

ANIME ACADEMY!

# HOW TO DRAW MANGA

Your complete guide to drawing anime characters, from heads and faces, to anatomy, all the way to color and illustrations!



MORE THAN  
**800**  
ILLUSTRATIONS!

CHRISTINA DUBELL  
&  
COLTON DUBELL

Vol. 1





# Welcome!

Welcome to Anime Academy! We hope that this book will be a helpful reference for you in your anime art journey. We have included everything that we have learned from professional designers and artists, with an anime style and direction!

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Welcome to Anime Academy! I'm Miko! I'll be your tutor during your time here.

Let's Get Started!



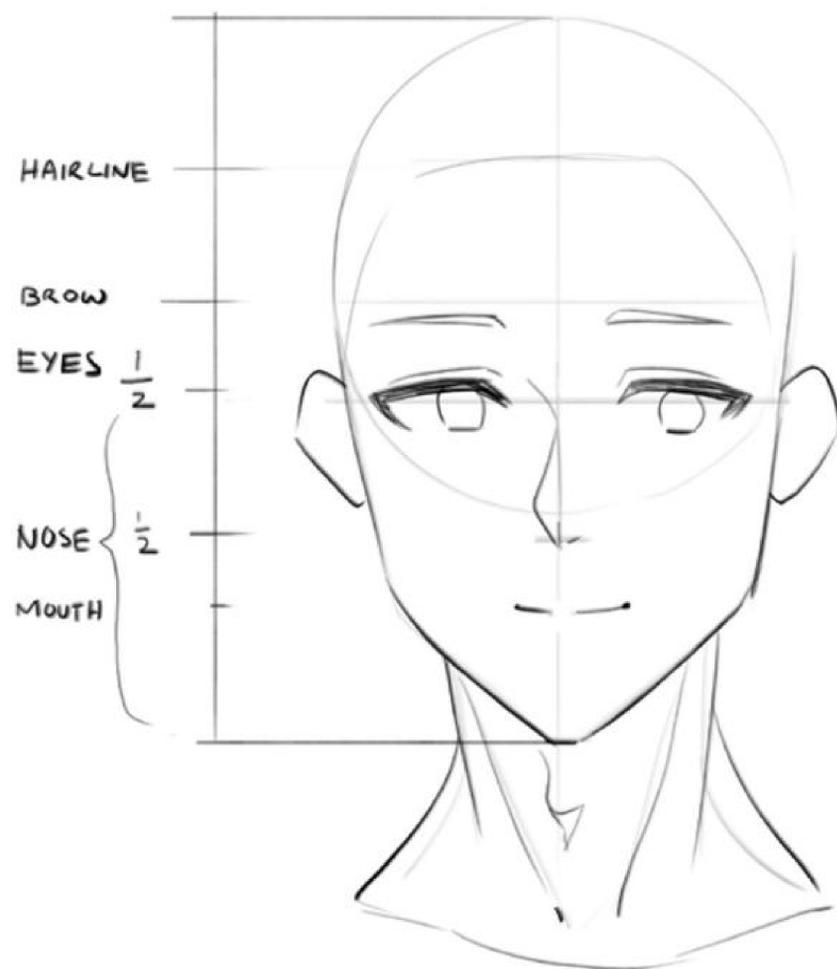
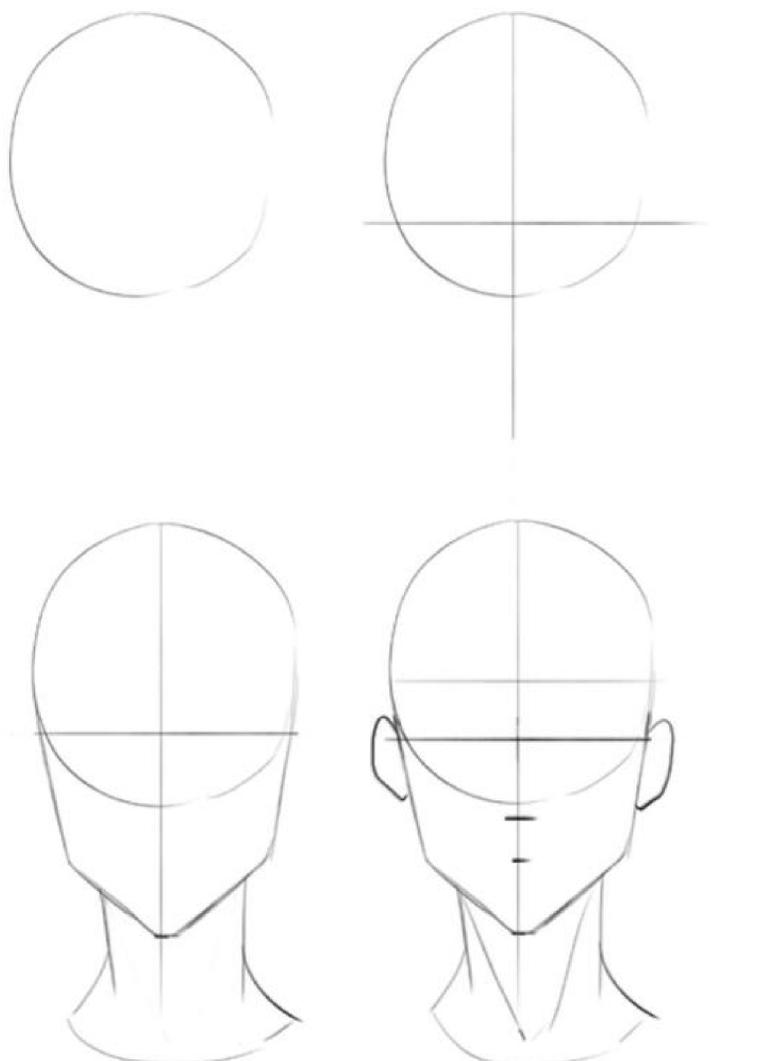
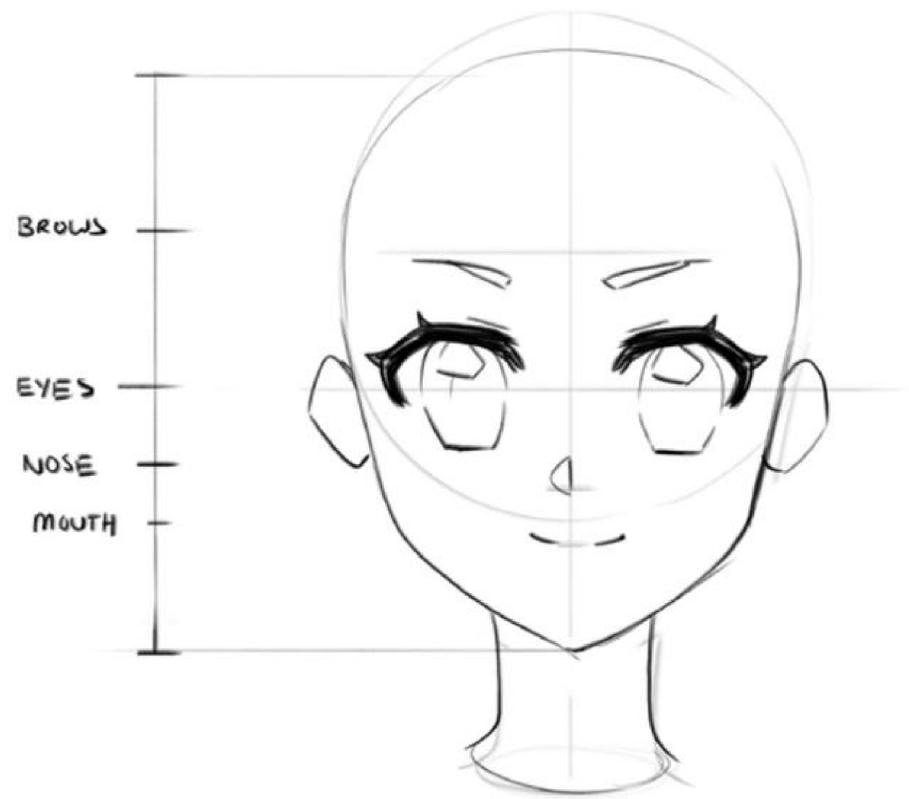
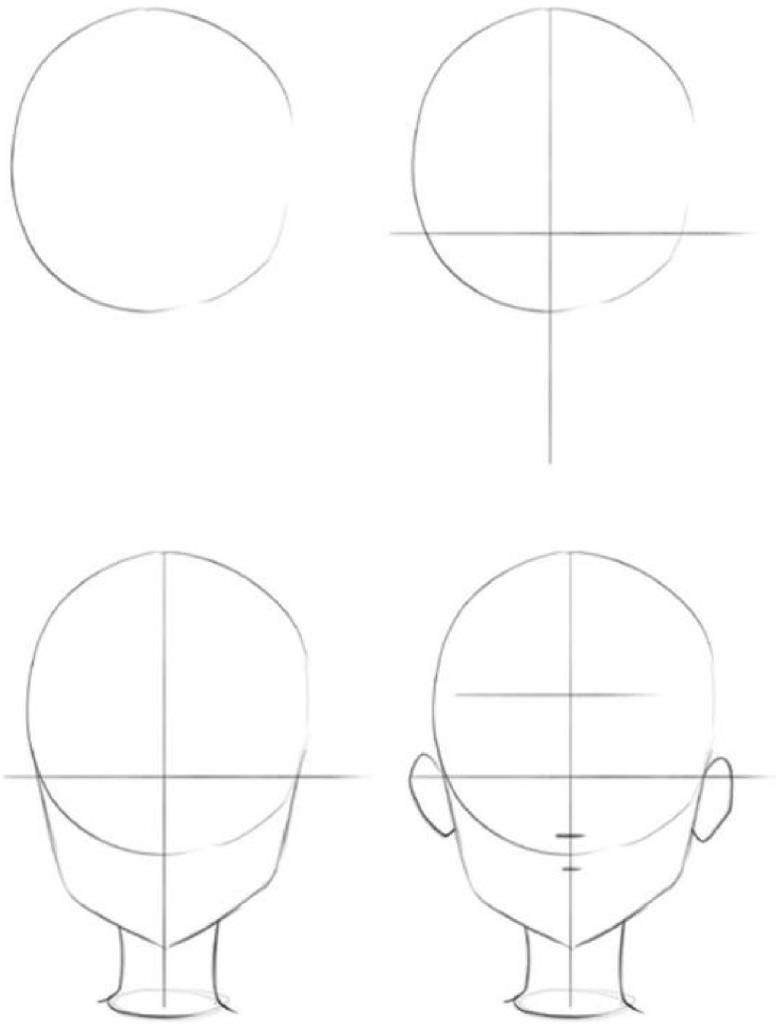
# ■ Heads

Heads are one of the most common things we'll be drawing, so we're going to start with them first. We'll cover all the basics of drawing and constructing heads in this chapter, from differentiating the planes of the head, all the way to placing the features and making sure everything is symmetrical. We'll be covering hair as well in this chapter.



# Male and Female Head Proportions

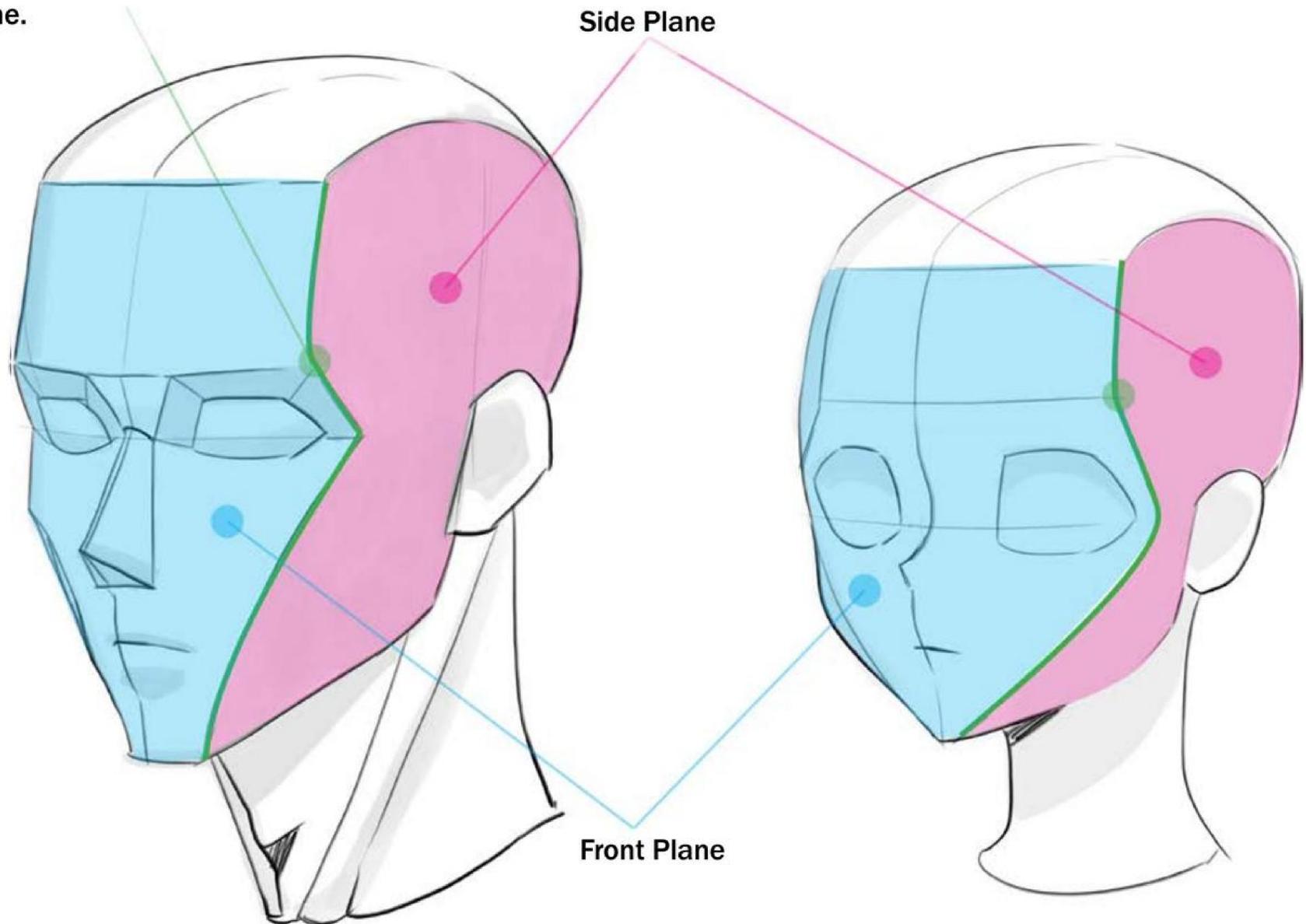
Proportion of the male and female heads. Notice the differences in length and feature sizes.



## ■ Planes of the Head

Here is a breakdown of the planes of the head for male and female heads. Note the differences in the sharpness of features. Male tends to be sharp and angular, the planes easily recognized. The female head tends to be much smoother, the features softened and planes more difficult to spot.

Pay attention to the differences in the sharpness of the angles along this line.



This tends to be difficult to understand at first. Don't worry though, with practice, drawing heads will become much easier as your familiarity with the forms increases. A good exercise is to practice drawing very simple heads like this from as many different angles as you can.

Getting the hang of the planes of the head is one of the best ways to rapidly improve your head drawing.

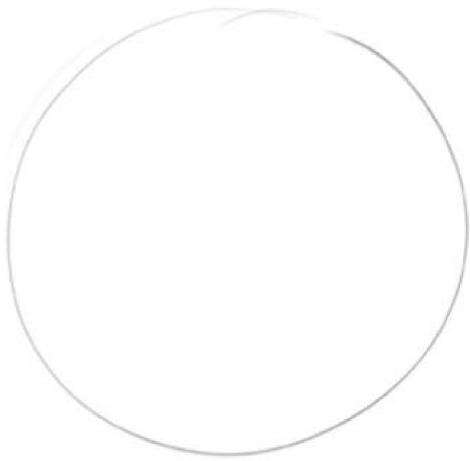
If you're up for a challenge, try drawing **25** Heads! When you finish, Draw **25** more!



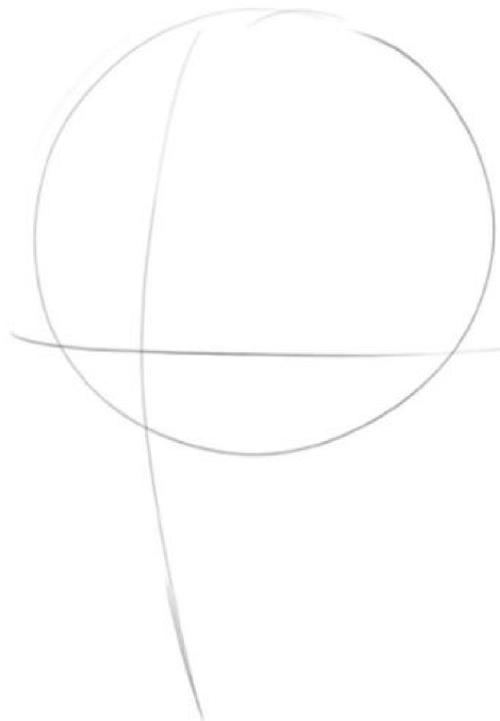
## ■ Drawing the Female Head - 3/4 view

Here is a step by step process for drawing the female head in a 3/4 view. Important points to keep in mind: Pay attention to your proportions. The face will be smoother than the male head, with the features closer together, and eyes usually larger.

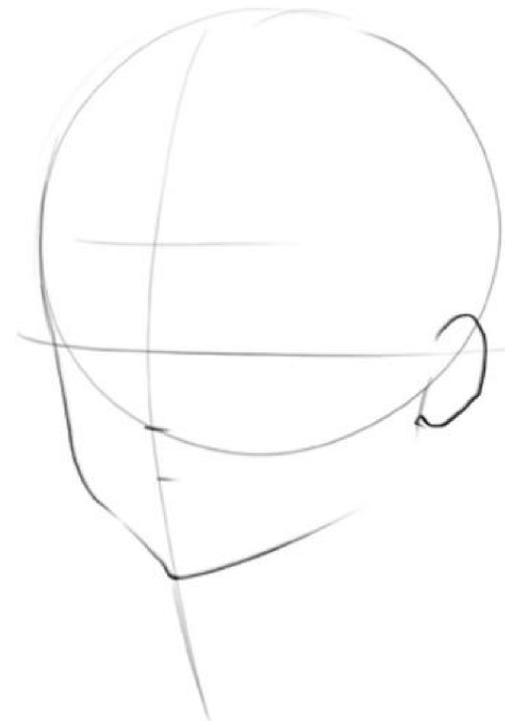
1. Start with a circle.



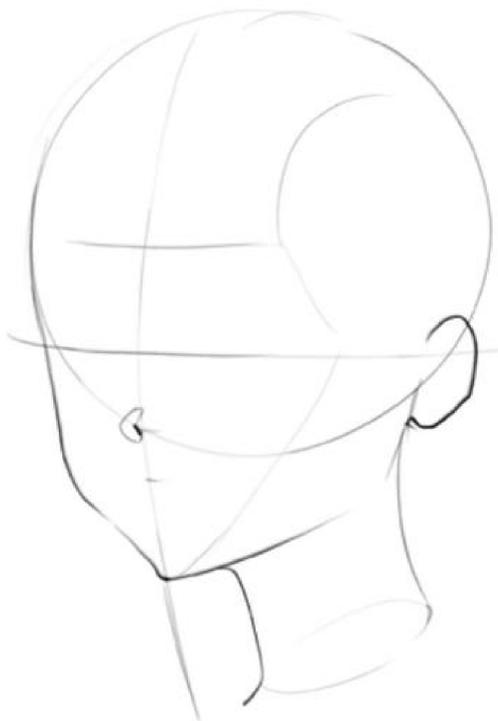
2. Center lines for placement, in this angle the vertical center line is much closer to the left side.



3. Mark out where the brow ridge, nose and mouth will be, add chin and ear.



4. To keep the orientation accurate, identify the planes of the head, separating the front from the side.



5. Roughly mark where the eyes and eyebrows will be. Eyes are half way, eyebrows are a little bit higher.



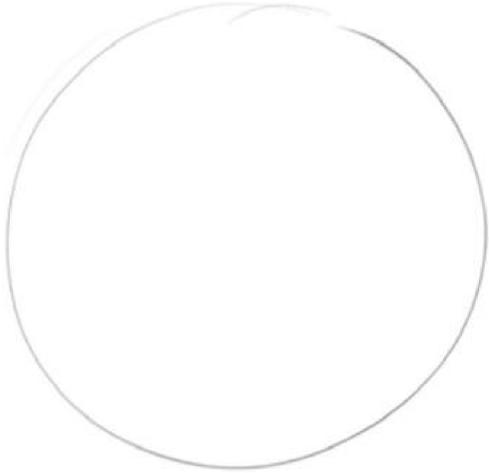
6. Add thickness of eyes and details. This stage is all about bringing the drawing to life.



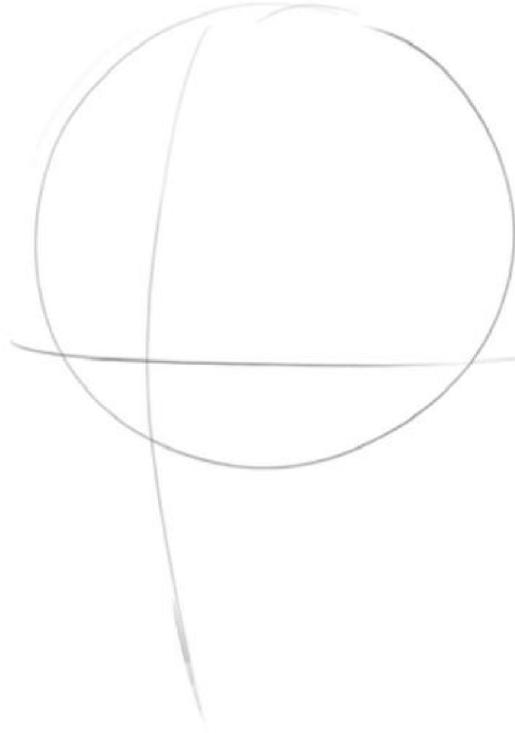
## ■ Drawing the Male Head - 3/4 view

Here is a step by step process for drawing the male head in a 3/4 view. Important points to keep in mind: Pay attention to your center line. Make sure you're using the guidelines you drew to ensure the features are in the correct place.

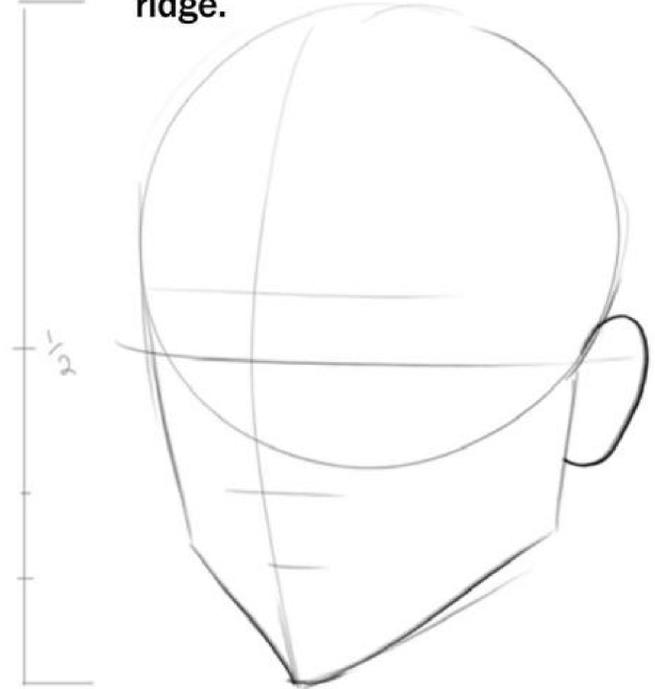
1. Draw circle for the main mass of the head.



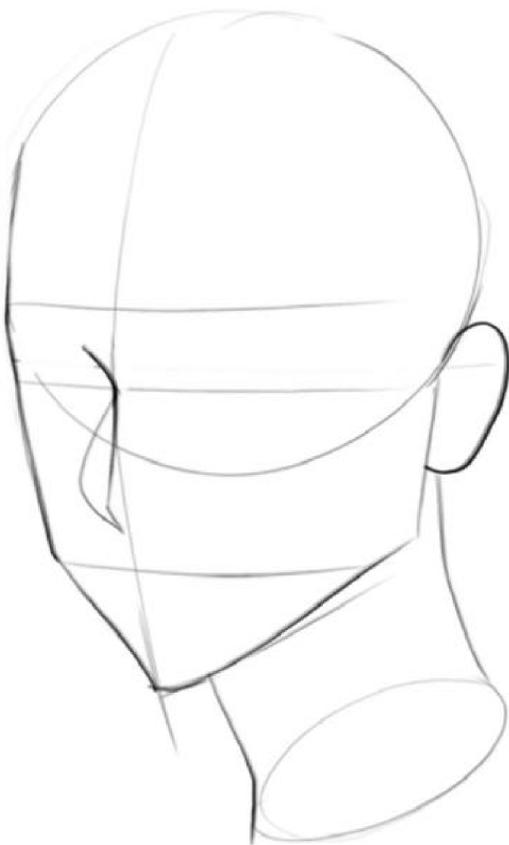
2. Center line slightly offset. This will show the direction the head is facing.



3. Jawline and proportional measurement. 1/2 way down are the eyes, above this is the brow ridge.



4. Using your guides, begin drawing the features.



5. Continue drawing features using guides as a reference.



6. Clean up and add details.

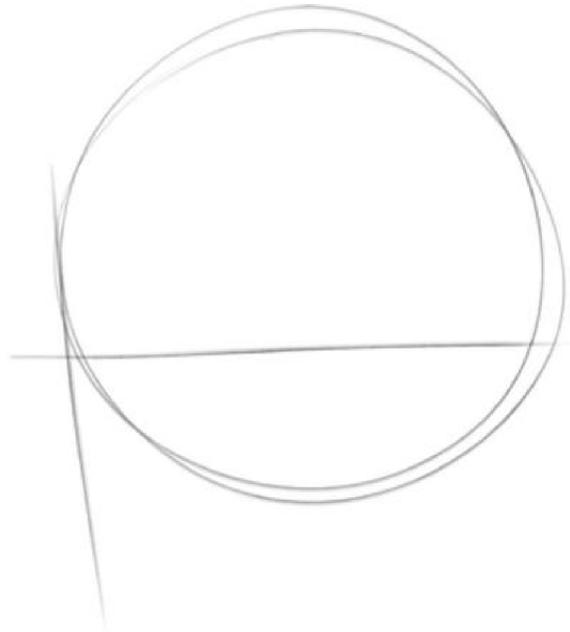


**Remember:** Since the head is round, features on the far side of the face will be wrapping around to the other side causing them to be squished visually.

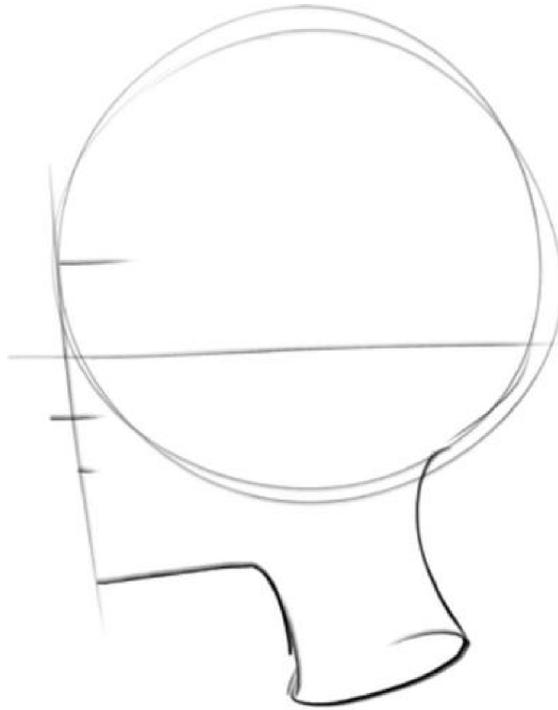
## ■ Side View - Female

Drawing the female head in side view is pretty easy and straightforward.

1. Start with a circle again. Pull a vertical line down from the front. Add a horizontal line about 2/3 of the way through the bottom of the circle. This is where the eyes will go.



2. Bring the chin back. Use the same proportional measurements given in previous pages.



3. Roughly shape in the nose, mouth, and ears. Give a shape for the eye and brow as well.



4. Now that all the features have a place to go, all that's left is to detail it out.



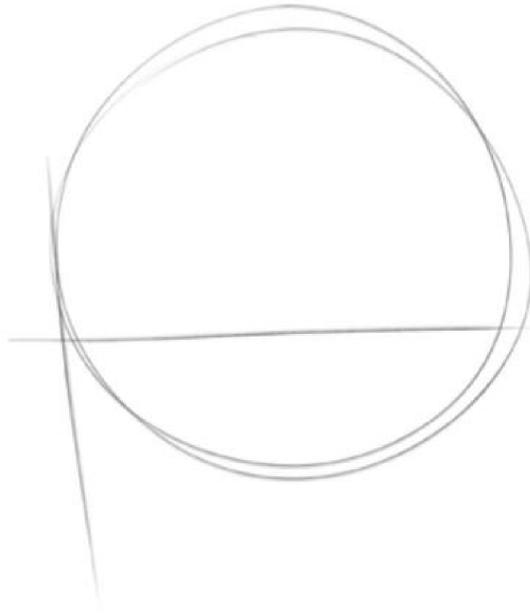
5. Draw the hair over the head. Hair will be explained in much more detail later on. For now just use this as practice and do your best!



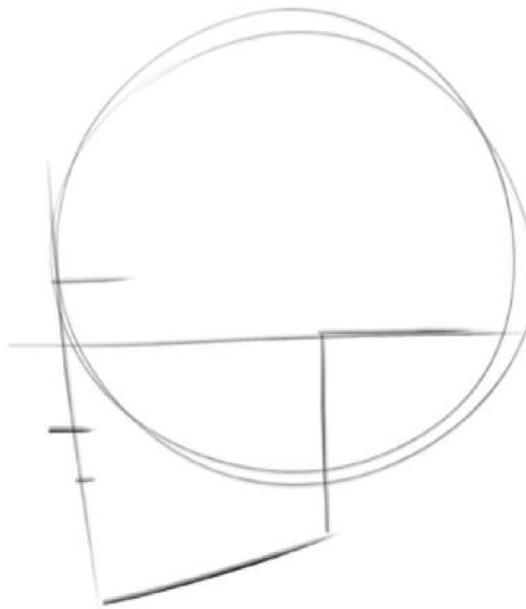
## Side View Male

Male head side view is similar to the female, but there are a few distinct differences, mainly in how much more angular the male head tends to be. This difference generally will make them easier to draw because it's easier to see the planes of the head.

1. Start with a circle and the eye line as before.



2. For the male head, the jaw line will be much more defined. The jaw will come up towards the ear around the half-way point.



3. Draw clearly defined features. It helps to lightly sketch out the planes of the head as shown in earlier pages.



4. Fill in the basic shapes of the eye. The eye in side view will usually fit inside of a triangle. You can use a triangle to easily design the eye.



5. Features finished. Now lightly sketch in where the hair will come out of. Even if the character has long hair, this will help a lot with placement.



6. Final with hair. Remember to think about the volume of the hair.



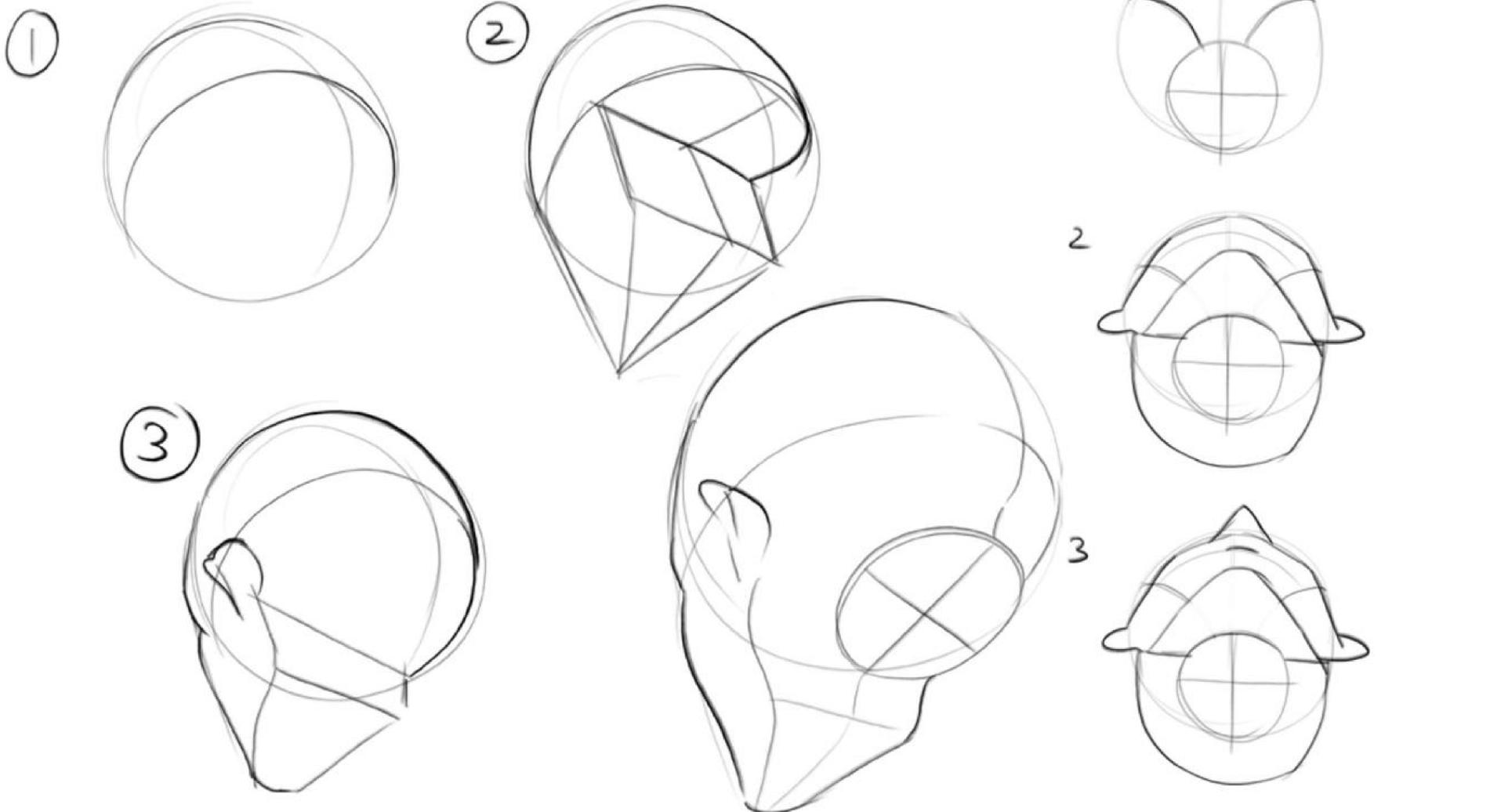
## Female Head Angles

Drawn here is the female head at various angles. Take note how each one is drawn from a sphere represented as a circle. Any angle you draw the head at will start with a sphere, after that find the center line for the orientation and build out from there.



