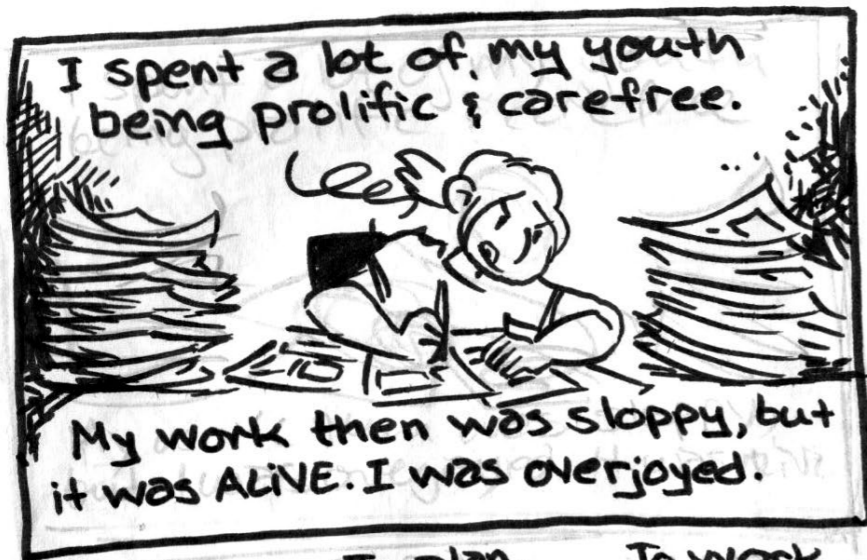




POWER LEVELING!

sketchbook
2015

V. Jam!



So Far, So Good

After [Tom Ritskes](#)

Welcome, welcome! This certainly was a bit of a struggle to get together, but at long last I'm excited to release Sketchbook 2015!

This past year was very much a continuation of the work I began in 2014. I've been wanting to redefine myself and take my work in new directions. I didn't have a clear vision on what I wanted that direction to be, however, and so I spent most of this year honing my basic skills. I wanted to "level up".

Most of the contents of this sketchbook are the roughs that constitute my morning practice. On an ideal day, I'll wake up, meditate, and then spend a short amount of time (usually 15-20 minutes) on "deliberate practice". After that I try to spend about 15-20 minutes working on something for myself (a nice drawing, or a bit of research... something that's just for me and that makes it worth waking up for.) Of course I don't manage to get this done every day, but when I do I head off to work feeling like I've already accomplished something (which is nice). I hope you enjoy it!

The figure is one of the most foundational things that an artist can study, and it's not really a study that ever ends. Any opportunity to practice these foundational skills is time well spent!





WASTED TALENT
ARTIST'S
RESOURCES

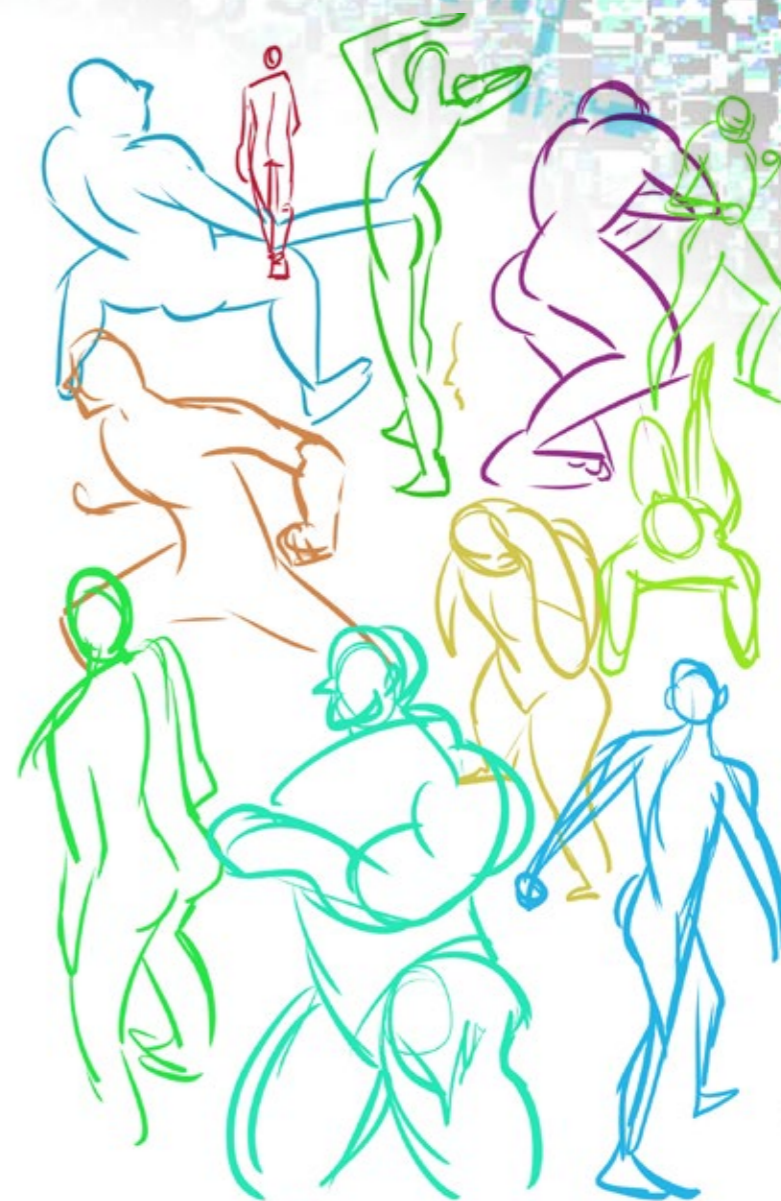




STYLING BY
THE ARTIST



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Fashion is another thing that I am really eager to improve on. I spent a lot of time looking through fashion blogs and picking out outfits I liked to sketch. Expanding the repertoire of outfits I can give to future characters!

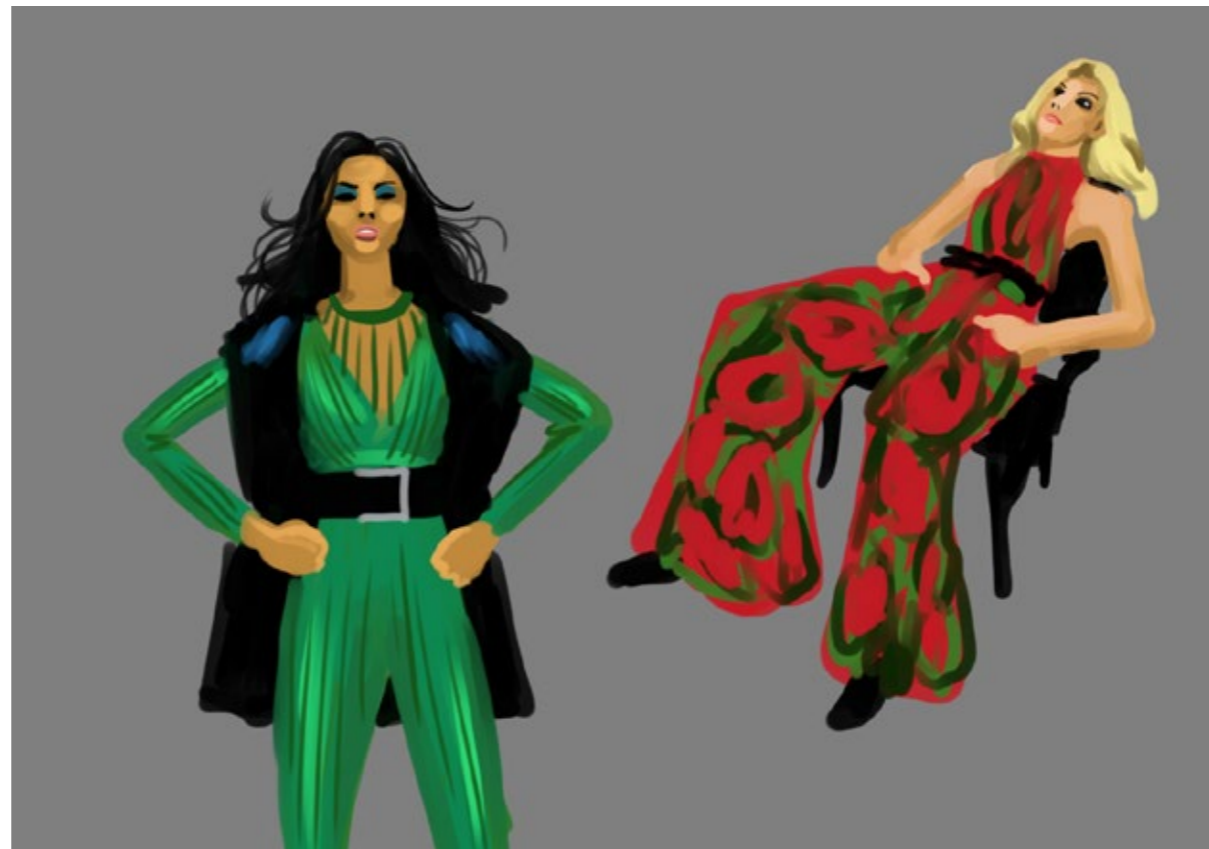


Maybe if I'm lucky I'll pick up a few tips for myself :)





Colour was a huge focus of my fashion studies as well. I really wanted to learn more about why an outfit looked good - what colours were used and how many, how they matched or clashed. There's a lot to learn about layering and texture and the way fabric is cut and flows on a body. Anyway... drawing fashion is never boring.

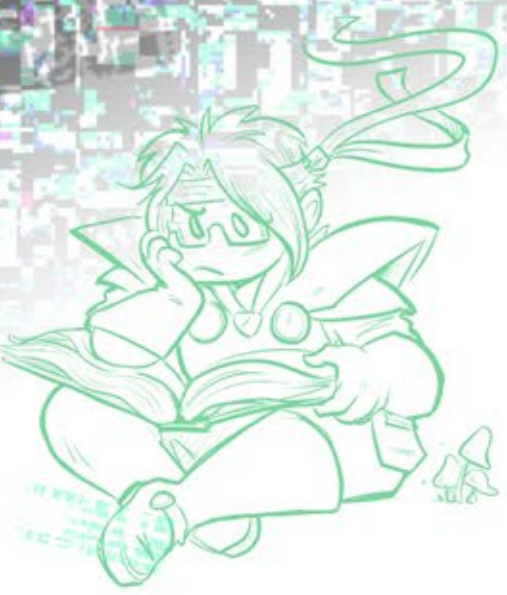




I usually try to put down drawings as quickly as I can, but it's also good practice to lean into pieces that have a good level of detail. The model at the left is based on an "everyday carry" post that I thought was kind of silly... the model at the right was just a beautiful photo I found (drawn from reference)







Lettering is another thing skill that I would really like to improve, and so I've started doing these lettering studies. I feel bad, I wish I had done a more thorough job cataloguing these references - **I really don't deserve any credit for any of these pieces.** They're all directly referenced. But they are really good practice and I'm really glad I've been doing them!

