

Color Pencil Tutorial

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Executive summary.

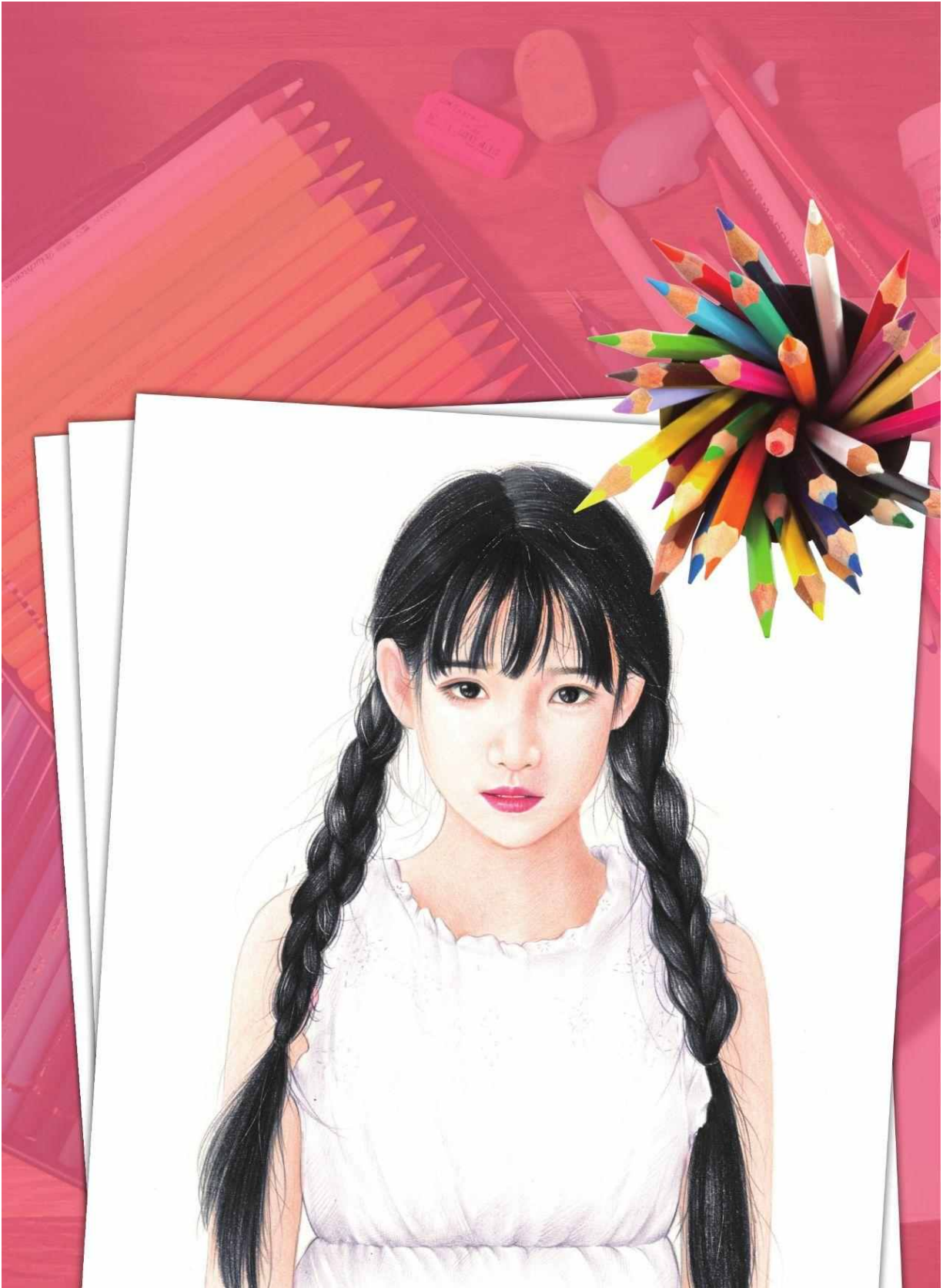
Have you ever wanted to draw a dear family member, friend or lover by hand? Does it often feel impossible to draw again? After all, portrait drawing is indeed not easy because it is not only necessary to accurately represent the dynamic structure of the figure, but also to portray the figure with both form and spirit through coloring. This book starts with a line drawing, little by little, and teaches you to draw patiently to end up with a portrait of a person with meaning. Through such exercises, you will be able to master the expression of shaping the character's features and parts such as the hair, and you will also understand how to draw a complete piece of artwork and put the emotion you want to express into the brush, so that you can draw the character you want to express with your own hands.

The book is divided into 10 chapters: Chapter 1 introduces colored pencils, drawing paper, erasers, curling knives, paper erasers, highlighters, and other tools needed to draw colored pencil figures and their use recommendations; Chapter 2 concentrates on the techniques of using colored pencils and drawing techniques of colored pencil drawing, including pencil grip, drawing lines, flat painting, gradation, overlaying colors, etc.; Chapter 3 explains the skills related to sketching, including the use of geometry to summarize the form, the Chapter 3 explains the skills of sketching, including the use of geometry, light and dark expression, composition, perspective, five tones, lightening line drawing, etc.; Chapters 4 to 9 explain in detail the drawing of eyebrows, nose, lips, ears, hair, facial proportions and whole body proportions,

etc.; Chapter 10 gives eight detailed cases of drawing colored pencil characters, each case gives the analysis of drawing difficulties to help readers better learn how to draw colored pencil characters. Each case gives an analysis of the difficulties in drawing, in order to help readers better learn how to draw colored pencil characters.

Chapter 1 Picking the right set of tools for you

There are many tools for colored pencil drawing, including colored pencils (abbreviated as colored pencils), colored pencil drawing paper and some auxiliary tools. This chapter starts from the basic drawing tools and explains how to use the tools, so that readers can prepare for the drawing.



1.1 Coloured pencils

Colored pencils are a very easy tool to master for coloring. They come in a wide variety of colors, produce fresh and simple results, and are mostly easy to modify with an eraser. They are made with professionally selected, high absorbent pigments with a high degree of color rendering, transparency and color, and can be evenly colored and smoothly depicted on paper with delicate surfaces. Color pencils are available in a wide range of colors, including 12-color series, 24-color series, 36-color series, 48-color series, 72-color series, 96-color series, etc. Readers can choose according to their drawing needs and financial ability.



[1.1.1 Understanding coloured pencils](#)

Selection of colored pencils

There are imported and domestic brands of colored pencils, such as Phi Beta Kappa, China, Kool-Heal, Take-Yun, Marco and so on. Different brands have different colors of colored pencils in the same package, some have more red and some have more blue, so you can choose according to your needs and preferences when you buy them, and later you can also buy single pencils according to the usage of each color.



Mark Reiano colored pencils

Drafting with a pen

Before we draw a piece of artwork, we usually need to use 2B or HB pencils, or automatic pencils to make a base, but pencils do not erase the picture is easy to dirty, after skilled you can directly use and the picture inherent color of colored pencils to start the draft.

1.1.2 Types and properties of coloured pencils

Types of colored pencils

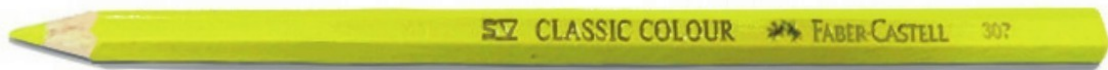
Colored pencils are a very easy to master drawing tool, and they are usually divided into two types: oil-based and water-soluble colored pencils.

How can I tell the difference between the two different types of colored pencils?

From the outside, there is little difference between oil and water soluble colored pencils, but a closer look can reveal

the relevant information to distinguish them from each other by the pencil.

Oil-based colored pencils have the word "xx COLOUR" on the barrel. xx is generally the brand name of the colored pencil. Water-soluble colored pencils have a distinctive brush-shaped mark on the barrel.



Water-soluble colored pencils



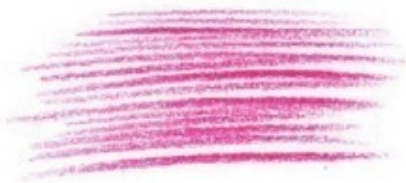
Oil-based colored pencils

Two colored pencils draw out different effects

There is basically no big difference between the brush strokes of the two types of colored pencils when they are not dipped in water, while water-soluble colored pencils can make the colors halo after painting with the help of a brush dipped in water, and the effect of painting is similar to watercolor.



Water-soluble colored pencils



Oil-based colored pencils

[1.1.3 Recommended brands of colored pencils](#)

Different brands of colored pencils have different shades, textures, and other characteristics, so let's explain a few common colored pencil brands and collections.

Pfeiffer Colored Pencils

There are 12, 24, 36, 48, 72 and 120 colors of Pfizer color pencils to choose from. 48 colors in the Red Box set is a good choice, with more colors and more transitions, eliminating unnecessary color mixing. The red box set is relatively expensive, but you can buy it as a single stick. You can buy a box set for the first time and use it for a period of time, and then just make up for the single colors you have used up.



Phi Beta Kappa 12-color water-soluble colored pencils



Phi Beta Kappa 48 Color Water Soluble Colored Pencils





Phi Beta Kappa Red Iron Box 60 Color Water Soluble Colored Pencils



Pfizer Blue Tin Box 60 Color Water Soluble Colored Pencils



笔杆整体为银灰色，
笔头处为彩铅的标色。

马可 36 色铁盒装彩铅



24 color lead for children



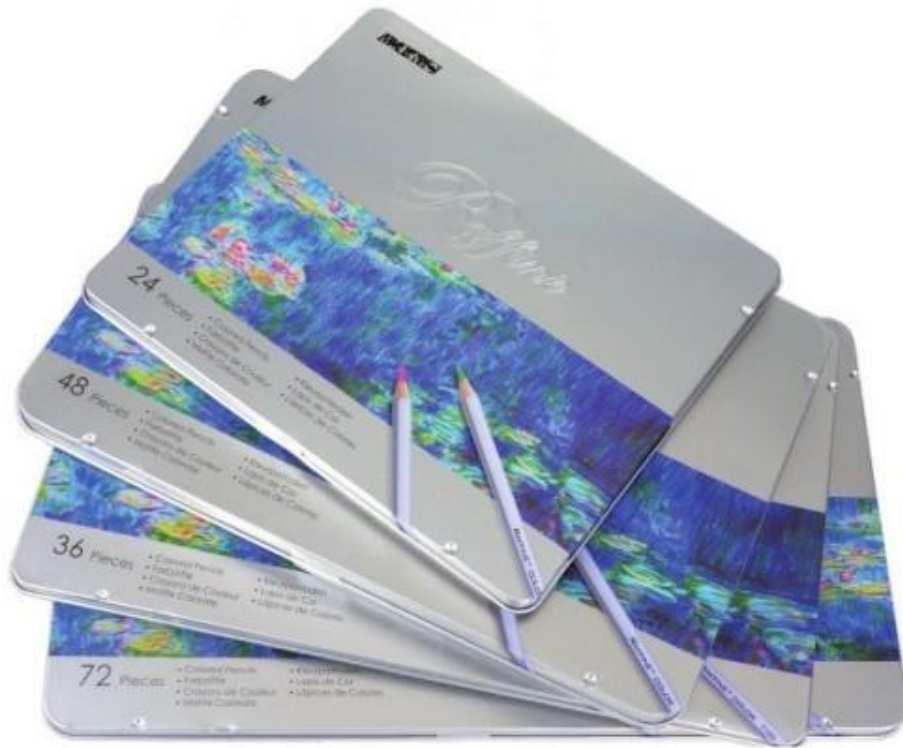
Marco's 48-color paper box of colored pencils



Marco's 48-color tin box of colored pencils



Marco's 72-color tin box of colored pencils



Comparison of different sizes of Marco colored pencils in tin boxes



Schilder House colored pencils

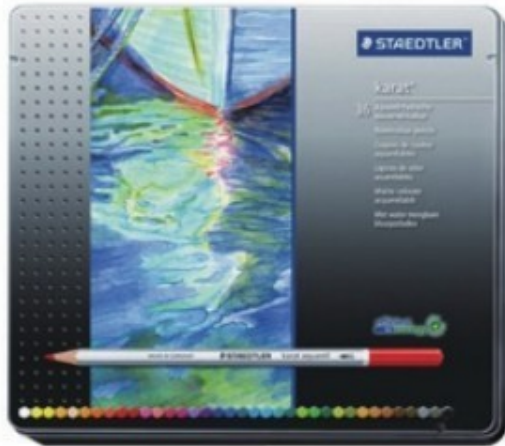
The Stelu colored pencils are soft, smooth to the touch and easy to color, but the price point is on the high side. Its water-soluble colored pencils look very nice when colored with the help of brushes dipped in water, and oil-based colored pencils come out very bright.



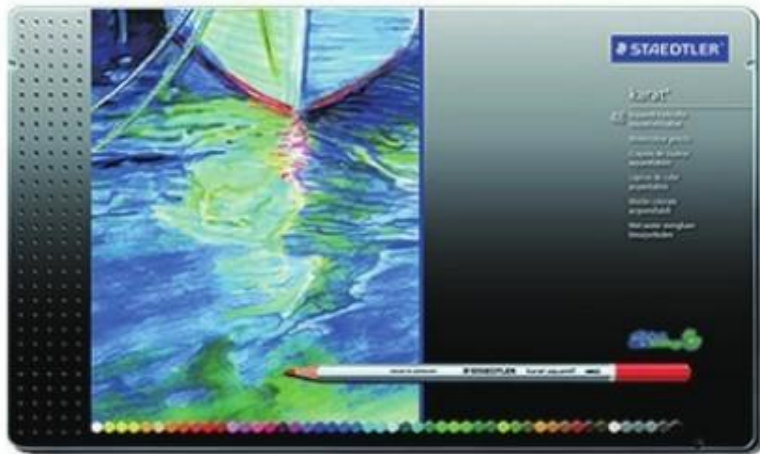
Strode House 12 color pencil



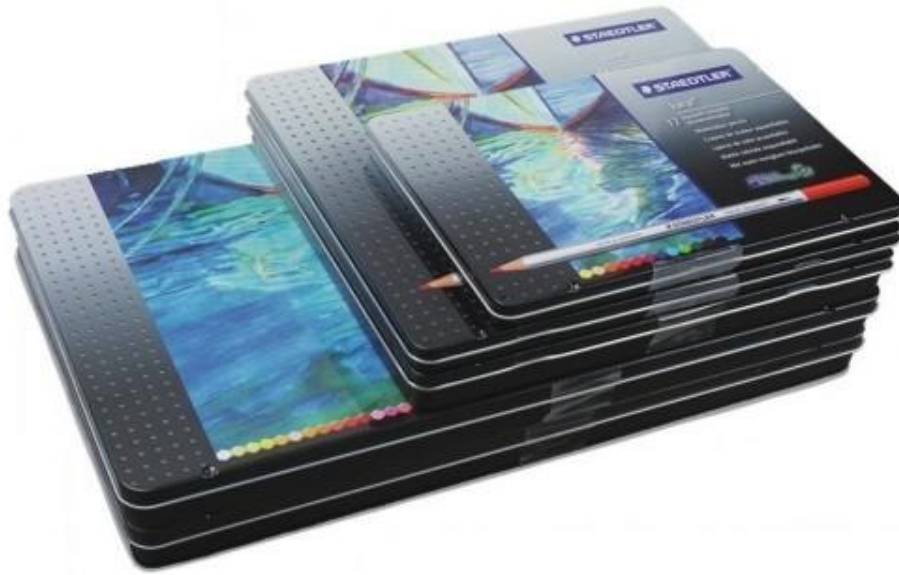
Strobel 24 color iron box colored pencils



Strobel 36 colours in iron box colour pencils



Strobel 48 colours coloured pencils in iron box



Strohman's colored pencils in different sizes in iron boxes

[1.1.4 Colored pencils selected for this book](#)

This book uses Pfeiffer's Green Box 120-color oil-based colored pencils, which have a slightly stiffer refill but excellent color development, smoothness, and overlay ability.



1.2 Colored pencil drawing paper

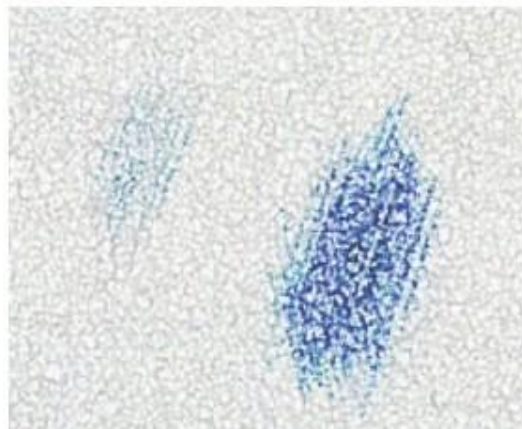
After choosing the right brush, the next step is to choose the right paper. For beginners, painting on the right paper that comes out the same as in the book can boost their self-confidence.

1.2.1 Getting to know colored pencil drawing paper

Different textures of paper produce different results, which is why it is important to pick the paper you use when painting.

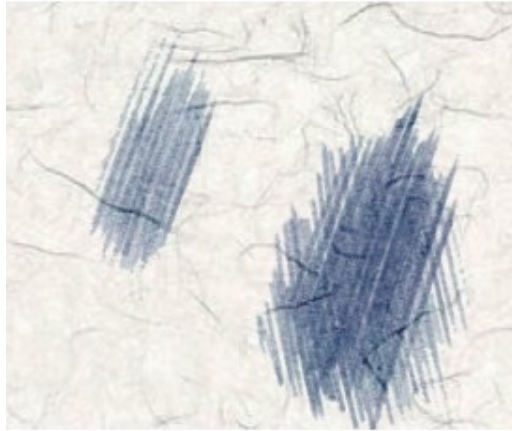


The paper has a very rough grain and the lines are not evenly colored when drawn, so it is not suitable for colored pencil work.



The grain of the paper is a bit finer than the previous sheet, but the grain is still more pronounced after coloring

and not suitable for drawing colored pencil work.



The paper has a smoother texture and also has an underline attached, which will also show through the pattern of the underline after coloring, and this type of paper is also less suitable for drawing colored pencil work.



It is advisable to use a thicker paper for painting with colored pencils because it is easy to color and has good color development, and does not slip or reflect when applying color. The paper shown above is smooth and has

a detailed texture, making it a good choice for colored pencil work.

1.2.2 Recommendations for colored pencil drawing paper

Here are a few commonly used papers for colored pencils.

1. Ordinary paper for colored pencils, this kind of paper has a smooth surface, whiter, moderate paper, fine texture, which can perfectly present the effect of colored pencils.
2. Conson creative book, the paper is thick and flexible, the surface of the paper is textured, not so smooth, and the pattern drawn has a sense of texture. Textured paper has stronger coloring power and will work a little better when drawing objects with texture.

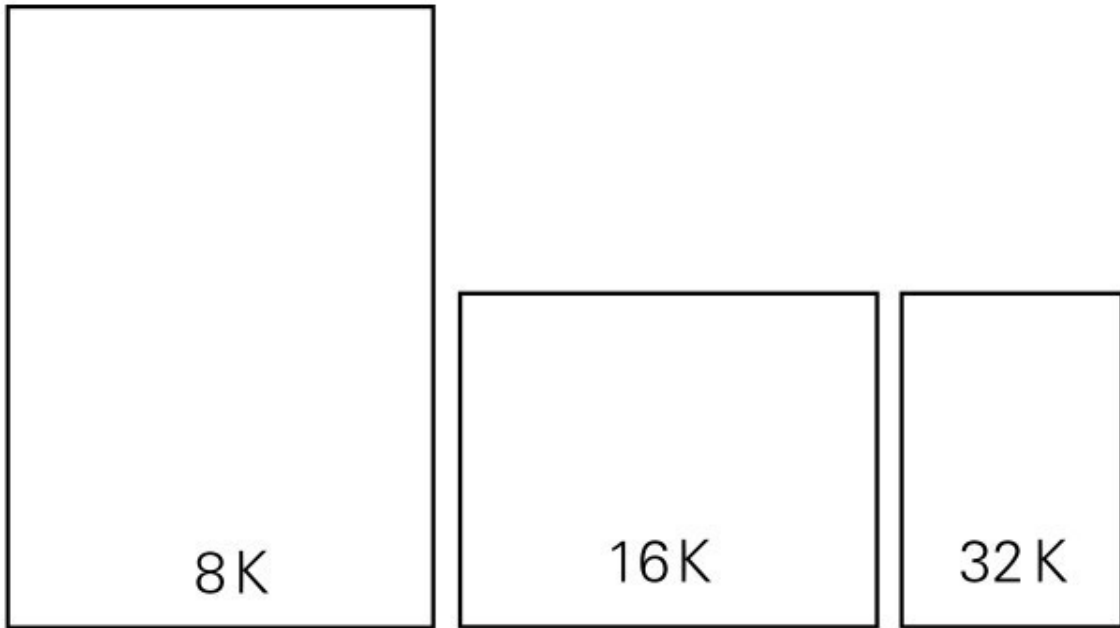
1.2.3 Grammage of coloured pencil drawing paper

The grammage of paper commonly used for oil-based colored pencil painting is 200g to 230g, and the grammage of paper commonly used for water-soluble colored pencil painting is a bit larger, 240g to 300g.



Common grammage of paper, the larger the number, the thicker the paper

1.2.4 Specifications of drawing paper



The most common sizes of sketch paper used for practice are 8K and 4K, and most sketchbooks are 16K, which is close to A4 paper size.

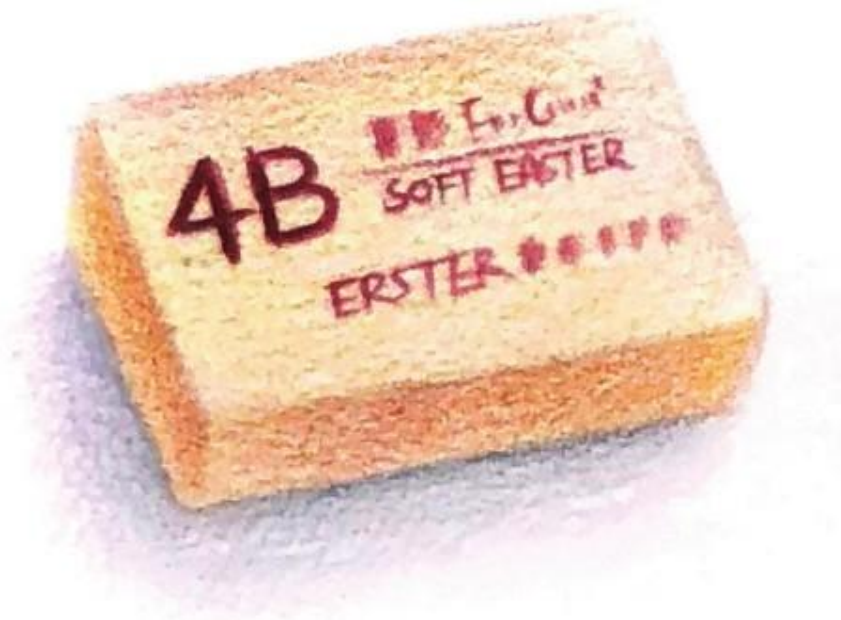
1.2.5 Colored pencil drawing paper and common sizes chosen for this book

The first seven cases in Chapter 9 are on Featherlark oil-based colored pencil paper, and the last case is on Waldorf Fine Grain (High Gloss) 300g watercolor paper. These two types of paper are also used by the author. You can use them as reference.

1.3 Essential Aids

1.3.1 Erasers

In the process of painting colored pencil drawing, both the eraser can be used to modify the wrong drawing or erase the excess lines, but also for the later adjustment of local highlights or bright parts. There are ordinary erasers, but also 2B, 4B, 6B and other types of special erasers for art. When drawing colored pencil drawings, you can choose the special eraser, because it can be pinched into any shape at will, so it is suitable for modifying the details of a small area.



Use of ordinary erasers

Ordinary erasers can erase wrongly drawn lines very cleanly at the starting stage, so don't use them too hard and erase them gently little by little to avoid damaging the paper.

Use of erasers for art

Art eraser is also called plastic eraser, its texture is very soft, erase the effect is relatively soft, often used in the picture of the post-processing, you can also erase the picture of the sense of reality and strength and weakness of the relationship.

knowledge point

Features of the moldable rubber.

1. Plastic rubber is somewhat similar to the texture of Play-Doh, malleable, can be kneaded according to the needs of the arbitrary shape and size.
2. With good sticky buoyancy, so that the color transition of the modified part of the work is even.
3. No crumbs and no sticky hands during use.

4. The formula is safe, non-toxic and environmentally friendly.

1.3.2 Pencil curlers and paper-erase pens



Pencil sharpener, a pencil sharpening tool, its easy to carry and quick to sharpen, just insert the pencil into the pencil turn hole.



A paper pen, also called a paper eraser, is made from softer paper. It is used to rub over various brush strokes to add to the overall feel of the image; it can also be used to defocus the background.

1.3.3 Generation of highlights



highlighter (pen)

The drawing is a white stroke that brightens the highlights of the picture. The highlighter is a great tool to lighten up the picture.



High-gloss pigments

When the picture is heavily colored, the highlighter sometimes fails to cover or covers inconspicuously, so you can use an outlining pen to dip it in some highlighter paint and outline the highlights.

knowledge point



ballpoint pen leave a blank space



High-gloss pigments for white space

I usually use a waterless ballpoint pen to draw the indentations in advance when I paint the hair of my characters to leave a natural white effect after coloring.

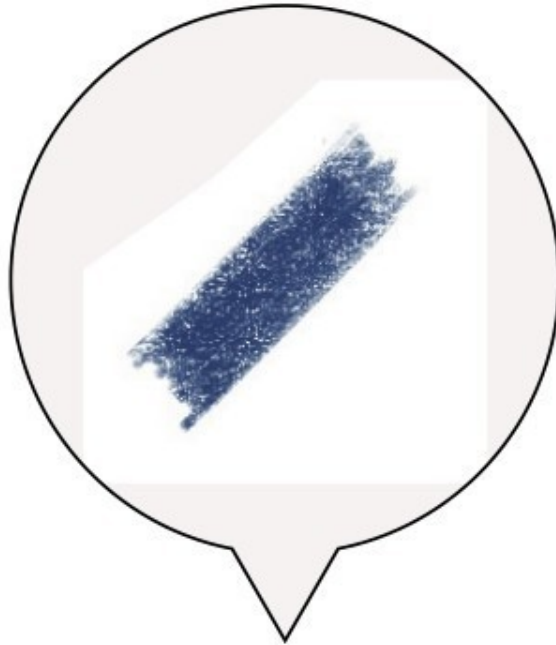
Chapter 2 This is how colored pencils should be used

This chapter not only explains the pencil grip of colored pencils, but also explains the pencils, colors and some basic drawing techniques, so that readers can easily understand colored pencils and be able to carve colored pencil works in more depth at a later stage.



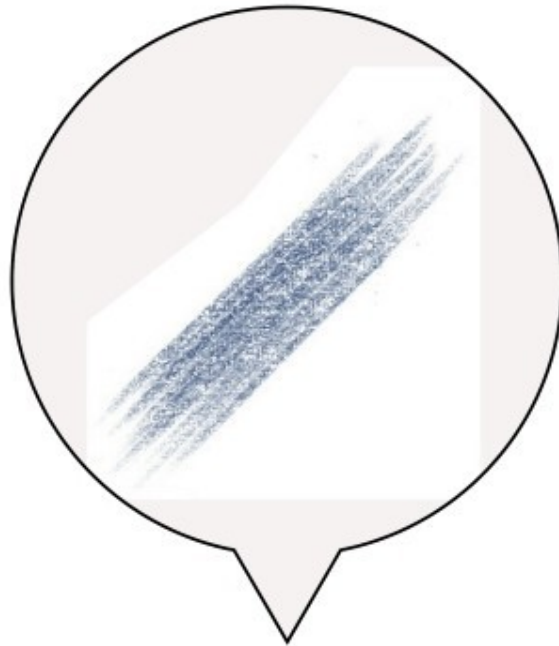
2.1 Three grip positions for colored pencils

Penmanship Grip

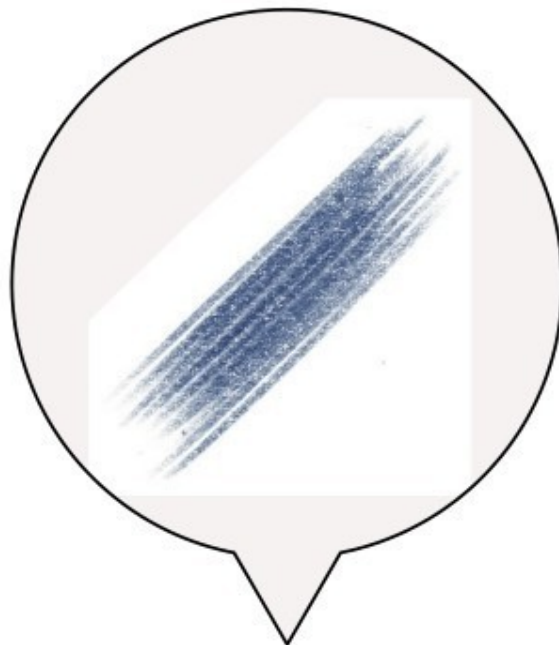


The lines are short and heavy, hard to see the strokes, mostly used to deepen the details

horizontal grip



The lines are long and light, you can see the sparseness of the lines, mostly used to lay the background base color
horizontal grip



Fast strokes, long and visible lines, mostly used for large areas of color



This is the common grip used when etching details. The pen is held with a slight force, and the nib is close to the paper surface, enabling a finer line to be drawn, which is a suitable stroke for carving details.



The grip of the brush when painting with colored pencils is also different from that of sketching. You have to master the point of the brush drop, often by pinching the back half or the end of the brush, so that the brush is

in a relaxed and free but completely under the control of the painter.



The horizontal grip method is used for large areas of coloring as the pencil is placed upside down, the pencil has a large contact area with the paper, and the force is evenly applied when coloring.

2.2 Drawing basic lines using coloured pencils

long line

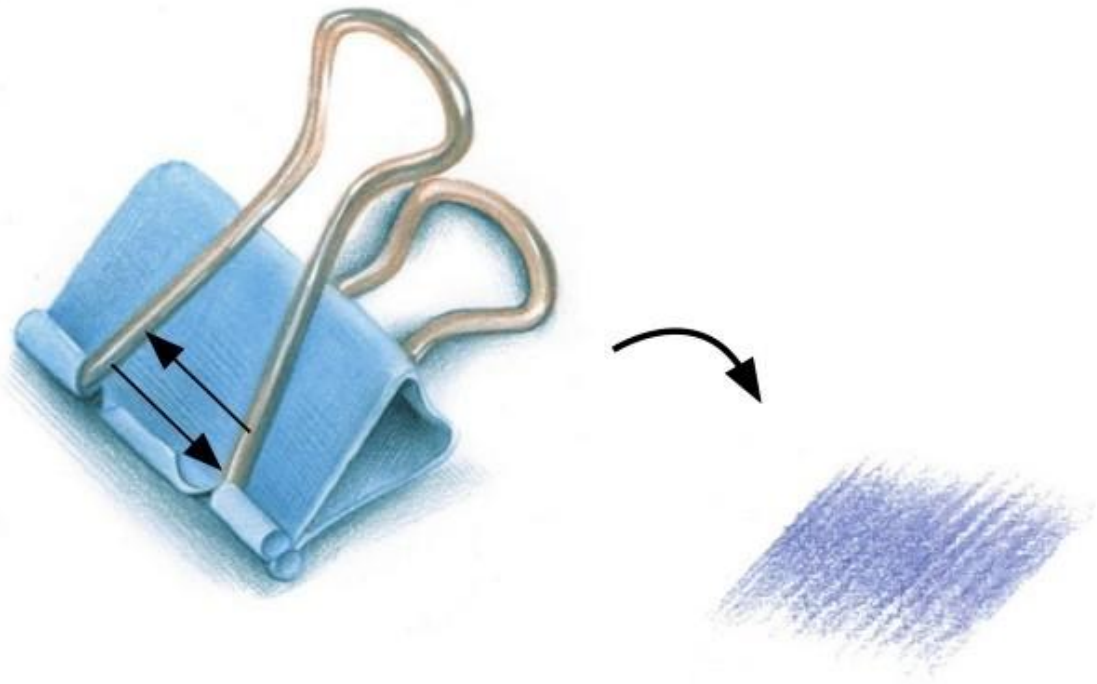
Coloring is done by drawing long, straight lines, which are mostly used for drawing long, thin objects or for painting on large paper.



The fork shade and long handle are mostly long straight lines.

short linear

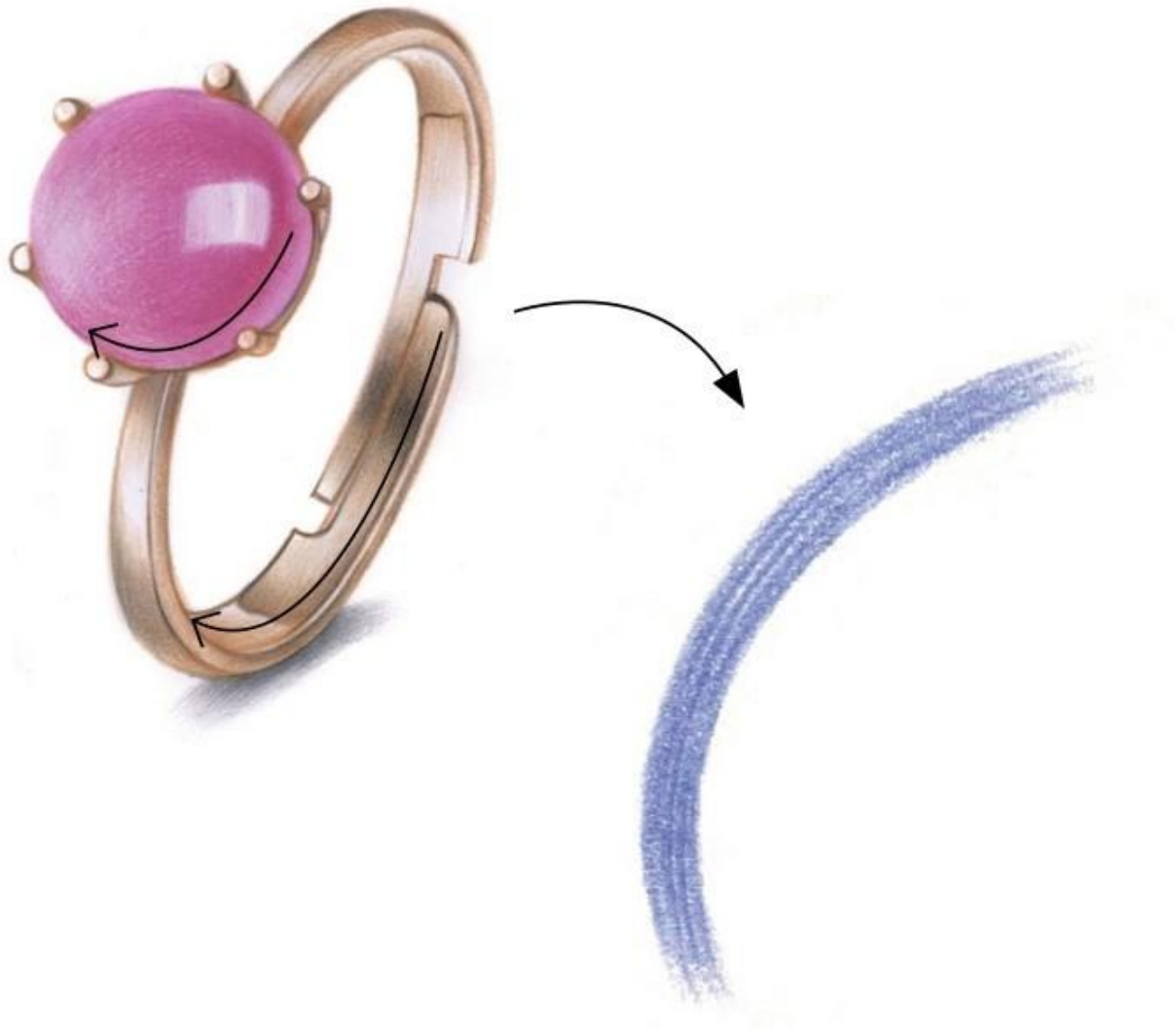
Coloring is done by drawing short and straight lines, which are mostly used for detailing or painting small areas.



The details of the clip are shown in more short straight lines.

arc

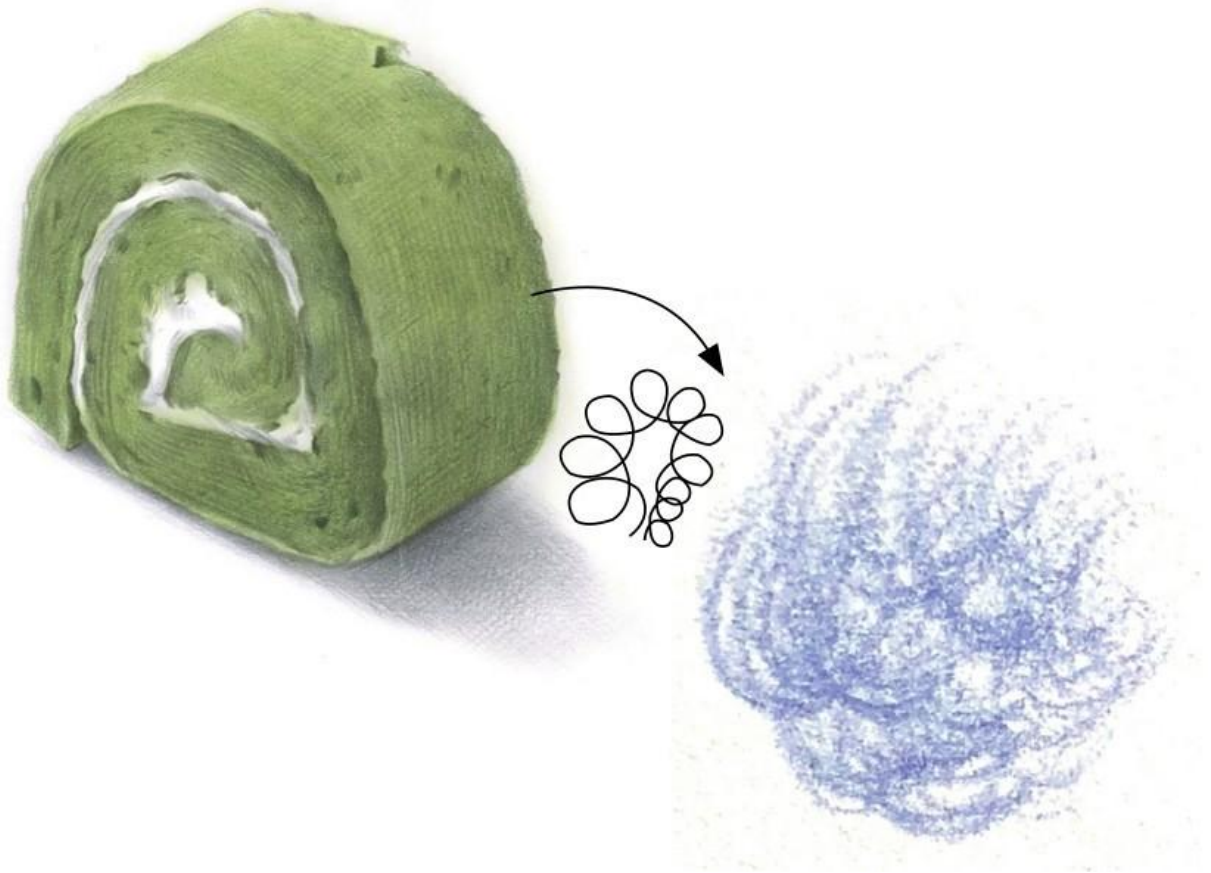
Draw with curves that are "parallel" to each other, keeping the curvature of each line as consistent as possible, mostly for drawing spheres or rings, etc.



Curved lines are used in both the gemstone portion of the ring and the ring portion.

coil

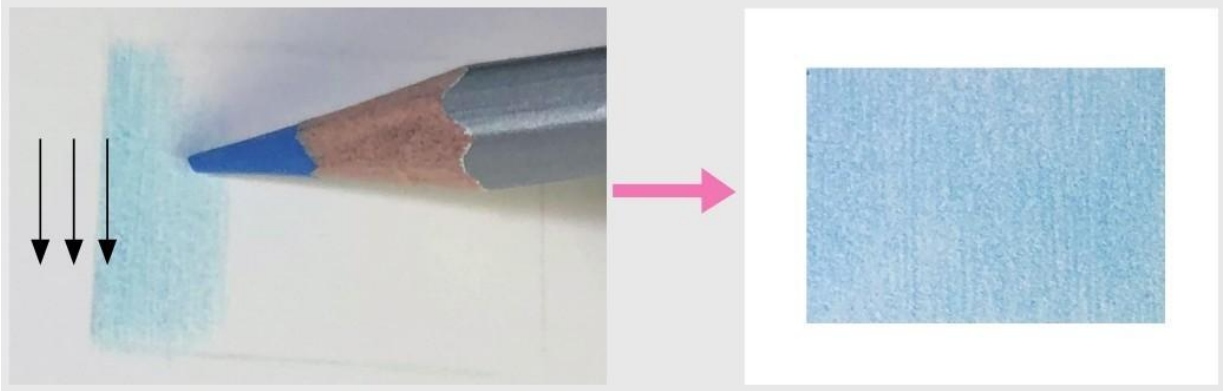
By drawing circled lines that cross and overlap each other and fall on the paper, a furry feeling can be created.



The edges of the rolled core cake are slightly fluffy and can be embellished with a small amount of looped wire.

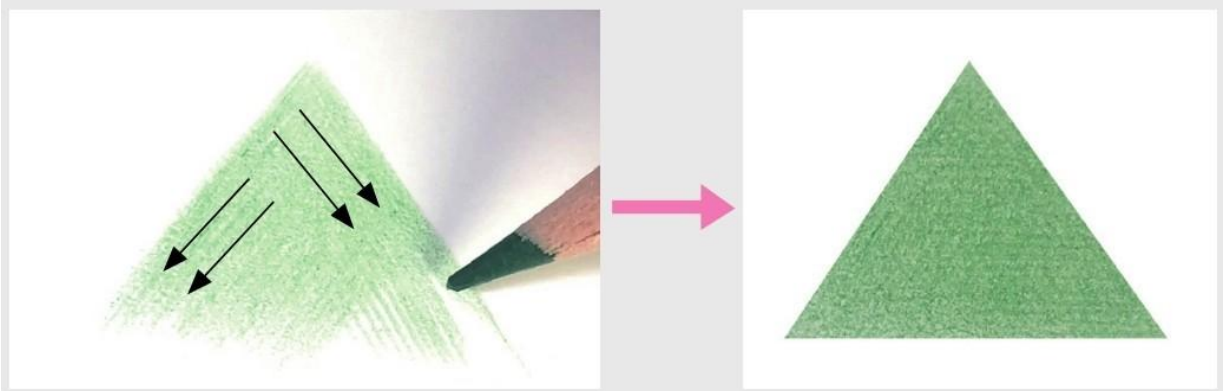
2.3 Simply learn to flat paint

The first step in learning to paint with colored pencils is to learn to paint flat, controlling the shades of color by the strength of your hand.



a. Rectangular flat coating

Paint the rectangle evenly by lining up the lines in one direction. Remember to lighten the outline lines before applying the color.



b. Triangular flat coating

The triangular color blocks are arranged overlappingly by lining them up in different directions to give an even and detailed final color.

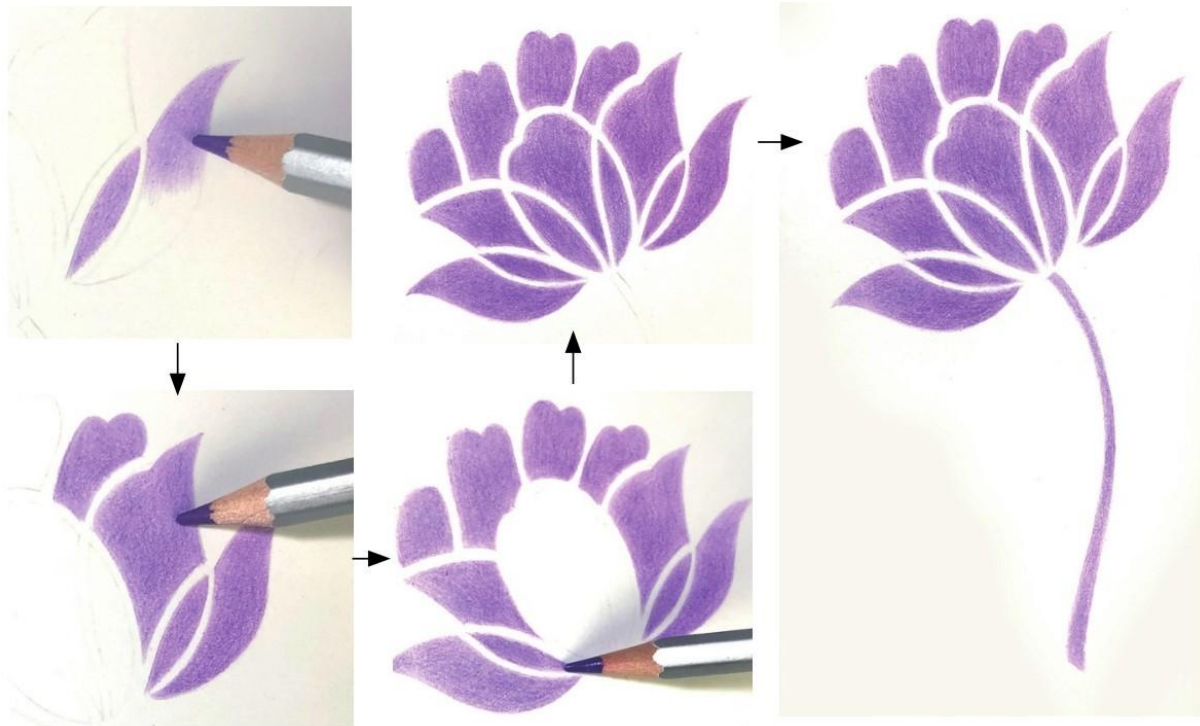
You can also try flat painting on other basic shapes. This exercise also hones your modeling skills, and flatness is the key to drawing basic geometric forms other than circles.

[Practice] Coloring shapes using the flat painting method

Let's get a firmer grasp on the flat painting technique by coloring a floral pattern below



1 Before starting to draw, use a plastic eraser to lighten the pencil lines, ensuring that the paper is clean and erased to the point where the marks are faint and there are no visible pencil marks.

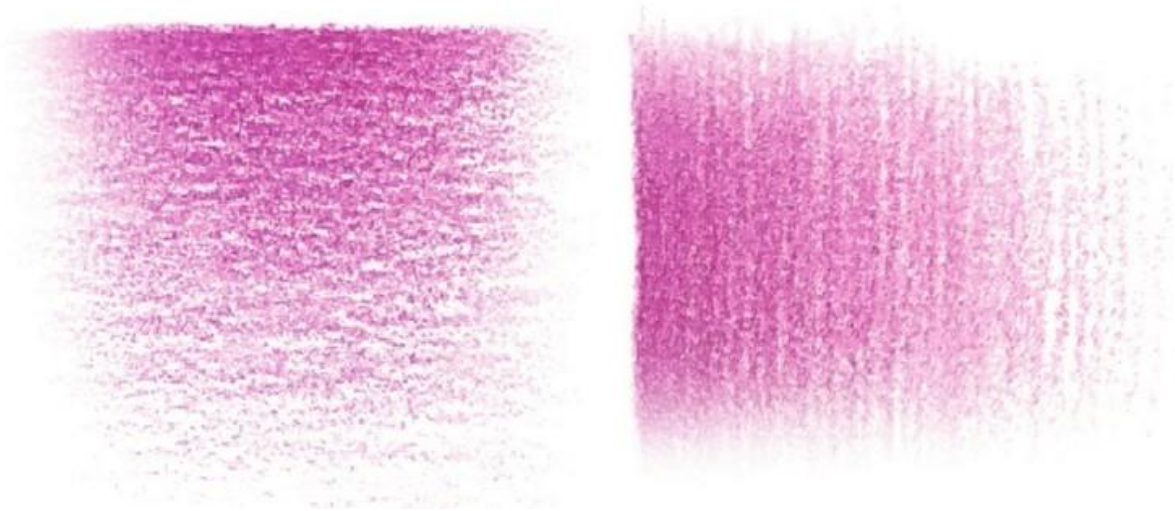


2 Choose a colored pencil of your favorite color and color within each small block of the pattern, making sure that the colors are even and detailed within the same block, but also that the colors are the same from block to block and do not vary in shade.

Don't be afraid to go backwards and repaint the areas you have painted before until the colors are even throughout the picture.

2.4 Learn to draw gradients

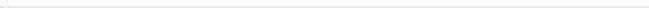
2.4.1 Drawing monochrome gradients by controlling the strength of the brush



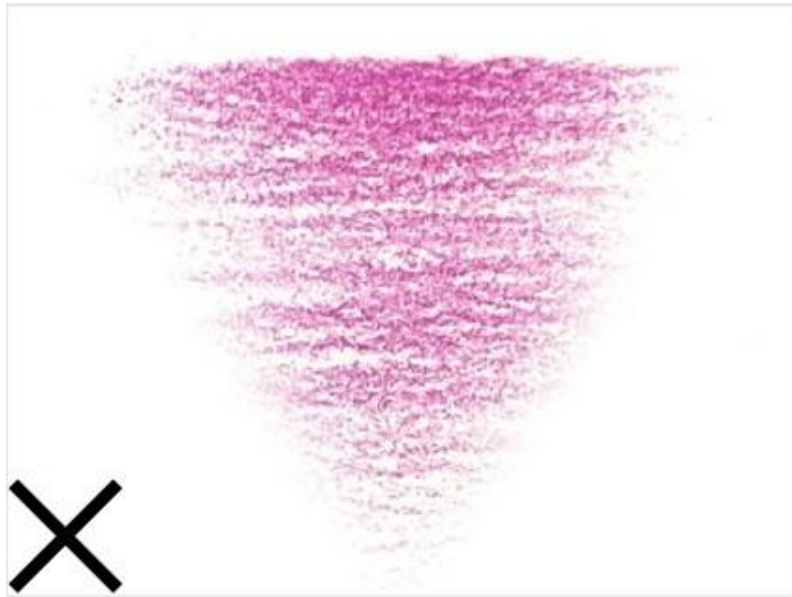
Control the shade of color by the strength of your hand, and also make the color deeper by stacking layers of color to achieve a dark to light (or light to dark) change effect from one side to the other.

Hint: Be sure to pay attention to the keyword "gradual change", and make it gradually lighter, not suddenly.

Commonly drawn gradient errors



Only the initial few strokes are very strongly colored, then almost the same intensity of brushwork continues to the end, and stops without drawing a lighter line by the end.



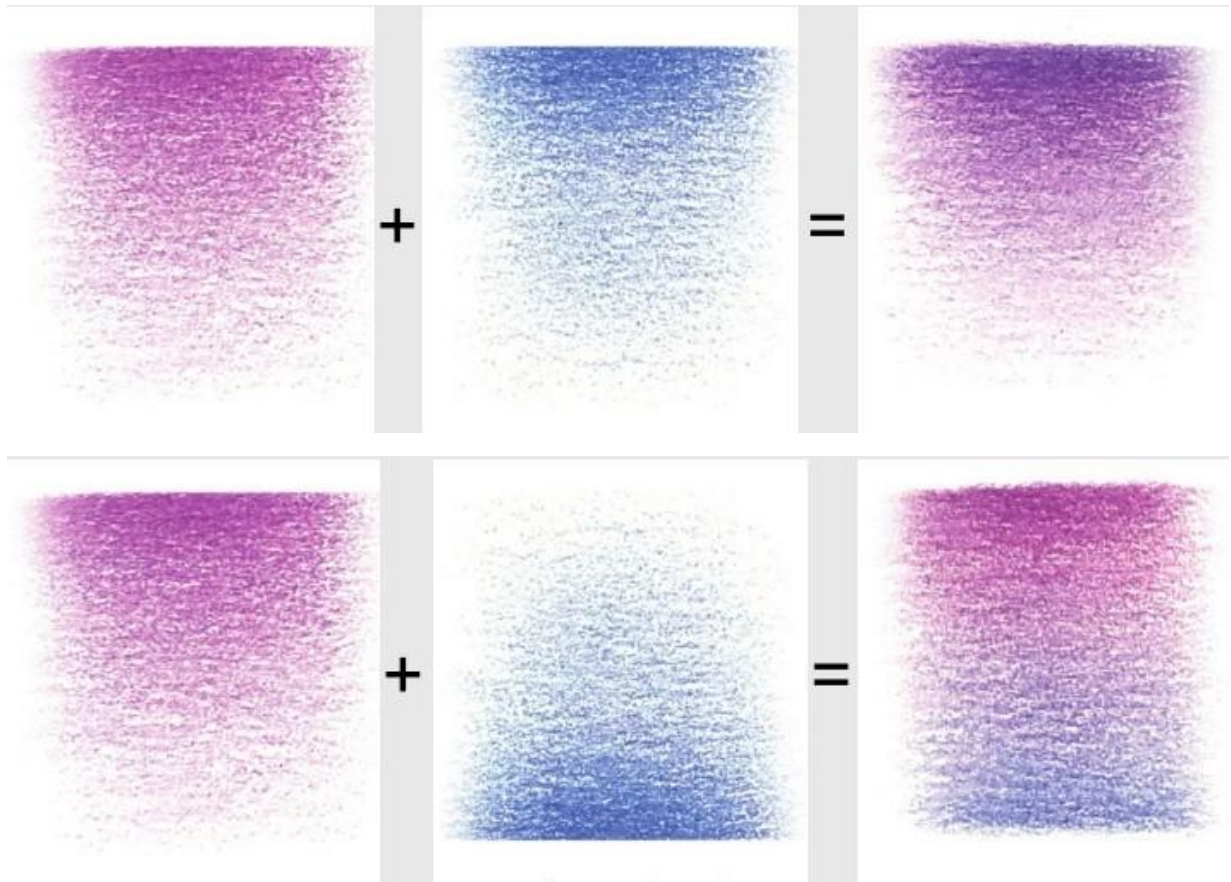
There are gaps in the middle of the lines, the transition is not natural, and the color blocks unconsciously become triangular and the lines get shorter.



The single line is light at one end and heavy at the other, resulting in the entire gradient block becoming both lighter from top to bottom and lighter from right to left, and the transition is unnatural, and the lines are not oriented in a parallel manner.

2.4.2 Using Transition Articulation to Draw a Two-Color Gradient

Different directions of gradients stacked together will give different effects, so you can find your favorite colors to try.



[Practice] Fun Gradient Coloring Exercise - Making Color Cards

The necessity of color cards: drawing color cards is actually a slightly boring thing, but you must be patient with it, because we all use different brushes, and you may copy and learn from other brands and models of brushes, and the color numbers will be different, so it will be easy to find the corresponding color numbers in your own color pencil cards by the colors shown on the paintings you want to copy.



When you are making the color cards, you can choose your favorite pattern to color. Common patterns are rectangles and circles, and it is recommended to choose a gradient coloring method that will reinforce the gradient technique.



205



217



105



225



106



193



107



133



108



125



185



123



184



124



183



128



Correct swatch color arrangement.

×

217



140



115



110



129



119



106



121



Wrong swatch color arrangement.

When making color cards, it is recommended that you sort the colors according to their shade, not just according to the color scale or according to the default order in the pen box.

tip

When the brushes we use and the brushes we use to copy the study work belong to different models, you can find similar colors on the two color cards to copy.

106



Green Glow oil-based colored pencils

407



Red Glow Water Soluble Colored Pencils

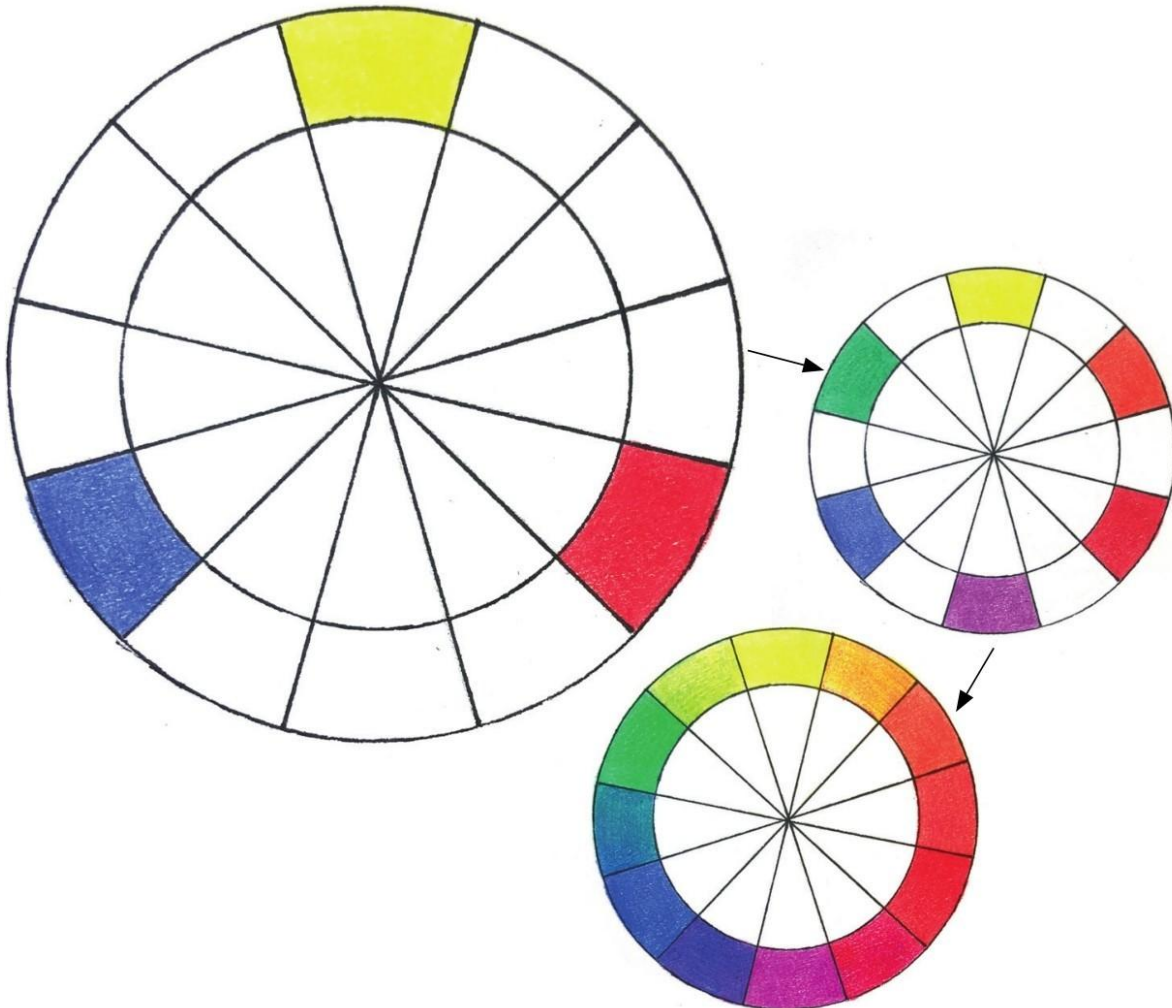
For example: the book uses Green Glow oil-based 120 color pencils, the case used is No. 106 yellow, the actual color pencils we use are Pfeiffer Red Box water-soluble color pencils, find No. 407 on the color card and the book's No. 106 yellow closest, you can choose No. 407 to draw.

Tip: If you use water-soluble colored pencils and oil-based colored pencils without adding water, there is not much

difference between the results, so don't mind.

2.5 Stacking for great looking colors

2.5.1 Color principles that must be understood



primary color

The primary colors are the "basic colors" that do not have to be mixed with other colors, but can be mixed in different proportions to produce other colors. The colors we see with the naked eye are usually made up of three basic colors: red, yellow and blue, also known as the three primary colors.

intermediate color

The three primary colors are added two by two and the third color obtained is called intercolor, i.e. green (yellow + blue), orange (yellow + red) and purple (red + blue).

composite color

The interstitial colors are added two by two and the color obtained is called compound color, i.e. orange-yellow (yellow + orange), orange-red (orange + red), purple-red (red + purple), blue-violet (blue + purple), blue-green (blue + green) and yellow-green (yellow + green), six colors.

brightness

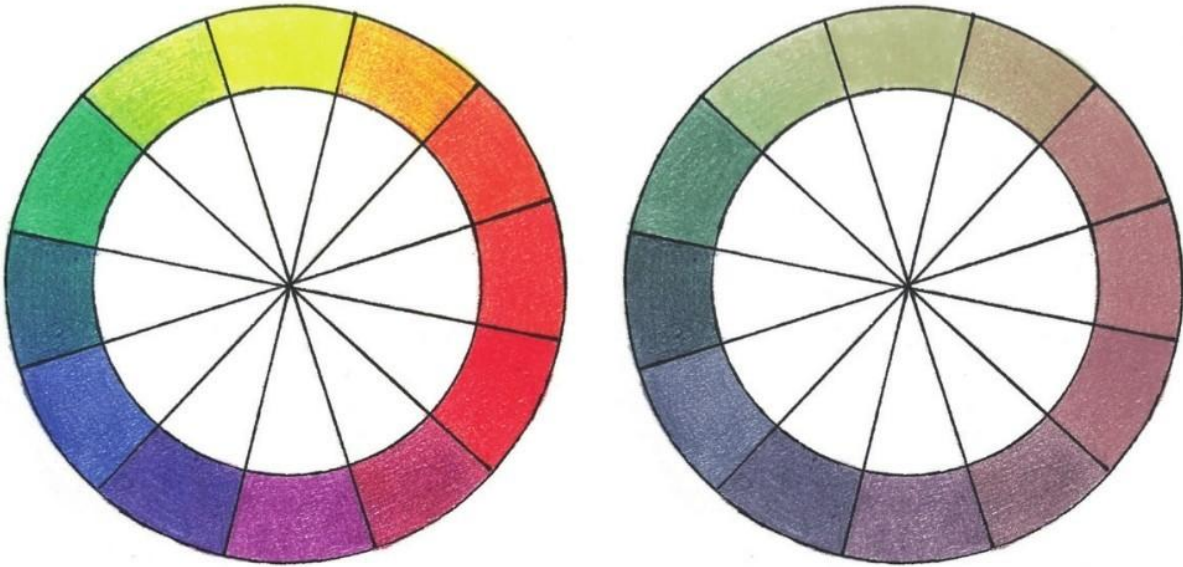
Brightness is the degree of lightness or darkness of a color. By adjusting the strength of your hand and the number of layers of overlapping colors, you can control the shade of the color. The color is strong in the areas with heavy strokes and light in the parts with fewer layers of overlapping colors.



saturation

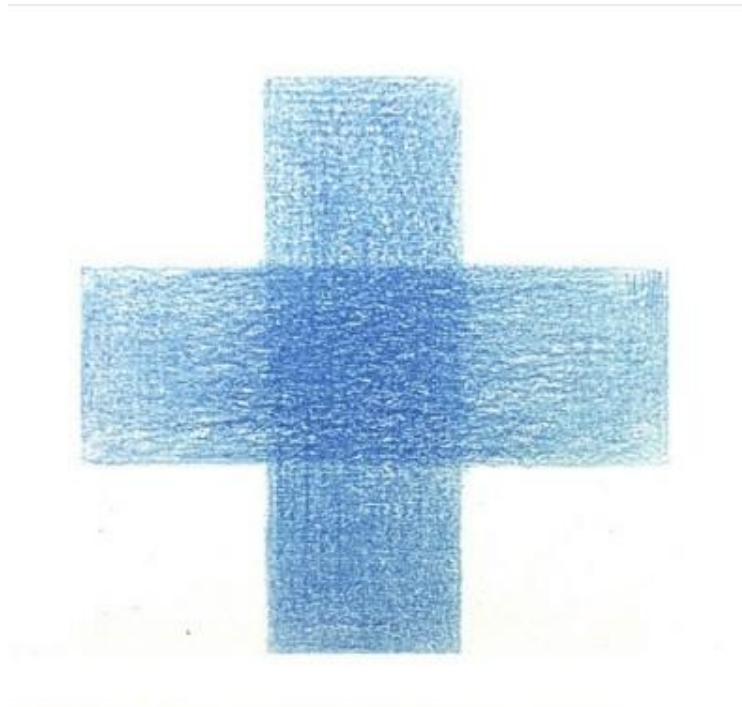
Saturation is the degree of vividness of a color. The more vibrant the color the higher the saturation, and vice versa the lower. A more saturated image will look more visually appealing, while a less saturated image will be duller and more dull.

If black or grey is mixed with colored pencils, it is easy to reduce the saturation of the color, so try to choose a pure color and apply it thickly to increase the saturation. Therefore, choosing the right color and adjusting the saturation to the best is also important in painting.



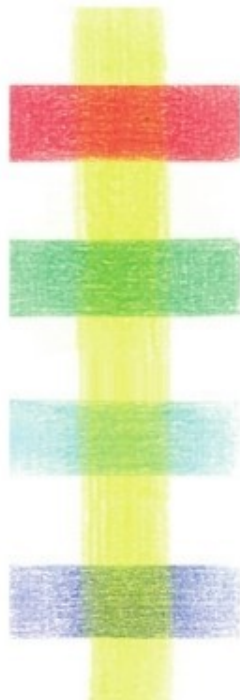
[2.5.2 Overlaying colors](#)

Overlaying any two colors of colored pencil can give a new color, and overlaying neighboring colors can make the color deeper or lighter. When we don't have a full range of colors, we use the overlay method to increase the number of colors in the picture.



monochrome overlay

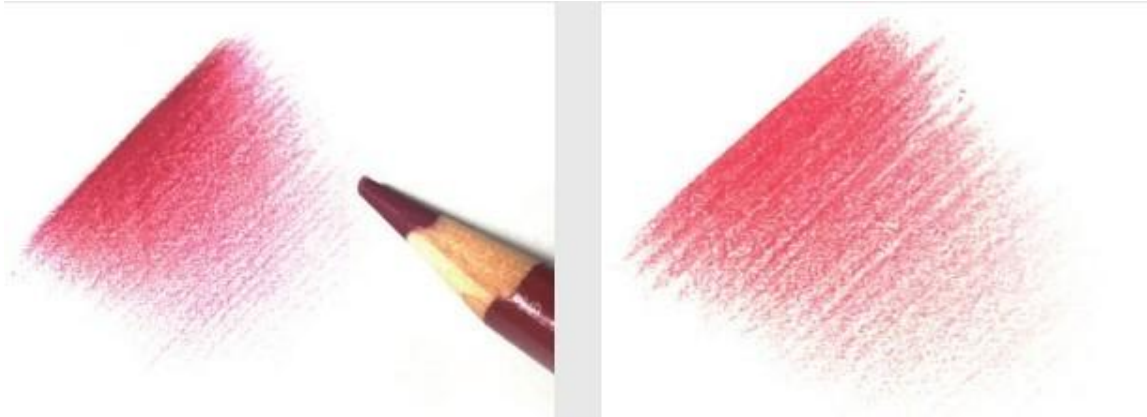
Single color overlays can be used to deepen the color, with the overlapping parts becoming more intense.



two-color overlay

A two-color overlay gives a new color.

2.5.3 Creating natural color variations



When you feel that the color you draw is not strong enough and deviates from what you expected, the most common way to deepen the color is to overlay neighboring colors. By overlaying colors of the same color family with little contrast in chromaticity on top of the previously drawn ones, you can play a deepening effect, and also overlay colors that we do not have in our colored pencils. For example, in the picture, the brick red is overlaid on top of the big red to form a third color, the deep red.

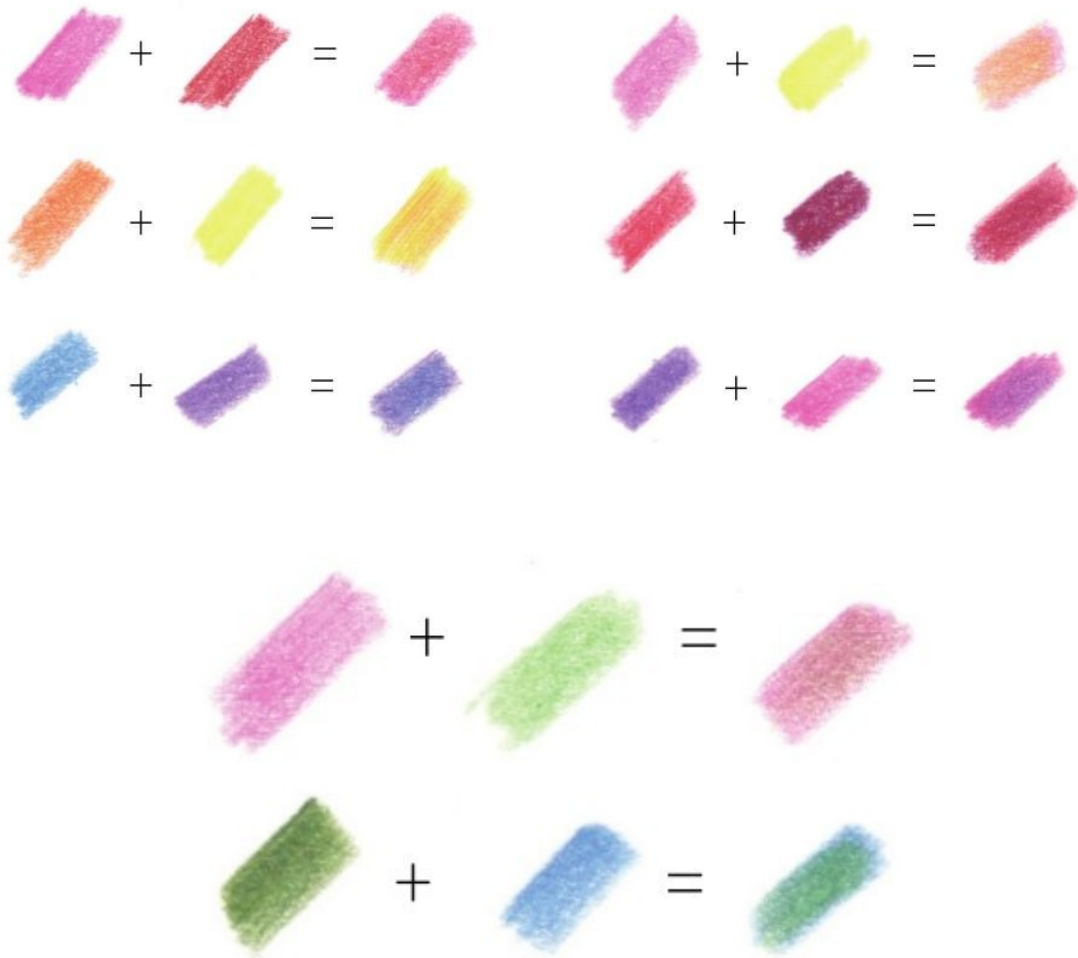
2.5.4 Enhancing the three-dimensional feel of the picture



The overlay of contrasting colors can both form a new color and give the picture a richer volume change on top of the original one. For example, if the blue color is overlaid on top of the lemon yellow, a green color can be formed. If the color is weighted inward on the left and right sides, a block of color with a sense of volume can be formed.

[Practice] Rich Tone Stacked Look

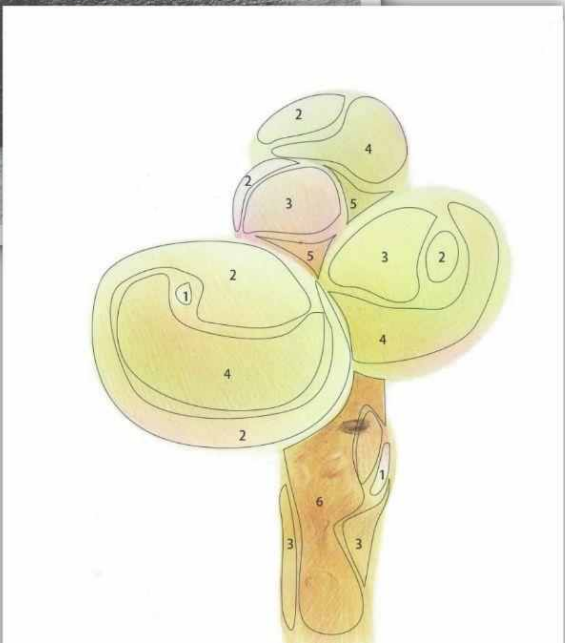
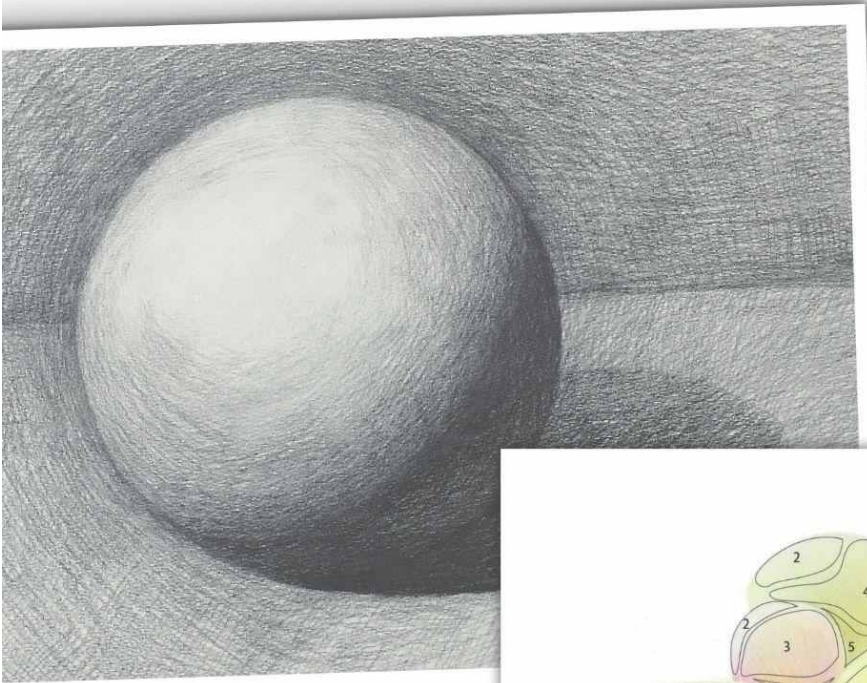
To get a soft, natural, and thorough overlay, apply the color with the right amount of force and brush strokes. Don't apply the first layer too hard, otherwise it won't go on well. For beginners, this step can be done by experimenting a few times on a draft before formal coloring.



Some colors overlap and become dirty, so it takes experience with multiple color overlays and many tries to get it right, so we must practice a lot.

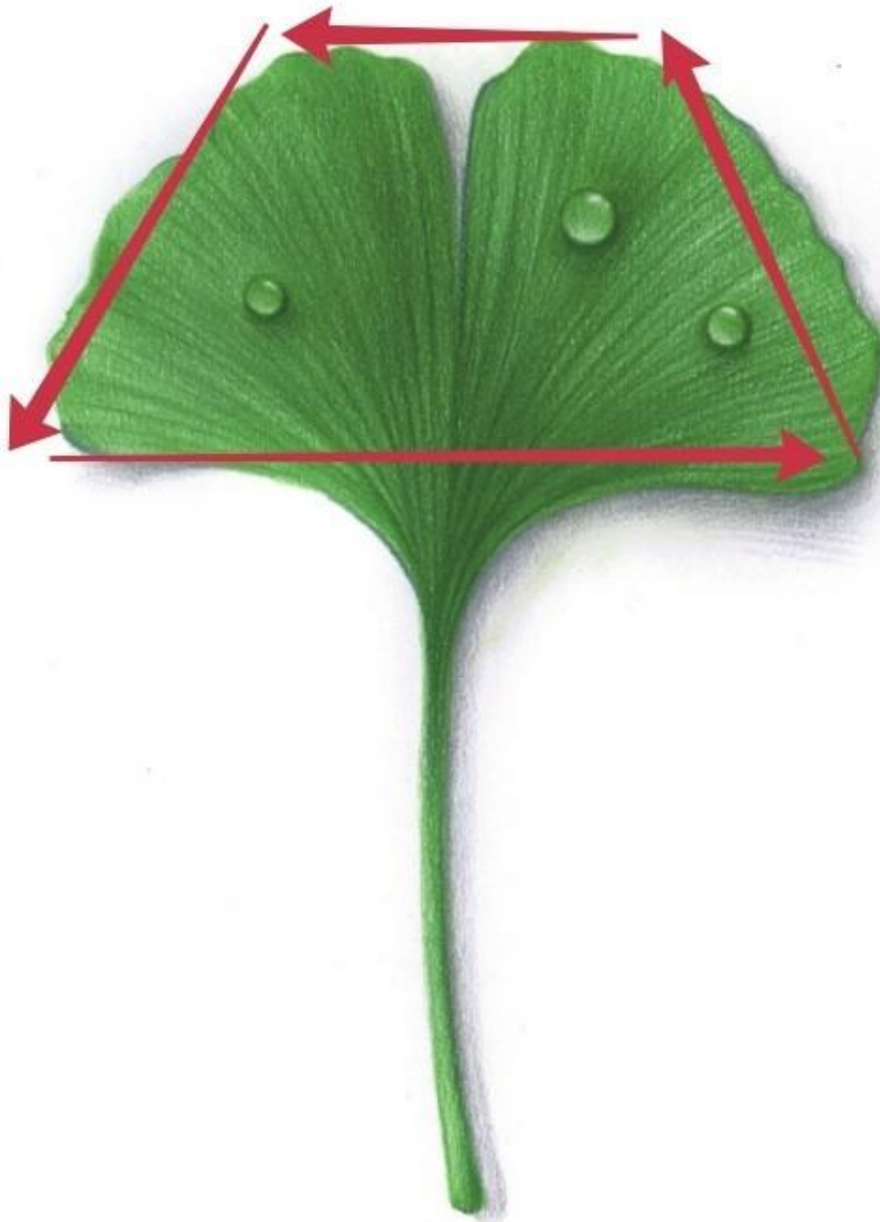
Chapter 3 Drawing techniques in sketching that work here

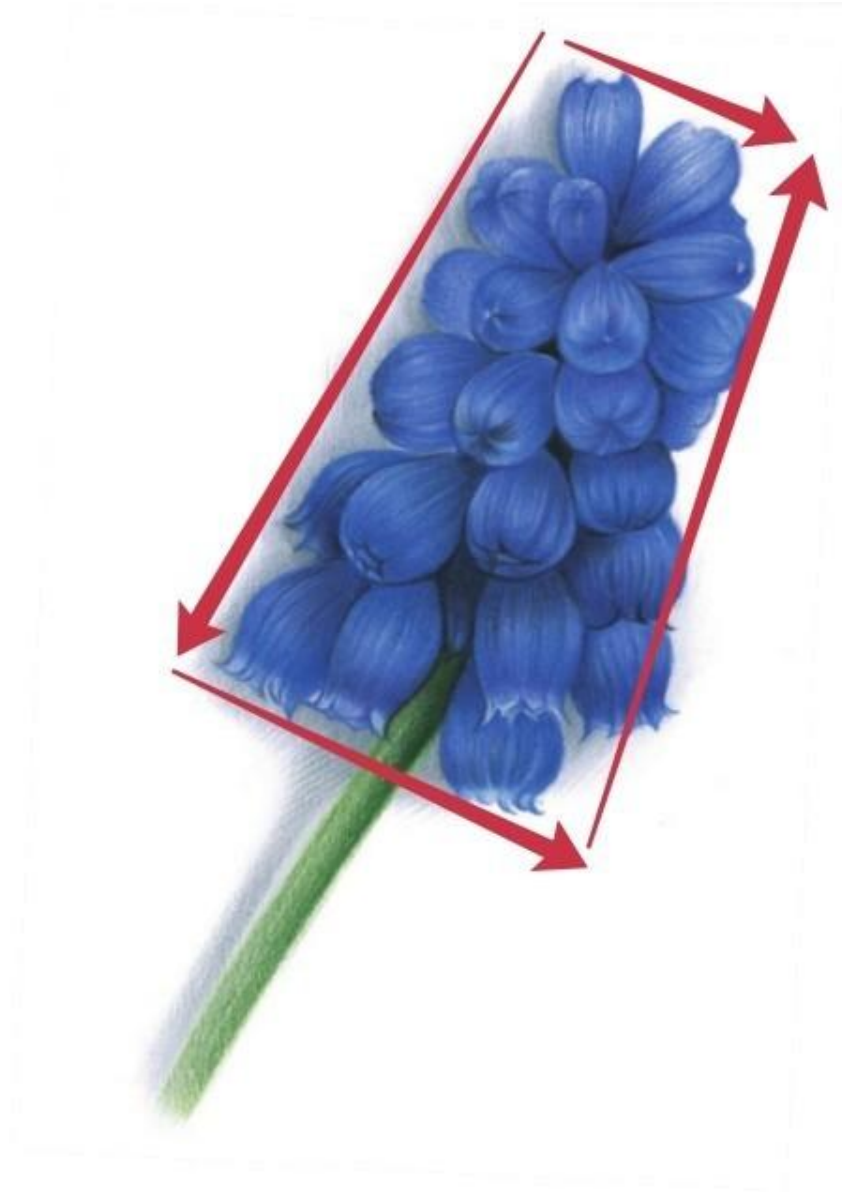
The technique of colored pencil drawing is mostly the same as that of sketching. This chapter starts from the basic technique and explains about the drawing skills of colored pencil drawing, so that readers can better draw a complete painting.



