HOW TO DRAW MANGA

Dressing Your Characters in Suits and Sailor Suits

The reader should also not copy each drawing line for line.

I would like to thank the reader for selecting this book and go over its basic usage. The reader should not attempt to imitate the artistic style used in this book.

Sketch, sketch

Grumble, grumble

Rather, this book was created as reference to help you, the reader, generate a visual image when drawing.

The drawings in this book are intended to provide you with information on individual garments' shapes or how creases form on cloth, etc.

"I get it! So, this is what it should look like."

So, just relax and use the information contained herein to develop your own style and have a ball creating artwork that will charm and impress others.

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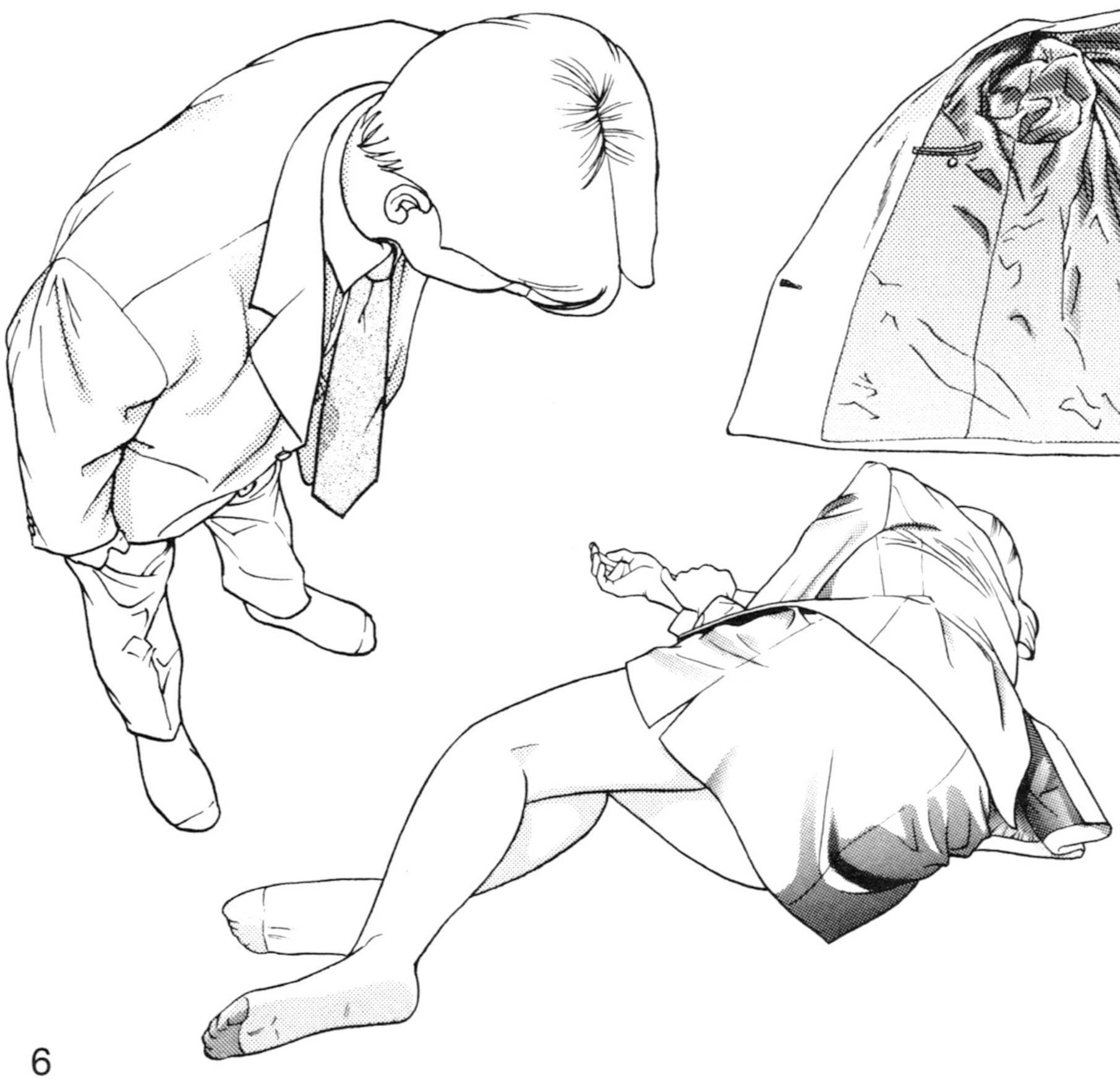

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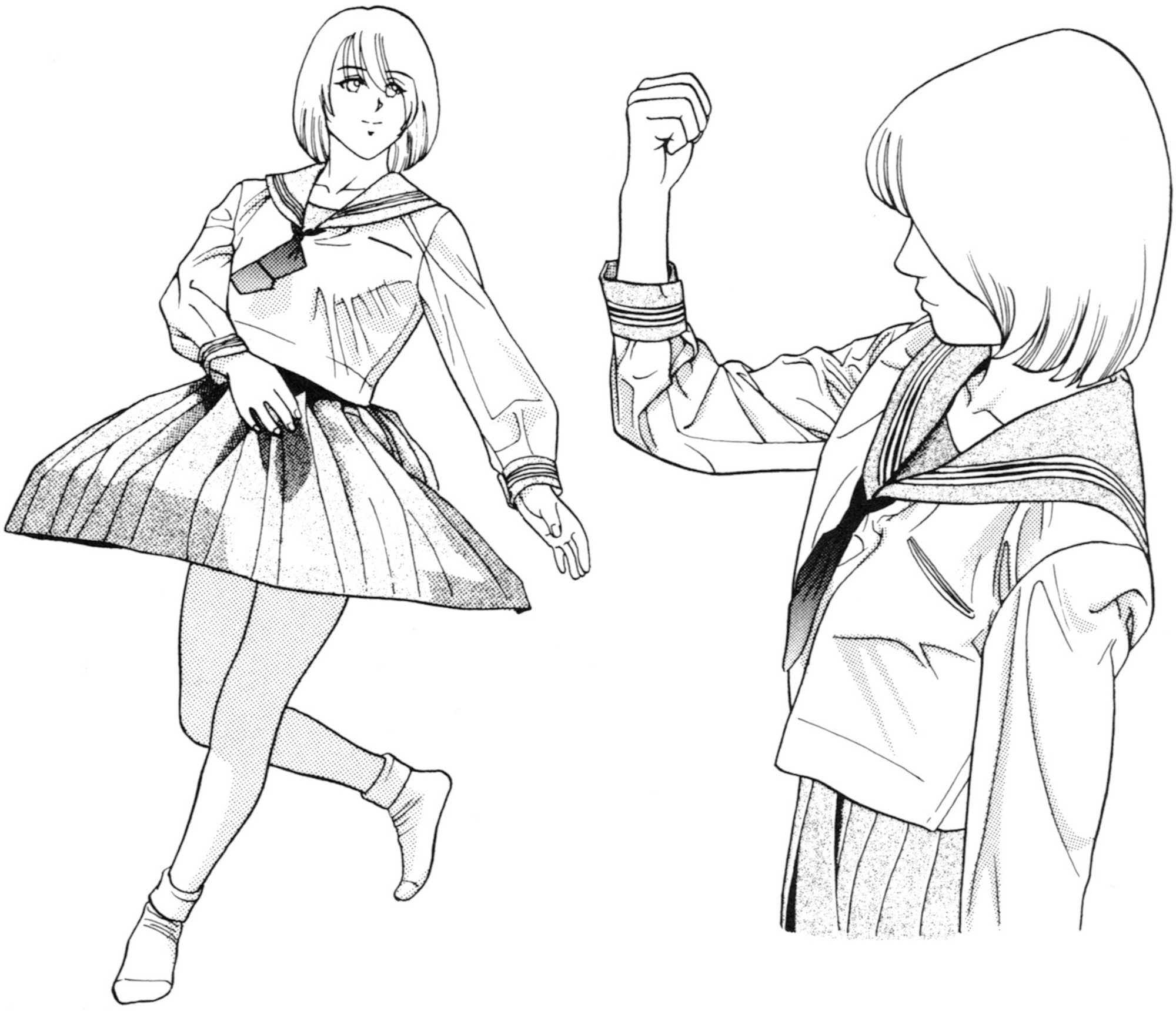
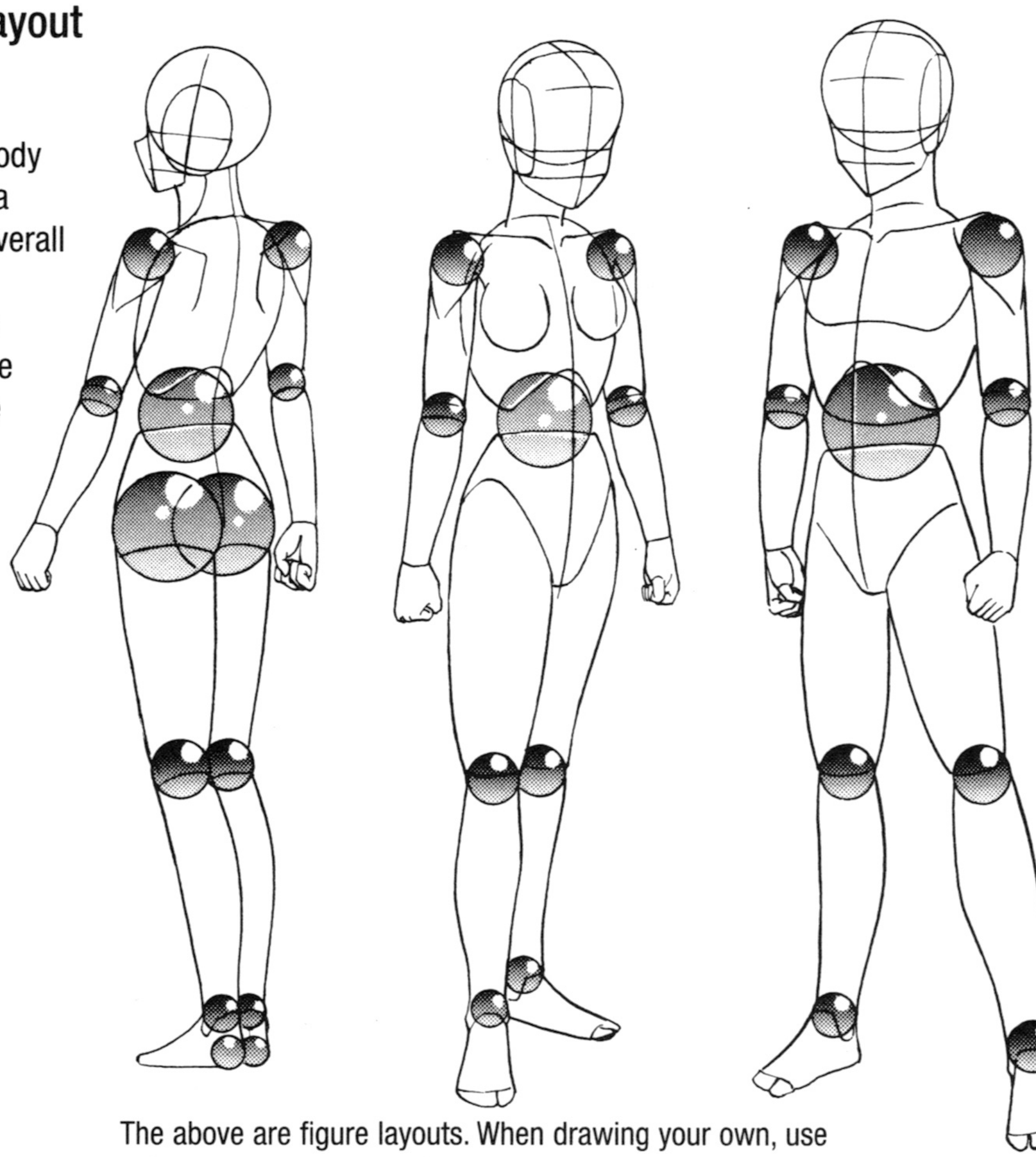


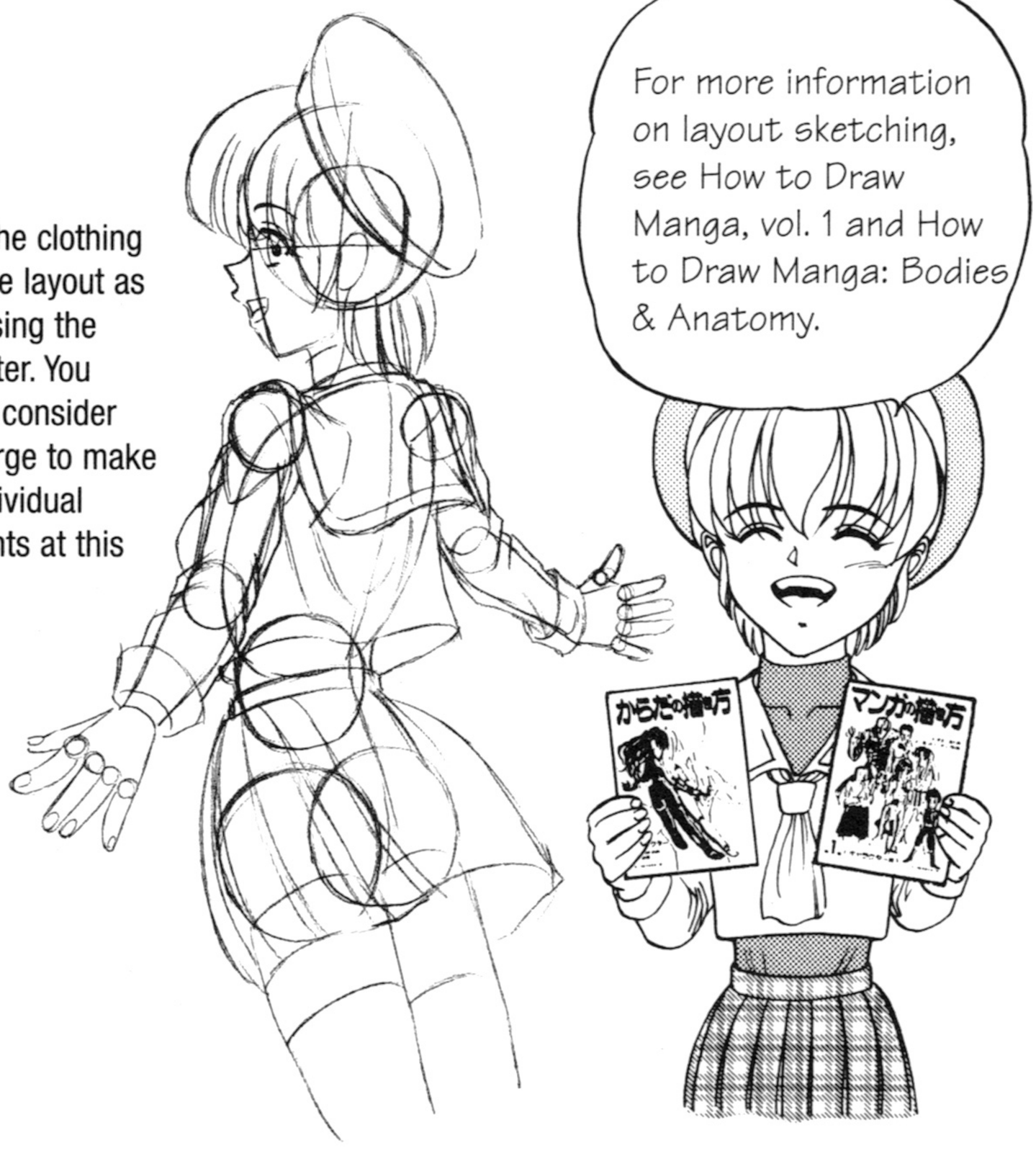
1 Starting with the Layout

When dressing a character in clothing, first produce a full body sketch. In other words, draw a figure layout and adjust the overall proportioning.
A layout consists of the figure nude. Draw the layout with the intention of dressing the nude figure.



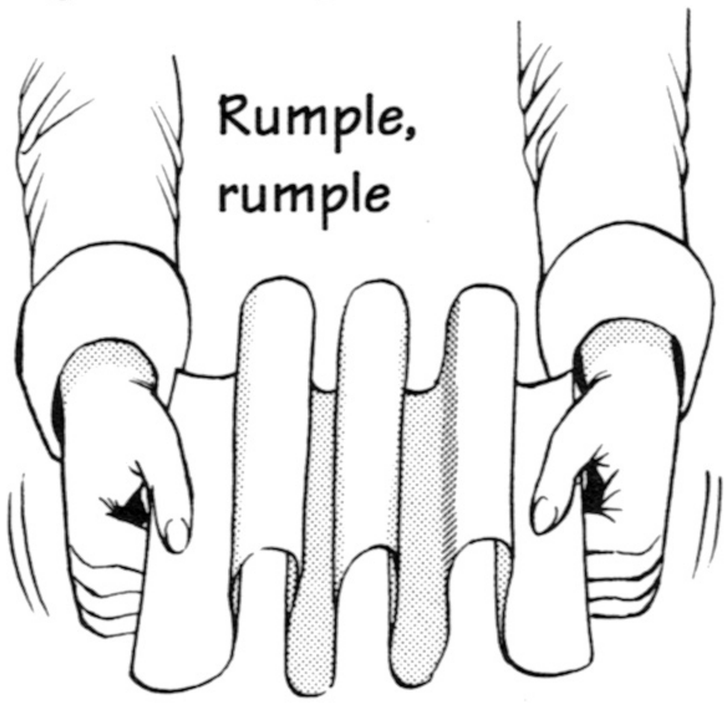
The above are figure layouts. When drawing your own, use spheres to represent the joints. Ensure that your figure layouts always include a centerline.

Draw the clothing over the layout as if dressing the character. You should consider how large to make the individual garments at this point.

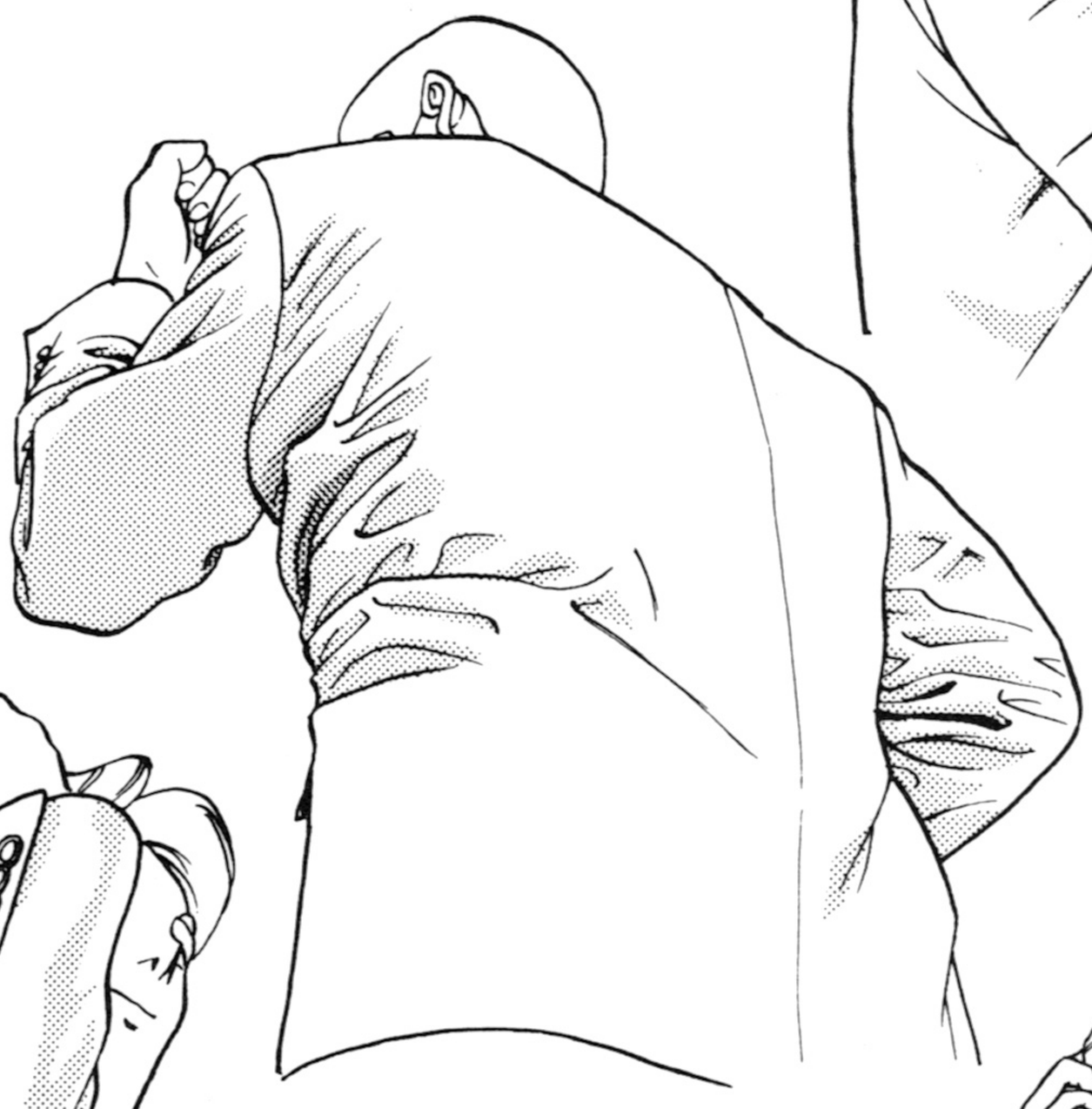


2 Developing a Visual Image of Creases

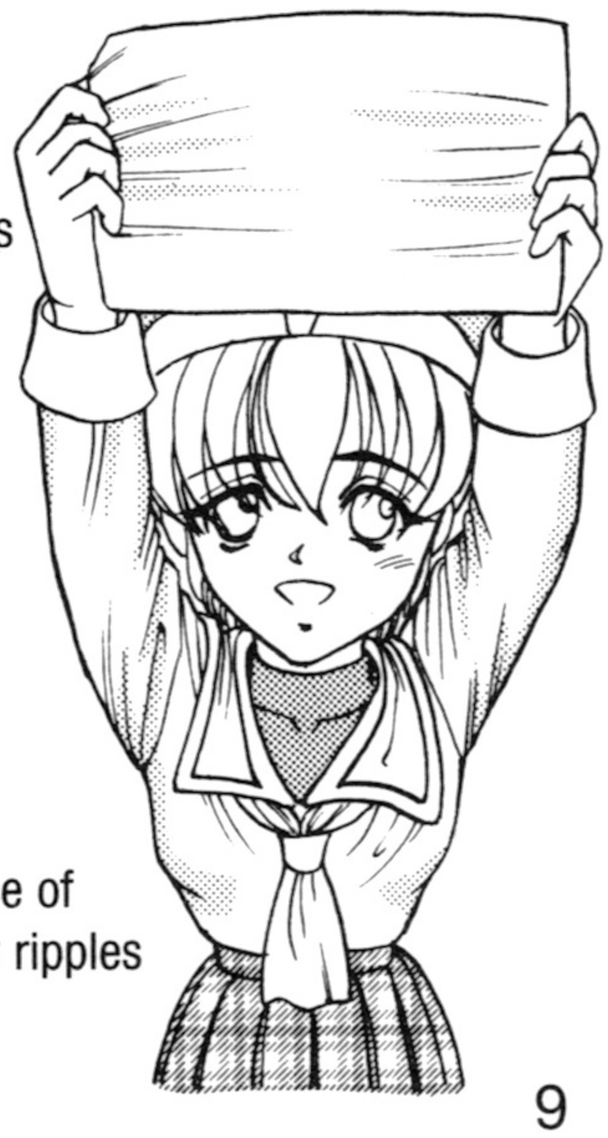
Drawing clothes also involves drawing creases. This section addresses where creases form.
You, the artist, should maintain a basic, three-dimensional, visual image of clothing creases.



Creases are ripples that result from stretching and bunching the garment's fabric.



As an example, let's look at how creases form when the arms bend. Note that creases form profusely inside the crook of the arm.



Note that stretching a piece of fabric causes long, narrow ripples to form in the cloth.

3 Imagining How Gravity Affects Creases

Gravity generates creases in a variety of forms, from vertical ripples extending toward the ground and downward curving ripples that extend from right to left to creases that form in the direction of motion when a body moves.

Fig. A: Downward curving ripples that extend from right to left

Fig. B: Vertical ripples formed by gravity

Use ripples of the variety illustrated in Fig. A when dressing large-chested characters in loosely fitted clothing.

Vertical ripples like those illustrated in Fig. B may form at the sides.

Arcing back pulls at the fabric, causing creases to form in the direction of motion.

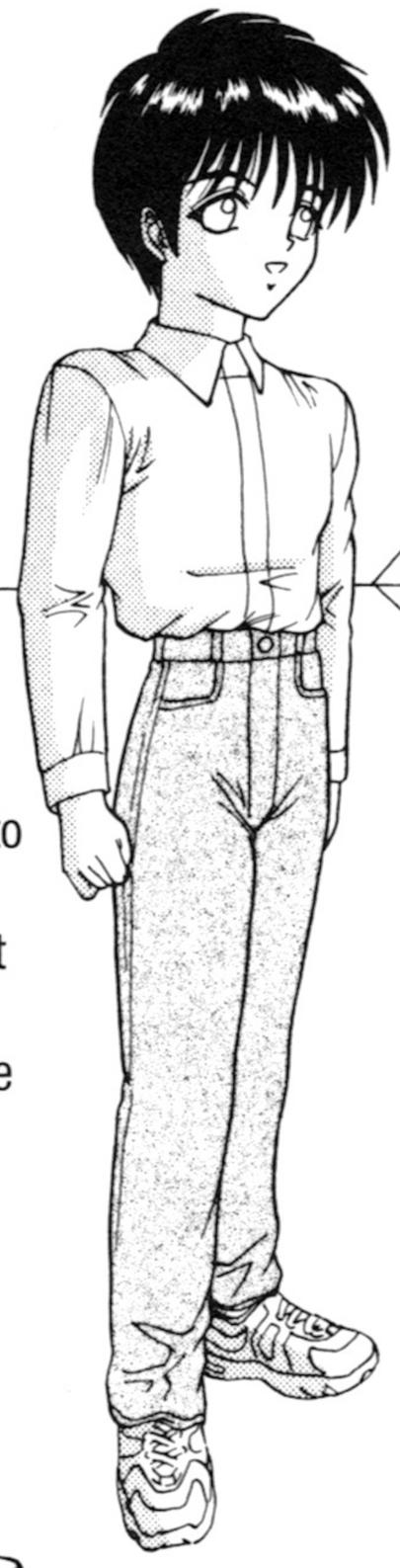
The above shows fabric being pulled as the arms rise, forming creases. Gravity draws the creases downward, resulting in ripples like those shown in Fig. A.

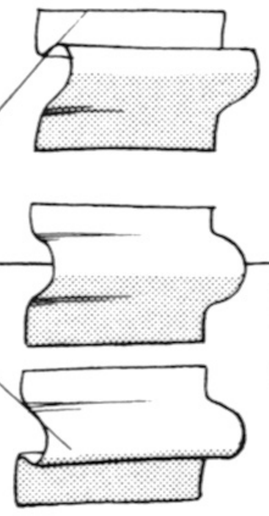
Skirts are likely the garment most affected by movement and gravity.

Temporally, the body moves before the skirt, which then follows the body's motion.

4 The Basics in Creating the Illusion of Three-Dimensionality

When creating a box, applying tone to the side is one technique that produces the illusion of volume. Likewise, creases and ripples form hills, and applying tone to one side generates the illusion of three-dimensionality. However, creases form complicated shapes for a variety of reasons, so just remember the basics when drawing.



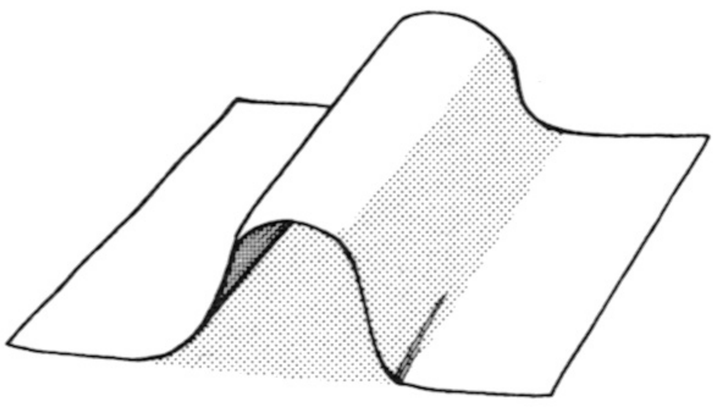


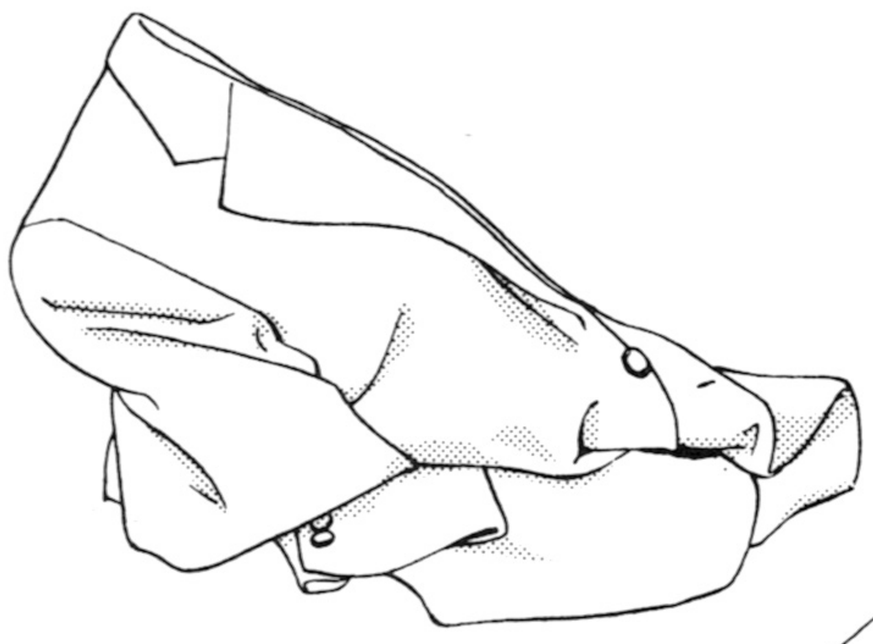
A common technique for give a box the illusion of three-dimensionality is applying tone to one side.

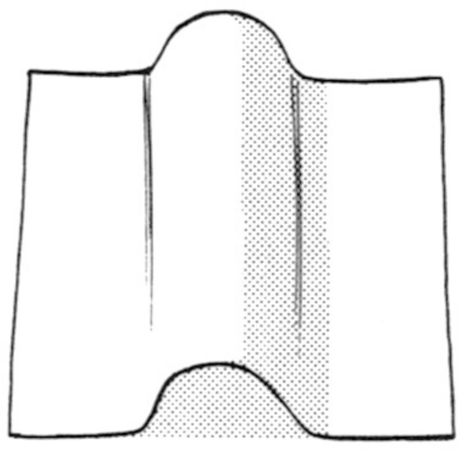
Light source

Eye level
(Horizon line)

The ripple's appearance changes according to the angle from which it is viewed. Take the angle of perspective and direction of the light source into consideration. Imagine that the region of shadow to which you apply the tone as the ripple's side.







As with a box, applying tone to the side of the ripple creates the illusion of three-dimensionality.

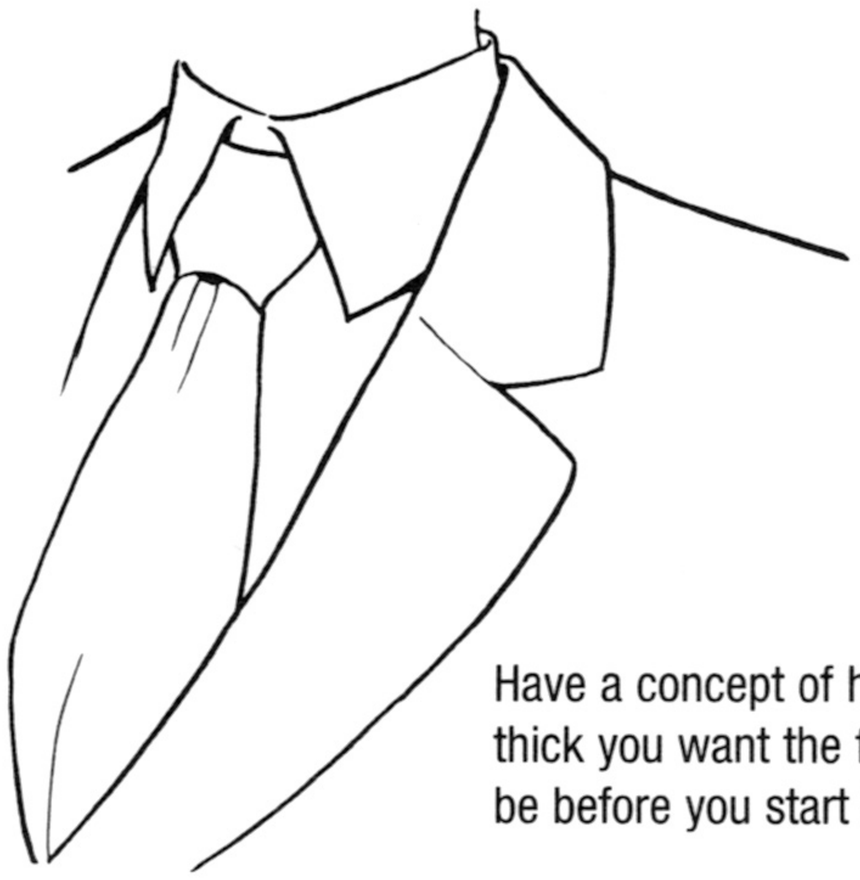
The cylindrical shape of the pant leg and the vertical ripples combine to form creases of complicated shapes.

The above shows creases in complicated shapes formed by various factors.
Avoid thinking too much about the creases' shapes, or you will find yourself unable to draw. Instead, remember the basics, and if you are able to make the crease appear three-dimensional, then you have succeeded.

These drawings of jackets hanging freely display the same vertical ripples seen in Fig. B on the preceding page.

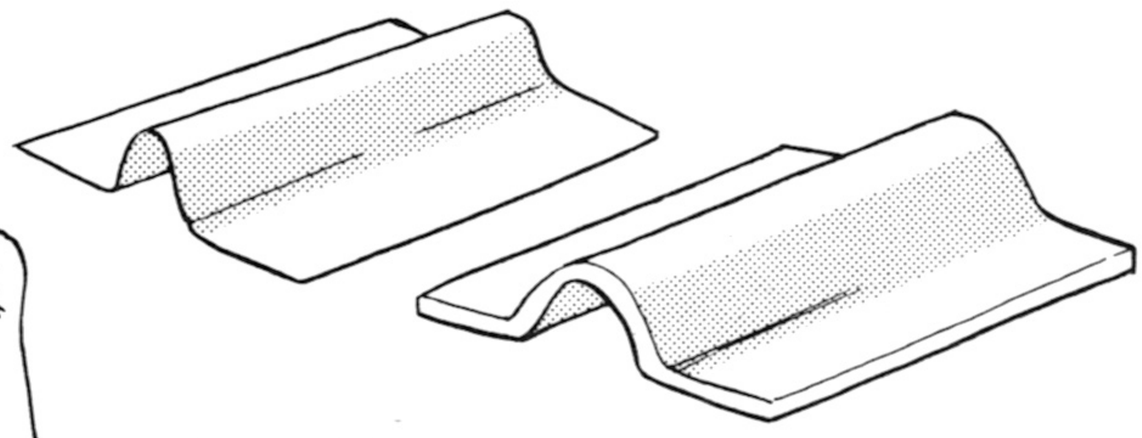
5 Textures

Accurately drawing a suit's shape should allow the viewer to visualize the texture. However, to heighten a composition's sense of texture, give consideration to the fabric's thickness and stiffness. These factors affect to a certain extent how creases appear on the suit.



Have a concept of how thick you want the fabric to be before you start to draw.

The above illustrates that even when various information details are missing, the viewer still recognizes that the character is wearing a suit and imagines its texture.



The fabric's thickness affects the creases' appearance. Thick fabrics produce thick creases, while thin fabrics produce thin creases.

Dress shirts, which are made of a finer fabric, produce thin creases than the thick suits worn over them. When drawing in pen, modulate your strokes' thickness to illustrate this. Thin strokes create the feel of a thin, fine fabric. Heavy strokes create the feel of a thick, heavyweight fabric.

Chapter 1: Suits

Types of Suits

The most common suit designs are single-breasted and double-breasted.

Fig. A shows a single-breasted suit, displaying one of buttons. Fig. B shows a double-breasted suit with two rows of buttons.

Fig. A

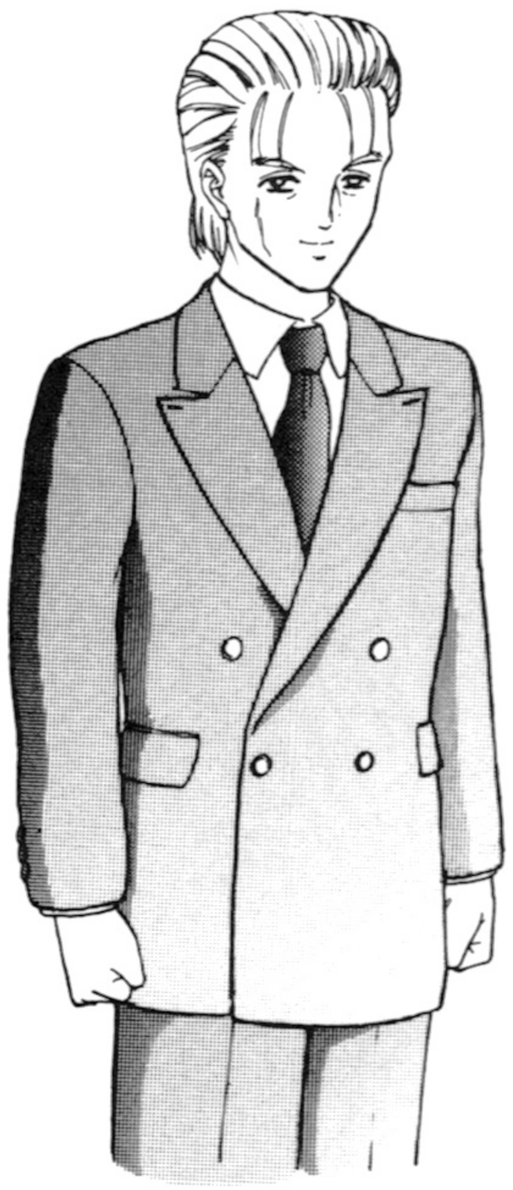
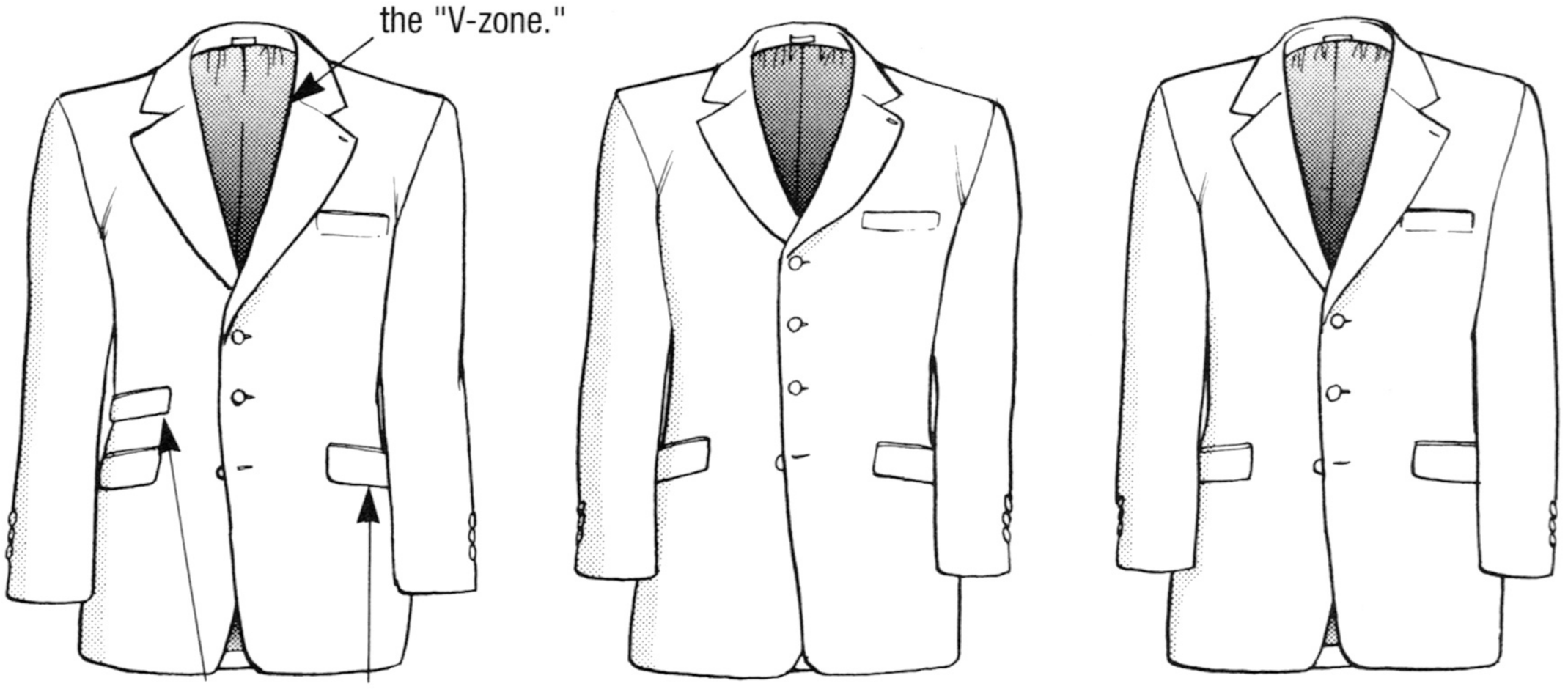


Fig. B

Single-breasted

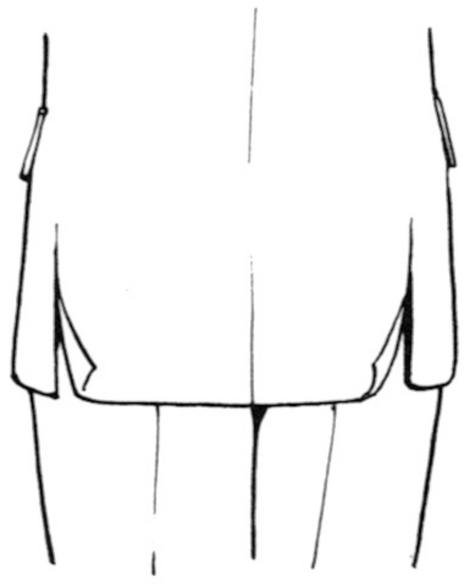
Single-breasted suits may sport varying numbers of buttons, which affects how wide the V of the lapel appears.

The area of the collar, lapels, shirt, and tie is referred to as the "V-zone."



A second pocket occasionally appears located above the right pocket and is called a "change pocket."

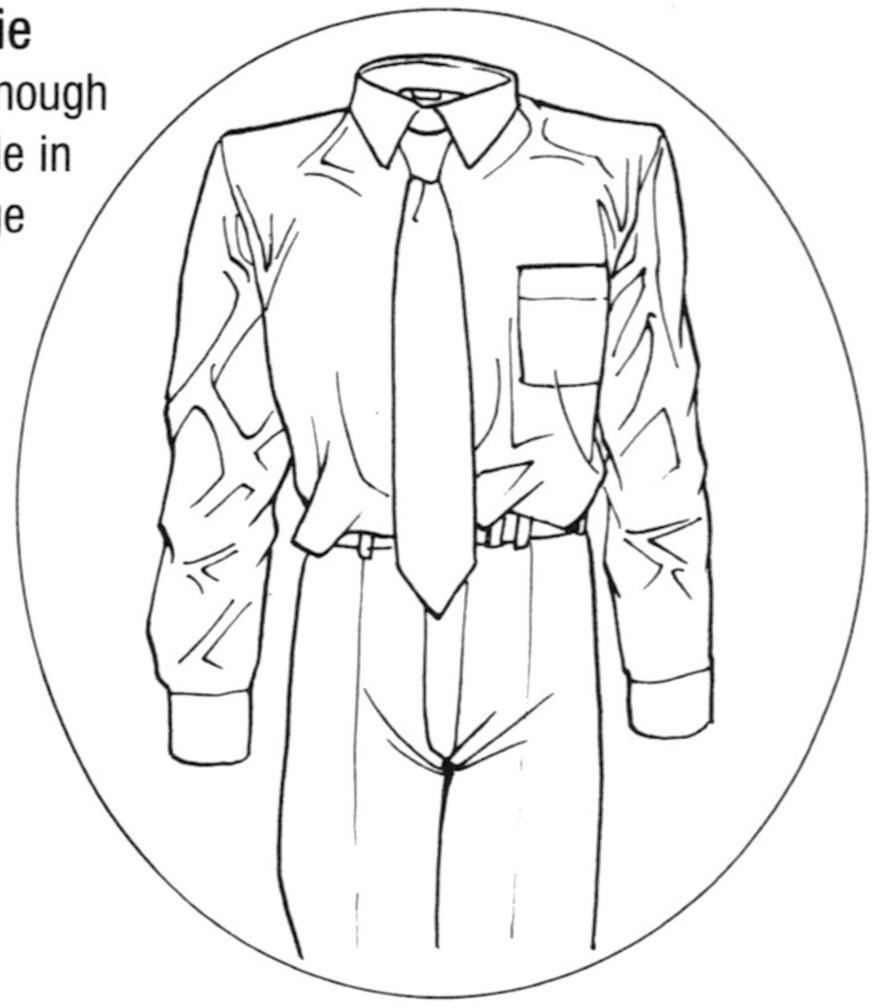
Pocket flap

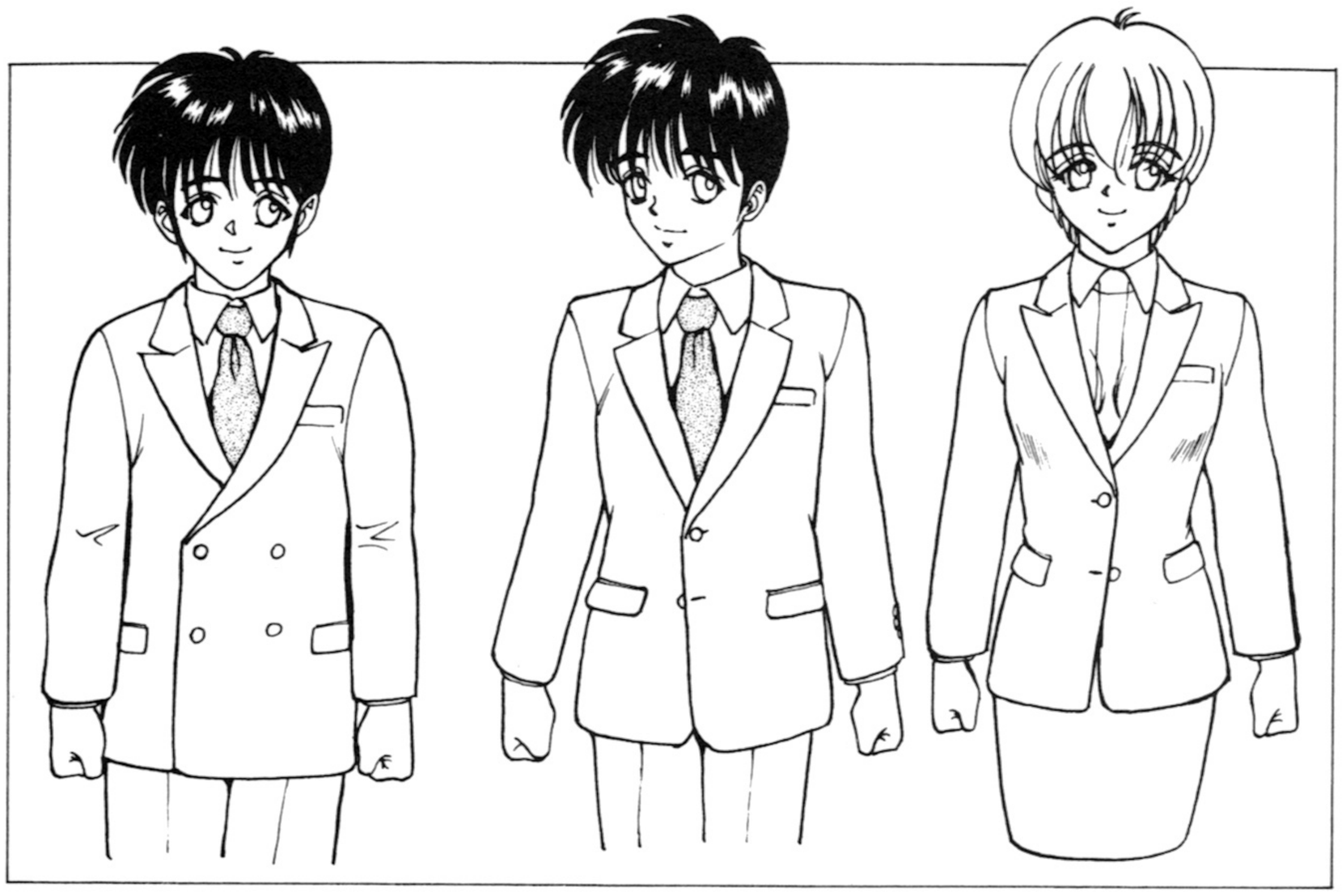


A vent appearing in the center of a jacket's back is called a "center vent," while vents appearing at the sides are called "side vents."

Positioning of the Tie

A tie should be long enough to cover the belt buckle in the case of the average professional.





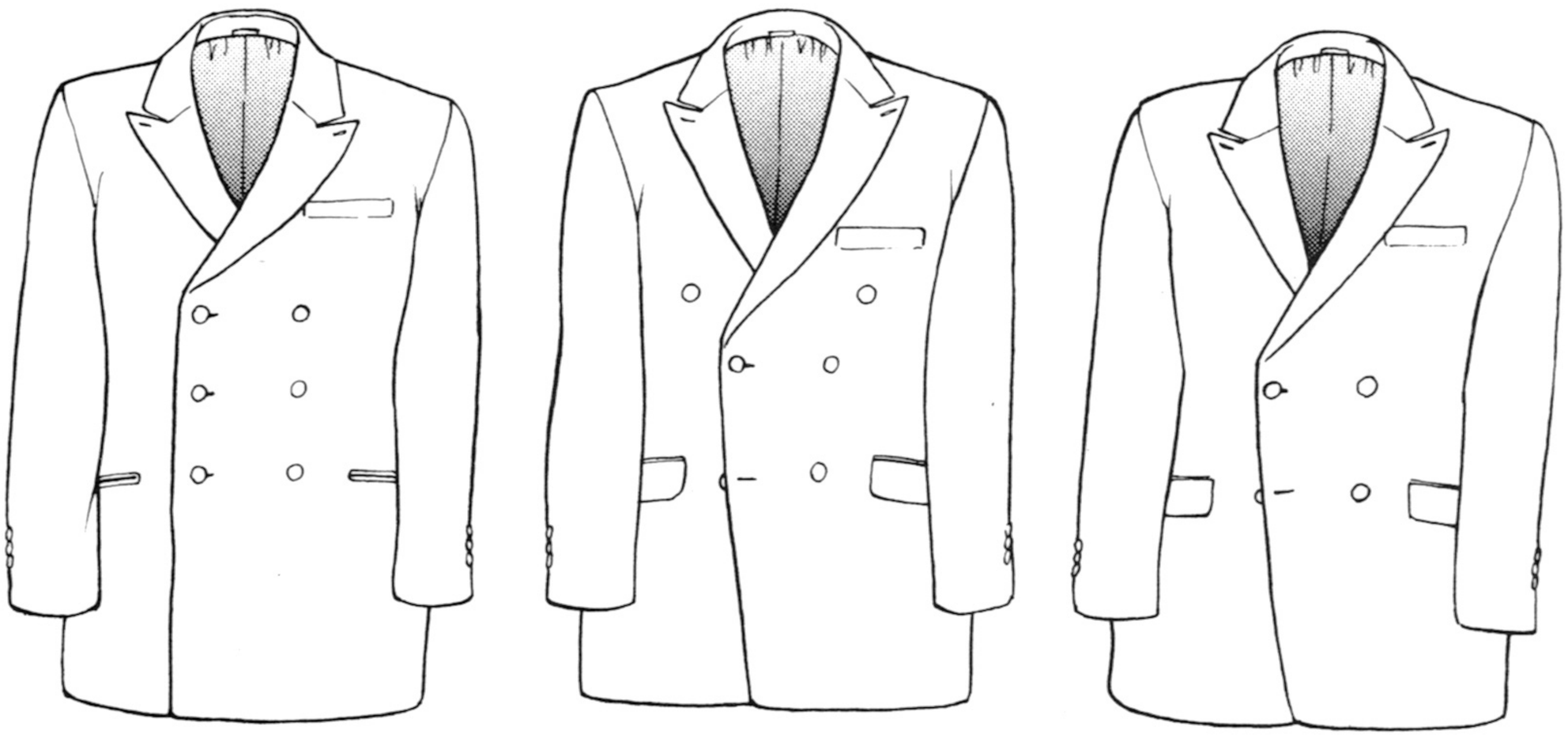
Differences between Gentlemen's and Ladies' Jackets and Silhouettes

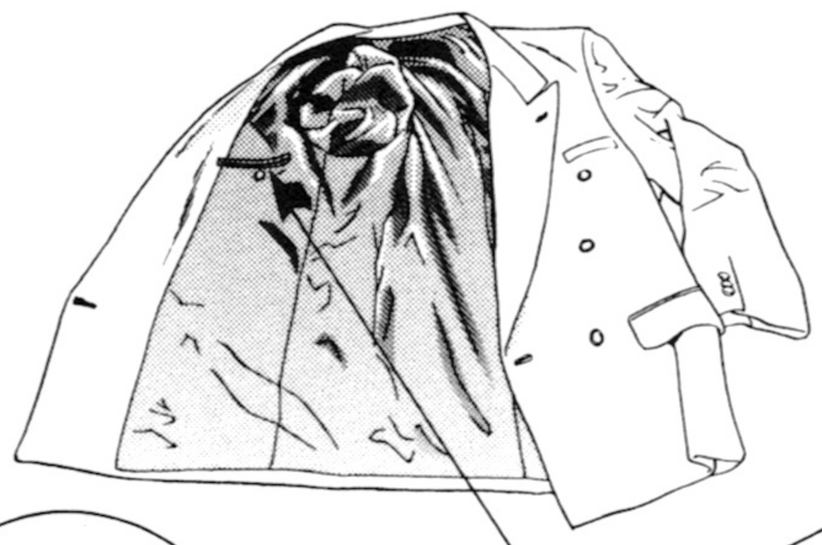
Men's and women's jackets button on different sides. Jackets come in two general silhouettes, those that are tailored at the waist, creating a slim look and those that are wide at the waist, creating a roomy look.

The above loosely tailored suit is double-breasted, but single-breasted suits also come in roomy styling.

Double-breasted

The different positioning of the buttons is perhaps more easily recognizable than differences in silhouettes..

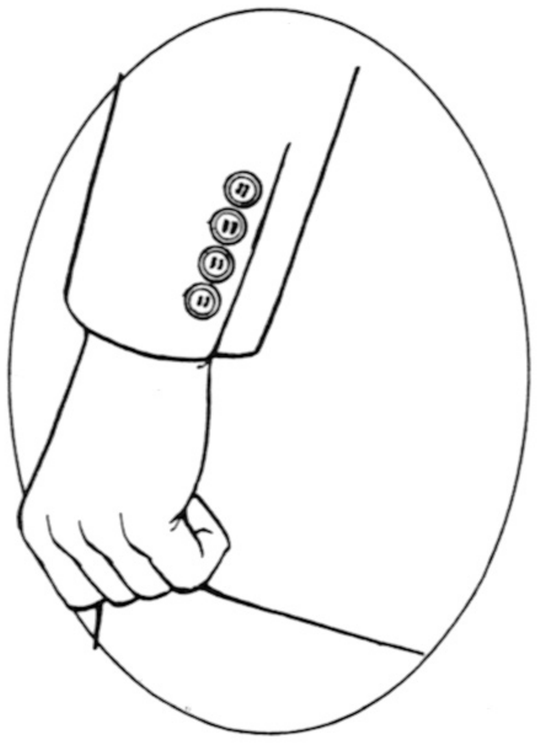




Some jackets have two inside pockets, one on the right and one on the left.

A button is present on the inside to fasten the front.

This double-breasted suit sports an extra pair of buttons than the one pictured on the preceding page. The full six buttons are distributed in a V-shape.

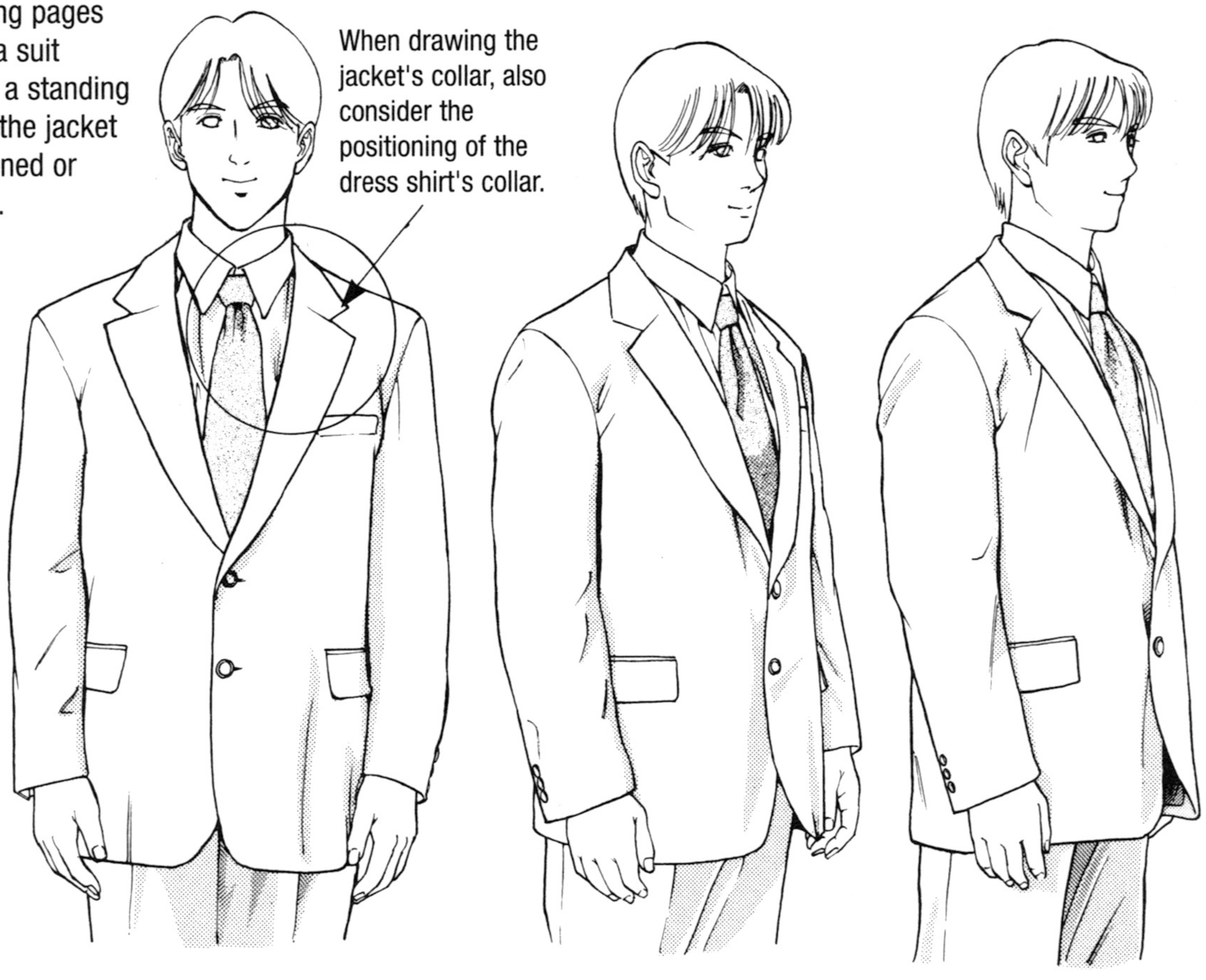


Sleeves may sport one or more buttons, and there is no difference for sleeve buttons on single-breasted versus double-breasted jackets.

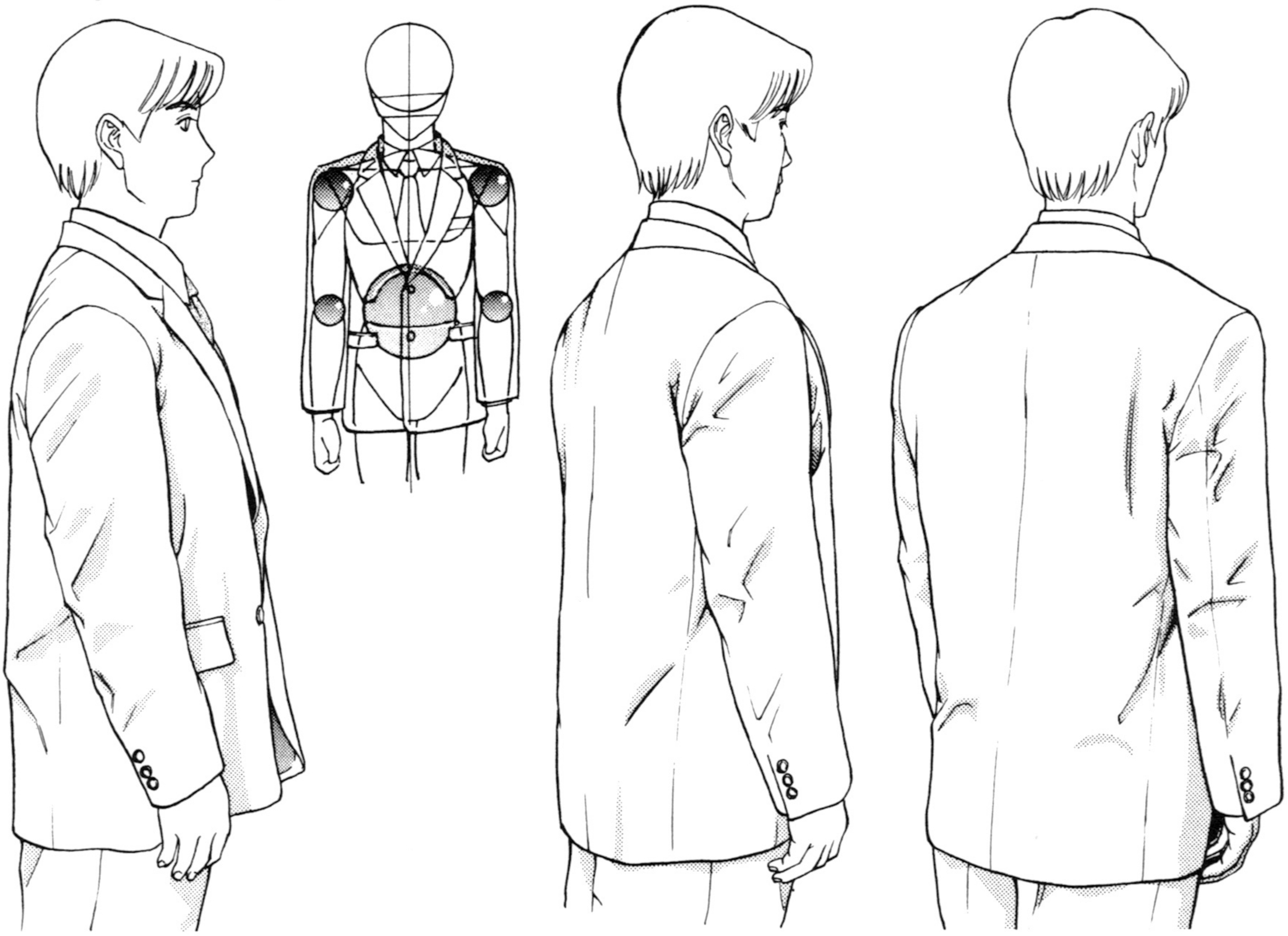
Standing Straight • Male • Jacket Buttoned

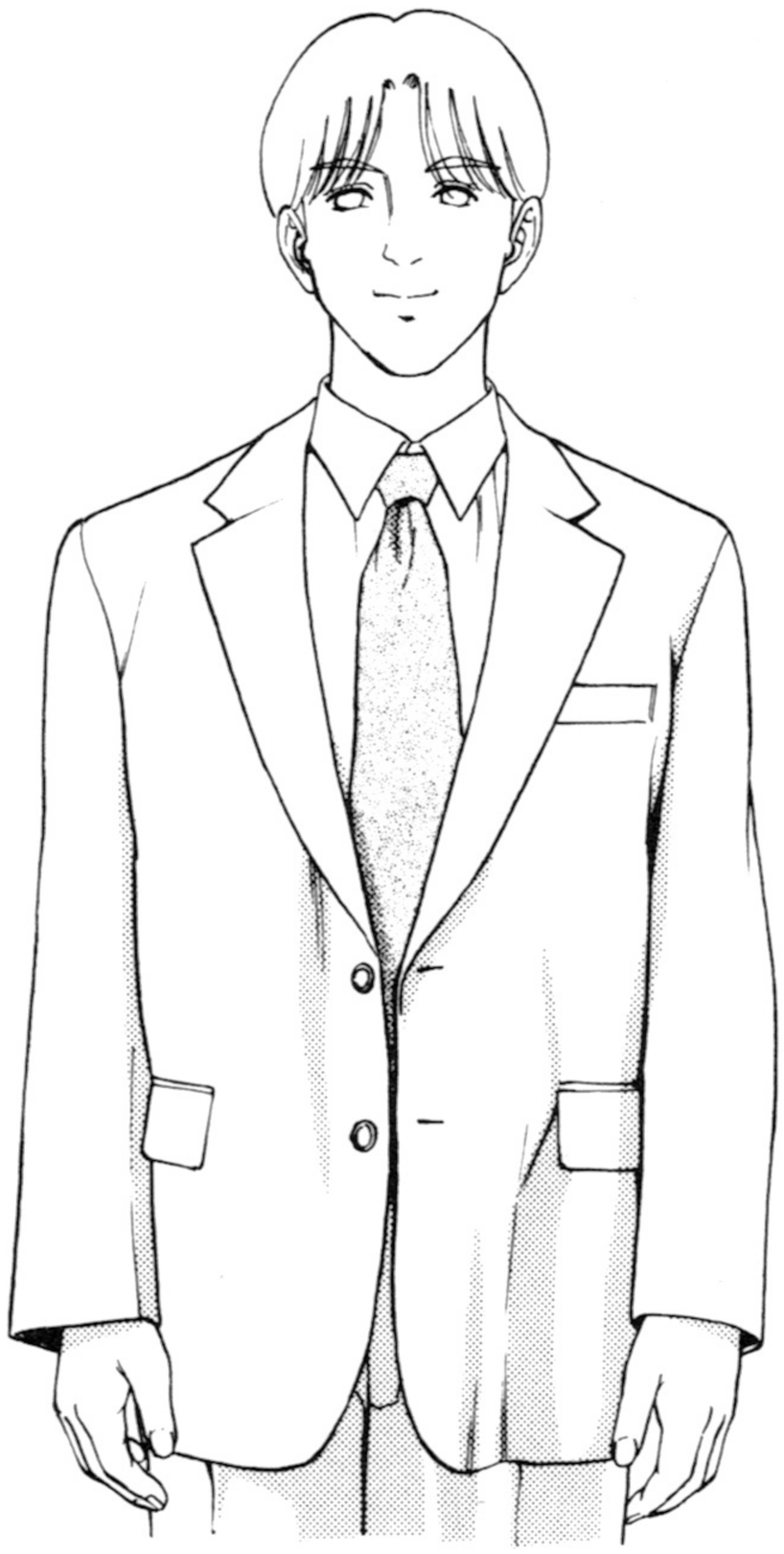
The following pages show how a suit appears on a standing figure with the jacket either buttoned or unbuttoned.

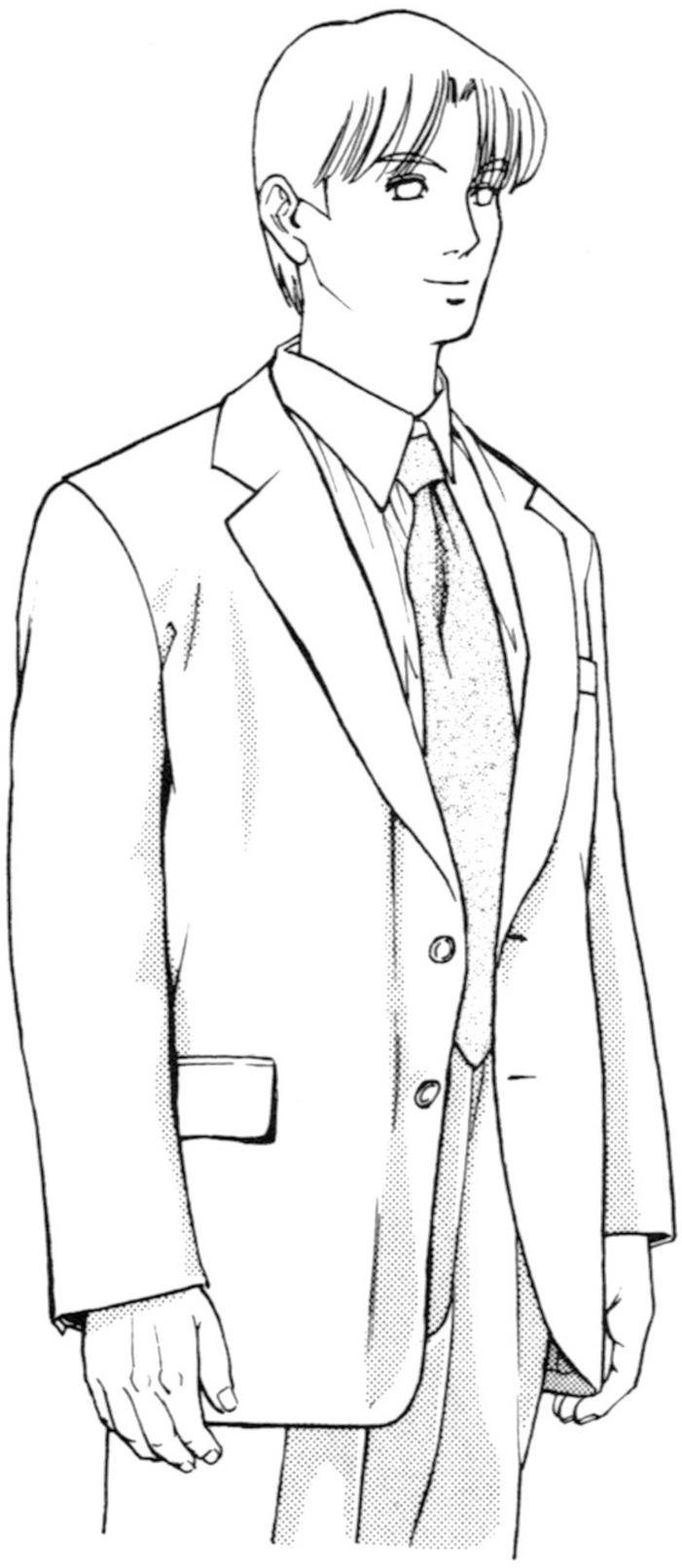
When drawing the jacket's collar, also consider the positioning of the dress shirt's collar.

