

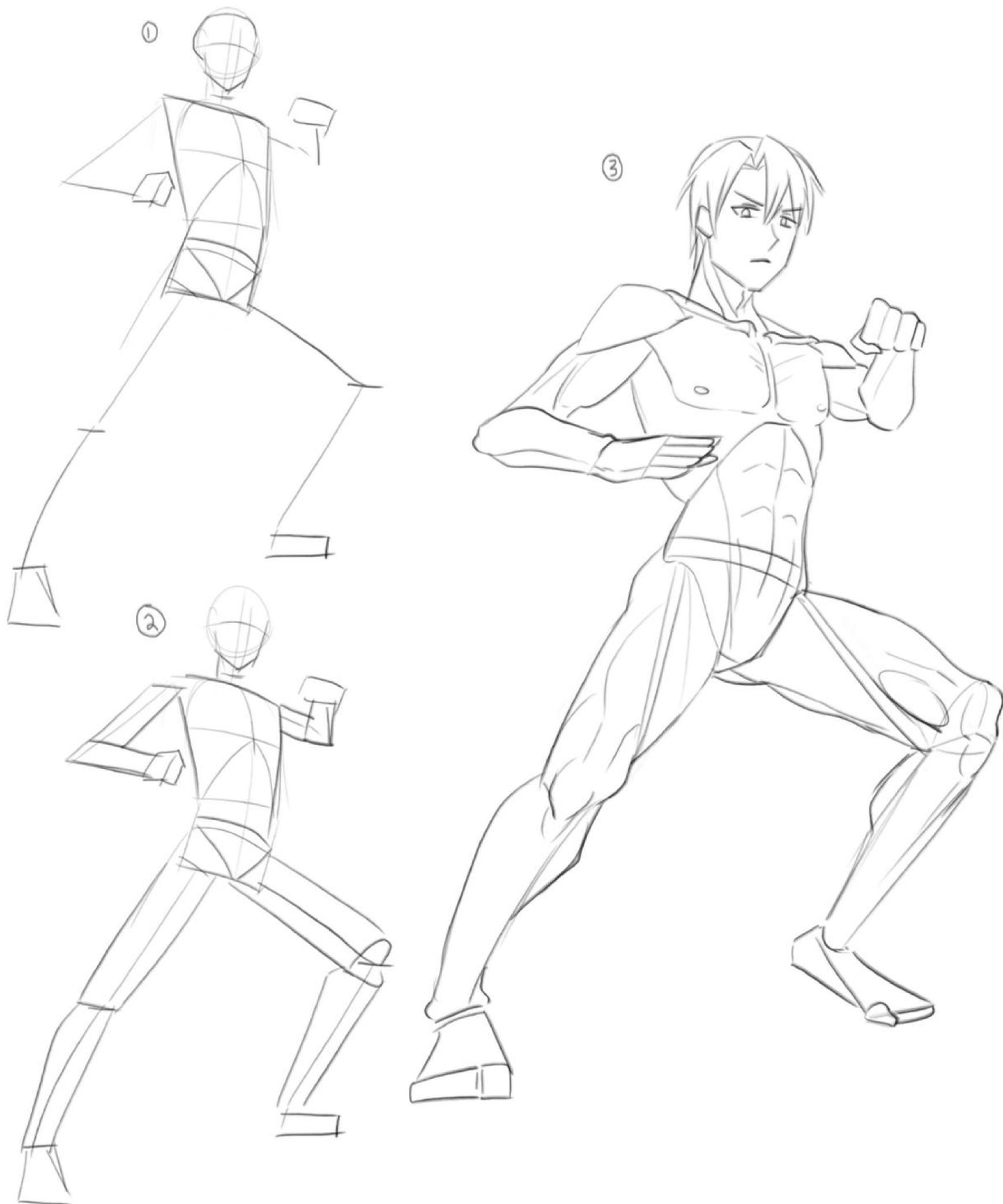
## ■ Female Character 3 Step Process

This second illustration uses the same process as the first. Always approach drawing characters in a methodical way working from simple, slowly towards complex. Don't start with details too early.



## ■ Male Character 3 Step Process

The males will tend to be much more muscularly defined than the females. Don't overdraw the muscles but just imply them around the edges. As always with drawing less tends to be more.



## ■ Male Character 3 Step Process

Don't forget that if things are seeming too complicated to draw. Just draw the body as a bean shape, and the limbs as flat planes.



## ■ Additional Character Poses (A)

Additional sitting character poses for drawing reference.



## ■ Additional Character Poses (B)

Additional Standing character poses for drawing reference.



## ■ Additional Character Poses (C)

Additional male poses for drawing reference.

10



11



12

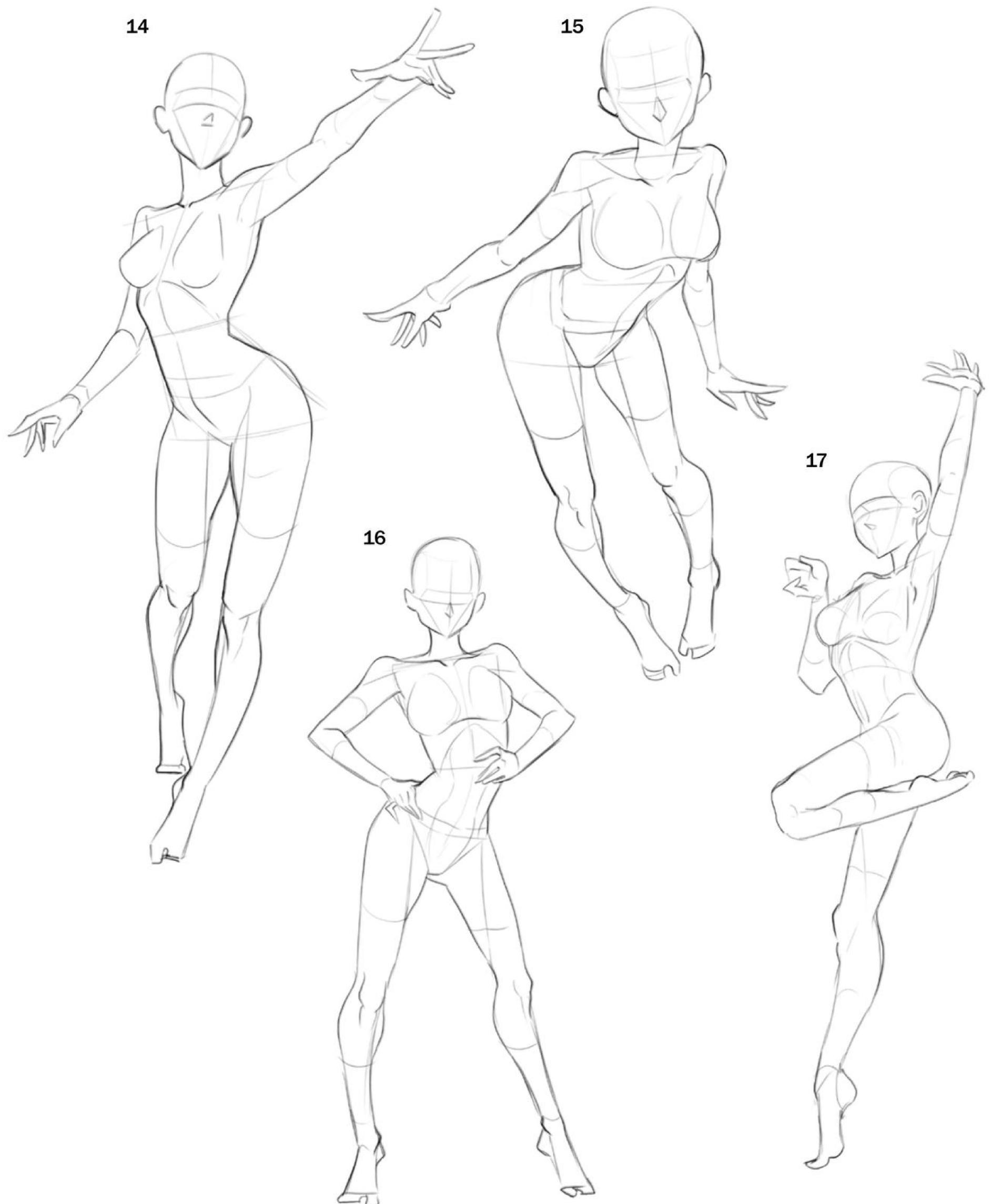


13



## ■ Additional Character Poses (C)

Additional female poses for drawing reference.



# ■ Clothing and Folds

This chapter covers how to draw clothing, folds, cloth, and how to apply them all to your characters in an understandable way!



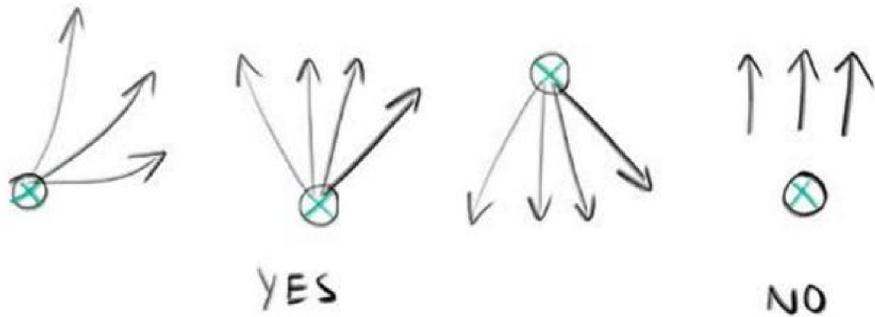
# ■ Tension and Compression (A): TENSION

Two important initial concepts to learn while drawing clothes are **Tension** and **Compression**.

The first of these is **TENSION**. This is when there is force pulling on the cloth such as **GRAVITY**, **SEAMS**, **WIND**, or anything else that pulls on the cloth. The cloth will fold and pull radially from the force. (See example below)

**TENSION POINT = X**

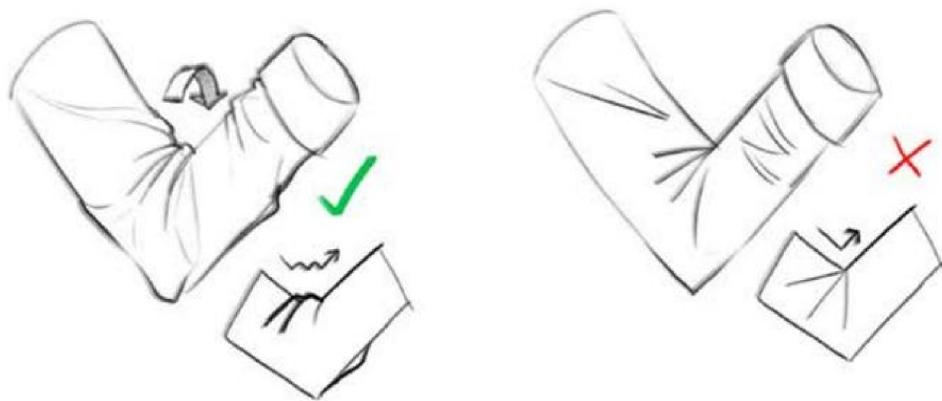
- Created by **GRAVITY**, **SEAMS**, and **ACTION**
- **USUALLY RADIAL**



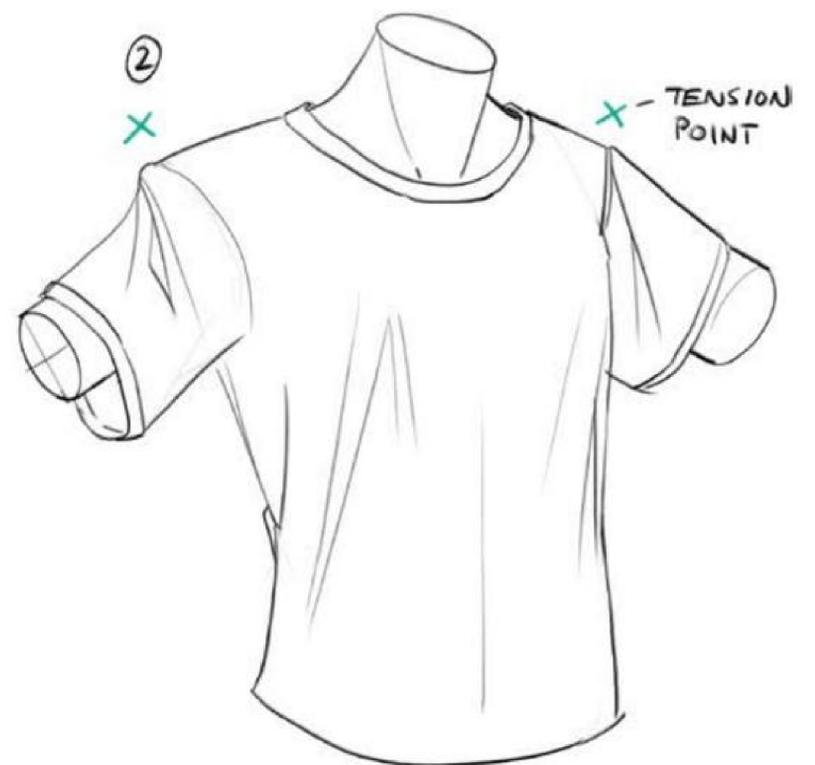
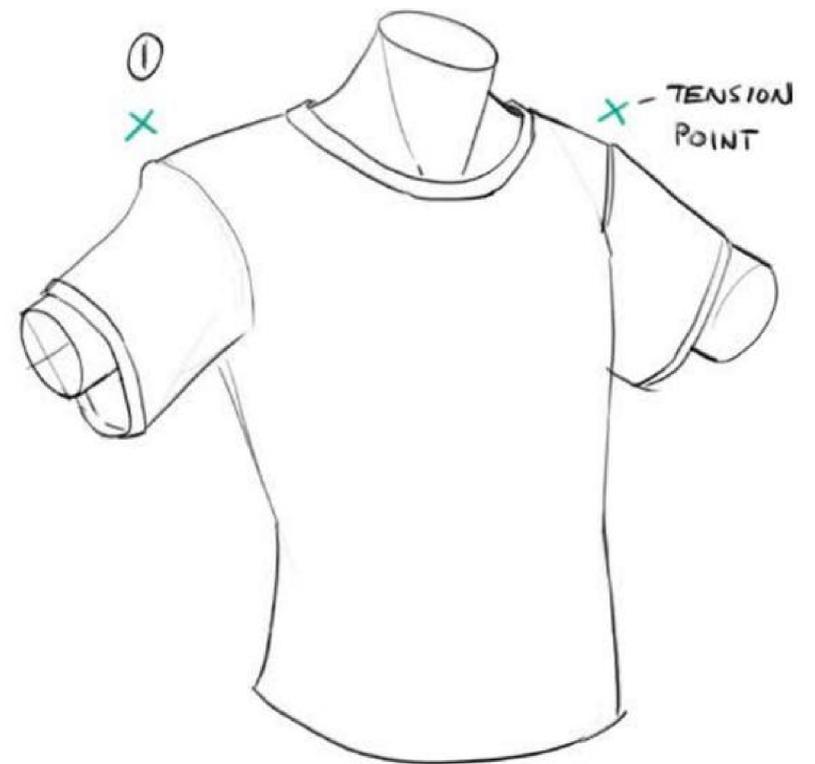
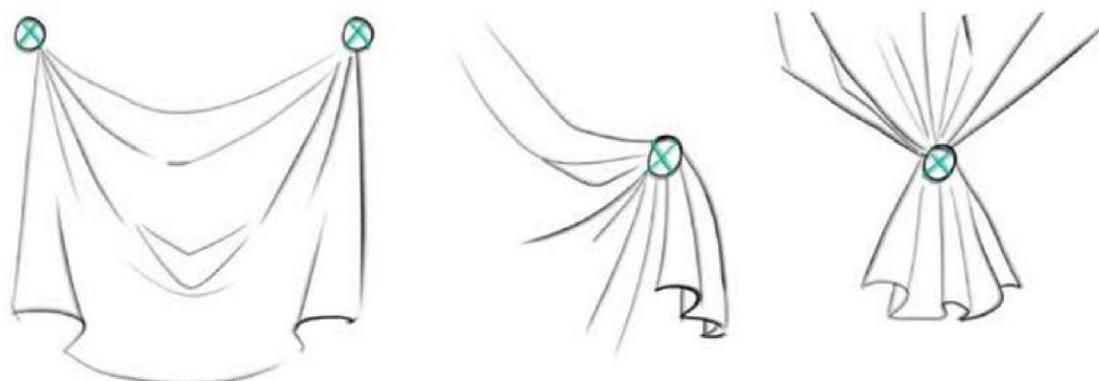
- This type of fold is made of **STRAIGHT LINES** and **TRIANGLES**



- **OVERLAPS**



- Examples of **TENSION**



## ■ Tension and Compression (B): COMPRESSION

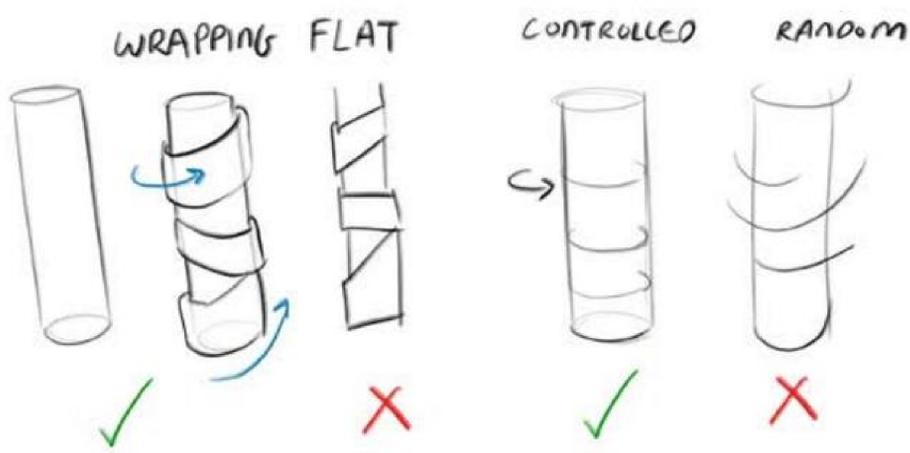
Whereas tension is a force pulling the fabric, Compression is when there is excess fabric in an area and it starts to bunch up. This tends to happen around areas of slack where there is nothing pulling on the fabric.

- Created by **GRAVITY** and **TENSION**.
- **EXCESS FABRIC**.

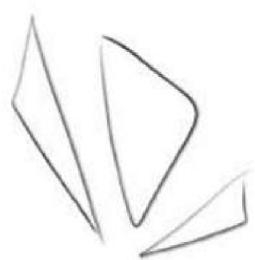
**COMPRESSION AREA:**  
(Bracketed area)

- Do's and Don'ts

- Do: Make sure to remember your fabric is wrapping around the form. It's not a flat shape.
- Do: Control your drawing and not draw at random. Be very intentional with your drawing.



**TRIANGLE and DIAMOND shapes**



**TENSION**



**TENSION  
+  
COMPRESSION**



**TWISTED**



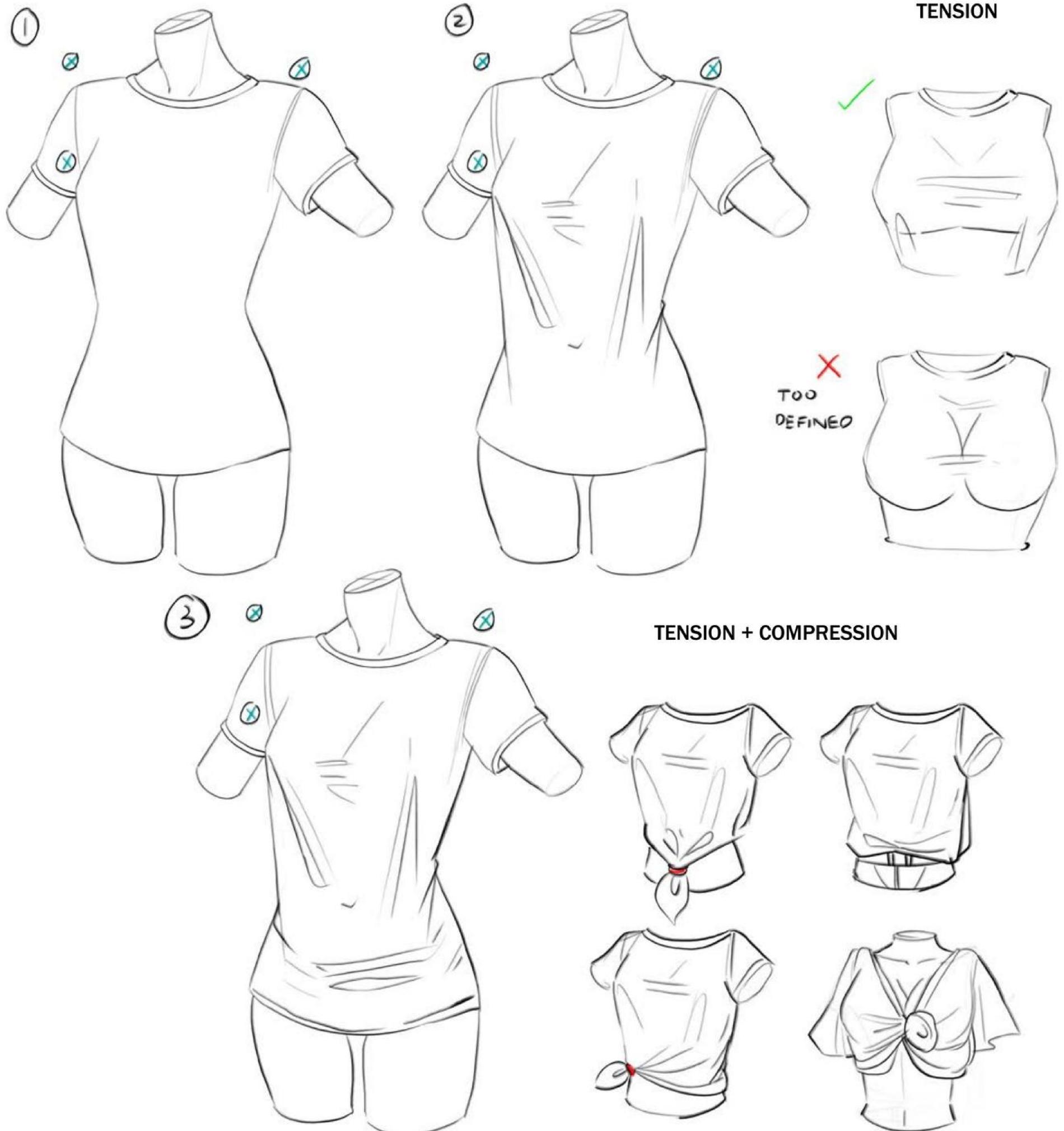
## ■ Tension and Compression (C)

Here are some additional examples of tension and compression over a female torso, as well as some various shirt styles that showcase tension and compression well.

