
Manga Drawing: How to Draw Clothing with Camilla d'Errico

Chapter 1 - Manga Clothing

Overview

(bright music) - Hi, my name is Camille d'Errico and I'm a professional artist. I've been drawing manga since 1999. I have a few published books. One is Pop Manga, one is Pop Painting. I also have books at Boom! Studios which are called Tanpopo, and those are my graphic novels that are inspired by literature, which is really cool. Most manga-anime are actually based in school so we're gonna learn how to draw a character in school uniforms, as well as drawing them in their casual clothes. Once you've mastered your character's anatomy and the facial turns, you can move onto the fun part which is actually drawing the fashion. Developing your character's outfits allows you to grow as an artist and develop your own style, as well as developing your character's personality. And of course, it's the super fun part.

Materials

- The materials for drawing manga are really simple and basic. You don't have to get too fancy, so I'm gonna show you some of my favorite ones. This is 8.5 by 11 cardstock. It's about 80 pound to 100 pound. It's a good size, it's very transportable. Make sure the paper you're using has nice tooth to it, so it's not too smooth, or it's not too shiny, 'cause otherwise it's gonna be very difficult for you to see your lines. This non repro blue pencil lead allows you to create an under drawing that won't be seen when you scan it digitally which is really cool, because then the only part that will scan is the ink drawing, which is actually the most important part. It's also super important to have your eraser so that you can correct your under drawing if you make any mistakes. And then liquid paper is your best friend when you have a mistake you need to correct when you get to the ink phase. Finding a pen that works for you is really important. So definitely experiment. Try Prismacolors, try Microns, try Copics, and definitely do little tests so you can see which pen works best for you. And finally I'm gonna show you my favorite tool, which is a ball point pen. These are really inexpensive and you can find them anywhere.

Drawing a boy in a school uniform

- Drawing clothing is my absolute favorite part, especially because I can give the character all of my personality in their outfit. So for this one, I'm gonna show you how to draw a character in a school uniform. I've already established the skeleton of my characters. And if you need a refresher on the anatomy, you can go ahead and look at the other classes that I taught previously. I know anatomy is really hard, but it's important to know it, especially when you can draw your characters in short sleeve shirts or in skirts because you have to know where the flesh is on the body. All right, to start off your clothing, what you're going to do is just block in where the clothes are gonna be. Now, this is gonna be a T-shirt that is basically the summertime outfit for a school boy. So it's a button-up shirt, so what you wanna do is draw in a center line. And this is where the buttons are gonna be placed. And then I just want you guys to think about it as in shapes. And so you don't have to worry about it being too blocky because this is your underdrawing and it's supposed to be a little blocky at the moment. Because we're not gonna see any of his legs, you don't have to worry about drawing in his calves or his thighs. Right now what you need to do is kinda just block in the pants. And there's lots of different styles of pants. There is bell-bottoms, if you're from the '70s and you like to

