
Manga Drawing: How to Draw Figures with Camilla d'Errico

Chapter 1 - Drawing Manga Figures

Overview

(upbeat music) - Hey guys, my name is Camilla d'Errico and I'm a Manga artist. I've been drawing Manga for the past 19 years. And I'm a published author. I've written Pop Manga, Pop Painting Tanpopo, a lot of different types of books including graphic novels. We're gonna be drawing girl bodies and boy bodies and focusing on the anatomy. I'm gonna be showing you how to work with a non-repro blue pencil which is a really unique tool. And we're gonna use that as the under-drawing and then ink over top of it. When we're talking about anatomy I want to just do simple poses. So I'm gonna show you from the front the three quarter, the side and the back view. These are the basics for learning how to draw bodies.

Materials

- Materials for this class are really basic so I'm gonna show you some of my favorites. These are the materials that I like to use we've got our paper which is an eight and a half by 11 card stock. I like to use an 80 pound to 100 pound paper. This is a straight edge ruler which we're gonna use. This is my go to, must have pencil. So this is non repro blue pencil which architects use, it's essentially invisible ink so you're gonna use this for all of the under drawings. We've got our white eraser, my favorite pens are this little selection here. My absolute favorite is a ballpoint pen. I even make my own special ones. Then you can get into more specific artist types which are prisma colors, microns and these ones have different tips so you've got the zero zero five which is great for tiny detail. A zero three which is very similar to the size of a ball point pen. Then you've got your microns and you can try all these different kinds. The artist tool is really personal. So find the pen that works best for you. And the best way to do that is to experiment. So try microns, try prisma colors, find the pen that is best suited for your needs. Once you've mastered your under drawings and you wanna stay away from the inks, I myself love mechanical pencils. I love that you can get different sizes, like the .7, the .5. And that they come in these really cute styles. You don't need fancy materials to create your art, find whatever tools work for you and go for it.

Drawing Girl Figures

Front view

- This lesson is gonna start with drawing a girl's body, and we're gonna do it from the front view, the three-quarter view, the side, and the back view. And this way, I can show you how to draw a character consistently throughout. First thing we wanna do is establish a ground line. Establishing a ground line means that you're gonna be able to measure your character. So we're gonna measure from the knees, from the hips, from the shoulders. That way, the character is going to be the same height throughout. We're gonna start with the underdrawing in which I use the Pilot non-repro blue pencil. So this is where you can make all the mistakes you want because this, again, is your underdrawing, and it's not gonna be your final drawing. Your final drawing is what you draw over top of this. So start with the head, and the head is this simple shape. Drawing bodies is very simple. It's kind of like drawing stick figure. And here, I wanna establish how tall this character is gonna be,

based on that ground line. And I actually draw it like a lollipop 'cause I wanna see my proportions and make sure that they're correct. And here, I can change it. So if I need to give the character, make them a little taller, make them a little shorter, can just move the circle. So the next thing I'm gonna do is establish where the shoulders are gonna be. Now, the shoulders are gonna be circles. And this character is based from the front view. So what I'd like to do is draw little circles, and keeping in mind that manga characters have really big heads in comparison to their bodies. From there, I'm gonna just run down that center line I drew to establish where the hips are gonna be. And then I'm gonna draw larger circles, which are gonna represent the hips. Moving down, I'm gonna draw in the knees. And moving further down, I'm gonna draw in the shins because I need to establish if I've got the proportions correct. Now, you're wondering how I know which proportions are correct. Now, in order to do that, I have little tips. So the head, the neck is not very long. It's about $\frac{1}{3}$ of the size of the head. And so what I'm actually gonna do because I've established just on my underdrawing that she's a little too stunted. So again, I'm just gonna raise and press harder on my non-repro blue pencil so that you can actually see the head more clearly. Now, the neck is just, it's a very short neck. You don't wanna have a really long, kind of, giraffe neck. So again, just make sure that it's little line, and then bring the shoulders over. Now, the shoulders are gonna be about, just a little past the head, and if you wanna measure it, you can measure that based on how big your circle is. So you can just bring some lines down and see that the shoulders are established right next to where that head is. So if you move down, you can see where the shoulders are going to be. And then you wanna draw a line, and this is actually, the line between the shoulders is gonna be your collar bone. And then you're gonna wanna bring that line down in the center, which is the spine. Now, my torso is two head sizes overlapping each other perfectly, all right, as you can see. Now, here, we're gonna draw the hip bones. And as a girl, the hips are gonna be a little wider than a boy's. And I wanna establish them by drawing large circles. And they're gonna fall just under where the shoulders are. And if you look at yourself in the mirror, you can always use yourself as a reference or models. Drawing bodies is actually really hard, so the best way to learn is by using reference. I actually took a lot of classes on life drawing, and I learned from drawing people in real life. Now, if you don't have that option, just go ahead and pick up magazines, go online, and learn from photographs so that you can understand how the body works. So we're gonna draw in these circles, which are gonna indicate the hips. Drawing the thighs now, the thighs are gonna be longer than the shins, so I want you to draw it using the center of your circle, a line that's going to indicate the thighs. Now, arms are the next stage. Now, here's where the hand will fall halfway down the thigh. So draw a little line here, which is halfway down the thigh, and that's where you're gonna draw in your hands. This way, you don't get monkey arms. And you just draw up. And your elbows are gonna fall halfway between that line. I'm actually gonna make her head just a tiny bit bigger. And remember that this is your underdrawing, so if you find that the proportions are off, you can make your changes now. Establishing the knees is easy, you just draw little circles. And then move down until you're almost at the edge of that ground line, and draw little triangles for feet. I like to draw the feet pointing in different directions so that it gives your character a little bit of variety, and the pose won't be quite as stiff. Now that we've established the skeleton, we're gonna move on to fleshing the body out. To flesh out the body, it's basically adding curves. So what I like to do is draw in the neck, and this is a girl, so her neck is gonna be thin in comparison to her head. We're gonna draw the girl, using those circles you used to measure out the torso, you're gonna draw in an hourglass shape and establish her waist. And here, you can draw in the belly button. Now, the next step here is to draw in her shoulders. And if you wanna start with the legs or the arms, it's totally fine. This is

