

HOW TO DRAW  
**MANGA**  
**Computones**

**Vol. 5**



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### On the Techniques and Images Included and Introduced in this Book

Aside from a few exceptions, all of the original pieces in this book were created at a 600 dpi resolution in grayscale. Readers who will use the included CD-ROM and do their tone work on a computer are encouraged to do so on a machine that meets the indicated OS, CPU, memory, and hard disk requirements.

### How to Use the Included CD-ROM

In order to use the included tone patterns CD-ROM, you must have at least one of the following software packages installed: Adobe Photoshop 5.0/5.5/6.0/7.0/CS or Adobe Photoshop LE 5.0; Adobe Photoshop Elements 1.0/2.0; Jasc Paint Shop Pro 7.0/8.0

Please use the CD-ROM after you have installed one of the above.

# You Can't Draw Fight Scenes without Tone!

## Fight Scene Fundamentals: Using Speed Lines to Portray Velocity

Merely adding tone allows you to portray the sense of speed and high-tension you could never produce using ink alone. Tone enables you to create eye-popping, action-packed combat scenes.

### Without Tone

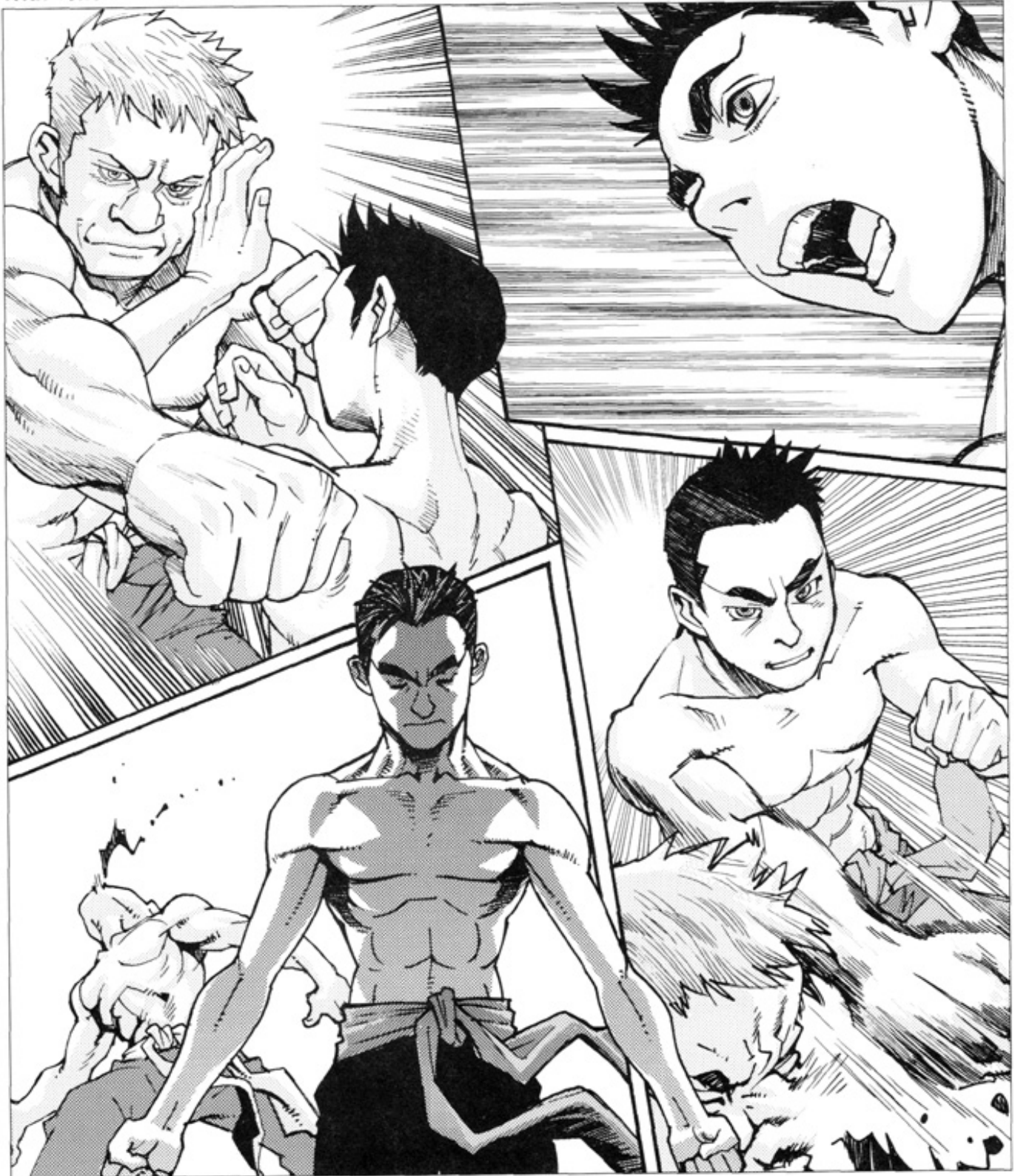




## Speed Lines Are Key to Scenes That Pack a Wallop!

Speed lines, which are essentially a pattern of lines, are indispensable to fight scenes. Simply adding speed lines to the background framing a character visually speeds up the character's movements. A variety of patterns may be used to portray speed: straight lines, arcs, and radiating lines.

### With Tone



# Super-advanced Techniques of the Pros

## Etching the Tone to Boost Portrayal

The mere addition of tone amply allows you to portray movement in a figure. However, for more realistic renditions, use the Eraser or Brush tool to etch the dots forming the tone's pattern.

Unetched



Etched



Tone with etched dots takes on an abraded appearance. Looking at the artwork, the tone makes the subject appear more integrated into the composition, producing a more natural finish.



## Techniques Preferred by the Professionals

Professional *manga* artists painstakingly etch tone applied to their characters and even etch the background. This should give you some idea of how much time an artist will spend on a single panel.

Voilà!

# Chapter 1

## Fight Scene Tone Work



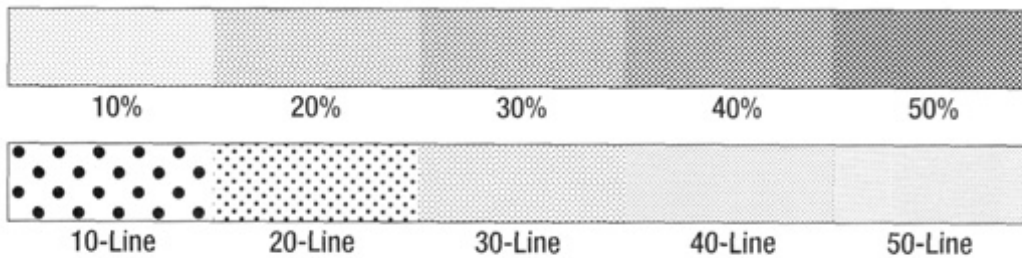
# Using Tone to Depict a Fight's Intensity

## Applying Tone to a Figure to Create Shadows

Typically, tone functions to shade the characters. Once a figure is shaded, it takes on a three-dimensional appearance and, depending on how the tone is applied, can pack a punch. 60-line, 10% tone is the most popular tone for figures. Tones of up to around 30% saturation tend to be popularly used.

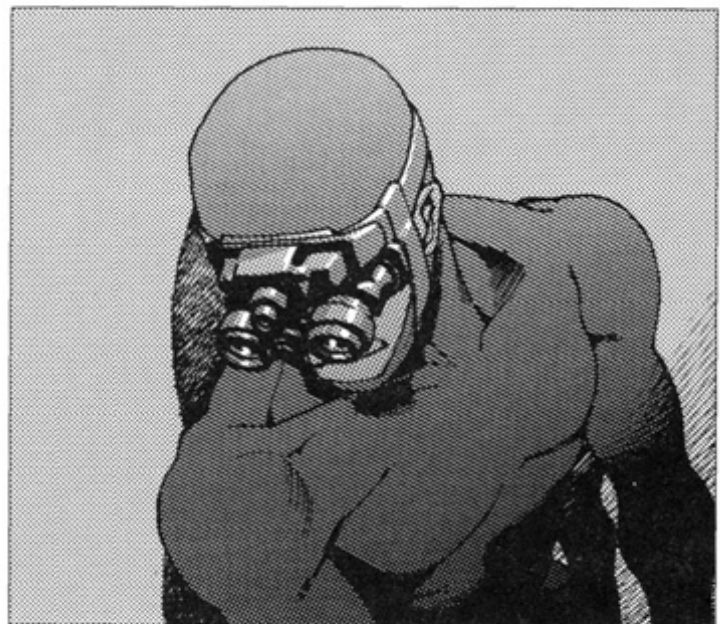


## Tone Categories: Darkness (Saturation) and Density



Tones come in multiple varieties, categorized by darkness and density. The percentage indicates the amount of surface occupied by dots, and the larger the number, the closer to solid black the tone becomes. The line count indicates the number of rows of dots appearing in one square inch of tone. Again, the larger the line count is, the more the tone approaches solid black.

## Compositions That Use Saturation and Density Effectively

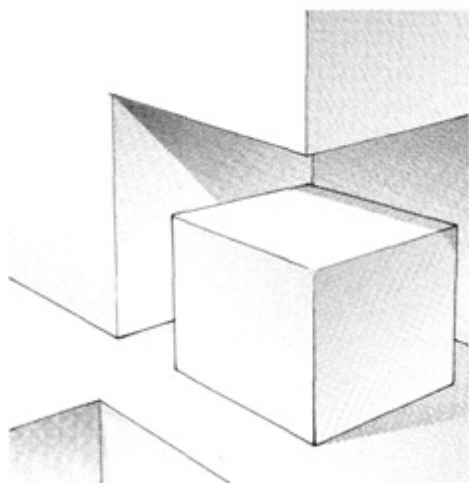


Shadows appearing in a gradated darkness levels yield a more realistic representation.

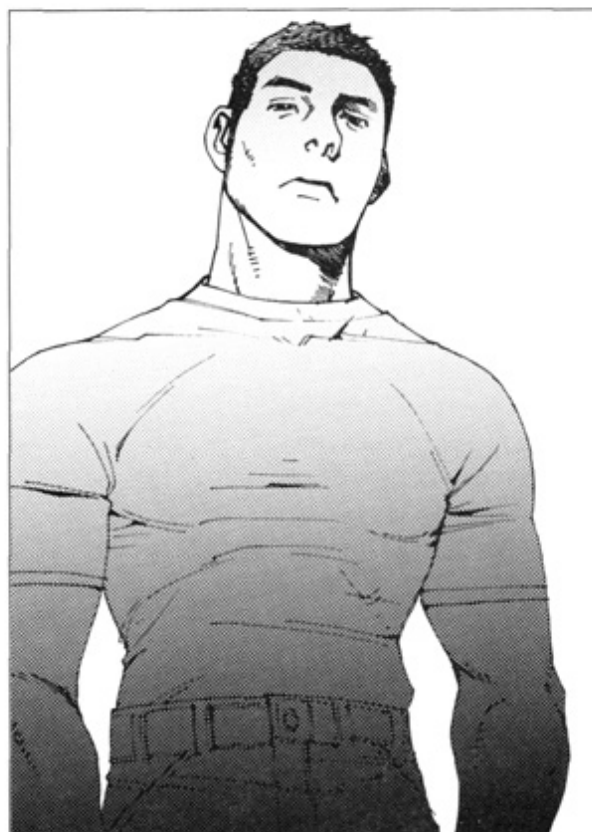


## Using Gradation Tone to Suggest Three-Dimensionality

Gradation tone allows the artist to portray differences in shades more easily than standard dot tone. Simply applying gradation tone, which passes from white to black by degrees, enables the artist to create a sense of volume and depth.



Gradation tone may also be used to depict smooth textures, which tend to be difficult to achieve using dot tone. It allows the artist to portray visually height, width, and depth.



Being bold when applying tone to a figure allows you to give that character a striking sense of presence.

## Planning the Light Source

Light Source: Upper Left  
Intensity of Beam: Bright



Light Source: Upper Right  
Intensity of Beam: Dim, Diffuse



When using tone to shade, think about where you will position the light source. Shadows on a figure will form differently depending on where the light source is located, and the shadow's darkness will change according to the light's intensity.

# Using "Lines" to Portray a Character's Movement

## Using Line Tone to Portray Speed

As mentioned at the book's beginning, tones with speed lines, speed arcs, and radiating lines are used to evoke a sense of movement in figures and objects. Use the various tones appropriately according to the sense of velocity and trajectory of motion in the subject.

### Speed Lines: Portraying Velocity along a Straight Path

Speed lines are the most common means of portraying velocity. Applying speed line-patterned tone underneath the target allows you to portray the velocity of any moving object, be it a human figure, a car, an animal, or a ball.



### Speed Arcs: Portraying Velocity along a Curved Trajectory



Speed arcs are used to depict an irregular, curved motion. In the case of a punch, speed arcs would suggest a hook instead of a straight punch. In the case of a kick, speed arcs would suggest a roundhouse. In the case of a baseball, speed arcs would suggest a curveball instead of a fastball. Speed arcs may also be used to portray shifting motions.





## Radiating Lines: Portraying Velocity in an Onrushing Subject

Radiating lines are used in a wide range of situations, regardless of the subject matter. Applying radiating lines to the center of a panel to which you hope to draw attention gives the reader the impression of speed or the moment that a camera lens comes into focus.

### Tip! — Types of Radiating Lines

Radiating lines are divided into tone patterns with a low concentration of lines and with a high concentration of lines. Tones with a low concentration of lines evoke a lighter feel, while tones with a high, almost solid black concentration evoke a heavier feel.



**Radiating Line Technique A**  
Applying Radiating Lines in Front of a Character

**Radiating Line Technique B**  
Applying Radiating Lines behind a Character

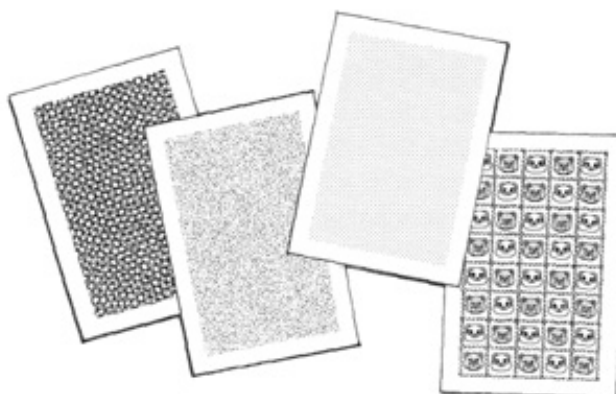
Even in two panels of the same punch, applying radiating lines to the front of a character, centering the character's fist on the tone versus applying radiating lines as background behind the character, while still centering the fist on the tone carry different significances.



# Other Tones Used in Fight Scenes

## Using Tone Selectively for a More Realistic Rendition

Tone comes in diverse range of varieties other than dot and gradation tone. Use the various varieties selectively, according to the substance's texture or shadow's darkness.



### Hatching Tone

#### —Portraying Dark Shadows on a Figure or Still Life—

Hatched tone consists of straight lines drawn repeatedly and overlapping any number of times with the center shifted each time, creating a crosshatched pattern ("hatched" tone is in fact crosshatched). Hatched tone is used particularly to render dark shadows on the body and shadows on trees and bushes.



When applied to human figures, hatched tone produces clearly defined shadows, generating the refined feel of hatching used in realism *manga*.



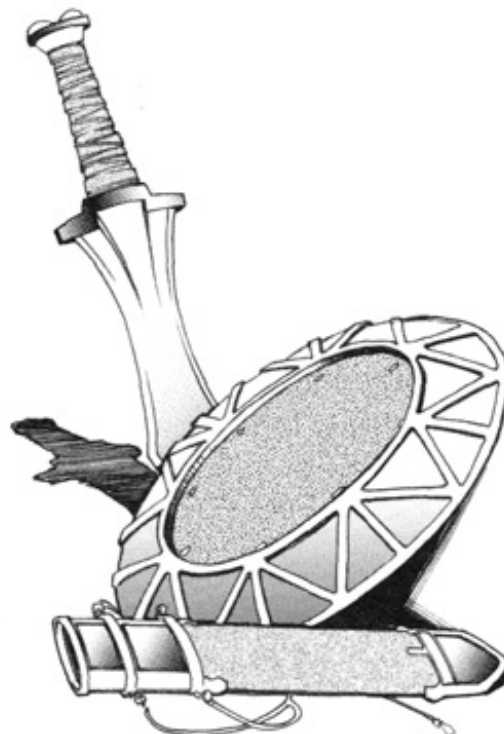
Hatched tone is also used to render shadows on trees seen far off in the distance as well as rough textures, such as the bumps and pits in bricks or asphalt.

## Random Dot Tone

### — Suggesting Rough Textures —

Random dot tone has a sand-like pattern, making it suitable for depicting rough textures and is frequently used to portray asphalt roads, leather products, old and worn fabrics and metals, as well as to portray jeans in the case of clothing, etc.

Here, gradation tone was used for the metallic portions of the sword and scabbard, while random dot tone was used for those portions covered in leather, namely the scabbard and the center of the shield. The simple application of two different types of tone resulted in this realistic rendition.



## Patterned Tone

### — Portraying Print Patterns and Motifs for Clothing —

Patterned tone consists of a repeated design or motif and is primarily used to portray print patterns on clothing or pottery patterns as well as the composition's background.



Patterned tone is also used for print designs on retro clothing or fabrics with a motif.

Patterned tone with a cute design works well with impish characters. However, the same tone applied to the background can transform a panel into a humorous image.

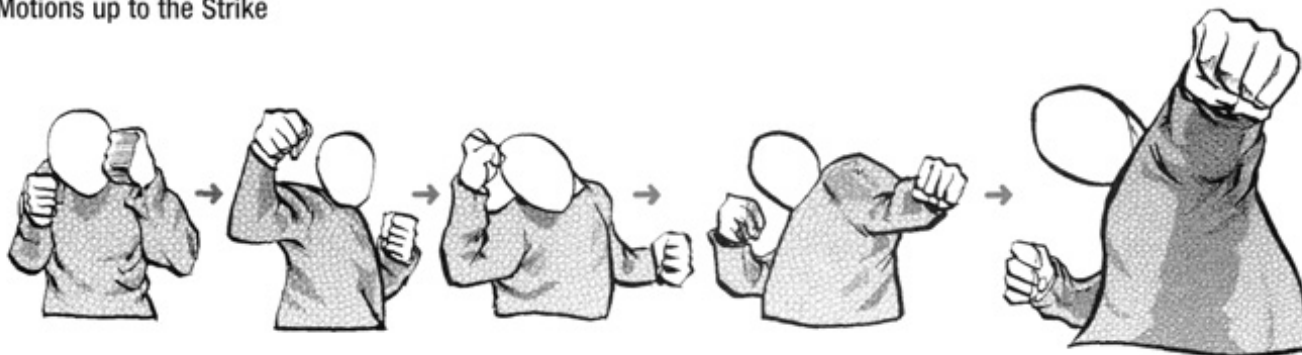


# Using Tone to Portray Action

## How to Dramatize a Fight Scene and Give It a *Manga*-esque Look

When producing combat scenes, artists visualize the series of stages in a figure's movements and plan how to portray the intensity and fierceness of the fight. On this page, I present the stages of motion in delivering a punch, effective angles, and compositions.

### Motions up to the Strike



Frame 1: Preparing to Deliver the Strike



By positioning the fist at the radiating lines' center instead of the figure, the resulting image is one of a punch in motion.

Frame 2: Delivering the Strike



In a panel showing the moment right before the strike meets its target, the focus should not be on the fist but rather on the panicking opponent. Consequently, the opponent's face is positioned at the radiating lines' center.



### Frame 3: Moment the Strike Is Delivered



Use speed lines and radiating lines with portions cut out to depict pain and force at the moment the strike hits its target.

### Frame 4: Portraying the Opponent Being Struck



Tone with a radiating line pattern also proves effective for portraying an opponent sent flying. In this case, the opponent seems to have been sent hurtling backwards.

### Frame 5: Closure

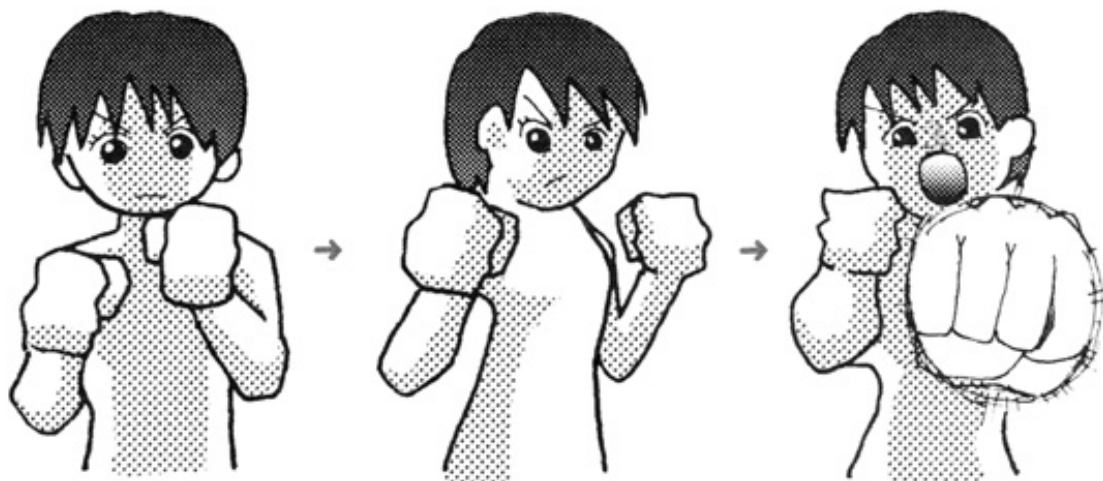


The scene comes to a close when we see the appearance of the character delivering the blow. Give this character either a wholesome and composed or a brutal, violent air, according to the character's personality.