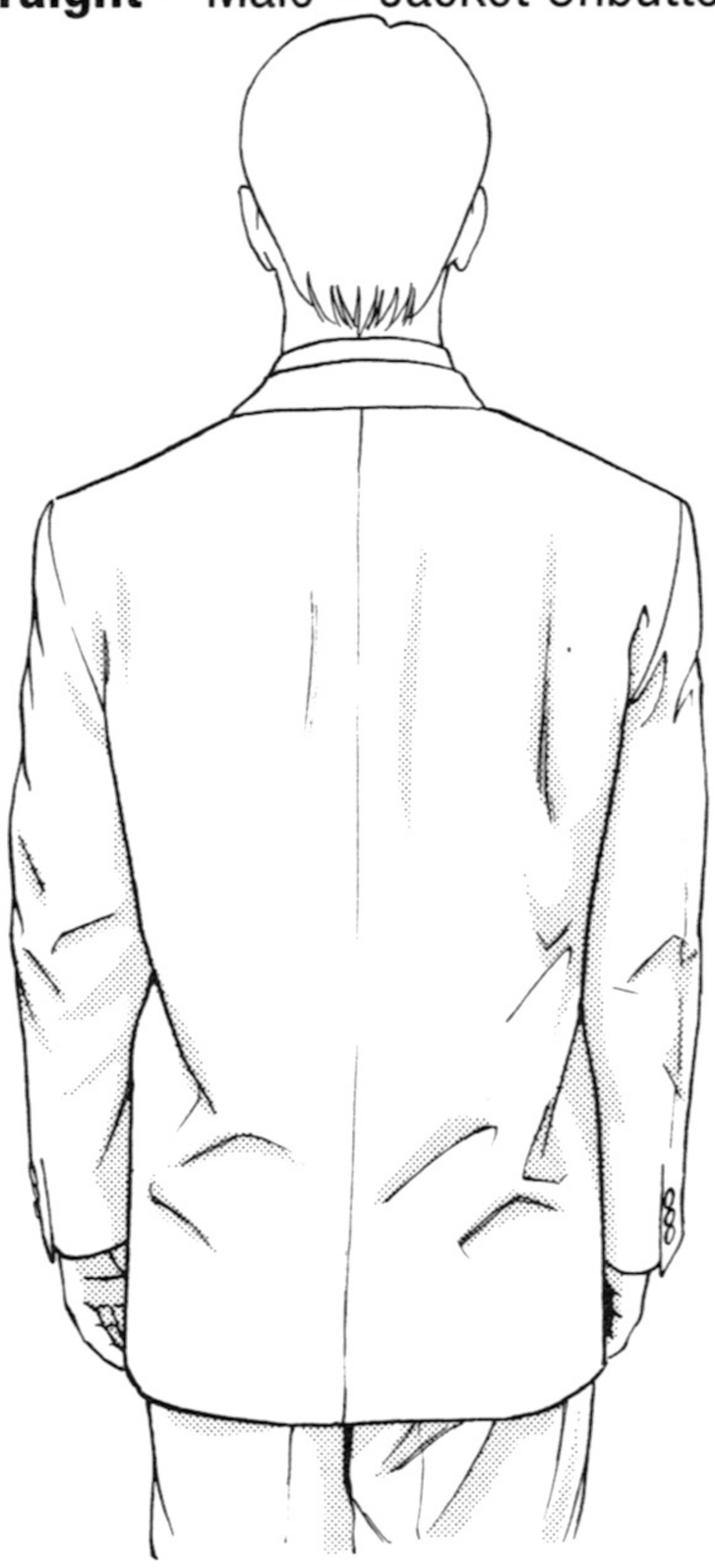


Some suit jackets contain shoulder pads. Include this in your jacket design when drawing.

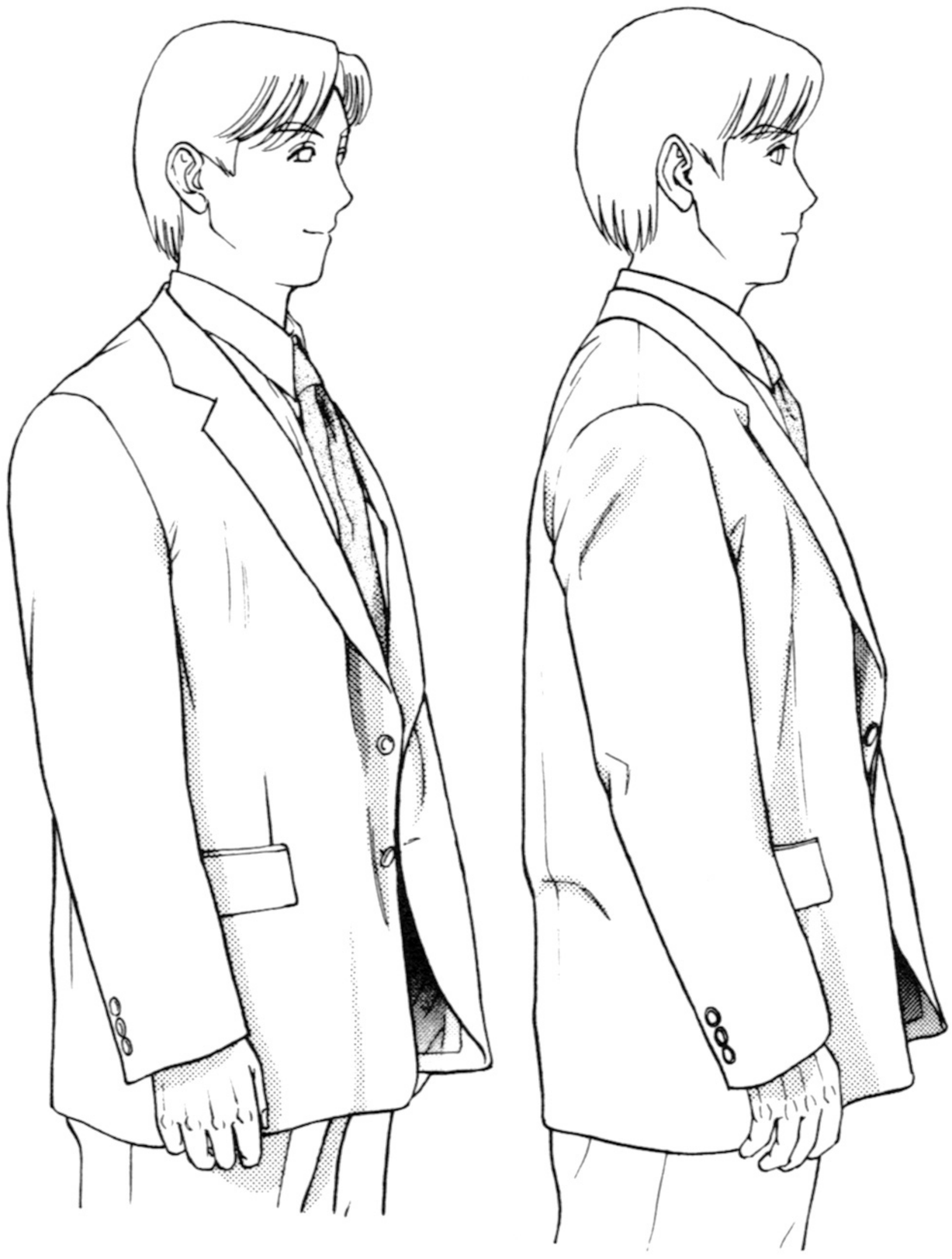




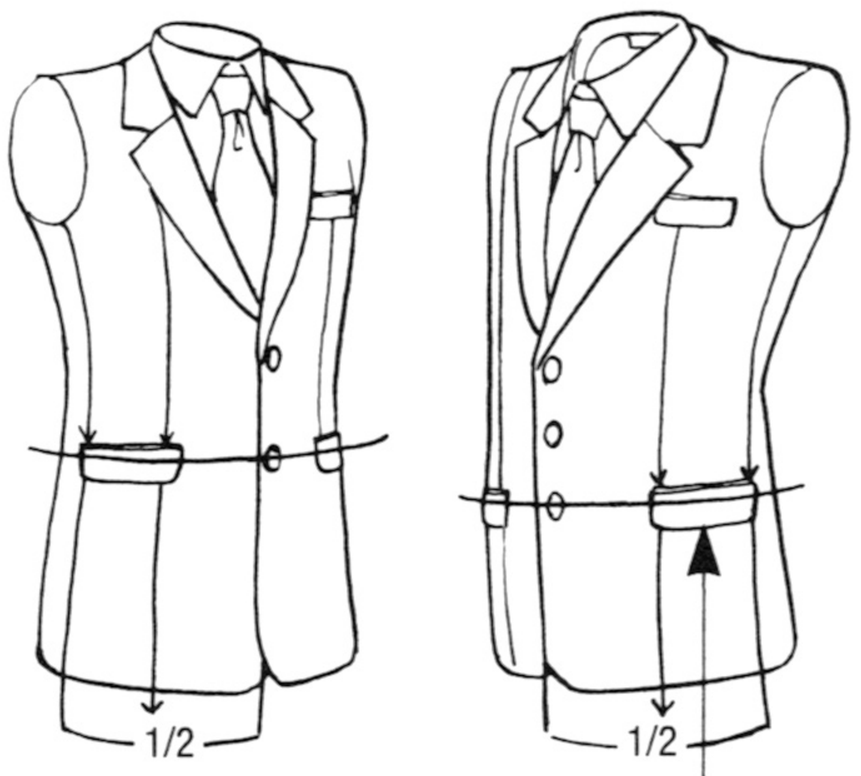




There is not a significant difference in appearance between a man standing with a suit jacket buttoned and with a jacket unbuttoned.

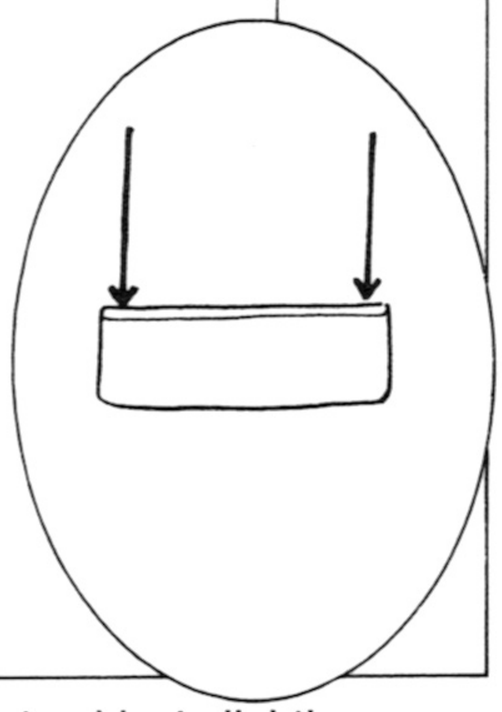


Pocket Placement



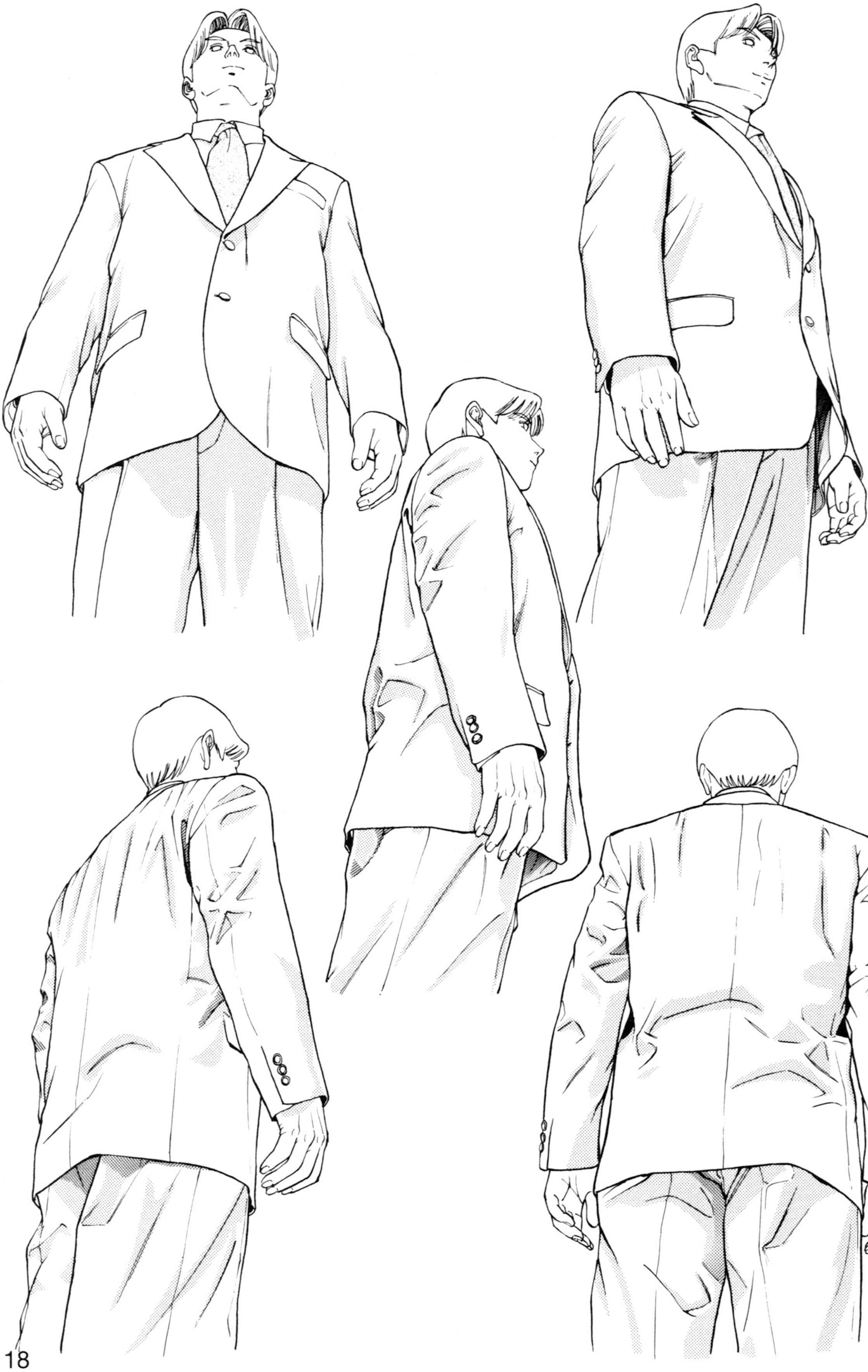
Pocket flaps should be positioned at the same level as the bottommost button.

As illustrated above, pocket flaps should be drawn from a line running straight down from the underarm (i.e. sideline) to a line approximately half the distance from the sideline to the front centerline.

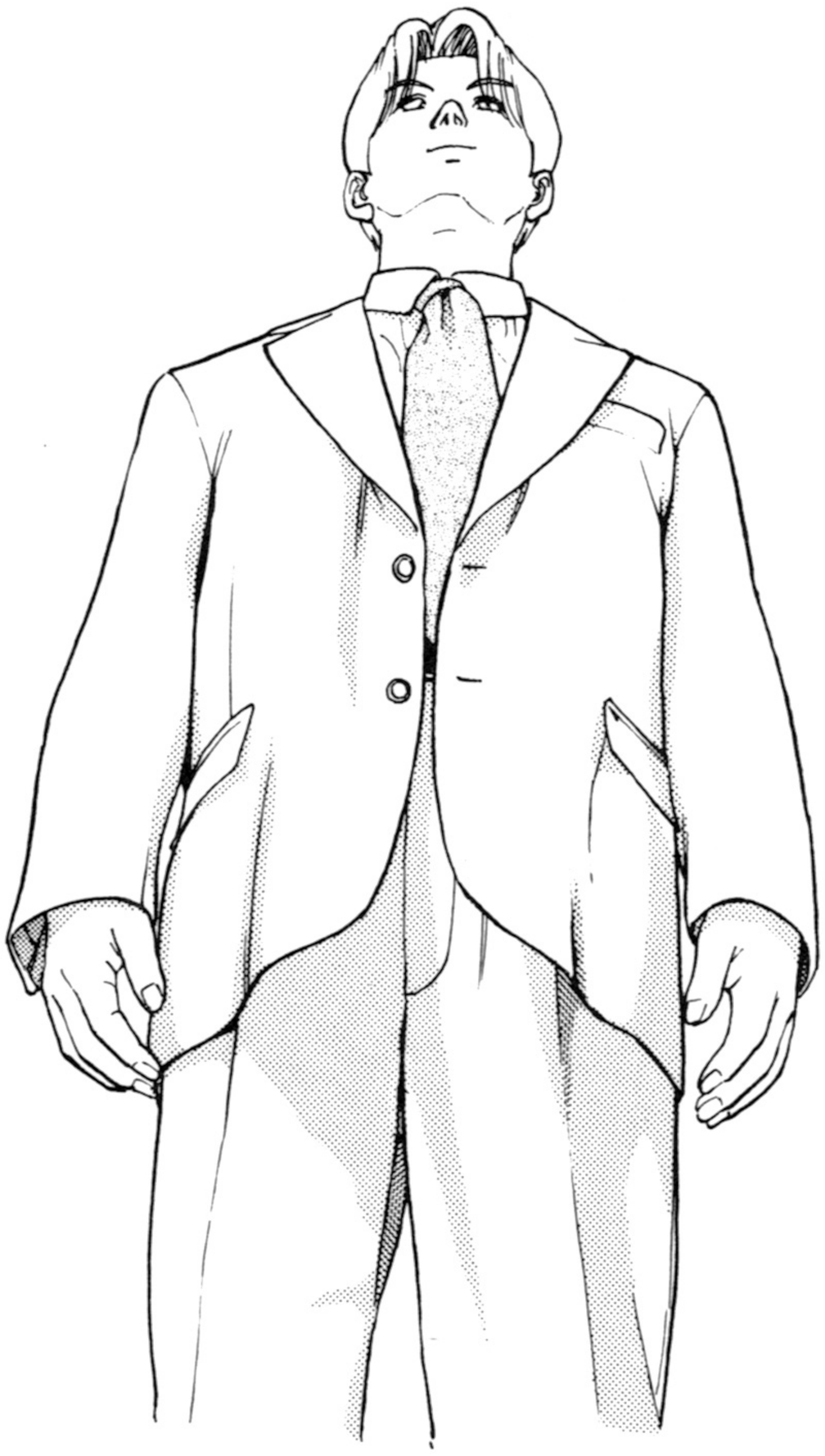


The flap's sides should extend just slightly outside of the sideline and the chest line.

Standing Straight • Male • Jacket Buttoned • Low Angle

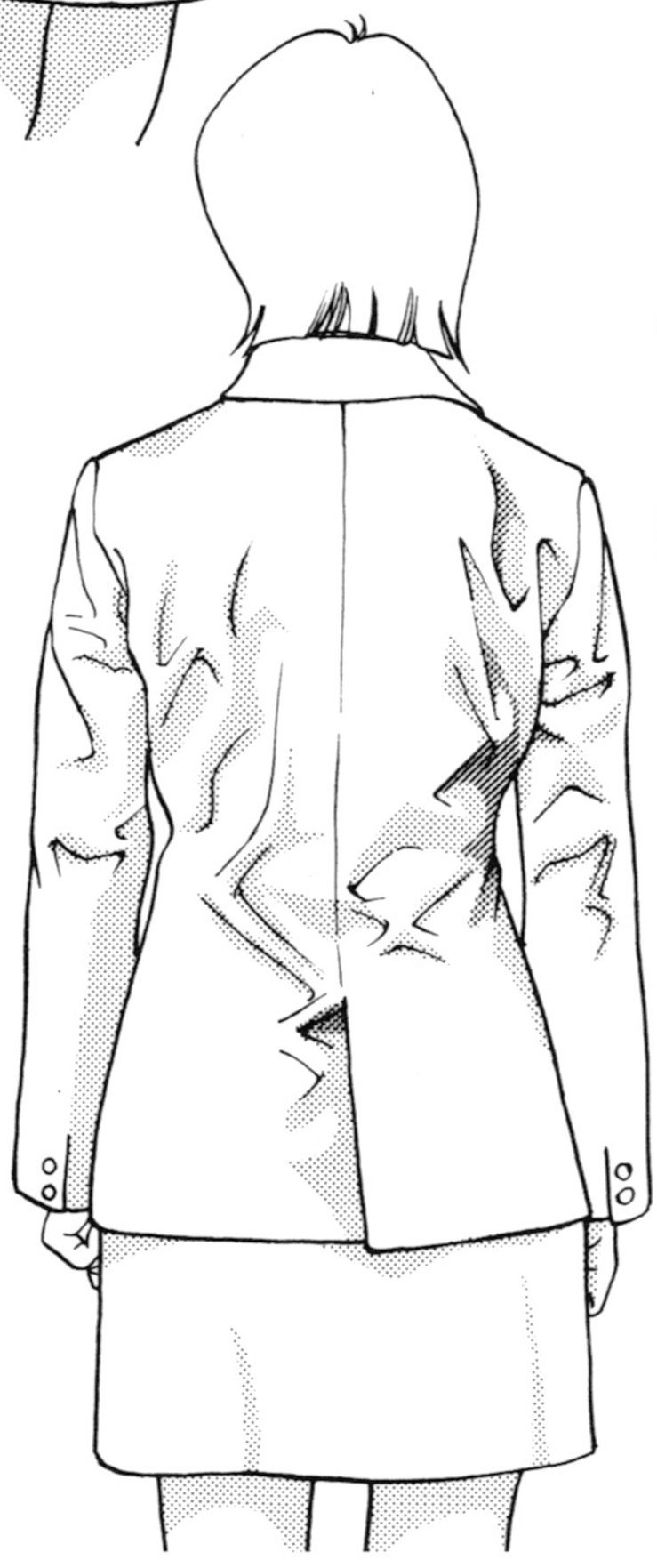


Standing Straight • Male • Jacket Unbuttoned • Low Angle

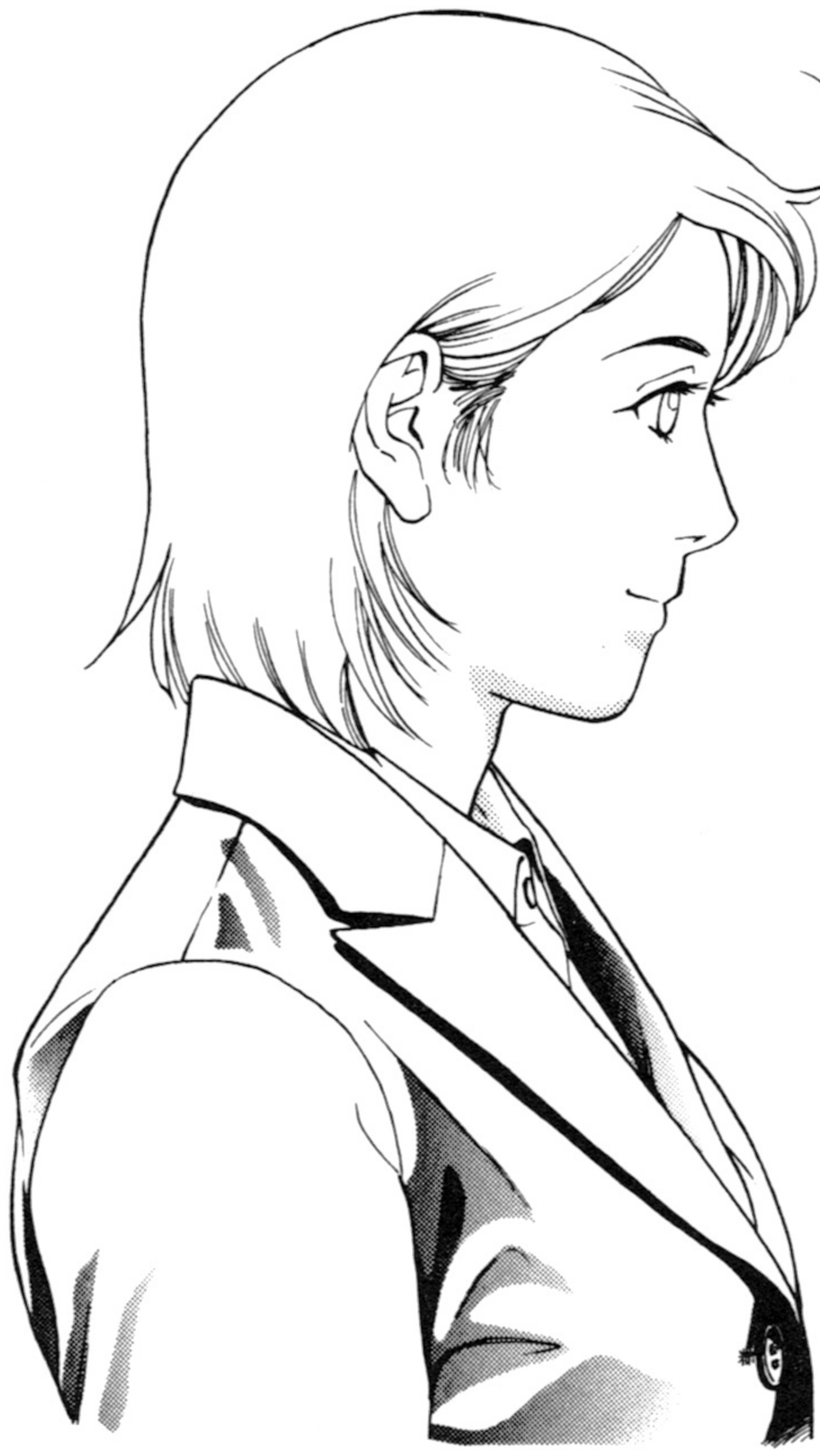


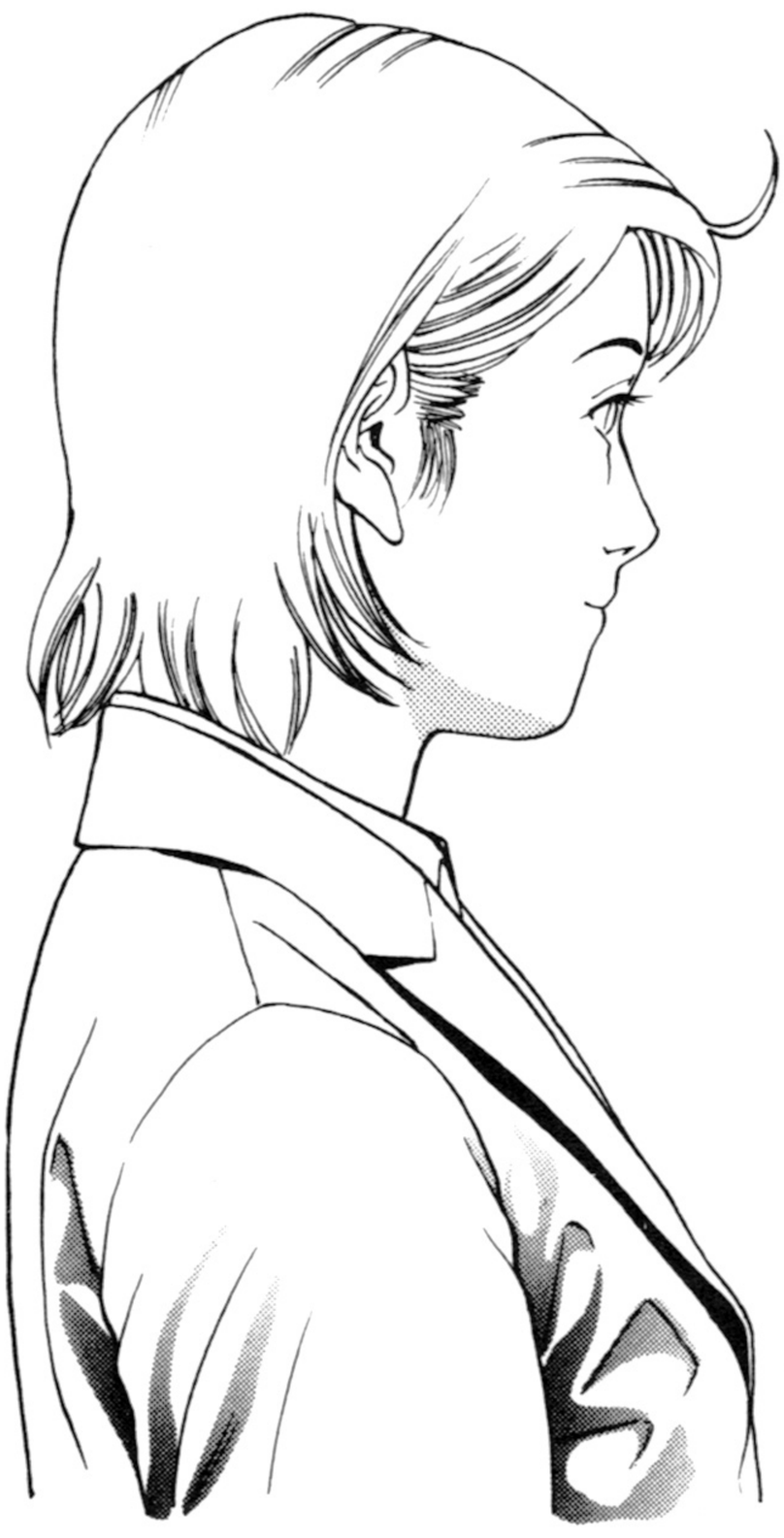
Standing Straight • Female

The skirt shown here is a straight skirt, which is tailored to have a close fit. The side slits enable ease of movement.



The figures on this page offer a close look at the collar.





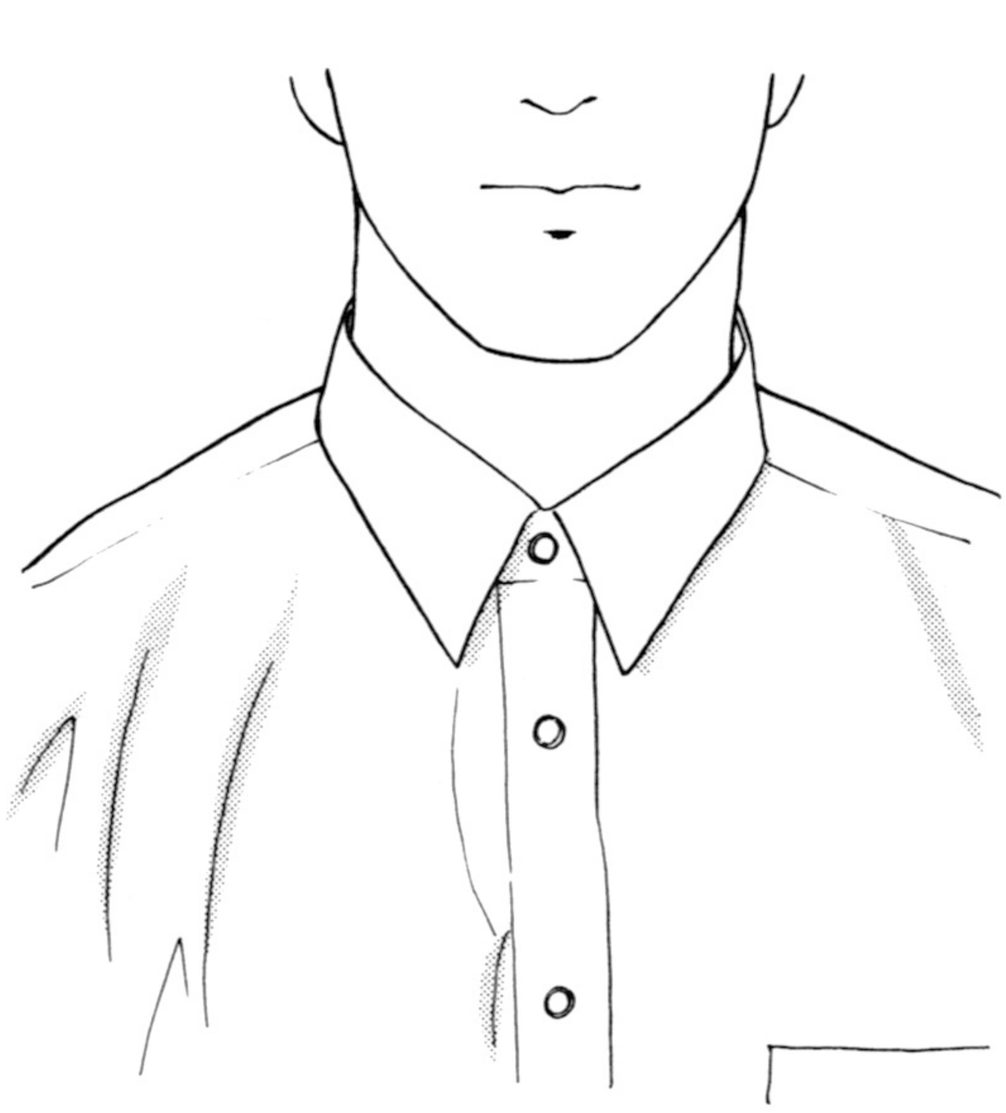
These figures show how the collar appears from a low angle.

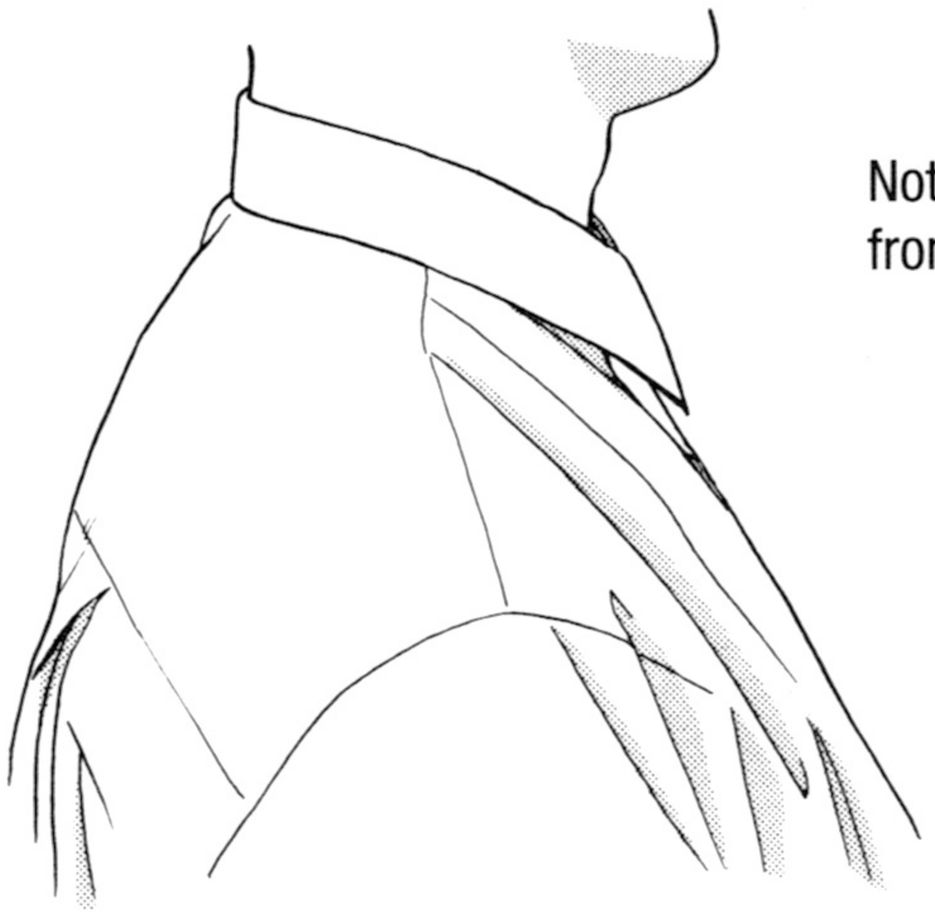
Note the curved line

The figures on this page offer a close look at the collar from a high angle.

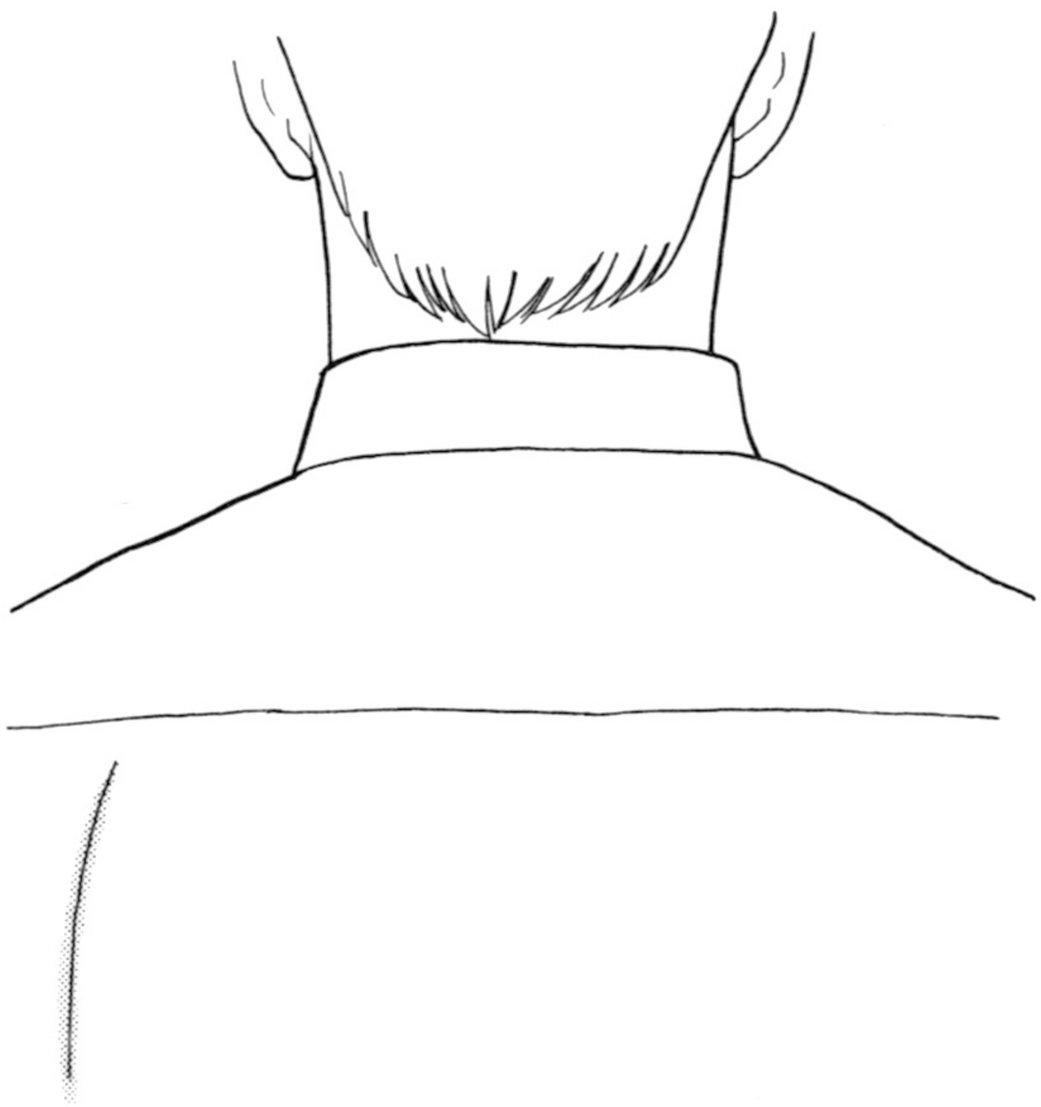
Standing Straight • Male • Collar • Low Angle

Note how the collar, etc. appears from a high angle.





Note how the shirt collar appears from the various angles shown.



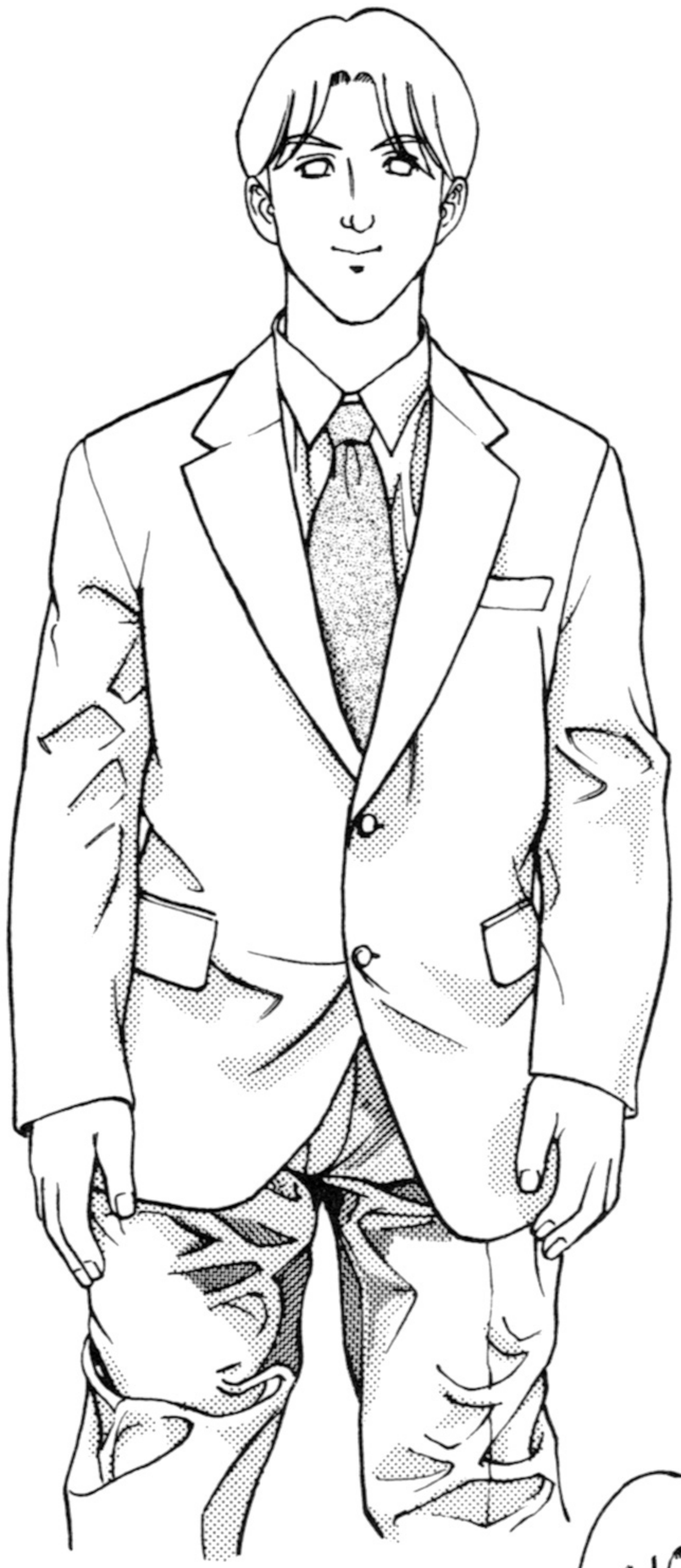
Leaning Forward • Male • Jacket Buttoned

These pages show figures bowing to varying degrees.

The forward leaning motion causes the suit's jacket to hang down, creating an expansive gap between the lapels and the chest.

If the jacket is unbuttoned, the tie hangs down in a slovenly manner.

Leaning Forward • Male • Top Row: Jacket Buttoned
Bottom Row: Jacket Unbuttoned • Low Angle



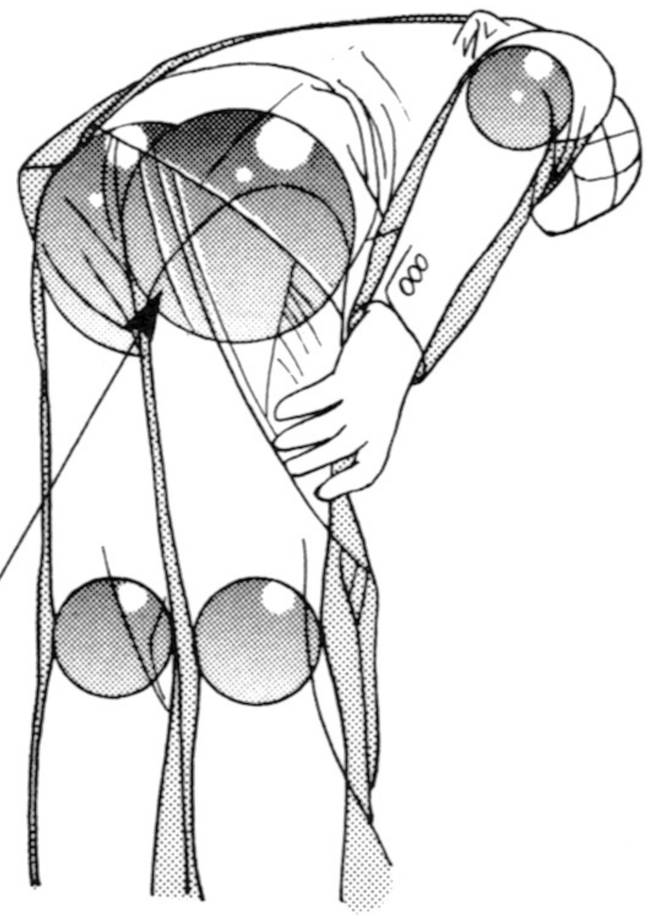
Note that when bowing, more creases form in the trousers than on the jacket at the waist.

Leaning Forward • Male • Top Row: Jacket Buttoned
Bottom Row: Jacket Unbuttoned • 3/4 View

Leaning Forward • Male • Top Row: Jacket Buttoned
Bottom Row: Jacket Unbuttoned • Side Angle (Profile View)

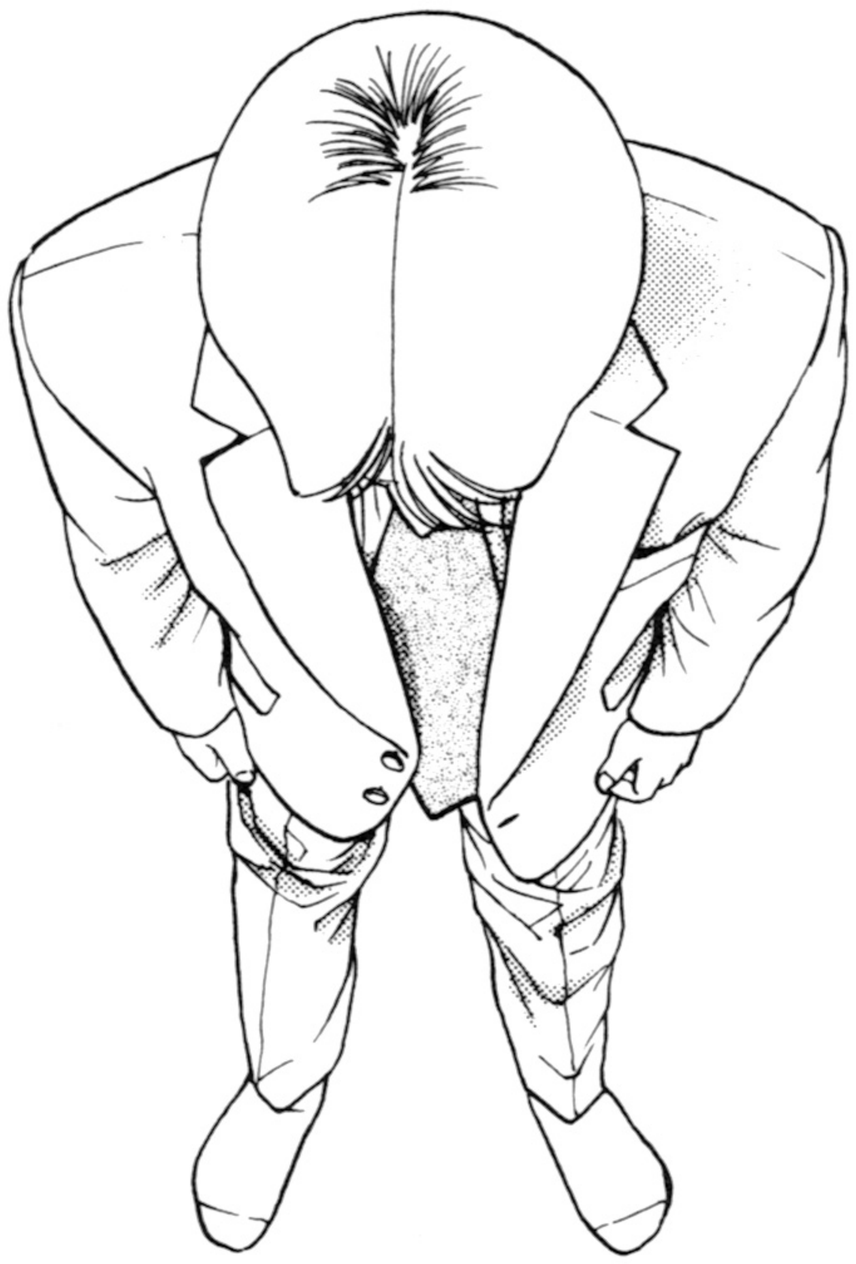
Note the appearance of the necktie in this deep bow.

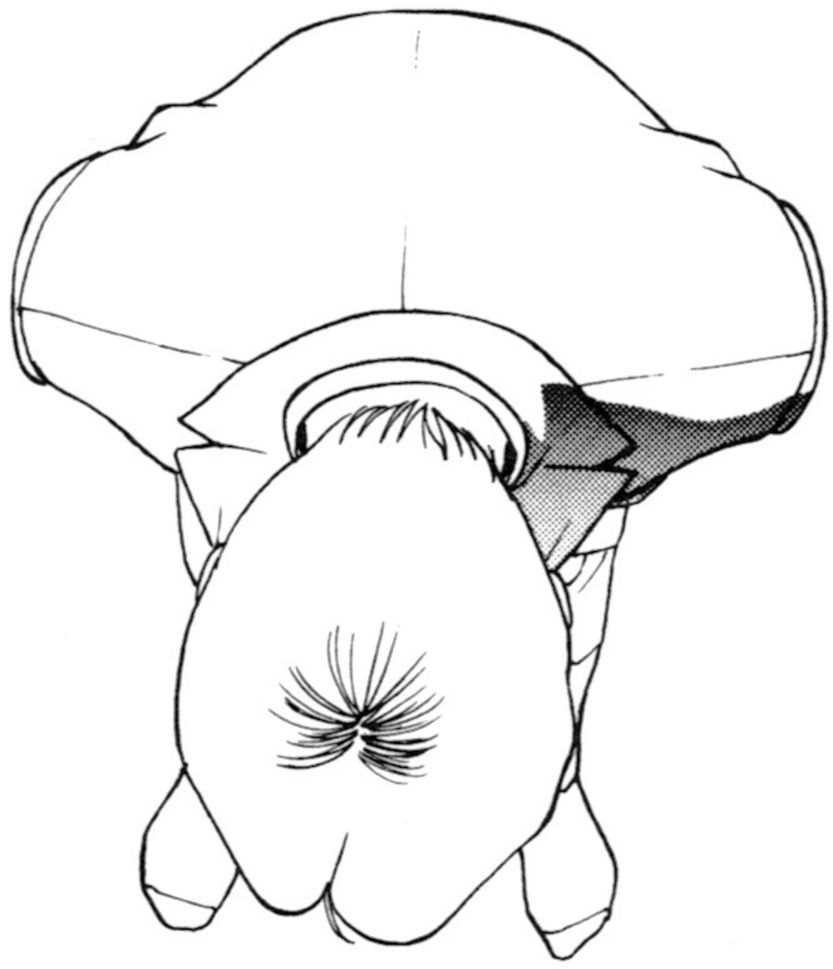
Leaning Forward • Male • Top Row: Jacket Buttoned
Bottom Row: Jacket Unbuttoned • Back 3/4 View



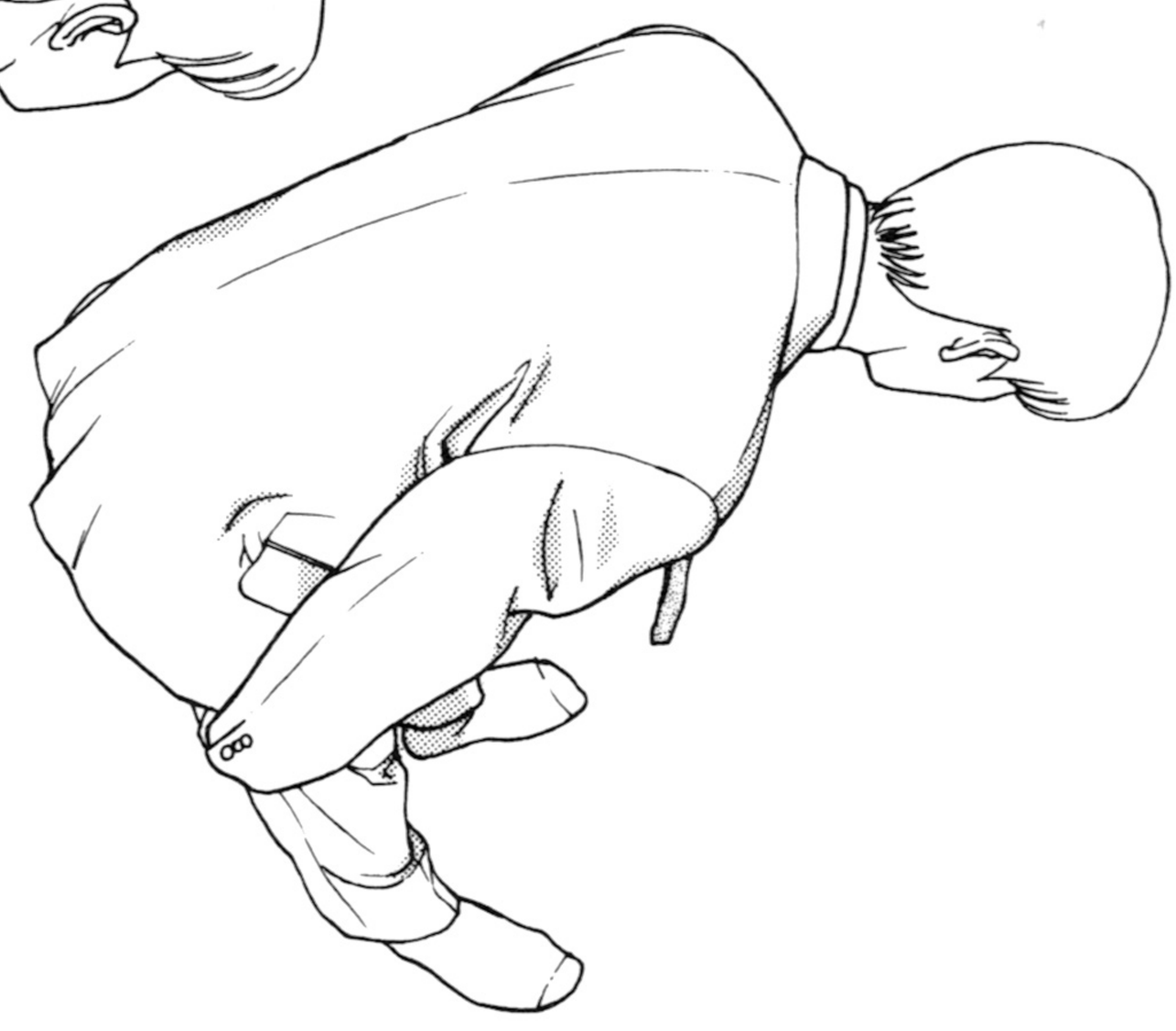
Bending forward causes creases running toward the posterior to form in the trousers.

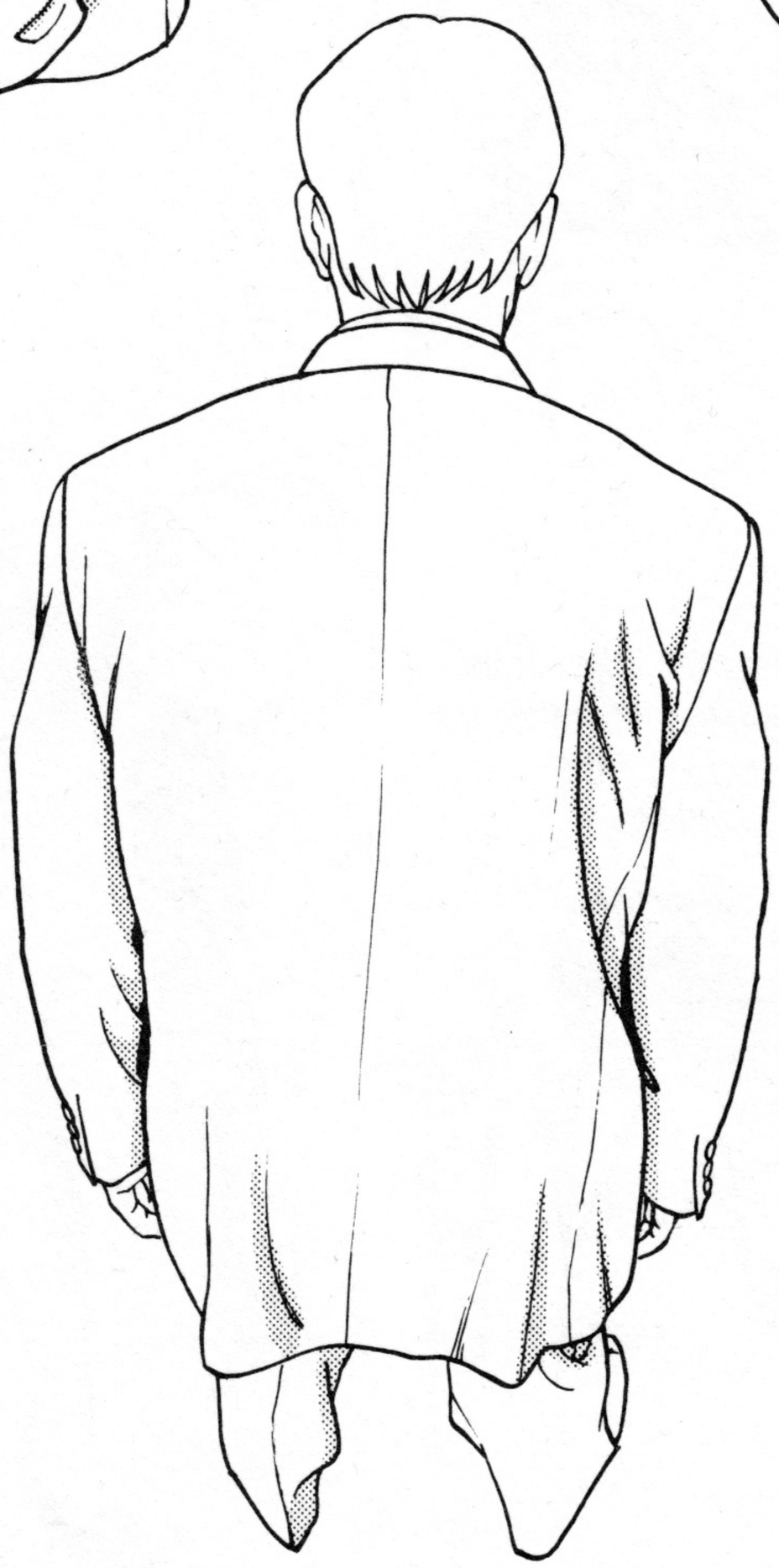
Leaning Forward • Male • Jacket Buttoned • High Angle

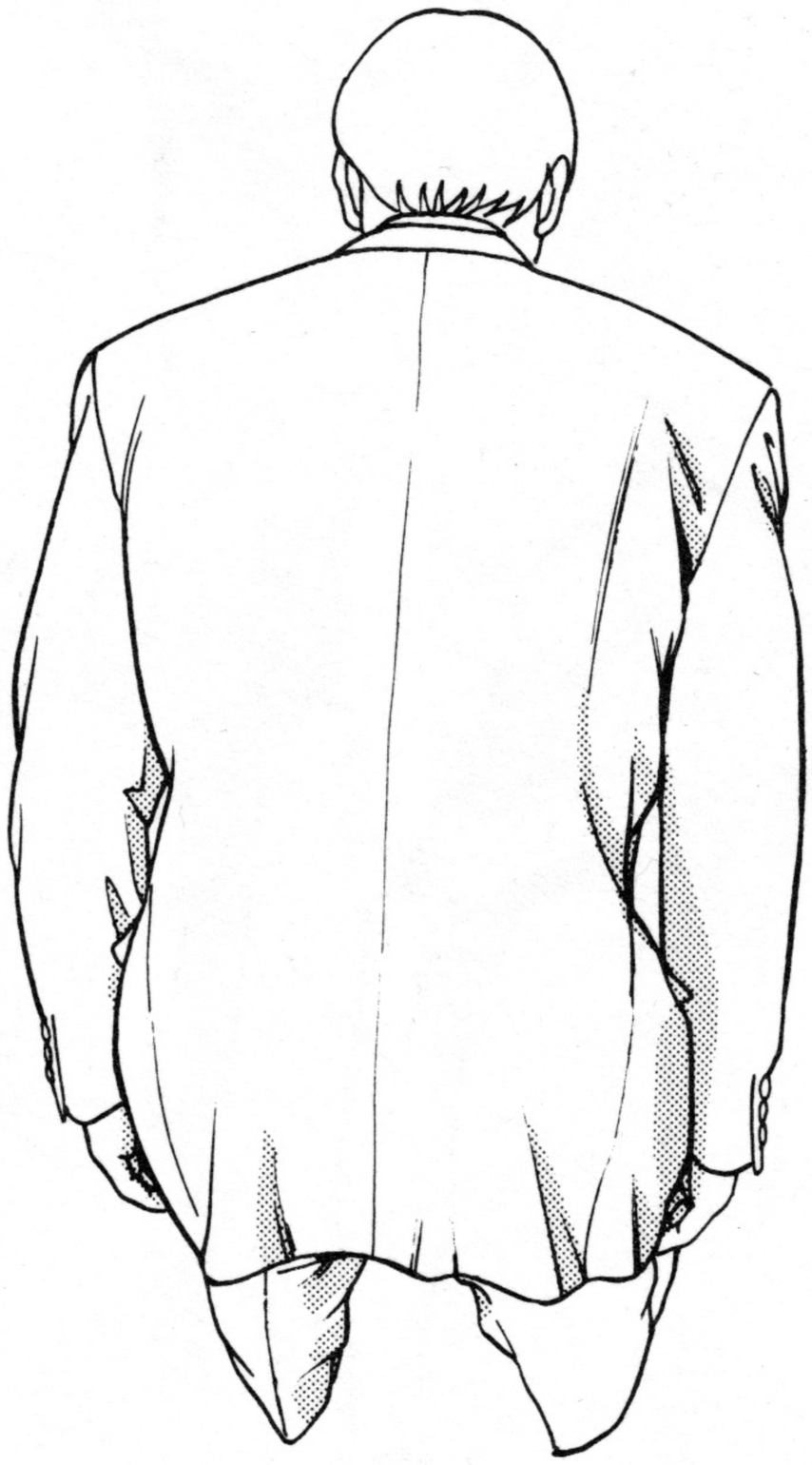




Note the appearance of the neck and collar when the head is lowered.







Picking up an Object • Female

This next section examines the action of bending down with the hand extended to pick up an object from the ground.

Note the volume of the shoulder pad. That the shoulder itself is visible indicates that there is substantial space between the jacket and the body beneath.

Determine the angle of the skirt's contour based on the path followed by the posterior's contour.

Picking up an Object • Male • Jacket Buttoned

Extending an arm pulls the jacket's fabric, causing creases to from the under arm to the back. Conversely, creases form from the fabric scrunching at the shoulder.

Picking up an Object • Male • Jacket Unbuttoned

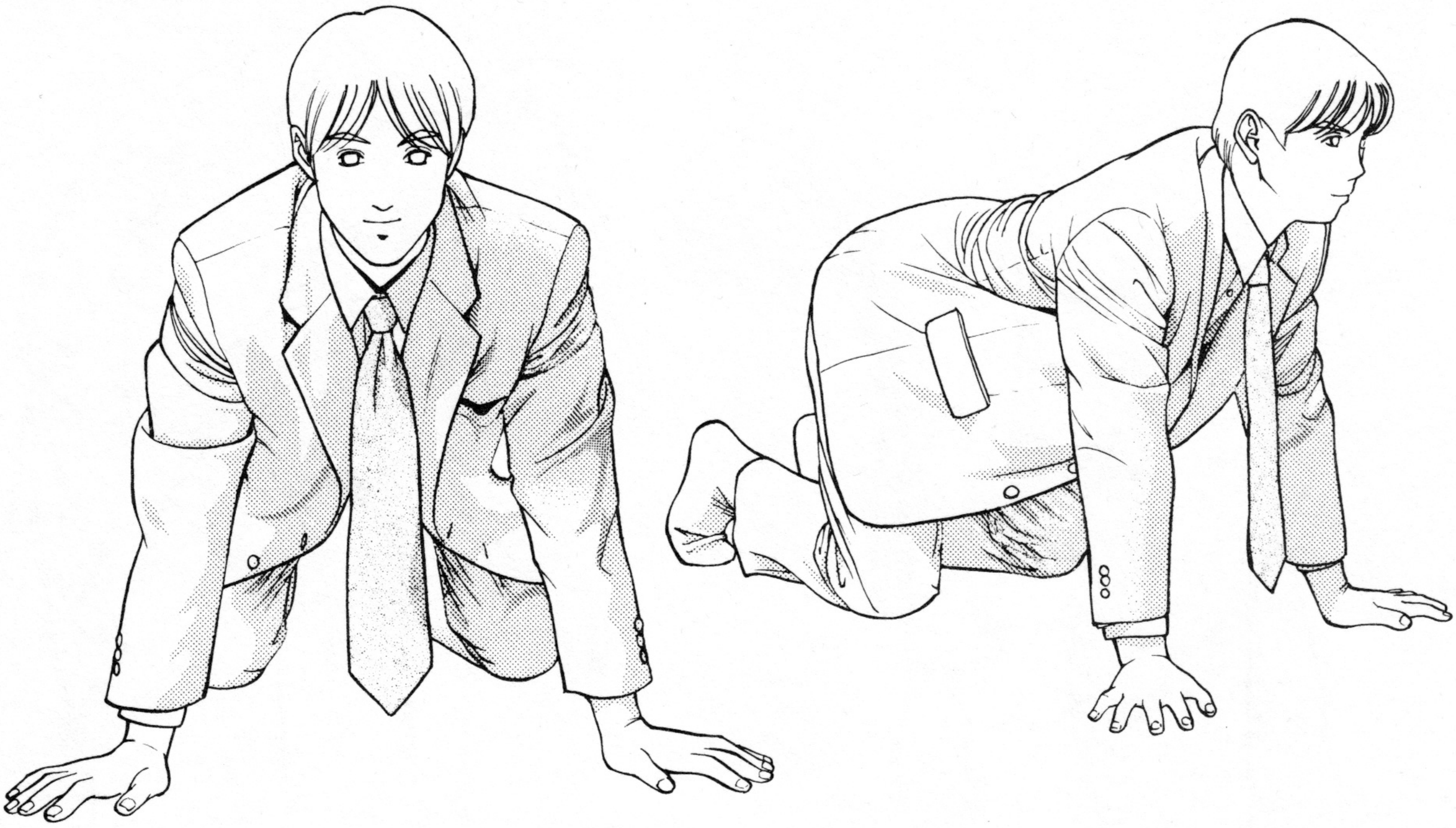
Picking up an Object • Male • Jacket Buttoned • Low Angle

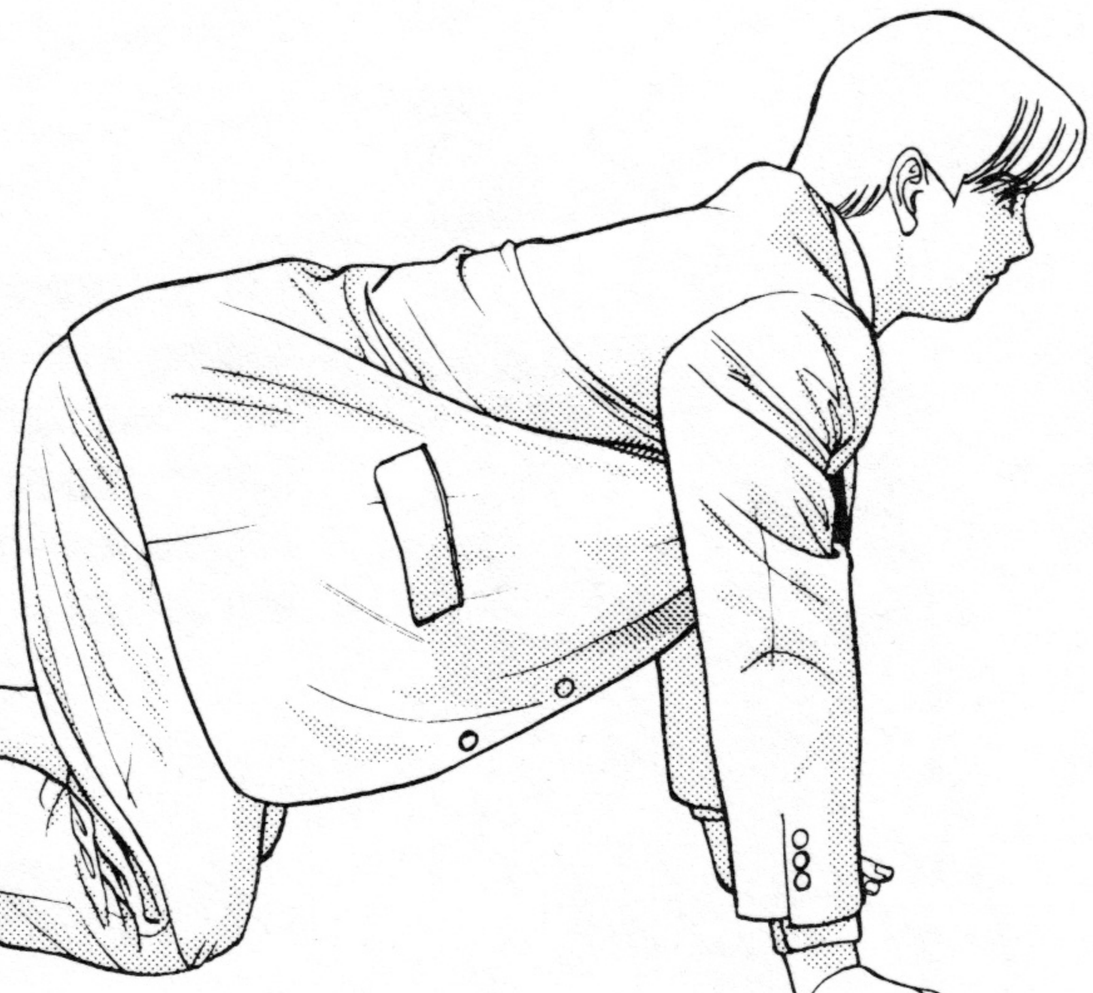
Extending an arm causes a range of creases to form.

Picking up an Object • Male • Jacket Unbuttoned • Low Angle

The foot extending forward is load bearing, while creases form at the rear thigh from fabric bunching. Ripples extend straight down on fabric hanging from back of the rear thigh and buttock.