1. Draw a simple sphere and mark out the orientation.

2-3. Cut into the shape and mark out the chin and jawline. (3) Round out the features.



## Male Head Angles

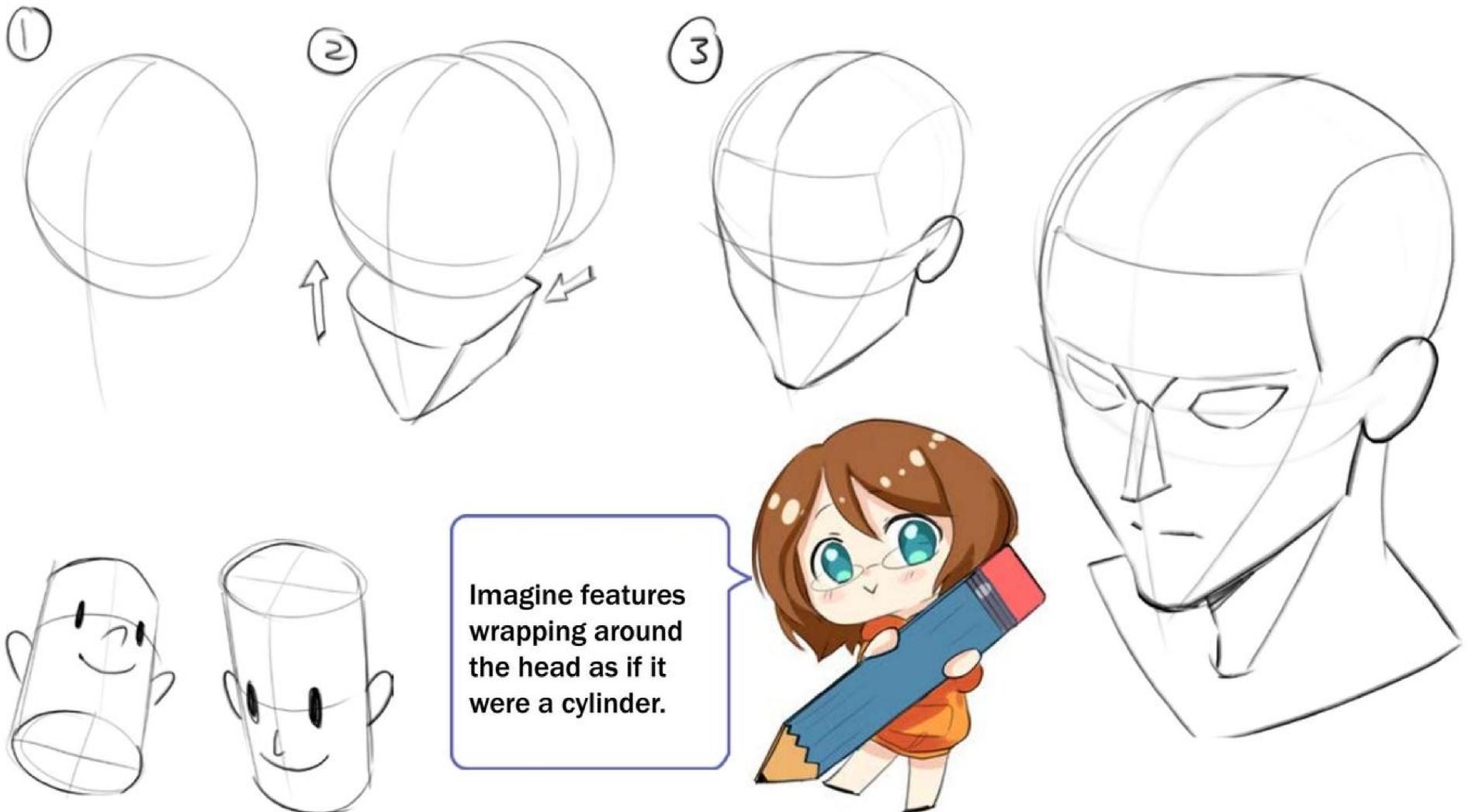
Drawn here is the male head at various angles. Take note how the features tend to be much sharper and clearer than on the female head. You can use the clear landmarks (such as the brow ridge or cheekbone) to build out the head.



**Step 1:** Start with the sphere and orientation.

**Step 2:** Picture the jaw and back of the head as 3D pieces that get put onto the sphere.

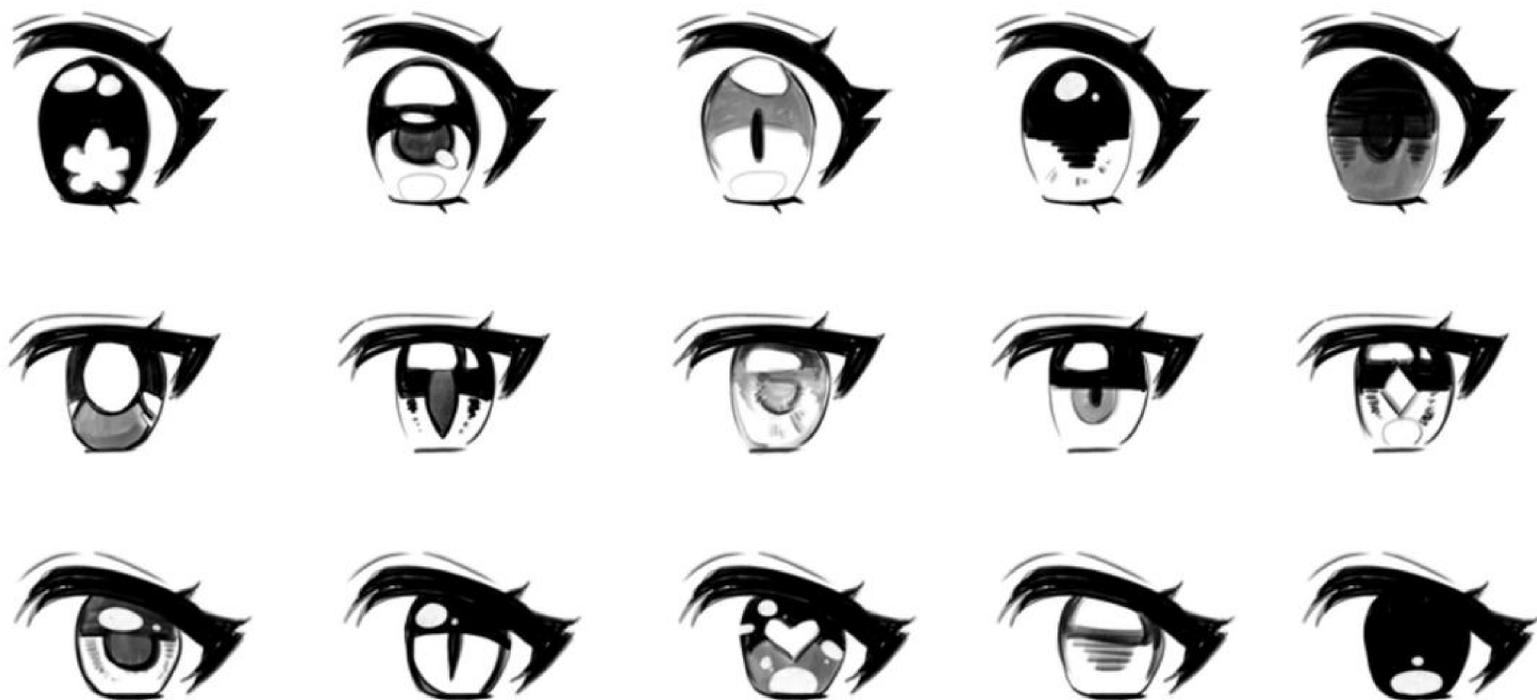
**Step 3:** These pieces put together form the main volume of the head.



## ■ Drawing Female Eyes: Variations

Here are just a few examples of many different kinds of eyes that you can draw. There are basically an infinite number of possible combinations. Why don't you try to invent some of your own anime eyes? A common beginner mistake is to not draw the eyelash line thick enough.

Process: Here is a 4 step process for drawing female eyes.

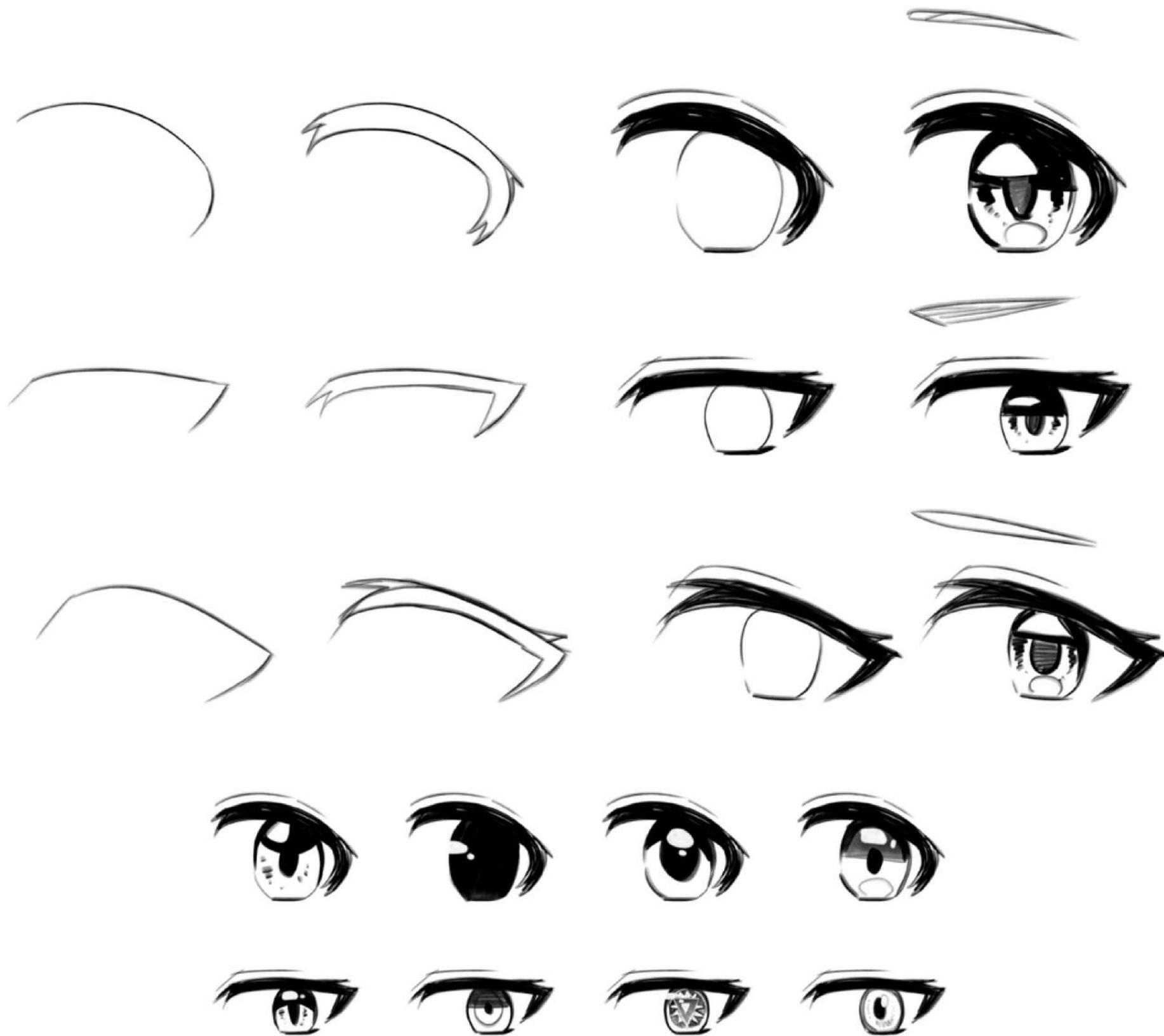


There are many ways to draw the inside of eyes. Here are a few examples.

## ■ Drawing Male Eyes: Variations

Male eyes tend to be much sharper and more narrow than female eyes. Whereas female eyes are more expressive and wider to make them look cuter, male eyes tend to be smaller and sharper to match the sharp features of the male face. The exceptions to this sharper eye rule is when the male is a kid or is drawn to look young or more feminine.

Process: Here is a 4 step process for drawing male eyes.

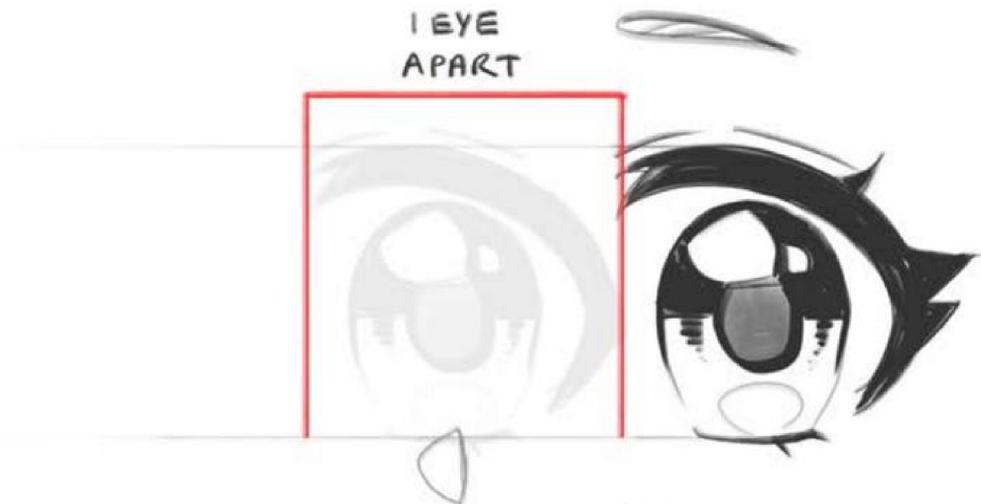


As with female eyes, the possible variations are endless.

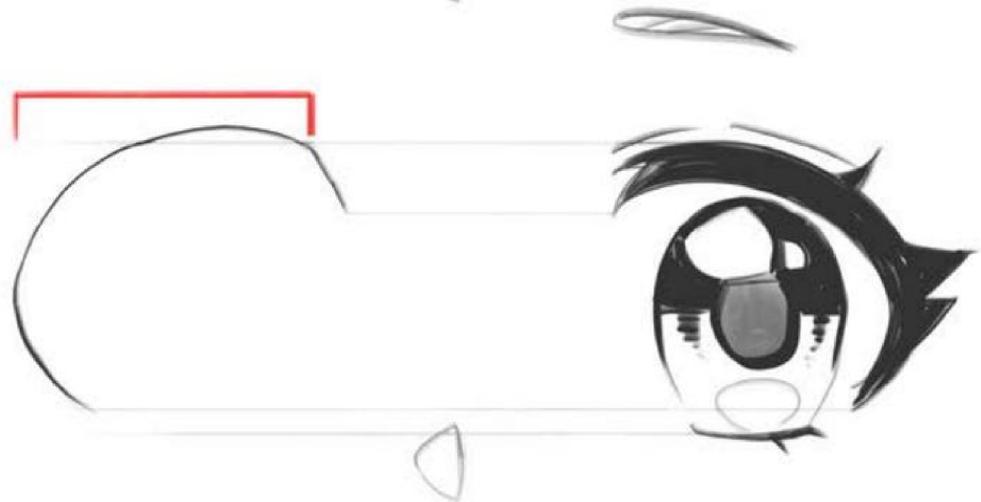
## ■ Drawing the Other Eye!

Drawing the second eye can be very challenging, especially trying to keep it the same size and shape. You can have an easier time by drawing light guidelines to make sure they are both symmetrical and shaped correctly.

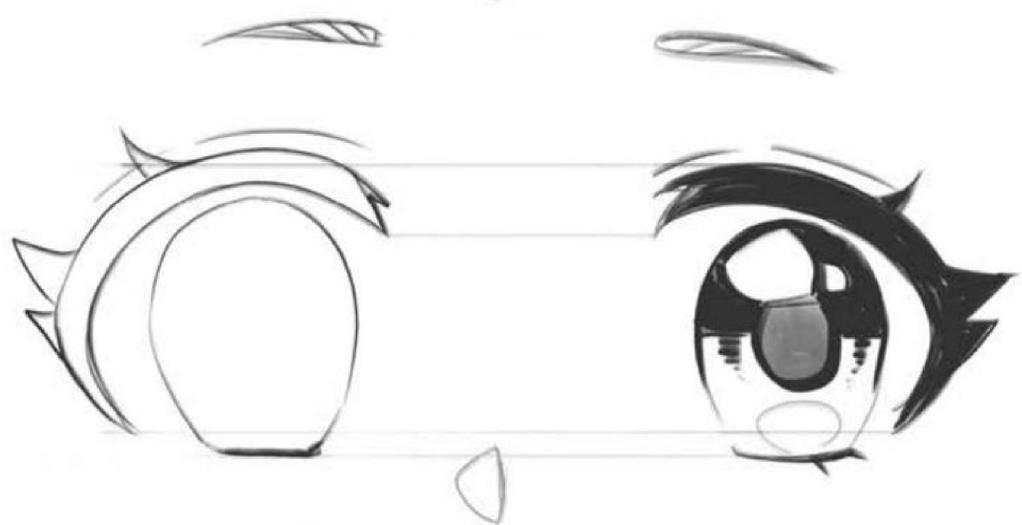
**Step 1:** Draw one eye (as explained previously) and leave 1 eye length gap in between. Extend horizontal lines from top and bottom.



**Step 2:** Using your guidelines, draw the main shape of the second eye. Make sure to keep it the same size and shape.



**Step 3:** Draw the thickness of the second eye, at this stage pay special attention to making sure both eyes are the same before moving forward.



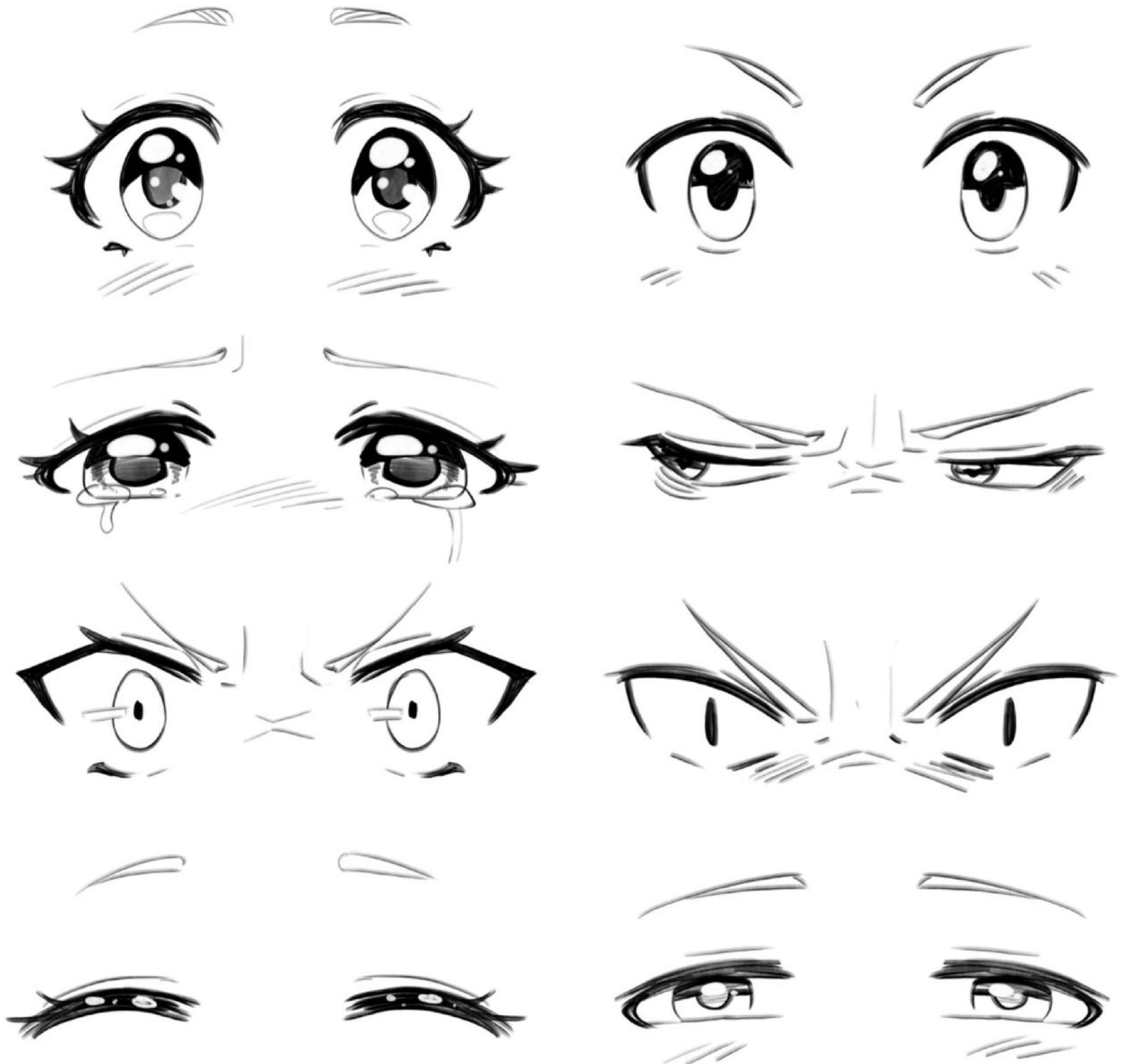
**Step 4:** Draw in the details and the highlights, keeping your highlights on the same side. Otherwise this can give the appearance that your character is cross-eyed.



**Hot Tip:** If you're having trouble being able to tell if your eyes are the same shape, try looking quickly back and forth between both eyes, this can help reveal errors.

## ■ Emotional Eyes

Eyes are the most expressive part of an anime face, so nailing that emotion is a must! Here are some examples of various emotions characters may be feeling at any given moment. Don't skip the eyebrows!



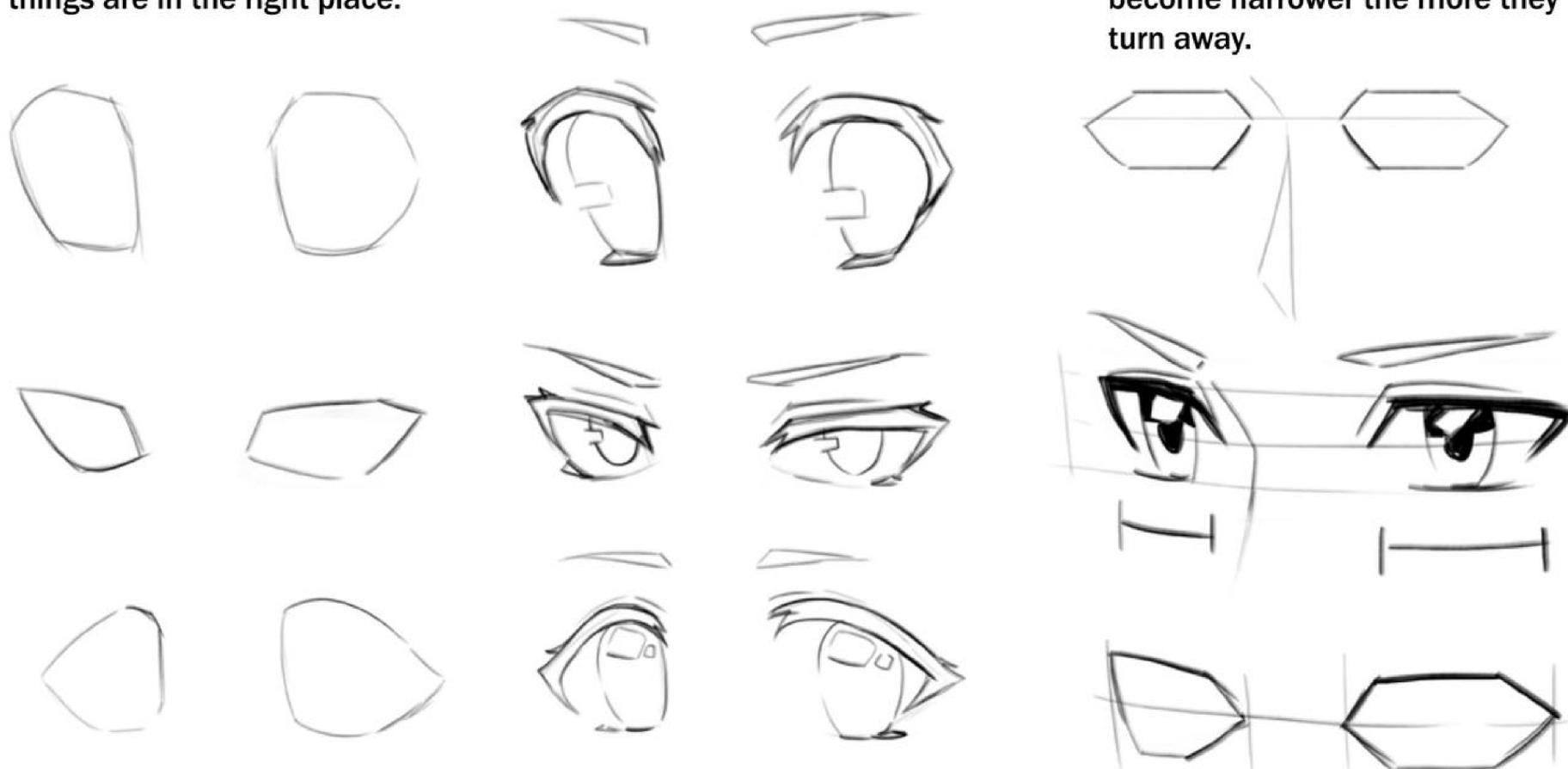
## ■ Eyes - 3/4 view

Drawing eyes at an angle is much easier with some practice. The most important aspect is to remember that the one further away will be narrower. The closer eye looks more like a front view of an eye, and the one on the far side squishes and will usually fit inside of a triangular shape.

Drawing the outside shape before adding detail can help make sure things are in the right place.

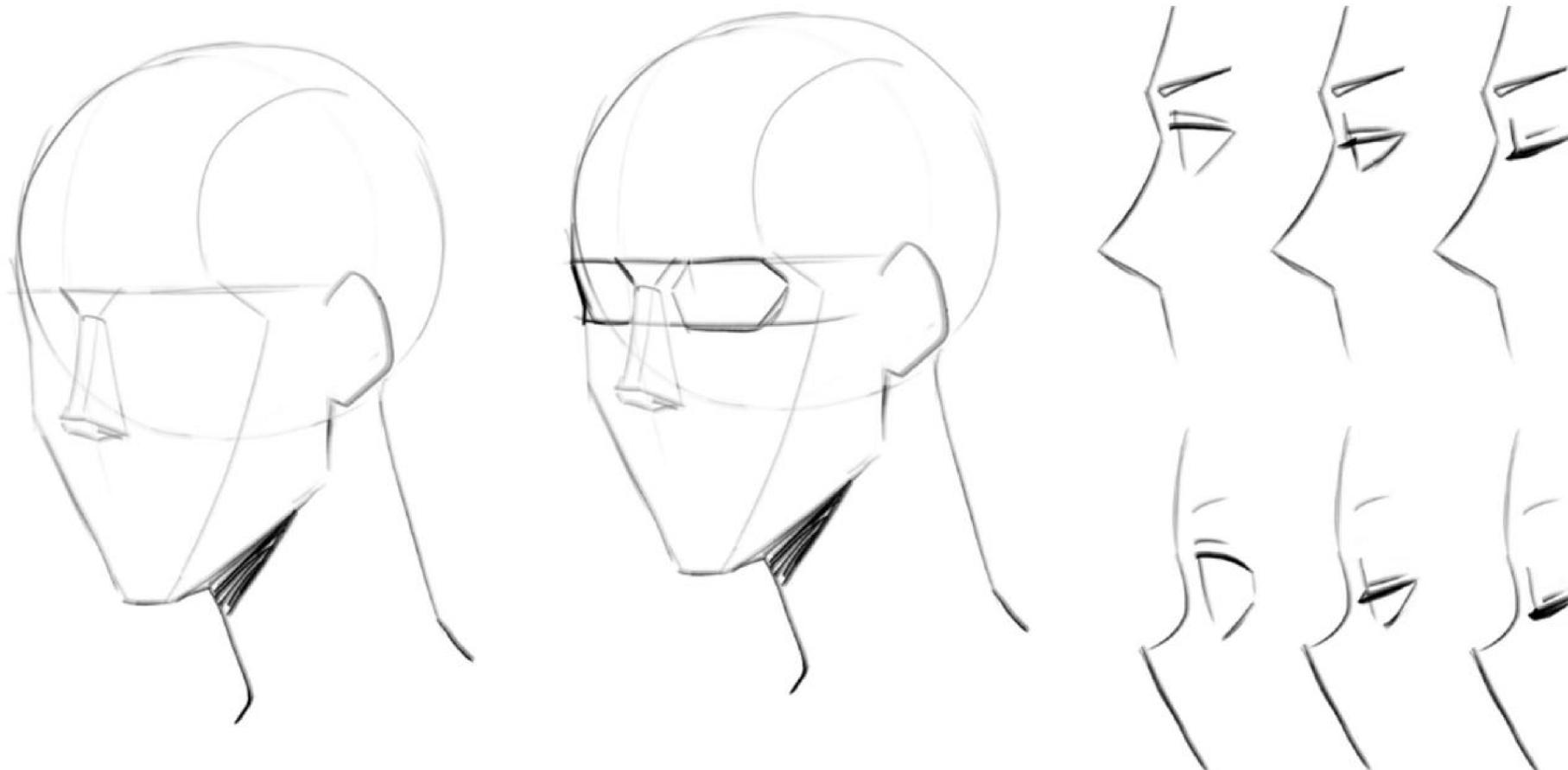
After drawing the outside shape, fit the rest of the eye inside.

Keep in mind the features wrapping around the face. The eyes will become narrower the more they turn away.



Here's an example of the above, drawn onto a simplified head.

Side view eyes have a triangular shape.



## ■ Facial Personalities

Here are a few examples of different face types. You can experiment with mixing up the shapes of the eyes, nose, and mouth for different looks.

Add a curly mouth and angled eyes for a more mischievous look.



Tilt the eyes downward for a more tired or laid-back look.



For a more expressionless look, make none of the features stand out.



Classic hero look, make the eyes bigger and the expression more lively. This helps show youth and energy.

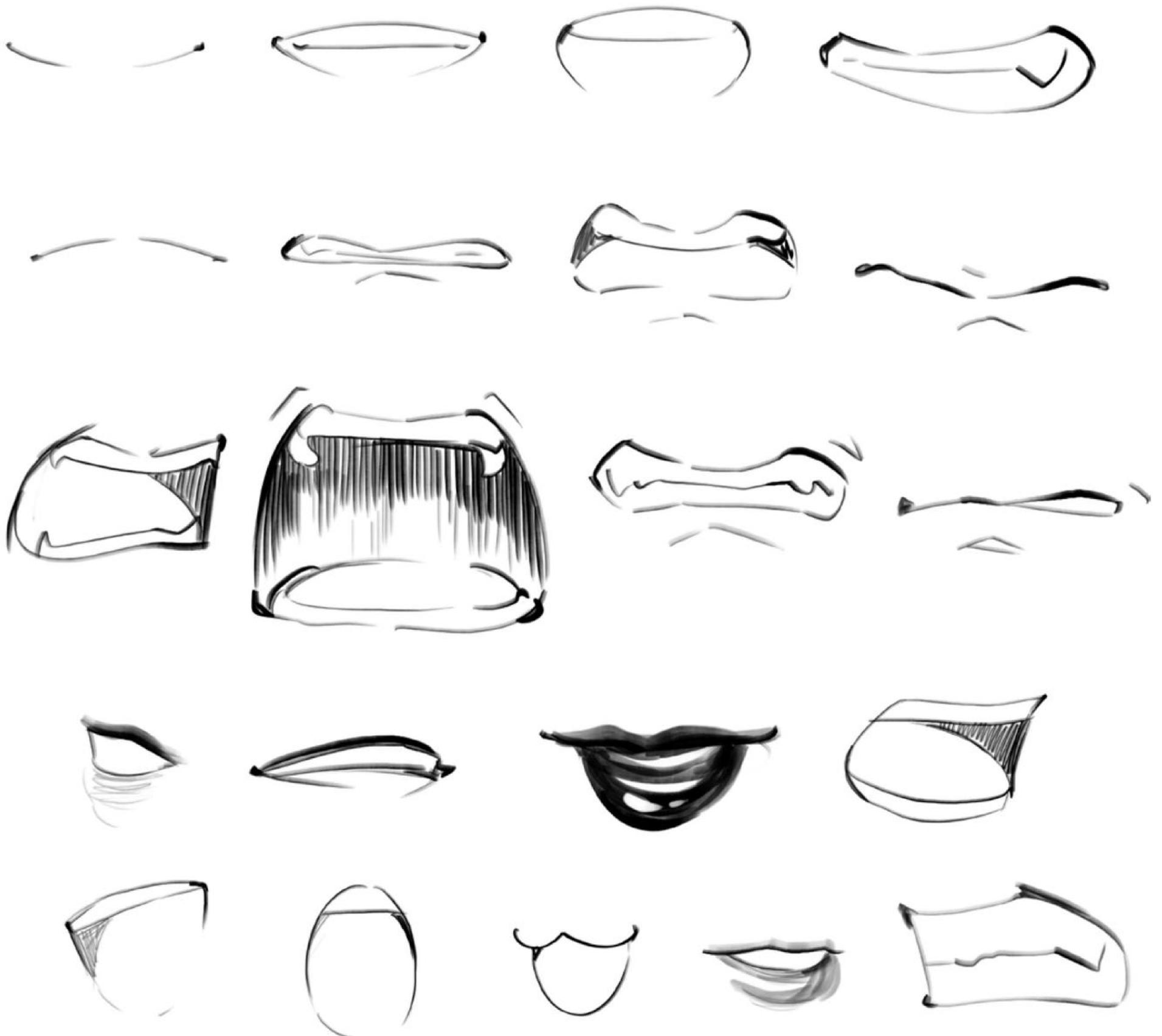


For an evil look, try sharper features and an angry expression.



