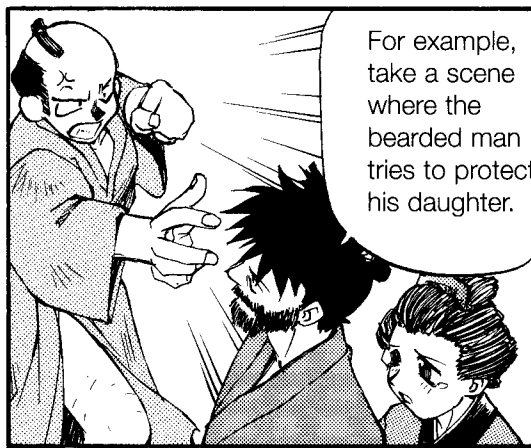
the frames do not have to be the same size like in the frames above.



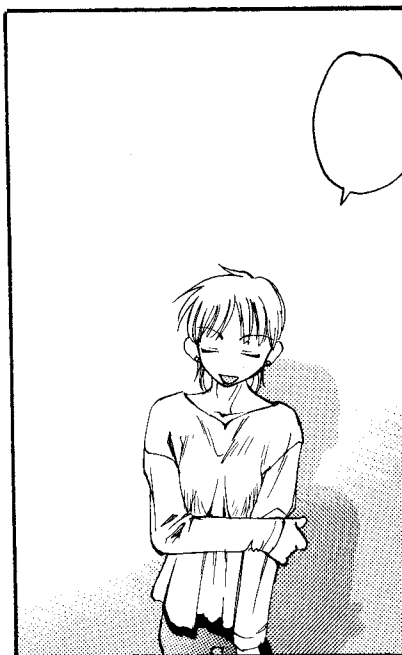
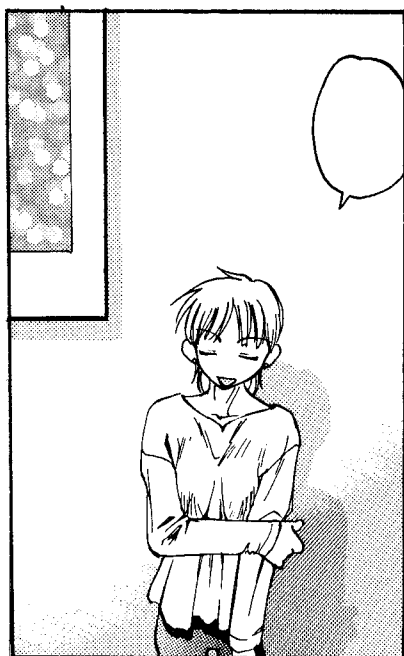
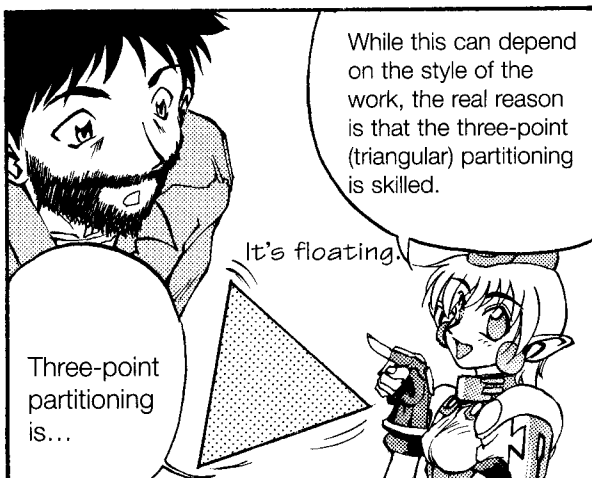
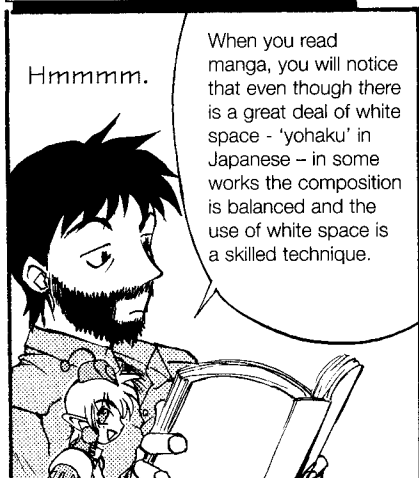
Three Frame Continuous Movement



Making the Reader Imagine Movement with Frame Composition



Balancing the Composition



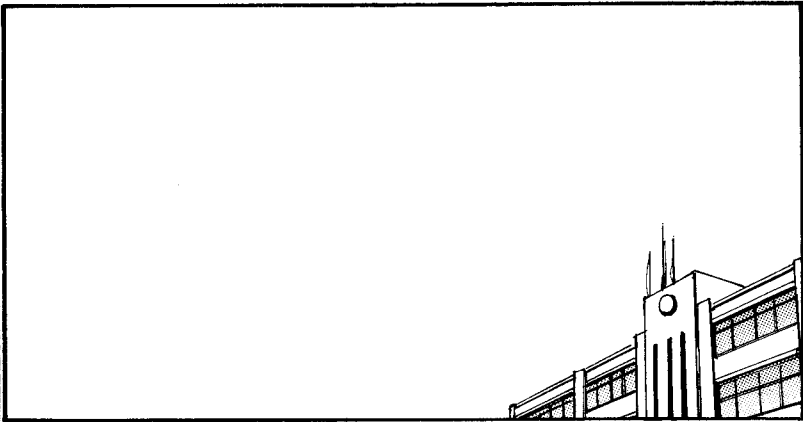
Take a look at the following drawings. The first drawing is strangely unstable.

When a picture frame is added to accent the white space, now the drawing looks stable.

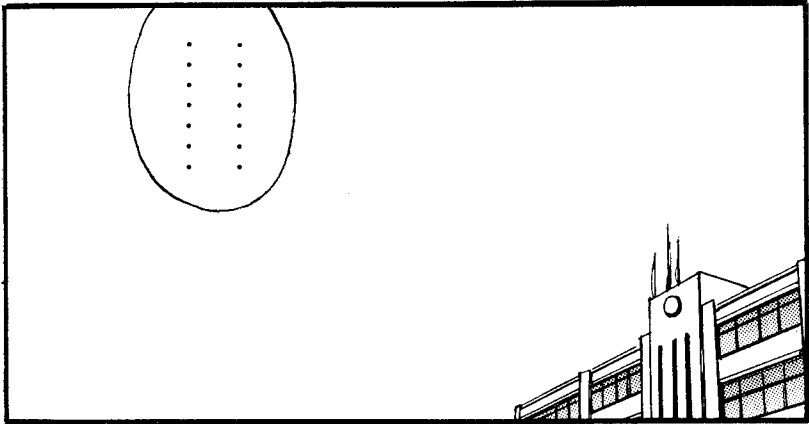


Stability can be achieved by forming a triangle like in the following drawing. This is three-point partitioning.

