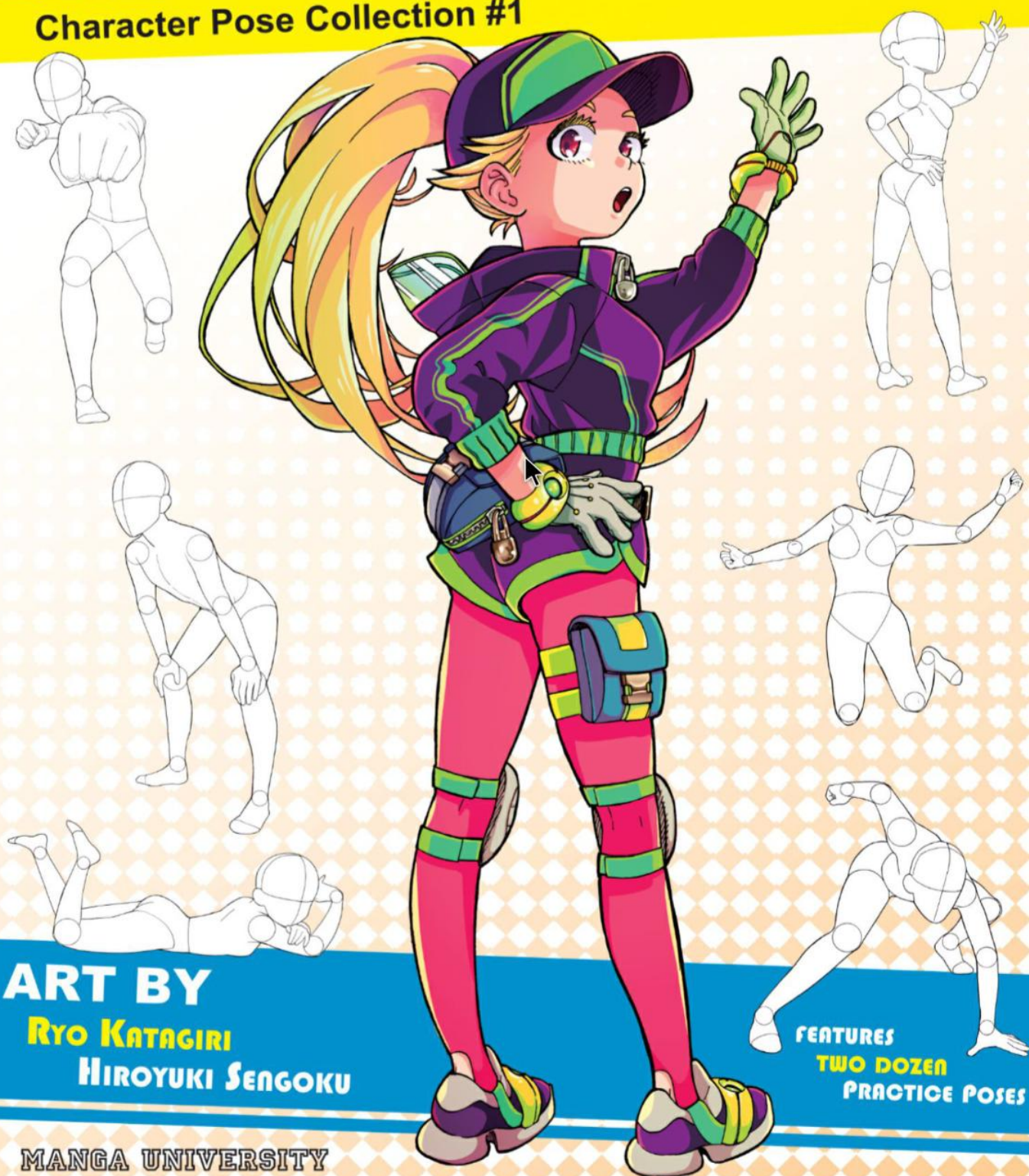


HOW TO DRAW

# MANGA

Character Pose Collection #1



ART BY

**RYO KATAGIRI**

**HIROYUKI SENGOKU**

FEATURES  
**TWO DOZEN**  
PRACTICE POSES

MANGA UNIVERSITY

**MANGA UNIVERSITY** presents...

**HOW TO DRAW**

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**Character Pose Collection #1**



**Ryo Katagiri**  
**Hiroyuki Sengoku**

**HOW TO DRAW MANGA**  
**Character Pose Collection #1**  
Presented by Manga University  
Art by Ryo Katagiri and Hiroyuki Sengoku

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***Japanime***  
TOKYO    SAN FRANCISCO

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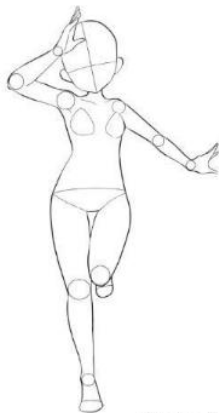
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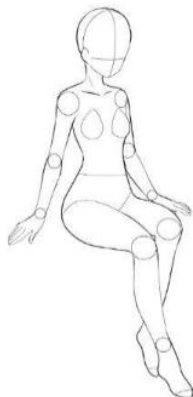
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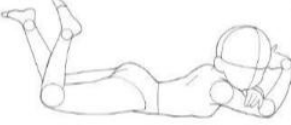
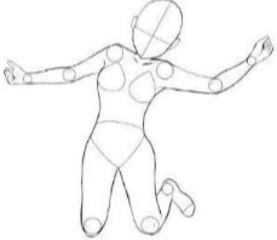





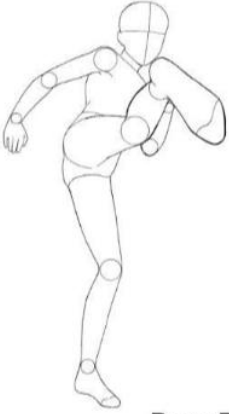
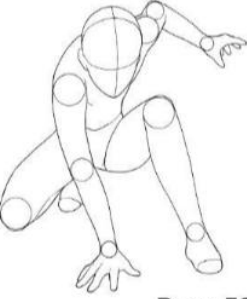



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# Introduction

## WELCOME TO MANGA UNIVERSITY!



You want to draw, and we're gonna show you how. You'll get VERY good at this. After all, we've been teaching people just like you with our How to Draw Manga books, tutorials, and videos since 1998 – and there's nothing we enjoy more than helping budding artists realize their full potential.

And to help you round out your education, there are plenty of other fun things you can learn from our comics, including:

- ✓ How to read and write Japanese like a native
- ✓ How to cook Japanese food like a pro
- ✓ What it was like to be a samurai in ancient Japan

For more than 20 years, Manga University has been creating books that teach you all sorts of fun things about Japanese culture. But we do more than just make books. We offer workshops at office in Japan, welcome tourists into our homestay program, and send guest instructors to conventions and art programs.

We've also teamed up with some of your favorite manga and anime brands, including Crunchyroll, and have worked with leading professors and academic specialists at the University of California, Waseda University in Tokyo, and Temple University Japan, all so we can provide you with a learning experience that will last a lifetime.

So pledge to be a Manga University student, and enjoy all the privileges that come from being on our Honor Roll!



Manga University can be found at [mangauniversity.com](http://mangauniversity.com), and is on Twitter and Instagram @mangauniversity, where you can get more information about MU workshops, convention appearances, and forthcoming books.

To download our free catalog, visit [mangauniversity.com/catalog](http://mangauniversity.com/catalog)

## ABOUT THIS BOOK

Have you ever spent hours drawing original manga characters that you thought looked fantastic from head to toe ... until you showed them to your friends and heard what they had to say?

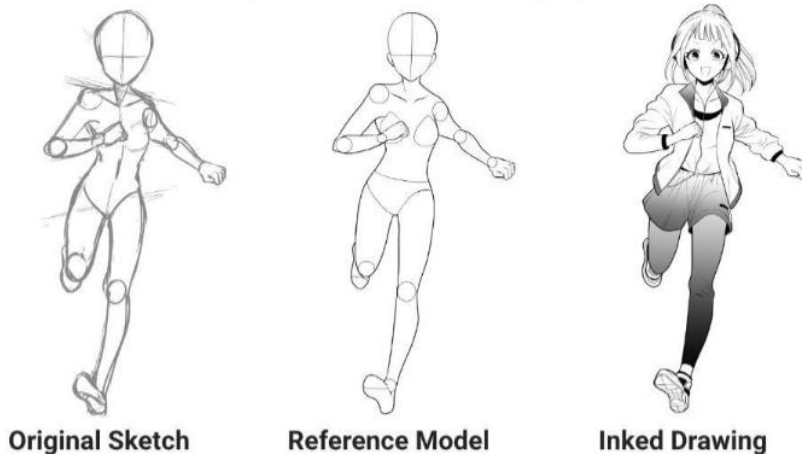
"It's OK. But what is she supposed to be *doing*?"

"Uh, he's just standing there."

"Are they made out of cardboard?"

Not very encouraging, right? Which is why we created this collection of popular manga poses. Whether you want to draw a character doing something as routine as standing in a room, sitting on a floor, or waving to a friend, or something more complicated like putting the brakes on an epic knockback slide, the pages of this workbook will offer you plenty of pointers.

Manga figure drawings begin as a bunch of shapes sketched on a piece of paper or digital canvas. Circles, squares, triangles, rectangles and trapezoids connect to one another like pieces of a jigsaw puzzle. Once completed, the sketch can be inked with smooth, clean lines to form a dynamic, natural-looking figure.



Each two-page spread in this book features a reference model that resembles a mannequin (like the one in the middle above), as well as a finished character drawing based on that model. The model is a cleanly inked versions of the artists' original pencil sketches. When making your own sketches, it is not necessary to clean them up so they resemble those in this book. You can ink your rough sketch just as easily.

The illustrations are accompanied by text boxes that highlight important aspects of the compositions.

This book is a great companion volume to Manga University's flagship volume, *How to Draw Manga: Basics and Beyond*. We encourage you to check it out.



# 1 Standing Tall

## ABOUT THIS POSE

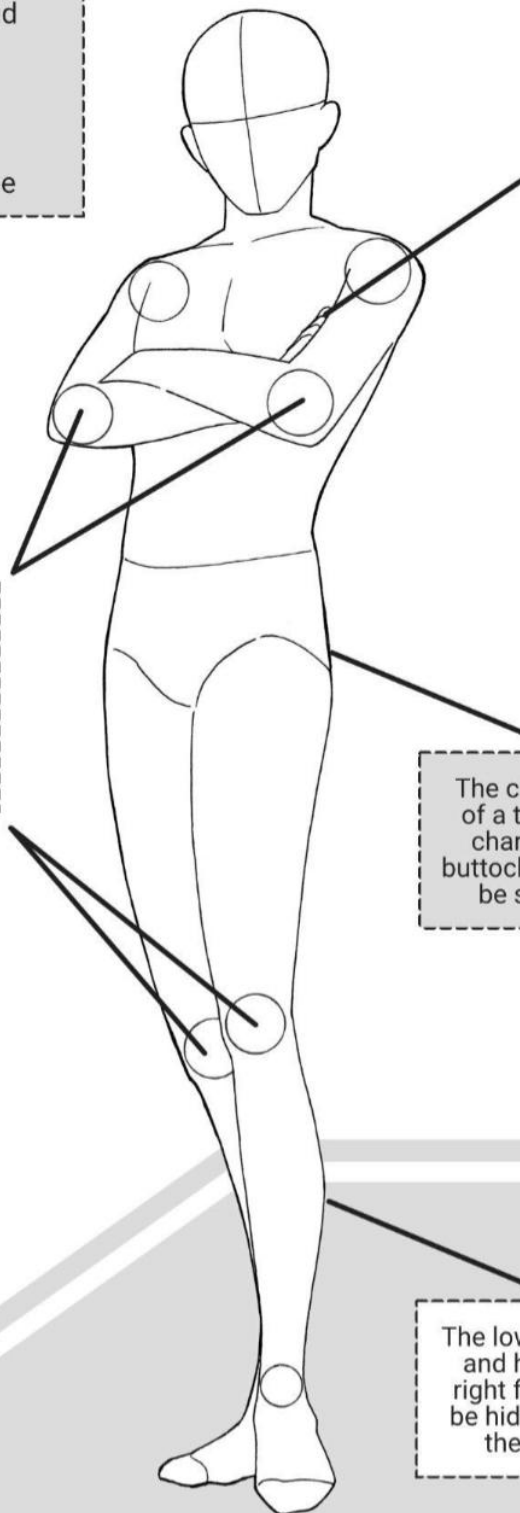
- ✓ Confident and proud
- ✓ Strong posture
- ✓ Solid eye contact
- ✓ Crossed arms
- ✓ Graceful head to toe

Throughout this book, circles represent joints. Pay close attention to how body parts naturally bend and pivot at these points.

The left and right hands are tucked into the arms, are difficult to see, but there are still hints of the wrists and fingertips.

The curvature of a tall, lean character's buttocks should be subtle.

The lower right leg and heel of the right foot should be hidden behind the left leg.



The tailored clothing clings to the body, with creases and wrinkles drawn in strategic locations.

Sharp angles and clean lines enhance the character's confident chest-out, shoulders-back stance.

Turning the coattails upward creates a sense of motion.

The left and right feet look different when positioned close together but pointing in opposite directions. Study real shoes first before trying to draw them.

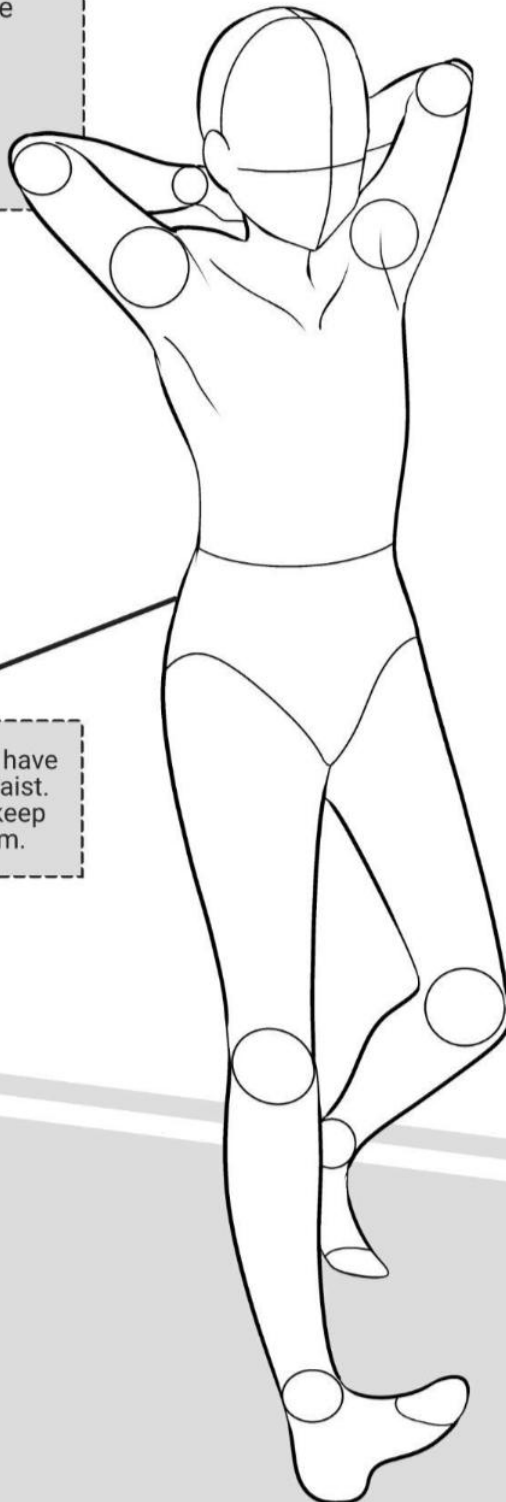


## 2 School's Out

### ABOUT THIS POSE

- ✓ Casual and carefree
- ✓ Relaxed posture
- ✓ Arms behind head
- ✓ Right leg extended
- ✓ Left bent at knee

A female character would have rounder lines along the waist. But for male characters keep the curves to a minimum.