1. Basic outline of the shirt.

2. Using the tension points, roughly draw in the cloth pulling from the tension points.

3. Add additional supporting folds. Don't overdo it! Less is more.



## 7 Basic Folds: Pipe Fold

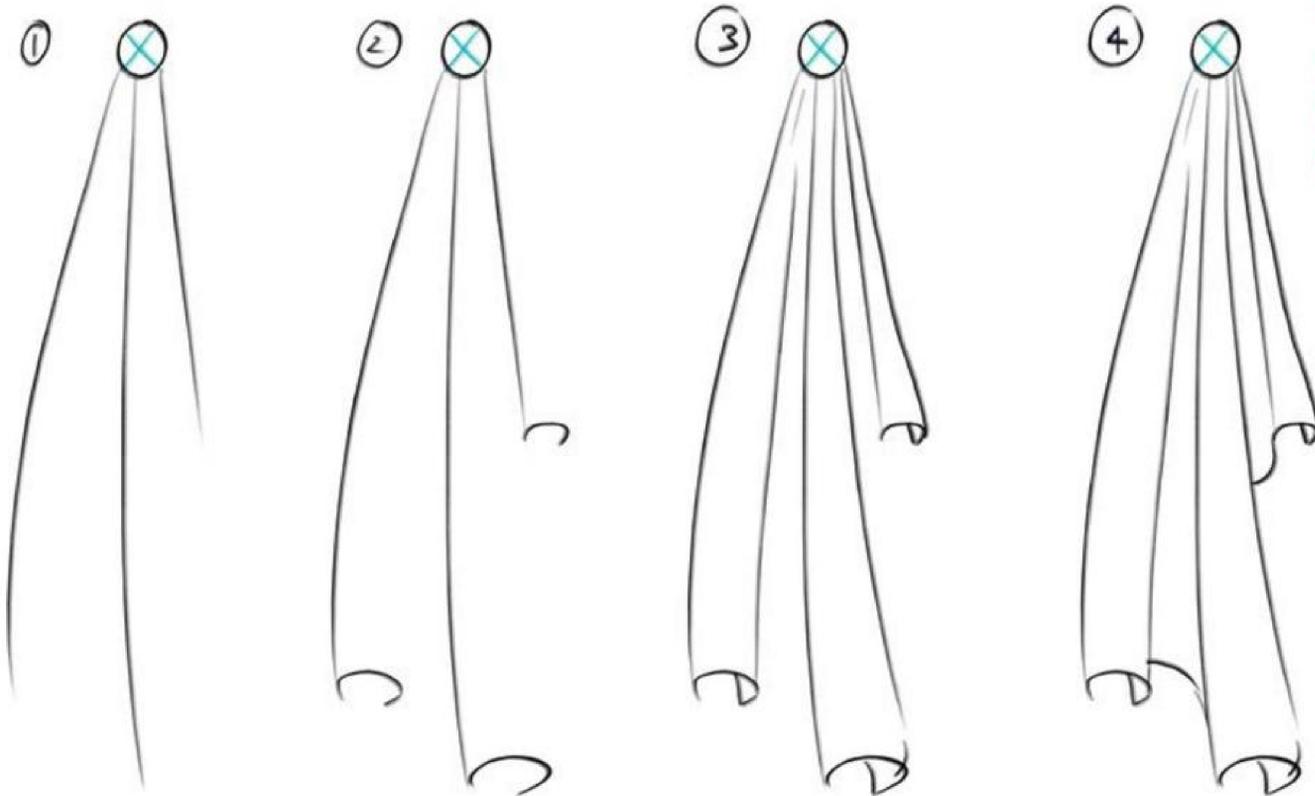
The first fold we're going to go over is the **Pipe Fold**. The fabric is held up by one point and falls into rolls that look like pipes, hence the name "pipe fold".

1. Draw Radiating lines of different lengths.

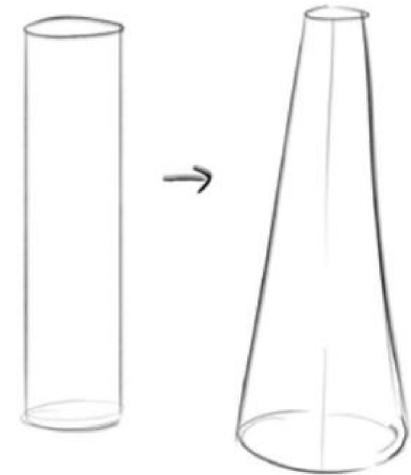
2. Add the curl at the bottom (partial ellipses)

3. Connect the other side back up. Making sure to break up the line.

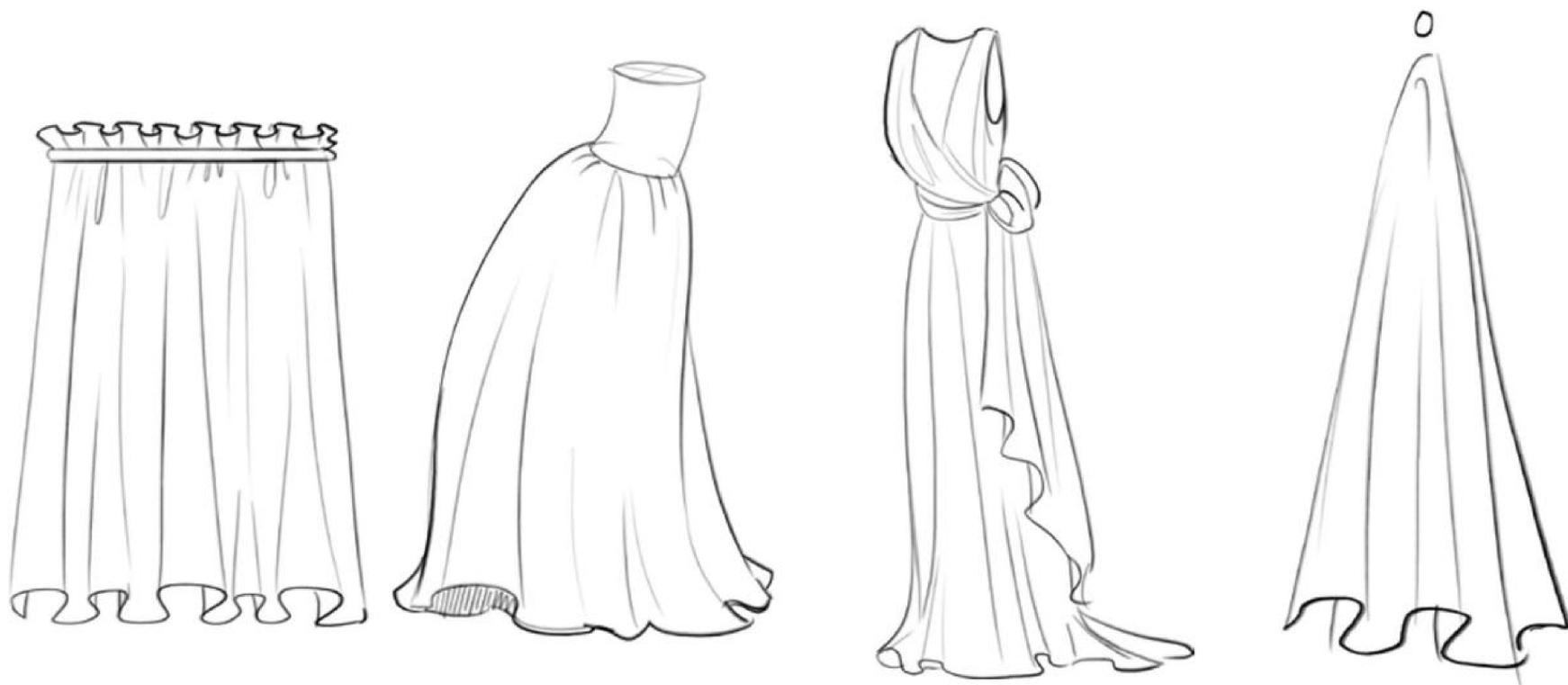
4. Connect the folds together with arching cloth.



The best way to think about these folds is to imagine a set of cylinders that are slightly larger at the bottom.



Below are some more real world examples of where pipe folds tend to occur.



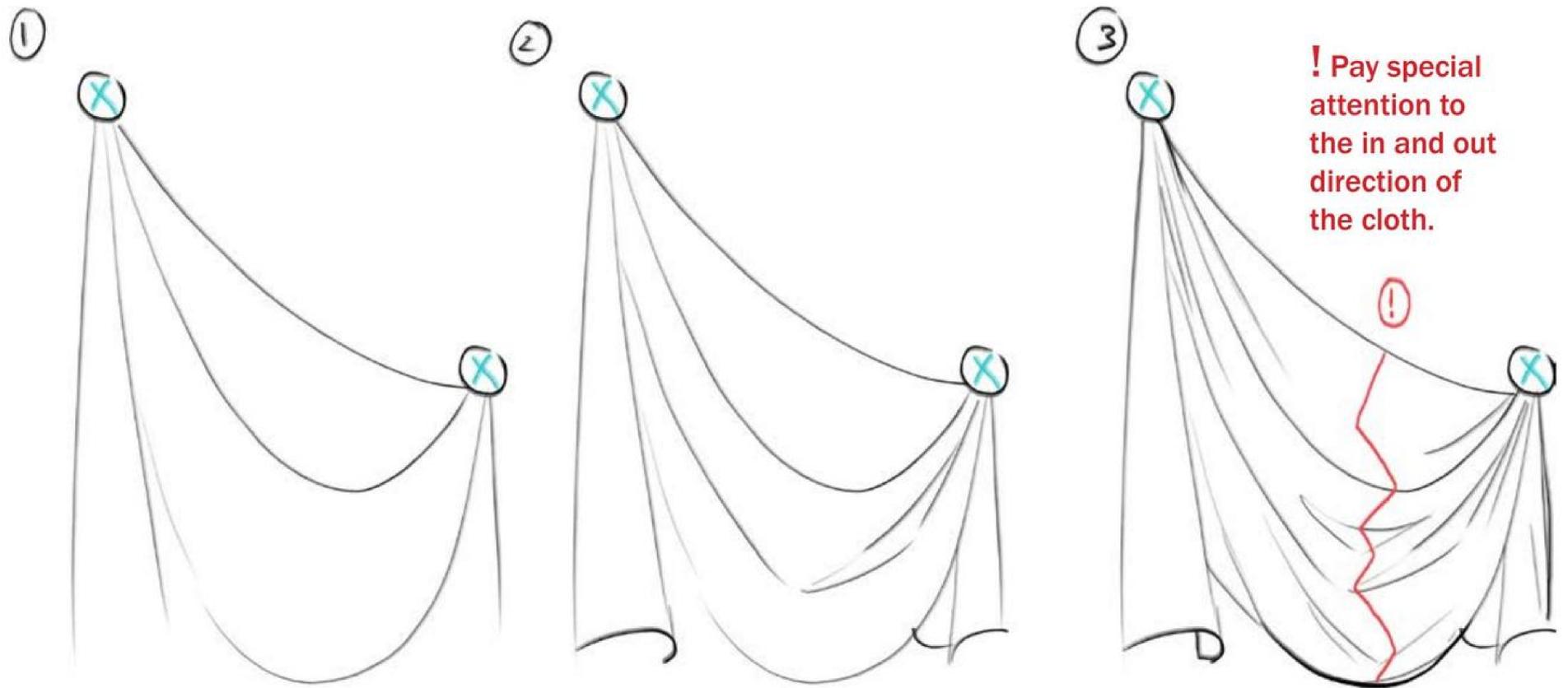
## 7 Basic Folds: Diaper Fold

The second fold we're going to go over is the **Diaper Fold**. This fold is similar to the pipe fold except instead of one point, the fabric is connected at two points. Many times there will be a drop fold at the bottom on the sides.

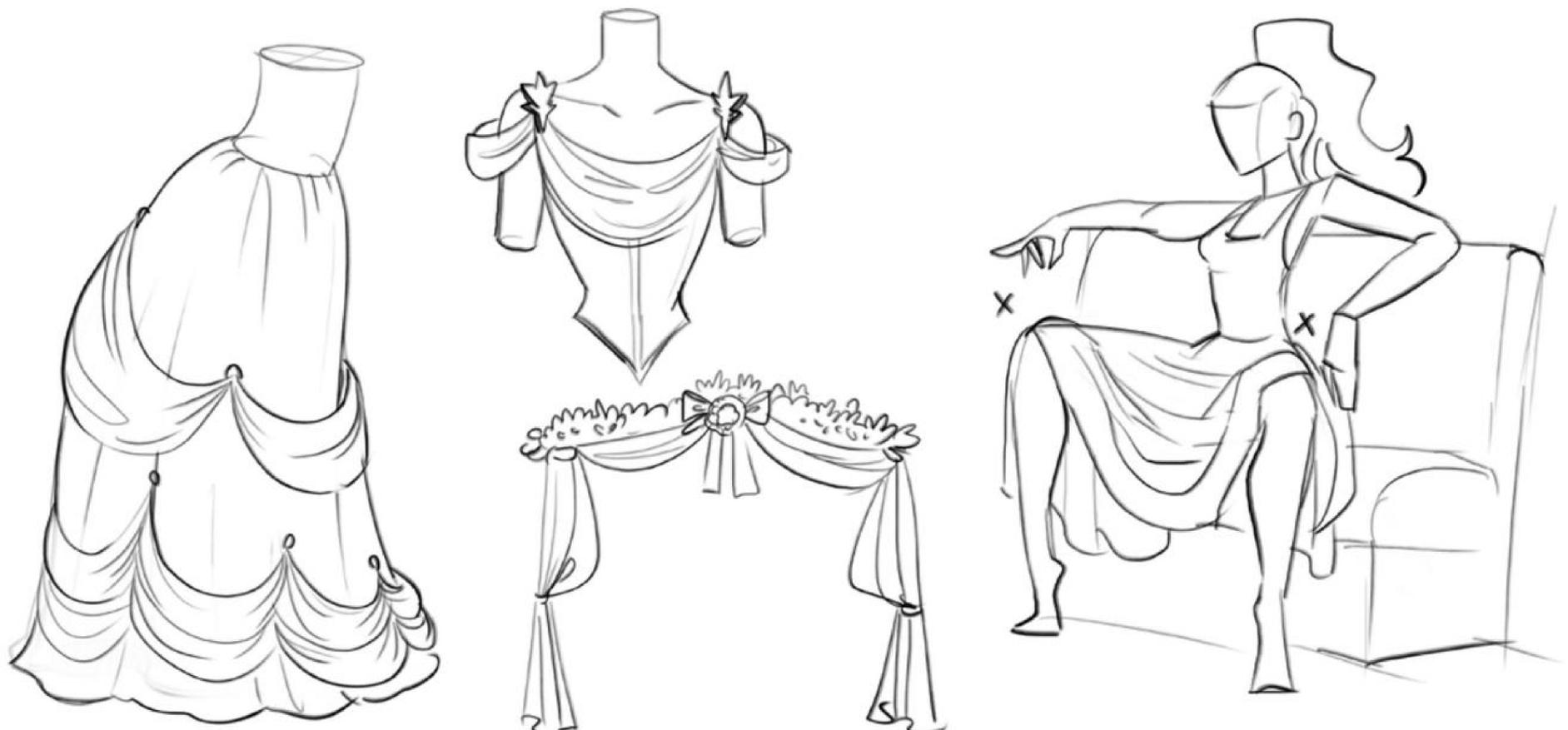
1. Start with your two points and connect it with some lines. Establish the main folds.

2. The weight of the cloth will make the lines gradually more curved as you get further down.

Step 3: Imply more wrinkles and folds that support the main folds.



Examples of Diaper Folds:



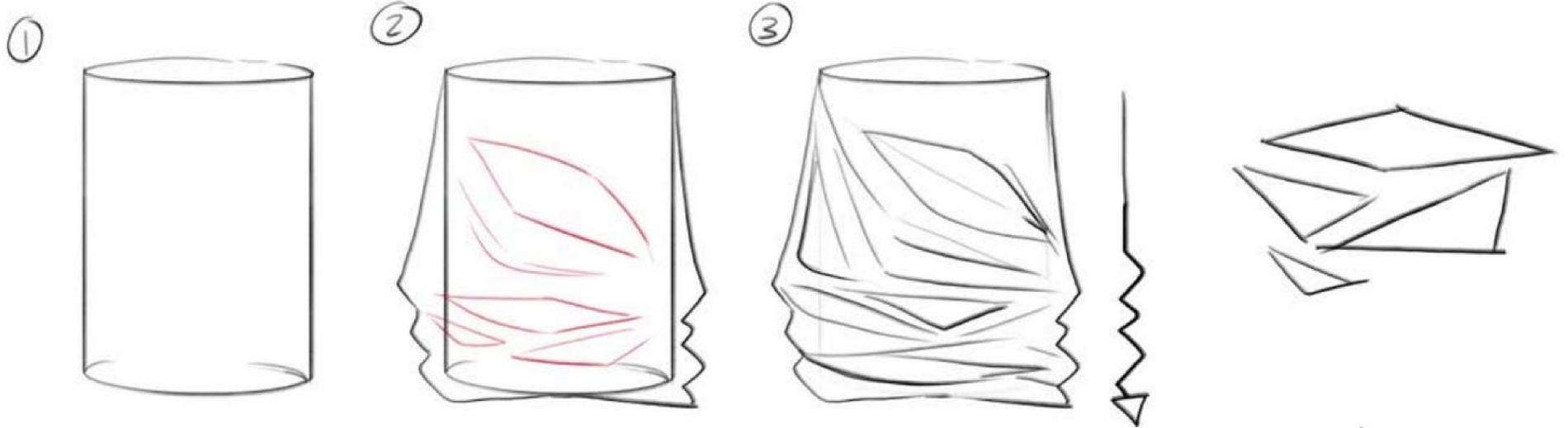
## 7 Basic Folds: Zig-Zag Fold

The **Zig-Zag Fold** happens when compression is going on and the fabric has nowhere to go. The fabric then starts to ripple, pushing inwards and outwards. The pattern that this effect creates is where this fold gets its name.

1. The first step is to have an understanding of the form your Zig-Zag Fold is happening on.

2. Decide how much compression is happening, because this is going to determine exactly what your folds will look like. More compressed will mean tighter folds.

3. Fill in all the details, be careful not to draw too much detail. Less is usually more with folds, especially if you don't want to distract from the character.



Don't forget to keep thinking about **TENSION** and **COMPRESSION**!



Variations of the Zig-Zag Fold below:



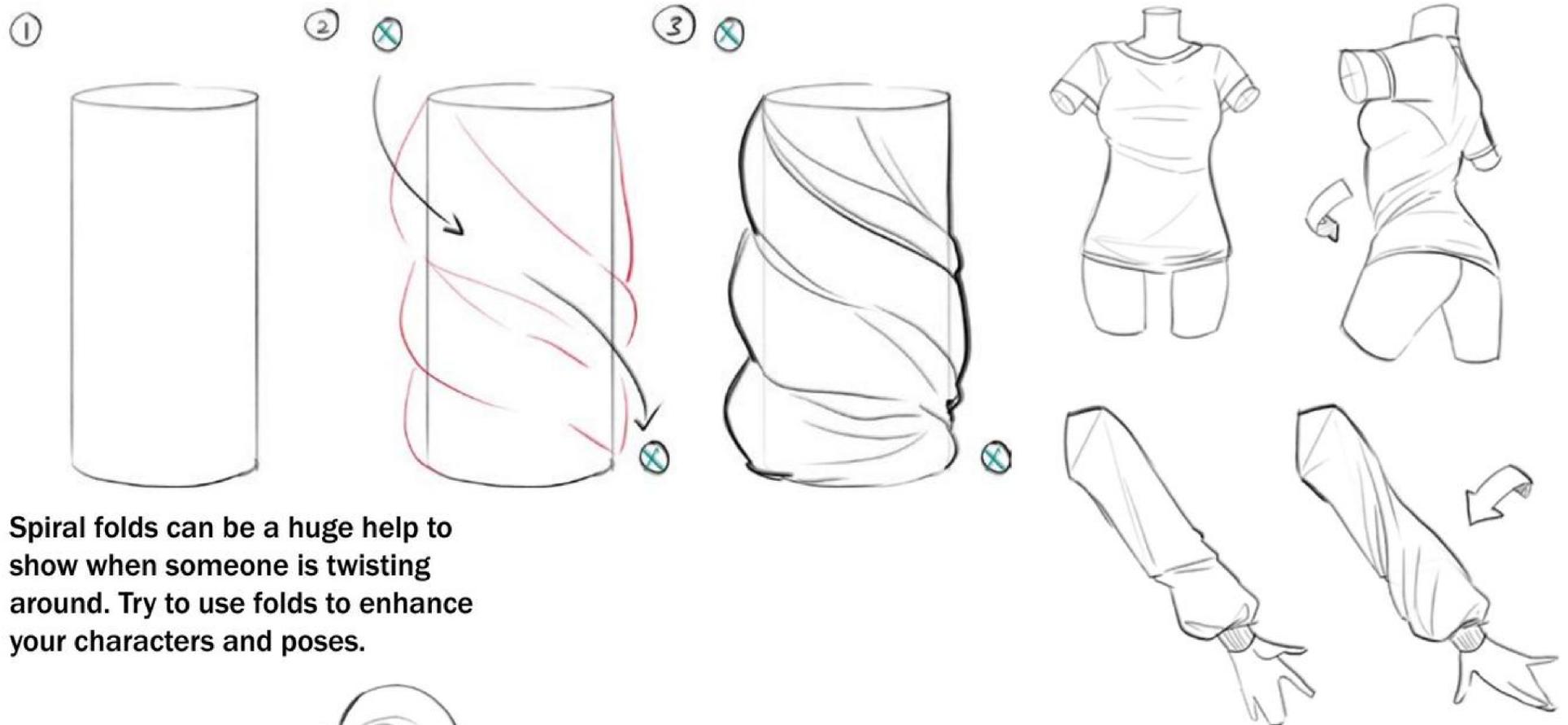
## 7 Basic Folds: Spiral Fold

The **Spiral Fold** is a twisting fold where the cloth is forced to wrap and twist as the object moves. This fold creates a unique look and is great for directing the eye in a particular direction through the use of flowing lines.