## ■ Different Types of Mouths

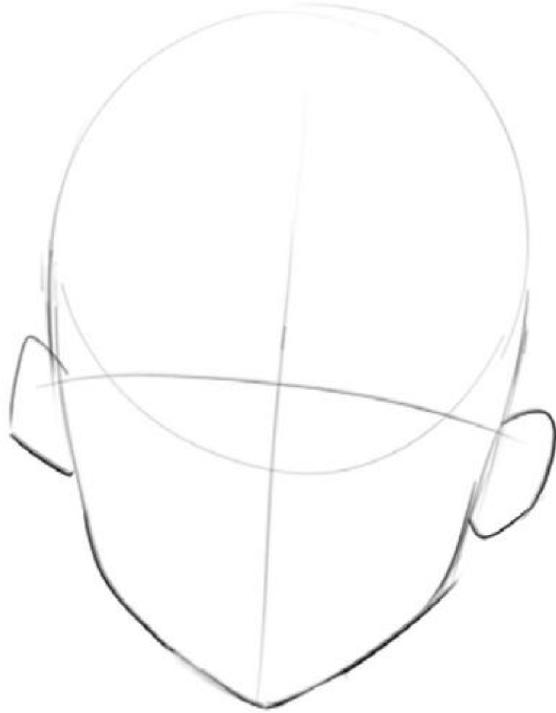
Mouths will change shapes depending on the expressions. Shown here are some examples of mouth expressions.



## ■ Drawing the Female Head - Front View

Here is a step by step process for drawing the female head in front view. This specific example shows how identifying the basic planes of the head can help with figuring out exactly where the features of the face will end up.

**Step 1:** Draw circle, add center lines for head orientation. Then draw chin and ears.



**Step 2:** Block out the simple planes of the head, separating the front from the side.



**Step 3:** Add the shapes of the eyes and nose.



**Step 4:** Fill in the eyes and mouth, and erase the guidelines.



**Step 5:** Add hair and details.



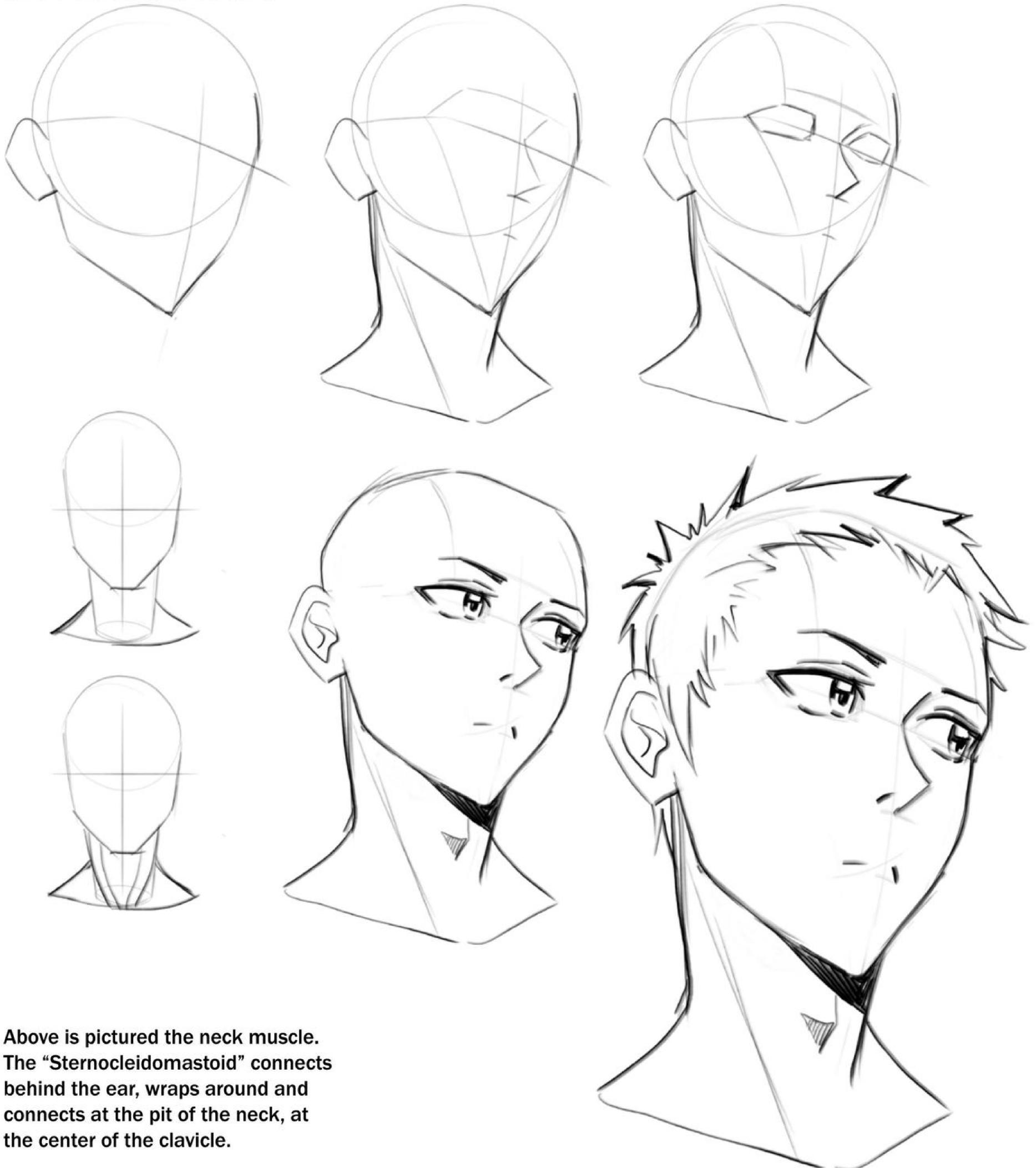
## Male Head - Alternate Angle

Here is a step by step process for drawing the male head in a 3/4 view from underneath.

**Step 1:** Pay special attention to the angle of the eye line. Watch the change in perspective when going back to the ear from the eyes.

**Step 2:** Take full advantage of the center lines to correctly position the face.

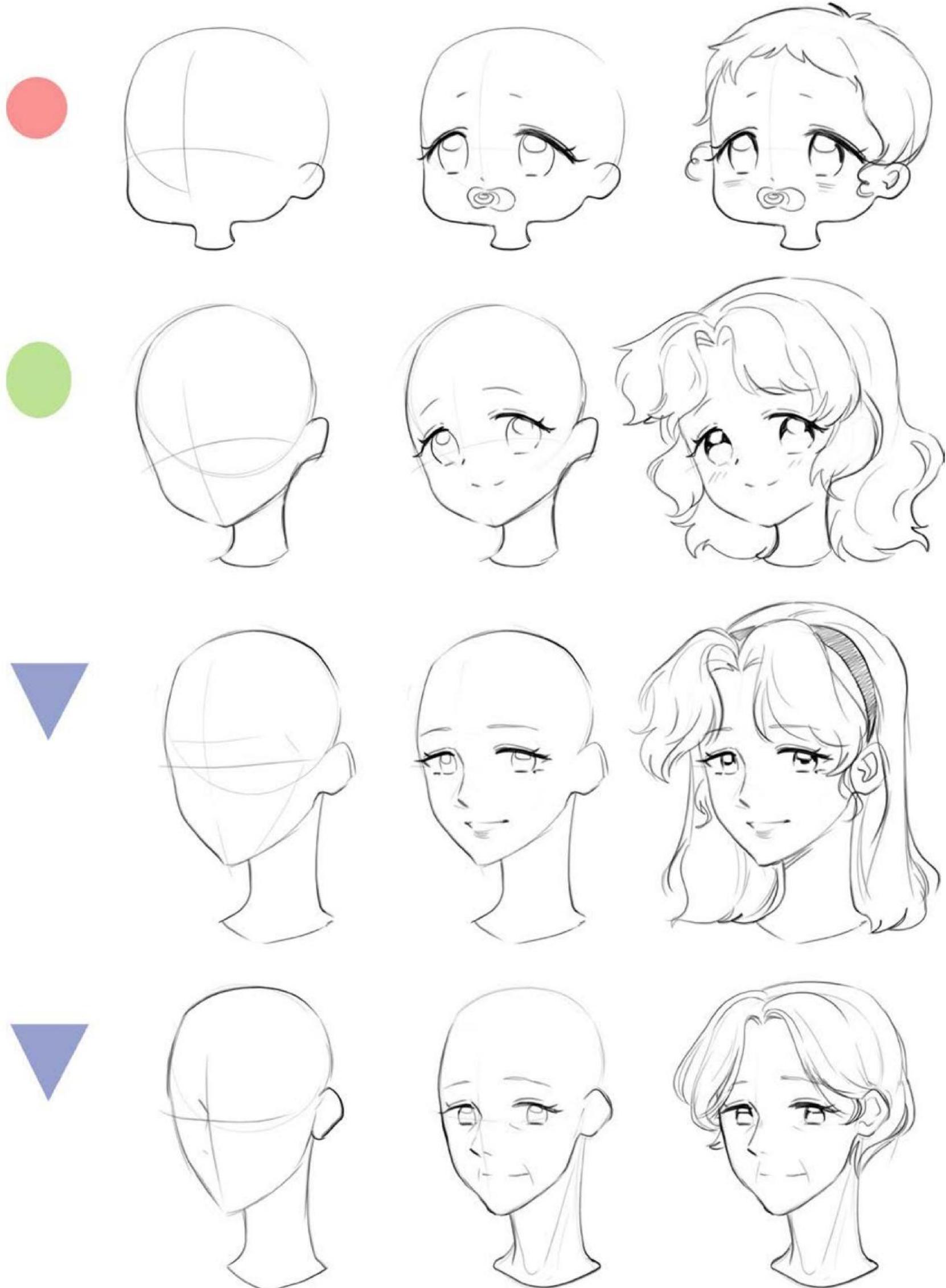
**Step 3:** Block out features using the guidelines.



Above is pictured the neck muscle. The "Sternocleidomastoid" connects behind the ear, wraps around and connects at the pit of the neck, at the center of the clavicle.

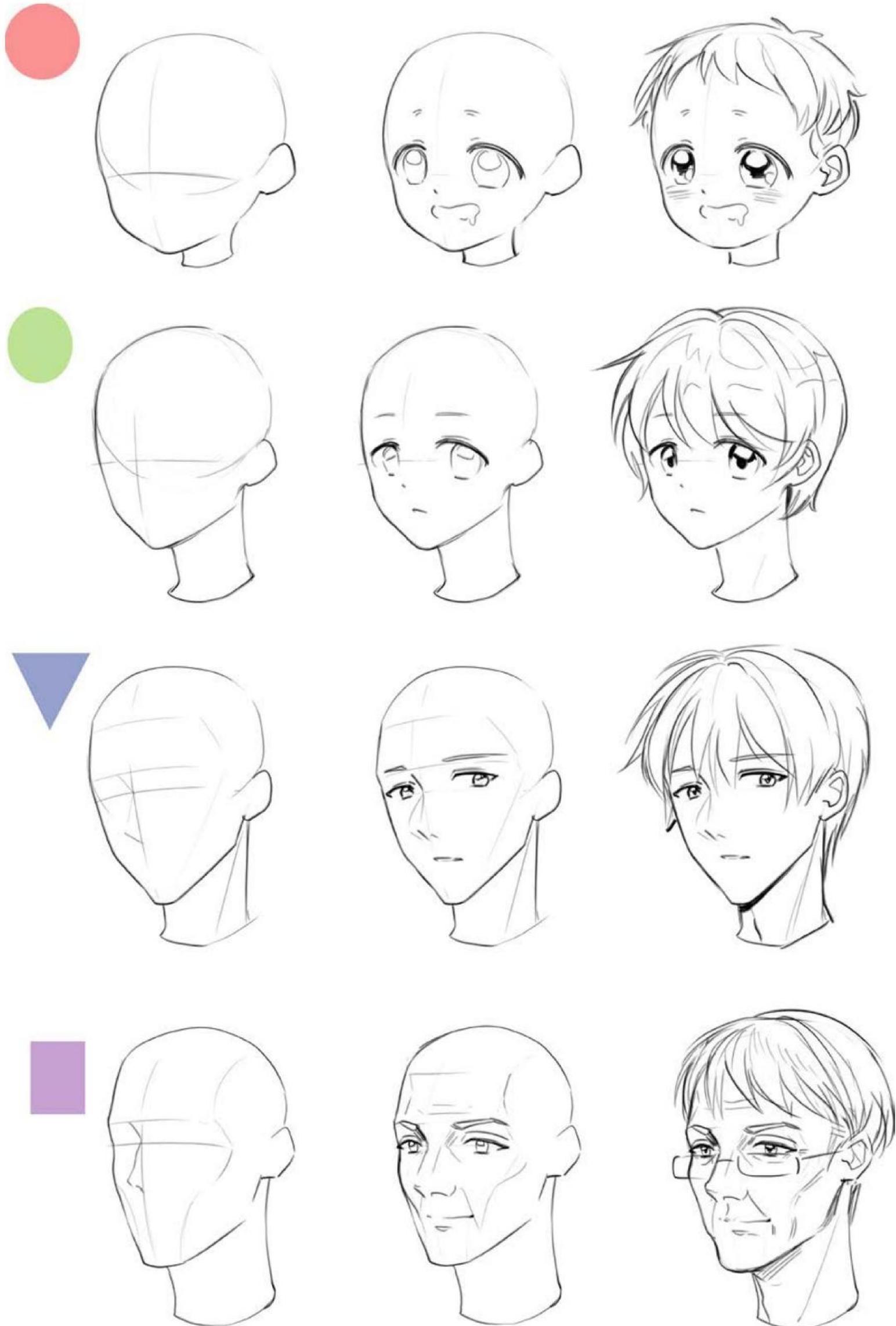
## Female Head - Aging

As a baby the head starts off round, in fact it's almost a circle. Everything is round, the eyes are large. As a child the head stretches slightly into more of an egg shape, the eyes are still large. During late teenage years and adulthood, the head gets longer and finally the chin is pointed, the eyes are smaller in proportion to the head. As she gets older, the skin sags, and creases start showing up. Creases form above the edges of the mouth and under the eyes where the weight of the skin pulls.



## Male Head - Aging

Similarly to the female head aging, the boy starts off very round with large eyes. As children age, the chin points more. As he gets older, the jawline becomes much more angular, more so than the female jaw which stays very smooth. As old age starts to set in, wrinkles also show up and the skin sags, but the underlying bone structure persists.



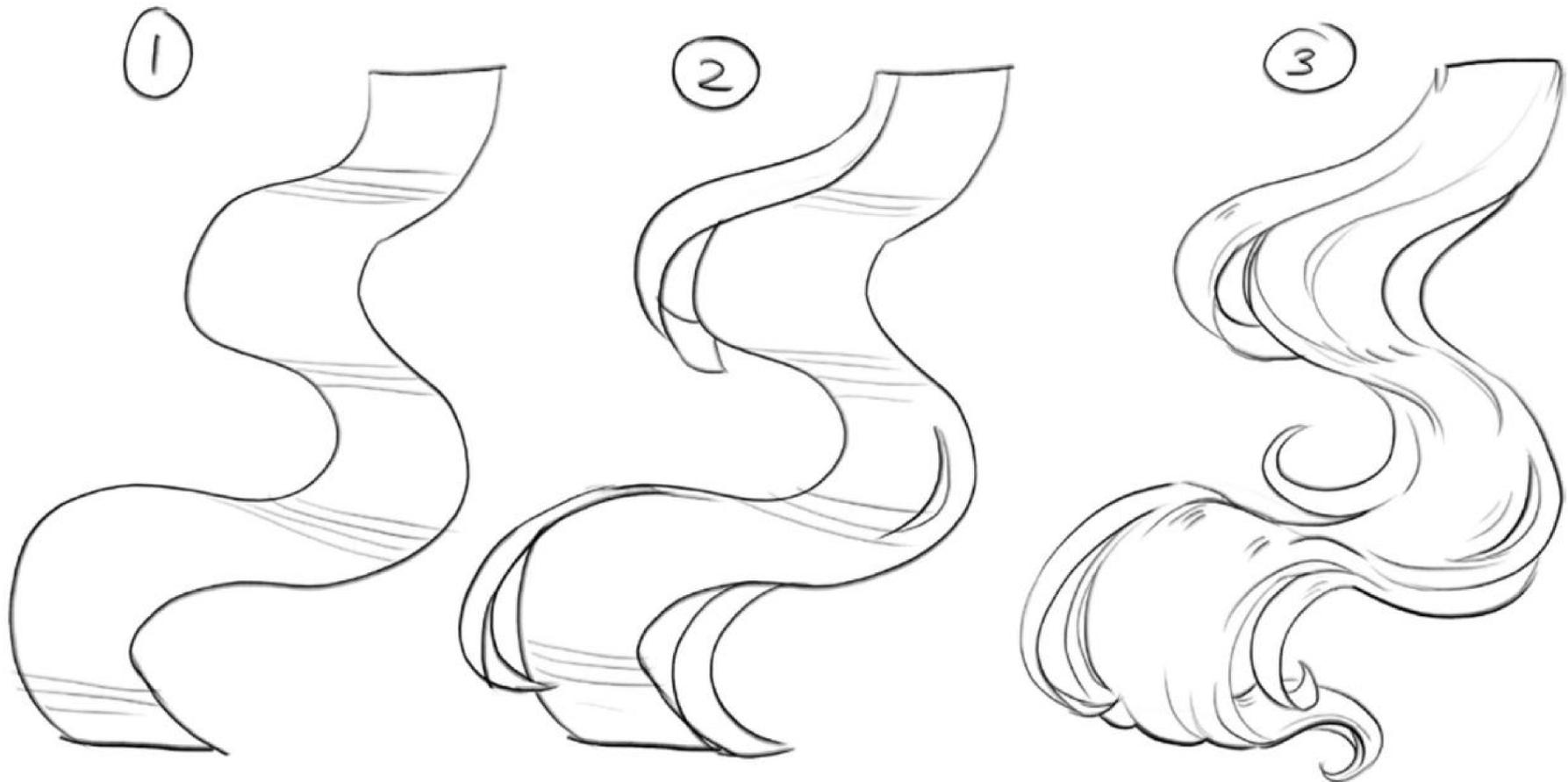
## ■ Hair Breakdown - Step by Step

The easiest way to break down long flowing hair is to think of it like ribbons. Start with your ribbon shape, and after it's working as a large shape, start adding details.

**Step 1:** Start with a ribbon that waves back and forth. This will be the main shape of the hair.

**Step 2:** Imply smaller strands coming off before going into detail. Make sure your shapes are working from a large level before committing to detail.

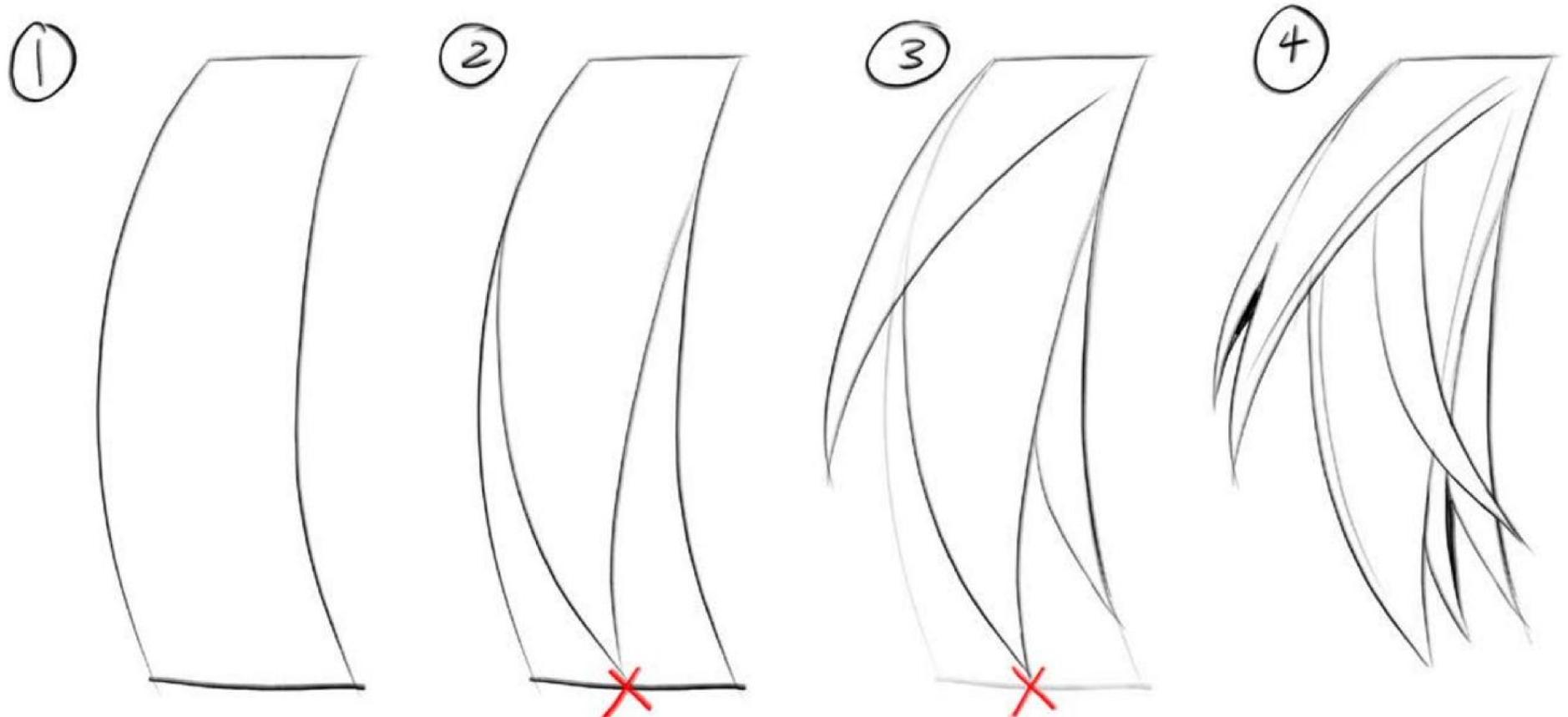
**Step 3:** Now it's time to get into detail, add wispy hair and emphasize the volume with some hatching lines.



**Step 1:** Start with a flat plane, this represents the 3D space the hair exists in.

**Step 2:** Using this new plane, cut out the shape of the hair.

**Step 3:** Add additional smaller strands of hair coming off in different directions.



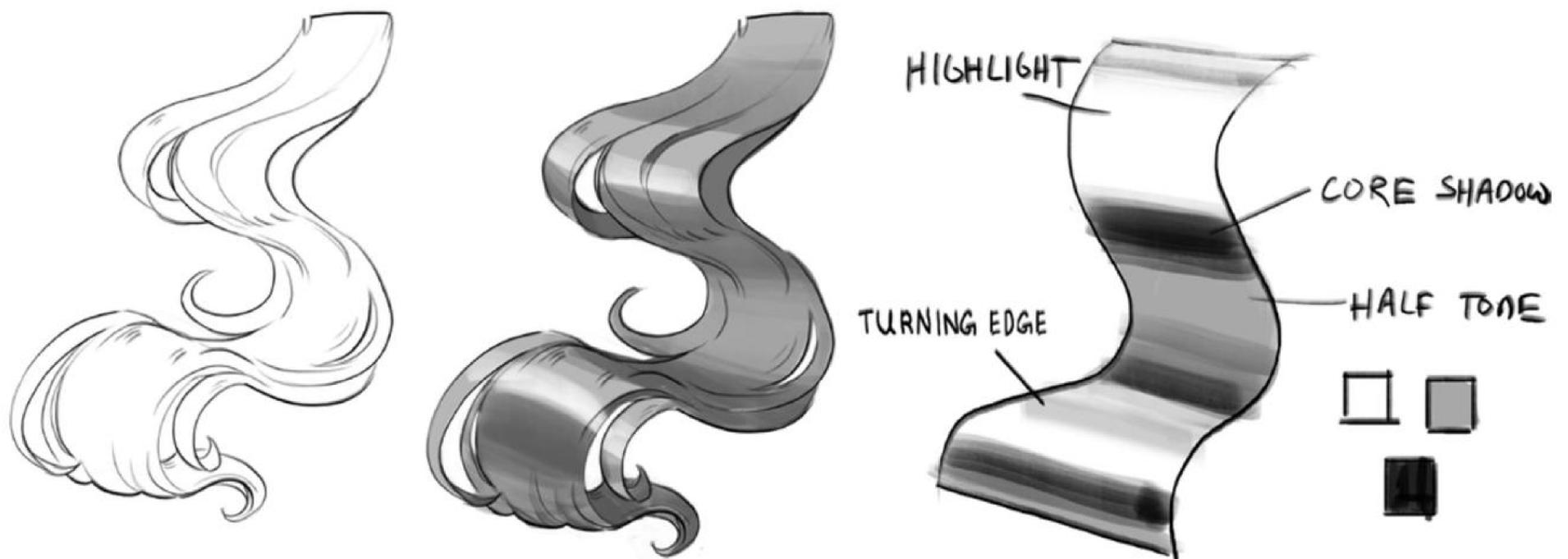
## ■ Hair Shading Breakdown

One of the best ways to break down the shading of hair is to treat it like a ribbon. The shading of a ribbon is broken down into four parts. 1: Core Shadow. 2: Half Tone. 3: Turning Edge. 4: Highlight. (Shading will be covered in detail later on)

**Step 1:** Start with the drawing of the hair from the previous page.

**Step 2:** Follow the same process as the ribbon: core shadow, half tone, turning edge, and highlight.

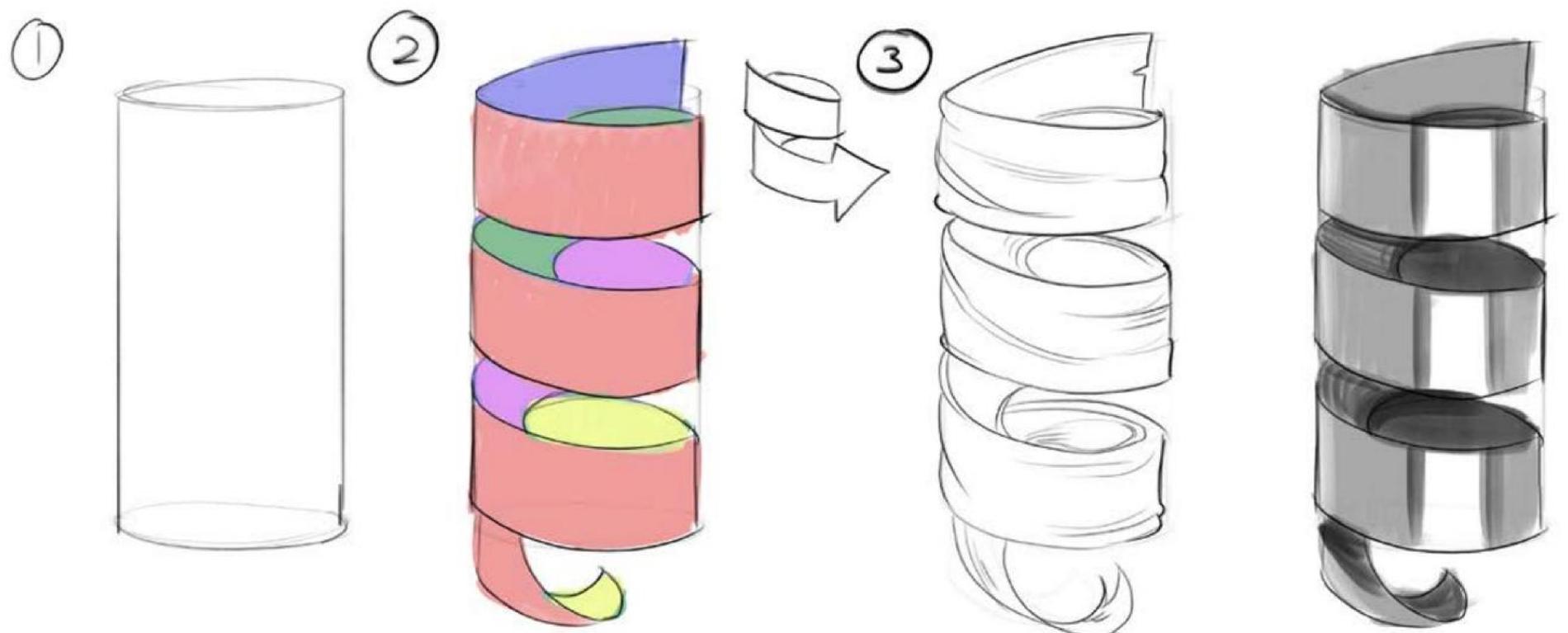
Rendering a ribbon breaks down into four parts as in the diagram below.



**Step 1:** In order to draw curls, start with the cylindrical shape of the curl. Curls can get smaller as they go down if desired.

**Step 2:** Break this cylinder into wraps by imagining a ribbon wrapping around the cylinder. You should be able to see the inside as well.

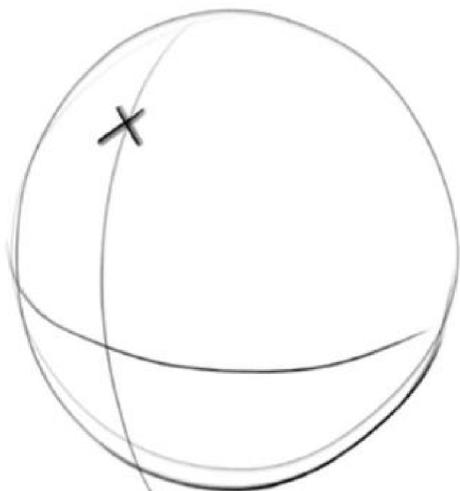
**Step 3:** Add loose hairs and other details. Your hatching and lines should reinforce the feeling of the cylinder. Try to feel the volume.



## Wrapping Hair Around the Head

Drawn below is a breakdown of how to think about wrapping hair around the head. Remember that hair has volume to it, it's not just a flat shape. It acts a lot more like strips of cloth or ribbons that hang down. Hair builds up on itself, especially anime hair.

**Step 1:** Start with the origin of the bangs.



**Step 2:** Draw the main mass of your hair. Keep it simple for now.



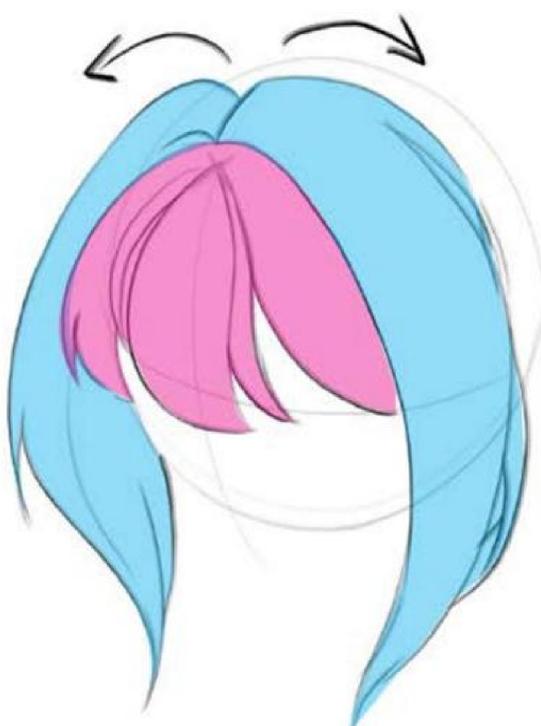
**Step 3:** Keeping the gravity in mind, add additional, smaller strands to the main mass.