The elbows pull and stretch the sleeves.

The cuffs are drawn to look loose and wide as they bunch up at the tops of the shoes.

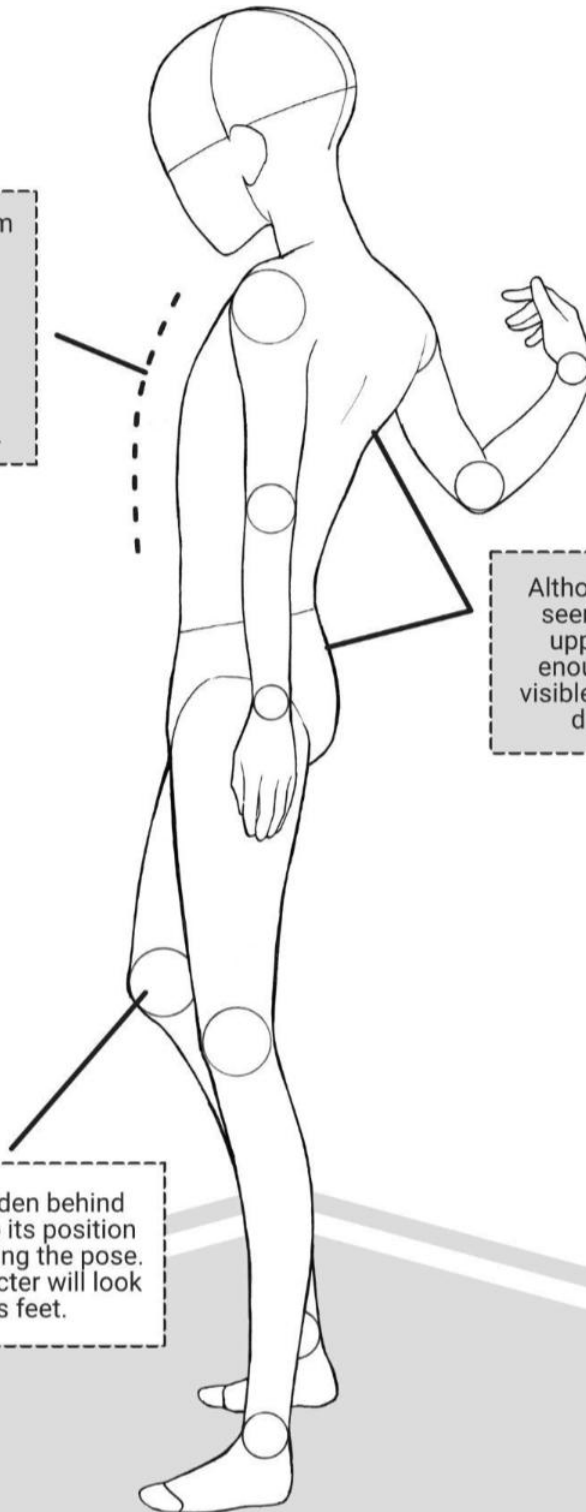
The sole of the right shoe is visible as the character leans back.

## 3 Cyber Boy

Because the right arm is reaching from behind the upper torso, the chest is stretched and the back arched. Just don't overdo it and draw them too stretched or arched.

Although the character is seen from the side, the upper body is twisted enough that the back is visible, resulting in a three-dimensional look.

The right calf is hidden behind the left leg. But keep its position in mind when sketching the pose. Otherwise, the character will look unsteady on its feet.



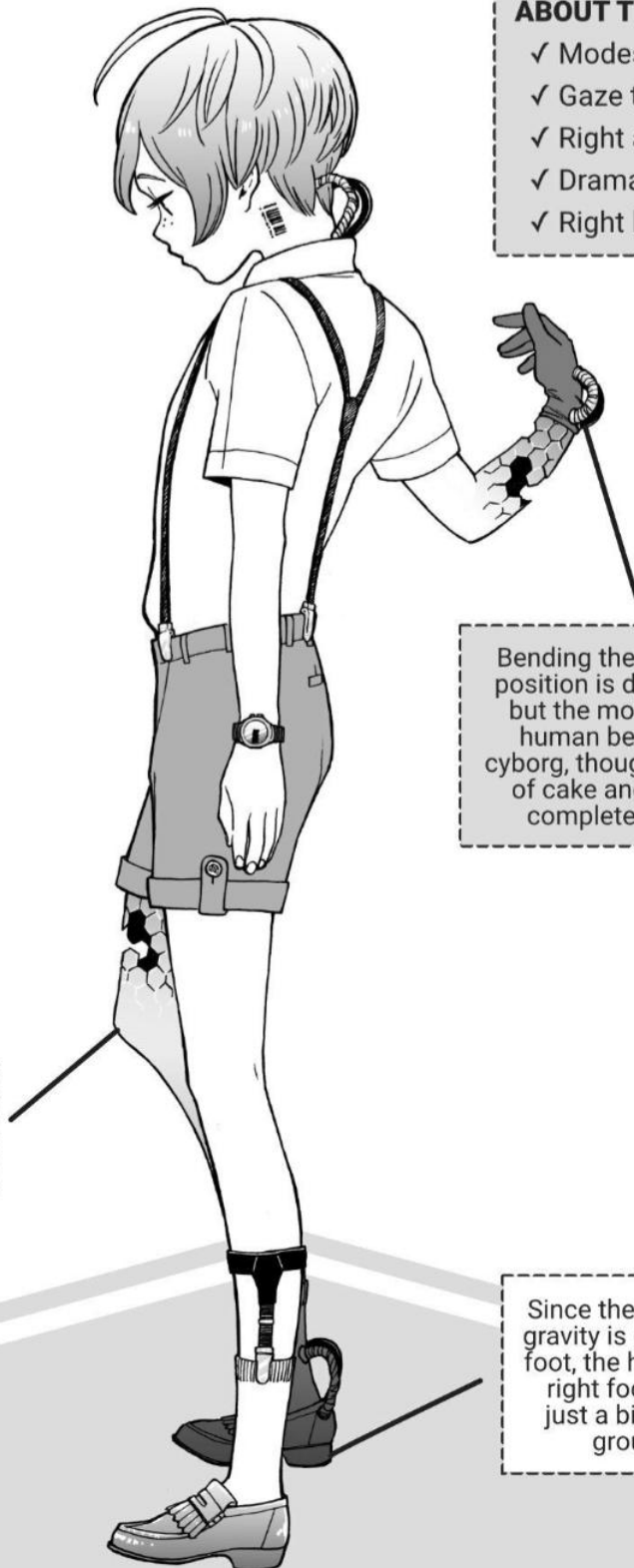
### ABOUT THIS POSE

- ✓ Modest and humanlike
- ✓ Gaze turned downward
- ✓ Right arm pulled back
- ✓ Dramatic hand pose
- ✓ Right leg bent at knee

Bending the hand to this position is difficult for all but the most limber of human beings. For a cyborg, though, it's a piece of cake and still looks completely natural.

Add shading to the right leg to create a sense of distance from the viewer.

Since the center of gravity is on the left foot, the heel of the right foot floats just a bit off the ground.





## 4 Catch a Wave

### ABOUT THIS POSE

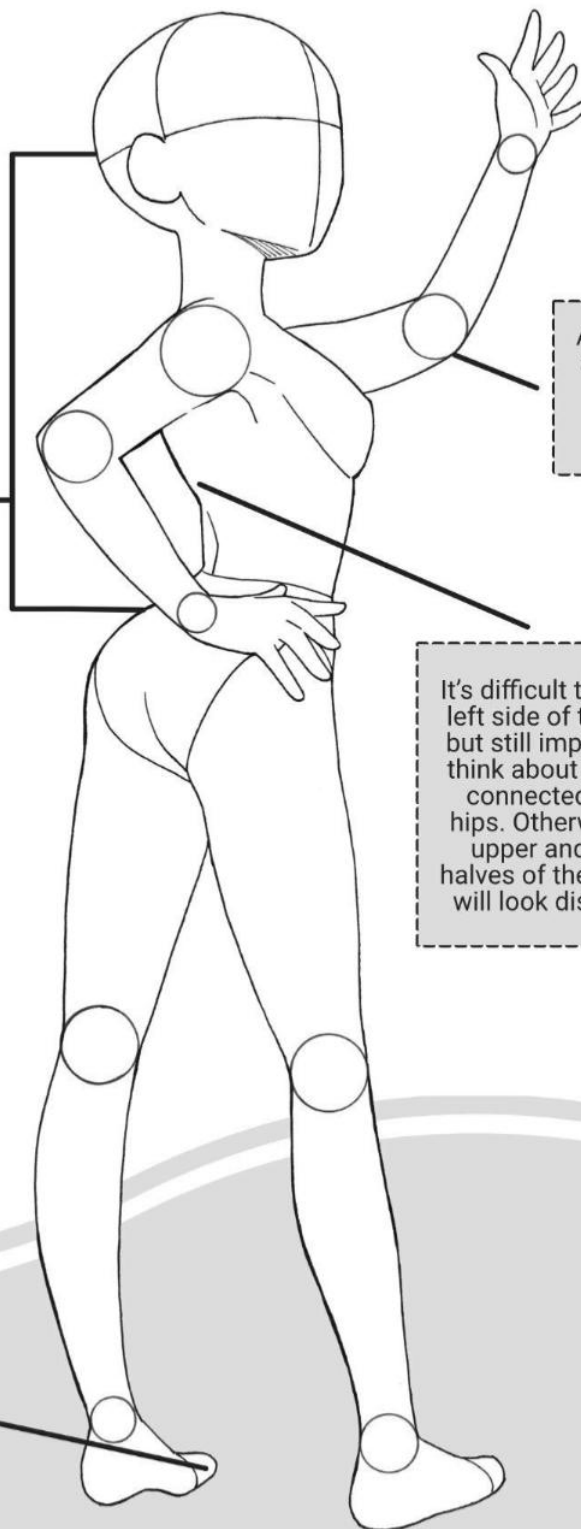
- ✓ Attentive and alert
- ✓ Lots of curvy lines
- ✓ Head looking back
- ✓ One hand on hip
- ✓ Other hand held high

When the character is walking away but looking back, most of the face is visible, while the upper torso is twisted at the waist.

An outstretched arm should still have a natural bend at the elbow.

It's difficult to see the left side of the back, but still important to think about how it is connected to the hips. Otherwise, the upper and lower halves of the drawing will look disjointed.

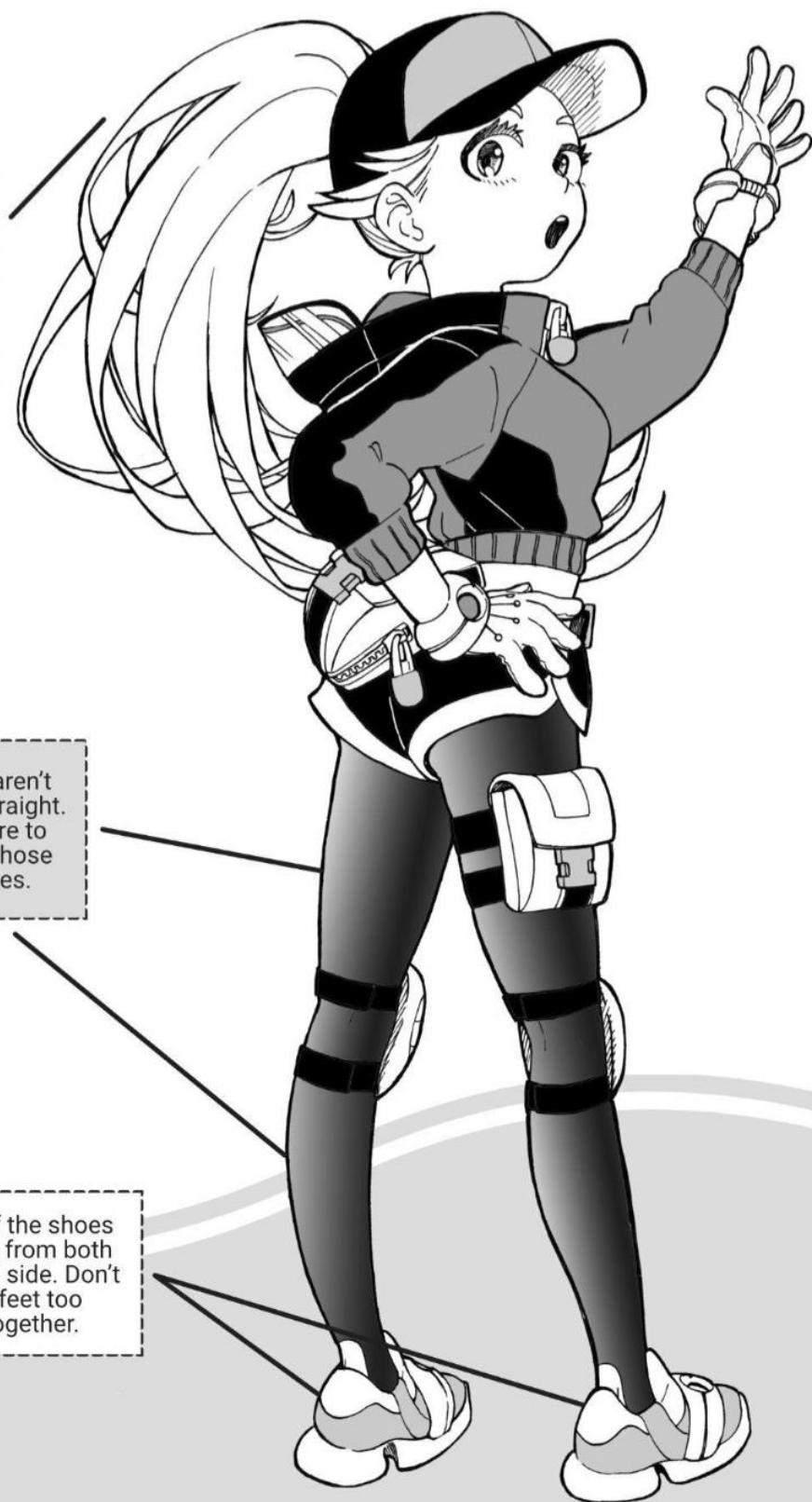
Even though the character has turned to look back, the feet remain pointed forward.



Long lines that swoop upward create a dynamic feeling, conveying to the viewer that the character is walking away but has suddenly turned her head back, thereby tossing her hair.

Legs aren't stick-straight. Be sure to draw those curves.