rock an old-school look. Or there's the kind that taper. Now, school uniforms aren't really stylish for boys. They're basically just trouser pants and they're just gonna bunch at the bottom, so what I want you guys to do is just draw in kind of tubular shapes here. And once you've done that, then it's easy for you to like add in more details. But right now what you need to do is just get in the size of the outfit. Now, this boy is gonna have his hand tucked into his pocket and this is where anatomy comes into place because you're gonna know this is where the elbow is and this part is fleshy. So you're gonna wanna taper in his forearm. And just show a little peek of that wrist, as it's gonna tuck into the pocket. And you're actually gonna see his hand inside the pocket by adding in a bit of the back end of that pant. Otherwise, it's going to look like his hand is just cutting into his leg completely, which isn't a realistic look. Now we're gonna have him holding on to his briefcase because this is something that school boys in Japan tend to carry around with them is a little briefcase. And there's nothing easier to draw than a briefcase 'cause it's basically a square. To add dimensionality to your drawing, you can make the briefcase or his satchel a little bigger so that it actually shows past his thigh and that gives you some dimension. Drawing shoes can be a little difficult if you don't have any reference, so I suggest you guys look through catalogs and magazines to help you out. Okay, so I'm gonna draw the pants before I actually draw the shoe. And the reason for that is because the pants are gonna bunch over top of the shoe because I'm gonna be drawing basically a loafer. Some of the personality that you can add to your characters is actually in the shoes themselves. And Japanese school kids aren't allowed to really show off a lot of personality unless it's with accessories. So that's one thing that can differentiate your character from someone else's. Now at this point I've blocked in the major parts of the character's outfit, and what I'm gonna do now is add in the details that are gonna make it realistic, like the fabric folds and where the shirt will kind of tuck in. One of the ways I learned how to draw clothing was actually by people watching. So what you can do is just sit in a cafe and watch as people walk by, see how fabric moves, and when they sit down, how it bunches. It's really good to see it in real life so that you can understand how to draw it. All right, when you're drawing a school uniform, especially when you're drawing a boy, it's just a simple summertime shirt and it's a button-up short sleeve shirt so there's gonna be a couple buttons. And then right here are the edges of that T-shirt 'cause this character isn't going to tuck it in. And the shirt's gonna bunch right where it meets the belt. And there's gonna be two little flaps here with the shirt. And when it comes to developing a character's outfit, you can add in your own little touches. So if you wanna add in a little pocket square or if you wanna add in some stripes to show the school uniform, every private school has a unique look, especially with colors, or stripes, or emblems. So if you wanna really add in some personality to your character you can develop your school's emblem or your school's color pattern. At this stage, I'm must rounding out some of that fabric so it's not too stiff and starchy. When you're ready to get to the inking stage, choose your weapon. This is mine. It's gonna be a Prismacolor 03. When you're drawing fabric and you're drawing outfits, you always have to start with the part of the outfit that sits on at the very top. So in this case, it's actually going to be the right side of this character's shirt. And I wanna show the neck here. And I have decided that this character's uniform is gonna have some stripes. So I can just easily fill that in like this. And you can just take your time. There's no rush here. All right. Drawing clothes is all about layers. And the more layers you draw in, the more interesting your character's gonna be. But remember, when you're designing your character's outfit, if you're gonna be repeating this drawing over and over again, then definitely simplify so that you're not drawing too many details and making your life a little difficult that way. Gonna give him a little pocket square. And I'm just following the contour of my underdrawing. And you can just add in as

many little bunches as you want. At this point, you don't have to worry about it being too realistic, or if there's too many bunches. As long as you make sure to add some fabric fold, I think you'll be okay. I think the most important part is to show a little movement in the fabric. So not to draw it, really stiff clothing. Otherwise your character is going to look too starchy. Remembering your anatomy. And these lines should be as smooth as you can make them. One thing I like to show too is if you've got a part of the clothing that is in shadow, just fill it in with a little black or a little crosshatching, so that it adds a little bit of dimensionality to your drawing. You wanna draw that pocket. And adding dimension by just drawing the pants behind the hand there. And then this is the back of the shirt, so what I'm gonna do is put that in shadow by crosshatching the underside of it. Then here, because it's a little bunched up, I'm gonna add in that belt. And a lot of times you can add in details after you've started on your ink. You don't have to do all of the details with your underdrawing. So if you change your mind, it's totally okay to do so in the inking stage. You're gonna notice that I'm doing a lotta bunching where the joints are. And that's because fabric folds where your knees are, where your elbows are, and where it meets your waist it's going to bunch up a lot. The front of the knee is not gonna bunch. It's gonna be the back of the leg and the side here. If you're unsure how many folds to do, look at your reference, maybe take photos of your own pants or stand in front of a mirror so that you can learn from real life. It's important to draw the soles of the shoe. Okay, I'm gonna draw in the briefcase here. And I know that the handle is going to be inside his hand, so I wanna make sure that you can't see the thumb and his hand just kinda wraps around the handle. This is where perspective comes into place, so if you're having any trouble with perspective, definitely do some studies on it so that it doesn't become quite as daunting. Now, you can see that I actually need to extend the briefcase a bit. So I have the choice where I could either erase this line or I could just fake it and act like that was meant to be the whole time by giving the briefcase a design. There's lots of little ways that you guys can fix a mistake without needing to use your white-out. Okay, and now we can work on to the face. Oh my gosh, he looks evil. Oh yeah, this kid's evil. I've decided. He's a wolf in sheep's clothing. School uniforms have different designs, so you can do a summertime one like I did with the short sleeves, or you can do a wintertime one where they've got their blazers on. It's really up to you how you wanna design your school uniform.

