



# LITTLE PONY DRAWING BOOK

How To Draw & Create  
Magical Friends



*Lindsay Libos*



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How To Draw & Create Magical Friends



Lindsay Eibos

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### ☆ BONUS BALLET PONY! ☆

Visit [IMPACT-books.com/little-pony](http://IMPACT-books.com/little-pony) for bonus materials and a free tutorial on how to draw a Ballet Pony, Chibi Pony and Anthro Pony!



## ...WHAT YOU NEED...

Paper  
Pencil  
Eraser

**WELCOME TO THE ADORABLE WORLD OF LITTLE PONIES!** Existing purely in the realm of imagination, there are no rules for creating these cartoon cuties. That said, I'll be sharing with you a practical drawing approach using simple shapes to help you to achieve consistent and pleasing results in your pony art. Pencil and paper (and, yes, an eraser for mistakes) are all you need to start drawing (we'll talk about other nice-to-have tools of the trade in a few pages).

One final word before you gallop over to the starting line: Don't be discouraged if your first attempts don't come out the way you picture them in your head. Skill with the pencil doesn't happen overnight. However, I promise that if you keep drawing, you'll keep improving! Practice makes perfect, so start a sketchbook and set aside some time every day to draw ponies. Good luck!







# INTRODUCTION

BEAUTIFUL AND POWERFUL, HORSES  
HAVE LONG CAPTURED OUR HEARTS.

For thousands of years these exceptional animals have labored alongside us, providing companionship and transportation. Sadly, our link has been broken by modern times, and most of us rarely encounter horses in our day-to-day lives. Even so, that doesn't change the sense of majesty we feel in their presence. As shown through our shared history, horses and humans belong together.

Our relationship with horses is depicted on various canvases throughout the history of art. Imagery of equines and other animals have been traced as far back as 16,000 B.C. in prehistoric cave paintings. Considering those are just the pictures we've found, who knows how much further back our connection goes?

The main subject of this book is ponies or small horses. While they range in stature as they grow, don't mistake them for young horses. Ponies are a distinct type of horse characterized by their diminutive size and shorter legs. When cartoonified, their natural compactness becomes even more adorable. That's probably why ponies have found prominence as pop culture superstars loved by all ages!

Throughout the pages of this book, I'll trot you through the steps of creating your own colorful cartoon ponies, from anatomy and posing to expressions and clothes. (Yeah, ponies like to wear clothes!) You'll learn how to build up characters from basic shapes so they can canter, gallop and prance any way you like. I'll also show you how to draw other hoofed animals like deer, alpaca and sheep, as well as fantastical equines, like unicorns and pegasi, so your ponies will have even more magical friends to play with.

So what are you waiting for? Hoof it over to your art supplies and let's draw ponies!



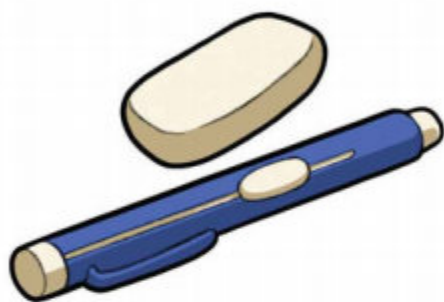
✦ **Magical Equines**



# DRAWING BASICS

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You won't need much to start drawing ponies. The most important things are a pencil, eraser, paper and your imagination! No fancy or expensive art supplies are required. There are no wrong or right tools for expressing creativity. I recommend starting with the supplies you have around the house.



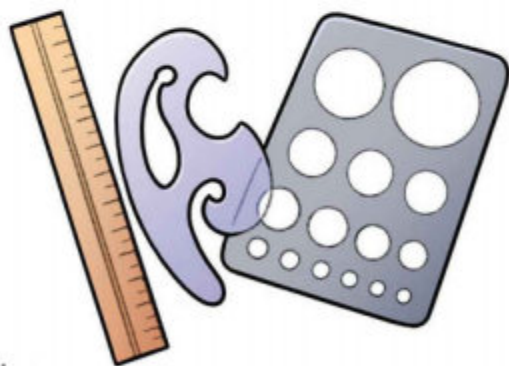
## Erasers

I use a Staedtler Mars refillable eraser stick for general erasing, a Magic Rub for large mistakes and a brush to sweep away the eraser crumbs.



## Pencils

A light blue pencil is useful for an exploratory first draft. I use a 2B pencil for sketching. The "B" refers to the degree of blackness of the graphite—the scale ranges from 9B (darkest and softest) to B. Then there's an opposing hardness scale ranging from 9H (hardest and lightest) to H. Most average pencils use a balanced HB graded graphite. For precise lines, I use a mechanical pencil with 0.5mm HB lead.



## Rulers

A straightedge or a ruler is a must for drawing perfectly straight lines. A French curve can assist with precise drawing of tricky curved lines, while circle and ellipse guides are great for circular-shaped objects—like pony heads!



## Paper

Get a sketchbook for jotting ideas on the go, quality drawing paper for your finished drawings and general paper for sketching. Newsprint, copier or printer paper are also fine in a pinch.

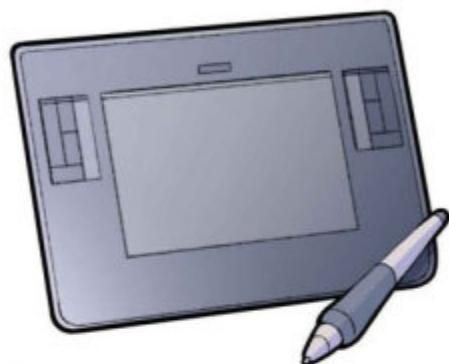
# COLORING MEDIUMS

Color mediums come in three forms: wet, dry and digital. Experiment with different coloring mediums to discover which you enjoy. Each has its own characteristics and messiness factors, plus you may find that one is better than another for achieving certain effects. The art in this book was drawn and colored digitally in Clip Studio Paint and Photoshop CS3.



## Wet and Wild

Acrylic paints and watercolors are some of your options. Don't forget large and small brushes for broad and detail work, paper appropriate for the medium, a water trough and a palette for holding and mixing paint.

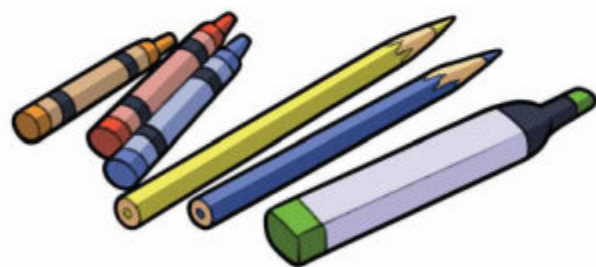


## Pushing Pixels

If you're interested in going the digital route, you'll need a PC or laptop, a Wacom graphics tablet, possibly a scanner and a graphics application like Clip Studio Paint, PaintTool SAI or Adobe Photoshop.

## ☆ REFERENCE MATERIALS ☆

Photos and videos of horses, ponies, costumes, etc. are good to have on hoof for inspiration, posing characters, analyzing proportions and other details.



## Dry and Mild

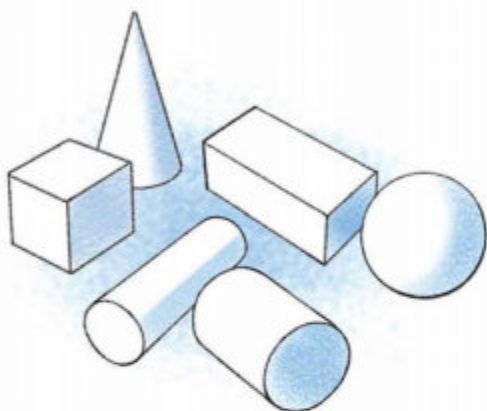
Colored pencils, fast-drying markers, oil pastels and crayons are all possibilities, and they all have the potential for stellar and cute natural media results!

# WORKING WITH SHAPES

Shapes are the building blocks of drawing. If you can draw spheres, cylinders and cubes, then you're already halfway to drawing ponies. Start by practicing sketching simple lines, squares and circles.

No need to grab a ruler or circle guide; this exercise isn't about perfection. Focus on pulling your pen-

cil across the paper to make smooth, continuous lines. Once you're comfortable freehand drawing basic two-dimensional shapes, you can graduate to drawing three-dimensional shapes. Let's take a look at the basic shapes that go into drawing a pony.



## Building Blocks

Using the basic forms of cubes, cones, cylinders and spheres, you can draw anything from ponies to skyscrapers. So practice drawing them until they become second nature. Then try drawing them in various sizes, and connect two or more shapes together to create new shapes.



## Construction Zone

Spheres and cylinders form the basis of this pony. It might be tempting to skip directly to drawing the contour lines (the outermost edges), but doing so can lead to flat, lifeless drawings. To give your characters a sense of volume, you'll need to start from within by constructing the figure from shapes. Learn to identify the shapes that make up a character's form.

## ☆ SKETCHING TECHNIQUES ☆



### Underdrawing

Explore ideas and feel out the character's form. Keep the lines loose and lively.



### Sketch Lightly

Work over your rough sketch with light pencil lines, adding details and making tweaks. Don't press too hard.



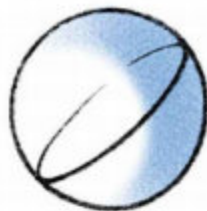
### Refine Your Drawing

Once you're satisfied, tighten and darken your pencil lines. Then erase any stray or unwanted lines followed by outlining.



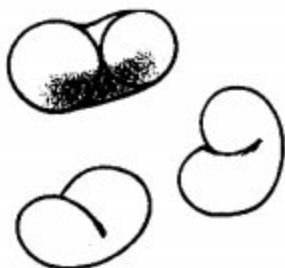
### Finish With Color

Pick a color scheme for your character, and pigment that pony using your favorite medium!



#### HEAD

The head starts with a simple circle. Sketch a guideline through the center to define the shape as a three-dimensional sphere. This guideline also helps with the placement of facial features.



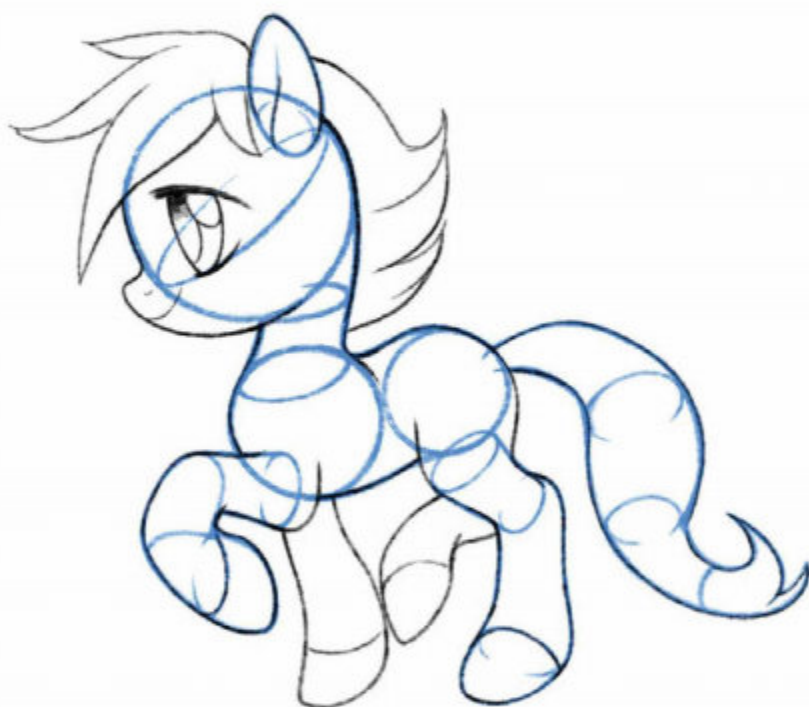
#### BODY

The pony body is comprised of two circles, one for the chest and one for the hips. Joined together, the shape roughly resembles a bean.



#### EAR

Think of the ear as a rounded cone shape and note the inner groove.



#### NECK

This simple cylindrical shape has the important role of connecting the head to the body.



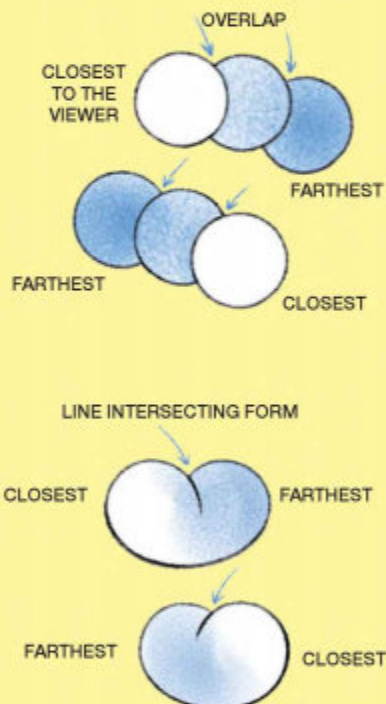
#### LEGS

The pony's tubelike legs are made up of connecting cylinders, and each bend represents a joint.

### ☆ OVERLAPPING ☆

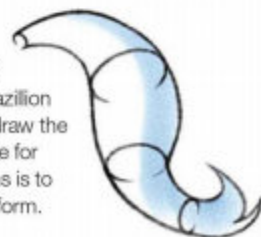
Overlap is an important tool for creating a sense of space and three-dimensionality. The concept is simple: When you draw one object overlapping another, it tells us which object is closer to the viewer. You can also accomplish overlap with lines intersecting forms.

Here are some examples from our pony model on how to pinpoint the overlap. Note how the line of the ear juts in front of the back of the head. The raised leg overlaps in two places: The crease in the forearm and the elbow in front of the body.



#### TAIL

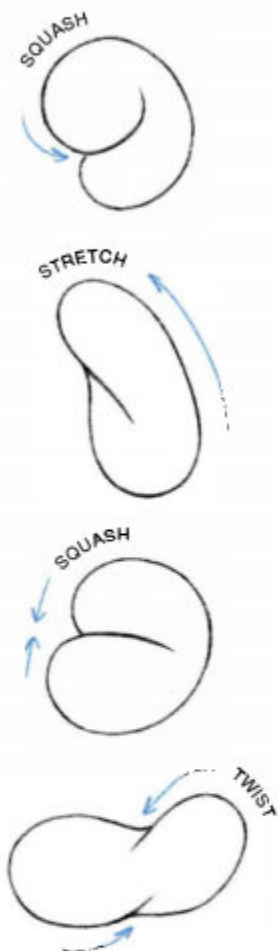
A pony's tail is made up of many flowing strands of hair. Rather than drawing a gazillion individual strands, it's more effective to draw the tail as a unified shape. A useful technique for visualizing any object in three-dimensions is to sketch surface lines curving around the form.



# CAPTURING MOTION

The key to capturing motion lies in the line of action, an invisible line that courses through your characters, revealed only through their pose. We use it to establish or understand the flow of the main action. The line of

action, indicated in blue, generally takes the form of a C or S curve. It sometimes follows the spine, but not always.



## Squash and Stretch

Don't be afraid to compress and stretch the body to emphasize an action. Show your pony craning its neck, twisting its torso, scrunching its tummy! Squash and stretch is a basic principle for conveying life in drawings. When one part of the body stretches, the opposite side compresses and vice versa. Notice how these torso "beans" almost dance with excitement!



## Stiff

While there's nothing wrong with drawing a character standing in place, legs together, this pose isn't very interesting. A stationary side view can be useful for showing the details of a character's design but is otherwise a missed opportunity to show your character doing something.



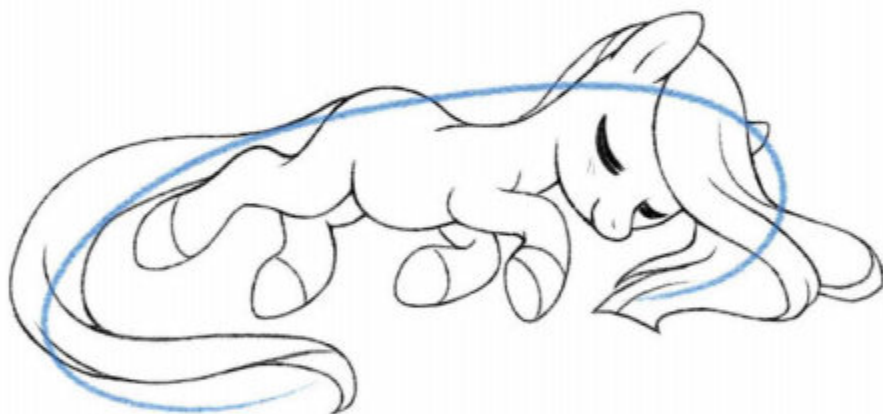
## Active

The line of action forms a sweeping S curve as she trots along. By varying the leg positions (some lifting, others touching the ground), you can avoid boring symmetry and give the pose a sense of rhythm.



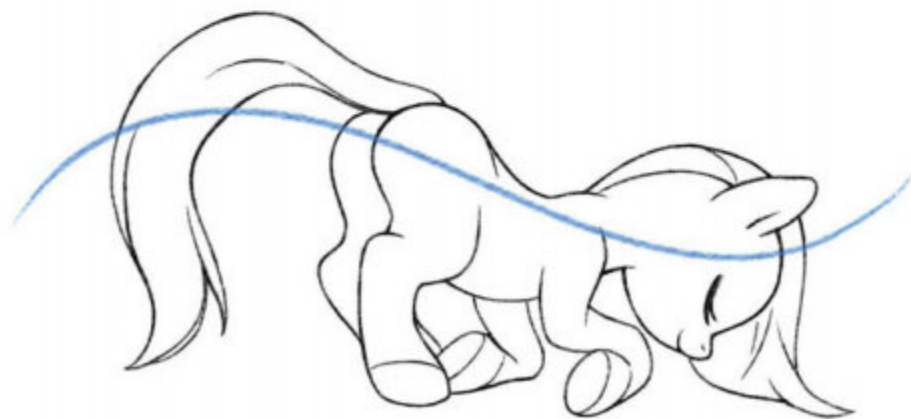
### **Prancing Pony**

Motion is especially pronounced when the line of action has a strong C curve. Notice how everything from the character's head tilt to her tail tip follows the sweep.



### **Sleepy Time**

A still moment doesn't have to feel stiff. Keep the line of action in mind even when the character is at rest. Remember, the pony's tail and the sweep of the mane continue the line of action beyond the body.



### **Yes, Your Majesty**

Even in this stationary pose of a bowing pony, a clear line of action creates a flowing sense of motion throughout the drawing.





# 1

## PONY ESSENTIALS

JUST AS THESE PONIES ARE WARMING UP AND PRACTICING<sup>2</sup> FUNDAMENTALS IN PREPARATION FOR THEIR DANCE PERFORMANCE ON THE BIG STAGE, THIS FIRST CHAPTER IS ALL ABOUT THE BASICS<sup>3</sup>—the essential elements of pony art that are the building blocks necessary for the big picture.

The first lesson an artist undertakes involves learning an animal's underlying framework of bones and muscles. Even though we're drawing cartoon characters, applying the inner workings of equine anatomy gives their outer form believability. Good structure goes a long way in convincing people that these pastel ponies can gallop, leap or even pirouette off the page.

We'll also explore pony proportions and how adjusting the "head height" of a character can create a whole stable of pony types—from cute foals to commanding stallions. Finally, we'll practice drawing the head, eyes and body from different viewpoints so you'll be able to twirl the ponies on paper from any angle.

Rehearsal is starting. It's time to send your pencil dancing across the page!

✦ **Pony Pirouette**



# PONY ANATOMY

Knowing how a pony, or any animal, works on the inside is essential to understanding what you're drawing on the surface. They might be little, but pony bodies come packed with an impressive amount of bones and muscles. Don't let pony anatomy overwhelm you; you needn't memorize the names of every part. You can refer to this page for a refresher whenever you like!

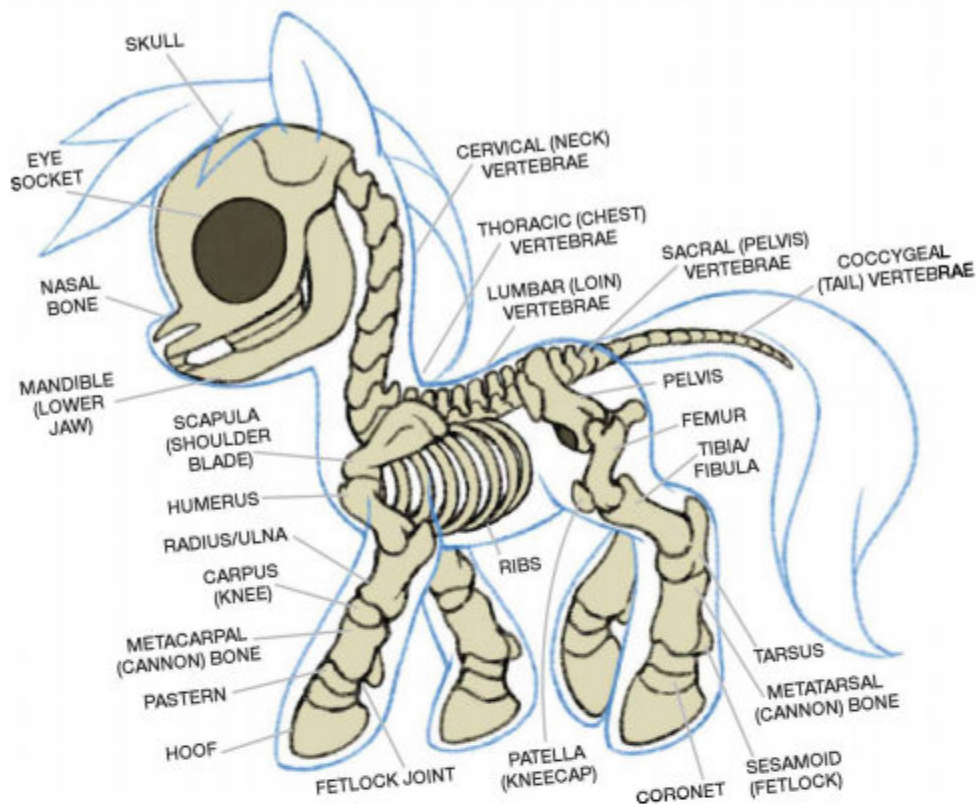
By learning the bones and muscles, and where they interconnect, you'll learn where a pony can bend and flex, and where it can't. This is especially helpful when it comes to moving the limbs.

Although horses look different from humans on the outside, we share many similarities in our bone and muscle structure. A helpful starting point is to look for familiar anatomical landmarks like the skull, spine, shoulder blade and pelvis.



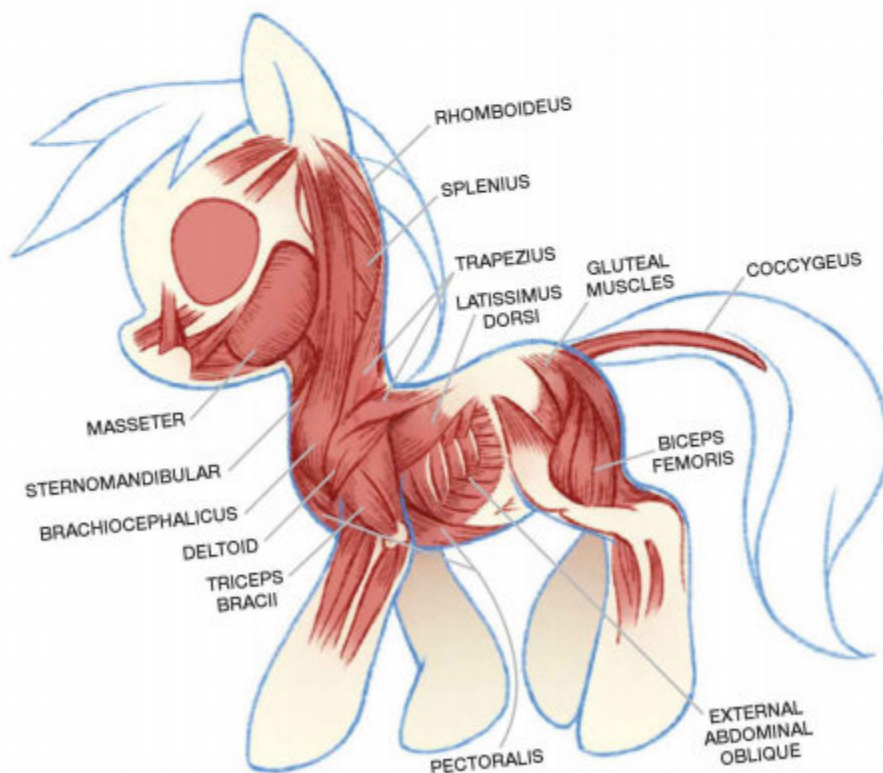
## Body

Many pony parts have familiar names like ears, shoulders and chest. Then there are parts you won't find on humans such as the withers and muzzle. More confusing are parts that exist on humans but have different names on ponies. For instance, on the back legs, the pony's stifle is the equivalent to our knee, while the hock corresponds to our ankle. On the front legs, the part called the knee on a horse is the equivalent to the human wrist.



## Skeleton

Bones are the stiff framework of the body. The only bending happens at points where two bones connect. In humans, the radius and the ulna bones of the forearm, and the tibia and fibula bones of the lower leg run side by side. However, in ponies, these bones have fused! The pony's fetlock, pastern and coronet are like our fingers and toes, and the hoof is made of keratin, like our fingernails!



## Muscles

Muscles cover and connect to the bones. They work like stretched rubber bands that pull tight on command. When muscles contract, they pull the bones, which in turn enables the horse's locomotion. Muscles are right underneath the skin, so as anyone who has ever looked at a human (or pony) bodybuilder knows, muscles have a big influence on the outer shape of the figure.

# PROPORTIONS

The key to drawing consistent pony figures is attentiveness to proportions. How big is a pony? How tall? How long should the legs be? Proportions are the measurement of a figure's parts in relation to each other and the whole.

