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SKETCHED

ISSUE #002

WELCOME TO OUR SECOND ISSUE OF SKETCHED MAGAZINE!
SKETCHED IS A BRAND NEW ARTIST MAGAZINE THAT FOCUSES ON COMIC ART AND STYLE, BUT WE ARE ALSO OPEN TO FEATURING A VARIETY OF ARTISTS WITH DIFFERENT STYLES AND MORE. WE WANT TO EXPRESS OUR GRATITUDE FOR YOUR SUPPORT OF OUR NEW MAGAZINE, AND WE ARE THRILLED FOR YOU TO GET YOUR HANDS ON EVERY ISSUE. WE ARE HONORED TO HAVE YOUR SUPPORT IN PROMOTING BOTH EMERGING AND ESTABLISHED ARTISTS, SO THAT WE CAN SHARE TIPS, EDUCATION, AND ART FROM ALL OVER THE WORLD IN A DIVERSE AND INCLUSIVE WAY. IN EACH ISSUE, OUR GOAL IS TO SHOWCASE A SHORT LIST OF ARTISTS AND PROVIDE THEM WITH A NEW PLATFORM TO SHARE THEIR WORK. PLEASE ENJOY THE MAGAZINE AND CONSIDER SHARING AND LIKING US ONLINE. THANK YOU FOR YOUR SUPPORT!
- SKETCHED MAGAZINE

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WHAT'S IN THIS ISSUE?



ISSUE #002

ONE PAGE PREVIEWS:
ISIS
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BURRITO
SUPREME

SKETCHED EDUCATION:
SKETCH CARDS

SKETCHED TOPICS:
AI ART:
COMMENTS FROM FANS AND MORE!

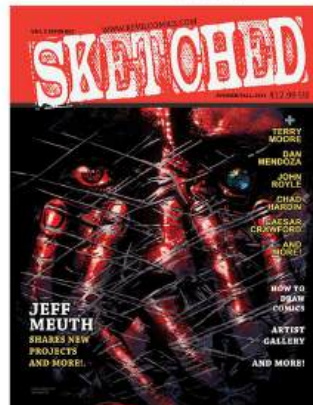
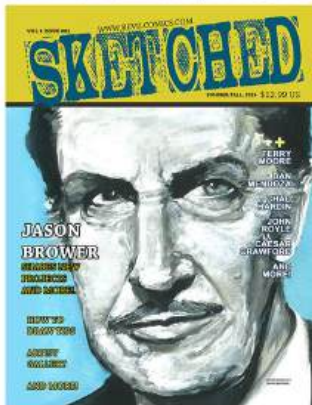
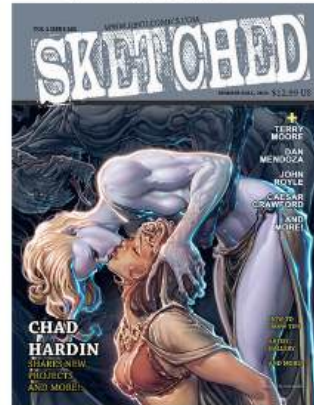
SKETCHED GALLERY
11 PAGES!

INTERVIEWS:
CAESAR CRAWFORD
TERRY MOORE
JOHN ROYLE
DAN MENDOZA
CHAD HARDIN
JASON CHRISTNER
JAKE GOODMAN
BILL RUSSELL
JASON BROWER
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FRANK KADAR

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ALL INTERVIEWS AND ARTICLES BY CAESAR CRAWFORD ONLINE AND MEDIA ASSISTANTS: DANA DABNEY BONNIE KAY CLARA ELOUISE JANE EVELYN LAYLA NORDIN



SKETCHED INTERVIEWS

CAESAR CRAWFORD

SM: Welcome back lets dive into this spooky season with some updates with you... What's new?

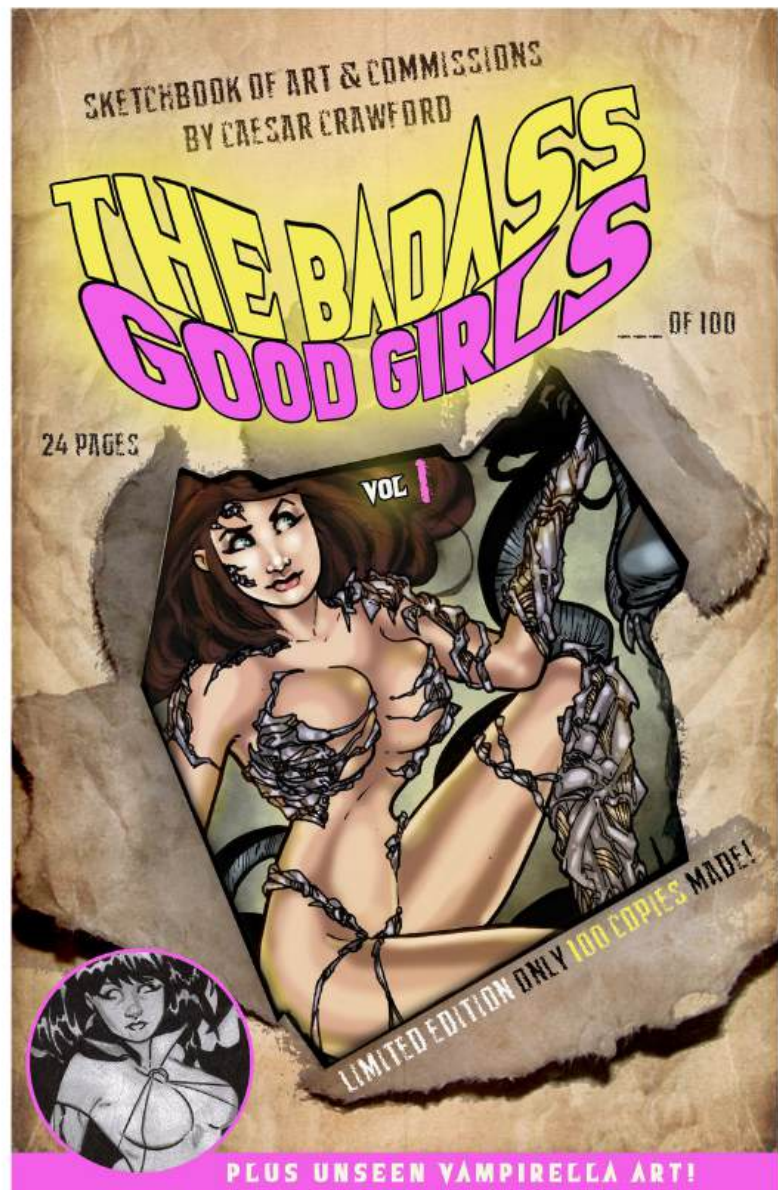
CC: Well I'm excited to be in another issue and excited to see this magazine growing so fast and sharing other amazing artists. As for new stuff I just finished official art for the **Puppet Master** Anniversary card series.

