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The index of the textbooks is a step-by-step tutorial on how to draw a realistic portrait. I would suggest that you have a basic understanding of drawing and shading before trying to paint a serious portrait. For this lesson I draw on 11 x14 Fabriano Hotpressed watercolor paper I use Derwent graphic pencils ranging from 2H to 7B. For more information on any of the drawing tools that I mention in this tutorial, visit the drawing page. The subject for this picture is one of my favorite women, the beautiful Kelly Of Monaco. I use a background photo of it that I found on the internet. Start. I buy all my materials from Blick Art Materials. Buying your stuff on this link helps me keep adding to this site. Step 1 - First, I outlined the basic outline. You can either mesh or hand your plan. I prefer mesh because it's much faster and more accurate. Don't make your contour too dark. HB pencil is perfect for outlines, not too dark and not too light. This step is very important in getting a semblance of your subject. If your contour doesn't look like a human, your final product won't either. So don't have that time and get the function and proportions right. It is not uncommon for your plan to take hours. Tip - DO NOT use a hard pencil (example: 5H, 2H) for contours or grids. They will indent your paper and appear later when you are shading. They are almost impossible to hide once the indentations are there. Don't tell me I didn't warn you. :) Step 2 - Next I started working on my hair. I always work from top to bottom, from left to right, just like reading. I work in such a way that I never have to rest my hand on the finished area of the picture (I'm right-handed. Leveier will work from right to left, from top to bottom). I won't spend too much time explaining hair since this person is a tutorial. But pay attention to which way the hair flows. Kelly has very dark hair. I use a mechanical 3B and 7B wooden pencil on it. Step 3 - I keep working on my hair. Be patient and don't rush anything to the drawing. These are the small details that will make your job stand out from others. Hair can take the same amount of time, if not longer than a face. Note that hair is defined with different tones, not lines. If you just scribble a bunch of lines on paper, the hair will look flat and unrealistic. I use a mechanical 3B for most hair, using wide strokes in the direction the hair flows. Also, there is no mixing involved in drawing hair. I want the flaws and texture of the paper to show through a few. Darken areas around the highlights and then your dark in the highlights. The highlights in the hair are darker in the back and become becoming brilliant to the front. Remember that, for the most part, tones flow into each other. Dark tones flow into the midtones then into the light. Light flows in the middle, then in the dark. If your hair doesn't look perfectly right, this could be your problem. Make sure you have a balanced stream of dark, medium and lights. If you just remember to keep the tones flowing in the gradients, you'll end up with a realistic pattern. Step 4 - I'm still working on my hair. The first area I will shadow on my face is the forehead. So I want this area to be completely framed by dark hair tones. This will give me a link to the comparison of facial tones. Remember when I said hair could take a while? I've worked about 6 hours on my hair so far and I haven't even halfway done with it yet. I did with the hair for a moment though and would move on my forehead. Step 5 - Whenever I start working on the face the first thing I do is determine where the lungs of the area will be. When you find these areas you can lightly outline about where they will be. The highlights are usually on the forehead, cheeks, tip of the nose, lower lip and chin. I know where my highlights are on my forehead. I know that the rest of the forehead should be darker than these highlights. So I'll start by stacking some H graphite around the highlights. I just scribble it down very easily and then mix it with a cloth. If you're not darker than your highlights, you need to fold up more. Once we do this, we have to mix the tone that you just laid in the highlights to form a light gradient. I do it with a q-tip. Remember what I said before about the tones flowing into each other? You've just identified the shape of the light area of your forehead. Now in the dark. Tip - Highlights give you a good opportunity to offer skin texture if you want. The texture of the skin can be achieved either by using a cirualism technique (very easily) or by dabbing to knead a rubber eraser on the surrounding shaded areas. Just make sure you don't make your texture darker than the light amiable tones because it won't look natural. Step 6 - The farther away from the highlights you get, the darker you will get. I'm basically doing a gradient that starts to light around the glare and darker along the hairline. Shading around the hairline is essential. Have you ever seen a drawing that looks like a hair s wrong? I've seen a lot and that's the reason it looks that way isn't enough shading around the hairline. There will always be darker shading around the hair line from the hair casting thin shadows to the skin. Tip - Take breaks when you draw. Sometimes when you look at something too long your mind starts playing tricks on you. Work on the picture for a few hours, take a break and return to it later, with fresh eyes. Step 7 - moving on my left eye. I won't waste too much time eyes, because I already have a special eye tutorial. First I lay down about 3B of graphite in the iris and mix it with the mixing stump. Usually there will be shiny glare in the eyes so shadows around them. I always make the highlights bigger than they really are. It's a lot easier to make them smaller than making them bigger after you've shaded everything else. I always make my tones around these highlights a little darker than they really are. This makes the eyes seem to sparkle more. Next I darken under the upper eyelid. This points to a shadow from the century. I also darken in the center of my eye to point out the pupil. White eyes aren't really white. I shade them with H graphite. There will be cast shadows from the upper eyelid as well. Notice the tones on your background photo. The answers are there, you just need to see them. Step 8 - Next I move down to the left cheek. I start by searching for my light tone. I lightly shadow this area with H graphite and mix it with a cloth. Then I lay some B graphite around H and mix it up. Just like