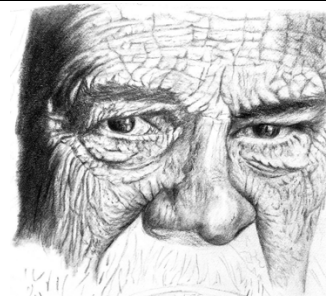
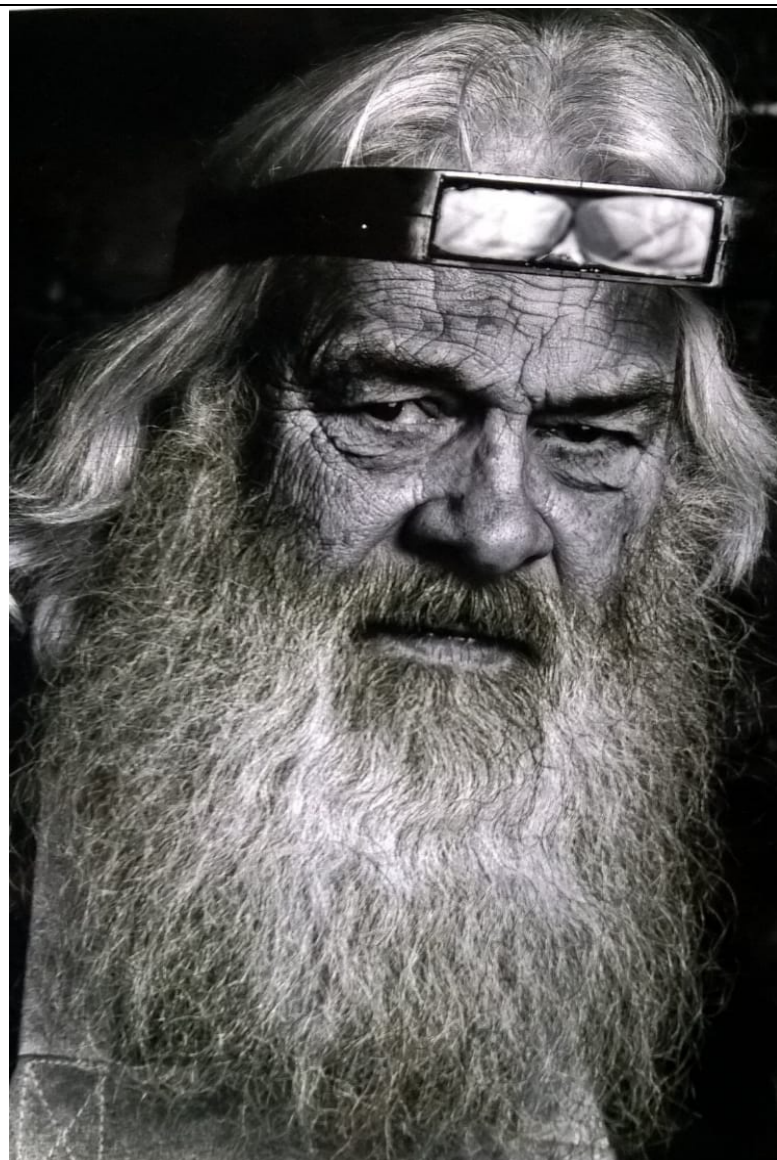




Portrait of the Watch maker (Section 1)



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.

The tutorial is divided into two sections to not be overwhelmed at first.

Draw everything very careful, either using a grid, or tracing your image. Do not spend time using the same reference photo as we used in this tutorial, rather spend time on a similar photo that you can find on pixabay.com or pexels.com

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.

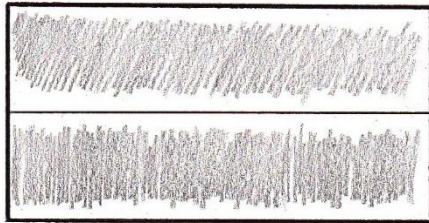
Materials used	
	Paper stump
	2 B Graphite pencil
	8 B Graphite pencil
	Knead eraser
	Hb Graphite pencil
	Electric eraser (optional)
	Black watercolour pencil or Inktense
	Paper: Fabriano Artístico 300 g (see notes)



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.

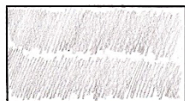
I can suggest doing an exercise to improve your stroke. Take a clean white sheet of paper or a lined sheet and start applying stroke moving from left to right. Imagine that you're writing. Your stroke has to be no more than 2 cm high, it looks more accurate when it is small. Then repeat the exercise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

Direct stroke

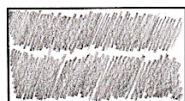
Direct stroke is useful when working on small details. It is also ideal for painting animal wool. Lower the pencil smoothly to the paper, draw a line, and then gently lift your hand from the paper. This kind of shading allows you to combine strokes very gently and imperceptibly. The plane of the paper is filled with the exact stroke, without joints of the appearance of seams.