Real horses are measured in units of hands (4 inches, about the width of a hand), but in art, the head is the preferred unit of measurement. You can determine

your pony's head height by taking its head minus the ears and stacking one on top of another. The ponies pictured below are between  $2\frac{1}{2}$  to 3 heads high. Over the next several pages, I'll show you how to vary the head height and proportions to create a variety of male and female pony figures, from tall and elegant to tiny and cute.



## Use Your Head

From hoof to ear tip, this pony stands  $2\frac{3}{4}$  heads high (or  $2\frac{1}{2}$  heads high from the bottom of the hooves to the top of the head). Her round face takes up 1 head, as do the legs. Her body is about  $\frac{1}{2}$  head high.



## A Different Perspective

From a side angle, we can measure a pony's body length in relation to the head, generally about  $1\frac{1}{2}$  heads long. Because this pony is turned slightly towards us, her body appears compressed to 1 head. Note how the bottom of the head aligns with the top of the rump.



#### ☆ GENDER DIFFERENCES ☆

A mature female horse (four years or older) is called a mare, while a mature male horse is called a stallion. Physical characteristics can vary depending on a pony's gender. This is known as sexual dimorphism.



#### Curved Lines

Use curved lines to accentuate the roundness of the mare's features.



#### Angular Lines

Use angular lines to capture the hard edges of the stallion's features.



#### Mix It Up

Keep in mind, proportions can and do vary for each individual. Ponies, regardless of gender, can be tall, short, thin, chubby or muscular. Add height by lengthening the neck and legs. Increase the

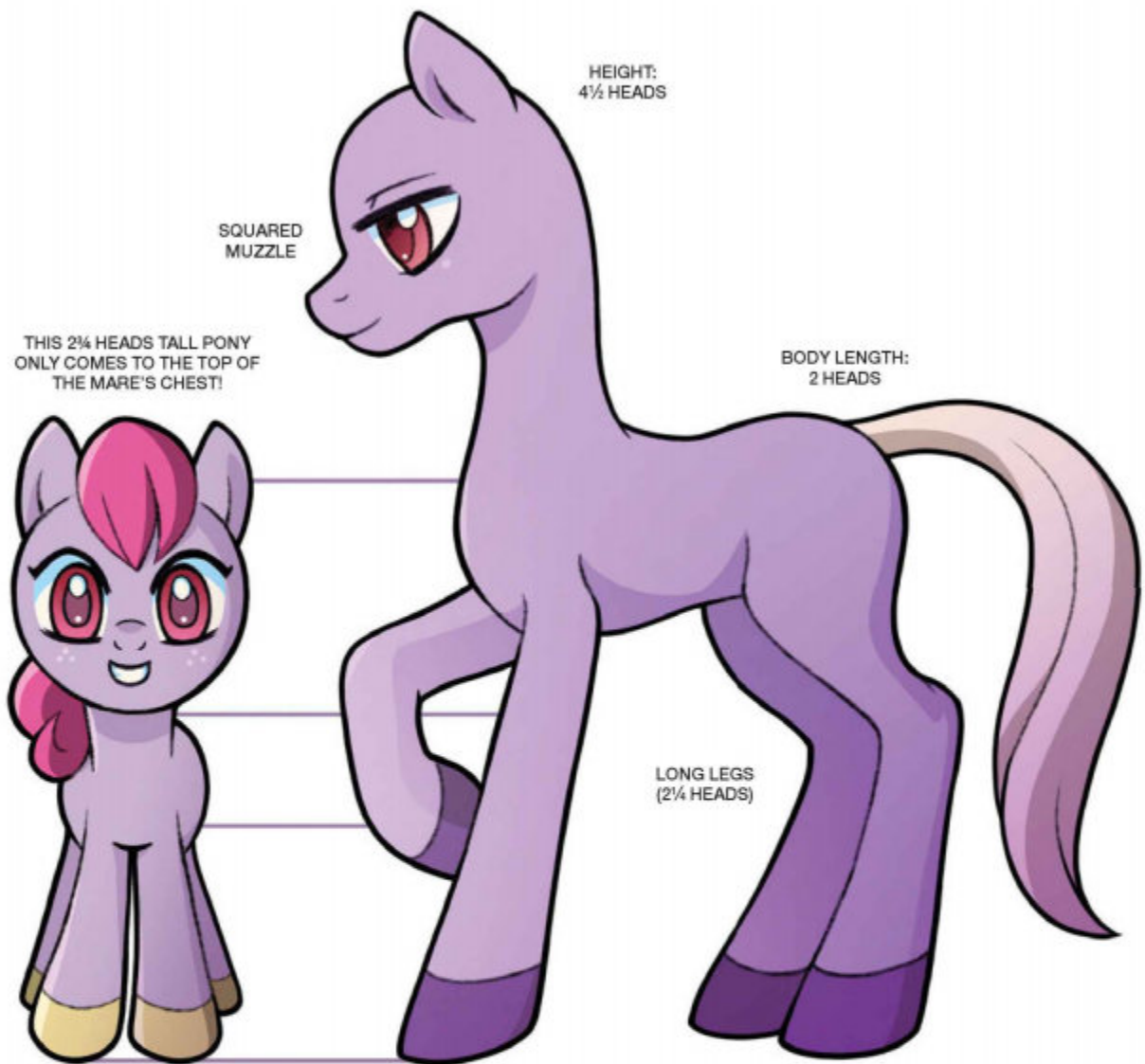
thickness of the neck and chest, and extend the body length to bulk up a character. Muzzles can be long, stubby, rounded or squared. Experiment with different body shapes to create a variety of characters.



Taller ponies, with longer necks and legs and a proportionally smaller head-to-body ratios, exude a sense of elegance and majesty. A squared muzzle adds to their commanding look. The ponies on these pages stand as high as  $4\frac{1}{2}$  heads—more than a full head taller than the average pony.

#### ✧ MUSCLE BODY ✧

Adjust the ratio of chest to neck to give your pony a more powerful frame. For example, this mare's body is equal parts chest and neck, while two-thirds of the stallion's midsection mass resides in his chest, giving him a bulkier appearance.



✧ TOWERING TROTTER ✧

You can easily boost a pony's height by increasing the length of its legs and neck. Also, it's a good idea to lengthen its tail to fit its more substantial stature.

Proportions change as the character ages. In younger ponies, the heads are proportionately larger while the bodies are smaller. (As the pony grows older, the body size increases. The head size also increases but at a more gradual rate.) Foals are a minuscule 2 heads tall, with the whole of their bodies able to fit within the size of their heads! Colts and fillies stand  $2\frac{1}{4}$  heads tall.



### Foals

A foal is a baby horse, one year old or younger. Real foals are born stumbling on spindly legs, almost comically stilt-like compared to their tiny bodies. In contrast, these cartoon foals are anthropomorphized to be more like a human infant—cute and chubby, crawling on short legs. The hoof lines are omitted to reduce detail and give the foal a softer appearance.

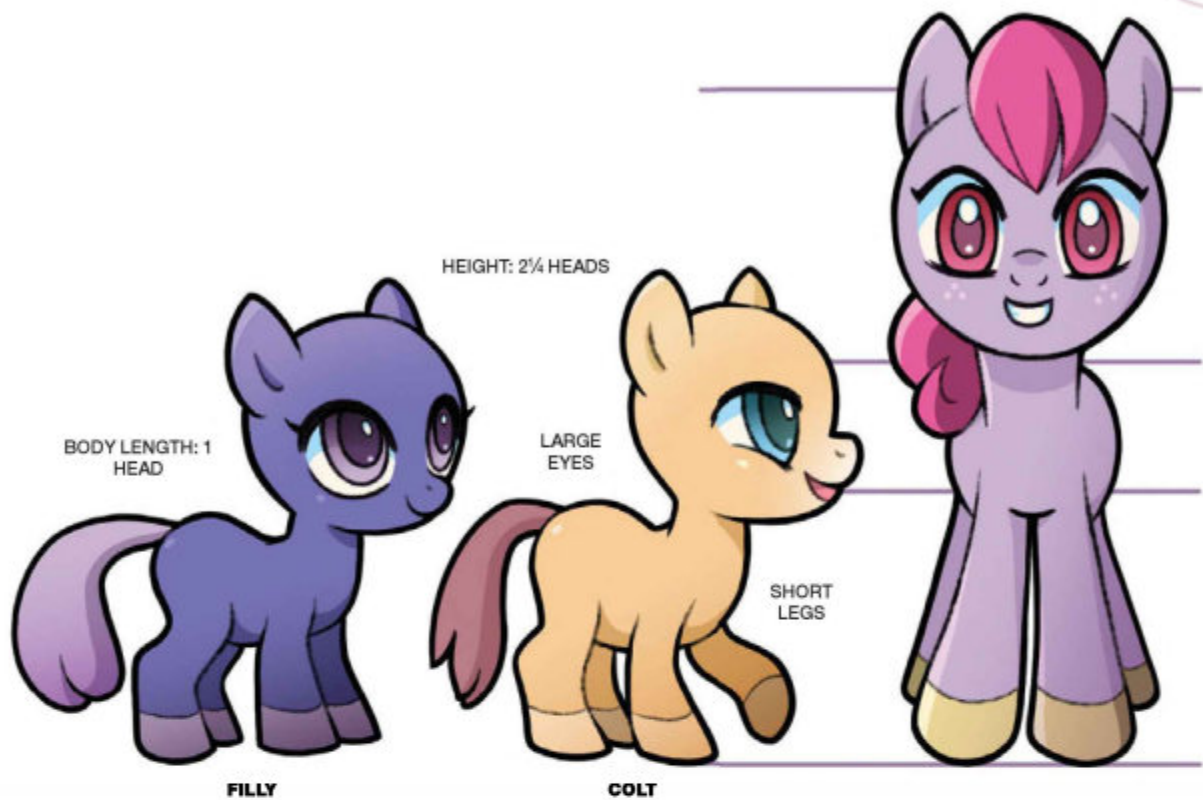


### ☆ CHIBI PONIES ☆

Here's an example where size does not indicate age. Chibi is a style of caricature that exaggerates a character's proportions for maximum cuteness. The head is enlarged and details are simplified. Chibi ponies stand a mere 2 heads high, like foals. But unlike baby ponies, their bodies and legs are proportionate to a full-sized pony.

Find a bonus step-by-step of a chibi pony by visiting [IMPACT-books.com/little-pony](http://IMPACT-books.com/little-pony)





### Colts and Fillies

A horse under the age of four is called a colt if male, and a filly if female. In human terms, colts and fillies are the equivalent of children. At this age, differences between males and females are not pronounced. Body types can vary from tall to short, chubby to thin. A colt's muzzle can be either squared or rounded.



### Pony Parade

Let's look at the various pony body types, from cute and tiny to long and leggy. Notice how even in silhouette, the pony's proportions are readable, allowing us to defer basic information like age and physical build.



# Head... Front View

Let's try drawing the head of a pony facing forward. This angle is great for beginners because it flattens out the face, allowing the artist to focus on the size and spacing of the features. Maintaining symmetry is essential when drawing a front-facing character. If an eye is just a bit misplaced or one ear is bigger than the other, the whole drawing will be off. Use guidelines to check the alignment as you sketch. Periodically look at your drawing in reverse by holding it up to a mirror to check for lopsidedness. Use the pony's mane to add some variation and flow to the otherwise symmetrical drawing.

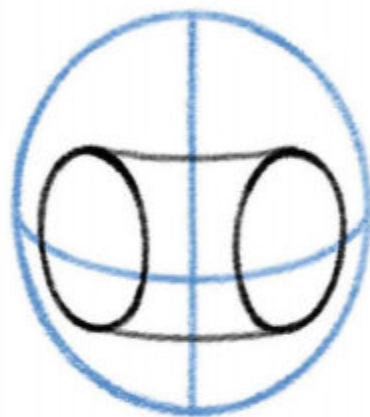
## ☆ WHAT BIG EYES YOU HAVE! ☆

Horses have the biggest eyes of any land mammal. Doubly so with cartoon ponies!



### 1 SKETCH THE HEAD

Viewed from the front, the head is slightly narrow, so sketch an oval shape. Next, mark the direction the pony is facing: Sketch a vertical guideline down the center and a horizontal line curving along the middle. These guides provide a base upon which to place the features of the face.



### 1 POSITION THE EYES

Sketch a pair of large oval eyes centered on the horizontal guideline and spaced about an eye-width apart. Use secondary guidelines on the top and bottom to align the eyes.



### 1 SKETCH THE MUZZLE AND EARS

Sketch a small oval muzzle in the bottom third of the head. It nestles nicely into the space between the eyes and the bottom of the face. At the top of the head, sketch a pair of triangular ears. The ear's height is equivalent to the height of the eye. Use guidelines to align the ears. Draw a line to indicate the inner ear.



### 1 ADD DETAILS

Fill in the iris (outer rim) and pupil (inner oval) of each eye. Add a small circular highlight on the side of the eye towards the light source (in this case, the left). Darken the upper lashes. Then sketch a pair of nostrils and give the pony a little smile.



### 5 SKETCH THE MANE

Sketch the pony's forelock (the horse equivalent of bangs), pulling from between the ears. Then draw the pony's neck and sweep the mane around the side.



### 3 REFINE LINES

Carefully go over your drawing, darkening the lines. Be mindful of how each part overlaps the other. Erase your construction lines. Leave an opening between the top and bottom eyelids. Also note how only the top part of the muzzle is indicated in this front view.



### 4 ADD COLOR

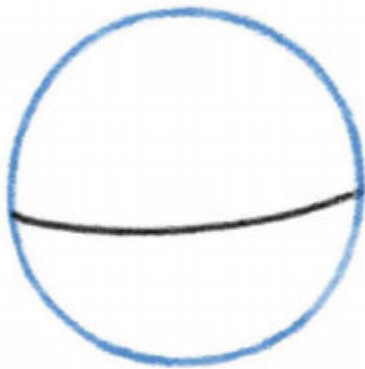
Trace the outer edge of the drawing with a thick line to give it a cartoon impact. Then pick some colors for your pony's fur, mane and eyes.

# Head... Side View

A pony's head in profile reveals aspects that are not visible from the front. The muzzle juts out, becoming a prominent feature. Since half of the features are hidden, you won't have to worry about symmetry. Instead focus on the placement of the features and the contours of the design: The length of the muzzle, the shape of the ear and the sweep of the hair.

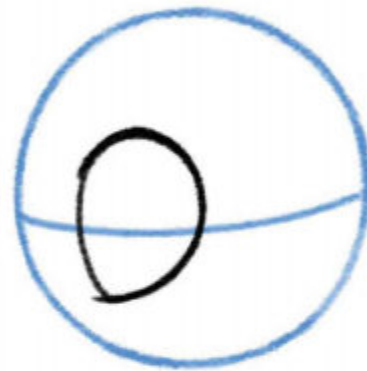
## ☆ ROUND = CUTE ☆

While a real horse's head is shaped a bit like a ketchup bottle, our pony friend's head is simplified to a circle with a stubby muzzle.



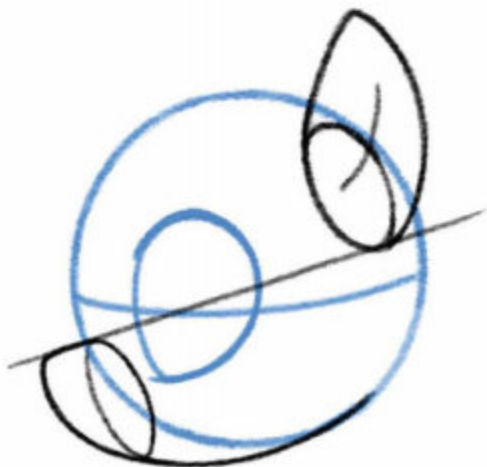
### 1 SKETCH THE HEAD

A circle is the perfect starting shape for a side view of the head. Add a horizontal guideline through the center.



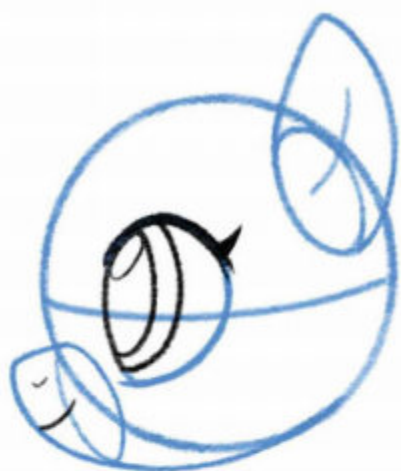
### 1 POSITION THE EYE

Sketch the eye toward the front of the head, centered on the horizontal guideline. Note that the eyeball is spherical, so the portion that's visible between the upper and lower eyelids should curve outward slightly. Darken the upper and lower lids.



### 1 SKETCH THE MUZZLE AND EARS

Draw the muzzle protruding from the bottom third of the head. Although it looks flat in profile, keep the conical shape of the muzzle in mind. Attach the ear at the back of the head and add a curved line to indicate the edge of the inner ear. Note how a guideline drawn from the bridge of the muzzle to the base of the ear cuts through the middle of the eye—use this to double-check the placement of these features.



### 1 ADD DETAILS

Add an oval-shaped iris and pupil to the eye. Sketch a small circular highlight on the side closest to the light source (in this case, the front). Darken the upper lashes. Add the nostril and mouth.



### 1 SKETCH THE MANE

Draw the forelock cascading down the center of her forehead. The front line of the neck attaches to the lower jaw at the midpoint of the head. Sketch the mane, pulling along the back of the head and neck.



### 6 REFINE LINES

Erase your guidelines and leave a space between the top and bottom eyelids. Erase any construction lines from the muzzle and ears where they connect to the head.



### 5 ADD COLOR

Darken the contour of the drawing and add color. Place some shadows beneath the bangs and neck to give the pony's profile more depth.

# Head... Three-Quarter View

In a three-quarter view, the head is turned slightly toward the viewer to reveal both eyes. This angle allows the artist to show depth and detail from both sides of the pony's face while avoiding the monotony of a straight-on shot. The three-quarter view can be tricky to draw because of how it compresses features on the far side of the face, especially the eye, as well as how three-dimensional shapes like the muzzle overlap other parts of the face. Doing a front and side view of your pony character first can help you with the placement of features in the three-quarter view.

## ☆ GET NOSY ☆

Due to the structure of their anatomy, horses must breathe through their noses, not their mouths. So don't forget to draw their nostrils!



### 1 SKETCH THE HEAD

Sketch a circle for the head. Then add guidelines to indicate the direction the pony is facing. Wrap the horizontal and vertical lines around the curvature of the head.



### 1 POSITION THE EYES

Sketch a pair of oval-shaped eyes centered on the horizontal guideline. Use guidelines to align the eyes. Note how the pony's right eye is narrower and smaller. That's because the head's curvature compresses the eye shape as it turns away from you. (To see a real-world example, blow up a balloon, draw two big circles for eyes on the surface and slowly twirl it. As the eye turns away, it narrows to an oval, then a slit and finally a line before the rest of the balloon obscures it.)



### 1 SKETCH THE MUZZLE AND EARS

Between the eyes and the bottom of the head, sketch a cone shape for the muzzle. Draw a line from the bottom of the muzzle, connecting it to the head. Position the ears toward the back of the head. Use a guideline, tilted to the angle of the head, to align the ear tips.



### **1** ADD DETAILS

Sketch an oval-shaped iris and pupil in both eyes. Add a small highlight to each and darken the upper lid. The inner details of the right eye should be proportionately narrower to fit the smaller space. Sketch a nostril and smile line on the muzzle.



### **1** SKETCH THE MANE

Draw the forelock so that the puffy bangs completely cover the far ear. Sketch the rest of the mane sweeping around the back of the neck. Draw the front of the neck aligned with the bottom midpoint of the head.



### **6** REFINE LINES

Erase any unnecessary construction lines, then darken the eyelids and pupils.



### **1** ADD COLOR

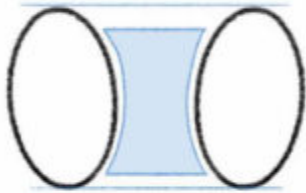
Add a thick outline around the character for impact, then add color.

# Eyes

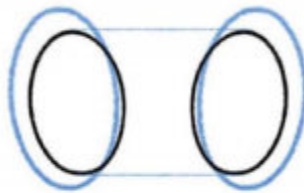
Eyes are the focal point of the face. This is especially true with these cartoon ponies since their huge eyes take up a significant amount of space. Because of our natural compulsion to seek eyes, they're often the first feature we notice, so it's essential to get them just right! The most important thing when drawing eyes is to avoid making them lopsided or unaligned. It's also worth noting that the eyes are not flat. They are a spherical shape, set into the skull and framed by the upper and lower eyelids.

## ☆ STARRY-EYED ☆

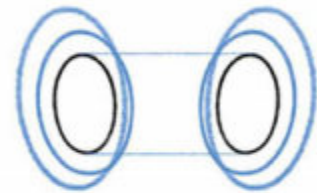
The surface of the eye is highly reflective, so there's usually at least one strong highlight. The more light sources, the more reflections you'll see on the eye, but you can also add highlights in the eyes for an extra sparkly effect!



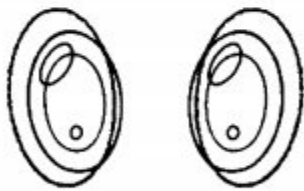
**1 POSITION THE EYES**  
Sketch an oval-shaped opening for the eye. Sketch the second eye opening, spaced about an eye-width apart from the first. Note the hourglass shape formed in the negative space between the eyes. Use guidelines to align the top and bottom.



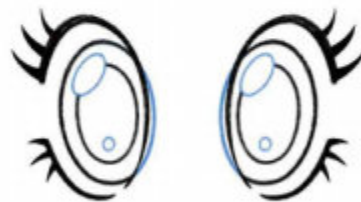
**1 DRAW THE IRISES**  
Sketch an oval within each eye shape. This colored portion of the eye is called the *iris*. Draw the whole iris including the portions hidden beneath the eyelids. Use guidelines to align them. Have the pony look forward by placing the irises toward the center.



**1 DRAW THE PUPILS**  
Sketch a smaller oval-shaped pupil within each iris. The *pupil* is a hole in the center of the iris that lets in light. Use guidelines to align them.



**1 DRAW THE HIGHLIGHTS**  
Position the highlight on the part of the eye closest to the light source. In this image the light source will come from the upper left, so draw the highlight on the upper left side of each eye.



**1 DETAIL THE EYES**  
Draw the upper and lower eyelids along the edge of the eye shape. Erase the middle section between the top and bottom lids. For eyelashes, start thick at the base, and taper the line at the tip. Erase any lines beneath the highlights and beyond the eyelids.



**6 ADD COLOR**  
Fill the irises with the color of your pony's eyes. Fill the pupils with black or, if you opt for a color besides black, make it a darker shade than the outer iris. Remember the upper lids hang over the eyes, so add shading beneath the lids to give the eyeballs a set-in look. Enliven the eyes by applying extra shades and colors to the irises. Now these eyes are shining!



### Opened

Here's a fully opened eye from a side-view angle of the head.



### Lowered Lid

The upper lid overlaps the pupil, giving the character a relaxed look. In reality, the position of the highlight remains static as the eyelid closes, eventually becoming completely covered. However, eyes without highlights tend to look dull and lifeless, so you may wish to shift the position of the highlight downwards with the closing eyelid.



### Half Closed

More than half of the iris and pupil are hidden. When drawing lowered eyelids on your ponies, fill the lid with the same color as your pony's fur. Or, if they're wearing cosmetics like eye shadow, you can use a different color on the lid.



### Closed

Fully closed in a peaceful state, the upper and lower eyelids press together along the bottom of the eye shape.



### Eye Showcase

There are numerous stylistic approaches to drawing eyes. Eyes come in various shapes and sizes. They can be oval, round, almond or angular. You can decorate them with sparkling highlights, gradients, multicolored irises and long lashes, or keep them simple and unadorned. These are just a few possibilities. Experiment to discover your favorite!



# EXPRESSIONS

There's more to expressions than simply drawing a smile or a frown. To show what your pony is thinking and feeling, you'll need to consider the whole face. The key facial areas for communicating emotion are the eyes, brows, mouth and ears.

While ponies don't normally have eyebrows, introducing brow lines can bring out stronger emo-

tions like fear and anger. Pay special attention to your character's eyes when drawing expressions. It's said that eyes are the windows to the soul, and considering the significant role they play in conveying a character's emotions, it's easy to see why. The tilt of the pony's head and thrust of the neck also influence the expression. All of these elements

work in unison to portray complex and nuanced feelings.

Try making faces in the mirror and observe how each part stretches or compresses. Exaggerate what you see in your drawing for bigger impact. The following drawings demonstrate a variety of moods and how to capture them.



## Happy

Bright eyes gaze directly at the viewer. Large pupils are childlike and friendly. Ears are perky, and the mouth is open and smiling.



## Ecstatic

Eyes squeezed shut, head tilted back with laughter. The corners of the open mouth push up the cheeks, pinching the eyes into an upside-down U shape.



## Annoyed

Piercing stare with lowered eyebrows and pursed lips. The ears are upright and rigid.



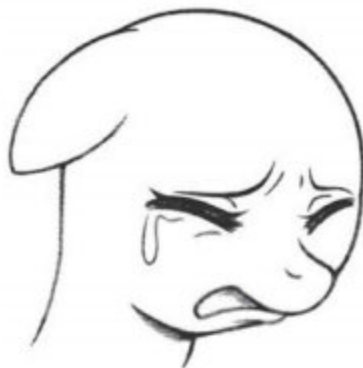
## Enraged

Eyes are compressed between the lowered brow and pinched lids. Small pupils portray a fierce, focused attentiveness, while a forward neck thrust and downcast glare are meant to intimidate. Flattened ears indicate anger.



### Disappointed

Pleading upturned eyebrows. Smaller eyes touch only the upper lid. Ears pulled back slightly. Mouth open in question.



### Crying

Eyes pinched closed as a tear rolls down her cheek. Eyebrows bend upward, creasing in the center. Mouth stretched with folding under the lower lip. Drooping head and ears.



### Surprised

Eyes open wide with tiny focused pupils and irises. Ears erect and alert and the mouth is open. Neck craning forward for a closer look.



