

ADULTS ONLY

HOW TO DRAW

3

HENTAI

**Bondage!
Tentacles!
Devil Men!
School
Fetishes!
and more!**

**Sexy
School
Girls!**

**Pervert
Monsters!**

**Kinky
Outfits!**

MILLER
Schwartz

\$4.95 US • \$7.95 Can—August 2002



A Velvet Company

RED ZONE

How to Draw Hentai # 3

By Eduardo Muller

What can I say?
This comic is about
sex. Sex in its
rawest form, with-
out any constraints,
because in the end,
they are NOT
REAL! They are
mere drawings on
paper, thought up
by some perverted
imagination. What
I'm attempting here
is not so much a
normal instructional
manual as a win-
dow into how sto-
ries like these are
created, and in the
process of creating,
one might learn
something.
-THE EDITOR

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Basic Feminine Anatomy

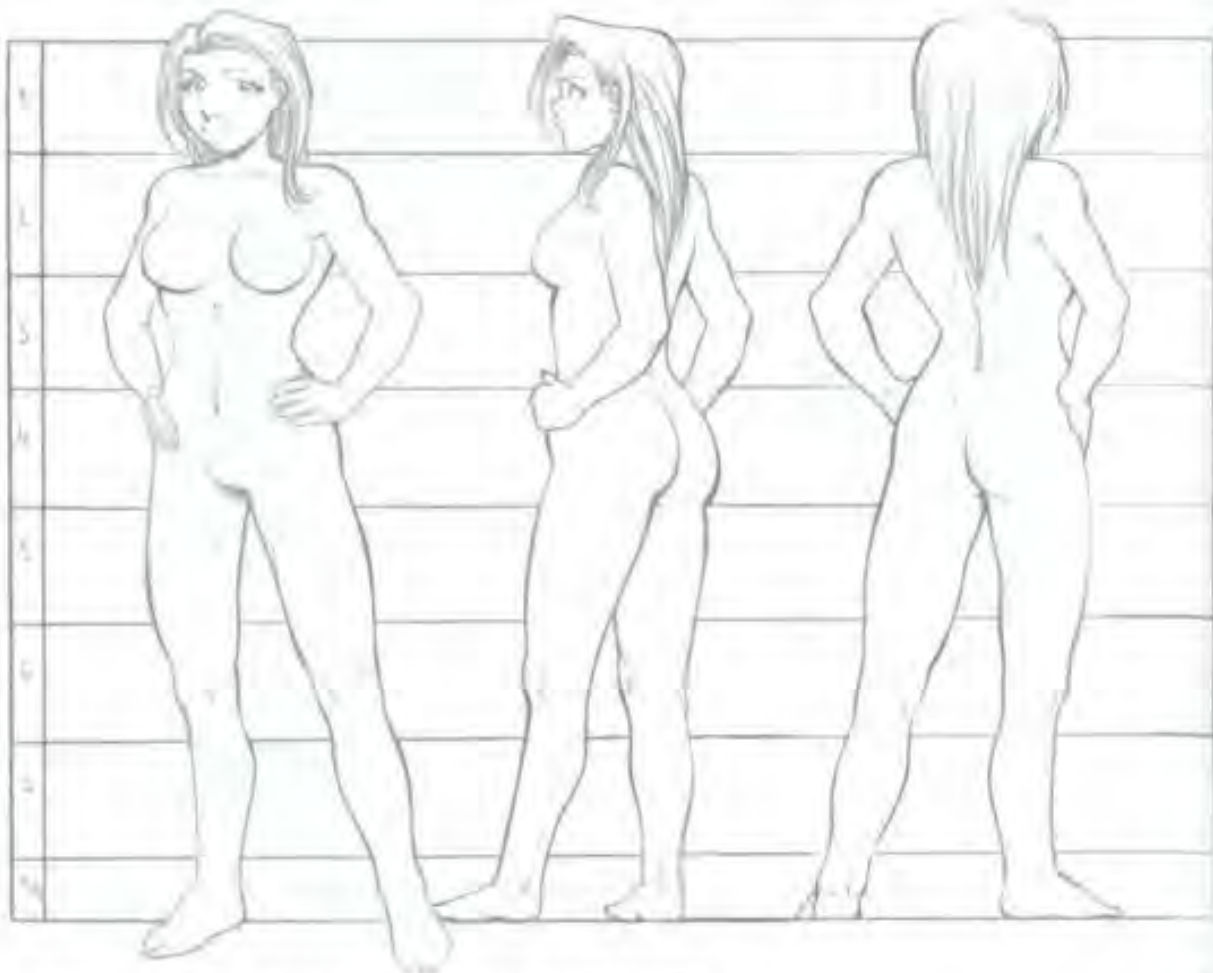
*Anatomia
Basica*



OK, LET'S START WITH A LITTLE RECAP OF FEMININE ANATOMY THAT WAS ALREADY LEARNED IN THE OTHER "HOW TO DRAW MANGA" BOOKS BY ANTARCTIC PRESS, BUT THIS TIME, MORE FOCUSED ON HENTAI ILLUSTRATIONS.

WHEN WE WANT TO CHECK OUT IN AN ILLUSTRATION IF THE PROPORTION OF A BODY IS CORRECT, WE NORMALLY TRY TO MEASURE IT BY FOLLOWING THE SIZE OF THE HEAD, AND THEN SPLIT THE SIZE OF THE BODY INTO THE NUMBER OF HEADS IT CONTAINS.

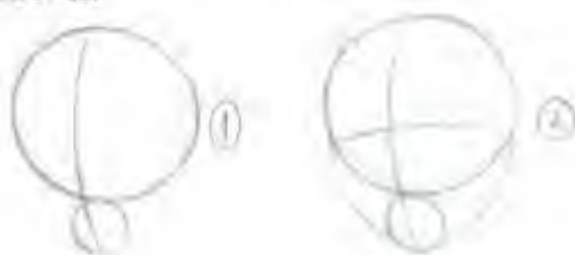
A NORMAL GIRL HAVE NORMALLY THE MEASURE OF 7.5 HEADS OF HEIGHT. CHECK OUT THE ILLUSTRATION ABOVE TO SEE THOSE MEASURES ALONG THE BODY. IF YOU WANT A MORE TALL OR SHORT GIRL, YOU JUST NEED TO INCREASE OR DECREASE THE NUMBER OF HEADS, AND RESPECT THE PROPORTION.



