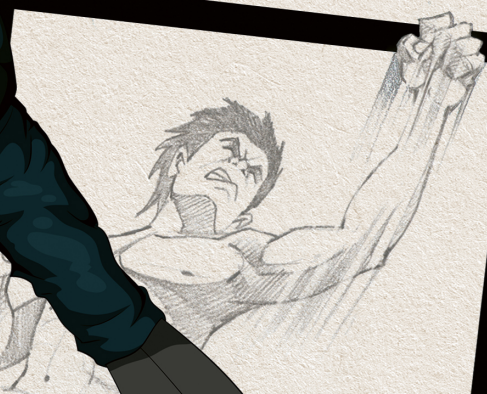
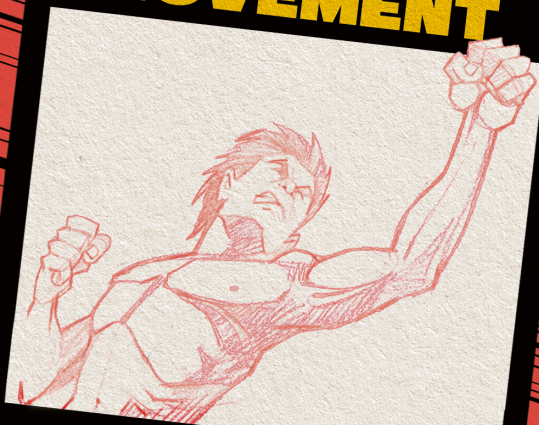


THE ART OF DRAWING **MANGA**



**ACTION
AND
MOVEMENT**



MAX MARLBOROUGH

THE ART OF DRAWING MANGA

ACTION & MOVEMENT



Author: Max Marlborough has been passionate about graphic design and manga from an early age and works as a freelance author, illustrator and designer of art guides for readers of all ages.

Artist: David Antram studied at Eastbourne College of Art and then worked in advertising for fifteen years before becoming a full-time artist. He has since illustrated many popular information books for children and young adults, including more than 60 titles in the bestselling *You Wouldn't Want To Be* series.

Additional artwork: Shutterstock



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ACTION & MOVEMENT

MAX MARLBOROUGH: DAVID ANTRAM

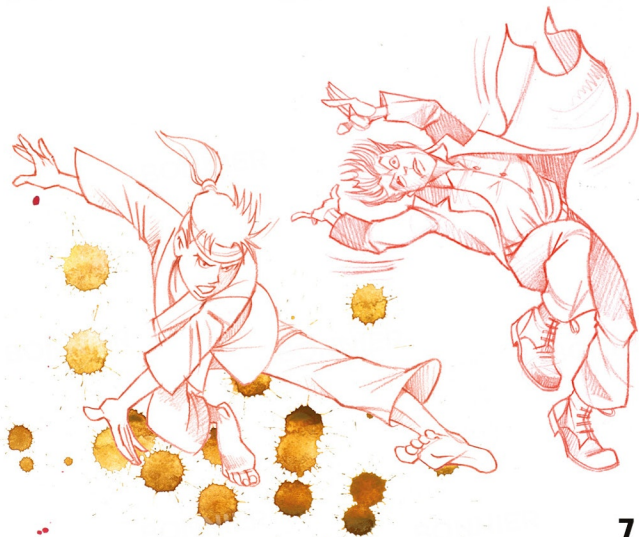
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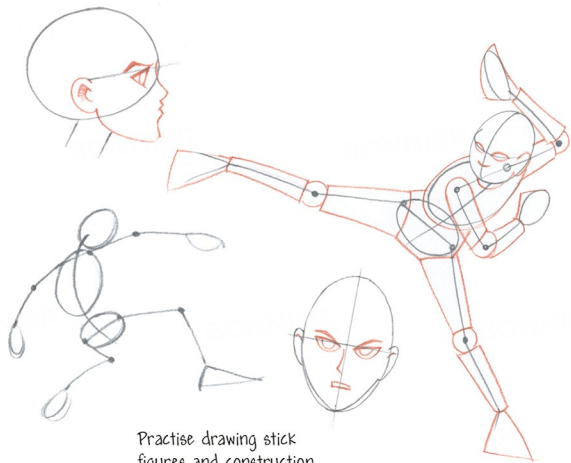


Making a start



Introduction

The key to drawing well is learning to look carefully. Study your subject until you know it really well. Keep a sketchbook with you and draw whenever you get the chance. Even doodling is good – it helps to make your drawing more confident. You'll soon develop your own style of drawing, but this book will help you to find your way.

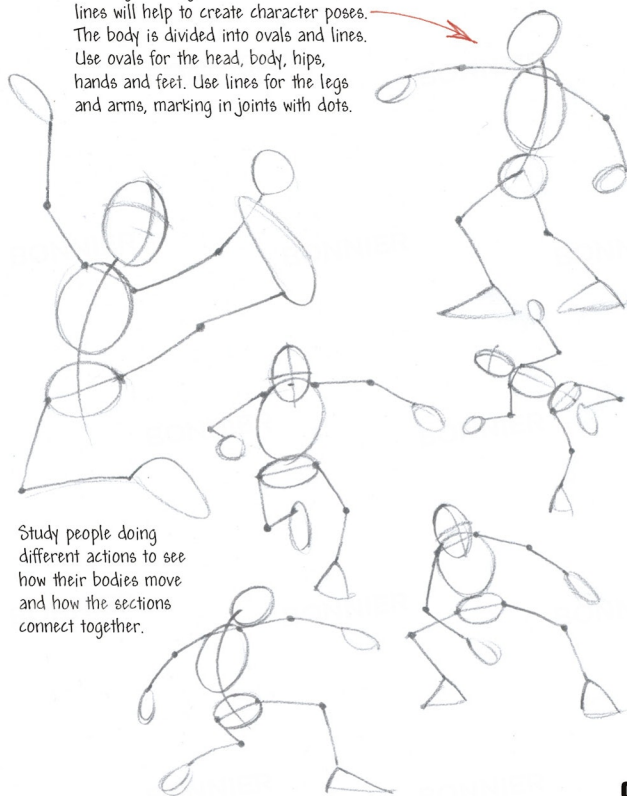


Practise drawing stick figures and construction lines for various poses.

8

Stick figures

Drawing stick figures with construction lines will help to create character poses. The body is divided into ovals and lines. Use ovals for the head, body, hips, hands and feet. Use lines for the legs and arms, marking in joints with dots.



Study people doing different actions to see how their bodies move and how the sections connect together.

9

Introduction (2)

It's important to experiment with different shapes and movements so that you gain experience.



10

Stick figures

Here we can see how the simple stick figures are fleshed out to create the characters' forms.

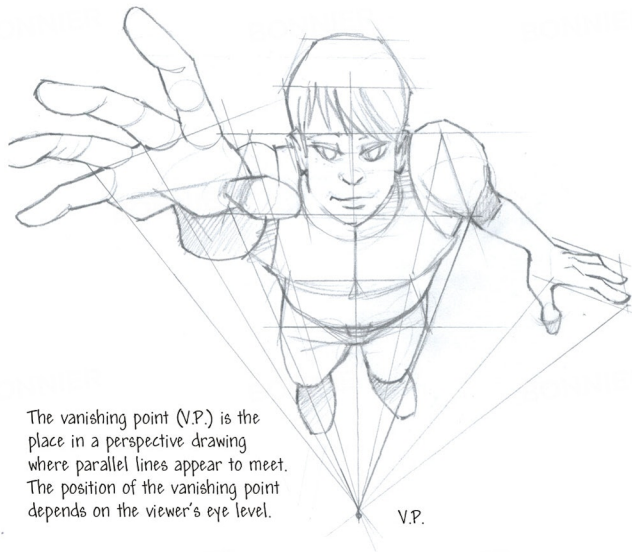


Add features and clothes to the stick figures to build your action pose.

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Perspective

Perspective is a way of drawing objects so that they look as though they have three dimensions. Note how the part that is closest to you looks larger, and the part furthest away from you looks smaller. That's just how things look in real life.



