

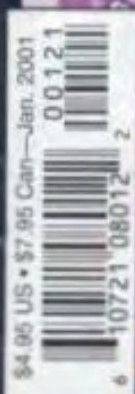
ADULTS ONLY

HOW TO DRAW

1

\$4.95

HENTAI



A Velvet Company

RED ZONE

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HENTAI



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A. Velvet Company

RED ZONE

**WELCOME
TO THE
WORLD OF
HENTAI!**

変態

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
formal 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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HENTAI 変態

THREE BEARS AND A GIRL

story
and
art by
MAGMA



LEA ME TELL
YOU A LITTLE
TALE.

ABOUT A NIGHT IN THE
BAYOU! NOW, ANYONE KNOWS
THAT THE BAYOU CAN BE A
SCARY PLACE AT NIGHT WHEN
YOU IS LOST.

SO IT BE MIGHTY
TEMPTIN' TO GO
INTO AN EMPTY,
STRANGE BUT
WARM HOUSE IN
DA MIDDLE OF
DA SWAMP.

TNKIN' IT BE
ALL RIGHT TO
GO IN DERE AND
EAT DERE FOOD
AND REAT ON
DERE BED.

WHAT YOU
DONT KNOW
THAT DIS
PARTICULAR
HOUSE IS
OWNED BY A
MEAN OL
CLAW NAMED
PAPA BEAR!

HE DONT TAKE
KINDLY TO STRANGERS!
ESPECIALLY THE KIND
THAT EATEN DERE HOT
PORRIDGE AND BROKEN
BABY BEAR & BED!

I IS
WORRY
ABOUT
DA BED.

GIRL!
SORRY
NOT GOOD
ENOUGH!

AND
SINCE YOU
AINT GOT NO
MONEY TO PAY
FOR DA STUFF
YOU ATE AND
BROKE.

I IS
SONNA
TAKE IT
OUT OF
YOUR
HIDE!

AAAAH!!

SPRRIP



OH! IT WAS
TERRIBLE!

SHARP!!

SLUR!

RAAA

SLUR!

LITTLE GOLDY
HAD NEVER BEEN
WIT A MAN, PROPER
AND TO BE ZAVAGED
SO CRUELLY BY THE
LIKEA OF PAPA BEAR!

ALL SHE
COULD DO
WAS PEE
HIM TO STOP!

BUT WE AIN'T LATEEN!
I HAD BEEN YEAREN FOR
HE WAS TARTED SUCH A
HONEYNEIGH! HE WAS A
REVERE THAT ONLY GOLDY
COULD CURE. WITH HER BOOV!

PA
DON'T...

SHUT-UP
BOY / OR YOU'LL
GET THE
HANGS!!

SHUT-UP
BOY!

SHARP!!

NOW, BABY BEAR HAD A GOOD HEART AND COULD NO LONGER STAND DA RIGHT OF INNOCENT GOLDY AND CRUELLY VIOLATED! HE HAD TO HAVE HER!!



WHILE PAPA BEAR SLAPPED HIS COCKROACH INTO POOR, DEFENSELESS GOLDY OVER AND OVER AGAIN.

OH, YEAH!! BABY!!



BLAM!!





DA PAIN HAD STOPPED!



BUT WHO HAD GIVEN HER DA DELIVERANCE?



NOW GOLDY MAY NOT HAVE HAD A MAN INSIDE HER BUT SHE KNEW PLENTY ABOUT PLEASURE! ONE BEING SHE HAD PLENTY OF BOY COWLING.

SHE TOOK LITTLE BABY BEAR & TOOL AND BEGAN TO DO HER THANG.

OOO! IT'S SO BIG!
YOU'RE JEAN RIGHT!

NOW BABY BEAR HAD NEVER BEEN SO PLEASURED BY A WOMAN (HIS MA DON'T COUNT)...AND HE LIKED IT.



GOLDY TOOK
TO THAT PIPE
LIKE A BIRD
TAKEN TO
THE TREE.



SHUP!
SHUP!

SHUP!
SHUP!



WOW!
YOU'RE A
BIG BEAR
NOW!



YES
BEAR POLE
IT AIN'T SOME
LAMP

BUT THEN
SHE WAS
IN FOR A
SHOCK!!

STASH
BEHIE WHY IN
DATT

WOW!
DATT A
GREAT!

BUT

CAUSE I'M
A REAL HORNDOG
FOR YALL

WELL PUSAN
EVER SINCE HE
WAA LL CHEL HE
COULD KEEP IT UP
FOR HOURS ON
END... I KNOW!

