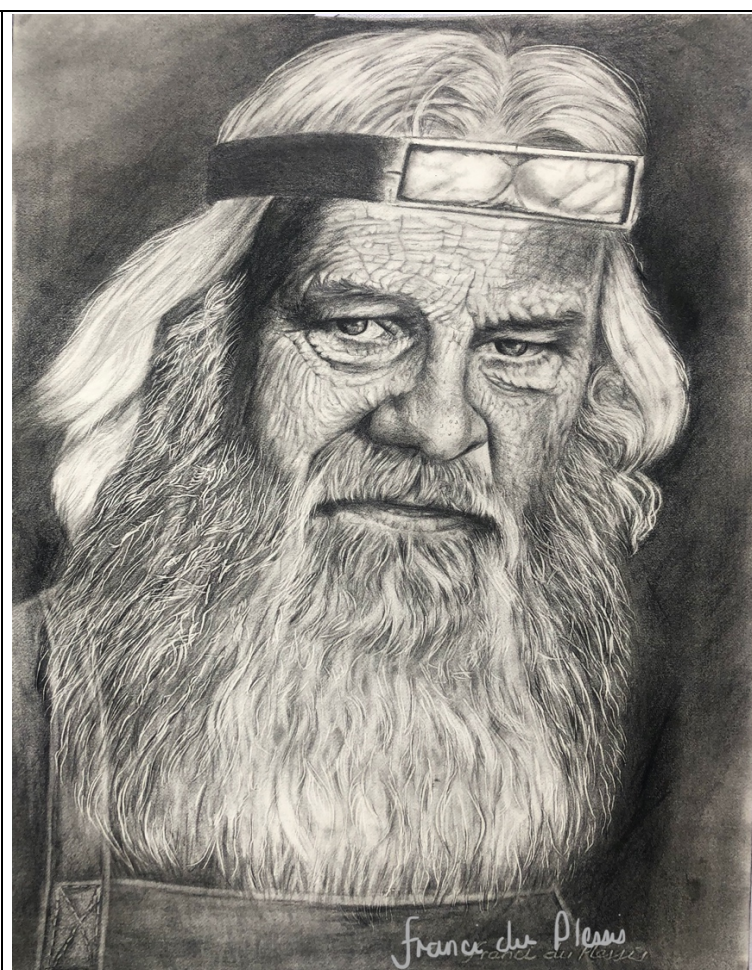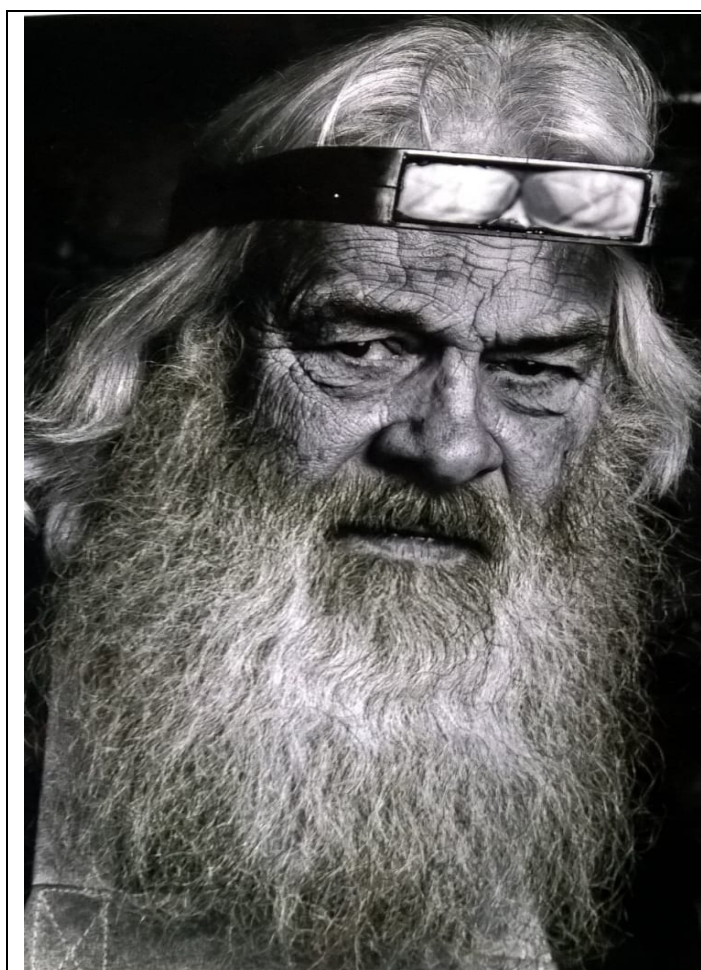# Portrait of the Watch maker (Section 2)

The watchmaker:

When I looked for a challenging subject matter my first thought was Uncle Paul. He is 80 years young and has been self-employed for many years. His mission was to fix church's clocks. Climbing on high ladders and platforms gave him extreme adrenalin rush. He has been Santa Claus for many years, until his own grandchildren grew up. It has been an honor to draw this iconic man with his kind eyes and wisdom.

He is still currently fixing ancient watches and clocks.

Detailed step-by-step tutorial from Artist Brush
13 Photos of the process
Additional exercises to foster skill development
The materials that we use in the process are described on each photo

Strokes

We sometimes forget to go back to the beginning. Not that this is a beginners tutorial, but we need to keep on revisiting graphic drawing. We have chosen this drawing because it has many components that will put your general drawing skill to a challenge.

Constantly compare your drawing with the subject matter to create the most realistic and detailed effect possible. Do not rush and remember that if you did know what eyes, beard or mouth looked like, you did not need a subject matter. The subject matter is vitally important to your success.

We suggest using the black watercolour pencil because for the very dark results and it good coating on dark areas and this will ensure not damaging your paper by using 8b graphite pencil to obtain the very dark areas.

| Materials used |
| --- |
| Paper stump and eraser |
| 2 B Graphite pencil |
| 8 B Graphite pencil |
| Knead eraser |
| Hb Graphite pencil |
| Indenting tool or emply ink pen |
| Black watercolour pencil or Inktense |
| Paper: Fabriano Artistico 300 g (see notes) |
| |

I mostly use a smooth stroke. With the help of this stroke you can make your drawing look a lot more realistic.

This stroke can be used as the basis of the drawing and you can use it all the time as well.

The stroke in a drawing is very important because it is what makes your artwork look accurate and neat.

Smooth stroke

Direct stroke
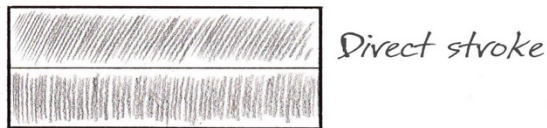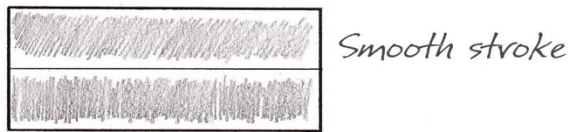
Smooth stroke

Hold your pencil as usual, then place on the paper and move it smoothly up and down without leaving the paper.

I can suggest doing an exercise to improve your stroke. Take a clean white sheet of paper or a lined sheet and start applying stroke moving from left to right. Imagine that you're writing. Your stoke has to be no more than 2 cm high, it looks more accurate when it is small. Then repeat the exercise with the horizontal stroke.

Direct stroke

Direct stroke is useful when working on small details. It is also ideal for painting animal wool. Lower the pencil smoothly to the paper, draw a line, and then gently lift your hand from the paper.

Very light pressure

Light pressure

Medium pressure

Heavy pressure
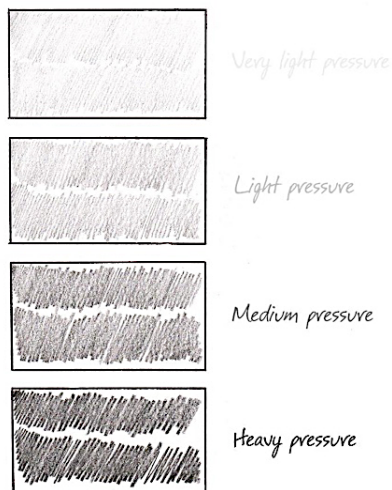
This kind of shading allows you to combine strokes very gently and imperceptibly. The plane of the paper is filled with the exact stroke, without joints of the appearance of seams.

Light & Shade Basics:

To make the objects look realistic in the drawing, you will need to correctly size them.