how I like to establish my girls, but whatever works for you. These bodies are based on the Japanese aesthetic of minimalism, so you don't wanna add a lot of muscles here. You wanna keep the arms and the body as thin and undefined as possible. Now, I'm gonna add in these tube arms. Now, I don't want you to draw just straight lines, okay? She's not a building. She actually will have some curves. So add a little curve to those shoulders. You're gonna add in the forearm, and the forearm has more of a triangular type of shape 'cause it points down to the wrist, so bear that in mind. And when you get to the wrist, you can make your modifications. So if I've drawn the arms are too thick, I can thin them out 'cause again, this is the underdrawing, so I can make all the changes I want right now. Okay. I've established her arms. I'm gonna draw in her legs now. Using that curve of the hip, I'm just going to bring the line in towards the knee. To help keep things in line and to understand the body, I'm actually gonna draw in a bathing suit. This is gonna help you understand the proportions of the body. Now that you've established the bathing suit, you can go back to working on the legs. And as you can see, I actually am not completely following my underdrawing because as I'm drawing, I realize that the leg is gonna be closer to the other thigh. So I can just change that line and bring it in just slightly. So now we're gonna draw in the shins. The thing about the body is that the shins are going to round on the outside and not so much on the inside. So you can keep that line pretty straight and just curve that at the top and then pull it down to where the feet are gonna be. And then here, this leg is actually gonna be facing towards the left, so not a lot, so you don't have to change the drawing too much, but you're gonna establish a bit more of the knee. The legs are gonna be as close to each other as possible, in style, so you're just gonna draw the shin out a bit and establish the calf muscle and pull it in until you're gonna get to the foot, and you're going to just keep that foot a simple shape for now. For the chest area, we are gonna draw in some breasts, and again, establishing a bathing suit will really help define her anatomy. So we'll give her a really simple bathing suit here. For the face, we're gonna establish the direction she's facing, which is gonna be forward. So I'm gonna draw in crosshairs that are going to fill in that circle we drew earlier. 'Kay, and then the ears are gonna fall in that crosshair line. I'm gonna pull down to give her a chin here, which is going to come to the center line. And just give her a very simple expression. We don't wanna get too carried away with the face because this lesson is all about the body. And I'll give her a ponytail so that it won't cover up the rest of her body when we fill in the back, so it'll be a high ponytail. And now we can move on to the inking stage. So the inking phase, I actually go backwards. I'm gonna start at the head and then move my way down the body and establish the details that way. I'm using a ballpoint pen, which is my favorite because it really resembles a pencil, the way that you can change the thickness by changing the pressure. I really love this, and I've learned how to use ballpoint pens over the course of my career. Now, you can use different pens, and in the next segment, I'm actually gonna show you how to use a Prismacolor pen. This is the stage where you can finalize and refine your drawing. Use this chance, when you're using your ballpoint pen, to correct any mistakes that you've made with your underdrawing. I'm not gonna put too much detail into her face because we're really trying to establish the body proportions. But you need to draw in the face and the chin so you can see how thick her neck is going to be. Now, girls have thin necks. And here, I wanna make sure that I don't put too much pressure on my pen so that I can get a thin line when I'm drawing in her shoulder. And as you can see, it's just a slow process. There's no rushing here. And if you've made any mistakes with your ballpoint pen, you can use some Wite-Out. (mellow electronic music) Drawing hands is very difficult. I'm just gonna ball up her hands so that they're little fists. Okay, and move on to her feet. Getting to this point, I realize that the feet actually have to go past my ground line, which is totally okay because we're talking

about proportion. So if I need to move that ground line further to make sure that she's in proportion, that's acceptable. You don't wanna squish her feet because the ground line we've established is just a reference point. So it's totally fine to move that ground line once we've drawn in the feet. The simplest way to think about feet is that they're just triangles with little toes on them. And the first toe is always the biggest, and make sure you have five toes. That's very important, and count them out if you need to 'cause you don't wanna miss one or add too many. Okay, and this foot is turned slightly sideways, so we're just gonna show that big toe and a couple of little toes and squish them in there, kinda like that. And make sure you add in an arch when you're doing the feet. Okay. Now I'm gonna go in and refine my linework and add some thicker lines to the junctions. And this stage is actually where I can correct some of those lines that maybe I'm not really happy with, or I wanna add more depth to the character by adding in some minor shadows. And usually, the thicker my lines are are gonna be where the body parts connect. It's kind of like tracing over your body several times. This way, you can understand that you don't have to have perfect lines right out of the gate. You know? It's understandable to wanna change things as you draw. Now I'm gonna get to the top of the head and finish off the girl's face. (mellow electronic music) Now we've completed the girl's body facing the front.

