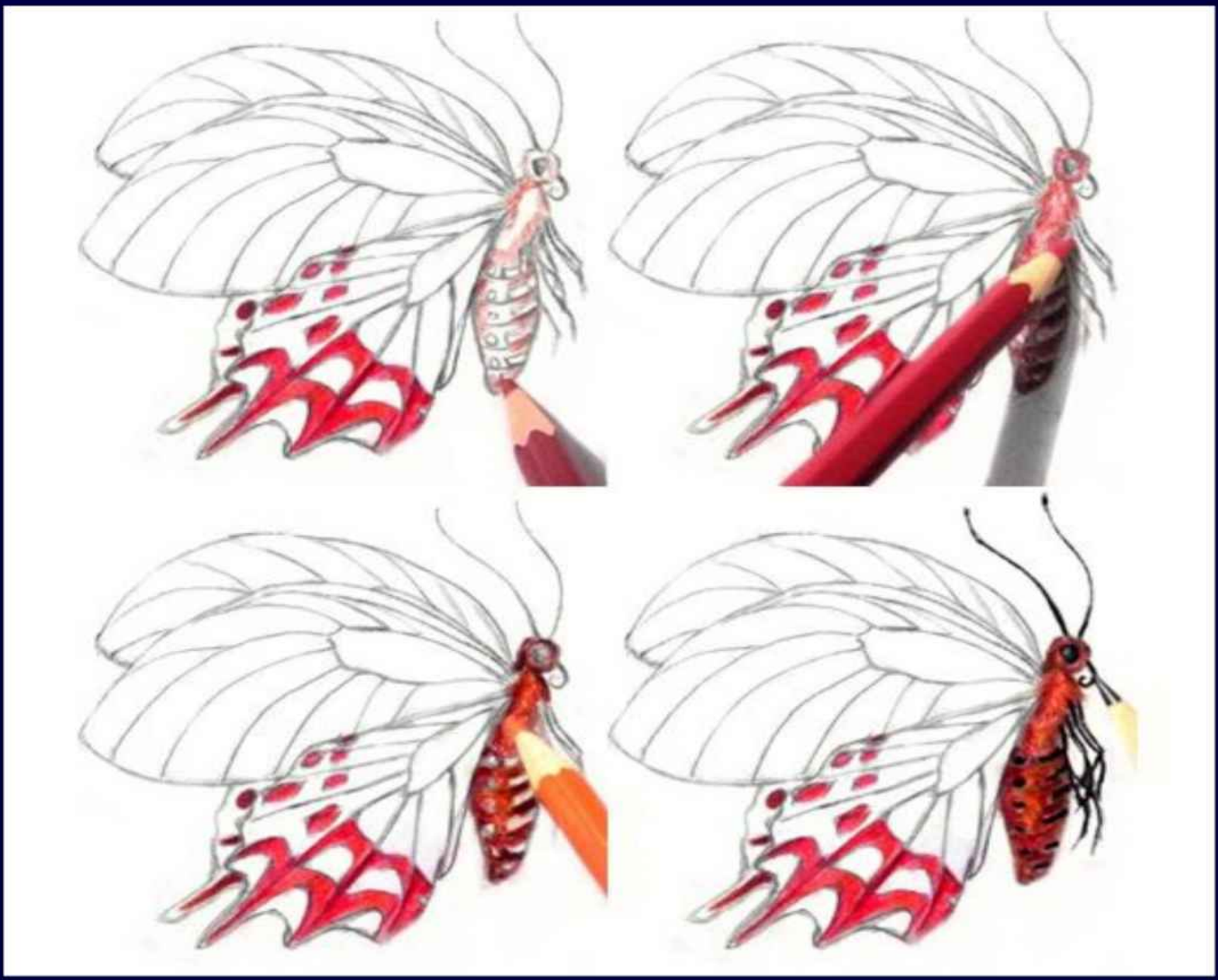
Drawing Butterflies

Volume 2

How to Draw Butterflies For The Beginner



Learn To Draw Series

Adrian Sanqui and John Davidson

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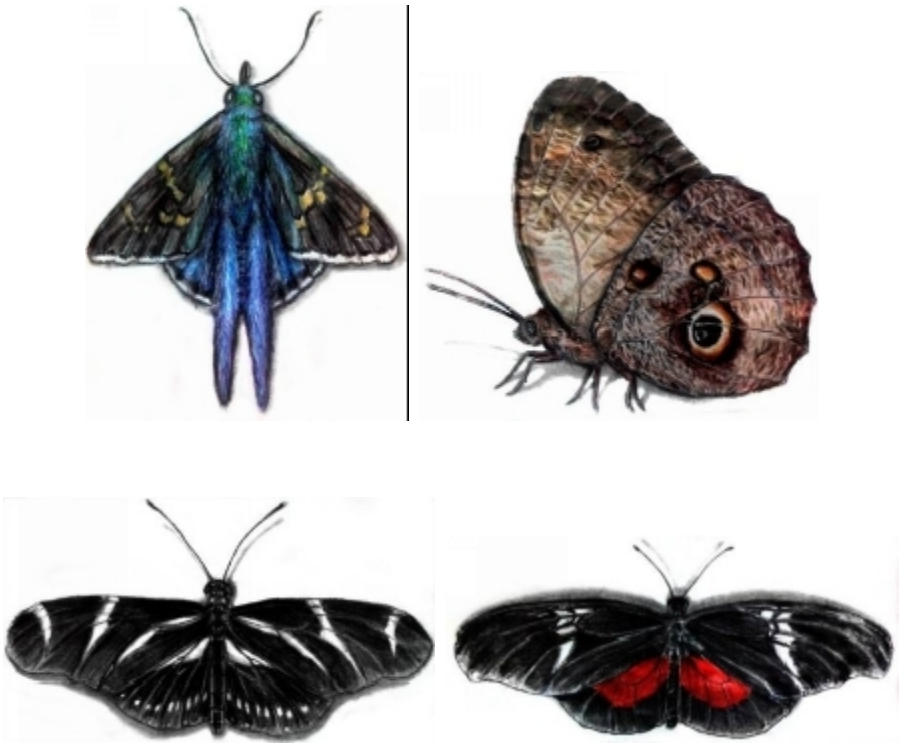
For the Beginner



Learn to Draw Series

Adrian Sanqui and John Davidson

Mendon Cottage Books

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Learn How to Draw Books for the Absolute Beginner

TABLE OF CONTENTS

Drawing tools

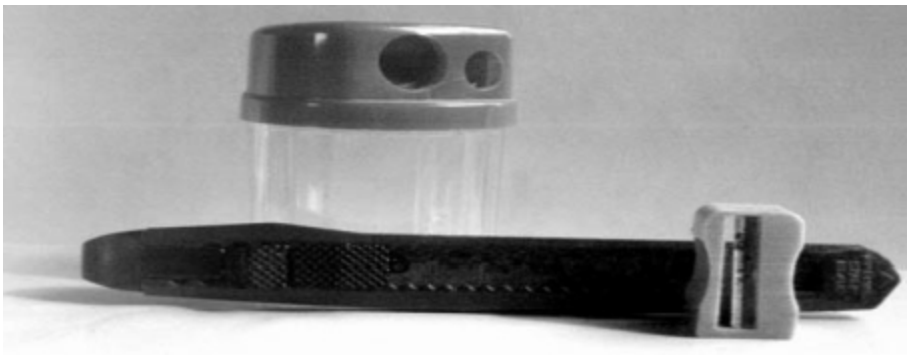
Pencils

The most important tool you need, to be able to enhance your drawing skills, is a medium that can be corrected if you make some sloppy line strokes. Knowing and using more than just one type of pencil is a big help and it is better if you have pencils of different grades so you can easily produce the kind of lightness or darkness you want to make. The ‘H’ engraved near the pencil’s tip (side of eraser) stands for “hardness” and it ranges from 2H to 9H. A pencil with only an “H” mark that doesn’t have a number means 1H. The most common type (the one available anywhere) of pencil, that does not indicate its grade mark, is usually a 2H pencil. The “B” marking of pencils stand for “blackness", this means that they can easily produce darker line marks and are softer than H pencils. It ranges from HB (hard and dark) to 9B (very soft and very dark), so when it comes to B pencils, the higher the number is the softer and darker it becomes. Different brands have different softness, hardness and blackness levels, so if you are going to use a certain brand for the first time, you should try them out first before applying it on your main drawing.

Mechanical Pencil

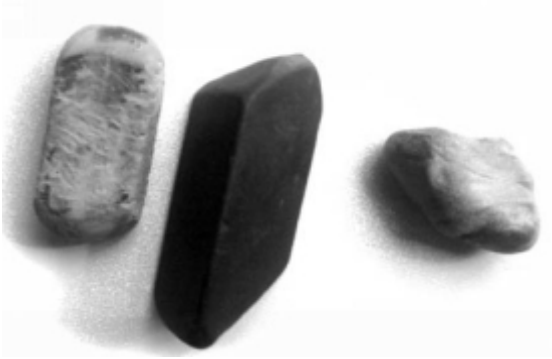
A mechanical pencil has a consistent wick or point which makes it easier for you to maintain the thickness of the line marks you produce. Mechanical pencils are good for small and subtle detailing that requires very thin lines. Instead of sharpening your pencil several times just to have a thin and constant fine point that you need, all you have to do is push the button on the end of the pencil. Different grades of lead or graphite are also available for refilling your mechanical pencil, just make sure that the size of the point your pencil has is also the same as the pencil leads you refill it with. They come in several sizes and styles, but what really matters is it does what it's supposed to.

Sharpener

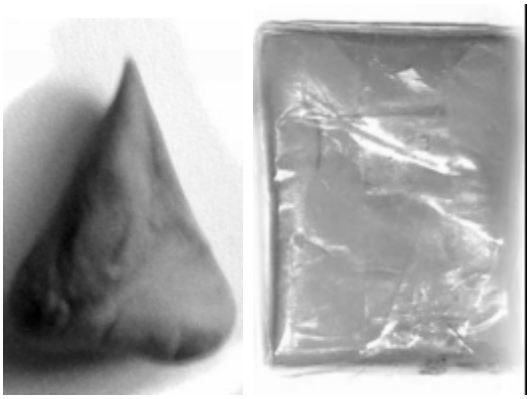


A regular sharpener is quite dependable if you are using H and low B pencils, but if you are going to use it to sharpen a pencil with very soft graphite cores then it may keep on breaking, especially if you use it for a charcoal lead pencil. A good substitute for regular sharpeners is a cutter, so you can easily control the pressure enough to expose the core and achieve a fine point. Cutters are often used if you want a "chisel" point pencil that is very helpful for thick and thin linings.