HEAD - MAKE TWO CIRCLES, A BIG ONE AND A SMALL ONE, AS SHOWN ABOVE, AND THEN TRACE AN AXIS LINE BETWEEN THEM WHICH WILL DEFINE THE AXIS OF THE FACE. (1)

NOW YOU NEED TO TRACE THE FORMAT OF THE FACE AND, WITH A LINE PERPENDICULAR TO THE FACE'S AXIS, LOCATED IN THE CENTER OF THE FACE, YOU HAVE THE EYES' AXIS LINE. (2)

THEN YOU JUST NEED TO DRAW THE FACE OF THE CHARACTER FOLLOWING THOSE GUIDELINES! (3)



LINE OF ACTION - THE LINE OF ACTION CONSISTS OF A LINE THAT WORKS LIKE AN AXIS TO THE BODY.

IT WORKS EXACTLY LIKE THE AXIS LINE OF THE FACE, BUT THIS TIME THIS LINE HERE WILL SERVE FOR THE ENTIRE BODY.



THE BODY IN FRONT VIEW - WITH THE BODY SEEN LIKE THIS, THE LINE OF ACTION IS EXACTLY A STRAIGHT LINE. USED LIKE THIS, IT CAN HELP TO MEASURE DISTANCES AND CORRECT YOUR DRAWING.

FOR EXAMPLE, YOU CAN CHECK OUT IF THE DISTANCES BETWEEN THE SHOULDERS AND THE NECK ARE CORRECT.



SIDE VIEW - WITH THE BODY SEEN LIKE THIS, THE LINE OF ACTION SHOWS THE POSTURE OF THE CHARACTER.

AH! DON'T FORGET THAT THE ACTION LINE AND THE LINE OF THE FACE ARE INDEPENDENT OF EACH OTHER.

THE DRAWING SEEN IN THE FIRST EXAMPLE COULD GIVE YOU THE WRONG IMPRESSION.



EXERCISE: SEARCH FOR THE LINE OF ACTION IN THE ILLUSTRATIONS ABOVE!!

The Body Layout

HERE'S SOME TIPS FOR WORKING ON THE BODY LAYOUT OF YOUR CHARACTERS! PLEASE NOTE THAT THIS IS THE "EDUARDO MULLER WAY OF DRAWING," SO IF YOU THINK THAT THIS IS A DIFFICULT PROCESS, PLEASE FEEL FREE TO ADOPT ANOTHER ONE. IT'S ACTUALLY DIFFICULT TO EXPLAIN IT ON A SINGLE PAGE, AND AS THIS MENTAL ISSUE IS A MORE "ADVANCED" ONE FOR MORE ADVANCED ARTISTS, WHAT YOU SEE BELOW IS ACTUALLY NOT NEEDED, BUT I REALLY WOULD LIKE YOU READERS TO UNDERSTAND MY PROCESS, JUST TO MAKE OTHER, FUTURE EXPLANATIONS MORE SIMPLE.



STEP 1 - FIRST, DISSOCIATE THE POSITION OF THE HEAD, THE NECK, AND THEN THE CHEST. NOW TO DISSOCIATE THE CHEST!

FIRST, CREATE A TRAPEZOID COMING FROM THE NECK WITH ITS AXIS BASED ON THE LINE OF ACTION. THIS WILL DISSOCIATE THE DECAY OF THE SHOULDERS AND THE CURVE OF THE CHEST.

NOW, ALONG THIS TRAPEZOID, DERIVE THE SHOULDERS IN AN OVAL FORM.

RIGHT BELOW THE TRAPEZOID, MAKE A RECTANGLE, WHICH ACTUALLY IS THE CHEST OF YOUR CHARACTER.



STEP 2 - NOW, MAKE A CIRCLE THAT GOES TWO AND A HALF HEADS HIGH FROM THE TRAPEZOID (SEE PAGE 1 FOR ASSISTANCE, FOLLOWING THE BODY OF THE GIRL). WITH THAT, YOU DEFINE THE UPPER RIB CAGE.

NOW MAKE AN ELLIPSE A LITTLE BIGGER THAN THE HEAD, RIGHT BELOW THE CHEST.

THIS IS THE ABDOMEN. DON'T FORGET, ALL THESE GEOMETRIC FORMS MUST BE ALIGNED WITH THE LINE OF ACTION!

STEP 3 - NOW, MAKE A CIRCLE ALONG THE END OF THE ELLIPSE, A MEDIUM DISTANCE FROM THE UPPER RIB CAGE. YAY! YOU'VE DEFINED THE HIP'S AREA!

IN WOMEN, MAKE THE HIP CIRCLE THE SAME SIZE OR BIGGER THAN THE ONE FOR THE UPPER RIB CAGE, AND IN MEN, MAKE IT THE SAME SIZE OR SMALLER.



STEP 4 - GOING FROM THE HIP, MAKE TWO ELLIPSES WITH A CIRCLE AT THE END OF EACH ONE. THOSE ELLIPSES ARE THE THIGHS, AND THE CIRCLES, THE KNEES.

STEP 5 - NOW, RIGHT BELOW THE KNEE'S CIRCLE, MAKE AN OVAL FORM, WHICH IS THE BACK OF THE LEG. NEXT, MAKE A CIRCLE FOR THE SIZE OF THE ANKLE AND CONNECT THE SIDES OF THE OVAL AND THE CIRCLE, CREATING AN ELLIPSE.

OKAY, THE LEG IS NOW READY!

TO MAKE THE ARMS, FOLLOW THE SAME INSTRUCTIONS AS FOR THE LEGS.

I'LL HAVE TO OWE YOU PEOPLE AN EXPLANATION FOR FEET AND HANDS, BECAUSE I DON'T HAVE ANY MORE SPACE IN THIS PAGE! CHECK OUT THE LAYOUT IN THE FINISHED POSITION OFF TO THE RIGHT!



TURN THE PAGE FOR SOME SPECIFIC EXPLANATIONS ABOUT FEMALE ANATOMY!

Breasts!

Seios!

BREASTS - THE EASIEST WAY TO DRAW THE BREASTS IS TO START BY REPRESENTING THEM AS CIRCLES.

EXACTLY IN THE CENTER OF THE CIRCLE YOU'LL FIND THE NIPPLE, THE CENTER OF WHICH MUST BE POSITIONED TWO HEADS DOWN ALONG THE BODY.

IT'S OBVIOUS THAT BIGGER BREASTS TEND TO HAVE THEIR CENTER LOCATED BELOW THE SECOND HEAD LINE, AND SMALL ONES HIGHER UP.

TRY TO MAKE A GOOD DISTANCE BETWEEN THOSE CIRCLES, AS SEEN IN EXAMPLE B. IF THE BREASTS ARE BIGGER, THIS DISTANCE WILL BE SHORTENED, AND VICE-VERSA. NOW, DETAILING A LITTLE MORE, ERASE A LITTLE OF THE UPPER CIRCLE AND PUT SOME VOLUME IN THE LOWER PART.

