



Mastering MANGA

How to Draw Manga Scenes

Mark Crilley



I HEAR YOU'RE GOING TO THE PRO AFTER ALL

SO WHO DID YOU END UP ASKING?

WE POWER

BUT WHEN I TRIED TO BRING SUBJECT UP, IT OF HOW UPSET WOULD BE A

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Setting the Scene

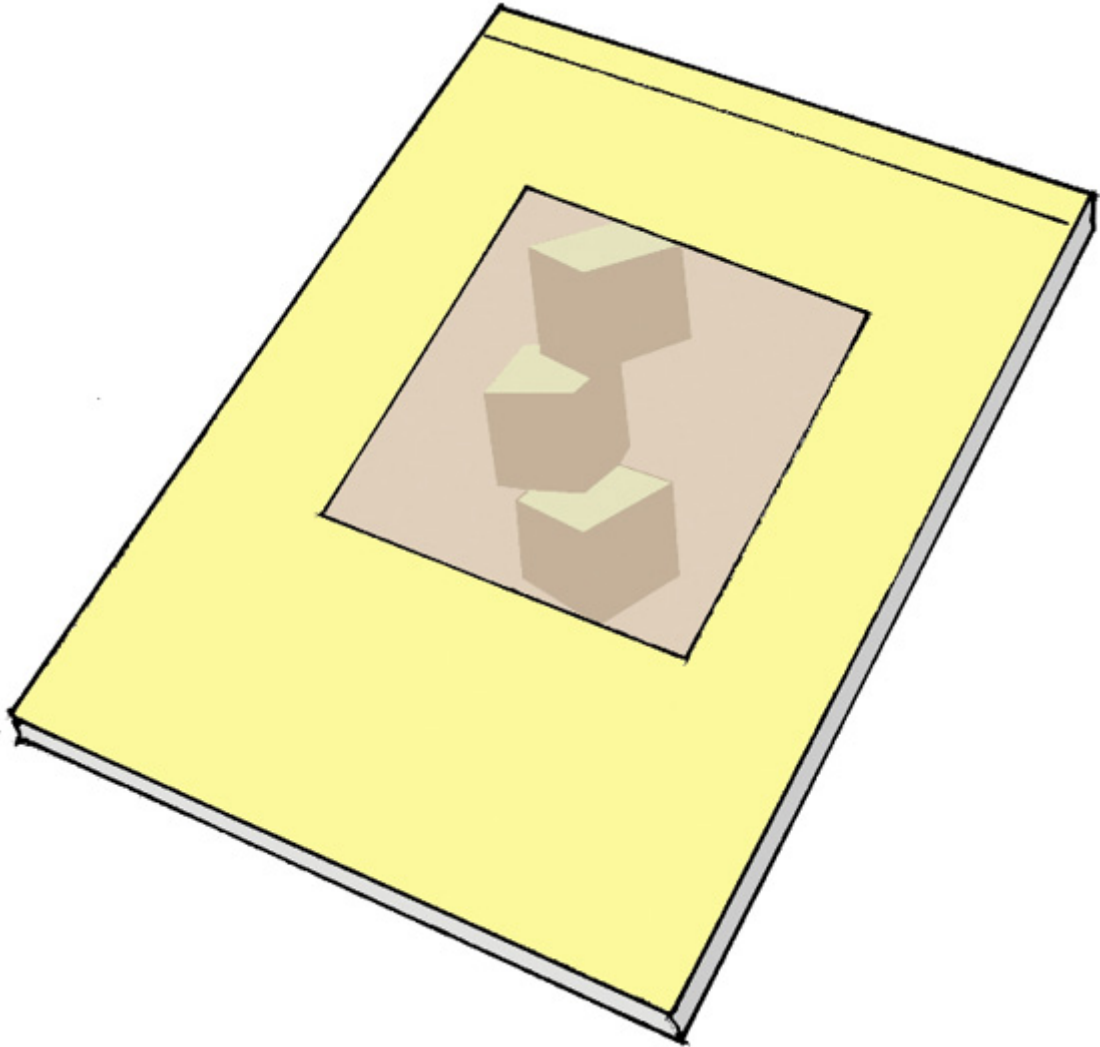
When we think of manga, the faces and poses are the first things that come to mind. But all those cool characters can't just float around in the ether all day. Your drawings won't be complete without settings for the characters to inhabit, and you won't be able to render those settings convincingly without a basic understanding of perspective. Complicated? A little, but nothing that can't be acquired with a little practice. Learn the ropes of layouts, word balloons and sound effects, and you'll have everything you'll need to make your first manga story.



What You Need

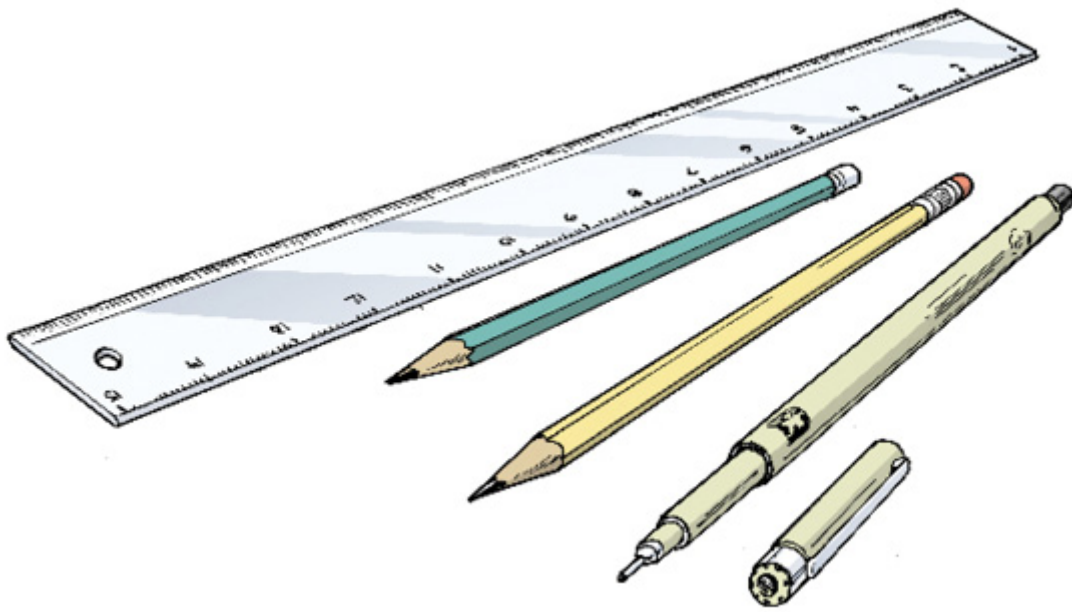
Many aspiring artists worry too much about art supplies. There almost seems to be the belief that buying the right stuff is the single most important key to creating great art, but that's like thinking you'll be able to swim as fast as Olympic gold medalists do by wearing the right swimsuit. It doesn't work that way.

What really matters is not the pencil but the brain of the person holding it. Experiment to find the size, styles and brands you like best. If it feels right to you, that's all that matters.



PAPER

I almost want to cry when I see that someone has put hours and hours of work into a drawing on a piece of loose-leaf notebook paper. Do yourself a favor and get a pad of smooth bristol. It's thick and sturdy, and can hold up to repeated erasing.



PENCILS

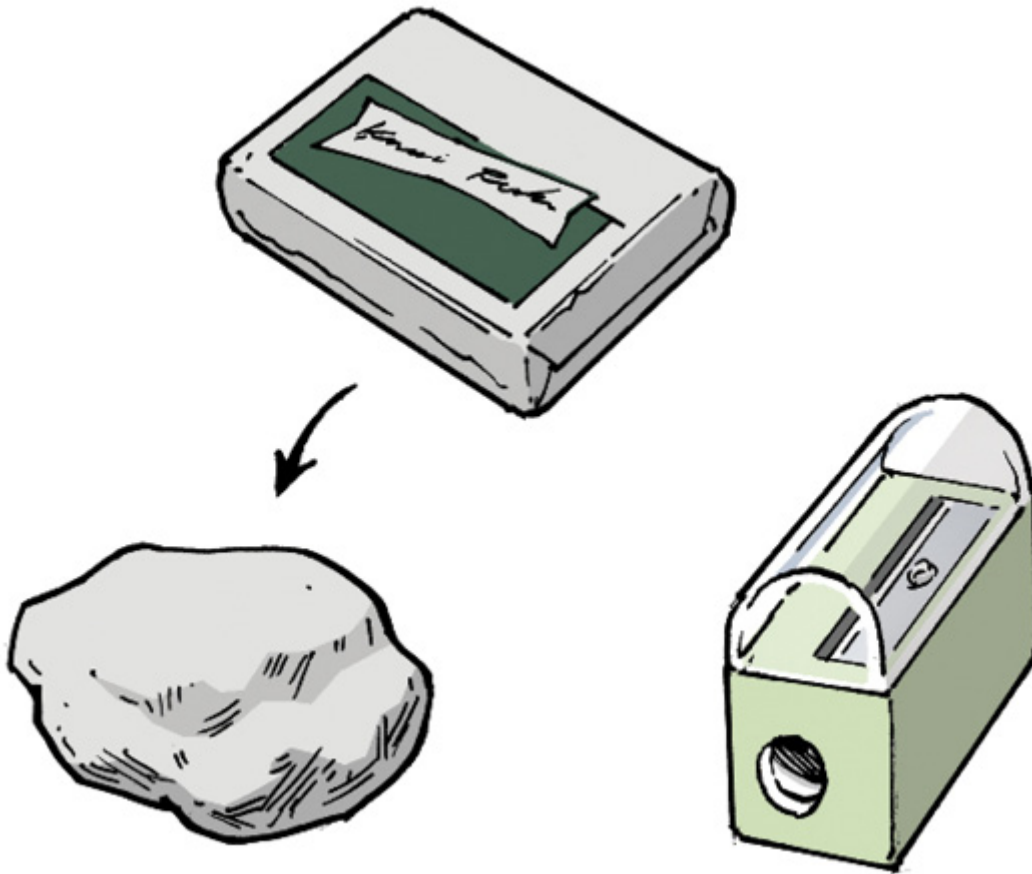
Pencils come down to personal preference. Perfect for me may be too hard or soft for you. I like a simple no. 2 pencil like the sort we all grew up with, but there are pencils of all kinds of hardness and quality. Try some out to see what kind of marks they make. The softer the lead, the more it may smear.

PENS

Get a good permanent-ink pen at an art store, one that won't fade or bleed over time. Don't confine yourself to super-fine tips. Have a variety of pens with different tip widths for the various lines you need.

RULERS

Get yourself a nice, clear plastic ruler so that you can see the art as you make lines. A 15-inch (38cm) ruler is good for even some of the longest lines.



KNEADED ERASERS

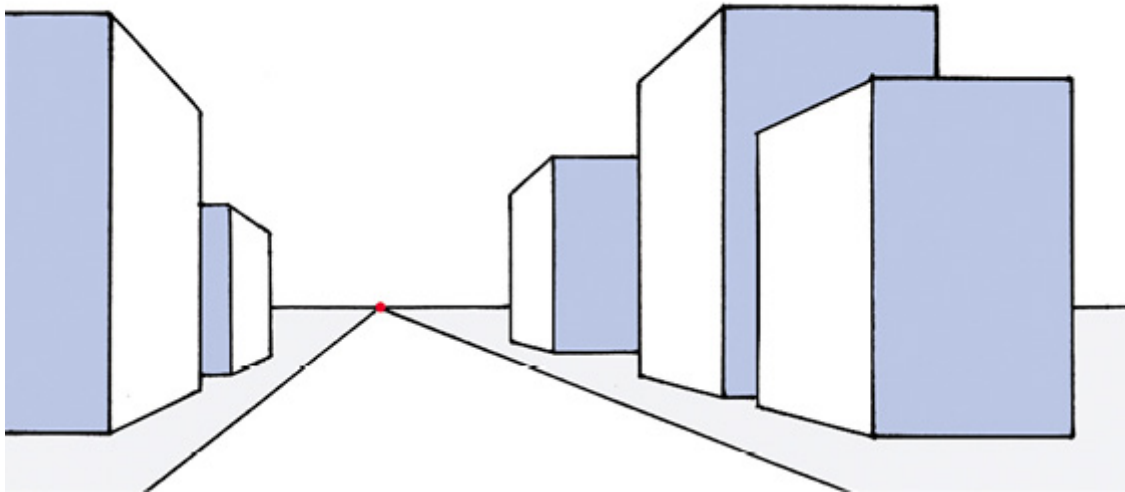
These big soft erasers, available in art stores, are great for erasing huge areas without leaving tons of pink dust behind. However, they aren't always precise, so feel free to use them in combination with a regular pencil eraser.

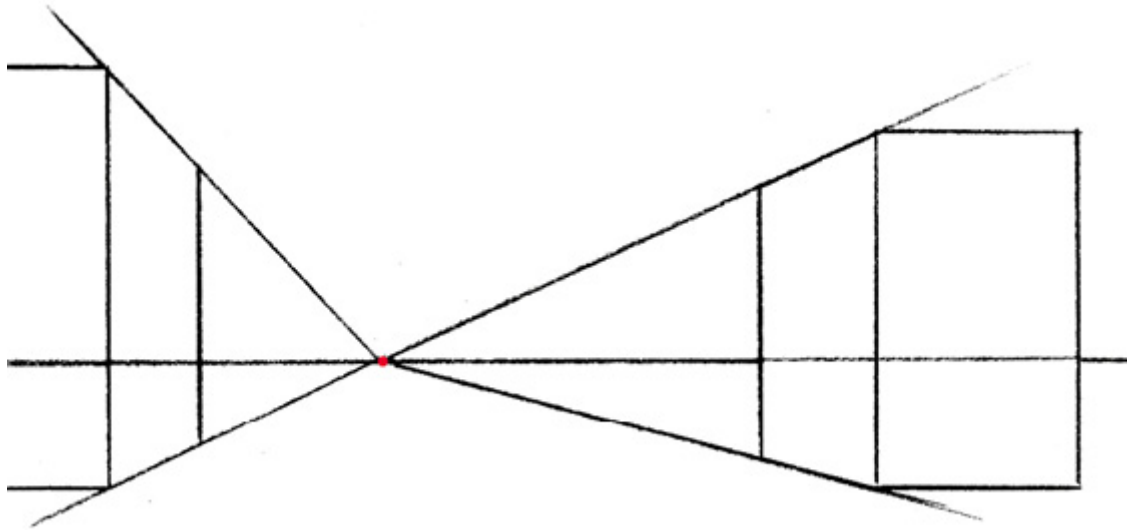
PENCIL SHARPENERS

I've come to prefer a simple hand-held disposable sharpener over an electric one. You'll get the best use out of it while the blade is perfectly sharp.

Fundamentals of Perspective

There's no reason you shouldn't be able to draw anything you want in perfect perspective, provided you're serious about learning the basic laws of vanishing points and the lines that lead toward them. Let's start with the simplest and possibly the most useful of the three forms of perspective.



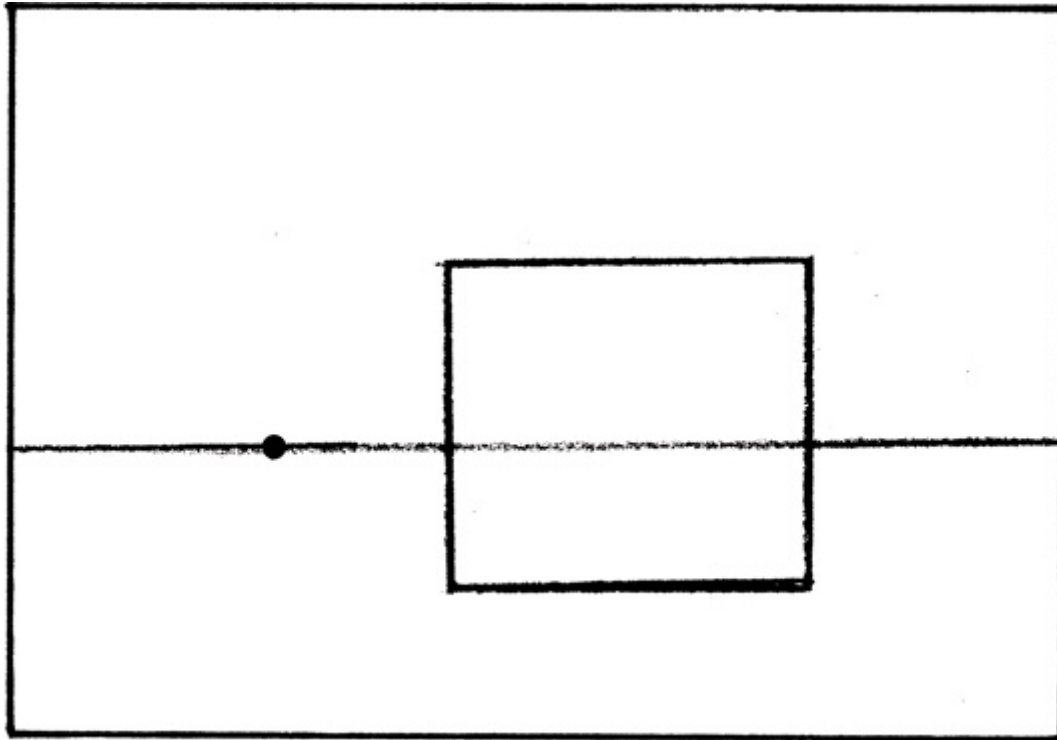


One-Point Perspective

If you've ever stood on a straight stretch of railroad track and looked way down to where rails almost seem to touch, you've seen this style of perspective in action. Though in a real street these lines would be parallel, in a one-point perspective, they merge together as they reach the horizon. This is the vanishing point.

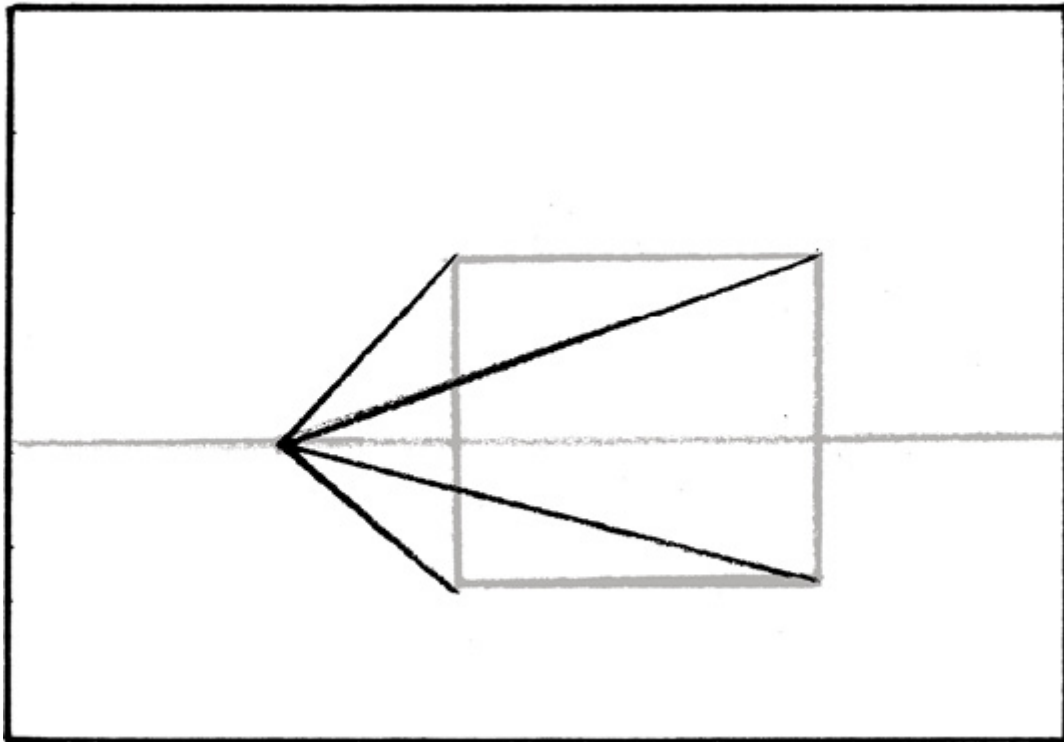
WARM-UP

Follow this brief step-by-step lesson to draw an open cardboard box in perspective. It may not look like a masterpiece, but it'll help you understand the basic concept of how it all works. Since all the other perspectives build on the same concept, once you've mastered this, you can conquer those tricky backgrounds.



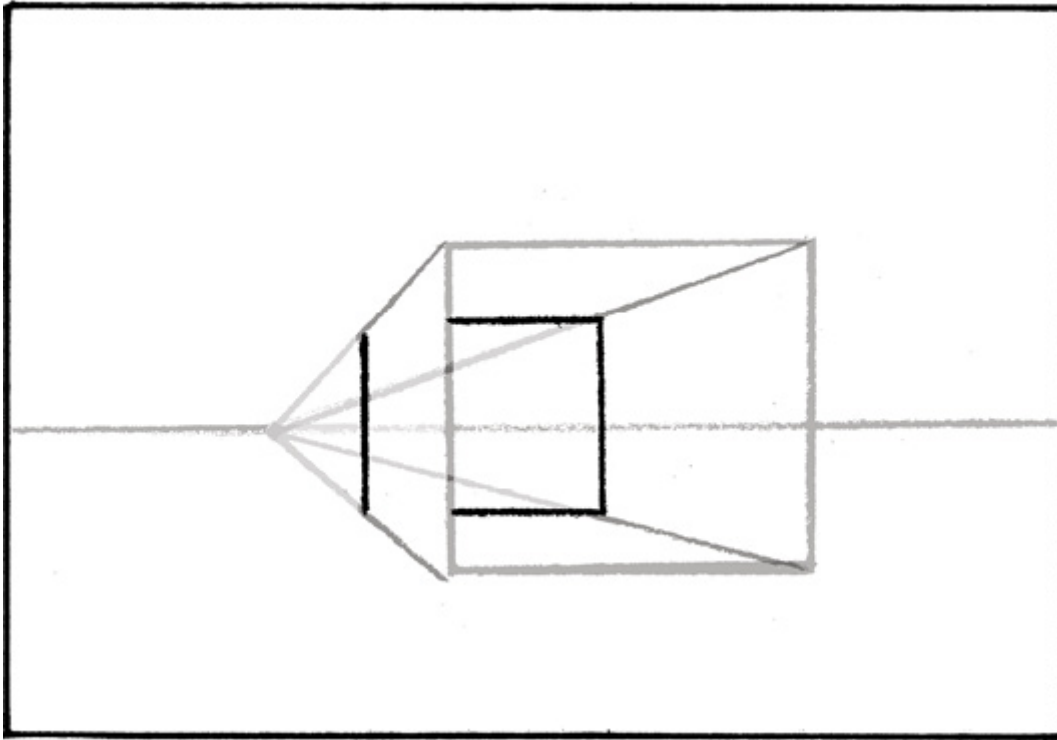
STEP 1

Draw a horizon line, place a dot on it, and then draw a box alongside it. Try to put your box in the exact same location I did for the best results.



