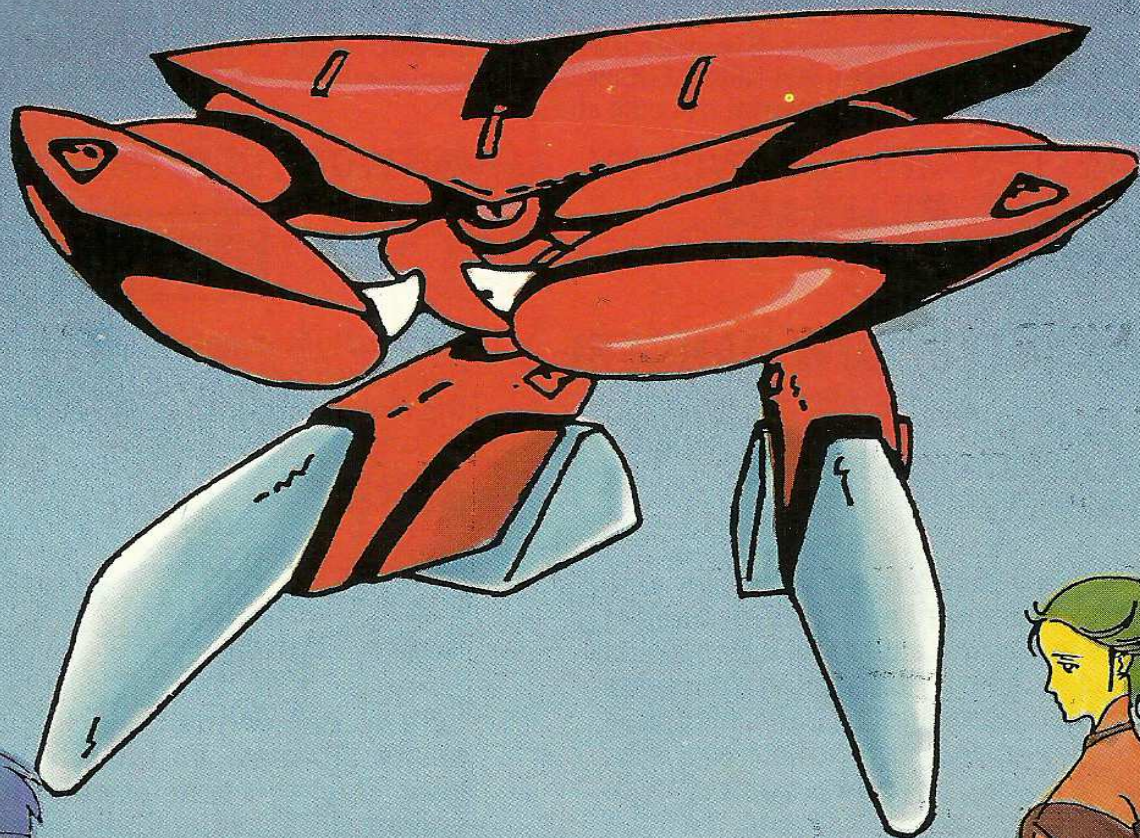


# THE OFFICIAL HOW TO DRAW ROBOTECH™

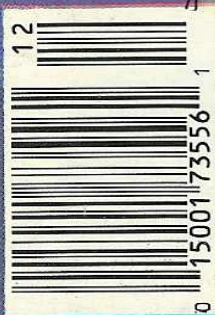


**Featuring the fan artwork of:**

Karen Dove

Lee Mabie

Andrew Miller



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# THE OFFICIAL HOW TO DRAW ROBOTECH

A monthly manual devoted to teaching how to learn to draw the ROBOTECH™ animated cartoon characters and fighting craft in an intelligent and easy to understand way. Each issue will cover one or more characters or devices from each of the three major storylines that make up the ROBOTECH™ saga. Each storyline will be featured in rotation. Issues 1 through 4 will focus on the MACROSS characters, issues 5 through 9 will cover the SOUTHERN CROSS characters, and issues 10 through 12 will cover the NEW GENERATION characters. Issues 13 through 24 will repeat the rotation examining new material from the storyline.

WRITTEN AND DESIGNED BY  
**ROBERT A. MILLER AND  
ANDREA LAFRANCE**

ARTWORK COPYRIGHT 1987 BY



## LANCER (YELLOW DANCER)

**AGE:** 22

**RANK:** Resistance Fighter,  
Non-Military

Lancer is a veteran freedom fighter who meets Scott Bernard and joins his band of fighters in waging a guerilla war against the Invid Invaders. Possessing a complex and enigmatic personality, Lancer is suited to his role as freedom-fighter and spy. Modeling himself after the legendary Lynn Minmei, Lancer moves freely through Invid territory by disguising himself as the popular female singer Yellow Dancer. He takes his role as the performer Yellow Dancer so seriously that he becomes a morale-builder to the downtrodden inhabitants of Earth. Fortunately Lancer's sense of humor allows him to make light of his perplexing dual identity. Because of this ability to laugh at himself, he is a good friend to others as well as a thoughtful advisor and a courageous, talented fighter. Lancer soon becomes the object of the infatuation of an Invid Princess who wants to know what it is like to be human. The combination of her infatuation and Lan-

cer's insight eventually leads to a tentative peace between Invid and humans at the end of the Third ROBOTECH™ War.

## SERA

**AGE:** I.E.Y.

**RANK:** Princess, Invid  
Shock Trooper

Sera is one of the Invid Regis' experiments to create an Invid larvae humanoid. The Regis is determined to create a universally acceptable and versatile body in which to spend eternity. Along with her brother, Corg, and her sister Marlene, Sera moves among the humans as a spy. Unfortunately for the Regis, Sera, like her predecessors Miriya Sterling and Musica, cannot fight off the emotions she is beginning to develop. The feeling that troubles her most are those that she has for Lancer. Eventually she realizes that she is in love with him, and from that moment on is torn between her duty to her queen and her devotion to Lancer. Finally Sera and Lancer help to change the thinking of the Invid Regis and win freedom for the earth.

# THE OFFICIAL HOW TO DRAW ROBOTECH™



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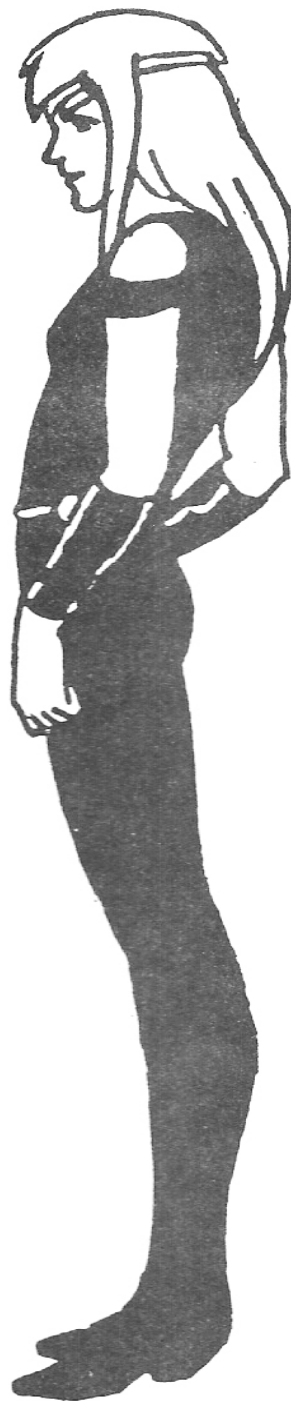
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# INTRODUCTION

Hello and welcome to what I like to think is the greatest issue of the greatest "how to draw" book on the market; **HOW TO DRAW ROBOTECH™ 11**. I just want to say that it's my pleasure to have you people back and I think that you all will agree that this is the "IT" comic of 1987. The creation of this book is, once again, a product of the insatiable desires of a production team that feels no need for sleep, food or even pay. Our only desire is to show you how to draw the characters of **ROBOTECH™** (but if we can get a small cup of coffee and stale donut we'd be kinda' happy too.)

And we've got two of the most important characters in the **ROBOTECH™** saga. First it's the enigmatic spy, **LANCER-YELLOW DANCER**. Along with a variety of his interesting poses, we've also included an important piece of mecha: his Armored Cyclone Cycle. We have also included the equally mysterious Invid spy, **Sera**. Her piece of mecha is the Invid Scout Ship. Finally there is the armor of the Invid Shock Troopers.

This is a real handful to draw so you had better lock the door on your bedroom, take out your art tools, turn the T.V. off, turn the radio to a nice soothing station, unplug the phone, pull down the shades, get out the drawing and tracing paper and start drawing **ROBOTECH™**; and remember, **YOU LEARN TO DRAW BY DRAWING!**



## SPECIAL ANNOUNCEMENT!! NEW ADDRESS! NEW ADDRESS!

Man, am I happy. The room here at the production department is beginning to fill up with **ROBOTECH™** fan mail and art. It's all great, and in honor of all the fine work that's coming in we have decided to print the names of our contributing fans on the front cover. Yep! You may get to see your name on the cover! Keep your eyes open for the issue bearing your name.

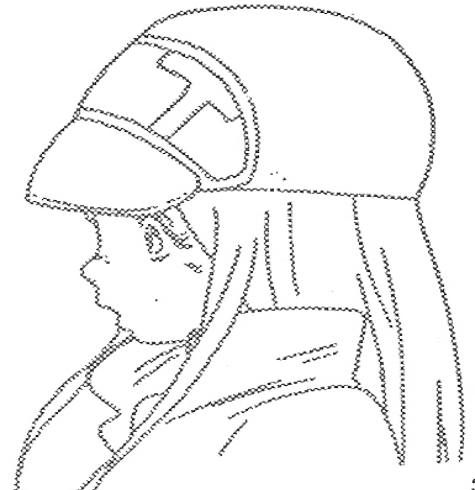
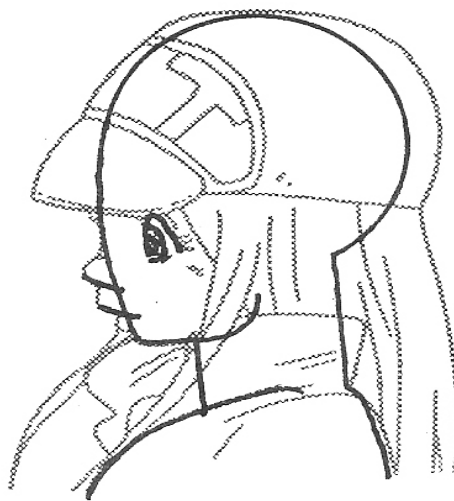
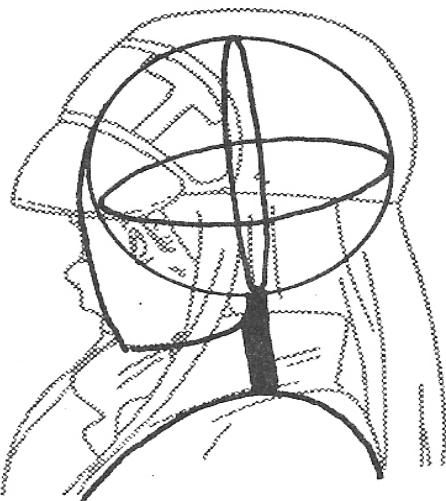
I also want to rave about our new world headquarters from which we hope to take over the planet. It looks like a geodesic dome and is stocked to the teeth with the most futuristic scientific weaponry I've ever seen. I think this place has orbital capabilities but right now we are in this new spot to stay, so get your pen out and write down this new address:

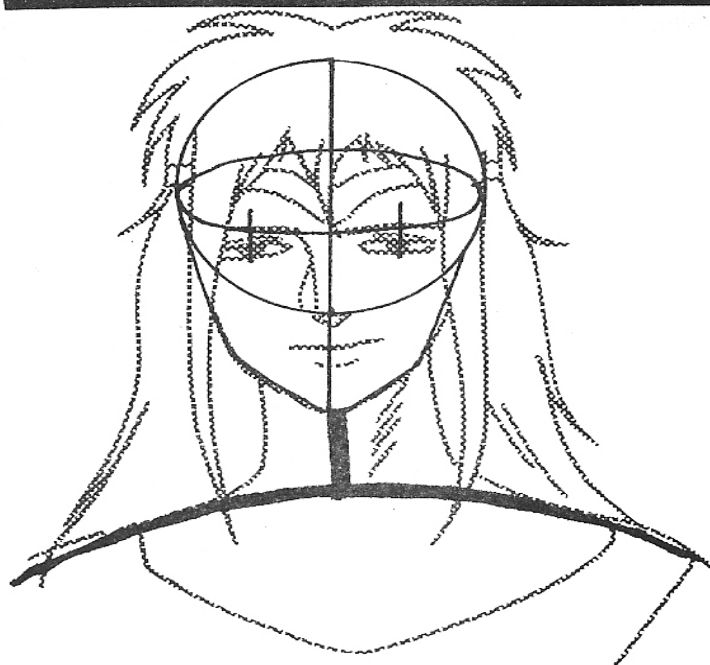
BLACKTHORNE PUBLISHING CO.

1340 Hill Street

El Cajon, CA 92020

Remember that we can only print xerox copies of your art, so please don't send in original artwork or color work (as we print solely in black and white); and please don't send in sandwiches, coffee or stale donuts either. Thanks.





To draw Lancer's head, make a circle and place horizontal and vertical centerlines through it to match the tilt of the head. Draw in Lancer's jawline on the bottom half of the circle. Now draw in the body centerline.



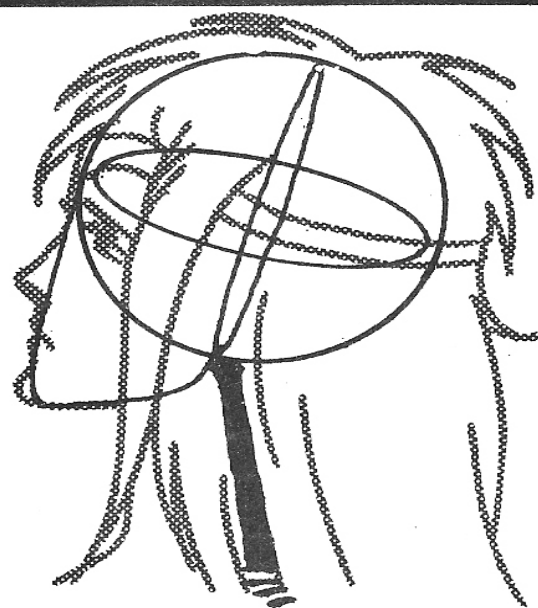
Divide the horizontal centerline in half again for Lancer's eyes. His eyebrows will be placed on the horizontal centerline and the eyes below it. The nose will be at the bottom of the circle. Lancer's mouthline is  $\frac{1}{3}$  the distance from his noseline to his chin. Draw in his necklines and shoulderline.