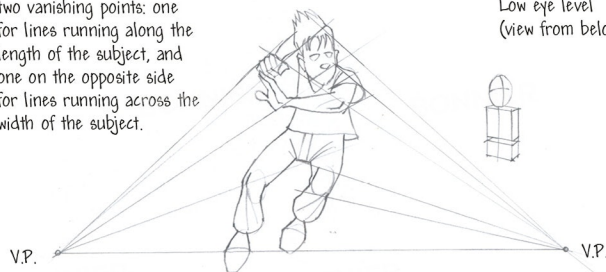
The vanishing point (V.P.) is the place in a perspective drawing where parallel lines appear to meet. The position of the vanishing point depends on the viewer's eye level.

V.P.

Two-point perspective drawing

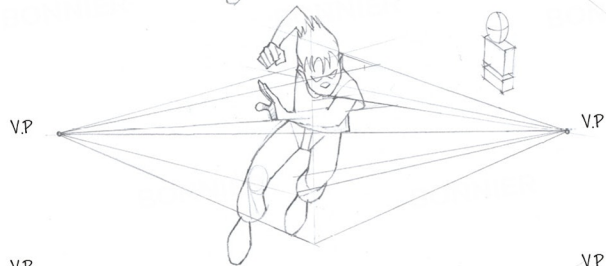
Two-point perspective uses two vanishing points: one for lines running along the length of the subject, and one on the opposite side for lines running across the width of the subject.

Low eye level
(view from below)



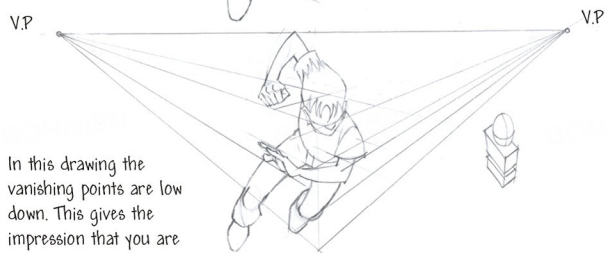
V.P.

V.P.



V.P.

V.P.



V.P.

V.P.

In this drawing the vanishing points are low down. This gives the impression that you are looking up at the subject - very dramatic!

Materials

Pencils

Try out different grades of pencils. Hard pencils make fine grey lines and soft pencils make softer, darker marks.



Erasers

are useful for cleaning up drawings and removing construction lines.



Use this sandpaper block if you want to shape your pencil to a really sharp point.

Paper

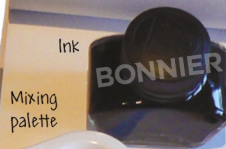
Bristol paper is good for crayons, pastels and felt-tip pens. Watercolour paper is thicker; it is the best choice for water-based paints or inks.

Remember, the best equipment and materials will not necessarily make the best drawing - only practice will.

14

Inks

Use coloured inks straight from the bottle or dilute them with water.



Ink

Mixing palette

Felt-tip pens

Felt-tips usually come in sets of mixed colours. The ones that make very thin lines are called fineliners.



Fineliners

Dip-in pen nibs

Correction fluid

Gouache



Paints

Ordinary watercolours are translucent (see-through); gouache is not. Try other kinds of paints, too.



Watercolours

Brushes

Tactical drawing pens

Pens

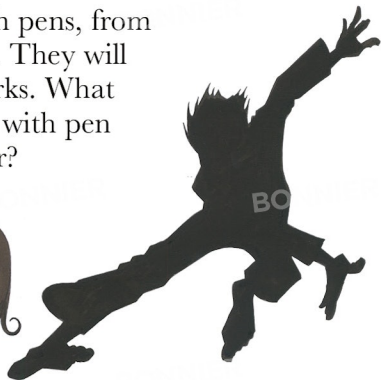
Tactical drawing pens have cartridges which can be refilled or replaced. Old-fashioned dip-in pens are much cheaper and come in many different styles and sizes.

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Styles

Try different types of drawing papers and materials.

Experiment with pens, from felt-tips to ballpoints. They will make interesting marks. What happens if you draw with pen and ink on wet paper?



Ink silhouettes

Silhouette is a style of drawing which mainly relies on solid dark shapes.

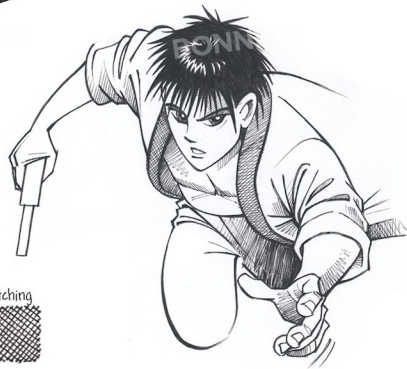
Ink

drawings cannot be erased so keep your drawings less rigid. Do not worry about making mistakes as they can be lost in the drawing as it develops.



It can be difficult adding light and shade to a drawing with ink. You can use a technique called cross-hatching (straight lines criss-crossing each other) for the very darkest areas and hatching (straight lines running parallel to each other) for midtones.

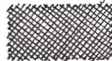
If you are not very confident working with ink you may want to sketch your work in pencil first.



Hatching



Cross-hatching



Styles continued

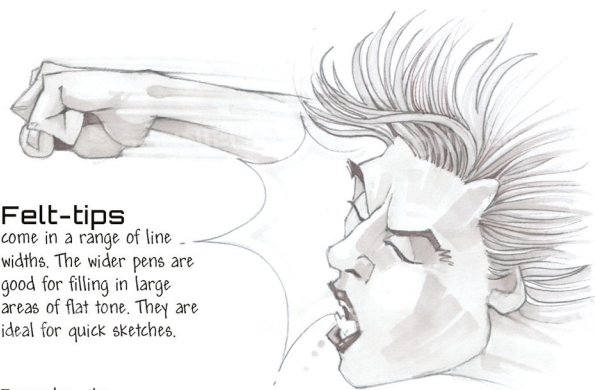
Pencil

drawings can include a vast amount of detail and tone. Try experimenting with different grades of pencil to get a range of light and shade effects in your drawing.



Hard pencils are greyer and soft pencils are blacker. Hard pencils are graded from 6H (the hardest) through 5H, 4H, 3H and 2H to H.

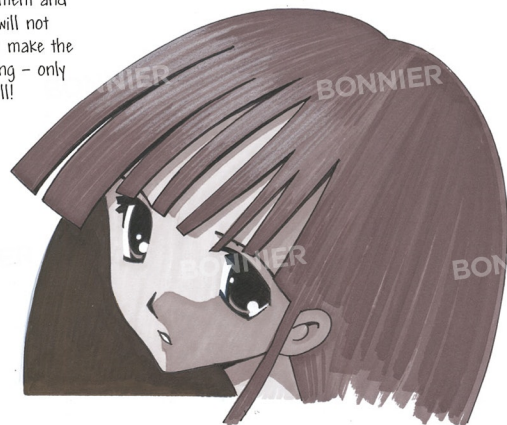
Soft pencils are graded from B, 2B, 3B, 4B and 5B up to 6B (the softest). The HB pencil is between H and B.



Felt-tips

come in a range of line widths. The wider pens are good for filling in large areas of flat tone. They are ideal for quick sketches.

Remember, the best equipment and materials will not necessarily make the best drawing – only practice will!



Inking

Here's one way of inking over your final pencil drawing. Different tones of ink can be used to add depth to the drawing. Mix ink with water to achieve the tones you need.

Refillable inking pens come in various tip sizes. The tip is what determines the width of the line that is drawn. Sizes include: 0.1, 0.5, 1.0, 2.0 mm.

