

HOW TO DRAW A

Digital Portrait

STEP BY STEP

With the
Graphite and Charcoal Brush Set
for Realistic Portraits

Procreate



Thanks for purchasing my Procreate Graphite & Charcoal Brush Set for Realistic Portraits.

I'm a big believer in giving people more than their money's worth. And that's why I created this EBook for you.

Showing some of the most important tips I've gained through my years as an illustrator.

This way you can really use this brush set to the best of it's abilities and improve yours!

But what do I know about anything?

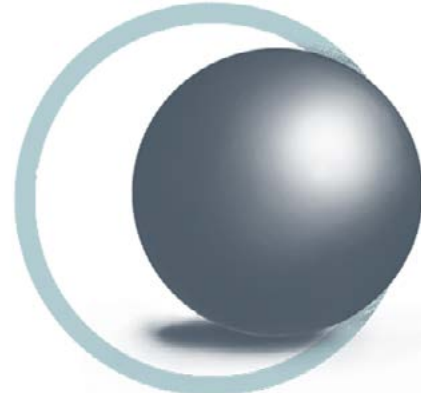
Good question, to be honest the only thing I know is that I've been drawing non-stop for as long as I can remember.

Thanks to this drawing obsession, I've picked up some useful tips that will for sure help you get better with creating realistic-looking portraits and illustrations!

Let's dive right in!



1. WHAT IS SHADING AND WHY IS IT IMPORTANT?



2. SHADING EXERCISES TO HELP YOU IMPROVE



3. HOW TO DRAW AN EYE?



4. HOW TO DRAW A NOSE?



5. HOW TO DRAW A MOUTH?



6. FACE MEASUREMENTS - LET'S FACE IT



7. ABOUT THE PROCREATE GRAPHITE & CHARCOAL BRUSH SET FOR REALISTIC PORTRAITS

1. What is Shading and Why is it Important?



Before we start with the portraits tips, let's talk about the importance of shading.

Nailing the shading can make or break your illustration.

Shading is applying different values of darkness to create the illusion of depth and form.

Once you add shadow to your line drawings, you can create the illusion that your drawing will jump out of the screen!

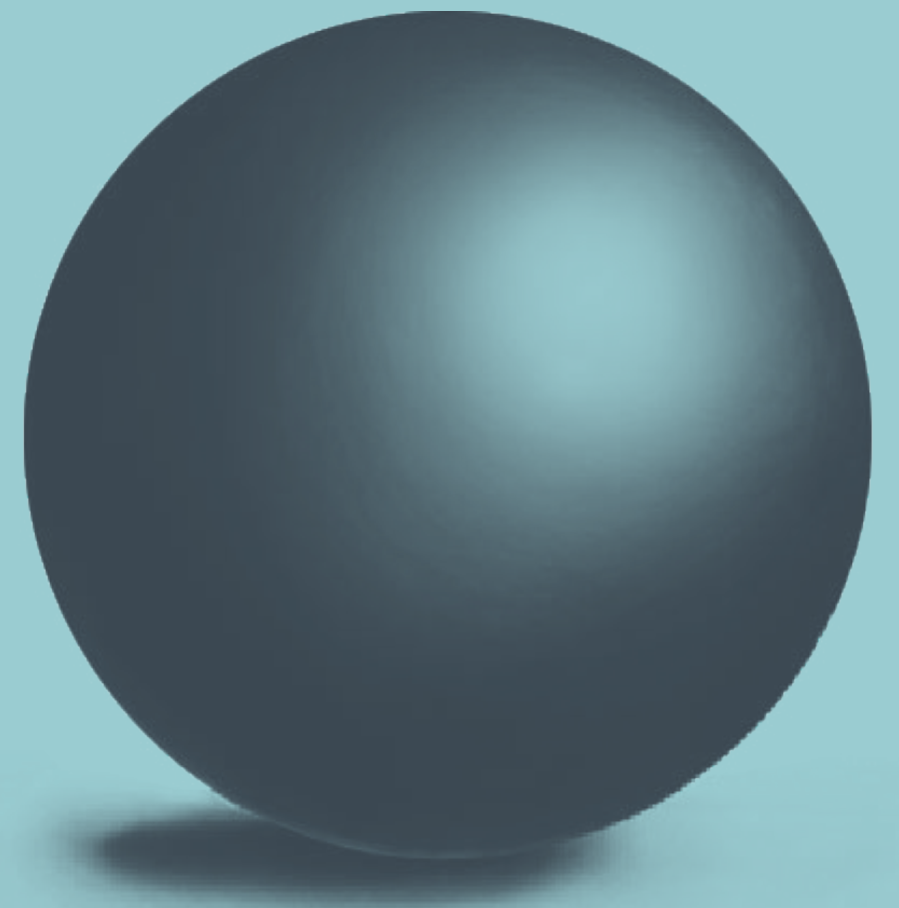
Realistic drawings are achieved by creating a series of values going from light to dark.

The more range between light and dark you can find in your drawing, the more realistic it will look.

If your illustration is having too little contrast between light and dark areas, it might look too flat.

Shading is all about understanding how the light interacts with a form.

2. Shading Exercises to Help you Improve





2. SHADING EXERCISES TO HELP YOU IMPROVE



A great way to practice shading is by shading geometric shapes.

This time, we'll start with a Sphere.

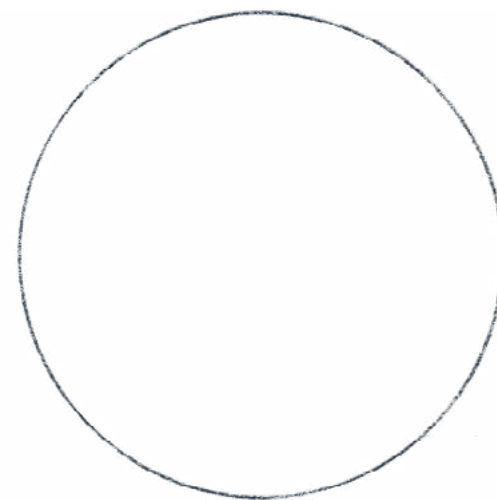
STEP 1: LINE DRAWING

With the Trusty Pencil, draw a circle and a line that will be the floor.

Tip: Thanks to the wonders of Procreate you can easily draw a perfect circle and line in seconds.

Simply draw a circular shape and don't lift your pencil, after a few seconds, it will be a smooth circle.

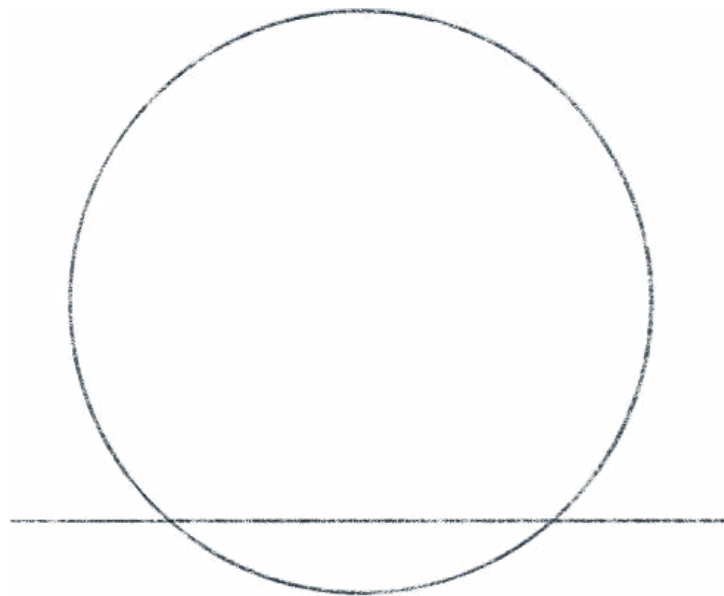
Without lifting the pencil, touch the screen with one finger and Presto! You have a perfect circle...



With the lines, basically, do the same.

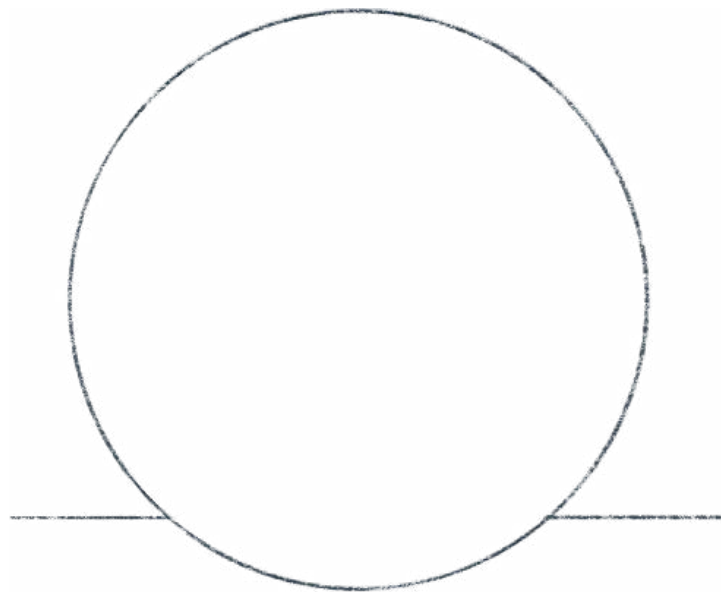
Draw a line and don't lift your pencil.

Same as before, after a few seconds it will be a smooth line and if you press with one finger, this line will move and snap every 15°.



This way, you can get a perfect straight line in the angle you want!

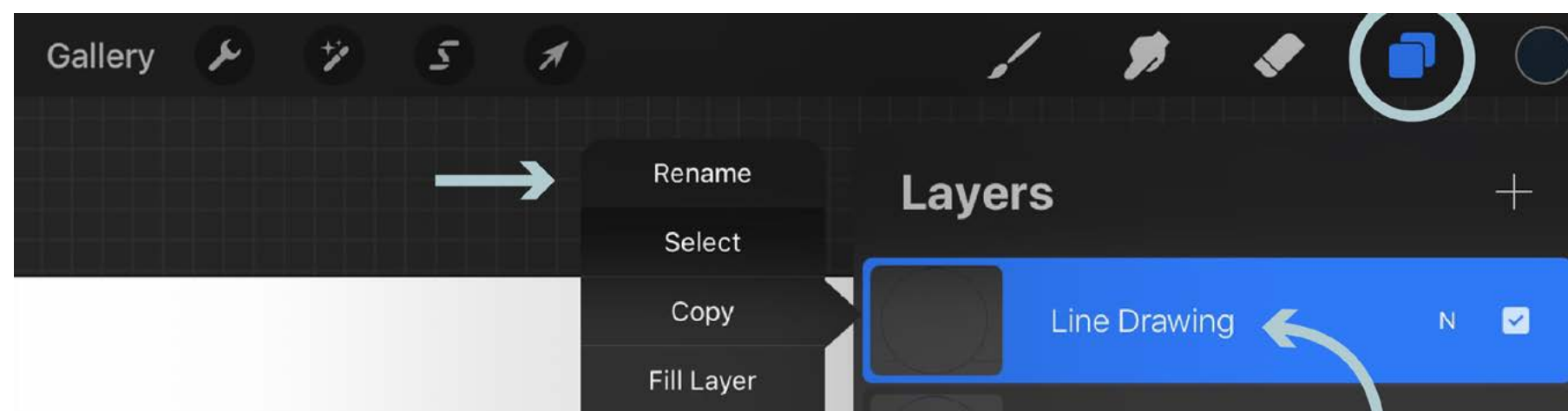
After you're done with this, erase the excess and the line drawing is done!



Rename this layer Line Drawing.

Keep those layers organized! Believe me, if you create that habit, your workflow will go way faster!

To rename a layer, simply open the layer panel, tap on the layer you want to rename and press rename.

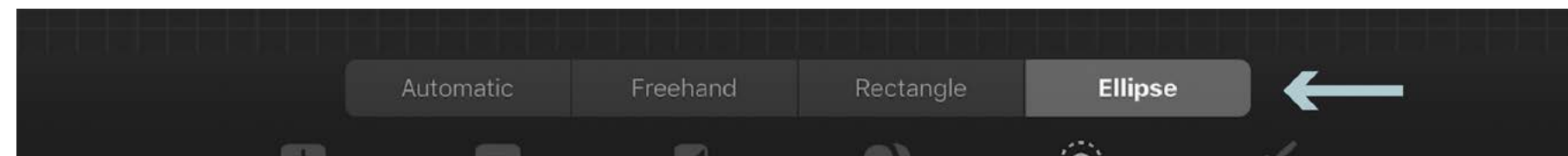


STEP 2: START SHADING

Before we begin shading, I'll give you a tip.

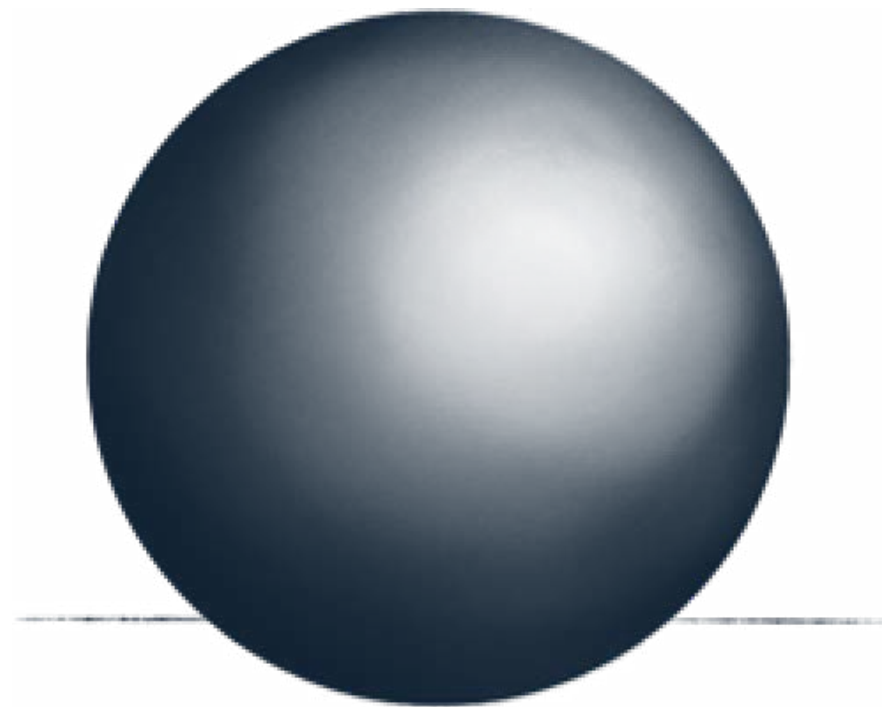
Thanks to the magic of technology, shading has never been easier.

So, the tip is, go to the selection tool and choose ellipse and make a circular selection over your line drawing.

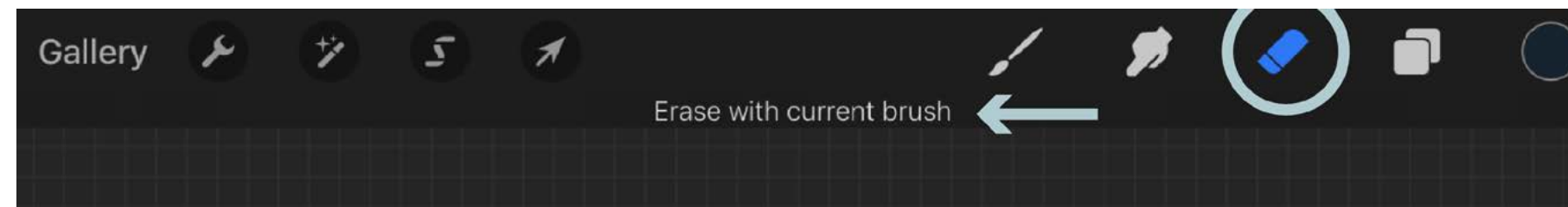


With the selection still on, make a new layer.

Use the Spray Graphite brush to make the first shading.
Start lightly and keep clear the area where the light is hitting
your sphere.



Tip: If you have a brush selected to paint with and press the eraser sign for a few seconds, it will automatically activate the same brush for you to erase with.



This is something I use on a daily basis, I've found that, using the same brush for erasing and deleting creates a smoother and more seamless look to your illustration.

STEP 3: ADDING MORE SHADOWS.

With the selection tool turned off, open a new layer.

Using the Spray graphite brush, create a shadow for the area where the floor meets your sphere.



Keep in mind that the light should be the darkest exactly on the point where the sphere and the floor meets and the further the shadow is from this point, the lighter it gets.

An important tip for this part, is to make this shadow on the opposite direction to where the lightest light is on your sphere.

STEP 4: ADD MORE FINAL DETAILS

Create a new layer and with the ellipse selection tool, create a selection for your sphere so it's easier and faster to apply shadows.

On this new layer and with the Textured Graphite brush, start creating deeper shadows the further you are from your lightest spot.

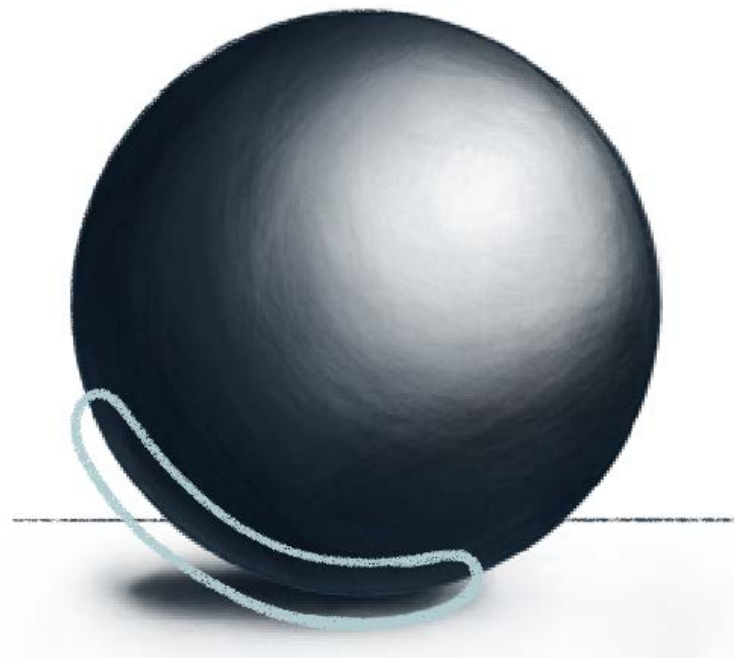
With that brush selected, use your finger to press the eraser symbol for a few seconds to start erasing with the same brush.

Use this eraser to create more light in your illustration.



Keep in mind the darkest shadows should be on the opposite side but following the angle that the lightest light has on your sphere.

A good tip to make your illustration pop even more is to add a bit of light that bounces off the floor onto your sphere.



This small detail adds so much to your illustrations because it creates depth making it seem more real.

But remember, it should only be a small detail, don't over do it because then it accomplishes the opposite effect, making your illustration seem less real.

Use the same brush to clean out the shadow that the sphere is casting on the floor.

Remember to check the angle of your sphere to see if that shadow is properly placed.

STEP 5: FINISH UP THE ILLUSTRATION.

Using the Textured Graphite 2 Brush, slowly and carefully add more shadows to your sphere.

And using the same brush for the eraser, create a stronger light hitting your sphere.

This finishing touches will really make your illustration seem realistic.

Keep on adding details, soft shadows and correcting the light until you're satisfied.



Now, turn off the Line Drawing layer in the layer panel and
Voilà your sphere exercise is done.



It's always a great idea to practice this sort of exercises because they allow you to have a better understanding of how shading works and which techniques work best for you.

I also would advise you to take a simple object you like around your house.

Shine a light on it and try to study how the light interacts with your object, spend time really looking where the light is, where the shadows are, everything.



2. SHADING EXERCISES TO HELP YOU IMPROVE



Everything you want to achieve with drawing, you can. You just need to spend time and practice consciously.

Now that we talked about shading and it's importance, let's move on to the Portrait tips I want to share with you.

3. How to Draw an Eye?



Almost this whole tutorial is done with the Trusty Pencil Brush!

You can trust him to help you out!

STEP 1: EYE SEE A SPHERE!

Believe or not, eyes are not flat like planet Earth...

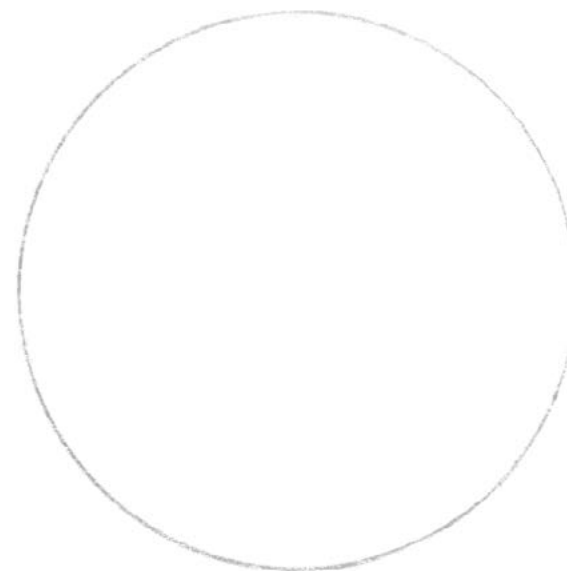
Jk! I'm not one of those ones!

Eyes, very much like planet Earth, are spherical.

Period.

So we'll begin with the Trusty Pencil brush our drawing with a simple circle!

For this we will use the trick we talked about before.



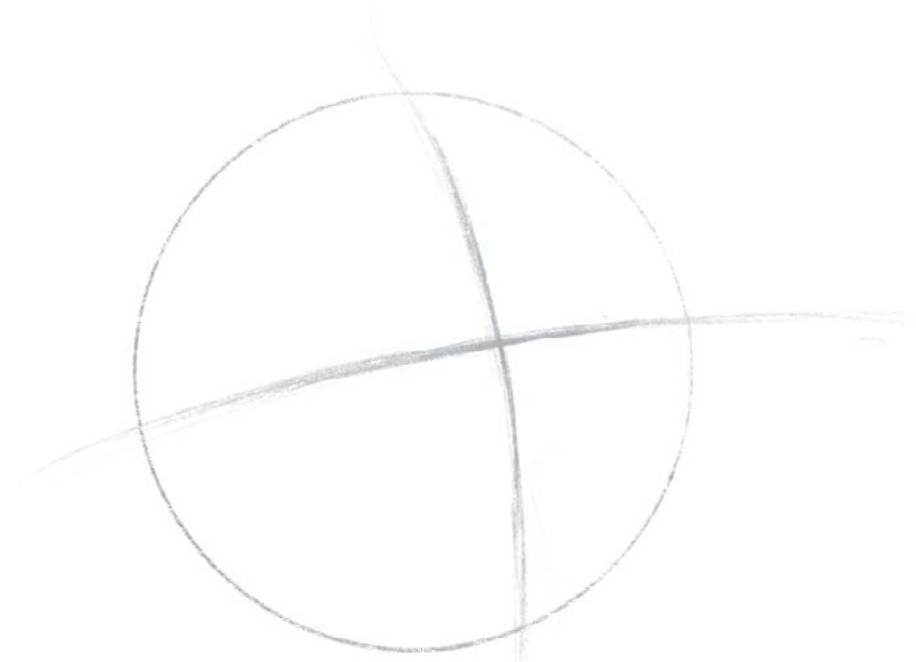
Draw a loose circle and don't lift your Apple Pencil.

After a few seconds, the loose circle should become a smoother looking one.

When this happens, with the Apple Pencil still touching the screen, place one finger on the screen and your circle will become a perfect one!

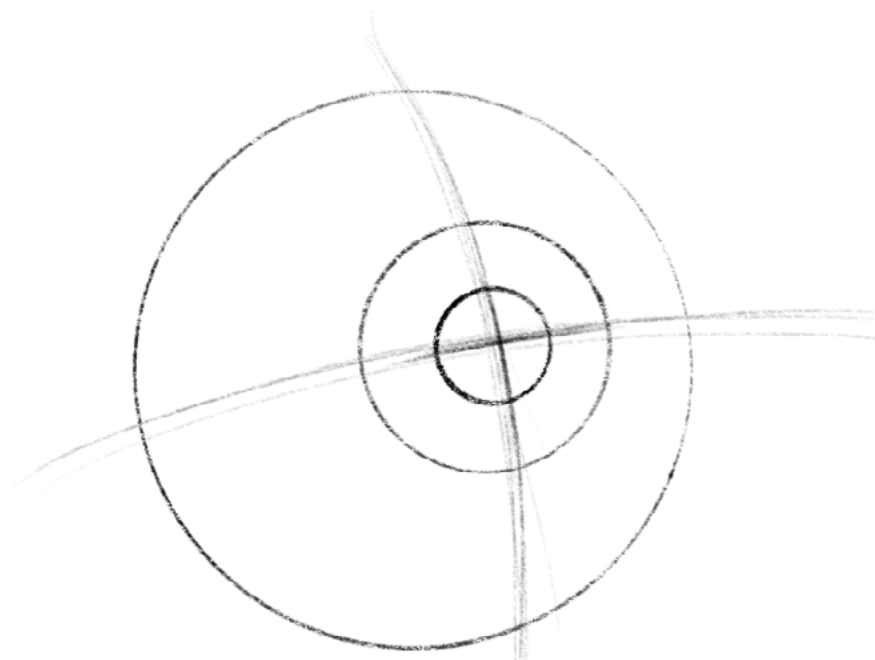
Once we have that down, let's work on the axis in which the pupil will stand.

For this, let's draw a simple cross marking where you want your pupil to be.



This will allow you to make both iris and pupil concentric, which will help you with the realism of your eye drawing.

With the axis in place, let's make our two concentric circles for the iris and pupil.



It would be a good idea to check some reference images to get an idea of how big they should be.

With practice, this will become very obvious for you, but when you're starting out, there's no shame in using reference images!

This will help you have a better understanding of anatomy in general.

I strongly advise this!

STEP 2: IT LOOKS CREEPY WITHOUT A LID!

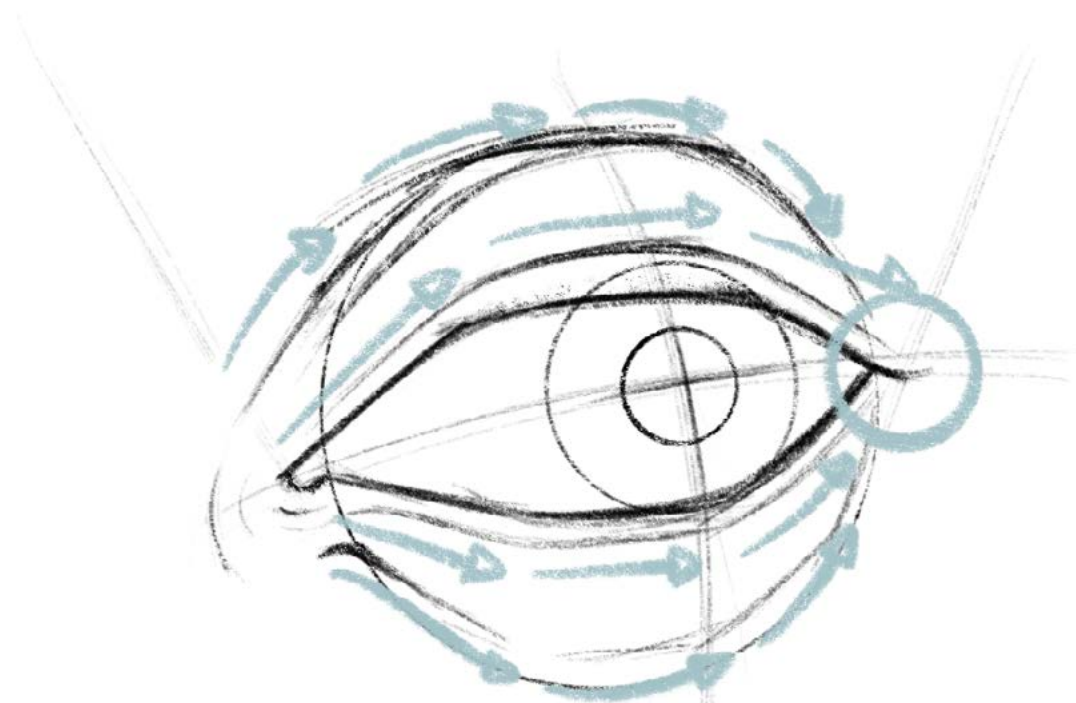
I know, let's do something to change that.