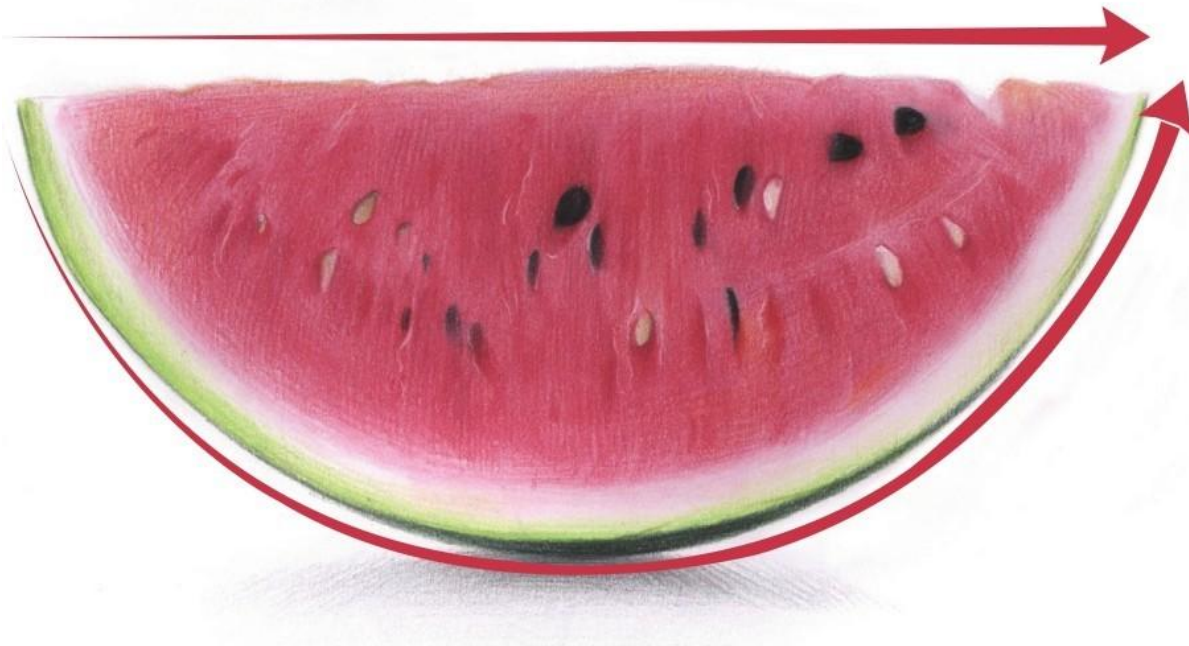
3.1 Use geometry to generalize form

In the big world, every object has different shapes. Before starting the drawing, we can find the geometry that is similar to the object by observing the general outline of the object, and draw the shape of the object by the aid of geometry.





The upper part of both the ginkgo leaf and the hyacinth can be seen as a trapezoid.

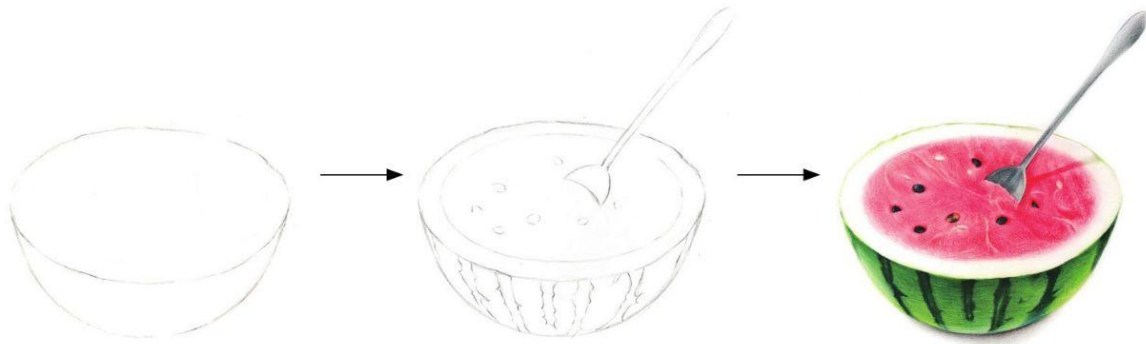


A watermelon can be seen as a semicircle, and most watermelons cut in pieces approximate a fan shape.



The ice block can be seen as two squares with a slight overlap in the middle.

[Practice] How to generalize the outline of an object

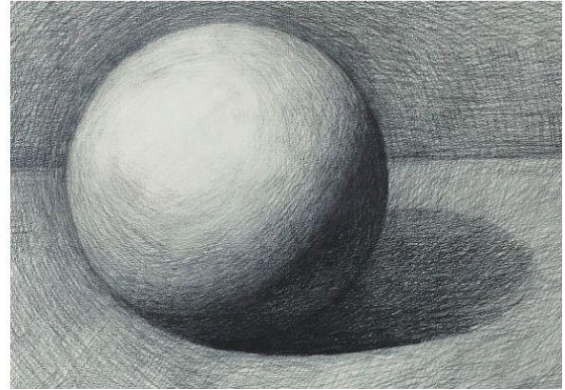
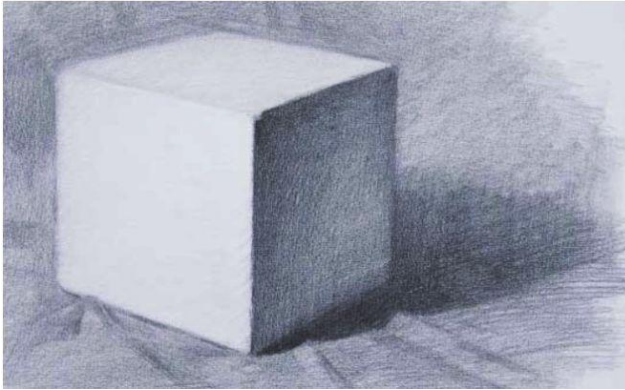


Before drawing the watermelon, we look at it as a half sphere, then draw a half sphere with approximate left-right symmetry through an ellipse and two curved lines to get the basic outline of the watermelon, and then do a more detailed outline carving on top.

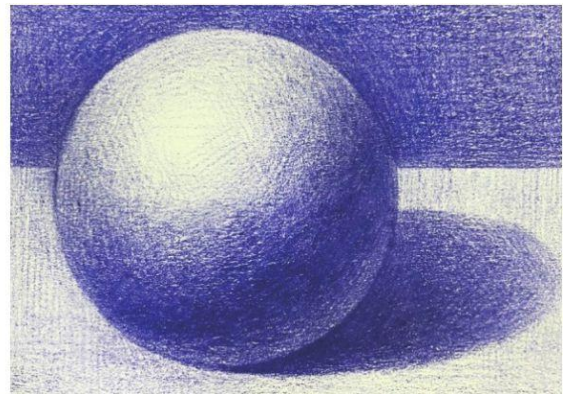
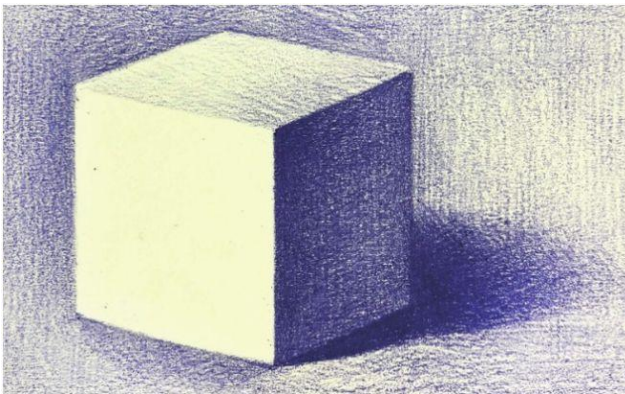
3.2 Learn to represent the light and darkness of objects

3.2.1 Effect of object shape on projection

sketch



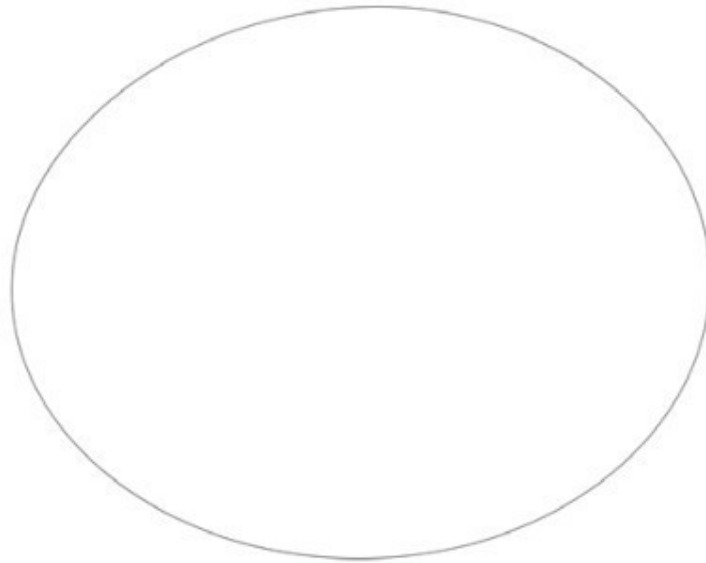
color pencil drawing



Objects have different shapes and projections from the same light source. For example, the shape of the projection of a sphere is different from that of the projection of a square, which is roughly triangular in shape, while the shape of the projection of a sphere is semi-circular. The lengths of the two projections are also different, with the orthomosaic projection being slightly longer than the spherical projection.

3.2.2 How to represent the light and dark relationships of objects through colored pencils

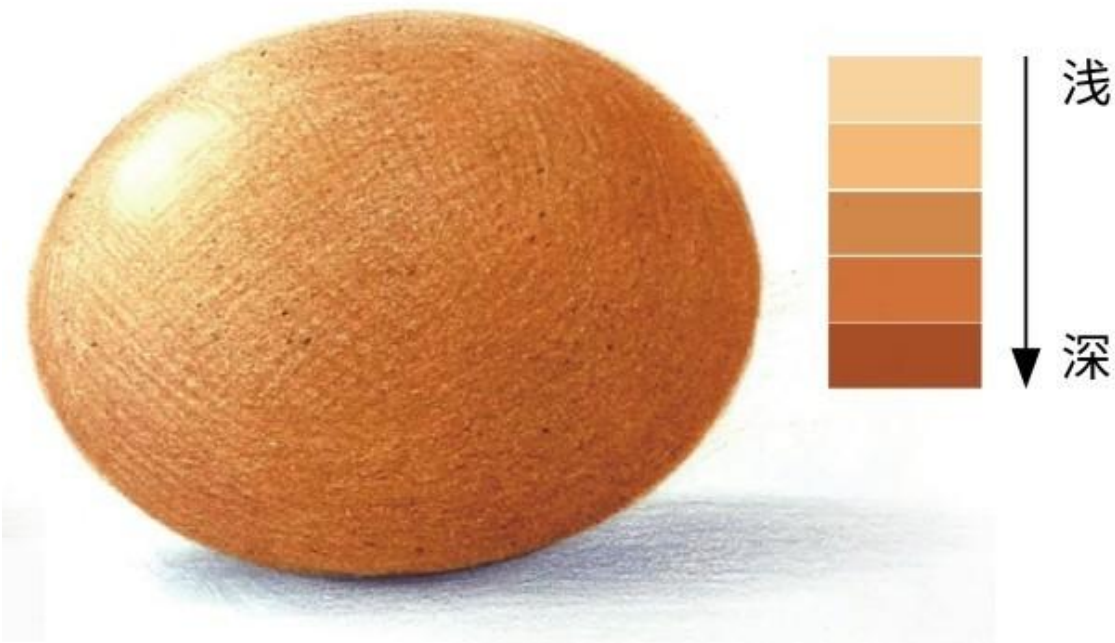
When we intend to draw an object, the first thing to observe after starting the draft is the relationship between light and dark. A good relationship between light and dark will show the volume of the object better. If you find it hard to see the object with color, you can imagine it as a black and white sketch, and then spread the color according to the shade.



First determine the shape of the outer contour of the object.



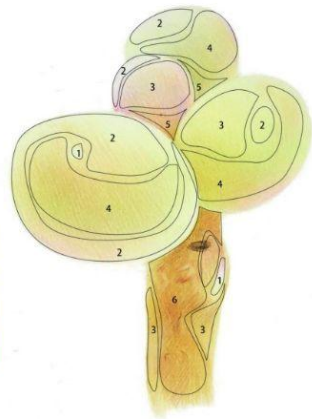
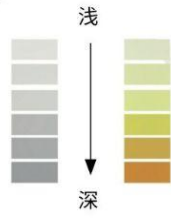
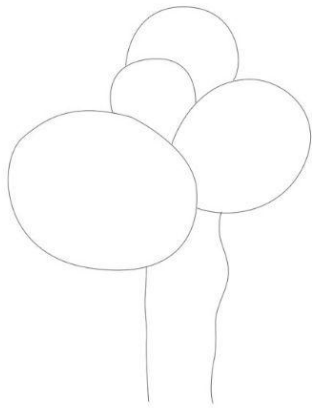
The division of egg light and dark relationships under black and white sketching is roughly divided into 5 shades of chromatic variation.



The division of egg light and dark relationships under colored pencil is similarly divided into 5 shades of shade variations.

For objects represented by colored pencils, beginners may feel overwhelmed, and even if they find the right color, they may not be able to show the sense of volume.

In fact, we can likewise look at the object as a black and white object, find out the contrasting relationship between light and dark, and then represent it by the colors we actually see.



As shown in the figure, you can roughly see the shades from 1 to 6. Usually, when there are overlapping parts of the object, the color in the corner is the darkest, i.e. the 5th shade. Learn to observe the color shades of objects, summarize the rules and experience, in order to draw more complex objects in the future, the same handy.

Tip: The ambient color of the object can be painted lightly after the overall coloring, so as not to steal the thunder of the main color or paint it too deliberately and rigidly.

3.3 Most common rules of composition

Appreciating a painting requires four steps: one looks at the composition, two at the color, three at the light and shadow, and four at the brushwork. Obviously, composition has a very important role to play. Let's talk about the common rules of composition in painting.

1. Horizontal line composition



A common rule of composition, often used in landscape painting, such as in seascape painting, figures and still life are mostly objects horizontally arranged.

2. Vertical line composition



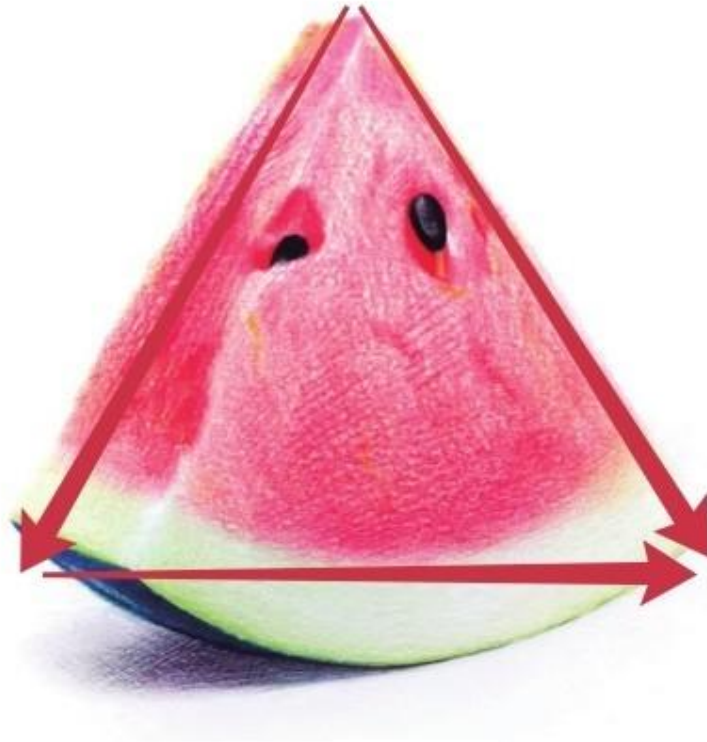
Contrary to the horizontal line, this composition is mostly a vertical arrangement of objects. If there is only a single object at this time, it is recommended that the centering process, otherwise it is easy to feel the picture left and right out of tune.

3. diagonal composition



The diagonal composition will be a bit more dynamic than the first two, but it is not recommended to be completely evenly divided diagonally, it will have too much of a rigid feel, a slight stagger will look more harmonious.

4. Triangular composition



The upward triangular composition is the most stable compositional form and is often used for the shape of the object itself, or the placement of still life.

5. L-shaped composition



The L-shaped composition is also a stable compositional form that approximates a triangular composition, and when used in the drawing of a figure case, the face is usually facing in the direction of the side with a large white area.

6. C-shaped composition

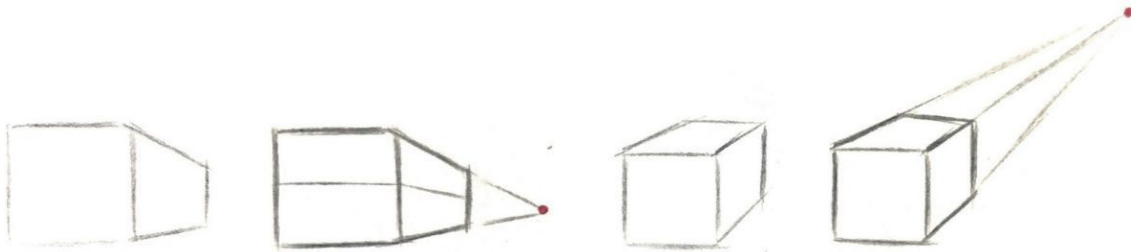


This is a form of curved composition, there will be an extended visual feeling, but you need to pay attention to the left and right area of objects in the whole picture, the left side of the legend should not be higher than the right side, otherwise there will be a feeling of falling.

3.4 The not at all difficult principle of perspective

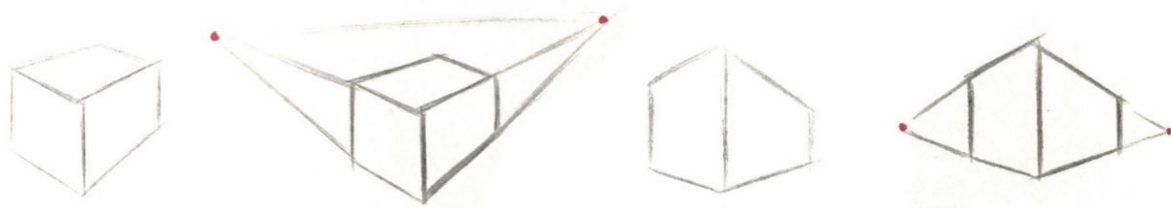
Perspective is ubiquitous in our life, it is not like many people think that only architectural landscape has perspective, in fact, any object we see in life has its own existence of perspective. If you want to draw a sense of volume with colored pencil, you must find and reflect the perspective relationship when you start to draw, in order to shape the sense of volume after coloring.

one-point perspective



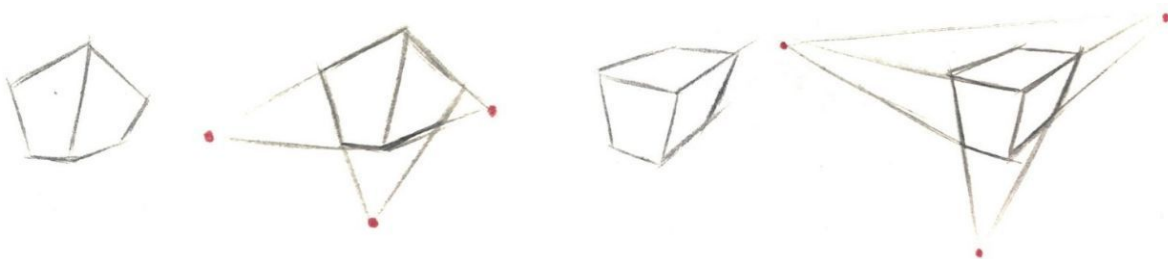
That is, there is only one vanishing point, and the vanishing point may be on the outside of the paper.

double perspective



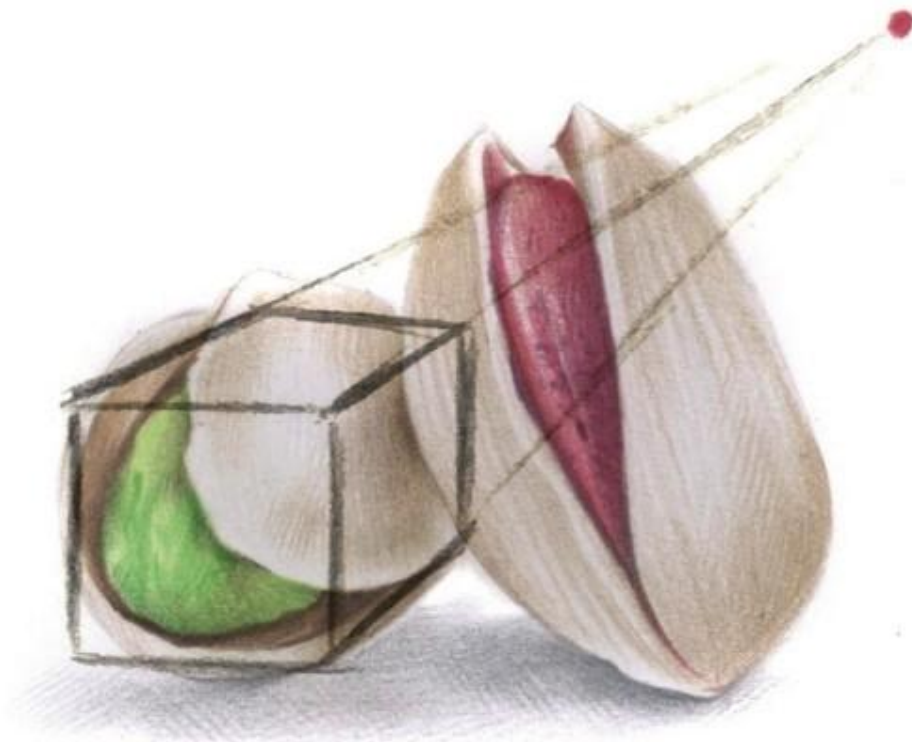
There are two focal points of the slash.

three-point perspective



There are three points of convergence of the diagonal lines, which spread outwards unable to converge to a single point. In one-point perspective and two-point perspective, our perspective is mostly approximately horizontal, but the angle of the object towards ourselves will vary; whereas in three-point perspective, we are mostly looking up or down.

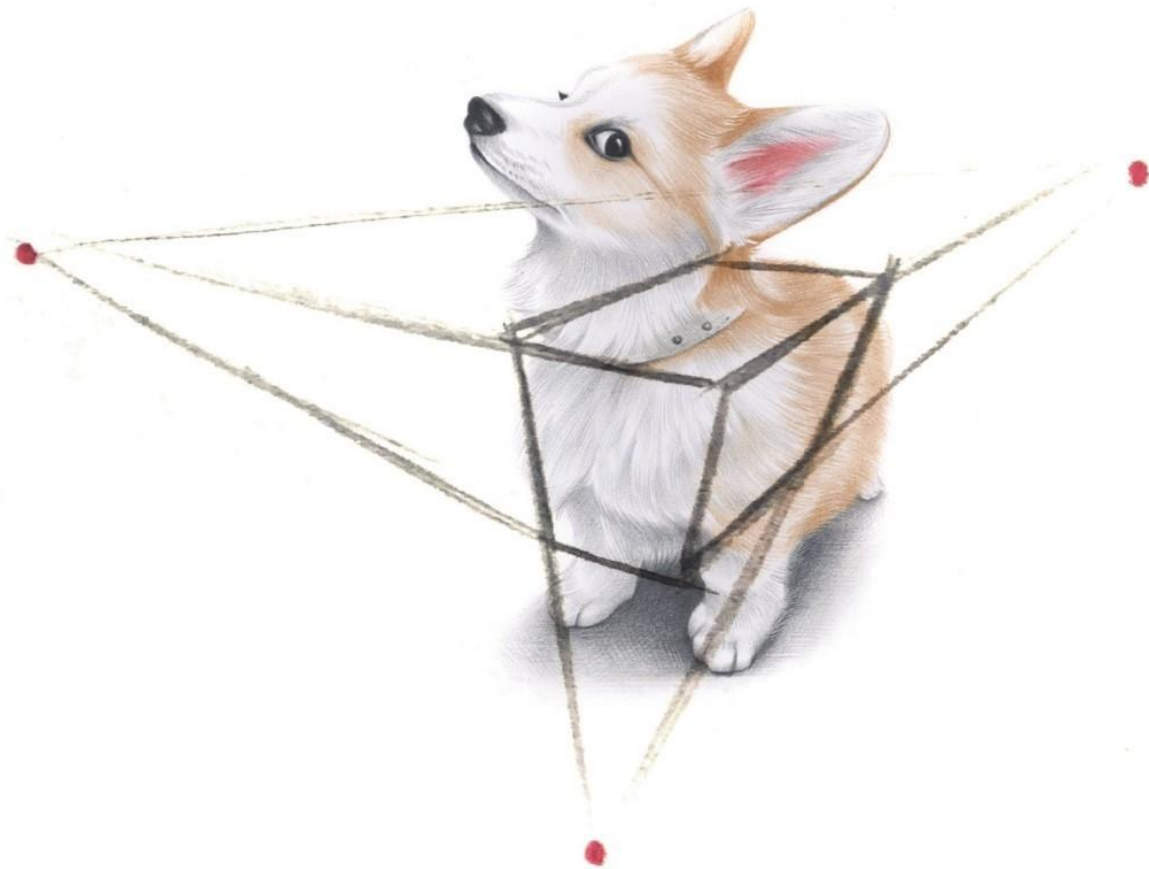
The so-called one-point perspective, two-point perspective and three-point perspective all refer to the final point of visual disappearance. As we all know from studying physics, we know that objects have a law of near and far, so the same one object, depending on the perspective, will show a different pattern of perspective.



The perspective used for the pistachio lying down is a one-point perspective.



The perspective applied to the conch is a two-point perspective.



The puppy in the elevated view is utilized in a three-point perspective.

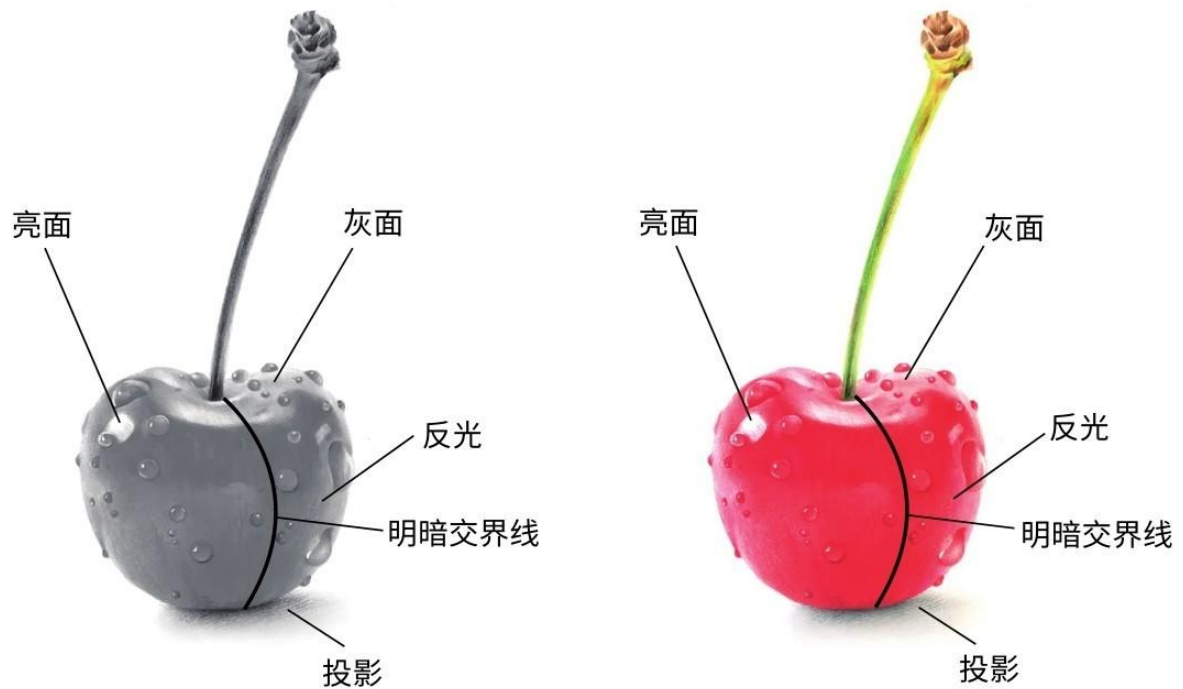
Tip: In drawing even a simple small object, you have to use the principle of perspective, so you must master the principle of perspective, only then can you better complete the picture drawing.

3.5 Top Five Tones in Colored Lead

Sometimes, when we can't find the light and dark of an object, we can see it by adjusting the picture to black and white color.

Students who have studied sketching know that there are "three major surfaces and five major tones" in sketching, which are especially important for the expression of light and dark objects. The so-called three major surfaces, that is, the back light surface, the light surface and the side light surface; the so-called five major tones, refers to the bright surface, gray surface, light and dark junction line, reflection and projection of five parts.

Objects are illuminated by light to produce a light-dark relationship. Since there is not necessarily only one light source, there may be many reflections and projections above the object, so you must observe carefully where they are located when painting, and the different angles of receiving light create different layers.



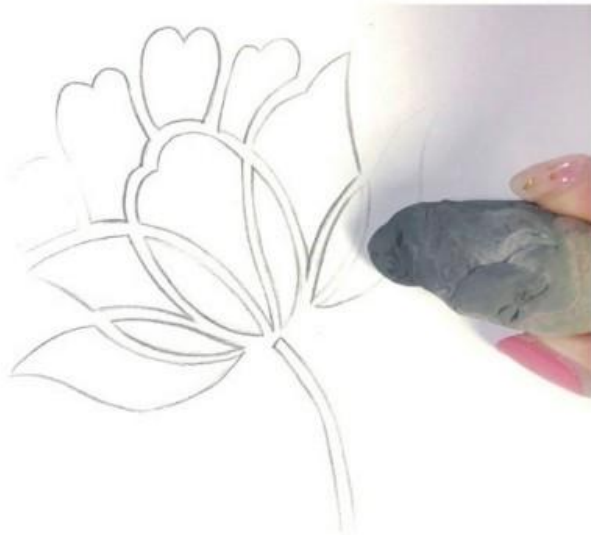
Light-dark junction line: usually the junction line of the darkest part of the object, mostly articulated with reflections and gray surfaces. Reflections: part of the darker part, not usually brighter than the lighter part, but will be lighter than the light/dark junction line. Highlight: the brightest part, not necessarily of a standard shape.

Middle tone (gray side): the line that takes over the dark and light areas, the area will usually be larger than the highlights and needs to be graded so that it changes gradually from dark to light.

Projection: the outer edges are mostly vignetted, with the part closest to the object being the heaviest, decreasing outwards.

3.6 The benefits of lightening line drawings are numerous

The purpose of drawing a line drawing is to determine the form of the object to be depicted before coloring. Some beginners think that after drawing a line drawing, it is a difficult thing to understand to erase the line drawing lightly before coloring. In fact, pencil sketches can easily be erased during the coloring process, which can make the edges of the object appear unclear and affect the final image.



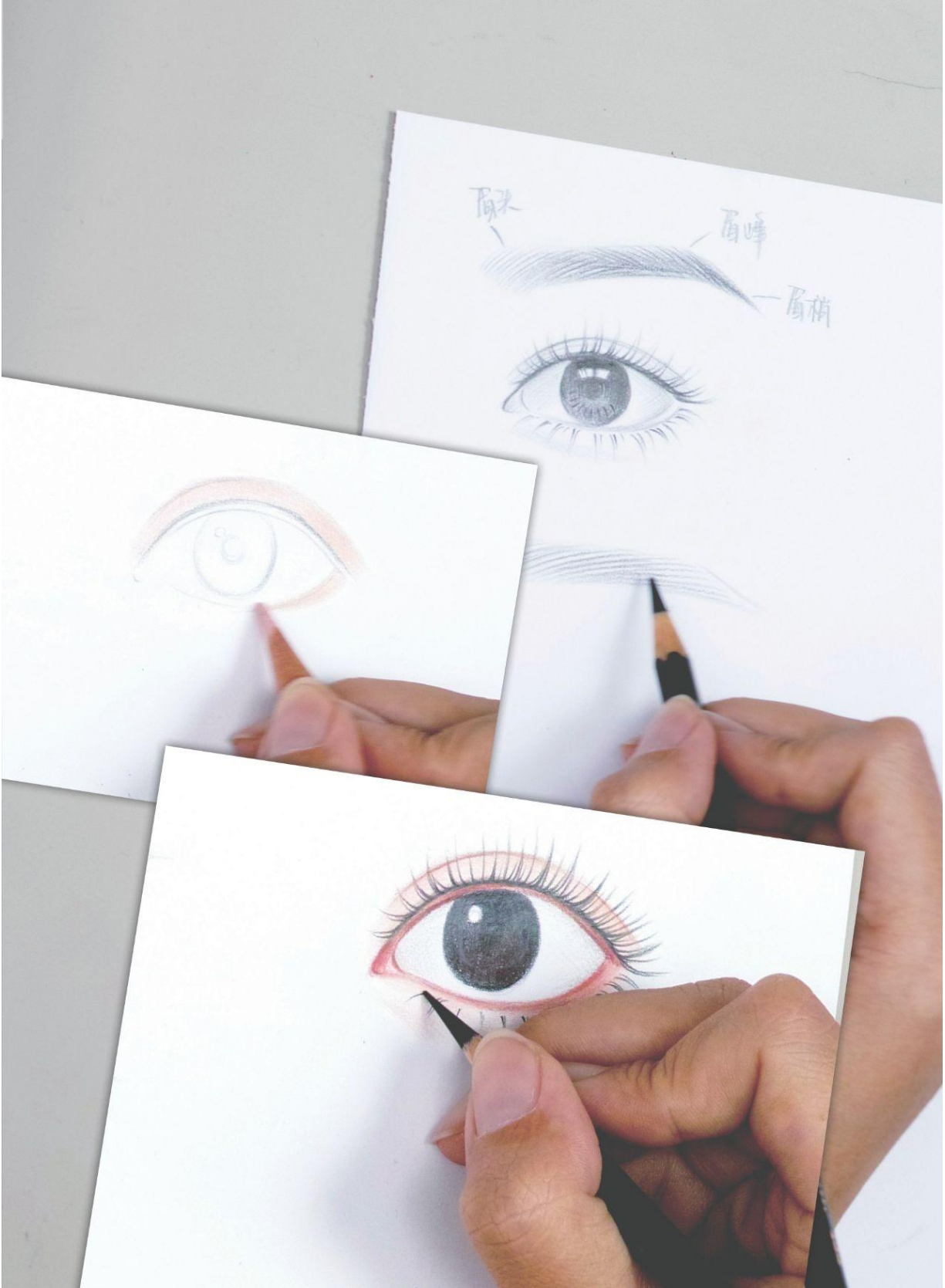
Using a malleable eraser to lighten the pencil lines will ensure that the paper is clean, and it is good to erase to the point where the marks are faint and there are no visible pencil marks.



In the picture on the left, the line drawing at the edge is not erased, and the light color will have dirty pencil marks; in the picture on the right, if the line drawing is erased before coloring, the coloring will look clearer and more beautiful after painting.

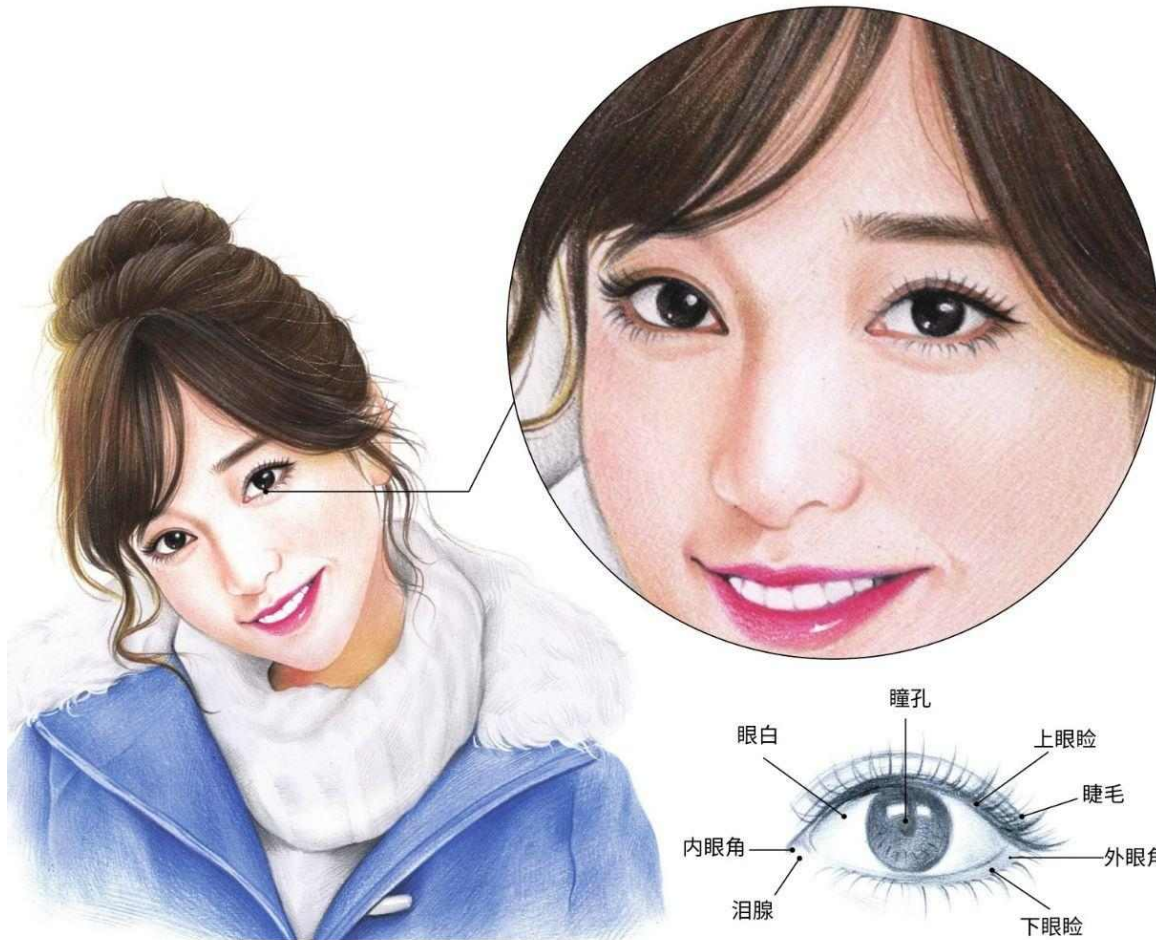
Chapter 4 How to draw the eyebrows and eyes of a beautiful girl

Character eyebrows and eyes is the focus of the drawing, this chapter we will learn about the drawing method of the eyebrows and eyes of young girls, carving a pair of moving eyes, you can make the character's expression more realistic, more delicate expression of emotion.



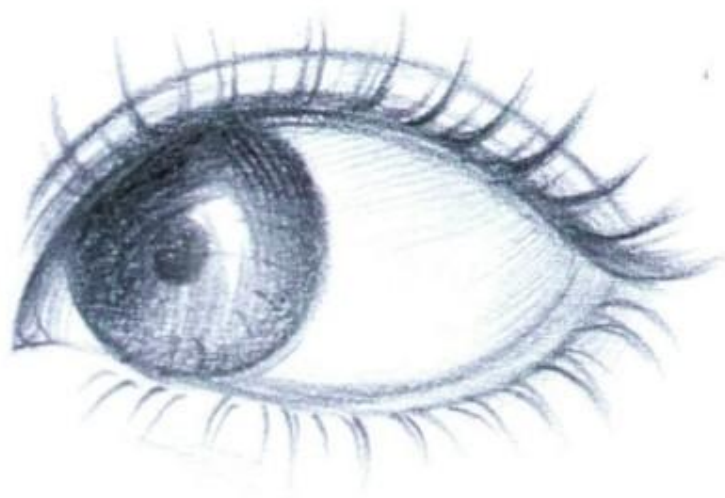
4.1 Structural analysis of the eye

The eyes are the "windows to the soul". Whether it is joy or sadness, confusion or anger, all can be expressed through the portrayal of the eyes. To draw a vivid eye, you must first understand its structure. The eye is the most evocative part of the character's five senses, and has a strong infectious power.



The structure of the eyes is more complex, and it is important to clarify the structure of the eyes when drawing in order to better draw the evocative aspects of the character's eyes.

knowledge point



The surface of the transparent tissue of the cornea is very clear and moist and creates a bright light. In a room where multiple beams of light are present at the same time, the eye will have one or two glare sections.

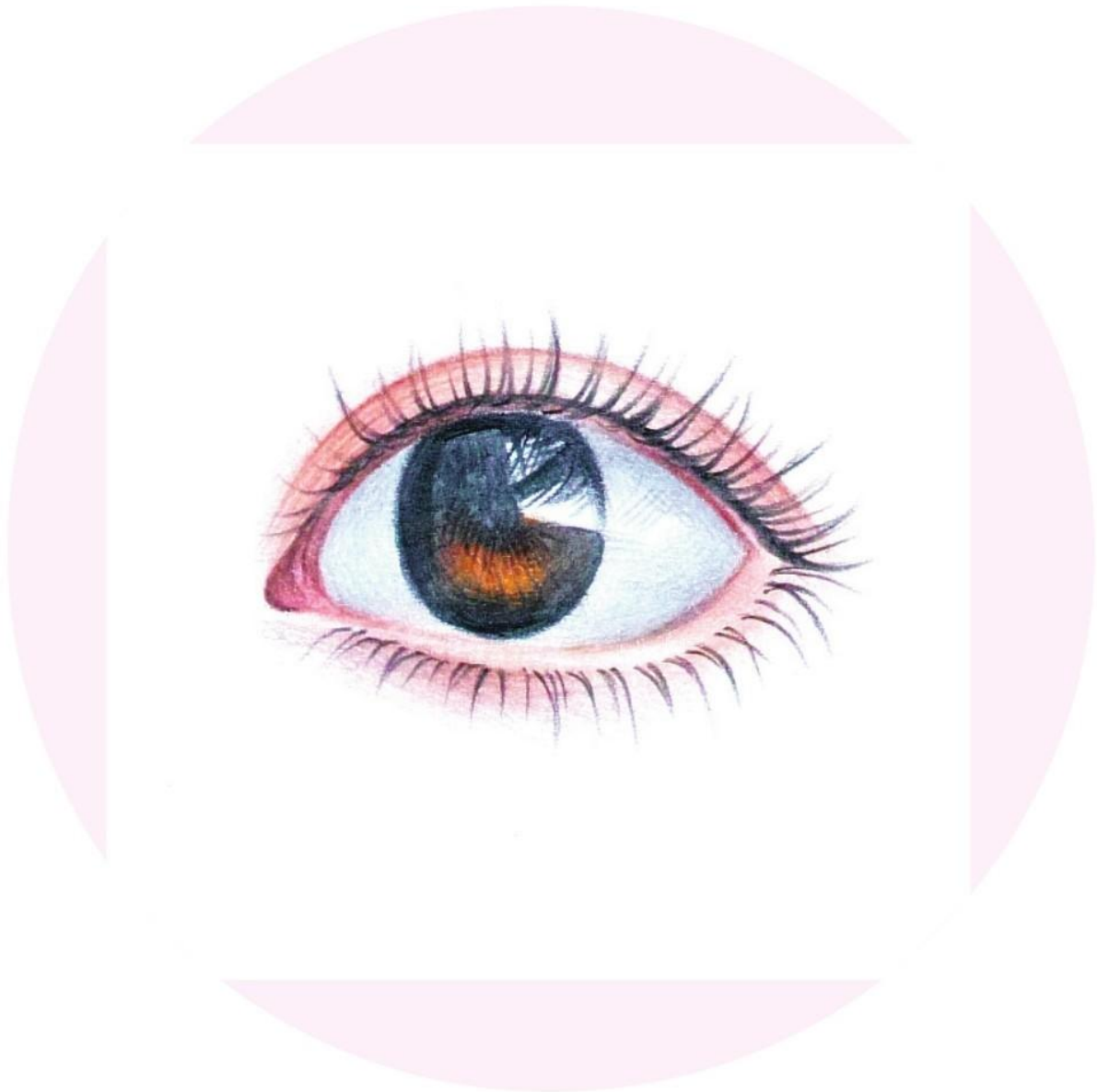


When the eyes are open, most of the upper eyelids are sunk into deep folds of skin.

[4.2 Drawing of multi-angle eyes](#)

In this section I will teach you how to draw the eyes at 3 of the more common angles.

[4.2.1 The frontal eye](#)



Drawing points

At a frontal angle, the eyes are fully open and every part is clearly visible. When drawing, draw the outline first, then show the structure, and keep carving. In the whole

eye, the pupil is the darkest. Pay attention to the thickness of the upper and lower eyelids, and the structure of the eye and the bag is in the shape of a triangle, so that the eye has a more three-dimensional appearance.

Color used



132



192



189



130



140



232



118

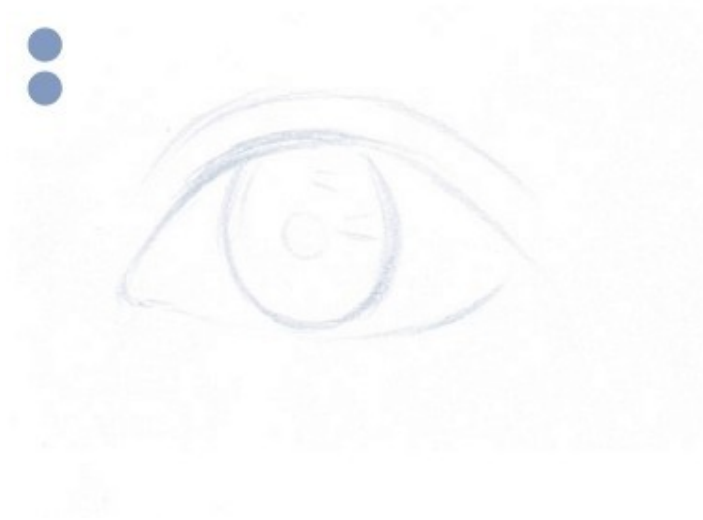
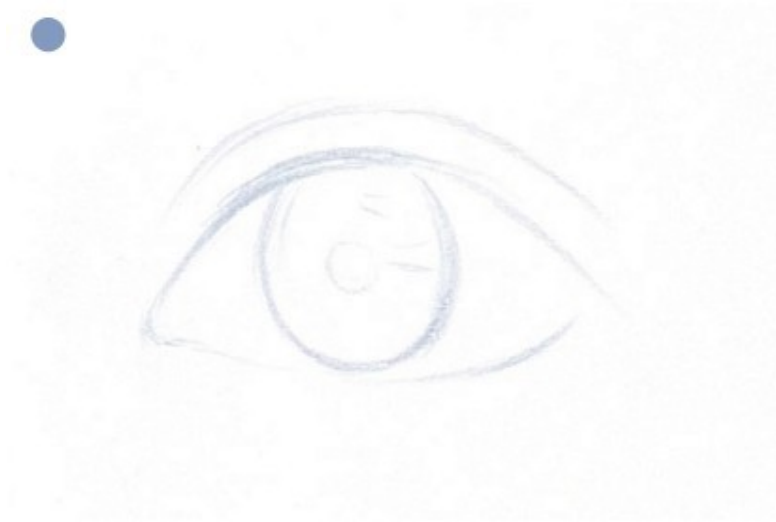


199

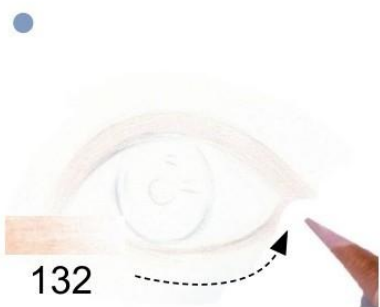


157

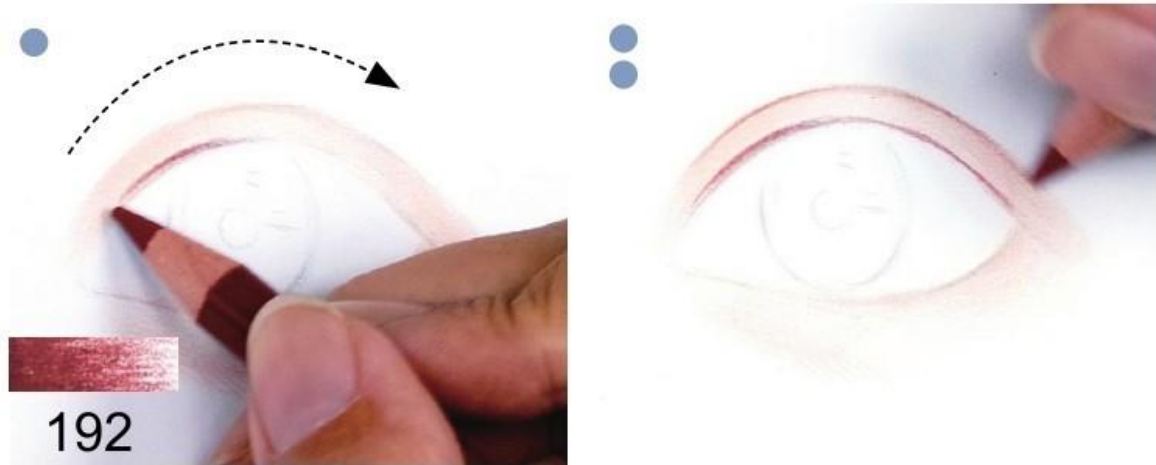
Detailed steps



1 Once the line drawing is complete, use the eraser to lighten the line marks in preparation for the next step.

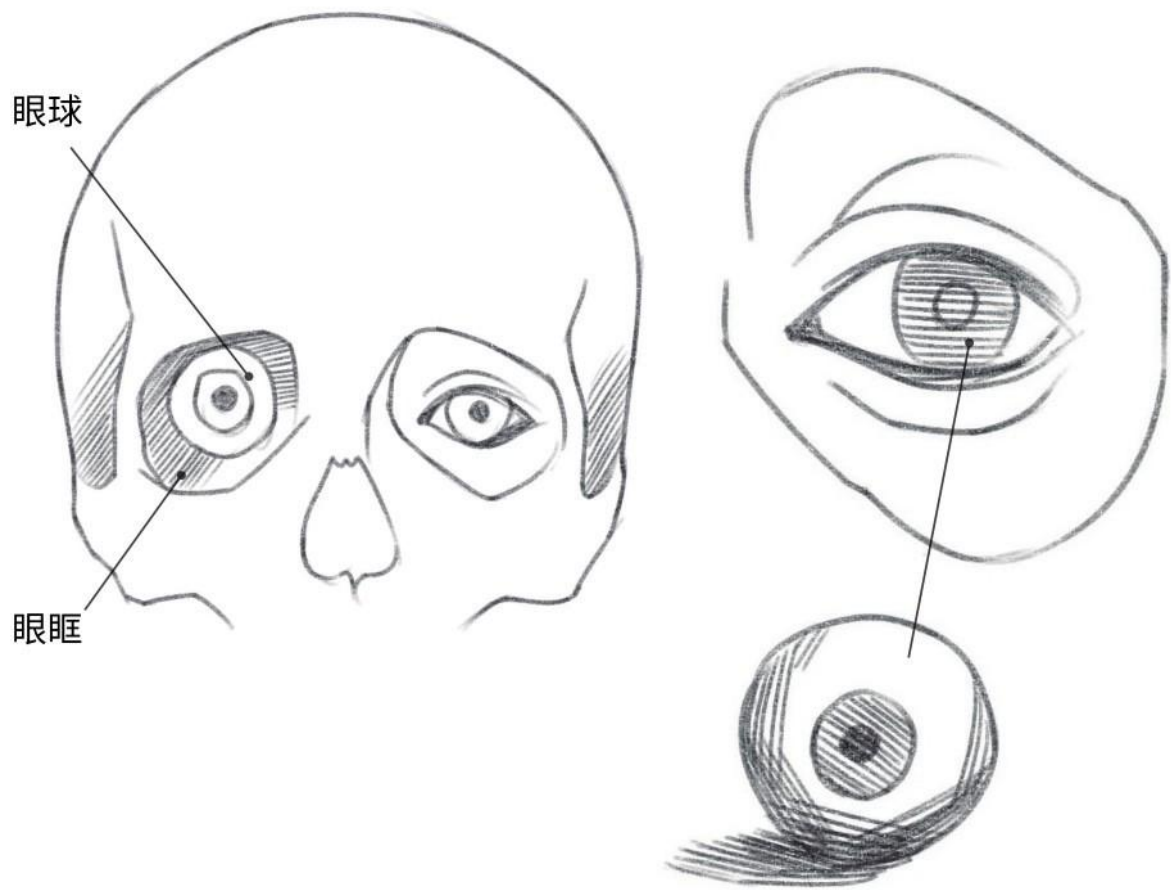


2 Start by drawing the base color of the upper and lower eyelids along the contour of the eye with a No. 132 colored pencil, using a light brush for easy adjustment and modification later.



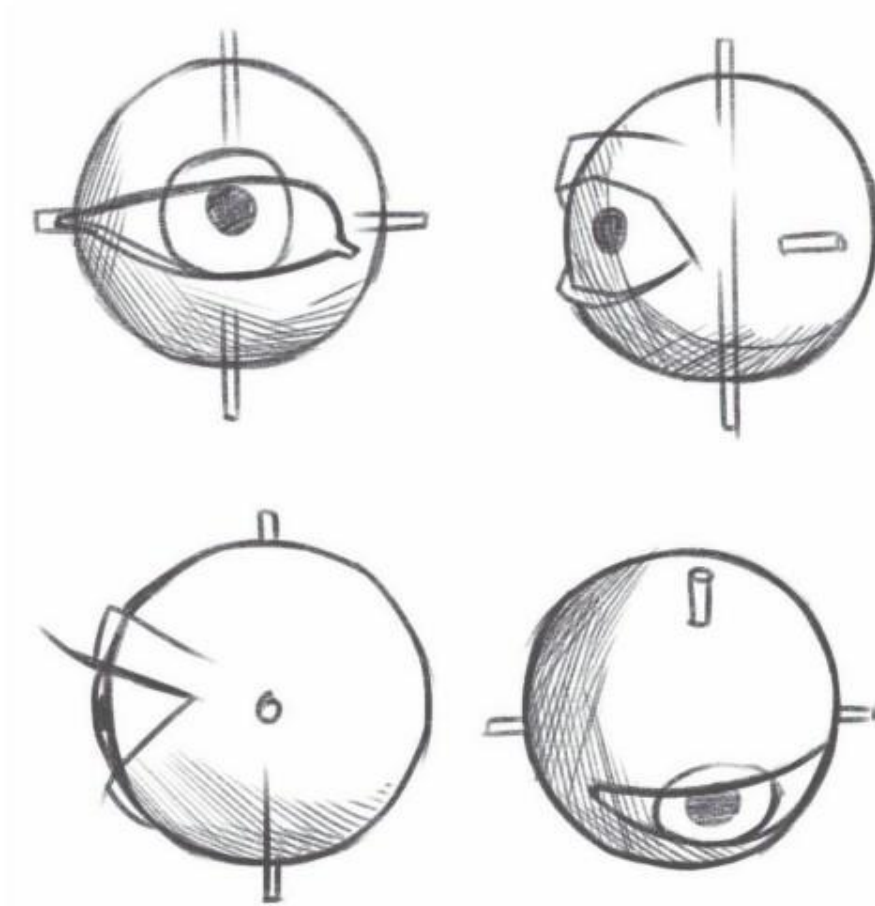
3 Switch to No. 192 colored pencil to overlay the dark color of the upper and lower eyelids to make the entire structure of the eye more contoured.

knowledge point

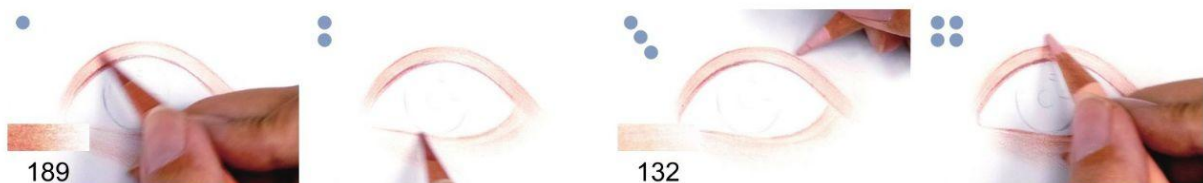


The eyes are one of the most important parts in expressing the expressions and features of the characters. Based on the structure dissected in the figure, it can be seen that the eye is located in the central part of the orbit.

眼球的形状与结构

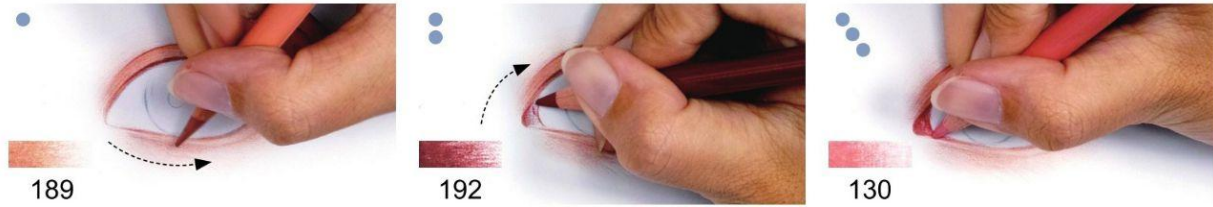


The eyeball is a crystalline substance that is set within the orbit of the eye. The eyeball itself is much larger than the exposed part, and because it is encased by the eyelid, we see the pupil area of the eye.

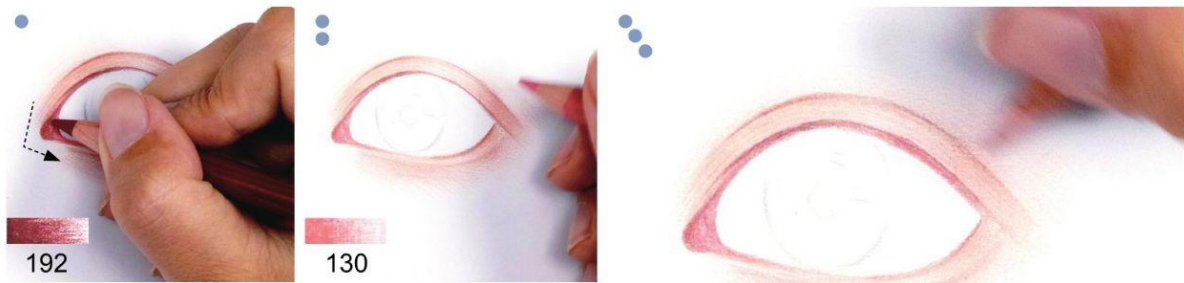


4 Switch to #189 colored pencil in the previous step and continue to refine the edges of the outline, then overlay

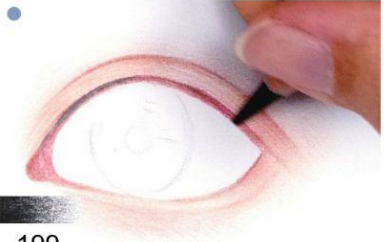
with #132 colored pencil to draw the skin tone of the eyelid to make the color look fuller.



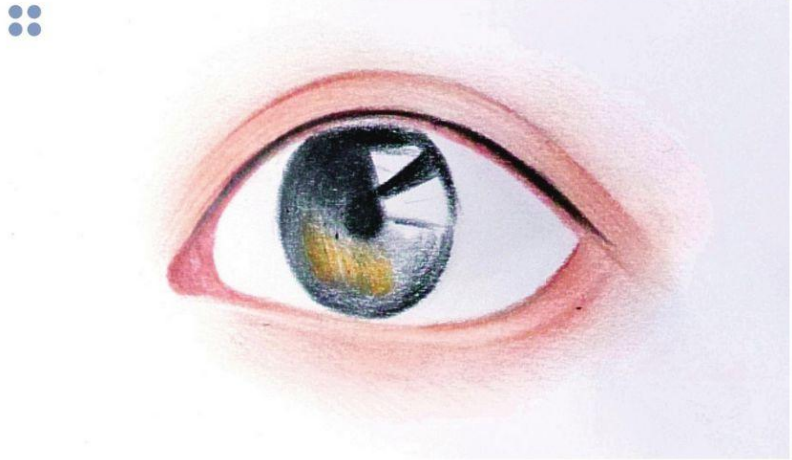
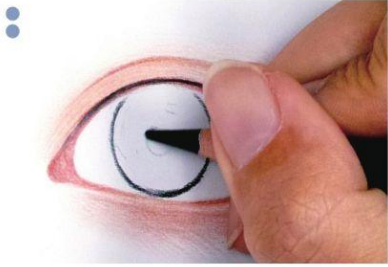
5 As shown above, continue to paint the eye bags with colored pencil #189, going from dark to light from the lower eyelid outward. Use #192 colored pencil to etch the color of the inner corner of the eye, then switch to #130 colored pencil to overlay the color of the inner corner of the eye.



6 Use a #192 colored pencil to delve into the darker areas of the inner corners of the eyes, then switch to a #130 colored pencil to refine the details.



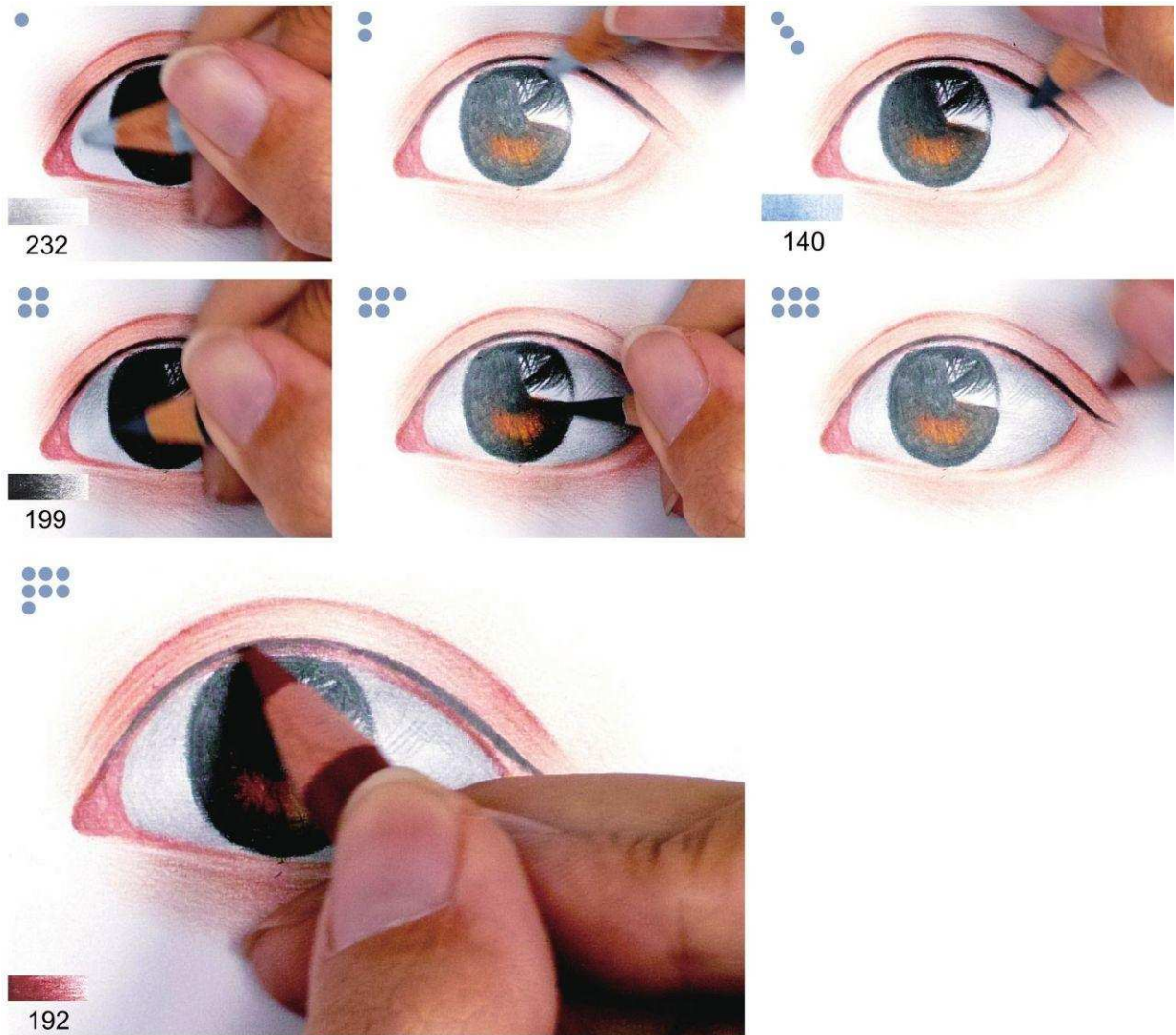
199



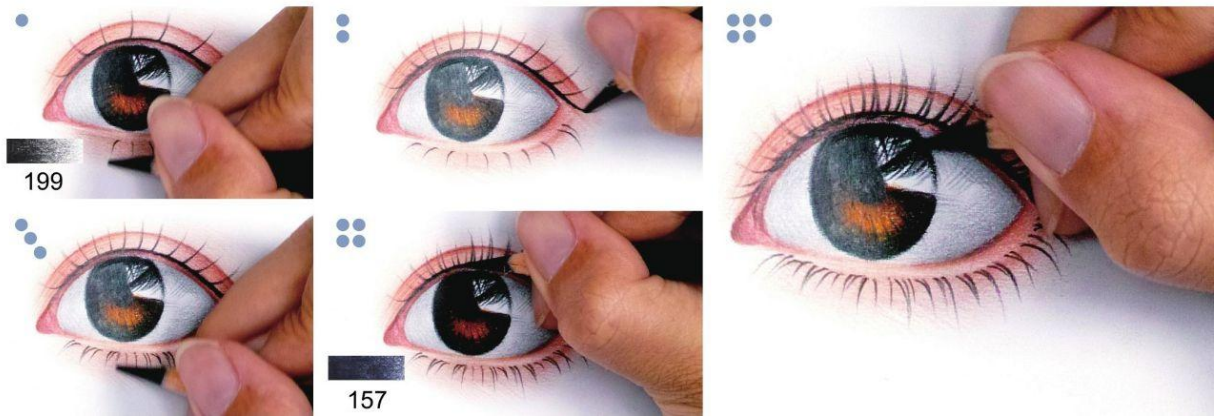
7 Use No. 199 colored pencil to draw the outline of the structure of the eye along its shape, and then draw the color of the pupil, which is the darkest part of the whole eye. When drawing the pupil you should not draw a circle directly with a line, as this has no reality and is not airy enough and will look dull. Continue to use heavy colors to depict the color of the iris, paying special attention to the changes in the details of the iris.



8 Use #118 colored pencil to continue refining the bright side of the iris, then switch to #199 colored pencil to deepen the eye color, layering the colors and gradually transitioning and blending them so they look more vivid.



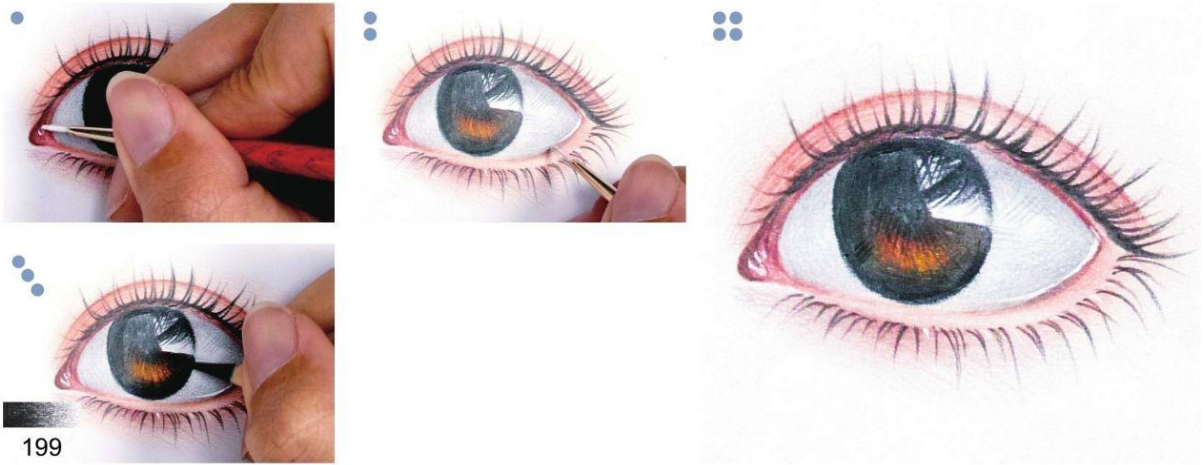
9 Begin by painting the base of the eye's sclera with No. 232 colored pencil, going over it lightly because the sclera is the lightest colored part of the eye. Switch to No. 140 colored pencil to enrich its tone, then use No. 199 colored pencil to draw the complementary color of the eye, and then use No. 192 colored pencil to perfect the dark color of the inner eyelid.



10 First, use No. 199 colored pencil to deeply carve the dark color of the eye bags. Then use No. 157 colored pencil to show the color of the eyelashes. When drawing, pay attention to the highlights to leave white, and when coloring, you can't do it in one step, you have to transition in layers to make the picture rich.



11 Start with a #130 colored pencil to deeply etch the color around the eye, then use a #199 colored pencil to perfect the lower eyelashes. Sharpen the pencil as you draw the lashes, and work from dark to light, solid to faint, from the root.



12 Complete the eye by drawing the highlighted area of the eye with a comic highlighter and refining the eye color with #199 colored pencil.

4.2.2 Three-quarter side of the eye



Drawing points

The eye at a three-quarter side angle has its eye towards the inner corner of the eye, and the position of the eye should be noted to change when drawing.

Color used



157



111



192



118



140



130



132

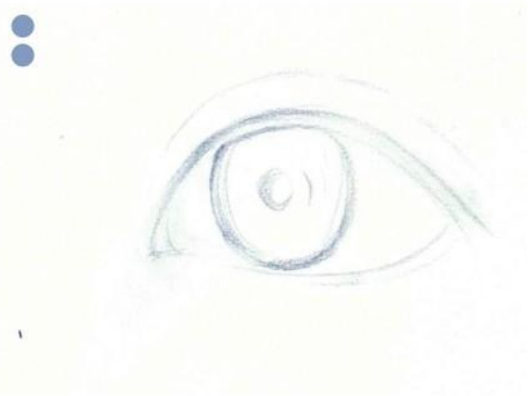
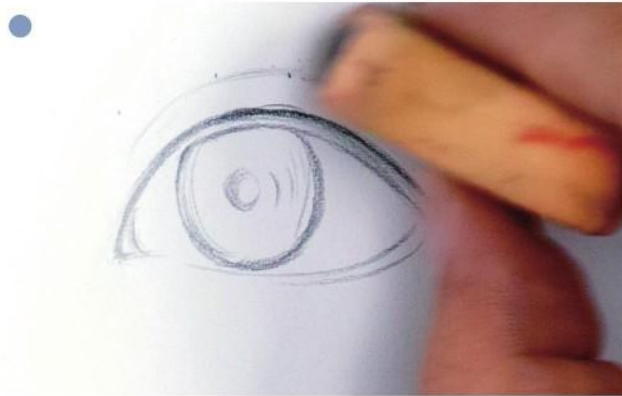


189

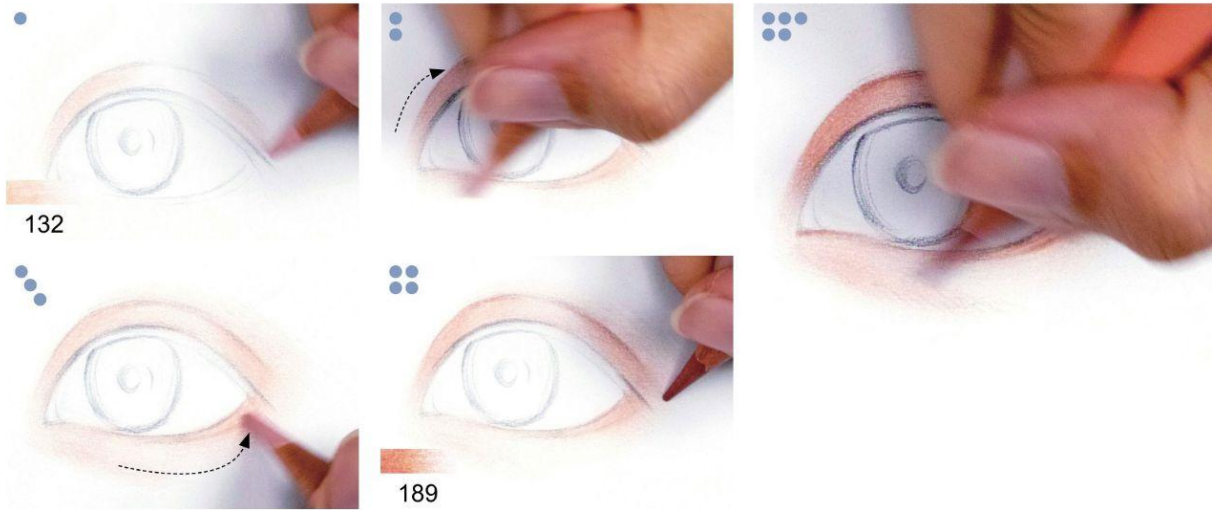


199

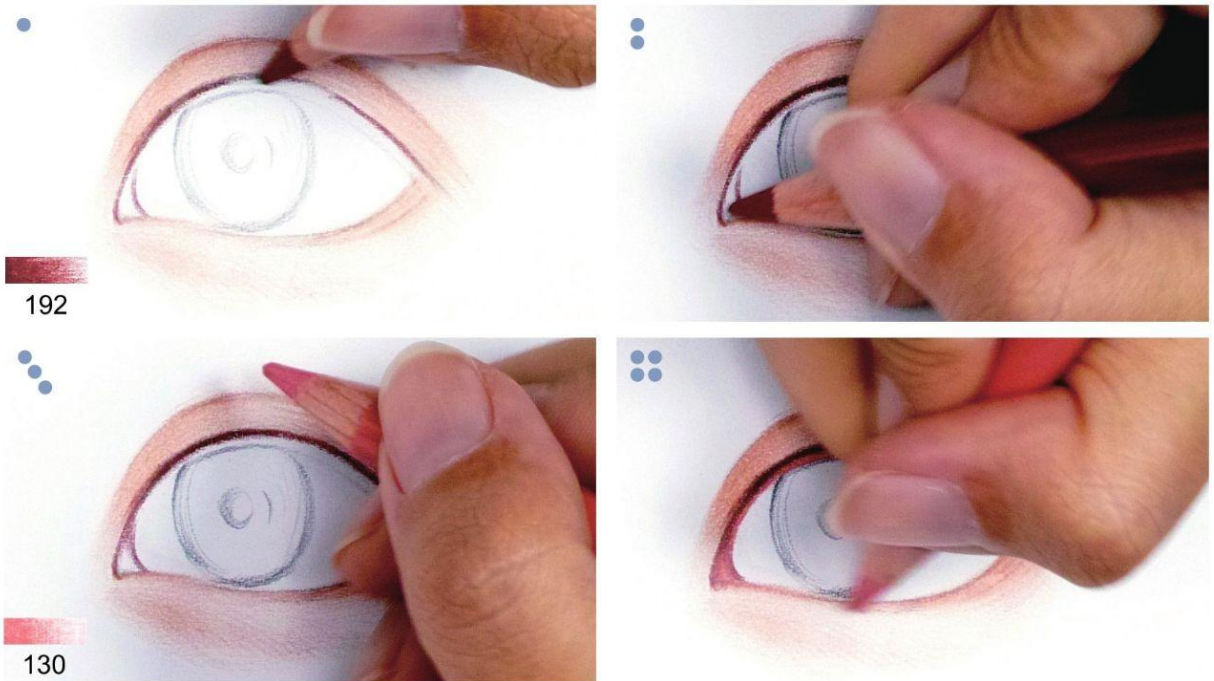
Detailed steps



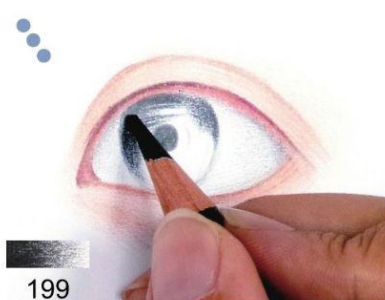
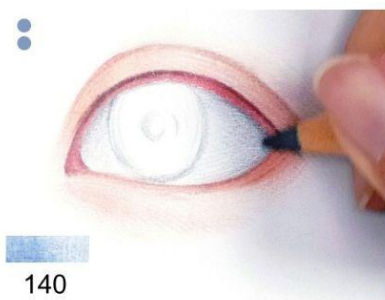
1 After the line drawing is completed, first use an eraser to lighten the line marks to avoid smudging the picture later.