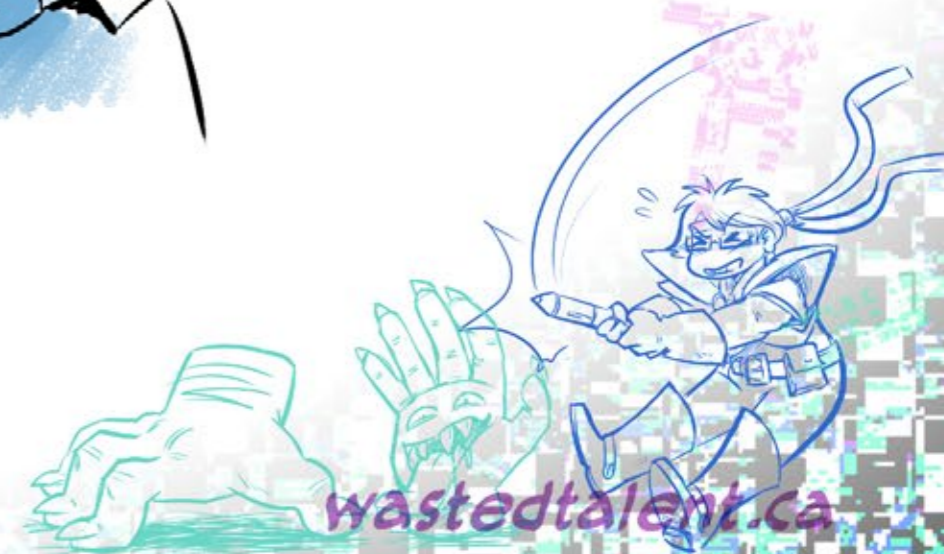
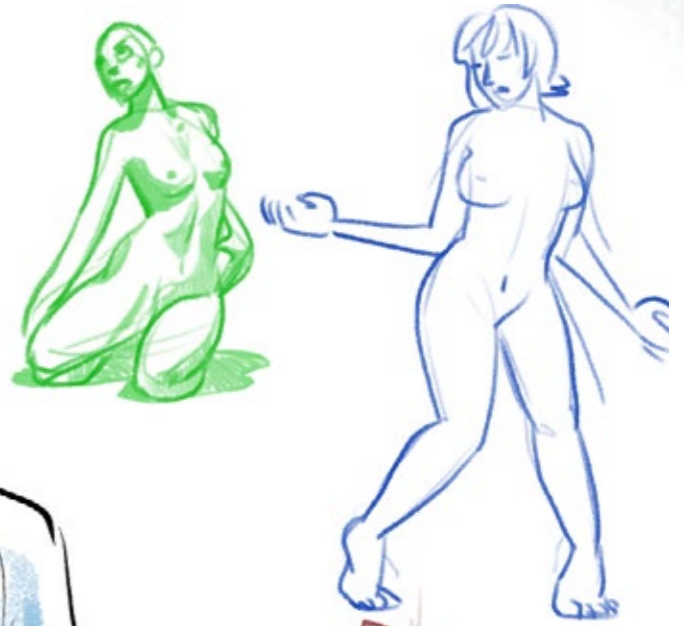


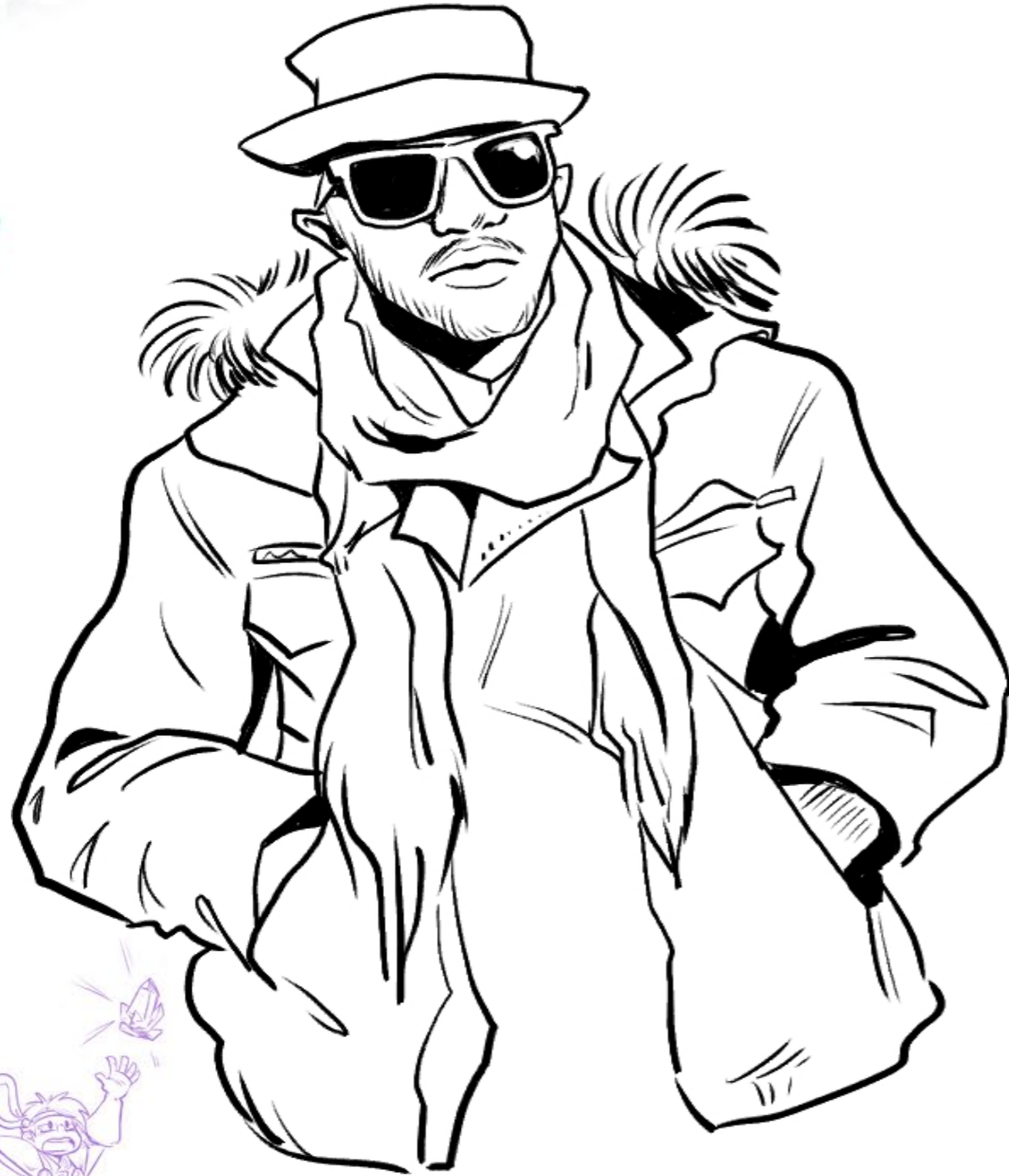


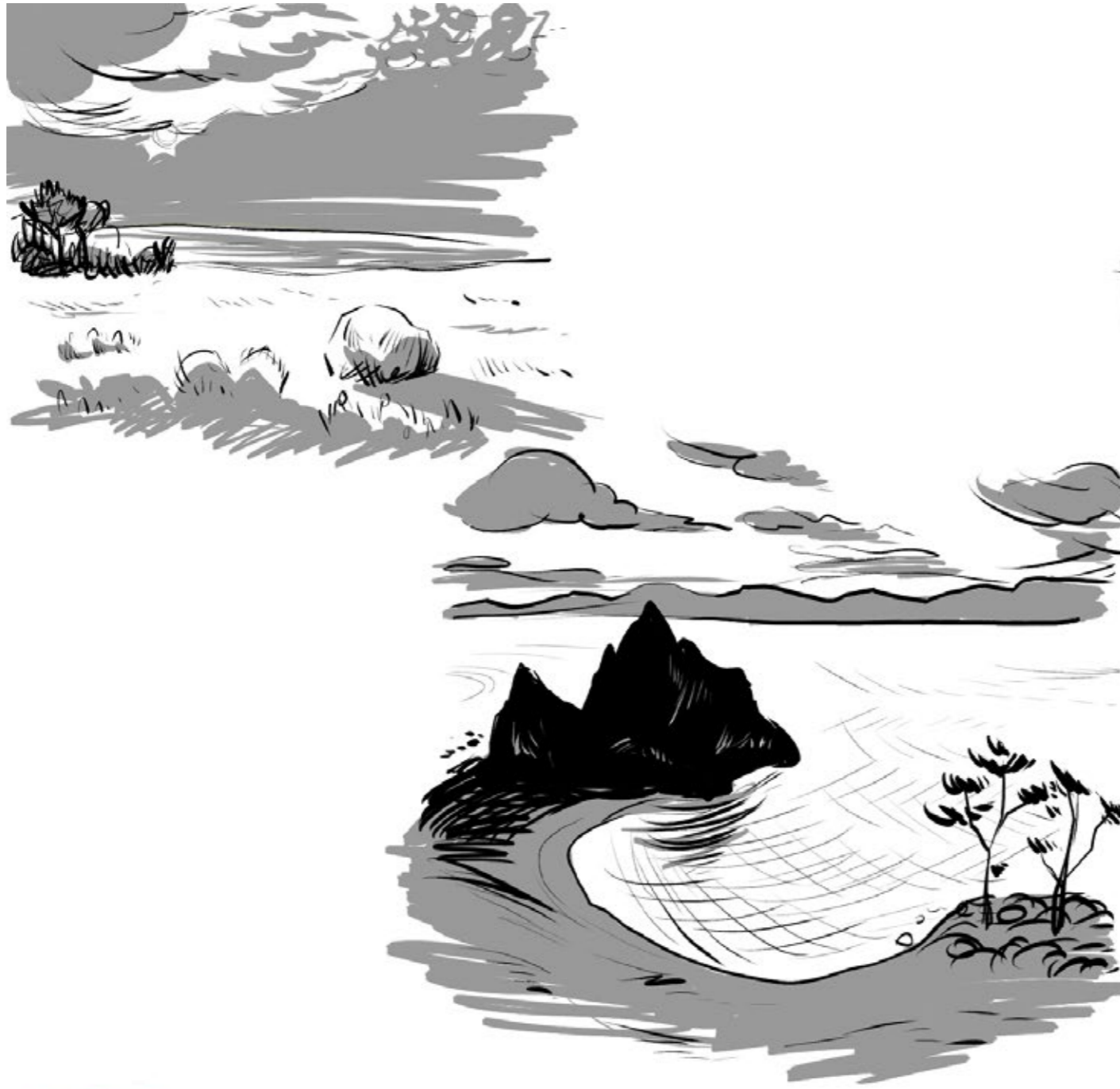
Animals are great practice tool!



