Beyond Classrooms Kingston

Learning How to Draw he BSCK Way: Sketching a Mystery Object Mousetrap

Transcript

Hello and welcome to a sketching workshop. Before we get started, we're going to do a quick review of a drawing technique called shading. Shading is something that takes 2D shapes such as circles, triangles, squares, any geometric shape and turns them into 3D forms such as spheres, cubes and things that are objects that we can usually pick up, turn around, and see from a variety of different angles. To help us with shading this coloring technique, I'm just going to show you a gray scale. That is a scale that has dark, dark, dark coloring to medium all the way to light, and you can achieve this gradient of dark to light simply by changing the pressure with your hand. So, the harder you press the darker your pencil will be, the lighter you press the lighter it will get and it's something where when you start from a medium sort of light medium tone you can always add two to get darker.

We've got 3D forms here, a sphere which was a circle and a cube which was a square. We can see from this quick drawing here that there are light sources in the top right corner so the shading from light to dark shows where the light comes down, hits the object and goes around or doesn't shine on certain faces. The sphere is rounded so the colouring the shading is rounded to show what that looks like and for the cube and many other geometric shapes each face is shaded differently depending on how much light it does receive, partially receives, or doesn't receive at all.

We're going to be using this technique in our drawing of the on my piece of paper, I'm going to start by thinking about how to use the entire sheet of paper I don't want to draw a tiny one or a super close-up at this point. For today, I just want to capture the entire image here and get as many of the interesting details that I can to remember what was unique about it. To help us withdrawing this object, there's a lot of intricate details such as this hole that we can see through a handle of an interesting shape at the top as well as a side that actually you can see into the number of materials and things here blocking it like a grate.

So, to get started, I'm just going to start by breaking this down into some simpler shapes that we might recognize. The sort of 2D shape we might see first is a rectangle, another rectangle here, and at the top we know it's a rectangle, but because it's angled, based on where it's placed, it could look like a parallelogram. But altogether, this is actually a rectangular print. So, on my piece of paper, what I'm going to do is I'm going to start with that first rectangle that I saw, add to it and then connect the lines. So down here, because this is a rough draft, I'm going to start with light pencil lines first, a little bit darker so you can actually see my demonstration, and it's actually helpful when drawing rectangular prisms to use parallel lines to get that geometric shape.

So, I'm just going to connect these lines here, go backwards, parallel lines once again. And it doesn't have to be 100 % accurate. I'm just trying to get an idea of what this looks like on paper. So, for this, I'm going to follow parallel lines and wherever they cut will be the corner of my box back there. So, we'll just do a line here, a line going back and then this will be that corner of my box there.

The handle is something that falls about the middle of my box here, so I might go to the middle of my top lid here, draw a small dot to let me know where the middle is, and then draw an arch on top of it to show where the handle is. So that's there. The handle itself looks like it's one piece of material, so

another parallel line to show that and it will get smaller in the back because you can't see as much of it based on how it's placed. So, it's got some rounded edges at the bottom for where it's sitting on the box and I've got the basic outline of my box and a handle.

Now upon closer inspection we can see that the lid is actually not a thin board of the top but a pretty thick piece of wood as well as the bottom piece. To show that on my basic shape here all I have to do is add some more parallel lines on the top and bottom to show that it's sort of multiple pieces of wood being connected together by whatever methods are here. This front board as well we can see, you can see the edge of it because this side of it is open. So, what I'm going to do is take my pencil, add another parallel line to show that the front panel we can see the side of it. It looks like there's another block of wood here, and some sort of piece poking out. I'm just going to call this a triangle for now, so I'll add a triangle poking out, and then two more parallel lines for what appears to be another board dividing the front from this open back section.

So, the back section here looks pretty fun. There's a lot of sorts of different crazy lines here, and so I'm not really going to count them. In my sketch, I'm just capturing an idea of what I see. So, I'm just going to draw a bunch of random sticks. They don't have to be perfectly straight, as I can see in here. So, I'm just going to do random shapes. And we can actually see a line back here that divides the back panel from the bottom. So, I'll just add one here to show that it's an open space.

So far, so good. Next, I'm going to add in one last large detail before I get into the shading and the grain of wood for the box. So over here on the right we can see that to the right of the handle is actually a hole on the front of the box where we can see through to more of these lines in the back. So, to the right of my handle down here. It's probably a full circle, but we only see part of it. So, a semi circle. I'm just going to lightly draw one here and then there's this interesting stick at the front here, let's call it, which kind of looks like a popsicle stick or tongue depressor or something. So, what I'm going to do is just draw that in. If I take my finger and I go up, we'll see that it's not touching the handle, so I'll try to do the same in my drawing and have it just on the front here.

So now that I've got all my major details in, I start to focus on the little or details as well as the shading to make the box pop off the page. On the sides of my box, so over here and over here, we can see that the wood does not come down the side like a straight line. There's a couple of bumps. They look like really tiny triangles if you look carefully. So, on my drawing here, I'm just going to draw tiny triangles where it changes wood pieces. Tiny things to capture the different textures and details of the box.

Let's go to the right side. This side is much more extreme and how quickly the angle changes, so I'm going to do that here, come down, it really goes in and come around. So, you'll notice that as I'm going through and drawing my picture and so, getting a feel for where things are I'm getting a little darker with the pressure of my hand to draw these lines. This is just so I can tell the difference between my rough lines and something that's a little bit more final before I get into the shading bit of this. So, for the circle I feel pretty good about where it is. I'll get a little darker here. I'm going to angle this part a little bit more actually based on what I see.