Very light pressure



Light pressure



Medium pressure



Heavy pressure

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;

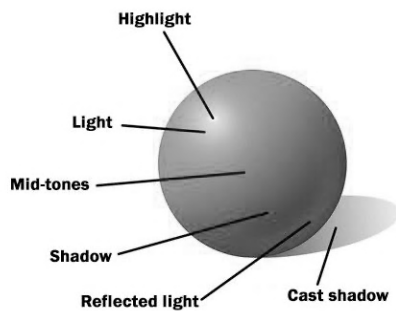
Highlight - The lightest part on the subject as a reflection of bright light. If you color a still life of several objects, each of them may have light reflecting from them in different intensity, or maybe none at all depending on the lighting and materials (example: a shiny apple vs. shaded black velvet);

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

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 1

Grid your image onto your paper or use tracing paper, or lightbox. Image is a .pdf attachment.

This tutorial has its own challenges and the more accurate you can duplicate this image the better.

You can also paste your reference photo on a window with a good back lighting to enable you to trace the most information as possible. Make sure that you DO NOT have hard lines, if so, erase as you start layering the layers in the follow steps.



STEP 2

Start with the eye using 8B graphite pencil. Keep the white in the eye, but do not worry if you do lose the highlight. You will return to the eye all the time to render values. You will later use the black watercolor paper to make the eye stand out. Do not worry about this now. Keep referring to the subject matter.

Photo



STEP 3

Do the other eye the same as the first eye. Keep focusing on your subject matter.

Keep the highlights as far as you can, but will be rendered at later stage. Keep your pencil very sharp



STEP 4

Use the 2B graphite pencil to start laying down the first layer. Use the paper stump to move the color around as on your reference photo. Be careful not to use the paper stump on its own. First add some pencil strokes and THEN smooth it out with the paper stump