SM: What did you enjoy most about the **Puppet Masters Card** series?

CC: I was excited to be part of the series as I have been a fan for years and love drawing horror themed art also. I did 60 cards for the series and just had a blast and was one of the few that had their art used in the promos and I was excited to see my art out there. But the card series is awesome even without me it's a must have so be sure to grab your cards etc.

SM: Any new projects or recent projects you enjoyed?

CC: I was added to the new **TRANSFORMERS** card series and it has been so fun! Other than that I really enjoyed working on **VAMPIRELLA** and **RED SONJA** official art and I always love drawing those characters and hope to continue doing more soon and I'm projected to be doing some more upcoming projects for **VAMPIRELLA** but thats to be announced.



SM: Tell us more about **VAMPIRE DEATH RAY** and **VAMPIRE BUTCHER**:

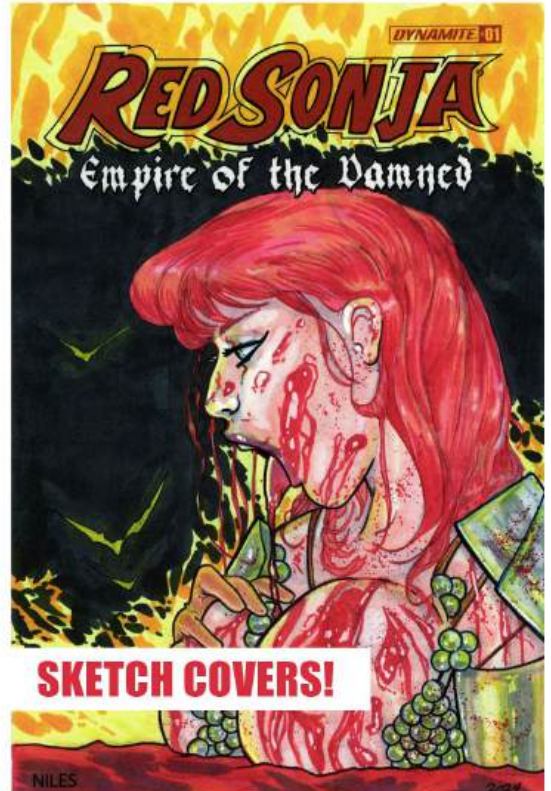
CC: I'm beyond excited to have **Vampire Death Ray** ashcan in this issue and be able to share my newest project. My more recent popular comic title is called **M.U.D.** about a zombie detective who stays alive by eating bacon and drinking coffee and solving crimes... It has been a fun title and more comical than these two new titles. As for **Vampire Death Ray** it takes place in the near future after a nuclear war brought on by wellll you gotta read it... cant give away too much but our main character becomes a vampire and wields the power of a new technology. I won't say too much yet and as for **Vampire Butcher**, this one is more like a Jack the Ripper feel to it. If you can't tell I'm a fan of the Vampire/Horror genre. I just feel so excited to get these two new titles out soon. I really do enjoy creating them and so excited to have an ashcan out for a fun preview. It probably will just be sneak peek of the interior pages as at the time I'm writing this interview my scripts are not 100% finished and it might give too much away right now. I also tend to be more like Jack Kirby when I tend to draw the pages before having the text set in stone, when you have the story set in stone its less freeing sometimes so I tend to go back and forth with the scripts and do more layouts to fine tune my directions.

SKETCHED INTERVIEWS

CAESAR CRAWFORD



SKETCH CARDS!



SKETCH COVERS!



SKETCHED INTERVIEWS



" I also tend to be more like Jack Kirby when I tend to draw the pages before having the text set in stone. When you have the story set in stone it's less freeing sometimes so I tend to go back and forth with the scripts and do more layouts to fine tune my directions. "

-CAESAR

TERRY MOORE

SM: What's new with Terry Moore?

TM: This year has been about two Kickstarter campaigns, the first for a book of pinups titled *After Dark*, the second for a collection of my early cartoons and comic strips titled *The Really Complete Paradise Too*. Between those two campaigns and convention trips I've stayed busy.

SM: Most recent piece you did that you really enjoyed?

TM: My sketches have improved because I'm spending more time on them, so I don't have any one drawing I love but I'm loving how my drawing in general has improved.

SM: Are you trying any new tools?

TM: Yes, I admire the contrast on Charles Vess's pencil drawings so I've been trying his tools: an **HB pencil** and a **Prismacolor black pencil**. You get great contrast with that pair.

SM: Most commonly used tools like pencil, pen, tablet etc?

TM: My main pencil is a **Faber-Castell** you can only get in Europe. It's only \$16 but it's perfect for me and I drew all my comics with it. I grab a couple every time I go back over there. My brush is a **Raphael 8404 #1** and I use vintage **Pelican ink** because it's thick and makes an opaque black line in one stroke.

SM: Favorite thing about SDCC or other cons?

TM: The good vibes. Everybody's there because they want to be. I noticed it at the first show I went to and I still see it today.

SM: You have quite the book collection, what is one of your top books you loved working on and what's a more recent book you enjoyed?

TM: My horror story *Rachel Rising* was fun. They say draw/write what you love so I let my imagination run wild and I got to live in that crazy place for several years making the book. The reviews were wonderful and that gave me the motivation to pour my heart into it. My last graphic novel was *Parker Girls* and that was very satisfying because I'd said for years the PGs were badass and that book proved it. That was fun.



SKETCHED INTERVIEWS

TERRY MOORE

SM: News / updates?

TM: I have another kickstarter campaign planned for the fall that will be a collection of all my covers and that's about 250 covers. More if I include some of the pencil before ink art.

SM: What's something you wish you had known years ago about comic art that might have helped back then?

TM: Slow down. I was always chasing a deadline so I often worked quickly and now I have to look at those pages the rest of my life. Slow down and get it right.

No one remembers The Beatles Sgt. Pepper's album was 9 months late. No one remembers now the wait we had a few times with some of the **McFarlane** and **Frank Miller** books. All that matters is the brilliant work they gave us. It was worth the wait.

SM: Who are some artists that inspire you?