We perceive the shape and volume of objects only when they are illuminated, meaning that we see them with the help of the fact that light is reflected from surfaces with different intensity. In order to convey the size, volume and position of objects in space, one should learn to depict "chiaroscuro" (or the treatment of light and shade), which includes:

Light - The illuminated, bright part of the subject;

Highlight - The lightest part on the subject as a reflection of bright light. If you color a still life of several objects, each of them may have light reflecting from them in different intensity, or maybe none at all depending on the lighting and materials (example: a shiny apple vs. shaded black velvet);

Mid-Tones - Transition from light to shade;
Object's Own Shadow - the darkest part of the subject;

Reflected Light - Light and shades cast by nearby objects. As a rule, reflected light is always darker than a mid-tone, but at the same time it's lighter than shadow;

Object's Cast Shadow - The shadow cast onto other items and surfaces from the object. If the shadow is closer to the object from which it originates, then it will be darker than it is when stretching farther away from it.
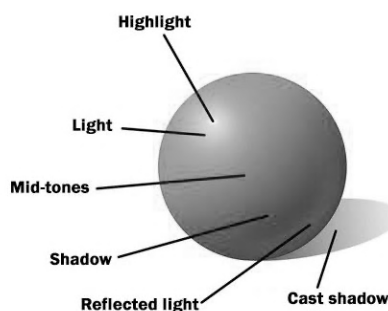
Notes:

You can use any paper as long as it is not ordinary printing paper. It is advisable to use a thicker paper due to the amount of layers. Paper can range from ordinary project paper (board) that you buy from Pick Pay/Checkers up to Fabriano Artistico 300g paper.

We have kept the supplies as limited as possible so that ALL can do this project. You are welcome to use any medium you have, but our suggestion is to use what you've got. You can even use a ink pen even though this tutorial does not cover the techniques.
The pencils you see on the materials image is what I have used. It is only a pacer pencil for convenience.
But it has exactly the same lead as your 8B and 2B and HB. You can replace the indenting tool with any other sharp tool like a old empy ink pen.

PRINTING OPTIONS

This tutorial is designed for the artist to be printed. This gives you the advantage not to sit on your phone or ipad all the time. Printing options can be used to print 4 pages per sheet. See you software options.
You can then fold the printed pages into a booklet format.

STEP 15.
Staring the moustache by using the indenting tool (or empty pen) to indent the white areas of the moustache
Refer to the subject matter at all times. Suggestion is to hold hour finger on the subject matter so that you don't concentrate on other unimportant areas for now.
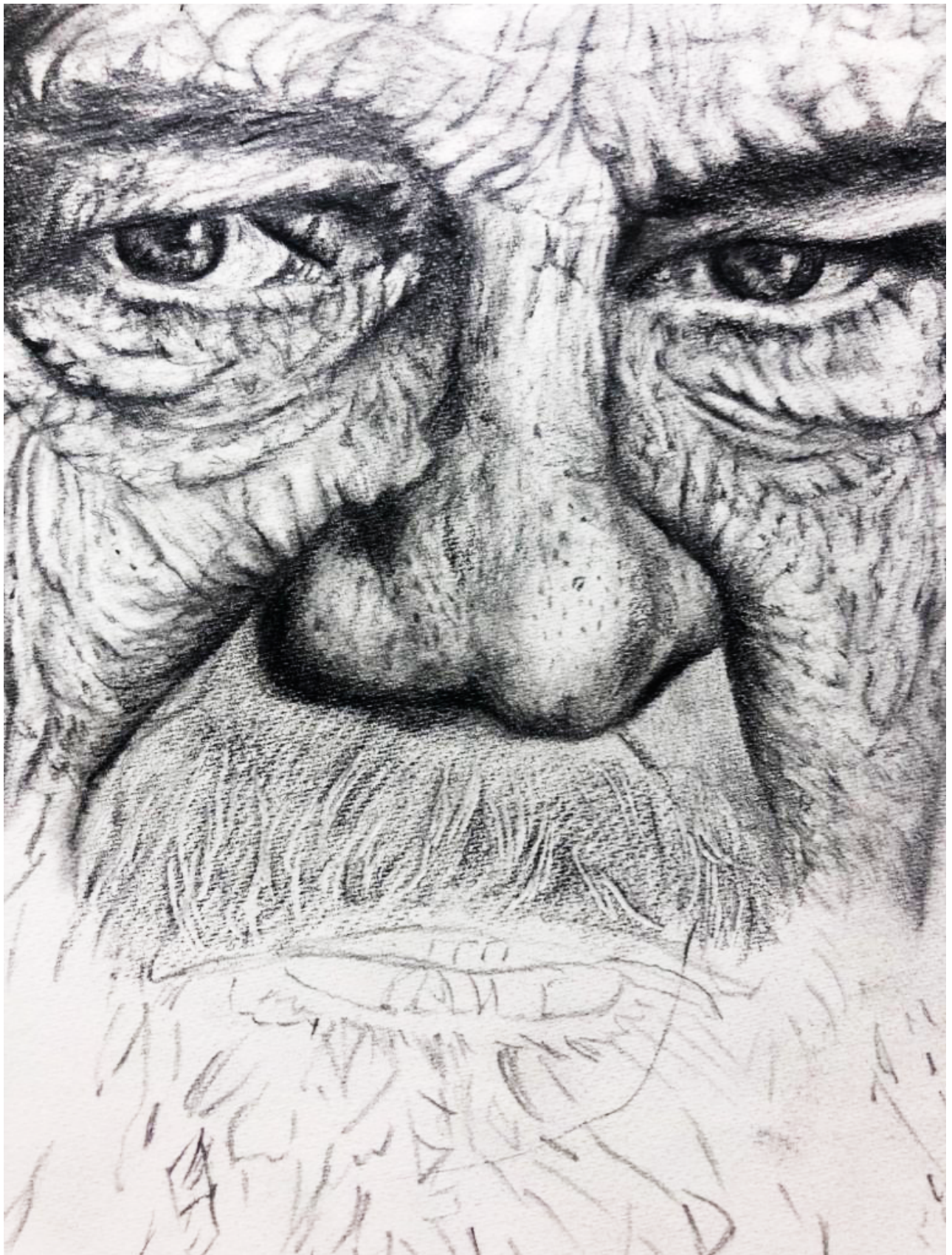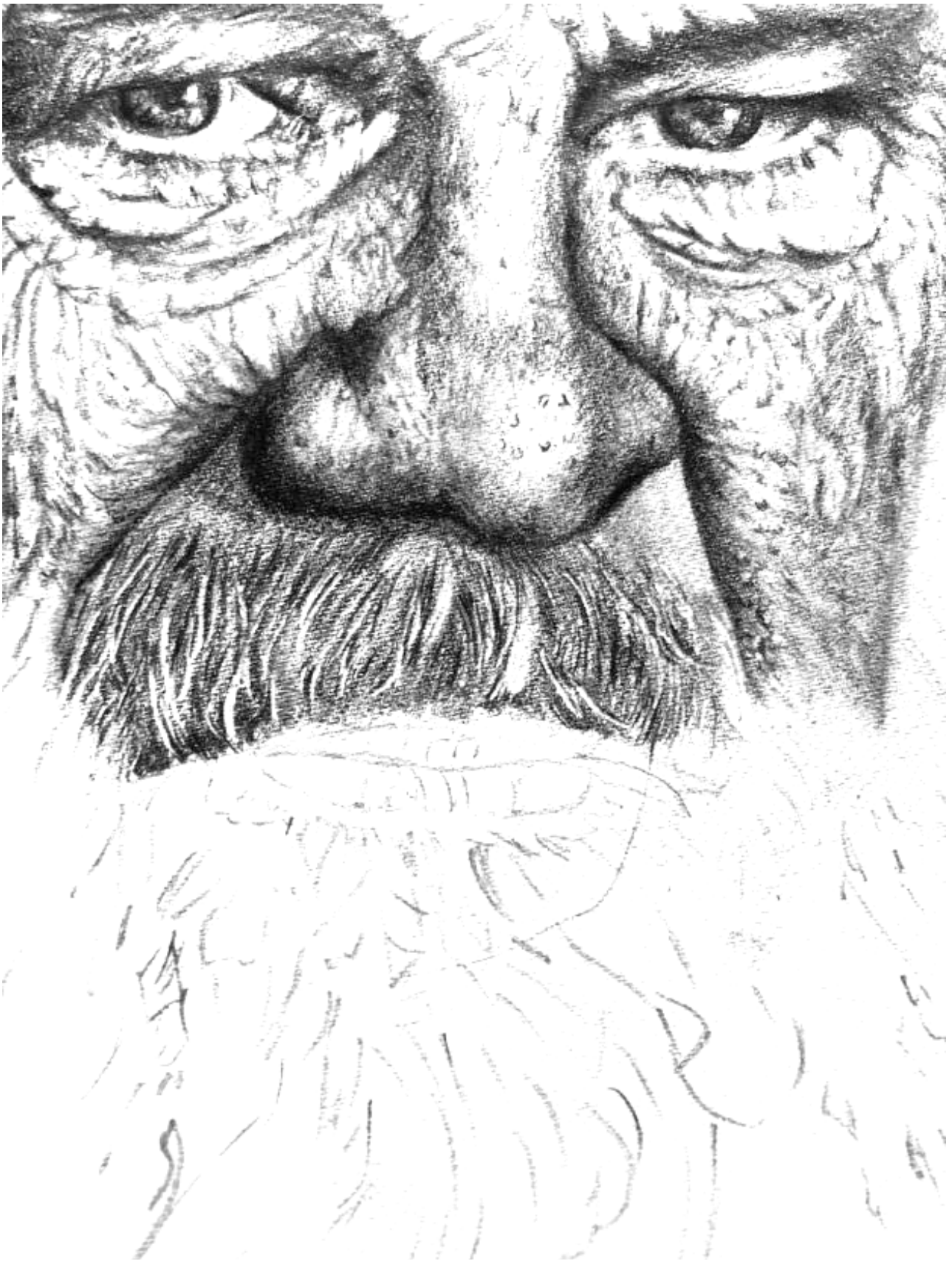
STEP 16
Use the 2 B pencil and color this area a soft shade.
Keep your pencil 45 degrees or as flat to the paper as possible using the full graphite advantage to show the white areas. Do not use the tip of your pencil only