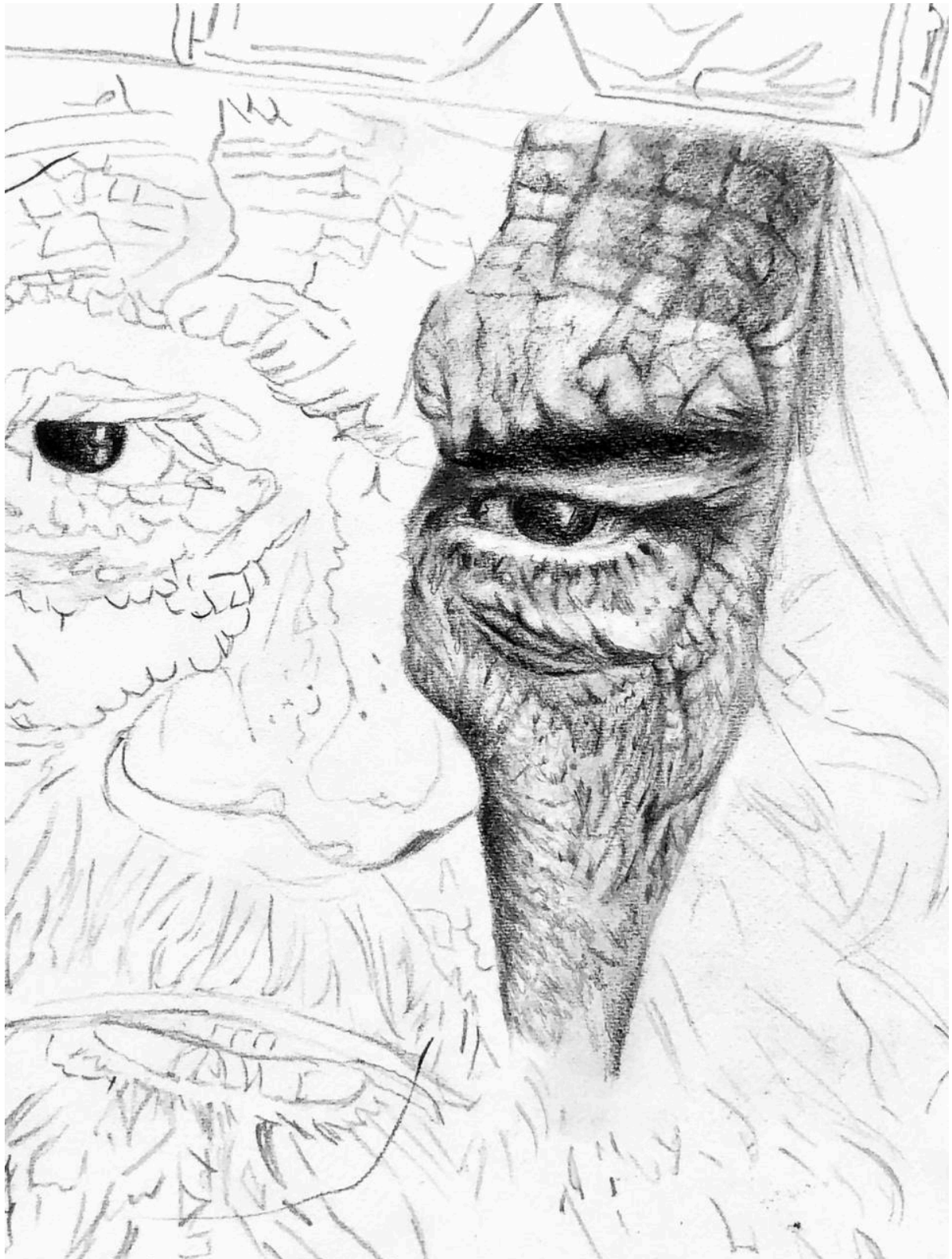
STEP 5

Draw the hard lines of the wrinkles with the 8B graphite. **ONLY THE LINES.** Then use the paper stump to blend the pencil into the fold area. The following image is a good example of how you should handle the wrinkles right through your project. You will keep on going back as the tutorial evolve.