### Fearful

Eyes open wide with beady pupils and no irises. Bottom eyelid pushed up slightly. The mouth is open widest along the lower lip like a covering triangle. Brows arched. Ears pulled back in threatened posture. Beads of sweat. Head recoiled.



### Confident

Tilted head and sideways glance suggest coolly detached interest and playfulness. The lowered brow with a grin adds a touch of deviousness. Ears straight and alert.



### Proud

Upward head tilt, nose in the air. Closed eyes and a self-satisfied smile with upright ears.

# Body... Side View

Now that you've had some practice drawing pony heads and expressions, let's try a full body pose. A side view is a great pose to start with because the flat angle presents the figure without distortion. This allows you to focus on the character's design and pose.

Basic poses don't have to be boring. To keep the pose fluid, we'll draw the pony lifting a hoof as she cranes her neck forward. The raised hoof helps break up the symmetry of the legs, while the forward thrust of the neck adds tension and motion.

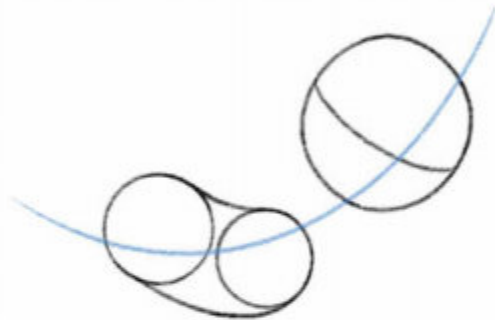


## 1 PLAN THE GESTURE

The drawing process starts with the idea, in this case a side view of a pony raising her hoof. It's possible to stumble upon a good drawing through random doodling, but having a goal will give you a target to focus your efforts toward. Sketch small, no bigger than a few inches, to quickly work out the pose without getting caught up in the details. This is called a *gesture drawing*.

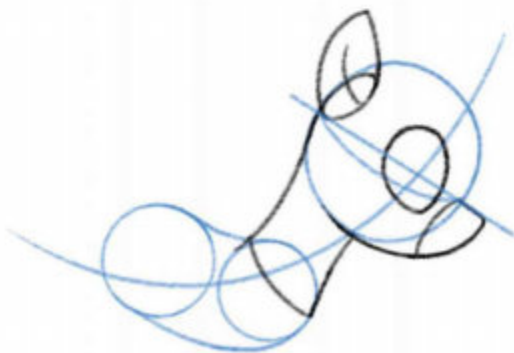
## ☆ THE DAWN HORSE ☆

The earliest known horse ancestor, eohippus, lived 60 million years ago and was about the size of a small dog. Now that's a "little pony!"



## 1 DRAW A CIRCLE AND BEAN

Using your gesture drawing as a guide, sketch a line of action to establish the flow of the pose. Then sketch a circle for the head and a bean shape comprised of two smaller circles for the body. Through the center of the head, add a guideline with a slight downward angle.



## 1 BUILD UP THE HEAD

Connect the head and body with a forward slanting neck. Sketch an oval eye shape along the horizontal guideline of the head. Draw the muzzle and ear using a guideline to align the bridge of the muzzle with the base of the ear.



### 1 SKETCH THE LEGS

Sketch the front legs anchored at the shoulder. Indicate bends in the joints. For a stationary pose, drawing one of the legs straight from the shoulder to the ground gives the pony stability, freeing the other leg to bend and lift. Next, sketch the rear legs and cap the end of each leg with a chunky hoof.



### 1 ADD DETAILS

Sketch the mane, keeping in mind the pull of gravity. Draw the eye with a slightly lowered lid and a grin to give the pony a wry expression. Add a nostril. Sketch the tail as an extension of the spine.



### 1 REFINE LINES

Discard any unnecessary construction lines. This is your final draft, so take your time to make the lines nice and sharp. Darken the eyelids and draw the inner eye details (pupil, highlight).



### 1 FINISH WITH COLOR

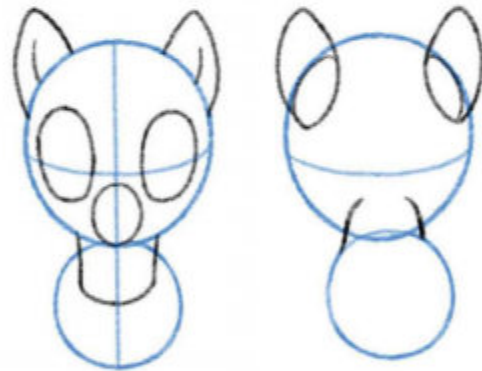
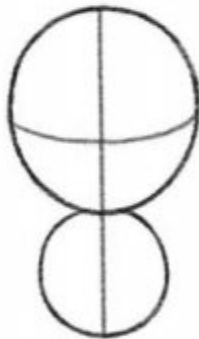
Decide on a color scheme for your pony. This character uses lilac and blue with a green accent. Add some light shading to the underside of the belly and neck.

# Body... Front and Back

As with the front view of the head, you're working with a symmetrical figure and will need to be especially careful about measuring and aligning features to avoid lopsidedness. At the same time, look for areas where you can add asymmetrical details, like tossing the mane to one side, to give the drawing visual interest. Secondly, this view flattens and obscures half of the pony's body, particularly the position of the legs. To compensate, try offsetting the rear half of the figure so the legs are still visible (this also adds a touch of desirable asymmetry). From the back, we'll also address proper placement of the tail.

## ☆ VISIONARY ☆

While cartoon pony eyes are forward facing like ours, real horse's eyes are set on the sides of their head, giving them an amazing 350° of vision! Their only blind spots are in front of their face and directly behind them.

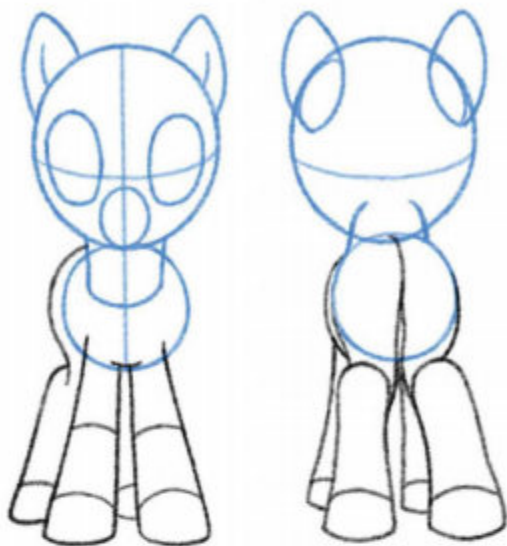


## 1 SKETCH THE BODY POSITION

Whether you're drawing the front or back view, start with a circle for the head. Draw a smaller circle beneath it for the body. Sketch a horizontal guideline on the head to establish facing. Then, using a ruler, draw a vertical midline through the figure.

## 1 BUILD UP THE HEAD

Good use of overlap will help give the pony dimensionality despite the flat view. Draw the ears behind the head on the front view, and overlapping the head on the back view. For the neck, place it behind the head but overlapping the body on the front view, and in front of the head but behind the body on the back view. Add the eyes and muzzle on the front view of the head.



### 1 SKETCH THE LEGS

Sketch the front legs, about one head in length, from the elbows to the hooves. Show a hint of the back legs peeking out behind the front. For the back view, draw the back legs extending into the hindquarters. Note how the hock (ankle) overlaps the thigh. Cap each leg with a hoof.



### 1 ADD DETAILS

Draw the details in the eyes and the nostrils. Break up the symmetry by sketching the mane pushed to one side and the mouth slightly askew. On the back view, position the tail centered near the top of the rump. Then sketch the tail swishing to one side to add motion.



### 1 REFINE LINES

Be mindful of which parts of the pony are closest to the viewer and which parts overlap other parts. Erase your guidelines.



### 1 FINISH WITH COLOR

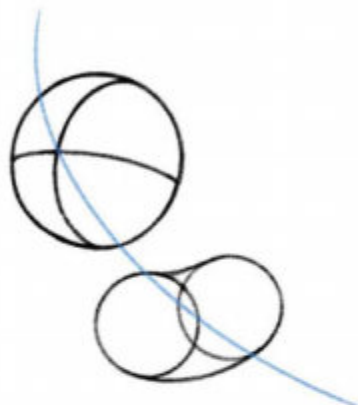
Apply a coat of color to your pony. Add shading on the rear legs to help separate them from the set closest to the viewer, giving the illusion of depth. Finally, shine up those eyes and add a highlight on the cheek or rump for a nice accent.

# Body... Three-Quarter Front View

In a three-quarter view, the figure is angled toward the viewer and the proportions are compressed. The front of the character overlaps parts farther back, creating a greater sense of volume and space. The most important thing to remember is that from this angle, the round shape of the pony's belly overlaps the hind legs.

## ✧ KNIGHT'S HONOR ✧

The word *chivalry* comes from the French word for horse, *cheval*.



## 1 PLAN THE GESTURE

Do a rough sketch of your pony posed from a three-quarter angle. It's a good habit to work out your pose at thumbnail size (no larger than a few inches) before drawing it full-scale. The small size lets you quickly make adjustments without adding too much detail.

## 1 DRAW A CIRCLE AND BEAN

With the gesture planned, you can focus on constructing the form. Start with a curving line of action. Sketch a circle for the head, and add guidelines to indicate the direction the pony will face. Sketch the body and make the circle for the chest overlap the rear circle since the pony is at a front three-quarter angle.



## 1 BUILD UP THE HEAD

Connect the head to the body with a cylindrical neck. Sketch the eyes along the horizontal guideline. Then draw the muzzle shape extended from the base of the head. Because of the angle, the muzzle partially obscures the pony's right eye. Draw the ears with only half of the far ear visible from behind the head.



### 1 SKETCH THE LEGS

Sketch the shoulder and the front legs. Draw the pony's whole right leg, not just the visible parts, to ensure proper placement and proportions. Behind the front legs, emphasize the curve of the belly, which overlaps the hind legs from this angle. Then sketch the back legs and add the hooves.



### 1 ADD DETAILS

Draw the eyes, nostril and mouth. Then sketch a fluffy mane sweeping over the side of the neck. Don't be afraid to deviate from your gesture sketch—originally I planned for the mane to blow in the wind but later decided a calmer position better fit the mood. For the tail, use surface lines to visualize the three-dimensional curvature of the shape.



### 1 REFINE LINES

As you clean up your image, be careful not to erase the lines that suggest proper overlap. Erasing the wrong lines will make the wrong part of an object appear behind or in front, which in turn can flatten the whole picture. Detail the eyes: Add highlights, eyelashes and shading in the pupils.



### 1 FINISH WITH COLOR

Fill your pony with its standard color scheme (or select colors for a new pony). Add shadows to the rear-most leg to help bring the rest of the figure forward.

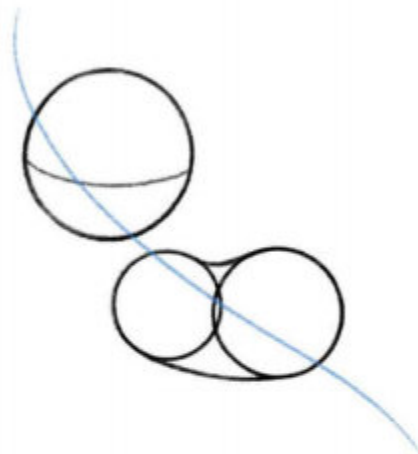


# Body... Three-Quarter Back View

Let's try drawing a three-quarter angle of a pony from the back. This view is useful for showing off fancy footwork. It's also good for depicting a conversation in which one pony is facing another. Again, the key to drawing a convincingly three-dimensional three-quarter angle is overlapping parts. From behind, everything is reversed: The tail is the front-most element, the rump overlaps the torso, the belly overlaps the forelegs, and the neck overlaps the back of the head.

## ☆ LAY IT ON THICK ☆

A pony's mane and tail are thicker than a horse's—so don't be afraid to lay the hair on heavy.

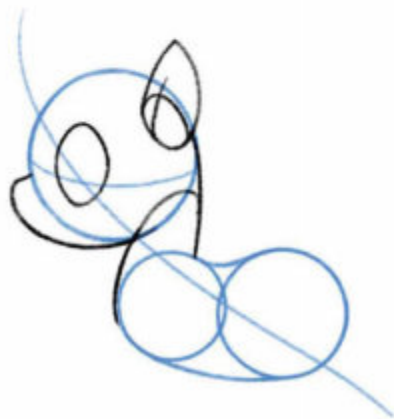


## 1 PLAN THE GESTURE

Start with the rough gesture of the pony from a three-quarter back view. Details like a swishing tail or a raised hoof liven up the pose.

## 1 DRAW A CIRCLE AND BEAN

Sketch the line of action. Then draw a large circle for the head and add a horizontal guideline. Draw the torso bean with a slightly larger circle for the hindquarters so the hindquarters appear closer to the viewer.



## 1 BUILD UP THE HEAD

Although the body is at a three-quarter view, the head is angled to the side as the pony glances behind, so draw the muzzle in profile. Position the ear toward the back. Sketch an oval-shaped eye along the horizontal guideline. Extend the neck from the body, overlapping the head.



### **1** SKETCH THE LEGS

Locate the shoulder and hips on the form. Then draw the back legs—one straight and stable as the other lifts. Next, draw the front legs. As you draw each leg, keep in mind the underlying skeletal structure and placement of joints, and add the hooves.



### **1** ADD DETAILS

Draw the eye, nostril and mouth. Then draw the mane, curving around the form of the body and overlapping the head and neck. Starting at a high point of the rump, sketch a lively, swishing tail.



### **1** REFINE LINES

Tighten your lines. As you clean up the guide-lines, be careful to keep inner lines that help emphasize forms that overlap. Darken the eyelids, and detail the eye with a pupil and highlight.



### **1** FINISH WITH COLOR

Apply a coat of color to your pony. This pony is lit from the front side, so add a lighter highlight color to the edge of the hair and muzzle. You can also use highlights to help separate overlapping parts such as the knee and hind hoof. Darken the underside of the legs.





# 2

## PONY POSES

TIME TO PICK UP THE PACE TO OUR NEXT  
DESTINATION—ON THE TRAINING TRAIL!

Now that you understand the pony structure and how to draw them using basic shapes, you'll want to push yourself (and your ponies) to perform more lively actions. Of course, before you jump into posing ponies, it helps to understand how they move.

Horse motion and anatomy aren't second nature to us humans (when was the last time you walked on four limbs?), but fortunately, through a quick examination of the front and back legs, you'll learn to spot similarities with human anatomy that make posing ponies much easier.

Poses aren't just actions (or inactions in the case of sleeping and sitting) but also a form of communication. This communication is known as *body language*. Along with facial expressions, we'll look at how the positioning of the body, from head to tail, can communicate a pony's thoughts and feelings.

Up for a stroll with your pony? We'll explore how horses move, showing in detail the proper placement of the legs when they walk, trot, canter and gallop. On the final leg of the trail, we'll wind down with a hoof-ful of petite pony interpretations of classic equine poses including standing on hind legs, jumping and kicking. Oh, and sitting, too because sometimes a pony needs a rest.

Okay, break is over! Grab your pencil, put on your horseshoes, and let's get moving!

✦ **Rainbow Stampede**

# FRONT LEGS

Since this chapter is all about poses, it behooves us to first take a closer look at the front and back legs, as well as how they correspond with our human anatomy. The key to drawing convincing pony limbs is not just getting the shape right, but also the placement of the joints, where all the bending takes place.

When you're drawing pony legs, you can double-check the structure by making a stick figure underdrawing consisting of lines representing the bones and circles for the joints. This is also very helpful for quickly planning poses!

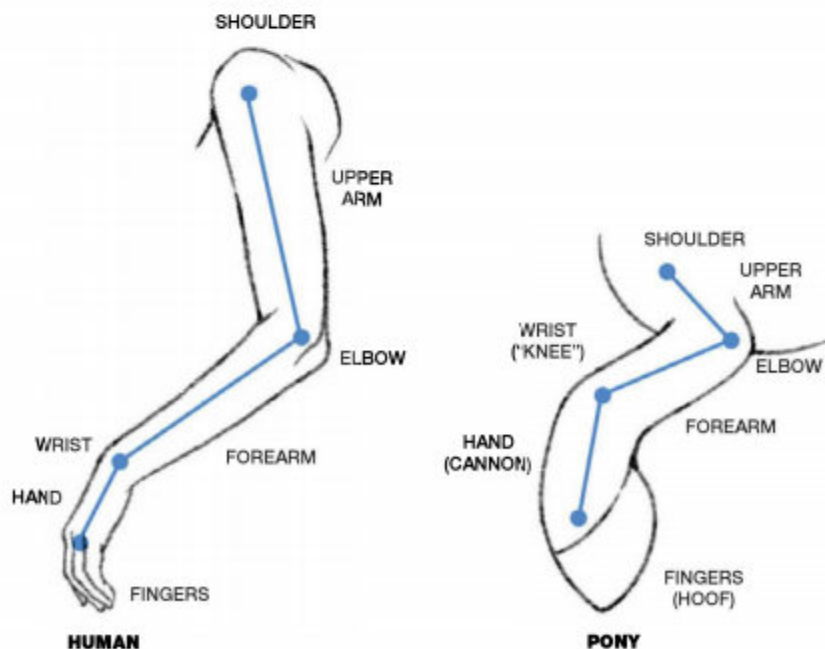


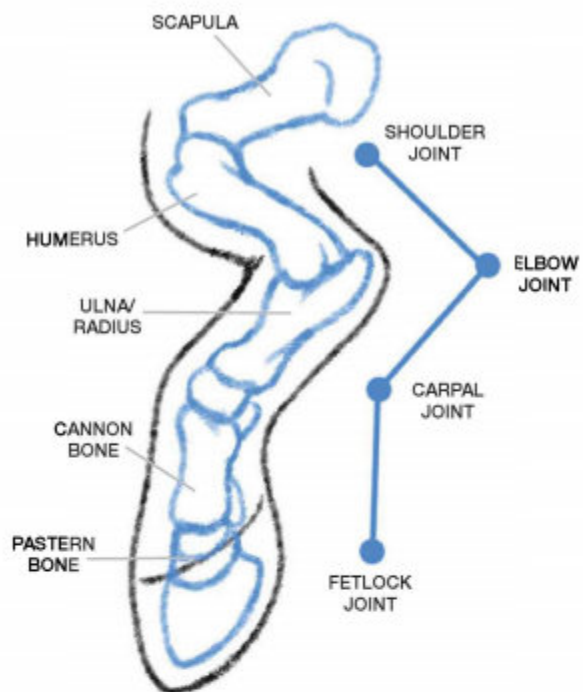
## Road Map of the Front Leg

Hidden within the deceptively simple tube-shaped exterior, skeletal joints determine where and how the front leg bends. The upper area of blue indicates the shoulder blade.

## Human Versus Horse

Recognizing similarities between human and horse anatomy can help with posing. Note how the horse's front leg corresponds with our upper arm, elbow, forearm and hand. The part called the horse's knee is actually equivalent to the human wrist. The horse's shoulder, unlike a human's, is limited to flexion and extension (no sideways motions). That said, it's okay to take artistic license with our cartoon ponies and to move their arms about freely when we want to achieve human-like gestures.

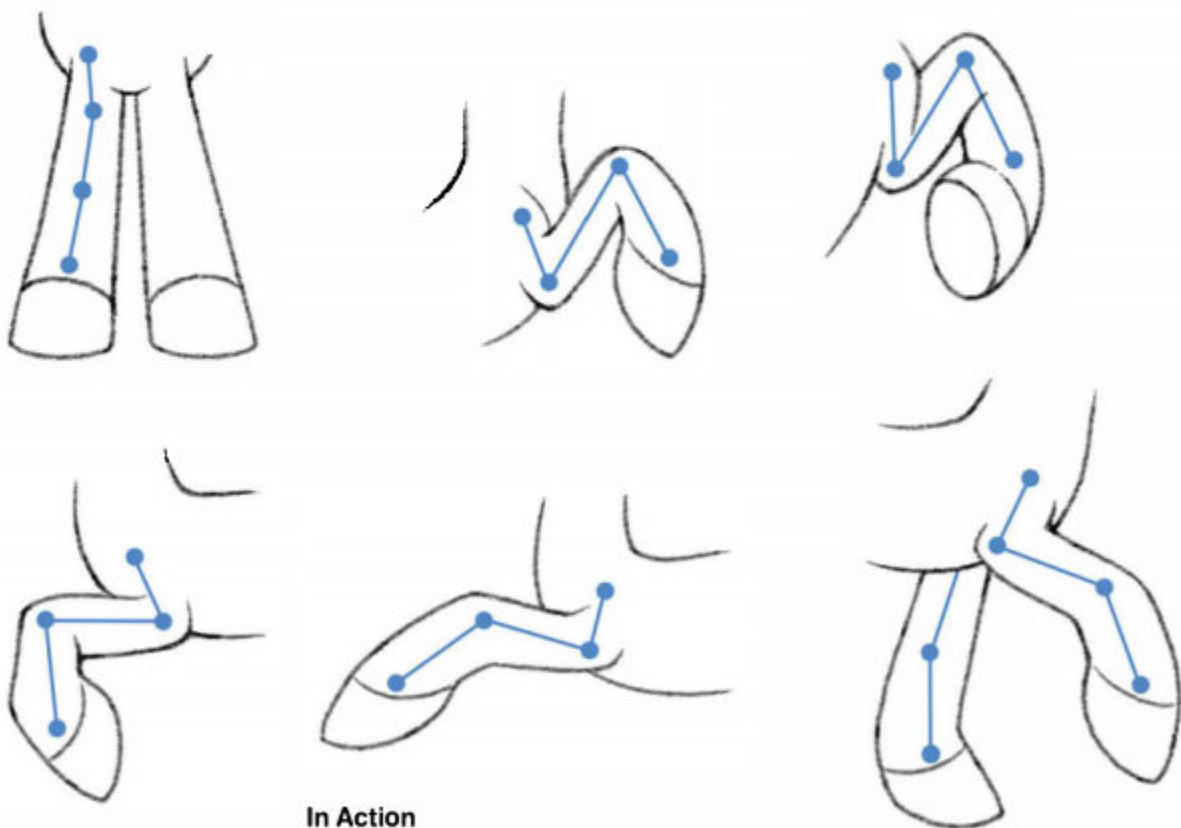




### Joints

These are the primary joints of the front leg.

The shoulder joint connects the scapula to the humerus. The elbow joint connects the humerus to the ulna and to the radius of the forearm. The carpal joint connects the bones of the wrist with the forearm and cannon bone. Finally, the fetlock joint connects the cannon bone and the pastern bone.



### In Action

Here are some more examples showing how the pony's front legs bend at the joints.

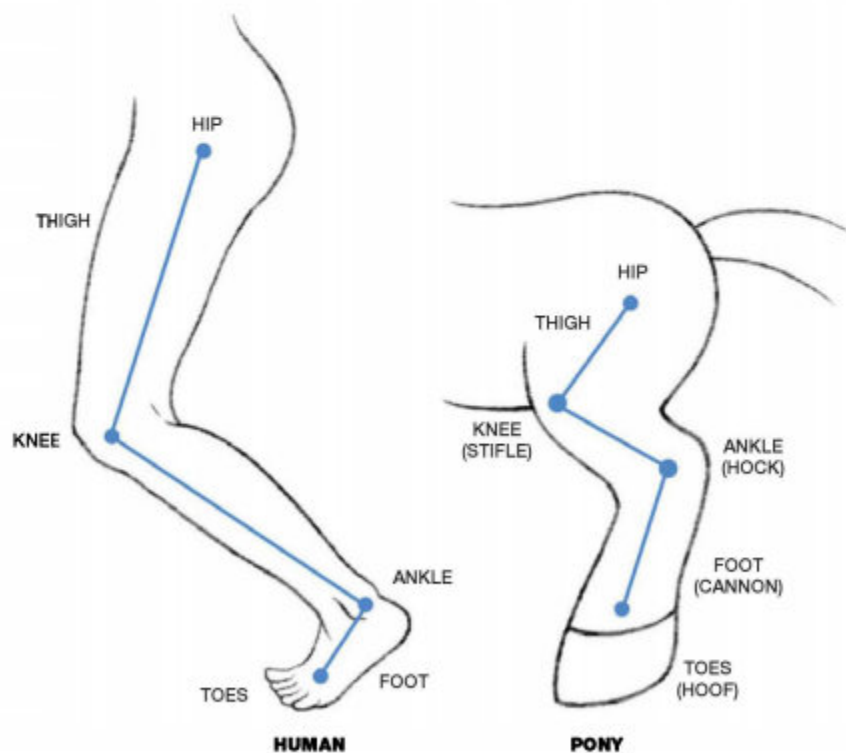
# HIND LEGS

As with the pony's front legs, understanding the placement of the joints in the hind legs is essential to drawing strong, believable poses. For best results, sketch the underlying bone structure of your pony using simple lines and circles to indicate the joints.



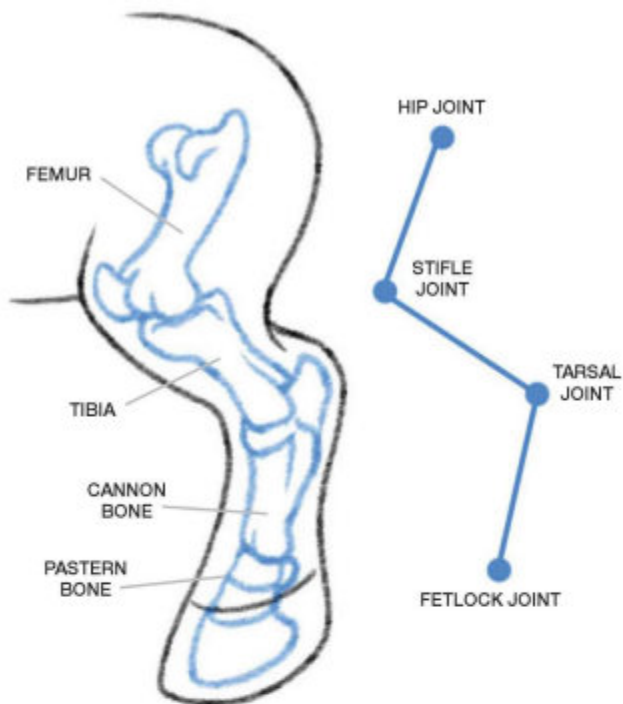
## Road Map of the Hind Leg

The hind leg attaches at the pelvis. In contrast with relatively straight front legs (when at rest), the hind legs follow a zigzagging path. The upper blue area marks the hips.