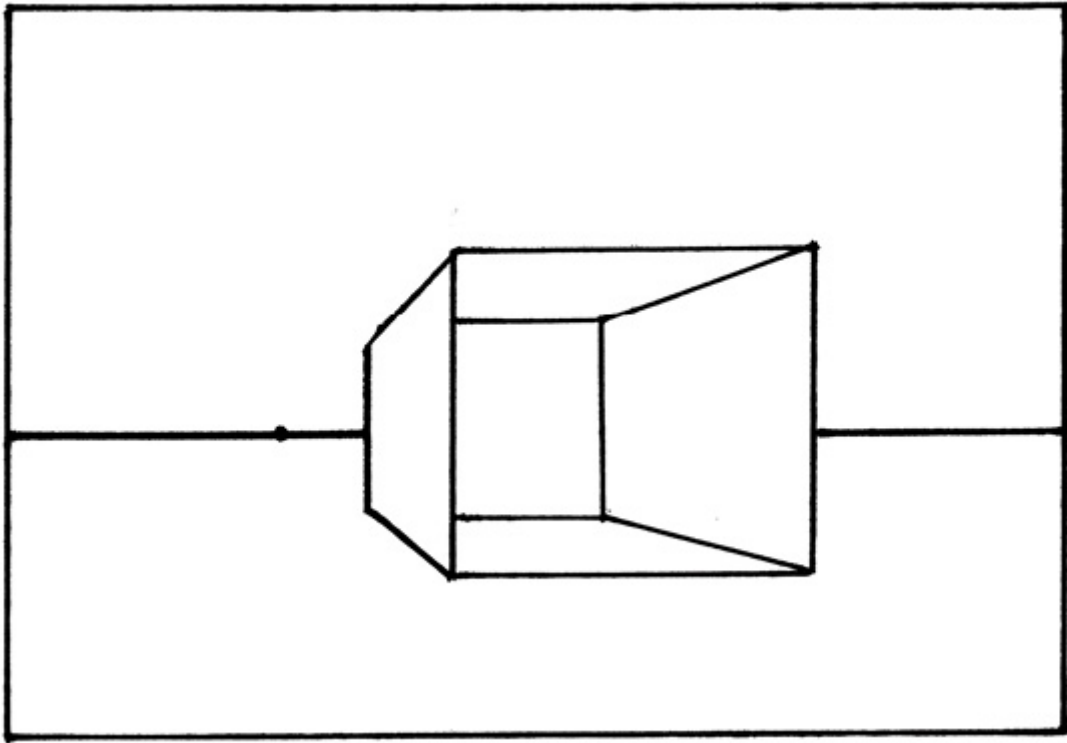
STEP 2

Now use your ruler to draw four light lines, one from each of the four corners of the box, all the way to the vanishing point.



STEP 3

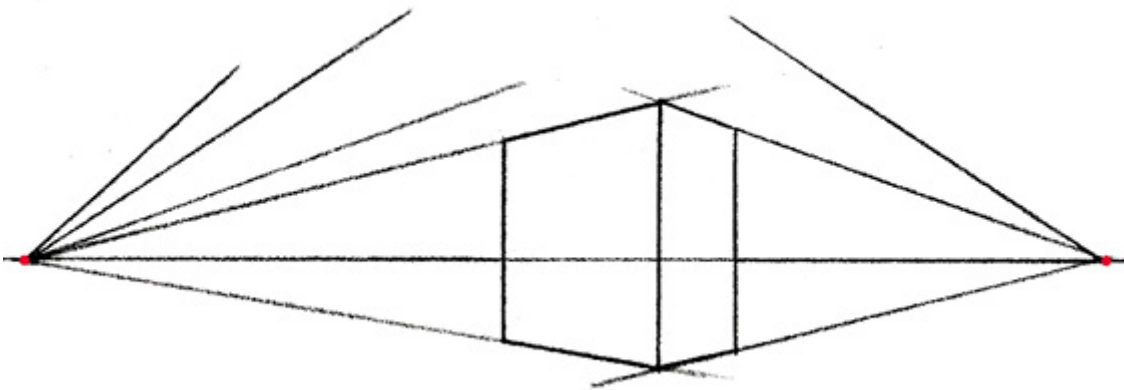
Draw a second, smaller square inside the first box, taking care to make the corners of the square rest upon the perspective lines. Leave part of the square incomplete. That area will become the opaque side of the box.

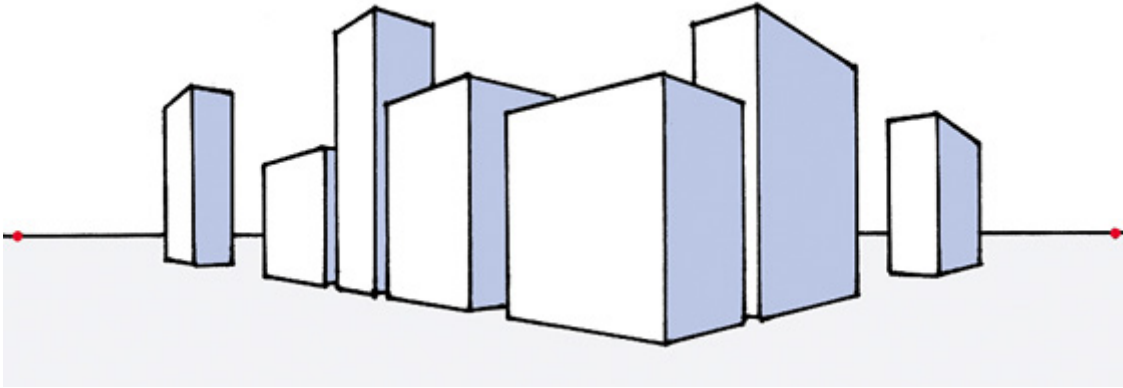


STEP 4

Ink the lines of the box and visible horizon line. Erase your pencil lines once the ink is dry.

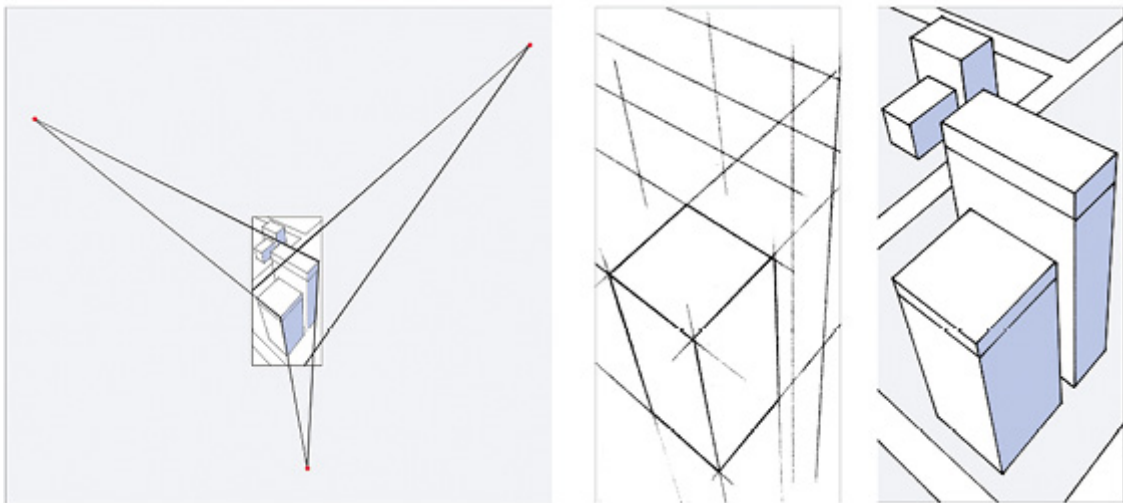
You have an open cardboard box drawn in absolutely perfect one-point perspective.





Two-Point Perspective

Unlike one-point perspective, which merges into a single vanishing point, two-point perspective has two vanishing points set far apart from each other along the horizon line. You've seen this when you've stood on a street corner. The tops and bottoms of each building point toward their respective vanishing points.



Three-Point Perspective

Three-point perspective is what you'd see from above (bird's-eye view). The three points need to be very widely spaced for the perspective to look natural and convincing. There is no horizon line.

There is logic to this. Let's say all the "north-south" streets are heading off toward the upper right-hand point. The "east-west" streets will all point toward the upper left-hand point. And the sides of the buildings will all point down toward the bottom point.

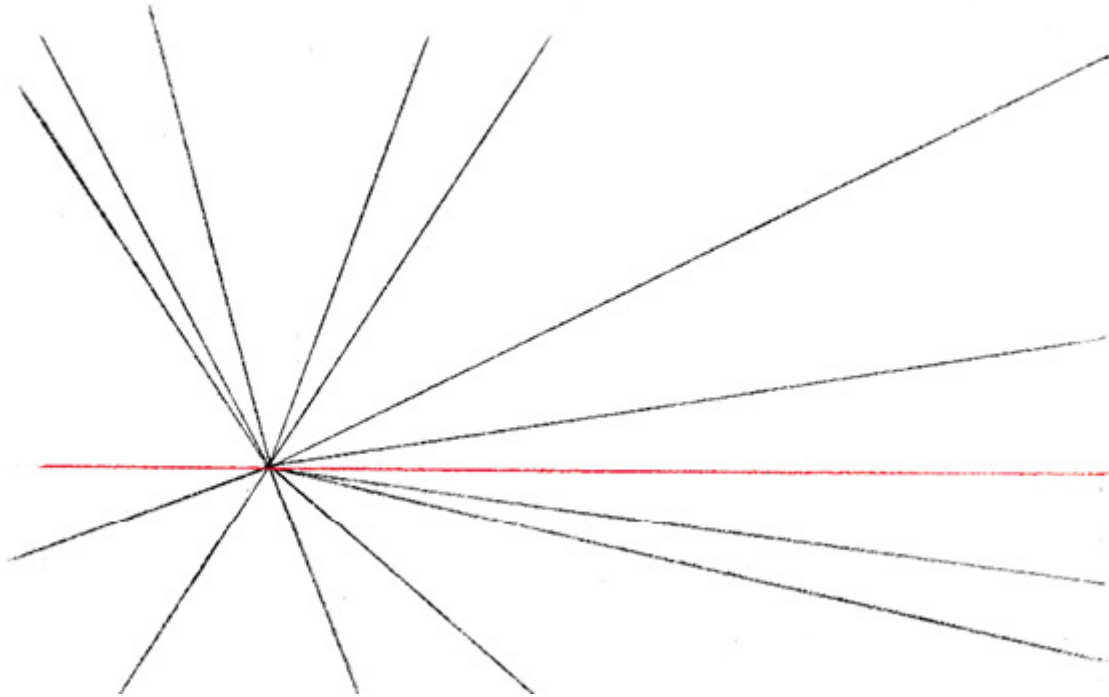
It's a lot of work, no getting around it. But if you master the three-point perspective, you'll be rewarded with a bird's-eye view that's as good as anything you'd get from a helicopter.

Street Scene Using One-Point Perspective

If you stand on a city sidewalk and see how it recedes into the distance, getting smaller and smaller, you have very nearly entered a living example of a one-point perspective drawing.

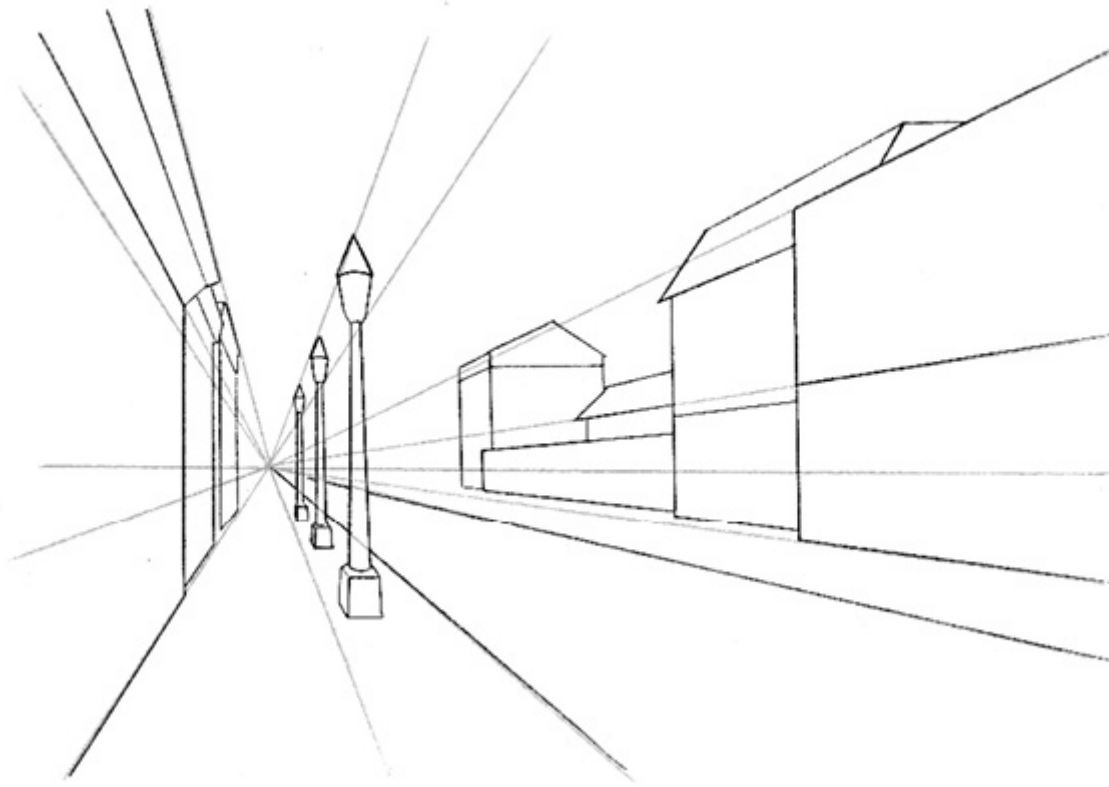
There will be many more lines than in our warm-up lesson on this subject, but there's never going to be anything other than one horizon line and one vanishing point.





STEP 1 Build Your Frame

Begin by drawing a wide horizon line, indicated here in red, then place your vanishing point about one-fifth of the way from the left. With your ruler, make lines emanating from the vanishing point. Think about how many lines you'll need for the street, the sidewalk, the bottoms and tops of buildings, etc.



STEP 2 Draw the Sidewalk and Buildings

Use the lines as your guide to determine heights and widths. With the buildings on the right it will be easiest to start with the closest building since it overlaps the next building down.

Add lampposts if you like.



STEP 3 Add Details

Extra details like the columns on the closest building on the right will give your scene variety and make it more convincing. If you opted for lampposts, now's the time to add more detail to them. As you add all of these extra lines, you will be struck by how many of them lead right back to that one crucial vanishing point.



STEP 4 Fine-Tune

Fill in windows and other details to the buildings. The sidewalk lines shouldn't give you too much trouble.

The area of buildings in the distance on the right-hand side is a good place to experiment. Make your buildings taller or give them different style rooftops.

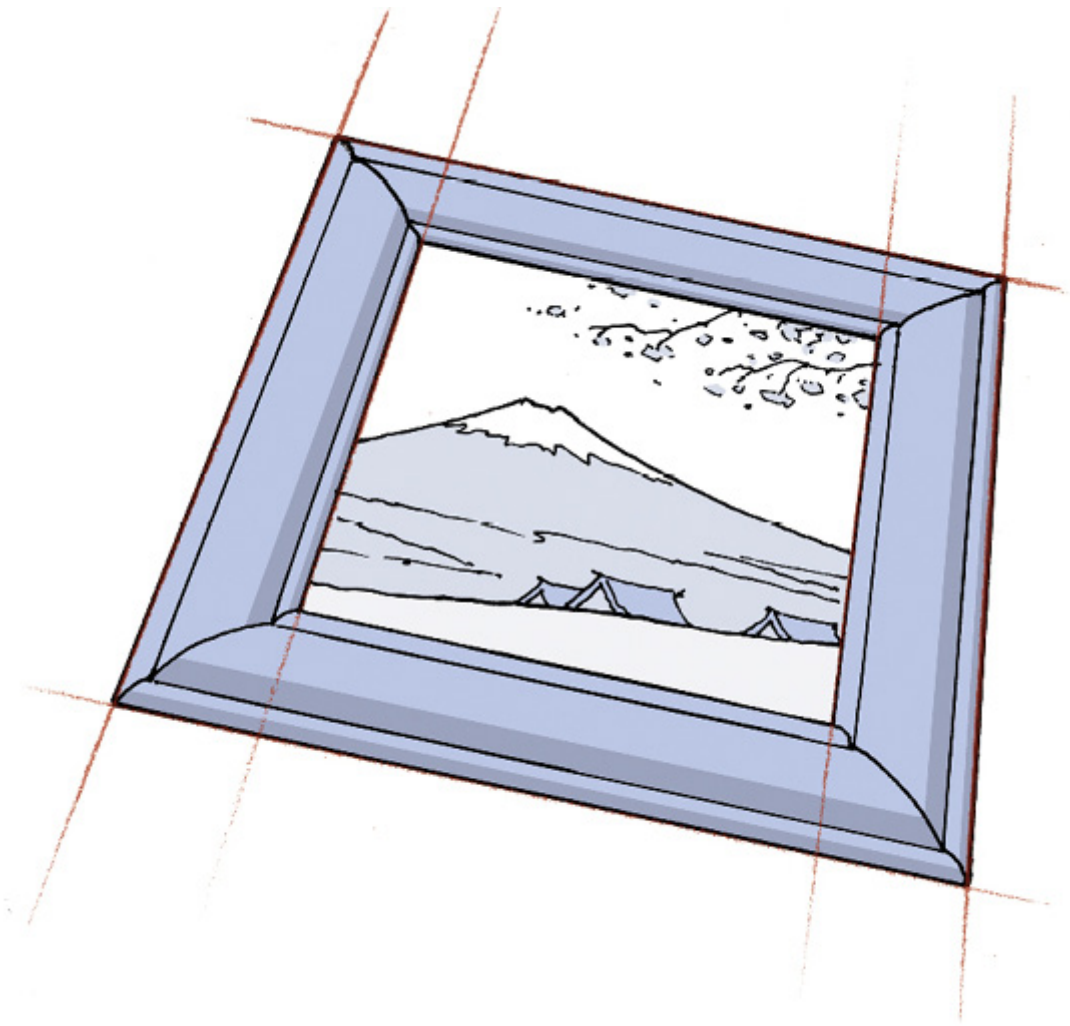


STEP 5 Finish It

Ink all the lines. Inking with a ruler can be challenging, so try different rulers to find one that doesn't smear the ink. Let it dry, then erase the guidelines, and you have a city scene that obeys the laws of perspective every bit as much as one does in real life.

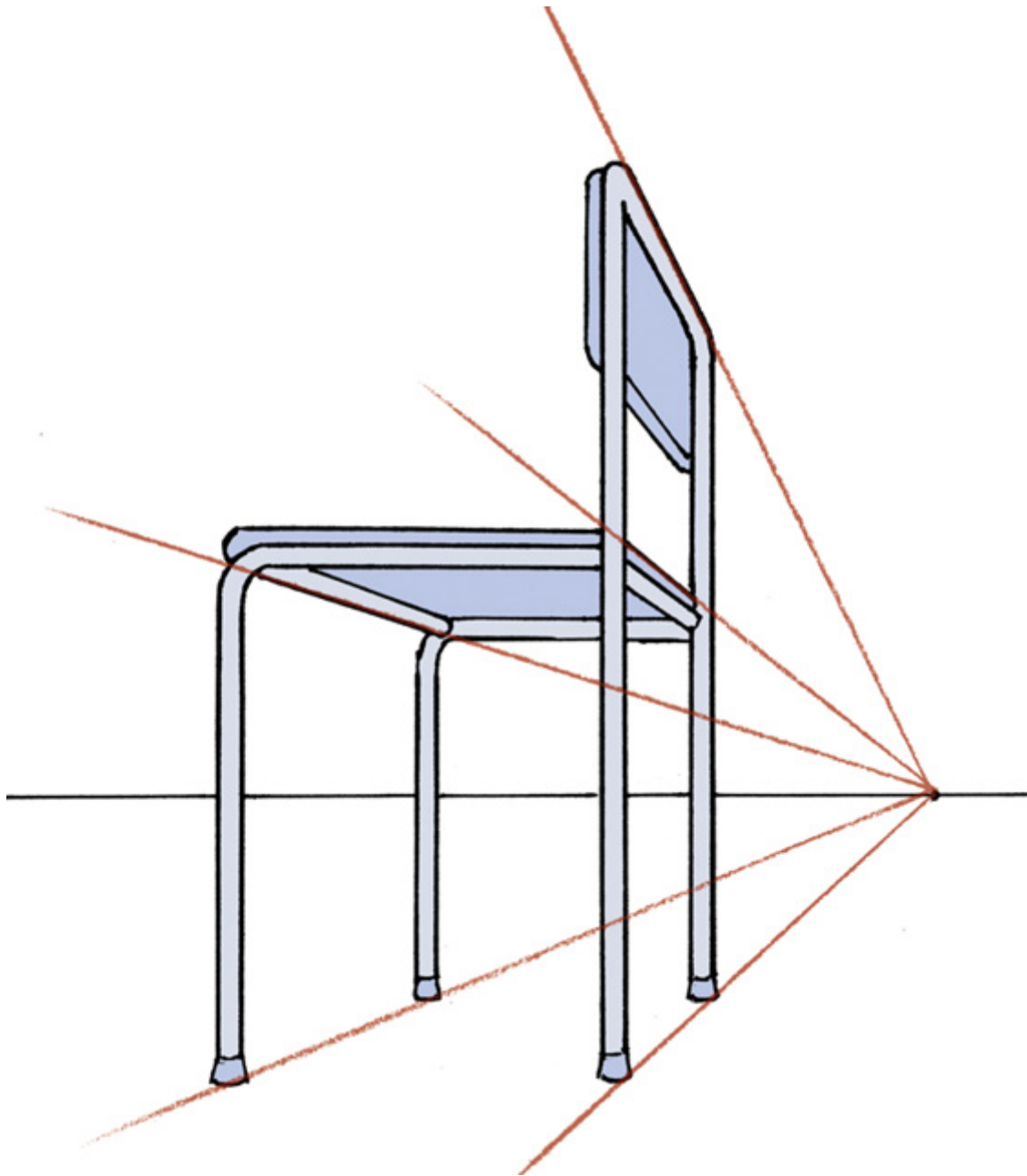
Objects Big and Small

Just because it's the simplest doesn't mean a one-point perspective can't result in highly sophisticated drawings. It's all down to you, your creativity and the amount of structural detail you're willing to add. Here are a few more ideas for putting one-point perspective to work.