THIS WILL GIVE A SENSE OF FIRMINESS TO THE BREAST (EXAMPLE C).

TAKE A LOOK ALSO AT THE DETAIL OF THE NIPPLES (EXAMPLE D).

HERE IS SOMETHING IMPORTANT: AS THE POSITION OF YOUR CHARACTER TURNS MORE ASIDE FROM THE READER, THE NEARER BREAST WILL COVER THE OTHER ONE (EXAMPLE E).

TO FINISH, IN EXAMPLE F, NOTE THAT THE LINE OF THE BREAST MERGES WITH THE SHOULDER'S LINE.

THIS HAPPENS BECAUSE THE SHOULDERS AND CHEST ARE CONNECTED BY MUSCLES, SO THE BREAST FOLLOWS THE SHOULDER'S MOVES.

TAKE A LOOK AT EXAMPLES G, H AND I FOR DIFFERENT TYPES OF BREASTS AND DIFFERENT POSITIONS.



Hips and Butt

Quadriceps & Abdomen



HIPS - A COOL TIP FOR YOU TO DRAW YOUR GIRLS WITH SENSUAL HIPS IS TO LEARN HOW TO USE THE LINE OF ACTION TO YOUR ADVANTAGE. CHECK IT OUT:

(1) GIVE SOME PREFERENCE FOR KEEPING THE WAIST TILTED TO ONE SIDE. THIS WILL CATCH THE ATTENTION OF THE READER.

(2) LOOK AT EXAMPLE 2 FOR HOW THE ACTION LINE WORKS IN THIS CASE.

BUT DO IT WITH CARE--YOU NEED TO USE COMMON SENSE, BECAUSE IF YOU DRAW HER WAIST TILTING TOO MUCH TO ONE SIDE, SHE WON'T BE ABLE TO BREATHE! ;)



(3) ALSO, KEEP HER CHEST RAISED AND HER BUTT IN A LIFTED POSITION AT ALL TIMES!

THERE'S A LITTLE SECRET TO DRAWING SEXY WALKING: MAKE THE SHOULDERS AND HIPS TILT TO THE SAME SIDE.

THAT WILL MAKE HER WALK SENSUAL, GIVING THE IMPRESSION THAT SHE'S DOING A HIP-SWING.

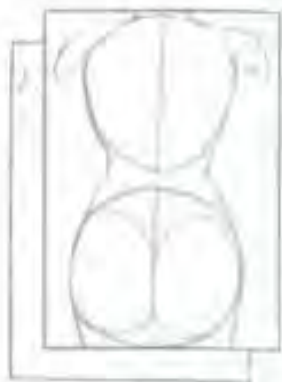


Butt

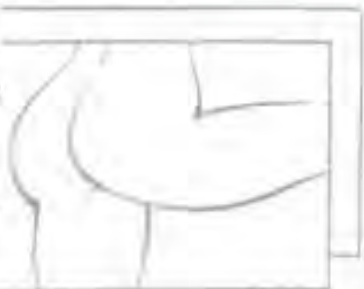
BUTT - OBSERVE THAT THE BUTT IS FORMED BY TWO BUTTOCKS (WELL, I THINK THIS IS OBVIOUS, BUT ANYWAY...)

THAT FILL OUT THE SAME SPACE AS THE HIP, SEEN FROM THE BACK. NOTE THAT THE DIVISION LINE BETWEEN THEM IS THE LINE OF ACTION OF THE BODY. (SIMPLE, HUH? CHECK OUT EXAMPLE 2)

DON'T FORGET THAT THE BUTTOCKS ARE ACTUALLY TWO PIECES OF MEAT AND MUSCLES (SOMETIMES WITH A LITTLE FAT ON THEM...), THAT ASSUME DIFFERENT FORMS ACCORDING TO THE MOVEMENT OF THE LEGS, AND AS THE GIRL IS SEEN MORE FROM THE SIDE, ONE BUTTOCK WILL BE COVER UP THE OTHER ONE, AS EXPLAINED BEFORE ABOUT THE BREASTS.



NOTE AS THE BUTTOCKS REACT : WITH THE RIGHT LEG LIFTED UP, THE RIGHT BUTTOCK GETS STRETCHED OUT, WHILE THE LEFT ONE IS IN A REST POSITION, CONCENTRATING ITS VOLUME AT ITS BASE.



Vagina and Anus



AT LEFT, WE HAVE A PRETTY SIMPLE ILLUSTRATION OF A VAGINA TO MAKE THINGS EASIER IN THIS EXPLANATION. BELIEVE ME, THERE'S A LOT OF THINGS TO SAY ABOUT A VAGINA!

PUBIC HAIR: OK, YOU'RE OLDER THAN 13 AND KNOW EXACTLY WHAT IT IS. HOW TO DRAW: MAKE SOME CURVED LINES, ALL IN THE SAME DIRECTION (EXAMPLE 1).

THEN REPEAT THE OPERATION, BUT THIS TIME, CROSS THE LINES WITH THE ONES THAT WERE MADE BEFORE (EXAMPLE 2).

THE SECRET IS TO MAKE IT LOOK LIKE YOU'RE DOING A SHADOW EFFECT. REPEAT IT SEVERAL TIMES, AND IT'S READY! (EXAMPLE 3).



2-CLITORIS: IT'S A LITTLE MEMBRANE LOCATED UP IN THE LABIA MINORA, PRETTY SENSITIVE TO SEXUAL STIMULATION.

ACTUALLY, THE CLITORIS HIDES ITSELF INSIDE THE LABIA MINORA AND, JUST LIKE THE PENIS, "GROWS UP" WITH SEXUAL STIMULATION. THE SIZE OF THE CLITORIS DIFFERS FROM GIRL TO GIRL.

3-LABIA MINORA - THESE ARE COMPOSED OF ELASTIC AND CONJUNCTIVE FIBERS AND ARE LOCATED BETWEEN THE LABIA MAJORA. THEY PROTECT THE CLITORIS, THE URETHRA AND THE VAGINA ITSELF. THEIR APPEARANCE VARIES FROM GIRL TO GIRL. THE LABIA MINORA AND THE LABIA MAJORA ARE PRETTY SENSITIVE TO PRESSURE AND TOUCH.

4-LABIA MAJORA - THESE CONCEAL THE LABIA MINORA, ARE GENERALLY COVERED BY PUBIC HAIR, AND CONTAIN SEVERAL GLANDS WHICH RELEASE SMELLS THAT ARE SEXUAL STIMULANTS.



ANUS - WELL... THE ANUS ACTUALLY ISN'T DIFFICULT TO DRAW AT ALL. IT'S JUST A LITTLE CAVITY, AND YOU KNOW EXACTLY WHAT IT IS USED FOR.