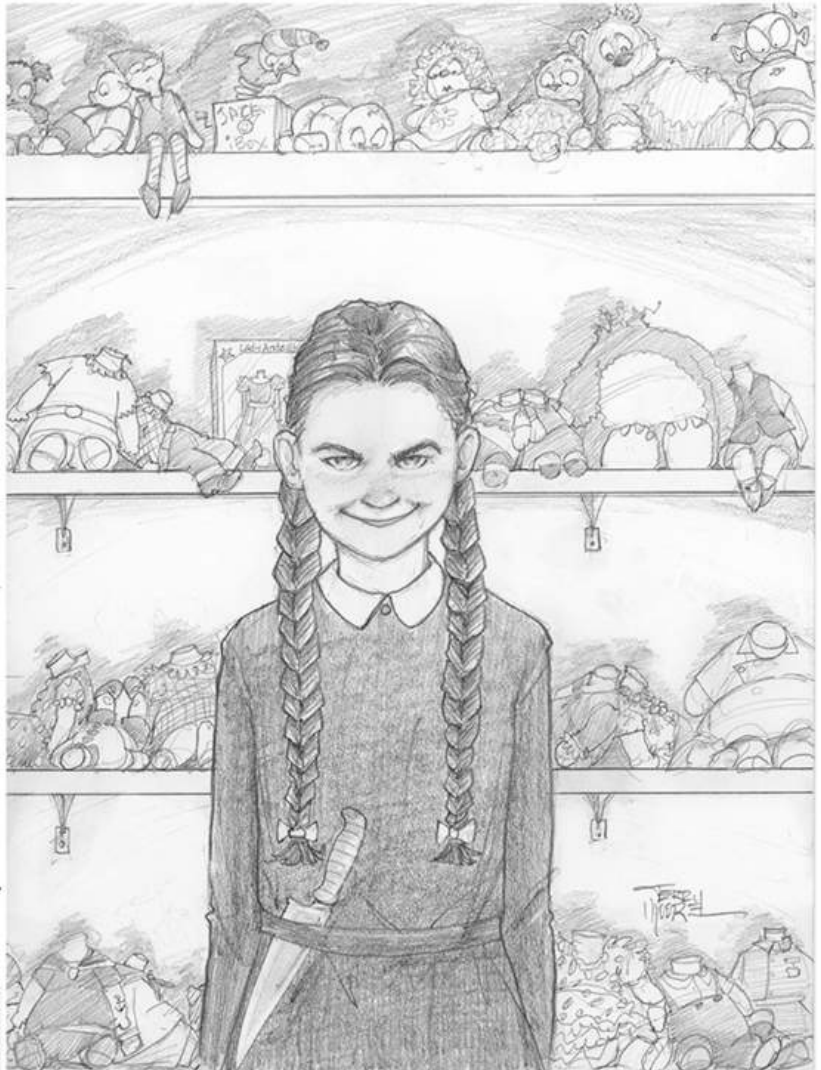
TM: Oh man I love them all! Everyone from The Impressionists to Shag. I loved the 60's guys, the Image guys, J Scott Campbell, Dave Stevens, Loish, Charles Vess, Joe Chiodo... just the whole art world really. I love the art planet and everyone on it.

SM: Do you have a favorite type of paper you prefer?

TM: Yes, I use **Strathmore 2-ply Bristol Smooth** with the brown cover.

SM: Any advice to newer artists?

TM: You do best what you do most. Keep drawing. Drawing everything you love and copy your favorites and study what the good ones do. Then when it's your turn, leave your influences behind and just do you. Be an original. We already have the famous guys, what we need now is you.



" You do best what you do most. Keep drawing. Drawing everything you love and copy your favorites and study what the good ones do. Then when it's your turn, leave your influences behind and just do you. Be an original. We already have the famous guys, what we need now is you."

- Terry Moore

SKETCHED INTERVIEWS

TERRY MOORE



SKETCHED INTERVIEWS

TERRY MOORE

RACHEL ROYAL #3

p.4



Terry Moore

JOHN ROYLE

JOHN ROYLE

SM: Recent or past piece you are really excited about?

JR: My new Baroness Ltd Ed store exclusive cover for *G.I. JOE ARAH* #308, I'll always love.

SM: How do you design a cover do you do a lot of thumbnails?

JR: After drawing comic interiors and covers for many years I pretty much know what I want to draw most of the time, I usually draw one layout and go, occasionally two. I draw them small then enlarge to a4 to refine them abit more. I then print them of reversed at A3 to do final tight pencils on my light box.



SKETCHED INTERVIEWS

JOHN ROYLE

SM: What is some comic con advise you have for networking?

JR: I only take one or two conventions a year due to having my dog Tom who I hate leaving as he's used to me home and arthritis makes it a hard slow taking all the prints etc.

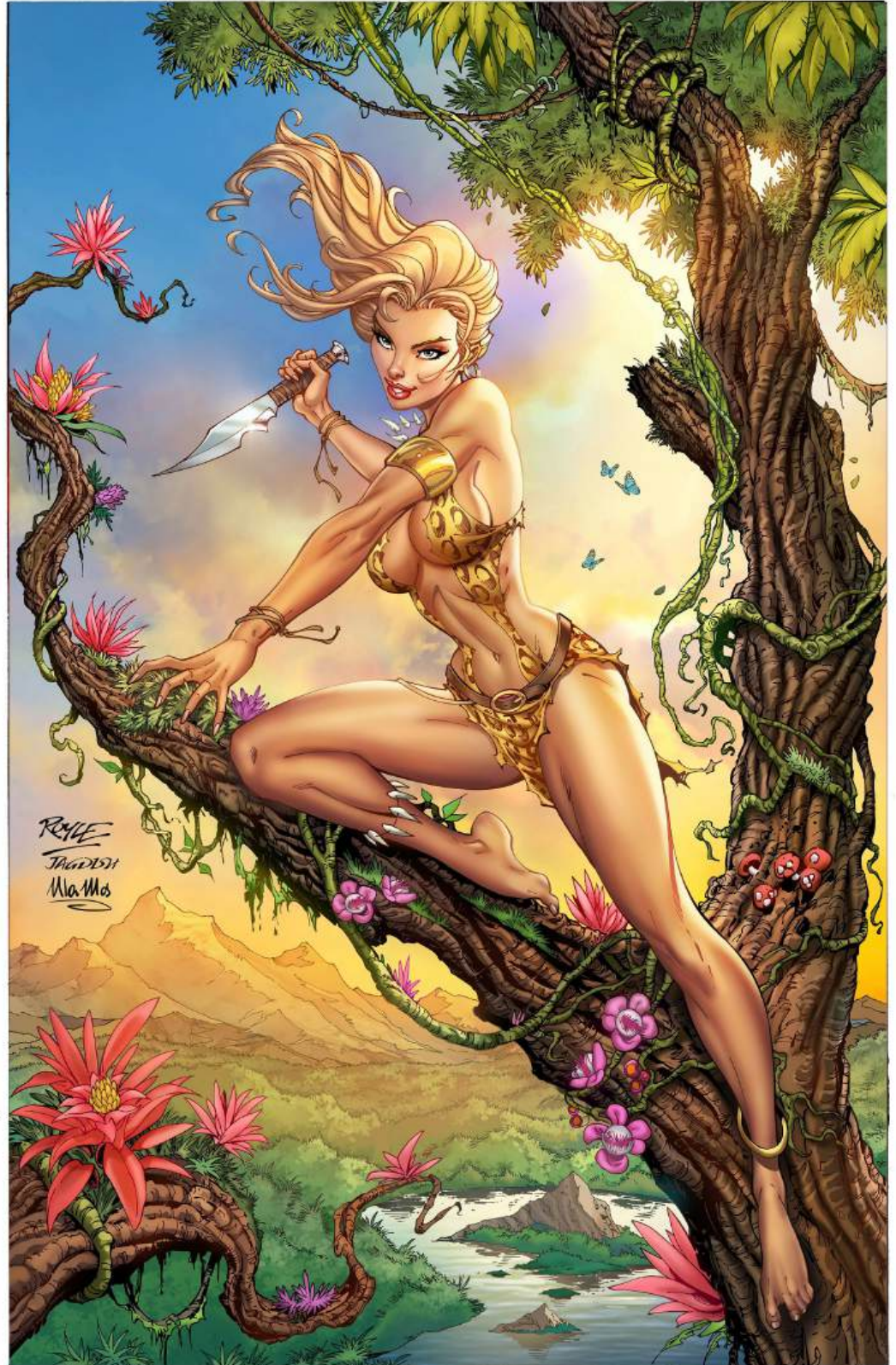
SM: Name a couple artists that inspired you at a young age.