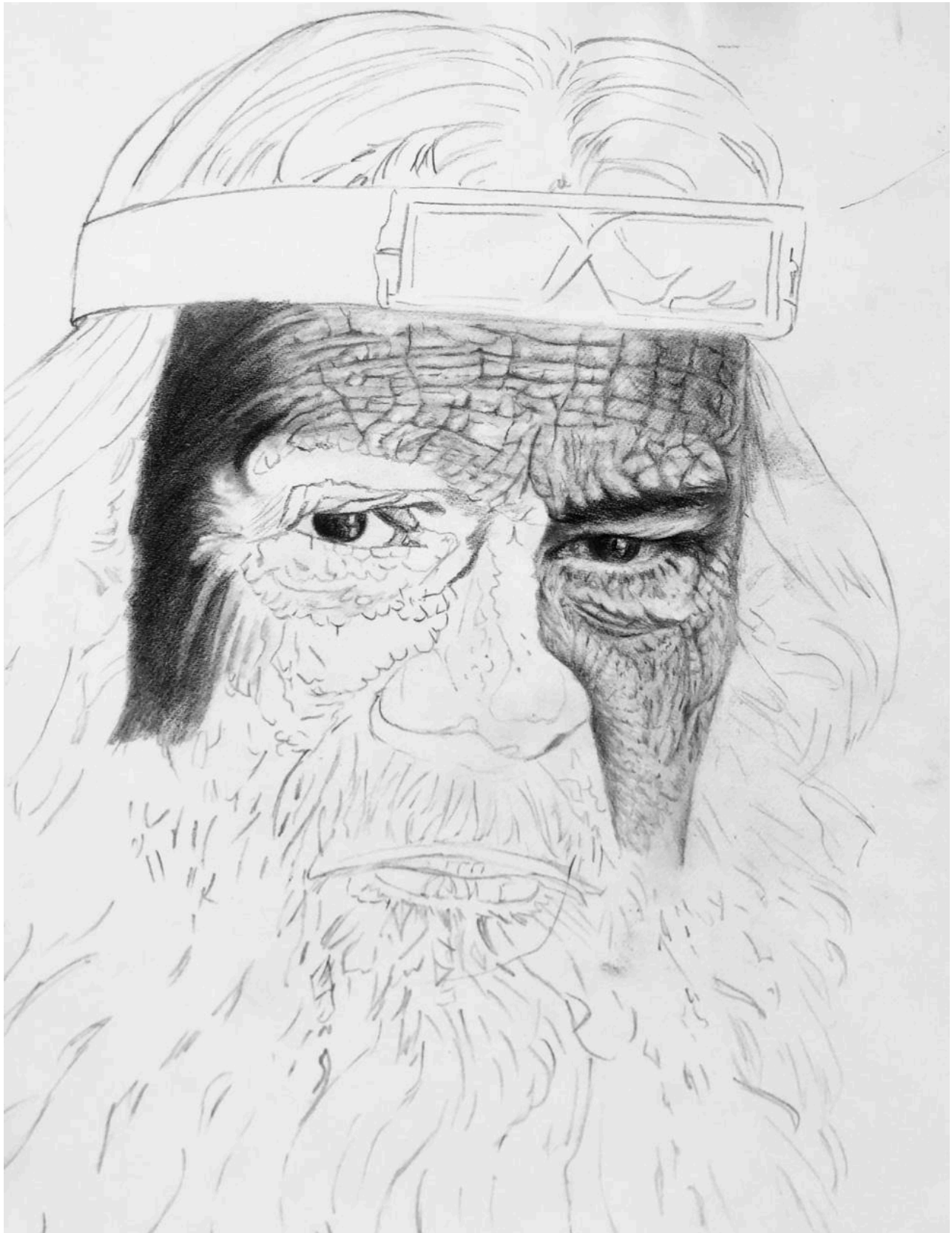
STEP 6

Use the 8 B pencil to draw in the eyebrows. The eyebrows do not have any white area. For this you do NOT use your paper stump. Looking at the reference photo, you will find different tonal values. For the light areas, use your 2B and for the very light area the HB pencil. Blend some area with the paper stump and then come back to draw some HB lines which will represent the finer wrinkles. Use the knead eraser to highlight areas and to dap-dap on the cheek area. Then take the HB pencil to outline the light area you just created with the knead eraser.