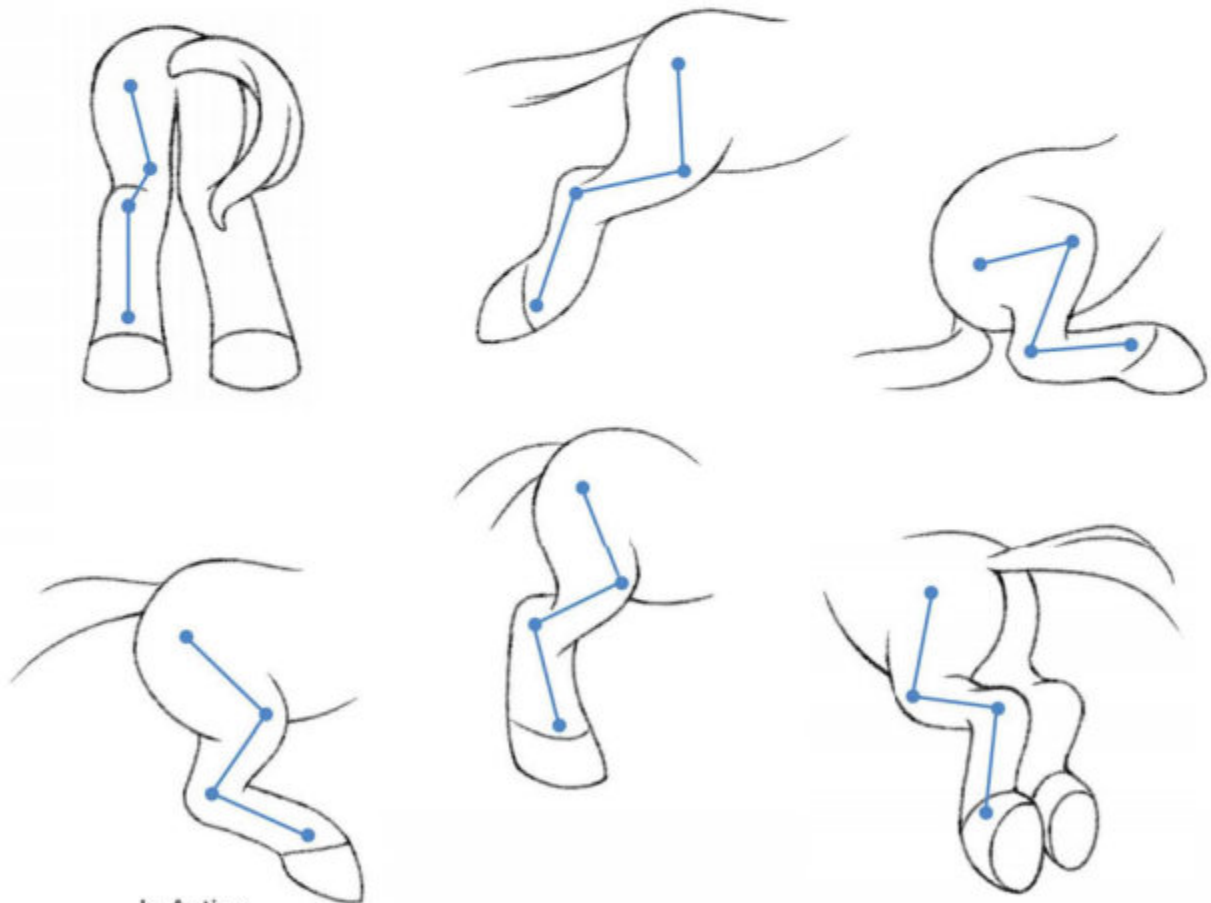
## Human Versus Pony

The similarities between the human leg and pony's hind leg are more apparent when a person takes a crouched position, with heel lifted off the ground. Then it's easy to see how the hip, thigh, knee, ankle and foot correspond with the pony's anatomy. People often mistake the pony's ankle (called the *hock*) as a backwards knee. The knee, or stifle, is actually positioned higher up the leg, nestled beside the flank.



### Joints

These are the primary joints of the hind leg. The hip joint connects the pelvis to the femur. The stifle joint connects the femur and tibia. The tarsal joint connects the tibia to the cannon bone. Then the fetlock joint connects the cannon bone and the pastern bone.



### In Action

Note the position of the joints as the pony's hind leg shifts into different poses. Even when the hind legs are fully extended, the inner structure never becomes a straight line.



# BODY LANGUAGE

Cartoon ponies can communicate their moods and feelings not only through words or facial expressions, but through posture and gesture as well. The position of their heads, limbs and even their tails can tell us a great deal about their state of mind.



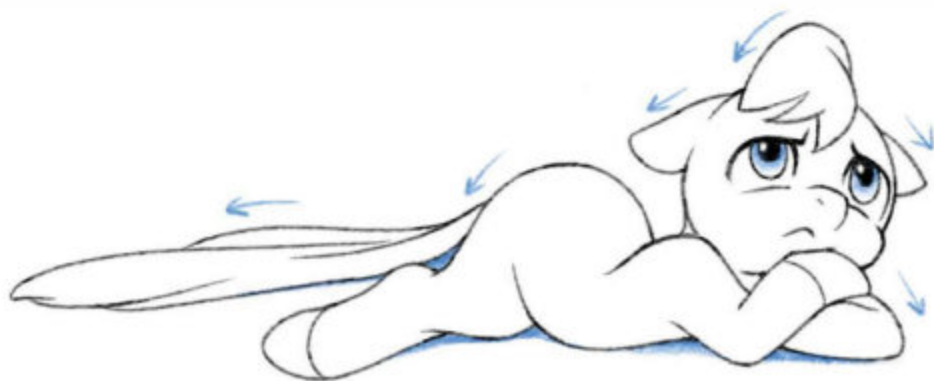
## Confident

This pony's posture is upright and open. With his head and tail held high, he shows that he's confident and approachable. The energy of the pose leads the eye up to the tip of his perky forelock.



## Overjoyed

This jubilant little pony is so happy, even gravity can't keep her down. Her hooves kick up, her tail and mane float, and her arms reach for the sky. With her big smile and open stance, you can't help but feel like joining the celebration! While a pose like this is outside a horse's range of motion, for cartoon ponies, dabbling in an anthropomorphic (humanlike) pose keeps things fun and expressive.



## Gloomy

Something is weighing on the mind of this sad pony. His upward-gazing eyes reflect on a past event or current problem. Drained of energy, he can barely lift his head. Even his tail and ears droop.



### **Bashful**

Unsure of herself, this pony pulls her extremities protectively toward her center and uses her hair as a curtain to hide behind. Rather than holding her beautiful mane and tail aloft, she drags them inconspicuously along the ground, hoping she'll remain unseen.



### **Startled**

Wide-eyed and open-mouthed in a look of astonishment, this pony's body pulls away even as her head turns toward the threat. Her hoof instinctively pulls up to protect her face. Her legs stiffen, ready to gallop away.



### **Hostile**

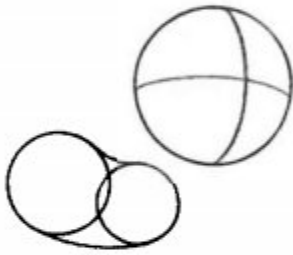
All of this pony's rage is channeled through her body, from the base of her tail to the tip of her nose, like an arrow directed at some unfortunate target. Her eyes narrow, sharpening the point. Even the hair is sharp and angular.

# Walk

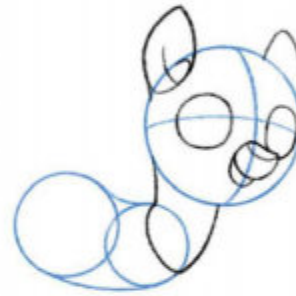
There's more to drawing ponies in motion than simply moving the legs at random. Each of the horse's gaits—walk, trot, canter and gallop—follow a set pattern of footfalls. This is particularly important for animation, but it also applies to static drawings. Positioning the hooves properly will impart speed and stability to your pony poses. In a walk the horse will have one foot lifted, and two to three feet touching the ground. If the horse is walking slowly, three feet will always be on the ground.

## ☆ HORSING AROUND ☆

Like many animals, horses learn to walk within hours of being born! Their first efforts might be unsteady, but just like drawing, practice makes perfect.



**1 DRAW A CIRCLE AND BEAN**  
Sketch a large circle for the head. Add guide-lines. Then sketch the bean-shaped body, using a small circle for the chest and a larger one for the hindquarters.



**1 BUILD UP THE HEAD**  
Connect the head and body with a tube-shaped neck. Sketch the eyes along the horizontal guideline. Add a pair of ears toward the back of the head. Sketch the muzzle extending into an open mouth.

## ☆ WALK THE WALK ☆



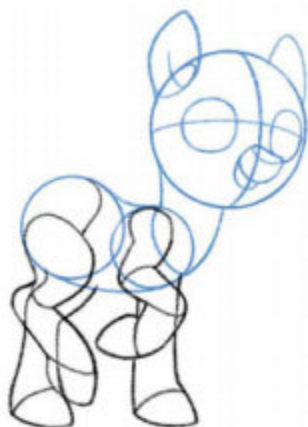
Left front leg lifts. Blue arrows denote grounded feet.



Left front leg continues forward and the right hind leg lifts.



Left front leg touches the ground. Right back leg continues forward.



### 1 SKETCH THE LEGS

Sketch the position of the shoulder and hip. For a lively walking pose, lift both the back and front legs on the same side. Draw the opposite legs perpendicular to the ground to support the pony's weight. Cap each leg with a hoof.



### 1 ADD DETAILS

Sketch a bouncy mane and tail. Draw the forelock, overlapping the far ear. Darken the eyelids and fill in the eyes. Add a nostril.



### 1 REFINE LINES

Tighten your drawing. Add highlights to the eyes and darken the pupils. Erase your guidelines.



### 1 FINISH WITH COLOR

Emphasize the contour of the figure with a bold line. Pick your colors. Minty green and subdued magenta were used for this pony. Add shading to the underside of the belly, back legs and hair.



Right back leg descends and the right front leg lifts.



Right back leg touches the ground. Right front leg continues forward.



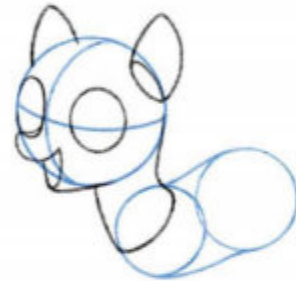
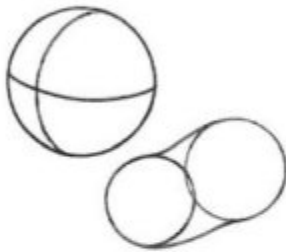
Right front leg descends and the left hind leg lifts.

# Trot

The trot is a balanced and symmetrical midspeed gait in which the legs move in diagonal pairs. Like music, a horse's footfalls have rhythm. With the trot, it's a two-beat gait, meaning the hooves touch the ground twice per cycle. Between the alternating footfalls, all four legs are temporarily airborne.

## ☆ HELLENIC HORSES ☆

Horse racing was introduced to the Olympic Games in 648 B.C., later followed by chariot racing in 680 B.C. Both were popular sports in ancient Greece.



### 1 DRAW A CIRCLE AND BEAN

Draw a large circle for the head. Sketch guidelines to indicate a three-quarter head angle. Then sketch a smaller pair of circles and join them together to make the body.

### 1 BUILD UP THE HEAD

Sketch a tube-shaped neck to connect the head and body. Draw a pair of large circular eyes along the horizontal guideline of the head. Then add the muzzle with the lower jaw stretched wide in a big smile. Draw the ears. Be sure to align the tips.

## ☆ TROTTING ALONG ☆



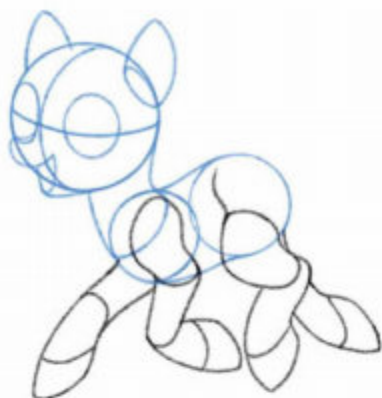
All four legs are suspended in the air.



Left back and right front legs touch the ground, as denoted by the blue arrows.



Right back leg and left front leg continue forward.



## 1 SKETCH THE LEGS

The defining moment of the trot is when all four legs are airborne. First, establish the location of the shoulder and hip. Then fully extend the front and back legs on the far side of the pony. On the closest side draw the legs folding as they meet in the center, then add the hooves.



## 1 ADD DETAILS

Sketch the mane and tail flowing behind the pony as she trots along. A few swirling rosettes infuse a touch of style into her long tresses. Detail the eyes with irises and pupils. Add a nostril line on the muzzle. Draw a curved line within her mouth to indicate a tongue.



## 1 REFINE LINES

Detail the hair, starting from the back of the head and curling outward. Add highlights to the eyes, and darken the upper eyelid and pupils. Draw a line to indicate the inner ear. Erase your guidelines.



## 1 FINISH WITH COLOR

Ink the pony's outer edge. Use reddish hues for the body, eyes and hair, and toss in a few fluttering rosebuds trailing behind the figure. Finally, use shading to add a sense of volume to your pony.



The pony pushes off with its previously grounded legs. All four legs are suspended in the air.



The action repeats with the opposite legs; compare with frame two.



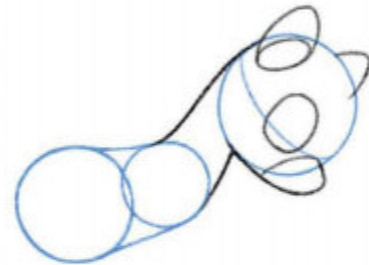
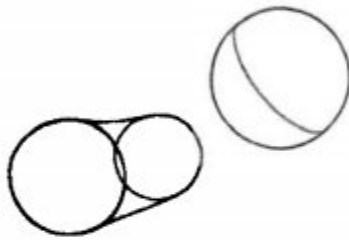
The action repeats with the opposite legs; compare with frame three.

# Canter

In terms of speed, the canter is faster than the trot and slower than the gallop. The canter is a three-beat gait, meaning there are three sets of footfalls during a stride. Between each cycle there is a moment of suspension, which means an instant when all four feet are off the ground.

## ✧ LEADING LEG ✧

You can determine the leading leg by noting the last foot to touch the ground before the moment of suspension.



## 1 DRAW A CIRCLE AND BEAN

Start with a circle for the head and add a horizontal guideline. Since this head is in profile, there's no need to draw a vertical guideline, as it perfectly aligns with the right edge of the circle. Next, draw the pony's bean-shaped body. Because the hindquarters face us in this pose, use a larger circle to indicate the rump's closer proximity.

## 1 BUILD UP THE HEAD

Connect the head and body with a tube-shaped neck that's craning forward. Sketch the eye along the horizontal guideline of the head. Then add the ears and muzzle.

## ✧ CANTERBURY TAIL ✧



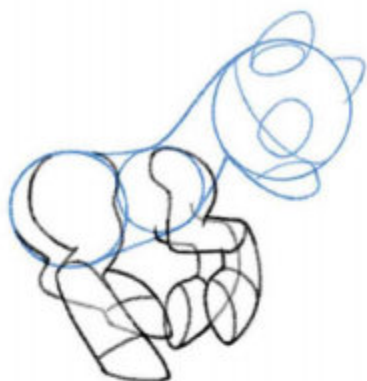
Left front leg lifts. Blue arrows denote grounded feet.



Left front leg continues forward and the right hind leg lifts.



Left front leg touches the ground as the other three lift.



## 1 SKETCH THE LEGS

Establish the location of the shoulder and hip, then sketch the back right leg, touching down in a strong diagonal position to propel the pony forward. Draw the remaining three legs lifting off the ground. To ensure proper placement, sketch the entire leg, even the parts that aren't visible. Add the hooves.



## 1 ADD DETAILS

Sketch the mane and tail energetically bouncing with the rhythm of the pony's footfalls. Then fill in the facial details like the eye, nostril, mouth and inner ear.



## 1 REFINE LINES

Add a circular highlight to the eye, and darken the lids to indicate eyelashes. Refine the strands of hair, always pulling from the base and spreading outward. Erase any guidelines.



## 1 FINISH WITH COLOR

Pick a color scheme for your pony. I chose a deep purple and blue. Yellow is the complement of purple, making it a good choice for the eyes and hooves. Add shading to finish.



All four legs are suspended in the air.



Right back leg makes contact with the ground.



Right front leg makes contact with the ground.



# Gallop

While galloping, ponies push their bodies to top speed. The motion of the legs is similar to the canter but at a faster pace. In a four-beat gait, each hoof touches down one at a time and quickly pushes off. The legs move in a left-right pattern: Left back, right back, left front, right front. This is followed by a brief moment of suspension with the legs tightly gathered.



## 1 DRAW A CIRCLE AND BEAN

Sketch a circle for the head. Add guidelines to indicate the center and eye line. Next, sketch a pair of circles to form the bean-shaped body. Because of the dynamic angle, the head partially obscures the chest—try not to get lost in the tangle of lines! Draw the belly overlapping the farthest circle.

## 1 BUILD UP THE HEAD

Note how the neck isn't visible from this angle. Build up the stallion's face with a boxy muzzle extending from the center point to the base of the head. Then sketch a pair of circular eyes along the horizontal guide. At the top of the head, add the ears.

## 1 SKETCH THE LEGS

Draw the left front leg extended and the other three tucked in to capture the thrilling moment before the galloping pony is airborne. From this angle the body obscures the right hind leg, so no need to draw it. Indicate the leg joints and hooves.

### ☆ GIDDY-UP AND GALLOP ☆



Right front leg pushes into the ground as the other limbs remain aloft.



All four legs are suspended in the air.



All four legs are suspended in the air. Rear legs pull forward for the next stride.



Left back leg makes contact with the ground.



### 1 ADD DETAILS

Draw the iris and pupil in each eye. Lower his eyelids to give the impression of focus and determination. Sketch the mane and tail billowing with the galloping action. Add a line for the mouth.



### 1 REFINE LINES & COLOR

Tighten your lines and erase your guidelines. You need only a few lines to express the muzzle shape—omit the rest. Add a strong highlight and shading in the eyes. A few more hair strands can add to the wild look.



### 1 FINISH WITH COLOR

I selected yellow and red for his coat and mane—bold, primary colors to give more gusto to his gallop. A green cast shadow doubles as a grassy platform and helps show his feet lifting off the ground. Add shading and highlights to finish!

#### ☆ OFF TO THE RACES ☆

This pony's front leg touches down as the other three gather energy. In a moment the pony will briefly become airborne before catching himself with another footfall. It's always good to have an ambidextrous pony who can lead with either hoof, so check out the pose in the Giddy-up and Gallop exercise to discover how the leg positions can be reversed.



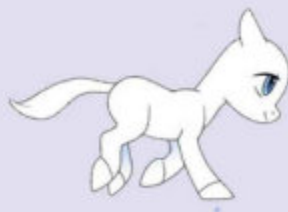
Right back leg makes contact with the ground.



Left back leg kicks up. Left front leg makes contact with the ground.



Right back leg lifts. Right front leg extends forward.



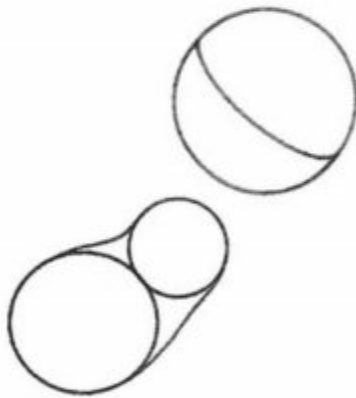
Left front leg lifts. Right front leg touches down.

# Sitting

Time to take a rest after all that running! It's rare for a horse to sit on its rump, though it can, and will, from time to time. Normally it prefers to relax and even sleep while standing up. That said, a sitting pose conveys a more relaxed mood than a stiff-legged standing pose. So go ahead and give your pony a seat! But when you do, pay careful attention to how the back legs fold.

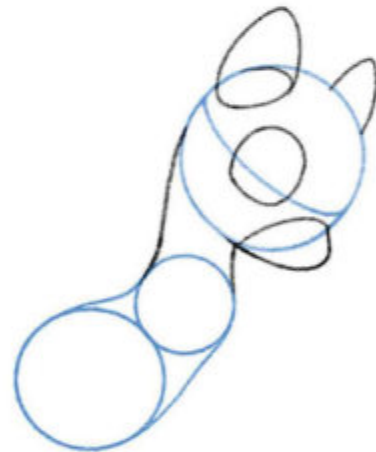
## ✧ PASTURE PALS ✧

Horses are social animals and can get lonely by themselves, so consider drawing a friend to sit with your little pony. In the wild, having lots of friends also has a practical purpose: The herd can watch over a horse in need of rest.



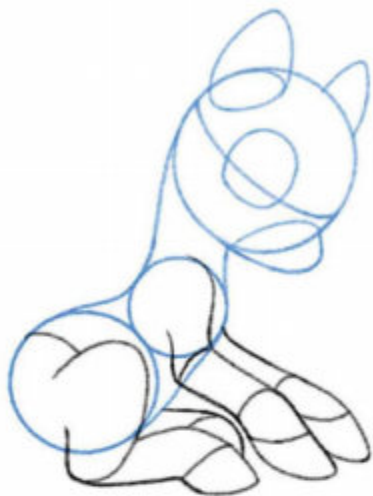
### 1 DRAW A CIRCLE AND BEAN

Start with a large circle for the head. Add a horizontal guideline to indicate the tilt. Since this is a profile shot, you can use the edge of the circle for your vertical guideline. Then sketch the bean-shaped body with a small circle for the chest and a larger circle for the rump.



### 1 BUILD UP THE HEAD

Draw an oval-shaped eye along the horizontal guideline. Sketch a downturned muzzle protruding from the circular head shape. Add a pair of triangular ears. Connect the head and body with a tube-shaped neck.



### 1 SKETCH THE LEGS

Draw the hind legs folding with both the hocks and hooves touching the ground. Don't forget to show the far hind leg. Then sketch the front legs stretching out to support the upper body. Add the hooves.



### 1 ADD DETAILS

Draw the eye, nostril and mouth. Sketch a fluffy mane swishing forward to become a backdrop for the pony's face and body. Add an equally fluffy tail that slightly overlaps the legs.



### 1 REFINE LINES

Darken the upper eyelid and add a prominent eyelash. Indicate a highlight in the pupil by surrounding a circular shape with soft shading. Separate the mane and tail hair into more sections to give them clearer flow and more strandiness without over-detailing. Erase your guidelines.



### 1 FINISH WITH COLOR

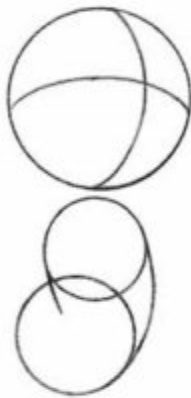
Pick colors for your pony. Pale blues and purples have a calming feel, a good choice for a pony at rest. A glint of yellow in the eyes suggests a playful spirit. Add shading to finish.

# Standing on Hind Legs

A horse standing on its hind legs is a classic pose evoking power and grandeur. Though horses can be trained to stand on command, it's a posture often triggered by fright or aggression. The horse rears, freeing its front legs to strike out at threats. In this case our cartoon pony is standing to show her excitement. A standing pose also helps free up a pony's hooves for activities like baking or playing a musical instrument.

## ☆ YEAR OF THE HORSE ☆

The horse is one of the twelve animal signs of the Chinese zodiac. Those born in the year of the horse are thought to be outgoing, energetic and free-spirited.



## 1 DRAW A CIRCLE AND BEAN

Start with a large circle for the head. Add guidelines to indicate a face tilted slightly up and to the side. Then sketch a circle for the lower torso and slightly overlap it with a smaller circle for the chest. Connect the circles to form the body.

## 1 BUILD UP THE HEAD

Sketch the neck to connect the head and body. Draw a pair of eyes along the horizontal guideline. Centered between them, add the muzzle with an open-mouth smile. Extend the far cheek to round out the face, and add an ear tilted back in a relaxed gesture.

## ☆ BONUS BALLET PONY! ☆

Visit [IMPACT-books.com/little-pony](https://www.impact-books.com/little-pony) for bonus materials and a free tutorial on how to draw a Ballet Pony!





### 4 SKETCH THE LEGS

The key to drawing a standing pose is balance. You want to position the hind legs so they support the airborne upper body. Note how from this angle, the belly overlaps the hindlegs. Next, sketch the front legs. Avoid twinning the limbs by drawing one of the forelegs slightly higher and more extended. Sketch the hoof lines.



### 4 ADD DETAILS

Sketch the forelock and mane following a curving path to lead the viewer's eye along the face and around to the forelegs. Use the tail to create a similar path behind the hindlegs. Then detail the face with the eyes and nostril.



### 4 REFINE LINES

Add highlights and shading in the eyes, and darken the upper lid. Break the hair into more sections, following the flow of the overall shape to emphasize the twists in the hair. Tighten your lines and erase any guidelines.



### 6 FINISH WITH COLOR

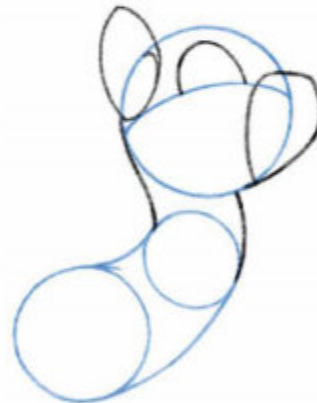
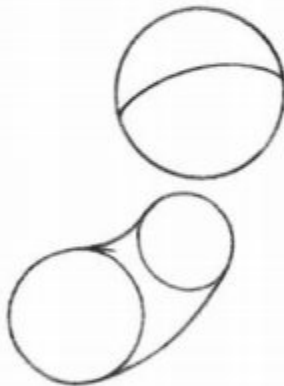
Time to color your pony! Why not a lively palette of pink, red and yellows? Add shading and highlights to suggest a light source coming from the right side. For an extra bit of sparkle, paint a star-shaped design in each eye.