Drawing a boy in a casual outfit

- For the casual boy look, I'm gonna have a mixture of hipster and Keebler Elf, so I'm gonna give this character a hat and a scarf, just to be a little bit more playful with him. So now that I've got my mail character fleshed out, I'm gonna add in some features. This time I'm actually gonna draw in a hat so you can see how hair functions with clothing as well. I'm adding in a scarf, too. We'll give you a good sense of how bunching a lot of fabric together works. Alright, I'm gonna give him a blazer. It's also a good note that once you, when you're drawing clothing, and you fleshed out your character, this is his physical body and the clothes is going to be, you're going to draw the clothes wider to show that there is, it's not skintight clothing. So when you're drawing on pants, it's good to note that the edge of the pants are gonna be pretty close to the knee line and then they're gonna bunch up closer towards the center of the legs, so you can see here this is the knee and this is his actual thigh but the pants are again, they're not skintight so I'm putting them further away from his calf and his thigh. My style of pant is the really long pant to just cover the back of the ankle here, but you can always just draw your pant tucking into the shoe if you like as well. I'm gonna draw in some shoelaces so you can see that these function differently than a ribbon 'cause they're a little bit more tubular. I should've drawn him with Hammer pants, you know? And here again you can see that the

leg, this is where the knee is and this is the flesh, the pants are gonna taper down, but they're gonna be drawn away from his thigh. And the back of his blazer is just gonna come out. This is a style choice I'm making where I wanna show a blazer that is longer in the back than it is in the front. So you can see it comes around the back of his legs. Alright, we can add in some buttons. The buttons are gonna change their shape as they follow the folding of the clothes. And then here I'm gonna draw in the buttonholes. Okay. We can move on to the inking phase now. The more comfortable you get drawing clothing, the less you're actually gonna block it in so as you saw, I just started doing the folds right away because in this particular drawing, I was really comfortable with the feeling of the clothing and the way that it sat on the character. For this segment, I'm gonna use the ballpoint pen to demonstrate the inking, and the different styles that you can get with the different kinds of nibs. Alright. Now when you're drawing in a scarf, there's lots of folds here, and this is kind of where you can fake it because this is, there's so many folds that it doesn't really matter whether it connects or not, unless you have a particular pattern you're working with, then you could just add in as many folds as you like. I personally really enjoy a lot of fabric folding. When using a ballpoint pen, you can change the thickness and thinness of the line by adding more pressure, so here I'm adding light pressure and here I'm adding a lot more. So you can see that it gets a lot thicker. I'm gonna draw the scarf so that it's sitting just slightly over top of his chin so he's kind of like he's leaning into it a bit. Now I'm gonna work my way down and just follow the contour. Okay, as I'm adding in the boy's creases on his elbow, I realize that I actually need to make the thickness of his torso a little more pronounced, 'cause I've increased the thickness of his arm here and I think in line with the style of the coat, I need to pull that out just a tad. I'm still gonna use the under drawing as my baseline here and just gonna extend it out a little bit. Okay. One thing I wanna do here is just add a little detail and do an arm patch and add in some stitching. He's got his hands in his pocket and I'm gonna just follow that contour there and show the back, gonna show the backside of that pant leg. Okay. Can add as much detail or as little detail as you want. A little bit of fold here, you can also add a lot more than what I'm doing. So I'm just gonna blot my pen here to make sure that there's no clotting at the tip. Okay. I like to add in a little bit of thickness here so that you can see the dimension of the fabric. There is actually a bit of weight to the coat. I'm gonna show the edge of that back area as well. Here you can add in some lines to indicate this is actually in shadow. This isn't a necessary part of the drawing, but I like to add it in if I'm keeping this in black and white, just for myself in the style that I like to do. Okay. Gonna thicken up the lines here. I find that adding a little thickness to the bottom line gives the fabric some extra weight on the character. I'm gonna have it so this particular shoe is laced up. And adding that little nib at the bottom is an important feature of a shoelace so that's the difference between a ribbon and a shoelace, not only is this more tubular in dimension but it also has that little bit of a tip at the bottom there. Okay, gonna add I some detail to the sole. Add a little ribbing is okay. You can add in details like scuffing or rips in the clothing to give your character's clothing a little bit more personality and to suit the story that you're creating as well. The final clothing feature here is gonna be the hat, so the hat covers up the hair but not the ear so I wanna draw in the ear, 'cause he's tucked that hat behind his ear. And then this part of his hair is going to peek out and it will be drawn in before I finish the rest of the hat, 'cause I always wanna make sure to do the elements that are on the upper layers first and then draw the things behind once those elements are filled in. With a hat, you have to think about the size of the character's head as well as the amount of hair they have and how the hat is gonna fit. This is a floppy beanie that I'm drawing or toque if you're Canadian. Gonna finish this off by filling in those little buttonholes here. And now we're done. One thing you could do to learn how to draw fabrics is