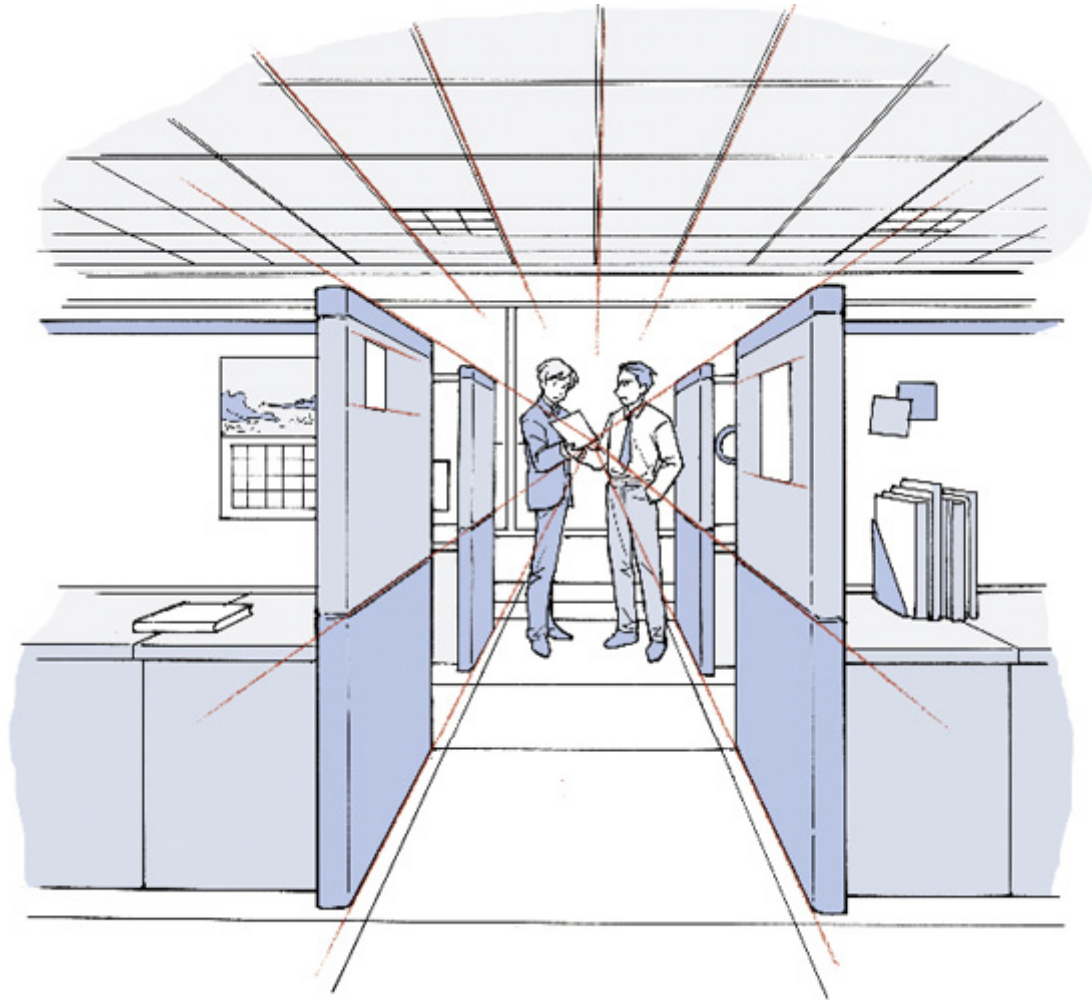
Picture Perfect

This picture frame, presented as it might be seen by a child looking up at it on the wall, is a legitimate one-point perspective drawing. If you followed those red lines on the left and right as far as they go, they would eventually intersect at a vanishing point.



Spatial Features

Take a good look at this chair because you're going to see it again. See how even the bottoms of the chair legs are touching the perspective lines? If they didn't, the chair wouldn't look like it was firmly on the ground.



Office Space

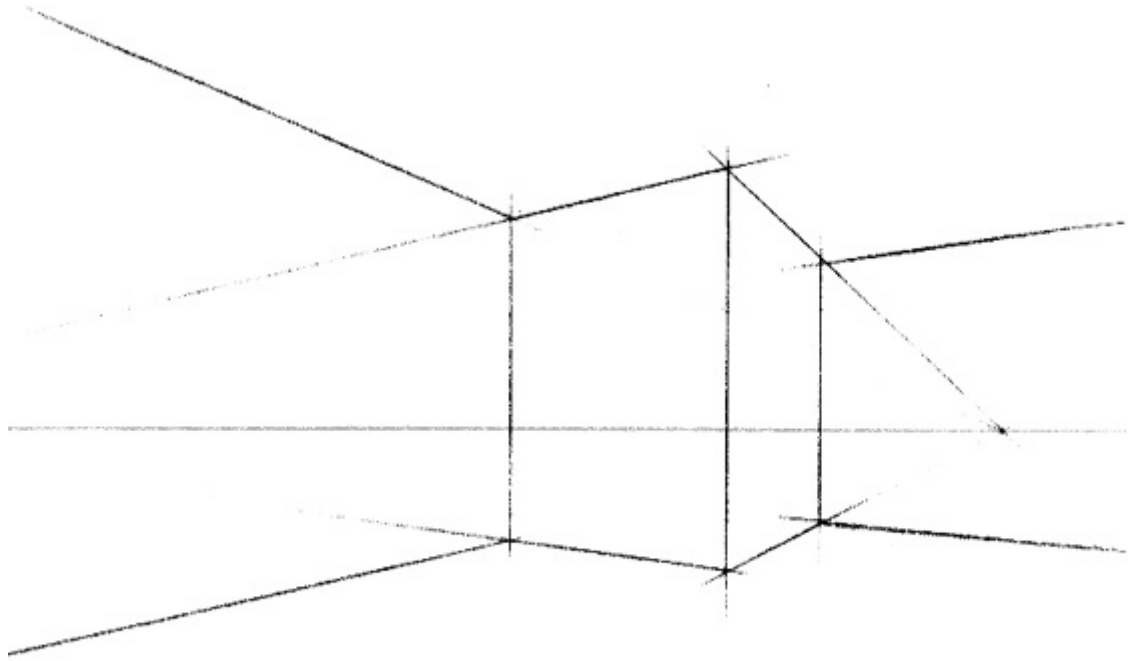
Not all one-point perspective environments are of the city sidewalk-type outdoor scenes. This office interior is ideal for the one-point approach. If I had tried to wing it without establishing a real vanishing point, the sense of space would be nowhere near as convincing.

House Interior Using Two-Point Perspective

We tend to think of exterior scenes as the best examples of perspective drawings, but as a manga creator you'll be using these skills at least as often for drawing rooms and other interior spaces.

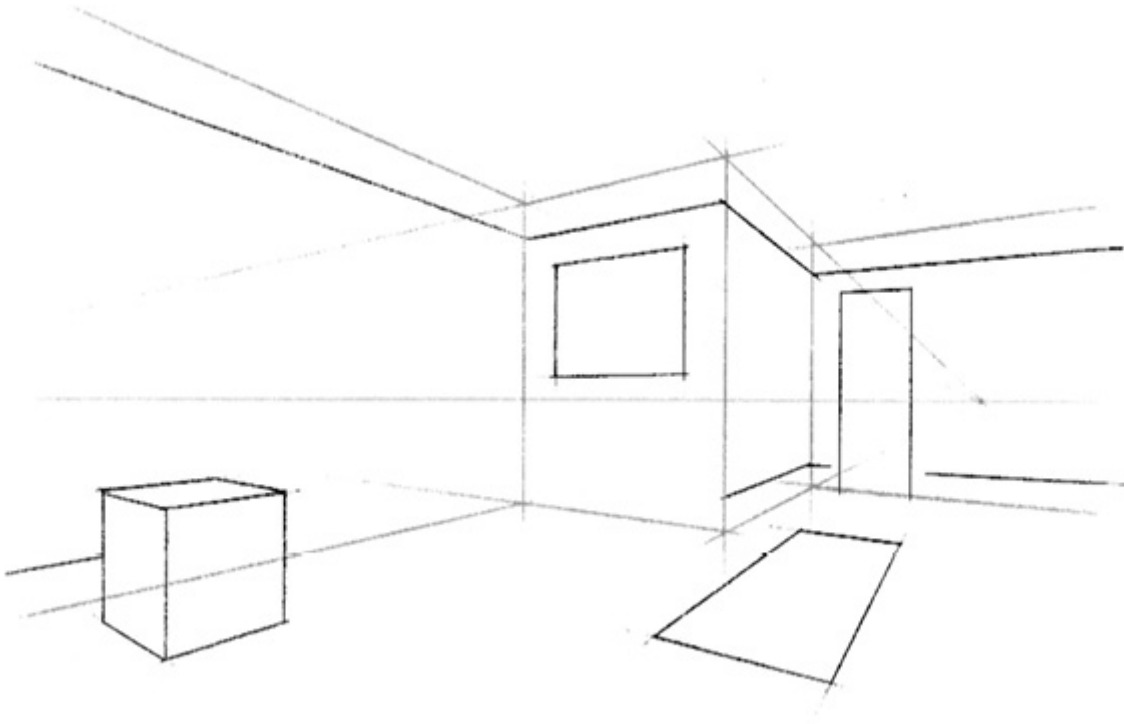
One thing that complicates matters is that the heart of your drawing is often a considerable distance from at least one of the vanishing points. It's worth temporarily taping on a separate sheet of paper to provide yourself with the second vanishing point you need.





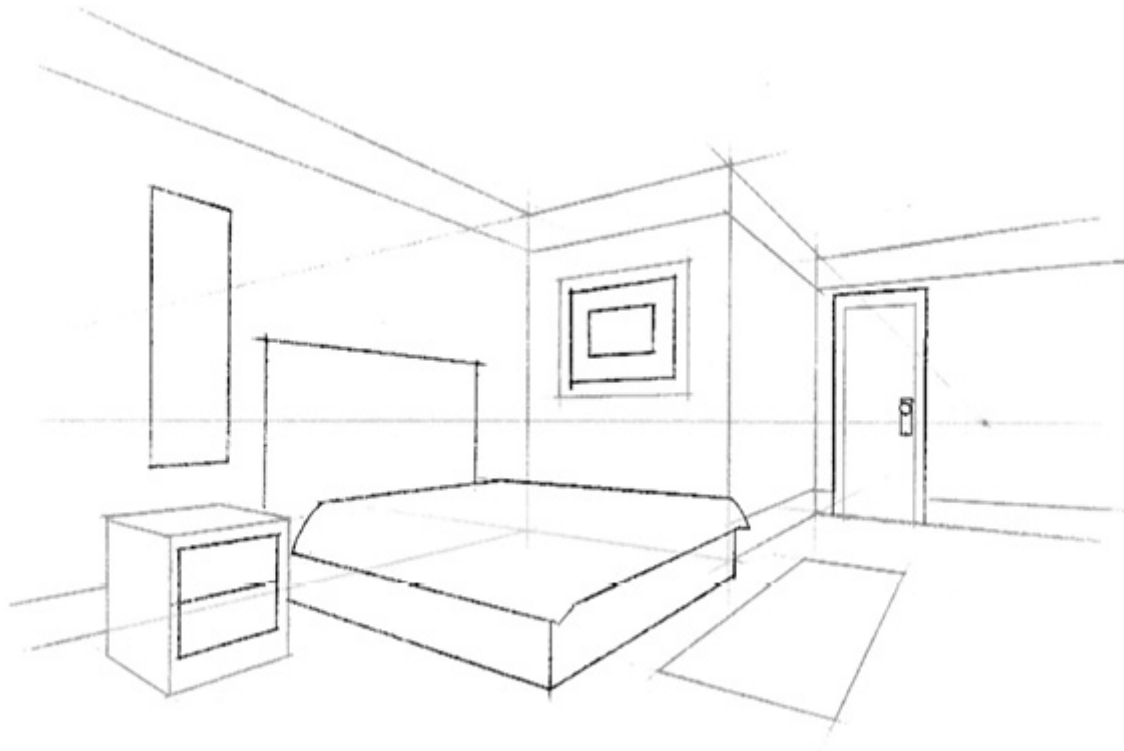
STEP 1 Build Your Frame

Begin with a horizon line and two vanishing points a good distance from each other. Now use those two vanishing points to create these intersecting walls. The right-hand surfaces all recede toward the left vanishing point. The left-hand surfaces all recede toward the right vanishing point.



STEP 2 Outline the Features

Add a few details like borders near the ceiling and floor, a picture frame and door, a table (essentially a simple box at this stage) and a small rectangular carpet. All the lines but the verticals will be pointing toward one of the two vanishing points.



STEP 3 Add Details

Draw a bed and more details on the door, picture frame and table. Most of the lines of the bed are following along with the perspective lines. Only the corners of the comforter are tapering off and doing their own thing, which keeps the comforter soft; otherwise it'll look like it's made of stainless steel!

You can add a hanging scroll on the left wall—it was looking a little empty.



STEP 4 Fine-Tune

Add another line or two on the borders, further structural detail on the table, and pillows on the bed. If you have the patience for a hardwood floor, then drop it in. Every one of its lines will point toward the left vanishing point.

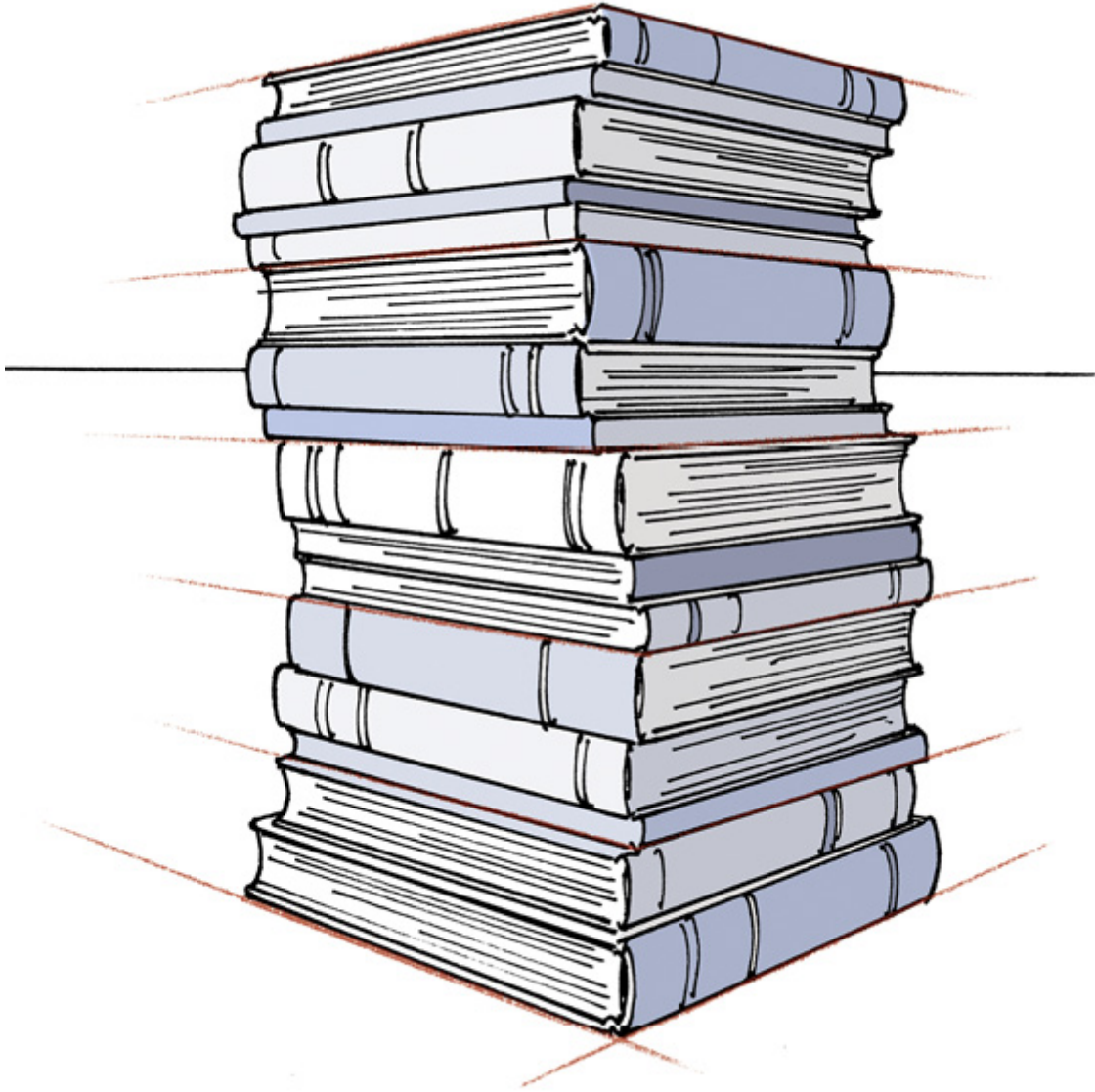


STEP 5 Finish It

Carefully ink it and let it dry then and erase the guidelines. You've done it! A real three-dimensional looking room, courtesy of the two-point perspective.

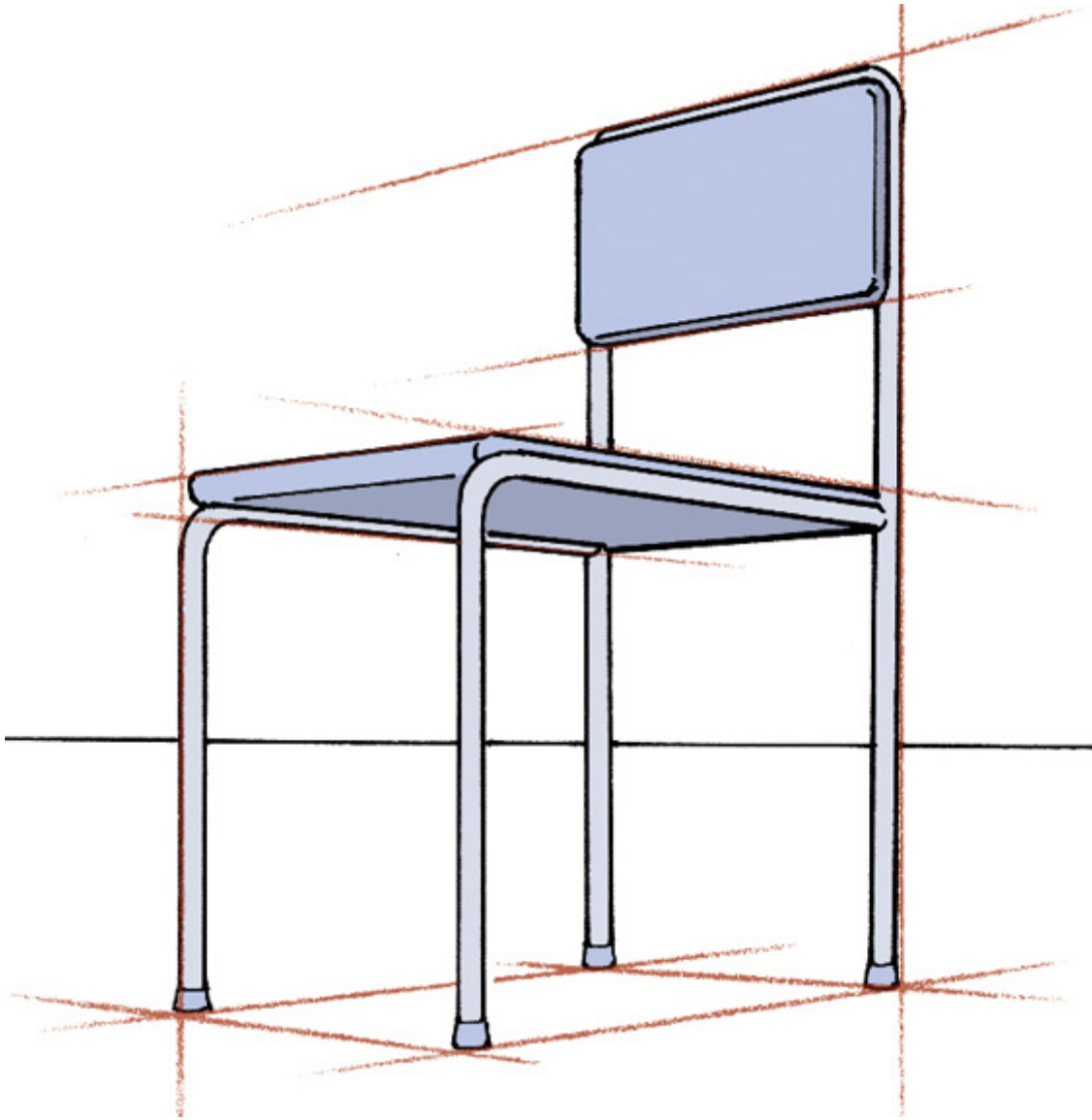
Two Points

The uses of two-point perspective are truly endless. Once you start using it for objects and environments in your drawings you're going to be amazed at how solidly three-dimensional everything becomes. Provided you remember the rule about keeping the two vanishing points a healthy distance from each other, you're going to be able to apply this technique to almost anything.



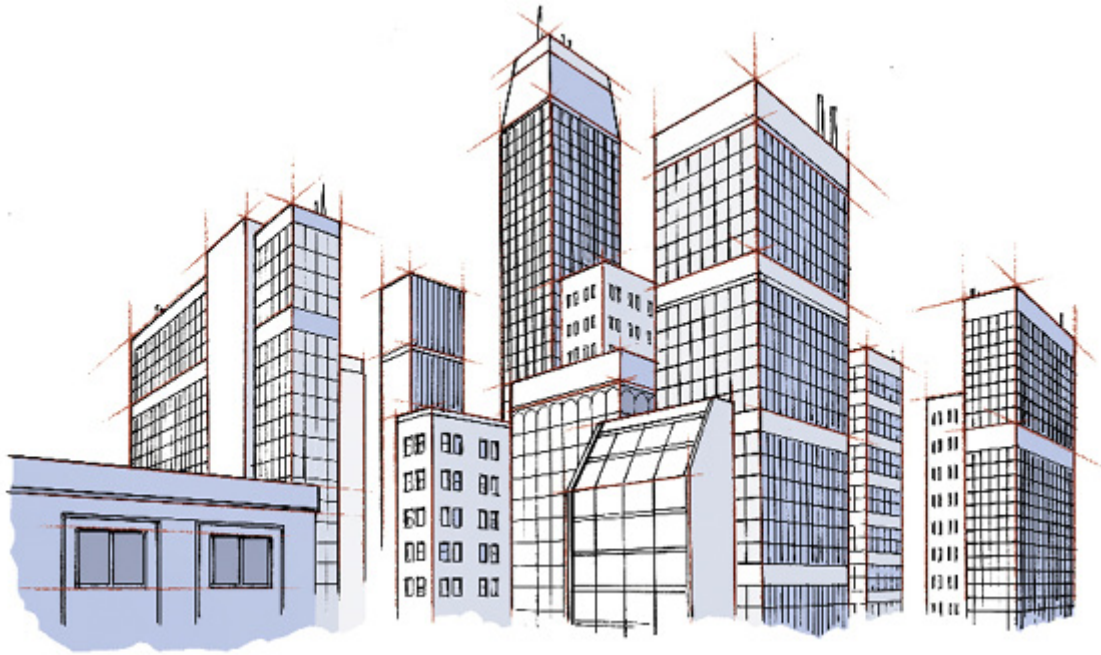
By the Book

A stack of books, with all its horizontal lines, is a perfect candidate for two-point perspective.



Sense of Perspective

See how it seems to pop out of the page? Compare it to the one-point perspective chair and you'll see what a difference the two-point approach makes.