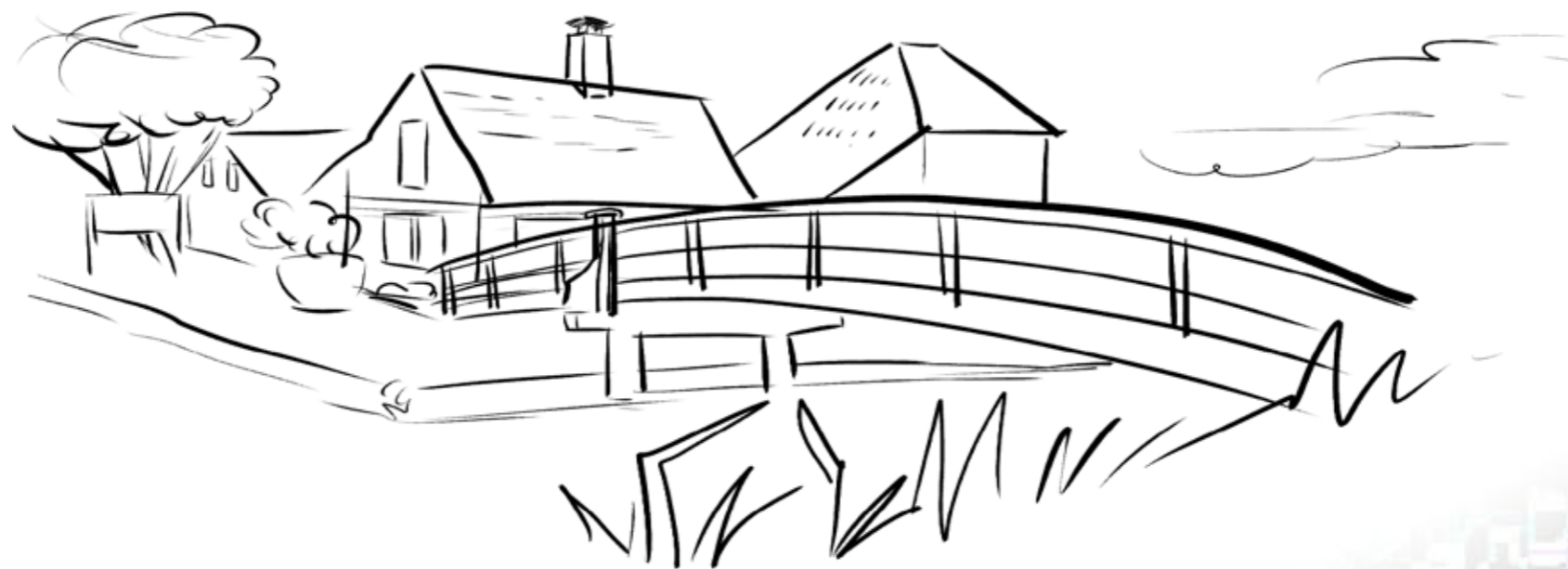
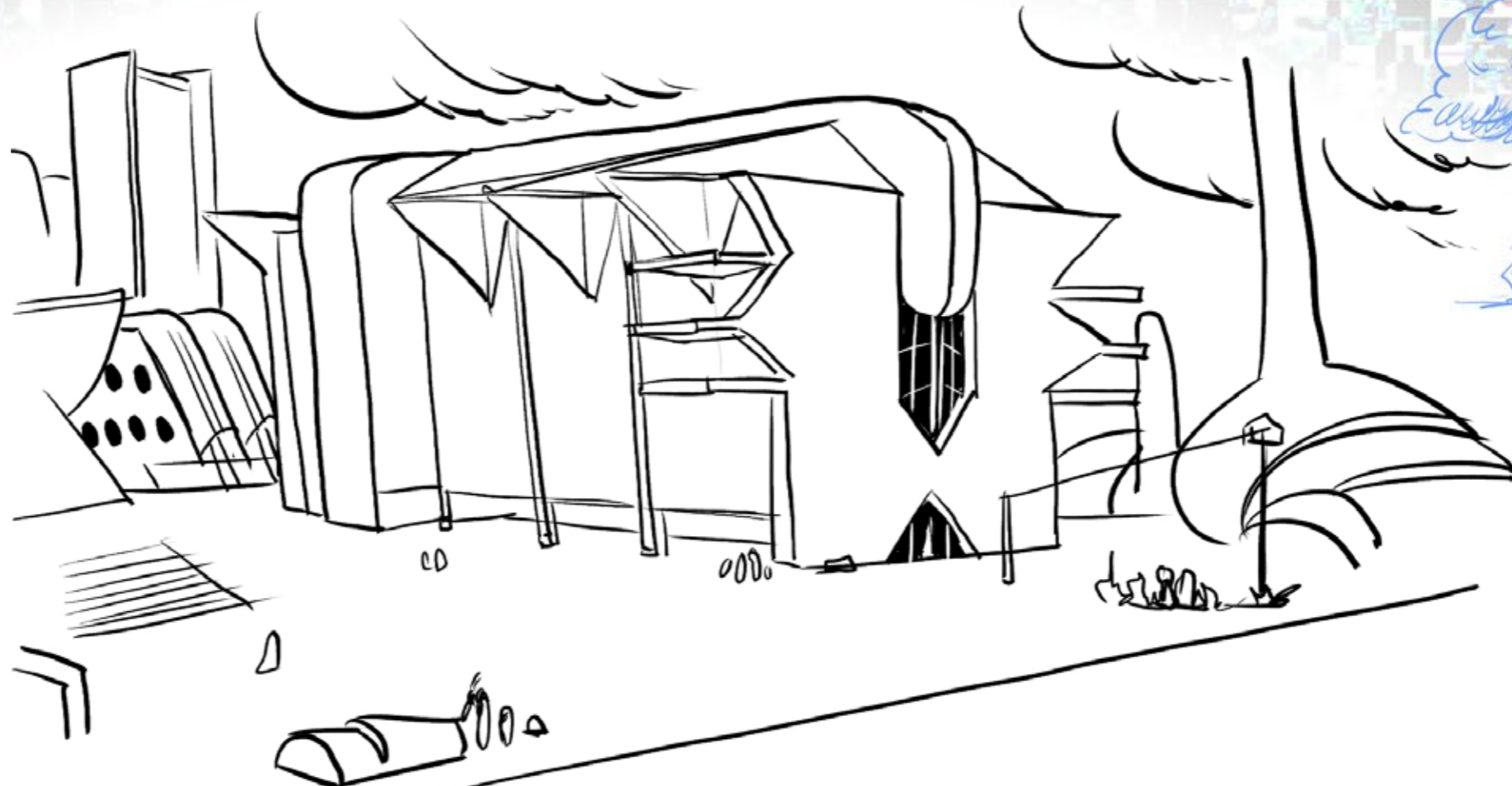
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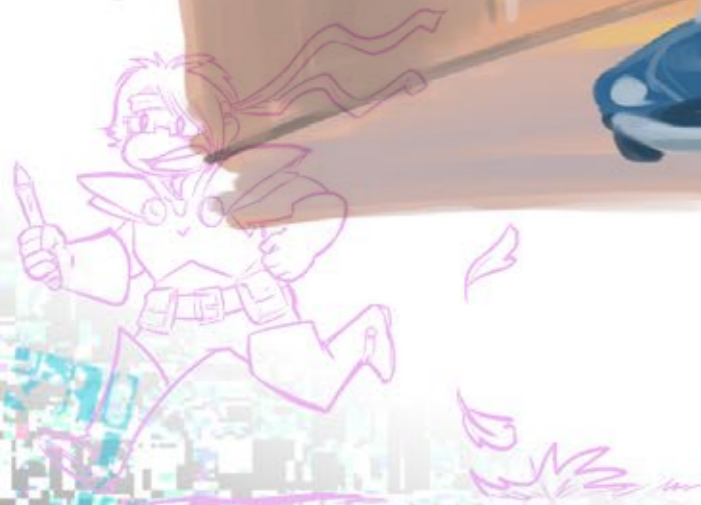






Another major thorn in my side... environments! The only way out is through. All of the studies you see on the following pages were done from reference photos