Erasers



Pencils are no good if you don’t have a good quality eraser. Having an eraser is essential if you are going to use a pencil for drawing. Choose a rubber eraser that is soft and not one that leaves a faint color, or worse, a scratch on the paper. Don’t leave your eraser lying around on the table or just anywhere, keep it in a pencil case or anything that can protect it from being exposed to the air for too long because some erasers (cheaper ones) harden when it’s left lying around because it will dry out.



A kneaded eraser is very helpful for making highlights and reaching hard to access areas such as the gloss on the eyes or light portions of fingernails and such. It usually looks like a gray slab or a small bar of clay that can be molded or formed to any shape you desire. It doesn’t rub off the marking like usual erasers, but instead, it lifts off the graphite from the paper, absorbing it. Instead of rubbing the eraser with a certain pressure to remove a marking, carefully dab on the portions you want to erase or decrease the applied graphite or charcoal until you recover the brightness (whiteness of the paper) you want. Kneaded erasers can still be useful as long as they aren’t already too dirty or dry. Keep it in a concealed container to lengthen

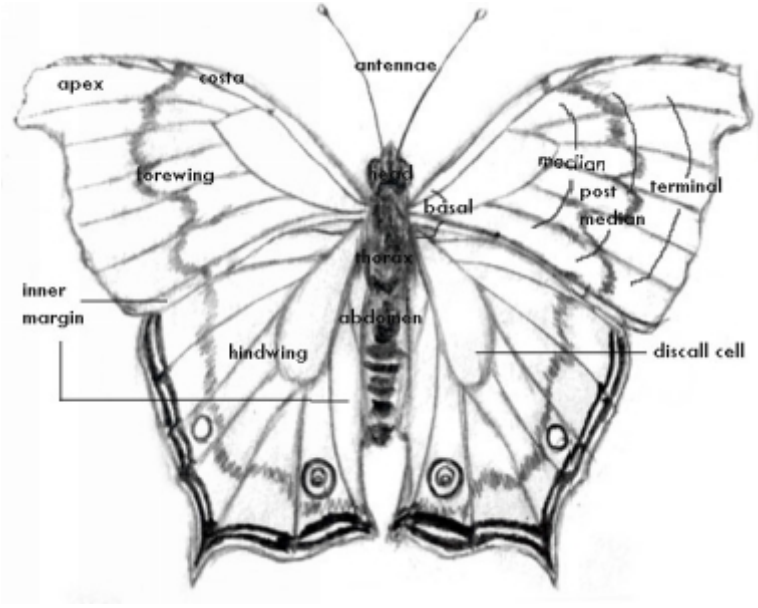
its usefulness, because just like how good it is for absorbing graphite, it would also easily catch dust.

Smudge stick

A smudge stick is used for smearing the shades on the portions that are hard to access. Some artists dull down the other tip so it can be used for distributing the shades on the big areas. To avoid ruining the smudge stick, use sand paper to make a blunter tip or to make it even pointier. Smudge sticks or blending stumps comes in different sizes. Choose what best fits your needs and it will be a big help for blending gradations. Smudge sticks are cheap and are available at art stores. Common smudge sticks are just rolled and compressed hard papers, so try not to get it wet.

Parts of a Butterfly

It is better if you recognize the parts of a butterfly. In this way, you will know what parts you should include to properly construct/draw a butterfly. Some parts can be disregarded, but some should always be included.



The visibility and obviousness of some certain parts of a butterfly depends on its angle or position and colors/shades.

The lines on the wings should be curved, especially on the tips where it connects to the side edges of the wings. The counts of the interspaces are usually 8 to 12. This can be adjusted if you are going to draw a butterfly, to avoid the struggle of properly placing and distributing the curved lines (just remember that it should be at least 8).

The segments and lines of the costal area are often disregarded, since it usually contains a dark (usually black) color and it is hardly distinguished on most butterflies.

The discal cell is always present to any butterfly, but there are cases in which it is hardly seen (in rare case, completely hidden due to the folds of the wings, such as the long-tailed skipper's wings). But if the discal cell is visible, it usually occupies a quarter half of the wing (halfway across the wing).

Atrophaneura Semperi

This black butterfly is an uncommon sight for butterfly collectors and breeders. Atrophaneura semperi usually lives in thick forests of continents with fairly hot and rainy climates (lands with tropical climates). It belongs to the family of papilionidae, and this butterfly is rarely seen in butterfly gardens and galleries but can be found in Indonesia, Philippines and other parts of Asia. They are commonly referred as batwing butterflies.

The primary colors of this butterfly are a combination of black and red. Their bodies are covered in red fur with parallel sections of black on the abdomen which is a good combination for its black legs and long black antennae. There are spots of black on the sides of its body that are aligned with black segments at the underside of its abdomen. The wings of athrophaneura semperis are mostly black. Some have white detailing/sections on their forewings, and their hindwings contain some short broken sections of red markings. The hindwings of females have a faint color of pink prints instead of red. The edges of their hindwings are ruffled in an organized manner. Some of their kind contains color markings on the underside of their wings only, and just plain black on the upper side.

- Make a rough sketch of the butterfly.

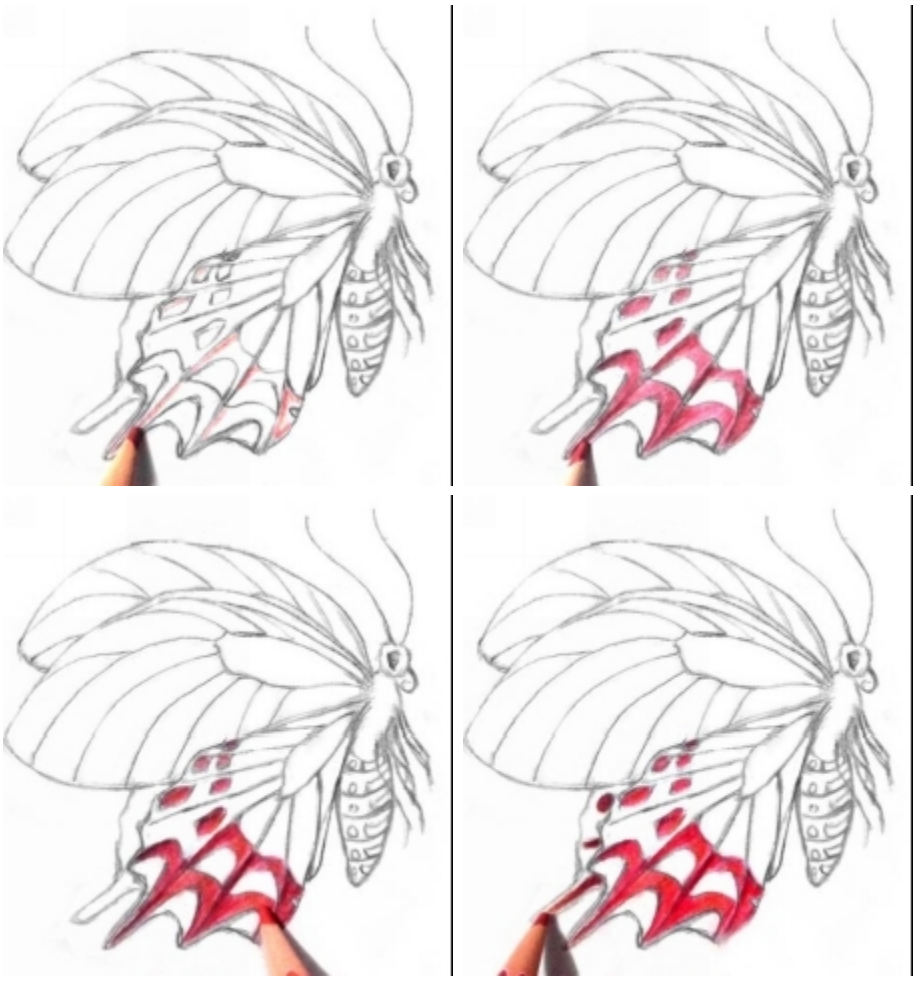
Establish the position and the sizes of the parts of the butterfly. Just simply sketch the body and the angle of the wings without its wavy edges.
The hindwing should overlap the forewing since you are drawing the view of the underwing.

- Refine the outlines of the shape of the butterfly and establish the details.

Re-outline the shape with better and smoother outlines. Establish the soft ridges on the lower edges of the hindwing including the short wingtail. Draw the print on the batwing's hindwing, and make an outline of the abdomen's markings.

The marking on the butterfly’s forewing is like a contour outline of the wing's curvy edge. There is a continuous curvy marking that resembles the waves of the lower edge, with its spikes/ tips filling the spaces of the wing's protruding tips including the wingtail.

The wing print of the forewing has two (connected) rows, occupying the lower half of the forewing. On the first three interspaces (coming from the inner margin), the tips of the first (upper) row are connected to the lower row, then the print breaks (the upper row breaks first) into irregular mark/dots (one mark on each interspace).

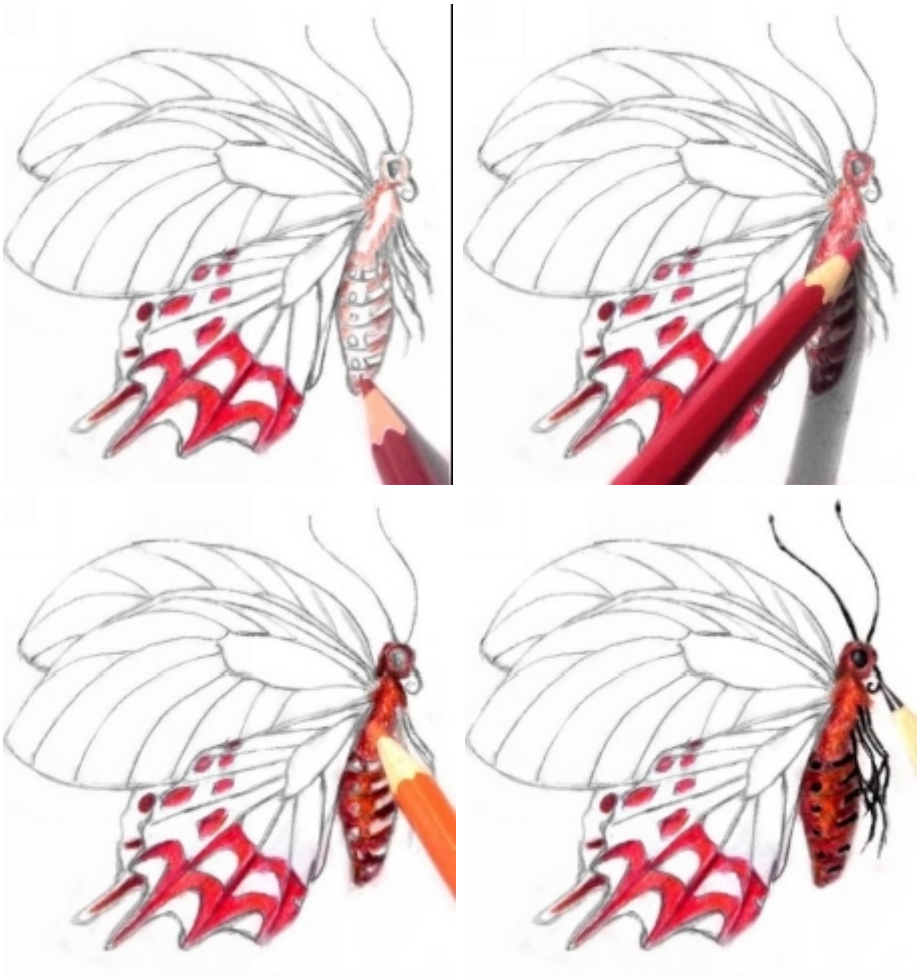


- Color the design of the wings.