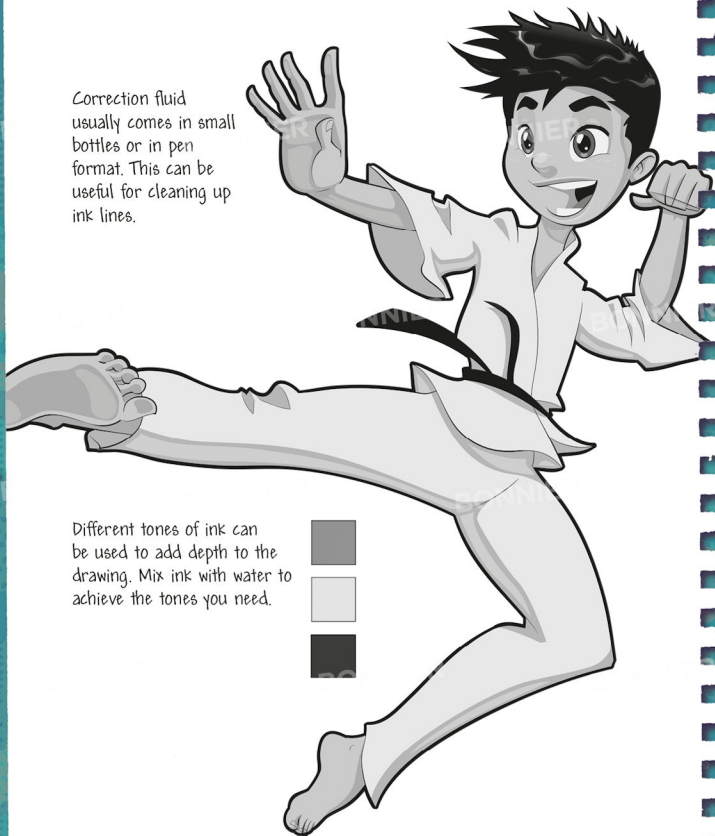
Create striking images by using tones with strong contrast.



20

Correction fluid usually comes in small bottles or in pen format. This can be useful for cleaning up ink lines.

Different tones of ink can be used to add depth to the drawing. Mix ink with water to achieve the tones you need.

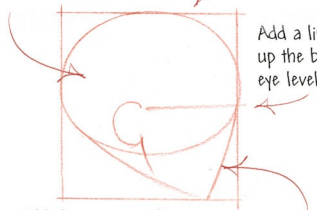


21

Heads

Manga heads have a distinctive style and shape that you will need to emulate to make your pictures look authentic.

Start with a box to help proportion your drawing.



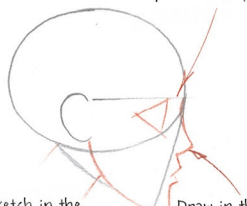
Add the ear near the centre of the box.

Sketch a triangle shape for the chin.

Draw an oval in the top two thirds of the box.

Add a line halfway up the box for the eye level.

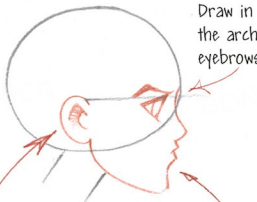
Add a triangle shape for the eye.



Sketch in the curve of the chin and add a neck.

Draw in the profile of the nose and mouth.

Draw in the arched eyebrows.



Add simple detail to the ear.

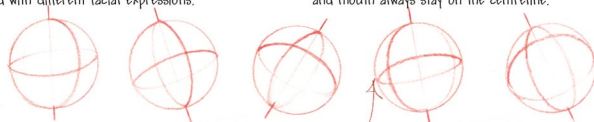
Complete the definition of the profile.

Add the jagged shaped hair.



Finish any facial details.

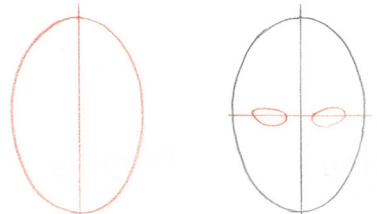
Practise drawing heads from different angles and with different facial expressions.



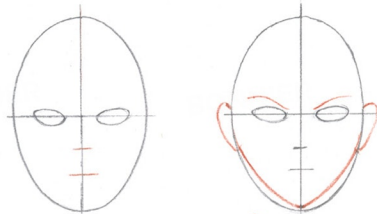
Whichever way the head is turned, the nose and mouth always stay on the centreline.

Centreline

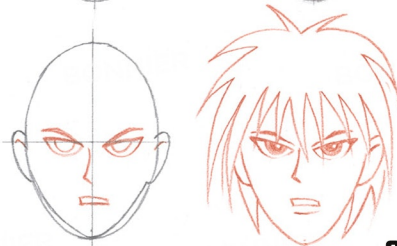
Start by drawing a large oval for the face. Then draw two lines dividing the face horizontally and vertically through the centre. Add two small ovals on the horizontal lines for eyes.



On the vertical line mark in the position of the bottom of the nose and the mouth. Draw the eyebrows. Add ears to the outside oval. Make the chin more angular by drawing a curved line from each ear to the centre of the oval.



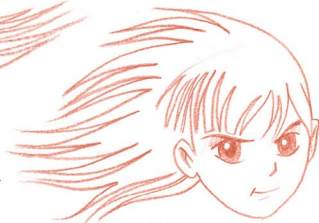
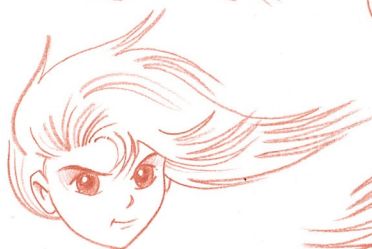
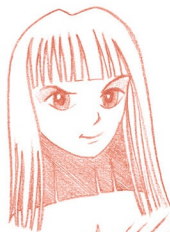
Draw in the oversized shape of the eyes. Add the small nose and mouth. Draw in the hair using jagged lines and add shading to the eyes. Finish by carefully removing the construction lines.



Hair

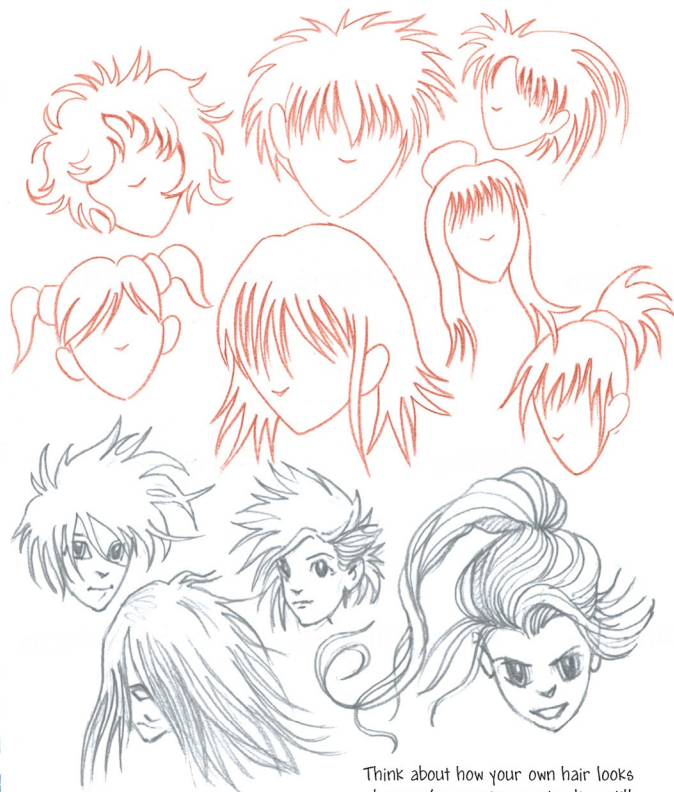
Manga characters can be easily identified by their hair, as it is generally very stylised. When drawing hair you need to think about what your character is doing and how their hair will look whilst doing certain actions.

This character is drawn with their hair in five different situations.



Movement will affect the way hair looks.

Hair is a good way to reflect your character's personality. Why don't you try experimenting with different styles?



Think about how your own hair looks when you're running or standing still.

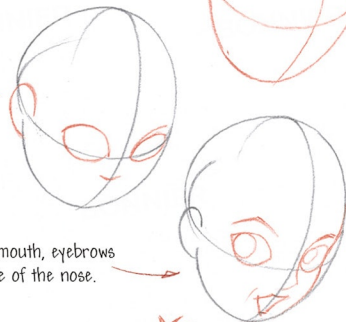
Expressions

Drawing different facial expressions is very important in manga. It's the way to show instantly what your character is thinking or feeling. Practise drawing different facial expressions.

Start by drawing an oval shape. You can make it three dimensional with curved lines going through the centre.



Use these construction lines to add the basic details of the head.