JR: Many artists inspired me but as a kid reading comics my top two were John Byrne/terry Austin on X-men and George Perez on Teen Titans.

"I draw them small then enlarge to A4 to refine them a bit more. I then print them to an A3 to do final tight pencils on my light box."

SM: Are there any tools you prefer to use?

JR: I'm still old school and my main tools are pencils and eraser. I also adjust/ refine inks/pencils on final art a little in photoshop at time or add effect layers I've made.



SKETCHED INTERVIEWS



SM: Dream project?

JR: I loved the years working on the UK Spider-Man title and various Marvel team ups. My big dream project I got to work on was drawing Danger Girl for three series. Working with writer Andy Hartnell was a blast and it also introduced me to the fun world of G.I. Joe! I would have liked to do another but due to arthritis and work/life balance I decided to switch to cover artist.

SM: Any advice to inspire new artists?

JR: Look at comic art masters from 1960s to 1990s for great storytelling they can teach you so much. The book 'how to draw comics the marvel way' has some good advice too. Draw from life and be reliable and always meet your deadlines! But don't forget to have fun!

“ Draw from life and be reliable and always meet your deadlines! But don't forget to have fun! ”



SKETCHED INTERVIEWS

DAN MENDOZA



"What I love most about her is her ability to connect with so many people." -Dan Mendoza



SM: In this spooky season we must start off the question with a question about the hardest working girl around, **Zombie Tramp**. What is new or upcoming for her?

DM: Now that we have obtained the rights back to **Zombie Tramp**, we have been putting out new issues through Kickstarter. So far we have put out 3 solo issues, a **Zombie Tramp vs Lady Death** crossover book and next spring we are doing another crossover with **Hack/Slash**.

SM: Why Kickstarter?

DM: We do this all through kickstarter for the reason that soliciting through **Diamond** for comic shops and being a small indie book, by the time everyone takes a cut, we have been in the negative with zero profit. Avenues like Kickstarter grant small indie publishers the ability to eliminate all the middle men and just work with the customers and fans. You preorder the book, we print it and ship it to your door.

SM: Is there one favorite thing you love about ZT?

DM: ZT is my Baby. She is what got me into this industry. I owe a lot to the character. What I love most about her is her ability to connect with so many people. When I created her, I was just making a book that I liked and all her internal thoughts were that of my own. But it turned out that those journalistic thoughts connected with others.

SKETCHED INTERVIEWS

DAN MENDOZA

SM: When did you start drawing and realize you wanted to be an artist?

DM: I have been drawing since before kindergarten. Drawing has always been a great outlet for me to calm my anxious brain and an escape from the world around me.

SM: What's one of the things that helped you focus or get centered to rock out a new story line or art?

DM: Stories usually develop over time in my head. They just sit and soak. Developing until it is time to write it all down. When it's time to write, I let everyone know that I am not to be disturbed. That way I can jump into the world I've created and not get pulled out until I'm finished. I usually wear headphones and play New Wave music.

SM: Do you have a go-to pen or other tools for more recent art or writing?

DM: I'm drawing everything digital these days. My go to is drawing on a cintiq and using the drawing program clip studio paint. I write me scripts on Google Docs.

SM: Three things you wish you had known about the comic industry and art years ago.

1. A smile and a handshake doesn't mean shit.
2. Read contracts very carefully.
3. Copyright everything

SM: Time saving advice or techniques?

DM: keep a schedule. Set it in stone. Make sure those around you respect the schedule. Get good sleep.

SM: Besides art and comics whats your other passions or interest like maybe most recent films or cult collections etc?

DM: I will always love horror movies but one of my big hobbies right now is collecting *Ultraman* Figures and shows.

SM: Any advice for artists or writers that might level them up?

DM: Get your hands out of your pockets. It's all a lot of work and no ones gonna get it done for you.

Dan Mendoza
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“ Get your hands out of your pockets. It's all a lot of work and no one's gonna get it done for you.”

-Dan Mendoza



MEN
DOZ
A-21

DAN MENDOZA

SKETCHED INTERVIEWS

CHAD HARDIN

SM: Can you tell us about any upcoming projects?

CH: Yes, I have a bunch of Covers coming out for **Marvel**. **Edge of the Spider-Verse #4**, **Rise of the Power of X #4**, **What IF??? #1**, **Ghost Rider #1**, **Fantastic Four #16** and **Hulk #8**. I also have a crowdfunding project on ZOOPLAUNCH launching February 13th for the art of Chad Hardin Volume 4. **Death Watch #2**, my creator owned project under my personal imprint will be ready to publish in May. I have another creator owned project with Jimmy and Amanda from **Paperfilms** that should be coming out around the same time. And possibly a return to DC for a top secret book. I'll let you folks try to guess which.

SM: What's a more recent project that you really enjoyed?

CH: I just finished my Kickstarter for Issue #1 of **Death Watch**. It was a lot of fun to do my own book. I have done creator owned projects before, but **Death Watch** was the first one that I own 100% (and therefore have 100% control over the book). Self-Publishing is a whole different monster than drawing for a publisher. You begin to realize just how much your editors and publishers do for you at established publishers. You also have to do all the marketing and promotion yourself which can be a bit of a pain. As an artist all I want to do is draw and paint. The actual business side of things can be anathema to my nature, but it's also thrilling to have the direct fan response to your work.

Doing covers for Marvel is also a ton of fun. I was a **Marvel Zombie** before the **Image Age of Comics**, so it's a lot of fun to do anything with characters you've grown up with.

SM: As an artist are you trying new tools?