DO I NEED TO EXPLAIN? HOPE NOT. JUST TAKE A LOOK AT THE ILLUSTRATION AT RIGHT AND YOU'LL UNDERSTAND HOW TO DRAW IT. YOU'LL PARDON THE JOKE, BUT DRAWING AN ANUS IS REALLY A PAIN IN THE ASS!



TAKE A LOOK AT THE DISTANCE BETWEEN THE ANUS AND THE VAGINA.

Legs!

by [illegible]

LEGS -
NOW HERE'S
A LITTLE CURIOSITY:
IN MANY AMERICAN
COMICS, THERE SEEMS
TO BE SOME KIND OF
RULE THAT GIRLS MUST
HAVE LEGS THAT ARE 5
HEADS LONG! I MEAN,
ALL THESE GIRLS ARE
GIANTIC!!



I DON'T HAVE ANYTHING
AGAINST THIS--IF SOMEONE
WANTS TO DRAW WOMEN LIKE
THIS, OKAY! OVER HERE
IN BRAZIL (YES, BRAZIL IS
THE COUNTRY I LIVE IN, BUT
I WAS BORN IN GERMANY)
EVERYBODY LOVES AMERICAN
COMICS, AS DO I. BUT I THINK
THIS KIND OF "RULE"
DESTROYS A LITTLE THE ARTIST'S
CREATIVITY. LOOK, NOBODY OUT
THERE IN THE STREETS LOOKS THE
SAME, SO WHY DO WE NEED TO
FOLLOW A MODEL?
I WOULD REALLY
LIKE TO YOU TO
KEEP THAT IN MIND.

TO KEEP YOUR
READER DROOLING, DRAW
THE GIRLS PLAYING
SEDUCTIVE GAMES
WITH HER LEGS, HIDING
HER INTIMATE PARTS.

SUCCESS IS
GUARANTEED!





REMEMBER
THE LEGS THAT
MASAMUNE SHIROW
DRAWS? THEY'RE
STRONG AND
SEXY AT THE
SAME
TIME.

TO MAKE
SOME SEXY
LEGS LIKE
MASAMUNE, YOU
SHOULD ENHANCE
THE MUSCLES, BUT
NOT TOO MUCH, OR
SHE'S GOING
TO LOOK LIKE
THE HULK!!



ATTENTION!
THE MAXIMUM HEIGHT YOU
CAN GET WITH HIGH HEELS
IS UNTIL THE FEET MAKE A
90° ANGLE WITH THE
GROUND, LIKE THE
EXAMPLE ABOVE.

MORE THAN THAT,
AND SHE'LL BREAK
HER ANKLE!

THERE ARE A LOT OF PEOPLE WHO CONSIDER HIGH HEELS
A FETISH, SO REMEMBER THAT WHEN DRAWING SHOES ON
YOUR GIRLS, THE HIGHER THE HEEL, THE BETTER!!

DON'T FORGET TO STUDY HOW THE
MUSCLES OF THE LEG REACT WHEN
IN MOVEMENT. BUT DON'T MAKE
THEM LOOK TOO BULKY, OR THE
GIRL'S LEGS WILL START TO LOOK
LIKE MAN'S LEGS!! AND I'M SURE
NO ONE GETS EXCITED FROM THAT....



Visuals of Hentai

Hentai Visuals!



Nurses



IN THE HENTAI UNIVERSE, THE NURSES ARE ONE OF MEN'S PRINCIPLE FANTASIES. YOU CAN FIND A LOT OF ADULT MOVIES WITH THIS THEME, FOR EXAMPLE... SO DON'T FORGET THEN IN YOUR STORIES!!!



THE ACCESSORIES THAT FIT MOST WITH THIS FANTASY ARE MEDICAL HARDWARE LIKE SYRINGES, STETHOSCOPES--THAT KIND OF STUFF-- AND OF COURSE, WHITE LINGERIE!!

Teachers



OKAY!! IS THERE ACTUALLY SOMEONE WHO HAS NOT FALLEN IN LOVE FOR A TEACHER IN HIS CHILDHOOD??

SERIOUSLY, IT'S IMPOSSIBLE THAT SOMEBODY COULD HAVE NOT FELT "SOMETHING MORE" FOR A TEACHER.

ANYWAY, ON TO WHAT IS MORE IMPORTANT.

A LITTLE DETAIL YOU CAN'T FORGET IS THAT THE TEACHERS CLOTHES ARE REALLY BEHAVED CLOTHES, LIKE BLAZERS AND BUSINESS SUITS.

I MEAN, BEHAVED PEOPLE = BEHAVED CLOTHES, GET IT? OR "YOU ARE WHAT YOU WEAR..". OKAY, SHUT UP, EDUARDO, THEY UNDERSTAND.



Rock Girls

ROCK GIRLS USUALLY TEND TO FREAK OUT THE BOYS, MANY OF WHOM FEEL THE GIRLS WANT TO DARE THEM, BECAUSE THOSE GIRLS ARE DOING THINGS THAT ARE "MAN STUFF"....

"L7" IS A GOOD REFERENCE FOR THIS VISUAL! TAKE A LOOK AT SOME ACCESSORIES!

CRAZY HAIRSTYLES ARE REALLY IMPORTANT!!

SUNGLASSES AND CHAINS

TATTOO-STYLE ILLUSTRATIONS ARE A PRETTY COOL REFERENCE FOR THIS CONCEPT OF VISUAL!

JACKET

RIPPED JEANS

DON'T FORGET THE BOOTS!! REMEMBER KISS?



Bondage!

IN BONDAGE, THERE ARE A LOT OF ACCESSORIES AVAILABLE TO INSERT IN THE GIRLS YOU DRAW.

LEATHER CLOTHES ARE THE MOST POPULAR CHOICE, AS WELL CHAINS, BULLWHIPS AND DARK LINGERIE!

IT'S GOOD FOR YOU TO PRACTICE HOW TO DRAW CLOTHES MADE OF LEATHER... THE EFFECTS CAUSED BY LIGHT, ETC.



School Girls!

WITHOUT A DOUBT, THE FAVORITE IDEA FOR A HENTAI STORY IS SCHOOLGIRL STORIES. IT'S ALWAYS LIKE THIS: THE SCENE IS THE HIGH SCHOOL OF A SMALL CITY, AND THE SCRIPT CENTERS ON THE SEXUAL LIFE OF THE STUDENTS.

HERE'S SOME HINTS TO CREATE YOUR HIGH SCHOOL GIRLS!!