to actually take the clothing and draw it separately off the body. So I'm gonna show you guys a few different designs of clothing with different materials and I'm gonna draw them separately for you. Using my Prisma 005 pen, I'm going to start in on the guy's tee shirt. Now this is a fabric that's stiffer than the other clothing, so you don't have to do a lot of creases on this one and you can add in a lot of personality to a tee shirt with a lot of different designs, and really it's up to you what you wanna do style-wise with your tee shirts, but the basics here are that the tee shirt has got two sleeves, a collar, and then the torso. So if you think about it in that way how a tee shirt is actually constructed, the tee shirt sleeves are sewn together and that's why you can draw them in like this. So this is actually where it would be stitched together, and I'm just drawing in those stitch lines so you can understand that. And then just adding a little bit of dimension there. So where you're gonna see some of that bunching is under the sleeve here and then it's gonna drop down, and you just add a little bit of bunching at the bottom, but for the most part tee shirts aren't really gonna bunch that much because of how stiff the fabric is. For this one I'm just gonna draw in a cute little skull. Alright, and you can get technical and add a little tab. This is a medium-sized tee shirt. And I'm just gonna add in some of that line work to indicate that it's in shadow. Alright, and there you go, a simple tee shirt. Here I'm gonna draw a pair of joggers, which is a really comfortable man yoga pant. I wanted to show a different kind of pant that is very, very bunchy and it's very soft so there's gonna be a lot of elements of wrinkling. Typically a jogger is gonna have a tight waist that's stretchy, and it's gonna have a drawstring that you can pull tight. So I'm gonna indicate that here and this usually has ribbing, so you can add in some little elements and I don't like to have consistently perfect ribbing, I think you could get away with the stylizing of it just by adding in a couple and they could have different spacing. Here the pocket is gonna be really floppy and so is the fabric that meets the top. So I'm just gonna add that in. Alright, and now because this is a really soft but yet heavy fabric, it's gonna come down in loose, floppy rolls, so these ones have a much lower inseam than a trouser pant which is gonna have a really high inseam. And it's just gonna come bunching down, until it's gonna come to the point where the elastic hits. And then you can add in more of those little lines. I like to go over the outline sometimes. Okay. Okay, and there we go. Adding in shadow in moments like this is really important so that you can see this is inside the dress, and this element right here is outside the dress. You can add in little details to the sleeve like this little gap here and then draw in the inside of that little flap. Remember when you're drawing a girl, she does have a chest that is more pronounced than a boy so you're gonna wanna extend it and when you're drawing a chest, when you're drawing a chest, you're gonna wanna add in a couple of lines here that indicate where the two breasts are. These lines are great, just adding in a couple to show the fullness of the chest. And just a little cinch here to indicate the upper waist. And I'm gonna demonstrate large folds here, 'cause we've seen small pleats, this is gonna be big ones. Following rather than the peak, we're gonna follow the contour all the way down. I suggest to do little tiny curves when it comes to these larger folds, because this way you show that there is movement to the fabric. Here we can see I left the edges crisp versus a couple here that have a little more movement to show that there is a little bit of action happening in the skirt. Another item a girl will wear is a blouse. Now unlike the school uniform, this time I'm gonna make it so that the top of the blouse, the collar, is gonna sit above the ribbon. And what I'm doing here is connecting the edge of the blouse to the back of the shirt. Now, adding in the ribbon. I usually do the bow first. And with this one I wanna show that there's, I wanna show the opening of this particular ribbon 'cause I wanna do a pattern on the inside and a pattern on the outside. It's good to layer your clothing so that you have sometimes the clothing's above it or underneath it and here I'm gonna do a little polka dot pattern. And shadow it in a little bit