Three-quarter view

- The next view is a 3/4 view. What I'm gonna do now is actually establish the proportions by drawing lines where the knees are gonna be, where the hips are gonna be, so that we can maintain the proper proportions for this character throughout the segment. Establishing proportions is really easy when you have your first character drawn out. We're gonna draw in a line establishing where there knees are. And it's okay if you draw over top because this is your under-drawing. And then where the hands are. This will make it very easy for you to learn the proportions of your character. And once you've kind of mastered proportions, you won't need to draw these lines anymore. You can draw as many as you need to. I'm drawing as many as I can, so that it'll help establish this character. Then top of her head. And the top of her ponytail. I'm gonna make her facing to the left of the page. And I'm gonna have her body and her face facing the same direction. So what I wanna do is draw in a crosshair, to see where her eyes and her face is gonna be facing. So the neck, when you're drawing 3/4 is basically gonna be in the center of that circle. When you're drawing 3/4, it's a more complicated pose because you have to be aware of her, spatially. I did some animation classes in my past, so the 3D really helped me understand the body, and how it is, spatially. So now I'm going to draw in the shoulders. Now, for myself, what I like to do is draw in the chest, and draw in, kind of like a tube, here. And this is a different lesson, it's a different step than drawing the body from the front because it's different shapes. When you're drawing the body at different angles, it's going to change the shapes that you're drawing to fit the angle in which the body is facing. So, for example, if you draw a circle with the body facing forward, it's actually gonna be more of an oval when you're turning the character. So drawing the chest at 3/4 is not gonna be a simple circle, it's actually gonna be more of a tube. Because I've established the proportions here, and we've got these lines, they're really gonna help you know where that belly-button is gonna be. So what I'd like to do is actually draw in the skeleton here. And show, not the spine, but actually where the chest is. So this is going to help me establish where the breasts are gonna be, as well as where the hips are gonna be, because a girl is very curved. So you're gonna want to draw a curved line. And now we're gonna establish the hips, which are circles here. When you're drawing in 3/4, some of those lines are actually going to overlap, because the body is going to be hiding some of that hip. What I want you

to do is, still remembering that the line for the thigh is in the middle of that hip line, and you're just gonna pull that down to where the knees are gonna be. And then you're gonna draw in the knees, with a circle shape. And come down. And again, try to do a little curve, so that it'll help you establish the female curve of the flesh. And then you're going to draw in that triangular shape for the foot. And here, the right side of her body is more hidden than the left side of her body, so I actually need you to turn that foot completely sideways, versus this one. We're gonna establish her shoulder, which we won't actually get to see that much, because it's gonna be hidden by her chest. Then we're gonna draw in her arms. And drawing in the elbow at that elbow line. And even though you're not gonna see a lot of her arm, I still want you to draw it in, just so you can understand where it's going to be. And it helps you basically learn the rules of the body and the anatomy. Okay, you're gonna draw a line connecting those hips. And here we're gonna draw... Instead of drawing those two circles for her chest and for her hips, and they're gonna intersect. You can see that they're not perfectly circular because, again, I've changed the angle of the body. So they're gonna be a little bit more squished. And then moving up, to establishing more of her facial features. The ear will fall on that center line. And her chin comes down to the chin line. And if you need to really establish more of your character, you can draw in more lines where her eyes, the size of her eyes, where her eyebrows are gonna be, where her bangs are gonna be. You can draw in as many lines as you need to when you're first learning how to draw your character consistently. Draw in her bangs here. She's got some wisps of hair. That cute little bow, which I kinda wish I had myself right now. Okay, and now we're gonna flush out the body. If you're worried about how many lines you're drawing to make sure those proportions are correct, don't worry about it. That's your under-drawing, and it's meant to be there to help you. So just draw as many lines as you want. We're gonna move from the neck down. Alright, we're gonna just round out her arms. And if you want some help with understanding the body a bit more, you can actually draw in more cylinders here, before you flush it out completely. So let me just go ahead and do that for you guys right now so you can understand how I see her. So just draw in some cylinders, some circles here. And I'm drawing really quickly because I know that this is my under-drawing, and I can refine that as I go along. We're gonna just give her breasts, and try to keep them the same size. Now, the female body curves inward. So we're just going to establish some of those beautiful little feminine curves, by following our under-drawing. So now, here, when you're drawing in 3D, I've drawn a circle here, and I've drawn a tube here, but that's not the line that you're gonna follow. You need to basically draw over top of it, otherwise she's gonna look really lumpy, and that's not what the human body is like. Now, what I want you to do is just draw in that bathing suit following the under-drawing here, that I established with that circle for the hip. And then coming around. Now, what you don't wanna do, is just draw a straight line, because that doesn't follow the curve of her body. In the 3/4 view, her body is actually a little bit, it's facing this way, and it's a little rounder. So unlike the front view, where you can't see that little belly she has, I want you just to remember that you're following the contour of the body, and adding a nice curved line for that bathing suit. We're gonna do the same thing for the chest. Following that curve. And then here, we're doing the same thing again. I'm gonna draw in her collarbone. And as you can see, her arm is hidden by this body. So what you need to do here is simple. Just draw in that shoulder, and then the only part of the arm that you're gonna see is the part that you're gonna draw in. So then, I want you just to round out those lines. And here, I wanna actually have her arm covering that hip, so what I'm gonna do is fill in this, and using my pressure, I'm actually going to make this line darker, so that I know, when it comes to the inking stage, that I'm going to fill this part in, and not the hip part. I'm gonna add in a slight little elbow. Bring that line down to her wrist,