2 Start by drawing the base color of the eyelid with a No. 132 colored pencil flat, to follow the contour of the eye shape from the inner corner outward. Then draw its darker color with #189 colored pencil.



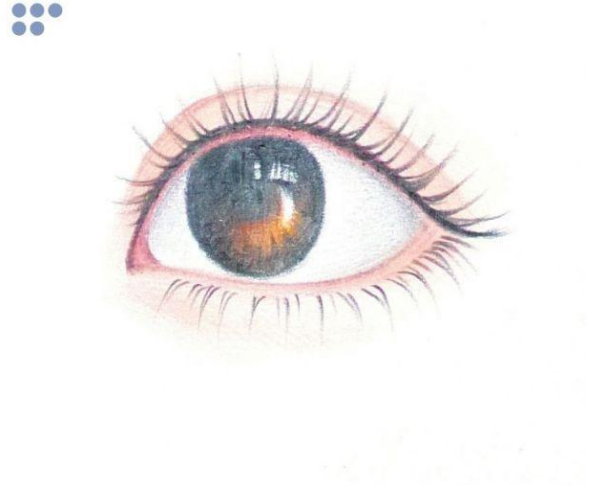
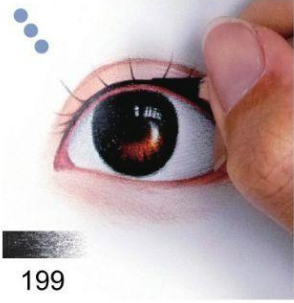
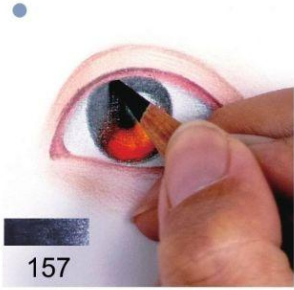
3 Use #192 colored pencil to draw the orbital line clearly and strongly. Then switch to a #130 colored pencil overlay to draw the rim color and enrich the eye corners.



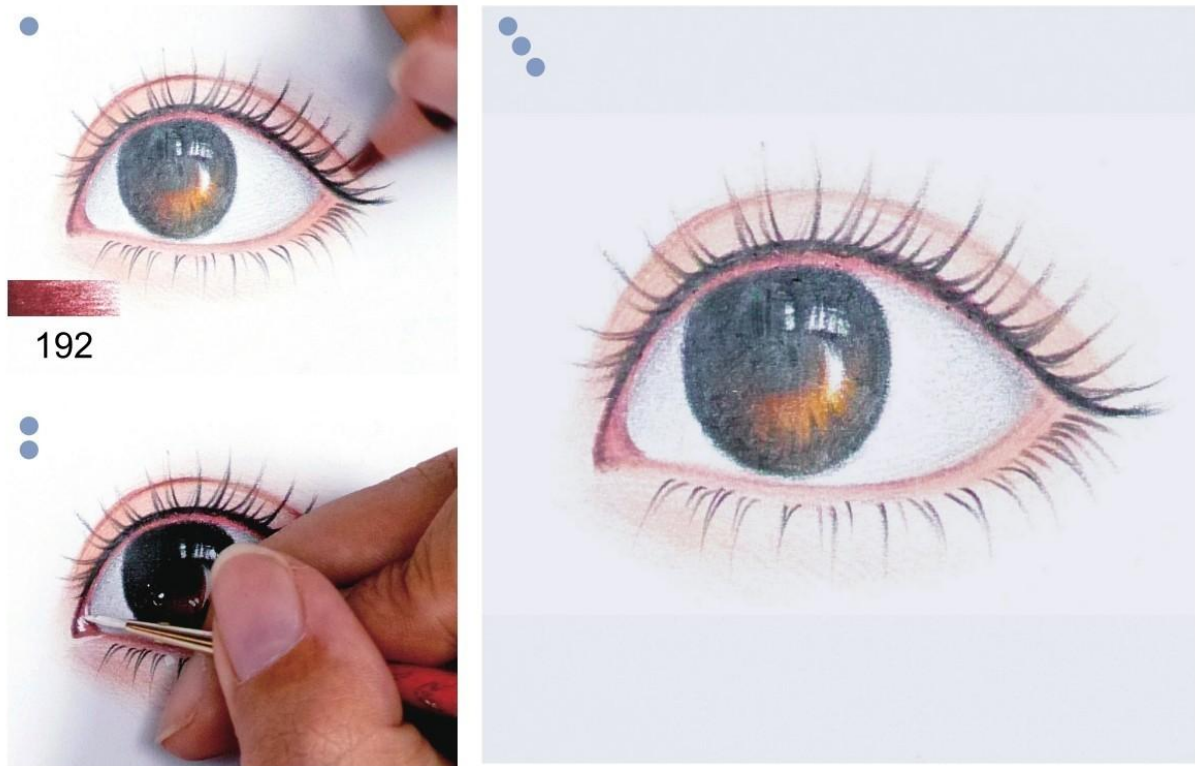
4 Use No. 140 colored pencil to lightly underline the sclera of the eye, do not line up too densely, but retain the airy feeling. Switch to No. 199 and No. 111 colored pencils to paint the base of the eye, the eye is heavier, use a heavier brush, and the line can be denser.



5 Use No. 118 colored pencil to overlay the color of the eye. The color of the eye can be painted as a gradation of darker and lighter colors, and then adjusted to highlight the roundness of the eye, which can make the character's eyes look bright and dynamic. The pupil is the most heavily colored part of the entire eye, no other part of the color should be heavier than it, to grasp the overall level of relationship.

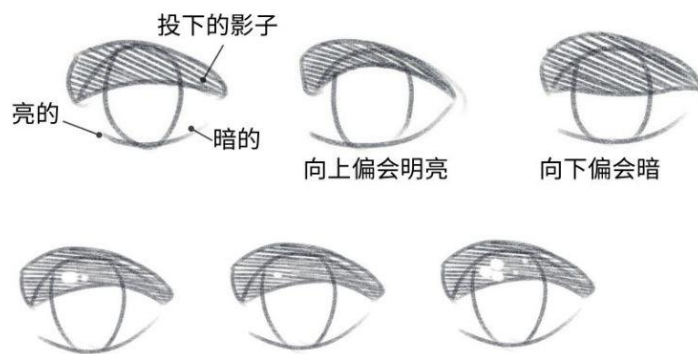
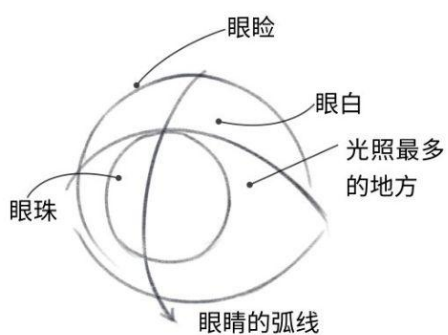


6 Continue to etch the dark color of the eye with No. 157 colored pencil , and the eyelashes of the eye should be drawn with No. 199 colored pencil. When drawing the lashes, sharpen the pencil and slowly transition from dark to light from the root up.



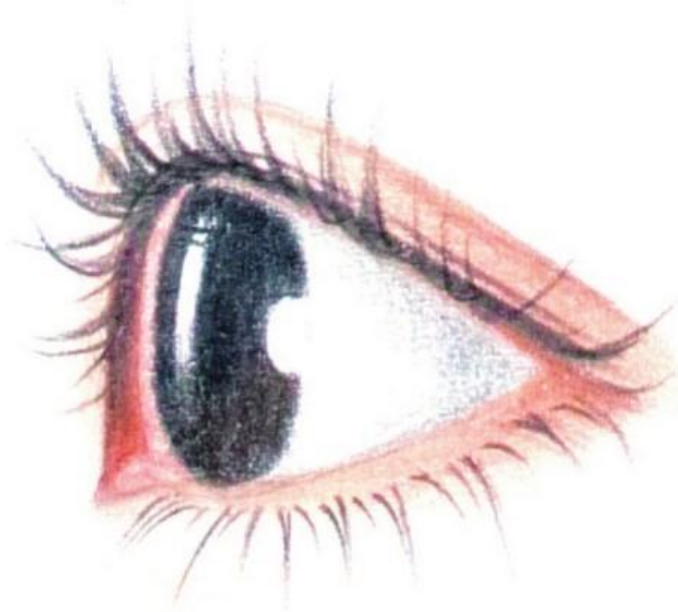
7 The highlighting is done with a comic highlighter, it is the finishing touch to the drawing, using it to draw the highlights makes the eyes look more realistic and vivid. Then use #192 colored pencil to refine the detail part of the eye. At this point, a gleaming eye is drawn.

knowledge point



The highlights get bigger and more intense when the eyes are open and the brighter part is shifted upwards.

4.2.3 Side eyes



Drawing points

The eyes on the front side appear to have a clear perspective relationship and should be drawn in such a way as to show the pattern of large near and small far. The side eyes, with their curved upward eyelashes, are particularly distinct, and need to be drawn in detail.

Color used



132



189



130



192

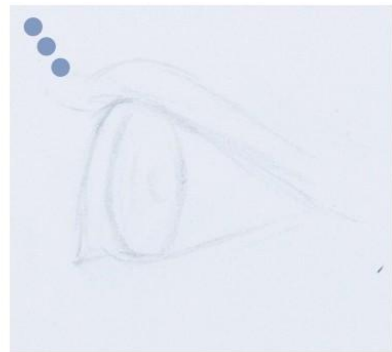
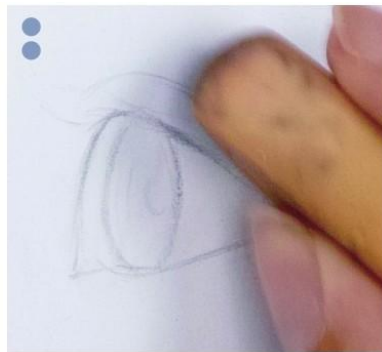
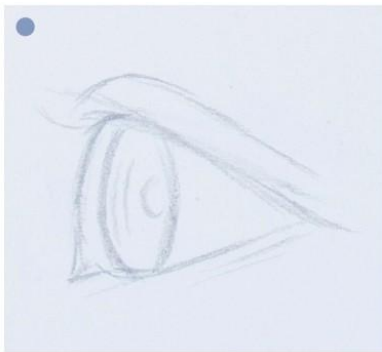


155

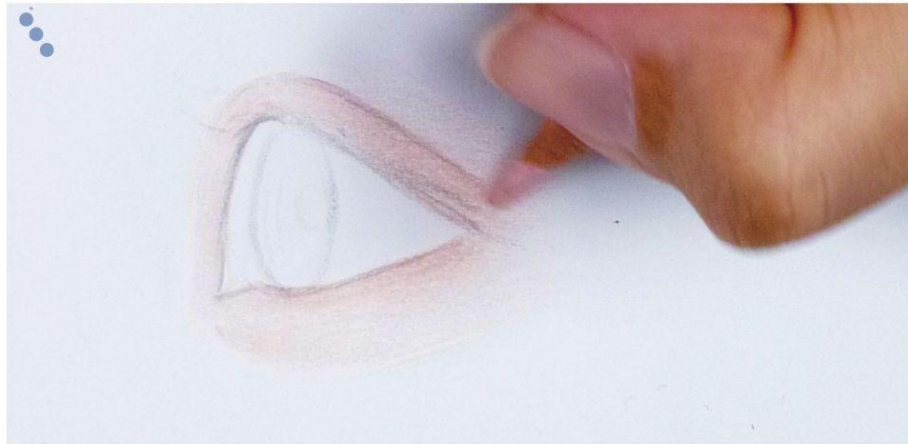
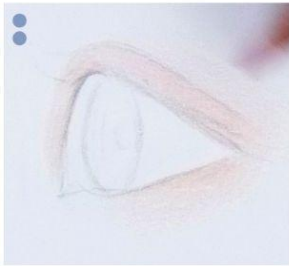
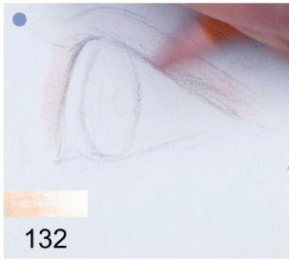


199

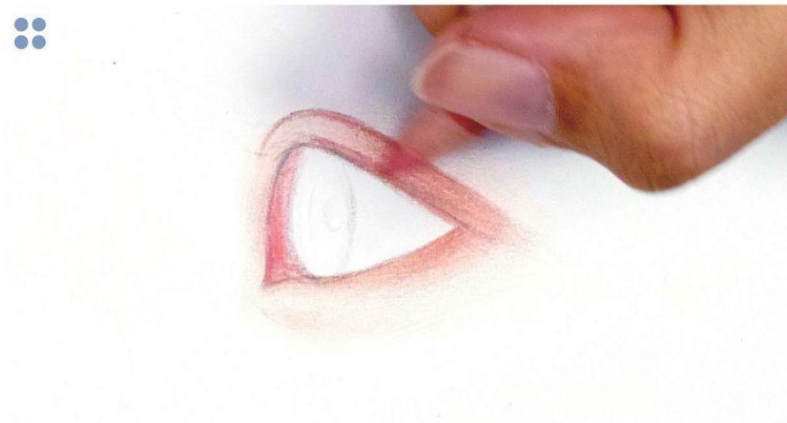
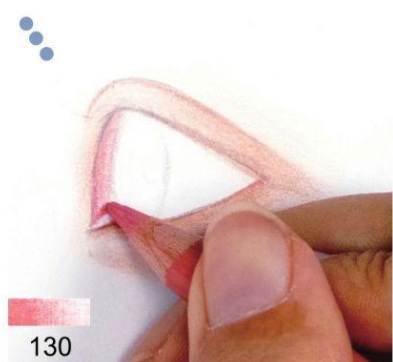
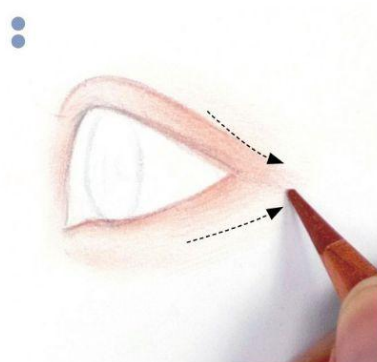
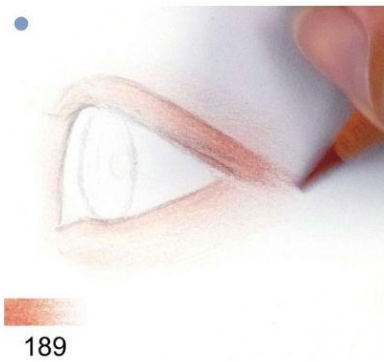
Detailed steps



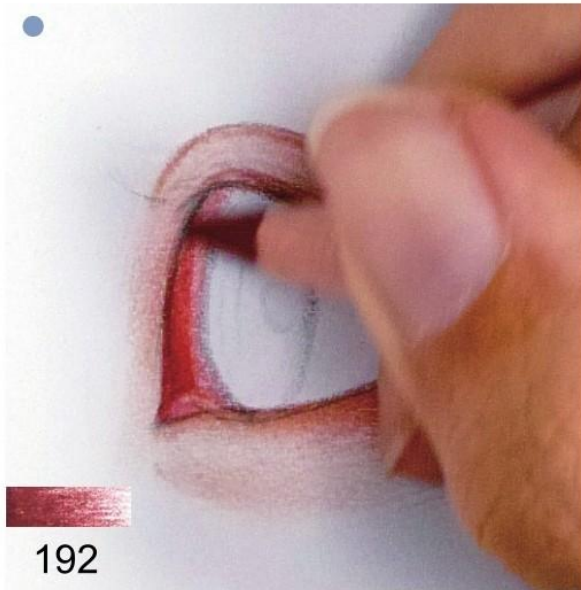
1 After completing the line drawing, use the eraser to lighten the lines in preparation for the next step of painting.



2 Based on the previous step, trace out the base of the eyelid with a #132 colored pencil. Just line it up lightly with the pencil for easy adjustment and modification later.



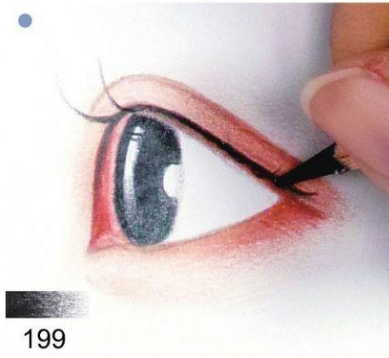
3 Switch to No. 189 colored pencil to paint the dark color of the eyelid, and then switch to No. 130 colored pencil to paint the color of the inner corner of the eye. The side of the eye has a clear perspective relationship, so pay attention to the perspective changes during the drawing process.



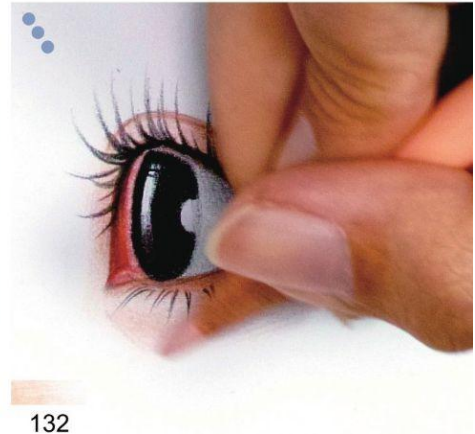
4 On top of the previous step, paint the inner corner of the eye with an overlay of colored pencil #192.



5 Use #199 colored pencils to paint the eyes, starting from the pupil and working outward in sequence as you draw, going from dark to light, taking care to leave the highlights in place.



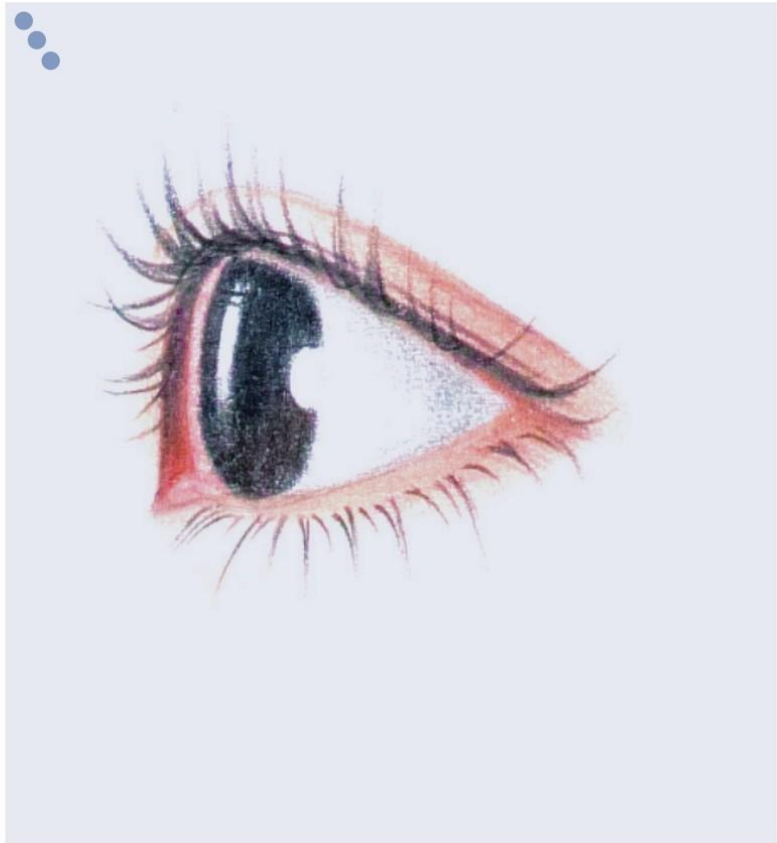
6 Continue drawing out the eyeliner and lashes with #199 colored pencil. Draw the eyelashes with a clear root, from dark to light and vague, always keeping the tip of the pencil sharp.



7 Switch to #155 colored pencil to lightly etch the color of the white of the eye, with more strokes near the outer corner of the eye. Then switch to a #132 colored pencil to delve deeper into the color of the eye bags.



199



8 Finish the side eyes by continuing to refine the eye area and eye color with #199 colored pencil. The side eyes are oval in shape affected by perspective.

4.3 Drawing a variety of eyebrow shapes

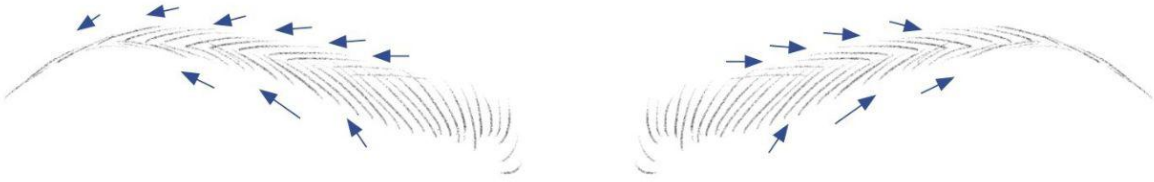
Eyebrows, are the hairs located above the eyes of the body. It has a certain growth cycle, sheds naturally, and is an important part of the human hair system.



The curved shape of the edge of the eyebrow and the direction of growth of the tip are two aspects that need to be grasped when drawing eyebrows.

knowledge point

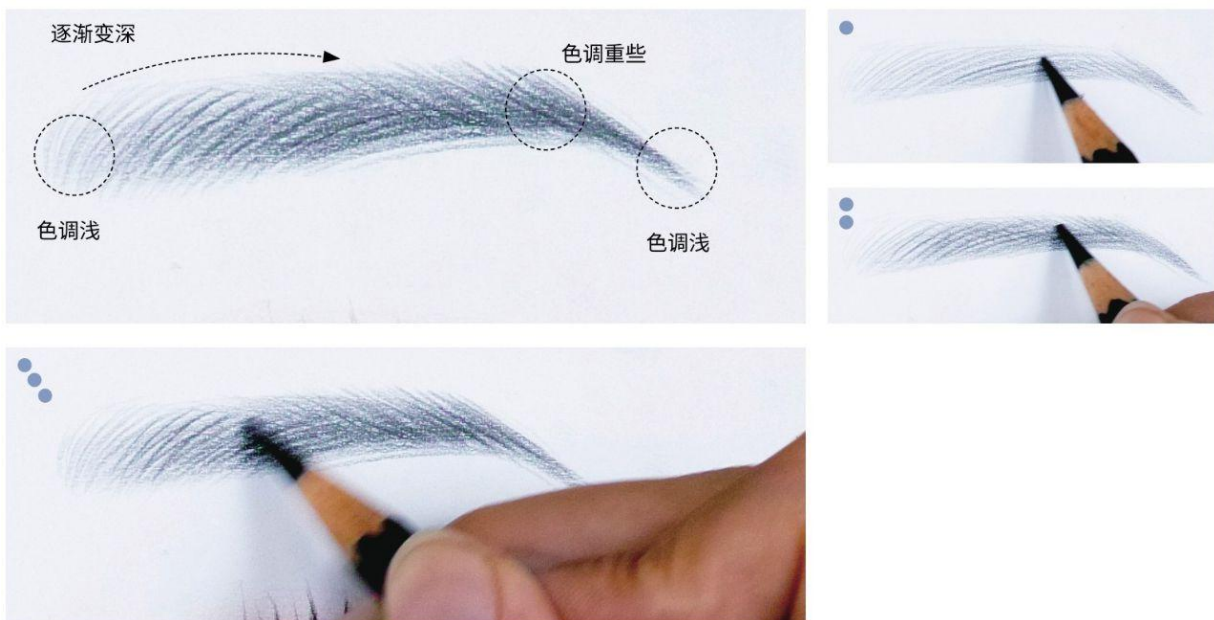
growth direction



Usually the eyebrows are drawn in one stroke according to the growth trend, so that the lower strokes will make the eyebrows look vivid and not very dull. In manga, most of the time the eyebrows are drawn as a wide line, simplifying their shape accordingly.

The eyebrows are a foil for the eyes and will make the expression look more alive. When drawing your character's eyebrows, be sure to draw the direction of the eyebrows according to the change in expression.

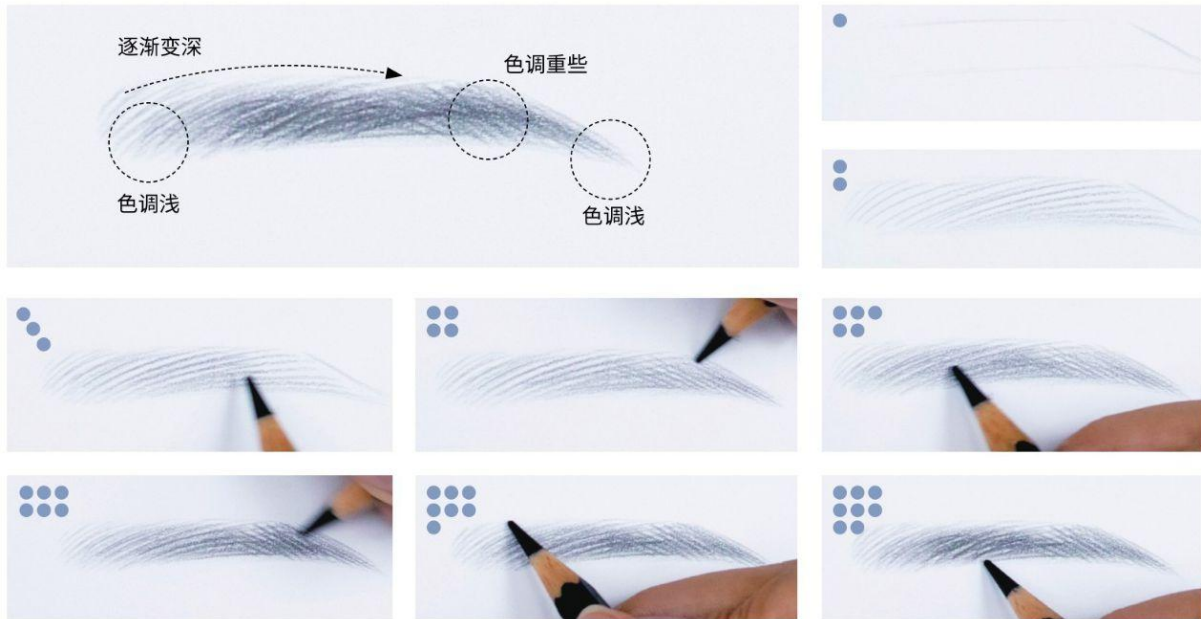
4.3.1 Natural eyebrows



To **draw** natural eyebrows determine the initial outer outline first, the outer outline should be lightly outlined and not too heavily outlined or it will look rigid. Then use a sharpened pencil to line up according to the outer outline.

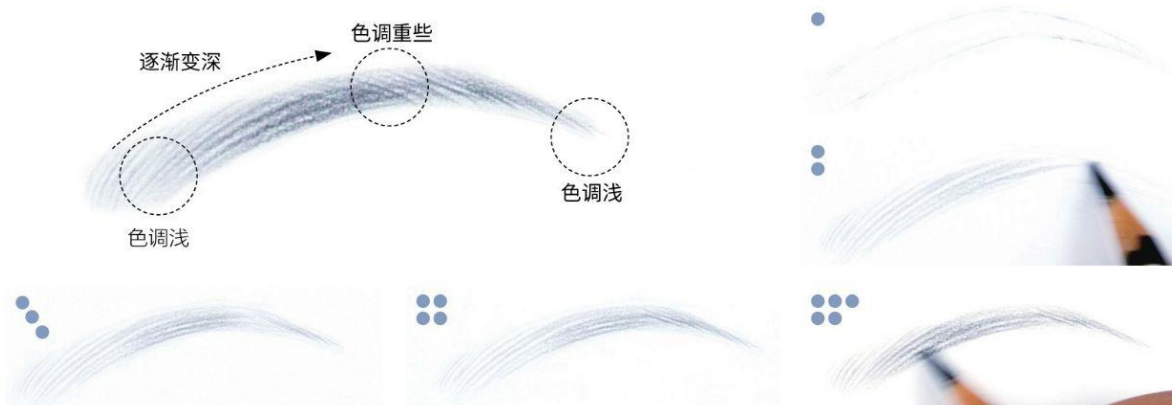
Observe the shape of the real eyebrow more often while drawing and keep the pencil tip is sharp at all times, but do not scratch the paper hard.

4.3.2 Unibrow



The first half of the eyebrow is straight, so it's called "one eyebrow". The eyebrow hair grows along the brow bone, so you should start from the structure and draw the brow bone with a good twist. When drawing, pay attention to the shade of the eyebrows, do not draw the same deep.

4.3.3 Willow eyebrows



The drawing willow eyebrow is characterized by pointed, willow-shaped eyebrows at both ends, with a relatively large bend in the shape of the eyebrow, and also longer. To capture these characteristics when drawing, keep the tip of

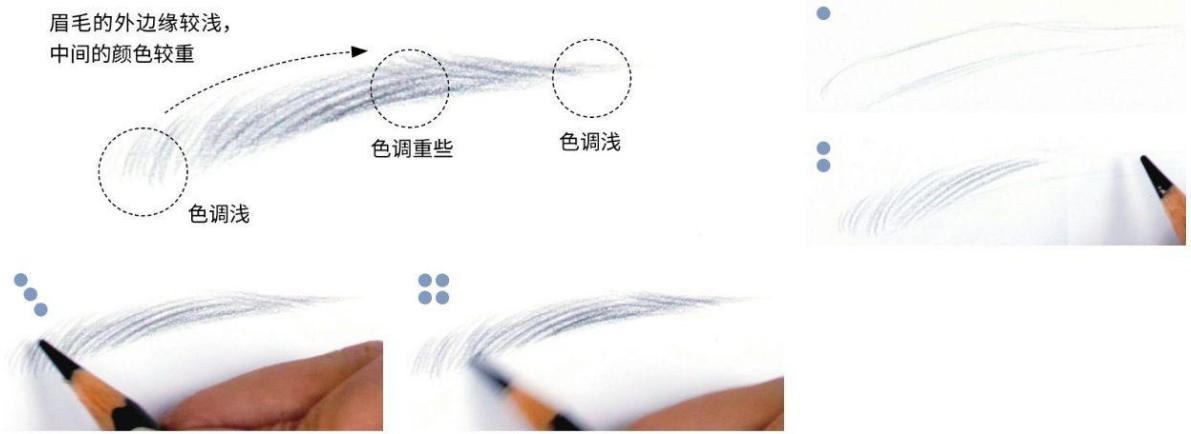
the pencil sharp and use a thin, curved line to carve out the shape of the eyebrow along the direction of growth of the brow bone.

4.3.4 Flat eyebrows



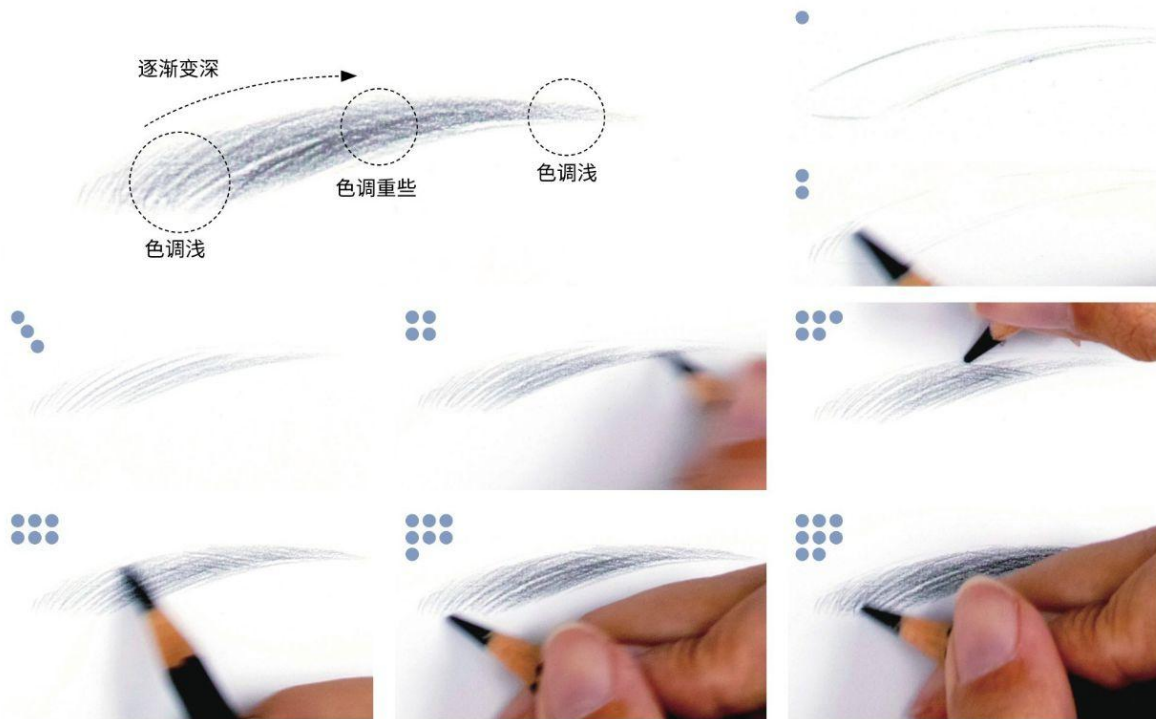
Drawing flat eyebrows are somewhat similar to unibrow from the outside, but different. Flat eyebrows are slightly sloped along the brow bone and have a slope that should be reflected when drawing them. You can lay down a base color and then refine it. Don't be too neat or emphasize each eyebrow hair too much.

4.3.5 High profile eyebrows



The drawing method high eyebrow has a large slope, a very thin end and a lighter color. When drawing, the brush should be light and the transition should be natural and not broken. The eyebrows are also spatially layered, not flat against the skin, and should not be drawn too rigidly.

4.3.6 Daiyu eyebrows



Drawing Daiyu eyebrows are characterized by a thicker head, thicker in the eyebrow and slimmer at the end. When drawing Daiyu eyebrows, the line should start from the head of the eyebrow and change from light to dark and then to light again. That's why it's important to master the strength of the brush, to have light and heavy, and repeated practice will improve your drawing skills!

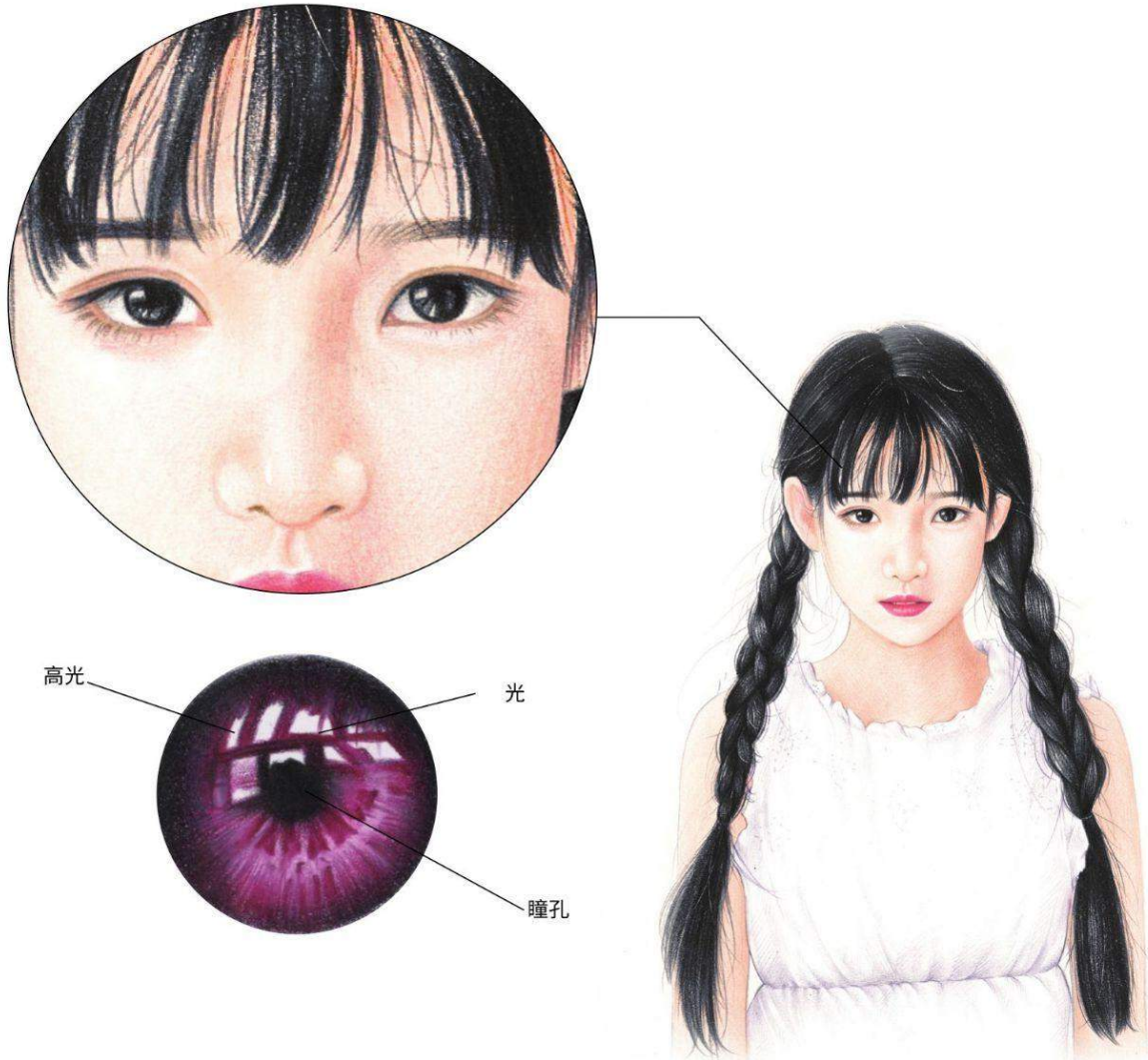
[4.3.7 Crescent Brow](#)



The shape of the crescent brow looks like a curved moon, so you need to keep this feature in mind when drawing it. Start by lightly sketching the outline of the eyebrow without pushing too hard, and then follow the outline with short lines that connect the inner part of the eyebrow.

4.4 Representation of pupils and highlights

Generally speaking, the pupils change according to the character's mood; they dilate when they are happy, and they shrink when they are lost.



The pupil is important for the eyes, and the more finely drawn the pupil is, the more realistic and vivid the eyes will be.

The scattered highlights show the teardrop.

knowledge point



You can draw different pupils according to the different angles and states of the eyes, so that you can master different ways of drawing and make the character's expression rich. When adding highlights, you should decide the shape and size of the highlights according to the shape and brightness of the light source.

4.5 Drawing of eyelashes

Eyelashes for the eyes, like adding short strands of expressive luminescence, make the eyes appear more luminous.



When drawing your lashes, use short curves with the line and be sure to draw them in a radial pattern.



The root of the eyelashes is slightly thicker and thinner outwards.

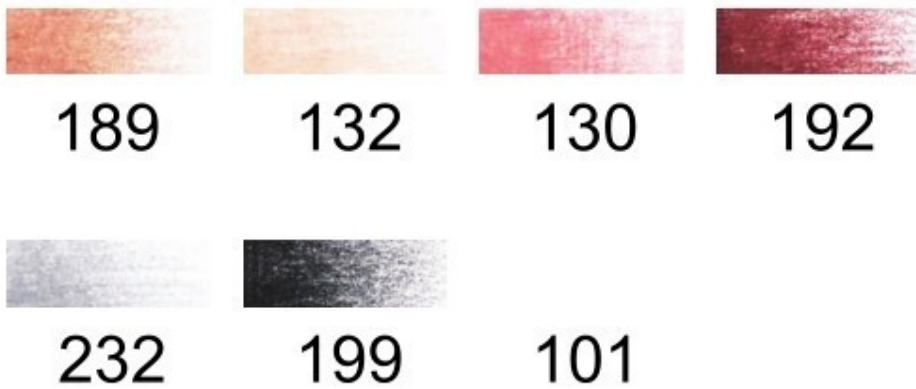
4.5.1 Eyelashes of the frontal eye



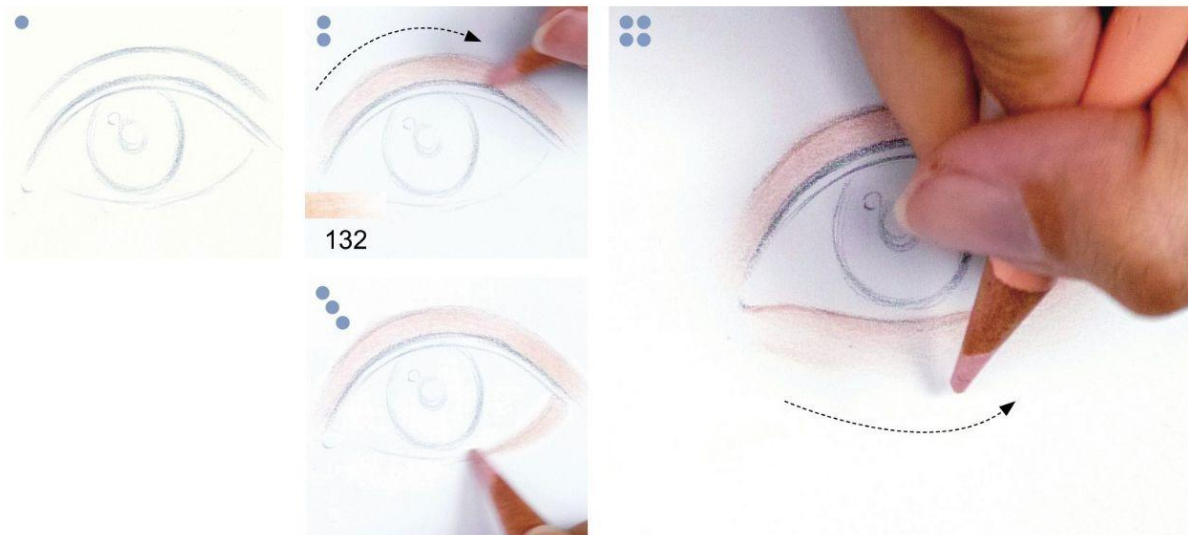
Drawing points

The frontal eye has a scattered eyelash shape and wraps around the upper eyelid and grows outward; when drawing, note that the eyelash color changes from darker to lighter from the root to the tip of the lash.

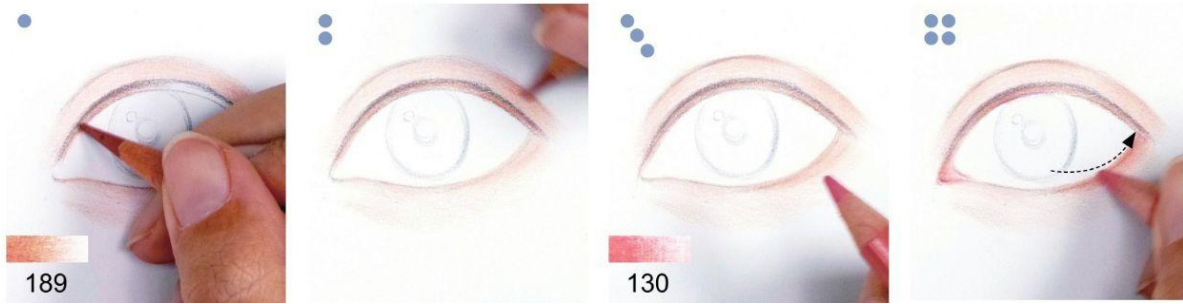
Color used



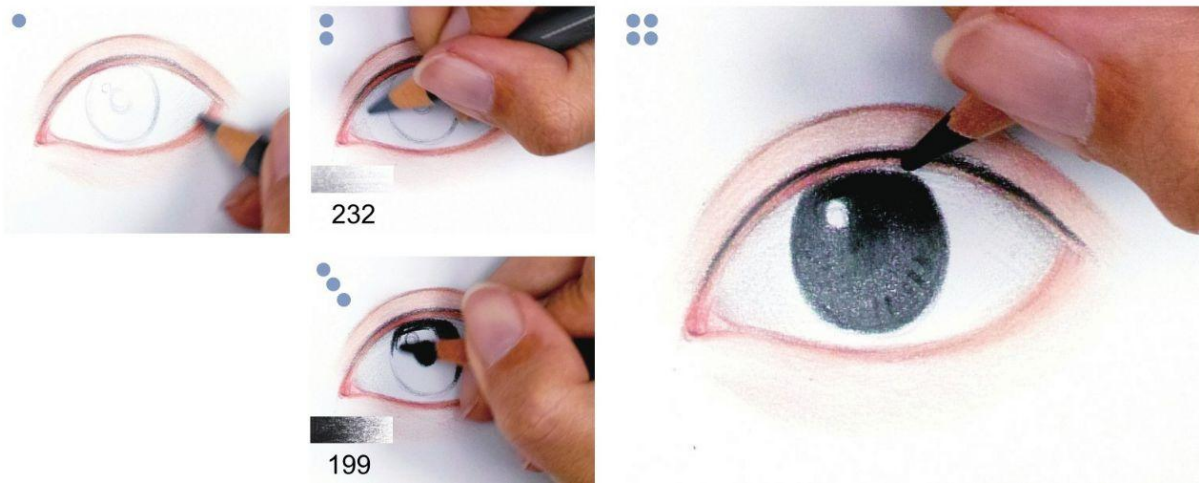
Detailed steps



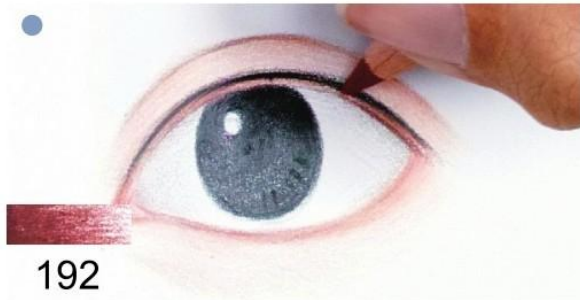
1 After the line drawing is completed, use an eraser to lighten the line marks and keep the picture clean and tidy, then use 132 colored pencil to flatten out the eyelid skin tone.



2 Switch to No. 189 colored pencil to clearly trace the outline line of the eye socket, and then use No. 130 colored pencil to etch the darker color of the eye socket.



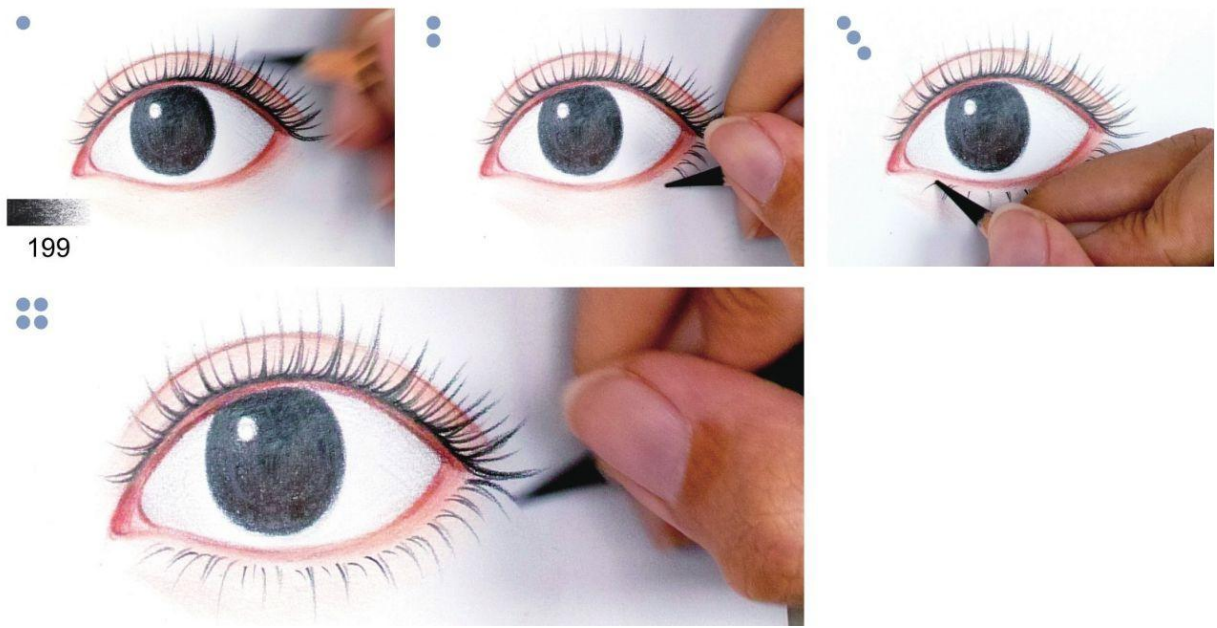
3 Use #232 colored pencil to lightly color the white of the eye, then switch to #199 colored pencil to draw out the eye and eyeliner. Don't line up the eye too rigidly when drawing the eyeball, retain a sense of airiness to avoid drawing a dead fish eye.



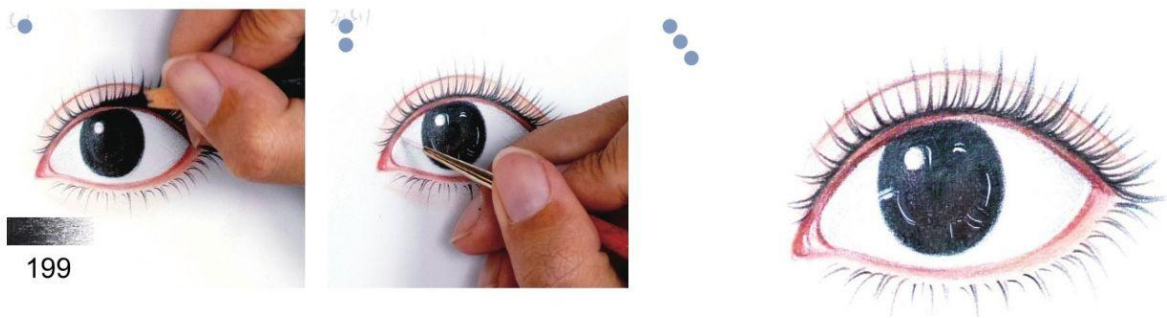
4 Start by enriching the eye color with colored pencil #192, then use colored pencil #101 to etch the reflections. Continue to paint the pupil color with an overlay of colored pencil #199.



5 Use #199 colored pencil to draw the color of the upper eyelashes. Draw lashes by first tracing sections of lashes at equal intervals with the pencil, and then gradually encrypting them until you are done.

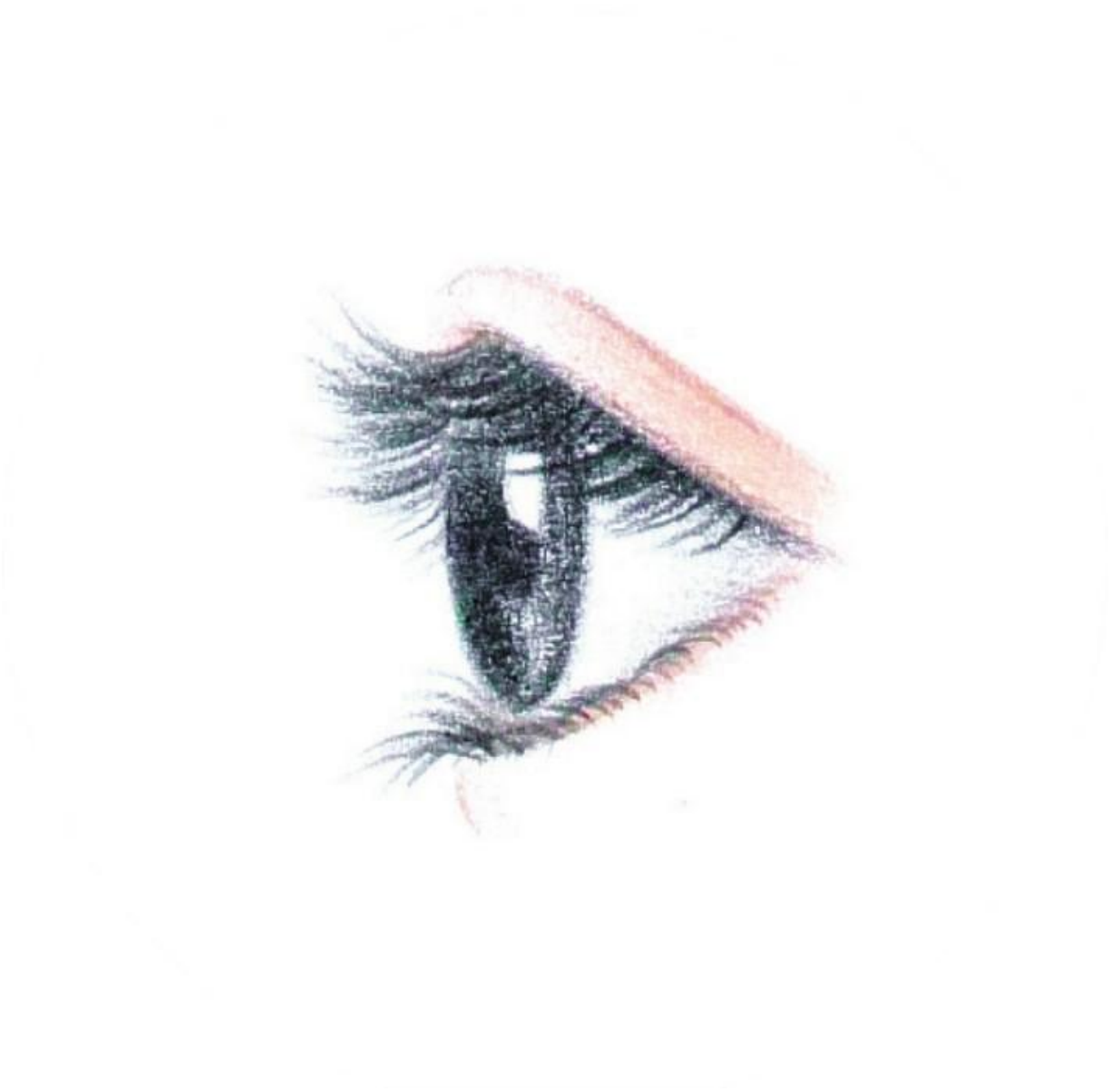


6 Building on the previous step, continue to draw the shape of the lower eyelashes using #199 colored pencil. Use a light brush when depicting to reflect the short and sparse character.



7 Continue to refine the details with #199 colored pencils, then finish the eyes by painting the highlighted areas of the eyes with a comic highlighter.

[4.5.2 Side eye lashes](#)



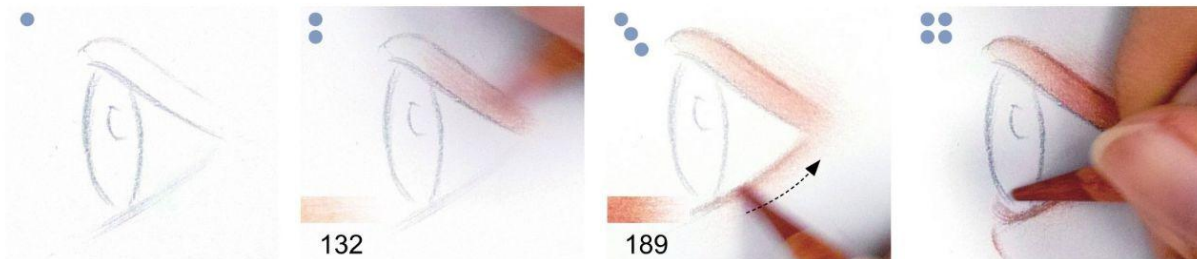
Drawing points

The eyelashes of the side eyes are not seen in a well-defined effect, but from a distance they appear to be connected and dense. When drawing, the line should be dense and clear, and also reflect the characteristics of the upturned form.

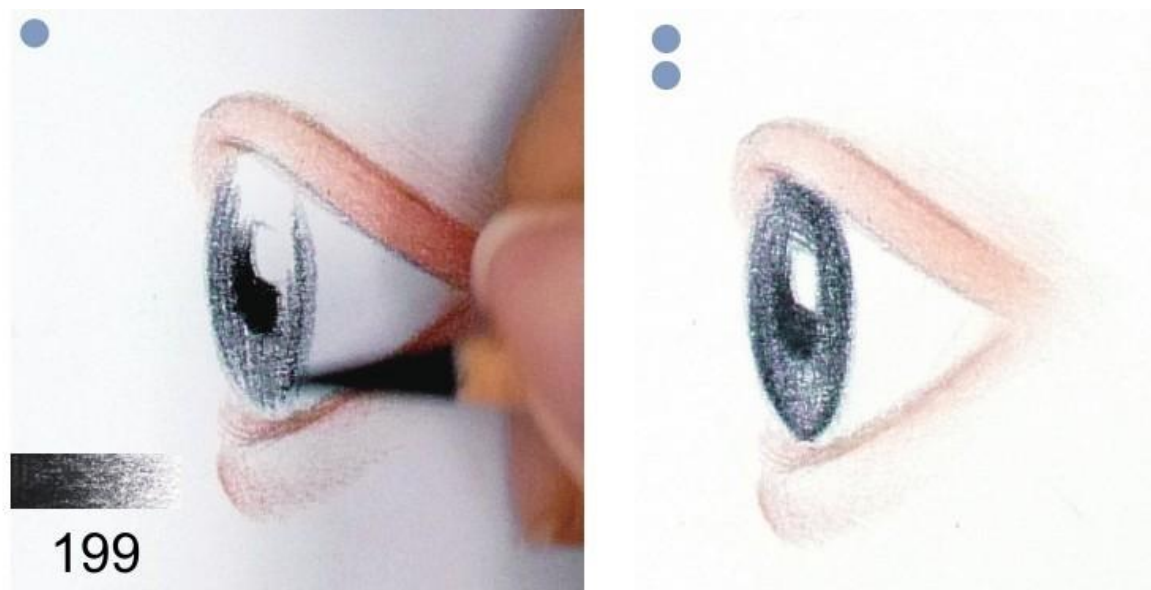
Color used



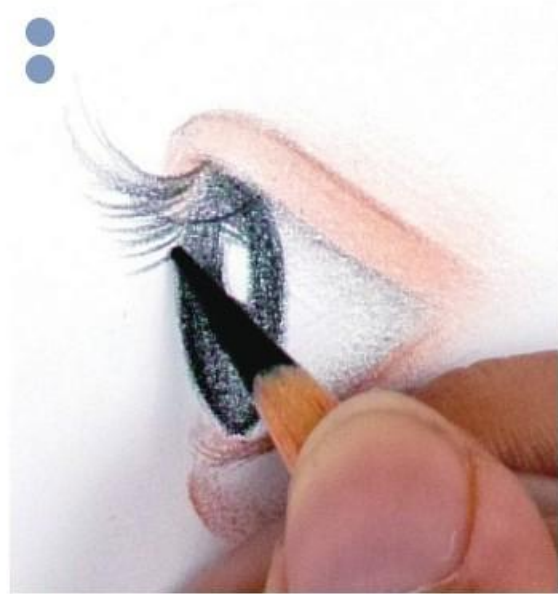
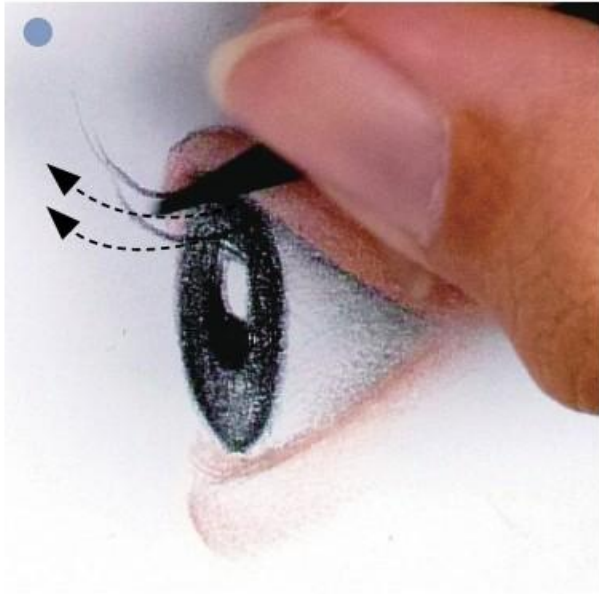
Detailed steps



1 Once the line drawing is complete, use the eraser to lighten the line marks in preparation for the next step of painting.



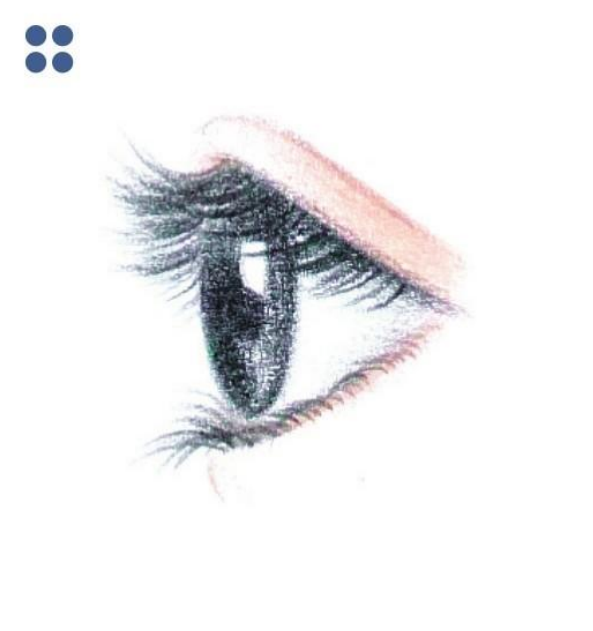
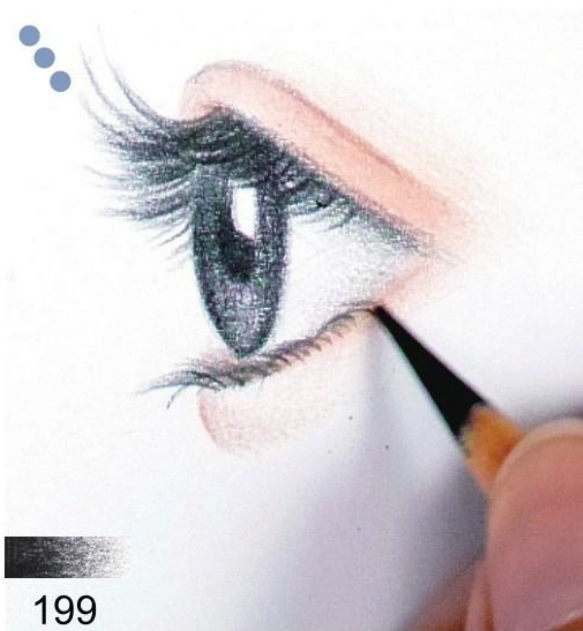
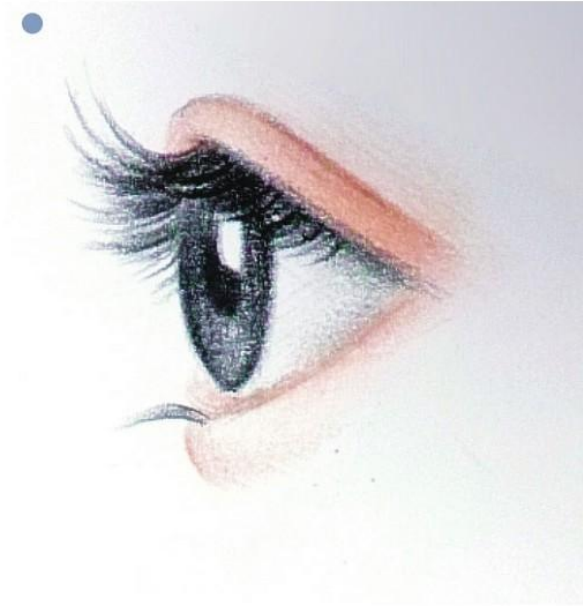
2 Switch to No. 199 colored pencil to draw the eye color, and the pupil color needs to be repeatedly overlaid until the desired effect is achieved.



3 Continue drawing curved lines from the inside of the upper eyelid outward with #199 colored pencil, making a gradual transition from long to short to draw the lashes.



4 Switch to #232 colored pencil to deeply etch the tips of the lashes, then switch to #199 colored pencil to overlay the roots of the lashes to make the eyelashes look thicker.



5 Based on the previous step, draw the color of the lower eyelashes with a heavy color, in the opposite direction of the upper eyelashes.

4.5.3 Eyelashes when eyes are closed



Drawing points

When the eyes are closed only the upper eyelashes are usually shown, the lower eyelashes are obscured. The entire eyelashes are scattered in a fan shape when drawn.

Color used



132

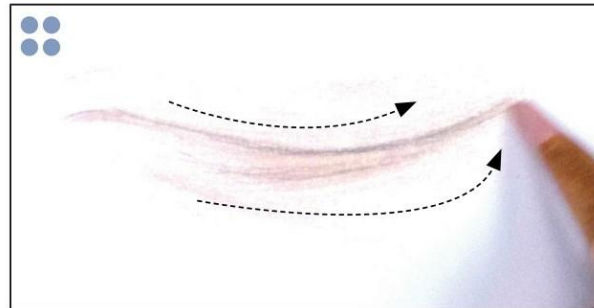
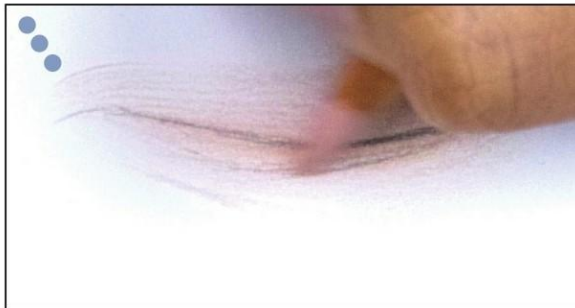
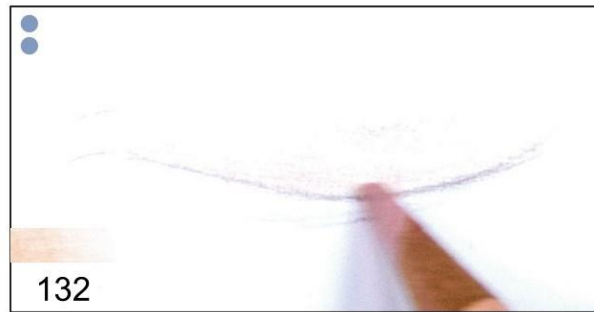
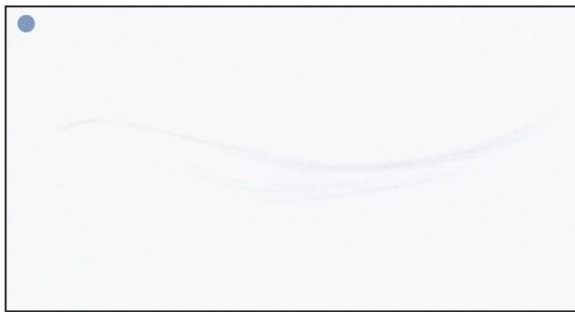


199

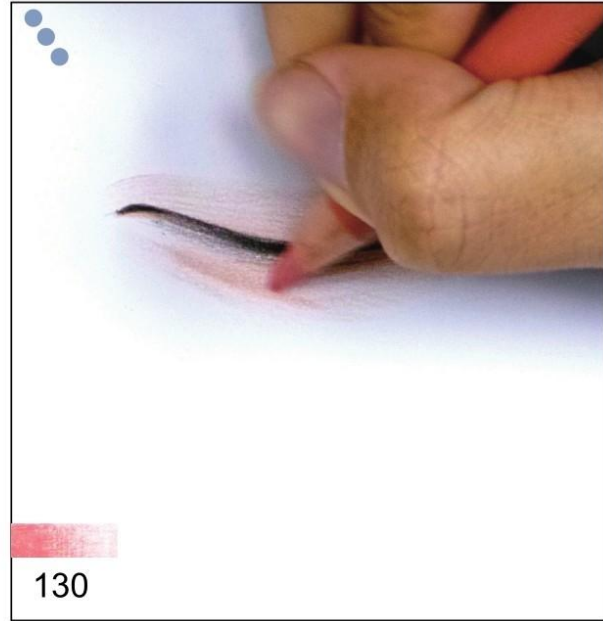
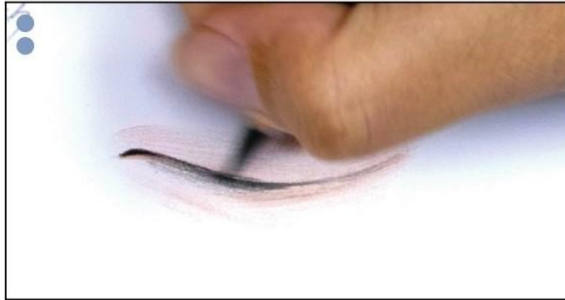


130

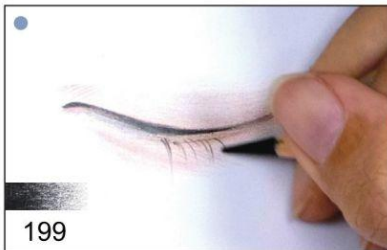
Detailed steps



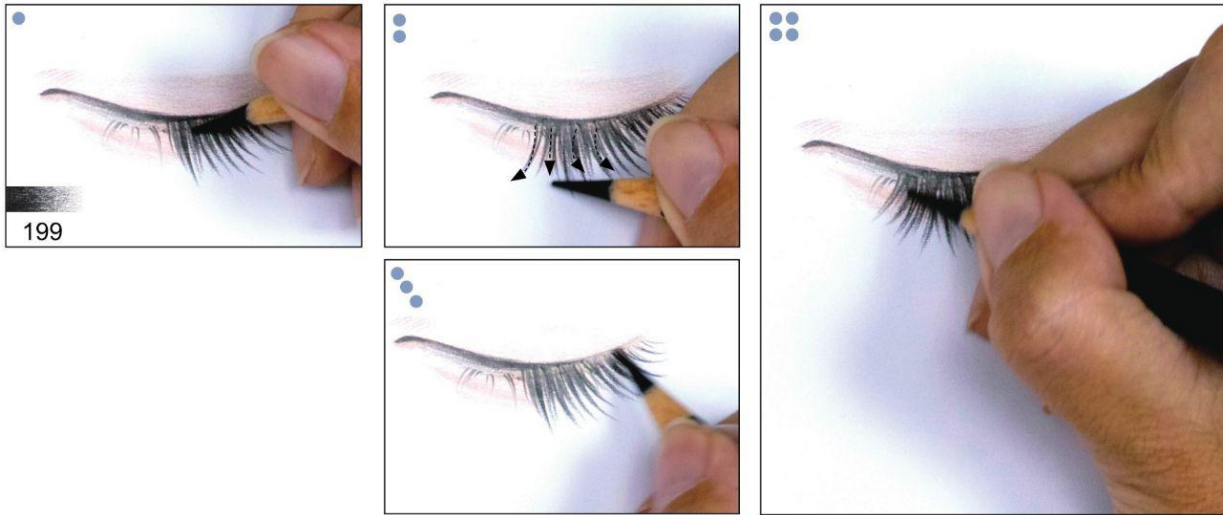
1 First, use an eraser to erase the light lines to keep the picture clean and tidy; then use 132 colored pencil to draw the skin color around the eye slits along the structure.



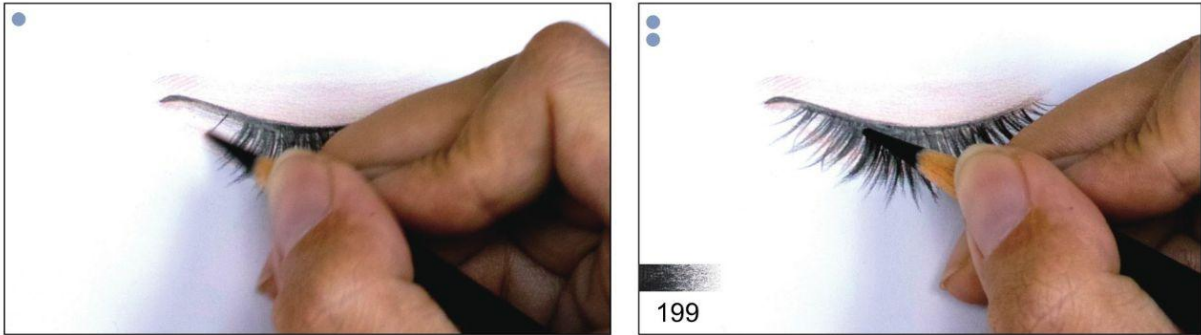
2 Use #199 colored pencil to etch the dark color of the eye slit, then use #130 colored pencil to draw the dark skin tone of the eye bags to enhance the eye's dimension.



3 Continue to paint the eyelash color with No. 199 colored pencil, to draw the lower eyelashes first; then depict the shape of the upper eyelashes, the upper eyelashes should be long and short in line, rich in variation to be more realistic.



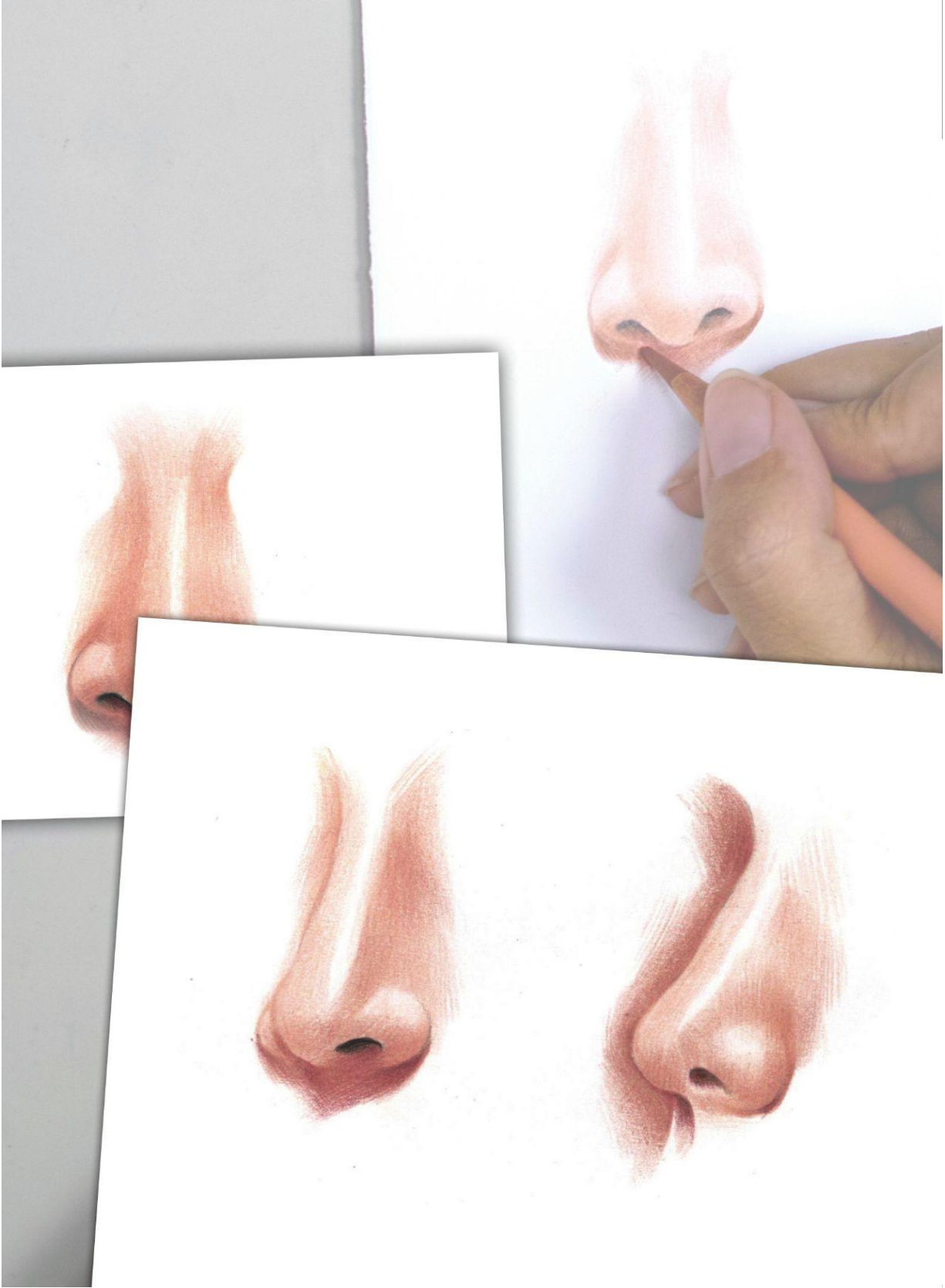
4 Building on the previous step, continue to finish drawing the remaining lashes with #199 colored pencils. The overall look of the lashes gets shorter from the middle of the eye to the corners of the eyes in order.



5 Continue to finish the eye lashes by deeply etching the density of the lashes with #199 colored pencil. The most important thing in drawing eyelashes is learning to use short curves, which takes repeated practice to become proficient.