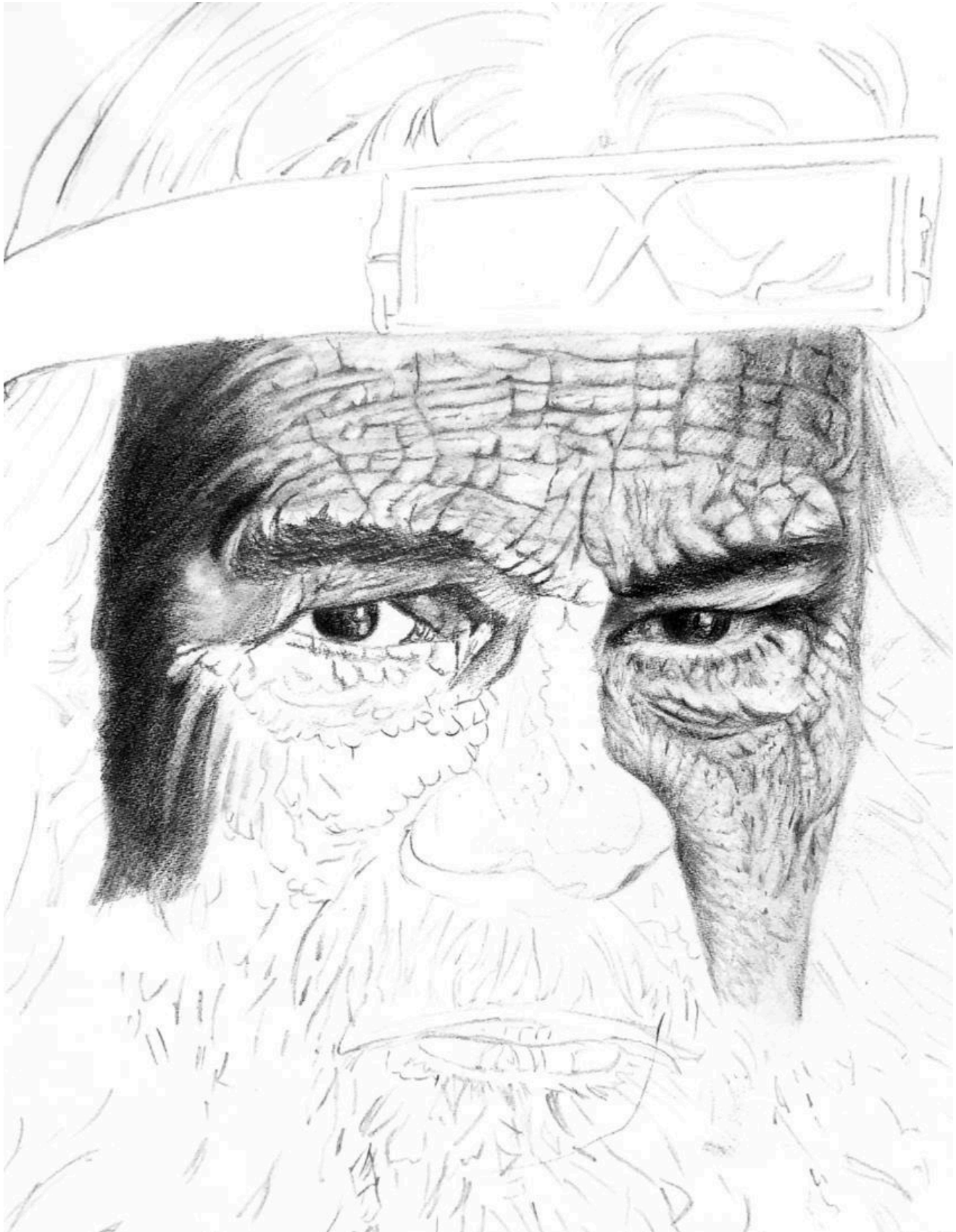
STEP 7

Follow Step 6 instruction to work on the forehead of your drawing. Use the 8 B pencil to draw the dark side of the face. KEEP using layers to preserve your paper. Keep your eye on the contours of the dark shadow. Use your knead eraser to highlight some of the wrinkles that go into the dark area. Use the blending stump to soften this. Reapply a last layer with 8B pencil so that the drawing does not become smudgy.



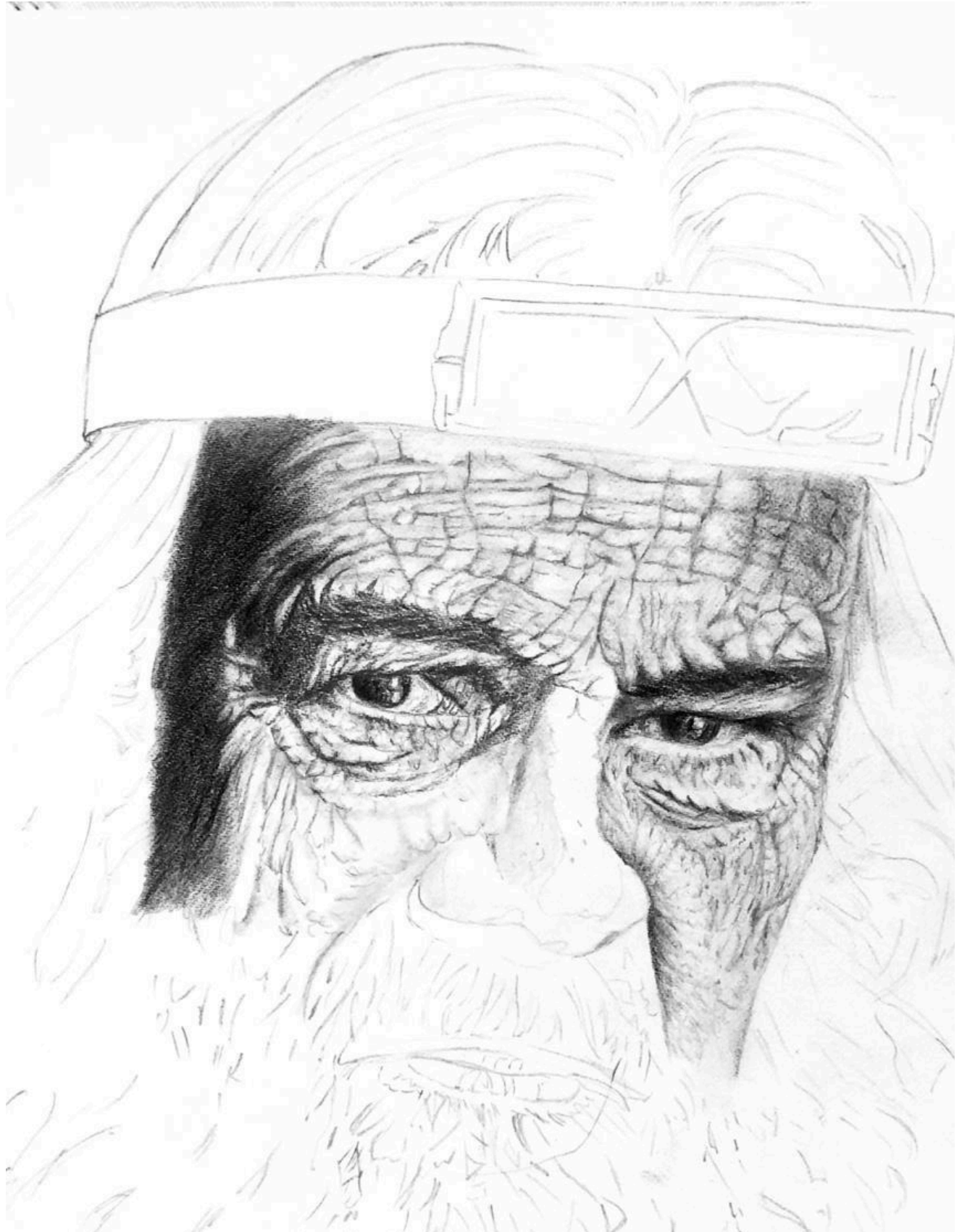
STEP 8

Repeat step 4 on the other eye. Use the 8B pencil for the eyebrows. Lay in the dark areas of the eyelid and do not use the paper stump at this stage. The drawing can become very smudgy very quick and you do want to look at the reference photo at all times. The eyes will determine the likeness of your subject.