City Dweller

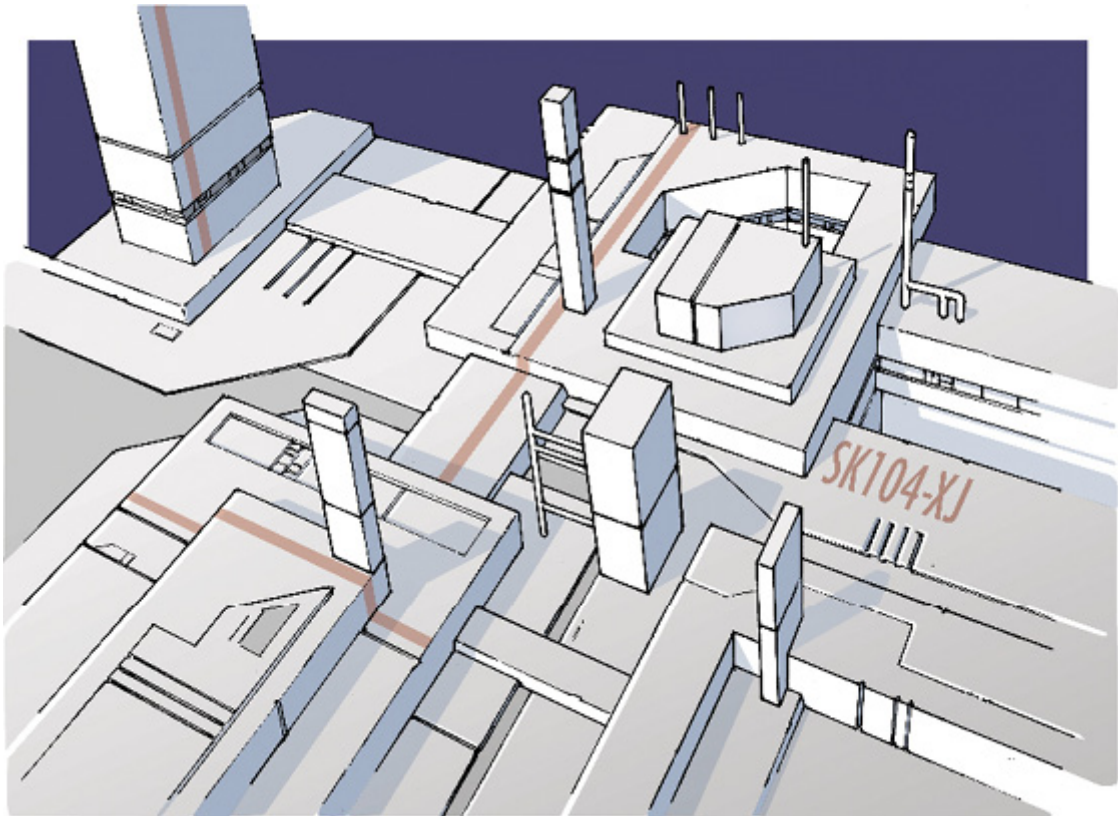
A classic example of a two-point perspective: the modern cityscape. The boxy office towers are very cooperative about providing lines to send off in both directions. It takes patience, but a good ruler is all you need to make a drawing like this.

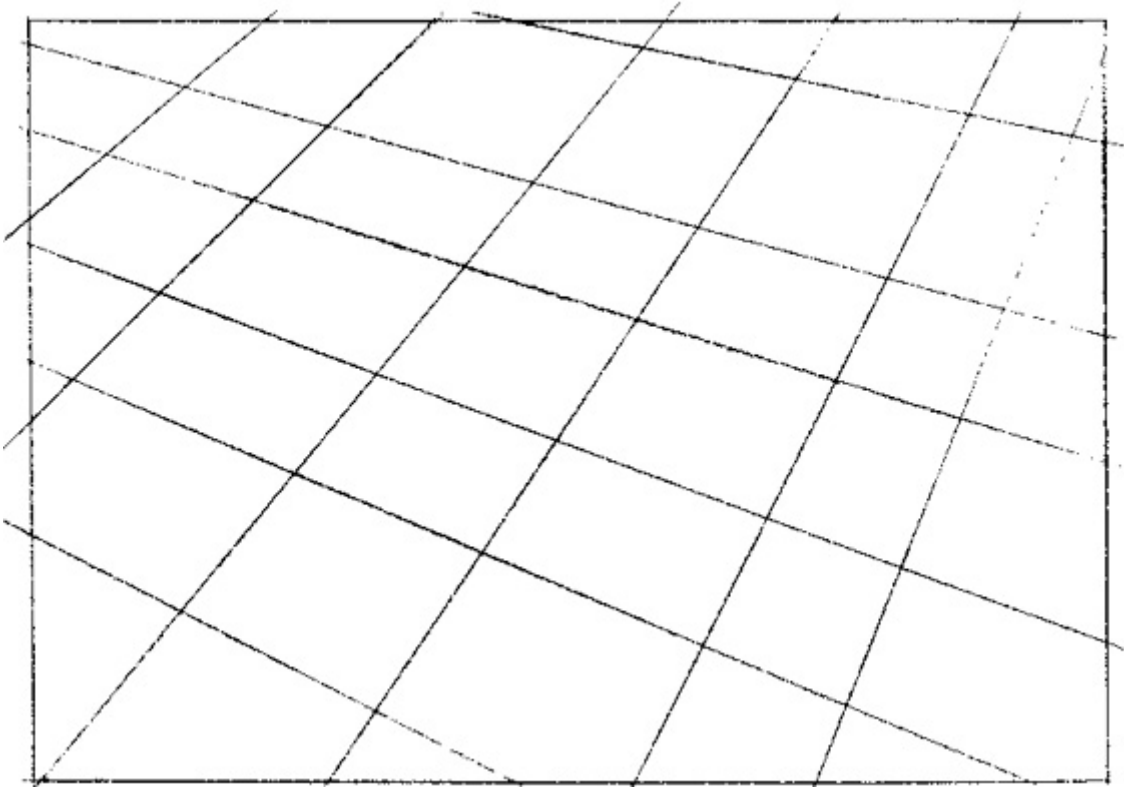
Find more two point drawings online at impact-books.com/mastering-manga.

Space Station Exterior Using Three-Point Perspective

Three-point perspective is by far the most complicated of the three perspective systems. Hold off on this lesson until you've mastered one-point and two-point perspective drawing.

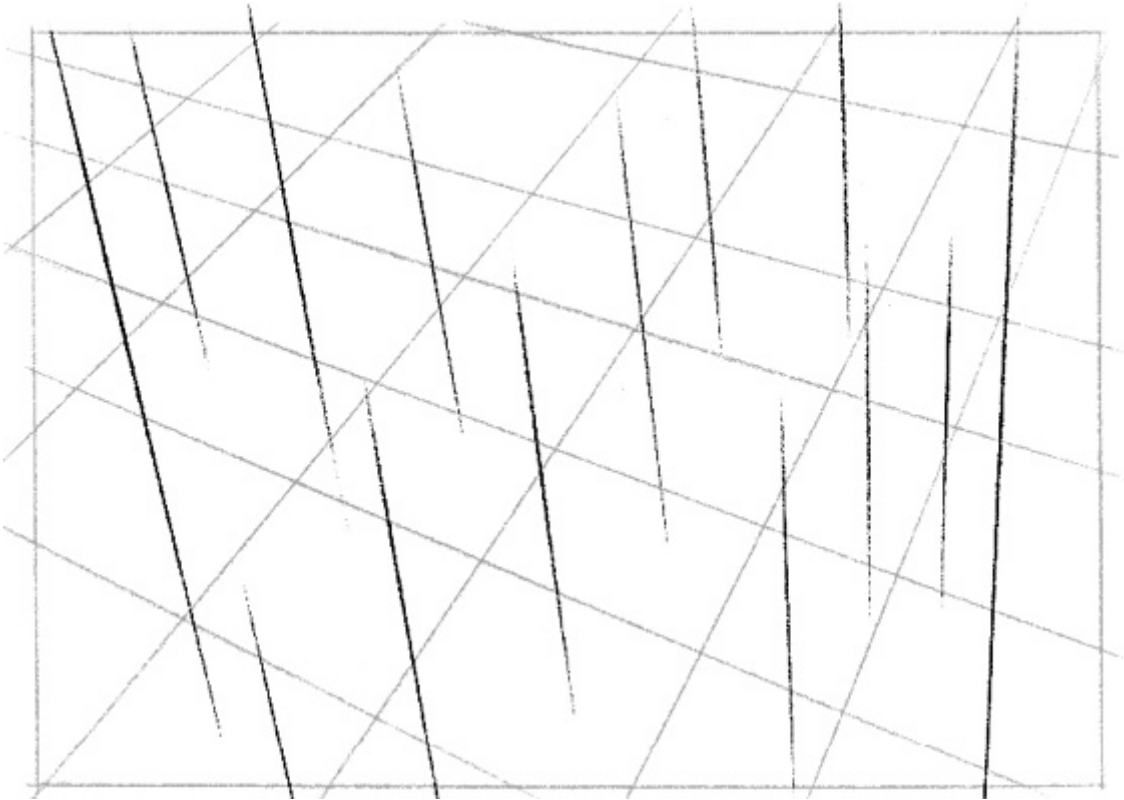
Just to mix things up a little I've decided to move away from a standard aerial cityscape drawing—the most common example of three-point perspective—and go for a sci-fi space station instead. There's a method to my madness, though. This Death Star-ish environment is composed almost entirely of straight lines and saves us from the chore of drawing row after row of office building windows, tree-lined streets and bird's-eye view automobiles.





STEP 1 Build Your Frame

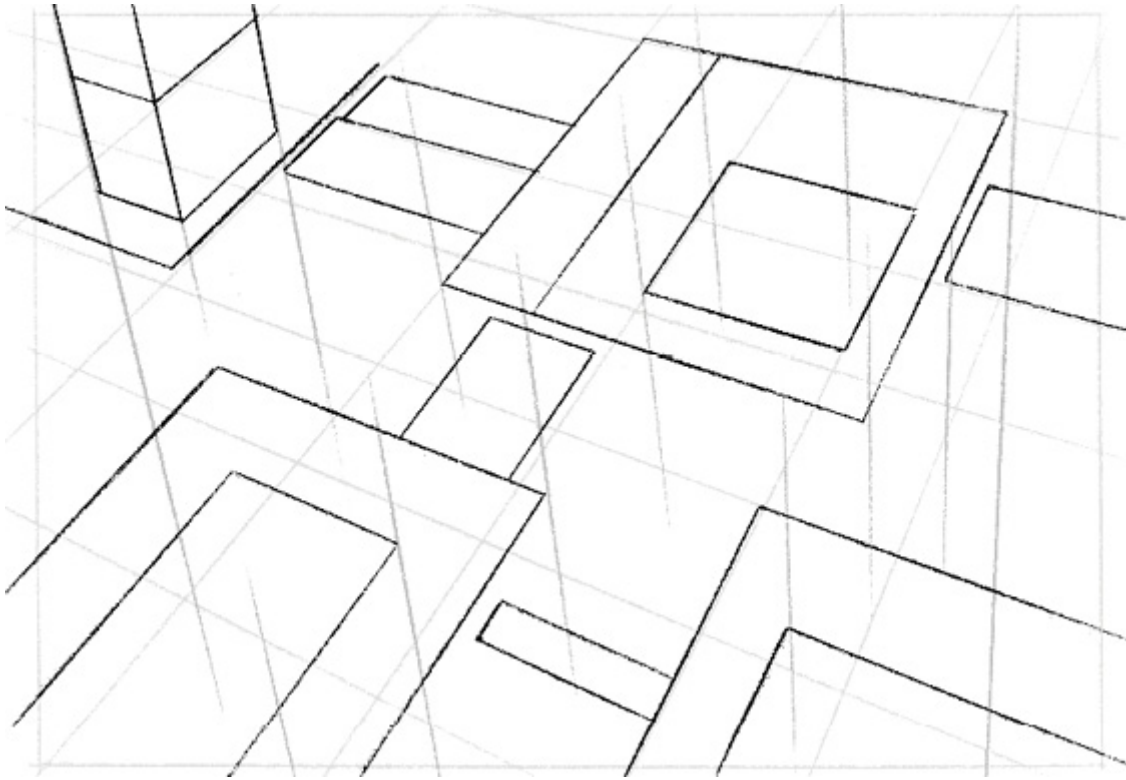
Start with the very largest sheet of paper you can find and place your three vanishing points at the very edges. To get the lines, you'll need one vanishing point to be way up in the upper right-hand corner. The second vanishing point will be on the left near the upper corner. Using a good long ruler, draw a number of lines fanning out gently from both vanishing points, causing them to intersect in the middle of the page to create a checkerboard pattern.



STEP 2 Add the Third Vanishing Point

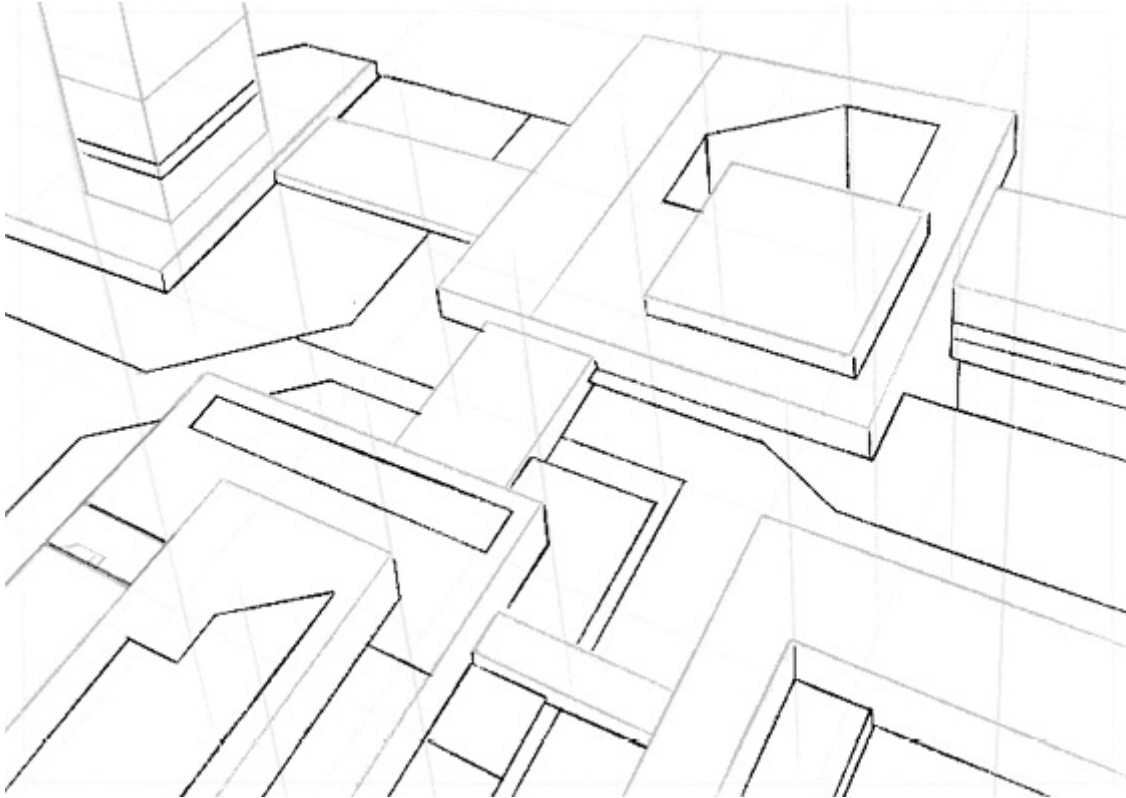
Place your vanishing point at the very bottom of the page, slightly off center to the right. Use your ruler to create lines fanning out from it to the top of the page.

If you find that your lines are fanning out severely, it means your third vanishing point isn't far enough away.



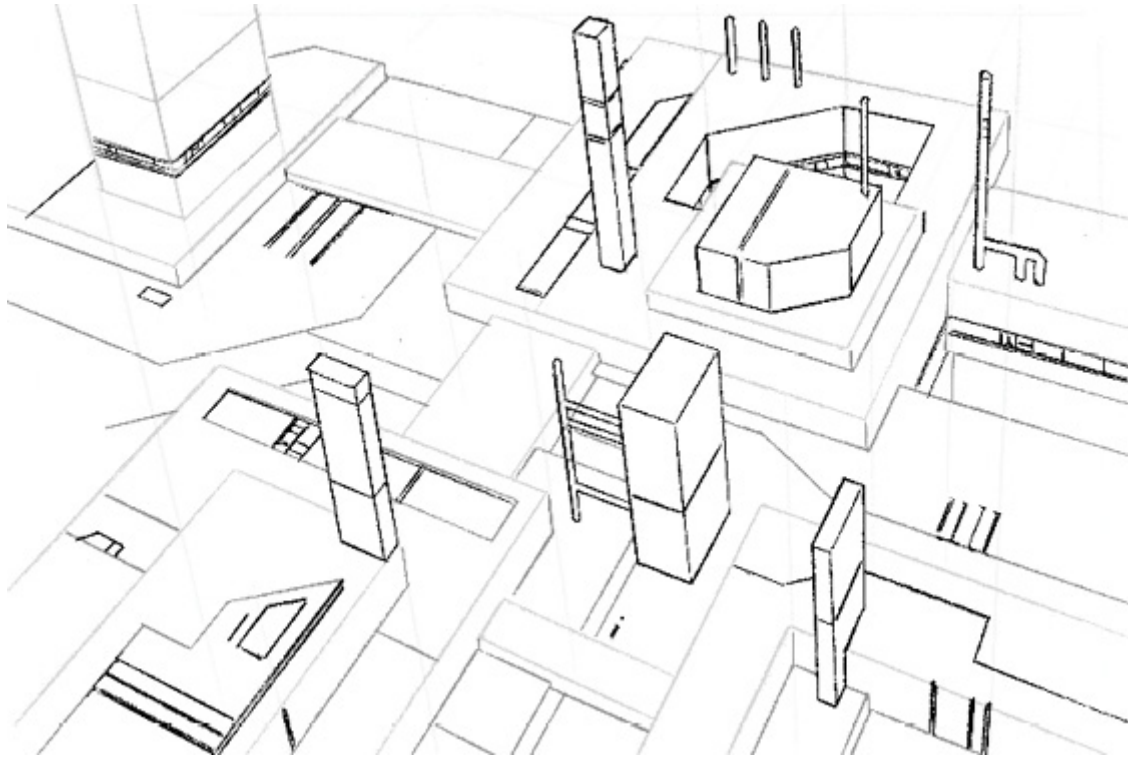
STEP 3 Sketch the Shapes

Begin constructing the surface shapes of the space station. Nearly all of these lines connect only to the upper two vanishing points. As a result, they all lie flat. The only vertical element right now is the base of a tower in the upper left corner. The three vertical lines that compose this tower all point down toward the third vanishing point.



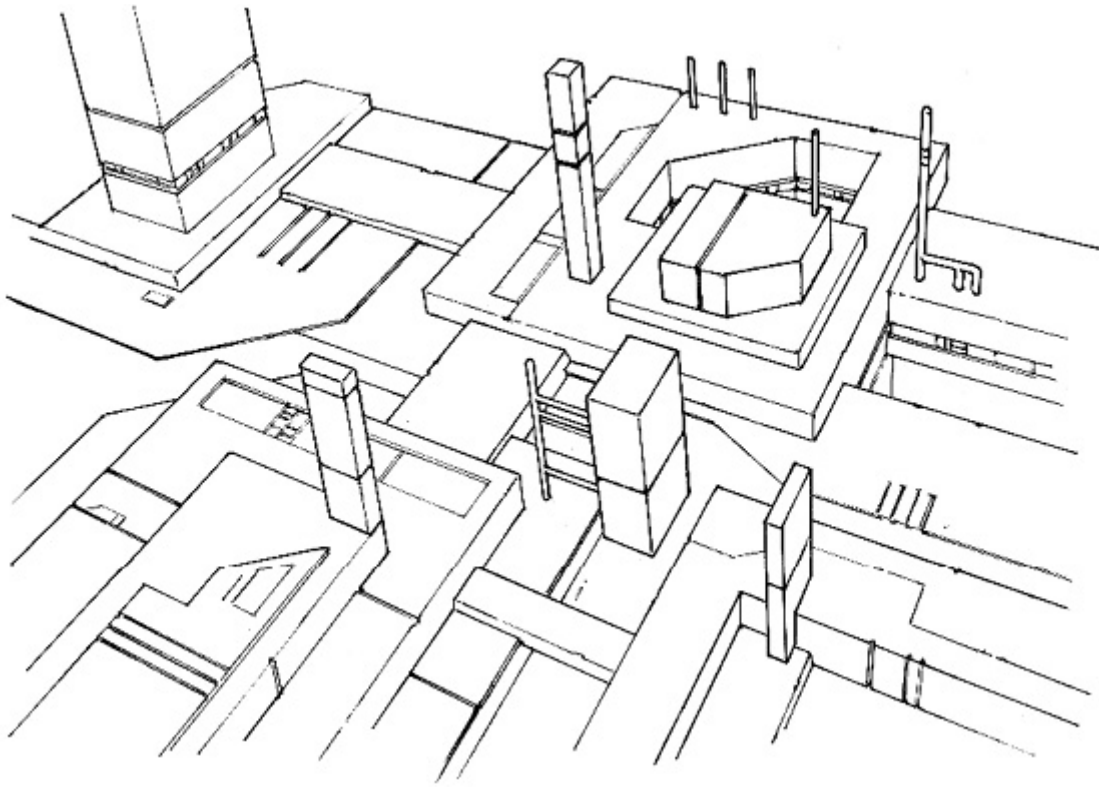
STEP 4 Add Depth

Draw more lines across the space station surface, as well as a few vertical lines that cause some of the rectangles to rise from or sink into the surface. All of these vertical lines taper off toward the lowest vanishing point.



STEP 5 Fine-Tune

Add in a few more vertical towers and stacks, making sure to keep your lines in perspective.