# Effective Action Dramatization Techniques

## Punch and Kick Portrayal and Dramatization Miscellany

You might find using special effect tone as the background, etc. when portraying the moment that a punch or strike is delivered.



### Types of Punches

#### Straight Punch

A straight punch is delivered in a direct, linear fashion from the initial pose. The fist then returns to its initial position.



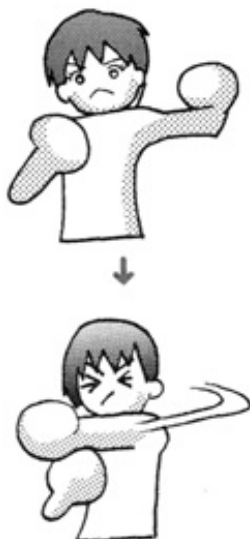
#### Tip! — Portraying Flying Sweat

Showing sweat flying away from the thrusting fist allows the reader to image the strength of the strike's impact. Here, I used the Pen tool to draw white sweat beads on top of the radiating line tone.



## Hook

A hook is delivered with the elbow bent and the blow swung from the side as if drawing an arc (with the arm forming a hook). The opponent has difficulty seeing the hook coming as a result of its angle of origin, giving the hook a high success rate.

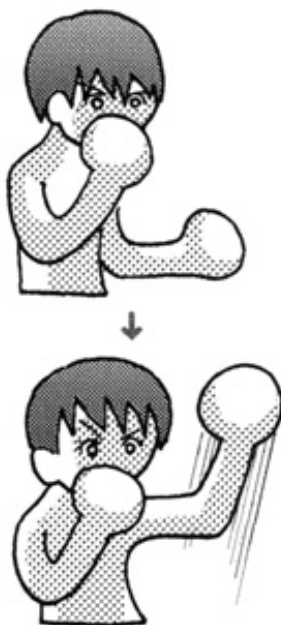


### Tip! — Symbolizing Strikes

Drawing the punch in symbolic form on a trajectory diagram of a downward strike will allow you to determine where the strike will land.

## Uppercut

This strike is delivered in an upward motion.

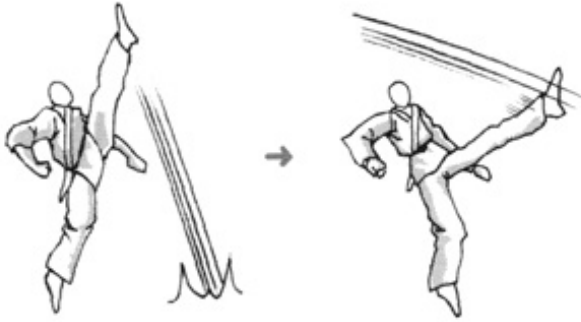


### Tip! — Exaggerating the Destructive Force of the Blow

Whitening the area around the rising fist heightens the sense of the punch's impact.

## Axe Kick

This flamboyant kick consists of raising the leg up high and then swinging it down on top of the opponent's head.



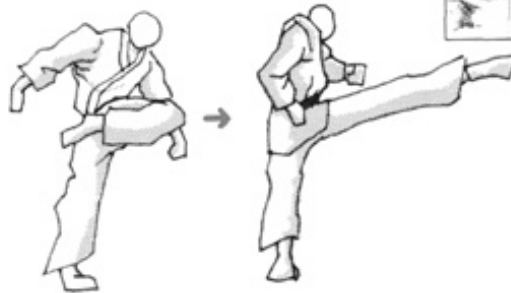
### Tip! — Using the Background

Applying a tone with an explosion pattern or the like to the background exaggerates the sense of the kick's impact.



## Roundhouse

Here, the leg is swung around widely to the outside to deliver the strike. I recommend using the upper body pose seen in this figure as reference.



### Tip! — Layering Effectively

To portray the moment that the hits its target, use a layer of black fill and radiating lines together. Render the cutout regions in white to creating a smoky appearance.

## Knee Kick

In this kick, the knee is used to strike the opponent's abdomen or chin.



### Tip! — Using Tone Parts

Another effective method is to cut a piece of tone and then reattach it to overlap tones, rather than using the Layer function.

## High Kick

The leg is raised quickly to strike the opponent on the head.



### Tip! — Line Tone Finish

First apply speed arc tone centered on the elevated tip of the foot and then use the Pen tool to draw white lines. Modulating the lines' thickness and length allows you to portray the aggressiveness of the kick.



# Tone Work for Weapons

## Three Categories of Weapons

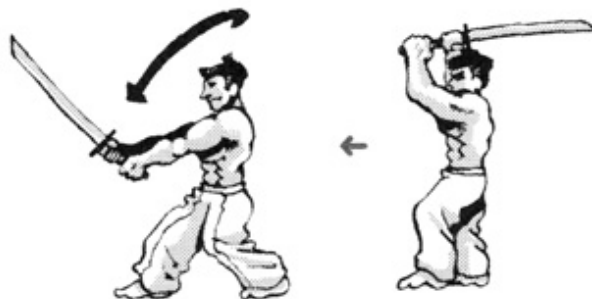
The word "weapon" refers to a host of instruments. Here, we limit our discussion to three categories of weapons, blades (to slash), cudgels (to club), and firing devices (to shoot).



These constitute the standard weapons used in *manga*, and tone is an indispensable means of portraying their textures.

### Blades

Portrayal of the blade's sharpness is vital to drawing a scene where a character is cut. To restate this, the artist's task is to make the blade appear "thin" and "fast." There are a number of means available to the artist, such as blurring the blade's shape to make it difficult to distinguish.



#### The Act of Slashing

The most common rendition is to show the sword raised overhead and then swung down. In actuality, the sword would be pulled close to the wielder's front when lowered.



To create a blurred image of a sword, apply a light tone to the sword's silhouette and use the Pen tool to draw in fine, hatched lines on top.



## Bludgeons

Be certain to distort the shape of the target receiving the blow. The shape of the crushed object takes on hollows and bumps. Use tone to shade such undulating areas to achieve a realistic portrayal. This will convey the blow's strength to the reader.



Use two overlapping layers of tone to portray dark regions, including bumps and dents on the head.

## Discharged Weapons

The stance used to fire a gun and the way it is fired varies according to the type of gun. The figure shows a rifle. Use sensitivity in portraying weightiness when wielding the rifle and the sense of tension when the rifle is fired.



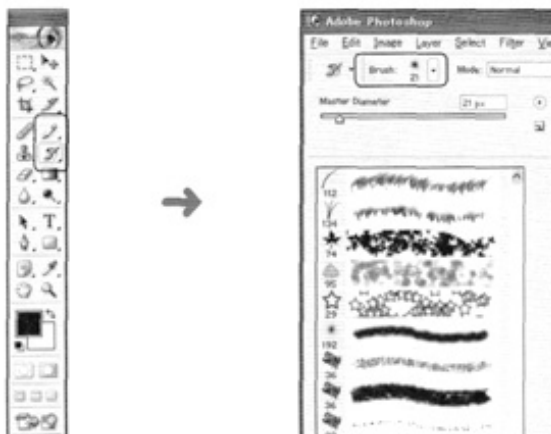
Guns may be successfully rendered using gradation tone, and usually the tone is applied so that the gun lightens towards the top. Applying a different tone on each of the body, muzzle, and the butt of the gun, etc. yields a more realistic rendition.

# Etching Tone for a More Realistic Portrayal

## Portraying Reflected Light, Gloss, and a Sheen

Try using your graphic software's Brush function to give the tone a finish. Etching the tone with the Brush tool allows you to create the illusion of an object bathed in light with a softly glossy finish, hazy a sheen, or indistinct light reflections.

Using the Brush Tool \*Photo from Photoshop



Select either the Brush or the Pencil from the Tool palette.

The Brush shapes icon referred to in the previous paragraph is displayed. Point to the icon with the cursor and click, selecting the desired design.

**Etching with a Rounded Brush**  
Producing a Soft, Hazy Etched Look



Etching tone with a brush with gaps between the "bristles" leaves dots remaining. Achieving a skillful balance with these remaining dots allows you to produce an impression reminiscent of a softly blurred illustrated image. This is a basic technique used to represent hazy lighting, etc.

**Etching in Small Points**  
Producing a Straight-Line Etched Effect



This is a basic technique whereby the tone is etched with a brush that comes to a point. You will likely find making special use of a pen tablet or other instrument helpful. Used to create fine rays of sunlight as well as to etch tone on human figures, buildings, mechanical or synthetic objects, and detailed scratches, etc.,



## Straight Line Etching Enhances the Sense of Speed

Straight-line etching is used similarly to speed lines. Applying speed line tone to the background and then using a brush to add finely etched lines to the clothing augments the sense of velocity.



Here, we can clearly see that in addition to the background, the clothing also contains finely etched lines.

## Creating the Right Mood with Soft Etching

Etching the tone to blur its boundaries enables you, the artist, to render figures, etc. with a soft touch. Giving careful consideration to the width and shape of the etched region affords you with a rich range of portrayals, including morning mist and hazy nimbuses.



I etched a light tone to create the soft, morning light seen here.

# Straight Line Etching

## Creating a Rough Look with Straight Line Etching

Straight-line etching is a technique whereby the tone is etched using straight strokes. Layering the strokes as you etch allows you to produce an effect similar to *bokashi kezuri* ("blur etching"). Use this technique selectively along with the rounded Blur Brush.

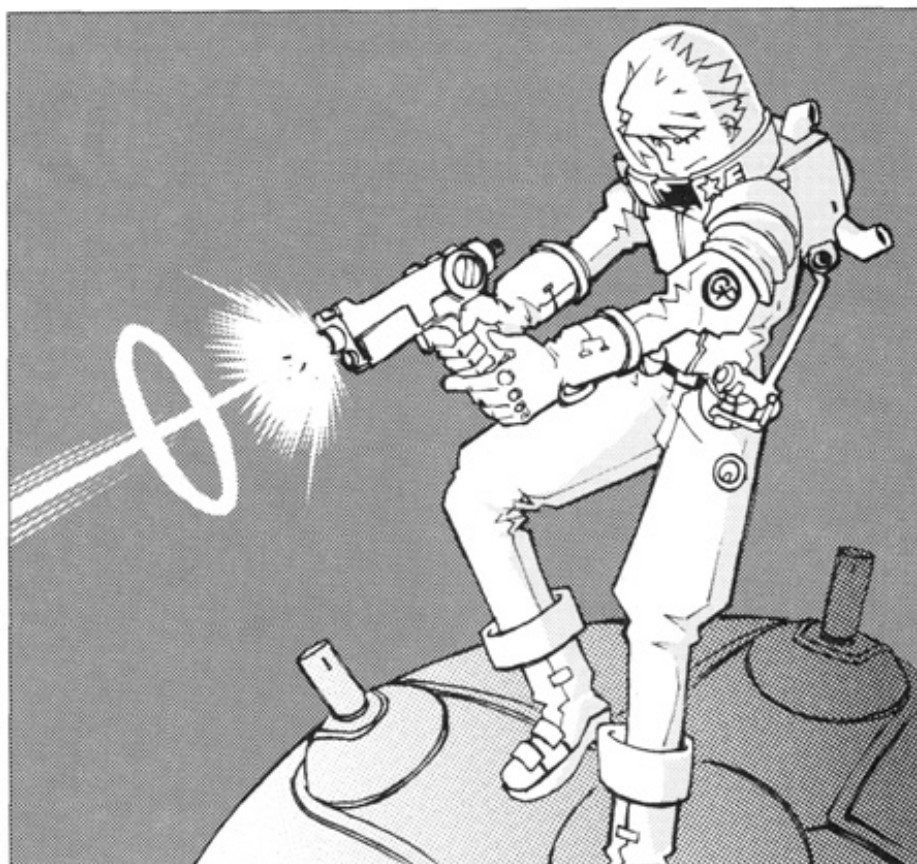
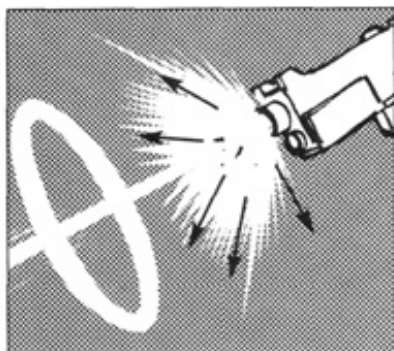
### Layering Lines to Create a Blurred Image



Allowing the strokes you etch to cross generates a blur effect that is different from that produced by the rounded Blur Brush. This technique is frequently used with flat surfaces, such as building walls, etc.

## Shifting the Angle to Etch Radiating Lines

Drawing straight strokes in a radiating format as if creating a circle allows you to fashion your own style of radiating line tone. If the software does not come with a radiating tone pattern that appeals to you, use this technique to create your own.



Apply the tone, draw a circle and hollow it out, and then etch the surrounding region with a brush suited to producing straight strokes.

## Creating Blurred Images Using Fine, Straight Strokes

Using a brush, etch the tone using short, straight strokes. Next, etch again, spacing the strokes evenly. Repeating these steps will produce a blurred image.

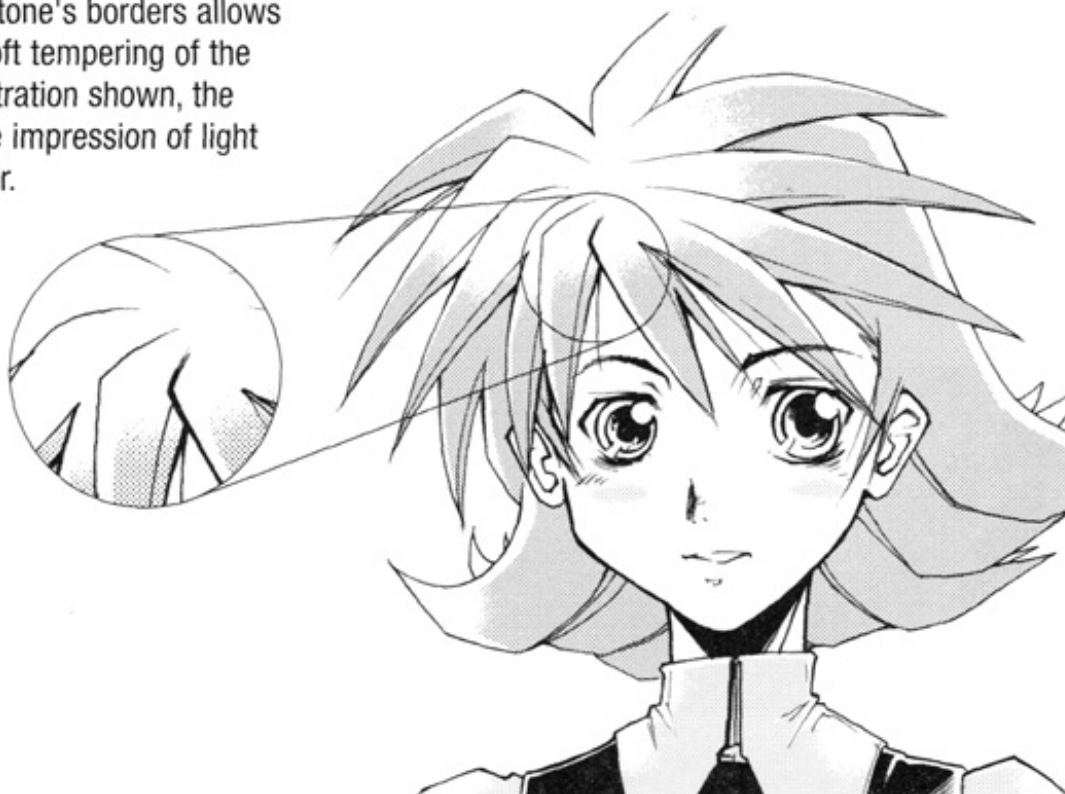


Subtly modifying the length or thickness of the strokes produces an even more blurred impression.

# Portrayal Using Soft Etching

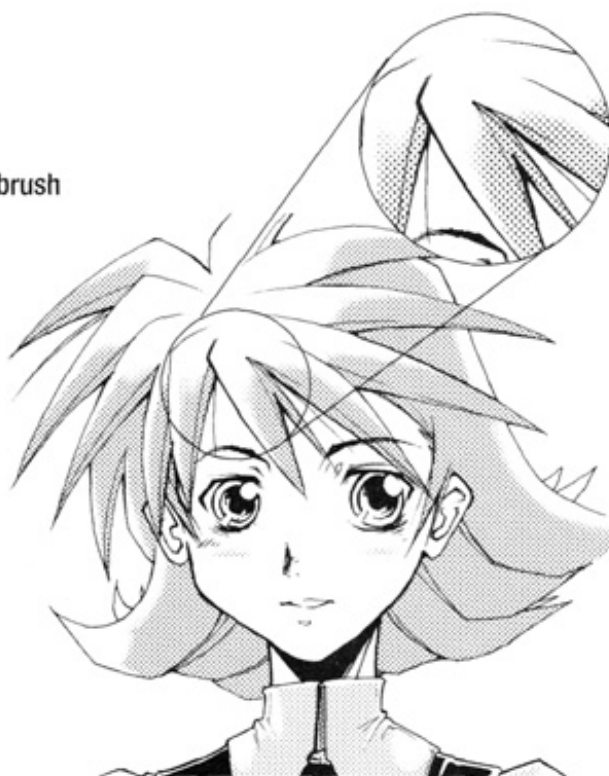
## The World of Impressions Created by How the Image Is Blurred

Etching to blur the tone's borders allows you to suggest a soft tempering of the lighting. In the illustration shown, the blurring creates the impression of light reflected on the hair.



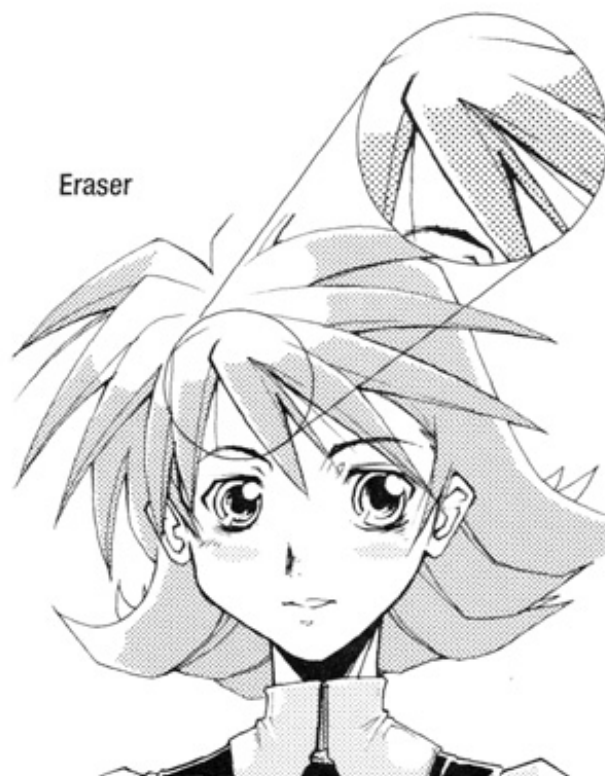
### Differences between the Airbrush and Eraser Tools

Airbrush



When the airbrush is used, it gradually lightens the tone, creating a style more reminiscent of anime than *manga*.

Eraser



When the eraser is used, it completely eliminates any trace of tone, making it difficult to etch the tone successfully.



## Switching Brushes to Achieve a Different Blur Effect

Let's try using a large and a small brush to create softly blurred etching and compare the different atmospheres resulting from the two sizes.



### Producing a Coarsely Etched Effect with a Big Brush

The larger the brush, the wider the area you are able to etch with a single stroke. However, this also results in a rougher-looking finish.



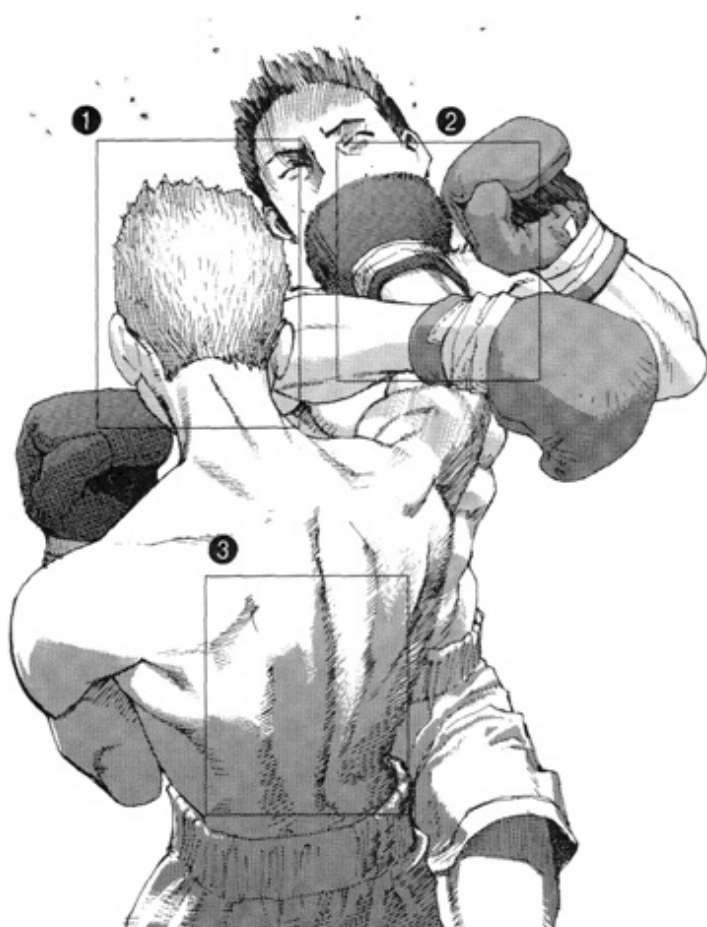
### Producing a Finely Detailed Effect with a Small Brush

The smaller the brush, the finer, more delicate, and lighter the areas you are able to etch. However, please note also that failure to etch a certain width will make it difficult for the reader to discern the effect you are attempting to portray.