1. As with all folds, it's important to know what form is underneath of the cloth.

2. Imagine wrapping lines going around the form from one corner to another.

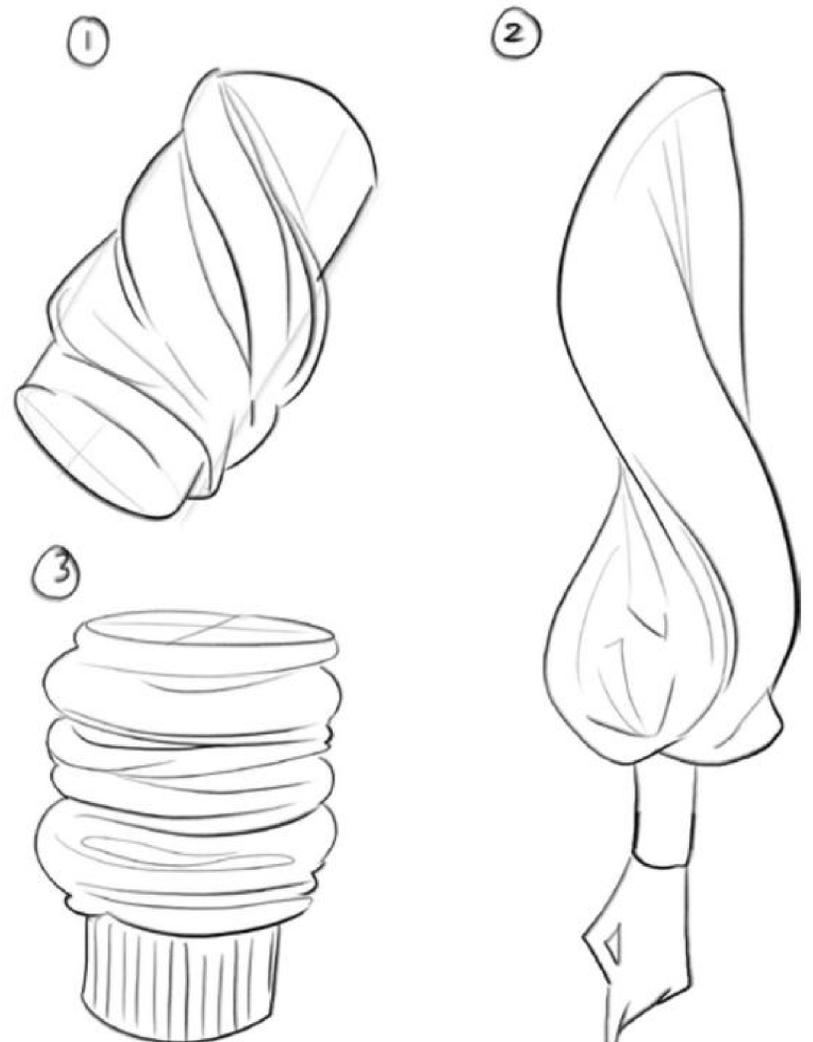
3. Add thickness and extra smaller folds to break up the large forms. Smaller folds should always support the larger main folds.



Spiral folds can be a huge help to show when someone is twisting around. Try to use folds to enhance your characters and poses.

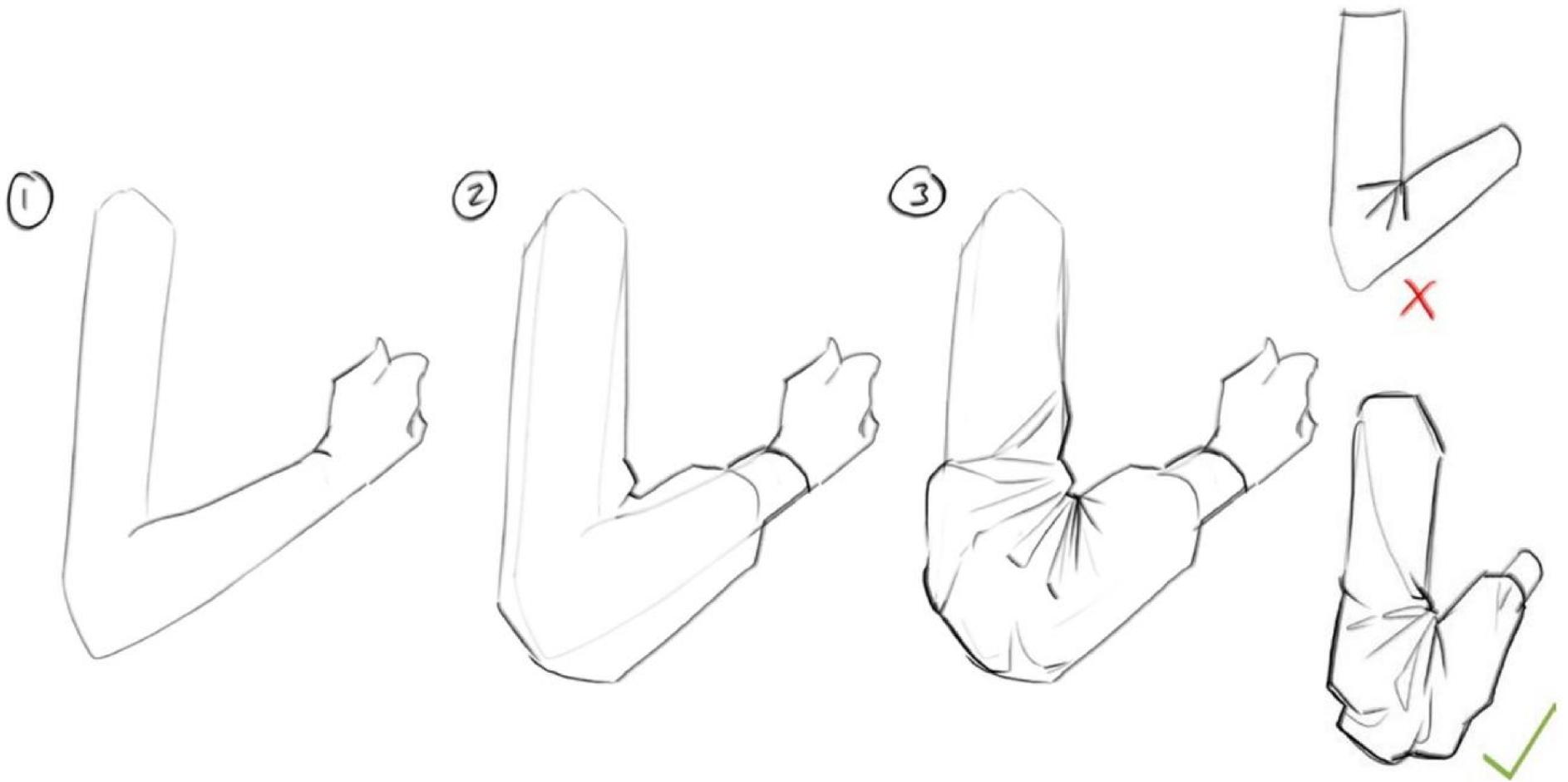


Variations of the Spiral Fold below:

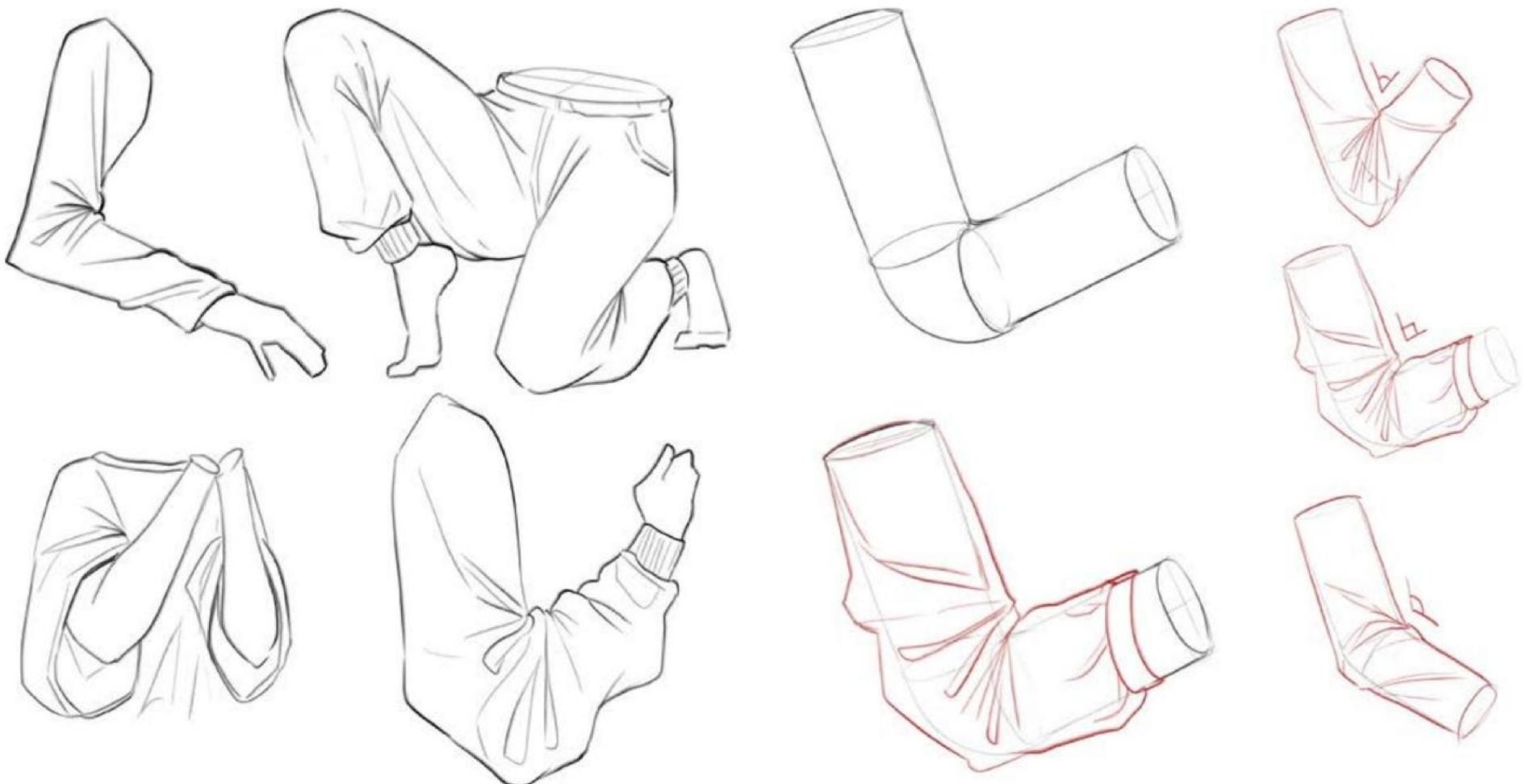


## 7 Basic Folds: Half-Lock Fold

A **Half-Lock Fold** happens when the fabric is going around a corner and it bunches up on the inside. This creates another fold called the Half Lock, which radiates from the crease and has a series of 'loops' in the fabric.



Examples of the Half-Lock Fold and when they tend to occur.



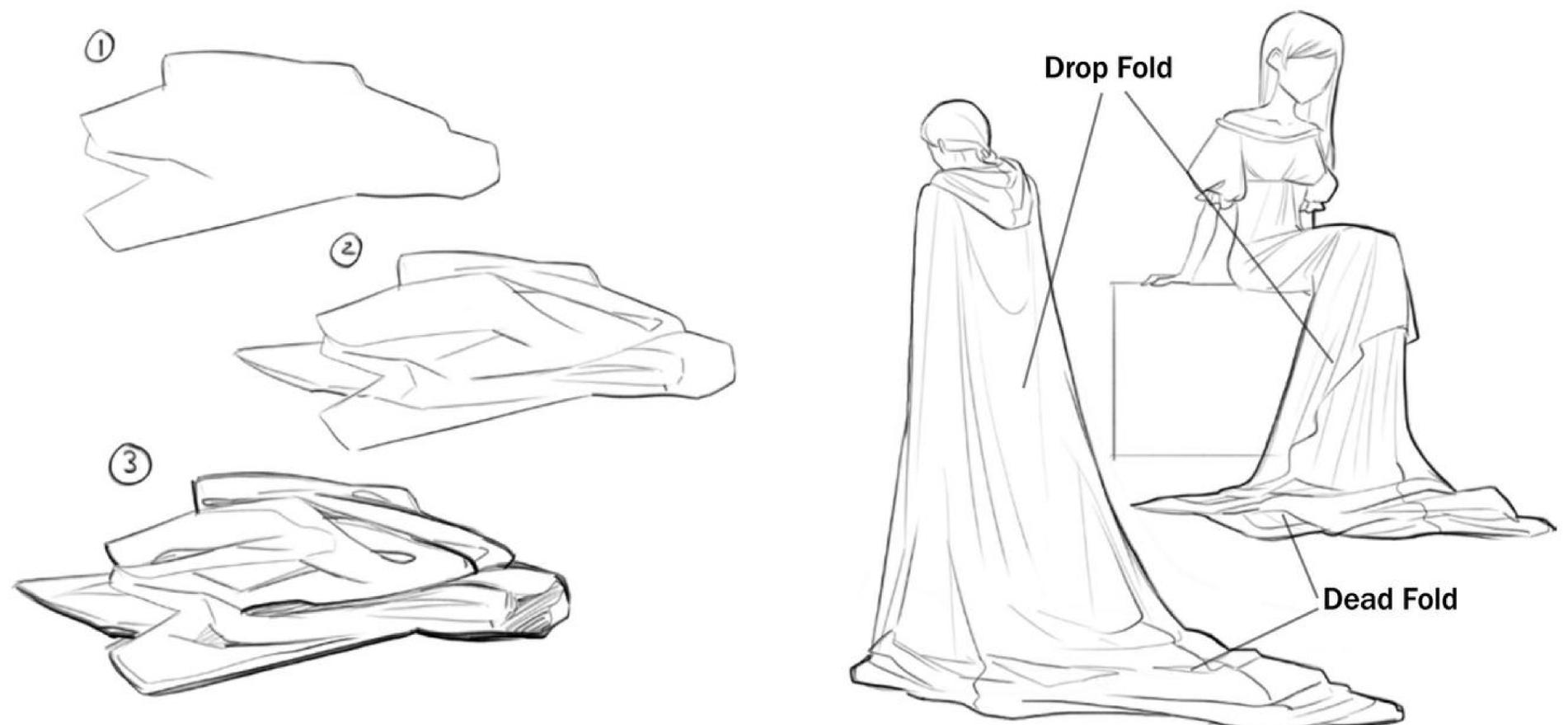
## 7 Basic Folds: Drop Fold

A **Drop Fold** is basically just a messy Pipe Fold. Any sort of fabric that hangs down and drops down would be categorized into a Drop Fold.



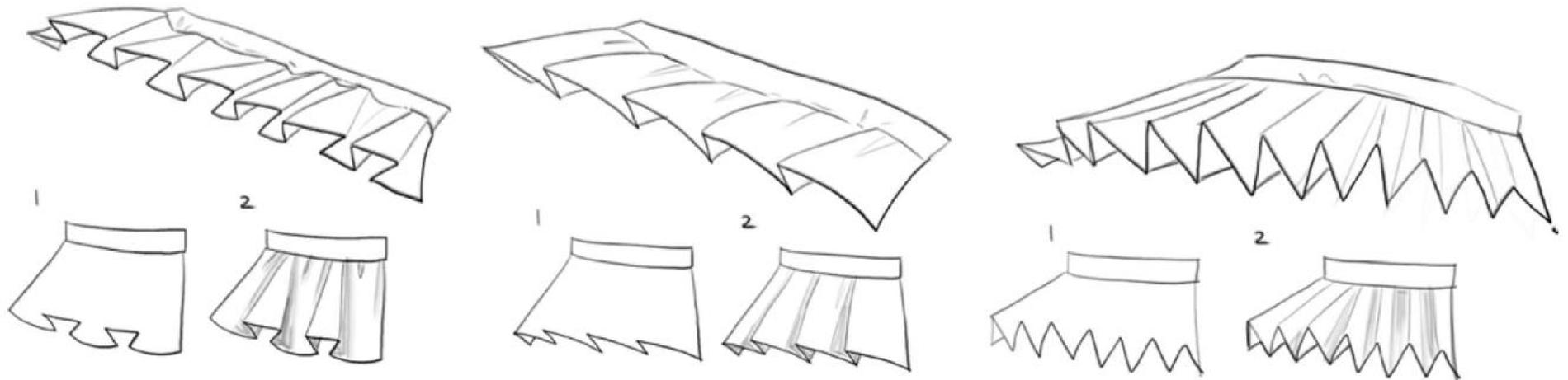
## 7 Basic Folds: Dead Fold

A **Dead Fold** refers to any folds that are just plopped on the ground or lifeless, such as a towel or blanket thrown on the ground, the end of a long cape, etc. Dead folds can be made up of a bunch of different folds all morphed together.

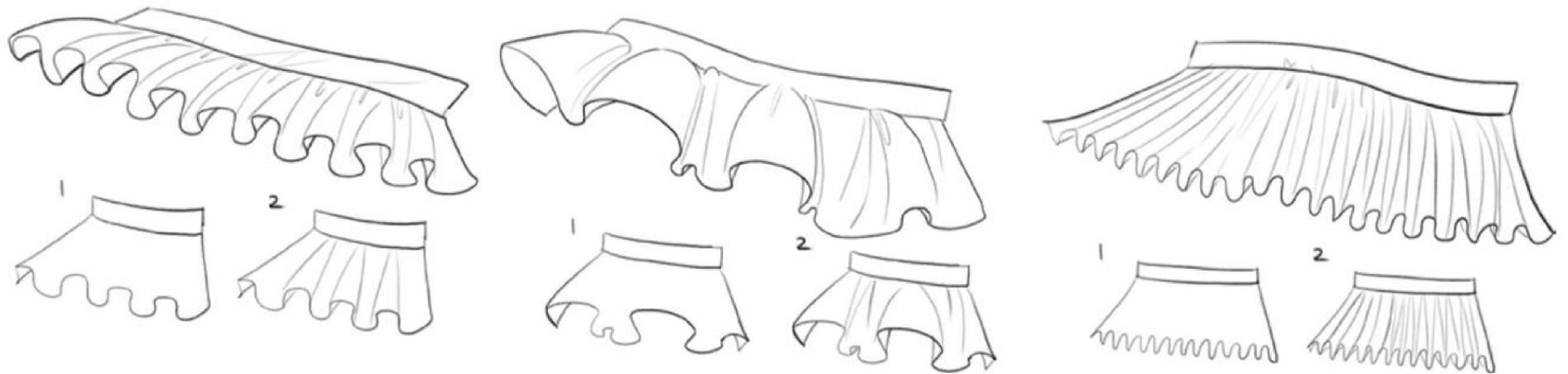


## ■ Extra Folds: Pleats and Ruffles

**Pleats** and **Ruffles** can be an extremely useful design element, especially when creating cool and interesting outfits. These folds aren't included in the 7 basic folds because they are artificially created as a design element, but they are definitely important enough to mention.



Notice how some of the pleats and ruffles are broken up evenly, while others have variations between their sizes. Use this tool of pattern making or varying the sizes to make more interesting outfits.



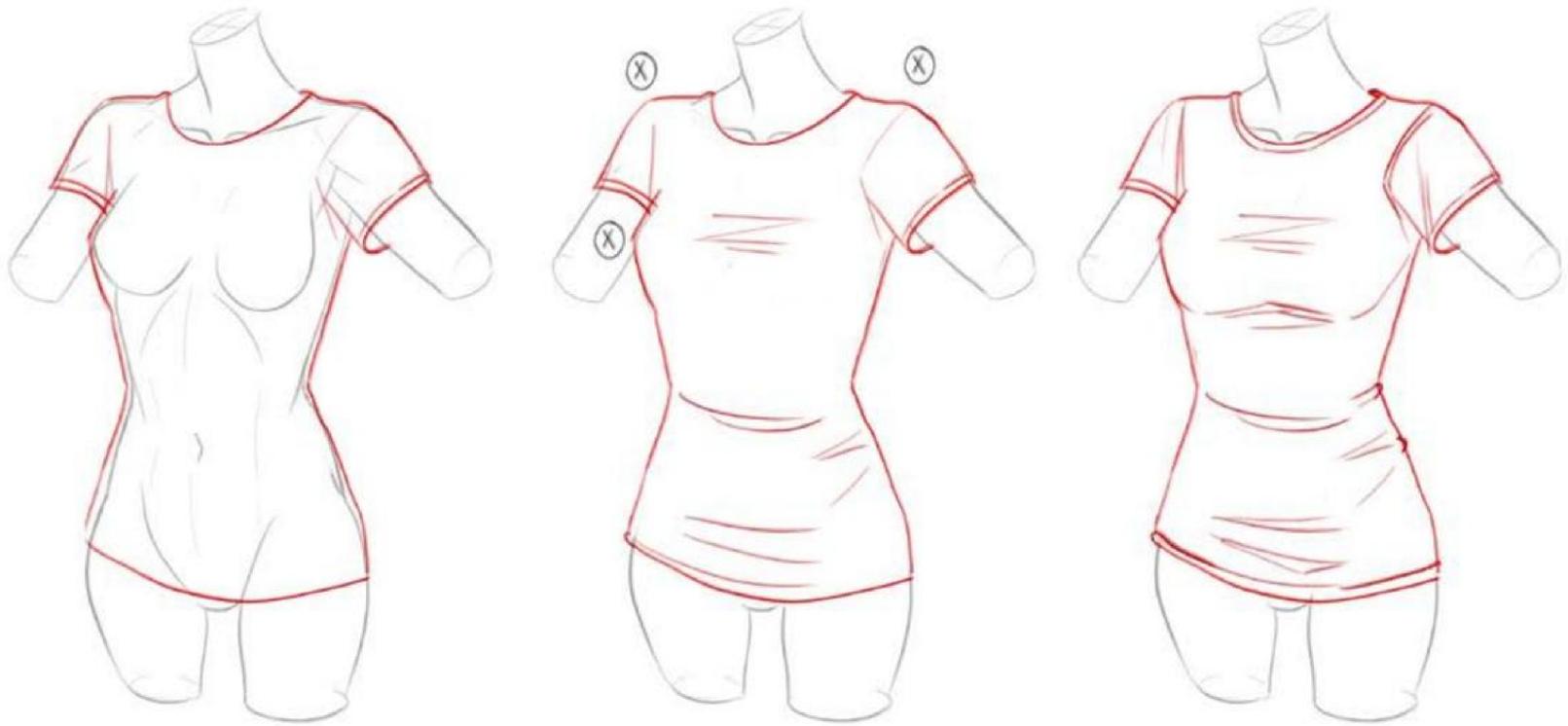
Ruffles and Pleats used in outfits:



## ■ Clothing Section 2: Clothing Examples - Female Tops

Variations of basic female tops.

