

HOW TO DRAW
MANGA
Computones

Vol. 4



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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.

Romantic Tones

Tone is vital to romantic *manga*.

To those who wish to make their romantic *manga* more exciting or more dramatic, I highly recommend using tone. By applying various tone designs according to your preferences, you can portray a character's personality, a situation, or a scene that would be impossible using merely line drawings.

Manga Draft Rendered Solely as a Line Drawing



The simple addition of five types of tone dramatically transforms the composition.

Let's try playing around with tone a little. Here, all I did was select five types of common dot and gradation tones, and yet, if we compare this rendition to the line drawing on the left hand page, we see that it looks more like a proper romantic *manga*. By adding whichever tone that appealed to me to a few target locations, such as the hair, the clothing, and the shadows on the building, I was able to achieve this level of perfection.

Manga Draft Rendered Solely as a Tone Drawing



Revealing the Techniques of the Pros

Why Professional Manga Artists' Work Looks So Great

Here, we show you where and how a professional manga artist will apply tone. Adding a little variation and using tones to distinguish different composition parts produces impressive results.



❶ Haze Surrounding the Figure

Here, I used the Airbrush tool to etch the tone surrounding the figure. Softly blurring the edges allows you to add distinguishing features to the figure effectively.

❷ Hair

I used the highlight as a boundary, applying different tones to the regions above and below.

❸ Clothing Shadows

The scarf is folded and overlapping in areas. I applied tone to these interior regions to darken them and evoke a sense of volume.

❹ Skirt Pleats

Applying gradation tone in a fixed direction to the skirt's pleats established the direction of the pleats well as created a sense of volume.

❺ Tights

Here, I applied gradation tone moving in the direction of the thigh's center, where light is reflected. This allows me to portray the leg's curved surface.

❻ Accents

It is also great fun to use tone to create print patterns. Use a little ingenuity to come up with a unique look.

❼ Forests and Woods

Use different shades of tone to portray the heights of the different trees and a sense of distance. Use a darker shade for tall trees and a lighter one for short trees. Using only two levels to differentiate the trees still sufficiently evokes a sense of depth.

❽ Fabric Prints

Use random dot tone to generate the illusion of a gritty, sand-like texture when creating a distinctive print pattern or fabric.

❾ Facial Shadows

To make the face appear as a solid, apply tone to the hollows of the eyes, the sides of the nostrils, and underneath the nose. Other potential locations are the forehead and the cheekbone contours.

❿ On the Neck

This is a common place for applying tone to a figure. Adding tone to the neck to create shadow gives the face three-dimensionality, allowing the features to stand out.

Chapter 1

Simply Pasting on Tone for Easy-Peasy Romantic Couples



The Trick to Mastering Romance Manga Lies in Skillful Use of Backgrounds

Using Shading and Design to Create a Character's Image

The plots of romantic manga contain many lulls and climaxes, so portrayal of emotions is vital. Consequently, the artist will need to use tone in the background to create a sense of the character's emotional state when skilful rendition of the character alone will not suffice. Using the tone's shade to distinguish between light and shadow or opting for a different design pattern allows you to portray the character's mindset more appropriately.



Light-patterned Background Based in White



A white background tends to leave a rather vague impression on the viewer. By placing a light, patterned design on the background, you can give a character the impression of warmth.

Impressions Generated by White:

Gentle, graceful, light, sorrowful, and tender

High-Contrast Background Based in Black



Black backgrounds tighten up a panel and create a sense of tension. Adding a burst effect with black ground to an angular design expresses the seriousness of the character's emotional state.

Impressions Generated by Black:

Serious, earnest, worried, concentrating, a thought flitting through one's mind, etc.

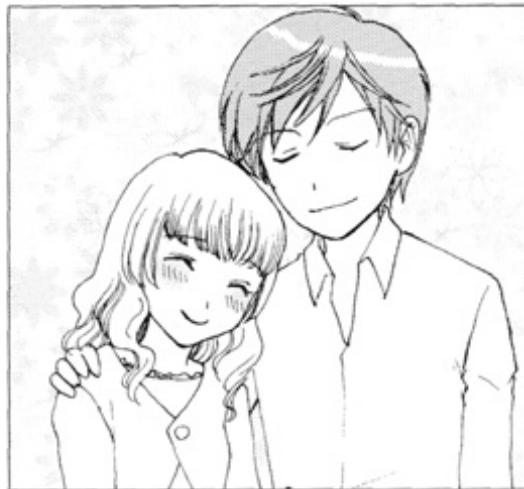
How a Love Story Flows in Manga

1. Unrequited Love



This composition is portraying an indistinct feeling hidden in a character's heart. I selected a light design using primarily white.

3. Mushy-Gushy Love



Using an attractive patterned tone or the like to suggest loving closeness makes the composition visually appealing.

5. Break-up



Select a tone using primarily black to portray a dejected emotional state. Conversely, use a tone based in white to indicate a character is dumbstruck.

2. Declaration of Love



Here, radiating lines and other effects capture the sense of tension felt in the moment that this love is confessed.

4. Appearance of a Rival



Select a tone based primarily in black to suggest feelings of tension at having the love interest stolen away.

6. Happy Ending



Be sure to use the most garishly patterned tone you can find to build visually the sense of climax.

Shadows on Figures

Portraying Shadows on the Face

Make an effort to master adding shadows to human figures, as they constitute the basic element of manga. Humans have three-dimensional faces with peaks and valleys, and in manga facial features are consciously condensed to a certain number of points to which shading is added. Determine where to position the light source and plan how bright to make the light and how large the resulting shadow will be.

Hair

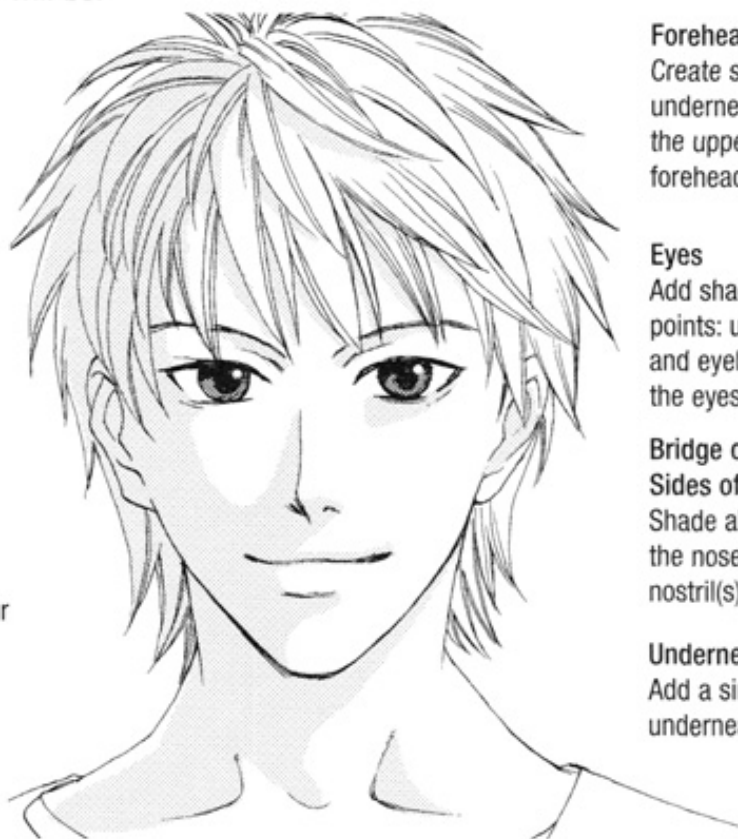
Create shadows for the hair overall or for discrete areas using tone.

From Cheek to Jaw

Create shadow following the cheekbone's contour. The trick here is to use a rounded form if the character is overweight or a straighter form if the character is thin.

On the Neck

Use shadows to create a contour line from the jaw to the collarbone. Shadows formed using tone make the facial features stand out, giving the face a sense of three-dimensionality.



Forehead

Create shadow for underneath the hair or for the upper regions of the forehead.

Eyes

Add shadows at strategic points: underneath the eyes and eyebrows and around the eyes..

Bridge of the Nose and Sides of the Nostrils

Shade along the bridge of the nose or the side of the nostril(s).

Underneath the Lips

Add a single shadow underneath the lips.

Applying Shadows for Different Light Intensities

Bright Lighting



In this composition, because light shines all over the face, the majority of the face remains white with shadows forming only at the forehead, the nose, and other strategic points.

Dim Lighting



In dim lighting, even those areas directly touched by light are not made bright. Rather, the composition is covered in shadowy, dark tones. Avoid applying uniform shades of tone. Use the tone to follow the cheekbone's contours, giving the face volume.

Shading the Body

Shadows typically form in depressed areas. Adding shadows to creases that form on garments when a character is wearing clothing allows you to suggest suppleness in the fabric or texture.

Creases on the Jacket

Adding shadows comprising roomy, round forms suggest a soft fabric was used for the top, while angular shadows give the impression of a suit or other garment made of a heavy fabric.

At the Underarms

Applying plenty of shadows makes the chest appear to bulge with muscles.

The Upper Arm

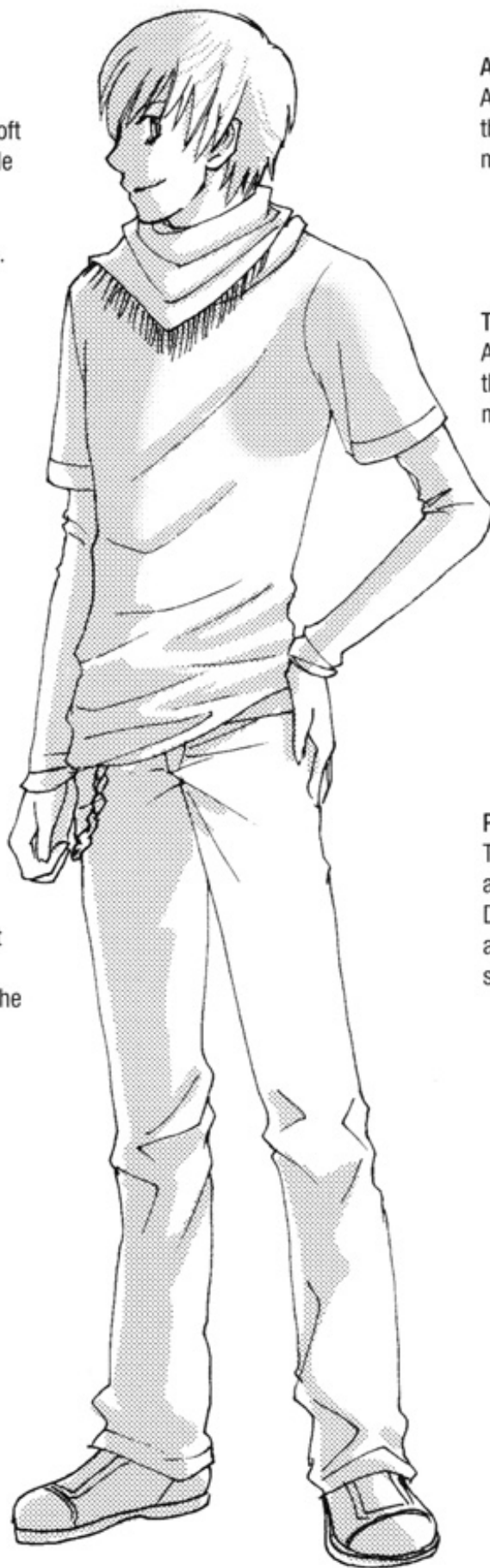
Add shadow to the underside of the upper arm or following the musculature.

Hips

For pants, draw lines to suggest creases and add shadows adhering to those lines. Shade the backside similarly.

Pant Hem

The fabric below the knee is loose, allowing creases to form easily. Draw lines concentrating in that area and add tone to create shadows.

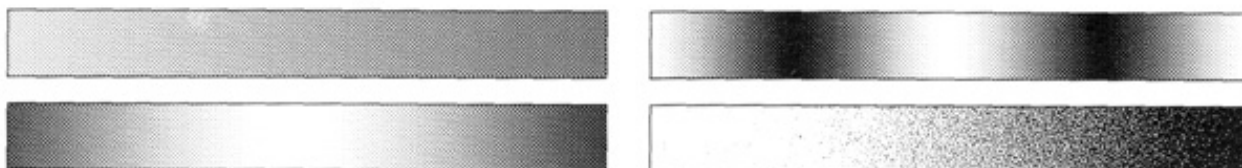


Using Tone to Add Variation to a Composition

Using Gradation Tone

The viewer's perspective is not necessarily level with respect to a drawn figure. When drawing a composition with depth from either a high or low angle, use gradation tone to portray distance.

Assorted Gradation Tone Types



One-Point Perspective

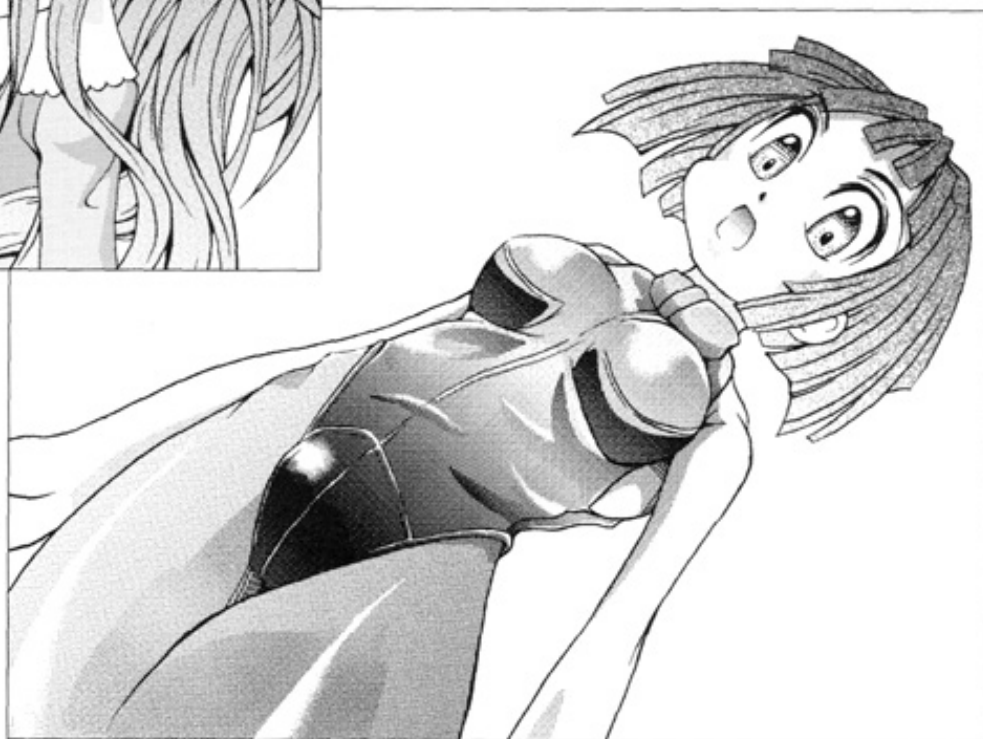
When using tone to portray depth, usually objects close to the picture plane are made dark, and objects far from the picture plane are made light.

However for rounded objects, parts close to the picture plane are rendered in white and parts far from the picture plane, in black.



High Angle

Here, gradation tone was added to the character's hair and clothing. Applying the tone so that the darker region faces up, while the tone becomes lighter as the eye travels down the leg, makes the girl's face appear larger.

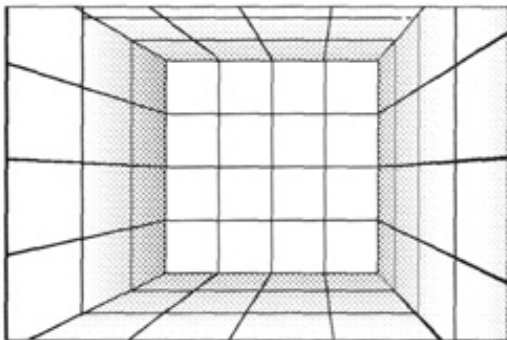


Low Angle

Darken the underside of the feet and apply gradation tone so that it lightens as it approaches the top of the head. Apply gradation tone to the chest and thighs so that the regions close to the picture plane are white. This will create the illusion of a rounded surface.

Constructing a Composition in Perspective

Perspective is used to draw a panel that is more clearly composed from either a downward or upward-looking angle. Drawing in perspective is a technique whereby the artist selects a point of perspective (called the "vanishing point") and creates the illusion of depth based upon this perspective. Using this technique allows the artist to achieve a sense of depth or emphasize the size of an object.



Conceiving Perspective

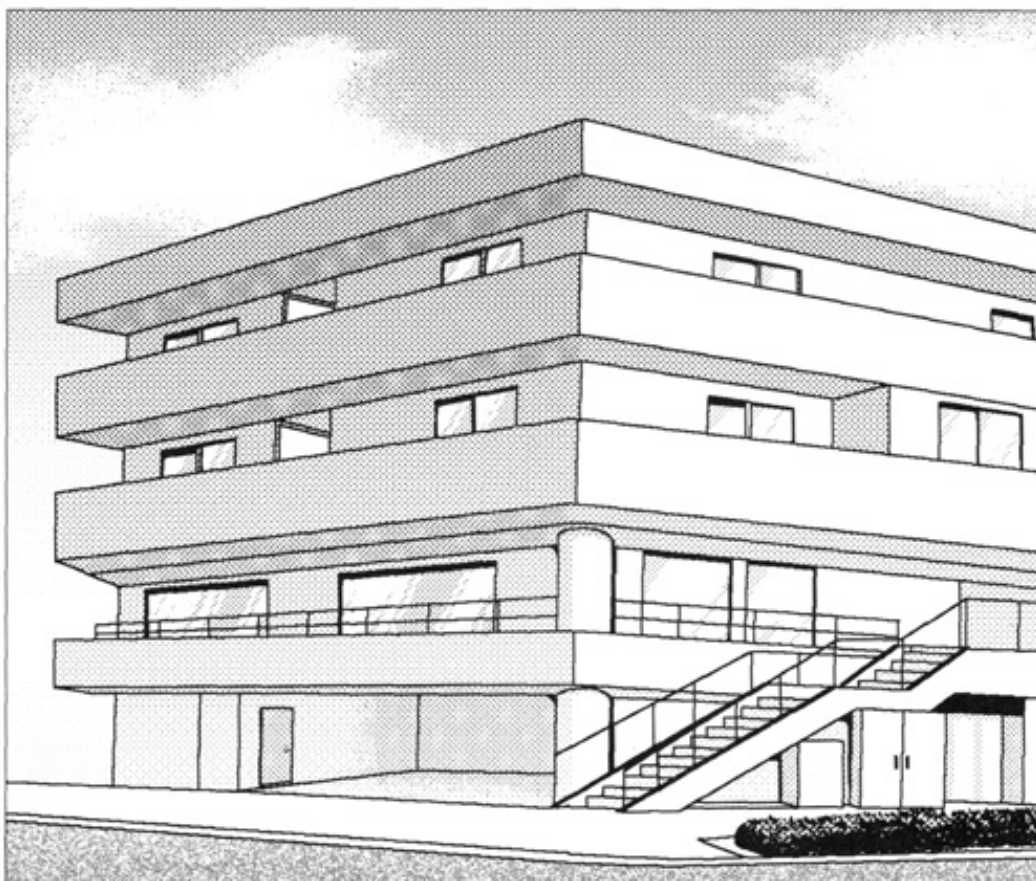
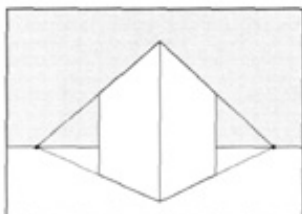
Pretend you are looking inside a square box. To make this easier for you to visualize, I drew a box. Notice how the far side of the box appears to narrow. Where do you think the vanishing point might be?



Here, the end of the road (the road as it disappears into the distance) was selected as the vanishing point, making the road appear to go on endlessly.

Two-Point Perspective

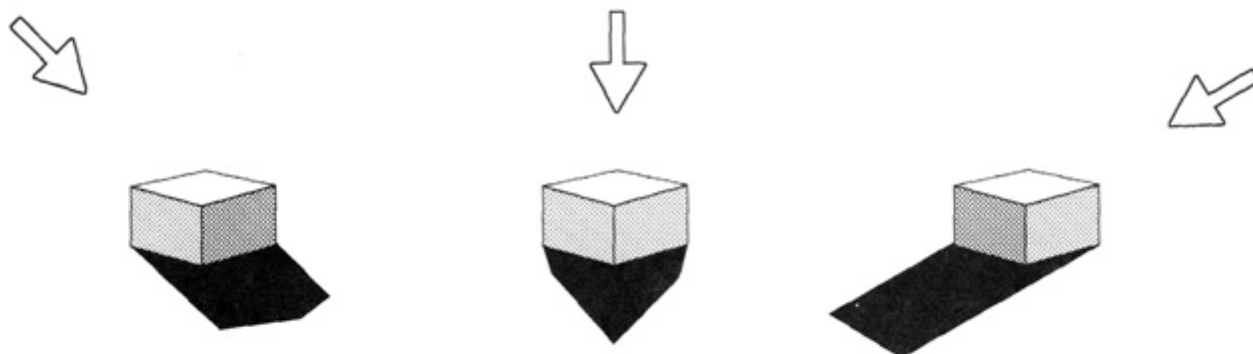
Well then, what if a composition were to have two vanishing points? For the answer, take a look at the figure provided. The building appears to jut out, giving the composition impact. Two-point perspective is popular for buildings' exteriors as well as interiors.



Lighting-Conscious Tone Work

Modifying Shadows According to the Light Source

Earlier, we discussed how the light's brightness affects the shadows' intensity. However, this depends on where the light source is positioned. By establishing that shadows will form and determining whether it is morning, afternoon, evening, or nighttime, you will find it easier to imagine the setting.



A shadow's shape and length changes according to where the light source is located. The light source is either above at an oblique angle, directly overhead, or to the side.

How Light Touches a Figure

Light Source at the Female Character's Side



Light Source



Here, both figures are bathed in light, and shadows form on sunken and protruding areas.

Light Source at the Male Character's Side



The male character's shadow becomes elongated, and the female character becomes more enshrouded in shadow.

Overhead Light Source



With the exception of the faces and chests, the characters are enshrouded in shadow.

Adding Dynamism

Using Speed and Radiating Lines

Artists use line tone to impart a sense of movement or dynamism on a human figure or other subject. How the artwork looks and the effects generated change according to whether the lines are applied in strategic locations or all over the composition.

Without Line Tone



With Line Tone



Using Speed Line-patterned Tone



Using Fine Lines

Here, I applied fine speed lines behind the character to evoke a sense of running and speed.



Increasing the Line Density

Here, I applied a tone with concentrated, fine speed lines to the background. This technique works well when you are trying to make motion appear more dramatic.



Using Thick Lines

Thicker lines make for a more dynamic portrayal. The final image may end up with a comedy manga feel, depending on the composition.

Radiating Lines

Artists use radiating lines when intending to attract attention to a figure, object, or other subject in a scene. Applying the tone centered on the target subject gives the composition impact. If the subject is moving, then radiating lines give it the feel of incredible speed. If the subject is still, then radiating lines suggest the moment when the camera lens zooms in on the subject.



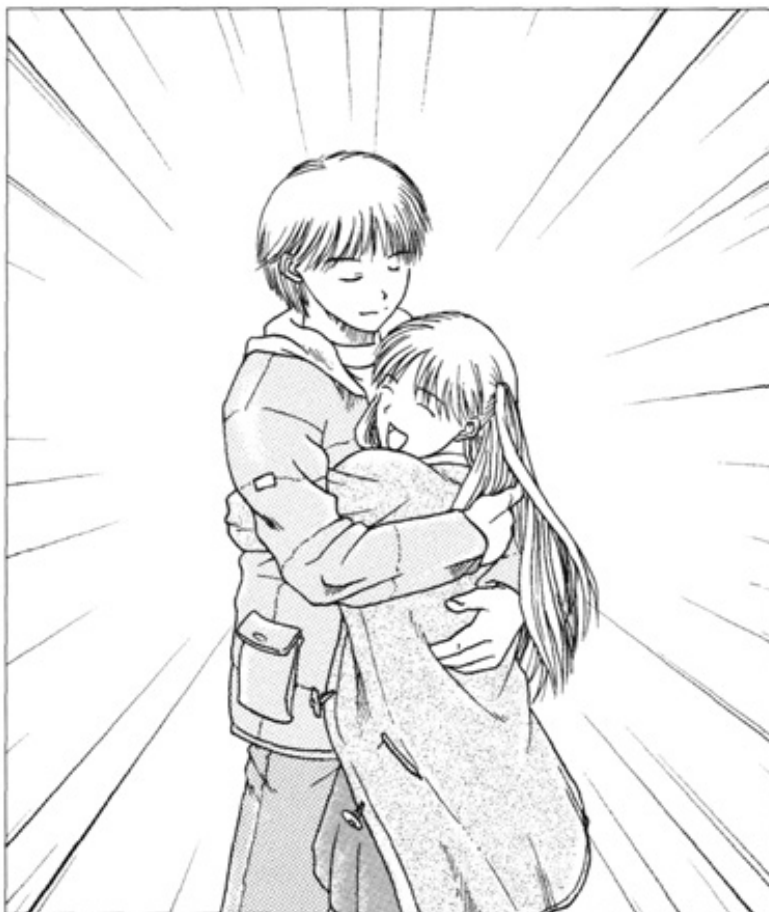
Correct Example

The tone is centered on the figure.

