

# Manga School



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MANGA STUDIOS  
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## SWEATDROP STUDIOS' TIPS AND TRICKS ON CREATING YOUR OWN MANGA-STYLE ART

**C**alling all budding manga artists out there! Take a seat – the class is starting. Each issue in *MBO* magazine, different artists from Sweatdrop Studios will be taking you through the stages of creating a piece of artwork. From pencil sketches, through marker pieces, to full pages of manga! Each will be offering not only hints and tips on creating your own artwork, but also an insight into their

own methods and techniques. In this Manga School, Jacqueline, the creator of *Sister Cole*, one of Sweatdrop's newest titles, takes you through the process of painting in watercolour. One of the more traditional media, watercolours can nevertheless be used with great effect to create a truly impressive piece of manga artwork.  
Pencil art in progress...

### 1: EQUIPMENT

Shown here are the tools needed for watercolour: tubes of paint, a sharpener, an eraser, permanent ink and clip pen (or a waterproof fountain), water, paintbrushes, pencils and a palette. If you're just starting out, you might prefer using the primary colours: red, blue and yellow. Also have at least one tube of Payne's Grey or Ivory Black. White is not a necessity but it is excellent for touching up, especially in manga styled artwork. Make sure you have a lot of tissue nearby! For paper, the Hahnle grid line is better the quality. Here I've used 180gsm watercolour paper. This is average and a good can be easily purchased at around £3-£70.

### 2: LINE ART

First start off with the line art. Use the pencil very lightly or if you disprove the paper when it comes to erasing it, if you are not planning to erase it, then make use to use a HB or H pencil, as pencils with soft leads will smear easily when painted.



### 3: INKING

For the inking, make sure the fountain/ink is permanent! Keep your hand steady and work slowly, sections of shading and inked gently into watercolour paper (ink can damage ink and fountain). Here I'm using brown ink – brown ink can give the picture a better edge when used with light colours. After the inking is done, leave the piece to dry thoroughly for a few hours so it won't smudge when painted.

### 4: THE BASE

Wipe out all of the pencil lines if you used ink. (The pencil won't rub out after it's been painted over). A general rule of thumb in watercolour is to start with the light colours. In *Sister Cole*, the hair and skin. Make a very pale translucent layer of the base colour first. Gentle shading can be added here by painting another layer of the coat of the area where there will be shadows.



## SWATCHOP STUDIOS

is swatchop, for any further information or techniques or even to create an account you can contact me via email, you can find more about me and work as well as some beautiful's own original digital art through a tumblr, following all the art of this world, from his art to do some commissions you can go through to our tumblr site.

## JACQUELINE KWONG

Jacqueline Kwong, known as a student in the world of digital art, has a strong passion, reaching through several education's both local and international to give her own style, learning from the likes of anime, manga, comic and games and further studying the various methods of CG art, making her own style and computer generated art. Contact her through twitter or on her tumblr page: <http://www.tumblr.com/jacquelinekwong>



### 8: CREATING SHINE

To do the shine on the brush, first add the darkest shades, leaving plenty of white leading to the area to be blended. Try to do this as quickly and carefully as possible as the paint needs to be wet to do this step.



Making sure the paintbrush is clean, dip it in the water in the water in then pass it briefly against a tissue. Check that it is slightly damp before pressing it to the edges you wish to blend. Rub the end of the paintbrush in carefully, letting it lighten the base coat. This creates an effective 'white', and I used the same process on the horns.



### 6: COLOURING THE SKIN

For the skin tone, I used a watered down mixture of yellow Ochre and Rose Madder, spread very gently over the areas of skin. When that dries add another layer of this colour of the areas in shadow. Now using a darker tone on the skin I added a tiny bit more yellow Ochre and Rose Madder to my already diluted version, carefully enhance the shading, use the brush to dab and absorb the paint if it gets too wet and starts to run.



### 6: ENHANCING THE FACE

Using some carefully diluted Rose Madder you can paint the skin even more, making it more 'fleshy' with the pink. You can add blush and some colour to the lips to give the face a softer edge.



### 7: SHADING

Now to enhance the shading even more, use a very diluted black or grey, make sure it looks translucent enough to show the base coat through. Apply this to the shadow areas to give them a better sense of depth. For the eye patch I used a technique called 'wet-on-wet', this is achieved by dampening the eye patch with water, before dropping some colour onto the wet areas and letting it spread.

### 8: CREATING TEXTURE

For the scales, do a base coat of colour then let it dry, when dry (or slightly damp for softer edges) pick a darker shade and, using quick and gentle strokes from the edge towards the middle, you can create texture and the creases in clothing. I also used wet-on-wet afterwards to give them a more gathered look.



### 10: ENHANCING SHINE!

Brushing the brush and water are clean, dip the brush tip into white. Don't water it down or it will lose the solid opacity. Use this to enhance shines such as on the lips and eyes. It can also be used to add the shine to the hair; apply more than one coat if it comes out too transparent.

### 7: BACKGROUND

For a simple but effective background I used wet-on-wet again, the time using leave to spread the paint but before it dries properly. To enhance the background even more and give it a more ethereal appearance, I recalled the process again with darker colours. Dabbing on it again with the brush removed the top layer of paint, showing the lighter layer through it.