CH: Boy that's a loaded question, especially at the dawn of the AI age. I was trained and educated traditionally as an illustrator. I even got an MFA so I could teach at a college level. I work traditionally on some projects (Marvel Covers for sure), and digital on others (usually interiors). I'm always experimenting with gouache, acrylics, and airbrushing. I'm always experimenting with technology too. I was a part of the first generation to ever be educated with a computer. I'm fascinated with technology, so I've incorporated new technology into my career at every chance. I learned Photoshop back when it only had one undo. I can model in 5 different 3d platforms. I know Procreate and clip studio, and yes, I am learning AI even though I've never published any art that is AI generated. It's too polarizing of a topic now. I plan to learn it, train it using my own art, and use it to work faster than I could before. Just like I used photoshop to work faster. That's not to say I will stop working traditionally. There is so much joy in creating artwork without a computer. That is something AI will never replicate. Right now, AI is way more programming than it is artistic creation, and so much of the creation is done by the computer it gives you no feeling of accomplishment. I wonder if that will matter to future generations though?



SKETCHED INTERVIEWS

CHAD HARDIN

SM: Any advice for approaching drawing or art in general?

CH: Here comes the cliché of all clichés: Art is not a destination it is a journey. You are never going to be done practicing anatomy, perspective, rendering, you are always going to be striving to get better until the day you die. You climbed Everest? Great, now walk on the moon. The artistic journey never ends (until you die). If you don't feel compelled to draw, paint, sculpt every day for hours at a time... a career in art is not for you. I would rather die than have a job doing anything else. It's why I quit teaching. If they told me when I became a professor that my job was no longer being an artist but an educator, I would have never accepted the position. But that's what is wrong with education, especially higher education. Colleges and Universities are filled with educators who have a theory about what they are teaching but no professional knowledge and at the rate of how fast the world is changing they never will. It's not their fault, it's just impossible to keep up with a world that is changing every six months. You can't be a teacher for 80 hours a week and still devote yourself to art. So don't waste your money on a traditional art education. If you need a degree, get one in business or marketing, train yourself artistically online or by getting together with other artists. Save the money you would spend on a degree for your supplies and equipment. Art degrees matter only to Academia. Most of the best artists I know never went to art school or any school. Also develop thick skin. That helps. A lot. That and being as stubborn as a mule and as determined as a religious zealot.



“ You are never going to be done practicing anatomy, perspective, rendering, you are always going to be striving to get better until the day you die.” -CHAD

SM: Can you describe your drawing routine: how often you draw, how many hours per day, how you break up the day with drawing?

CH: Even as a full-time artist you must work hard on making sure you have time to draw. I'm most effective when I wake up early and start drawing immediately. After about four hours I get in "a zone" where my drawing doesn't suck and if I'm lucky I get one to two hours when I'm "killing it", before fatigue sets in. Rinse, wash, and repeat, but don't forget to hit the gym and get your sleep. Try and do all your non drawing chores one day of the week. And devote the rest of the time to drawing. Don't forget to have a life too. Use the force. You'll need it.

SM: Do you do a lot of thumbnails or light boxing?

CH: Yes, and those things are not mutually exclusive. You can draw roughs and then lightbox them onto Bristol, I do this a lot, it helps to keep my drawings clean for inking. My roughs are pretty detailed. Jimmy and Amanda try to convince me that if I just did roughs for finishes, I could get a lot more work done; I don't need to render every detail, and the older I get the more I realize they are right. But I like having clean lines when I'm done.



SKETCHED INTERVIEWS



However, if you think that there is ever going to be a project where you can skip preliminary work, you have another thing coming. There are rare exceptions to this rule, Kim Jung Gi, Karl Kopinski, but most of us aren't built or programmed that way. Most of the great masters didn't do anything until they had drawn extensive studies and comprehensive work. I'm from that school of thought. Beginners have a really hard time getting this when they first start, they look at roughs or preliminary work as a waste of time instead of a time saver. They dive headfirst into a finished piece without preliminary work and find out when they run into a problem that maybe they should have planned better.

SM: What tools do you prefer to use?

CH: I've gotten pretty darn good at using col-erase (now Prismacolor very-thins [No eraser]) for construction (pencil roughs) and then inking with a nylon brush pen and coloring with col-erase. But I really want to get as fast with painting as I am with using copics (alcohol-based markers). Watching guys like Brian Stelfreeze and Brandon Peterson do commissions at shows tells me I really need to up my game. Brian is the new GOAT. I watch him for hours at shows. Him and Adam Hughes. Digitally I love drawing on my iPad using Procreate, but I always have to finish with Photoshop.

"I like to sketch on toned paper, but usually when I'm working for Marvel or DC I usually do my roughs on an iPad, print the roughs on 11x17 paper and then draw over the roughs on Bristol..." - CHAD

SM: What kind(s) of paper do you use?

CH: I like to sketch on toned paper, but usually when I'm working for Marvel or DC I usually do my roughs on an iPad, print the roughs on 11x17 paper and then draw over the roughs on Bristol (Eon Boards). That way I'm not scrubbing out construction lines after inking and then re-inking. But I still draw on lined paper, copy paper, plain paper, whatever is close and available.

SM: What artwork (or artists) do you feel kinship with past or present?

CH: Oof, kinship? I think I have a ton of influences, but kinship? I guess my con buddies like Ale Garza, Bernard Chang, Sarah Richardson, Mike Grell, Marat, Ryan Kincaid, Ken Lashley (holy poop balls Ken's good), Sorah Sung, Pablo and Mostafa, Alex Sinclair, Jimmy and Amanda are almost family now. I'm forgetting a million people (so please don't feel slighted if your name is not mentioned here. I could be here all-night listing everyone and I'd still forget 90% of the people I've built relationships with at shows). But you go to enough shows, you do enough panels, you do enough signings and you'll see the same people over and over and over, and those people become your community, you go to dinner, you do the late-night draw sessions in the lobby, and you talk in-between trips to the bathroom. You ride in the same shuttles. And over the years these people are the only people you see when you leave your hometown, and if you're doing comics, you are doing conventions. So, I feel connected with those artists. Everyone else is a God to be worshipped from afar or a hack.

SKETCHED INTERVIEWS

SM: What's your favorite thing about drawing?

CH: Just how focused you get when you're doing it. It's like the whole world fades into the background and the only thing that exists is you and the drawing and hours later you snap out of it and here is this thing that you have created. It seems like you spent 15 minutes on it but the whole day or night is gone, and this piece of art is there when it wasn't before. It is very peaceful and relaxing unless you have a deadline. Then it can get stressful, but most of the time you are in a real Zen state.

SM: Do you draw from life?