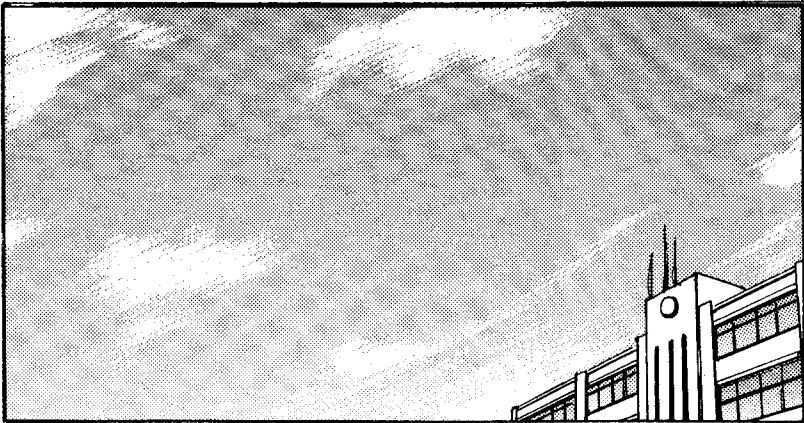
Put more simply, it is a method for adding stability by accenting white areas. All you have to do is to add things like the dialogue balloon, clouds and tree branches in the following drawings. This is enough to make the drawing look more stable. Three-point partitioning is at most just a basic rule. Don't worry about it too much and try to keep your drawings from becoming too confused.



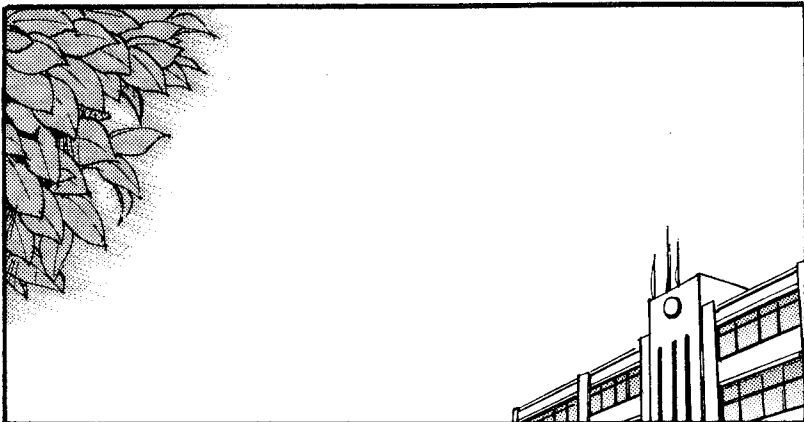
example 1



example 2



example 3



Frame Structure in a Spread Layout

No matter how good the story is or beautiful the pictures are, if the frame allotment is not good, the work will lose its appeal.

figure 1

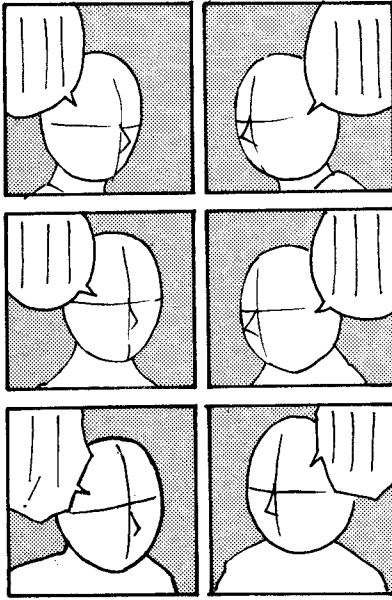
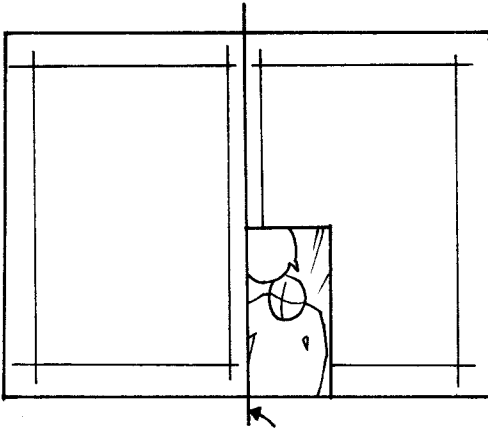
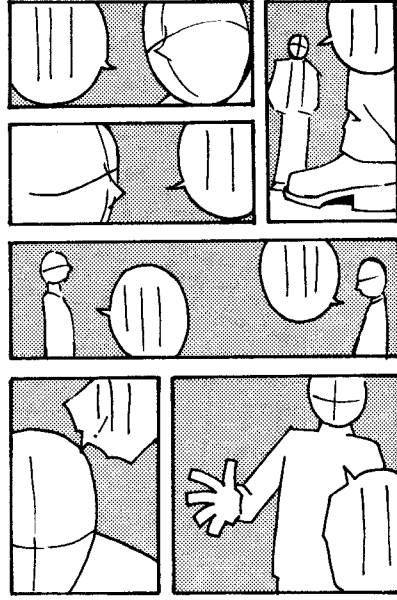