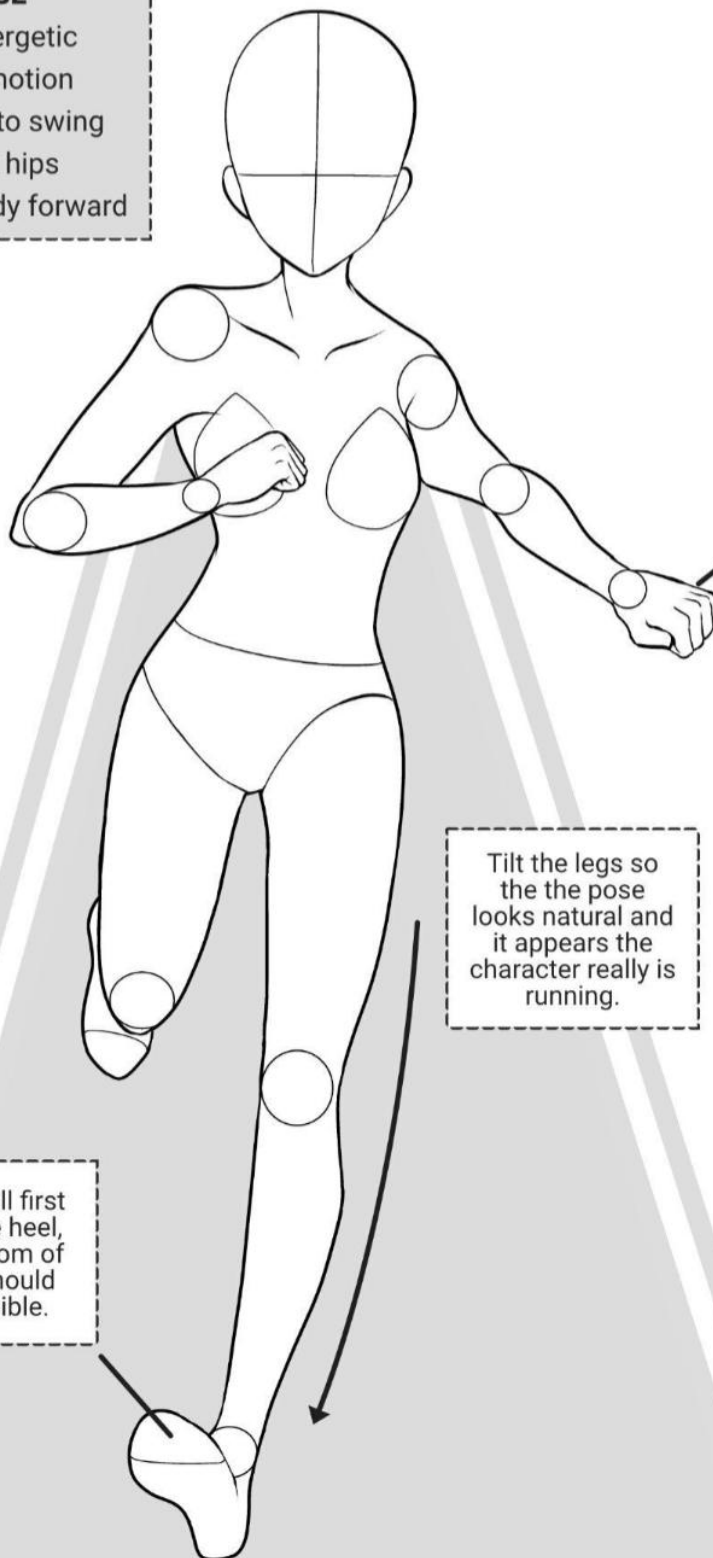
The heels of the shoes can be seen from both the back and side. Don't draw the feet too closely together.



## 5 Finish Line

### ABOUT THIS POSE

- ✓ Quick and energetic
- ✓ Tilt conveys motion
- ✓ Arms appear to swing
- ✓ Slight twist at hips
- ✓ Feet carry body forward



The fingers of the hands should be curled inward. Don't make the fist too tight, though. Runners try to keep their hands loose.

Tilt the legs so the the pose looks natural and it appears the character really is running.

A runner will first land on the heel, so the bottom of the foot should still be visible.

Draw a few strategically placed lines to show that the sleeves of the jacket are bunching up as she swings her arms.



Look at the tread patterns of real running shoes for ideas about how to draw them.

## 6 Yoo~hoo!

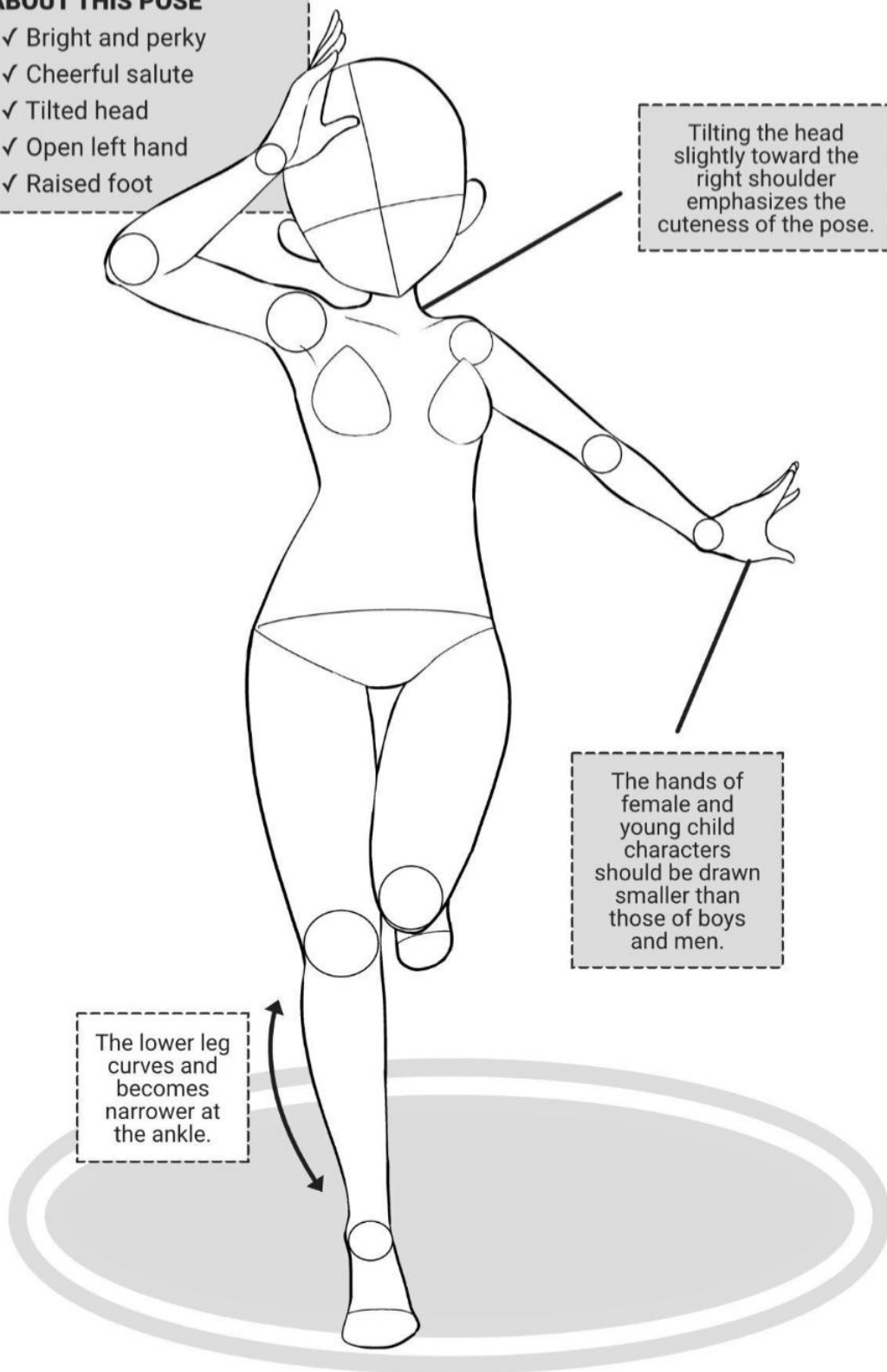
### ABOUT THIS POSE

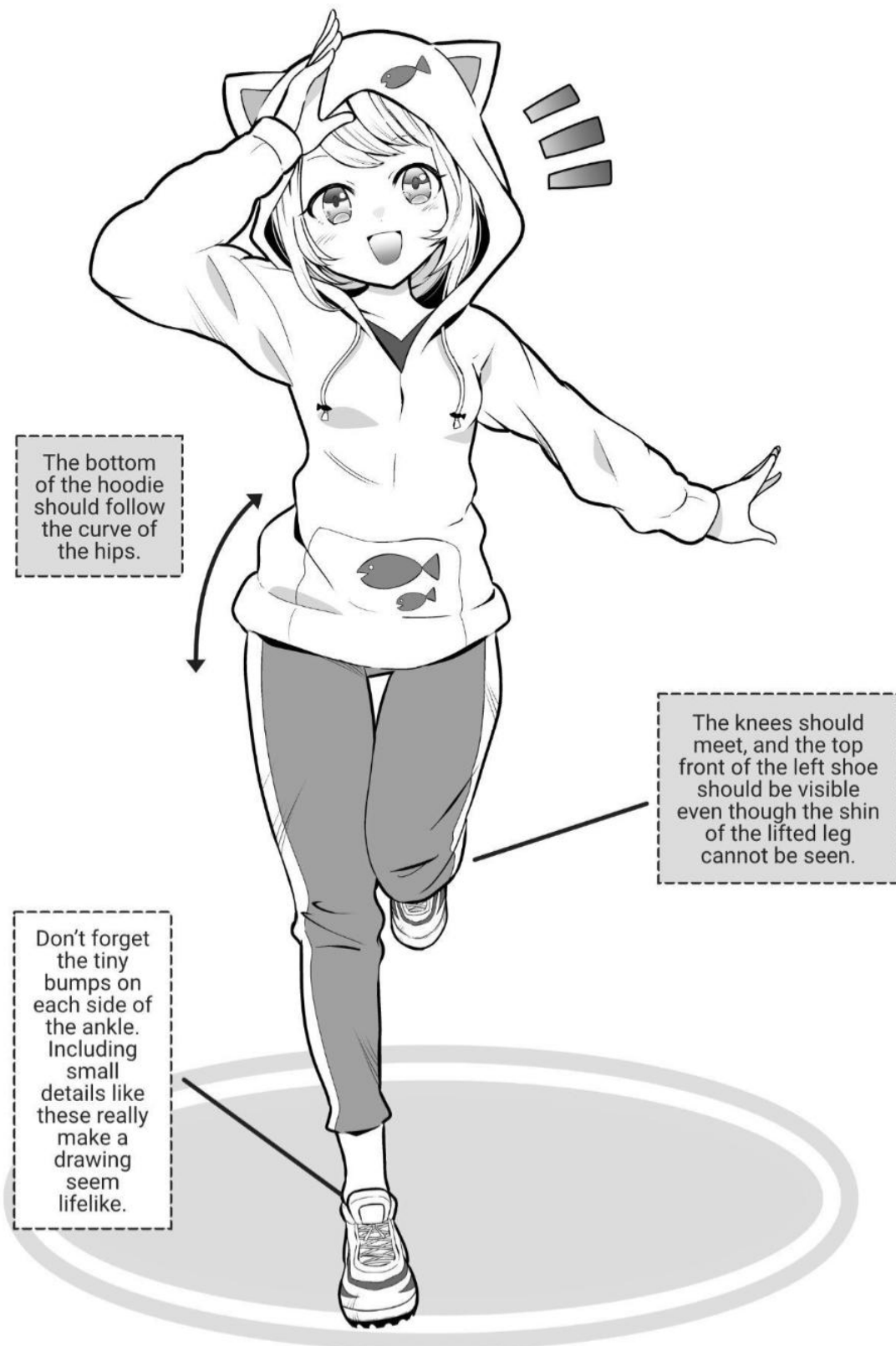
- ✓ Bright and perky
- ✓ Cheerful salute
- ✓ Tilted head
- ✓ Open left hand
- ✓ Raised foot

Tilting the head slightly toward the right shoulder emphasizes the cuteness of the pose.

The hands of female and young child characters should be drawn smaller than those of boys and men.

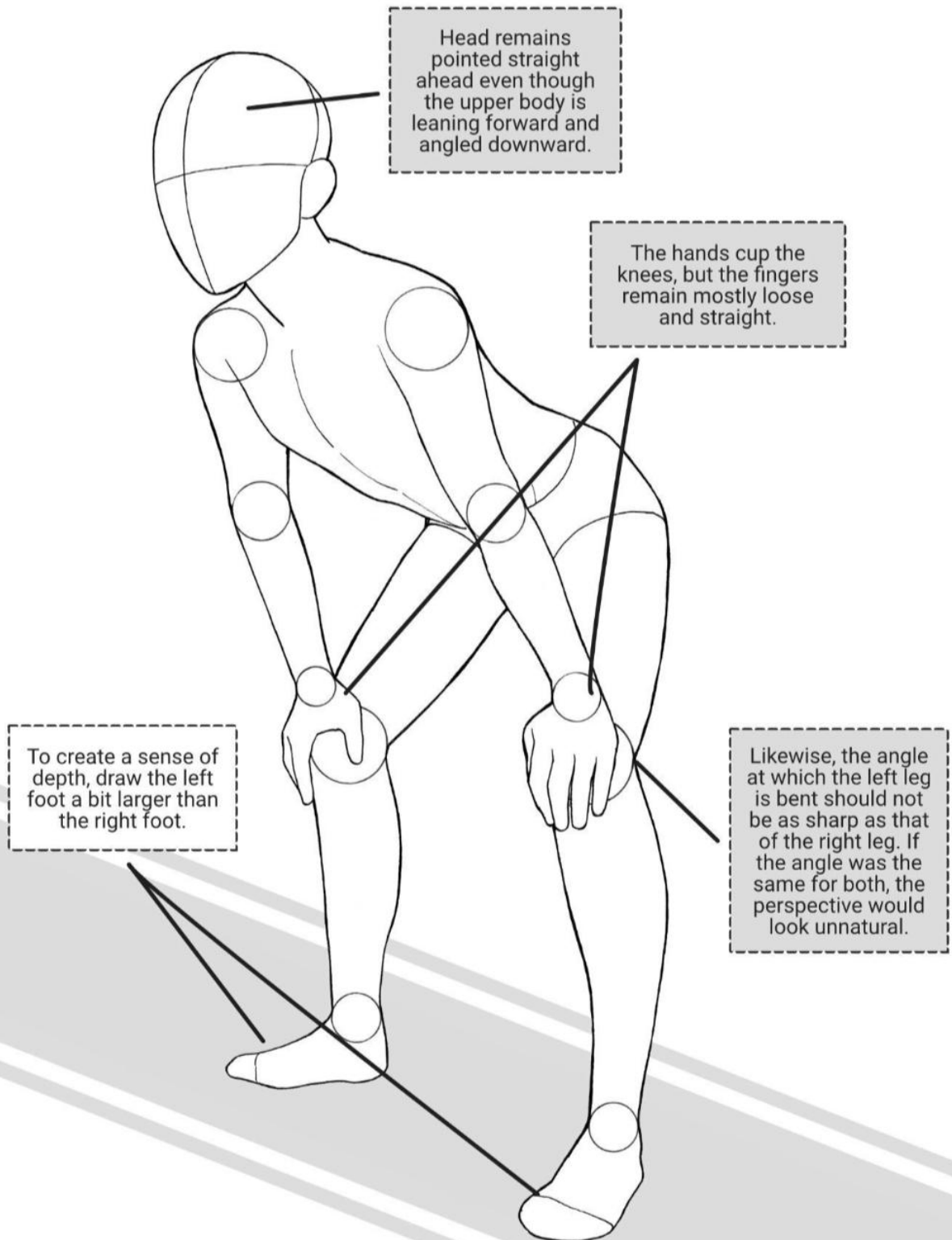
The lower leg curves and becomes narrower at the ankle.







## 7 Eyes on the Prize



### ABOUT THIS POSE

- ✓ Focused and prepared
- ✓ Athletic squat
- ✓ Ready for action
- ✓ Hands on knees
- ✓ Feet straight ahead

Gravity pulls the front of the jacket away from the chest, making the garment look somewhat loose.

The buttocks should jut out as the character leans forward at the waist. Be sure not to overdo it, though.

Draw a few lines to signify where the shoes push up the hems of the track pants.