The wing prints on the forewing is orange-red, so is the body/base. To be able to portray this properly, use colors that can be a brighter and lighter value of red.

Use brown as the dark tone of red. Apply brown color to the sides and portions that should be darker. Color the edges of the interspaces (occupied by the wing print).

Fill the area (wing print) with red. Apply more pressure to your hand strokes as you color the darker areas, and lighten your hand strokes on the areas that should be brighter (mid-portions of the interspaces).
Burnish the entire wing print with orange. Overlap the red (and brown) with heavy strokes of orange.



- Apply the same rendition of red value to the body.

Use short signatory line strokes to contour the texture of the body. Apply brown on the farther sides and fill the rest (overlapping the brown) with red short lines. And just like what you did with the red wing print, burnish the entire body with orange.

- Define the primary parts and darken the black marks of the body.

Establish the black bar marks at the segments of the abdomen's lower area and mark the black spots in each segment (one spot per segment) on the side. The head features (antennae, proboscis and compound eyes) are also black.

- The color of the prints of the farther wing should be darker.

This can be done by applying more brown before coloring the area with red (exclude the orange).

- Shade the other wing and the remaining portions of the hindwing.

The remaining areas of hindwings and the forewings are black. The discal cell on the hindwing has line marks that are continuations of the linings dividing the wing interspaces. Each interspace contains a white bar, starting at the lower lining of the discal cell and half-way to the edge of the forewing. The lining on each interspace (parallel to the line divisions) become visible because of the white bar.

Define the other lines included in the forewing and thicken the outlines of the interspaces, shade the near surrounding areas of the lines and the up to the far edge of the forewing, leaving the middle area of each interspace as is (to define the bars).

- Smear the shading.

Carefully distribute the shades on their respective areas. Slightly smear some of the shades to the edges of the white bars.



- Darken the areas of the wing that should appear deeper.

Apply another layer of shade to the farther and deeper areas (conveying the contour shape/perspective) of the wings.

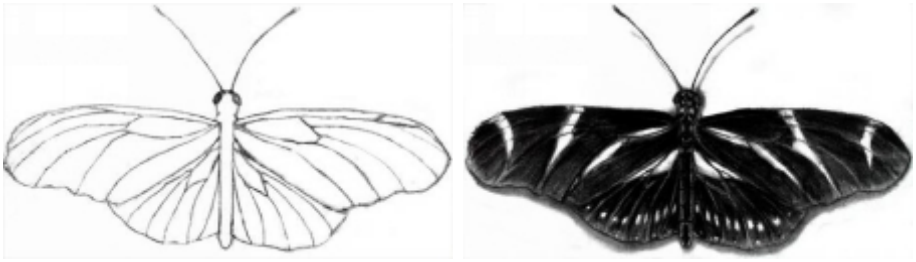
- Do the same process to the other (farther) forewing.

The shade of the farther wing should be darker. After smearing the first layer of shading, re-darken the areas with another thick layer of graphite/charcoal (whichever medium you used). Smear a thin layer of shade to the white bars of the farther wing (using the stain of the smudge stick only).

- Make the final retouches to finalize your drawing of the batwing butterfly.

Re-define the main outline and cast a shadow with the used smudge stick (to produce a fair gray shade).

Zebra Longwing

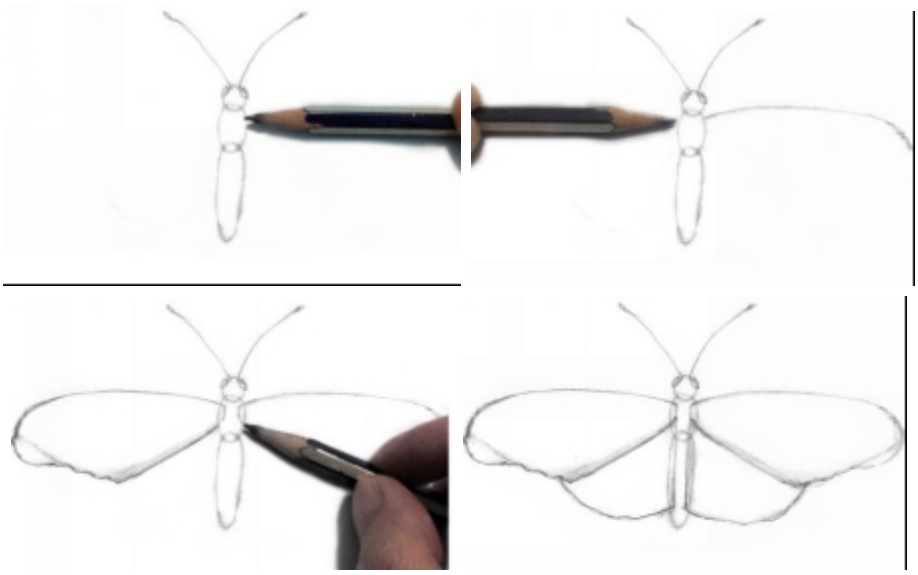


One of the most popular longwing butterflies is the zebra longwing. The zebra print on its wing is undeniably attractive, not just to humans but also to its predators. It makes sure that no danger will come near it by feeding on passion flowers so it can produce enough toxicity to taste bitter. It is also poisonous to any predator who tries to eat it.

It is rare to see an adult zebra longwing wandering alone; they always stick with other zebra longwings to protect each other. When in a large roost, they vibrate their wings in a rapid manner and produce a high-pitched rasping sound to ward off predators.

The wing span of zebra longwings can grow from 70 to 100 mm, and the details on its wings, that resembles the body prints of a zebra, can be seen on both its dorsal wing (front view) and underwing (back view). The color of this butterfly is a combination of black and white (or faint yellow); the black wings contain few line formations of white or yellow stripes. Some of them have a few portions of red markings across their underwing and thorax, parallel to the color alternations of black and white. Most zebra longwing butterflies contain a curved row of several white spots on their hindwings that are aligned to the white dots on its abdomen.

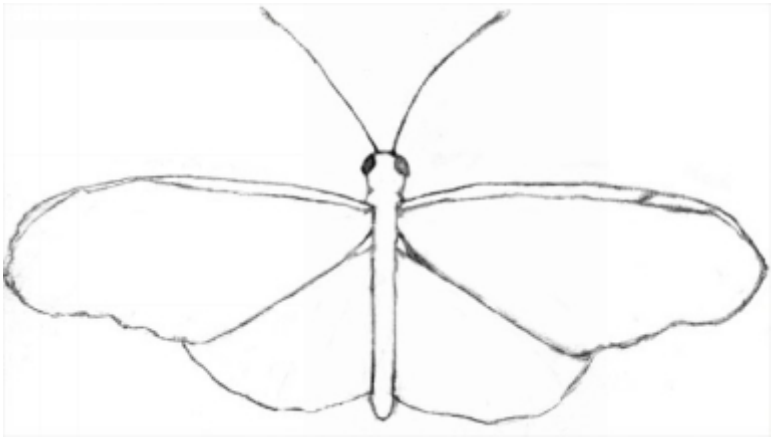
Zebra longwings are an attractive sight to see during their larva stage, as zebra longwing caterpillars are white crawlers with numerous black spikes surrounding its body. Even in their early stage they know how to defend themselves.



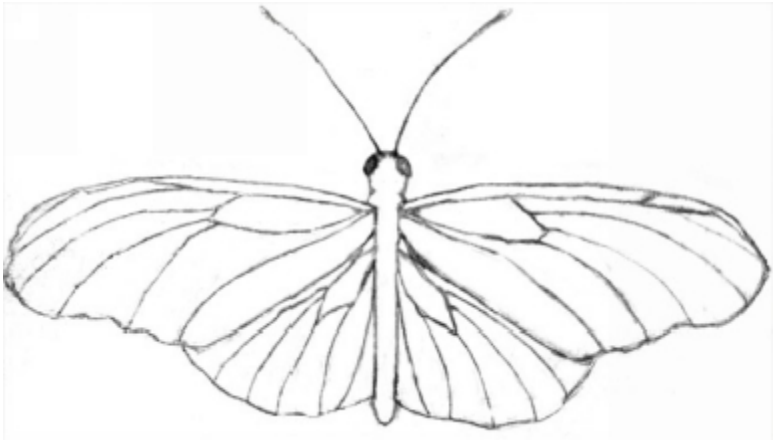
- Start with the base and one wing.

Draw the center (thorax and abdomen), and a single wing (forewing). Then, based on the length of that wing, establish the length of the other one.

Complete the shape of the forewings, and then check if the length and angle of the diagonal outline on the lower side matches one another.



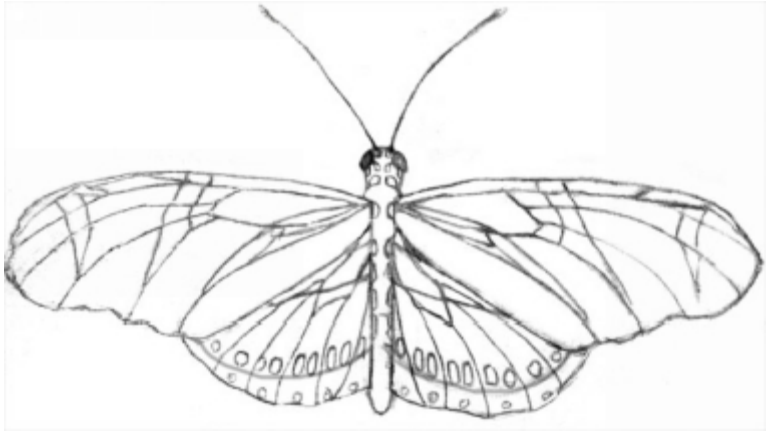
Based on the corners of the forewing, establish the side edges of the hindwings.