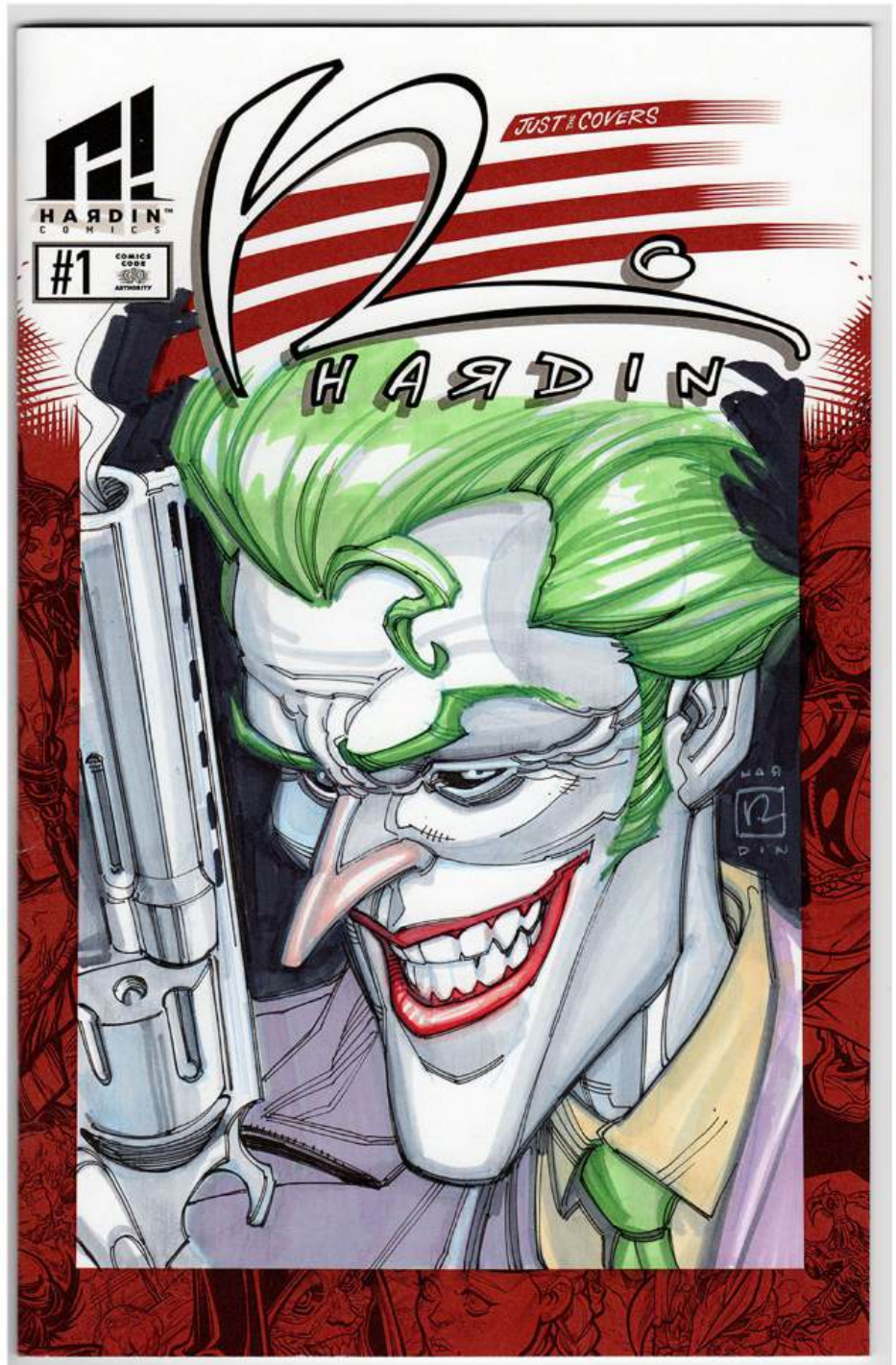
CH: Yes, and all artists should learn to draw from life, from photography, and from imagination (in my opinion). You need to find a balance from all three or your art will look wonky. Sometime wonky is good and sometimes wonky is wonky. But I would recommend life drawing as much as humanly possible. If you learn to draw from photos alone your art is going to look weird. Use photo reference when time doesn't allow for life drawing, and you need the help because you haven't committed the subject to memory yet. Both life drawing and drawing from reference are practice for drawing from imagination. The only way to get good at drawing from imagination is to practice observing the world around you and committing that to memory. Some people are lucky, and they are born with a photographic memory, everyone else gets to practice a lot.

" I would recommend life drawing as much as humanly possible. ..."

-CHAD

SM: Any last words?

CH: I think that's it, thanks for your time, thanks for reading and if you like my stuff, please support my artistic endeavors. Post and ghost, be cool, don't be a dick. And if you can't be good don't get caught. And for God's sake give peace a chance.



CHAD HARDIN

SKETCHED MAGAZINE WWW.REVILCOMICS.COM

SKETCHED INTERVIEWS



JASON CHRISTNER

"It costs nothing to encourage an artist, and the potential benefits are staggering."

SM: Tell us a little bit about yourself.

JC: Hi there! My name is Jason Christner, from Alliance, OH. A small college town just east of Canton, OH. I'm a contracted artist for Upper Deck, Topps and Cryptozoic Entertainment. I've drawn about 1,000 unique "painted" sketch cards to this point with no signs of slowing down. In my free time, I will tackle large format pieces and a ton of sketch covers. Currently in my mid 40's with a full time career in the car business, wife, 2 teenage daughters and some cats. I've been drawing for as long as I can remember. But I did get away from it for a while and got back into it heavily a few years back and never looked back.

SM: What was your most recent piece of art, and what did you enjoy most about it?

JC: I just wrapped up a 50 card run for Star Wars Gold label and a 35 card run for the FX show "What We Do In the Shadows". I enjoy the challenge of getting the most out of a small space like a 2.5 x 3.5 inch trading card. These will be inserted into random packs of trading cards as an incentive to chase after. The odds of pulling one are close to playing the lottery. I love seeing where in the world they end up, I've seen people in South Korea and Australia pull my work out of a pack.

SM: What upcoming event or project are you working on?

JC: Currently I have 2 projects from Upper Deck sitting on my desk. One is for their newly acquired license for the DC Comics universe. I'm looking forward to seeing what I can do with their vast character list. Then I have a few more card sets in the pipeline after that I'm not at liberty to discuss, but they are fun properties that I look forward to drawing up.

I also help run the **Hall of Fame City Comic Con** in Canton, OH. Every late September we put on a one day convention with comic artists, writers and usually a voice or screen actor. We are a family-friendly and family AFFORDABLE event and have been blessed to have thousands joins us for 8 years now. It's definitely a passion project. I design all the visuals and help book the guests and it's ALWAYS a challenge.. but rewarding when it all comes together.

SM: What are your most-used tools?