STEP 17
Now you use the 8B pencil on its sharpest tip making marks next to the indented lines
Take your time to find all the dark areas

STEP 17
Pic 17 A
Working under the moustache with 8B pencil. The white indentation will show as if the moustache hangs over the mouth. Go dark in this area, preparing for the mouth to emerge.
Pic 17 B
Use the blending stump to blend the lips in soft texture in the direction of the lips
Use 8B graphite to draw the inside of the mouth. Keep the teeth highlighted but not completely white. Soften it with the blending stump
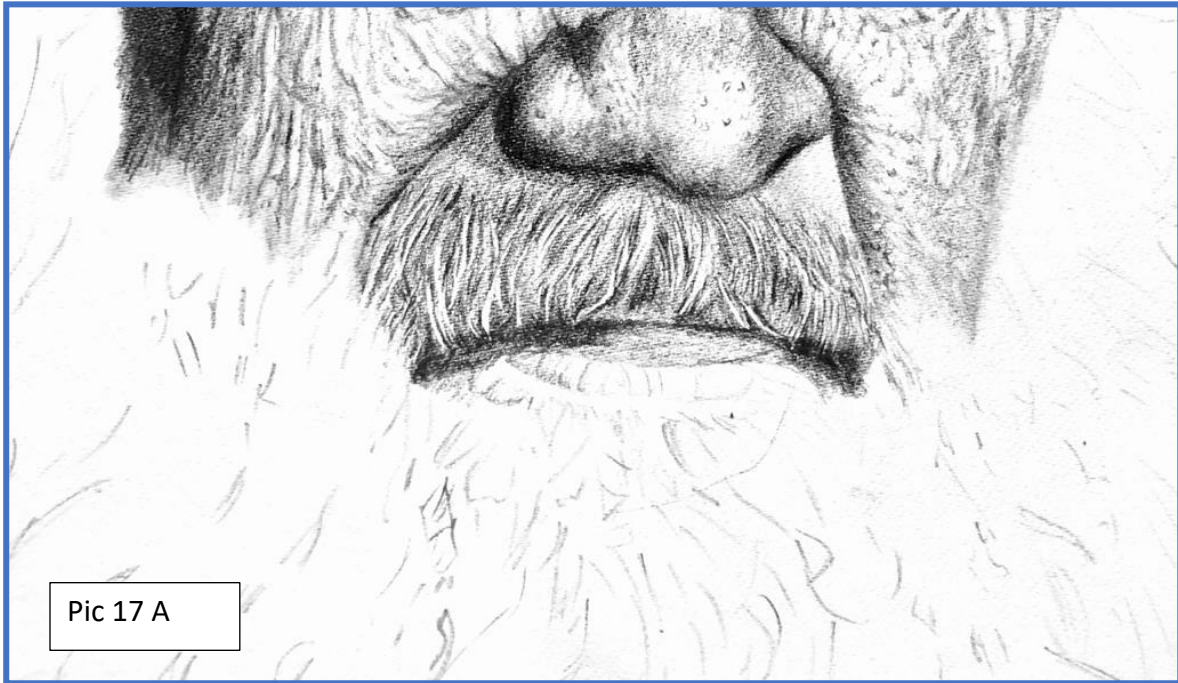
Pic 17 A
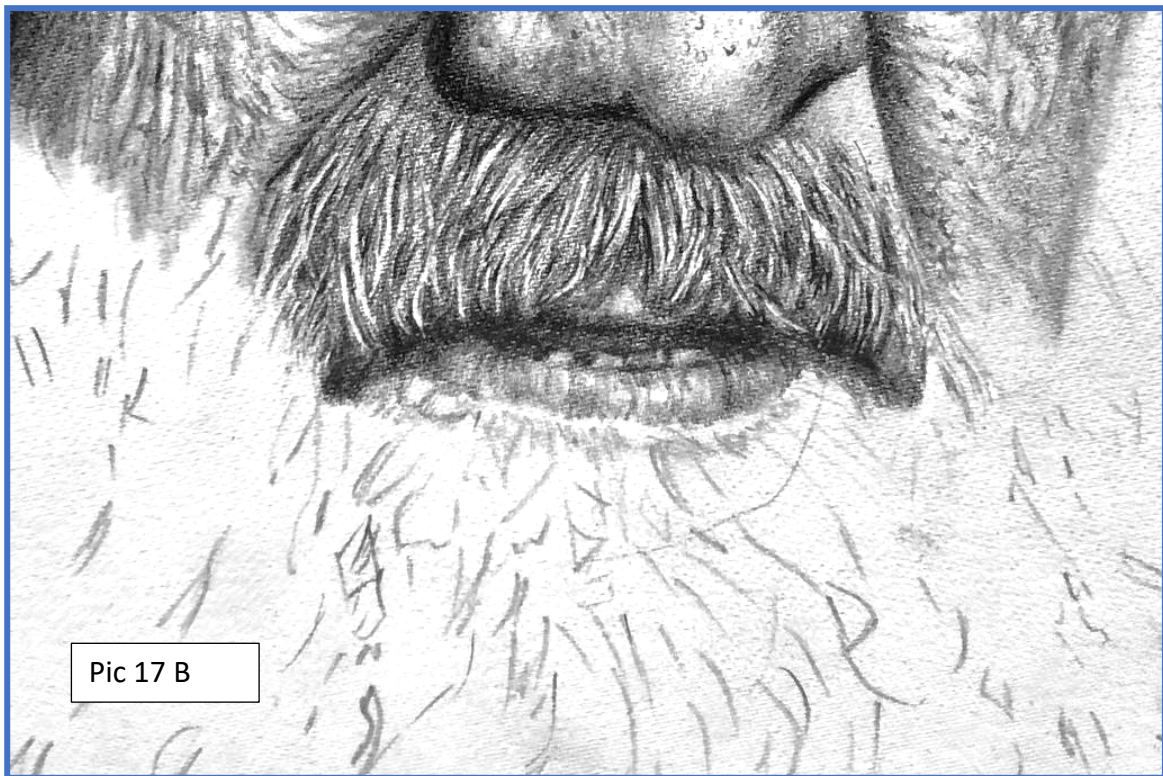
Pic 17 B

STEP 18
Use the indenting tool to shape the white areas of the beard. Keep the pressure controlled so that the paper does not get damaged.
I did NOT use it in the hair.