WASTED TALENT
ARTIST

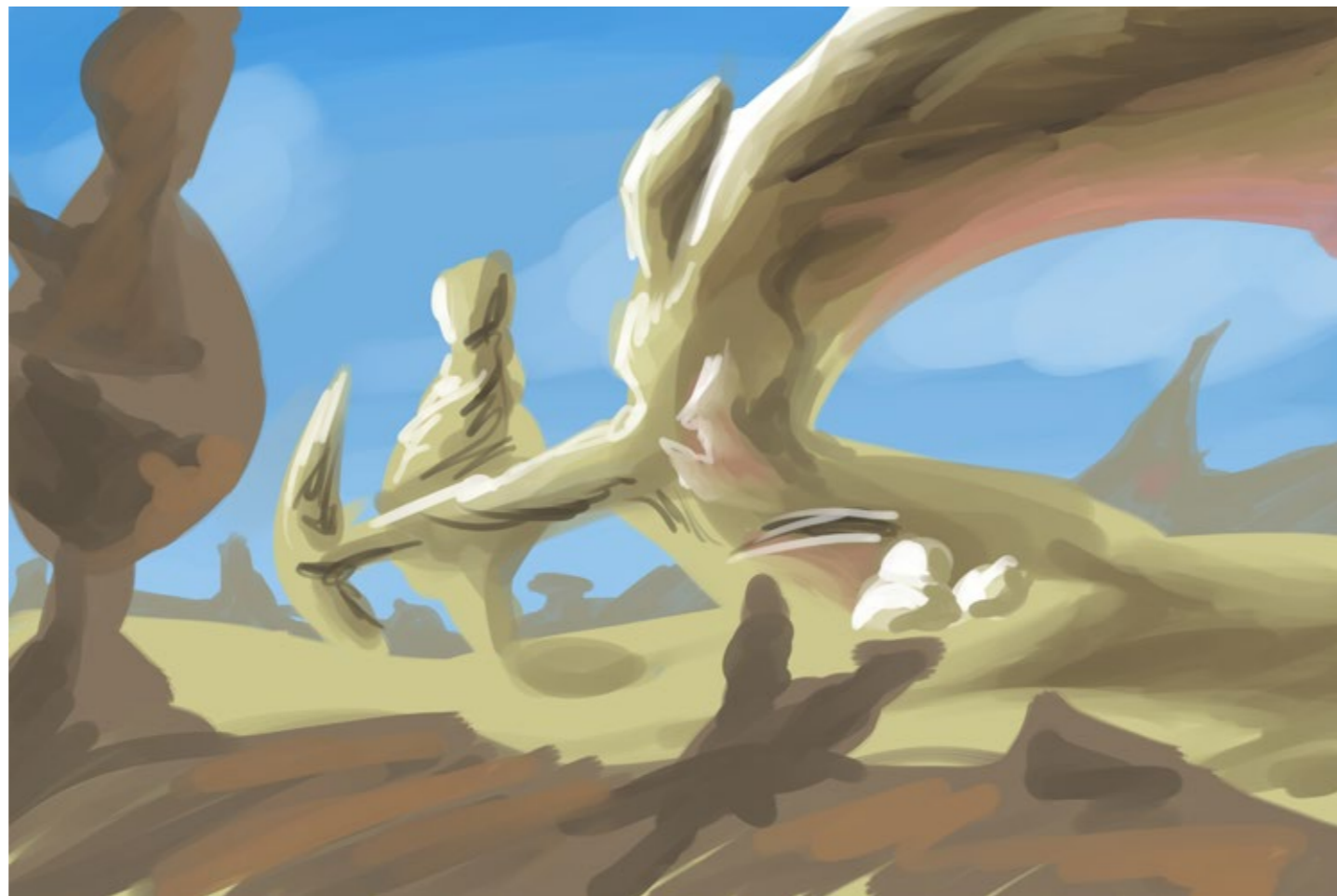


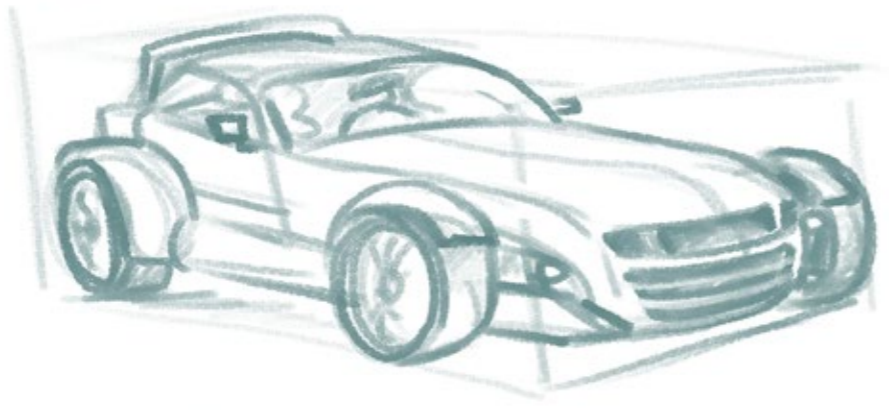
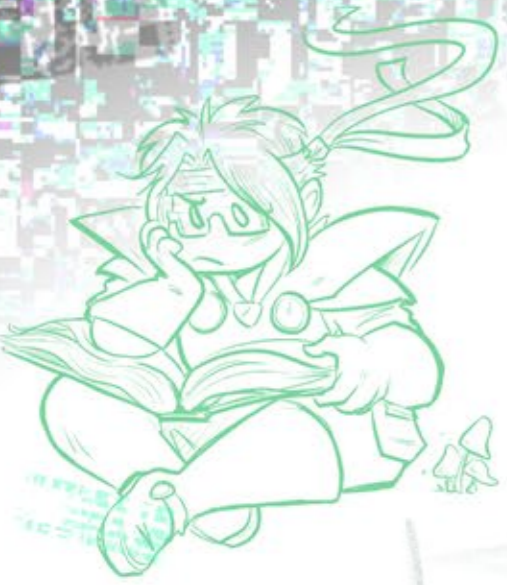
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This is concept art from Oban Star Racer







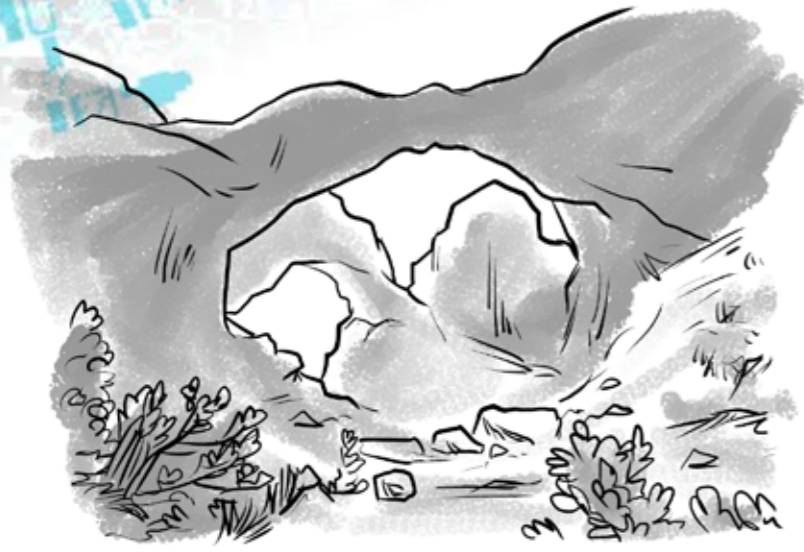
Vehicles and objects, too!
Draw all the things!

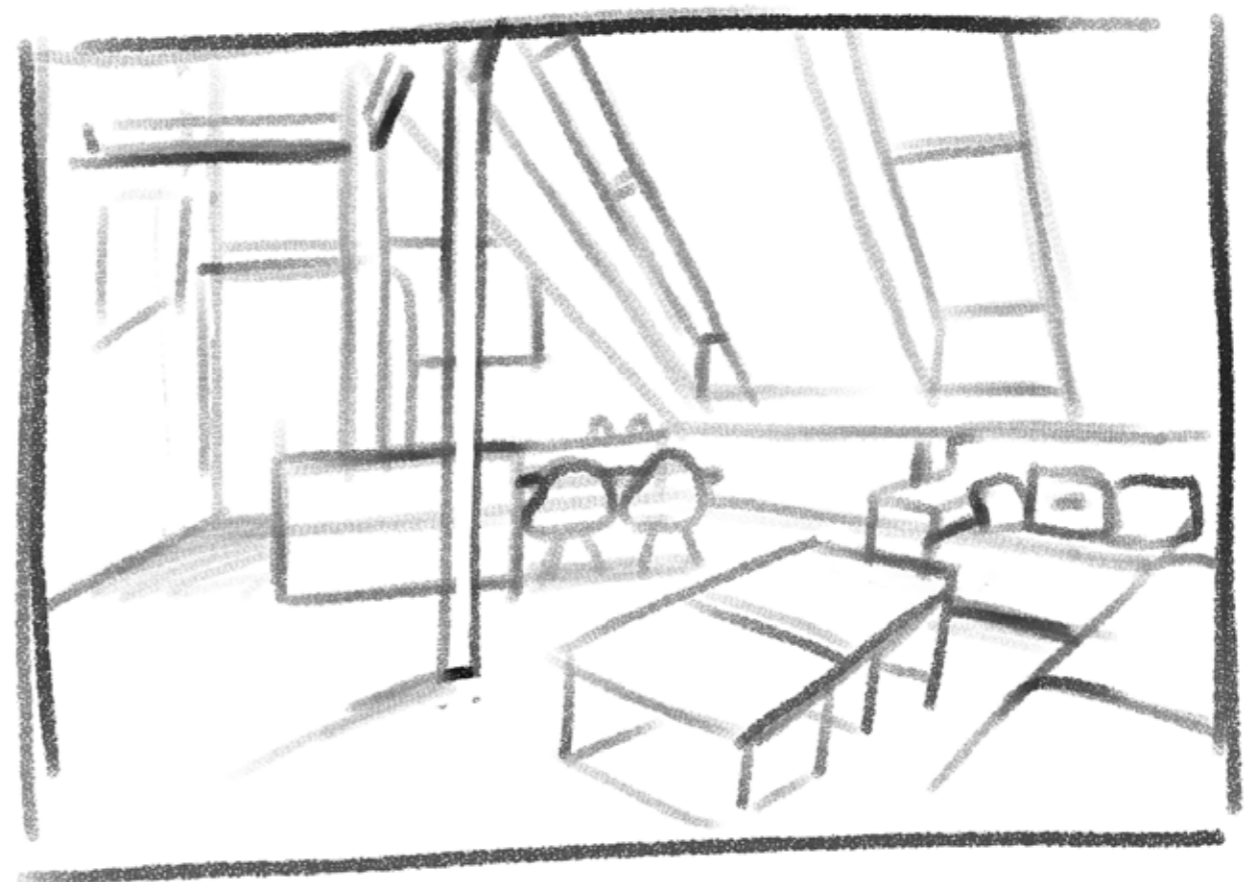
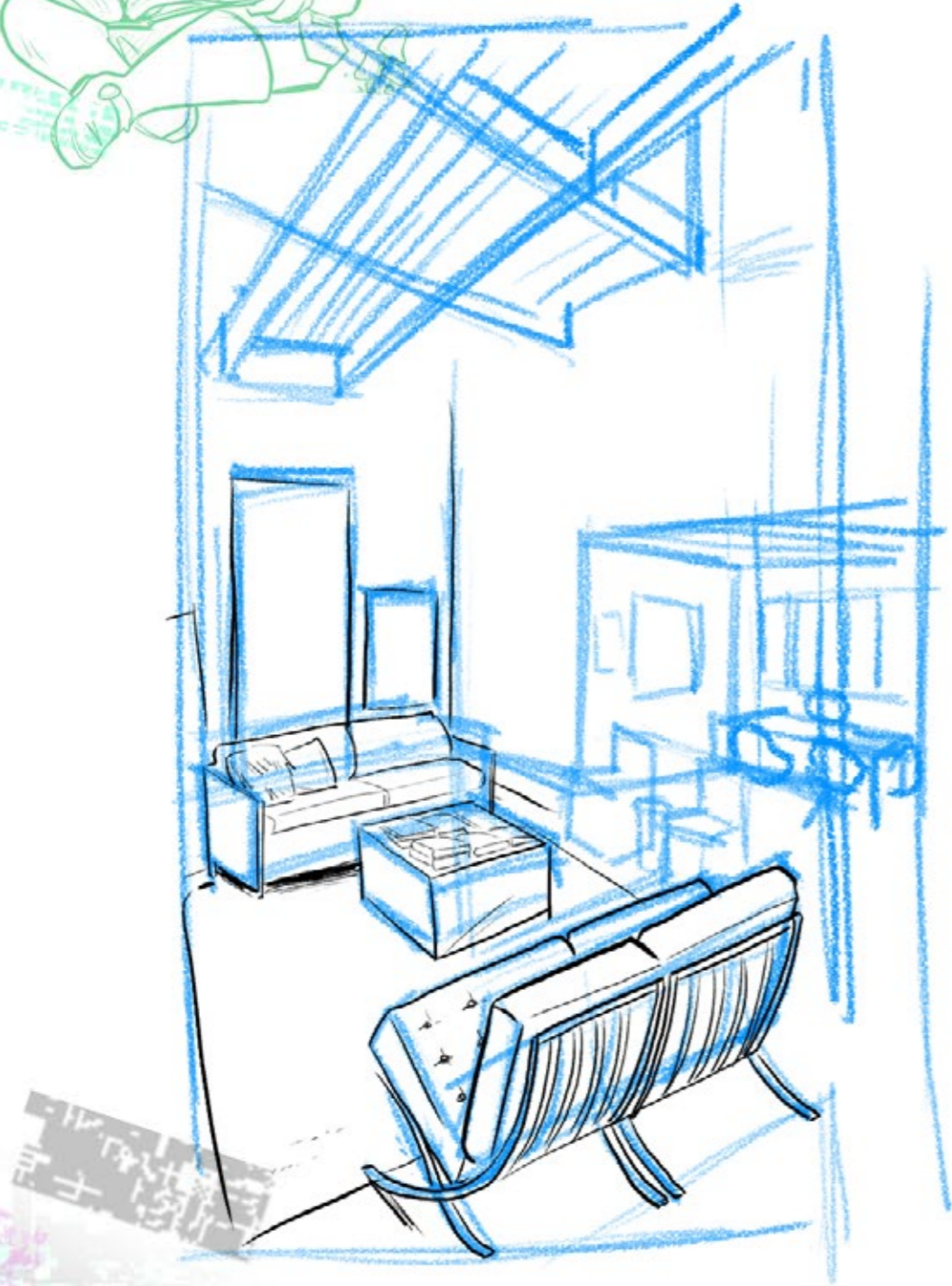
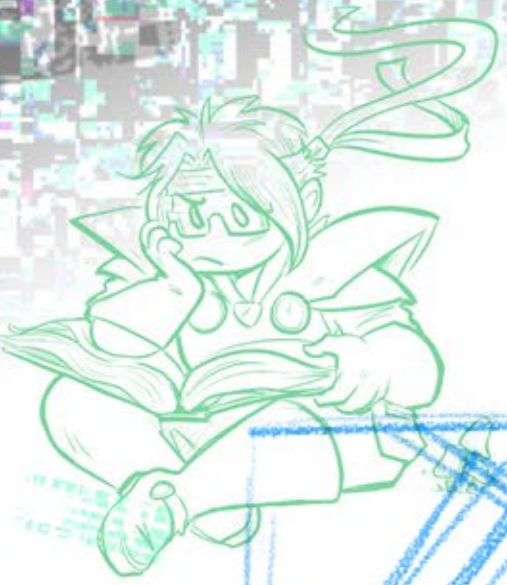