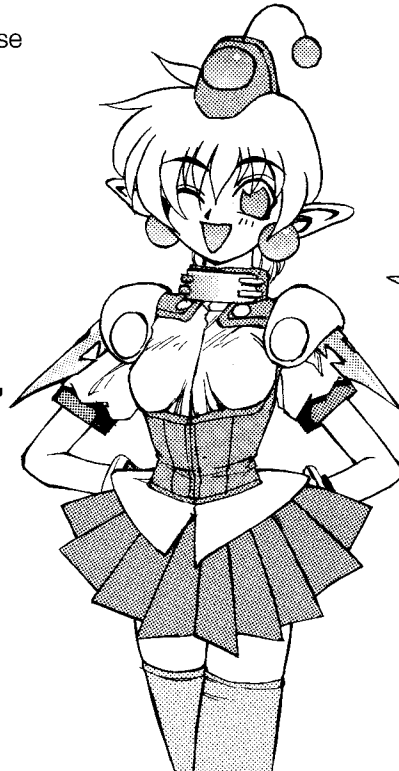
figure 2



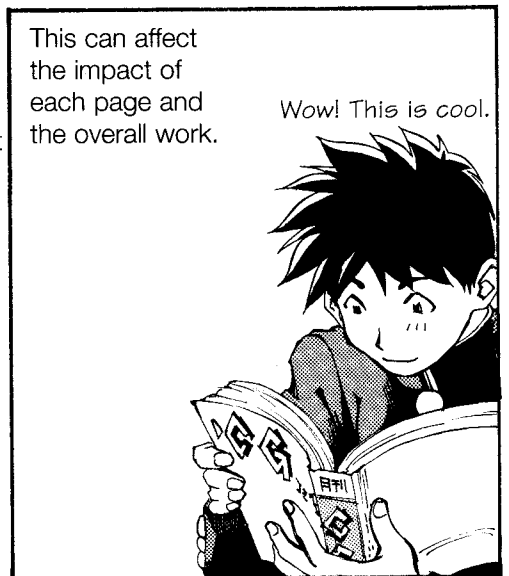
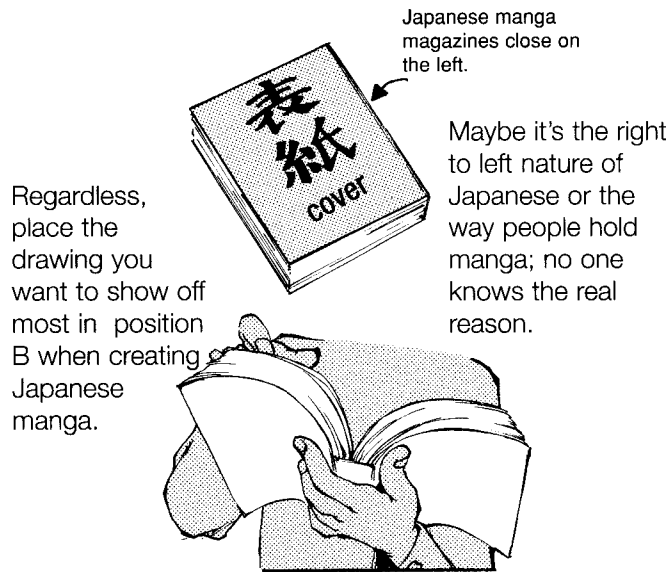
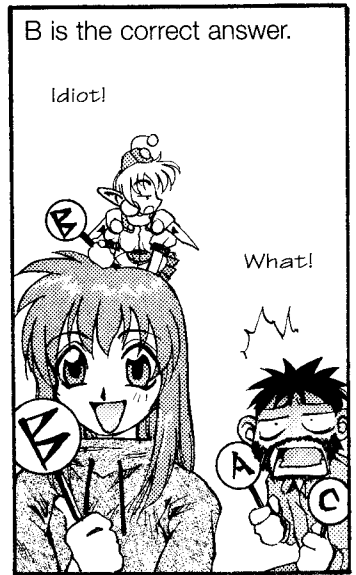
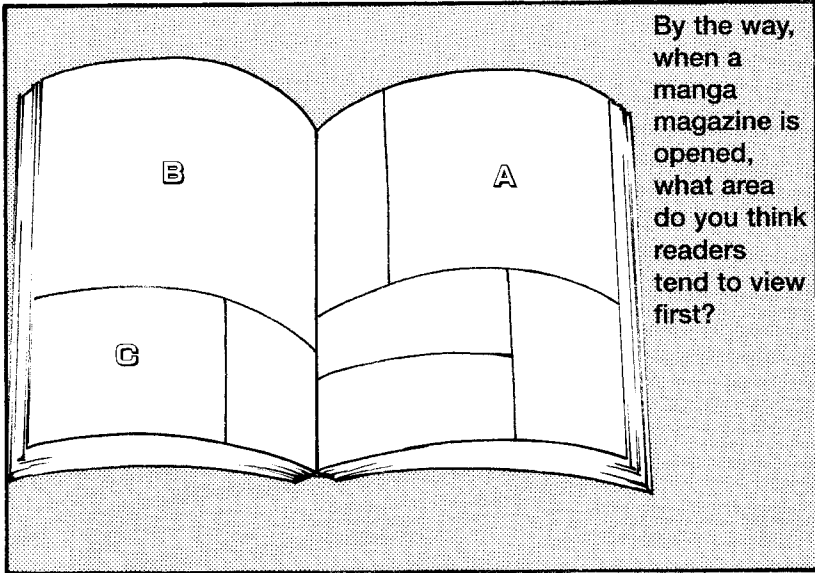
throat – 'nodo' in Japanese

The size of the layout of the drawings and frames in figure 1 are all the same and too monotonous. Consider using a variety of close-up and long shots, big and small frames and blocked off frames. These elements bring the frame allotment to life in figure 2. One basic rule is to avoid similar layouts on adjoining pages.

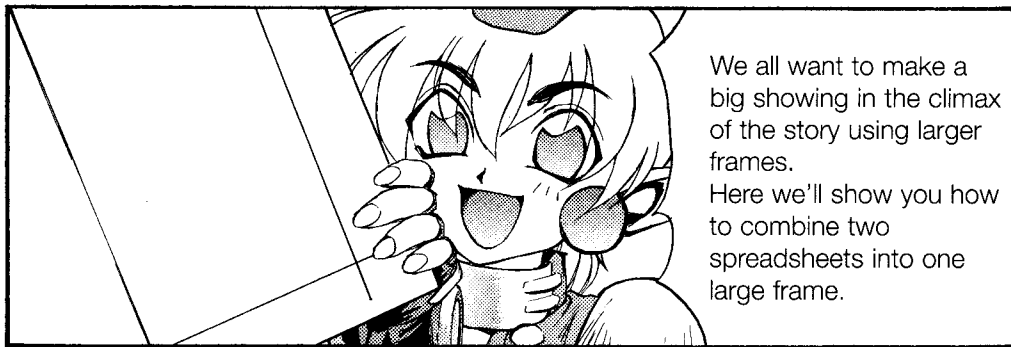
Be sure and avoid placing blocked frames on the throat of the page. If you can't avoid it, do not include dialogue balloons and other areas you want to display on the throat. Too much text is not good. Even if exposition is required, try to keep it to a minimum.



Since frame allotment is one technique for skillfully displaying the drawings, I'll teach you properly.



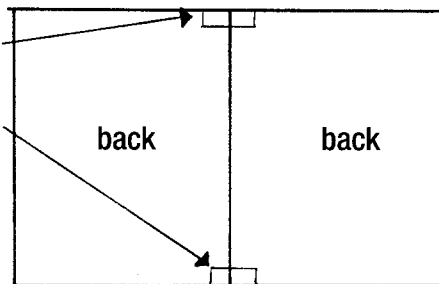
Highlight Scenes



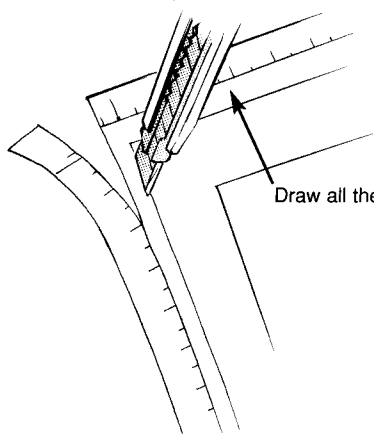
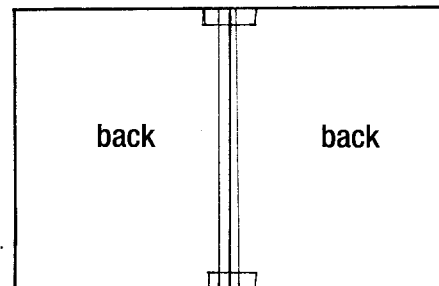
Creating the Frame

Line up two pieces of paper and connect the backs with tape. Normal clear tape changes color as it gets old so try using something like masking tape.

- 1 Temporarily attach the tape.