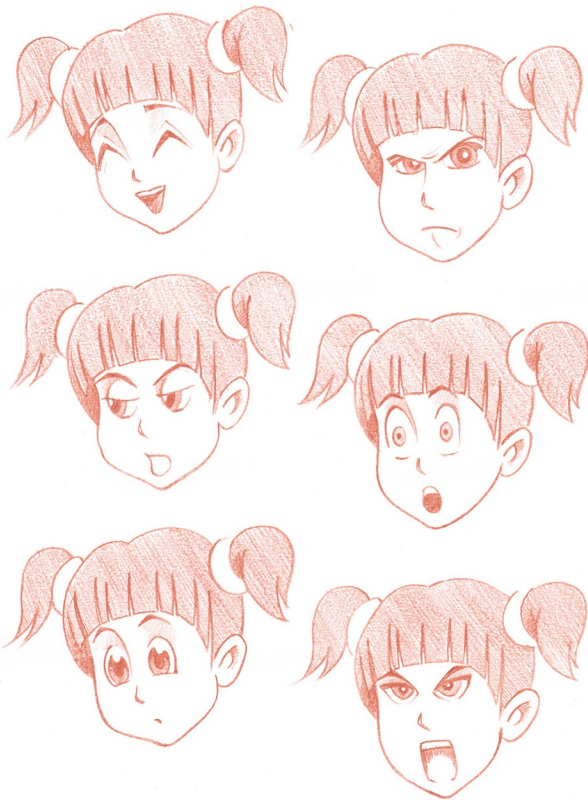


Add the mouth, eyebrows and shape of the nose.

Finish the drawing by adding hair and facial details. This manga character is happy.

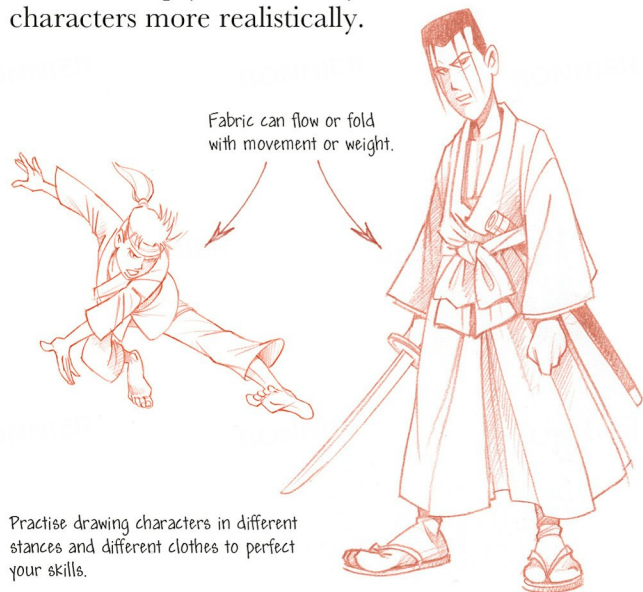


Manga characters have many different facial expressions. Here are a few for you to try.



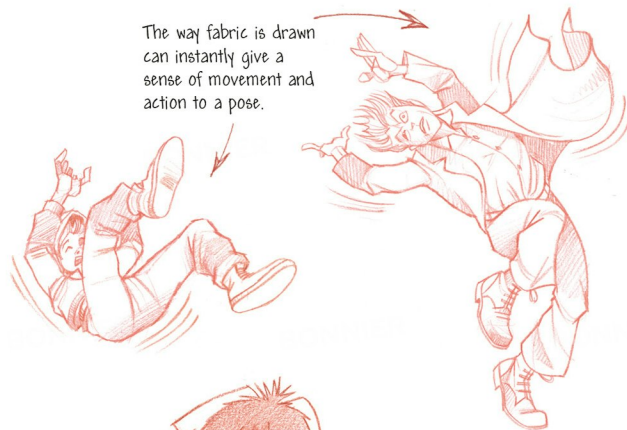
Creases and folds

Clothes fall into natural creases and folds when worn. Look at real people to see how fabric drapes and how it falls into creases. This will help you to dress your characters more realistically.



Practise drawing characters in different stances and different clothes to perfect your skills.

The way fabric is drawn can instantly give a sense of movement and action to a pose.



The weight and material of a fabric will affect the way it hangs on a character.



Action poses

Motion and balance are important aspects to consider in your drawing. Use basic construction lines to create a variety of poses. Then build the drawing up from there.

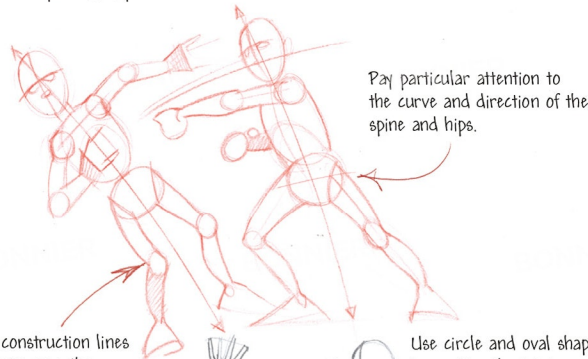
Exaggerate the curve of the centre line to give movement and action to your figure.



Add shading to any areas where light would not reach.

30

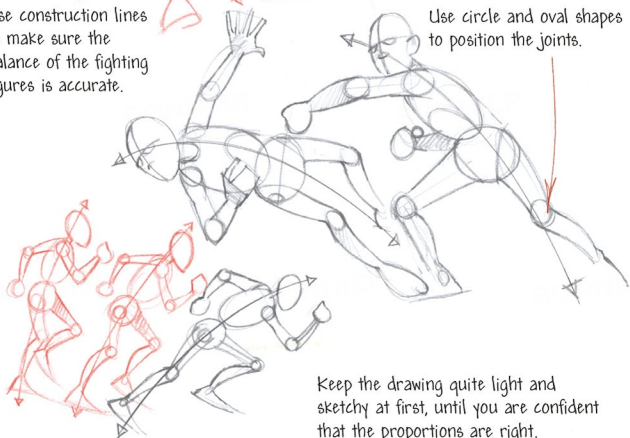
Studying real people to see how their bodies move, whilst performing different actions, will help you create more realistic drawings. You can always test the actions yourself if you're not sure.



Pay particular attention to the curve and direction of the spine and hips.

Use construction lines to make sure the balance of the fighting figures is accurate.

Use circle and oval shapes to position the joints.



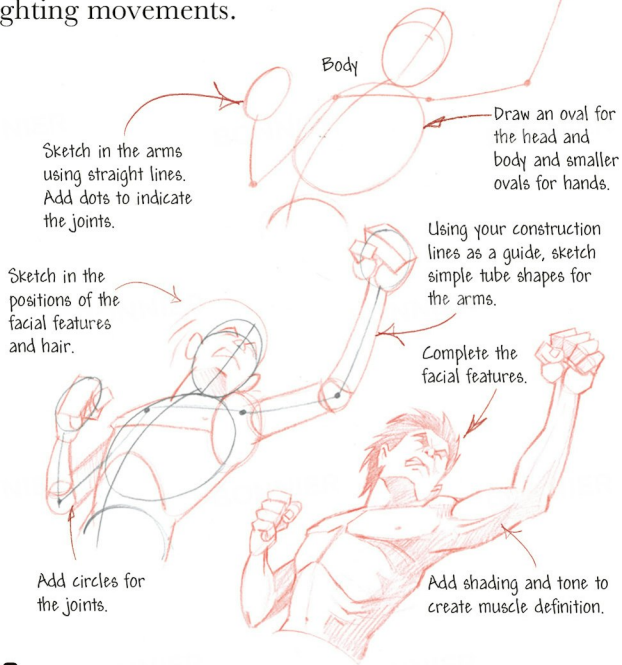
Keep the drawing quite light and sketchy at first, until you are confident that the proportions are right.

31

Adding movement

Changing the style and position of the movement lines can create many different types of fighting movements.

Start by sketching these simple shapes.



32

By changing the position and style of the movement lines, you can change the action of the figure.