STEP 19
With the 8B pencil you need to darken next to the indented lines.
Then use the blending stump and darken the whole area to highlight the indented areas even more
Now use the knead eraser to highlight some of the beard area.
There is no way that you will do it exactly as the subject matter, but try to find the bigger "bundle" of hair to highlight it with the knead eraser.
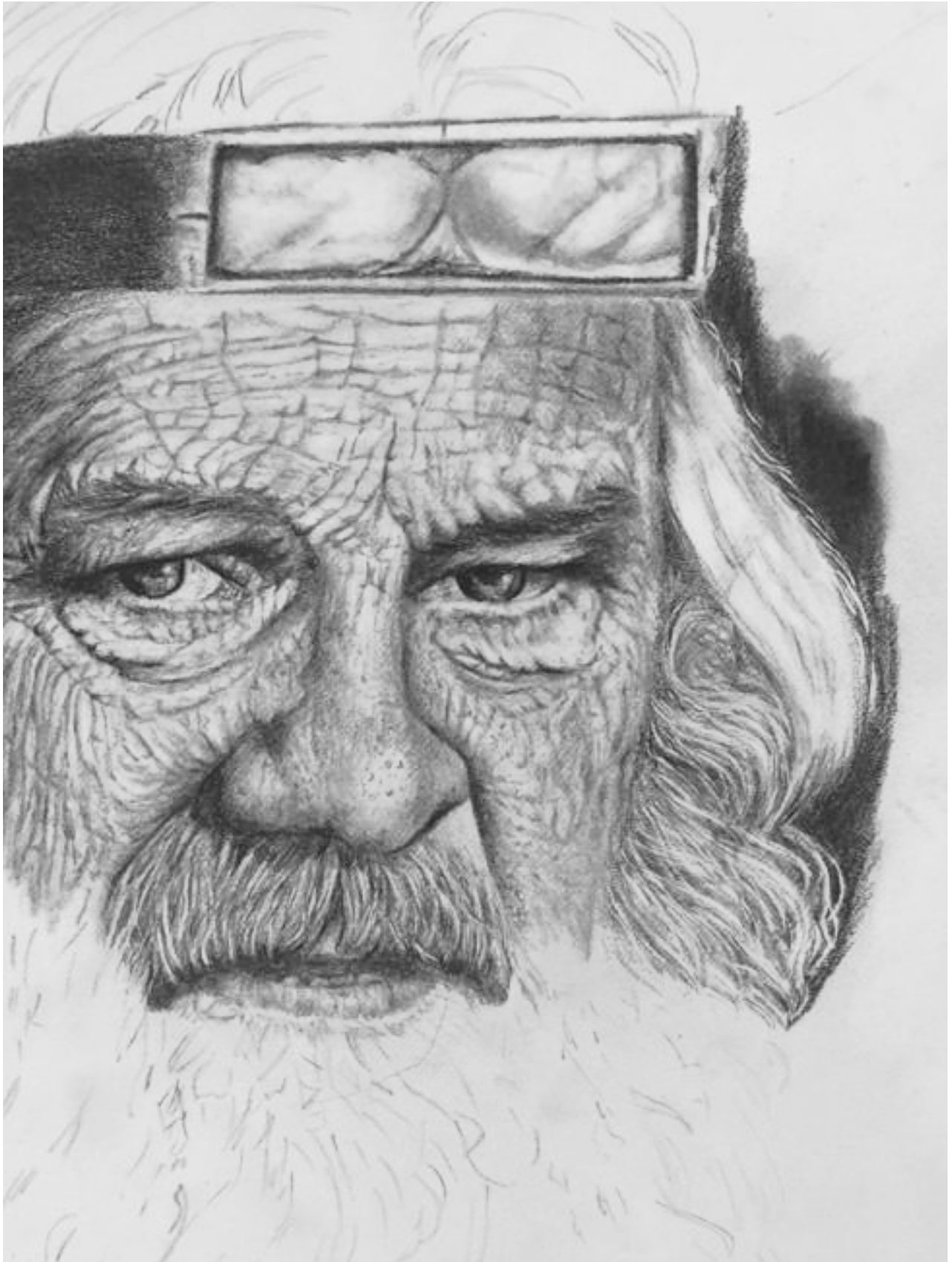
STEP 20
Repeat steps 19
Do NOT use the indenting tool in the soft hair areas.
Work in the dark areas and determine the shape of the hair strands
Hair is not lines, it is a lock of hair.