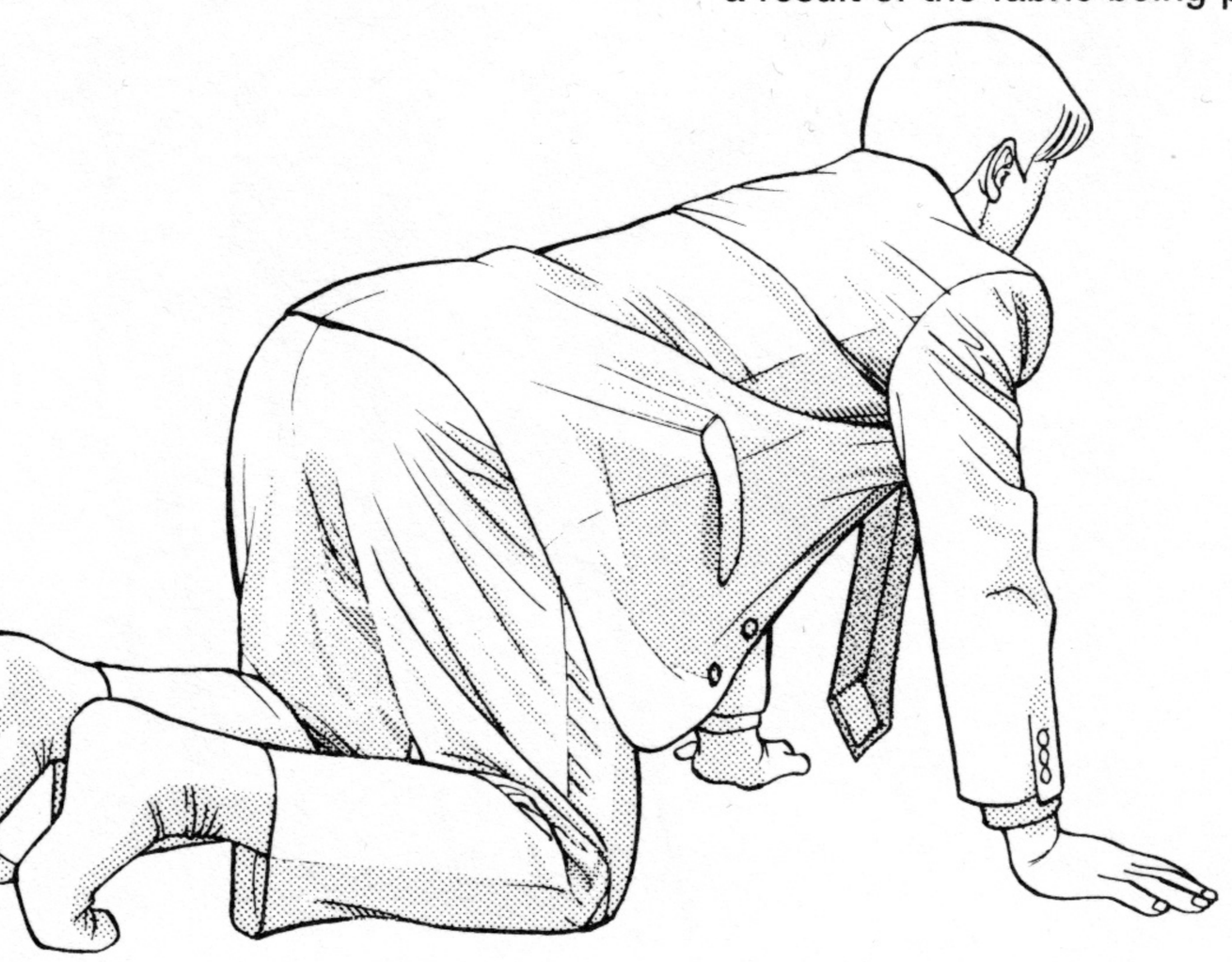
Crawling/On All Fours • Male

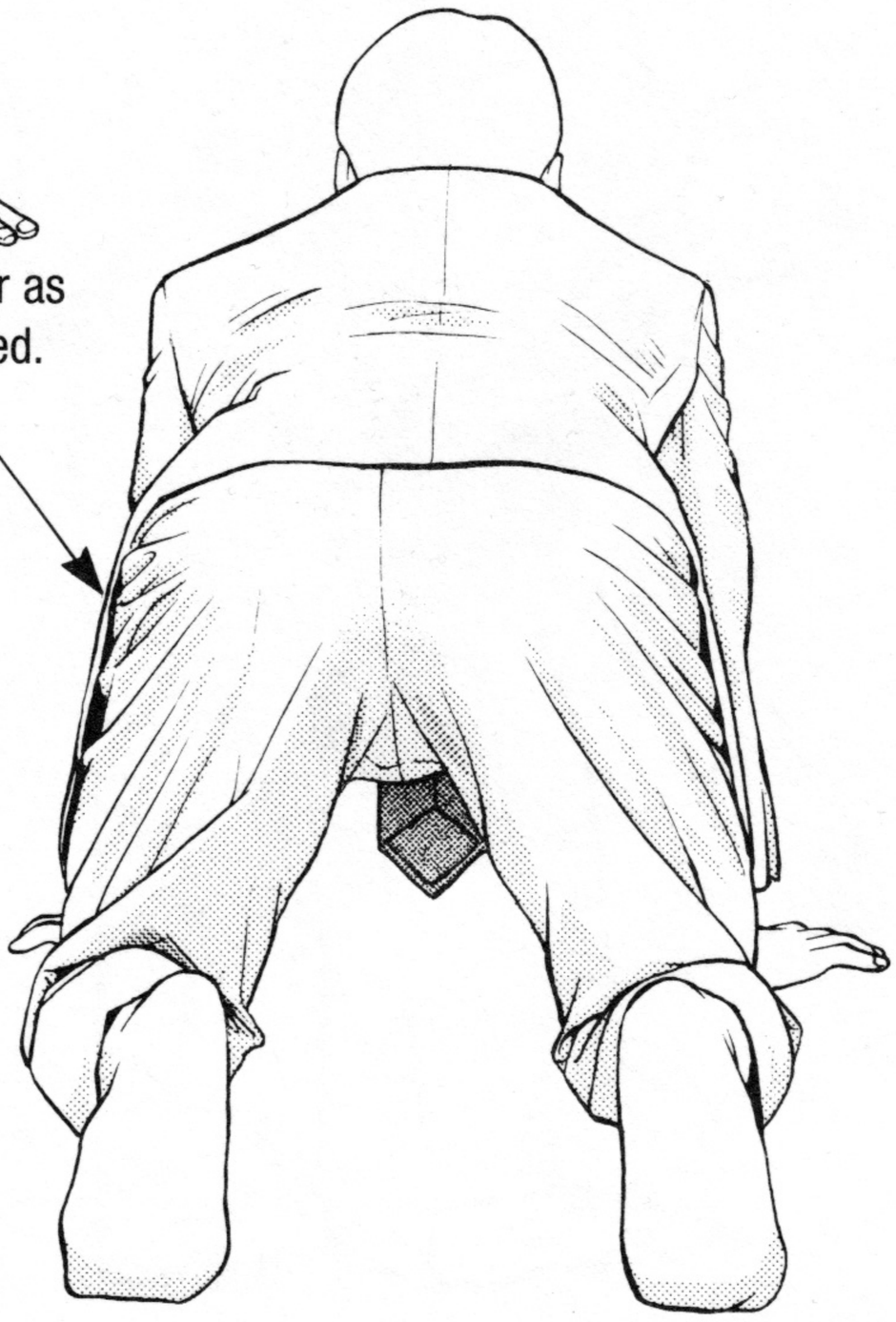


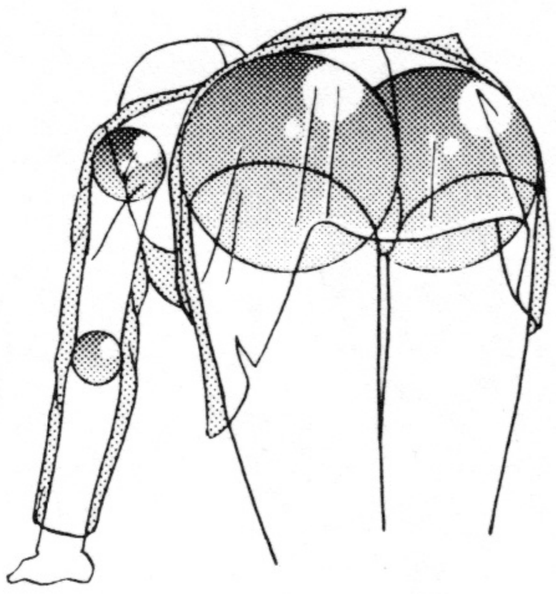


Long creases form from the underarm, crossing the back. The moderate arcing of the back causes these creases to become exceptionally prominent.

Creases form from the posterior as a result of the fabric being pulled.

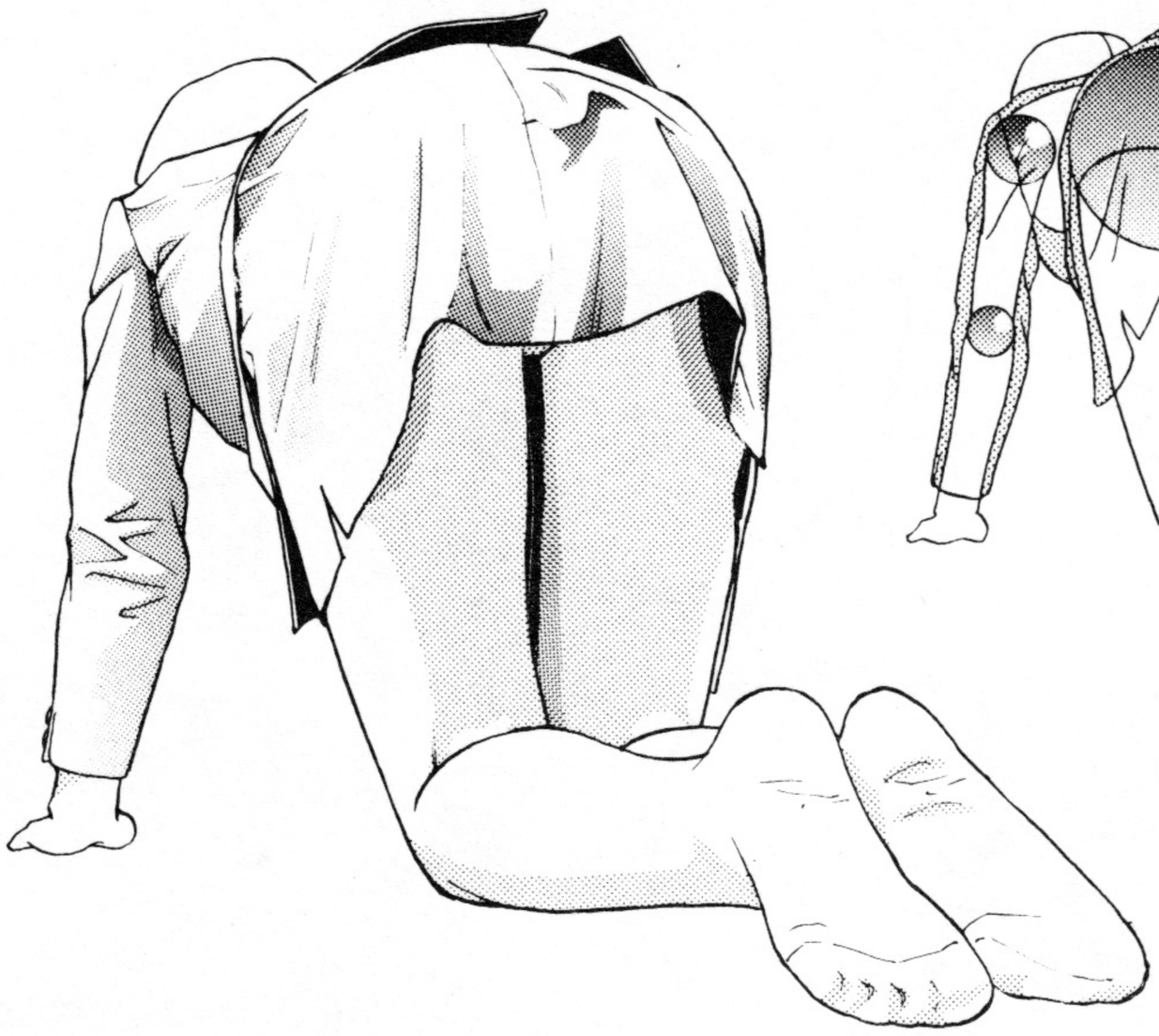


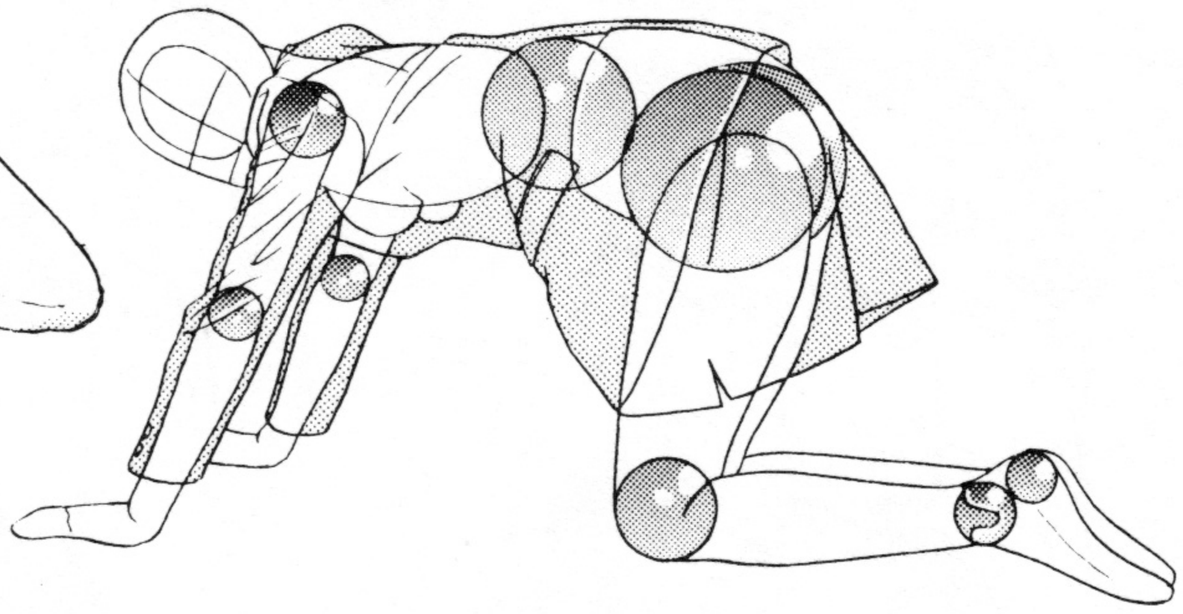


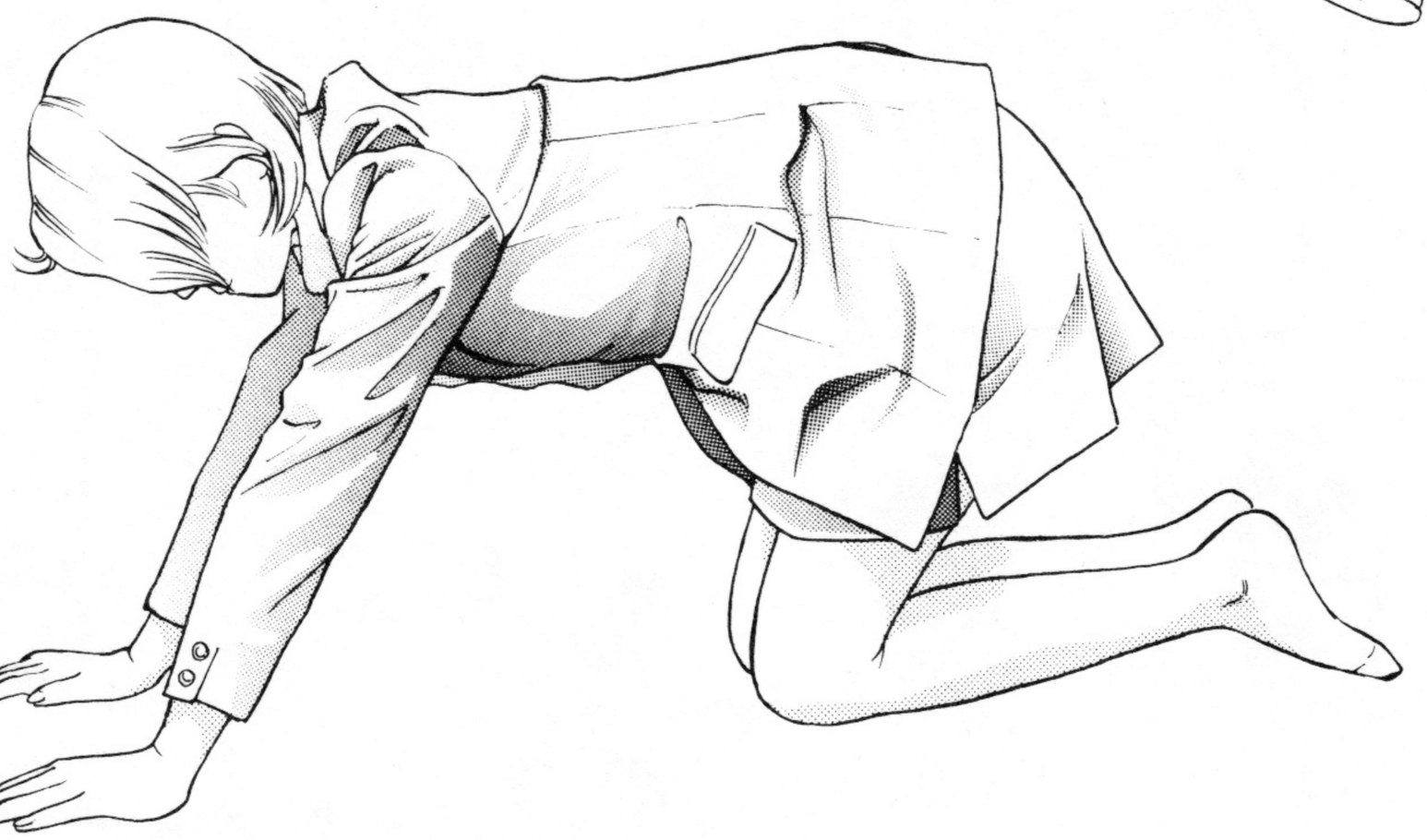


Give consideration to how the posterior appears as a solid when giving shape to the skirt, ripples, and creases

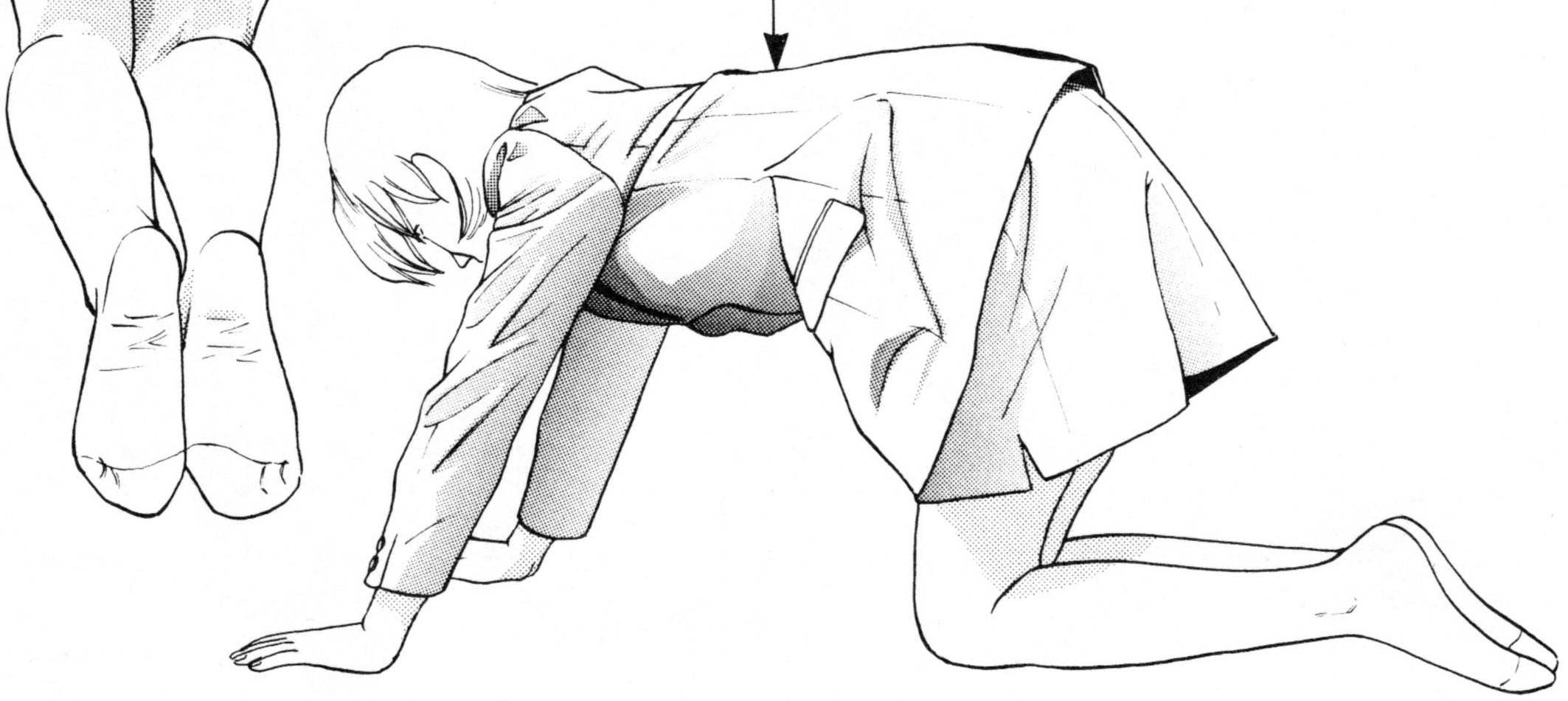
The skirt's fabric has a stiffness that causes it to extend out from the posterior at an angle.







This figure is not arcing her back, causing only few, simple creases to form across her back.

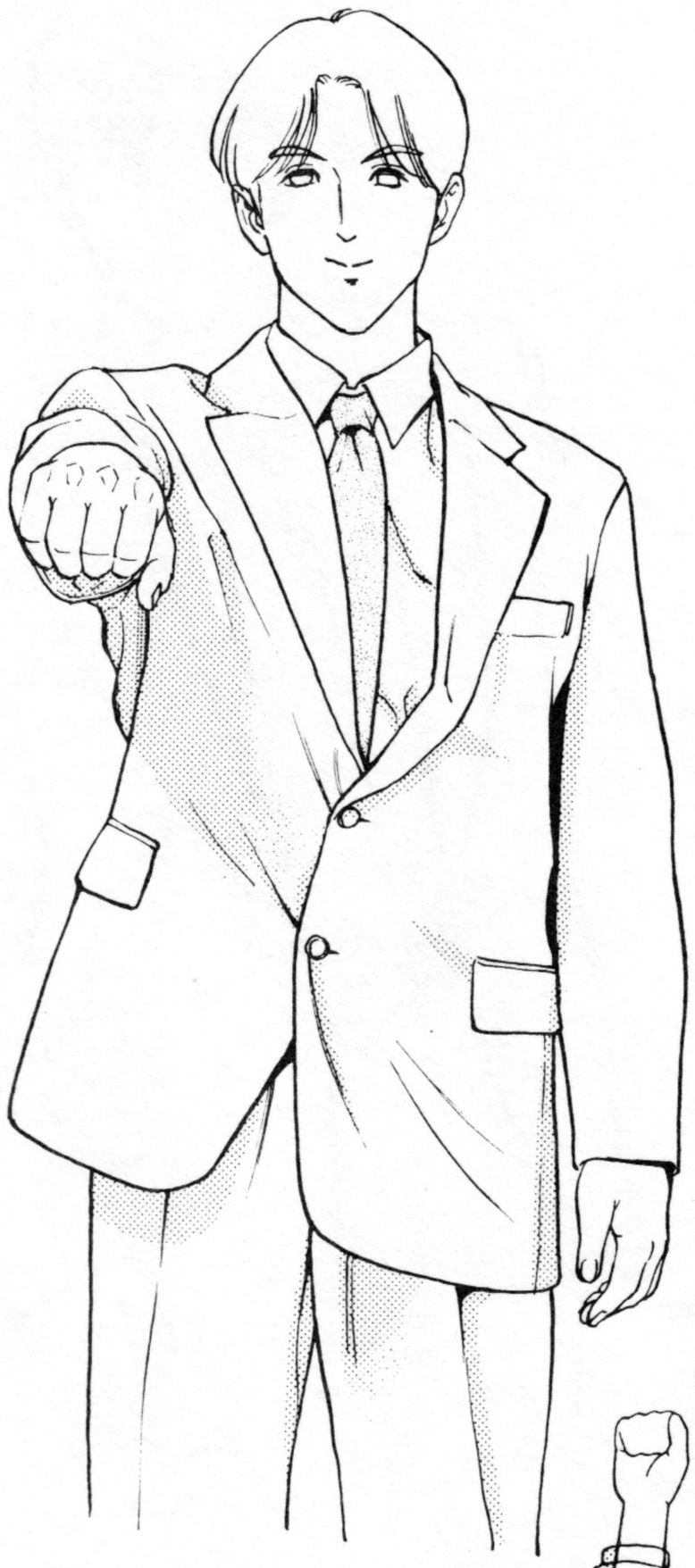


Glancing Back from a Crawling Position • Female

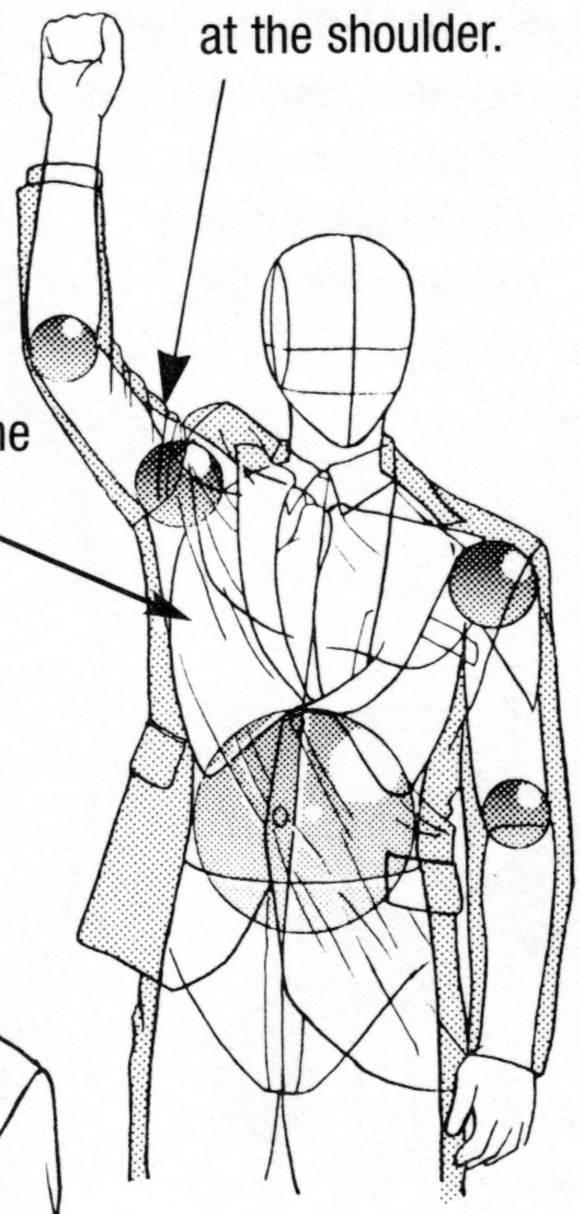
The torso twists to the right, pulling at the fabric, causing creases to form from left to right.

The angles generated by the fabric create overlapping forms.

Raising an Arm • Male • Jacket Buttoned • Front View



Raising an arm pulls and stretches the jacket's fabric, generating creases at the shoulder.

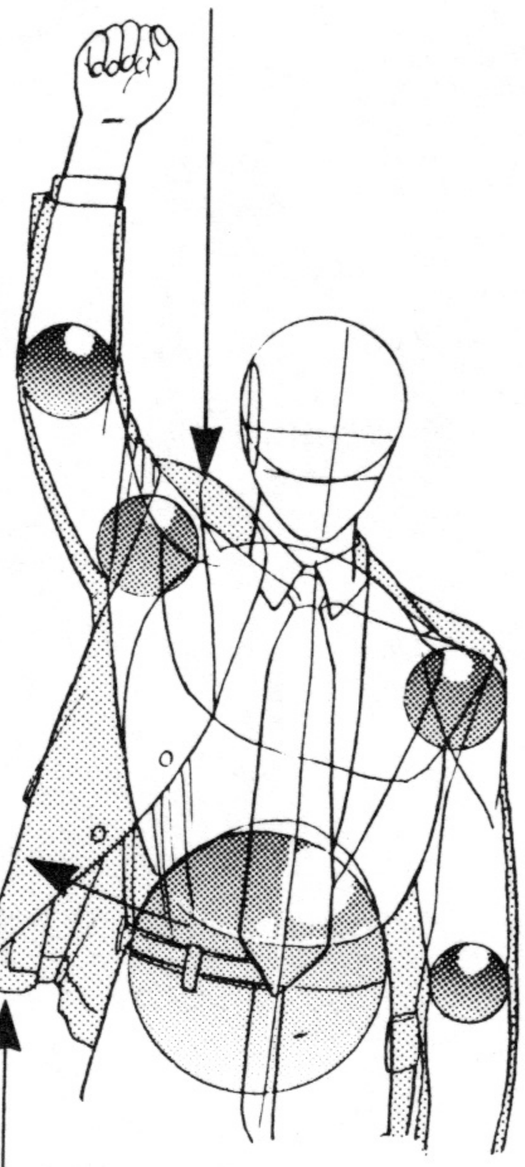


These creases result from the fabric being pulled at the shoulder.

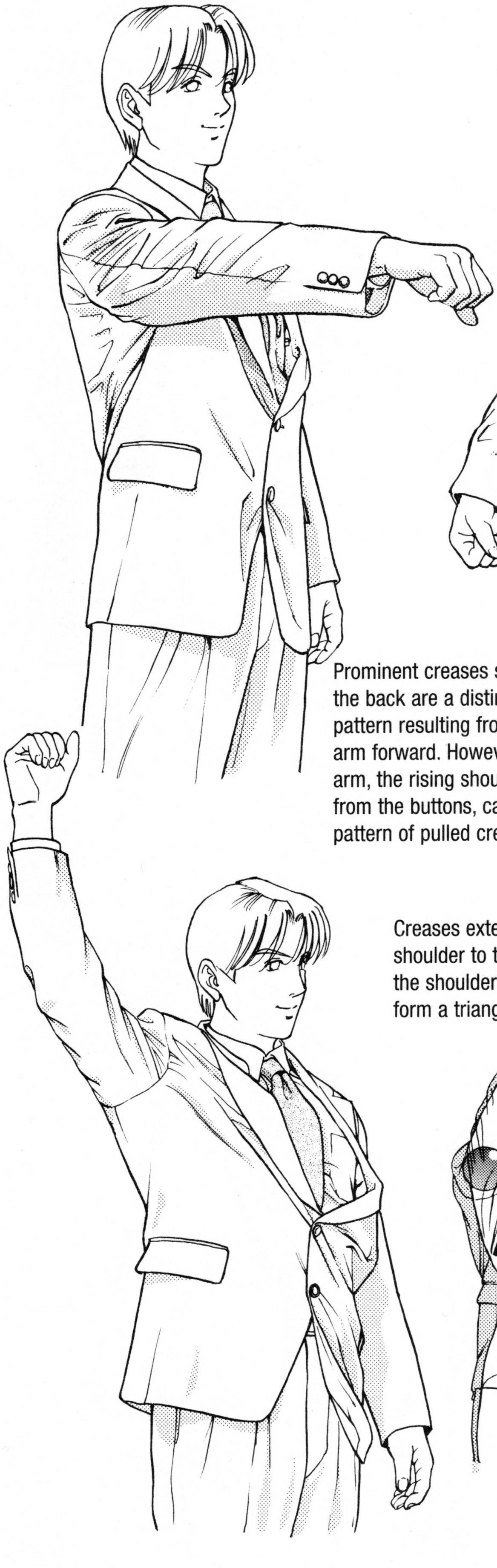
This figure shows the arm being raised to its highest possible.

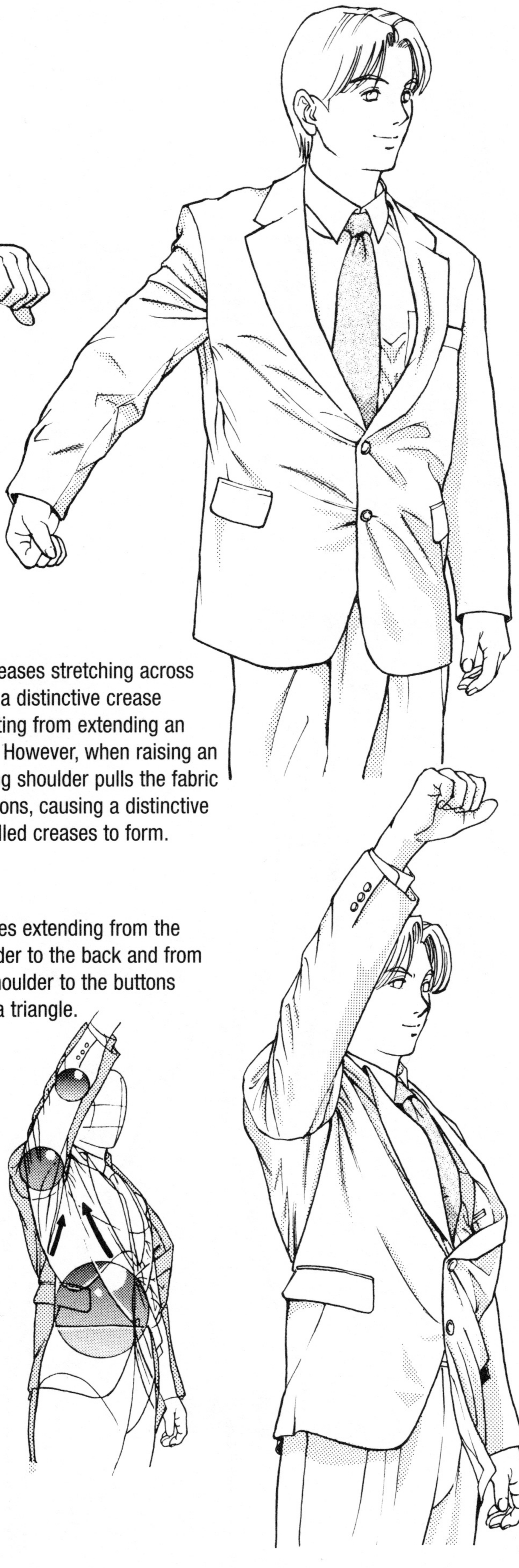
Raising an Arm • Male • Jacket Unbuttoned • Front View

A gap between the jacket's shoulder and the shoulder underneath forms owing to the shoulder rising and the short distance between the neck and the shoulder. The shoulder pads prevent the fabric from becoming bunched and instead create the impression of floating.



Suits are made of fabric of a certain stiffness that maintains the suit's shape. As a result, the jacket hem does not hang straight down but rather flares out to the side.



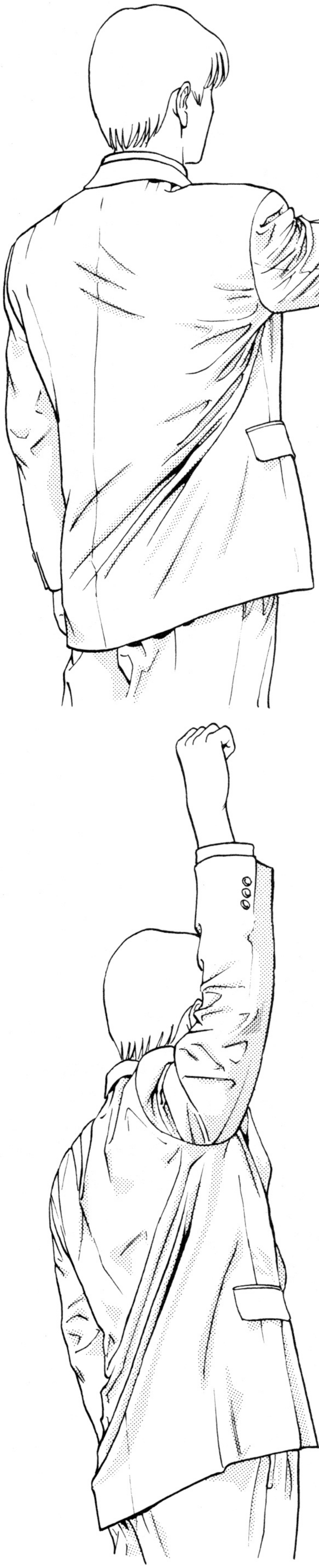


Prominent creases stretching across the back are a distinctive crease pattern resulting from extending an arm forward. However, when raising an arm, the rising shoulder pulls the fabric from the buttons, causing a distinctive pattern of pulled creases to form.

Creases extending from the shoulder to the back and from the shoulder to the buttons form a triangle.

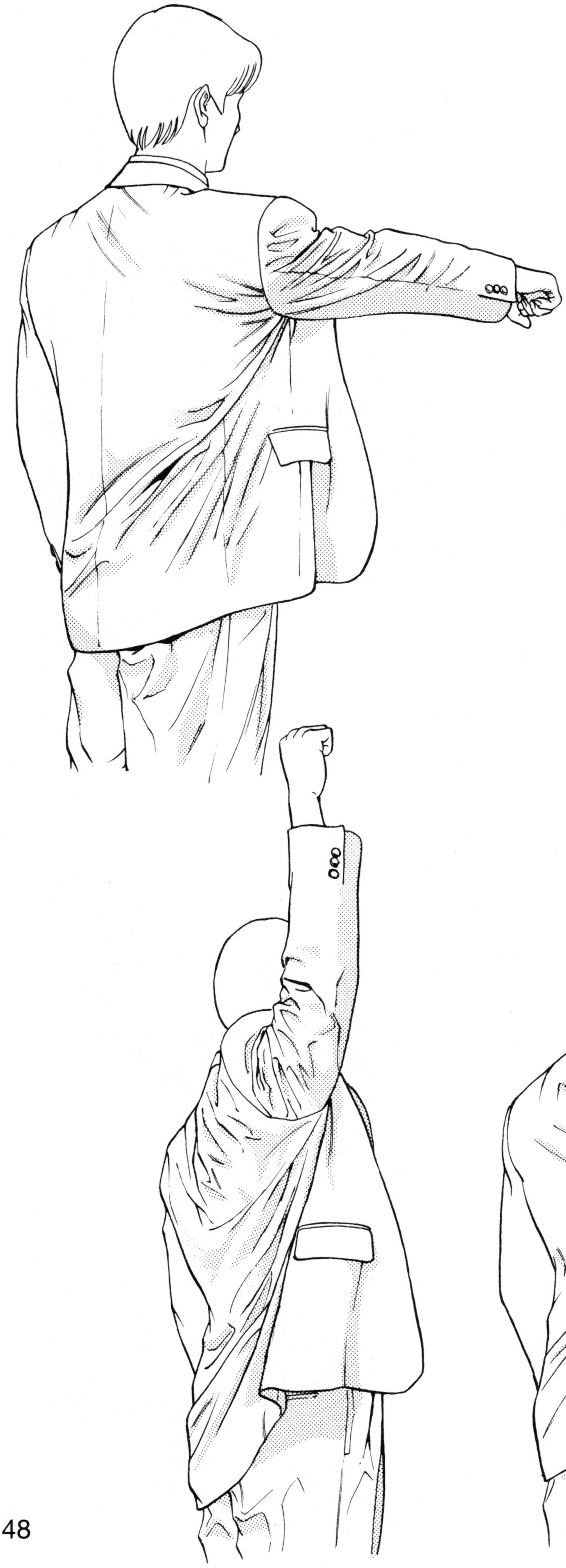
Raising an Arm • Male • Jacket Unbuttoned • Right, 3/4 Front View

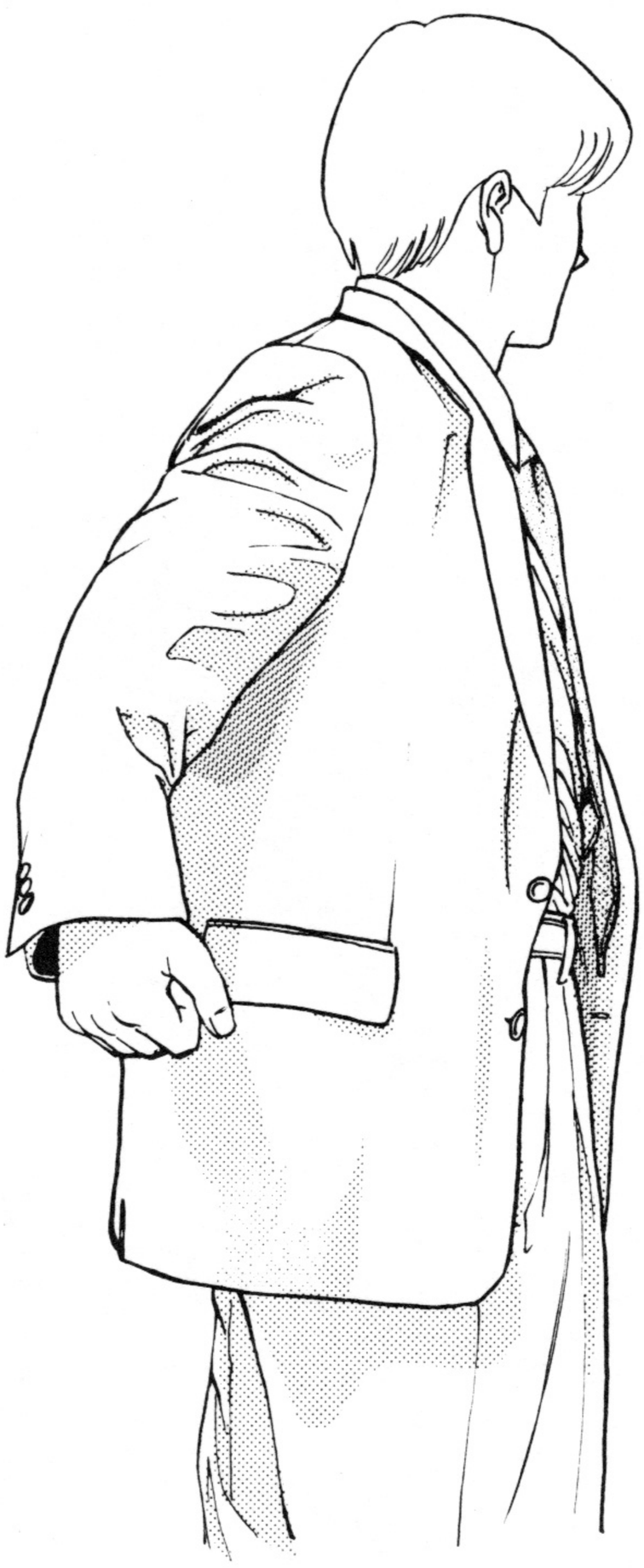
Because the jacket is unbuttoned, the arm pulls the jacket's hem.



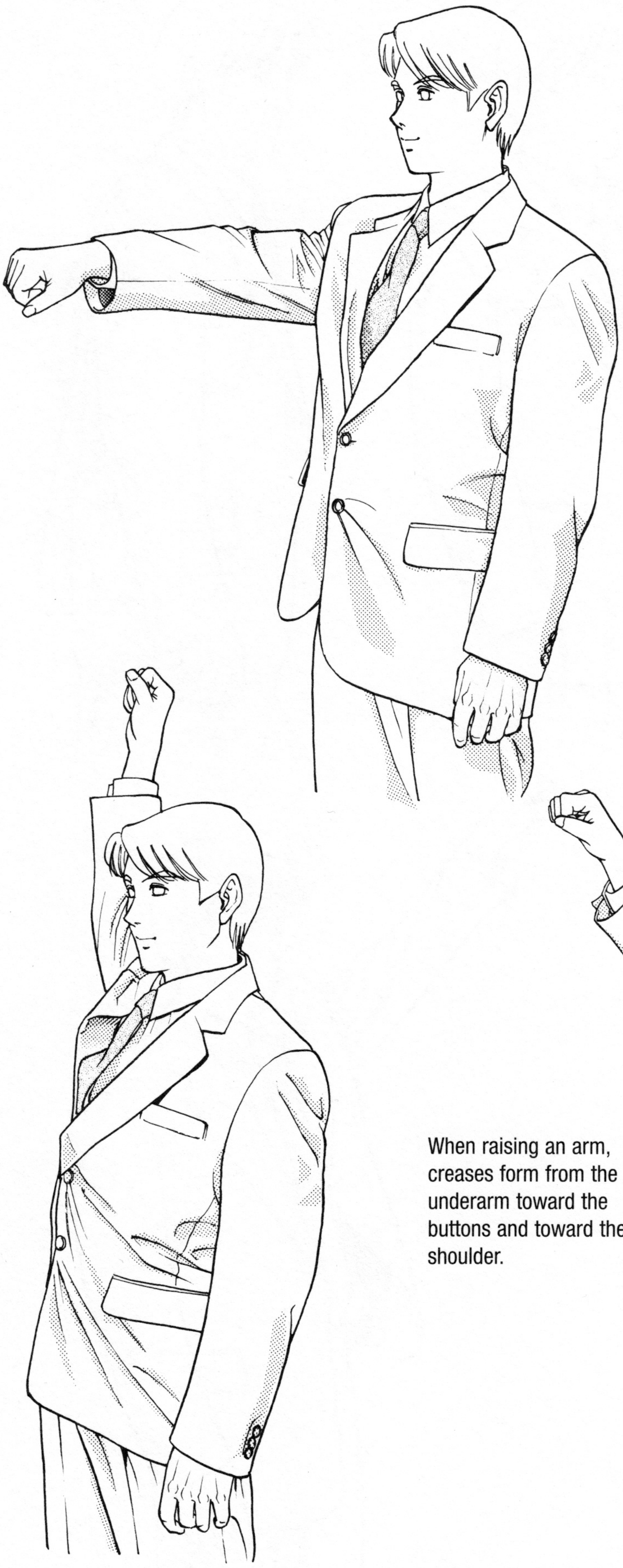
Extending an arm forward pulls the latissimus dorsi (a back muscle). Creases in the fabric running from the underarm to the back echo this action.

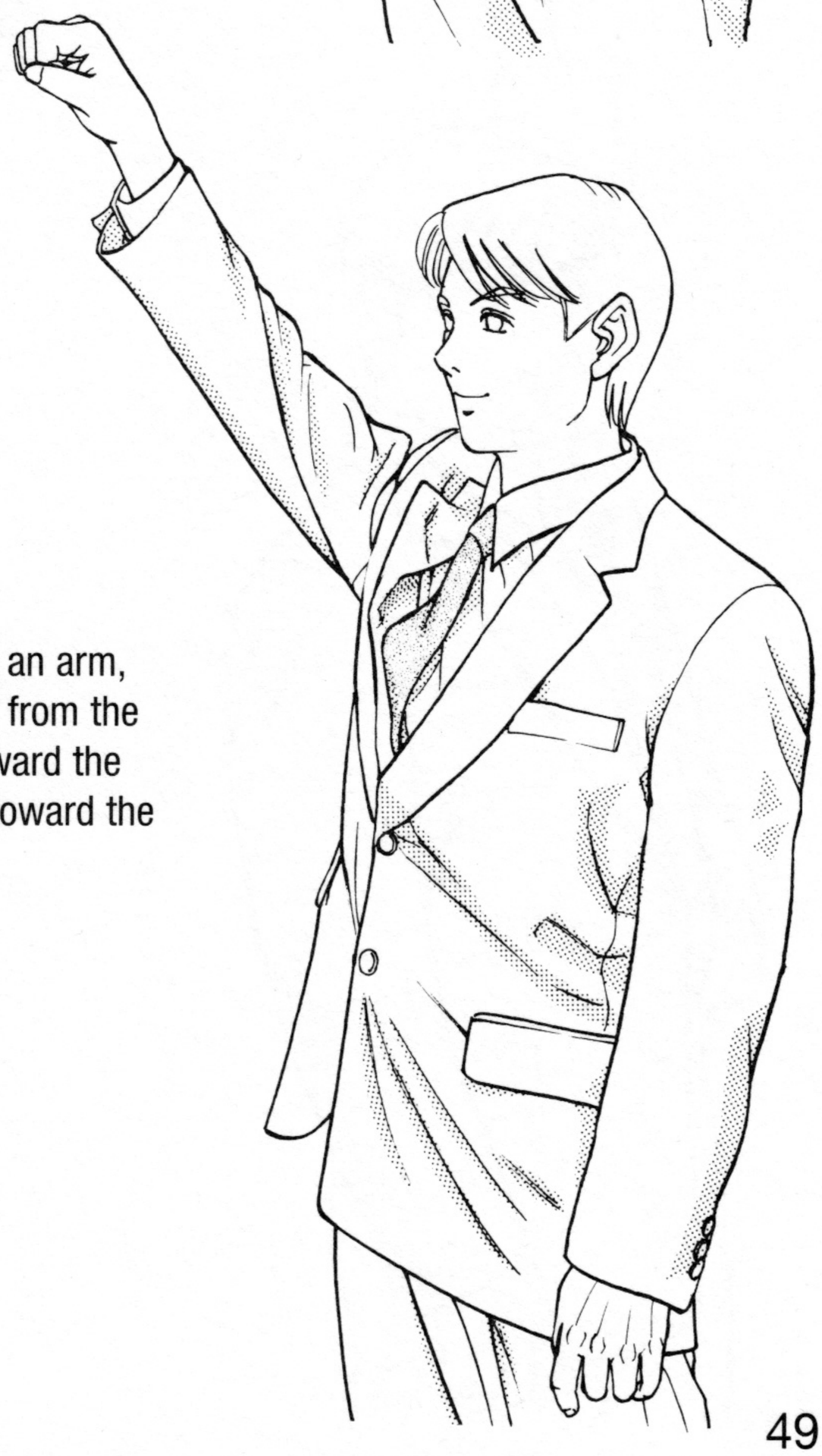
Raising an Arm • Male • Jacket Unbuttoned • Right, 3/4 Back View





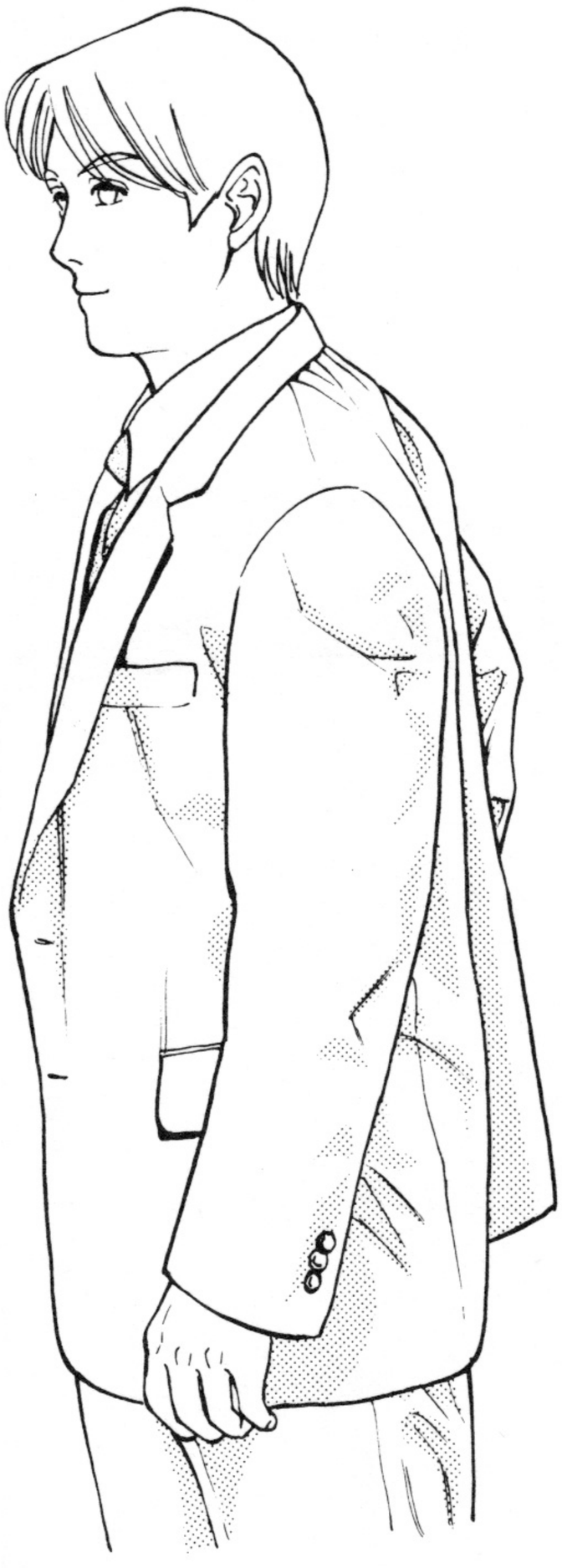
When the jacket is unbuttoned, the arm's motion causes the jacket hem to broaden expansively.





When raising an arm, creases form from the underarm toward the buttons and toward the shoulder.

Raising an Arm • Male • Jacket Unbuttoned • Left 3/4 View



Raising an Arm • Male • Jacket Buttoned • Back View

As the arm is raised forward, the jacket overall becomes pulled, forming creases accordingly.

Bringing an arm to the rear causes the fabric to bunch at the back, forming creases.

Fully raising an arm causes fabric to bunch at the shoulder, forming creases.
Meanwhile, creases indicating pulling run from the underarm to the lower hem.

Stretching/Leaning to the Side • Male • Jacket Buttoned

Creases form in high concentration to the contracted side of the body.

Stretching/Leaning to the Side • Male • Jacket Unbuttoned

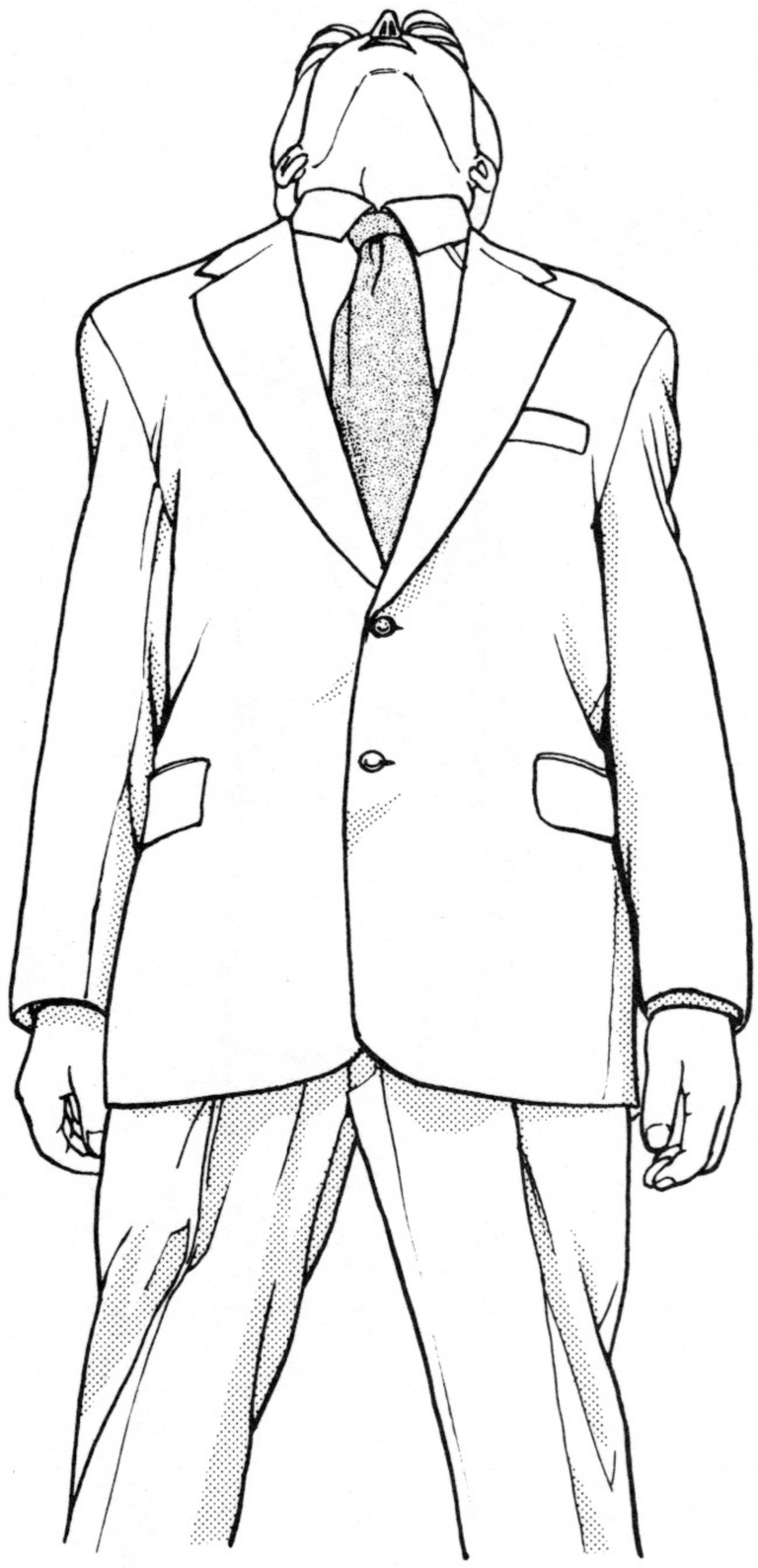
Note the appearance of the fabric on the jacket's lowered side. The fabric appears to be falling toward the ground.

The weight is shifted to the right foot causes moderate creasing at that side.

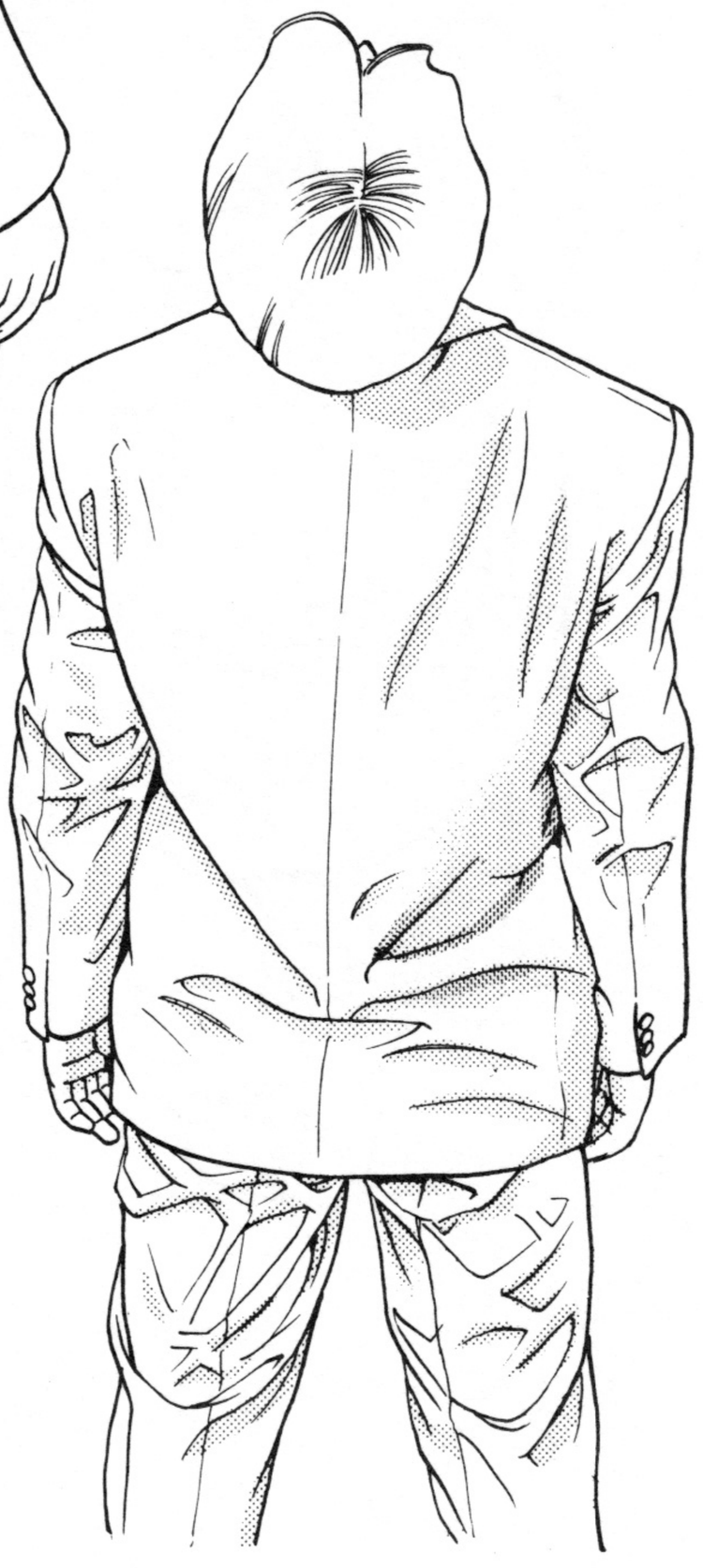
Stretching/Leaning to the Side • Male • Jacket Unbuttoned • Low Angle

Contraction of the right side causes creases to collect in that region. Conversely, on the left side, where the shoulder and neck are raised, ripples appear on the jacket, and the fabric has a hanging appearance.

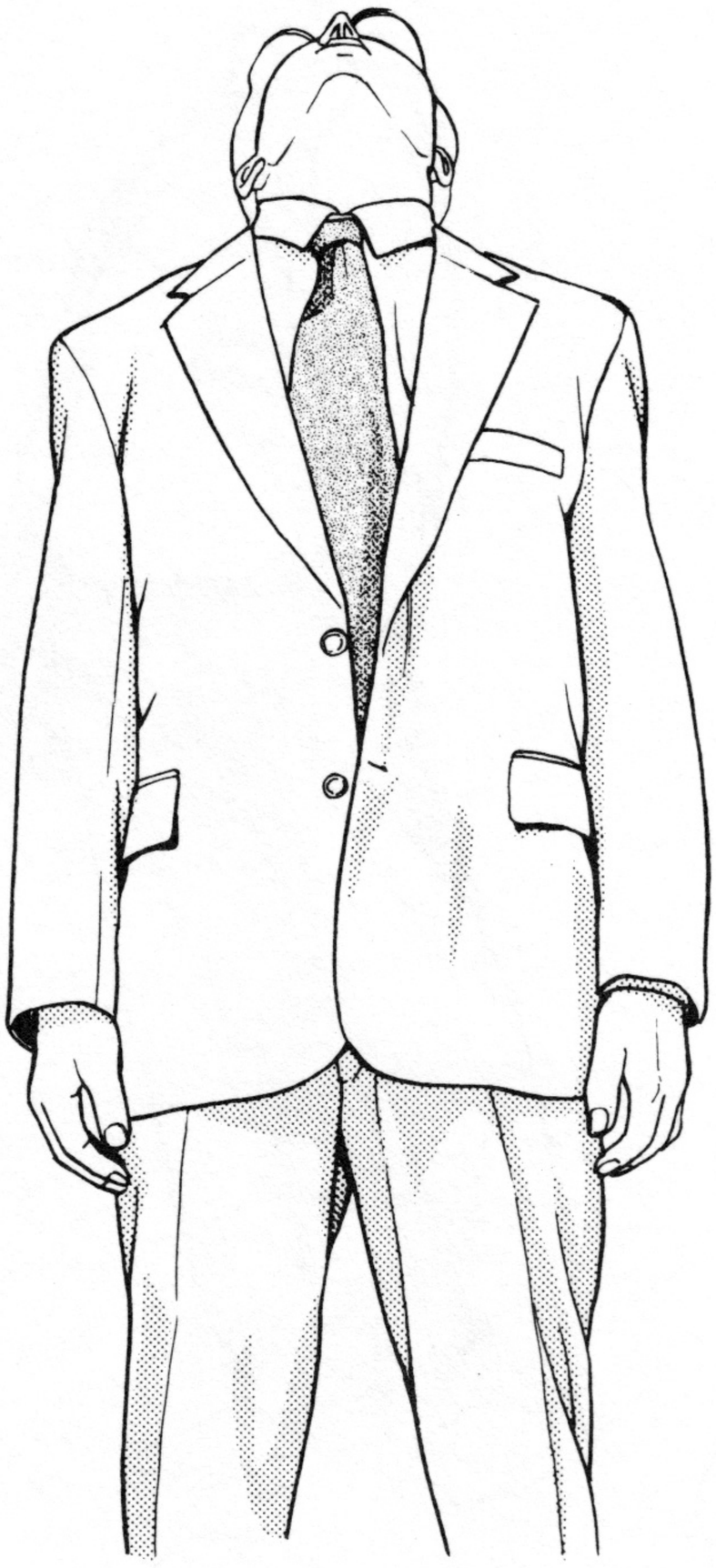
Leaning Back • Male • Jacket Buttoned

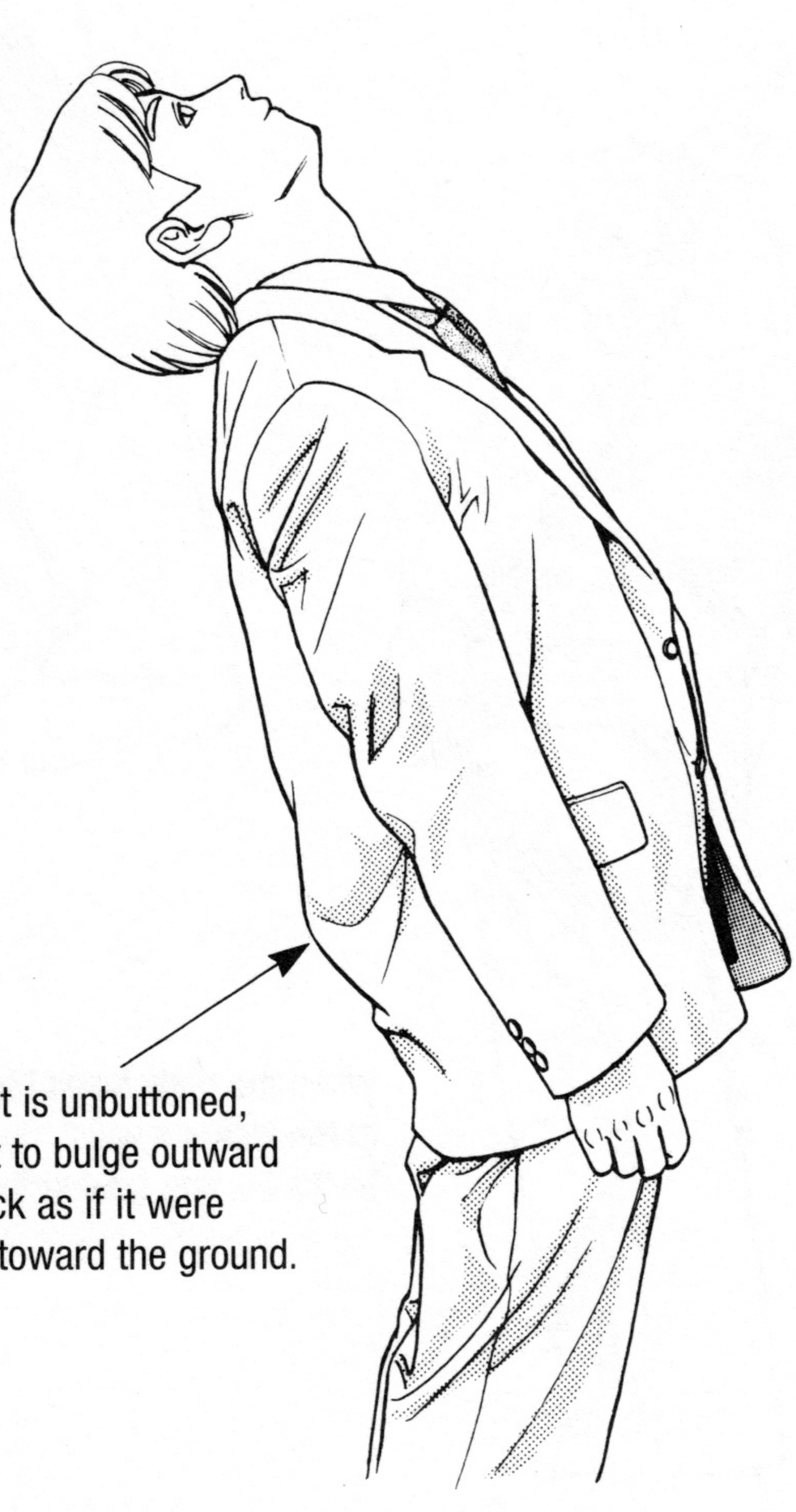


Note the appearance of the collar when the head is bent back and the eyes are directed up.



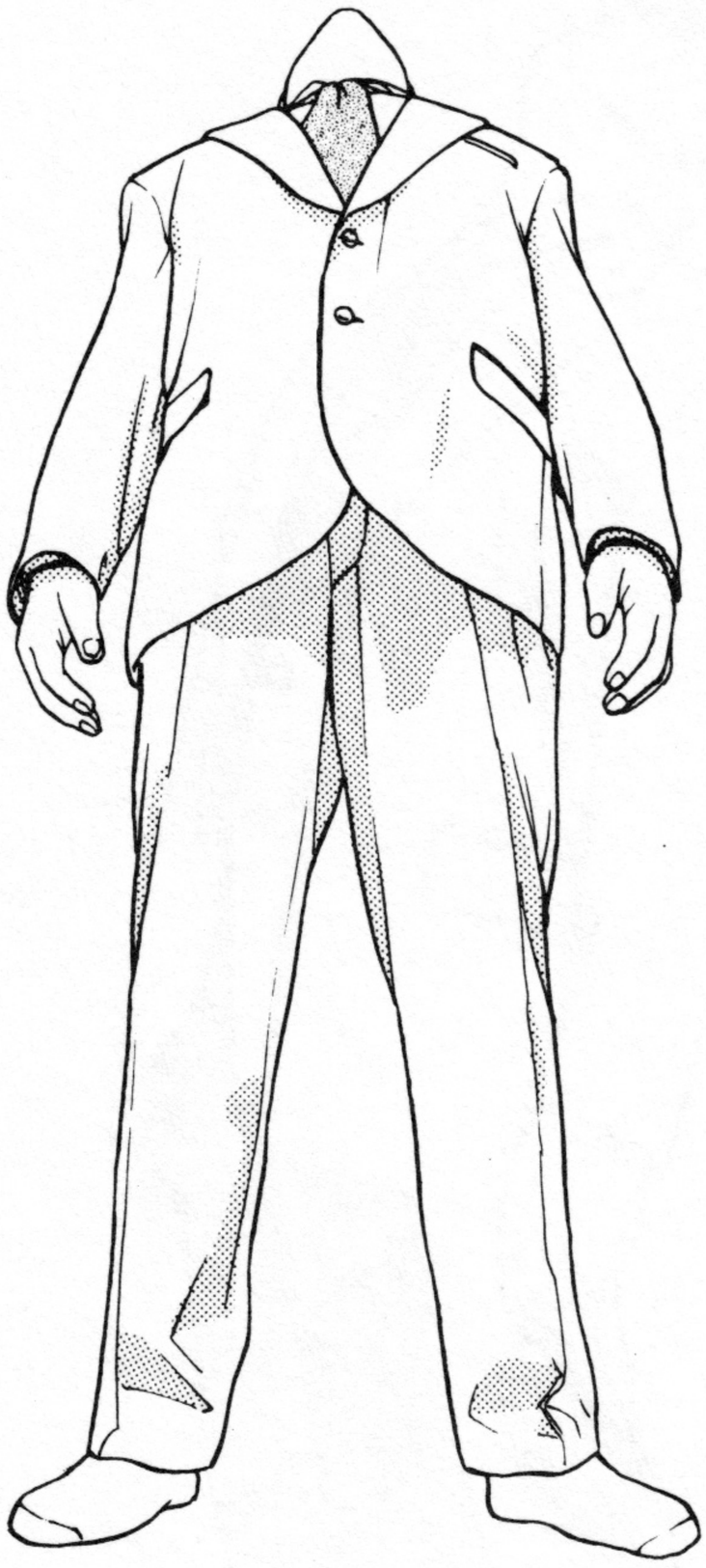
Leaning Back • Male • Jacket Unbuttoned

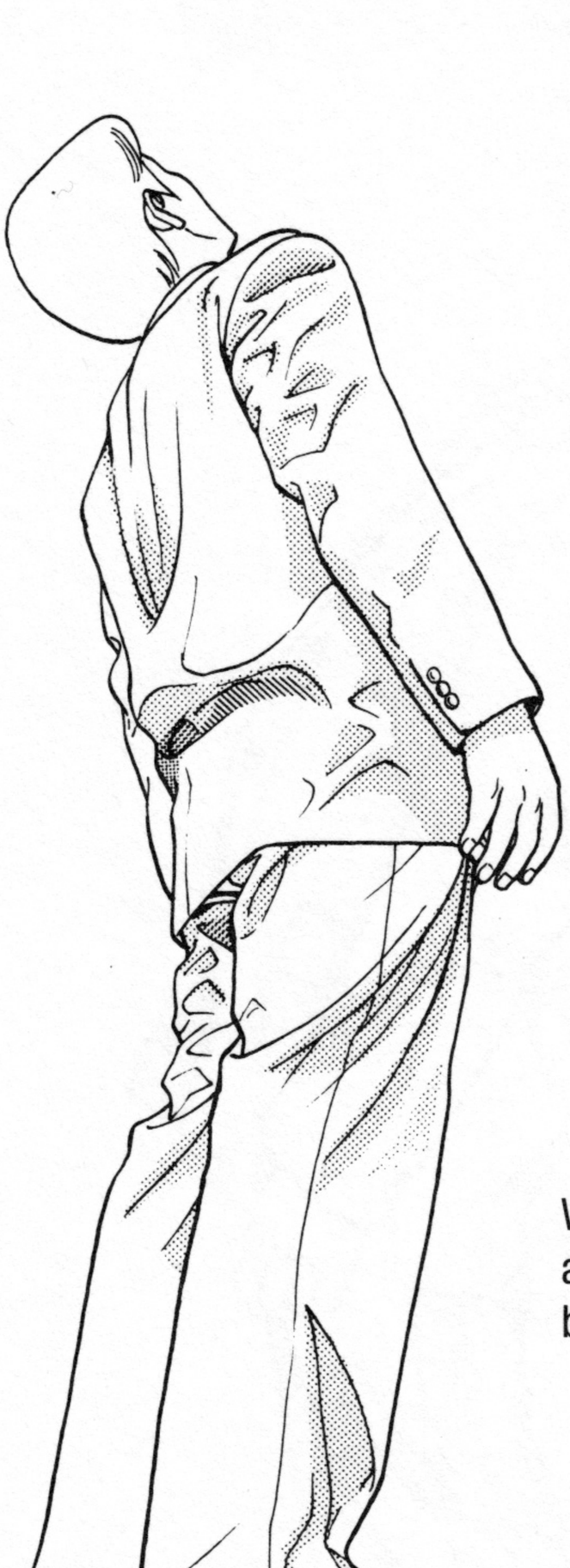


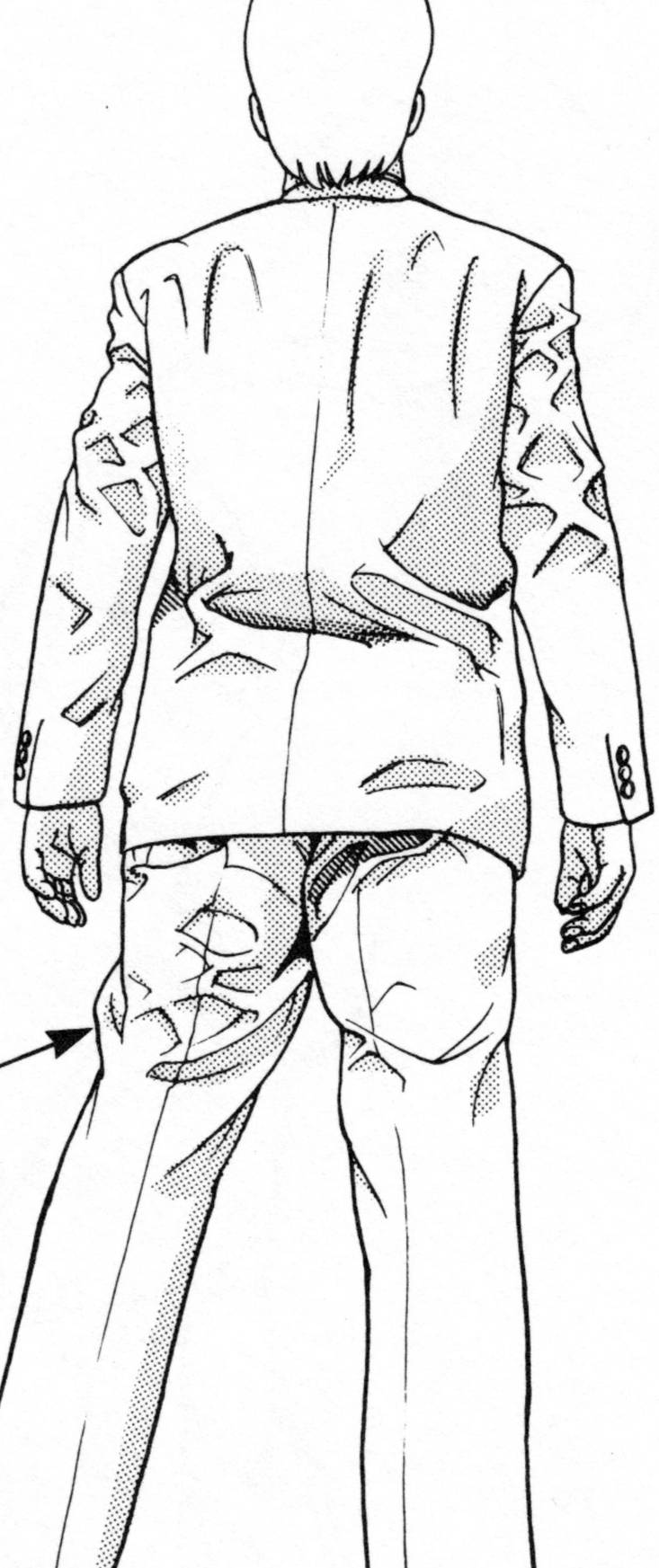


The jacket is unbuttoned, causing it to bulge outward at the back as if it were drooping toward the ground.