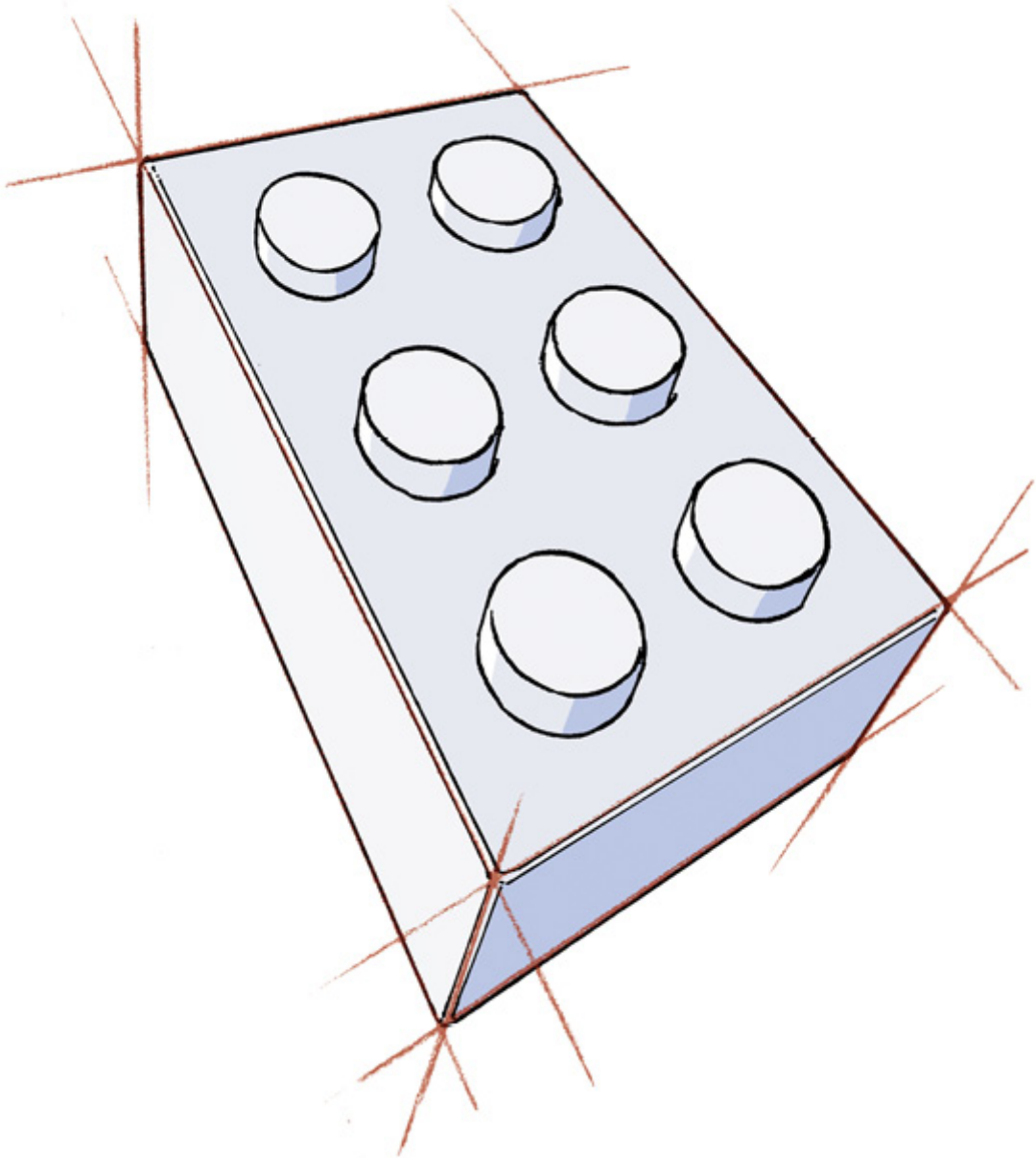
STEP 6 Finish It

Ink your drawing, relying on your ruler to make the lines perfectly straight. Let it dry, then erase the guidelines.

Pat yourself on the back. Your three-dimensional-looking space station is complete.

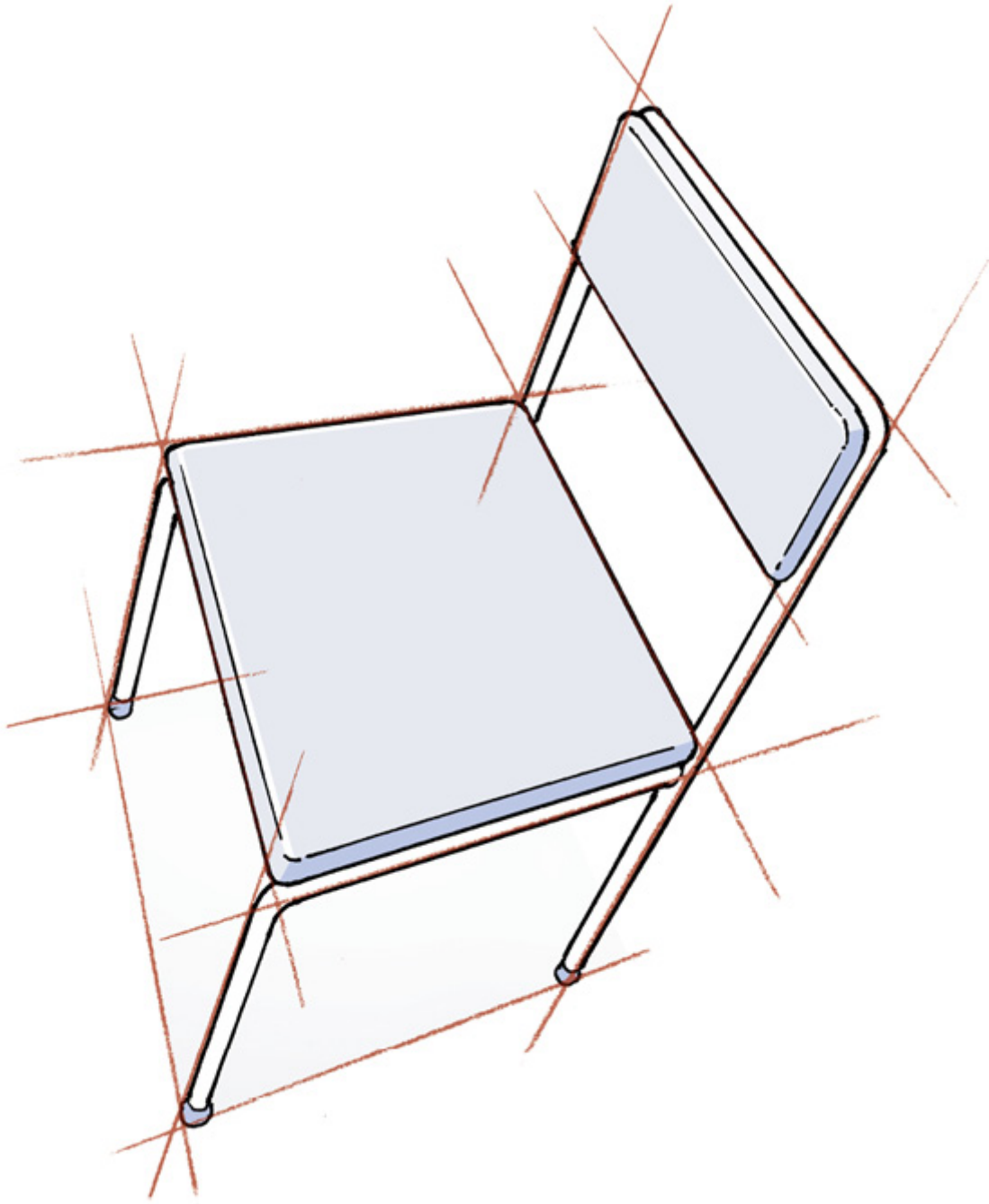
Point of View

We tend to associate the three-point perspective with the bird's-eye view, and that is indeed the sort of drawing that absolutely depends on it. But this style of perspective can also be applied to pretty much anything. Dramatic scenes can be created when rooms, pieces of furniture and ordinary household objects are drawn in three-point perspective.



Building Blocks

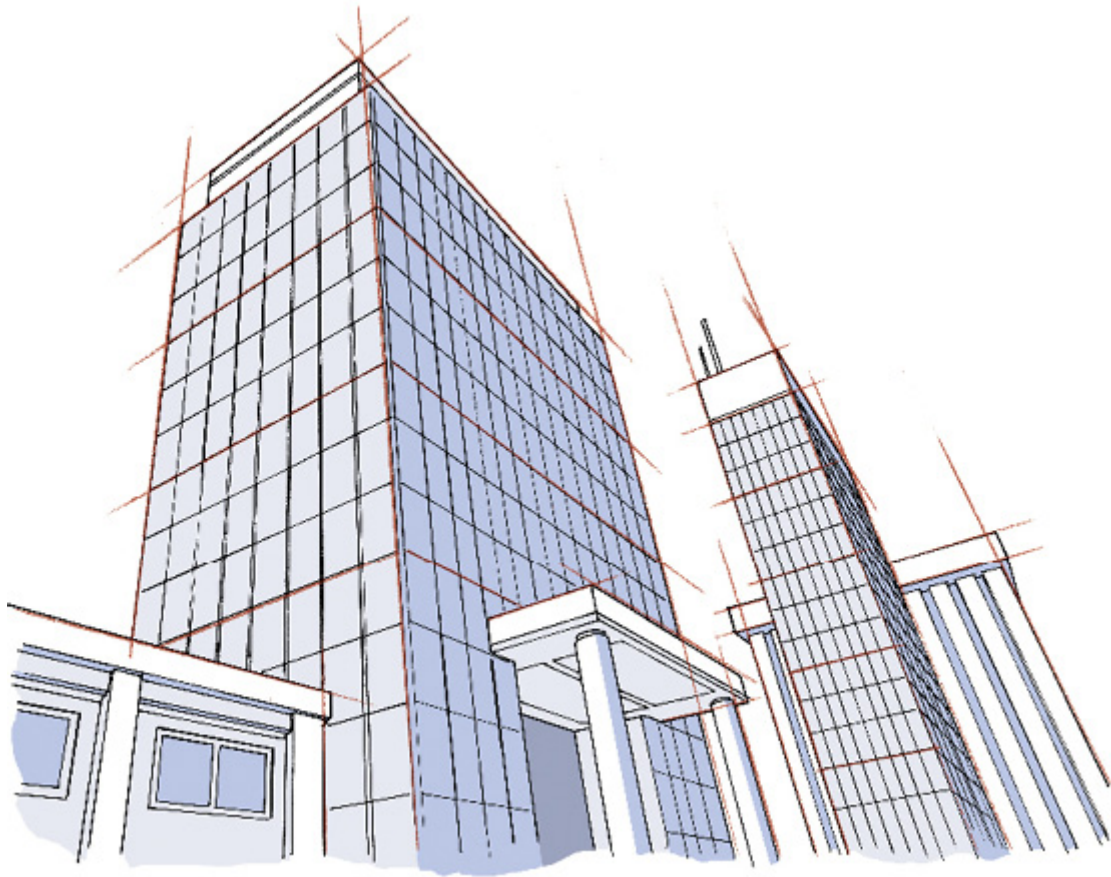
It doesn't have to be a vast cityscape to warrant the three-point approach. Even a tiny building block can be drawn this way.



Musical Chairs

Now we see the same chair as rendered in three-point perspective.

Compare it to the previous two versions to see the different points of view you get in each drawing.



Well-Grounded

Everyone loves a good bird's-eye view, but the worm's-eye view is every bit as useful. This view of the city is the one we're all used to seeing. In this drawing pretty much every single line is heading off toward one of the three points.

Inking Tips

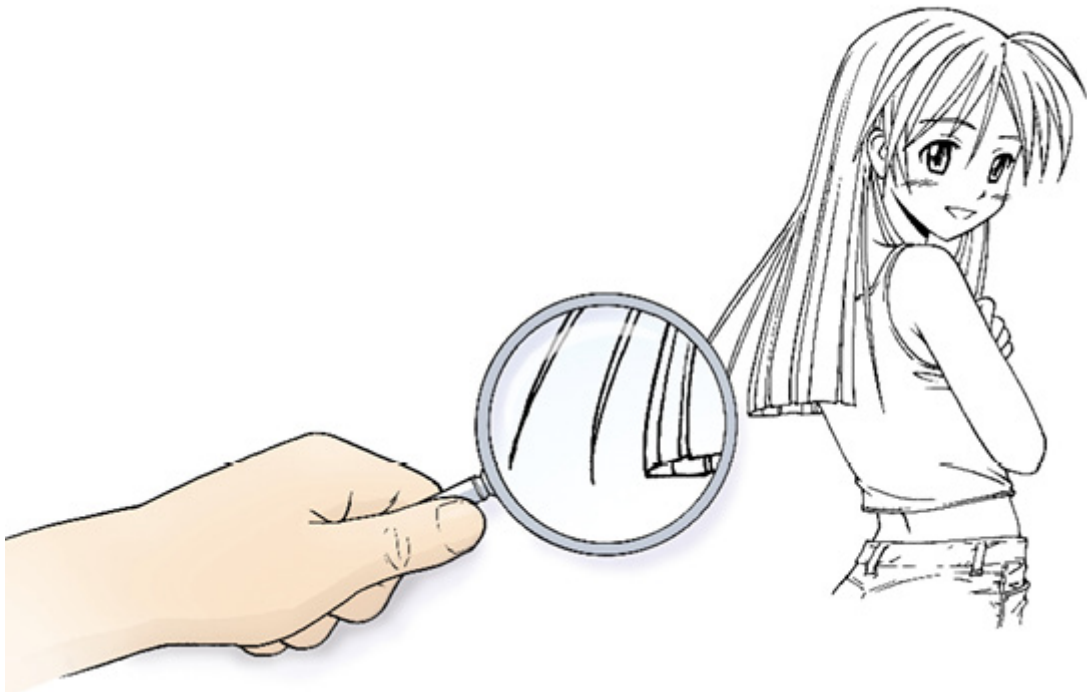
A lousy drawing can't be saved with beautiful inking, but a beautiful drawing will still look okay even in the hands of a subpar inker.

Don't worry too much about your inking skills until you're comfortable with your drawing ability, but these tips will help you get started.

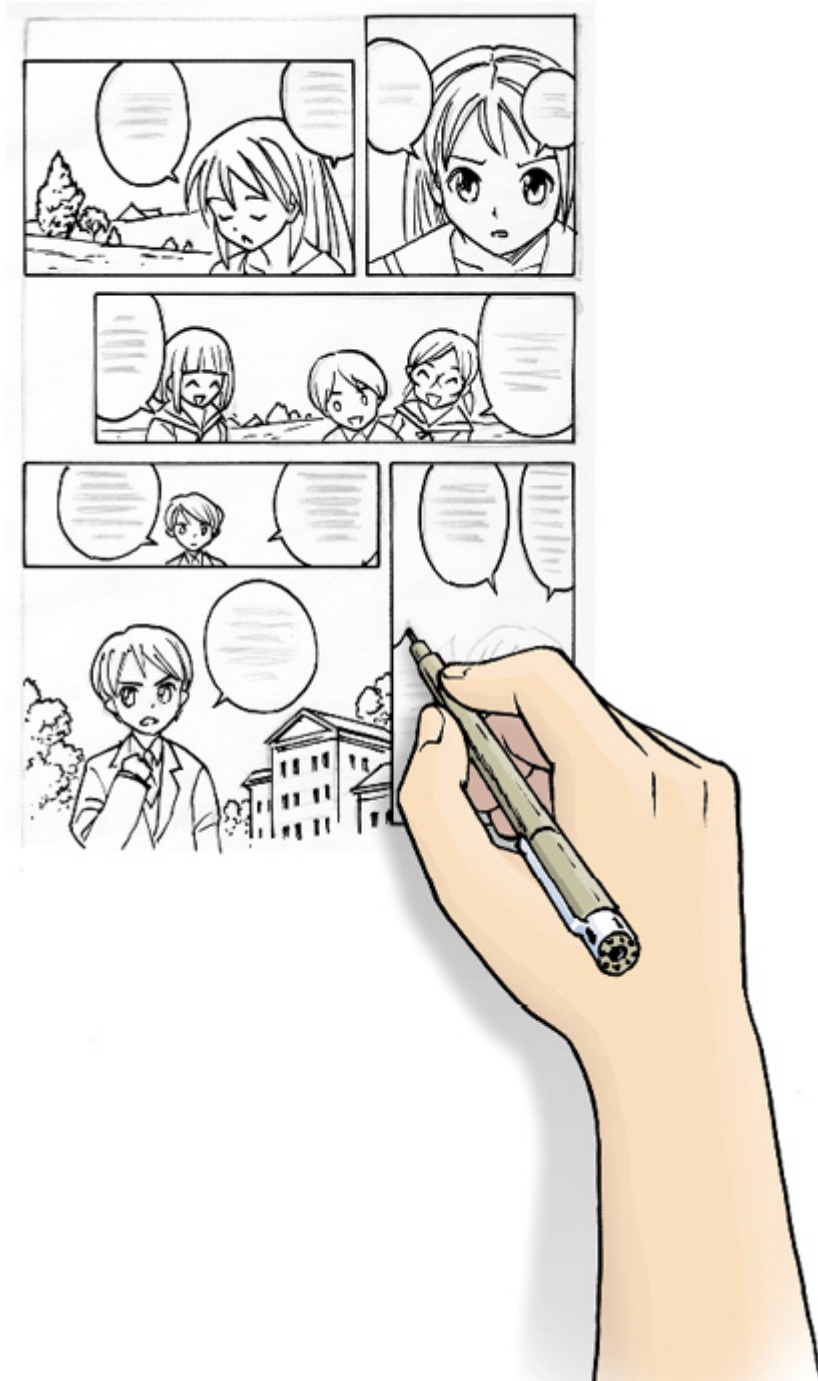
MANGA INKING VS. COMIC BOOK INKING

American comic book artists ink with great value being placed on lines that vary in width and display the artist's dexterity with pen and brush.

However, the vast majority of manga artists ink with comparatively thin lines that don't vary much in width. Manga that includes thick, brush-applied lines is rare indeed.







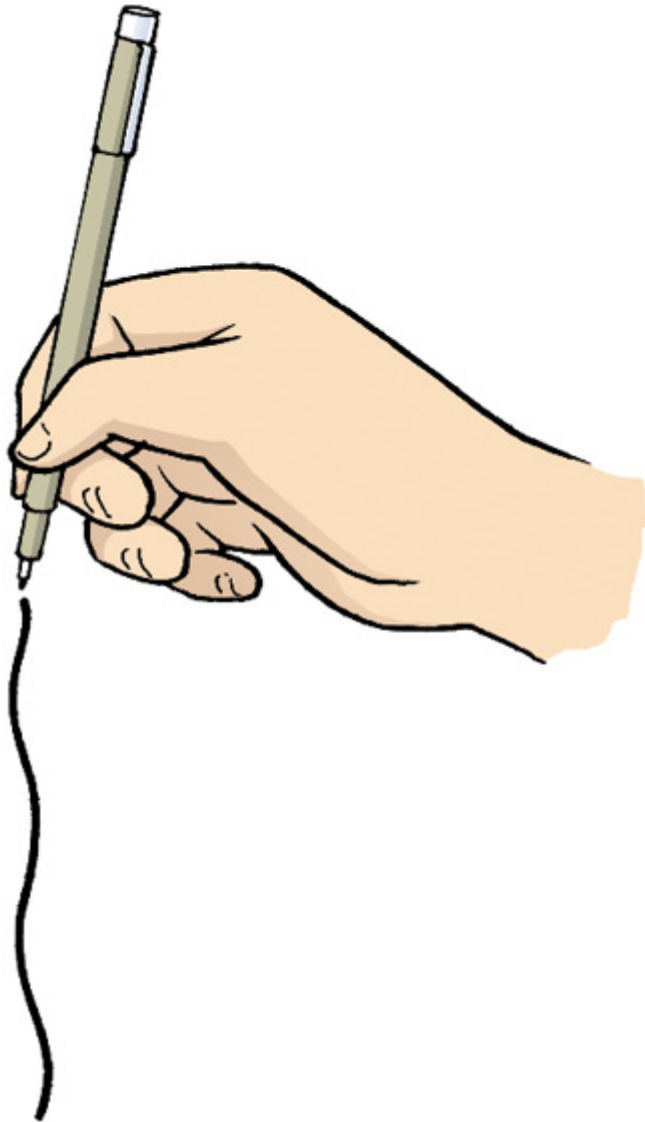
Keep It Clean

The main challenge with inking is to avoid smearing your lines while they're still wet. If it happens, it's not the end of the world. You'll make things easier on yourself if you start in one corner—the upper left if you're right-handed—and work your way down toward the opposite corner.

Whatever you do, don't rush it. Practice your inking techniques on a separate sheet of paper before committing them to the page.

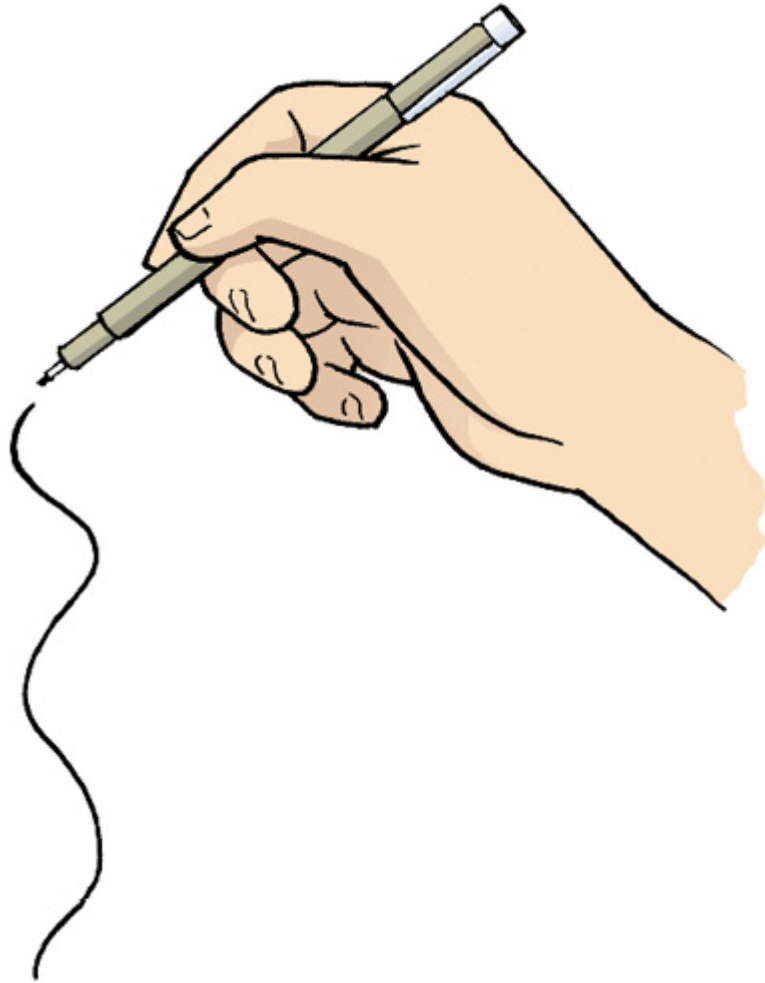
Putting Pen to Paper

The angle at which the pen hits the page affects the width of the line. Different brands of pens behave in different ways, so play around with the one you're using to see which angle produces which type of line.