## 8 First Class

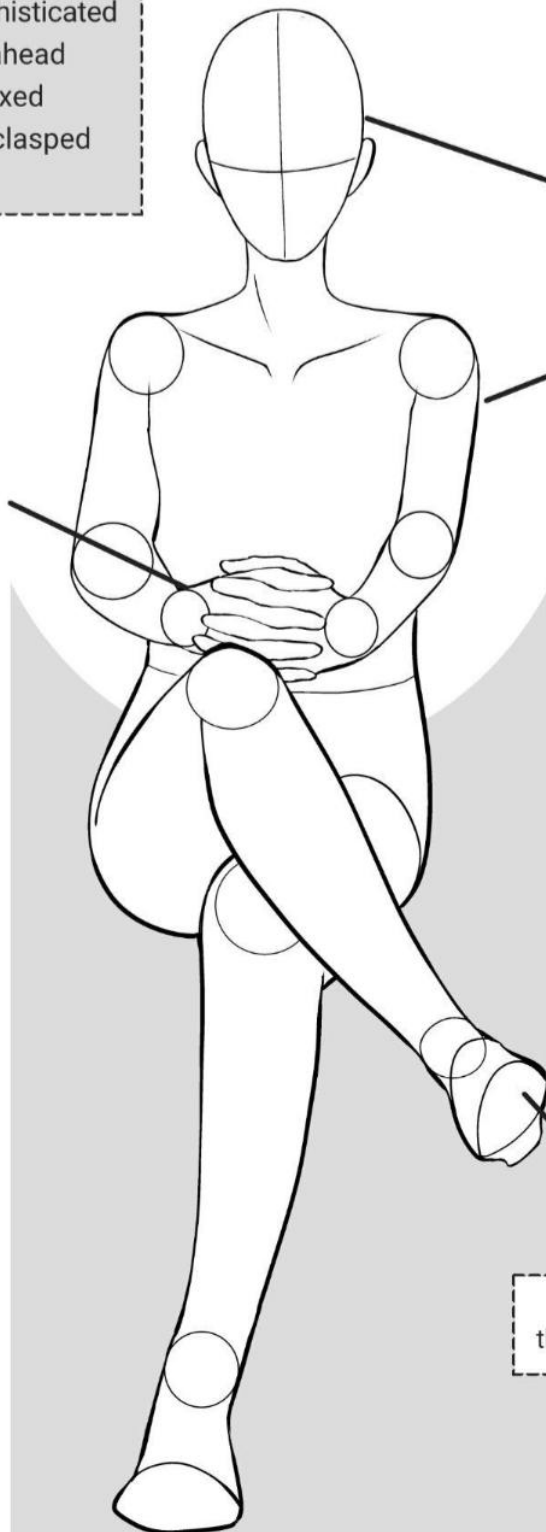
### ABOUT THIS POSE

- ✓ Suave and sophisticated
- ✓ Eyes straight ahead
- ✓ Shoulders relaxed
- ✓ Hands gently clasped
- ✓ Legs crossed

The hands are held away from the torso, so they should be drawn a little larger than what might otherwise seem natural.

The character is comfortable in the chair, but maintains good posture. The head remains high, the shoulders level, and the back straight and strong.

Be sure the bottom of the raised foot is visible.





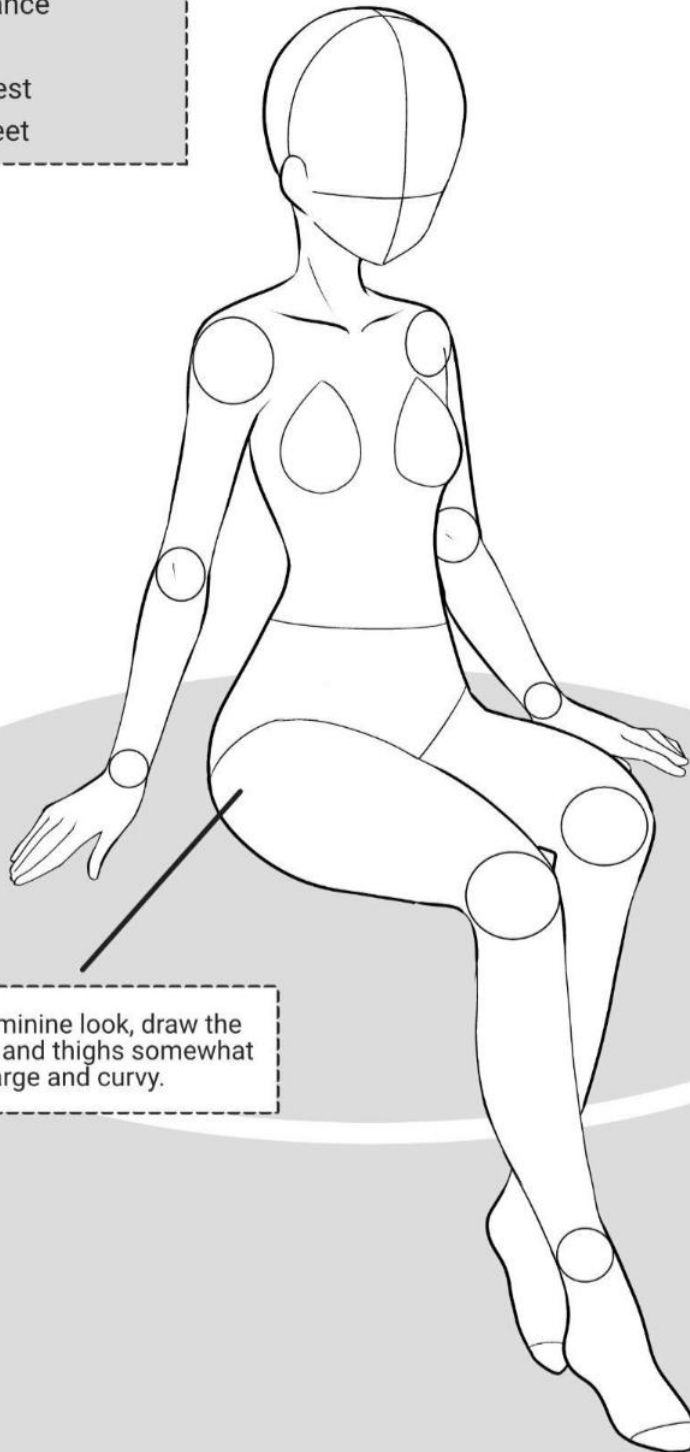
Because the character is seated, the fabric of the suit jacket will lift and wrinkle along the shoulders.

The hems of the pant legs gather at the tops of the shoes. Draw wrinkles here.

# 9 Sitting Pretty

## ABOUT THIS POSE

- ✓ Timid yet graceful
- ✓ Bashful glance
- ✓ Sitting still
- ✓ Hands at rest
- ✓ Dangling feet



For a feminine look, draw the buttocks and thighs somewhat large and curvy.

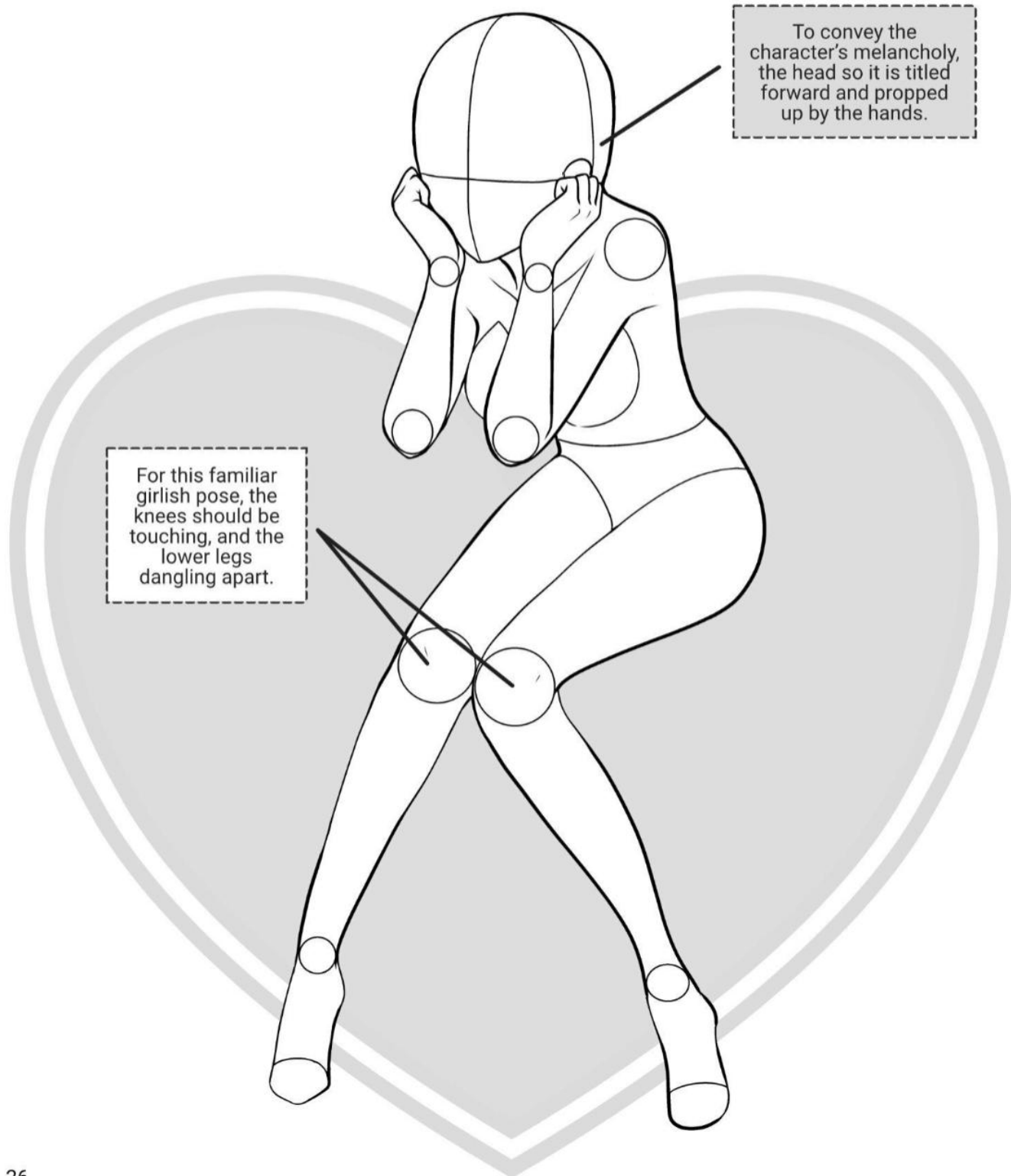


The arms and hands are relaxed along the side of the body, but they should still have a slight bend at the elbows.

One leg naturally curling under the other also emphasizes just how relaxed the character is feeling. If they weren't crossed, the lower body would look too stiff.



## 10 Forever Blue



#### ABOUT THIS POSE

- ✓ Forlorn and weary
- ✓ Head held in palms
- ✓ Wistful eyes
- ✓ Leaning forward
- ✓ Legs closed at knees



The backside  
curves out as  
the upper torso  
leans forward.

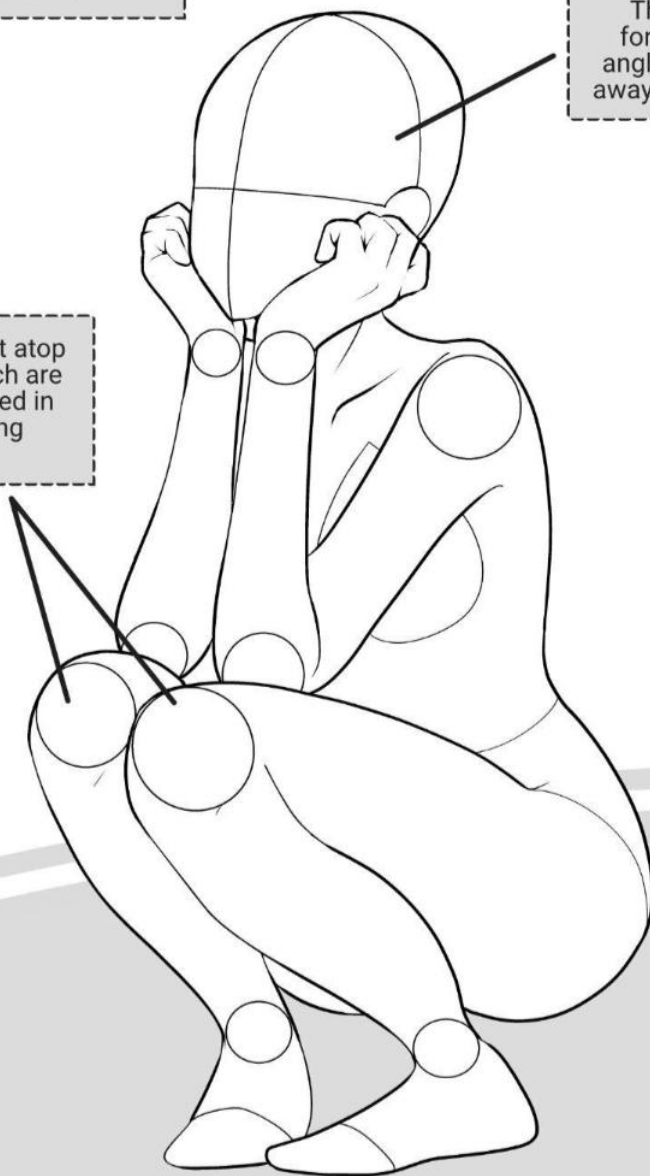
# 11 Lost in Thought

## ABOUT THIS POSE

- ✓ Dreamy and distant
- ✓ Hands lift chin
- ✓ Elbows braced by legs
- ✓ Steady squat
- ✓ Feet pointed inward

The head faces forward but at an angle slightly turned away from the viewer.

The elbows rest atop the knees, which are closed and lifted in this squatting position.





Draw lines to represent the creases of the fingers and show that they are folded away from the palms.

The feet point in toward each other.

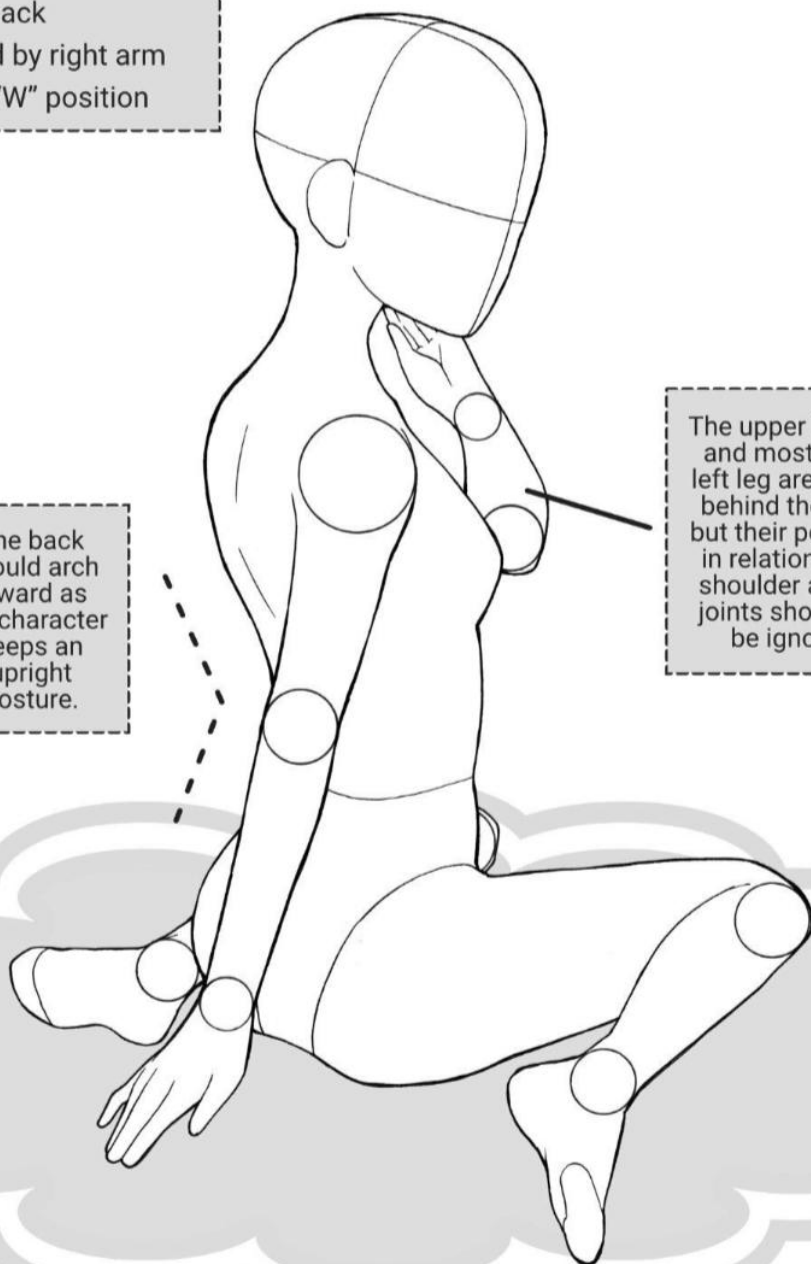
## 12 Goth Girl


### ABOUT THIS POSE

- ✓ Elusive and enigmatic
- ✓ Averted glance
- ✓ Strong back
- ✓ Steadied by right arm
- ✓ Legs in "W" position

The back should arch inward as the character keeps an upright posture.