The lid is a muscle with some thickness, we need to remember this when drawing it.

We established that both the Earth and Eyes are Spherical, this affects the shape of every muscle that interacts with them.

It's also important to remember that there's the upper and bottom lid, wrapping our eye sphere from both sides.

When you draw the lids, stare into the mirror for a moment. Notice that your lid is not just one line and one angle.



Since the top lid is above the bottom lid, as things on top usually are, remember to show it in the corner of the eye.

This will add dimension to your drawing.



Add some dimension and depth to the eyelid by adding some extra lines on the inner top corner of the eyelid.

Once all the lines are marked, we can move to the next part.

STEP 3: CARVE OUT THOSE EYEBROWS!

Eyebrows allow you to show a lot of expression both in real life and in your illustration.

Let's add them to our drawing.

From the corners of the eye, gently draw a 15° diagonal line coming out of each side.

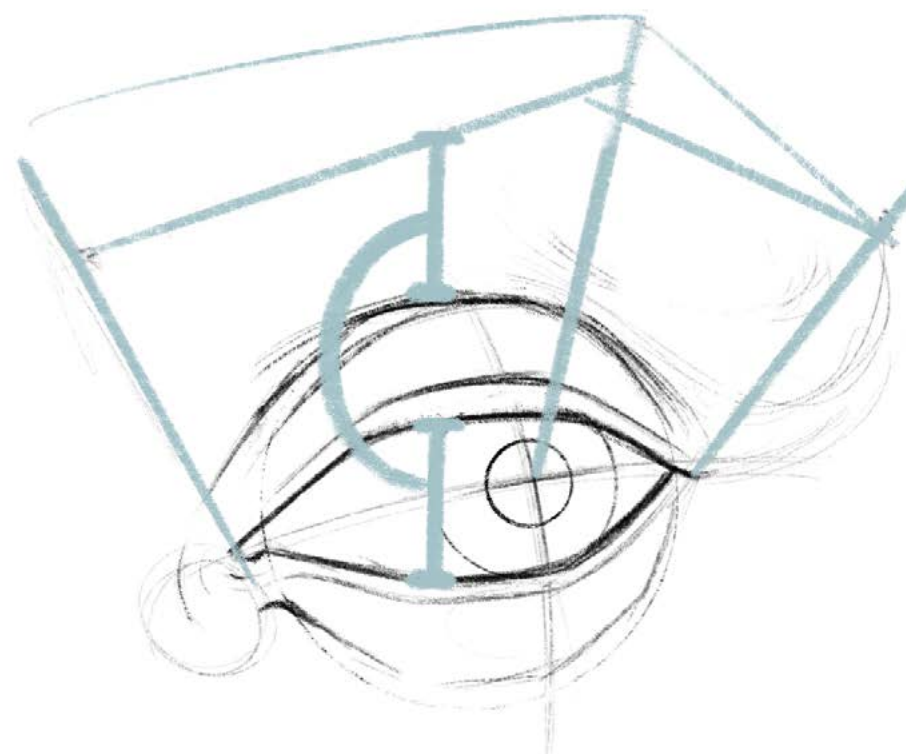
These will help you mark out the place for the eyebrow.

From the centre of the pupil, do the same.

This will help you determine the location of the arch of the eyebrow.

For this drawing, use the size of the eye opening as reference and from the top of the lid, start drawing the eyebrows.

It's important to always keep in mind that there's a lot of bones and muscles under all these structures.



I usually mark out the brow bone.

This way, when I start shading I know where to keep the light, allowing my drawing to really pop out.



EYE SHADING TIP!

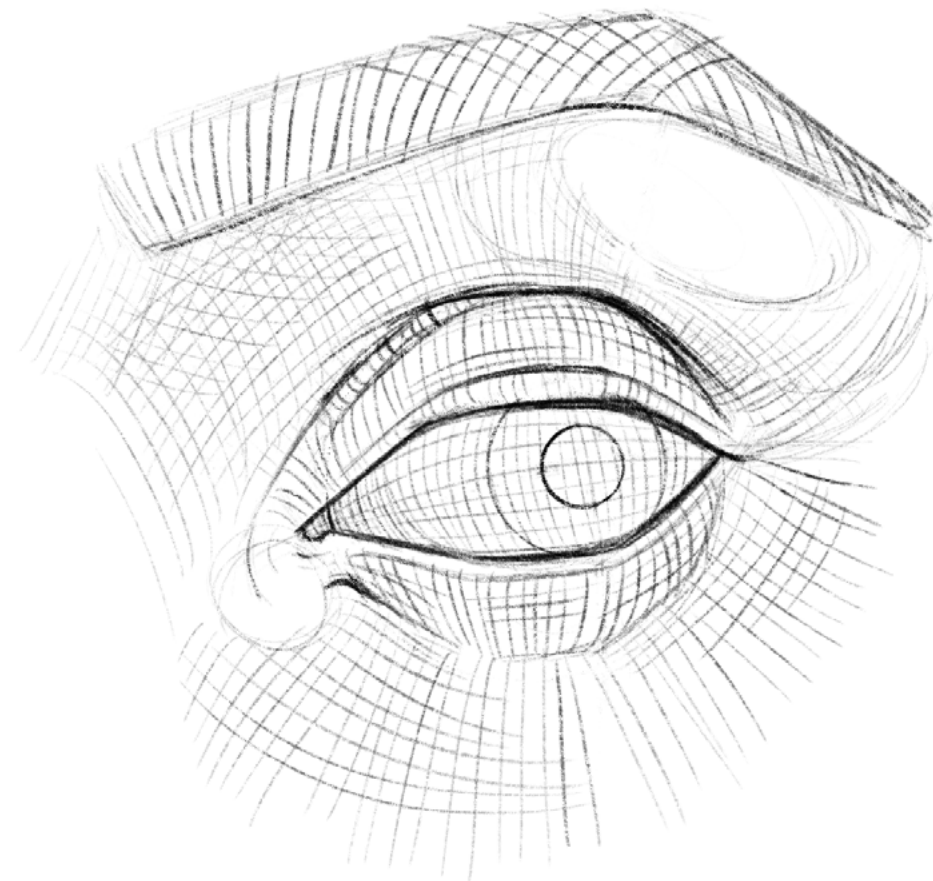
I've said this before, and you might think this is obvious, but you always have to keep in mind the volume of the bones and muscles behind your drawing.

Having a clear understanding of this will permit you to create a more realistic drawing each time.

It's all about conscious practice and observation.

As for now, I've mapped out the angles you have to keep in mind when shading your eye.

Keep this in mind for the next step!



STEP 4: HERE COMES THE SHADE... TURU-RURUUU!

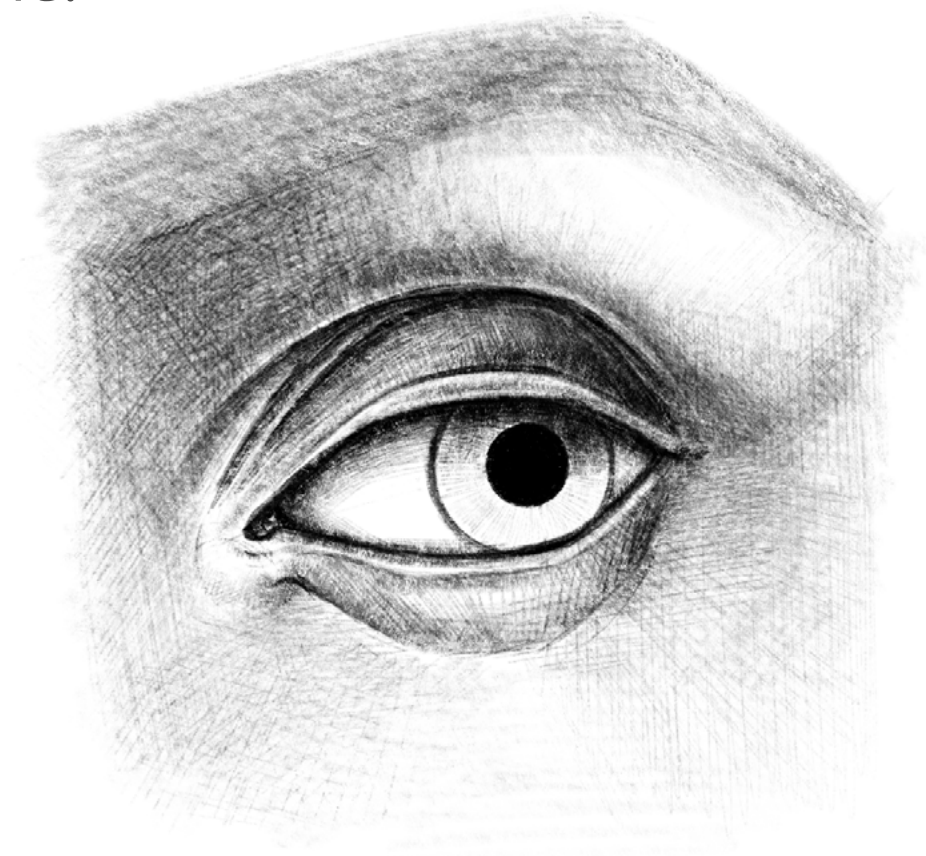
First and Foremost: Don't make the shading and the lines in the same layer!

Make a new layer and every few minutes make a new one.

Once you're happy with how they look, merge the shading layers and keep making new ones until your drawing is done.

This will help you start over with the shading if necessary or make some corrections, without having to worry about ruining your precious line drawing that took you so much time.

You're welcome.



Ok, with the angles we saw before in mind, let's start gently with the shading.

Follow the angles and start cross-hatching to slowly add more darkness into your illustration.

The deeper a fold is, the darker it should look.

Your darker point should be the pupil and your brightest, the brow bone.

Remember to keep the brow bone almost clean, because that's one of the points where the light shines the most.

A good tip I've got when it comes to drawing eyes is to add some shade inside the eyeball.

Even though we call it the white of the eyes, it's not completely white.

This is the eye sphere, and you should shade it like a sphere.

Remember the tips and tricks we discussed with the shading exercises.

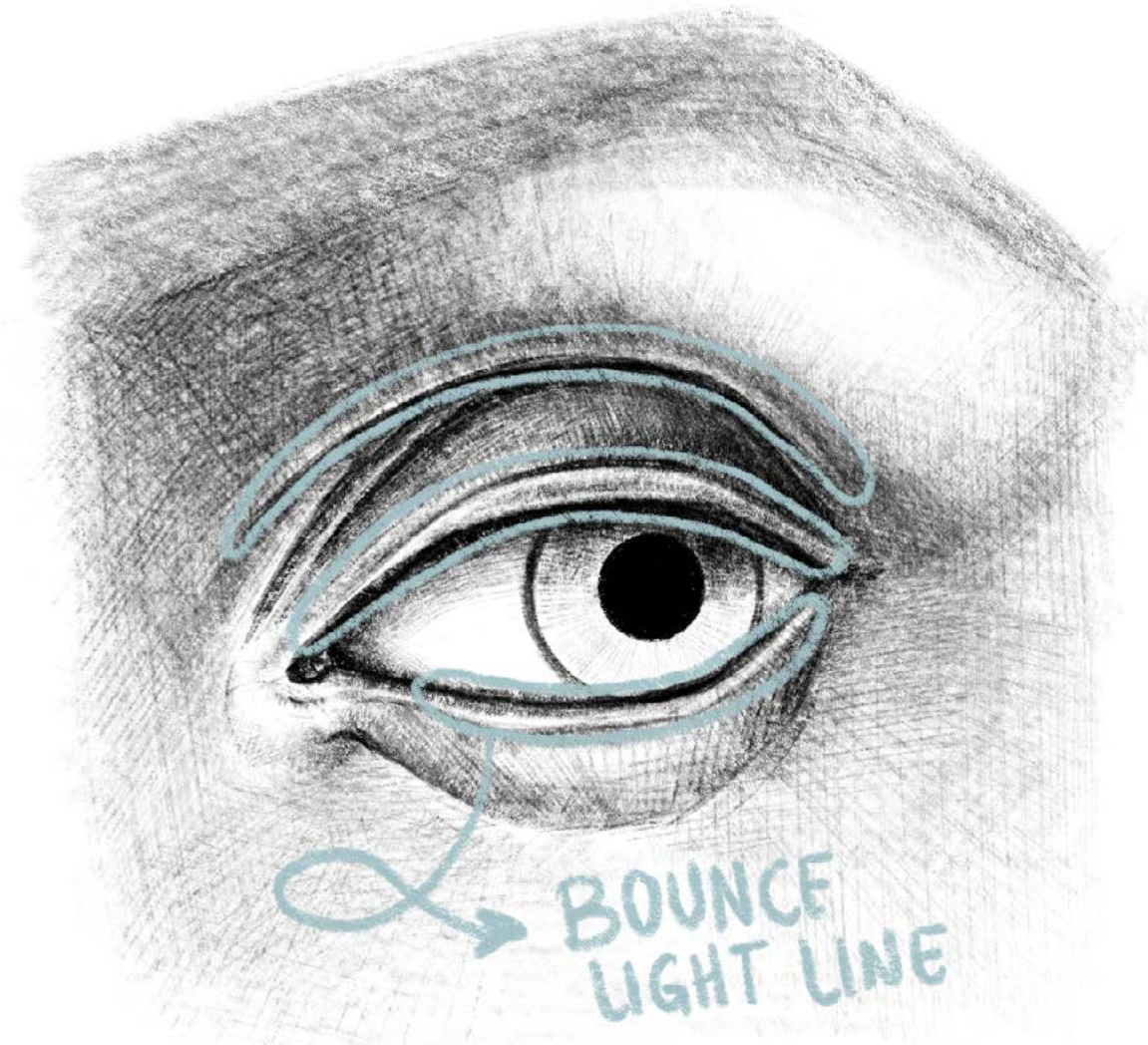
Don't push it too far, just start making out where the lights and shadows should go.

NICE TIP FOR YOU:

This tip changed my illustrations forever.

When you start shading, leave a small clear line between the end of one plane and the beginning of another.

This is called Bounce Light Line.



Ok, I'm not sure how it's called, but who cares about how it's called.

I call it Bounce Light Line.

I promise you, this will add so much realism to your illustrations.

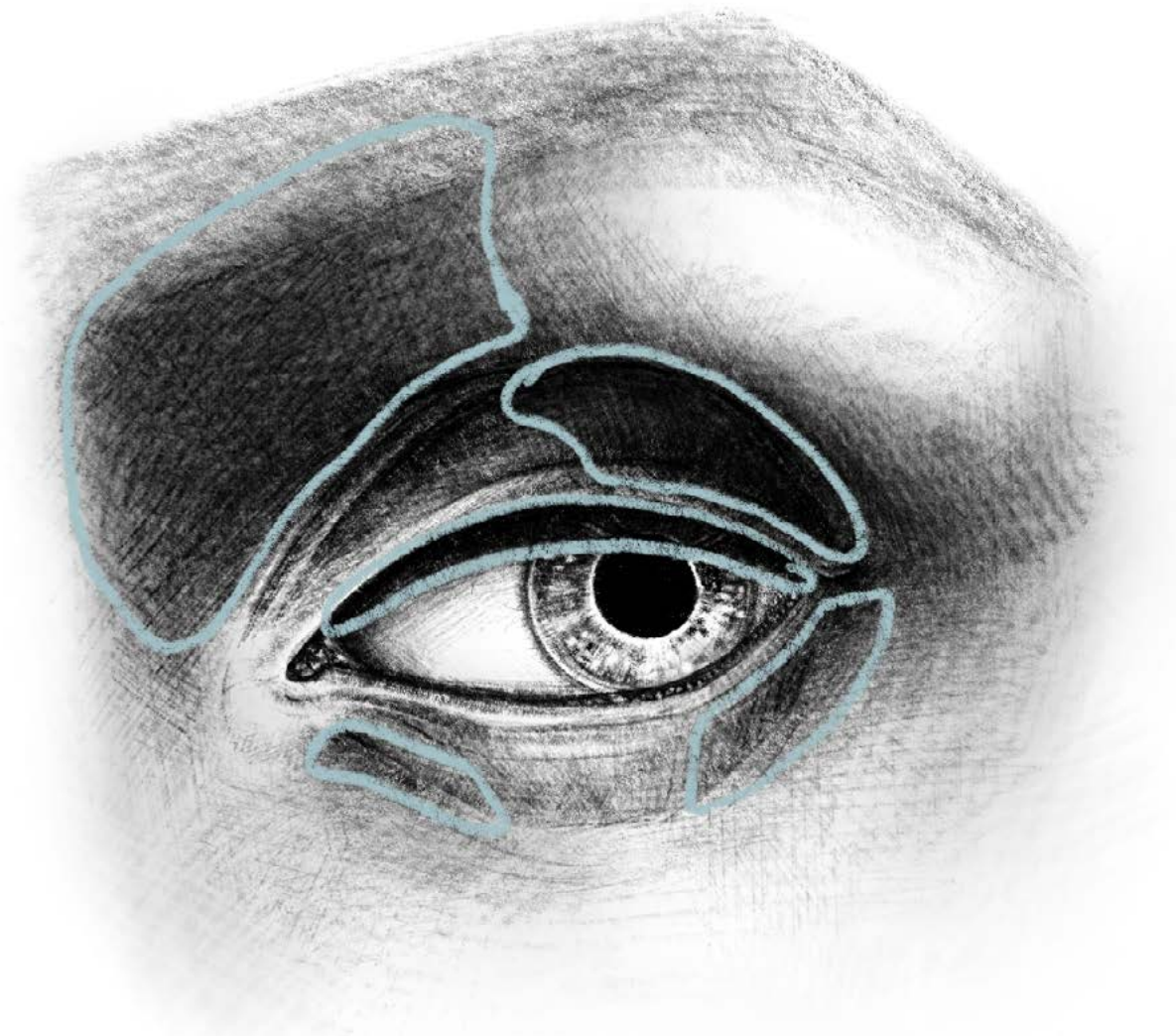
Allow the light to bounce and the spaces to breathe.

At the beginning it might be a bit hard, But since you're drawing on an iPad and you're on a different layer than your line illustration like a BAUS, if you made a mistake, simply erase it and start again.

STEP 5: LET ADD SOME MORE SHADOW AND SOME EXTRA LIGHT!

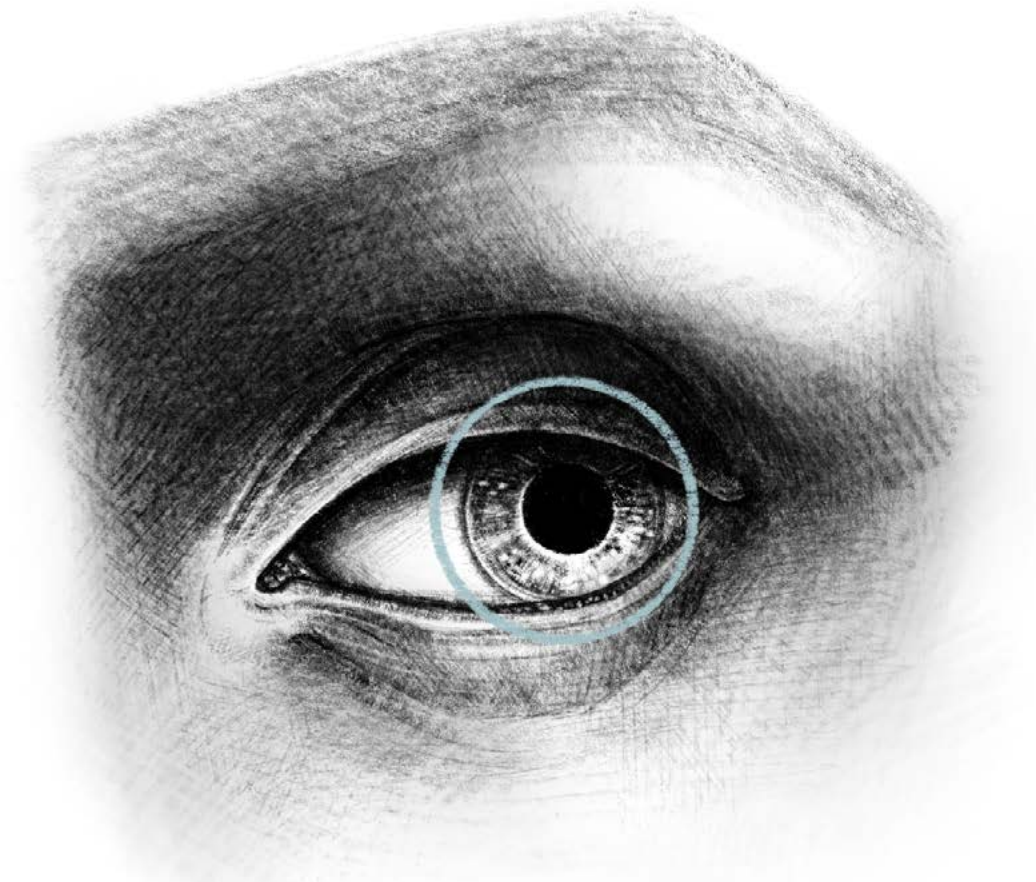
Now that you have a solid base of shade, let's start building those shadows up.

Add some more shadows in the places where it's supposed to be darker.



Remember to save up some space where the light should go.

Now, let's work a bit on the iris.



Add some texture using the brush and the eraser to create both light and shadow on the iris.

I would recommend to leave a Bounce Light Line in where the pupil has contact with the rest of the iris.



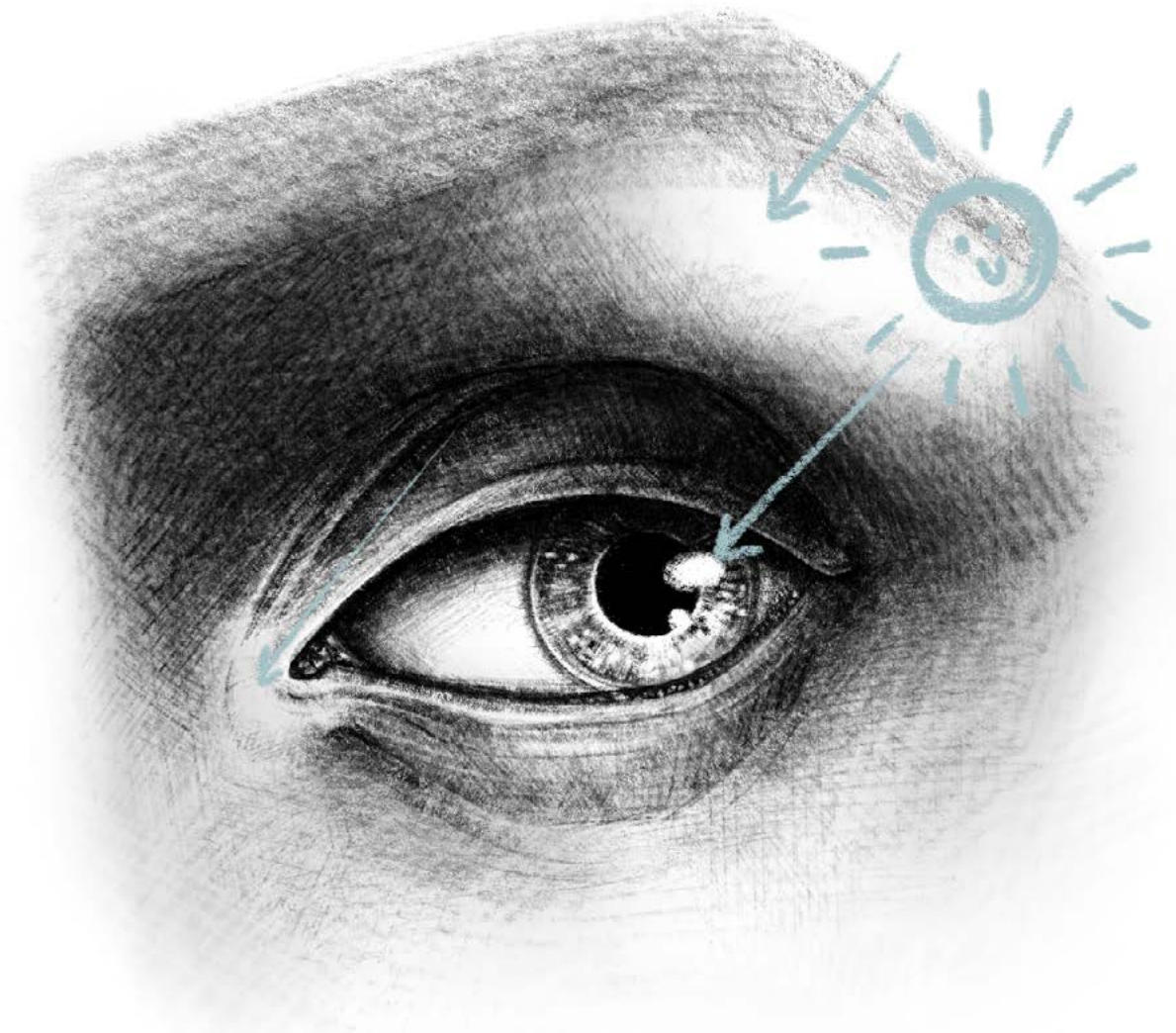
This will make your eye seem very realistic.

Keep on adding texture to the iris until you're satisfied with how it looks.

Once you're happy with how the iris looks, it's time to bring life into those eyes.

I call this the life shine and it's my favourite part of drawing eyes because it takes the illustration from dead to alive.

Be sure to understand where the light in your illustration is coming from.



Once you have that clear, with the eraser, start creating a shine point in the iris.



This represents the light that bounces off your eye sphere.

I usually add more than one and I feel this adds a lot of realism to an eye illustration.

It's important that you don't make a sharp edge here, this will make your illustration look fake.

STEP 6: LET'S ADD SOME HAIR!

So, we reached one of the most daunting steps for anyone who's trying to draw an eye...

Eyelashes and Eyebrows!

And the thing is, it's not even that hard, I promise.

You just need to understand in which direction do they go.

So... for the eyelashes, we agreed that the eyeball is, in fact, a sphere.

This affects the direction of the eyelashes, making it that the inner part of the eye has eyelashes that go to the inside.

And in the middle of the eye, they change directions and start going outwards.



After you really understand this, the other important part is to not try to draw just one hair, separated from all the others.

You should try and draw a clump of hairs, going to different directions and overlapping.

No matter how much you take care of your eyelashes, they will never be just one hair that's not touching the others.

Try to imagine the clumps of eyelashes as curly triangles. Basically is as simple as that!

Now, when it comes to the brows, we will apply the same principle.



Try not to imagine just one hair at the time, but how those hairs interact with each other.

What I usually do is, I draw the hairs on the first half of the eyebrows upwards and once I reach the arch, I draw them both up and downwards.



It's important to not make all the hairs in the same shade.

Because there's hairs on top and others that go behind, so you will always see hairs that are lighter and others that are darker.



After you're done adding the eyelashes and the eyebrows, another good tip is to go over them with a very thin eraser brush.

This will make it seem more tridimensional, and it will add more volume and realism to your illustration.



STEP 7: SMOOTH IT OUT!

For the last step, we'll change from the Trusty Pencil Brush to the Textured Graphite 2 Brush.

And using this brush, both as a brush and an eraser, start smoothing out the areas that are looking a bit rough.



For example where the shadows and the light meet.

Keep on smoothing it out until you're happy with how it's looking.

And that's it! There is your eye drawing.



TIP:

Even though you went through all these steps like a champ, none of them will stick with you if you don't put time and effort into practicing.