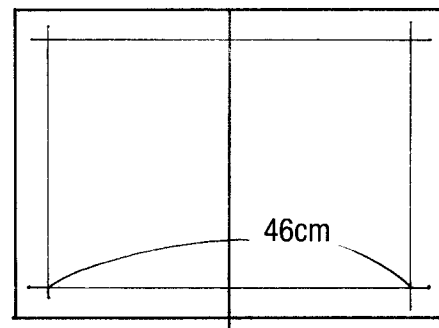


- 2 Then firmly attach the tape.



Draw all the way up to here.

When using scaled paper, cut the paper to make the width of the frame 46cm (18.1in).

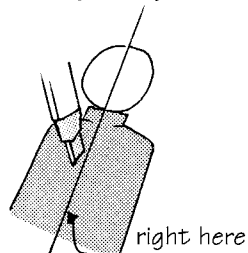
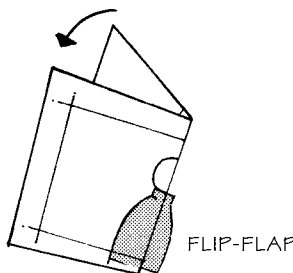
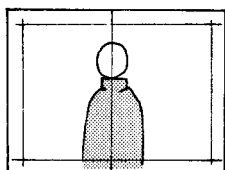


Mini-lesson in Spreadsheets

When tones are attached to the joint,

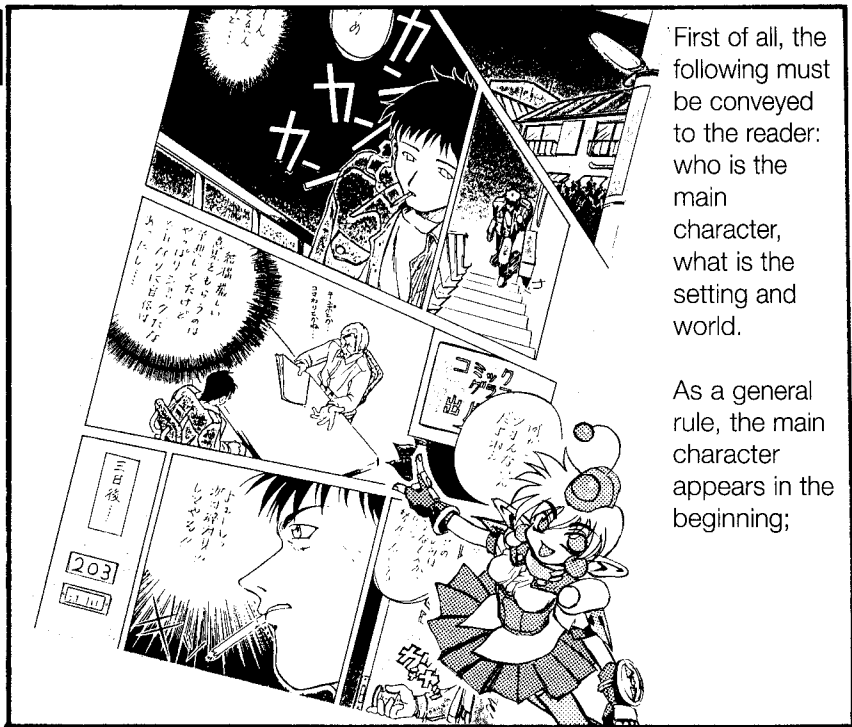
if they bend, they could come off.

To prevent this, cut the tones only at the joint.



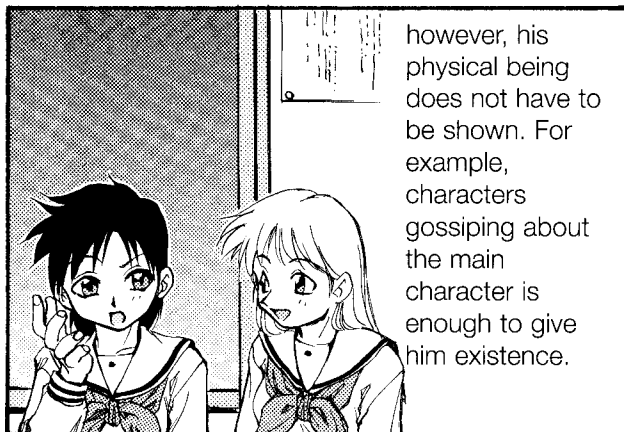
Getting the Story Rolling

The introduction is the 'hook' of your story. Try getting the story rolling with the script and visuals (including frame allotment).

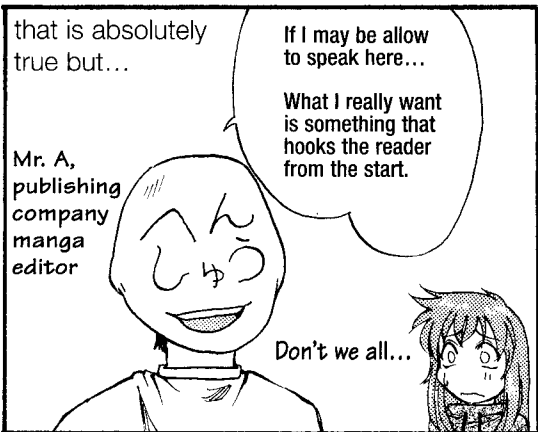


First of all, the following must be conveyed to the reader: who is the main character, what is the setting and world.

As a general rule, the main character appears in the beginning;



however, his physical being does not have to be shown. For example, characters gossiping about the main character is enough to give him existence.



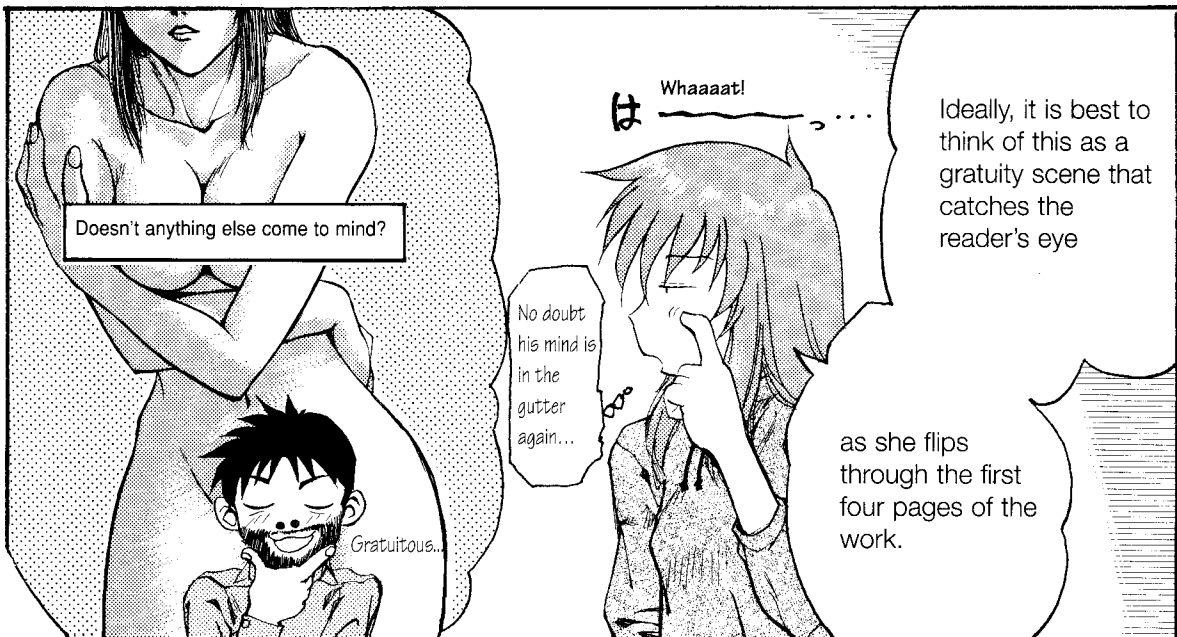
that is absolutely true but...