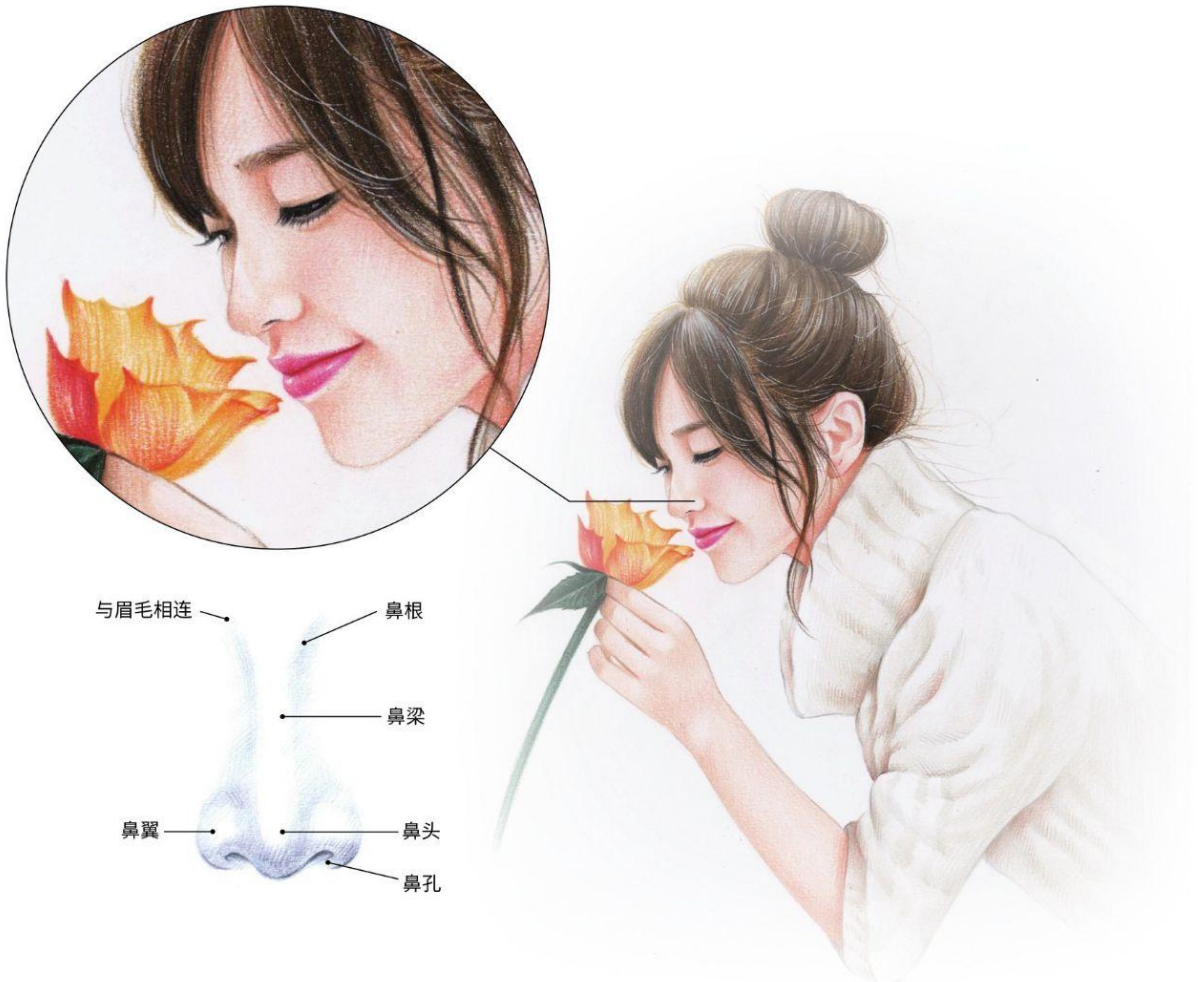
Chapter 5 How to draw the nose of a beautiful girl

The character nose is an important part of the five facial features. The nose of a teenage girl is an important element in portraying the character of a teenage girl. In this chapter, let's understand and learn how to draw the nose of a teenage girl.



5.1 Structural analysis of the nose

The nose itself has no "expression", but the change of its angle can directly reflect the orientation and dynamics of the face. A well-drawn nose can make a character more vivid and realistic.



Understanding the structure of the nose can be a great help in drawing our characters' noses, making it easier and more flexible to draw their delicate features and add a bit of charm to the character.

knowledge point



Front of the nasal bone



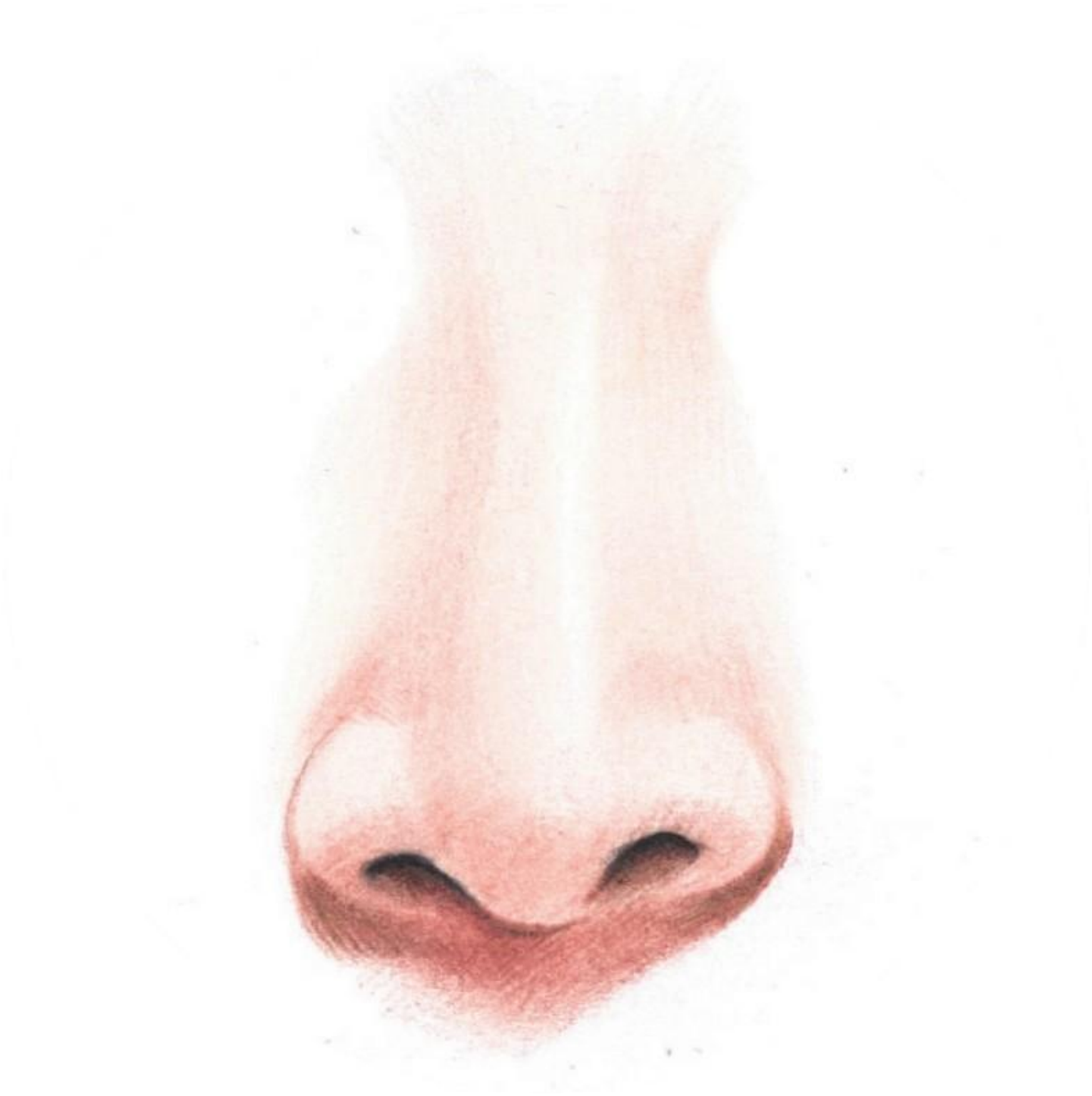
Lateral nasal bone

The nose is the most voluminous part of the face, and it has a large influence on the changes in light and darkness of the face. The means of portraying this part is more flexible, which can emphasize the role of light and darkness

as well as the role of structure: it can be strengthened or weakened. The shape of the nose varies from person to person, so when expressing it, we should master its overall characteristics and functional structure before doing partial portrayal.

5.2 Drawing of the multi-angle nose

5.2.1 Positive nose

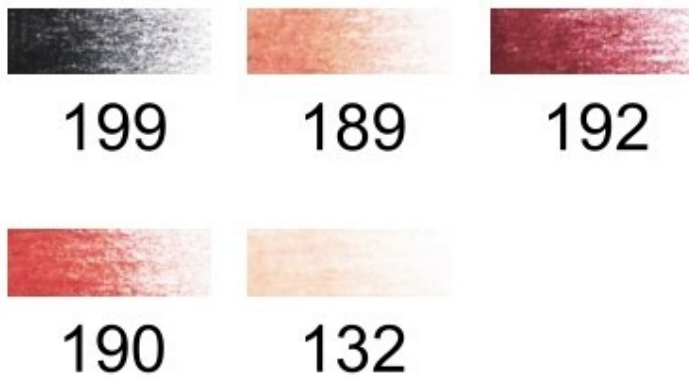


Drawing points

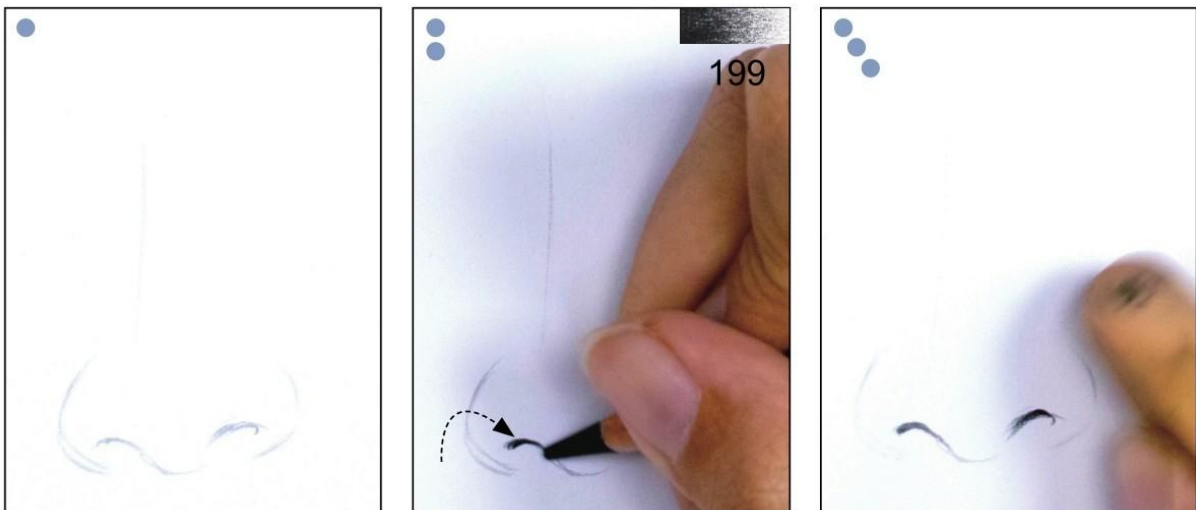
To draw a good nose, understanding its structure is the key to drawing it well. From the front side, the middle line of the nose is a straight line, without many ups and downs, and the nostrils and nostrils can be clearly seen. In the process of drawing, in order to portray a sense of

three-dimensionality, you need to find the right relationship between the light, gray and dark sides.

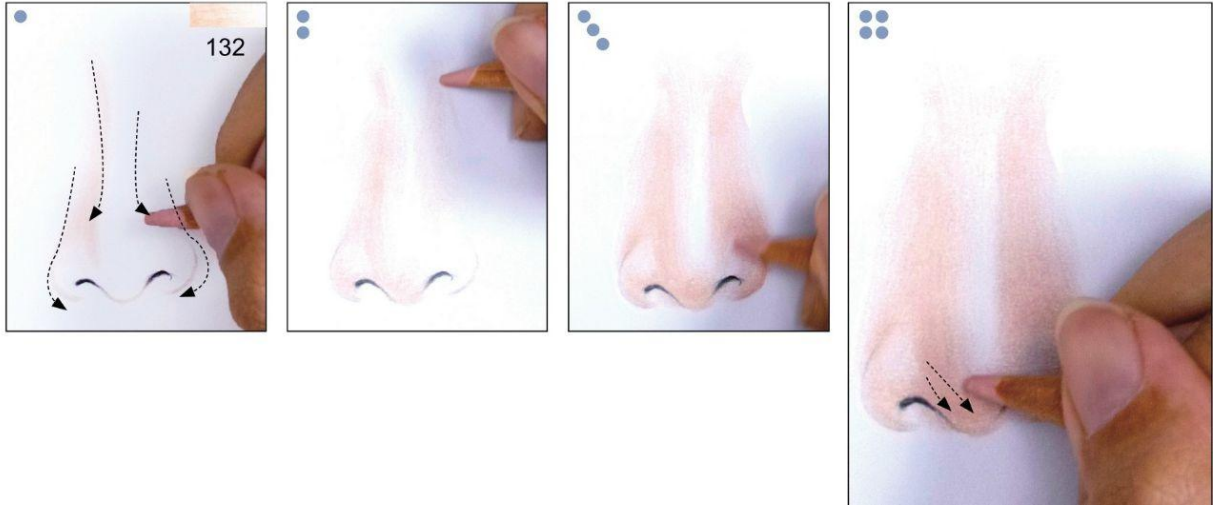
Color used



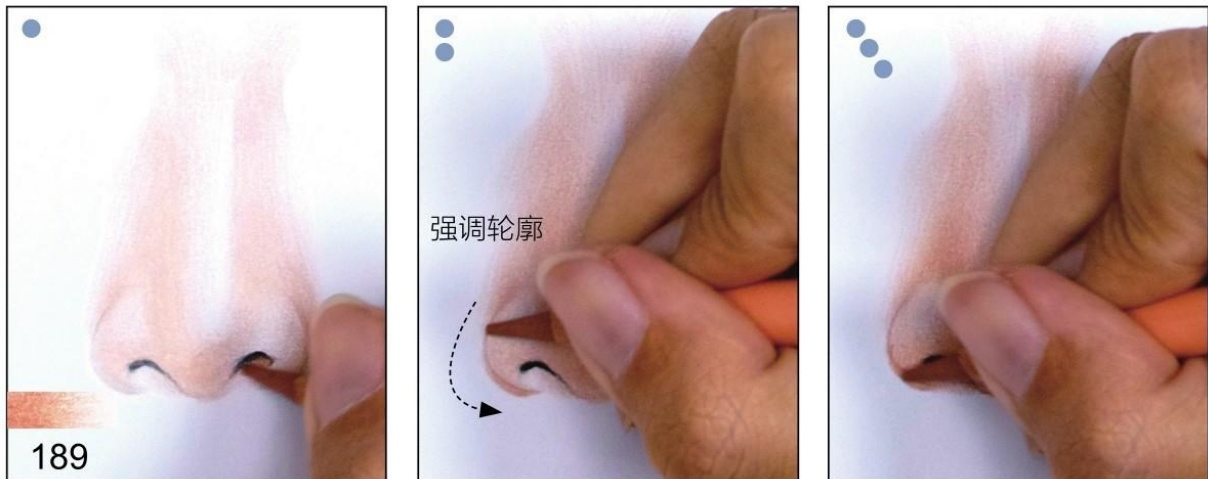
Detailed steps



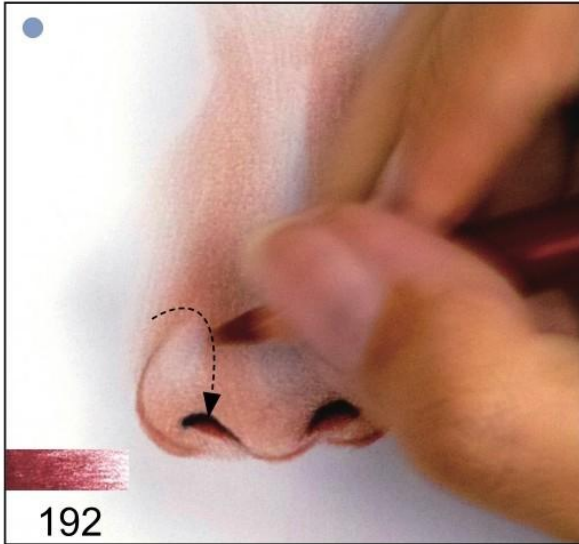
1 After the line drawing is complete, use an eraser to lighten the line marks; then use #199 colored pencil to etch the nostrils. The nostrils are the darkest toned part of the whole picture.



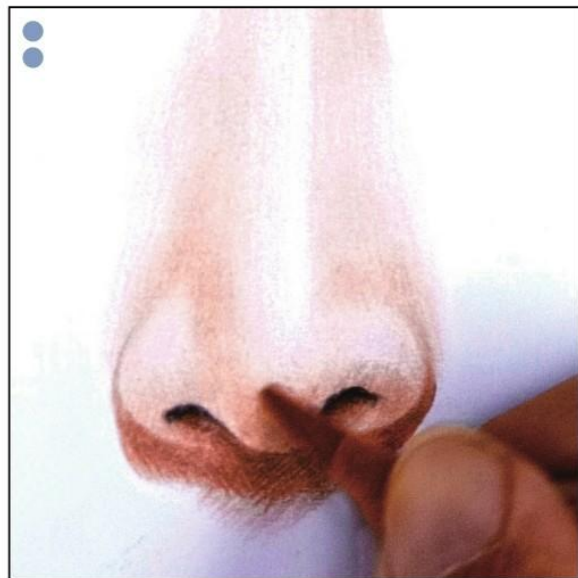
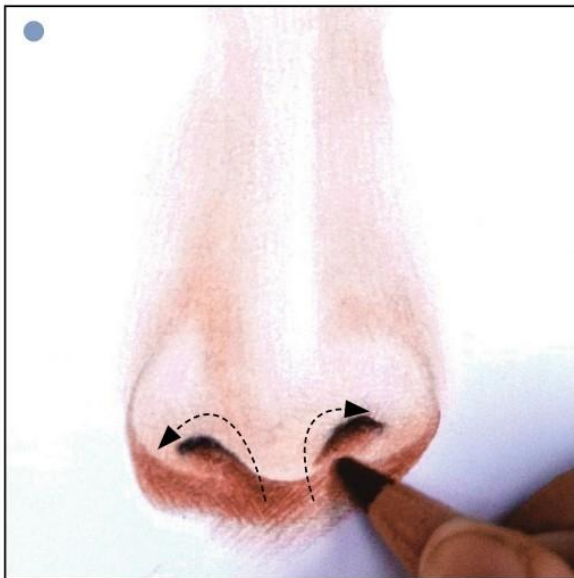
2 Switch to #132 colored pencil to draw the skin tone of the nose, leaving the highlight area in the middle line of the nose. The first base coat should be lightly drawn to facilitate deeper carving later.



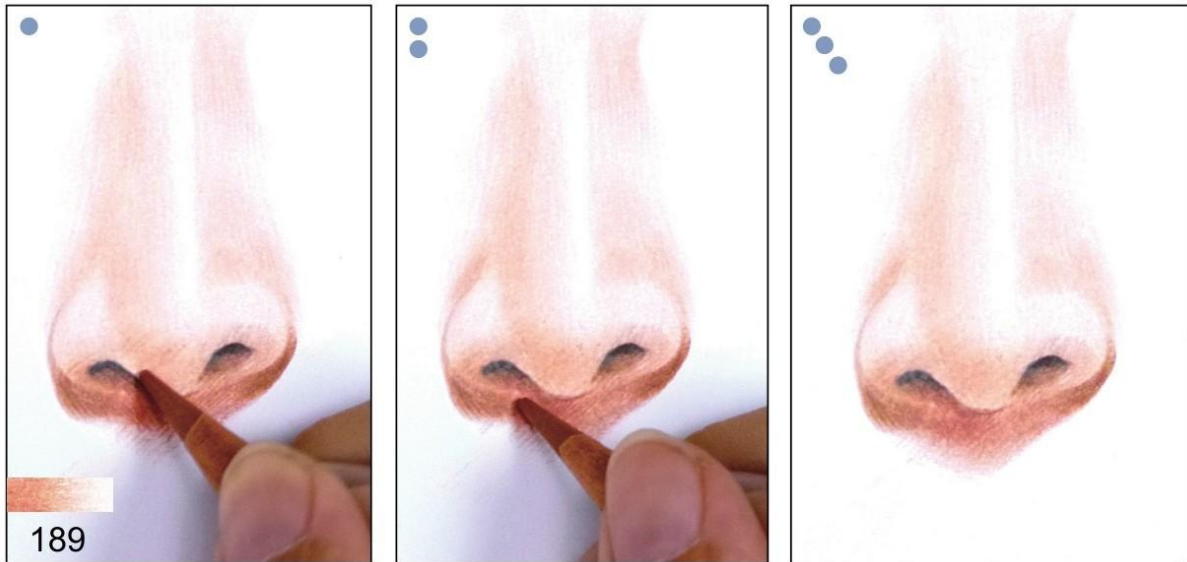
3 Switch to No. 189 colored pencil to trace the dark color of the nose, initially separating the light and dark relationships and shaping the sense of volume.



4 Based on the previous step, switch to #192 colored pencil and continue to draw the darker shadows of the nose in deep overlays to enrich the overall tone.



5 Continue to refine the darker areas of the nose with #192 colored pencil to enhance the nose's dimension.



6 Use #189 colored pencil to refine the detailing and make the nose look more upright with more tiny strokes at the junction of light and dark at the edges of the structure.

[5.2.2 Three-quarter side nose](#)



Drawing points

The nose under the three-quarter side can only be seen on one side of the nostril, so it is not necessary to show the other side when drawing. In addition, the lateral nose creates a perspective relationship, and the principle of "large near and small far" should be followed when drawing.

Color used



132



190

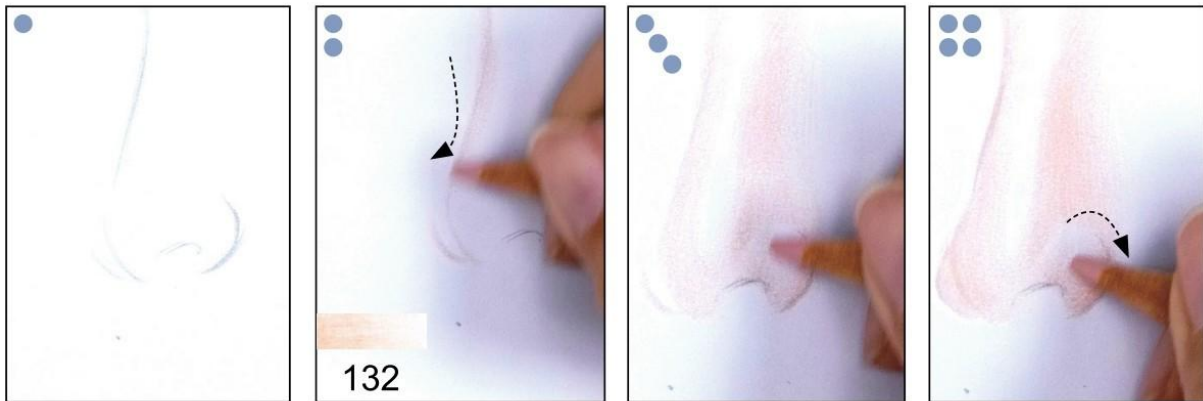


199

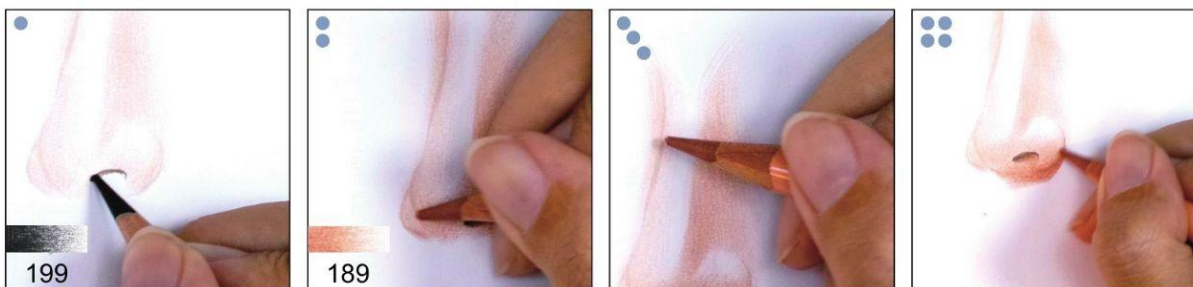


189

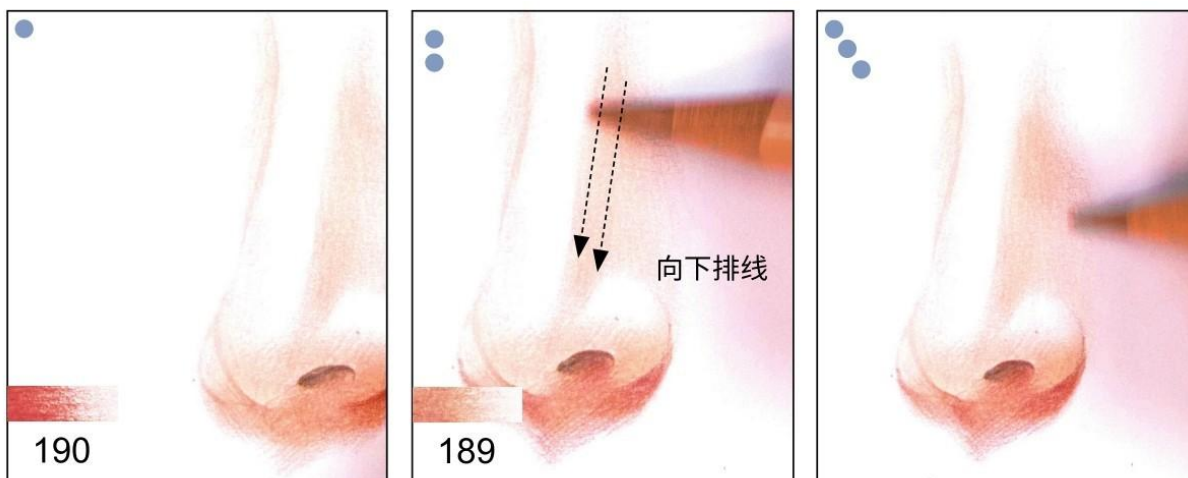
Detailed steps



1 After the line drawing is complete, use an eraser to lighten the line marks, then use a No. 132 colored pencil to flatten the base of the nose. Leave the highlight area of the nose bridge when drawing.

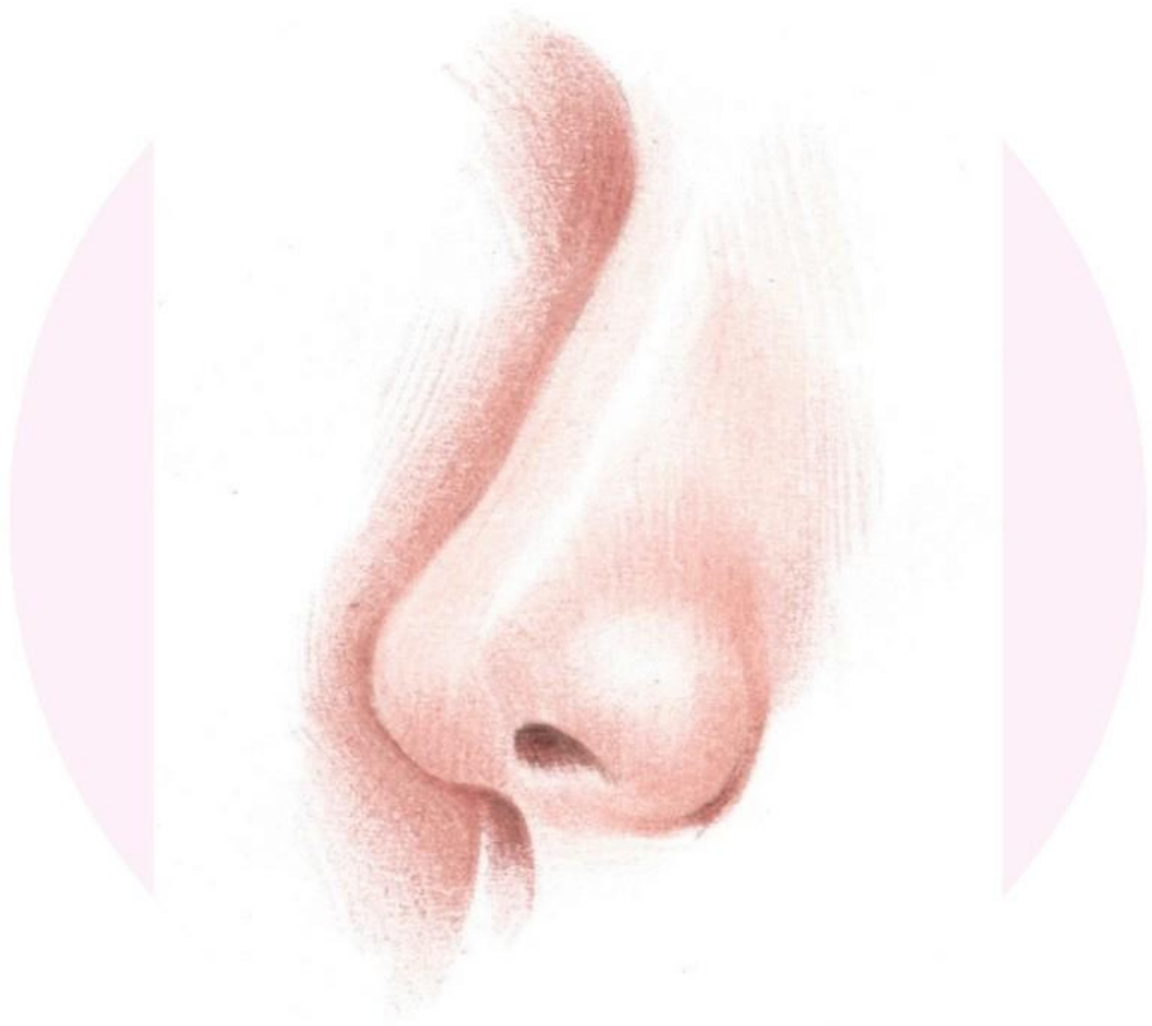


2 Switch to No. 199 colored pencil to etch the darker colors of the nostrils, then switch to No. 189 colored pencil to draw the darker colors of the nose. When drawing, pay attention to the variation of the shades of the brush strokes and the rich and varied form of the line.



3 Use No. 190 colored pencil to perfect the dark shadows, and then switch to No. 189 colored pencil to overlay the gray side of the nose, which has a transitional gray side to make the form more rounded and full.

[5.2.3 Nose on the side](#)



Drawing points

In the nose under the frontal aspect, the curve of the contour line of the nose is clearly visible, and only one side of the nose and nostrils can be seen, creating a shadow at the edge of the nose. The shape of the human middle is clearly visible. The above points need to be grasped when drawing.

Color used



132



189

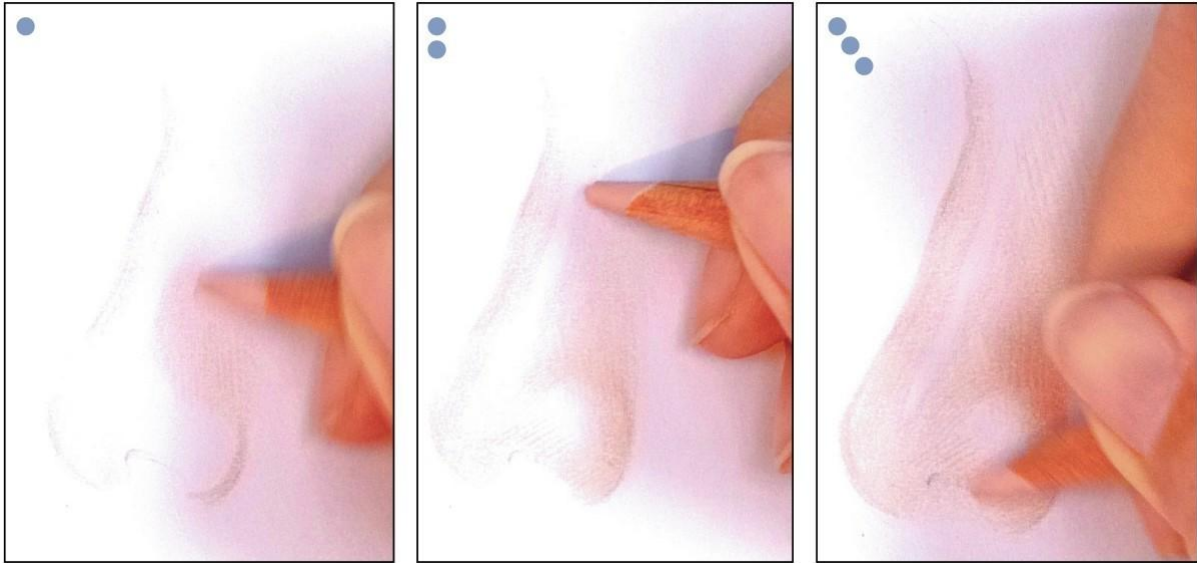


280

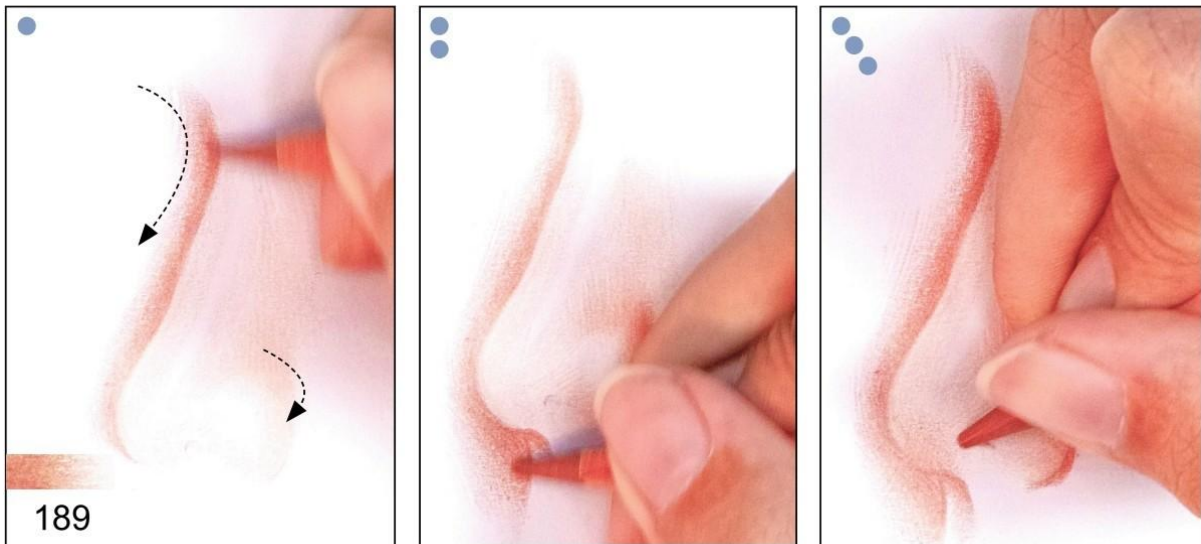


190

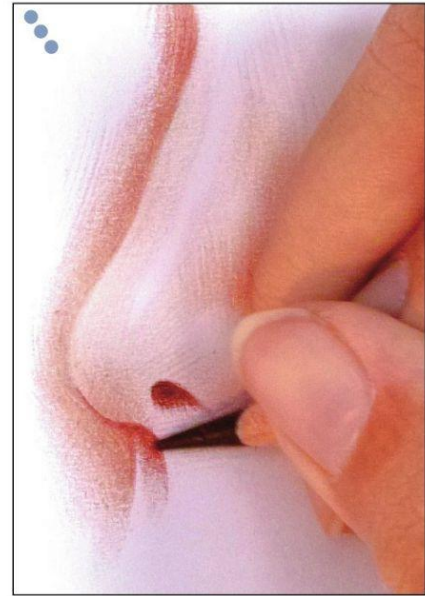
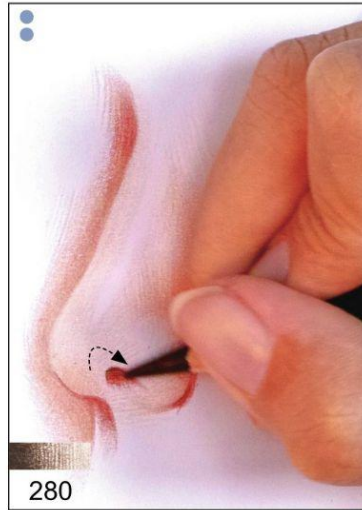
Detailed steps



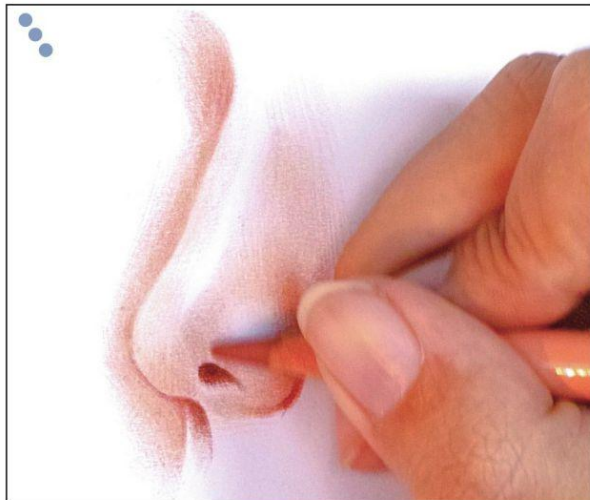
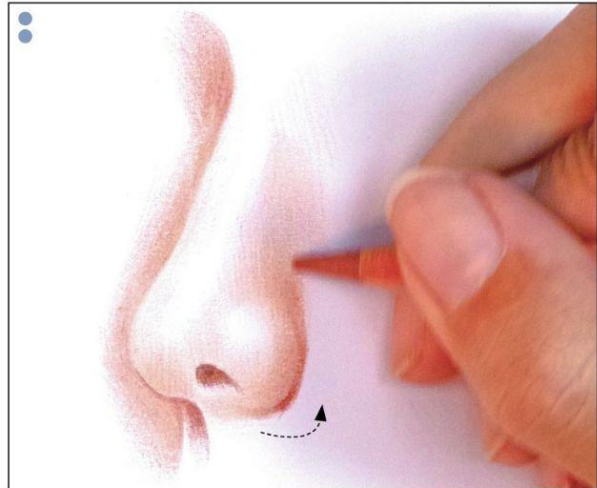
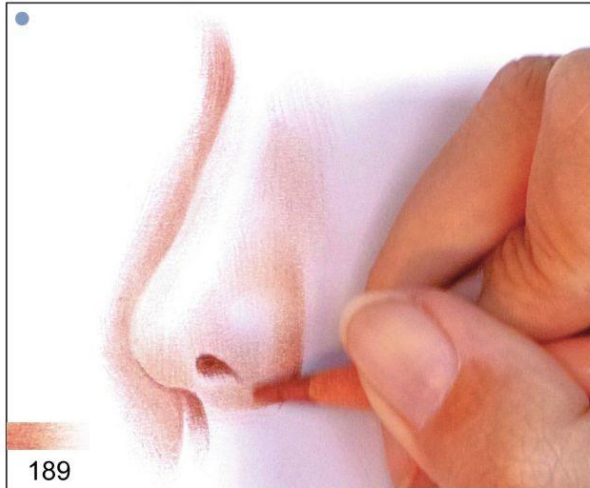
1 Start by painting the base of the nose with a flat No. 132 colored pencil. You can add heavier strokes to the nose where appropriate, leaving the highlights in place.



2 Use No. 189 colored pencil to draw the dark color of the nose, with the nose lined up along the edge of its structure from dark to light.



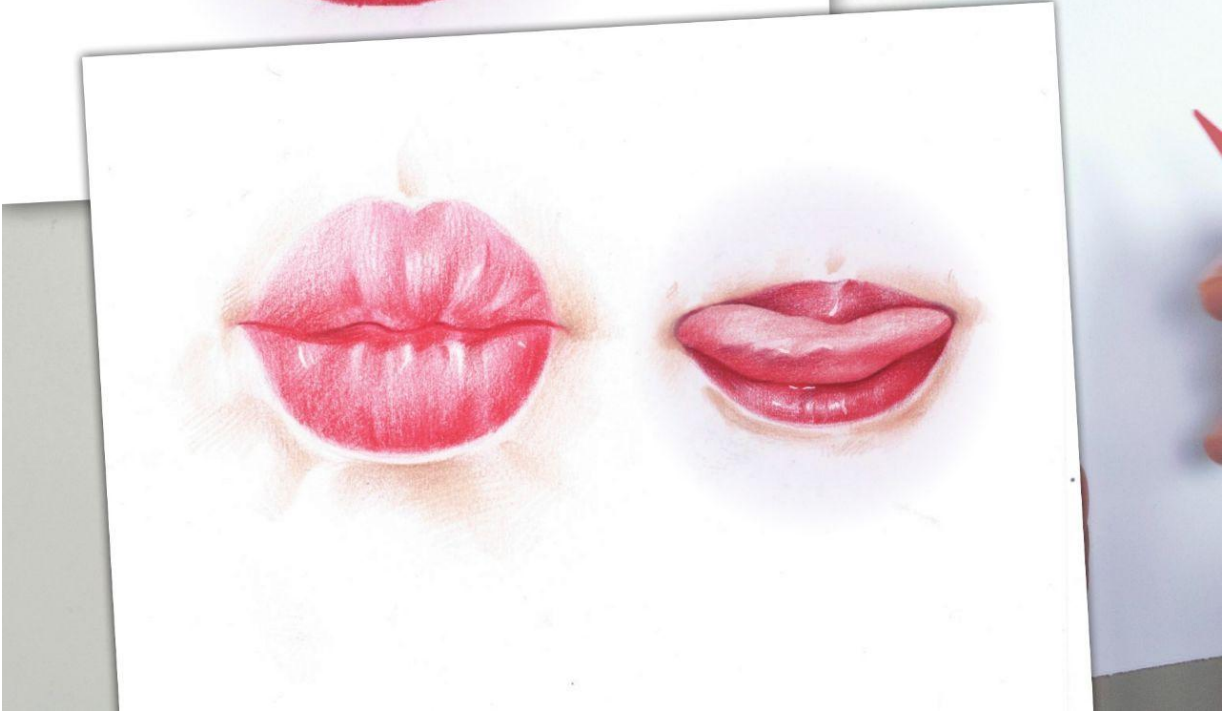
3 Based on the previous step, switch to No. 190 colored pencil to draw the base color of the nostril; then use No. 280 colored pencil to depict the dark color of the nostril and the human center. Enhance the relationship between light and dark to create a sense of dimension.



4 Use No. 189 colored pencil to etch the gray color of the nose, and use the pencil to line up fine lines with the structure when drawing to show the smooth texture of the nose.

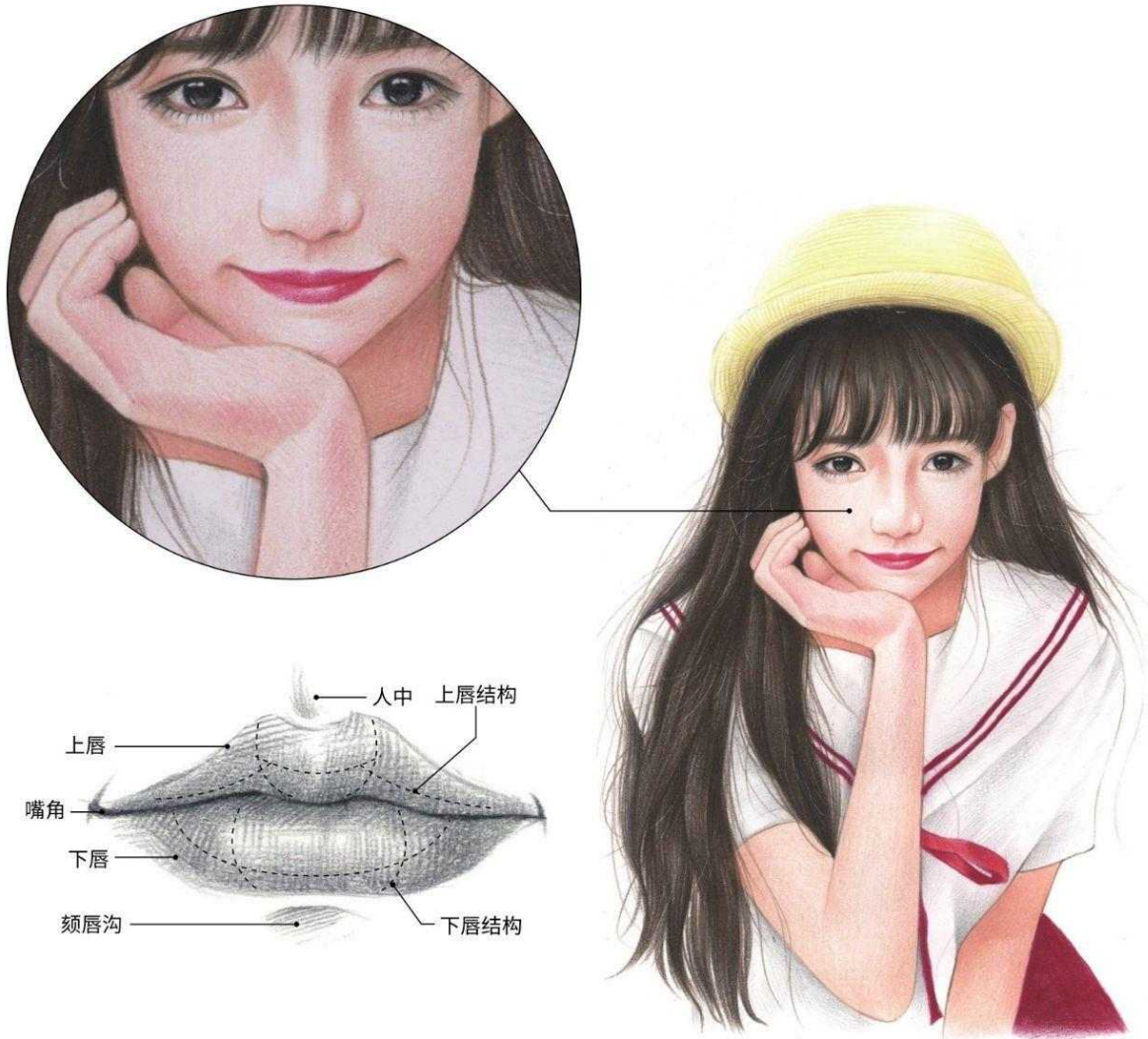
Chapter 6 How to draw the lips of a beautiful girl

When drawing a colored pencil portrait of a person, the representation of the five senses is the focus, and this chapter shows how to draw the lips of a young girl.



6.1 Structural analysis of the lips

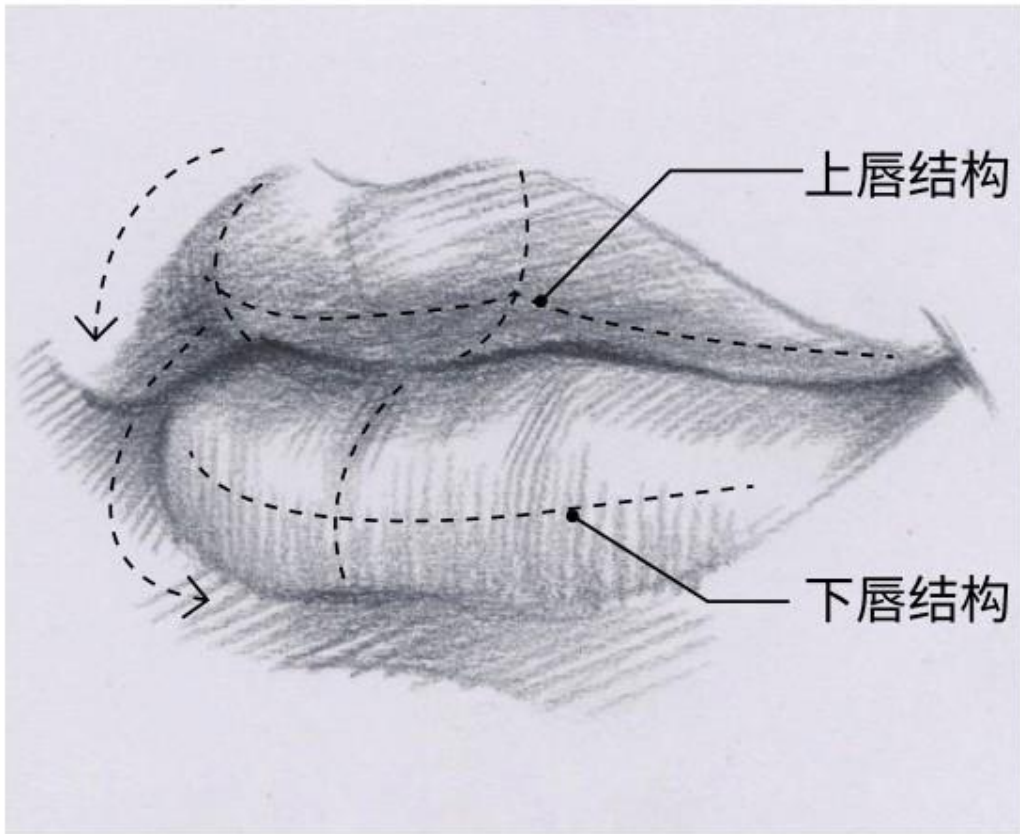
The mouth and the eyes are important elements in the drawing of a colored pencil character, and they are also the most expressive parts. The expression of the character can be expressed through the mouth, therefore, the expression of the mouth is the key to the drawing of colored pencil characters, and should be mastered.



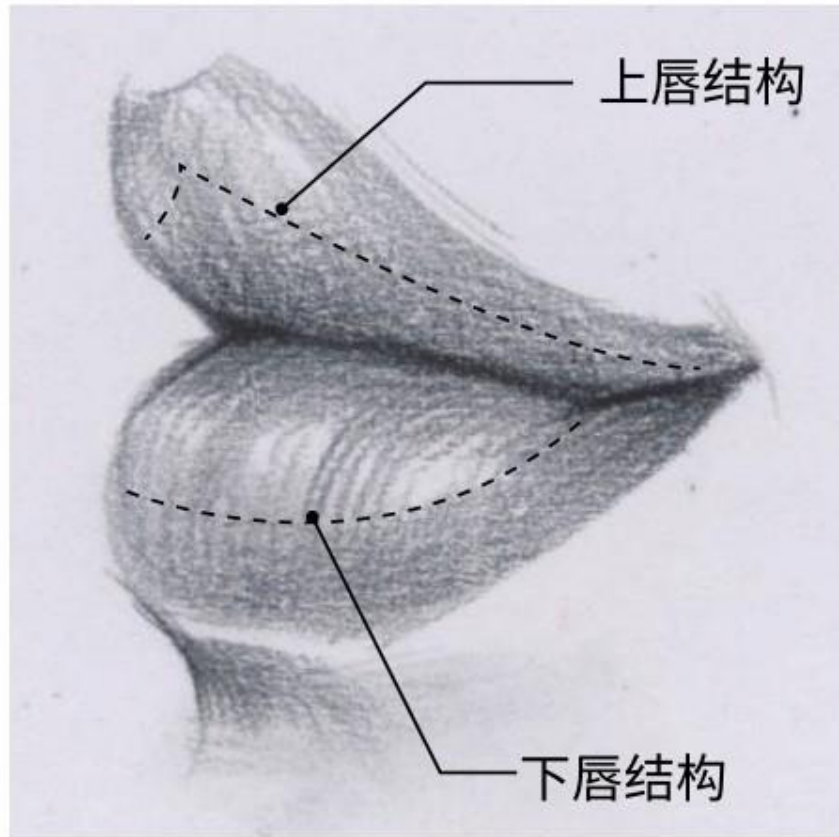
Among the structural features of the face, the mouth is the most expressive organ. The structure of the mouth

consists of the upper and lower lips, the middle of the person and the chin-labial groove.

knowledge point



This is the mouth at a three-quarter side angle, with the whole lip solid in the middle and faint on the sides compared to the front, and with a small grey surface around the corners of the mouth to give it more definition.

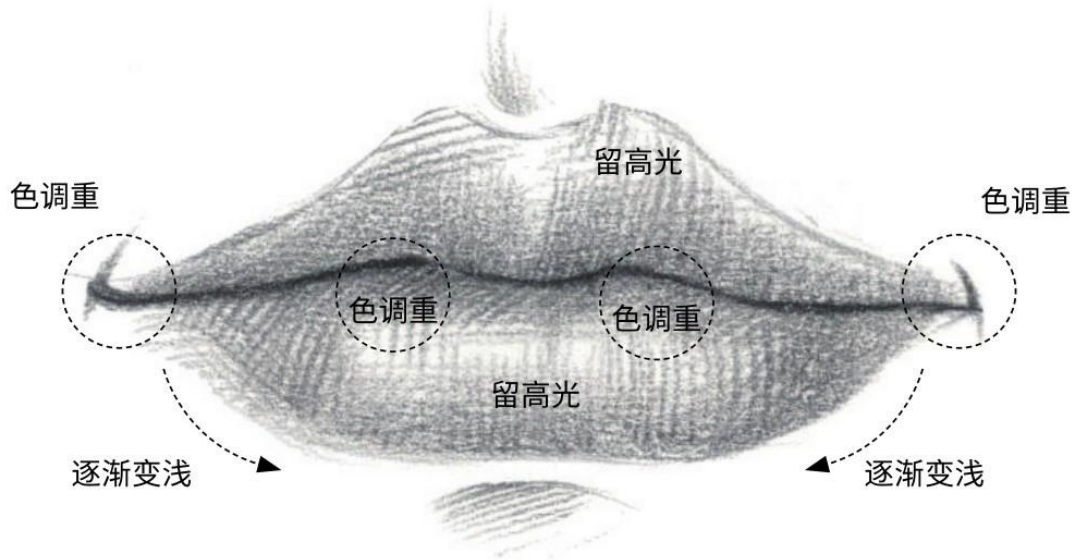


Here are the lips at a side angle, taking care to adjust them with the form and light source as you carve them.

6.2 Drawing of multi-angle lips

The change of perspective of lips in different angles needs to be observed and studied for a long time, and then using sketching techniques, we can draw the colored pencil lips vividly and realistically.

6.2.1 Frontal lips

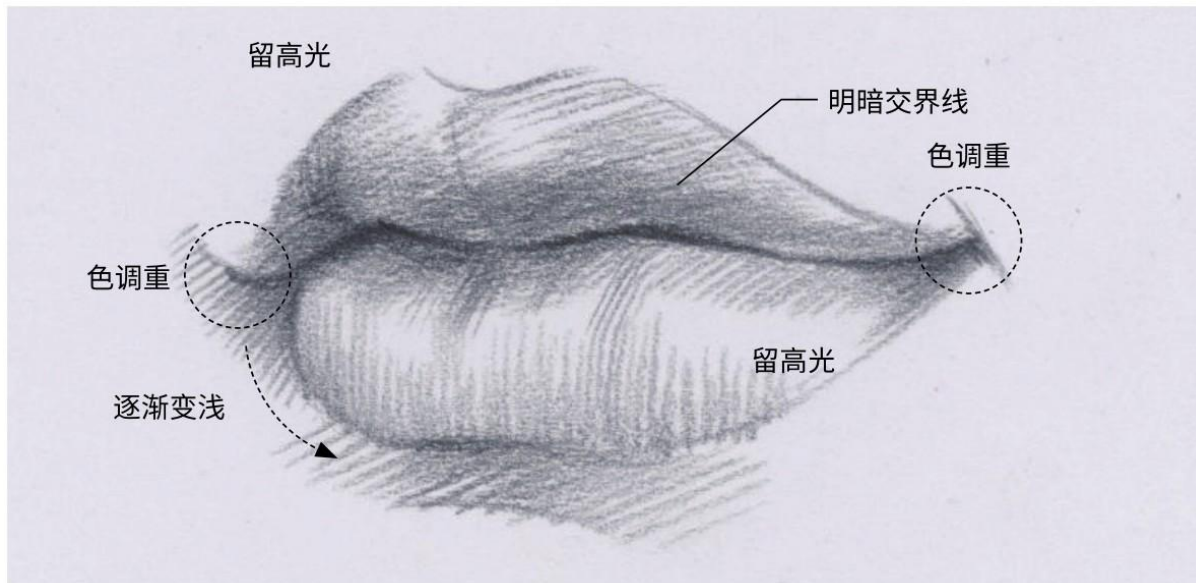


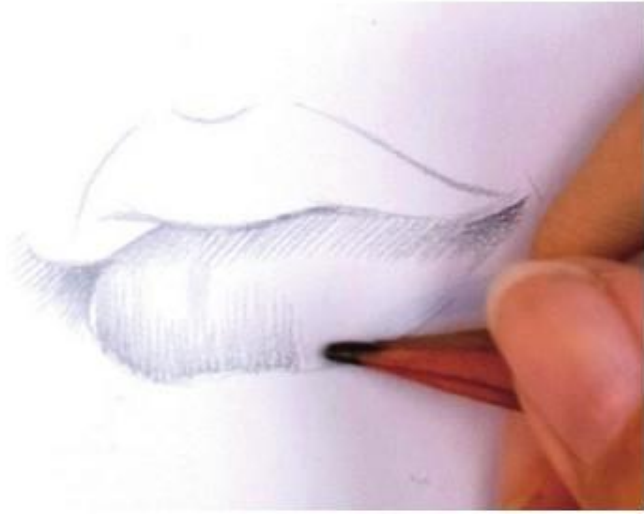
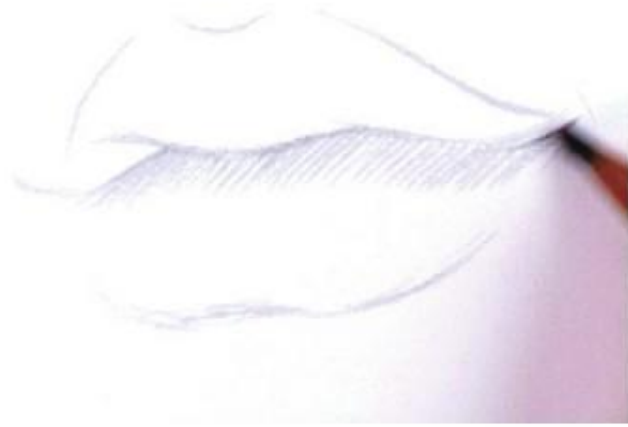


painting technique

In drawing the lips on the front, the outline of the mouth is first drawn, the upper and lower lip lines resembling a curved bow, but the lower lip line being somewhat shorter than the upper; and the lip seam between the two lips is a slightly curved line, projecting a little upwards in the middle part. In the upper tone, numerous thin rows of lines should be drawn vertically, leaving two pieces of white in the middle of the lower lip to show the reflective part, and only a light, thin line should be applied; then the marginal part should be deepened, and finally the corners of the mouth on both sides should be deepened and carved again, and a complete lip will be drawn.

6.2.2 Three-quarter side lips





painting technique

When drawing, pay attention to the horizontal perspective, reflecting the "big near and small far" feature. Draw the darker shades of the lower lip layer by layer to make the lower lip fuller. When drawing the upper lip, pay attention to the change of the twist and turn, grasp the direction of the central perspective line of the mouth, determine the size and width of the left and right sides of the mouth, and also pay attention to the undulating and turning changes of the central perspective line itself.

6.3 Lips under different expressions

The mouth is extremely expressive and can assist in expressing various emotions in a character. In this section we will learn how to draw lips under different expressions.

6.3.1 Smiling



Drawing points

Lips under a smiling expression, with fewer lip lines because of the stretch, should be drawn with more shades

of color to reflect the volume of the lips.

Color used



121



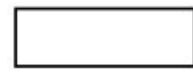
217



233

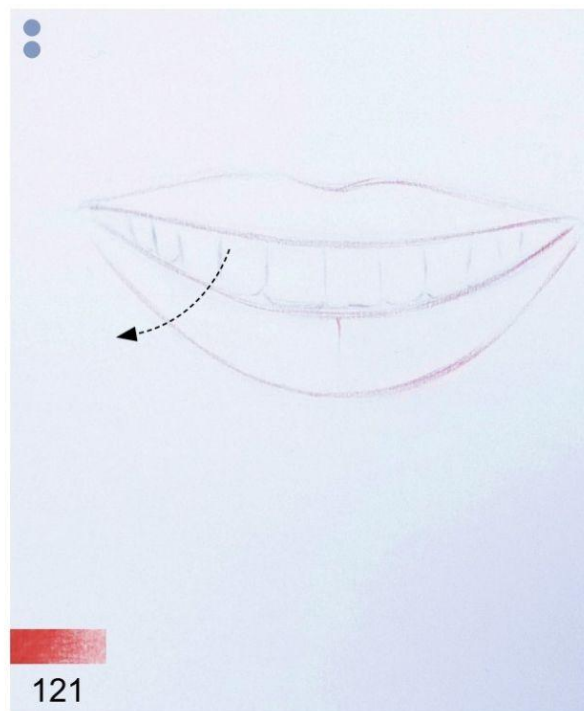
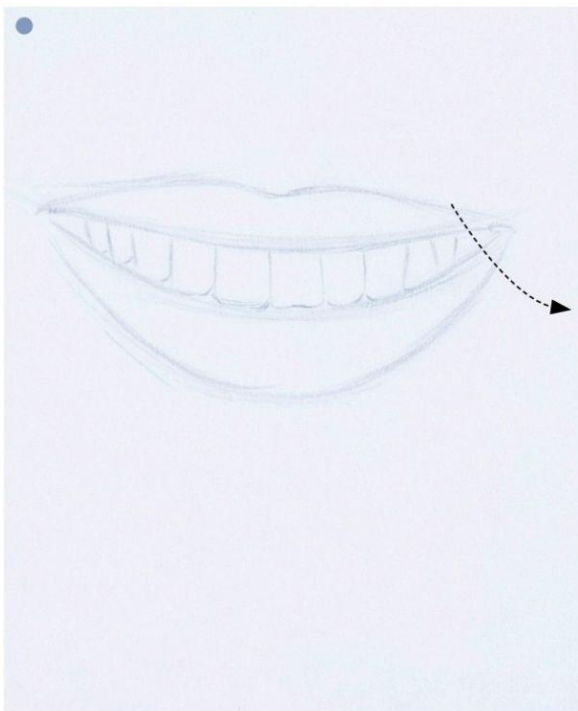


130



101

Detailed steps



1 After the line drawing is complete, use an eraser to lighten the line marks and then use a #121 colored pencil to outline the lips.

knowledge point

By observing a real mouth, we can enhance our understanding of the structure of the mouth, so when drawing the mouth, you will find that the thickness of the

upper and lower lips of most people is approximately the same. The following points should be grasped when drawing.

(1) Draw the upper lip and the lower lip as a whole.

(ii) The main features of the mouth should be captured when drawing, and can be simplified appropriately.

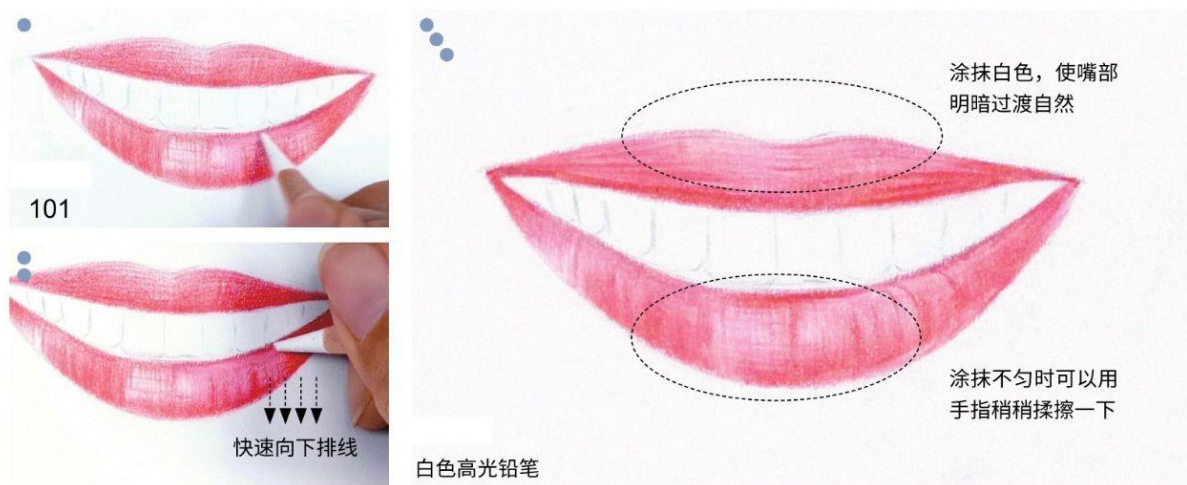
(iii) Different dynamics of the mouth can reflect different emotions of the character.



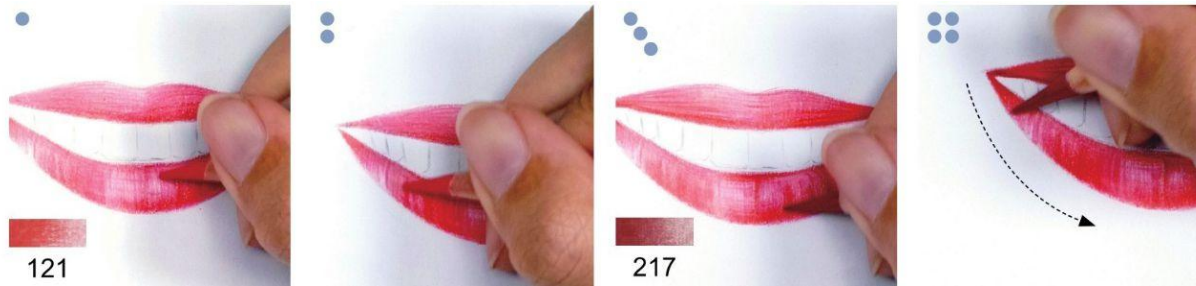
2 Continue to draw the upper lip with a dark color, don't apply it dead, leave gaps to create airiness.



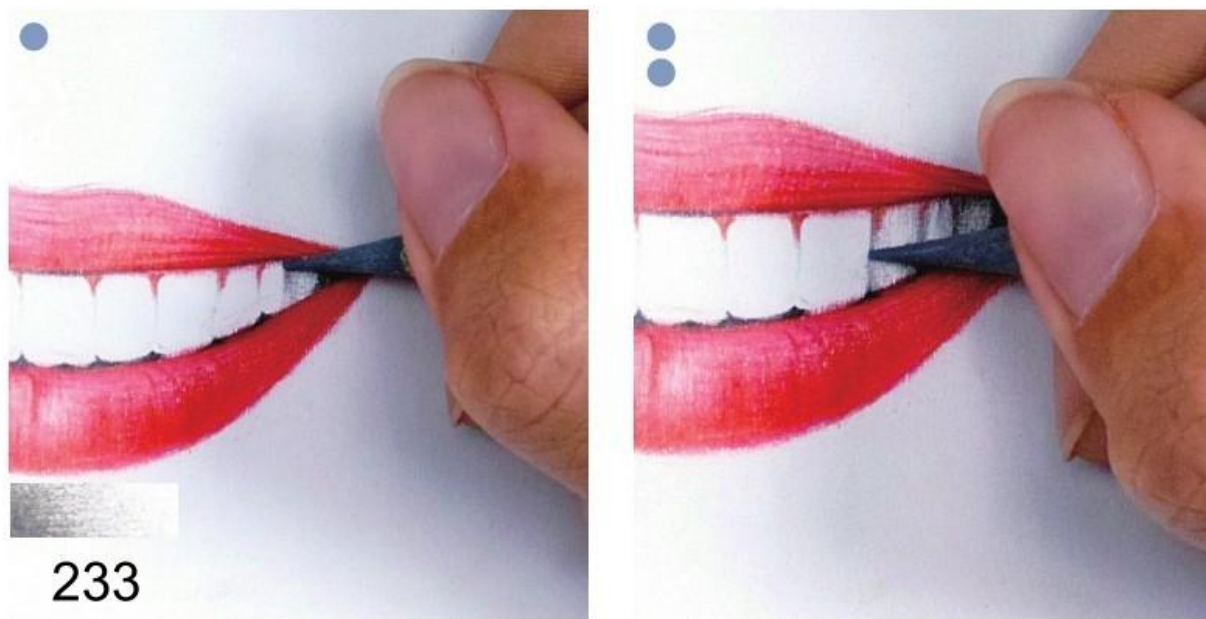
3 Continue to draw the second layer of rows with a 121 colored pencil overlay.



4 Once you have shaped the overall light and dark relationship of the lips, use the white highlight pencil to draw the highlights on the lips.



5 Refine with #121 colored pencil, then use #217 colored pencil to gradually deepen from the corners of the mouth toward the center to give the lips more dimension.



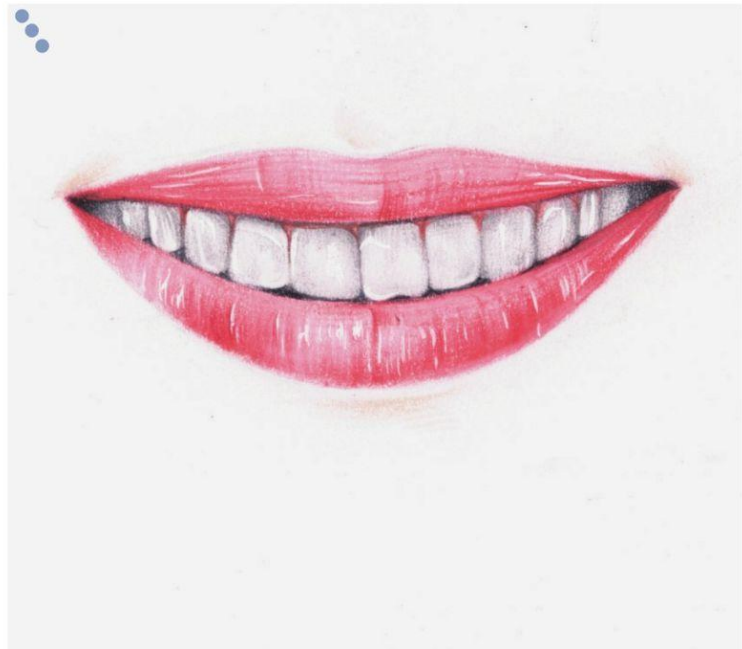
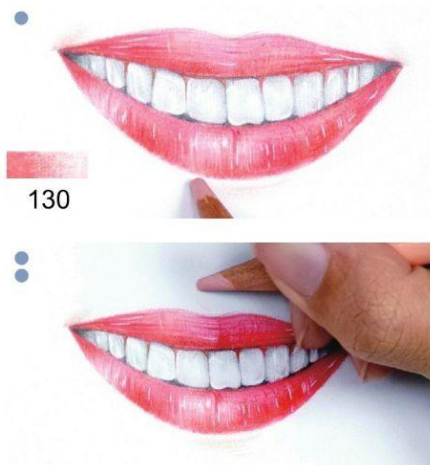
6 Draw the teeth with No. 233 colored pencil; the teeth are black, but for the beauty of the picture, do not draw them black, but lightly paint them in gray, and slightly aggravate them at the roots.



7 Use #217 colored pencil to outline the gaps and roots of the teeth to enhance the impact of the lips on the ambient color of the teeth.



8 Use an outline pen dipped in a little white ink to dot the highlights of the lips for a more hydrated look.



9 Complete the mouth by drawing the darker parts of the midperson and corners of the mouth with the chin-lip groove using #130 colored pencil.

6.3.2 Beak



Drawing points

A pouted lip with more lip lines due to gathering should be drawn with more shades of color to reflect the volume of the lip.

Color used



142



121



119

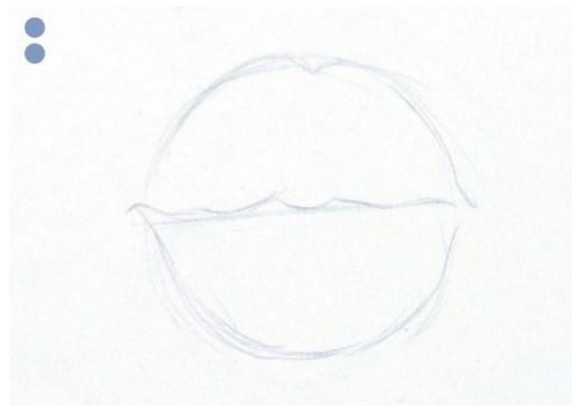


189



132

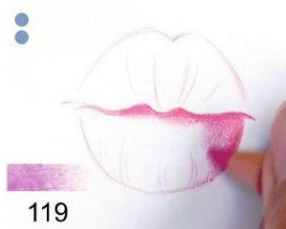
Detailed steps



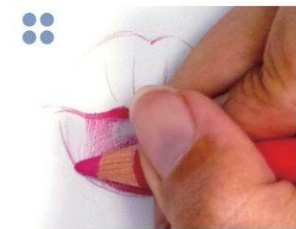
1 Once the line drawing is complete, use the eraser to lighten the line marks in preparation for the next step of painting.



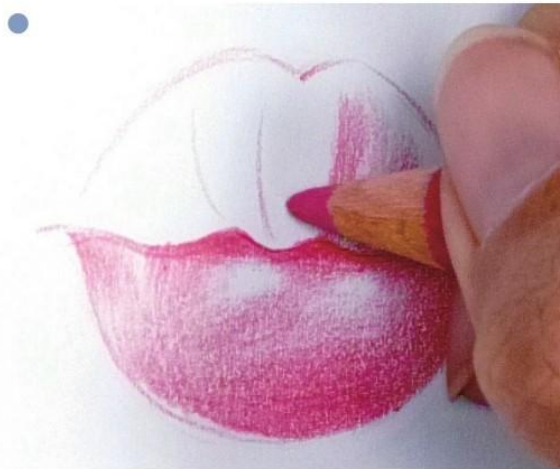
121



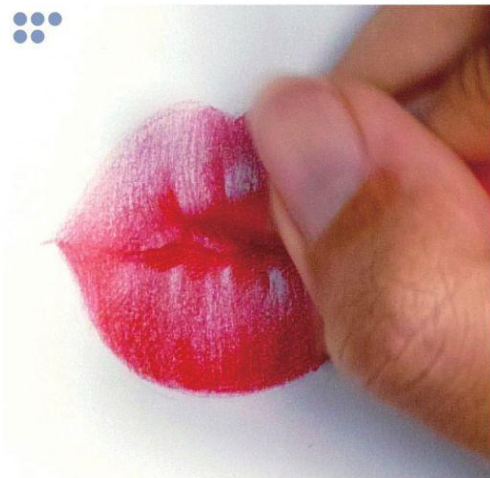
119



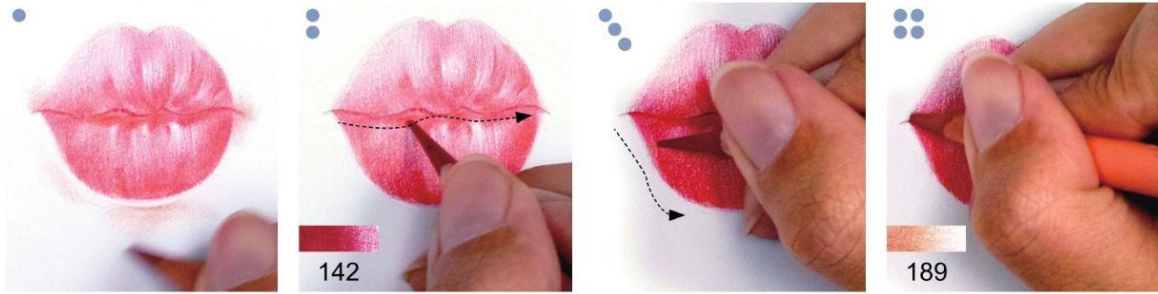
2 Based on the previous step, first trace the outline of the shape with No. 121 colored pencil and switch to No. 119 colored pencil to flatten the base of the lip.



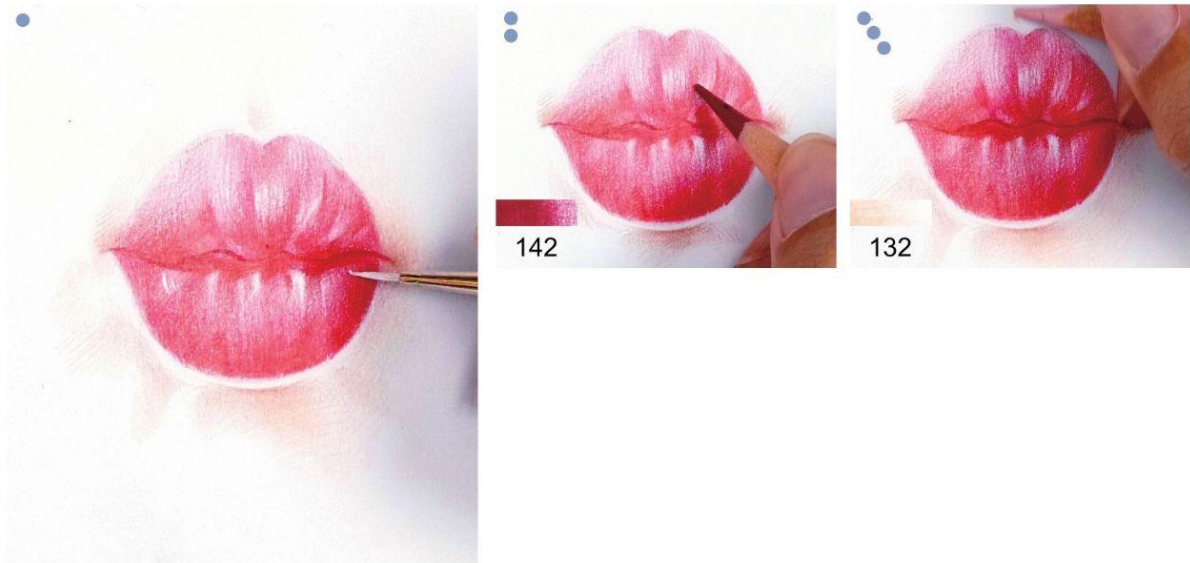
3 Continue deepening without changing strokes, overlaying the second layer of rows, with the lips aligned vertically in line with the direction of the muscles.



4 Switch to No. 121 colored pencil to trace the dark color of the lips, the lip slit and the corners of the mouth need to be repeatedly overlaid to deepen the color.