**Step 4:** Hair layers in clumps, the more you can show the hair layering backwards, in space the better it will look.



**Step 5:** Add the second layer of hair, change the shape and size to make it feel natural.



**Step 6:** The third layer of hair adds even more depth. The job of the back layer is to make the silhouette look good.



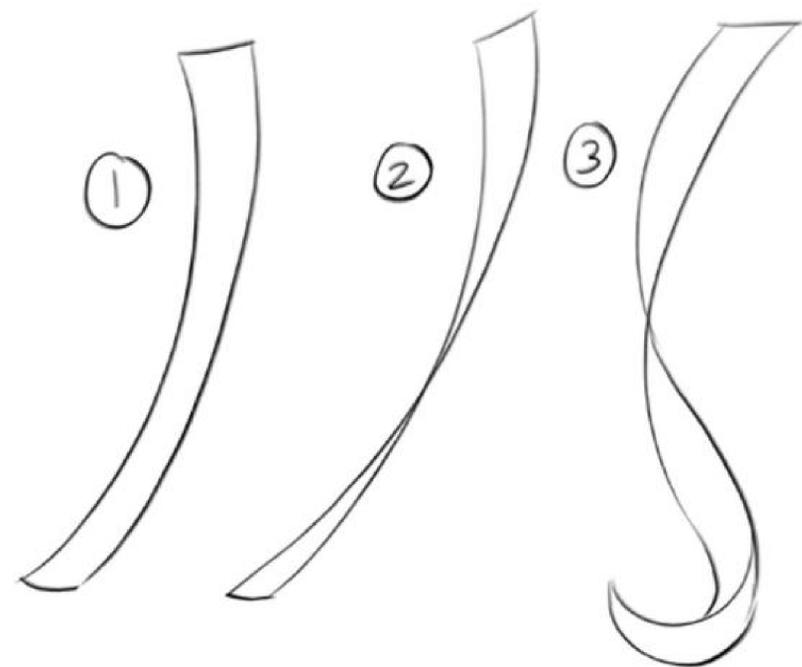
**Remember:** Hair is a 3D form coming towards us and going away. Adding indications of the underside, and also wrapping around, will help your drawing feel more 3D and realistic. Here's a breakdown of how you can go about doing this.



## Other Hair Notes

Here are some other helpful tips on drawing hair.

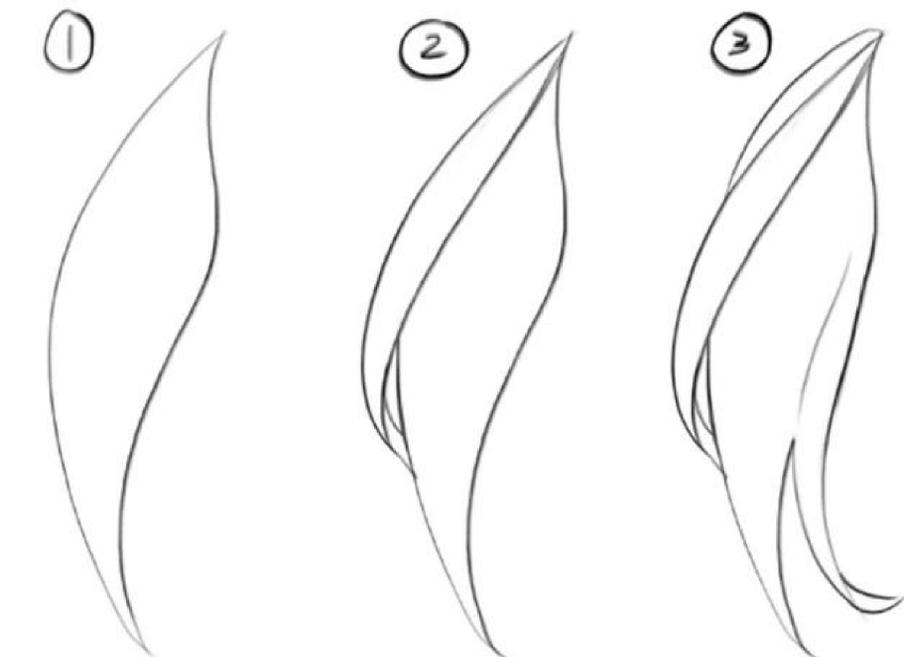
Note that the more sides (back and front variation) you add, the more 3D it will feel. Shown here is hair with 1, 2, and 3 sides.



Make the silhouette interesting by adding more bumps and curves. Remember: not all the silhouette has to be on the edge of the head, stray hairs from further up can appear around the outer edge of your drawing.



Have clumps of hair follow along the same direction.



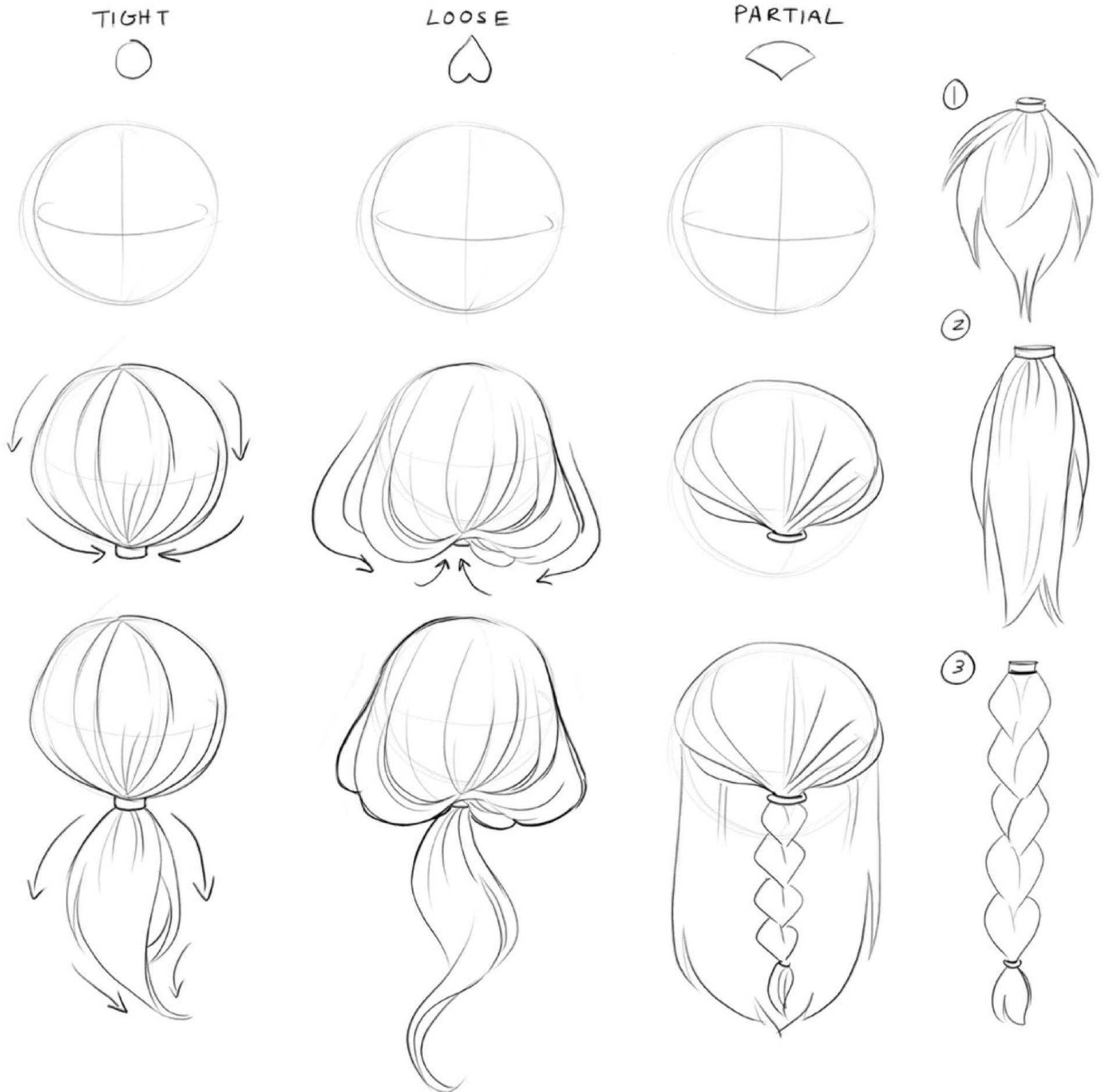
Remember to add smaller details here and there in addition to the larger shapes. This will give the appearance that your drawing is much more detailed than it really is.



Hair grows out perpendicular from the scalp, remember to account for this in your drawing. This gives the hair volume along the scalp and makes the hair feel full and lush. (see above comparison)

## ■ Hair Styles

Here are some different ways you can draw hair that's tied up in a ponytail or braided. Remember that hair has weight to it and will droop where it's loose. Lines indicating hair will radiate from the points of tension (where the hair is tied up at and coming from).

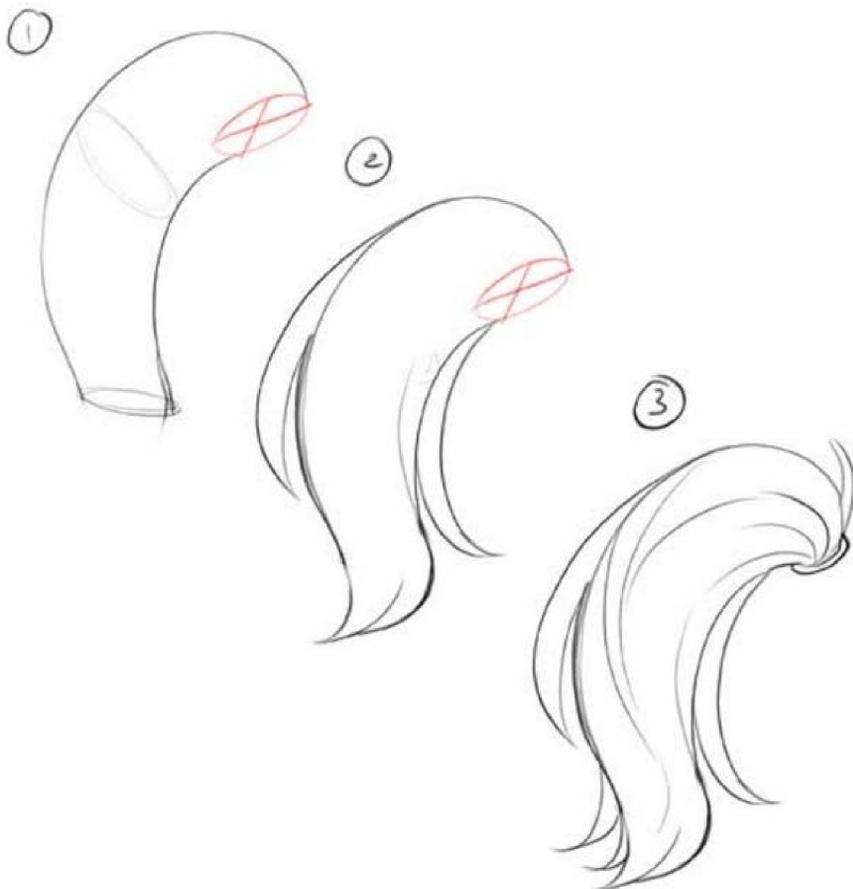
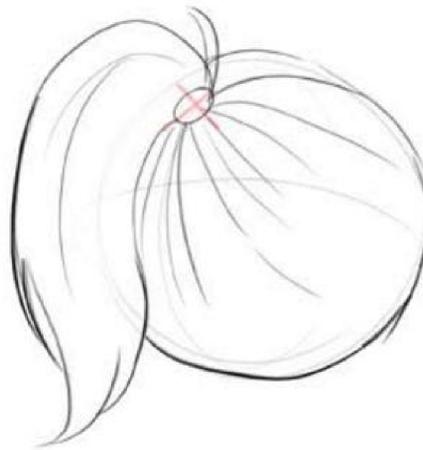
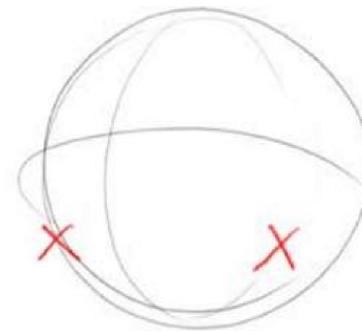
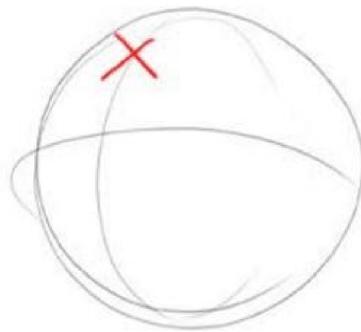
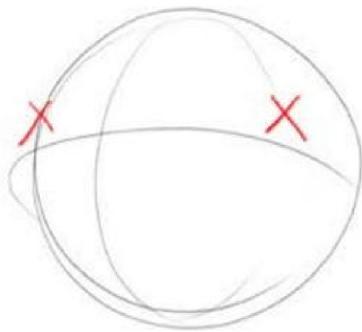


## ■ Ponytails and Pigtails - Step By Step

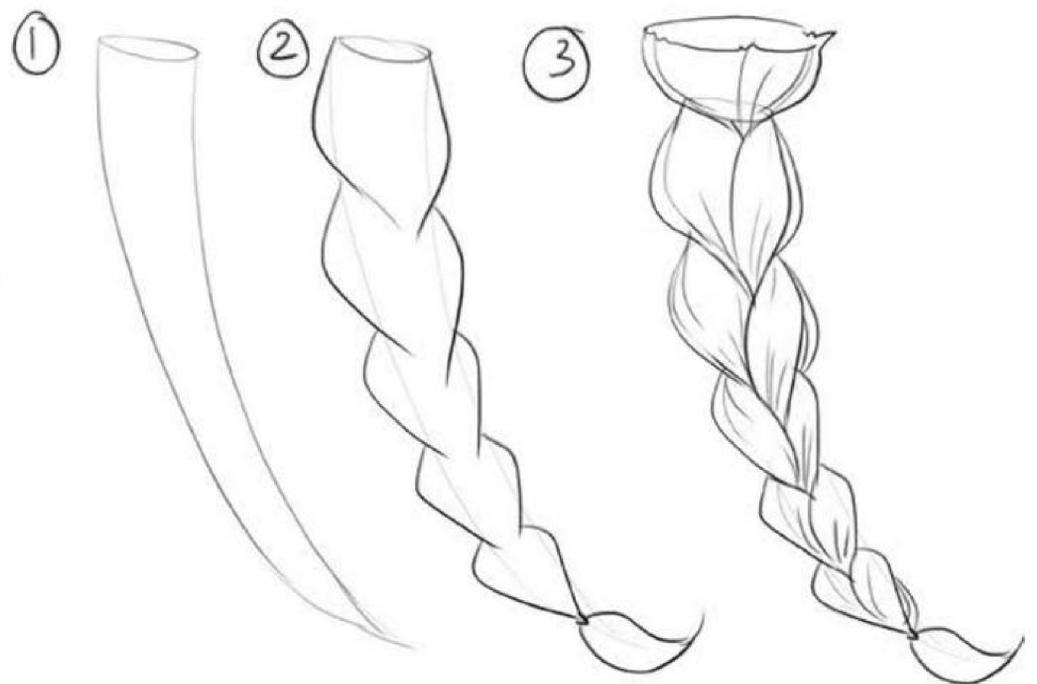
When drawing a ponytail, all the hair pulls back tightly. Remember that the hair coming out of the ponytail has much thicker volume than hair that isn't tied up.

**Step 1:** Start by figuring out where you want the hair to be tied up at. (Indicated by the x's)

**Step 2:** Draw bunched up hair coming from these points and swirling downward.



Here is a breakdown for drawing a braid.



## Female Hair Styles

Here are 3 different examples of female hair styles. With female hair styles, it's a good idea to start with the bangs first. This allows you to draw the forms in front before the forms in back. This allows you to get good overlaps that create depth in the hair. Remember: overlaps equals depth.

### Straight



### Curly



### Wavy



## More Female Hair Styles

Here are 3 more examples of female hair styles. These ones focus more on putting the hair up into a ponytail. Note how these styles create a larger variety in the silhouette.

### Ponytail



### Pigtails



### Low Ponytail



## Male Hair styles

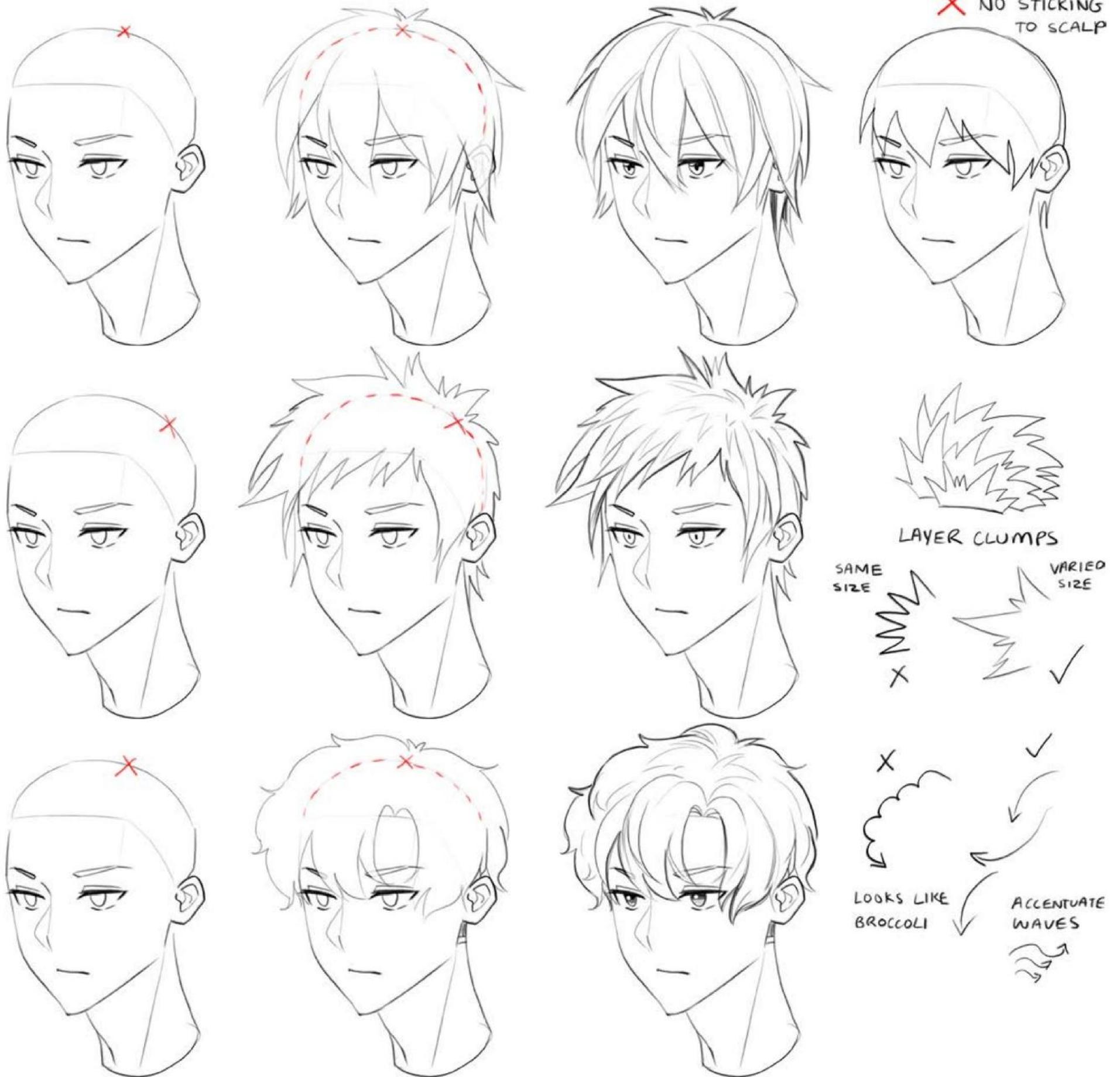
Here are some examples of typical male hair styles. These are some of the most common ones that you might see. Try practicing by varying the length and curl.

**Step 1: Start with the shape of the head.**

**Step 2: Outline the hair, remember it floats above the skull.**

**Step 3: Show volume with your lines.**

**Hair does not stick to the scalp!**



# ■ Anatomy and Proportion



Anatomy and proportion is perhaps one of the most important building blocks of character art! This is where things really start to get serious. We tried to pack as much information and content into this chapter as possible. The diagrams and breakdowns in this chapter are intended to serve as a reference that you can come back to any time.

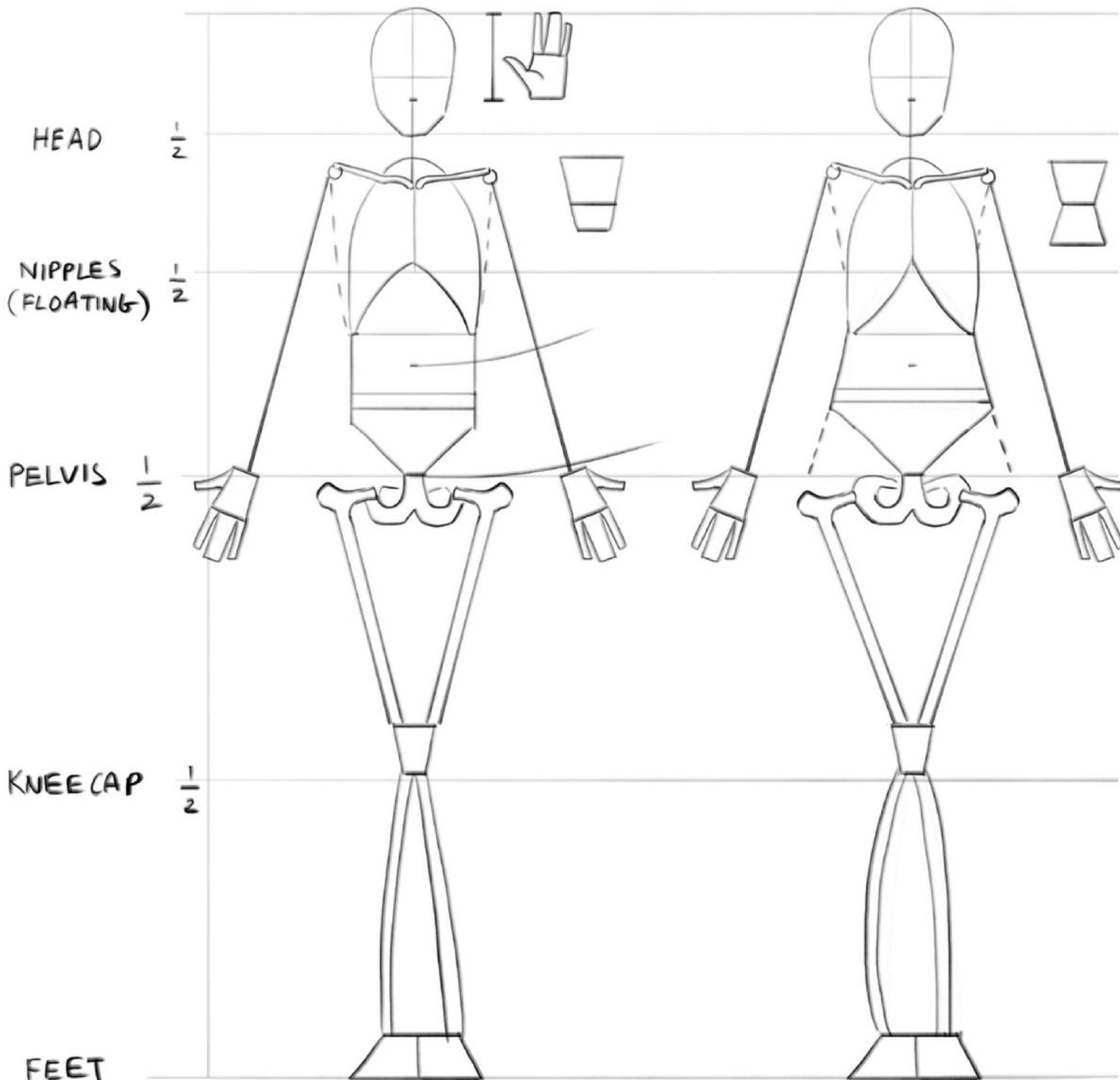
## ■ Basic Proportion - 8 Heads Tall

This is a simplified version of human proportion. This is the foundation that all the anatomy builds upon. Since you'll be drawing this so many times, it's broken down into as simple measurements as possible. Over the next few pages, different parts of the body will be broken down more. This page will form the basis that we will later modify to make each character unique.

Important Measurements:

1/2 of the full body length is the bottom of the hip box.

1/8 (half of the top, and half of that new top section) is the head. This makes our figure 8 heads tall.



Remember: No two people are the exact same size, there are always small differences among the size and proportion of people, especially in the anime world! So use this as a starting point, but not a hard rule. Later on we will be breaking these measurements to make characters look more anime like! Usually when drawing manga, this mainly means we're going to be making the heads larger.

## ■ Proportion - Step By Step

Here is a step by step for the 8 head proportion breakdown. Practice this in order many times until you can draw it from memory. It's worth it to memorize these measurements, since it will help your proportion improve dramatically!

1. Start with the full length of the body. (Length doesn't matter since this is proportional)

1.

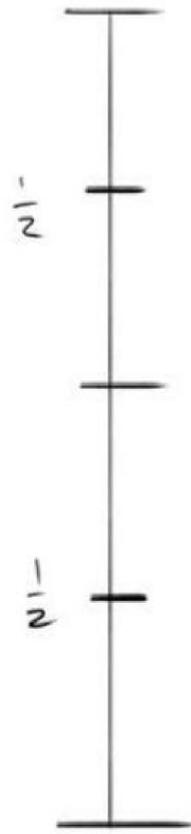


2 - 3. Divide the body in half, and then in fourths.

2.

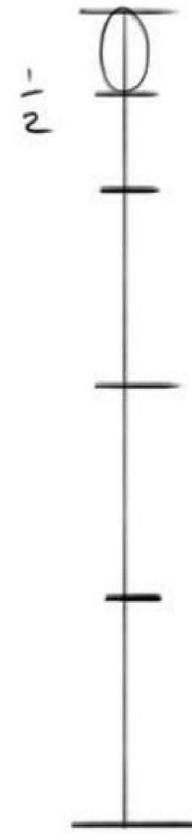


3.



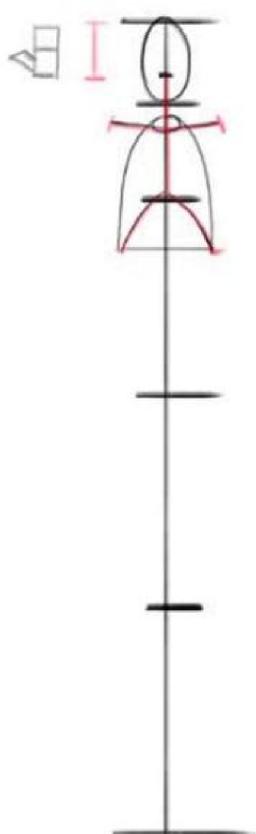
4. Divide the very top section in half. This is 1 head size.

4.



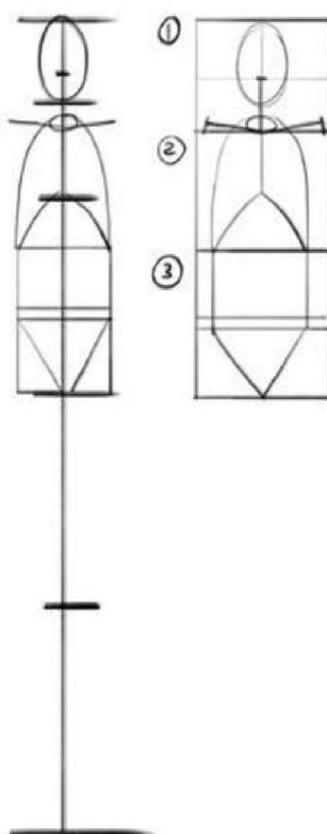
5. The bottom of the nose is roughly 2/3 down the head. Double the hand measurement (top of the head to bottom of the nose) to find the pit of the neck.

5.



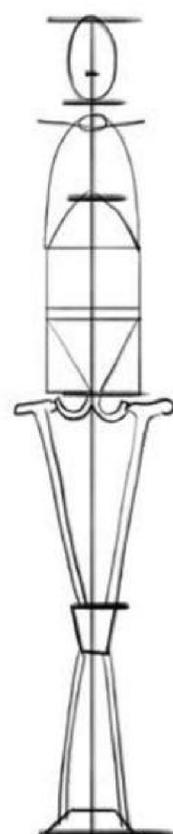
6. The top of the head to the pit of the neck is 1/3 of the top half of the body (this three box method will be explained in the next few pages).

6.

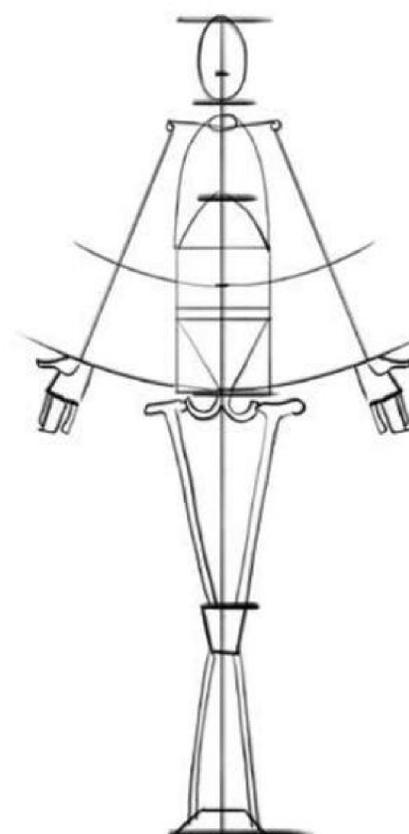


7 - 8. Add arms and legs.

7.



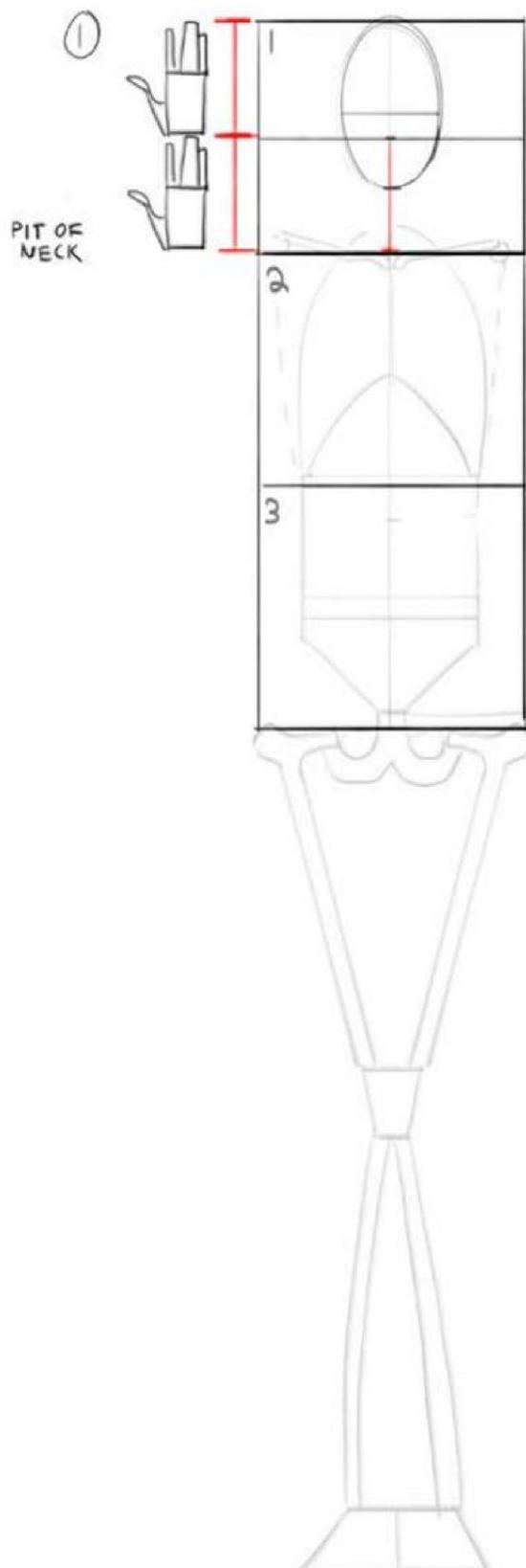
8.



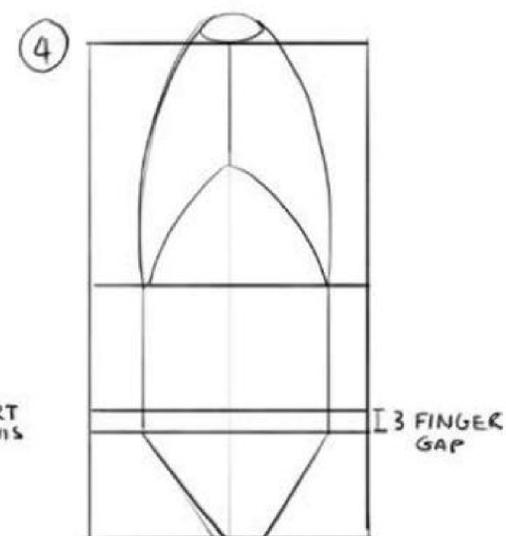
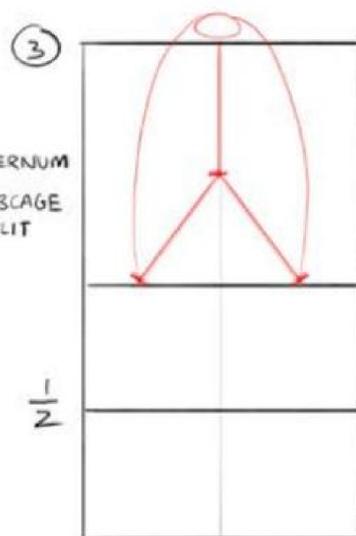
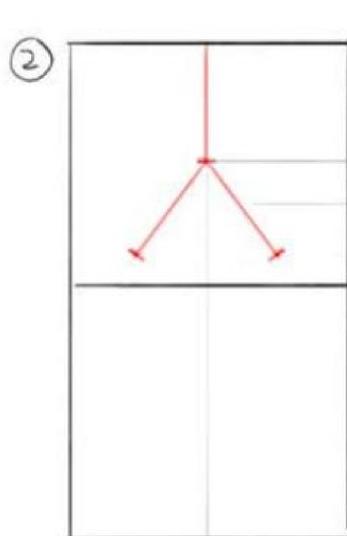
## ■ 3 Box Method

We're going to be using a new measurement now called "hand length", which uses the length of the hand. Find this length by dividing the top of the body into three equal boxes as shown below. Each box is 2 hand-lengths.