Start sketching in Lancer's hair, headpiece and face. Draw in the shoulders and collarline. If you have any trouble, erase and start over. As long as you recognize your mistakes they can only help you to grow.



Now lay a piece of tracing paper over the sketch. Redraw the finished piece without the construction.



To draw Lancer's profile, start again with the circle and draw your vertical and horizontal centerlines through it to match any tilt in his head. Draw in the jawline from the centerline to the front of the circle.



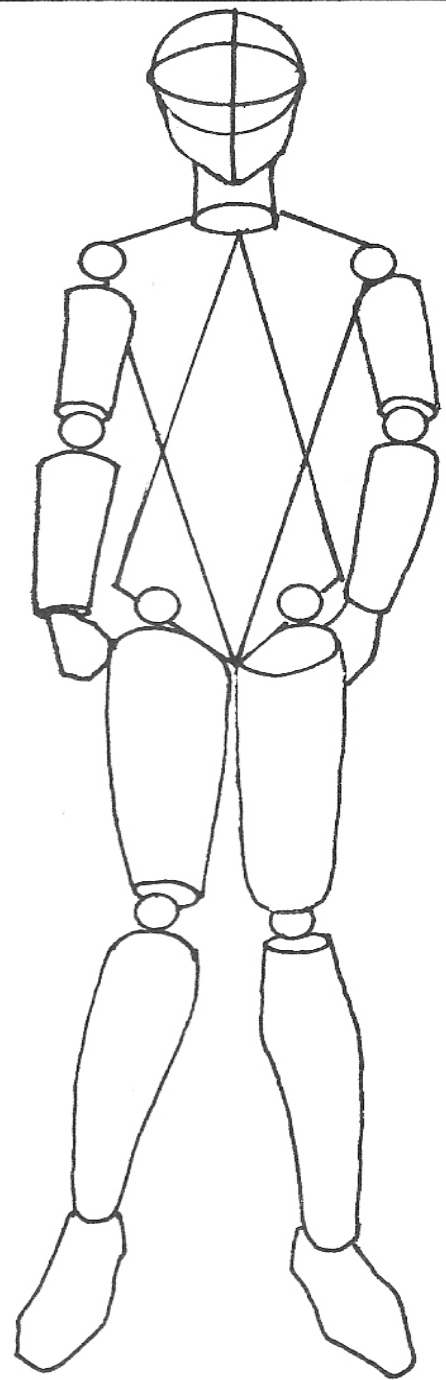
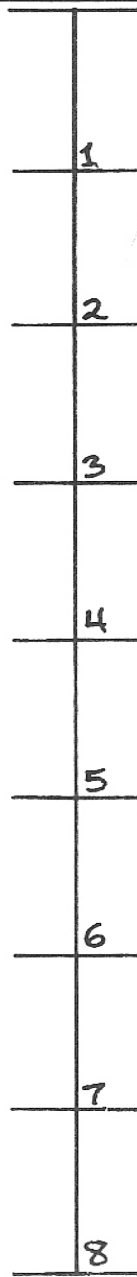
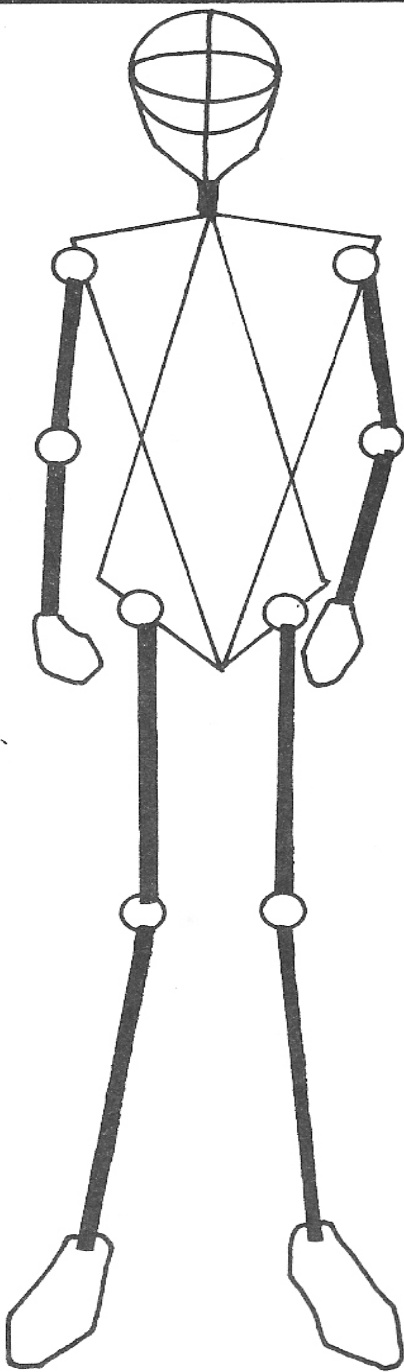
Draw in Lancer's eyebrow on the horizontal centerline and draw the eye below it. The noseline should be drawn from the bottom of the circle to the front of Lancer's face. His mouthline is  $\frac{1}{3}$  down from the nose toward the chin.



Now start sketching in Lancer's face and hair. Pay attention to his headpiece.

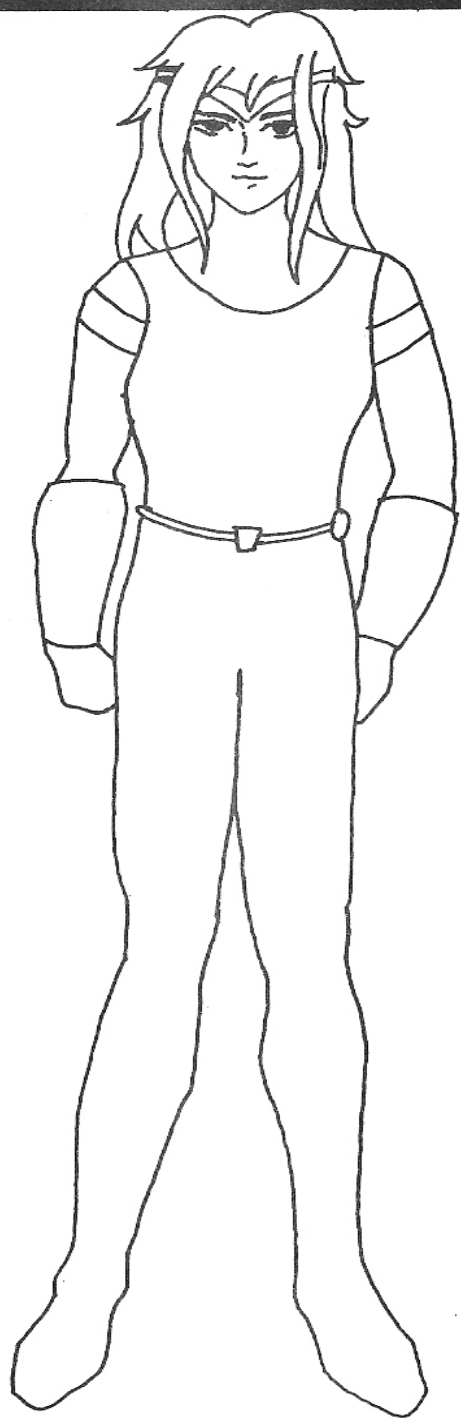


Trace over your sketch of Lancer for your final drawing.

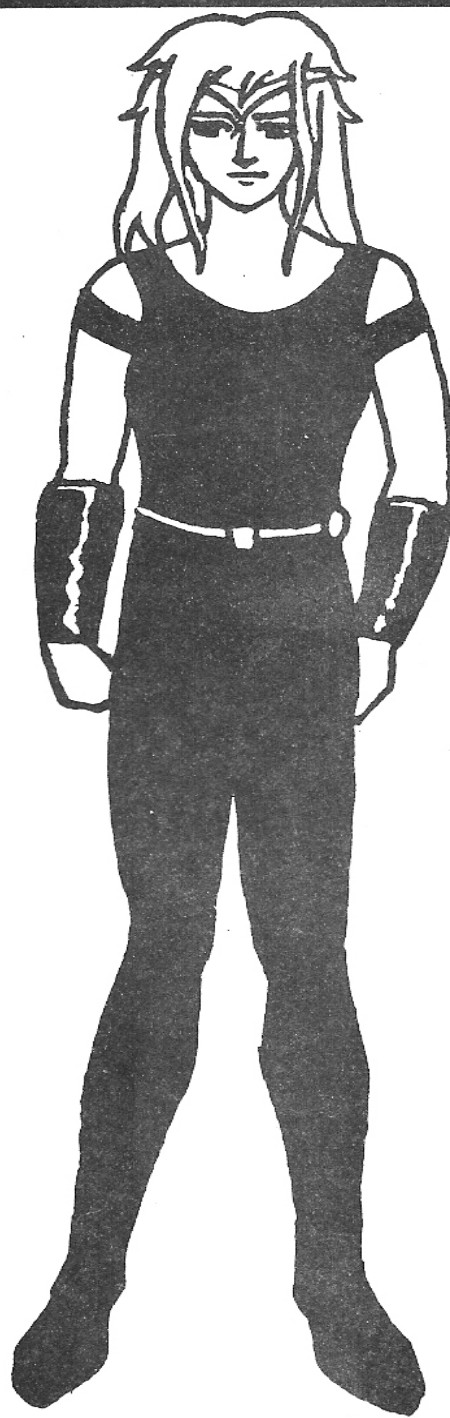


To draw Lancer's figure, begin by drawing a centerline. Indicate where you want the top of the head and the bottom of the feet. Now divide the centerline into eight equal parts. The shoulders are one space down, the crotch is four parts down, the elbows are at three and the knees are at six. Now use the Double-Diamonds to create the skeleton for the body. Use balls and sticks to lay down the arms and legs.

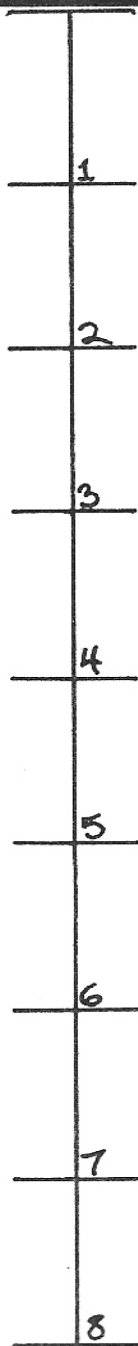
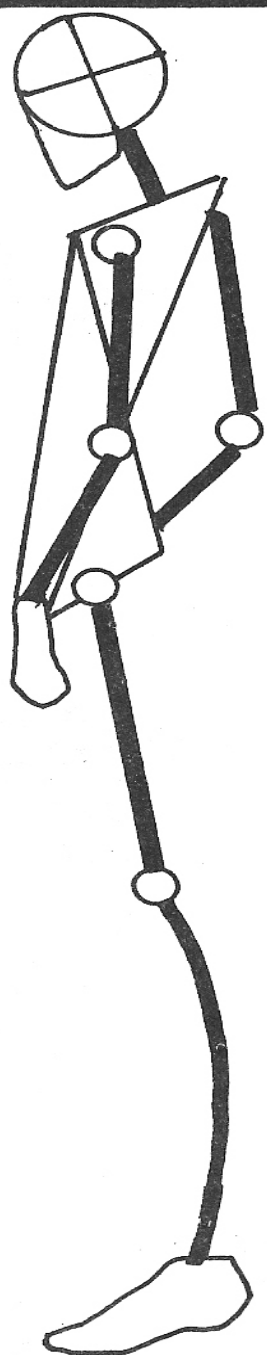
If you've got your foundation down, start turning sticks into solid masses. Sticks become cylinders. Start sketching in the lines to place the features of the face on.



You can start roughing in Lancer's costume and other details.

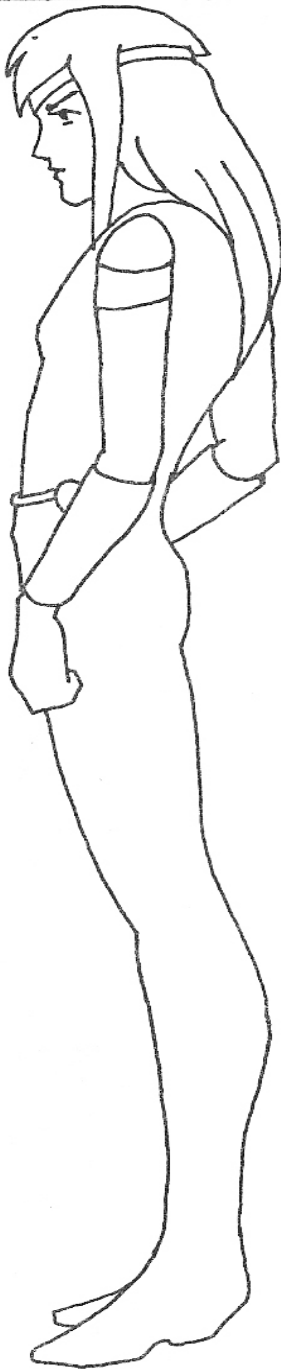


Now on tracing paper outline Lancer's finished form and costume design. If it looks good then send us a copy of this drawing.



To draw Lancer's sideview, start by drawing a vertical centerline. Mark off the eight equal parts of the line in accordance with how tall you want the figure to be. Using the same measurements you used on Lancer's full figure, construct the basic skeleton with the Double-Diamonds and balls and sticks.

Now start turning balls and sticks into cylinders. Begin to indicate the features of the face and start sketching in Lancer's hair.