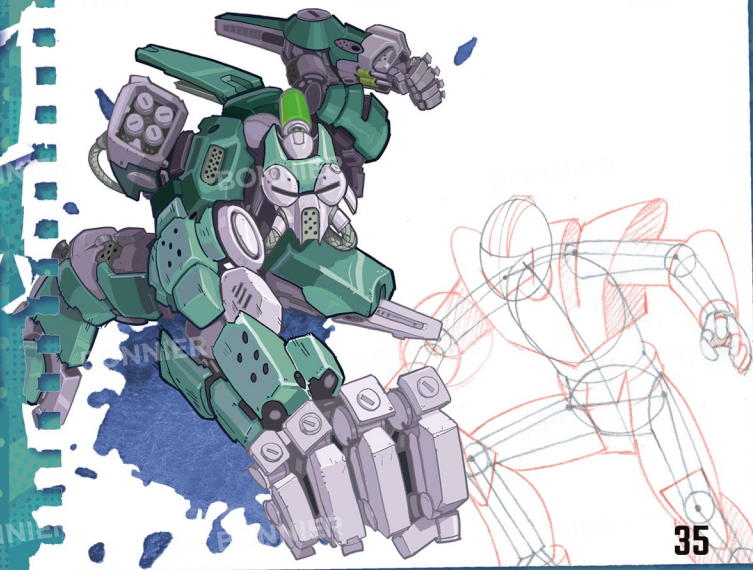
Curved, sweeping lines create the effect of an arc-shaped punch.



33

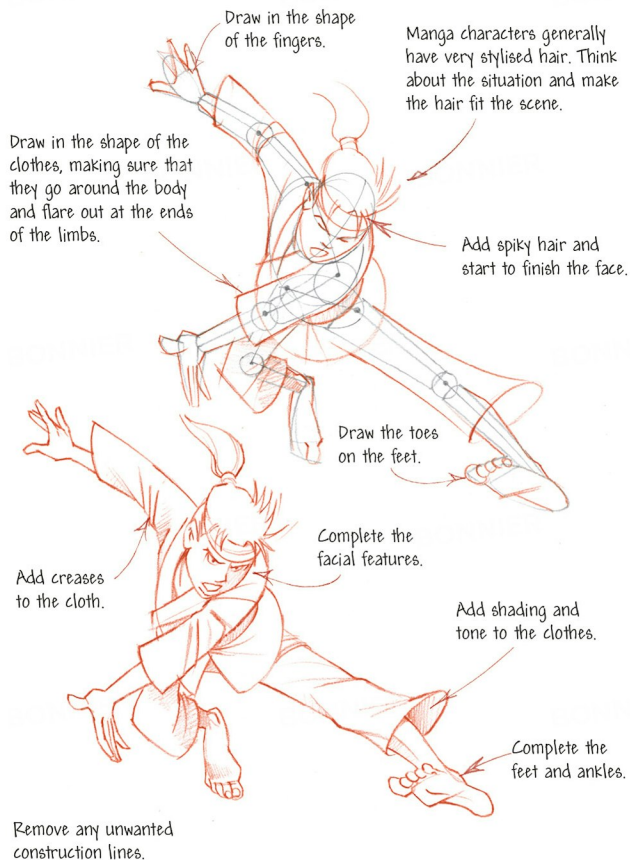
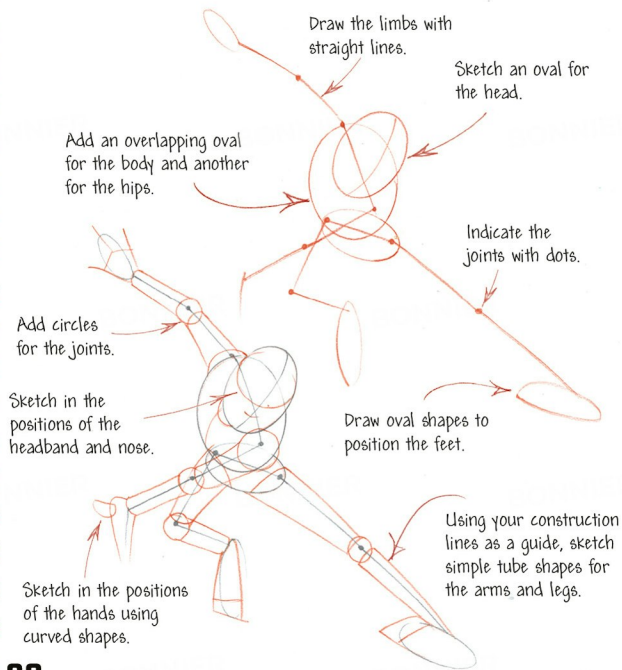


Actions and characters



Martial arts

Manga figures are often shown in action, performing martial arts moves.



Action kick

This character is jumping in the air and performing a powerful high kick. This pose captures a sense of action and excitement.

Sketch in ovals for the head, body, hips, hands and feet.

Head

Draw two lines to indicate the position and angle of the shoulders and hips.

Hips

Draw straight lines with dots at the joints for the limbs.

Indicate the position of the facial features.

Start to add the shape of the hands.

Fill out the arms and legs using simple tube shapes. The arm furthest away looks smaller and the leg closest looks larger because of the exaggerated perspective.

Outline the shape of the feet.

38

Add more detail to the facial features.

Draw in the shape of the fingers.

Start drawing the clothes. Make sure they curve round the body for added realism.

Finish drawing the shape of the shoes.

Draw the clenched fist.

Add straight lines around the kicking leg for dramatic effect.

Finish the details of the hair and face.

Complete the clothing details.

Add shading where light will not reach.

Add tone and creases to the clothing.

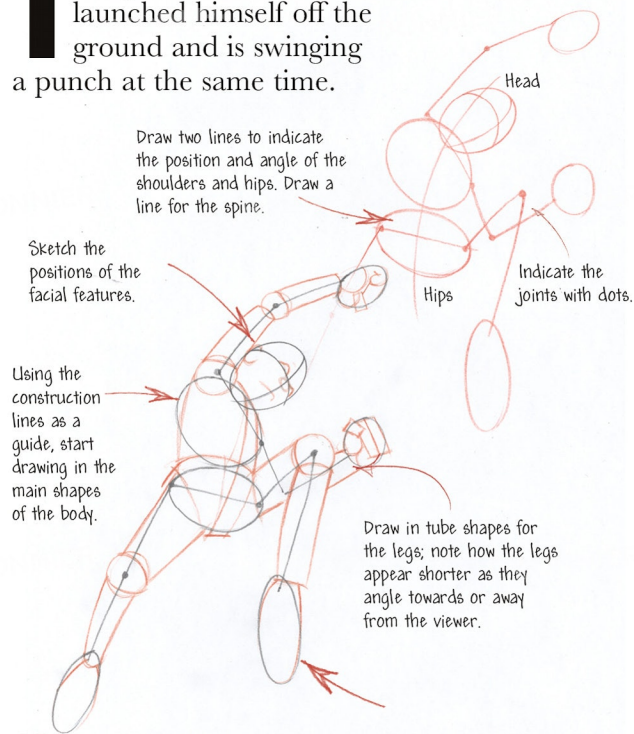
Remove any unwanted construction lines.

WHAM!

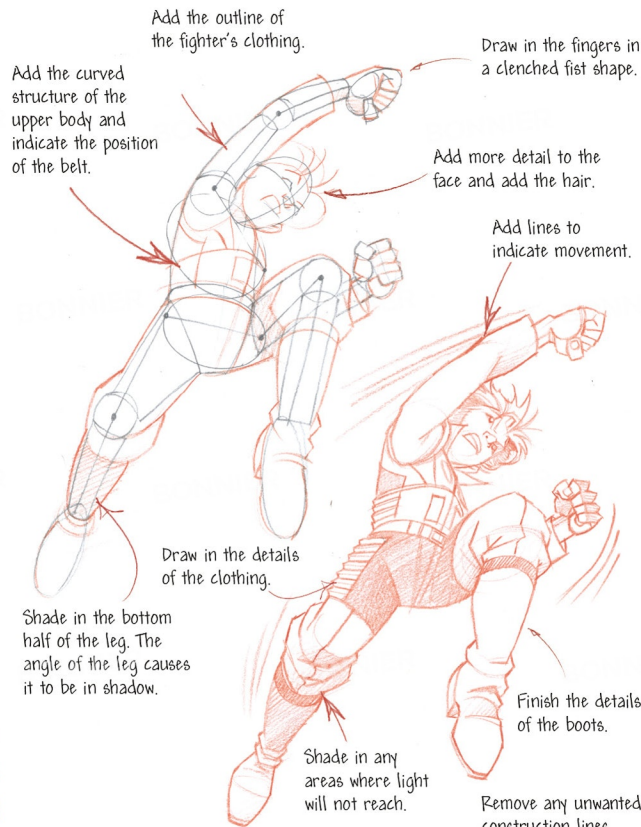
39

Jumping fighter

This character has launched himself off the ground and is swinging a punch at the same time.