Leaning Back • Male • Jacket Buttoned • Low Angle







When the body leans back, fabric bunches at the jacket's waist, on the trousers' the backside, and behind the thighs.

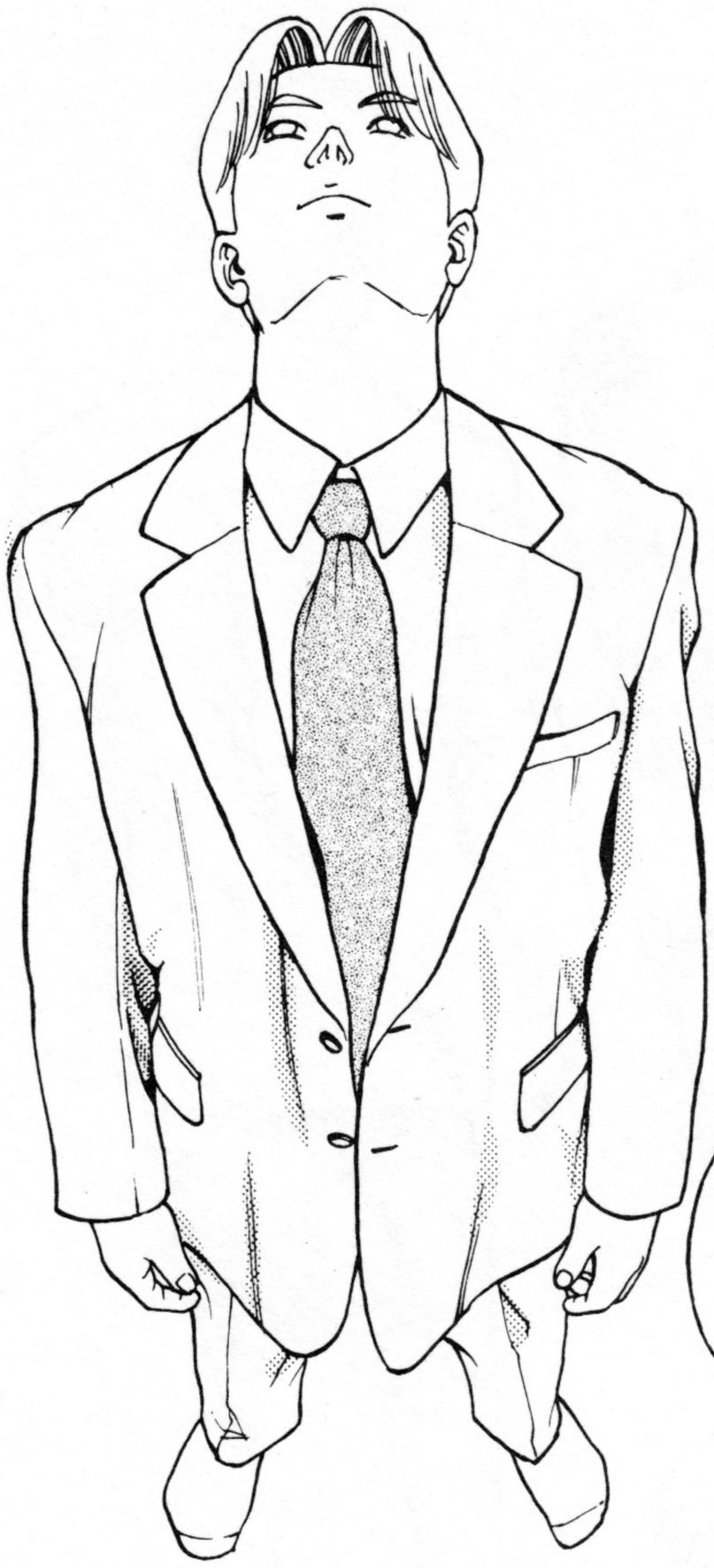
Leaning Back • Male • Jacket Unbuttoned • Low Angle

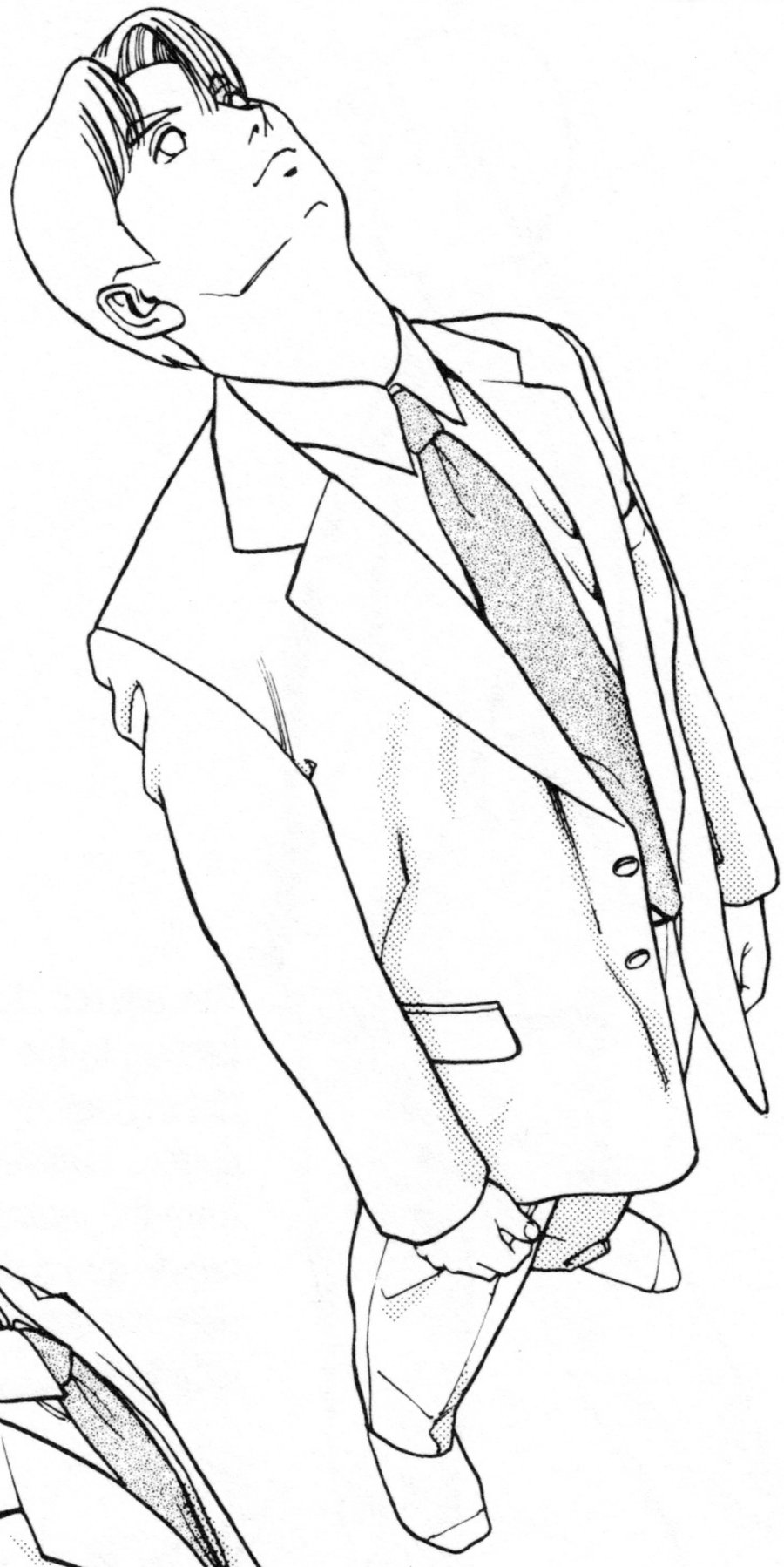
Leaning Back • Male • Jacket Buttoned • High Angle

Use these as reference to study the spatial relationship between the suit's fabric and the figure's back.

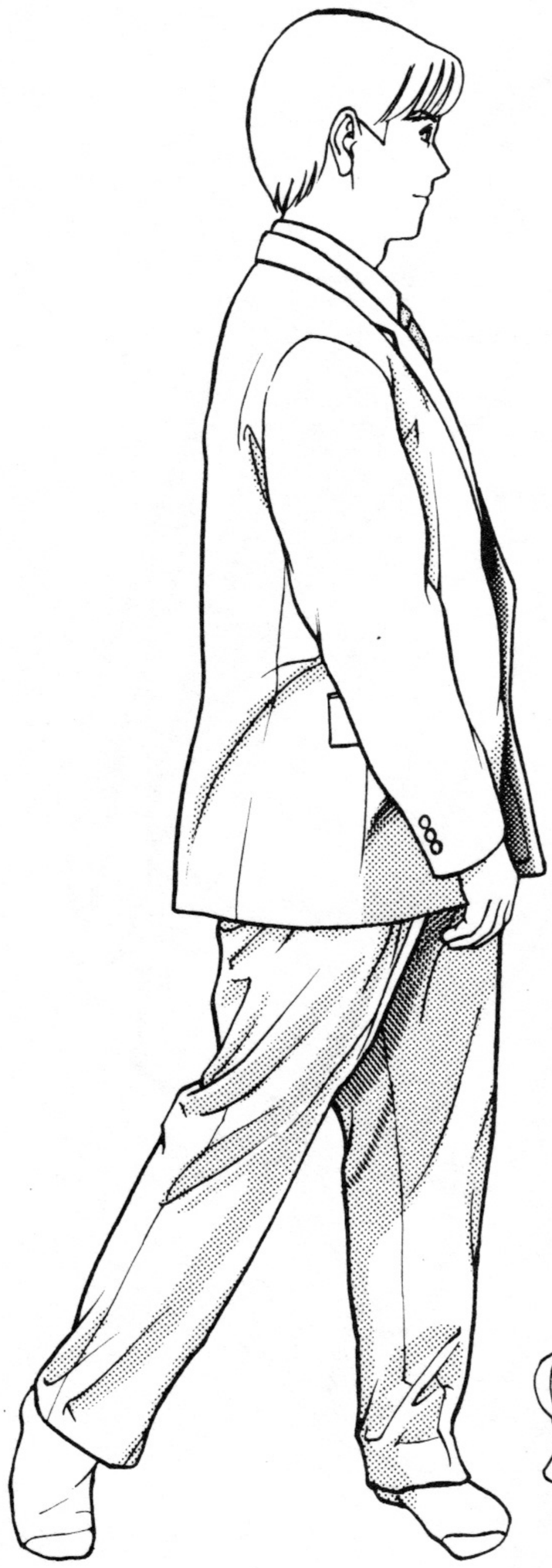
The above illustrate how overhead angle compositions make it difficult to notice the space between the suit and the body underneath. The body itself is leaning back rather dramatically.

Leaning Back • Male • Jacket Unbuttoned • High Angle

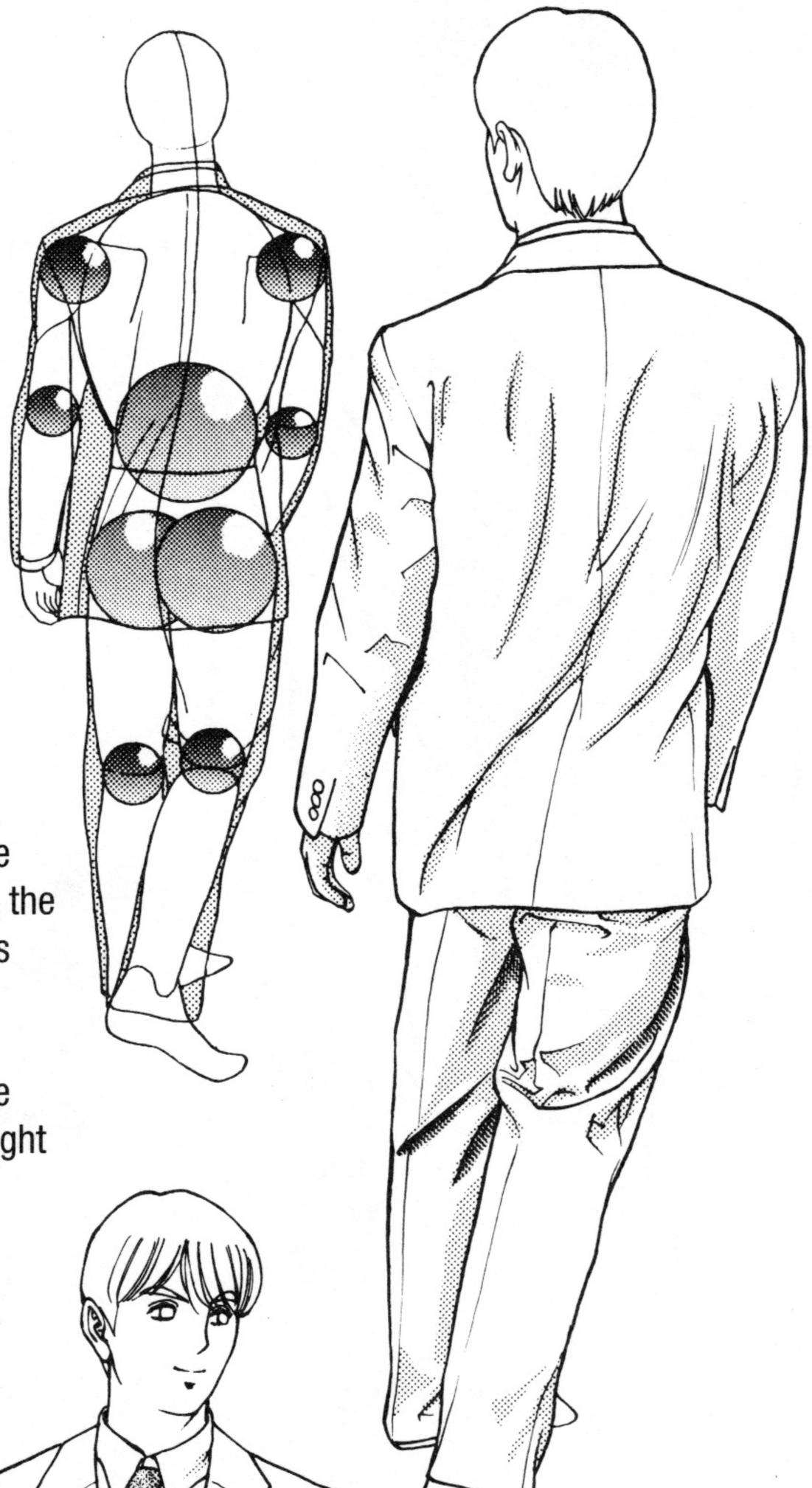


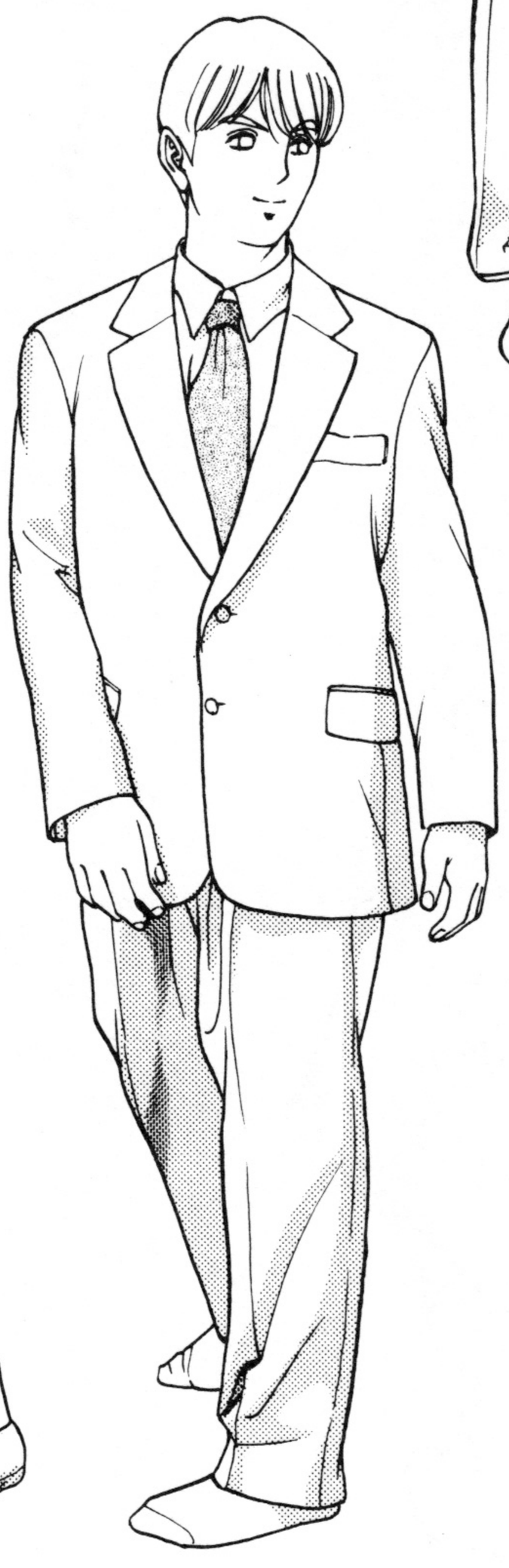


Turning/Twisting • Male • Jacket Buttoned



The figures shown here are turning to the left, bringing the right shoulder forward. This causes creases originating from the jacket's posterior region and extending to the right shoulder and to the right side to form.

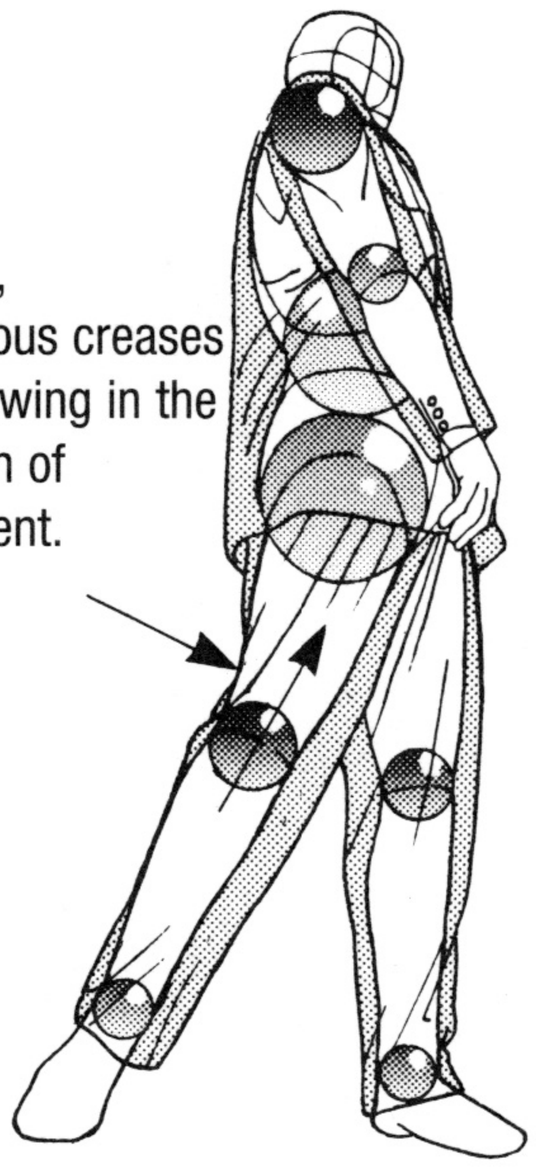


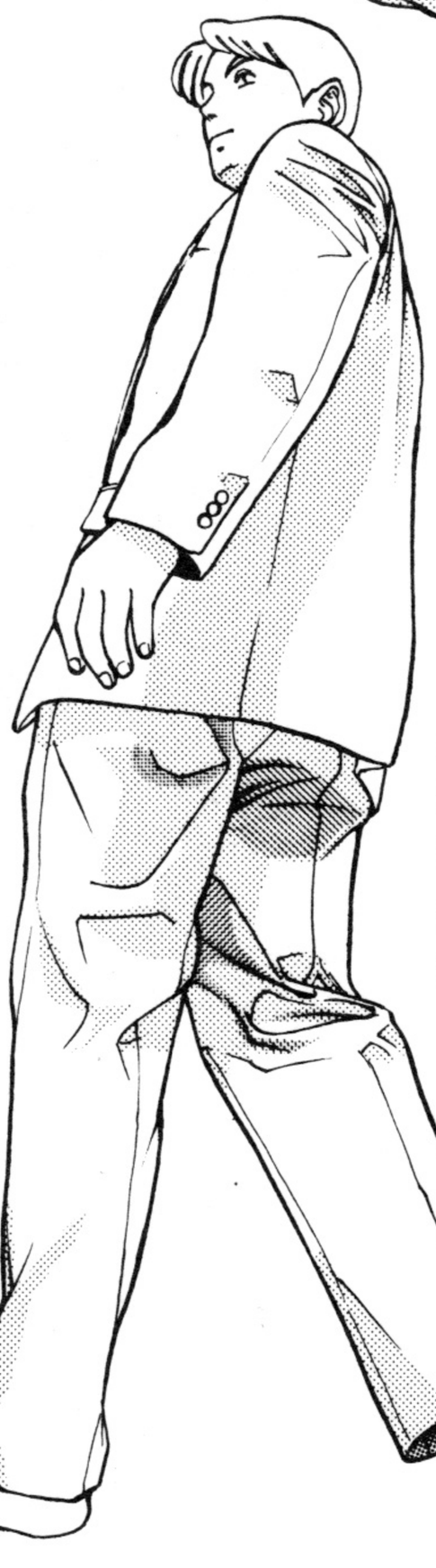


Turning/Twisting • Male • Jacket Buttoned • Low Angle

The figures on this page illustrate how the collar appears from a low angle, when viewing the head from the side.

Smooth, continuous creases form flowing in the direction of movement.





At the figure's back, creases angled toward the direction of movement are truncated and not continuous.

Turning/Twisting • Male • Jacket Unbuttoned • Low Angle

Turning/Twisting • Male • Jacket Buttoned • High Angle

These figures illustrate the collar's appearance when the head is turned to the side.

Turning/Twisting • Male • Jacket Unbuttoned • High Angle

Taking a Nap • Female

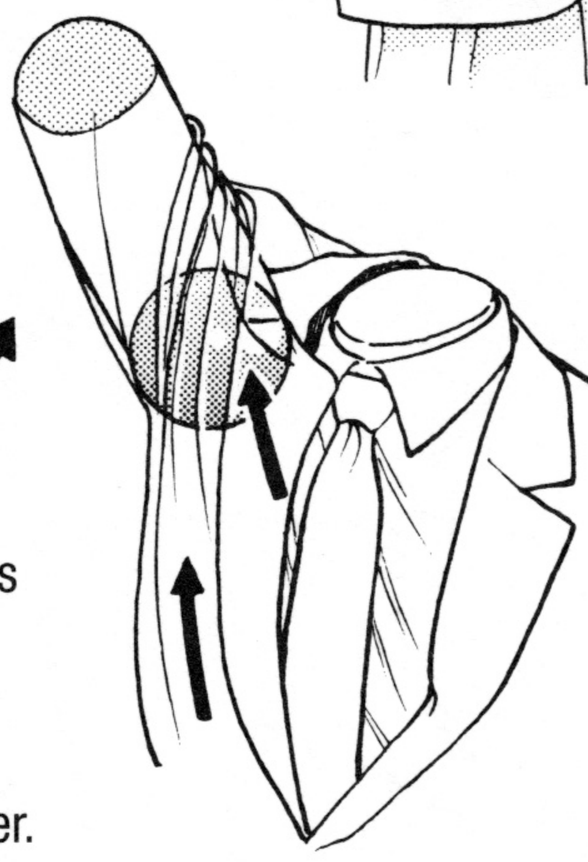
Only the upper body of these figures is turned in the napping position. This could also be viewed as an example of torsion in the body.

These figures illustrate torsion in the body as seen from a worm's-eye view.

Raising Both Arms to the Side • Male • Jacket Buttoned • Front View

As the arms rise, creases form on the right and left owing to the fabric bunching.

When the arm rises toward the front, creases form in a wrapping pattern around the shoulder.



Raising Both Arms to the Side • Male • Jacket Unbuttoned • Front View

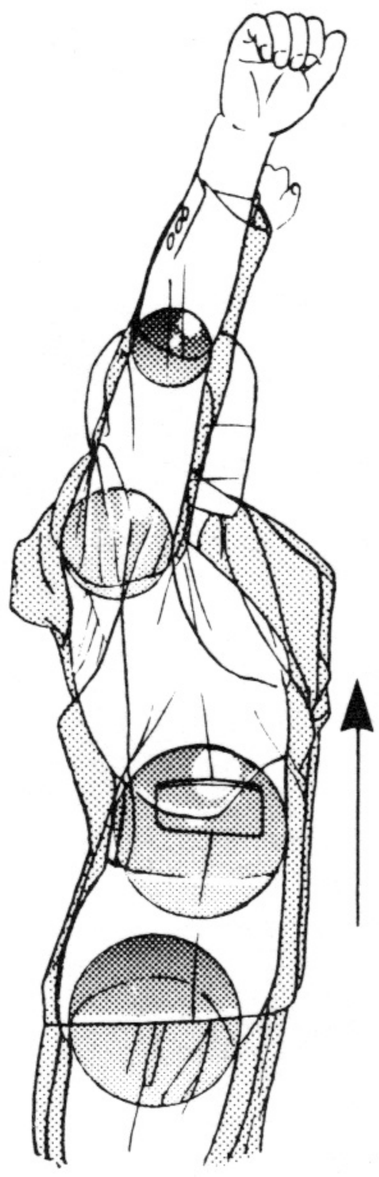
The jacket has shoulder pads, making the shoulders appear to float. Unlike the dress shirt shoulders, the jacket shoulders do not fit closely against the shoulder.

The jacket's fabric is somewhat stiff, allowing it to retain its form. As a result, the hem does not hang straight toward the ground but rather flares outward.

Raising Both Arms to the Side • Male • Top Row: Jacket Buttoned Bottom Row: Jacket Unbuttoned • 3/4 View

Portions of the fabric overlap visually at this area.

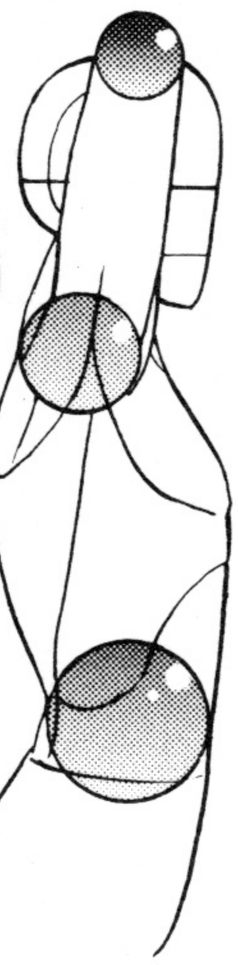
Raising Both Arms to the Side • Male • Top Row: Jacket Buttoned
Bottom Row: Jacket Unbuttoned • Side (Profile) View



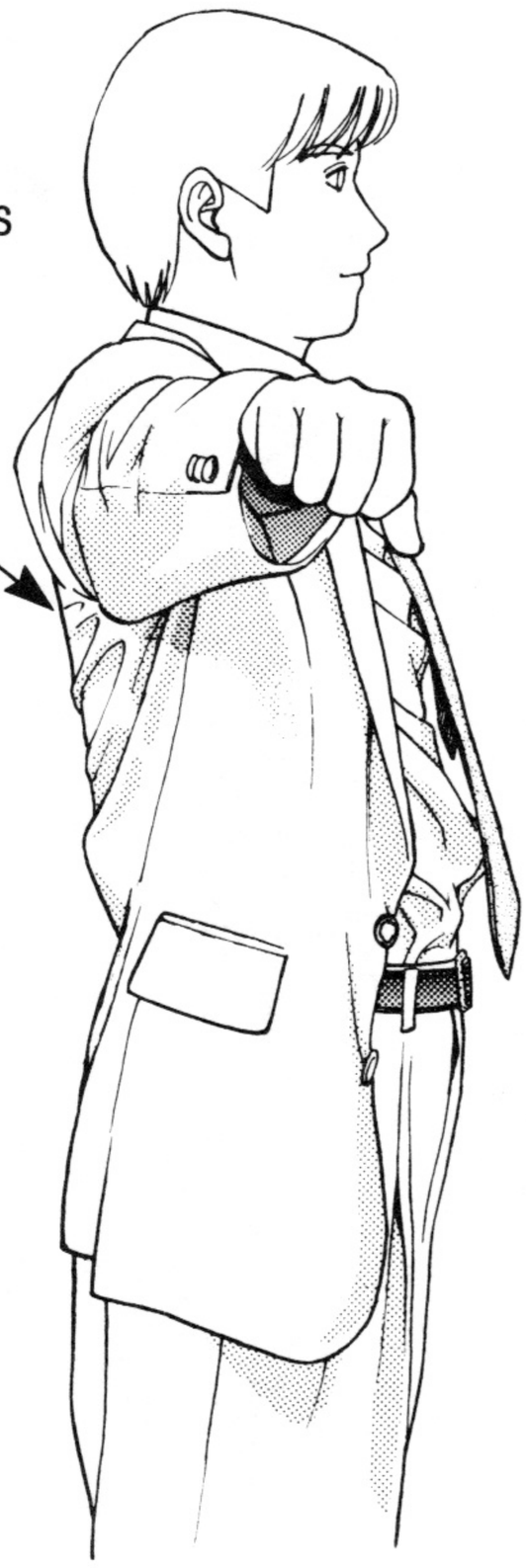
The jacket itself rises along with the arms.

The raised arms cause the fabric to bunch.

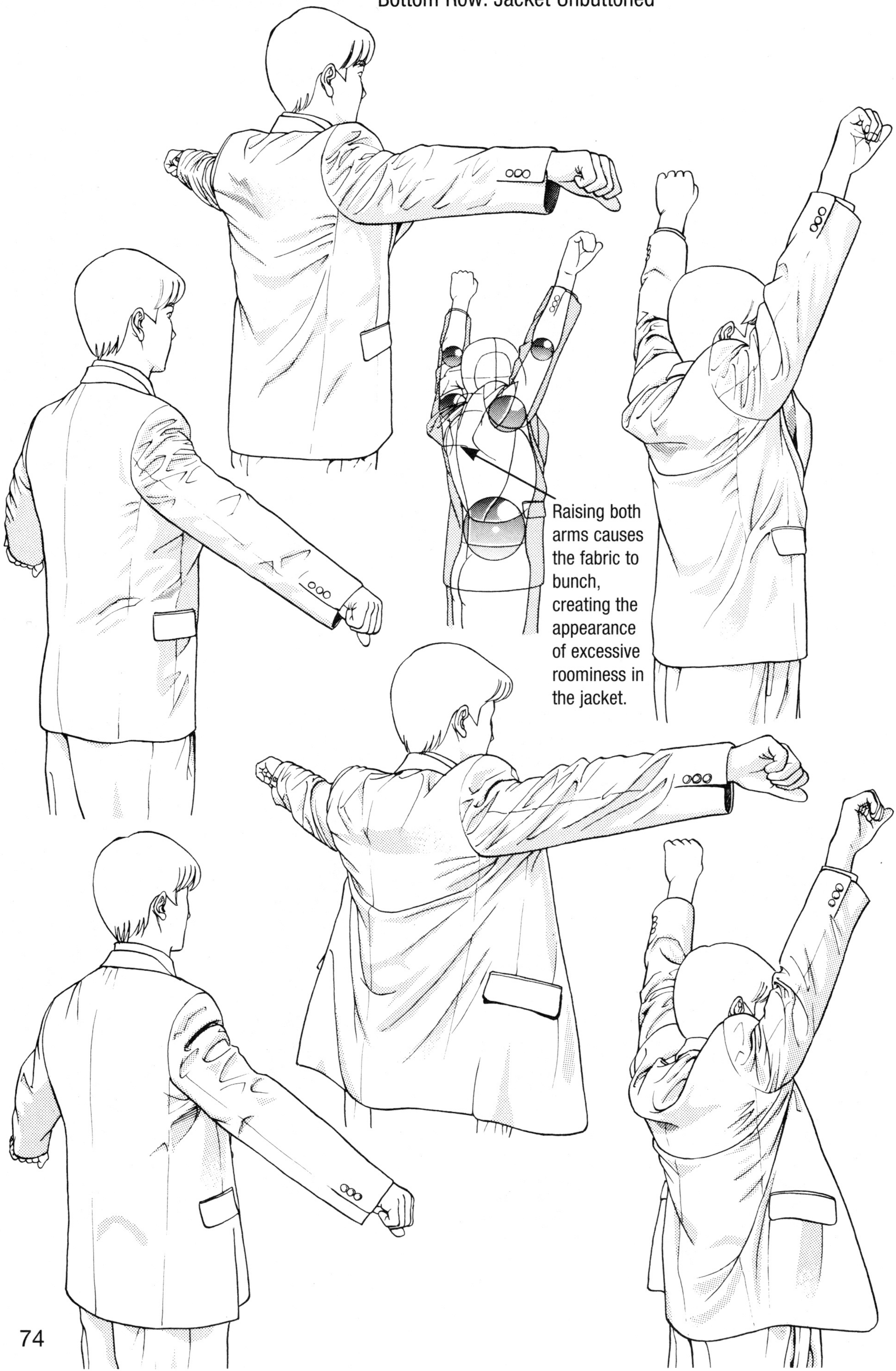
Ripples extending from the front of the shoulder to the underarm form on the jacket's back, echoing the latissimus dorsi muscle.



Location of the latissimus dorsi

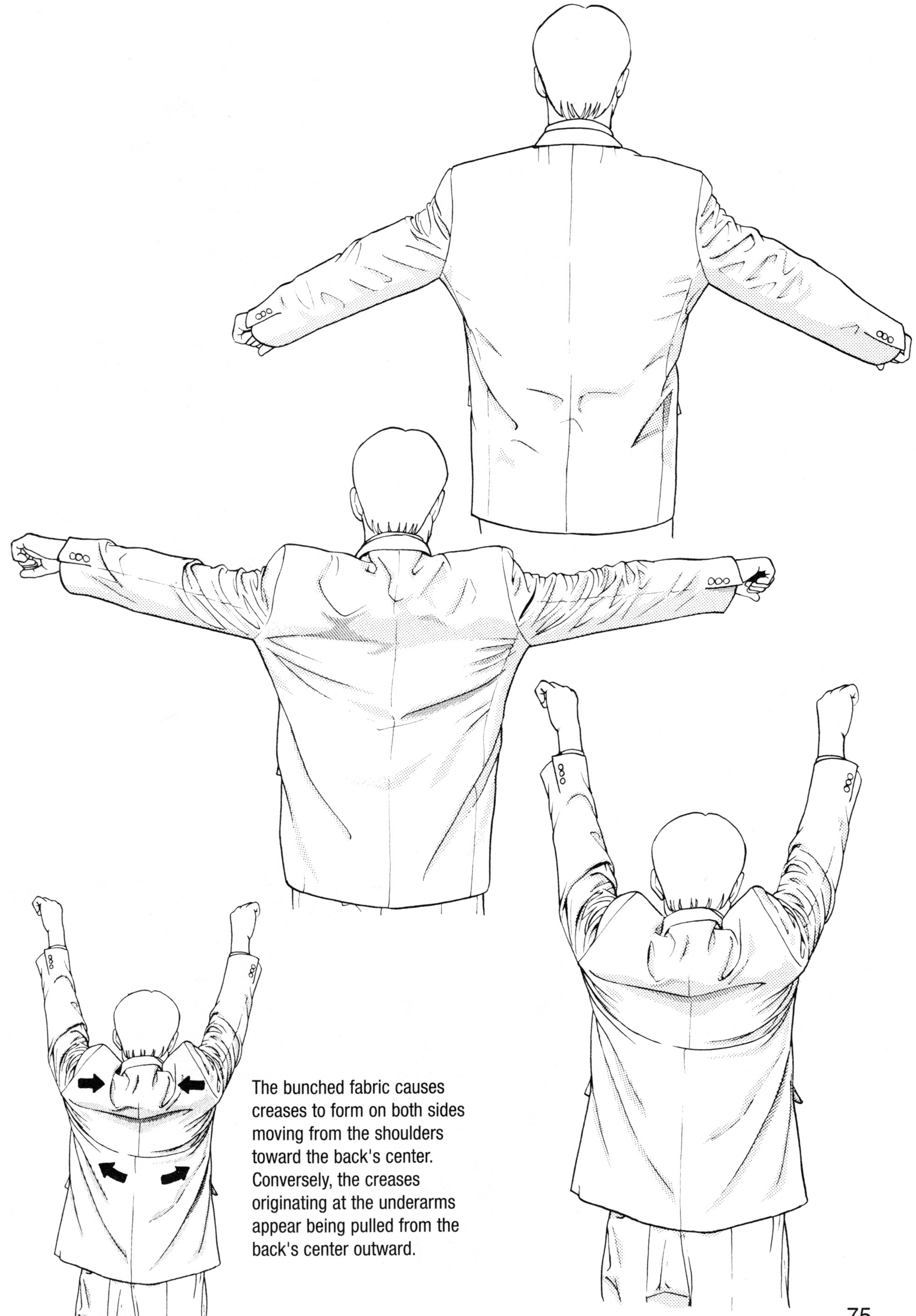


Raising Both Arms to the Side • Male • Top Row: Jacket Buttoned Bottom Row: Jacket Unbuttoned • Back 3/4 View



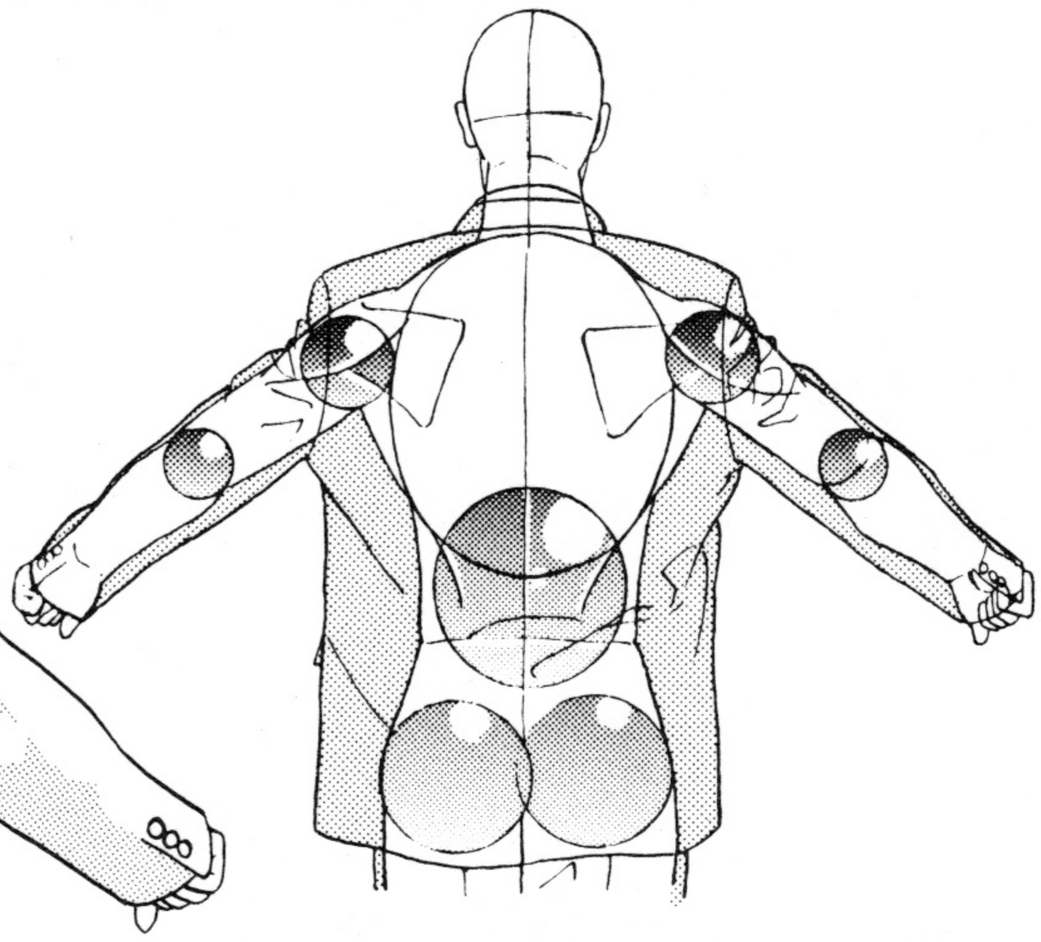
Raising both arms causes the fabric to bunch, creating the appearance of excessive roominess in the jacket.

Raising Both Arms to the Side • Male • Top Row: Jacket Buttoned Bottom Row: Jacket Unbuttoned • Back View



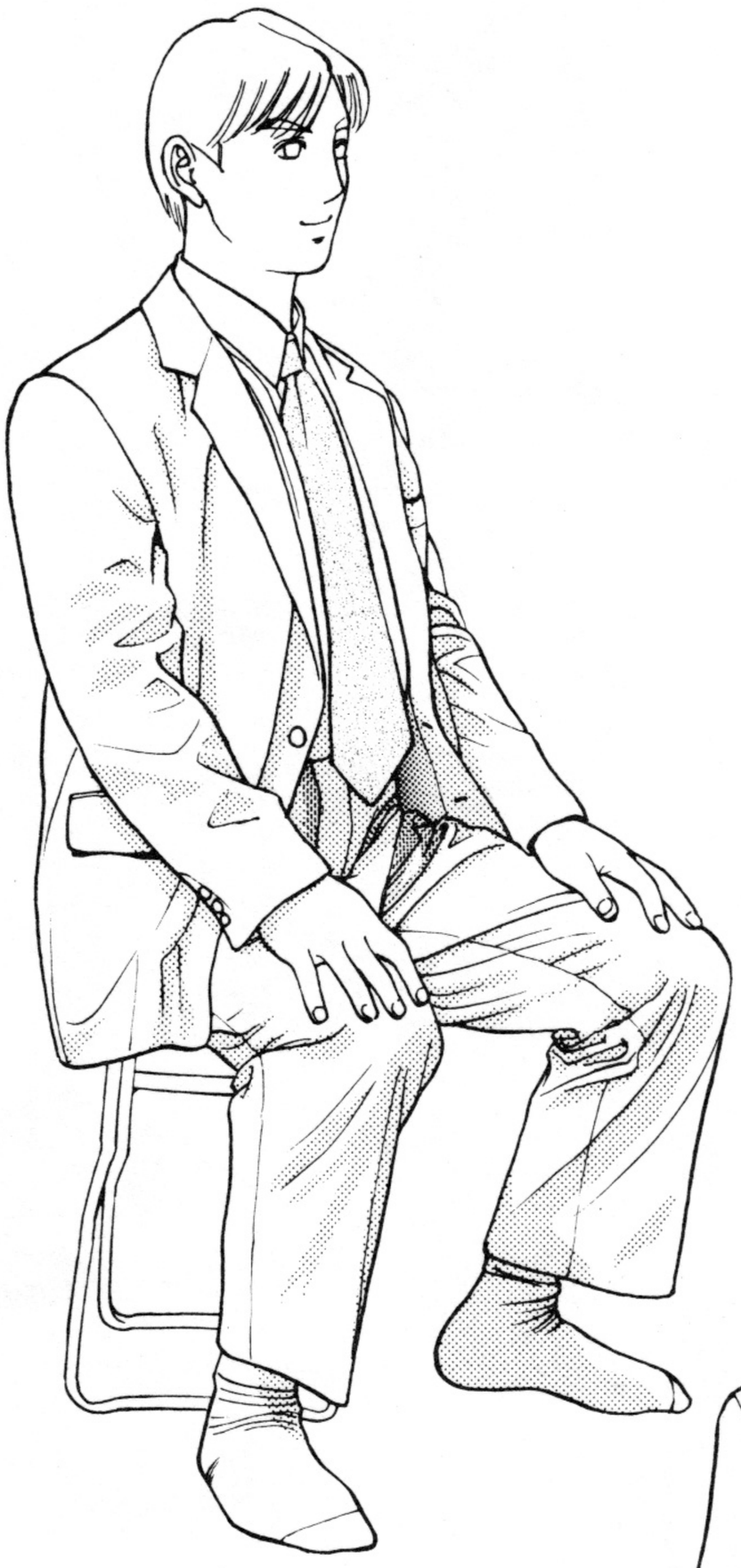
The bunched fabric causes creases to form on both sides moving from the shoulders toward the back's center. Conversely, the creases originating at the underarms appear being pulled from the back's center outward.

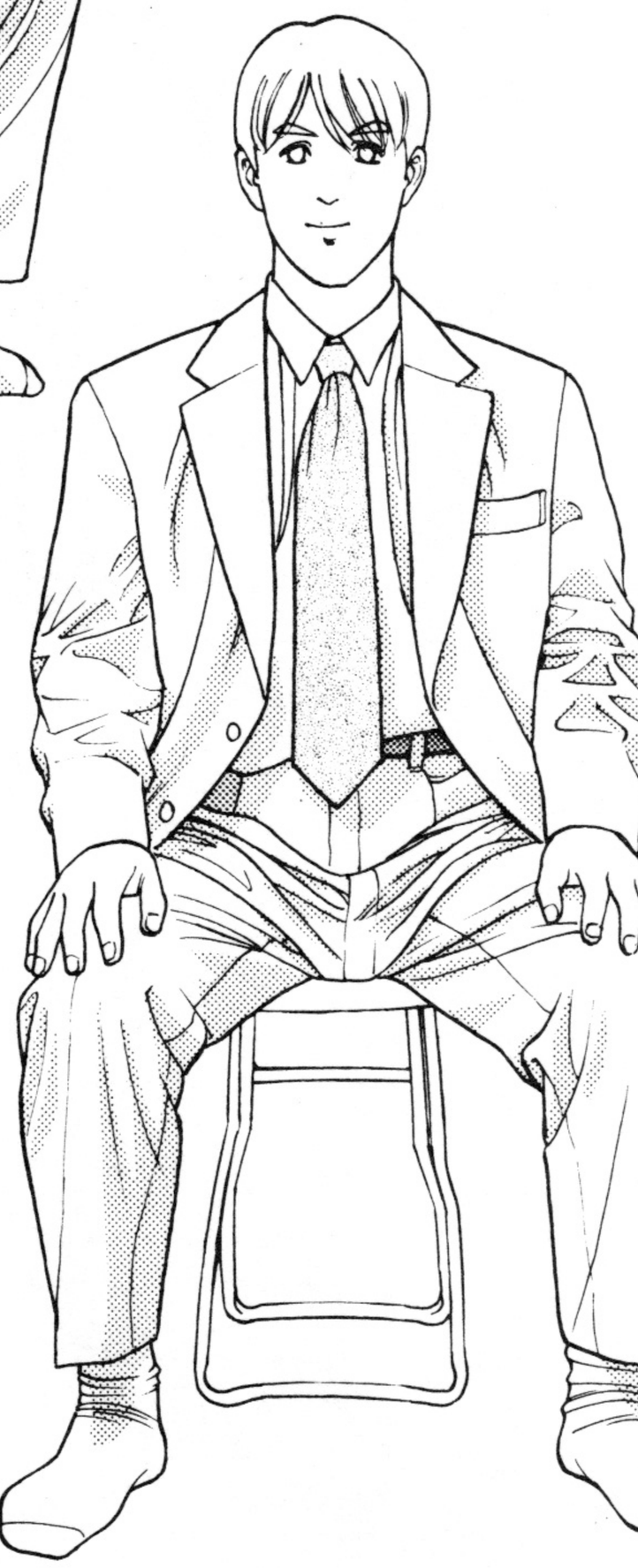
Raising Both Arms to the Side • Male • Jacket Unbuttoned • Back View

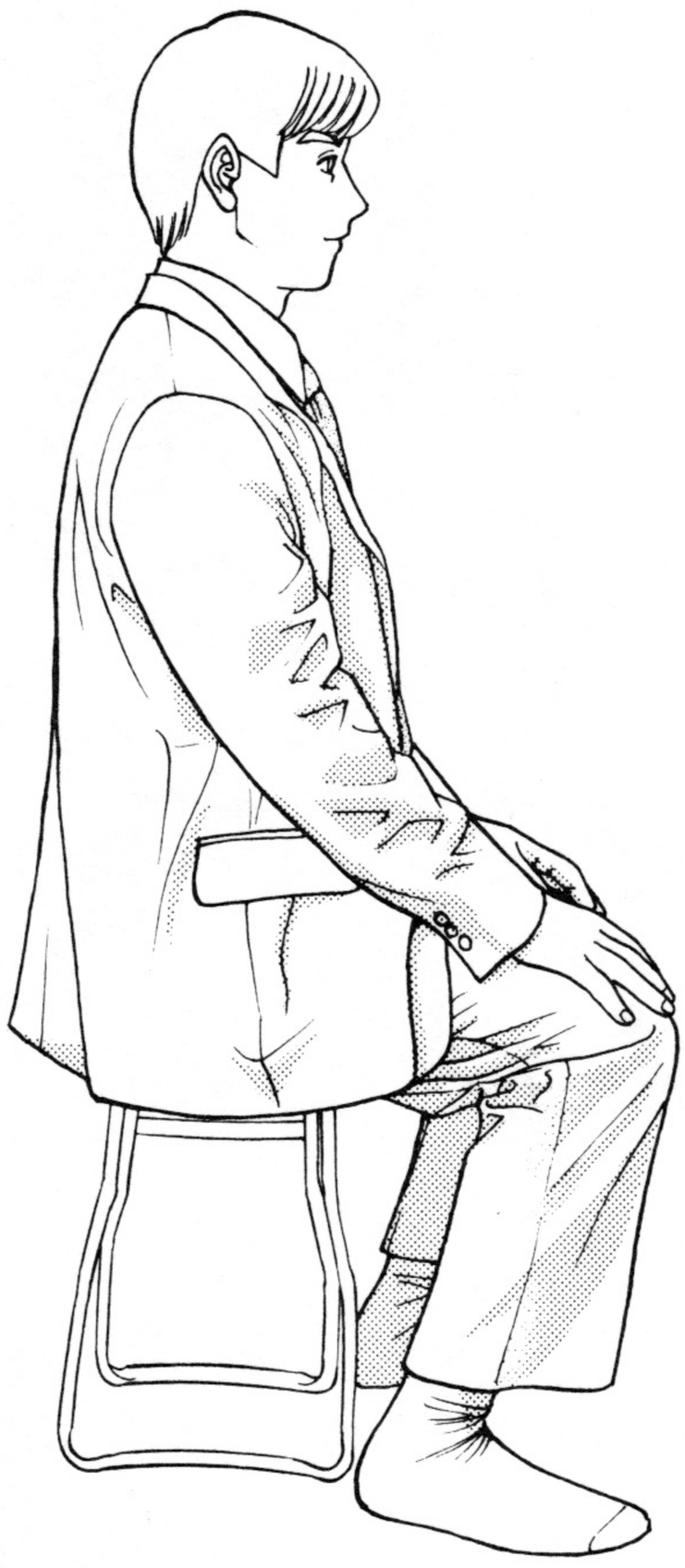


Note the spatial relationship between the figure and the jacket as well as the appearance of the hem as the arms pull it upward.

Seated in a Chair • Male • Jacket Unbuttoned

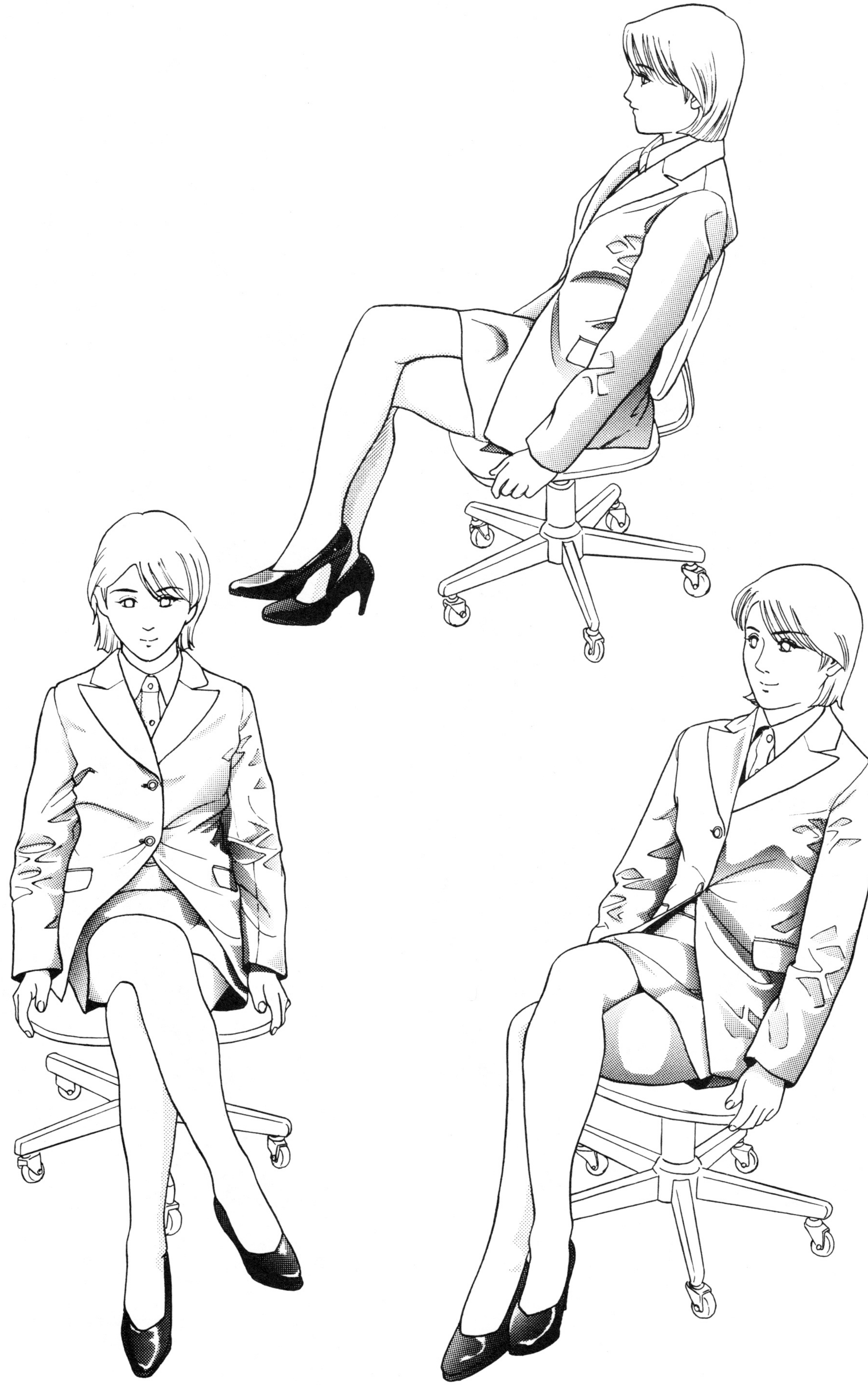






Seated in a Chair • Female • Jacket Unbuttoned

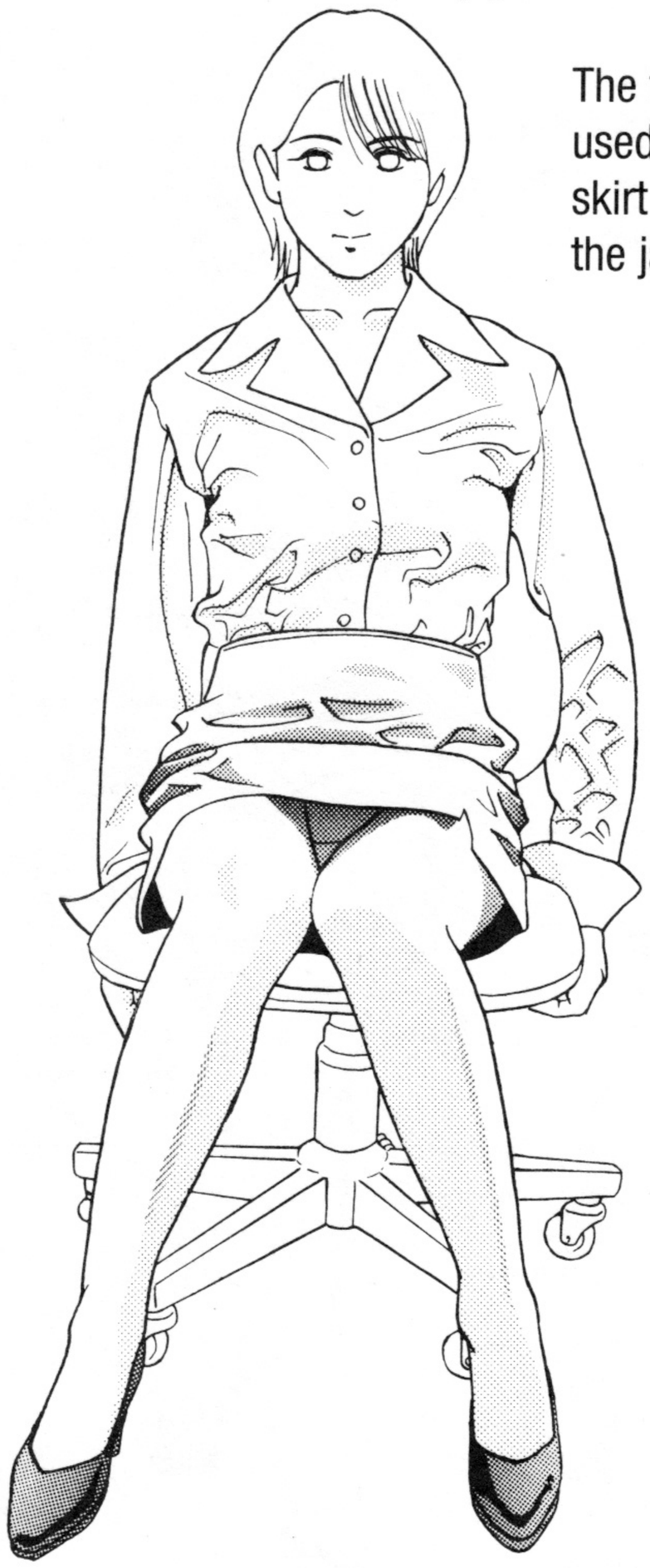
Seated with the Legs Crossed • Female • Jacket Buttoned



Seated with the Legs Crossed • Male • Jacket Unbuttoned

Appearance of the Skirt When Seated in a Chair • Female

The figures on this page may be used to study the appearance of skirt creases normally covered by the jacket.



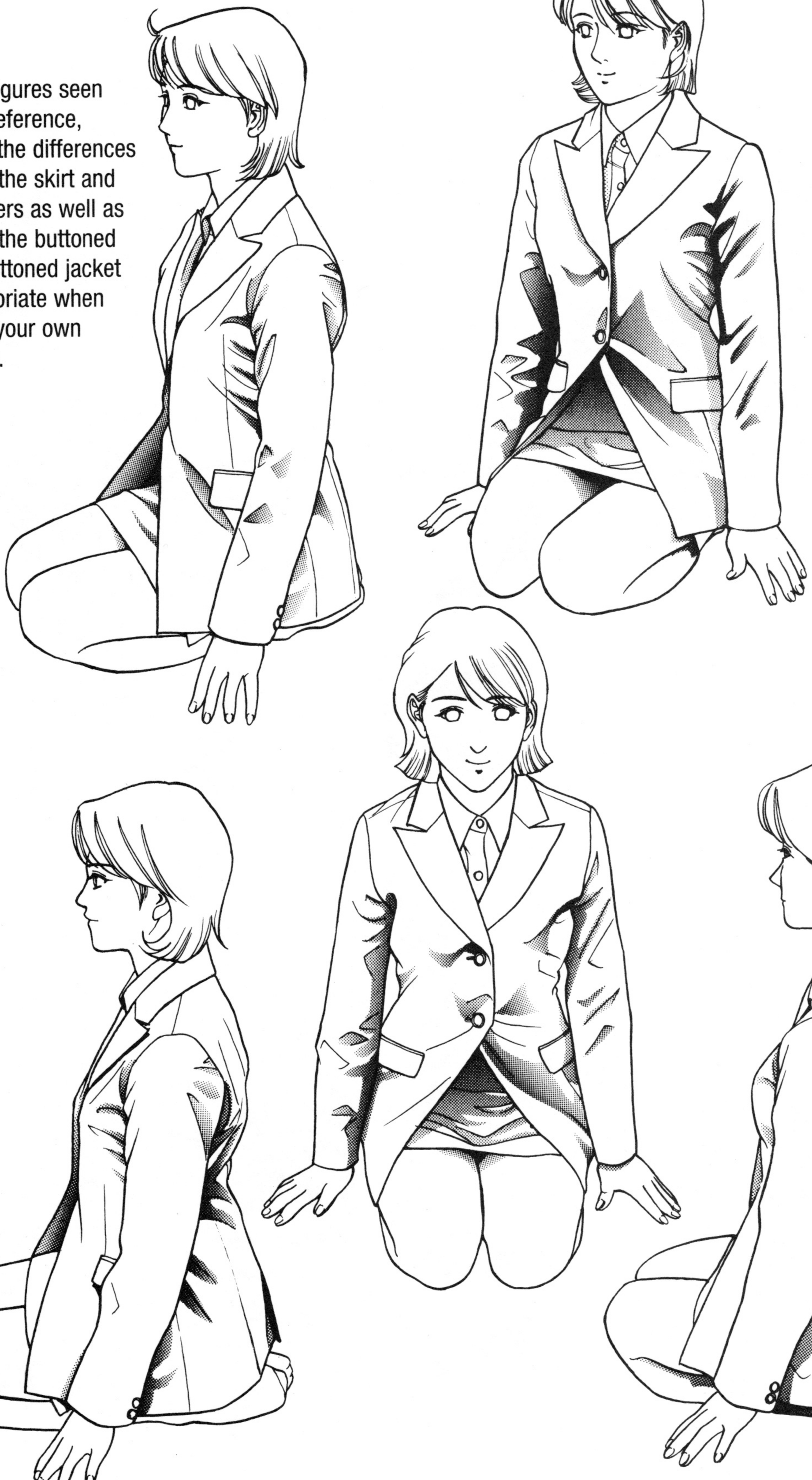
Appearance of the Skirt When Seated with the Legs Crossed • Female

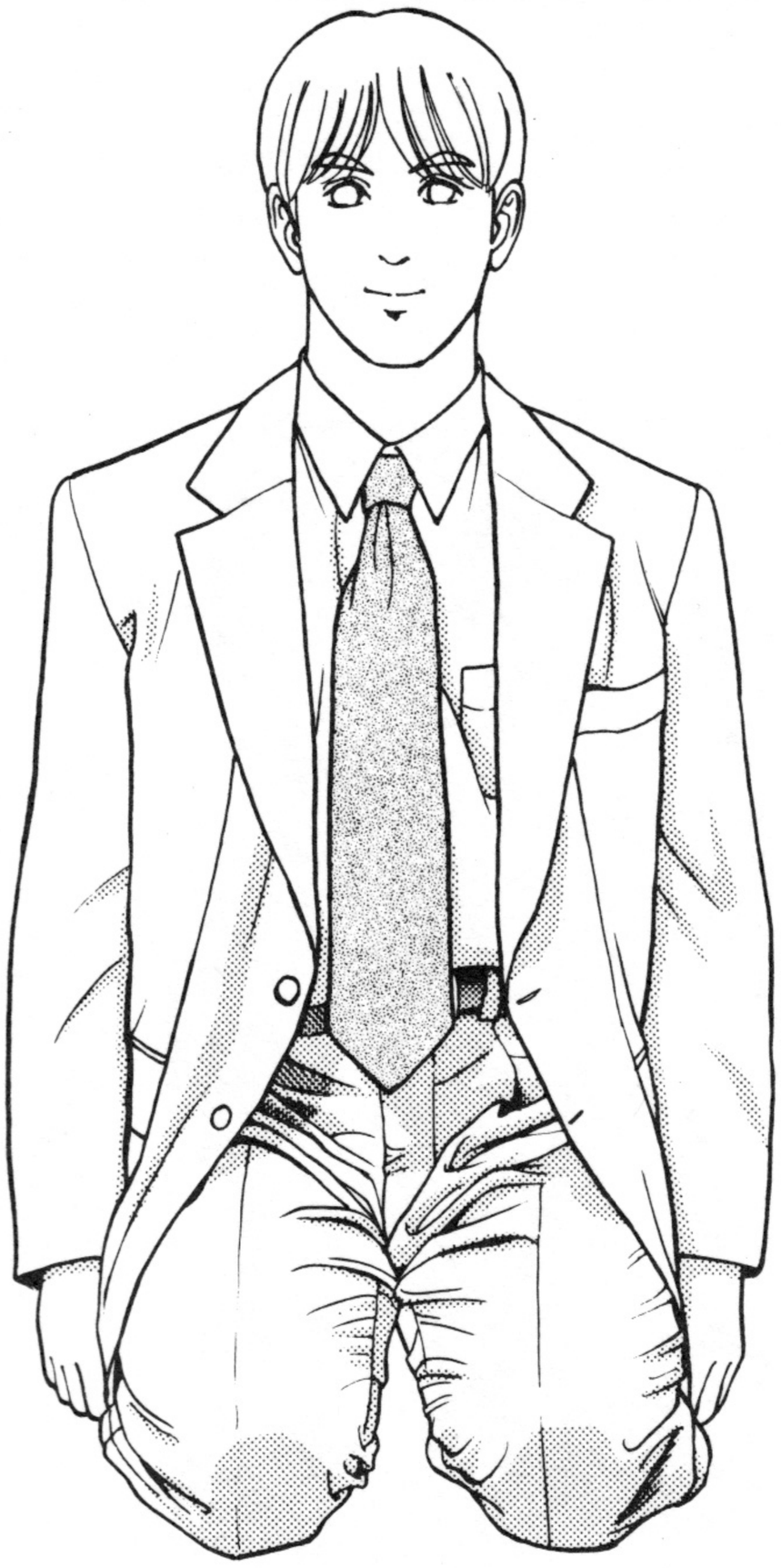
The figures in the top and bottom rows have been drawn from different angles. Note how they change in appearance.

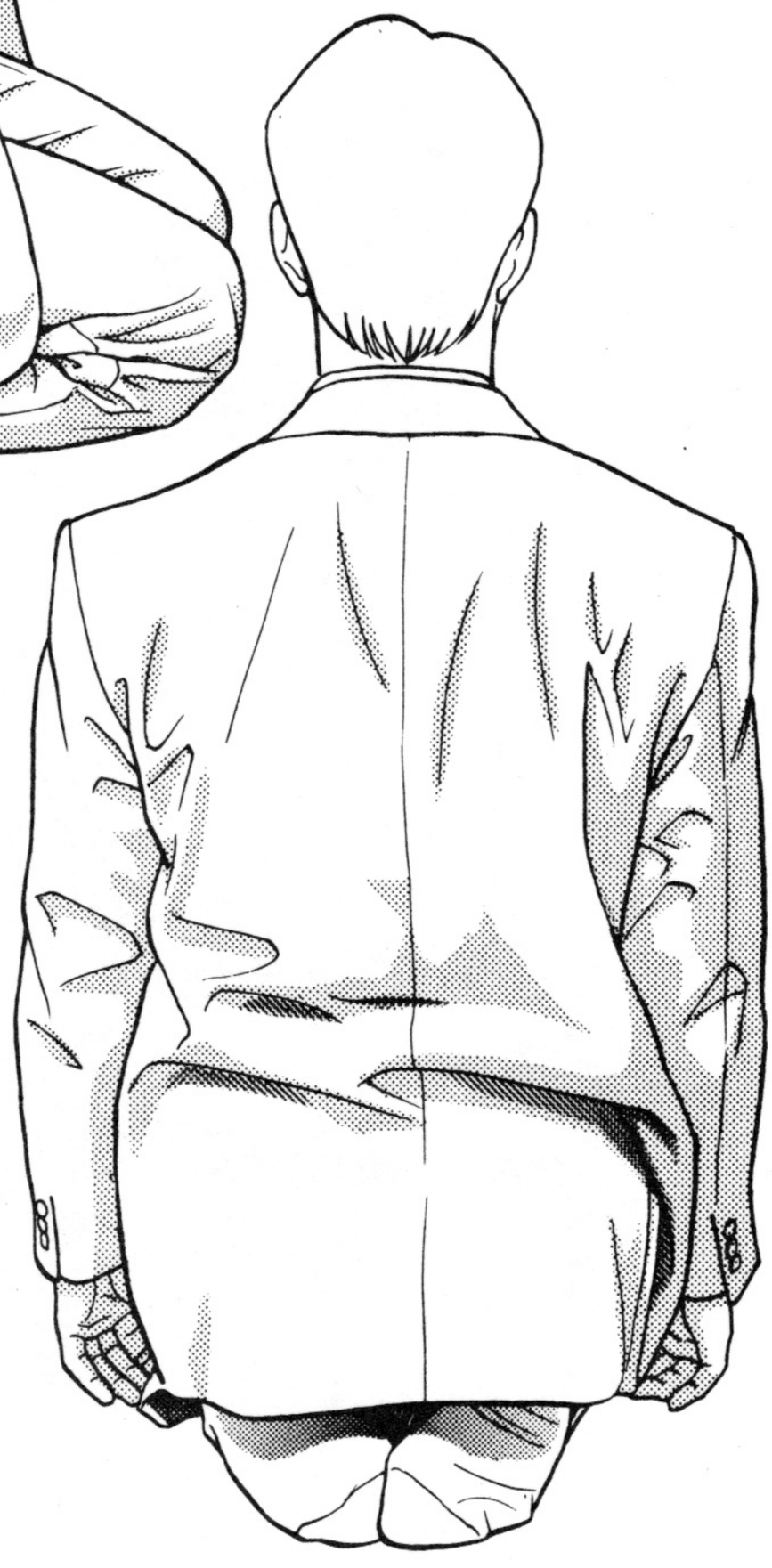
Seated on the Floor with the Legs Tucked Underneath • Male and Female

Female: Jacket Buttoned
Male: Jacket Unbuttoned

Use the figures seen here as reference, applying the differences between the skirt and the trousers as well as between the buttoned and unbuttoned jacket as appropriate when creating your own drawings.