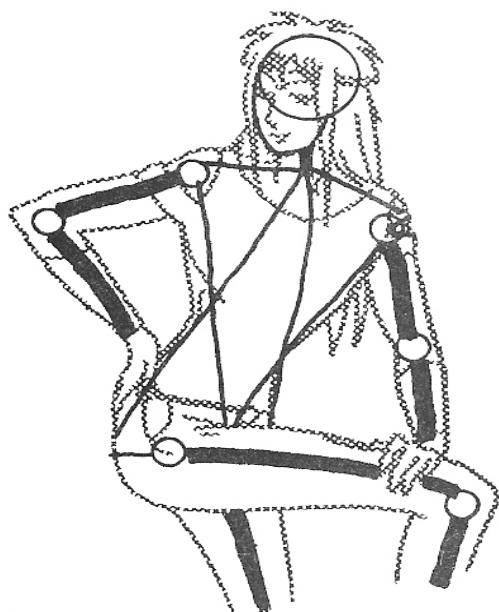
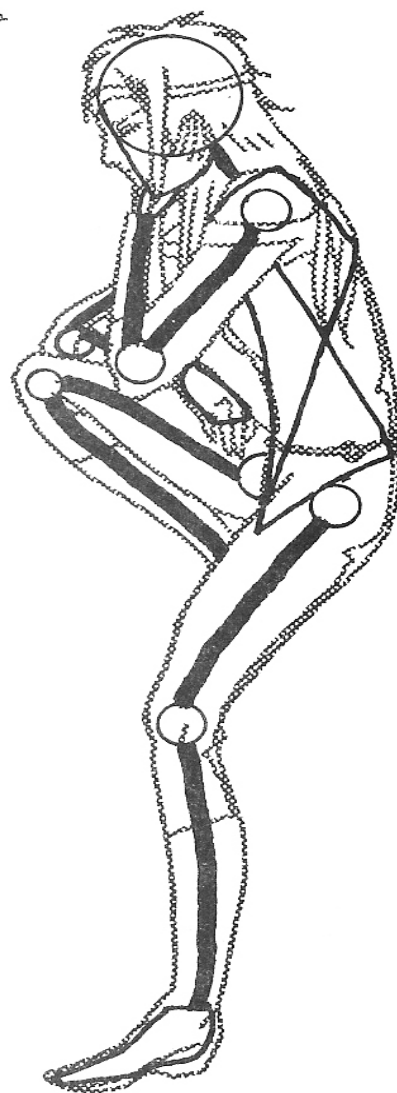
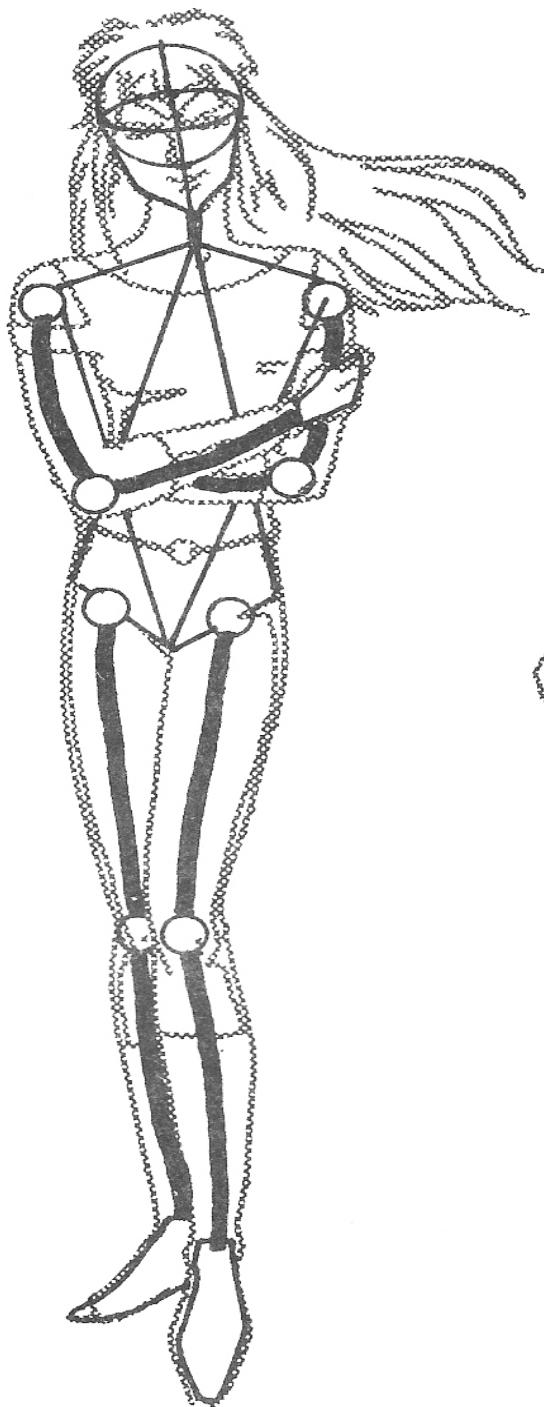
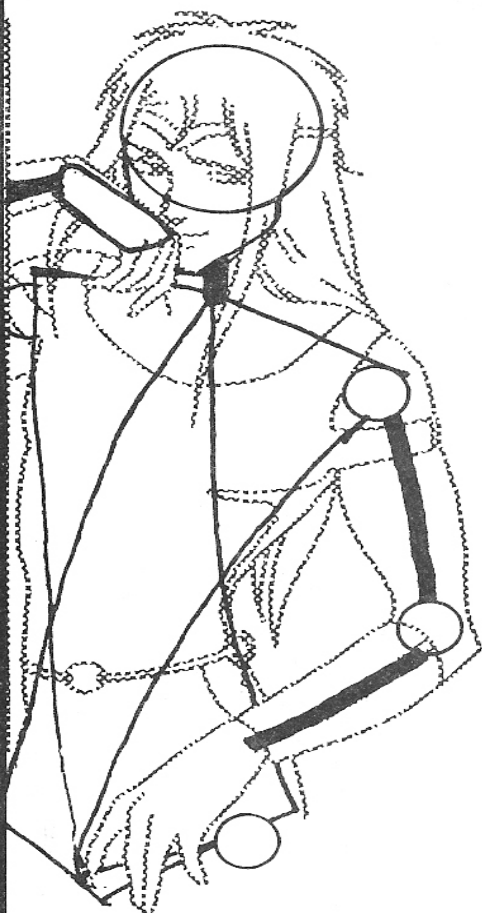


Start sketching in Lancer's body and costume. Since his costume is tight you will not have to worry about folds or creases. Draw in the details of Lancer's face and hair. Make sure the proportions are correct by checking them against the original drawing.

When you are satisfied with your sketch, pull out that magic piece of tracing paper, slap it down over your sketch, grab your pencil, and start drawing!

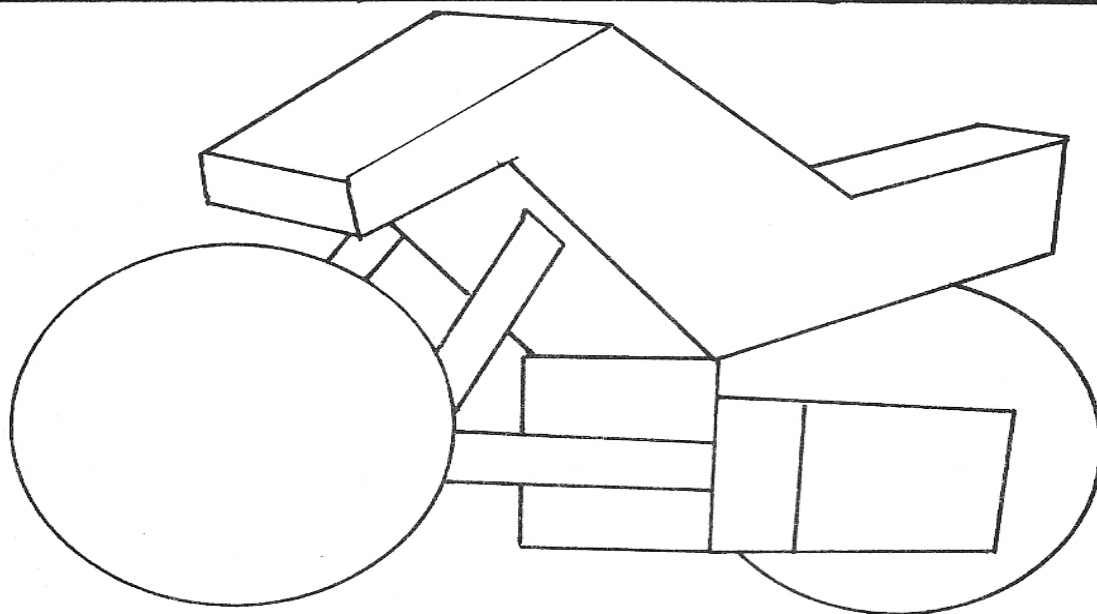
# LANCER

Here is Lancer in a variety of poses. Try to use the line of action to begin constructing these poses. By using the line of action you can get the general feeling and movement of the pose on paper even before you begin drawing the skeleton. Just use one or two simple lines to describe the action of the figure you are drawing and then build on that. Remember to always start as simply as possible.

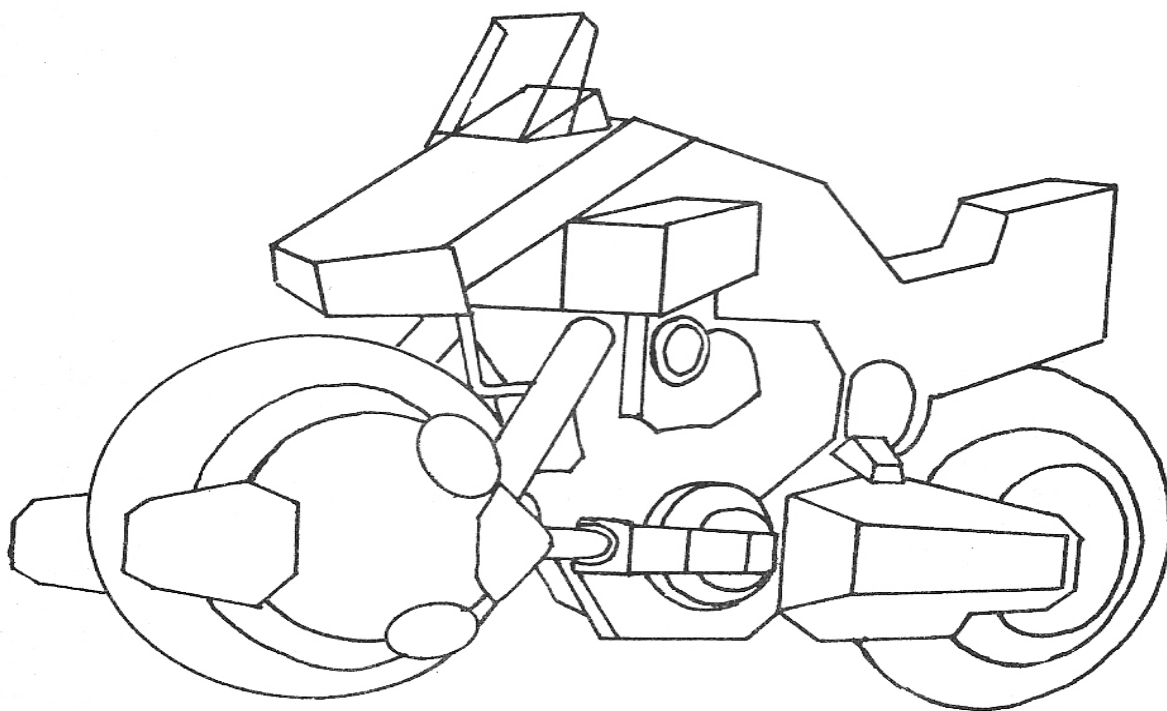


When you start drawing the details of the figure remember to think in terms of a three-dimensional figure. Try not to make the figure appear flat. Wrap clothing around the body and hair around the head. Creases in clothing should appear to go around the body and not appear flat. Remember that you are responsible for creating the illusion of depth in your drawings so keep practicing.