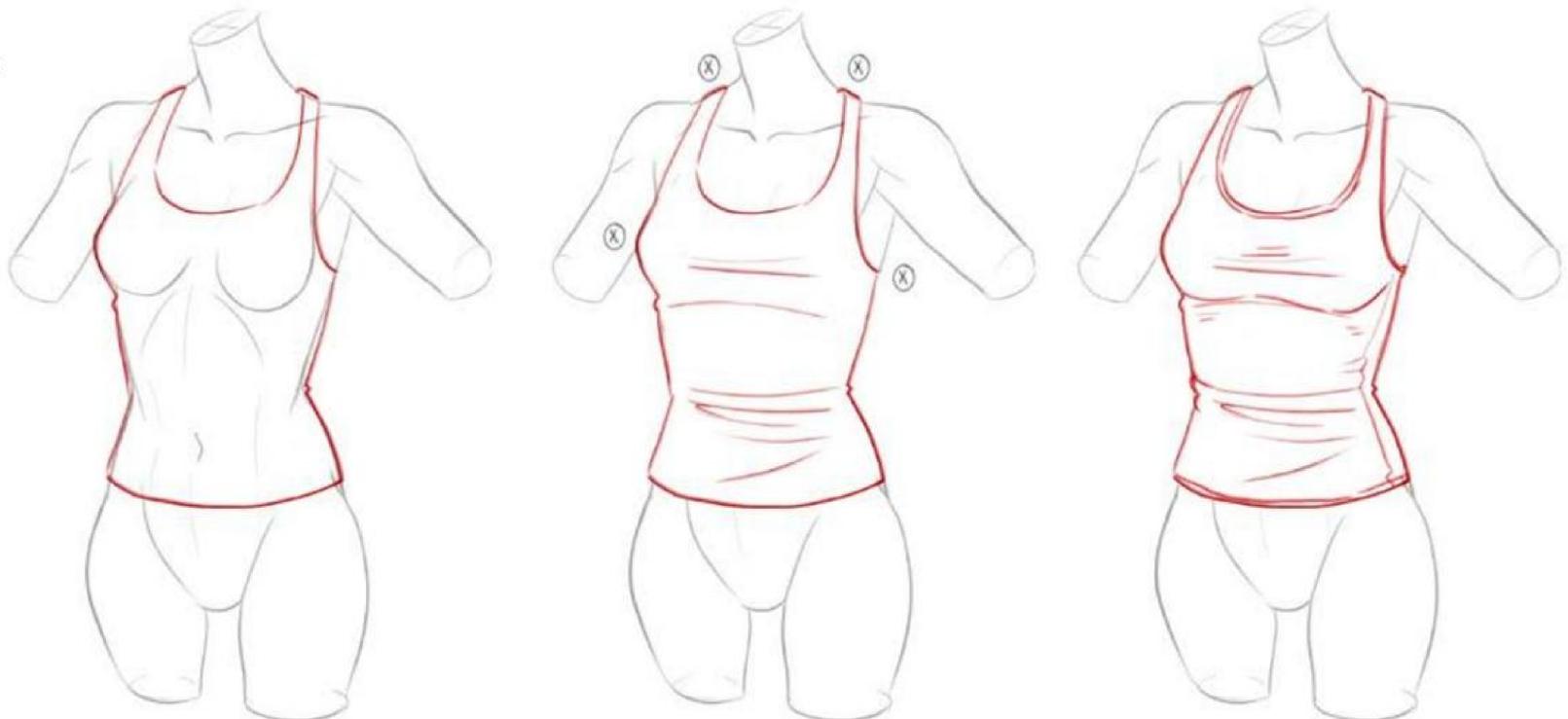
### Shirt



### Sweater



### Tank-Top



## ■ Clothing Examples - Additional Female Tops

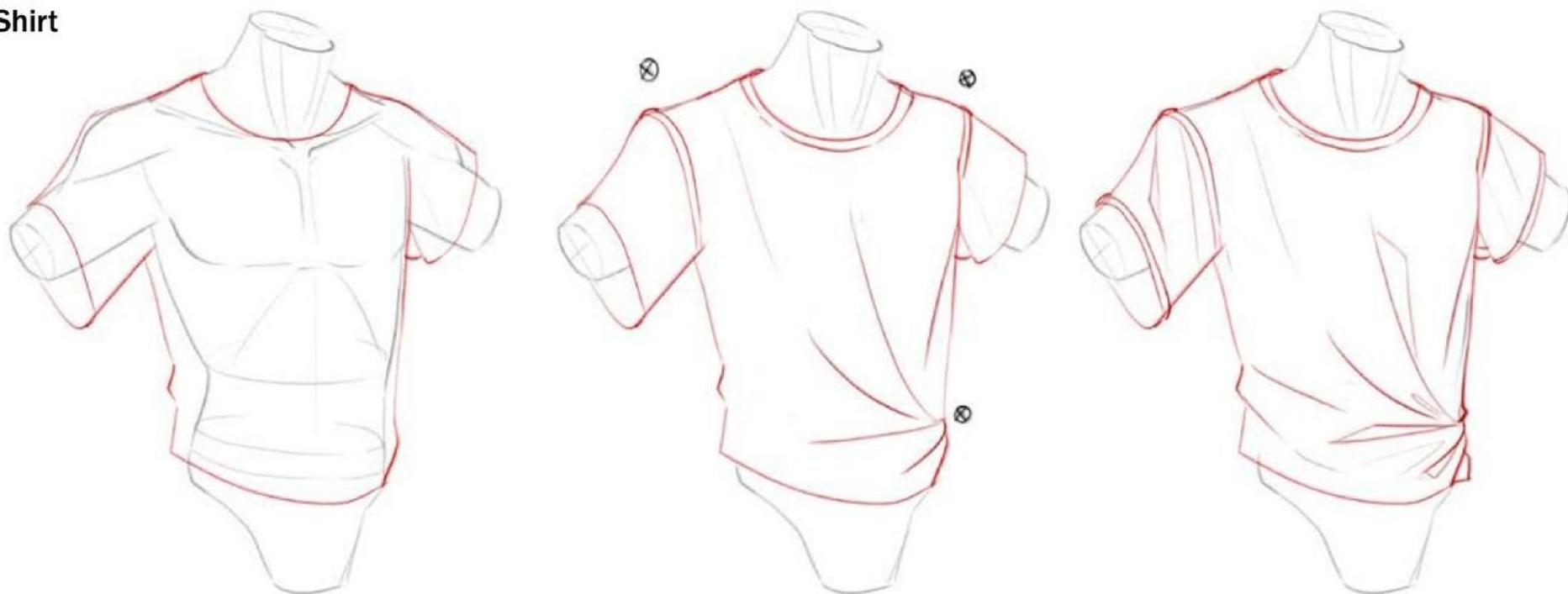
Here's some additional styles of tops for women. Notice the variety in types of folds in order to create styles and design in the outfits. Designers tend to use folds as an artistic element.



## ■ Clothing Examples - Male Tops

Basic male shirts and tops.

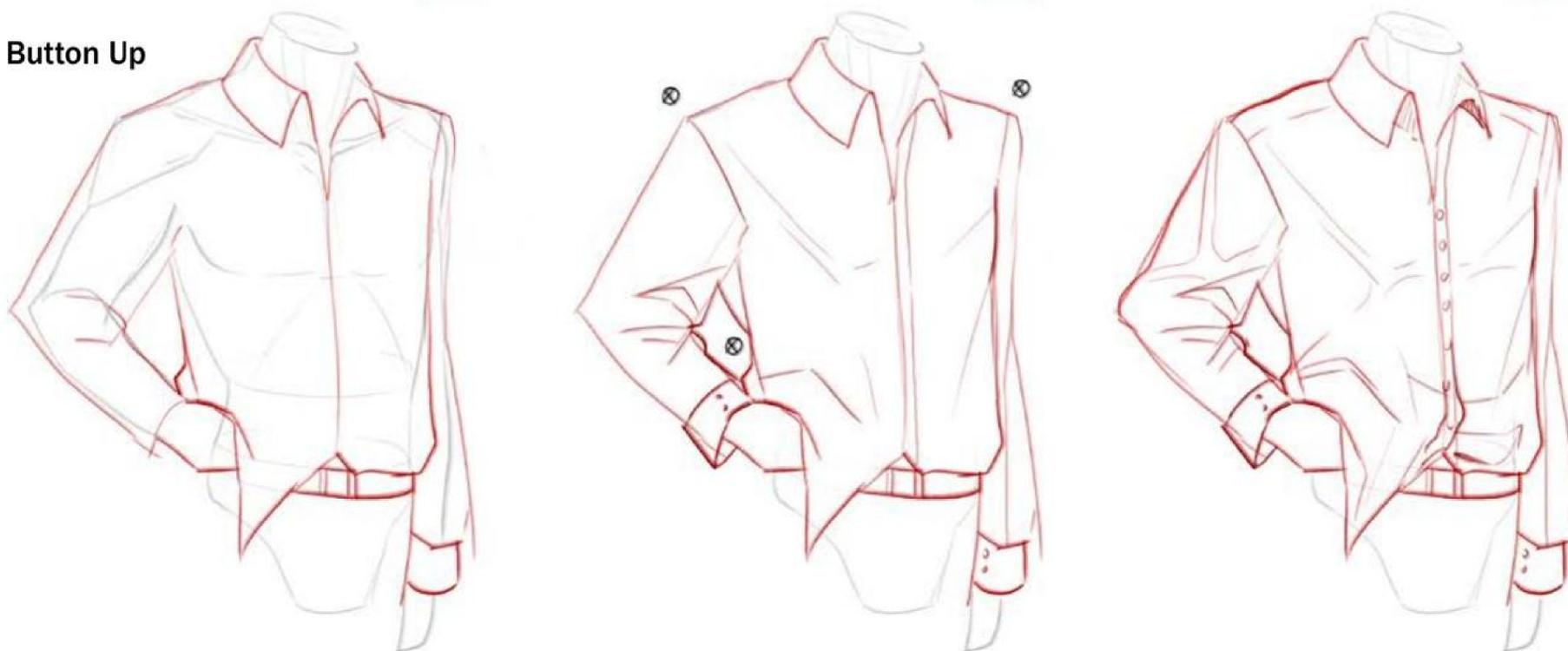
### Shirt



### Hoodie

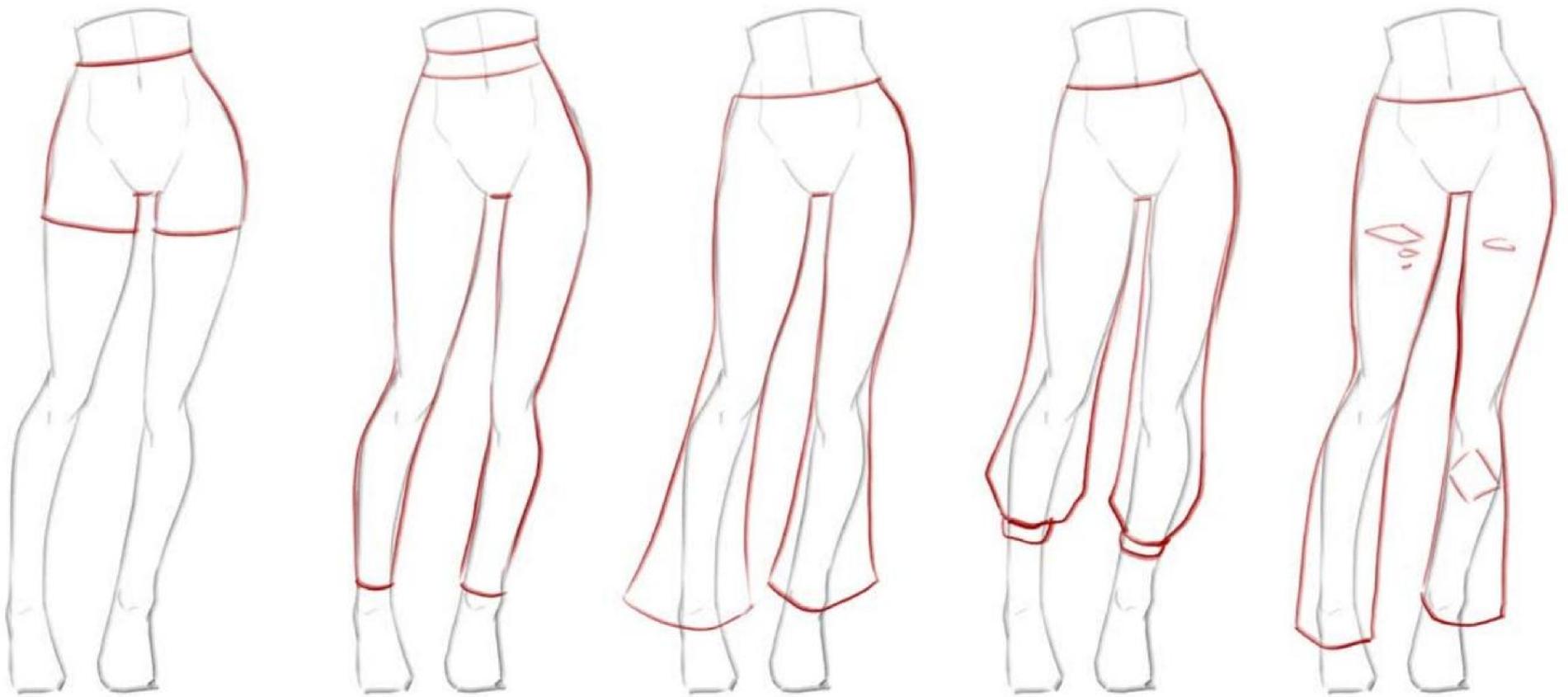


### Button Up



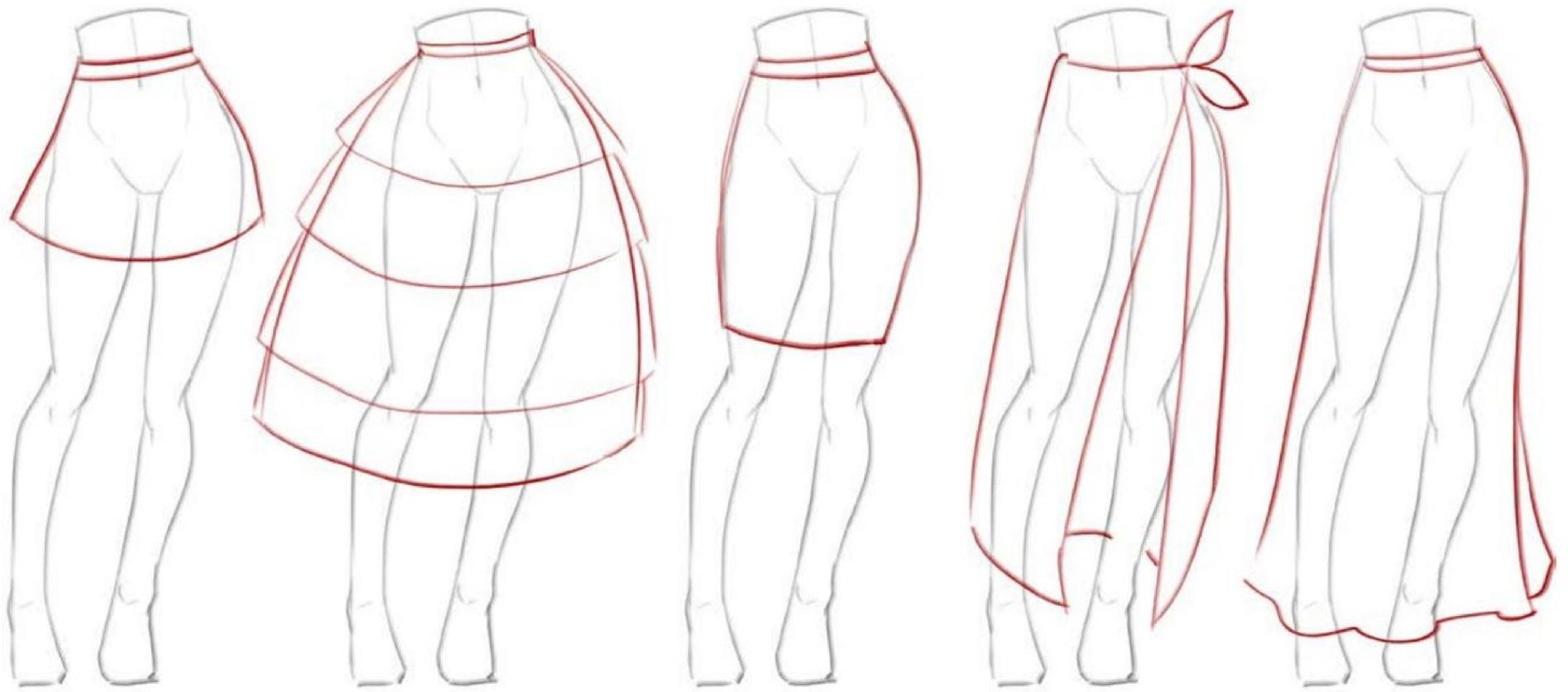
## ■ Clothing Examples: Female Pants

Variations of female pants and shorts.



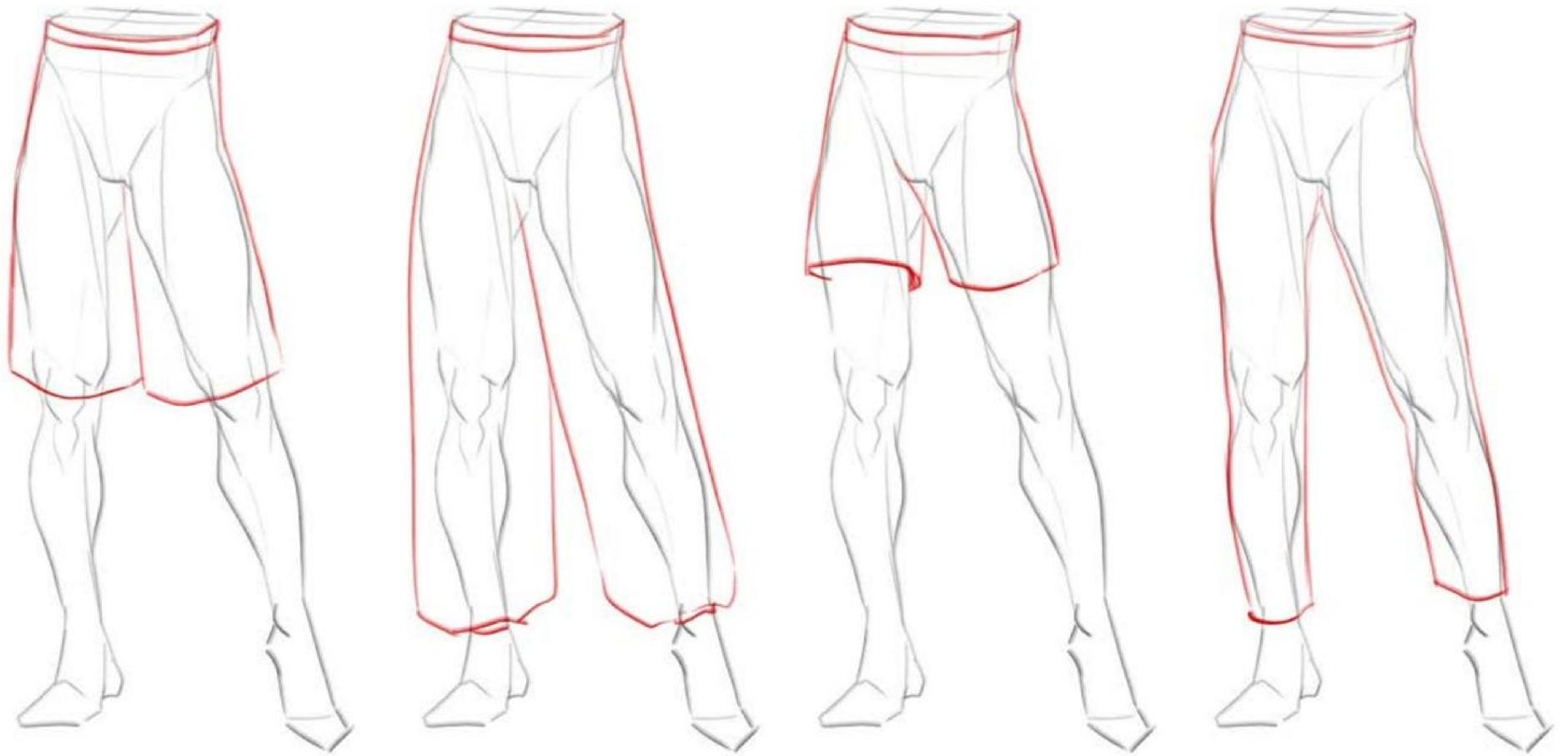
## ■ Clothing Examples: Female Skirts

Variations of female skirts.



## ■ Clothing Examples: Male Pants

Variations of male pants and shorts.



## ■ Clothing Examples: Dresses

A few different dress examples.

1.



2.



3.



1.



2.



3.



## ■ Shoes: Female Casual

Here are some common shoes for women. Remember to pay attention to the forms of the shoes and how angular or round they are. Many shoes also have graphical elements on them to make their designs more interesting. It's a popular trend to make shoes very large in anime.



## ■ Shoes: Female Formal

Here are some formal shoes for women. High heels and shoes that elevate the heel are popular for women because it makes their legs look longer. Try experimenting with some different shoes on your characters! Don't forget to add the shoe thickness to the height of your characters.



## ■ Shoes: Male Casual and Formal

Here are some common shoes for males. It's always a good idea to roughly draw the feet before the shoes to make sure everything is in the correct position.



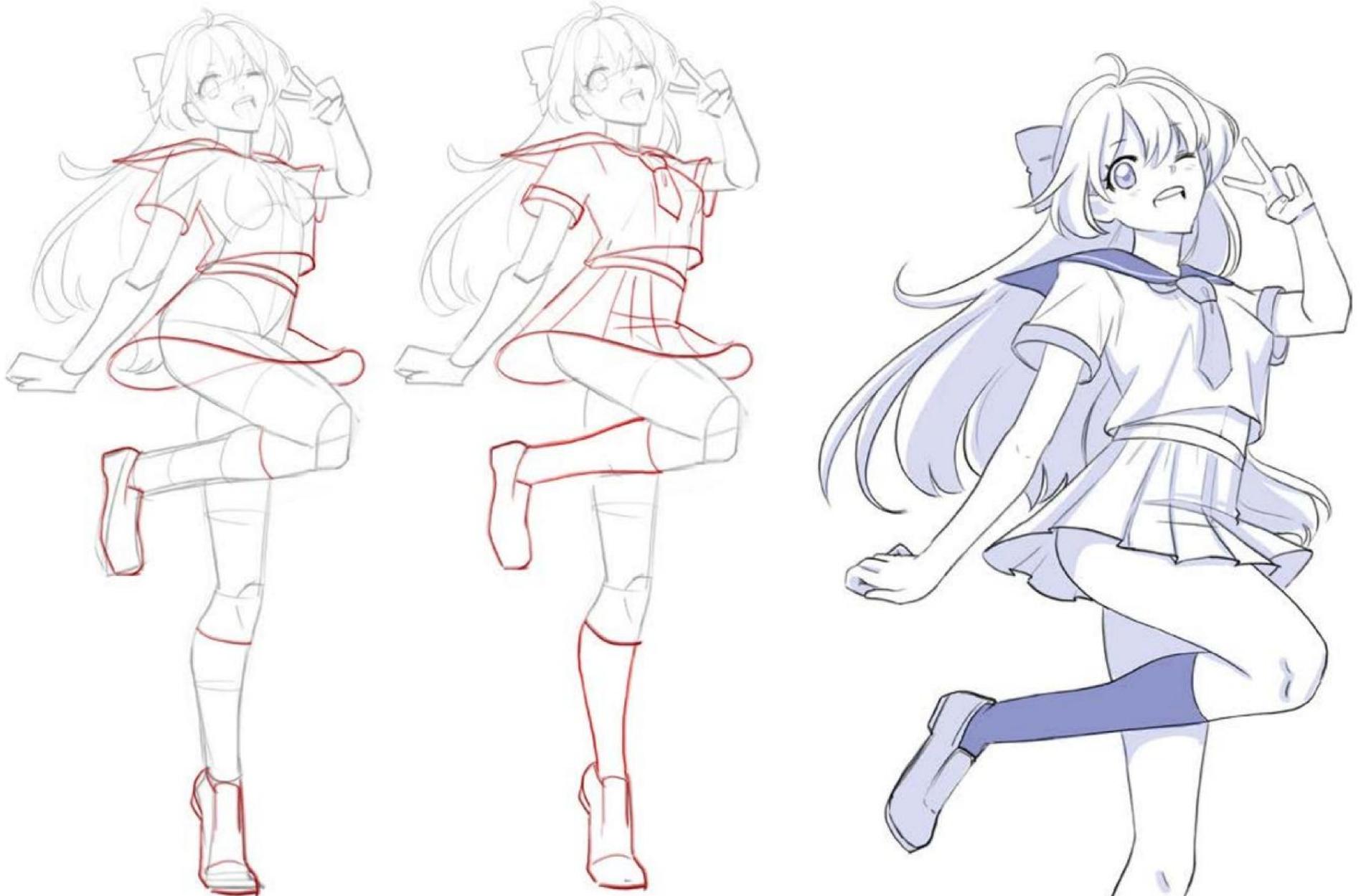
## Female Character: Clothing Process (A)

We're going to start doing some full characters wearing clothes now. By this point all the folds and main parts of clothing have been covered, nothing new, just putting together everything we've gone over so far.