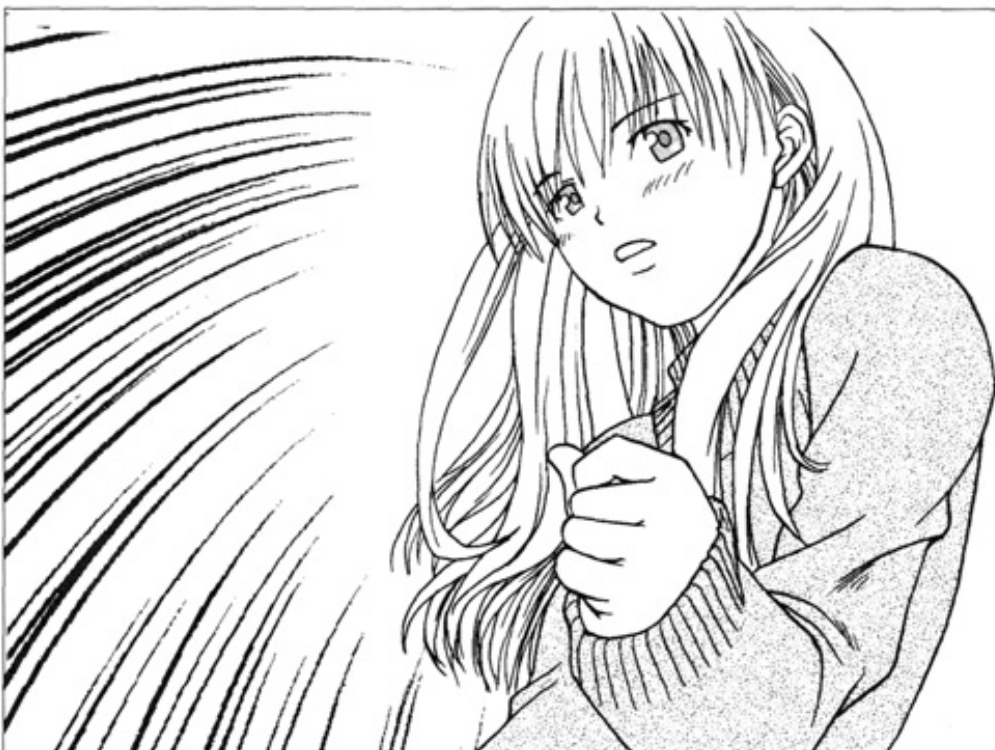


Incorrect Example

The tone is shifted off-center.



Here, the use of radiating lines makes the scene appear to have captured the moment the two characters embrace.



Speed Arcs

Here we have arced speed lines. These arcs are used similarly to speed lines, but they are able to portray circular motions not achievable using speed lines.

Use speed arcs to portray the moment a character looks back.

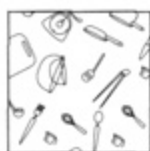
Using Patterned Tone to Dramatize a Scene

Use patterned tone to illustrate the gap between the expected and unexpected aspects of a character.

Placing an amusingly patterned tone in the background of a normally rendered scene allows you to lighten the atmosphere and soften the mood. This technique yields effective results in key humorous scenes or when adding such tone behind an otherwise serious character.

Using Patterned Tone to Transform a Character's Image

Here, the protagonist is designed to be a typical girl.



USE TONE



Now, she's a bubblehead.

Here, I placed a protagonist with a pure, naive look about her against a patterned background. Looking at the composition, the incongruity of the fantastic nature of tone pattern juxtaposed against the girl's innocent smile gives us the impression that she is preparing some unimaginable dish.

Juxtaposing a Straight-faced Character against Patterned Tone
Here, I added patterned tone behind a straight-faced girl, who is angry. The more serious the girl's expression, the more the humorous pattern stands out, making the girl's shock look funny.



USE TONE



Modes of Portrayal Using Other Tones



Large Dot Tone

Here, I am using dot tone as if it were patterned tone. Adding large dots to the background generates a fresh, modish look.

Thick Radiating Lines

Thick lines are better suited than fine lines to portraying a sense of vigor, might, and determination.



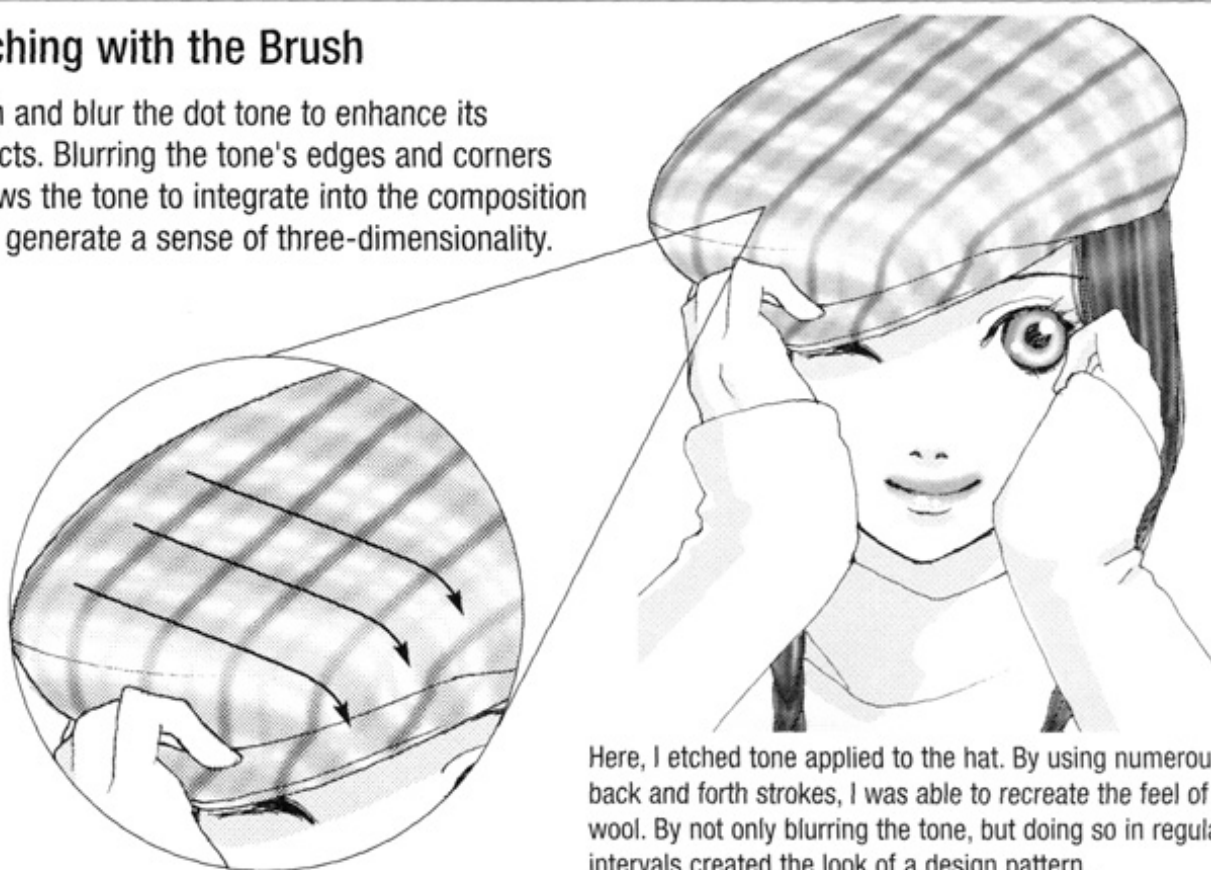
Tones with Rough Textures

Hatching tones, sand tones, and other tones with rough textures tend to darken the mood of a character or scene.

Etching Tone to Heighten Portrayal

Etching with the Brush

Etch and blur the dot tone to enhance its effects. Blurring the tone's edges and corners allows the tone to integrate into the composition and generate a sense of three-dimensionality.



Here, I etched tone applied to the hat. By using numerous back and forth strokes, I was able to recreate the feel of soft wool. By not only blurring the tone, but doing so in regular intervals created the look of a design pattern.

Tip!

To etch tone, select either Eraser or Brush from the Tool Menu. Next, select white for the color. While maintaining awareness of the extent of the region you wish to etch, rub the tone's edges or areas of highlights using a stroking motion, gradually whitening and blurring the target areas.



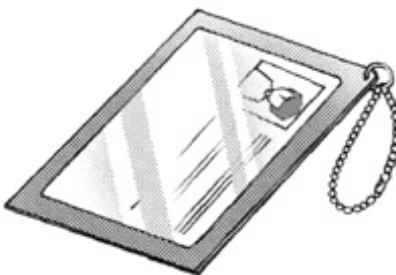
Uses of the Airbrush

Handbag



Etch the bag's edge to depict the leather's supple texture and rounded corners.

Plastic



Softly etching the plastic film creates the illusion of reflected light.

Hair



Etching along the hair's locks to create blurred highlights produces a softened, natural look.

Adjusting the Brush's Size

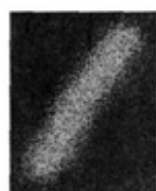
Adjusting the brush size allows you to modify the width of the region blurred. Select various widths from the Brush Size tab and play around.



Wide Brush for Blurring



Narrow Brush for Blurring



Dither Brush

Tip! Using the Dither Brush

Select Dither Brush from the Brushes Palette. This will allow you to produce a scratchier style of etching. Layering etched strokes will produce a softer blur effect.



Widened Blurred Region



More Clearly Defined Blurred Region



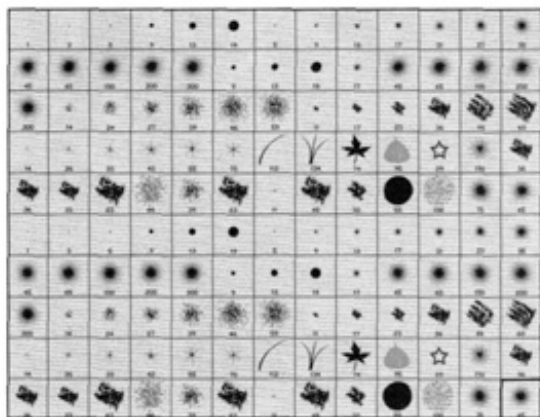
Blurred Region with Sharply Delineated Borders

Playing Around with Different Brush Designs

How the Brush's Shape Affects the Resulting Image

Rather than sticking with the same brush you have used up to now, try experimenting with the various brushes loaded into your graphic software. The trick is to select a brush that produces a soft look. This will allow you to generate etching that is even softer than what you have been producing.

Brush Designs (Image from PhotoShop7.0)



Etching Produced Using a Rounded Brush



Etching Produced Using a Stiff Brush



Etching Produced Using a Bristly Brush

Examples Showing Combinations of Different Brushes

Combining various different brush types when you etch allows you a wider range of expression.

Background: Produce cleanly defined etching using small dots.

Hat: Etch using a rounded brush.

String: Etch in using a small, coarse brush.

Flesh: Etch skin using a small, rounded brush.

Jacket: Etch roughly using a large, coarse brush with large dots.



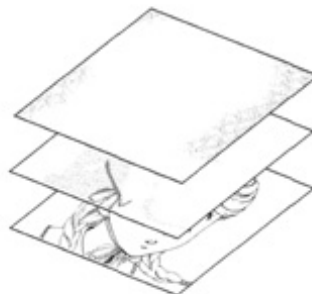
Etching Tone to Create an Exciting Scene

Etch to create a soft blur and produce a faintly sad atmosphere.

Etch to softly blur around the figures, producing a scene with gentleness and warmth. This technique is popular in romance manga.

Tip! Layering

Use the layer function when intending to etch solely around a character and not the tone applied to the character itself. Select an additional layer from the Layers Palette, copy and paste a tone with the same pattern as the first layer, and etch where needed. Refer to your graphic software manual for more detail.



Etch the area surrounding a character to produce a softened image.

Use the technique to create the impression of fading emotions.



Softly etch the shadows on the flesh as well as the area surrounding the figure.

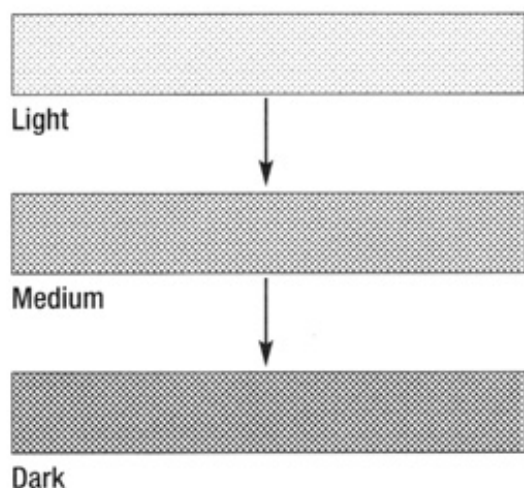
This will blend the figure with the background, making the character more appealing.

Impressions Affected by the Width and Darkness of the Etched Region

Blurring is not limited to that shown on the left page, but rather a versatile technique that can be applied in a wide range of situations. Let's take a look at a few more examples.

Tip! Gradate the blurring for more effective results.

Gradating the blur effect in much the same manner as gradated tone will yield more effective results.

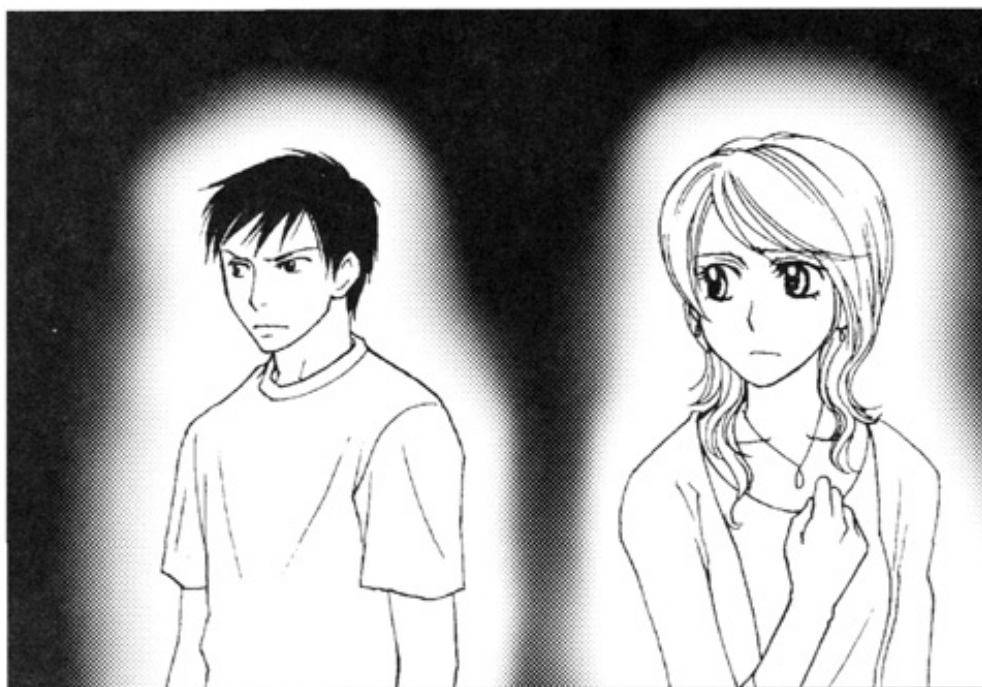


Gradating the blurred etching used for the background yields a smoother, softer image.



Darken the background to produce a complicated atmosphere.

To suggest thorny emotions, such as seeds of doubt or anxiety, use black fill on the background to create a dark mood. Then etch around the character to create a blurred effect.



Rendering a Love Story in Tone

Selecting Tone Suitable to Romance Manga

Use tone to portray the stages leading from the initial meeting to the declaration of love. The tone does not function as the background but rather to recreate adroitly the thrill experienced by the couple.

Stages Leading to the Declaration



Striking up a Conversation



At a Loss for Words



Love Is Declared!

Stage 1: Use radiating lines for when one strikes up a conversation with the other.

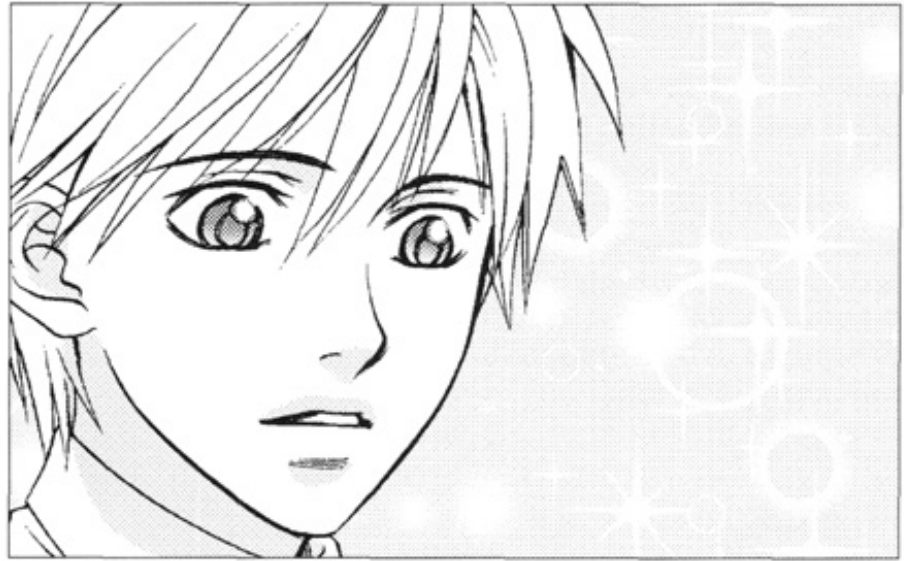
Confessing one's feelings is a very brave act. It constitutes an anxious moment for the confessor. Radiating lines lend themselves well to eliciting a sense of tension



The key point regarding radiating lines lies in using them for the moment that the two meet or the moment that love is confessed.

Stage 2: Use fantastic patterned tone to portray heart-thumping scenes of the two gazing lovingly at one another.

This scene illustrates the moment that one has revealed feelings of love and now awaits a response from the other. Complicated emotions flit through each of their minds, meaning that a design showing a flash of a thought works well.



The more serious the expression on the character's face, the more a bright tone pattern will serve to illustrate the girl's innocent feelings.

Stage 3: Use dot tone to portray the sense of nervousness at having daringly confessed her love.

Applying dot tone to the entirety of the face rather than to the background creates the illusion of blushing in embarrassment. Furthermore, darkening the background suggests dark, melancholic emotions.



Portraying Couples in Love

Using Sunshine

Use the warmth of sunlight to soften the look of the couple. Let's take a look at the effects of soft versus hard, delineated etching of the tone surrounding the characters.

Image in Soft Light

Here, the brush was used to blur the tone surrounding the characters. The key points in selecting the brush are that brushes with bristles that are round like a lint pill and with space between the bristles will leave clean etched strokes on the tone.

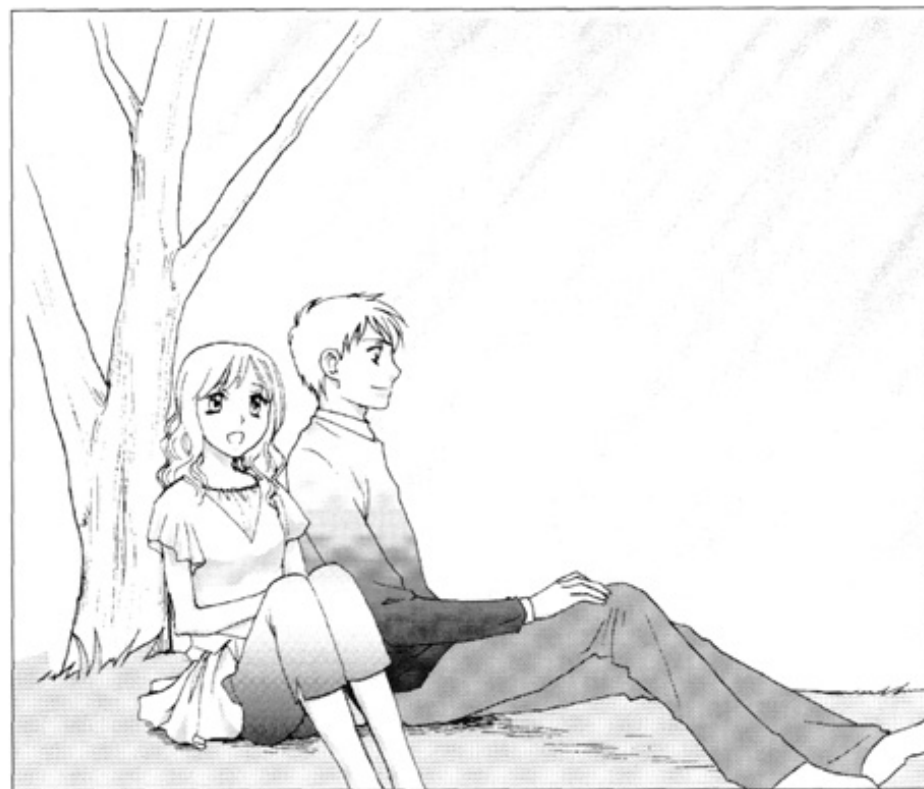
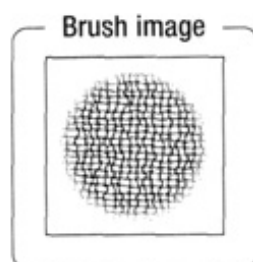
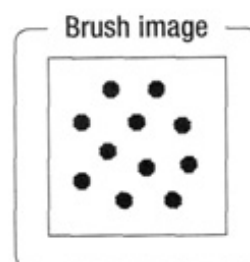


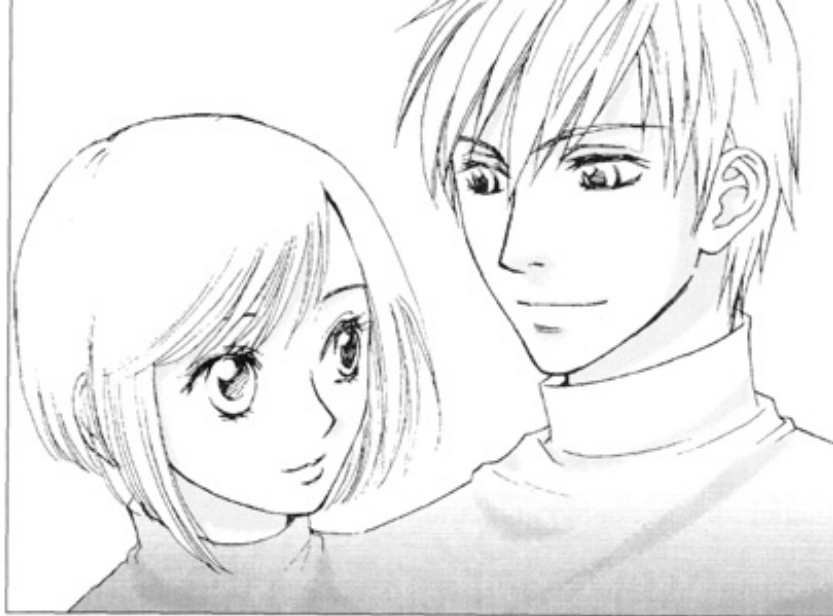
Image with a Clearly Delineated Light Effect

Here, rays of light were created to reproduce the feeling of warm sunlight. Select either a brush with a fine point and carefully draw a straight line or select a small, rounded brush and draw a straight line.



The use of light and shadow draws out the figures.

Add tone to underneath the characters' faces to darken them. This will make the faces stand out further, drawing the viewer's eyes to them.



Portraying Figures from the Rear

Add a substantial amount of tone to create shadow on characters looking back. Use the brush to blur the tone's borders. Take note that applying too much tone to the flesh could just make it appear dirty.



Using the Silhouette

Using black fill on the characters will make the intimacy between the two more vivid.