You can see it's not really that hard to draw an eye, it's all about understanding the anatomy and how all the elements interact with each other.

The more you practice the easier it will get and in no time you'll be drawing realistic looking eyes that impress yourself and your friends.

Just keep practicing consciously.

4. How to Draw a Nose?



STEP 1: BASIC CONSTRUCTION FOR A BASIC NOSE!

Everything is easier to understand if you break it down to it's basic shapes.

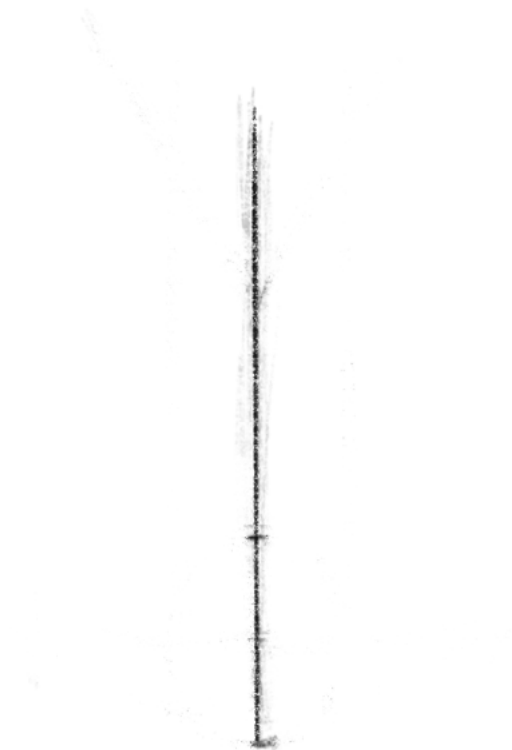
That's what we'll do with our nose drawing.

We'll start with a bunch of lines and slowly carve out the nose.

It won't even look like a nose at first, but stick around.

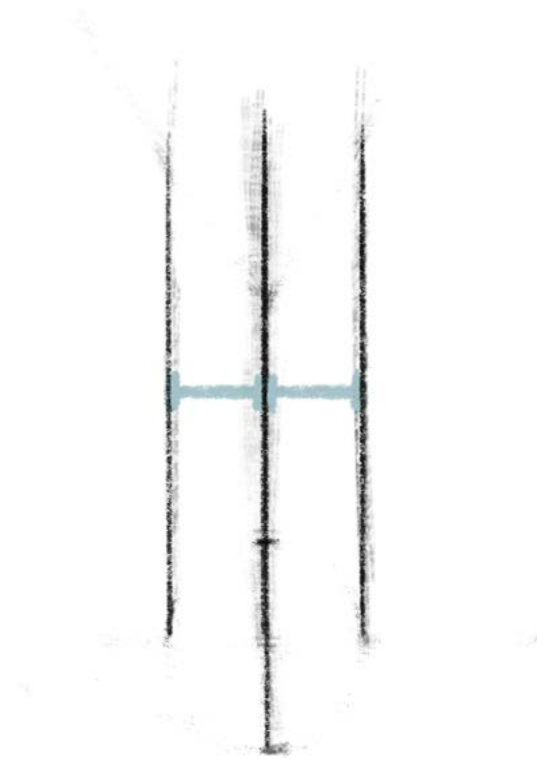
Choose the Trusty Pencil Brush and let's get this going!

We'll start with a kind of long vertical line.



Make two other vertical lines surrounding the first one.

Try that this two new lines have the same distance between them and the middle line.

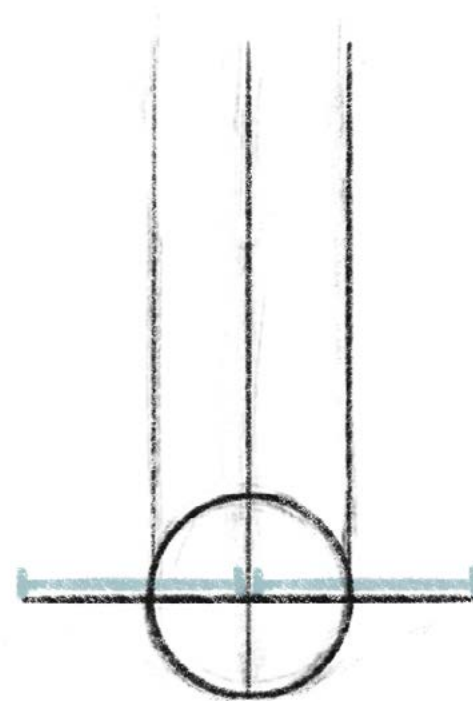


On the Bottom of these 3 lines, use the middle as a centre and create a circle that touches both of the outer lines.

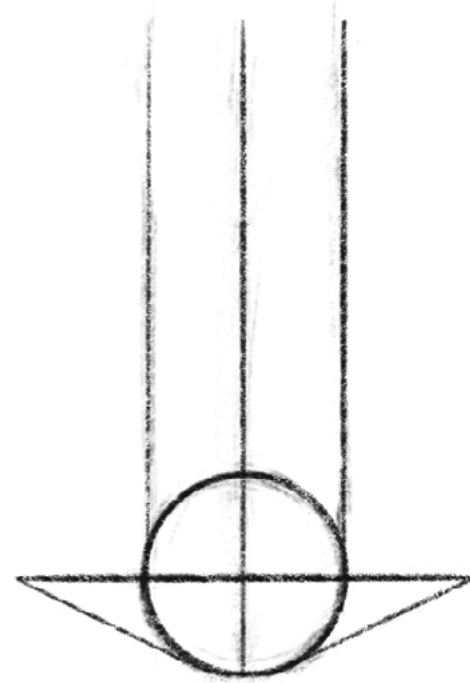


Use the Center of that circle as a reference to draw a horizontal line.

This horizontal line should have the same distance on both sides of the first vertical line you drew.

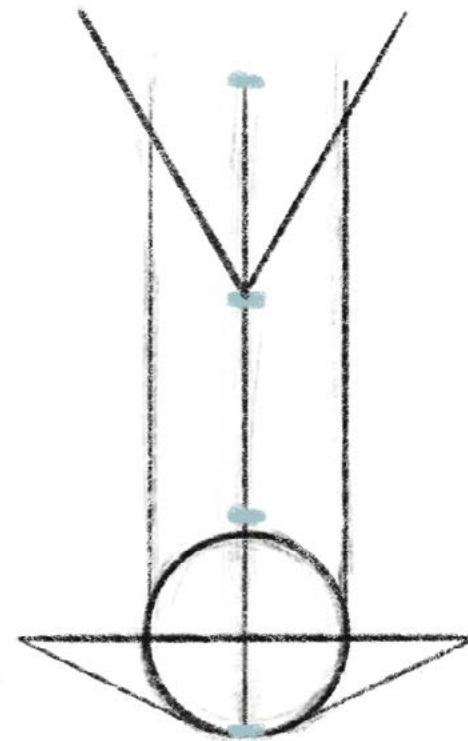


Now, connect the bottom point of the circle with the ends of this horizontal line you just drew.



And to end step 1, divide the first line you drew in 3 parts.

Use the top section as a reference and draw 2 diagonal lines that are 30° from the middle line.



And that's the end of the first step.

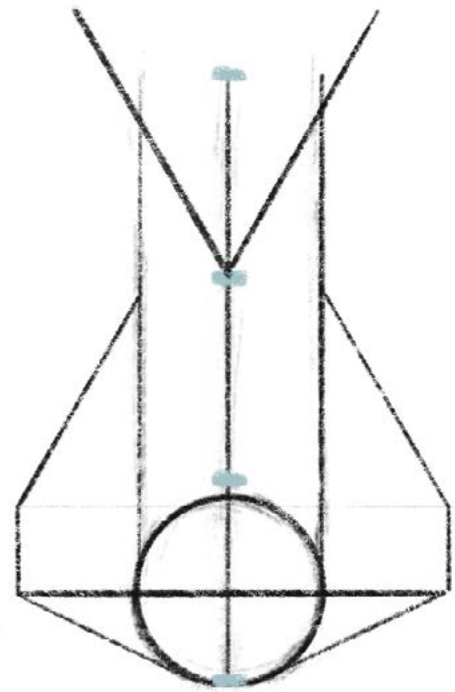
Right now it looks more like a weird plane or a weird arrow, but soon enough it will start looking like a weird nose.

And then it will stop looking weird and it will look like a nose surgeon's dream!

STEP 2: SOME OTHER CONSTRUCTION LINES.

From the ends of the horizontal line, draw some small vertical lines.

From those ends, draw a diagonal line with 30° on each side towards the first vertical line you drew.



STEP 3: WHEN WILL IT STOP LOOKING LIKE A WEIRD PLANE?

Now that we have all the guidelines we need... let there be a nose!

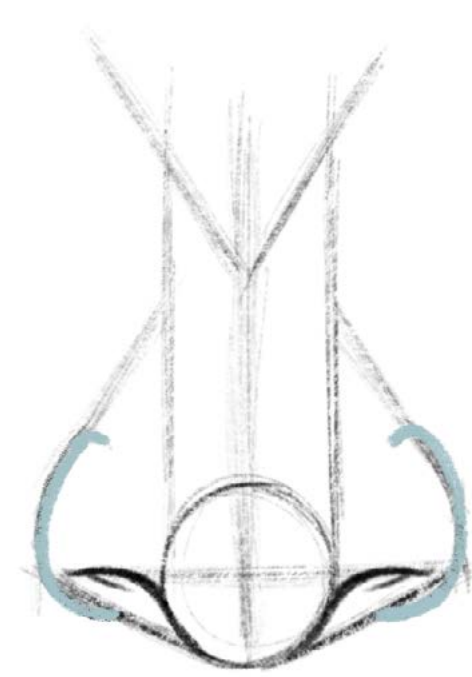
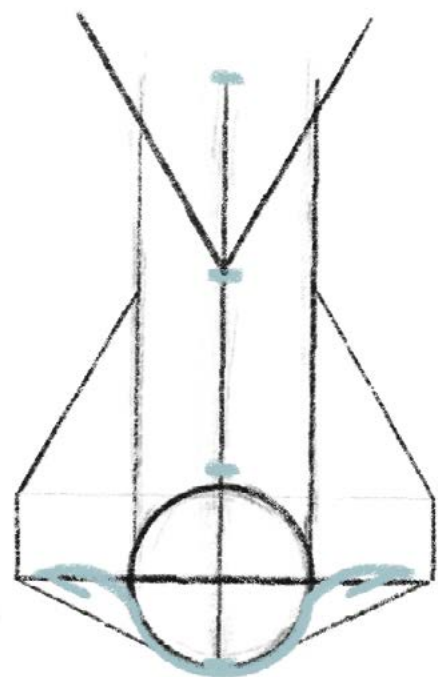
Make a new layer.

Use the bottom curve of the circle to make the bottom curve of the nose.

Continue that line to create the nostrils, using the horizontal line as a reference for their position.

After this is done, let's create the outer `wings` of the nose.

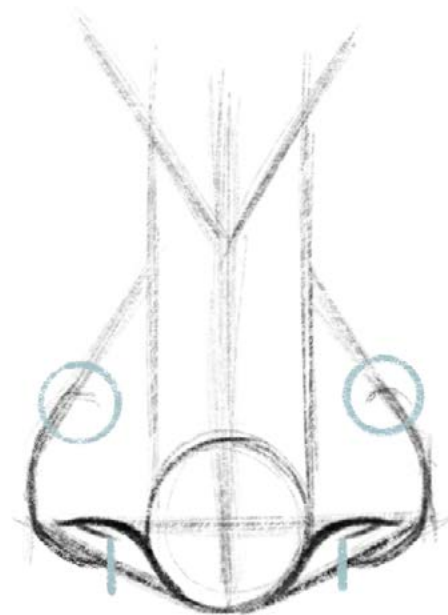
Use the diagonal lines on the outside as your guide.



Following those lines, create a slight curve.

The bottom of this curve should reach the point where the bottom part of the nostrils end.

For the top part of this curve, make a small curve going inward.



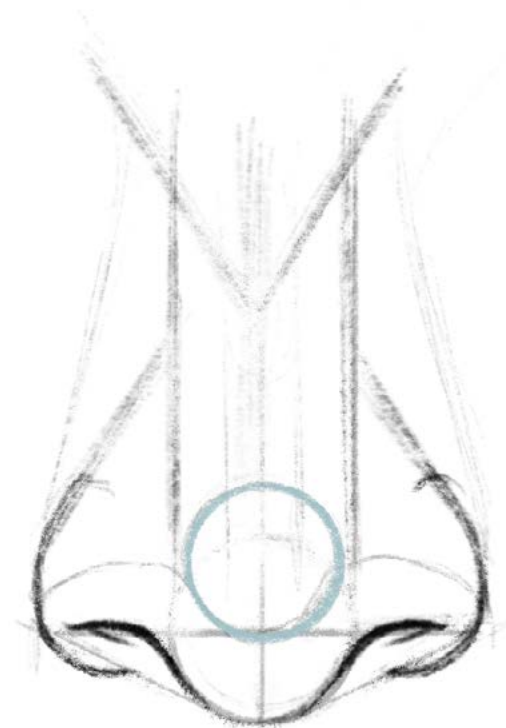
STEP 4: MAPPING OUT THE AREAS OF LIGHT AND SHADOW.

Go to the layer where the construction lines are and start to slightly erase them.

Keep them still a bit visible, because they will still help you out a bit.

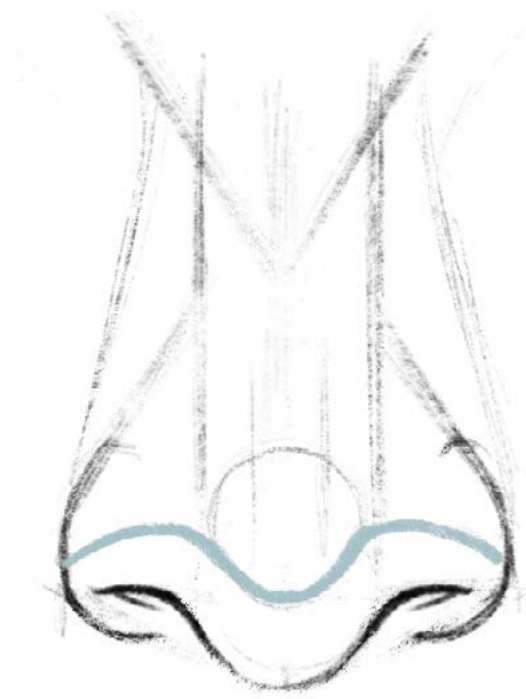
Now, use the point where the first vertical line you made and the horizontal line meet as a reference to make the tip of the nose.

Make a circle with the width of the two outer vertical lines who's bottom touches this point of reference.

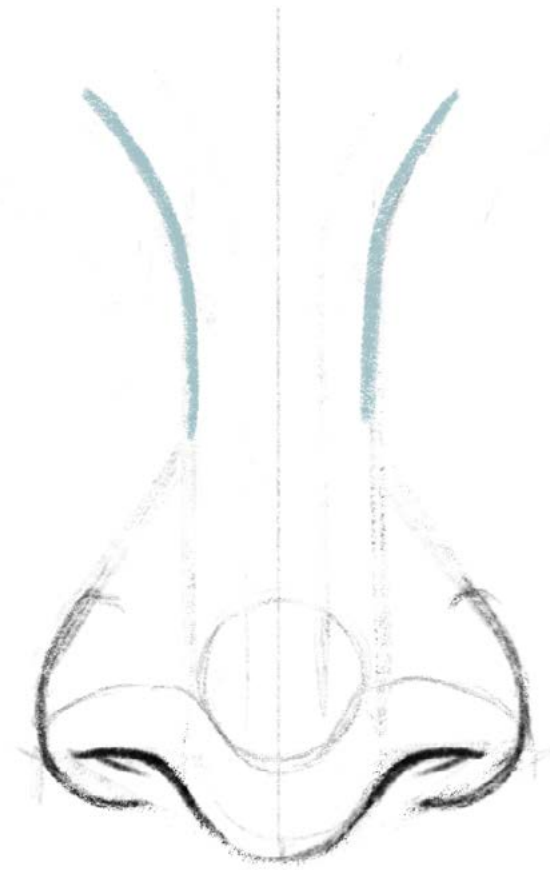


Now that that's done, let map out the areas of light and shadow.

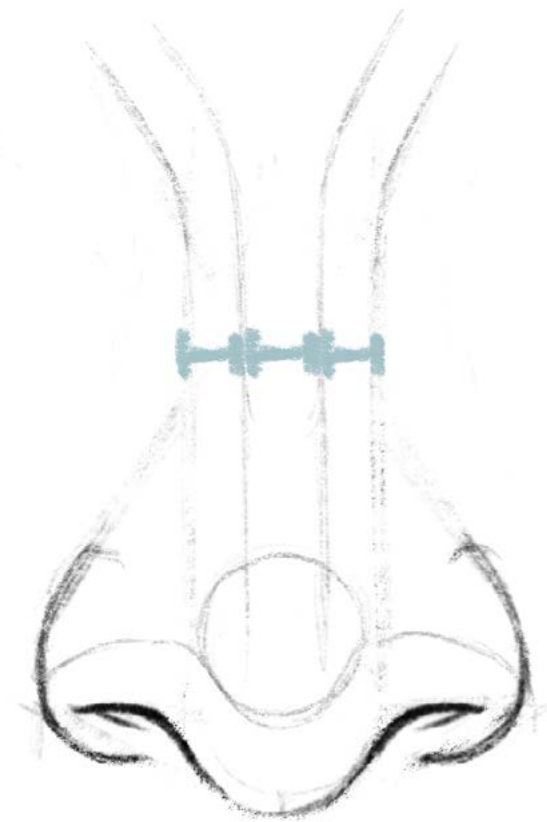
To add depth you the nose, create a curve line that follows the line of the nostrils and the curve of the nose, that touches the bottom of the circle you just created for the tip of the nose.



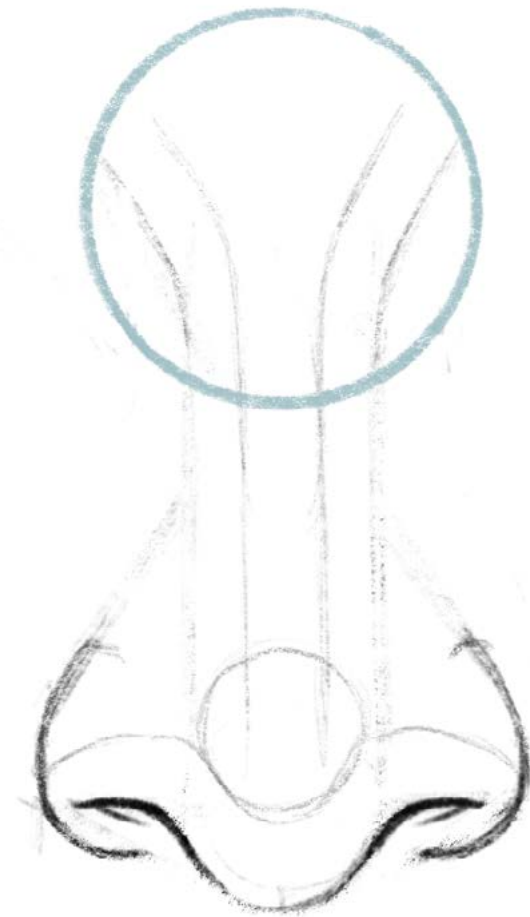
Now, smooth out the curve on the top of the bridge of the nose.



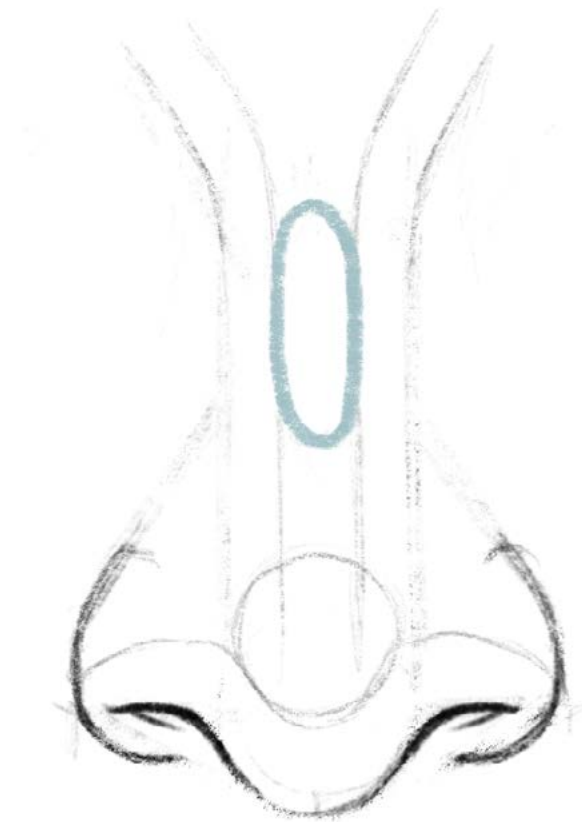
To create the lightest area of the bridge of the nose, divide the area between the two outer horizontal lines in 3 sections.



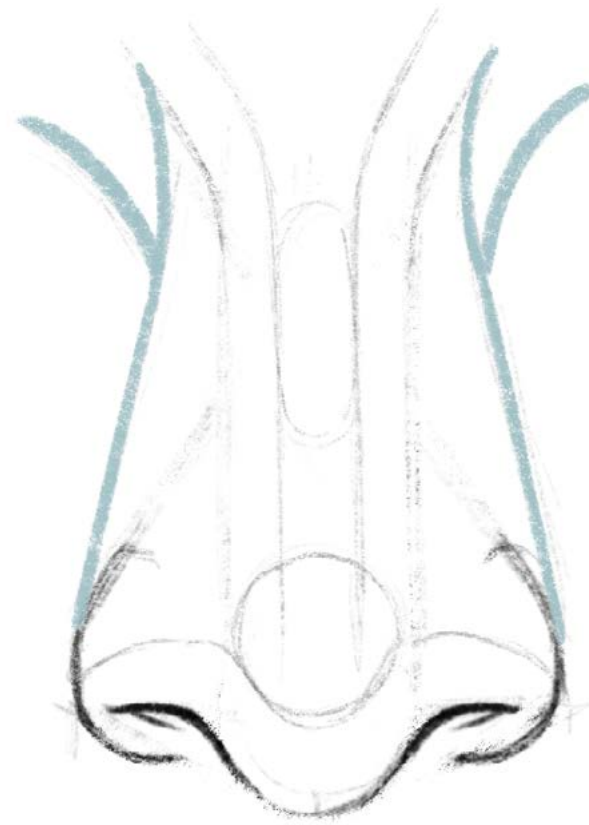
These two lines should also follow the curve on the top of the bridge of the nose.



In the middle of that area, slightly map out an oval shape, this will be a light point of the drawing.

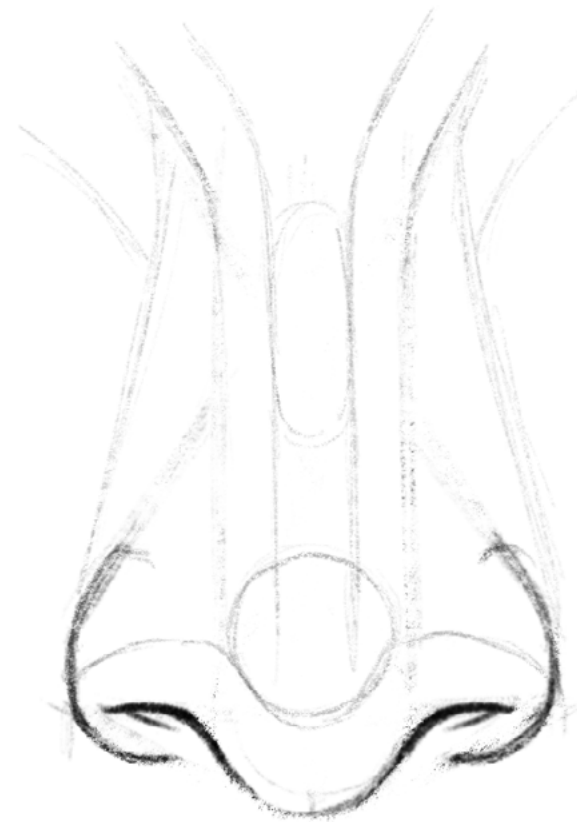


To connect the nose to the face, create a line that goes from the 'wings' of the nose to the end of the top curve on the bridge of the nose.



Last, let's map out one last curve that follows the top curve on the bridge.

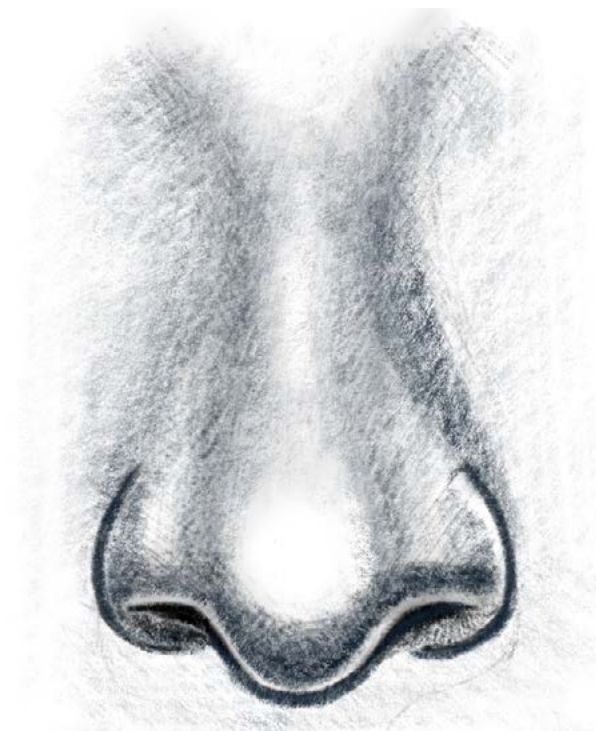
This area will be the inner brow bones of the eyes.



STEP 5: START WITH THE SHADING.

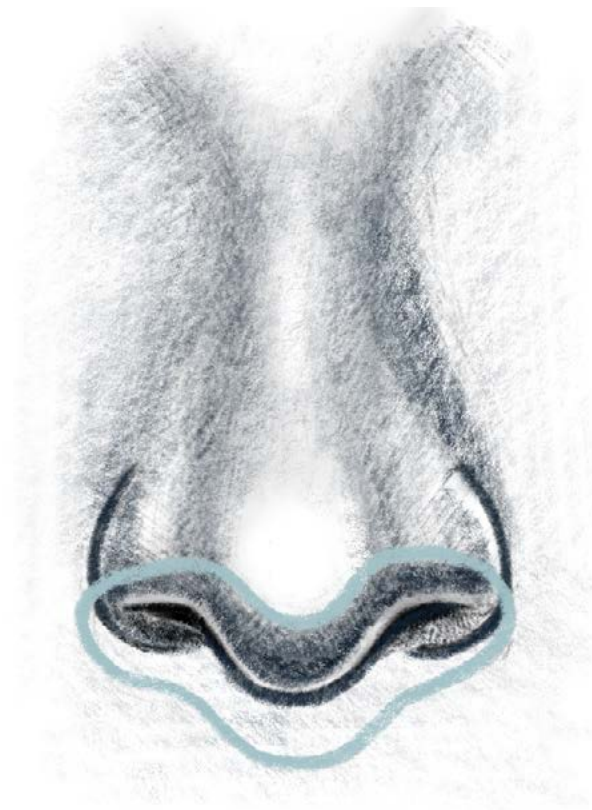
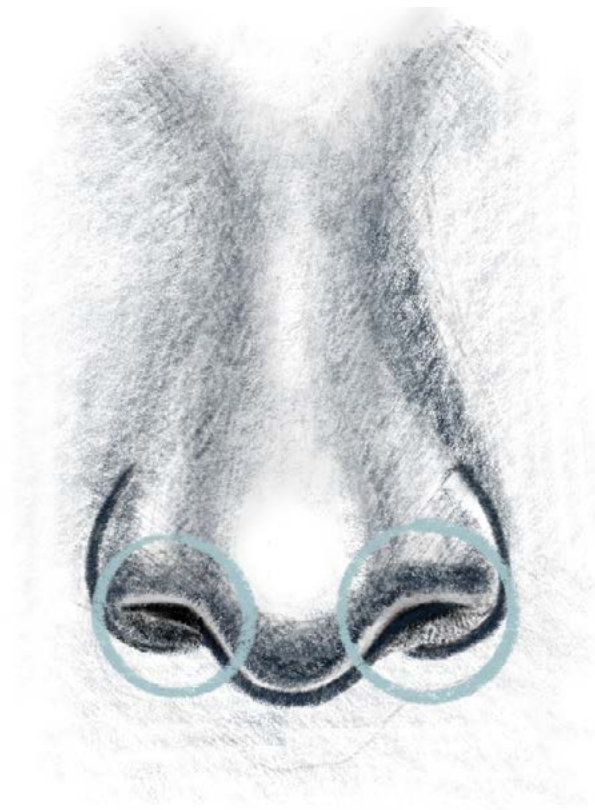
Create a new layer for the shading.