the forehead, we make a gradient that will be darker as we are near the outside of the face. I'm working my way right next to my nose. Step 9 - Noses can be a struggle for many artists, especially beginners. Just try to remember that noses are nothing more than different tones representing contour and depth. I start by shading the bridge nose with H graphite. It is possible that there will be a thin highlight on the tip of the nose so watch out for this and the shadows around it. Next, I shade around the bridge with B graphite, making it a little darker than the area of the bridge. I make a thin gradient to the outer edges of the nose and to the cheek. As you work on the nose area, make sure that the tones flow smoothly into the area we've already done. If the shading area seems to suddenly stop, you need to work on mixing it in so everything flows nicely. Step 10 - I move on to the other eye. Just like before, I start by stacking some 3B graphite on the iris and mixing it with a mixing stump. Again, the shadow around any highlights in the eyes. Leave them paper white. I darken the pupil and any areas under the eyelid to offer cast shadows. Eyelashes are drawn now too, but be careful not to make them too dark. Also, make them completely random. The eyelashes will never be perfect and evenly blurred. I lay some H graphite in the white eyes. Even if these areas look white they are never. The only thing that should be white in your picture is the brilliant moments. Tip - For most of my portraits I will add a small highlight where the iris meets the lower eyelid. It helps in achieving that wet look. Step 11 - Now I'm working on my right cheek. I lay down some H graphite in the lightest area and mix it up Then I lay a little darker B graphite around a lighter area. I hope that by this point you have noticed the pattern. The pattern is that most of everything in the portrait is done with gradients, light tones falling into darker tones, and vice versa. The tones continued to darken until I reached the outside of my face. Step 12 - After the jaw, I lay down my dark tones with a 3B pencil. If the subject smiles, as is the case in my link, there will be folds in the skin, so watch out for those who do too. These folds will be darker. I move to the upper lip area, laying some graphite B. Make sure you make the entire jaw area darker than the glare on the cheeks and nose. Since my light source comes from above, there is a shadow under my nose. This is not always the case and will depend on where the light source comes from. I shade this area of the shadow with a pencil 3B. Step 13 - As you work your way down on your face don't forget about your hair. I play catch up on my hair until it's near up to the jaw area. Working this way prevents you from having to rest your hand on the finished area of your face to get on your hair. Don't go too far down with your hair either because you have to rest your hand on the finished area of your hair to get on your face. Try to hold each part of the picture at about one point horizontally. I am often asked how my drawings look so clean, and that's the reason. You'll never see stains on my paper. Just like before, I use my 3B mechanical pencil along with a wooden 7B for dark areas. The only lines you draw in your hair should indicate the flow and direction. Now I'm down far enough with the hair on the left side where I can go back to work on my face. Tip - A retractable eraser is a useful tool to have when working on your hair. You can use it to wipe off your small flying hair by adding detail and realism to your drawing. Step 14 - I'll get back to work on the jaw and mouth area on the right side this time. I start by stacking my dark tones along my jaw, again watching the laughter lines and dimples. Next I lay some B graphite and mix it in the dark I just laid, making a thin gradient to the edge of the jaw. When I am satisfied with the jaw area I will return to work on the hair, catching up with it to the jaw on the right side. Step 15 - Next I move on to the lips. I start by laying a uniform wash of 3B graphite on the top lip. Next I go a little darker all over my lip, except for the middle part, leaving that lighter. The darkest parts of the upper lip will be the outer edges. The upper lip will always be darker than the lower lip. We used 3B on the upper lip, so we'll use B at the bottom. I start by laying the no-layer of graphite B down. Usually there are highlights on the lower lip so do you avoid shading these. Under the lower lip I shadow in the shade with 3B. Step 16 - We finally reach the end of the face by completing the chin. I lay down some H graphite in the highlight area and mix it up. Then I lay some B graphite around the highlight so it's a little darker. I can customize this area later when I work on the neck area. Step 17 - Depending on where the light source comes from, there may be a shadow from the chin. So it's about my drawing. I start by laying a uniform wash of 3B graphite in a shaded area. How do you know how dark this shadow is? Compare the tones on your face with the shaded area. I can see that my shaded area is about the same as the shadow under my nose. The shaded area will be darker as we near the edges on both sides. I also started working on the shoulder on the left side. For the hair I decided to disappear it at the bottom. I think it's a really stylish, artistic look in portrait painting. I achieve this look first by drawing the hair at the bottom with a 5H pencil. Then I'll go back to where I left off and use 3B, getting easier and easier as I'm at the bottom. When you reach the bottom, it should be a smooth gradient from darkness to light. Step 18 - I move to the chest area. I start by styling even to wash H graphite and mix it up. I then add some dark tones along the edge of the outer where the hair is. Just like I did with the hair I'm mixing this area at the bottom. When everything is completed and how you want to spray the drawing with a good retainer. I recommend Winsor and Newton fixing start to finish this drawing took me about 20 hours for a few weeks just to work a few hours at a time. All my tutorials are free. I do not ask anything in return. I make them because I like to speak art and teach others. They take me quite a while to put together a lot of work going into them. If you have used or used this tutorial all I ask is that you help promote it. You can do this by sending to social networking sites, linking, blogging or posting links to forums. Promoting my tutorials is a huge help! 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