Breakup Scenes: Portraying Shock

Using Black to Seal That Sense of Surprise

When expressing surprise in a work of manga, select either a dark palette or black fill to give the panel visual impact. The trick lies in darkening the overall palette. The darker the tone, the more dejected the character's psychological state will seem.



Line Drawing and Tone



Line Drawing and Tone



Line Drawing, Tone, and Solid Black Fill



Etching to Achieve a Realistic Rendition

Going that extra step and etching the tone will allow you to convey to the reader a sense of extreme surprise. Use a little ingenuity when adding shadow position the light source either high or low in the composition to a location where shadows would form in abundance.

Using Tone to Portray a Scream, a Fierce Grudge, or Despair

Use line tone in lieu of a dark shade of tone to imbue dynamism on a panel focusing on a character's emotional state. Try line tone for unadulterated fury, rain-like lines for anger, and speed arcs for anguish.



Furious Yell

Use line tone to portray pure fury. Layering lined tone is another viable option.



Rancor

Line tone that is reminiscent of rain works well when trying to achieve a spine-chilling mood.



Scream

Use speed arcs to portray a psychological state of torment, anguish or the like, that might make the character's body writhe.

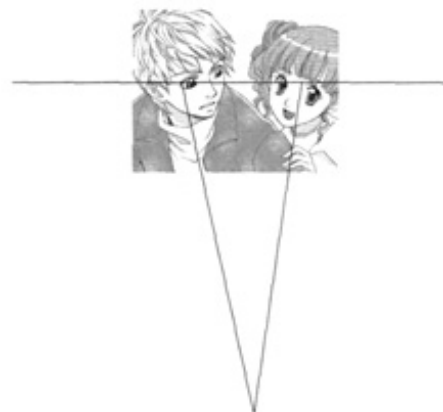
Getting Back Together and the Conclusion

Close-Ups and Long Angles in Perspective

When showing two characters, avoid lining up the pair. Instead, draw the composition in perspective, using the positioning of the characters and a sense of distance to achieve more visually effective results. Use a close-up to achieve a more intimate composition and a long angle for a more expository panel.

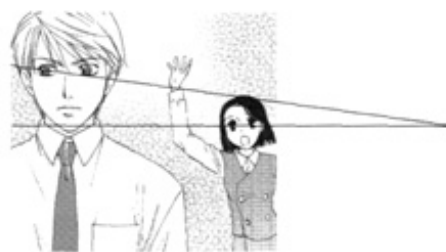
Close-Ups

Overhead angles afford a greater sense of intimacy when composing scenes where the couple is snuggled close. Select somewhere beneath the pair's feet as the vanishing point and use foreshortening, drawing the heads proportionally large.



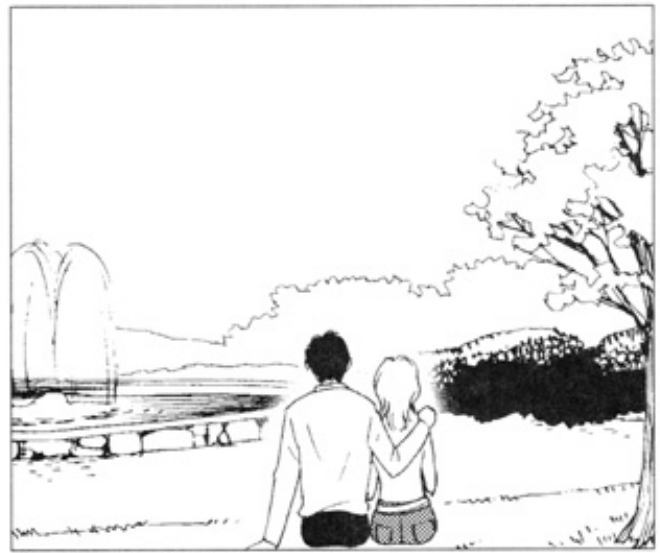
Long Angles

Use long angled compositions in perspective to show one character calling out to another over a great distance. Position the vanishing point according to the direction of the character's gaze, and ensure that you do not draw the panel's components to be awkwardly large.

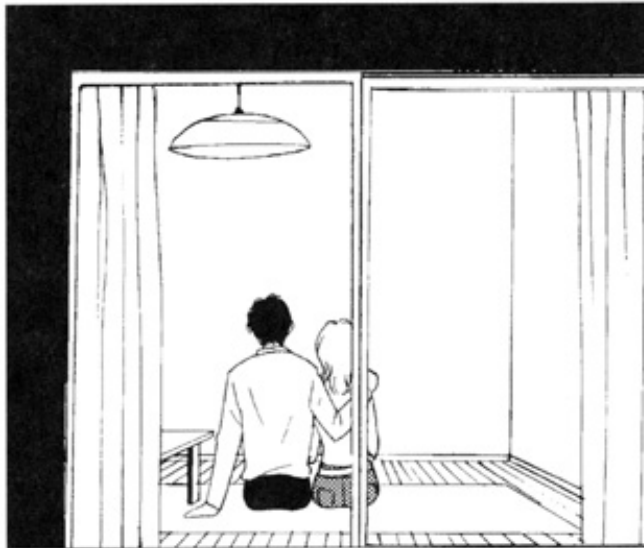


Drawing a Background That Emphasizes the Mood

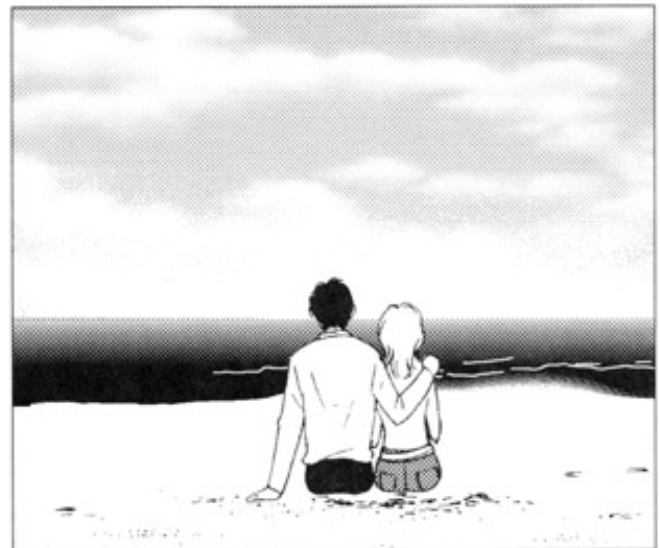
When intending to express a particular atmosphere in a scene, use a long angled panel that illustrates the scenery or situation in which the character is positioned.



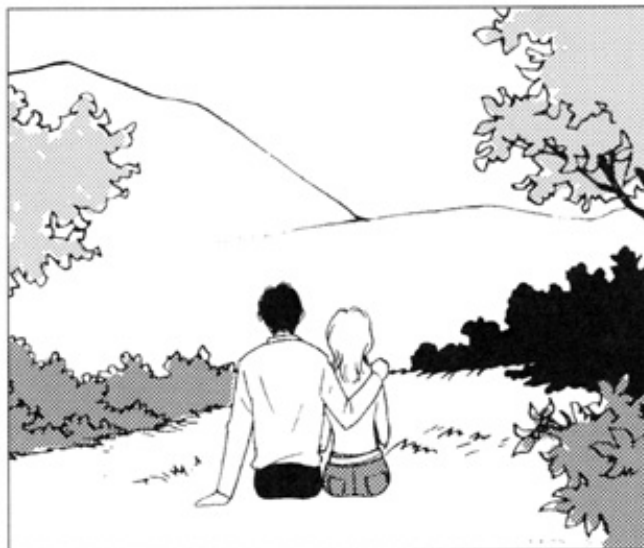
The Couple in a Park



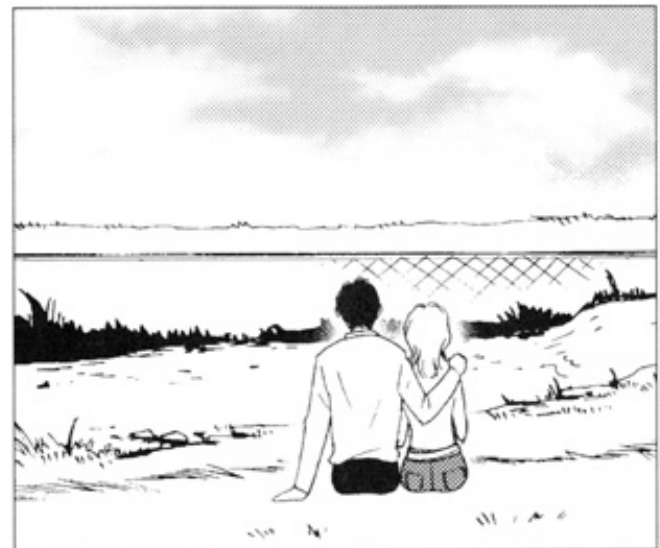
The Couple Indoor



The Couple at the Beach



The Couple on Top of a Hill



The Couple by the Riverside

Tricks to Applying Tone

The following are basic points of consideration in applying tone successfully. Ensure that you make effective use of tone.

Point 1: Distinguishing Use of Different Degrees of Darkness

When using multiple tones, avoid using tones of the same density (i.e. darkness) in order to give the composition three-dimensionality. Use light tone for shadow in areas touched by light and dark tone for areas far from the picture plane.

Point 2: Distinguishing the Appearances of the Different Subject Matter

Selecting tones with different patterns, such as dot tone with sand tone or hatching tone for a top and pants or a top and skirt combination, is an effective way to handle using multiple tones on clothing and other components.



Point 3: Distinguishing Tone Patterns

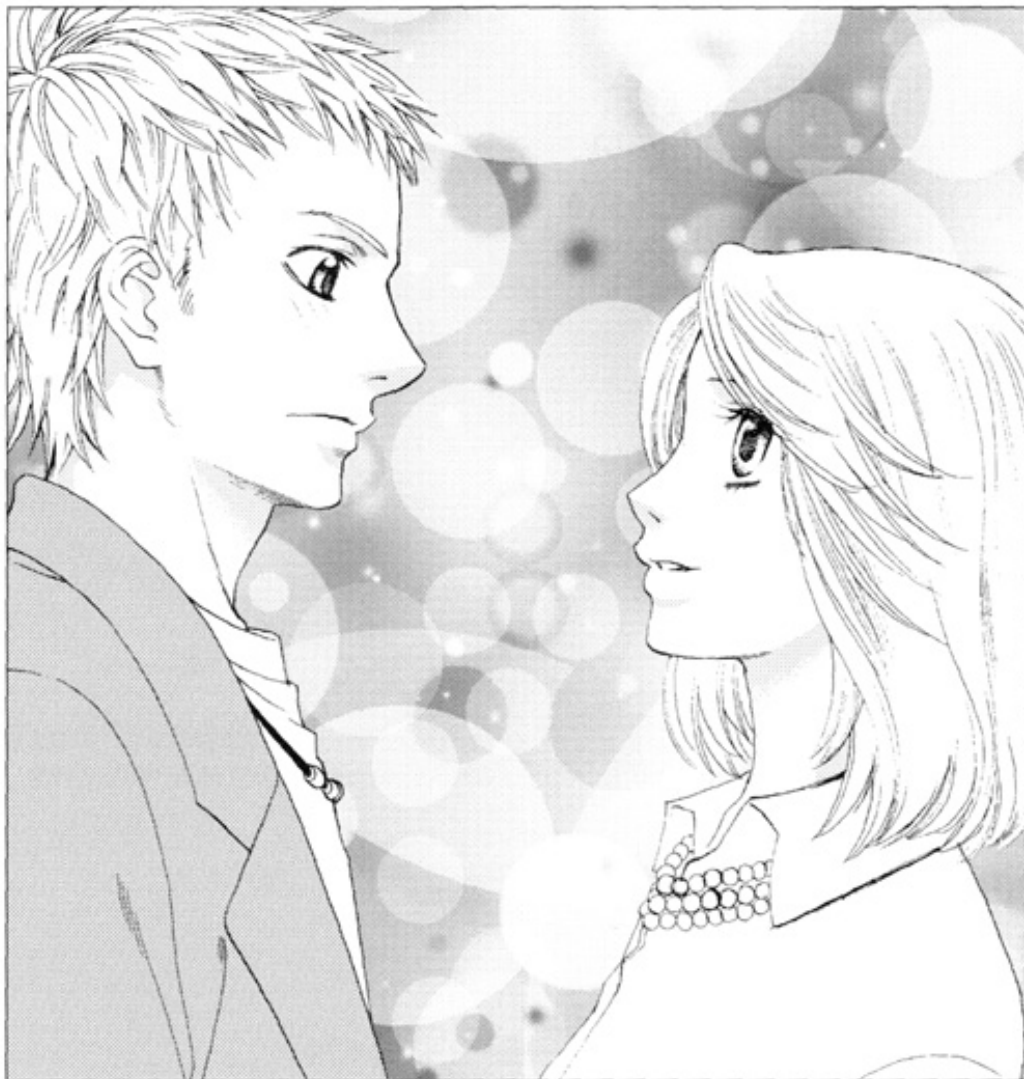
Using patterned tones with distinctive designs intended to attract the eye can result in a cluttered image when these tones are laid side by side. Avoid layering such tones as much as reasonable. Select a patterned tone for either the top or bottom of a character's outfit, but not for both.

Point 4: *Sujikezuri* Effects

"*Sujikezuri*" is the etching of the tone's borders. Moderately etching the borders of tone applied to clothing, etc. suggests light around the edges of the garment, resulting in a more naturalistic portrayal.

Chapter 2

Portraying Characters and Dramatization Techniques



Creating Facial Expressions

Combining Tone and Etching to Portray a Smiling Face

When intending to create a fetching face, center the face on the tone when you apply it. Applying tone to the cheeks and to the hair is a popular means of accentuating a flushed look to the face.



With tone added to the hair, the facial expression takes on a realistic appearance.



Face Rendered as a Line Drawing

Tip!

Achieving More Daring Renditions

Applying tone to the face overall and then blurring around the form to achieve a soft look enhances the sense of embarrassment.



Layering line tone to suggest luster in the hair or flushed cheeks gives the face a more natural look.

Mastering the Embarrassed Face

Give careful consideration to the effects and dramatization techniques you will need to adopt to make a character appear embarrassed or enticing. Enhancing the facial expression or heightening the sense of endearment has the potential to change completely the intensity of the reader's emotional involvement.

Embarrassed Face

Add diagonal lines (i.e. hatching) to the cheeks, apply tone to the face overall, and etch the surrounding area with the blur brush to achieve a softened effect.



Laughing Face

Adjust the thickness and angle of the lines applied to the cheeks. You might also consider applying tone to the cheeks as an accent.



Smiling Face

Using finely etched strokes on the tone applied to the face and the region surrounding the background yields a soft expression and mood.



Creating Facial Expressions (Cont.)

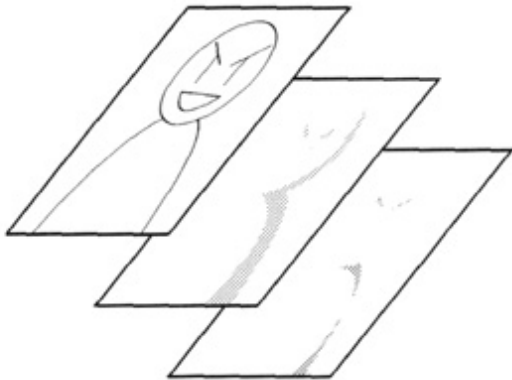
Angry Face

Deep furrows in the brow and wrinkles from the eyes to the mouth constitute identifying elements of an angry face. Try overlapping two tones to produce a more intense facial expression.

Tip!

Overlapping Tone

Layering tones is a snap if you use the layer function. Call up the Layers Palette display, select New/Add Layer and apply over the previous layer.



Face as a Line Drawing

Here, wrinkles in the face are drawn, and the expression does not come across as angry.



Face with Single Layer of Tone

Here, tone has been applied to the shadows and the wrinkles, creating a sense of three-dimensionality.



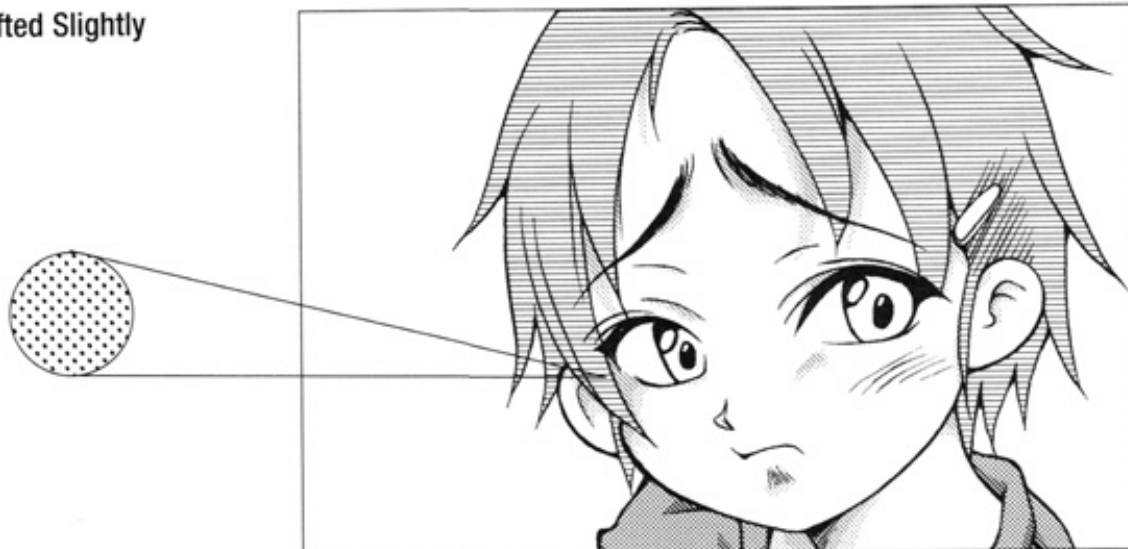
Face with Two Layers of Tone

By applying two layers of tone between the eyes and at the wrinkles around the mouth, making the expression seem truly harried and angry. When to accentuate a facial expression, adding shadows not normally allows you to achieve more effective results.

Modulating the Degree of Overlap to Enhance the Facial Expression

The appearance or impression projected changes according to how two layers of dot tone are overlapped. The more the two layers are shifted, the darker the layered region appears. Consequently, I recommend that you play around with the tone to see for yourself how the layered tone appears in different degrees of overlap.

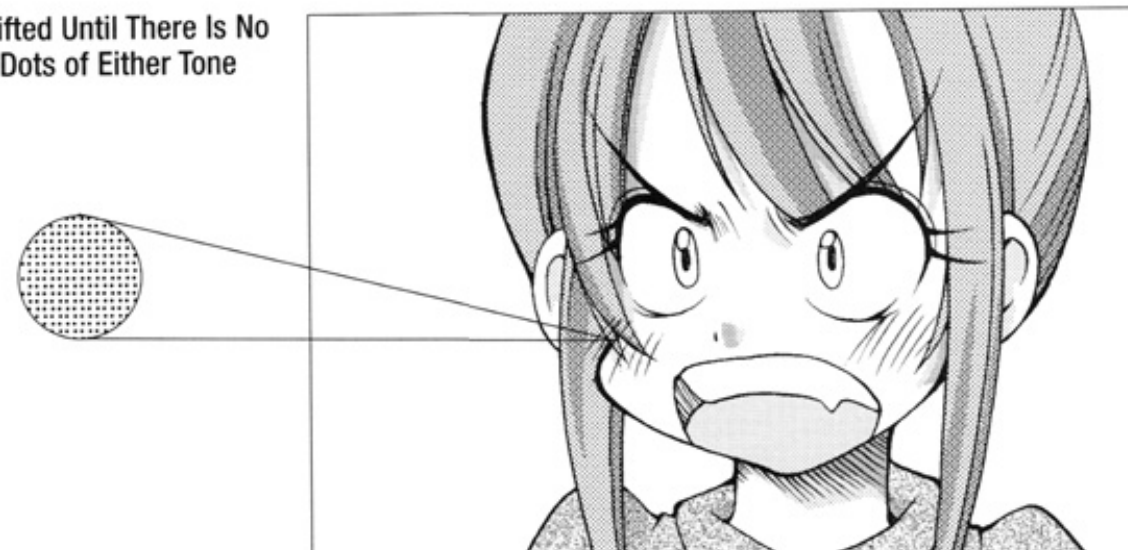
Two Layers Shifted Slightly



Two Layers Shifted Halfway



Two Layers Shifted Until There Is No Overlap of the Dots of Either Tone



Portraying Clothing Fabric Textures

Fashion constitutes an important technique the artist uses to portray a character's individuality. Give careful consideration to the material and shape of the fabric used and use tone to portray its texture.

Street Clothes

To achieve the effect seen here, apply gradation tone to both the top and bottom with the sweatshirt lightening toward the center of the tone. This will give the sweatshirt the illusion of color.

Layer tone on the chest. By darkening the tone, it becomes a visual accent.

Apply tone to where the shoelaces tie. Shadows form in the recesses.

Apply a light tone to suggest shadows on the loose fabric.

Apply a dark random dot tone to portray the stiff denim.

Apply dot tone to portray the rubber shoe sole.

Shadows form at the skirt's pleats. Apply the tone for all pleat shadows in the same direction.

Apply a light random dot gradation tone to the leggings. Layer dot tone to create shadows at the kneecaps and ankles.

Male Character

Here we see a character dressed casually in a sweatshirt and jeans. Distinguish between the two fabrics by portraying denim as a stiff, rough fabric, while adding shadows to portray the suppleness of the sweatshirt's fabric.

Female Character

This character is wearing a see-through blouse and snug leggings. Add shadows to the blouse to portray the ruffles and gradation tone to the leggings to make the legs appear slim.

Tip!

The Inside of a Woman's Purse

Apply tone to the various personal affects located in the purse. A quick material solution would be to apply gradation tone to suggest the shiny, lustrous finish of vinyl or leather. Conversely, add random dot tone or hatched tone to reproduce the texture of a bumpy or rough surface.



On a Date

Here, I dressed the figure in a hunting hat and scarf and then added patterned tone to add a touch of accent to her outfit. Making the patterned tone's print size vary for the cap versus the scarf gives the character a pleasing appearance.

I darkened the jacket by layering tones to evoke the sense of a heavy fabric.

Again, we see jeans, but here I used a light random dot tone. I also applied dot tone to the side shadows, creating the illusion of volume.



The jacket's color is dark overall, so for this image I selected a light colored tone for the pants to balance the figure.

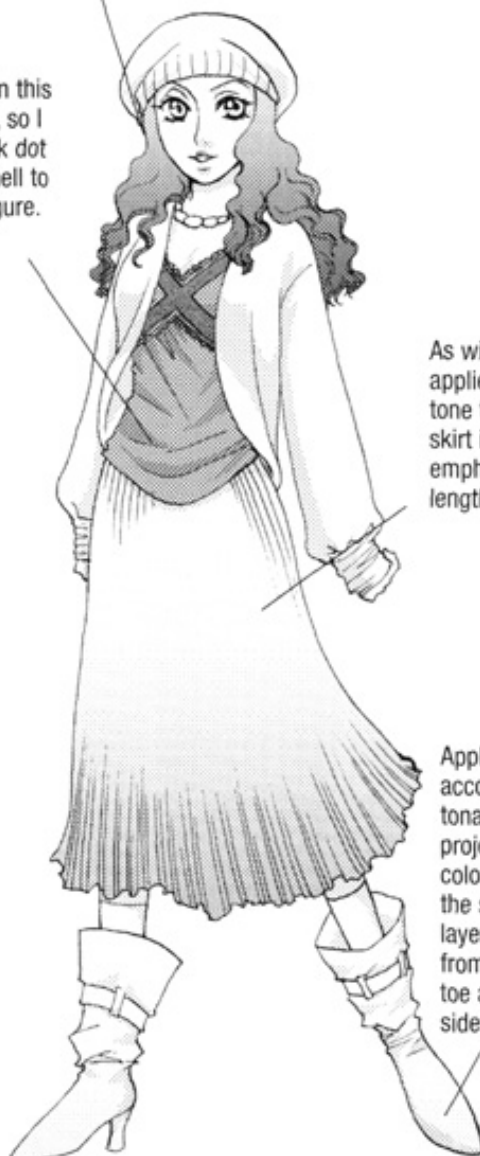
Male Character

Here, I decided to add a patterned tone on top of a hat, scarf, and other accessories for a more ostentatious composition.

I applied gradation tone to the long hair in order to accentuate its length.

The cardigan in this image is plain, so I selected a dark dot tone for the shell to balance the figure.