1. First find the rough volume that your clothes are going to fill. You can do this by using primitive forms such as cylinders, cones, boxes etc.

2. Make sure you know where your tension and compression points are, start roughly implying the folds using the 7 basic folds as a guide.

3. Add smaller supporting details to the larger folds. Detail the silhouettes of the clothes as well. Don't go overboard with it!



The final clothed characters in this section uses a simple lighting technique. This is the first time lighting characters has shown up! This will be covered later on in the lighting section.

## ■ Female Character: Clothing Process (B)

This character has a lot of drapery and drop folds. Remember to keep in mind where your tension points are since this will determine how all of your clothes will drape down. Keep your tension points simple, the secret to drawing complex things is grouping details.

1. Roughly indicate the space the clothes will occupy based on the tension points and length of the clothes.

2. Start putting in the wrinkles based on the 7 basic folds and where they occur.

3. Detailed linework. Add additional folds and clean the existing ones up as needed.



## ■ Male Character: Clothing Process (A)

This character features baggy pants that are wrapped tight around the calves and a tight shirt. Notice how the pants roll over under their own weight around his lower leg.

1. Loosely draw the forms, indicating for where main volumes are going to be.

2. Draw in the folds. Keep in mind tension and compression points.

3. Detail same as the others.



## ■ Male Character: Clothing Process (B)

Step by step for casual clothing of a seated male character.

1. Sketch out the rough outline without folds.



2. Draw in the main folds, notice how the spiral fold on his left arm helps us see which direction it's going.



3. Add details and smaller supporting folds.



# ■ Color and Light

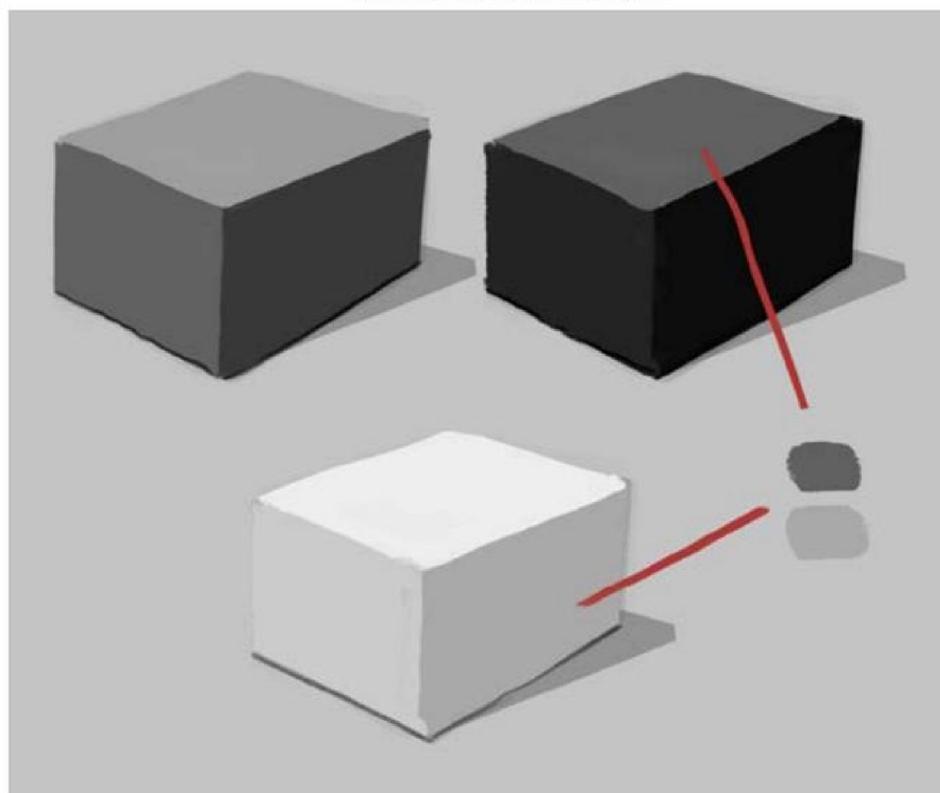
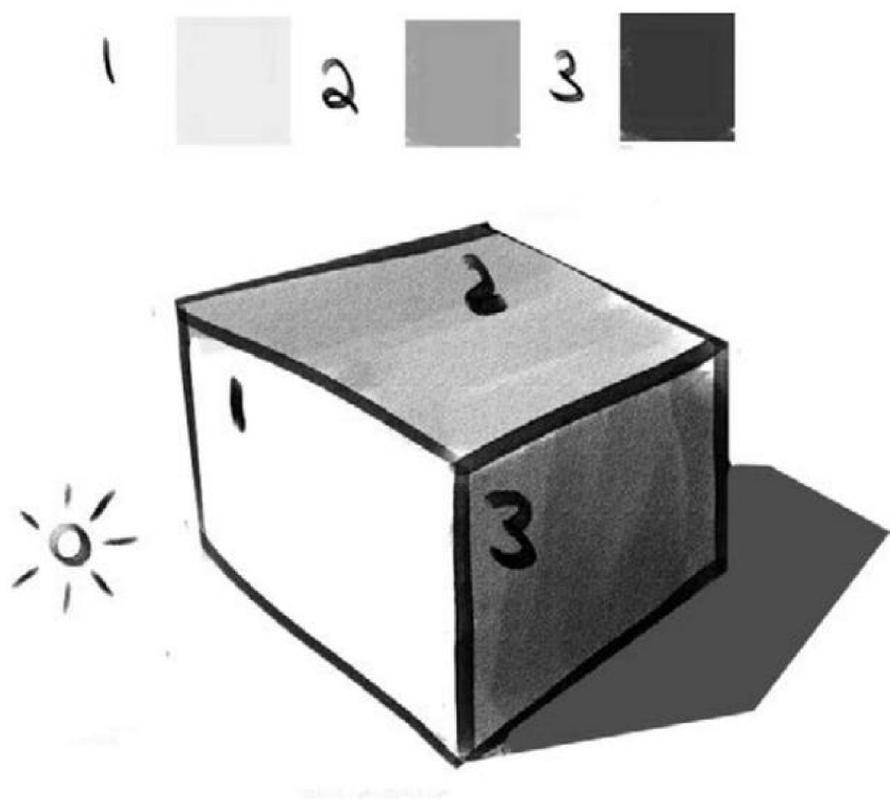
This chapter is all about color and light. We'll be building on top of everything we've gone through so far, and finally be lighting and coloring our characters in this chapter!



## 1-2-3 Read

More important than the particular value (lightness or darkness) of the object. Is the 1-2-3 Read, which refers to making sure each side is separated enough in value for your eye to be able to easily differentiate them. Try to keep each side at least 20-30% different in value.

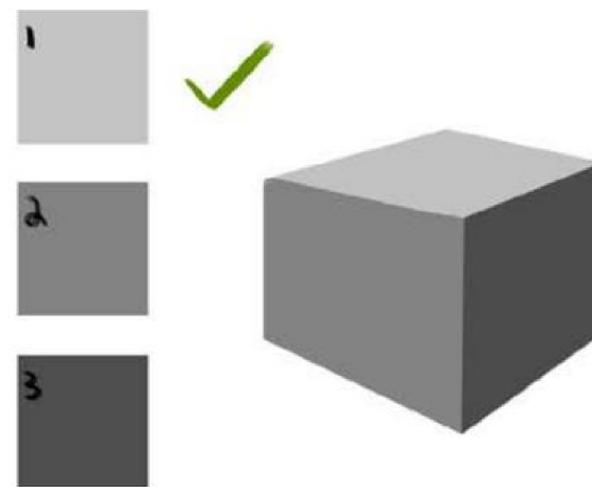
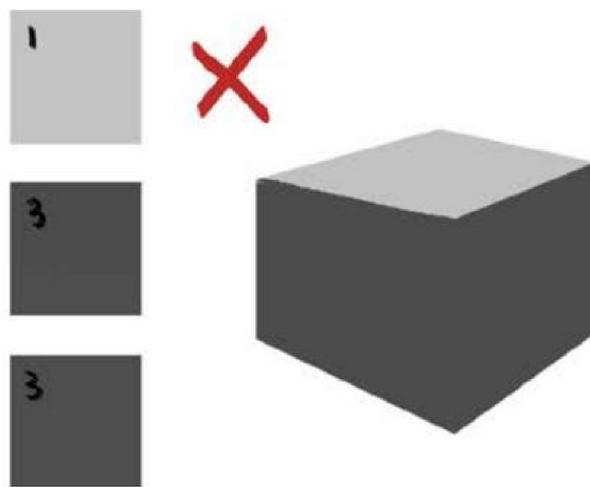
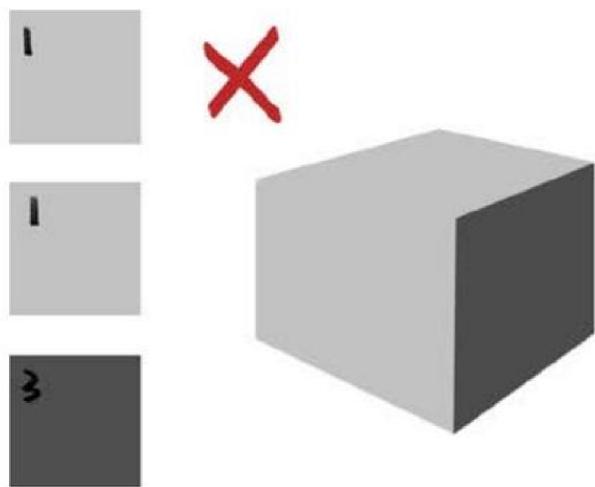
Local Value: Refers to the literal value of the object regardless of lighting conditions. Notice how the darkest box's lit side is still darker than the lightest box's shadowed side.



A: 1-1-3 has light and dark but no middle value. So it isn't easy to instantly recognize this as a cube.

B: 1-3-3 has dark and a bit of light but no middle value again. So it still doesn't read as a cube.

C: 1-2-3 has all three values separated out. This cube reads well and is easy to see.



Assignment: Draw 10 different cubes. Vary the lighting conditions and local value. Try changing the side each 1-2-3 value shows up on.

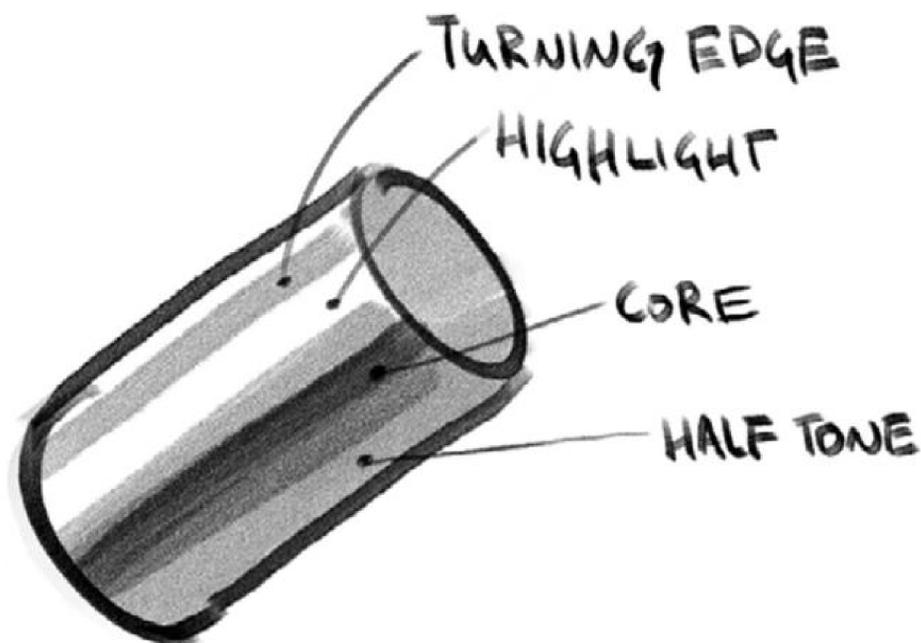
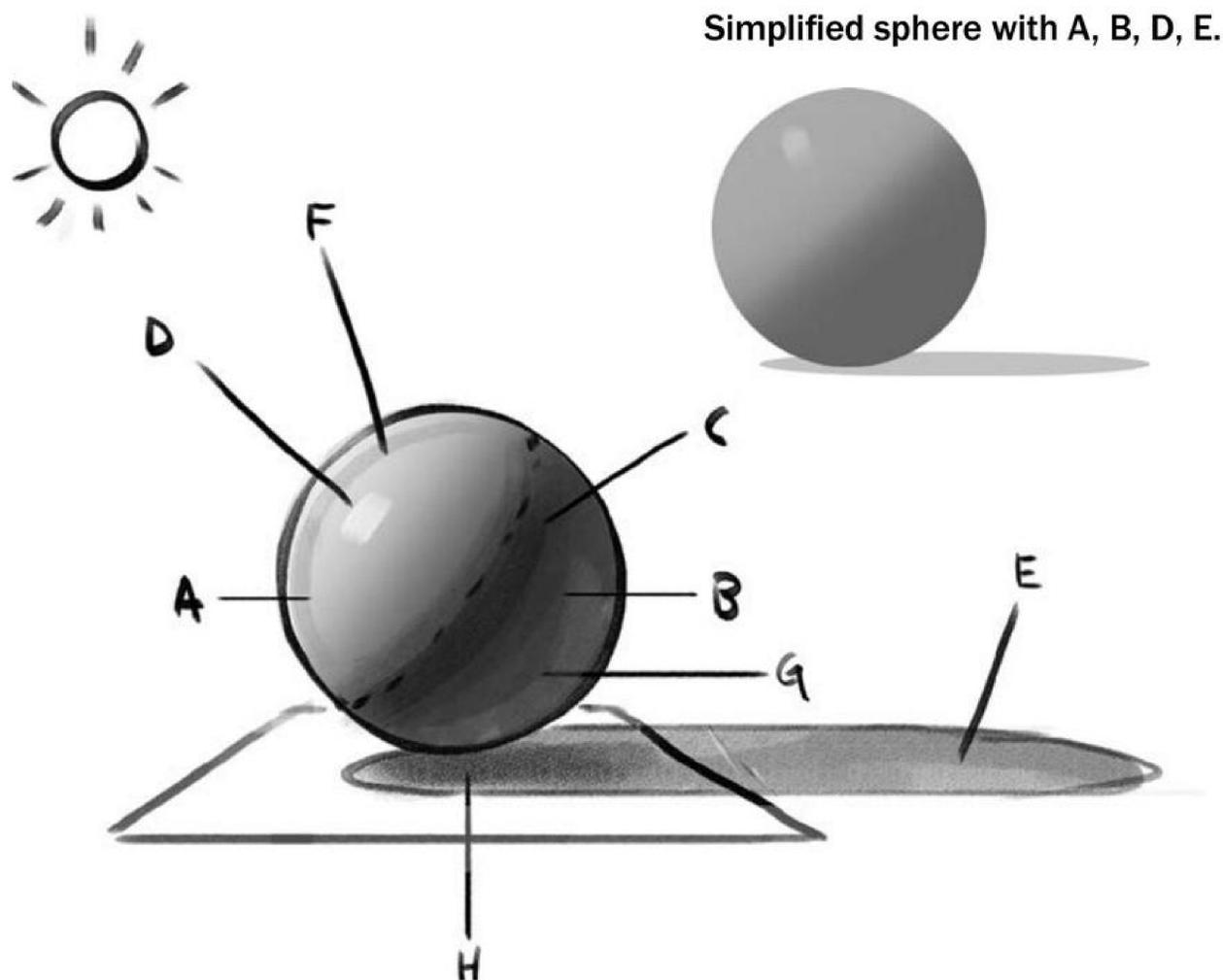
## ■ Rendering

Rendering in anime and manga tends to be very simplified, however, it's still important to understand the basics and terminology.

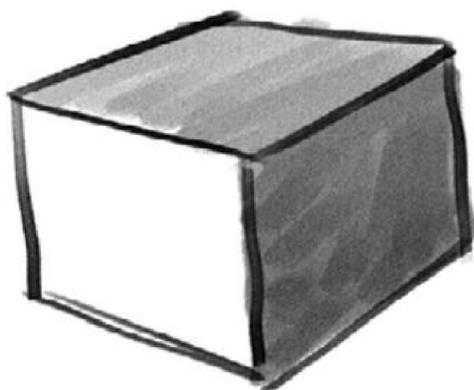
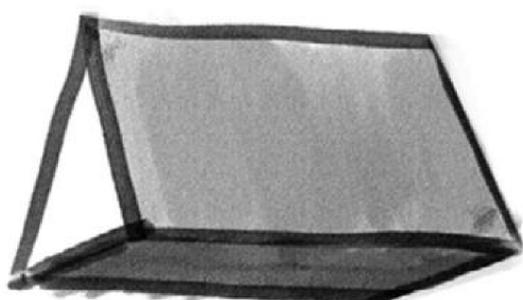
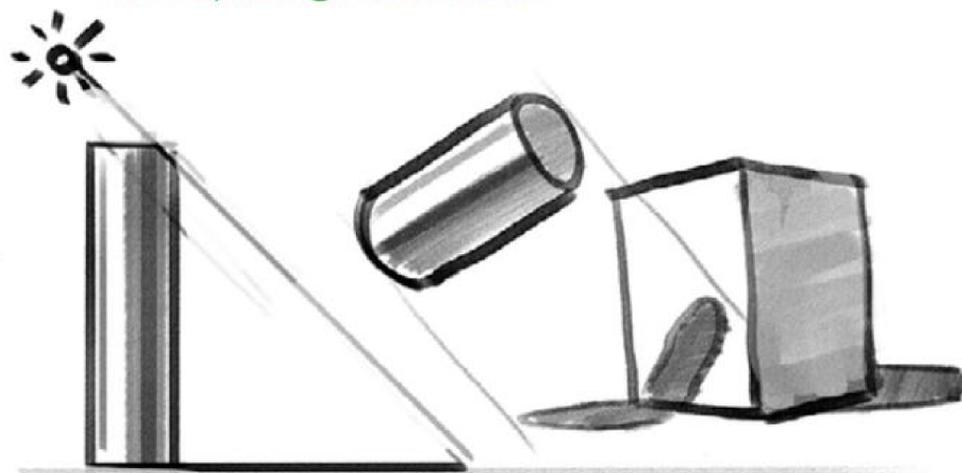
Anatomy of a rendered Sphere:

- A: Lit Side
- B: Shadow Side
- C: Core Shadow
- D: Highlight
- E: Cast/Drop Shadow
- F: Turning Edge
- G: Bounced Light
- H: Ambient Occlusion

Note: The green ones are the most common to show up in anime/manga drawing!



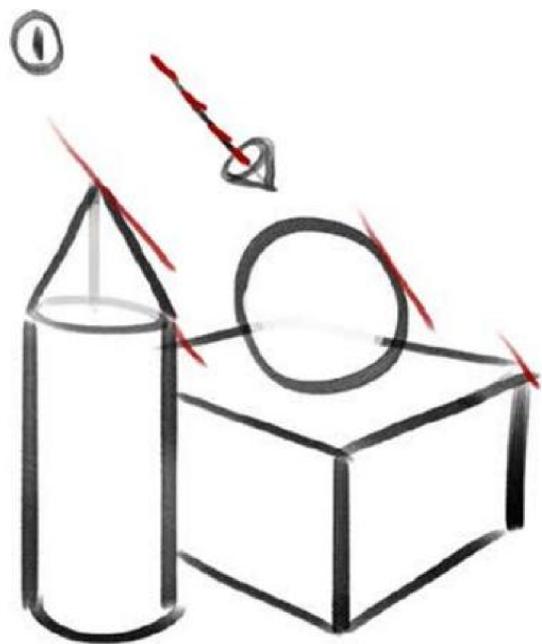
Other forms have a similar process. Cylinders and spheres tend to be the most common when drawing anime/manga characters.



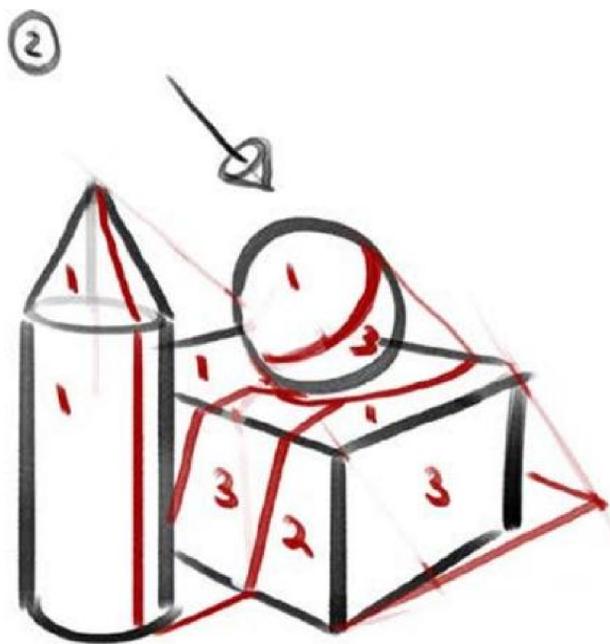
## ■ Rendering Process

Here is a 5 step process for how to approach drawing and painting multiple objects, as well as how to keep track of the local values and shadows. Remember to **ALWAYS** start painting by knowing where your light source is!

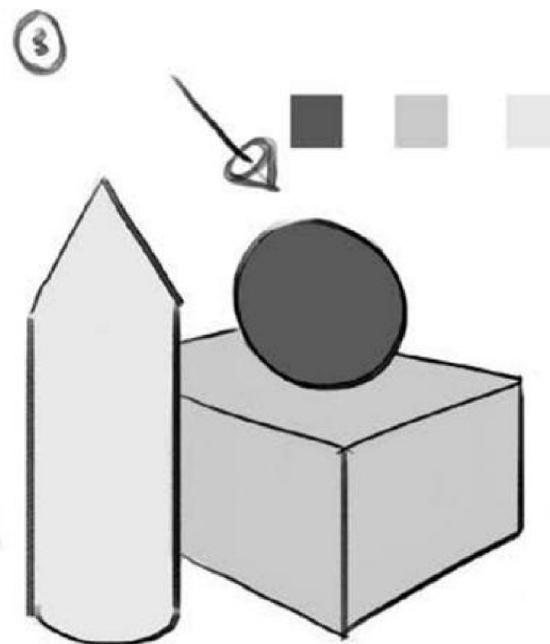
1. Draw your objects in, and establish your light direction.