WASTED TALENT



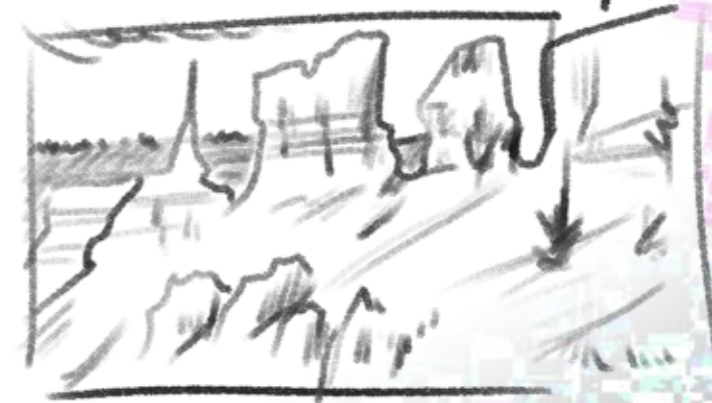
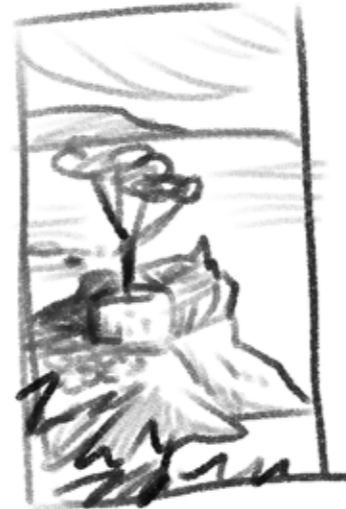
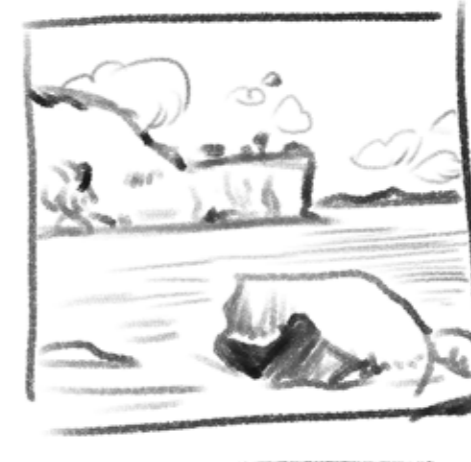
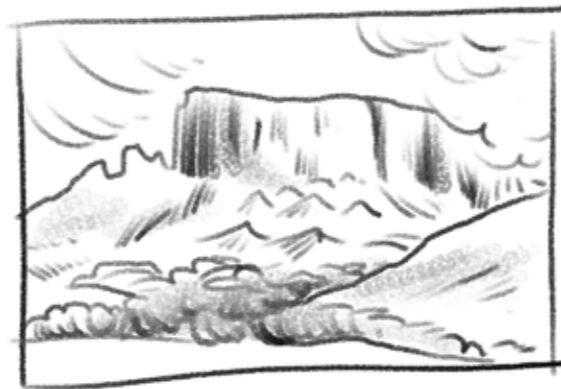
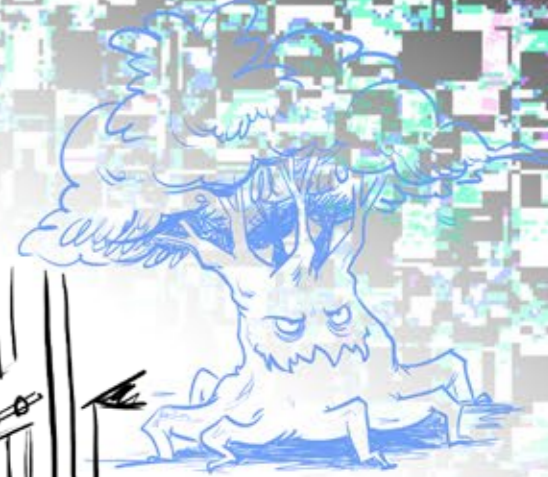
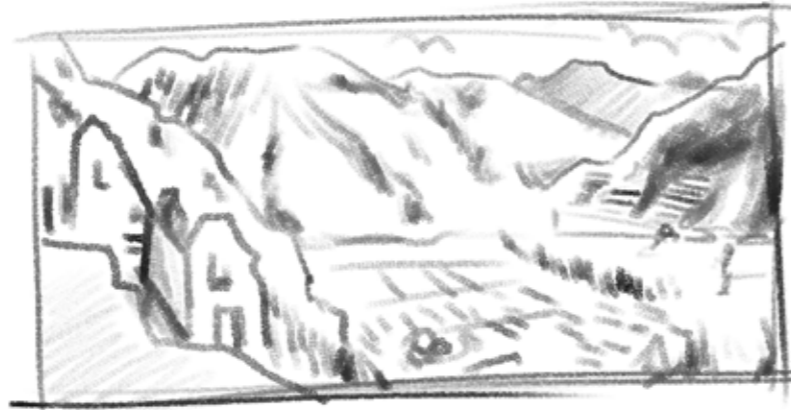
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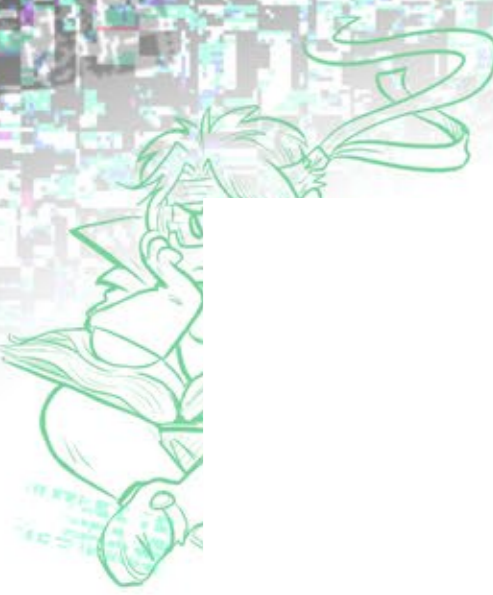




Even these simple perspective exercises of interiors can be really helpful practice!



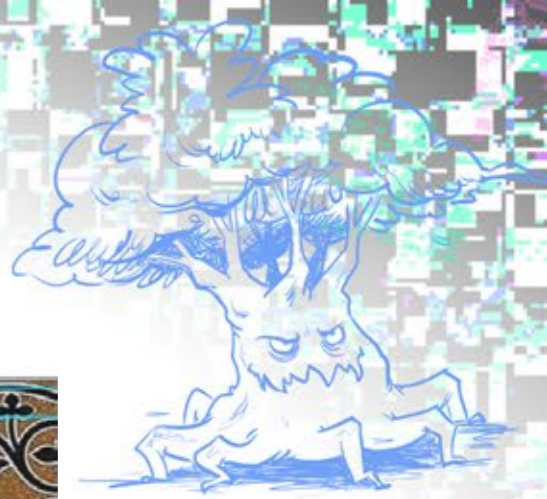




Above is a colour and value comp study from a frame of Back to the Future. I want to do more of these!