and bring it to a point. Now I'm gonna move on to the thigh. And here's when you're gonna see that calf muscle, which was hidden in the front view. So you're gonna bring that in a little bit. Not too much, she's not an olympian, so you want to make sure that she doesn't have too many muscles. And you're gonna bring it to a point. And if you remember that the joints are the place where the body is going to, kind of taper in, it'll help you establish that. We're gonna draw in her foot here. I'm not gonna get too detailed at the moment 'cause I want to finish off her knee here, so I can understand where her ankle is gonna be and how thick it's gonna be. Now here, this is also the part of her body that's going to be over top of the thigh. So make sure you're drawing in that inner thigh line. And then drawing in that calf, and tapering it to the joint. Now here, I'm gonna show more of the knee, so I'm actually gonna straighten this out, putting in that knee line and tapering it down. I'm gonna go back to the wrists, 'cause I like to jump around the body. You may want to continue to the feet, that's totally okay. I'm just gonna give her her fists here. Okay, and here we're gonna see just a little bit. Okay, and let's finish off the flesh by adding in the toes. Now, when you change the angle of the body, it's also gonna change how much of the feet you see. So, unlike in the front view, her left leg is actually gonna show less toes, because they're kind of squished together in the view. Then we're gonna move on to the final foot. And all you can see, at this point, is gonna be that big toe. Add that arch, which is just a very minor line. And I'm gonna actually establish a few more toes, because I think at this point you're gonna actually see more of those toes, based on the angle. And now we can move on to the inking, and I'm gonna use a Prismacolor pen to show you the difference between the two kinds of inks. Alright, I'm gonna work my way down the body, and this way I can demonstrate the difference between a Prismacolor marker, which has a .03 nib versus a ball point pen. Here, I can't really change the thickness of my lines based on my pressure. The more pressure I add to my pen, the actual harder it's gonna be on the nib, and it might cause the nib to be damaged. So, you don't have to put a lot of pressure. It's gonna give you the same amount of ink. So, as you can see, each line I'm doing is the exact same thickness as the last one, unlike the ballpoint pen. So I'm just gonna draw in her features. I'm gonna have her looking at us, I think. Really making that eye contact. And I'm following my under-drawing throughout this entire process. And as you can see, there's a big difference in the line quality. And there's no right or wrong way to draw, using your different materials. I think it's really based on which one is more comfortable for you, which one you feel more confident with, and which one produces the results that you're looking for. Now I'm just gonna draw in her bathing suit. I'm going to draw in, using my pen, just following that under-drawing, and adding in her belly button. And as you can see, it's on the same line. And I'm gonna draw in her bathing suit, again following that contour. And this manga style is all about minimal lines, so you don't need to draw too many. And the nice thing about these markers as well is that, the more confident you are with your lines, the easier it's going to be to draw, because again, they're gonna give you that same thickness. And these ones don't clot. And having a confident stroke is really important, too. So that you don't get wobbly lines. Okay, we're gonna draw in her arm now. And if you think that her arm is a little too thin, just thicken it out a little bit, it's okay. Again, your under-drawing is there so that you can correct at this phase. For the feet, I'm going to be very mindful to not draw too quickly, 'cause there's a lot of detail in the feet with all these little digits. And I have to count my toes out, so that I don't draw too many. One, two, three, four, five. We're gonna go to the ankle. Finishing off the character by drawing in the eyes, which is my favorite part. There's so much personality in the eyes. And especially when they're making eye contact with you, it's kind of like you're having a little conversation with the character. We've completed the 3/4 view now.

Side view

- For the next view, it's gonna be a side profile view. So let's get started. I wanna establish my proportions here so that I have enough room on the page for the two characters. So, I'm just gonna draw in a circle here. Maybe bring it a little closer to her ponytail. 'Cause the side profile is a very thin drawing. So it's gonna give me room to do the back over here, and it doesn't matter that the character's gonna get a little close to that ponytail. Alright. Now with the side view, we're gonna try different shapes to establish the body. I'm gonna draw in the neck and continuing with the skeleton. So for the skeleton, I don't wanna just draw a straight line because I wanna show that the character's body is going to be a curve. So, I'm going to draw a slight curve that will indicate how far her chest is going to come out. Now because she is an adolescent, her chest isn't going to be jutting out past her chin. So when you're doing your proportions, you can even draw a light line from where the edge of that circle is to indicate where that chest line is when you're drawing it. I'm gonna draw in the hips here. And this hip circle is actually gonna be the booty circle as well, so you can draw that a little bigger than you normally would when you were drawing any of the other profiles. And if you need to reference where that bathing suit line is you can always draw in a little line here to indicate where that bathing suit is going to come out. And that will also help you establish where your little booty is gonna be. Now following the same principle as the first two lessons, you're gonna draw a line that's going to indicate the thigh. And draw a circle where the knee is going to be. And come down to draw a triangle for your feet. Now, in the profile view, you're only gonna see one side of the body, so don't worry about drawing in both arms and both legs. Adding in the arm, starting at the elbow here. And then I'm going to add in that wrist. I'm actually gonna change the direction that this hand is going to be facing, so I'm gonna go and move that hand. So it's going to be closer to the front of the body versus the back. And this way it's a more natural angle for the arm to be. Alright, we've established the skeleton body. So now we can move on to adding in those details, like her face and then fleshing out the body. And with the side profile, you're gonna see the back of the head, and because it's a ponytail, you're gonna wanna show the junction where the ear and the chin meet and where that hairline is going to fall. Now you don't want your character to be slouchy. So when you're filling in that flesh part just make sure that you don't give a rounded back but you bring that spine inward; so that you bring that spine on an inward angle. And then round out to where the booty is gonna be. Then we're just gonna give her slight indication of chests. And you wanna give her a flat belly, so you don't need to indent where the belly button is. So now we can see that the character has nice posture. And you can determine how thick or how thin you want your character to be by bringing in the belly towards the spine. Now the thighs aren't just tubes that you go up and down with; they're not buildings. What you wanna do is round out the thigh using the curve of that large circle you drew to indicate the hip. Now, the more muscular your character, the bigger that curve is gonna be, but because our character is, let's just say she's not very athletic, we're just gonna keep that thigh on a slight curve. And then before we even draw in the hand, I'm going to show you where the thigh meets the buttocks. So here it's going to meet, and I actually think I wanna give her a little bit more booty. And the important thing to note is that you do want to give your character some curve to make them look a little more lively. The less curves you draw in your character the stiffer the character's gonna look, so try to add in a slight curve just to give it a bit more life. Now because the character is standing straight up and down, and she's not bending her knees, I'm just gonna indicate that knee very slightly here and bring that down to taper to where the ankle is. And remember to use your guidelines, so you know where that knee is. And if you need to, you can always add in another little