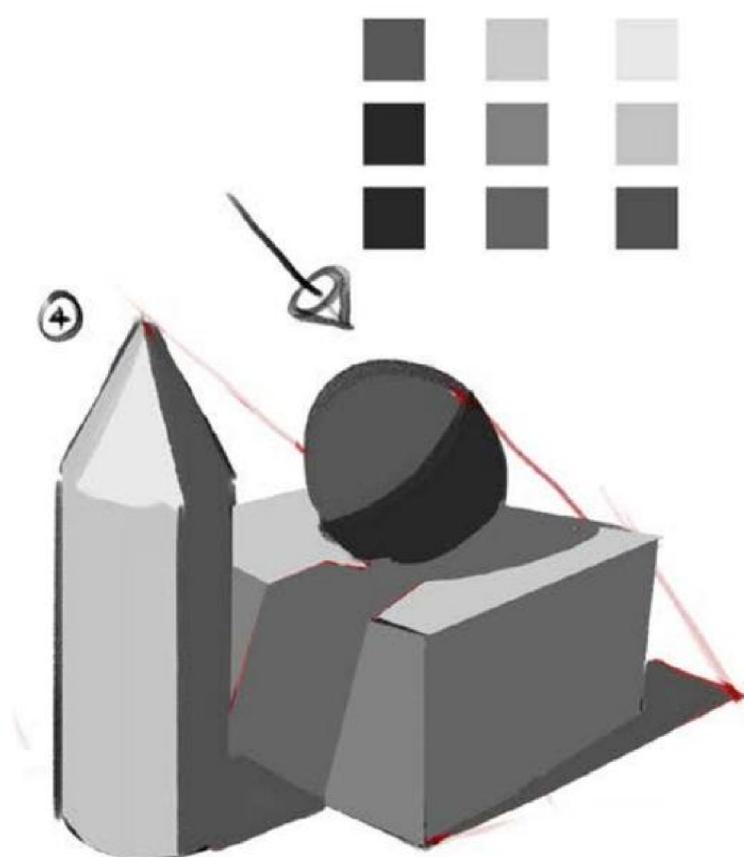
2. Using your light direction, roughly figure out where your shadows fall. You can also label which 1-2-3 read each area will have.



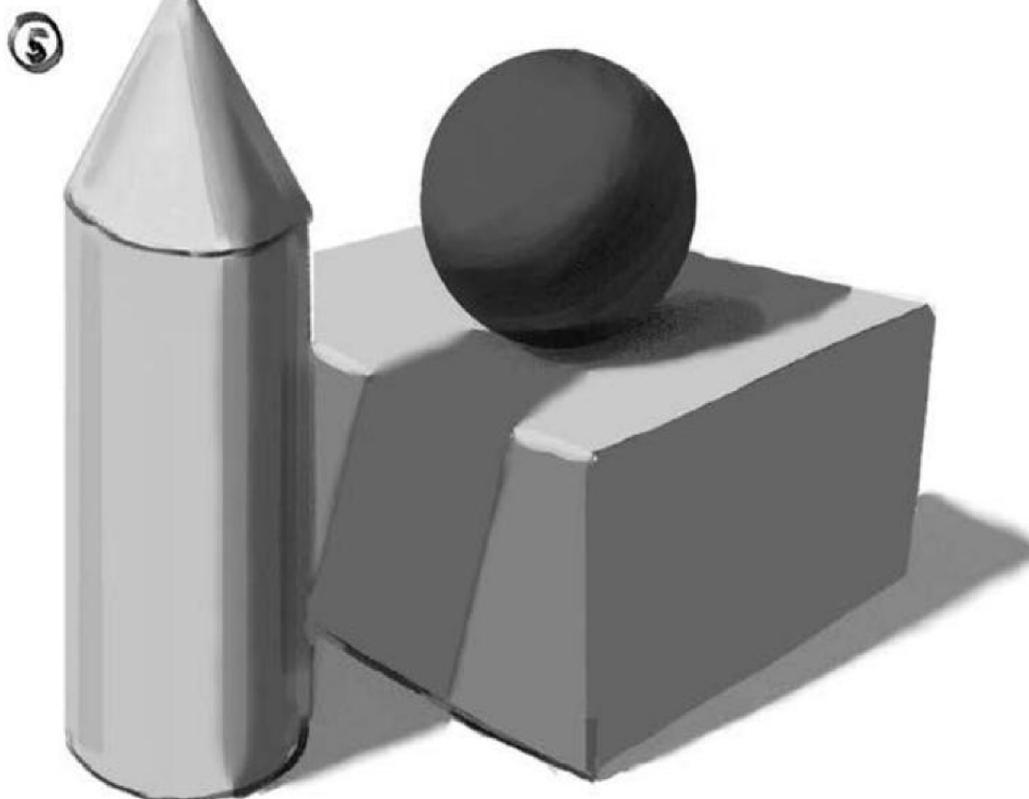
3. Decide on a local value for your objects. This is up to you and doesn't matter. I chose local values that had a good amount of difference.



4. Fill in all the shadows you figured out earlier with the 1-2-3 read for each object.



5. Finished Rendering: Separate the top cone from the cylinder. Don't overdo bounced light and ambient occlusion, it's better to add too little than too much.



## ■ Simple Head Renders

Shown below are a variety of common lighting situations that you'll see often. When you're beginning to light the head, it's easiest to think of it as an egg with a triangular form sticking out for the nose. This makes it fast and easy to get an idea of where the shadows will be before committing to too much detail.

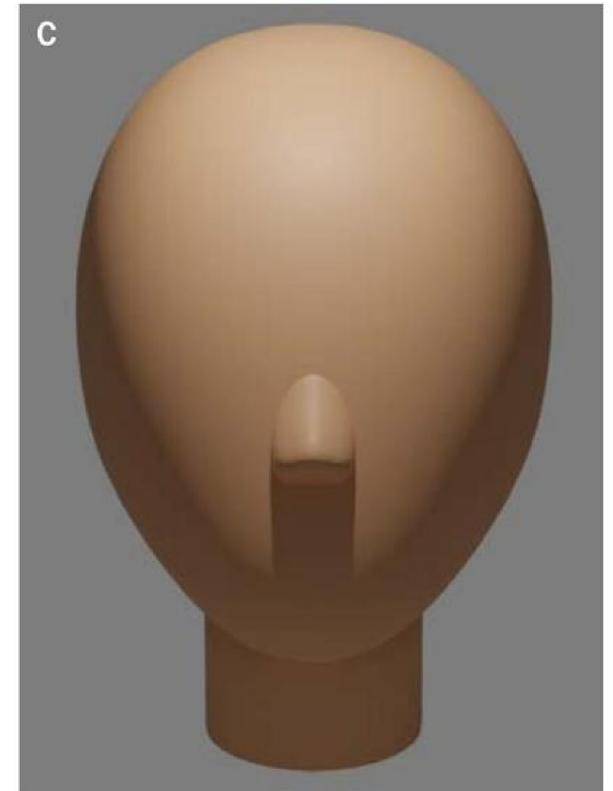
**A.** Front lighting, slightly off to one side. This gives a small shadow on the nose. The whole face is lit and the core shadow shows up on one side.



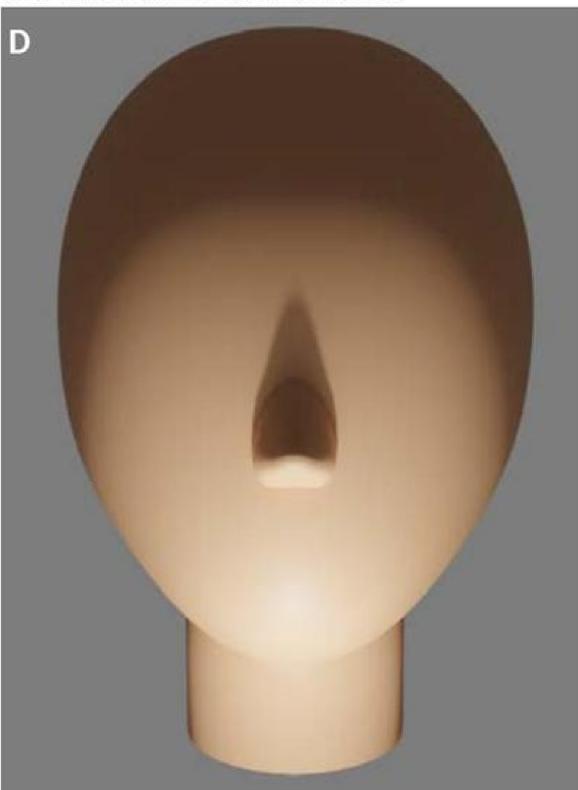
**B.** Straight front lighting, face is completely lit with minimal shadows. Sometimes a shadow appears under the nose and usually under the chin. Notice how it gets darker around the edges as the form turns away.



**C.** Top Lighting, Core shadows show up at the jaws and cheekbones. Strong shadow under the nose. Highlight on the bridge of the nose and forehead.



**D.** Bottom Lighting, this creepy mood casts a lot of the upper face into shadow. The nose casts a shadow upwards. This unusual lighting makes the face look much scarier.



**E.** Bottom Lighting to the side. Shadow is cast upwards onto the cheek or eye. Strong core showing up on one side as well as the top.



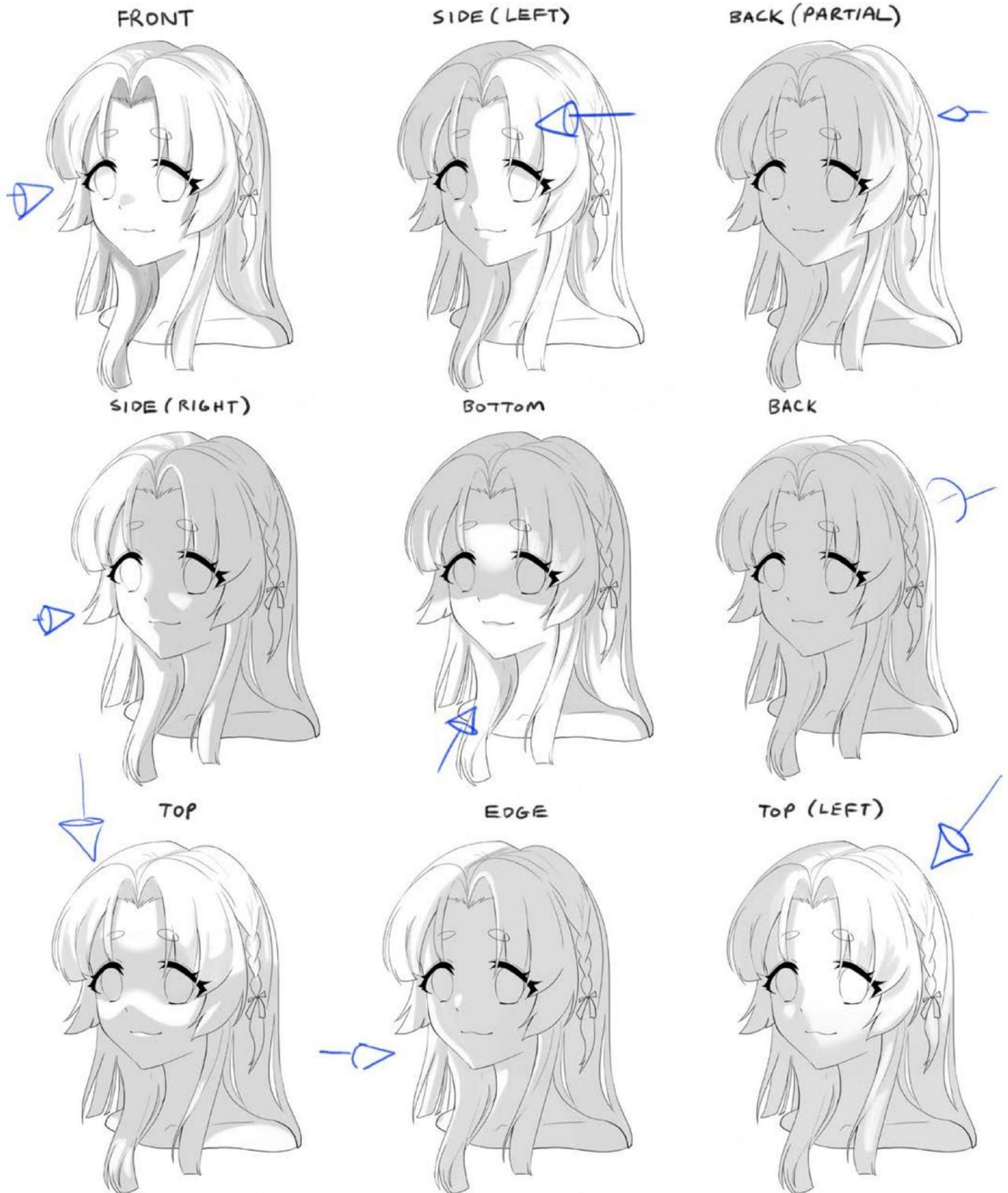
**F.** Dual Lighting, in this shot we've introduced two light sources. Front side lighting, and a back rim light to pop the edge out. Very common for portraits.



Note: this was built and rendered in Blender 3.0

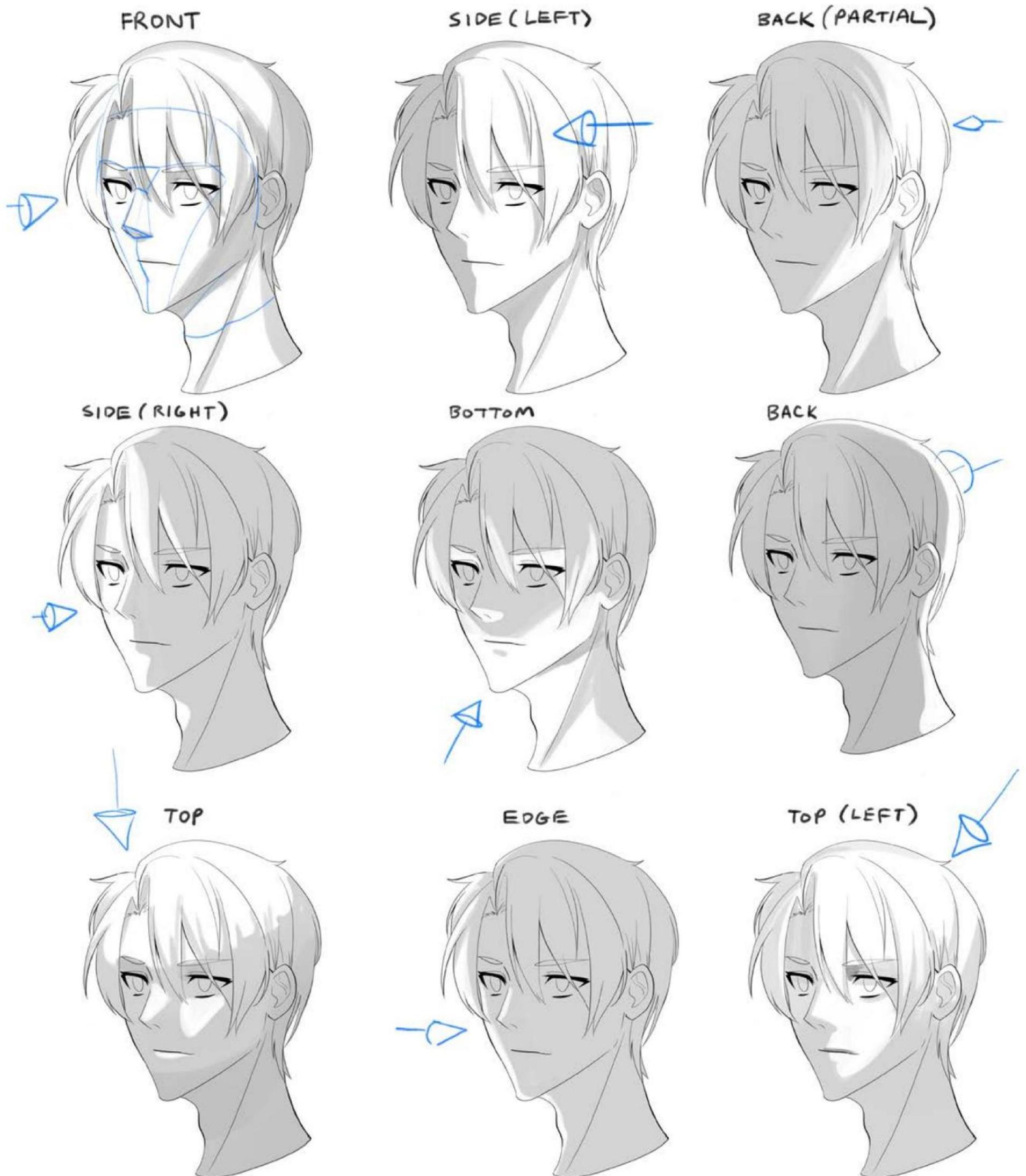
## ■ Simple Lighting Heads: Female

Now we'll move into doing some simple lighting with heads. Remember that the head is basically just a sphere. Right now we'll be working almost entirely with just the lit side and the shadowed side. Female heads tend to be rounder with less sharp angles, so shadows are usually soft and have a round shape.



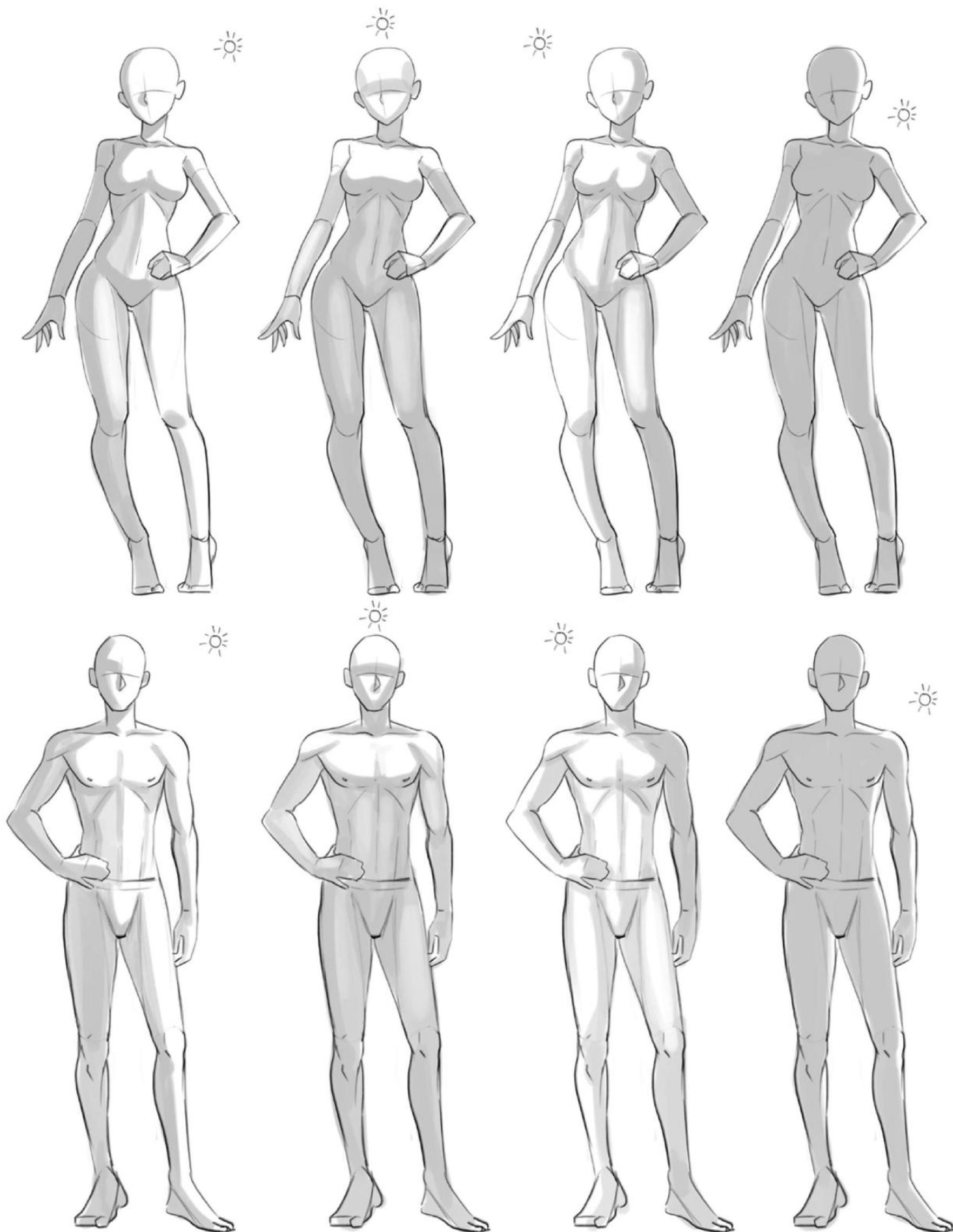
## ■ Simple Lighting Heads: Male

Male Heads tend to be much more angular, so the shadows will usually be a lot sharper without as smooth of transitions between the lit side and shadows.



## ■ Body Lighting

Here's some examples of bodies lit in different ways.



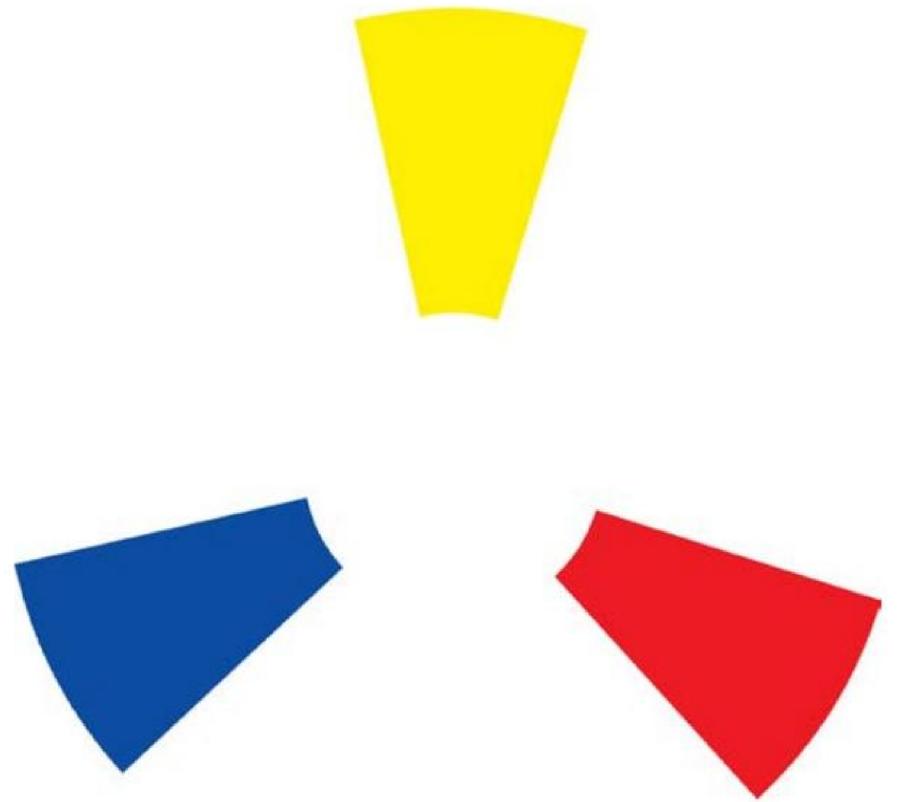
## ■ Color Theory (Wheel)

The color wheel is a diagram of all the colors (known as hue) organized in a circular pattern.