JC: Primarily, I work with Copic and Ohuhu markers, with some colored pencil for highlights and shadows. I prefer working traditionally instead of digital, just something about "working without a net" with a card, sketch cover or larger piece. If you mess it up, there is no "back" button. You have to figure out how to fix it, or start from scratch. Oh.. and my magnifying glasses for those little details.

SM: As a comic artist, what's the best advice you've received?

JC: There's been quite a bit. I've been blessed to come in contact with a ton of creatives over the years and become friends with quite a few. But, there is one quote from director Kevin Smith that I live my life by. "In the face of such hopelessness as our eventual, unavoidable death, there is little sense in not at least trying to accomplish all of your wildest dreams in life. Live a WHY NOT life. Take the shot, the shot is always worth taking" And I can say at 45 yrs old, I'm TRYING to accomplish my dreams, one thing at a time. There is this one as well for that ALL of the creatives out there that may doubt themselves: "Remember: It costs nothing to encourage an artist, and the potential benefits are staggering. A pat on the back to an artist now could one day result in your favorite film, or the cartoon you love to get stoned watching, or the song that saves your life. Discourage an artist, you get absolutely nothing in return, ever."

SM: What's your dream project or comic?

JC: There's a ton that I'd like to at least try. But, if I had to pick one thing... right now I would say doing a Captain America cover for Marvel. Just a full on, movie poster style painting.

SM: Has there been a recent event where you learned something new or met an artist you're excited about?

JC: I was a guest at Fan Expo Cleveland and had my table next to Justice League artist, Kevin Maguire. Just watching him work so effortlessly and producing these beautiful rendered headshots. And next to him was artist Stephen Platt. He was a MASSIVE deal in

the 90's with his work on Moon Knight, but got out of comics to go work in Hollywood. He's recently been a guest at comic conventions, and seeing him draw was mindblowing.

SM: What are your other hobbies?

JC: When I'm not glued to the art desk, I'm spending time with my wife and family. Love going to concerts as well. We try to go to a few every year. Always nice to have those sort of outlets to just get lost in the crowd and take in the live music.

SM: What can SKETCHED do to improve?

JC: You guys are off to a great start. Looks fantastic and well designed. Would love to see you guys get into a ton of comic and hobby shops.

An idea I would have is a monthly contest where you could give away completed sketch cards or a fully drawn sketch cover. I would be more than happy to contribute a few cards or a cover as a prize.

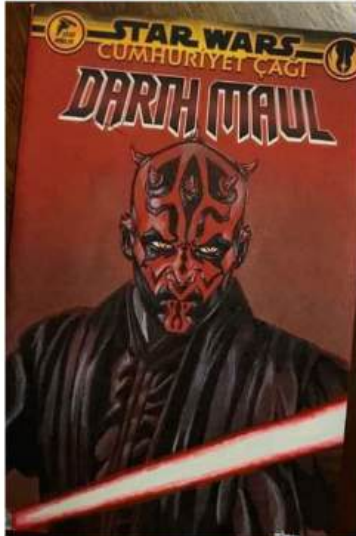
SM: Where can we find you online?

You can find me on Facebook and Instagram for now:
www.facebook.com/artofjasonchristner
Instagram: @artofjasonchristner



SKETCHED INTERVIEWS

JASON CHRISTNER



JAKE GOODMAN

SM: Tell us a little bit about yourself.

JG: My name is Jake Goodman and I am an interior and cover artist trying to break into the indie and mainstream published scene. I have worked with several publishing houses including *Aequitas Comics*, *Legends Publishing*, *Nocturnal Publishing*, *Gabe's Cave*, *TMP, Inc* and more doing mostly cover work with some interiors.

SM: Most recent piece of art, and what did you enjoy most about it?

JG: My most recent piece of recognized art was a *Rocketeer* piece. I really enjoyed the nostalgic feelings the piece brought about including seeing the older images for reference and rewatching the movie which is highly underrated!

SM: What upcoming event or project are you working on?

JG: I currently have a few projects in the works, including 2 *Tremors* movie related books, a *Grimm Fairy Tale Cthulu* pinup and I'm really trying to get in front the folks at *Image* for their *Universal Monster Series*.

SM: What are your most-used tools?

JG: I have moved primarily to *Procreate* on *iPad Pro*, but still carry my 2mm lead holders and *Microns* for convention purposes.

SM: As a comic artist, what's the best advice you've received?

JG: The best advice I ever got was, "Finished, not perfection,". Simply put, learn how to digest the script, work the pages and be better than on time.

SM: What's your dream project?

JG: *The Hulk* is my Ultimate goal, but to be honest I'm pushing to get published. Books on the table are great but it hasn't opened door one yet, social media presence is commendable but no major publishers are mining the talent pool anymore, I've never been that guy that just slides into everyone's DM's so I've been pumping out the work to every rumor and exciting brand I've run across in every effort to gain some validity.



SKETCHED INTERVIEWS

JAKE GOODMAN



SM: What was your most recent art event where you learned something new or met an artist or publisher you're excited about?

JG: In October of last year I was fortunate enough to be a show guest at SpawnCon Year One and at that show I attended a panel of amazing inkers Kevin Conrad, Chance Wolf and Jonathon Glapion and essentially turning into a me entertaining every question I could in regards to breaking in to what drinks do I need to buy to get a foot in the door lol.

"Finished, not perfection,"

SM: Besides comic art, what are your other hobbies?

JG: I'm heavy into sports including Football, Golf and Fishing. Especially Fly Fishing, got into that while living in Montana and have loved it ever since!

SM: What can SKETCHED do to improve or add for fun?

JG: I think you all are doing a great job and I'd encourage you to continue down the path your on.

Where can we find you online?

www.facebook.com/jake.goodmanartistpage

www.twitter.com/jgoodmanartist

www.instagram.com/jakegoodmanartist

SKETCHED INTERVIEWS



SM: So excited to have you Bill...let's start off with a fun question, what does someone in the Horror film industry do on Halloween?

BR: Thanks Caesar! I'm thrilled to talk to you! For Halloween, usually I'll attend a friend's Halloween party that goes all out and lasts all night. But my colleague Rob Witcraft and I are going to start organizing Halloween movie events starting with the Gardena Cinema in Gardena, California. And of course at midnight I'd be dancing naked in a cemetery like anyone else, but that's a given.

SM: What inspired you to become a great horror film actor?

BR: I've loved the horror genre since I was a kid but early in my acting career I was focused on comedy. As I got older I aged into a "type" that fits nicely in the genre tropes. Between indie horror being a burgeoning segment of filmmaking and the extremely supportive community it's really an exciting and satisfying place for me to be in right now. Also, the goth girls.

SM: When taking a role is there something you prefer?

BR: Basically that it's INTETESTING. I've done a lot of roles where I'm not on screen much, but when I am I'm doing something the audience is going to remember. But I really do like playing bad guys. Even in non-horror films like "You're Out!" And "Black Ice: The Rhythm" my character is still an old white asshole.