LOW-NECKED SCHOOL SHIRTS WITH MINISKIRTS ARE A GOOD ONE, BASED ON THE POPULAR UNIFORM OF THE JAPANESE GIRLS, WHICH LOOKS LIKE A SAILOR SUIT.

ON THIS PAGE YOU CAN TAKE A DETAILED LOOK AT THOSE UNIFORMS.

DON'T FORGET: THOSE GIRLS NEED TO BE CUTE!!!

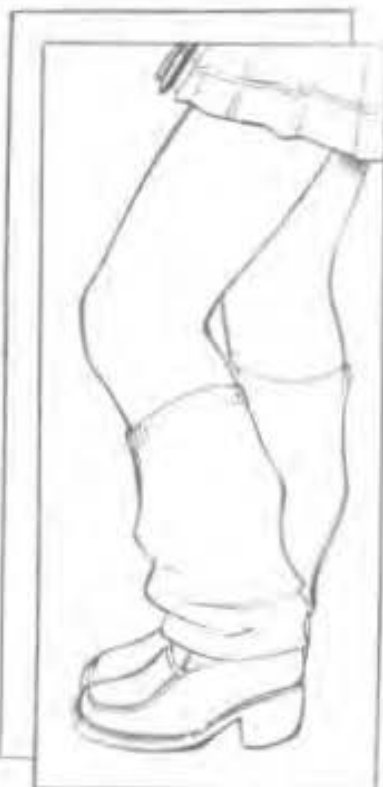


SCHOOL
BAG



AT THE END OF THE '90S,
JAPANESE GIRLS STARTED
TO WEAR "LOOSE SOCKS"
(GIANT SOCKS THAT COME
ALMOST TO THEIR KNEES),
WITH THE INEXPLICABLE
RESULT OF THEM BECOMING
A PRETTY POPULAR FETISH
IN JAPAN.

THOSE "LOOSE SOCKS"
MAKE THE LEG TO LOOK
MORE SLENDER, BUT WHAT
GOES ON IN JAPANESE
MEN'S MINDS TO MAKE IT
ATTRACTIVE, NO ONE
KNOWS!!



IT'S NORMAL FOR US TO HAVE OUR OWN FETISHES AND
FANTASIES, RIGHT? OKAY, BUT THERE ARE SOME
PEOPLE WHO TAKE IT TOO SERIOUSLY,
TURNING THEIR FANTASIES INTO INSANE
EXPERIENCES...

AND EVEN CRIMINAL ONES! AS AN EXAMPLE,
IN JAPAN THERE IS A CATEGORY OF
PROSTITUTION CALLED "ENDUE-CHOSE,"
WHERE SCHOOLGIRLS (REAL
SCHOOLGIRLS, NOT WOMEN DRESSED
LIKE THEM) SELL THEIR BODIES
JUST TO BUY VICTOR HUG OR
RALPH LAUREN...)

MAN, IT MAKES ME SICK!



Sensual Clothes

Ropa Sensuais!





TO DRAW FEMININE CLOTHES THAT'LL REALLY GET THE READER'S ATTENTION, IT'S NECESSARY THAT THEY BE PRETTY LIGHT TO SHOW THE BODY OF THE GIRL WITHOUT HIDING ANYTHING.

LOOK FOR SEVERAL STYLES OF CLOTHES FOR THE GIRLS YOU DRAW, FROM CASUAL TO "HEY, BOYS, I'M HERE!"

ANOTHER IMPORTANT THING IS THAT, THE MORE SEMI-CLOTHED YOUR GIRL IS, THE MORE YOUR READERS WILL LIKE HER, IF YOU KNOW WHAT I MEAN...

SO ALWAYS LEAVE TO HER SOME PIECES OF CLOTHING, PLAYING A LITTLE GAME OF SEDUCTION WITH THE READER.



ON THIS PAGE, WE CAN SEE SEVERAL ILLUSTRATIONS OF GIRLS IN LINGERIE, THE FAVORITE CLOTHING OF ADULT MAGAZINES.

A BASIC SENSUAL LINGERIE SET IS COMPOSED OF A BRA, PANTIES, PANTY HOSE AND GLOVES. DRAW THOSE PIECES WITH THE MOST DETAILS YOU CAN MANAGE, BECAUSE THEY MAKE YOUR ARTWORK RICHER.



GIVE SOME ATTENTION TO LOW NECKLINES TOO. MAKE THE BREASTS LOOK LIKE THEY'RE ALL SQUEEZED TOGETHER DUE TO SOME TIGHT CLOTHES OR THE GIRL'S POSITION, WITH HER ARMS SQUEEZING THEM.



DON'T FORGET: TRANSPARENT CLOTHES...

.. AND SMALL SKIRTS ARE REALLY GOOD CHOICES!!



Sexual Expressions

*Expressions
Sensuais!*



AS YOU MAY HAVE NOTICED, THIS IS NOT A NORMAL "HOW TO DRAW" BOOK. IT'S MORE ADVANCED, FOR ADVANCED MANGA ARTISTS.

IF YOU ARE HAVING ANY KIND OF PROBLEM UNDERSTANDING WHAT'S GOING ON HERE, MAYBE YOU SHOULD TAKE A LOOK AT THE BASICS FIRST. CHECK OUT SOME OTHER FANTASTIC "HOW TO DRAW" BOOKS FROM ANTARCTIC PRESS AND YOU'LL FIND IT ALL.

BUT IF YOU'RE DOING GOOD SO FAR, GREAT! LET'S CONTINUE!



EXPRESSIONS - IN HENTAI ILLUSTRATIONS, YOU SHOULD PUT MORE EMPHASIS ON EXPRESSIONS OF PAIN AND JOY TO GIVE MORE IMPACT TO THE DRAWING.

LET'S TAKE A LOOK AT HOW TO DO SOME SEXY EYES FIRST.

EYES - LET'S DO LIKE THIS: AS A FIRST EXERCISE, WE'LL BE EVOLVING EXPRESSIONS THROUGH THE EYES. AT LEFT, IN PANEL 1, WE HAVE THREE DIFFERENT MANGA-STYLE EYE SAMPLES THAT WILL BE USED FOR THIS EXAMPLE. IT'S NOT NECESSARY TO DO EXACTLY THOSE EYES I'M SHOWING HERE.

IF YOU ALREADY HAVE ANOTHER STYLE THAT SUITS YOU BEST, PLEASE GO AHEAD AND DO IT JUST THE WAY YOU LIKE, BUT YOU NEED TO HAVE A GOOD VARIETY OF EYE STYLES.

I'LL EXPLAIN THAT LATER ON IN THIS LESSON.

YOU NEED TO KEEP IN MIND THE WAY THE SHAPE OF THE EYE CHANGES WITH THE DISTORTION OF FACIAL PERSPECTIVE.