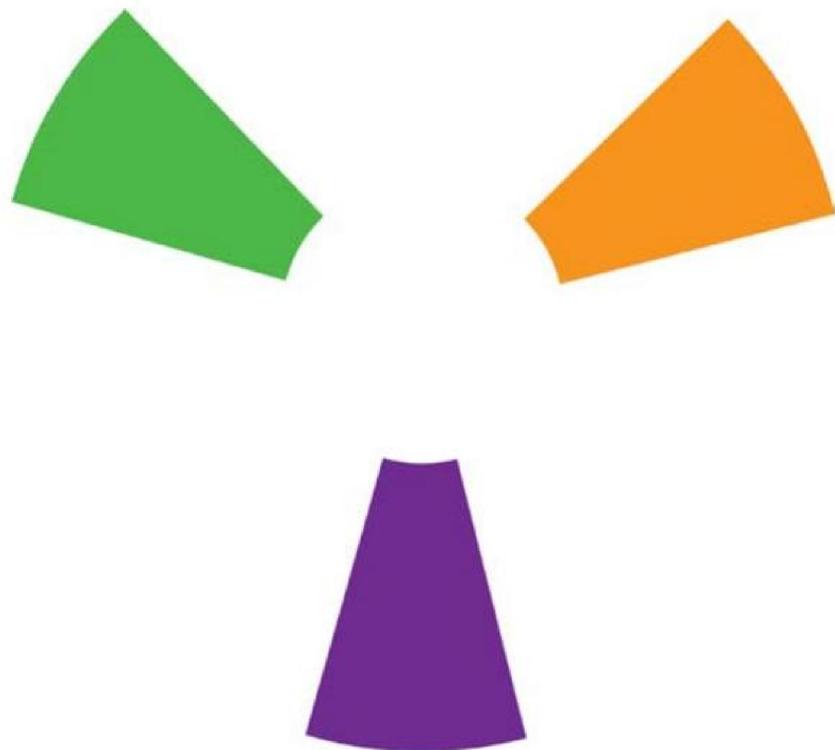
**Full Color Wheel:** All colors mixed together in stages, wrapped around into a circle creates a continuous gradient known as the color wheel.



**Primary Colors:** These are the primary colors of Yellow, Blue, and Red.



**Secondary Colors:** These colors come from mixing the two primary colors that are around them.

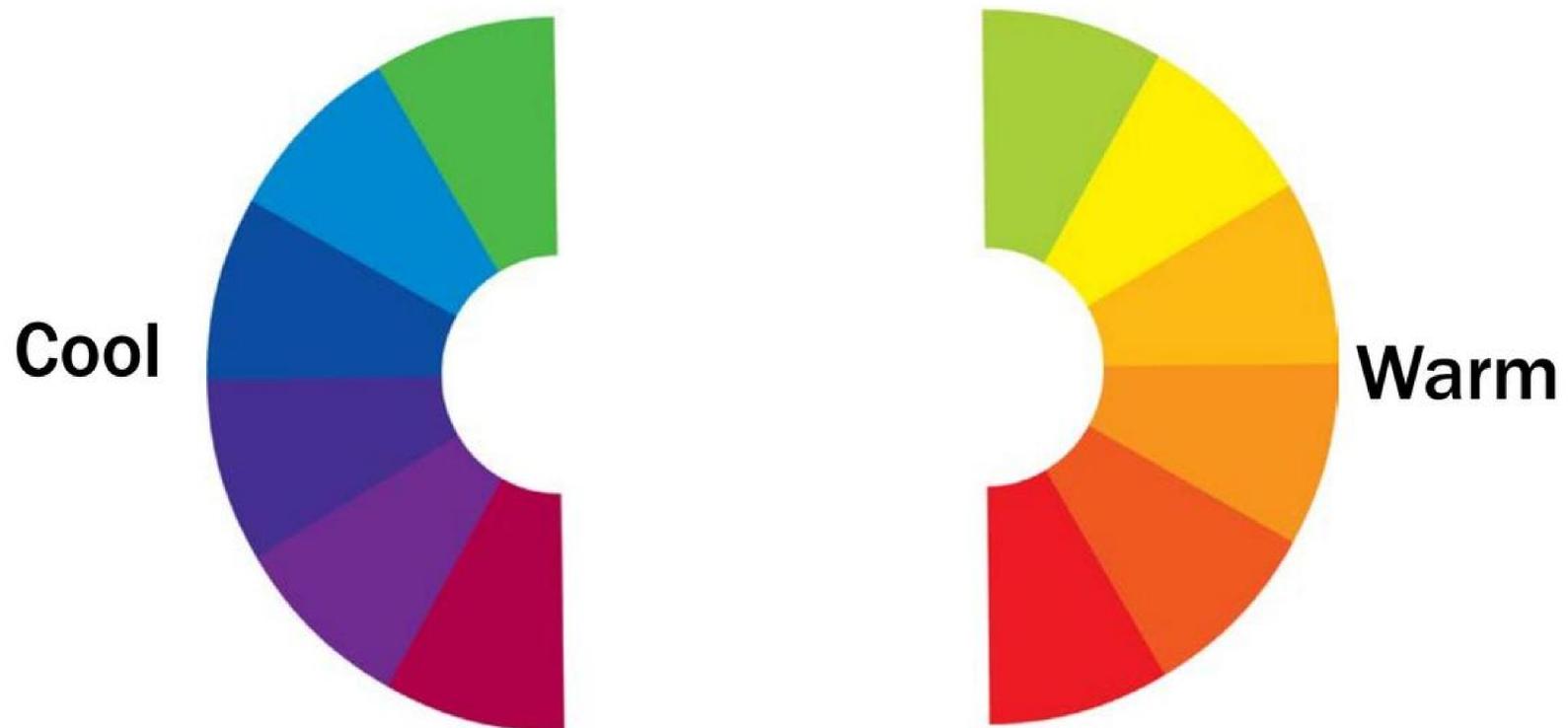


**Tertiary Colors:** Tertiary colors are made by mixing a primary and a secondary color.

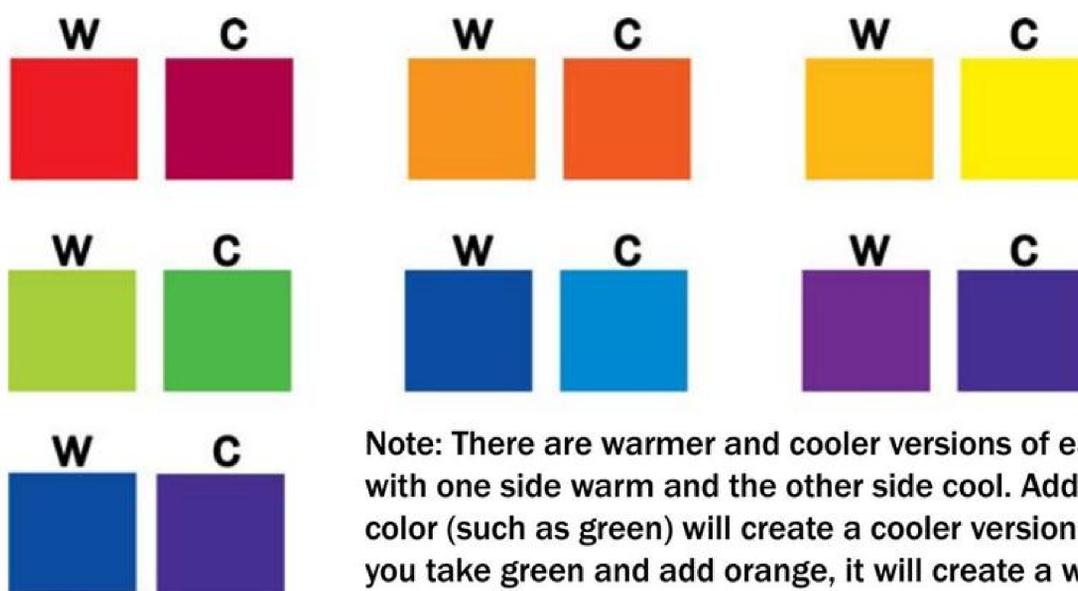


## Warm and Cool Colors

Colors are relative, which means that you have to compare them to each other in order to achieve a certain mood or feel. Now that we've gone over some color theory, try experimenting with mixing various colors and see what happens!



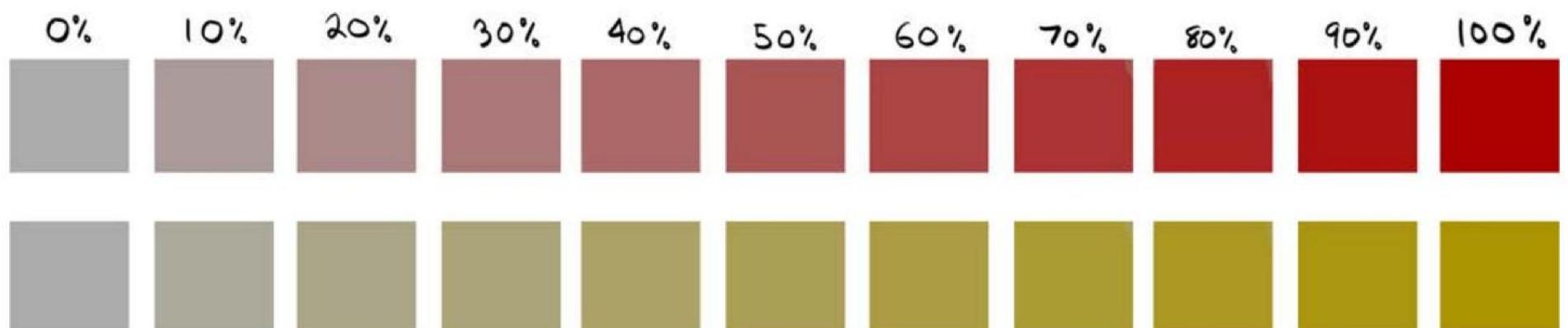
Shown Below are examples of warm and cool versions of each other. Generally when choosing colors, a good way to approach is to decide if you have a warm or cool light. If you have a warm light, all the lit areas will have a warmer tone, and a cooler shadow area. If you have a cool light, all the lit areas will have a cool tone and a warmer shadow area. This will help your paintings look much more alive.



Note: There are warmer and cooler versions of each color. Since the color wheel is a gradient with one side warm and the other side cool. Adding cool colors (such as blue) into a warmer color (such as green) will create a cooler version of that color. The same is true with Orange. If you take green and add orange, it will create a warmer green, if you keep adding the orange, it will eventually turn into yellow. Note also: Gray is a neutral color, it will look warm next to blue, and cold next to orange. It's very adaptable, don't underestimate gray! It can actually be one of the most beautiful colors.

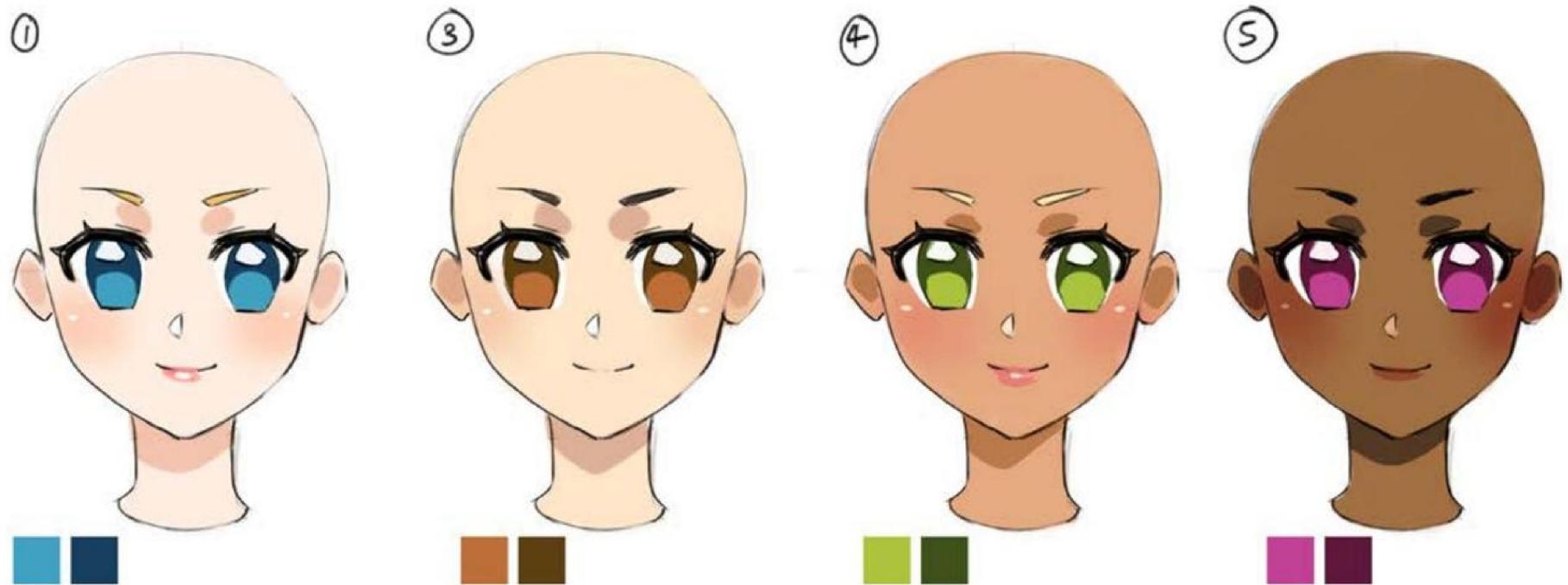
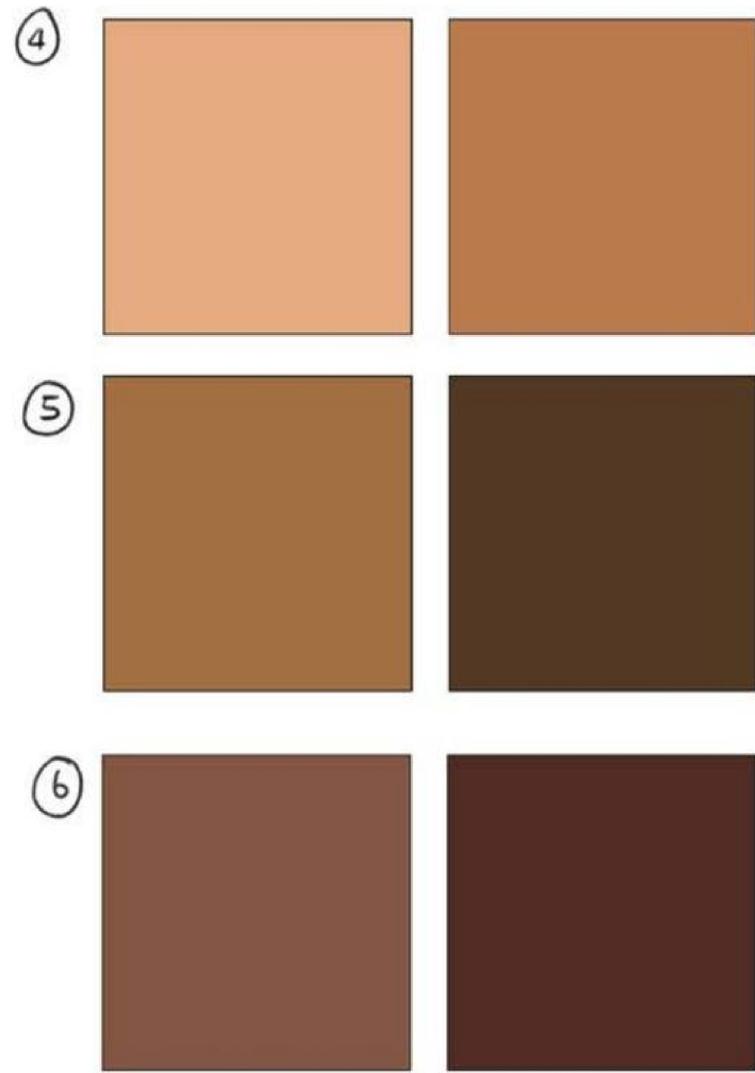
## Color Saturation

Saturation is the intensity of the color. 0% Saturation being gray, and 100% being the most vibrant version of the color. A common beginner mistake is not paying attention to saturation, making everything too saturated, as well as focusing too much on color and not enough on value. Value is how we see things, color is how we feel about it.



## ■ Skin Tones

Skin tones tend to vary a lot in color and saturation. One of the main secrets to coloring skin is that skin usually gets more saturated as it moves into shadow. Because of subsurface scattering, skin gets very warm especially in the transitional area between light and shadow. So it's usually a good idea to bump up the color saturation.



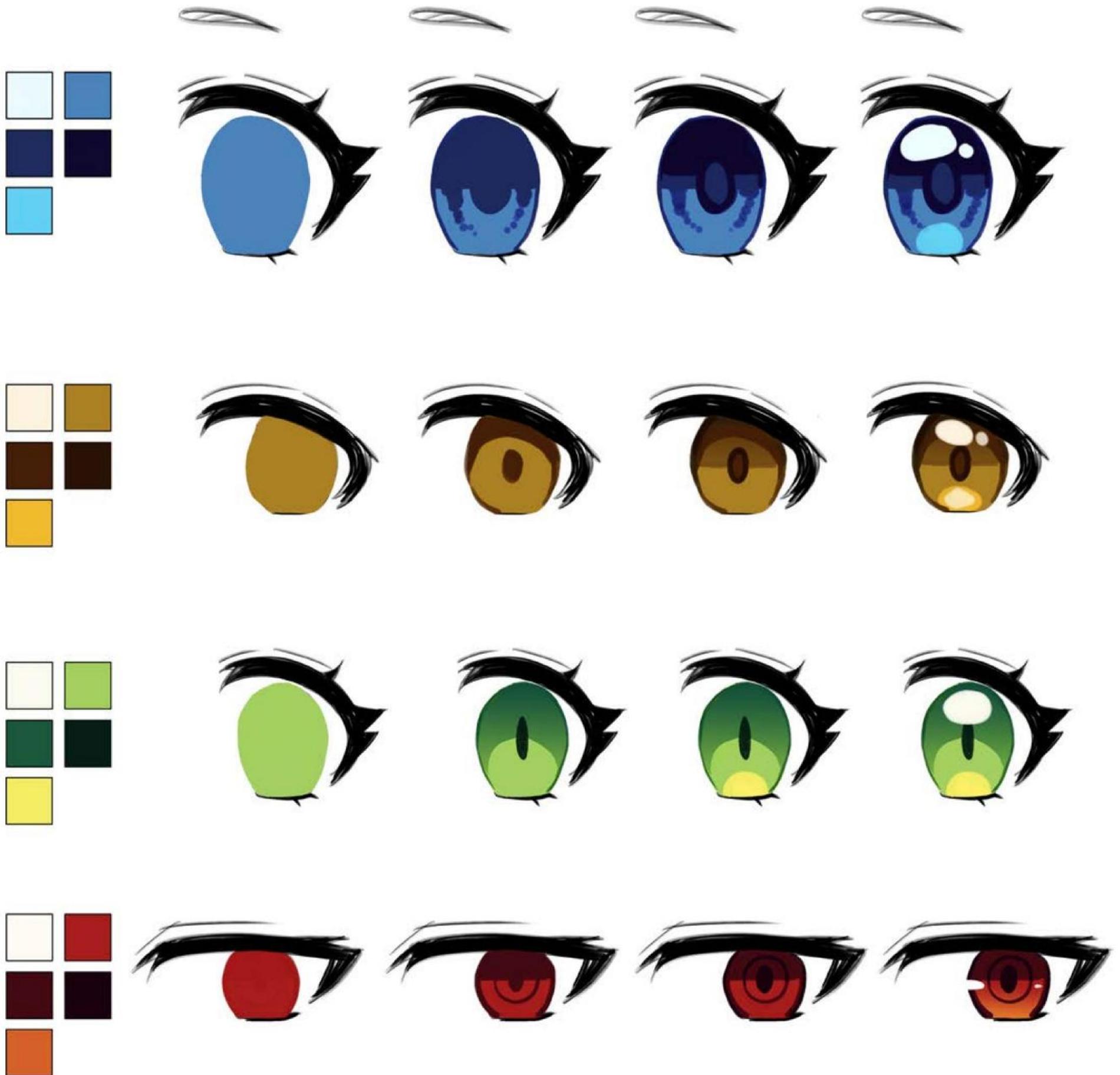
## ■ Coloring Eyes

Coloring anime eyes is based on real eyes. Specular Highlights get very close to pure white. Upper iris tends to be much darker. And the lower eye tends to get lighter and more saturated as it catches the light. The key to drawing realistic anime eyes is studying how real eyes look.