# Drawing with the Brush

Try using the various brushes strategically to achieve a realistic portrayal of a character.



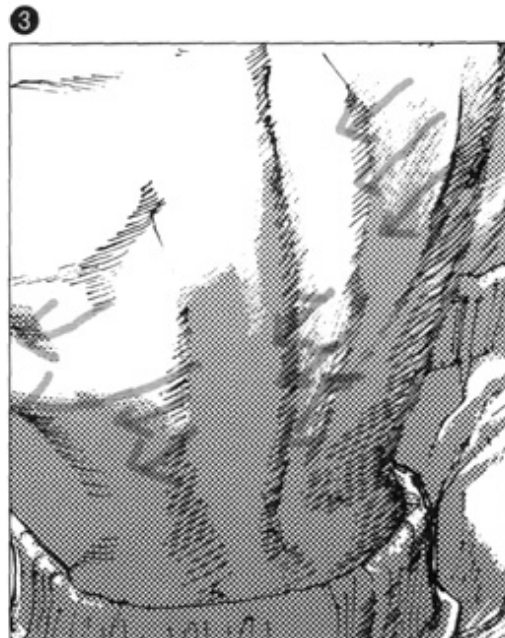
## Blurring with a Large Brush

Etch the tone using a large blur brush to produce hair highlights. Move the brush in semicircular strokes.



## Blurring with a Medium-sized Brush

Etch with the medium-sized Blur Brush when portraying moderately fine details such as the arm's musculature. Use back and forth strokes, etching along the muscles' contours.



## Blurring with a Small Brush

When you intend to blur using straight etches, opt for a small brush. Finely etched strokes allow you to produce a minutely detailed rendition



# Chapter 2

## Character Tone Work



# Facial Tone Work

## Applying Tone to the Face in Simplified, Geometric Shapes

Shadows form on the face in three basic shapes, circles, squares, and inverted triangles, depending on the particular feature's contour. Confirm where to position the light source and apply tone so as to create the sort of shadows that would form if these simplified geometric shapes were solids.

### Tip!

#### Does an Abundance of Shadows Suggest a Villain?

*Manga* is a stylized world, so there is no need to produce a realistically accurate sketch. Artists have the tendency to simplify shadows on the face into two types: a shadow forming from the temple to the jaw and then a shadow on the neck. In contrast, expanding the area covered in shadow results in a more somber, realistic facial expression.



Circular Face



Give the cheek shadows an overall roundish form while applying a moderately light tone for the neck shadow to suggest reflected light.

Squarish Face



Create shadows by applying the tone for the most part to only the side of the cheek. Likewise, apply tone to only the side of the neck.

Inverted Triangle-shaped Face



Shadows form around the mouth on faces with prominent cheekbones. The darkest tone should be reserved to shade the regions of the neck furthest from the picture plane.

# Tone Work for the Various Emotions

## Tip!

### Facial Expression Tone Work

The eyes are the most important feature when portraying emotional states or facial expressions. Perhaps the character is smiling, but the eyes look angry. Or, perhaps the character is angry, but the eyes give the appearance of laughing. Tone work portraying shadows around the eyes augments the facial expression created using eyes in this incongruous manner.

Happy



Smiling prevents shadows from forming on the face, so tone should be applying only in small, strategic locations. When showing a character laughing with the mouth open, apply a different shade of tone to each of the mouth's interior and the tongue.

Angry



Shadows have the tendency to form around the eyes when angry, and the intensity of the ire amplifies, depending on how dark of a tone is used. In addition, furrows form between the eyes, and applying tone to the shadows that result would offer another satisfying touch.

Sad



When sad, large shadows form from the forehead to the eyes. The greater the area of the face to which you apply tone, the more miserable the character will appear.

Crying

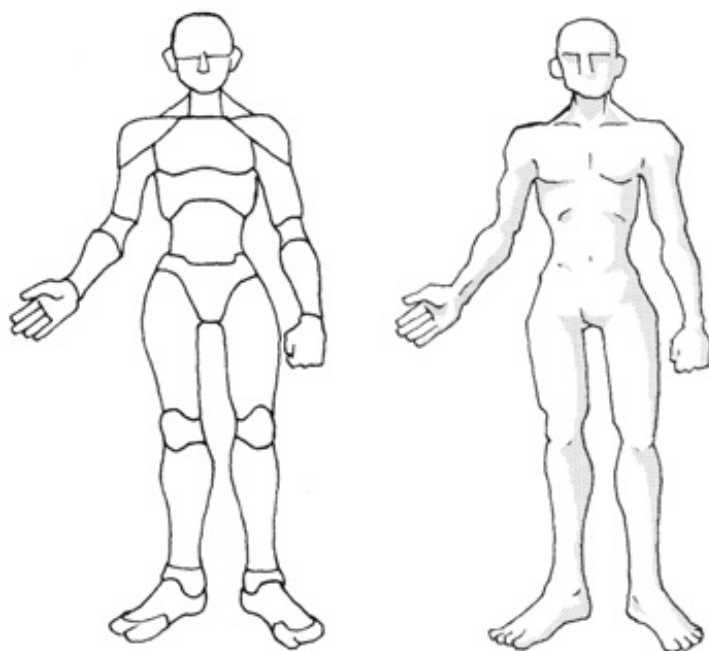


This is essentially the same facial expression as the sad face. However, the corners of the eyes tilt downward even further when crying, forming shadows that take on a similarly drooping appearance. Etch the tone's borders with the Blur Brush.

# Figural Tone Work

## Portraying the Body Types of Combat Characters

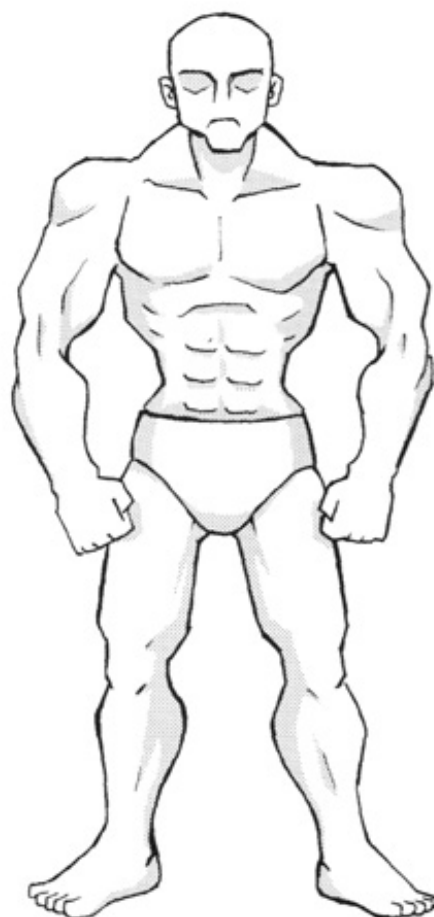
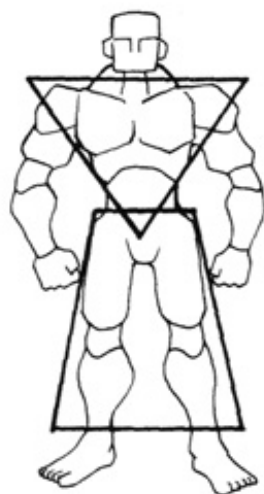
Conceive of the character's build as an amalgamation of the various body parts. Each body part is formed of squares, circles, and/or triangles.



Skeletal Structure and Making  
Differentiated Use of Tone

### Muscular Build

Envision the body of beefy characters with bulging muscles as an inverted triangle. Apply tone to create shadows on the shoulders, from the chest to the ribcage, and then narrow shadows to the abdomen, the thighs, and the calf.

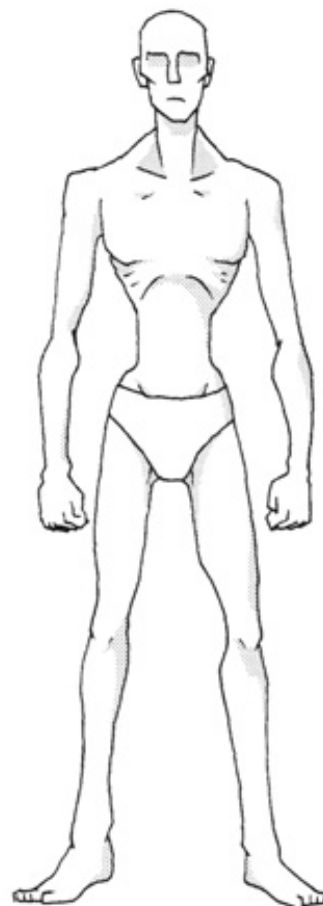


The trick to musculature shadows lies in applying the tone in well-defined shapes.



## Lean Build

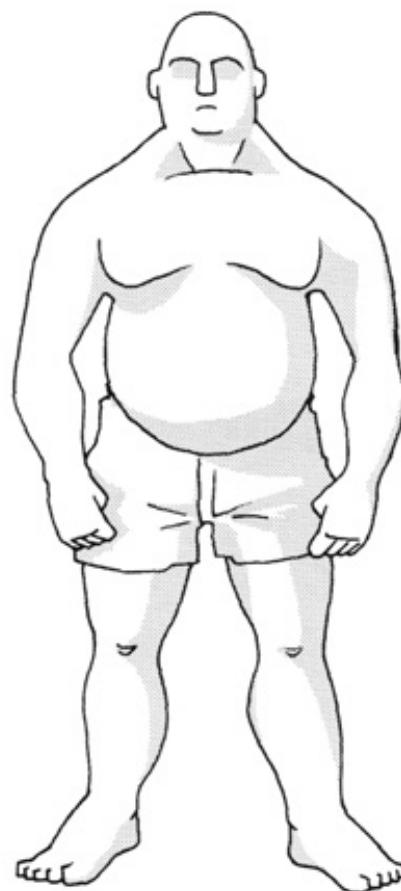
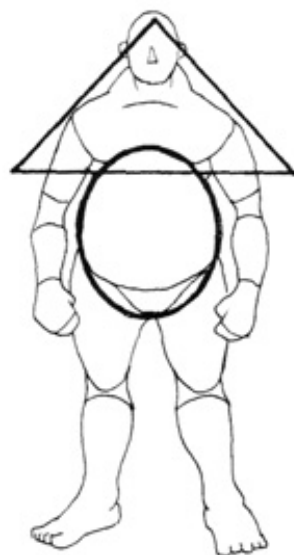
When adding tone to a thin character with not much muscle, apply the tone to those areas where shadows form, such as the ribs or shin. Adhere to the skeletal structure when applying the tone. Making the forearm thinner than the upper arm and the thigh thinner than the calf will make the figure look even more emaciated.



In profile, the more a figure takes on an S-curve from the neck to the hips, the slimmer the build appears.

## Heavy Build

The stomach is what makes an overweight character look fat. Applying tone from the navel to the hips, thereby creating plenty of shadow accentuates the protruding belly.



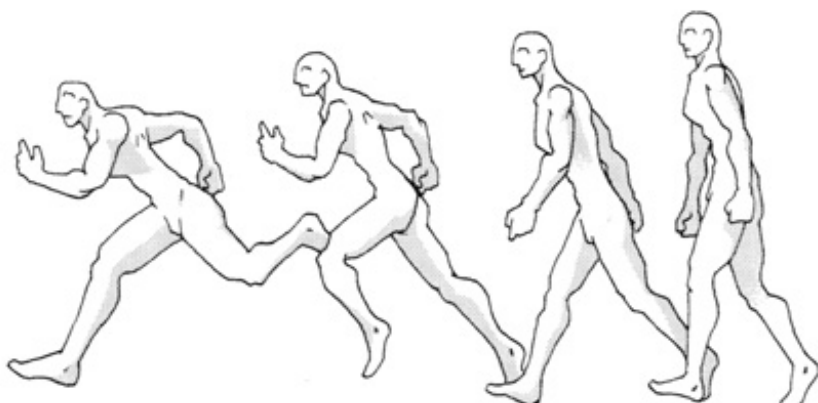
Both the arms and legs taper toward the hands and feet, respectively on this type of build.

# Tone Work That Accentuates the Character's Build

## Characteristics of and Tone Work for Muscular, Lean, and Heavy Builds in Motion

The same action can result in different movements, depending on the character's build. Maintain awareness of this point and make these differences evident in your artwork.

### Muscular Build



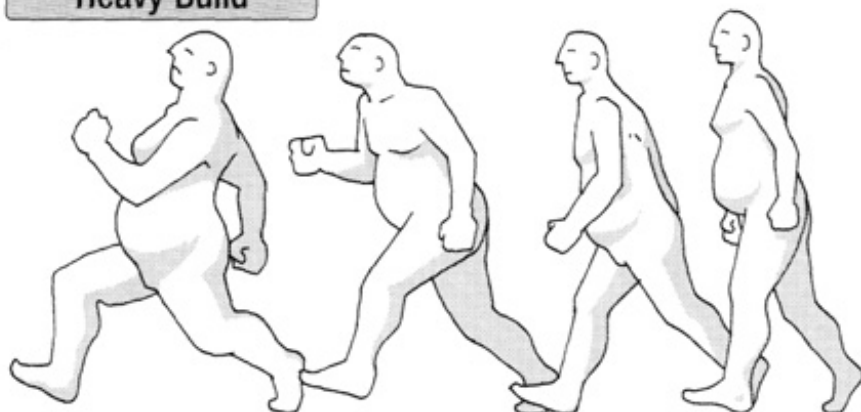
The center of gravity is located in the middle of the figure, allowing the figure to appear balanced when running. Apply tone to mimic the muscles' forms.

### Lean Build



The center of gravity is located in front of the body causing the figure to lean forward when breaking into a run. Tone should be applied only to those places where clearly defined shadows form.

### Heavy Build



The center of gravity is located toward the rear, causing the upper body to arc backward when running. Broad shadows form on the body's surfaces and tend to form easily on the back.

# Tone Work That Accentuates the Character's Build

## Pouncing



Applying tone all over a lean character produces a creepy feel.

## Punching



When portraying a character wearing clothing, skin exposure will likely be limited to the fists and upper arms, making musculature tone work even more essential.

## Kicking



When the character is wearing pants, imagine the undulations in the thigh's musculature underneath when drawing and add shadows as necessary.

## Lifting



For overweight characters, avoid applying tiny pieces of tone to each muscle. Instead, apply gradation tone to the figure overall, imparting a sense of physical might.

# Evoking Distinguishing Features of Each Walk of Life

## Karate Athlete

*Karate* is one of the martial arts originating in Japan. The figure seen here wears the traditional karate costume, called a "*dogi*," which is made of a coarse cotton fabric. This character attacks in hand strikes called "*tsuki*," which involve use of the entire arm and in kicks called "*keri*" to the opponent's head, flank, and lower body.

Front



Back



At first glance, *karate* athletes appear to have sloping shoulders. However, in actuality this character has engaged in excessive exercise, causing the shoulder muscles to develop disproportionately.

The *dogi* hangs loosely on the body and characteristically has an abundance of creases. Revealing a solid chest at the gap in the *dogi*'s neck makes the character appear even more convincingly as a martial artist.

## Typical Skills and Moves



*Tsuki* (Strikes)

The hips are lowered and strikes delivered using the left or right arm.

Roundhouse

The body is rotated completely, delivering the kick to the opponent.



## Key Points in Manga-Style Karate Athletes

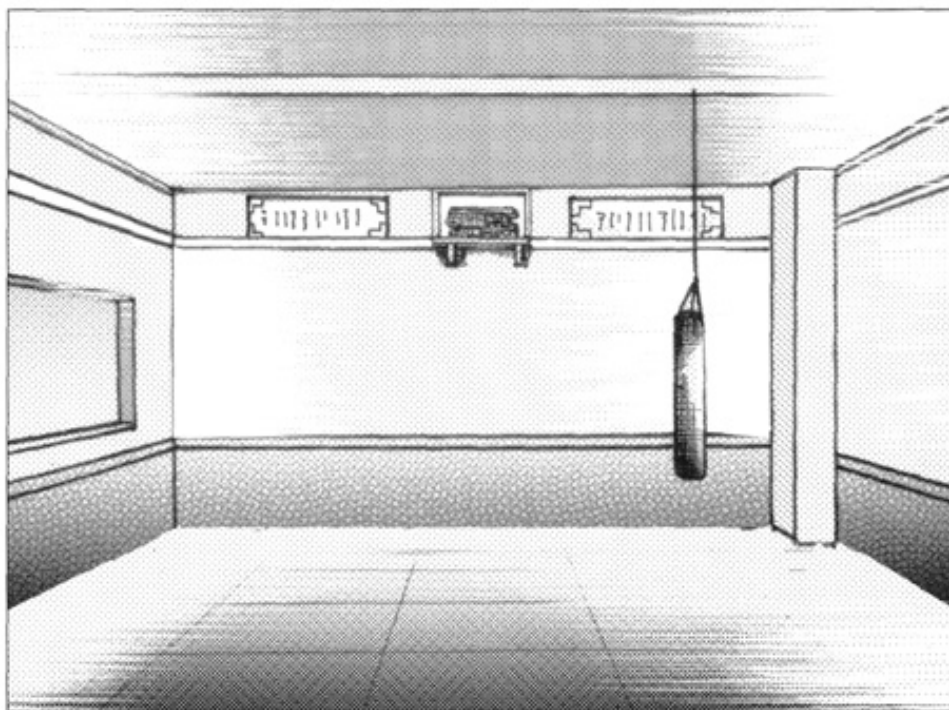
To make a karate athlete character look convincing, take care when adding creases to the *dogi* and give the character a muscular build. Apply tone so as to form well-defined shadows. Dot tone is the most commonly used for clothing. However, the *dogi* is primarily white, so tone might be unnecessary.



Here, a *karate* athlete delivers a powerful strike to the chest of his opponent in an endurance test to see who can last the longest. The character is wearing his white *dogi*, so use the silhouette to make the character look attractive.



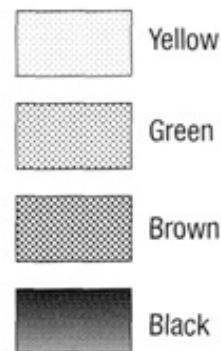
This character typically has a well-defined skeletal structure and a stout neck, and sports a crew cut. The edges of the *dogi* are made of hemmed fabric, giving them extra thickness.



This image shows the *dojo*, where *karate* is practiced. The floor is covered with *tatami* (straw mats), while the walls are decorated with mounted maxims, a shrine for worshipping God, and a registry bearing the names of the *dojo*'s students.

### Belt Colors

The color of the belt fastening the *karate* athlete's *dogi* indicates his ranking. Beginners start with white belts and then move to yellow, green, and brown in that order. Ranked athletes wear black belts. Indicate the belts' various colors using 10%, 20%, 30%, and 50% respectively.



## Schoolyard Reprobate Ringleader

A character representing the schoolyard reprobate ringleader is vital to any *manga* set at school. This is a rough and tough kid, who is the best fighter in school. Occasionally, he may be a creampuff at heart and turn out to be a nice guy. Strive to make this character big and tough-looking.

Back



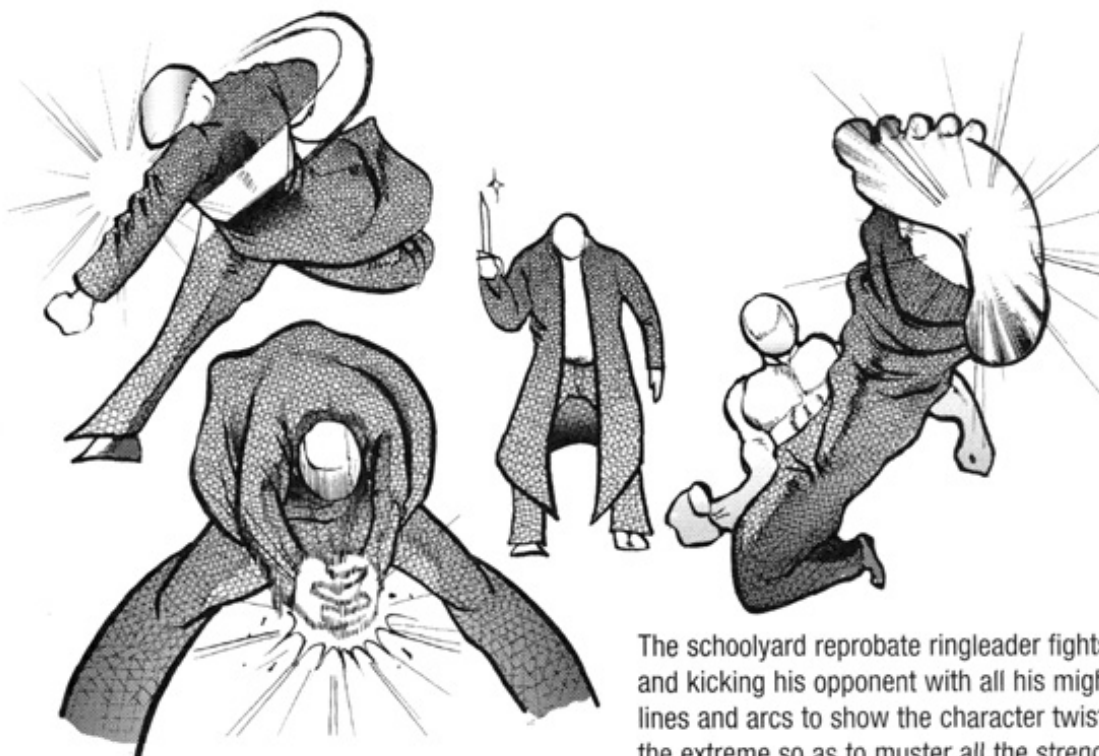
This schoolyard reprobate sports a large jacket, making his back appear broader.