GRAB!

IS A
WANTCHA
TA FUCK ME
HARD??

BUT BEFORE
BABY BEAR
COULD UTTER
ANOTHER WORD
SOLON HAD HIM
INSIDE HER!!



SHLK!
SHLK!

SHLK!
SHLK!

SURE!!

LIKE TWO CATS
IN HEAT, THE TWO
OF DEM FILLED DA
HOUSE WITH THEIR
HUMPIN' AND THEIR
BUMPIN' IT WAS
SUCH A FIGHT!!

YEA!
YEA!
STICK IT IN
ALL THE
WAYS!!

BABY BEAR'S
POLE OIL FLEW
ALL OVER DA
HOUSE!!! BUT
HE WOULD NOT
STOP!!

NOT AS
LONG AS
GOLDY
WANTED
HIM INSIDE
HER!!

AND SHE COULD
NOT STOP AS
LONG AS BABY
BEAR COULD KEEP
HIM STAFF AT
FULL MAST!!

OVER AND OVER!
SECONDS TA MINUTES!
MINUTES TA HOURS!
DEY JUST KEPT RIGHT
AT IT WITOUT STOPPIN'!



PEN, AT LAST, SHE
COULD TAKE NO MORE!

OH, YEAH!!



AND SO DA TWO
OF DEM BECAME
LOVERS... AND DEV
LIVED HAPPILY
EVER AFTER.



HOW DO I
KNOW THAT?

WELL, FER
ONE THING...
I WAS DER
SUGAH!

HOW TO DRAW FOR HENTAI 変態

tips for the beginner

Welcome to the first issue of *How to Draw Hentai*.

So what is exactly is "hentai"? It's a Japanese term to describe a certain type of adult manga material, usually of the variety that is considered strange, different, or abnormal. So why would I publish a how-to comic on such a thing? Because of its infinite varieties in terms of storytelling.

LET'S START!

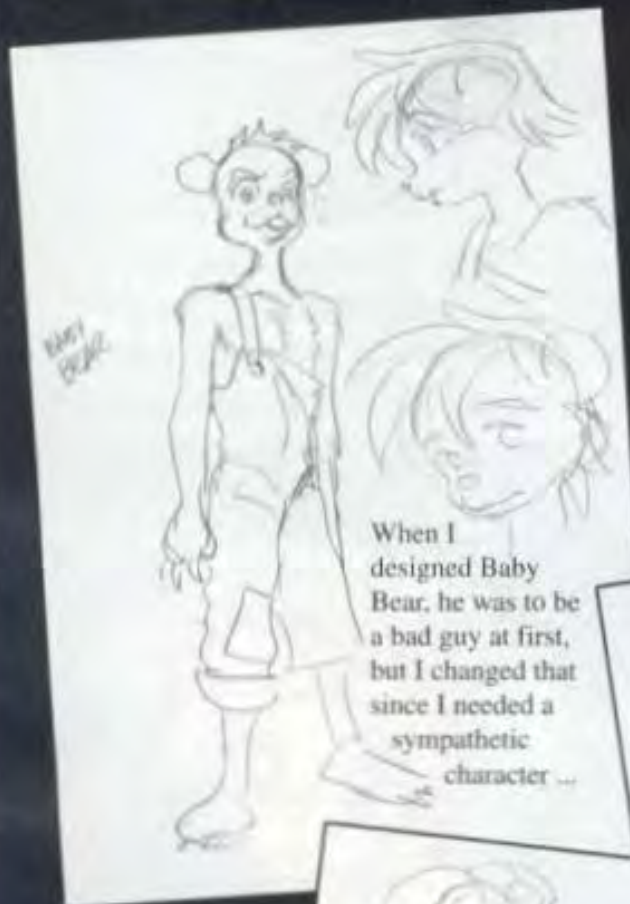
Before I begin, let me go through the procedures that I normally take in planning an adult hentai comic. After all, these things don't appear by magic. First, I will assume you have some basic talent. If not, then I recommend that you go out and get the excellent Antarctic Press instructional series *How to Draw Manga*. If you have what you consider "drawing ability," then we will begin.

The first thing you need to do is to get over yourself. Get into the right frame of mind to mentally prepare you for what you are about to draw. You will be drawing sex. Some of you may have had some, but if you are like most in the industry, you have never even kissed a girl. Therefore, it is necessary to know what you are drawing! Get lots of reference material. Some good sex manuals are a good start, and some of the more hard-core mags will give you plenty of poses.



character design

Now that you have some idea of a story, the next thing you will need to do is design the characters. I wanted to do a "Goldilocks and the Three Bears" thing, but instead of the traditional European look, I opted to go Deep South.