Early Christian Byzantine

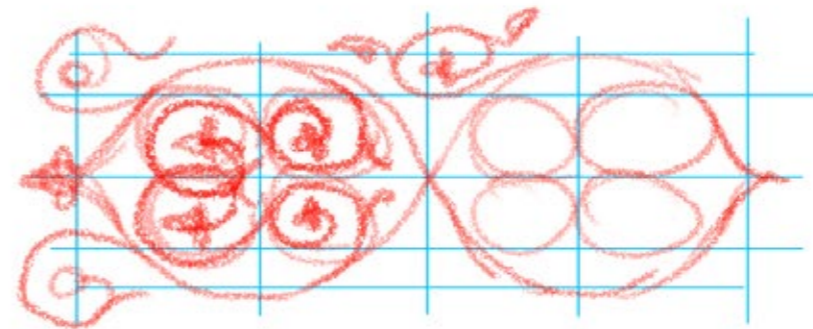
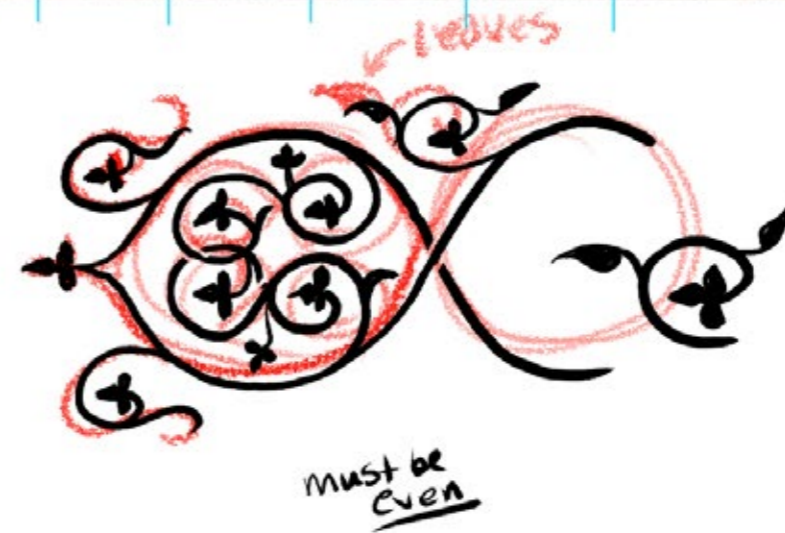


simplicity of forms & areas of solid colour

areas of complex repeating pattern

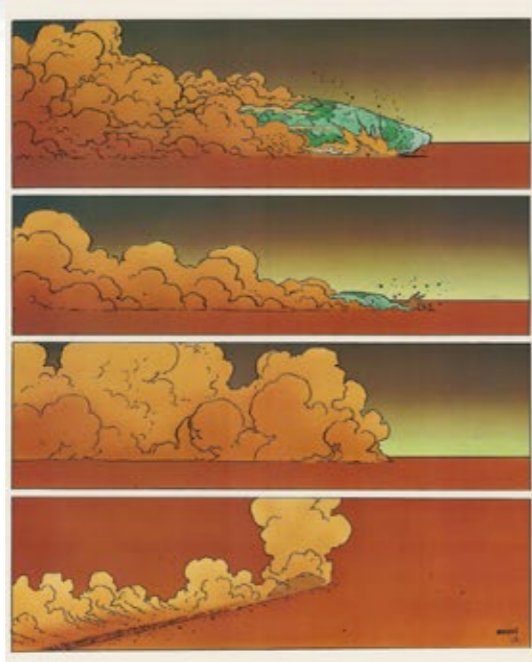
limited palette, repeated use of colour

Symmetry



Another big thing I did this year was take a few Art History courses online. As I was digging into where I wanted my work to go, I realized I wasn't sitting on a very rich foundation. As I learned about different styles through history, I wrote down the ones that really interested me and spent some time researching them further and picking them apart - trying to isolate what exactly it was that I liked about them and seeing if I could apply it to my own work. I'd like to do more of this! (Early Christian Byzantine isn't my favourite, I was just working through it chronologically)





← same lead point until final panel, indicates following then stopping

Transition in four equal-sized panels

- 1 scale
- 2 zoom
- 3 scale
- 4 end of trajectory

drag

flat line angle



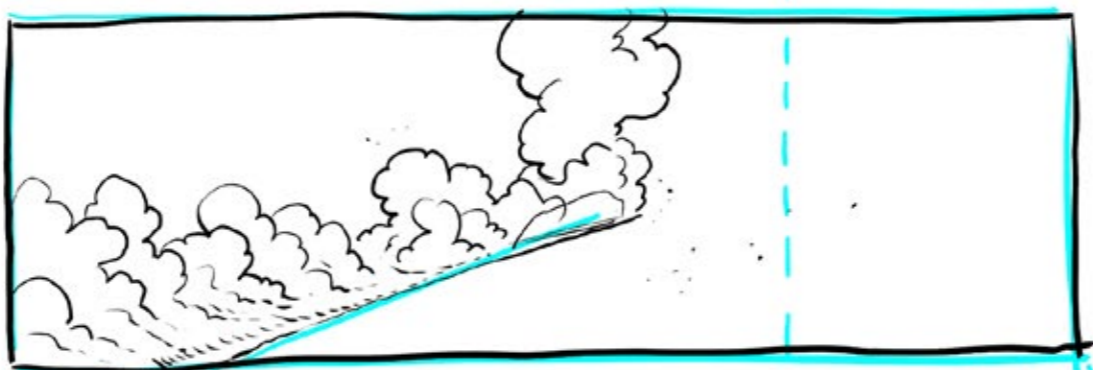
← Long flat line

all same direction

p3 clouds "double back"



flat, now diagonal to indicate diff. perspective



← behind lead line

This is work that I also did with comics - picking apart particular panels and sequences that I liked and trying to deconstruct how the artist made it happen. This is a page from Moebius... Tueur du Monde... I think?? Again I need to get better at taking notes

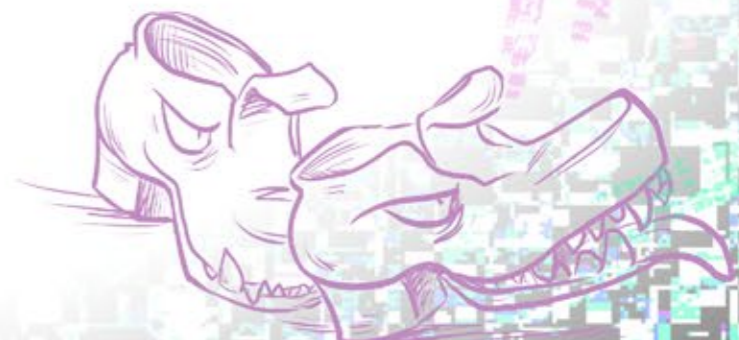


These were the initial concepts that I submitted for a horror short story that was ultimately completed for Cloudscape's Bones of the Coast anthology.



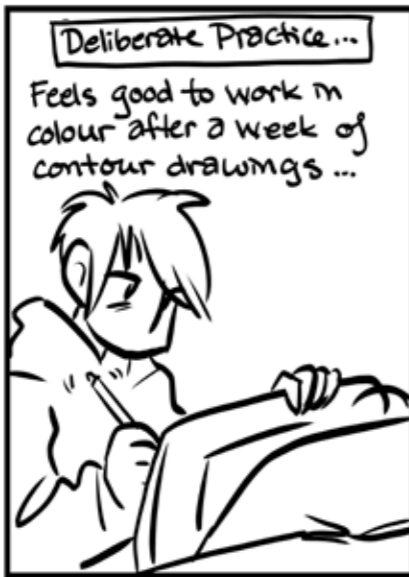


Hey guess what I also spent a lot of time thinking about Undertale and how much I love it... haha



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HOURLY COMICS DAY, FEB 1, 2015



1-4pm Drawing the comic



Serenaded by the pianist upstairs

They've been getting a bit...



EXPERIMENTAL...

6pm Should go for a run



...but my pants are still in the dryer.



4pm It was POURING in squamish!



Great depression doc



Yah but it had funny music!



7pm Went for a (short) run



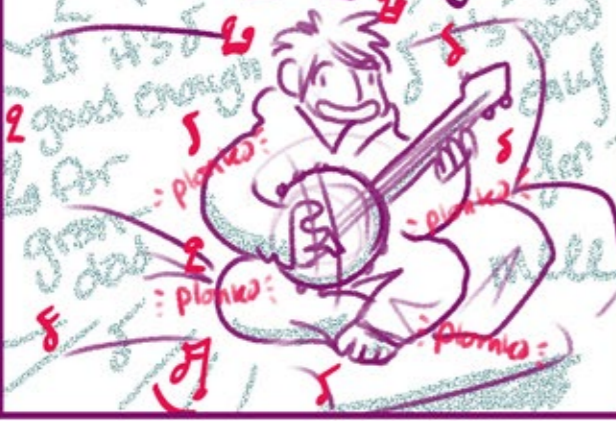
We're not holding the elevator!!



Our team loooost!



5pm My turn to be the annoying neighbour!



...but the pianist upstairs persists



8pm Improvised dinner: Mac & "cheese"