# Jumping

A horse lunging into the air is an impressive sight. With all four feet separated from the ground, the heavy animal conveys a sense of impossible weightlessness and grace. The jumping pose demonstrated here takes place the moment after the initial launch, evidenced by the thrusting hind legs. As the pony catapults itself higher, the front legs tuck in and the body becomes parallel with the ground.

## ✧ SMALL BUT STURDY ✧

With stockier proportions and heavier bones, ponies are stronger than horses, relative to size.

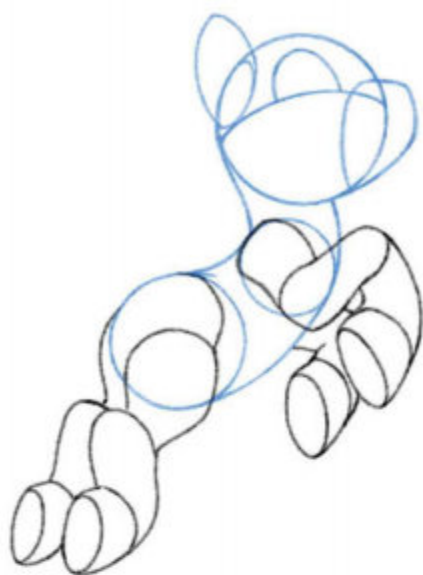


## 6 DRAW A CIRCLE AND BEAN

Sketch a circle for the head and add a horizontal guideline. As with other pony profile shots, use the edge of the circle as the vertical guideline. Then draw the bean-shaped body with a dimple near the pony's lower back to indicate that the rump overlaps the chest. Make the circle for the hindquarters slightly oversized to reinforce its closer position to the viewer.

## 6 BUILD UP THE HEAD

Sketch the eye shape along the guideline. Add an ear along the back of the head. The far ear won't be visible because of the angle of the head. For a stallion, make the muzzle large and boxy, and connect the head and body shapes with a curving neck.



### 3 SKETCH THE LEGS

Exaggerate the thickness of the stallion's legs to match the bulkiness of the muzzle. Sketch the hip and shoulder positions, then sketch the back legs, fully outstretched and showing the bottom of the hooves. Draw the front legs in a folded position, paying careful attention to the many joints.



### 4 ADD DETAILS

Add fur feathering to the lower legs in a zigzagging pattern. Draw the eye with a lowered lid to show his determination. Then draw the nostril, mouth and inner ear lines. Sketch the hair trailing from the body and following the arc of the jump.



### 5 REFINE LINES

Shade the pupil in the eye and add a highlight. Be careful not to lose your overlapping elements as you clean up your construction lines: The tail should begin in front of the far hind leg, the thigh over the belly, the shoulder over the neck.



### 6 FINISH WITH COLOR

Complementary colors (like this pony's salmon pink and teal blue) go well together. A neutral tint of teal on the hooves helps tie the design together without bringing attention to itself. Use shading to de-emphasize the far legs and to bring the right side of the body into the forefront.

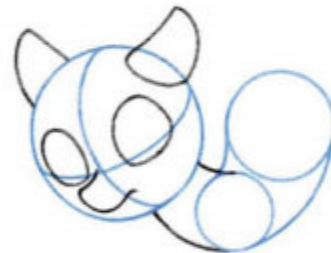
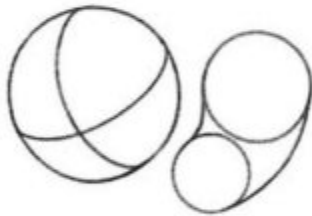


# Kicking

Bam! Ponies may be small but they can still deliver a powerful kick when they're feeling feisty. To free up the hindlegs for kicking, the horse balances itself on its front legs. Having one back leg fully extended and the other folded gives the pose an animated feel as we anticipate the blow from the second hoof. Better stay out of this one's way!

## ✧ WALLOP ✧

A horse can kick with the force of over 2000 pounds of pressure per square inch (141k per square cm)—strong enough to break bone and bend metal!



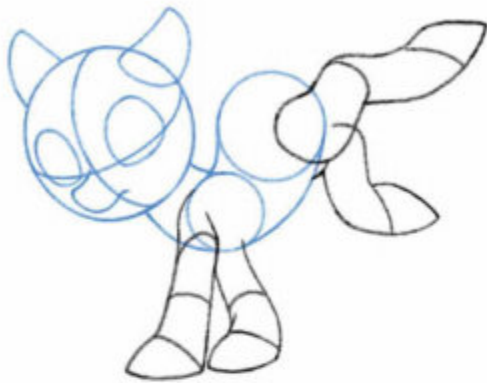
### DRAW A CIRCLE AND BEAN

Start with a large circle for the head. Add guidelines for a downward-tilted three-quarter view. Sketch the body with the hindquarters lifted high in the air.



### BUILD UP THE HEAD

Draw a tube-shaped neck to connect the head to the body. Sketch a pair of eyes along the horizontal guideline. Next, sketch the ears—draw one cocked sideways to express annoyance—and the muzzle.



### 3 SKETCH THE LEGS

Sketch the front legs firmly planted to the ground, spreading in an upside-down V formation. Draw one back leg kicking out straight. Draw the other back leg flexed for a follow-through strike. Add the hooves.



### 4 ADD DETAILS

Sketch the hair wheeling away from the body with the motion of the kick. Add the eye details. Emphasize the pony's irritation by lowering the eyelids, and draw the nostril and inner ear lines.



### 5 REFINE LINES

Tighten your lines, noting areas of overlap like the neck flowing into the torso, the elbow over the chest and the back leg in front of the rump. Divide the hair into more segments, each following the overall flow. Add highlights to the eyes, and fill the pupil with light shading. Continue the path of the kick with the star to emphasize the action and add a touch of playfulness. Erase your guidelines.



### 6 FINISH WITH COLOR

Cheerful colors wouldn't fit the mood of this surly pony, so use a more subdued palette. Gray-blue and yellow conjure an image of a rainstorm crackling with electricity.





# 3

## PONY FASHION

SO FAR, YOUR PONIES HAVE POSED AND PRANCED WHILE WE'VE KEPT A CLOSE EYE ON THEIR PROPORTIONS AND STRUCTURE.

Now they get to shine, shimmer and show their style! Good-bye basic bods, and hello prima ponies. By the time you're done with their makeover, you won't even recognize them!

First, we'll head to the horse salon and try a variety of mane and tail styles ranging from basic cuts to ringlets, braids and even ponytails. Then explore your options of pony coats ... no, not outerwear, but their fur! Tour a showroom of styles from natural equine colors—for the classic look—to rainbow fur, decorative patterns, markings and more. With so many possibilities, it's hard to know where to start unless there's a theme. You did have a theme in mind, didn't you? If not, we'll talk about that, too.

If "clothes make the man" then props make the pony. We'll show you how to accessorize from forelock to fetlock by tailoring fashion from the human wardrobe for the four-legged crowd. It all starts with coverings like hats, scarves and horseshoes. Throughout the fashion show we'll strip away the complexity of couture and show how simple attire can inspire. We'll even repurpose functional equine favorites, like bridles and saddles, into fashionable gear.

While props work in most instances, a pony simply must dress up for some occasions. We'll provide pony fashion pointers, whether for a trot to the stables, a casual outing or even a fancy wedding.

The ponies are saddling up and ready to strut. So grab your sketchbook and take a seat. It's your pony's debut on the fashion runway!

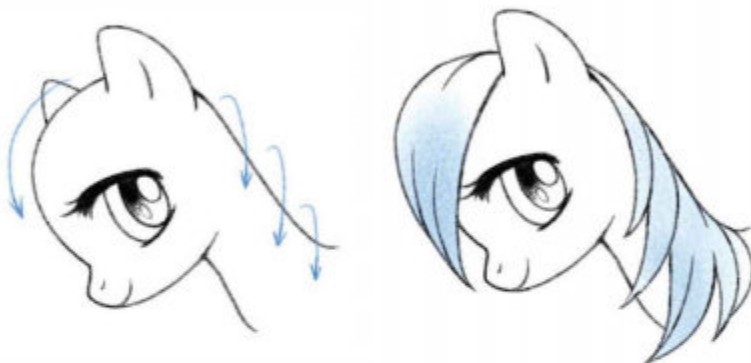
# HAIRSTYLES FOR THE MANE & TAIL

A pony's luscious locks run from the top of the head to the base of the neck. They lend themselves to a multitude of styles: straight, layered, angular, wavy, curly, short or long. As a rule, if a style works for human hair, you can translate it to pony style. You can also braid

it, bead it, tie it in a ponytail or leave it loose and free. Consider matching the style of the mane and tail for a unified look. For example, a curly mane and curly tail go great together. Consult with your ponies to figure out what style is right for them.

## GO WITH THE FLOW

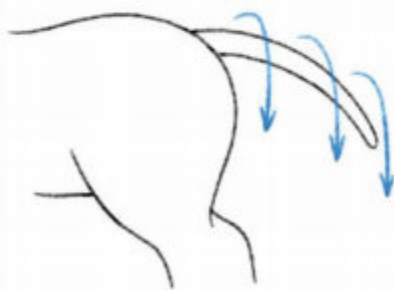
Hair has a natural flow (indicated with blue arrows) and lies according to hair type and style. The key to capturing any hairstyle is to draw from the point of origin, from where the hair grows. This helps you anchor the hair to the head. Like ponies, hair is rarely at rest. Strands get yanked and pulled by natural forces like gravity and motion, so always consider what these forces will do to a pony's hairdo. Turn a pony upside down and its hair doesn't stay flat against its noggin. Instead it falls toward the ground. Twirl a pony, and its hair twirls behind it like a fellow dancer copying the other's moves.



### Mane

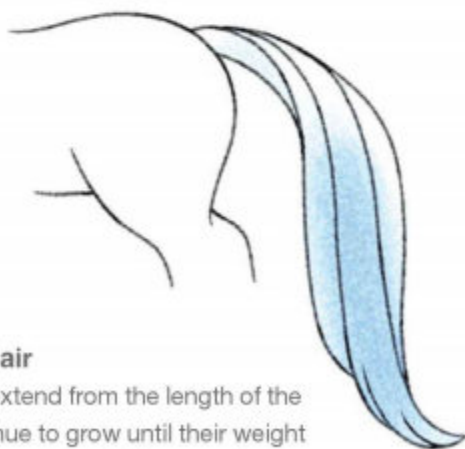
The mane runs along the crest of the neck, down to the withers. The forelock extends from the *poll*, which is the area at the top of the head between the ears.

Straight hair flows from its point of origin, pulled down by the force of gravity. Drawing individual strands of hair can get crazy messy. Instead bunch hair together into groups to keep with the simplified style.



### Tail

The horse's true tail, without hair, extends from the base of the spine, giving the hair a rigid, movable base from which to grow and flow.



### Weight of Hair

The strands extend from the length of the tail and continue to grow until their weight pulls them down, toward the ground.

**Layered:** Layering bunches of hair adds volume, while subtle curves give the hair sophistication and structure.



Each layer of hair overlaps the one beneath it.



Hair can also work as a compositional aid. You can use the sweep of the mane and bangs to frame the face and spotlight an adorable look.



Create a swish through the tail by having the layers overlap and flow in alternate directions.

**Angular:** Don't just let it flow, get architectural with that hair! Angular styles are great for ponies who prefer a sporty or bold look. Spike it up for an intimidation factor (or just to keep the hair out of their eyes) or flatten it down to rock an emo style.



Whether it's styling products, supernatural energy or just bed head, spikes suggest power and aggression. Use precise pencil strokes to give each spike a sharp, tapered edge.



Layer shorter spikes over the top of longer sections. The longer and heavier the bunched hair, the more likely it'll succumb to gravity.



Some styles say "stay away," like this sharp and concealing combo. Pull from the base and hook the hair back to create downcast triangular chunks. The hair covers half the face, but this pony is trying to hide its feelings, so ... whatever.

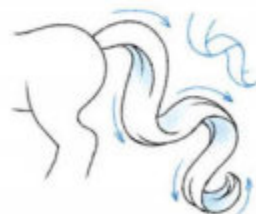
**Wavy:** Like undulating water, wavy hair captures a feeling of motion even when it's still. Soft, loose waves give hair a natural, unstyled look.



Pull the hair in long, flowing lines, conquering the chaotic waves with confidence and style.



Overlapping sections build body and make the hair appear thicker. Curled tips add a touch of class.



Try using a strip of paper or ribbon as a model for the cascading flow.

**Curly:** Springier than wavy hair, curly hair has a playful style with mega volume and bounce. Curls do a great job defying gravity, too.



Sketch the curls in all directions for a wild, untamed look. Capture the poof with a combination of curved contoured lines and spiral shapes. Also, work inside the contours, creating inner curls that suggest hair billowing out in three dimensions!



Don't draw every curl. Try to suggest the overall form of curliness with rounded, overlapping contour lines. Like clouds, semicircle after semicircle builds a beautiful puffball.



Final fundamental for curly hairdos: Create the shape with curves only. Straight lines are a "hair-don't" for this style.



Control the puff and twist! A few big, twisting curls give the hair a gravity-defying bounce without going poof-splasive.

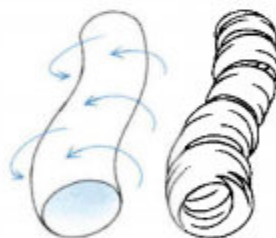
**Ringlets:** A style suitable for a pretty princess, ringlets are a high-maintenance hairstyle consisting of locks bundled into tightly twirled corkscrews.



Because of the preparation and time required to maintain such a majestic mane, ringlets often appear on aristocratic, wealthy or image-conscious characters. They instantly convey elegance.



Around and around! This loose ringlet shows the basic spiral structure.



Want an easy way to make a ringlet? Start with a basic tube shape, then draw surface lines to create a spiral pattern. Show the flow of hair spinning down the cylinder and leave gaps! They provide a wonderful window showing the hair twisting around the backside toward the front.



The tail can be one large spiral-curl! ringlet!

**Ponytail:** A cute, sporty style that keeps the hair out of a pony's face. Dress it up with ribbons or ties.



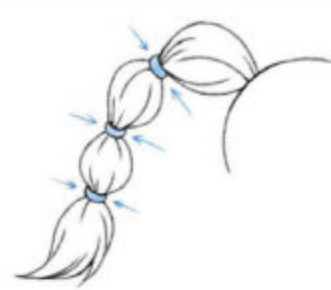
The position makes a difference. A low ponytail gathered at the base of the neck is simple and chic.



A high ponytail looks youthful and active. The hair lines flow from the head and gather at the tie. After the tie, the hair spills free and pours into a bouncy tail.



Donning accessories on the head? Match them on the tail!



When using ties of any type, pinch the hair where it's tied then allow it to expand to full volume again.

**Braids:** There are about a million ways to braid a pony's hair, and any of these styles can add a touch of neat and tidy charm.



With horses, braids can go straight down the neck or off to the side.



For a running braid, the hair is pulled from the crest, so the braid runs from the top of the head down alongside the neck.



A basic braid looks lovely on the tail.

#### ✧ DRAWING A BRAID ✧

Before you tie yourself in knots trying to figure out how to draw braids, here's a helpful guide!



The classic braid is comprised of three sections of hair woven together.



Sketch the overall shape with overlapping segments.



Draw the inner curve of the hair segment.



Tuck in the other side.



Repeat the pattern down the length of the braid.



Tie off the end, leaving a loose segment of hair.



# COAT COLORS

Color is a big part of a pony's design. As you've seen throughout the book, cartoon ponies can be any color of the rainbow. But while it's fun to get imaginative, reality also has plenty to offer! You can portray specific horse breeds by using natural equine coat colors. Organic blends of red, brown, gray, yellow, black and white may seem limited, but there are many variations in the all-natural palette.



## Natural Beauty

Horses with more than one coat color are called *pintos*. This pony is *skewbald*, a pinto pattern composed of patches of white over another base color (in this case, brown). You can also try adapting pinto patterning to unnatural cartoon colors! Magenta and cyan might be fun.



## Cartoon Cutie

Blue, purple, yellow, pink! Let your paintbrush run wild! You can add even more colors to a design by giving your pony multicolored hair. One caution—too many colors can look garish. Choose colors that work well together, and consider repeating one or more colors (such as reusing the hoof color on the eyes) to unify the look.

## NATURAL EQUINE COLORS

Let's look at some of the coat and mane color combinations found in reality. Reddish-brown (bay, chestnut) and gray are most common. Pure white is the rarest.



## Bay

Reddish-brown coat with a black mane, tail and lower legs.



## Palomino

Golden yellow coat with a white or cream mane and tail.



**Gray**

A blend of white and black hairs gives the look of a silver coat.



**Piebald**

A pinto pattern consisting of white patches over a black coat.



**Dapple-Gray**

Darker hairs create dappled patterns over a base gray coat.



**Leopard**

Seen in the Appaloosa breed, dark spots of various sizes cover a white coat.



**Black**

Both the coat and mane are entirely black.



**Chestnut**

Reddish coat with a lighter colored mane.

# MARKINGS AND PATTERNING

Sometimes color alone isn't enough to distinguish a design. One way to dress up your ponies is through markings, naturally occurring patches of white on the face and legs. Dark-colored markings, like the spots of

the Appaloosa, or black-tipped ears are another option. Finally, markings of unusual colors like green, blue, pink or even stripes can give your pony a fantastical cartoony touch!

## FACE MARKINGS



Star



Stripe



Muzzle



Diamond



Interrupted Stripe

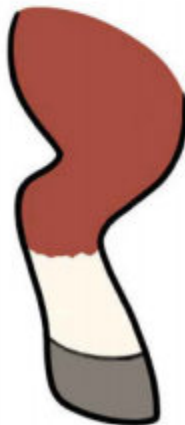


Blaze

## LEG MARKINGS



Ankle



Sock



Stocking



Stripes

# BRANDS

A brand can go anywhere on a pony's body. Like a sticker or a tattoo, it can be for decoration or suggest an aspect of the pony's personality. Think about your pony's favorite things, like sweet desserts or music. Turn these interests into symbols: an ice cream cone,

a musical note or maybe even an ice cream cone surrounded by musical notes. The horse's rump is a common spot for brands, but the cheek and forehead are also good locations. You can even cover your pony with brands that extend the full length of its body!



## Cheeky

Hearts and stars brighten up this pony's face. Markings can be on one side or mirrored on both sides of the body.



## Focal Point

A brand placed in the center of the forehead commands attention, like this pony's mesmerizing sun mark.



## Lovely Stars

Purely symbolic images, like this decorative blend of stars and hearts, are a perfect fit for a cartoon pony.



## Creative Streak

This pony's paint-splattered brand makes the statement, "I'm an artist!" Speaking of art, try to keep the brand style simple. Too much detail can be a distraction that takes the focus off the rest of the pony.



## Globe-Trotter

What you wear on the outside can say a lot about who you are on the inside. This pony's symbol is a horseshoe with a heart because it loves to travel.



## Pink Paws

Paw prints walk along the rump of this pony—must be good with animals.



## Wild Side

For a truly exotic and eye-catching look, you can even adorn your pony with the fur pattern of another animal, like a tiger's stripes! Grr!

# THEMES

Have you ever stared at a blank sheet of paper and had no idea what to draw? Themes can be a great way to find inspiration. Each of the ponies pictured below is based on an element or concept—water, fire, air, earth

and galaxy. It's easy to tell at a glance what they symbolize because everything—their coat and hair colors, markings and patterns, and clothing and accessories—all work together to create a unified theme.



Seashell and pearl hair ornaments remind us of the ocean.

The aqua-green gown suggests the undulating motion of a wave.

The blue and pink color scheme expresses the pony's calm and gentle nature.

Her hair flows like a cascading waterfall.



A metal crown and spiked choker forged by fire.

The feathered chestnut-red fur around his gray-black hooves gives the impression of smoldering coals.

This pony burns with red-hot passion!

A fire brand blazes along his flank and cheek.

Angular edges and orange-red coloration give his mane and tail the look of flames.

The symbol of Mercury, the swift Roman god, is embedded within her winged crown.

#### AIR



Blue coat and eyes, like the sky.

Wings to fly through the air.

White curls in her mane and tail suggest clouds.

#### GALAXY

Purple, blue and pink streaked mane and tail sprinkled with stars.



Transparent vinyl skirt and boots give a retro-futuristic sci-fi feel.

Moon-yellow coat.

Starry eyes.

#### EARTH

Butterflies flit about the sunflowers and wild bouquets.

A saddle attached with braided rope.

Green is the color of nature and gives a sense of tranquility and peace.



Mossy green coat and earthy brown eyes.

Leafy-green layered hair.

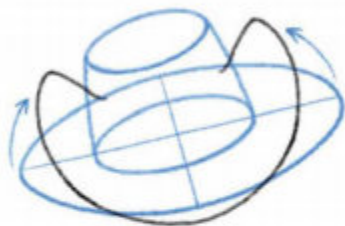
#### ✧ WHAT'S IN A COLOR? ✧

Colors have embedded meanings and moods that can offer hints to a pony's personality. For example, red can suggest boldness and passion; blue, relaxed; yellow, cheerful; purple, royalty; pink, sweet; green, calm; and so on. Keep in mind that these interpretations can differ between cultures and regions, and also that colors need not mean anything at all. Still, colors can be a useful starting point when painting your ponies.

# ACCESSORIES—HEAD

There are plenty of fashion choices for decorating your pony's head. Hats, crowns, hoods and masks are all fun options and can offer hints about your pony's personality or profession. You can also accessorize the eyes with glasses of all types.

Always draw the pony first and then sketch the accessories. When selecting a suitable head cover, remember the ears! This might mean cutting holes in the hat or making space within to keep the ears cozy.



## Cowboy Hat

A wide-brimmed hat is a good choice for a hardworking stallion tending to the fields. Finish the look with a bandana around the neck and a snack for the road.

Make sure to fold the brim of the cowboy hat to make room for the ears.



## Cable Hat

With her ears tucked safely within a roomy cap, this pony is cute and comfortable. Top the hat with a fuzzy puffball and add a pair of glasses on the bridge of her muzzle to make her adorable!

Be sure to sketch the simplified dome shape of the cable hat before applying the principles of squash and stretch to the slouchy folds. Leave plenty of room for the ears.



## Straw Hat

For some fun in the sun, a straw hat and sunglasses make great accessories. The ears poke through holes in the brim.

Before you draw the straw texture, start with the basic shape. Like with all pony fashion, keep things simple by suggesting textures like straw, but don't draw every stalk. For the sunglasses, try a color besides black.



### Knit Cap

Winter chic! This knit cap fits snugly around the pony's head with pockets for the ears to keep them warm.

Draw a half-sphere shape first, then add the ears.



### Headphones

Stylish headphones are a great fashion accessory for the music-loving pony. Slide a pair over the ears, then crank up the volume!

The basic shape consists of two circular earcups joined by a band.



### Mask

Heroes, villains and mysterious strangers agree that a mask is a great choice for standing out while hiding your identity. Use color and design elements to express their alter ego's ego.

Make sure that the mask fits like a glove but only over the face. Leave open holes for the eyes and muzzle.



### Hood

Covering the head and neck, a hood is useful for protection from the elements and the unwanted gaze. It can either end at the neck or extend to a full cloak that drapes over the pony's body.

Most hoods are a rounded shape with plenty of space. Add holes for the ears for the ultimate pony fit.



### Crown

For the most regal of ponies, a crown is a must. A royal status symbol, crowns can be quite exquisite and complex, adorned with precious gems by master craftsponies.

Even the most decorative crown starts with a simple cylinder. Cut zigzags from top to base for a basic crown or carve out detailed patterns.



# ACCESSORIES—NECK

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A pony's long, elegant neck offers more opportunities for glamour and utility. Neckties, bow ties, scarves, necklaces, collars, bibs (for the foals), bandanas and even gorgets are all great ways to add a splash of color,

sparkle and texture to a pony's ensemble. When decorating a pony's neck, keep in mind the cylindrical shape, and draw the neck-cessories curving around the form accordingly. Let's look at some examples!



## Necktie

A necktie is a must for a pony headed to a job interview or a classy event. Complement the tie with a free-floating collar. Notice how the stripes go the reverse direction on the knotted part.

When drawing, remember that the tie has three parts: the loop around the neck, the knot that holds the tie in place and the long tail.



## Bow Tie

Another accessory for formal occasions, the bow tie is similar to the necktie but tied close to the neck with two symmetrical loops.

The knot in the center overlaps the rest of the structure, so add some creases on the bow loops for realistic detailing.



## Fur Collar

This faux-fur collar attaches in the center with a bell to make a super cute fashion statement.

Create the collar by drawing the basic structure. Then add the jagged lines to suggest tufts of fur.



### Necklace

There are necklaces for every pony for any occasion, whether the jewelry is styled with pearls, diamonds, gold, beads, shells or pretty pendants—the list is endless!

Sketch a basic loop around the pony's neck and embellish it with the desired materials.



### Gorget

Off to battle? A metal gorget protects a pony's neck from attack—and looks dashing and cool. Add a helmet and body and leg armor for full-coverage warrior duds.

Be careful about symmetry. Metal objects can be especially tricky to draw because the rigidity of the material leaves little room for error. Detail with layered plating and decorative edging.



### Bandana

Bandanas are mega-multifunctional. They can be worn around the neck or head for style or pulled over the muzzle to keep out dust or to conceal a pony's identity.

The classic triangular shape is composed of a folded square of cloth that ties in the back. The inner lines indicate bunched fabric, overlapping or squeezing together.



### Scarf

Wrap a scarf around the neck to bundle up for winter. There are many ways to tie a scarf: Drape it, loop it, knot it, twist it or even braid it. Scarves can be plain or multicolored with intricate designs, chunky textures or fringed tips.