When I designed Baby Bear, he was to be a bad guy at first, but I changed that since I needed a sympathetic character ...

Mama Bear was modeled after Daisy from *Li'l Abner*, while I made Papa Bear a big, burly, redneck type.



Originally I had Goldy have pigtails, but I thought that made her look too young.



Your character designs are very important! Be sure to spend time on them!

thumbnails and layouts

Before I actually draw the story, I do what are called "thumbnails." Essentially, they are rough sketch-type layouts that help me plan the action and to make any changes in terms storytelling. I pretty much had an idea of what I wanted to do on the first two pages, so I didn't actually thumbnail until page three. The only change I made on this page was I did not have Papa Bear reveal his penis, because I wanted it flow more smoothly to his tongue rape.

On page four, I only had Papa Bear about to fuck Goldy, but I added the Baby Bear scene to set up what would happen later in the story and to get readers to sympathize with him.

On page six, I added an extra panel to extend the drama.

Then on page eight, you will notice that I do a layout change. I felt that I needed to have Goldy interact with Baby Bear a little better.





Page nine was left pretty much the same. Page ten was added at the last minute because I wanted more of a buildup to the climax on page eleven. You will notice on page twelve I originally planned on drawing the house, but I felt that it was redundant and might confuse the reader. The story originally ended with them kissing, but I added Mama Bear at the end to a) give her something to do and b) reveal her to be the narrator.



Well, I hope this little introduction will help you on your way to doing sex comics the **How to Draw Hentaiway!**

IMAGO SOLUS HENTAI

HENTAI THOUGHT GENERATOR HEVILV

TURPIN COLOS
LAVI



WITH STUDIO REFLEX

HENTAI



A WORD OF WARNING



If you go searching for hentai, you will find some TRULY WEIRD SHIT. Rape, torture, tentacle monsters, humiliation, giant breasts, and dickgirls, just to name a few. It's a simple fact. It's definitely not for everyone. If you're easily offended, or disgusted, I invite you to go back to thumbing the Victoria's Secret catalog and watching DBZ on Cartoon Network. Seriously. Go now.

definition of terms:

The word "hentai" means "pervert". It is occasionally called "Ecchi" (a Japanese "H"), or, in America, just plain "H". If you picked this book up, based on the title, you probably already know this. You are an anime/manga fan, and are familiar with Japanese fanzines known as "doujinshi". I will proceed on this assumption.

rules of engagement:

I think an equivalent word for "hentai" is "gonzo" (no, not the Muppet, the adjective, defined as unrestrained, hedonistic, and extreme.) This doesn't mean that every piece of artwork you do has to be a gore-filled semen carnival (there's plenty of fantastic hentai employing age-old pin-up/cheesecake sensibilities), but the hentai style affords you the *option* to go from the utterly absurd to the completely deranged.

Essentially, there ARE no rules in hentai. You, as the artist, must find your own boundaries and limits as far as to what you want to draw. My personal limits may exceed yours, or you might find my work exceedingly dull. Whatever. I'll try to share with you what I know and what I've observed about hentai. In doing so, I'll be using words like "cock," "pussy," "tits," "ass," etc. This is not out of a desire to be crass or offensive, but honestly, folks, if you can't say 'em, you shouldn't be drawing 'em. Now that I think of it, my work has actually been described as "crass". Hmmm. So be it. People, this isn't rocket science, it's *hentai*!



words & pics: KAMI TORA
(Paper Tiger)

inks: JAGREL

TIM ELY

KESSHO

TRANSLATION: D. DUN

ARTICLE FOCUS: SINGLE IMAGE(pinup)



GETTING STARTED

rule and reference

THERE IS ONLY ONE RULE:

The only way to improve your art is to practice. Constantly.

Draw every day, even if it's only for an hour or so. If you can't take an hour out of your day to practice, you'll never improve. The idea here is not necessarily to do a finished piece of art, but to get the creative juices going.

Also, drawing and practicing will train your mind in the basics of construction. There is one reason why Ben Dunn and Fred Perry are such fantastic artists: **THEY NEVER STOP DRAWING.** They've got engrained paths in their brains that know form and shape and proportion and style. The tough part, for them, is over. All they have to consider is camera angle and how much ink to put on the page (and that's where the REAL fun is).