- Modify the main outline.

Thicken and darken the outlines to make the shape more visible. Put more curves on the apexes and soft ridges on the lower outlines of the wings.

Erase the sketch lines and any other unnecessary line marks once the primary outline of the butterfly is defined.



- Draw the details of the wings

Draw the linings to establish the interspaces of the wing (including the discal cells). Arrange the linings properly because they will serve as line references for placing the other details.

- Define the designs of the forewing.

Outline the stripe marks on the zebra longwing so you can avoid them (they should be white) when you start applying the shades.

Mark the diagonal stripe coming from the basal corner of the Forewing following the nearest interspace to the inner margin. This stripe (on both forewings) forms a shape of a widely split inverted 'V'.

Mark the vertical (slightly slanting) stripe that begins from the costal margin and across the post-discal area. The stripe has a pointed tip, running across three different interspaces.

Mark the short spiking stripe on the sub-apical portion of the forewing. The last arced and spiking stripe will seem to create a margin for the apex.

- Define the designs of the hindwing.

Define the white band of the hindwing. Mark a thick horizontal stripe coming from the base and across the cell.

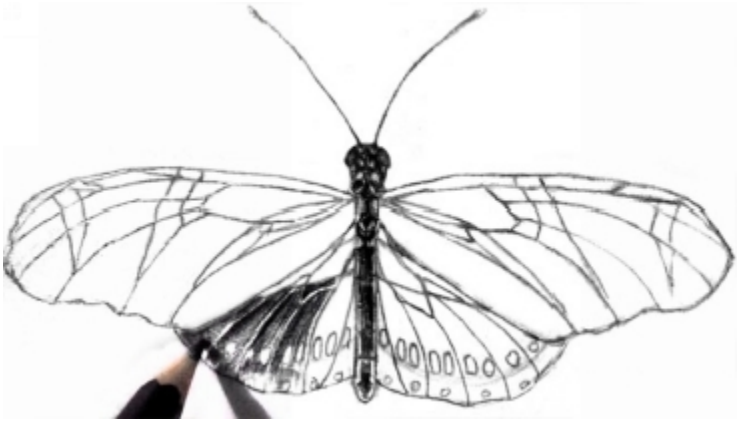
Make a curved reference line near the edge of the hindwing to align the irregular spots of white. The first four (three, in this case) interspaces should have two spots each, and then one spot for the next following interspaces.

Draw the smaller version (one spot in each interspace) of the row of spots near the lower edge of the hindwing.

- Color the body.

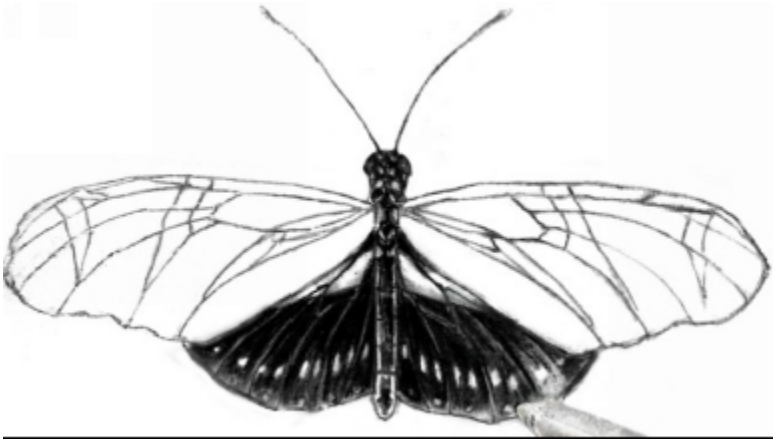
The zebra longwing butterfly is generally black. You can either use a charcoal, dark-lead pencils, black color pencil or whatever you prefer.

Begin with the base (thorax and abdomen). Take note of the subtle spots of white as you shade the body, especially the vertical white stripes on the segments of the abdomen.



- Shade the hindwing.

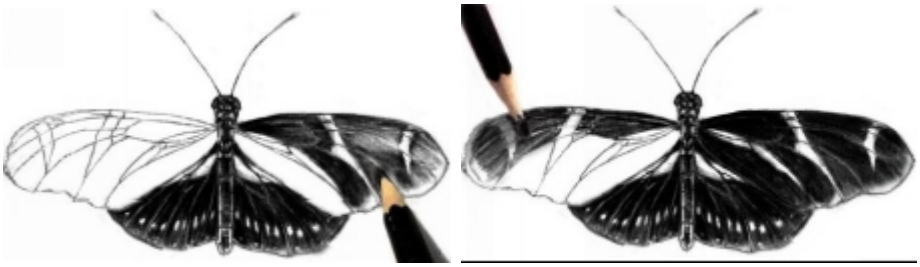
Put more pressure on the upper edges (corners near the base) of the wings. Darken the far side of each interspace, and gradually increase the darkness as you get to the area below the forewing. Leave a subtle highlight for each lining to depict the interspaces.



- Smudge the shading.

Flatten the shades by smearing the areas. Remember what areas should appear darker. Put more pressure on your smudging at the areas that should appear a little brighter. The lower edges of the hindwing should be brighter (you can just use the stains of the smudge stick to shade this area.

Don’t worry about blurring the last row of spots (smaller spots), these spots are naturally faded if you base this on an actual zebra longwing.



- Shade the forewing.

Initiate the same process you did for the hindwing, on the forewings. Apply the black tone while avoiding the outlined prints of the wings.

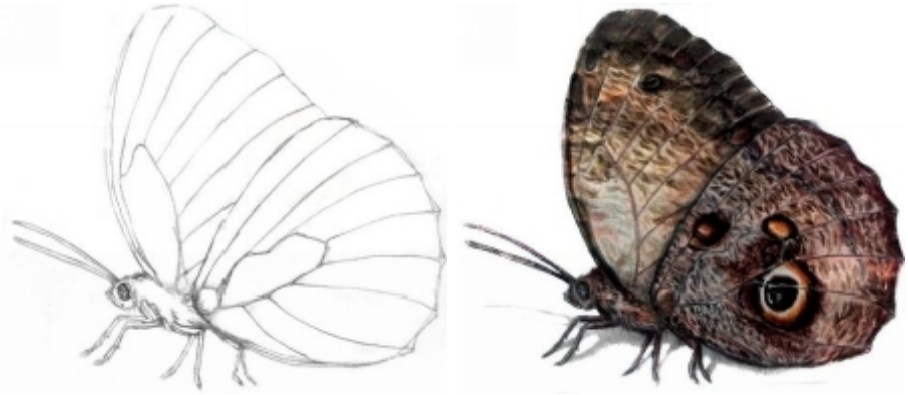
The area below the apex should have a faded black tone (use the smudge stick or apply light strokes). Dull down the crisp texture of the line marks while leaving the subtle highlights for the interspaces.

Once you are done smudging the shades, apply one more layer of shading. Re-darken the lower outlines of the costal margin, the areas underneath the forewing (overlapping the hindwing) and the inner corners of the interspaces.

Draw a shade with the smudge stick you used for smearing, and then re-define the main outlines of the butterfly's shape to finish the drawing.

The stripes of black and white are not for zebra longwings alone, you can also see the same wing prints on zebra swallowtail butterflies. They are also mostly black colored with segments of white on the near ends of their angular forewings and white wingtails on their hindwings. The black bodies (from head to abdomen) of zebra swallowtails contain a marginal color of white outline on the dorsal side (parallel to the zebra stripes of their wings).

Owl Butterfly

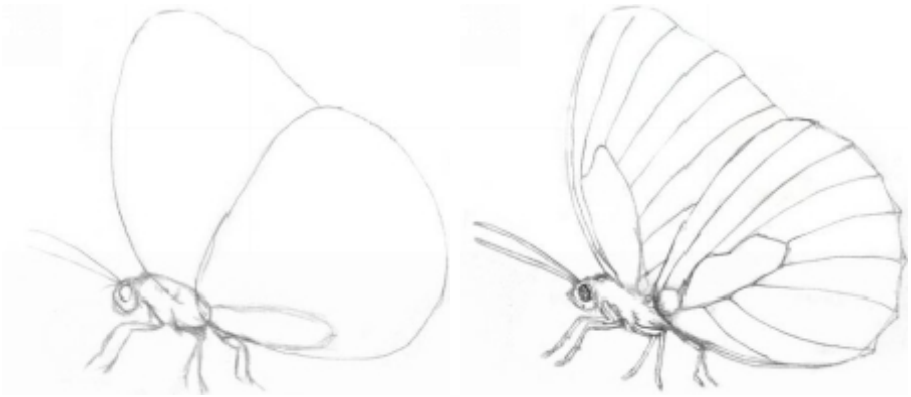


Caligo martia, or the owl butterfly, is popular to butterfly collectors or common butterfly enthusiasts because of its elaborate wing details. The pattern on this butterfly’s wings is a genuine mimicry of an owl's head and it could really fool any predators, and sometimes even people, when they spot it in just a short glance. The big eyespots on its hindwings really look like an owls eye (even the gloss of an eyeball is mimicked).

Owl butterflies are big; they grow from 2 to 8 inches. They are believed to be nocturnal butterflies (hence, the name 'caligo' which means darkness) because they can only be seen active at night to avoid larger predators. Although, you can still witness a few owl butterflies during the day flying from tree to tree as long as they are under a dark shade.

The colors of their huge wings are basically a combination of black and brown. They contain different values of brown that are artistically blended with black. The elaborate details on their underwings look like the patterns of an owl's face, with big black spots that have white highlights and are outlined by yellow, located near the edge of its hindwings. And the rest of the hindwings are covered with broken pieces of black like the feather prints of a brown owl.

The undersides of its forewings are usually brighter than the hindwings. The eyespots are surrounded by a darker shade of brown that seems to mimic the slope around the owl's eye hole. The dorsal view of an owl butterfly’s wings is a blend of different values of brown, black and blue. The portions of the wings near the body has a dark or light blue color and each forewing has a single stroke of white highlight which is a strong contrast to its dark brown and black areas.



- Establish the size and the shape of the wing.

Draw the base (thorax and abdomen) first, and then establish the wings. Since the wing is fully folded, the size of the hindwing (overlapping the forewing) is fully exposed and the abdomen of the butterfly is totally hidden. Establish the folds of the limbs with simple lines first.

- Clean up the sketch and erase the unnecessary line marks.

- Roughly establish the furry texture of the butterfly's body and the linings on its wings.

