

March of the Museums 2021 – BCK Video 2 Step into Sketching

Learning to Sketch a Boot

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https://www.youtube.com/watch?v=bNFSWj_JbVg&t=8s

Hello and welcome to a sketching workshop on the shoe! The boot I've got here in front of me today is a well-worn one with scuffs on it and old laces and things, but it's going to be a lot of fun to capture all these exciting details and shapes on it today.

Before we jump into drawing our boot today, let's do a quick review of the grayscale.

So, when we are drawing things such as shapes—2D things that are often flat on paper—all it takes is a little bit of shading, pressing with your pencil to go from dark to light, to turn these into 3D forms. Things that resemble items in real life and look like you can pick them up, touch them, and have them almost jump off your page. That is due to knowing where your light source is coming from and then colouring in that object with some shading—so colouring from darks to mediums to lights.

In our quick review over here, we can see we've got a sphere where our shading goes around the sides of it to follow that rounded curvature. And down here we've got a cube to show you that if an object has flat faces, those different faces will be different shades depending on where the light is coming from.

So, for our boot here in front of us today, we can decide how we want to put it to face the light—if we want to look at the bottom of it, the side, the front, the back. For me today, I'm just going to go with a classic profile, meaning side view, because I think there's a lot of fun designs on the side of it that will be really fun to draw.

When we're looking at this boot as well today, we're going to be not looking at how crazy it is—how all the bumps and curves and all the small details—that would be insane to capture. We're just working on a quick sketch today to capture an idea of the shoe and look for key shapes such as circles and triangles that we might recognize to help us put a drawing together.

To begin, I'm going to take my blank piece of paper, and before I even start drawing on the page, I'm going to say to myself: I would like to use my whole sheet of paper. As much fun as it is to draw teeny tiny boots or a super close-up, for today I want to see the entire shoe on as much of my page as possible.

To do that, I'm going to arrange for my shoe. I'm going to throw a lace here, one in the back, and that way I've got some really interesting spaces in here to draw today. When you are arranging your shoe, you can turn it, you can flip it, you can prop it up—however you would like to draw it that day.

To begin, I'm going to look for shapes that I recognize in my boot. Starting up here at the top of it where the ankle might be, I see a really simple rectangle—and that's a shape we're all familiar with and can probably draw. We could also say there's a big rectangle that comes down here, ignoring all the details—just the big shapes for now. Down here might be sort of a semi-circle, where the toes are. So right now, instead of a boot, I've got a rectangle, maybe a triangle actually here, and then a semi-circle to draw.

So, on my paper, I'm going to start with my big simple shapes and then work my way down to the details. Up here I'm going to start with my rectangle for the top. I'm going to draw nice and light so that if I don't like what I've done so far, I can change my mind later. I'm actually going to make this a nice big rectangle like we saw earlier.

I actually see that here is sort of an incomplete triangle—maybe I'm going to call it a mountain, nice and fun. So, I'm going to draw the side of my mountain here to the semi-circle that is my boot's toe. If you can see here, it kind of goes straight and then curves down, so I'll do the same here—it goes straight and then curves down to meet the rest of my boot.

Now I think I've done a pretty good job getting the general shape of my boot on here. If I didn't like it, I could say, hey, maybe this is too long here, I'm going to shorten it and draw a bigger ankle spot and make this part longer. I think I've done a pretty good job of capturing the basic shape of my shoe, fitting it on my page, and I'm good to move on.

I'm also going to add down here another rectangle for the bottom of the shoe, and then I'm just going to add a parallel line for the bottom part of my boot—just parallel to the one I've drawn here—and a straight line to finish it.

Alright, we're going to take this and we're going to turn it into a boot with just a couple more steps. Now I'm going to get into more of the detail. Here I might see a triangle—actually it looks more like a letter Y. I'm trying to think of things that I recognize. So here I might say this is a Y, and I'm actually going to do a Y not to the lining here but all the way down, because that shape seems to continue.

So, on my page here, I'm going to draw a really sideways Y. I think I'm going to move it over a little and then I'm going to bring it all the way down to the bottom of my boot. Then I can go in and say this is just a nice straight line across—I'm going to add one here. Then I'm going to start adding some of these circles here for where my boot lacing goes through.