it's ... okay





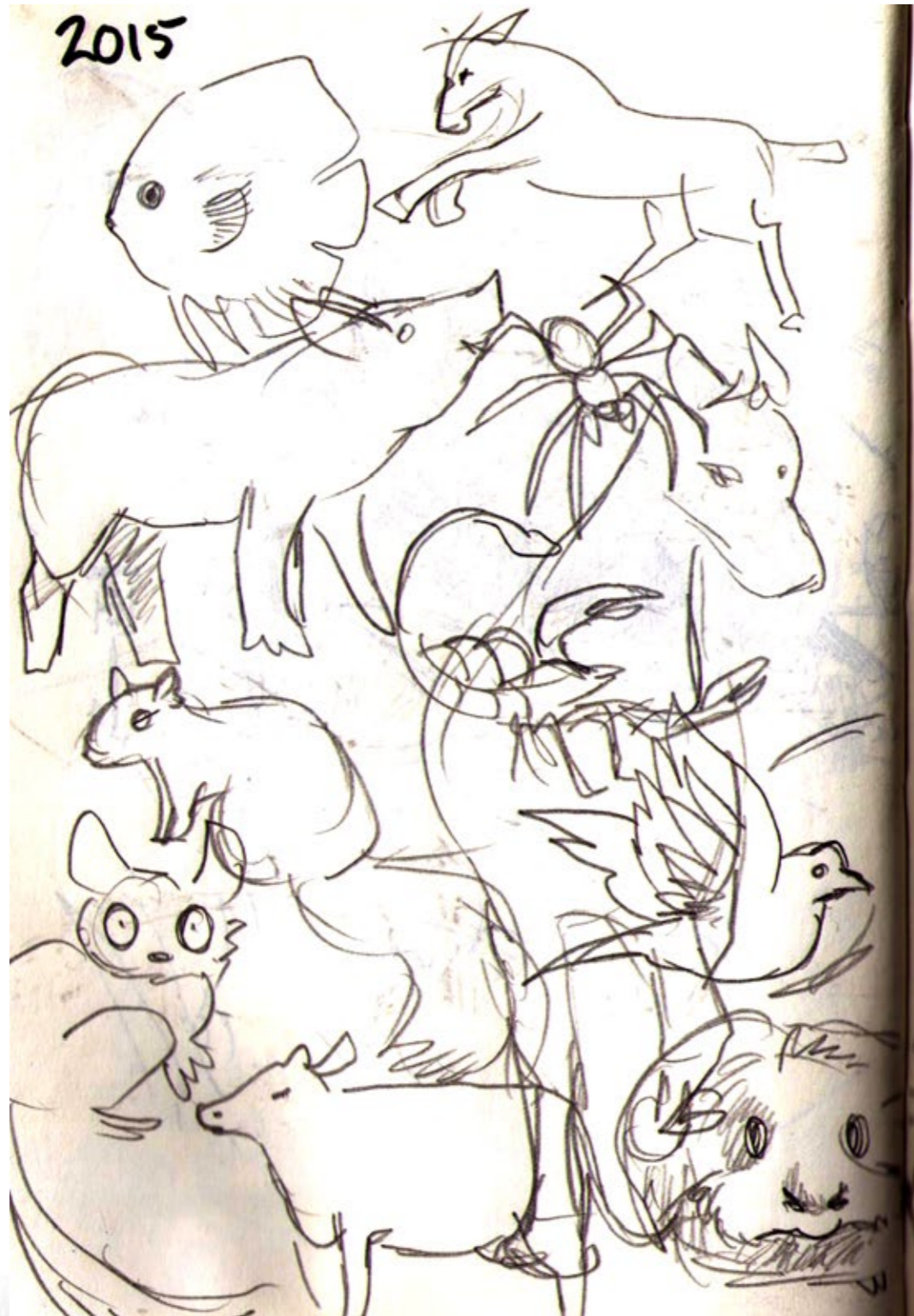
WASTED TALENT



WASTED TALENT



I also spent a lot of time outside! Most of the sketches in the pages that follow are from life or memory (unless noted) I believe these were from photo reference though.

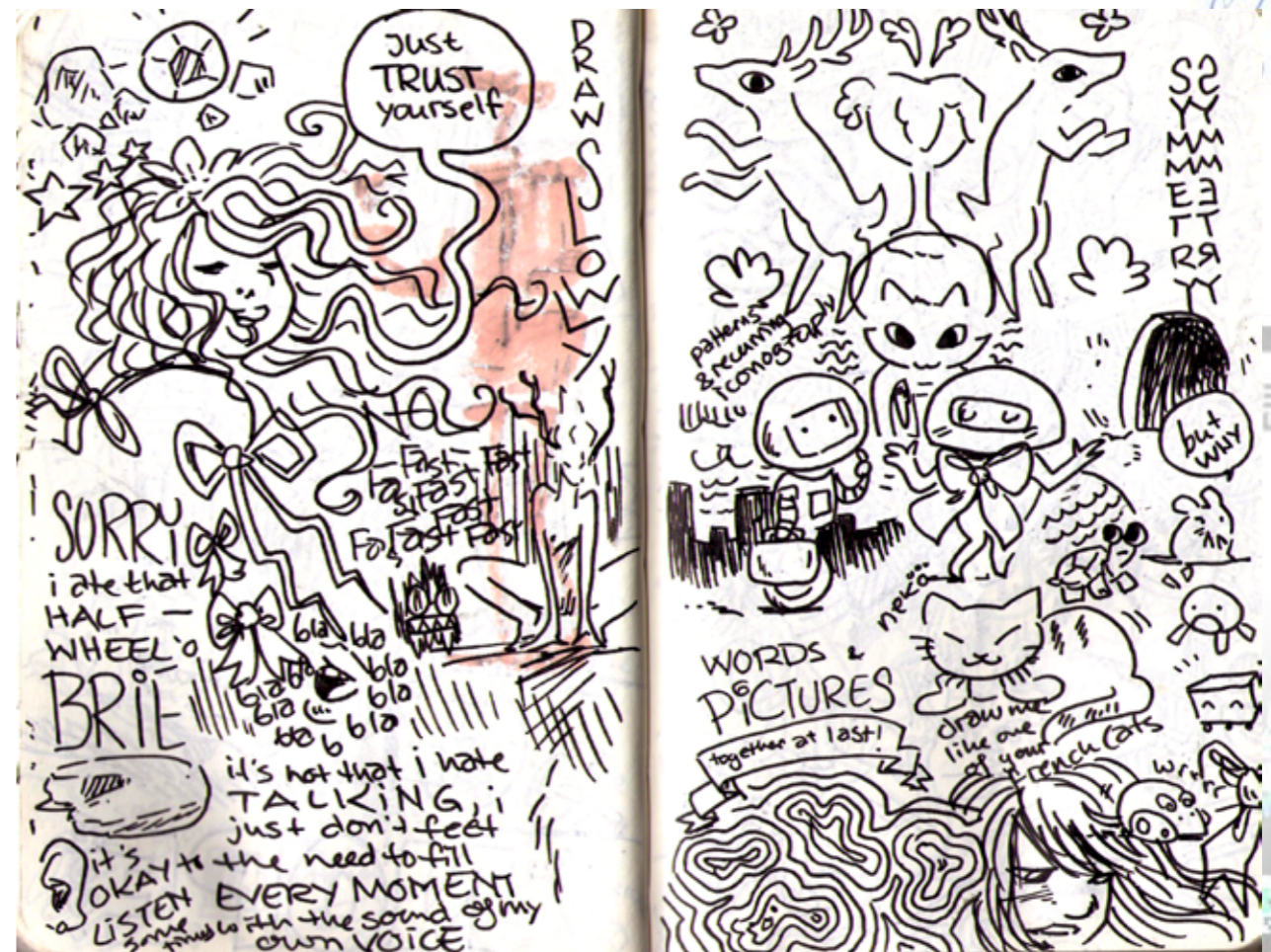




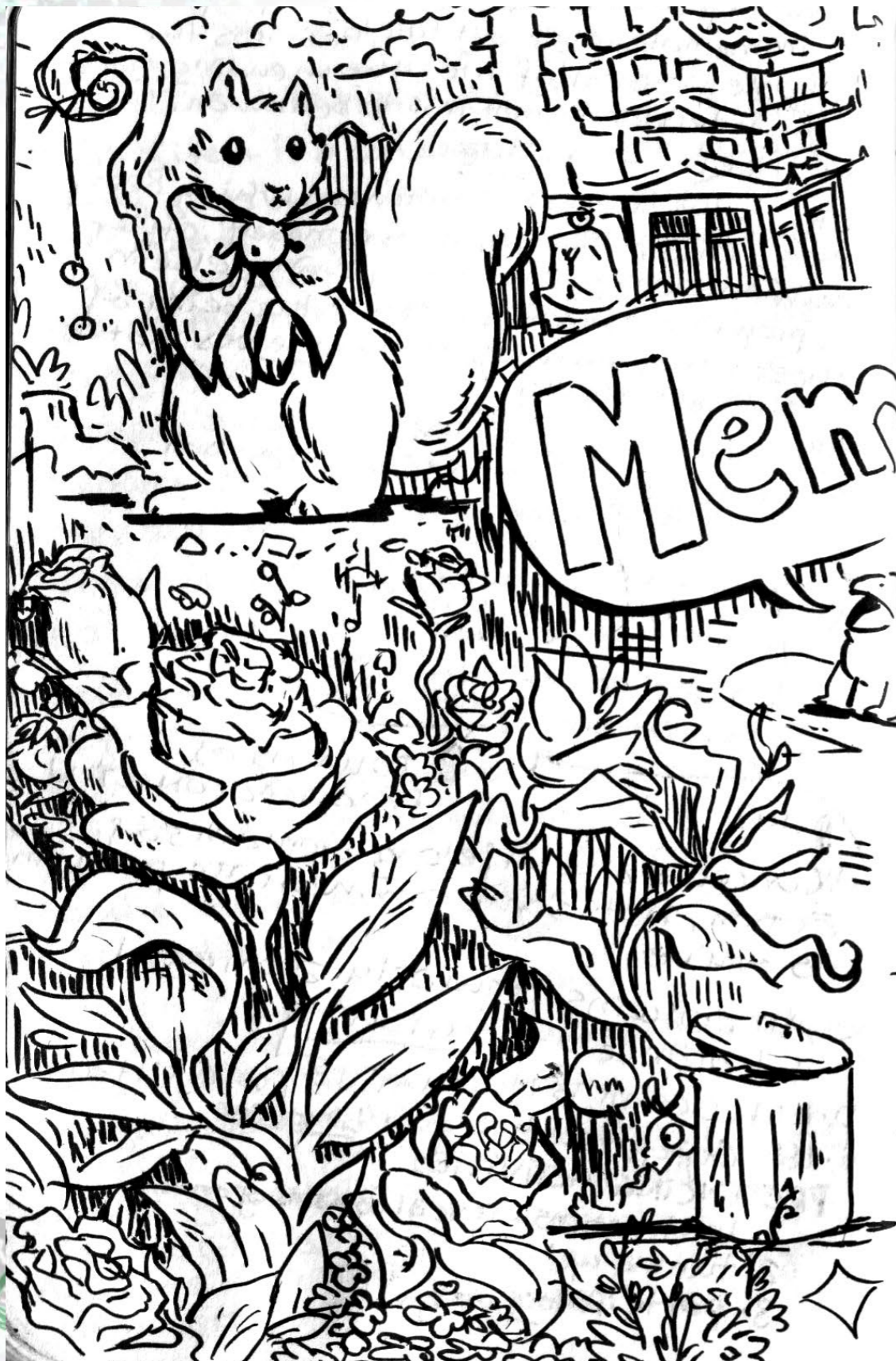




I enjoy making these spreads where I will just try to fill a whole page with whatever comes to mind - it's a bit stream-of-consciousness. I try to put things down before judging them, and I also try very hard to work directly to ink (building confidence in my lines). Some of them are nice! Some of them are weird. It's ok.