Still with our handy and Trusty Pencil Brush, let's start slowly adding some shadows.



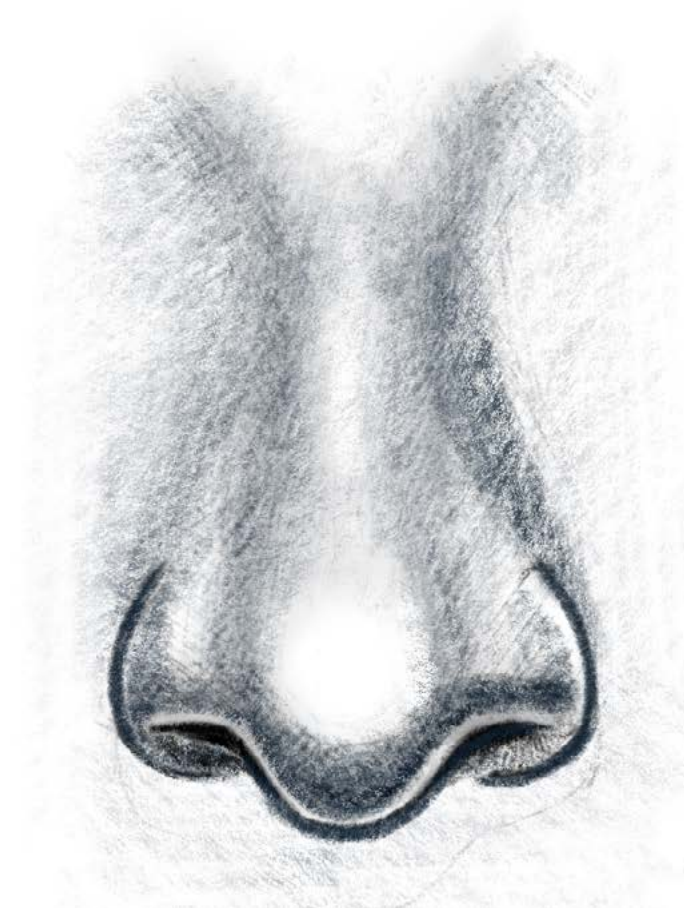
The nostrils will be the darkest point of the illustration, let's start there.

Now, we'll add shadows on the bottom area of the nose.



Remember to keep a thin line of light right at the bottom here.

This bounce light will really add depth to the illustration.



From this bottom part, start shading up, dividing the nose in three distinct parts.

Keep shading up to the bridge of the nose.

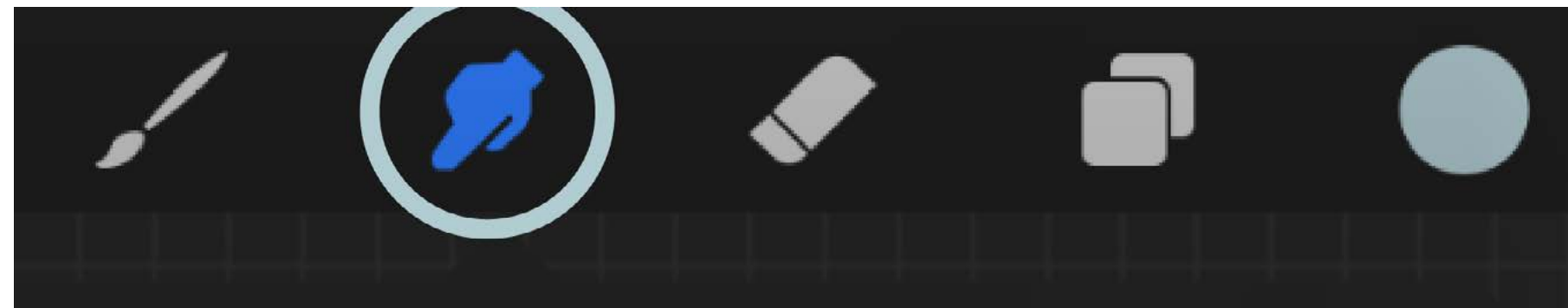
Keep the tip of the nose and the oval shape lighter than the rest.

Use light cross-hatching to start shading all these areas.

TIP: SMUDGE IT OUT!

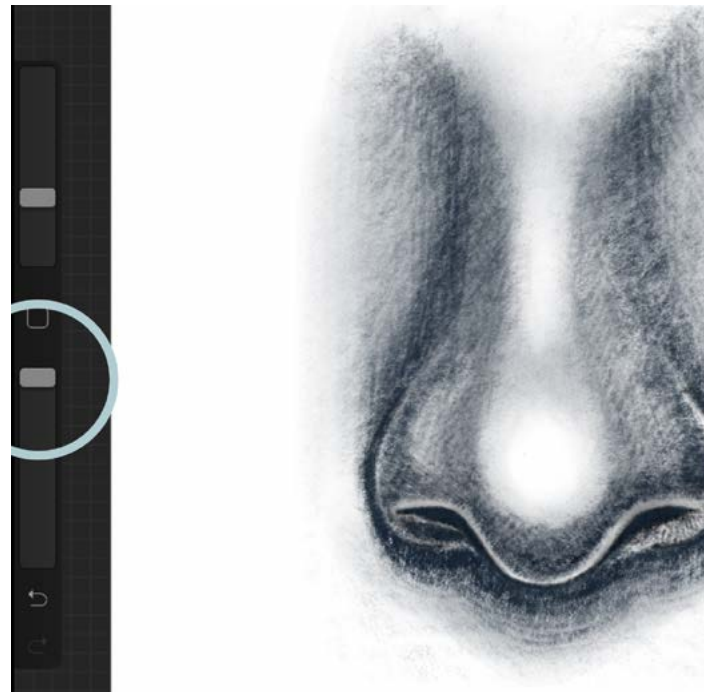
Select the smudge tool and press it once more to open the brush section.

Select the Soft Graphite Pastel Brush with a low opacity.



To change the opacity, adjust the second slider on the side of your screen, the lower it is, the smaller the level of opacity.

To change the size of your brush, just adjust the first one, the lower it is, the smaller the brush.





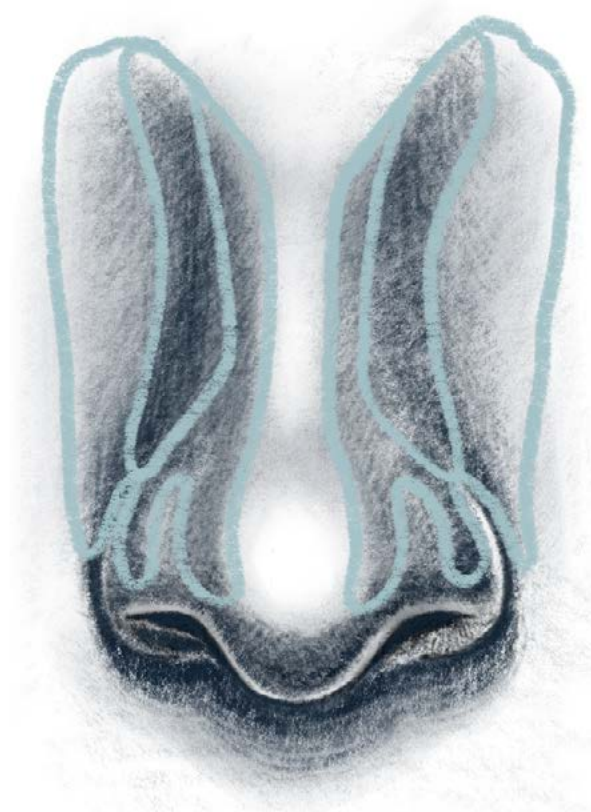
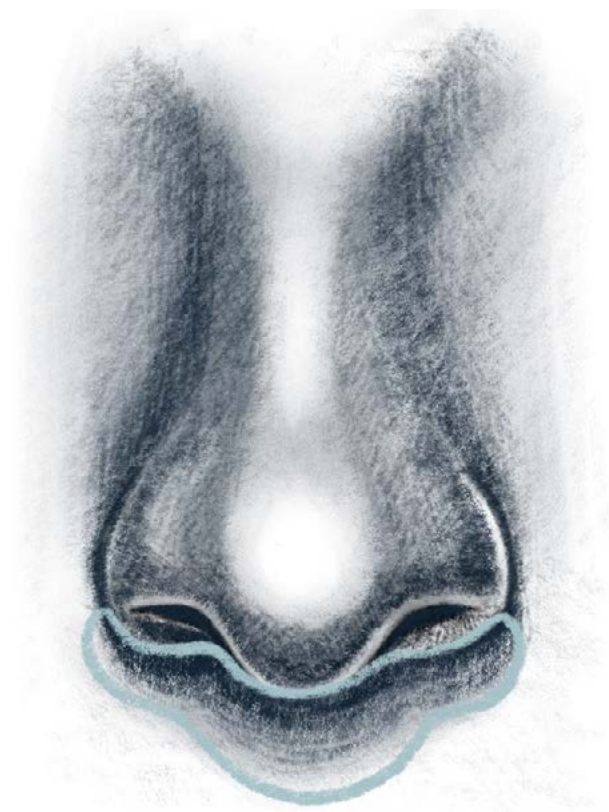
Now that that is cleared out, use the smudge brush with a low opacity to blend in a bit of the cross-hatching and smooth out your illustration.

STEP 6: MORE SHADOWS.

Now that everything is looking smoother, let's add more shadows.

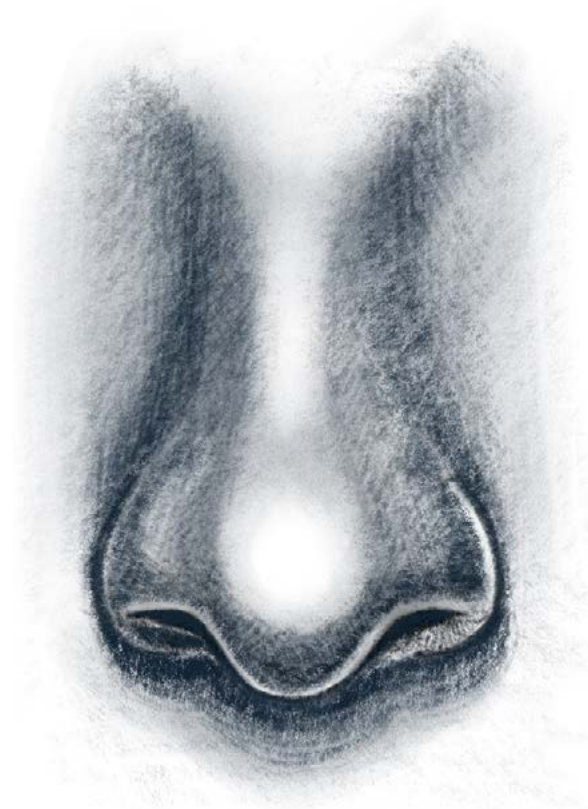
Let's start this step with adding shadows under the nose.

Also, add a bit more shadows to the sides of the nose.



Remember to keep the thin line of bounce light between the nose and the shadow underneath.

Keep on building up the shadows until you're satisfied with how it's looking.



STEP 7: CAN YOU SMELL THAT SMELL?

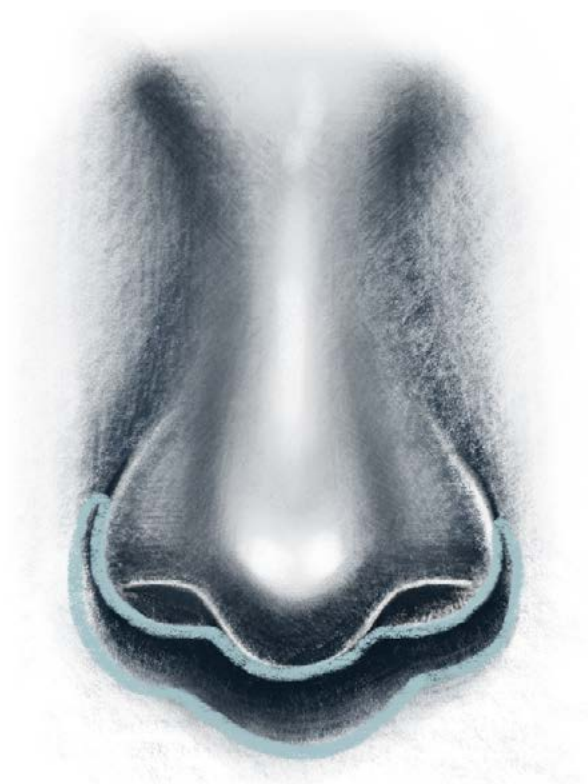
Bring out the smudge brush once more and make the transitions softer in the shading.

Add a bit more shadow where the nose and the inner brow-bone meet and smooth it out.



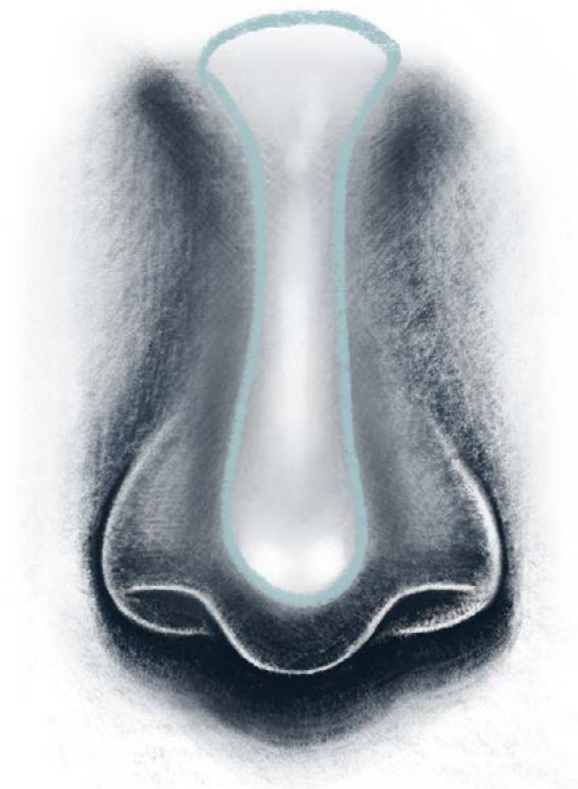
Also, add more shadow under the nose to make it more tri-dimensional.

Keep those bounce light lines clean when you do this.



Make a new layer and on it, use the trusty brush softly to add a slight shadow in the bridge of the nose.

Smooth it out with the smudge tool and the Graphite Pastel Brush on Low Opacity.



When you're done with this, select the eraser tool with the trusty pencil brush.

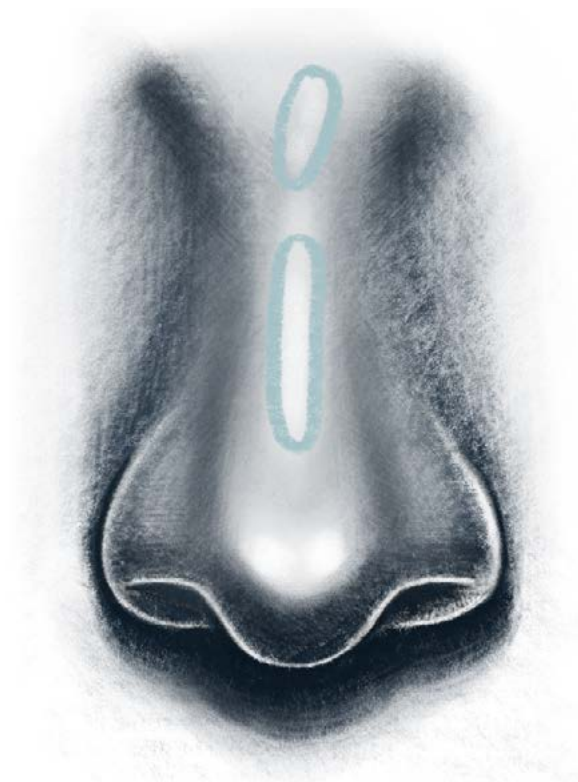
Use this eraser to create the lightest areas on the nose.

On the tip of the nose, create a heart look-alike shape.



Use the Smudge brush on a low opacity to smooth out the transition between light and shadow.

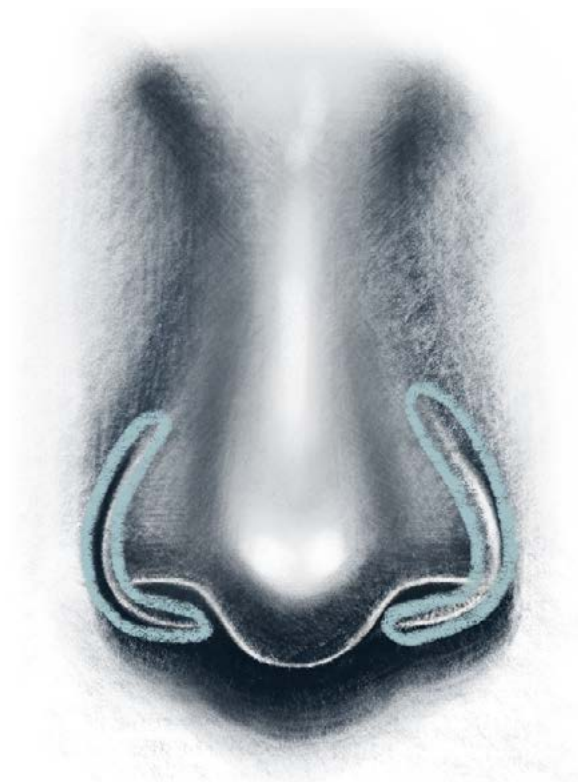
Use the same eraser tool to create a slight line in the middle of the bridge of the nose, where the oval shape use to be.



Use a small eraser to add final light details.

For example, on the 'wings' of the nose, continue the bounce light line almost throughout the whole line.

Do this with caution so that it's barely noticeable.



Take some time to clean out the other bouche light lines.

Continue shading, erasing and smudging until you're satisfied with your drawing and the nose can sniff out your success.

And Finito! There you have a model nose!

4. HOW TO DRAW A NOSE?



Every nose is different in shape, size, texture, so the same as before, I recommend taking the time to study other noses.

Take a magazine and try to construct the noses you see there.

Use the same steps you've learnt here but apply them to those noses.

Really take time to look and study them.

With time, you won't even have to go through all these steps and you'll be able to draw a perfect nose!

5. How to Draw a Mouth?

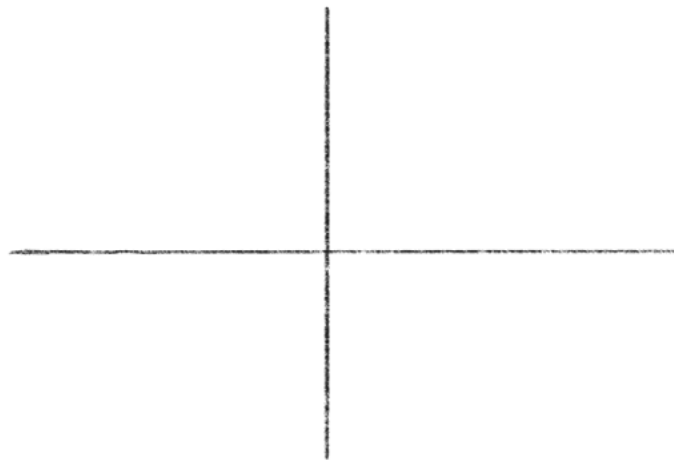


STEP UNO: BASIC GUIDELINES.

Let's begin with our Trusty Pencil Brush and create a long horizontal line.



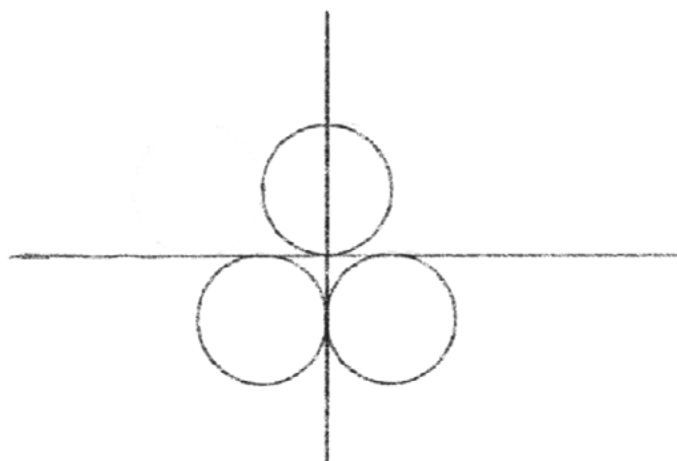
Once that is done, let's divide it in half with a vertical line.



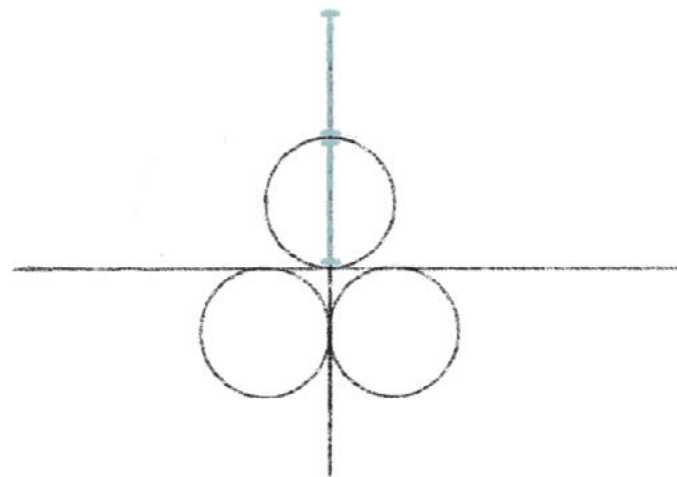
Draw 3 small circles with the same sizes, dreams and aspirations.

Two of them on the bottom half, divided by the vertical line.

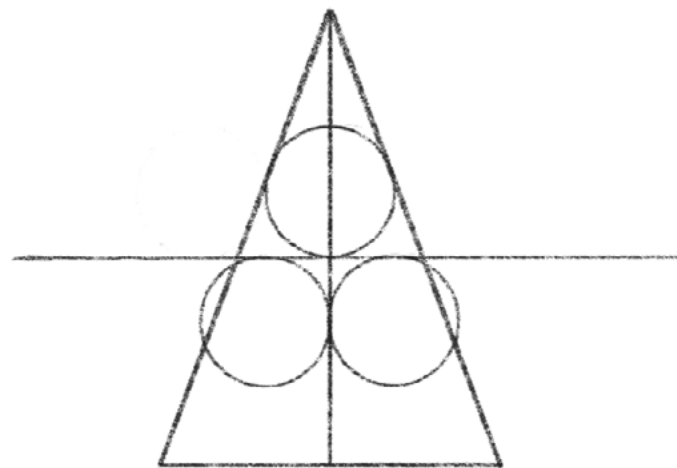
And one of them on the top half, using the vertical line as a reference for the middle of the small circle.



Use the size of the small circle on top as reference and make a point using twice of that measurement.



From that point, make a triangle where the sides touch the top circle of the three you drew before.



STEP 2: BOW TO THAT MOUTH!

Once those guidelines are done, let's create the bow that will divide both lips.

Make a new layer.

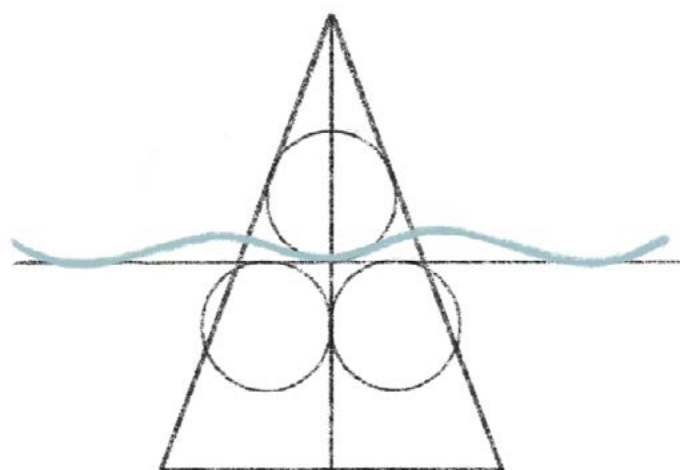
The shape that you have to keep in mind is a cupid's bow.

If you don't know what i'm talking about, it doesn't matter.

You can follow the shape in the image below and wonder where all the romance went.

On the horizontal line, let's make this bow shape.

Let's start with the beginning and end of the line.



On those points, make a small arch that goes up.

Follow the line with an arch pointing down and when you start getting closer to the small circle on the top of the line, start changing the direction of the arch.

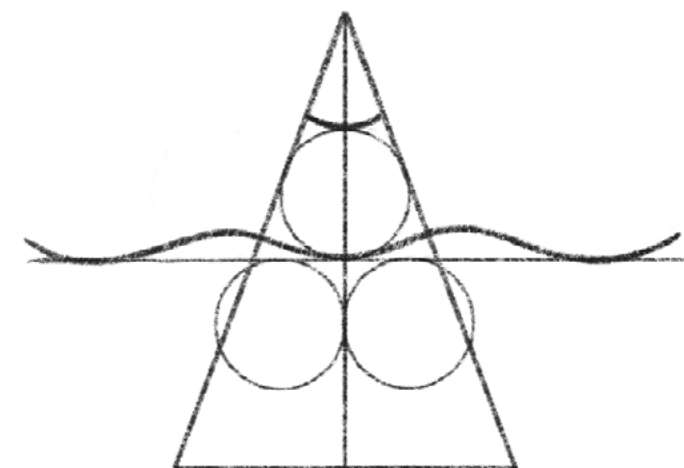
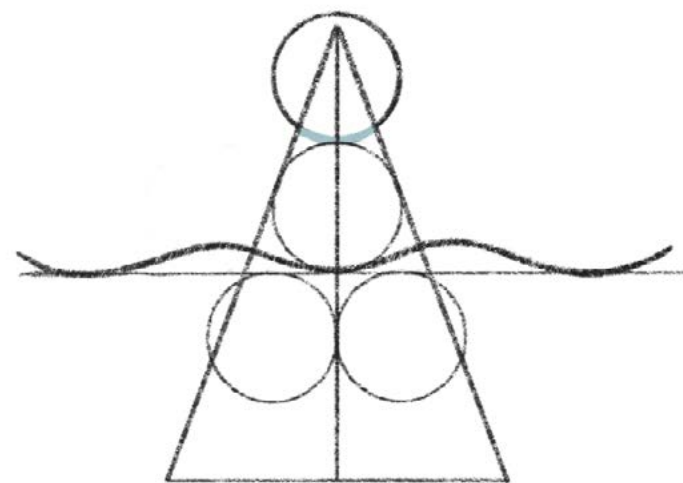
Once you reach the small circle, just follow the bottom curve of the circle.