**Top Box:** The Top of this box is the top of the head. The bottom is the pit of the neck. Half way is the bottom of the nose.



**Middle Box:** The top of this box is the pit of the neck (where the clavicle comes together). The bottom of this box is the bottom of the rib cage. The middle of this box is the bottom of the sternum (the center part of the ribcage). The top of the rib cage sticks out slightly above this box.



**Remember:**  
To find the 3 boxes, first take the total length of the body and divide it in half. Take the top half of the total body length and divide it into thirds (each box is 1/6 of the body length).



## ■ Bean - Bend and Stretch

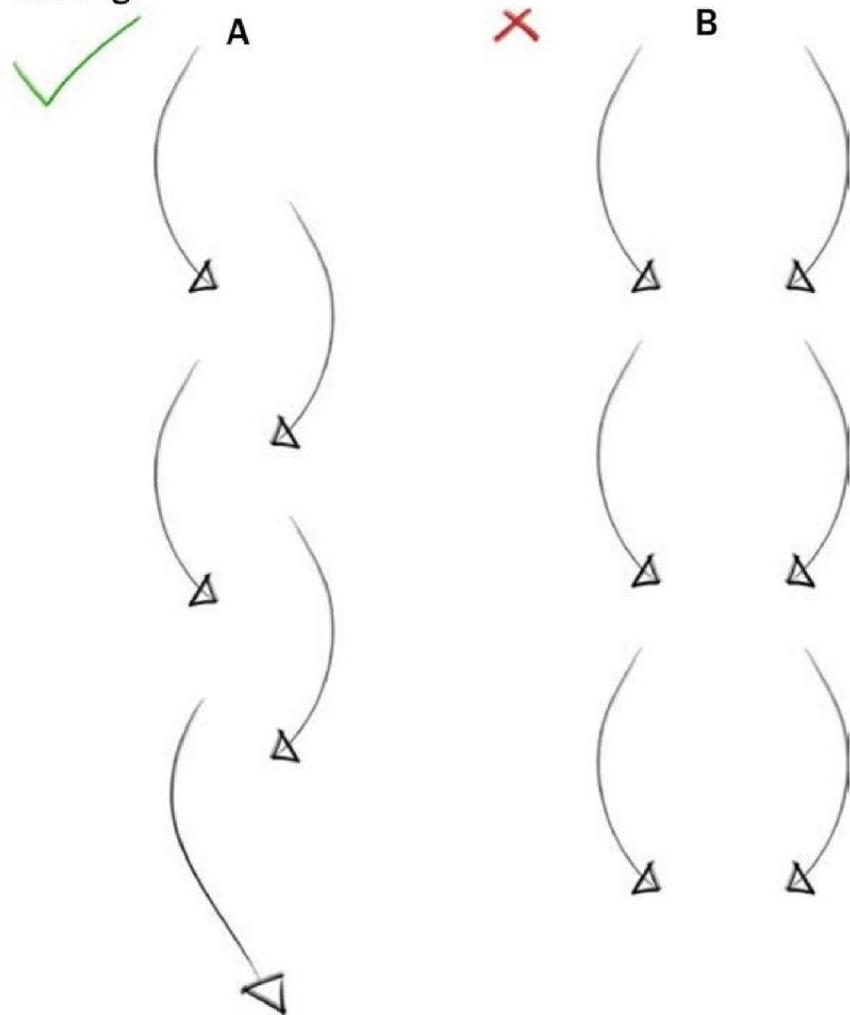
Imagine a bean, that is tilted one way or the other. One side is stretching (S) while the other is compressed (C). Equally divide this to make an easy starting point for the rib cage and hip box. The bean is 2 units tall by 1 unit wide.



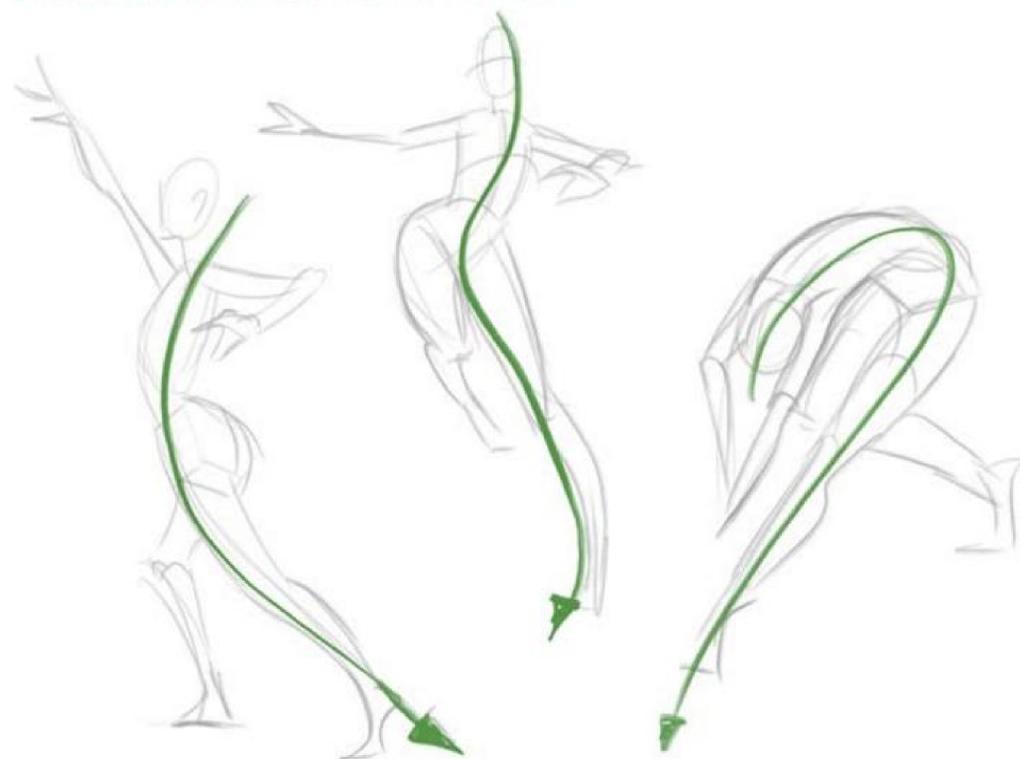
## ■ Gesture (A) Symmetry and Asymmetry

Before we start with gesture drawings, there are a few principles to keep in mind: **Asymmetry**, **Direction of Form** (shown through wrapping lines) and **Line of Action**. Review these and do some gesture drawings, keeping these principles in mind.

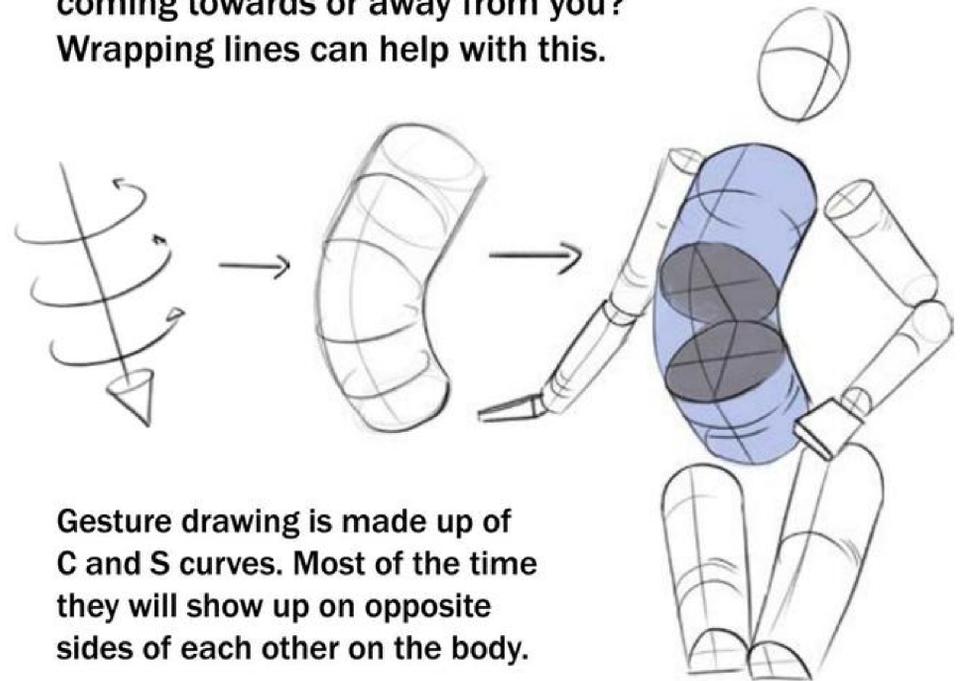
Try to avoid **SYMMETRY** in your drawings. Notice how (A) Flows much better than (B). Try to guide the eye, imagine the path a ball would take through your drawing.



**Hot Tip: Line of action.** If you were to take a line and go through the main flow of a pose, this line is the line of action, a useful tool to make sure your gesture is working well. Keep this line simple, either an S or C curve will do.



Use wrapping lines to show the direction of the form. Is the form coming towards or away from you? Wrapping lines can help with this.



Gesture drawing is made up of C and S curves. Most of the time they will show up on opposite sides of each other on the body.



## ■ Gesture (B) Examples

Practice gesture drawing often! This will help your drawings look much more lively and dynamic. Gesture drawing is a great warm up for a long session of practice! Consider doing 20-30 minutes of gesture drawing warm up a day if you are serious!

**ASSIGNMENT:** Draw 100 gestures, these should take anywhere from 1-5 minutes. Making a habit of doing these daily will help you a lot in the long run!



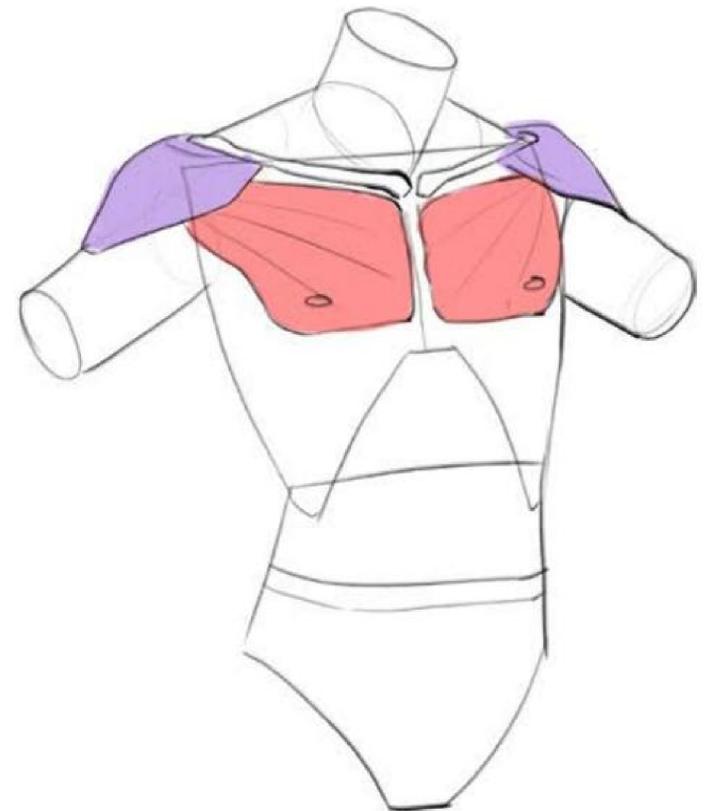
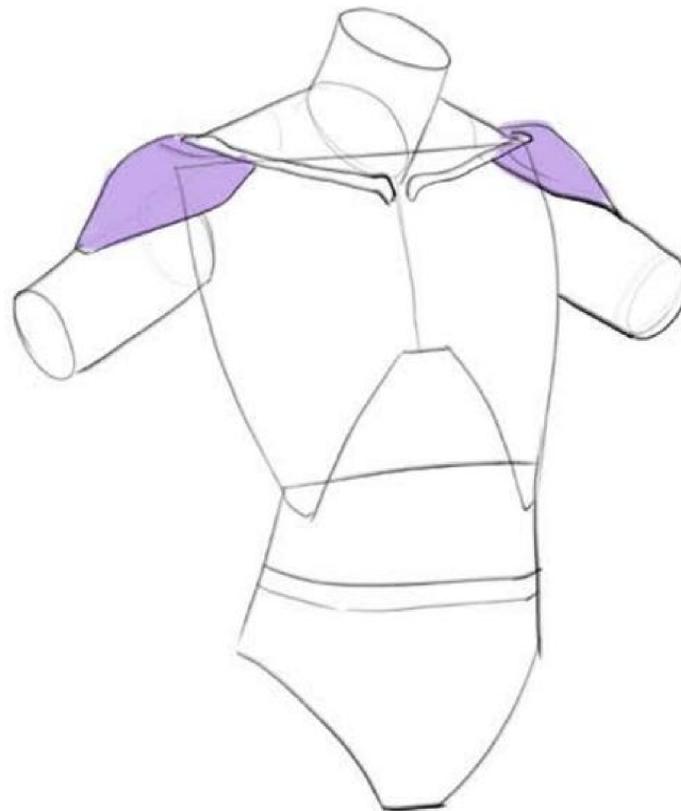
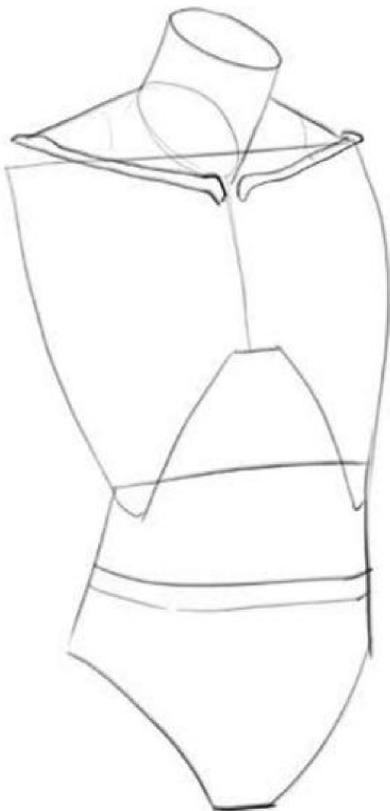
## ■ Male Torso - Step By Step

As usual, start with the basic proportions and slowly build on top. The male torso is usually much more rectangular than the female torso.

1. Draw in base proportions. 2 units by 1 unit, neck is extra on top.

2. Add Deltoid (shoulder muscle) and simple cylinders for arms.

3. Add Pectoralis (chest muscle). This connects underneath of the deltoid on the arm.



4. Add Serratus Anterior (sides of the ribs) and muscles on the back wrapping around underneath of the armpit.

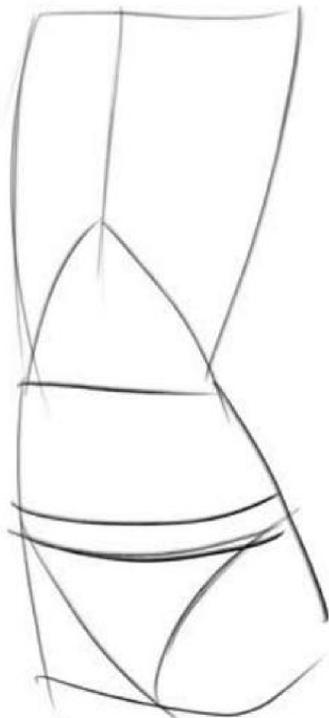
5. Add External Obliques (muscles on the sides for twisting) and Abdominal muscles.



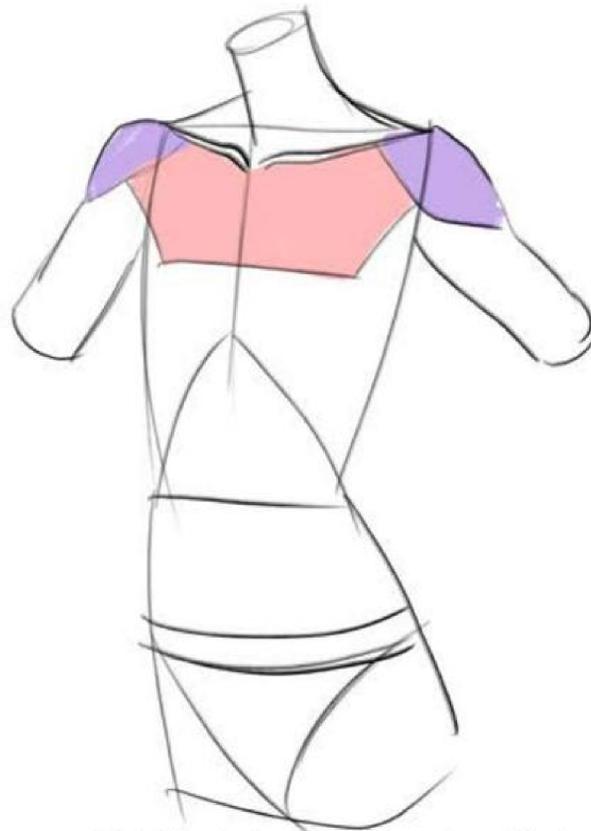
## Female Torso - Step By Step

The female ribcage is generally much thinner and the hips are generally wider. This is where the iconic 'hourglass' shape comes from.

1. Block in the hourglass shape. Mark out proportions: 2 units by 1 unit, neck is extra on top.



2. Put the cylinders on for the arms, and block in the chest and shoulder muscles.



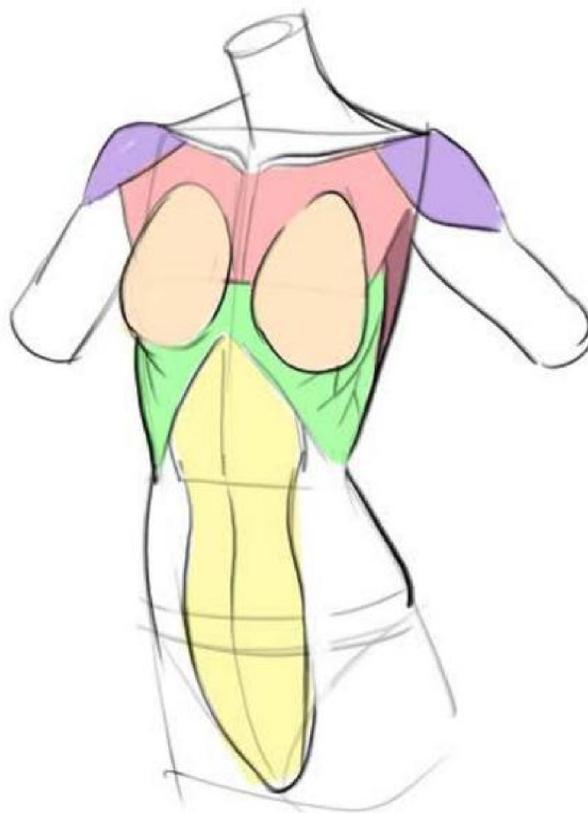
3. Place in the breasts. (Don't make the breasts circles, they have weight and pull downwards. Larger breasts pull down more.)



4. Add muscles on the sides of the rib cage, these usually aren't visible on females



5. Add abdominal muscles. Notice how the abs come closer together over the area of the belly button as opposed to the males which tends to stay straight.

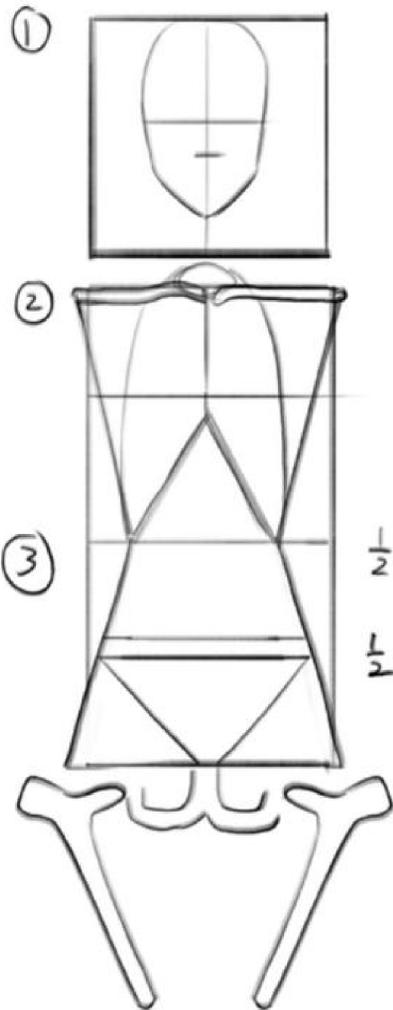


6. Add external obliques and add the thighs on as well, the thighs will create another, even wider bump after the obliques.



# Female Torso Anatomy

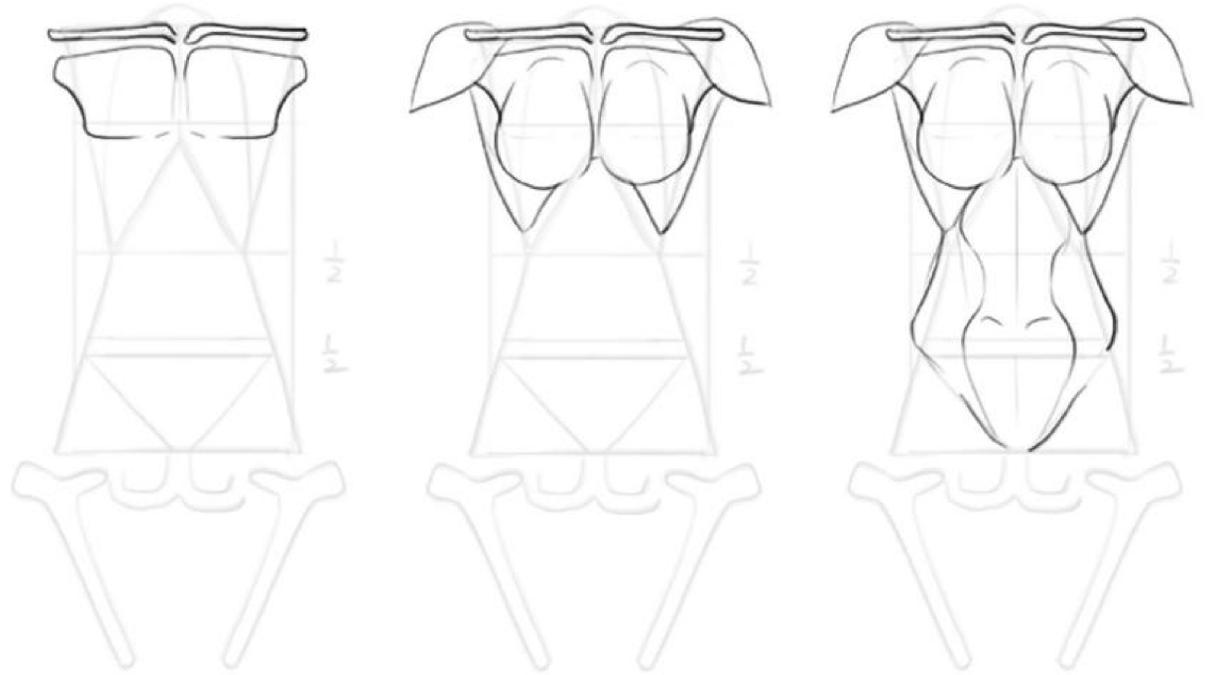
Here is a breakdown of the female torso using the 3 Box Method. For a full list of muscles and locations refer to the muscle detail page (Page 44).



Step 1: Clavicle and Pectoralis (chest muscle).

Step 2: Deltoid and Serratus Anterior (shoulder and side muscle).

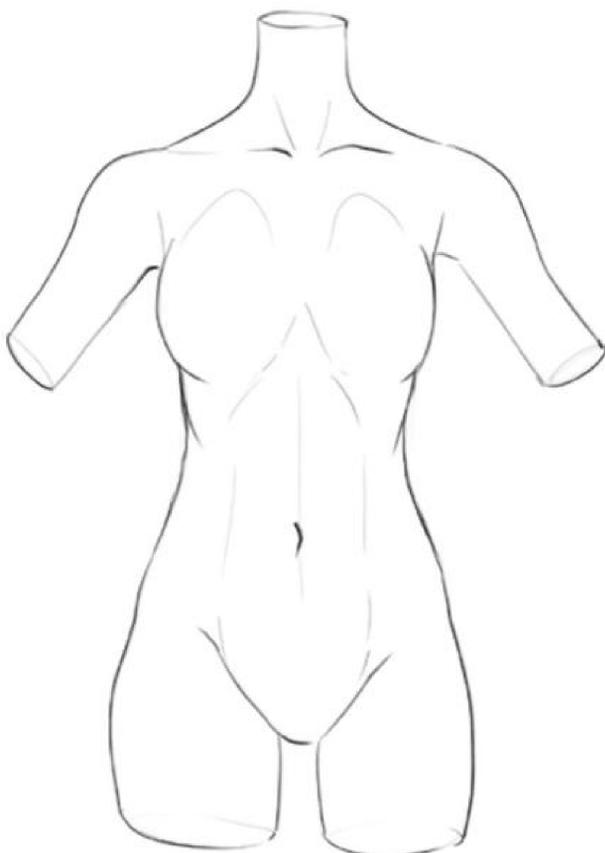
Step 3: Abdominals and External Obliques (lower side muscles).



Less Curvy

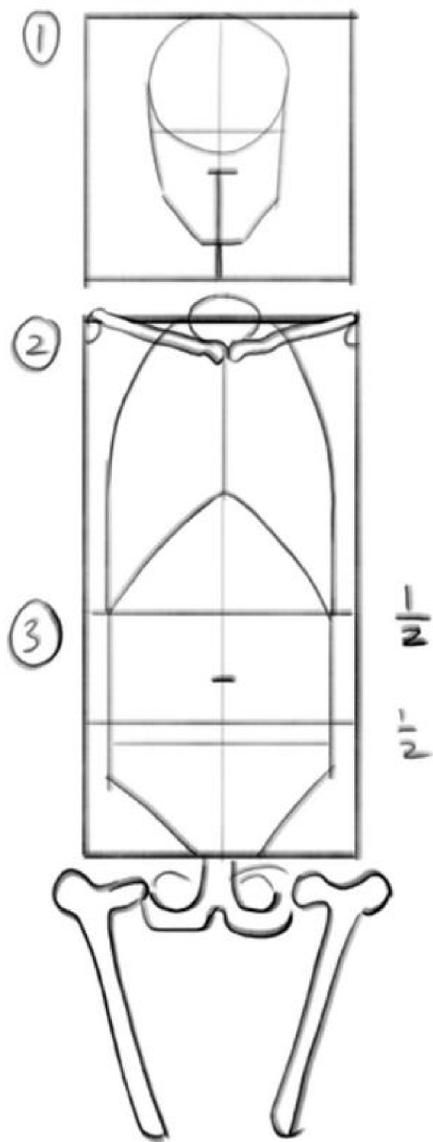
More Curvy

Very Curvy



# Male Torso Anatomy

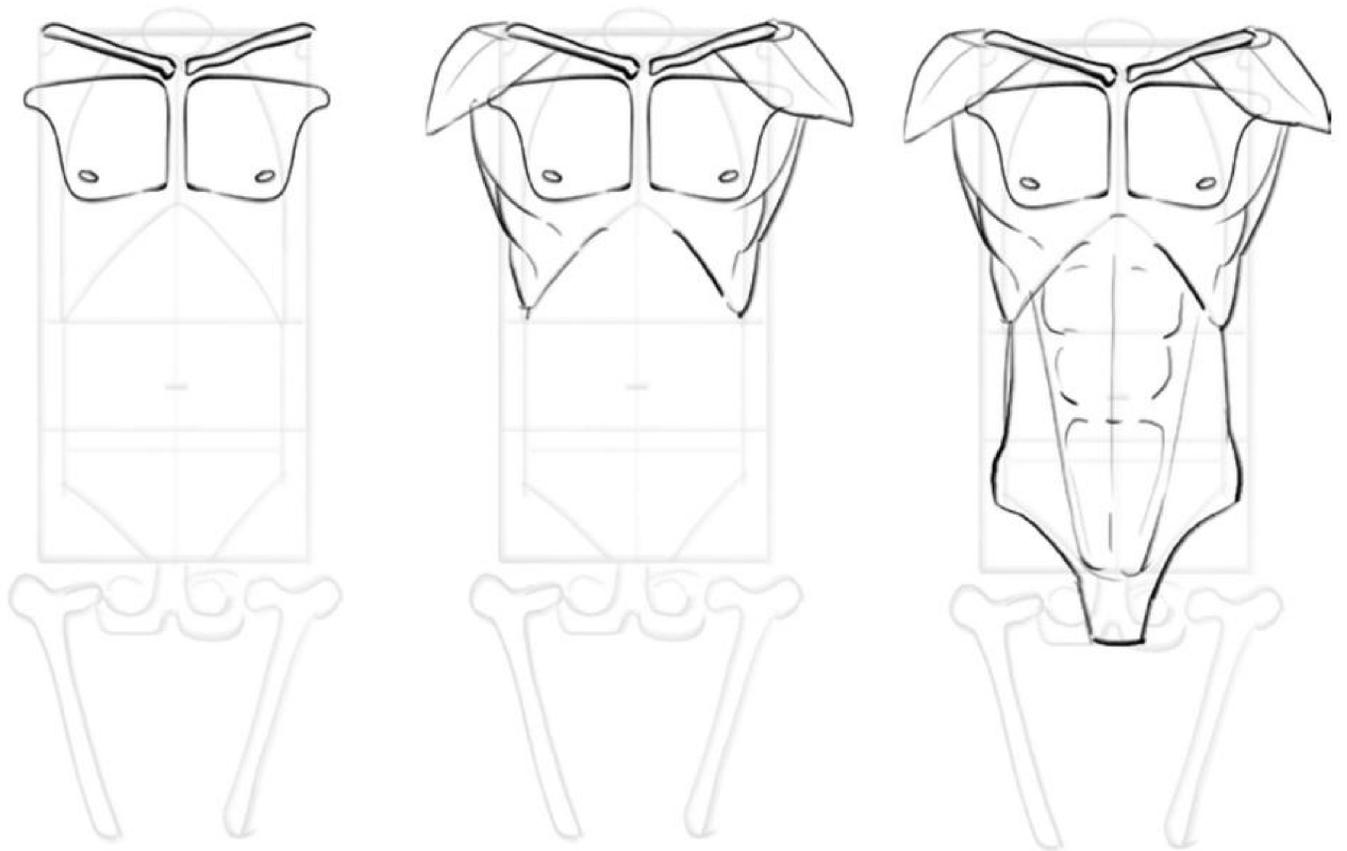
Here is a breakdown of the male torso using the 3 Box Method. For a full list of muscles and locations refer to the muscle detail page (Page 44).



Step 1: Clavicle and Pectoralis (chest muscle).

Step 2: Deltoid and Serratus Anterior (shoulder and side muscle).

Step 3: Abdominals and External Obliques (lower side muscles).