Front



Use either black fill or a dark dot tone to portray the black school uniform. This character's clothing is always long, heavy, and puffed out. He wears "*geta*," which are wooden thongs elevated on slats. Occasionally, this type of character may be drawn wearing steel *geta*.

### Typical Skills and Moves



The schoolyard reprobate ringleader fights by pounding and kicking his opponent with all his might. Use speed lines and arcs to show the character twisting his body to the extreme so as to muster all the strength he can.

## Key Points in *Manga-Style Schoolyard Reprobate Ringleaders*

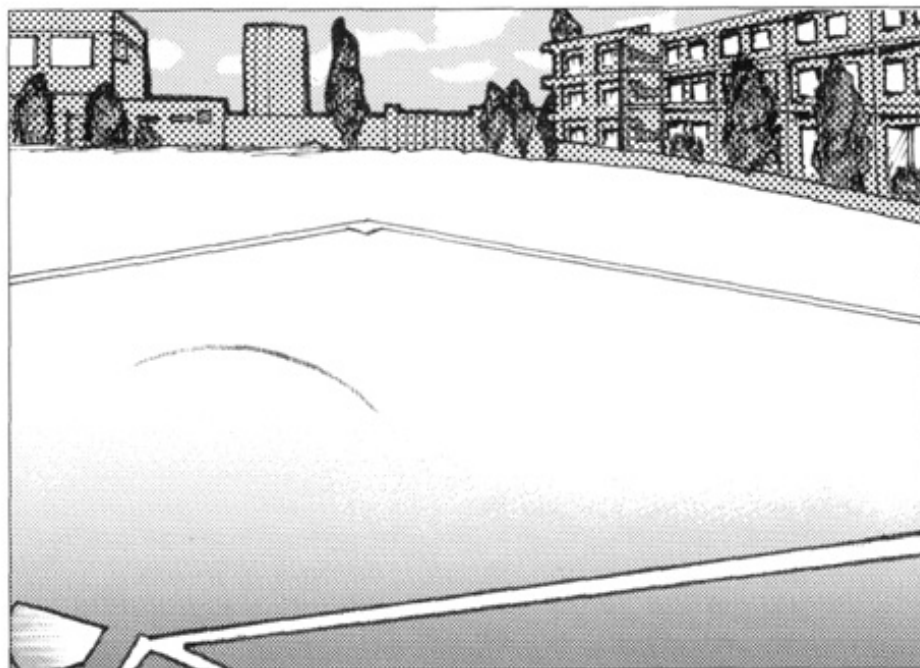
In addition to a large body, give this character a thick neck and beefy arms and legs. In this image, he is wearing a school regulation cap. Use a large-weave hatched tone or large-dot random dot tone to portray the cap's stiff fabric. Use gradation tone or the like for the cap's leather brim.



The long sideburns and other elements make this teenybopper appear more like an adult. Another option might be to show him with facial hair to make him look even more mature.



The schoolyard reprobate's one saving, special move, capable of turning the tide of a fight and saving him from a brutal pounding is the head butt. Use radiating line tone or the like to evoke a sense of the blow's magnitude.

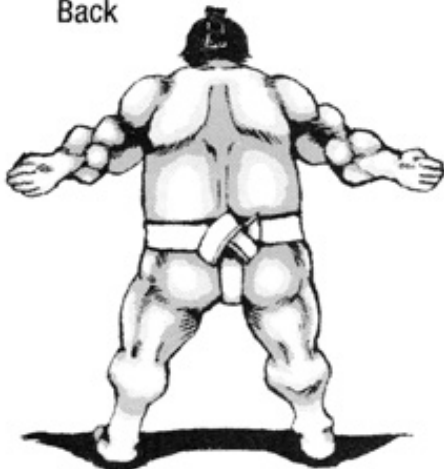


The schoolyard functions as the setting for the reprobate's brawls. Set the decisive fight and other key scenes against a sunset background. Use random dot tone to elicit the sense of a sandy, dusty schoolyard.

# Sumo Wrestler

*Sumo* is also regarded as Japan's national sport. *Sumo* matches are won quite simply when any of the opponent's body parts other than the soles of the feet touches the ground. Despite how facile *sumo* might seem, wrestlers must develop the strength in all of their bodies' muscles. The characteristic loincloth worn by *sumo* wrestlers is called a "*mawashi*."

Back



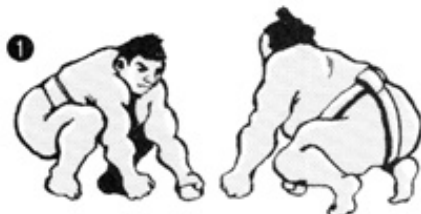
The *mawashi*, which ties at the back, comes in white, black, brown, purple, and an array of other colors, allowing you to imbue your character with a sense of individuality.

Front

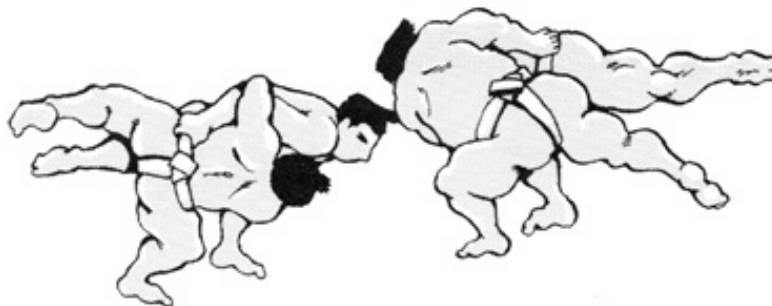


While *sumo* wrestlers might appear merely like beached whales at first glance, they actually have muscles of steel hidden underneath that fat. Be sure to make the *sumo* wrestler's muscles appear more bulging and rippling in your *manga* than would appear in real life.

## Typical Skills and Moves



4



The wrestlers start out with both hands touching the ground. They then charge into one another, push each other, and attempt to topple the opponent. Attempts are made to cause the opponent to lose balance by tripping one leg or grabbing and yanking the *mawashi*. The lack of complicated rules in *sumo* leaves the wrestlers with a wide variety of grappling techniques at their disposal.



## Key Points in *Manga-Style Sumo Wrestlers*

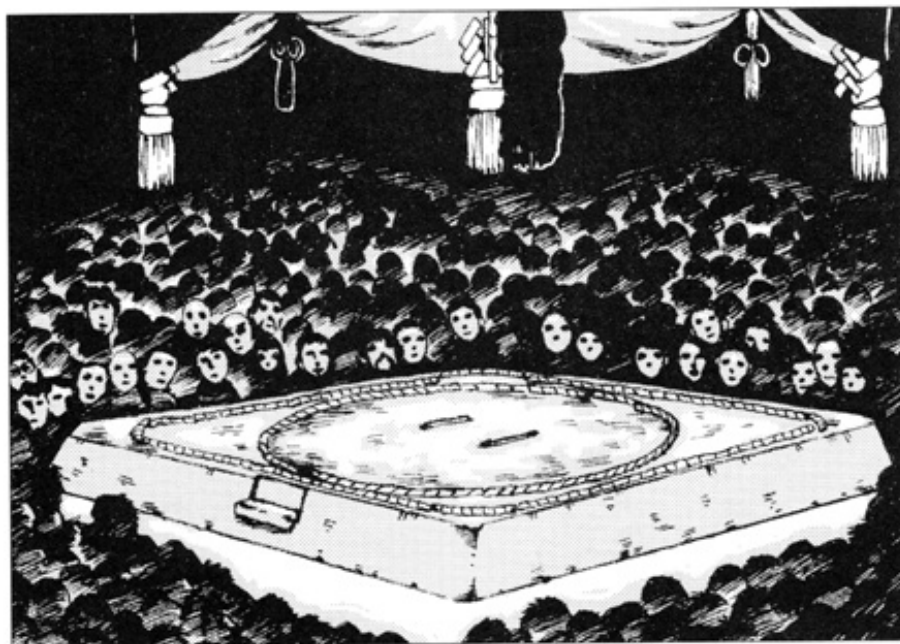
The *sumo* wrestler spends day after day, morning 'till night practicing and actually wrestling, so he tends to sport a stern face with numerous furrows on his brow and folds at his chin. The muscular neck is thick, having about the same width as the head. Add tone to shadows that form at protrusions and hollows in the face. Applying layered tone to deep furrows and their resulting shadows is also effective.



The clash of might in a sumo bout is quite literally a battle of flesh. Use tone work for flying droplets of sweat and bulging muscles to evoke a sense of tension.



The *sumo* wrestler wears a topknot called a "*mage*," which reflects an ancient Japanese hairstyle where long, shoulder-length hair is tied together on top of the head. The hair is greased, which should be expressed by adding shiny highlights.

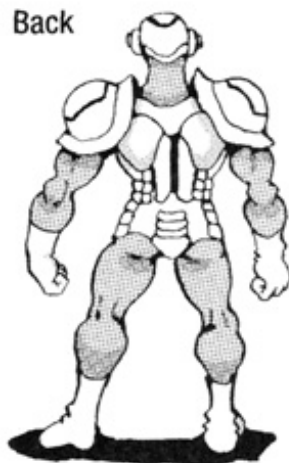


*Sumo* matches take place on hallowed ground, called a "*dohyo*." The *dohyo* consists of kneaded, hardened clay. A thick cord of straw is laid around the *dohyo* in a circle and buried in the clay. Stepping outside the circle constitutes immediate disqualification. The *dohyo* is lit from overhead, causing the audience's seats to appear relatively dark.

## Superhero with a Secret Identity

Children adore superheroes with secret identities. Bright colors tend to appeal to children. Consequently, superheroes costumes tend to be colored with a vivid palette of red, blue and the like.

Back



Ensure that the undulations in the muscles can be discerned from underneath the superhero's costume by adding tone to create clearly delineated shadows.

Front



The costume design should accentuate the sense of a muscular build underneath. If the superhero also dons metallic armor when transforming into his hero identity, then apply a gradation tone to suggest the material's distinctive metallic sheen.

## Typical Skills and Moves

### 1 Transforming/Switching Identities



### 2 Fighting



### 3 Special Moves and Powers



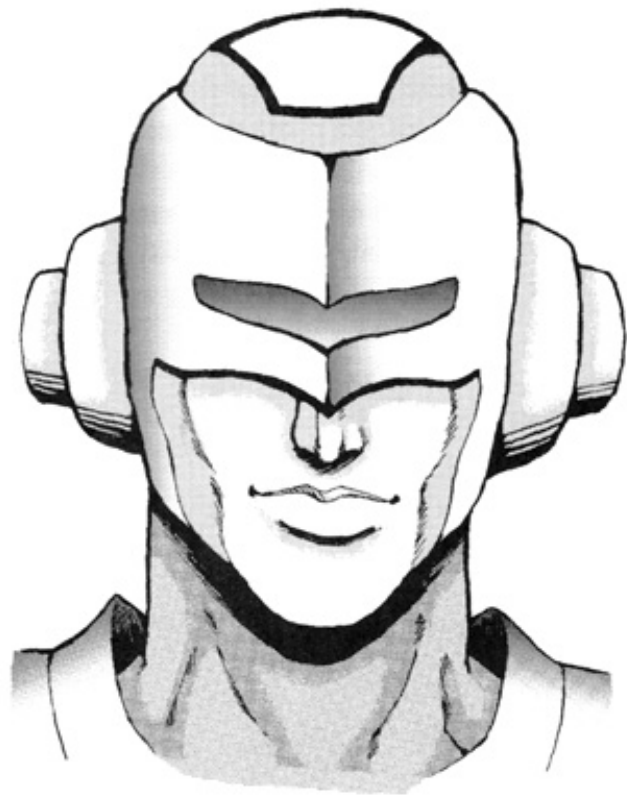
Be sure to show the superhero engaged in exaggerated poses and movements. Make good use of speed lines and speed arcs.

## Key Points in *Manga-Style Superheroes with Secret*

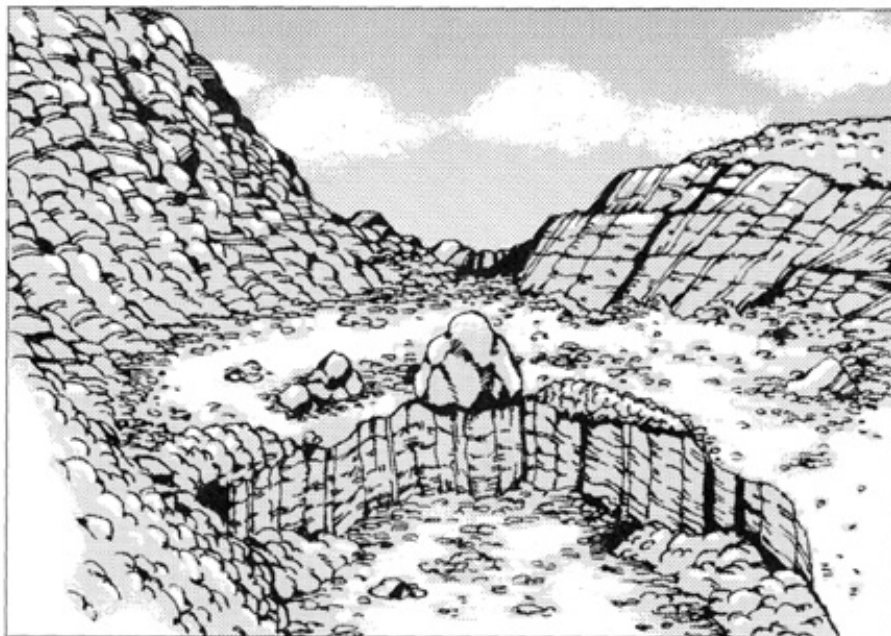
The key point to portraying a superhero lies in the use of props. Is the prop made of iron or other such metal? Is it made of reinforced plastic? Or, is it made of a supple material, such as leather? It is essential that you suggest each of the various textures. Use gradation tone to suggest round forms or evoke a sense of luster.



Key scenes are when the superhero first makes his appearance or employs his special move or power. Make effective use of speed lines and radiating lines, and add in fine lines at the under drawing stage to create the feel of a figure blurred as a result of moving at a high velocity. This will make the superhero seem convincingly authentic.



When dressing a superhero for a book or magazine illustration in a mask, visualize the mask as made of metal and apply gradation tone to any angular areas. Add a gradation tone of a different shade to the visor to achieve a sense of luster.



Scenes of rocky mountainsides lend themselves to confrontations with the villain. In such settings, add shadow by applying dot tones as well as hatched tones to the craggy mountain path.

# Amazon

Here we have one of the mythological tribe of women warriors. Many fables exist regarding the Amazons, but for this character I opted for a brown-skinned swordswomen. This character requires dynamic tone work, where a sword, bow, and other weapons come into play.

Back



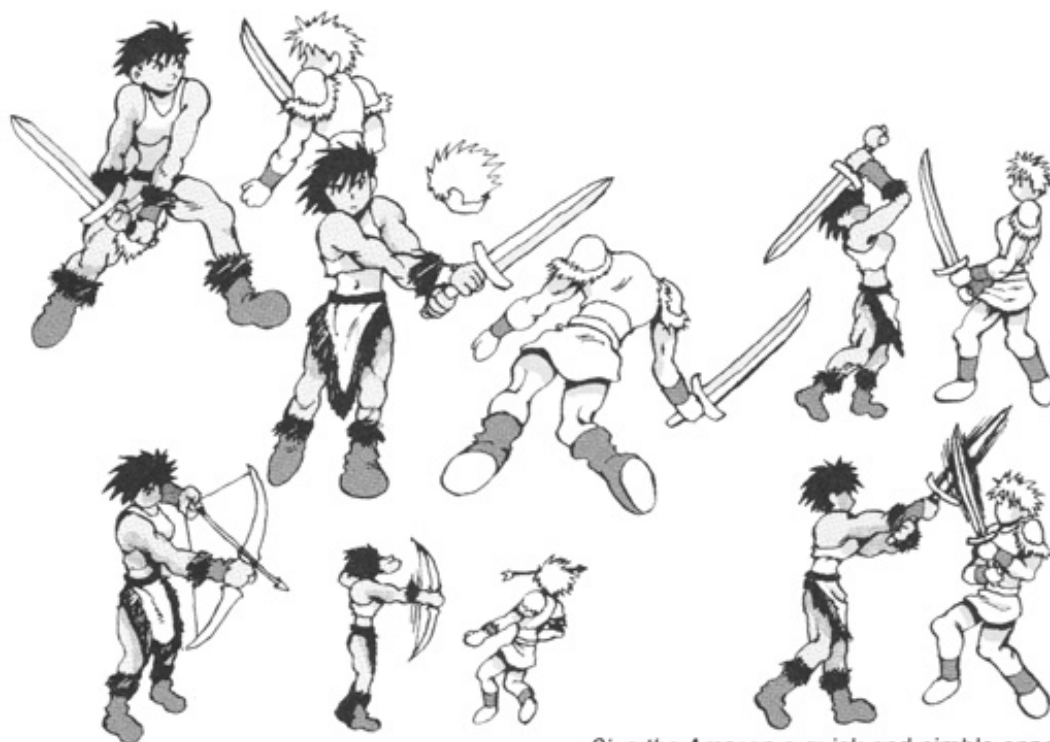
Overlap two layers of tone to create shadows where muscle and bone cause swells and recesses in the figure, such as at the spine, the shoulder blades, the backside, the calves, etc. This will generate the illusions of undulations in the flesh.

Front



Apply dot tone overall to suggest her bronze skin. Use the Blur Brush to etch the chest and other areas with highlights. Use overlapped tone to portray shadows on the bridge of the nose and other locations to achieve an even darker effect. Apply gradation tone to the scabbard and her shoes, suggesting a smooth, lustrous finish.

## Typical Skills and Moves



Give the Amazon a quick and nimble appearance. Draw her with well-defined muscles when showing her in motion. Apply tone so as to achieve a dynamic composition.



## Key Points in *Manga-Style Amazons*

In *manga*, the Amazon's long, lustrous, black hair should be portrayed by either adding dot tone or solid black fill. When you create your own image, etch with the blur brush while visually balancing the right and left sides.



Line tone is indispensable to portraying dynamic movement, and it is important that you carefully etch highlights on the tone applied to the figure so as to enhance the sense of three-dimensionality.



The human figure cannot be portrayed as a solid using merely a single layer of tone. In the case of the Amazon shown in the illustration, a dot tone was used for her skin, and then a second layer of dot tone was applied to create shadows on the skin, creating a second layer of flesh tones. Solid black fill was added for shadows on the skin far from the picture plane, creating yet a third stage of flesh tones.



In this panel we see warriors visiting the pub to relax. To create the effect of a dingy interior, first I added in soiling at the under drawing stage. Next, I applied tone to the image overall and then etched with the Brush tool over the soiling previously drawn. Another viable option is to add fine lines using the Pencil tool to create the look of scratches and scrapes.

## Kengo

In the Middle Ages, Japanese swordsmen, called "*kengo*" who used a "*nihonto*" or quite literally "Japanese sword." Unlike the epee of the West, which was designed to skewer, the *nihonto* was also intended to slice the victim using a stroking motion, making the sword famous for its ability to slice off body parts.

Back



Effective techniques to making the *kimono* look convincing are adding cleanly pressed "folds" in the garment and using tone to create the appearance of an "Asian" fabric design.

Front



*Kengo* wore traditional *kimono* made of cotton. The over robe was worn by passing the arms through the sleeves and then bringing the robe together at the chest. The *kengo* wore a *hakama* (long skirt or culotte-style garment) with a flaring hemline. The trick is to select dot tones or gradation tones of different shades to create the illusion of a differently colored top and bottom or to apply a patterned tone, creating a sense of sophistication and luxury.

### Typical Skills and Moves



The basic move in *kenjutsu* or the art of the sword consists of lowering the hips. In the illustrations shown, *kengos* with their hips lowered are taking a sideswipe with the sword and swinging the sword in a downward motion.

