

HOW TO DRAW MANGA



PART TWO OF SWEATDROP STUDIOS HANDY GUIDE ON BECOMING A UK MANGA SUPERSTAR

Words: Laura Watkin, Megan Lewis, Sania Loong and Aleister Kolman

In the last issue of *HOW TO DRAW MANGA*, two Sweatdrop members took you through the process of planning and pencilling a page of manga – all in honour of the TOKYOPOP Rising Stars of Manga UK competition! This issue we have asked four more willing victims... our columnists from Sweatdrop Studios to share their methods of inking and toning the same page.



Illustration: Sara

TOKYOPOP'S Rising Stars Of Manga UK Competition Rules

Before we dive in, allow us to whet your appetite with some important points about the competition itself:

- Your story must be between 12 and 20 pages long, and in black and white only.
- Entries must be received by TOKYOPOP no later than 30th September 2005, and must be presented on photocopies. All sketch penalties cannot be returned.
- The top seven entrants will see their story printed in the all-singing, all-dancing Rising Stars Of Manga UK graphic novel, with the chance to pitch a full length idea to TOKYOPOP in the bargain!
- As if that wasn't enough, there's prize money too – ranging from £250 right up to £1,000!
- So there you know WHAT you can win, WE'll have a look at HOW you can stand a chance to win it hold on to your sketch books...

HOW TO DRAW MANGA



INKING: THE PEN & INK METHOD

By Laura Watson

TOOLS YOU MAY NEED:

- A thick felt pen
- Correction fluid
- Brush pen
- 0.5 Finesliner
- Set squares
- Ruler
- Circle and Oval Templates
- Thinner or soft cloth
- Dip pen
- Ink

Outlining the borders is a good place to start. Use a felt tippen to make sure all the lines are parallel with each other. The gaps save comic a professional look. Don't worry about joining the panels together; you can stop the line boxes by putting correction fluid over your mistakes. The fluid will not show up when scanned or photocopied.

If you use a permanent marker, be careful that you have something underneath, or the ink will bleed through. If you use a water-based marker, be careful that the lines you draw do not smear when moving your ruler around the page. Always wipe the edges with a tissue or soft cloth.

After creating panel borders, you can choose to either hand-draw the speech bubbles if you have a steady hand, or use a circle and oval template to create speech bubbles. In the sample shown,

the same marker used to draw the borders has been used on the speech bubbles to keep the look consistent.

Finally - using your word using a 0.5 Finesliner line makes them thin and sharp. All angles are good for detail on your character faces, such as eyebrows, eyelashes, hair, etc. etc.

You can either use a Finesliner to completely ink your page, or to add more line variation, build up on your lines to create different widths. For example bold lines should be used on your character if that is in the foreground, whilst the background detail should be drawn using thinner lines. Show distance.

Thinking up line variation is a piece of art concerning way of coloring a page of work. Alternatively, you can use blue and ink or a brushpen, found in most art shops, although using this will require more practice to master.



POINTS TO REMEMBER

- There is no right or wrong way of inking; manga showcases a great variety of techniques. Experiment until you feel that you have found a way that feels comfortable for you and looks right for your comic.



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Illustration by Scott McQuinn



INKING: THE DIP PEN METHOD

By Mung Lewis

Dip pens are an alternate way to ink comic pages, and can be very effective when used well. You will need a penholder of your own mix (more ribs of varying sizes allow greater flexibility in your work), ink, a ruler with a beveled edge, correction fluid and tissues. They also need a brush and a paintbrush holder.

To start with, drag a line across a ruler, but if the ruler is laid flat to the page and you run a dip pen along it, the ink will pool under the ruler, leaving a large smear. Instead, place the ruler to the edge along which the pen runs is raised off the page, and with a bit of practice you should be able to get good, straight, unswagged lines. If you prefer, however, you can use a brush and ruler to do the straight lines before going on to ink the rest of the art with the dip pen.

When using the dip pen, there are several things to be aware of in order to avoid getting pads and smears of ink over your page. You must be careful not to allow the nib to come too much into, or it will leak over the page when the pen is jogged. Always 'pull' the nib; if you push it, it can catch in the paper and tear it over the page.

If you have just dipped the pen in the ink but are not getting any on the page, try wiping the nib as it may be clogged. This can occur with what ink after a period of use; if it's happening often, you may need to change the ink you use or try diluting it with distilled water. Large areas of black can be added with a normal paintbrush. After finishing inking, clean the nib and the holder, and the brush if necessary, from can be dealt with by using correction fluid (over the ink is best).