TAKE A LOOK AT THE WAY THAT THE LEFT EYE OF THE GIRL (RIGHT SIDE FROM YOUR VIEWPOINT) IN THE PANEL AT RIGHT HAS CHANGED.



A LITTLE DISTORTION OF THE "A" EYE SAMPLE.

HALF-OPENED EYES.
REMEMBER THEM.
THEY CAN REPRESENT A LOT OF
FEELINGS, LIKE PAIN, RAGE OR JOY.

TAKE A LOOK AT THOSE SAMPLES AND
YOU'LL FIND OUT. THE "B" EYE SAMPLE,
AS YOU CAN SEE, GIVES THE GIRL
A SLY LOOK...



DON'T FORGET: THE EYEBROWS ALSO HAVE AN
IMPORTANT ROLE IN COMPLETING EXPRESSIONS.
PRACTICE A LOT WITH THE EYES YOU WANT TO DRAW.

PRACTICE SOME CLOSED
EYES, TOO--YOU'LL
NEED THEM FOR THOSE
"CLIMACTIC MOMENTS".



Mouths

OVER THIS PAGE YOU CAN FIND SOME SAMPLES OF
SENSUAL MOUTHS--SMILING, SCREAMING, LICKING....

DON'T FORGET TO PRACTICE
THEM IN DIFFERENT ANGLES!



Faces

OKAY, NOW IT'S TIME TO PUT INTO PRACTICE WHAT WE'VE STUDIED BEFORE. TRY TO ELABORATE SOME REALLY EXCITING FACES, GOING FROM THE MOST ANGELICAL TO THE MOST HARDCORE.

OH YEAH! PRACTICE IT WITH THAT EYE VARIETY I MENTIONED BEFORE, OKAY?

REMEMBER, A PRETTY CUTE FACE, WELL-DRAWN AND EXPRESSIVE, CAN BE MUCH MORE EXCITING TO YOUR READER THAN A DRAWING APPEALING TO PURE HARDCORE. THINK ABOUT THIS.



C eye style



C eye style

THE IDEA OF THE ILLUSTRATIONS ON THIS PAGE IS THAT THE GIRLS WHO HAVE THOSE CUTE, INNOCENT FACES, ARE NOT SOOOO INNOCENT AS THEY SEEM...



A eye style

REMEMBER THE GIRLS THAT LI-JIN DRAWS IN HIS STORIES?

THIS IS THE SAME IDEA!



C eye style

C eye style



NOW, IF YOUR OBJECTIVE IS NOT TO DRAW SENSUAL ILLUSTRATIONS BUT REALLY HARDCORE STUFF, HERE'S A HINT:

THE GIRLS' EXPRESSIONS SHOULD MIX SOMETHING LIKE PAIN AND JOY TOGETHER, AS IF THEY'RE SAYING: "OH, MY GOD!! IT HURTS... BUT PLEASE, DON'T STOP!!!!"

IF THE GIRL YOU'RE DRAWING GIVES YOU THIS IMPRESSION, THAT'S IT!!! YOU'VE MADE IT!!!!!!



B eye style



B eye style

SOMETIMES, THE "I LOVE MOMMY AND DADDY" GIRLS ARE THE ONES WHO GET MORE HARDCORE!!

REMEMBER THAT WHEN CREATING HENTAI STORIES!



C eye style



"A" Eye Style



"A" Eye Style

REMEMBER HOW I ASKED YOU TO
USE A VARIETY OF EYE STYLES?

NOW I'LL EXPLAIN WHY. IN MANGA,
THE EYES ARE USED TO IDENTIFY THE
PERSONALITY OF THE CHARACTERS.

OF COURSE, THIS IS NOT THE ONLY
FACTOR (THERE ARE MANY OTHERS,
LIKE THE HAIR, FOR EXAMPLE), BUT
IT'S THE MOST RELEVANT FOR SURE.
OKAY!! NOW LET'S IDENTIFY THE
PERSONALITIES OF THE SAMPLES
I'VE SHOWED BEFORE!

A EYE STYLE - A LEGIT PERSONALITY
OF AN INTELLIGENT CHARACTER WHO
RUNS AFTER HER DREAMS!!

B EYE STYLE - SEXY, CONFIDENT,
AND SOMETIMES ARROGANT!

C EYE STYLE - THIS IS THE
EYE OF A CUTE AND LOVELY GIRL
WHO NEEDS THE ATTENTION AND
PROTECTION OF OTHER PEOPLE.



"B" Eye Style

"A" eye style



OF COURSE, THERE ARE THE CASES OF
CHARACTER (LIKE AT RIGHT) WHO DRIVE
THE BOYS CRAZY EVEN WITHOUT HAVING
A SINGLE EXPRESSION IN HER ANIME!!



PERVERT MONSTERS!

MONSTROS!



Tentacles! *Tentacles!*

HELLO, EVERYBODY!!

AT THIS POINT, WE'LL
BE TAKING A LOOK
AT THOSE CREEPY
MONSTERS OF THE
HENTAI UNIVERSE.

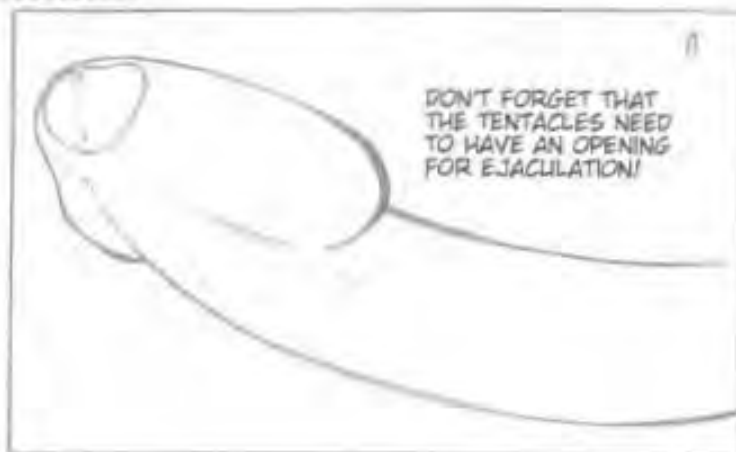
SEVERAL HENTAI ANIME, LIKE LA BLUE
GIRL, HAVE ALL THESE "TERRIBLE
MONSTERS WITH CLOTHES-RIPPING
TENTACLES THAT ATTACK SWEET
LITTLE GIRLS"....

SO WE COULDN'T FORGET TO TEACH
YOU HOW TO DRAW THEM!!