## Key Points in *Manga-Style Kengo*

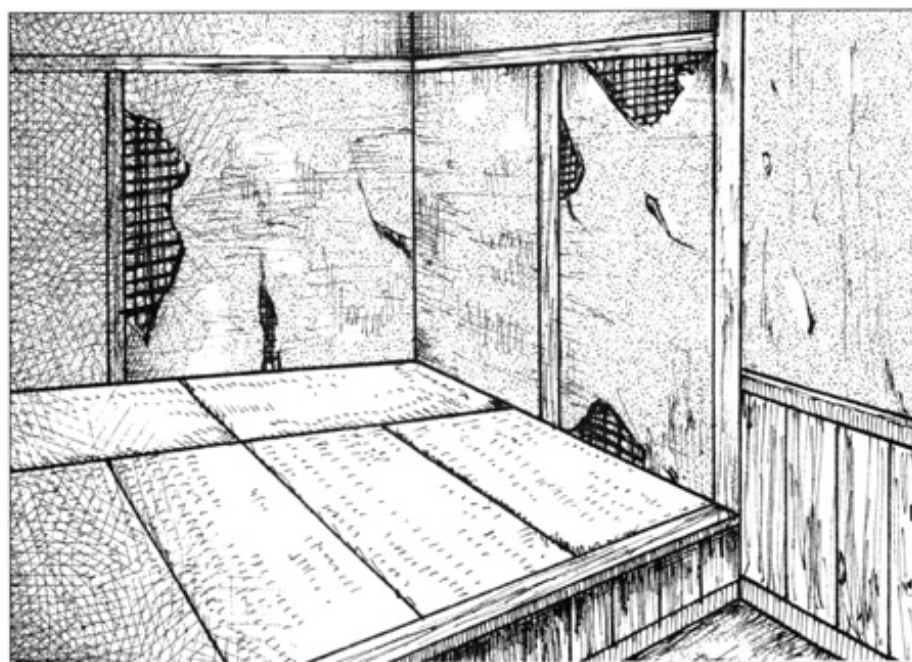
The *kengo* undergoes rigorous training on a daily basis, causing him naturally to develop a stern expression. For this character, I used the Pen tool to add in small wrinkles and scars at the under drawing stage. Next, I applied tone on top to make the image look more convincing. Take particular note of the wrinkles and shadows at the mouth and eyes for reference.



The moment that a *kengo* unsheathes his sword, he is accepting a challenge, and in *manga* such a moment is saturated with tension. Including a background as well as the path followed by the sword facilitates portrayal of the moment.



The *kengo*'s hair has an unkempt appearance. A sketchy under drawing imbued the character with a savage air. Applying an old-fashioned patterned tone as the *kimono* design creates a historical feel in an unaffected way.



The room of a traveling *kengo*, who leads an austere life, has a dimly lit, dank atmosphere. Applying hatched tone over random dot tone augments the dark, grungy feel.

## Police Officer

The police officer is a standard character, functioning to protect the public. No matter where one travels in the world, police officers seem to wear the ubiquitous and easy-to-recognize uniform and cap. A 10% dot tone tends to be used for light blue uniforms, while dot tone of approximately 20% to 30% is frequently used for navy blue uniforms.

Back



It is vital that creases on the backside of the elbows and knees be carefully included when drawing a rear view.

Front



The uniform is made of a stiff fabric. Draw an abundance of relatively straight creases to achieve a starched and pressed look.

## Typical Skills and Moves



Show a police officer firing his or her gun, while holding it with both hands to indicate the officer's businesslike nature. The legs stand in a complicated form, so carefully apply gradation tone to shade the legs, thereby achieving a sense of three-dimensionality.



## Key Points in Manga-Style Police Officers

When drawing a character wearing a suit, draw the shoulders with extra breadth and shorten the neck. Make the color and necktie wide to suggest a muscular build underneath. Use this as reference when designing a strapping police officer.



Many Japanese police officers hold rankings in *judo*, *karate*, and *kendo*, which help them in the capture and arrest of criminals. When showing a police officer arrest a criminal, incorporate a martial arts move into the scene and add special effects tone or the like to produce a scene with impact.



The cap is a key part of the police officer's uniform. How the officer wears his or her cap indicates whether or not the officer is straight laced or mischievous. Effective use of shading the cap also enables suggestion of a truly tense expression.

In Japan in addition to police stations, multiple police boxes, which are small facilities called "*koban*" are installed at various locations around town. The *koban's* interior is typically around 9.18 sq. meters (approximately 98.8 sq. feet) in area, and are no different from a typical apartment. *Koban* contain documents, maps of the neighboring area, nightsticks and other items tucked away on shelves. An interior room has a sleeping quarters and other facilities.

## Yakuza

*Yakuza* frequently appear in *manga* as the protagonist's adversary. Show *yakuza* wearing either a white or black suit over a garishly patterned shirt and lavishly decked out in gold accessories: a gold chain around the neck, gold rings on the fingers, a gold wristwatch, etc. Select a gradation tone to accentuate the shin on the *yakuza*'s gold jewelry.

Back



From the rear view, the *yakuza* hunches his neck and holds his shoulders squared when he walks.

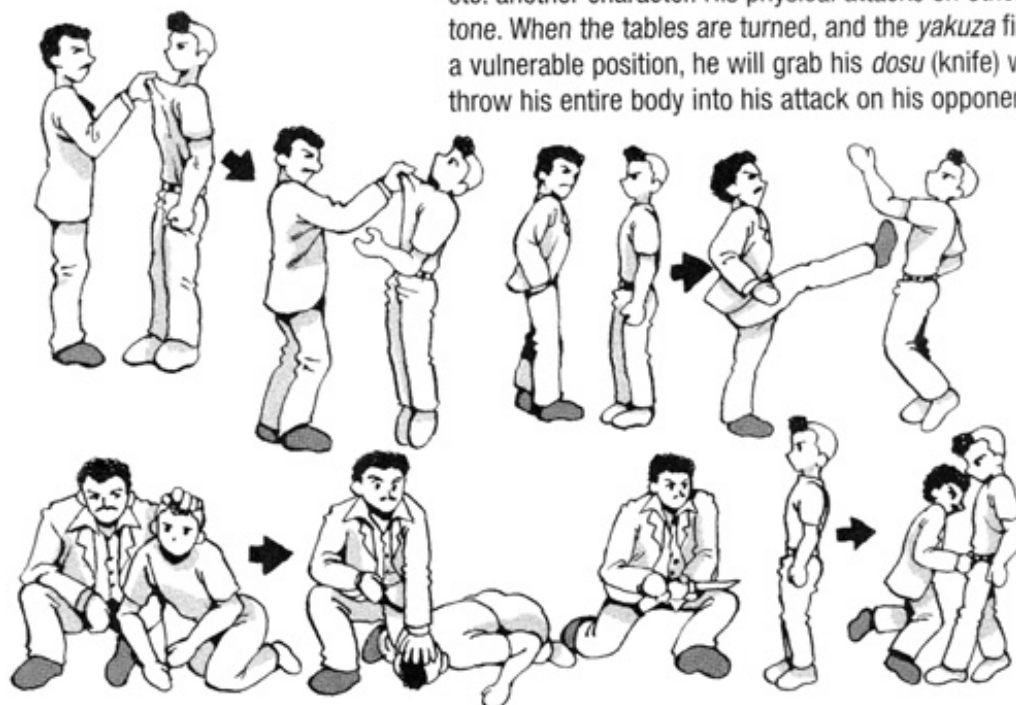
Front



The *yakuza* walks with a bow-legged swagger and his hands shoved in his pockets. His cocksure attitude is evident in his posture. He typically wears a shirt with a gaudy flower pattern or Asian dragon or tiger motif underneath his suit jacket. In *manga*, selecting a patterned tone with a flower motif may portray this.

## Typical Skills and Moves

Typically, the *yakuza* is portrayed strictly targeting those weaker than himself. He is shown with one hand in his pocket throttling or kicking, etc. another character. His physical attacks on others carry a condescending tone. When the tables are turned, and the *yakuza* finds himself in a vulnerable position, he will grab his *dosu* (knife) with both hands and throw his entire body into his attack on his opponent.



## Key Points in Manga-Style Chinpira

*Yakuza* frequently wear their hair in ultra-kinked perms, and *yakuza* with facial hair are also common. Other effective options to making the *yakuza* appear even more savage are drawing his eyes and nose at unbalanced proportions or adding hollows under the eyes and then applying tone to create shadow.

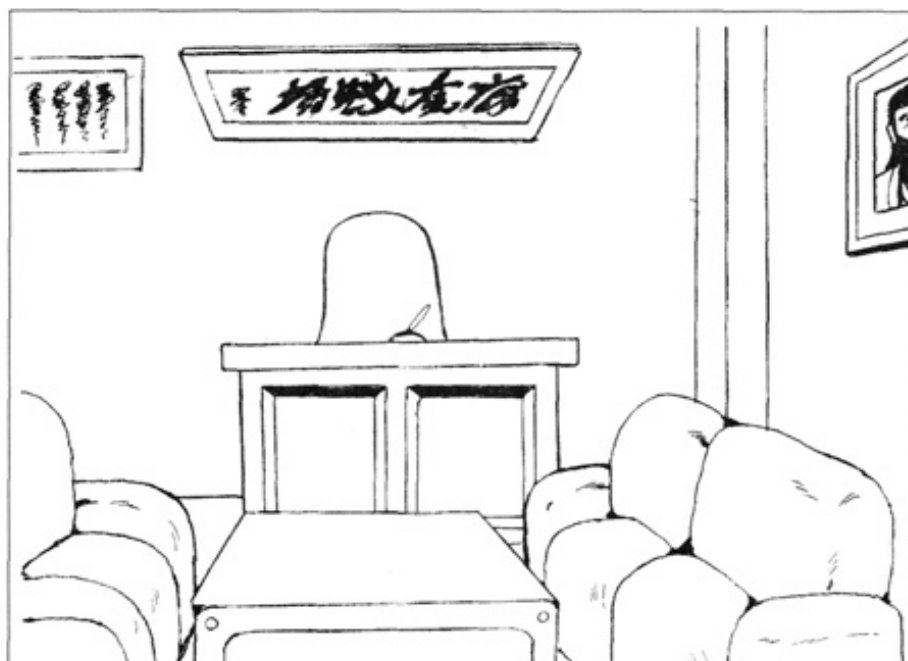


*yakuza* have the tendency to attack their adversaries with all their might, all the while letting loose a stream of profanity. When showing a *yakuza* confronting another *yakuza* or mobster, skillful portrayal of fear on the opponent's side is vital. I recommend selecting a tone that helps create an oppressive atmosphere for the background.



While the figure contains none, knife wounds on the eyelid, cheek, or forehead also make effective touches. Sketch in scars at the under drawing stage and overlay with tone. Etch the tone along the lines of the scars to create a realistic-looking scar.

*Yakuza* have a thuggish look to their faces as well as their hairstyles and clothing. Once you have mastered the tricks to portraying *yakuza*, it is an easy profession (and I use that term loosely) to portray. In particular, since *yakuza* have the tendency to dress garishly, tone will probably come frequently into play.



In the *yakuza* headquarters pictured, we see a table and seating to receive visitors and a mounted maxim and a sword decorating the wall. I applied a gradation tone to the seats, following the undulations in the leather upholstery and hatched tone, etc. to the corners of the walls, creating dark shadows.

## Athlete: Baseball Player

Baseball players and other professional athletes tend to wear uniforms made of cotton, mesh, or other supple fabrics, on which creases form according to the wearer's motion. This allows you, the artist, to use the creases formed to portray dynamic motion. Be bold in giving hints of thick muscles in motion underneath the uniform. This will make the athlete look convincing.

Back



Exaggerating the girths of the thighs and calves suggests a physically fit build even from a rear view.

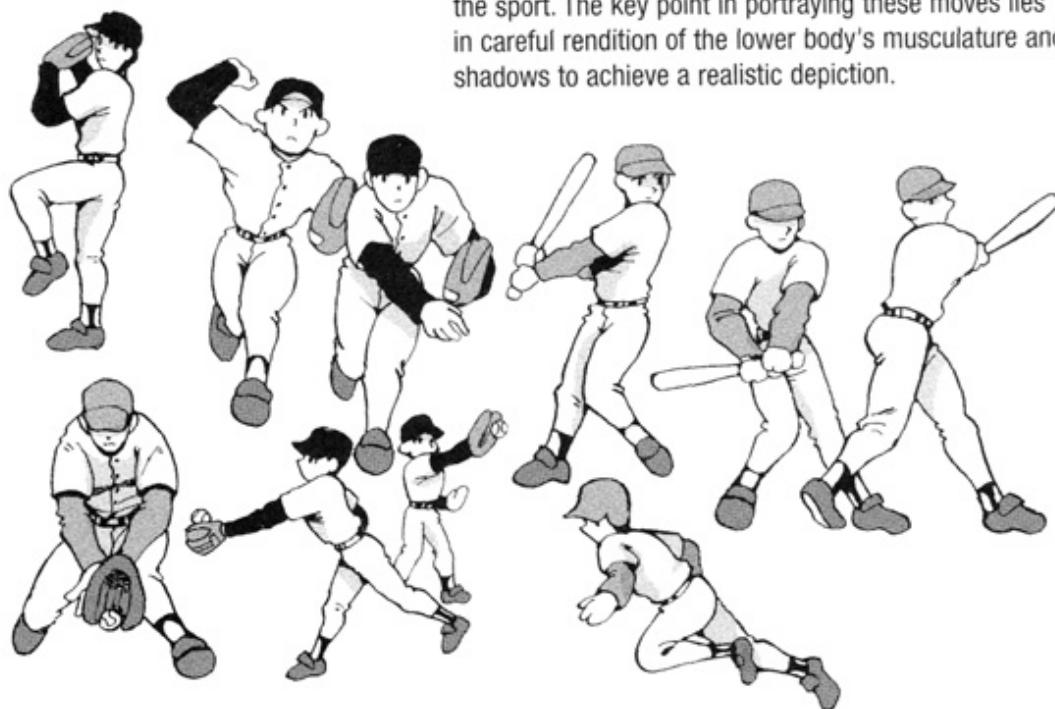
Front



Portrayal of clothing creases formed on the sleeves and at the hips and knees set a realistic tone. Accentuating muscles in the shoulders and thighs makes the character look convincingly athletic.

## Typical Skills and Moves

Athletes engage in an array of activities, depending on the sport. The key point in portraying these moves lies in careful rendition of the lower body's musculature and shadows to achieve a realistic depiction.





## Key Points in *Manga-Style* Baseball Players

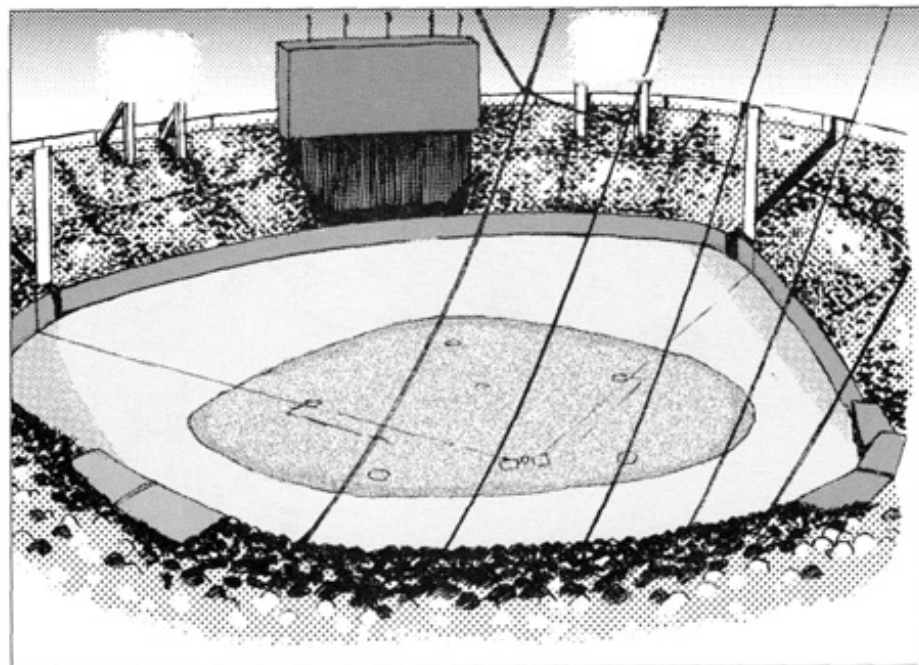
In addition to the uniform, representation of baseball players entails inclusion of an abundance of props, such as bats and mitts, and it is vital that these items' textures be meticulously rendered. Apply a gradation tone to a bat, envisioning its curved surface. For a mitt, use a dark dot tone to reproduce the deep brown shades of leather.



In sports *manga*, multiple moves are shown in the same panel, requiring that the artist use line tone and/or speed arcs to portray each. Adding radiating line tone to the background gives the scene intensity.



When drawing a baseball player wearing a cap, take care not to have it sit unnaturally high on the character's head. Use a different tone for the team logo, and if necessary, apply a darker tone for the stitching.



Depiction of lighting becomes critical when portraying a night game played on an outdoor field. Apply a dot tone or gradation tone to the overall composition and then use the Blur Brush to create a softly etched feel for areas of light.

## Animals: Bear

Just as there is a martial artist nicknamed "*Kumagoroshi*" ("Bear Killer"), bears frequently make their own appearances in action *manga*. Realistic portrayal of an animal like a bear lies in depicting its fur, and again, tone plays a vital role.

Front



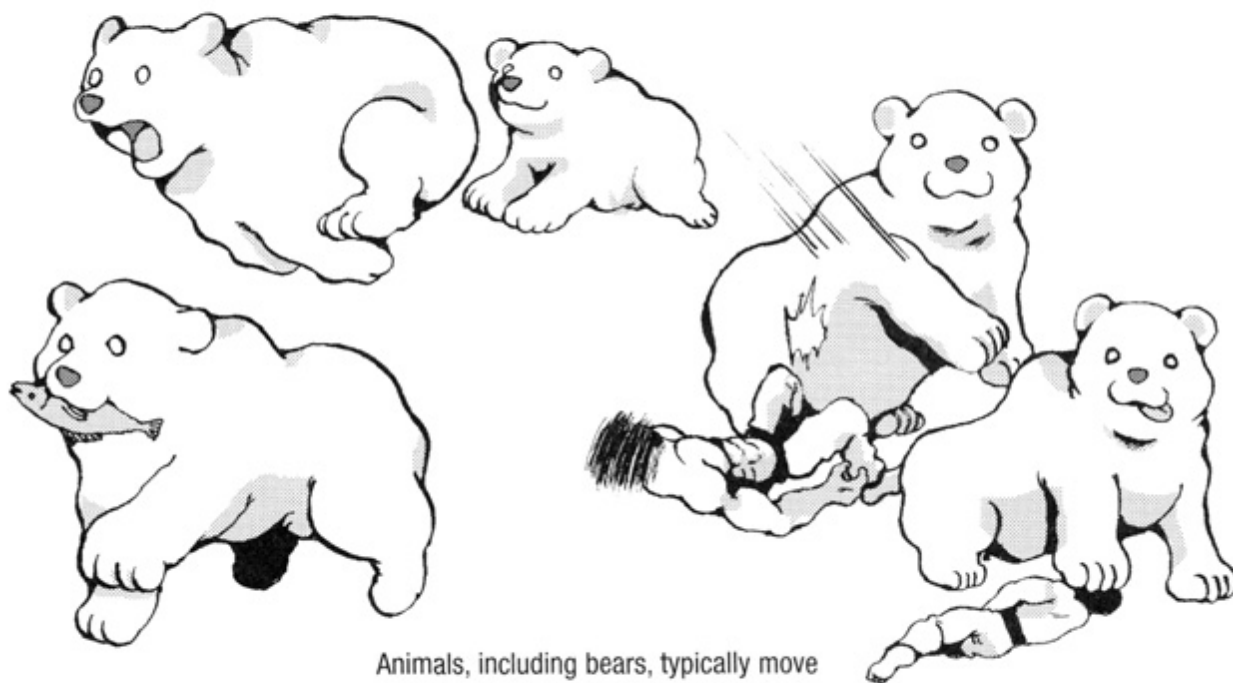
Back



The tone must be applied according to the direction in which the fur grows. Apply the tone as if the backbone were the point of origin, with the fur flowing toward the paws. Occasionally layer the tone to darken it.

Here, I applied a dot tone to shade the regions between the fur drawn and areas of black fill. Giving the tone applied to the fur graded levels of darkness results in a more realistic portrayal of the fur.

## Typical Skills and Moves



Animals, including bears, typically move on four legs. Make an effort to collect reference materials to enable you to draw four-legged action poses.