STEP 21
After the indentation of the beard, use the 2B pencil to highlight the white areas.
Very important to keep the direction of the beard.
Keep in mind that we do not draw a photocopy of the subject matter, but rather a art piece.
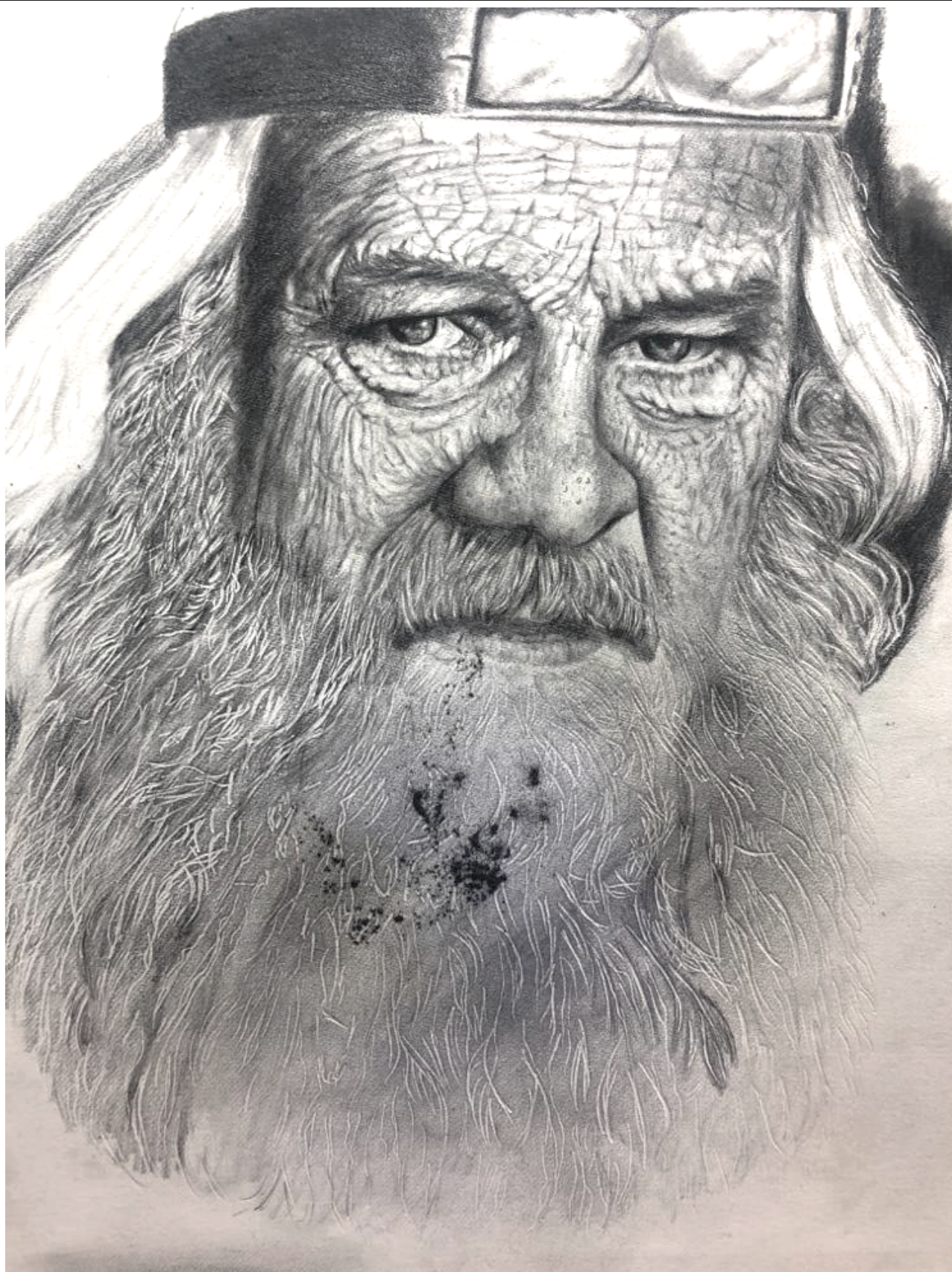You will NEVER be able to capture all the fine hair
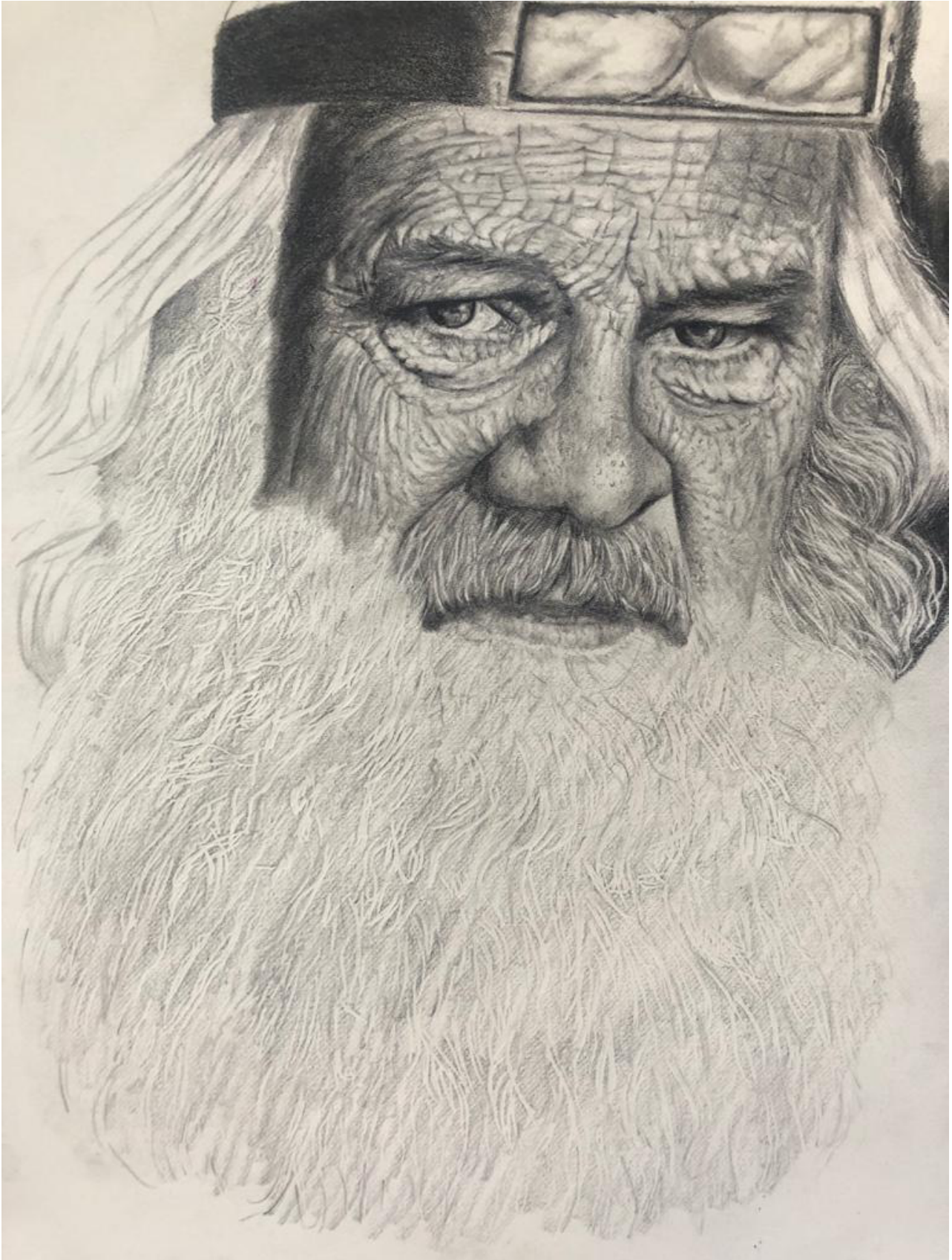
STEP 21
Darken the beard on the side of the face
Use some of the shavings from your sharpener to blend the full-frontal beard using the blending stump.
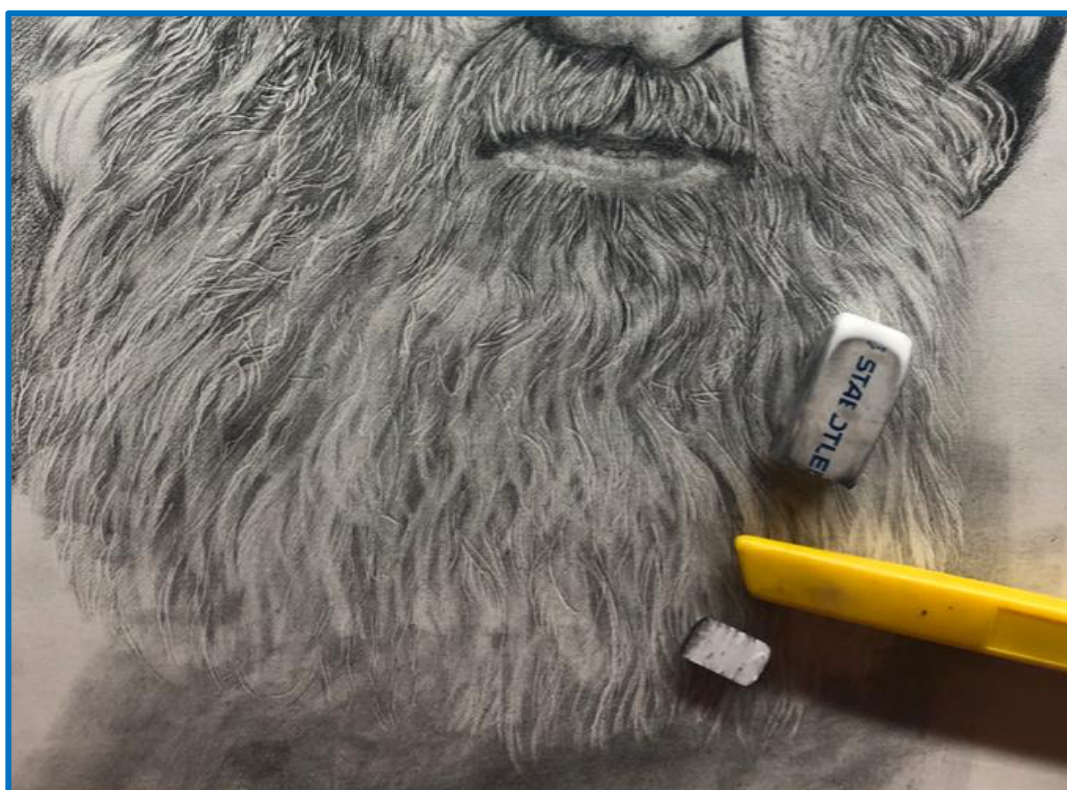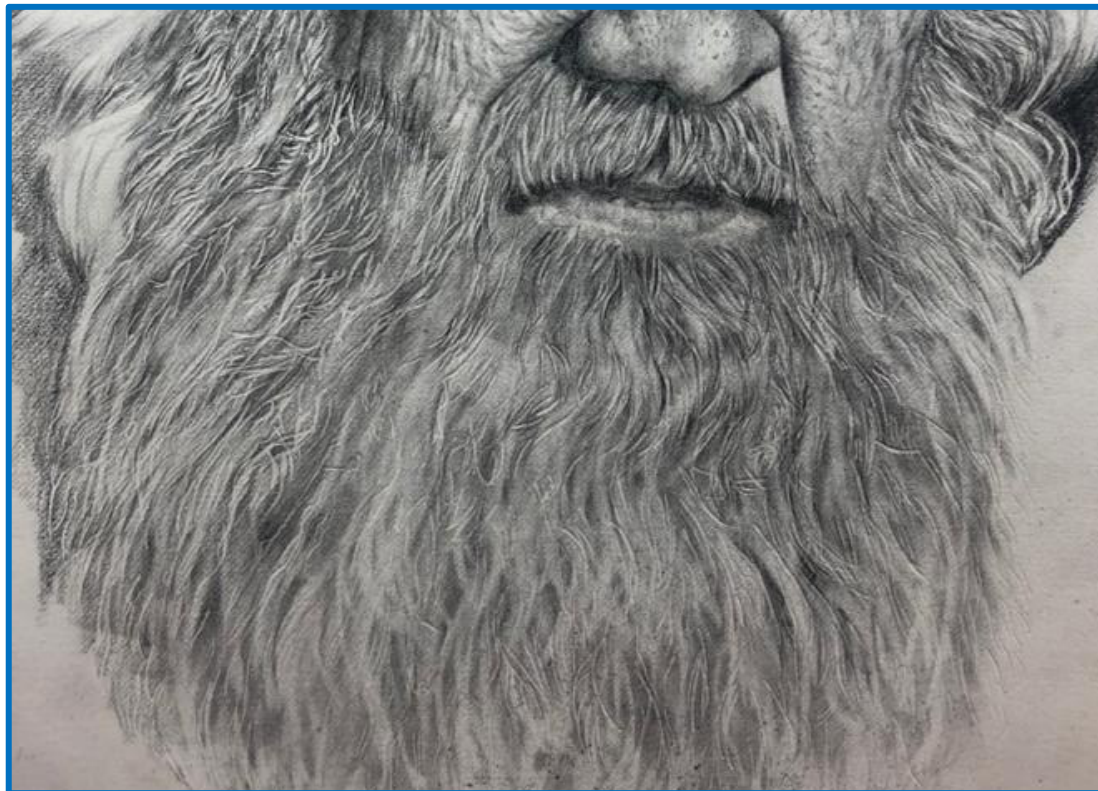The indented lines will become visible

STEP 22

Use the eraser to highlight the main shapes of the beard.

