

# Sir Alex Ferguson

Chris initially obtained a good reference photo of the subject capturing the look he wanted to achieve.



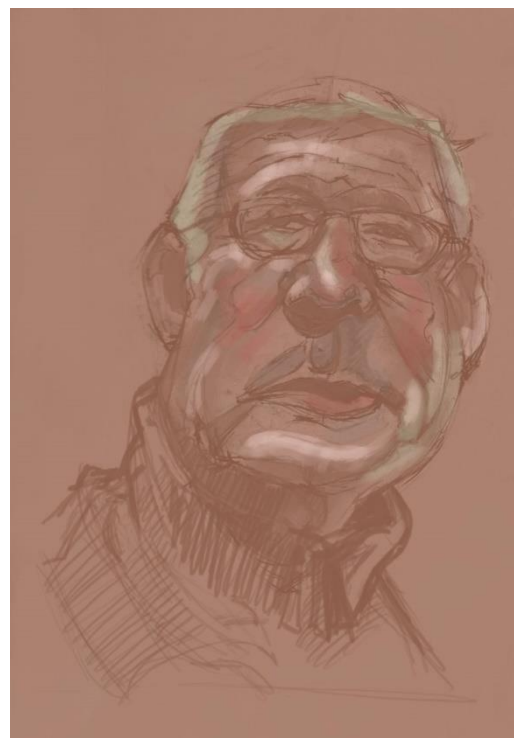
## Step 1

He then produced a quick thumbnail sketch, slightly exaggerating what he saw, choosing to widen the distance between the nose and top lip. The nose width was increased, to offset this he reduced the width of the head, the forehead was reduced further as were the size of the eyes.

This stage is an exercise in playing with shapes until he is happy with the result, pushing and distorting the features as far as he chooses, whilst still retaining a likeness and truthfulness of the subject.

## Step 2

Chris worked digitally, scanning in his thumbnail, toning down the sketch with a mid-flesh tone, blocking in some darks and lights and adding reds to the cheeks and nose.

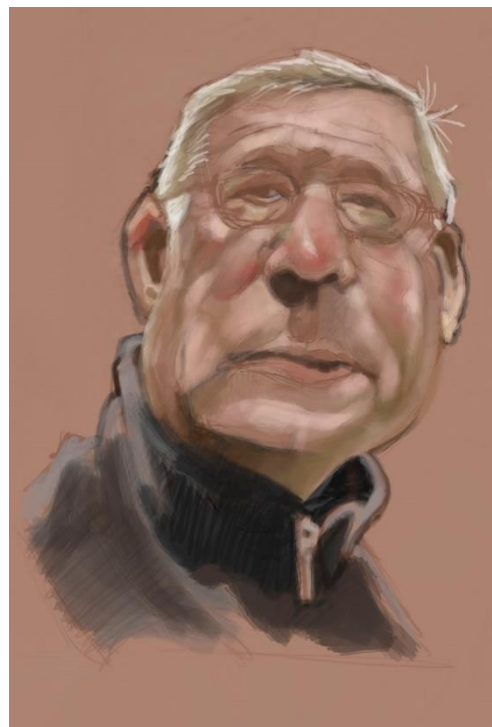




### Step 3

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Next Chris applied the darkest values and started to refine the ears, mouth and eyes. He decided to reduce the length of the nose, increasing the distance between nose and mouth still further, however, to keep the hooter prominent he widened it. The size of the chin and neck was also slightly reduced.



### Step 4

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He continued to build up the values, applying a contrasting olive green to the chin. The form of the tracksuit was then established.



### Step 5

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Some similar darks were then loosely applied to the background to make the head pop out a little more.

## Step 6

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Chris now worked on the details, the zip of his tracksuit was refined, highlights were added and individual hairs were applied. Finally, he attempted to capture the grainy red texture of the subject's famous weather-beaten nose and cheeks. Chris constantly reappraised each element of the piece, redrawing as necessary and only described the work as finished when he was fully happy with it.