I can start up here and I might say there's one circle here, two. And I see one, two, three, four—so they're fairly evenly spaced. I'll just do my best to capture the idea and leave that where it is. Now I can see that the stitching goes around my last circle there, so I'll bring it all the way out here and up.

From here I'm going to look at the rest of the boot. There's a nice small thin line here that I can add to the detail, and when I do this, my eye is actually always traveling from the boot to my paper, so I can see what direction my line is going and almost trace it with my pencil so that when I draw it on the paper, I've made the line before.

Now keeping in mind that this boot is 3D—right? It's not flat, it's got depth—there's sort of a flap behind it that I'm going to draw on my paper as well. So here I see a bit of an oval or tear shape, and then in front of it there's another curve and it comes out of hiding for just a small moment.

As I was making this line, I looked—and even though the lace is in the way—there's actually a really nice triangle in there, a small shape. So, I'm going to add that in, because it's all the little details that will help me showcase the uniqueness of my boot and tell its story.

I see here now that the bump actually comes down and then up again—might have been how it fit the person's foot. So, it comes down and then out, and down again. As I'm more certain of my lines, I can draw a little bit darker to show where my final lines are.

The back of the boot here—I drew a straight line earlier—I can see a small triangle for how it bends. So, I'm just going to go down and add these smaller details in to capture my boot. This is going to go off my page a little bit, but that's okay. I'm going to try and capture that back loop as well using some parallel lines off the page and then coming down again to show that back loop on the back of the heel.

Now that this is here, I can go in with smaller details. I know that this is not just a circle—there's a smaller one inside, a spot for the laces to loop through. I'm going to make these a little bit darker. And there are my circles. My laces are all over the place, but what I do know is that they're cylinders essentially, right? That go in and out of each other—some are in front. So, with my pencil I might draw a line to show where the lace is going, draw a parallel line to go side by side, and then layer them the way I see.

If this is going curved and then down, this is going to curve and then go down as well. This one goes down in between my two circles, so it's going to go around and down side by side to show that cylindrical shape. Then behind, it goes down in front. This is really fun. And I go—and there's my lace! It goes down. It doesn't have to be perfect, but I just want to show that this lace is taking up quite a bit of space and actually covering a whole bunch of my shoe—which means I don't have to draw them.

For the other circles here, the laces are going to loop in and out, over and around like this. I don't need to worry about all the little details on the laces for now. I just need to show that there are laces.

Now is the fun part! I picked this boot because I love the stitching on it and the high contrast and different designs that are there. These stitches are essentially just dotted lines, and what

I'm going to do is take my pencil and draw all these dotted lines along the outside of the shape of my boot to show the stitching.

Earlier we had our Y shape here, so all I have to do is draw a little bit darker on top to show that part of the boot. Down here is a double stitching it looks like, so I'm going to take this line all the way across. These are interesting parts of my boot that I want to highlight. I really loved the stitching, so I'm going to make sure to draw that in my quick sketch here today.

I really like this here—it's just a zigzag down. So, my pencil zigzags down and then this comes down. I'm changing my lines as I go a little bit because I'm noticing more things when I draw. This can come here and curve a little bit more before it comes down.

This is a nice dotted line along the bottom here. I'll just quickly finish the outline of my shoe before I get on to some shading. Even at the front of my boot, I'm noticing small half circles, small bumps, and that is going to be included in my drawing today.

Now for the heel of my boot, when I take my pencil, I can almost draw imaginary lines on top, and I can see that it lines up with my top circle. So, for my heel, I'm going to draw an imaginary line and line these parts up so that it's all to scale—meaning it's about the same size as it is in real life.

There we go! My laces—I'm not going to add the detail—they're here. There's even a little bit of stitching here, so I'm going to try and add as many of them as I can. I'm not going to count how many there are—you can see the dotted lines and know what I'm suggesting here. Now, similar to my shading sheet from earlier, I'm going to identify where the light is coming from and maybe outline where things are going to be light, medium, and then dark. On my sheet here, I'm not going to draw a sun, but you'll know it's coming from the top or sort of the right side.