Less Muscular

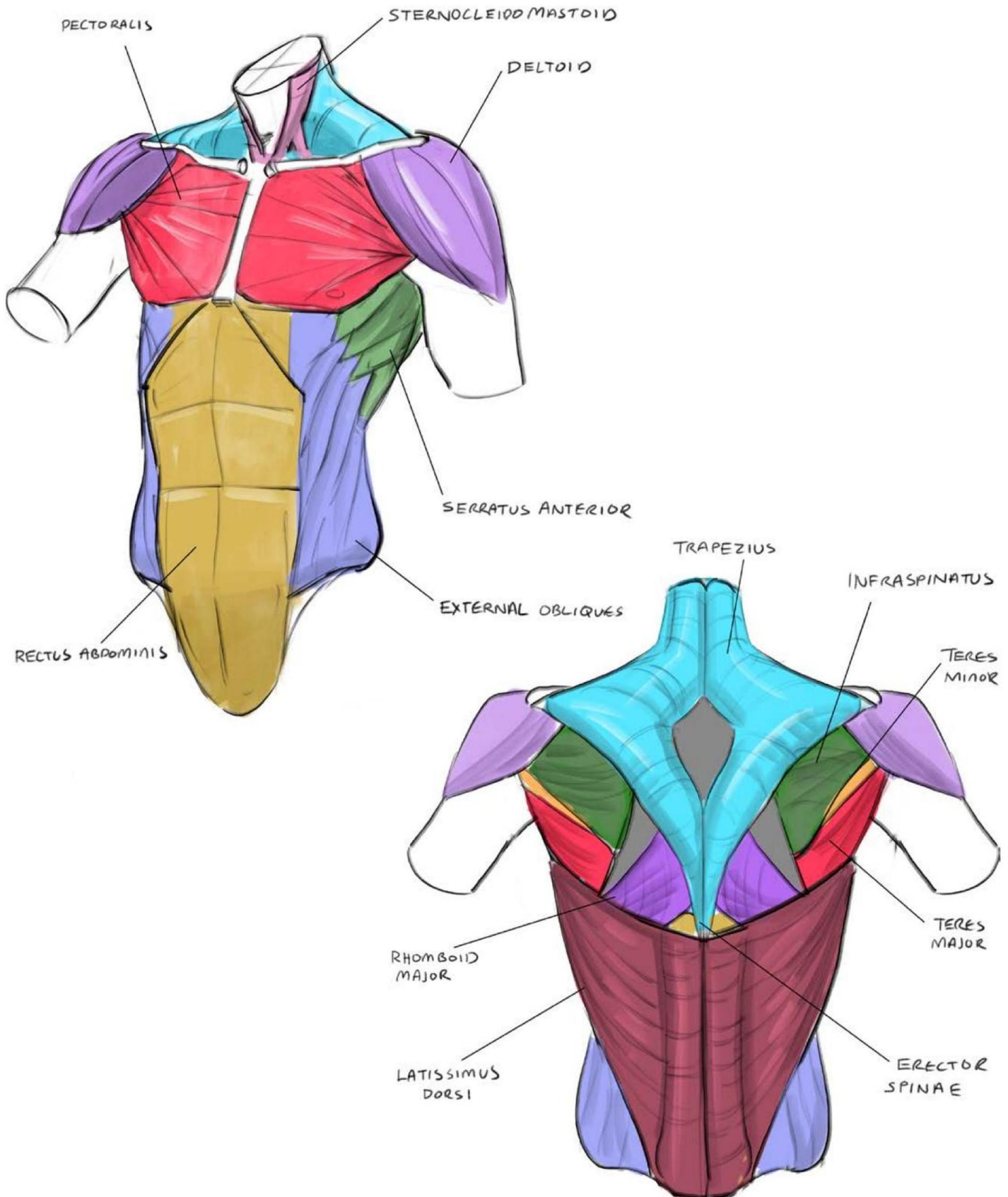
More Muscular

Very Muscular



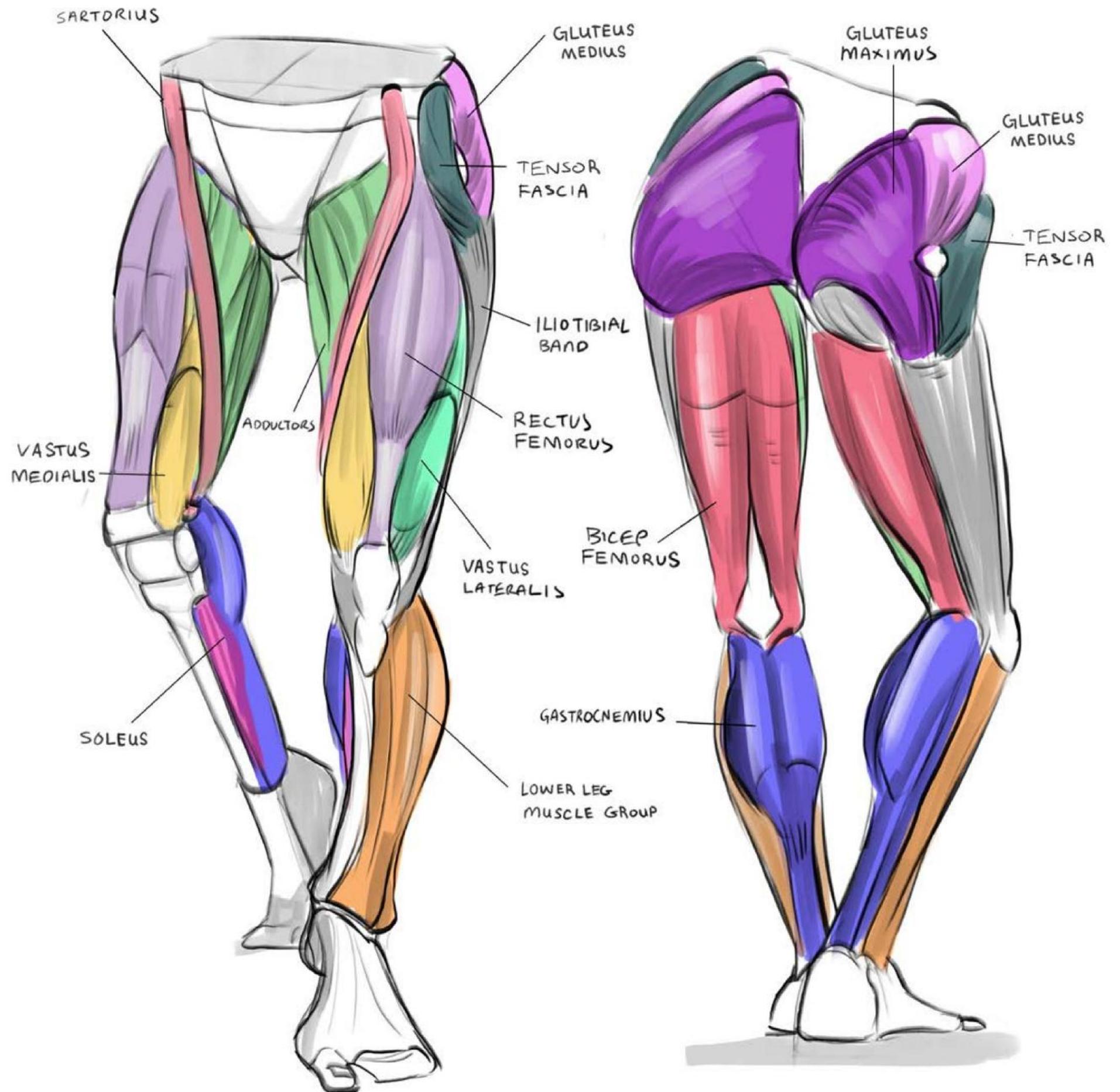
## Torso and Back Muscle Detail

Breakdown of the torso and back muscles.



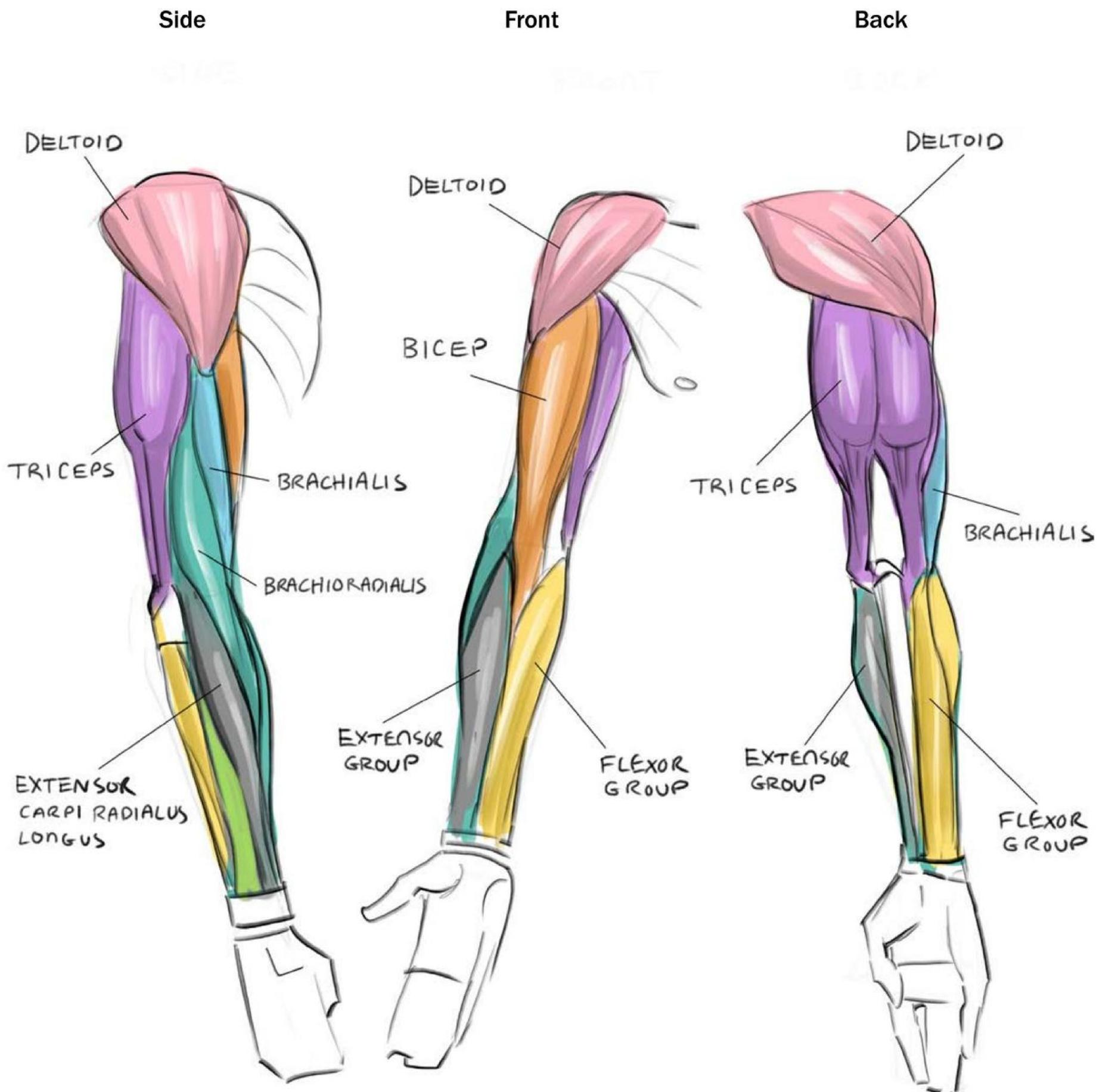
# ■ Leg and Hip Muscle Detail

Breakdown of the leg and hip muscles.



## ■ Arm and Shoulder Muscle Detail

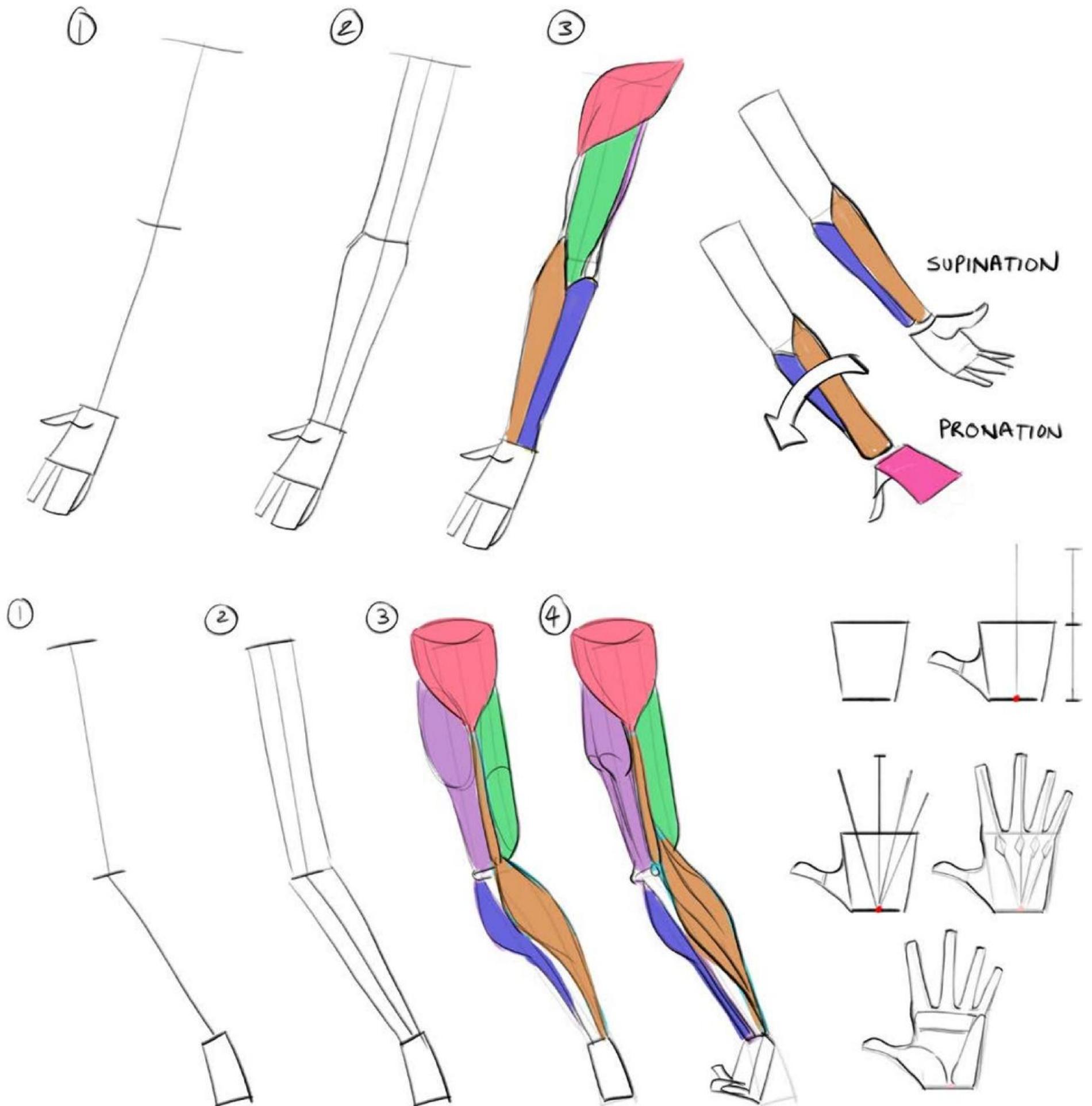
Here is a breakdown of the arm and shoulder muscles. Note that some of the lower arm muscles twist as the arm rotates.



## ■ Arm and Hand Breakdown (A)

Understanding the full complexity of the muscles in the arm is great, however, it's usually best to simplify. This page is all about simplifying arms in a practical way.

1. Start with the base measurement of the arm. Mark out where the upper arm, lower arm, and hand are at.
2. Draw the flat outside shape.
3. Add on the simplified muscles.

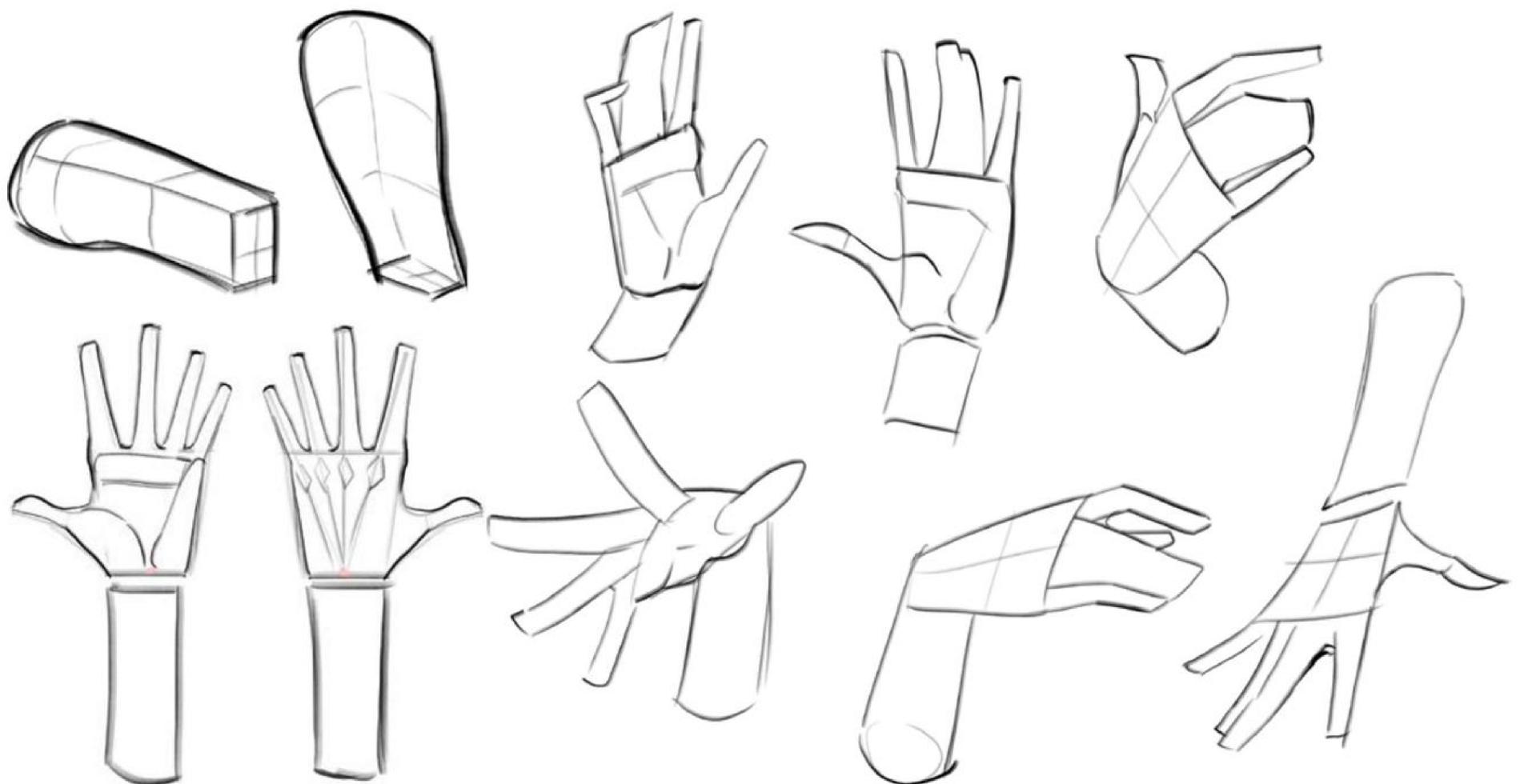


## ■ Arm and Hand Breakdown (B)

You can section the arm into four parts. This creates a good base for drawing many different arm poses.

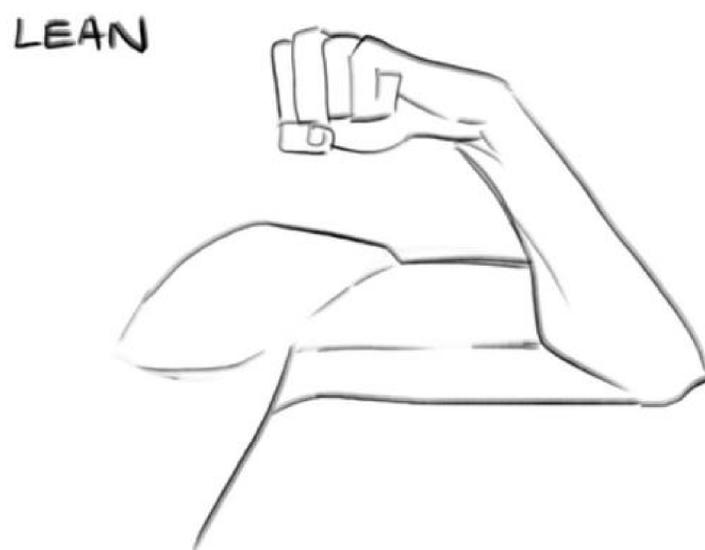
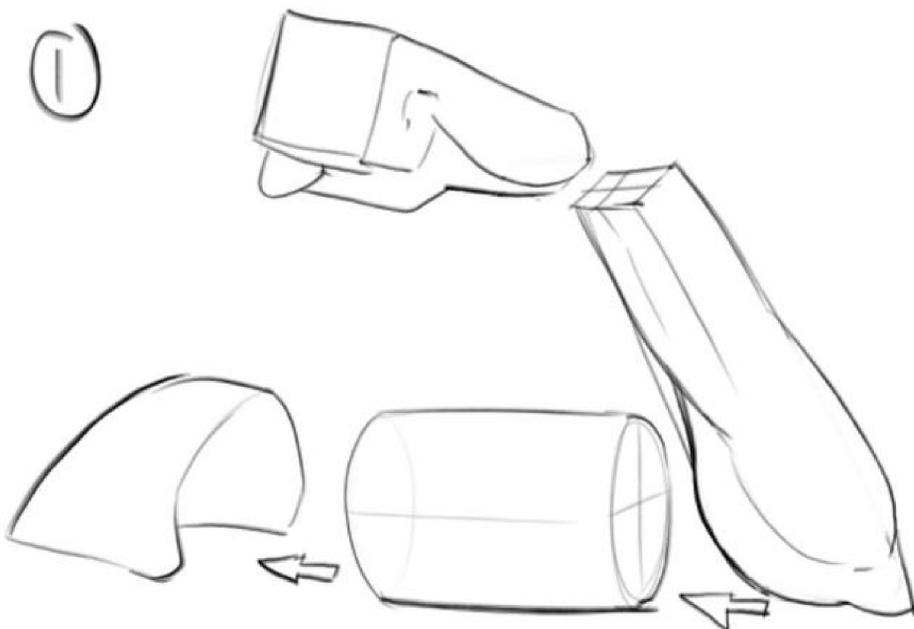


**Hot Tip:** The best way to connect the hand to the arm is to make the wrist a box. This is more realistic and can help with positioning and perspective.



## ■ Arm and Hand Breakdown (C)

Imagine the different pieces of the arm separately, and then connect them together.



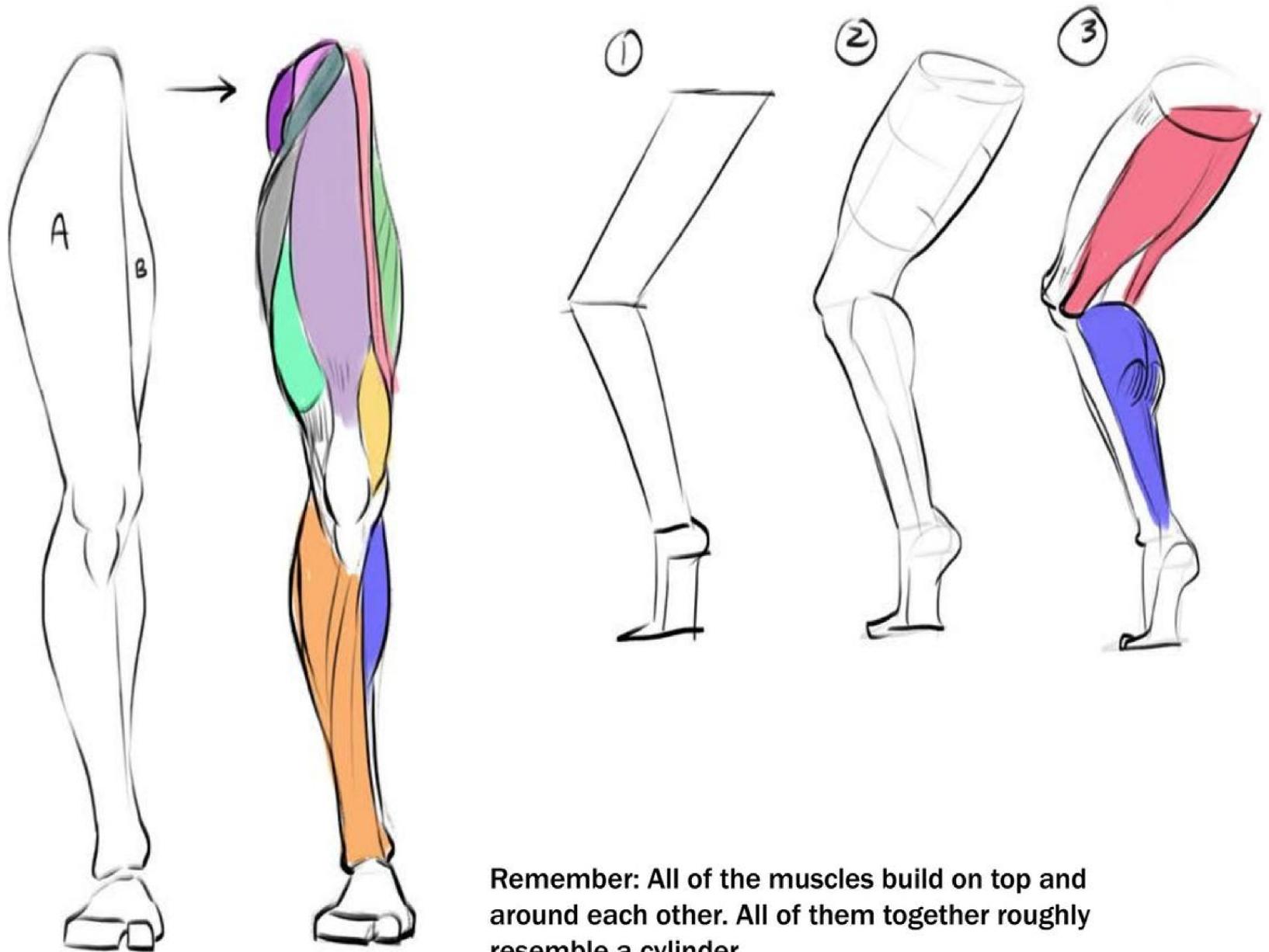
Bulkier arms can have muscles like bowling balls!

## ■ Leg Breakdown

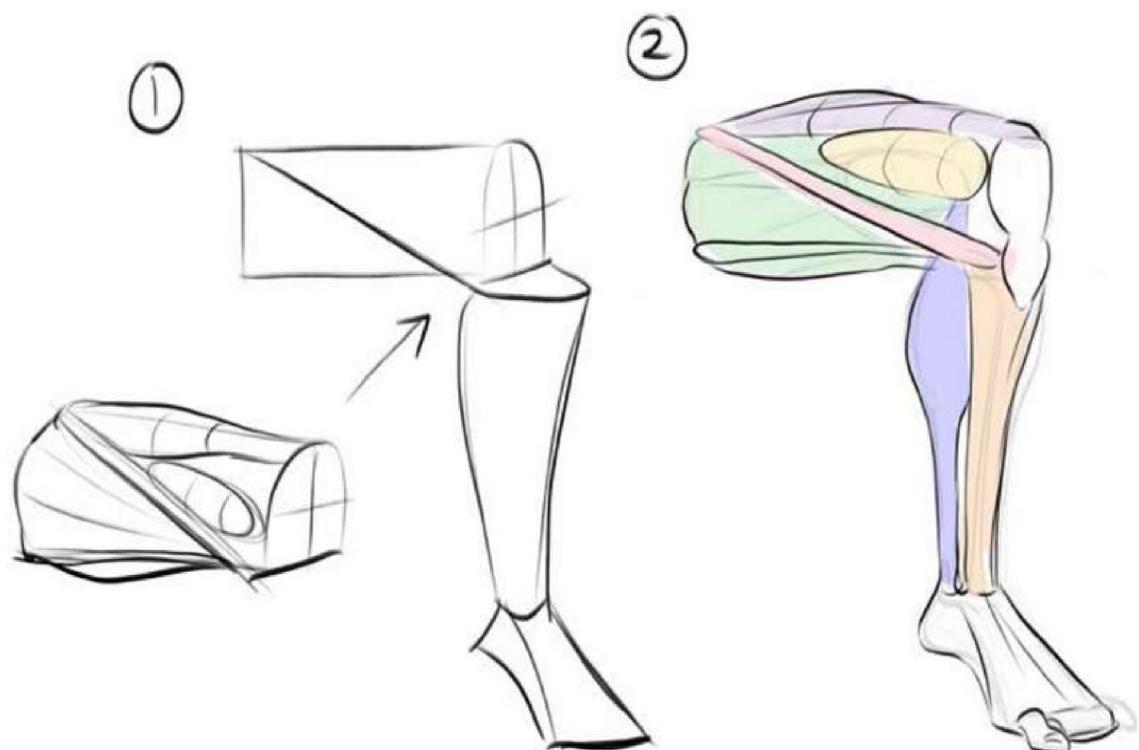
When Breaking down the leg, remember to keep the cylinder in mind.

You can always start with flat shapes and turn them into cylinders after you are happy with the size, placement, and gesture.

Here's a front view of the leg muscles.



Remember: All of the muscles build on top and around each other. All of them together roughly resemble a cylinder.



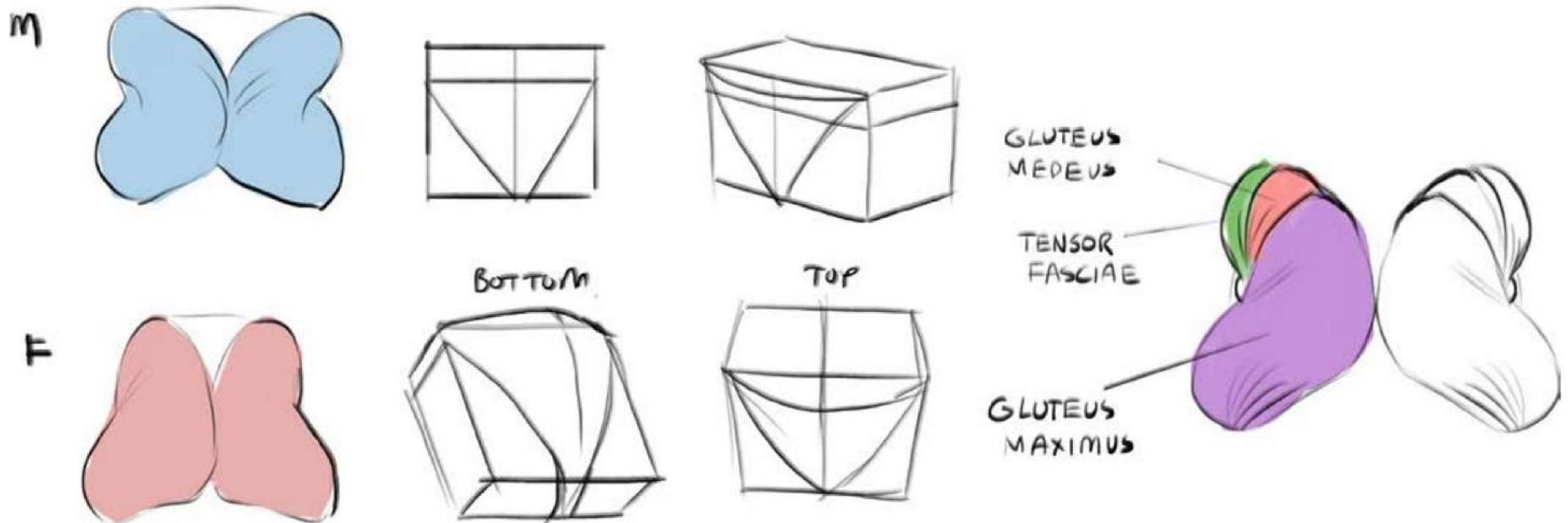
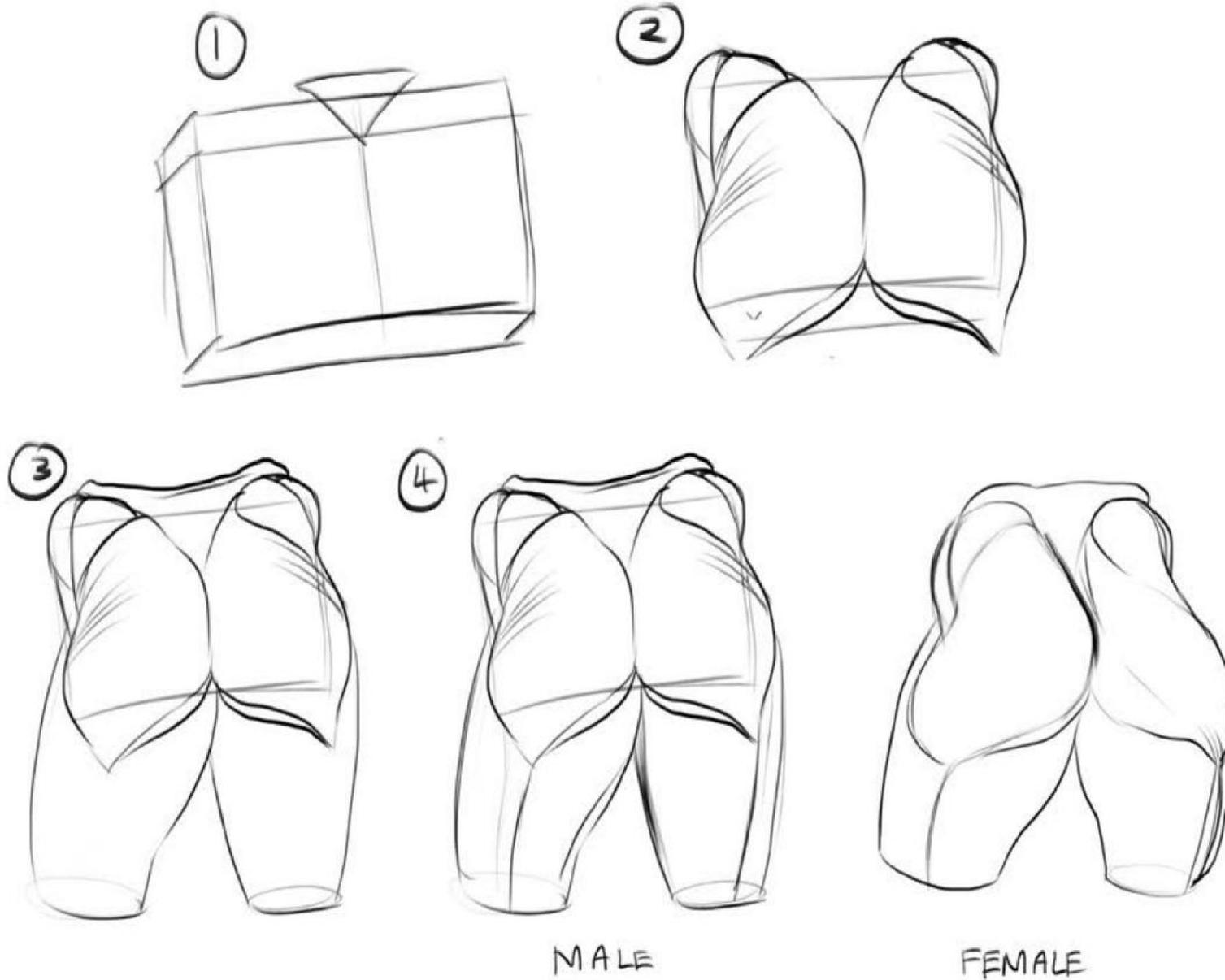
# ■ Hip and Glutes Breakdown

The hip and rear can be broken down into a few main muscles.

1: Draw the shape of the hip box. Find the center.