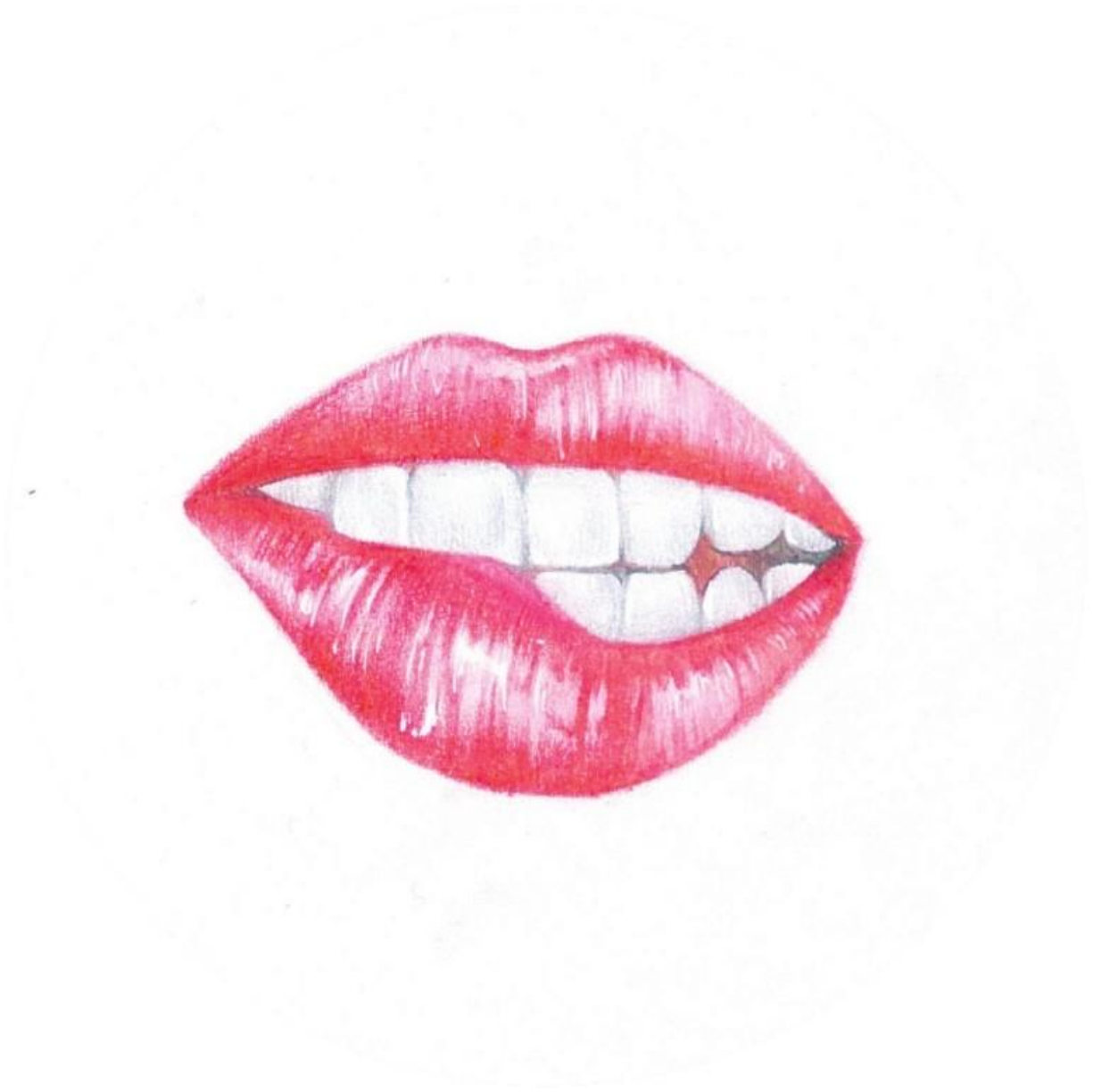


5 Use #142 colored pencil to draw the ambient color around the lip slit, then switch to #189 colored pencil to delve into the corner of the mouth shape to enhance the lips' dimension.



6 Use an outlining pencil dipped in a bit of white ink to draw the lip highlights to give the lips more shine. Then refine the lip details with colored pencil #142 and colored pencil #132 , to complete the lips.

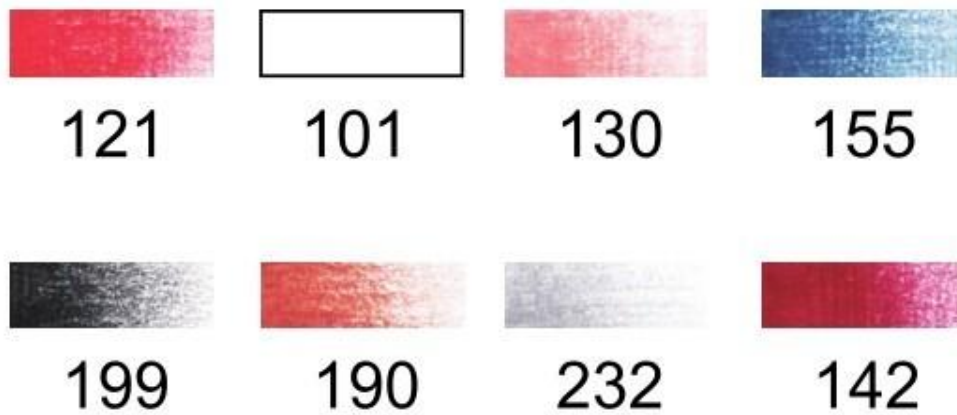
[6.3.3 Biting the lips](#)



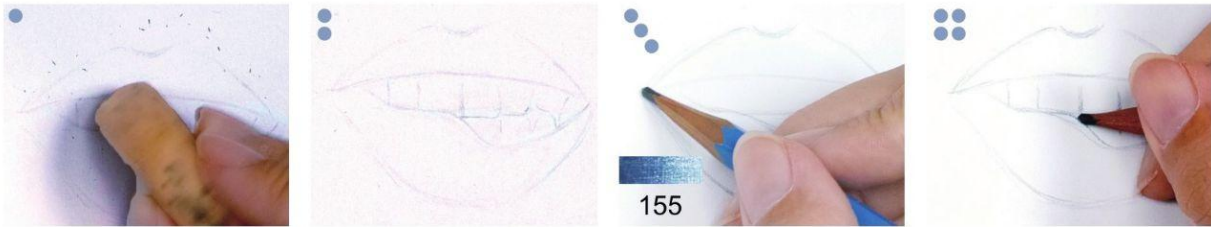
Drawing points

The dynamic of biting the lip is very sexy, and when drawing it, be aware of the changes in the basic shape caused by the teeth pulling on the lip.

Color used



Detailed steps



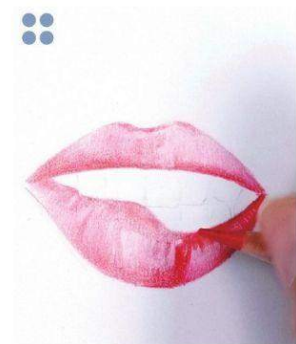
1 Once the line drawing is complete, use an eraser to lighten the line marks and then outline the lips with #155 colored pencil.



2 Switch to #121 colored pencil to draw the bottom lip color, leaving the highlight area, which is larger on the bitten lip.



3 Continue drawing the lips with an overlay of colored pencil #121 to enrich the color of the lips.



4 Use No. 101 colored pencil to draw the lower lip highlight, then switch to No. 121 colored pencil to delve deeper into the darker part of the lips to shape the lips.



5 Use #142 colored pencil to etch the dark side of the edges of the teeth, then #101 colored pencil to draw the reflective side of the teeth and lips.



6 Use #190 colored pencil to portray the darker color of the tooth crevices, which are black, but for the beauty of the image, do not draw them as black, but lightly paint them with the pen, slightly aggravating them at the roots. Then use an outline pencil dipped in a little white ink to delve into the highlights of the lips to make them more hydrated.

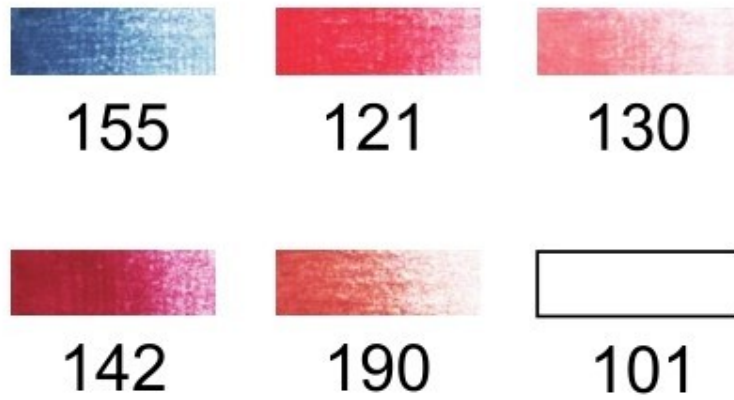
[6.3.4 Sticking out your tongue](#)



Drawing points

When the tongue is exhaled, it obscures the teeth and part of the lips. When drawing, focus on the texture of the tongue and the change in form due to the obscuration.

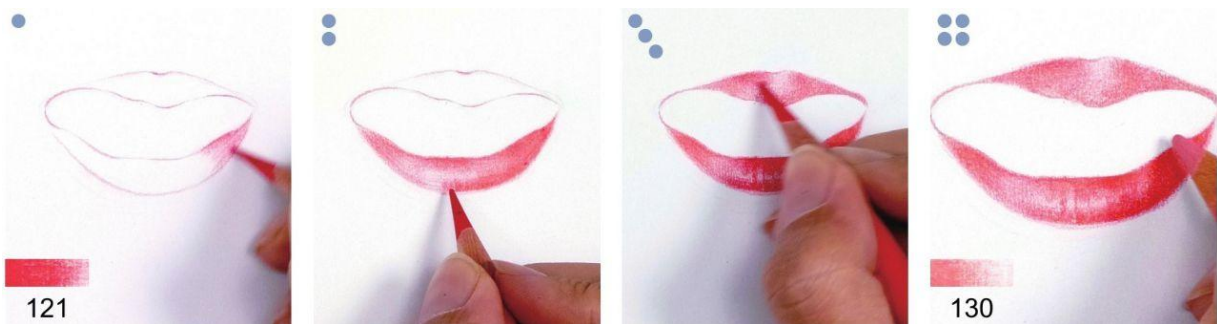
Color used



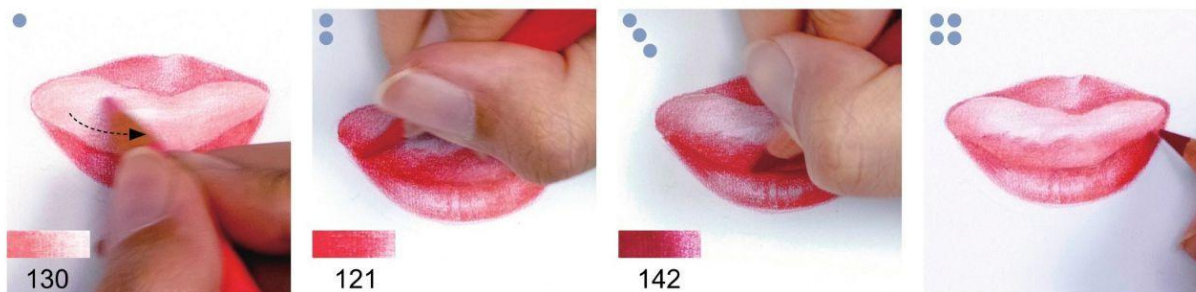
Detailed steps



1 Start by tracing the edge outline lines with #155 colored pencil.



2 Use #121 colored pencil to draw the base of the lip from the corner of the mouth toward the inside, then switch to #130 colored pencil to finely etch the edges.



3 Start with a #130 colored pencil to flatten the base of the tongue, leaving the highlights in place. Then switch to No. 121 colored pencil to darken the tongue, then continue with No. 142 colored pencil to deepen the dark areas where the tongue meets the lips.



4 Use #101 colored pencil to draw lip highlights, then switch to #190 colored pencil to deepen the dark corners of the mouth, then use a highlighter to apply lip highlights for more hydrated lips.

Chapter 7 How to draw the ears of a beautiful girl

This chapter explains how to draw an ear with colored pencils by introducing the structure of the ear and the perspective of the ear at each angle.



7.1 Structural analysis of the ear

When drawing a portrait, one often neglects to draw the ear, because the ear is relatively backward and can always be ignored; otherwise, in portrait drawing, the eyes, nose, mouth and ears are all indispensable.



The ear is supported by ear cartilage and consists of the outer ear chakra, inner ear chakra, ear screen, opposite ear screen, earlobe, and ear hole.

knowledge point

The ear is often overlooked or simplified because it is not involved in the expression of the figure's look in many

cases due to its particular position, angle or hair covering. But the ear is also one of the five senses, and a poorly portrayed one can affect the effect of the picture. The structure of the ear varies greatly and is quite complex. It is mainly composed of three parts: the ear wheel, the ear screen and the earlobe. In the performance, the lines should be smooth and elastic, light and rhythmic, so as to show its texture, and the thickness and volume of the ear should be expressed by the variation of the surface.



Although the shape of the ear varies from person to person, the structure is basically the same; and the ear is slanted when the head is viewed from the front, with an overall inclination similar to the bridge of the nose. Because the ears are mostly made of flexible cartilage tissue, the shape presents a sense of roundness in the square and squareness in the round, so the outer contours of the ears must be drawn with a sense of volume.

7.2 Drawing of multi-angle ears

7.2.1 The frontal ear



Drawing points

Since the triangular fossa above the ear will be in the dark in most cases, the lighted surface, the gray surface, the junction line, and the reflections and projections on the opposite ear wheel are the focus of our portrayal. In order to open up the space between them, the contrast between light and dark should be reduced in the back part.

Color used

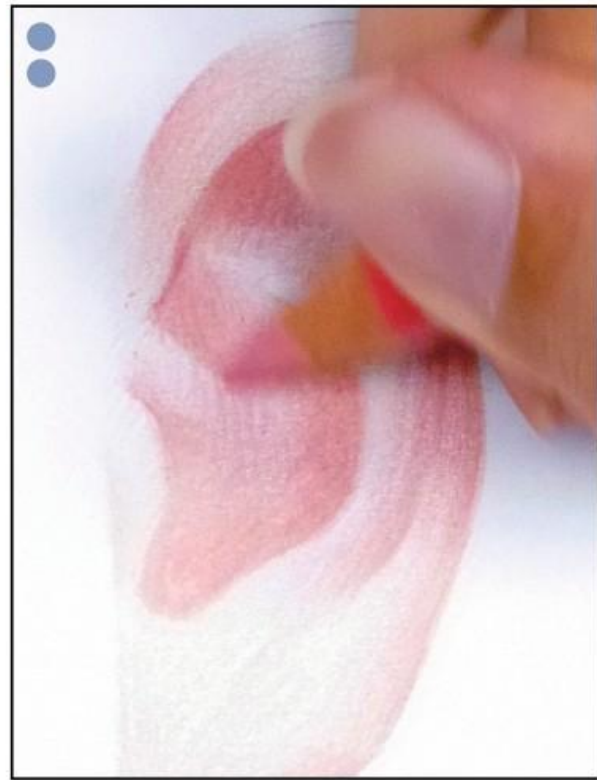
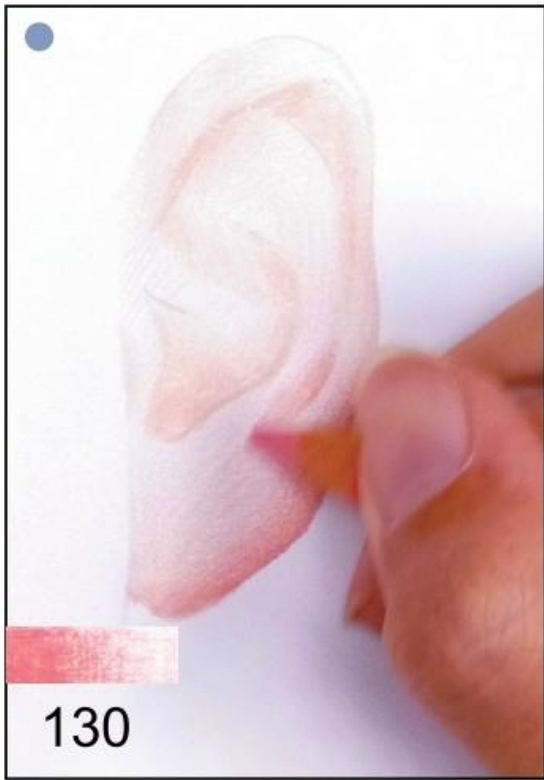


Detailed steps

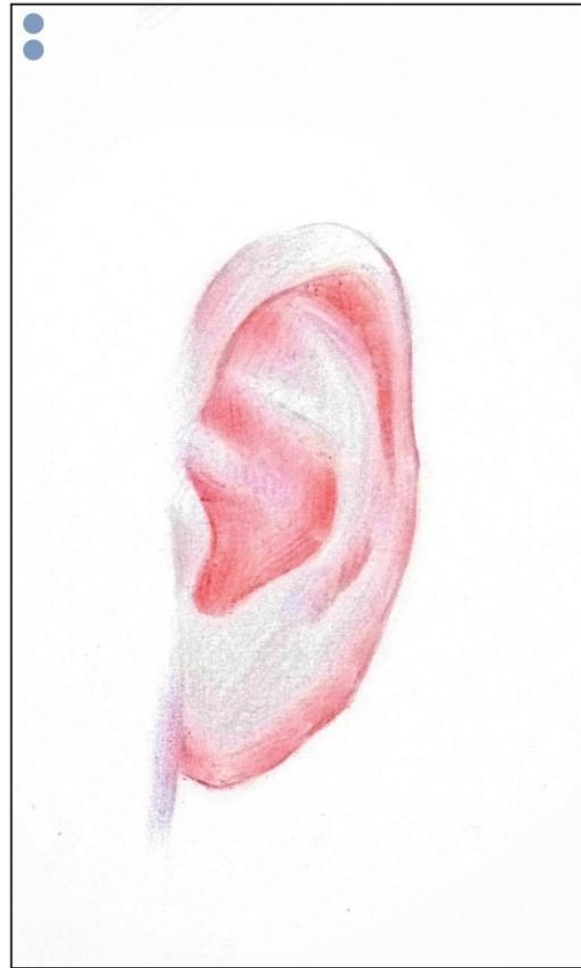


1 At this angle, you can see more details of the ear. When starting the shape, pay attention to the interlacing relationship of the shape. After the line drawing is completed, use an eraser to reduce the traces of the line drawing; then use No. 132 colored pencil to trace the outline lines and lay down a layer of base color from the

edge to show the relationship between light and dark, with even coloring.



2 Change to No. 130 colored pencil to deepen the outline lines and darker parts of the ears to make the relationship between light and dark more clear.



3 Use No. 131 colored pencil to make more detailed adjustments to the edges of the ears and the darker parts of the ears, pulling apart the darker color layers; grasp the several darker darker sides of the ears, not boring them, and adjust the light and dark junction lines and projection lines so that their undulations and changes are closely associated with the ear structure.

[7.2.2 Lateral ears](#)



Drawing points

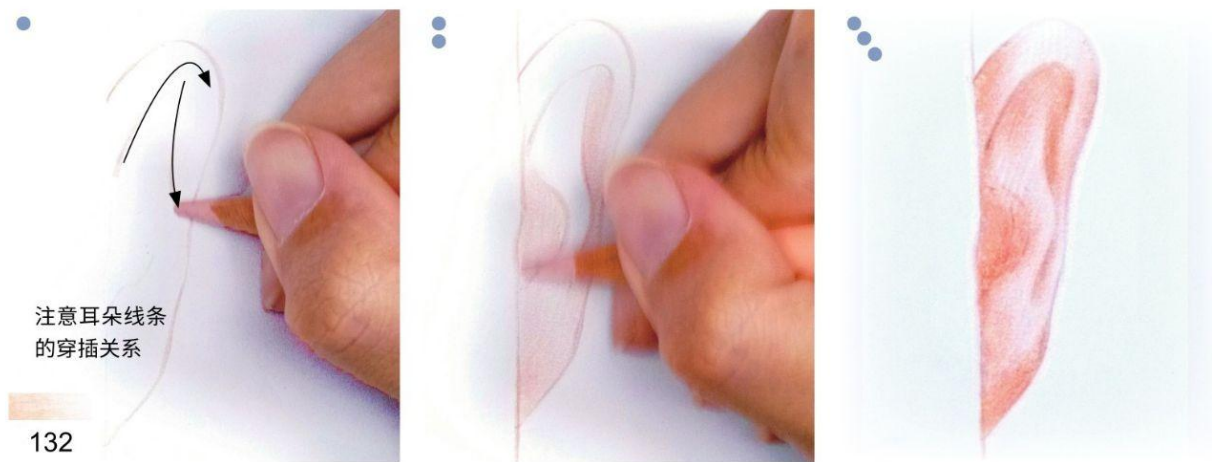
The three-quarter side of the ear looks narrower than the half side, and the darker parts of the ear and the bend should be drawn darker to show the changes in the ears' ups and downs and turns. Since the structure of the ear

is relatively complex, it should be omitted in the actual drawing of the character with the premise of distinguishing the structure of the ear.

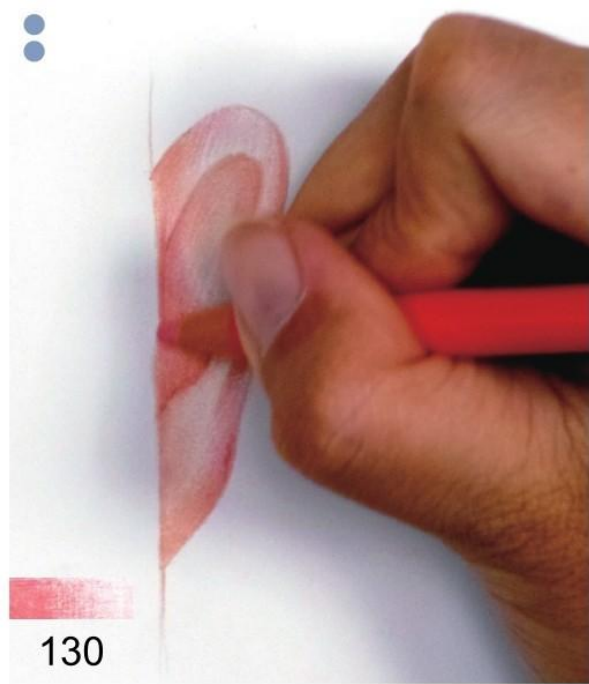
Color used



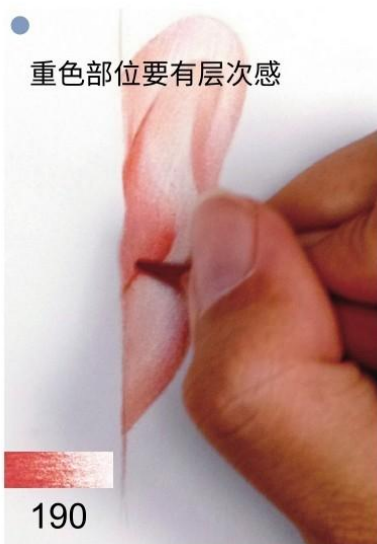
Detailed steps



1 After the line drawing is completed, use an eraser to lighten the line marks in preparation for the next step; then use No. 132 colored pencil to outline the ear and lay down a layer of base color, with even coloring and slightly heavier dark areas to show the relationship between light and dark.



2 Continue to draw the base color with No. 132 colored pencil, then change to No. 130 colored pencil to deepen the outline line of the ear and the dark color, and show the variation of reality and fiction when outlining the outline line.



3 Deepen the outline lines and darker colors again with #190 colored pencil for a more detailed etching, pulling back the layers of color to make the overall light and dark relationship of the ear more clear.

7.2.3 Backside ears



Drawing points

The shape of the back ear is very peculiar and requires observation and practice from many angles. When drawing, observe the zigzag changes produced by the contour lines of the back ear. When viewed from behind, the root of the ear is connected to the cheek and the thickness of

the earring is obvious. It is good to grasp the overall structure of the ear in order to draw it better.

Color used

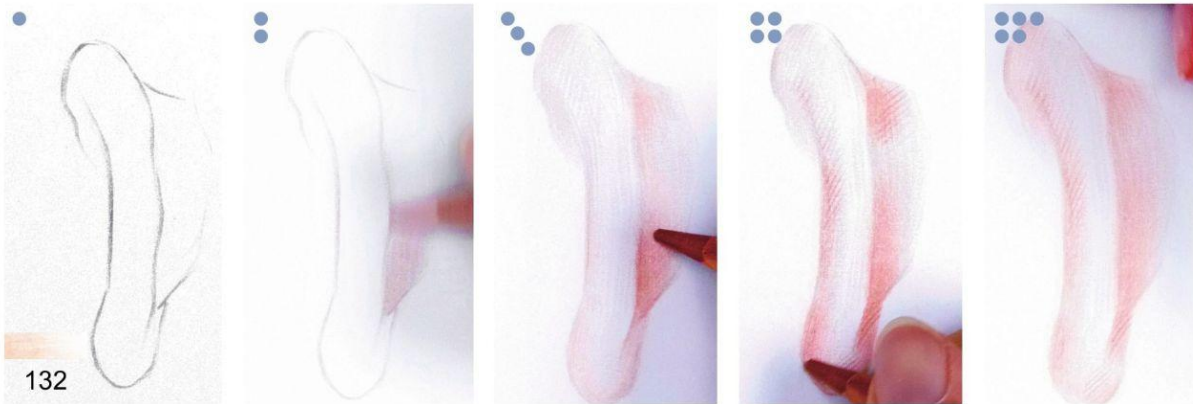


132



130

Detailed steps



1 After the line drawing is completed, use an eraser to lighten the line marks; then use No. 132 colored pencil to trace the outline lines of the ear and lay down the base color for the back of the ear, coloring evenly and heavily on the dark side. Keep sharpening the pencil as you proceed with the drawing to make a delicate picture.



2 Based on the base color, use #130 colored pencil to deepen the ear contour line and the darker areas of the ear. The thickness of the ear is noticeable at this angle, and it is important to carefully delineate and shape the volume of the ear when drawing.

Chapter 8 How to draw the hair of a beautiful girl

The drawing of the character's hair is the focus of portraying a young girl, and in this chapter we learn how to draw a young girl's hair.



8.1 Hair whitening and highlighting

Hair can be difficult to portray, it does not have a clear structure like the face, nor does it have "interesting" details like the five senses, it is fluffy and attached to the head, making it impossible to tell where the focus should be. Hair occupies a large area of the head, and hair is an important aspect of the character's personality, so you should master the performance of hair. In this section, we will learn how to draw the hair of a young girl.



When representing hair, it is important to create an awareness of volume in the mind first, as the hair is attached to the head.

knowledge point

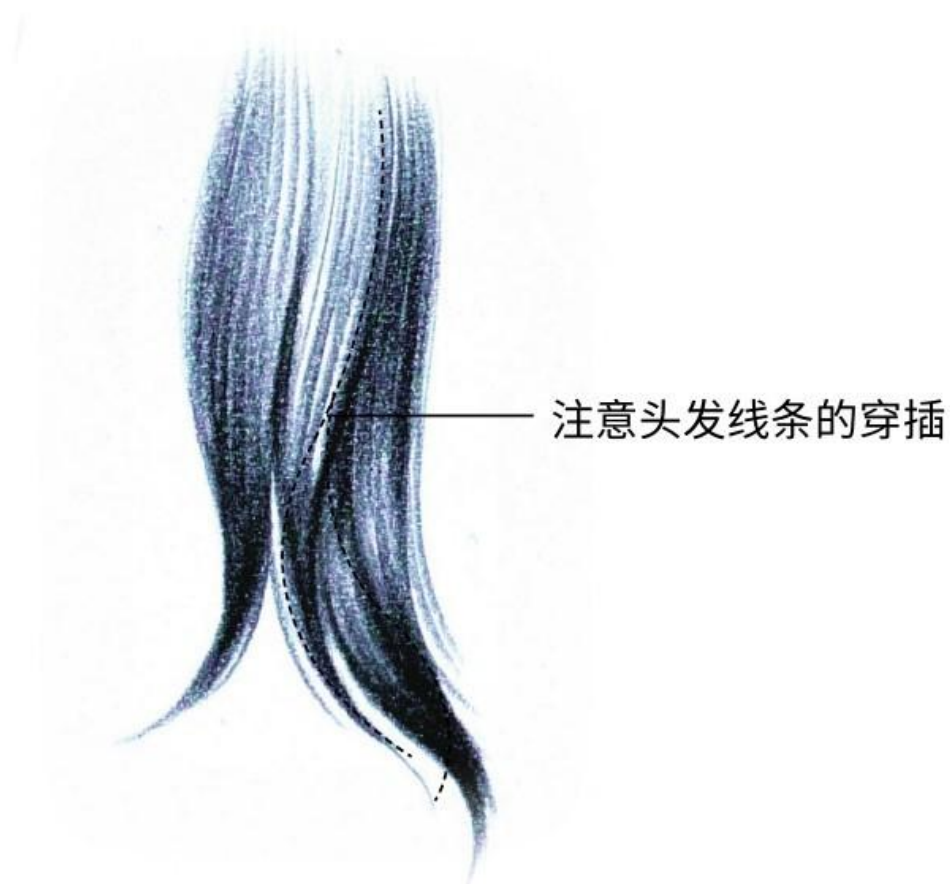


When drawing hair highlights it is common to do white out and highlighting, before drawing use an automatic pencil without a refill to make some scratches in the hair where you need to leave white out. Use a moderate amount of force, then when you draw the hair with the pencil you can leave the white highlights, usually very fine white light can also be rubbed out with the eraser. Take care to choose the right eraser and use a knife to cut the eraser at an oblique angle, also the highlights can be highlighted with a white pen. When working with highlights, always keep in mind the contrast of levels and the contrast of light and dark in mind. The drawing should be both decisive and subtle, and there should not be too many highlights in the picture, otherwise there will be a sense of dispersion and trade-offs.

8.2 How to draw each part of the hair

Draw hair, to do line surface combination, first grasp the character in the environment of the light source, and then cut into the surface to portray, in general, you can divide the hair into black, gray and white three sides to portray, divided and then grouped hair portrayal, after the group is the specific hair portrayal.

8.2.1 Hair tresses



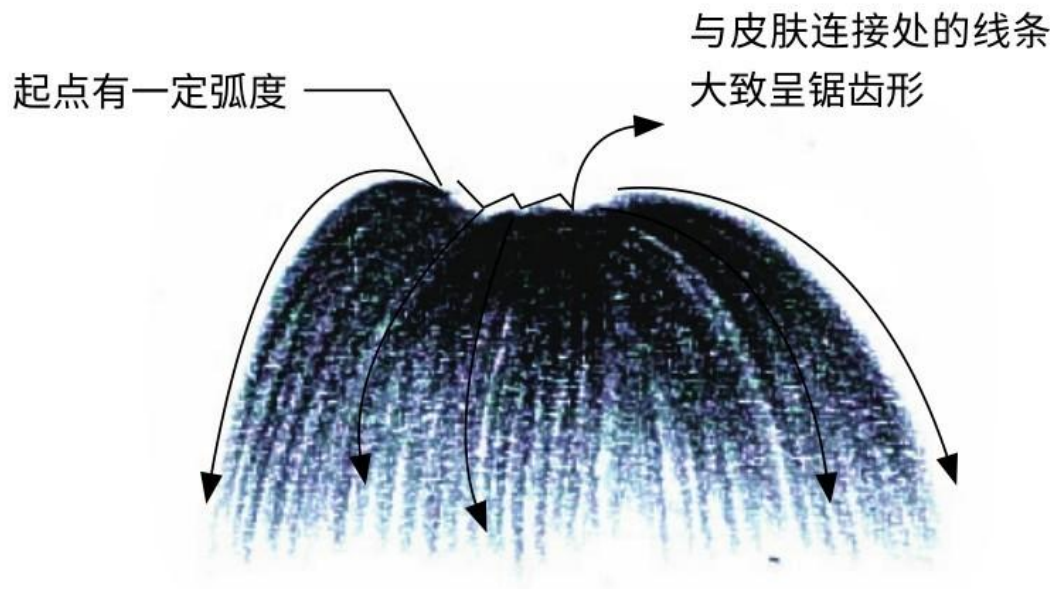
The lines at the ends of the hair are finer, combed and neatly aligned, with the hair strands going in the same direction; while some natural hair ends have the strands going in different directions. When drawing, observe the

direction of the hair strands and accurately draw the interlacing relationship of the hair lines.

Drawing points

Drawing hair requires special attention to the use of lines. There are two requirements for lines: one is to keep the lines smooth and draw the hair with one stroke, avoiding drawing back and forth and having barbs at the end of the line; the second is to draw a combination of long and short lines, which is good for retaining natural highlights. To draw a good drawing smooth hair, practice drawing long lines first. The next stroke to be sure, the place where the drawing deep boldly draw down, multi-level repeated deepening and the control of the strength of the next stroke is the focus.

8.2.2 Root development



When drawing the roots of the hair, pay attention to the direction of the leads, with a certain curvature in the lower strokes, the line where the roots meet the skin is jagged, and the hair grows from the hair swirl. Radial lines are drawn from the roots of the hair.

Drawing points

The top of the head is where the hair takes root and is the starting point for every strand, but often beginners tend to overlook it when drawing. The lines at the root of the hair should be thicker than those at the top, and the hair changes from thick to thin from root to tip, thus fully expressing the texture and volume of the hair.

8.3 Methods of drawing different hairstyles

A characteristic hairstyle will reveal the character's personality and make the character more attractive. There are many different types of hairstyles and different methods of expression, so let's learn how to draw different hairstyles.

8.3.1 Straight hair



Drawing points

When drawing hair, first clarify the position of the light source, then distinguish between the three main sides of black, white and grey, then group the hair in bunches, and finally subdivide and go deeper into the strands. Straight hair is characterized by clean, smooth lines, which should be drawn as quickly and smoothly as if it were flowing. If hesitant lines are used, the softness of the hair will not be expressed. The outer outline of the hair should not be drawn in a random manner, but the undulations, squareness, looseness and strength of the outer part of the hair should be shown; then draw it layer by layer, which makes the hair richer and produces layered changes and makes the hair more breathable.

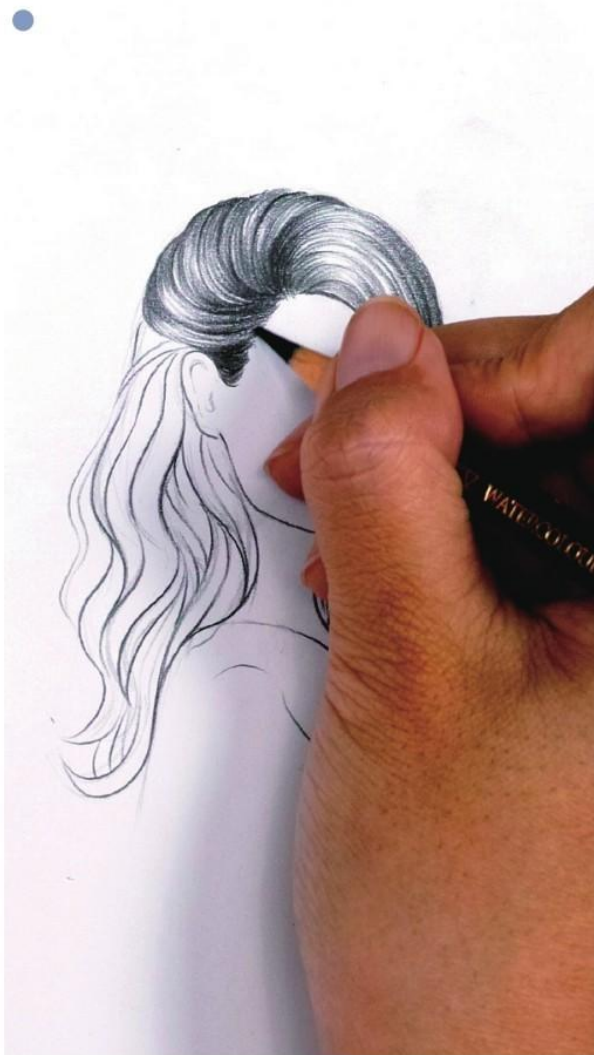
8.3.2 Curly hair



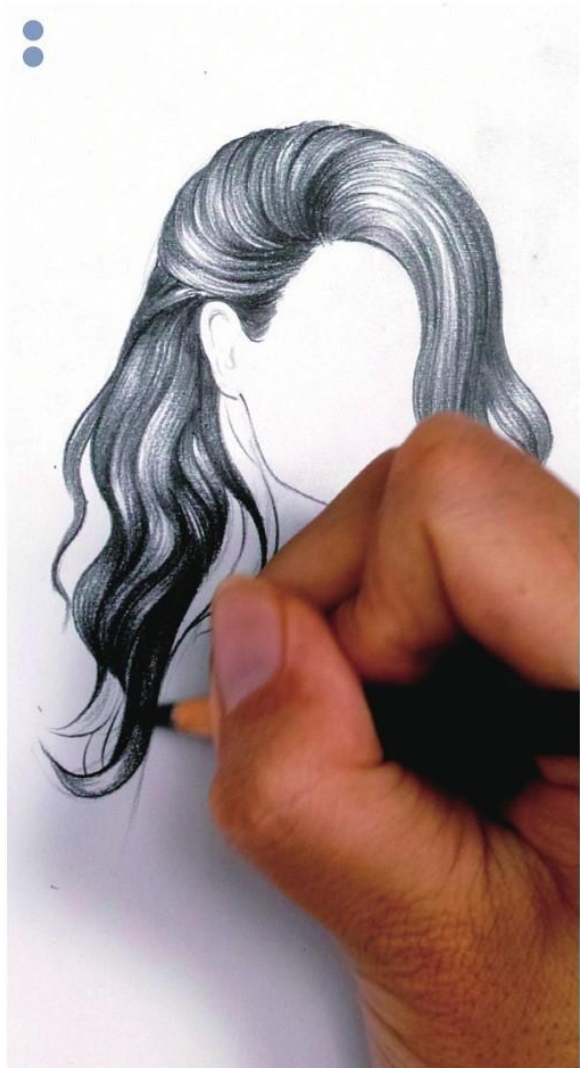
Drawing points

How to draw the volume and texture of the hair is a difficult drawing point, especially for some complex structured coiffure or curly hair, it is not easy to start. Before you are ready to tone your sketches, take some time to determine the partitioning of the hair, which simply means dividing the complex hair into several large areas. Determine the hair trend of each area, according to the hair trend to draw the hair black and white gray relationship.

Detailed steps



1 Accurately draw the shape of the character's hair, you need to use long curves to draw the line drawing of the hair, to keep the line drawing clean and neat, pay attention to the relationship between the hair and the shoulders and neck. On the basis of the line drawing to group the hair to carve, starting with the top of the head and bangs, determine the hair trend, according to the direction of the hair to draw lines, using a combination of long and short lines, you can naturally leave the highlights, to avoid the line length is too even.



2 Continue to follow the hair trend down the right side of the long curly hair, to a group of groups to carve, each group of hair have a black and white gray relationship changes, when drawing both to carve each group of hair light and dark relationship, but also to maintain the overall unity of the overall hair of the general relationship.

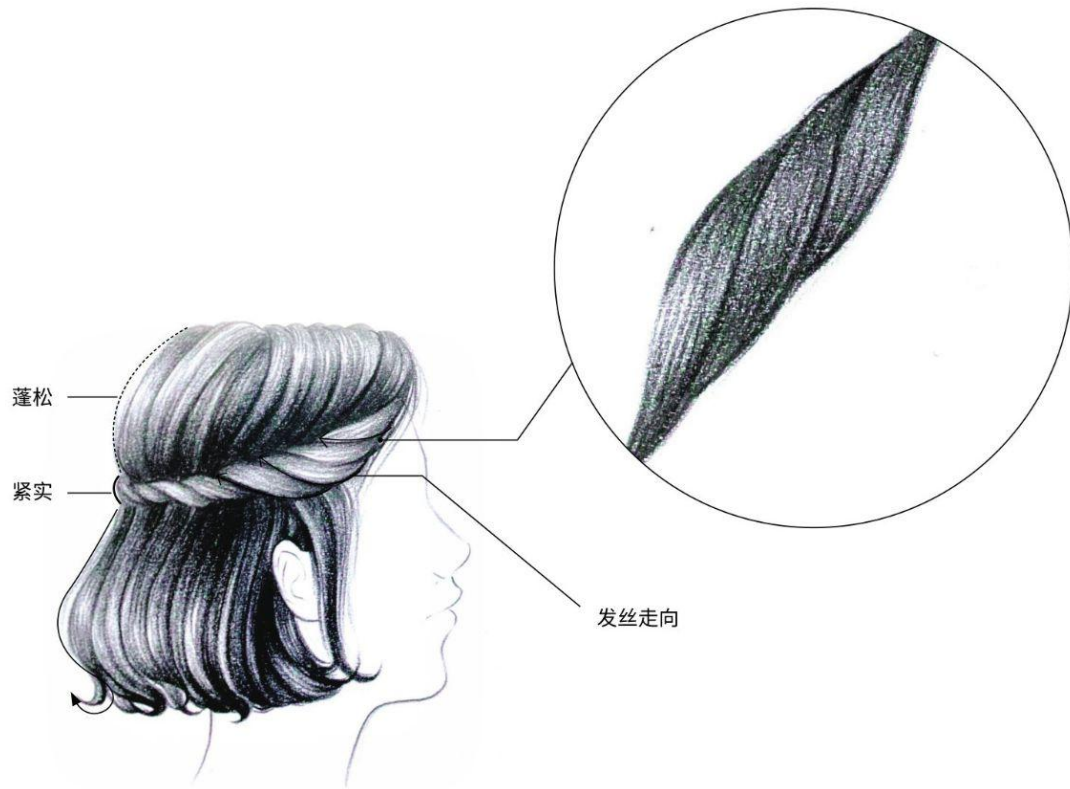


3 Continue to draw the right side of the long curly hair, the right side of the hair drawing is completed, and then draw the left side of the long curly hair, pay attention to the changes in the outer contours of curly hair. The curls are more twisted and bent, and the changes in the outer contours are mainly expressed by the use of color fiction, and some hair is outlined at the edges of the hair to show the loose characteristics of the hair and make it more breathable.



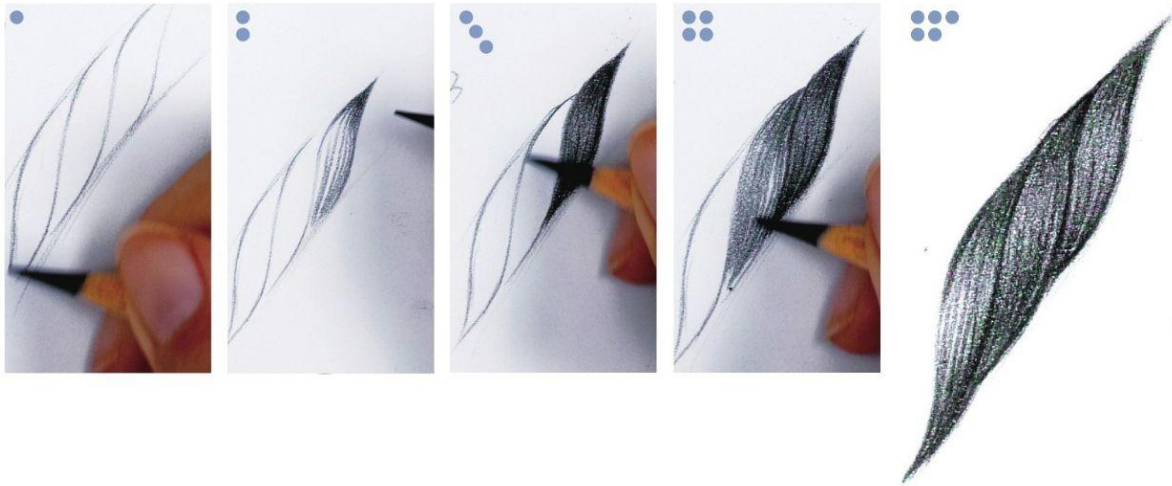
4 Draw the long curly hair on the left side, paying attention to the interspersed relationship between the hair and the perspective in the structure, but also pay attention to the primary and secondary relationship in the whole hair. The right side of the hair in the whole picture in the back position, so carved without showing too much detail, master the big black and white gray relationship can be. Finally, adjust the picture to complete the hair drawing.

[8.3.3 Hair Braiding](#)



Drawing points

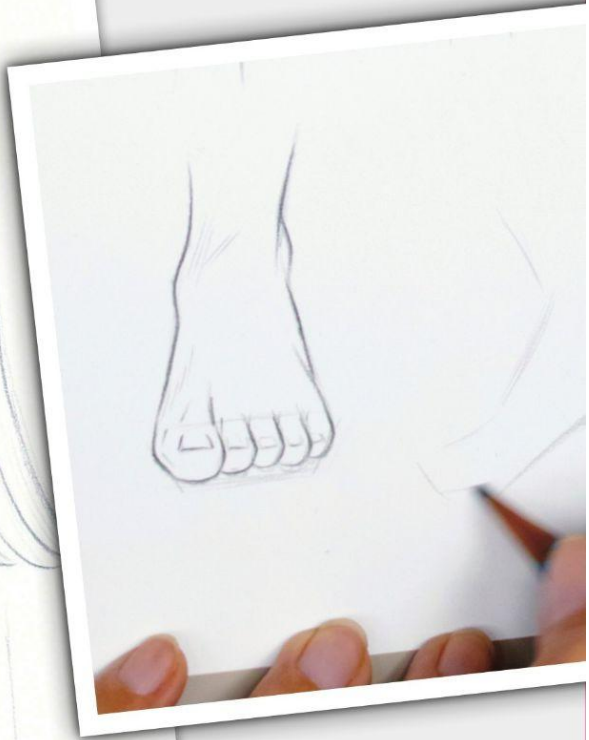
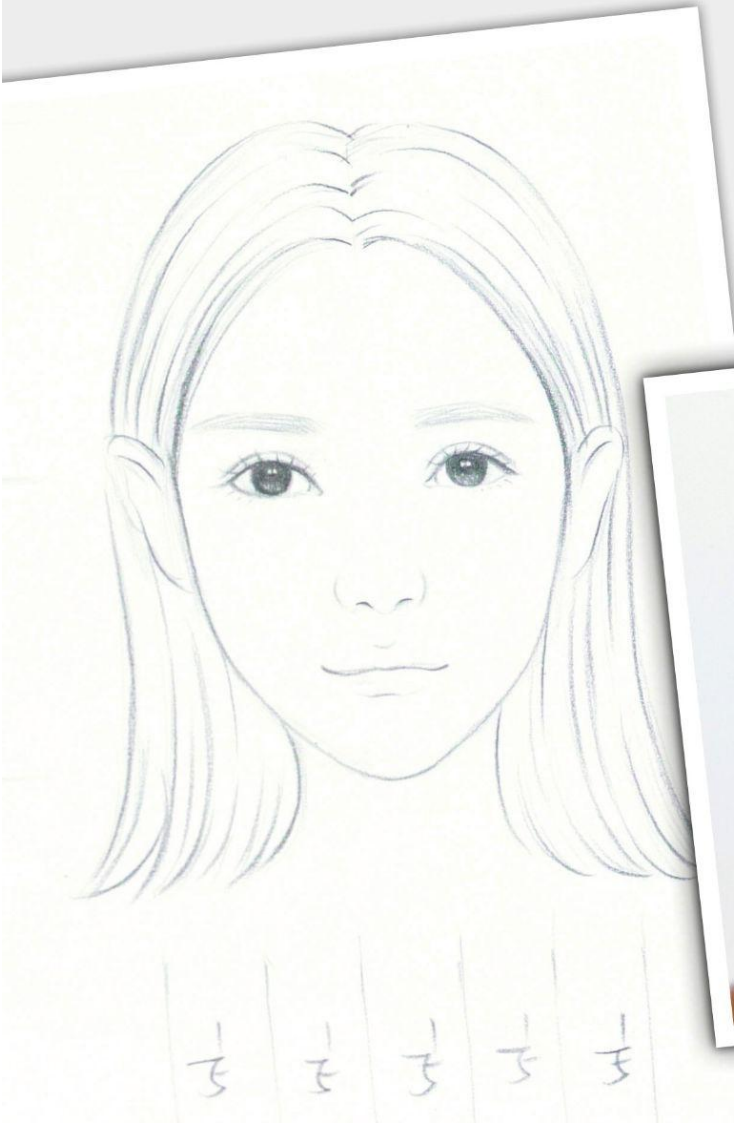
When you draw a hair weave, you must observe the direction of the hair to show the interlacing of the lines. You can use each strand of hair as a sphere first, and then add some strokes to indicate the direction of the hair to show the silky texture of the hair.



Drawing method to determine the outer outline of the weave, pay attention to the lines between the hair interspersed, the outer outline should be gently sketched, the color can not be too heavy, otherwise it looks very rigid. Then according to the direction of the hair line, the lines should be even, grouped for drawing, showing the relationship between light and dark; hair highlights should be highlighted through the contrast between light and dark, not just leave white on the line, dark color is too heavy, the highlights should also be overlaid with gray to look unobtrusive.

Chapter 9 Beauty Girl Facial **Proportions and Full Body** **Proportional Structure**

In figure painting, the accurate mastery of human proportions determines whether the whole painting is perfectly coordinated, so it is important to grasp the proportions of the human body.



9.1 The three chambers and five eyes of the face

The "three chambers and five eyes" is the common ratio of the length and width of the face. The three chambers refer to the ratio of the length of the face, which is divided into three equal parts, from the forehead hairline to the brow bone, from the brow bone to the bottom of the nose, and from the bottom of the nose to the jaw; the five eyes refer to the ratio of the width of the face, which is divided into five equal parts, from the left hairline to the right hairline, as the width of the five eyes.



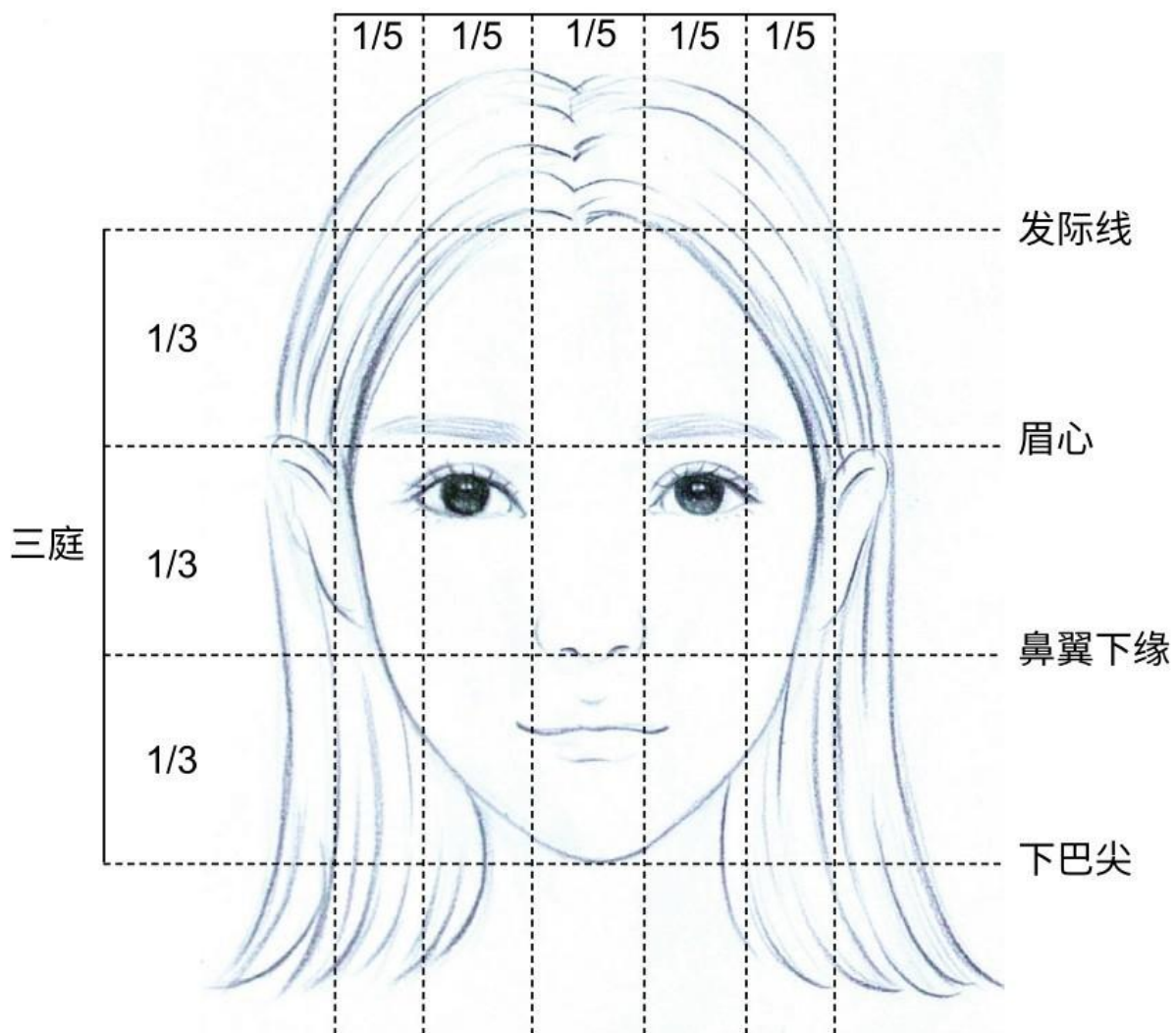
The more the face meets the standard of "three chambers and five eyes", the more balanced the overall proportion is,

and the more balanced it is, the more it conforms to traditional aesthetics. Balance gives people a sense of tradition, dignity, decency, naturalness and harmony.

knowledge point

The concept of "three chambers, five eyes, four heights and three lows" is a proportional concept that helps to compare the position and size of the five senses when sketching, and is an auxiliary theory for typing. This theory is a bit like a formula in mathematics, but it cannot be applied completely. When sketching, you should observe the actual proportional relationship of the human model, and never conceptualize it.

五眼



9.2 Multi-angle head form

When drawing a head portrait, we should observe the basic proportion of the head from all angles, "three chambers and five eyes" is the most common way to observe the proportion of the head. The best way to get the shape right is to observe more, exercise your eyesight, compare more and adjust in time when painting.



obverse side

regularity of vision

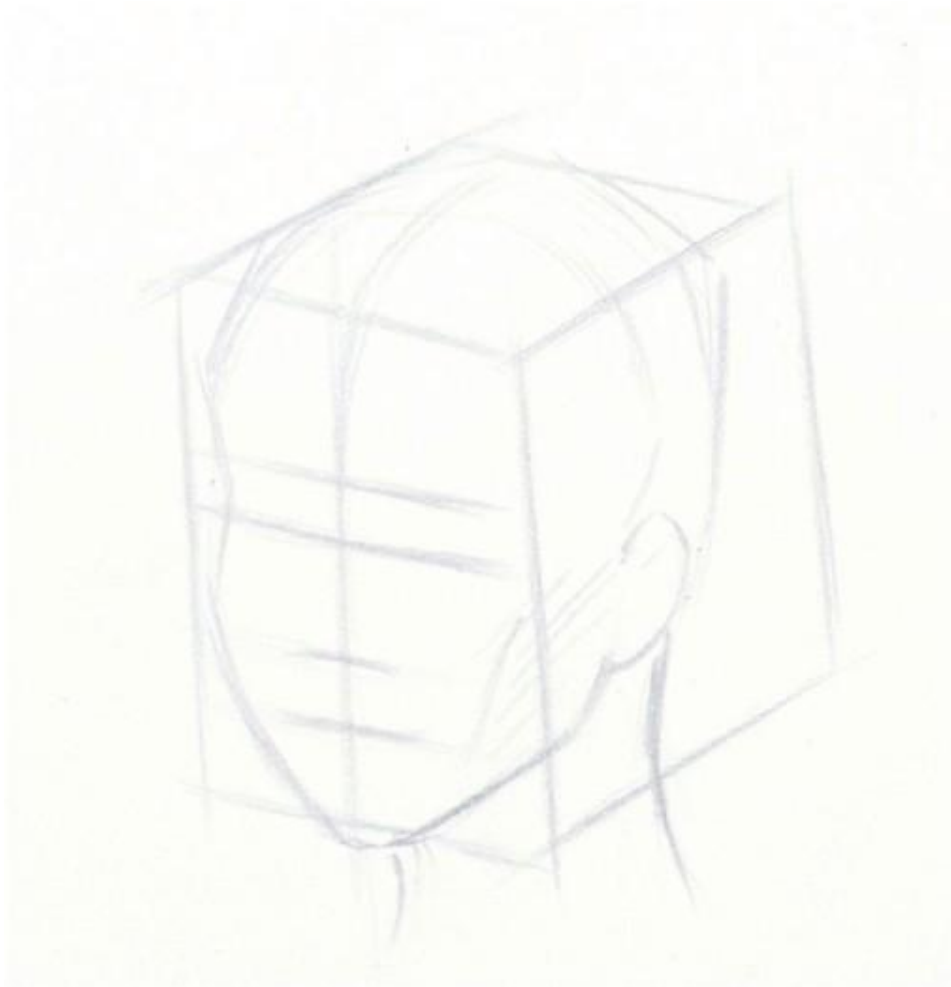
The head in a flat frontal view maintains the normal proportions of the features in all parts, with no obvious changes in perspective.

look-up pattern

When looking up at a frontal head, its top surface narrows, its face and features shorten, and its jaws protrude and enlarge in size; this is the effect of looking up small and down large.

look-down law

The top view is the opposite of the top view, where the top of the head is enlarged and the face and the five senses are shortened, which is the top large and bottom small top view effect.



3/4 side

regularity of vision

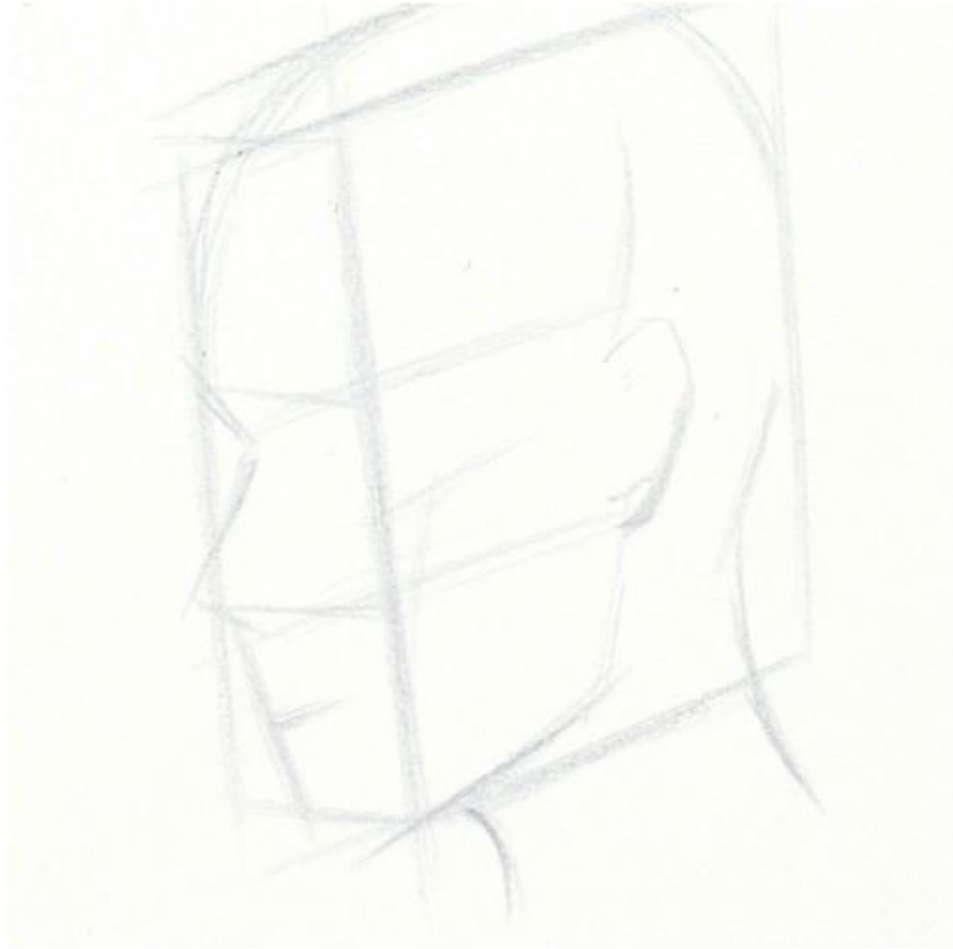
In a flat 3/4 profile head, the facial aspect ratio is more pronounced in perspective due to the rotational changes, and the five features undergo a change from near to large to far.

look-up pattern

The perspective at this angle is obvious, as the features undergo a change from near to large to far, with the top surface narrowing and the lower jaw enlarging, reflecting the elevation effect of a small top and large bottom.

look-down law

The perspective is also evident in this angle, where the five senses undergo a change from near to large to far, in contrast to the elevation, where the top surface expands and the lower jaw and the five senses shorten, reflecting the effect of a top large and bottom small top view.



front and side

regularity of vision

A flat front and side view of the head with no apparent change in perspective of the parts, with the horizontal proportions changing due to the horizontal rotation and the vertical proportions remaining the same.

look-up pattern

Since only half of the face is visible at the frontal and lateral angles, the horizontal changes in the features are not particularly noticeable, but vertically, the top surface is reduced and the jaw is enlarged.

look-down law

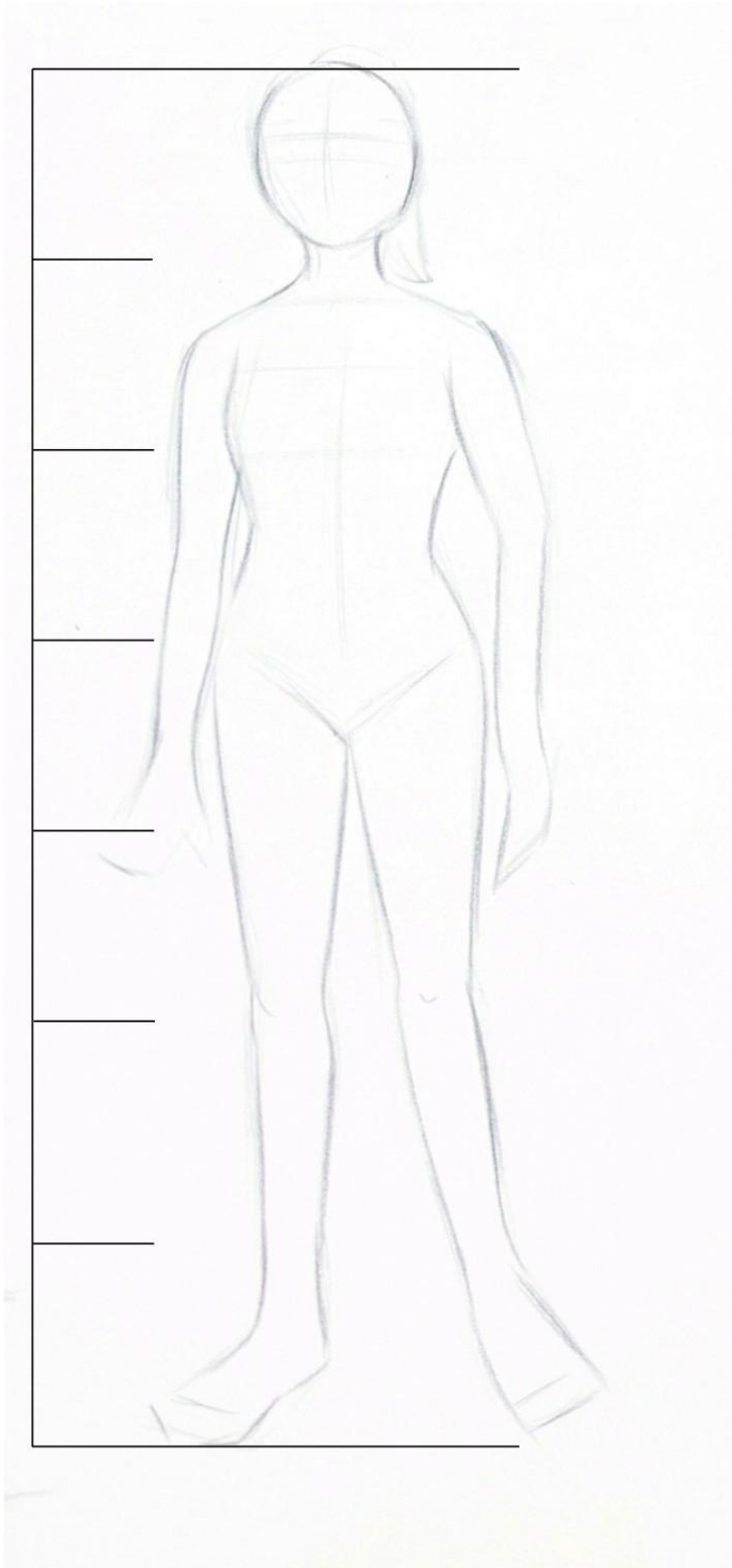
The horizontal changes in the features are not particularly noticeable, but in the vertical aspect, the top surface is enlarged and the face and features are shortened.

9.3 Proportion and Structure of the Whole Body

The structure of the whole body of the figure is firstly the combination of various parts of the structure, including the spine, head, chest, pelvis, upper limbs, lower limbs, etc. These external form relationships can be summarized as a vertical, two horizontal, three volume, four limbs; secondly, the above structural relationships in the specific sketching object, space state produced by the hidden and visible, virtual and real, large and small, long and short, tight and loose and other changes. The combination of the two is the complete concept of structure.

Our adult height is about 7 1/2 head lengths, 1 head length from jaw to nipple, 1 head length from nipple to navel, 2 head lengths from sole to knee, 2 head lengths from knee to greater trochanter, and half a head length from greater trochanter line to navel. The upper limbs are about three heads long, one head long from the crest of the shoulder to the elbow joint, and one head long from the elbow joint to the wrist joint. The lower limbs are approximately four head lengths. The above is the general rule of proportional relationship of the whole body figure structure, and this basic knowledge is the starting point of our form shaping.

9.3.1 Standing Posture

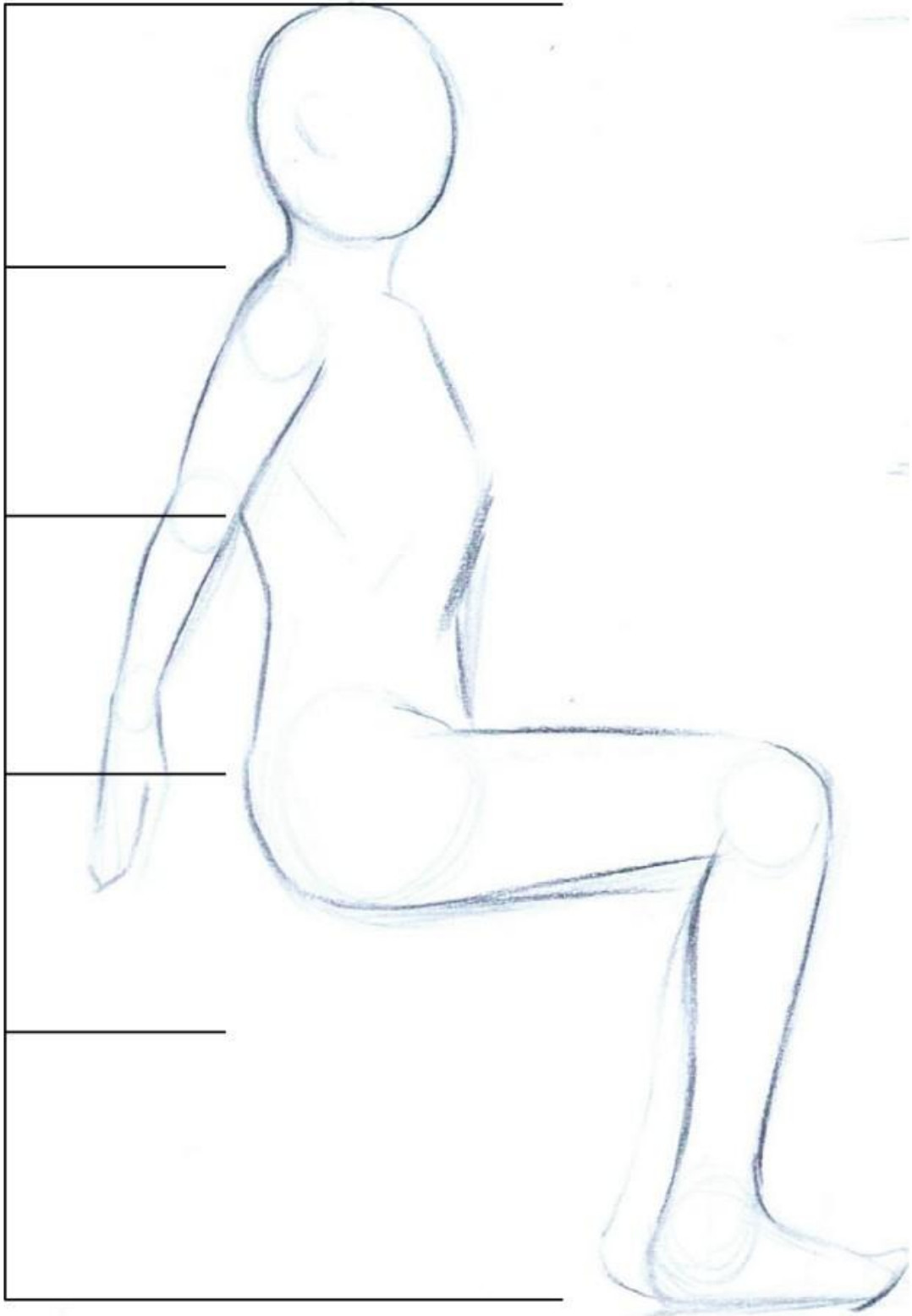


Seven head length ratio chart

Basic physical characteristics of a character

Males: Males have wider shoulders, flat, wide and strong collarbones, thick limbs and strong, full muscles. Women: women are shorter than men, the main feature is a long, slender neck, both shoulders narrower than the male slope, thin waist, wide hips, slightly shorter upper limbs, torso is long, hands and feet smaller than men, long fingers, thick thighs and shorter calves, the chest is narrow and sloping and hips wide and tall. Female belly button in the waistline slightly below, male belly button is in the waistline above. Male chest is wide and abdomen is short and narrow, pectoral muscles are well developed, female mammary glands are well developed, breasts are full and undulating, buttocks are round, more fat, rich in curves. Girls are characterized by rounded, soft curves all over the body, paying attention to the carving of the chest and hips. Hands, arms and legs should be slender. In a natural standing state, the wrist and the root of the thigh are in the same position, and the elbow is near the waist. When drawing a side portrait, pay attention to the relationship between the joint parts, the hip and the root of the thigh.

9.3.2 Sitting position

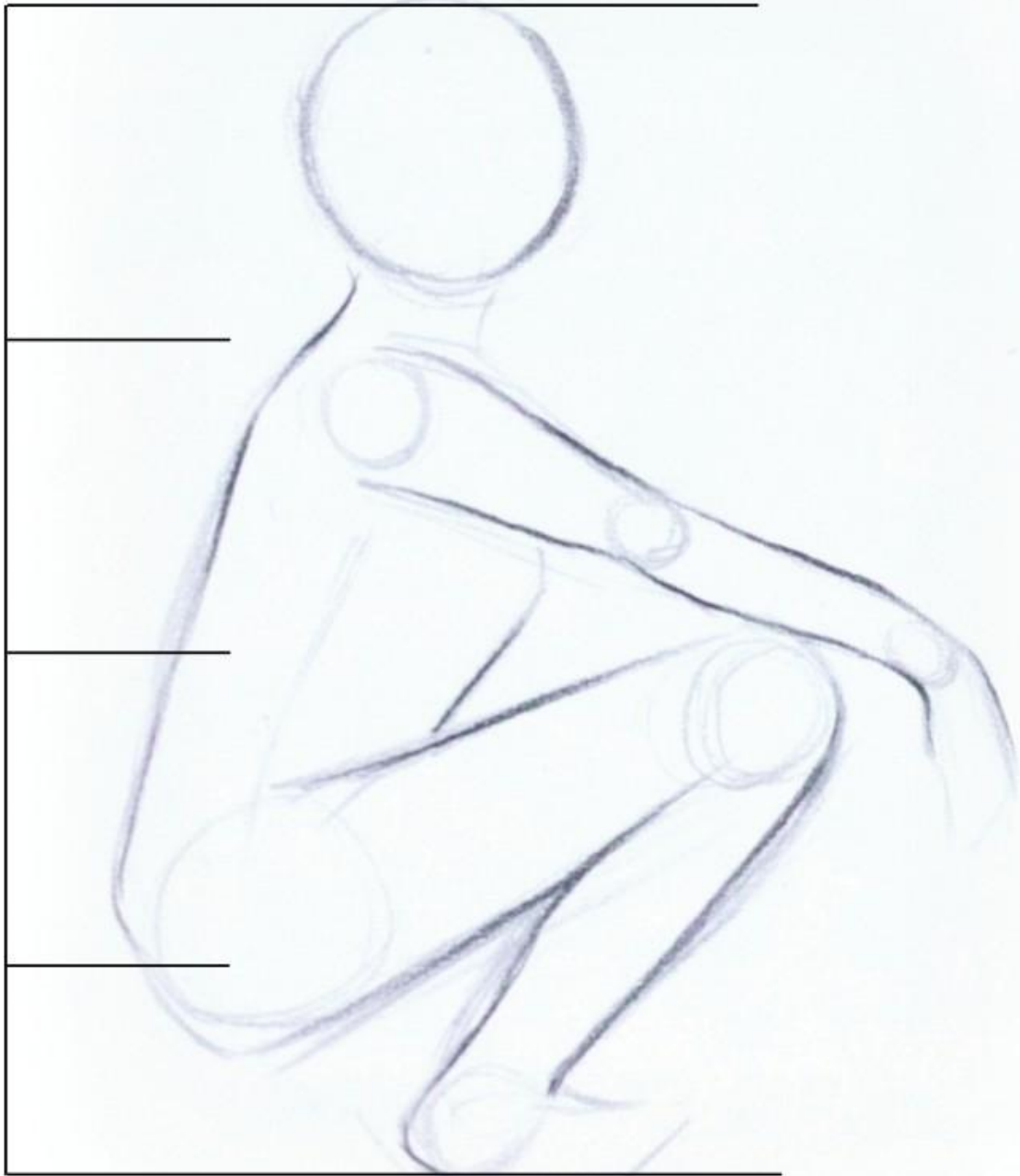


Five head length ratio chart

Drawing points

In the beginning stage of sketching, it is especially important to master the significance of proportion, and the accuracy of the image is often the result of the correct proportion or not. The structure and form of the figure are reflected in the appearance of the form, which is inevitably associated with a certain scale, and the different scale relationships are expressed in certain proportional relationships. The proportions of the figure structure are not absolute. If the knowledge of structural proportions as a concept of mechanical application, it is impossible to create a realistic and vivid figure, the figure of the whole body portrait sketching will also lose its meaning. Therefore, in sketching, one should strive to express the individual characteristics of the model. Sometimes the proportions are changed subjectively for the sake of expression, in order to strengthen the feeling of the model.

9.3.3 Squatting position



Three and a half head length ratio chart

Proportional difference in age size

The proportions of the human body change with age as the body grows. Human proportions show a tendency for

the head to get smaller with age, while the ratio of the lower limbs to the whole body gets longer. Chest and shoulder width widen during development, and waist circumference becomes thicker as we move into middle age. The curvature of the spine and the slope of the ribs change accordingly with increasing age.

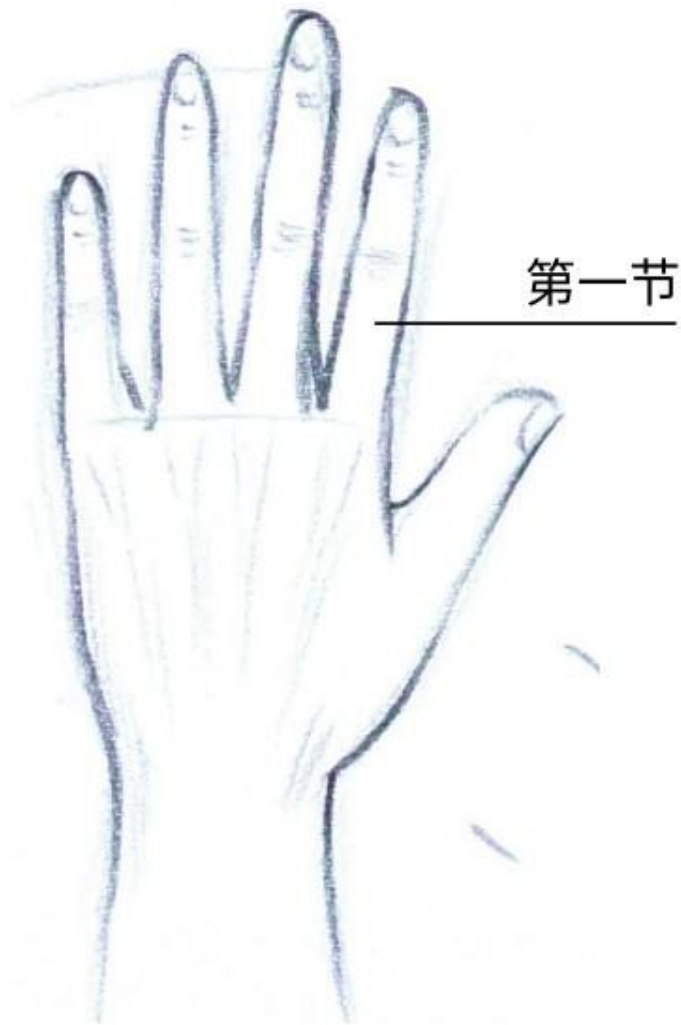
9.4 Proportional structure and drawing of the hand

If you want to draw the hand well, understanding the structure is inevitable. Only when you have mastered the most basic organization of the form can you carve it on the basis of a good drawing of the shape. The structure of the hand consists of the wrist, palm and fingers. The wrist connects the hand to the forearm, and the bones of the wrist are connected to the other bones of the hand to form a whole. When carving, pay attention to the ratio between the fingers and the hand.



obverse side

The palm of the hand occupies $\frac{3}{5}$ of the entire length of the hand and is roughly square, the four fingers occupy $\frac{2}{5}$, and the three phalanges in each finger are in roughly equal proportions, the thumb is in the middle of the palm and the two phalanges are also in roughly equal proportions.



the back

The proportions of the palm and the four fingers are approximately equal, the proportion of the first joint of each of the four fingers is equal to the sum of the proportions of the second and third joints, the second and third joints are also essentially equal, and the proportions and position of the thumb remain essentially the same.

9.5 Proportional structure and drawing of the foot

Observed in appearance, the foot can be divided into several parts: the front of the foot, the back of the foot, the toes, and the heel, and the internal structure includes the bones, muscles, and blood vessels of the foot. In order to be able to support the weight of the whole body, the area of the foot has curved arches, which are larger and more flexible.



painting technique

The movement pattern of the foot is expressed through the angle made between the foot and the calf, and attention should be paid to the relationship between the foot, the ankle and the calf. When carving, pay attention to the angle change of the shoe with the movement of the foot,

think of the state of the foot, and the style of the shoe
to use different strokes to show its texture.

Chapter 10 This is how to draw colored pencil beauty girls look better

This chapter will introduce the drawing of young girls in different poses, and combine the methods of drawing the five senses and hair mastered earlier to learn more about the technique of drawing young girls in colored pencil.



10.1 The Girl Next Door

Drawing points

The girl next door, often gives a pure and lovely, charming feeling, when drawing with a delicate brush, pay attention to grasp the character's demeanor.