OKAY, LET'S START WITH THE EASIEST
PART: THE TENTACLES! AS YOU CAN
SEE, THEY HAVE A PENILE APPEARANCE,
BUT OF COURSE, ARE MUCH LONGER.
IF YOU WANT, YOU CAN DO THEIR
TIPS LIKE SNAKE HEADS.

YOU CAN CHOOSE TO DO A PRETTY
SIMPLE TENTACLE (ILLUS. A), OR ONE
WITH MORE DETAILS, LIKE SOME
DEFORMITY (ILLUS. B AND C).

OR ELSE YOU CAN PUT SOME
CREEPY JAWS ON THERE (ILLUS. D)



HOW TO DO
A SCENE OF
A SINGLE CHARACTER
BEING ATTACKED BY
TENTACLES: THIS KIND
OF ILLUSTRATION IS
PRETTY SIMPLE,
BECAUSE IT
CONTAINS A LOW
NUMBER OF
ELEMENTS
IN THE SCENE.

THIS MEANS
YOU'VE GOT
TO ADD SOME GOOD
DETAILS AND FILL ALL
THE POSSIBLE BLANK
AREAS IN THE
BACKGROUND WITH
SETTINGS OR EFFECTS.

A COOL TIP IS TO FILL
IT OUT WITH A LOT OF
SPEED LINES ALL OVER
THE PANEL OR A LOT OF
TENTACLES ALL OVER
THE GIRL.

TAKE A LOOK AT THESE
ILLUSTRATIONS AND
YOU CAN GET A
GOOD IDEA!



Faces

FACES - AFTER THE TENTACLES, THE "EASIEST" PART NOW IS TO MAKE THE FACE OF YOUR MONSTER. I MEAN, ITS NOT SOOOO EASY TO RENDER A NICE-LOOKING FACE, BUT I THINK THAT ANATOMY IS THE MOST DIFFICULT PART.

OKAY, LET'S GET BACK TO WORK... IN HENTAI ANIME, THE JAPANESE ARE ALWAYS EXPLORING STORIES WITH BASICALLY 4 TYPES OF HENTAI MONSTERS: SATAN AND DEMONS (ILLUS. A), WHICH HAS A HUMAN-LOOKING APPEARANCE WITH A PAIR OF HORNS;

MONSTERS BY THEMSELVES (ILLUS. B), FOR WHICH ANYTHING GOES--LIVING DEAD, TOAD-MEN, LIZARD-MEN, CRAZY PERVERT PLANTS (AS THEY DON'T HAVE ACTUALLY A FACE, THEY DON'T HAVE AN ILLUSTRATION HERE)--WELL, ANYTHING THAT YOUR IMAGINATION ALLOWS YOU TO DRAW; AND FINALLY...

CUTE BOYS!! (ILLUS. C) YES! CUTE BOYS! WITH THEM, THE GIRLS AT LEAST HAVE A GOOD REASON TO BE ATTACKED!!! :)

a



b



c



NOW WE'LL TALK ABOUT THE VISUALS OF ALL THOSE PERVERT MONSTERS....

THE DEVIL AND DEMONS - ON THIS PAGE, YOU CAN CHECK OUT SATAN AND HIS DEMONS. THEY ALL HAVE RED SKIN, A LOT OF MUSCLES, AND THE TENTACLES EMERGE EXACTLY FROM WHAT IS SUPPOSED TO BE THEIR PENISES. THE NUMBER OF TENTACLES IS UP TO YOU, AS WELL THE TYPE OF TENTACLES (AS SHOWN BEFORE).

AS FOR THE DEVIL HIMSELF, ALWAYS DO HIM IN MAJESTIC POSES, DEMONSTRATING POWER AND STRENGTH, AS SEEN AT THE ILLUSTRATION AT RIGHT. BUT IF YOU WANT TO MAKE DEMONS AS SEEN ABOVE, DON'T FORGET THAT DEMONS ARE SLAVES OF THE DEVIL, SO DON'T DO THEM IN A MAJESTIC STYLE!



FOR DEMONS, DO THEM ALL PRETTY LEAN, BUT WITH SOME MUSCLES TO SHOW. DON'T FORGET THE TAIL AND THE GOAT-LIKE FEET!



DISGUSTING:

THE WORD THAT BEST DEFINES THIS KIND OF VISUAL OF HENTAI MONSTER IS "DISGUSTING"...

GIRLS BEING RAPED BY A HANDSOME GUY DOESN'T HAVE THE SAME FUN AS THEM BEING RAPED BY THE GUY SEEN AT RIGHT... I MEAN, IF HIS FACE LOOKS LIKE THIS, IMAGINE HIS PENIS!

THIS MONSTER AT RIGHT WAS INSPIRED IN THE WORKS OF H.R. GIGER... TAKE A GOOD LOOK AT SOME OF HIS BOOKS; THEY'RE A WONDERFUL REFERENCE!!



LIVING DEAD:

RESIDENT EVIL!!!
IT'S THE BEST REFERENCE FOR THIS KIND OF HENTAI MONSTER!! REMEMBER THAT BIG GUY IN R.E. 3 WHO HAD A LOT OF TENTACLES IN HIS ARM?

THIS IS A REFERENCE!!



AH! IMPORTANT TIP:
DON'T BE SO OBVIOUS..

I MEAN, TENTACLES COMING OUT FROM WHAT IS SUPPOSED TO BE THE PENIS IS AN IDEA THAT EVERYONE WILL HAVE.

MAKE THEM COME OUT FROM HIS LEGS, ARMS...
LET YOUR IMAGINATION FLOW!!

PERVERT PLANTS:

I BELIEVE THAT THIS IS THE MOST STUPID VISUAL OF HENTAI MONSTERS, BUT IT'S OKAY...

IT'S A PRETTY SIMPLE IDEA: IT'S A PLANT WHICH IS COMPOSED OF THREE PARTS:

THE ROOTS (FOR LOCOMOTION), LEAVES (TO MAKE IT GOOD-LOOKING AND TO SHOW THAT YOU DRAW WITH CARE), AND FINALLY, TENTACLES (YOU KNOW EXACTLY FOR WHERE THOSE WILL GO INTO...).

THE SIZE OF THE PLANT IS UP TO YOU. I BELIEVE THAT THE ONE YOU'RE SEEING AT RIGHT IS MEDIUM SIZE (ASSUMING THAT YOU'VE NEVER SEEN ONE BEFORE...).



CUTE BOYS:

WELL, THIS KIND OF VISUAL DOESN'T HAVE ANYTHING SPECIAL, ASSUMING THAT THEY'RE JUST GOOD-LOOKING BOYS.

BUT IT'S IMPORTANT THAT THEY HAVE A "BACKSTREET BOYS" STYLE, WITH A LOOK OF BAD INTENTIONS ABOUT THEM.