When you can't seem to get the pose quite right, when it just isn't working, don't get frustrated, don't get discouraged, and, most importantly, **DON'T GIVE UP.** Move on to another piece of paper and try something different. Keep your pencil and your mind moving. Don't throw your failures away, they might provide an idea later and, as you get better, you might see how you can fix the problems you had earlier. This will, of course, result in a stack of seemingly useless junk, but, as the saying goes, to make an omelette....



THE ESSENTIAL GIRLY MAG

You should have a few skin books to use as reference. Some might suggest taking a life drawing class to understand the human form. Fine. The more you know, the more you'll know. The hentai artist will, however, need more than a live nude model posing demurely. Unless you can talk your girlfriend into posing provocatively while you sketch away (oh sure, it's FUN, but it usually leads to other things artistically counter-productive), you'll need reference that's filthy.

There's plenty of good, sexy books available in the U.S., ranging from the tasteful (*Playboy*, *Perfect 10*), to the graphic (*Hustler*, *Club*). Best to get a little of each kind. Almost all have high-quality, well-lit (if uninspired) photos. For reference on creative lighting and poses, the Japanese books like *Urecco* are generally better than their American counterparts.

In a rare example of censorship as a positive influence, Japanese pornography was not allowed to show female genitals (the laws constantly change, I have no idea where they stand at the moment), so photographers (and artists) pushed the envelope of "How much can I show without actually showing anything?" They turned to imaginative settings and poses, interesting costumes, and an emphasis on what they *could* show.

As a Western hentai artist, you can borrow the best from both worlds, incorporating the uncensored, blatant carnality of American porn and combining it with the esoteric "otherness" of Japanese porn.

I don't recommend reffing other hentai artists for anatomy and pose. At best, you'll just have a pale shadow of the artist's work, at worst, you'll have uninspired rubbish. Remember, the hentai artist must have an understanding of the rules of anatomy before he bends/breaks them. The time to look to another artist is when you want to achieve a certain technique or style in the *execution* of your work (eye: shape, highlights; hairstyle: angular or full of "S" curves; color/tone: soft and airbrushy or hard-edged cel style).

Stick to photos for anatomy, then emphasize/exaggerate legs/boobs/pose, etc. from there.

GETTING STARTED

finding like minds

TIM ELY INK



KESSHO INK



BRAINSTORMING

I've been very fortunate in finding great artists to contribute to my doujinshi over the years. Finding artists who have different ideas and styles will help you grow artistically and is a great source for inspiration. Everyone brings something unique to the project, and even if there's no real goal, it's great fun to brainstorm and trade art with other talents. I think a lot of Japanese doujins are not necessarily done for erotic effect as much as they're done for the fun of working with other artists. Conventions and the Internet are good sources to find artists who, in general, love to trade and contribute to new projects.

JAGREL INK





REGARDING THEME

A lot (but not all) of my work has a BDSM theme to it. Bondage, DTF, and Femdom show up constantly in my hentai, and, while some drawings may be extreme, I don't think they have a sinister element to them. They are far less violent than Tom and Jerry (or Ichy and Scratchy) or, say,

the *Bliss Zine*.

It has just brought to my attention that my work isn't, for that matter, all hentai; it promotes the stereotype of women as property, that it doesn't empower women, and that it makes no positive social contribution. My response is: So what? Not everything has to be a just-so story or an affirmation of gender equality (gender equality, I believe, is implicit). I refuse to psychoanalyze my work, nor will I defend it. Should someone take offense, Hentai (and most porn for that matter) is not produced, purchased, or consumed by women; why should it cater to them? Women, generally, require sexual fantasies much more sophisticated than watching two (or more) people goin' at it. They require more subtle, nuanced, "subtlety," and "backstory", if you will. I realize there are women who understand men's desire to watch hot chicks boinking. I also realize there are men who don't understand the wall between fantasy and reality, and to the women reading this book (all truth be told), I'd like to thank you for not taking us men in our preoccupation with pussy, and I'd like to ask you to give us a little credit that we don't, for a moment, believe ANY of it is real.