Keep the eraser on its side to use the sharp edge of the eraser. Use different pressure to reflect layers of hair in different tonal values.

Cut a piece of the eraser if it is not sharp, using a carpet knife.

STEP 23

Draw some indentation lines on the edges of the beard and hair which will reflect as fine hair
Darken the whole area around the beard and face.
You can again use some graphite shavings for the first layer, then darken it with the black watercolor
pencil. Keep the pressure controlled not to damage the paper and use different tonal values to keep
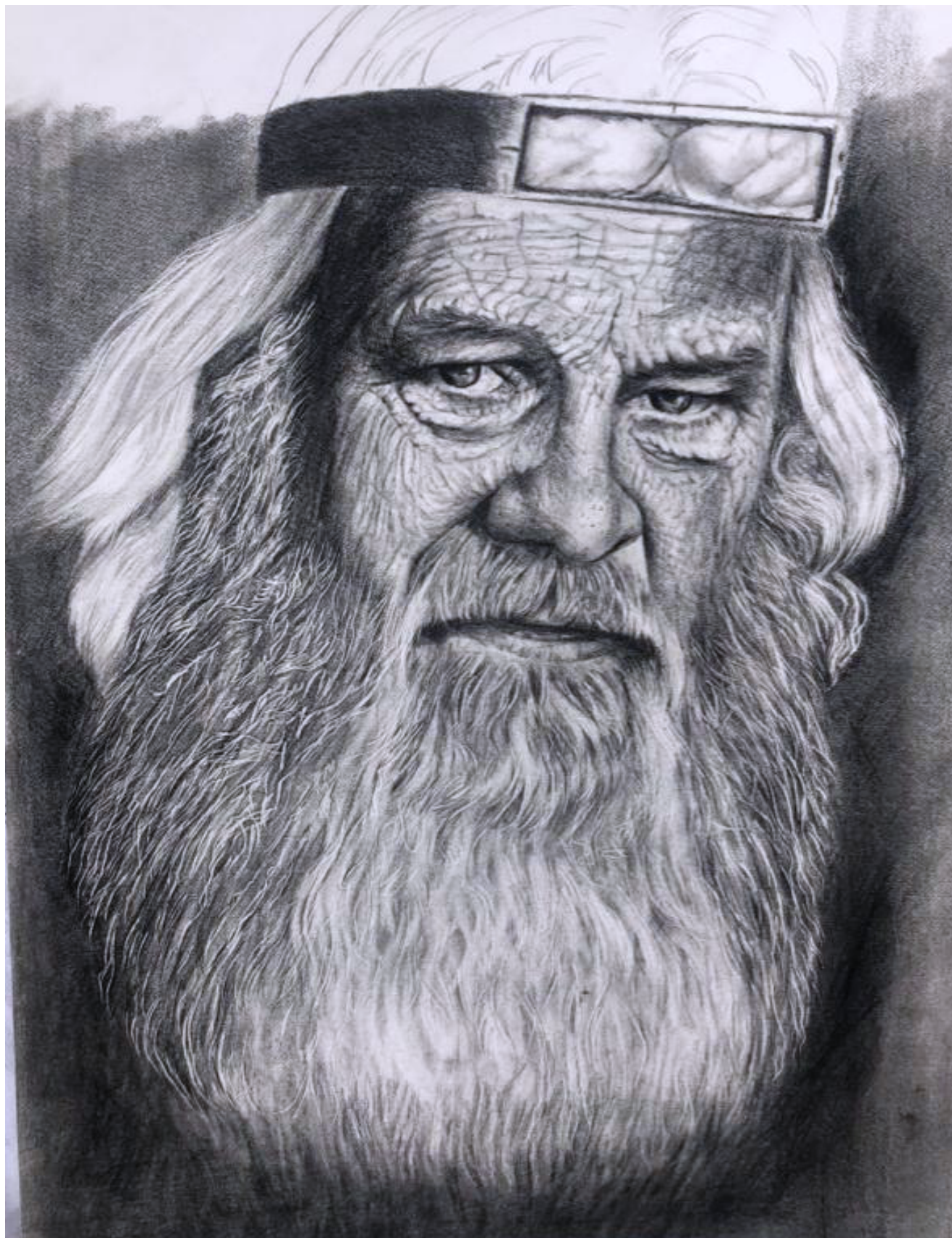the background interessting.
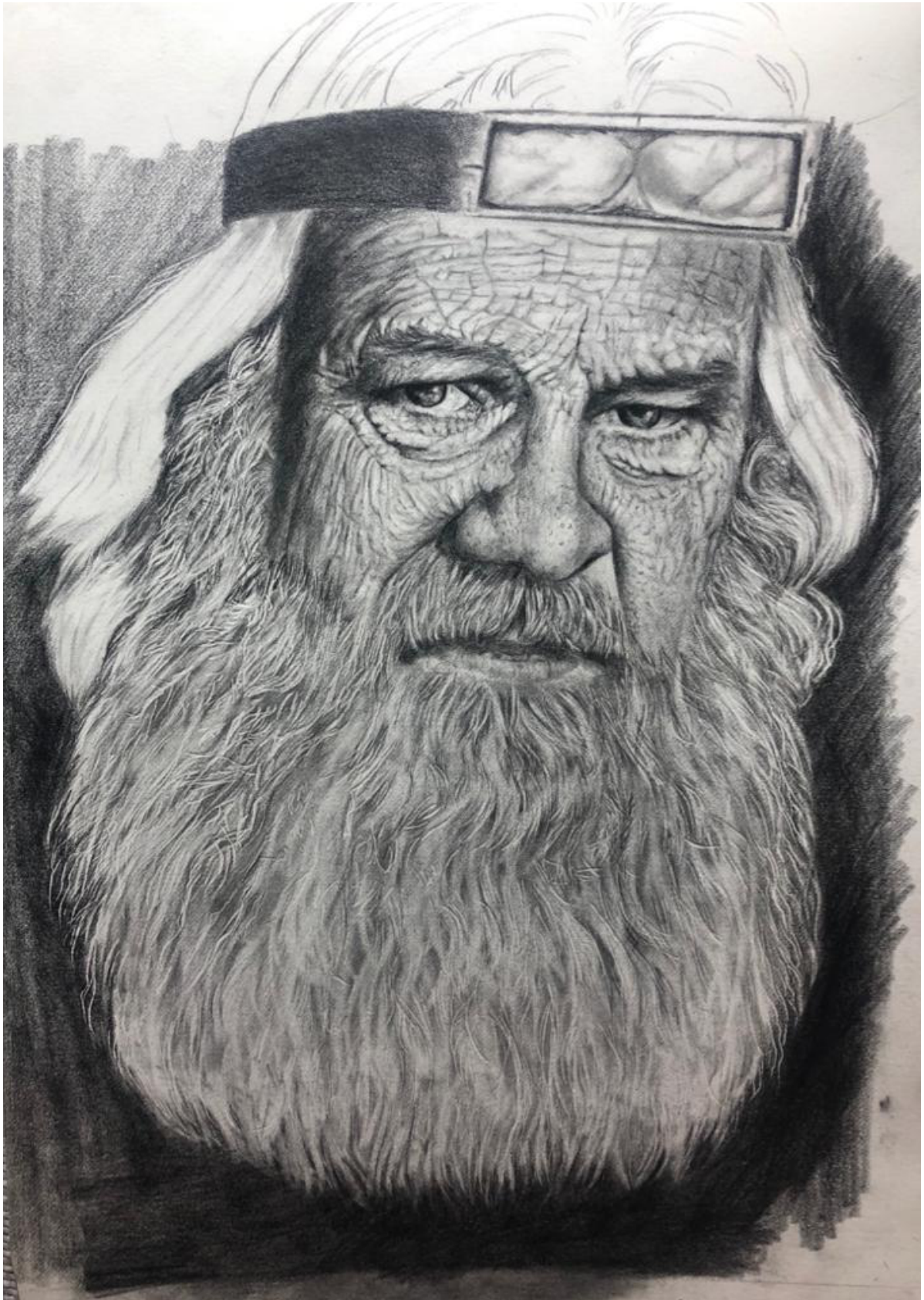
STEP 24
Darken both sides of the beard to enable the white hair to stand out
Without dark, there is no light
Stand back from your drawing and focus on all the dark areas that need to come together, especially where the beard touches the face. Darken the eyes if needed. Only focus on the dark tonal values