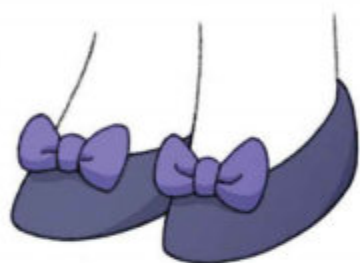
For the basic shape imagine a ribbon or a limp linguine noodle twirled around itself. Then block in the fringe before dividing it into strips.

# ACCESSORIES—LEGS

Everyone knows about horseshoes, but you can put any sort of accessories or clothes over these equine legs—pants, leggings, socks—with a few modifications, of course. For the pony on the move, footwear is a practical and fashionable start. Hooves offer a horse basic padding, which can be reinforced with standard horseshoes, but other types of hoofwear provide additional functionality (e.g., rain boots, leg armor, ballet shoes)

and enhance the pony's design. And with all things ponies, don't forget to think in fours for the legs.

As you draw, keep in mind that pony legs are tube shaped and they widen at the base. Clothing items need to mimic the shape and curvature of the underlying legs, or they will appear flat or weird—and not in a good way.



## Slip-Ons

Super cute and simple to slip on and off (hence their name), slip-on shoes cover the entire hoof. Decorate with bows, bindings or patterns.

Simply sketch a simple bowl shape slightly thicker than the hoof and add designs.

## Sneakers

In the mood for a gallop? These laceless sneakers are easy to put on and go! But a more dexterous or magically inclined pony can opt for a pair with laces or Velcro.

Sketch the basic bootie shape to fit snugly over the hoof. Then divide the structure into the sole, toe, tongue, lace and other sections.

## Bracelets

Bracelets are a great way to add a bit of flair. Beads, metal, rope, charms and trinkets—there are so many options, and they can be worn in multiples or alone.

Start by sketching a basic hoop around the leg, then decorate!

## Roller Skates

Did you know that ponies love to skate? Sometimes it's fun to glide around on wheels instead of hooves!

Make sure the wheels align with the shoe, and don't forget the toe stop in front.



### Boots

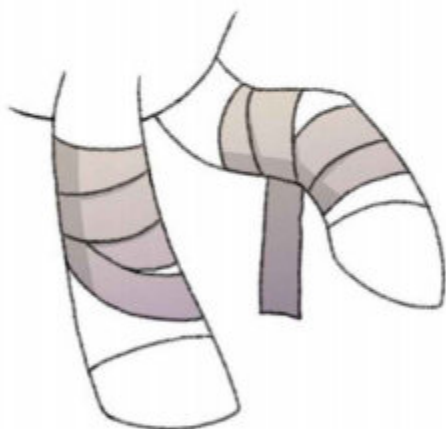
Boots extend farther up the leg than other types of shoes, offering extra protection from snow and rain.

Sketch a simple tube shape that comfortably fits over the pony's leg. Leave some extra room at the base for the hoof.



### Cute Boots

Tromp like a trendsetter! Use decorative lacing to dress up those boots for fancy occasions. Just be sure to establish the basic cylindrical boot shape before dotting on the details.



### Bandage Wrap

For injuries, fashion or for dressing like a mummy, bandages are easy to get wrapped up in.

Wrap bandages around the curvature of the leg. Consider crisscrossing bands and open or irregular spaces for variety.



### Leggings and Socks

Leggings cover the entire rear, so leave a hole for the tail! Complete the cozy look with socks on the front legs. You can tie together different style patterns (for example, the hearts and bubbles shown here) by repeating the color scheme. Pay special attention to how fabric bunches and folds at bends in the legs.

# CLOTHING—CASUAL

Once you're comfortable drawing smaller accessories, try pairing them with larger articles of clothing like shirts, jackets, shorts and skirts to create full body ensembles. Let's take a look at some casual and cute

outfits from beach attire to school uniforms. At first, it may seem tricky to wrangle ponies into human apparel, but with some thoughtful modifications, any outfit imaginable can be "ponified!"



## Shirt

This blue shirt is the perfect mix of casual and cute. Draw the armholes low on the chest to accommodate the pony's front legs. Use repeating elements to unify the design; for example, the lace trim appears on the shirt, socks and tail tie, and the blue and white color scheme is used throughout.



## Jacket

This cool gray-blue stallion sports a stylish jacket and cap. Sketch the overall shape of the jacket over the top of the pony's body, leaving ample room for the front legs and neck. Then add extra details like pockets and trim.

### ☆ BONUS PONY! ☆

Visit [IMPACT-books.com/little-pony](http://IMPACT-books.com/little-pony) for bonus materials and a free tutorial on how to draw an Anthro Pony!





### Apron

This multilayered outfit might seem complicated but the key is to approach it one layer at a time. First sketch the pony's body; you'll want to make sure the pose is solid before you start drawing clothing over the top of it. Next, sketch the shirt. Then draw the apron-style dress tied with a ribbon. As a final touch, add a pattern on the dress.



### School Uniform

Standing on hind legs gives this pony an anthropomorphized (humanlike) pose. She models the classic manga schoolgirl look, complete with pleated skirt, shirt with sailor-style collar and necktie.



### Shorts

With his brightly colored swim shorts and beach ball, this pony is set for a day at the beach! Make sure the leg holes on the shorts are wide enough to allow for comfortable movement.

# CLOTHING—FORMAL

Finally some attire for fancy occasions! Weddings present the perfect opportunity for ponies to dress up and look their best. The blushing bride sparkles in her lovely full-length gown; the groom and his best man look dashing in their tuxedos; the colt and filly adorably prance about as ring bearer and flower maiden; and the bridesmaid poses prettily in her frilly party dress.

Formal wear tends to involve more fabric and require more details (trim, ruffles and layers), making it more complex than casual outfits. Though formal attire may be intimidating, the same simple drawing rules apply. Keep the underlying pony's shape in mind and build up the outfit piece by piece. It's also a big help to first make a rough thumbnail sketch to plan out your pony's finery.



## Bride

The elegant long sleeves of this pony bride's gown extend to her front hooves, while the dress portion sweeps the floor. Although the back legs are obscured, be sure to sketch them in first to ensure a solid pose. Accessorize with a translucent veil and a pretty bouquet of flowers.



## Groom

This groom swells with pride on his wedding day. He wears a classic black tailcoat over a white dress shirt. The twin tails of his tux provide a nice space for his tail. Top it off with a top hat and bow tie.



### Party Dress

This pony bridesmaid loves to dance! To draw the bunched fabric of her layered skirts, start by drawing a simple cylinder shape that expands from the waistband. Then, working from the band, add the pleats. Remember to draw the back and fronts of each fold. While we're on her dress, check out how the two-tone fabric coordinates nicely with her multicolored hair.



### Vest

Finally, here's the best man. A vest is a lightweight option to the full tux but no less dashing. Pair with a dress shirt, tie and slacks (with a hole for the tail).



### Little Prince and Princess

In their fine attire, the ring bearer and flower maiden look as regal as a little prince and princess. Perhaps because they are! The boy wears a gold-trimmed French Revolution-style coat with epaulettes (ornamental shoulder decorations) and white pants. The girl wears a dainty pink dress with flowers affixed to her mane.



# HORSE GEAR

Equine equipment like saddles and bridles were originally designed for the benefit of human riders to comfortably sit and control the horse. Since these ponies guide themselves and have no riders (except the occasional cute passenger pet), they instead like to wear horse gear for fashion and fun. Remember horseshoes? They're another fun horse-themed accessory to try.



## Bridle

The horse's headgear, called the bridle, is traditionally used to steer the horse. It attaches around the muzzle, ears and forehead. Leave out the bit (the part that goes in the mouth) so the pony can comfortably talk. For decoration, add colorful flags and tassels. If the pony has a rider, you can attach reins to the muzzle strap.

### ✧ BITLESS ✧

A bridle without a bit, like the one this pony models, is called a *hackamore*.

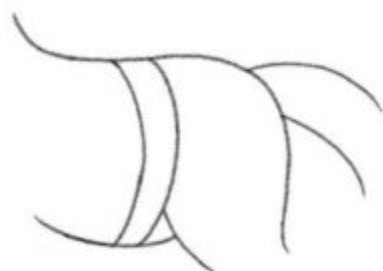


**1 SKETCH THE BRIDLE STRAPS**  
Draw the noseband following the curvature of the muzzle and add the crownpiece around the forehead and ears. Connect the parts with a long strap running along the side of the face.

**1 ADD DECORATIONS**  
Add small circles to indicate points where the straps connect via a metal snap (buckles are also common). Using the straps as a guide, sketch a series of fluttering triangles. A tassel dangling from the forehead is the perfect finishing touch.

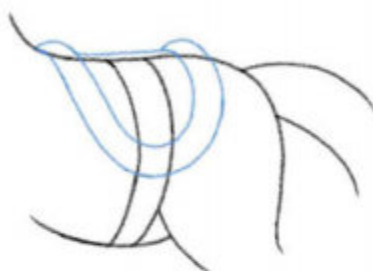
# Saddle

The saddle provides a seat for a rider but is also an attractive fashion accessory in its own right. Add a blanket beneath the saddle for extra comfort and style.



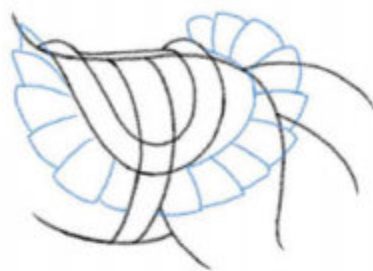
## 1 SKETCH THE SADDLE STRAP

Draw the strap encircling the pony's belly.



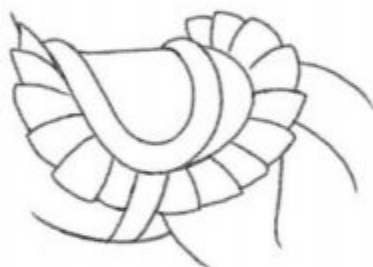
## 1 DRAW THE SADDLE

Over the strap, draw a half-circle shape that rests comfortably on the pony's back. Add an outer rim.



## 1 ADD THE BLANKET WITH PLEATED FRINGE

Sketch a circular blanket beneath the saddle. Along the edge add a pleated fringe for decoration.

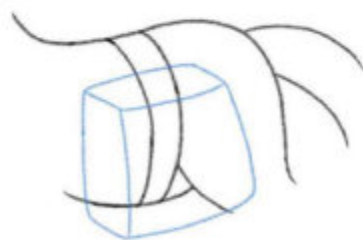


## 1 FINISH THE LINE ART

Erase the underlying parts, taking care to keep the saddle strap above the blanket layer.

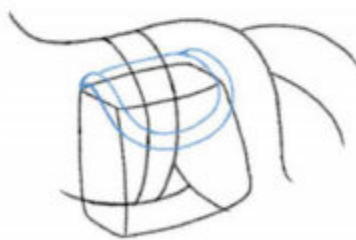
# Saddlebag

No, don't take a load off, put one on! A saddlebag is great for carrying a pony's possessions. It can be worn alone or with a saddle.



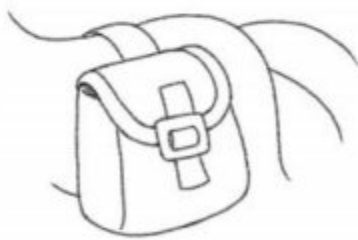
## 1 DRAW A BAG

Starting from the saddle strap, sketch a boxy shaped bag. A wider base will give it a heavy, lived-in feel.



## 1 ATTACH THE BAG FLAP

From the back of the bag, sketch the flap with a subtle curvature. Add trim.



## 1 ADD A BUCKLE

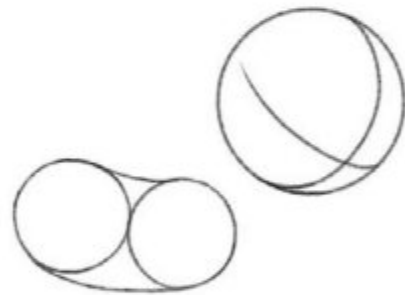
Sketch a buckle on the bag so the pony can close her bag. Erase your guidelines.

# Full Festival

Dressed in her fanciest festival ensemble, complete with a beaded saddle and feathered headdress, this pony is putting on a show! In this section we'll go through the steps of creating a pony in full costume, from planning to parading, so you can create your own festival of prancing ponies!

## ☆ SHOW OFF! ☆

In addition to fashion shows and festivals, horses compete in a variety of athletic events including dressage (disciplined movements), jumping, racing and sports.



## 1 PLAN THE DESIGN

First things first! This pony's costume is quite extravagant, so it's a good idea to figure out all the elements before you spend a lot of time drawing it. Make a small planning sketch of your costumed pony—no bigger than a few inches. Don't worry about details just yet! Focus on the overall design: The pony's pose, proportions, outfit and accessories. Don't stop making sketches until you love the look.

## 1 DRAW A CIRCLE AND BEAN

Using your rough sketch as a road map, begin building the figure at full size. Sketch a large circle with guidelines for the head. Then sketch the torso using two circles encapsulated into a cute bean shape.



### **3 BUILD UP THE BODY**

Connect the head to the body with a tube-shaped neck. Next, sketch the pony's long legs in a showy walk, with one front and one back leg lifted. Indicate the bends and the hooves on each leg with simple dividing lines. On the head, add the muzzle, eyes and ears, using guidelines to align everything.



### **4 SKETCH THE OUTFIT**

With the body structure in place, you can start layering on the costume using your rough sketch for design ideas. Sketch the large shapes first, like the saddle and unicorn headpiece, making sure they conform to the curvature of the body. Keep the details minimal—no trim or beading. Sketch the mane and tail. Then attach some flowing fabric to the base of the saddle. Don't forget the feathers!



### **5 ADD DETAILS**

Make her outfit sparkle with attention-grabbing rhinestones and trim on her headdress and shoes. A bottom trim on the shoes gives the illusion of heels on a flat base. Add beading to the back of the saddle. Darken her eyelashes, fill in the pupils (leaving a spot of white for a highlight) and add a nostril. Add some bristly vanes to the feathers to give them more vitality. Erase any guidelines.



### **6 FINISH WITH COLOR**

Select some festive colors for your pony! Although there are lots of details in the outfit, stick with a limited color palette for a unified look. Here I used a purple and silver theme. To achieve a look of transparency in the trailing fabric, lighten and blend the color with the underlying forms. Add shading and highlights to finish.





# 4

## PONY FRIENDS

THROUGHOUT THE BOOK YOU'VE LEARNED A BUNCH OF STUFF ABOUT PONIES.

You've practiced their proportions, drawn them in a plethora of poses and dressed them to look their best. Now that we're so familiar, let's call over their friends and extended equine family, and hold a pony party!

We'll mingle with magnificent creatures—like the noble unicorn, soaring Pegasus, fierce hippogriff and slithery hippocampus—and looking beyond their horse-like features, learn to draw that special spark that makes these magical equine relatives stand out as breeds apart.

More down-to-earth, you'll also meet hooved friends from the farm and forest including the alpaca, cow and even the elusive okapi. While we're chewing the hay, discover how to “cutetify” these creatures with cartoon pony proportions.

Finally, we'll explore the finer points of anthropomorphism and witness a dazzling transformation from pony to human. And since the drawing magic works both ways, why not transform yourself into a pony friend?

Gather your pencils and paper. It's time to bring this party to life!

+ Group Hug

# MAGICAL FRIENDS

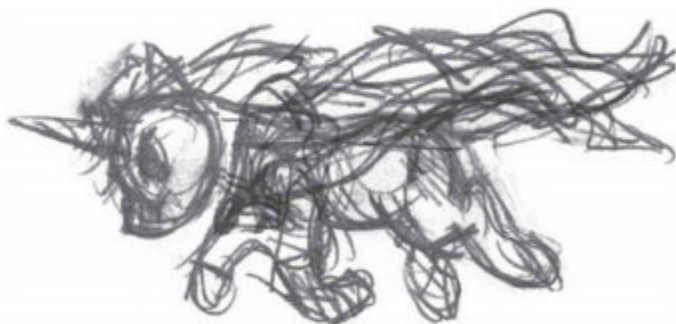
Let's take a look at some magical creatures with ponylike features. Whether they have horns, wings, talons, feathers or scales, they all share a common ancestor, the humble horse, so they should seem just like old friends!

## Unicorn

The noble unicorn is a mythological horse known for the spiral horn protruding from its forehead. The unicorn is said to be elusive and shy, showing itself only to pure-hearted maidens. That's the legend—but in your world ponies and unicorns can do whatever you like, so why not let them pal around? Aside from its horn, the unicorn is structurally the same as the pony, so you can confidently approach drawing it using techniques outlined earlier.

### ✧ HIGH SPEED HOOVES ✧

A galloping horse can reach speeds of up to 30 miles per hour (48 kph), but a unicorn using its magic powers might be able to run even faster!

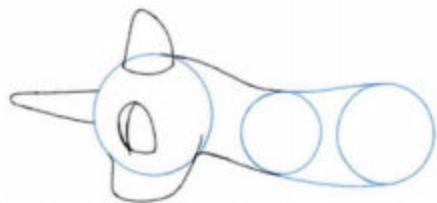


### 1 PLAN THE GESTURE

Start by making a small, rough sketch. This unicorn is charging an unseen threat, so we want the pose to convey the power and speed of his stampede (lowered head, gathered legs, billowing hair and cloak). It's okay if the sketch is a mess, just try to capture the gist of the action.

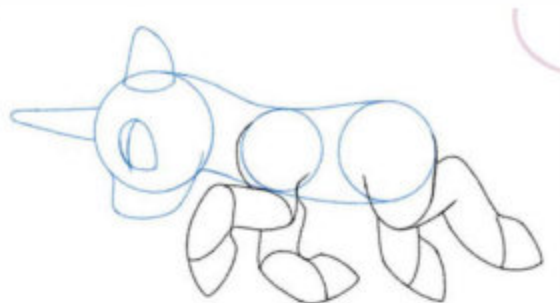
### 1 DRAW A CIRCLE AND BEAN

Sketch a large circle for the head. Then make a smaller set of circles for the torso, interconnecting them into a bean shape. Line everything up in a row, like an arrow in flight, to create a strong sense of forward motion.



### 3 DRAW THE HEAD AND HORN

Build up the basic head shape with a broad, boxy muzzle pointing downward and an ear flattened in an aggressive position. (It might help to turn your drawing sideways temporarily so that the pony's head is in an upright position.) Sketch an eye shape with lowered lid. Don't forget the conical unicorn horn, pointing straight ahead at a 90° angle from the muzzle.



### 4 SKETCH THE LEGS

Sketch the legs tightly gathered and indicate the joints. As we saw with the gallop, a horse appears to be moving fastest when all four of its legs are airborne. Add a hoof to the end of each leg.



### 5 ADD DETAILS

Sketch the mane, cloak and tail surging to the right as they bounce with the unicorn's run. Add some folds to the cloak where it bunches around the neck and shoulder. Detail the face with an eye, nostril, determined mouth and ear fold. Add curving surface lines to the horn to give it a spiraling shape.



### 6 REFINE LINES

Add inner details to the hair and then go over your line art, darkening around creases and shadow areas like the eye and under the neck. Erase your guidelines.



### 7 FINISH WITH COLOR

In mythology, unicorns are traditionally white to symbolize purity, but you don't have to limit yourself to the classical interpretation. They can be any color you like! This unicorn is a stormy gray with dark blue mane and hooves. Apply shading to create a sense of volume. Add a highlight to the tip of the horn to boost its brilliance.



# Unicorn Horn

It's said that a unicorn's horn possesses magical powers, granting the unicorn many abilities such as healing and dispelling poison.

The horn is easy to draw and hard to miss—emerging as a spiraling cone from the center of the unicorn's forehead.

## ✧ MIX IT UP! ✧

Try substituting the unicorn's traditional spiral horn with other types of animal horns or antlers (curved, branching, gnarled or paired) for a unique look!



### 1 POSITION

Draw a small circle in the center of the forehead to set the horn's base.



### 2 HORN SHAPE

Sketch the horn as a cone extending from the circle. You can make the horn sharp or bubbly, but try to keep it consistent with your pony's overall style.



### 3 SURFACE LINES

Indicate grooves in the horn as surface lines spiraling up the length.



### 4 DETAILS

Tighten your lines and erase any guidelines. Partially erase the base of the horn to create a seamless flow from the forehead to the horn.



### 4 COLOR

Normal horns are bony outgrowths, but unicorn horns are magical, so anything goes color-wise. A pearl or golden color is most common and gives the horn a significant magnificence. Another option is to color coordinate body and horn for a unified look. Complementary colors and contrasting tones will bring more attention to the horn. Whichever color you use, polish the horn with shading and highlights.

## HORNS AND HAIR

Be careful how you mingle the pony's forelock and horn. You want the hair to either steer clear of the horn or overlap it in a way that takes its shape into account. Here are a few style suggestions.



### Swept Around

Divide the forelock into two sections and draw each sweeping around the horn. Leave ample space in the center.



### Side Part

Push the unicorn's forelock to one side.



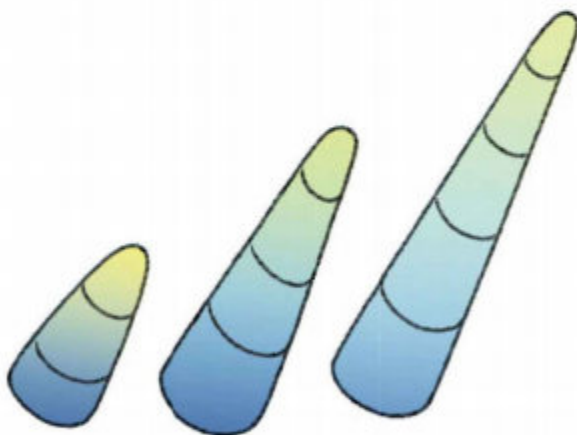
### Through the Center

Draw the horn poking through the center of the hair using a curved line to indicate where the horn meets the hair mass. This approach results in a more cartoony look, which works well for some ponies.



### Curtain

Part the hair down the center so it frames the horn like a pair of curtains.



### Horn Size

Horns can be short and stubby or long and tapered. As a newborn foal, a unicorn's horn is just a nub, but it continues to grow as the unicorn ages. An especially long horn could be a sign of significant magical powers. Stretch the horn and increase the number of spiraling surface lines to emphasize length. For example, two rings for a short horn, five or more for a long horn.

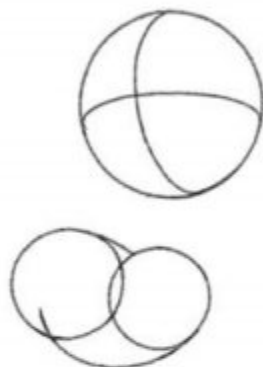
# Pegasus

Pegasus is a creature from Greek mythology, a white-winged horse born of Medusa when the hero Perseus cut off Medusa's head ... um ... okay....

Anyway, the word *pegasus* can also refer to any horse (or pony) with wings. Their wings give them the ability of flight, and they take great joy in prancing through the clouds.

## ✧ DOUBLE FEATURE ✧

A pegasus with a unicorn's horn is called a pegacorn, unipeg or alicorn—take your pick!



## 1 PLAN THE GESTURE

Make a rough sketch of your pegasus in flight. Low angles (showing the underbelly of the pony) are effective at conveying a high-in-the-sky feeling of flight, since the angle implies our upturned gaze. Draw the hair trailing behind the pony, pulled by gravity and motion, and sketch the wings extending from the shoulder area.

## 2 DRAW A CIRCLE AND BEAN

Sketch a large circle and add guidelines to show the head tilting up and to the left. Then draw two more circles for the body with the smaller chest circle in front of the rear circle. Connect the circles into a bean shape. Since the pony is coming toward us at a slight angle, draw the belly line cutting into the rear circle.



## 3 DRAW THE HEAD SHAPE

Connect the head to the body with a long tube-shaped neck. Sketch the eyes along the horizontal guideline of the head. Centered beneath them, add the muzzle with a joyful, opened-mouth smile. Add a pair of ears at the top of the head.



#### **4** SKETCH THE LEGS AND WINGS

Sketch the legs kicking out as they leave the ground far below. Indicate the joints and hoof for each leg. Then block in the wing — just the right one in this case, the other is hidden behind the neck. Divide the wing into primary, secondary and covert feathers sections (see the Pegasus Wings Demonstration).



#### **4** ADD DETAILS

Fill in the large primary feathers on the wings, followed by a layer of smaller secondaries and coverts. Viewed from below, feathers overlap from the outside in. Next, draw the mane overlapping the right ear and the tail. Detail the pegasus's dewy eyes (irises, pupils, highlights, eyelashes) and draw a nostril on her muzzle.



#### **6** REFINE LINES

Add a few smaller feathers toward the top of the wing. Then tighten your line work and erase any guidelines. Darken the pony's pupils.



#### **4** FINISH WITH COLOR

Pick some colors for your pegasus. The wings can match the color of the body, or you can emphasize them by using a lighter or darker tone. (For example, pink wings on a darker magenta pony.) Add shading and highlights to finish.

## PEGASUS WINGS

Wings make a beautiful addition to any pony, but due to their complexity they can be challenging to get right. In this section we'll examine the wings from front to back

and study how the feathers attach and overlap. With practice and patience, you'll get to know wings like the back of your hoof.