The upper left arm and most of the left leg are hidden behind the body, but their positions in relation to the shoulder and hip joints should not be ignored.





Because it is closest to the viewer, draw the right forearm longer than the left forearm

Include a hint of the right eye's lashes when the head is turned at this angle.

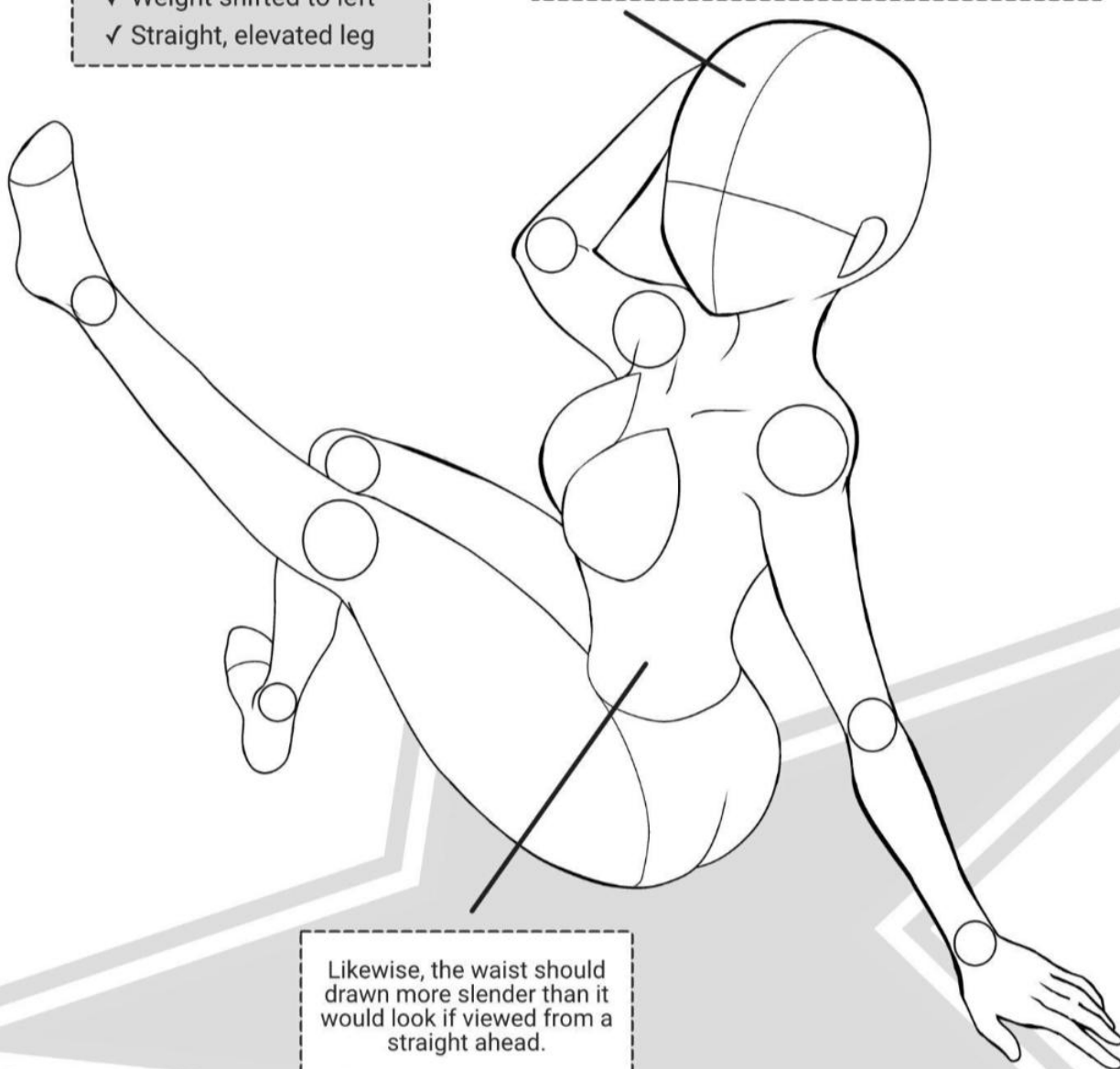
The soles of the two shoes should not look the same. Consider their position to the viewer, and draw accordingly.

# 13 Hello, Sunshine

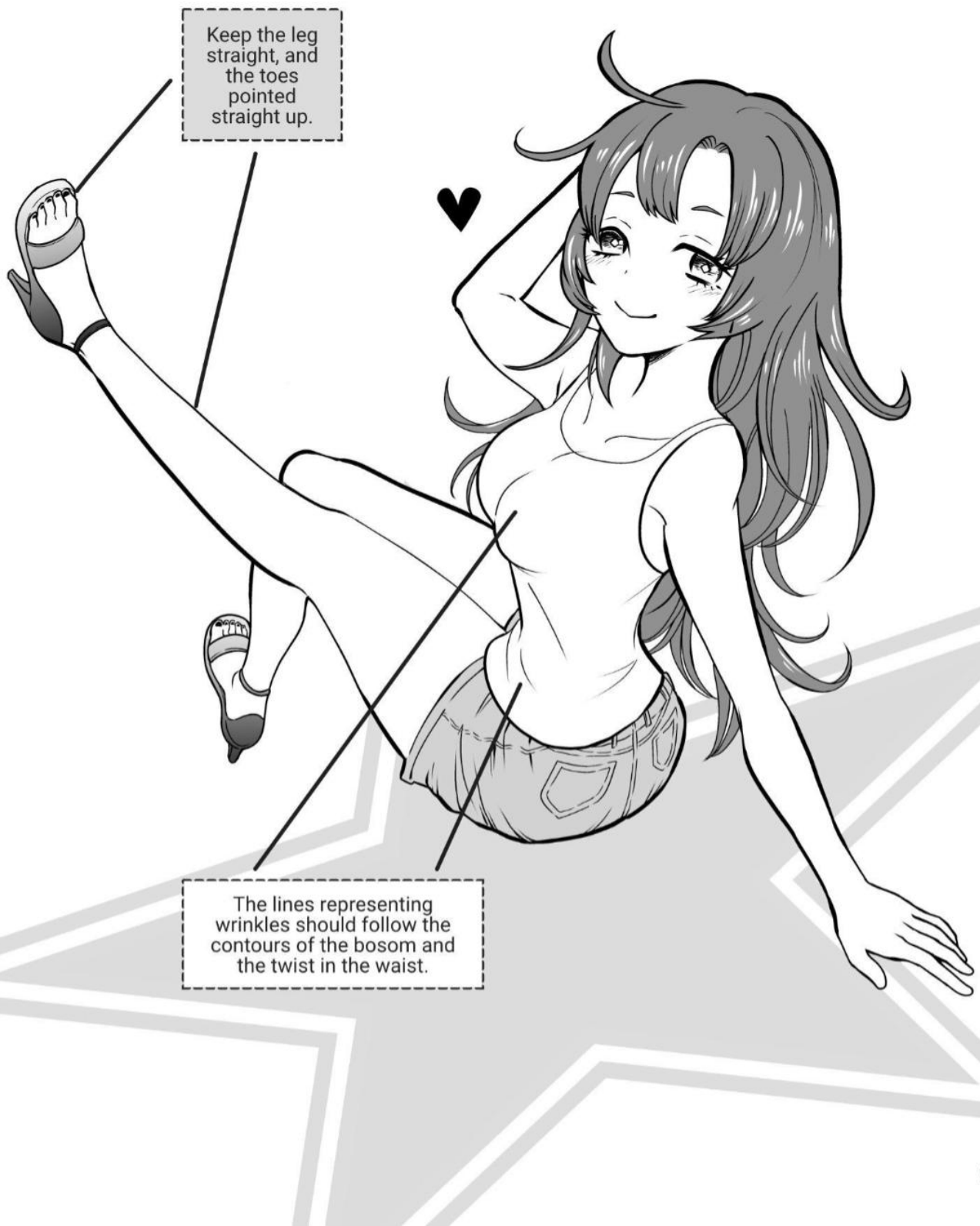
## ABOUT THIS POSE

- ✓ Animated and adorable
- ✓ Face turned to the sky
- ✓ Right hand lost in hair
- ✓ Weight shifted to left
- ✓ Straight, elevated leg

Because the viewer is looking down from above the character, the head will appear larger. For this pose, turn the face toward the viewer.



Likewise, the waist should be drawn more slender than it would look if viewed from a straight ahead.



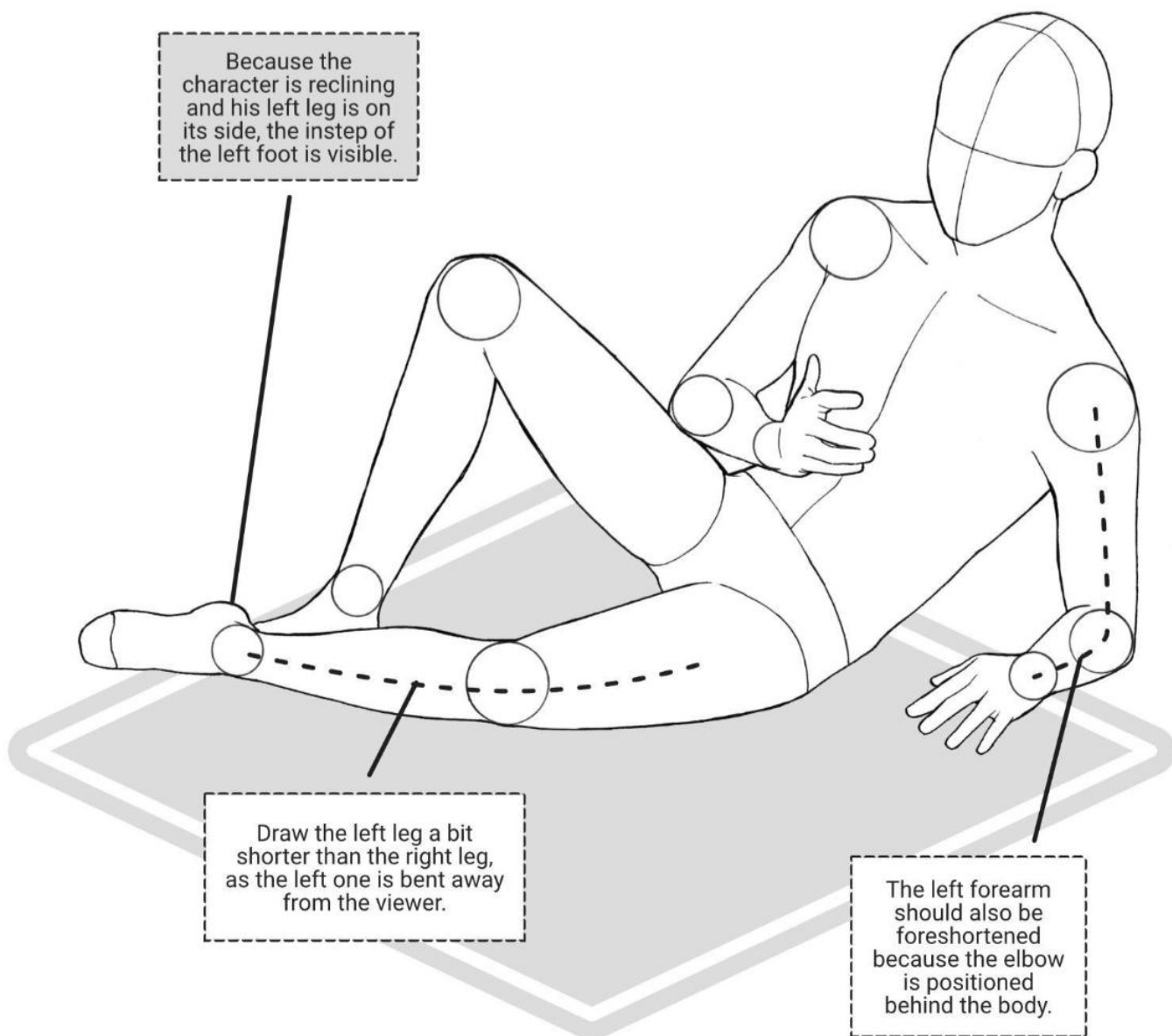


# 14 Pajama Party

## ABOUT THIS POSE

- ✓ Laid-back and comfy
- ✓ Semi-reclined
- ✓ Supported by left arm
- ✓ Right knee bent high
- ✓ Left foot turned on side

Because the character is reclining and his left leg is on its side, the instep of the left foot is visible.



Draw the left leg a bit shorter than the right leg, as the left one is bent away from the viewer.

The left forearm should also be foreshortened because the elbow is positioned behind the body.

The forefinger and thumb are wide apart as they grip the smartphone.



15

# Cloud Nine

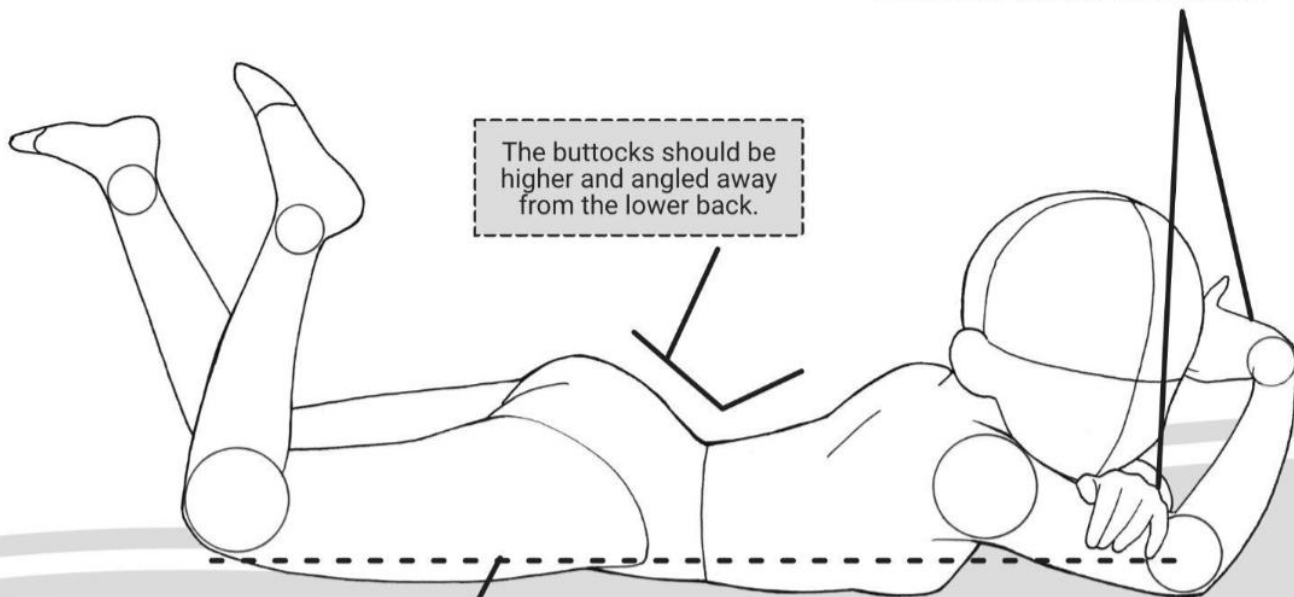
## ABOUT THIS POSE

- ✓ Playful yet mellow
- ✓ Lying on stomach
- ✓ Head turned to right
- ✓ Chin resting on forearm
- ✓ Feet dangling above

The fingers of the right hand are held behind the head and mostly hidden from view, and the left arm is also hidden, but their locations can be understood by the positions of the wrists.

The buttocks should be higher and angled away from the lower back.

The elbows and knees should be on the same horizontal plane, as the character is lying flat on the stomach.