circle to give yourself a starting point as well. Remembering that the character isn't too curvaceous, I'm just gonna give here a small calf and taper it down to the ankle. So the more curves you do put, the more the character may tend to look like it's leaning forward or backwards, so it's a real balancing act here. I'm gonna add in the arms here. One thing you should try to avoid is having your lines meet exactly on point. So for example, try not to do this with your arm. If your lines do intersect like that curve the spine inward more, or make the arm a little thinner. Otherwise, it's hard to tell which is the arm line and which is the back line. Anytime you're going to bend a limb, it's actually gonna raise the point where the hand or the foot meet that line. So, because I bent it, I am just going to raise her wrist up slightly so that it's still in proportion. Now, at this point, what I do like to show is a natural look by adding in the second leg very slightly. So it's a very simple line. It doesn't show too much, but it also does indicate that the character isn't just standing on one leg. It makes it a much more natural definition. (pencil scratching) Before we move on to the ink stage, I'd like to just add in the bathing suit. Okay, now we can move on to the ink. We're gonna do the drawing this time with the Prismacolor O3. (pen scratching) I'm just retracing the under-drawing here. Alright, I'm gonna start from the top and go to the bottom. (gentle, pulsing music) I would say that drawing the profile is a really easy angle to draw because of the simplicity of the angle.

Back view

- The final view is the back view, which is actually one of my favorite views cause you get to do a little booty shot. The back view has a similar drawing as the first view which is the front view. We're gonna draw in the circles that represent the shoulders. And of course I want to make sure that the character is standing fully upright. Without a slant. So in order to do that you've got the ground line, but also drawing that center line is really gonna help here to make sure that you keep everything proportionate. Alright, we're gonna draw in the skeleton first. Then I'm gonna put her arms out just a little bit so you can see the full body here. Alright, this is gonna be where the hands come. Remember to have the hands come midway through the thigh. And lines for the thighs come from of that center of that circle. And down, and here you're going to indicate the back of the feet with small little triangles. I want this foot to be slightly angled to match the front view. I'm gonna draw in my circles to indicate the back. You can see it's very similar to the front view. But here's where things go a little different. You get to draw in the booty now, which is two big circles which are gonna come together. They're gonna touch in the center line. And you don't wanna make them too big or too high up because you still wanna use that contour of the skeleton that you did before, and use that to round out those circles. That way the booty is not too high up. Alright. Gonna add in her ponytail so we can see where that is. I'm just gonna put it off to the side so it doesn't obscure the neck. Having all these guidelines is really good for you to understand where the eyes and the ears, everything is gonna be placed so your character remains consistent. So that's your skeleton for the back. We're gonna flesh her out now. Bringing in that neck to the shoulders here. I like to establish the outside of my character first. So that will help me modify the center of her body if I need to. Now starting from the edges of the shoulders, I'm just gonna bring in that line for her back to where her waist is. And then using those circular drawings I'm gonna just add in her backside. And now if you feel like your character's too wide, and I can see that she is cause of the original drawing of the front view, I'm just gonna narrow her waist and modify that. So that's the really nice thing about having the underdrawing is that you can make those changes at this point versus using the ink and then having to use your whiteout. So, changing that means I have to bring in that leg a little bit. I'm gonna make sure I keep the same distance between her thighs. And I can do that by making sure