STEP 25
Use the blending stump to draw in the soft hair at the top of the head
Then make some indentation marks to keep the white hair falling forward
Add dark areas with 8B graphite pencil where need be
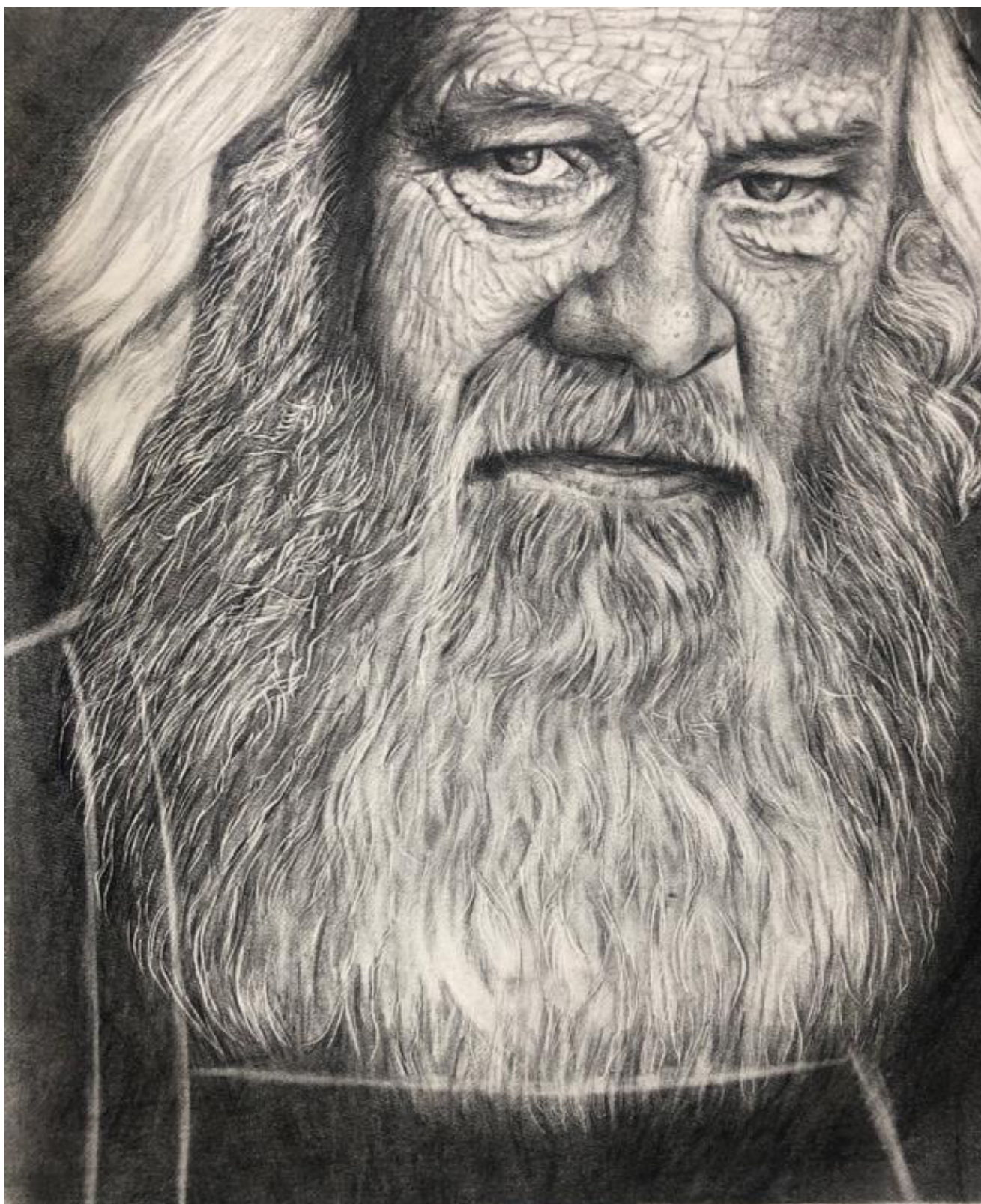Darken the area around the hair to depict the fine hair.
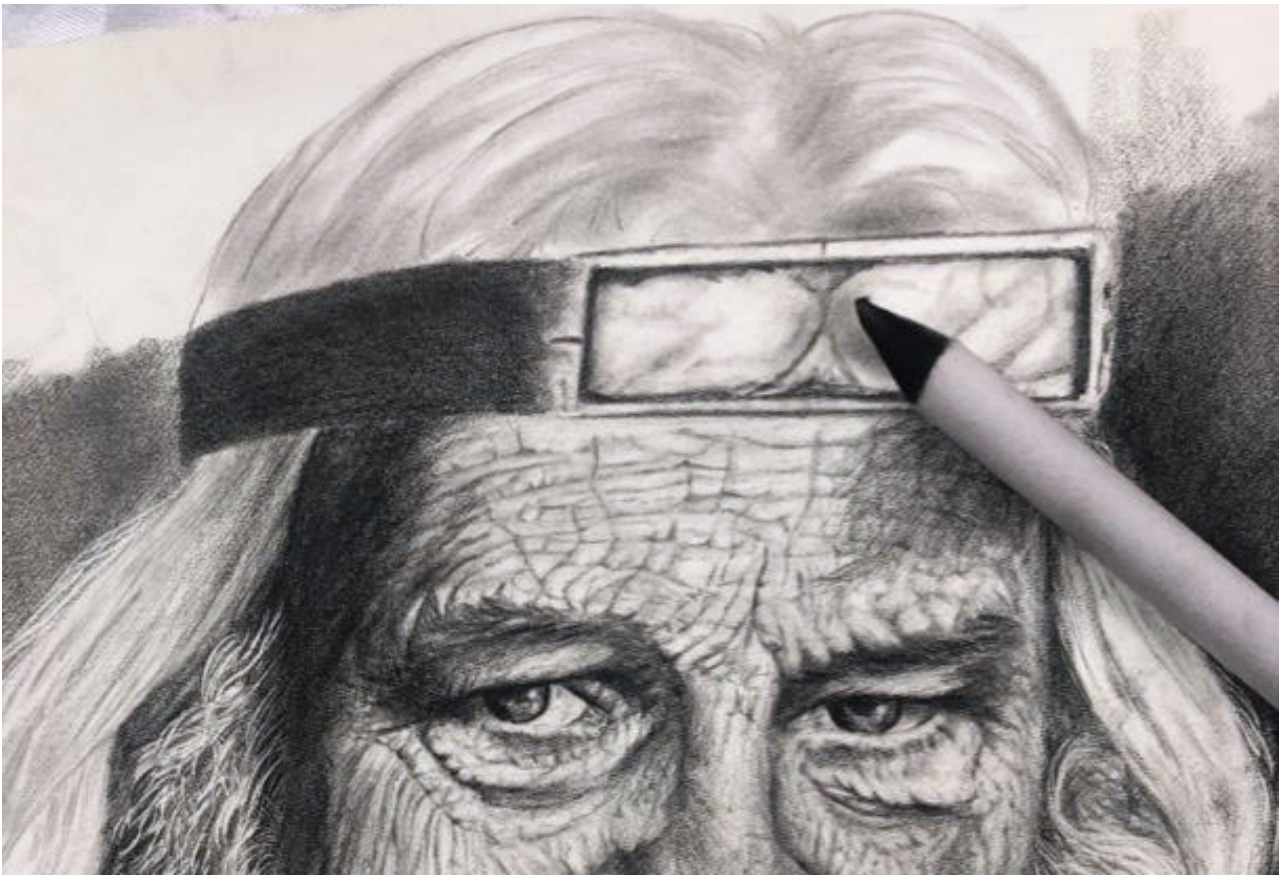
STEP 26
Work the highlights of the hair with the eraser's edge. Keep the direction of the hair
Draw the apron by using the eraser to remove the shape of the apron.
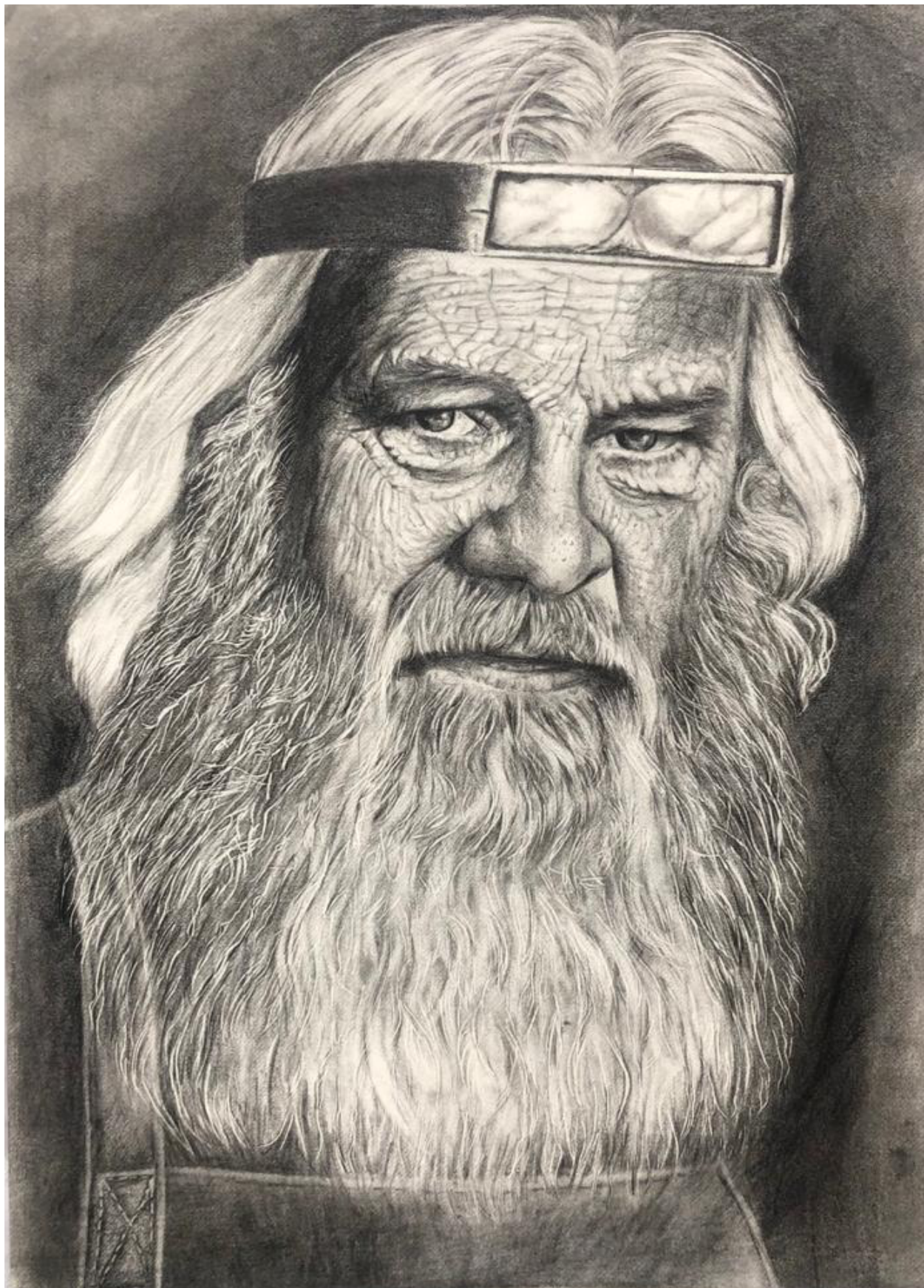This should not be pure white