40



41

Fighting action

These two figures are in the middle of a fight. One of them is being thrown through the air by a swinging punch.

Draw dots on the joints.

Draw overlapping ovals for the body and hips.

Draw simple tube shapes for the arms and legs.

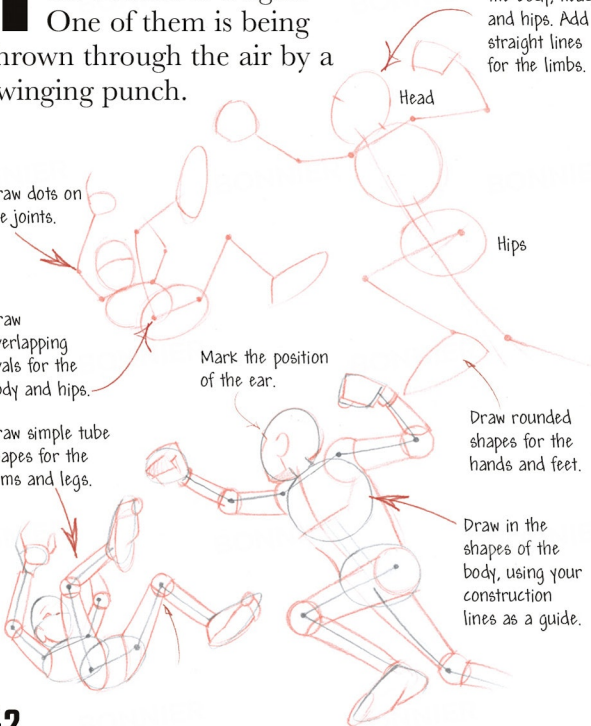
Mark the position of the ear.

Draw ovals for the body, head and hips. Add straight lines for the limbs.

Hips

Draw rounded shapes for the hands and feet.

Draw in the shapes of the body, using your construction lines as a guide.



42

Draw in the shape of the hat.

Sketch in the fingers and outline of the gloves.

Add more detail to the facial features.

Draw the clothing around the body and add shading.

Sketch in the shoes and socks.

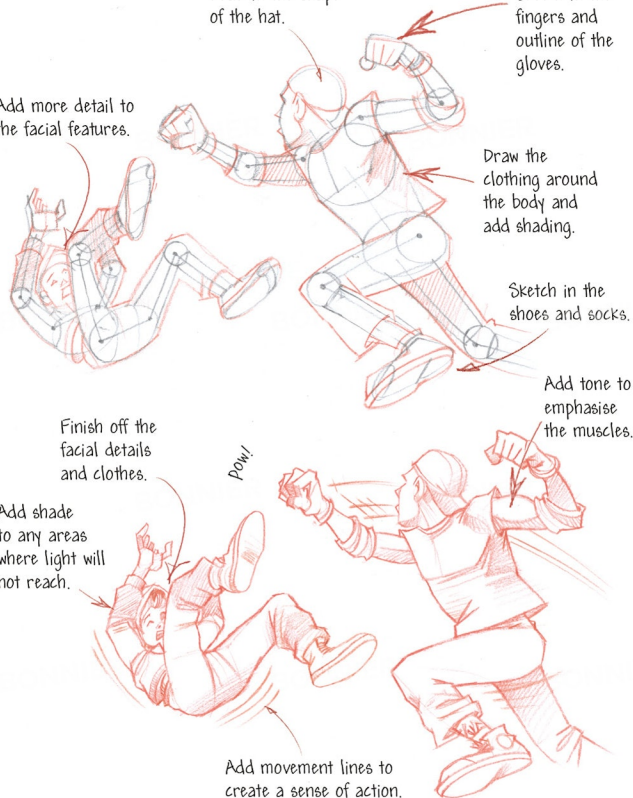
Add tone to emphasise the muscles.

Finish off the facial details and clothes.

Add shade to any areas where light will not reach.

Pow!

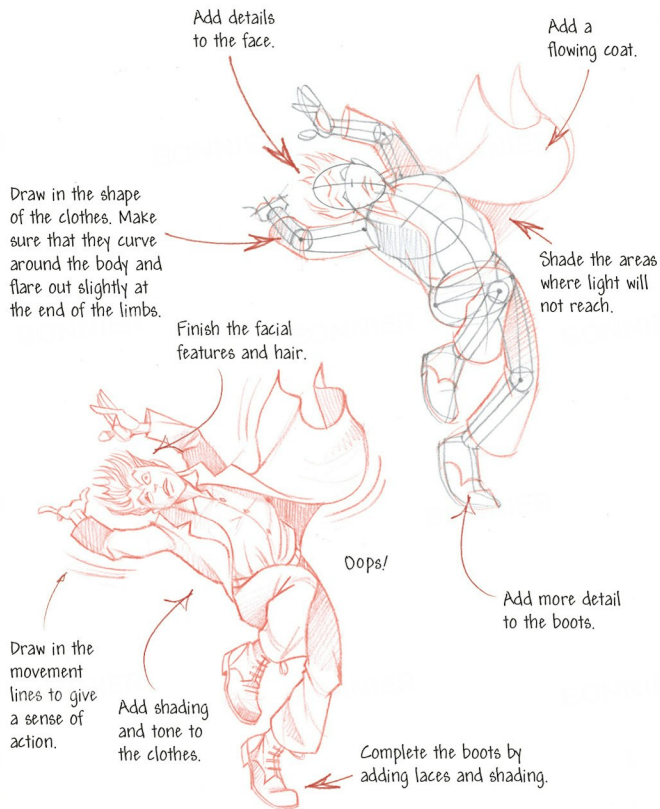
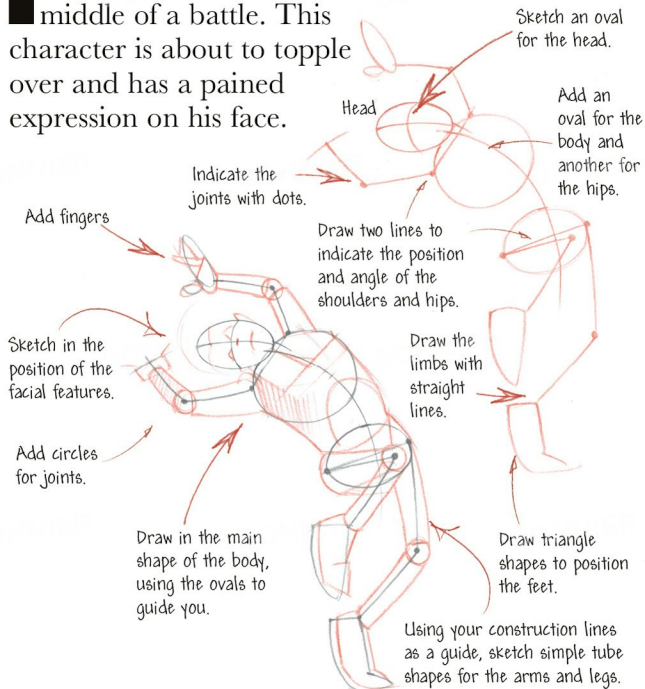
Add movement lines to create a sense of action.