because this collar is actually casting a shadow over that ribbon. Now what I like to do is a striped pattern, and I can follow some of those folds. Adding in a pattern to ruffles or fabric, you really wanna follow the fabric itself and see where it goes up and where it dips and where it goes under, and have your pattern follow accordingly. It takes time, but the effect is really neat. Alright. And now we're just gonna button up that blouse and blouses don't just end flat like this, so I'm gonna give it a little bit of a curve. And adding in a couple of buttons. Because this fabric is a little stiffer, there's not gonna be quite as many wrinkles. Unlike a tee shirt, this does come in separate parts, so gonna draw that in. I changed the size of this pattern to indicate that the fabric is actually folding. And here we don't need to see the inside of the shirt because of the perspective. Experiment when you're drawing clothing so that you can get used to drawing fabrics and materials and different little patterns. Don't worry if you can't do it right away, it takes practice. It took me years to develop this style and to learn how fabric folds, so give yourself some time. Here I'm gonna demonstrate what a multi-tiered skirt is gonna look like, so these are gonna be really big, so I'm gonna start a different way to show you a little variety and how you can actually draw your fabric and you can draw the hump first and pull the pleats out this way and then connect the dots, but you have to connect them in a loopy way because this is a pleated skirt and it's kind of like a swoosh, like a roller coaster so it's gonna get to this point, and then here, it's gonna go down and then up and then down and then up and then down and then up again. And to show dimension, you wanna show the underside of that fold, so draw in a little line here and there. Now you're gonna wanna add in a little bit more detail to the top of this one because it connects to the waistband. Okay. And then you can add a few little shadows here. And now you go down and what you wanna do is start with the ruffle to connect the lines and then you go again like a roller coaster or if you think of it like an ocean wave, it goes up and down, up and down, so we're gonna go like this, down and then up and then down and then up. So when you get to the edge of the skirt, your waves are actually gonna get a little smaller as they bunch around the perspective. Then you're gonna fill in those lines. And you can always add in more ruffles if you feel that you wanna show a little bit more dimension. Now as it gets further down, we're working with perspective, these waves are gonna be wider, they're gonna be wider 'cause you're looking from the top down. And then just pull it down. Add in a little bit of detail here. You're not gonna see too much of the underside of these because they're very wide, but when you do see them, you're gonna wanna connect that dot a little bit. And you can always go back if you feel like you've missed some things. If it helps, you can also fill this part in so the underside can be a different color than the top. There we go. Here I'm gonna draw in a pair of shorts, and these shorts are gender neutral and you just have to start at the top. This is where you're gonna button in. Now shorts and pants and pretty much all clothing has a waistband because all people have waists. Where the clothing comes together you're just gonna want to add in a few wrinkles, and until a person puts on clothing, it's really not gonna have much of a gap at all. Now I always like to show pockets and then the clothing, this has really big pockets. So the clothes actually goes into the pocket. And then I'm gonna add a little bit of wrinkle here and connect it to the center, then connect the dots. Now we've got some shorts. Even though your characters aren't wearing the clothing, you still wanna add in a bit of wrinkles because no piece of clothing is completely flat and completely starched. These wrinkles and curve lines help to add some realism to your clothing. For this final clothing item, I wanna do a scarf so you can see how different textures function when they wrinkle together. Drawing a scarf is super fun because it's really just a lot of wrinkles and a lot of pleating, and you can just have so much fun with this. And this way too you can understand how wrinkles will form on the underside as well as the front side of the item of clothing. This lesson is really good too

for learning how to draw a cape. So just follow it down like a slide. And then start to bunch. And you can do different sizes here. And add in more creases to the bottom. And thicken the outline on a scarf so that the creases look a little softer and helps add some dimension. Alright, now the bottom is gonna be very curved so it's always gonna curve upward like a U. Draw lots of clothing. Draw capes, draw socks, draw all sorts of things so you can establish your style as an artist and also develop your character's personality. Just have fun with it!

Drawing a girl in a school uniform

- Drawing a girl in school uniforms is even more fun than drawing a boy because their outfits are more elaborate. And it's the style of anime manga to really make the girl kind of like a peacock and really blow her up into these fun outfits. I've established the girl's skeleton already and put her in a really cute little pigeon-toed pose so that you can see how fun and happy she is in her school uniform. So right now, what I'm gonna do is block out where her outfit's gonna be. And now for this particular character, I'm gonna put her in the standard school uniform skirt, and I'm gonna do that first, so that I can decide what I wanna do for the top. But her hand is going to be resting on her skirt. So there's gonna be some bunching here, and I know I haven't blocked it out yet, but I wanna make sure that I don't draw too much of the skirt. So the school uniform skirt is a short skirt, and you can do this by drawing in a little type of triangle outfit. Now the way that her body is moving, her skirt is gonna actually flair out to the right side of the page, so we're just gonna pop that out a bit. And right now just blocking in the shapes. I'm going to add in her legs here. And it's always good to have that skeleton so you can see where the inner thigh is going to be. And this is a pigeon-toe so you're gonna see a lot more of that calf peaking out from the outside of the knees. (pencil scratching) And girls usually have the knee-high socks, so I'm gonna make sure to add those in. I'm gonna give her just a standard kind of loafer shoe. I don't wanna get too crazy here because this part of the outfit has never been my favorite to be honest, drawing in the shoes. And when I'm drawing a character, I actually like to think about the practicality, so I don't wanna draw a very high heeled shoe or anything that she couldn't run in, because my characters are gonna be the type of active characters that are very mobile as well as drawing a loafer is really easy. And that way, if you're going to be redrawing this character over and over again, you won't be worried about all the tassels and the bells and whistles that accompany a very detailed shoe design. (pencil scratching) For this lesson, I'm gonna show you how to draw a girl in the same summertime outfit as the boy. And they're gonna be from the same school, so I'm gonna make sure that I match the school emblem and the school design as well. Designing a girl's summertime outfit is very similar to doing the boy's, where they're gonna have short sleeves, and this way you can see her arm peaking out. There's many things you can do, you can design her with a tie or you can design her with a bow. Personally, I really like the bow, and it's a little bit more complicated to draw so I would like to actually go into that so you can see how to draw a bow along with her outfit. So they kind of look like sailors, and that's important to note. You can do a lot of research on what sailor outfits are. And matching her outfit to the boy means that I'm gonna give her the same sort of stripes. (mumbles) The bow's gonna be in front of the collar, so I wanna make sure I draw that in here. (pencil scratching) Now the bow tends to have these ruffles and they're gonna be underneath the big puffy part. And I wanna make sure that I do add in those stripes to her outfit. And she's also gonna be wearing an undershirt. Now when a girl's wearing a school uniform, she doesn't have the same sort of flaps as the boy does. They actually have a round shirt that sits over the top of the skirt. It will bunch, so I wanna make sure I add some of those details in. (pencil scratching) But unlike the boy,