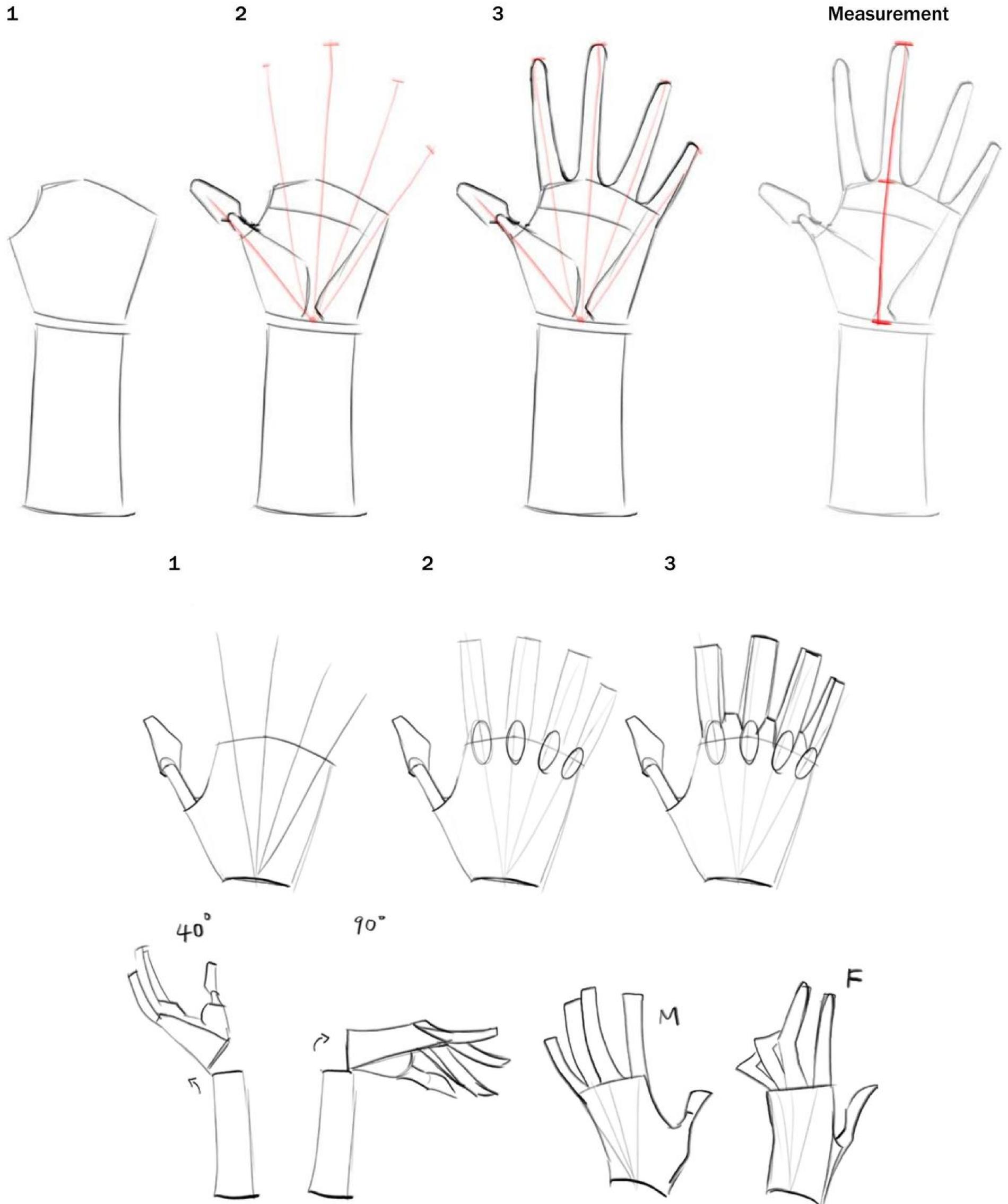
2: Outline the shape of the muscles. Remember that they overlap. Some muscles are hidden behind the closer ones.

3: The legs connect underneath (remember the legs are cylindrical).



## ■ Hands (A)

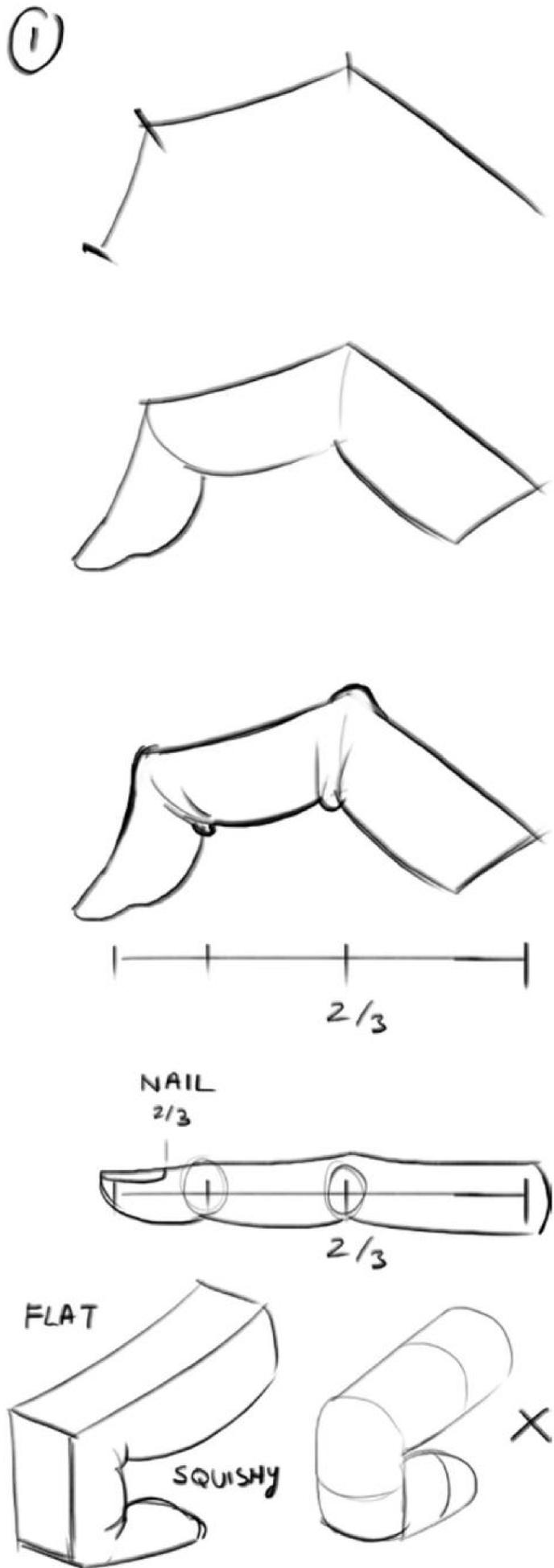
This section will be covering the basics of drawing hands. Pay attention to how the lines extend from the base of the hand outwards (2). This will give you the position your fingers will be in with an open hand.



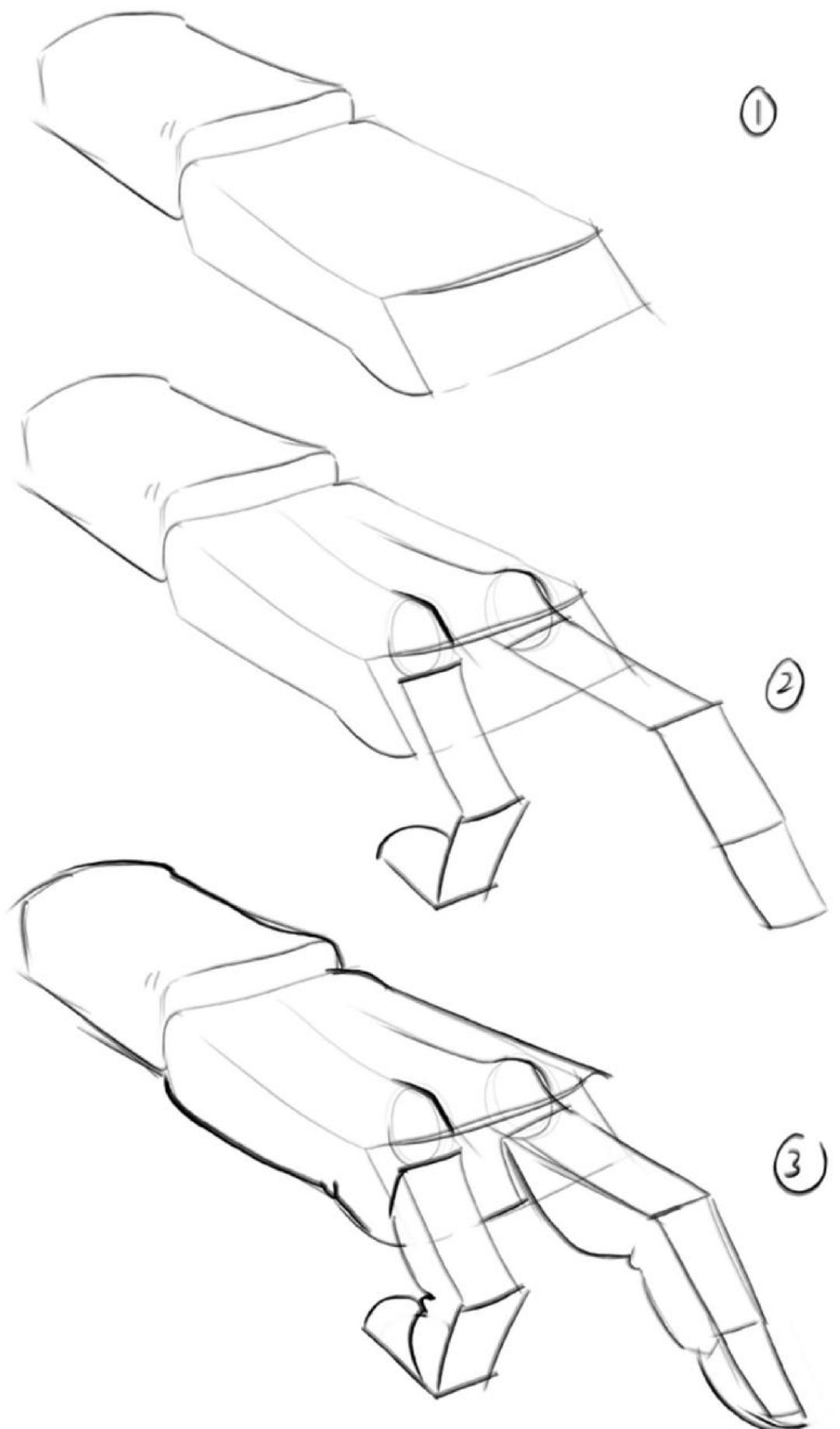
## ■ Hands (B)

This page breaks down the fingers and how they connect to the hand.

Each segment of the finger is  $\frac{2}{3}$  of the previous segment. Draw the back of the finger flat and the pads squishy and round.

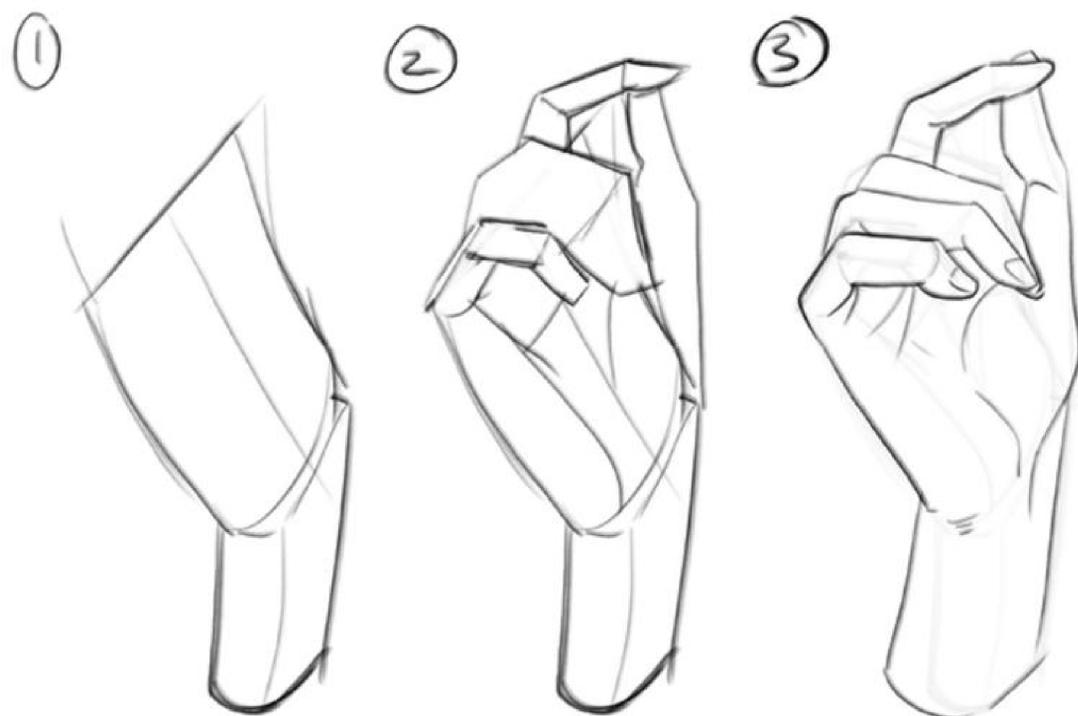
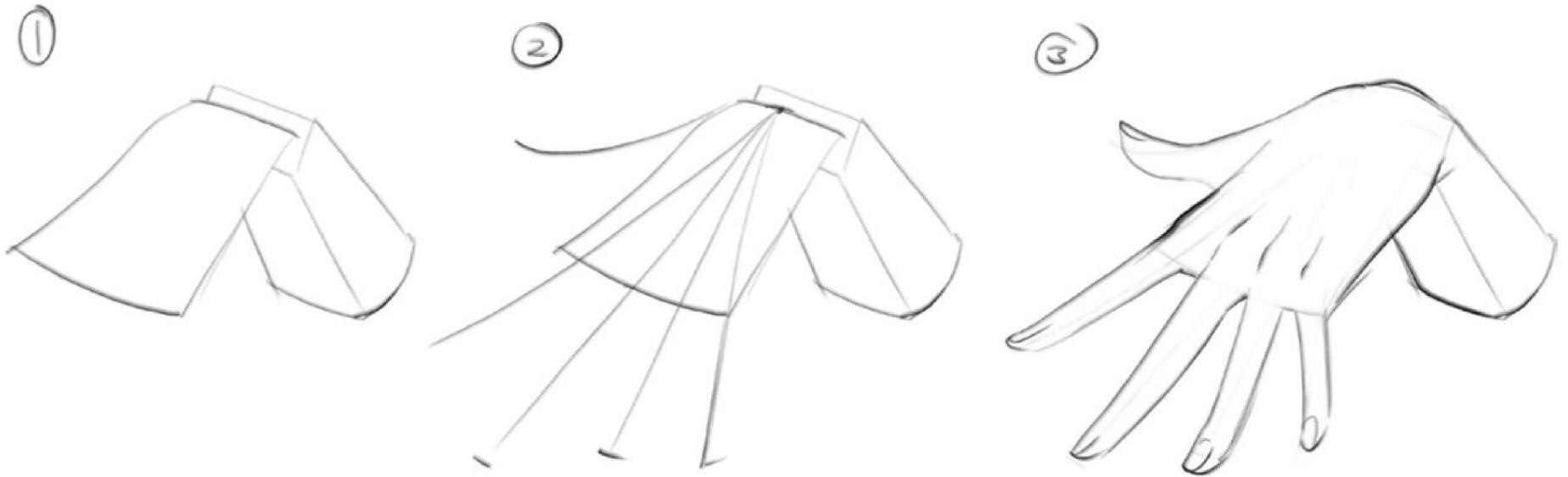


The hand without the fingers creates a sort of wedge shape. The palm of the hand comes out further than the knuckles. The fingers attach to the end of the wedge.

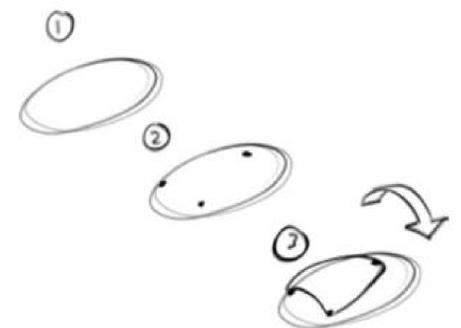


# Hand Construction Process

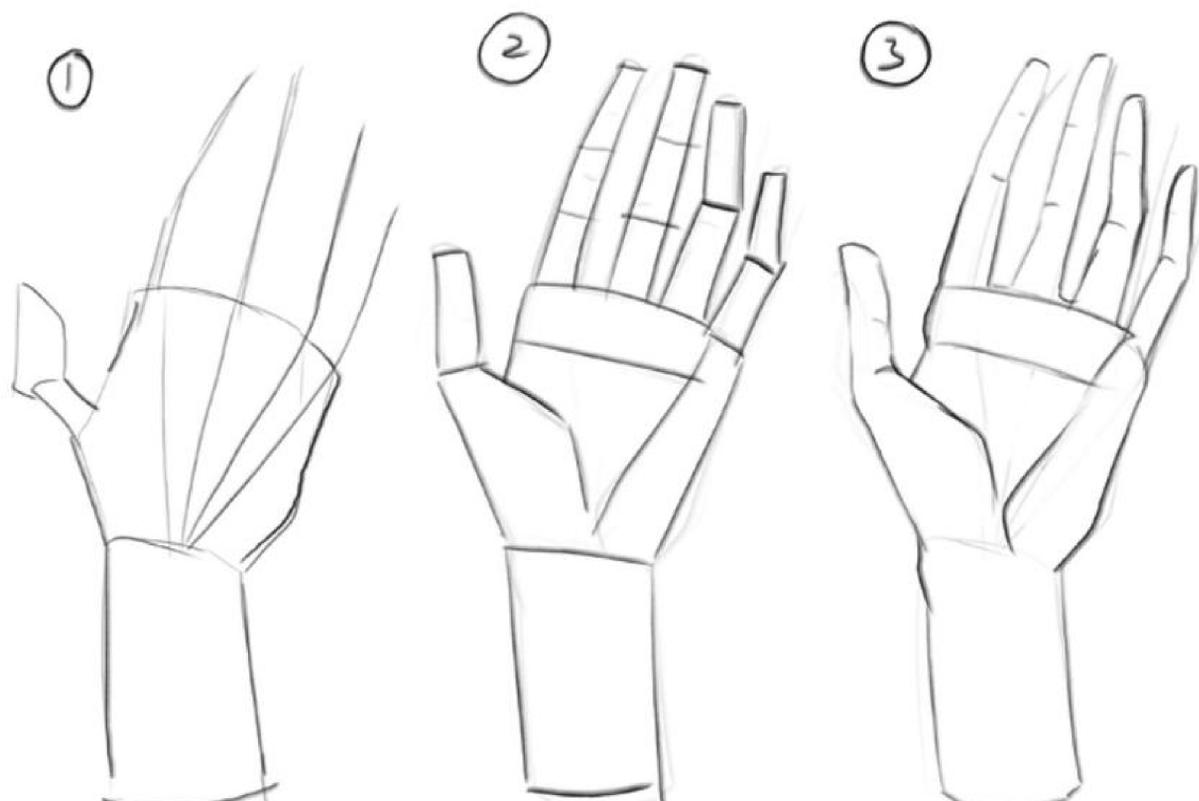
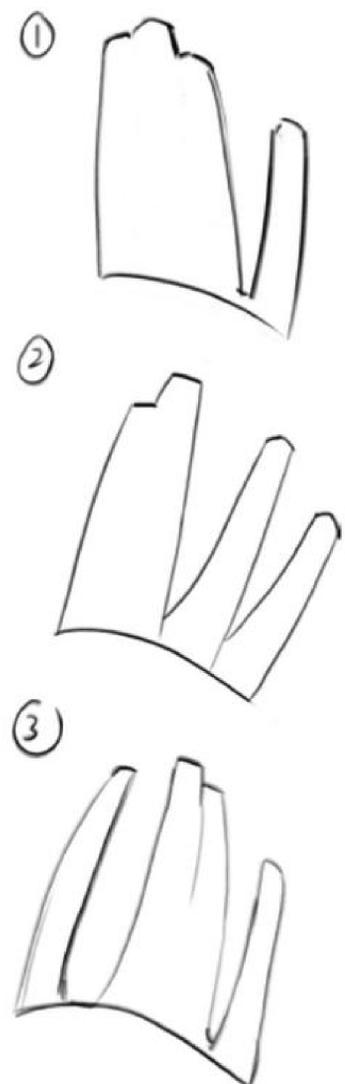
Here are a few more examples of hands and their construction. Practice drawing these and following the steps.



## Fingernail Breakdown

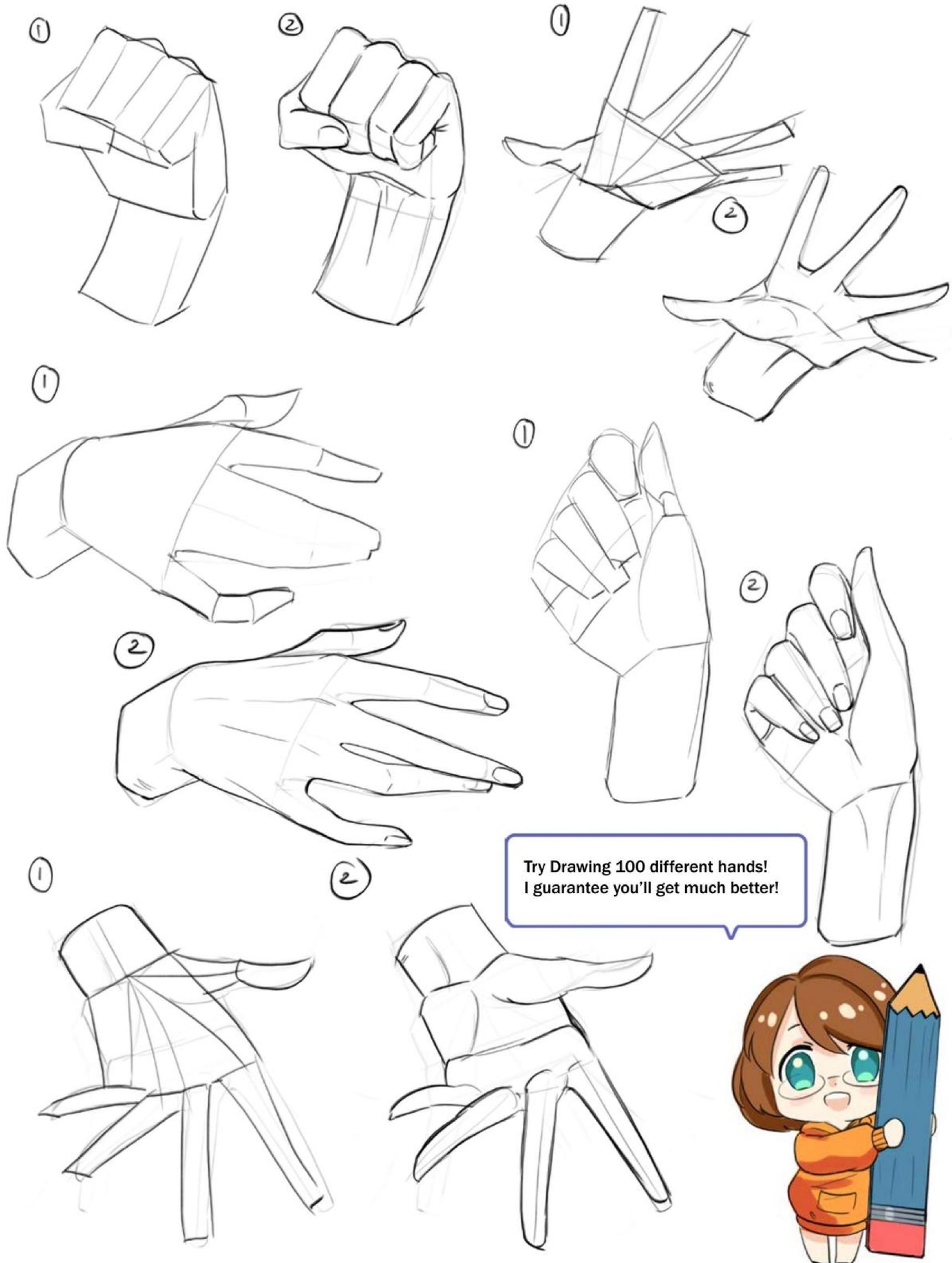


## Finger Grouping Designs



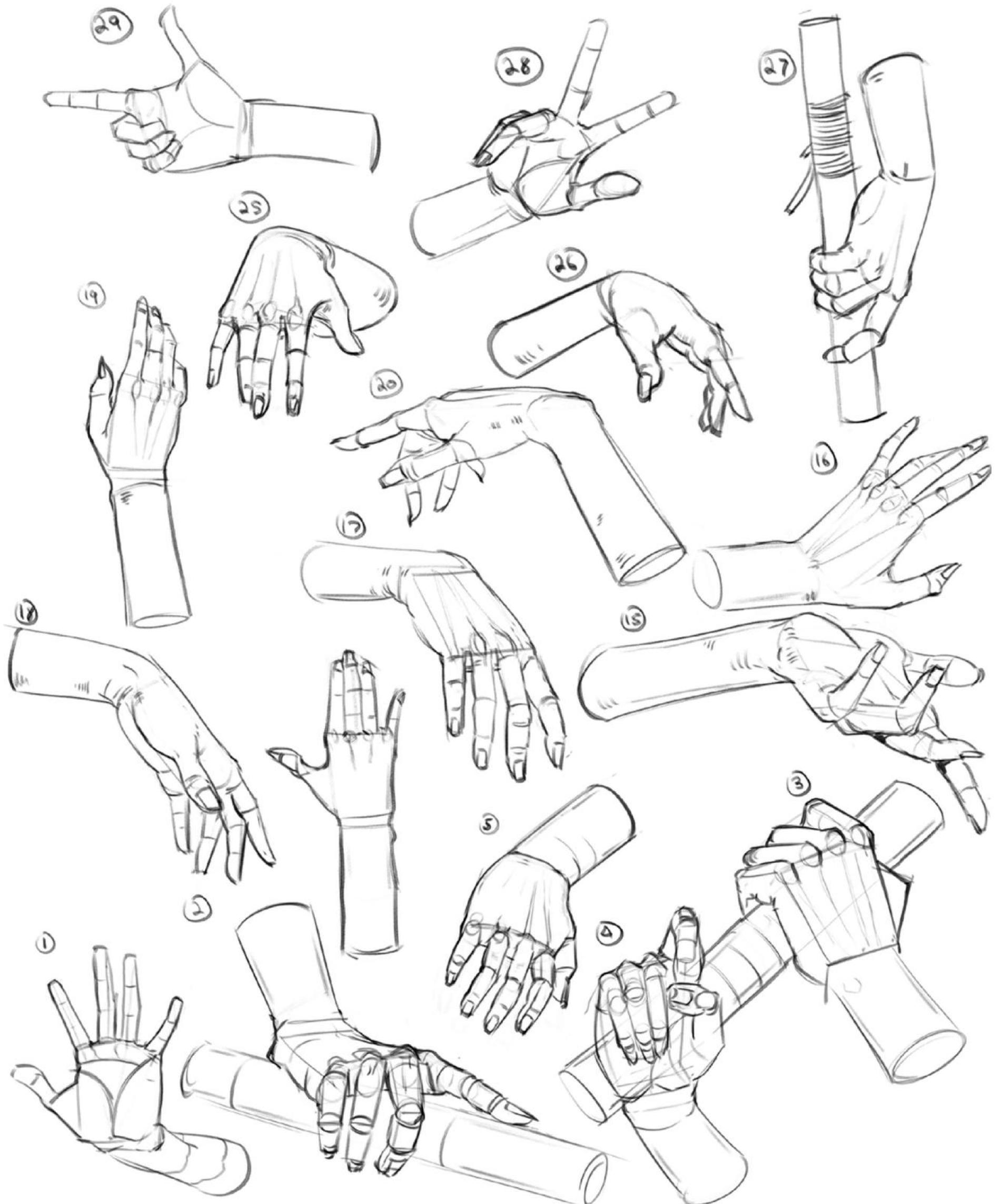
## ■ Additional Hand Poses (A)

This page contains additional hand poses drawn in 2 steps.

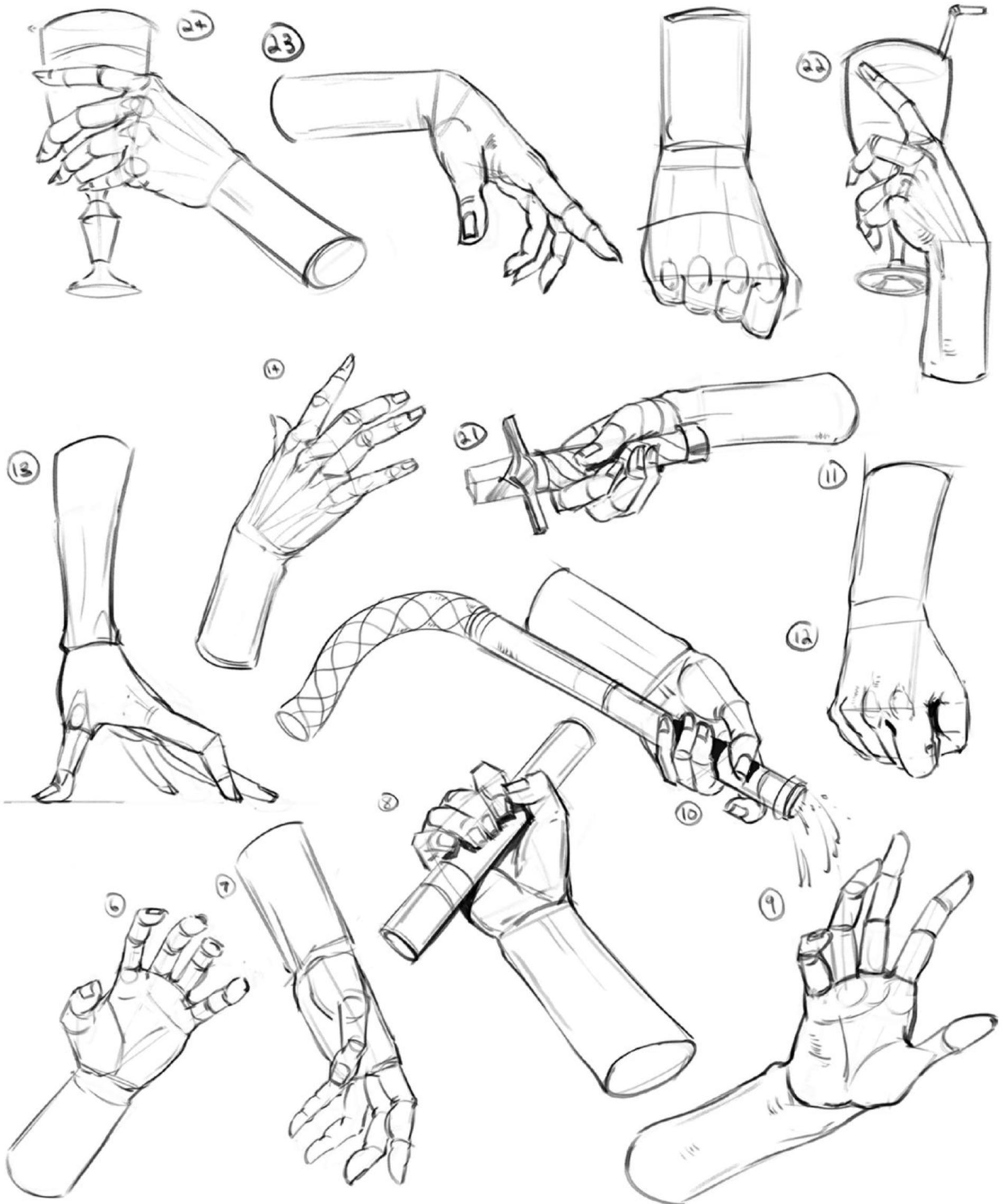


## ■ Additional Hand Poses (B)

Included here are many more hand references and poses. Another good exercise is to make a pose with your non-drawing hand and draw it! You can do as many poses as you'd like, you can use a mirror for more angles.