MATRIX



UNIVERSITY

REGARDING SERIOUS MOONLIGHT

In 1988 I began to formulate a "world" for my original characters to play in. This world was a combination of ideas from anime I used to watch (*Ai-Ku*, *Vampire Hunter D*, etc.), but it was left intentionally vague in case I wanted to incorporate new ideas. The characters attend a large college in Scotland, "Matrix U" (and, no, I didn't get that from the movies, and are mostly from four primary houses: Aerie, Astral, Luna, and Femina. Each house has a specialty (science, magic, etc.), and together they have a secret military organization known as the "Earth Defence Authority" (EDA), defending the planet against aliens, monsters, inter-dimensional incursions, et al. I know all these concepts have been suggested into the ground by anime, manga, and film, but really, for the sake of hentai, I made a simple framework to give me ideas about drawing the characters or sexual situations, and hopefully, I can develop the characters into interesting, complex subjects through story and dialog (despite the clichéd premise and the pages of sex).

If you're designing a world for your original characters, don't get bogged down in the details. Create your world as you go, and only when necessary. Soon you'll have lots of actual stories and artwork that will serve as references, rather than lots of references with no stories and no artwork.



Images from "Serious Moonlight:
Tuesday Afternoon"



REGARDING PUBIC HAIR

I, personally, don't draw pubic hair (on females or males) very often. I presume there are individuals out there who like to look at big hairy cunts, but I ain't one of 'em. If I want to see a forest, I'll paint a landscape. I wouldn't draw tons of pubic hair any more than I'd draw tons of armpit hair. Characters I draw are usually shaved or waxed smooth; they are not pre-pubescent. This occasionally presents problems. Some of the characters I draw don't have DD cup sizes, so their bodies appear more proportionally realistic, but they've got the oversized anime head and a bald crotch, making them look underage. This wouldn't be a problem in Japan (where the age of consent is 13), but I have to stress that my work doesn't intentionally have a Lolita spin to it. Maybe I should just draw them with giant fat bags hanging from their nbcages and a thatch between their legs you could roof your cottage with. Nah. If you want to have your characters with big, bristly Tigon crotches, knock yourself out. If you do, I wouldn't recommend drawing realistic pubic hair. Try a small topknot at the top of the pussy or cock, the same color as the character's hair. Remember James Bond: it's OK "so long as collars and cuffs match."



REGARDING PROPORTIONS

With a hentai style, you can throw out that pesky gadfly that stalks us all: REALITY. One might remark on the fact that I draw abnormally large dicks, impossible penetrations, multiple orgasms with copious amounts of semen. That's because they're cartoons! I'm attempting to inject a "gonzo" projection of lust into my work. NOT to capture reality. I get enough reality every day, thank you. This is hentai. An invitation to defy gravity, defy capacity, defy morality, defy REALITY. These are sextoons. Big cocks, tight pussies, der-fey.

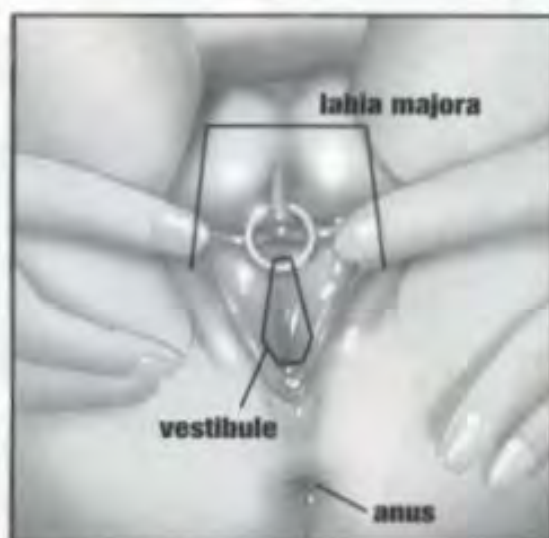


○FELISIFORMOSUS○

There's no substitute for hands-on experience. Hopefully, everyone out there, male and female, is intimately familiar with the subject of this page.