So, it's always changing and evolving. In the corner here, it looks like small dent in the box, so when we shade, we'll get sort of that darkness in there to show that it goes really in, but for now I'm just going to use some lines and shapes to show a difference in the texture here.

Excellent. Now it's time to get into some shading. If we look at my gray seal again, this actually is actually very similar to the cube we saw earlier, where it's the lightest on the top part of the box here. There's sort of a mix of medium and light based on maybe some textures of the wood, some burns or things like that. And then this backside is the darkest one, probably getting the least amount of light since the lid is blocking most of it. So, when I'm drawing my box, I'm going to be thinking of how to use this dark to medium to light coloring to help me get that effect.

So, we'll start with the darkest area and we're not going to color super dark to start right away. I'm going to start everything with a nice medium tone and then build up with my pencil to make sure that I like the way it looks first. So, we'll zoom in to help us see the difference in lighting. This back area which really looks kind of like a triangle if we're just thinking of shapes is one of the darkest areas. This area and this division between the front and back is about the same so I'm going to take my pencil and color both of them in a medium tone to start.

Some people like to work in one section and move across and I like to sort of get all my darks and mediums in place before I go into detail in just one particular section. You can color and draw however you'd like when it comes to your own picture. So those two are about the same darkness. I'm just getting this in quickly so we can see how that already sends some parts of my drawing back and then everything else in this area is pretty medium shade.

Before I get into the mediums, I'm just going to add a bit of darkness to the lines I drew earlier because we can see that they're sort of small cylinders, right? The light is hitting and it's curving and getting darker at the back. So next to these lines that I've got, I'll just trace over them with a bit thicker and then I'm going to add a darker line next to that medium to give the illusion of it curving around.

So, it's just sort of next to my first line to show some of these unique features. And actually, since I'm drawing these lines, I'll zoom back out and add them in here to my circle where we can see through the box. So now that that's done, I'm going to also add in the detail of these shadows going back, just more parallel lines heading in that direction to show the open box with some light coming in. And then I can go into this entire back side of my panel with a medium tone going over the sections from before. As I layer, you'll notice that these sections are getting a bit darker the more I color on top. So, I'll just do that, do a medium here, get a little bit darker for the base.

The handle is actually something that's quite a bit darker than the lid as well. So, I'll go in with some mediums and darks just to distinguish that from the rest of the lid. Right, and we can see a thin shadow between the two ends of the handle there, probably due to the lighting for this image. So, I'll add those shadows in quickly and lightly because I can always go back and make it darker after.

All right, then I'm moving actually back to this corner that we drew in earlier. It's quite dark, we can see similarities here and here. So here I might darken a little bit and then I can add darkness for this dent in the wood. It's very light around, but then it gets darker there. So, with my pencil, I'm quickly going to shade in all these light and medium areas. As I'm going around, I'm trying to keep it light because then I can always look at my picture and make sure it's going in the direction that I'd like for it to go before I go darker to make it more final.

There's some darkness on this side, right? Even though the lid is receiving a lot of light due to the grain of the wood, all those different textures, the light might be hitting it differently and creating these neat

effects, right? Coming down the side of the box, it gets darker in here, so I'll just show that with my pencil. And I'm just taking my time and even though you can't see me my eyes are actually going I'll show you with my pencil back and forth between this image that I have a great resource for drawing and the actual drawing that I'm creating when you keep looking back and forth your eye is going to try and match these things which you can capture with your hand.

So, if I say, you know, the handle goes higher here I can take my pencil and draw that in a little bit more accurately than if I was just looking at my picture the whole time trying to remember what this picture looked like when it's right here. So, as I keep looking back and forth, I'll try and take my pencil to show you what I'm looking at and then where I'm coloring right, I'm looking down here and now here, so my eyes are jumping around this image to see all the different dark spots I can capture first with my pencil. I'm on the stick now here, going around here actually. It looks like there's a lot of neat lines that are going in here. So, I'm just gonna take my pencil and draw in a bunch of lines to show the texture of the wood. Right, not counting anything per se, but I'm just getting an idea of the fact that there's lots of different textures in this wooden box.

Right, I'm seeing a little bit more darkness on that side of the handle. The underside is really quite dark, not receiving as much light as other parts of this object. I'll just come down the side here as well. Okay, I'm going back here now, right? I got that dark area earlier, but I can extend some of this coloring up. I'm going back here because I can go on the inside a little darker here as well and seeing the bottom just a little bit darker than the side of the box always add to my picture here.

There's actually a very strong start shadow. It seems to go upwards. So, let's add that in. And it may be a bit of a crack down here as well, which I didn't see earlier. So now I can add that in because I have the ability to zoom in on this picture on my device, which is pretty cool. Right. So even here the wood comes out and then down causing a shadow. So, I'm just coloring a little bit darker. And then my line from earlier seems a little bit too short. So, I'll just extend it to make sure I get the full height of my box here.

Okay, I'm going to go back to this, I'm gonna call it a cage object to show the darkness on the inside. Okay, there's a little bit more shading on this side of the box. I think we'll be close to done for a sketch today. Some more lines here, and one that actually comes down this side pretty clearly. I'm just adding some final touches to increase the contrast between some of my areas.

And that is okay for a quick sketch of a picture of an artifact today. All right