Step 27
Work the eraser "flat" on the surface to create the leather look
Erase the stitching area and use the indent tool for the stitches on the apron
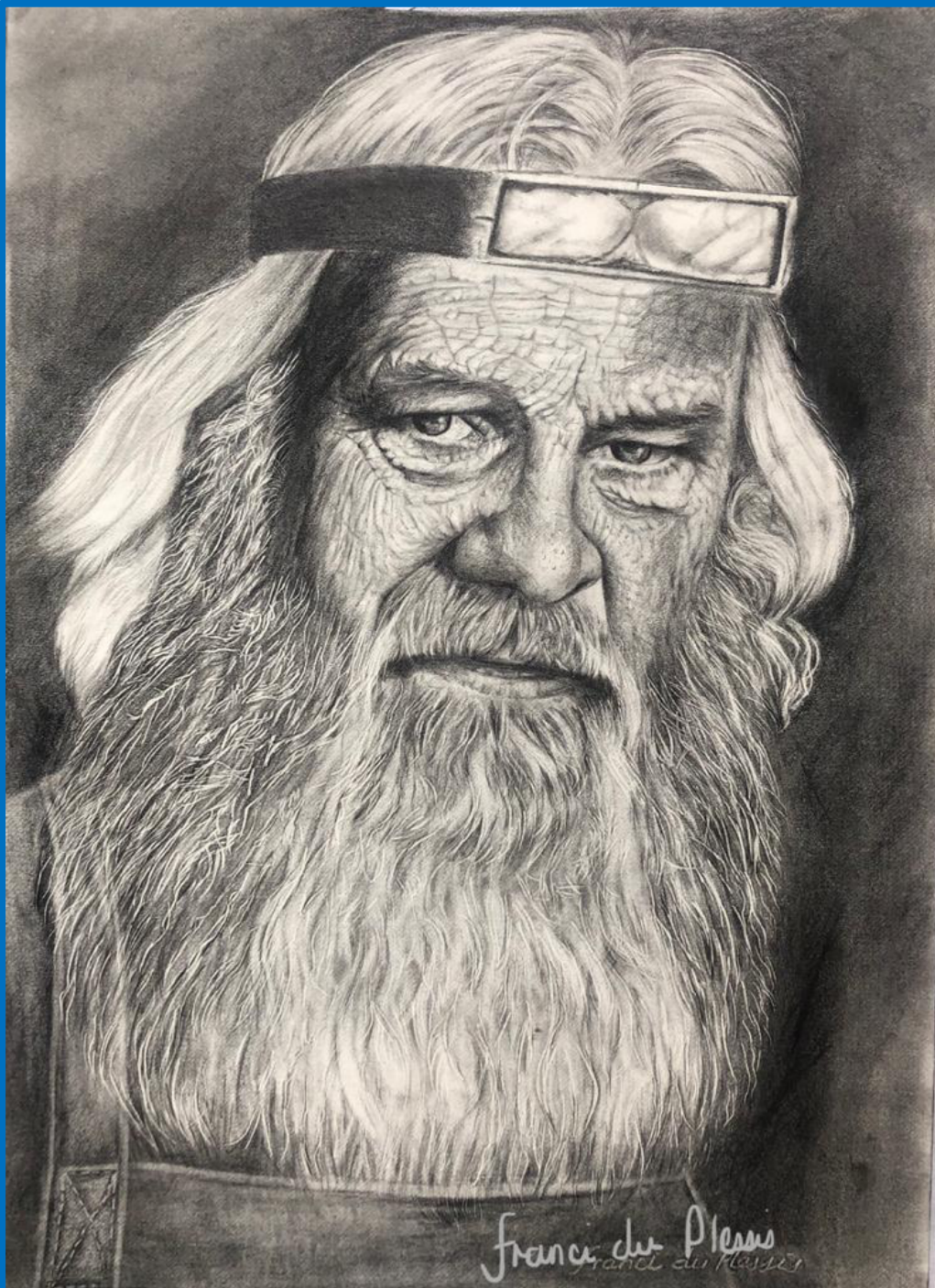Darken the area again with 8B graphite. Darken around the stiches to make it more visible

Working with realism it is important that the drawing reflect the portrait with likeliness and precision. If your drawing lack some definition it is advisable to take a photo of your drawing and place it upside down next to the subject matter or hold it in front of a mirror. This will ensure that you see the shapes of color rather than the person itself. It will also show you the dark areas and important value tones.

Never give up.

If you got to this stage, you have done a lot already.

Just step back from the project and don't fix what is not broken.

Remember: We admire paintings, we don't smell them, so STAND back!