Color used



130



199



179



233



129



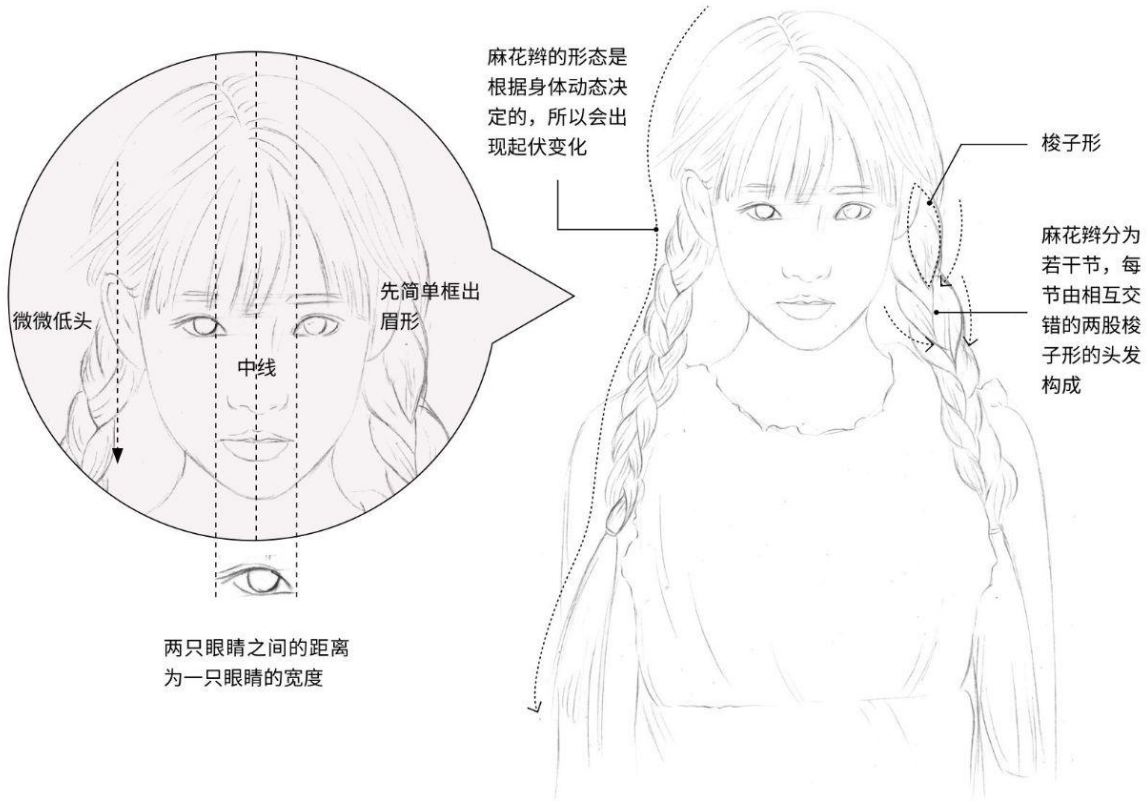
121



Detailed steps



start out with a pencil



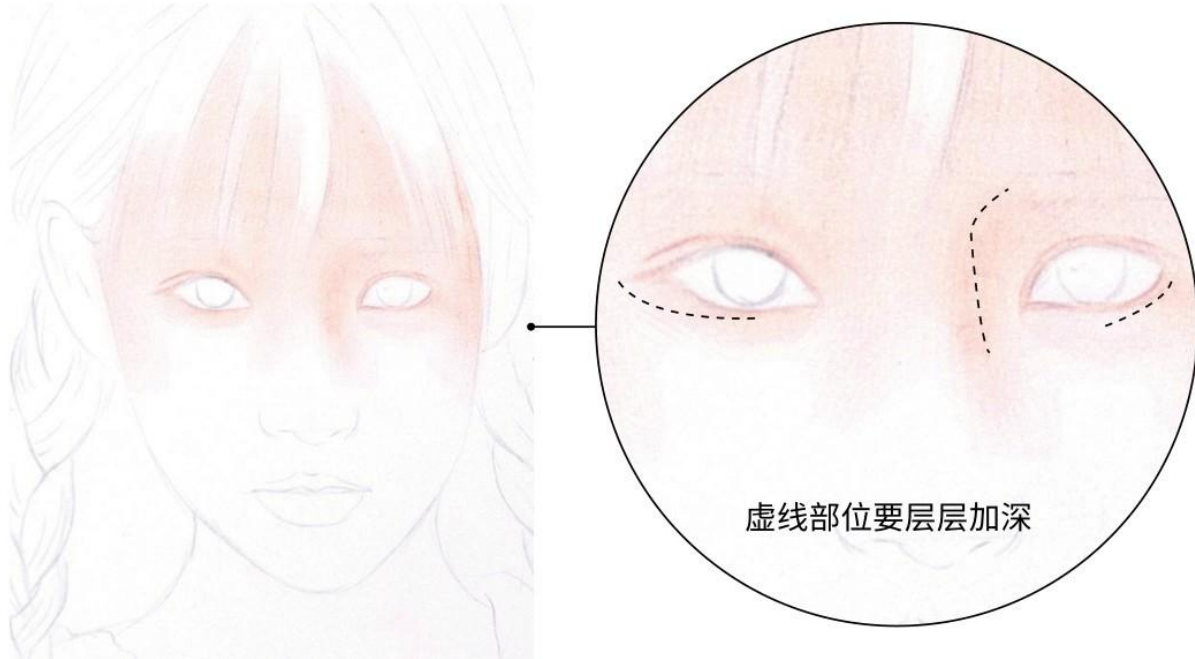
Drawing facial features and skin



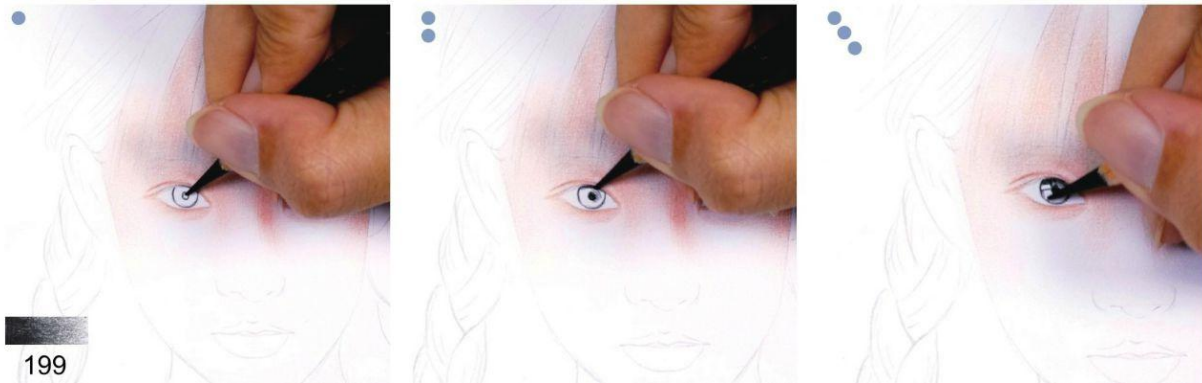
1 First, use an eraser to lighten the line drawing as a whole to avoid making the picture dirty, then use a #130 colored pencil to draw the skin starting at the bangs, going light on the color.



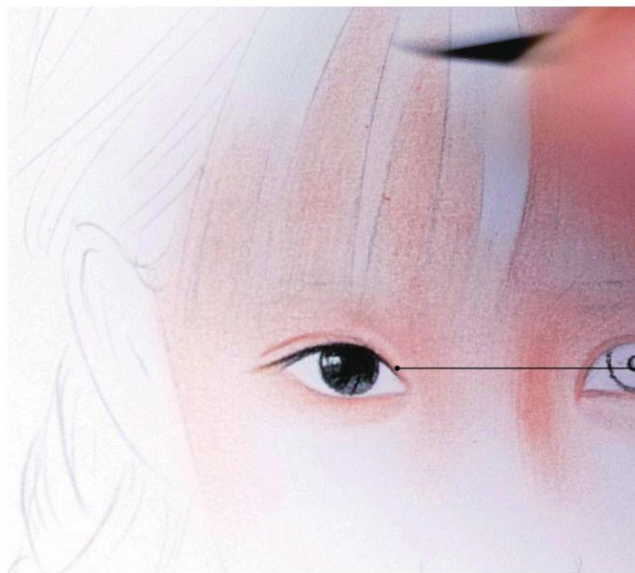
2 Without changing the brush, continue to deepen the skin tone along the outer contours of the hair, likewise deepening the color of the outer contours of the eyes.



3 Deepen the color on the side of the nose, line it up with a fine brush, and draw it without applying it hard, but layer by layer.



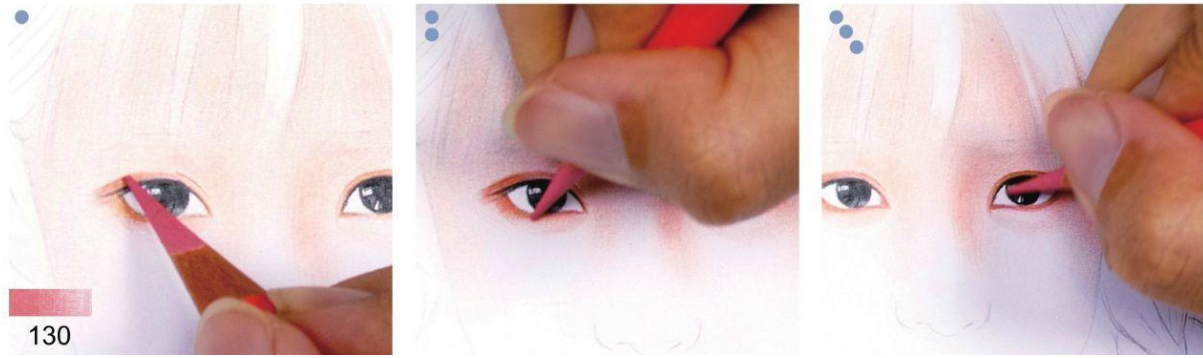
4 Switch to No. 199 colored pencil and begin drawing the eyes, using a slight amount of force as you draw, and drawing the darkest areas inside the eyes in a layered fashion.



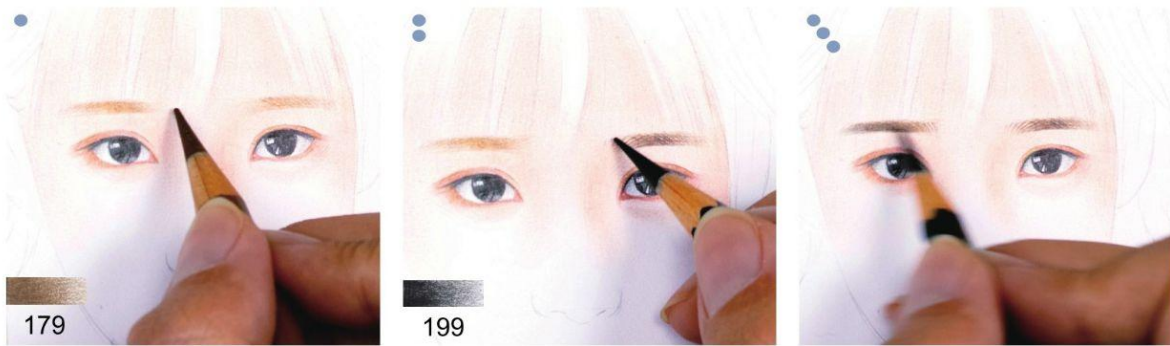
5 Once you have finished drawing the darkest spot inside the eye, switch to No. 130 colored pencil and continue carving the eye until you have finished drawing the figure's right eye.



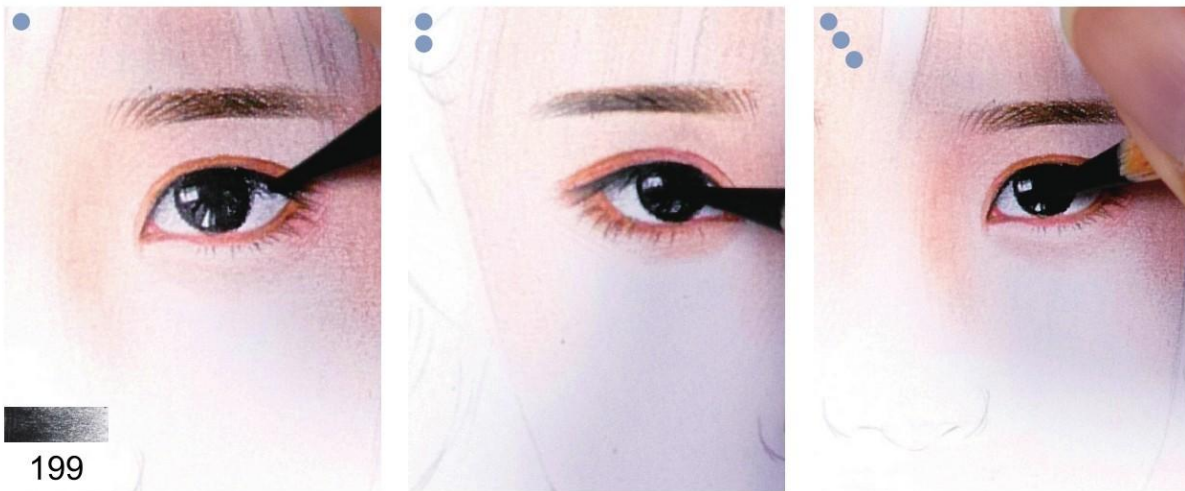
6 Continue to carve the eyes, switching to #179 colored pencil to draw the heavily colored areas of the upper and lower eyelids to emphasize the volume of the eyelids.



7 Switch to No. 130 colored pencil and continue to delve deeper into the eye area for a more natural, girly look.

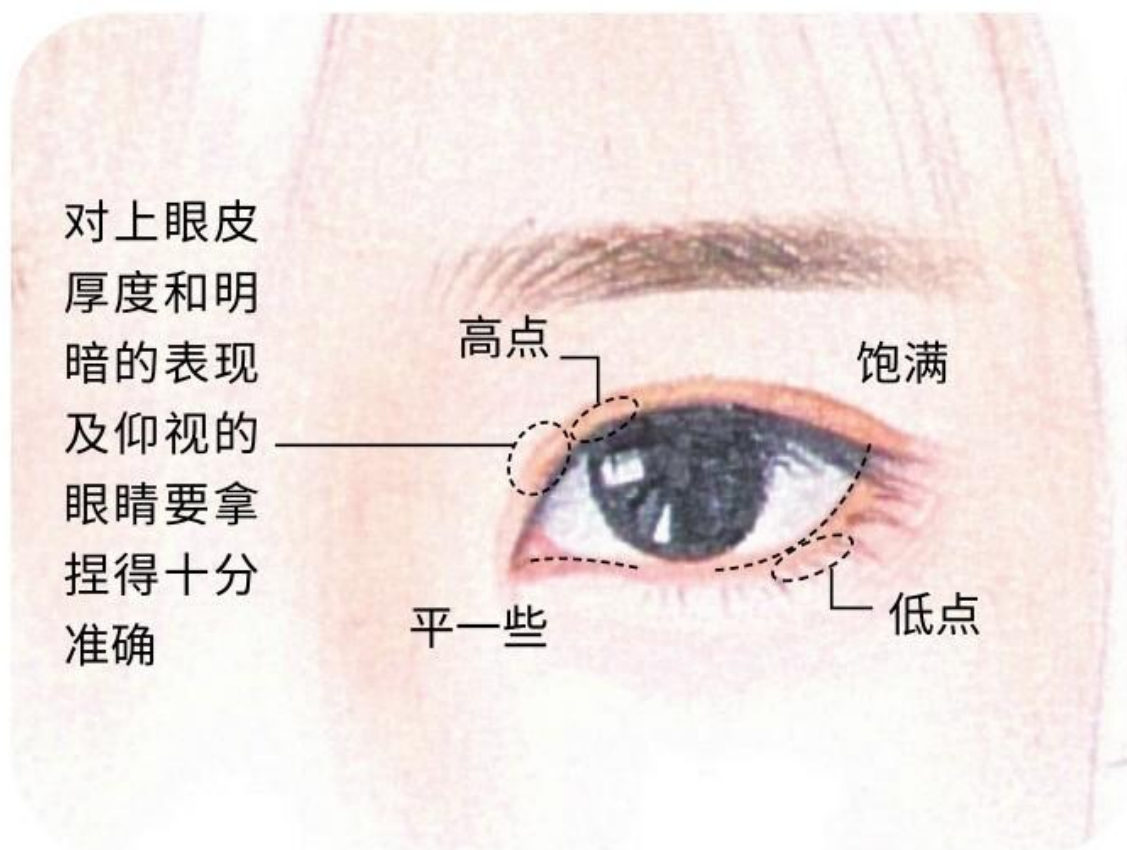


8 Draw your eyebrows with #179 and #199 colored pencils, basing them with #179, then switching to #199 and drawing short rows to bring out the tone.



9 Continue to deepen the upper eyelid and pupil of the eye a bit using #199 colored pencil; then sharpen the pencil and draw the lower eyelashes, not too many.

knowledge point



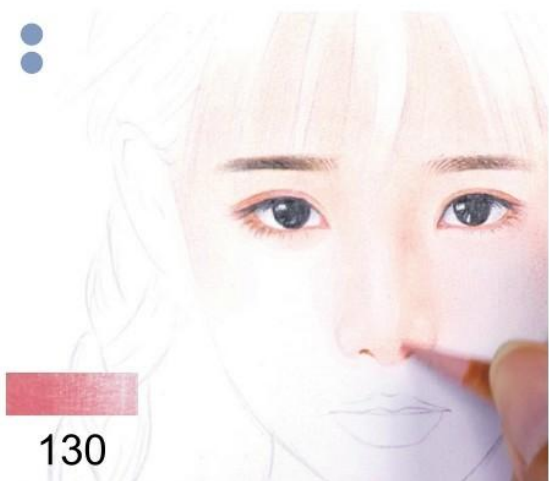
In terms of appearance, the eye is made up of the eyeball, eyelids, whites, eyelashes and other parts. The brightness of the eye depends on the size and position of the highlights. Changes in the curvature of the upper eyelid can also affect the look of the eye.

- ① Draw the eyes and eyebrows as a whole.
- ② When drawing, take care to distinguish the ratio of the white part of the eye to the pupil of the eye.

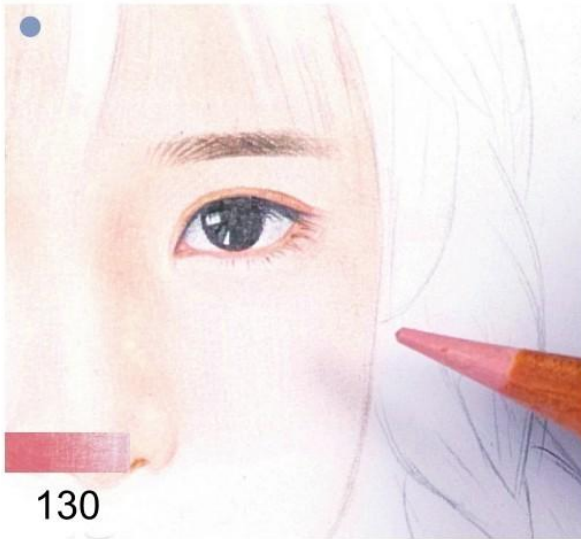
③ The curvature of the upper eyelid, the shape of the eye and the sparseness of the eyelashes will all have an impact on the overall effect of the eye.



10 Switch to No. 130 colored pencil to draw the nose, paying attention to the light and dark relationship of the nose, and then proceed with the drawing once you are sure.



11 After outlining the nostrils a bit with #179 colored pencil, continue drawing with #130 colored pencil, lining up the lines quickly and densely, gradually drawing out the details, trying not to draw heavily in one stroke, you should leave yourself room for revision.



12 Continue to draw the cheeks with #130 colored pencil, gradually lightening them from the outside to the inside, and the outer contours of the face should not be too rigid, but should retain a sense of airiness.



13 Using #129 colored pencil, draw the lips, starting with a light layer to find the general lightness and darkness before starting to draw heavy color from the corners of the mouth toward the inside.



14 Draw the exposed teeth with No. 199 colored pencil, using not heavy strokes, but lighter strokes to show the outline, and then use No. 121 colored pencil to complete the lips.



15 Switch to #121 colored pencil and continue to refine the mouth to create a gradient effect.



16 Switch to No. 130 and No. 179 colored pencils to draw the ears, taking care to use the layering method when drawing them, applying them in thin layers to create light and dark undulations.



17 Use #130 colored pencil to draw the projection of the hair on the forehead area.



18 Use white paint to dot the highlights on the lips.



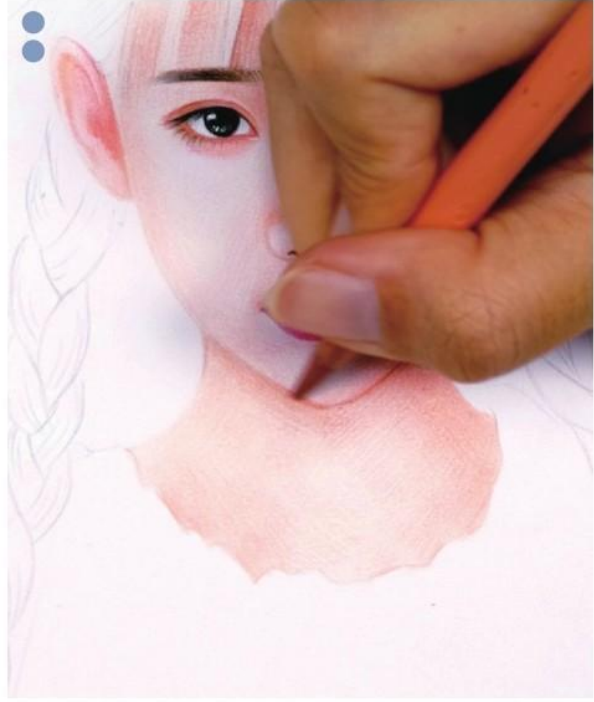
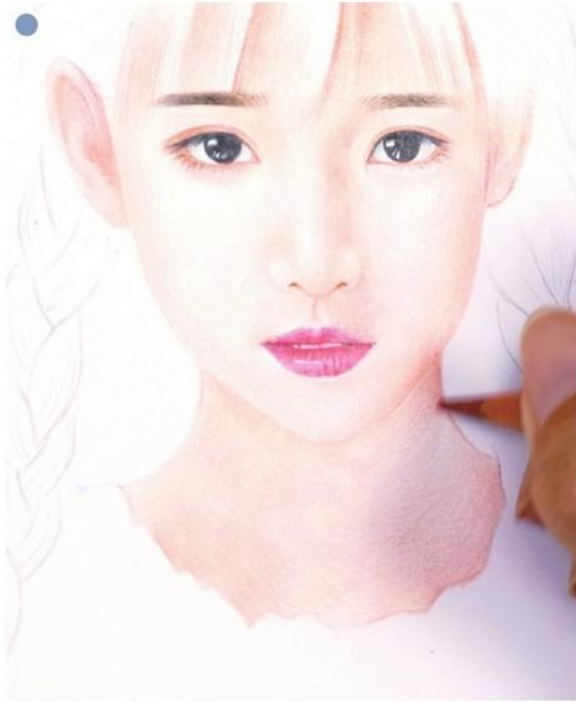
Drawing the skin of the neck



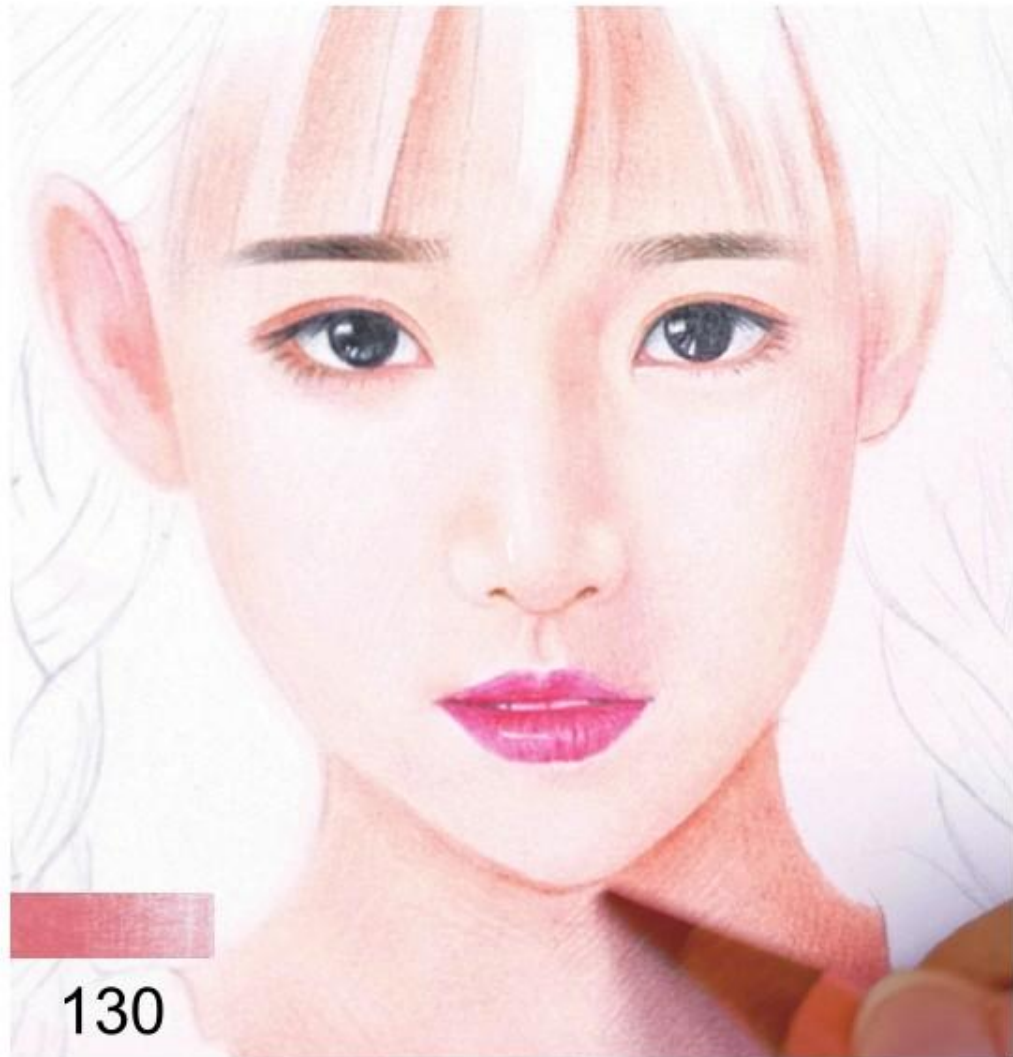
1 Use #130 colored pencil to draw the neck, looking carefully as you draw it so that you don't make the neck a cylinder.



2 The shading on the neckline of the dress should be done with #179 colored pencil.



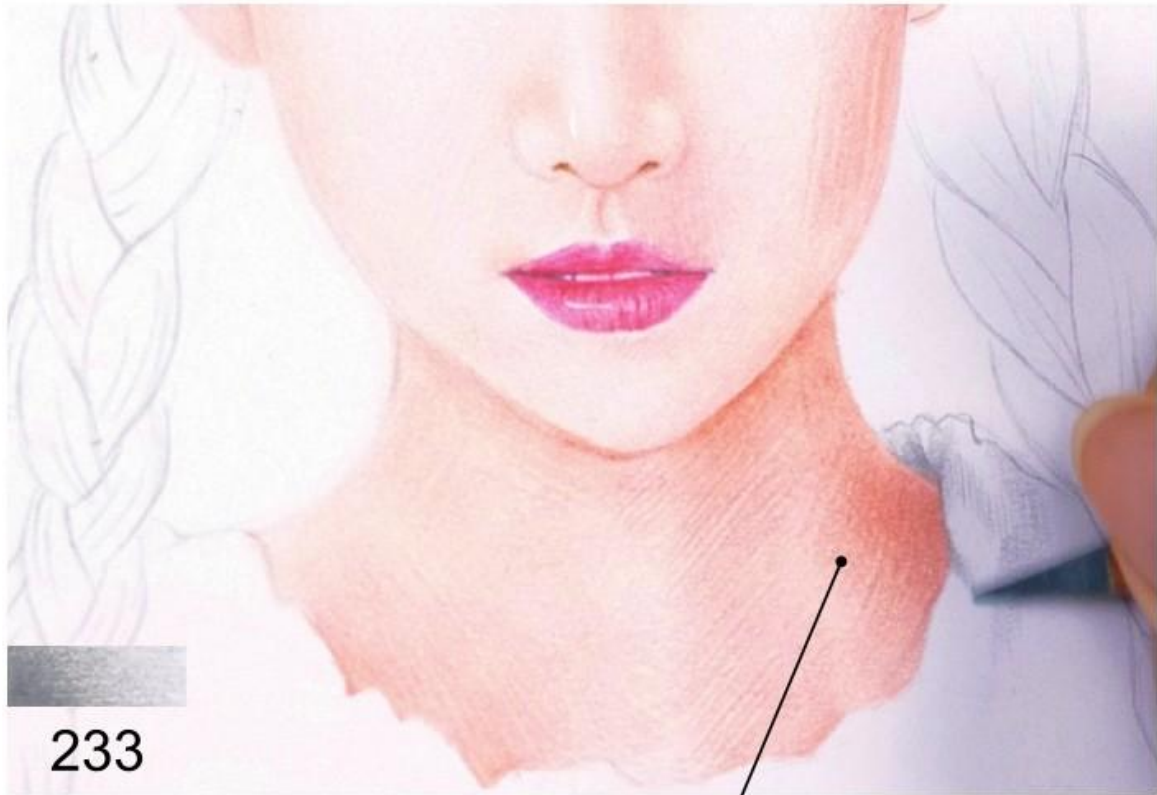
3 Deepen the outline of the face a bit with #121 colored pencil to make the face stand out more.



4 Deepen the projection of the head at the neck for a more natural looking skin.



Drawing clothes



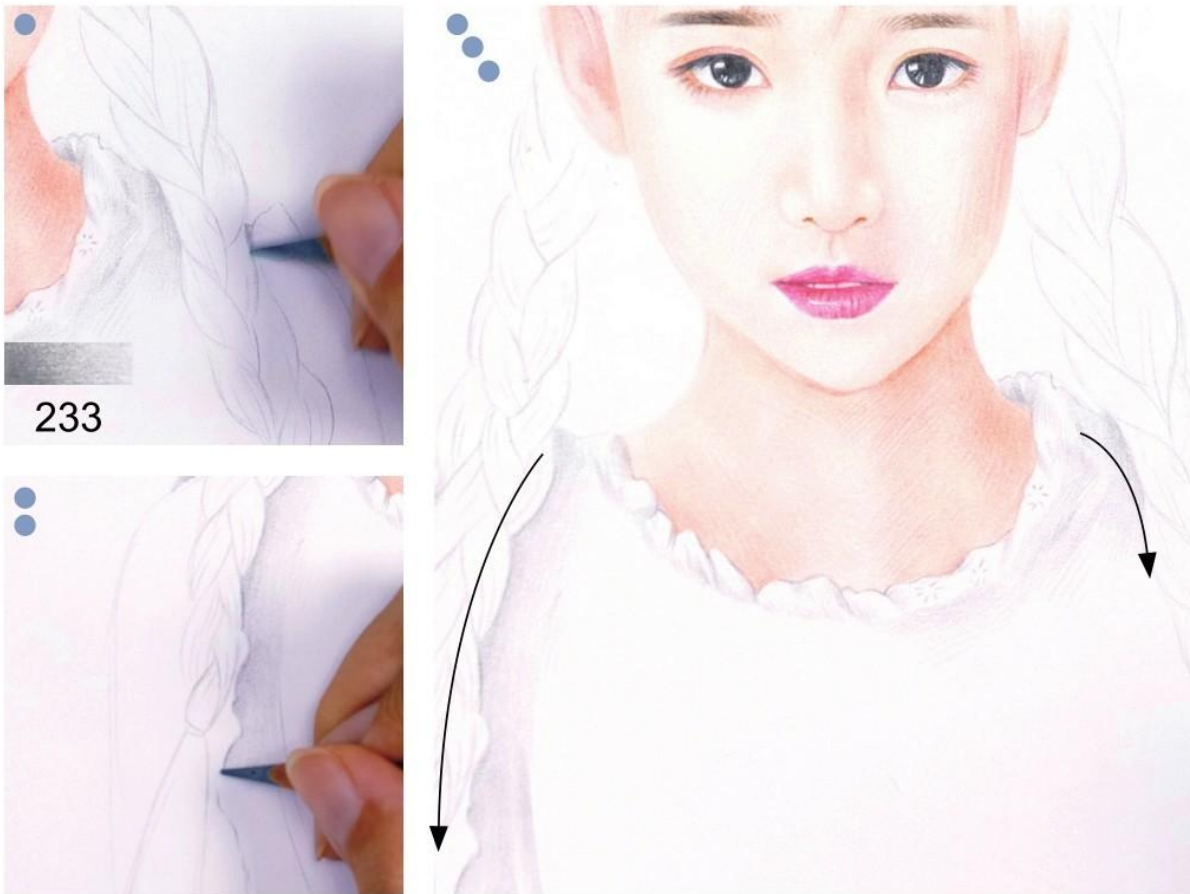
1 Use #233 colored pencil to draw the shadows on the inside of the collar.



2 Continue to draw the darker parts of the white dress, with the shadows at the shoulders to follow the direction of the hair.



3 The neckline is uniquely shaped, with a bit of a lace design, and there are trade-offs when drawing the direction of the shaded tones, with shades of shading.



4 Use No. 233 colored pencils to draw the projection of the hair at the clothes, paying attention to the light and dark undulations between the shadows, combined with the rubbing of the fingers to reflect the soft texture of the clothes.

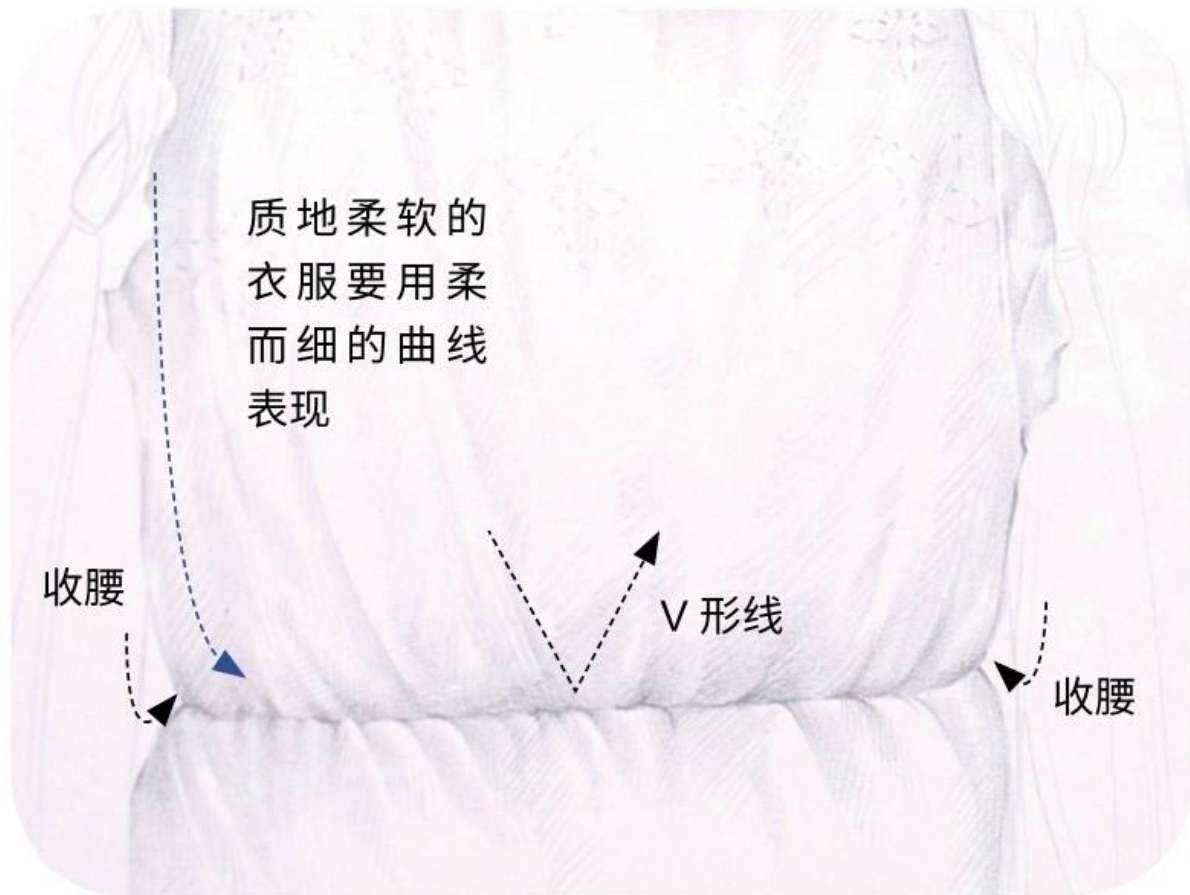


5 Continue to draw down the folds of the garment using #233 colored pencil, using a light and active brush, never too rigid to reflect the texture of the material.



6 The folds of the dress should be handled with care, as it is a white dress, so the volume of the dress should be reflected according to the folds. Finally, refine the details and finish drawing the white dress.

knowledge point



Pleat Painting

Pleats appear in a certain pattern, due to the influence of the way they are cut, gravity, and wearing habits, and drawing the pleats of a garment will give it a more three-dimensional look.

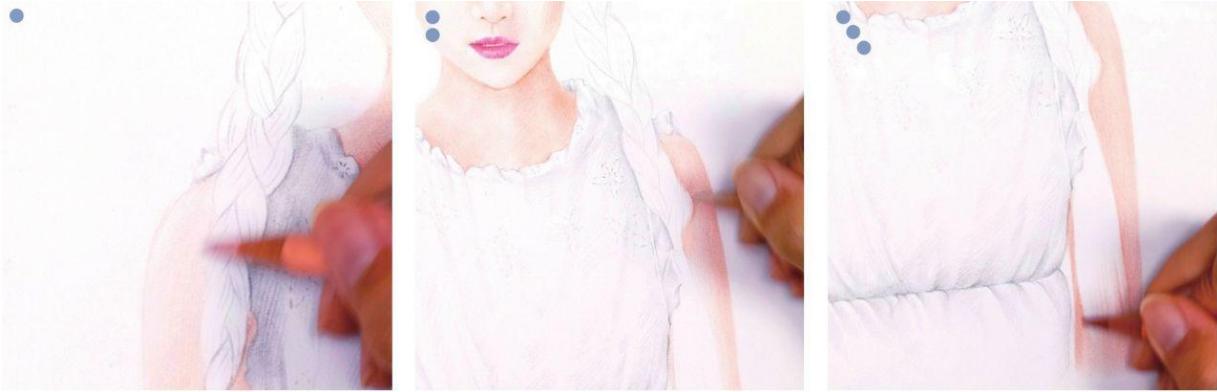
① Imagine each fold as a three-dimensional object, not a random line.

(ii) Before refining the fold, specify its geometry and orientation.

(iii) The folds reflect the downward drape of the garment and can be drawn with a gentle V-shaped line.



Drawing the arms



Use #130 colored pencil to draw the arms of the young girl, taking care to leave the hair in place.

 **Drawing hair**



1 When drawing hair do it in groups so that each group has a variation of light and dark.



2 Start by defining the light source, then separate the three main sides of black, white and grey, then group them bundle by bundle, and finally go deeper into the hair, gradually tucking in from the larger side.



3 Draw the twist in the direction of the braid. When drawing the hair, don't be in a hurry to complete it gradually.



accomplish

Difficulty Analysis

From the beginning of the line drawing, we should determine the position of the five senses and the direction of the light source, then the white clothes are shaped, the drawing of white clothes is very test of the sketching skills of the artist, so we should practice more line and shape the sense of volume. Lastly, the hair and twist braids should be drawn, the line should be compact, more practice in line drawing will help to draw the hair better.



10.2 Smiling Royalty.

Drawing points

The young girl turns her head and looks back, and her large eyes are very animated. When drawing the five features of the young girl, you should grasp the changes in perspective of the five features.

Color used



121



130



131



129



165



182



179



189



199



232



233





Detailed steps

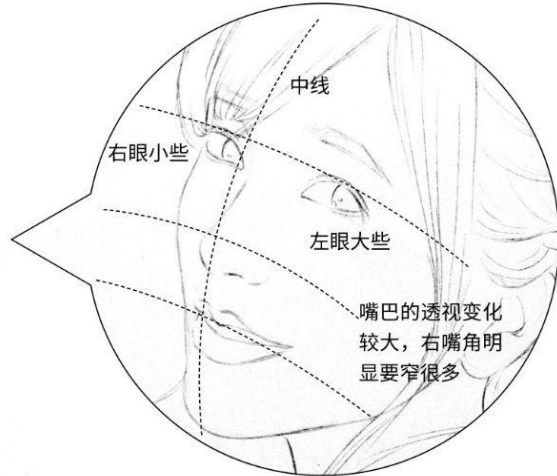


start out with a pencil

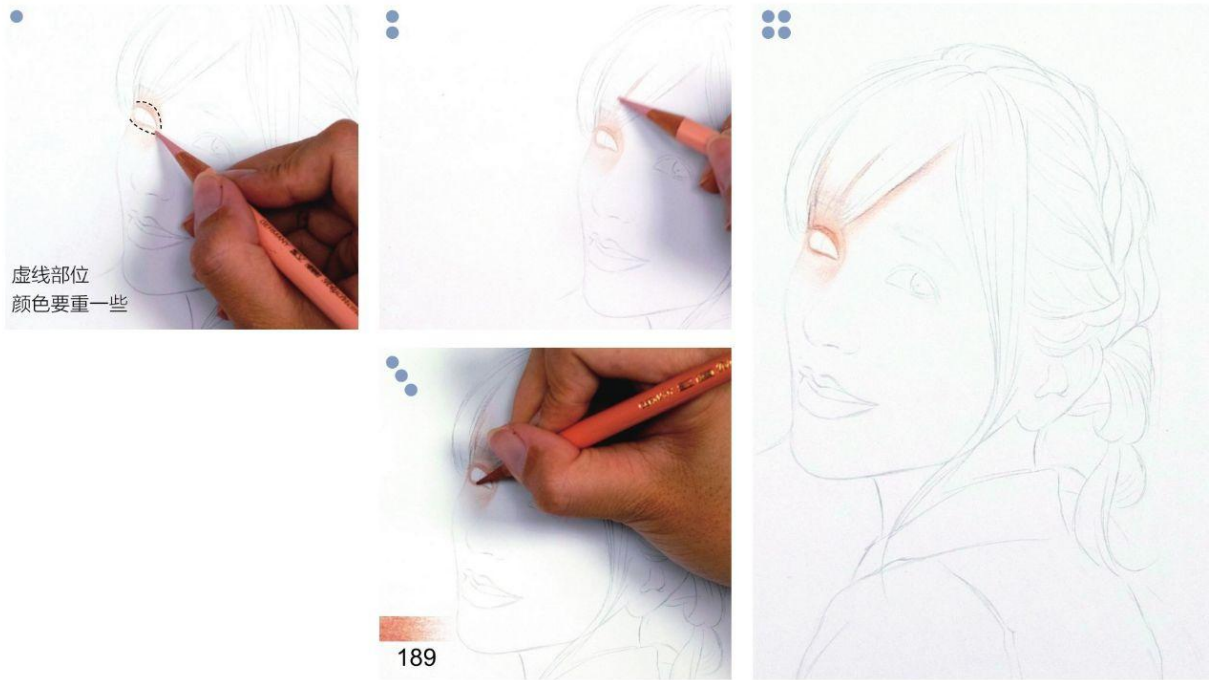
刘海是有一定厚度的，从这个角度看前额的刘海较为蓬松



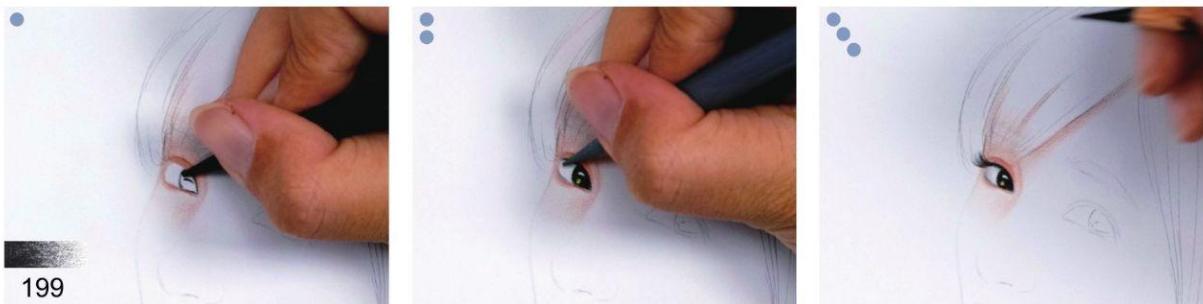
头发编起，绘制时要注意头发发簇的前后穿插关系



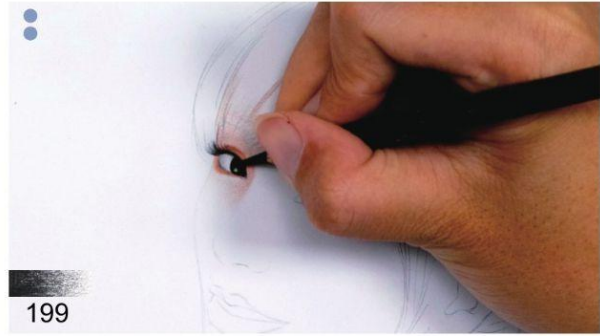
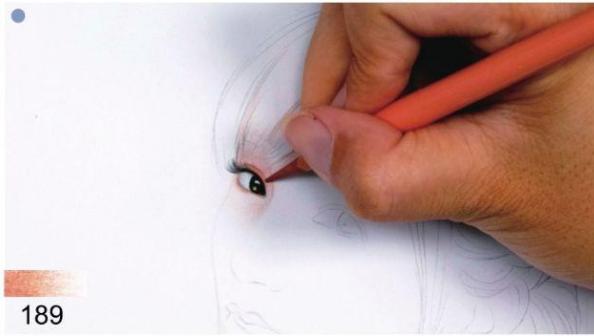
Drawing facial features and skin



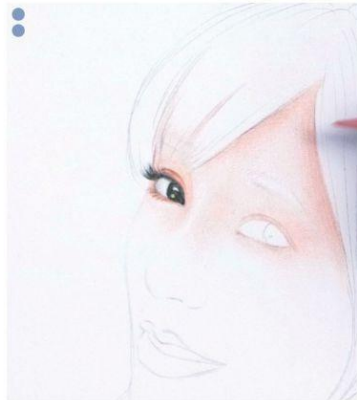
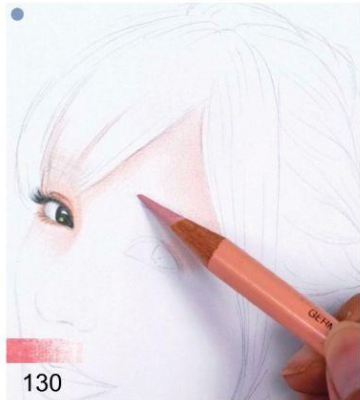
1 First, use an eraser to lighten the whole line drawing to avoid the lead powder from making the picture dirty; then use No. 130 colored pencil to draw the skin starting from around the eyes, and switch to No. 189 colored pencil to deepen the outer contour of the eyes.



2 Use #199 colored pencil to draw the right eye and eyelashes, coloring in one layer in an overlay fashion, drawing the shadows on the whites of the eyes lightly.



3 Continue to carve the right eye, first using #189 colored pencil to deepen the outer contour of the eye, then switching to #199 colored pencil to carve deeper into the pupil to enhance the contrast.



4 Continue to carve the skin with #130 colored pencil, going heavier on the outer outline of the left eye.



5 Use #199 colored pencil to draw the pupil of the left eye, do not overpaint, leave room for revision.



6 Continue to draw the left eye, first use No. 189 colored pencil to deepen the color of the upper and lower eyelids to increase the sense of volume of the eye; then switch to No. 199 colored pencil to delve into the pupil to strengthen the contrast, the shading color on the white of the eye should be lighter, and the pencil should be sharpened and the line should be thinner when drawing the eyelashes.

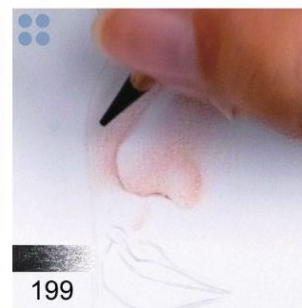
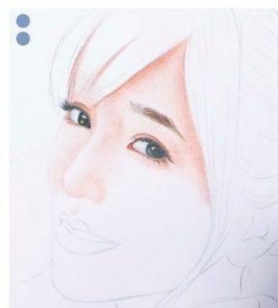


7 Draw your eyebrows with No. 179 colored pencil, drawing lines in the direction of the growth of the eyebrows, with

detailed lines and a slightly heavier color at the brow bone, and a lighter color at the tip and top of the eyebrow.

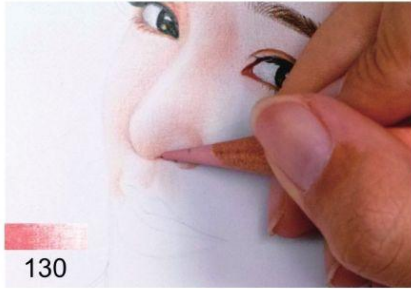


8 Using No. 189 colored pencil, deepen the color in the shadows created by the bangs falling on the forehead; then switch to No. 199 colored pencil to make adjustments to the eyebrows to enhance the light and dark relationships.

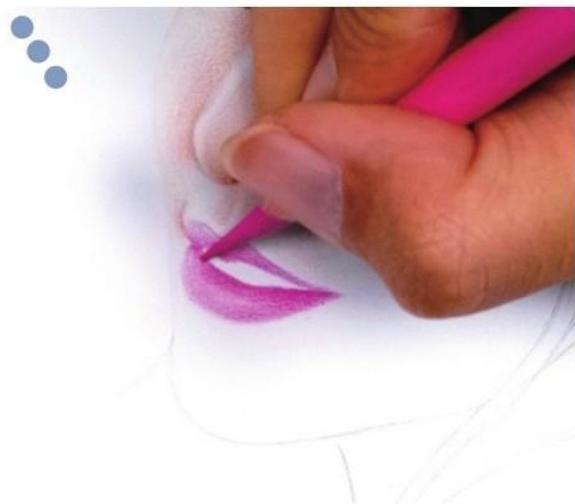


9 Draw the skin around the nose with No. 130 colored pencil, lining it up according to the structure of the nose, with fine lines and slightly heavier shading on the side of

the nose; change to No. 189 colored pencil to deepen the outline of the nostrils, and then to No. 199 colored pencil to lightly outline the outer contours of the face and nose.



10 Use #130 colored pencil to draw the color of the skin above the lips and a slightly heavier color in the shadows below the nose.



11 Use #129 colored pencil to draw the base color of the lips and to draw out the overall light and dark relationship of the lips.



12 Continue drawing the lips, coloring in the darker areas of the lips with #121 colored pencil to make the lips richer and fuller.



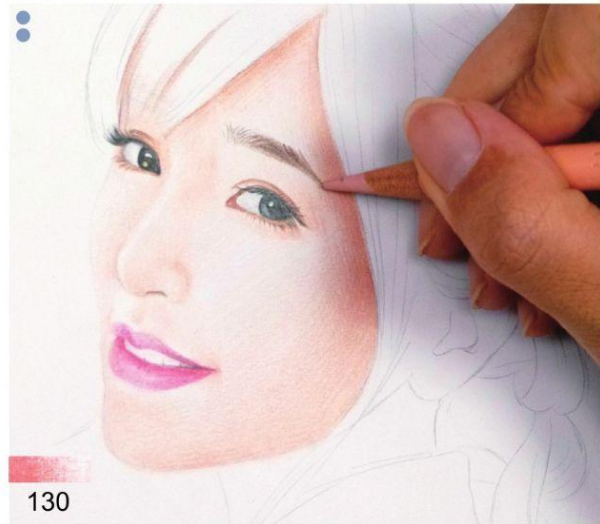
13 Use #199 colored pencil to draw the outline of the teeth and then lightly outline the outside of the lip.



14 Use #199 and #130 colored pencils to make adjustments to the skin color around the teeth and lips.



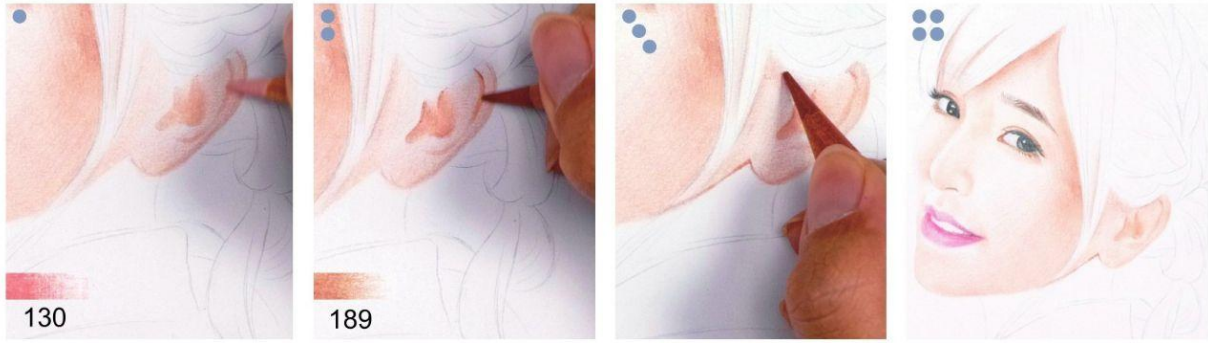
15 Use #130 colored pencil to draw the skin color on the rest of the face, with fine lines to show the smooth qualities of the skin.



16 Use #189 colored pencil to color in the shaded areas of the skin; switch to #130 colored pencil and make minor adjustments to the overall facial skin color.



17 Use #189 colored pencil to deepen the outline of the facial features and the outline of the hair attached to the face.



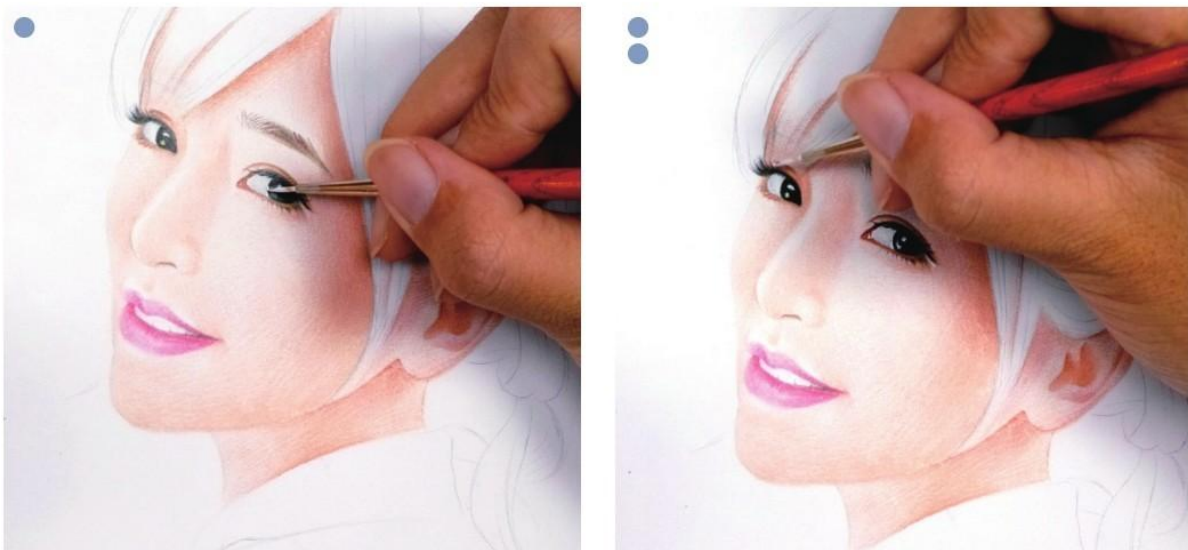
18 Use #130 and #189 colored pencils to draw out the colors of the ears, drawing out the overall light and dark of the ears.



19 Continue to use colored pencils #130 and #189 to draw out the colors of the neck and find the light and dark relationships of the neck.



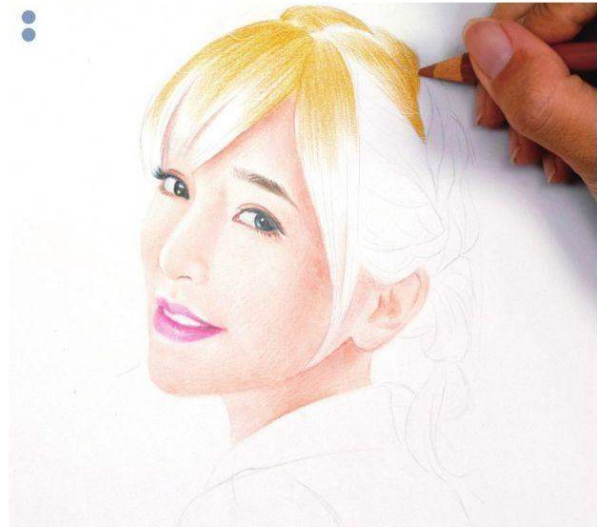
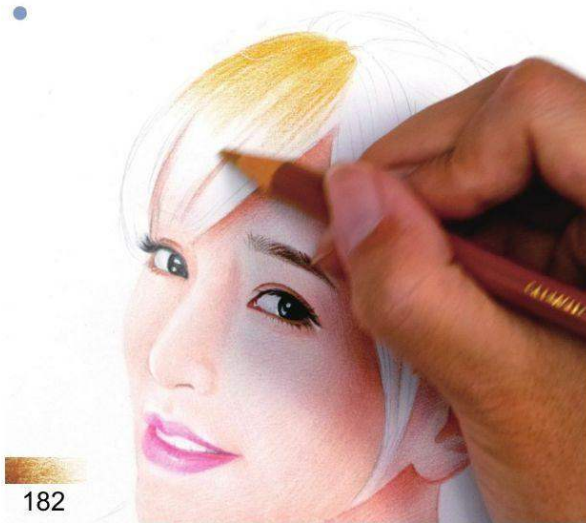
20 Fine tune the facial skin color with #131 colored pencil.



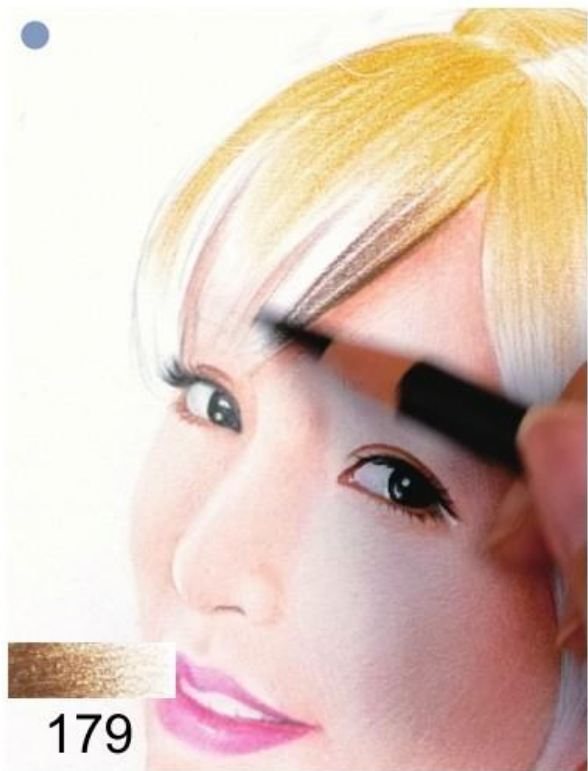
21 Dab the eye highlights with white paint to brighten the eyes.



Drawing hair



1 Determine the light source and lay a base layer of color on the highlights of the hair with 182 colored pencil, going on lighter.



2 Start with the bangs of your hair and color in the bangs section with #179 colored pencils, slightly heavier in the darker parts and overlay the lighter parts with the previous base color, going lighter and not painting all over to leave a breathable feel.



3 Without changing pens, continue to make adjustments to the bangs color, then deepen the darker areas again to enhance the contrast.



4 Draw the hair at the temples in the same way, with thin lines when drawing the hair on the face, using the tip of the pen to lightly outline a few strands of hair to appear to be flowing and agile.



5 Continue to draw the braided part of the hair using colored pencil #179.



6 Using #130 colored pencil, make detailed adjustments to the face as a whole to make natural color transitions.



7 Continue to draw the hair braid with #179 colored pencil in the same way as you drew the bangs, paying attention to how the hair is interspersed with a slightly heavier darker coloring.



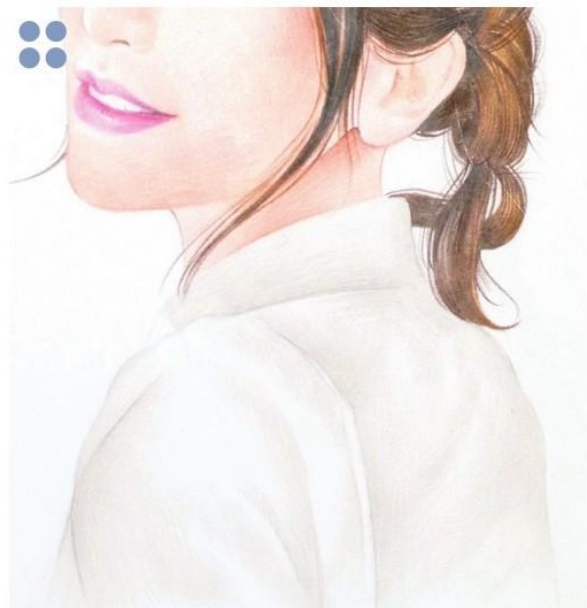
179



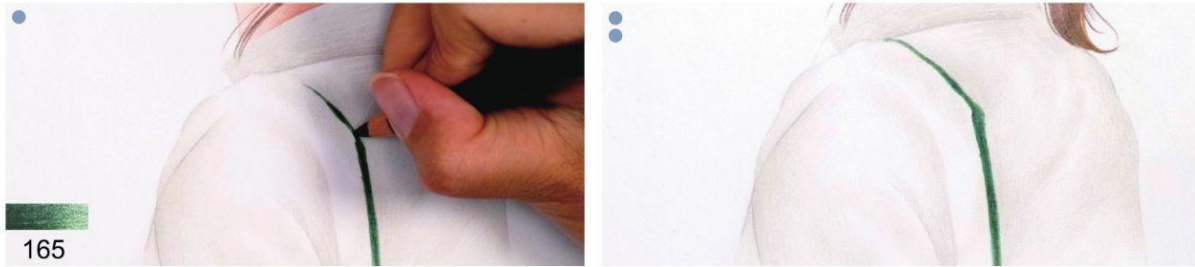
8 Without changing pens, continue to finish drawing the braid, drawing the edges of the hair as fluffy as possible. The edges and ends of the hair can be outlined with a few detailed lines so that the texture of the hair can be expressed.



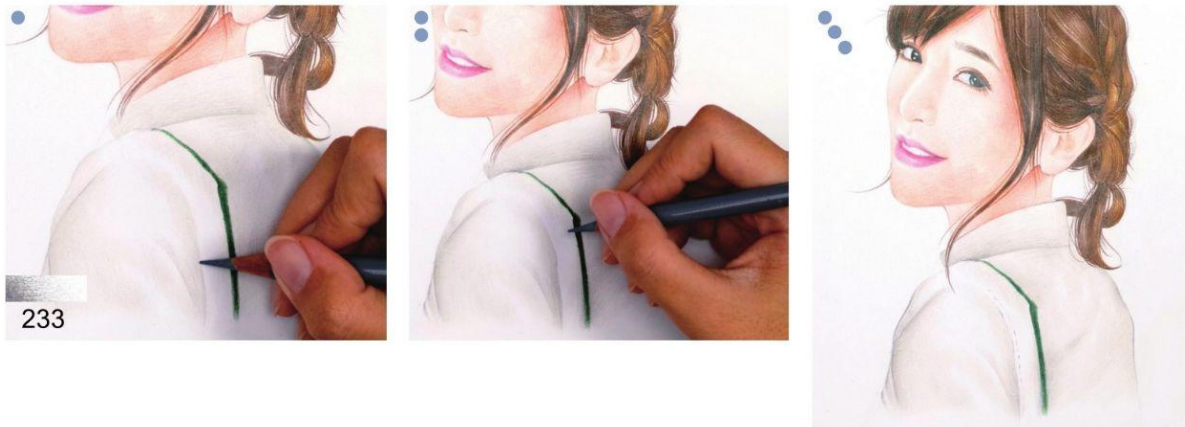
Drawing costumes



1 Use #232 colored pencil to draw the dress, which is white, so choose a light gray colored pencil to color in the folds and shaded areas of the dress. The folds of the dress should be handled with care, as it is a white dress, so the volume of the dress should be reflected according to the folds.



2 Draw the back strap of the satchel with 165 colored pencil, noting how the strap fits against the shoulder.



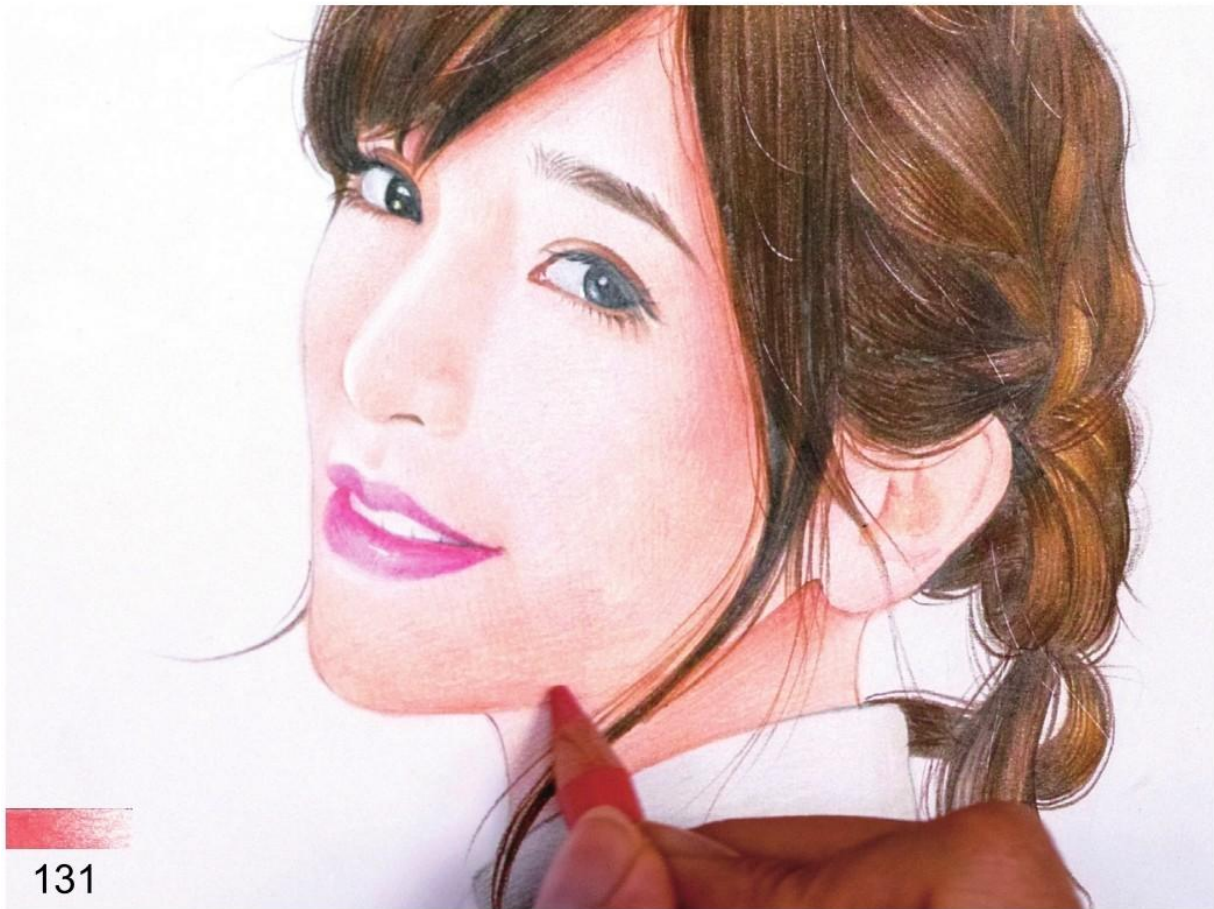
3 Use 233 colored pencil to deepen the dark areas of the dress to enhance the contrast; then use a thin line to sketch the outer outline of the dress.



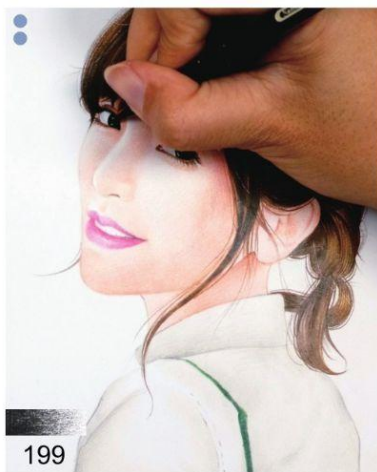
4 Use #199 colored pencil to make fine etchings of the hair.



5 Because there is ambient color around it, add some ambient color by coloring in the highlights of the hair with #129 colored pencils.



6 Make minor adjustments to the facial skin with #131 colored pencil.



7 Finish the figure by making minor adjustments to the eyes and the skin around the eyes with #130 and #199

colored pencils.



accomplish

Difficulty Analysis

The first is the 3/4 side angle of the character's features perspective changes, when drawing to grasp the accuracy of the proportion of the five features; then is the shape of white clothes, white clothes drawing is a great test of sketching skills, so more line practice; finally is the hair, braided hair drawing, line should be delicate, showing a sense of fluffy and interspersed lines.

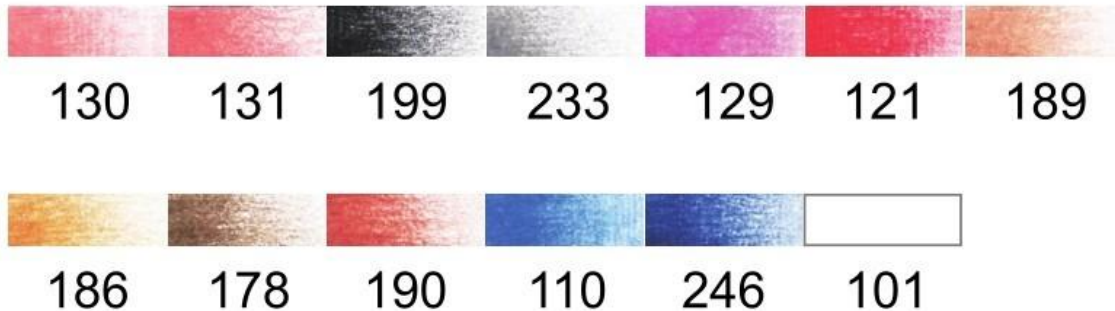


10.3 Calm Moe Girl

Drawing points

The young girl just smiles lightly and tilts her head in a playful way. When drawing the young girl's five senses, you should grasp the change in perspective of the five senses.

Color used

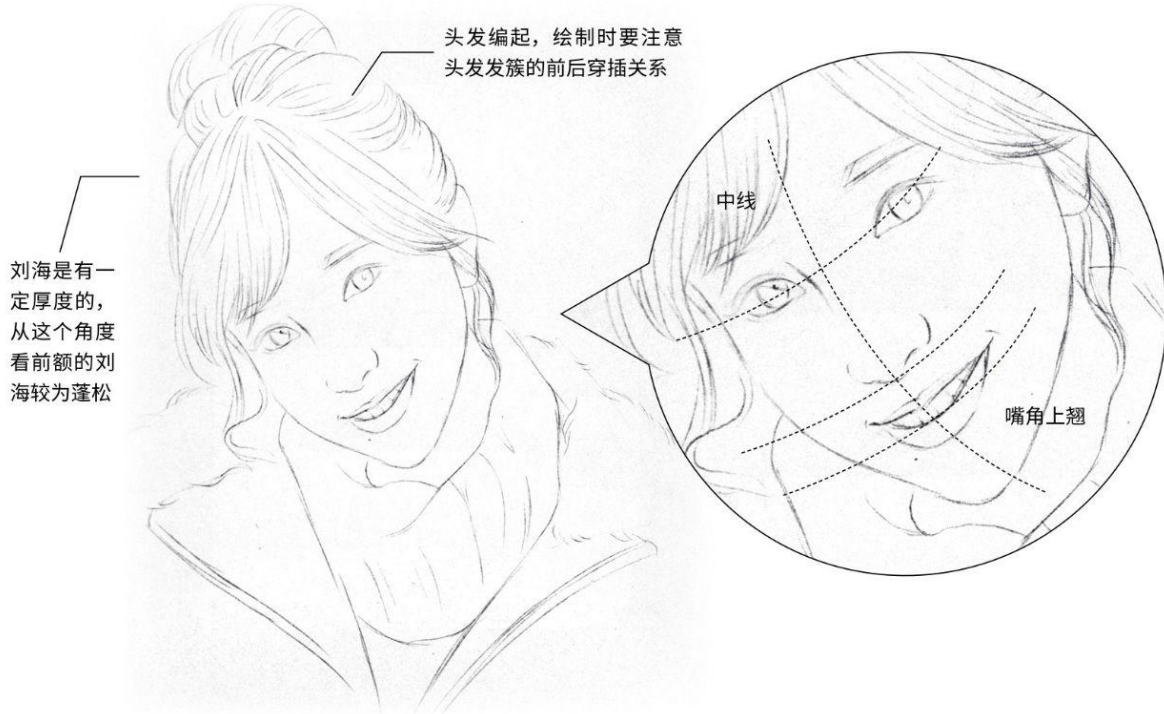




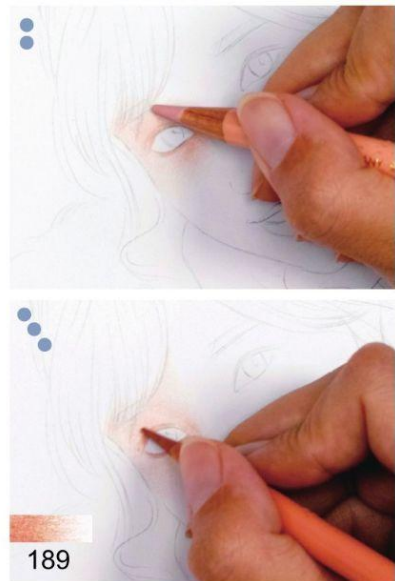
Detailed steps



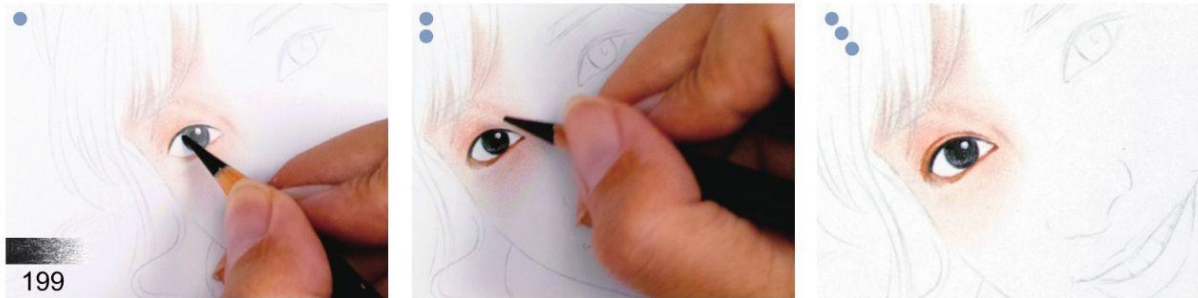
start out with a pencil



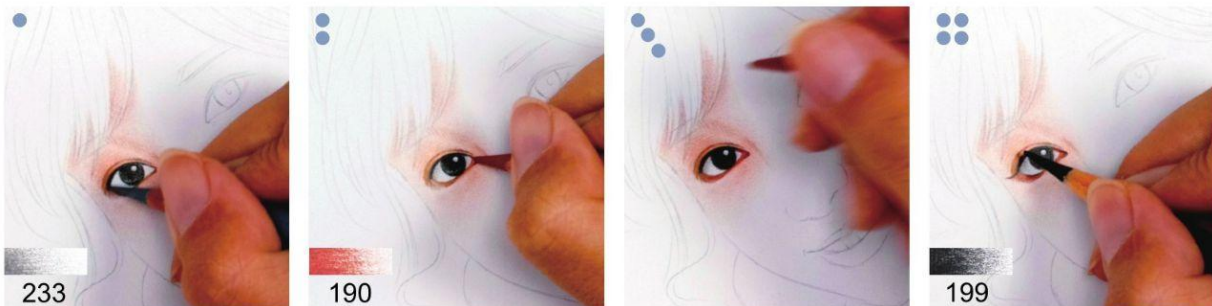
Drawing facial features and skin



1 First, use an eraser to lighten the line drawing as a whole to avoid the lead powder from making the picture dirty; then use No. 130 colored pencil to draw the skin starting from the bangs, and switch to No. 189 colored pencil to deepen the outer outline of the eyes, with light coloring.



2 Use #199 colored pencil to draw the pupil of the right eye, do not color it dead, and draw the overall light and dark relationship first.



3 Use #233 colored pencil to draw the shadows on the white of the eyes, then #190 colored pencil to deepen the corners of the eyes and the outline of the eyes, and switch to #199 colored pencil to delve into the pupils of the eyes while drawing out the eyelashes.



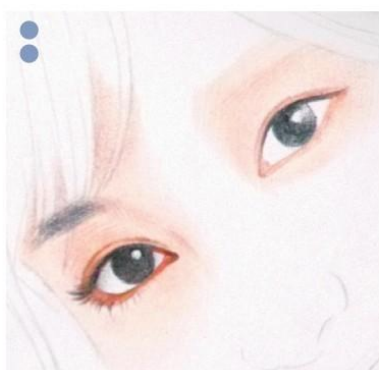
4 Draw the right eyebrow with #199 colored pencil.



5 Use #130 colored pencil to draw the skin around the left eye.



6 Use #189 colored pencil to deepen the outer contour of the left eye, starting at the corner of the eye.



7 Use #199 colored pencil to draw the outline of the upper eyelid of the left eye and the pupil of the eye.



8 Continue to delve into the pupil of the left eye with #199 colored pencil, switching to #190 to deepen the color in the corner of the eye for more volume.



9 Use #199 colored pencil to draw the upper and lower eyelashes separately, with thin lines, using the tip of the pencil to outline in the direction of the eyelash growth.