Appearance of the Skirt When Seated with the Legs Tucked Underneath • Female

Creases appear at the hips,
where the skirt's fabric bends.

Seated on the Floor in a Relaxed Position • Female

The body has a curved appearance with left side contracted, causing creases to collect on that side.

Appearance of the Skirt When Seated in a Relaxed Position • Female

Study the appearance of the skirt when not covered by a jacket.

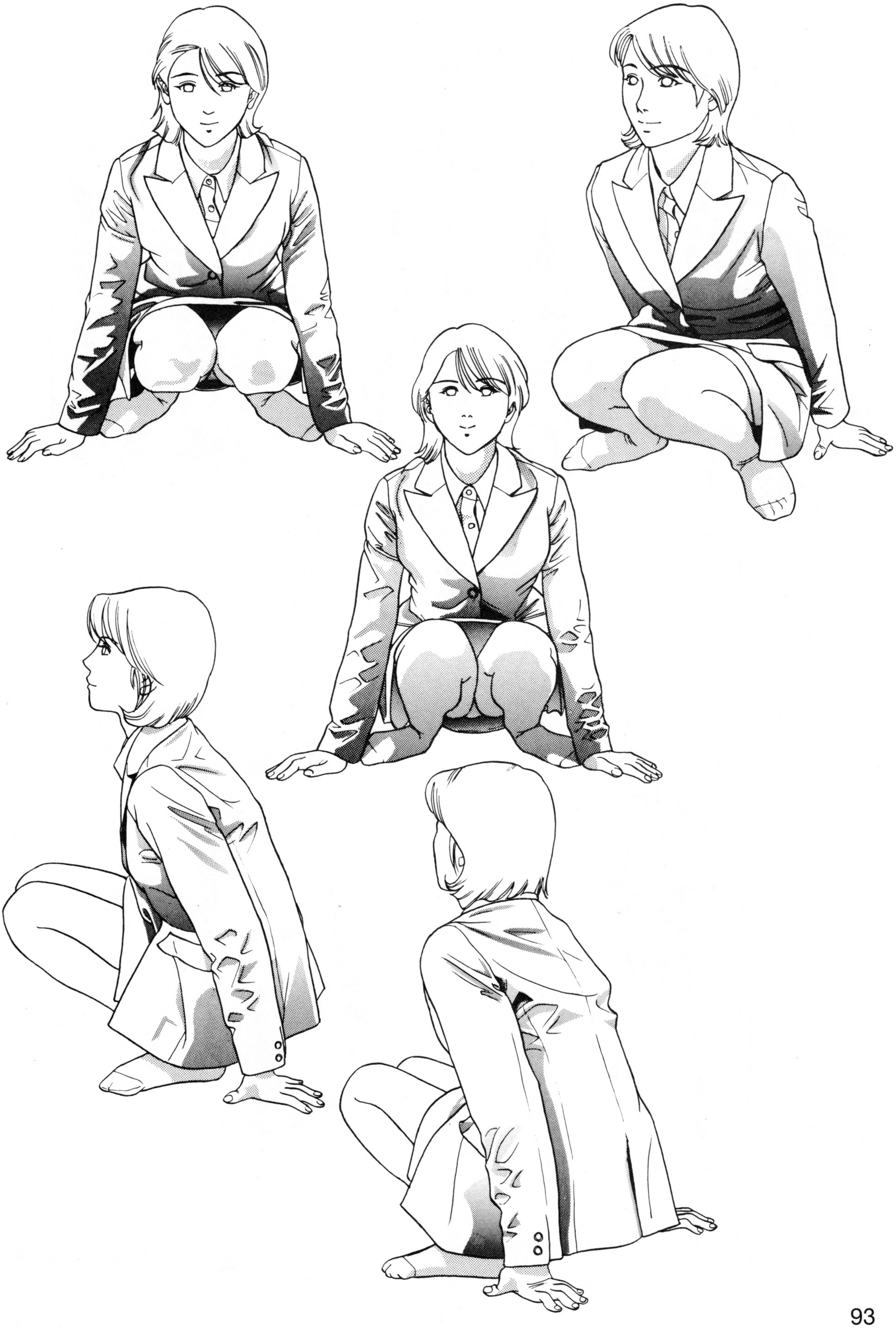
As when drawing a woman seated on the floor with her legs tucked underneath, add creases at the hips, where the skirt's fabric bends.

Seated on the Floor Supported in Back by the Arms • Female

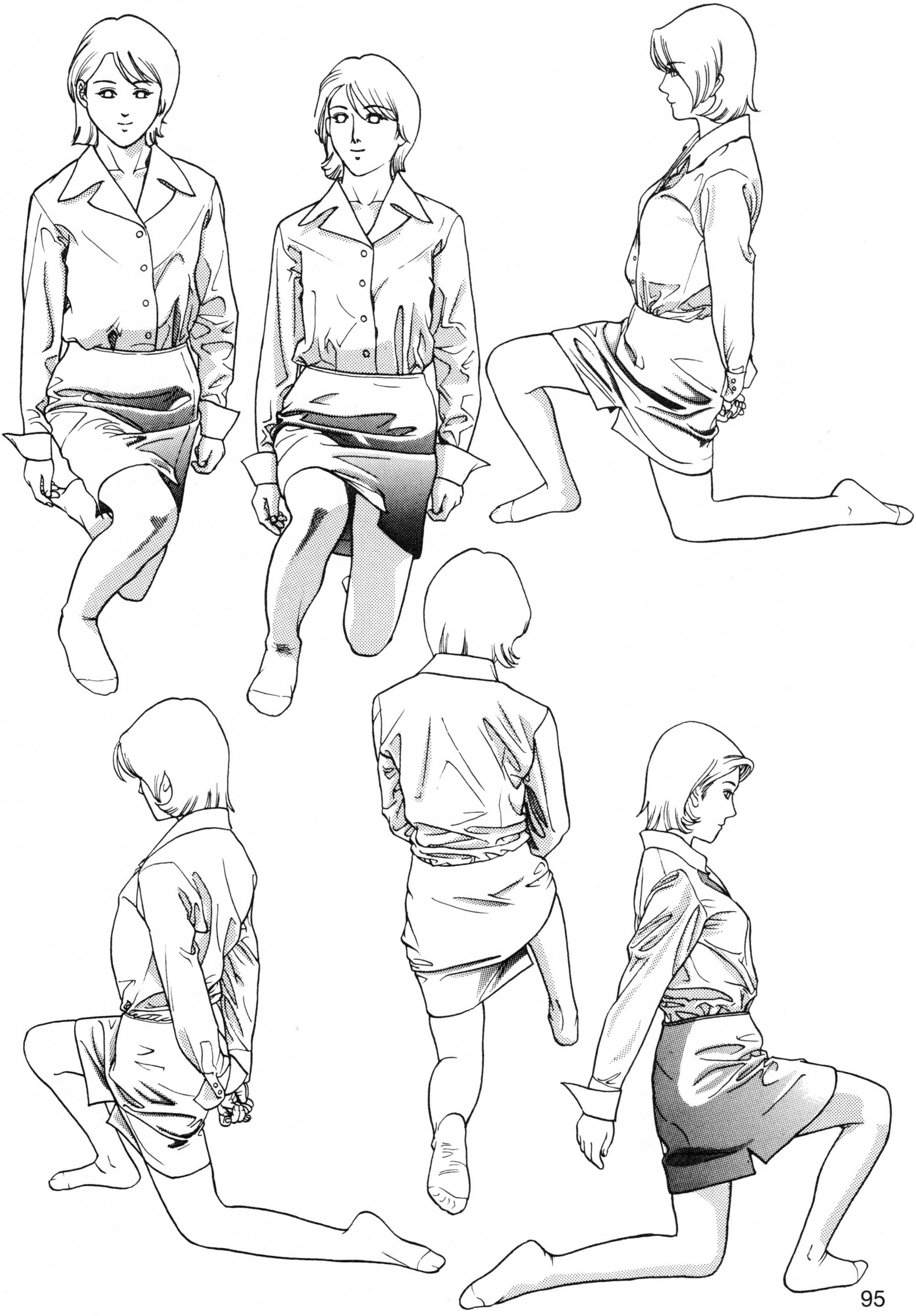
The arms are tensed to the shoulders, causing the shoulders to rise. Creases originating at the right and left shoulders form as the shoulders rise.

Seated on the Floor with the Arms Wrapped around the Knees • Female

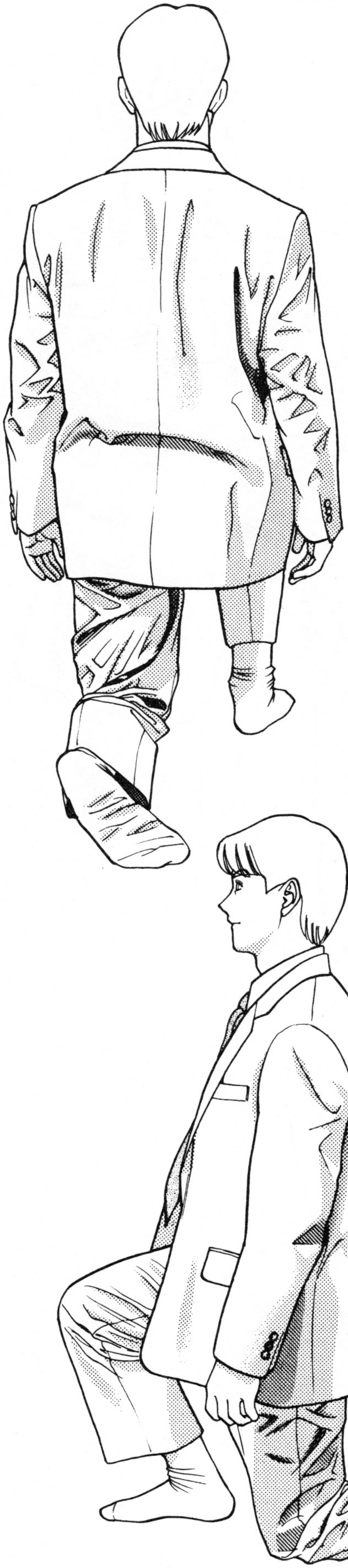
Seated on the Floor Cross-Legged • Male



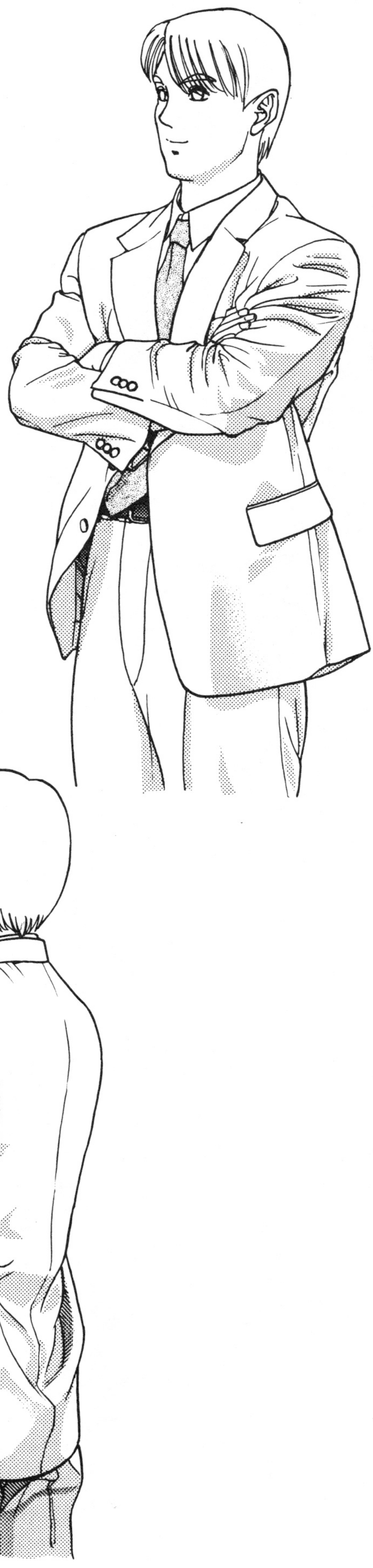
Kneeling on One Leg • Female • Jacket Buttoned



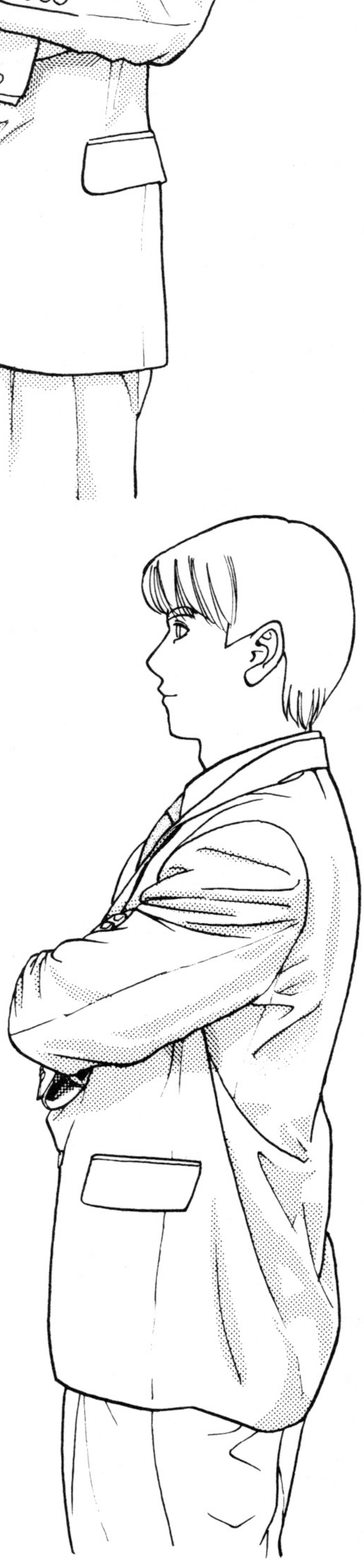
Kneeling on One Leg • Male • Jacket Unbuttoned

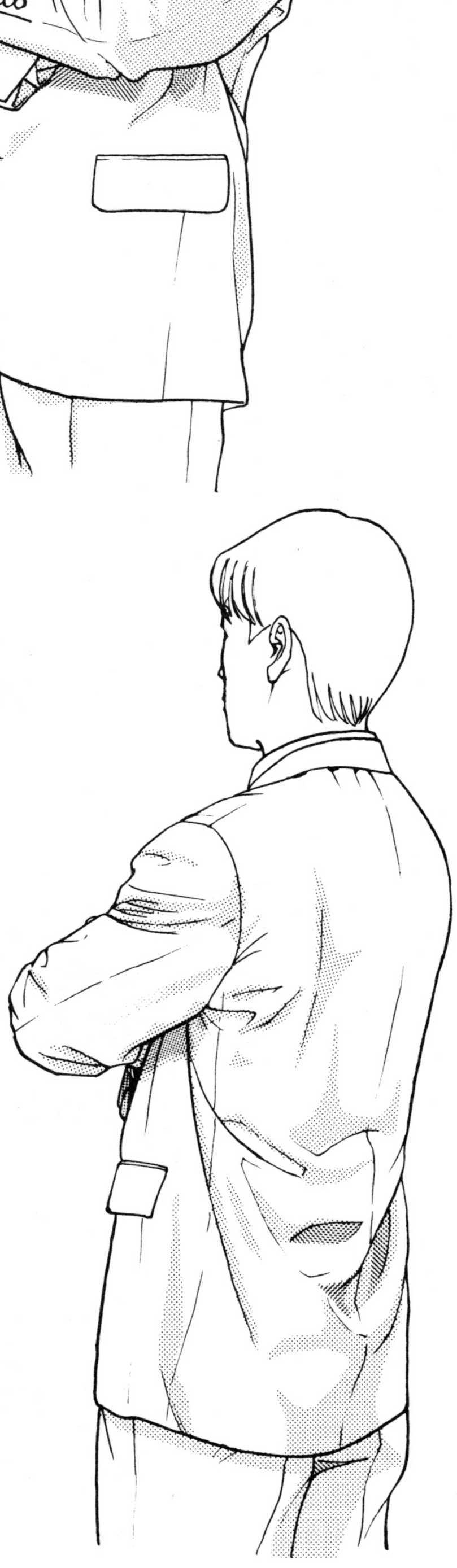


Arms Folded • Male • Jacket Unbuttoned

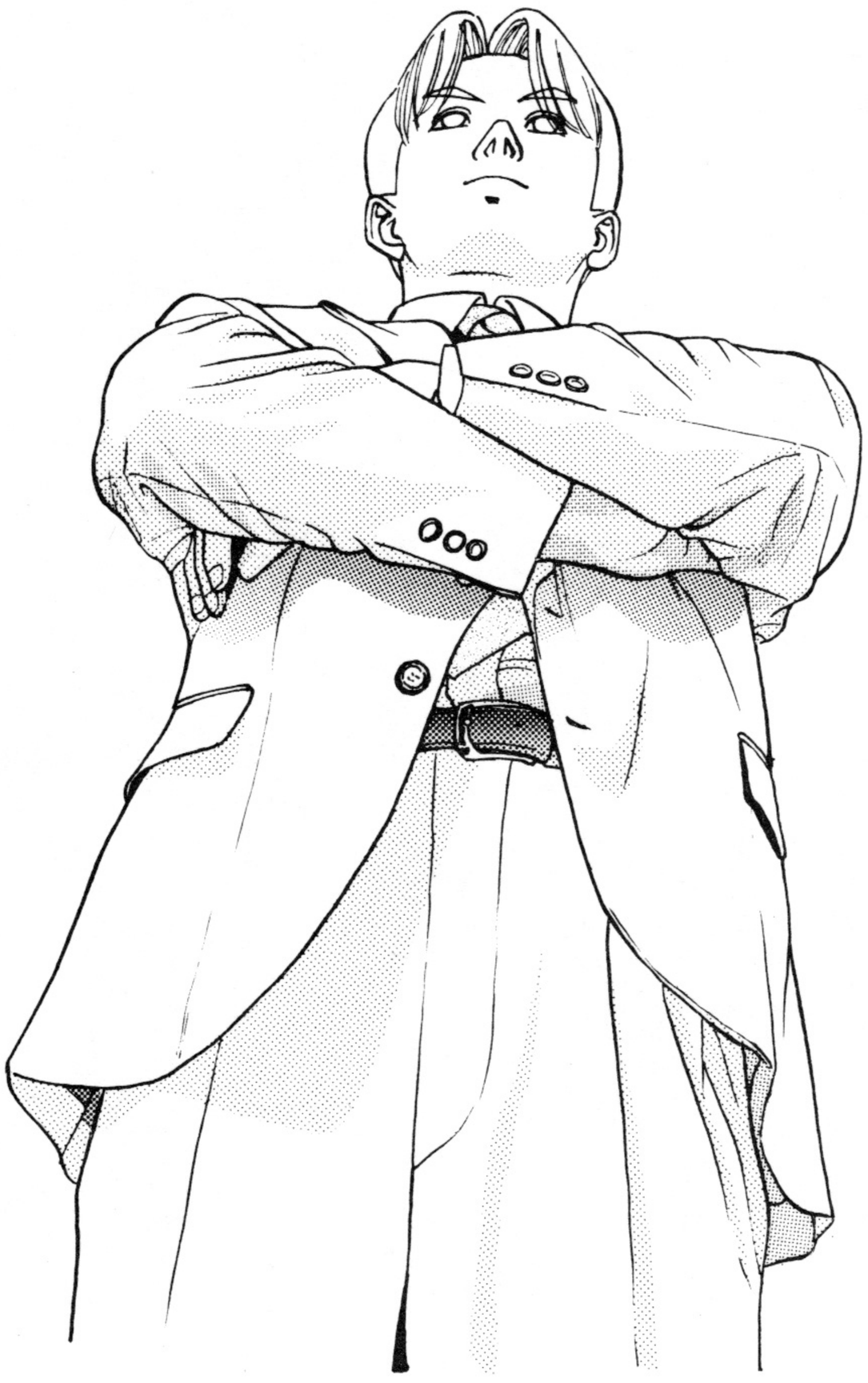


Arms Folded • Male • Jacket Buttoned





Arms Folded • Male • Jacket Buttoned • Low Angle

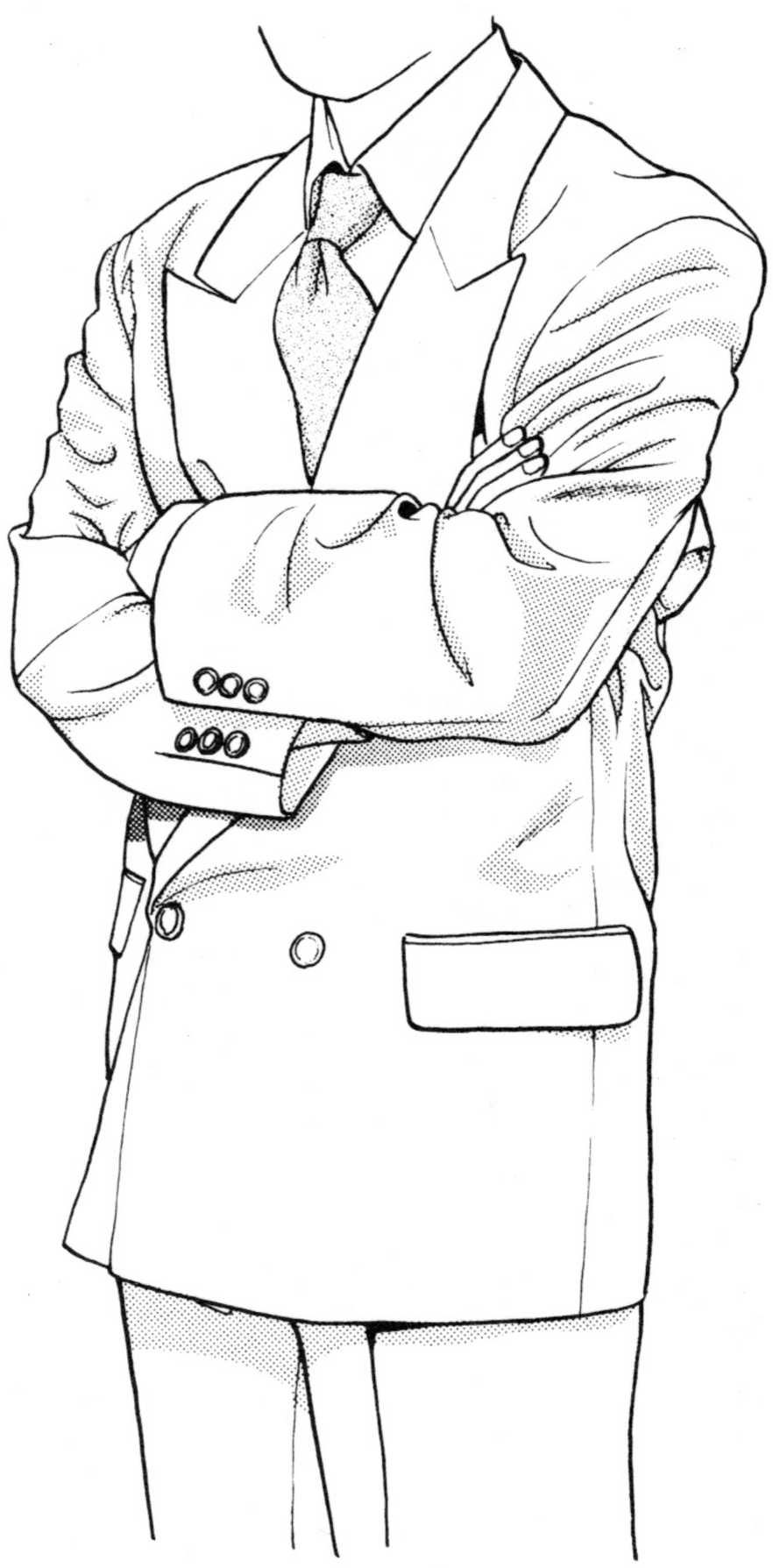


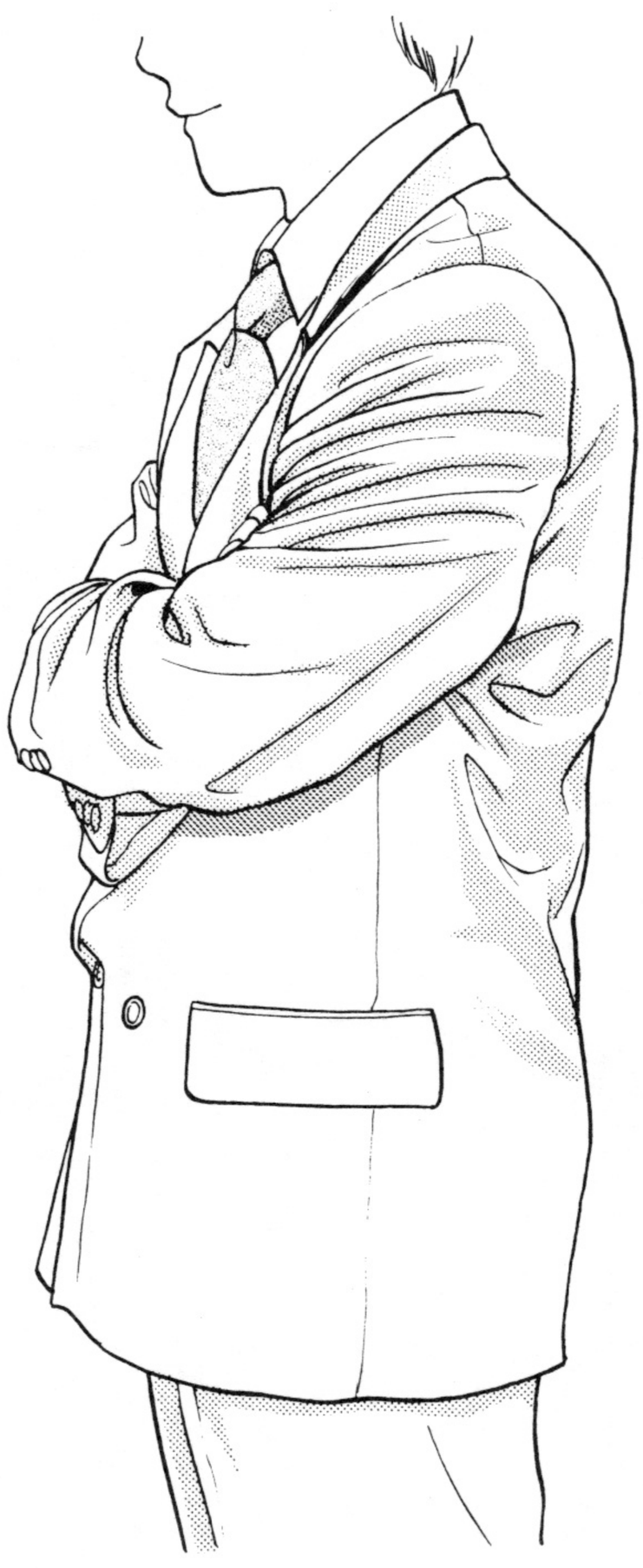
Arms Folded • Male • High Angle

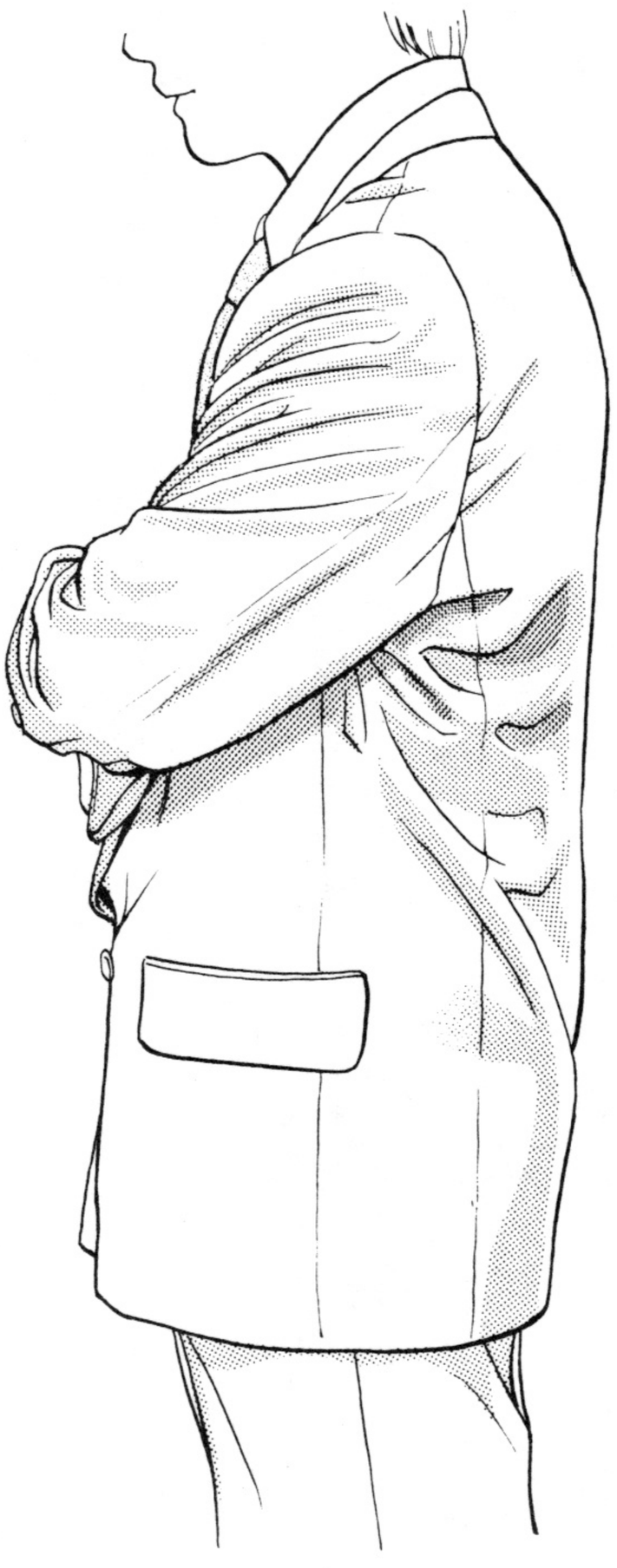
The figure to the left is the only one showing the jacket unbuttoned. The hemline is slightly broader than when the jacket is buttoned, and the pockets are shifted somewhat toward the man's rear.

The shoulder shifts subtly forward, creating a heart-shaped appearance from this angle.

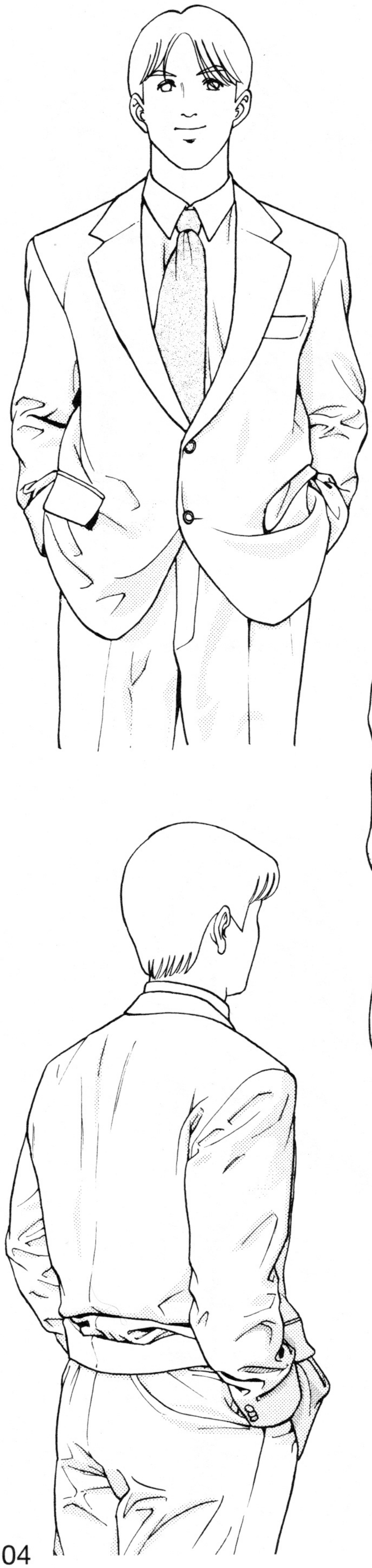
Arms Folded When Wearing a Double-breasted Jacket • Male • Jacket Buttoned

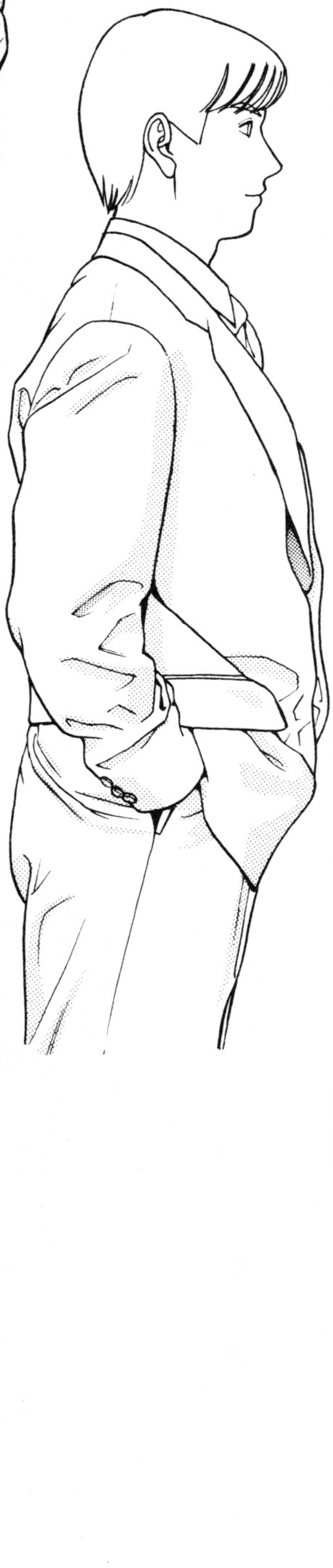


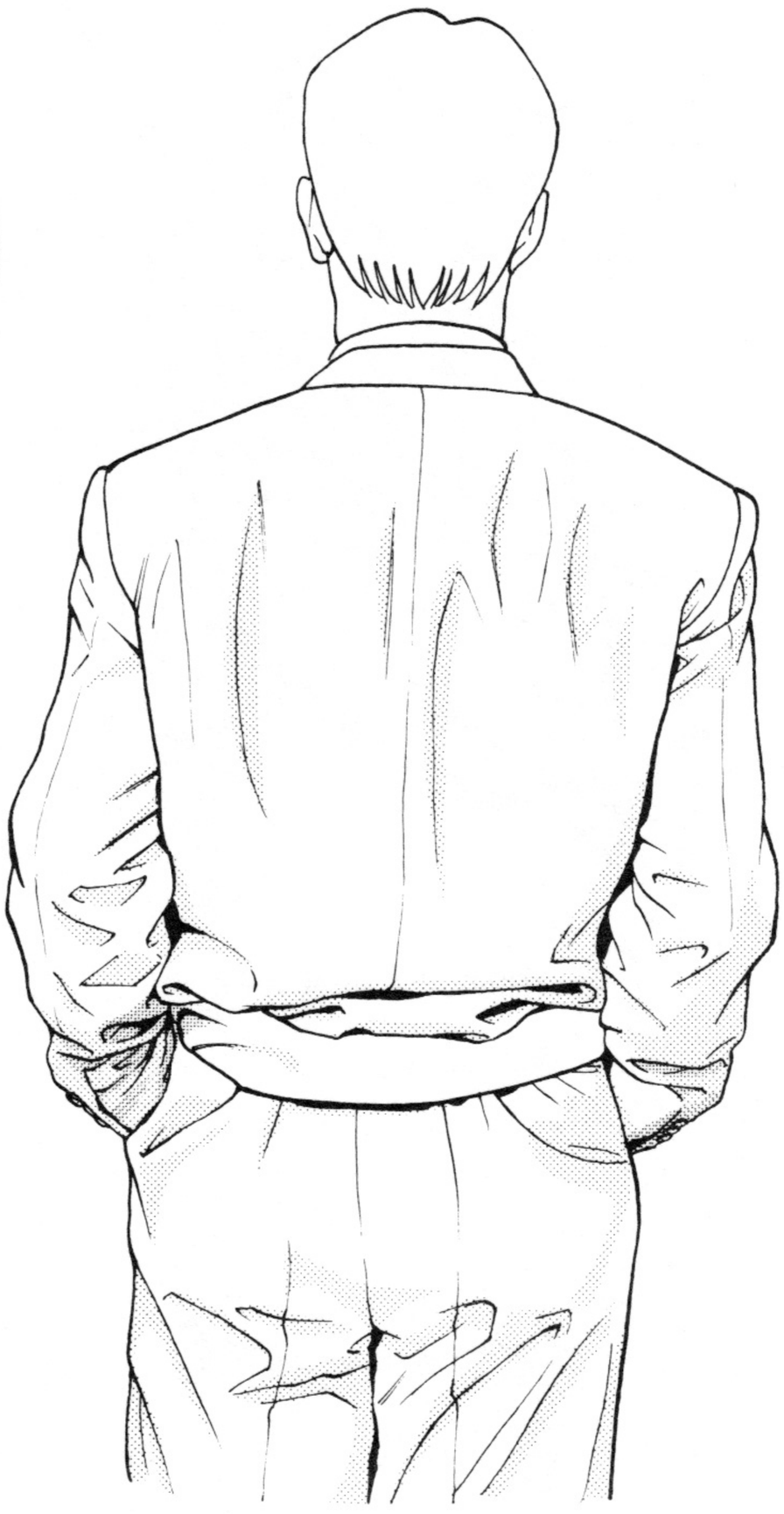




Hands in Pockets • Male • Jacket Buttoned



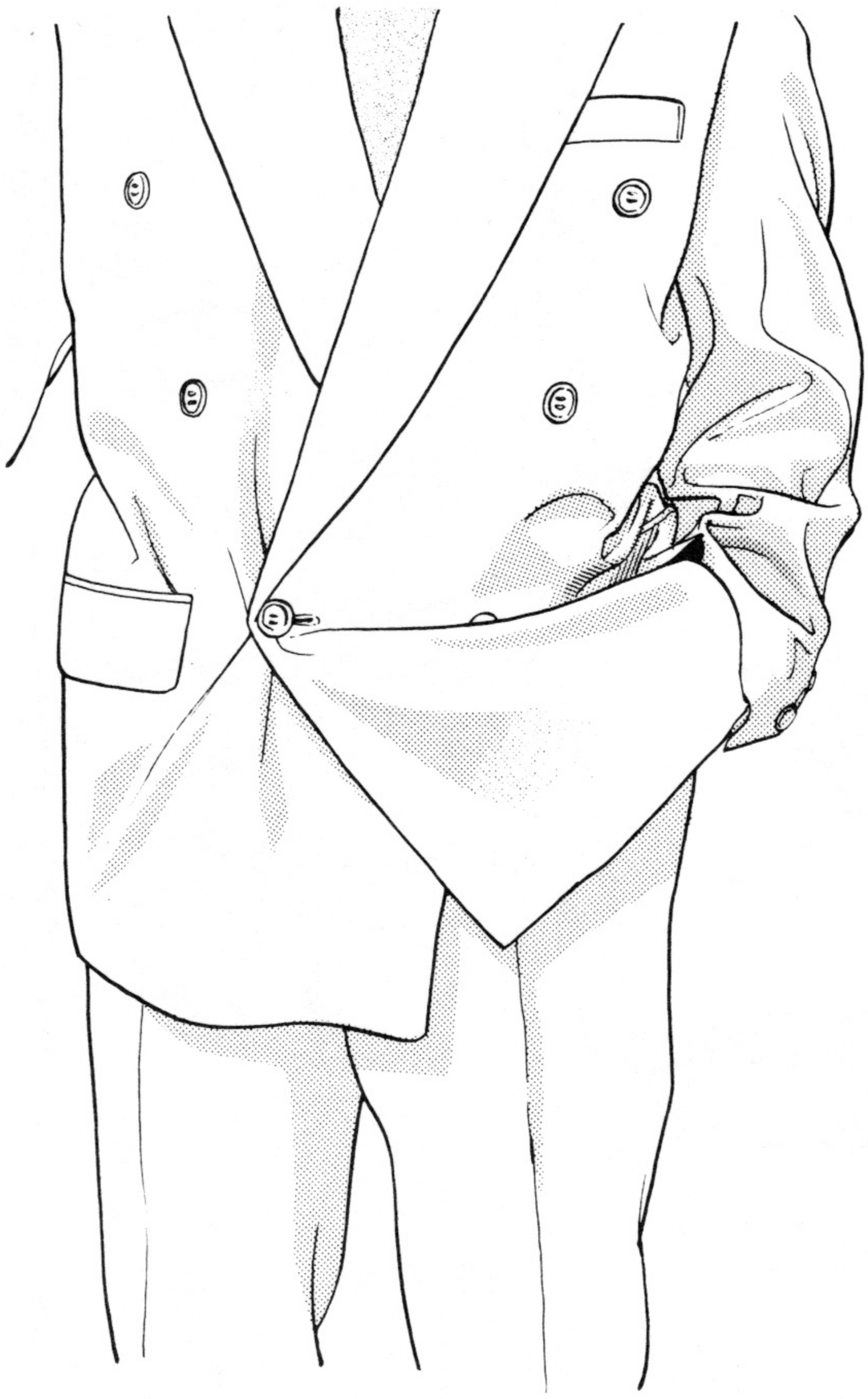


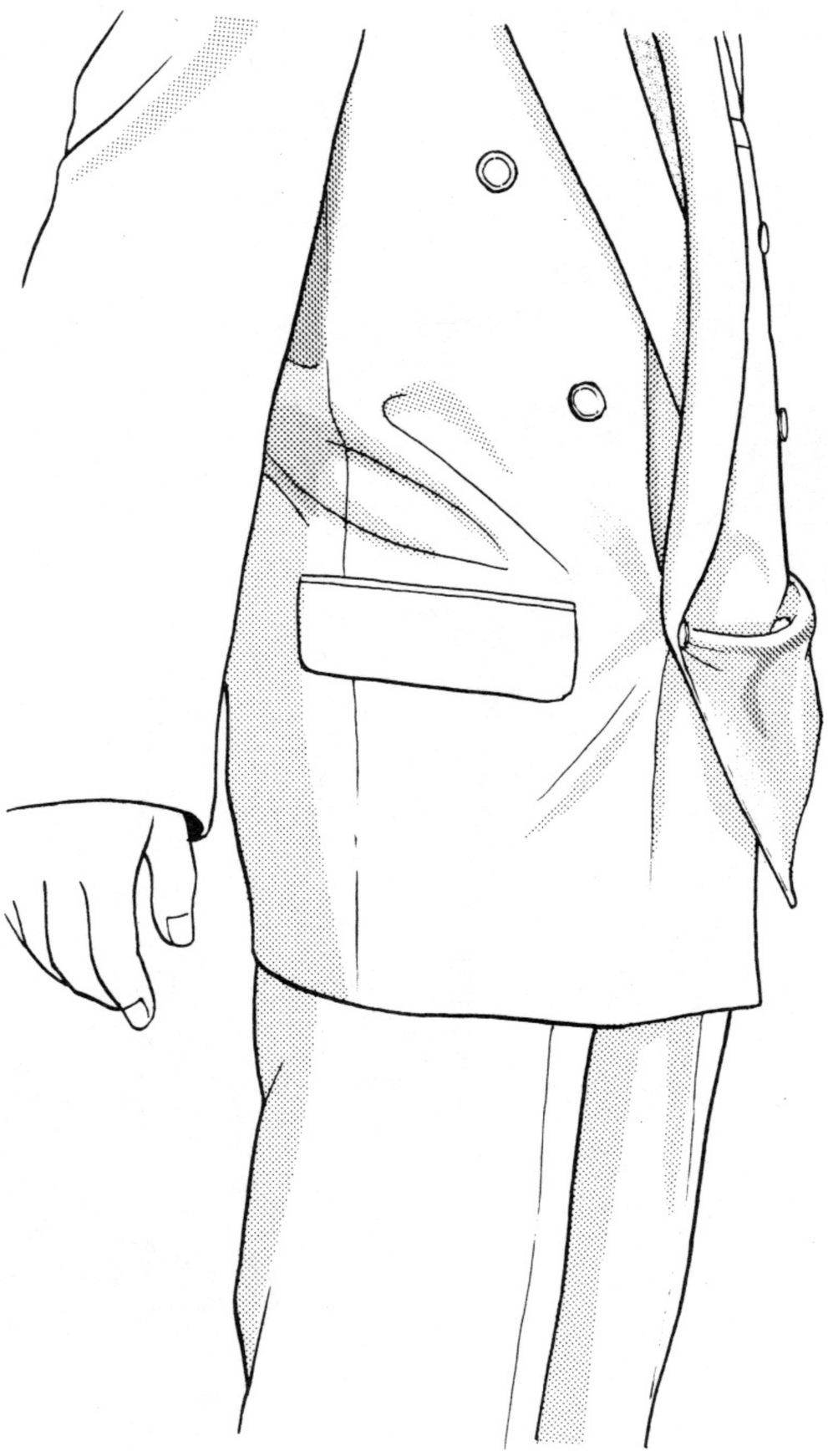


Hands in Pockets • Male • Jacket Unbuttoned

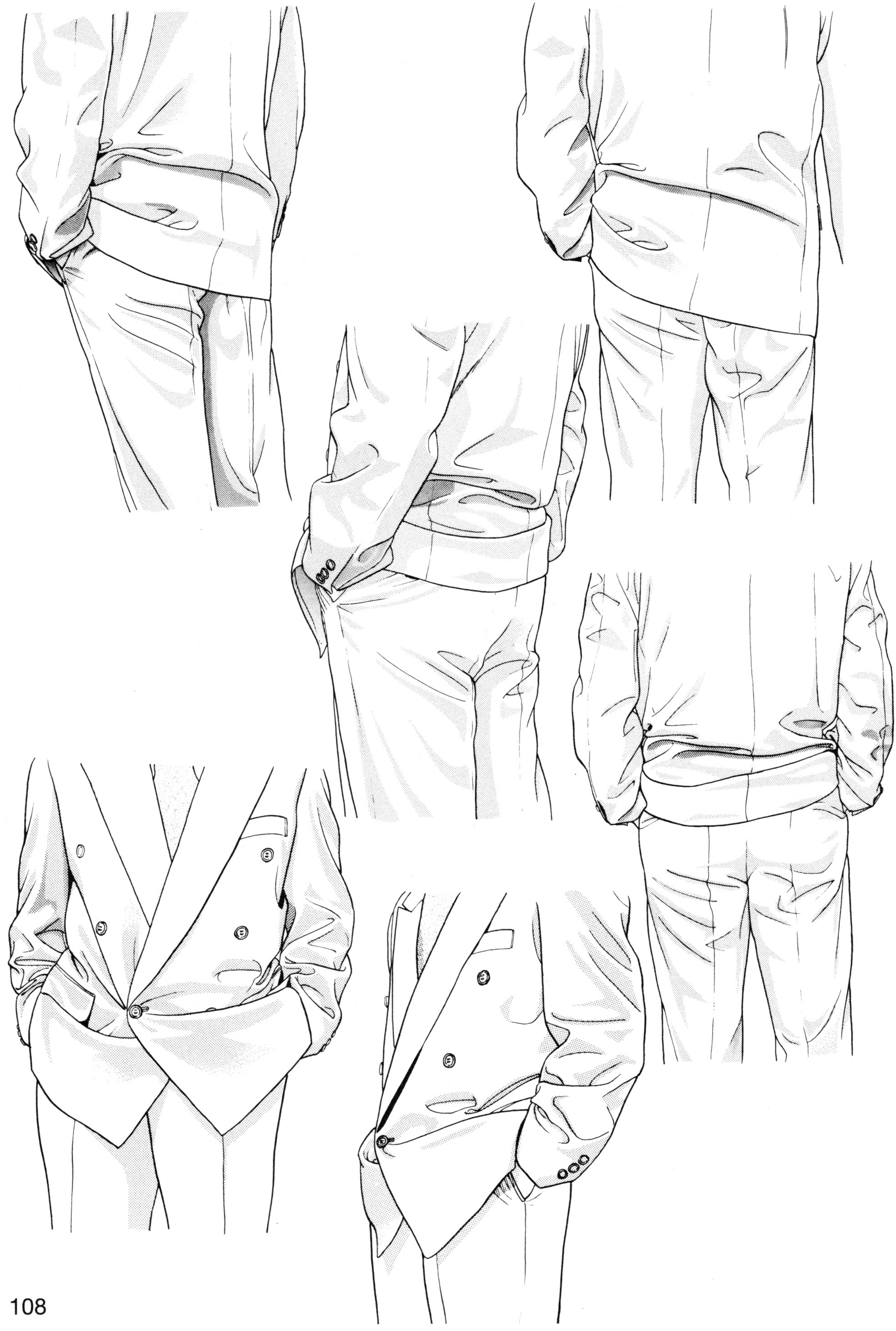
Hands in Pockets after Pushing Back Jacket • Male • Jacket Unbuttoned

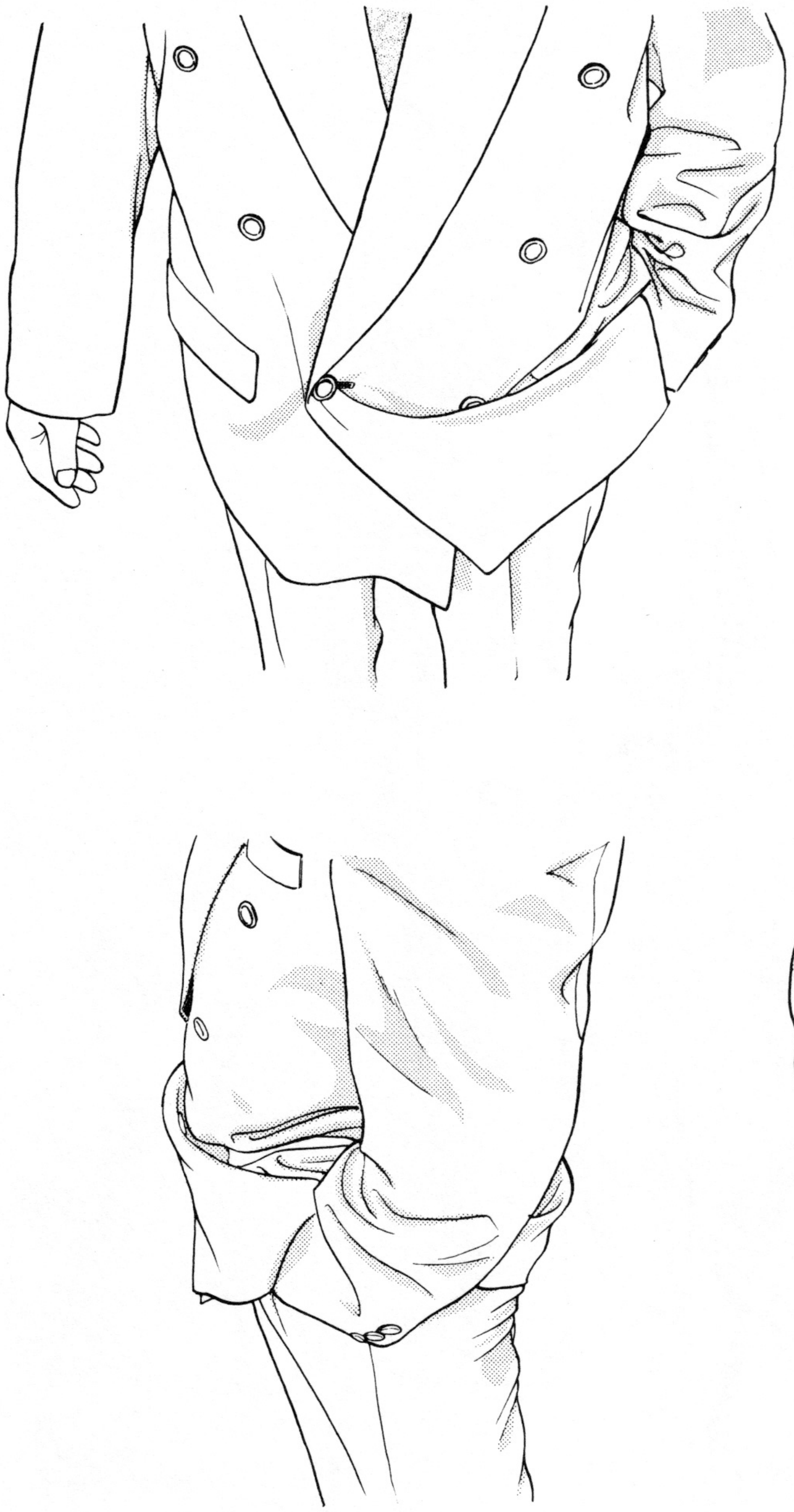
Hands in Pockets with Double-breasted Jacket • Male • Jacket Buttoned





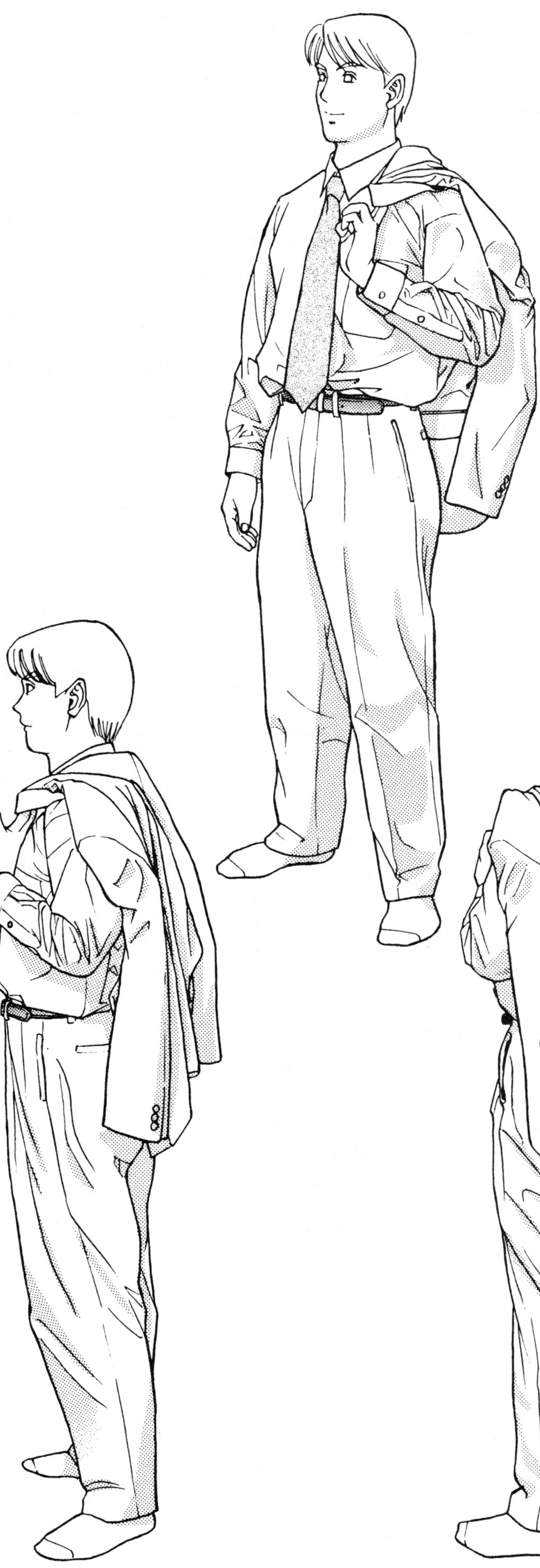
Hands in Pockets with Double-breasted Jacket • Male • Jacket Buttoned





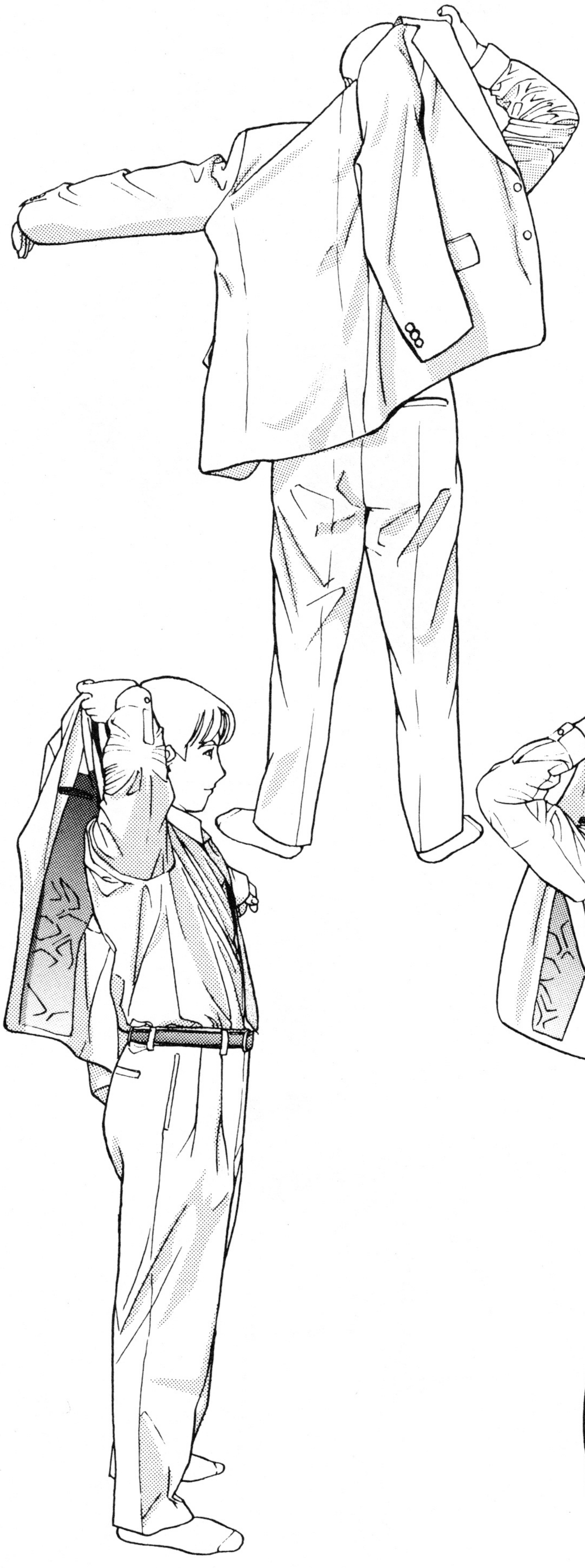
Jacket Slung over Back • Male

When the jacket is slung over the shoulder, the same creases found on a hanging curtain appear in abundance.



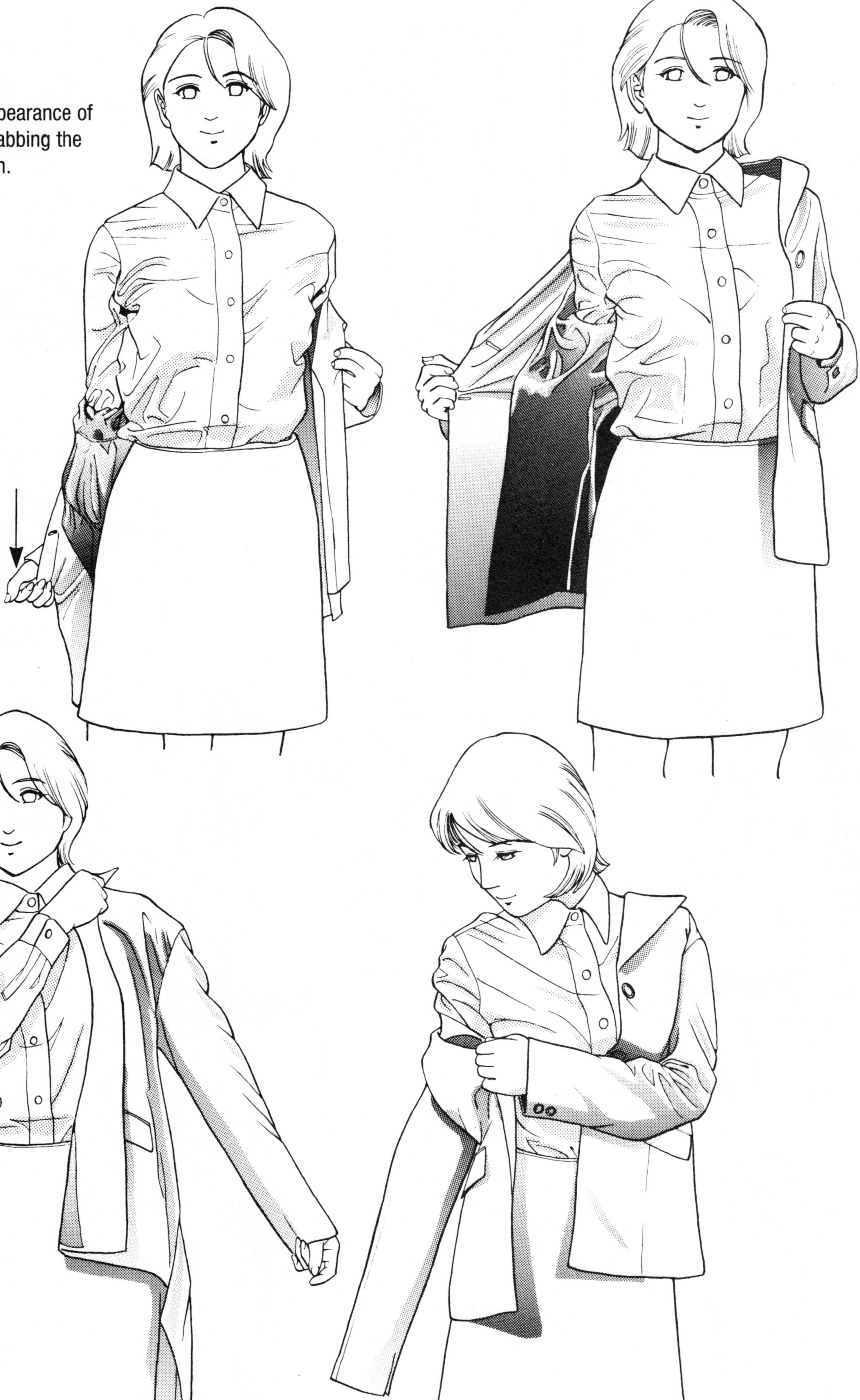
Taking off and Putting on a Jacket • Male

The finger comes slightly into view.

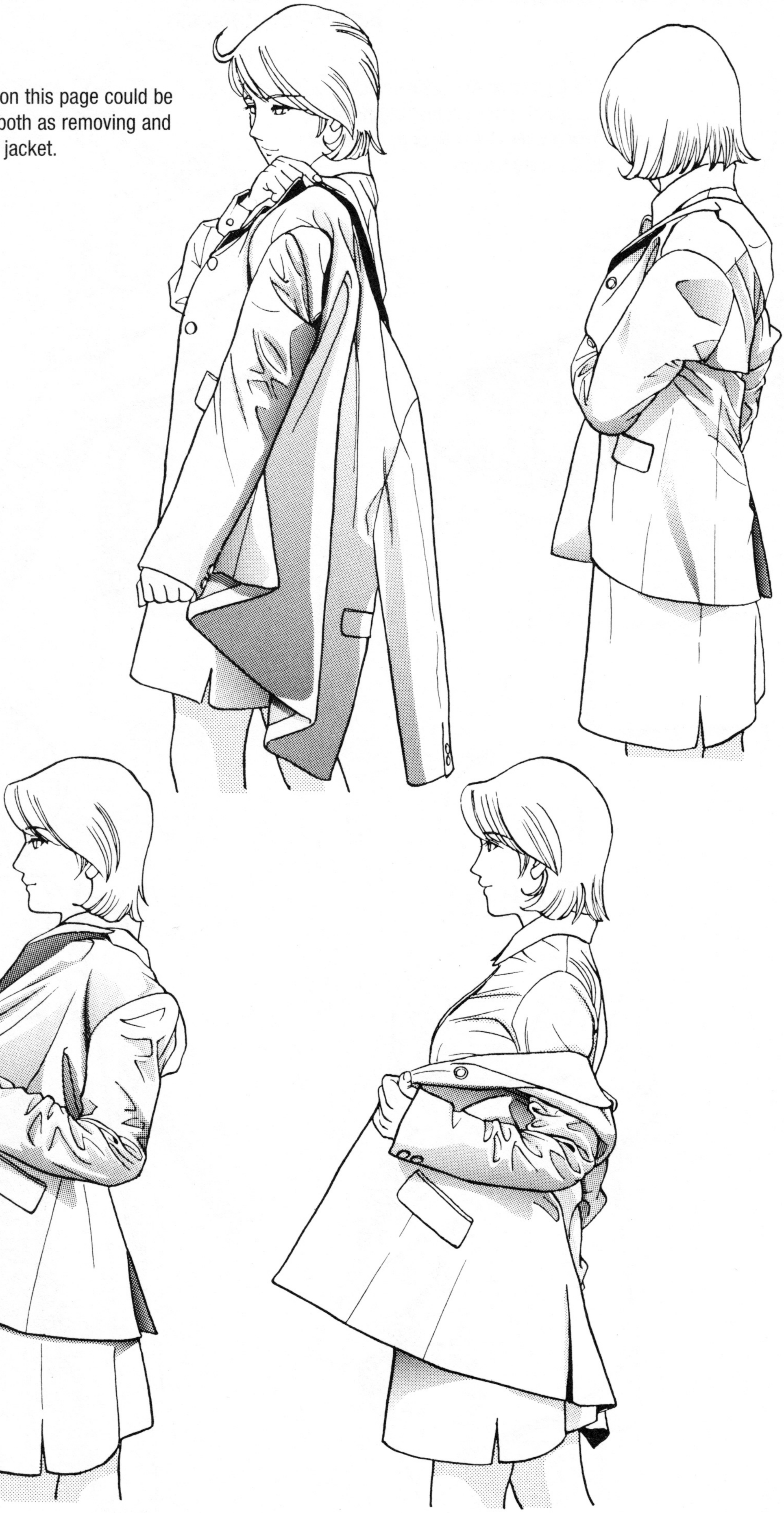


Taking off and Putting on a Jacket • Female • Top Row: Undressing Bottom Row: Dressing

Note the appearance of the hand grabbing the jacket's hem.

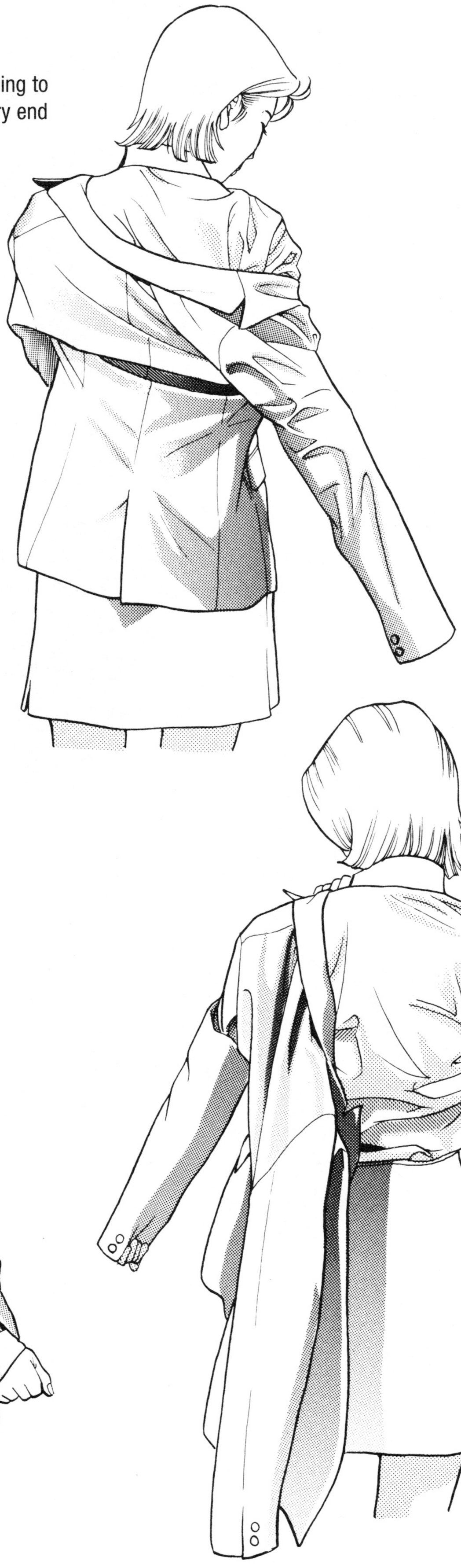


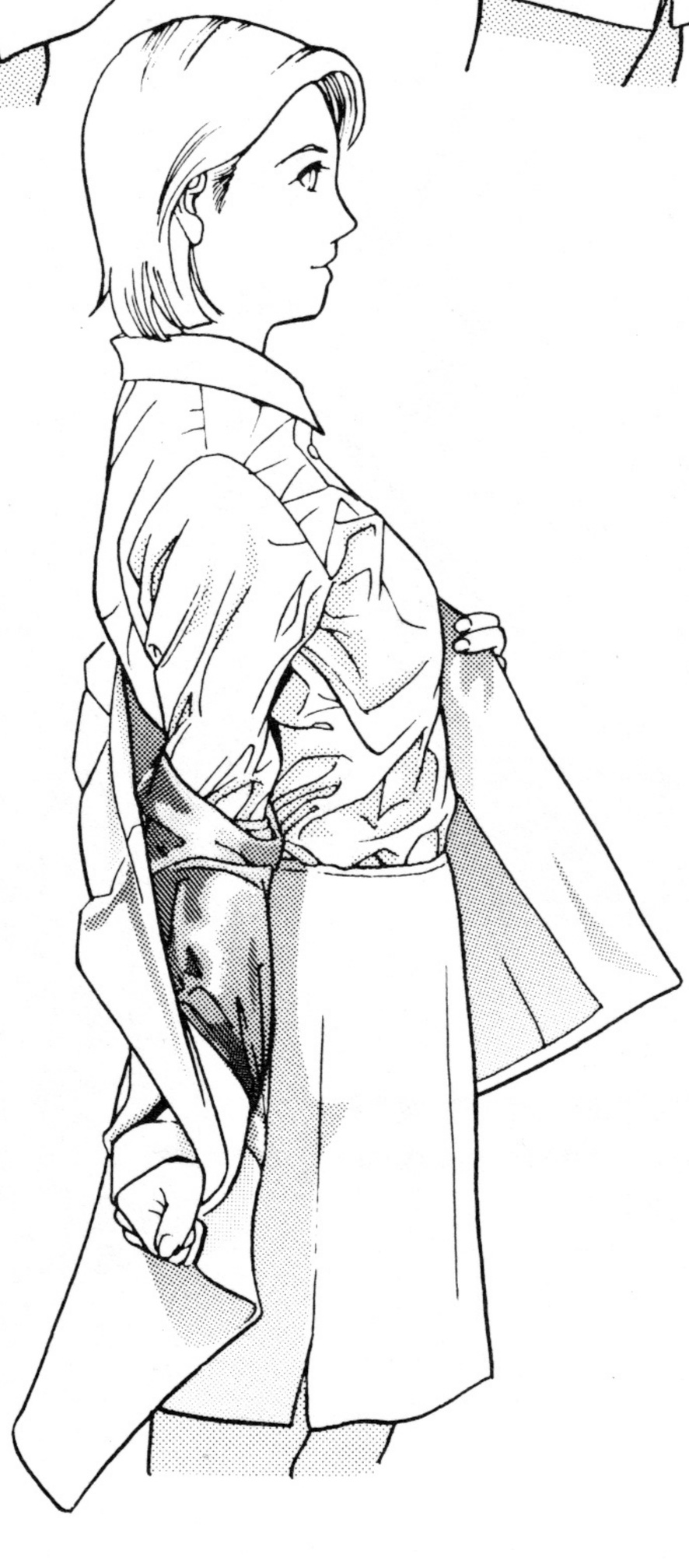
The figures on this page could be interpreted both as removing and donning the jacket.