While use of the flexibility of the pen, shading and texture lines can be very effective, practice on sketches to achieve a look you like. By changing the nib and the angle of the nib and see what happens to the lines you draw, to get the most out of the pen. Above all, don't be sloppy and lazy. This is true of all artists, of course. Patience and practice will produce a comic page that people all over the globe can be proud of.



HOW TO DRAW MANGA



TONING TIPS #1

By **Sonia Leong**

TOOLS YOU MAY NEED:

- Several sheets of screentone
- Sharp craft knife
- Mixed ruler
- Cutting mat
- Bone folder/scraper
- Five sheets of paper
- Hand eraser
- Pencil

1 Make sure your surface is clean and dust-free in order for your screentone to remain clear and thick evenly.

2 To create screentone, lay out your sheet on the cutting mat, with your craft knife, cut out a slightly larger piece than the area you are wishing to fill. Pick it gently onto your lined piece.

3 Very carefully and lightly, cut away the excess, you don't need it. If your line art is on good stock, it's much easier to cut away some without slicing all the way through. If you cut your screentone a line too thin (leaving a small gap) it between the tone and line art by filling in the gap with a black pen.

4 You can cut out all sorts of shapes to create custom effects. For example, the use of semi-circular toning in the eyes of our manga hero.

When you are done with slicing off all unnecessary areas, stick it firmly to your line art by peeling a sheet of paper on top of your screentone and line art, then rubbing a bone folder/scraper over it – there are special plastic spatulas made for this, but the kind of plastic ruler works quite well. The paper protects the screentone and helps keep the pressure of your rubbing evenly distributed to avoid it getting crumpled up.

Avoid from cutting and removing screentone.



these one another way of manipulating your tone, such to create certain effects in print.

5 Skin, thin highlights. To give the character's hair a shiny look, the white highlights are rendered on the hair. While this can be done with a white, it's easier to use correction fluid to point on white highlights.

Left highlights: In this panel, the highlights on the character's hair look softer. You can reach the effect of the screentone by using a sand eraser.

You don't need lots of screentone to make a comic page look good – small amounts are very effective, so long as you ensure there is sufficient contrast between dark and light shades, and large and small dot patterns.



1



2



3



4



5



TONING TIPS #2

By Alexander Keenan

Often it is the unhelpful uses of tone that can lead to the flow of your comic best. Following are some basic, solid recommendations.

1. DYNAMIC LIGHTING

Dynamic lighting can be extremely effective in building tension, atmosphere and action. This technique allows you to easily apply areas of heavy shadows. Cut out a piece of tone appropriate to the area you are working on and press it down lightly on the page. As depicted to working out where the necessary shadows would fall you need to work in reverse and cut drops of light out of the tone, leaving behind only the tone truly needed. Think about light source – is your scene backlit (as in our example – focused around the edges of the object/character), front lit (focused in the centre of the object/character), or otherwise? When a powerful technique, be sure not to overuse your comic with it, or it loses impact!

2. PATTERN & DECORATION

A very basic, but highly effective and commonly used application of tone is for pattern and decoration. Applying an appropriate pattern tone can simplify a character and provide variation and interest in a page. By carefully layering a dot tone on top of a pattern tone you can give your readers depth and believability. If you decide your main character is always wearing his favourite patchwork shirt, be sure to stockpile a lot of that tone.

3. DRAWING ATTENTION

When reading your comic it is extremely important that your reader knows exactly what they ought to be looking at. Some simple application of tone can work to draw your reader's eye directly to the central point of focus. Place an appropriate dot tone over the entire panel and carefully cut out the object you are focusing on, including a small border around it for extra clarification. As seen in panel five, the effect can work in diverse ways, creating a more subtle indication.



SWEATDROP UK MANGA STUDIOS

Unsurpassed by much of the professional world, a small industry specialising in the production of Japanese 'Manga' influenced comics has been growing inside the belly of the UK for some time for several years.

Now, in a time when Japan-mania seems to be grasping the world, the UK Manga scene is evolving its head – and Sweatdrop UK Manga Studios is right up there with it!

Beginning life as a few individual artists who believed much was to be gained by joining their efforts into a collaborative, Sweatdrop Studios now boasts over 30 artists and a large back catalogue of material, with new comics being created and released all the time. Along with their fast growing small press titles, Sweatdrop hosts an active forum and are now branching out into the world of tutorials. It is a bid to increase awareness of the unique and diverse art form. Catch them at: www.sweatdrop.com

FINAL THOUGHT

- Remember that things are an innovative art form! You can learn from those around you, but keeping your ideas fresh and your artwork original is paramount. Good luck!