STEP 9

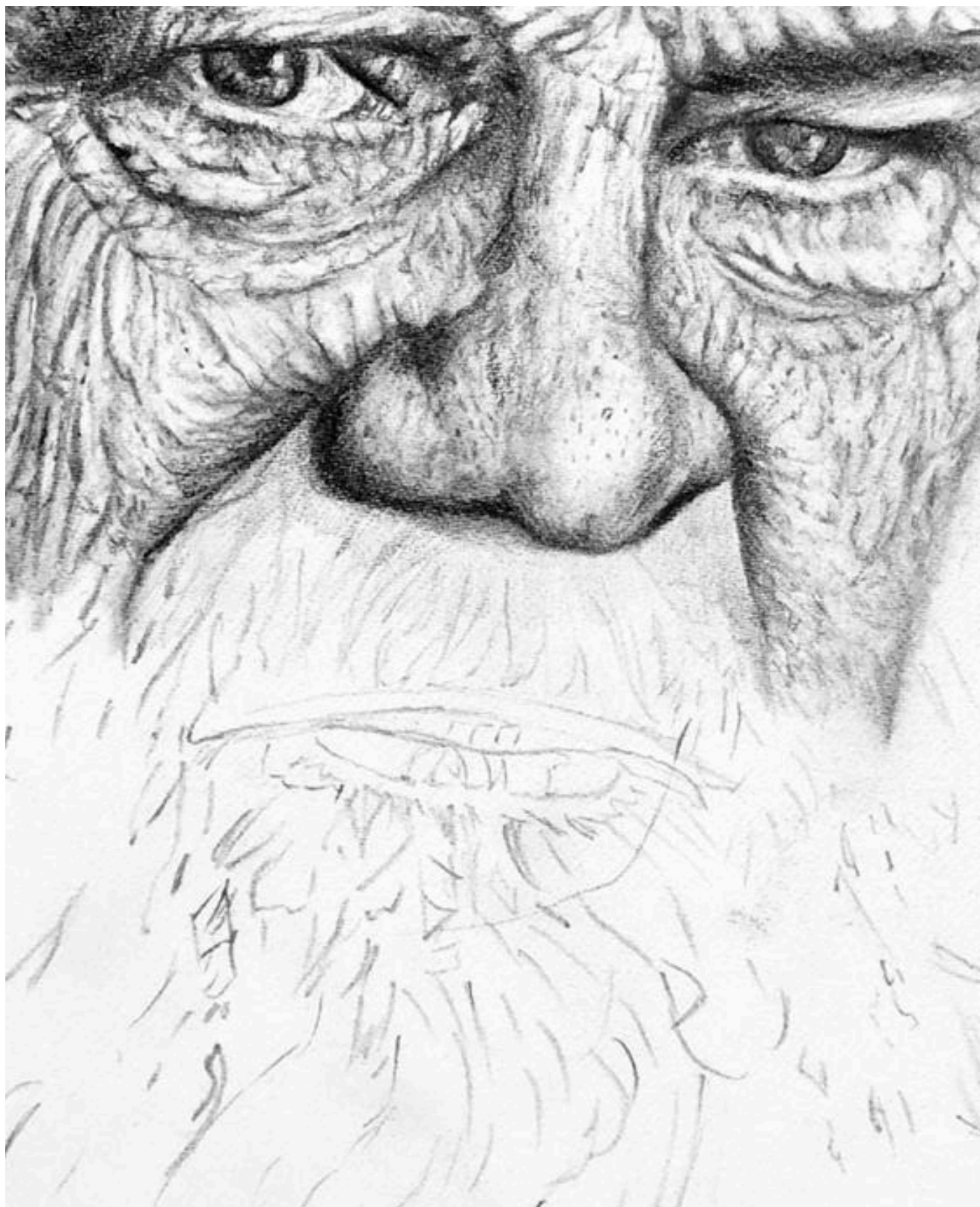
Draw in the wrinkle lines with 8 B. Use the paper stump to move values next to the “hard line” You will never replicate each wrinkle. Do the most prominent lines. Soften it with the paper stump without making it smudgy. Use the sharpened HB pencil to draw the most focused wrinkles. Then make use of the knead eraser for the highlights. This is an ongoing process until you have succeeded in presenting believable wrinkles. There should not be ANY HARD LINES. Every line should have a shadow and highlight.