that these two thigh lines are equal distance between that center line. Bringing in some curve on the outside. And then bringing in that inner thigh. Now the inner thigh isn't gonna be curved as much as the outer thigh. One thing that is different to indicate that this is the back of the leg are these two little lines, and this is as much details as I'm gonna get in this on the back of the leg here, but that's just where the knee joint is. Just gonna show you right there. And then add in that calf. Now this is the back of the leg so you're gonna see that calf more than in any other position. And taper those in. So the back of the leg, you're not gonna see the toes, you're really just gonna see that heel. Okay. We're gonna see the back of the hand. She's got her hand in a fist so you're gonna wanna show that by curling her fingers inward. Make sure you count those digits and make sure there are only five of them, and that the thumb is closest to the thigh and not on the outside. Going to indicate the bathing suit now. So we can see that I drew a lot of lines here and that's because I started the bathing suit a little too low and then I realized that happened and I'm just moving it up. And then I'm going to add in the bathing suit line here. I think for this purpose though... Okay, then we're just gonna connect that. Now we're ready to move on to the ink. Alright. Gonna start at the ponytail, cause that is actually the one item on this figure that's the closest to me. This part is also really fun for you guys to add in details and give the character a lot of personality from how you draw the ponytail. For these purposes I'll keep it pretty simple, so that we can focus on the body. Drawing in where that bathing suit comes in and now I'm gonna go into the shoulder. Okay. So I'm gonna add in just a little line here to indicate the elbow. Now you can add in shoulder blades if you'd like, but the simplicity is what really attracts me to this style so I'm just gonna leave the back blank other than this little knot here. (light upbeat music) So, I accidentally made a really straight line here. I added too much pressure. So I need to correct that and the way that I'm gonna do that is actually just by turning the paper so that my hand can more easily curve around. And if I had whiteout I'd probably white this part out, but as it is I'm just gonna fake it. There we go. And now I'm just gonna turn that back. I'm gonna draw in the inner thigh. And adding in again those two little lines to indicate where the knee bends. Alright, now here's a tricky part. When you're drawing in a bathing suit, this part here you're gonna want to show some of that bottom because you need to know where that bathing suit actually come in to the body. And the reason why I drew that line like that, curved, is because it follows the curve of the girl's body. Learning anatomy is really helpful, especially when you learn realistic anatomy. That way you can understand the human body, how it is in real life, and then you can bend the rules. If you ever find yourself making a mistake with the ink don't worry, you can always use whiteout. So I'm actually gonna demonstrate how I'll use whiteout to correct a mistake I made. This area right here I want to correct with the whiteout because while I was drawing it I actually accidentally drew the ankle and the heel a little too thin. So I'm going to fix this by covering up some of that black line to thin it out to match the rest of it. Now a good tool you can use is liquid whiteout. Or liquid paper. And you can just cover it up. And once that dries you can correct it with a line. And while I'm at it, I might as well just correct this one too. I'm gonna fix this too. Let the whiteout dry before you make your correction, and slowly draw over top. And you can see that it's like it never happened. Continuing to draw the body at all four angles is really gonna help you improve your anatomy. So repeat this exercise over and over again and try different characters. Try different ages as well so that you can continue to learn.

Drawing Boy Figures

Front view

- In this lesson I'm gonna teach you guys how to draw a boy from the four angles, the front, the 3/4, the side and the back. Drawing a boy is very different than drawing a girl because he is gonna have very masculine features versus the nice rounded curves that a girl has. So bear in mind that when you're drawing this, these beginning steps are actually very difficult. And just take your time and practice them over and over again until you feel comfortable enough to try different poses. I've established the ground line already so that we can just jump in and start fleshing out the skeleton for the boy. Now boys are gonna be a little taller than the girl. So you're gonna want to start your circle closer to the top of the page. And then just like a lollipop, bring that line right down. There's some key differences between drawing a boy and drawing a girl. One being that the boy's shape is broader. So he's gonna have, his shoulders are gonna be wider than a girl's. So when you're drawing the head pull those shoulders out further than you did for the girl. And then just drop those arms right away. The hip bones for the boy are gonna need to be closer to that center spinal line than the girl's were. So that's why it's essential to draw in those arm lines right away. Now of course this is a very long arm, so just don't worry about that. Just establish that shape right away. Now going down there is a bit of a trick that I do here where I'll just follow that line. And you can do this if it helps. Is to draw in those circles. But, unlike the girl, the boy's torso is actually longer than the girl's torso. So you're not gonna want to overlap those circles. But just draw two circles that fit nice and squarely between those arm lines that you've drawn. And that there is gonna establish where the hips are. So we're gonna draw in the hips. And draw in those leg lines and go straight down. It's important to note that this is a somewhat unnatural pose for a human being. We don't really stand just straight with our arms all the way down. But it's important to learn the anatomy first. And then you can start to bend the joints and you can start to bend those limbs. Now I'm gonna draw in the thigh bones, which are longer than the shin bones. And going down I'm gonna draw in the feet. Boys' feet are bigger than girls'. So make sure you draw your triangles a little bigger than you did in the previous lesson. Now marking a line here, where it is the center of those thigh bones, you're gonna draw in the hand. 'Cause the hand will always fall halfway down the thigh. And those elbows are gonna go pretty much midway. And he kind of looks like a robot right now, but don't let that bother you. We're just gonna add in the flesh now. All right, so I'm gonna just draw, fill in the boy's head here. Adding in that he's facing forward by drawing in my cross hairs. And then draw in the eyes. Now he really looks like a robot. Okay, now the reason why I wanted to establish the size of his head first is because his neck is thicker than a girl's and I wanna make sure I get that proportion correct. And what I wanna do is round out those lines a bit, so he's not quite so robotic. Now what I'd like to do for a boy because their hips are thinner than a girl's and they're much more thinner in general. They don't have as many curves as a girl does. I just like to draw in, connect the dots. And draw in a line that won't, you won't see the belly button. It's not actually right there for a boy, it's gonna be lower. The belly button is gonna be right here. Which is a line that I would say is about 1/3 down the elbow. So this is where the hips are gonna be. And you just wanna draw that out. Now a boy is gonna have thicker arms than a girl. And how you can draw that is to make tubes. Now remember that this is your skeleton. That's not your outline for your arm, it's gonna be inside your arm. Okay. I wanna draw lines that connect here so we know where the thighs are going to come in. The thighs I'm drawing on this boy aren't very bulky because he's an adolescent, he's not a man. But the older your man is gonna get, the more muscles you're gonna wanna define. But for right now we wanna keep this boy as simple as possible with the least amount of muscle definition. All right, I'm gonna flatten that out. So that I know where my thighs are gonna be. And in this case this hip bone will indicate