The brown color of an owl butterfly has different tones on different portions of its wing. To be able to adopt or convey this characteristic, apply different values of brown via multiple layers.

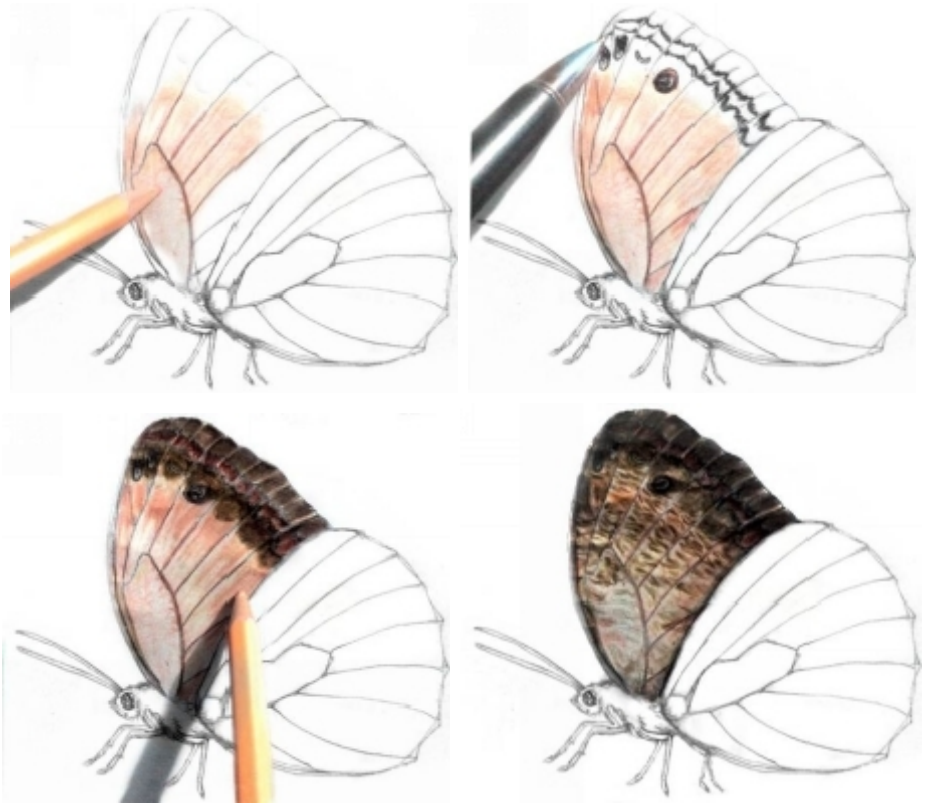
- Apply the lightest value of brown as the first layer.

Start with a color that can be a bright value of brown (lighter than an actual light brown) which could be a 'flesh' color. The surface of the wing is

bright-toned (like a faint bright brown) from the basal and up to the post-discal portion (from the area nearest to the base and up to the far mid-portion of the forewing).

- Draw the details of the forewing before applying the color of the area (near edge of the forewing).

The forewing contains a small eyespot and two black marks on the upper interspaces of the post-discal area, right next to jagged (bright) brown lining that is margined with black.



Next to the brown lining is a different (darker) value of brown. This wood-brown is extending to the area (from the apex edge of the wing) of the eyespots and black marks of the forewing (overlapped by the jagged brown band).

- Apply another layer of the lighter value of brown to the entire area before establishing the intricate details.

Burnish the other brown tones with the brown of a brighter value (the flesh color you used earlier) and put more pressure on the interspaces near the

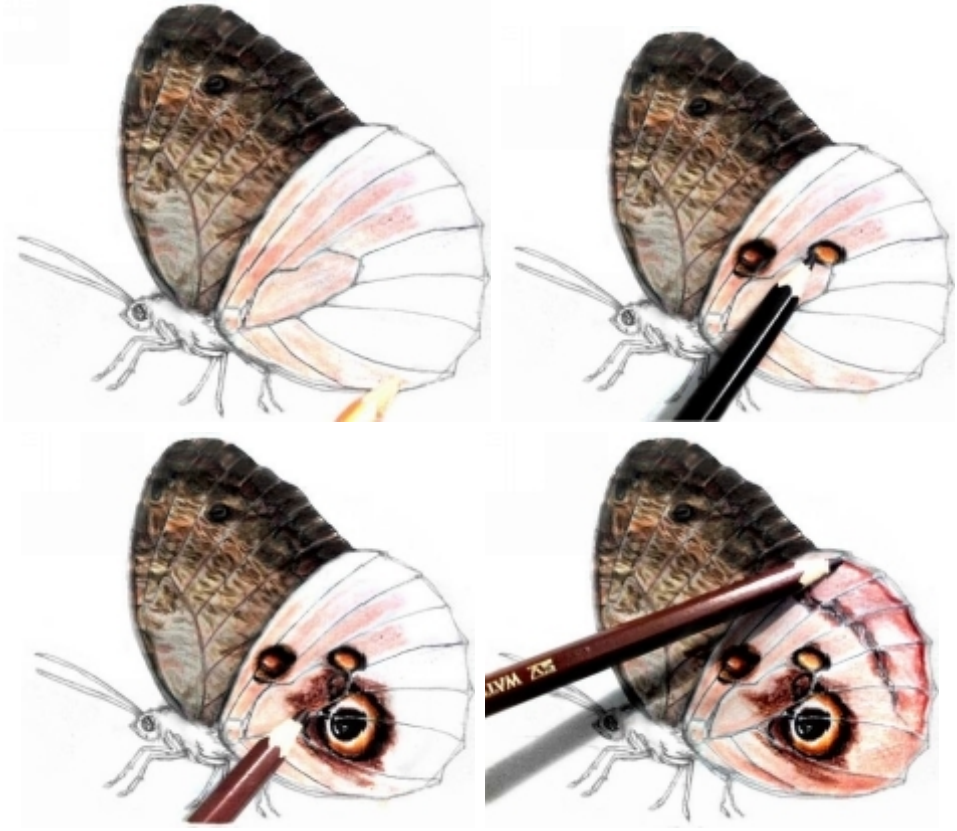
darker browns.

- Carefully define the detailing of the forewing.

Once the surface of the wing is colored, apply the details (which adopts an owl's feathers) of the forewing.

Use the darker value of brown (the third one you used for near edges of the wing) and fill the wing with small narrow and short markings. Create some rigged rows of randomly shaped short lines to create some broken linings of the lighter brown in-between the cracks/ small gaps.

Widen the gaps between the markings as you get near the area of the discal cell and lighten your hand strokes as you widen the gaps (so the markings would appear diminishing) as it reaches the basal area. Apply some brown markings on the cell as well.



- Do the same process on the hindwing.

Take note of the area of the eyespot. The eyespot has a white subtle highlight and this portion should be white (in this case, using the whiteness of the paper).

The colorful eyespots contain three different colors. The far side of the central area has a brighter brown which is blended with orange, and the outer sides of the eyespots have a darker brown color.

- Color the outer sides of the eyespot with a darker brown, and extend it to the other smaller eyespot (crossing the cell).

Use a light hand stroke in a circular motion (scribbles) or use the sides of the color pencil when applying the brown color.

- Draw the row of black marks on the far sides of the hindwing.

Align the black marks with the brown lining on the forewing.

- Apply another layer of brown with a different shade value.

Overlap the flesh color with a (bright) brown. Apply a strong pressure to outline the edges of the wing, and then use light hand strokes for the far sides of the wing.

- Apply the intricate details of the hindwing.

The hindwing has more markings compared to the forewing, and the markings are much closer (the gaps on each marking are smaller). Unlike the markings on the forewing, the markings coming from the basal (and halfway to the median area) of the wing is faint black instead of dark brown.

Use dark brown (the same value of brown you used for the markings on the forewing) for the markings coming from the edge of the wing. Diminish the marks as you reach the area near the eyespot by gradually adjusting the pressure you apply on your strokes. Slightly widen the gaps between each mark as you lighten your hand stroke.

- Re-define the blurred outlines and fill the uncolored spots on the wings.
- Apply the colors of the body and convey the texture of the butterfly's body.

Use different values of brown with short signatory lines to effectively portray the fur of the butterfly's body.

- Establish the black marks on the body with a pencil.

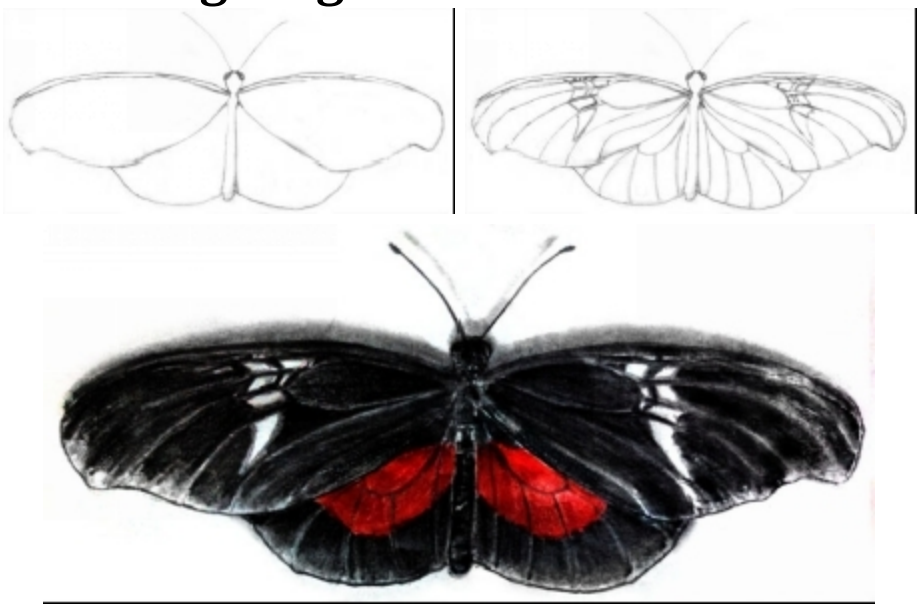
The owl butterfly has short stripes/patches of black around its body.

- Finalize the drawing.

Redefine the outlines of the body and the limbs, and then cast a shadow behind the butterfly to finalize the drawing.

Drawing a butterfly in side view is much easier because you only have to draw one wing. And in this case, it is much better to draw an owl butterfly with its wings folded, so you could show the details of its wing's underside.