After this is done, mark out the end of the top of the lip.

For this, draw a circle with the same size on top of the small circle you drew before.

Erase everything that's outside of the triangle

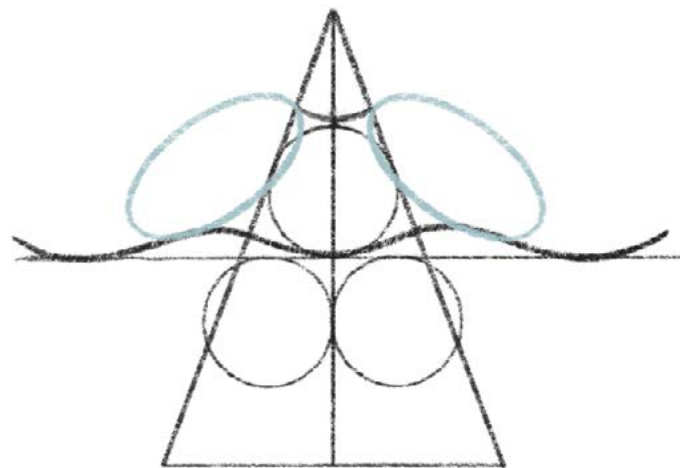
And there you have the top of the top lip.



STEP 3: FINISH THE TOP LIP.

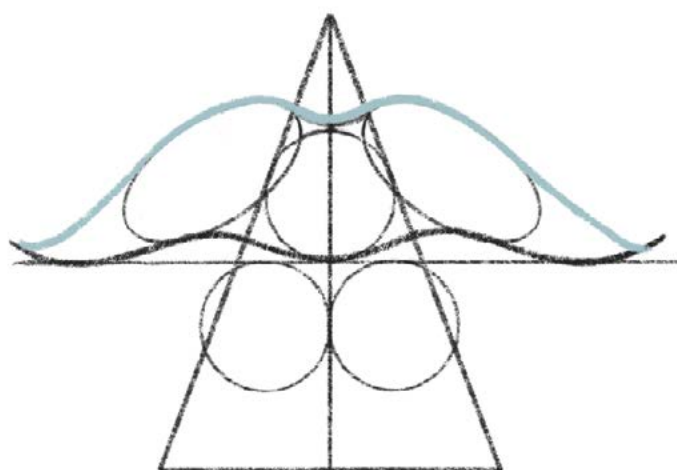
Draw small oval shapes on the top of the horizontal line.

This will make easier for you to follow a smooth curve for the top lip.



Using those shapes as a guide, draw a line that goes from the top arch you drew before to the ends of the horizontal line.

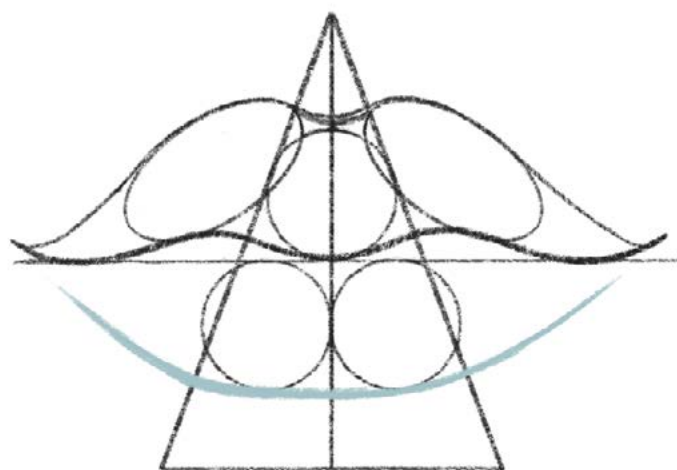
This line should touch the two oval shapes you made before.



STEP 4: MAKE THAT SEXY BOTTOM LIP.

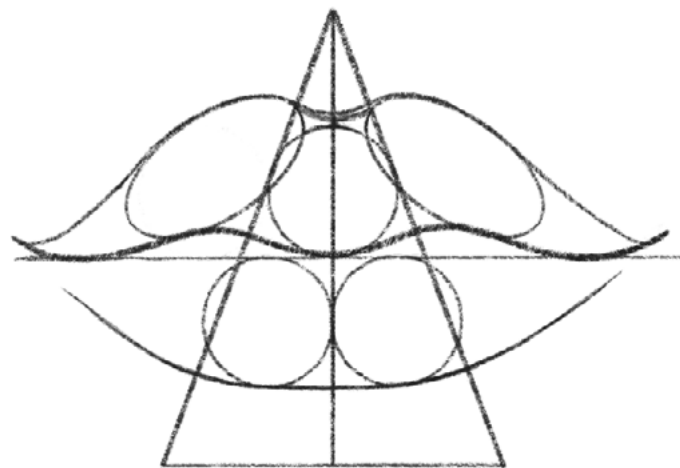
Ok, following the shapes of the two small circles under the horizontal line, make a line that touches both and goes for the ends of the top lip.

This line shouldn't touch where the top lip ends.



I've noticed that if you leave this gap, the lips end up looking more realistic in your illustration.

And there you go, a Hollywood shaped bottom lip.

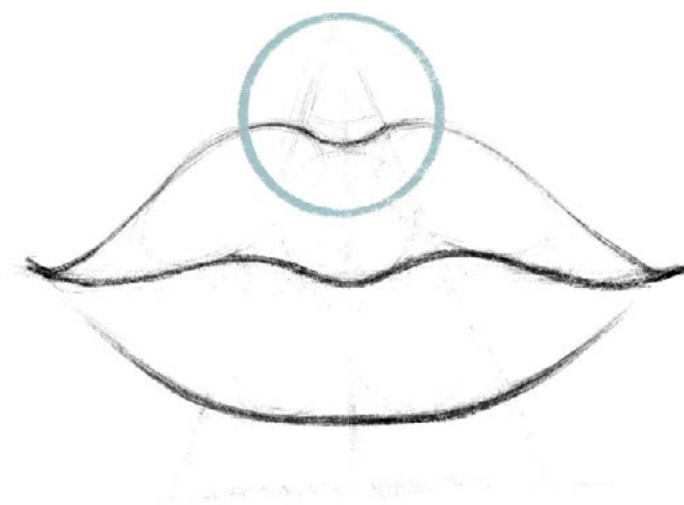


STEP 5: GET RID OF ALMOST ALL THOSE GUIDELINES, THEY DON'T DESERVE YOU.

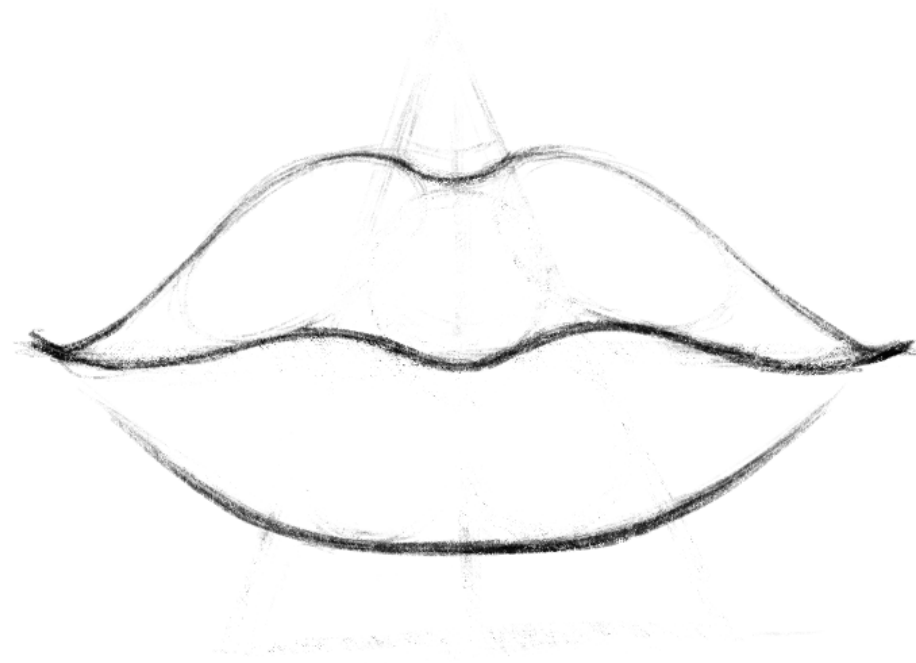
Erase almost all the construction lines.

Just leave the top part of the triangle.

Erase the very top of the triangle.



And there you have guidelines for the bow of the mouth.

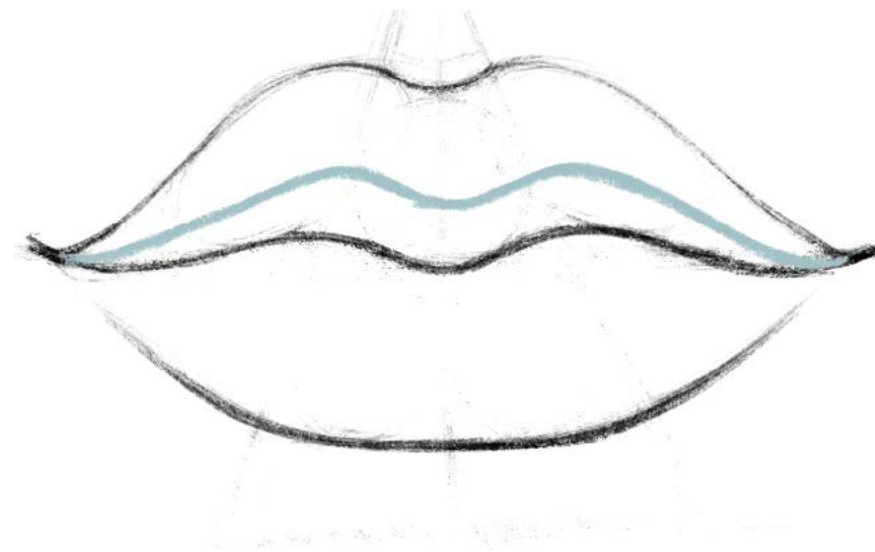


STEP 6: MAP THE SHADOWS AND LIGHTS OUT.

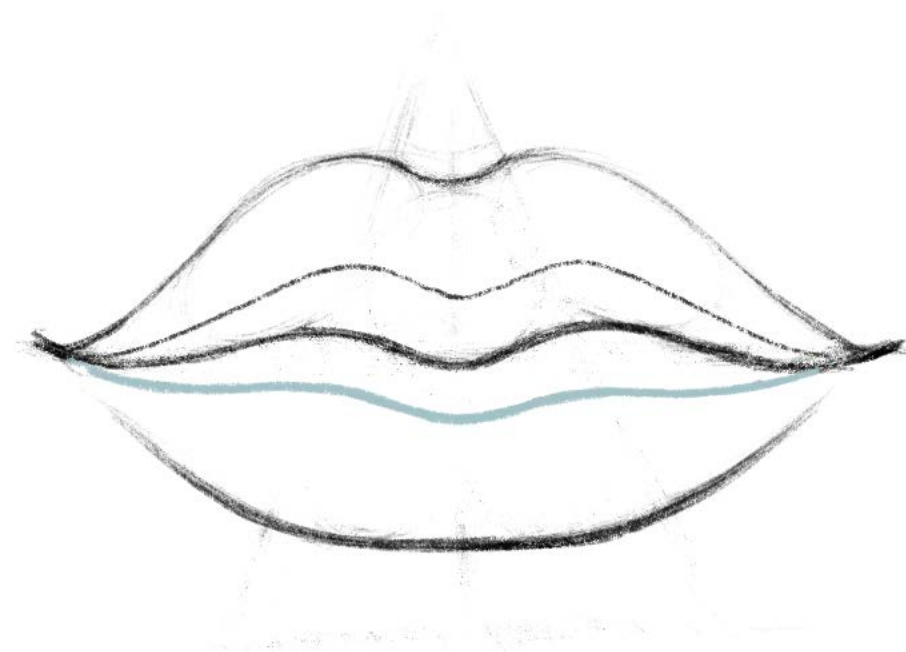
Let's start with the shadows.

Make a new layer.

Draw a line on top of the line that divides both lips, following that shape.

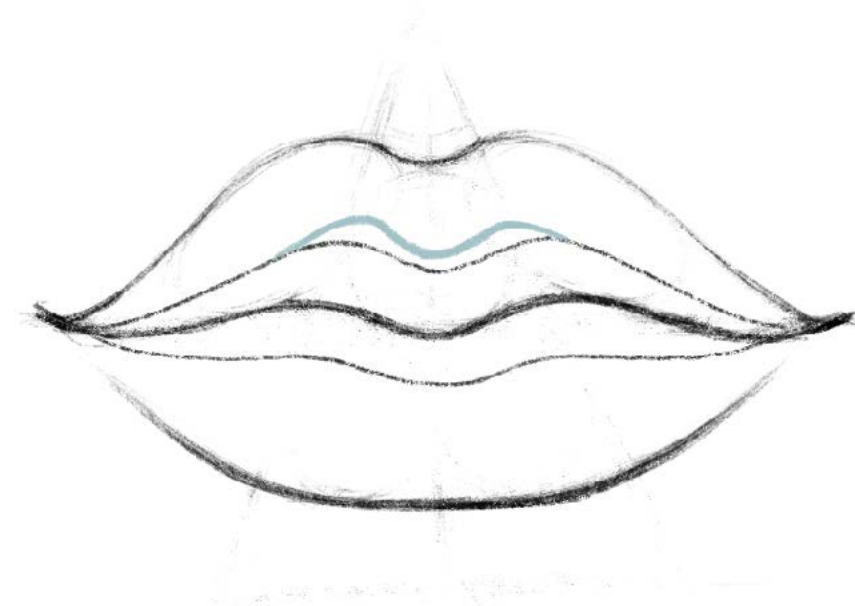


Do the same for the bottom lip, following the line which divides both lips.

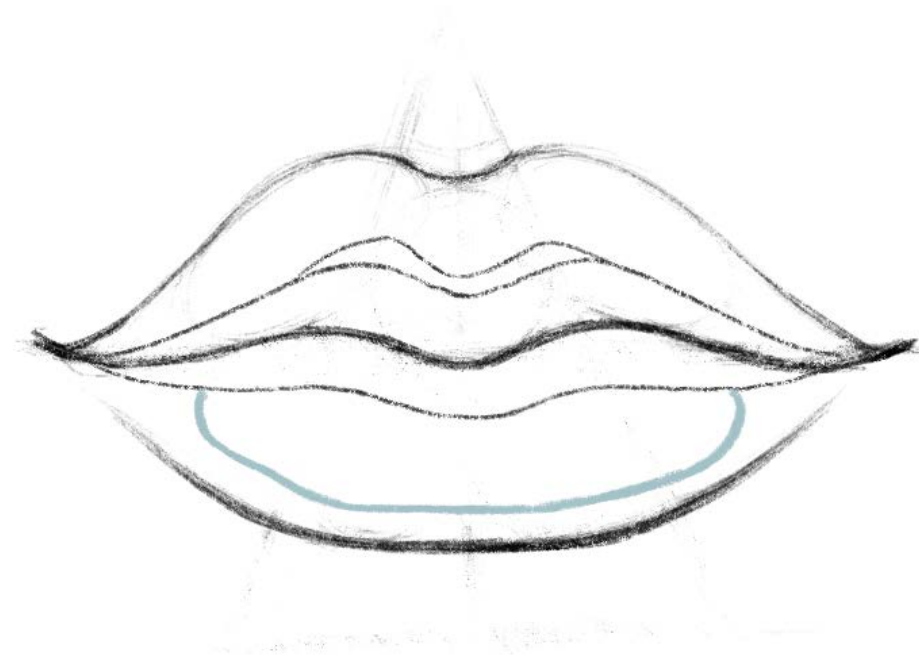


Now, make a small section where the shadows will be lighter on the top lip.

Follow the shape you did before and create that area in the center of the top lip.



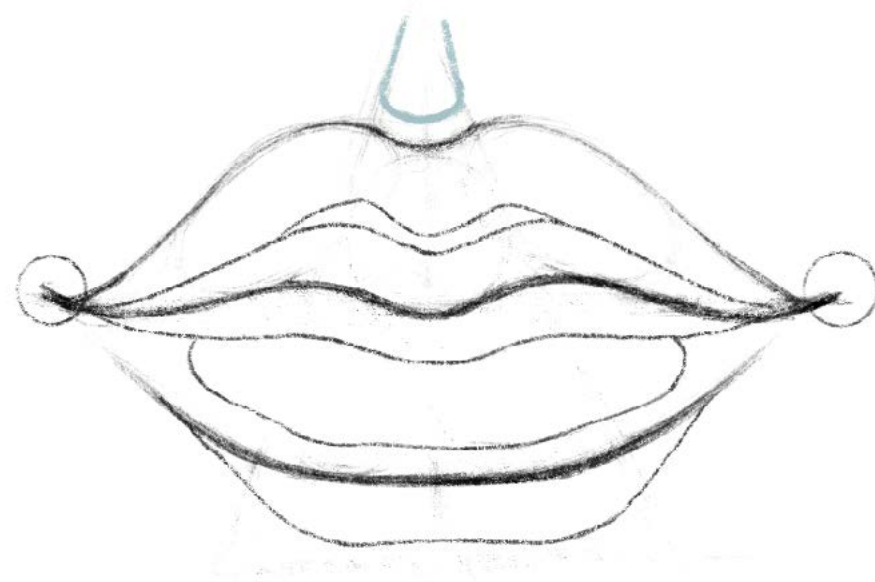
On the lower section of the bottom lip, make a section for shadows.



After that, draw a line that marks the shadows under the bottom lip and two small circles at the corners of the top lip.



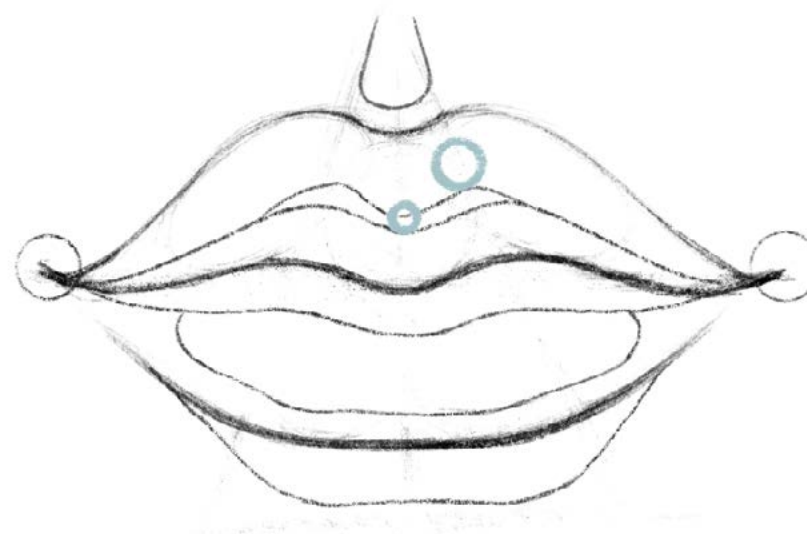
Over the top lip, where the tip of the triangle used to be, create a line close to the top of the top lip following its shape.



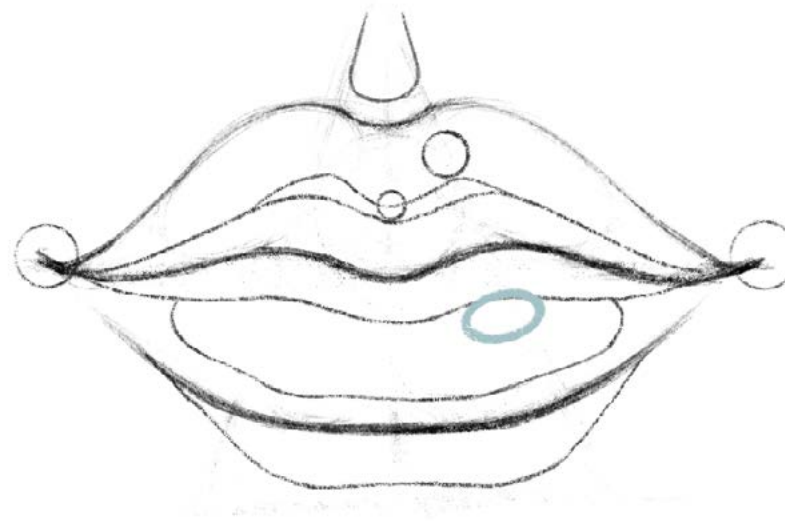
It's the light's turn now.

Assuming that the line comes from the top right side of the lips, make two small circles on the top lip.

One very small one right in the middle and one a bit bigger more to the right of the top lip.

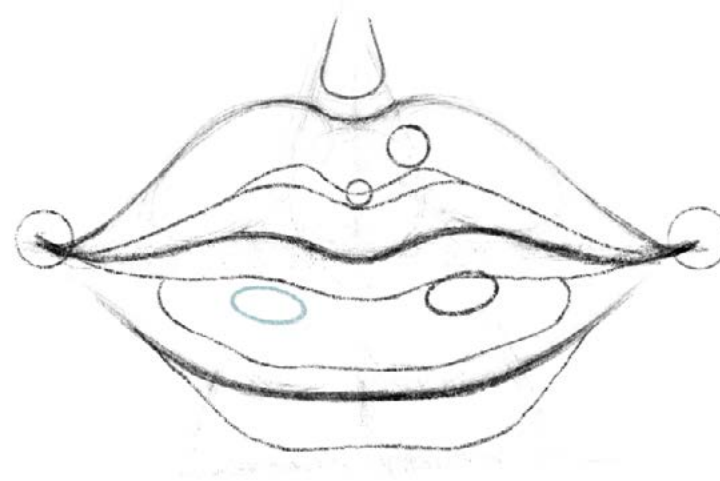


Draw a small oval shape to the right side of the bottom lip.



Even though the light is coming from the top right side, there's some light that gets to the other side of the lips.

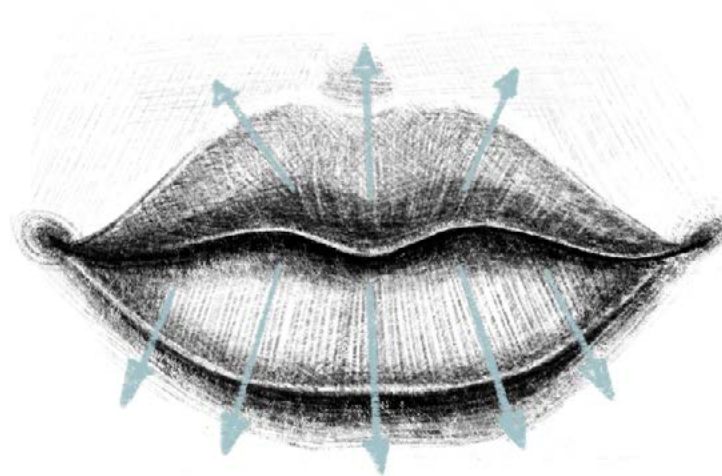
Draw a very light oval shape in the left side of the bottom lip to help you keep that in mind.



STEP 7: A SLIGHT SHADOW APPEARS.

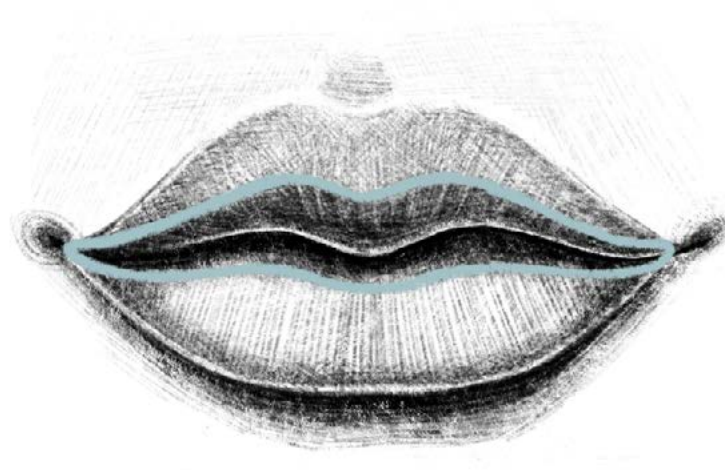
Make a new layer and let's begin with the shading.

From the center out, start making thin lines to create a base for the shading.



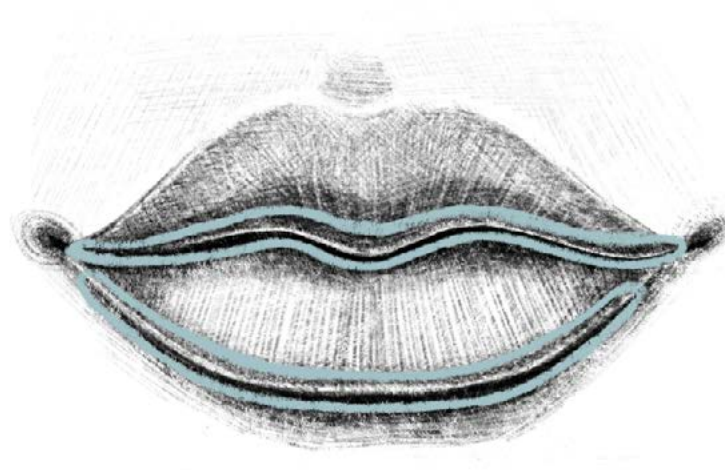
In the middle of the the lips, create a darker shadow to create more depth.

Keep in mind the areas that we mapped out on the previous step and start layering slowly the shadows.



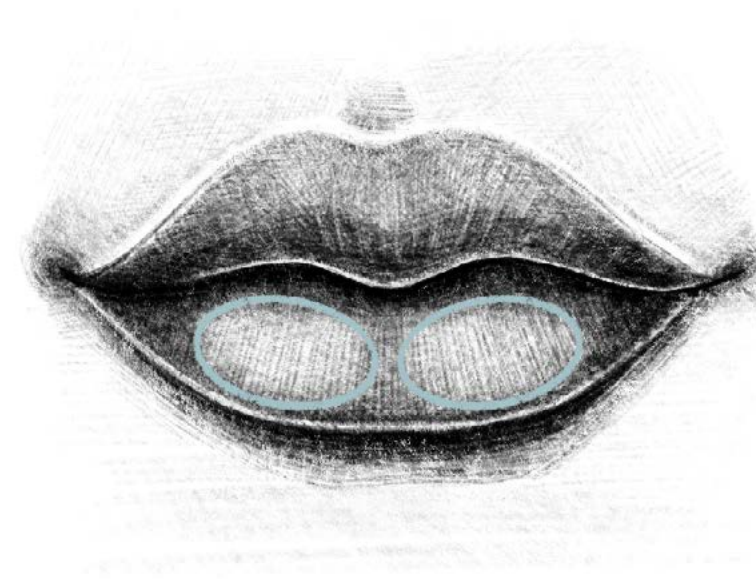
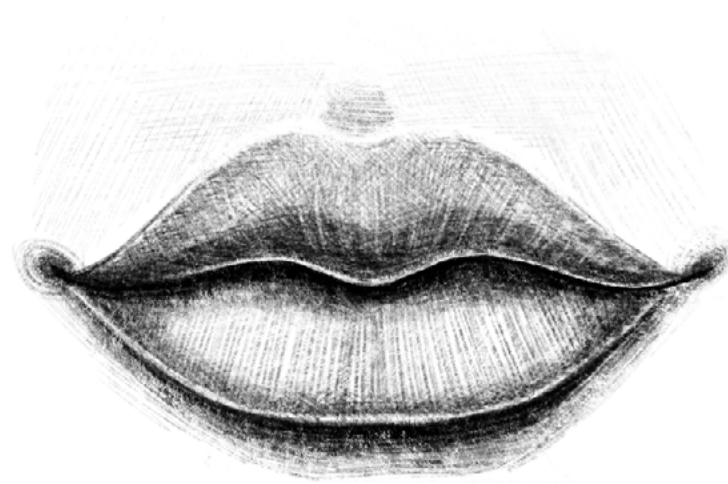
Once again, it's a great idea to keep a small Bounce Light Line in the bottom part of the top and bottom lip, since this will make the illustration pop even more.