The front of my boot is really well lit, so it's nice and light up here. As soon as it comes down the side, because it curves down, I'm going to draw an oval here to show that it's getting darker, and that down here is very dark. For my boot it kind of waves in and out.

You can always practice looking at light and shadow by turning your hand side to side. I'm just going to outline all the spots where it's a little bit darker than medium, then light. I'm almost creating a bit of a shading map for myself to see where I should be colouring things. So, I'm trying to look at everywhere there's a bump in my shoe that will be fun to colour to bring the form to life on my paper. It doesn't have to be super accurate—just has to give you an idea. That it's not flat, there's bumps. So back here, there's a nice dark spot here, a dark spot here in the arch of the shoe, and then it gets a little bit lighter around.

With all of this being done, I'm now going to take my pencil, and just for my quick sketch, without worrying about making it exactly the same, I'm just going to give you an idea of where

the darks and lights are. It's always best to start with a nice medium tone for where things are dark, because you can always darken it after.

So, here's a bit of a dark section — the back part of the heel, the arch of the foot, and then the bottom part where it curves upwards to the toe area. Right, so I haven't done my full grayscale from dark to light. I've just got some light and medium tones. By doing this, you can see, hopefully, that the object is popping forward a little bit more because the shadows are sending things back or down, and the well-lit areas are lighter.

So, with my pencil now, I can go in and I can add more to the dark areas so that you build up the darkness for shading your object. People like to work in different ways, so if you're like me and you like to colour all over your paper at once to get all the darks, lights, and mediums, you can do that. If you like to work section by section, that is also okay. It's sort of whatever is up to you when you're creating a picture. So, I'm going in, and I'm quite confident of where I've put my line, so I can start to shade a little bit darker. Right, and I want to make things smooth where they're smooth. So, it's sort of dark here.

My triangle from earlier can get a little bit darker, and I can start to add more detail here. Sort of along the line here, it seems a little bit darker, so I'm going to colour that. Here, I can add more shading here and go along the sides of my picture. Even in here, where the laces are overlapping, I'm seeing a bit of shadow, so that will help show which lace is on top of the other.

All right, it's all the small details that are going to help make this picture a lot cooler. Here, the lace is casting a shadow itself. Look at that — right where it's sitting is the shadow. So, I can shade these in to show you that the lace is sitting on top of parts of my boot.

Here, it's actually — here it's a really quick jump down, so I know that I can go much darker down here to show that the boot curves very quickly, and so it goes from light to dark. Nice and curved. I'm going to go and show that it's rounded at the top there. This is just dark by itself, but now I can blend it out and lighten the pressure of my pencil as I go to show my boot. This whole area down here is quite medium, so I can show that here.

All right, even down here there's a small little indentation, so I can show that with some shading a little bit darker. And then the whole bottom of the shoe is really quite dark. Right, I can look here and — no, this is probably the darkest half of my shoe, so this whole section can just go another shade darker. I can always build it up, and it's pretty cool to watch the process of shading in a picture. You'll notice I'm not really worried about staying in the lines. I'm just doing a rough draft today because I want to get this quickly in my notebook. I can always come back and add details later because I've got my shading map here.

All right, a little bit more here, and I think that is good for the main shading of my shoe. Now, to let people know that my shoe is sitting on a table, I'm going to add a shadow at the very bottom where the shoe is sitting, so you can see that it is not floating in outer space but sitting on the surface of a table. So, with my pencil, I'm just going to colour, at first, the bottom of my shoe.

And then I'm going to look again at my light source, and I'm going to know that the shadow is going away from the light source, so it's coming down out this way. You have to look carefully to see if it's a sharp shadow or a faded shadow.

So, the front, where the light is right up there and being blocked, is going to be stronger, and then the shadow back here is going to be much more faded because it's not direct. So, I'm just showing you quickly the shadow coming down out here. Right, I'm leaving my laces blank for now. If I wanted to, I don't have to worry about drawing all the tiny details, but because it's patterned, I could maybe draw, you know, zigzags or something.

This is a drawing, so you can have quite a bit of fun with it to show things the way down. You know, make sure to capture the tiny egg lit as well. All right, if I wanted to, I could go back in, make some darker spots darker. Who's my shadow? I want to make sure I have the V here. And that is my drawing of a boot!