Kaitlyn



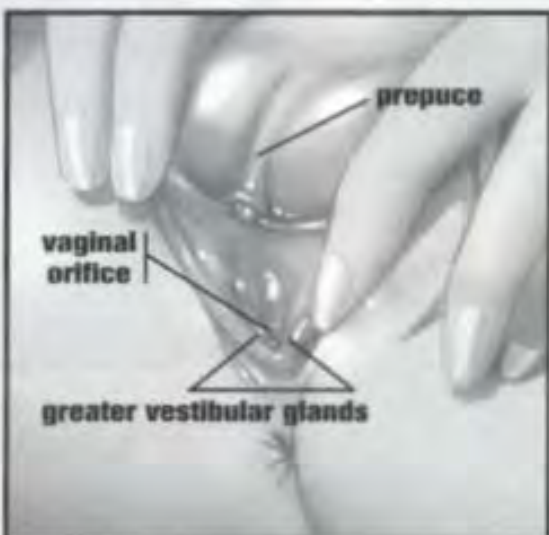
Tianna



The *mons pubis* is a slight bulge of flesh that covers the pubic bone. A common mistake among artists is to ignore this bulge, but if drawn correctly, it lends a sense of authority to a character's pussy. The *clitoris* is a sort of equivalent to the penis. It can become slightly larger when aroused and is a focal point of female sexual arousal. The *labia minora* envelopes the *vestibule*, which contains the *vaginal orifice*, *urethral orifice* and *vestibular glands*. There's a lot of variation in the shape of the *labia minora*, but unless you're drawing an extreme close-up, it's best to just make them tight and shiny (to indicate a sort of virile receptivity to sex). The *prepuce* is a sort of hood that protects the sensitive *clitoris*. The *mons pubis* continues down into long vestigial bits of flesh that surround it all. These are called the *labia majora*. Again, there's a lot of variation in these "outer lips". Some are very puffy, engulfing everything else, some are almost flat against the crotch, allowing the "inner lips" to be seen.



Terry



Ginger



The actual *vaginal orifice* is situated pretty much in the dead center of the crotch. Think of an imaginary line that runs from the vagina running straight up through the tip of the character's head. The *greater and lesser vestibular glands* secrete a clear lubricant when the character is aroused. This can be represented by simply lining the crotch with a few highlights, or you can draw the pussy sort of dripping liquid.



ROUGH

Here's a pose modified from a photo. I changed the position of the left arm and added the dildo. You'll notice very little construction line on the lower half of the pic. Mostly head and rib constructs. I was trying for a naughty, cheesecake pose.

KESSHO INK



INK

Kessho's beautiful ink, a more printed manga line rather than my thin cel-style line. There's a little line weight, lending a cartoony presence to the character. I was reluctant to ink this one myself, afraid I'd lose the cute, playful feel. Kessho saved me! (T. H.)



JAGREL INK



FINAL

In keeping with the "merge" feel of the piece, I added a few flat tones and a grad to the background. There's only one solid color tone on the character, and a slight shadow on the hands. Also note the white outline that pulls the character off the background.



[illegible]



FINAL

The final version with an anime style hair. There are three skin tones, medium shading and deep shadow. I suppose you could consider this as the highlight of the fourth year. I also throw a little white stuff on some of the highlights.





ROUGH

An example of the "disembodied dick", very common in hentai. The male has been distilled into a phallus, with no body or personality. The focus is completely on the female character and how she's getting penetrated. Some hentai artists have taken this concept further by having their characters getting screwed by tentacles and/or monsters, eliminating any pretense of human male participation.



INK

I left the tiger stripes empty. I didn't know if I wanted them to be pure black in the final version (turns out I did).





THANKS!



100 HITS

HTTP: www.yada.yada

FINAL

A few quiet tones on her butt, shoulders, and cheek, and a little more on the hair. The real glowing happens when she just some flat tones on the stockings, gloves, and a good "hit" on the face. If only I had a scanner.





ROUGH

More construction lines on this one, especially around the head and torso. Note especially the bands around the ribcage, to give me more of an idea where to place the ropes.

JAGREL INK



INK

Once again, I was saved by another artist! Jagrel gave this piece a softer, gentler vibe (no pun). I probably would've never inked this myself, but Jagrel hooked it up. It sends a sort of "Bondage Afternoon" message, so...





FINAL

A blurred background with bright sunlight to backlight the character. I added pure white to highlight parts of the girl, then several "hotspots" to the foreground. The shadow on the bed reinforces the backlight source, and defines the girl as the central focus. Except for a few sharp selections on her hair, she was toned with a soft airbrush.

serious MOONLIGHT

by Paper Tiger



Hiedi Age: 18 HT: 5'6" Hair: Blue Eyes: Green
Year: Sen WT: 113 Bust: 33 Waist: 24 Hip: 34

FOR YOUR EYES ONLY

From The Desk of Her Majesty's Secret Service



It has occurred to us that ever since the destruction of both New York and Moscow, that the need for London to take a more active role in the defence of the world against those forces that would take advantage of the world chaos...

We believe that Lady Pippa should be reactivated at once!

THE AGENTS™

mission begins this winter of 2001

mission controllers: Ben Dunn and Kevin Gunstone

SEPTEMBER 2001

ROD ESPINOSA PRESENTS



CHRONICLES OF THE UNIVERSE



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