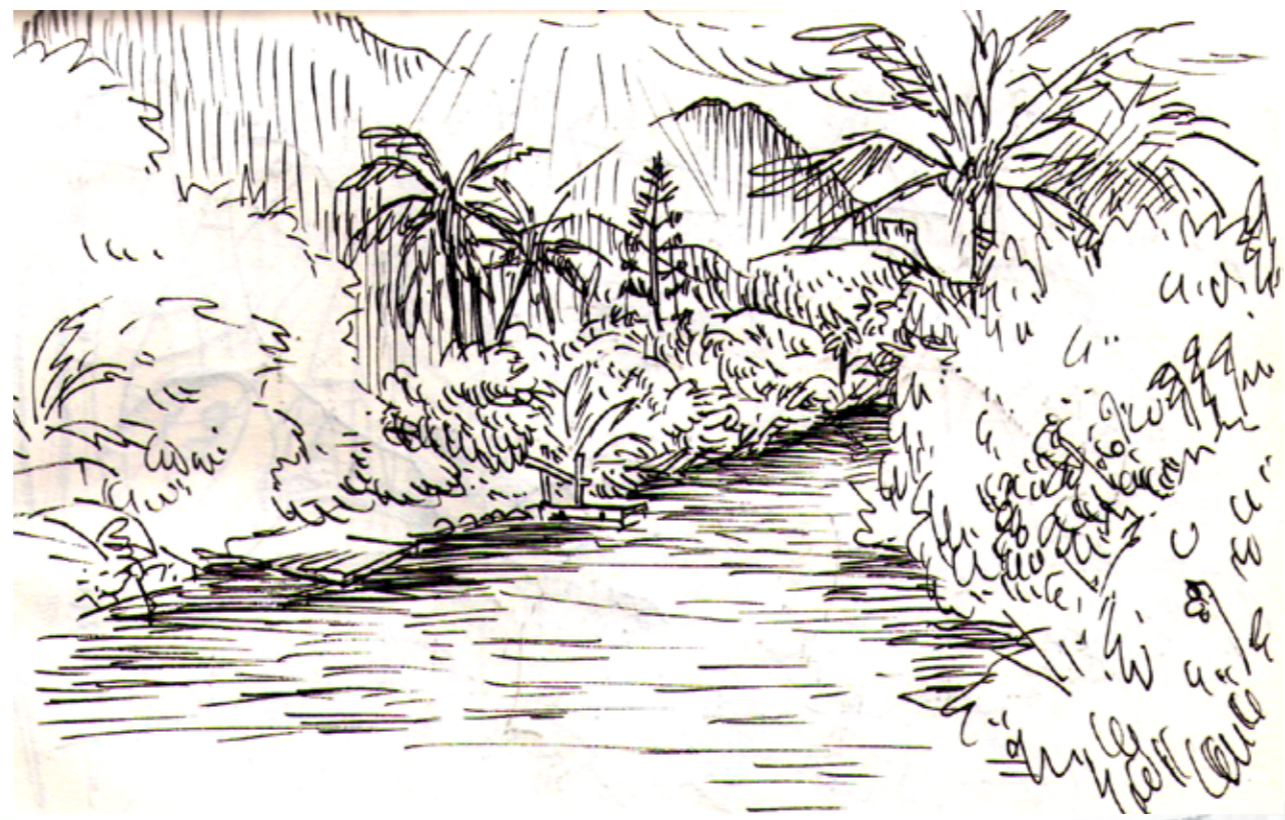
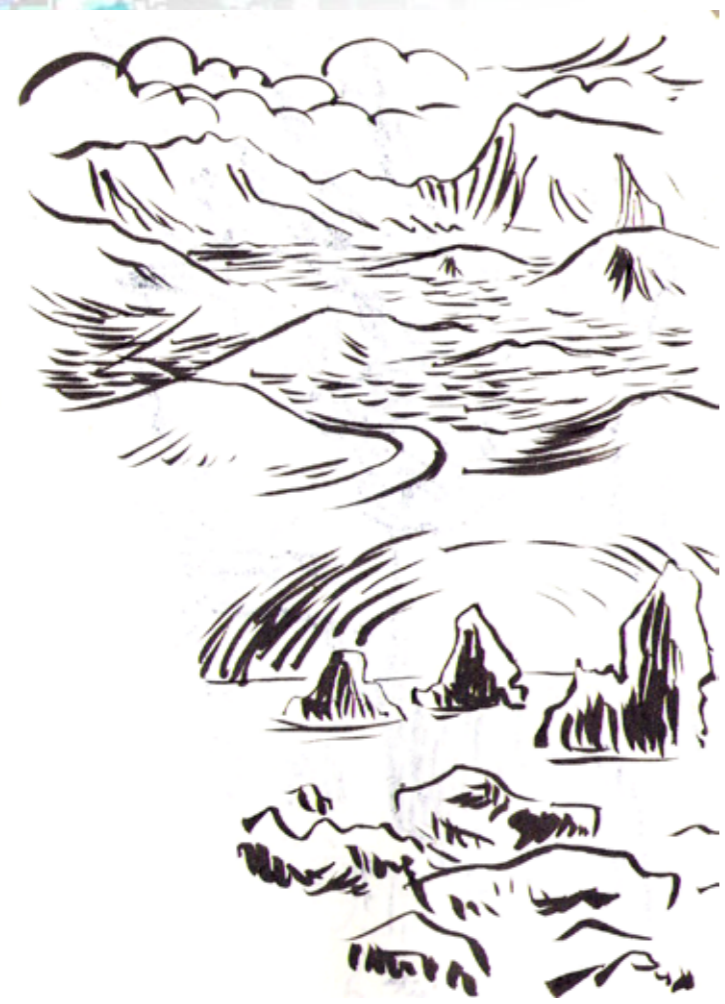






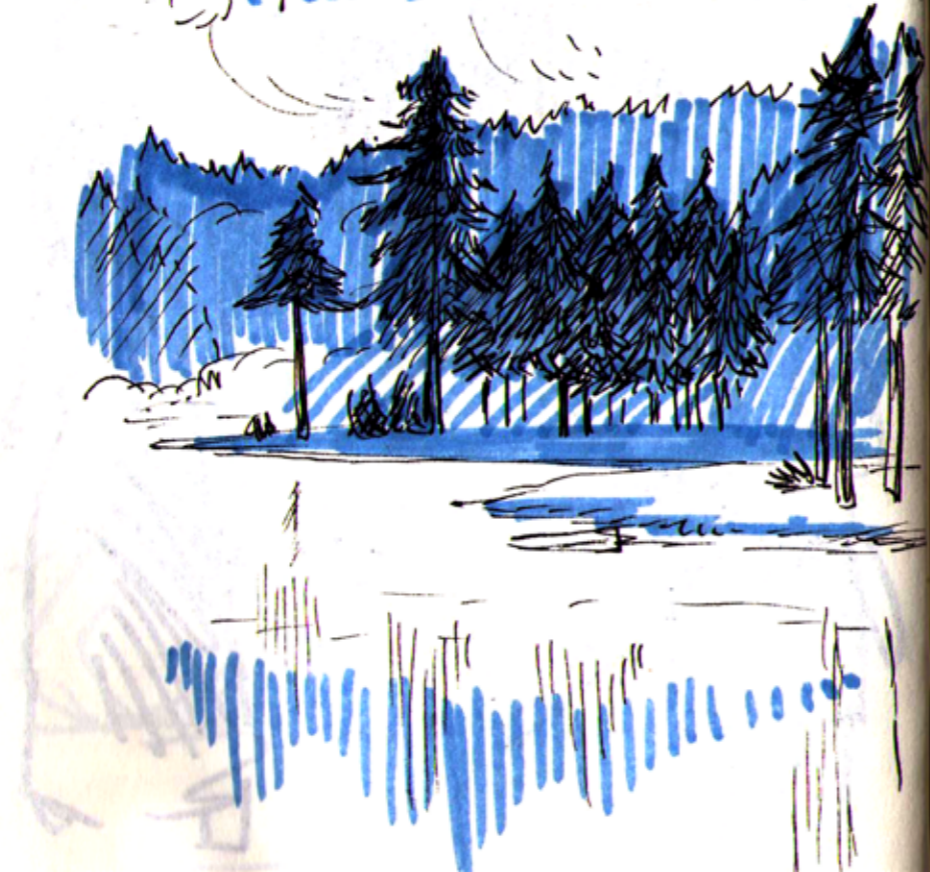
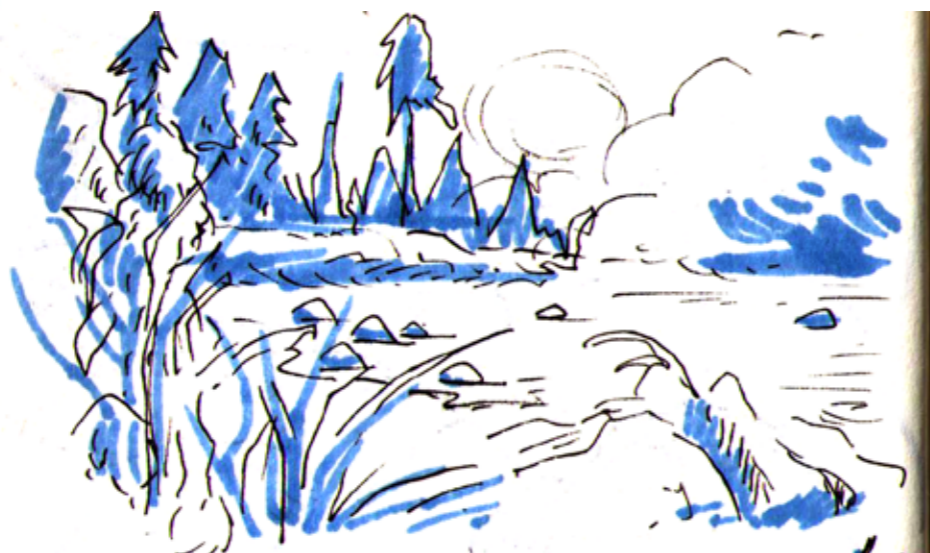
Couple of Sauls in there (from Better Call Saul)





Most of these were drawn from life in Hawaii! I think the top left ones are from photo reference though.





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I've organised my whole life around them for so long.



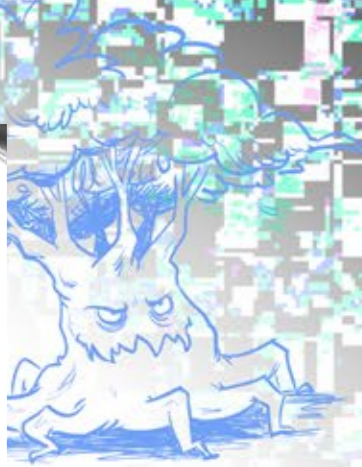
I barely remember a time before goals. I think I spent a lot of time climbing trees, but even then there were expectations on me.



WHO AM I



without a goal?







I tend to draw Flitzyon when I'm bored haha







Narutos :>

Drawing the figure from reference photos is fine, and any time spent with a posed live model is great. Drawing figures from life in "the wild" however is a whole other challenge. It's key to get gestures down quickly, and sometimes you're drawing people from very far away. This is something I'd definitely like to get better at. Most of these people were caught lounging at the beach or waiting in an airport :)





Thanks for Reading!