## Key Points in *Manga-Style Bears*

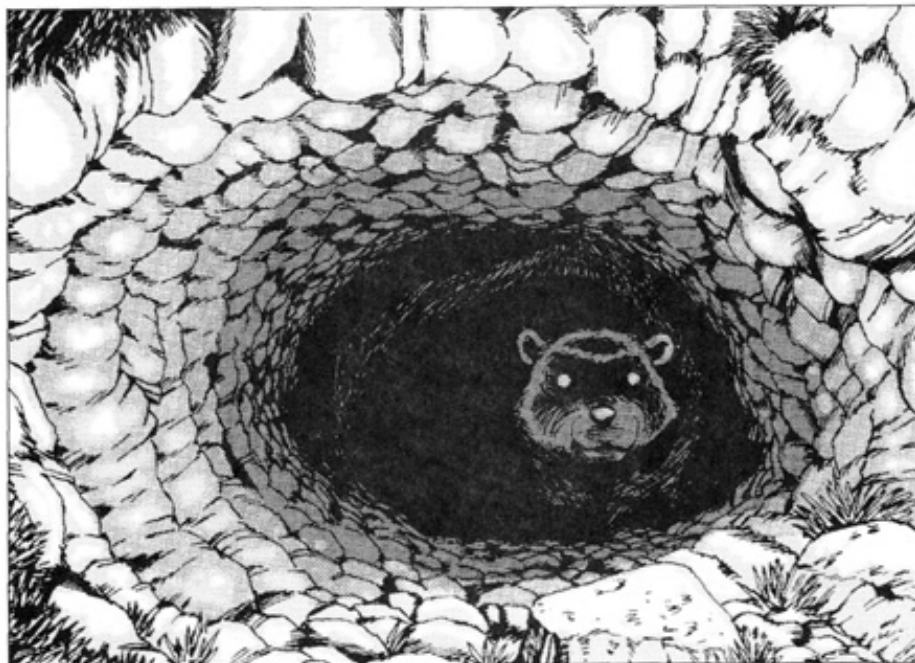
Carefully indicate in pen the direction in which the fur grows at the under drawing stage. Apply a random dot tone to recreate the texture of the bear's coarse fur. Use a light random dot tone for areas touched by light in order to brighten the fur. For other areas, opt for a dark random dot tone.



Fangs and sharp claws constitute the majority of animals' primary weapons. Make the claws exaggeratedly big and add speed lines to give the creature's movements vigor.



Add clearly defined highlights to animals' irises and pupils. Solid black eyes without any reflected light feel mechanical and unemotional.



Bears primarily live in caves. To portray the cave interior's dimness, apply dot tone in stages or use a gradation tone. Add a few highlights as accent points to give the portrayal depth.

# Using Patterned Tone to Portray a Characters Walk of Life

Use the patterned tones included in the application to indicate various professions, nationalities, and walks of life.

Camouflage = Soldier



The key point here is to use different shades for the hat and uniform.

Plaid = Scotsman



Expand your views of the use of tone patterns and create national costumes.

Snake Scale Coils = Pro Wrestler



A mysterious wrestler fully clad in lycra

Random Dots = Wild Man



Use random-dot tone to portray the texture of rags.



# Chapter 3

## Fight Scene Dramatization through Tone



# Devising Special Moves or Powers

## Fabricate Original, New Moves by Etching Tone

Special moves and powers are integral to fight scenes. The superhero might use his megaton kick. The *kengo* might resort to his special sword move. Use tone and etching techniques to devise a special move or power suited to the character.

Combat characters need special moves!!



The superhero delivers a tremendous kick, capable of causing a colossal explosion.



Here, the *kengo* slices his opponent cleanly in two with a single, fell blow.

An unstoppable,  
lightning-quick shot



## Special Moves and Powers Start with Exaggeration

### Technique 1: Double in scale any key points

*Manga* is a stylized world. While accurate sketches are vital, *manga* derives its impact from exaggerating key points in a composition. Doubling the size of a fist makes it appear to be hurtling toward the viewer.



### Technique 2: Double in length any key points

Just as it is important to make certain points look large, it is important to make them appear long. Elongating any item or point to which you intend to draw attention heightens the sense of its destructive force, as shown in the illustration. The addition of speed line tone to the background enhances the effect.



# Using Nimbuses to Portray Combative Grit

## Etching Tone for an Exciting Scene

### Small, Circular Motions

Select a small blur brush and etch the tone ground behind the character using small, circular strokes. Etching until white ground is revealed produces a contrast with the black background tone, creating the illusion of a bright, rising nimbus.



### Large, Circular Motions

Select a large blur brush and etch the ground surrounding the character. Move the brush in large, circular strokes. Making a point of etching unevenly suggests excitement in the character.

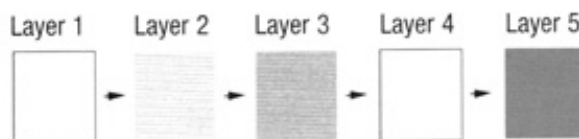


# Creating Special Moves and Powers: Sample Uses of Tone and the Brush Tool

Try using multiple tones of varying shades and then etching with the Brush tool to produce artwork worthy of a professional *manga* artist.



## Pointer 1: Using the Layer Function with Tone



Select five layers of dot tone, each of a different shade and apply them. The order of the tones' placement should start with white, then light grey, then dark grey, then white, and then finally black. Ordering the tone simply from white to black would merely produce a gradation of shades. The interspersing of white adds variety to the composition and creates a sense of three-dimensionality.

## Pointer 2: Making Effective Use of Both Large and Small Brushes



Select two brush sizes, a large and a small one. Begin by etching the figure's surrounding area with the small brush, while moving the brush from the nimbus's interior toward its exterior. Visualize the nimbus as akin to a volcanic explosion as you etch. Next, switch to the large brush and etch the tone, moving the brush in larger, bolder strokes.

# Giving Characters Attributes: Fire, Water, Wind, Lightning

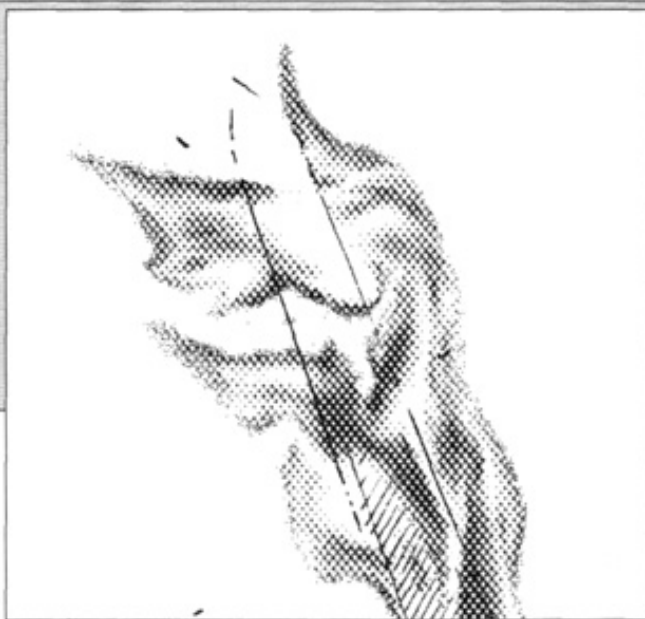
## Portraying Fire

Fire is the most common form of visual depiction used in fantasy *manga*. It could even be considered the perfect special power of an impulsive, fiery superhero. There are numerous tones using fire as a motif included on the CD-ROM, so let us take a look at how to use flames effectively.



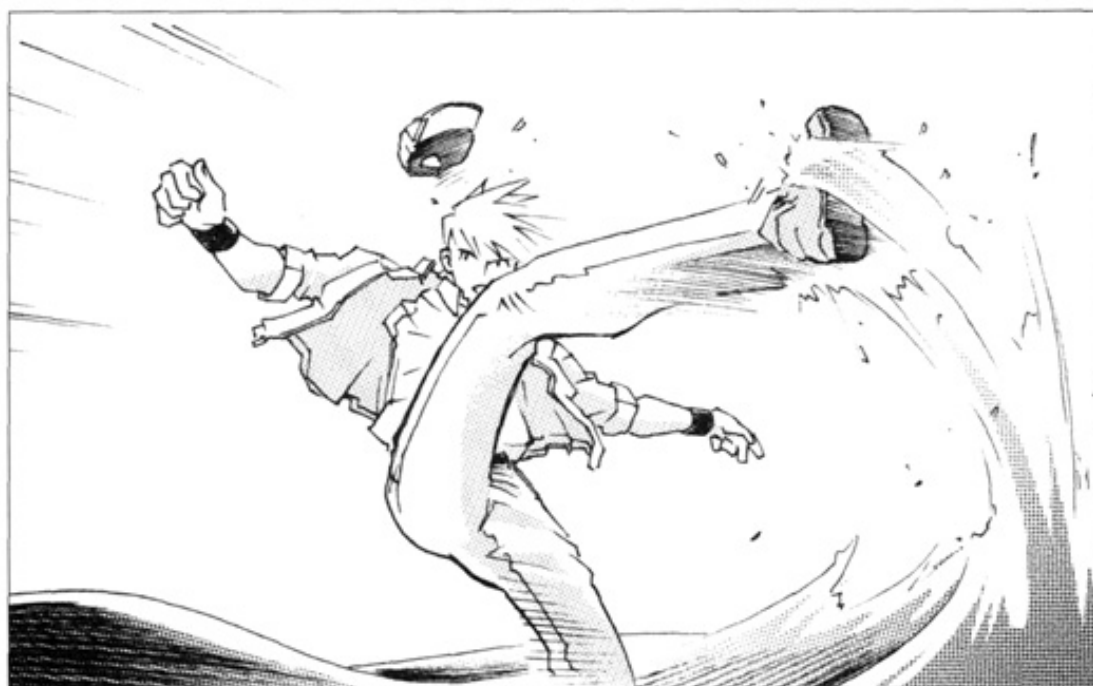
## How to Make Flames Look Realistic

Portraying the blackness of shadow in flames enables you to emphasize the fire's brightness. Select a flame-patterned tone on black ground from the list of tones available on the CD-ROM. Cut the flames out of the tone and apply them to the composition. To finish, select the Eraser from the Tools palette and finely etch the flames' boundaries, blending the flames into the background.



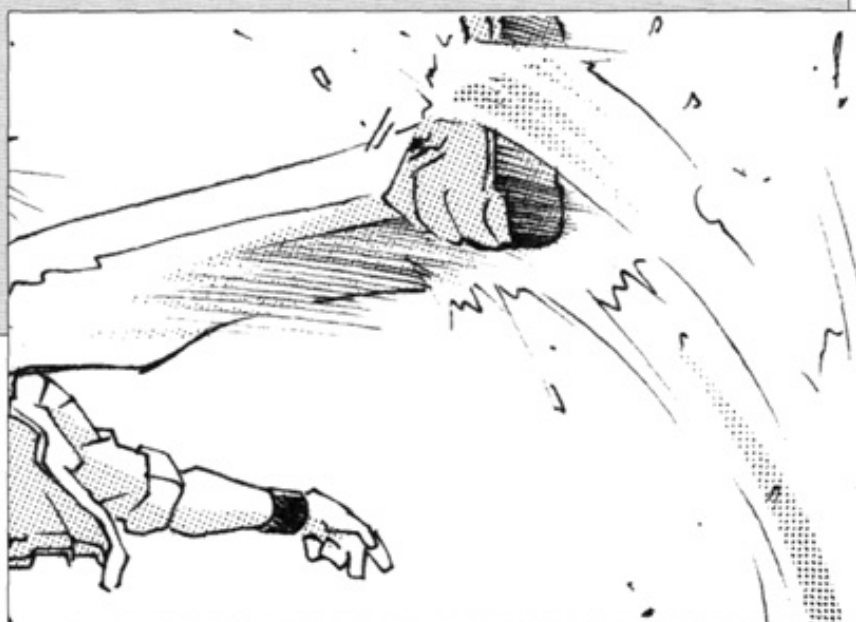
## Portraying Water

Water is the ideal attribute for calm, collected, aloof characters. One often sees gradation tone used to portray water; however, water droplets spraying become important in fight scenes and the like.



### How to Make Water Look Realistic

Etching water spray until creating clearly defined white shapes the Brush allows you to produce authentic-looking water. Apply gradation tone to the center of the spray and make angular cuts in the tone to give the spray a sharp, angular appearance.



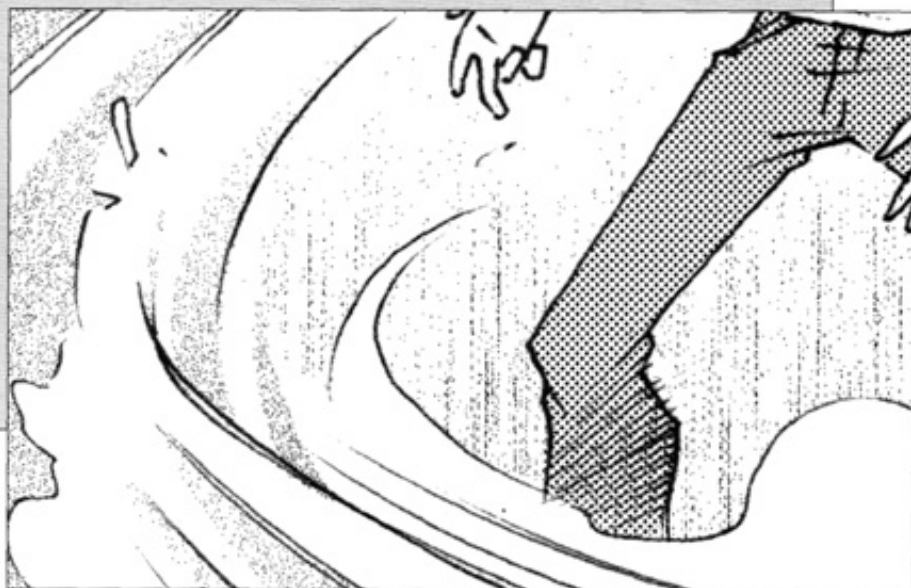
## Wind

The ability to control wind, including to produce whirlwinds and gales is a popular special power. As with depicting water, typically, the Pen tool is used to draw the wind, and then tone is applied centered on it. However, in the case of wind you will need to modify your town work according to the particular setting.



### How to Make Wind Look Realistic

The key lies in adjusting to the particular setting or scene. If the scene consists of wind swirling over sandy ground, then apply a random dot tone to depict sand and dust scattering in the gust of wind. Furthermore, softly etching one side of the random dot tone to blur the edge will create the illusion of fine particles of sand fleck sprinkled about.





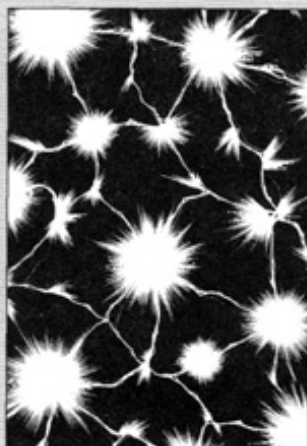
## Lightning

As an attribute, lightning is as popular as flames. Rather than drawing lightning by hand, try modifying one of the lightning-patterned tones available on the CD-ROM.



### How to Make Lightning Look Realistic

Use a little ingenuity and modify one of the lightning-themed tones included on the CD-ROM. Create a new file at the target image size and attach the tone. Then trim the tone, leaving only the desired portions. On the application, select "Reverse Image" from the Image menu to change black to white. Select those black regions you intend to retain and apply to the ground behind the character to finish.



# Fight Scenes Portrayed through Emotion

## Using Psychological States to Portray Fight Scenes

By using not only facial expressions to express emotion but incorporating the background into expression of emotional states, you will be able to heighten the reader's involvement. Now let's discuss how to combine tones.

### Fighting Spirit

Portray fighting spirit as shimmering air, welling up from inside the character. Apply gradation tone as the composition's ground. Next, enlarge a flame-themed tone and lay it over the gradation tone. To portray the flickering flames, softly etch the tone's borders with the blur brush to finish.

#### Production Steps



1



2



3



- 1 Sketch the line drawing.
- 2 Apply gradation tone to the face and etch to create shadows.
- 3 Shade the clothing
- 4 Select "Flames" from the backgrounds included. Apply the flames to the background and etch to blur.



4



## Brooding

Characters are shown adopting a brooding expression when worrying or in deep thought. Applying hatched tone to the background instead of a simple gradation tone suggests the character's unease.

### Production Steps

- 1 Sketch the line drawing.
- 2 Apply gradation tone to the face and etch to create shadows.
- 3 Apply hatched gradation tone to the background.
- 4 Select "Burst Effect, Black Ground" from the foregoing backgrounds included with the application. Apply the burst effect to complete the image. Finished!

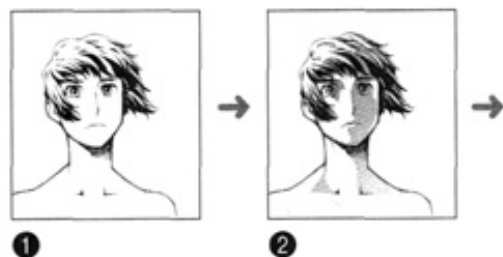


## Determination

Eyes looking forward suggest a determined psychological state. I used a large-dot random dot tone in the background to suggest strong determination buried within a pure heart.

### Production Steps

- 1 Sketch the line drawing.
- 2 Apply dot tone to the face and etch to create shadows.
- 3 Select "Sand Hatched Rounded Gradation" from the backgrounds and apply. Finished!

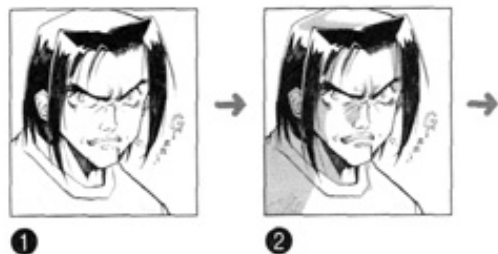


## Rage

Anger constitutes fight scenes' most vital emotion. Digital tone works well as the background when portraying mixed emotions. Another important element is using effect lettering, a distinctive *manga* element, to evoke the proper atmosphere.

### Production Steps

- 1 Sketch the line drawing.
- 2 Apply tone to the character to shade and etch only the tone on the face.
- 3 Select "Marbling" from the backgrounds and apply. Finished!



## Fear

Terrified expressions are also key. Artists typically apply a gradation tone or the like to the background to darken the facial expression. However, here I applied tone with a flame motif to dramatize the emotional state. Shading the character as if lit from behind is another important technique for portraying fear.

### Production Steps

- 1 Sketch a line drawing.
- 2 Apply dot tone to the face.
- 3 Select "Raging Flames" from the backgrounds and apply. Finished!





## Pain

Pain and anguish is an element of fight scenes. Dramatizations such as expelled breath and dark shadows on the face cause the reader to imagine intense pain. Create variation on the dot tones you apply as shadows to add variation and apply radiating line tone to indicate that the character is in dire straits.

### Production Steps

- 1 Sketch the line drawing.
- 2 Apply gradation tone to shade the character.
- 3 Select radiating lines from the backgrounds and apply. Finished!



1

2

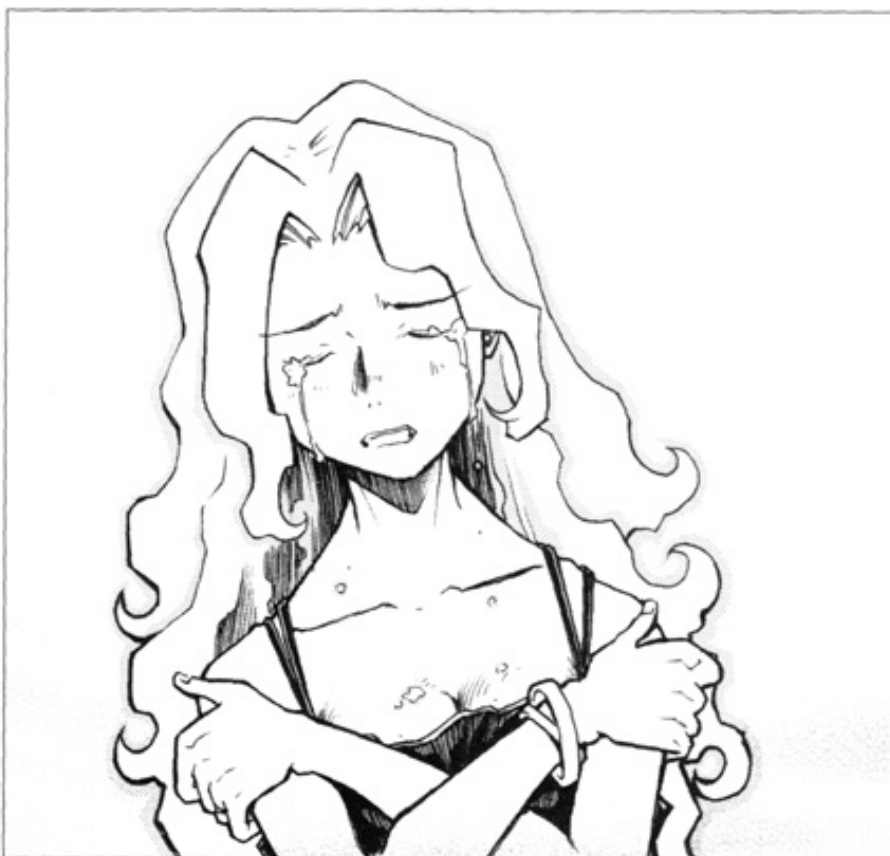
3

## Grief

Show the mental state of a character grieving after having suffered injury in battle. Blur the periphery surrounding the character to suggest faint sorrow. Next, add tone to the background to augment the feeling of sadness.

### Production Steps

- 1 Sketch a line drawing.
- 2 Apply random dot tone around the character's periphery to generate a soft, fuzzed image.
- 3 Select "Stippled Haze 01" from the backgrounds and apply. Finished!