If I may be allowed to speak here...

What I really want is something that hooks the reader from the start.

Mr. A, publishing company manga editor

Don't we all...



Doesn't anything else come to mind?

Whaaaat!

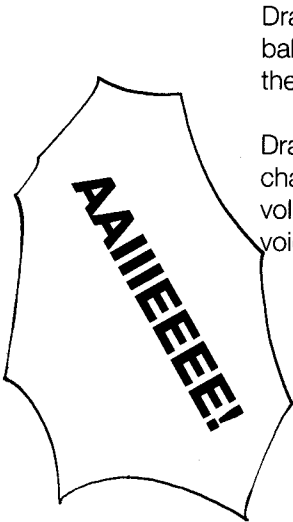
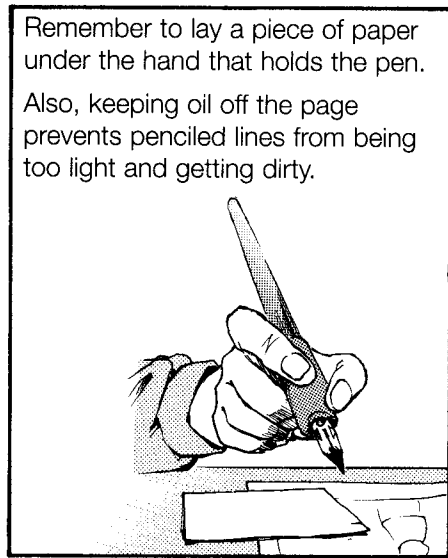
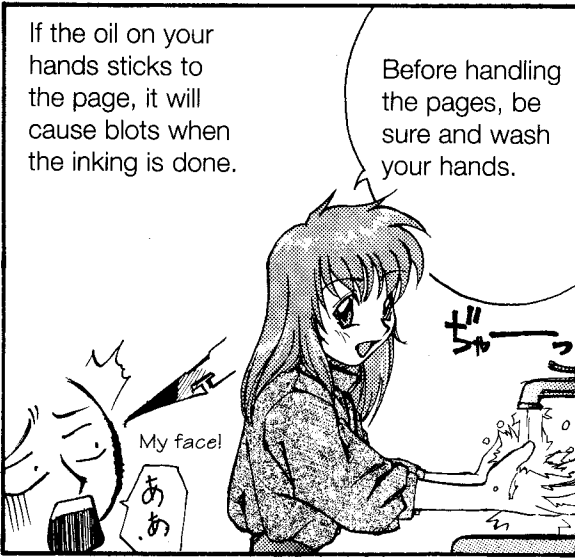
Ideally, it is best to think of this as a gratuity scene that catches the reader's eye

No doubt his mind is in the gutter again...

as she flips through the first four pages of the work.

Gratuitous...

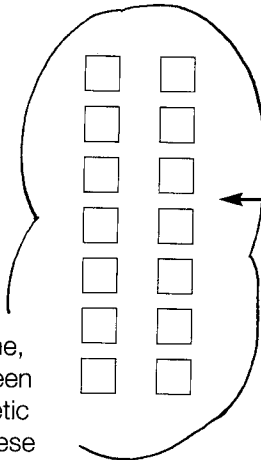
Advice on Drawing Pages for Submission to Publishers



Draw dialogue balloons a little on the large side.

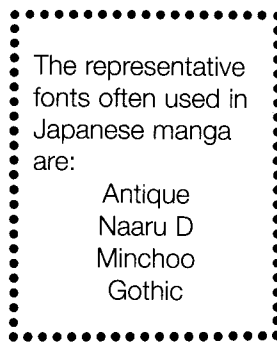
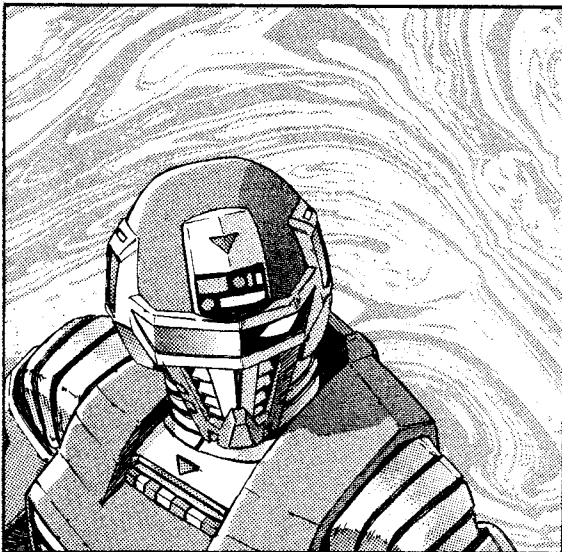
Draw large Japanese characters for with volume like loud voices and screams.

For youth magazine, leave space between the lines for phonetic readings of Japanese characters - 'furigana' in Japanese.



The standard size of text in Japanese manga dialogue balloons is 0.5 cm by 0.5 cm (0.5cm is approx. 0.2 in.) per letter with about seven Japanese characters per line.