it's not a button-up, so I'm not actually gonna draw that in, this is a pullover shirt. If you wanna draw your character, your girl, with a button-up, that's totally okay. It's, again, it's up to you the kind of style and the personality that you wanna give your character and their kind of uniform. Now the girl's skirt is always ruffled. Now this is a really fun part. It's also really difficult in terms of dimensionality, so what I warn you to do is start from the top here and I want you to add kinda like little teeth. This is where the pleats are gonna end. You can also, there's another way to do it, which is to start from the bottom and ruffle it out. Because you understand here where the skirt ends, and you start your pleats at the top, you can just pull from the edges of those pseudo-teeth that you drew. (pencil scratching) Where the pleats are. I'm gonna flair out these pleats so that they're a little wider than these ones which are more bunched up. This is the part where you can round your skirt and you can round those pleats. Now, the fabric is all about dimensionality, so I wanna add in little swirls and swoops here. Following the lines that I drew. And this is your under-drawing, so if you made some mistakes and you wanna correct them, you're absolutely welcome to do that at this point. Ruffles are hard to draw, so make sure you guys do as much research as you can and practice on the side, you know. Do a lot of tests on your characters. By practicing how to draw a skirt on a separate piece of paper. (pencil scratching) So here I'm gonna draw her, I'm gonna actually give her a little bag as well. But this one's gonna be different than the boy's, because I wanna show you different kinds of fabric and a really fun thing I'm gonna do here is draw her purse... So that it's actually gonna be a cat purse. (pencil scratching) And this simulates a ribbon. And it's important to know how to draw different kinds of fabrics, too. (pencil scratching) I actually have a purse that's very similar to this. It's not a cat, but... It's a dog. So I'm kind of using my own personal fashion with this design. There we go. I'm drawing her hair here. (pencil scratching) Okay, now at this point, I've left this 'til the end. I wanna actually draw her hand so that it's inside the ruffles and she's bunching up her hand. Kinda like she's giving you some attitude. (pencil scratching) And I wanna show that there's some dimension, so some of these ruffles are actually gonna be hiding part of her hand. (pencil scratching) And then these ones are gonna be affected because she's pushing into them. So I just wanna show that. And then there's ones that are not affected, so they're just gonna fall into place like they normally would. If there wasn't anything constricting their movement. We're moving on to the inking phase, and this time I'm gonna use my Prismacolor 005, which is a thinner nib, to do this inking. Alright, starting with the element that's... At the very top part, I'm gonna draw in the bow. And to match the school emblem, what I'm gonna do is add in... Those stripes and just cross, just fill them in by doing some cross-action here. (pen scratching) Now bows will bunch in the center here. So make sure you do that. And then filling in the part of the bow that's shadowed helps to add some of that dimension. Alright, gonna draw in the ruffles now. See and if you do make a little mistake, it's okay, you just fill it in with that ink and it... And no one is the wiser. I'm drawing in the stripes which are following the curve of the ruffle. - [Woman] Can you say that stripes fall (mumbles). - This is a part that because I've drawn a lot of ruffles, I know how they fall on the curve. So what you can do is use your under-drawing to understand where these curves are gonna be, where these lines are, in case you're not confident enough to just start from the inking phase. Alright, I'm gonna add in some more stripes here. And one thing to note, when you're doing, when you're drawing in fabric, is that you wanna make sure that anything that is sitting on top of another element actually sits above it. This part of the color sits on top of the shirt, so I wanna make sure that it's actually slightly above the other line. That way you can see that it's on top of it versus on the same exact line, otherwise you won't know that they're two different pieces. (pen scratching quietly) (pen scratching) When you're inking, don't worry about if you add in more or less ruffles or