STEP 10

Onto the nose. Use 2B graphite pencil to draw the shape of color (contours) Using layers all the time. Do not go into the dark areas immediately. Work from light to dark. Use the knead eraser for the highlighted areas and dap-dap some spots. Outline the spots softly with HB pencil to create texture. Do not use the electric eraser for this is still a very soft highlight. The knead eraser will create the texture for you.

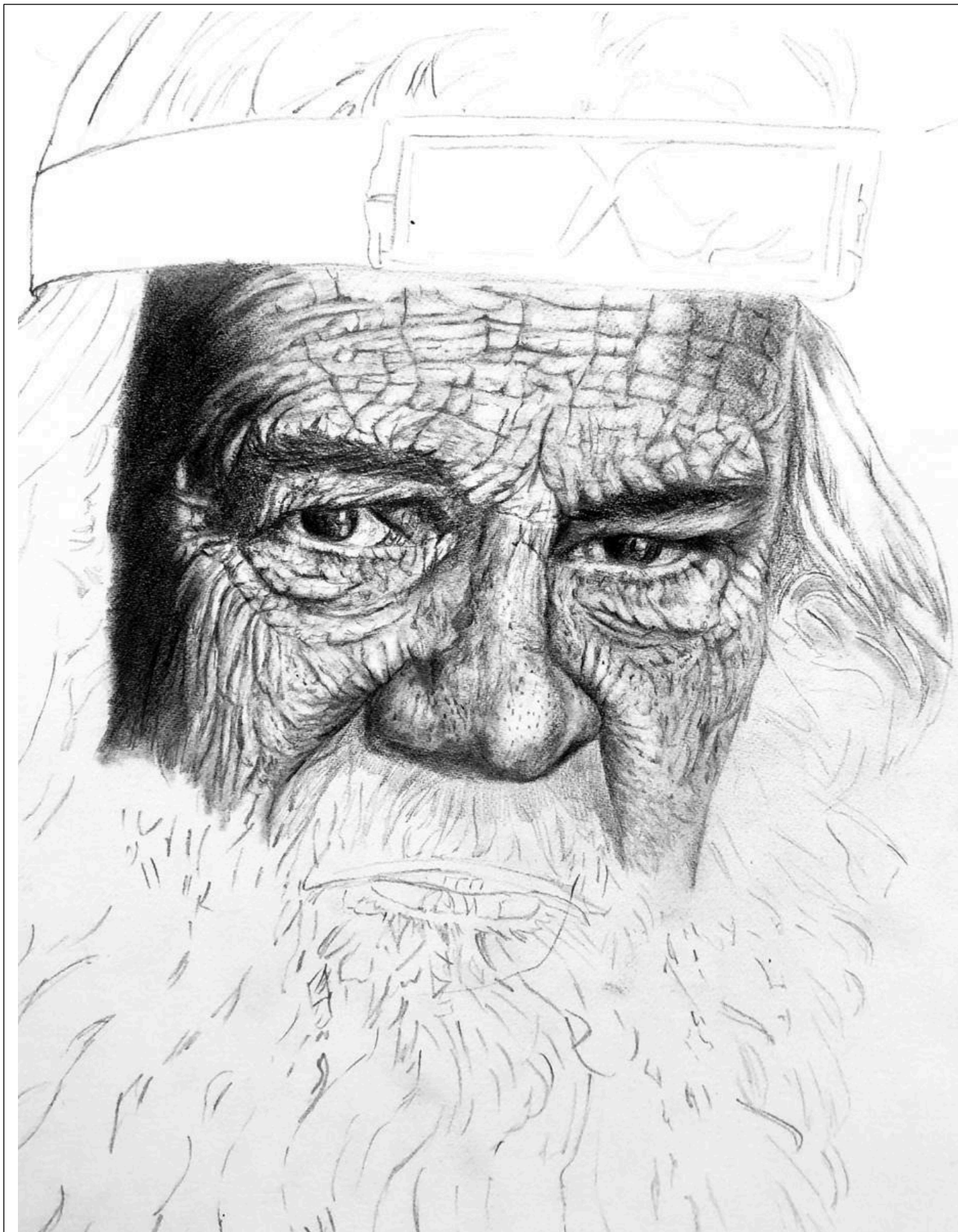
Add some "darker dots" on the nose and soften it again with your knead eraser.



STEP 11

You are nearly there!

Stand back from your drawing and revisit the darker areas with 8 B pencil, then use the black watercolor pencil to darken the eyes and the brows. Do not use water if possible. The pencil is black enough. Use the electric eraser for the light area around the eyes and in the pupil with care. Hold the eraser firmly not to slip on the paper surface, otherwise it will remove unnecessary areas.