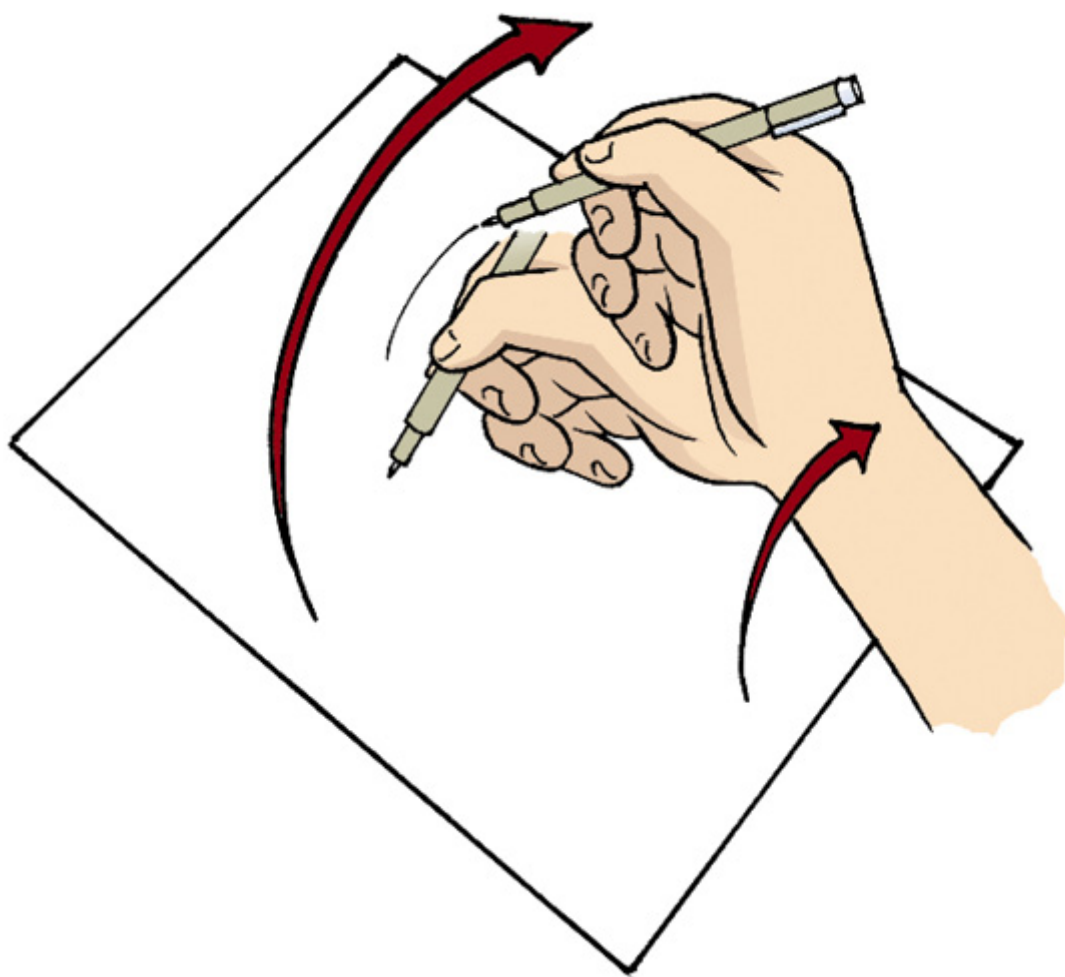
Tip-top Shape

An angle perpendicular to the page often produces a thicker line. The ink flows from the very tip, not the sides. The trade-off is loss of some control.



A Different Angle

A lower angle produces a thinner line. Only the edge of the tip touches the page, so less ink hits the paper. Lighter pressure will give a thin, delicate line.

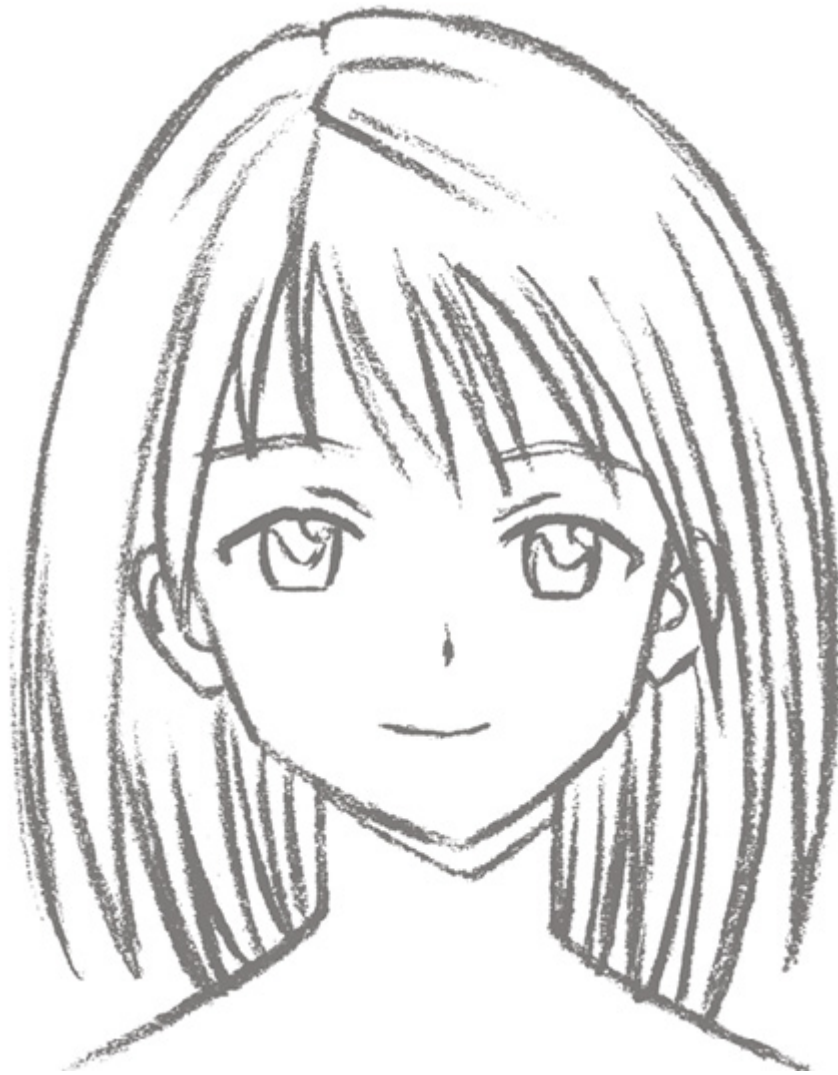


All in the Wrist

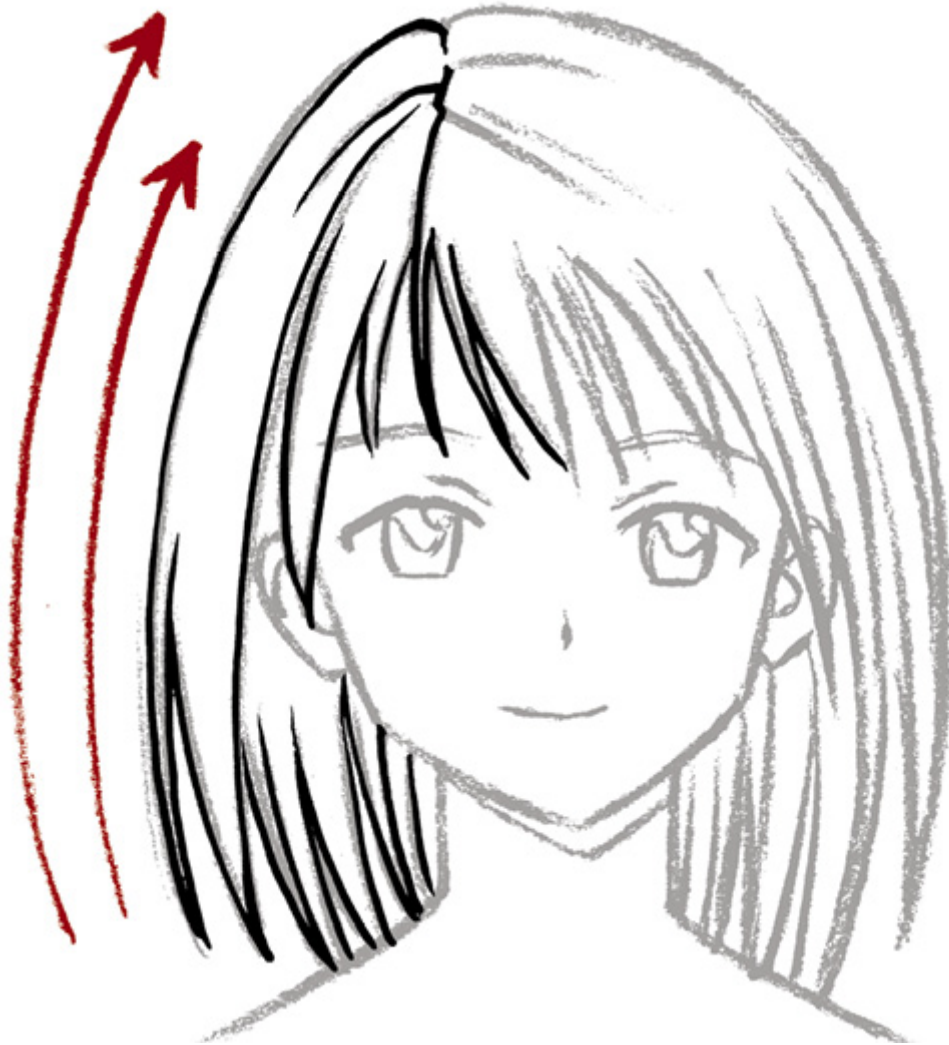
Use the natural pivot point of your wrist to make curving lines. Spin the page and position it so your wrist can produce the curving motion naturally.

WRIST WORK

Warm up your inking skills by using what you've drawn in previous lessons to practice your pivot.

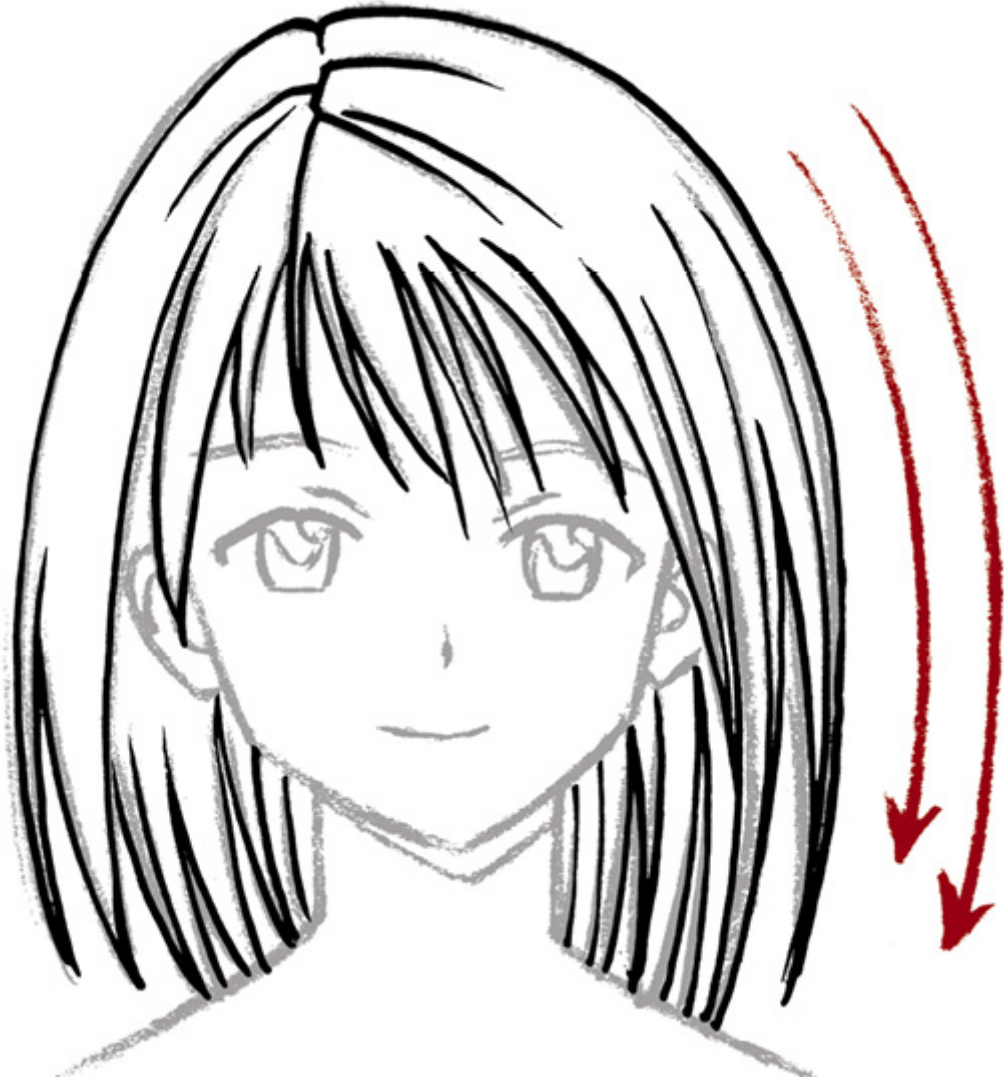


Remember me?



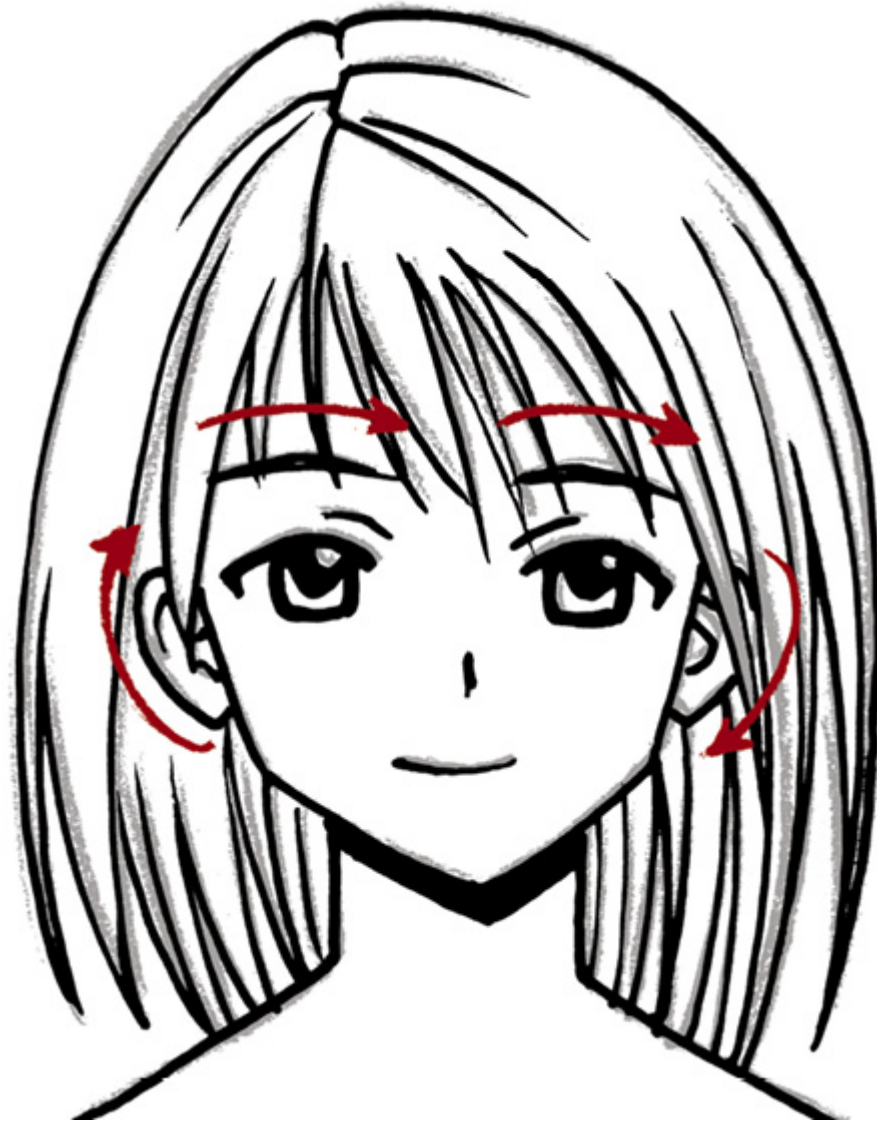
STEP 1 Start on Your Left

These curving lines will flow naturally from the pivot point of your wrist. Lefties will need to turn the drawing upside down.



STEP 2 Continue on the Other Side

Spin the page and ink the lines on the other side. You may need to turn the girl's head upside down to get these lines to flow naturally with your wrist.

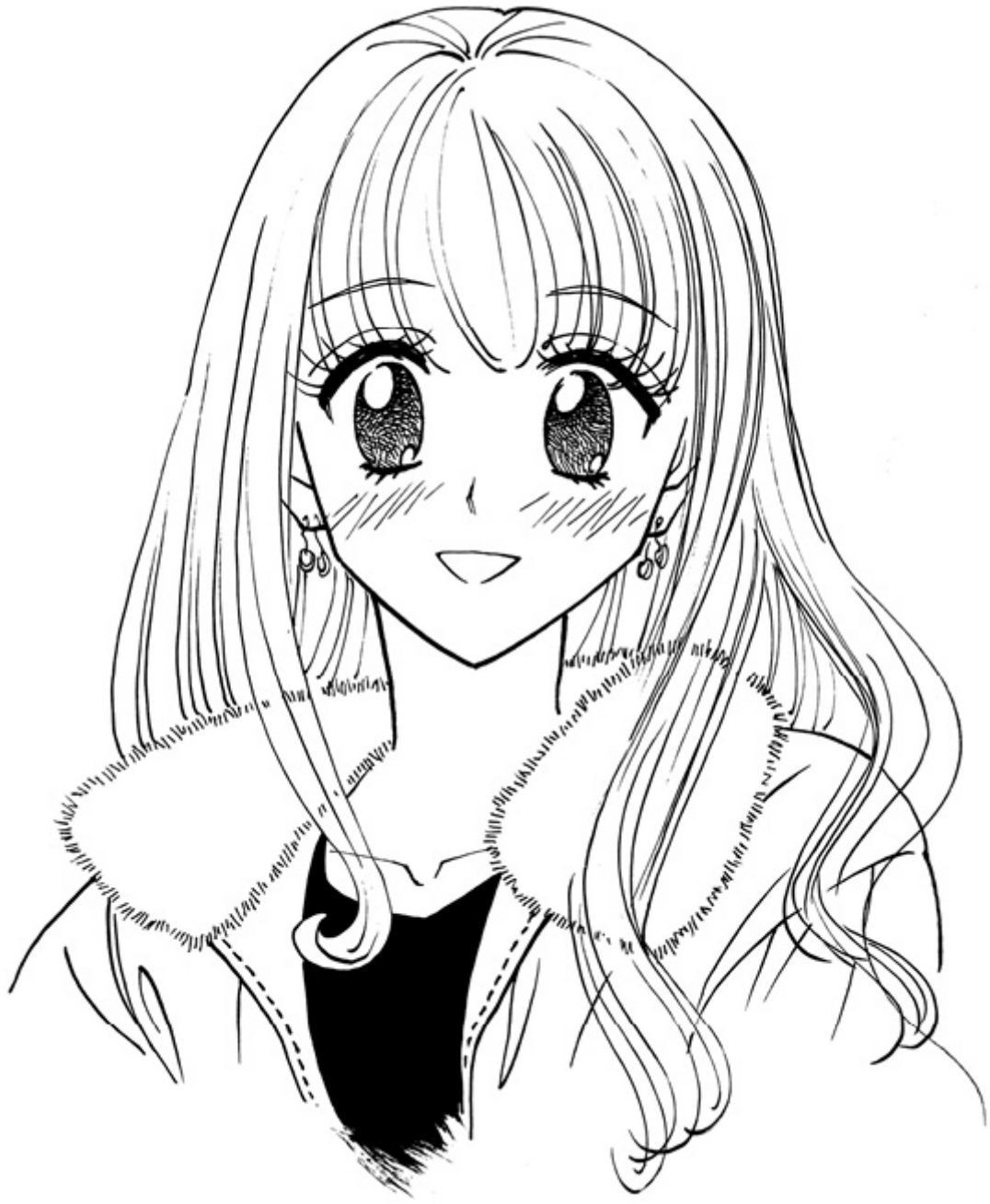


STEP 3 Don't Resist

You can ignore the natural flow when drawing shorter lines like the ears and eyebrows, but smooth longer lines are impossible if you're fighting your wrist's pivot point.

Anatomy of an Inked Manga Illustration

A high-quality manga illustration holds a wealth of information about inking. Study it properly and it can provide you with a master class in the subject, free of charge. Here I've zoomed in on the lines that make up this picture so that you can see the qualities of the various lines and get a sense of how they were produced.





Crosshatching

Some manga artists use moderate crosshatching, most use it sparingly, and many don't use it at all. Still, if you like the look, it's a technique well worth adding to your arsenal.

Look closely at the girl's eyes. There is variation in the darkness of the hatching. This is achieved by layering in more lines at the top and fewer at the bottom.



Long, Flowing Lines

The key to this is in the speed of the individual pen strokes. You can't produce lines like this by clamping down on the pen and gritting your teeth. The pen needs to glide over the page in long, uninterrupted movements of the wrist.



Bold Black Areas

Filling in large areas of black doesn't take a lot of skill.

I inked the area shown here using a brush, deliberately allowing the strokes of the brush to be seen at the bottom. Such visible brushwork is pretty rare in real published manga, but if you like the look, it's a technique that can be used to good effect.



Short, Choppy Lines

Not all inking needs to be as graceful and difficult to master as the long, flowing lines seen in the hair. The lines composing the girl's fur coat can be dashed in with a minimum of fuss. If they are uneven and heading off in slightly different directions, so much the better, since that contributes to the fluffy effect.

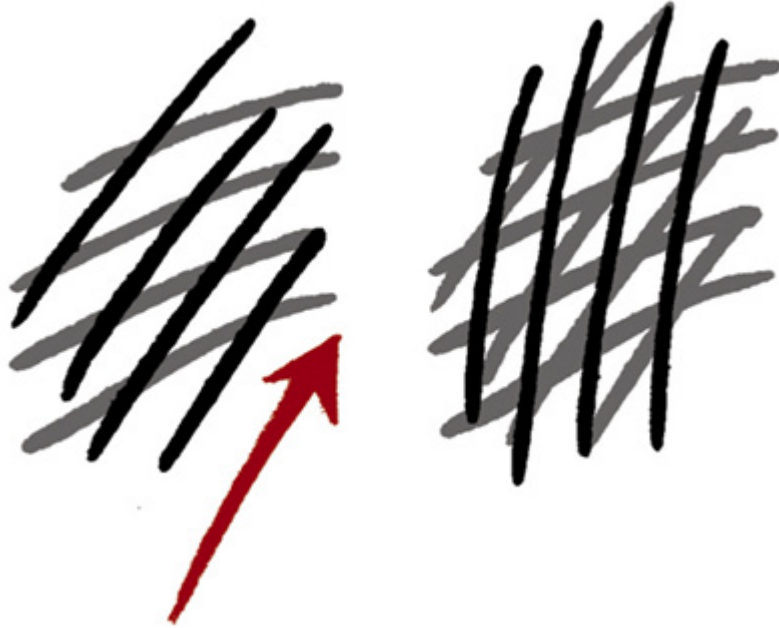
Crosshatching

Every artist comes up with his or her own style of crosshatching, but they all come down to the same basic idea: layering lines on top of each other to create the illusion of a fairly even tone.



STEP 1 Start With One Direction

Make some parallel lines in a single direction. Your lines should be much smaller than this on the page.



STEP 2 Move to another

Add the same number of lines on top, this time at a slightly different angle.

Pick a third direction to add yet another layer.