按眉毛生长方向勾线

10 Use No. 199 colored pencil to draw the left eyebrow, first draw the shape of the eyebrow, and then use a detailed line to outline the line in the direction of the growth of the eyebrow, the color of the eyebrow should be lighter, the sense of line is obvious some, showing the texture of the eyebrow.



11 Use #130 and #189 colored pencils to draw the skin around the forehead. Use #130 colored pencil to draw the base of the skin first, then switch to #189 colored pencil to draw the shadows of the skin.



12 Use #130 colored pencil to draw the skin around the nose, cheeks and above the lips, shading slightly heavier on

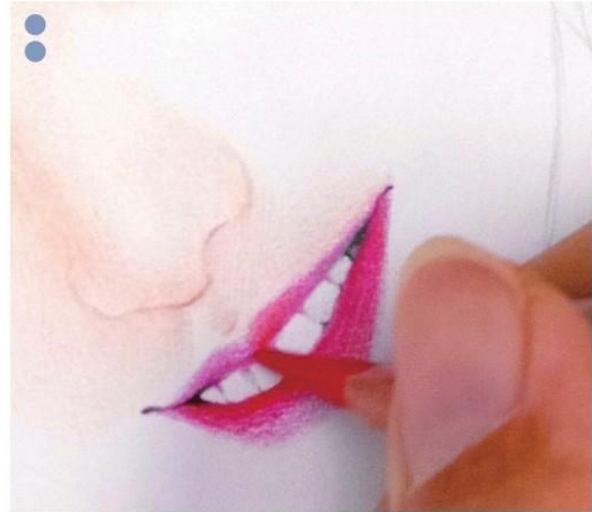
the side of the nose and at the base of the nose.



13 Use #129 colored pencil to draw the base of the lips to bring out the light and dark relationship of the lips.



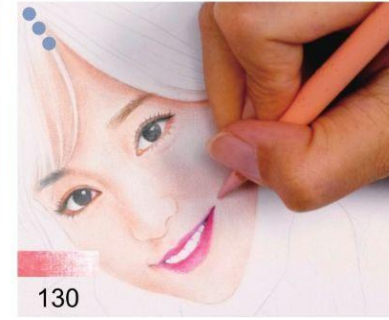
14 Use #129 colored pencil to draw the exposed gums, switch to #199 colored pencil to draw the outline of the teeth and the shadows created between the lips and the teeth in a lighter color.



15 Continue to carve the lips and color the darker areas of the lips with #121 colored pencil to make the relationship between light and dark more defined and to enhance the lips.



16 Use #130 colored pencil to draw the skin on the rest of the face, with lighter colors and thin lines to show the delicate texture of the skin.



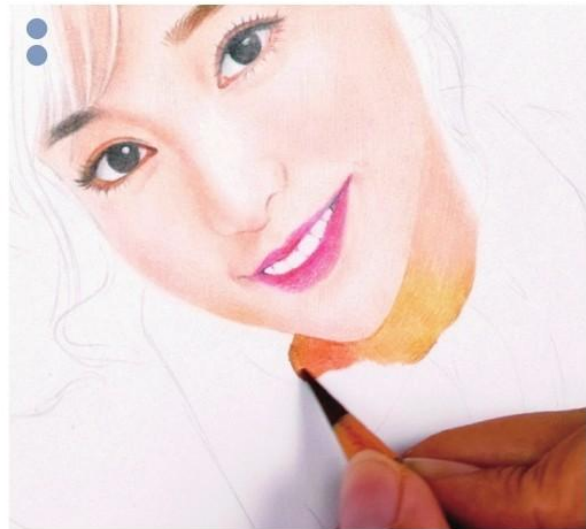
17 Use No. 189 colored pencil to draw shadows on the skin of the face and deepen the contour lines of the five facial features; change to No. 130 colored pencil to make fine adjustments to the face as a whole, focusing on the articulation of the skin and the five features.



18 Use #131 colored pencil to draw blush on the cheek area to make the skin look rosy and shiny and to show the character's shyness even more.



19 Use colored pencils #130 and #189 to color the neck, drawing out the light and dark relationships in the neck.



20 Use 190 colored pencil to draw shadows on the neck to enhance the contrast between light and dark on the neck.



21 Using No. 178 colored pencil, outline the features with detailed lines to make them more defined; switch to No. 189 colored pencil to fine-tune the facial skin, then to No. 199 colored pencil to adjust the eyes and eyebrows.



22 Use #130 and #189 colored pencils to draw the colors of the ears.

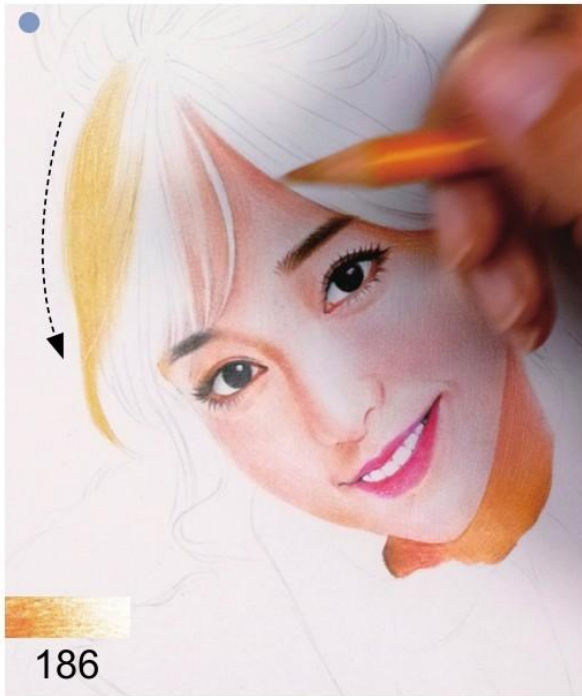


189

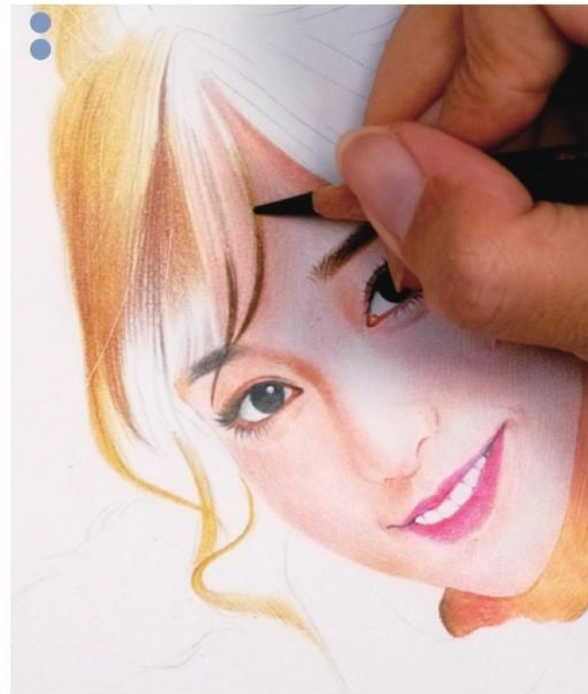
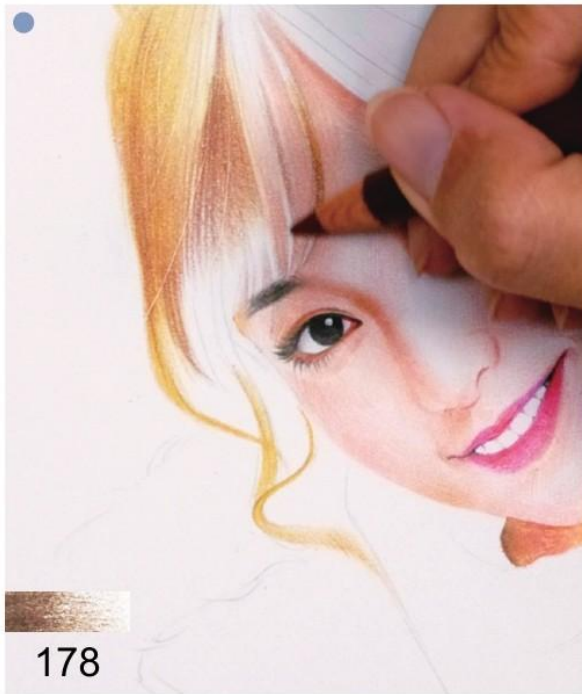
23 Fine tune the neck with #189 colored pencil to deepen the contour of the neck where it meets the face.



Drawing hair



1 Use #186 colored pencil to lay down a base layer of color for the right side bangs, not all over, lining them up in the direction of hair growth.



2 Use #178 colored pencils to continue painting the darker parts of the bangs, coloring them slightly heavier and lighter on the lighter parts, bridging them with the previous base color to form a gradient.



3 Without changing pens, continue drawing the hair at the temples, which should be lighter at the tips.



4 Continue carving the bangs with #186 and #178 colored pencils; switch to #199 colored pencils to deepen the dark areas of the bangs and enhance the volume of the hair.



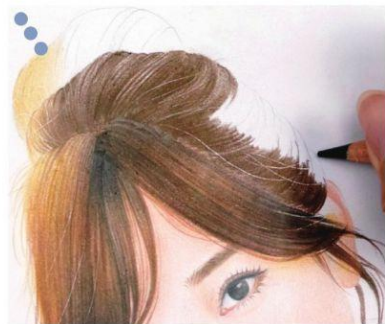
5 Use #178 colored pencil to draw the bangs on the left side, lining them up in the direction of hair growth.



6 Without changing the brush, continue to draw the hair at the temples, with a fine line, gently outlining a few strands to show the flow of the hair.



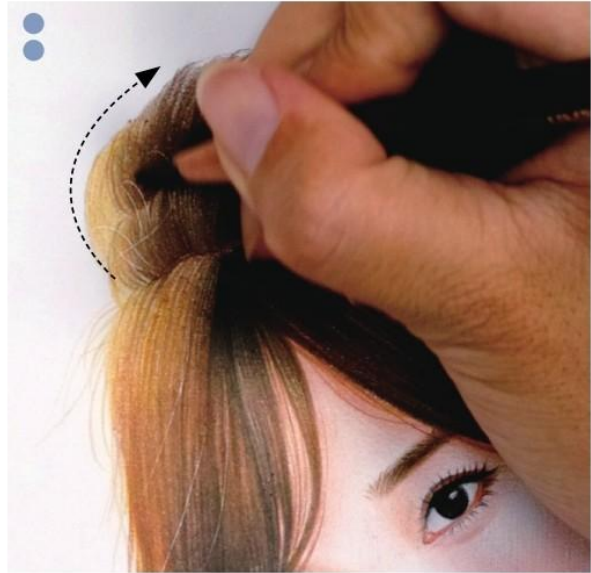
7 Use #199 colored pencil to continue coloring in the dark areas of the hair to enhance the contrast between light and dark.



8 Draw the tied up hair with #178 colored pencil, running the pencil evenly and drawing lines along the hair structure.



9 Continue drawing the remaining hair on the side with #178 colored pencil.



10 Without changing strokes, continue to draw the coiled hair.



11 Use #199 colored pencils to draw the darker colors of the hair to enhance the dimensionality of the hair.



12 Use #186 and #199 colored pencils to make slight adjustments to the light and dark colors of the head of hair respectively to make the colors fuller.



13 Continue to detail the hair with #186 and #199 colored pencils; switch to #101 colored pencils to draw the highlights of the hair and outline some hair strands to show the texture of the hair.

knowledge point

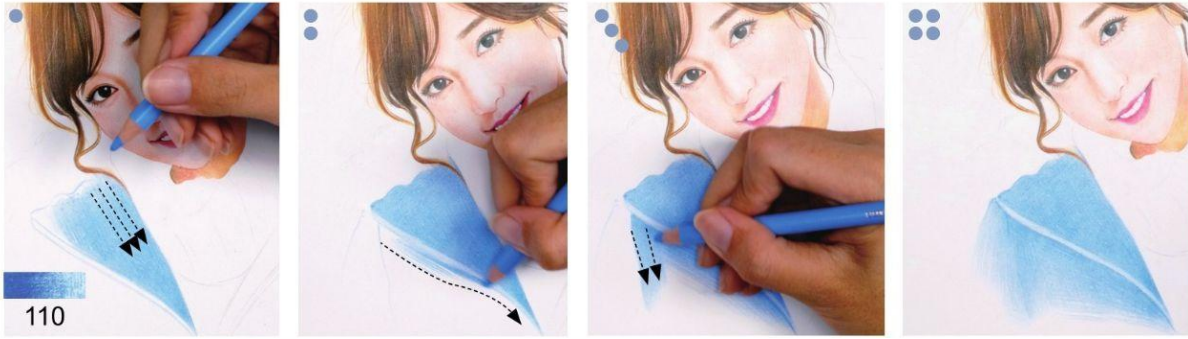
受光源的影响，
头发会有明暗变
化，绘制时把头
发的明暗关系按
区域划分出来



注意观察发丝的走向，顺
着头发生长方向逐渐加深
排线，注意明暗变化

绘制头发起点时，要注意
引线方向，下笔处有一定
弧度

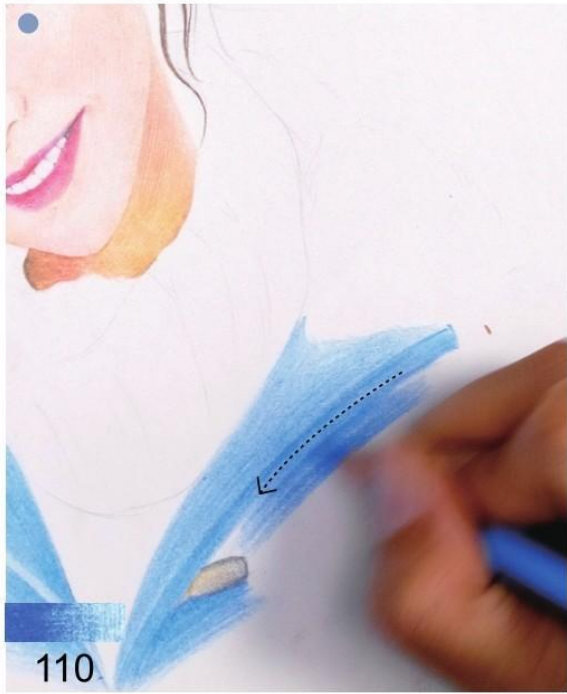




1 Use #110 colored pencil to draw the base color of the right half of the dress, which can be colored in a flat, even manner.



2 Draw the pull of a clothing zipper with 233 colored pencils.



3 Draw the collar on the left side of the dress again using #110 colored pencil.



4 Use #246 colored pencils to color the darker parts of the right half of the dress and the folds to give the dress more dimension.



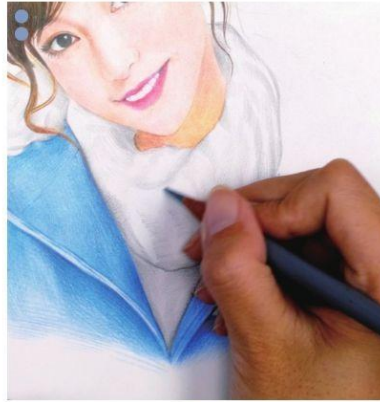
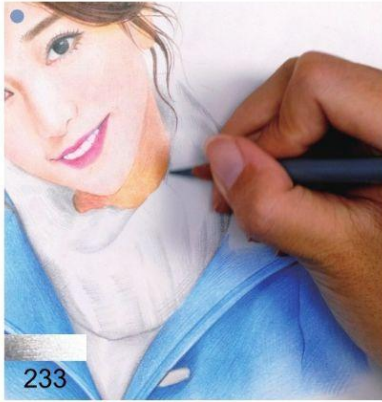
5 Without changing pens, continue drawing the left part of the dress.



6 Detail the bright parts of the dress with #110 colored pencil, using your fingers to apply the color so that the colors blend better and accentuate the soft texture of the dress.



7 Use #110 and #246 colored pencils to fine tune and etch the clothes as a whole to enhance the contrast of the clothes and make the picture more detailed.



8 Use #233 colored pencil to draw the shadows and folds of the white sweater, which is soft and fluffy in texture, and color lightly. Line up the lines as the structure of the sweater goes, and use a paper pencil eraser to apply the lines for more even color.



9 Detail the collar of the sweater with 233 colored pencil, then draw the white fur on the collar of the jacket.



10 Detail the collar with #233 colored pencil.



11 Use No. 199 colored pencil to fine-tune the dark color of the picture, and then use white paint to point out the highlights of the picture to make the overall portrait more delicate and detailed.



accomplish

Difficulty Analysis

The girl's head bowed to one side produces a low-pitched tilt perspective, so when drawing, you should grasp the perspective relationship; the drawing of white clothes is a great test of sketching skills, so you should practice more lineups; lastly, the hair, the hair is fluffy and curly, when drawing more smooth curves, more practice lineups will help to draw the hair better.



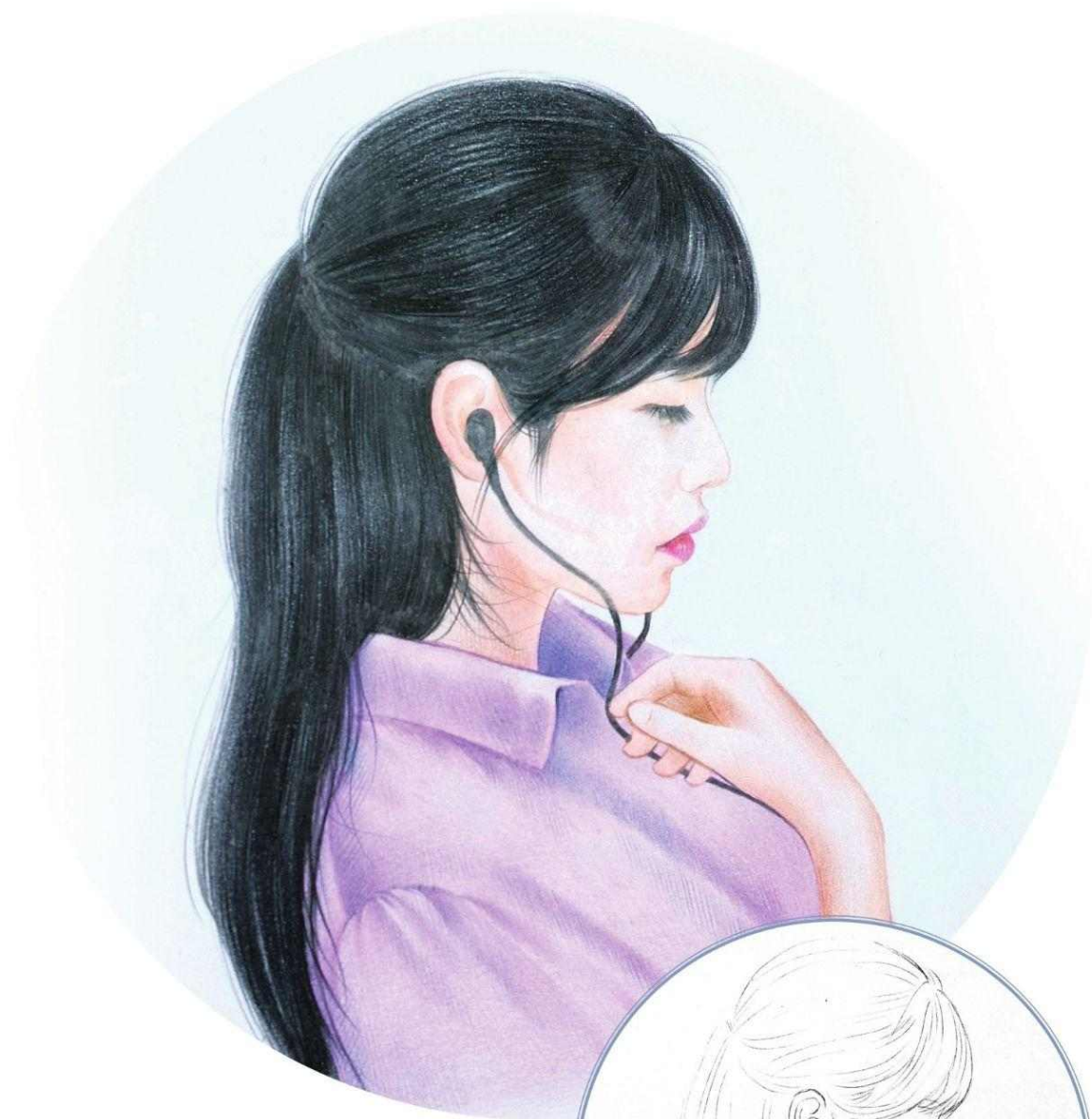
10.4 Listening

Drawing points

The young girl's eyes are closed tightly and she is absorbed in the world of music. When drawing the young girl, delve into the features of her demeanor and movements.

Color used





[Detailed steps](#)



start out with a pencil

在描绘头发时先画出头发的主要结构线和发束的大致走向，如图所示，画出扎起头发的发束结构

耳根处的头发要顺着耳部弧度绘制出来



刘海是有一定厚度的，前额的刘海要从发际线处绘制出来，从侧面看刘海较为蓬松，呈圆弧形包裹额头



眼睛到鼻子最下端之间的距离是绘制耳朵的位置

嘴角向下

少女手腕微微弯曲，处于一种放松的状态并放置在胸前，体现出少女处在安静的状态



Drawing the skin, eyes and eyebrows on the upper part of the face



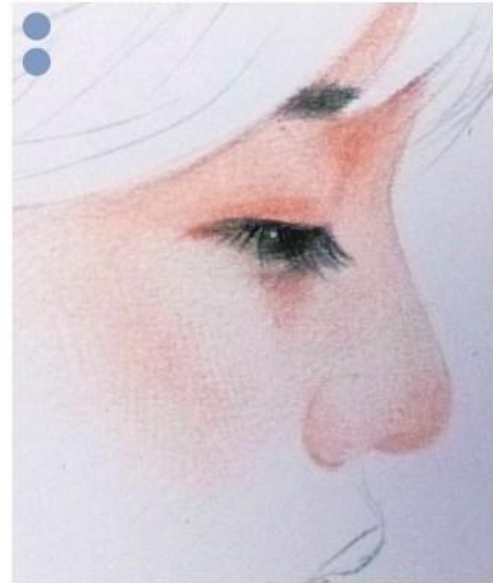
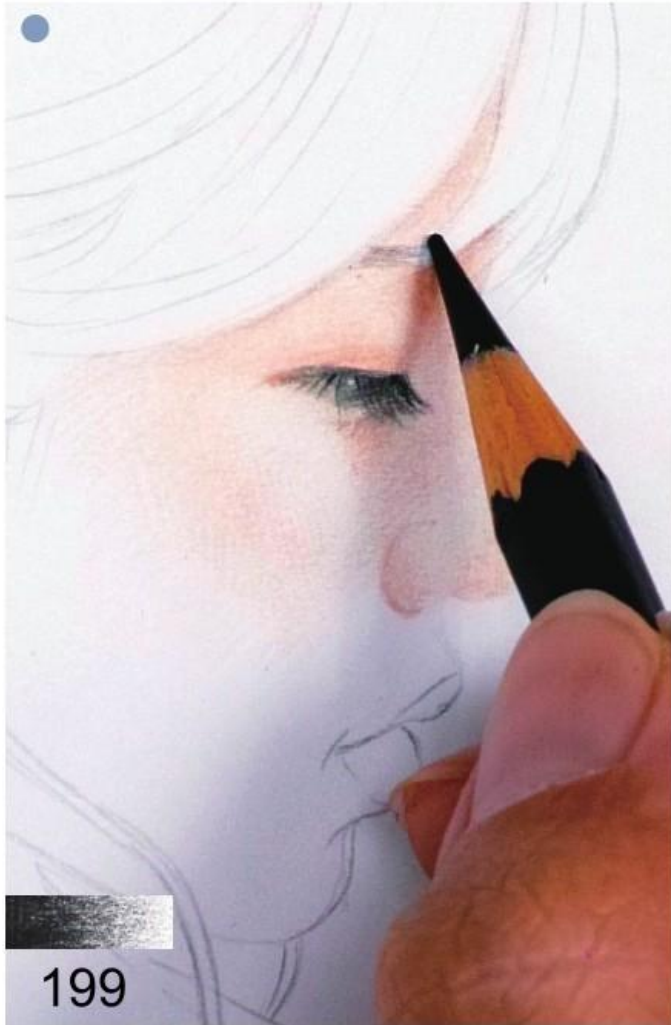
1 First, use an eraser to lighten the overall line drawing to avoid the lead powder from making the picture dirty; then draw the skin color along the edge of the front bangs with 132 colored pencils, lightly applying the color to leave room for modification.



2 Use No. 199 colored pencil to draw the color of the upper eyeliner and eyelashes, lining them up in an orderly manner when drawing, going from the root of the eyelashes toward the tips, in a dark to light order to reflect the realism of the eyelashes.



3 Use #132 colored pencil to deepen the skin tones around the eyes, lining them up delicately and layering the colors with gradual transitions.



4 Use #199 colored pencil to draw the base color of the eyebrows, to use short rows of lines to intensify the tone of the eyebrows. Be delicate with the pencil when lining up and do not push too hard.



Drawing bangs



199



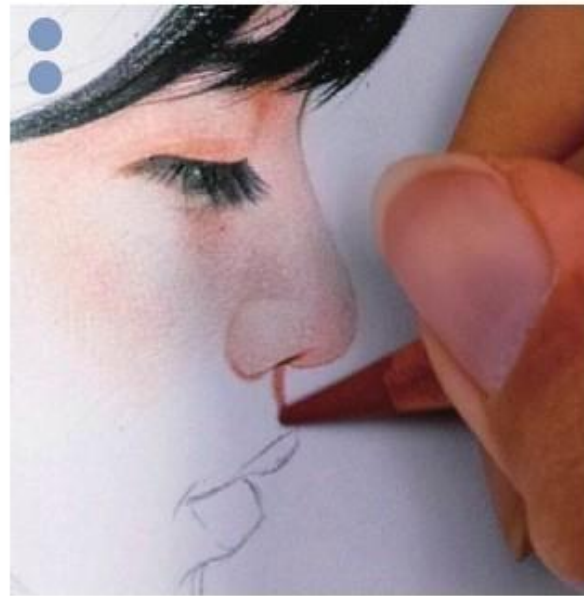
以发束为单位，沿着刘海方向排线



Start by drawing the color of the front bangs hair with #199 colored pencils, working in groups as you draw the hair so that each group has light and dark variations.



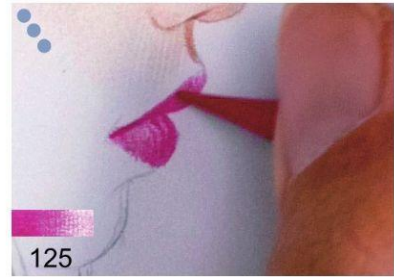
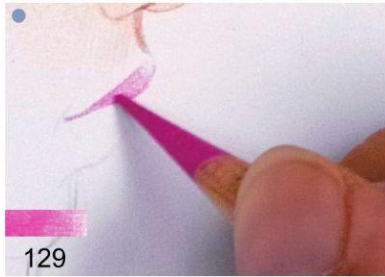
Adjustment of skin tone



Switch to No. 132 colored pencils to draw the skin tones of the nose, the middle of the person and the cheeks, lining them up with a fine brush and light colors, using layers to gradually deepen them.



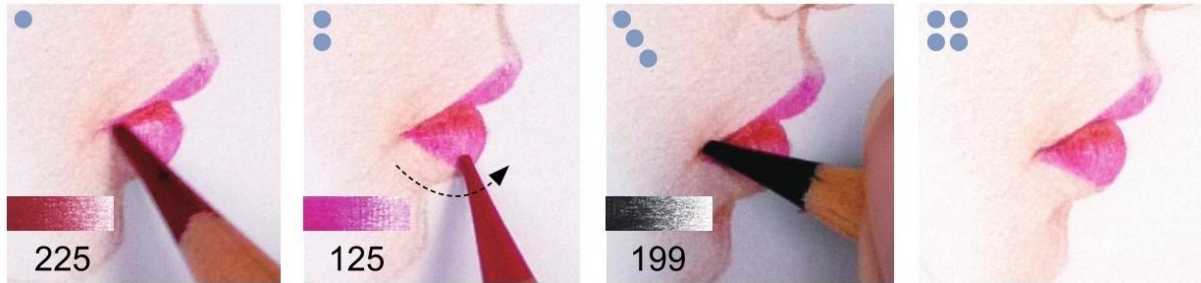
Drawing the skin tones of the mouth and the rest of the face



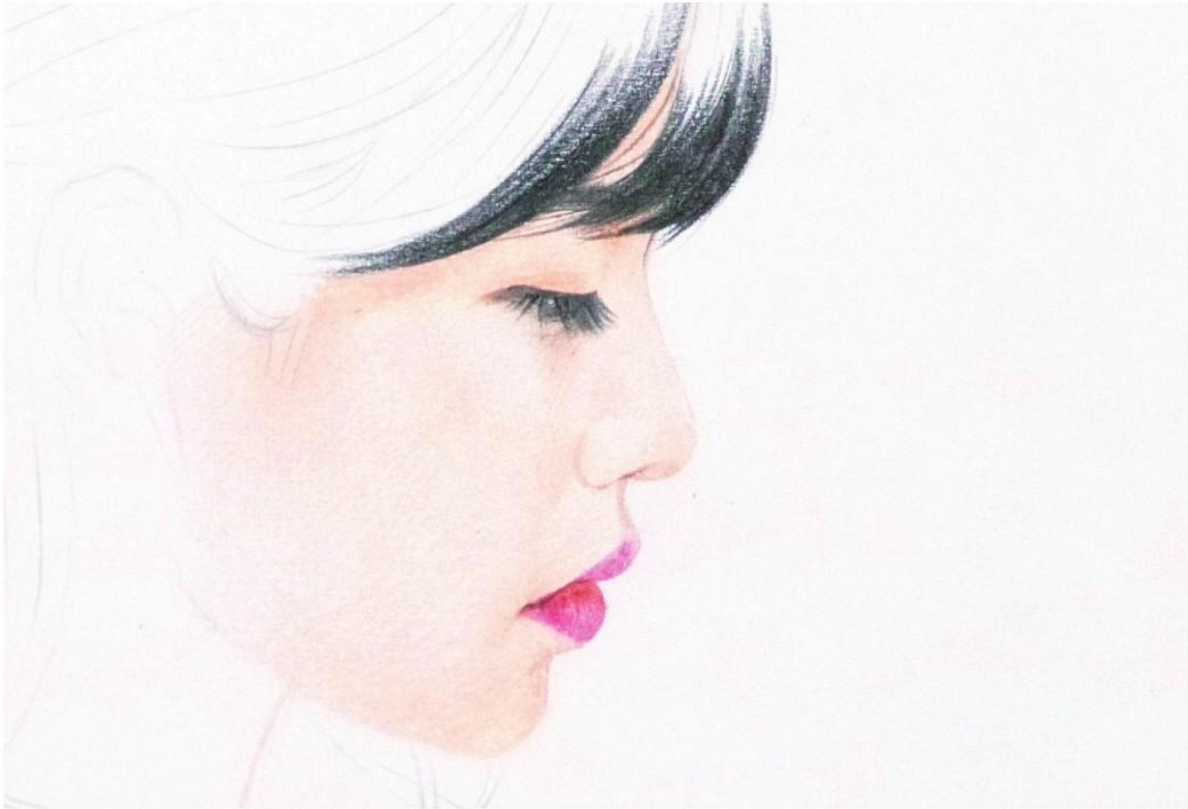
1 **Start** by drawing the base color of the girl's lips with #129 colored pencil to find out the general lightness and darkness, then use #125 colored pencil to start deepening the lip color from the corner of the mouth inward along the lip contour line.



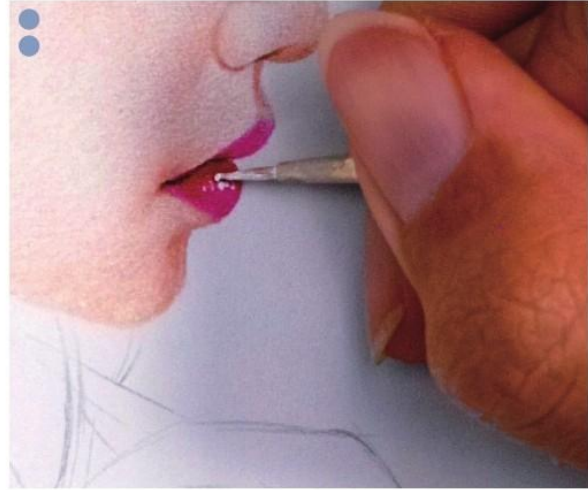
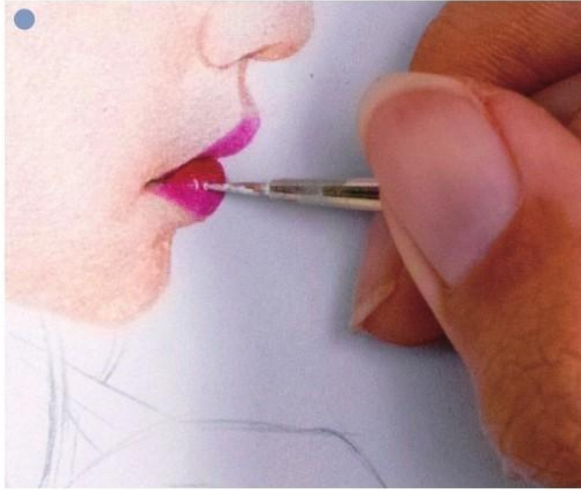
2 Continue to draw out the skin tones in other locations with #132 colored pencil, focusing on deepening the color in the middle of the person to enhance the dimension of the lips.



3 Switch to No. 225 and No. 125 colored pencils to perfect the lip color and make gradual changes to enrich the lip color; then use No. 199 colored pencils to emphasize the color of the outer contour line of the lips.



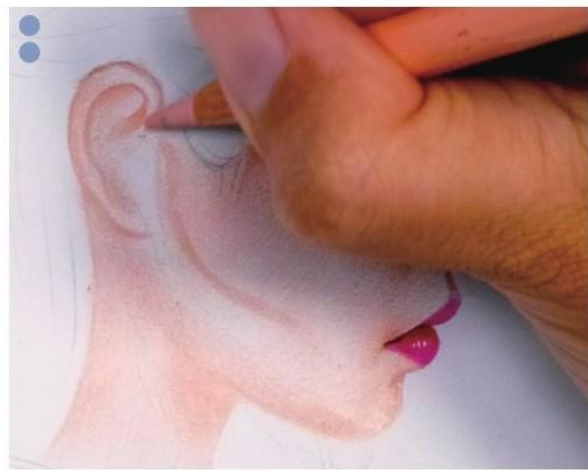
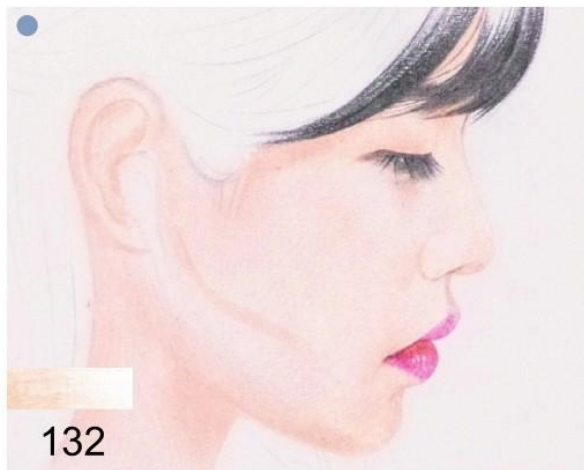
4 Continue to draw the skin tones around the edges of the cheeks and on the chin using 132 coloured pencil. Go light on your strokes, leaving room for revision, and draw heavy colors on the chin. Don't be too rigid with the outer contours of the face either, retaining a sense of airiness.



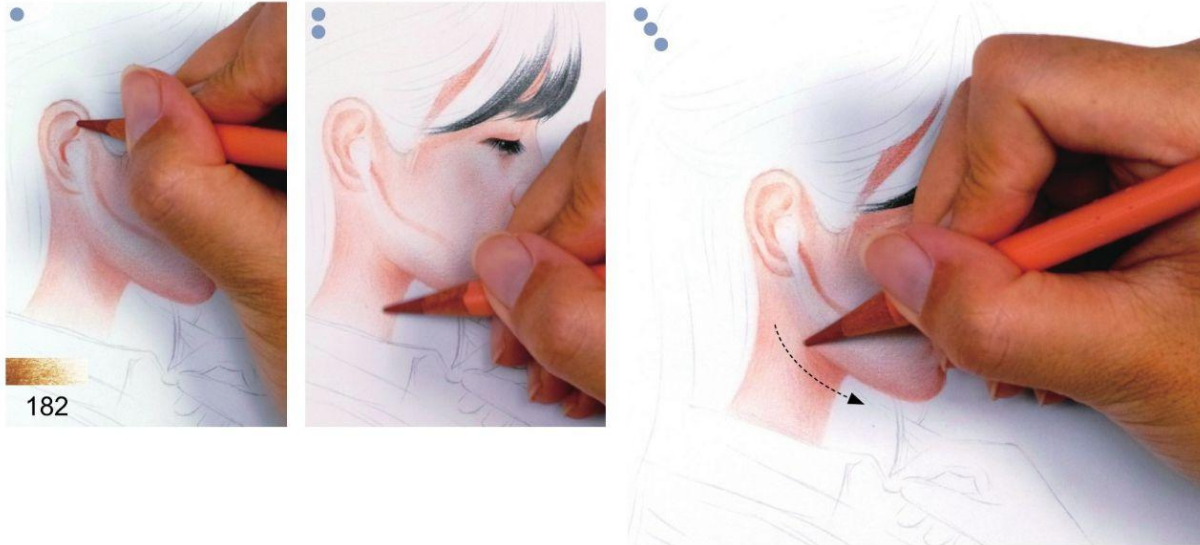
5 Switch to a comic highlighter to point out the highlighted areas of the lips, with the light distributed in dots on the glossy side of the lips. Find where the highlights are located as you draw.



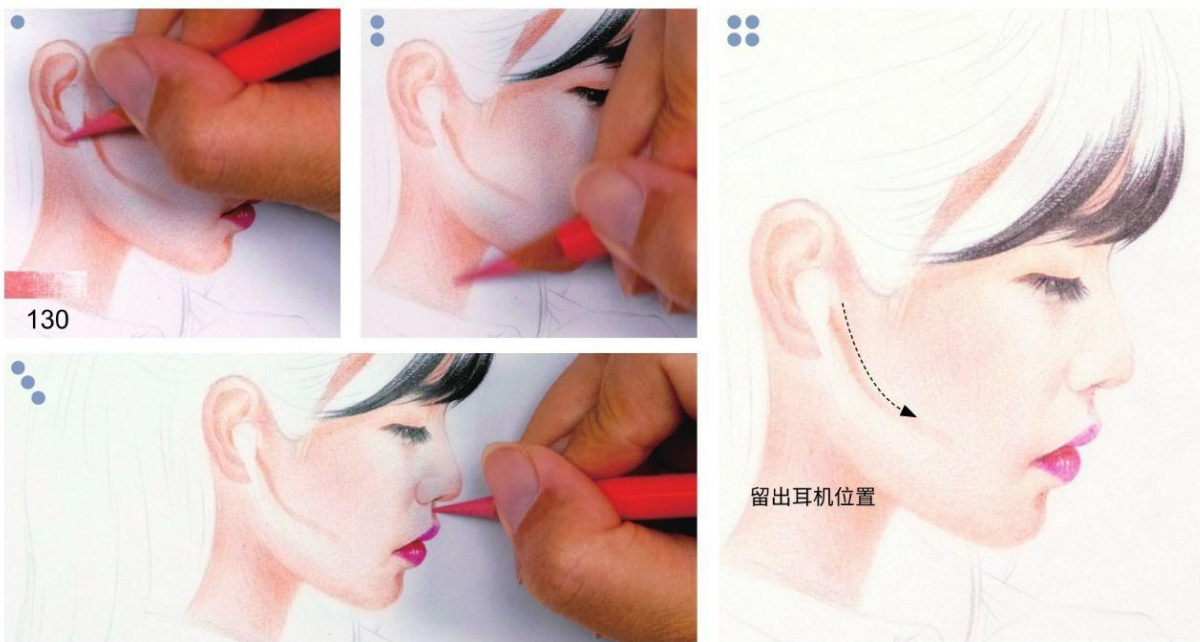
6 Start by tracing the skin tone of the neck with 132 colored pencil, lining up the lines to match the direction of the neck structure. When drawing, look carefully not to draw the neck as a cylinder, but also to deepen the contours of the face a bit to make it stand out more.



7 Continue to draw along the outline of the ear from dark to light using 132 colored pencil. Layer heavy colors in the inner shadows of the ear to highlight the light and dark relationships of the ear.



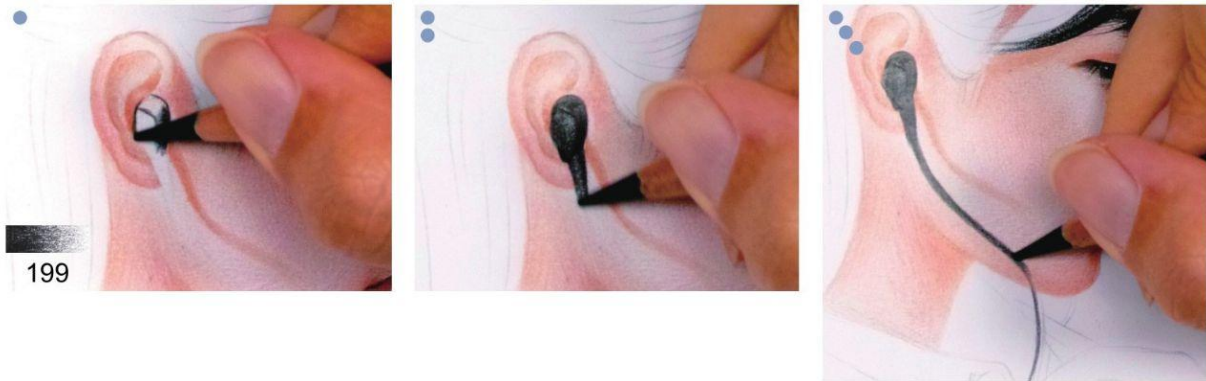
8 Switch to #182 colored pencil and continue overlaying the darker colors of the ears and neck, which are affected by the head shading, and the neck near the chin is darker, so be patient and apply thin layers.



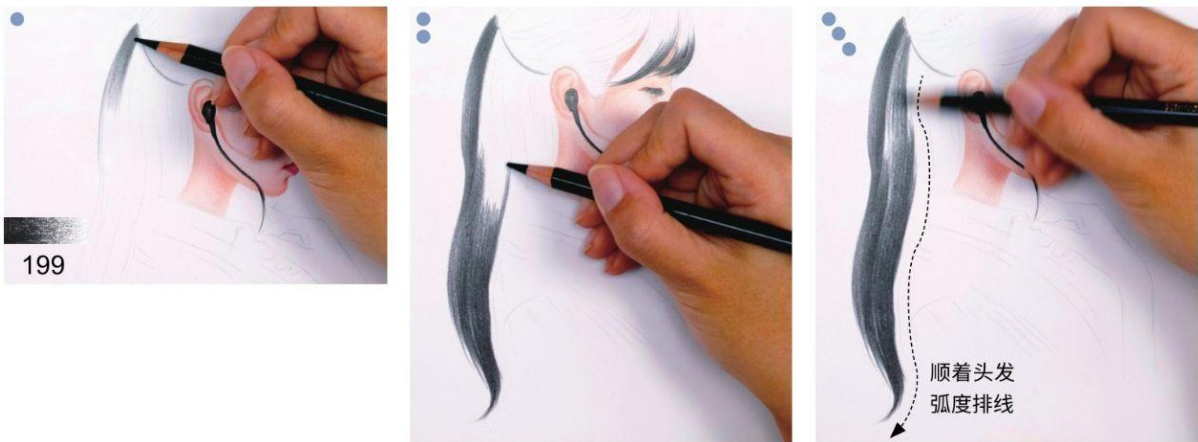
9 Continue to paint the darker areas of the earlobes, neck, midperson and cheeks with #130 colored pencil to create light and dark undulations.



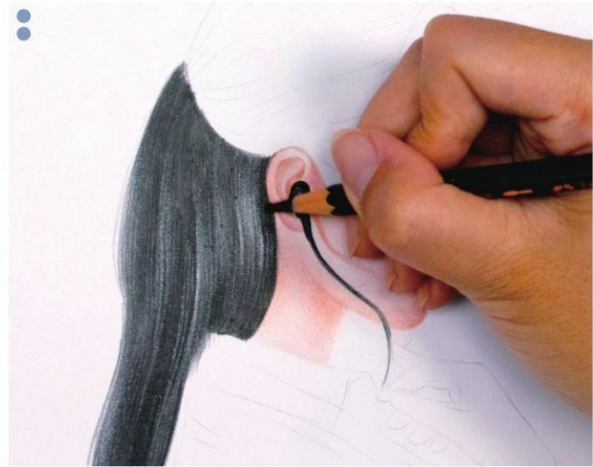
Drawing headphones with hair



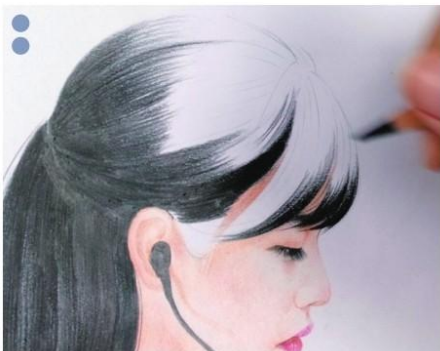
1 Start by drawing the base color of the headphones with No. 199 colored pencils, lining them up quickly and densely as you draw, gradually drawing out the details; the colors should be depicted from outside to inside and from dark to light, layering them on top of each other as much as possible, leaving room for modification.



2 Use #199 colored pencil to draw from the roots of the tied up hair. Partition the hair as you draw it, using each clump group as a unit so that each group has light and dark variations.

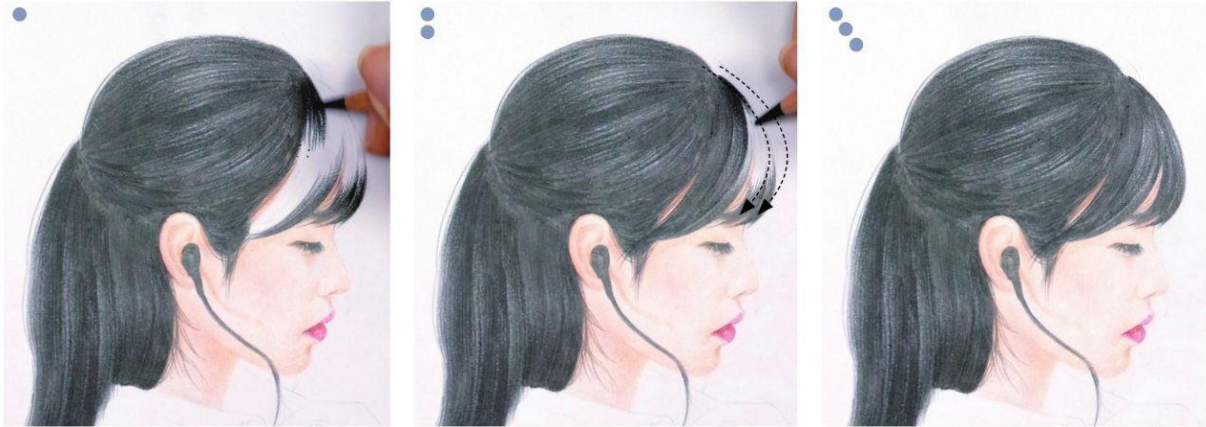


3 Use #199 colored pencil to draw the rest of the hair. Round out the brush when coloring large areas of hair, and trace the back of the hair as it is affected by the neck and shoulders, so follow the curve of the neck and shoulders as you draw.



4 Continue to draw the hair on the top of the head with #199 colored pencil, lining up the hair from the root of the braid along the structure of the head toward the

hairline. The strokes should vary in shade and not be too rigid.



5 Use #199 colored pencil to draw the front bangs. Start at the hairline and draw from the top to the bottom with darker to lighter strokes, then draw from the tips from the bottom to the top with lighter to darker strokes, lightly penciling out the middle.



6 Switch to #234 colored pencil to deepen the shadows of the hair, paying attention to the rise and fall of light and dark between projections.



Drawing the base color of the costume



1 Start at the point where the hair meets the back and draw the base of the girl's dress along the edge of the hair with No. 119 colored pencil.



2 Continue to color the darker areas of the costume with #119 colored pencil, focusing on shading the shoulders, collar, and shoulder sleeve folds.



3 Use #199 colored pencil to draw the back dress shade influenced by the ambient color of the hair.



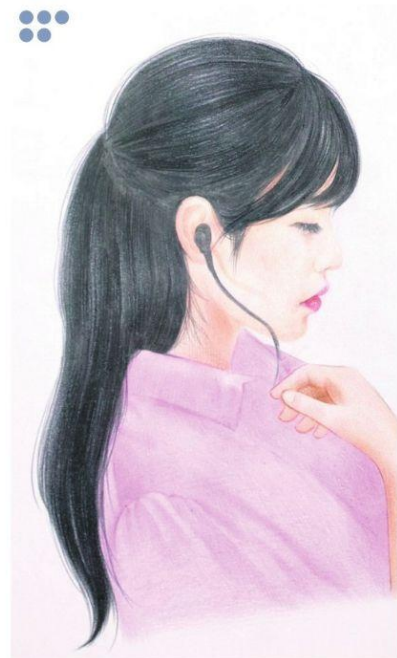
4 Continue to draw the shadows of the collar and the darker colors of the chest with #119 colored pencil. Still use a light brush during the drawing process, and use layers to deepen the colors for later modifications.



Drawing hands and arms



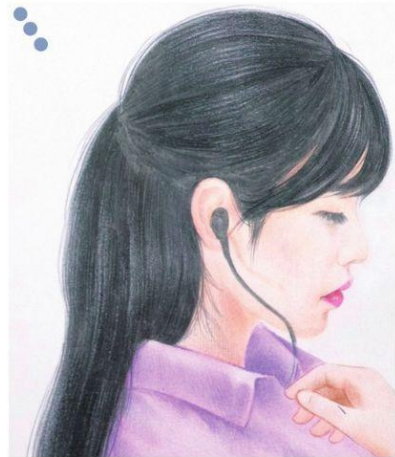
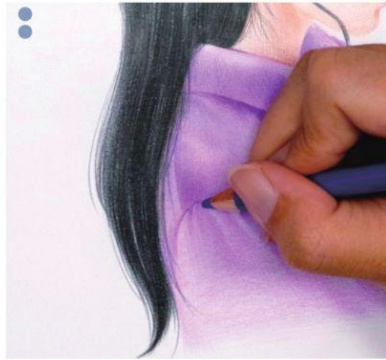
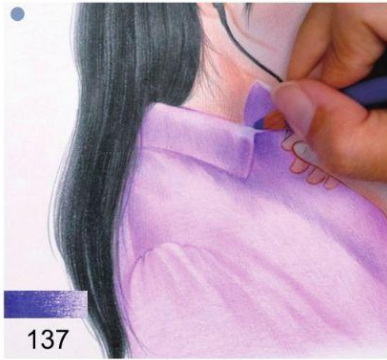
1 Draw the skin tones of the hands and arms using 132 colored pencil.



2 Use #283 colored pencil to emphasize the dark colors of the hand and arm, followed by an overlay of #177 colored pencil to draw the dark shadows of the hand. When drawing the direction of the shadows, there are trade-offs and light and dark areas of the shadows.



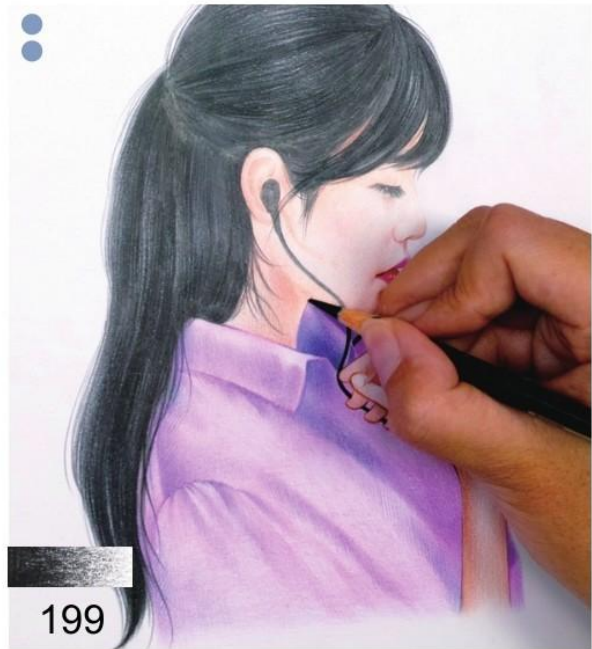
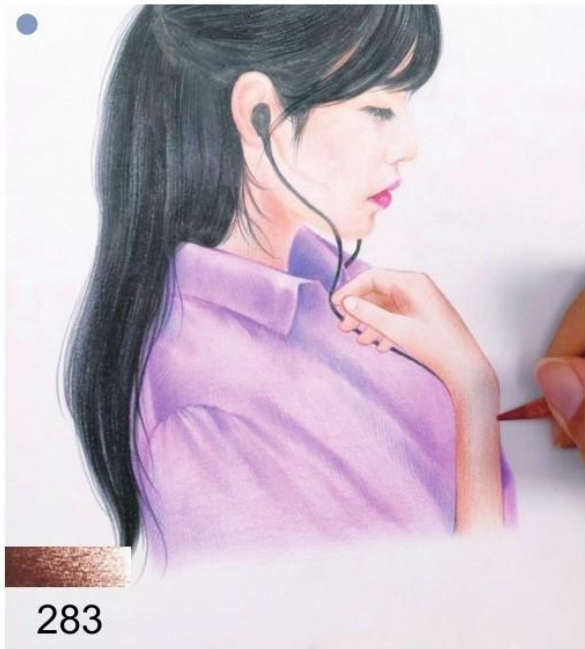
Drawing the dark parts of a costume



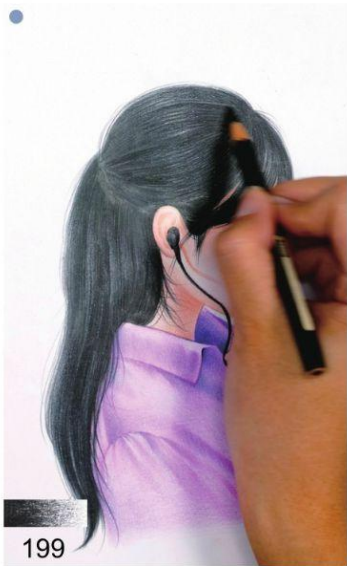
1 First, use No. 137 colored pencil to draw the dark colors of the collar and shoulders. The brush should be light and flexible, if it is too rigid, it will not reflect the texture of the clothes fabric.



2 Use #247 colored pencil to emphasize the darker side of the inside of the collar and continue with #199 colored pencil to add vividness to the edges of the fingers with ambient color.



3 Use #283 and #199 colored pencils to alternate shading colors for the neck.



4 Use #199 colored pencil to emphasize the structure of the hair, and #119 colored pencil to delve into the outline of the dress.



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Difficulty Analysis

First of all, the overall harmony of the facial features should be determined from the line drawing, and determine the position and light direction of the five features; secondly, the shaping of the purple costume, grasp the relationship between light, dark and gray is very important. The second is the shape of the hand, grasp the overall shape of the outline before doing a deeper portrayal. Finally, grasp the structure of the hair, to draw a good hair bundle but also to practice more line, help to better shape the hair.



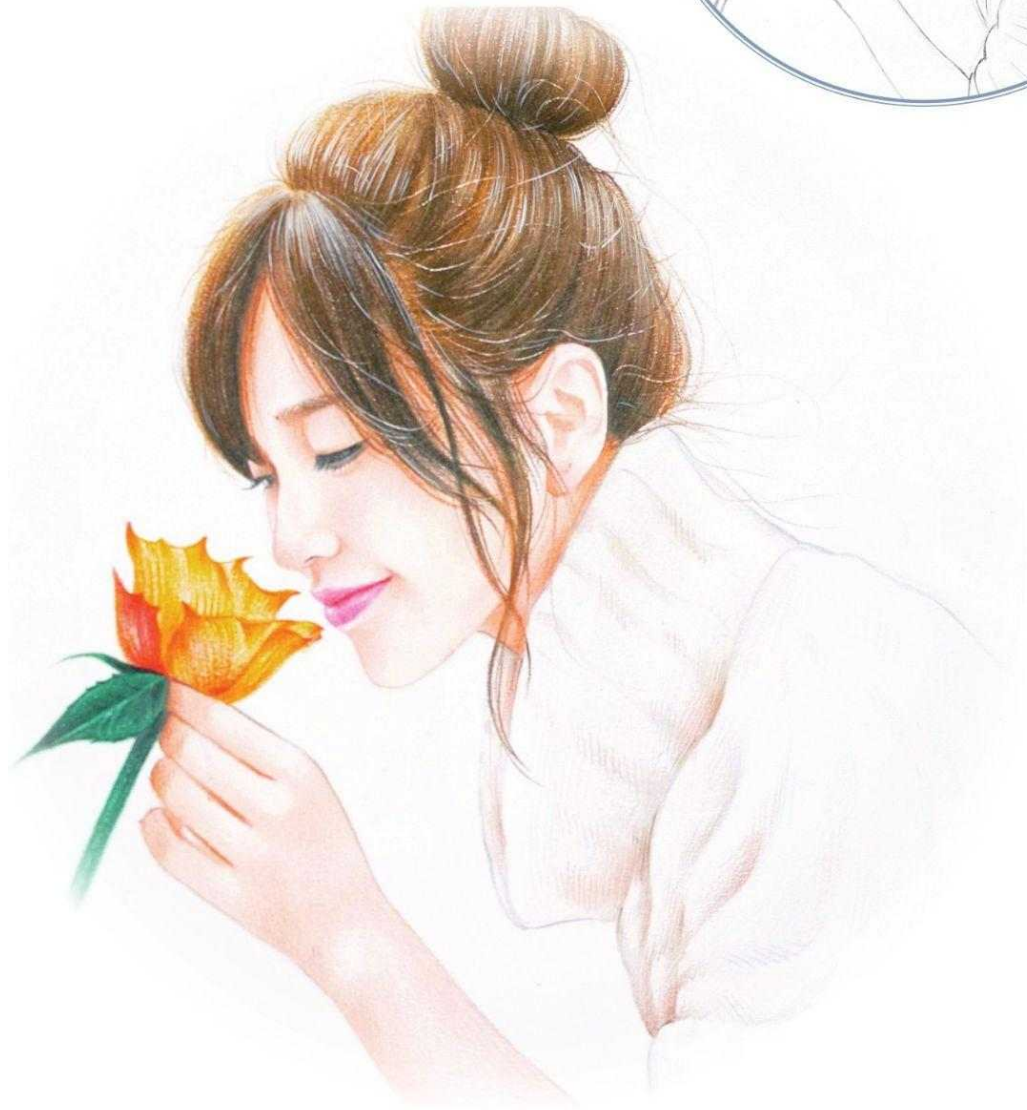
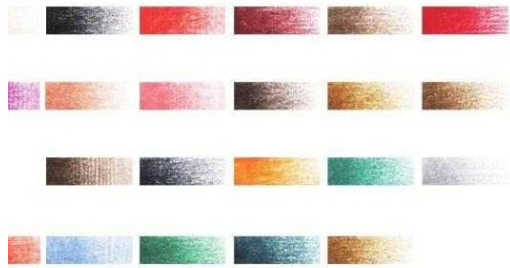
10.5 Intoxication

Drawing points

The young girl is deeply intoxicated as she bows her head to the flower and closes her eyes tightly. When drawing the young girl's five senses, you should grasp the change in perspective of the sides of the five senses.

Color used

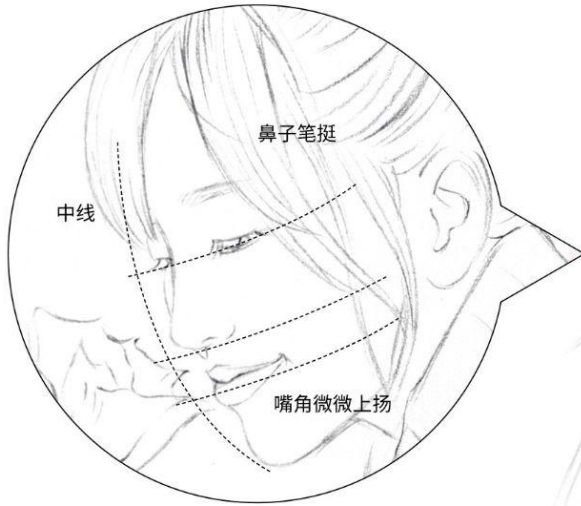
					
132	199	118	192	178	223
					
125	189	130	176	182	179
					
101	280	181	113	276	232
					
117	140	264	158	180	



Detailed steps



start out with a pencil



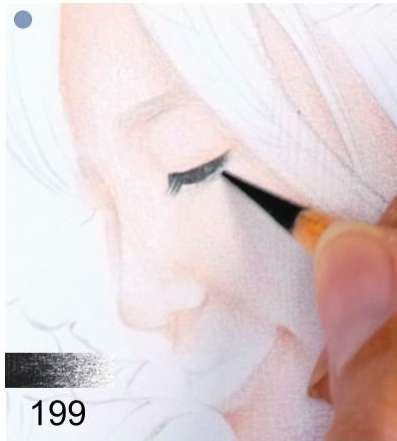
少女的毛衣受手臂弯曲的影响，
产生许多褶皱



Drawing facial features and skin



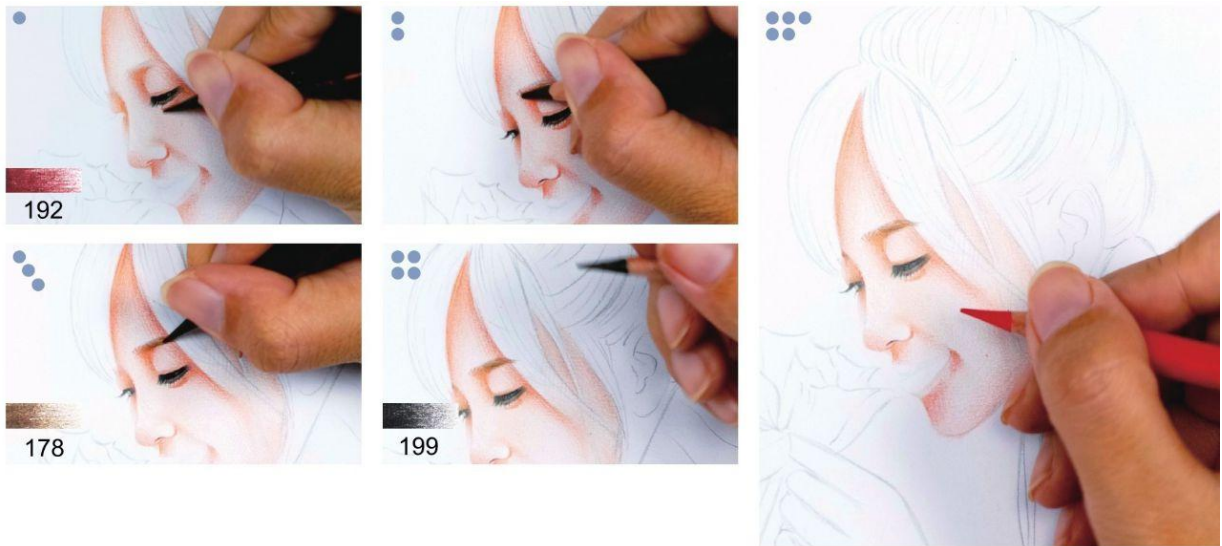
1 First, use an eraser to lighten the line drawing as a whole to avoid the lead powder from making the picture dirty, then use a 132 colored pencil to draw the base color of the skin from the forehead down.



2 Switch to No. 199 colored pencil to meticulously draw the color of the eyes, then switch to No. 189 colored pencil to draw the base of the eyebrows, lining them up short and dense, and going down lightly for later revision.



3 Use #118 colored pencil overlay to draw the darker colors of the skin, working from the outside in and from dark to light layers to achieve the final desired effect.

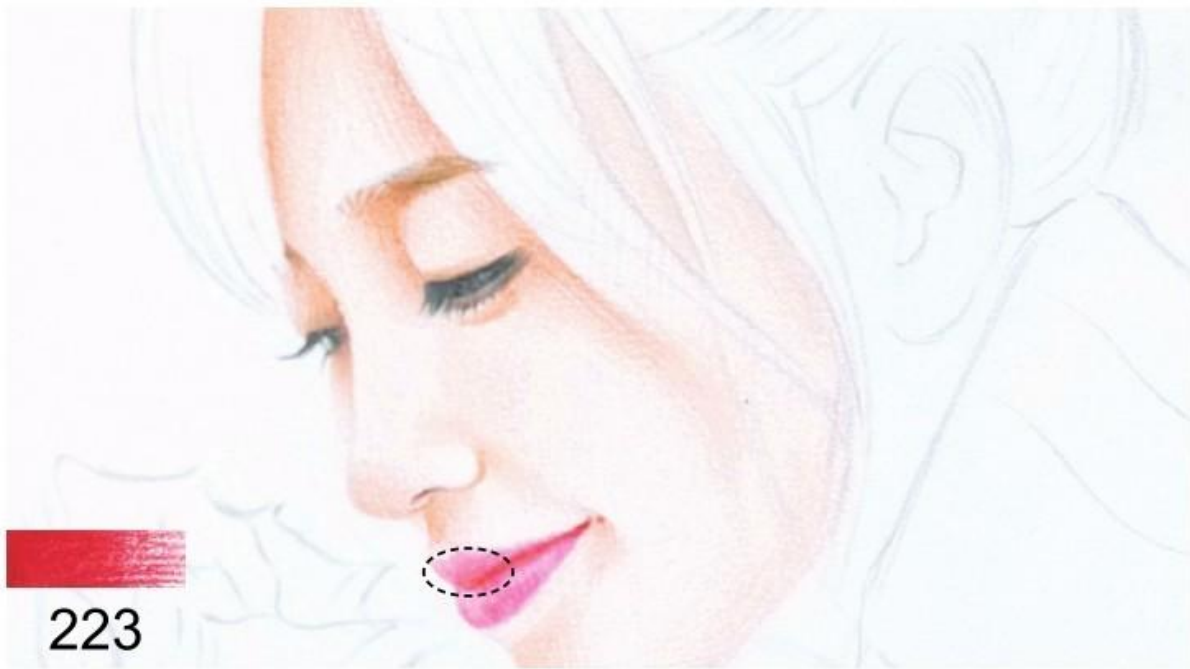


4 Continue to deepen the color around the eyes and eyebrows with #192 colored pencil. Then switch to #178 colored pencil to refine the darker areas of the eyebrows, followed by #199 colored pencil to draw the general structure of the eyelashes and hair.

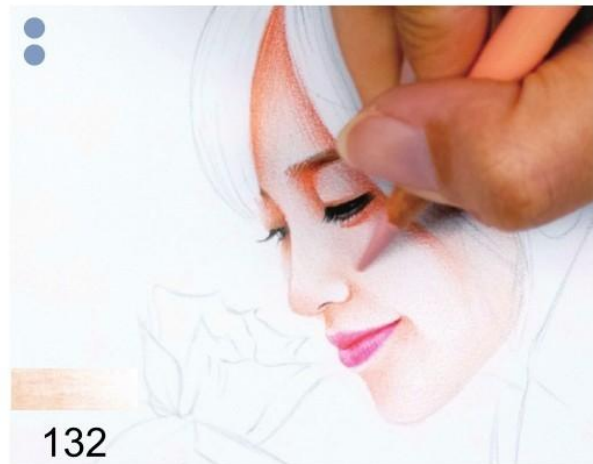
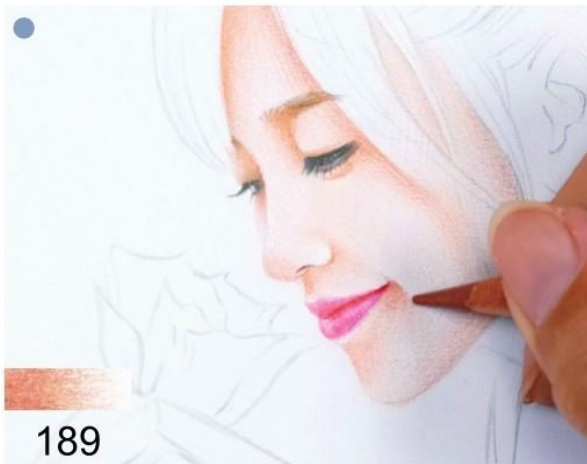


5 Start by tracing the overall lip line with 125 colored pencil and continue to draw the upper and lower lips, do

not paint them dead, leave gaps to create a breathable feel.

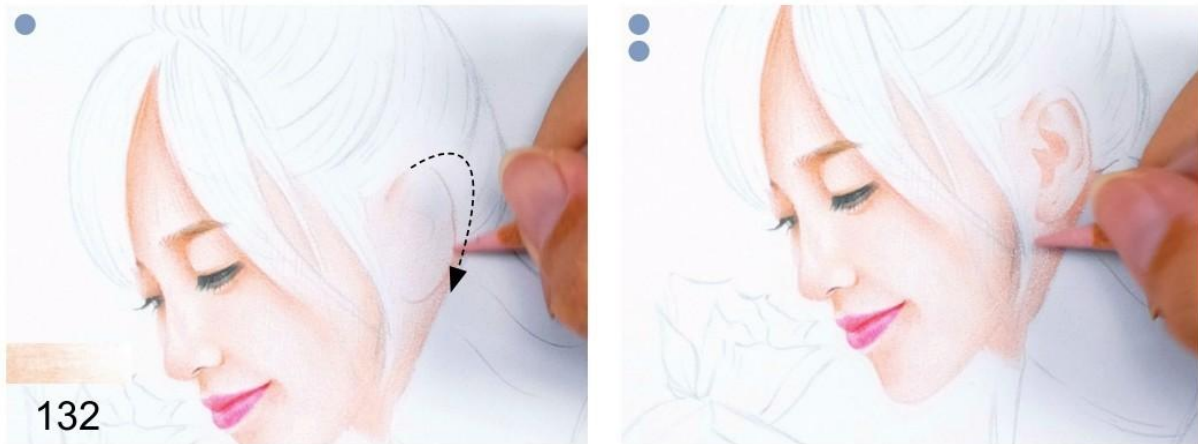


6 Switch to No. 223 colored pencil and gradually deepen the color from the corners of the mouth inward to give the lips more dimension; then use a white highlighter pencil to draw the highlights on the lips.

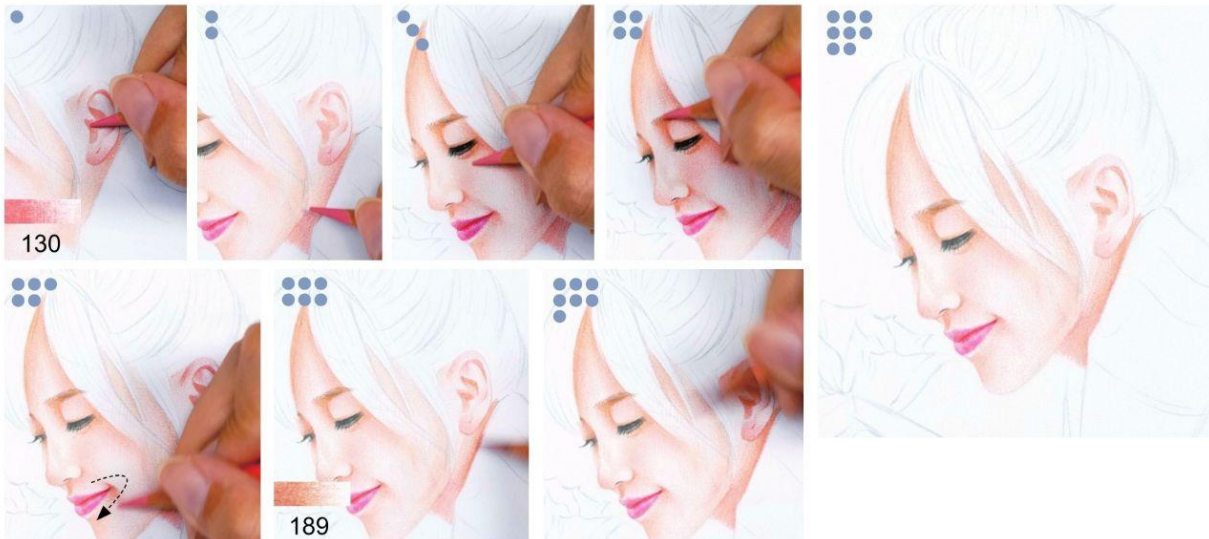


7 Use #189 colored pencil overlay to draw the darker skin tones of the face and switch to #132 colored pencil to emphasize the lighter colors of the skin. The skin on the

face is delicate, so line it up with light, thin strokes to reflect the subtlety.



8 The skin at the neck should be worked with 132 colored pencil and then the ears should be painted.



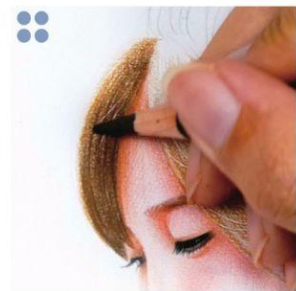
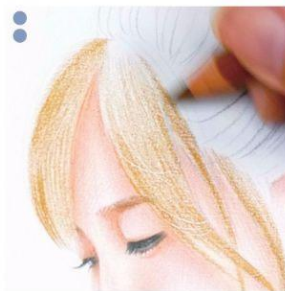
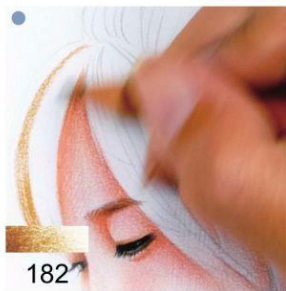
9 Continue to use colored pencils #130 and #189 to delve into the darker areas of the face to enhance the dimensionality of the features.



10 Using an automatic pencil without a lead core, outline parts of the hair with distinct scratches as highlight areas for the hair, outlining with trade-offs.



Drawing hair



1 Start by drawing the base color of the girl's front bangs with #182 colored pencil, coloring the hair in strands; then overlay with #176 colored pencil to paint the darker parts of the hair.



2 Use No. 101 and No. 176 colored pencils to alternate between the light and dark sides of the hair to give it a more realistic texture.



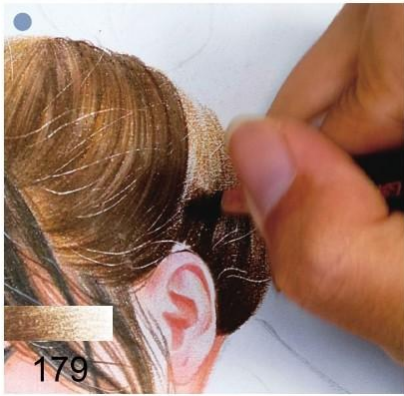
3 Continue to refine the dark shading on the front bangs with #199 colored pencil and the hair at the temples with #280 colored pencil.



4 Paint the highlights of the hair bangs with #180 colored pencil, and continue to darken the hair with #181 colored pencil. Then use white paint to draw the highlights of the lips; use an outline pencil to outline the highlighted area of the front bangs, which can be judged by the direction of the light source.



5 Use #182 colored pencil to draw the base of the top hair flat, then overlay with #176 colored pencil to depict the darker color of the hair, then switch to #101 colored pencil to draw the highlights of the top hair.



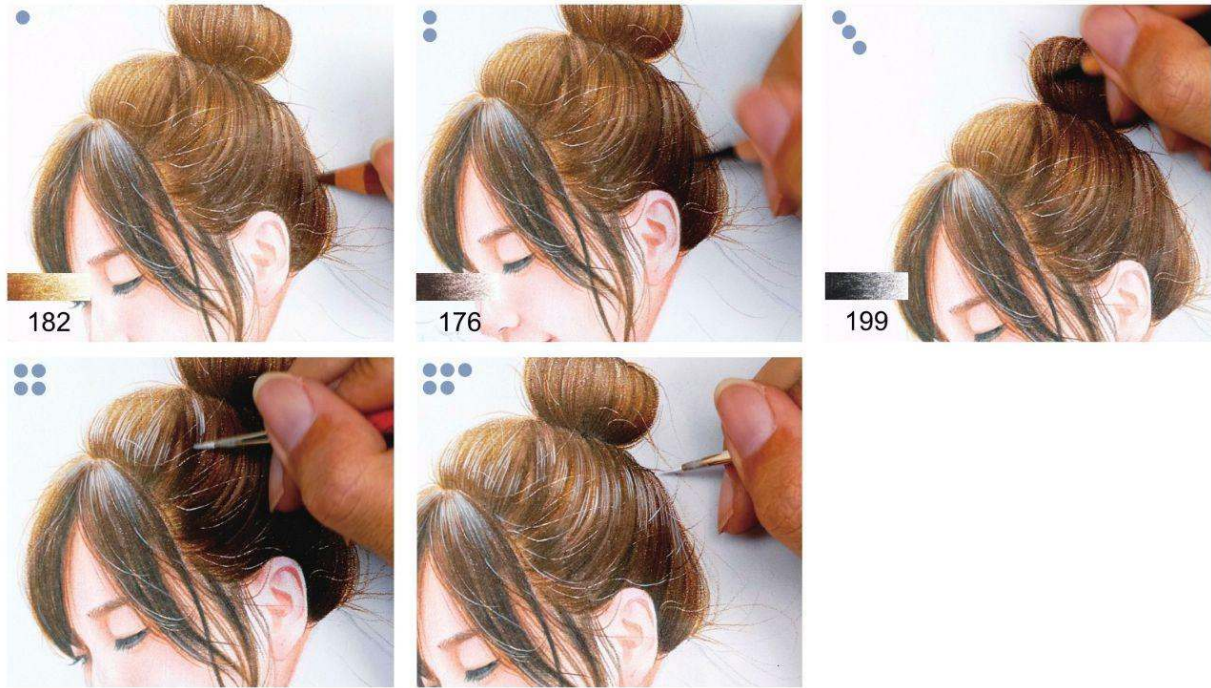
6 Building on the previous step, paint the color of the hair in the back with #179 colored pencil, gradually lightening from the base of the ear outward, and refine the highlighting with #101 colored pencil.



7 Use #182 colored pencil to draw the base color of the hair at the back of the pinned up, with strokes going in the same direction as the outer contours of the pillow.