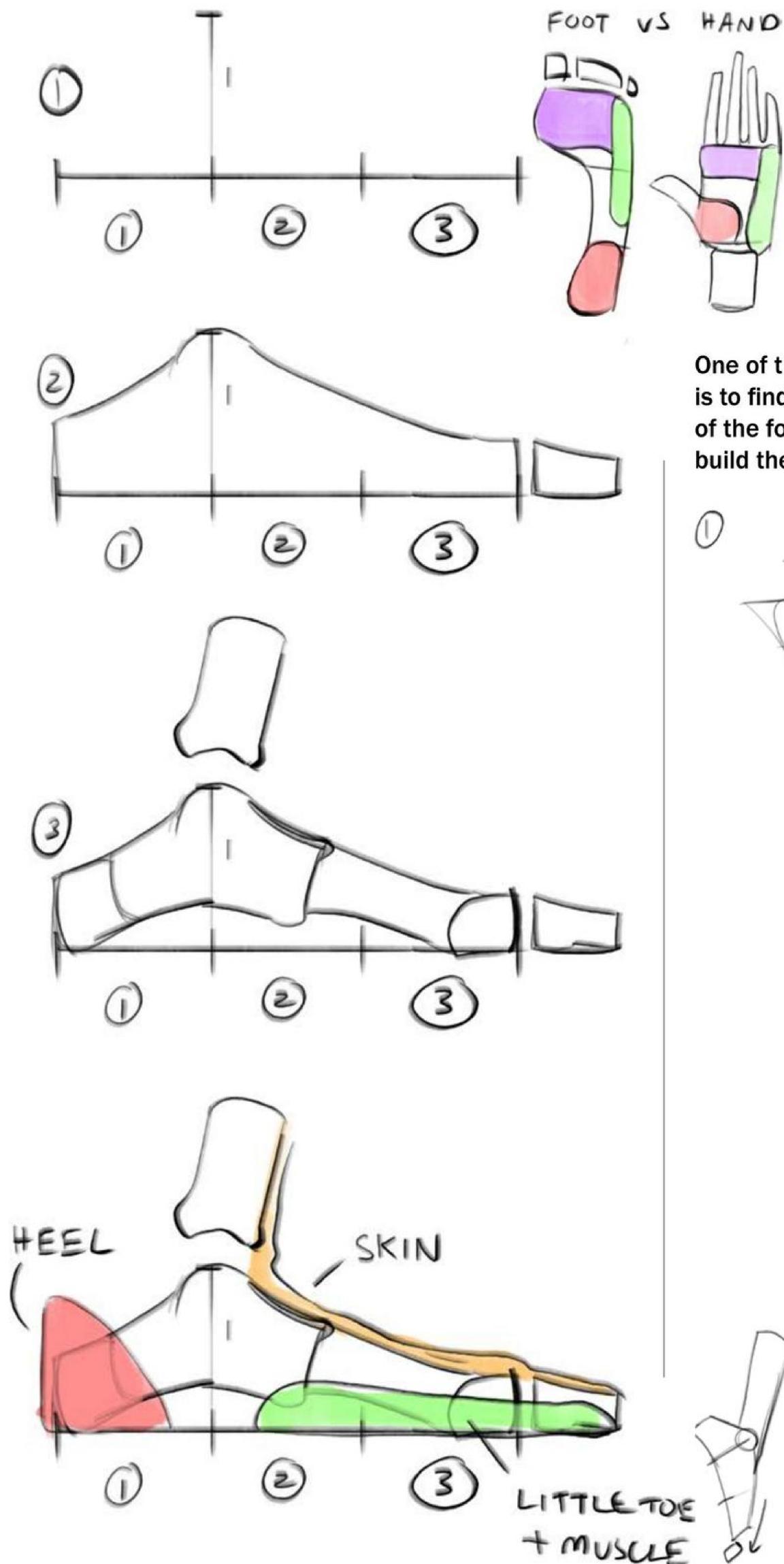


## Additional Hand Poses (C)



## Foot Proportion

Drawing Feet becomes a lot easier when you break them down into thirds. Generally a foot is 1 unit high by 3 units long, the toes are extra on the end. The front and back 'ramp' up towards the ankle. Fill in the pads on the bottom and back to give you that iconic 'foot' shape.

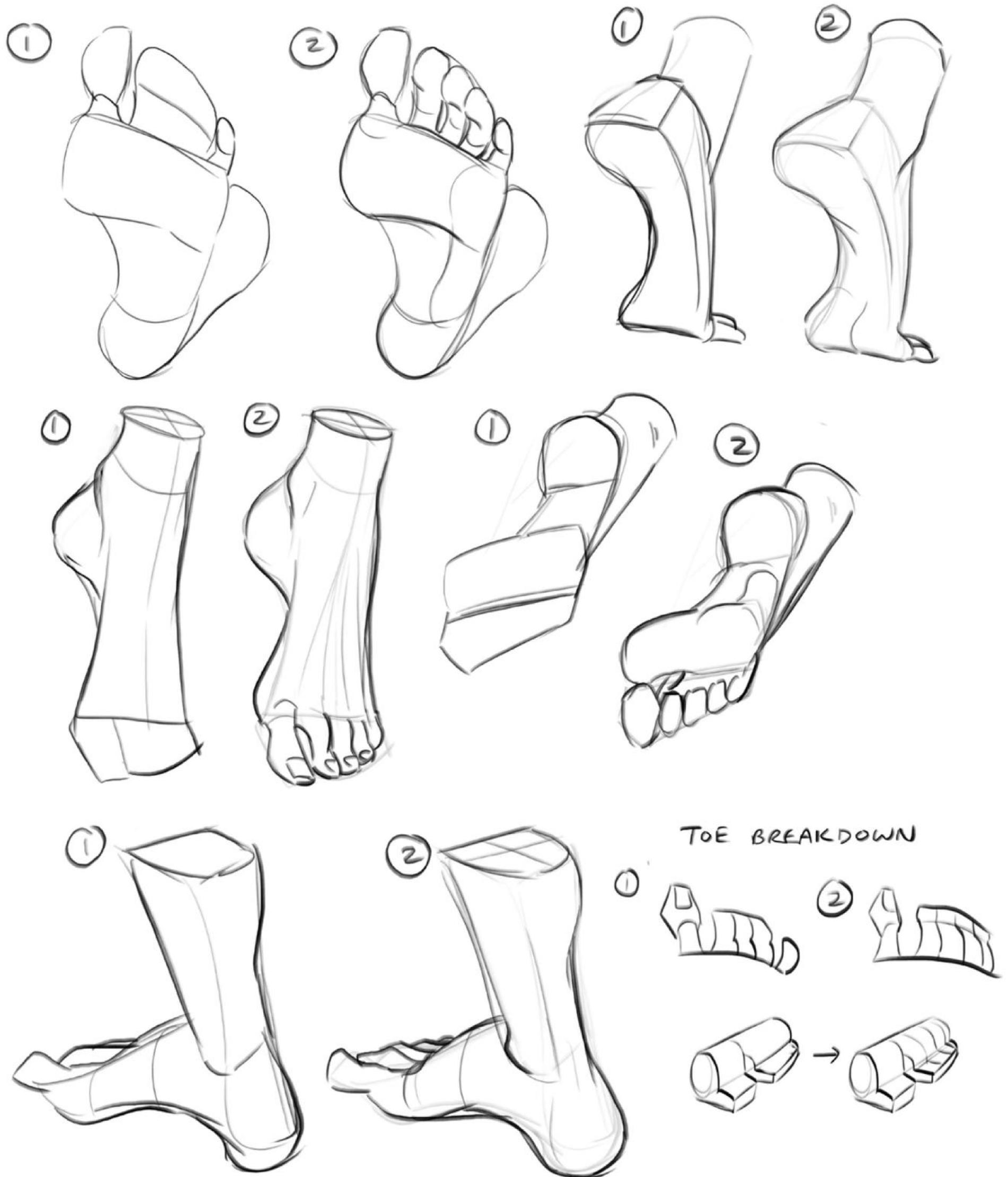


One of the best ways to draw feet is to find that initial 1:3 proportion of the foot with simple lines. Then build the foot around that.



## Foot Poses

Here are some additional poses for feet. Remember to think about and draw the simple shapes first! Use reference as much as possible as well.



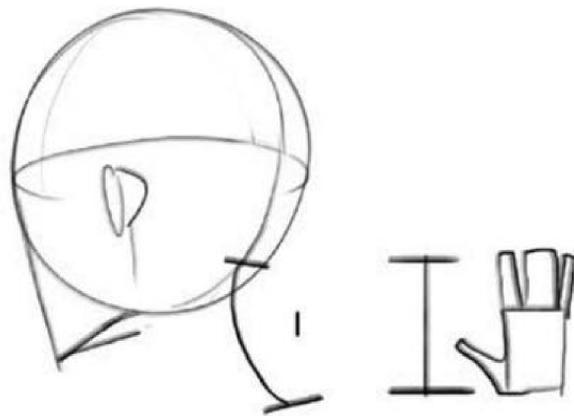
## ■ Back View Proportion

This is a simple breakdown of how to approach measuring out the back view.

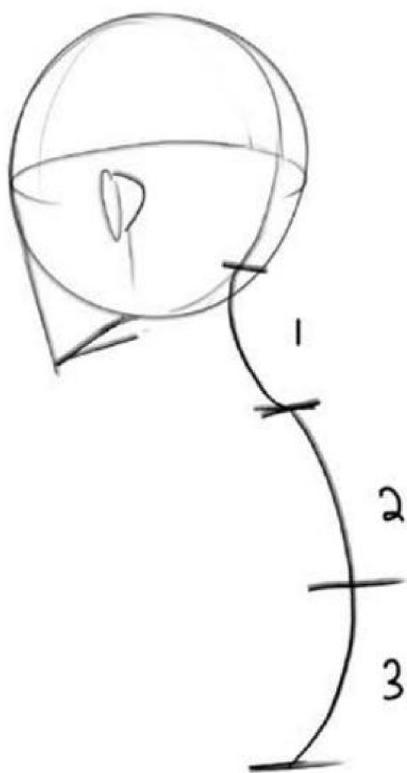
**Step 1:** Lay in the head starting with the sphere.



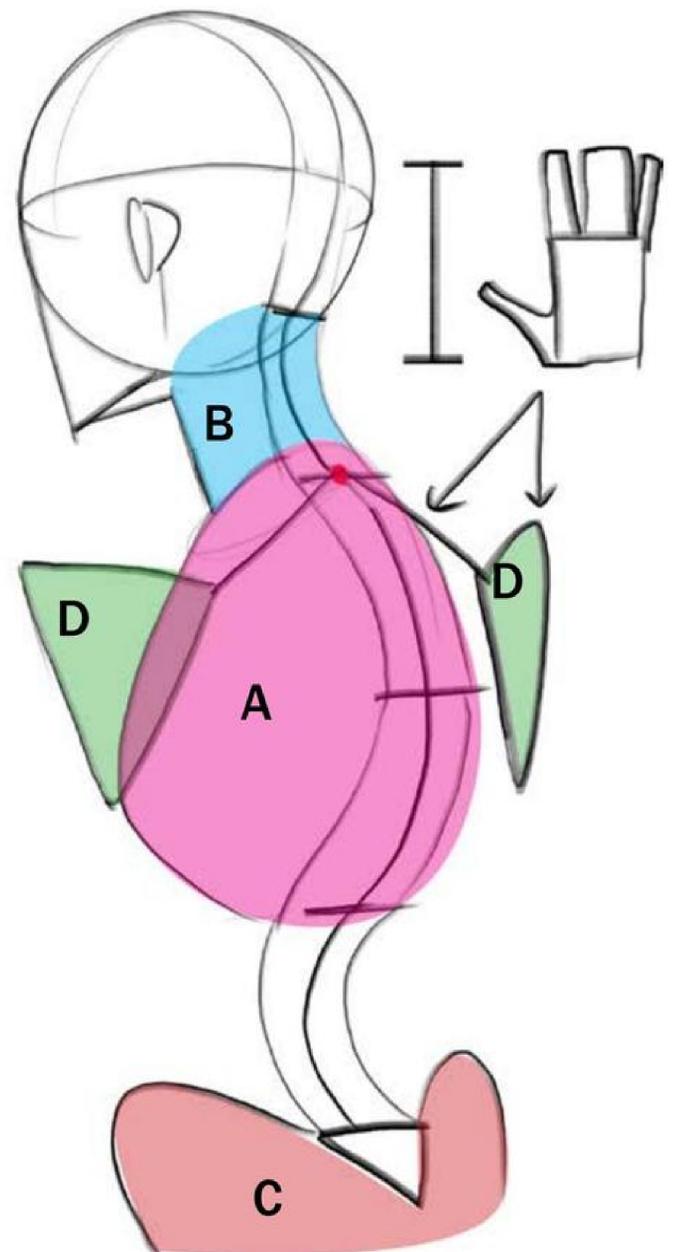
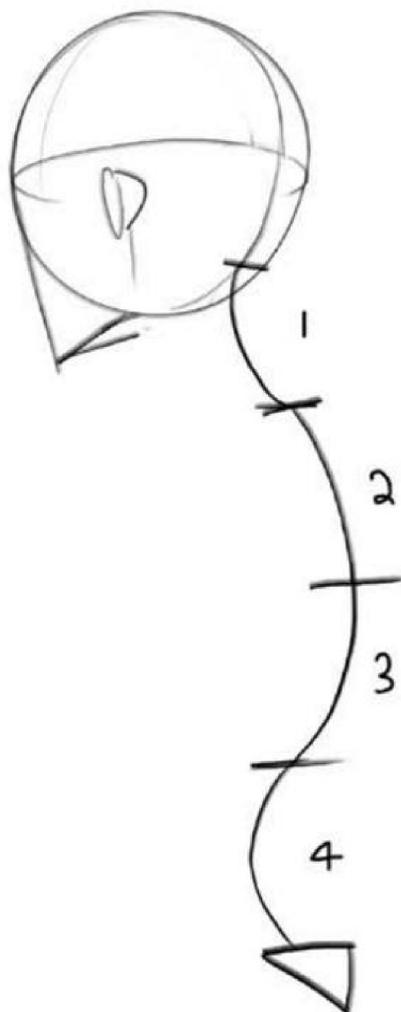
**Step 2:** One hand length starting at the base of the neck (about the same height as the bottom of the nose) arching out.



**Step 3:** Two more hand lengths is equal to the ribcage. These arc forward.



**Step 4:** Add a fourth hand length arching backwards.



Shown above is how this measurement applies to the back view with the **Rib Cage (A)**, **Neck (B)**, **Pelvis (C)**, and **Scapula (D)**.

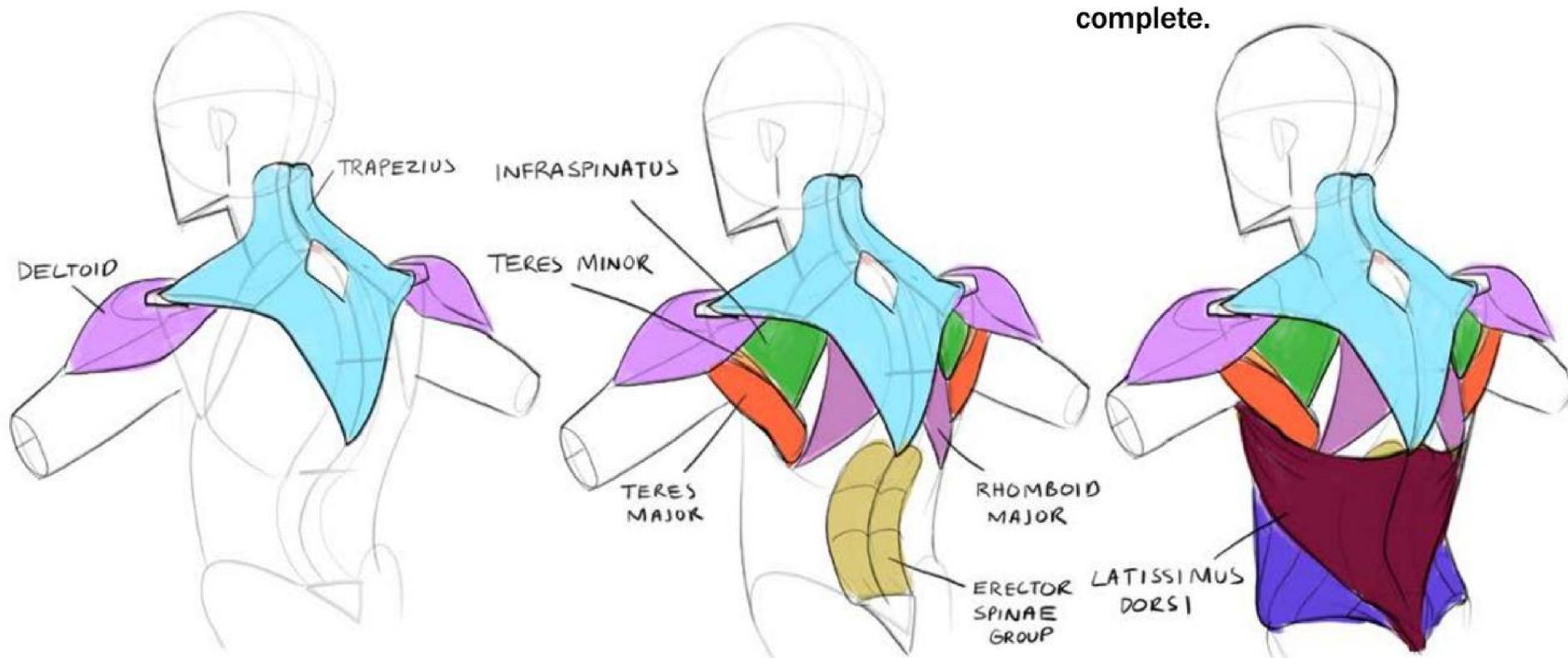
## ■ Back Anatomy Muscle Breakdown

Shown below is a step by step for breaking down the muscles of the back. Various muscles overlap and even completely cover others.

Two of the main muscles in the upper back are the trapezius and the deltoids on the shoulders.

Other muscles connect from the center outwards to the arm.

Adding the Latissimus Dorsi (in red) and External Obliques (in blue) makes the back feel more complete.



The male back is usually bulkier and more defined than female backs.

Male

Female backs usually appear smoother and more streamline. They also curve inward more above the hips.

Female



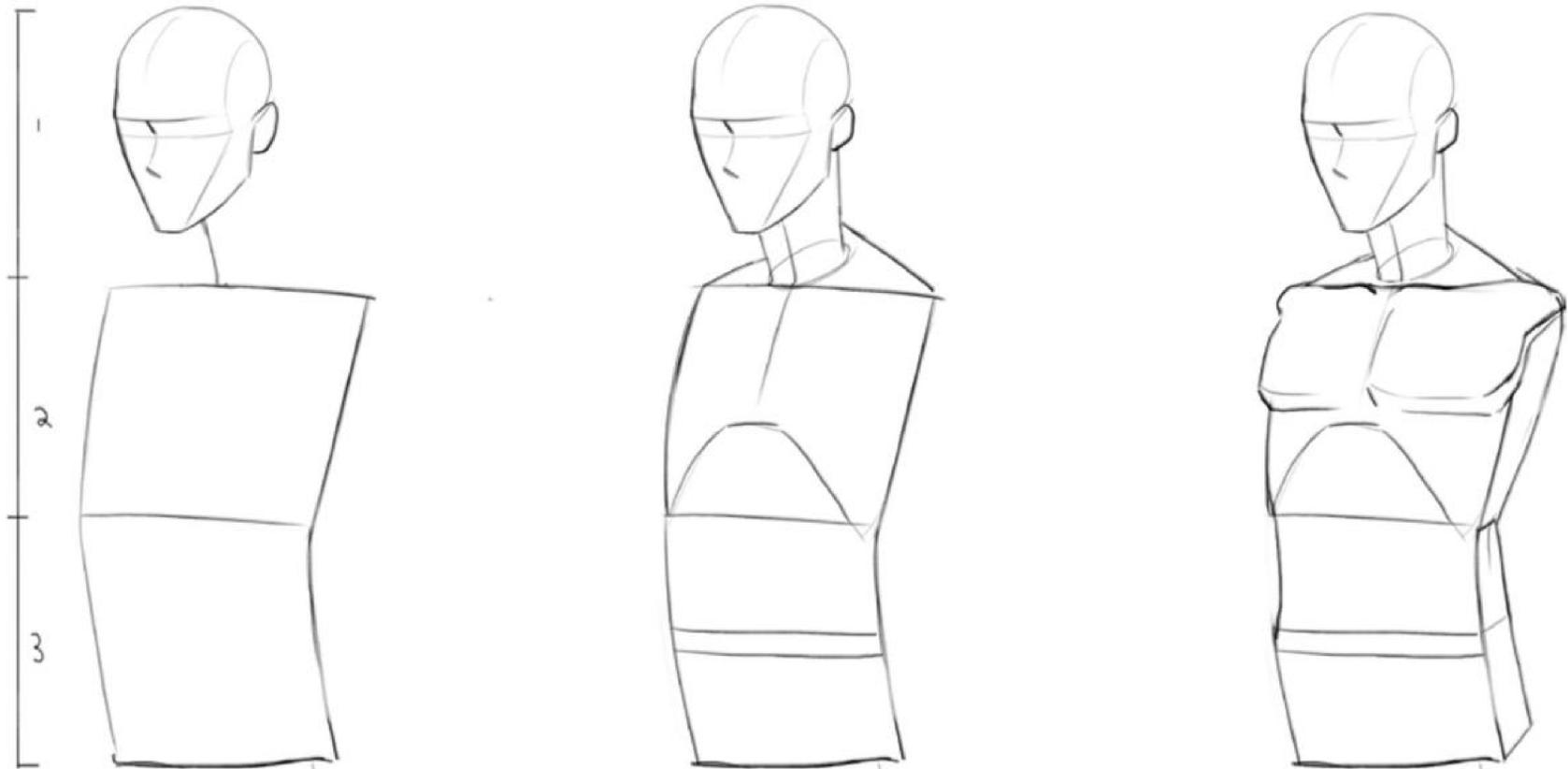
## ■ Drawing a Complete Figure From Scratch (Male Page A)

Here is a complete step by step for drawing a simplified figure. If you are able to learn to construct figures like this they can serve as a perfect base to draw clothes on. This is one of the most crucial parts of drawing characters!

**Step 1:** Start with the bottom of the hip box to the top of the head. This should be 3 units tall by 1 unit wide.

**Step 2:** Place the ribcage on the second third, place the hip box in the lower half of the third section.

**Step 3:** Build a 3 dimensional box around and add in the trapezius muscle, then imply the pectoralis (chest muscle).



**Step 5:** Round out and add the other muscles. Use previous muscle breakdowns for reference.

**Step 6:** Add arms and hands, again using the previous muscle breakdowns for reference.



## ■ Drawing a Complete Figure From Scratch (Male Page B)

**Step 4:** Take the top section you drew and double it downwards. This is the height of the character. Half of the bottom section is the bottom of the knee.



**Step 5:** Add in the forms and muscles, using previous breakdowns as reference.



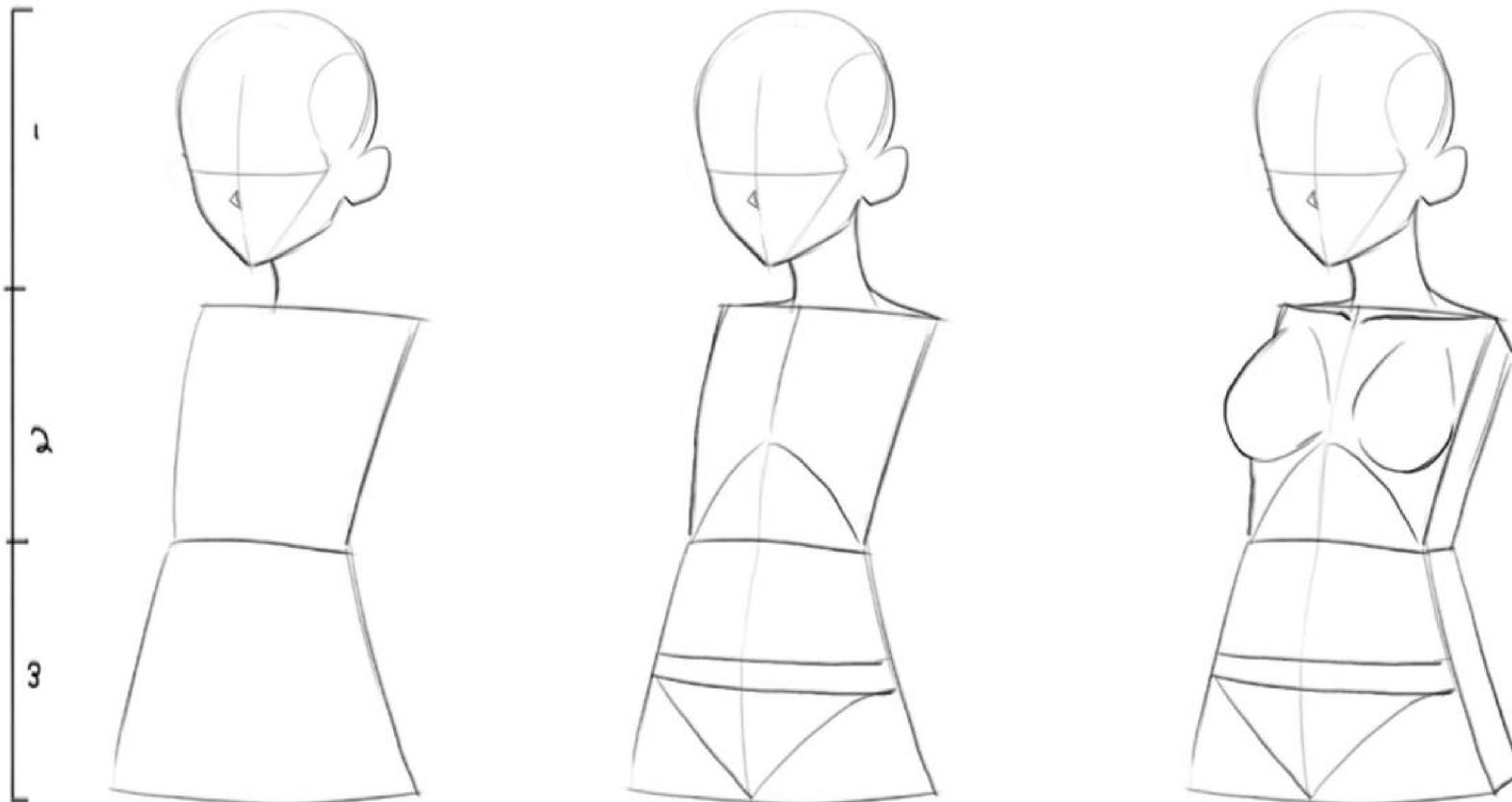
## ■ Drawing a Complete Figure From Scratch (Female Page A)

Here is a step by step for drawing a female simplified figure. The process is the same as the male figure, just with female proportions instead.

**Step 1:** Start with the bottom of the hip box to the top of the head. Note the hourglass shape of the waist.

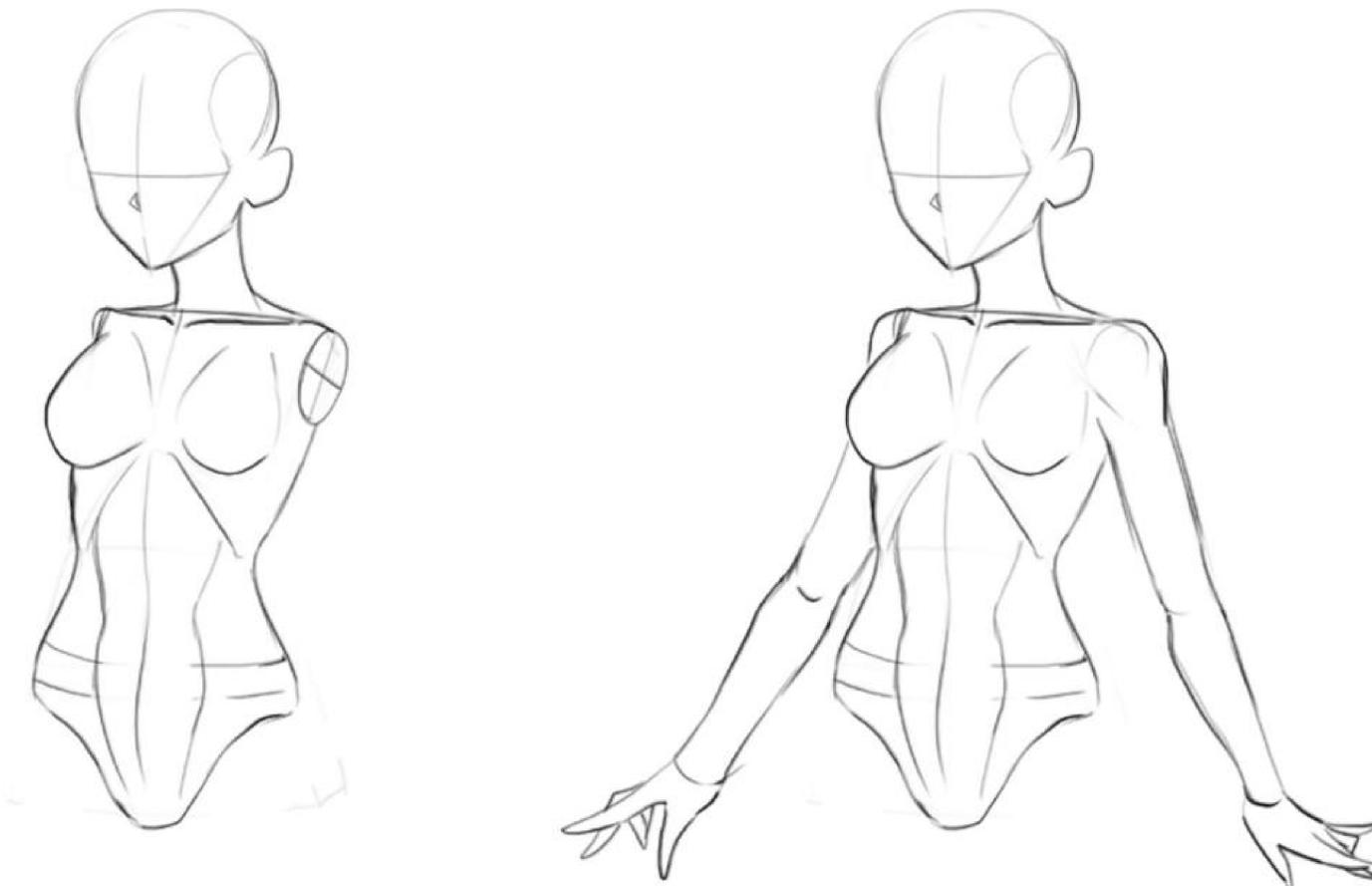
**Step 2:** Place the ribcage on the second third, and the hip box in the lower half of the third section.

**Step 3:** Build a 3 dimensional box around and add in the trapezius muscle, imply the pectoralis (chest muscle).



**Step 5:** Round out and add the other muscles. Use previous muscle breakdowns for reference.

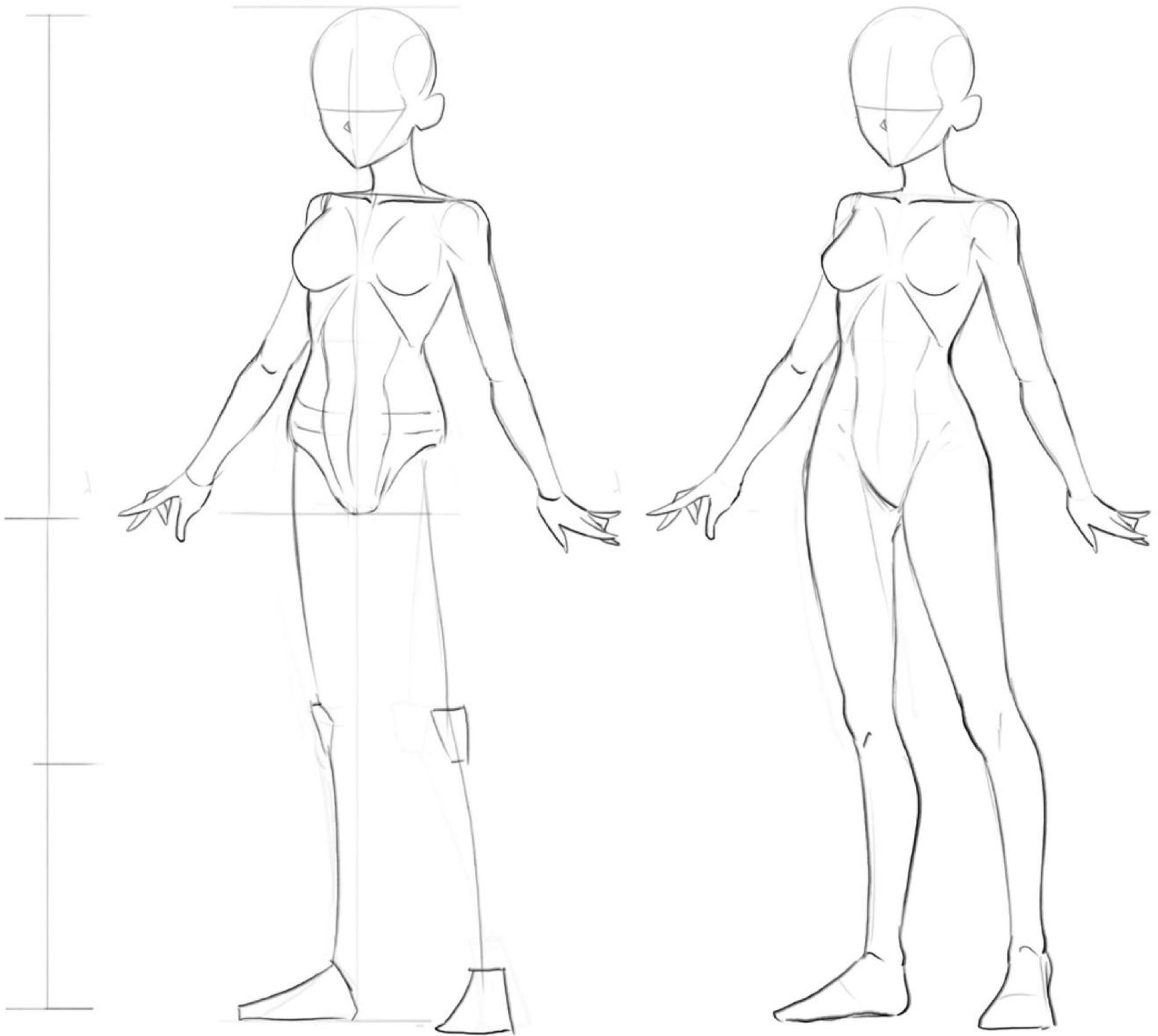
**Step 6:** Add arms and hands, again using the previous muscle breakdowns for reference.



## ■ Drawing a Complete Figure From Scratch (Female Page B)

**Step 4:** Take the top section you drew and double it downwards. This is the height of the character. Half of the bottom section is the bottom of the knee

**Step 5:** Add in the forms and muscles, using previous breakdowns as reference.



## ■ Female Character 3 Step Process

Now we'll do a couple of step by step character drawings in poses starting with the torso.

1. Start with the shape and proportion of the torso. Arms and legs are drawn in simply indicated by lines just to find their placement. Also show the angle of the head.

2. Arms and legs are filled in as flat planes, this makes it easier early on and can be turned into cylinders later on.

3. Arms and legs are filled in, with attention put into where the muscles are for definition. Hair and face are sketched in as explained in earlier chapters. Use your guidelines for reference.