STEP 3 Repeat Until Satisfied

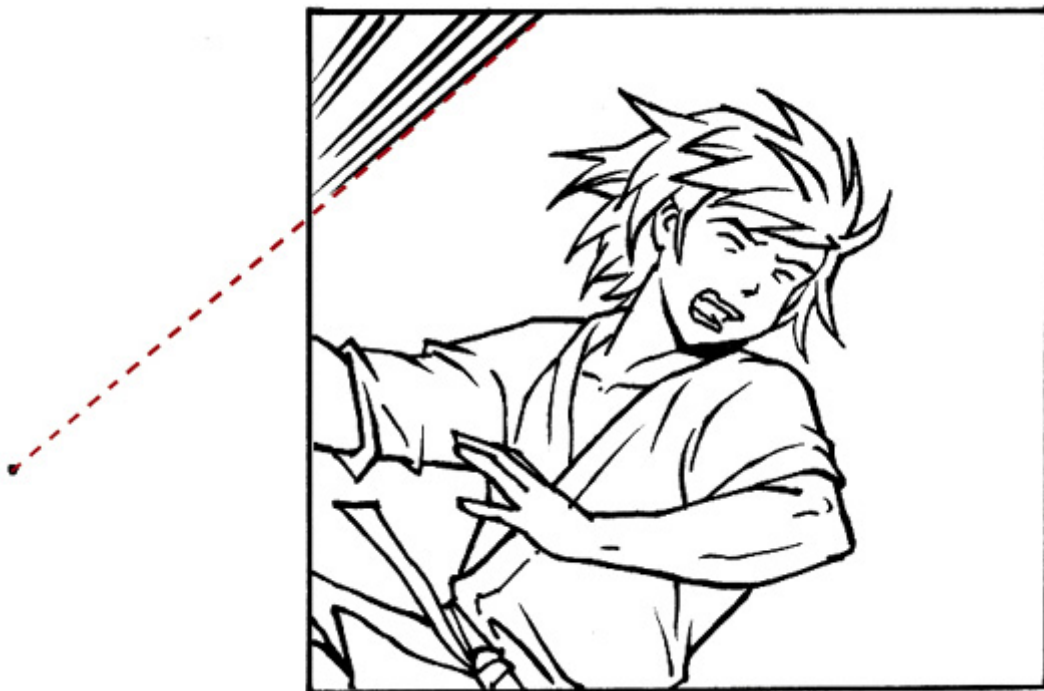
Add more lines until a fairly even tone is formed.

ADDING SPEED LINES

Even the casual observer of manga will notice the art form's copious use of speed lines.



Remember me from the fighting scene?



STEP 1 Mark Your Vanishing Point

Make a dot outside the panel.

Grab your ruler. At the upper left corner, begin drawing lines from the top border to the vanishing point, allowing them to taper

off into the white of the page for a kind of halo effect.



STEP 2 Add More Lines

Keep the ruler firmly aligned with the vanishing point. Apply greatest pressure where the lines begin at the upper right side of the panel and gradually lighten until the pen no longer touches the paper.



STEP 3 Complete the Panel

Most manga artists will leave white gaps between groupings. Without them the lines will blend together and begin to read as a single flat tone.

Paneling and Page Layouts



COMMON MANGA PANEL SHAPES

A comic book page layout is built entirely of panels, and those panels should be a natural outgrowth of the drawings held within them.



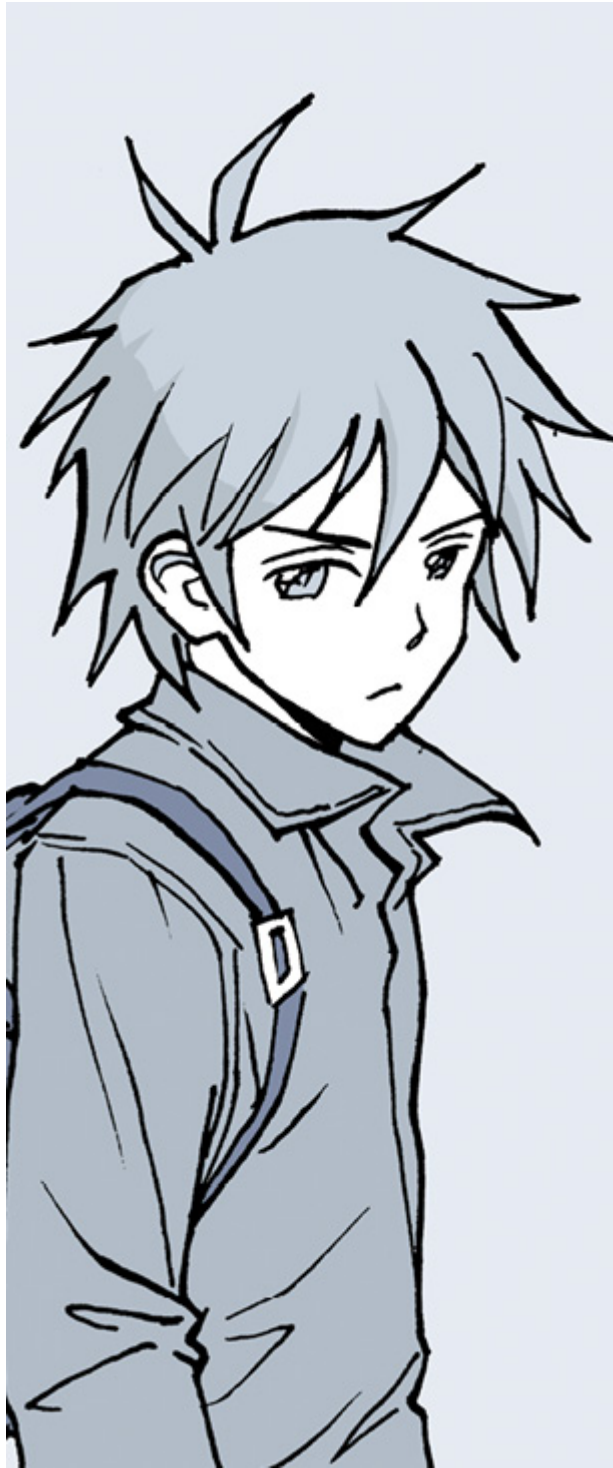
Panorama

A cityscape is a naturally horizontal image, so it's screaming out for you to put it in a nice wide horizontal panel.



Neutral Space

Many subjects are neutral in terms of the panel shapes they suggest. Go square to slightly horizontal or vertical depending on the space available on the page.



Blow Your Top

A boy's head and torso is primarily a vertical image. Squeezing him into a horizontal one will end up lopping off the top of his head.



Taking Shape

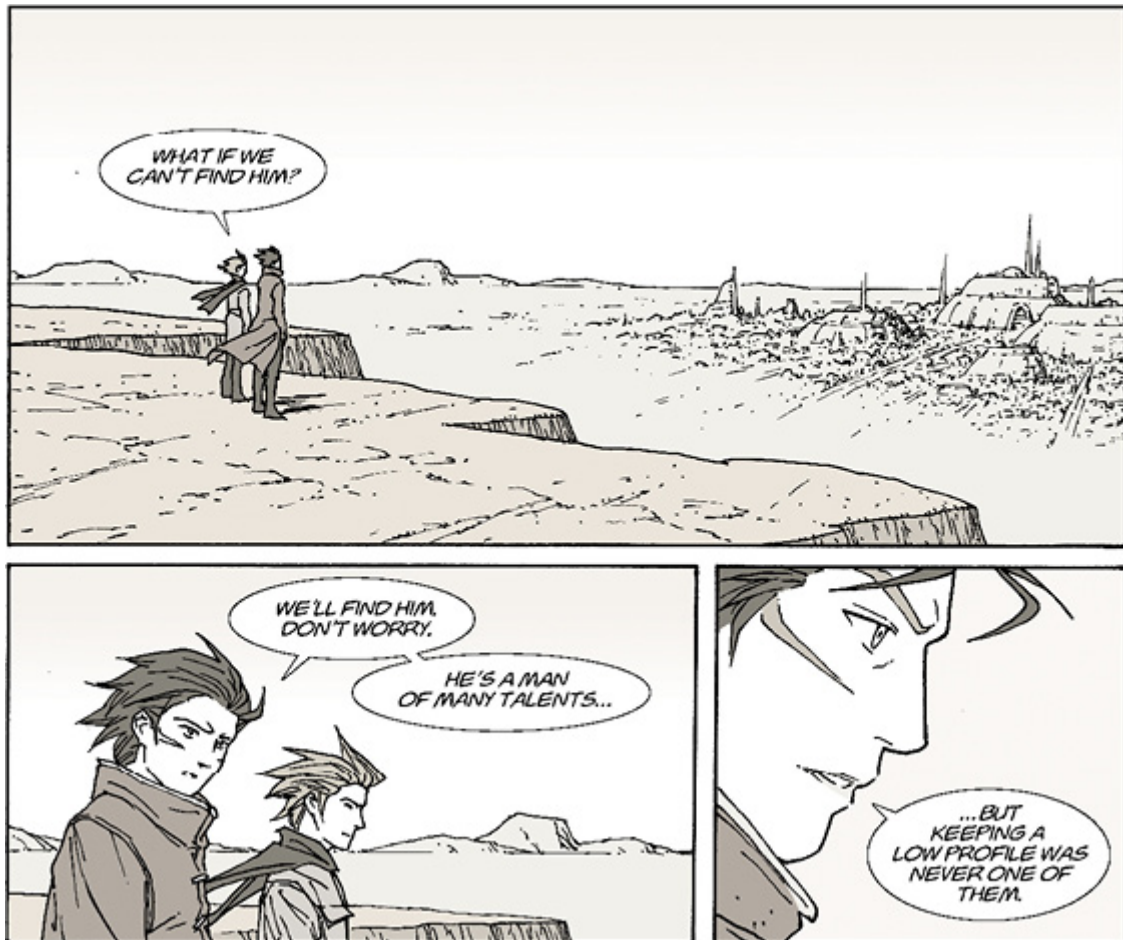
Manga artists often place characters in oddly shaped angular panels, especially during action scenes. The diagonal lines of the panel borders accentuate the sense of the story's world going off-kilter.

Cornered

Circular and oval panels, common enough in American comics, are extremely rare in manga. Go for it if you like, but keep in mind how rare it is.

Layout Sequences

One of the most common styles of setting up a comic book sequence is to begin with an establishing shot then work toward a close-up. These three panels provide a pretty straightforward example of how it works.



Panel 1: Establish the Scene

The reader needs to know where the characters are. So the artist pulls back to reveal a lot of information: the desert locale, the exotic city in the distance and the two characters featured in the scene.

Panel 2: Zoom In

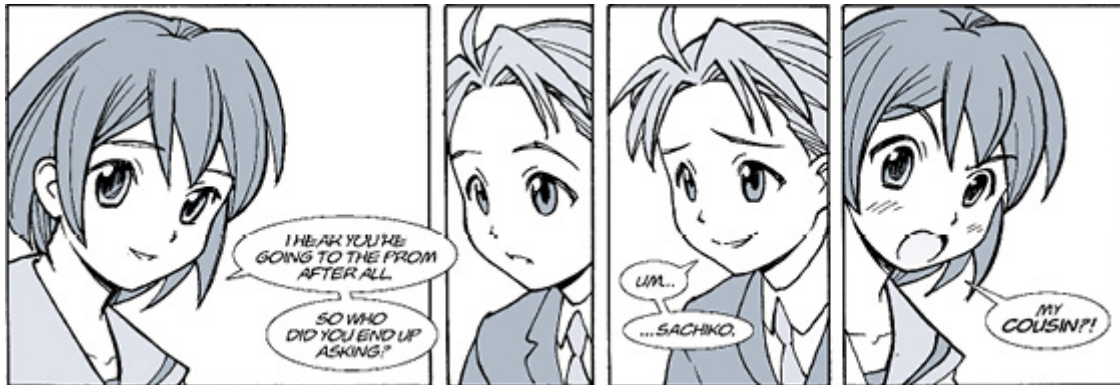
The focus shifts to the conversation. It's unwise to jump straight to a close-up. The reader will get whiplash if we're suddenly right up in one of the guy's faces. By still keeping a little distance we create the feeling of a camera zooming in.

Panel 3: The Close-Up

Now we can go all the way in and study the character's face. Having the character begin a sentence in one panel and finish it in the next is a nice way of stitching together the panels, allowing the story to flow from one moment to the next.

FACE-TIME

This simple four-panel sequence supplies a surprising amount of information about the characters and how they feel about the things that are being said.



Panel 1: The Question

This one is all set-up. The look on her face is innocent and fairly neutral: She has no idea what's coming.

Panels 2 & 3: He Reacts

Deprived of dialogue, the reader must focus on the boy's look of surprise. The reader hears a pause in the conversation.

In panel 3, we watch his face change to a look of embarrassment when he sheepishly answers the question.

Panel 4: Her Reaction

This panel retains an echo of panel 1. There is humor as we see the drastic change in her facial expression. Master this style of storytelling and you'll know the secret to making your readers want to see what happens next.

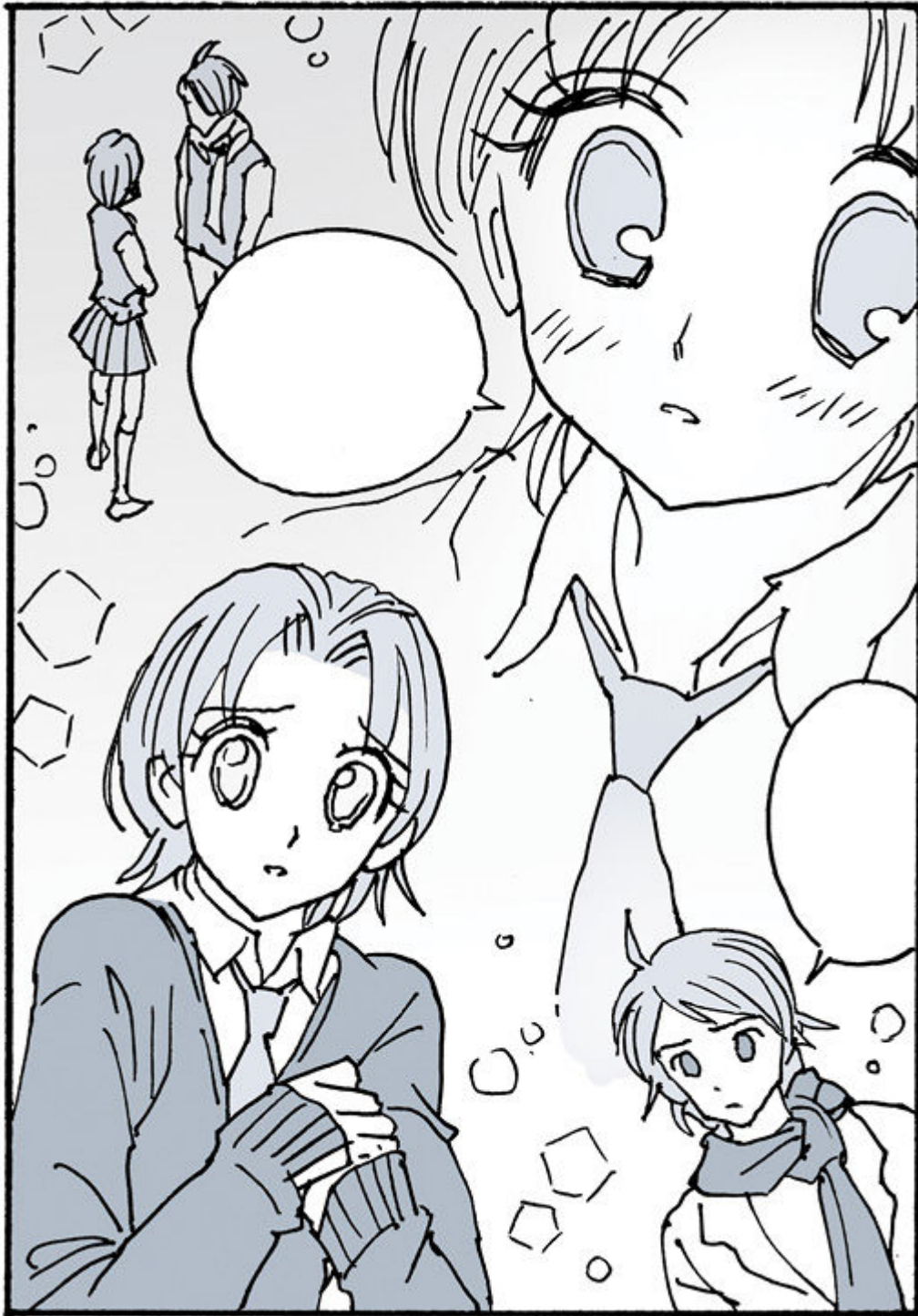
To Panel or Not: Different Layouts

There's incredible variety in the way manga pages are laid out, but they generally fall into one of three categories, laid out below.



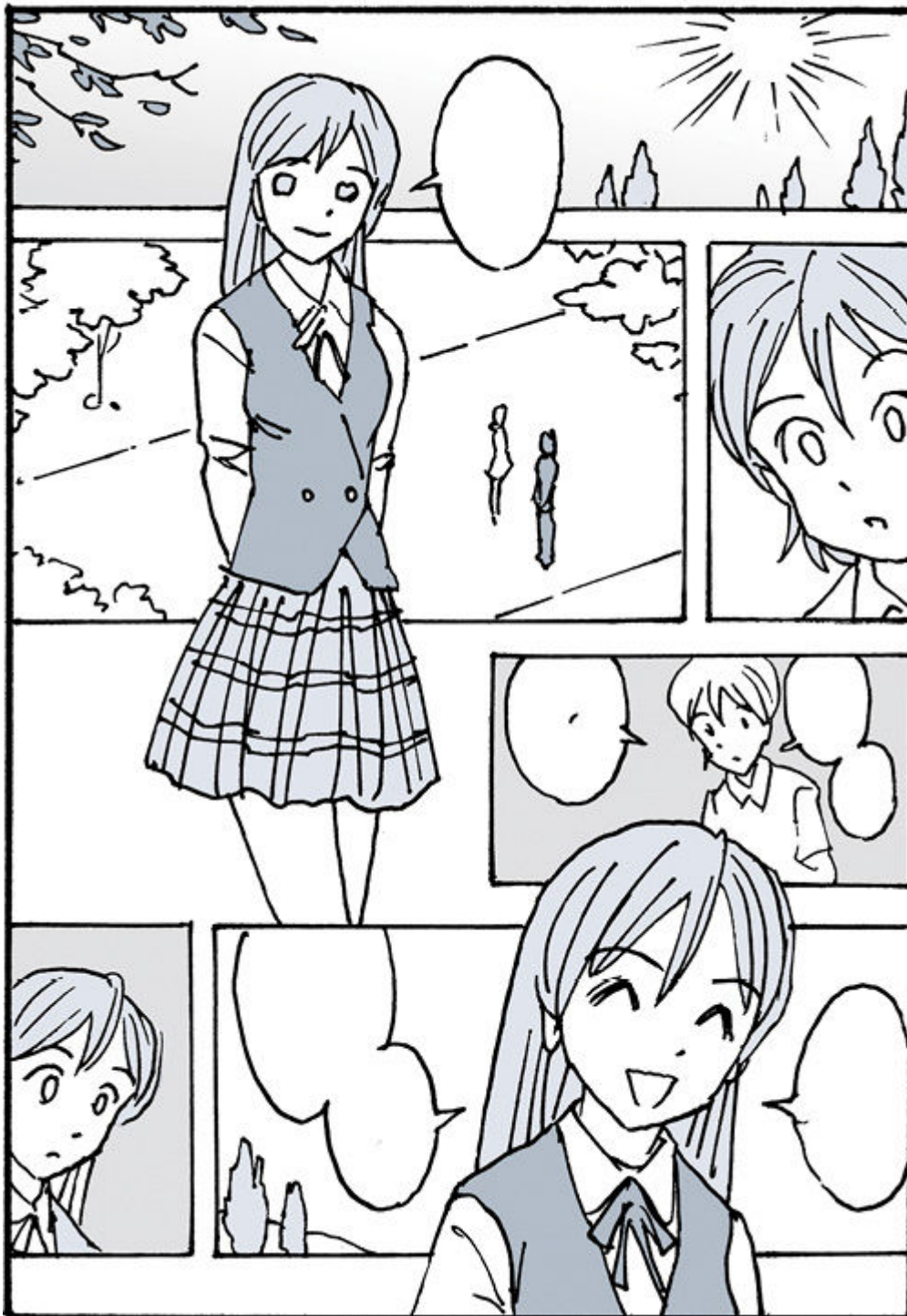
All Panels, All the Time

This approach is especially evident in shonen action-oriented manga. The artist wants to put the story out there in a straightforward way and stays away from experimental layouts that call a lot of attention to themselves.



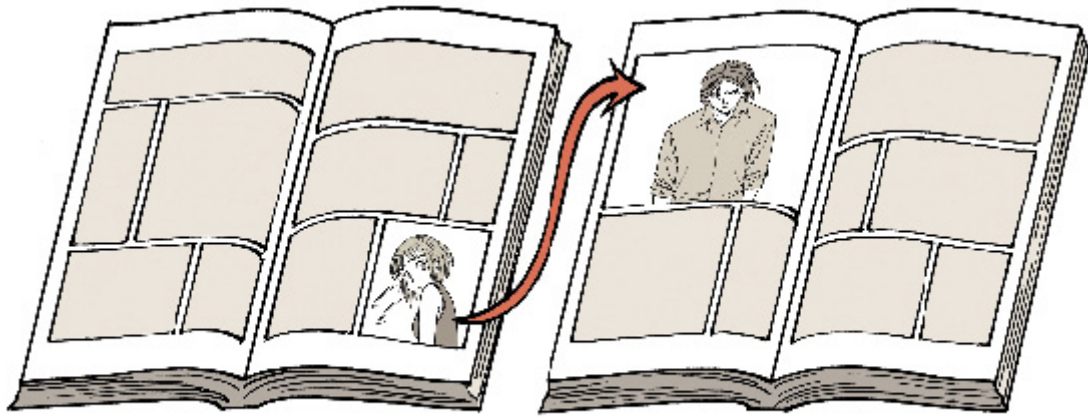
Panels? What Panels?

It's exceedingly rare for an entire story to be told this way, but shojo manga will occasionally opt for this approach. The effect is to create a dreamy feeling of having entered the main character's head, inhabiting her emotional state and leaving the real world—and the panels—behind.



The Best of Both

Of course, there's a compromise: good, old-fashioned comic book storytelling that sometimes dispenses with panels, creating interesting layouts that are easy to follow but also playful. I got hooked on this approach in my Miki Falls series and found myself wanting to experiment with such layouts on almost every page.

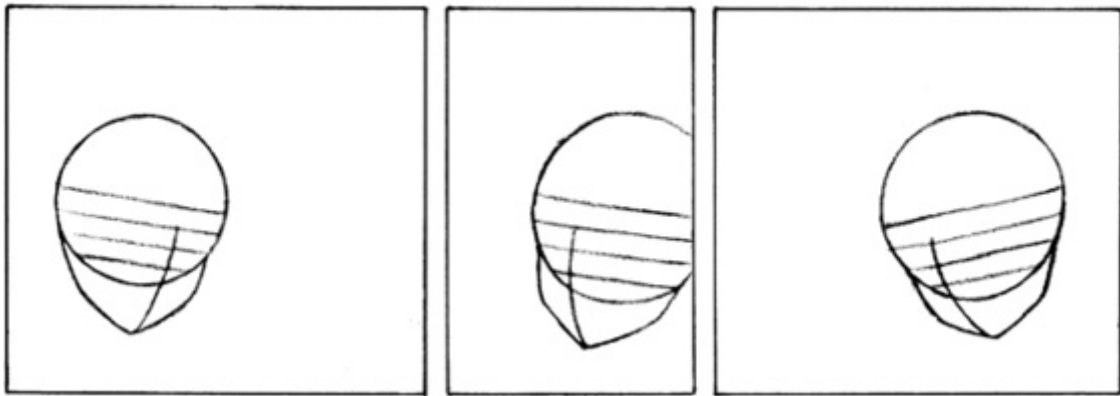


Spoilers!