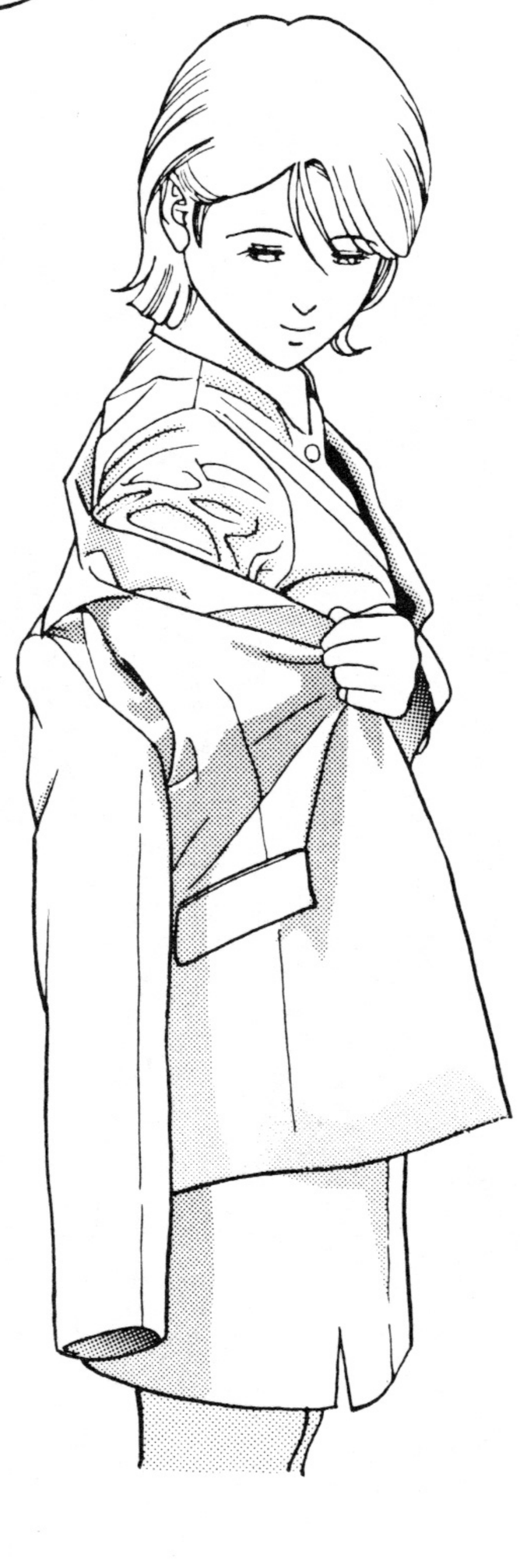


Taking off and Putting on a Jacket • Female • Top Row: Undressing
Bottom Row: Dressing

The figures on this page could represent a woman just beginning to take off her jacket or at the very end of dressing herself.



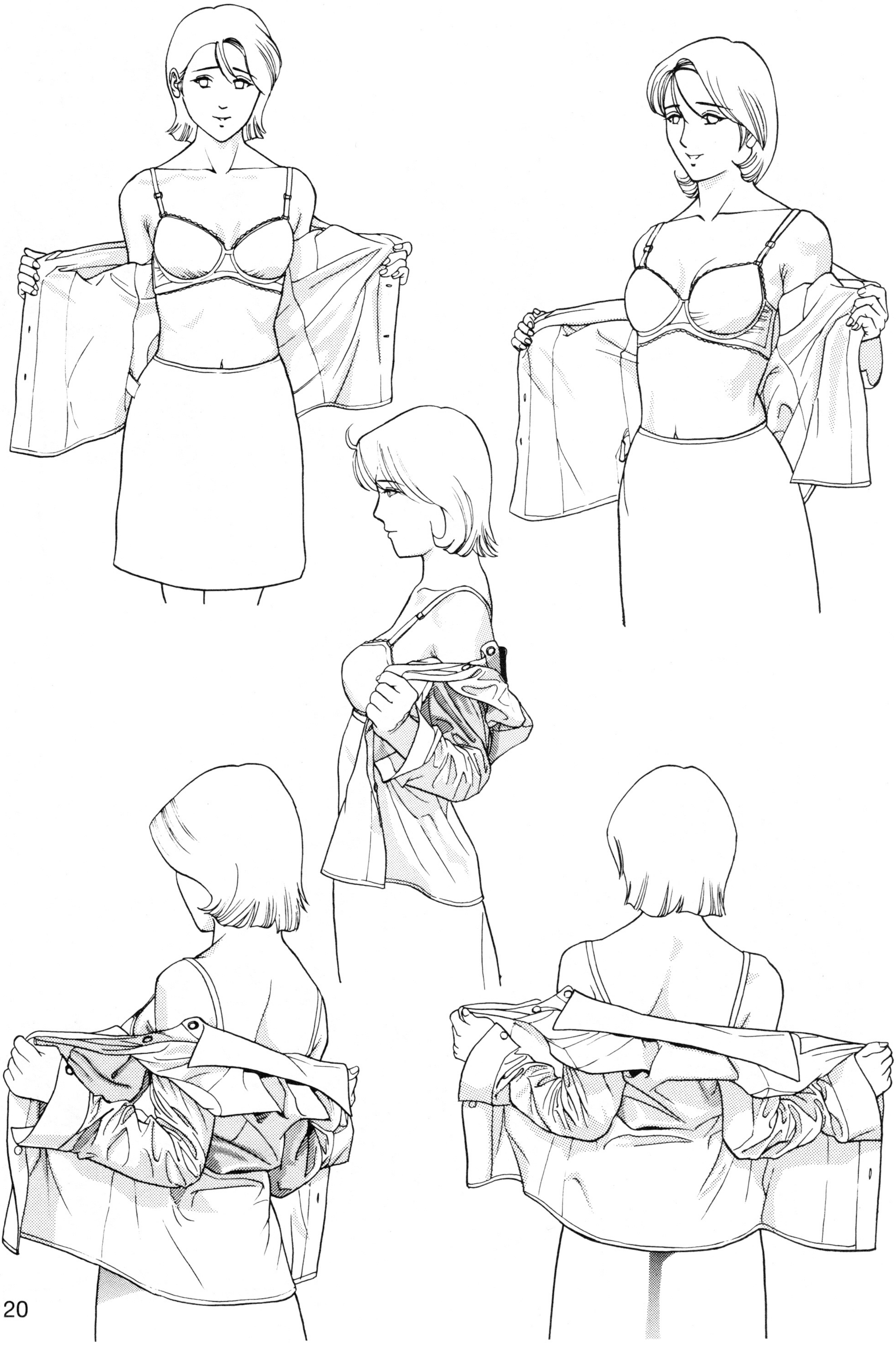




Taking off and Putting on a Blouse • Female

The cuffs are unbuttoned to facilitate removing or donning the blouse.

Taking off and Putting on a Blouse • Female



Chapter 2: Sailor Suits

Types of Sailor Suits

School uniforms for girls may be divided roughly into two types: sailor suits and blazer suits.
Sailor suits generally follow the same design pattern. However, each school has its own uniquely modified sailor suit design.

The uniforms' skirts typically feature box pleats. While regular pleated skirts might have somewhere between 24 to 36 pleats, a box pleat skirt typically has at most four to eight pleats.
Some uniforms feature straight skirts.

The pleated skirts sport a small pocket on the right and fasten on the left.

This page illustrates a variety of uniform designs.

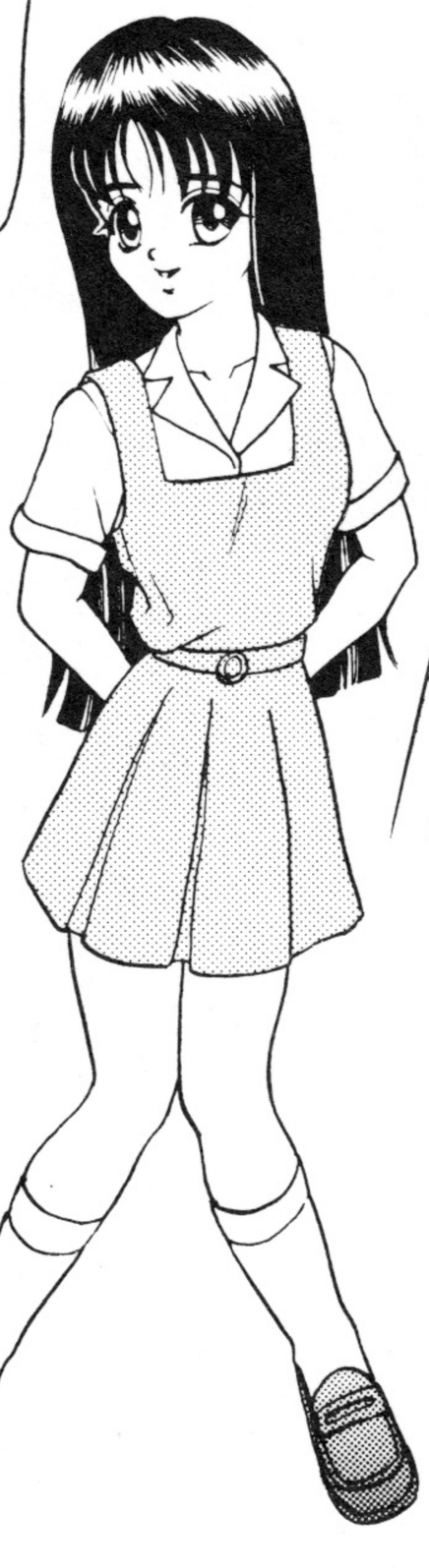
A variation of the sailor suit design features a button-up middy blouse that is reminiscent of a jacket.

Whether knife-pleated, box-pleated, or otherwise, the skirt may also feature a plaid design.

The middy blouses may fasten at the left side, a front placket with a full row of buttons, or a front placket with only a few buttons that prevents the blouse from opening fully.

The neckerchief comes in an assortment of forms, including bows, depending on the school. The neckerchief is the uniform component that most lends itself to imparting a sense of individuality on the character.

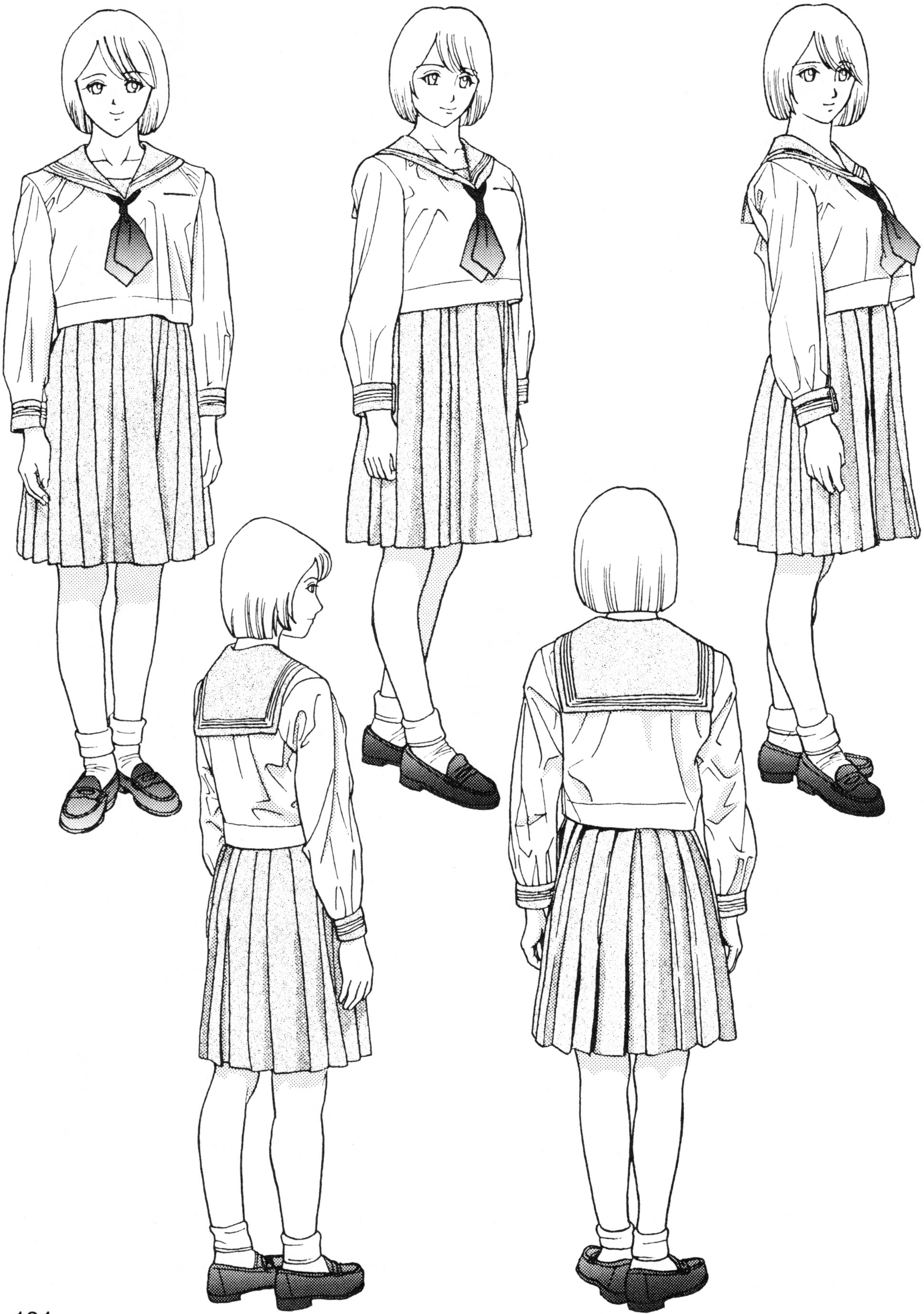
This figure shows a jumper (also called a "pinafore"), which consists of an apron and a skirt.

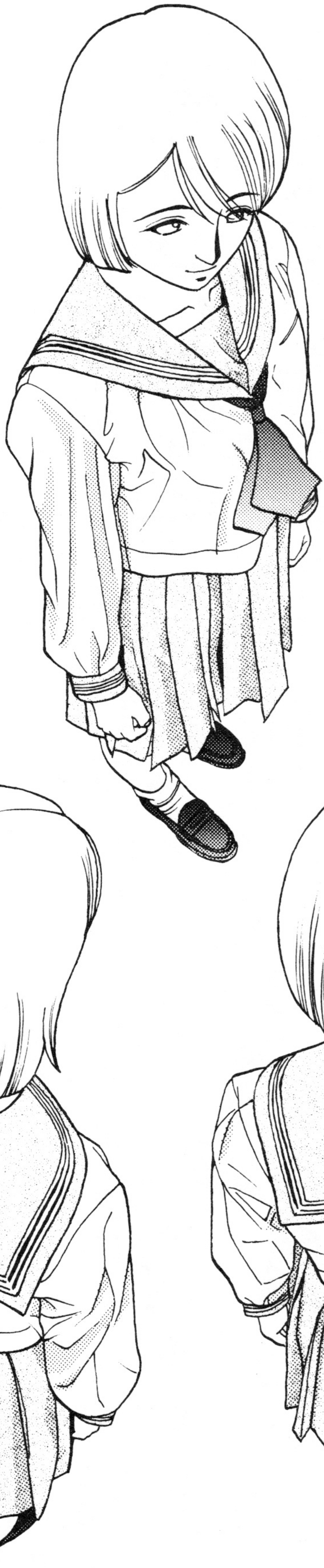


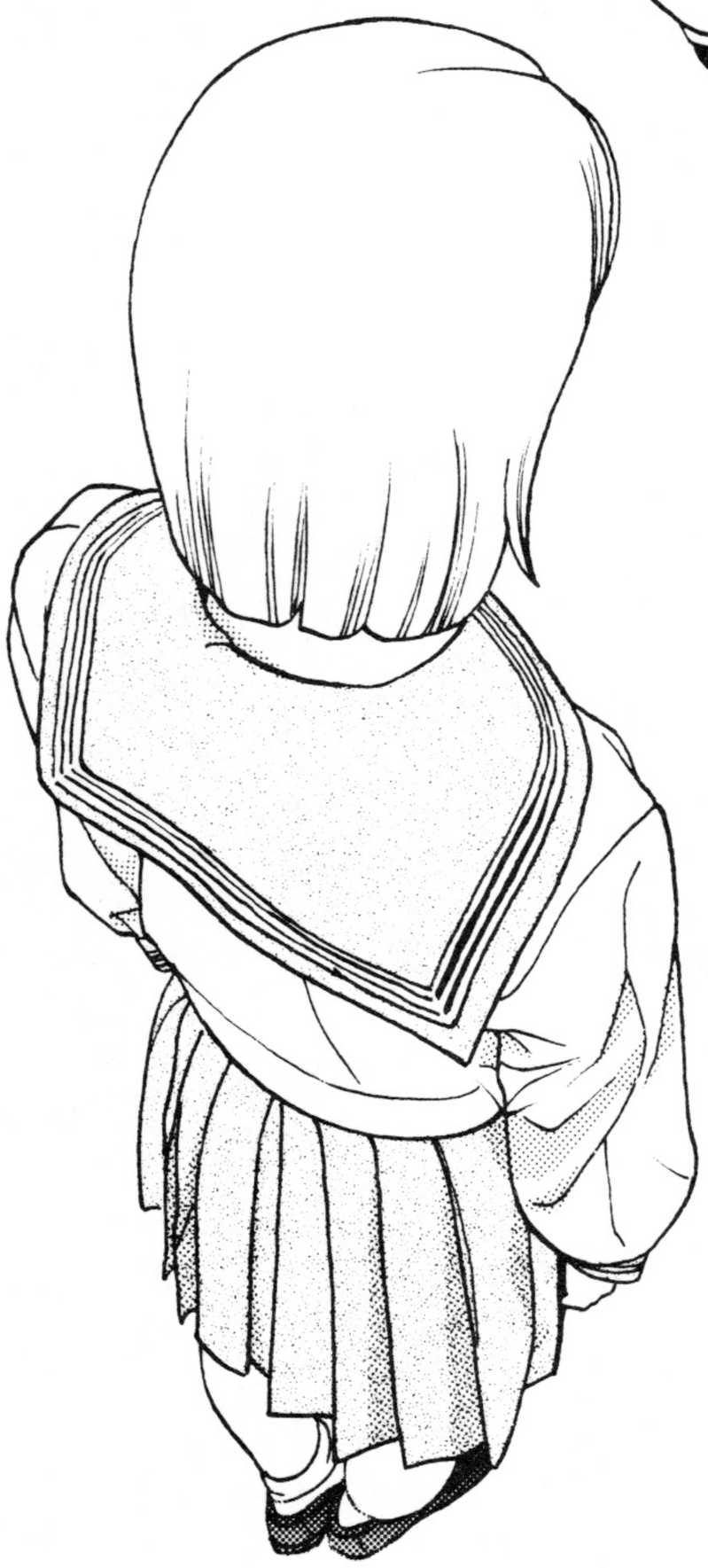
The figure above shows a girl sporting a vest on top and a box-pleated skirt with four pleats on the bottom.

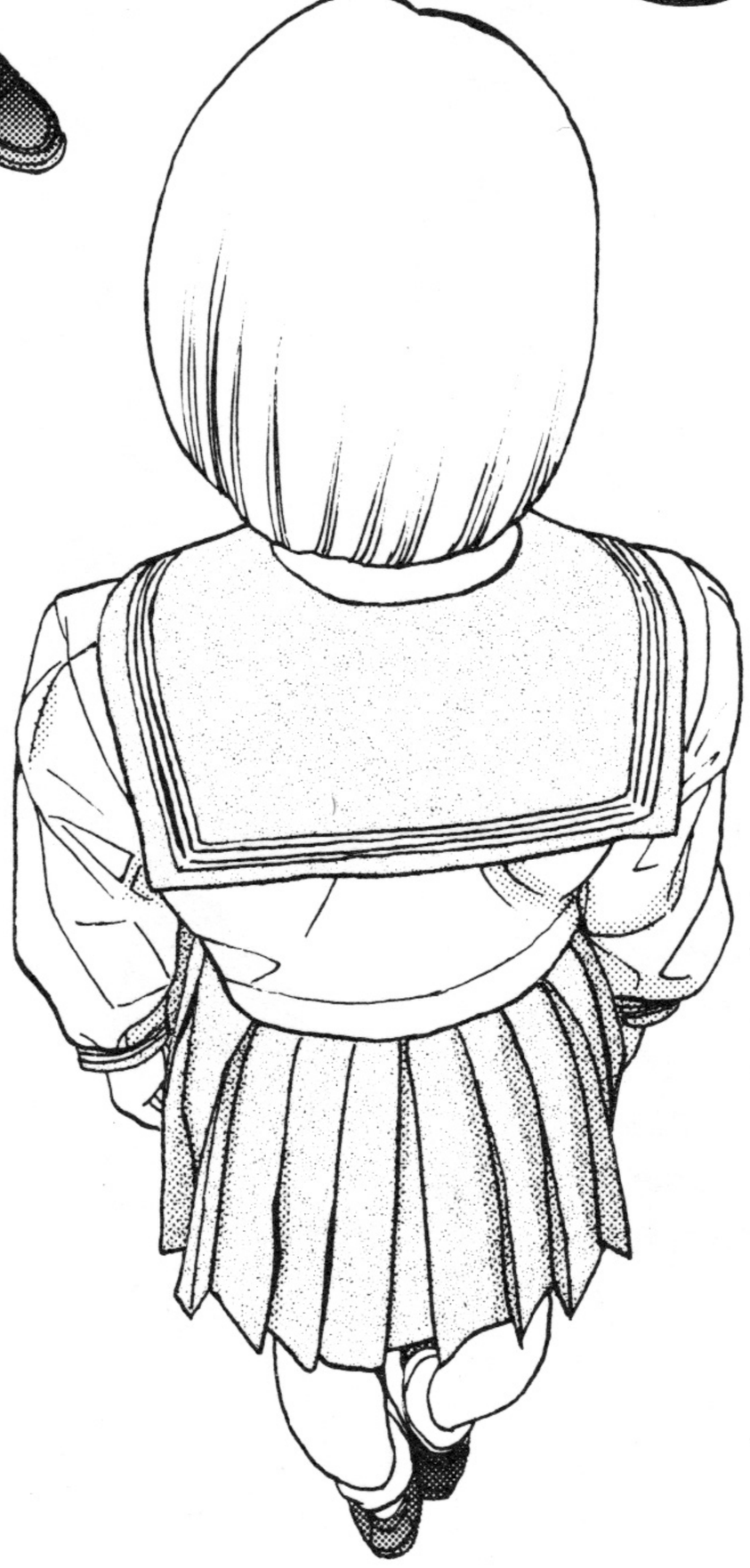
The figure to the left illustrates a warm-weather uniform design. When the weather turns cold, a blazer would be worn on top.

Standing Straight



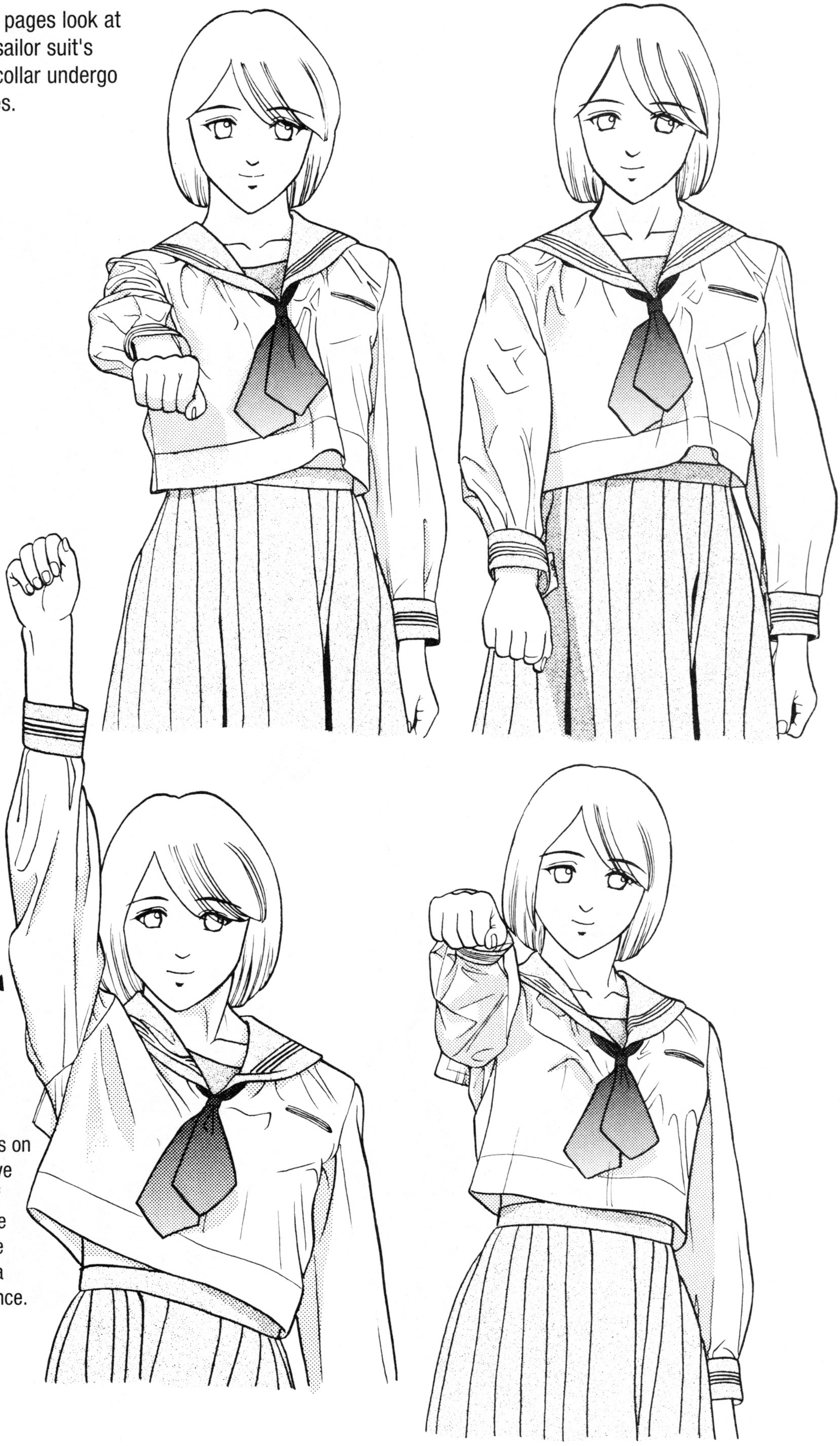




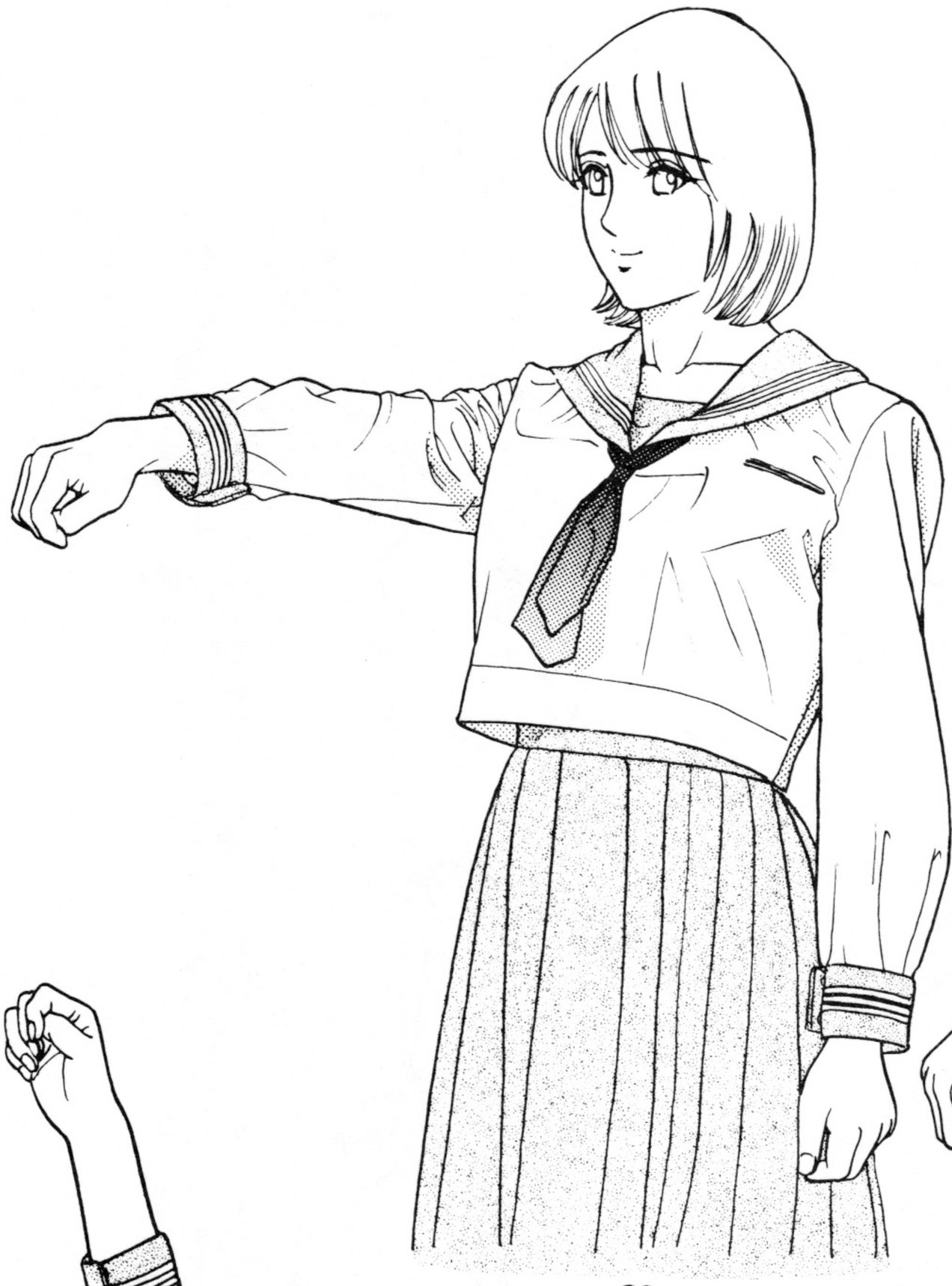


Raising an Arm • Front View

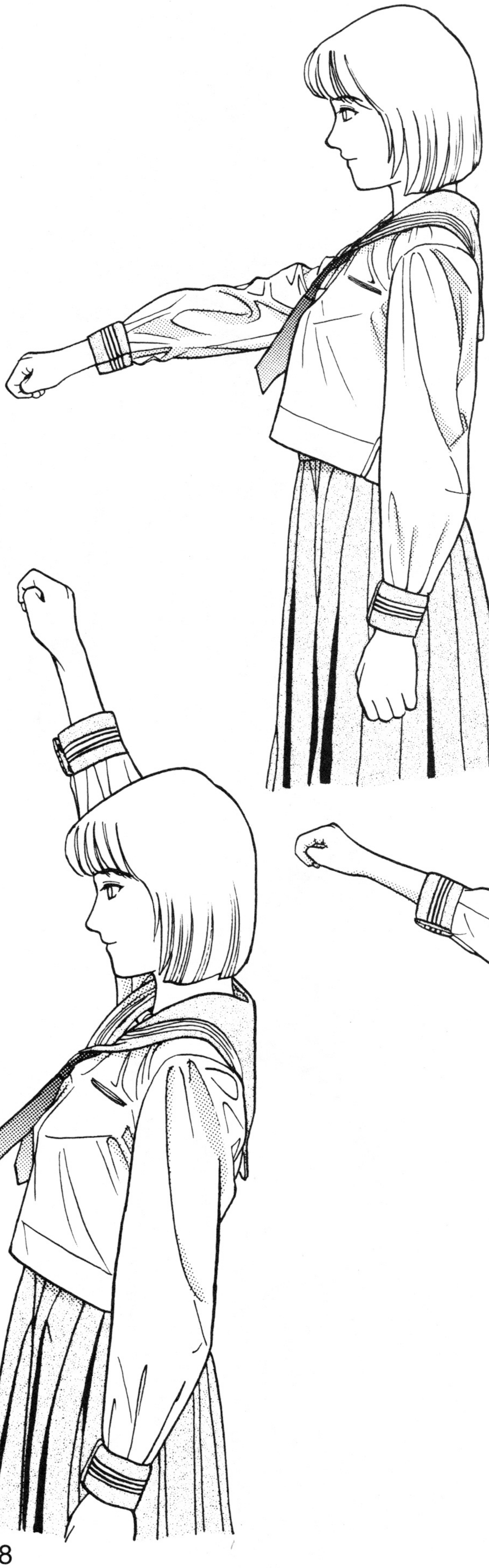
These next few pages look at the changes a sailor suit's shoulders and collar undergo as one arm rises.

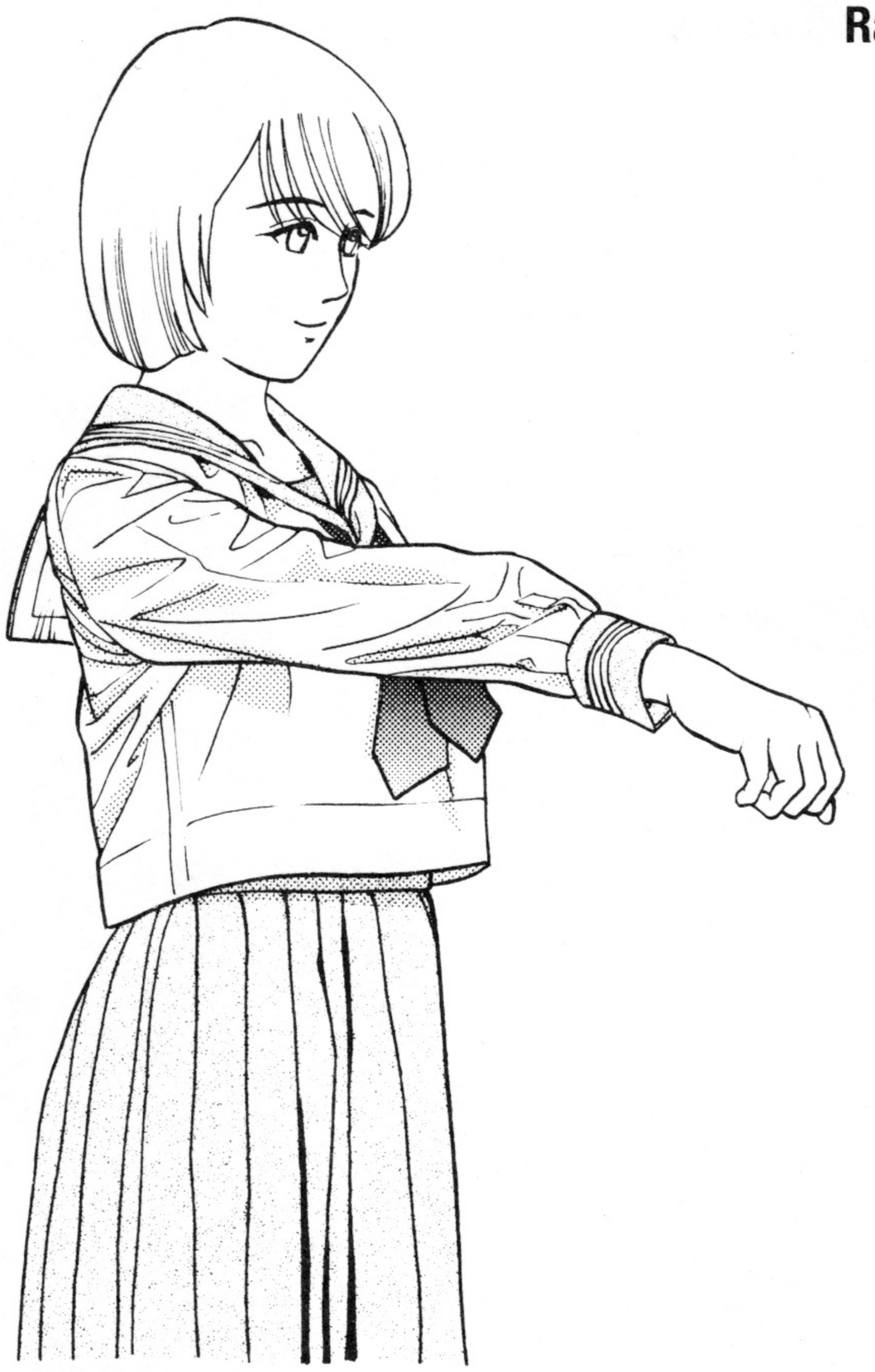


When an arm is raised, the creases on the arm's front give the appearance of pulled fabric, while the creases on the arm's back have a bunched appearance.

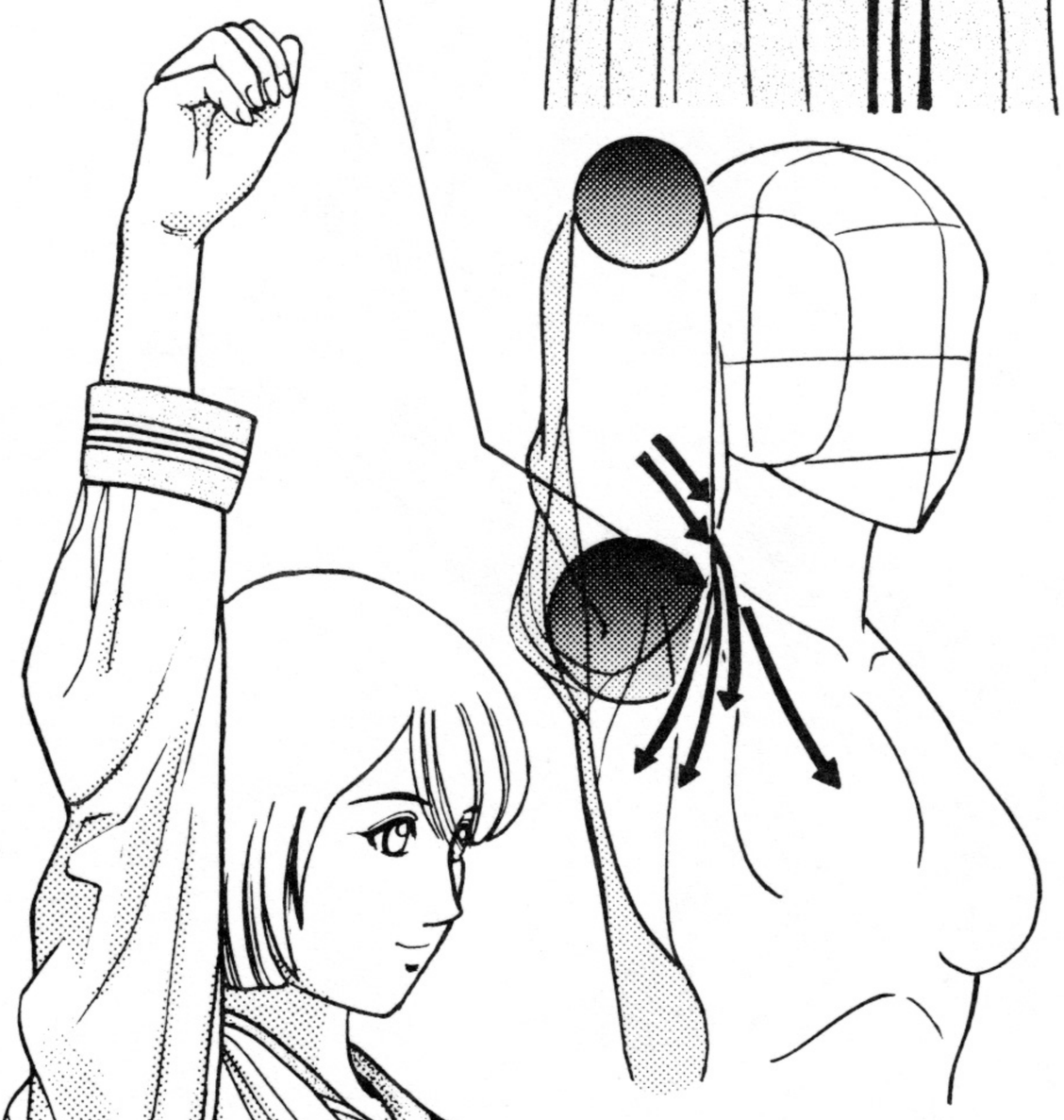


Raising an Arm • Left Side (Profile) View

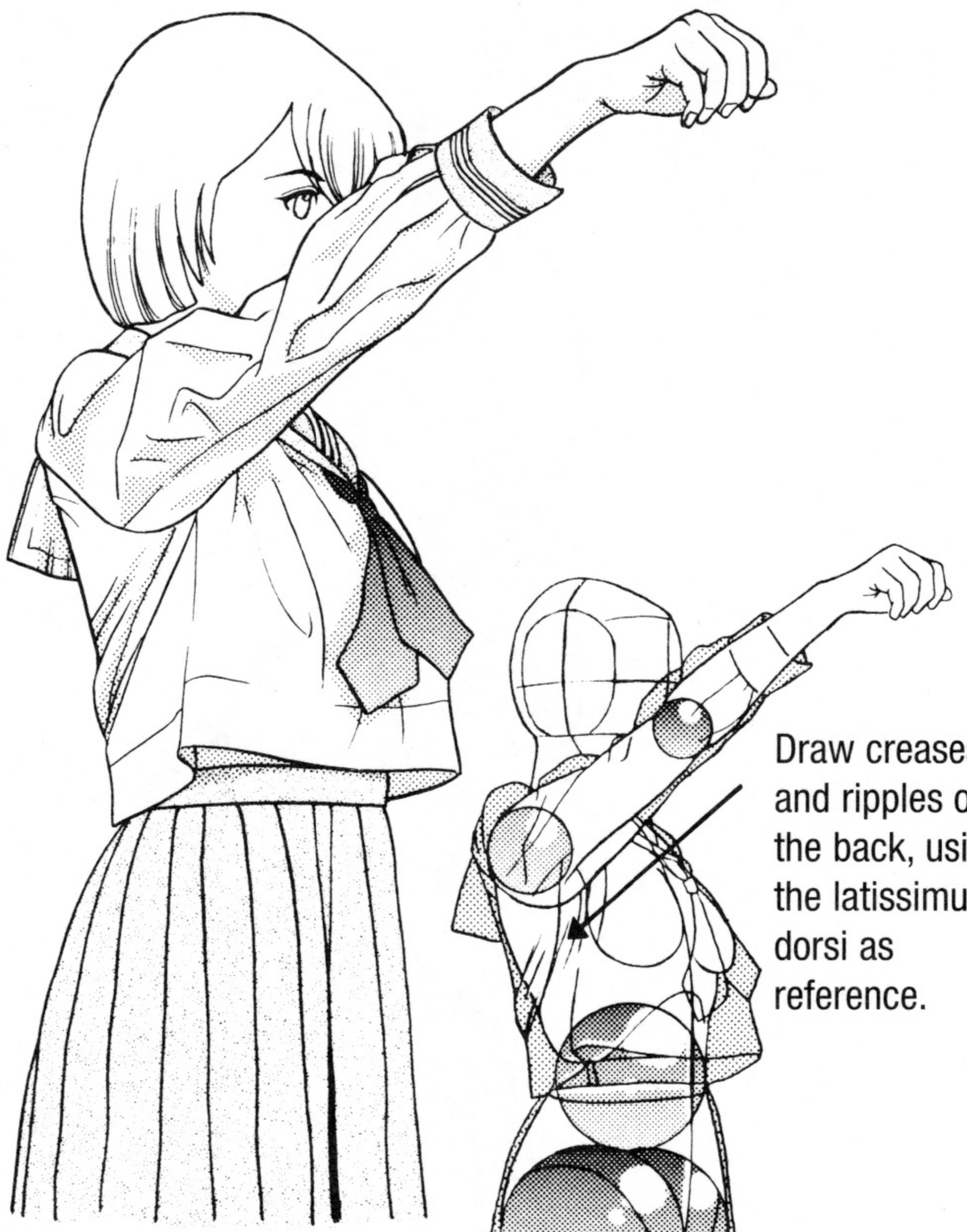




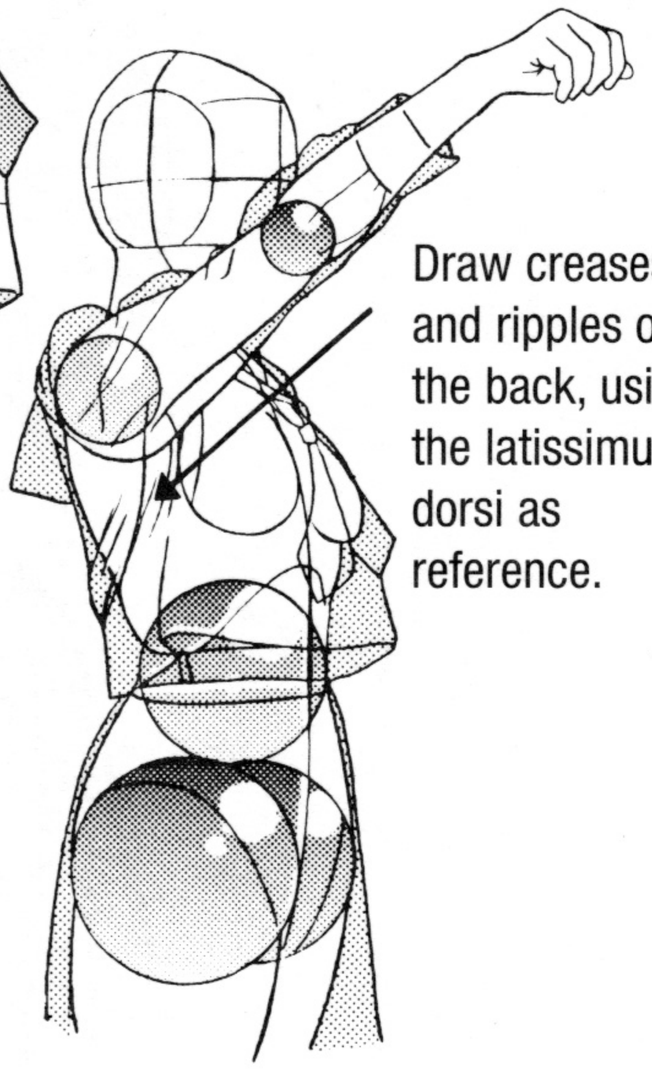
The creases, which move from the shoulder down the torso, create the impression that the fabric is wrapping around the shoulder.



As an arm held forward rises, the fabric wraps around the shoulder, and creases form not only at the back, but also on the torso's front.

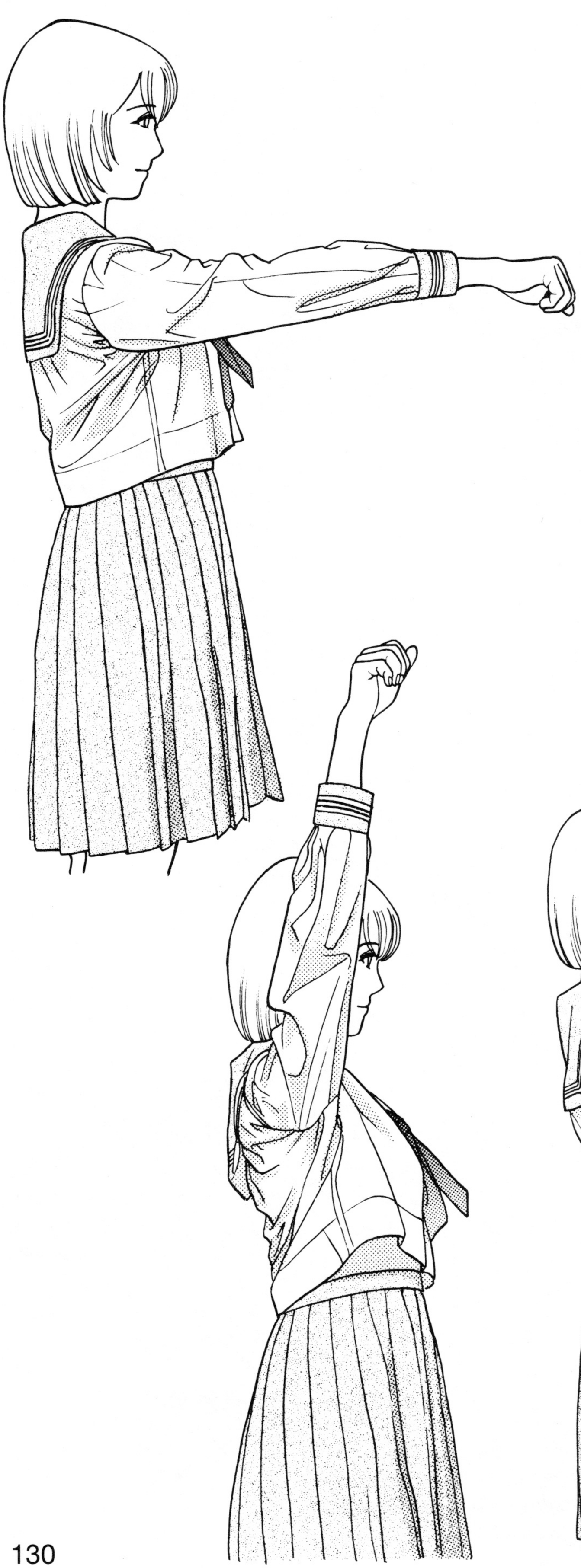


When an arm rises to the extent shown by the figure above, creases on the sailor suit's back give the impression of being pulled.



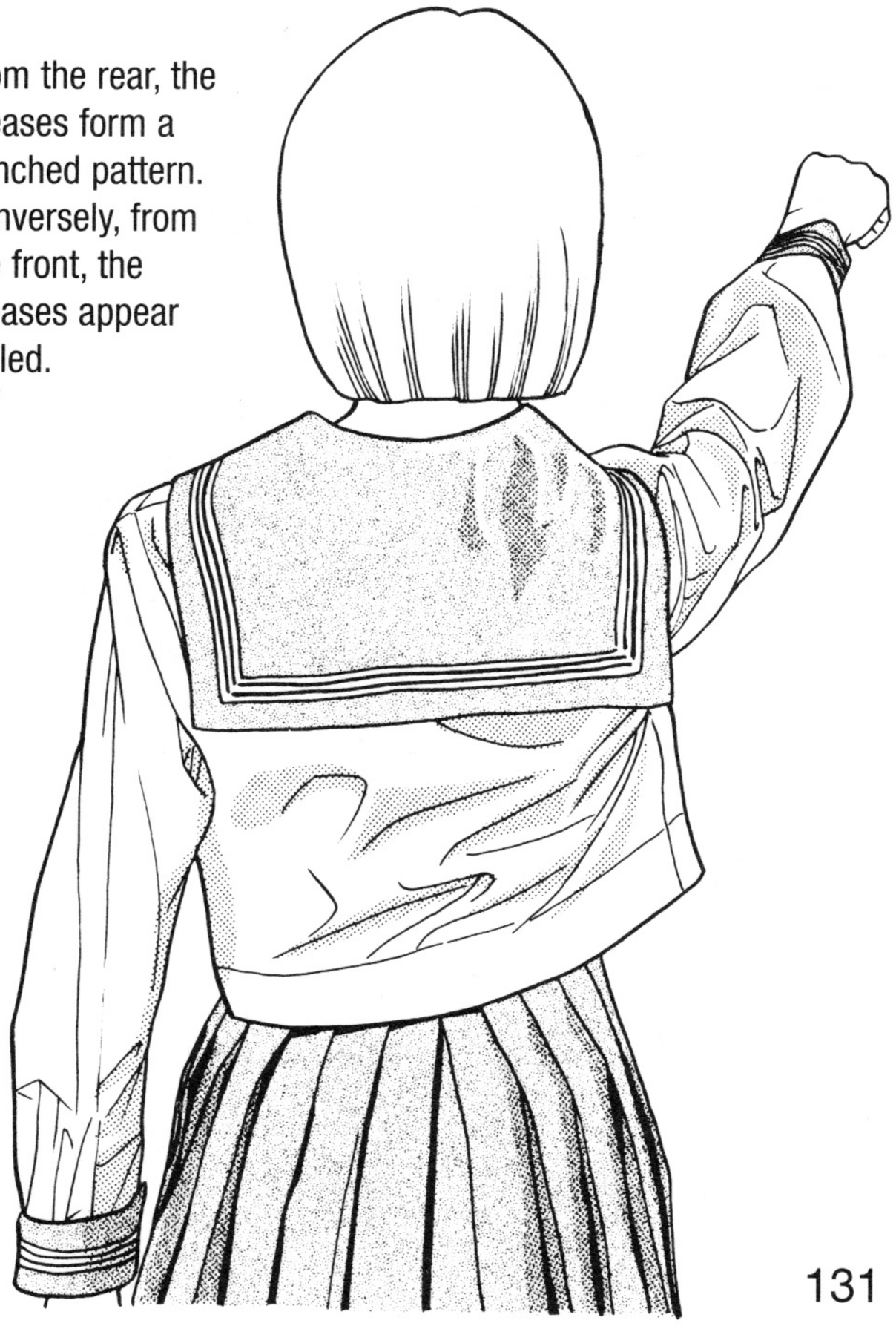
Draw creases and ripples on the back, using the latissimus dorsi as reference.

Raising an Arm • Right Side (Profile) View

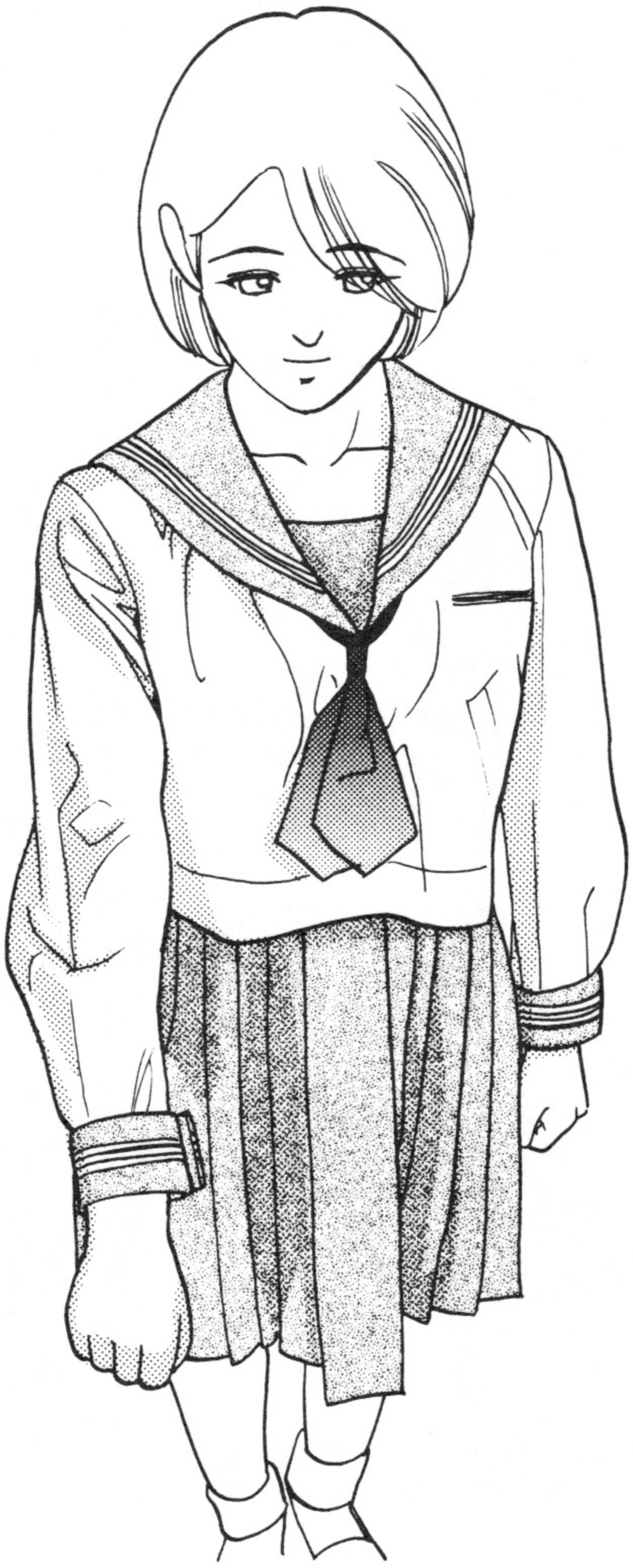


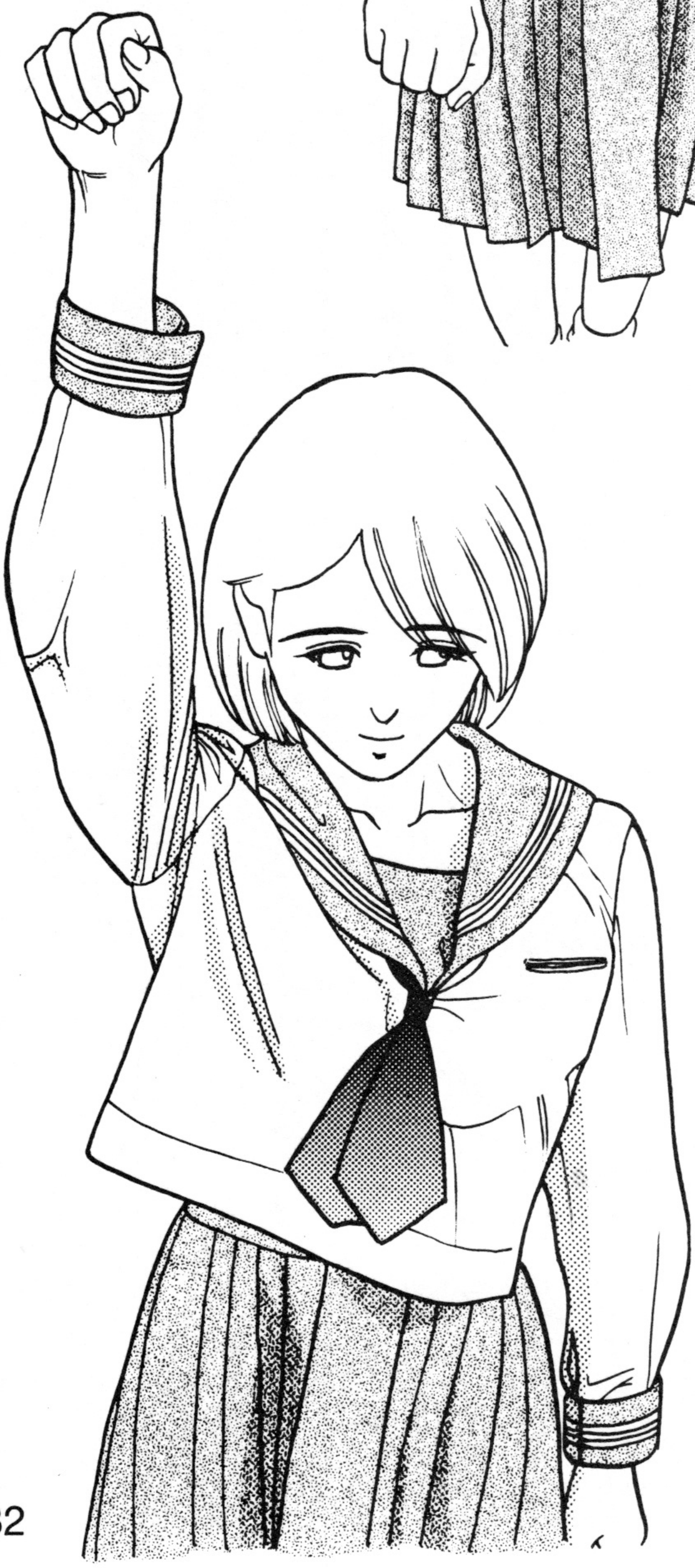
Raising an Arm • Back View

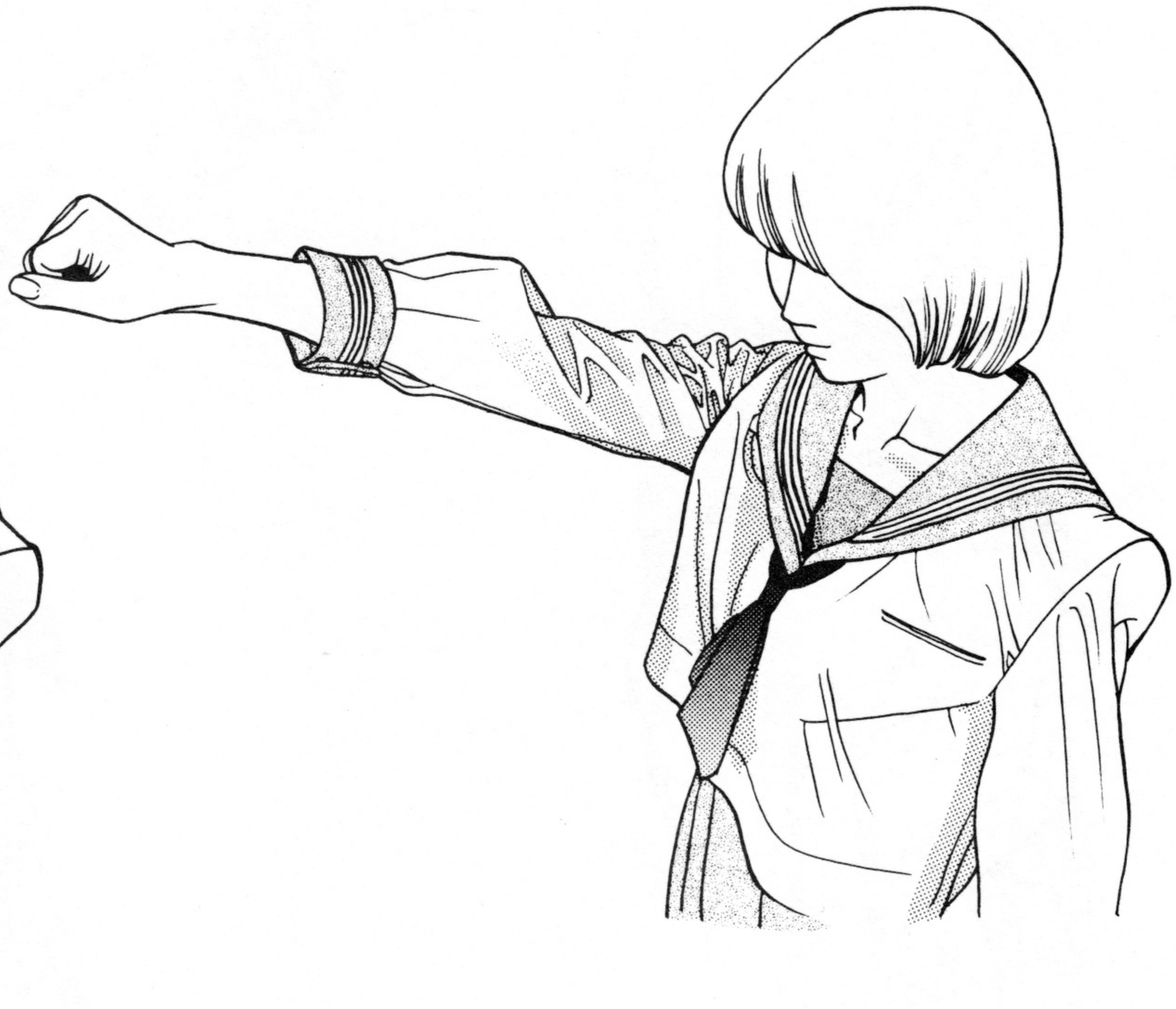
From the rear, the creases form a bunched pattern. Conversely, from the front, the creases appear pulled.



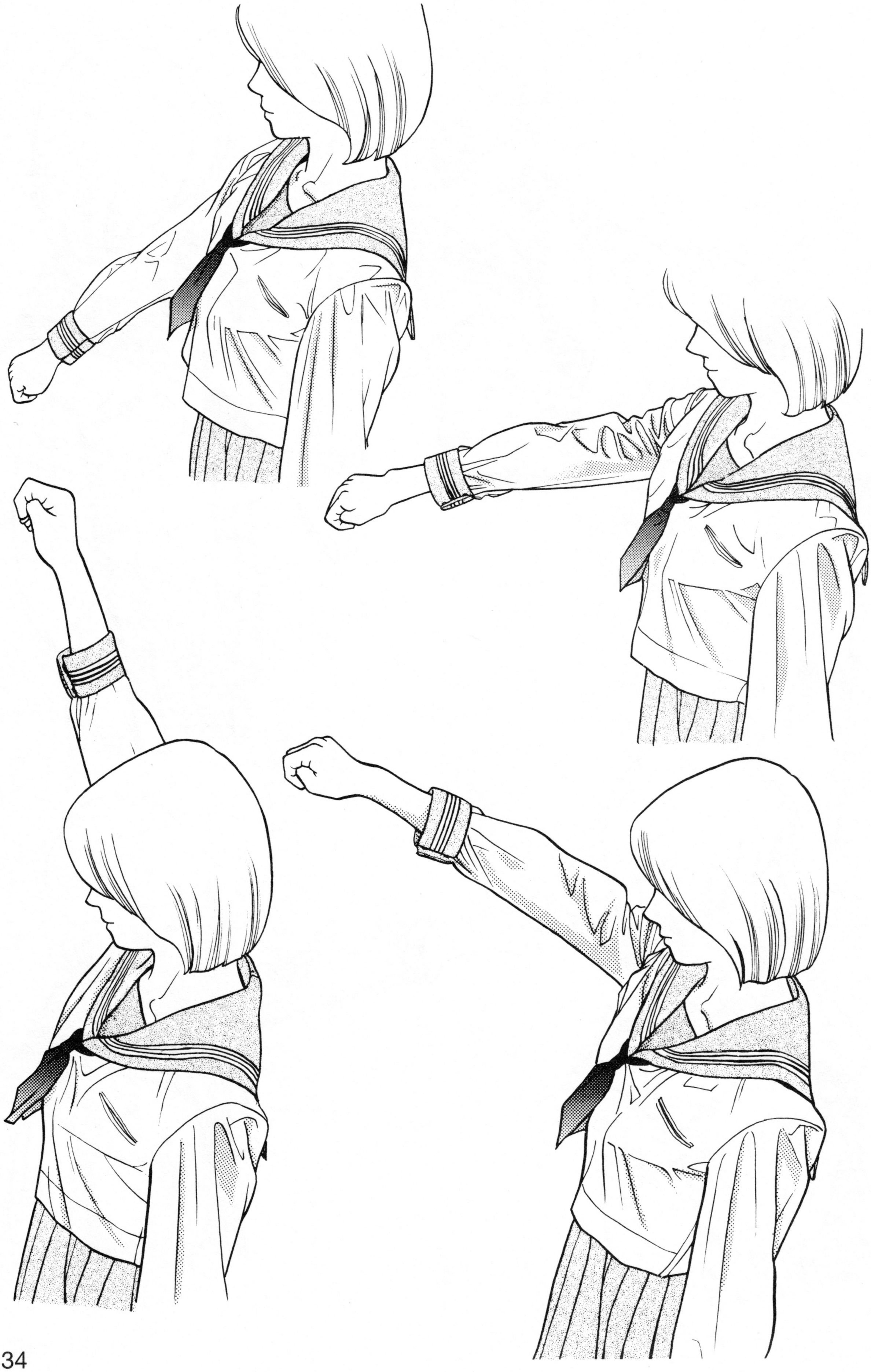
Raising an Arm • Front View, High Angle





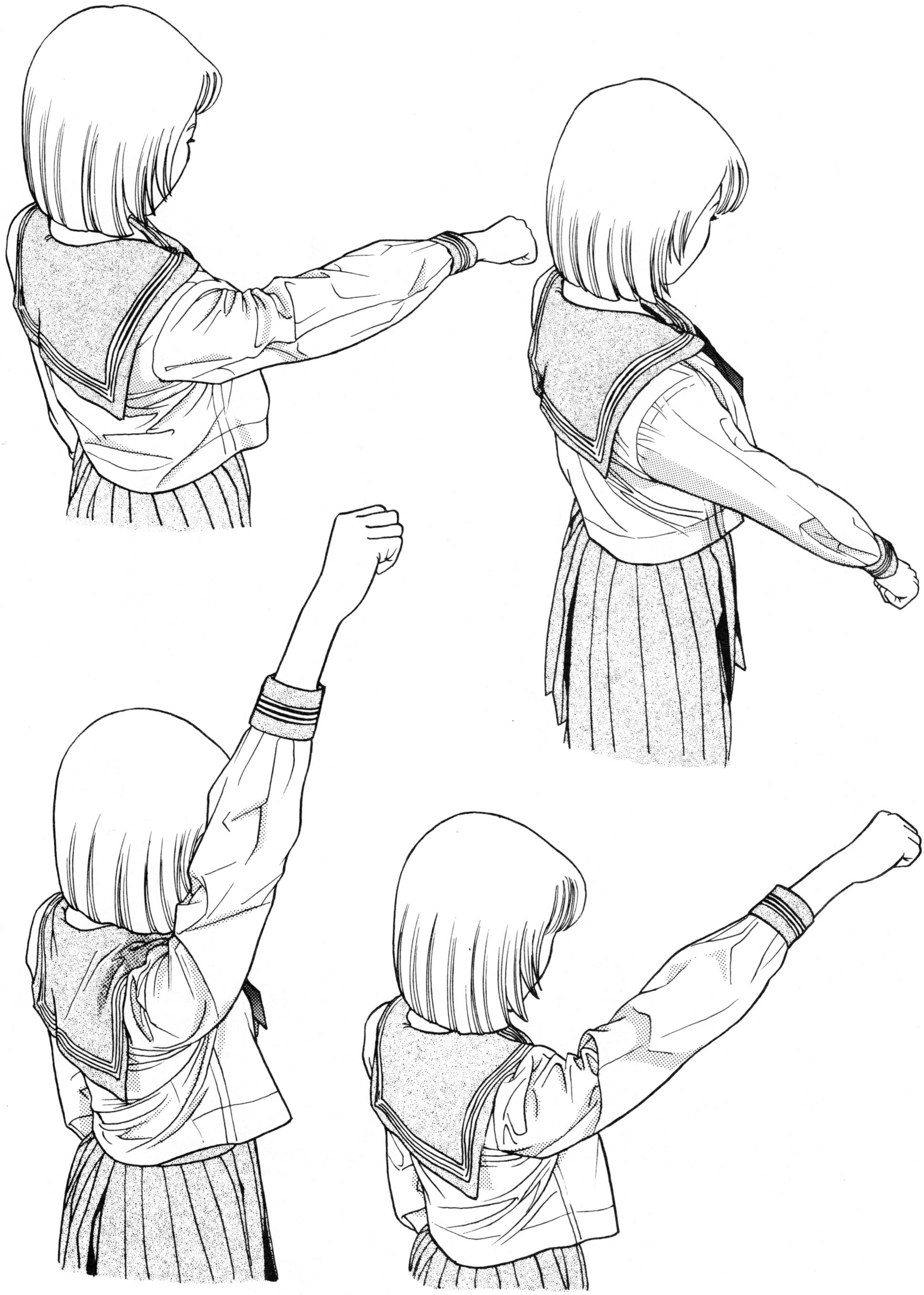


Raising an Arm • Side View, High Angle

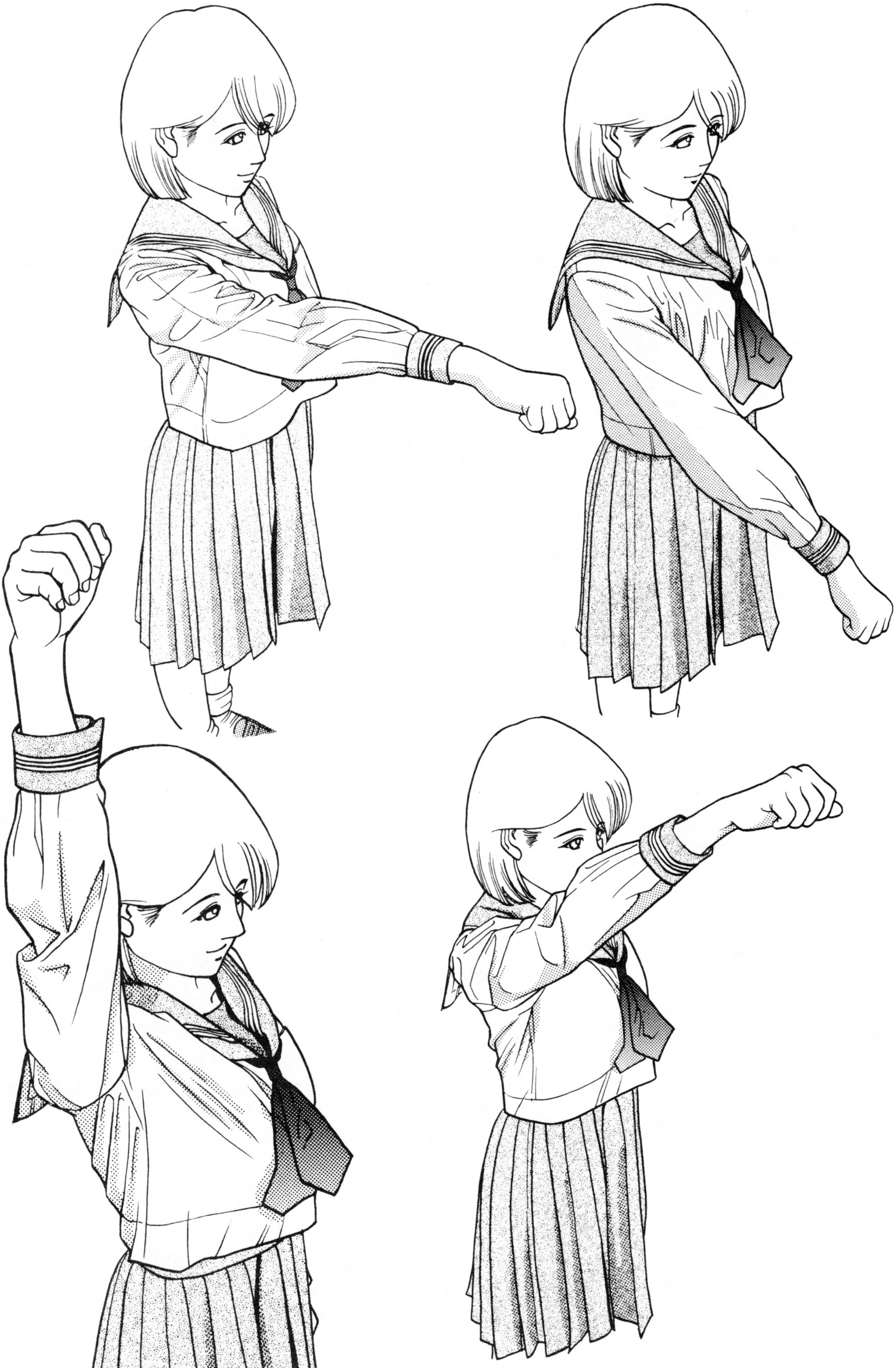


The collar is covering the fabric at the shoulder.