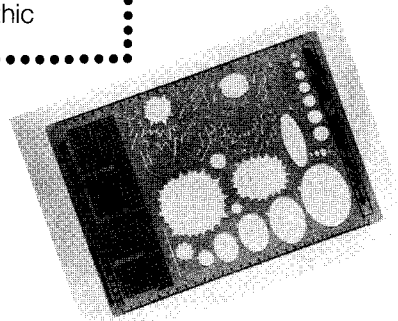
← seven Japanese characters



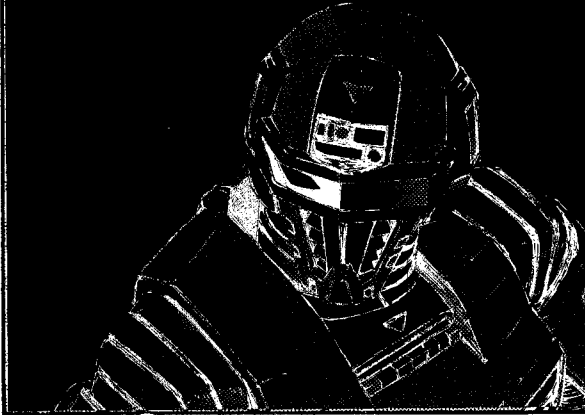
The representative fonts often used in Japanese manga are:

- Antique
- Naaru D
- Minchoo
- Gothic

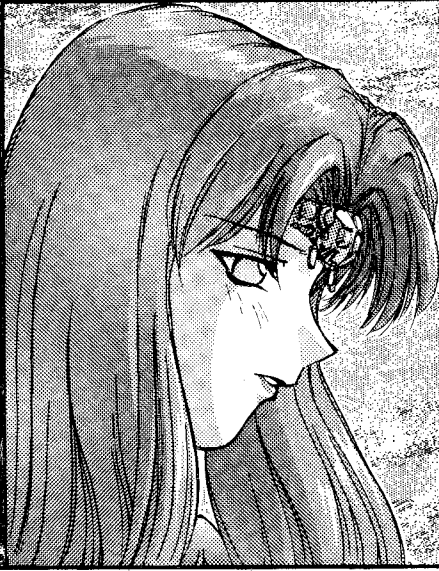
Use a balloon and lettering template (as shown below) if you have some uneasiness about the size of the characters or the space between the lines.



Since special effects like this negative (black) and reversed out white and



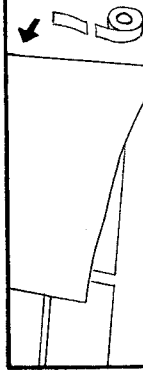
method like laying the text over the tones are all done by the printer, just direct them accordingly.



Use tracing paper to do these effects.

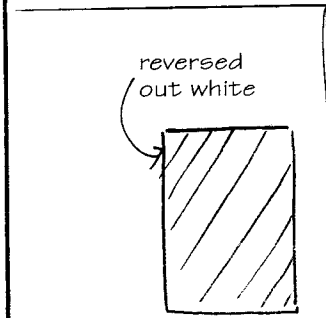


First, lay the tracing paper over the page.

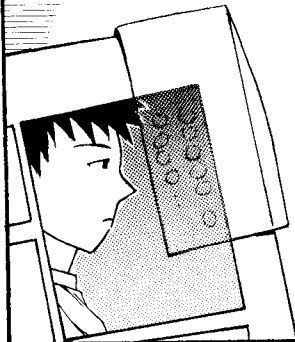


Fold the tracing paper over the page and attach it with tape.

For a reverse effect, block out the frame in red and write 'reversed out white' on the tracing paper.

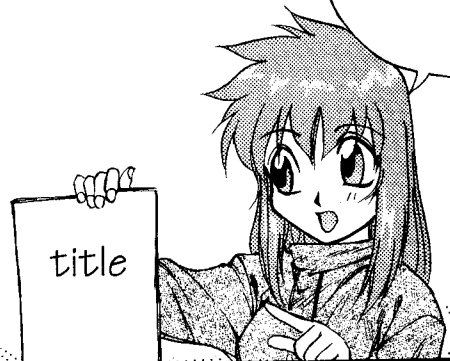


For laying text over the tones, lay tracing paper over the desired area and write out the text.

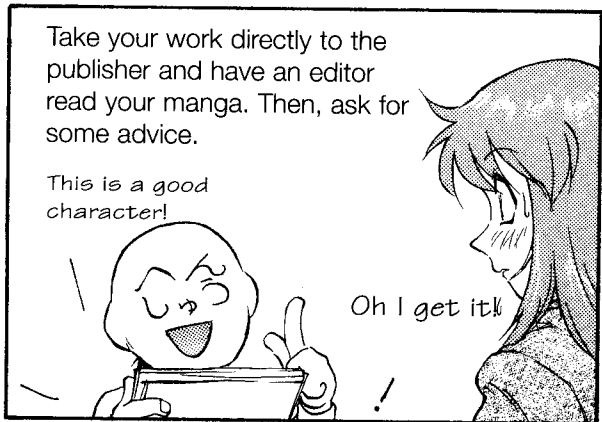


When the manga is published, the publisher will put it in for you so be sure and write the title in pencil.

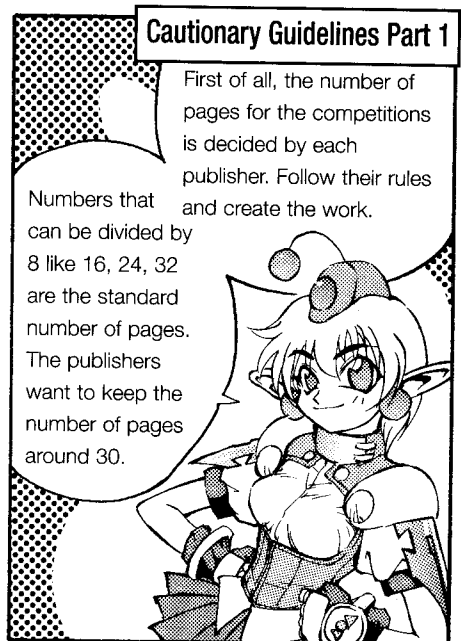
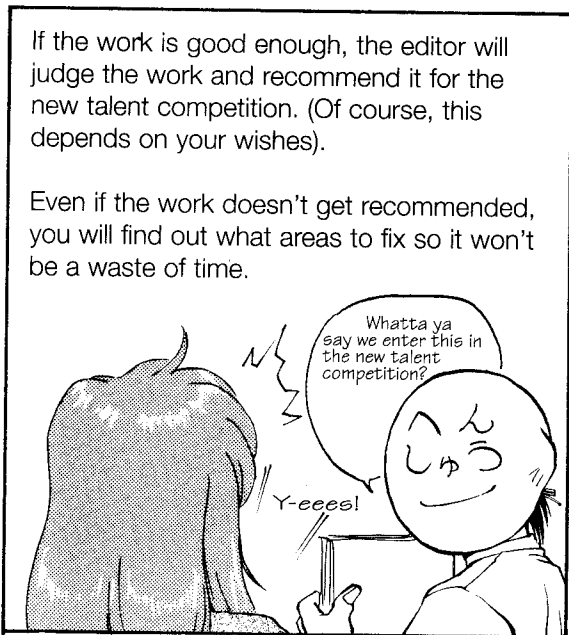
Finally, do not write the title in pen on the cover sheet.



Methods to Becoming a Manga Artist



Be sure and make an appointment over the phone before visiting the publisher.



If you seriously visit them in a short period of time,

Rather than spending two months on one 60 page work, spending a month on a 32 page works makes for more learning time in crafting stories.

The ability to keep things short is important.

the editor will recognize your commitment, treat you kindly and offer backup support.

This kid is willing to do the work!

She is very serious!

Is there a problem?