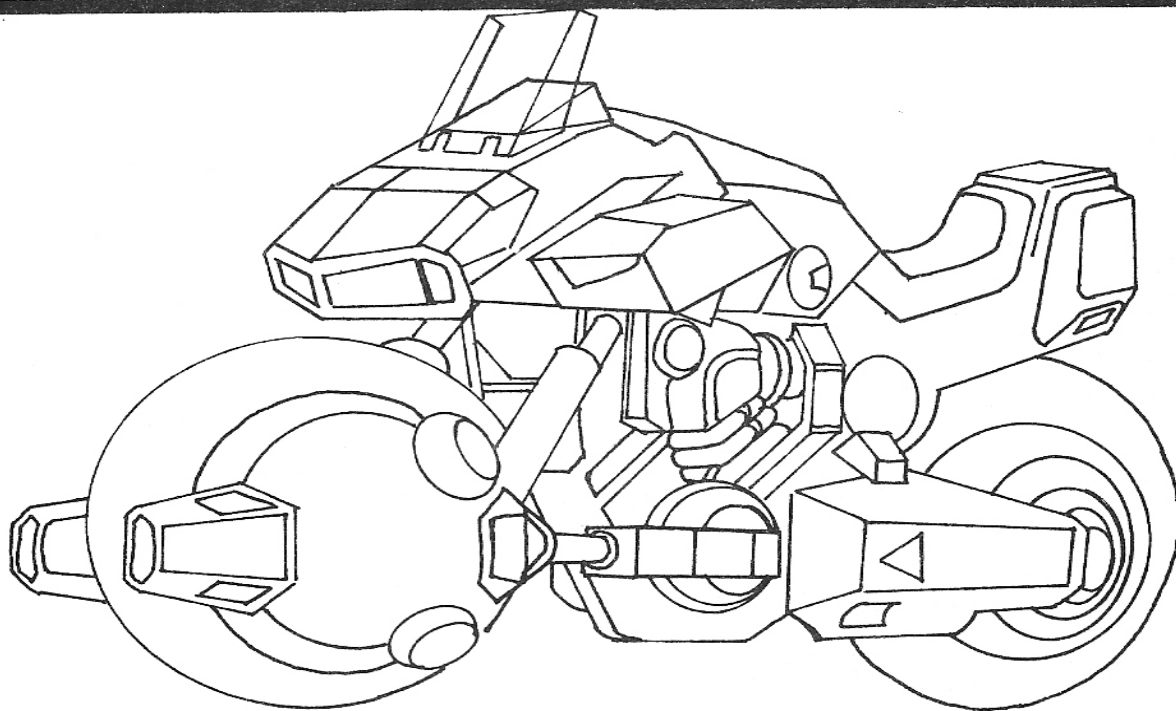




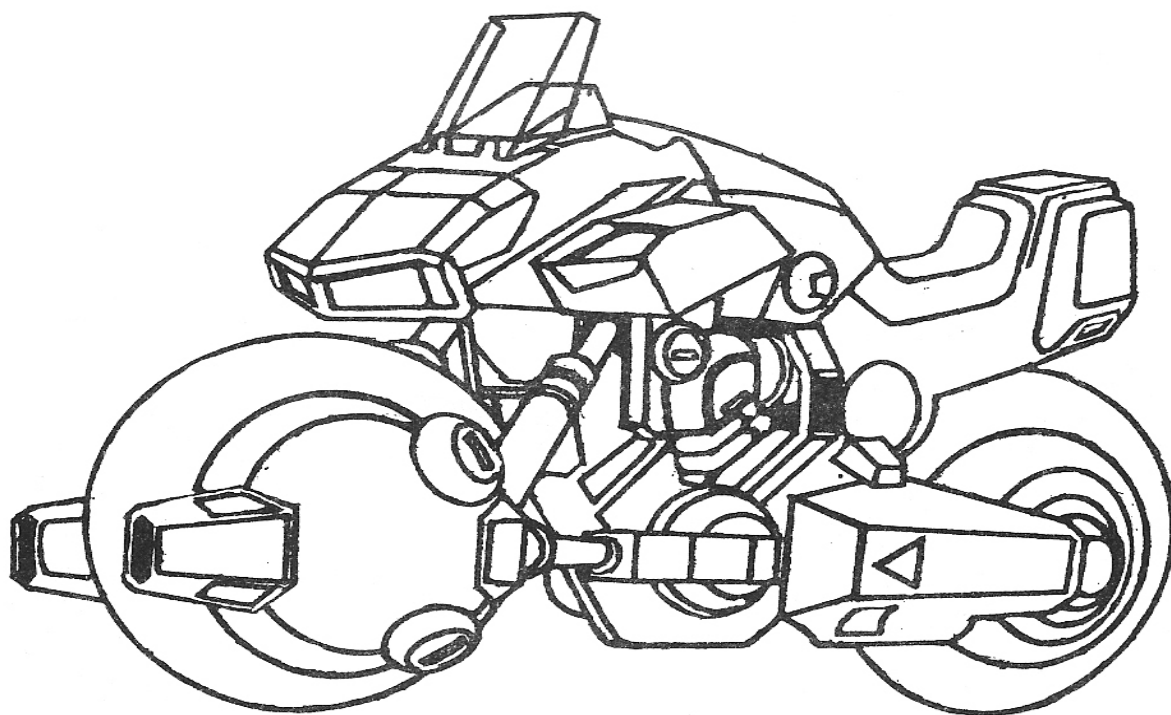
Here is a slightly foreshortened view of Lancer's armored cyclone. Begin this practice by first looking at the completed version and trying to find the most simple forms to describe the bike. It can be any combination of the basic geometric forms but remember to keep it simple. Now draw a rectangular area on your paper to indicate where you want the bike to go and the amount of space you want it to fill up, and then draw your basic skeleton of the bike in that space.



Once you have a basic three-dimensional drawing of the bike in place you can start finding the smaller shapes on the original bike and draw them as smaller basic shapes on the skeleton. Remember to use your rulers and any other equipment you can lay your hands on.

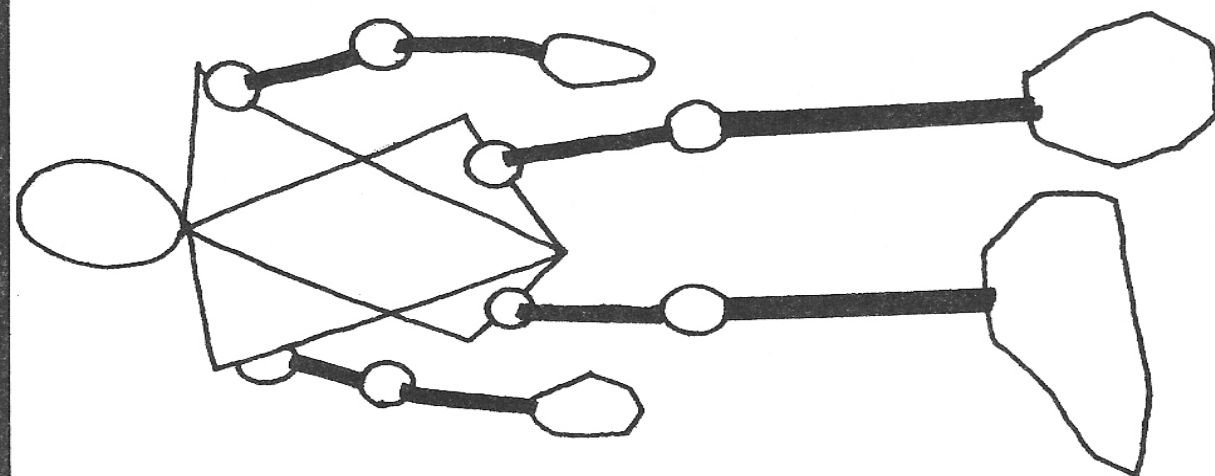
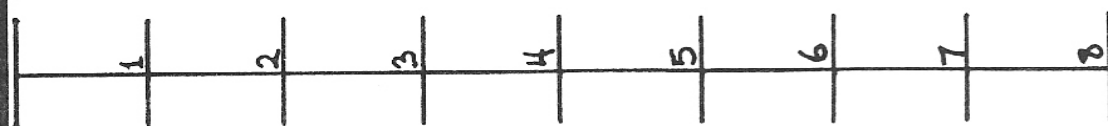


Now start putting detail to those smaller shapes. Try to draw the smaller shapes and the overall bike so that they appear solid.

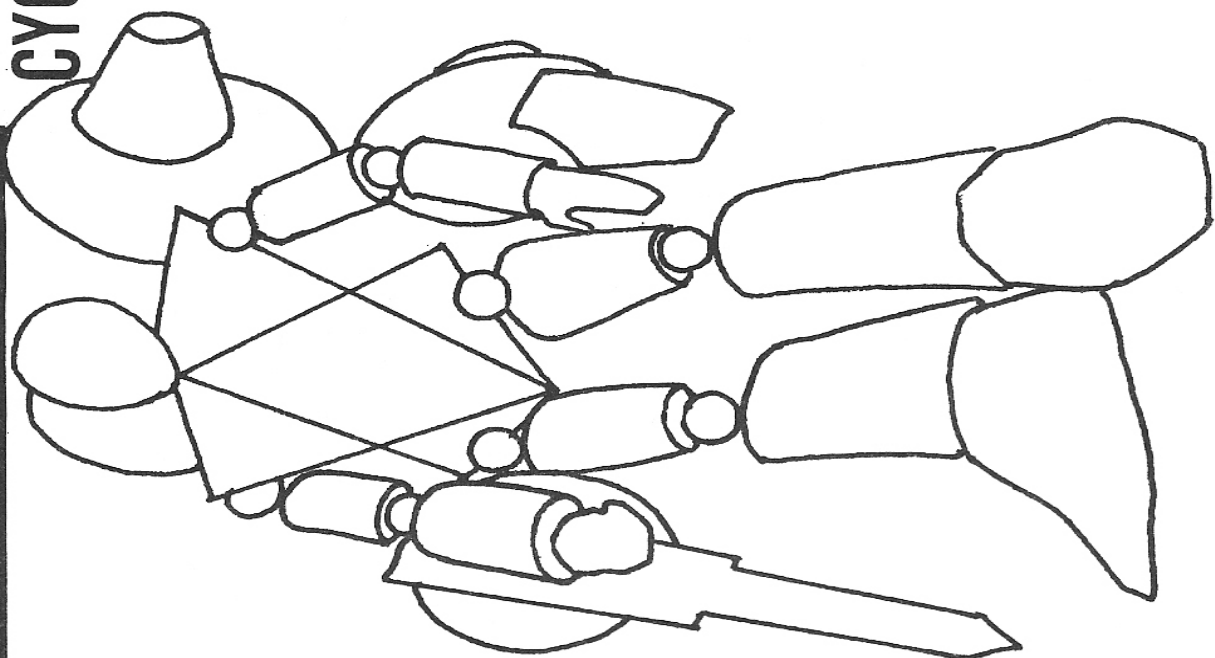


At this point, check your sketch against this original illustration of Lancer's Armored Cyclone. If you're not satisfied with the way the bike looks, don't be afraid to go back and redraw. If you are satisfied with what you've done, then it's tracing paper time! Lay a piece over your sketch, and draw a finished, clean copy—then please, send us a copy!

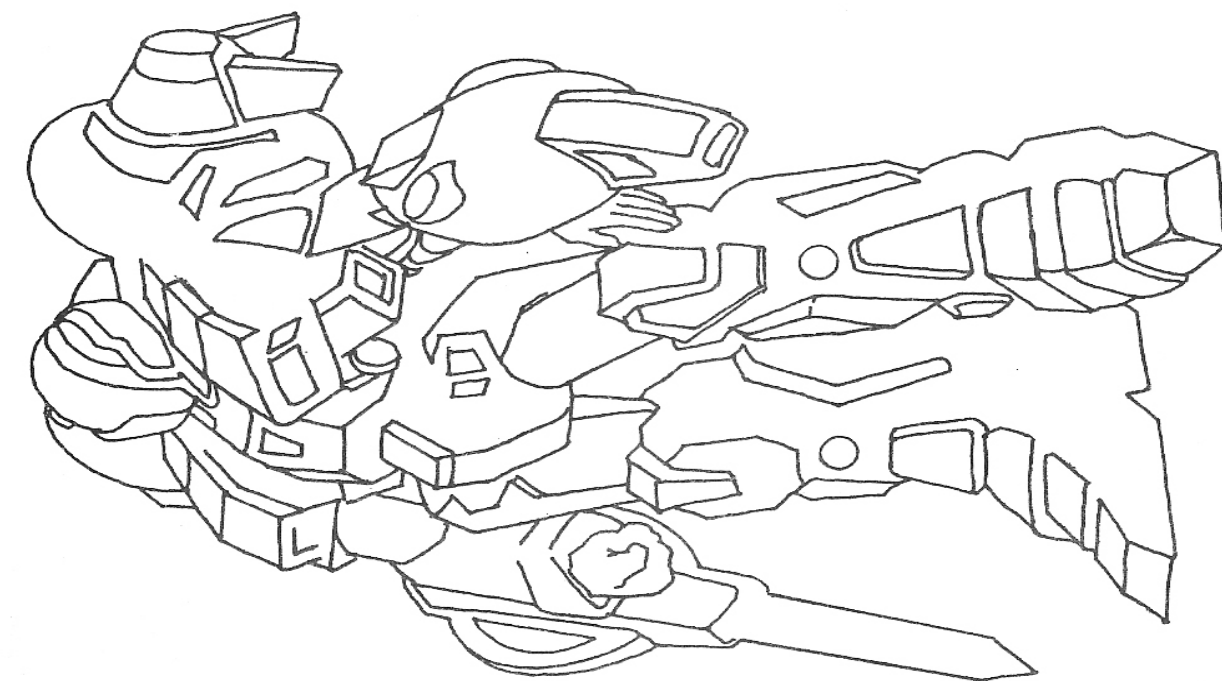
# CYCLONE



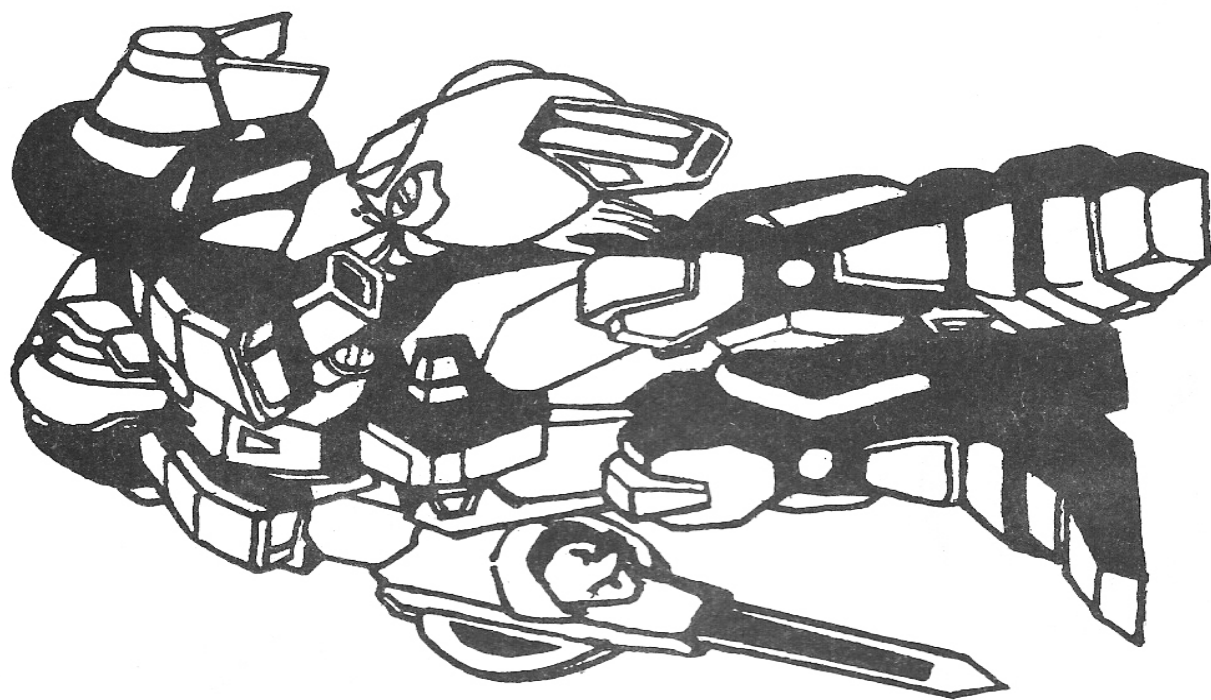
To draw Lancer's Armored Cyclone in its Battloid Mode, we will use the same construction methods we would use for a human figure. Begin by drawing a centerline and marking on that centerline the eight divisions for body parts. Place the shoulders at one division down, the chest at two divisions down, the waist at three divisions down, crotch at four, knees at five, mid-shins at six, and the ankles at seven. Now draw the basic skeleton that you would use for a human, consisting of Double Diamonds, balls and sticks.