folds in the fabric. Because your under-drawing is just a template, it's not your final image, it's not your final drawing. The inking part is. (pen scratching) Just gonna follow the contours of my under-drawing. So that I'm drawing the peak of the ruffle versus the middle, alright. And here I'm gonna draw a few more lines to show that her skirt is bunching up. (pen scratching) And then it'll just go back to normal. There we go. And you don't wanna make the skirt too short. Unless you... Wanna draw in some shorts for your girl. I think that school uniforms should be short, but not too short. So her socks, I wanna make sure that the, you can tell that they're a little realistic by adding little bunches at the top. And then adding... Little bunches at the bottom, where the fabric would naturally fold into the shoe. I always like to draw the sole of the shoe in. And here you can also just add in little details like a heart. (pen scratching) And when you're drawing shoes, especially when you put them at an angle, they do function like clothing where they will bunch and they'll crease. So I wanna make sure I add in that little crease there. And adding in that sole so that they're on the same level. This sole is a little flatter because she's putting more pressure on it so it's flattening it, versus here where it's raised, so you're gonna see a bit more of it. And matching that detail I added in. And you can add in stripes to her socks if you want. These details I'm adding in show that it's a ribbed sock. (pen scratching) Okay, I'm gonna move on to her purse. And here I didn't add in a little buckle, but I think I'm going to. Just to give it a little bit more detail. Isn't a very big purse, but I'm still gonna add some elements that show that it's sewn. You just add in some little stitch marks to show that this is fabric. Can add in a zipper too. It's up to you how much detail you wanna add in, but I would definitely recommend drawing different kinds of fabric and showing if something's made of metal or if something is stitched in. Little details like stitching or little metal clasps, or little cellphone keychains. Things like that really add a lot to your style so add them in to show off your personality in your drawings. (pen scratching) Hair is really fun to draw, kind of like clothing. It does function in a very similar way where it has an ebb and flow, so if you think about it, the way you think about clothing, it's also gonna bunch up. And it's also gonna flair out in certain points. Especially if your character has long hair. (pen scratching) Showing dimensionality in your character also means having parts of the character's hair that go behind and also can come in front, kind of like her bangs. (pen scratching) And then the back of her hair here is obscured by her arm. And I don't like to put in too many elements when it gets too close to the main body. I'll put more detail into the edges of the hair. (pen scratching) And if you accidentally draw your hair overtop of your clothing, just thicken that line, and no one is the wiser. (pen scratching) I like to draw in a lot of hair closer to the back of the head. (pen scratching) Now that I've completed the two, I realized that I forgot to add in some of those details of his school uniform, so I'm just gonna add them in here. And fill hers in to match, since they're coming from the same school. There we go, and these two are now matching school kids.

Drawing a girl in a casual outfit

- The casual outfit is so much fun 'cause it really lets you identify with your character and bring out your personality as well as theirs. My favorite manga series was Chobits because the characters were in constantly different, amazing outfits. So I'm gonna channel some of my Chobits into this drawing. All right, I've established my character's body already. This way you can see the differences between drawing from the skeletal versus drawing from the flesh and adding clothing on top of this. So for this look I'm going to do is a gown. Again, I'm gonna do a lot of ruffles, a lot of layering here with the clothing so you can see how the movement is. So when drawing clothes, you wanna just block in. I'm gonna make, here I'm gonna add in part of the body that's gonna actually be