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Falling in a fight

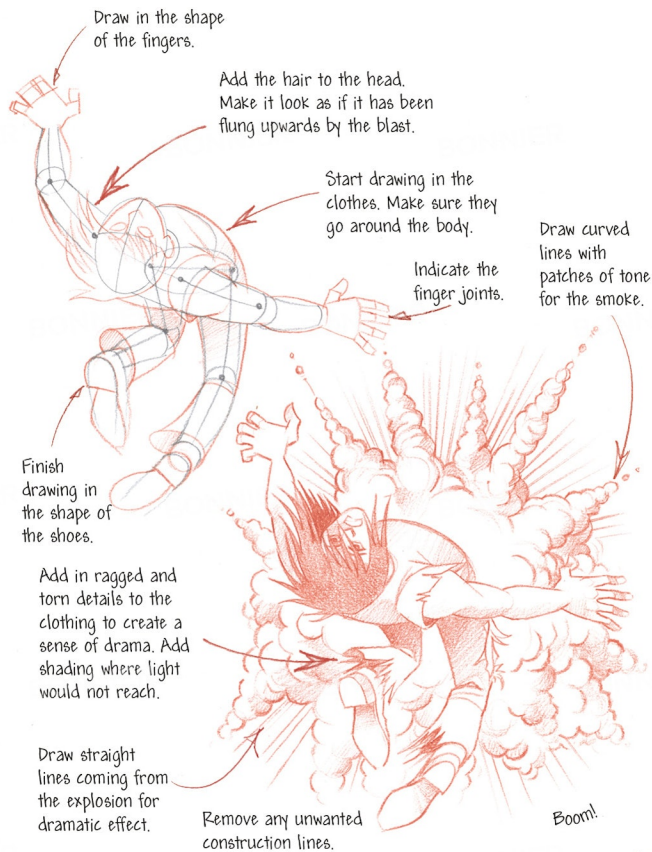
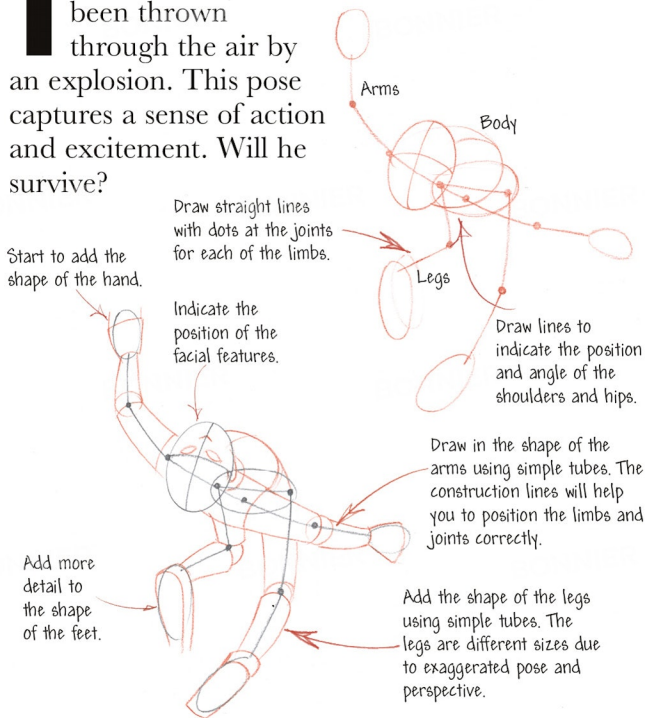
It can be hard to keep your balance in the middle of a battle. This character is about to topple over and has a pained expression on his face.



Remove any unwanted construction lines.

Explosive action

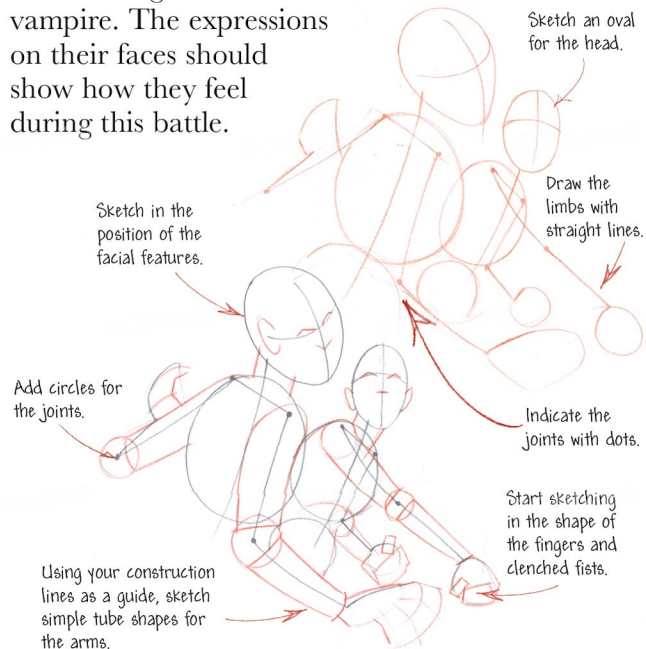
This character has been thrown through the air by an explosion. This pose captures a sense of action and excitement. Will he survive?



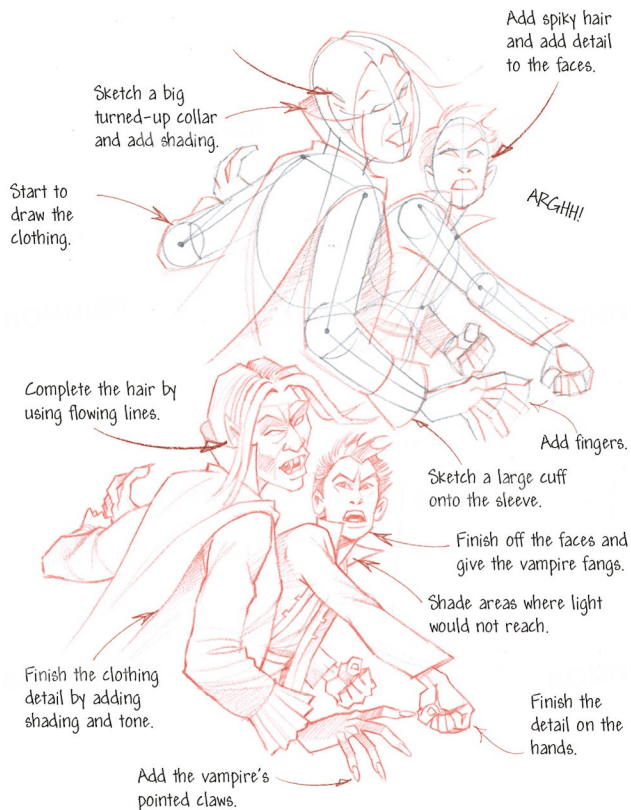
Boom!

Vampire fight

Fighting for his life, this manga hero is tackling a vicious vampire. The expressions on their faces should show how they feel during this battle.



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Warrior

Rushing into battle, this warrior is wielding a club as his weapon. His action pose and sense of movement create a dynamic drawing.

Draw in different sized ovals for the head, body, hands and hips.

Draw limbs with straight lines.

Only draw one line for this leg because only the thigh is visible in this pose.

Sketch in the club.

Using the construction lines as a guide, start drawing the main shapes of the body.

Draw in tube shapes for the legs; remember, the pose will affect the leg length.

Draw in circles for joints.

Draw in square shapes for the clenched fists.

Indicate the joints with dots.

Add details to the club.

Add more detail to the face.

Draw in the fingers.

Add the curved structure of the upper body and indicate the position of the belt.

Complete the gloved hand grasping the club.

Draw in the clothing details.

Finish the belt.

Complete the drawing of the boots.

Shade the bottom half of the legs.

Add tone to emphasise the muscles.

Shade areas where light would not reach.

Samurai

The samurai warrior stands defiant, sword drawn and ready for battle.

Now start to build up the basic features of your figure.

Draw the main shape of the body, using the ovals to guide you.

Draw in simple tube shapes for the arms and legs.

Draw an oval for the body and smaller ovals for the hands.

Indicate the length and direction of the sword.

Head

Draw an oval for the head.

Draw two lines to indicate the position and the angle of the shoulders and hips. Draw in a line for the spine.

Sketch in simple shapes for feet.

Sketch in the arms and legs using straight lines. Add dots to indicate the joints.

Feet

Add details to the head, defining the shape of the nose, eyes, ear and hair.

Sketch the robes using straight lines.

Add a tied sash to the front of the robe.

Complete the details of the face and hair.

Add shading to define the folds in the robe.

Complete the sword with single sharp lines.