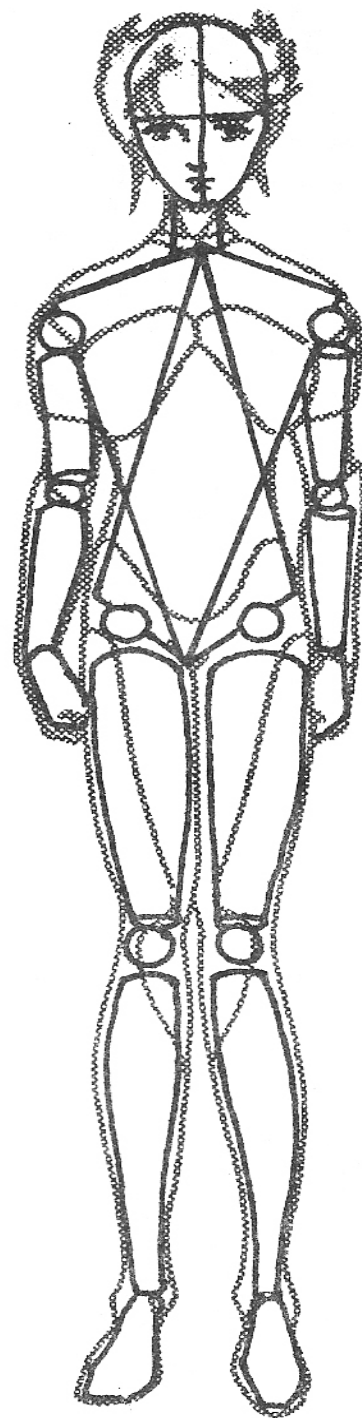
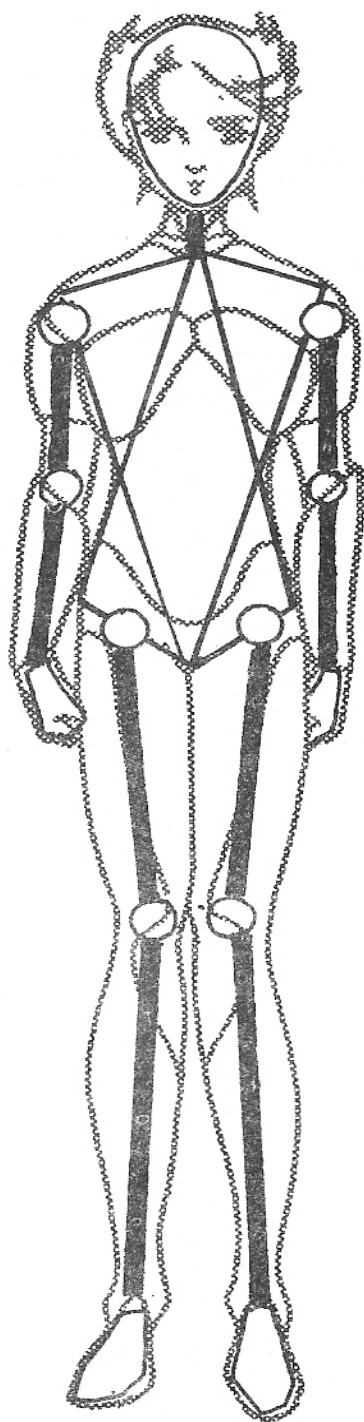
Start turning the sticks into cylinders. Draw through the ends of the cylinders so you can see where they overlap or pass behind other shapes. At this point, you should start drawing basic shapes to indicate the mechanisms on the body of the figure. Use ovals to indicate the wheels on its back, and triangles, rectangles, and squares to indicate other mechanisms.



You can start sketching in the details on Lancer's Armored Cyclone in its Battloid Mode. As you're doing this, check and recheck your proportions until you're satisfied that your drawing looks like the original. Does it look solid and three-dimensional? If it doesn't, erase and redraw.

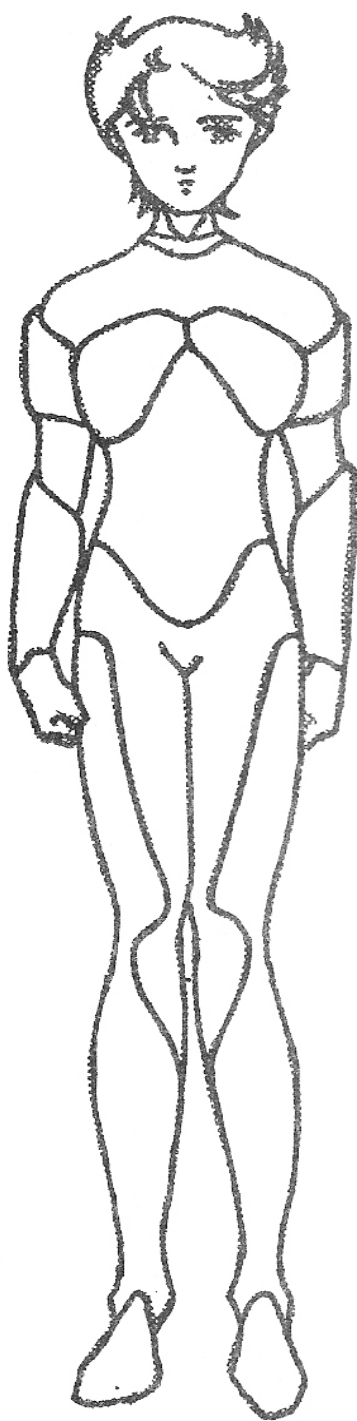


As you tighten up your drawing of Lancer's Battloid, try to think of it as a three-dimensional figure. Visualize the lines of its armor going around a solid body, and not laying flat. Once you have achieved this and you're satisfied with your sketch, take some tracing paper and redraw a final version.



Sera's figure begins with the Double-Diamonds. Sera stands  $6\frac{1}{2}$  heads tall, with her chest at  $1\frac{1}{2}$  heads, waist at  $2\frac{1}{2}$  heads, knees at  $4\frac{1}{2}$  and ankles at 6 heads. Sketch in the balls and sticks for her feet and hands, and an oval for her head.

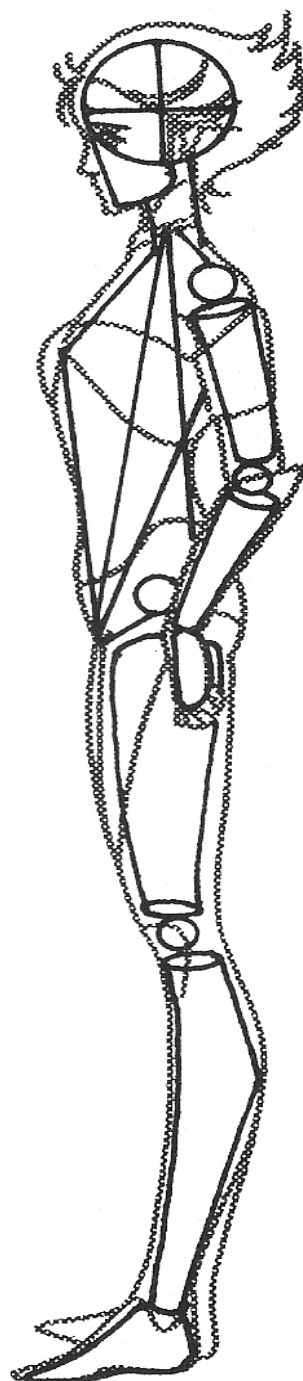
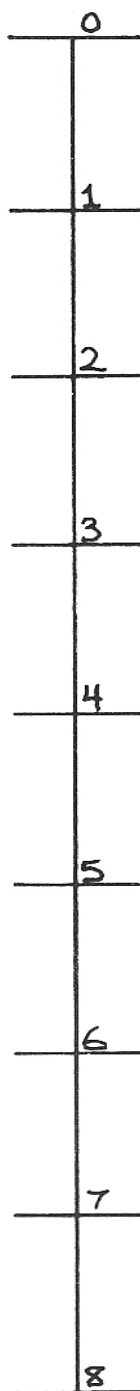
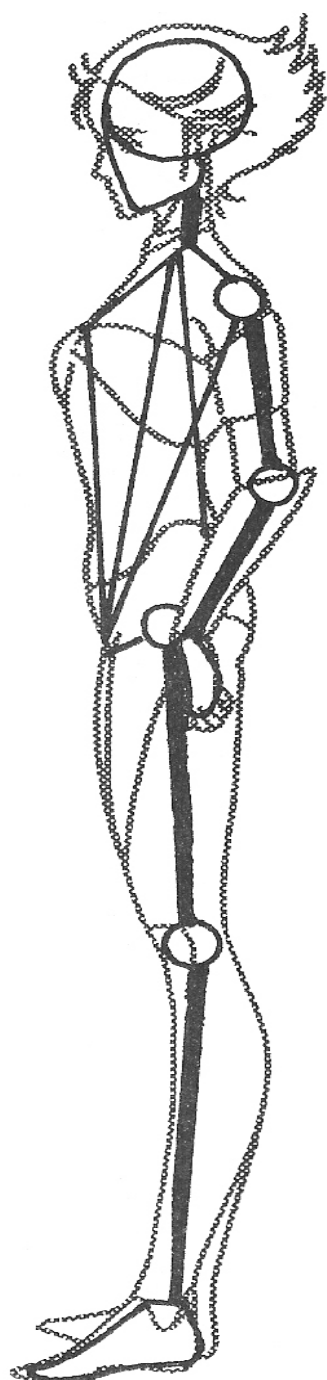
Now start turning sticks into cylinders. Add hair to Sera's head and outlines to her face to indicate where her features will be.



Now start roughing in her costume and details. Don't be afraid to erase and make corrections. Once you have Sera drawn to your satisfaction, you can prepare to draw your final version.

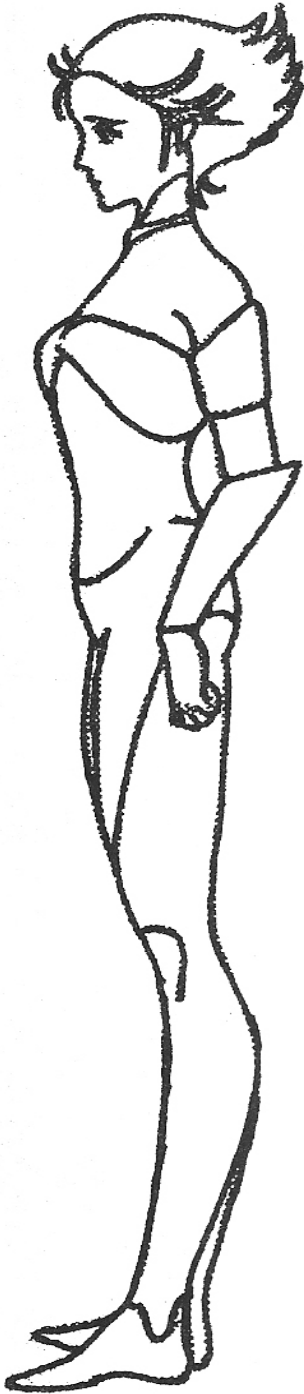


Place a piece of tracing paper over your finished sketch and draw the clean version of Sera. When it's done, send us a copy of your drawing.



To draw Sera's side-view, start by drawing a vertical centerline. Mark off the eight equal parts of the centerline in accordance with how tall you want her figure to be. Using the same measurements you used on Lancer's side figure, begin to construct the basic skeleton with the Double-Diamonds and balls and sticks.

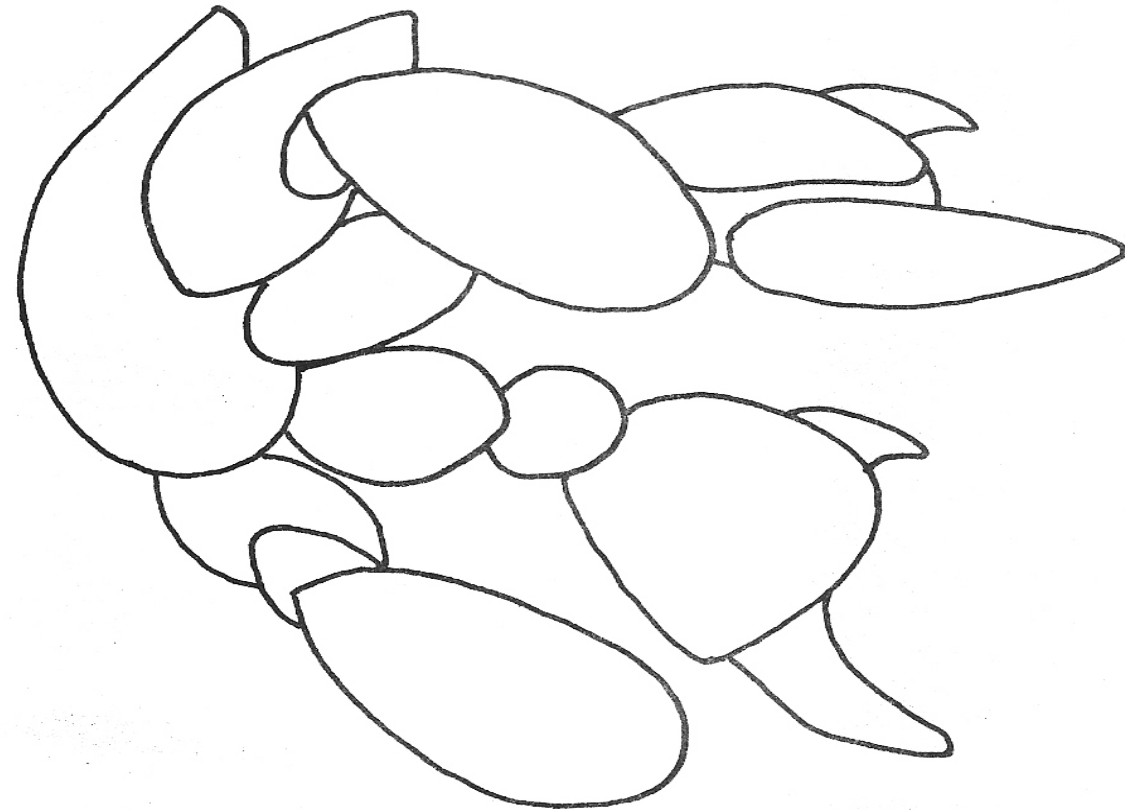
Now start turning balls and sticks into cylinders. Begin to indicate the features of Sera's face and start sketching in her hair.