tight versus this part, which is going to just flow outward. So this is actually gonna hide a lotta that hip, but I wanna just make sure that I'm blocking it. And this part of her, it's gonna be touching the ground. So when you have any clothing that's going to hit a part of an object or the floor, it's going to bunch if it's long enough. And because I don't wanna cut into his outfit too much, I'm gonna keep this part of her outfit flapping here. And you can see that I'm just drawing in different layers and blocks. So the fabric in this instance, it's going to actually be flipping over, as fabric tends to do, especially with movement. It's important for you to understand movement so that you can understand the dimension your character exists in. And this one, in particular, we're gonna have the clothing over top of the leg. If you think about clothes the way you think of water and how it flows over an edge, that's how I'm gonna draw this particular fabric. I want it to be very flowy. And I'm gonna give her a collar. And just block that in. And I'm gonna give her some ruffles here. One of my favorite things to do is actually look at fashion shows and follow certain designers because I really like the looks that they're coming up with. So here I'm just gonna add in some ruffles. Gonna just redefine the arm here and give her an accessory, which is gonna match those ruffles. When you're designing an outfit, it's always good to match things. I really like assymetry, but for this particular gown, I really want her to have a sort of cohesive look. Now, I wanna have another layer here, which is going to just be a looser underdress. And then her legs, I'm going to give her ribbon sandals, gonna give her ribbon sandals. To keep things interesting, I'm actually, I'm not gonna do the same shoe design on this one. Just gonna have more, I'm just gonna show you what happens when a ribbon just sort of bunches down. This way you can pretend that her sandal just came apart. Okay, gonna start inking now using my 005 Prismacolor ink pen. Starting with the element that is closest to me, that's actually gonna be her arm, so I'm just gonna go ahead and draw that in. And I'm gonna draw her cuff now. Here's where you can have so much fun, I'm drawing in patterns. A lot of my favorite patterns are lace. And I've experimented with drawing it in multiple ways and studied vintage fabrics and modern fabrics. You can just have so much fun with your patterns. Because I'm not gonna be drawing this character over and over again in a continuous story, I'm gonna be a little liberal with my design, so I'm gonna draw a lot of lace in this drawing. For her sleeve here, it's gonna be puffy, so studying how a puffed sleeve works, it will bunch here, so kind of like a ruffled skirt, you wanna add in some little jagged edges that you're gonna then follow the contour and create little mounds basically. There were a lot of these kind of puffy sleeves in the '80s. And I was wearing most of them. I wanna show that this is an outfit, so I'm gonna repeat some of those patterns. Not all of them because I do like to show variety. But it does maintain a consistent look if you do repeat some of those patterns throughout the outfit. And you can change the size of those little details. You can have big bunches. Just make sure that when you're drawing them in, you're aware of them spatially so that if they're rounding a corner, you're gonna see less of some of the pattern. You're gonna see basically the edges of that lace. With this particular dress, I wanna show that the fabric bunches at the top and then flows outward. If I was going to continue every single little pleat, it would look like it was striped, and that's not the way that this fabric is gonna move. So a good thing to do is look at wedding dresses, and you can see that they bunch at the top and then the fabric just flows outward. Because this is a really flowy material, I do wanna show that there is a lot of bunching here where the leg actually will meet that outside edge of the fabric, and so what I wanna do is show some extra detail here to show that it's going to just cut downward. And then again, it's going to just pool outward. And you don't see a lot of line work. This is a different way that I'm demonstrating how to draw fabric, is creating the edge first and then creating the pleating. And if you find that your line is a little too thick, you can actually add an element of design by thickening

that line and making it look like the fabric is colored in certain areas. And you should remember that fabric is really soft and flowy, so keep your lines loose and as curved as possible. I'm gonna just move onto the leg now. This is a complicated design because the ribbon is going to overlap each other, so pick your starting point and then move on from there. I'm going to pick this part, the very top, as the beginning of my ribbon. And then I'm going to start crossing the pieces over. There we go. One part of the design that I'm kinda mindful of is adding a lot of detail in certain areas and then leaving others a little more simplified so that it's not too overwhelming for your eye. So for example, leaving her leg bare here and then adding a lot of pleats here and then leaving this area bare, it's just gonna be really nice for the eye to look at versus being too cluttered and too complicated for you to really understand what's going on. And then here the ribbon is gonna meet the ground, so I'm just gonna bunch it and then continue that sort of loose ribbon look. Okay. And the fabric is bunched here because it's meeting the knee and now it's just gonna smooth out. And then I'm just gonna bunch it up again here. And the fabric is now hitting the bottom and it's gonna just kind of pool close to the ribbon, but behind the ribbon because the ribbon is more forward than the dress. Okay. I'm gonna make this cuff a little different and show you how you can just do a little swirling here with your wrist to add in another kind of fabric. Moving on to the eyes, I can complete this character's look. Here I'm gonna add one more element that's really gonna pull this outfit together, which is the tie, just keeping her hair up. And I'm just repeating the same pattern that I used earlier. And her hair is complete. The good thing about doing an underdrawing is that you can change your mind along the way. So at the end I decided that her hair would actually be better if I pulled it up because I really wanted to add in that extra element of her hair tie to pull the whole outfit together.