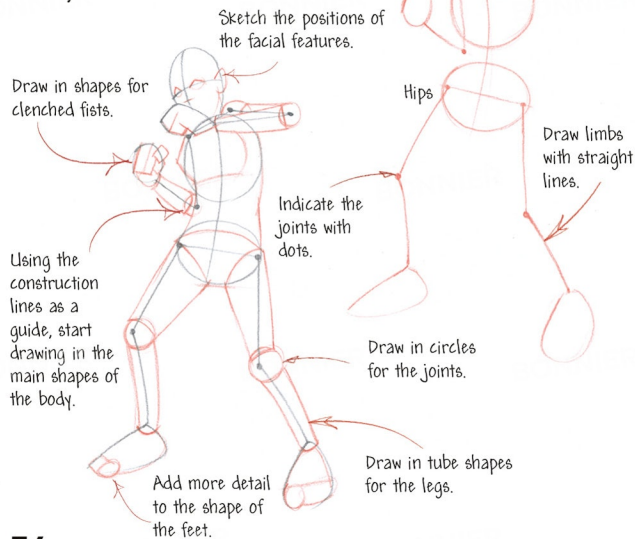
Finish the details of the feet, adding sandals.

Finish the samurai's scabbard.

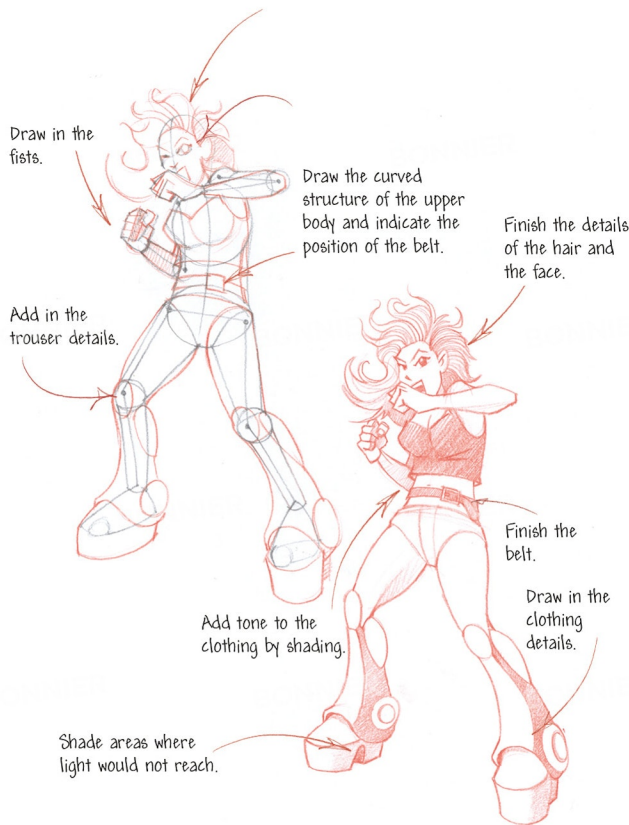
Start to build up the shape of the feet.

Defensive girl

This manga fighting girl is in the middle of a fight and has adopted a defensive pose. She is careful to protect her face whilst still being ready to attack.



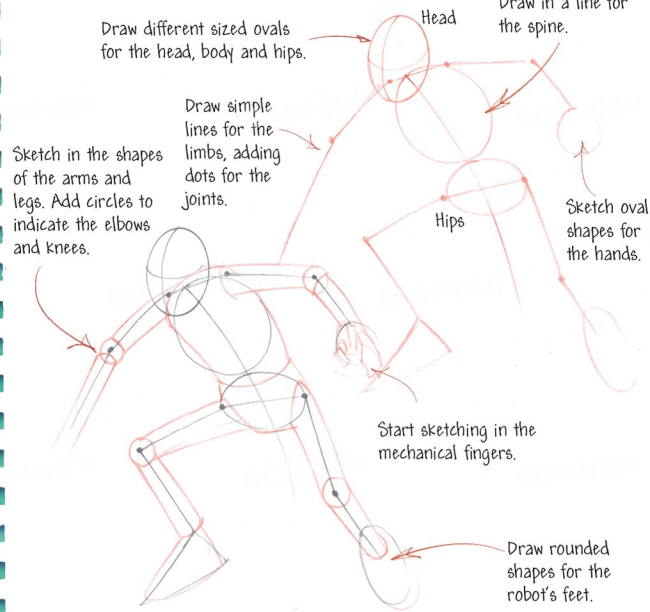
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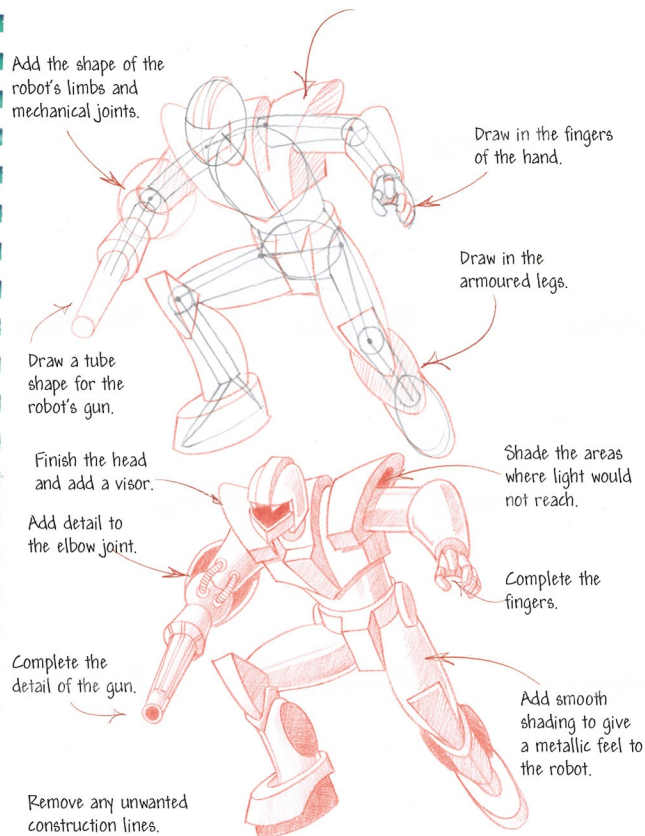
Mecha giant robot

This humanoid robot is poised and ready to go into battle.



56

Add the shape of the robot's limbs and mechanical joints.



57

Robot

This robot is built in a humanoid form and is ready to perform whatever task is set.

Draw two lines to indicate the position and angle of the shoulders and hips. Draw in a line for the spine.

Draw different sized ovals for the head, body and hips.

Add the neck.

Add the visor to the head.

Draw the shape of the arms and legs. Add circles for the elbows and knees.

Sketch the shape of the feet.

Head

Arm

Sketch oval shapes for the hands.

Draw simple lines for the limbs, adding dots to the joints.

Start sketching the mechanical fingers.

Start to add the shape of the robot's limbs and mechanical joints.

Draw in the finger joints.

Finish the head and add a visor.

The elbow joints are small cylinders.

Make the tops of the legs thin.

Finish the details of the hands.

Draw in the chest plate and shoulders with curved lines.

Add smooth shading to create the metallic effect of the robot's surfaces.

Glossary

Construction lines Guidelines used in the early stages of a drawing which are usually erased later.

Cross-hatching A series of criss-crossing lines used to add shade to a drawing.

Gouache Paint made with pigment, water and a glue-like substance.

Hatching A series of parallel lines that are used to add shade to a drawing.

Manga A Japanese word for 'comic' or 'cartoon'; also the style of drawing that is used in Japanese comics.

Martial arts Traditional systems

of combat, typically used for self-defence.

Mecha Genres of science fiction storytelling and art that focus on giant robots controlled by people.

Parallel When two or more things are placed side by side and have the same distance between them.

Perspective The technique of depicting a three-dimensional object in a two-dimensional picture by making sure that each part of the object is in the correct position in relation to the others and the position of the viewer.

Proportions The size of each

part of something in relation to the whole.

Samurai The military nobility of medieval and early-modern Japan.

Sash A large band of coloured ribbon worn around the body, typically the waist.

Scabbard A sheath for holding a sword or other kind of blade.

Silhouette A drawing that shows only a dark shape, like a shadow, sometimes with a few details left white.

Tone The contrast between light and

shade that helps to add depth to a picture.

Vampires A mythical species of blood-drinking, undead monster found in many different cultures worldwide.

Vanishing point The place in a perspective drawing where parallel lines appear to meet.

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