Start sketching in Sera's body and costume. Draw in the details of Sera's face and hair. Make sure the proportions are correct by checking them against the original drawing.



When you are satisfied with your sketch, pull out that magic piece of tracing paper, slap it down over your sketch, grab your pencil, and start drawing the finished version!



To begin this sketch of the Invid Scout Ship, take a close look at the original drawing and find the basic shapes. Most of them are oval shapes. If you need to, draw a basic stick skeleton to assemble the ovals on.



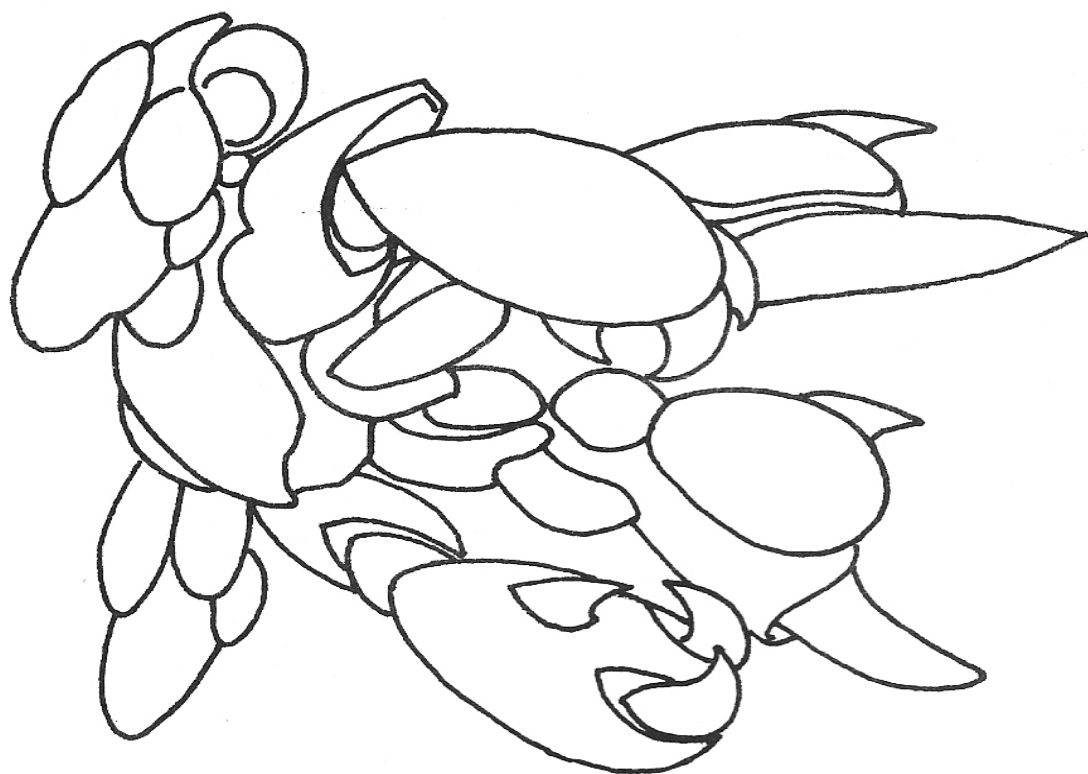
Now add the two eye-like shapes on the main body, and the claws on the ends of its arms. Sketch in the separate shell of the upper part of the main body, and the details of the legs and arms.



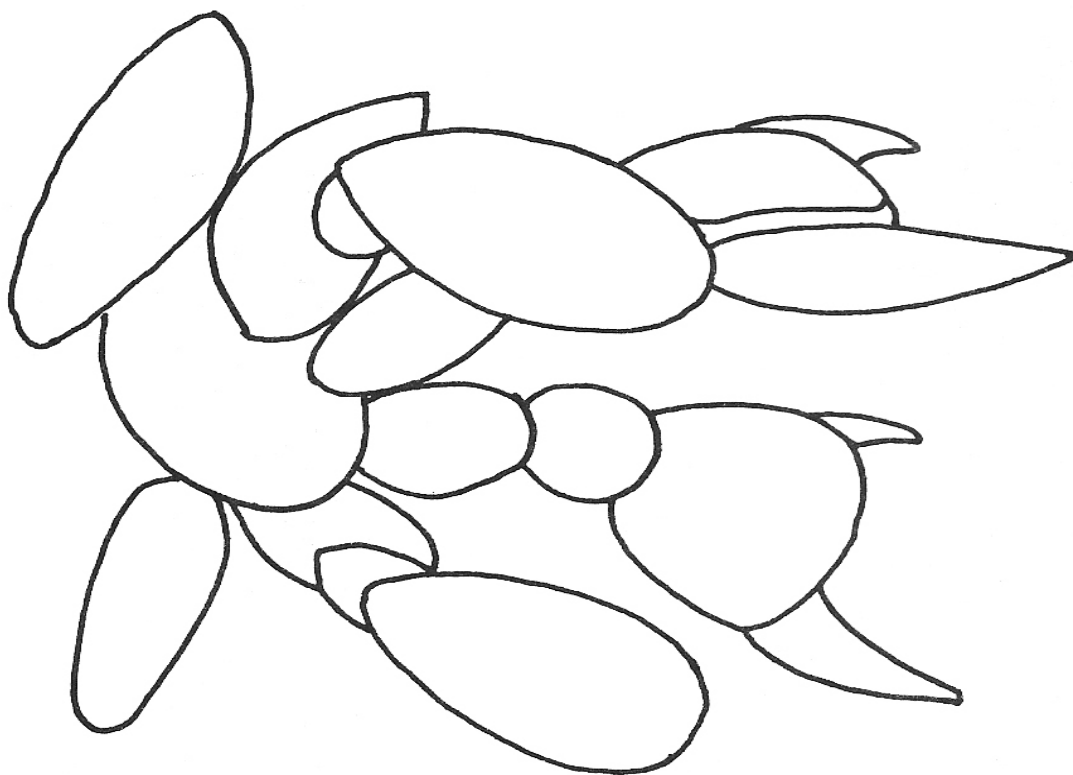
Begin to sketch in the final details on the main body. Make sure the lines wrap around the form. Sketch in the lines and details of the arms and legs with the emphasis on curving your lines.



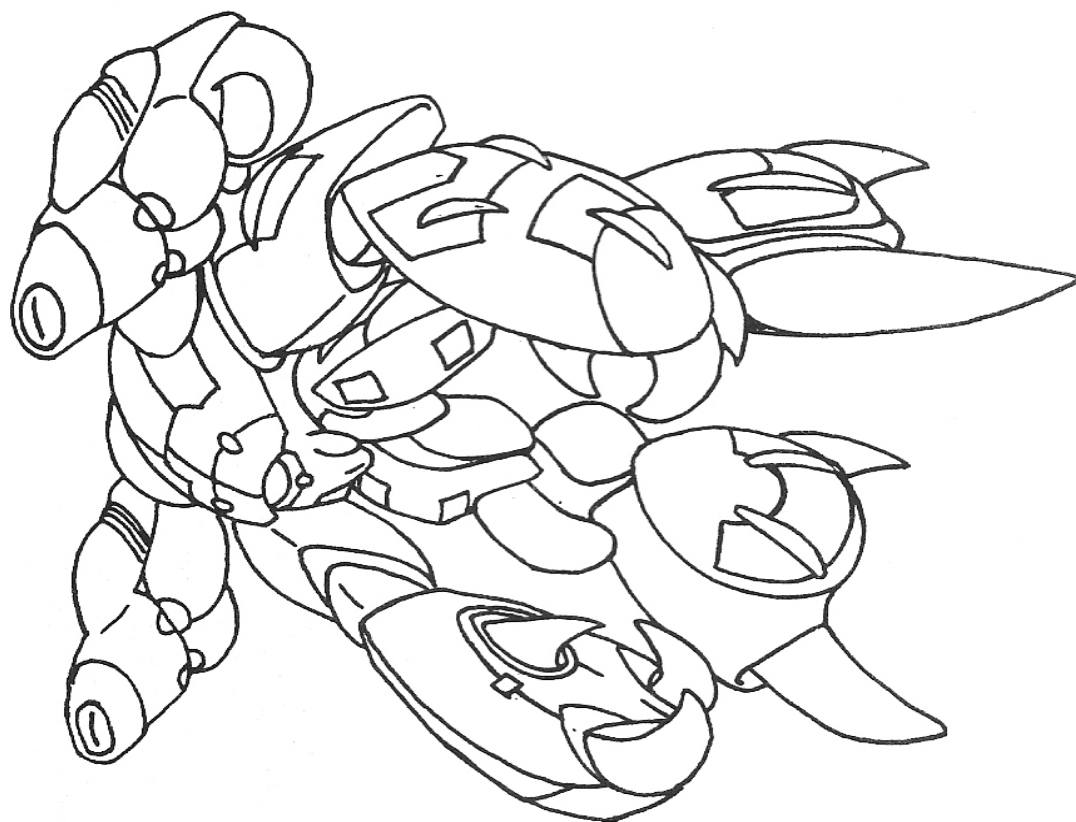
Take a piece of tracing paper and lay it over your drawing. Begin to draw a clean version of your sketch, blackening the appropriate areas on the body of the Invid Scout Ship.



Start breaking the basic shapes into smaller shapes. The oval of the cannon becomes three ovals, the main body is broken into its upper and lower halves with the eyes placed on it, and the claws are placed on the ends of the arms.



Drawing the Invid Shock Trooper will be similar to drawing the Invid Scout, except for the addition of two cannons on its main body. Start as you did with the basic shapes for the body and add two ovals for the cannons.

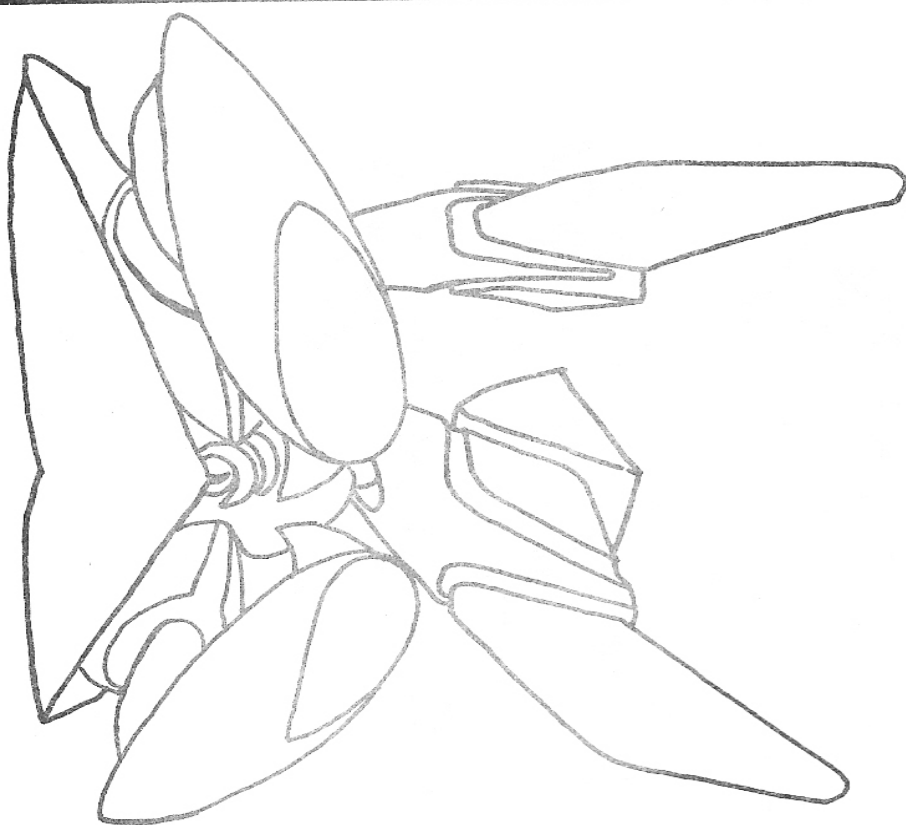


Begin to delineate the details on the main body parts and once again make sure that all lines properly wrap around the body. Pay close attention to the original version.

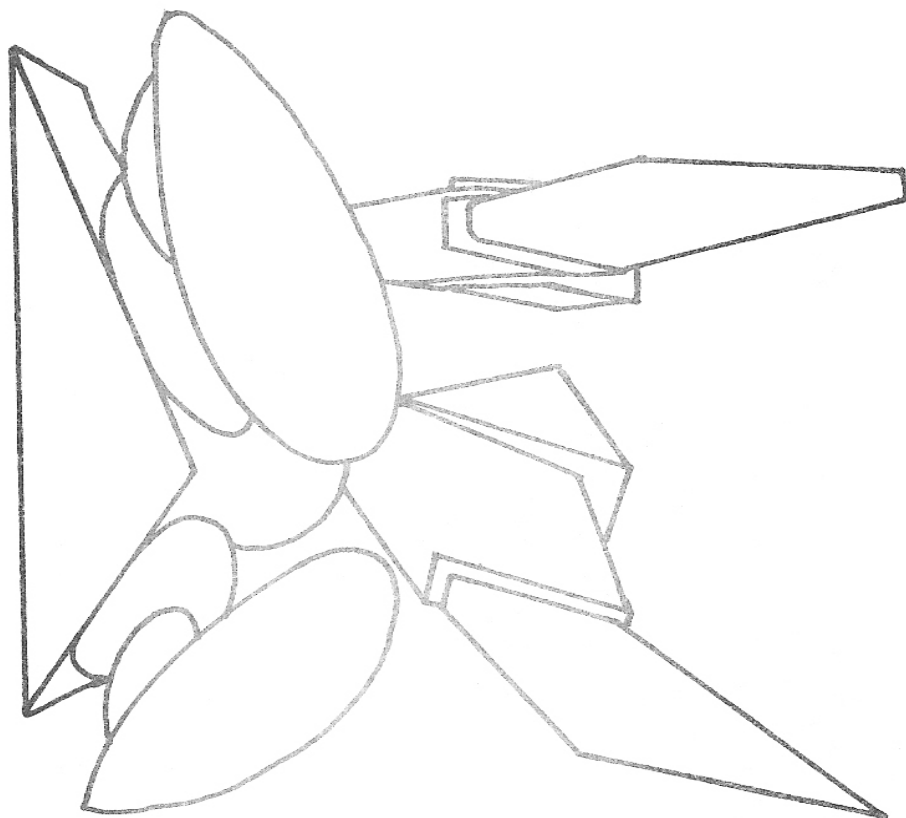


With tracing paper in hand you can now start to draw your final version of the Invid Shock Trooper.