The feet are dangling at different angles,  
so the shapes of the shoe soles should  
not look identical.

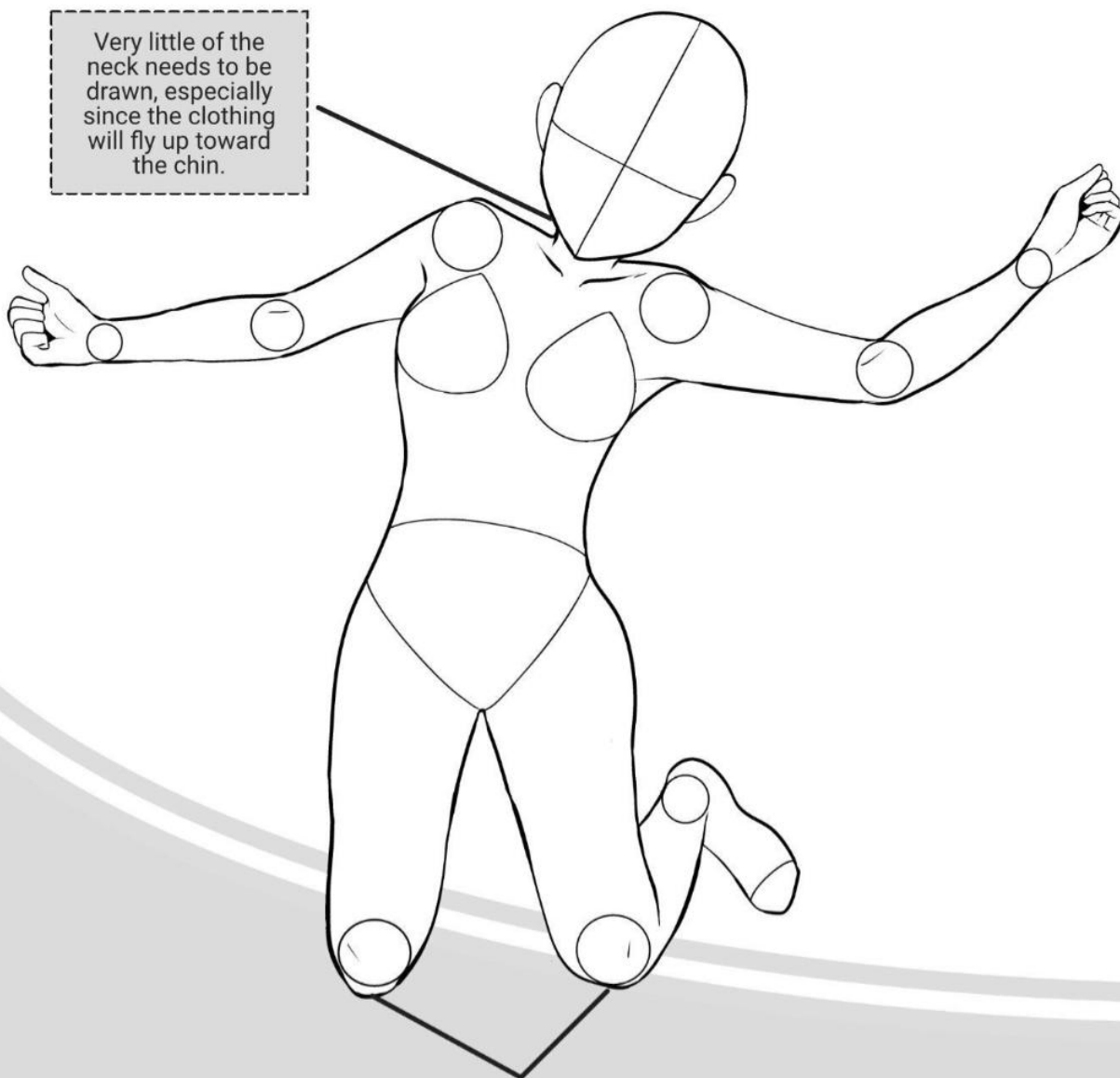


## 16 Jump to It

### ABOUT THIS POSE

- ✓ Joyous and buoyant
- ✓ Upward motion
- ✓ Arms wide open
- ✓ Knees pointed forward
- ✓ Lower legs lifted

Very little of the neck needs to be drawn, especially since the clothing will fly up toward the chin.



Bent kneecaps should be somewhat knobby rather than perfectly round.

For a dynamic pose, be sure to draw the hair and clothing flying upward as the character jumps.

The fists of both hands should be loose.



# 17 Over Here!

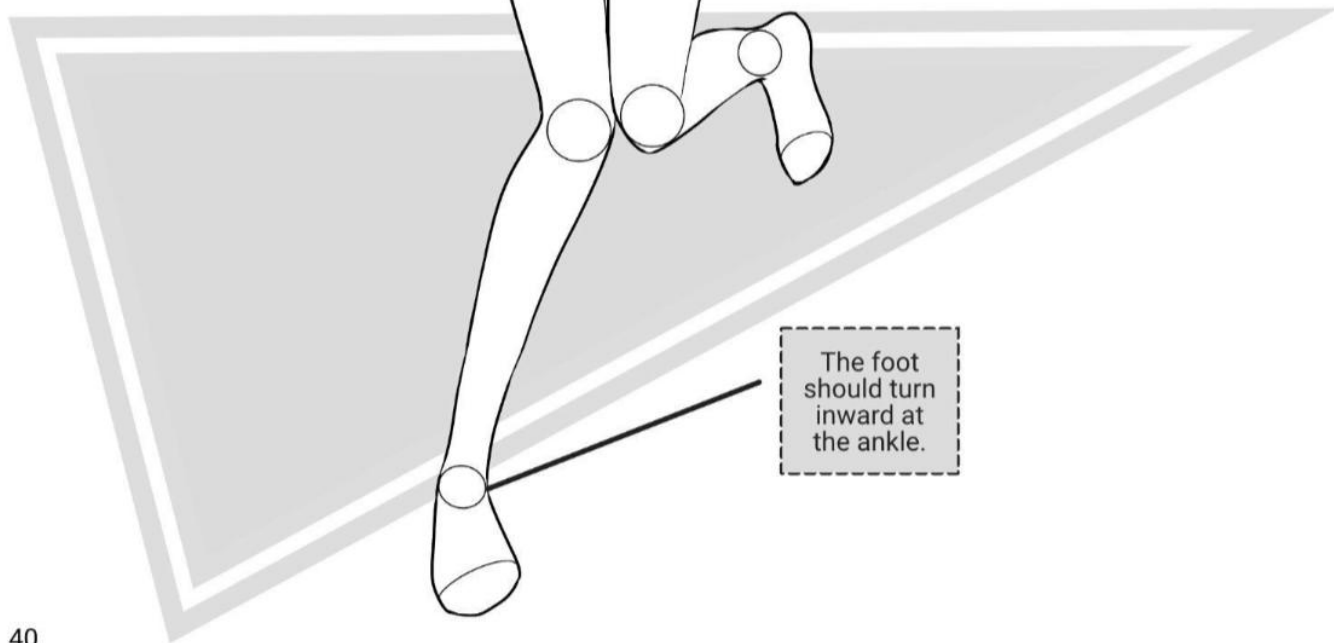
## ABOUT THIS POSE

- ✓ Spirited and giddy
- ✓ Left arm reaching out
- ✓ Appears ready to jump
- ✓ Waist bent at right hip
- ✓ Raised left leg

Tilt the hand back a bit at the wrist so the position looks natural.

The bone of the elbow of a bent arm should be angular rather than perfectly smooth and round.

The foot should turn inward at the ankle.





To create a sense of motion, the hair should be loose and flowing away from the body.

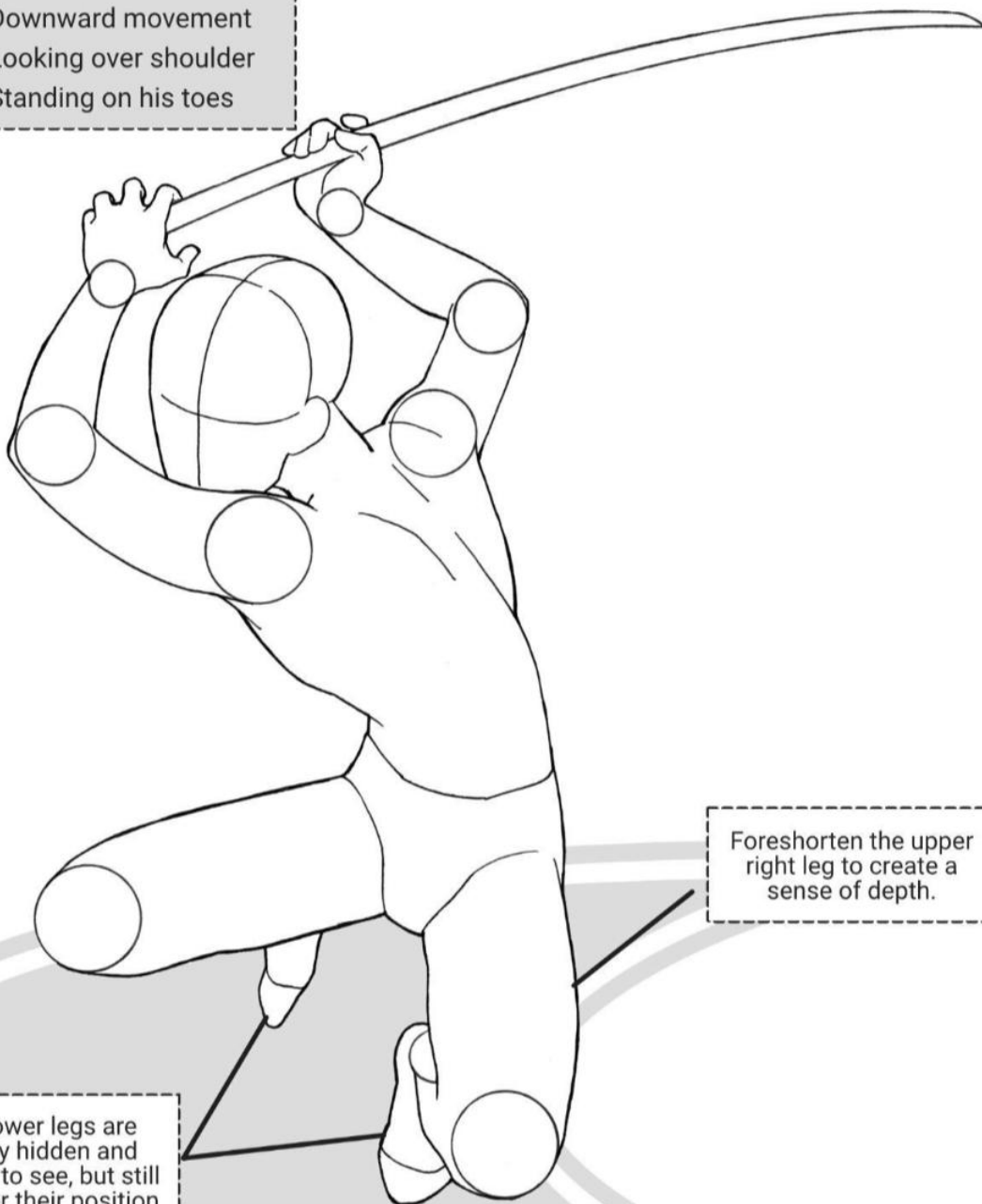
Add creases and folds to the dress where it flares outward toward the sides.



# 18 Samurai Spirit

## ABOUT THIS POSE

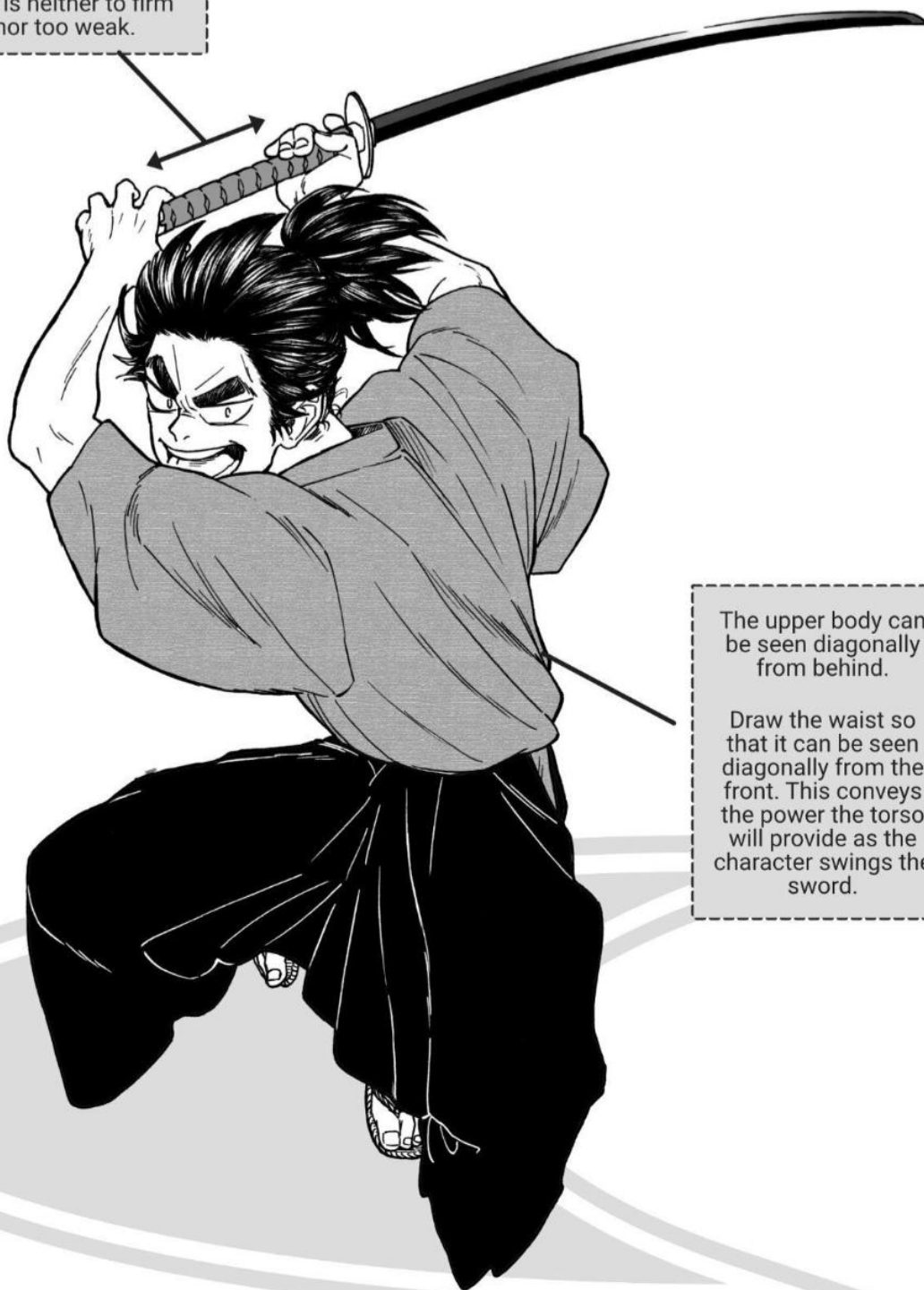
- ✓ Armed and ready
- ✓ Classic samurai crouch
- ✓ Downward movement
- ✓ Looking over shoulder
- ✓ Standing on his toes



Foreshorten the upper right leg to create a sense of depth.

The lower legs are mostly hidden and difficult to see, but still consider their position and the how they are connected to the knees and ankles.

The hands should have a grip on the sword that is neither too firm nor too weak.



The upper body can be seen diagonally from behind.

Draw the waist so that it can be seen diagonally from the front. This conveys the power the torso will provide as the character swings the sword.

# 19 The Greatest

## ABOUT THIS POSE

- ✓ Silent and sneaky
- ✓ Boxer-like pose
- ✓ Hands tightly gripped
- ✓ Elbows close to body
- ✓ Feet flat on ground

The upper right arm is partly obscured from view, but should not be ignored when positioning the forearm.