1. Linework and color base

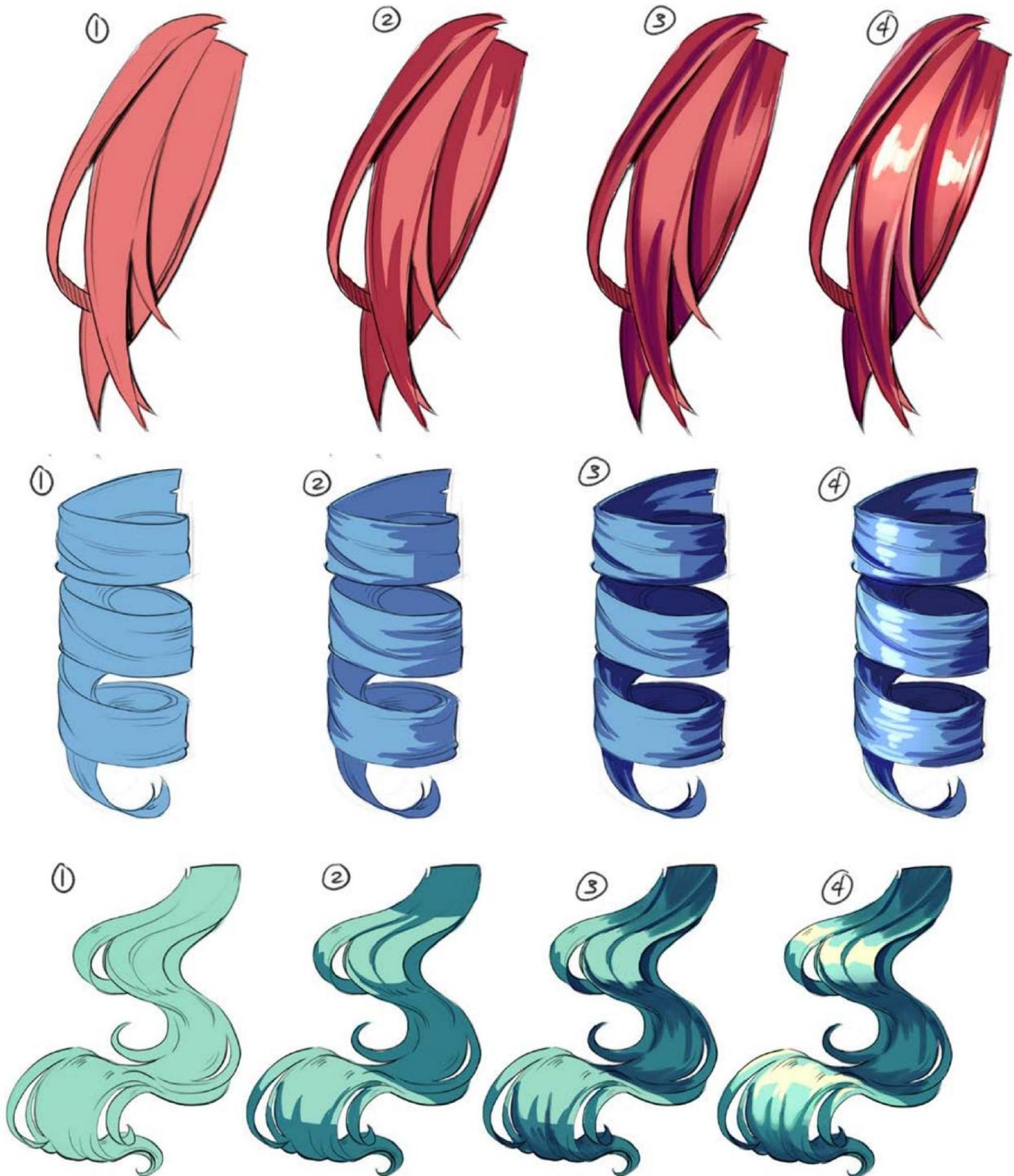
2. Get the deepest and darkest parts of the eyes filled in.

3. Add your light reflections. Specular on the top. Saturated brighter version of the eye color on the bottom.



## ■ Coloring Hair (A)

This is a good exercise to practice before rendering whole heads of hair. Start with your line drawing, Secondly pick a local color. Start shading according to your light direction. Add the darks in creases and deeper parts of the hair, and then the highlight on areas that bow outward and catch the light. Highlights can get quite bright.



## ■ Coloring Hair (B)

As usual, the easiest way to approach anything is to break it down into individual steps and handle all of them separately on their own before moving on. First decide on the local color and light source. Then decide on a shadow tone and shade it according to the basic form (usually hair is similar to a sphere). Then place your highlights.

1. Local color.

2. Light direction and half tone.

3. Highlights, a lot of the time just pick the same color as your light source, since the highlight on hair is similar to a specular. Think of the highlight as a crown that sits on the head.



## ■ School girl - Full Color

Here's our first full body, full color illustration! Start the process with your base colors. Shadows on top based on your lighting. Then finish it off with highlights and darker values in areas that the light doesn't reach.

1.



Since this is our first full color character. Make sure that you've gone and done the work from previous chapters to get to this stage. If you're having trouble with lighting, think of the body and clothing in basic forms. Keep your shadows as large as possible and don't get into details too quickly.

3.



2.



## ■ Goddess - Full Color

Something to try is to start your base values with the lit color and value. Then you can add the shadows on top and quickly adjust and change the lighting if it's necessary to improve the image. This is the technique used in the illustrations in this book. This gives a good starting point to be able to push your colors and values in certain places.

1.



Notice how the color in the final version is warmer and more saturated in the lit area. This is because it's being hit by a warm bright light in order to pop out the color of her dress. This is a design decision made in order to make her look more elegant.

3.



2.



## ■ Fighter - Full Color

This fighter has a strong pose with a wide stance. His light arms contrast with the dark color of his shirt. Since this character is very muscular, render the muscles more individually instead of smoothing it all together. This means harder, sharper edges to the volumes.

1.



2.



3.



## ■ Sitting Guy - Full Color

This guy sitting has more muted colors. Colors can help push the feeling of the character, less flashy colors means less flashy emotion.



# ■ Illustration

This chapter is all about putting together everything we've gone over so far and making awesome full illustrations! This is where things get really fun and rewarding!



## ■ Mia Cheer! (A) Linework

Put everything you learned from earlier chapters into these drawings, starting with the basic proportion. Then drawing over with simple shapes for cloth and then adding more details.



## ■ Mia Cheer! (B) Color

Block in the local colors, and pick a light source! Then render as much as you want! or leave it cell shaded if you want a simpler look.



## ■ Sporty Guy (A) Linework

When drawing someone with thicker clothes like a jacket, never skip the underlying drawing of the body underneath of the clothes. This can lead to making arms and legs way to short or long! Avoid guesswork as much as possible to keep your drawing looking good!



Color Variations

## ■ Sporty Guy (B) Color

Light colors with dark colors can create a strong graphic read! Notice how his entire outfit is basically just blue, white, and black. Even his hair has blue tinted highlights. His skin tone is the warm color that keeps this picture balanced.



## ■ Miko and Miki (A) Linework

Here we draw two characters together. It's the same process as usual, just two times now. Start with the basic proportion. Don't forget that shoes, especially with thick bottoms add height to the character.



## ■ Miko and Miki (B) Color

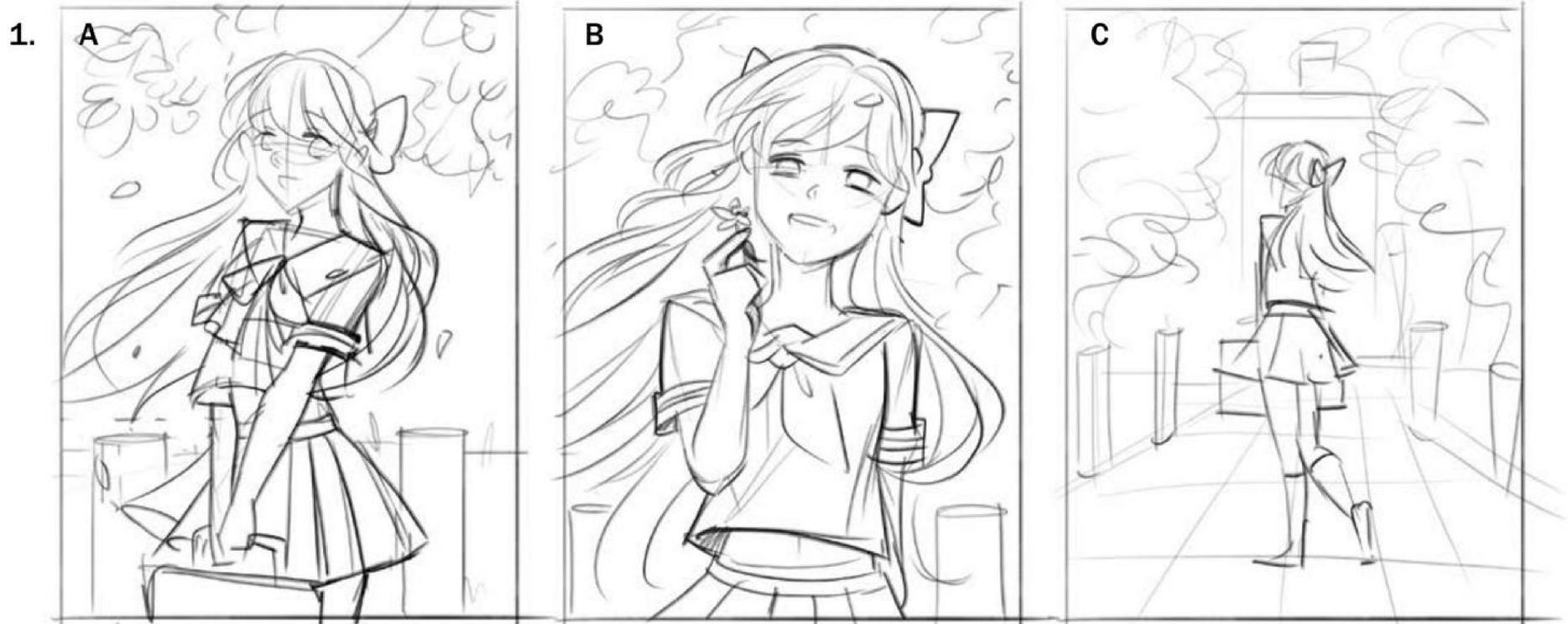
When drawing multiple characters in a shot together, remember to consider the whole as well as the individuals. When choosing colors keep in mind what the other character will be wearing as well.



## ■ Cherry Blossom Girl - Sketches

Sketching and ideation is one of the most important parts of making a beautiful illustration. This is where you figure out what looks good and what doesn't look good. At this phase it's all about experimenting and trying stuff.

Keep sketches very loose and simple so you can quickly make corrections without losing too much time. This phase is purely for creating ideas and seeing if you like the idea.



After picking the idea you like, start by going through and figuring out the body and anatomy underneath of the outfit.

At this phase, since we know it's going to be a full color illustration, it's a good idea to try possible lighting situations. Keep this very simple and in black and white, or simple colors. Don't go into too much detail too early. We still need to get a lot of anatomy and details worked out first.



## ■ Cherry Blossom Girl - Refined Sketch

Now that you have a sketch that you like, and the foundation drawn in correctly, things get much easier (and more fun) from here!

After drawing in the character's body underneath, draw the clothes and any additional props into the scene. Clothes should be much easier to draw now that you've already drawn the body in.



Now put all the flat local colors in. Keep the colors and value of them within the middle range so you have plenty of room between white and black. This allows you to really push the contrast later on in the final rendering phase. Look at plenty of reference if you are having trouble with colors.



Further refine the rough black and white version. Now pay special attention to the local values of different things such as her skirt and shirt. Also partially refine the background. Look at your drawing from far away to make sure that it has a good read (this means you can tell what it is from a thumbnail view).

## ■ Cherry Blossom Girl - Rendering Process

The detail phase usually takes the longest, but it's actually the least important to the overall image. By the time you get to the detail, all of the difficult work should already be done, in fact, if done correctly, detailing is usually also the easiest part! It can be quite relaxing too!

Using your black and white sketch as a reference, decide on a light source and make a separate shadow layer. Remember to think about your color temperature. This illustration uses cool shadows and warm light.

Add slightly darker colors in the deeper areas. This helps areas look like they have more volume. Be careful not to overdo this and make your shadows look metallic by making it too contrasting.



Now add highlights and transitions to the dark and light areas of your illustration. This is where you can start to push your values more towards white. If you're working with traditional medium such as watercolor or colored pencils, you'll need to use your initial sketch to figure out where your highlights will be and keep from coloring those areas during your entire illustration. Save highlights for last.



## ■ Cherry Blossom Girl - Final

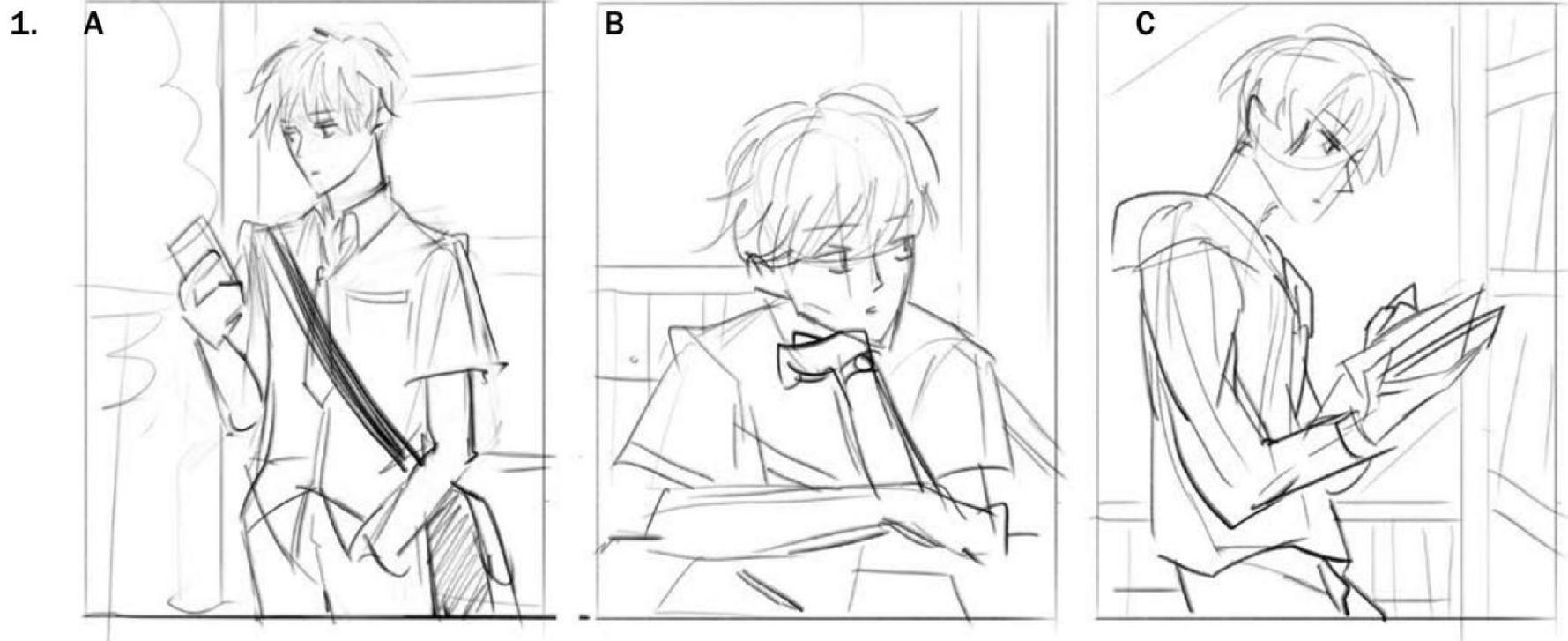
In this final version, the railing was added in the background to give context of where she is. The whole background was also blurred to bring the character into focus. Falling leaves were added and various color adjustments were made. Just have fun experimenting with effects and tweaks after you are done with your image.



## ■ Lunch Break - Sketches

The idea for this illustration was a boy at lunch waiting for a friend.

Keep sketches very loose, the less detailed the drawing, the easier to change. Focus on getting as many ideas out as you can, not on how detailed you can make the drawing.



Notice in this illustration the background is roughly marked in. Keep in mind your composition, keeping the highest contrast (largest value differences) around the focal point (the character).



## ■ Lunch Break - Refined Sketch

The Process is similar to the 'Cherry Blossom Girl' illustration. After sketching in the clothes, linework, and rough values, all that's really left is the refinement phase. Below, again is a flat color without lighting.

After drawing in the character's body underneath, draw the clothes and any additional props into the scene. Clothes should be much easier to draw now that you've already drawn the body in.



Now put all the flat local colors in. Keep the colors and value of them within the middle range so you have plenty of room between white and black. This allows you to really push the contrast later on in the final rendering phase. Look at plenty of reference if you are having trouble with colors.



In this illustration



## ■ Lunch Break - Rendering Process

The rendering process is similar to the 'Cherry Blossom Girl'. The artwork has warm light and cool shadows, and the piece overall is a cool color.

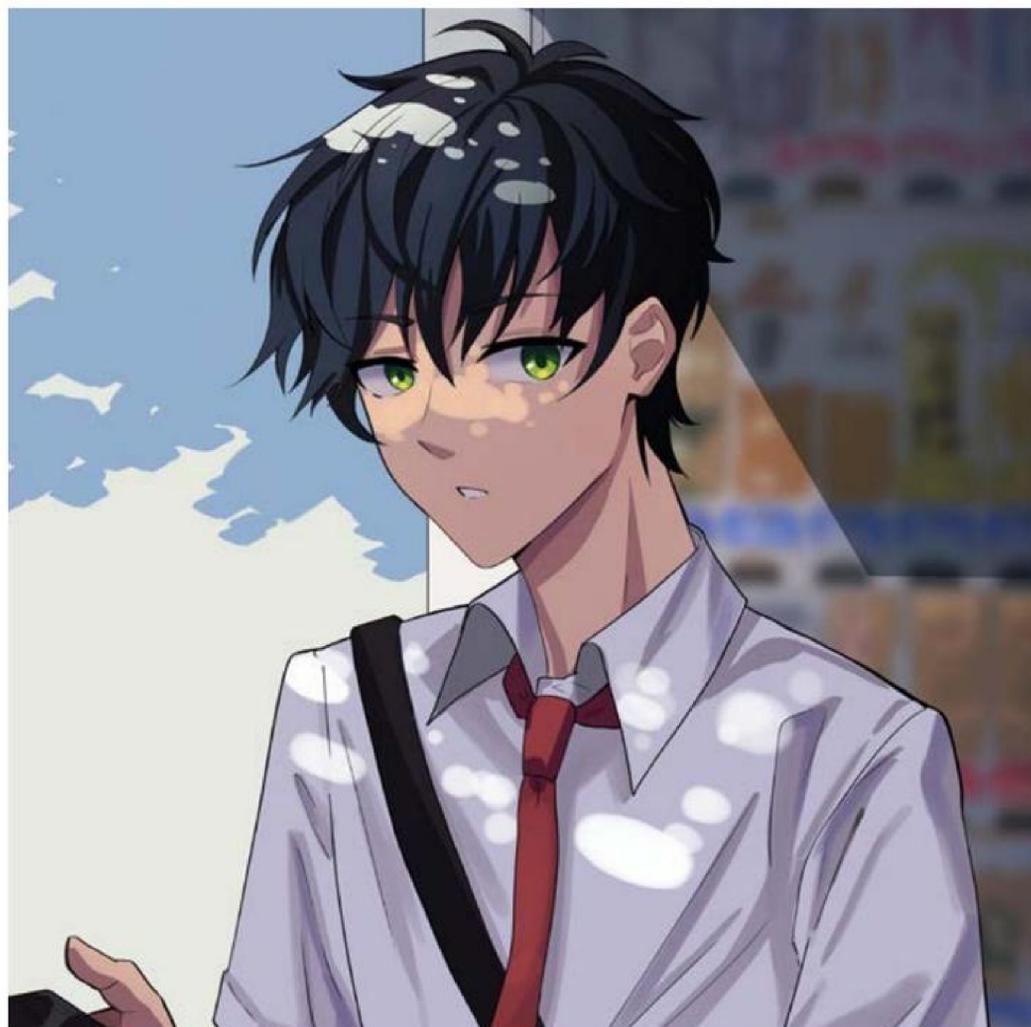
Create a lighting direction and put in the base shadows on top of the flat colors.



All of the character is dropped into shadow again. The initial shadows were left in to help the character read.



Since this shot has dappled lighting, various patches of shadow were erased out. Use these patches wisely to effectively create a strong focal point on the character's face and upper body.



## ■ Lunch Break - Final

The final illustration has the contrasts slightly pushed. The edges of the dappled lighting are softer, and the background has been blurred slightly to pop out the character more. Again be careful not to overdo it, because you can accidentally create way too strong of contrasts that can ruin your artwork if you aren't careful. Less is more.



## Miko - Character Bio



### Miko

Age: 17

- The younger sister
- Character artist for "Star Angels"
- Night Owl
- Messy
- Klutzy
- too many art supplies

Likes:

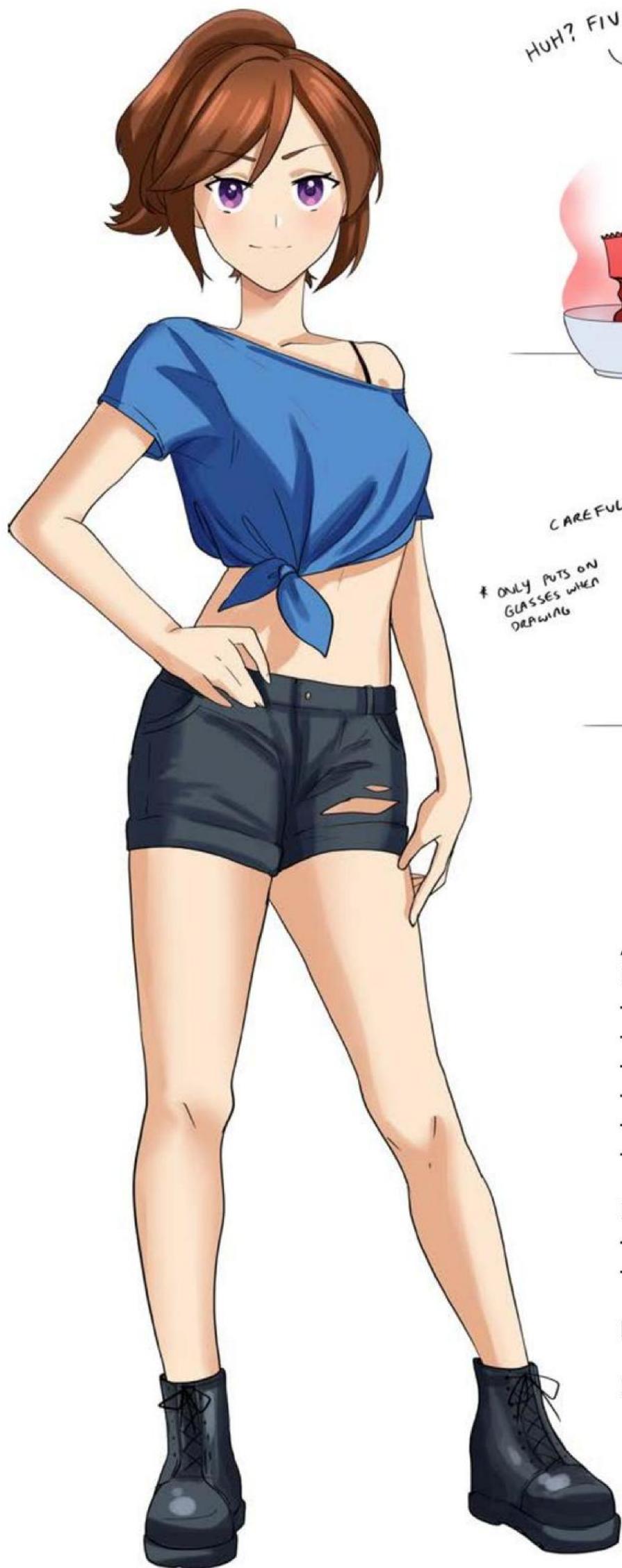
- cute things
- anime figurines
- writing

Dislikes: horror, math, scary stuff

Favorite foods: mochi, tangerines, custard buns, mom's home cooking



## ■ Miki - Character Bio



### Miki

Age: 18

Miko's older sister (8 months older)

- The environment artist for "Star Angels."
- Quiet and laid back, but has a scary temper.
- Neat freak
- Early bird.
- Sporty
- Takes good care of her stuff

Likes:

- clean desk
- running

Dislikes: Miko's messiness, ink smudges

Favorite foods: Spicy food, mapo tofu, kimchi, korean fire ramen.