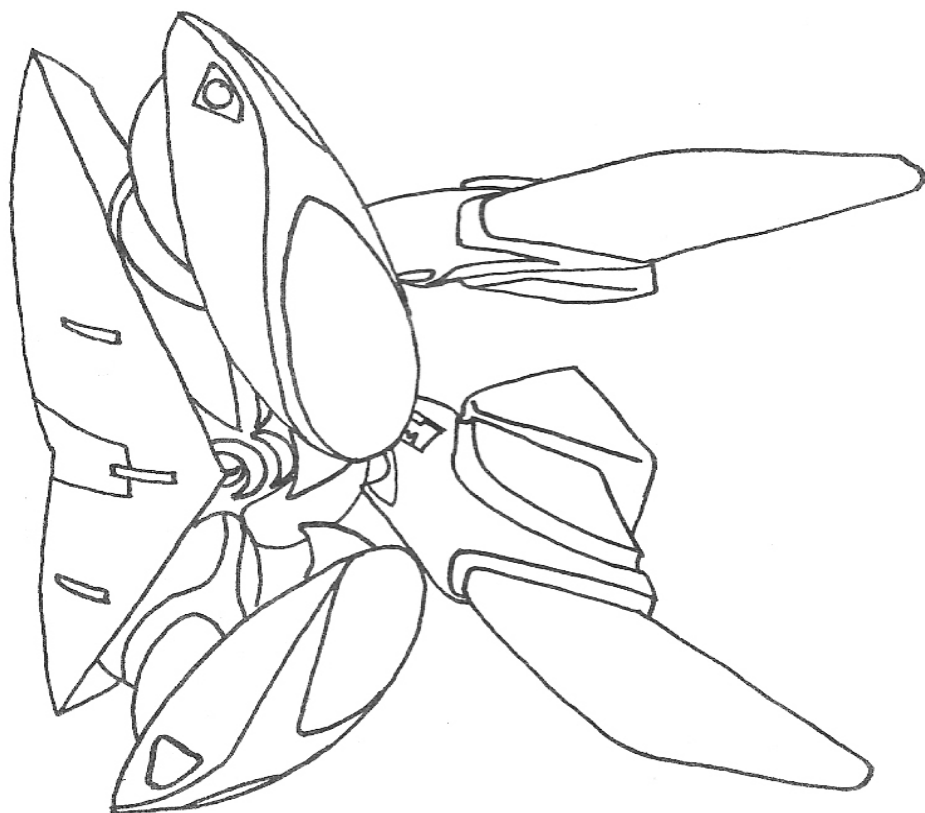
# INVID SHOCK TROOPER



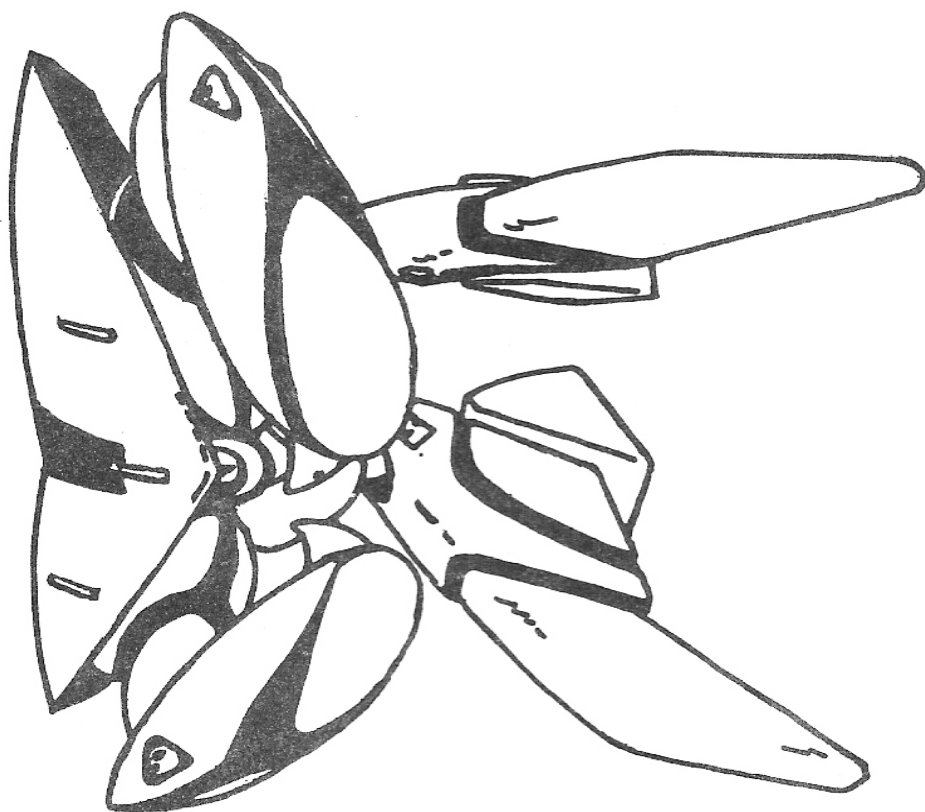
Sketch in more details to the established forms. Add the claws to the ends of the arms and round off the square and triangular forms of the main body and the feet.



Here is another version of the Invid Shock Trooper. You'll notice that it bears some resemblance to a crab. Begin your sketch with basic forms: a triangle for the main body, ovals for the arms and square or triangular forms for the feet.



Continue sketching in the details of the armor. Draw the design on the upper shell and the forearms.



Once you are happy with what you have drawn you can then take a piece of tracing paper and tape it over the rough version and begin to draw your clean version.

Attention all aspiring **ROBOTECH™** artists. As was mentioned earlier, Blackthorne has moved its world headquarters in order to further its long-range plans to some day become the dominating force of the universe.

Our new address is:

BLACKTHORNE PUBLISHING CO.

1340 Hill Street

El Cajon, California 92020

Wish us luck! And now on to your letters.

Dear Blackthorne:

For the past few months, I have enjoyed your series, *How To Draw ROBOTECH™*. I didn't want to draw a "copy me" picture, so after about an hour, I produced an original of Nova Satori proudly displaying her police badge. I also used your books to help me draw a **ROBOTECH™** poster for a school contest. I came in second place.

Thank You  
Lee Mabie  
Memphis, TN

Dear Lee:

Congratulations on your coming in second place at school. Keep up the good work and first place can't be far behind. Your art looks great.

Dear Blackthorne:

I think your book, "The Official How To Draw **ROBOTECH™**" is a fantastic idea. It does a great job in explaining the concepts behind drawing. I think it would be a good idea to have a little section explaining Japanese style noses and ears, like you did the eyes. The Japanese have a unique way of drawing these, too.

Regards  
Andrew Miller  
Gaithersburg, MD

Dear Andrew

We thought your art was fine. Thanks for sending it in.

If we can get the material together for a section on ears and noses then we would be glad to do it for you and the other Robotech fans. Thanks for the letter and art.

To whom it may concern:

It's hard to write to a magazine and not know who will be reading it. Do we send the letters to the editor, or Robert A. Miller, the writer and compiler? If Robert A. Miller gets them, do we call him Mr. Miller, or can we call him Rob?

Tell us who's gonna' go through the mail and we'll be happy to call that person by his or her name (it's better than some other names I can think of!)

O.K., about H.T.D.R. (that's an abbreviation), think it's an excellent idea! I've been buying each issue since #1. I've been drawing all my life, (I'm 18) and have become relatively good at it (if I do say so myself). I can draw any **ROBOTECH™** character provided I have a picture of that character in the given position. I could not put that character in any position I chose. Thanks to your mag, they (the characters) can now sit back and put their feet up instead of standing stiffly and posing for "**ROBOTECH™** Art 1" pictures.

You've already covered my favorite character, Max Sterling, in issue 4, but will you feature my favorite, Lancer, when the New Generation rolls around? (Some Robofacts for ya': Jimmy Flinders provides the voice for both Max and Lancer. Thanks, Jim!) If Lancer is portrayed, will Yellow Dancer, his alternate identity, be featured also? Hope so!

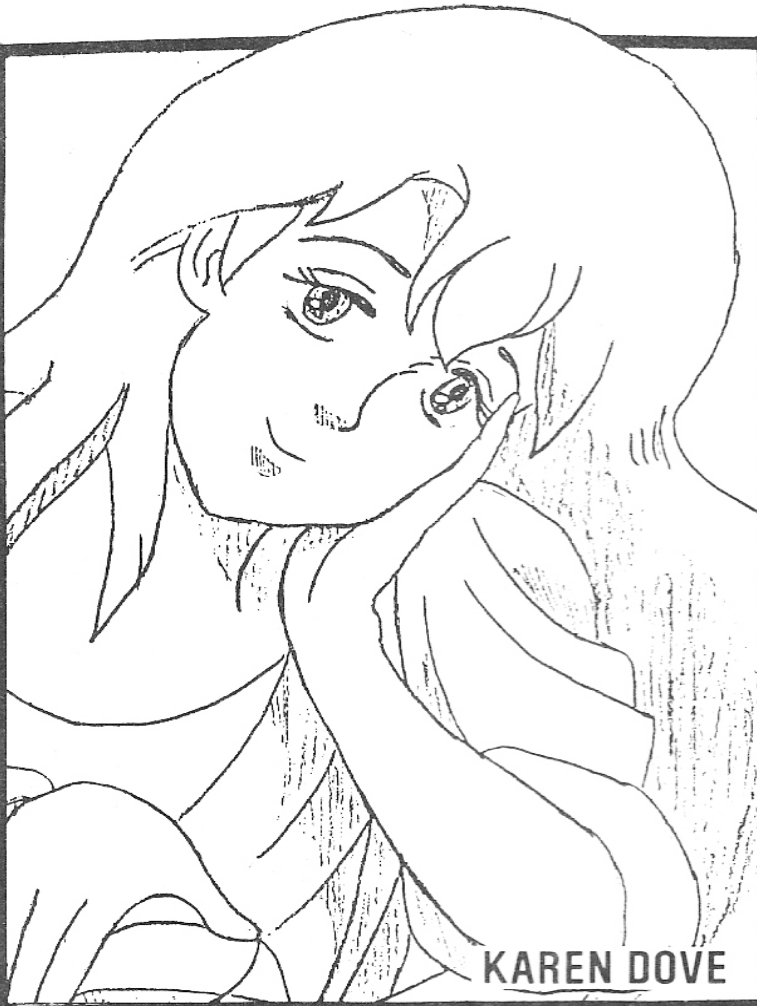
Keep up the good work,  
Karen Dove  
Japanimation lover and RDF recruit.

Dear Karen,

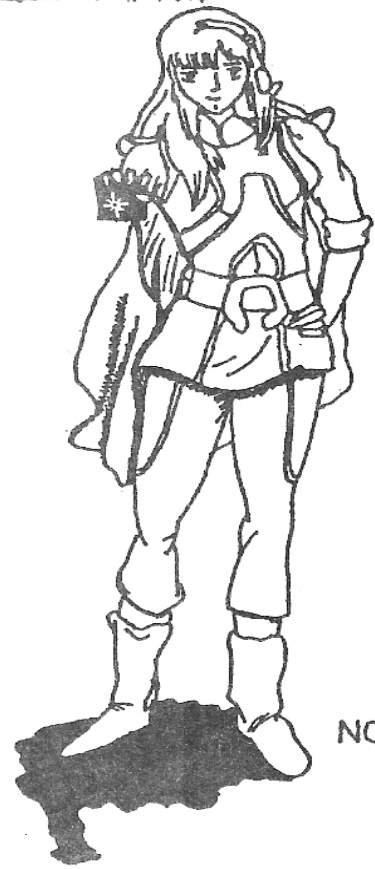
This is Mr. Miller writing to let you know that you can call me Rob any time you want. Any other names need not apply.

I really enjoyed your letter and thank you for any and all compliments. I also want to thank you for that great picture you drew. You're pretty good. Please send in more of your art work (especially the ones of the characters with their feet up) and we'll see if we can get it printed.

Thanks for the great letter and art, "recruit".