Continue adding delicate shadows until you're satisfied with how it looks.

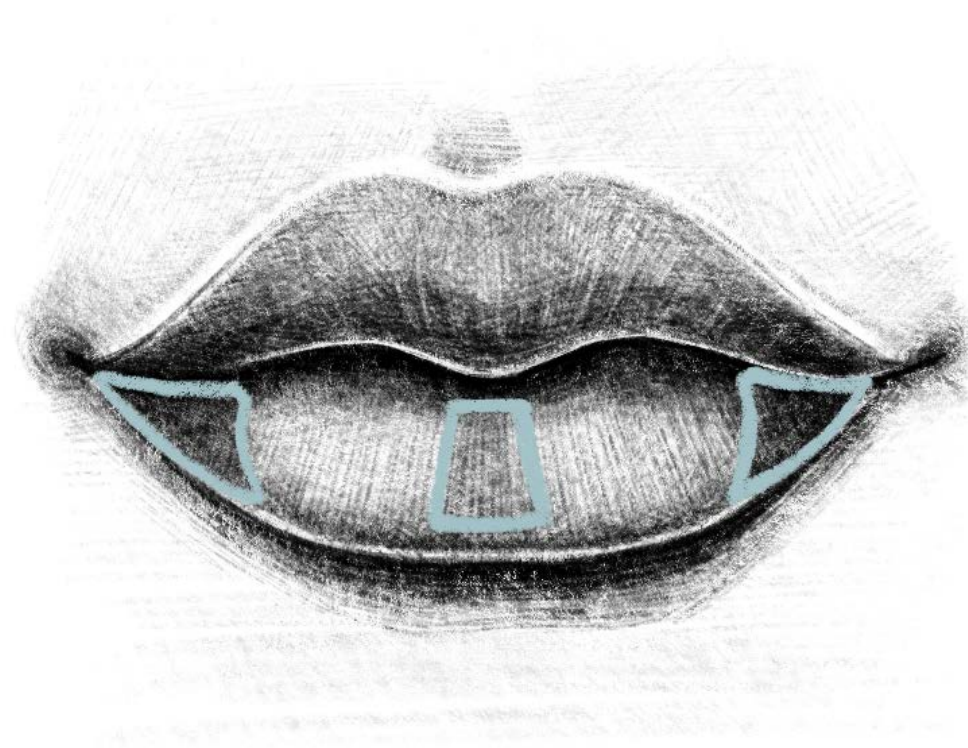


STEP 8: KEEP THOSE SHADES COMING.

Once you have the basic shading in place, start separating the different areas of the lips.

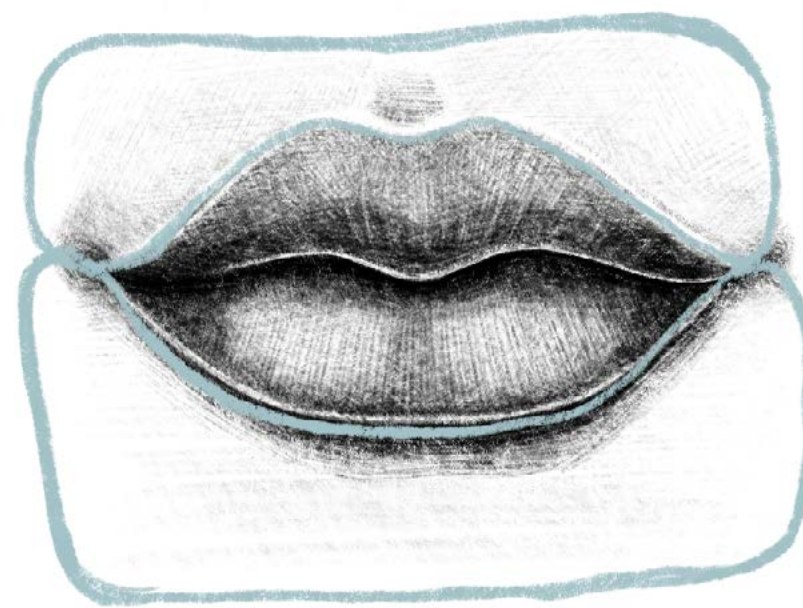


Add a bit more shadow in the middle on the bottom lip to make it look even more plumped and sexy.

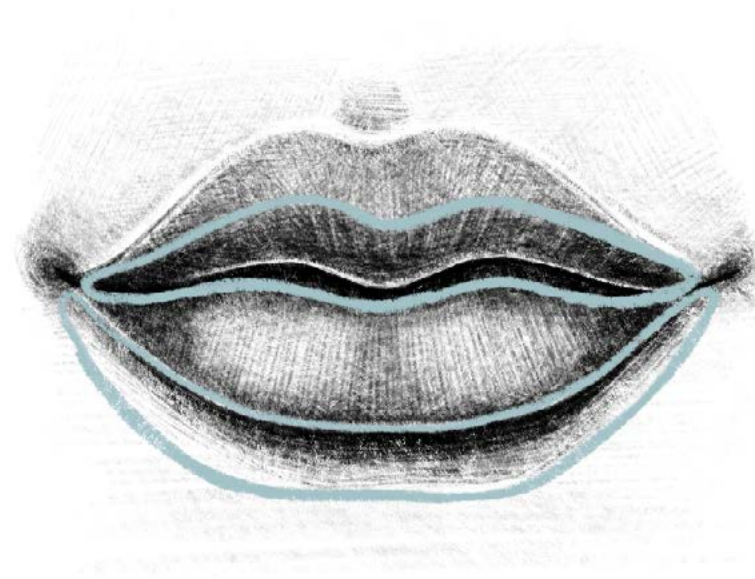


Also, add more shadows to the sides of each lip to make the whole illustration seem more 3D.

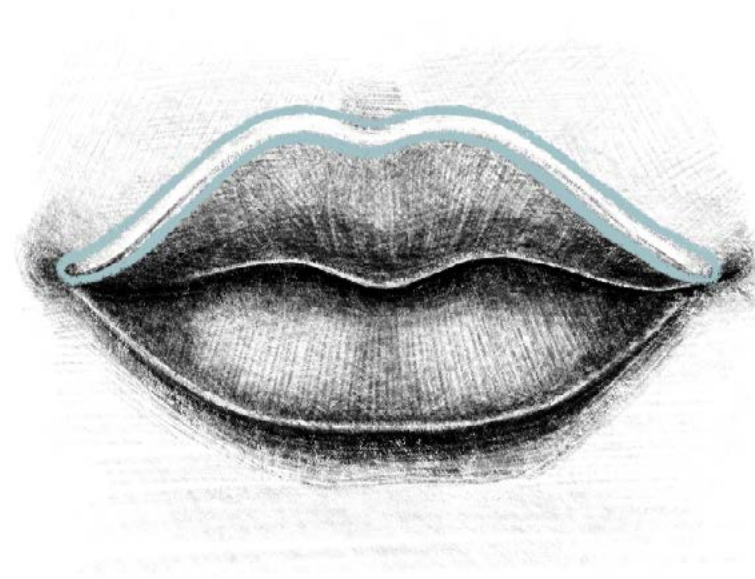
Slowly and carefully, start adding shades to the surrounding areas of the lips.



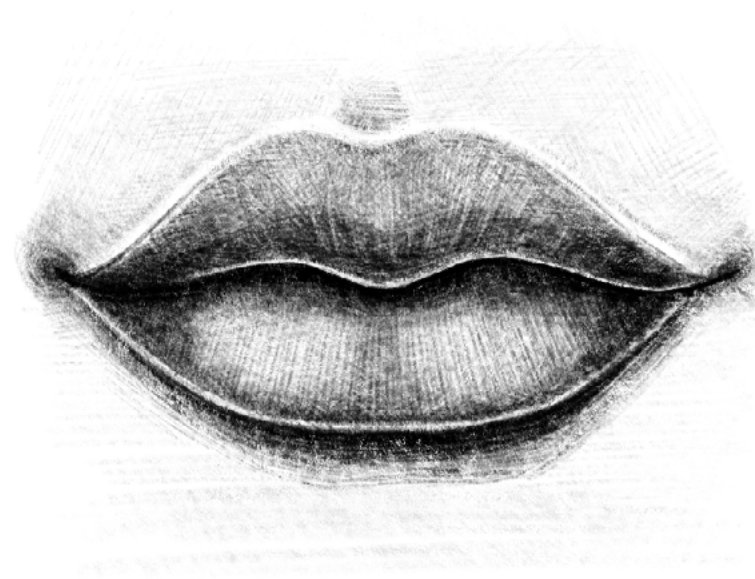
Keep the bow on top of the lips and the part under the bottom lip darker than the rest.



When you add shading to the skin around the lips, keep a thin line untouched just where the top lip begins.



This is the border of the top lip and if you leave it white it will make the illustration pop way more since it helps you show the volume that it has.



STEP 9: MORE DETAILS, MORE KISSES.

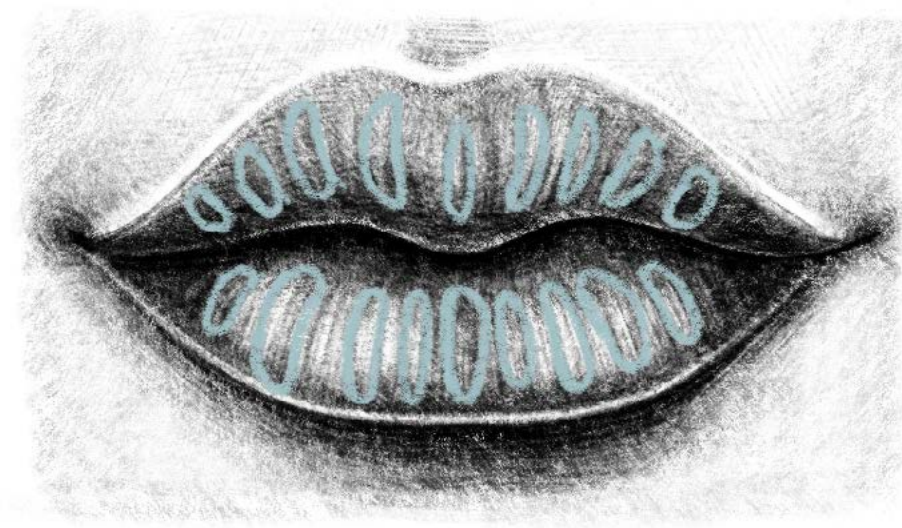
Let's begin this step by adding a bit more shading into the skin around the lips.

Remember to keep a thin line between the skin and the top of the top lip without any shading.

Now, let's start to add more lip texture into our lips.

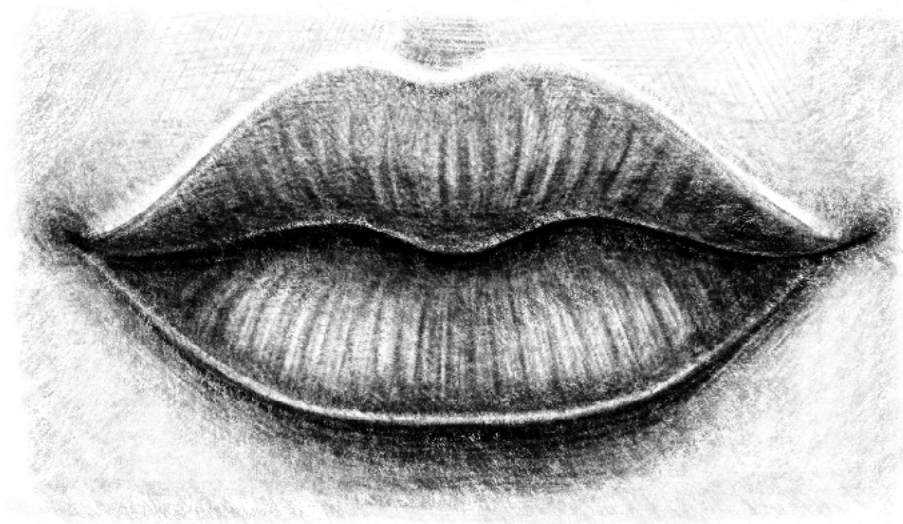
Using the tip I gave you before, use the trusty pencil both as a brush and as an eraser to create curved lines that go from the bottom to the top of each lip.

Alternate between brush and eraser to create these lines.



Do this part slowly and carefully because this could be easily overdone.

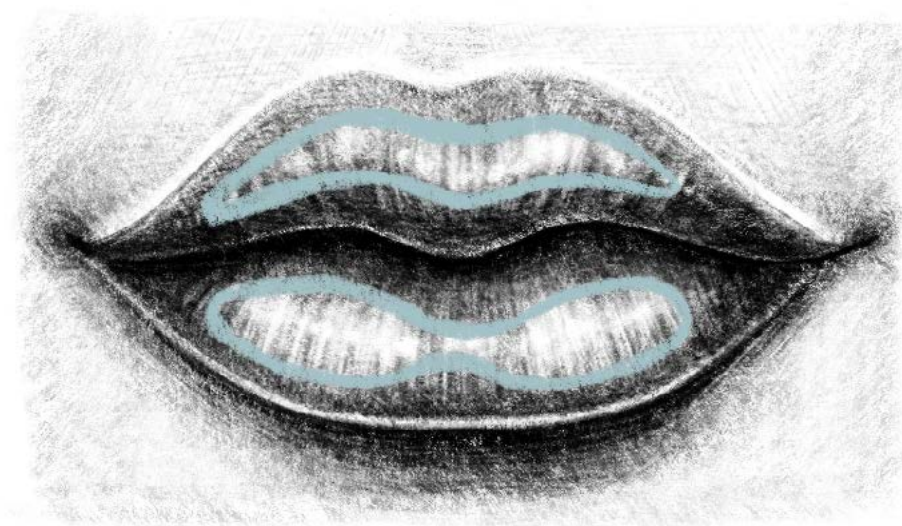
Keep on adding and erasing these lines until you're satisfied with the lip texture.



STEP 10: LIP-GLOSS, DUH!.

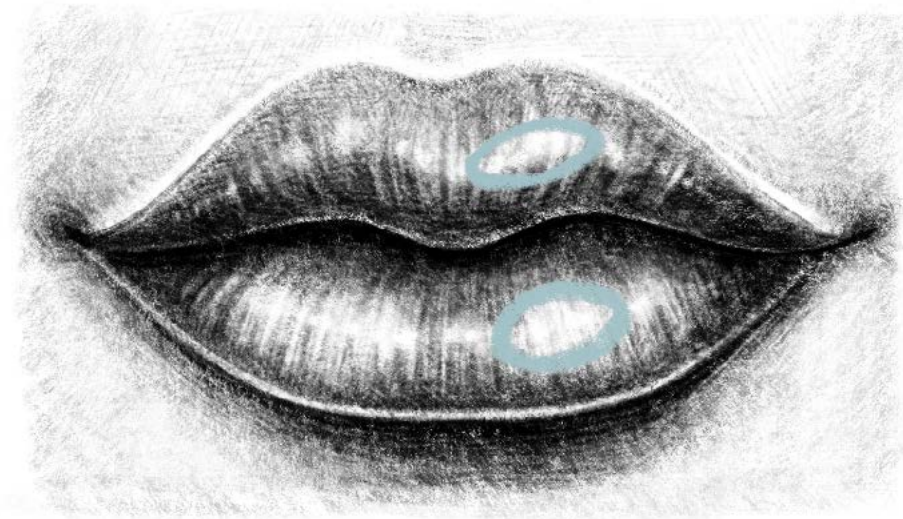
With the trusty pencil brush as an eraser, start slowly adding more light to the lips.

Slowly, erase the shading in the middle of each lip.



Remember that we established that the light for this illustration came from the top right corner.

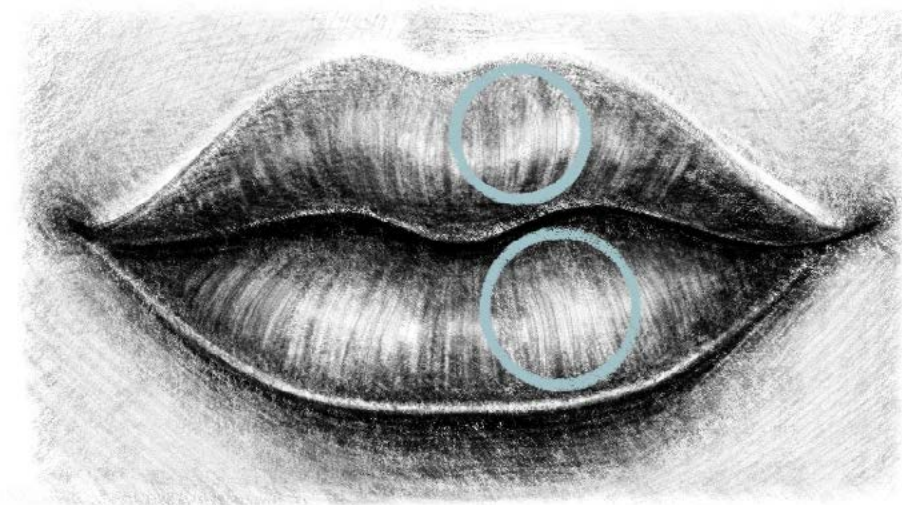
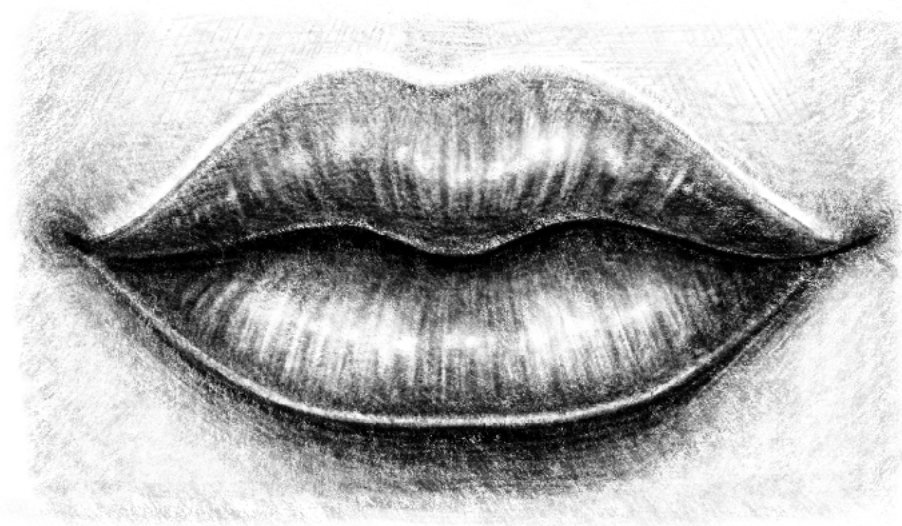
So erase a bit more of the shading towards this area of the illustration.



STEP 11: PUCKER UP FOR THE FINAL DETAILS.

For the final details, lets change our brush to the Textured Graphite Brush.

Make a new layer and on this layer, start adding some final texture to the lips.



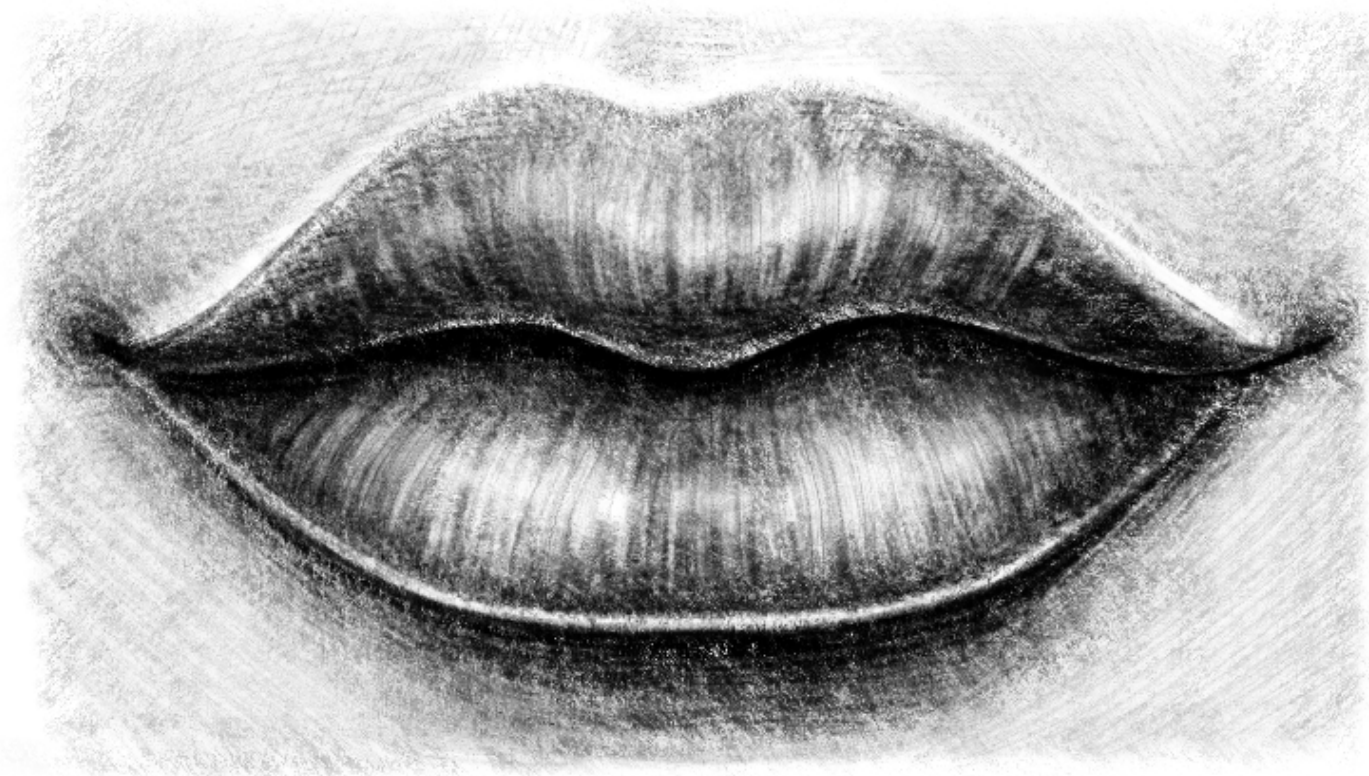
This will help you unify the dark and light areas giving your illustration a more natural look.

Add a bit of extra shading with this pencil to the skin around the lips.

Keep adding texture until you're happy with the result.



And the lips are ready to kiss.



Why be lonely when you can draw your own set of kissable lips?...

...

Or just get a cat.

But don't kiss it against its will.

Meow means meow!

6. Face Measurements Let's Face It.



We've gone through how to draw eyes, a nose and a mouth, but how do you get from there, to a whole face?

Drawing a face isn't really that hard.

It's all about understanding the facial features and learning a few proportional comparisons that will allow you to place the facial features in their proper location.

At the beginning it's easy to make mistakes but, the more you practice, the easier it will be for you to understand where all these features should be placed!

We understand proportions as the relationship there is in size and placement between different objects.

For this tutorial, I'll use the Andrew Loomis approach.

And a quick side-note, if you don't know who Andrew Loomis is... YOU CAN'T SIT WITH US!

Nah, I'm just messing. But I highly recommend googling him.

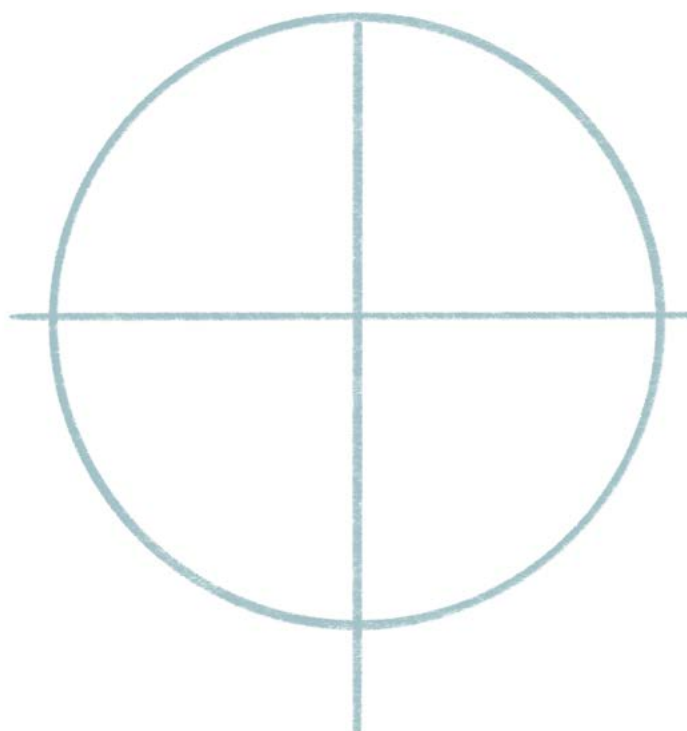
He's been a huge inspiration for me because he has so many amazing tips and tricks that will allow you to improve your portraiture, fast.

As for now, I'll explain how to draw a proportionate face, step by step.

Let's start.

STEP 1: DRAW A CIRCLE WITH A CROSS INSIDE.

We'll begin by drawing a circle with two lines creating a cross intersecting in the centre.



This circle will determine the top part of the head and the lines will help us locate some facial features.

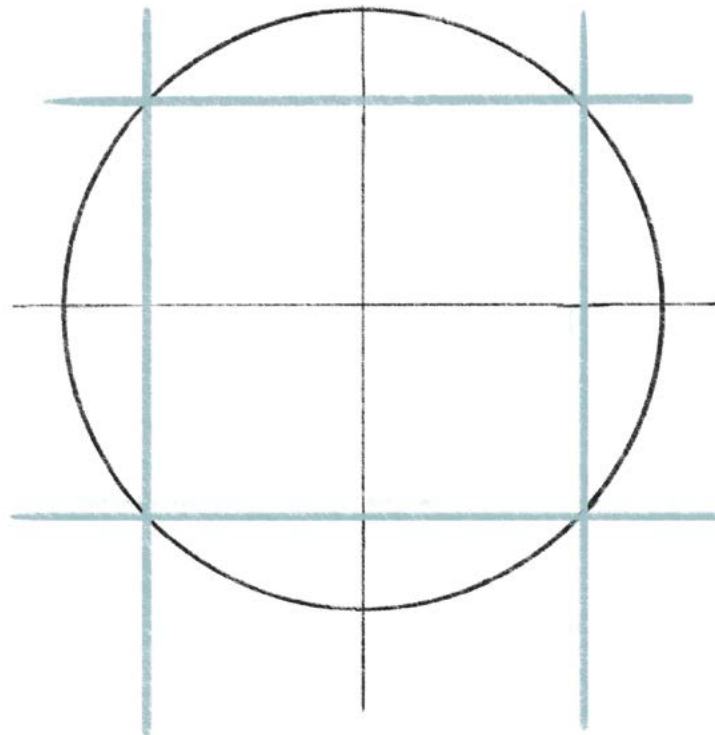
STEP 2: DRAW A SQUARE INSIDE THE CIRCLE.

Let's continue drawing a square where all its corners are touching the circle.

This square will be our mark for the edges of the face. The top line will become the Hair Line.