Raising an Arm • Right, Back 3/4 View, High Angle

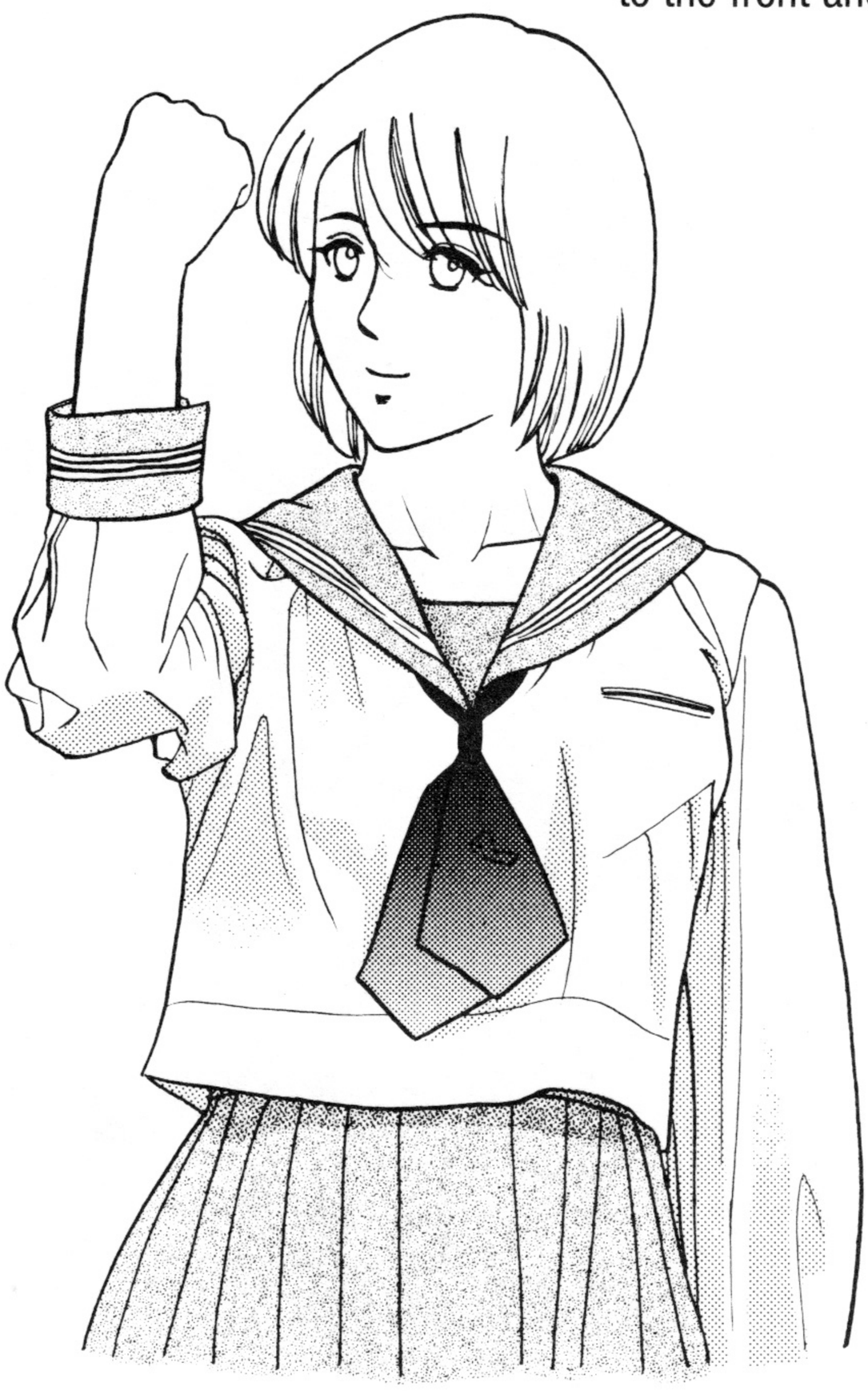


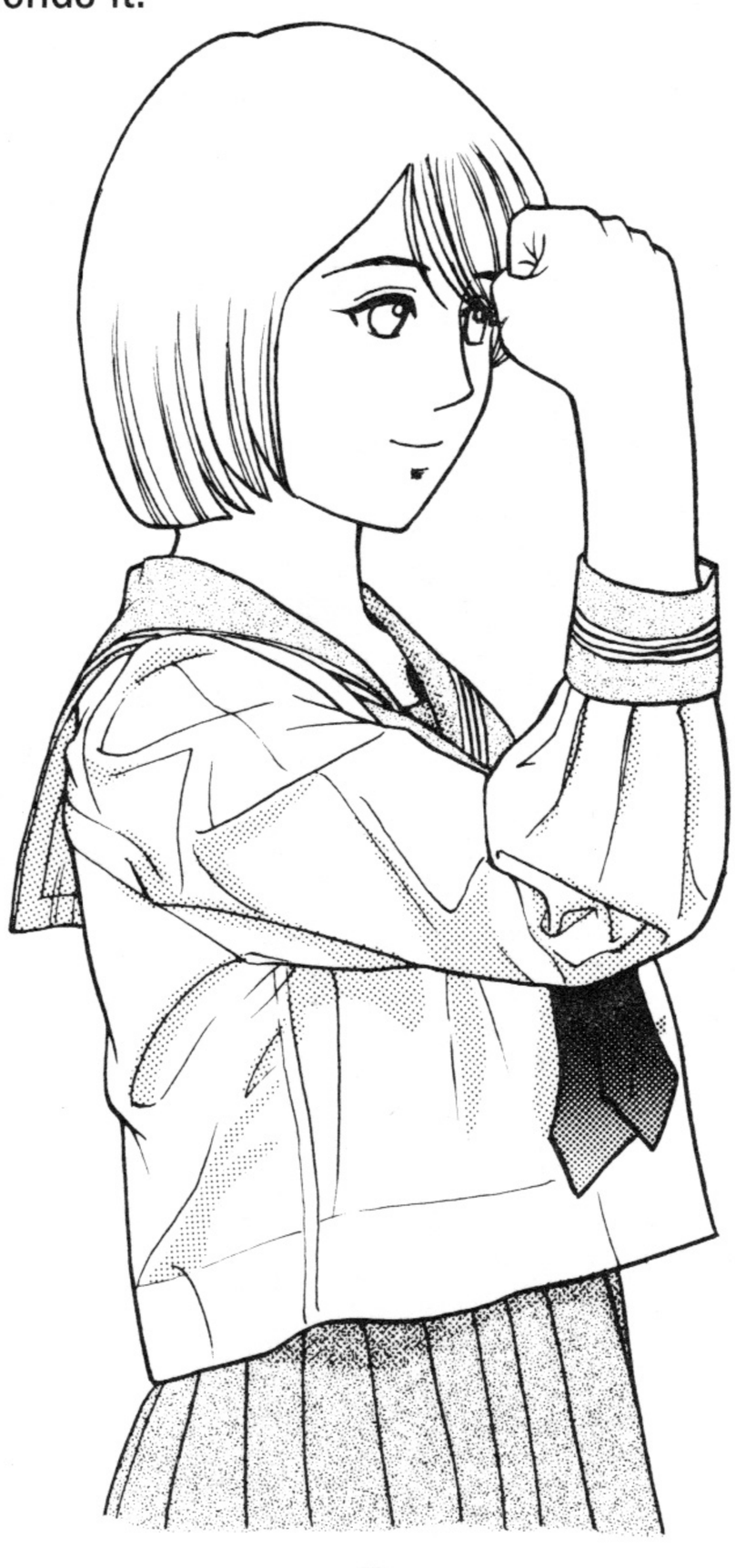
Raising an Arm • Right 3/4 View, High Angle

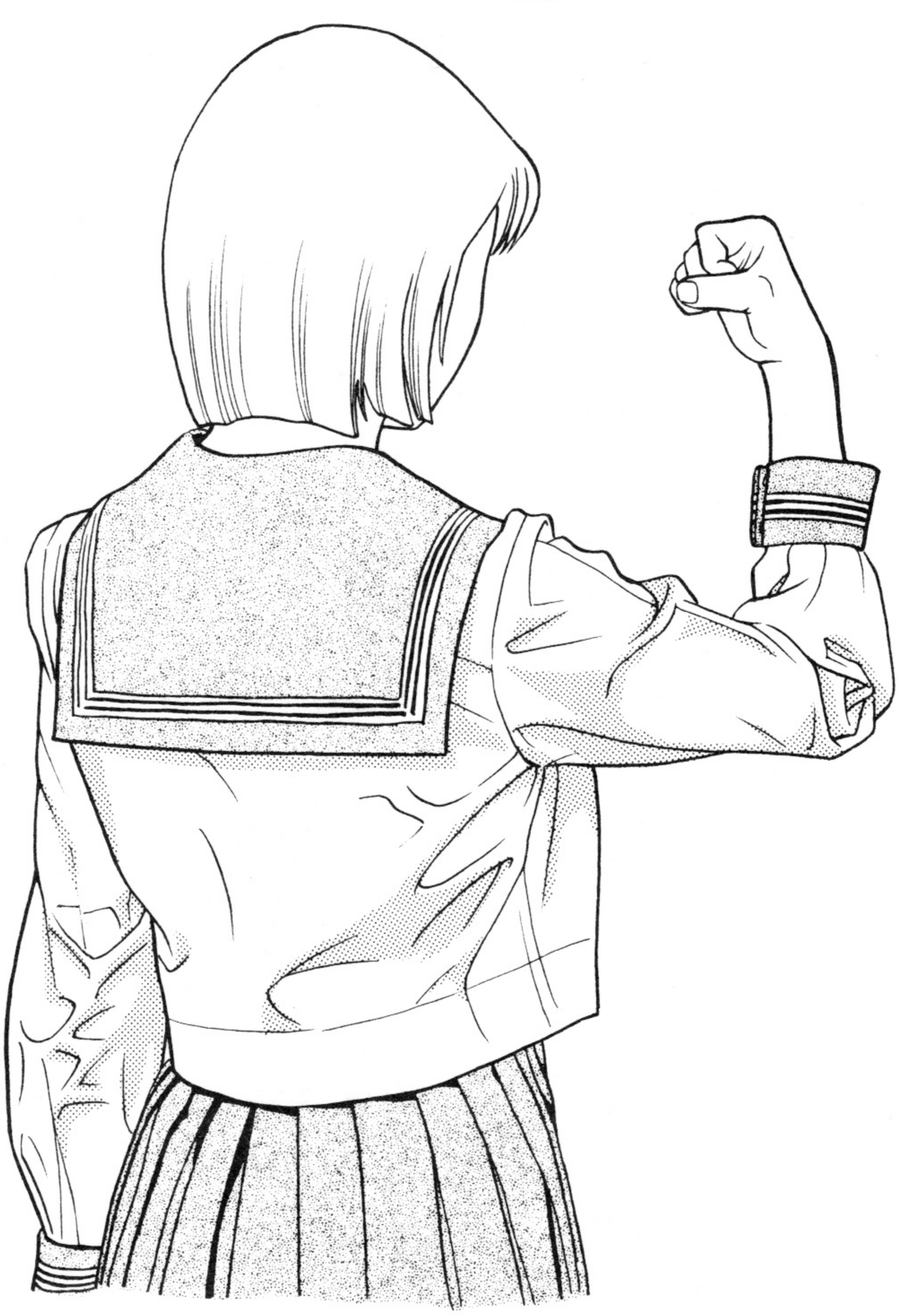


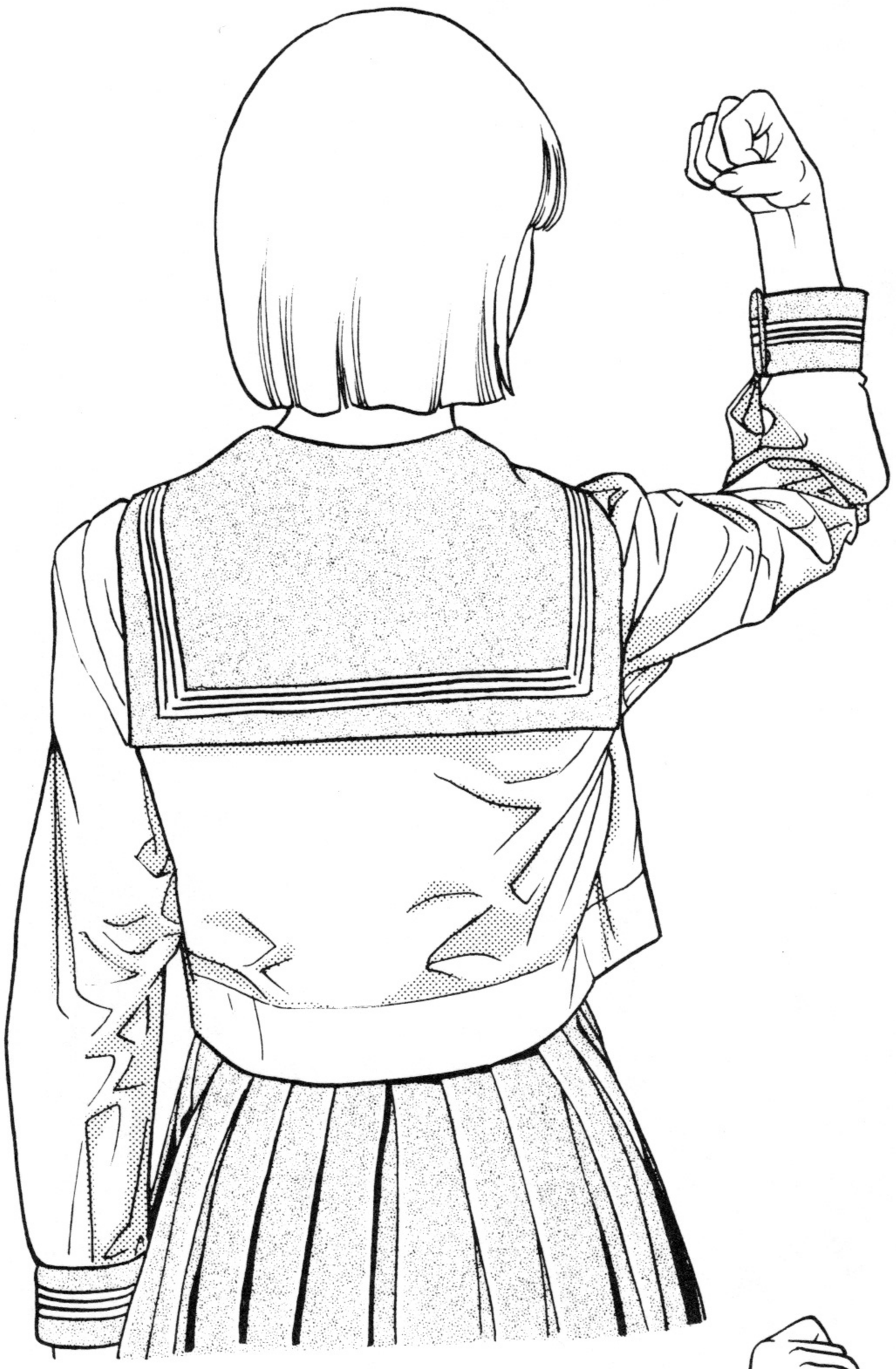
Raising a Bent Arm

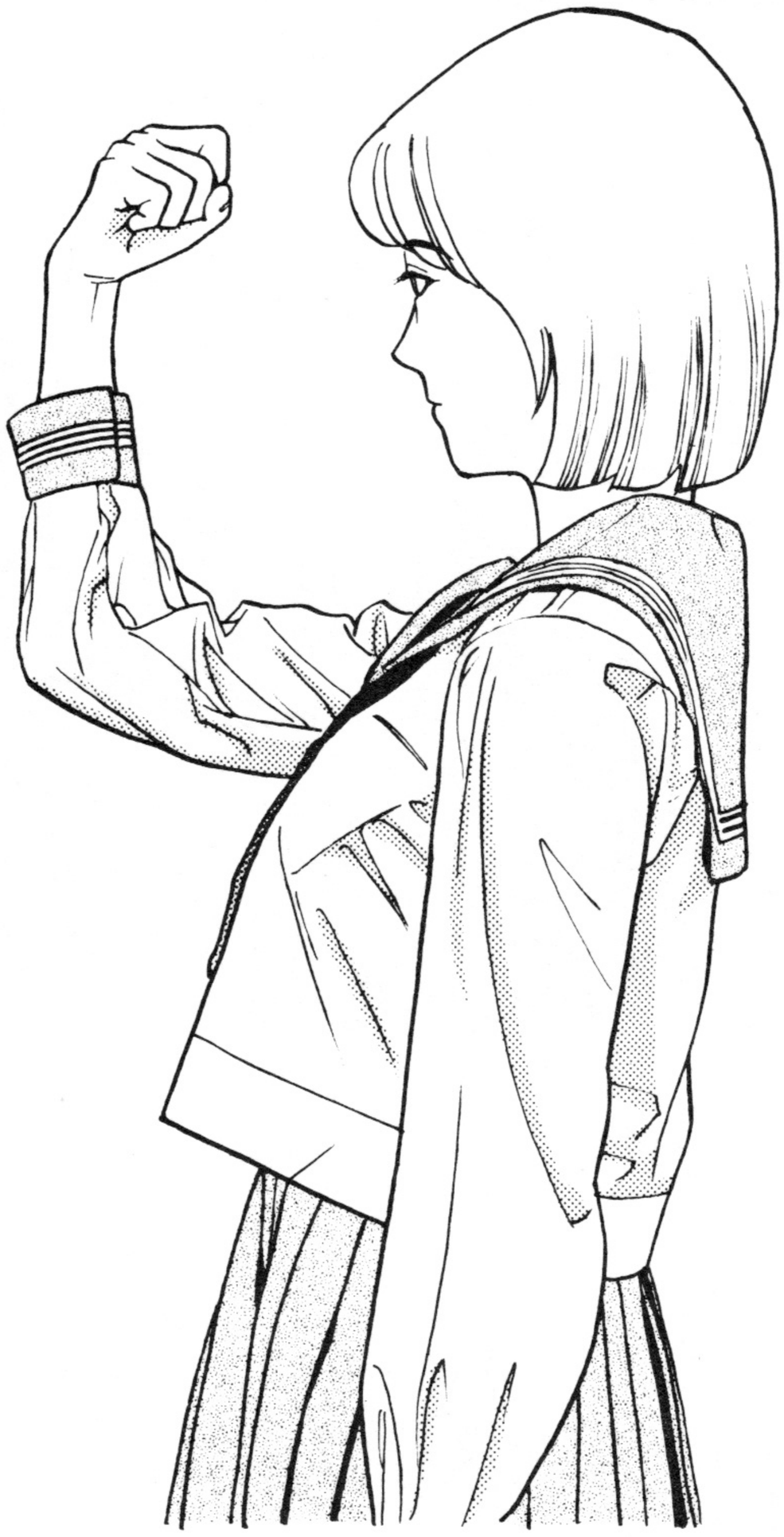
These next pages examine how the appearance of a sailor suit changes as a character brings her arm to the front and bends it.



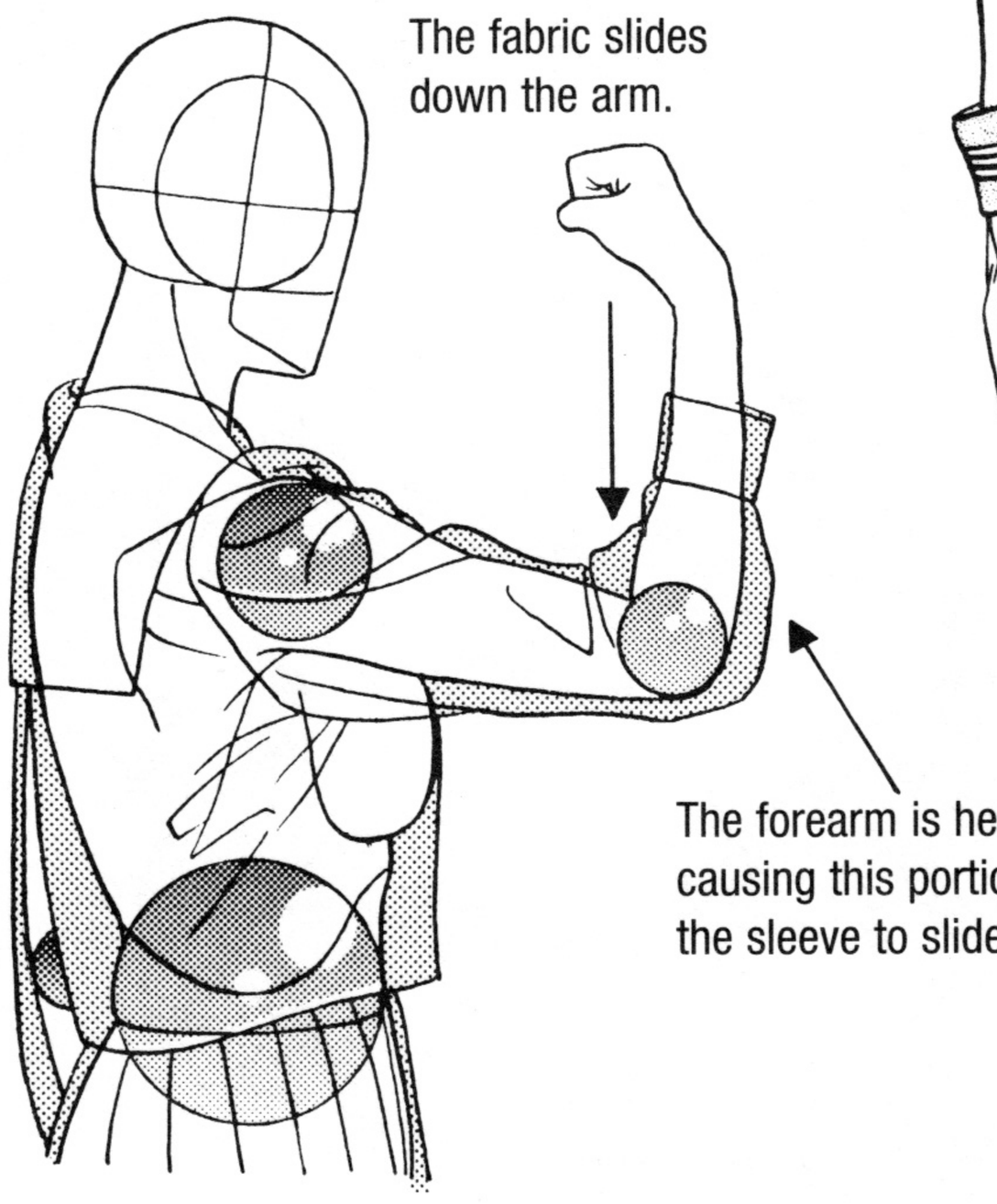




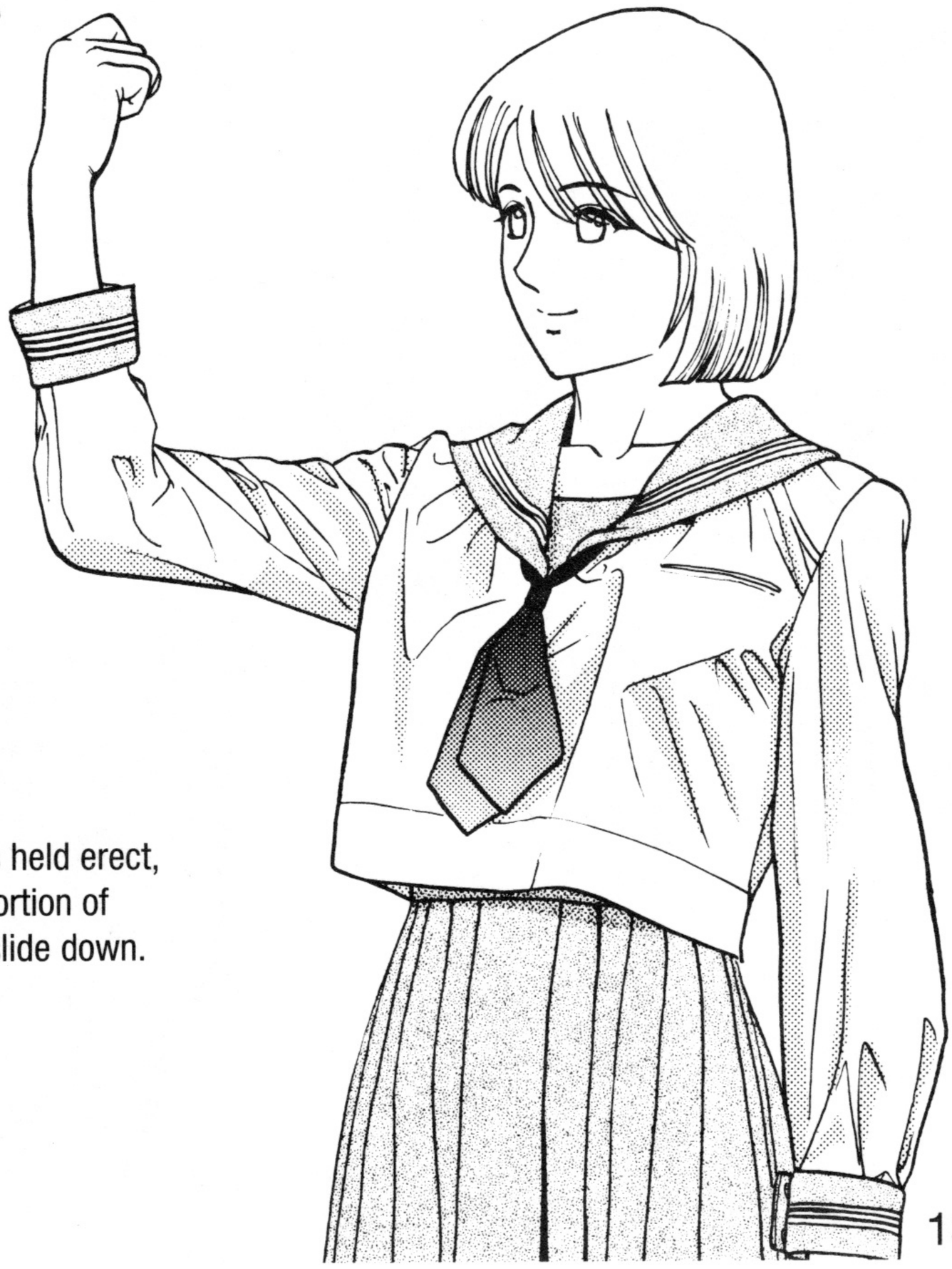




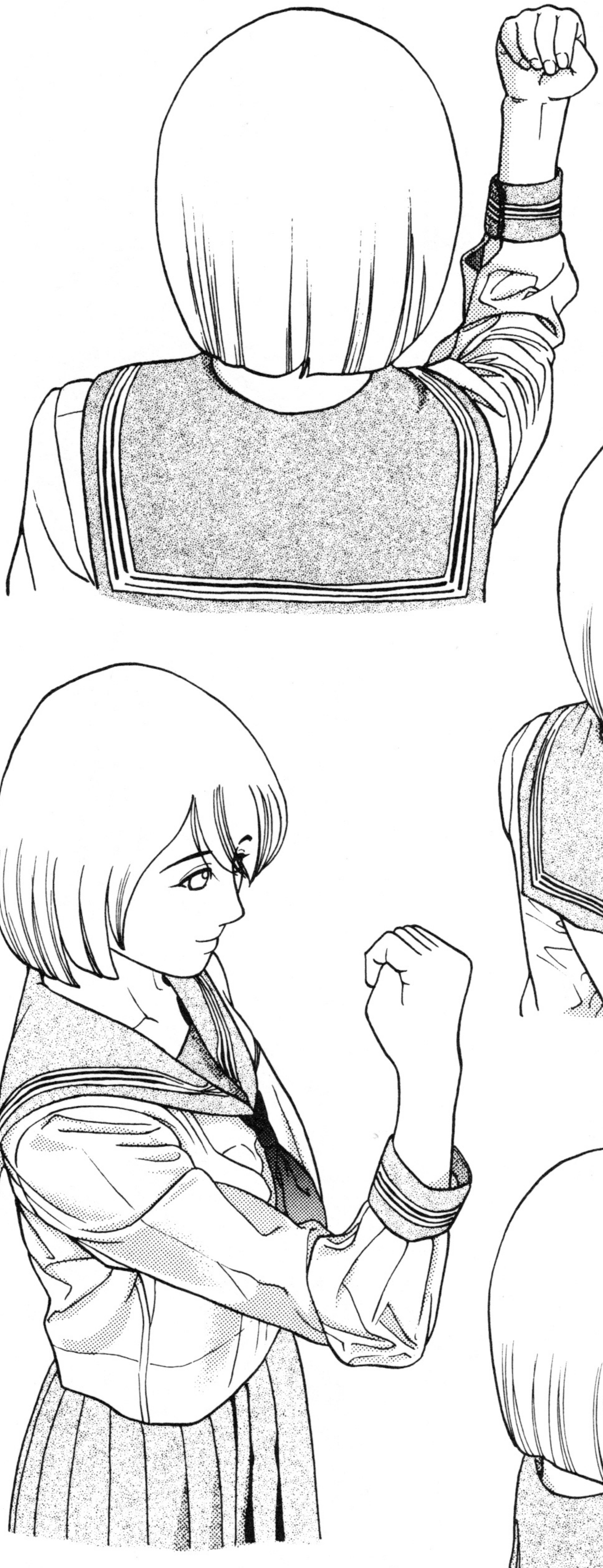
The fabric slides down the arm.

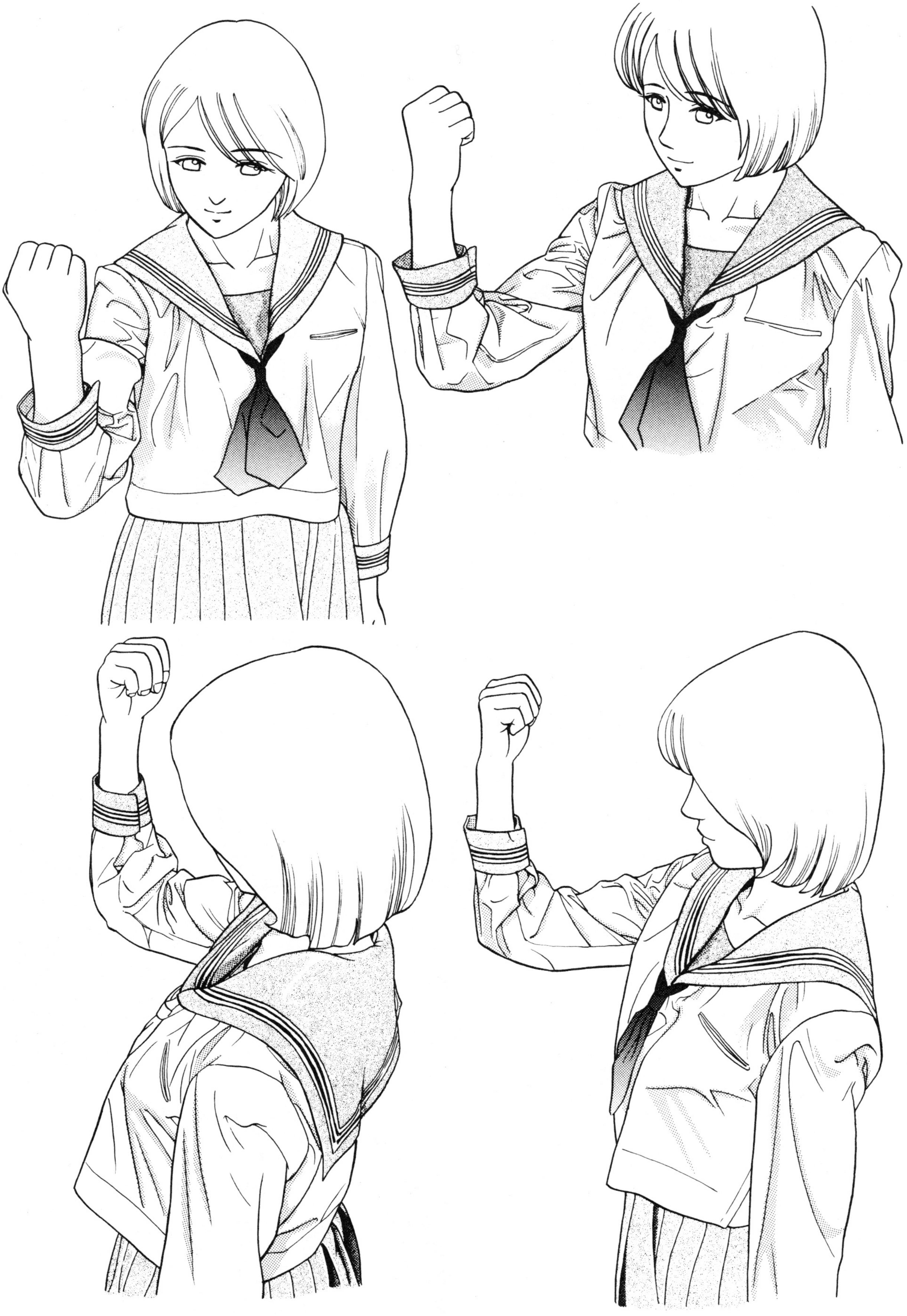


The forearm is held erect, causing this portion of the sleeve to slide down.



Raising a Bent Arm • High Angle

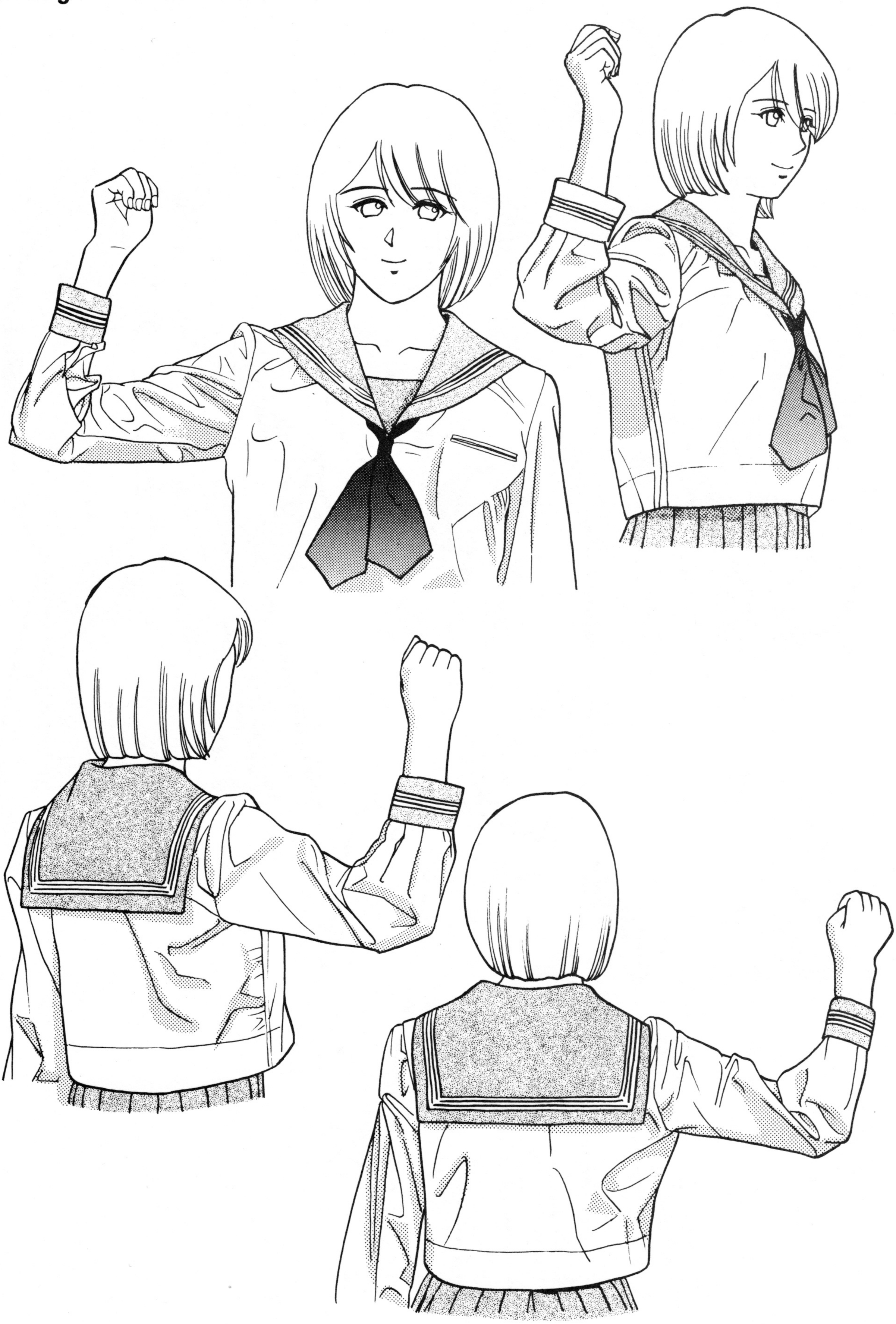




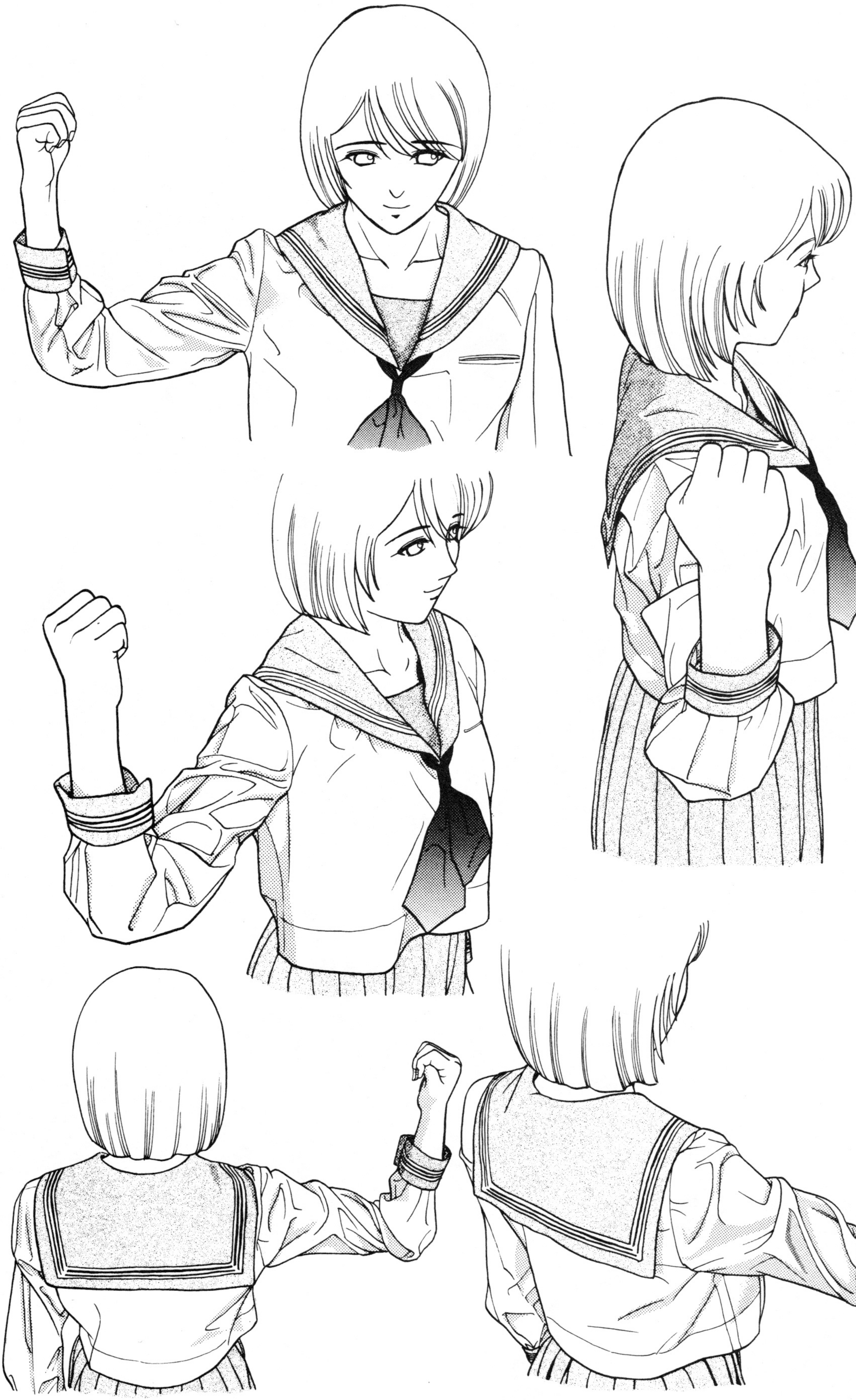
Raising a Bent Arm • Low Angle

The arm's underside is extended, allowing few creases or ripples to form.

Raising a Bent Arm to the Side



Raising a Bent Arm to the Side • High Angle

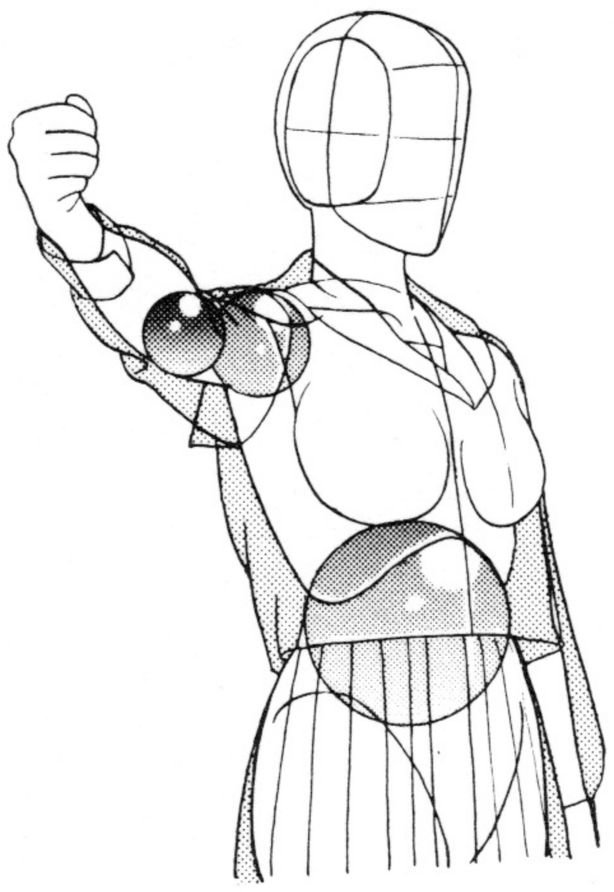


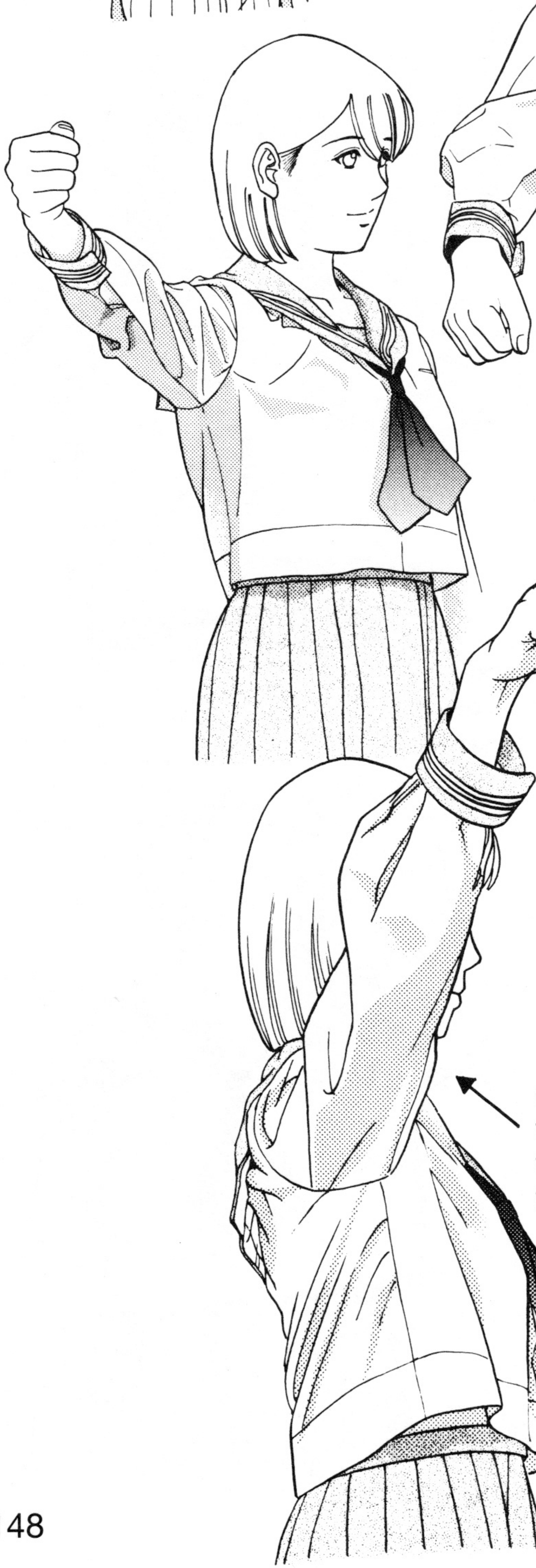
Raising an Arm to the Side

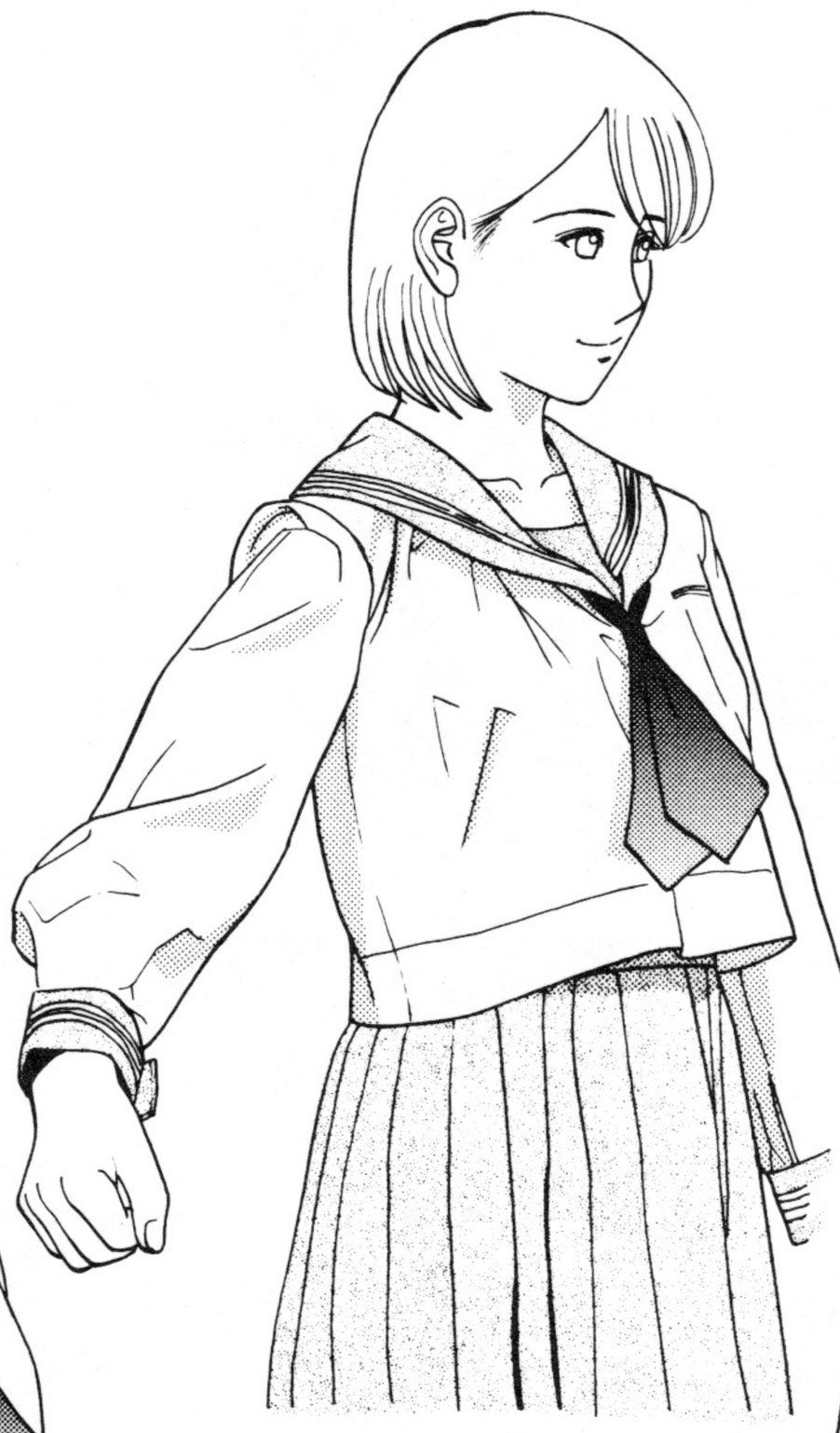
The creases extending from the shoulder give the fabric a bunched look.

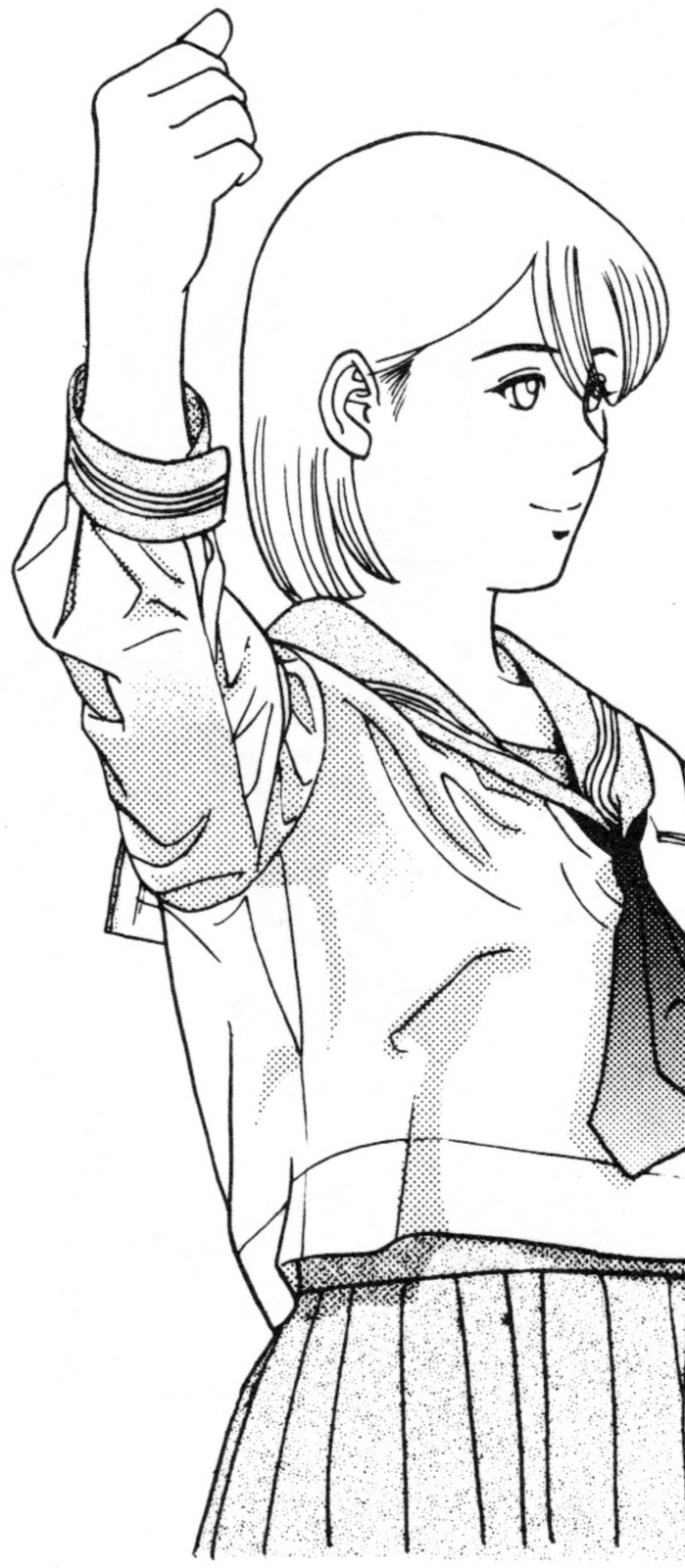
The blouse's hem is pulled upward by the arm.

Raising an Arm to the Side • Side (Profile) View



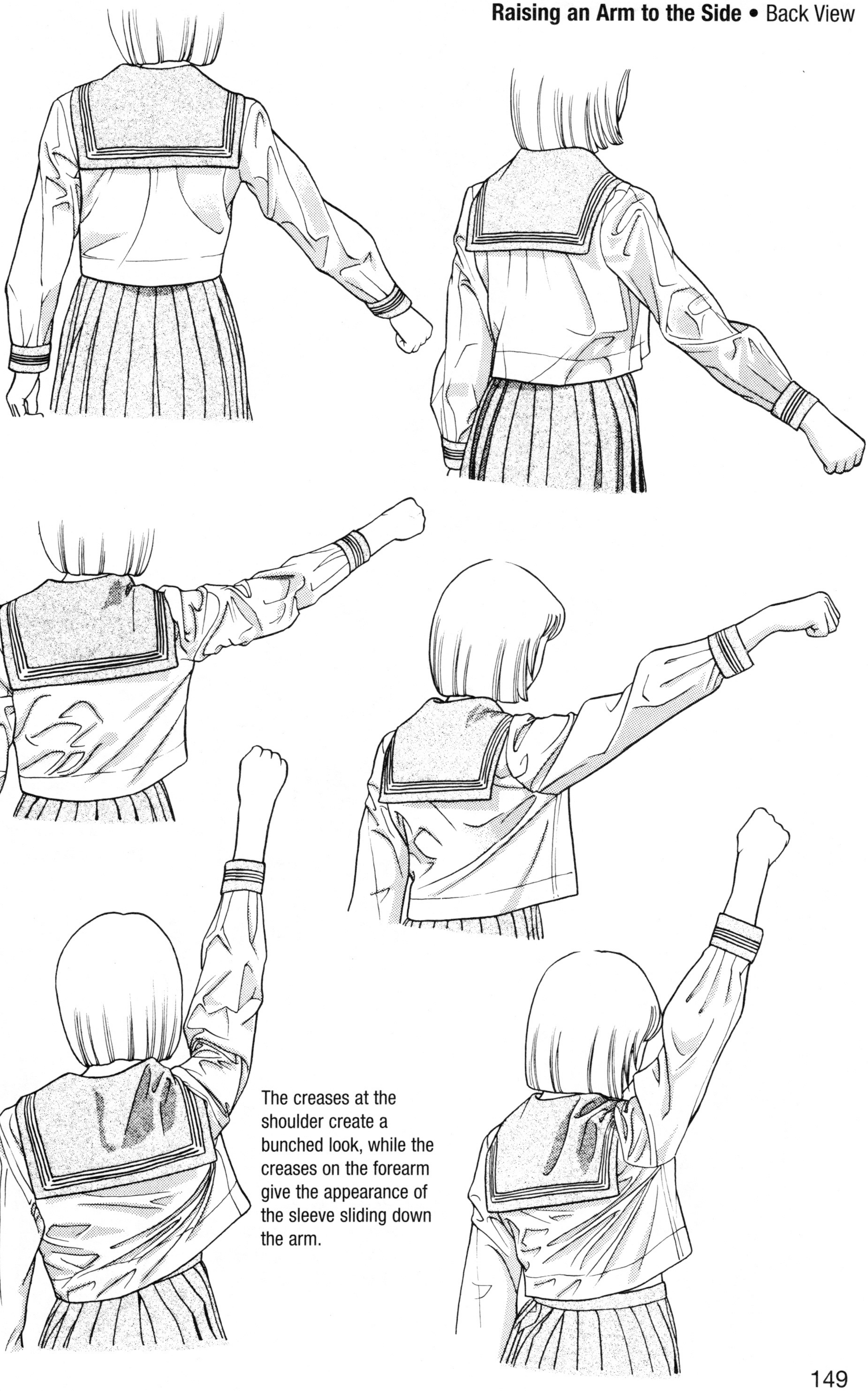






Creases extending from the underside of the arm to the underarm and back form a pulled pattern.

Raising an Arm to the Side • Back View



The creases at the shoulder create a bunched look, while the creases on the forearm give the appearance of the sleeve sliding down the arm.

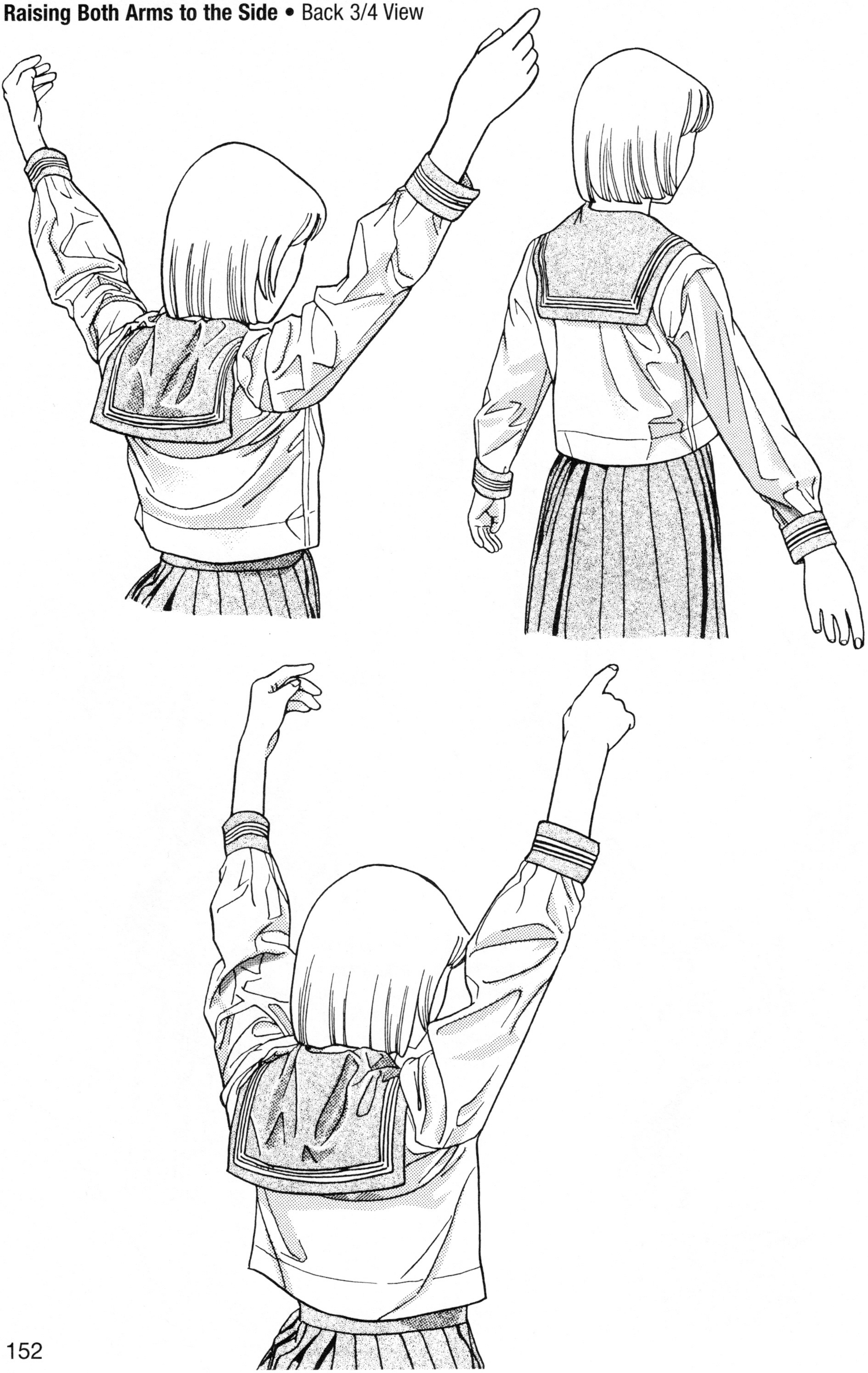
Raising Both Arms to the Side

Unlike when only one arm is raised, the blouse's hem rises uniformly when both arms are raised.

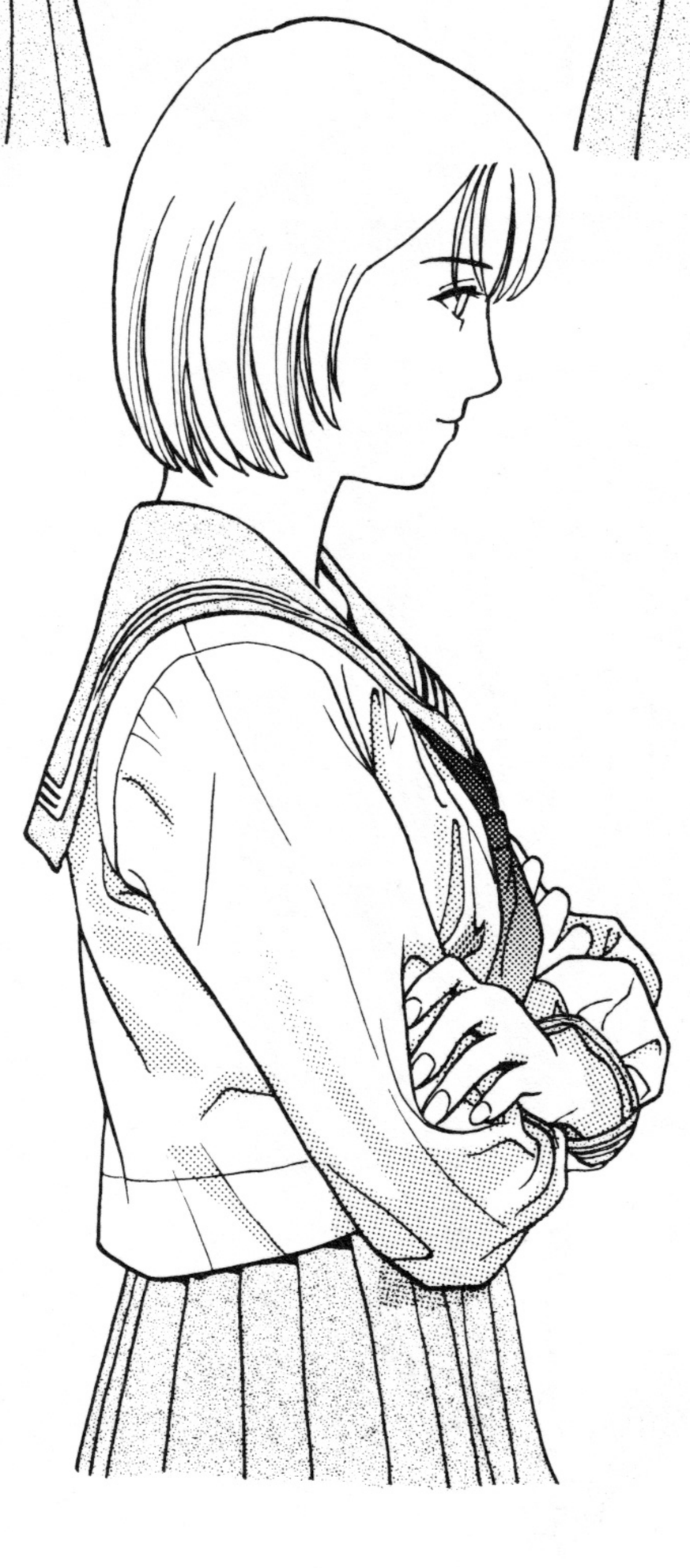
Ripples form from both shoulders following the same principles as illustrated in Figure B on page 8.

Artists have the tendency to forget the collar's back when drawing sailor suits. Make an effort to give consideration to components that will be obscured in the final image.