Mountain Longwing



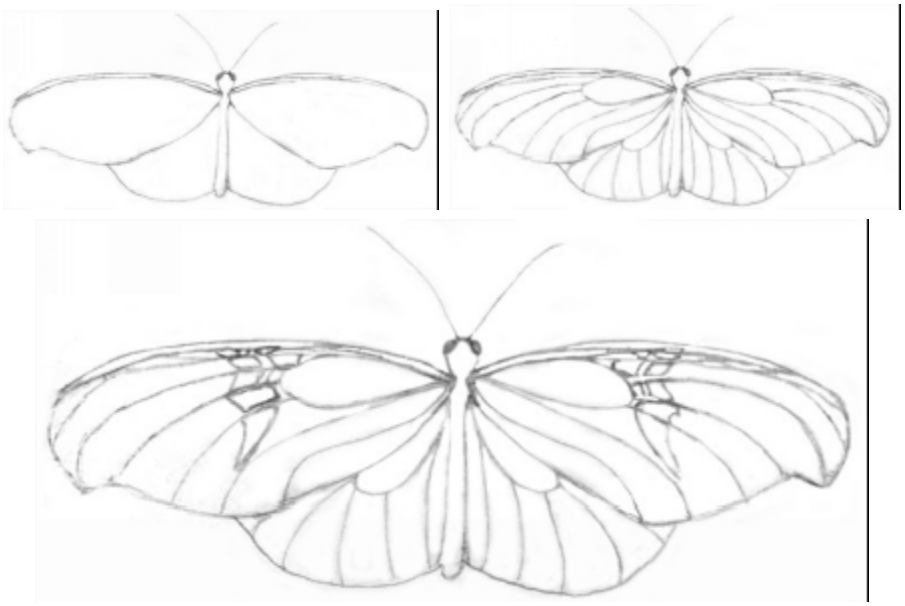
Heliconius hortense or the mountain longwing butterfly (also called the Mexican longwing) is a colorful brush-footed butterfly that is commonly seen in cloud forests. It belongs to the family of nymphalidae and a subfamily of heliconiinae.

The wings of a mountain longwing are mostly black with white and red bands. The dorsal sides of its forewings have a thick stripe (band) of white right across the interspaces of the postdiscal area (post median). And the hindwings are covered with red bands from the upper sides and half way down its entire hindwing.

The color bands are traceable on their underwings but the color values are much paler if compared to the dorsal side (the red bands appear a little pinkish). Its body (from head to abdomen) is generally black with a few spots and segments of white on its thorax that is barely noticeable and is usually unseen in dorsal view.

The strong colors of a mountain longwing (including the other longwings belonging to its family) are a sign that they are either bitter or poisonous.

Mountain longwing caterpillars feed on passiflora (passion vines) so their tissues can contain enough toxin or poison to defend themselves from potential predators.



- Sketch the common appearance or shape of a longwing butterfly.

The shape of a mountain longwing is common to a lot of longwing butterflies. The forewing should be at least a double the length of the hindwing.

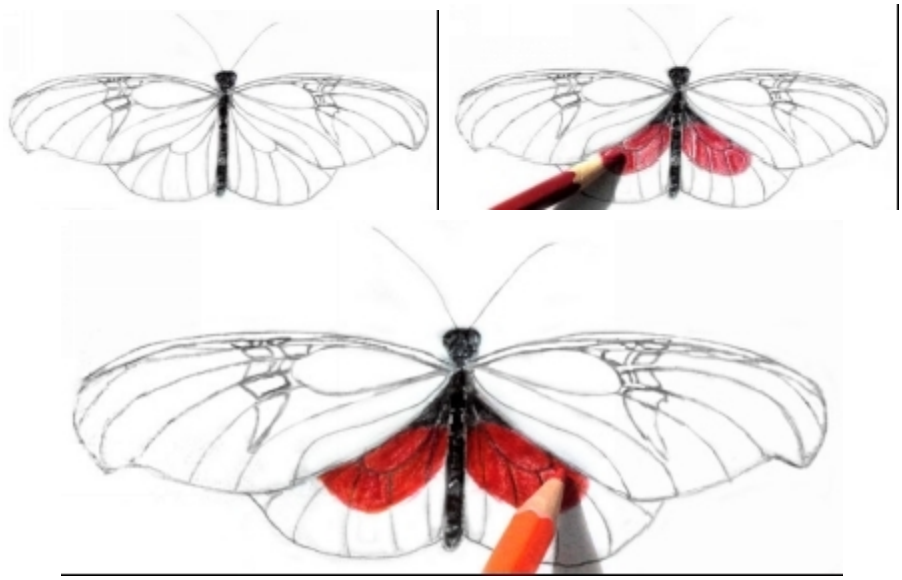
You can either start with a combination of oval (for the forewing) with wide and curvy corners, or you can start establishing the shape by starting with one forewing and then base on that for the length of the other one.

Apply the linings and discal cells of the wings to establish the interspaces.

- Draw the details of the forewing.

Outline the broken shape of white spike on the forewings. The print starts right below the costal lining and goes down across the interspaces of the post-costal interspaces, with its pointed tip spiking down to the tornal area (lower corners of the forewing).

The broken form of a thick pointed vertical stripe is composed of different white irregular spots, right next to the discal cell. There are two white marks on two interspaces parallel to the discal cell, one white bar on the interspace below it, and a long pointed bar that completes the vertical band.



- Define the red band of the hindwing.

The red band is like an extension of the cell's shape on the hindwing. It is shaped as a quarter half of a circle; the cell is red, margined by a thick red halfway across the hindwing.

Make an outline of the red print then overlap the line marks within it using a strong hand stroke. And then fill the area with its (red) color with fairly light hand strokes.

- Overlap the red color with orange.

The red band is reddish orange. To obtain this color value, simply overlap the red color with a layer of orange, using heavy scribbling (small and circular) strokes.

- Fill up the hindwing with its black tone.

Apply the black tone of the wings. Simply fill up the areas with charcoal or black color pencil. Fill the interspaces with hatches contoured to the plane (surface of the wing). Leave a highlight to the linings establishing the interspaces.

- Smear the shading.

Blur the linear shades to make edgeless shading. Smear the area with fairly heavy hand strokes to produce a soft value. The edges of the wings should have a lighter shade.

- Darken the inner corners.

Re-darken the upper sides of the forewing. Apply one more layer of shading on the areas under the outline of the forewing and the farther sides of the hindwing.

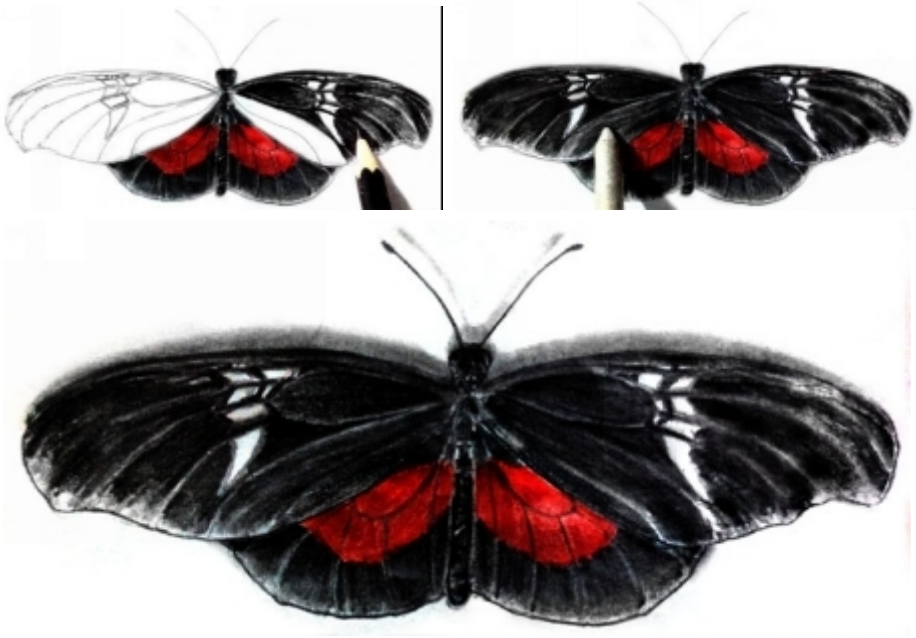
- Shade the forewings.

Apply the black color of the forewings with the same process you did on the hindwings. Remember to leave highlights on the linings of the wings to keep the interspaces established.

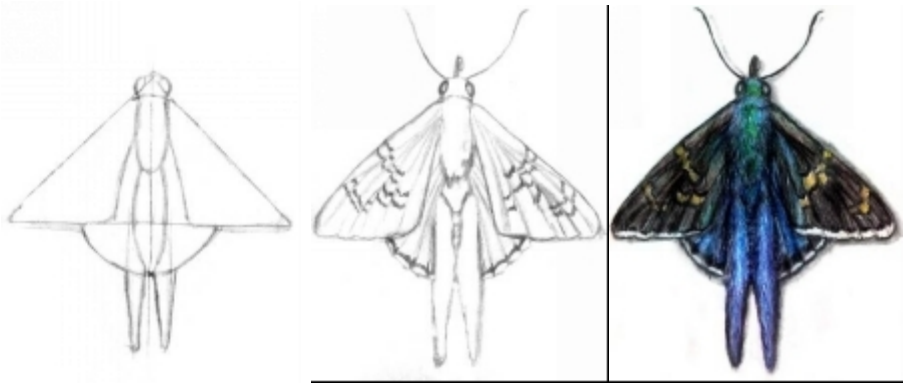
Darken the upper sides of the interspaces, especially at the interspaces on the mid-portion of the forewings. The areas near the base (thorax and abdomen) should have the darkest value and gradually becoming lighter as you reach the side edge of the forewing.

- Re-outline the mountain longwing.

Redefine the main outlines and cast a shadow to finalize the drawing.