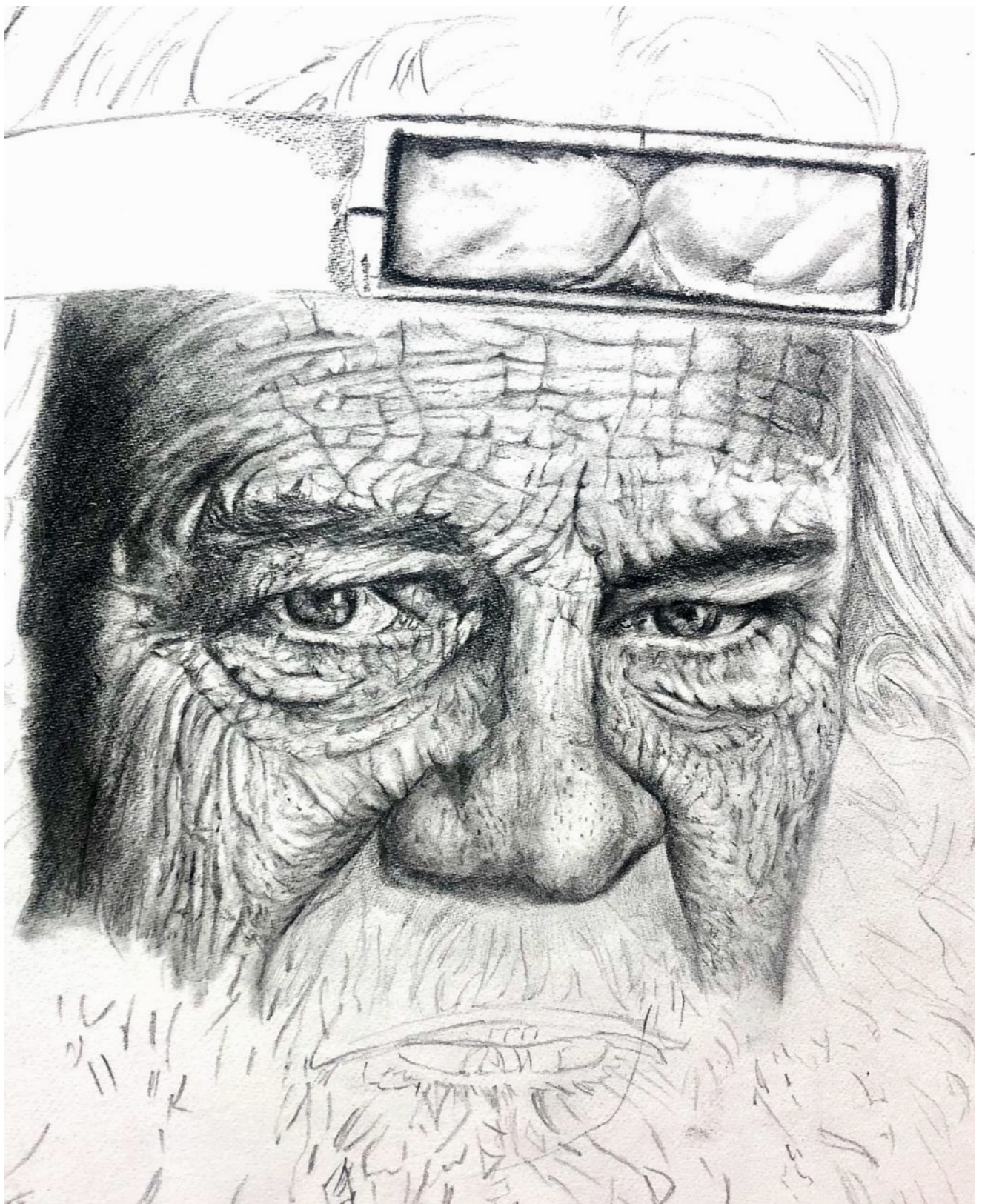
STEP 12

Start with the magnifying glass. Use 8 B graphite pencil for the outlines



STEP 13

With the paper stump, blend some values into the glasses. The paper stump has enough graphite to complete this step. Keep this area very soft and refer back to the subject matter at all times. Use the knead eraser to highlight areas if it did go to dark.



STEP 14

Use the black watercolor pencil to color the band of the magnifying glass. Add at least four layers of black using the paper stamp between layers to cover the paper texture. The last layer should be the black watercolor pencil only. Highlight the corner of the magnifying glass with the knead eraser.



YOU HAVE DONE IT!!

Looking forward to share Session 2 with you.

The beard, hair and moustache is a challenge on it's own.

Thank you for joining us so far on this amazing journey.