Put the big reveal in the first panel of a left-hand page. Readers can't see it until they turn the page so they'll get the ultimate shock. If you put the surprise panel anywhere else, the readers will see it too soon and the dramatic opportunity will be lost.

Making Your Own Manga Sequences

Okay, enough practice! You guys are more than ready to start putting some of this into practice. This simple lesson will allow you to go beyond character poses and get your hands dirty with some honest-to-goodness storytelling. You know the drill: Pencils first, inks at the end.



STEP 1 Build Your Frames

Using your ruler, draw three panels. In each panel draw the rough guidelines of three heads, using the face three-quarter view. Give each head a bit of a tilt if you like.



STEP 2 Add Features

Add the hair, shoulders and facial expressions. Do you have to work on all three panels at once? Absolutely not. Take them all to final one at a time if that's what works for you.



STEP 3 Add Details

Change the hairstyles or other details to make them your own.



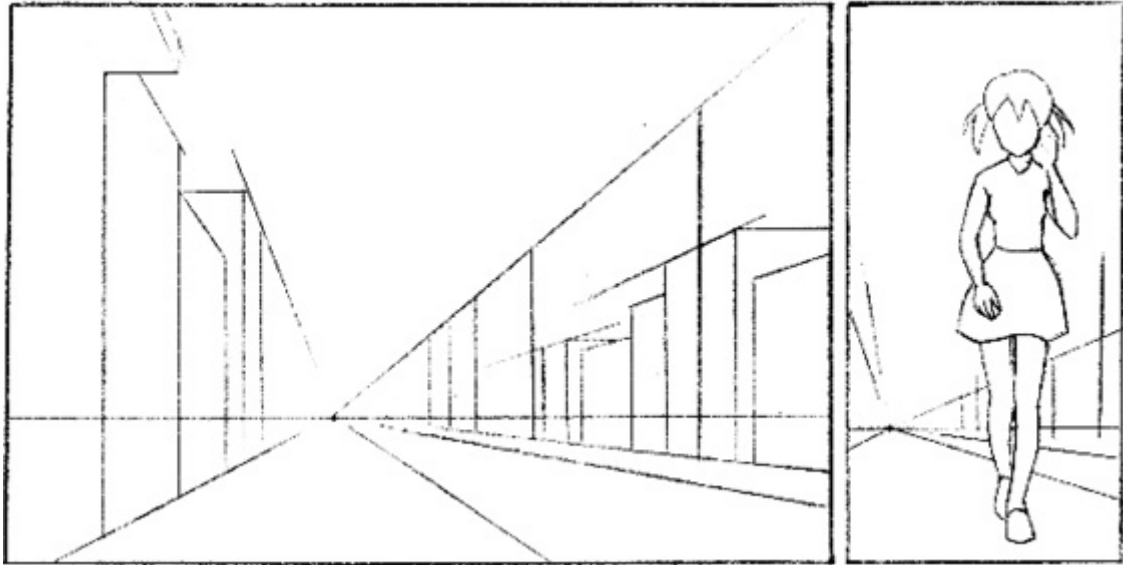
STEP 4 Finish It

Ink it and let dry, then erase the guidelines.

Making the Leap: Advanced Sequencing

So far, I've kept the lessons in this book simple and easy to follow. But now, you're ready to move to the next level.

The difference between steps one and two is like night and day, but if you take a closer look, you'll see that the components of the drawing are based on our previous lessons, so feel free to return to those anytime.



STEP 1 Set the Scene

Draw two panels, one horizontal, the second vertical. In the first panel, draw a one-point perspective sidewalk scene. In the second panel, outline a girl walking toward the reader. Draw one of her hands up near her ear. Once you've got her in place, sketch in a bit of the background so that this scene will read as a continuation of the first panel.



STEP 2 Sketch the Details

Add telephone lines and some details to the buildings.

Add word balloons. These are based on dialogue I came up with, but your dialogue may be completely different, resulting in different word balloons.

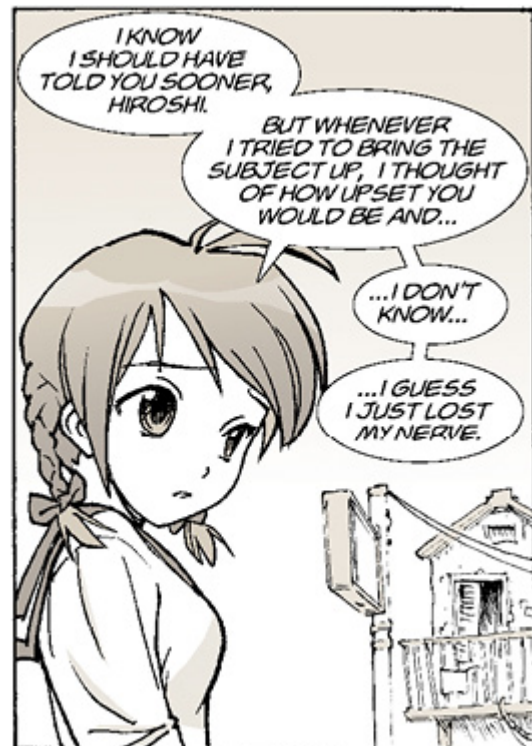


STEP 3 Ink It

Ink and add lettering to the word balloons. Once the ink's dry you can erase and kick back to admire your own handiwork.

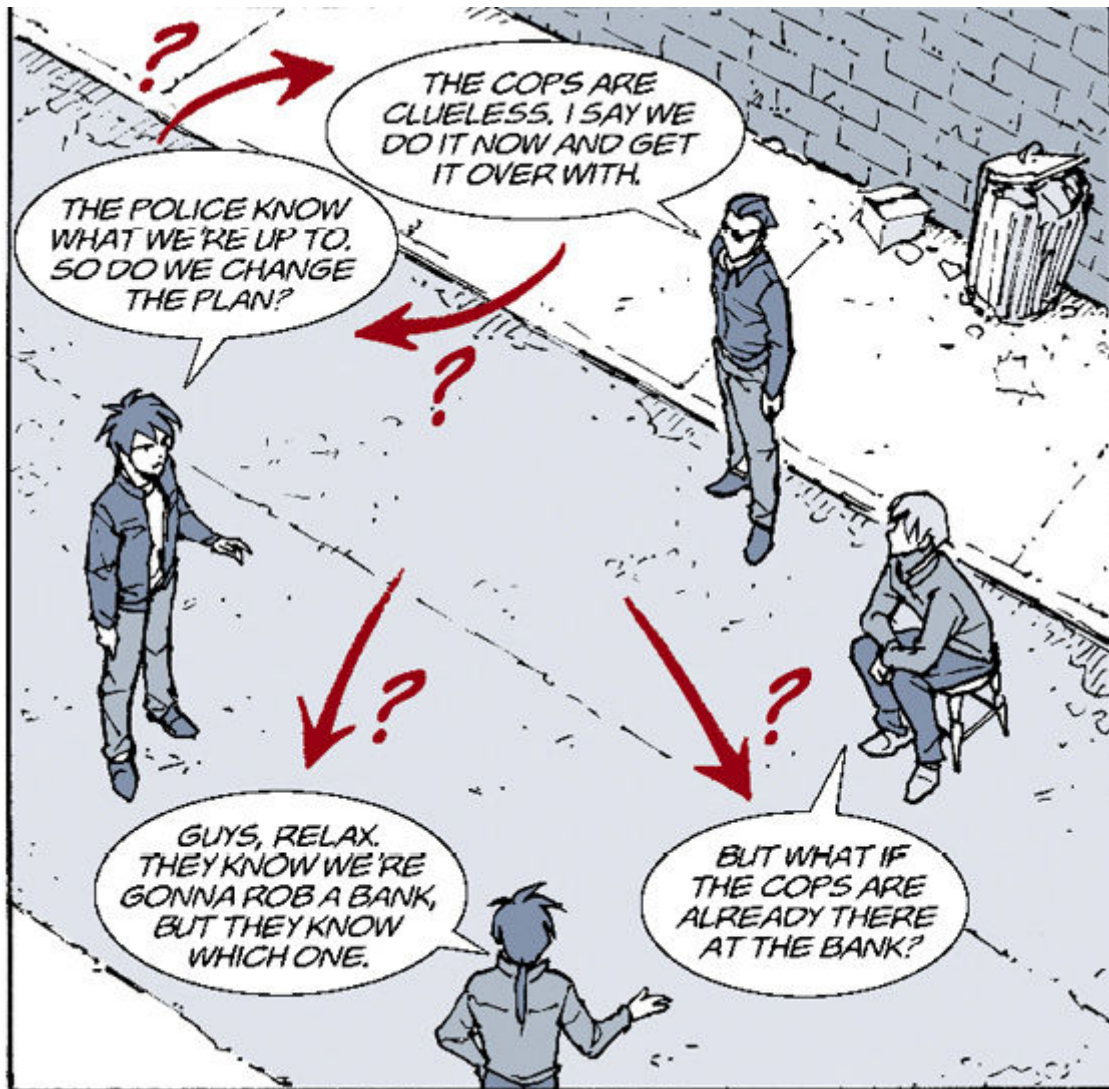
Can We Talk? Word Balloons

Word balloon placement may not seem like the most thrilling aspect of comics creation, but wise artists will focus on it and plan their pictures around it. Nothing pulls a reader out of the story more jarringly than confusion over the reading order of the word balloons.



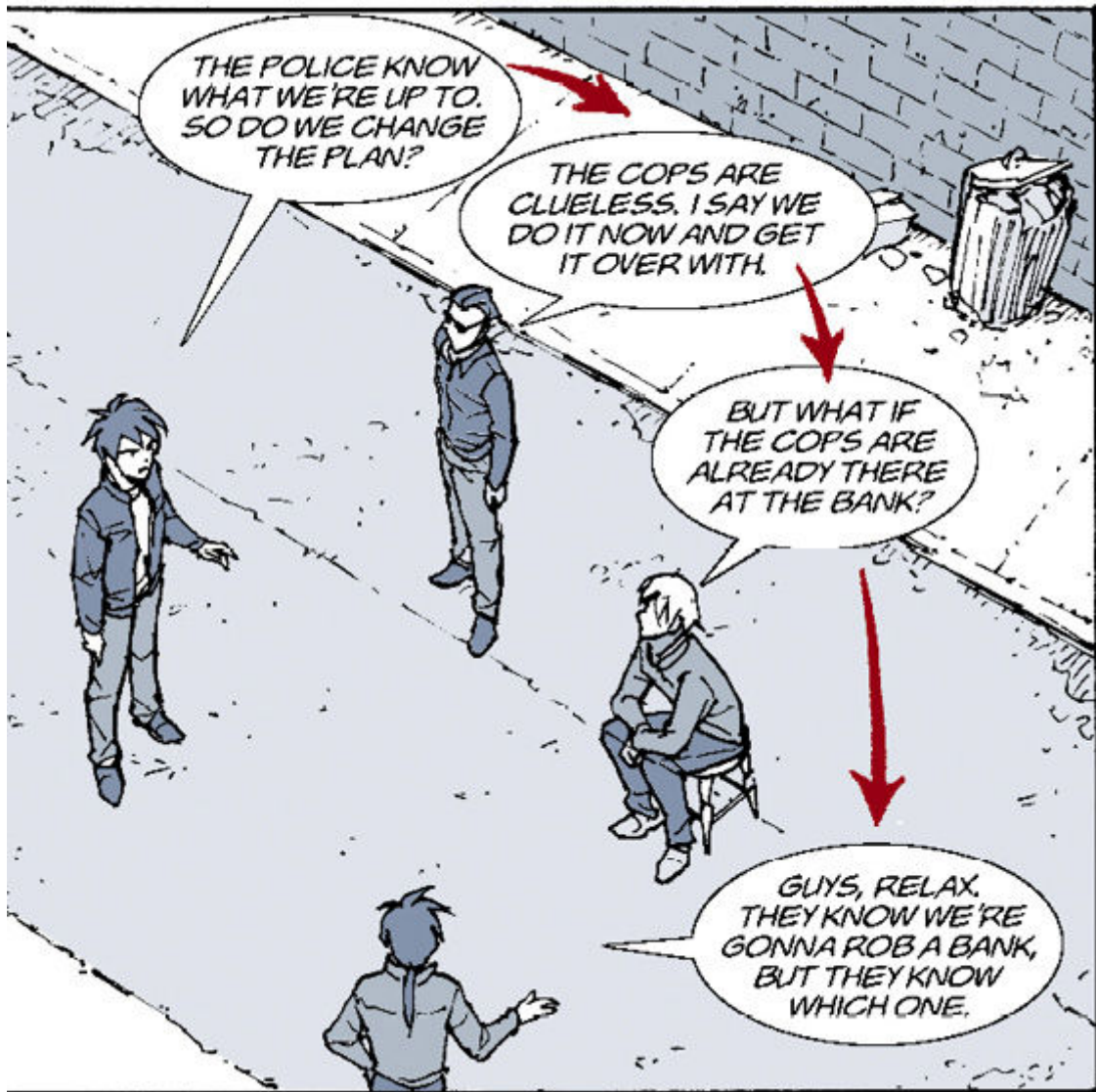
Turning Word Balloons Into Nuggets of Speech

Failing to break a big paragraph of speech into smaller components robs you of your opportunity to suggest pauses in speech. Read these two examples and see if you don't hear them differently in your head.



Word Balloon Placement

In this version, there is ample opportunity for the reader to read things in the wrong order, thereby destroying the logic of the conversation. Don't give them that opportunity!



Direct the Eye

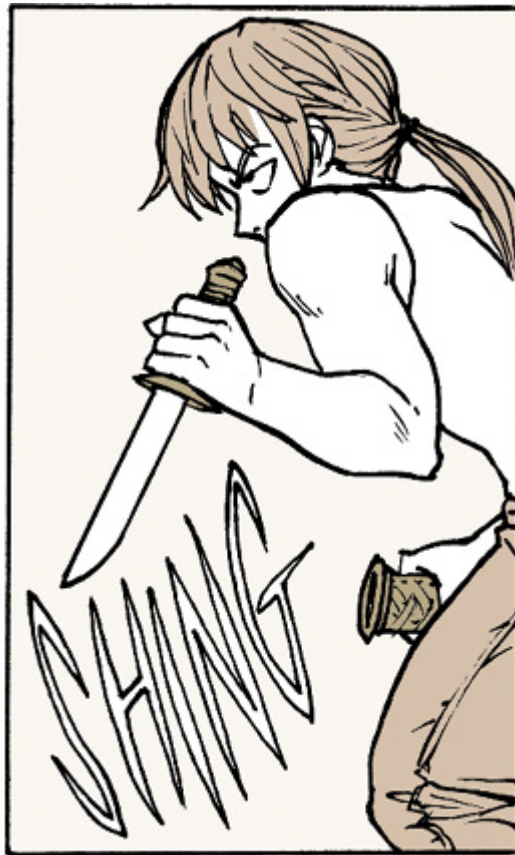
Here, the reading order is crystal clear: your eye moves naturally from sentence to sentence as they flow from top to bottom in a curving string of balloons.

Move the characters closer together if need be. This kind of thing should be worked out early so you don't have to make time-consuming changes later on.

Make Some Noise

Almost all comics employ sound-effect words of some kind. The manga approach is distinctive, sometimes suggesting sounds for things that are silent, like the sun's glare in the sky.

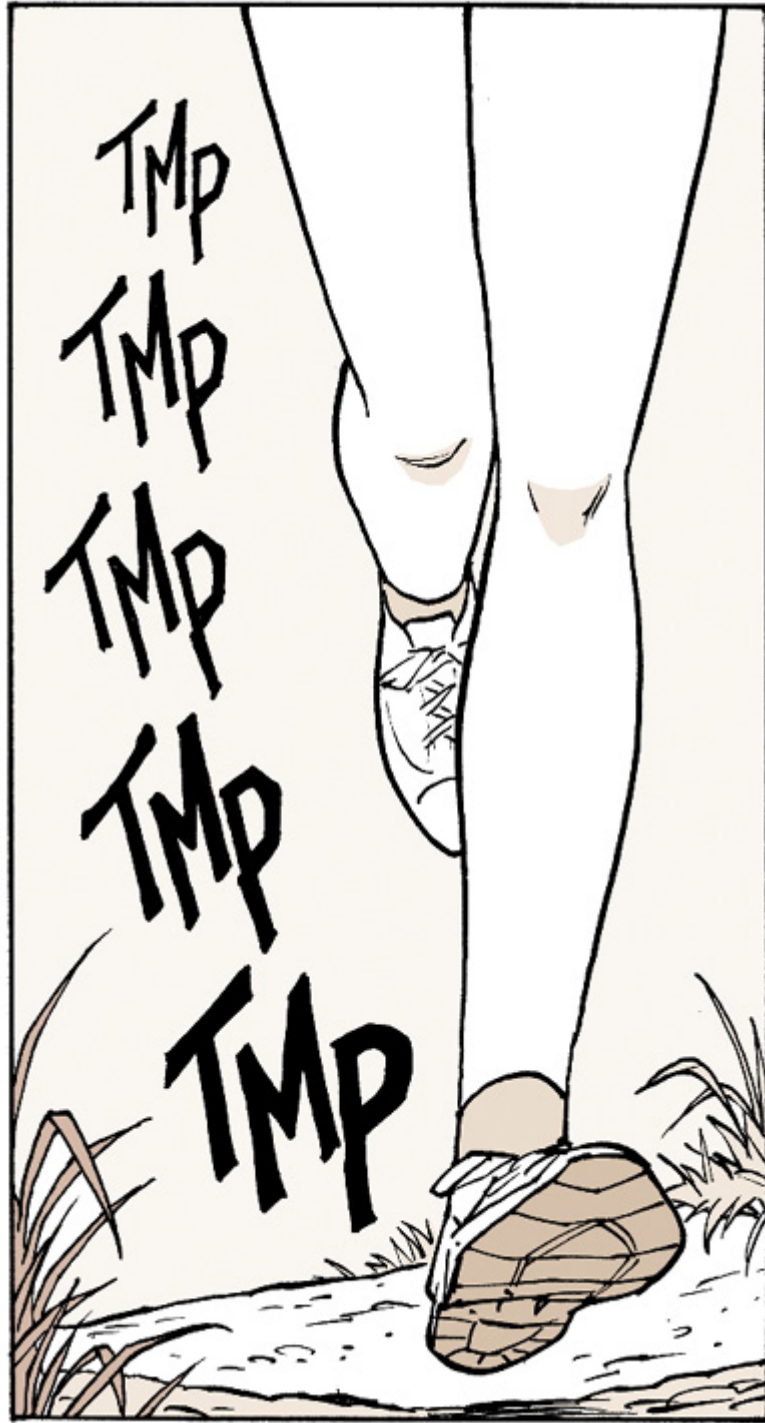
You have to be careful with sound effects not to overdo it. We don't need to hear the birds chirping throughout the entire picnic scene. Give us a CHIRRUP or two in the first panel, then let us use our imaginations after that.





Using Lettering to Suggest Sound

The shape of the letters plays a big role in conveying the sound. The liquidy look of the SPLOOSH helps us hear the water. The hard-edged sharp lettering used for SHING makes the sound effect come across as high-pitched and metallic.



Repeat

A small, repeating word may gradually grow larger, creating the sensation of the sound gradually getting closer. Some Japanese sound effects like TMP have become standardized by translators as the go-to words for those particular noises.

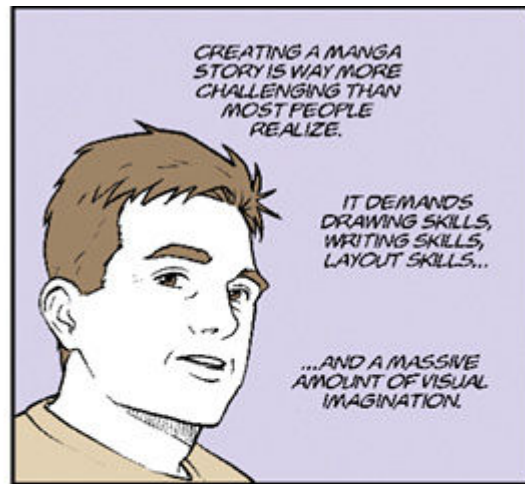


Big Bang

Action-packed stories often call for big, earth-shaking sounds. Unlike their American counterparts, manga artists will often break a single big sound into pieces and spread it across a whole panel.

*Big jagged letters help convey the thunderous nature of the sound.
(Jeez, I hope that guy's okay.)*

Conclusion



About the Author



Mark Crilley is the author and illustrator of several graphic novel and prose fiction book series, including thirteen-time Eisner nominee *Akiko*, *Billy Clikk*, *Miki Falls* and *Brody's Ghost*. Since being selected for *Entertainment Weekly's* "It List" in 1998, Crilley has spoken at hundreds of venues throughout the world and become one of YouTube's top 25 Most Subscribed Gurus, creating drawing demonstration videos that have been viewed more than 60 million times. His work has been featured in *USA Today*, the *New York Daily News* and *Disney Adventures* magazine, as well as on Comcast On Demand and CNN Headline News.

This book is dedicated to my YouTube subscribers. This book would truly not exist if not for all of you and your many years of support.

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Other fine North Light Books are available from your favorite bookstore, art supply store or online supplier. Visit our website at fwmedia.com.

eISBN: 978-1-4403-2362-1

This e-book edition: March 2012 (v.1.0)

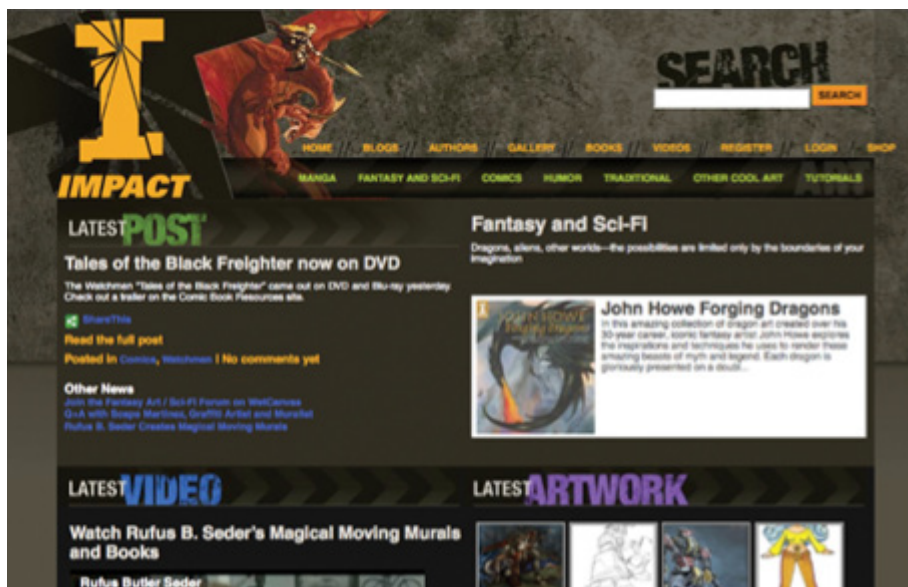
Metric Conversion Chart

To convert	to	multiply by
Inches	Centimeters	2.54
Centimeters	Inches	0.4
Feet	Centimeters	30.5
Centimeters	Feet	0.03
Yards	Meters	0.9
Meters	Yards	1.1

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