As with the hair, I applied gradation tone to the long skirt in order to emphasize its length.



Apply tone according to the tonal impression projected by the color. To portray the shadows, apply layered dot tone from the tip of the toe across the foot's side.

Female Character

Adding a cap and dressing her in boots instead of regular shoes establishes a difference between this outfit and everyday wear. Apply tone to clothing for a classier looking effect.

Formal Western Dress

Dot tones of 30% density or greater are commonly used for tuxedos with tailcoats and other formalwear. Attach the tone as a solid fill and avoid etching with the brush.

Use a random dot tone or any alternative pattern other than a standard dot tone on the vest underneath the jacket. This will establish a difference with the jacket.

Because I had applied to the garments overall, creating a dark palette, I made a point of omitting tone on the hair on this figure. If you were to apply tone in such a case, I suggest opting for a light tone.

Here, I applied gradation tone to the hair, while envisioning a large, fluffy hairdo. I darkened the ends of the hair and lightened the top to achieve a buoyant feel.

By not applying tone to the cape's armholes, I am able to emphasize the fabric's whiteness and create the illusion of sheerness.

For this character, I applied gradation tone to the dress so that it darkened as the eye travels down., making the figure appear slender.

Apply a dot tone that is one shade darker than the garment to portray crease shadows, etc.

Creating shadows that fall across the buttocks accentuates the figure underneath.



Male Character

Tuxedos and other essential formalwear tend to feature primarily dark shades, which require the use of dark tones. Give consideration to overall balance and pay attention to the shades of other tones in the composition when applying tone to formalwear.

Female Character

Silk and other luxury fabrics with a sheen are used in women's formalwear. Be sure to use gradation tone with women's formal wear, including the accessories, in order to recreate the look of glossy textures.

Tip!

Kimono Patterns

Kimonos are dyed with exquisite patterns. Try looking through a collection of fabrics, selecting one that seems the most suitable for the target character, and incorporating a rendition in your own work. Use a little ingenuity and experiment with adding tone to bows, handbags, and other accessories other than the kimono.



Formal Japanese Dress

A modest pattern is woven into the garment worn underneath the outer robes, so opt for a random dot or hatched tone.

Shade the inside of the sleeve using black fill. This will give the kimono a sophisticated feel where black becomes the primary color.

Add shading to the chest to achieve a three-dimensional effect.

Lustrous fabrics are frequently used for obi (sashes), which wrap around the waist. With the brush, produce softly etched, blurring strokes down the center of the obi to create a shiny, highlight effect.

Embellish the hips and cuffs with a decorative pattern to achieve an ornate look.

Use two layers of tone to achieve well-defined shadows for rolls and turns in the fabric. Darkening the tone gives the fabric a sense of volume.

The footwear is also decorated with a modest woven pattern. Pay attention to achieving a visual balance, and select a lighter shade of tone than that used on the outer robe.

Adding a decorative pattern to the feet would give the figure overall visual balance, stabilizing the image.

Male Character

This type of dress is called a "haori hakama" and represents the most common of traditional Japanese formalwear. The palette consists of black and other somber colors.

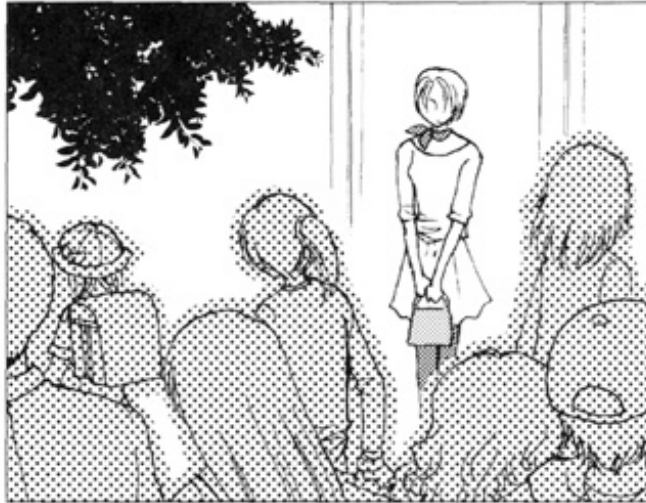
Female Character

This type of kimono is called a "furisode" and is worn to wedding ceremonies or visits to shrines and other such formal occasions. The silk of a furisode is typically decorated with flower or animal designs and a colorful palette.

Portraying Male vs. Female Characters Actions

Poses for Characters in Love

There are several stock poses used to depict a character's psyche in romance manga. Make an effort to use tone and shading when rendering these poses.



For this type of composition, avoid adding tone to the character or background. Instead, apply tone solely to the passersby. Use contrasting tones to generate the mood of a lone character within a crowd, waiting.



Here, I applied tone to the overall composition and then etched around the main character. This made the panel appear as if a camera lens were focusing on the figure, projecting the atmosphere of an individual buried within the throng.

Portraying Shifts in Facial Expressions



When depicting lonely scenes where a character awaits a lover, render the overall composition in dark shades to generate a forlorn atmosphere.

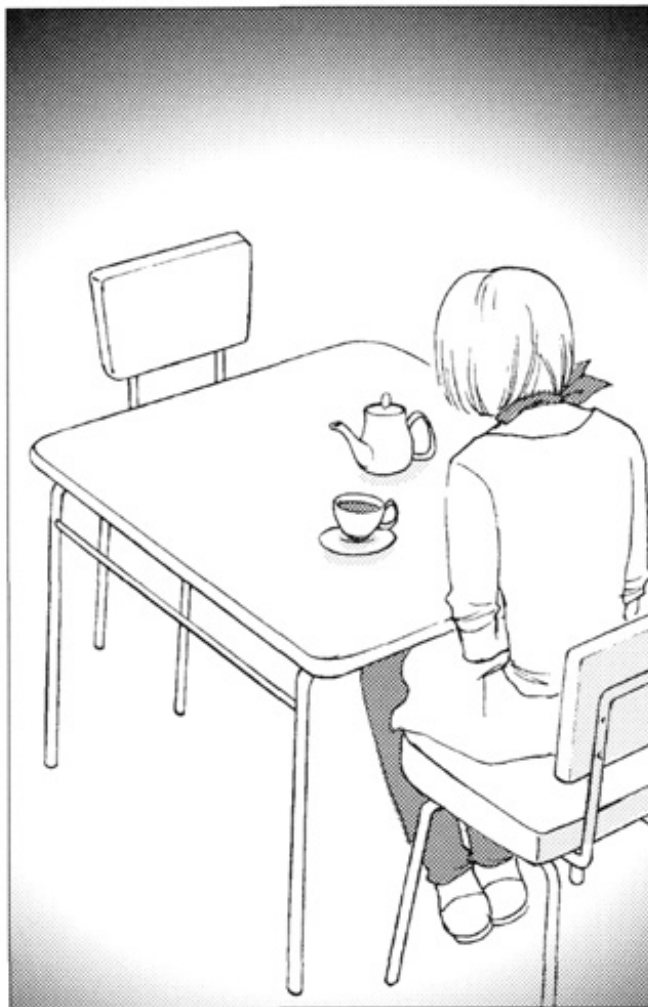
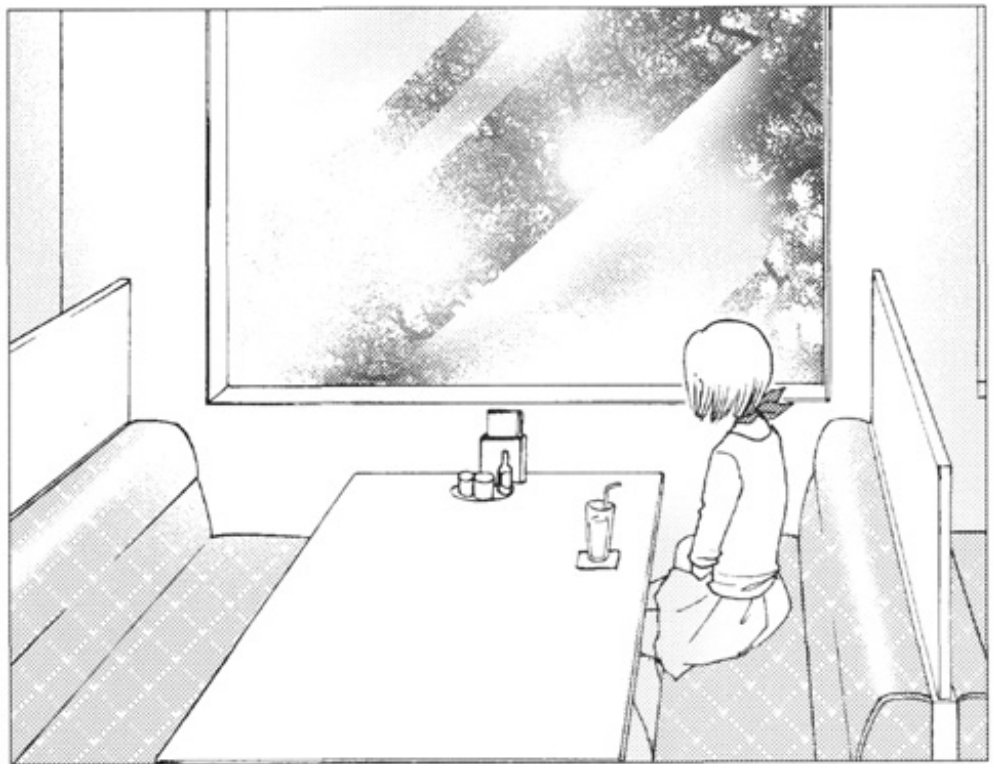


When the lover finally arrives, switch abruptly to white as the primary color to brighten and enliven the image.

Interior Scenes

As with outdoor scenes, use shading with interior scenes to project a forlorn atmosphere. Incorporate props to create the mood.

In scenes of a lone character waiting at a table, use a long angle to show the character facing a vacant chair, thereby painting an atmosphere of emptiness.



Likewise, when portraying a scene of a character alone at a table, positioning a teacup or other dish in the center of focus causes the viewer to have associations with loneliness.



Again, use white to brighten scenes where the awaited lover finally arrives. Applying a cheerful, patterned tone around the subject also proves effective for lightening the atmosphere.

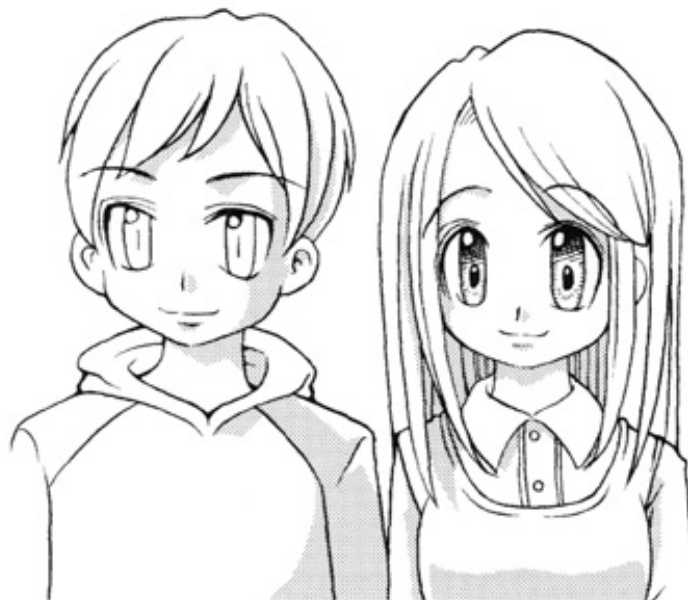
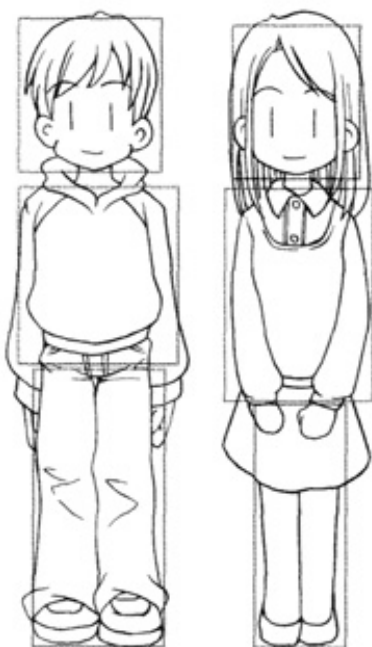
Poses of Two Characters Side-by-Side

Shading Figures Touching

Poses where two characters touch are crucial to date scenes. Methods of shading change when the two characters are side by side, which means that the beginning artist will need to master basic figure portrayal.

Conceiving of Two Figures Touching as a Solid

You will find it easier to conceive of how shadows form on two close figures by imagining the body parts as solids. Shadows tend not to be visible on overlapping parts, increasing the area of reflected light overall.



Here we see two figures standing side by side normally.



Face Close-up of Two Characters Side by Side

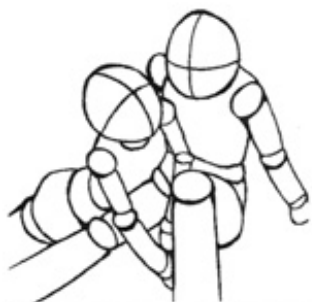
Heighten the Degree of Closeness to Underscore Intimacy

When showing two figures touching, visualize the pose first in the form of two intertwined manikins to facilitate the drawing process. Using manikins as a model will give you an idea of how to portray the figures as solids and how shadows form.

Here we see a male and female character with arms interlocked and a light source located to the left.



In this image, the female character is on top of the male character with the light source overhead.



Tone Work on Breaking Up Scenes

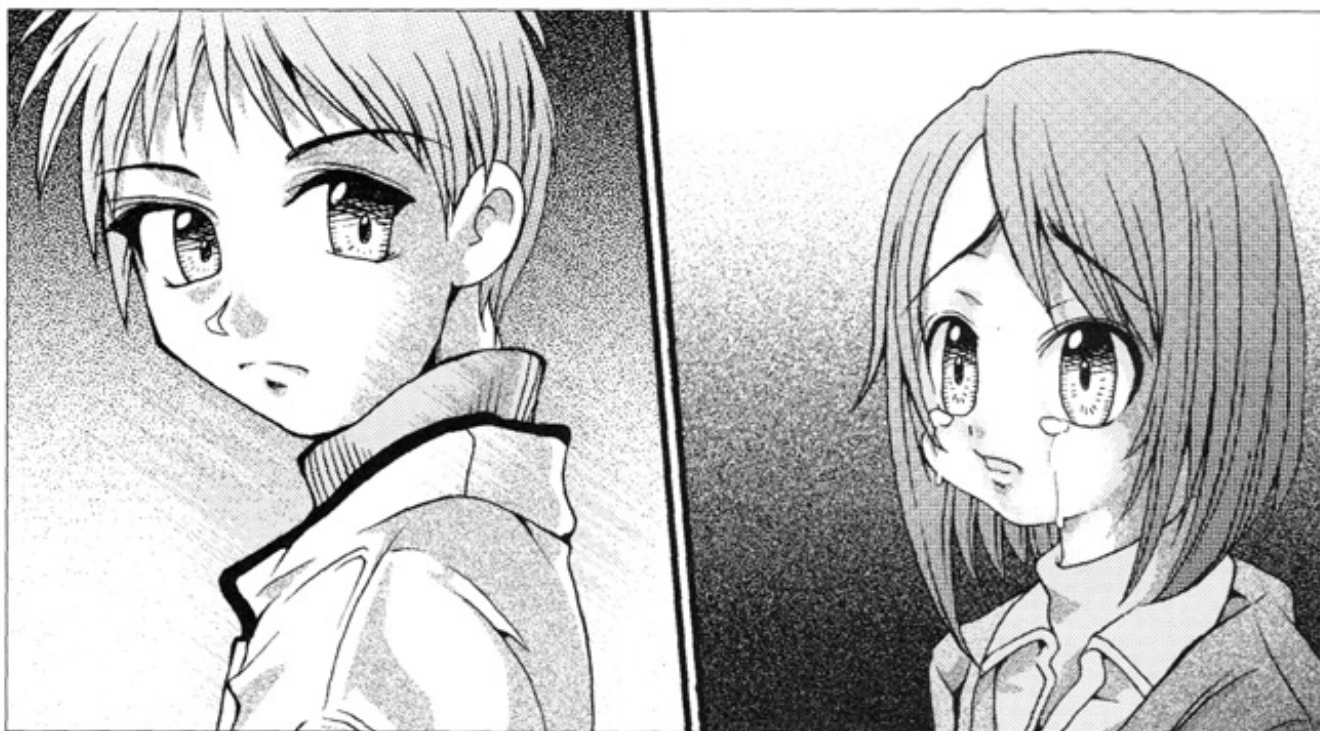
Using Cleanly Defined Etched Strokes to Portray Sorrow

When rendering melancholy in a breakup scene, rather than merely drawing the face of a character crying, apply tone etched with clearly defined strokes for a more effective look.



Tip! How to Etch Straight Lines

Select a small brush to etch. Since the mouse makes it difficult to draw in a straight line, use a tablet if one is available. Place a straightedge on the tablet and then draw the line to produce a cleanly etched stroke.

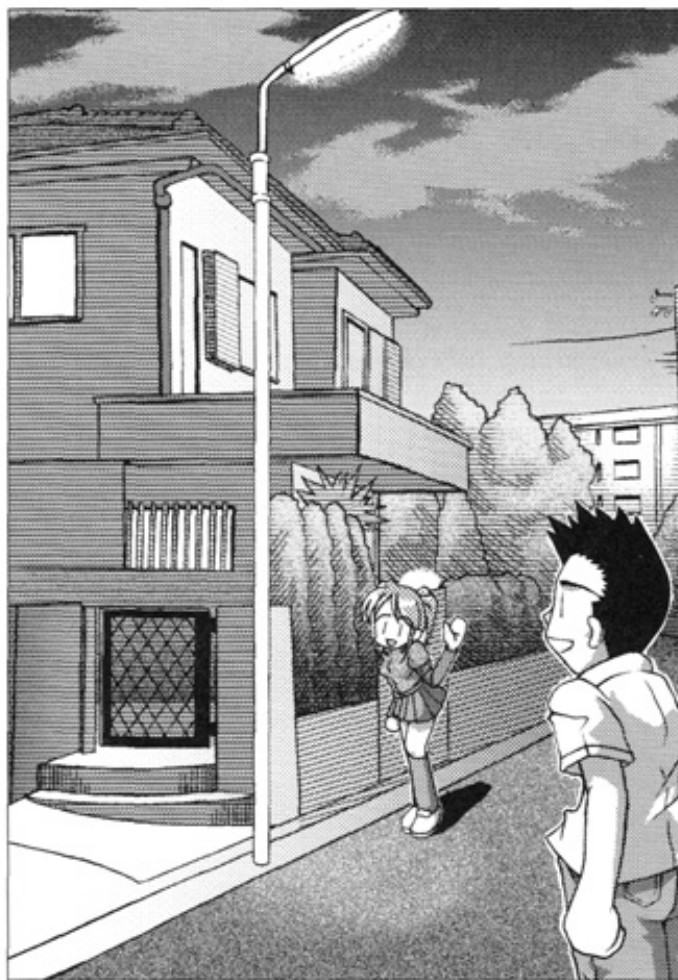


Make an effort to show the disparate emotional states in the male character, who just broke off the relationship, and the female character, who was just dumped. Try to dramatize the scene to convey a sense of her shock.

Including the Background in the Dramatization of a Memorable Breakup Scene

Breakup Scene underneath a Streetlight

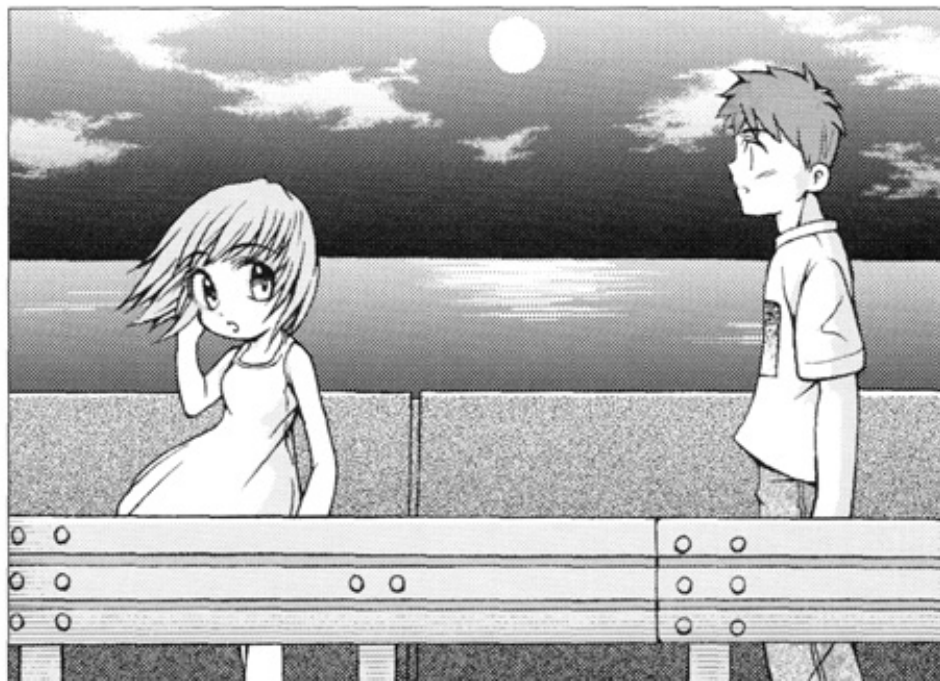
This panel shows the couple breaking up in front of the female character's house late at night. To create such scenes, apply dark tones to the background in general, including the house and light tones on the female character. The difference in shades creates the illusion that the girl is bathed in light from the streetlamp. Be sure to etch the tone at the female character's feet.



In close-ups, add tone to the background as called for by the scene. In the case of the panel to the right, because the female character was lit from behind by the streetlight, I applied gradation tone.

Breakup Scene against the Glow of Sunset

Sunsets create striking scenes. Apply gradation tone to both the sky and the ocean in the background, and add clearly defined etchings to where the clouds and setting sun are echoed on the water. Conversely, avoid applying tone to the figures. Instead, use white ground to make them stand out.



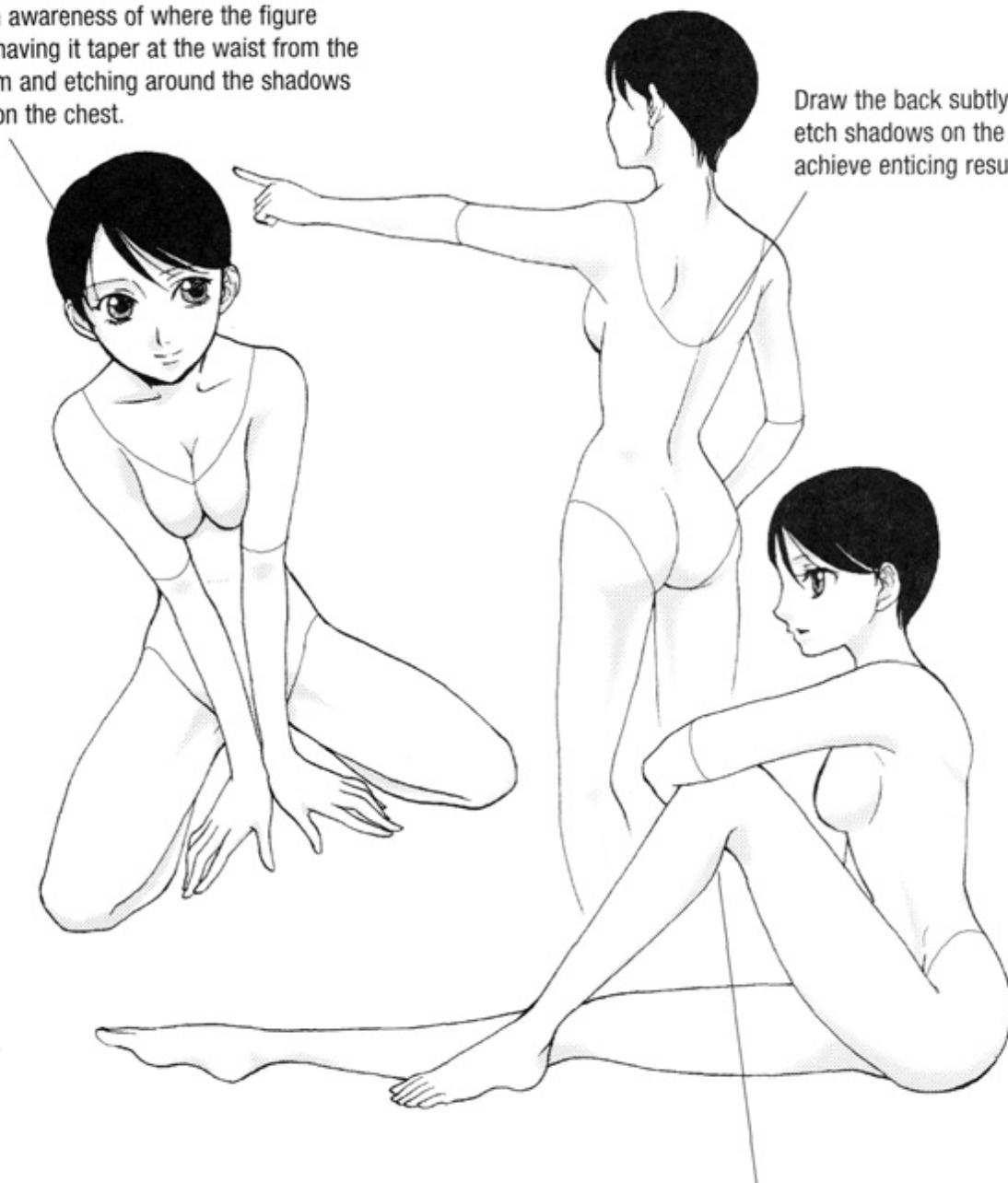
Portraying and Dramatizing the Figures

Using a Rounded Brush to Create Rounded Forms

Use rounded forms on key areas to make the female character's body appear more attractive. Add shading to the figure's hills and valleys and then etch the shadows. This will produce an appealing silhouette where roundness is accentuated.