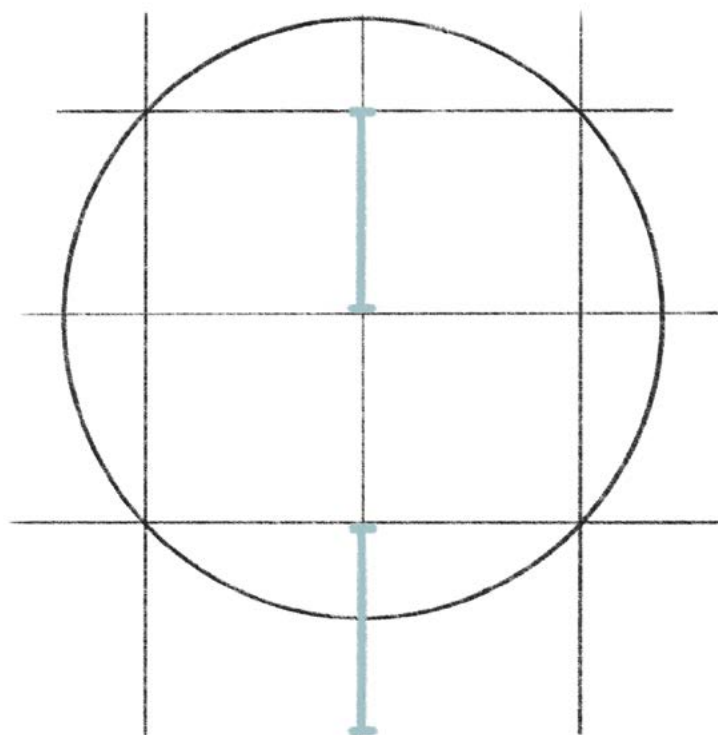
The line in the centre is the Brow Line.

And the line at the bottom is the Nose Line.



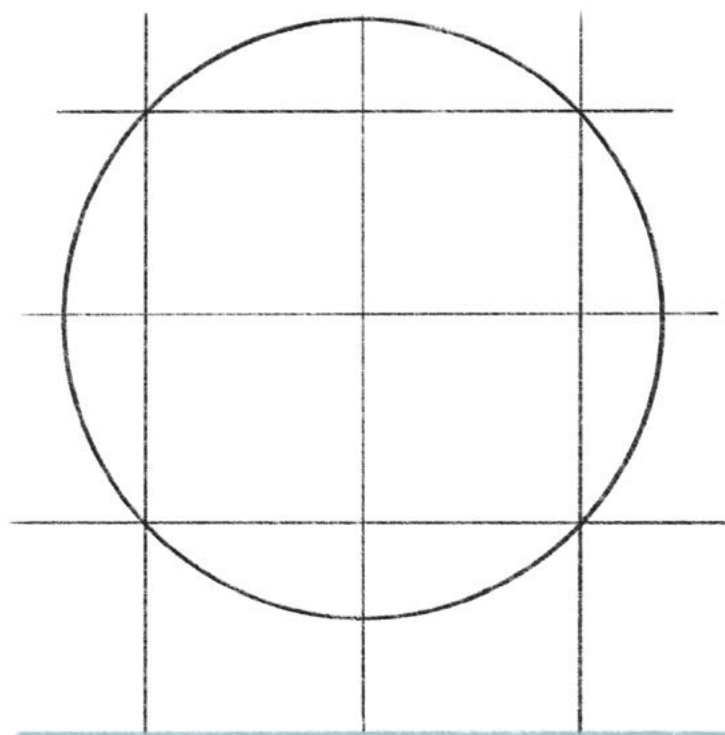
STEP 3: CHINS UP!

Measure the distance between the Center Line and the Top Line of the square.



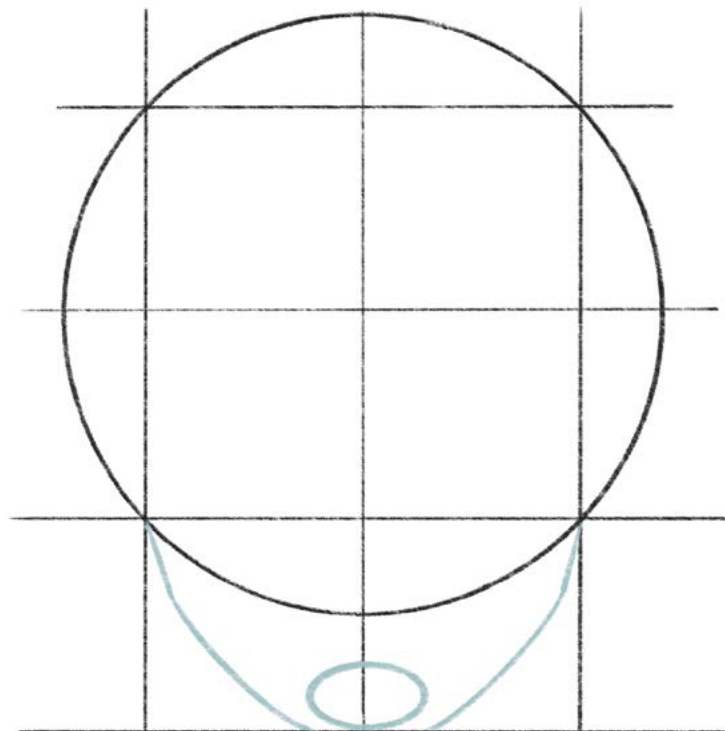
From the Bottom Line of the square use this measurement to draw where the chin should end.

Create the edges of the chin from each side of the square and connect them in the mark you made before.



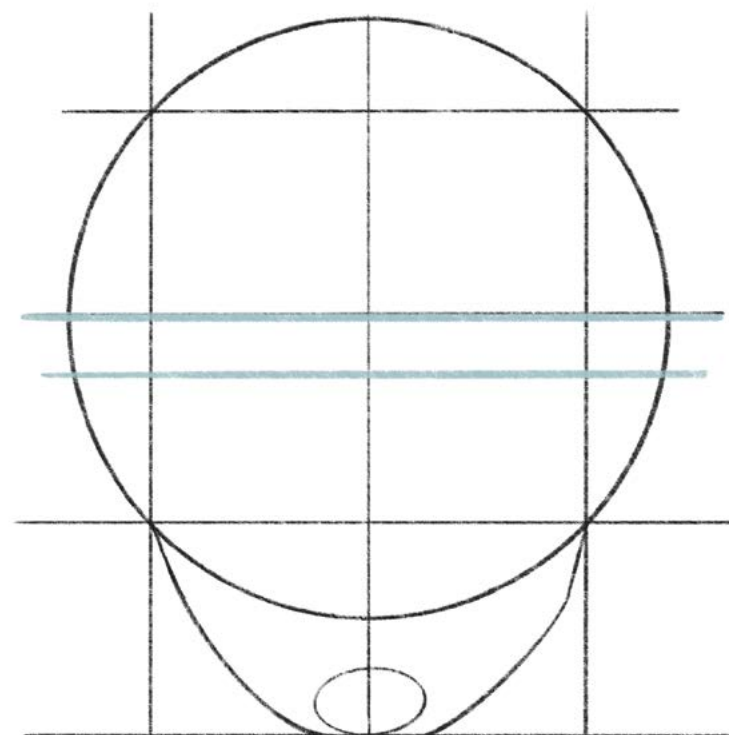
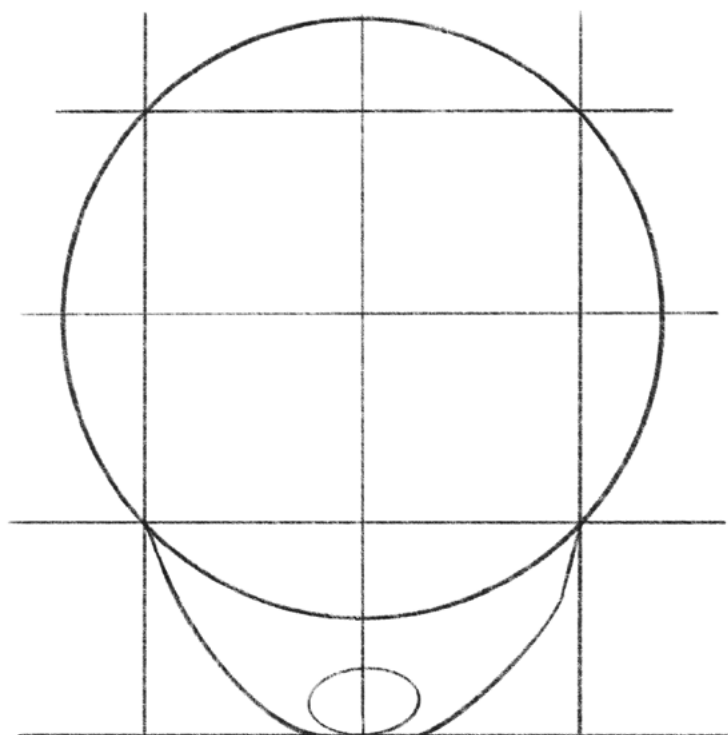
And that's the basic structure of your face!

Fairly easy, right?



STEP 4: WHERE ARE THE EYES?

Since we already established the Brow Line and, usually, eyes are found under the brows... let's draw the Eye Line a bit below the Brow Line and call it a day.



STEP 5: I SEE A LINE... WHERE ARE THE EYES?

Good question... Ok, now that the eye line is drawn, let's move on to creating the windows to the soul or whatever.

The width of the head, from ear to ear, generally has the same length as five eyes.

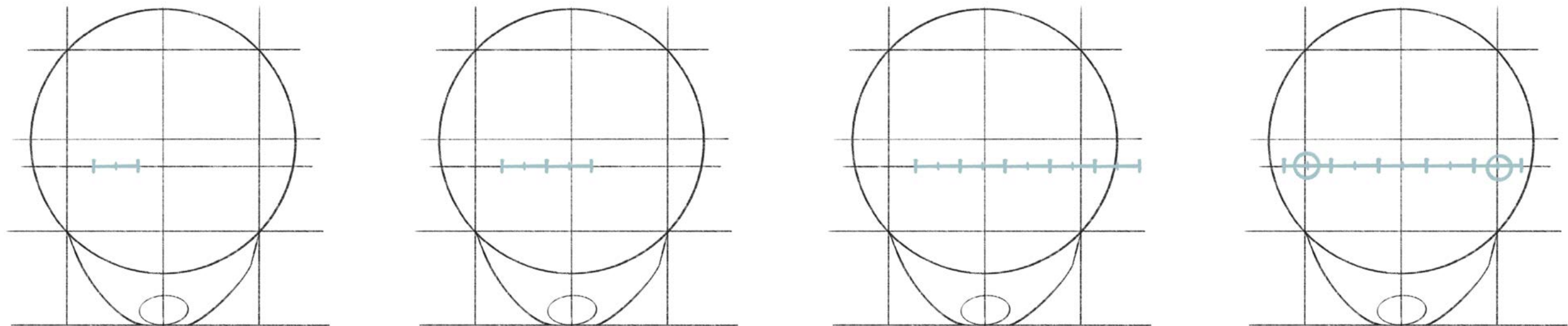
So, let's separate the Square in 5 equal pieces.

To do this easily, make a section and mark where the middle of it is.

Duplicate that layer and move it to the side.

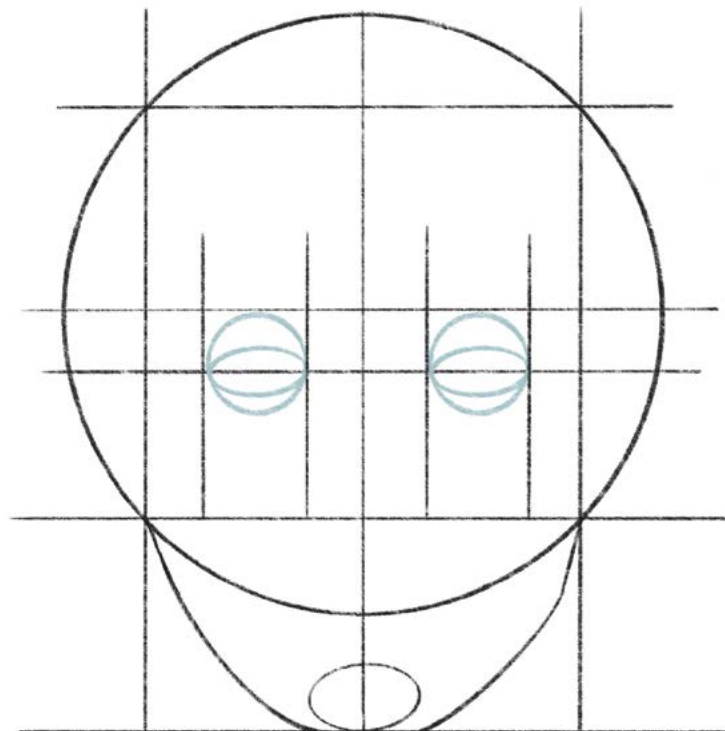
Do this until you have 5 sections.

Once you have this, move them so that the half of the first and last section touch the square inside the circle.

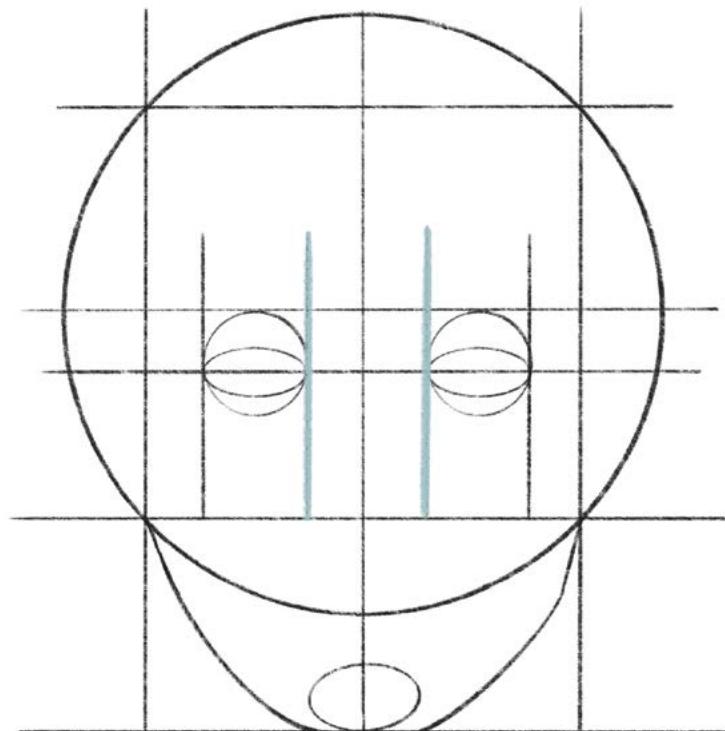


Modify the size until both halves are touching the square.

This will help us determine the approximate proportions for the eyes.

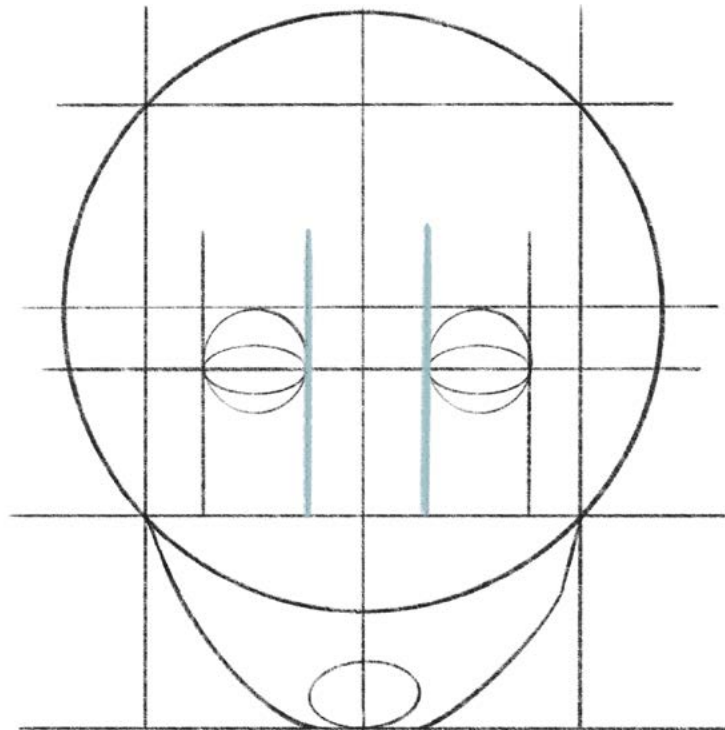


The eyes will be in the second and fourth section.



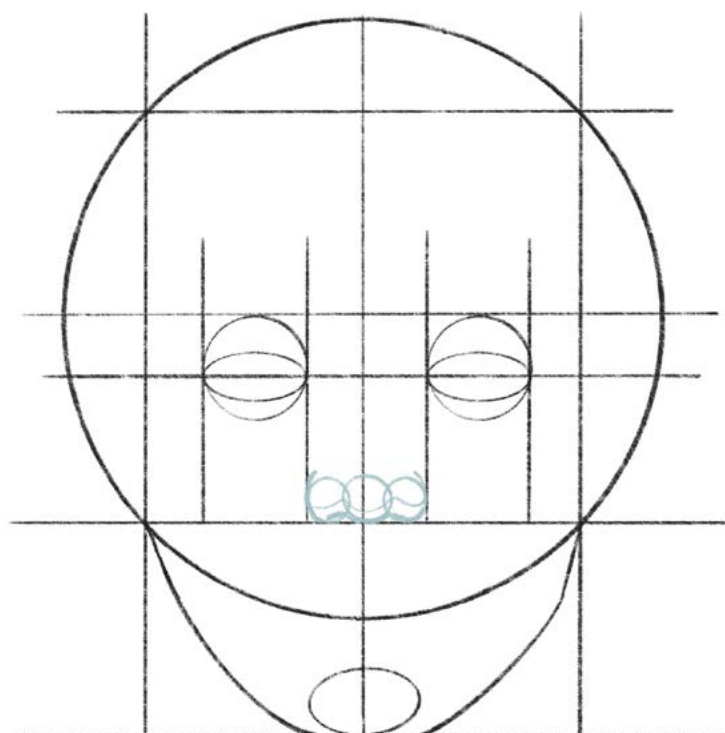
STEP 6: LIVE YOUR PLASTIC SURGEON FANTASY AND ADD A NOSE!

We determined the Nose Line on Step 2 as the bottom line of the square you drew inside the circle.



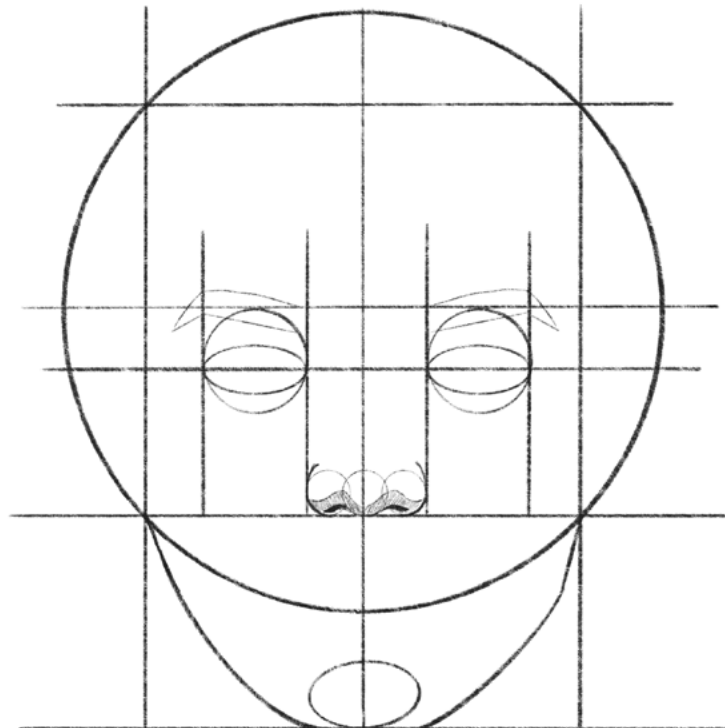
Now, the width of the nose changes from person to person.

However, it generally is as wide as the inside corners of the eyes.



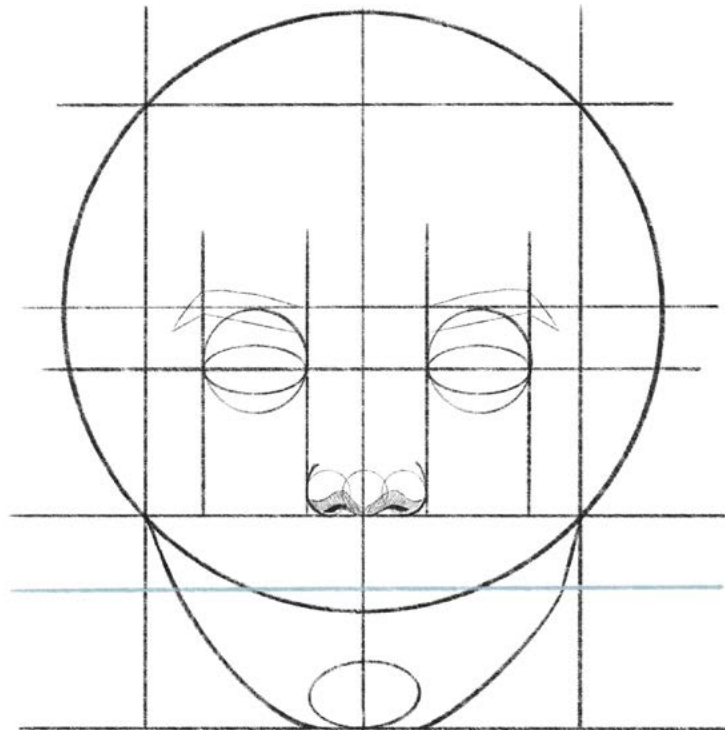
Let's draw two light lines going straight down from the inside of the corner of the eyes.

There's where the nose will go.



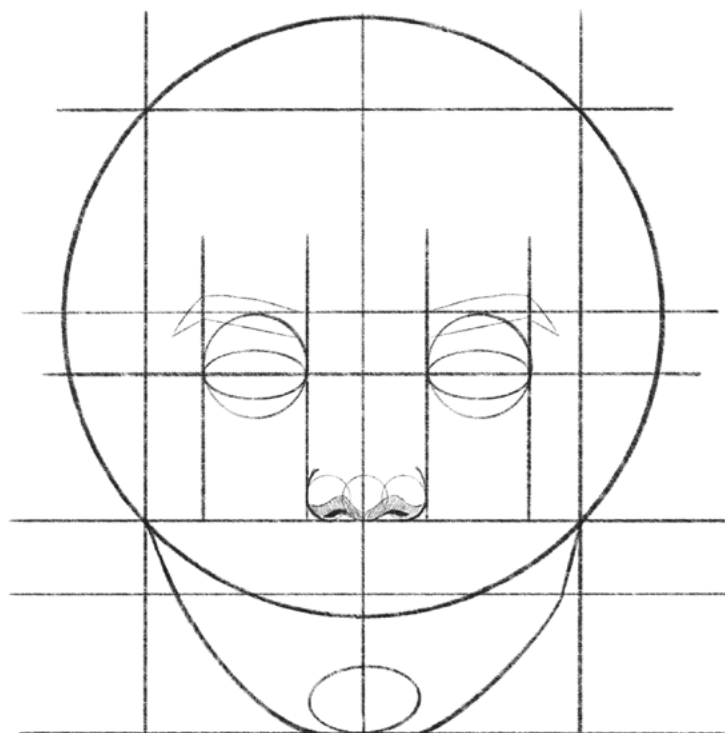
STEP 7: I WANT MY DRAWING TO HAVE AN OPINION!

You can, usually, find the Mouth line a bit higher than the half between the Nose Line and the Chin Line.



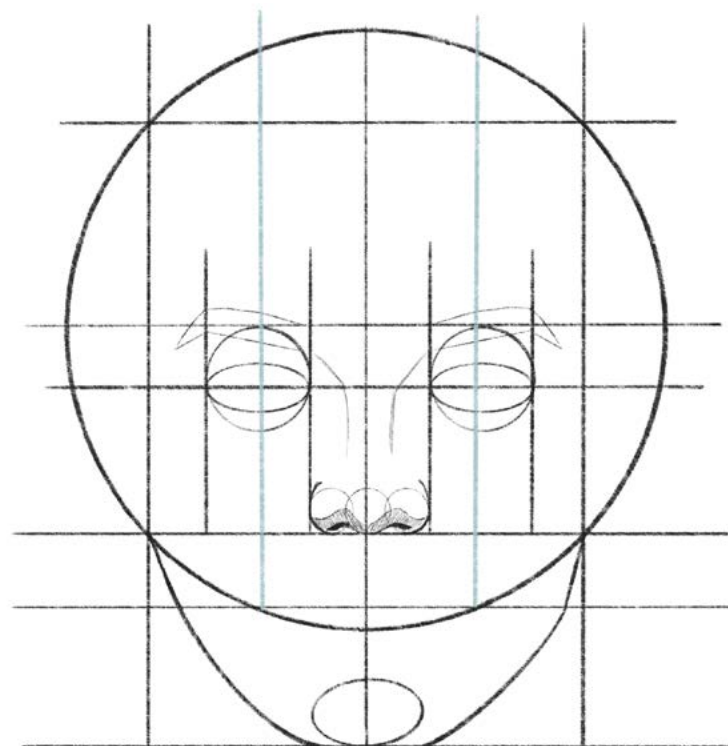
The bottom lip is determined by the circle you drew on Step 1.

To determine the width of the mouth, let's use the eyes.



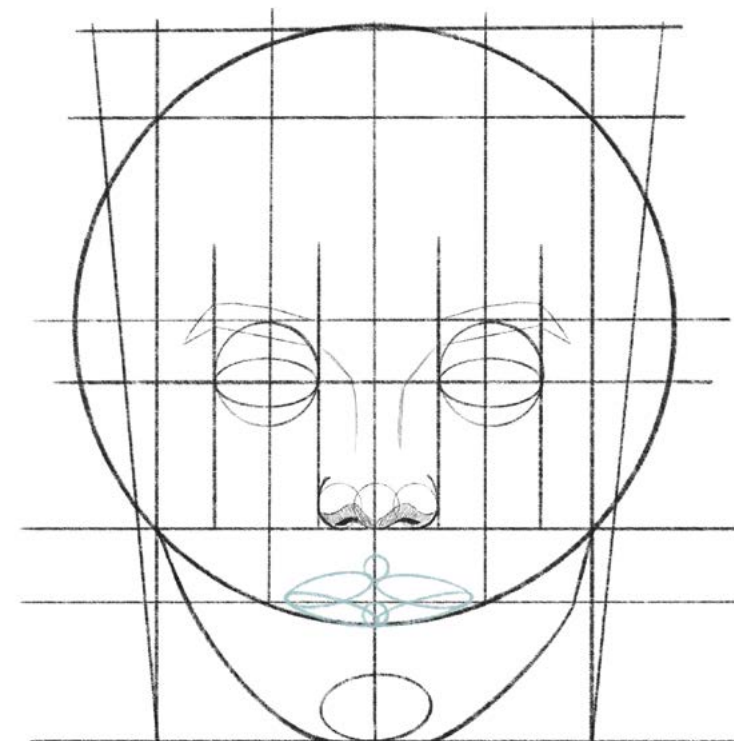
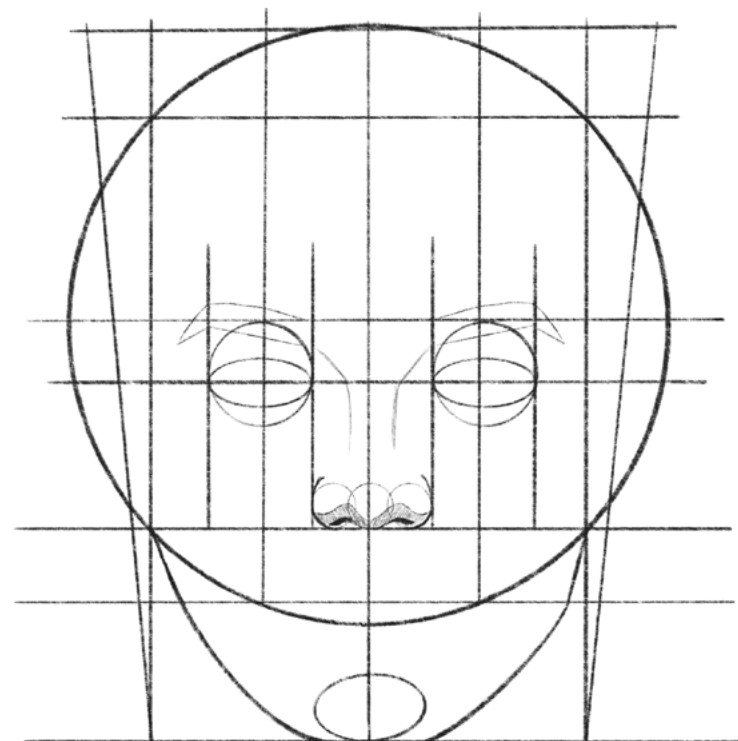
I know it doesn't make much sense, but stick around.