1

2

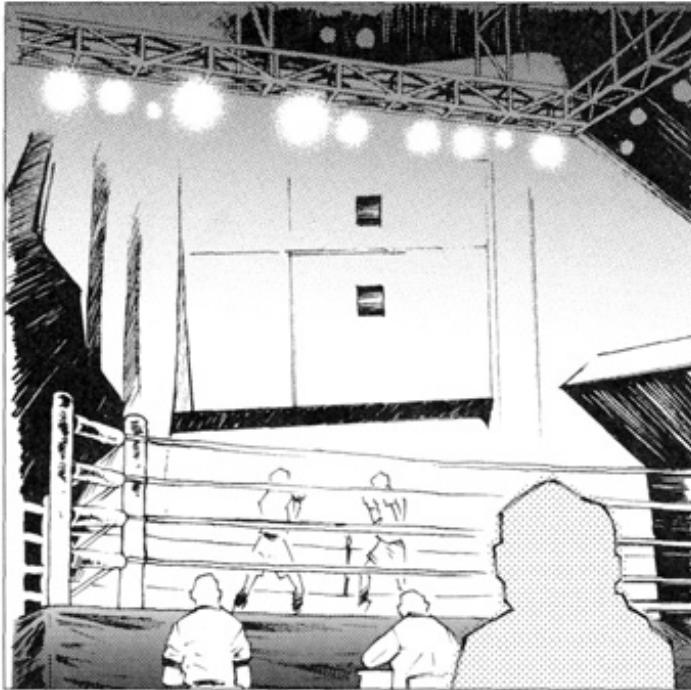
3

# Settings

## Background Tone Work

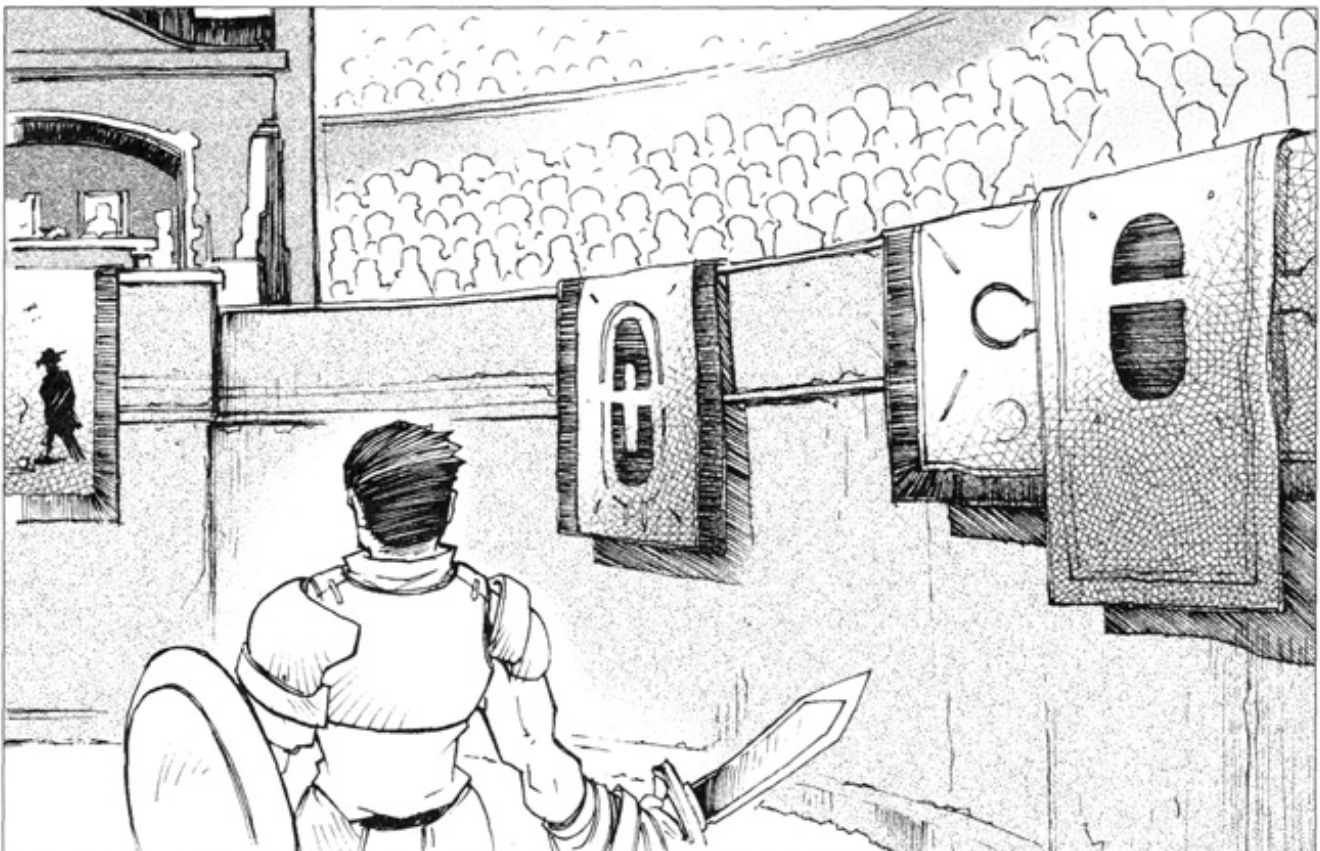
Sometimes a fight can break out just about anywhere. Make an effort to master the techniques in drawing various locations to suit each setting.

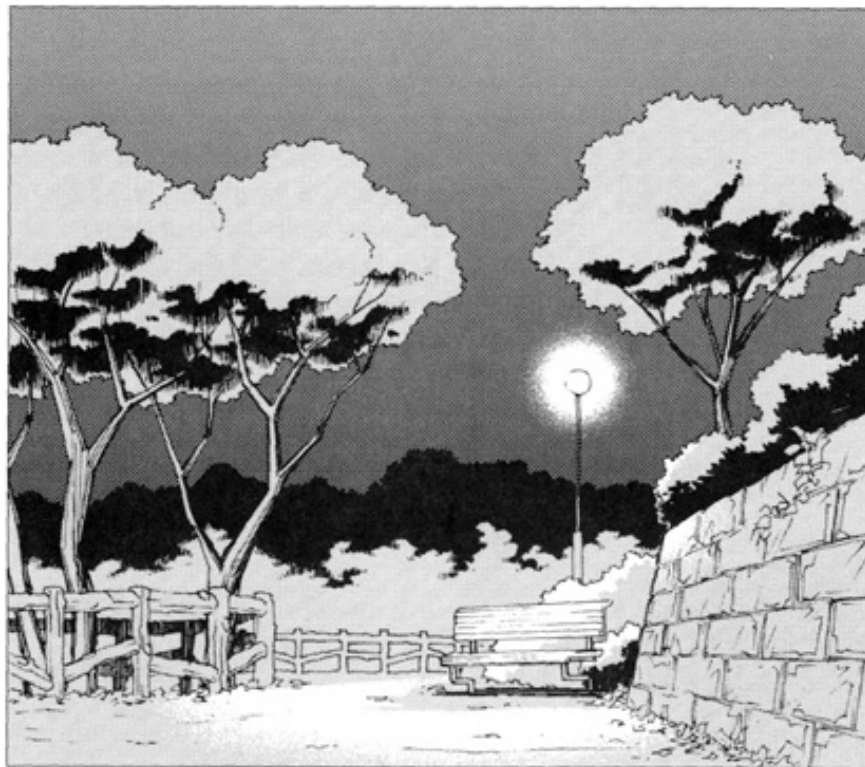
### Martial Arts Ring



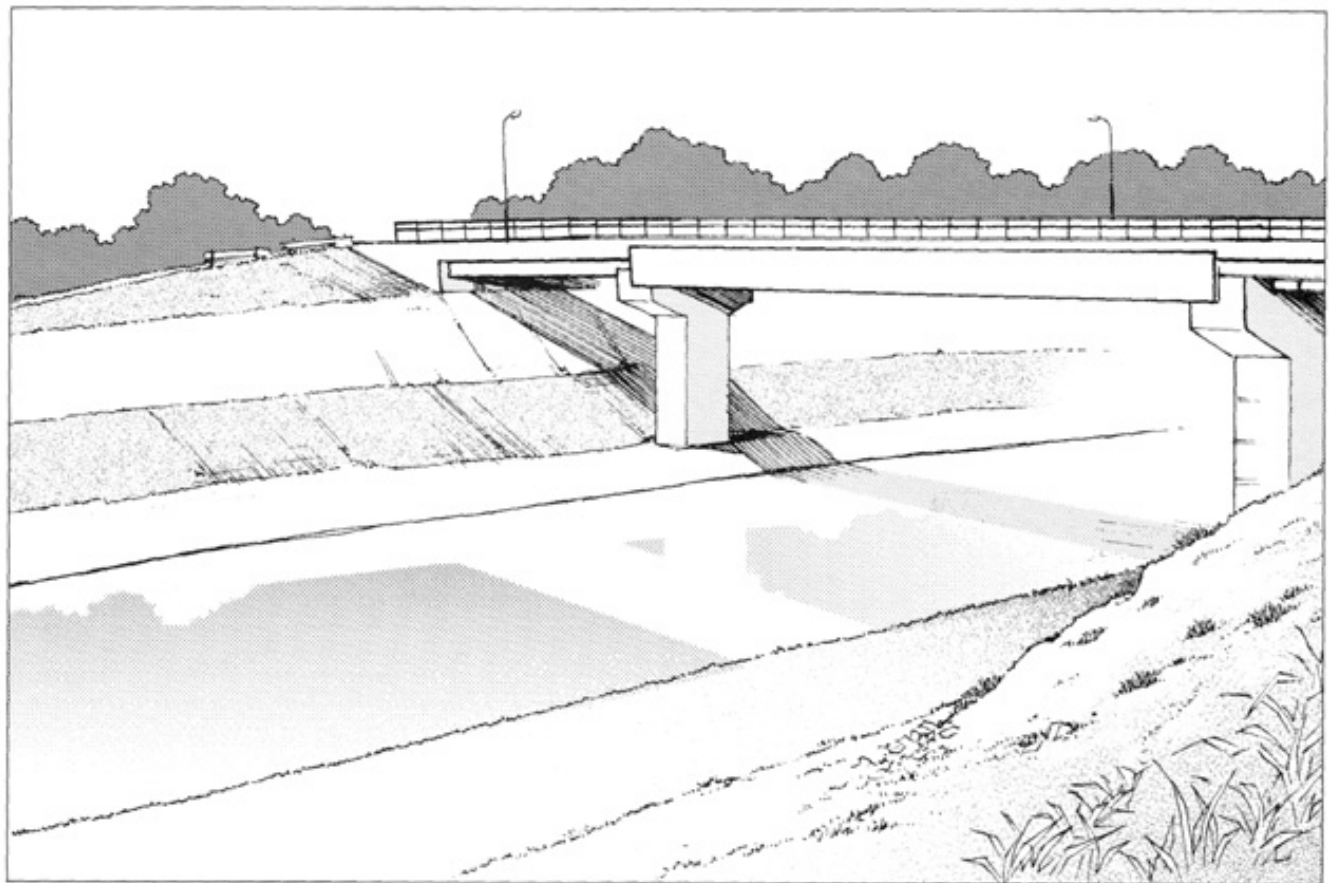
Skillful rendition of a martial arts ring lies in the use of gradation tone. Applying the tone so that the ceiling and the underneath of the ring are close to solid black in shade, darkening the area from the ring to the ceiling makes the ring emerge into vision. To portray lighting, use the Blur Brush to draw a circle. Etch the circle until white is exposed.

The key points in depicting the ancient amphitheatre, the Colosseum lie in the ground and the Colosseum's shape. Apply a light random dot tone to represent the barren ground. For the walls, use a dark random dot tone. Instead of using the Brush tool, opt for the Pencil tool and add small etchings to suggest scrapes and the walls.





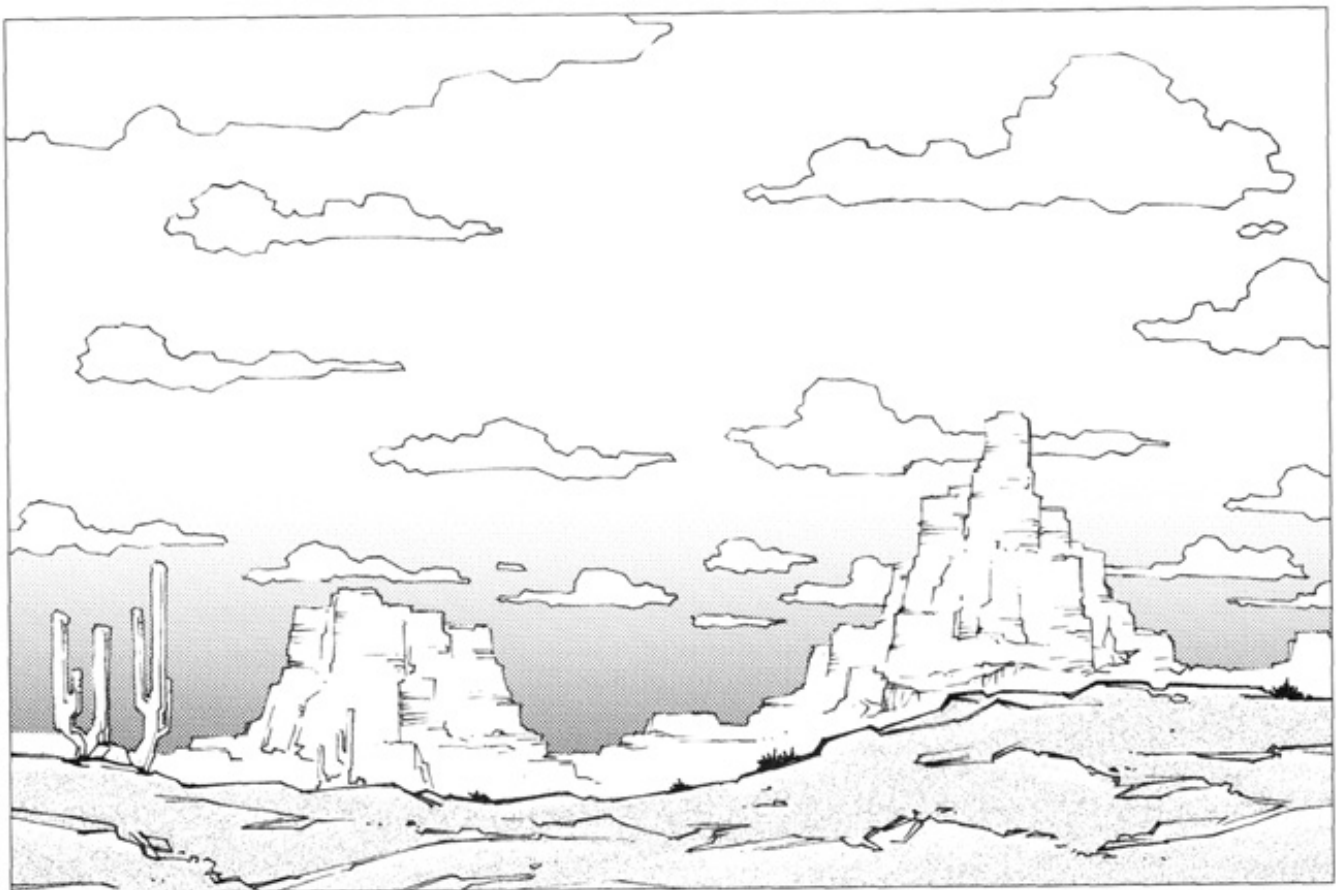
Sometimes, artists will use black fill on the background in order to portray a night scene. However, this is a mistake. Instead, use a moderately light gradation tone in the background, applying it so as to brighten as it approaches the sky. Apply a light dot tone to the trees and use black fill solely on areas of shadow in the foliage. This will allow for a darker portrayal.



This panel shows a park on a river embankment. Establish the setting to have a lighter palette overall and add tone to areas in the distance in order to produce a sense of depth. Use three different shades of tone between the embankment and the water's edge so that the composition darkens as the eye travels down. This creates the illusion of a slope.



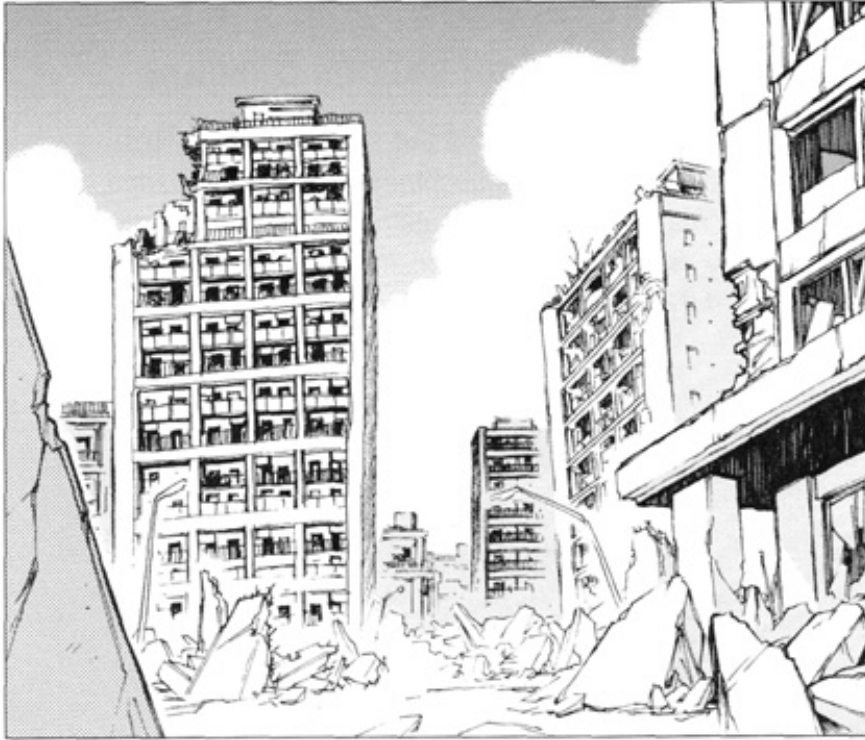
For this image, I made the brush close to the picture plane white and used black fill for the distant hills in order to portray a barren, lonely atmosphere. The white and black heighten the sense of contrast in the overall composition. The trees to the right and left are from photographs. I highly recommend that those readers with scanners try their own hands at incorporating images from photos.



To duplicate this image, apply random dot tone to areas close to the picture plane and add gradation tone to the sky. This suggests a blue sky. Key points in this composition are the wide, open space allotted for the sky and foreshortening used in the clouds to create a sense of depth.

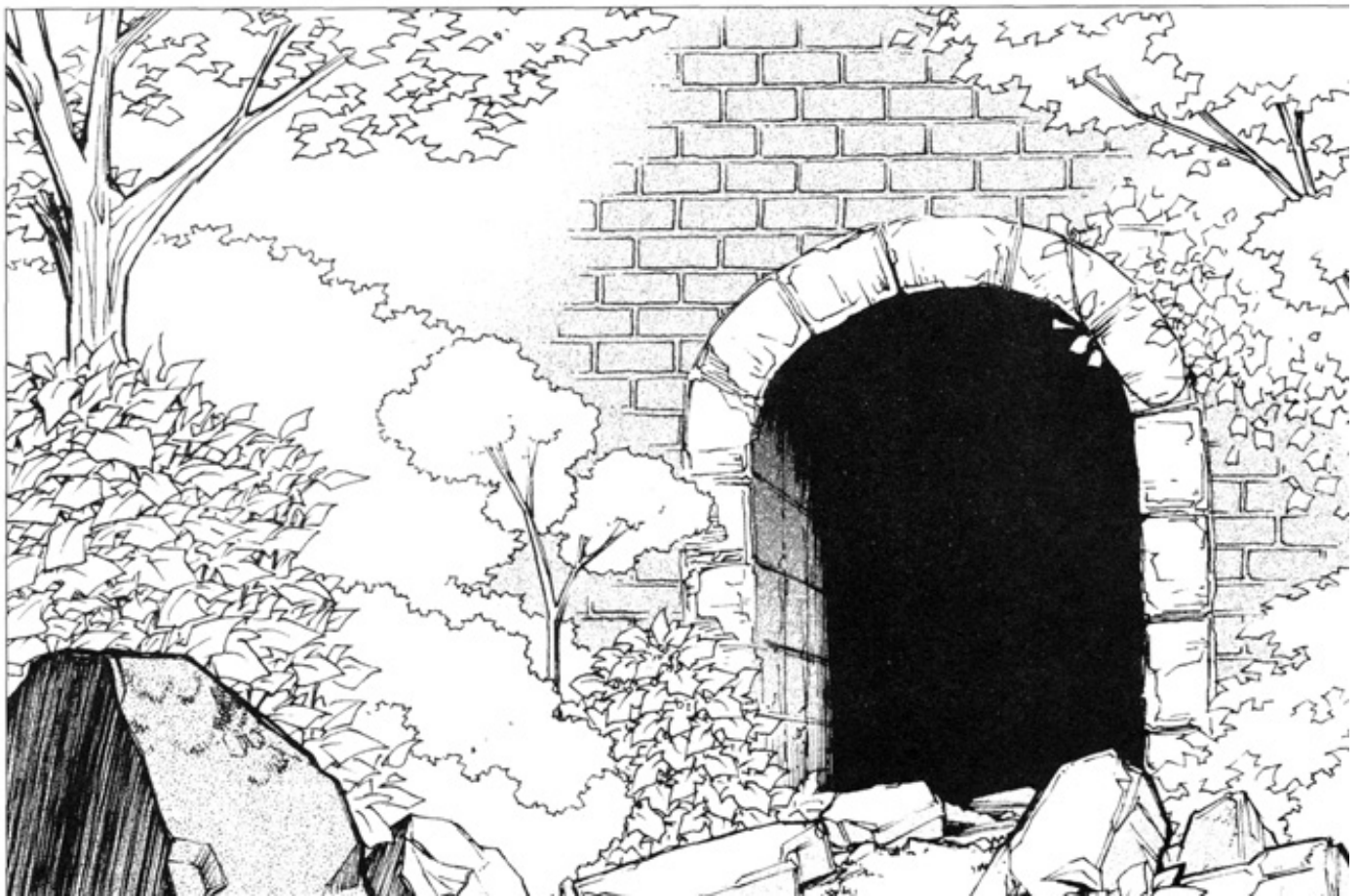


## Architectural Ruins



Select tones with large dots for objects close to the picture plane and tones with smaller dots for far objects to achieve a sense of depth. Applying gradation tone so that regions close to the picture plane are lighter and regions far from the picture plane are darker also serves to create a sense of distance.