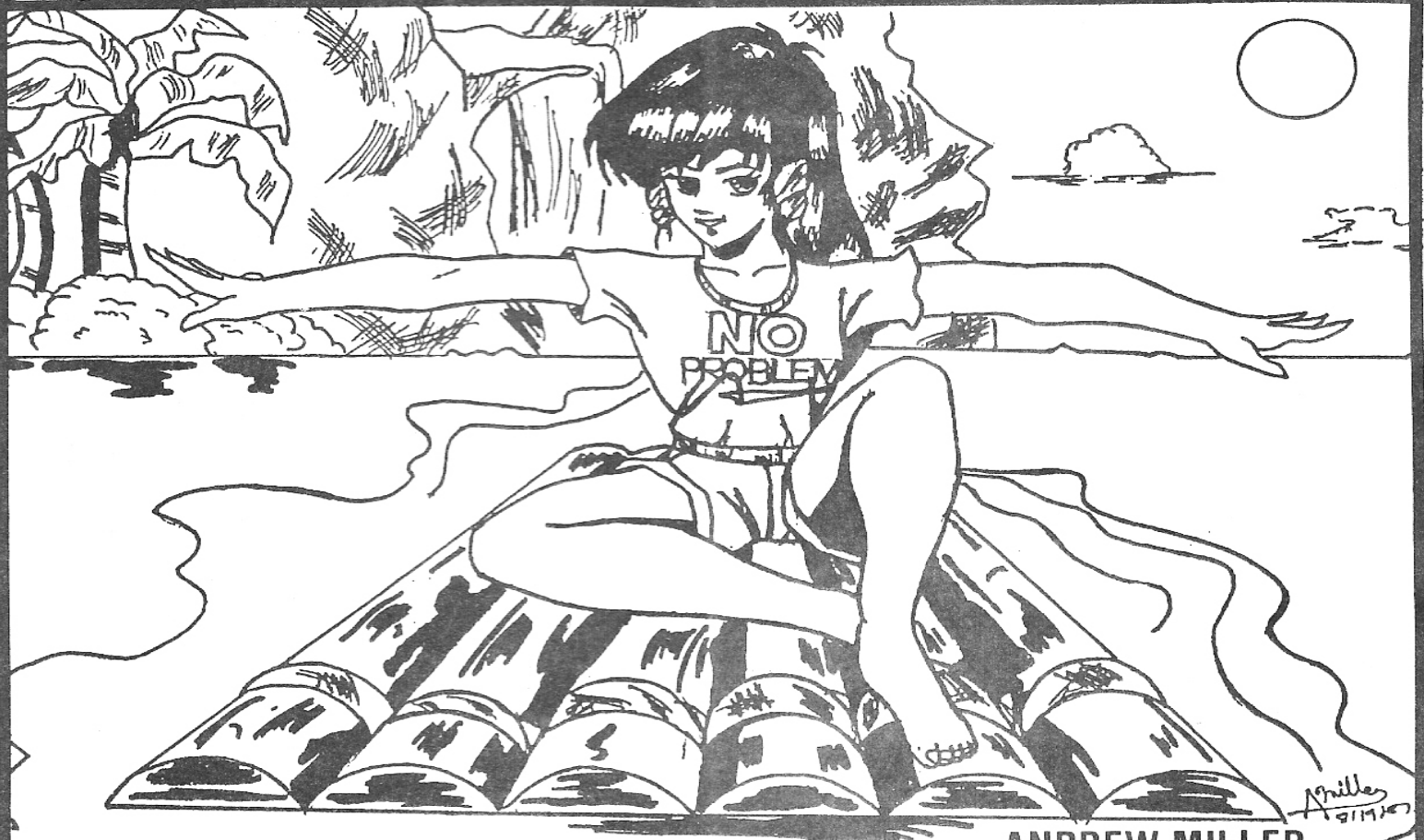


KAREN DOVE



NOVA SATORI

LEE MABIE



ANDREW MILLER

The following is a partial list of books that will be of interest and help to you in learning more about drawing. Remember that books can only show you the way. **YOU LEARN TO DRAW BY DRAWING!**

*BRIDGMAN'S COMPLETE GUIDE TO LIFE DRAWING*

George B. Bridgman  
Weathervane Books

*DRAWING THE HUMAN FIGURE*

Jack Hamm' Grosset & Dunlap

*DRAW*

Kurt Hanks and Larry Belliston  
William Kaufman, Inc.

*DYNAMIC FIGURE DRAWING*

Burne Hogarth  
Watson-Guption Publications

*HOW TO DRAW THE MARVEL WAY*

Stan Lee and John Buscema  
Simon and Schuster

*FIGURE DRAWING FOR ALL IT'S WORTH*

Andrew Loomis  
Bonanza Books

*CREATIVE ILLUSTRATION*

Andrew Loomis  
Bonanza Books

*FUN WITH A PENCIL*

Andrew Loomis  
Bonanza Books

*THE NATURAL WAY TO DRAW*

Kimono Nicoaides  
Houghton Mifflin Co.

*ATLAS OF HUMAN ANATOMY FOR THE ARTIST*

Steven Rogers Peck  
Oxford University Press

*THE ART OF DRAWING*

Willy Pogany  
Littlefield, Adams Co.

*HOW-TO-DRAW TIPS FROM THE TOP CARTOONISTS*

Donnar Publications

*HOW TO USE CREATIVE PERSPECTIVE*

Ernest W. Watson  
Van Nostrand Reinhold

*PERSPECTIVE DRAWING*

Ernest Norling  
Walter Foster

*THE OFFICIAL HOW TO DRAW ROBOTECH™  
ISSUE 1-9*

David Cody Weiss-Bob Miller  
Blackthorne Publishing

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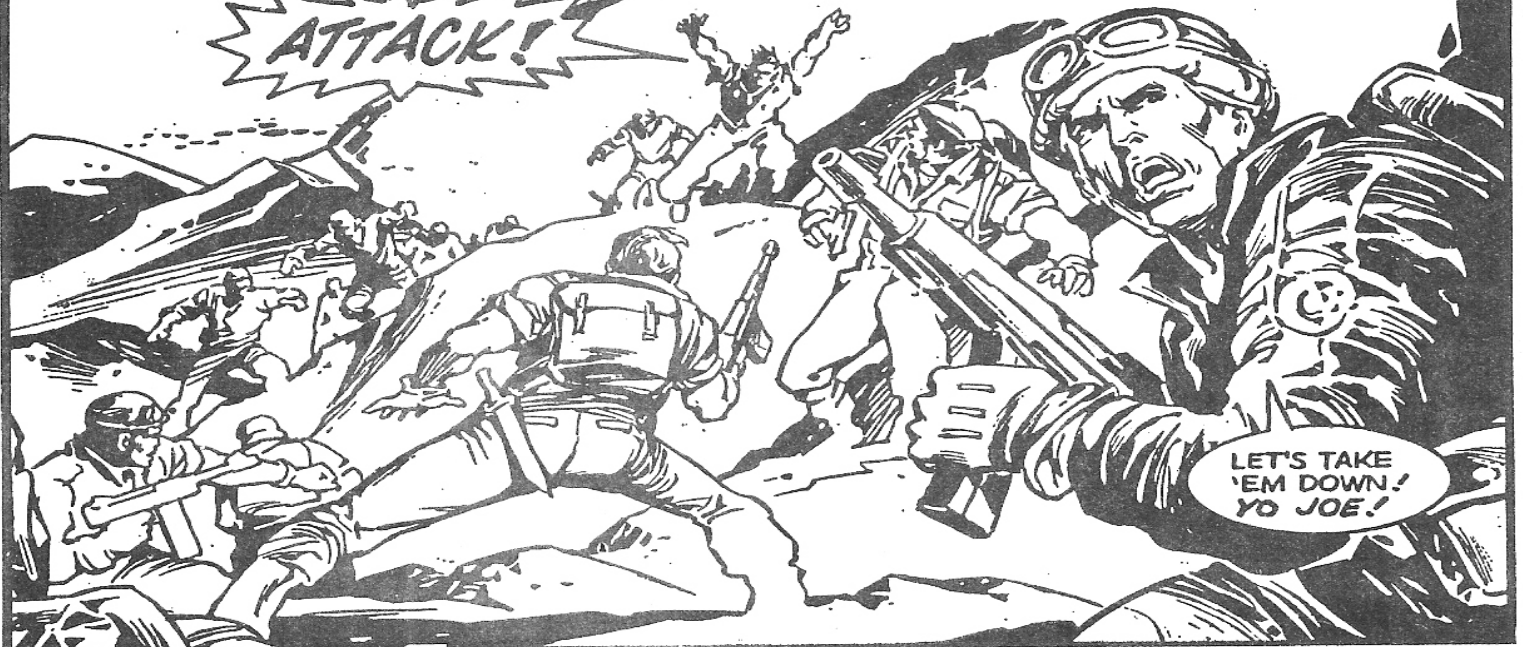
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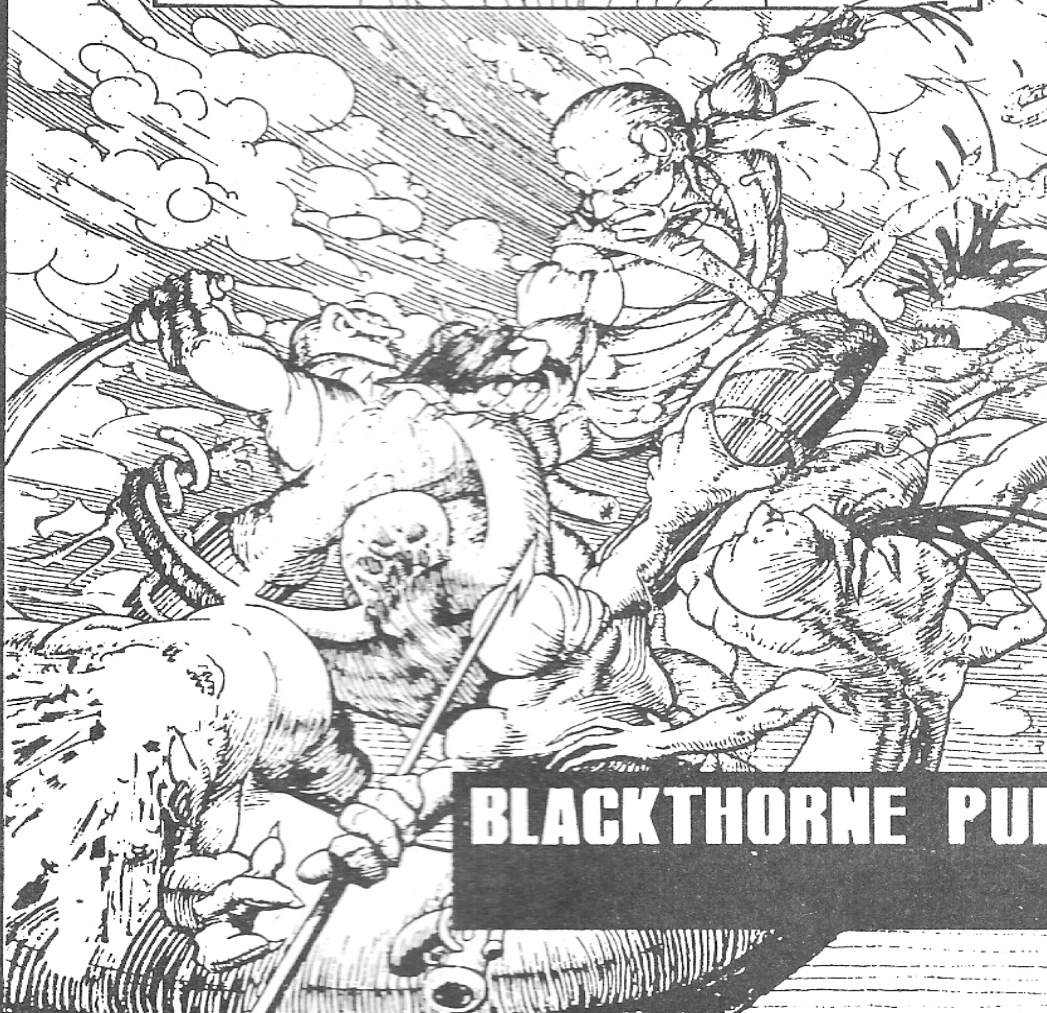


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After the deep coordinates of space were explored. After the Great Bounty Hunter Wars. After the fall of mankind. This is the time of Serius Bounty Hunter.



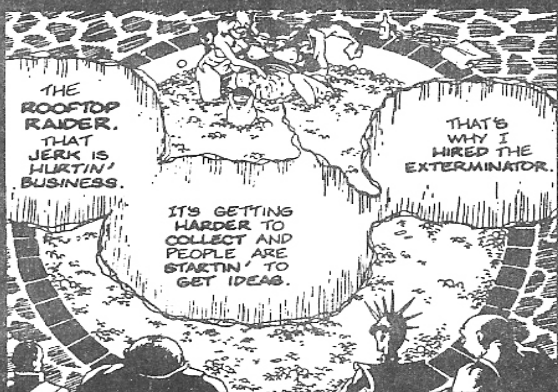
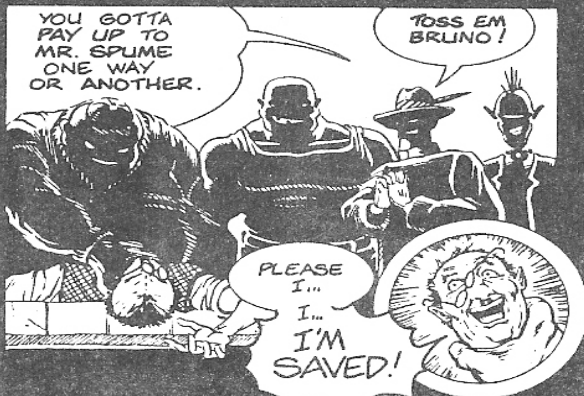
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Pencils by  
**ANDY ICE**

Story Concept & Script by  
**JOHN STEPHENSON**

Inks & Letters by  
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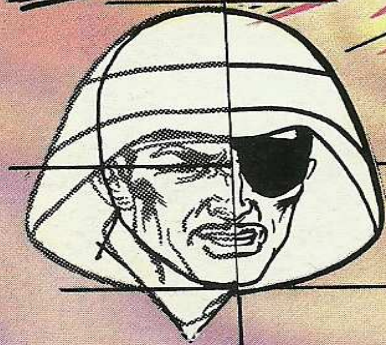
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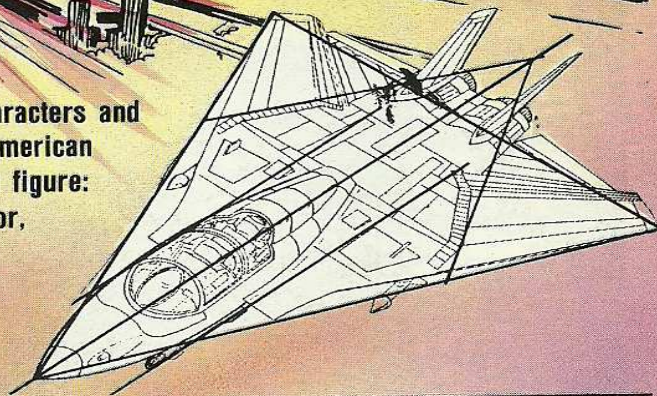
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