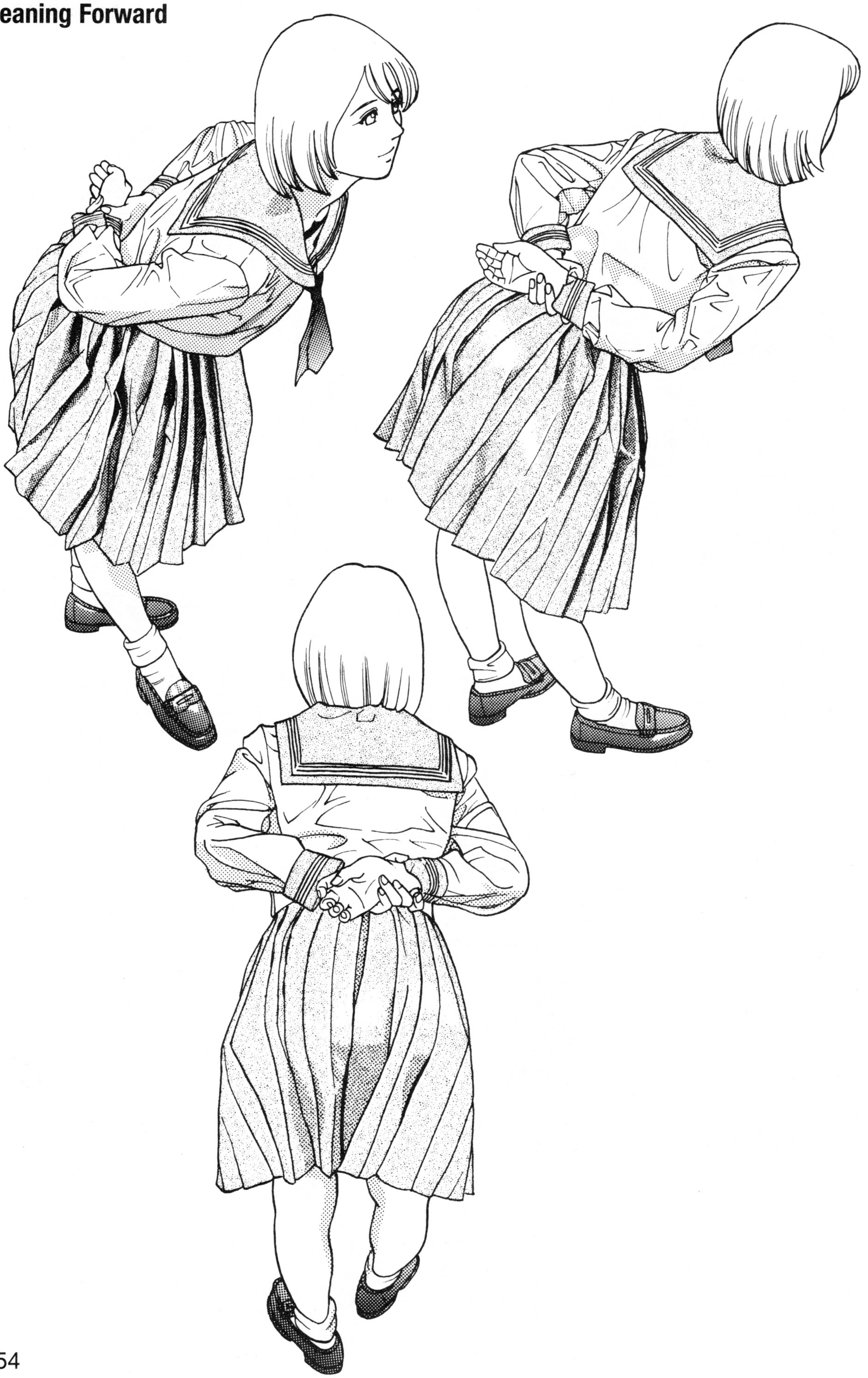
Raising Both Arms to the Side • Back 3/4 View

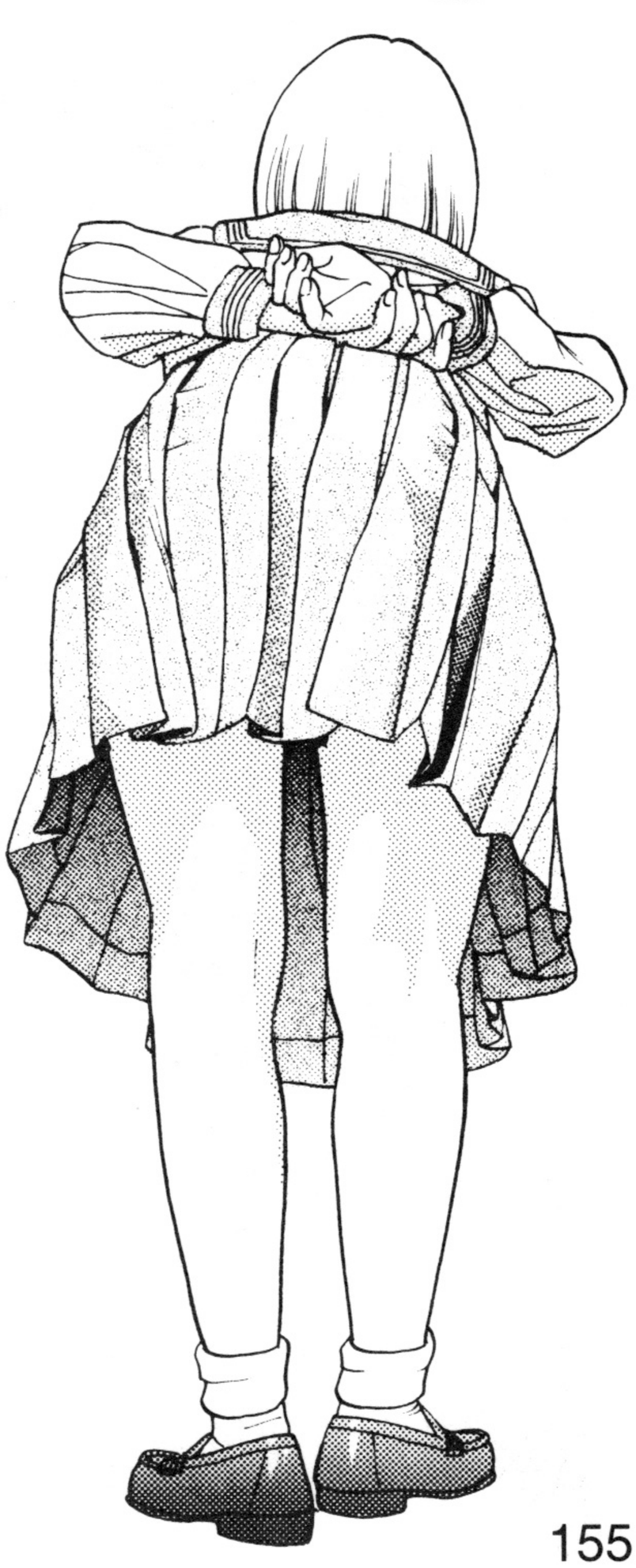


Arms Folded

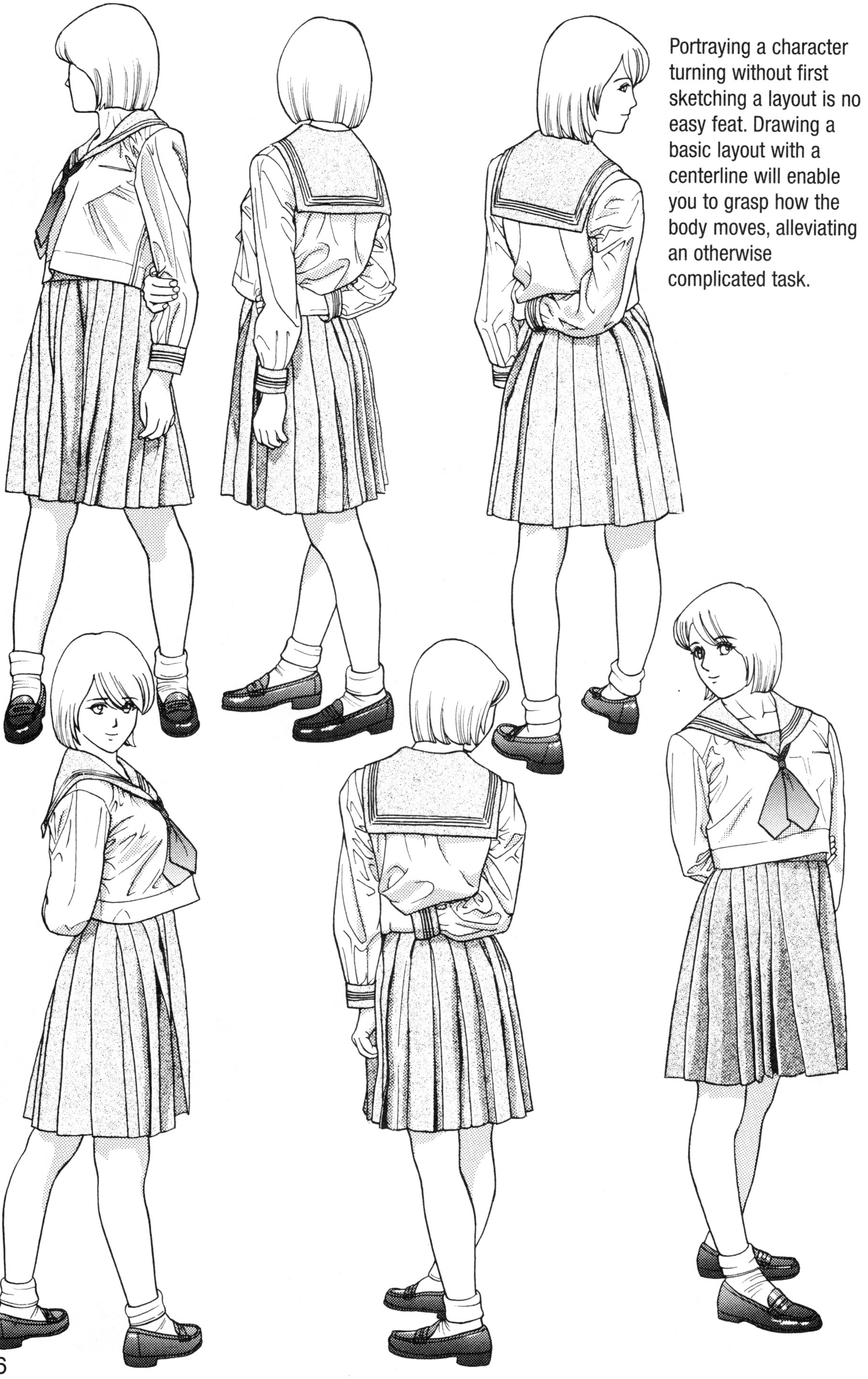


Leaning Forward

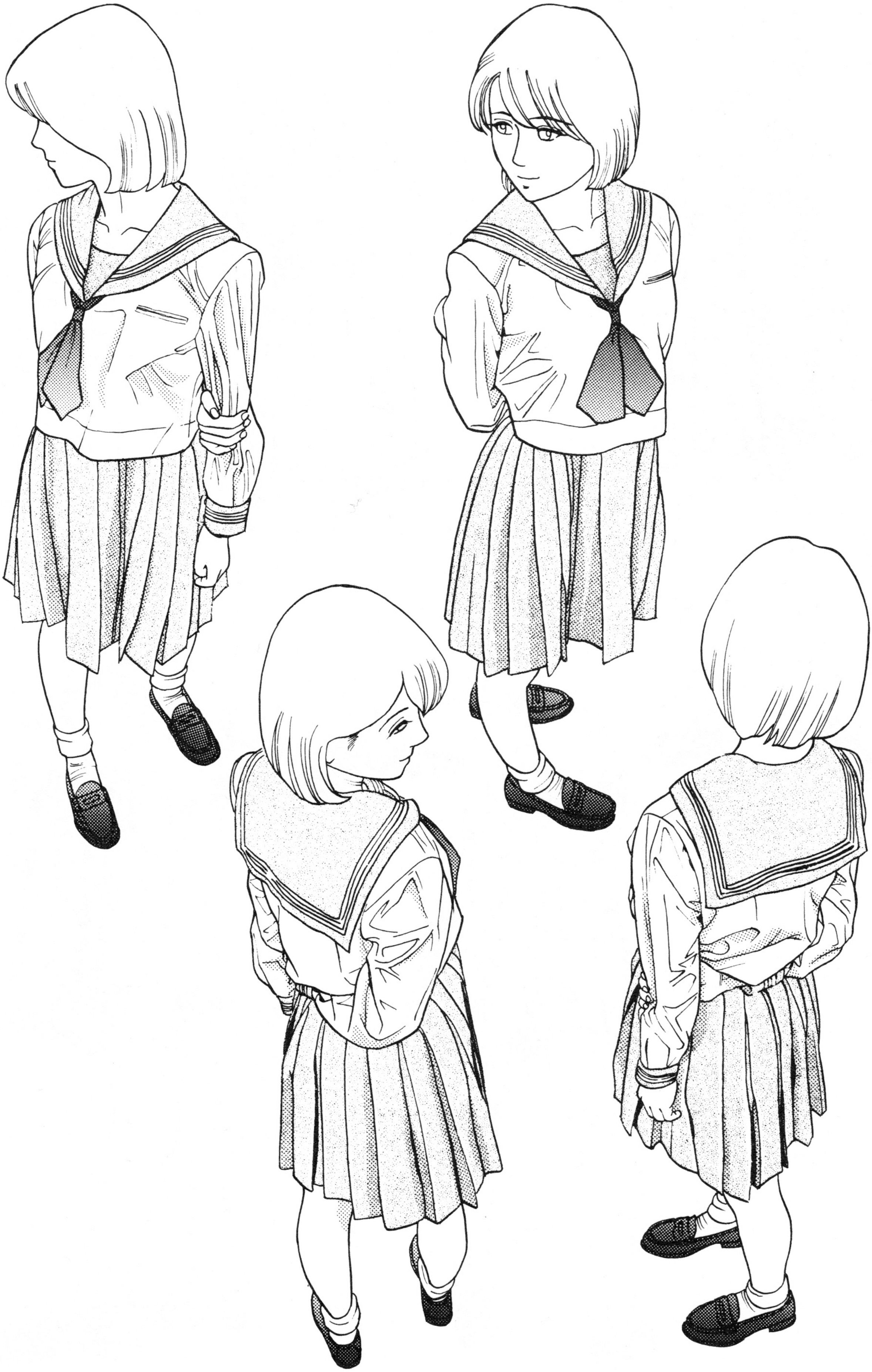


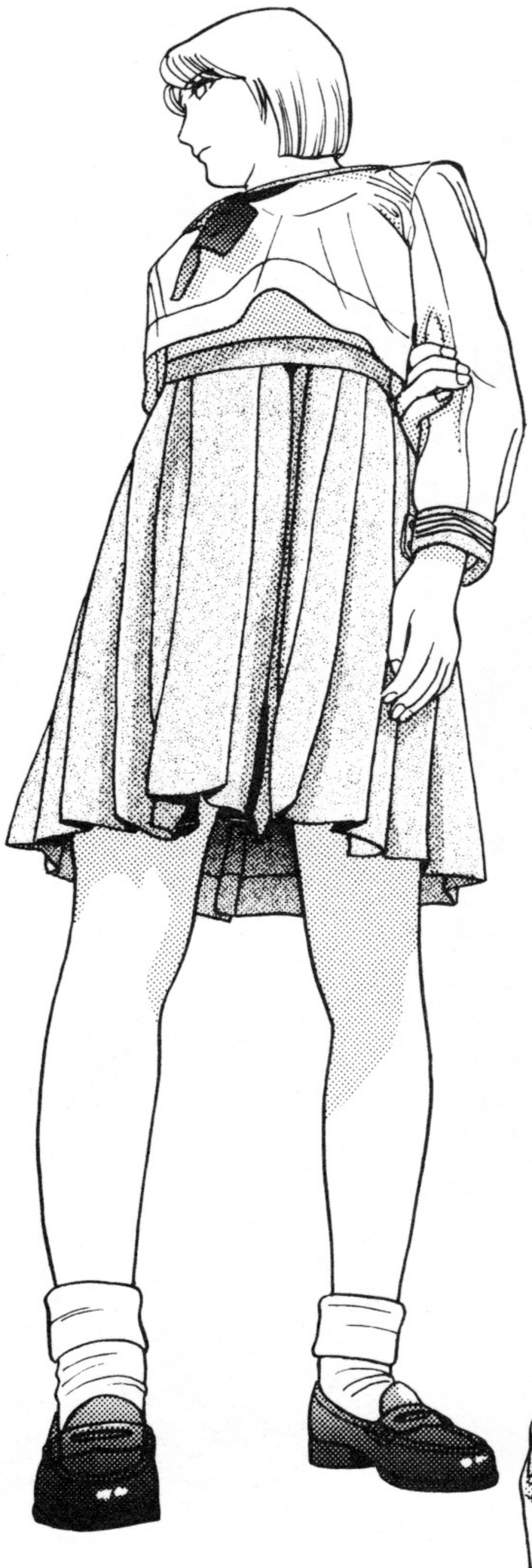


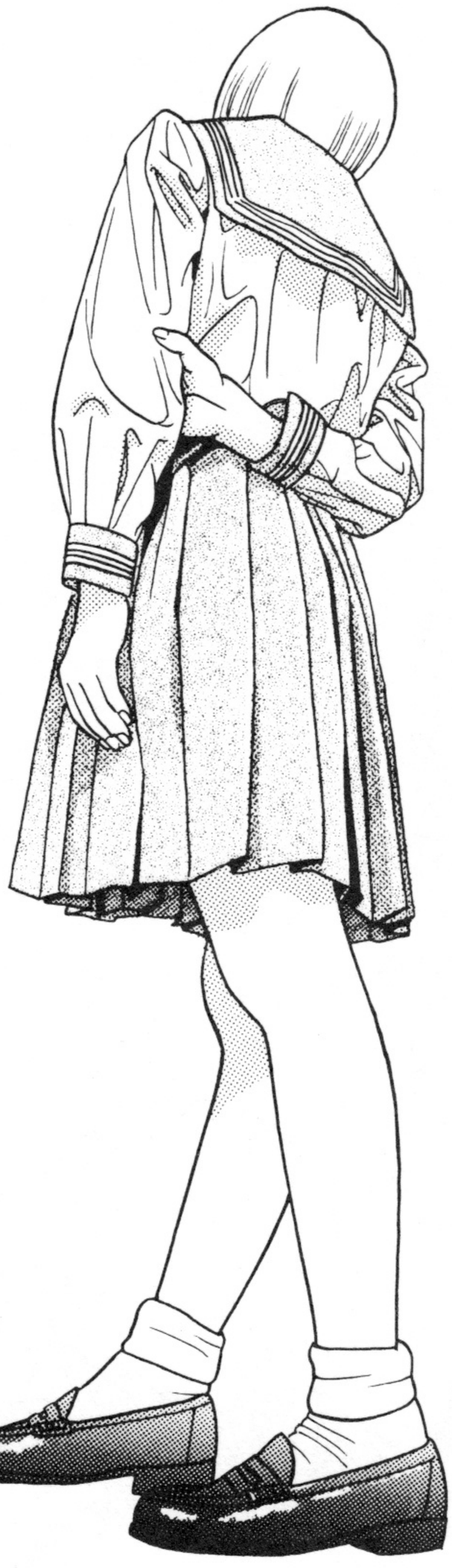
Turning/Twisting



Portraying a character turning without first sketching a layout is no easy feat. Drawing a basic layout with a centerline will enable you to grasp how the body moves, alleviating an otherwise complicated task.

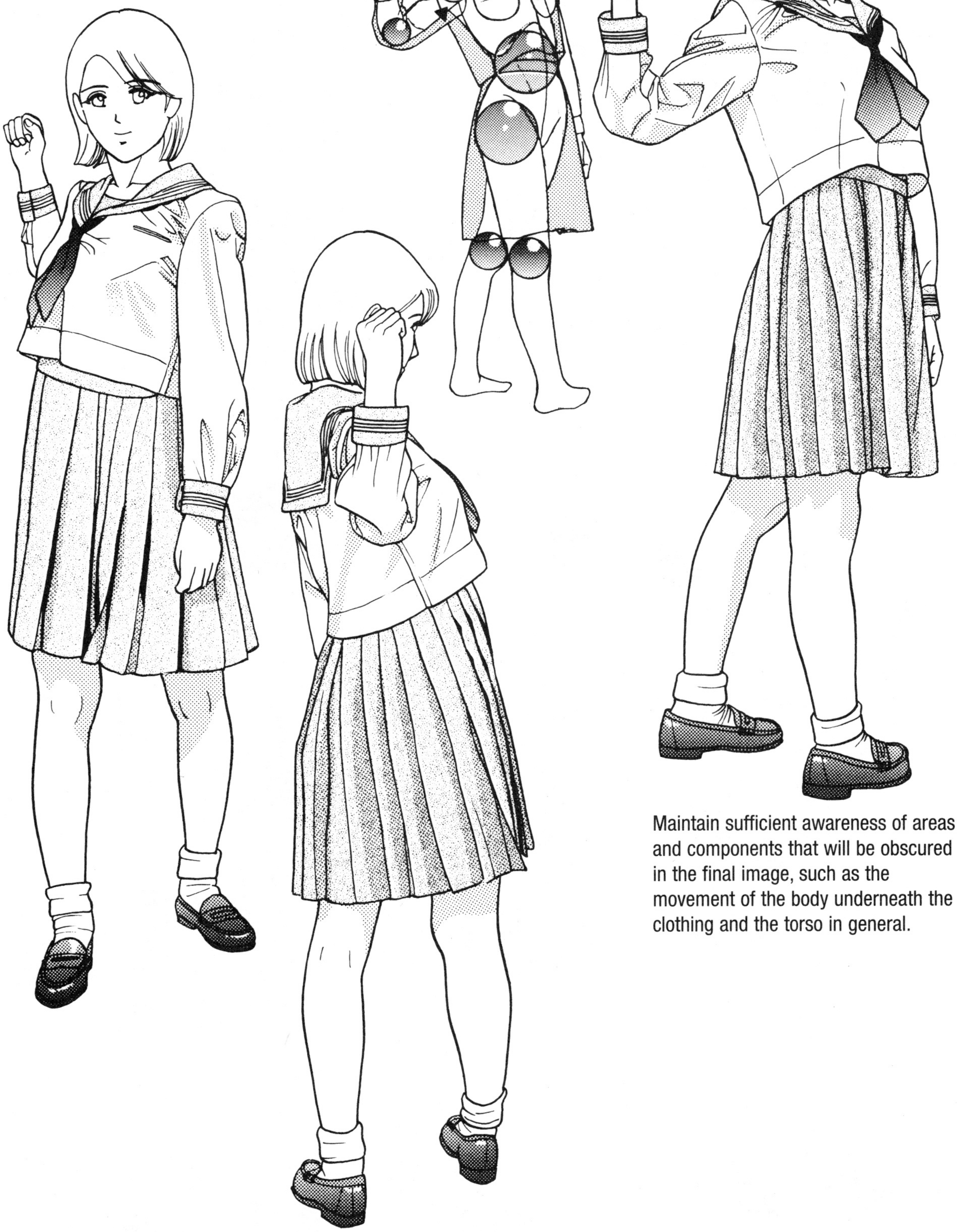






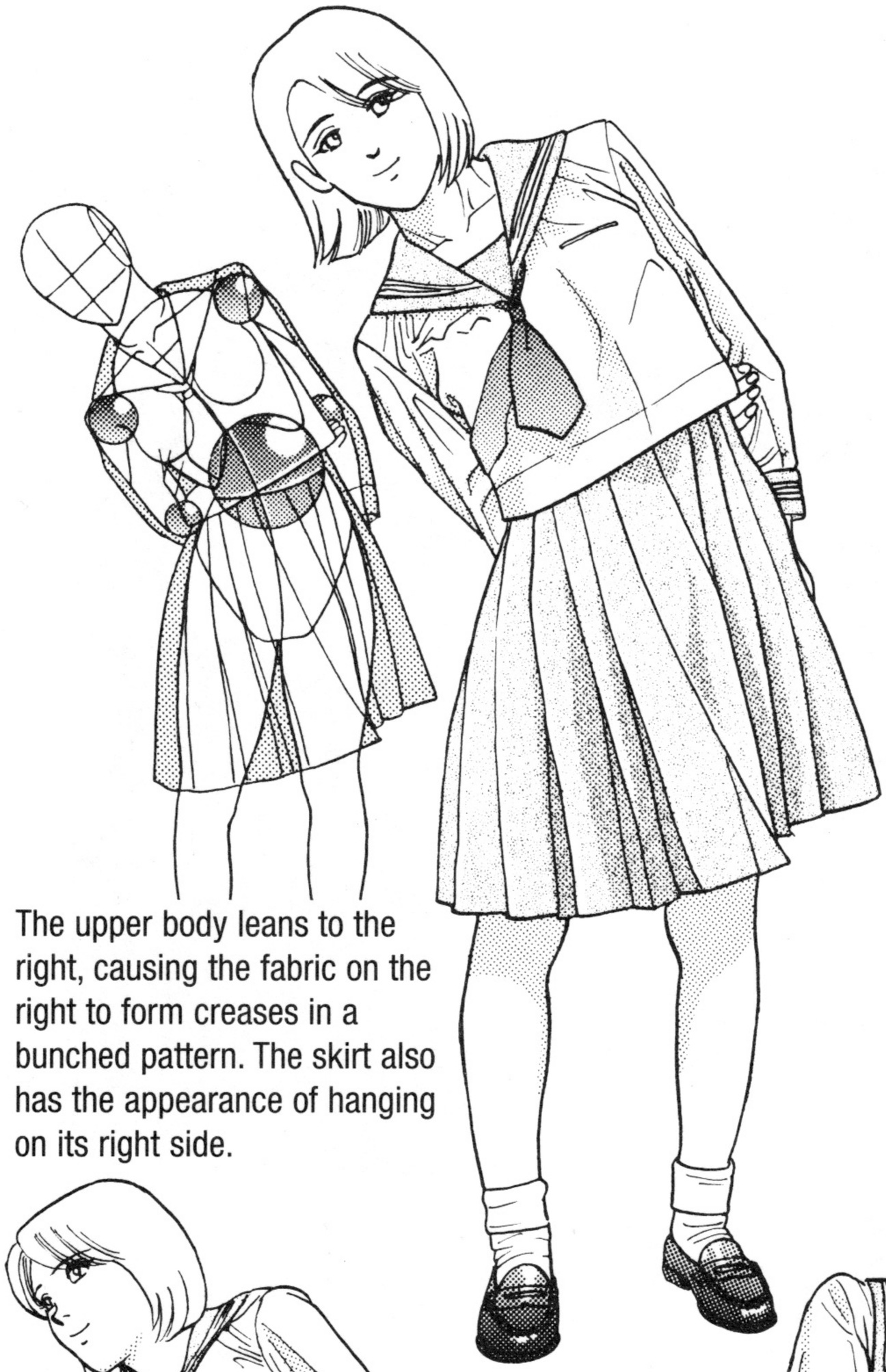
Swinging Back a Raised Arm

When drawing, be certain to take into consideration back fabric contours that will be omitted from the final image.

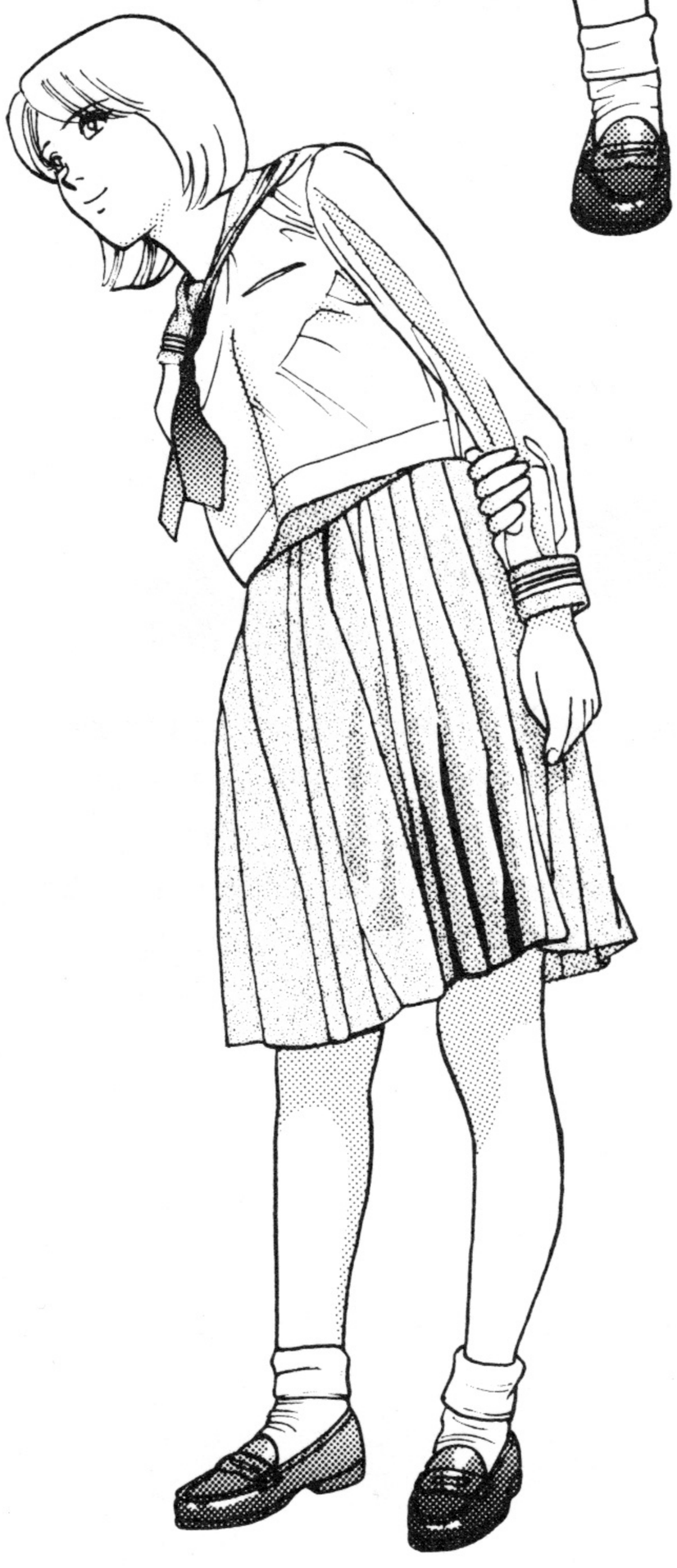


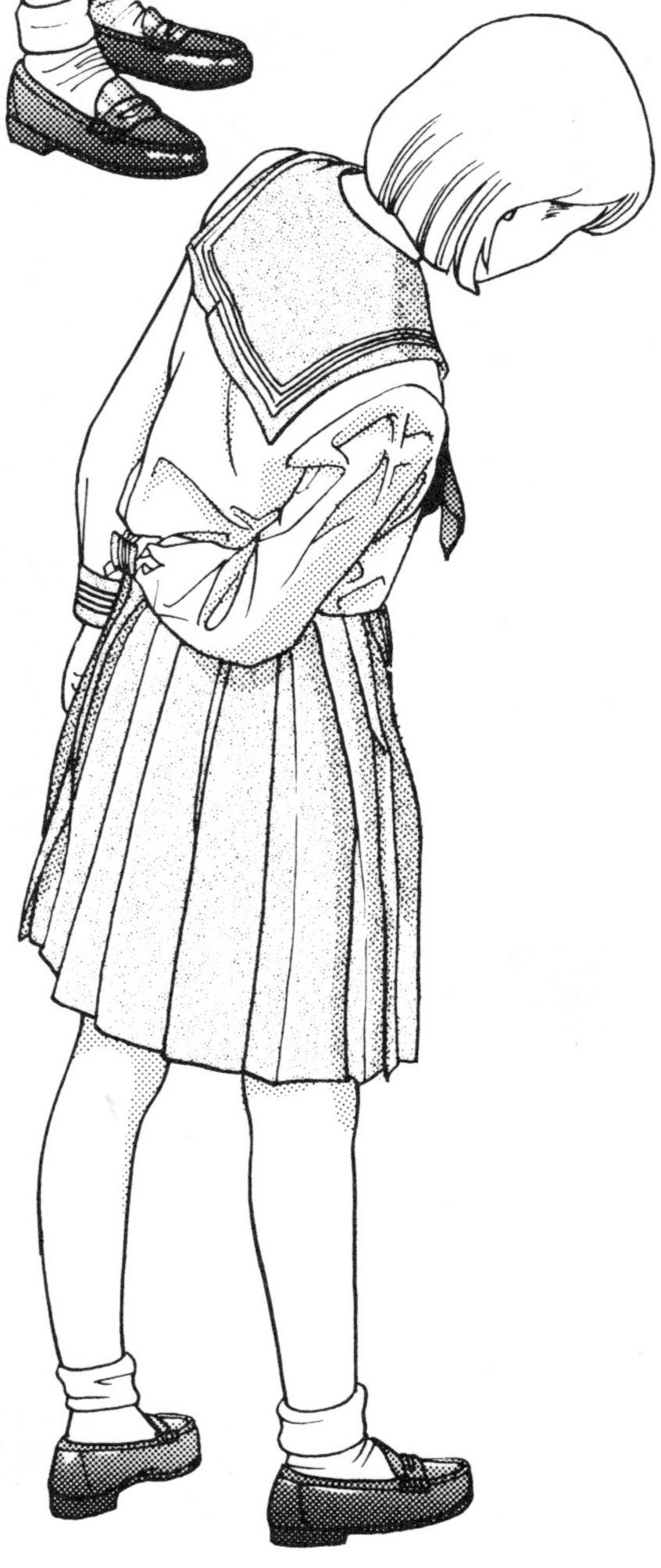
Maintain sufficient awareness of areas and components that will be obscured in the final image, such as the movement of the body underneath the clothing and the torso in general.

Stretching/Leaning to the Side



The upper body leans to the right, causing the fabric on the right to form creases in a bunched pattern. The skirt also has the appearance of hanging on its right side.

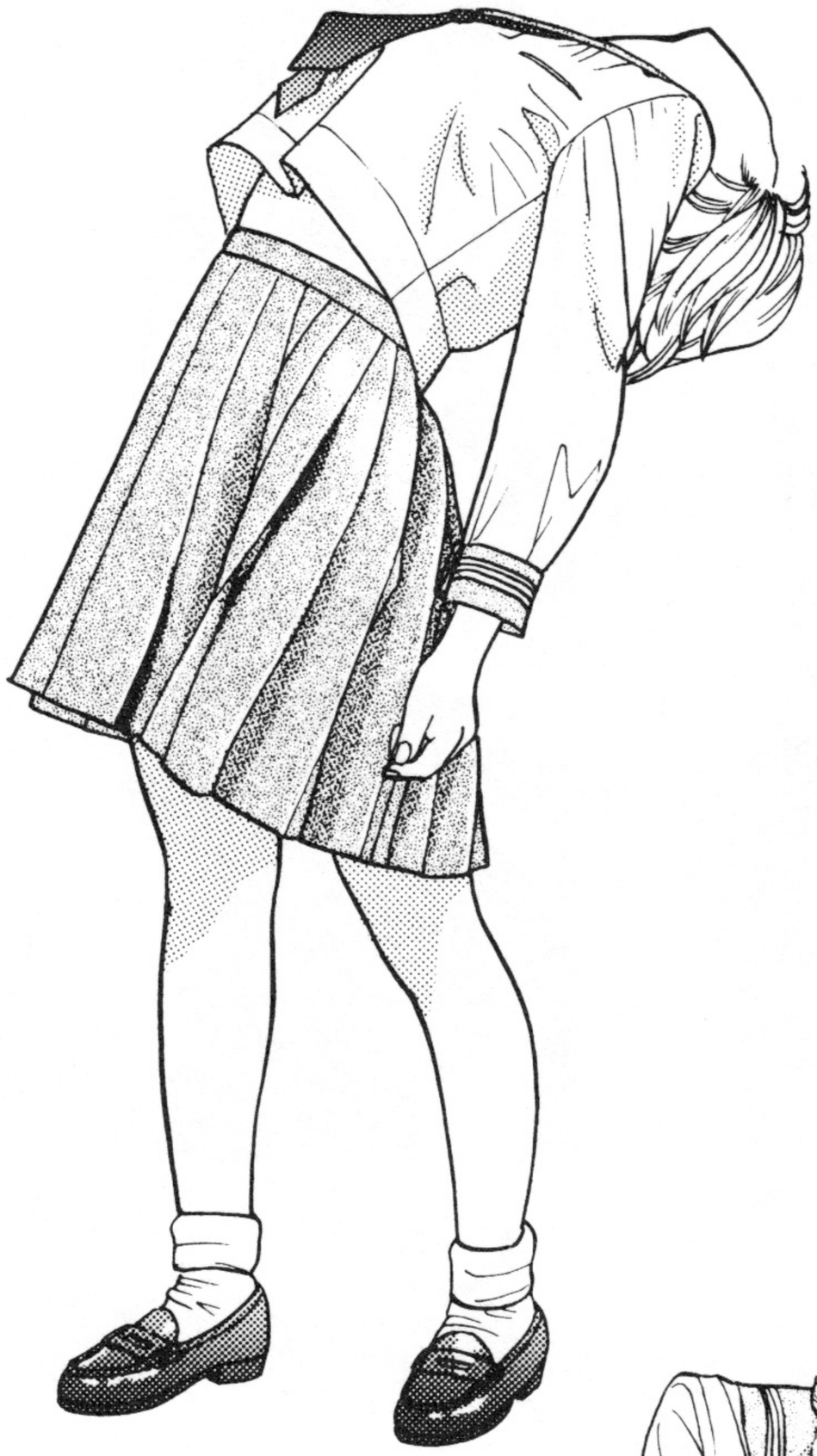


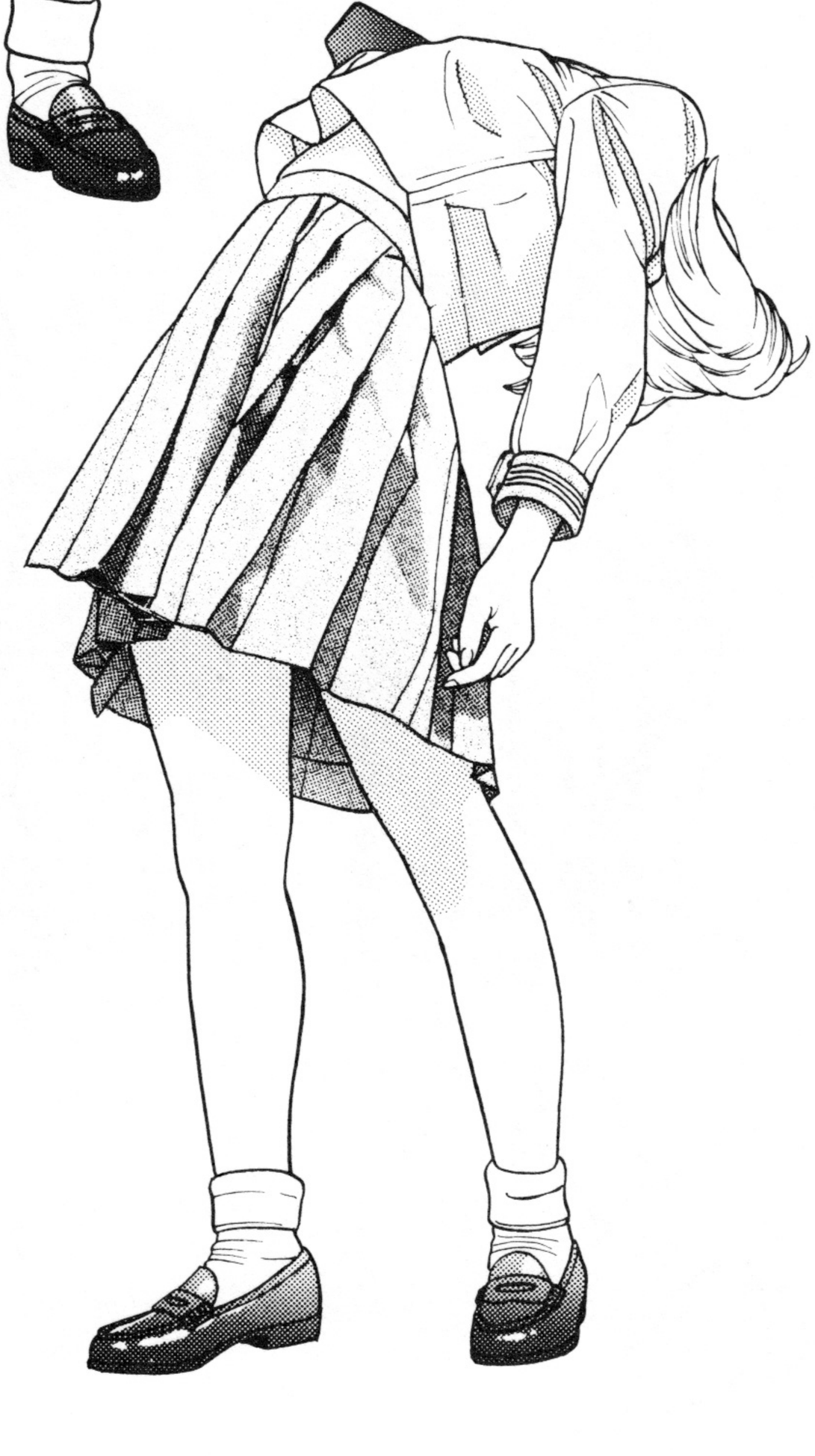


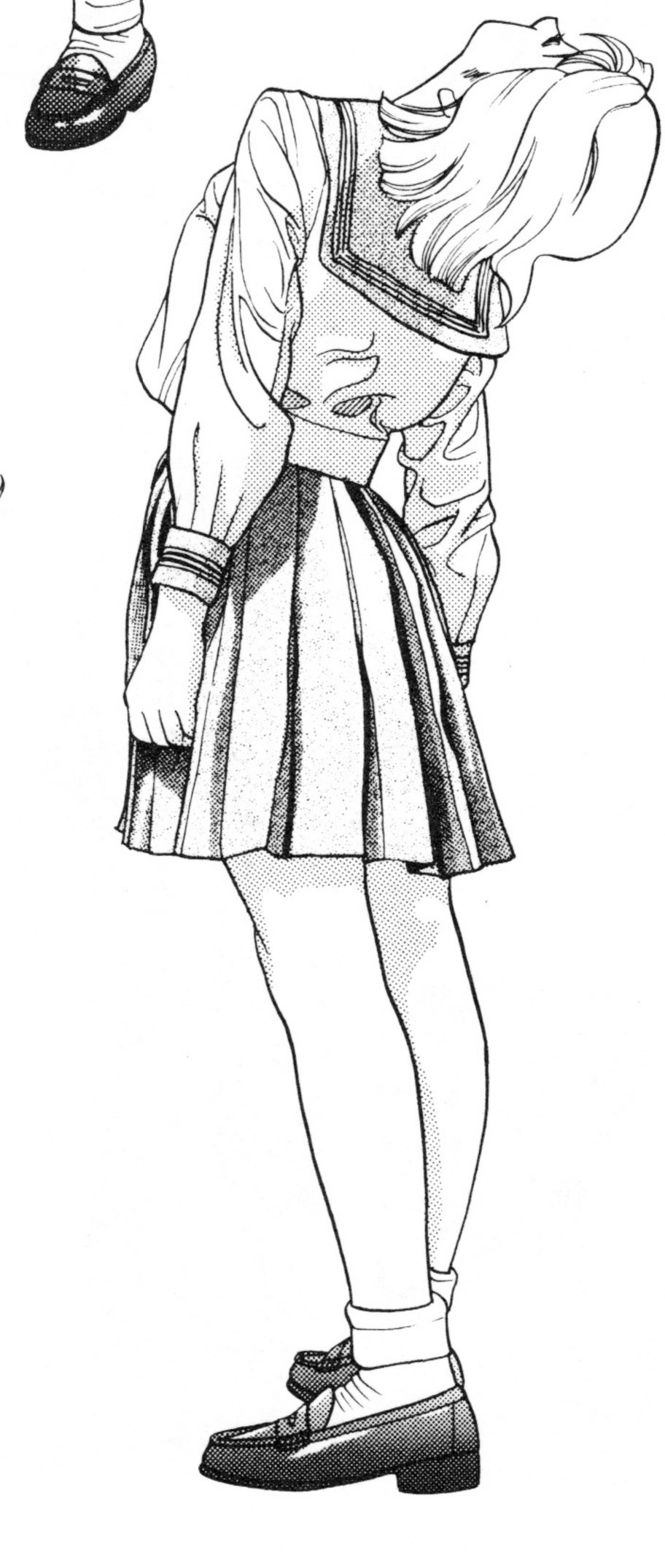
Kneeling on One Leg

Note how the skirt's appearance changes depending on the viewer's perspective when a character is kneeling on one leg.

Leaning Back







Note how the clothing's contours extend outside of the chest's own exterior contours.

The skirt's contours also lie outside those of the lower body.

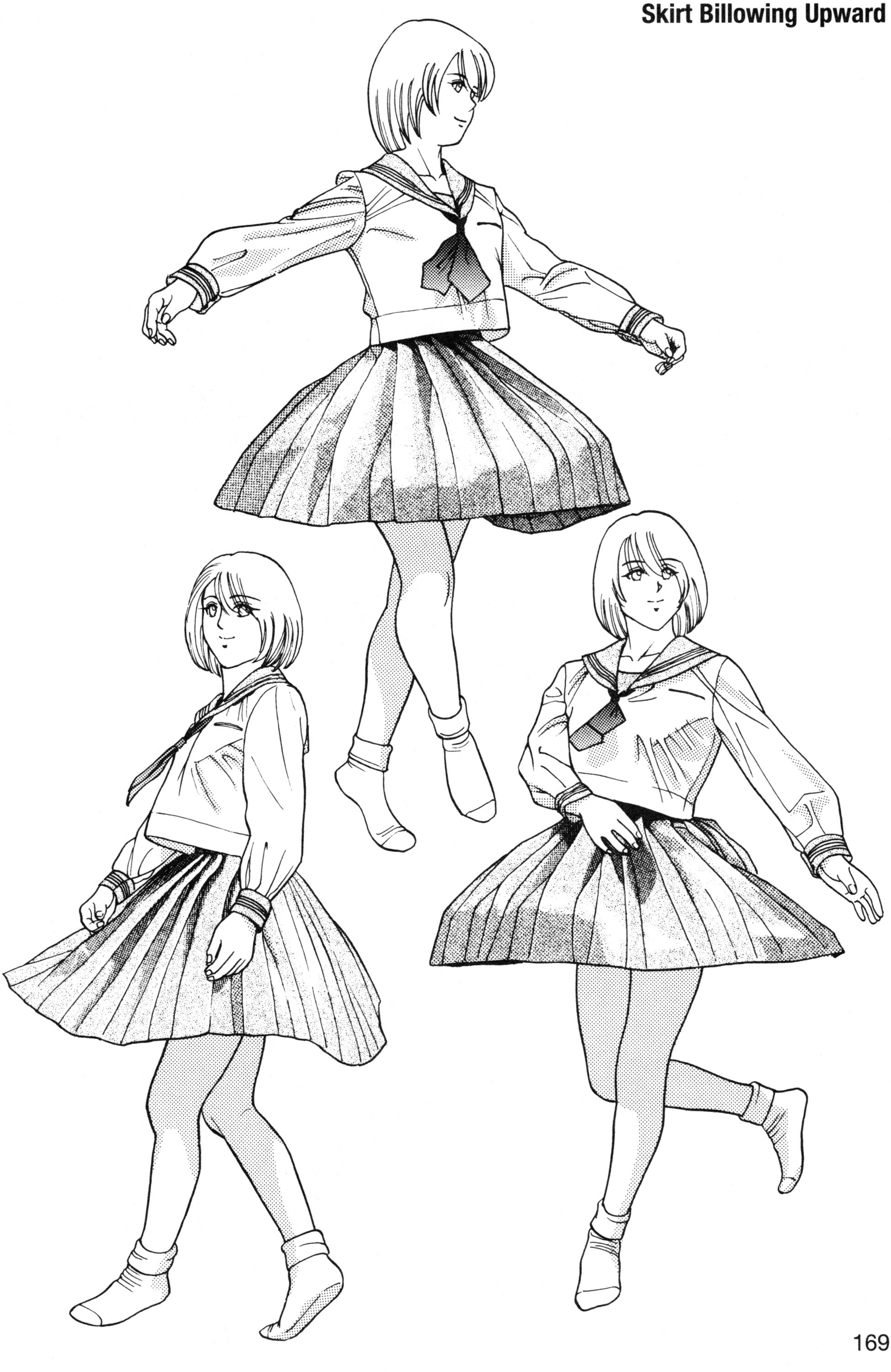
Seated on the Floor with the Legs Tucked Underneath

Seated on the Floor with Arms Wrapped around the Knees

Seated in a Chair

Crawling/On All Fours

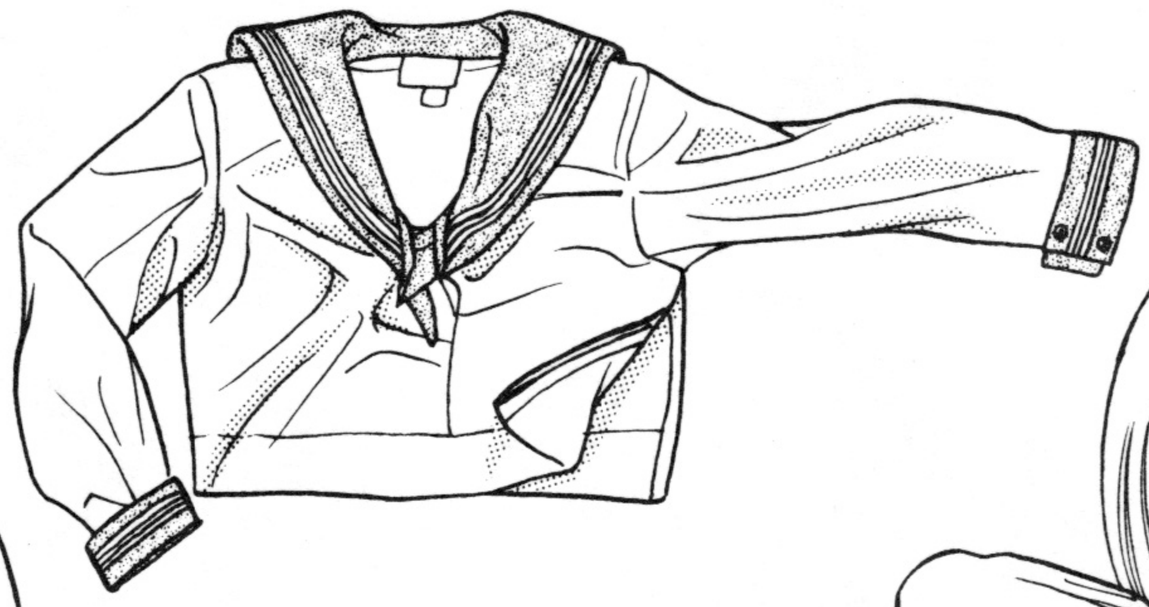
Skirt Billowing Upward

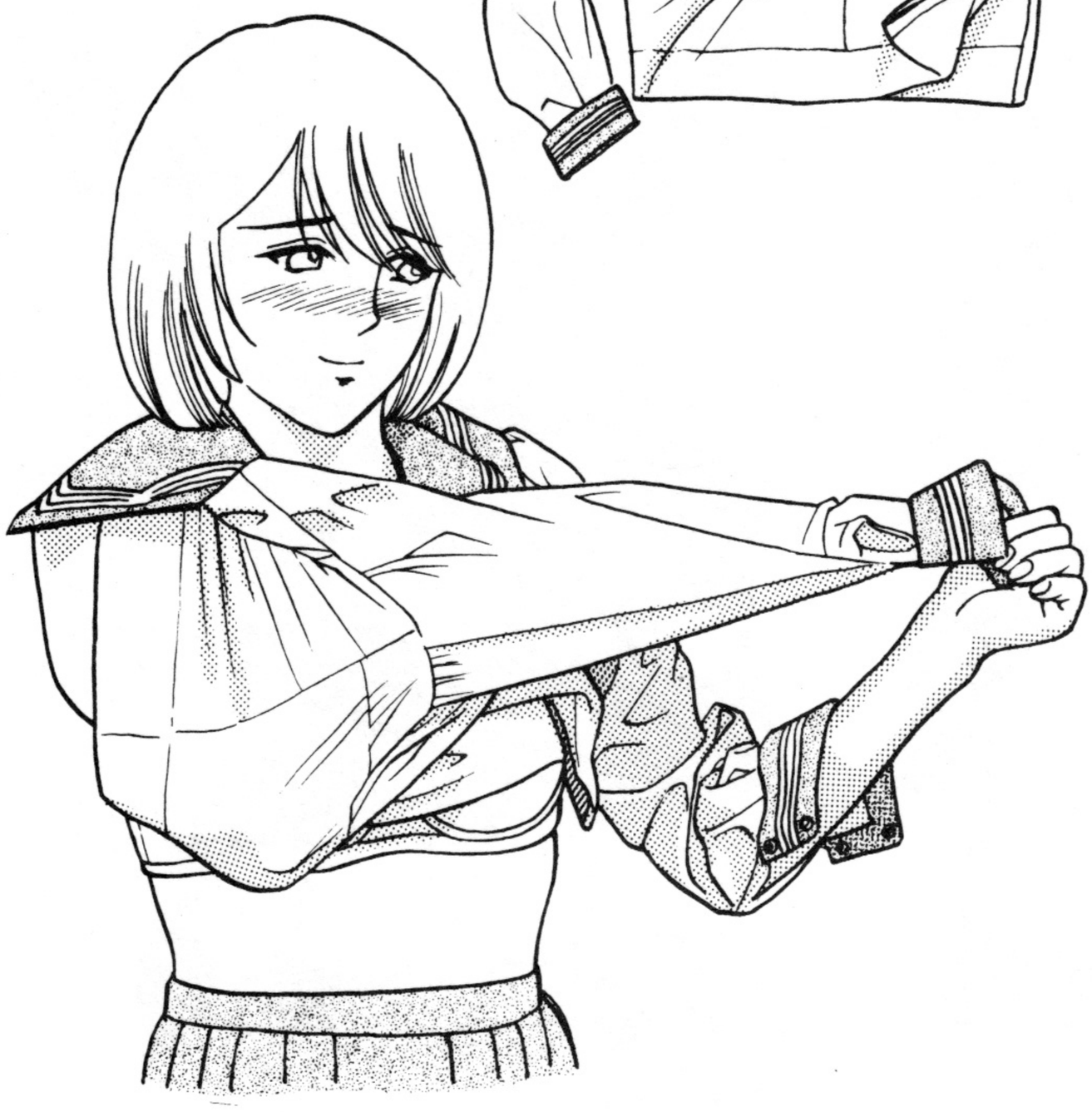


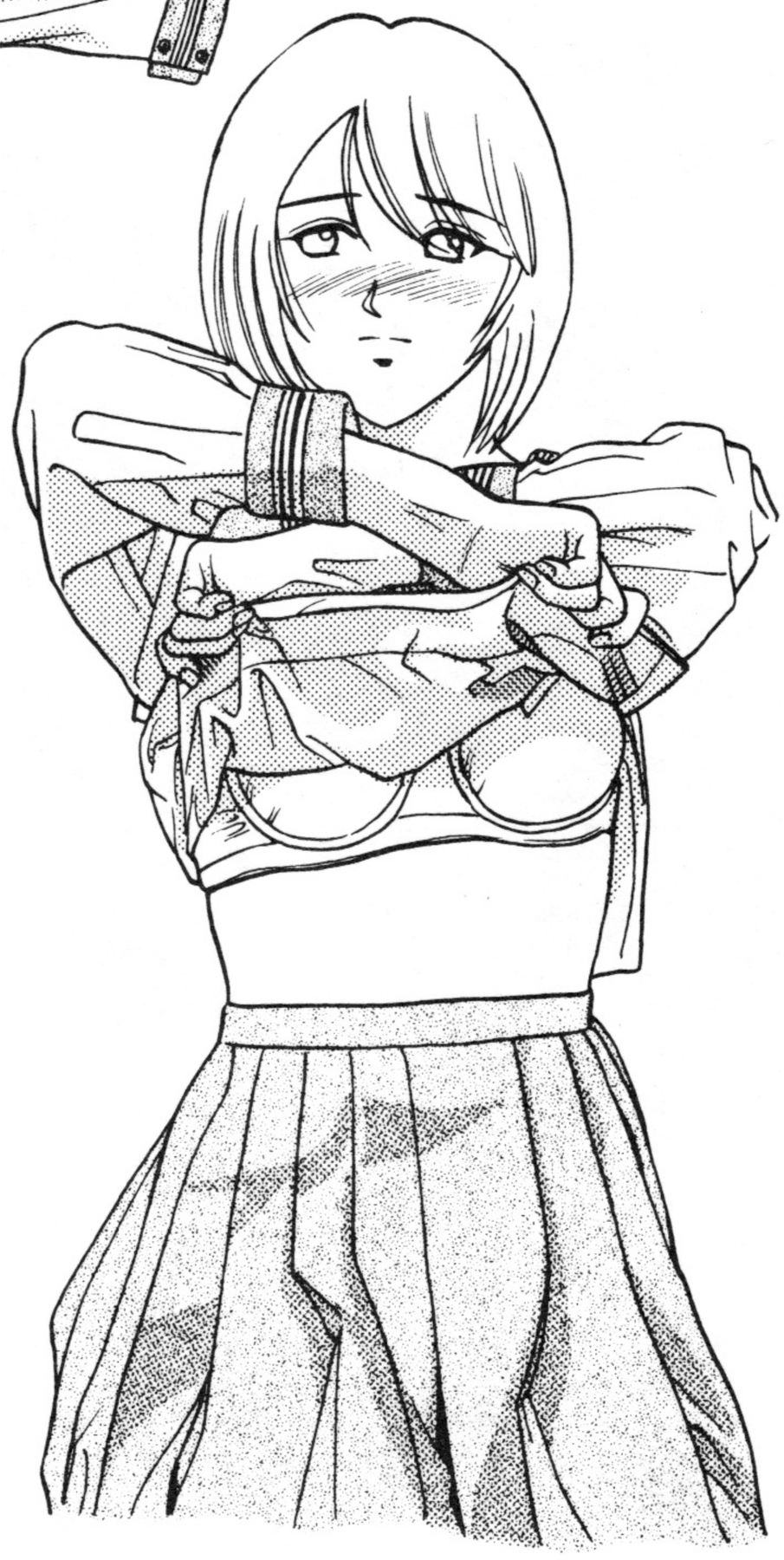
Skirt Billowing Upward

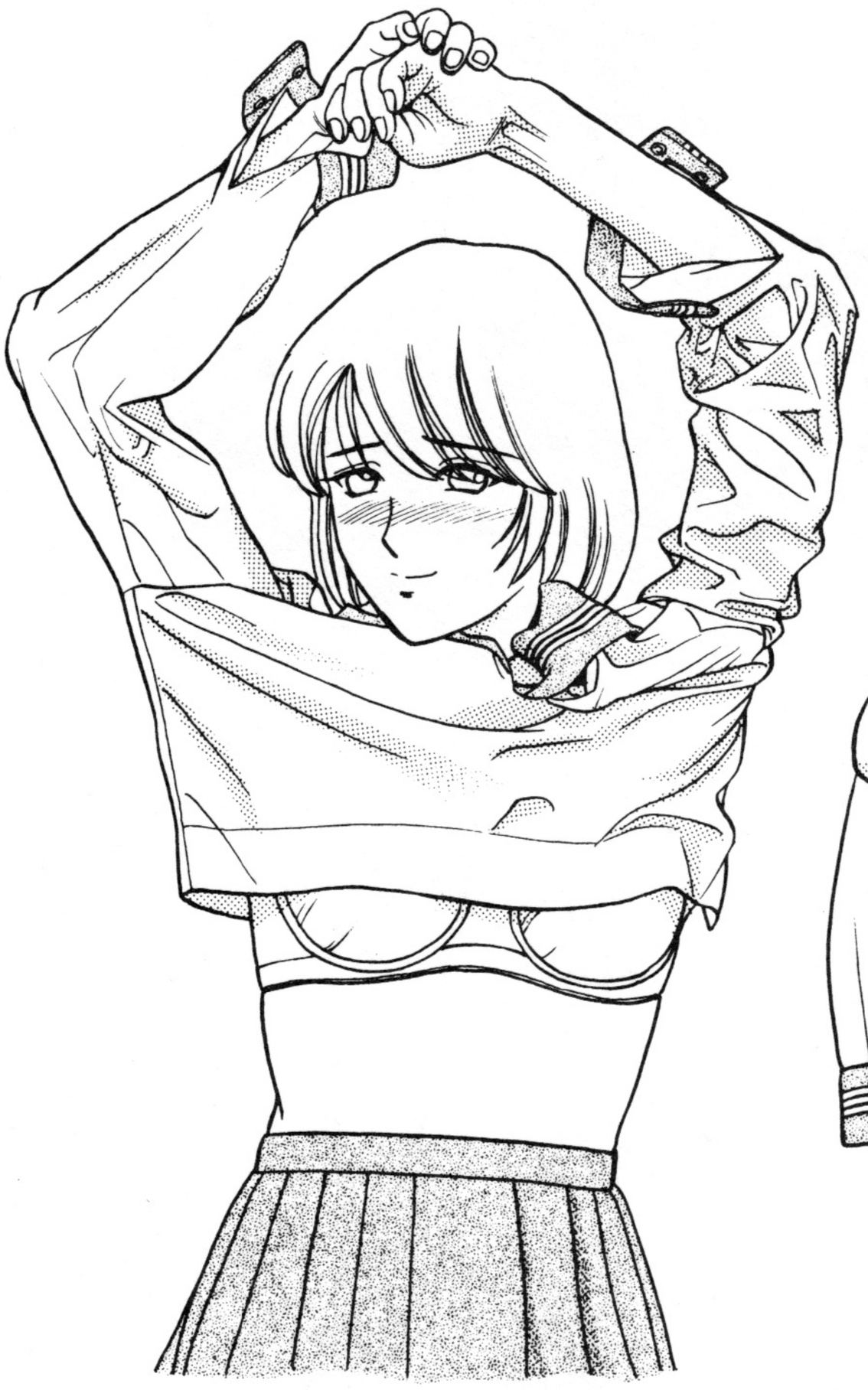
Undressing

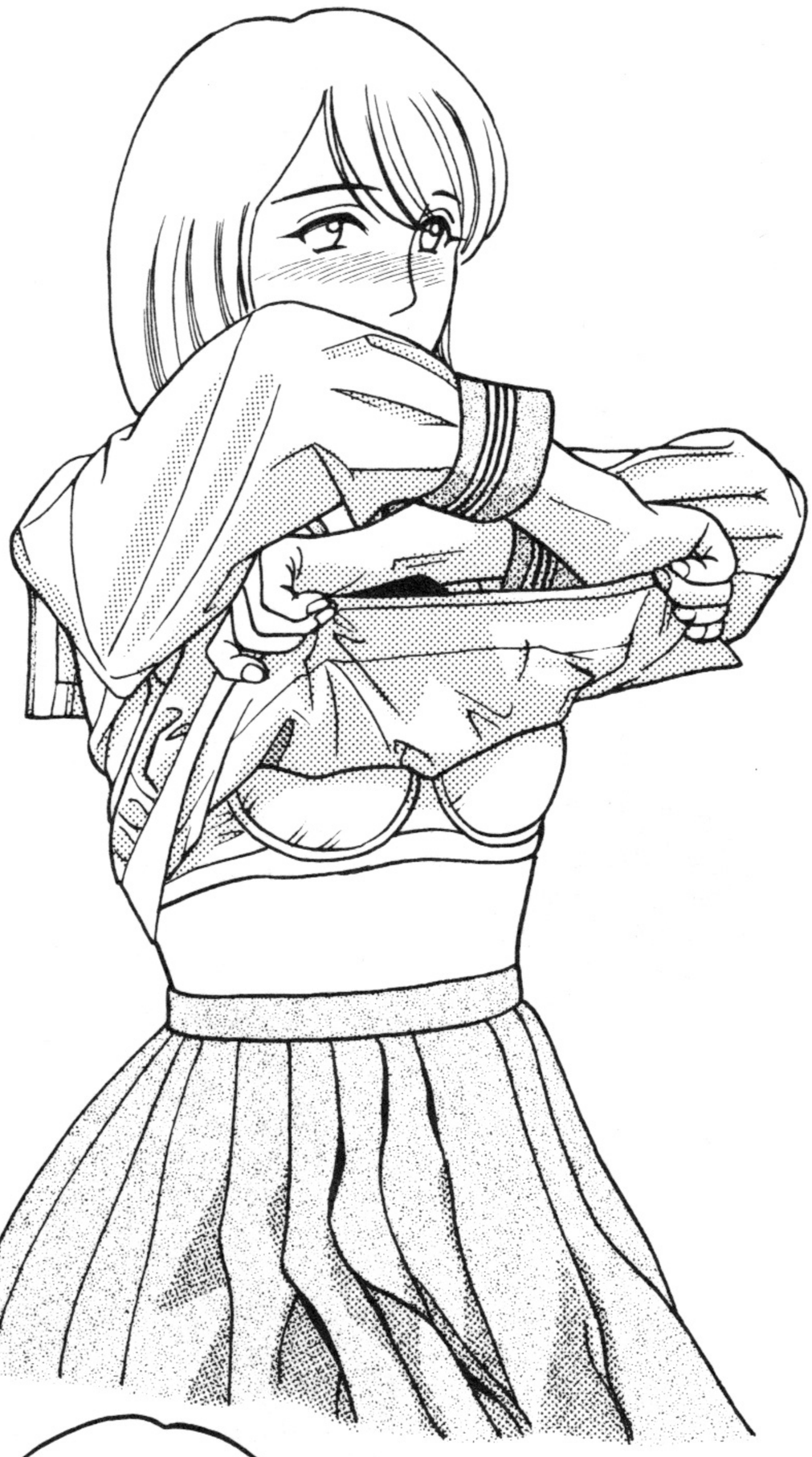
This type of sailor suit fastens at the left to make removal easier.

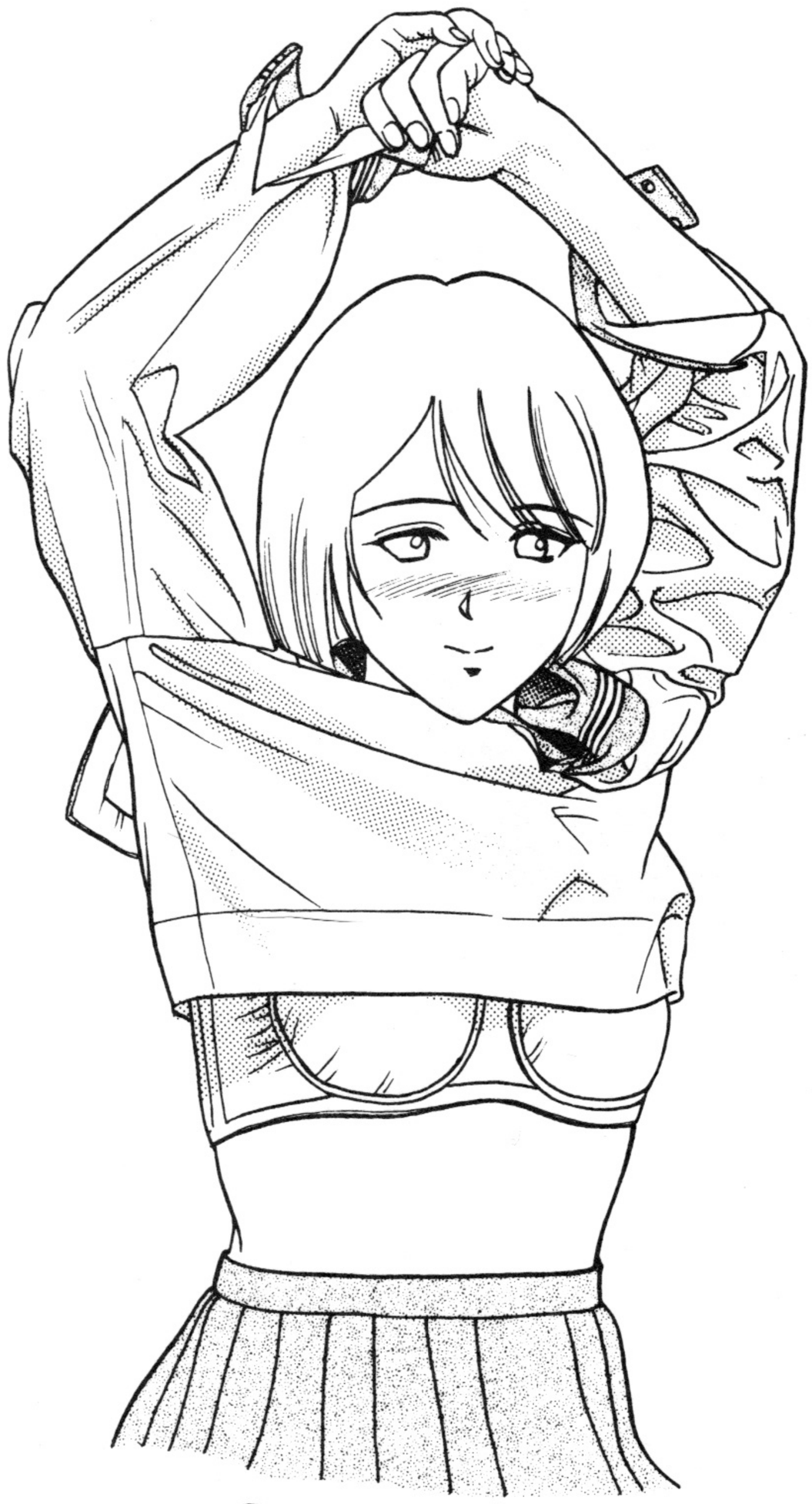


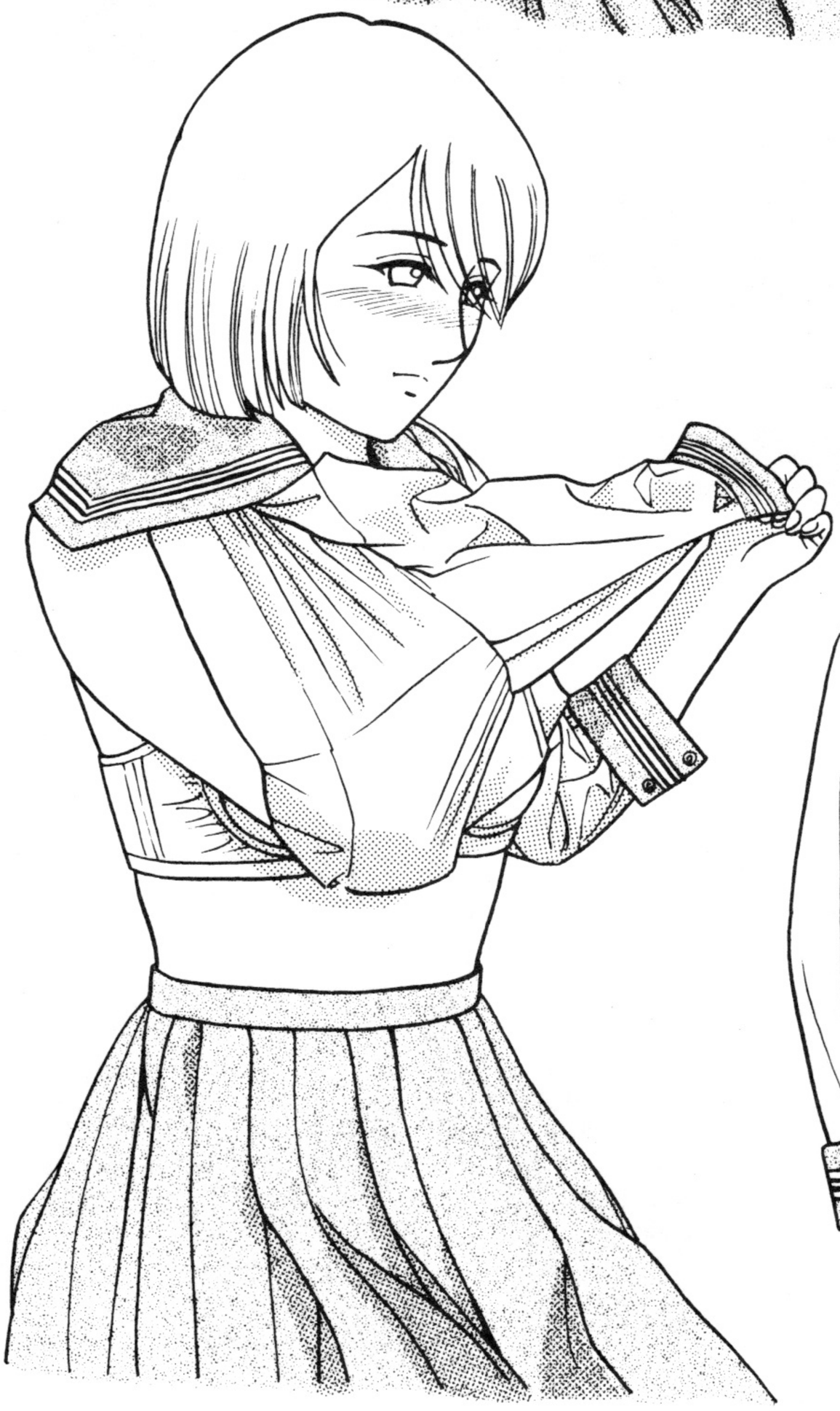


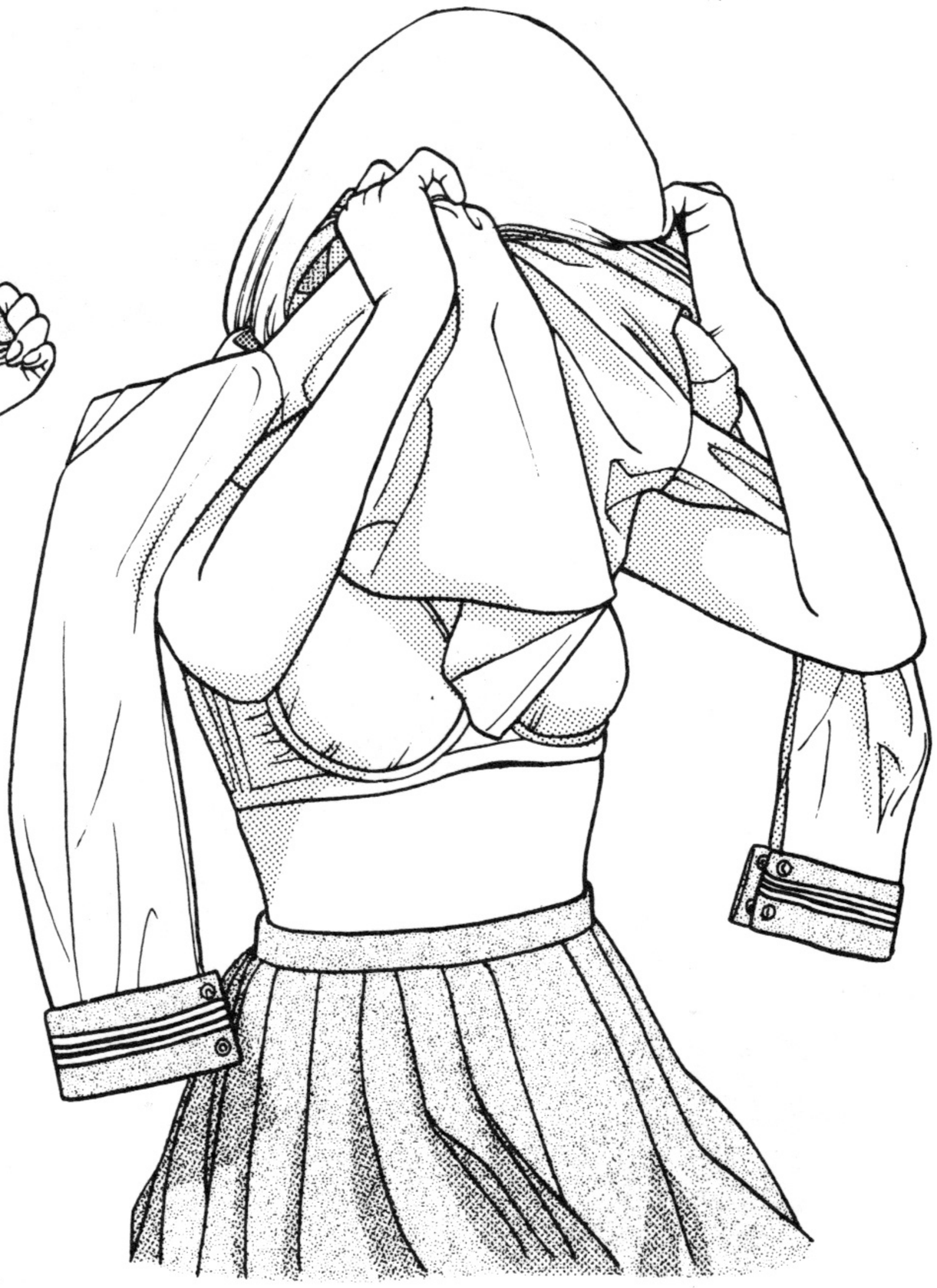












Shoes

The shoe style most commonly paired with schoolgirls' sailor suits is the penny loafer, shown here.