For this image, I used random dot tone to suggest that the ruins have been abandoned for years and have grown covered with dust in the interim. The key point of note is the pile of bricks peaking from the cave's mouth. This is the only area on which I applied a random dot gradation tone to allow a gradual darkening in shade, imbuing the interior with an eerie atmosphere.



# Making the Story Exciting

## Creating Distinctive Story-based *Manga* Drama through Shading

It is critical that a story become more stimulating as it approaches the stirring ending. This applies to film as well as any other creative medium. In the monochromatic world of *manga*, emphasizing either darker shades or lighter shades in the overall palette indicates to the reader that a certain panel is important. Subsequently switching to the opposite side of the spectrum indicates to the reader visually that the tone of the scene has changed. This is a common technique that *manga* artists use.

### The Flow of a Fight Scene

#### 1. The Confrontation

Dramatize a tense atmosphere building up to the confrontation. Use gradation tone to create a dark palette, thereby generating an unsettling atmosphere.



#### 2. The Fight

Use a large-format panel to achieve a sense of dynamism. Application of radiating lines gives the composition impact.



#### 3. In a Tight Corner

This is the fight scene's climax. The nemesis features more prominently than the protagonist in this panel. Underscore the opponent's strength and cruelty in domination.



#### 4. The Turning Tide

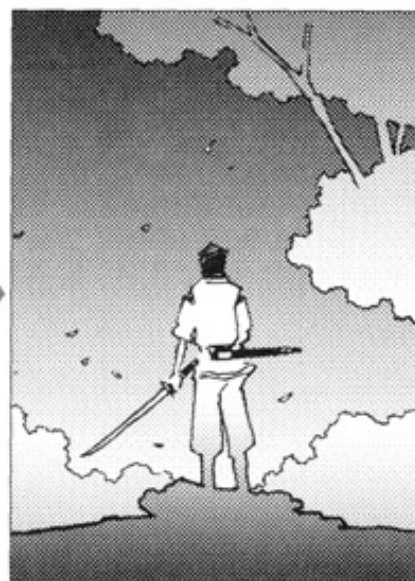
Indicate clearly the protagonist's victory and the nemesis's defeat in your artwork. Design a visually exhilarating composition.



## Using Tone Shades to Indicate the Plot's Flow

Portray the elapse of time from the beginning of the confrontation to its end by employing light to dark shades of tone.

Background Shades: Light to Dark



Light

Dark

## Achieve a Balance between Light and Dark to Dramatize the Composition

Whether you adopt a dark palette or a light palette for a fight scene affects the atmosphere. Apply gradation tone and radiating line tone to dramatize the tension.



A dark palette creates an oppressive atmosphere or a sense of power and strength.



A light palette portrays nimbleness and speed.

# Having the Right Attitude to Draw Combat *Manga*

## Five Conditions for the Right Attitude

Osu\*! I will use shadows to create dynamic characters.

Osu! I will use line tone to create scenes with speed.

Osu! I will use tone in the backgrounds of key scenes.

Osu! I will create dynamic compositions that jump off the page.

Osu! I will try out poses on myself before imposing them on a character.

\*"Osu" is a macho word of greeting used primarily by young men and athletes.





# Chapter 4

## Manual



# Tone Collection Guide

## Dot Tones



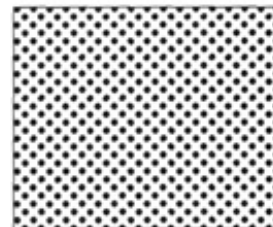
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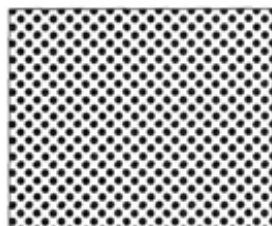
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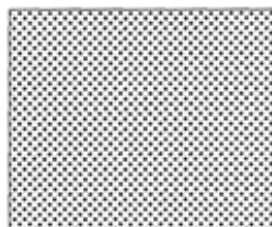
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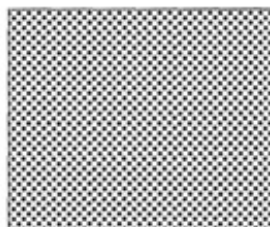
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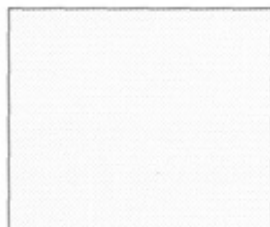
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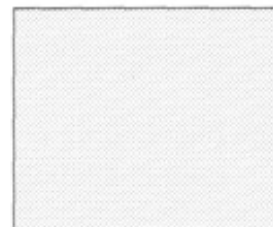
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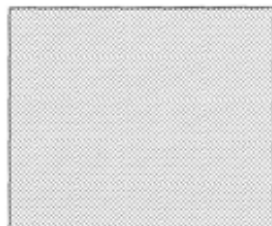
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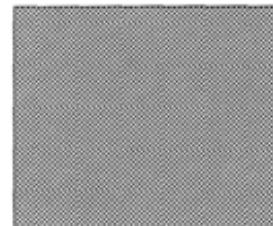
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Dots 60 Line(s) 50%  
300dpi 600dpi

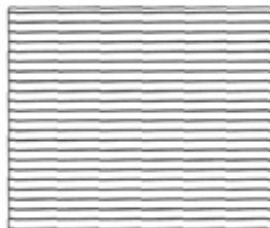
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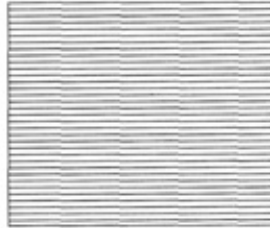


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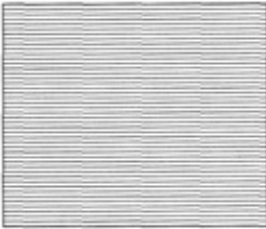
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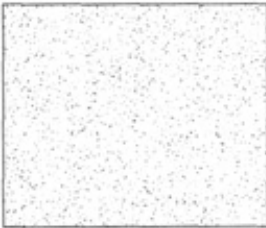


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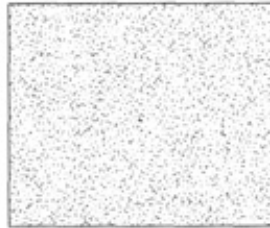


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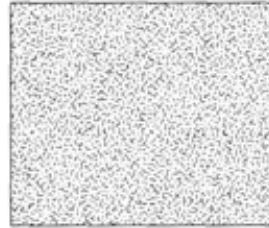
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Sand 40 Line(s) 10%  
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Sand 40 Line(s) 20%  
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Sand 65 Line(s) 10%  
300dpi 600dpi



Sand 65 Line(s) 20%  
300dpi 600dpi



Sand 65 Line(s) 30%  
600dpi



Sand Grain 5%  
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Sand Grain 20%  
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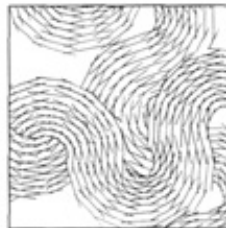
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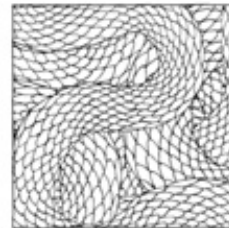
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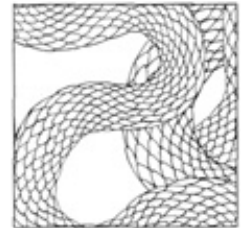
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Hatching Snake 01B  
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Hatching Snake 02A  
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Hatching Snake 02B  
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# Tone Collection Guide

## Etc

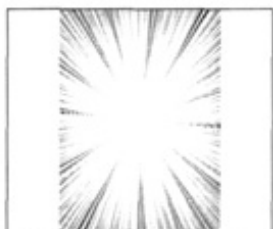


Herringbone 40 20%  
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Herringbone 50 10%  
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## Rendering Tones



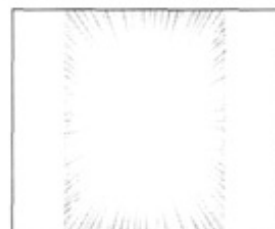
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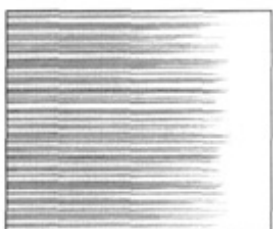
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Rendering L 01BA  
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Rendering L 02B  
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Speed Lines 03  
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Speed Lines 05  
300dpi 600dpi



Rendering L 01B  
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Rendering L 03-E  
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Rendering L 05  
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Rendering L 06B  
300dpi 600dpi



Rendering L 09-C  
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Rendering L 10  
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Rendering L 11  
300dpi 600dpi



Rendering L 11B-C  
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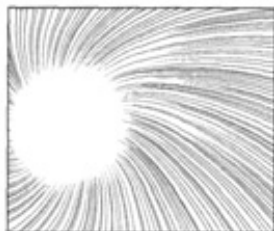
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Rendering L 15B  
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## Rendering Tones



Rendering L 17-C  
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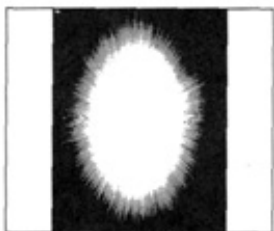
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Radiating SL Fill01  
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Flash Fills 04-E  
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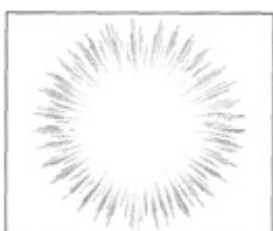
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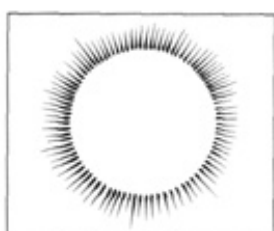
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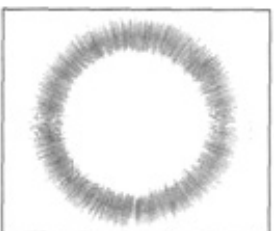
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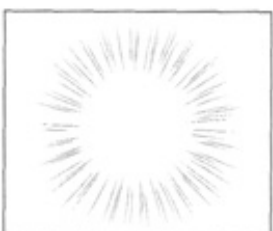
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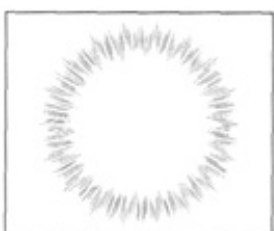
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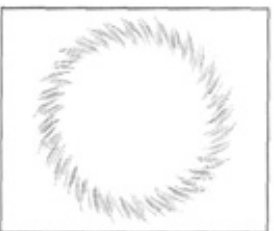
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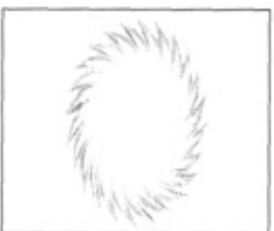
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Needles 17-CE  
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# Tone Collection Guide

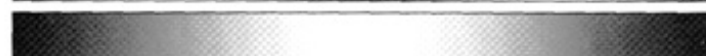
## Gradation Tones



Dots Gradation / 40 Line(s) / 100% - 0% - 100% / 4cm  
300dpi 600dpi



Dots Gradation / 40 Line(s) / 100% - 0% - 100% / 16.5cm  
300dpi 600dpi



Dots Gradation / 40 Line(s) / 100% - 0% - 100% / 33cm  
300dpi 600dpi



Dots Gradation / 65 Line(s) / 100% - 0% - 100% / 4.4cm  
300dpi 600dpi



Dots Gradation / 65 Line(s) / 100% - 0% - 100% / 16.5cm  
300dpi 600dpi



Dots Gradation / 65 Line(s) / 100% - 0% - 100% / 33cm  
300dpi 600dpi



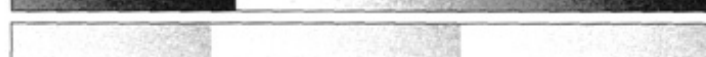
Sand Gradation 40 100% - 0% - 100% 4.4 cm 022R  
300dpi 600dpi



Sand Gradation 40 100% - 0% - 100% 11 cm 055R  
300dpi 600dpi



Sand Gradation 40 100% - 0% 22 cm  
300dpi 600dpi



Hatching Gradation 80% - 0% 11 cm  
300dpi 600dpi



Sand Hatching Gradation 100% - 0% 1.5cm  
300dpi 600dpi



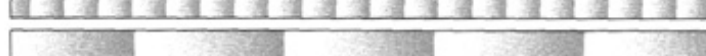
Sand Hatching Gradation 100% - 0% 6.6cm  
300dpi 600dpi



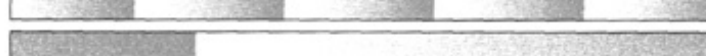
Sand Hatching Gradation 100% - 0% 22cm  
300dpi 600dpi



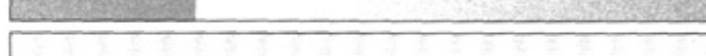
Sand Hatching Gradation 40% - 0% 1.5cm  
300dpi 600dpi



Sand Hatching Gradation 40% - 0% 6.6cm  
300dpi 600dpi



Sand Hatching Gradation 40% - 0% 22cm  
300dpi 600dpi



Sand Hatching Gradation 20% - 0% - 20% 1.5cm  
300dpi 600dpi



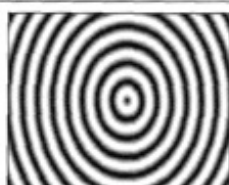
Sand Hatching Gradation 20% - 0% - 20% 6.6cm  
300dpi 600dpi



Sand Hatching Gradation 20% - 0% - 20% 22cm  
300dpi 600dpi



Sand Hatching EG01 0% - 100% 33cm x 33cm  
300dpi 600dpi



Sand Hatching EG02 100% - 0% - 100% 33cm x 33cm  
300dpi 600dpi



Sand Hatching EG03 0% - 40% 33cm x 33cm  
300dpi 600dpi



Sand Hatching EG04 40% - 0% - 40% 33cm x 33cm  
300dpi 600dpi



Sand Hatching CG04 0% - 100% 33cm x 33cm  
300dpi 600dpi



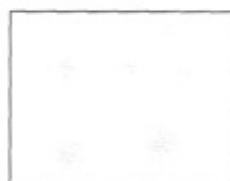
Sand Hatching CG11 100% - 0% - 100% 33cm x 33cm  
300dpi 600dpi



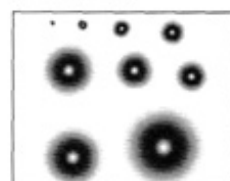
Sand Hatching CG18 0% - 40% 33cm x 33cm  
300dpi 600dpi



Sand Hatching CG25 40% - 0% - 40% 33cm x 33cm  
300dpi 600dpi

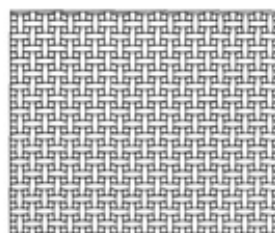


Sand Hatching SG02 20 - 0%  
300dpi 600dpi

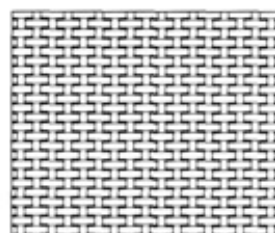


Sand Hatching SG03 0 - 100 - 0%  
300dpi 600dpi

## Patterned Tones



Plain Fabric 01  
300dpi 600dpi



Plain Fabric 02A  
300dpi 600dpi



Twill Weave 01A  
GLAY



Camo  
GLAY



Spades 01  
300dpi 600dpi



Spades 02  
300dpi 600dpi



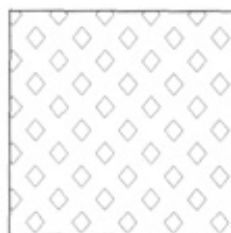
Hearts 01  
300dpi 600dpi



Hearts 02  
300dpi 600dpi



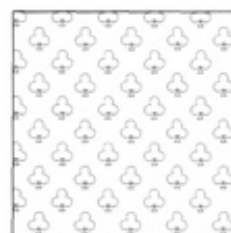
Diamonds 01  
300dpi 600dpi



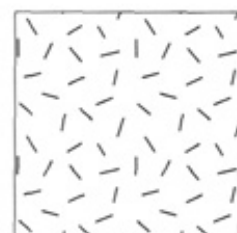
Diamonds 02  
300dpi 600dpi



Clubs 01  
300dpi 600dpi

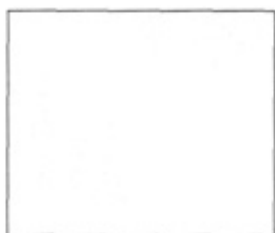


Clubs 02  
300dpi 600dpi

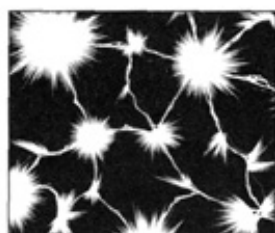


Seaweed 01  
300dpi 600dpi

## Effects Tones



Sand Hatching H02  
300dpi 600dpi



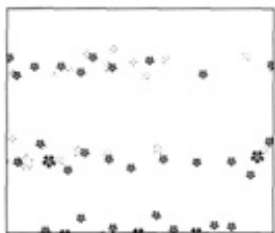
Lightning  
300dpi 600dpi



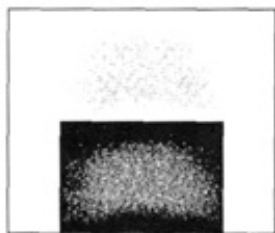
Swirling Flowers  
300dpi 600dpi



Flowers Scatter 02  
300dpi 600dpi GLAY



Flower Flow 03  
GLAY



Soaproot 02  
GLAY



Midair Explosion  
300dpi 600dpi



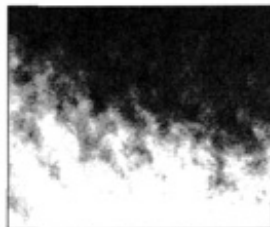
Billowing Smoke  
600dpi

# Tone Collection Guide

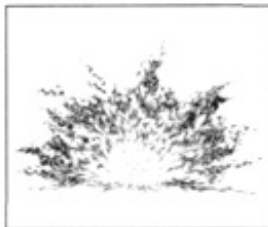
## Effects Tones



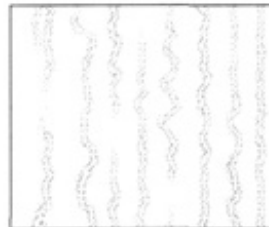
Lightning Rd Msk01  
300dpi 600dpi



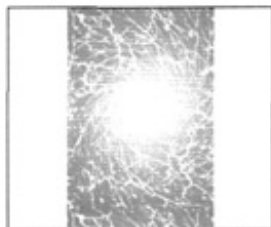
Scorched Earth 01  
300dpi 600dpi



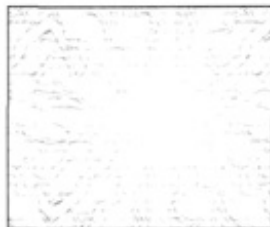
Explosion 03  
GLAY



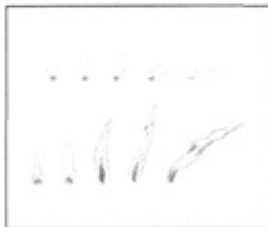
Lightning 01  
GLAY



Roll Lightning  
GLAY



Lightning Rd 01  
GLAY



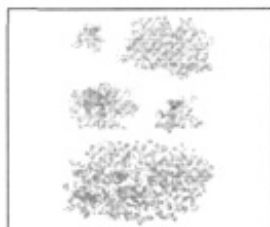
Flames 01  
GLAY



Flames 03  
GLAY



Flames 04  
GLAY



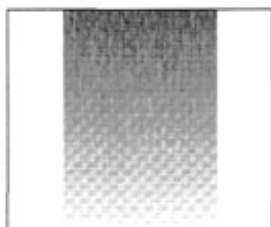
Roaring Flames  
GLAY



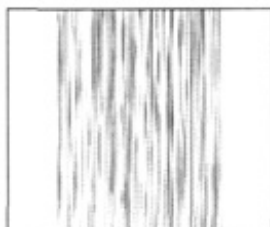
Swl Smoke 02  
GLAY



Rad Smoke 02  
GLAY



Rain 01  
GLAY



Deluge  
GLAY



Parallel L LFlow02  
GLAY



Clouds 07  
GLAY



Clouds13  
GLAY



Clouds18  
GLAY



Clouds 48  
GLAY