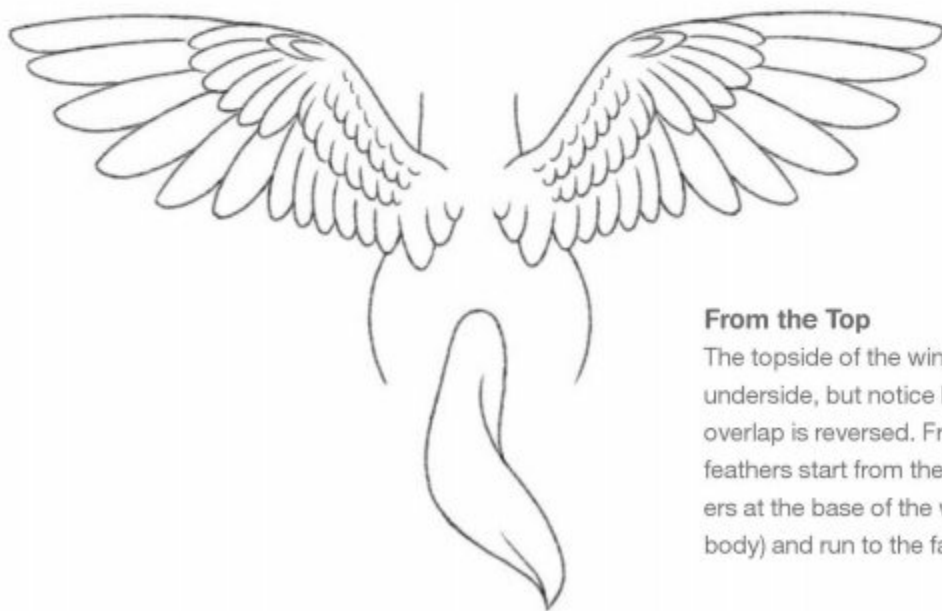
### Open Wings

A pegasus's wings attach around the shoulders. The feathers attach to the bones inside the wing and spread open like an oriental hand fan. When the wings are shown from the underside (as the one closest to us is here), the feathers farthest out overlap their neighbor as they move inward toward the body.



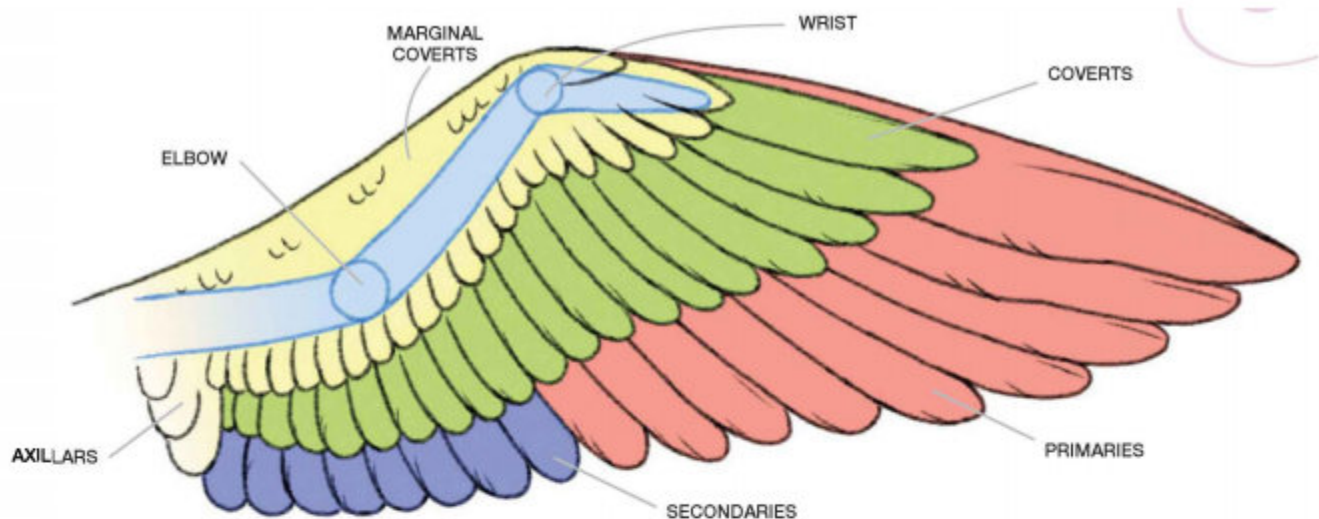
### Closed Wings

Seen folded and from the topside, the wing's covert and secondary feathers overlap the larger primaries.



### From the Top

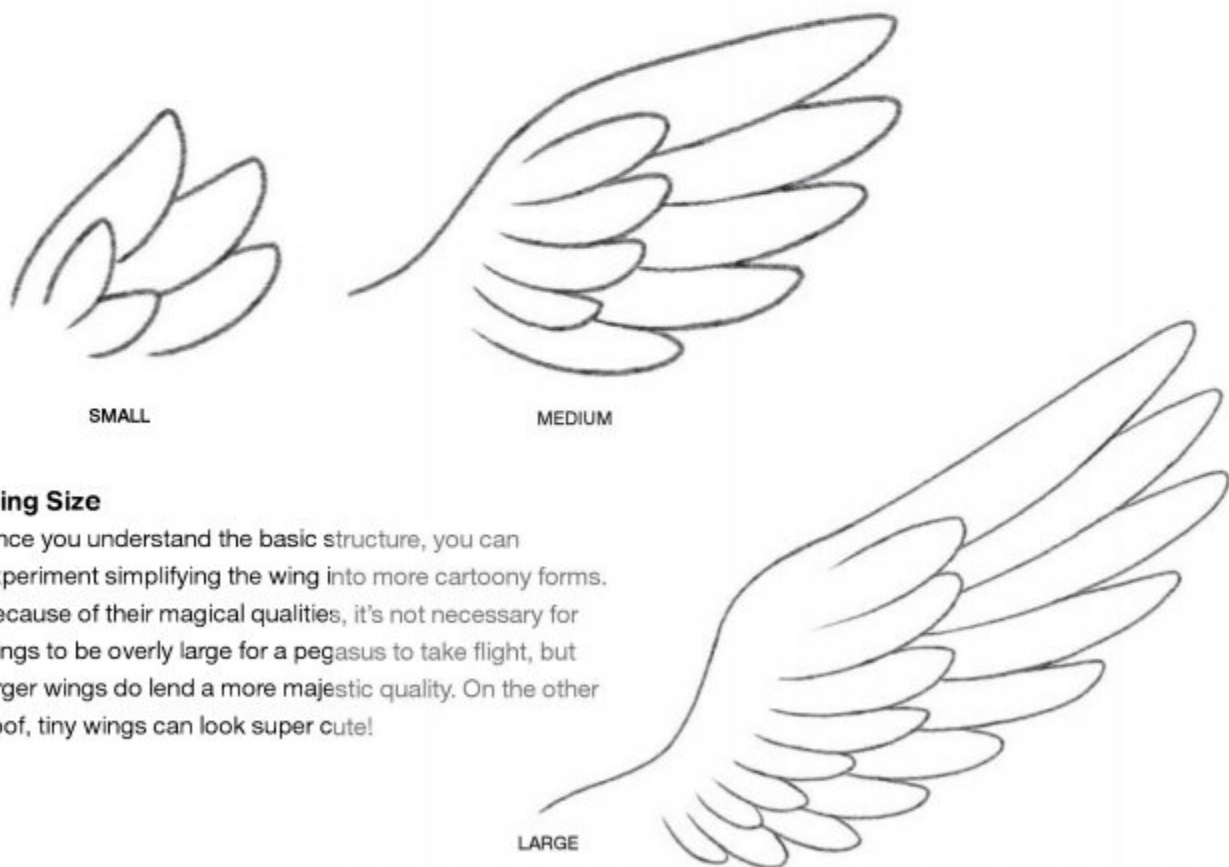
The topside of the wing is similar to the underside, but notice how the feather overlap is reversed. From this side, the top feathers start from the tertials (the feathers at the base of the wing, closest to the body) and run to the farthest primary.



### Wing Anatomy

Here's a more detailed view of the wing from the underside. A bird's wing bones are similar to human arm bones, with joints bending at the elbow and wrist. So a person with their arms loosely out and fingers splayed makes for a pretty good wing model. However, the muscles and tendons connecting the shoulder and wrist prevent the wing from fully straightening.

The largest feathers are the primaries and secondaries. These are covered by the smaller covert feathers. Axillars (called tertials on the topside) are the feathers closest to the body and connect the wing with the "pega-pony's" back.



### Wing Size

Once you understand the basic structure, you can experiment simplifying the wing into more cartoony forms. Because of their magical qualities, it's not necessary for wings to be overly large for a pegasus to take flight, but larger wings do lend a more majestic quality. On the other hoof, tiny wings can look super cute!

# Pegasus Wings

Now that you're familiar with wing anatomy, let's try a systematic approach to drawing wings. We'll start with the wing sweep and bone structure. Then it's all about layering in the feathers. While the wings shown here were inspired by an eagle, it's worth noting that the shapes, sizes and even the number of feathers vary greatly between bird species. Wings built for soaring, for example, tend to have much longer primary feathers than those built for speed. Even so, the approach to drawing them is the same.

## ☆ STATUS SYMBOL ☆

Throughout the ages Pegasus has symbolized wisdom, inspiration, speed and power. Perhaps this is why it's been used for everything from heraldry to hood ornaments.

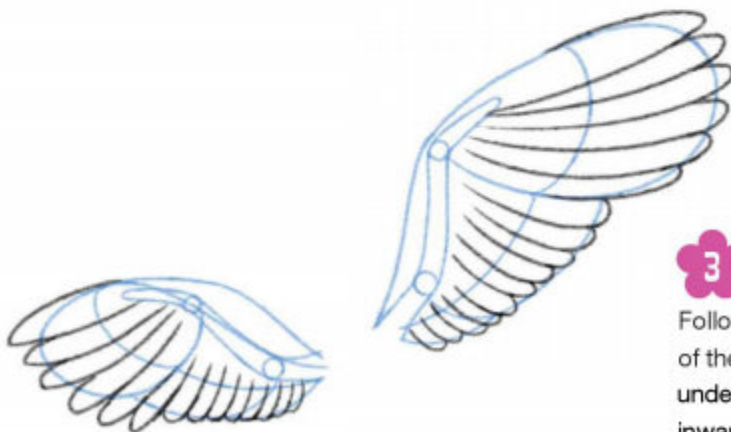


## 1 SKETCH THE JOINTS

Start by blocking in the bones of the wing. No need to be fancy—you can indicate bones using simple tube shapes with circles for the joints.

## 2 SUBDIVIDE THE WING SECTIONS

Sketch the full wing shape in three sections: primaries (from the wing tip to wrist joint), secondaries (from the wrist to the joint elbow) and axillars (from the elbow joint to the shoulder). Subdivide each section to create an upper layer of covert feathers. In this image, part of the topside of the pony's right wing is visible, so I've indicated this as well.



## 3 SKETCH THE PRIMARIES AND SECONDARIES

Following the sweep of the wing, begin drawing each of the pony's long flight feathers. Because this is the underside of the wing, start from wing tip and work inward, drawing each feather so it overlaps the next. The primaries are longer than the secondary feathers.



#### **4** SKETCH THE COVERTS

Starting from the wing tip and working inward, draw a row of shorter covert feathers. Above that, lightly indicate a second row of coverts, roughly following the curve of the bones.

#### **4** FINISH THE WINGS

Erase your guidelines and refine your lines to complete the drawing. Nice wings! Now you just need to attach them to a pony to transform it into a pegasus.



#### **6** PEGASUS TAKES FLIGHT

With a new pair of wings, this pegasus is free to explore the sky.

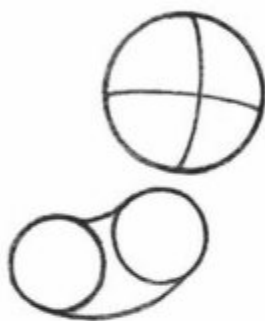


# Hippogriff

Fast-flying and proud, the hippogriff (from *hippos*, the Greek word for horse, and *grifo* from griffin) is a magical creature with the hindquarters of a horse and the head, wings and talons of an eagle. As its name suggests, it is closely related to the griffin. To change a hippogriff into a griffin, just substitute the lower horse half with a lion's hindlegs and tail.

## ☆ HIP GRIFF HOORAY! ☆

The hippogriff made its earliest appearance in 1516 in Ludovico Ariosto's poem "Orlando Furioso."



## PLAN THE GESTURE

Brainstorm the design and poses for your hippogriff. Consider an action-packed flying pose to show off those wings! Keep in mind that although hippogriffs are traditionally part eagle, any variety of bird will work. An owl, flamingo or tiny hummingbird could make for a fun twist!

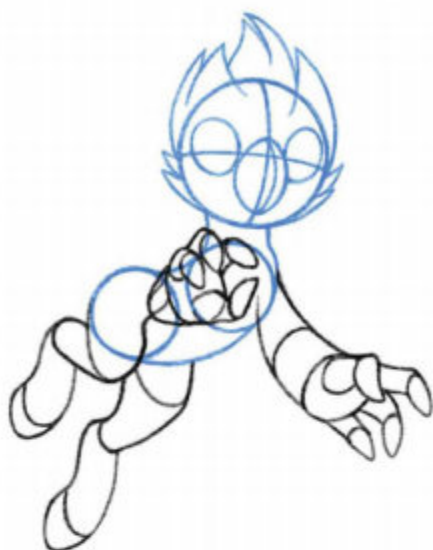
## DRAW A CIRCLE AND BEAN

Start with a circle for the head. Sketch the facial guidelines. Then draw a bean shape comprised of two small circles to create the torso.



## BUILD UP THE SHAPES

Fill out the head shape with a feathery updo and fluffy cheeks. Draw a pair of eyes along the horizontal guideline. Sketch the beak as an oval shape in the center of the face. Connect the head to the torso with a strong neck and chest.



#### 4 SKETCH THE LIMBS

Unlike hooved horses, bird limbs have clear digits and handlike talons. Though they're technically feet, they often serve double duty as arms. Sketch the arms with one extending and the other pulling toward the body. Draw the talons with three fingers and a thumb. For the hindlegs, draw them as you would for any pony; establish the hips, then build out the form. Add hooves.



#### 4 ADD DETAILS

For a fierce expression, draw the mouth in an open screech and the eyes with lowered brows. Add a nostril to the beak. Sketch the wing structure and then draw the primary and secondary feathers with the farthest out overlapping the next. Rough in the upper layer of covert feathers and sketch a swooshing horse tail.



#### 6 REFINE THE LINES

Detail the upper layer of covert feathers with light, delicate lines. Darken the lines around the eyes. Add sharp points to the fingertips to suggest talons. Erase your guidelines.



#### 4 FINISH WITH COLOR

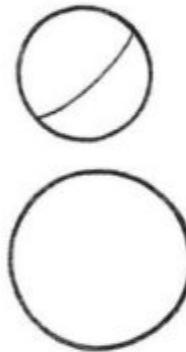
Eagles have white head plumage, dark brown wings and yellow talons. For an extramagical feel, work some blue and yellow into the wing tips. If you're using a different bird for your hippogriff, look to it for color suggestions. Add shadows and highlights to finish.

# Hippocampus

Part horse and part fish, these sea horses are most at home in the water. The hippocampus has the head, torso and forelimbs of a horse. Instead of a mane, it has spiny fins. Its body is a serpentine fish tail, covered in scales. A capable defender of its undersea domain, it has an impressively thick-limbed and muscular physique.

## ✧ GOT THE BLUES? ✧

Having trouble drawing a character? Try sketching with a blue line pencil. The lines are light, making them easy to go over with a normal pencil. Blue lines can be removed with an eraser, a computer or a copier, leaving just the final pencil draft.



## 1 PLAN THE GESTURE

Sketch some poses and designs for your hippocampus. Coil the tail like a tight spring to give the pose tension—as though he might suddenly burst forward. Bubbles are a useful prop for suggesting an aquatic setting and sense of motion.

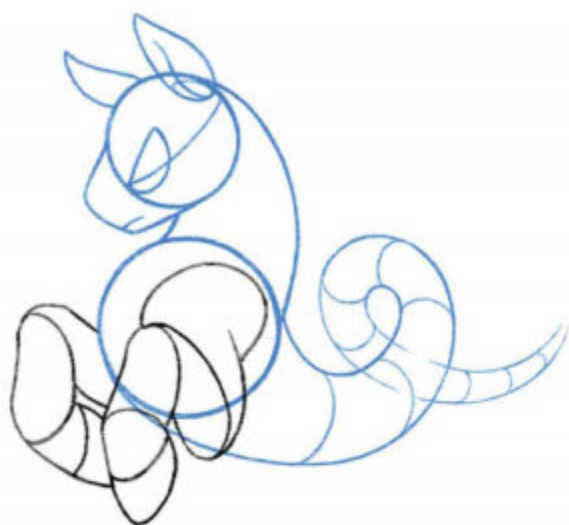
## 1 DRAW THE HEAD AND CHEST

Sketch a circle for the head. Add a horizontal guideline with a downward tilt. Sketch a larger circle below for a massive chest.



## 1 BUILD UP THE SHAPES

Extend a large boxy muzzle from the front of the face. Point the ears forward with sharp angularity. Sketch a half circle along the horizontal guideline to create a narrowed eye. Draw the neck curving from the back of the head and broadening as it reaches the chest. Finally, sketch a spiraling tail, using surface lines to help visualize the curvature and shape.



### 1 SKETCH THE LEGS

Sketch the shoulder then the hoofed forelegs, denoting the joints in sections. Though both legs are tucked, try to make the angles slightly different so that they aren't in the exact same pose.



### 1 ADD DETAILS

Create the dorsal fin mane by first sketching the bony spines. Then add the connecting skin with curved lines. Draw a line down the center of the tail to plan the path for the rest of the dorsal fins. Sketch a jagged fin at the end of the tail. On the face, fill in the eye and sketch a line to emphasize the lowered brow. Add a nostril.



### 1 REFINE THE LINES

Draw the dorsal fins along the centerline of the tail. Sketch bubbles of varying sizes here and there including a blast of air from the nose. Bubbles don't need to be perfectly round—oblong and irregular shapes add variety and suggest motion. Erase any guidelines.



### 1 FINISH WITH COLOR

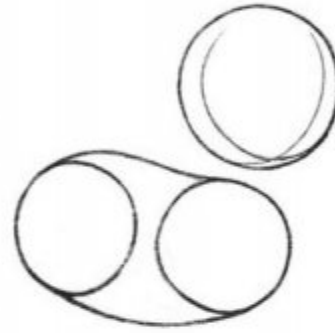
Pick a color scheme for your hippocampus. Colors reminiscent of water, like sea green and blue, work well for aquatic creatures, but the hippocampus can be any color you like. I used yellow to accent the teal. Add shading to bring out the form and, as a finishing touch, use a lighter color to draw U-shaped scales along the length of the body.

# Alpaca

Alpacas are a South American species related to camels. Shy and gentle, alpacas are lovely to look at with their long lashes, graceful long necks and silky, lustrous fleece. Although smaller than their llama cousins, they produce more fiber per year—useful for making a variety of textiles including garments and blankets. As you draw your alpaca, focus on capturing their fluffy cuteness.

## ✧ ROUND UP REFERENCES ✧

Use photo and other references of existing animals to create believable renditions of them in your art!

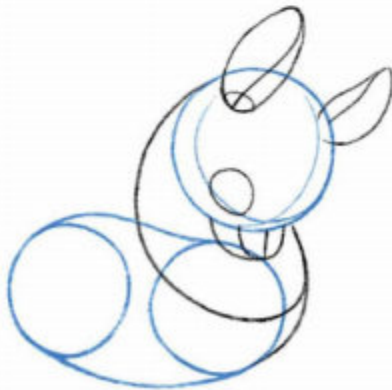


## 1 PLAN THE GESTURE

Sketch pose ideas for your alpaca. The key to drawing their fluff is big, overlapping curved lines. Notice how the head overlaps the neck and the neck overlaps the body—each line curves into the next, creating a cloudlike sense of volume. Also the legs taper to tiny hooves, making the body seem fluffier.

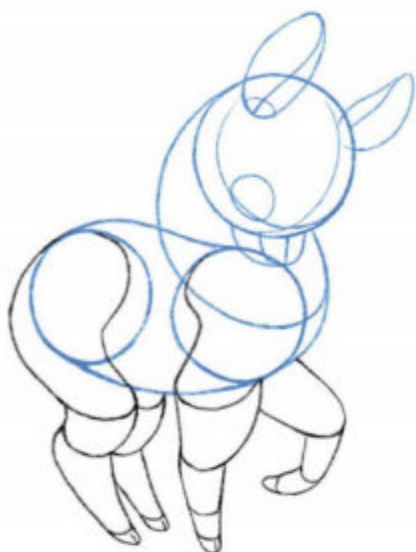
## 1 DRAW A CIRCLE AND BEAN

Start with a circle for the head. Sketch the guidelines to indicate a downward tilt. Then draw two evenly sized circles and connect them with a bulging pair of lines to make the torso.



## 1 BUILD UP THE SHAPES

Sketch a large tube-shaped neck overlapping the torso. Add volume to the front of the figure for extra fluffiness. Then build up the head with a rounded muzzle and a pair of perky petal-shaped ears. Sketch an eye along the horizontal guideline.



### **1** SKETCH THE LEGS

Fluff up the rear by drawing the back legs and hips with extra puffy shapes. Sketch the shoulder and build up the front legs. Draw the legs thinnest at the hoof end and split each hoof into two tiny toes.



### **1** ADD DETAILS

Adorn the adorable head with some lovely locks of hair. A ring of roses draped around one ear makes a nice accessory, but don't get caught up in the details just yet. Block in the roses using basic cylinder shapes. Draw the eye closed with long thick lashes and add a nose to the end of the muzzle. Sketch a short, tubelike tail.



### **1** REFINE THE LINES

Tighten your lines, taking care to emphasize soft round volumes. Fill in the overlapping petals of the roses. Darken the alpaca's eyelashes. When you're done, erase your guidelines.



### **1** FINISH WITH COLOR

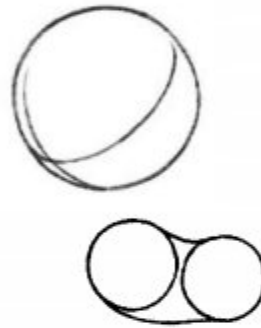
There are twenty-two natural shades to choose from for your alpaca's fleece, from white, beige and fawn to brown, silver and black. Or you can dye them any color you like! For a delicate look, I used a palette of pink and beige. Add shading with an irregular edge to suggest a cotton ball texture.

# Deer

Many different species of deer are found around the world, from the tiny Pudu to the massive moose. In this tutorial we'll be drawing a medium-size deer known as the whitetail. In many wild animals, fur patterns change as the animal ages. You can tell this deer is a fawn because it's still sporting its white camouflage spots.

## ☆ ANTLER ANTICS ☆

A male whitetail deer's first pair of antlers shows around one year of age. They shed their antlers around the beginning of the year, and the growth process begins again in the spring.



## 1 PLAN THE GESTURE

Sketch poses that portray the deer's serene dignity. Focus on the position of its slender legs and the tilt of its head. Flick up the tail to expose its characteristic white underside.

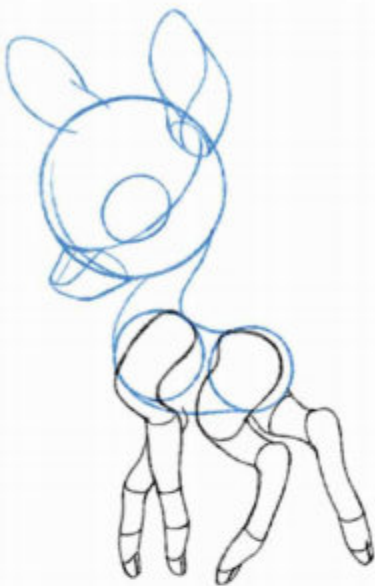
## 1 DRAW A CIRCLE AND BEAN

Sketch a large circle for the head. Draw guidelines to suggest a downward head tilt. Make a smaller set of circles for the chest and pelvis, and connect them to create the fawn's petite frame.



## 1 BUILD UP THE SHAPES

Draw the eye positioned along the horizontal guideline. Then sketch a narrow, rectangular muzzle. At the back of the head, add the ears. Make them narrow at the base, then have them fan out and fold over themselves. Connect the head to the body with a thin and flexible neck.



### 1 SKETCH THE LEGS

Sketch the shoulder. Then build up the front legs, paying close attention to the elbow, knee and wrist joints. Draw the rear legs and notice how the heel of the back leg is lower than the elbow of the front leg. Cap each leg with a split cloven hoof.



### 1 ADD DETAILS

Draw the pupil of the eye, then the highlight. Add a round nose and mouth to the muzzle. Scatter some spots of varying sizes along the deer's flank. Sketch a fluffy tail with a line dividing the top from the underside. Add a delicate pair of dewclaws above the hoof of each leg.



### 1 REFINE THE LINES

Add some broken lines to the tail to suggest fuzz. Tighten your crease and contour lines, and carefully erase any guidelines. For an elegant look, darken the eyelids and add tiny lashes. Shade the lower half of the nose.



### 1 FINISH WITH COLOR

A whitetail fawn has a reddish-brown coat with a white underbelly, tail and spots. Use a darker shade of brown for the hooves, dewclaws, nose and tip of the muzzle. I used pink for the inner ear to suggest thin skin. Add shading and highlights to the forms to give the deer a sense of volume.

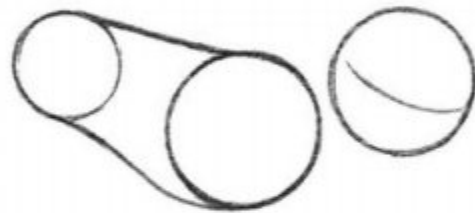


# COW

As friends from the farm, cattle spend much of their time grazing contentedly. In contrast to the ponies, the cow's figure is boxier with a straight back and a squarish muzzle. Also their necks are shorter, and their heads hang in a more horizontal position. Like the alpaca and deer, cattle have cloven hooves.

## ☆ VEGGIE LOVER ☆

Horses and cows are both herbivores, which means they eat plants (mostly grasses). Apples and carrots are their favorite treats!

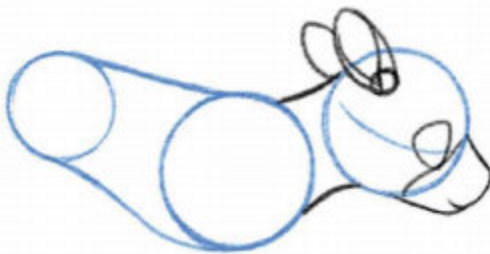


### 1 PLAN THE GESTURE

Try sketching cows in plodding poses that show their calm demeanor. Keep the head lowered. Add a touch of motion with a flicking tail ready for fly-swatting action.