The thumb of the left hand is not visible because it will be holding a dagger.

The legs are slightly bent at the knees, giving the character a solid stance.



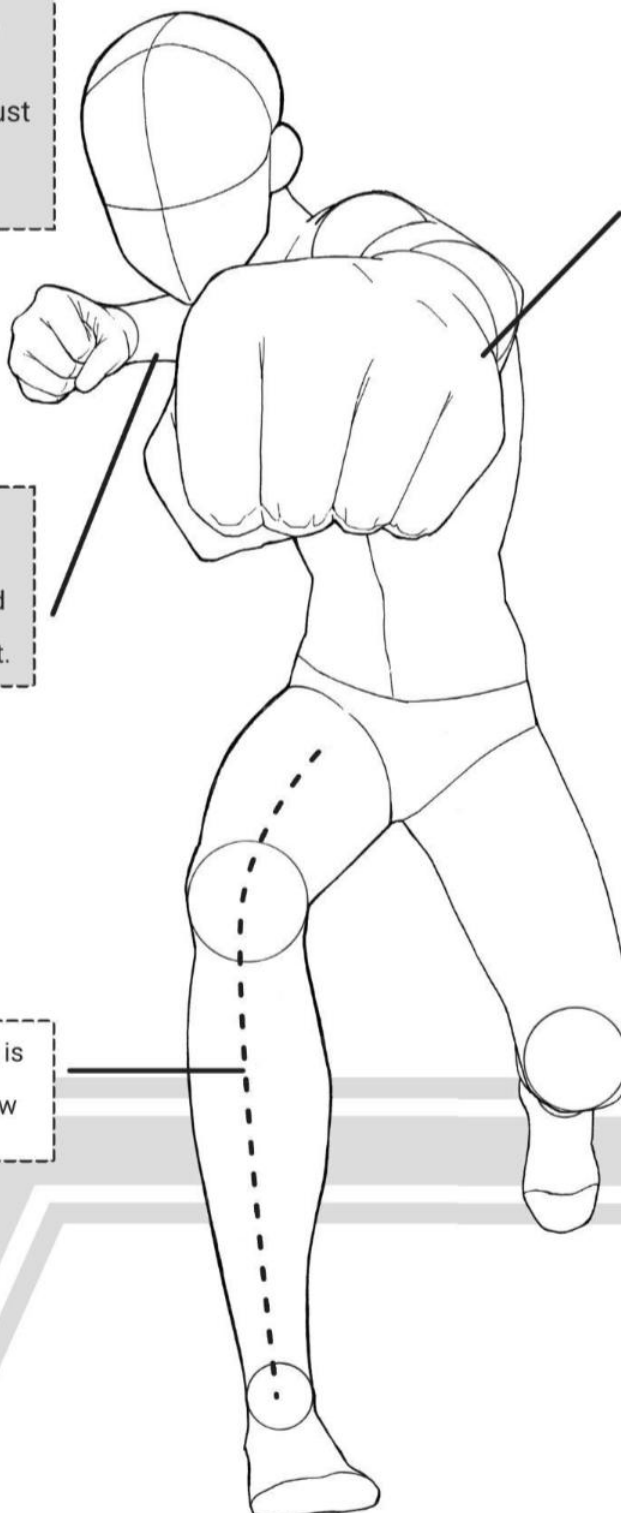
Note the position of the fingers once the objects have been added.

Draw the left foot, which is closest to the viewer, a bit larger than the right foot.

## 20 Knuckle Sandwich

### ABOUT THIS POSE

- ✓ Powerful and precise
- ✓ Solid, square fists
- ✓ Shoulders supply thrust
- ✓ Left foot pushes
- ✓ Right steps forward



As the left forearm is being pulled back, it should be drawn to look very short.

Draw the right leg, which is stepping forward, considerably longer below the knee than above it.

For real impact, draw the punching hand even larger than the character's head.

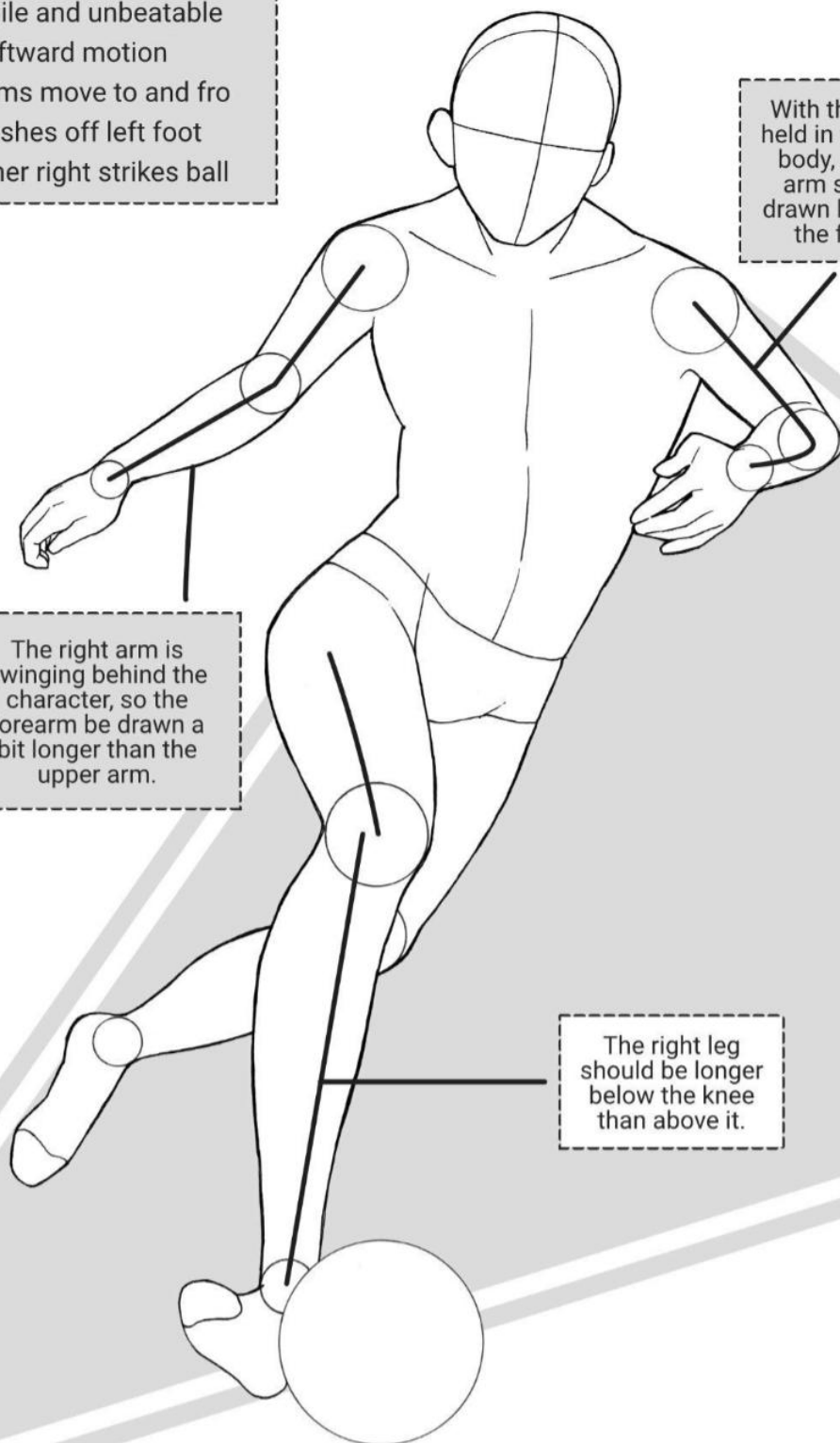
The left and right are not only different sizes, they also look quite different. For reference, study the same pose while making it in front of a mirror.



## 21 Strike Force

### ABOUT THIS POSE

- ✓ Agile and unbeatable
- ✓ Leftward motion
- ✓ Arms move to and fro
- ✓ Pushes off left foot
- ✓ Inner right strikes ball

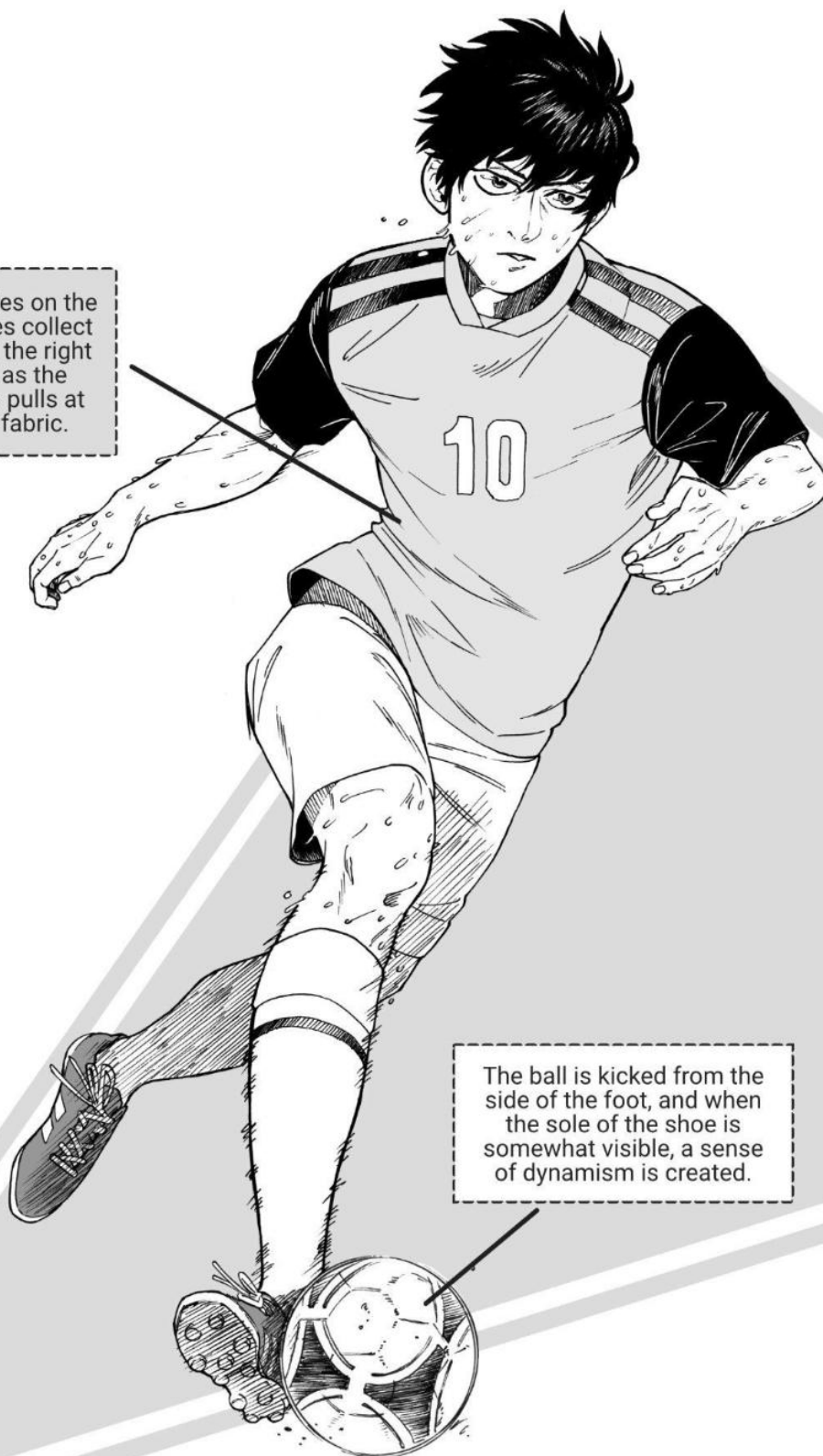


With the left arm held in front of the body, the upper arm should be drawn longer than the forearm.

The right arm is swinging behind the character, so the forearm be drawn a bit longer than the upper arm.

The right leg should be longer below the knee than above it.

Wrinkles on the clothes collect along the right hip as the torso pulls at the fabric.



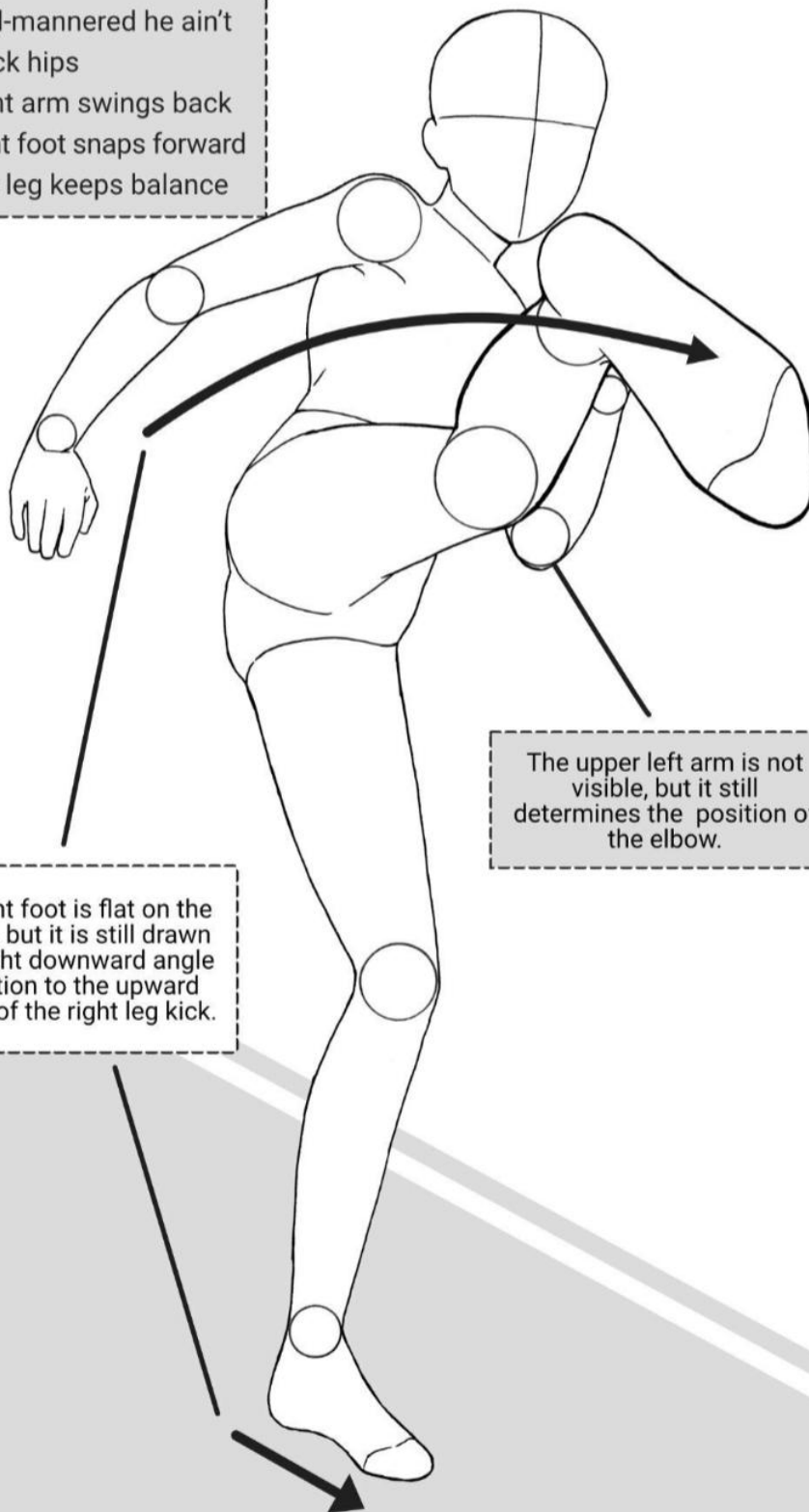
The ball is kicked from the side of the foot, and when the sole of the shoe is somewhat visible, a sense of dynamism is created.