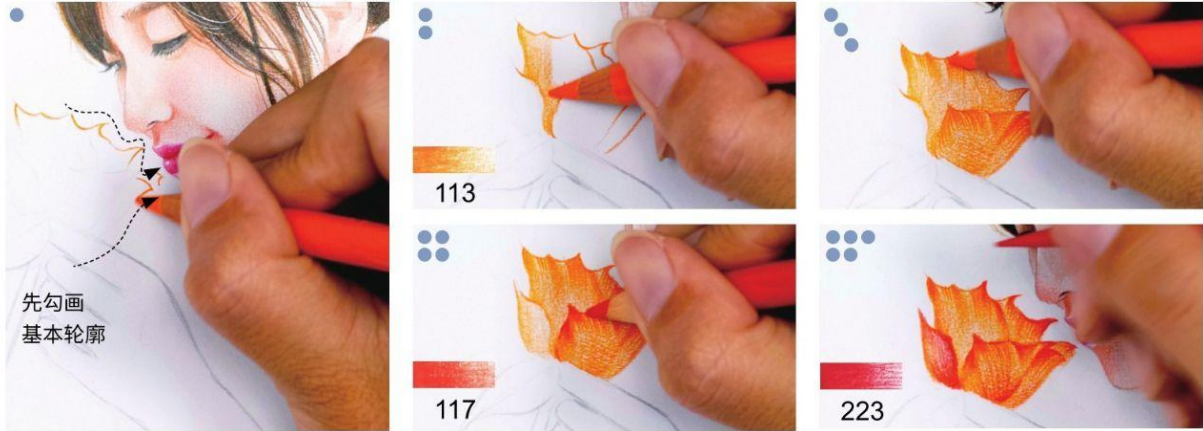
8 Switch to #176 colored pencil overlay to draw the darker shadows of the hair, then use #101 colored pencil to find the highlights of the hair. Coloring the hair is tedious, so you need to stay patient and take your time to show it quietly.



9 Next, detail the overall hair and continue to refine the highlighted areas of the hair with white paint to add shine to the hair.



Drawing flowers



1 For the more vibrant colors of the flowers, start by drawing the lines of the flowers with No. 113 colored pencil, then use heavy color rows to draw the base of the petals. Switch to No. 117 colored pencil for the darker side of the flower, followed by No. 223 colored pencil to refine the shading of the flower.



2 Trace the outline of the leaf's shape with No. 276 colored pencil and draw the leaf's color with No. 264 colored pencil. When drawing the strokes should be in line with the direction of the leaf stem, with quick strokes and dense lines.



3 Continue to trace the leaf stems with colored pencil #264, then paint the darker shadow areas with colored pencil #158 to enhance the three-dimensional look of the leaves.

 **Drawing arms and costumes**



1 Use #132 colored pencil to trace the arms of the young girl, drawing from the edges of the arms inward from dark to light. Use a light brush when lining up the lines to make it easier to adjust and modify later.



2 Switch to #176 colored pencil to paint the darker colors of the arm, going down the structure of the arm and fingers.



3 Use #176 colored pencil to continue to delve into the darker shadows of the fingers to give them a more realistic form.



4 Draw the darker colors of the sweater folds with #232 colored pencil first, then switch to #140 colored pencil to refine the details.



5 Use #176 colored pencil to delve into the darker colors of the folds of the garment. The texture of the sweater is fluffy and soft, so it is important to have a clear and delicate tone when portraying it, and to sharpen the pencil as much as possible.



6 Use #264 colored pencil to deeply etch the colors of the leaf roots and stems.



7 Continue to refine the darker areas of the skin with #117 colored pencil.



8 Continue to delve into the darker colors of the costume with #117 colored pencil.



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Difficulty Analysis

The first thing is to grasp the overall coordination of the side features; then the shaping of the hair, hair drawing is also very test sketching skills, more line practice; finally, the depiction of the arm and hand form, to accurately portray the hand structure and dynamic.

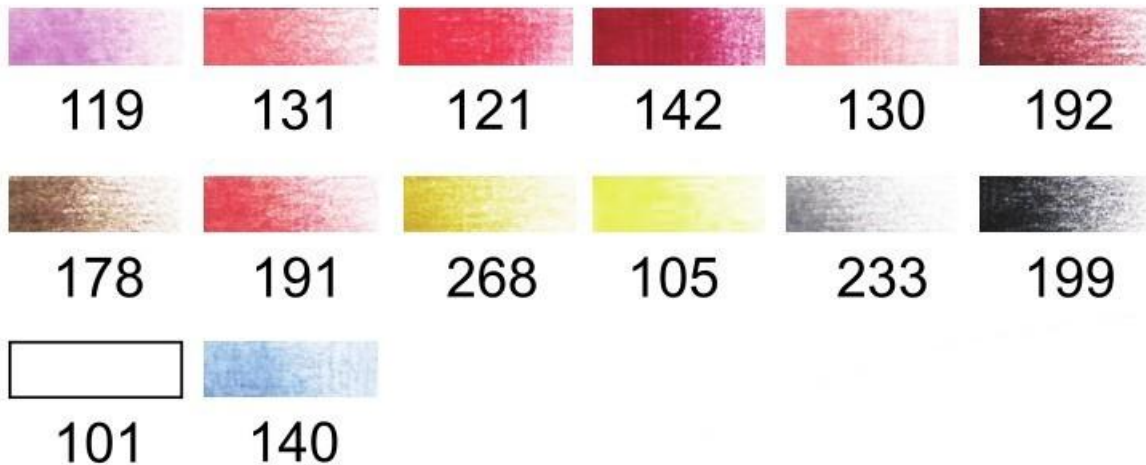


10.6 Summer Light Smile

Drawing points

A young girl with one hand on her cheek, smiling and gazing ahead, should grasp the relationship between the hand and the face perspective when drawing.

Color used

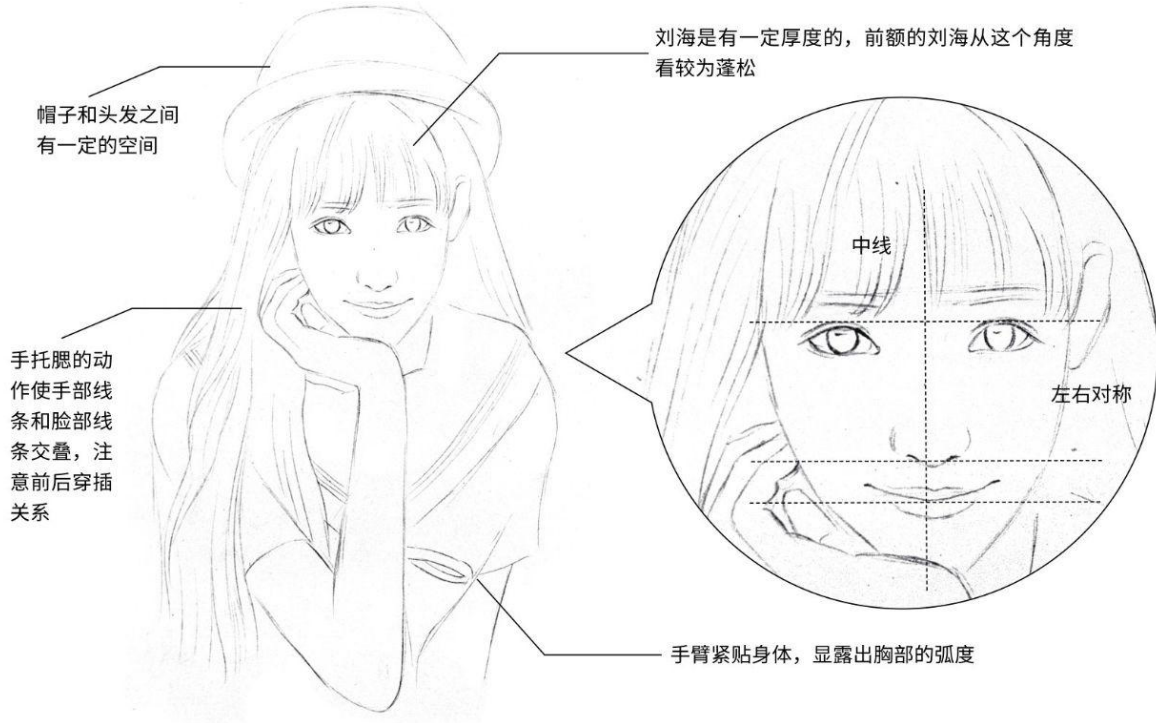




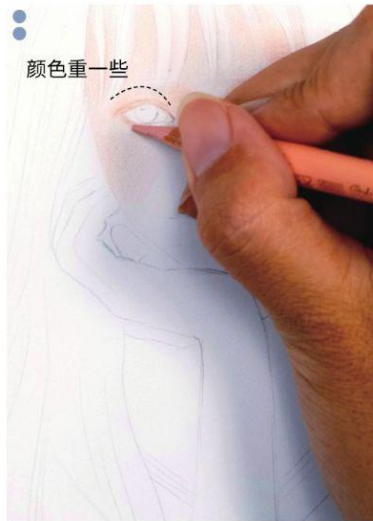
Detailed steps



start out with a pencil



Drawing facial features and skin



1 Start by using an eraser to lighten the line drawing as a whole, drawing the skin tones of the face and ears starting at the bangs and going darker on the eyes and darker areas of the skin, using a lighter brush.



2 Use No. 199 colored pencil to start drawing the upper eyelid, pupil and eyelashes of the right eye, coloring the pupil in an overlapping manner, leaving the highlights. Change to #192 colored pencil to deepen the outline of the corner of the eye, then #233 colored pencil to draw the shadow on the white of the eye, and #178 colored pencil to draw the right eyebrow, outlining the line in the direction of the growth of the eyebrow.



3 Use #199 colored pencil to draw the upper eyelid, pupil and eyelashes of the left eye, switch to #233 colored pencil to draw the shadows on the whites of the eyes, then

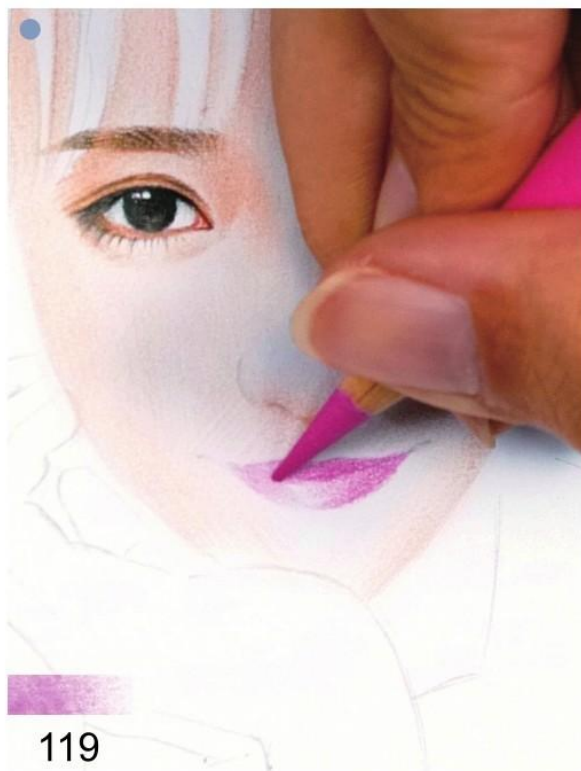
switch to #178 colored pencil to outline the eyebrows on the left.



4 Use #131 colored pencil to deepen the color of the dark skin around the eyes, gradually transitioning to the lighter areas for a more natural color; switch to #199 colored pencil to adjust the color of the eye contours and pupils.



5 Continue to draw down the skin of the face with #130 colored pencil, going heavier on the dark side of the face and the nostril area to show the light and dark relationships.



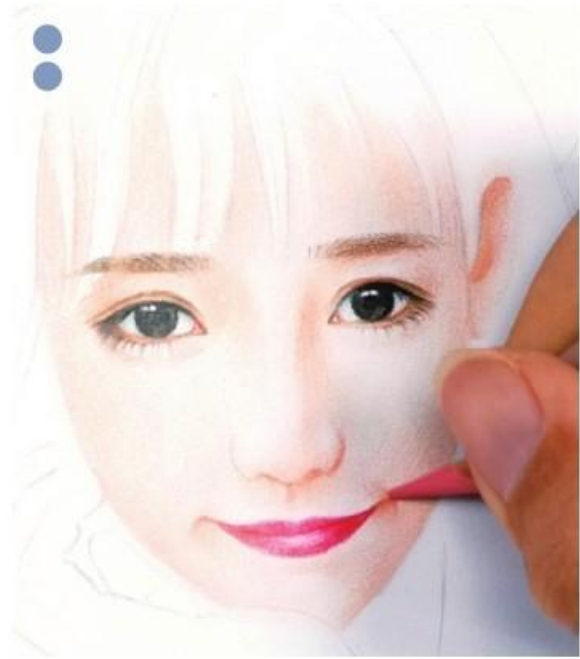
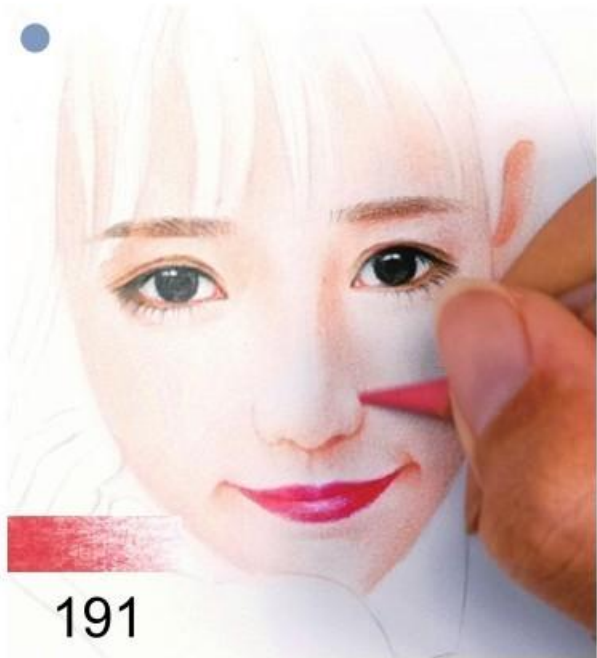
6 Use No. 119 colored pencil to draw the base of the lips, showing the relationship between light and dark; then change No. 121 colored pencil to deepen the dark part of the lips and gradually transition to the light part, so that the color is soft and highlights the softness of the lips.



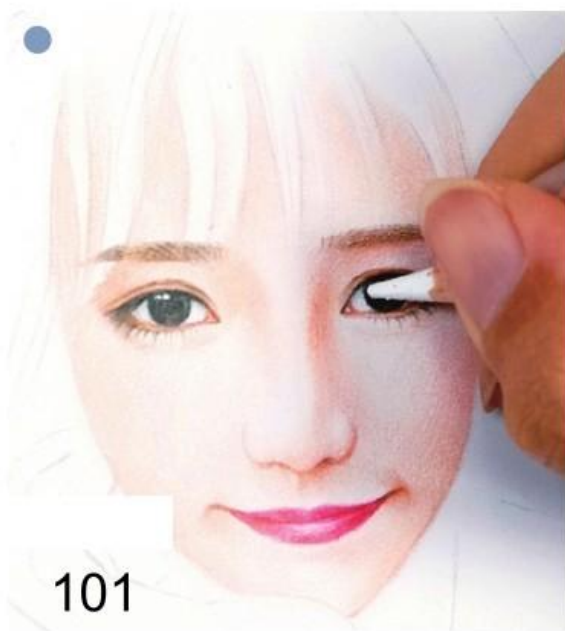
7 Use 130 colored pencil to fix the color that smudged during the drawing process and adjust the skin details.



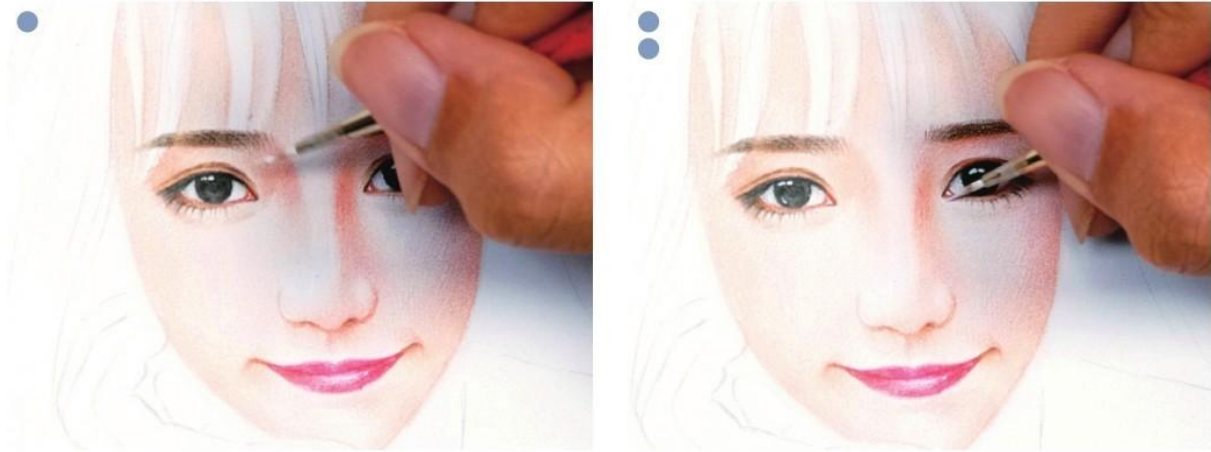
8 Deepen the shadows of the facial skin with No. 131 colored pencil to enhance the sense of dimension of the face; change to No. 121 colored pencil to delicately delineate the lips and create a sense of volume.



9 Use #191 colored pencil to deepen the contour lines of the five features for a more defined picture.



10 Use #101 colored pencil to brighten the brighter parts of the eye whites, and switch to #199 colored pencil to make adjustments to the shadows of the five features.



11 Use white paint to dot the highlights of the eyes to make them look brighter.



Drawing hair and hats



1 Use #178 colored pencils to lay down a base layer of color at the bangs, running the pencil in the direction of the hair structure as you color.

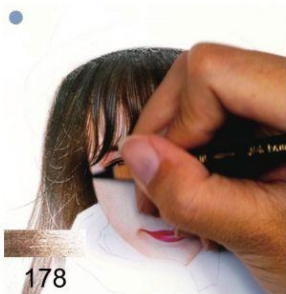


2 Use #199 colored pencil to deepen the darker parts of the hair on top of the base color; then switch to #101

colored pencil to highlight the highlights of the hair to make the relationship between light and dark more clear.



3 Continue to etch the hair in depth with #199 colored pencil to make the color transition more natural.



4 Use No. 178 colored pencil to continue drawing down the base color of the long hair on the right side, change to No. 199 colored pencil to deepen the dark color of the hair; then change to No. 101 colored pencil to highlight the highlights of the bangs, softening the color of the hair and highlighting the soft texture of the hair.



5 Use #101 colored pencils to lay down a base coat for the hat.



6 Use #105 colored pencil to overlay a layer of color on the hat, leaving the highlights of the hat; switch to #233 colored pencil to add shadows where the hat and hair meet.



7 Use #268 colored pencil to deepen the darker areas of the hat to enhance the contrast.



8 Use #199 colored pencil to deepen the shadows at the junction of the hat and the hair, and then adjust the dark color of the hair.



9 Continue to draw the long hair on the right side using #178 colored pencil, with smooth lines and attention to the interlacing relationship between the hair.



10 Draw the skin of the arm using #130 colored pencil, with a slightly heavier darker color to show the light and dark relationships.



11 Without changing pens, continue to draw the details of the hands and draw the base of the neck.



12 Use #131 colored pencil to deepen the darker areas of the hands and neck to enhance dimension.



13 Continue drawing down the long hair on the right side with #178 colored pencil to show the light and dark relationships. Keep the hair lines at the front solid and draw the hair at the back faint.

Drawing costumes



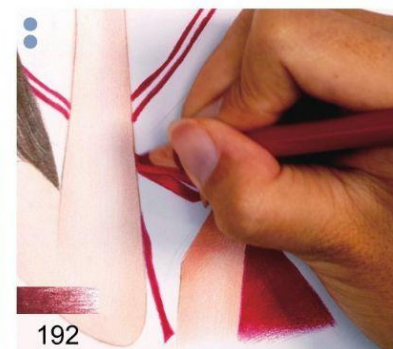
1 Use #142 colored pencils to draw the colors for the ribbon and skirt of the top, coloring evenly.



2 Use #130 and #131 colored pencils to draw the skin color of the left arm, showing light and dark relationships.



3 Use No. 191 colored pencil to further adjust the dark color of the skin and deepen the skin contour line to make the picture more clear.



4 Use #199 colored pencil to deepen the outline line of the arm, change to #192 colored pencil to adjust the color

of the top ribbon, and then change to #178 colored pencil to adjust the color of the hair.



5 Use #140 colored pencil to draw the darker colors of the white top to create a sense of volume in the top.



199

6 Use #199 colored pencil to deepen the darker part of the long hair on the right side on top of the base color to enhance the volume of the hair.



178



7 Use #178 colored pencil to draw the long hair on the left side.



8 Use #199 colored pencil to deepen the darker color of the hair on the right side and make adjustments to the overall hair to maintain the unity of the larger black, white, and gray relationship.



9 Use #192 colored pencil to delve into the details of the skirt, change to #199 to deepen the darker areas of the top; then change to #178 to deepen the shadows at the junction of the hat and hair.



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Difficulty Analysis

The movement of the figure with one hand on the cheek makes a perspective between the arm and the body, when

drawing, we should observe carefully and grasp the accuracy of the shape drawing; then comes the shaping of the white clothes, we should practice more line drawing; finally, the hair, drawing the hair needs to pay special attention to the use of lines, both to keep the lines smooth and to combine the long and short lines.

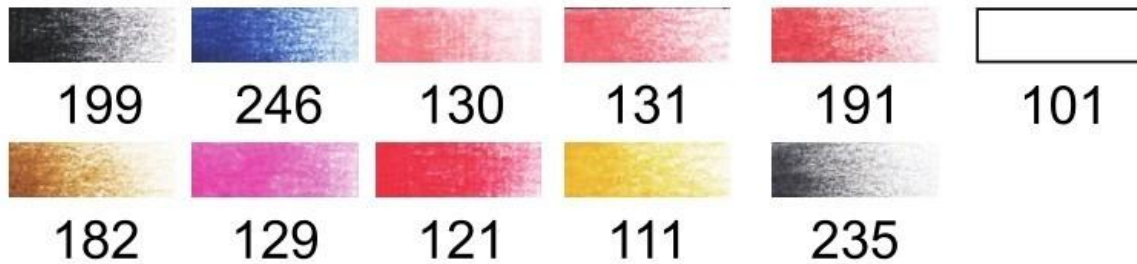


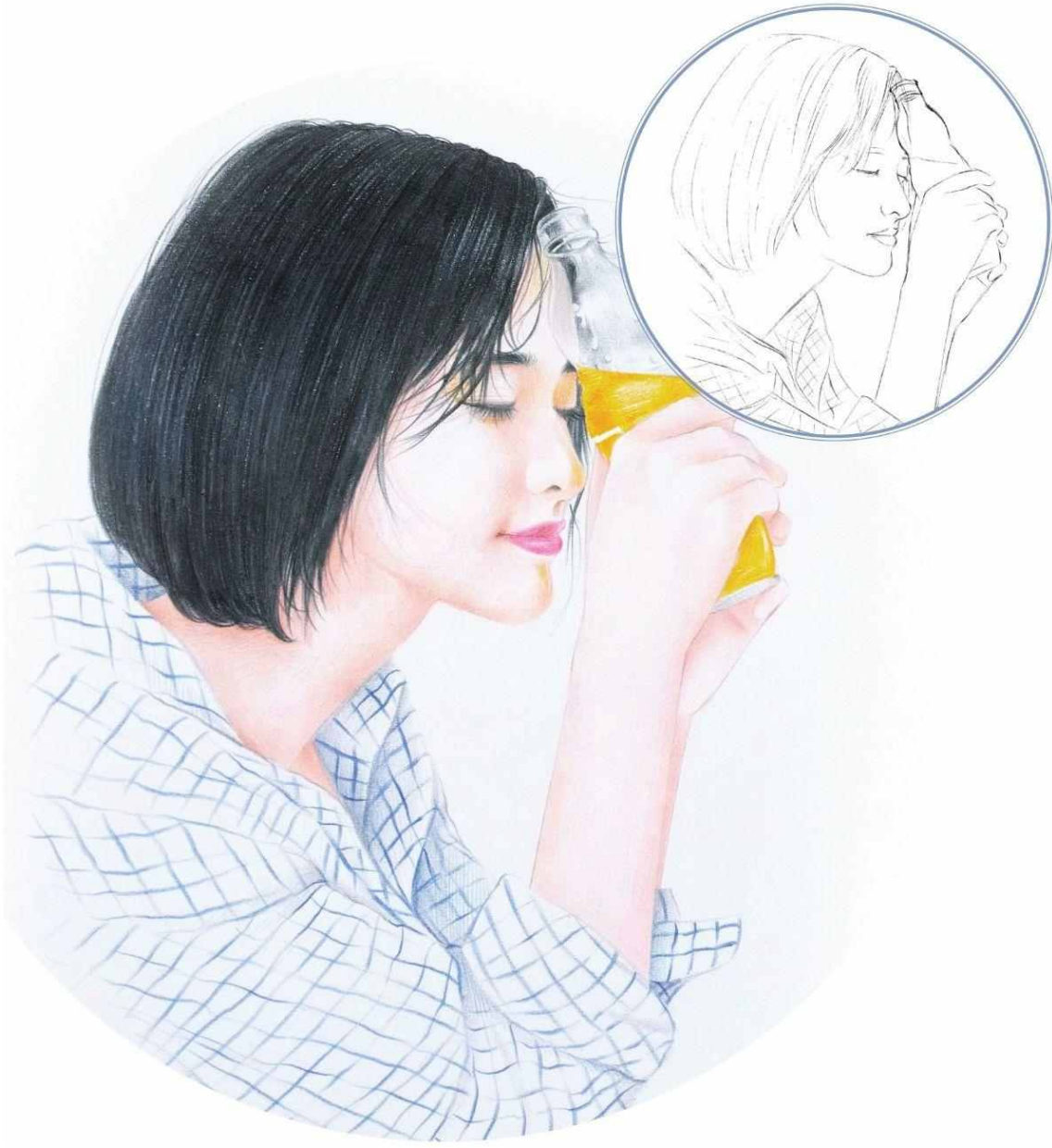
10.7 Side Face

Drawing points

The side of the young girl's face is exquisitely beautiful. When drawing the young girl's features, it is important to grasp the changes in perspective of the five features.

Color used

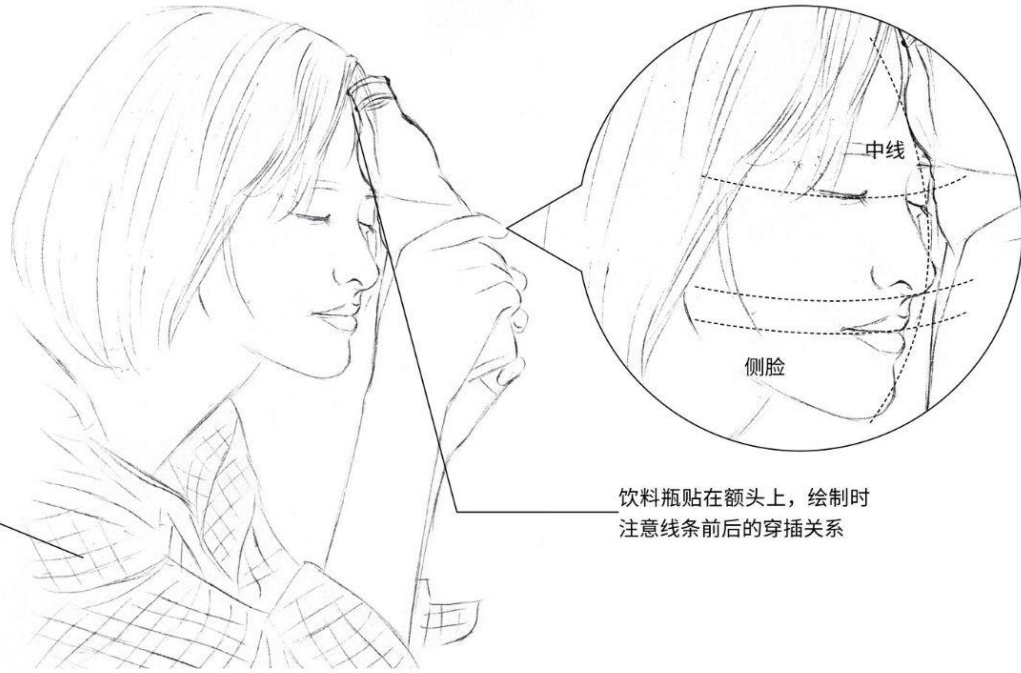




Detailed steps

 start out with a pencil

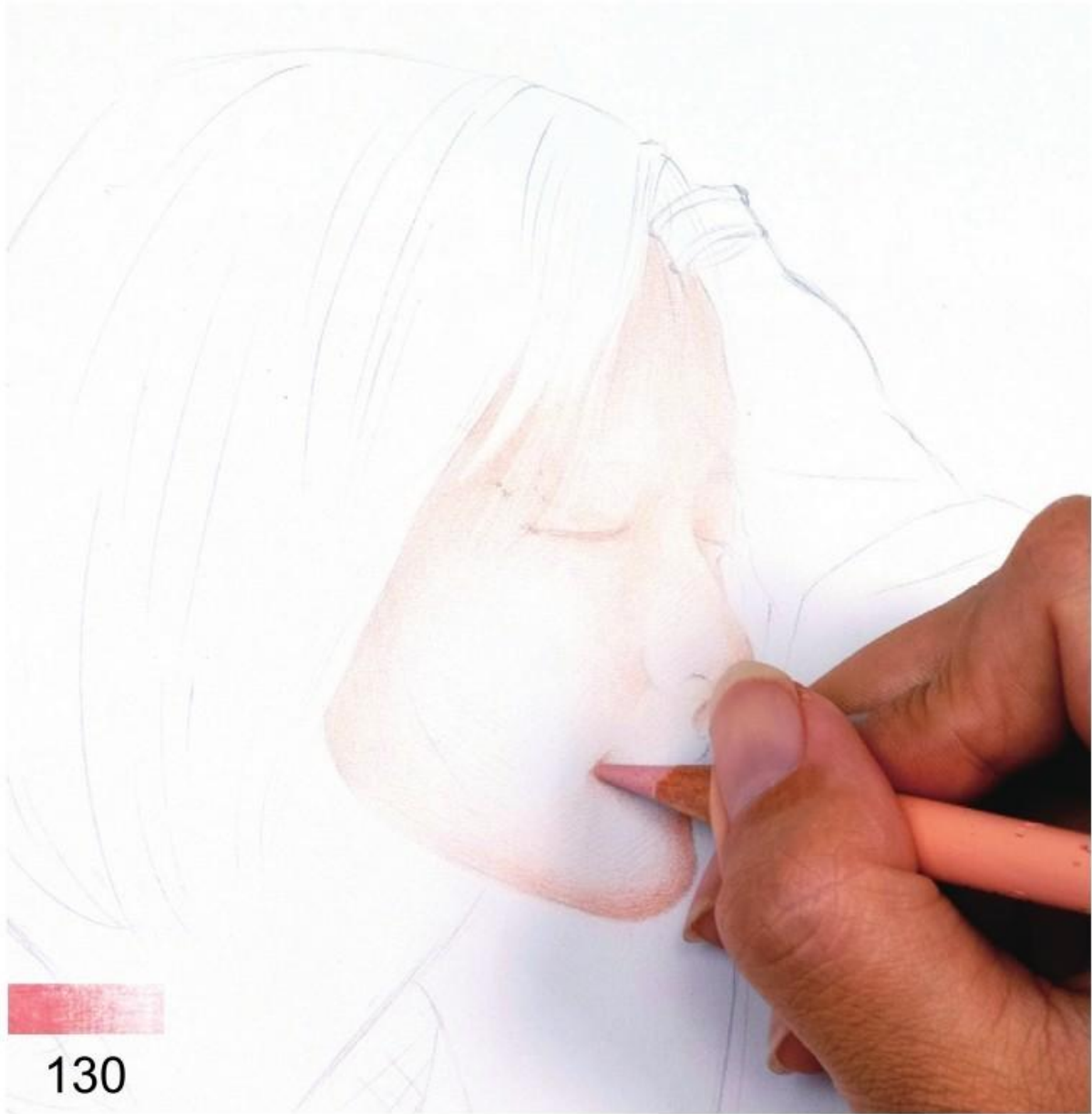
衣服上的格子图案，随着身体动作产生透视变化。



饮料瓶贴在额头上，绘制时注意线条前后的穿插关系



Drawing facial features, skin and bangs



1 First, use an eraser to lighten the line drawing as a whole to avoid making the picture dirty, and use a #130 colored pencil to draw the facial skin starting from the forehead and working down. The darker parts of the skin should be heavily colored to show the relationship between light and dark.



2 Without changing strokes, continue to draw down the skin of the neck, shaping the volume of the neck with an even color.



3 Use #131 colored pencil to deepen the darker areas of the skin and features to make the relationship between light and dark more clear.



4 Use #199 colored pencil to draw the closed right eye and eyelashes, using a thin line to outline in the direction of the eyelash growth.



199



5 Without changing strokes, continue drawing the right eyebrow, again outlining in the direction of growth.



6 Use #199 colored pencil to draw a few strands of bangs that fall across your forehead and adjust the detail of your eyebrows by sketching some lines on your eyebrows, with detailed lines.



7 Without changing pens, continue drawing the left eye, eyelashes and eyebrows. Draw the left eye according to the relationship between near real and far imaginary, with a fainter eyebrow line. Change to No. 131 colored pencil to deepen the dark color of the skin around the eye to enhance the three-dimensional look of the eye.



8 Continue to adjust the skin tone in and around the left eye with No. 199 and No. 131 colored pencils, and deepen the face contour line with No. 199 colored pencils.

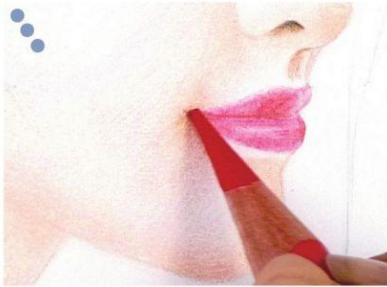


Draw the mouth and adjust the skin tone of the face

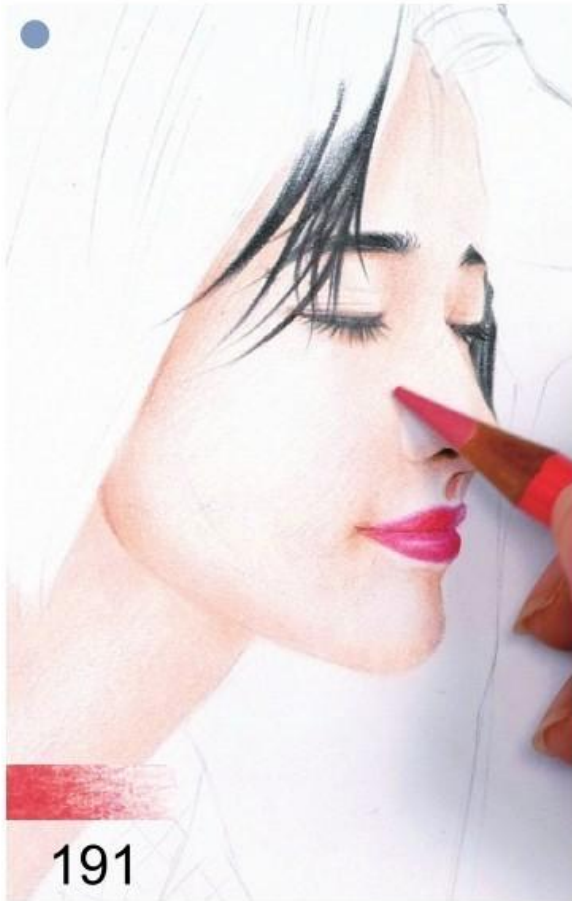


1 Use No. 129 colored pencil to draw the base color of the lips to show the light and dark relationship of the lips, then change No. 121 colored pencil to deepen the

dark color of the lips and shape the sense of volume of the lips.



2 Use No. 121 colored pencil to delve into the details of the lips to show the texture of the lips; change No. 182 colored pencil to draw the expression lines at the corners of the mouth from smiling to make the lips fuller and the expression more natural.



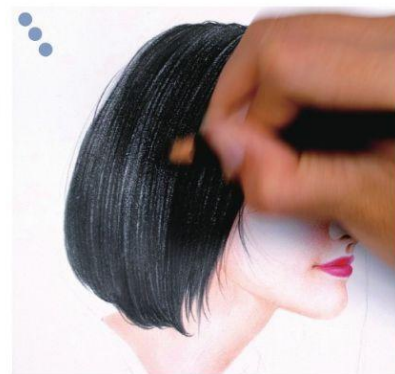
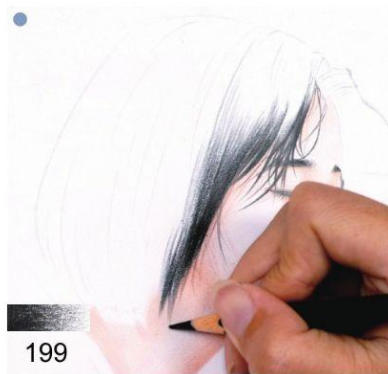
3 Use #191 colored pencil to overlay another layer of color on the darker areas of the skin on the face to redden the skin tone and accentuate the soft texture of the skin.



4 Use #131 colored pencil to adjust the darker color of the skin on the neck to enhance dimension.



Drawing hair, arms and water bottles



1 Continue to draw hair with No. 199 colored pencils, coloring not all at once, but layer by layer; darker areas are heavier, gradually transitioning to lighter areas to show the relationship between light and dark hair. Draw straight hair with smooth lines, and draw a little hair close to the face to make the picture dynamic.



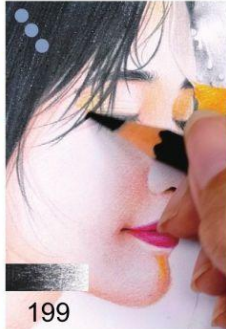
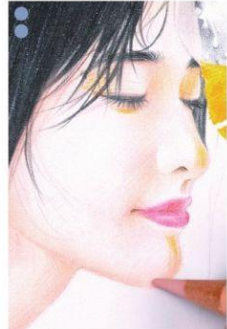
2 Use #101 colored pencil to highlight the highlights of the hair, pulling out the layers and giving the hair dimension and fullness, highlighting the soft and shiny texture of the hair. Then use #199 colored pencil to make fine adjustments.



3 Use #199 colored pencil to begin drawing the beverage bottle, which is a clear glass texture that is translucent and shows the color of the background. The skin and hair covered by the bottle will change in perspective according to the structure of the bottle itself, so pay attention to it when drawing and color it with lighter colors and fainter lines.



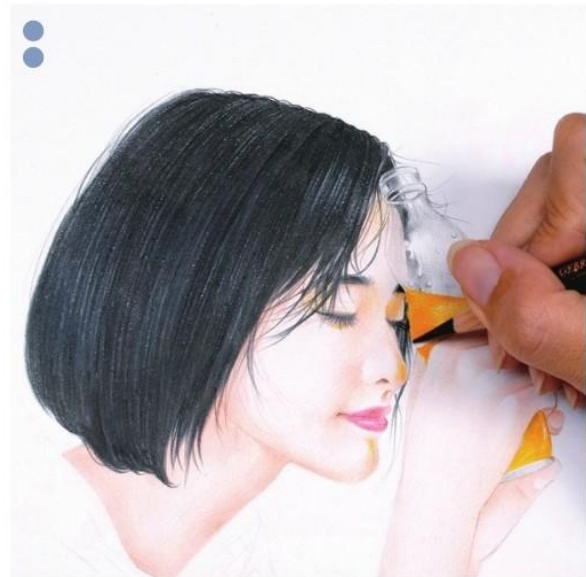
4 Use #111 colored pencil to draw the liquid in the drink bottle to show the light and dark relationship. The color of the drink in the bottle will reflect on the figure's face, so add some ambient color to the face.



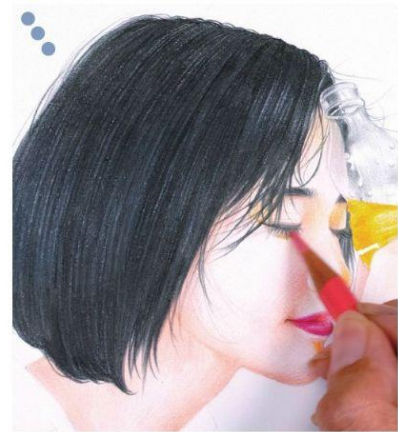
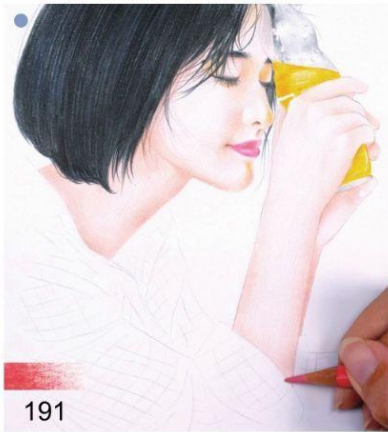
5 Use No. 130 and No. 199 colored pencils to make detailed drawings of the skin and features of the face, so that the color transition is natural and the contours are more clearly defined.



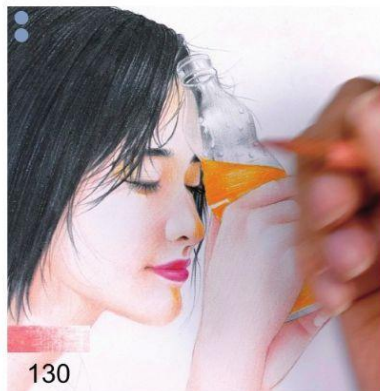
6 Draw the skin of the arm using #130 colored pencil to show light and dark relationships.



7 Use #182 colored pencil to deepen the darker areas of the arm and enhance the arm's dimension.



8 Deepen the arm contour line with #191 colored pencil, then overlay some color on the face as well.



9 Make subtle adjustments to the skin tones of the figures with colored pencils #191, #130, and #131, respectively, to refine the color of the young girl's face.

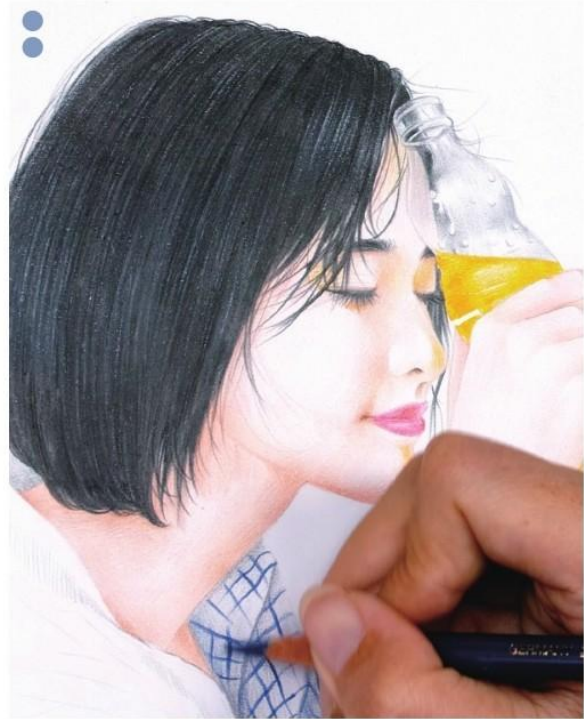
 Drawing clothes



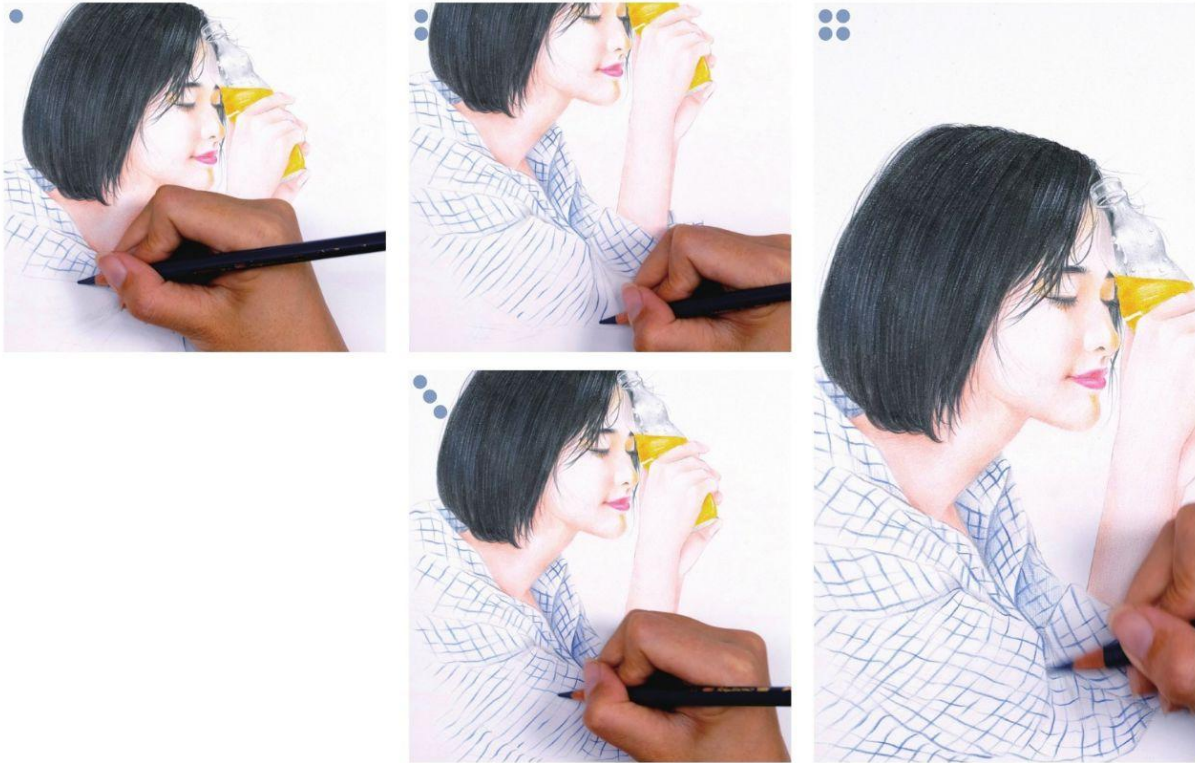
1 Use No. 130 colored pencil to deepen the contour line at the junction of the neck and the garment; change to No. 235 colored pencil to draw the garment from the collar, using dark colors and folds to show volume in the white garment.



2 Use #246 colored pencil to draw the stripe pattern on the dress starting at the cuffs, drawing the lines in relation to the structure of the dress as they intersect.



3 Without changing brushes, continue drawing the check pattern on the dress. Drawing the check shape accurately will better show the volume of the dress.



4 Without changing pens, continue to finish the pattern, noting the perspective relationship and the larger plaid in the nearer part of the dress.



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Difficulty Analysis

The figure in this case is in 1/2 side, when drawing pay attention to the perspective of the five senses; then the transparent beverage bottle belongs to the colorless glassware, said colorless, in fact, there is a layer of light color, when depicting the transparent object first inside the opaque color part of the painting, and then draw the transparent part of the color will be much simpler; finally is the plaid pattern on the clothes, when drawing pay attention to the line interpolation and perspective relationship.



10.8 Sea of Flowers Fairy

Drawing points

The young girl had a smile on her face, a sea of flowers behind her, and the wind blew her hair up, giving it a cool feeling.

Color used



199



157



280



185



129



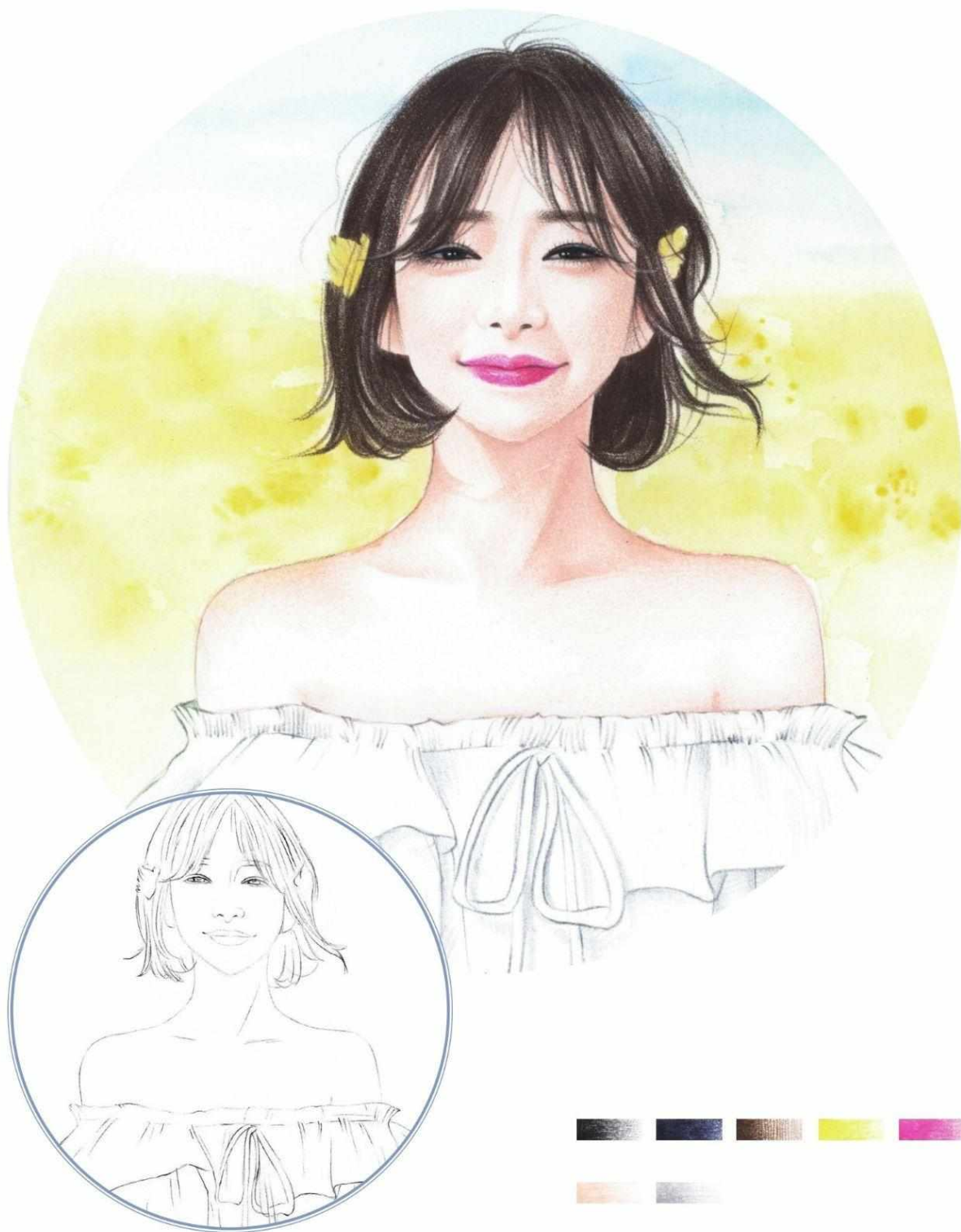
132



232

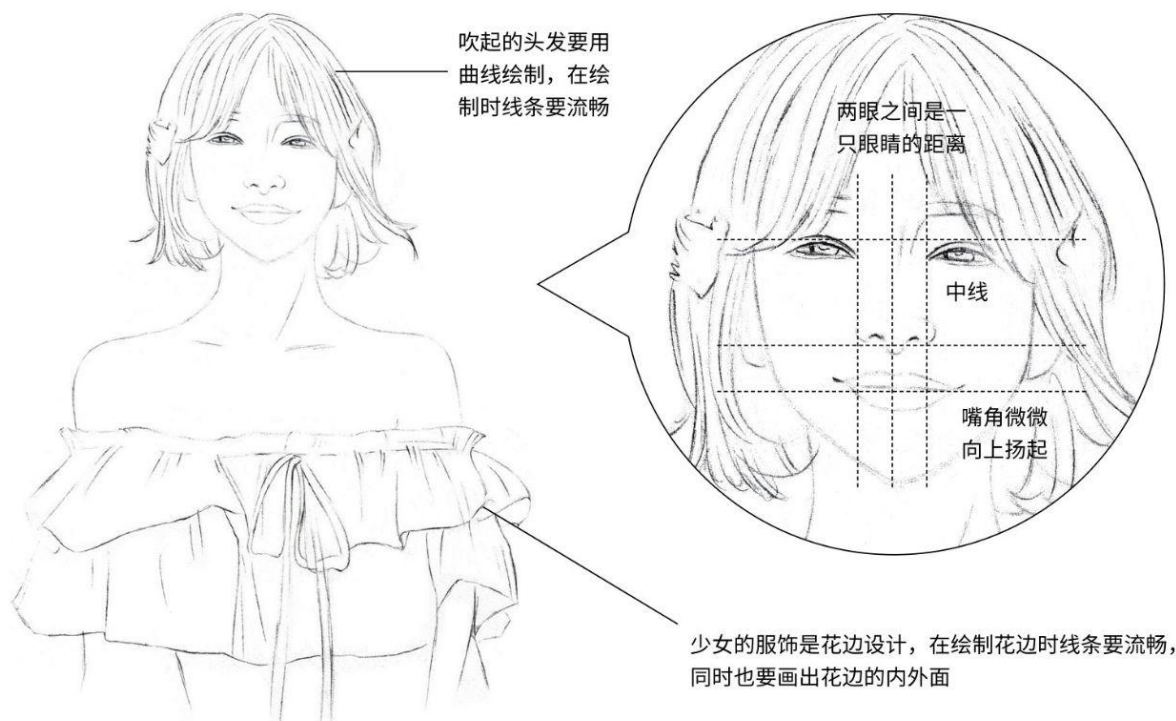


101

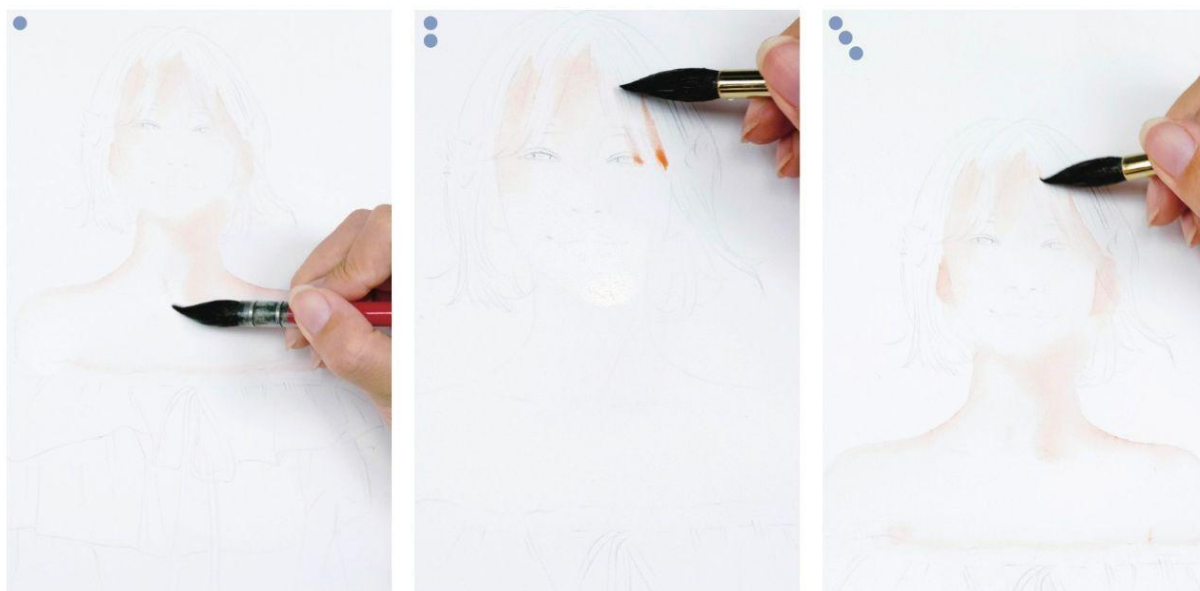


[Detailed steps](#)

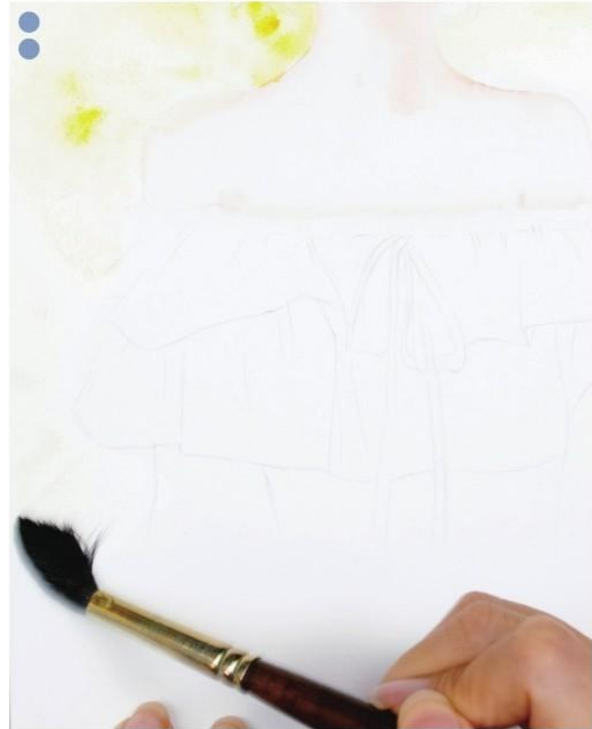
 start out with a pencil



 Drawing of light colored base colors



1 Prepare two brushes, one is a water brush and the other a pigment brush. First use the clear water pen to paint a layer of water on the young girl's skin, then use the flesh pigment to paint the base color, working the two pens in tandem with each other as you paint so that the skin tone smudges naturally.



2 Use a water brush to paint the paper first, then use yellow paint to paint the base color of the background flowers, the flower accents can be random.

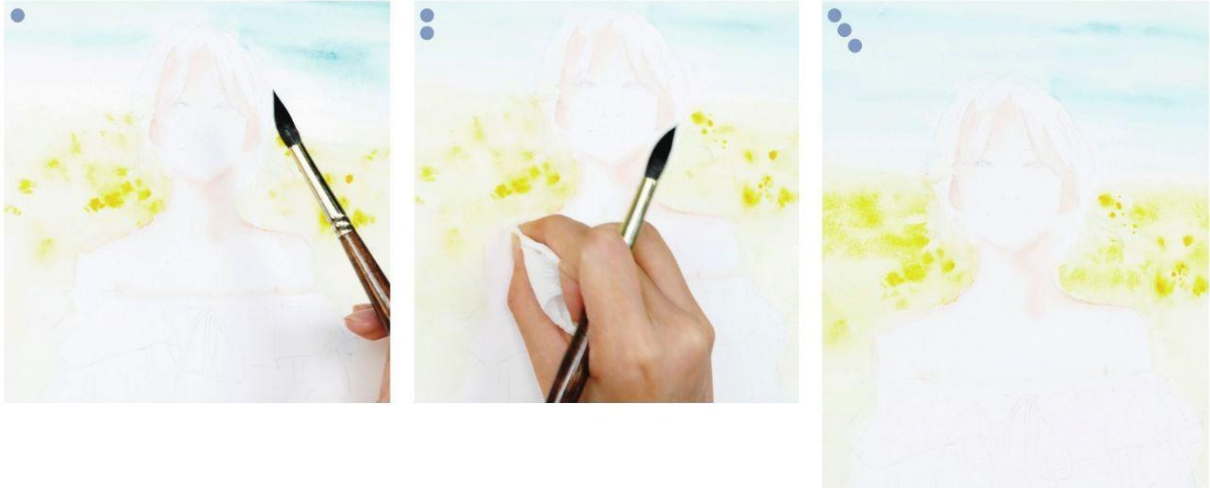


3 Use a clear water brush to halo the dotted flowers, wait for the paint to dry a bit on the screen, then dot the flowers again with yellow paint and halo them with a clear water brush.



4 Wait for the paint to dry, then proceed to halo and paint the flower colors to complete the background flower

seabed color.



5 Paint the sky with blue paint, again using the halo method. You can use a paper towel to absorb the water or paint if there is a lot of it during the painting process.



Drawing the eyes



1 Start by drawing the base color of the girl's eyes with #199 colored pencils, drawing with a heavier color.



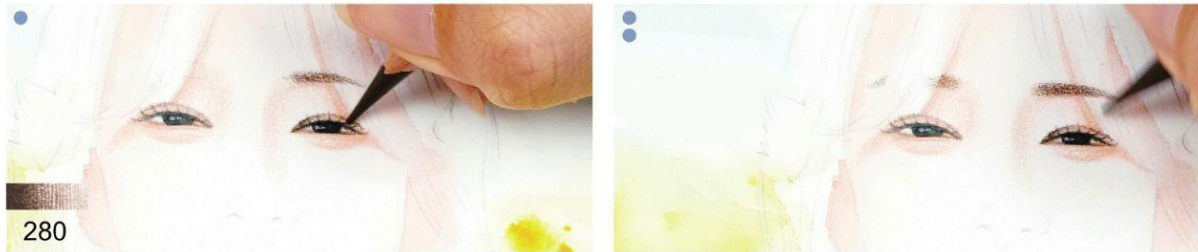
2 Use #280 colored pencil to draw the eyelashes, eyelids and the dark color of the eyes, and #101 colored pencil to draw the highlight points of the eyes.



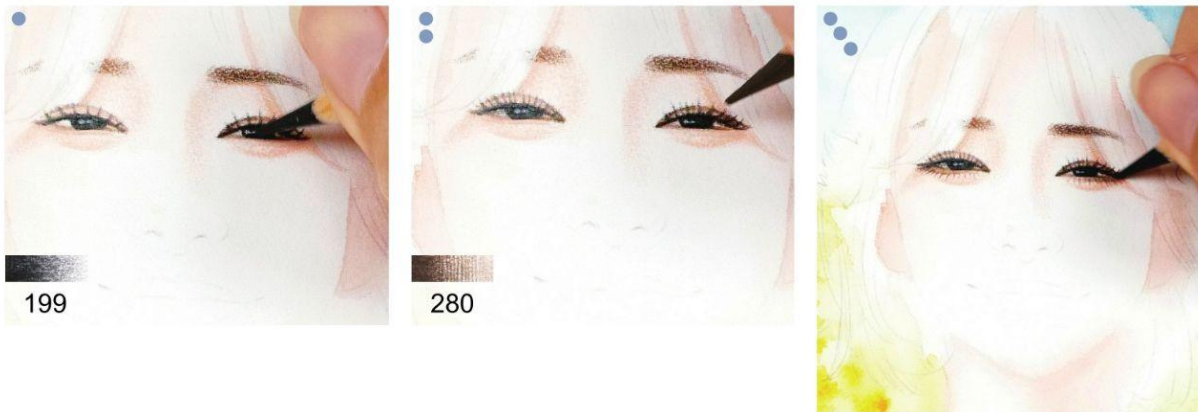
Drawing eyebrows, skin tones and overall facial adjustments



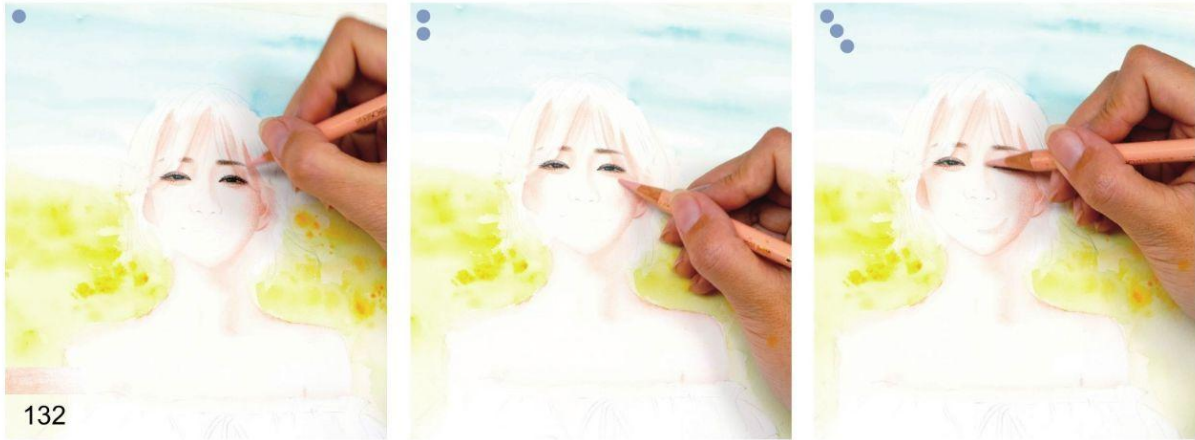
1 Use #132 colored pencil to draw the skin tone of a young girl's face, with heavier skin tones in the darker areas.



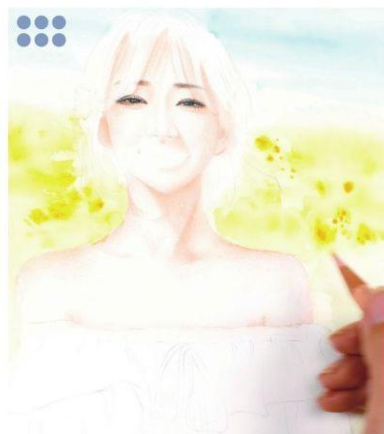
2 Use #280 colored pencil to draw the eyebrows of a young girl, following the direction of growth of the eyebrows.



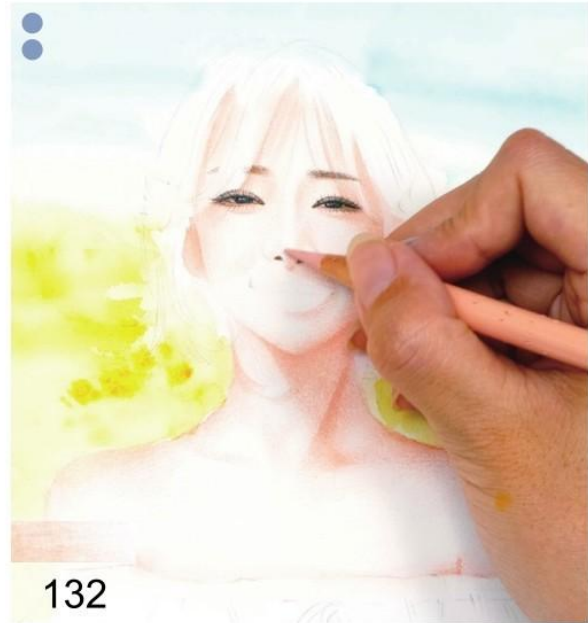
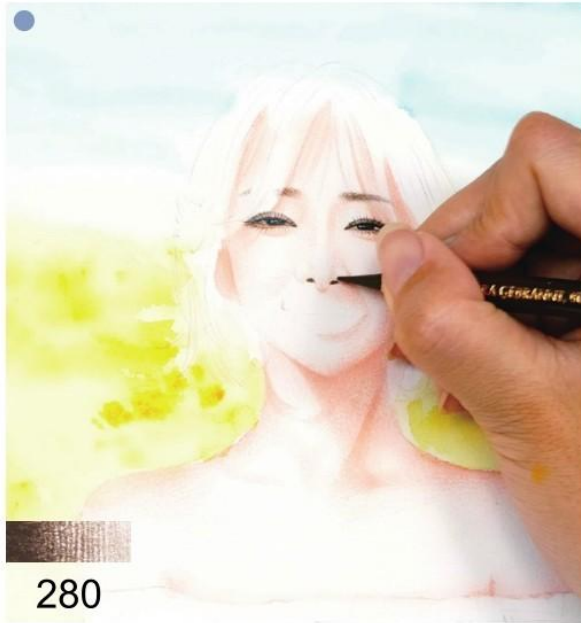
3 Use #199 and #280 colored pencils to further carefully adjust the color of the young girl's eyes to make them more dynamic.



4 Adjust the skin tone of the face with No. 132 colored pencil. Observe the face while drawing the skin tone of the face so that the face of the figure can be drawn more detailed and complete.



5 Use 132 colored pencil to draw the skin tone of the girl's neck and shoulders.



6 Use #280 colored pencil to draw the darker color of the nose and #132 colored pencil to adjust the skin tone of the entire figure.

 **Drawing the lips**



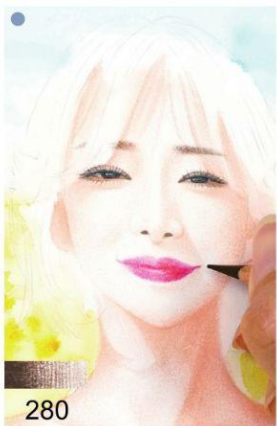
1 Use #129 colored pencil to draw the base of the girl's lips in an even color.



2 Complete the lips of the young girl by drawing the darker parts of her lips with #129 colored pencil.



Overall adjustment of facial features

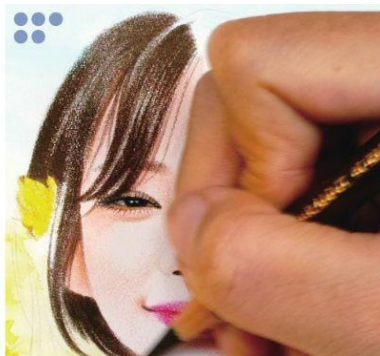


Use #280 and #132 colored pencils to further detail the color of the five features, and use white paint to dot the highlight points of the eyes.

 Drawing hair



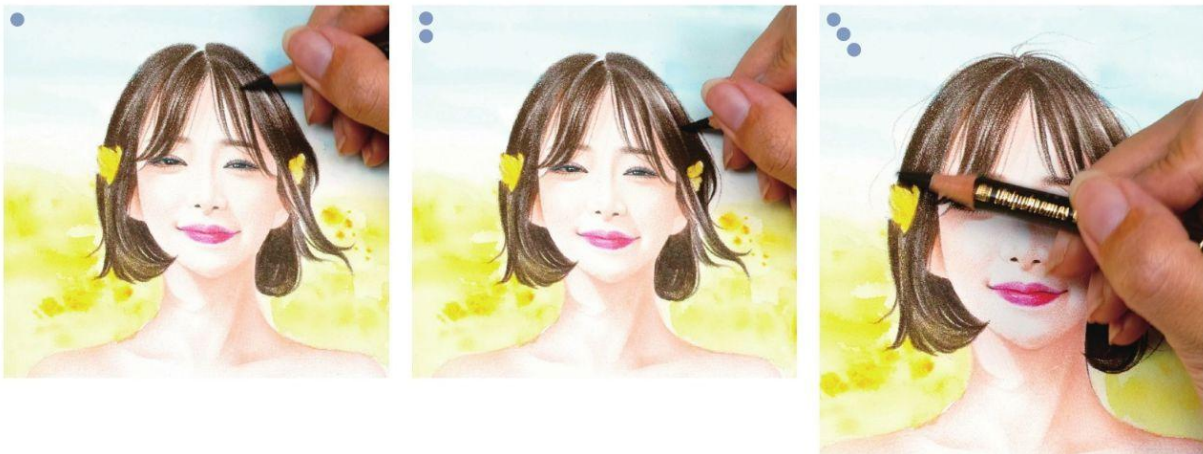
1 Use #185 colored pencils to draw the colors of the girl's headdress, drawing the colors fuller.



2 Use #280 colored pencil to draw the hair on the right side of the young girl, the hair should be colored in the direction of the hair growth.



3 Use 280 colored pencil to draw the hair on the left side of the young girl, leaving the highlights of the hair as you draw.

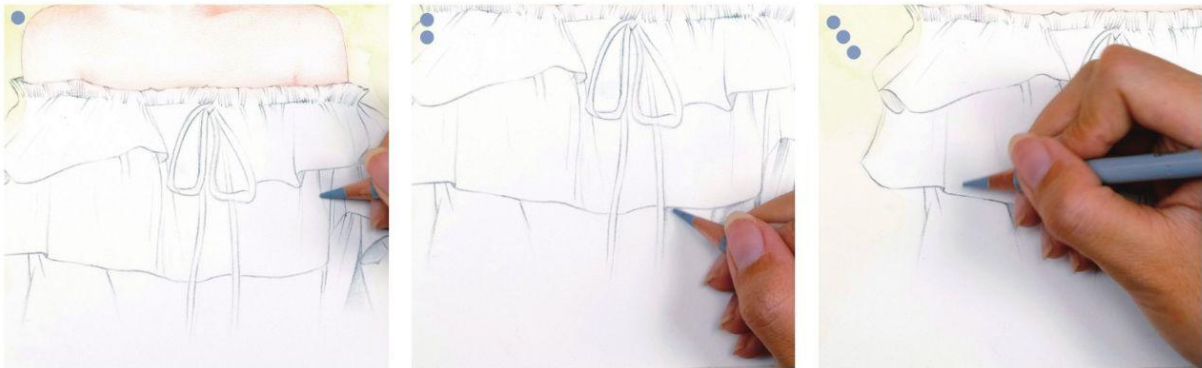


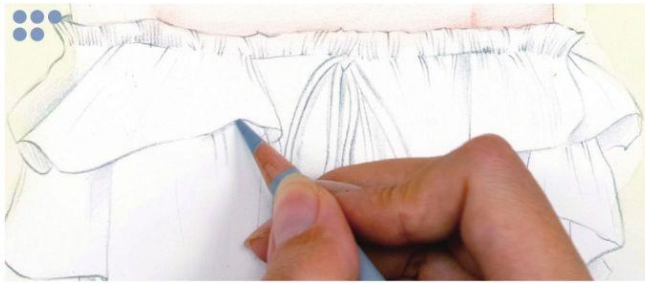
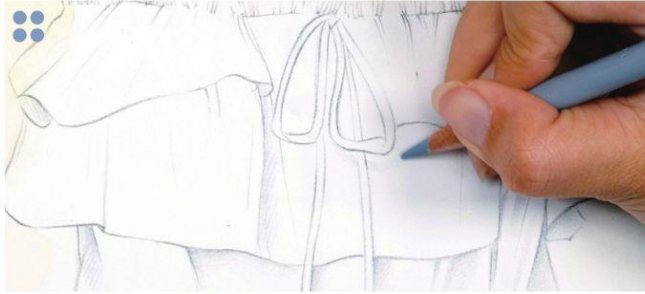
4 After completing the base color of the hair, further color the hair with 280 colored pencils to give the hair a fuller color.

 **Drawing costumes**



1 Use No. 157 colored pencil to trace the outer outline of a young girl's dress, with variation in line fiction and reality.





2 Use No. 232 colored pencil to draw the colors of the folds of the girl's dress, and be patient when carving.



3 Complete the figure by painting the brighter parts of the costume with white paint.

knowledge point

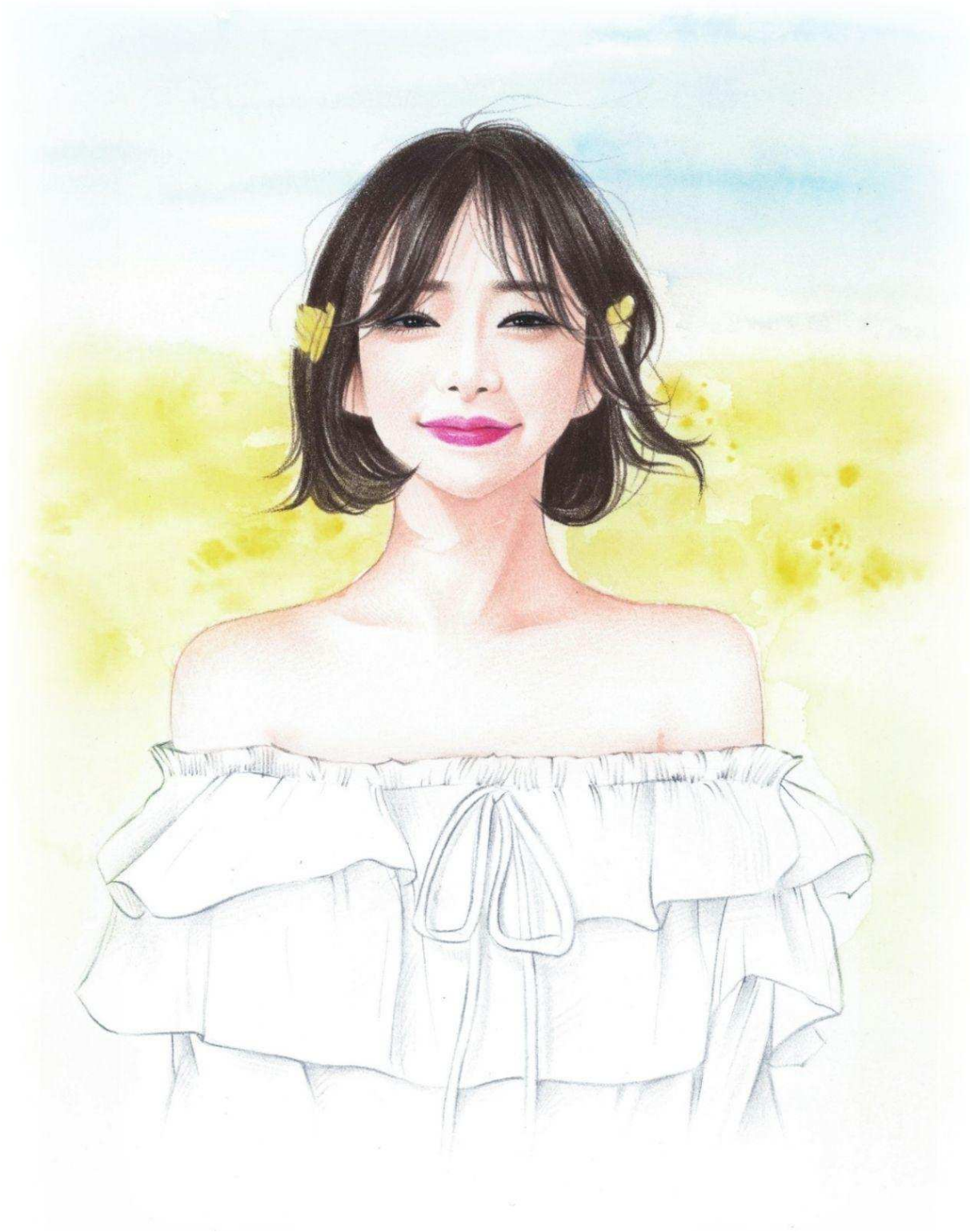
To reflect the texture of the cloth you have to start with the folds, which are a little harder to show compared to yarn. When drawing the folds, you can increase the strength and brush strokes, and the folds should be moderate so as not to add to the picture.



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Difficulty Analysis

The young girl is in the front, the perspective of the five senses does not change when drawing, it is relatively simple. The combination of watercolor and colored pencil can make the picture more beautiful and rich in layers.





Color Pencil Tutorial