Maintain awareness of where the figure curves, having it taper at the waist from the underarm and etching around the shadows formed on the chest.

Draw the back subtly arced and etch shadows on the back to achieve enticing results.

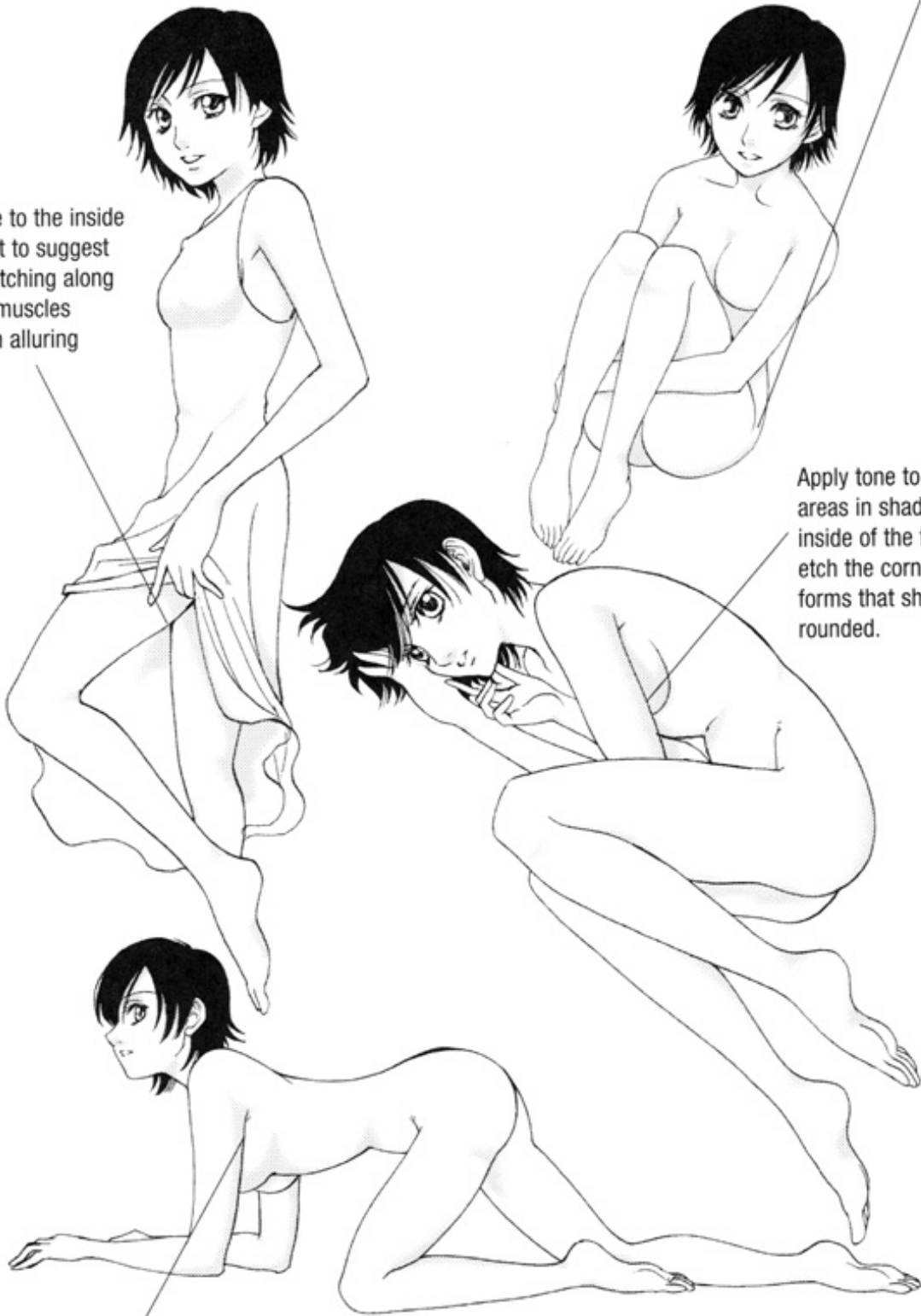


Depict the thigh of the leg the girl is hugging as a solid object. Etch to blur softly the shadow on the underside of the posterior and knee.

In order to render a body on the whole using round forms, first add pale shadows around the outside of the figure. Next, etch to blur the edges.

Apply tone to the inside of the skirt to suggest shadow. Etching along the thigh muscles creates an alluring image.

Apply tone to those areas in shadow on the inside of the figure and etch the corners of any forms that should be rounded.

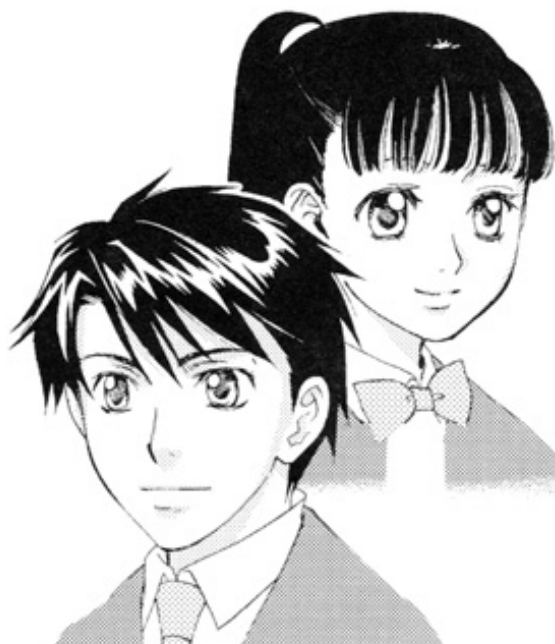


Etch shadows formed underneath the figure according to the figure's silhouette shape. Etching along curved contours will allow you to generate the appropriate look.

Portraying Love Using Tone for Various Couples

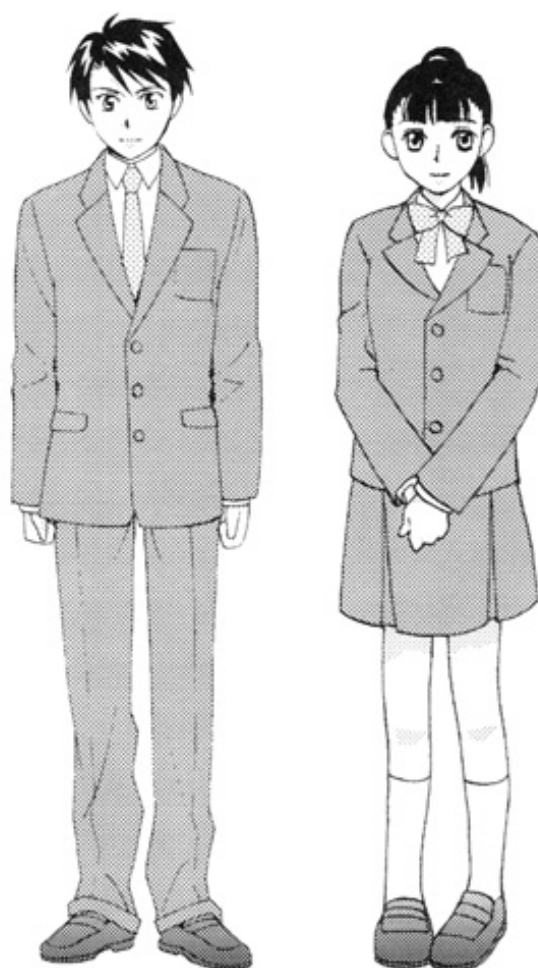
High School Couple (Teens)

Here we have a couple overflowing with youth. Exaggerating the characters' youthfulness will yield more satisfying results.



Point 1 Figure Drawing

In order to create a juvenile or infantile face, increase the proportion of the face occupied by the eyes (i.e. make the eyes bigger).



Point 2 Portraying the Overall Form

- Use the same shade of tone for the necktie and bow.
- The jackets, pants, and skirts are typically plain, but with different shades of tone used for the top and bottom.
- The socks are normally plain white or navy.
- The shoes are typically black leather loafers.



Point 3

Portraying the Couple on a Date

Depict a couple brimming with youth. I recommend using a flamboyant pattern or a pattern with a fantastic sensibility in the background.

Adult Couple (Twenties)

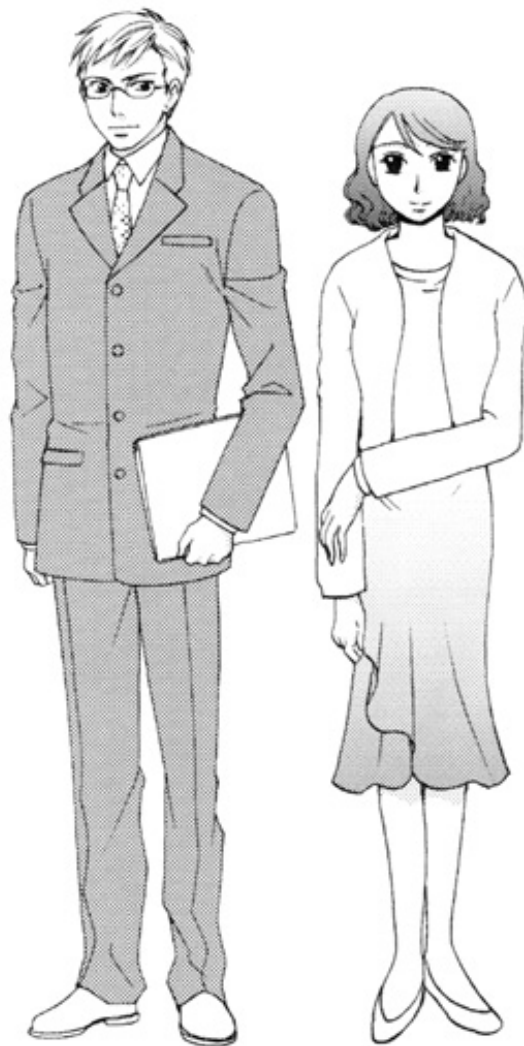
The two shown here are already adult members of society. They both hold high hopes regarding the future, so their eyes are shown sparkling brightly.



Point 1 Figure Drawing

The faces' basic silhouette is not much different from the characters in their teens. Here, I gave the male character glasses to project a more mature air. For the female character, I drew her with a perm to make her appear older.

When drawing long hair, add gradation tone to generate a sense of volume.



Point 2 Portraying the Overall Form

- A print or checked tone is used for the necktie.
- A dark tone is used for the suit to give the fabric volume.
- Use gradation tone to portray the sparkle on diamonds and other glittering jewelry.
- The man typically wears leather shoes, while the woman wears pumps or boots. Apply gradation tone to create a gloss.



Point 3

Portraying the Couple on a Date

Project an energetic atmosphere appropriate to the characters' personalities. When shifting scenes and moving into a romantic setting or the like, play around with different tones in the background and try to find a tone that matches the mood.

Middle-aged Couple (Forties)

Here we have a pair of an age where they could be someone's parents. Portray both characters projecting a composed, sophisticated air and demeanor.



Point 1 Figure Drawing

When drawing characters that span from youth to middle-age, raise the position of the eyes relative to that of characters in their teens. Render facial shadows using relatively straight contours, and when etching, use clearly defined forms. Add wrinkles around the eyes and mouth of the female character.



Point 2 Portraying the Overall Form

- For the man's suit, feel free to opt for a patterned tone.
- Since you are suggesting white hair, the tone is not etched.
- If you have used a print for the suit, then select black for the shoes to achieve a sophisticated look.
- Accessorize by giving the male character a tiepin and the female character jewelry with large diamonds, opals, or other gems.



Point 3

Portraying the Couple on a Date

A darkish tone in the background gives the scene a sophisticated look. However, this generation is not without its flamboyance, so design the date to take place at a ritzy hotel or restaurant, and create a glamorous scene.

Elderly Couple (Seventies)

Here we have a senior citizen couple. Draw the characters with downward sloping eyes to create a cheerful expression and upward slanting eyes to portray a mulish attitude. You will find the characters easier to draw if you consider what type of personality the character will have.



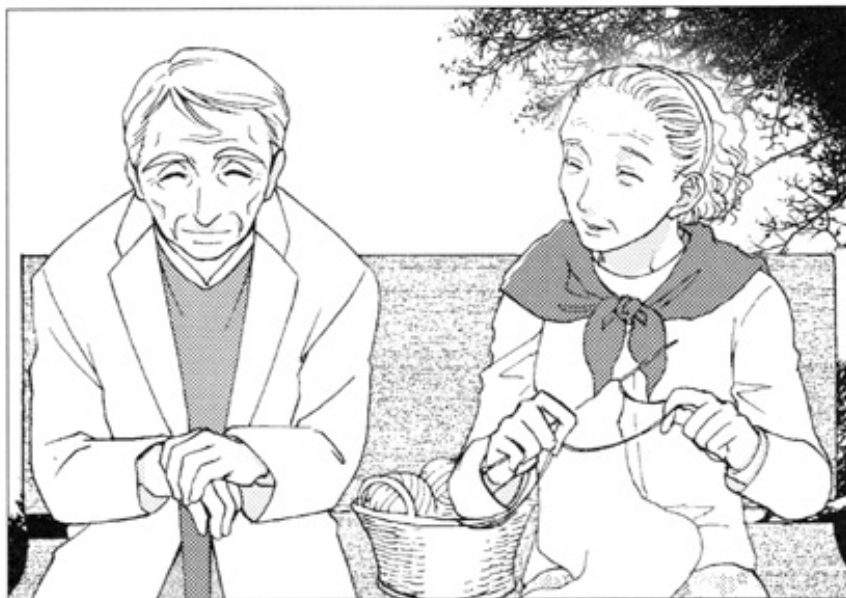
Point 1 Figure Drawing

Overall figures sport plenty of wrinkles and creases with flesh and fabric hanging down. Reduce the amount of space you will allot to using tone to portray shadows and make the forms more angular. Adding tone to the eyes, mouth, and cheekbones works well for rendering these features.



Point 2 Portraying the Overall Form

- Design the clothing to appear warm and with a plain print. Random dot tone is an effective choice for portraying stiff fabrics.
- Give the female figure personal effects. Show her wearing a scarf around her neck or a shawl draped over her shoulders using patterned tone for the design.
- Show one or both characters holding a woodgrain cane. Dot tone works well. If you intend to create a pattern, opt for a random dot tone or a hatched tone.



Point 3

Portraying the Couple on a Date

Soften the image by gently blurring the tone, thereby projecting a tender atmosphere. Depending on the nature of the story, selecting a patterned tone with a fantasy theme could give the composition a humorous touch.

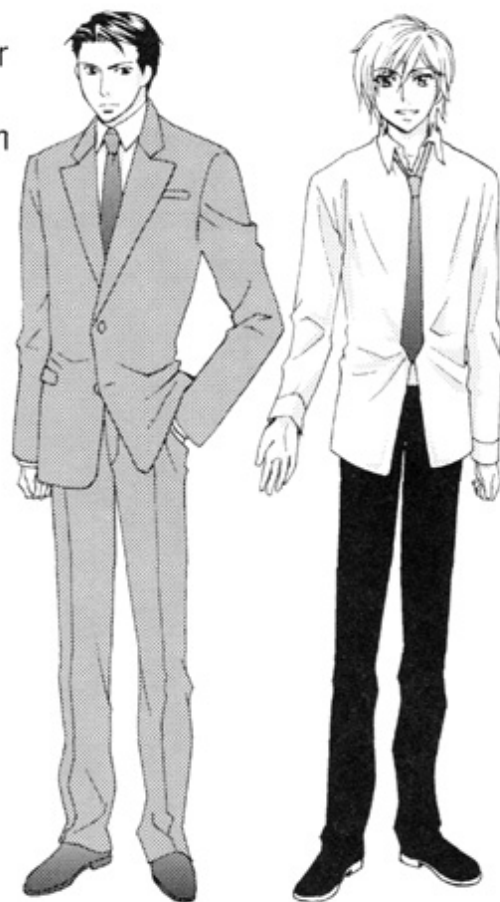
Male (Homosexual) Couple

In couples comprising two males, we still find one partner taking on a masculine, active role and the other a more feminine, passive role. Be sure to clarify the differences in the character's personalities and their rank within the relationship when you draw them.



Point 1 Figure Drawing

Give the active character clearly defined features, while using fine lines for the passive character, painting the picture of a sensitive individual. Drawing the two characters with different hairstyles, eyes of different sizes, and jaw lines of different shapes will distinguish them as well.



Point 2 Portraying the Overall Form

- Select a suit or other formal-looking dress for the active character in order to paint him as a serious, yet sexy personality. In contrast, draw plenty of creases on the passive character's shirt, and imbuing him with a rumpled, careless sexiness.
- Use similar accessories and jewelry to what you might give a female character such as pierced earrings or custom-designed rings to expand the image. Use primarily gradation tone to render silver jewelry.



Key Points in Portraying the Couple on a Date

Exploit the incongruence in the two characters' worldliness and add a gaudy tone to the background for a humorous effect or apply a dark gradation tone or hatching tone to create a serious mood.

Chapter 3

Dramatizing and Rendering Scenes



Portraying Love Scenes

The Couple Nestling Close

There are various poses showing couples snuggling close. Make an effort to learn tone work and compositional techniques.



Point!

Here we have a pose composed in perspective from a moderate high angle. Apply gradation tone to the clothing as well in order to achieve a sense of depth.



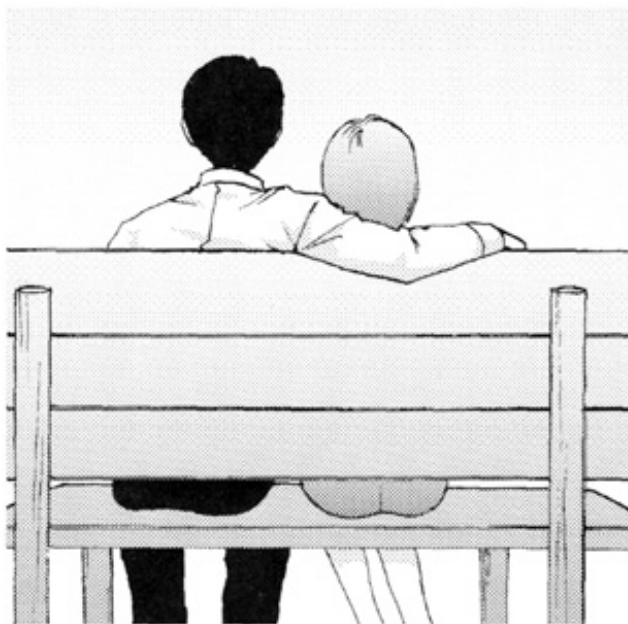
Point!

Since the two are standing side by side, avoid applying too much tone for shading. Instead, apply the minimum possible to give the composition a sense of three-dimensionality.



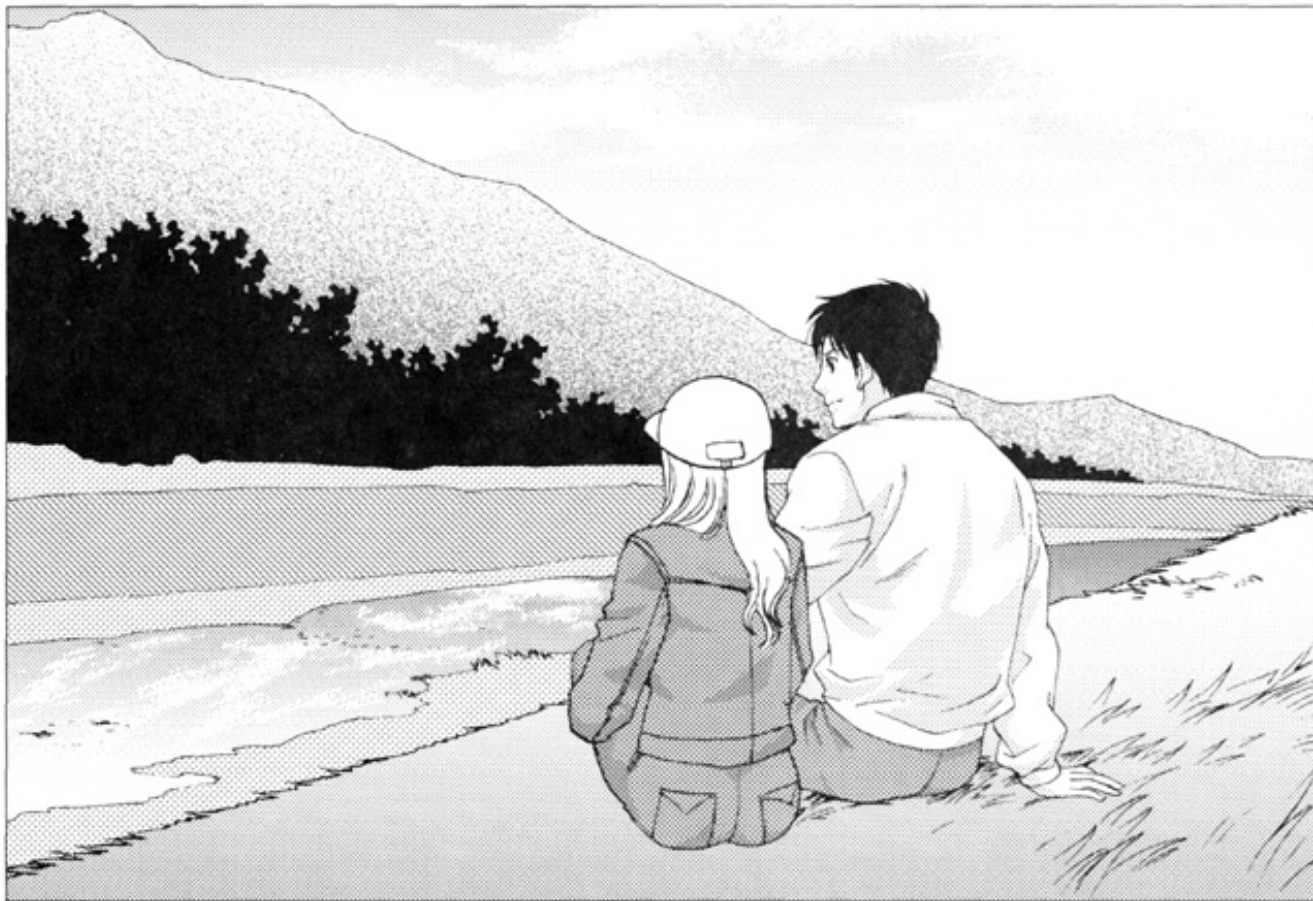
Point!

Position the two figures close together so as to create a triangular composition. Create a tender atmosphere by applying tone to the background and softly blurring the edges.