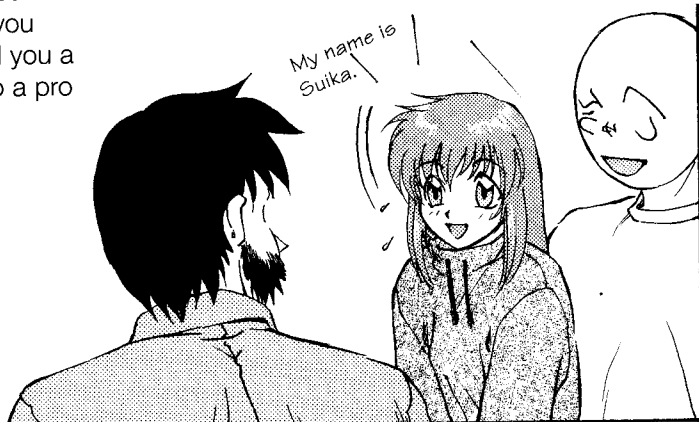
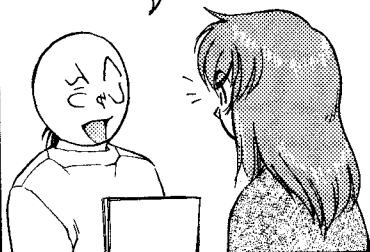
Always submit your work to the same person. Get their business card at first. Having the editor put your name with a face can be a plus too. (For example, the editor might throw you some work.)

Next time, bring a rough draft okay.

If your work improves, the editor might let you work off rough drafts or if you wish, he will help find you a job as an assistant to a pro manga artist.

Sensei! Here is the person I was talking about! Yoroshiku!

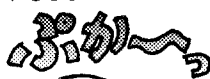
My name is Suika.



If you get this far, the editor's advice will get stricter.

This is completely BORING!

PUUUUFF!



Tough advice is evidence the editor sees some hope in you!

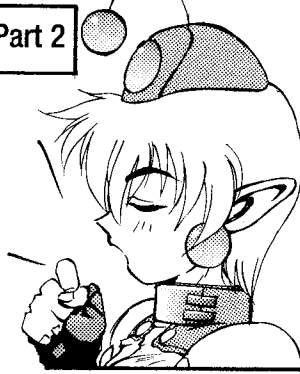
But don't be discouraged!



Way! So hang tough!

Cautionary Guidelines Part 2

Listening only to the editor's advice can also make for easy failure.



Advice from editors will without a doubt give you hints, but they are not professionals whose job is to make manga stories interesting.

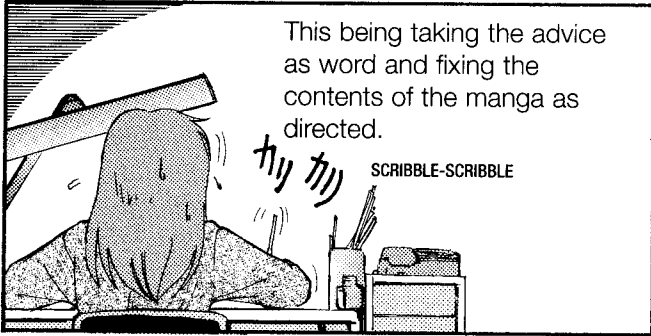
What's different?

Wonder why it is like this.

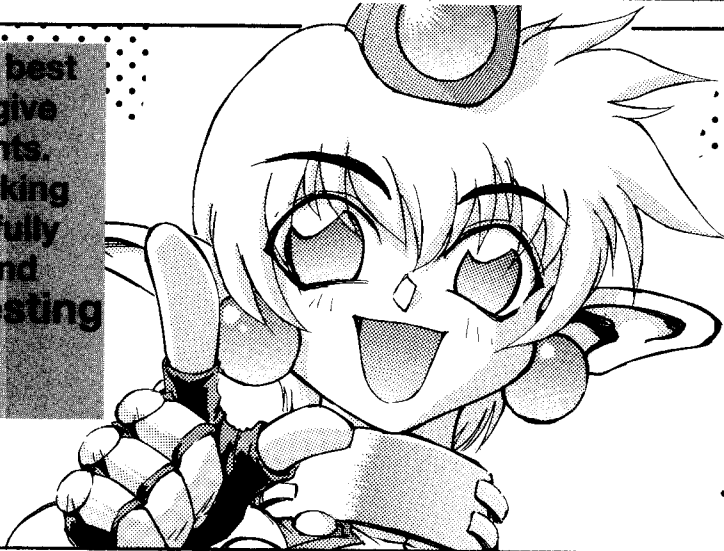
I fixed it just like you told me to!

This being taking the advice as word and fixing the contents of the manga as directed.

かきかき SCRIBBLE-SCRIBBLE



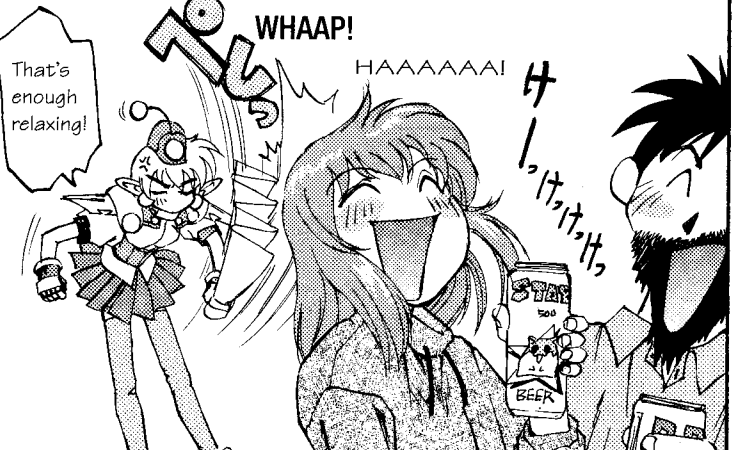
Editors are at best there only to give advice and hints. The job of making the work skillfully come to life and more interesting is **YOURS!!**

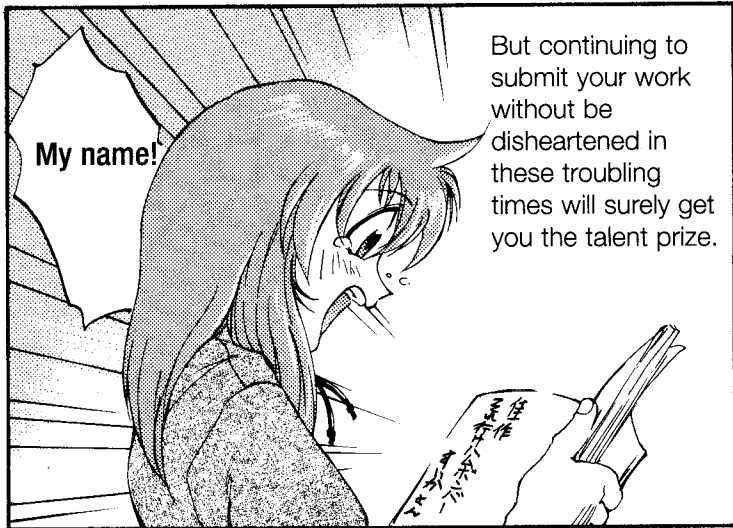


But...it is easy to get depressed after rejection. You won't know what is funny anymore and you'll only see things from a small perspective.