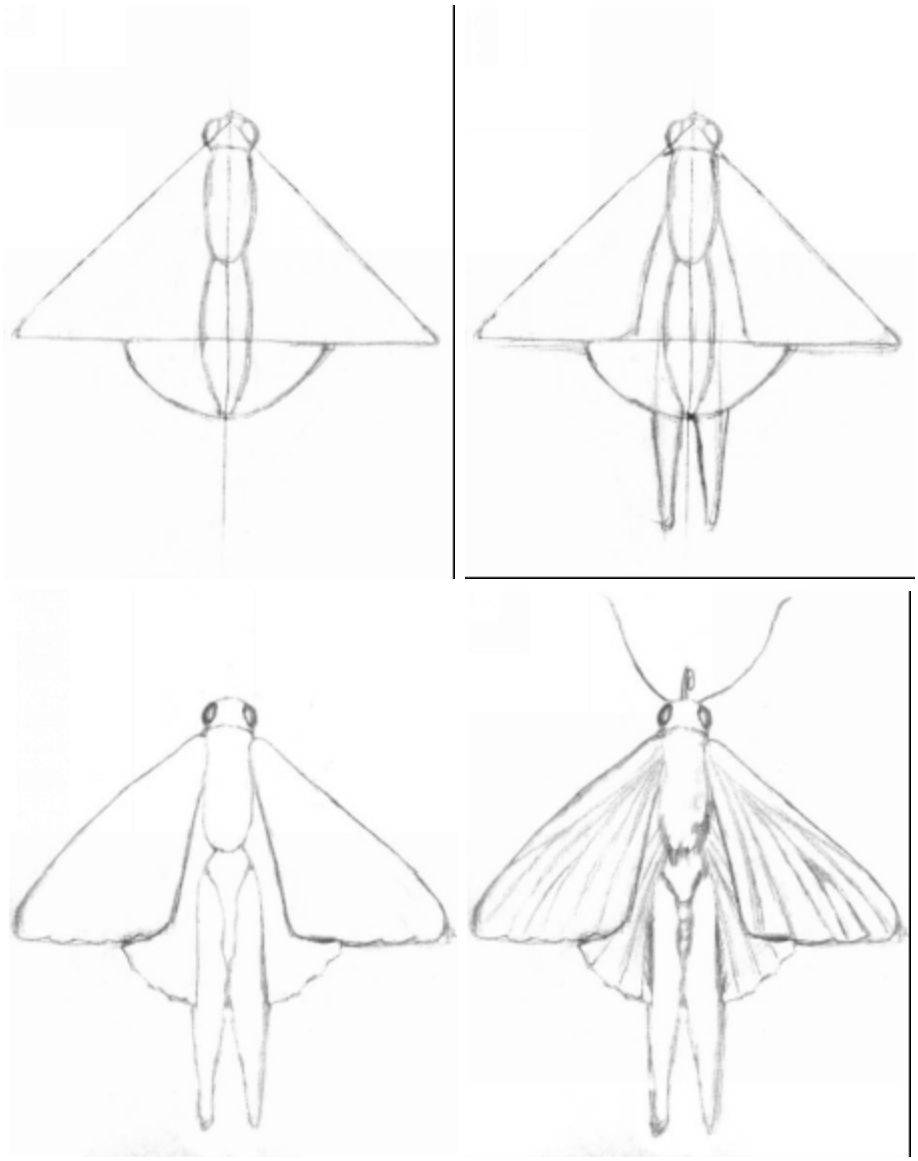
Long-tailed Skipper



The long-tailed skipper is a small type of butterfly that has an intriguing appearance. Its body is covered with colorful fur and its head is quite big compared to most butterflies. Due to its body size and small wings, its flying pattern is linear (unlike others that seem to float around and move in arcs or curved patterns) and it can quickly cut through the air in short distances, skipping (as the name says) from one plant another.

The small triangular wings that can grow from 5 to 6 cm are always widely spread which gives this butterfly the shape of an arrow-head. The wingtails on its hindwings are really long and thick compared to most wing tailed butterflies. Its body is covered with iridescent blue with a small value of light green. The blue-green color of its body (dorsal view) often extends down to its wingtails. The unique and strong fur color is faintly spread, but greatly diminishes (to almost absent) halfway across each wing. The underwings are brown and do not contain any blue-green color.

The wings of long-tailed skippers are almost similar to common brown/copper colored moths; it is generally dark brown to copper-toned with some light-brown bands (mostly on forewings). It is often mistaken for a moth (since it also has a large head and robust eyes) because the tips of its antennae are hooked and pointed, but if you look closely, you will see that these hooks are placed after/at the round tips of the antennae.



- Establish the size of the long-tailed skipper by using simple shapes.

A long-tailed skipper has an angular shape because of its wings. In this case, a triangle and a half circle can be used as a basis to easily establish its length and height (and mass).

Use a triangle to establish the span of the forewings. To make both sides even, use a cross mark as a reference line (horizontal line as the lower edge of the forewing). Mark the center of the horizontal line to locate the position of the base (thorax and abdomen), and then make the diagonal lines

of the triangle meet on that center line to evenly divide the triangle into half.

The tip of the triangle would be the position of the butterfly's head, and the abdomen should stick out from the triangle's area. Based on the tip of the abdomen, define the half-circle that will establish the span of the hindwings.

- Define the forewings' inner margins and the wingtails.

Simply make two vertical (with the upper tip slight leaning/curving to meet the thorax) lines to establish the inner margins of the forewings. The length of the wingtails could be longer or equal to the length of the abdomen (never shorter).

- Sketch the outlines of the butterfly's primary details.

Establish the cells and interspaces of the butterfly's wings. Draw the parts of the head, such as the antennae and proboscis. Only a portion of the abdomen is exposed since it is almost covered with the thick wingtails.

- Apply the texture and the markings of the wings.

Roughly define the furs of the body. Replace the outlines of the thorax and the wing tails with short signatory lines.

Due to the texture and the iridescent nature of the long-tailed skipper, the different colors and tone values must be applied carefully and layer by layer (per different tone value).

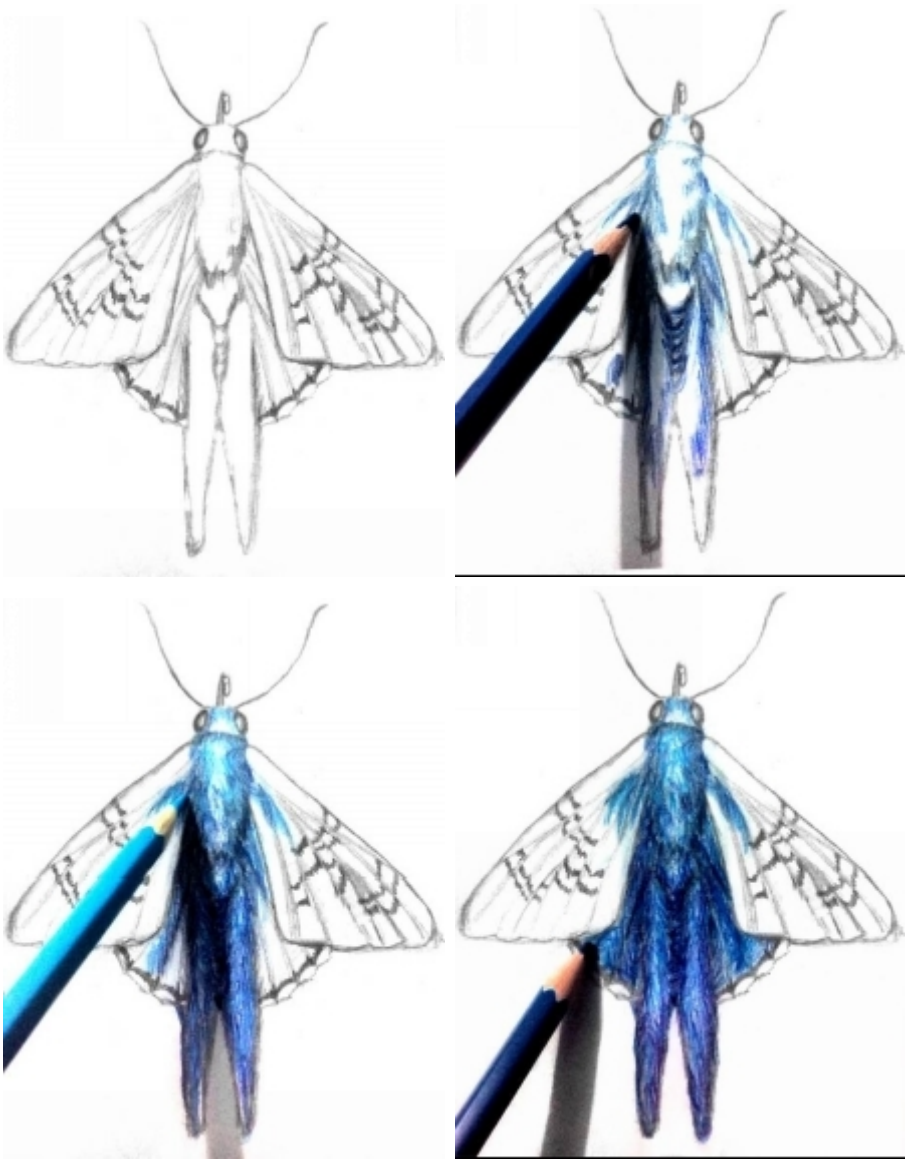
- Make short hatches (short signatory lines) with blue.

Start applying the color of the butterfly. Start with the blue strands of fur. Color the wingtails with thin and short blue lines; leave a space in the middle for the brighter value of blue. Establish the portions of the forewings (near the base) that are partially covered in fur as well.

- Apply the brighter blue.

Fill the other areas of the body with strands of brighter blue. Slightly overlay some of the blue lines you placed earlier, especially the outlines of

the thorax. Keep on making and overlaying the areas with the brighter value of blue until you almost cover the entire area (especially the wingtails), but leave some subtle space at the mid-portion of the head and the thorax (for the green strands).



- Use violet for a darker value of blue.

Apply some strands of violet, especially on the far edges. Only apply a small amount of violet strands and do it with light hand strokes.

- Color the hindwings.

Most of the long-tailed skippers have forewings that are also covered with their blue coating. So, establish this texture with the same process and color layering that you did for the body. Overlap the linings of the interspaces by hatching on a different direction per interspace. Also leave some linings of violet (to margin the interspaces).

- Apply the green tone.

Apply the subtle tones of green (the head's crown and mid-area of thorax). Make some strands of brighter green first and then overlap it with a few strands of a darker green. Also, place a few green lines on the furred areas of the forewings.

- Apply the faint colors of the forewing.

The forewing has a subtle color of faint brown or copper. A bright flesh-tone can make up for these faint colors. Apply the color on the costal area and few interspaces, with fairly light hatches. Use brown for a darker value of flesh. Also make some faint line strokes of brown on the other interspaces of the forewing.

- Fill the forewing with its dark tone.

You can either use a black colored pencil or a charcoal pencil for applying the blackness of the forewings (I suggest you use a charcoal pencil, so you can further describe the texture of the wings).