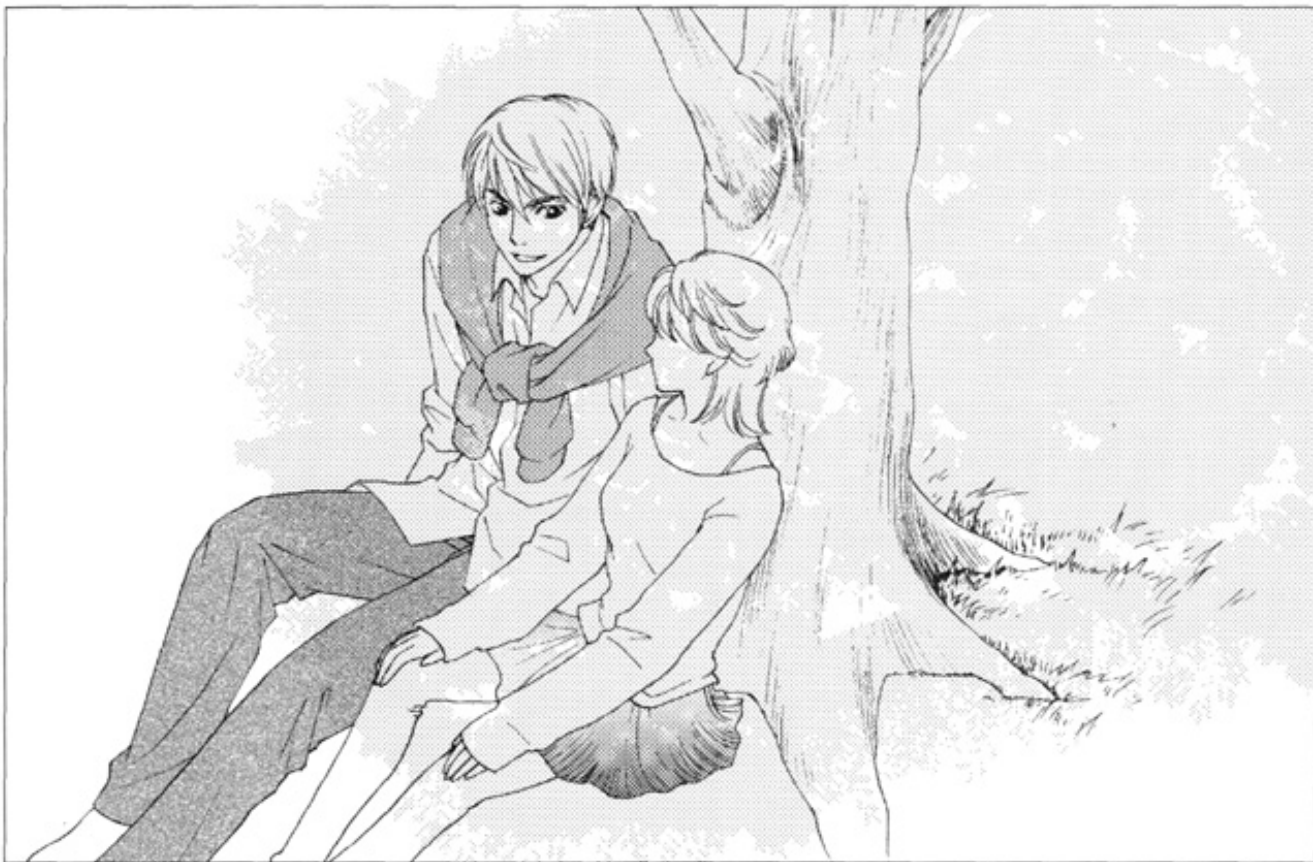
Point!

Note that even from a rear view, the female character's legs are still positioned in a direction to form a triangular composition.



Point!

Tone covers most of the composition. Etching the flowing clouds and the sparkling water's surface with the Blur Brush to create highlights allows you to project a sunny atmosphere.



Point!

Apply a light tone to suggest sunlight streaming through the trees, adding sunrays here and there to achieve an impressive panel.

Portraying Couples Embracing

Next, we discuss tone work and compositional techniques for portraying two characters embracing.



Point!

When composing scenes where two characters gaze at one another, have the male character pull in his chin to look down and show the female character arcing her back slightly and looking up. Note that the forms of the neck's shadows change according to where the light source is positioned.



Point!

Drawing twisting figures is not an easy feat. When creating such a composition, divide the female figure's upper body into two parts: the chest and the abdomen. This will facilitate the process.



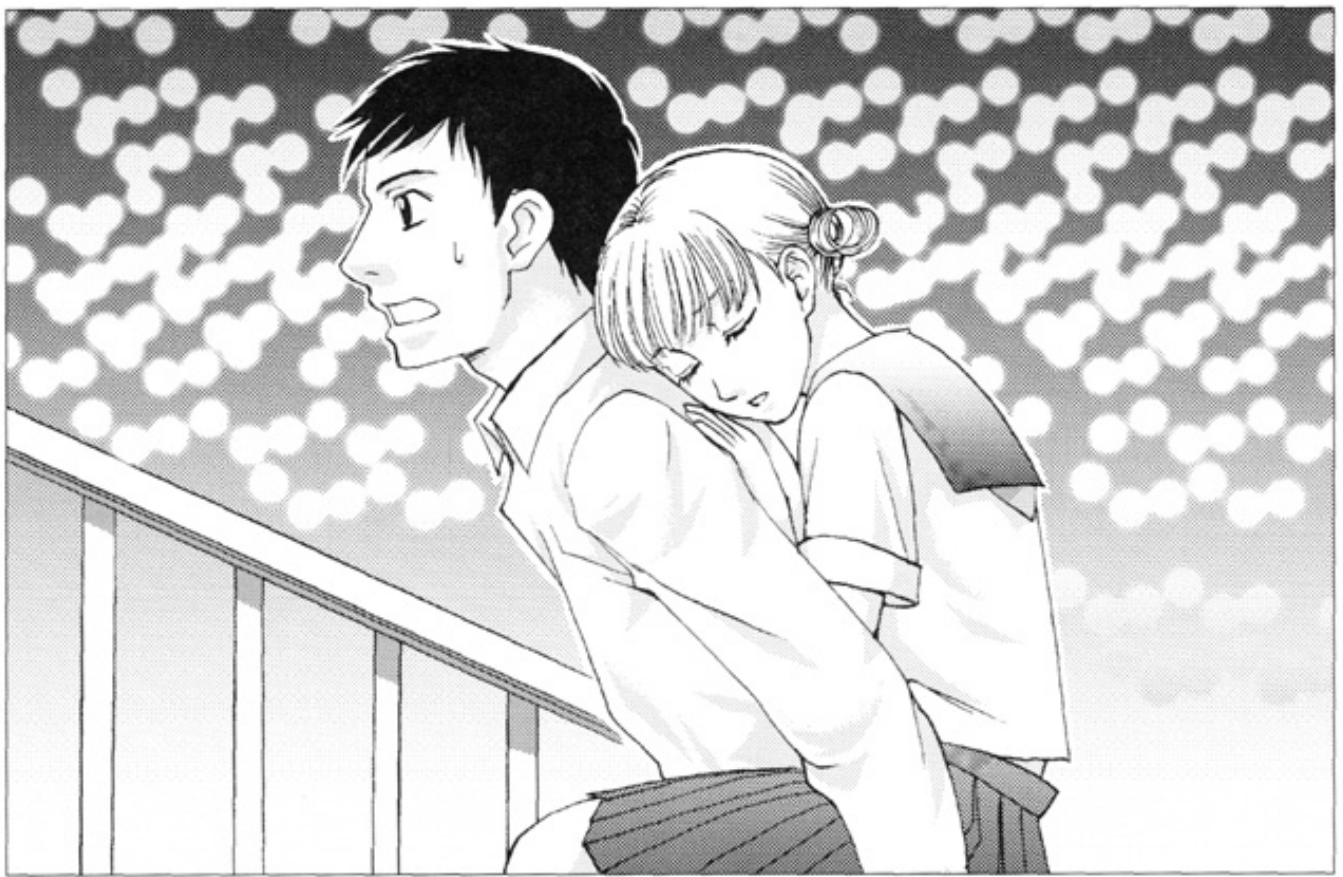
Point!

In compositions where a male character embraces a female character from behind, draw the male character's body at a moderate diagonal, picturing an inverted, narrow triangle. Be sure to include the creases formed in the clothing as a result of the wrapped arms.

Tip! Portraying Hands

Scenes of two characters embracing seem all the more vivid when the woman's distinctively soft hands are properly rendered.





Point!

When composing a key scene, take extra care with the background, which offers information toward the setting in which the two characters are placed. Use a dark palette combined with brightly shining light to achieve a memorable composition.



Point!

Draw a female character flying at lover with her back arched. Including plenty of shadows with the creases formed on her back following the body's contours will give the figure momentum.

Kissing Scenes

On the following pages we discuss tone work and poses for kissing scenes—an indispensable element of romance manga.



Commonly in kiss scenes, we find a taller male character embracing a female character, so that he has to hunch forward. Create an abundance of shadows for the clothing creases on his jacket's chest. This will give his forward-leaning pose a more natural feel.



Apply tone to the mouth to shade. This will give the connecting lips a sense of three-dimensionality. Add shadows to the neck underneath the chin. Gently blur the edges of shadows on the female character to soften the image.

Feathery Kiss



For this kiss, imagine the lips lightly brushing against one another. Experiment with the lips shapes. Draw them in their pristine form, or show the lips smiling or pouting. Apply tone to give the lips volume.

Step 1: Center Point Positioning and Tone Selection



Step 2: Applying Tone and Solid Black



This is a quick, unexpected kiss or a light kiss given as an expression of love. Draw the characters' facial expressions and add tone for the appropriate shadows. You can further enhance the mood by applying tone that suits the setting to the background.

Deep Kiss



Apply light tones to each the mouths and tongues to create a heavy scene.



The figures are pressed together in a greater degree of contact for the Deep kiss than they are in regular kiss scenes. Emphasize the figures' contours. Add shadows to the musculature of the arms and legs to create the feel of two people enthusiastically pulling each other close.

Tip! Portraying Lips

Giving the female character's lips a sense of volume accentuates the sensuality of a kiss scene. Apply gradation tone to darken the lower lip and use clearly defined etched strokes to create highlights if the character is supposed to be wearing lipstick or lip-gloss.



Portraying Lovemaking Scenes

Using Sheet Rumpling and Wrinkles to Portray Lovemaking

The lovemaking scene constitutes the primary climax of romance manga. Use the bed linens and bedspread or quilt to depict the characters' psychological states effectively, the bed linen and cover.

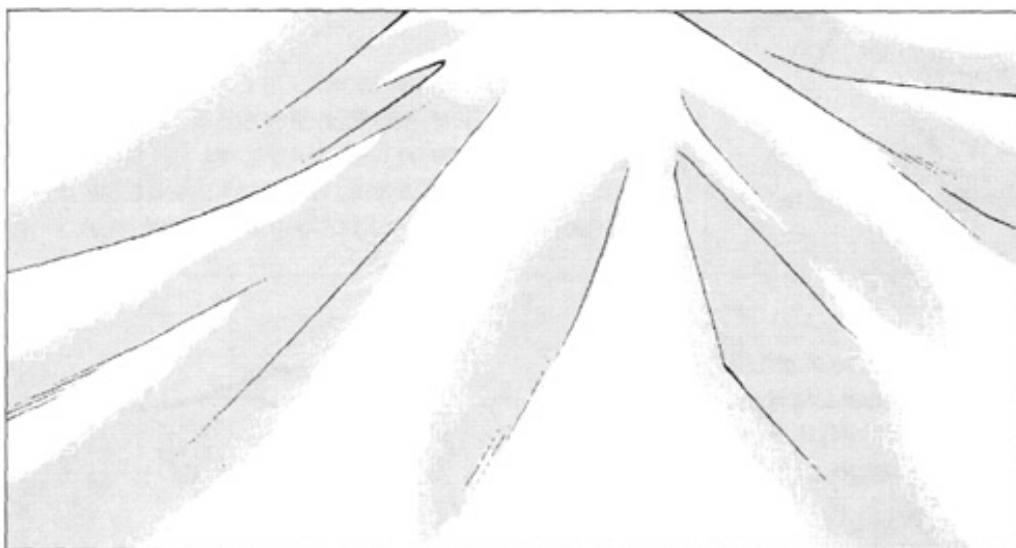
Using Lumps in the Bedcover to Suggest a Lovemaking Scene

When drawing characters wrapped in a bedspread, imagine the figures underneath the bedspread when you draw.



Bedcover Textures

Produce a line drawing of the undulations in the bed sheets, and apply tone to create shadows in any recessed areas. Etch, generating a soft, blurred effect around the shadows' edges to reproduce the fabric's supple texture. Etch to blur in a wide area those shadows of particularly rounded forms.



Area Where a Wide Patch of Tone is Etched to Blur

Assorted Bedcovers



To portray a scene where a figure is wrapped in bed sheets, use plenty of tone to create shadow and add an abundance of rumples and wrinkles to achieve a charming image.



Add plenty of highlights around bedspread where it covers the mouth in scenes where a character shyly hides her mouth with the bedspread. Adding sunken rumples around the target area makes the image even more convincing.



When producing a composition where a character grabs the sheet with his or her hand, add plenty of small shadows to the rumpled fabric to create a wrinkled look.



Using Sheets to Suggest Sadness

Create a large shadow in the center of the sheet to suggest that someone had been sleeping there who is now gone. Add rippled shadows, adhering to the crumpling of the sheet.

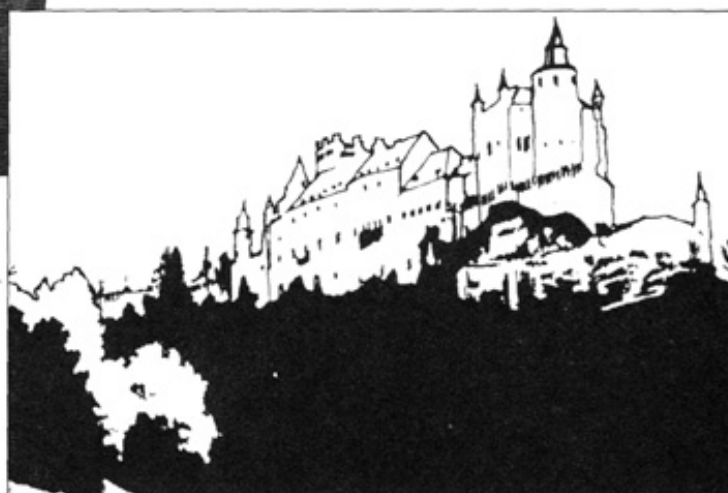
Creating Backgrounds from Photos

Using a Photocopier to Process Photographs

Artists often have the opportunity to use images from newspapers, magazines, and photographs in the backgrounds of manga panels, maintaining the subject matter as it appears in the original image. On this page, we discuss using a photocopier to reproduce the original photograph any number of times and then scanning it as well as tracing the image to the background.



Here we see a source photograph. Make an effort to collect on a daily basis clippings from newspapers and magazines, whenever you find an image you feel would be appropriate to use as source material for backgrounds.



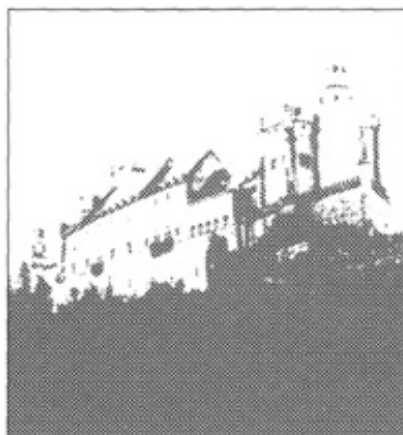
This is a line drawing derived from the photograph. Normally, you would lay manga draft paper over the photograph and trace.

Imaginary Backgrounds Produced Using a Photocopier and Production Techniques

Let's take a look at the effects of repetitious photocopying.



First Generation Photocopy:
The image is slightly blurred.



Second Generation Photocopy:
The image can be just barely distinguished by looking at the building outlines.

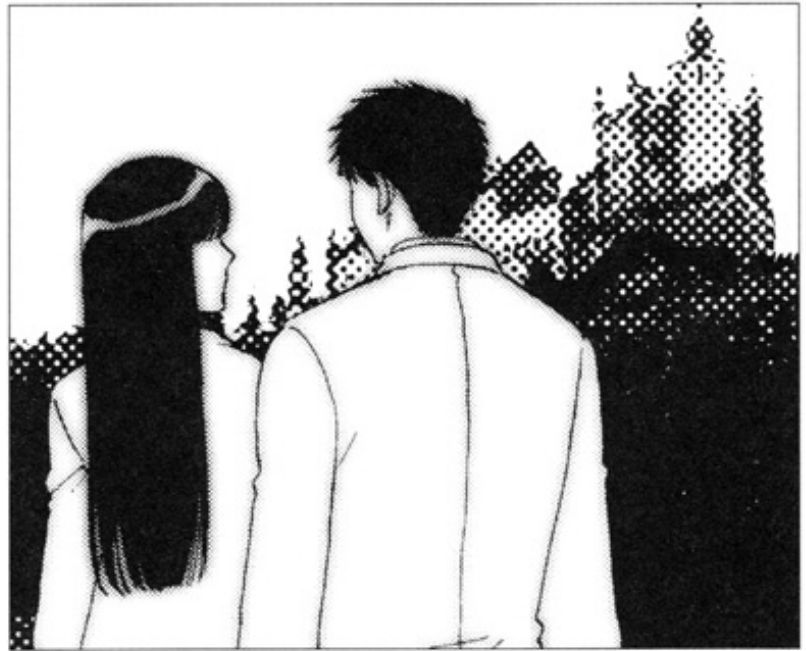


Third Generation Photocopy:
All outlines and contours are indistinguishable except for solid black areas.

Applying and Etching Images

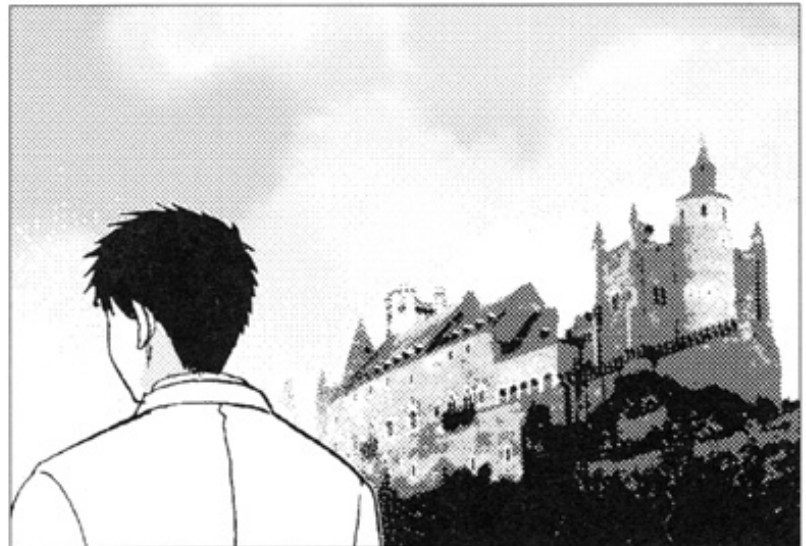
Layered Images

Lay a drawing of the character over the photocopied image.



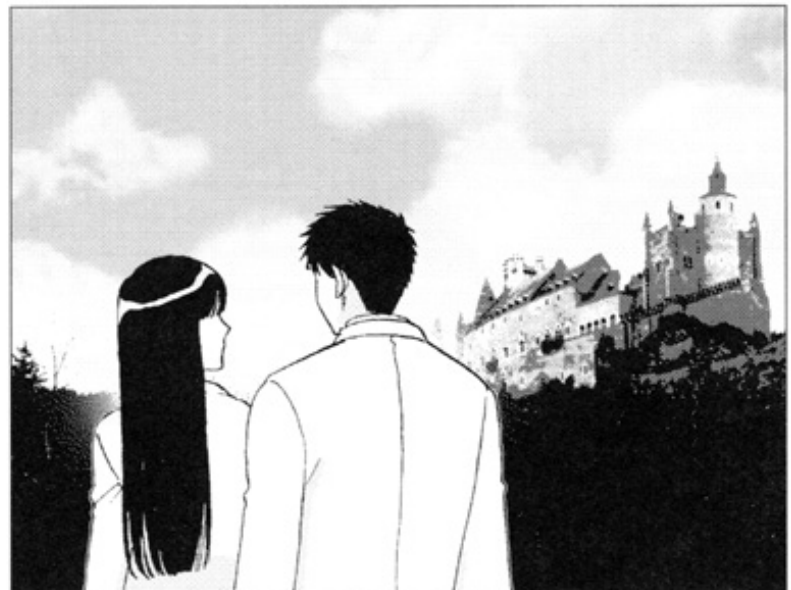
Applying Cloud Tone

Carefully erase any extraneous lines extending beyond the actual representation of the character itself and add cloud tone to the sky.



Blurring Architectural Structures

Use a large brush to blur the edges and use repeated back and forth strokes to etch the buildings and the trees close to the picture plane. Once the building seems integrated with the character drawing, the process is finished.

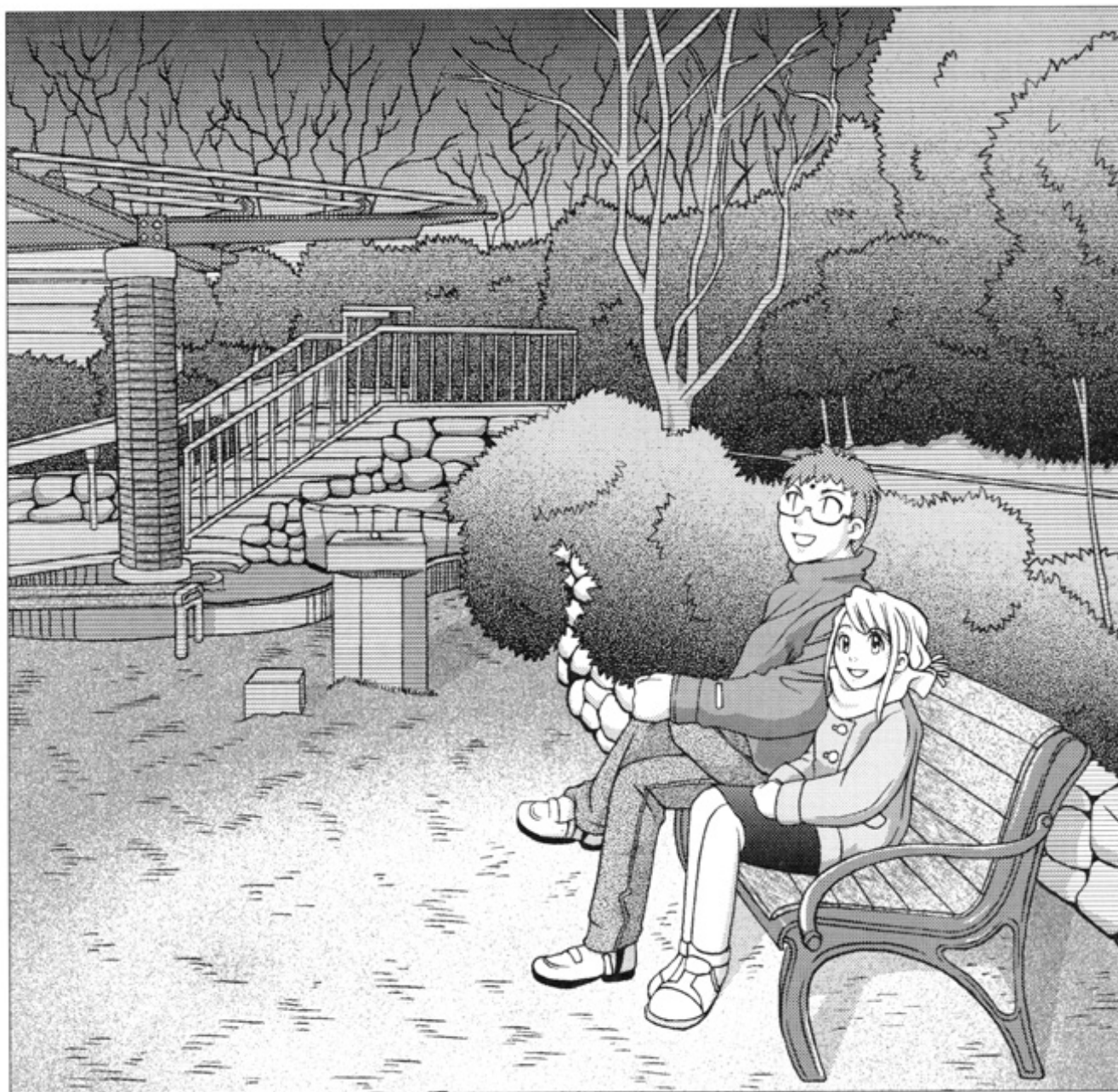


Using Tone to Portray Date Spots

The Out-of-Doors

Park at Night

The composition takes a dark tone overall. Using a solid tone would bury the scene in utter darkness, so apply gradation tone to the ground and each tree to generate a little brightness.



Tip!