So, the width of the mouth can be determined by the inside edged of the pupils.



Let's draw two light lines from the pupils down.

This way we will mark your big-mouth.



Of course all these measurements may change from person to person, but it's a good general tip to keep in mind!

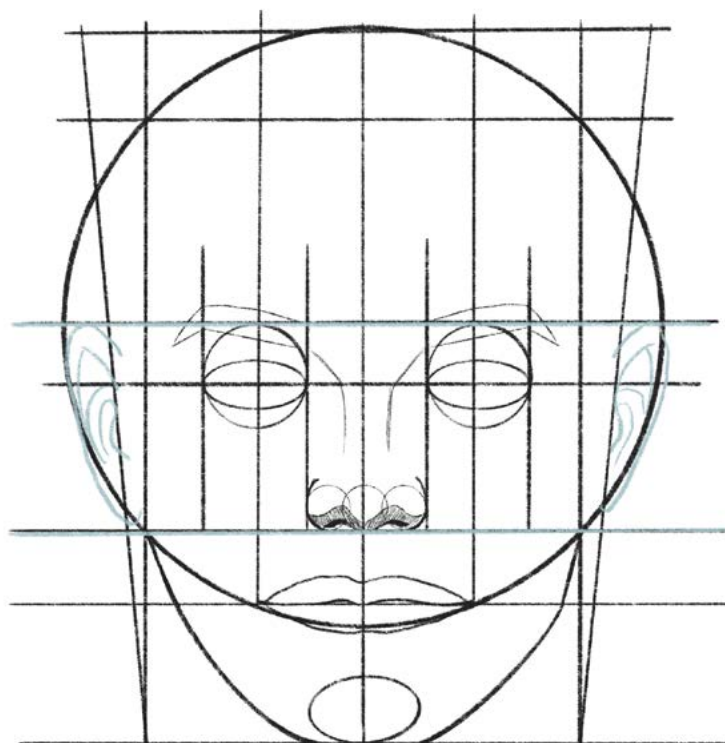
STEP 8: MY DRAWING CAN'T HEAR HIS OWN OPINIONS!

Well, to be fair, sometimes it's better not to hear shitty opinions but with no ears, how would you listen to Bob Dylan?

Now, that's a problem...

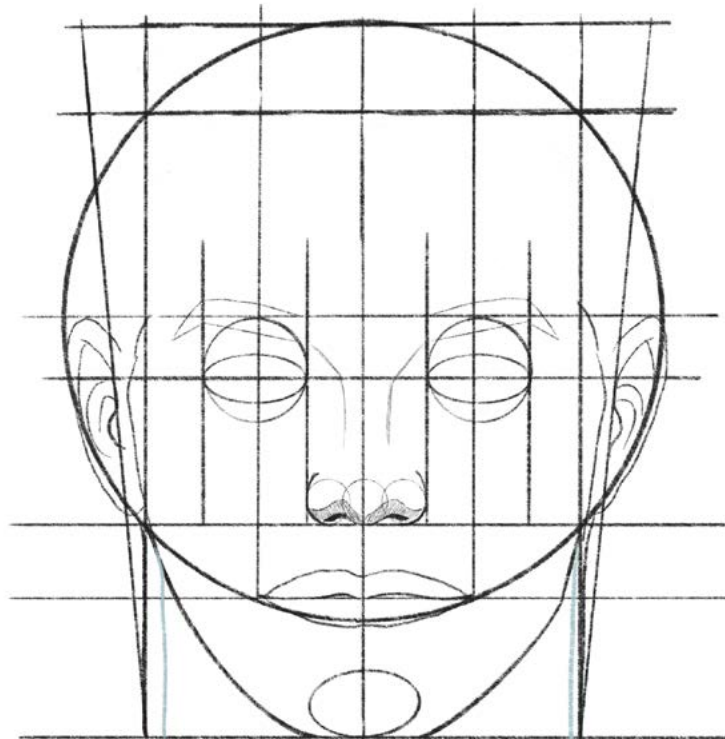
Let's give your drawing some ears!

The top of the ears is usually aligned with the Brown Line and, the bottom of the ears is usually aligned with the Nose Line.



STEP 9: WHERE WILL THE SCARFS GO?

Let's add our floating head a well deserved neck!



The most common mistake for beginners when it comes to necks is to do them way too thin.

Don't make a spaghetti neck.

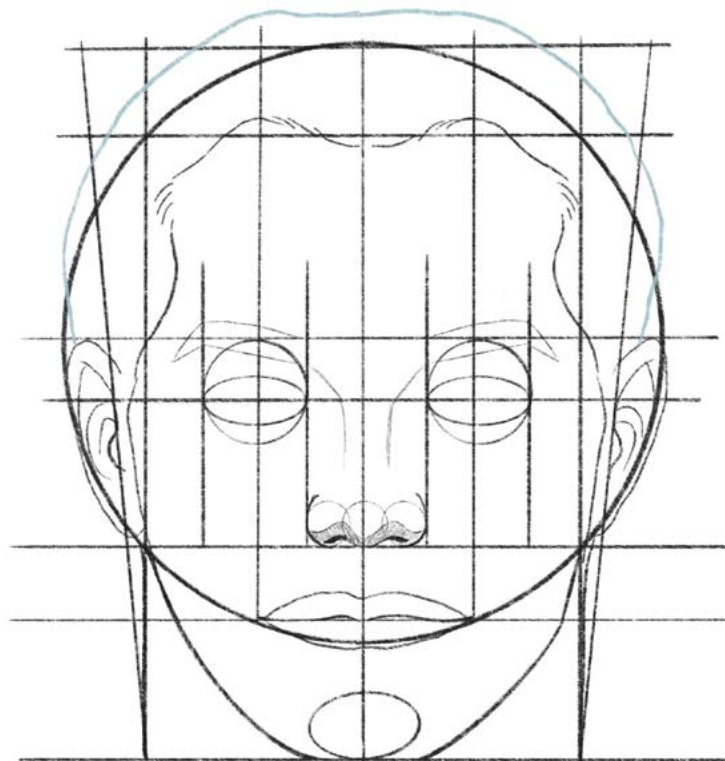
Generally speaking, the neck goes down from the bottom of the ears.

So just add two lines going down from the bottom of the ears.

Something to keep in mind is that, generally, women's necks are a bit more slender than men's.

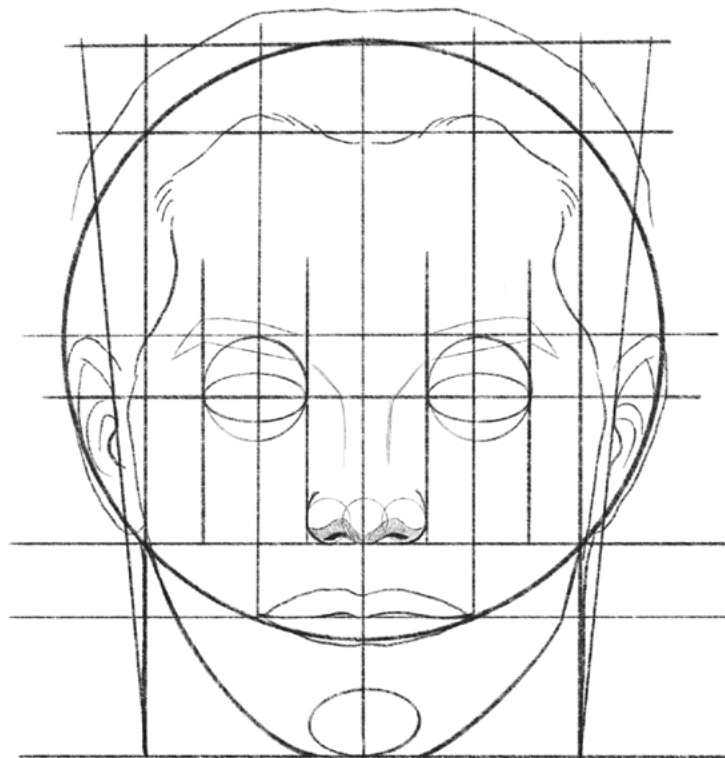
STEP 10: MY DRAWING WANTS FABULOUS HAIR!

Who doesn't? Ammaright?



If you're drawing someone with Rapunzel locks, probably the Hairline will not be visible.

This doesn't mean it's not there... That's why it's important to know where it is.



The Hairline is determined by the top of the square, like it said on Step 2!

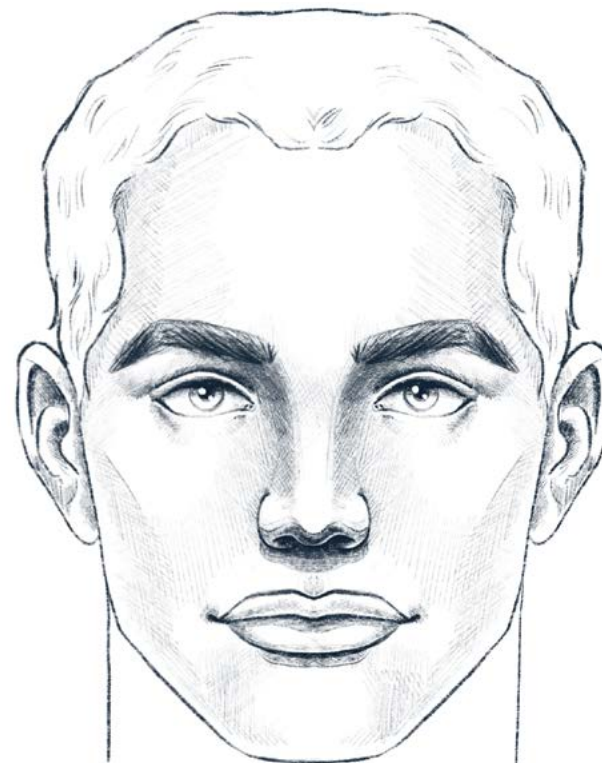
STEP 11: USE SOME HAIR GEL AND STYLE IT!

This really depends of the subject you want to draw.

The one thing that's important to keep in mind is that the hair extends outwards from the head, and shouldn't be drawn directly on the head.

STEP 12: IT'S ALIIIVE!!!

Using the techniques we've gone through, add some final detail, shadows and light to make your drawing pop!



Do this until you're satisfied.

Always remember to practice, and practice and when you're done, practice s'more!!!

This will allow you to make more accurate portraits and understand all these proportions, faster.

And in no time, you could be the next digital Bob Ross!

7. About the "Procreate Graphite & Charcoal Brush Set for Realistic Portraits"



This Brush-Set comes with 25 different graphite and charcoal brushes for Procreate that will help you create realistic portraits and illustrations in no time.

I'll leave you a Swatch Board so you can easily see what you'll get.

Mix and match them, some of them are great as a brush, others as an eraser or even as a smudge brush.

Just check each of them out and see the power of digital graphite.



I created this brush-set for my personal work and commissions, but got so obsessed with it that I decided you share it with you guys.

In the dark times, b.P. (before Procreate), I would use sooo many different pencils, charcoals, mechanical pencils and even markers to create a portrait.

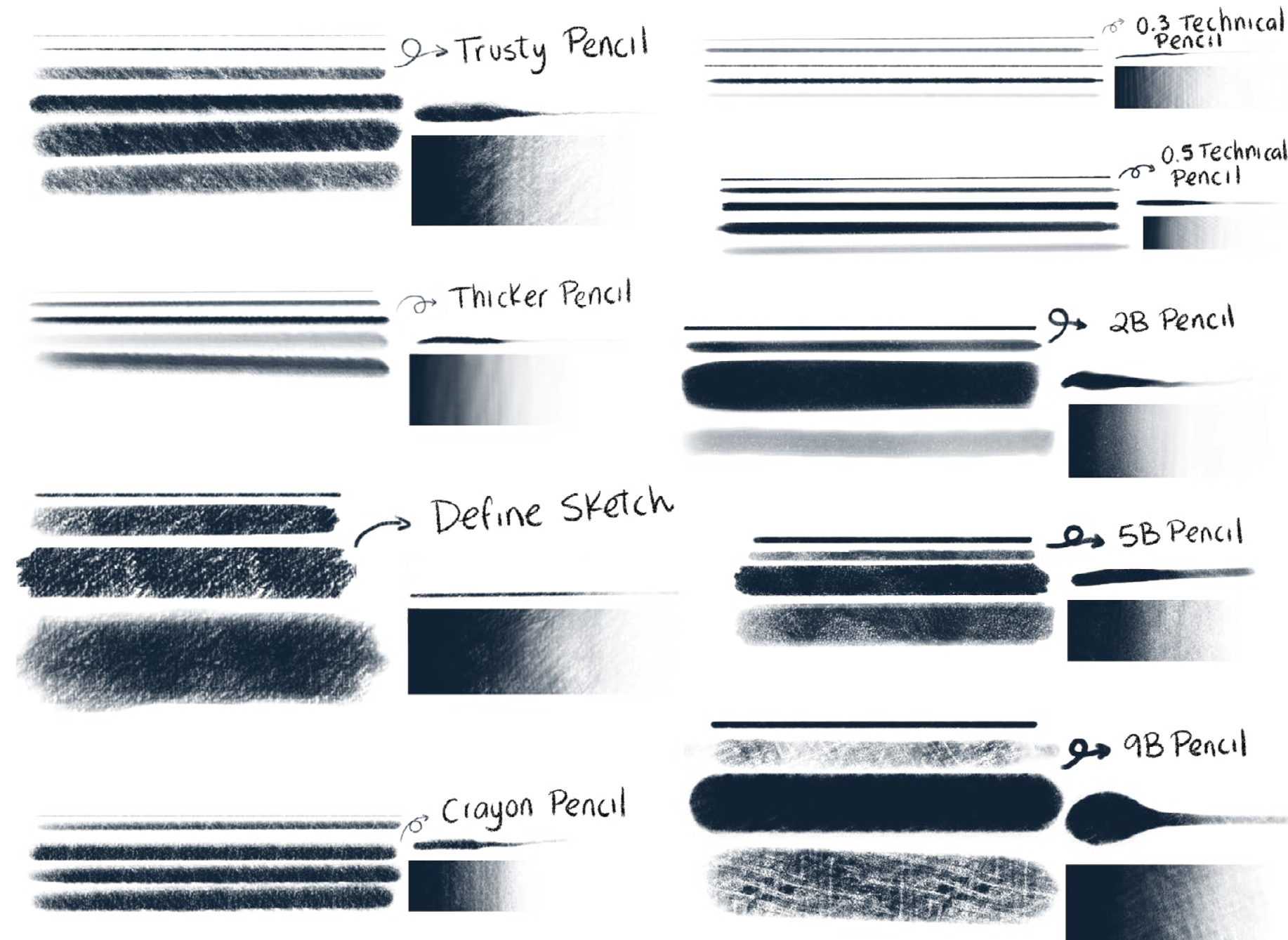
Having an iPad with you is great because it allows you to have your whole studio with you everywhere you go.

So, when I sat down to create this brush-set, I studied all the different tools I would use in traditional media to create a graphite portrait.

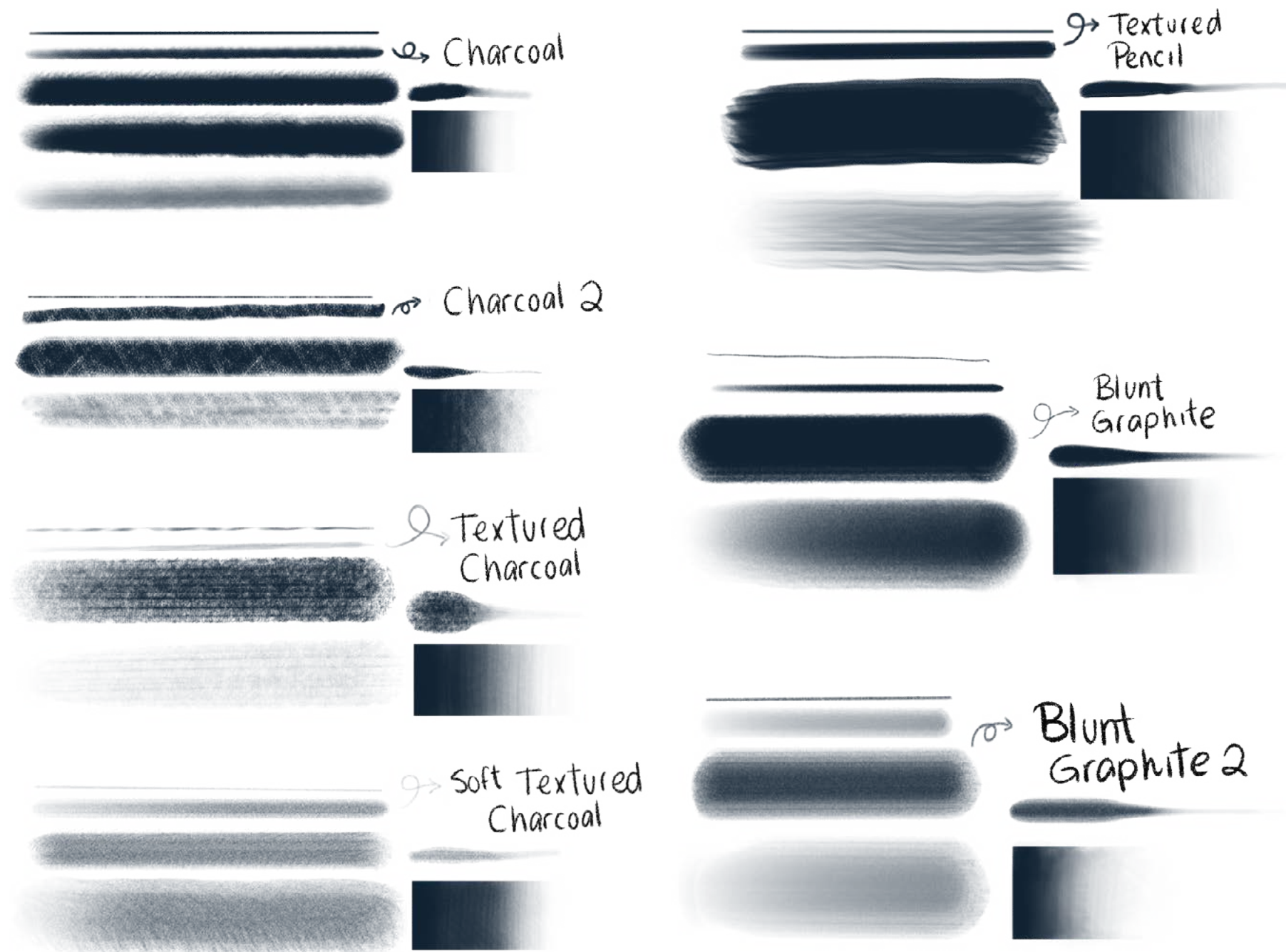
And having that in mind I created each and everyone of these brushes that I'm sharing with you today using real textures from my graphite and charcoal art supplies.

I hope they help you create beautiful art and that these tips I shared with you today help you grow as an artist.

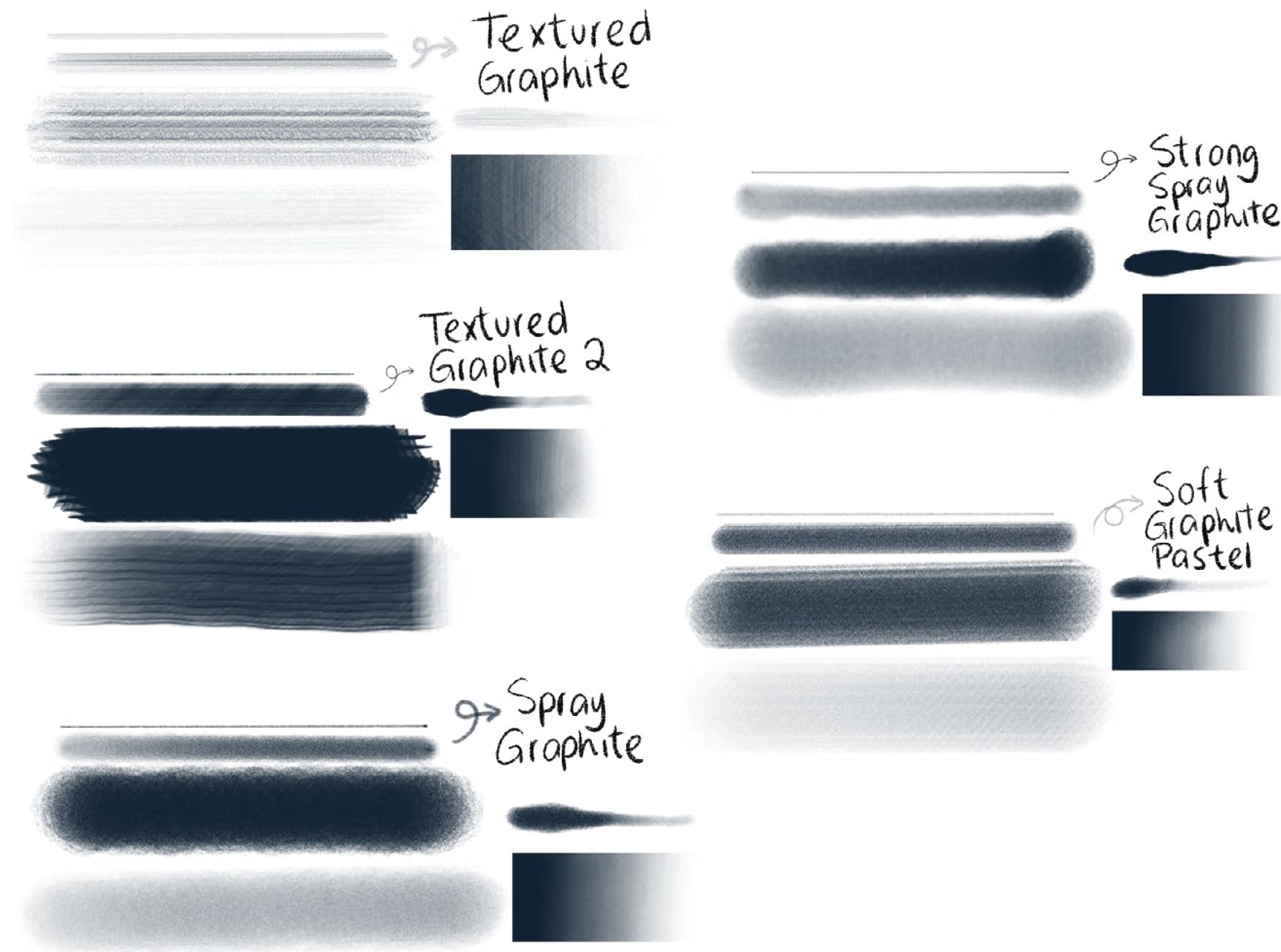
9 GRAPHITE SKETCH BRUSHES



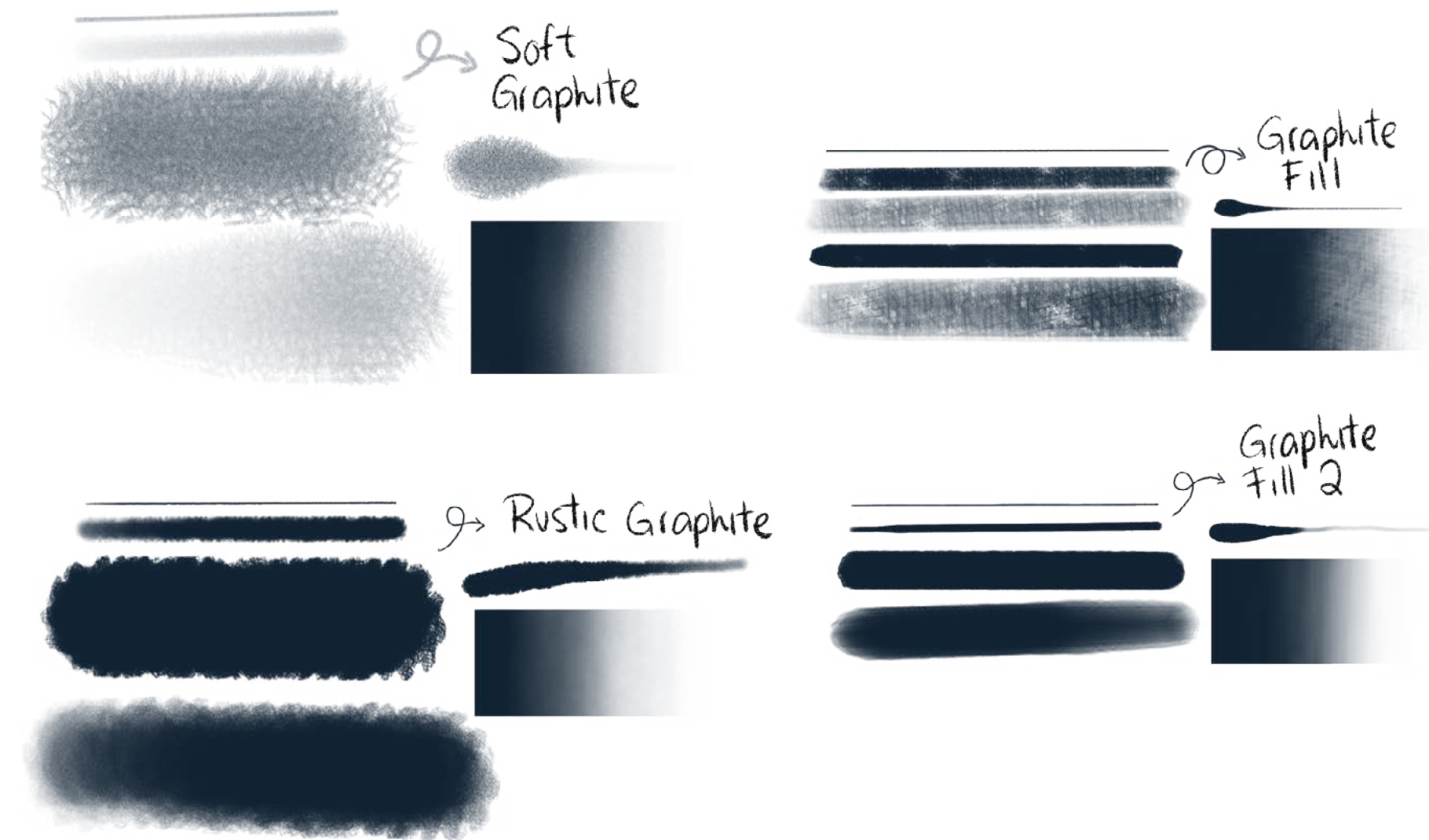
7 GRAPHITE CHARCOAL BRUSHES



5 GRAPHITE TEXTURE BRUSHES



4 GRAPHITE FILLING BRUSHES



So, when I sat down to create this brush-set, I studied all the different tools I would use in traditional media to create a graphite portrait.

And having that in mind I created each and everyone of these brushes that I'm sharing with you today using real textures from my graphite and charcoal art supplies.

I hope they help you create beautiful art and that these tips I shared with you today help you grow as an artist.



7. ABOUT THE "PROCREATE GRAPHITE & CHARCOAL BRUSH SET FOR REALISTIC PORTRAITS"



I would love to see what you create with this brush set.
You can share it with me over Instagram or Creative Market.

I'll be more than happy to share a tip or two with you!

Wish you an amazing day and thanks again for the support!

Later,

Claudia Riveros.

TRUSTY
PENCIL



SPRAY
GRAPHITE



SOFT TEXTURED
CHARCOAL



0.3 TECHNICAL
PENCIL