## 22 Bad for Business

### ABOUT THIS POSE

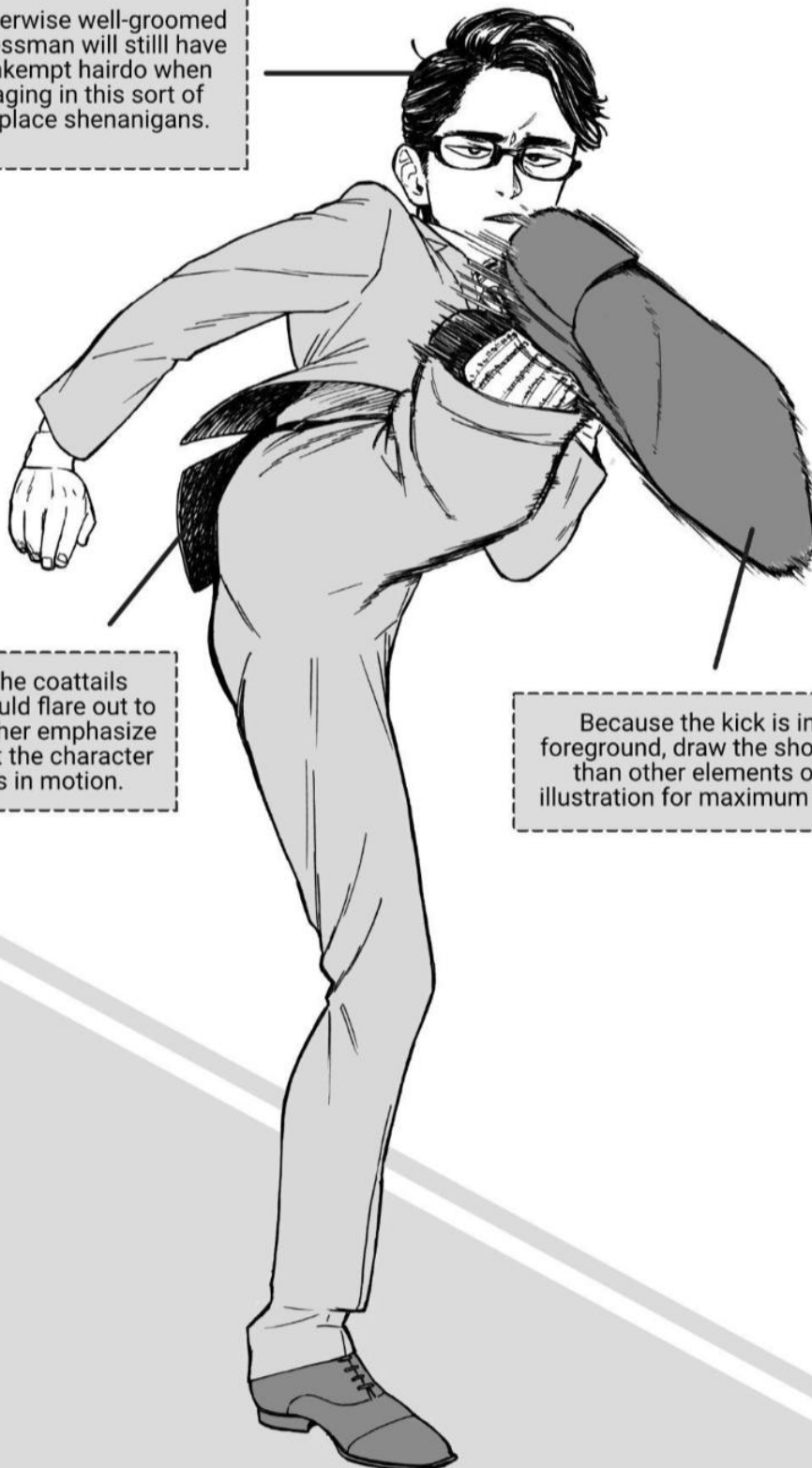
- ✓ Mild-mannered he ain't
- ✓ Quick hips
- ✓ Right arm swings back
- ✓ Right foot snaps forward
- ✓ Left leg keeps balance



The right foot is flat on the ground, but it is still drawn at a slight downward angle in relation to the upward motion of the right leg kick.

The upper left arm is not visible, but it still determines the position of the elbow.

An otherwise well-groomed businessman will still have an unkempt hairdo when engaging in this sort of workplace shenanigans.



The coattails should flare out to further emphasize that the character is in motion.

Because the kick is in the foreground, draw the shoe larger than other elements of the illustration for maximum impact.

## 23 To the Rescue

### ABOUT THIS POSE

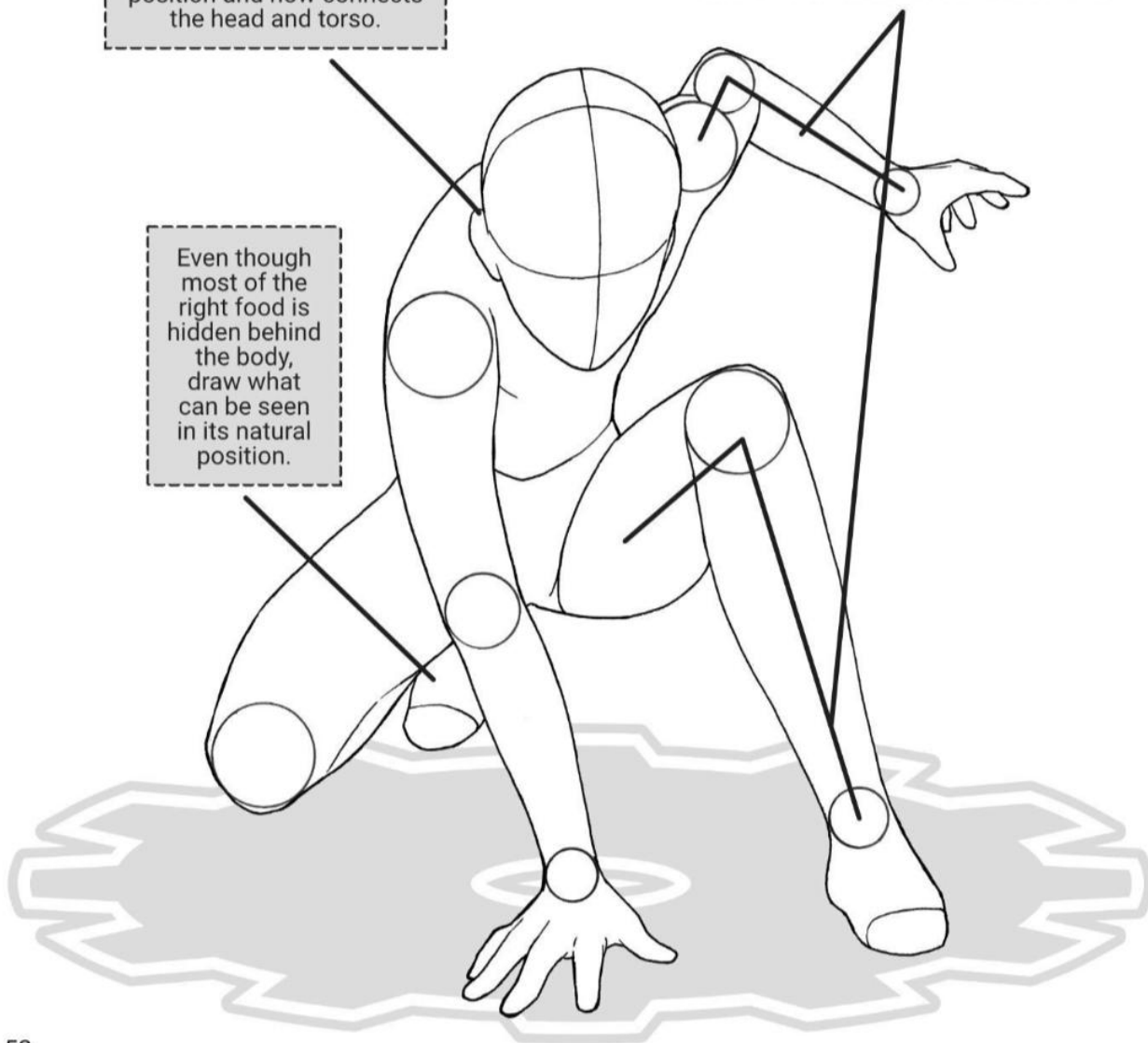
- ✓ Brave and heroic
- ✓ Perfect landing
- ✓ Head facing forward
- ✓ Left arm reaches back
- ✓ Steady on his feet

The neck might be hidden from view, but it is important to consider its position and how connects the head and torso.

The left arm should be drawn considerably shorter above the elbow than below.

Likewise, the left leg should be shorter above the knee than below. But still be sure the upper leg is wider than the lower leg.

Even though most of the right foot is hidden behind the body, draw what can be seen in its natural position.



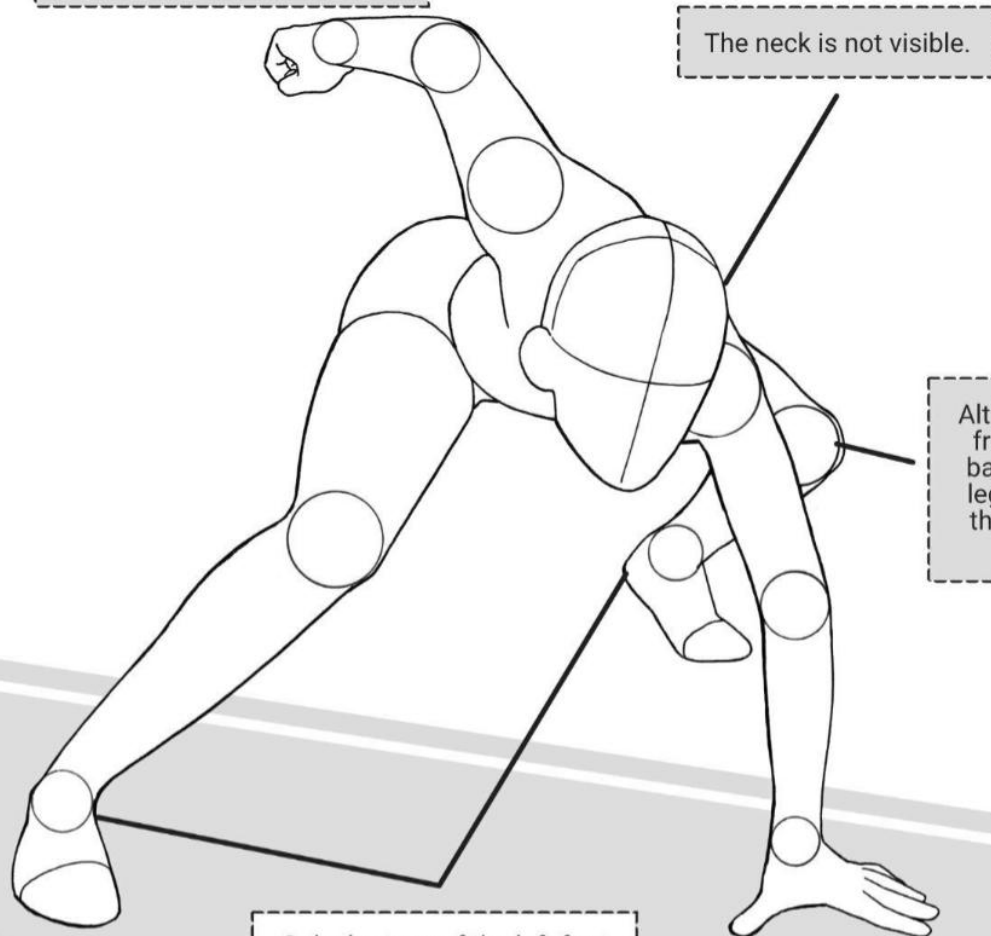


The flowing cloak further increases the dynamism of the pose.

## 24 Slide Ruler

### ABOUT THIS POSE

- ✓ Fast and focused
- ✓ Sliding backward
- ✓ Right arm balances staff
- ✓ Legs spread wide
- ✓ Hand, feet dig into ground



The neck is not visible.

Although hidden from view, the back of the left leg determines the position of the knee.

Only the toes of the left foot are touching the ground. The heel is raised above it.

The right foot, though, is flat on the ground.



Wrinkles on the clothes collect at the base of the thighs.

Adding movement to the hair and clothes gives a sense of dynamism.

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# Credits

**RYO KATAGIRI** is a manga artist, comic essayist, and illustrator who has worked on more than a dozen books, including Manga University's *How to Draw Manga: Basics and Beyond* and *The Manga Cookbook Vol. 3: Fusion Food with Character* in collaboration with Crunchyroll.

Her Japanese-language works include the three-volume slice-of-life manga *Tutti*, first serialized in *Weekly Shonen Sunday* magazine. She also has illustrated several instructional manga, including a popular guide to Japanese rice wine (sake) published by the Japan Travel Bureau.

She also teaches Manga University drawing classes in person and online.

Follow her on Instagram @girigiri4499



**HIROYUKI SENGOKU** is a full-time cartoonist, illustrator, and mangaka assistant, and teaches online classes for Manga University.

Hiroyuki's English-language debut was as a lead contributor to Manga University's *How to Draw Manga: Basics and Beyond*, and also has been published in Japan's *Weekly Shonen Sunday* magazine.

Presently a resident of the Tokyo area, Hiroyuki hails from Hokkaido, Japan's northernmost island and the birthplace of Sapporo ramen, which is reason enough to make us want to move there right now.

Follow Hiroyuki on Twitter @1000\_go\_9



**MANGA UNIVERSITY** is the educational imprint of Japanime Company Ltd., a publishing company based in Kawaguchi, Japan, with offices in California.

"Educating With Art," is our motto reflecting our commitment to creating products that are wholesome, informative and fun. We love manga, and believe it can — and should — be used for more than just great entertainment.



Whether you are studying for your Japanese driver's license test or visiting the police box, you are likely to encounter an explanatory manga. Applying for a part-time job at the local *konbini* (convenience store)? Don't be surprised if the application is filled with little cartoon characters explaining the hiring process. Those fantastic manga images can simplify things that might be otherwise very difficult to understand. More importantly, it makes learning more enjoyable. No one understands this better than a manga fan, and that's why we make books that teach you about the things you want to learn.

"How to Draw Manga: Character Pose Collection #1" staff

**GLENN KARDY**, editor and publisher

**YUKIO ONISHI**, layout

**MARI OYAMA**, translation

**LEO SANO**, editorial assistant

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"Samurai Spirit" is dedicated  
to the memory of Kell Komatsubara.



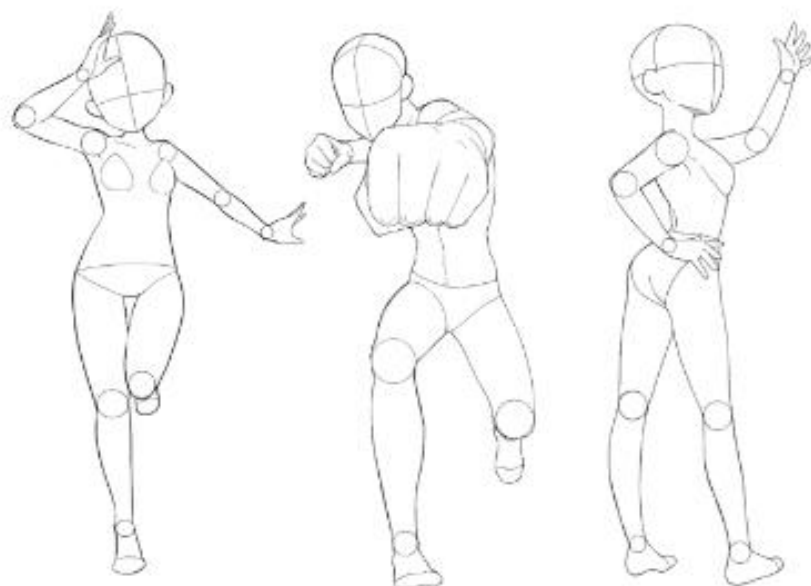
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