Bench Tone Work

Use a different tone for the bench's woodgrain planks and frame. When intending to accentuate the woodgrain, opt for a random dot tone. Etch the planks' corners with the pencil tool or with a fine brush to achieve a worn and weathered look.



Amusement Park

Portray the neon lights and the texture of the gigantic steel frame. Select a blur brush that will allow you to create dry, light etched strokes, and etch each of the Ferris wheel's seats to suggest neon lights.

Next, select a brush that will allow you to create clearly defined etched strokes and etch the tone, visualizing tiny scratches on the corners of the steel frame.

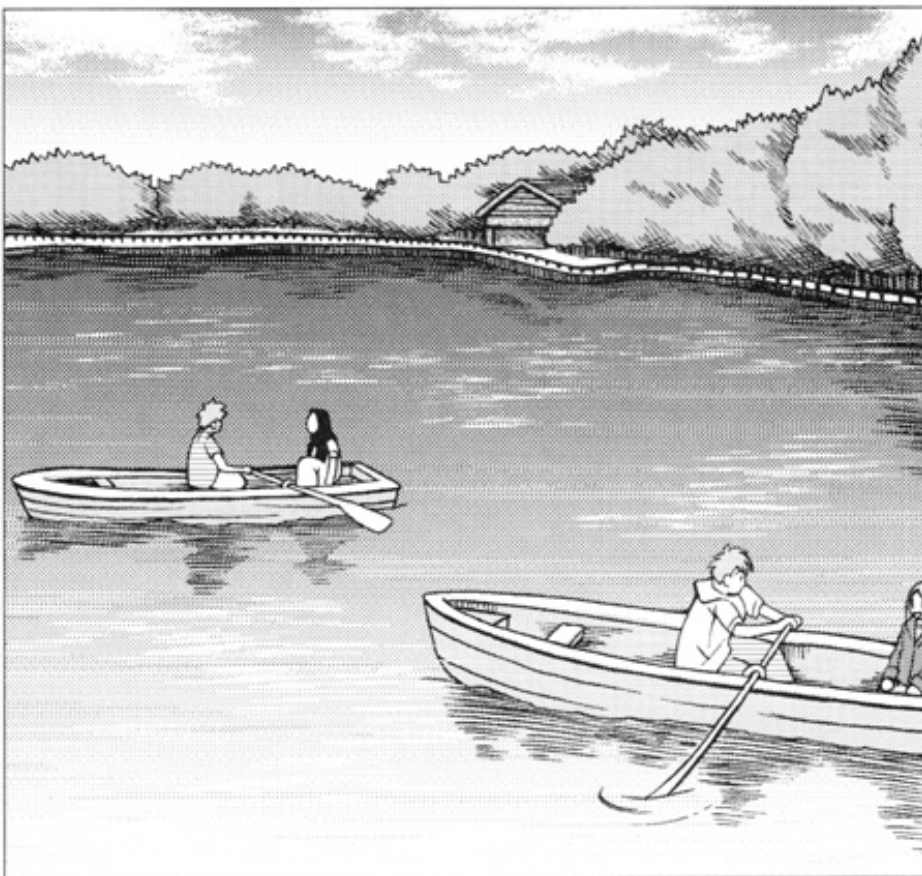


Boating Lake

The key here lies in portrayal of the water's surface. Before applying tone and while you are still at the under drawing stage, sketch shadows around the water's edge and shadows of people reflected on the water's surface. Next, apply gradation tone.

Select a brush that will allow you to produce clearly defined, etched strokes and etch as if drawing ripples.

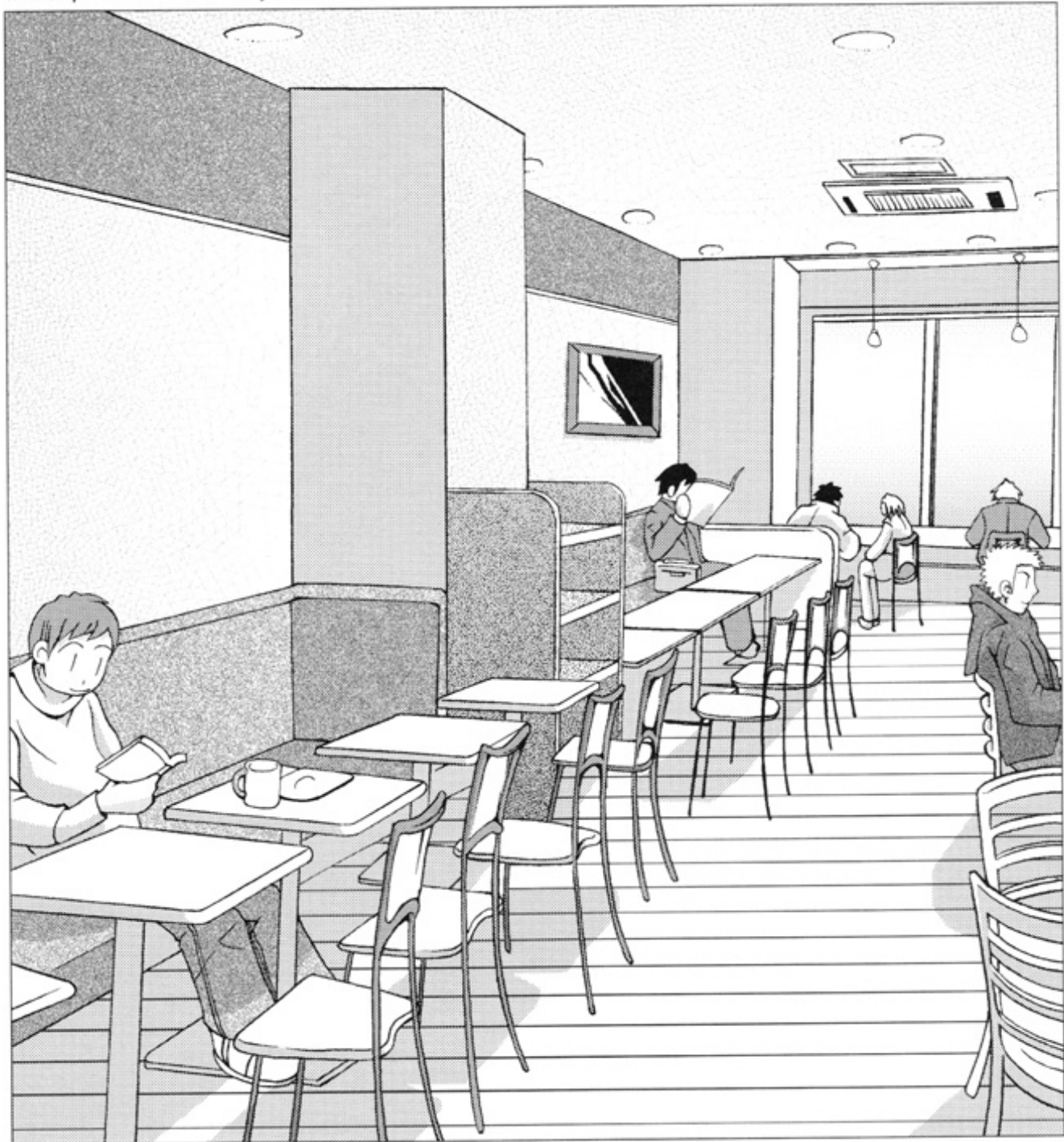
This will create reflections on the water's surface.



Interiors

Cafe

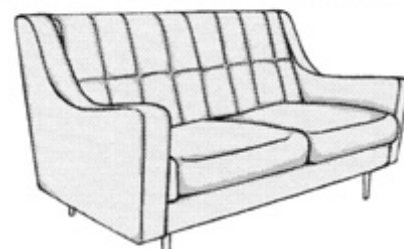
Artists frequently draw cafes as rendezvous venues. Apply tone to the floor, the walls, the tables, and other interior elements. Avoid using too many different tones. The trick here is to limit yourself to three shades of tone or to use a gradation tone. Etch the light reflection on the windowpane to create a softly blurred effect.



Tip!

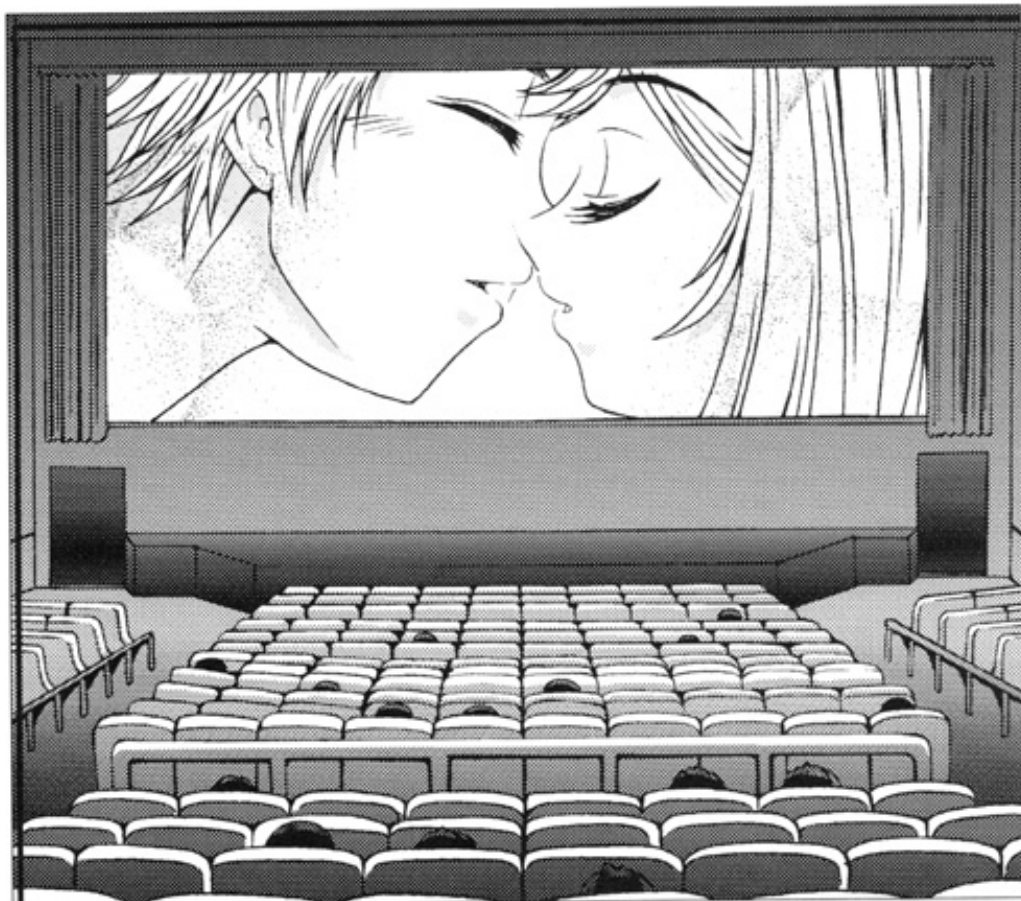
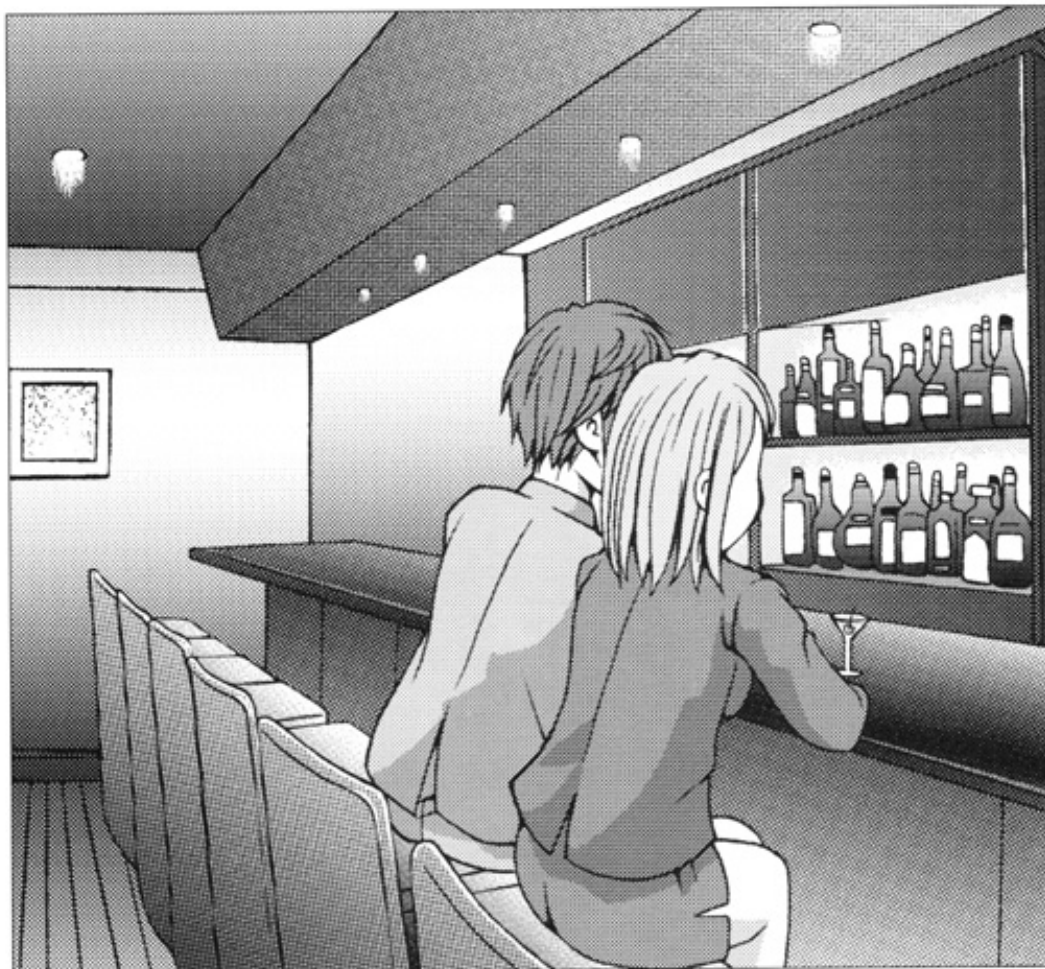
Upholstered Chair Tone Work

Apply dot or gradation tone, envisioning a leather-upholstered chair. Softly etch to blur the rounded corners, creating the look of a glossy shine on the leather.



Bar

Use dark shades to create the appropriate atmosphere. Select a dark tone and apply it to the ceiling and regions far from the picture plane. Draw the lighting fixtures and etch with a rounded brush to suggest light.



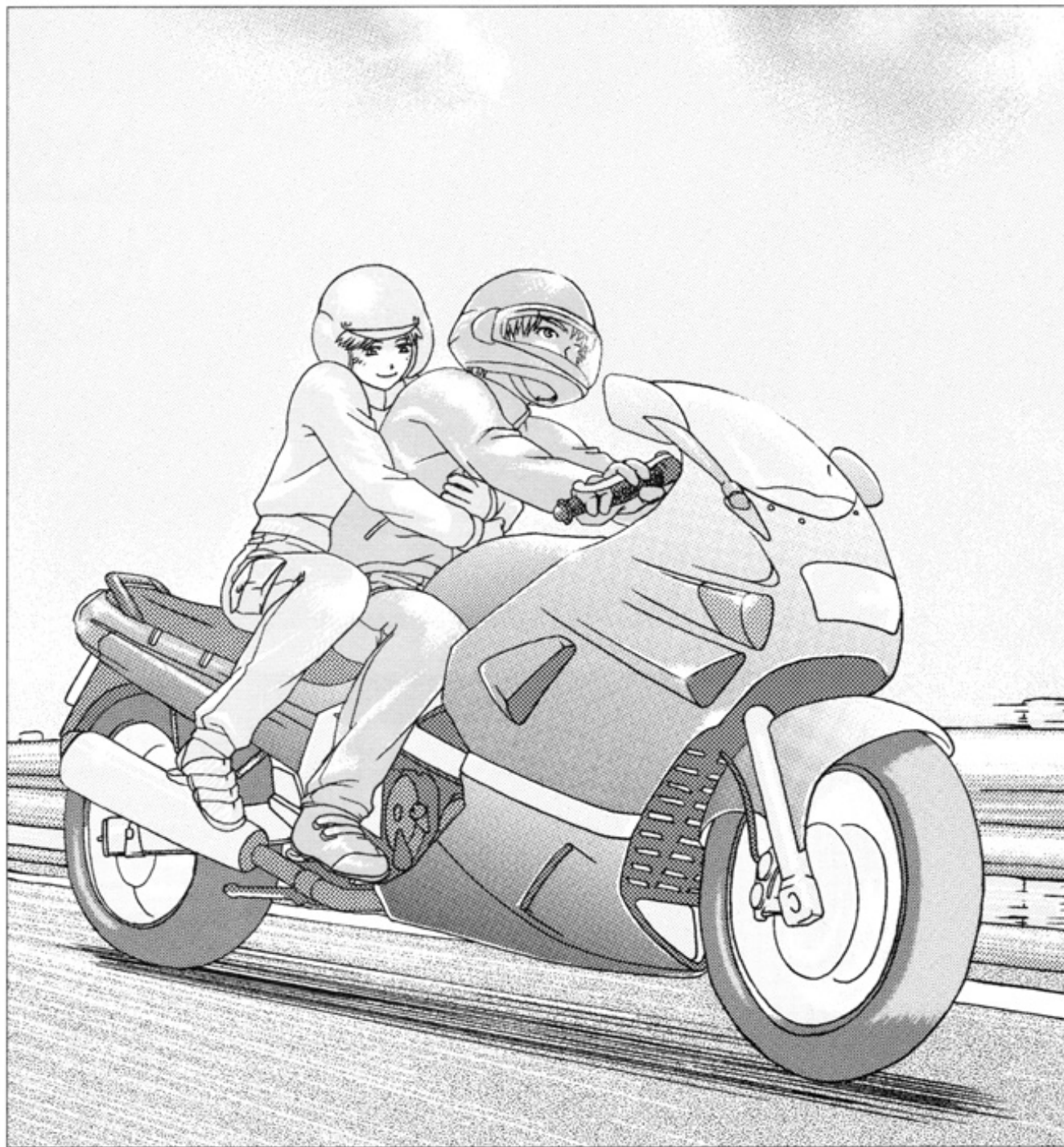
Cinema

The screen constitutes the sole light source inside the dark movie theater. Add highlights only to the upper portion of the seat backs, which face the light source. Apply progressively darkening tone to the rear of the seats, applying either a dot or gradation tone.

Vehicles

Motorcycles

The key to achieving a sense of three-dimensionality lies in portraying the fairing's curved surface. Apply a different shade of tone to each of the frame, the wheels, and the windshield. Add light reflections to the windshield by etching with a rounded brush.



Tip!

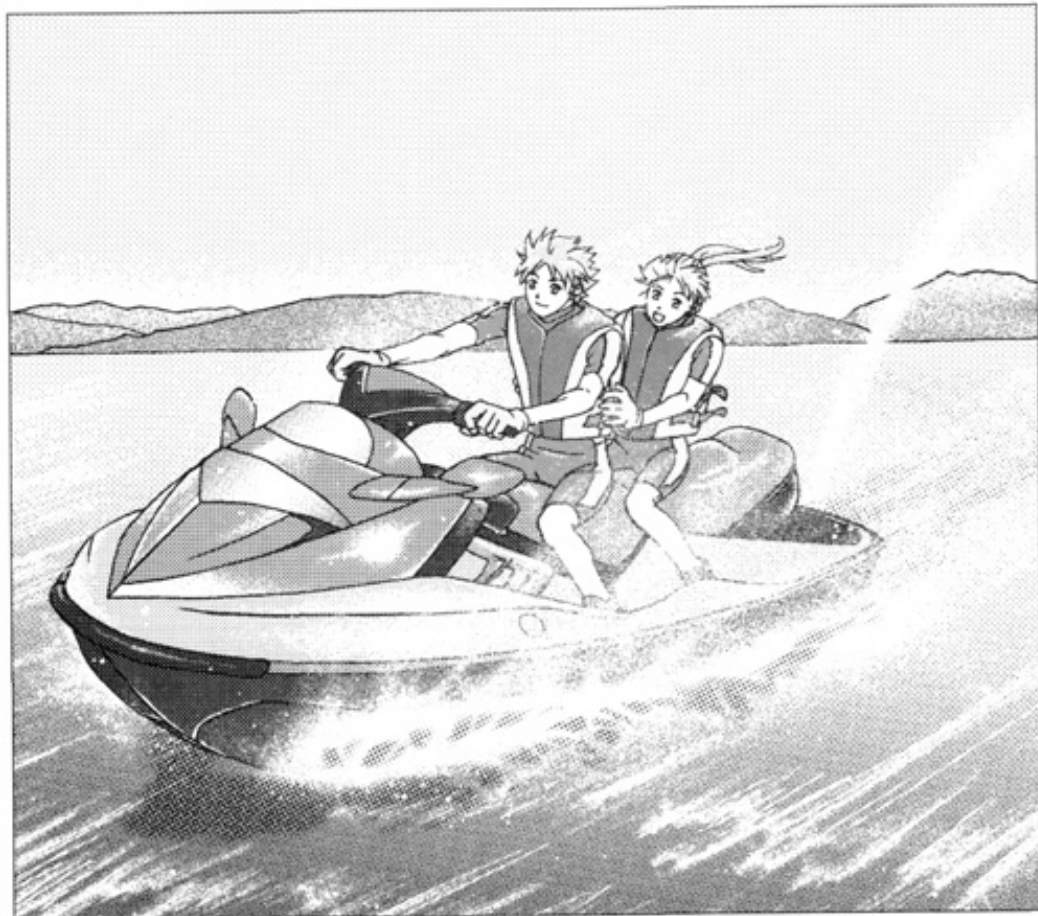
Helmet Tone Work

To execute the tone work for the round helmet, apply either dot or gradation tone to the form overall. Next, add highlights to the helmet's upper portions. I recommend etching the groove as well, double-checking the position of the light source as you etch.



Roller Coasters

Apply speed lines or other lined tone to achieve a sense of velocity. Etch to create highlights on the roller coaster's angular body. Again, use the Brush tool to etch, so that the stroke moves toward the back of the coaster. This will enhance the sense of speed.



Jet Ski

Apply different tones to each surface forming the body to project a sense of three-dimensionality. Add gradation tone to the water's surface. You might either etch with a rounded blur brush to create water spray or use the Eraser tool to rub the tone, creating a matte finish that suggests billowing smoke.

Seasonal Date Spots

Summer: Swimming Pool

Undulation of waves forms a key point in representation. Apply gradation tone to the overall pool. Next, select a brush that produces rough strokes and use a motion as if you were drawing hills. Use quick strokes for portions of tone near the picture plane and solid, continuous strokes for portions far from the picture plane, establishing a difference in shade between the two.



Tip!