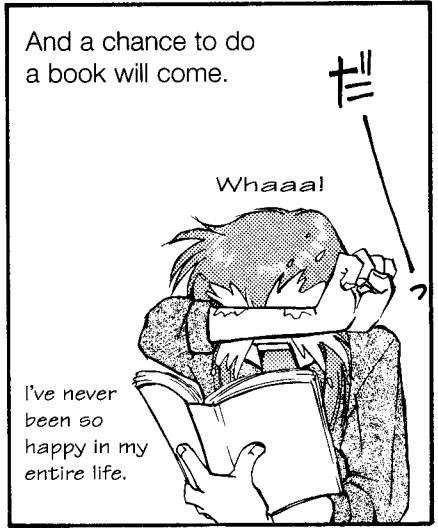
At times like this, change your feelings and get refreshed. Relax your mind and enjoy the scenery!





But continuing to submit your work without be disheartened in these troubling times will surely get you the talent prize.

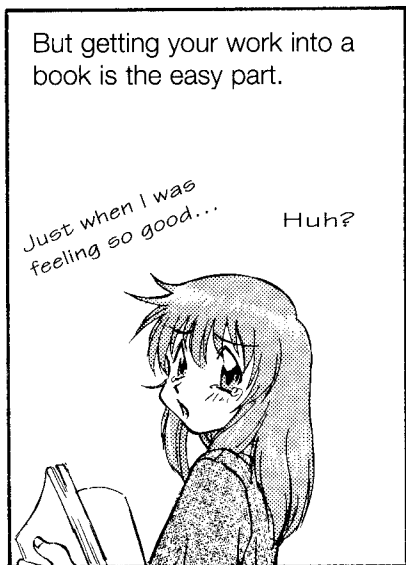
My name!



And a chance to do a book will come.

Whaaa!

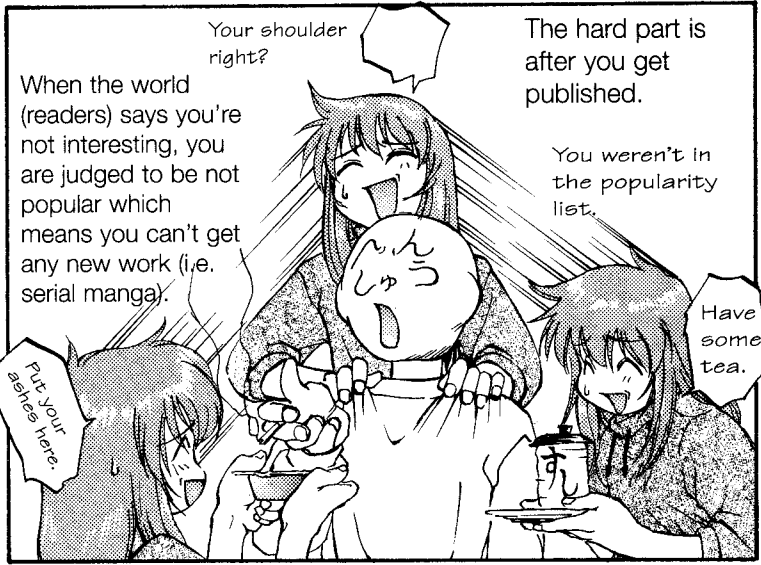
I've never been so happy in my entire life.



But getting your work into a book is the easy part.

Just when I was feeling so good...

Huh?



Your shoulder right?

When the world (readers) says you're not interesting, you are judged to be not popular which means you can't get any new work (i.e. serial manga).

The hard part is after you get published.

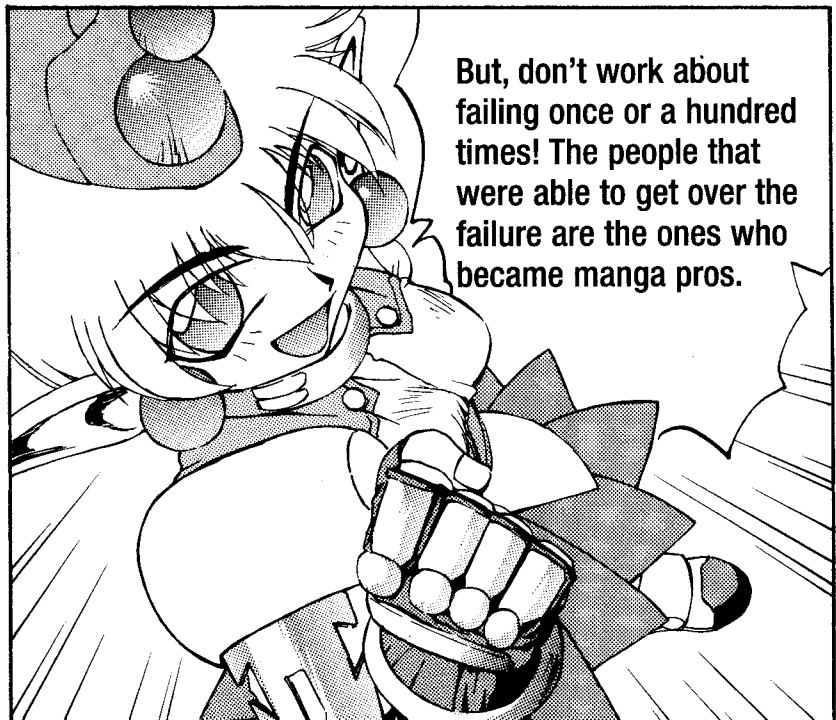
You weren't in the popularity list.

Put your ashes here.

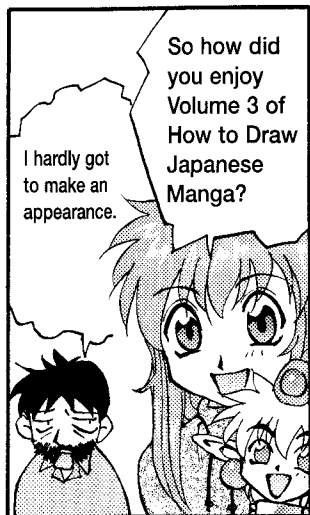
Have some tea.



If things don't work out, you'll fall into obscurity...



But, don't work about failing once or a hundred times! The people that were able to get over the failure are the ones who became manga pros.



I hardly got to make an appearance.

So how did you enjoy Volume 3 of How to Draw Japanese Manga?



Ha-Ha.

Ha---



And now a few word from Egaki Sensei...

TIP-TOE,
TIP-TOE



I would like to say just one thing.

Egaki Ipppei
Manga Artist

Well...here we are at the end of the book and as a manga artist...



Thank you all for reading this book!

Manga is...

That's all the time we have folks!



Good luck! I'll be rooting for you!!

Please try drawing manga and apply all the knowledge you learned. You can't improve if you don't draw!

Ja ne!
Bye-bye!!