the outer thigh. Unlike a girl who has a lot of curves, the boy has less curves and these are gonna be on the outside of his thigh. And now we're just gonna pull down. And if it helps you can also have singular shapes that are gonna define the thighs and the shins. So now my boy actually needs to be a little taller based on the dimension of his torso. So I have the choice here where I can either pull, I can change the ground or I can actually just move the bellybutton up and just move things upward. I'm going to just drop that ground line and extend his legs. This is a simpler solution versus changing all the way up. And draw in those toes. Okay. And we're gonna continue the drawing here by adding in the fist. And adding in some boxer briefs. All right, the final details are gonna be to just to draw in the face. Making sure to keep those features masculine by not having the eyes quite as round. Okay, and now we can move onto the inking stage. Here using your Prism Color just begin at the top. I just wanna establish his chin so that I can then move into the body. Okay. And when you're drawing him, the boy may not have as many curves as the girl, but you still don't want to make him too boxy. So I'm gonna add in collar bone lines. And just soften his shoulders. Now with the boy you're gonna wanna just be very careful when you're drawing his body so it's not super stiff. You do wanna add a little bit of curve, which will indicate his chest. I'm gonna follow the contour of my outline adding in a slight elbow. Yep. I should note that you don't need to taper quite as much with the boy's wrists as you do with the girl's. Because girls tend to have daintier joints. Draw in that bellybutton. Come down to his boxer briefs. And you're gonna want to add in a little bit of fold here to indicate that it's fabric. And then with the boy you do want to indicate the knee caps. Okay. I'm gonna count the toes. One, two, three, four and then five. Now we're gonna draw in the fist. Moving on, just gonna finish off his facial features. Normally I don't draw a lot of boys without their clothes on but it's important for you to learn how the anatomy works. That way when you do add clothes you know exactly where the folds are gonna fall and how the boy is gonna fit inside that clothing. Now we're done the front view and next is gonna be the 3/4 view. Which is actually my favorite view because it feels like a more natural pose to draw.

Three-quarter view

- [Instructor] I've already drawn in my reference line so that I know exactly where the eyes are going to be and exactly how the body is going to be proportionately so that I can continue the character. I'm going to draw the head and the body facing in the same direction for this pose. (pencil etches against paper) And so you're still going to want to draw in that skeleton. And for this line, for the chest line, it's not going to be quite as pronounced as the girl because again, the boy's body is a flatter body type. I will extend it down to where the legs are going to meet. (pencil etches against paper) I'm really just following the same proportions here. But again, we have to make sure that the hips stay more narrow than the previous lesson, so you're going to want to bring in that line to help you out from the shoulder down to halfway between the hand and your center line. Kind of draw a triangle shape here. So this line right here indicates the hips and this right here is that junction and right now what I'm doing is establishing the thighs. Oops, I forgot to draw in the knee line, so I'm just going to do that now. (pen scrapes against the ruler) There we are, easy peasy. That way I know exactly where my knees are going to come down. Alright, I'm going to draw in the triangles which are going to indicate the feet and making sure that they are on different angles. Because as the boy's body turns, so will the feet. (pencil etches against paper) Now I can flesh out the drawing. So this is the eye line. I know where to put the eyes for the boy. Going to bring his chin down. If you're finding it difficult to know where the mouth and the nose are, make sure to draw in a guide line for yourself. It's always fun to draw in the face because then it gives the rest of it personality. Now I'm

going to move on to the rest of the body. So this line right here, I'm just going to extend it out. And I'm going to draw in his collarbone on an angle because of course, as the body turns, this side of the body will become wider versus this one which you're going to see less of. So you're going to want to just draw in some of that chest, making sure you don't make him too bulky because he doesn't have a lot of definition in his young body at the moment. Okay. Of course, you can always add in cylinders and ovals to help you understand the shape. I know this is going to be the underwear line. And also, one thing you can do if you want to learn how to draw the chest a bit more is just to draw the top side of a circle which will indicate where his chest is going to be. Sometimes that helps. I don't always necessarily draw it unless I'm going to show a lot of definition. In the 3/4, it actually does help a little so you can see where his chest meets his waist. Now, he's not like a girl who has a lot of booty, so you're not going to want to draw that in. You're going to want to be subtle with his curves. Bringing in those lines from the hip markers down to where his thighs connect is always a good idea. And now we're going to add in the thighs, making sure that they are on an angle. And the thighs and the feet should not be too far in front of him on this angle as well, so if you need to correct that, this is the chance to do that. (pencil etches against paper) I really like this blue line because it allows you to make corrections as you see them coming. So, for example, his thighs are too far out, so I need to pull them back in, and in order to do that, I have to change the angle of his feet. (pencil etches against paper) If you feel like you've drawn too many lines and you're confused about which is which, why don't you just go ahead and erase those lines and then redraw it? (pencil etches against paper) Once you're happy with your under drawing, you can go straight to ink. Maintaining your character's consistent look, really look at the original drawing you've done of him or her and then try to match it as best you can. It's always good to reference your previous drawing. I like to call it the master drawing. So that the front view for me and for this particular lesson is the master view. So I'm going to continue to look at the boy I originally drew and make sure that the second one that I'm drawing will match that. And this does take time. You're going to need a lot of practice to make sure that your character is continuing to look the same especially when you're drawing them in different angles. The more muscles you draw on the boy body, the older the character is going to look, so make sure you keep that in mind when you're drawing your character. Drawing a boy body is a little simpler to draw than a girl, but at the same time it also has its own challenges to keep those thin lines and that thin sort of structure, so just take your time when you're developing your character. Alright.