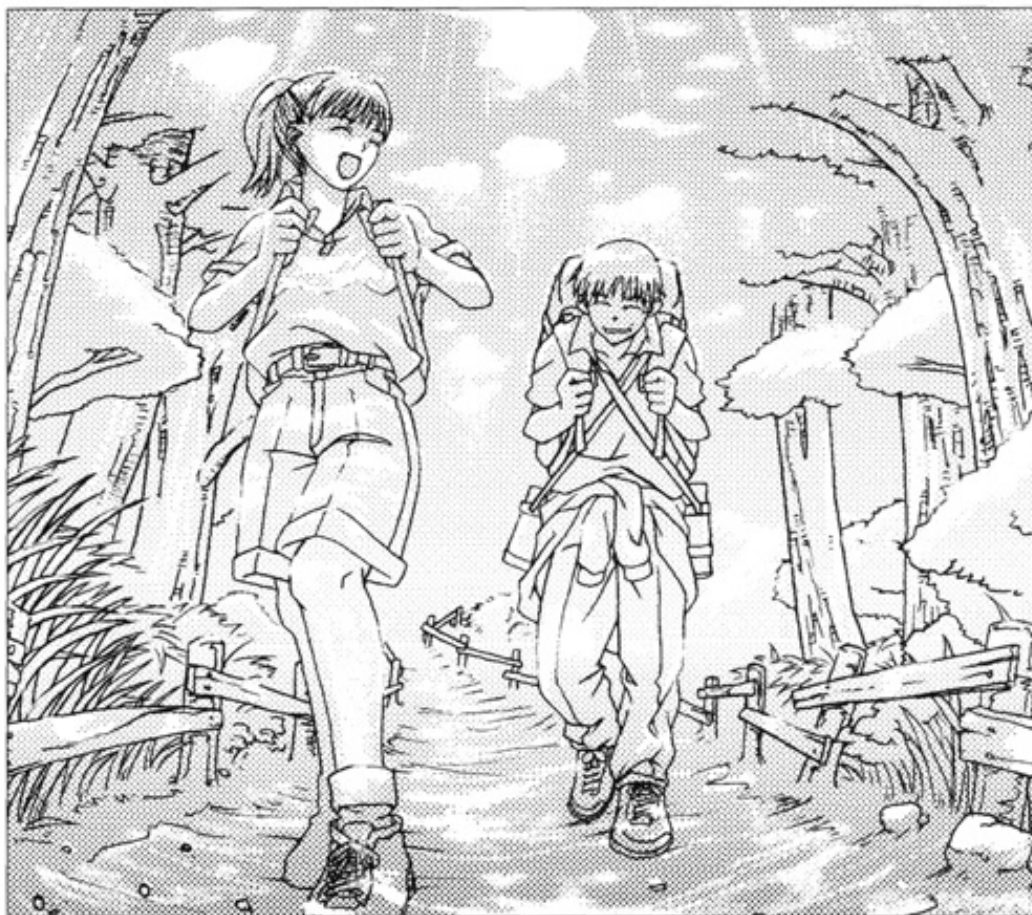
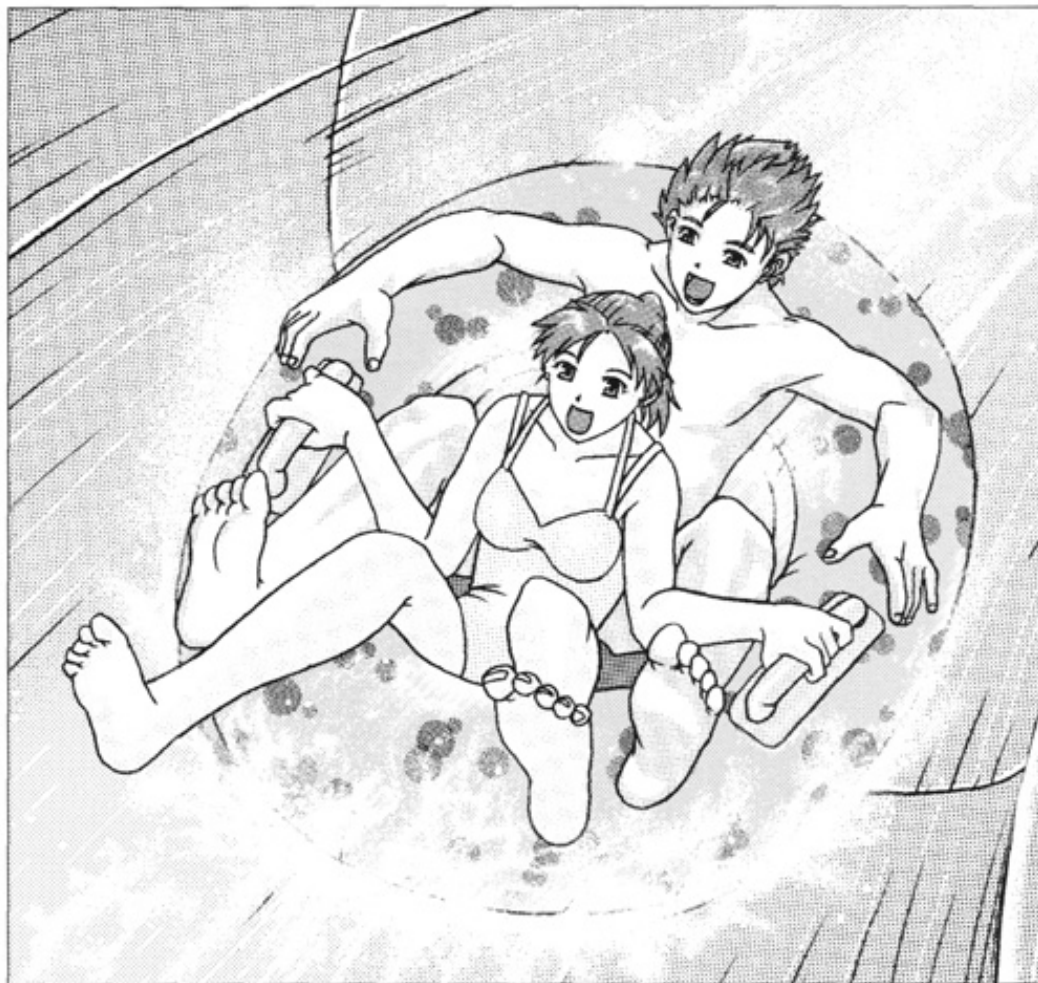
Inner Tube Tone Work

Select either a dot tone or a gradation tone in order to portray the texture of vinyl. Overlap the upper half with a layer of tone, shifting the upper layer slightly to create a darker shade. Finish by using the Blur Brush to etch lines down the inner tube's center to create highlights.



Summer: Waterslide

As with the Jet Ski, lay speed lines over the dot tone applied to the background. This will generate a sense of velocity. Etch both the back and front of the inner tube using the Eraser tool to create the look of spraying mist.



Summer: Hiking

The key point here lies in sunlight bathing down on the scene. Apply dot tone to the overall background or cloud-patterned tone to the sky. Once you have finished the preparatory work, select a small brush and etch sunbeams using a downward motion and straight strokes.

Tone Work Tricks for Drawing Couples



Four Key Points

1. Be selective about shading.

Narrow shading on the face down to key areas and use simple forms. Conversely, add shadows to creases formed on the clothing with painstaking care.

2. Be selective about the background.

When depicting a key scene, always incorporate special effects tone and draw a background. This will heighten the reader's interest.

3. Be selective about the composition.

Play around with composing from various perspectives when producing a psychological scene or a panel of the couple together. This will heighten the visual impact.

4. Be selective about etching.

Do not stop at adding tone. Be sure to etch the tone's edges with a brush as well. Both softly blurring the borders and creating clearly delineated etches will expand your range of portrayal.

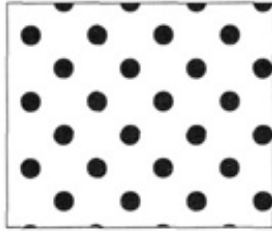
Chapter 4

Manual



Tone Collection Guide

Dot Tones



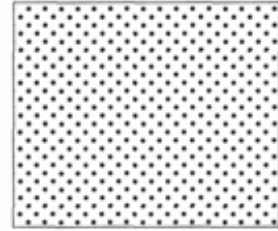
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300dpi 600dpi



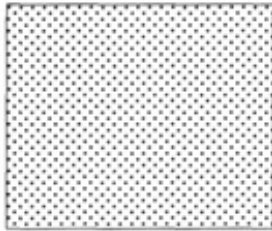
Dots 7.5 Line(s) 15%
300dpi 600dpi



Dots 15 Line(s) 15%
300dpi 600dpi



Dots 20 Line(s) 15%
300dpi 600dpi



Dots 27.5 Line(s) 15%
300dpi 600dpi



Dots 30 Line(s) 15%
300dpi 600dpi



Dots 32.5 Line(s) 15%
300dpi 600dpi



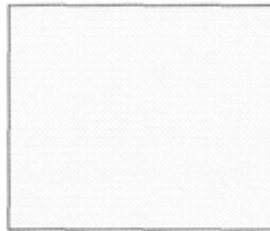
Dots 42.5 Line(s) 15%
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Dots 50 Line(s) 15%
300dpi 600dpi



Dots 55 Line(s) 15%
300dpi 600dpi



Dots 60 Line(s) 5%
300dpi 600dpi



Dots 60 Line(s) 10%
300dpi 600dpi



Dots 60 Line(s) 20%
300dpi 600dpi



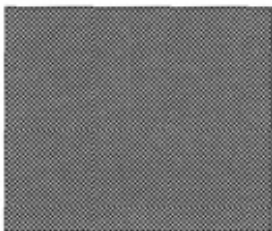
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Dots 60 Line(s) 40%
300dpi 600dpi



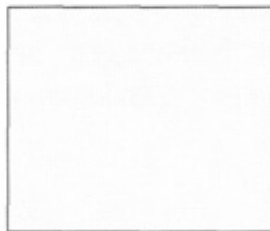
Dots 60 Line(s) 55%
300dpi 600dpi



Dots 60 Line(s) 65%
300dpi 600dpi



Dots 65 Line(s) 15%
300dpi 600dpi



Dots 75 Line(s) 5%
600dpi



Dots 75 Line(s) 50%
600dpi

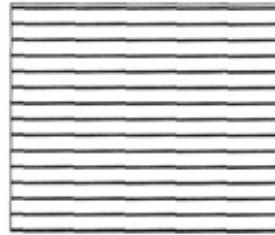
Line Tones



Lines 15 Line(s) 5%
300dpi 600dpi



Lines 15 Line(s) 10%
300dpi 600dpi



Lines 15 Line(s) 20%
300dpi 600dpi



Lines 15 Line(s) 30%
300dpi 600dpi



Lines 15 Line(s) 40%
300dpi 600dpi



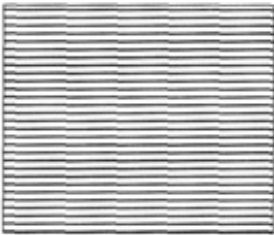
Lines 30 Line(s) 5%
600dpi



Lines 30 Line(s) 10%
300dpi 600dpi



Lines 30 Line(s) 20%
300dpi 600dpi



Lines 30 Line(s) 30%
300dpi 600dpi



Lines 65 Line(s) 10%
600dpi

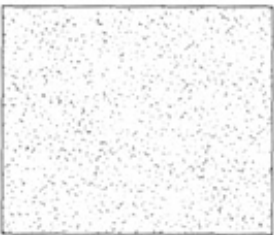


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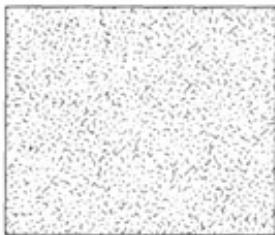


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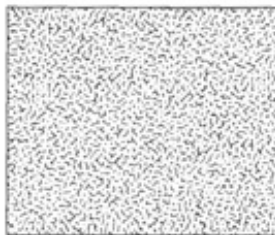
Sand Tones



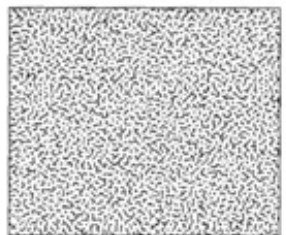
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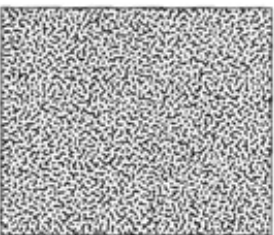
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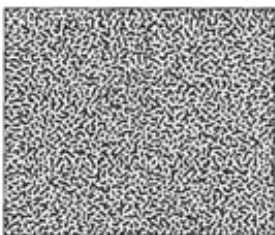
Sand 35 Line(s) 20%
300dpi 600dpi



Sand 35 Line(s) 30%
300dpi 600dpi



Sand 35 Line(s) 40%
300dpi 600dpi



Sand 35 Line(s) 50%
300dpi 600dpi



Sand 45 Line(s) 5%
300dpi 600dpi



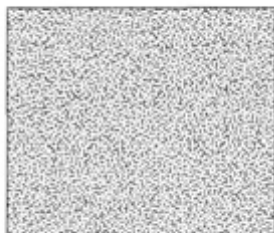
Sand 45 Line(s) 10%
300dpi 600dpi

Tone Collection Guide

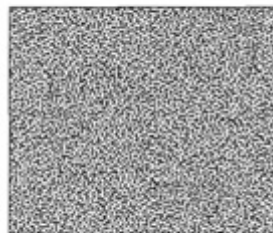
Sand Tones



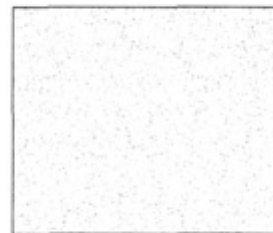
Sand 45 Line(s) 20%
300dpi 600dpi



Sand 45 Line(s) 30%
300dpi 600dpi



Sand 45 Line(s) 50%
300dpi 600dpi



Sand 75 Line(s) 5%
300dpi 600dpi



Sand 75 Line(s) 10%
300dpi 600dpi



Sand 75 Line(s) 20%
300dpi 600dpi



Sand 75 Line(s) 30%
300dpi 600dpi



Sand Grain 5%
300dpi 600dpi

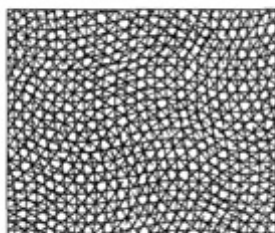


Sand Grain 10%
300dpi 600dpi



Sand Grain 20%
300dpi 600dpi

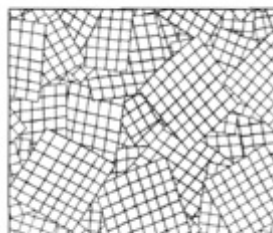
Hatching Tone



Hatching
300dpi 600dpi



Hatching Sgl Cross
300dpi 600dpi



Hatching Dbl Cross
300dpi 600dpi



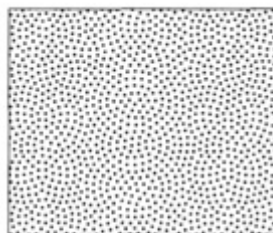
Herringbone 40 Line(s) 10%
300dpi 600dpi



Herringbone 40 Line(s) 20%
300dpi 600dpi



Samekomon 5%
300dpi 600dpi



Samekomon 20%
300dpi 600dpi

Gradation Tones



Dots Gradation / 40 Line(s) / 100% - 0% - 100% / 4.4cm
300dpi 600dpi



Dots Gradation / 40 Line(s) / 100% - 0% - 100% / 11cm
300dpi 600dpi



Dots Gradation / 40 Line(s) / 100% - 0% - 100% / 22cm
300dpi 600dpi



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



Dots Gradation / 60 Line(s) / 100% - 0% - 100% / 2cm
300dpi 600dpi



Dots Gradation / 60 Line(s) / 100% - 0% - 100% / 4.4cm
300dpi 600dpi



Dots Gradation / 60 Line(s) / 100% - 0% - 100% / 6.6cm
300dpi 600dpi



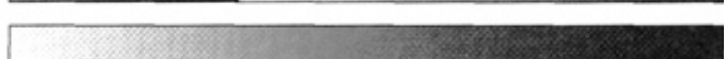
Dots Gradation / 60 Line(s) / 100% - 0% - 100% / 11cm
300dpi 600dpi



Dots Gradation / 60 Line(s) / 100% - 0% - 100% / 16.5cm
300dpi 600dpi



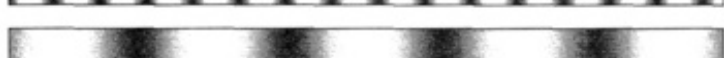
Dots Gradation / 40 Line(s) / 100% - 0% / 22cm
300dpi 600dpi



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



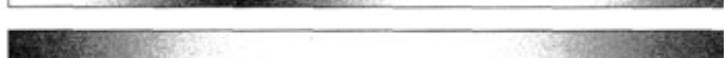
Dither Gradation 100% - 0% - 100% 2cm
300dpi 600dpi



Dither Gradation 100% - 0% - 100% 6.6cm
300dpi 600dpi



Dither Gradation Line(s) 100% - 0% - 100% 22cm
300dpi 600dpi



Dither Gradation Line(s) 100% - 0% 33cm
300dpi 600dpi



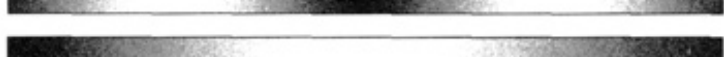
Sand Gradation 40 Line(s) 100% - 0% - 100% 2cm
300dpi 600dpi



Sand Gradation 40 Line(s) 100% - 0% - 100% 6.6cm
300dpi 600dpi



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



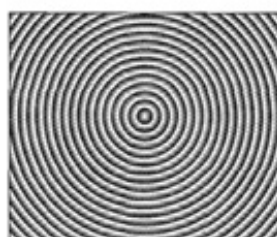
Sand Gradation 40 Line(s) 100% - 0% - 100% 33cm
300dpi 600dpi



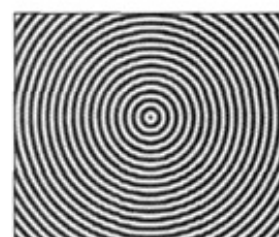
Hatching Gradation
80% - 0% 11cm
300dpi 600dpi



Sand Hatching Gradation
20% - 0% 11cm
300dpi 600dpi



Circles G010
100% - 0% 33cm x 33cm
GLAY



Circles G005R
100% - 0% 33cm x 33cm
GLAY

Tone Collection Guide

Rendering Tones



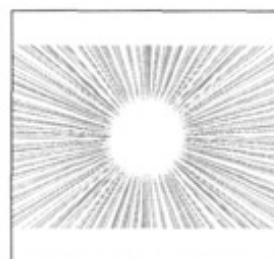
Rendering L 01
300dpi 600dpi



Rendering L 01B
300dpi 600dpi



Rendering L 03B
300dpi 600dpi



Rendering L 05
300dpi 600dpi



Radiating DL 01
300dpi 600dpi



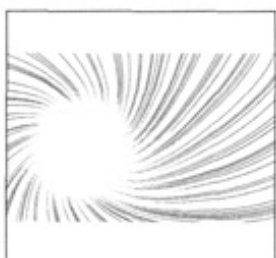
Speed Lines 03
300dpi 600dpi



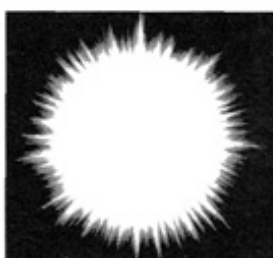
Speed Lines 04
300dpi 600dpi



Rendering L 09B-C
300dpi 600dpi



Rendering L 16-C
300dpi 600dpi



Flash Fills 02
300dpi 600dpi



Flash Fills 04
300dpi 600dpi

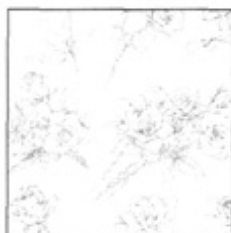
Patterned Tones



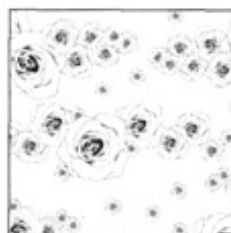
Sheep
300dpi 600dpi



Kitchen
300dpi 600dpi



Rose
300dpi 600dpi



Rose Pattern 02
300dpi 600dpi



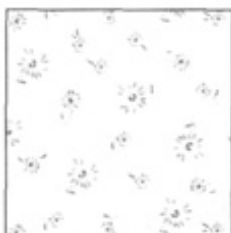
Rose Hearts
300dpi 600dpi



Rose Circles
300dpi 600dpi



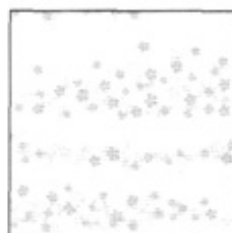
Sand Hatching WL02
300dpi 600dpi



Lace Flowers
300dpi 600dpi

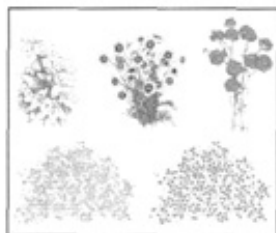


Sand Hatching FI01
300dpi 600dpi



Sand Hatching FI02
300dpi 600dpi

Patterned Tones



Flowers in Vase
300dpi 600dpi



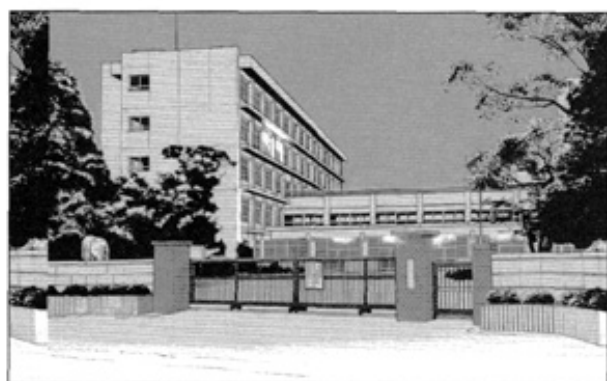
Floral Pattern 04
GLAY



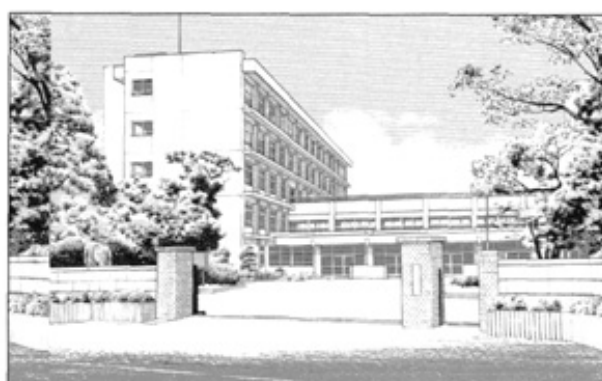
Floral Pattern 02
GLAY



Floral Pattern 03
GLAY



School Night K01
300dpi 600dpi



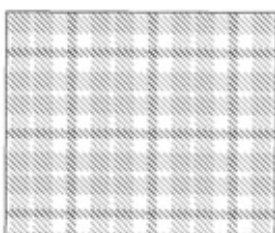
School Noon K01
300dpi 600dpi



Clouds 04
600dpi GLAY



Clouds 20
GLAY



Checker 01
300dpi 600dpi



Checker 05
300dpi 600dpi



Checker 07
300dpi 600dpi



Cotton Weave
GLAY



Plain Fabric 02B
GLAY



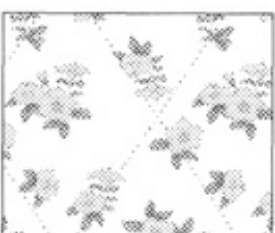
Lines 01
GLAY



Hounds ToothA
GLAY



Rose 01
GLAY



Hibiscus 01
GLAY

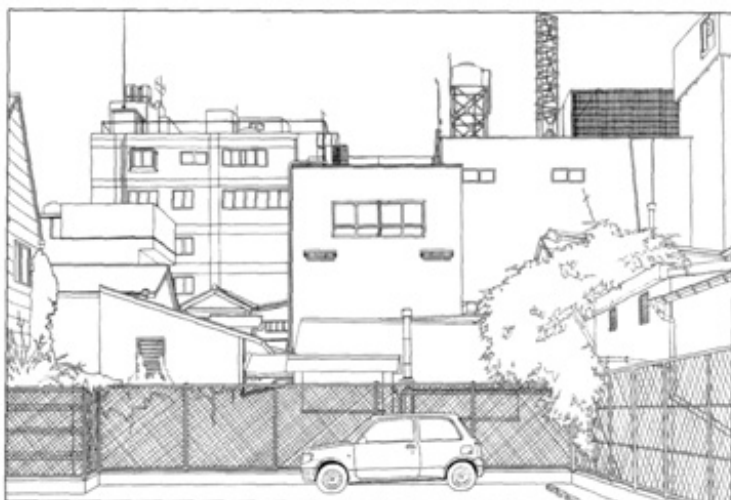
Tone Collection Guide

Patterned Tones



Train Station 02

300dpi 600dpi



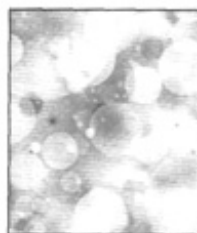
Apt. Buldg. 03_01

300dpi 600dpi

Train Station 03

300dpi 600dpi

Effects Tones



Dots Bubbles 01

300dpi 600dpi



Dots Marble 02

300dpi 600dpi



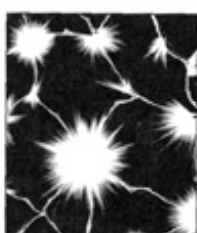
Sand Hatching H01

300dpi 600dpi



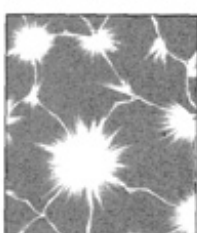
Sand Hatching HS01

300dpi 600dpi



Lightning

300dpi 600dpi



Hatching Lightning

300dpi 600dpi



Sand Hatching LHTG

300dpi 600dpi



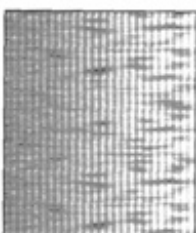
Stippled Bubbles F

300dpi 600dpi



Stippled Bubbles

300dpi 600dpi



Rain 01

GLAY



Rain 02

GLAY



Parallel Beams

GLAY