WHEN THEY BE ATTACK THE GIRLS, MAKE THEM TRANSFORM INTO MONSTERS OF YOUR CHOICE.



LAST NIGHT I WATCHED POLTERGEIST ON TV, AND IT CAME TO ME TO CREATE THIS EVIL TREE. IT'S IMPORTANT IN HENTAI THAT THE ARTIST HAVE A LOT OF IMAGINATION TO CREATE ALL THOSE MONSTERS. I HOPE THAT IN THIS LESSON I'VE BEEN SOME HELP TO YOU!!



IN SCENES WITH
TENTACLE MONSTERS,
IT'S GOOD FOR YOU TO DO SOME BIG
SCENES, LIKE THIS DOUBLE-SPREAD
PAGE, WITH THE MONSTER ATTACKING
A LOT OF GIRLS AT THE SAME TIME.

THIS WILL LET YOU PUT SOME MORE
VALUE IN YOUR ARTWORK!





Step by Step





OVER THE NEXT TWO PAGES, YOU'LL BE ABLE TO CHECK OUT THE "MAKING OF" OF THE ILLUSTRATION ON THE OTHER PAGE. AS I'M PENCILING, I'LL BE EXPLAINING, OKAY?

TO GET STARTED, I'VE DONE THE LAYOUT OF THE ILLUSTRATION, INCLUDING THE POSITION OF THE CHARACTER AND THE SURROUNDINGS. UNLIKE OTHERS ARTISTS, I NORMALLY DON'T INCLUDE THE CLOTHES OF THE CHARACTER IN THE LAYOUT, UNLESS THE GIRL'S POSITION IS PRETTY SIMPLE OR SOMETHING, SO I JUST KEEP THEM IN MIND.

AS FOR THE SETTING, IT'S MY STUDIO. OKAY, NOW EVERYONE KNOWS WHERE I WORK. AS YOU CAN SEE, I'VE IMAGINED THE GIRL ALL OVER MY DRAWING TABLE... BUT NOW I THINK THIS IS A STUPID IDEA, 'CAUSE MY TABLE ISN'T STRONG ENOUGH TO ENDURE A GIRL DOING ALL THESE CONTORTIONS...

THE SETTING WAS ALL DRAWN FREEHAND--NO NEED TO USE A RULER NOW.

AS YOU CAN SEE, I'VE FINISHED THE GIRL FIRST, LEAVING THE SETTING THE WAY IT IS.

THIS "ORDER" OF WHAT NEEDS TO BE FINISHED FIRST DEPENDS OF THE IDEA OF THE ILLUSTRATION; IT'S A CASE-BY-CASE THING. BUT GIVE SOME PREFERENCE TO FINISH FIRST WHAT IS MORE IMPORTANT IN THE SCENE.

I MEAN, IN THIS CASE, THE MOST IMPORTANT POINT IS THE GIRL--THAT'S WHAT WILL CATCH PEOPLE'S ATTENTION.

NOTE THAT WITH HER POSITION, I COULD USE DIFFERENT KINDS OF SETTINGS, LIKE HAVING HER SITTING IN THE GRASS, FOR EXAMPLE.

NOTE THAT SHE'S NOT BEING CHANGED BY ANY PERSPECTIVE, WHICH GIVES MORE IDEAS FOR THE SETTING.

FOR THE LAYOUT, IT'S PRETTY IMPORTANT THAT YOU USE SOME REALLY SOFT PENCILING, SO AS TO MAKE IT EASIER TO ERASE THOSE GUIDELINES AND NOT LEAVE MARKS ON THE PAPER.

IN THE PROCESS, TO MAKE CLEAR TO MYSELF THAT EVERYTHING IS IN ITS PLACE, I'VE STARTED TO ERASE THOSE GUIDELINES AND PUT IN SOME TIGHT PENCILS.

IT BEGINS BY DEFINING THE DRAWING IN THE FOLLOWING ORDER: FACE, HAIR, ARMS, LEGS, FEET, AND THEN THE BREASTS AND OTHER DETAILS OF THE BODY.

AS I'M ACTUALLY CREATING THE IDEA OF THE ILLUSTRATION NOW, I'VE DECIDED TO LEAVE HER ALMOST WITHOUT CLOTHES.





HAVING FINISHED THE CHARACTER, I'VE STARTED TO DEFINE THE SETTING FROM THE FIRST SKETCHES.

I'VE USED TWO VANISHING POINTS, ONE AT LEFT AND ANOTHER AT RIGHT, TO DEFINE THE HORIZONTAL LINES. FOR THE VERTICALS, I KEEP THEM AT 90°. NOTICE THAT, USING A RULER, THOSE LINES BECAME MORE CLEAR, AND I COULD CORRECT THE LINES IN PERSPECTIVE THAT I DID IN THE FIRST LAYOUT SKETCH.

OH YEAH, I FORGOT TO INSERT A JAPANESE LAMP THAT I HAVE OVER HERE...

SO I'VE INCLUDED IT IN THE SCENE LAYOUT. THE IMPORTANT THING NOW IS NOT TO WORRY ABOUT THE DETAILS, BUT ERASE THE FREEHAND LINES AND MAKE THOSE EARLY LINES CLEANER WITH A RULER. I'VE ALSO PUT IN SOME MORE ELEMENTS THAT WEREN'T THERE BEFORE, LIKE THE PAGE OVER THE TABLE.

THIS LAST STEP, LIKE THE FIRST ONE, IS ONE OF MY FAVORITES! IT'S WHERE YOU START TO WORK ON THE DETAILS OF THE OBJECTS AND THE SETTING ITSELF. I'VE STARTED DETAILING MY STEREO AND THE OBJECTS OVER THE SETTING, LIKE MY SUPPORT TABLE (WHICH HOLDS THE STEREO AND MY ART HARDWARE), INKS, A PENCIL-HOLDER AND A BELLDANDY GARAGE-KIT THAT I RECEIVED FROM MY FRIEND RONALDO. (THANKS AGAIN, DUDE!!)

RIGHT AFTER I DID THE WINDOW, I ADDED THE BUILDING NEXT TO MINE AND THE LEAVES OF A TREE THAT IS NOT ACTUALLY WHERE I DREW IT IN THE ILLUSTRATION. THESE AND THE MOON SERVED ME BY FILLING UP THE BLANK SPACE.

THE POSTER ON THE WALL IS NOT EXACTLY LIKE IT IS IN THE ILLUSTRATION, BECAUSE I WANTED THE LOGO TO APPEAR A LITTLE MORE TO SHOW THIS LITTLE "REFERENCE" OF MINE.

WHAT IS THE SECRET FOR THIS DETAILING STEP? PATIENCE!!



Got Hentai???



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