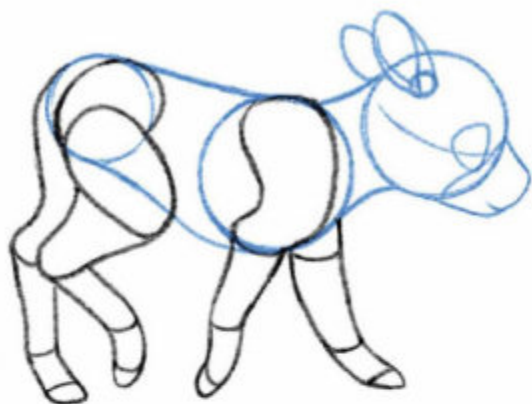
### 1 DRAW A CIRCLE AND BEAN

Sketch a circle for the head. Then sketch an elongated bean shape for the torso, using a larger circle for the chest and a smaller circle for the pelvis. Draw the top line very straight to create the cow's flat back.



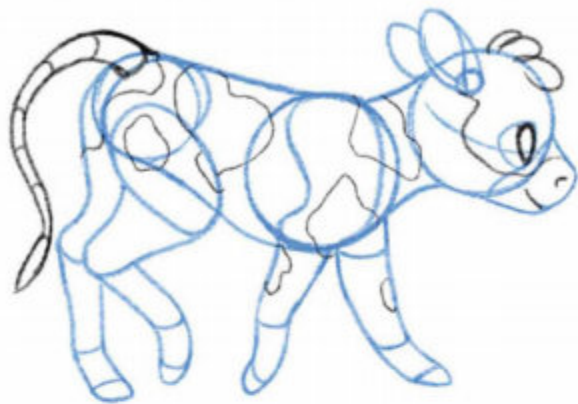
### 1 BUILD UP THE SHAPES

Connect the head to the body with a sturdy neck. Draw large petal-shaped ears that taper at the base (don't forget the second ear on the opposite side of the head). Draw the eye positioned along the horizontal guideline and sketch a boxy muzzle.



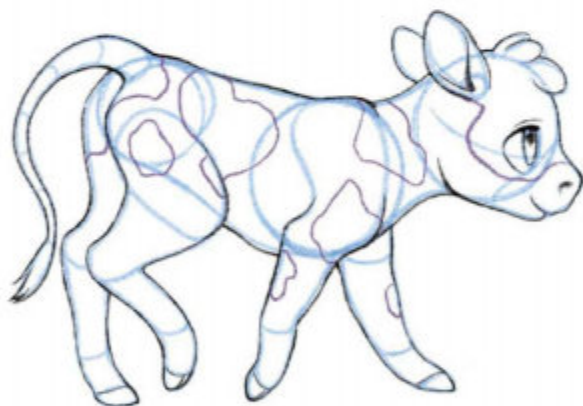
### **1** SKETCH THE LEGS

First establish the shoulders and hips, which are especially prominent in cattle. Then sketch the legs moving in a slow gait by planting at least two legs firmly on the ground. Cap the end of each leg with a hoof.



### **1** ADD DETAILS

Cows may be solid colored or spotted, depending on the breed. For example, Holstein dairy cows are famous for their striking black-and-white spots. If you want a spotted cow, lightly sketch the pattern over the body and face. For fun, you can incorporate symbols into the pattern, like hearts or stars! Then sketch a stiffly curving tail, eye, nostril and a few locks of hair.



### **1** REFINE THE LINES

Tighten your lines, emphasizing prominent areas like the muzzle, shoulder, elbow, knee and hip bump. Detail the eyes with shading. A slightly lowered eyelid expresses a gentle quality. Add a line to split the hooves into two toes. When you're done cleaning up, erase your underdrawing.



### **1** FINISH WITH COLOR

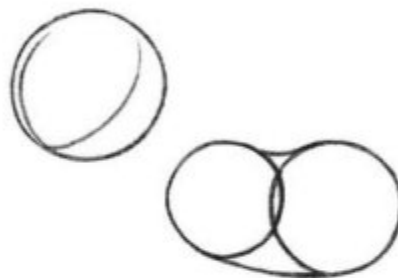
Black, brown, tan and red are typical cow colors. Of course, cartoon cows can be any colors you like. Violet makes a nice subtle substitute for black spots. Once the spots are in place, you can erase the line pattern. Add shadows and highlights to build up the form and shine up those hooves!

# Zebra

Members of the Equidae family, zebras are the wild cousins of horses. Best known for their black-and-white stripes, other distinguishing characteristics include their mohawklike bristly manes and their tail hair, which grows longest at the tip instead of from the base like a horse. Zebras are smaller than horses and don't run as fast, but they make up for it with stamina and agility.

## ☆ ONE OF A KIND ☆

Every zebra's stripe pattern is unique—just like human fingerprints!

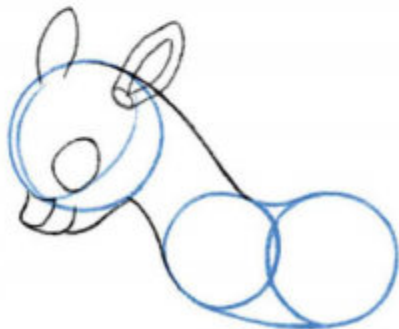


## 1 PLAN THE GESTURE

Start by sketching poses for the zebra. Strive for a strong line of action from head to tail tip, with the neck craning and back legs stretching, as the zebra kicks off into a spirited run.

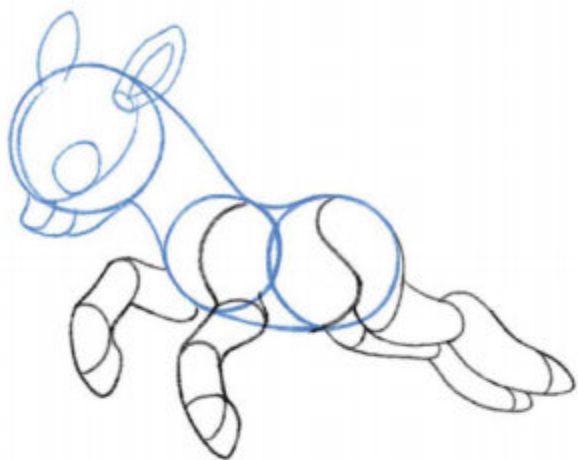
## 1 DRAW A CIRCLE AND BEAN

Using your rough gesture as a guide, sketch a circle for the head. Add guidelines to indicate a forward-facing position. Then sketch the bean-shaped torso with the smaller circle of the chest overlapping the larger back circle.



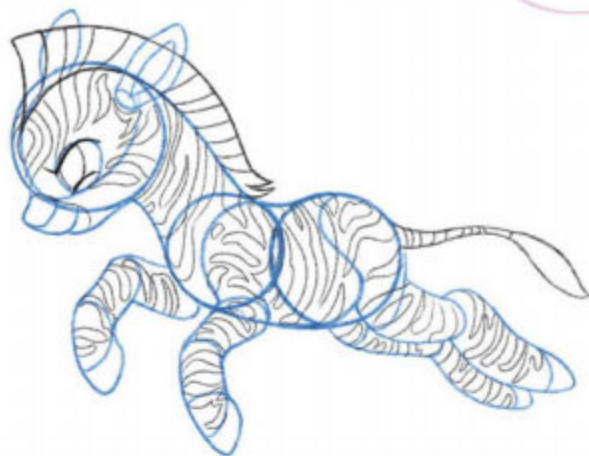
## 1 BUILD UP THE SHAPES

Attach the head to the torso with a curved tube shape for the neck. Set the eye along the horizontal guide, then sketch the boxy muzzle protruding beneath it. Draw a pair of diamond-shaped ears at the back of the head.



### **1** SKETCH THE LEGS

For a full-speed run, draw all four legs lifting off the ground. Sketch the shapes for the shoulder and hip onto the torso bean, and build up the front and back legs. Remember the belly overlaps the back legs from this angle.



### **1** ADD DETAILS

Sketch a sculpted mane along the vertical guideline of the head, extending to the shoulders. Draw the eye with the upper and lower lids pinched in to show determination. Draw the tail following the flow of motion, then add a coarse tuft of hair at the tip. Lightly sketch the zebra's famous stripes, taking care to wrap them around the curved forms. Note how the stripes extend into the zebra's mane!



### **1** REFINE THE LINES

Tighten your lines and erase any guidelines. Pay close attention to areas of overlap, like the base of the head, shoulder, elbow and belly. Detail the eyes and draw a U-shaped nostril on the snout. Add a few extra strands of hair to the mane and tail to enliven things.



### **1** FINISH WITH COLOR

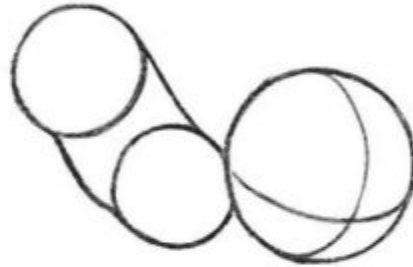
Zebras are black and white, but any pair of contrasting colors will work for a fantasy zebra. I substituted blue for the black stripes, hooves and hair. Once the stripes are colored, you can erase the lines. Shading and highlights add volume to the figure.

# Sheep

Sheep are another cloven-hooved member of the Bovidae family, which also includes cattle, goats, bison and antelope. Prized for their wool, sheep are usually depicted as big fluffy puffballs with spindly legs. In this tutorial we'll draw a little lamb that hasn't yet grown its impressive fleece. Lambs love to play, so try to convey that youthful energy in your drawing!

## ☆ GROWTH SPURT ☆

You can change a character's proportions by adjusting the size of the body. For example, you can puff up this little lamb into an adult sheep by using larger circles for the torso while keeping the head size the same.

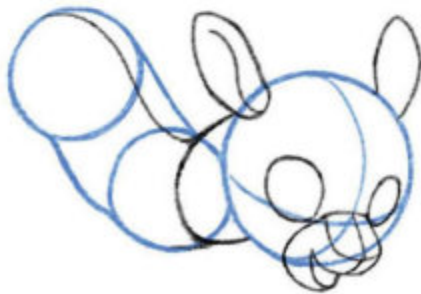


## 1 PLAN THE GESTURE

It always helps to watch videos of your animal subject in motion. Footage of playful lambs leaping and kicking inspired this midair pose.

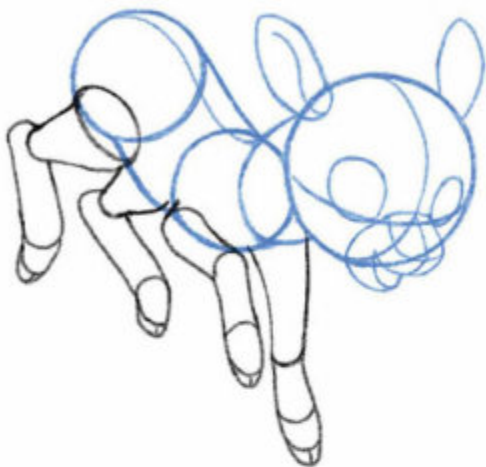
## 1 DRAW A CIRCLE AND BEAN

Draw a circle with guidelines for a downward head tilt. Then sketch two smaller circles for the chest and pelvis, and connect them into a bean shape with an extra tummy bump.



## 1 BUILD UP THE SHAPES

Along the horizontal guideline of the face, sketch the eyes and build out the muzzle. Place the ears toward the back of the head. Draw a tube shape for the neck (note how it overlaps the torso). To better visualize the angle of the pose, sketch a guideline along the top of the body following the curvature of the spine.



### 1 SKETCH THE LEGS

Sketch the legs unfolding in midair with the front-most leg outstretched to make contact with the ground. Pay attention to the joints. Then draw each hoof, split with a line down the center.



### 1 ADD DETAILS

Sketch the eyes, nose and curling tail. Make soft curves with your pencil to fluff the sheep's fur. A swishy scarf is not just for fashion; it also adds to the motion of the pose.



### 1 REFINE THE LINES

Add some folds to the scarf. Detail the eyes—sheep have rectangular pupils, which gives them a unique look (and excellent peripheral vision). Erase your guidelines.



### 1 FINISH WITH COLOR

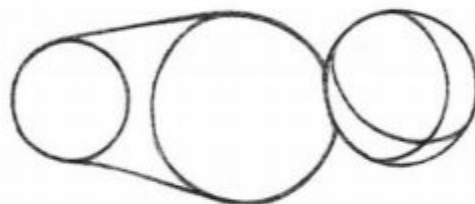
Sheep come in black, white, gray and brown. They sometimes have markings and spots. This one is a creamy tan. Add some shading to the underbelly, legs and fluff. Apply a pink gradient for an extra hint of color.

# Musk Ox

The musk ox, named for the strong odor emitted by the males, is an arctic animal from the Bovidae family. Both male and female musk oxen have horns. Its long shaggy hair makes it look like a mop with legs, but the double-layer coat keeps the musk ox well insulated on the frozen tundra. Unfortunately for us artists, it also obscures the underlying anatomy. The key to creating a sturdy-looking animal is to build up the body structure first, then overlay the curtain of fur.

## ✧ TINY TAIL ✧

The musk ox has a tail, but it's so short (less than 4" [10cm]) that it's hidden beneath the thick fur.

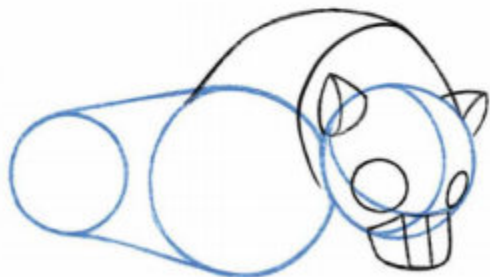


## 1 PLAN THE GESTURE

Start by doing some rough sketches. Focus on slow-moving poses that emphasize the musk ox's stocky frame. As with the cow, keep the head lowered. Pay attention to the pronounced shoulder hump.

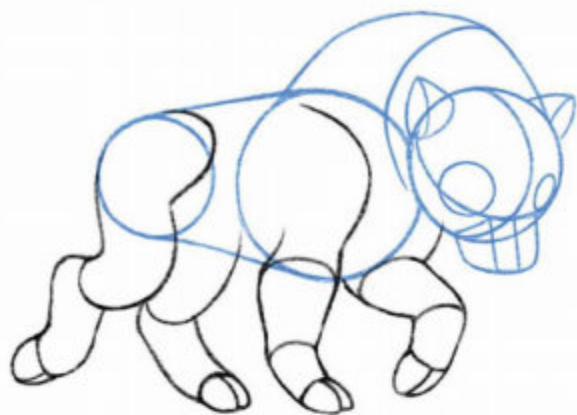
## 1 DRAW A CIRCLE AND BEAN

Sketch a circle with guidelines for the head. Add a large circle for the chest and a smaller one for the pelvis. Connect them to create the torso.



## 1 BUILD UP THE SHAPES

Place the eyes along the horizontal guideline of the face. Below, sketch a rectangular shape for the musk ox's long muzzle. Add a pair of triangular ears at the top of the head. Sketch the shoulder hump and neck to join the head and torso.



### **1** SKETCH THE LEGS

Establish the shoulders and hips, then build up the legs in sections. Draw the opposing front and back legs lifted to set a walking pace. Like all Bovidae, the musk ox is cloven hooved, so cap each foot with a split hoof.



### **1** ADD DETAILS

Position the horns at the top center of the head with the tips curving upward. Use surface lines to help visualize the shape of the horns. Sketch the eyes with lowered brows—this musk ox means business. Add a nose and a mouth to the muzzle. Draw the musk ox's coat and leg fur, allowing it to hang and interact with the underlying forms.



### **1** REFINE THE LINES

Tighten your lines, darkening around creases, like the fur along the shoulder area or where the horn meets the head. Erase your guidelines.



### **1** FINISH WITH COLOR

The musk ox has a dark brown overcoat with white fur on the legs. The horns are cream colored. Choose a color scheme that captures this blend of light and dark. I substituted a blue-violet for dark brown, and reddish-gray for white. Add jagged, layered shading to suggest shaggy fur.



# Okapi

While their zigzag stripes are reminiscent of a zebra, okapi are in fact a relative of the giraffe. Sometimes called a forest giraffe, they are native to the Congo rain forest. Though not nearly as tall as giraffes, okapi have a similar body shape with a long neck, large ears, cloven hooves and prehensile tongue. In addition to these features, male okapi grow hornlike knobs on their head called *ossicones*. Pay close attention to proportions and markings as you draw this strange and beautiful creature.

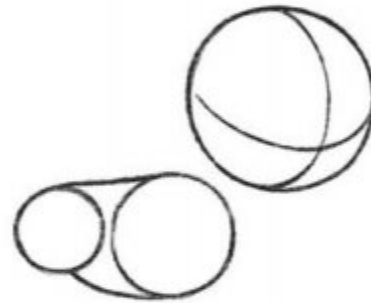
## ✧ SUBTLE STRIPES ✧

Certain breeds of horses also have zebra-like stripes on their legs—a primitive marking associated with a dun coat coloration. However, these stripes tend to be more subtle than a zebra's or okapi's.



### 1 PLAN THE GESTURE

Sketch action poses that show off the okapi's long striped legs. Lifting all four feet off the ground creates a great sense of speed.



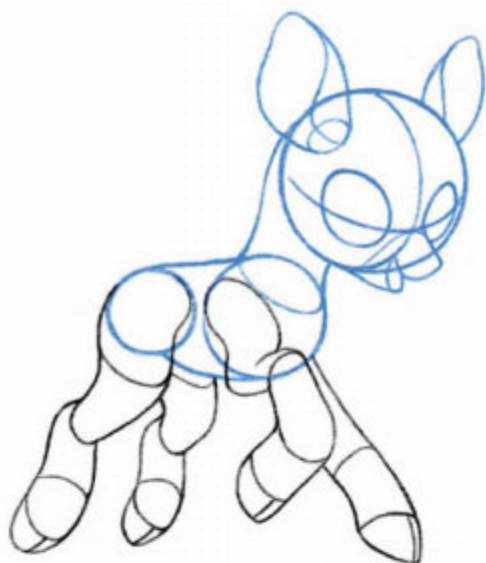
### 1 DRAW A CIRCLE AND BEAN

Start with a large circle for the head. Sketch the guidelines, then draw a medium circle for the chest and a small circle for the pelvis. Combine them into a torso by using a curved line for its tummy and a straight line for its back.



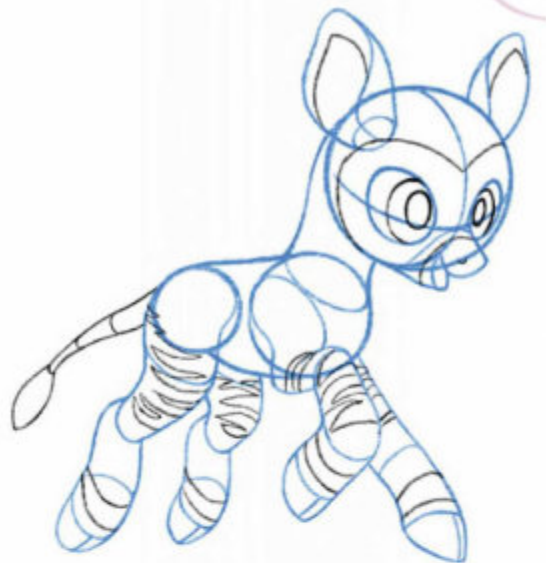
### 1 BUILD UP THE SHAPES

Sketch a long tube-shaped neck to attach the head to the body. Sketch two large eyes along the horizontal guideline of the face. Following the curvature of the far eye, draw the muzzle with the mouth open in a cute smile. Add a pair of large ears to the top of the head.



#### 4 SKETCH THE LEGS

Position the hips and then build up the two back legs, kicking out to launch the okapi into the air. Sketch the shoulder, and draw the right front leg lifting while the left front leg extends to meet the ground. Double-check the joints to ensure the proper number of bends in the legs. Don't forget the cloven hooves.



#### 5 ADD DETAILS

Draw the facial details including eyes, nostril, inner ear and mask. Sketch the tail trailing behind the rump, using surface lines to help with structure. Draw the okapi's iconic markings: Horizontal stripes circling around the upper part of its legs.



#### 6 REFINE THE LINES

Tidy up your line work and erase any guidelines. Darken the lines around the okapi's eyes. Fluff up the tail. I've denoted the stripe patterns in light brown to help separate the color divisions from the body contours. Pattern lines are great for planning but can get in the way when coloring. Sketch any patterns lightly so the lines are easy to remove.



#### 7 FINISH WITH COLOR

Color the okapi a rich red-brown that darkens to black as it reaches the legs. Fill the stripes and mask with white, then erase the lines. Add dark brown to the hooves, tail tip, muzzle and inner ear fuzz. Color in the eyes and add highlights. Shade the legs and underside of the head to fill out the form.

# PONY MORPHOLOGY

It can be fun to re-envision your ponies or other animal pals as humans (or your human characters as animals)! Hybrid creatures with human and animal traits are called anthros or furies. The following sequence of images shows a variety of approaches to anthropomorphism, from upright-equine to full

human. To anthropomorphize means to attribute human characteristics to nonhuman things. As a stylized cartoon pony, even the first example is anthropomorphized to a degree with human expressiveness, but notice how she truly transforms as the pose, proportions and features are adjusted.



## Pony

Our default pony establishes aspects of the character, such as color scheme, hairstyle, personality and favorite accessories. Use these elements to help make humanoid renditions recognizable as the same character.



## Upright Pony

Cute and petite at 2½ heads tall, very little has changed about the character's physical appearance, except now she's standing on her hind legs and striking a more human pose.

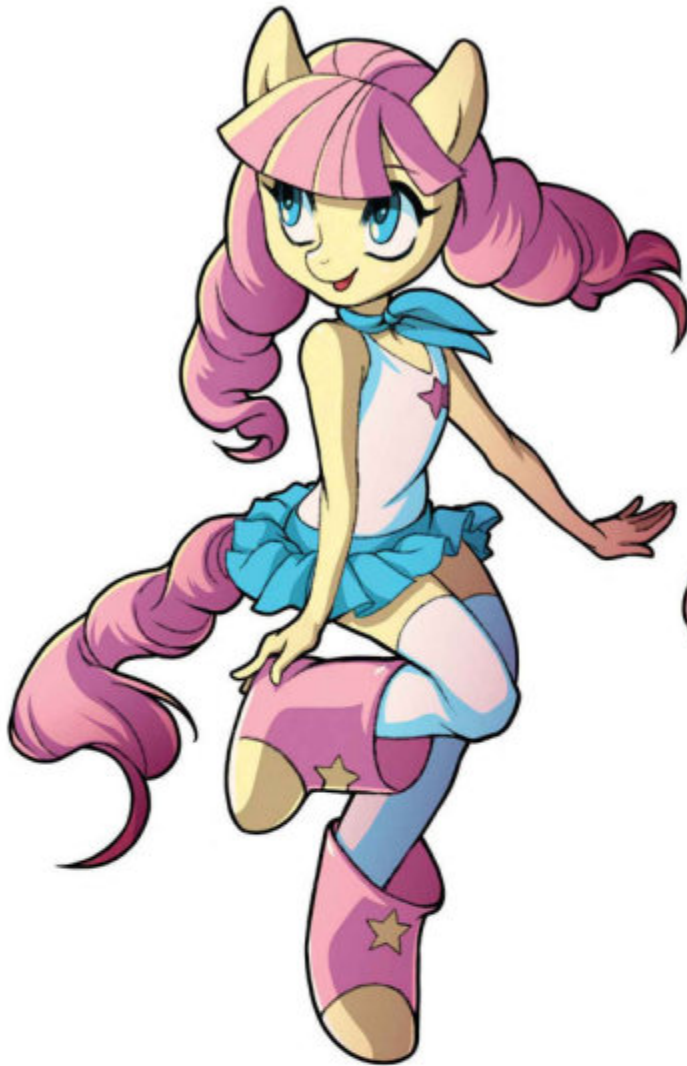


## Pony Girl

Halfway between pony and human, this pony girl retains her hooves, muzzle, ears and tail. She stands a bit taller at 3½ heads. Although ponies also like to dress up, clothing seems more of a necessity on this body. The full coverage attire also emphasizes the character's emerging humanity.

### ☆ BONUS ANTHRO PONY! ☆

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### **Anthro Pony**

Swapping her hooves for hands and a shiny pair of hoof-like boots, this pony is on her way to being completely human. With her muzzle, ears and tail, she's firmly in furry territory. A height of 4 heads tall gives her cartoon appeal without looking too real.



### **Human**

At the other side of the scale is this human rendition of the pony character. Colors aside, the only remnants of her pony past are the elements found in her outfit: hair bow (suggesting ears), belt (tail) and boots (hooves).



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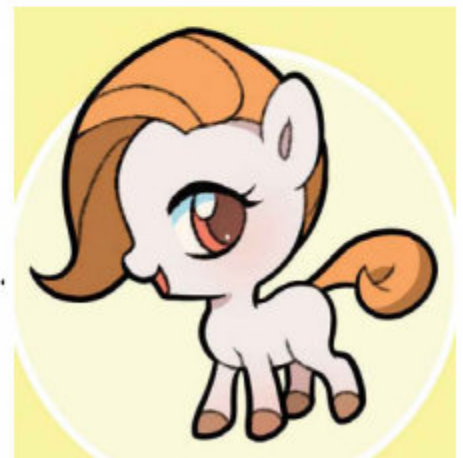
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Lindsay Cibos is a comic artist and illustrator best known for the graphic novel series, *Peach Fuzz*. Lindsay has also co-authored several art tutorial books including the *Draw Furries* series (recipient of the 2009 Ursa Major Award for Best Other Literary Work), and she has contributed art advice in *ImagineFX* magazine. She has worked as a penciler for comic publishers Archie Comics (*Sabrina the Teenage Witch*, *Sonic the Hedgehog*), Tokyopop (*Domo*) and Archaia Entertainment (*Fraggle Rock*). When she's not drawing comic pages or sketching animals, Lindsay enjoys watching animation, reading comics and playing video games. She's currently working on her full-color graphic novel, *The Last of the Polar Bears*. She was born and raised in Florida, where she still lives.

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And a very special thanks to you as well, dear reader, for picking up this book!





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