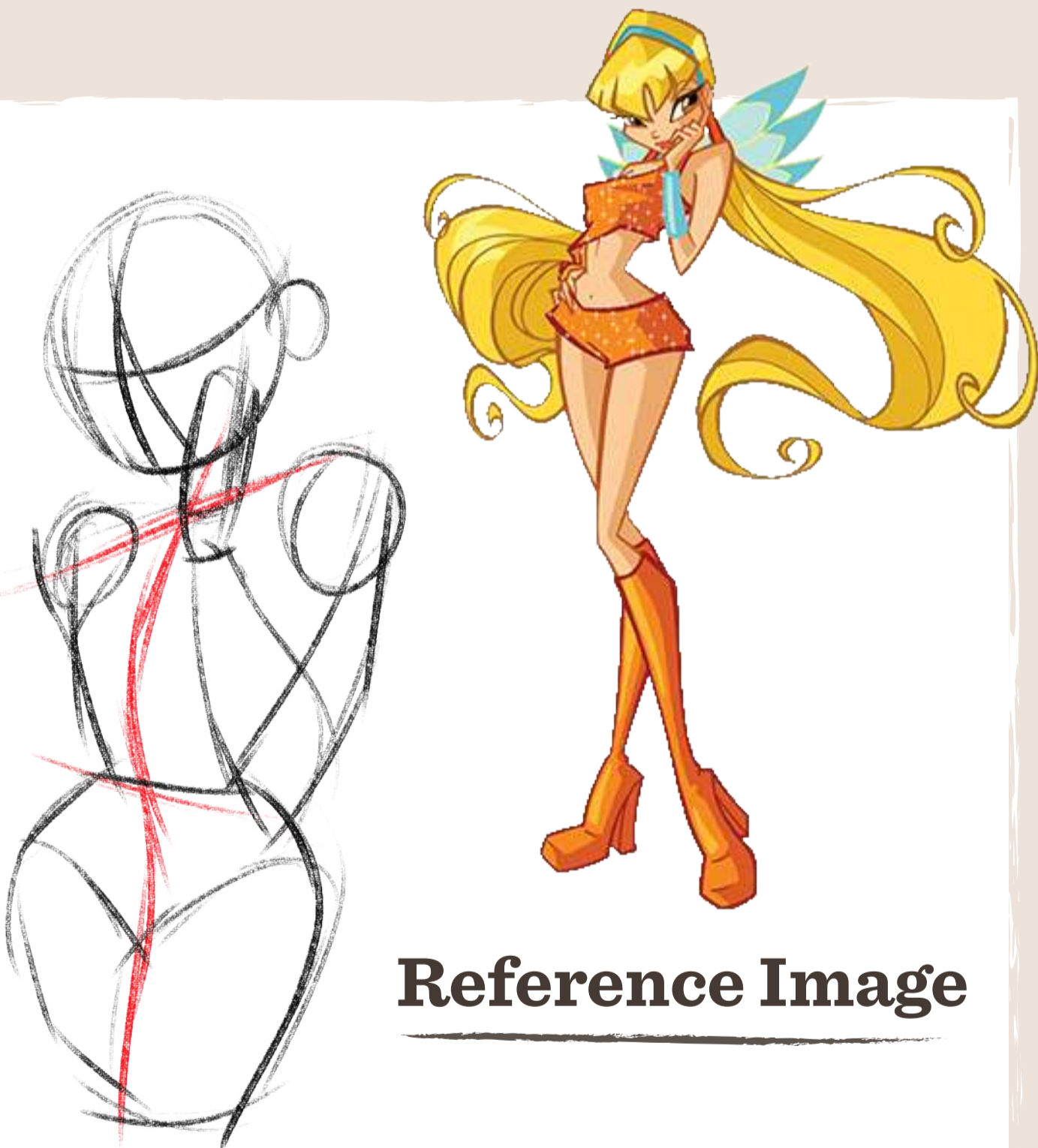# Winx Club: Stella

step-by-step process

by jelloplum

1

Reference Image

I start off with the outline sketch based on the reference image, using loose flowy lines and breaking down the anatomy into basic shapes. This lets me work out how the pose will look, and I create an "S-shape using the spine (the red line) to exaggerate the body, giving it movement and a dynamic look.

2

Lowering the opacity of the base outline layer, I create a new layer on top and trace over the sketch with thicker lines, loosely fleshing out more details like her clothes, hair, and wings. At this stage, I'm still working quickly and keeping my lines loose because I usually change the pose and make other major adjustments to the image.

3

Working on a new layer again, I now begin sketching more carefully over the previous loose sketch, adding in as much details as possible like the curvy flow lines of her hair, each section of her fringe, and the shape of her shirt sleeve, outlined over her arm so I know how to build the cloth folds around it.

4

Now that I've got a clear idea of the illustration, I begin cleaning up the lineart and adding full detail like cloth folds, fingernails, and facial features. I also make sure to add lots of line variation, using thicker lines to draw attention to areas like her sleeves and hair, and thinner lines for lesser details. This entire process can take up to 8 hours, sometimes more.

**5**

The next stage is "flatting," or filling in the base colours within each section of the illustration. I apply each colour on its own separate layer so that during the rendering stage I can add clipping mask layers on top of the base colours if I need to.

6

After flatting, I colour the lineart. You can leave it black if you prefer, but I love the softer vibe it gives an illustration. I use the eyedropper to select the base colour, then choose a darker shade for the lineart. I also colour in the eyes and lips.

7
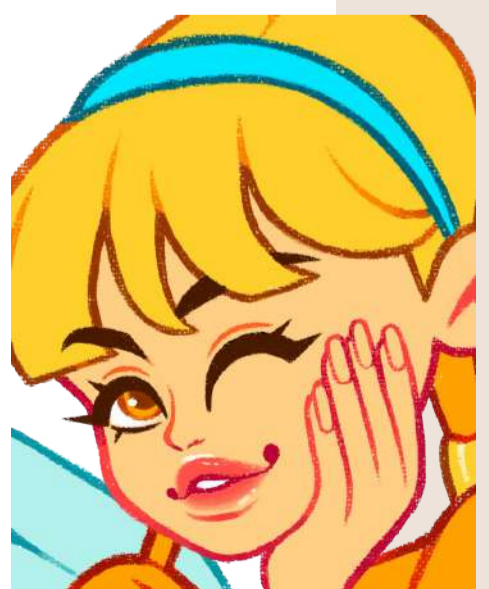
highlight

ombré

Next is the rendering stage. I blend a peachy tone on to the base skin layer for the rosy cheeks and hands, then add the "ombré" shading and the highlights to her ponytails, both on their own clip layers. Using clip layers lets me easily change the colours if I want to.

	100 % Normal
	highlight
	100 % Normal
	ombre
	100 % Normal
	hair

Clipping Mask Layer

A clipping mask is a layer that is attached to a base layer which defines the clipping mask layer's visible boundaries. Here, "hair" is the base layer, while the red bars indicate the two clipping masks attached above it.

8

Then I add the star pattern to her shirt, draw in the shadows on her wings, and use the Glitter Brush from Clip Studio Assets to create the glittery effect on her clothes, wings, and hairband.

Glitter Brush

search for "Glitter Brush" in Clip Studio Assets

9

I'm almost done with the illustration now, and just add in a few larger sparkle shapes to round out the glittery effect, as well as drawing in some flyaway hair strands on her fringe and the curved areas of her ponytails. The hair strands are on their own layer, and I make sure to blend the edges to match the ombré hair colour.

10

Final Touches

For the final touch, I select a soft pastel background, add in the repeating heart pattern and shadow, and it's done!