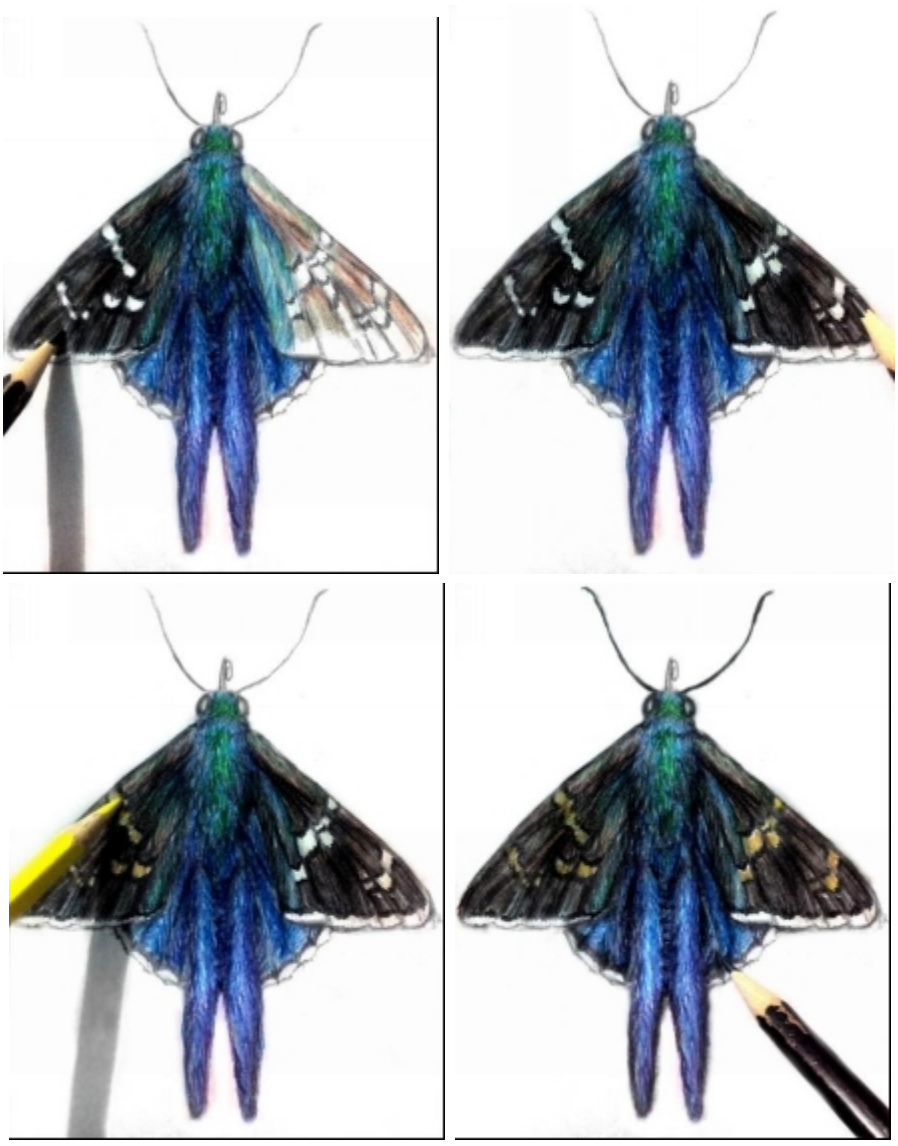
Overlap the faint brown tones on the interspaces with thin but heavy line strokes. And then fill the remaining areas. Take note of the marks on the forewings and avoid shading them.

- Shade the areas that should appear darker.

Apply another layer of shading on the portions that should appear deeper. Darken the upper corners of the interspaces and thicken the linings. Darken the black margins of the lower edges of the hindwings and the sides of the wingtails.

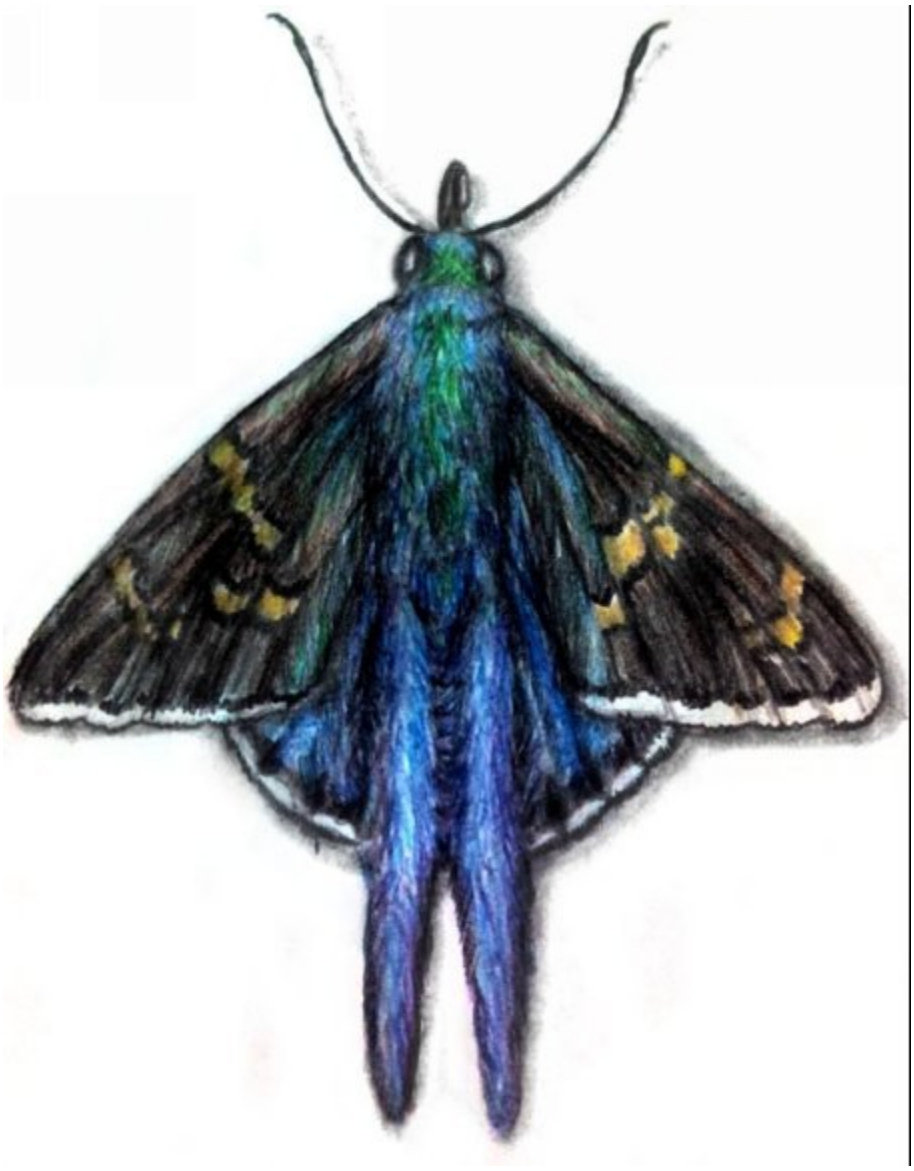
- Color the markings of the forewings.

The marks on the wings are brownish yellow to copper. Apply a thin layer of brown and then burnish it with yellow.



- Finalize the drawing.

Redefine the main outlines of the drawing and then create a shadow by applying a faint gray margin.



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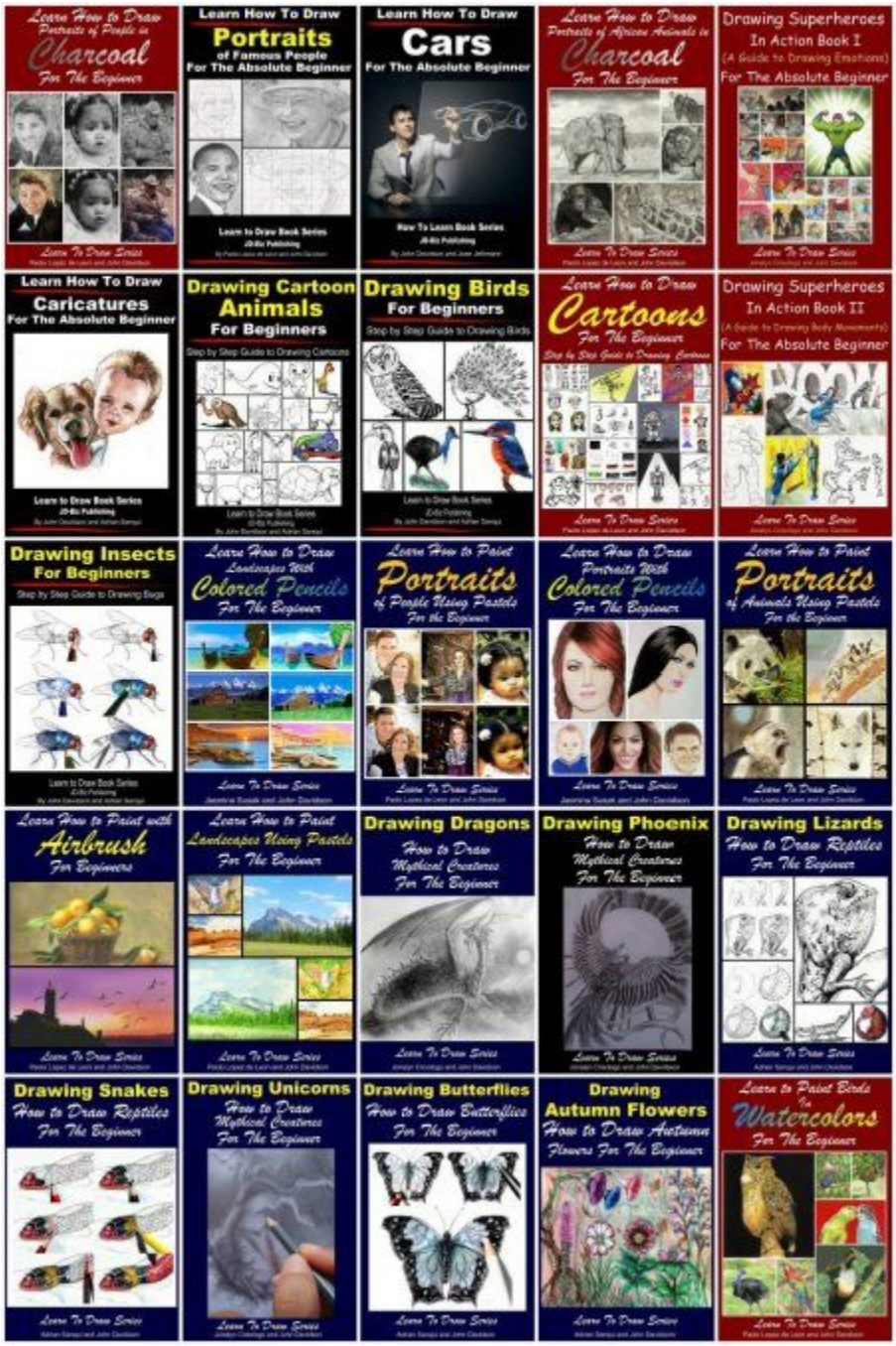
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