Side view

- Moving onto the side view, which also is called the profile view, we're gonna just start with our underdrawing, and then move into inks afterwards. Sometimes, when you're drawing, it's good to note where the chin line is, which I've already drawn here. But it's just so when you're drawing the circle, to be really careful that you hit that at the very bottom, especially with the profile, because the bottom of your circle is gonna be where that chine line is. All right. And I'm gonna draw in where the shoulders are. And for good posture, you wanna make sure those shoulders are back. And they're not, you know, they're not slouched forward. So that's where the shoulder is gonna be, and I'm gonna draw in the chest line, keeping it so that the chest is actually closer towards the spine of the character, versus further out like the girl was, because the boy doesn't have breasts, so we don't wanna accidentally draw him with a very puffed-up chest. All right, I'm gonna add in the skeleton of the elbows and the hands. Gonna draw in the hip. Okay. And then just drawing in the skeleton of the leg. And having the feet as a triangle, coming forward so that it kind of lines up where the chin is

gonna be. And you can draw in as many lines as you need to make sure that your proportions are accurate. Okay. So now I'm gonna fill in the rest of the body here with some shapes, not just the skeleton. And with the boy, you wanna make sure that he's not as curved as the girl is. So you wanna keep that shape a little flatter than you would with the girl. And the boy butt is not as pronounced as the girl. You don't wanna have a flat butt, though. You can give him a little bit of a curve there. And for these purposes, I'm gonna add in the second leg, just as kind of a little shadow there. Now, his arm is gonna hide the spine, so that's nothing you have to worry about. You just have to add in that muscle definition of his arms at this point. I'm drawing in that fist again. And making sure you give him his little shorts. Boys tend to have longer feet than girls, and less of an arch, so bear that in mind when you're drawing. They have longer toes, for sure. Now, if you were drawing this as a natural pose, versus an anatomical one, you would definitely have a leg stepping forward, and one possibly moving a little backwards, 'cause most people don't just stand completely rigid, unless they're in the military, or they're, you know, called to stand perfectly still. So, when you're drawing these poses, make sure you keep that in mind, and when you go to draw a natural pose, that you give a little bend to the elbows, or a little bend to the knees, and step with one leg forward and keep one leg back. Practicing all of the views is really important, even if you don't like drawing them. Personally, the profile is my least favorite, but it's important for you to learn them, so that you can understand the anatomy.

Back view

- Let's dive right into the final view. So the back is gonna be very similar to the front view in terms of where your placements are. Now we've already done the front view, so you can understand where the shoulders are going to be, and actually, you can just drop those lines right away to establish the skeleton of your character. And again you wanna draw in that center line. And if you're not comfortable with drawing a straight line up and down, absolutely use a ruler. So that will definitely help you. Okay, we know that this is the hip right here. I'm drawing in the heel, and just dropping those straight lines down. So this line is going to be where the shorts end, so we're gonna just keep drawing in these sort of boxy shapes. Okay, we've got the skeleton. Let's go ahead and flesh out the character now. You wanna keep the detail pretty much all in the hair when it comes to manga characters, since their bodies are not quite as defined. Now to add in the bottom of the boy, you're going to add in more oval shapes versus the girl who had really round shapes because the boy has less curves than the girl. You're gonna wanna establish that center, and base it on the first drawing. So base it on your front view so you know the width between the legs, and move those lines accordingly. Okay. Gonna show the back of the knee has some definition with those two lines. Basically just gonna show the heel here. Alright, and we can go, with the boy I actually like to show a little bit of the spine, so just draw one little line there, and we can move on to inks now. Okay, alright. I like to add in a lot of wisps to the hair here. In these lessons, I'm not adding a lot of detail, and that's something that you can do on your own. For me, I really wanna focus in on the anatomy here so that you guys understand how to draw the body versus really putting a lot of time into the hairstyles. Okay, now you're gonna draw in that shoulder. And just bring that line down a bit. Of course try not to show too much curve, but still adding some so that they don't look too boxy. Okay, and I said gonna add in a little bit of that spine. And then using my under drawing, I'm just gonna bring that line down. And continue the drawing, just tracing over my my under drawing here. Now with the boy, you do wanna show he has a little bit of curve, not too much, but some. It's just as simple as that. You can add in a little dip here if you want. Okay, I'm gonna add in a little bit of

elbow here. And then drawing in that fist. Alright, I'm going back into the heel. So here I've made a slight error where I haven't tapered quite enough and I added a little bit of the foot, which you shouldn't technically be able to see. So I'm just gonna redraw that line, and then I will actually just correct it with my Wite-Out. Drawing human bodies is very difficult, and I understand how it can be really confusing or it can be really challenging. But what you should remember is that there are many kinds of body types out there, so practice drawing thin girls or curvaceous girls. Draw guys with chicken legs, too. My husband has chicken legs, so I know all about them. Or you can draw guys with really thick legs. Just be mindful that anime and manga tend to have much smoother lines and less details than mostly North American style. So just keep drawing over and over again, and eventually your hand is going to just learn on its own the best way to draw.