SM: How do you focus on the character?

BR: I used to figure out how the character might behave and then I'd "pretend" to be that. And it came across really fake on camera. Eventually I learned to always play MYSELF, but as if I possessed the character's personality traits. It can be psychologically unsettling to imagine yourself having the capacity to commit a horrific on another human being act. To imagine yourself being I capable of doing the unimaginable is a serious self-mindfuck. I needed to refocus my mind, in essence the way a martial artist might do. It's a technique and it requires adhering to a regimen.

SM: What types of films do you enjoy?

BR: Horror, comedy, thriller, psychological dramas. Anything well-made and acted, I'm first & foremost a cinephile, a movie lover. So as long as it's not lame or boring or stupid.

SM: Any upcoming projects?

BR: A few films that start streaming soon, including "Black Ice The Rhythm," "Vic Effects," "Six-Pack of Terror," and "Field of Screams." And some that are yet to film but I can't announce publicly yet.

SM: Upcoming events you look forward to or enjoy?

BR: In November we have the big screen event in Gardena and we're in the process of adding more theaters around the country. And now that I've made a cosplay Doktor Death a part of my appearances, I expect to be doing more conventions. Another thing I'm excited about is the new Full Moon Features 35th Anniversary Puppet Master trading cards, there's a Max Cuda and Doktor Death sketch card included. It's, like, the highest honor a person can achieve, being on a trading card.

SM: I know you're great when it comes to the fans and you really enjoy meeting new fans any crazy stories?

BR: I wish! lol Not yet, in fact the fans have been AMAZING! But I know there's enough whackos out there that it's inevitable. I performed live sketch and improv comedy in Chicago for many years, that's where most of my crazy war stories lie.

SKETCHED INTERVIEWS

BILL RUSSELL

SM: Do you have any advice or tips on getting noticed for the new talents?

BR: Find ways to get experience. Join film making groups and casting groups on FB. Subscribe to Backstage to find opportunities that may not pay but give you the chance to get clips for a reel. Promote yourself by promoting others more than yourself. NEVER come across as desperate. Don't beg for roles. Connect with filmmakers on social media but be smart and cool about it. DO make positive comments on their posts that don't include you asking for anything, you're simply putting yourself on their radar. Sure their posts. DO NOT DM them to ask for jobs because they get that all the time. That rule can be broken under the right circumstances but again, be cool.

SM: Is fake blood tasty?

BR: When we filmed Doktor Death the original script called for the puppet to burst out of my chest, and SFX master Greg Lightner sprayed my face with fake blood but I don't recall it tasting like anything other than kool aid. It did get in my eyes and my contact lenses were stained red for several days.

SM: Best part of being in Puppet Master?

BR: Discovering what a passionate community of fans there is for the franchise! I was completely unprepared for that. Also getting the chance to work with a talented director like Dave Parker, he's amazing.

SM: Do you collect any horror films items?

BR: I used to collect magazines like Famous Monsters, Castle of Frankenstein, Vampirella, Creepy, Heavy Metal, Fangoria. Over the years unfortunately they've disappeared into the multiverse. I've recently started collecting Funko Pops starting with my friend Brett Wagner signing a Leatherface for me. One major thing I HAVE started collecting is Puppet Master Doktor Death-related items that people want to make for me and give to me. T-shirts, art designs, dolls, replicas, stickers, patches, masks... It's overwhelming. For example: Jeff Farley, the SFX wizard who CREATED the original Doktor Death head for Retro Puppet Master is making a cosplay mask for me.

SM: Last question, what's something about the film industry you wish you had known years ago?

BR: Honestly the film industry itself has changed drastically in the past few years so what I know about it is that in many ways it's so much better. Indie film is exploding and the pandemic opened opportunities to a much larger talent pool because of self-taped and Zoom auditions. What I do wish I'd known was how to approach acting for the camera. Performing comedy to an audience is different in a lot of important ways compared to acting for the camera. So it's not what I wish I'd known about the industry, it's what I wish I'd known about being an actor.

Full Moon Manor
Cleveland Heights, Ohio



SFX
artist Greg
Lightner's
work area



INT. DARK VOID - NIGHT

1

Terrified, MAXIMILLIAN CUDA(80s) lays strapped down on a HOSPITAL GURNEY in a void of darkness. His world-weary eyes have witnessed a lot over the decades -- but now register only fear and confusion.

A CACOPHONY OF NOISE erupts around him. Sounds of war -- Gunfire, whizzing airplanes, tanks and explosions!

MAXIMILLIAN'S POV: His eyes strain as he scans the darkness for any signs of help.

An enormous SKULL-FACED demon with a fixed grin, dressed in old world hospital attire, looms. This is DOKTOR DEATH!

MAXIMILLIAN
No. Please.

Terrified, Maximillian's eyes slam shut!

He slowly opens his eyes, expecting a death blow but...

Nothing. He his alone.

Suddenly his chest erupts in a cascade of blood as Doktor Death bursts through with maniacal glee.

Maximillian starts to scream --

SMASH CUT TO:

INT. SHADY OAKS - MAX'S ROOM - NIGHT

2

In the midst of a severe heart attack, Maximillian's body thrashes around on his bed.

SKETCHED INTERVIEWS

JASON BROWER



SM: Tell us a little bit about yourself.

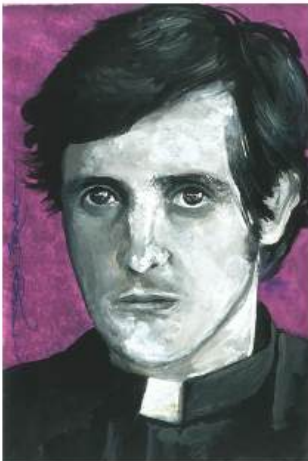
JB: I've always been attracted to scary things... vampires, werewolves and monsters. By age three I was making horror-related drawings and that's remained close to my heart my entire life. I began drawing professionally in 2012 when I was hired at the Topps Vault in my hometown of Mount Kisco, NY. My wife Paroo encouraged me to include "ARTIST" on my resume under additional skills and within my first week was commissioned to do sketch cards for the company. Over the years I've done work for Upper Deck, Cryptozoic, Fright Rags, Viceroy, Monsterwax, Bam Box Horror, Little Shoppe of Horrors magazine, among others. The Easter Seals organization gave me a "hat trick" by featuring my original flower art in their nation Easter Seals campaign for three years running (2017-2019.)

SM: Most recent piece of art and what did you enjoy most about it?

JB: I regularly contribute interior art for Little Shoppe of Horrors magazine which focuses mainly on British horror from Hammer and Amicus but veers off to other horror topics/franchises. The Halloween 2024 issue will feature Nosferatu from 1922 and I had a great time doing a piece based on that. I always feel that the art shines more if you have a connection or love of the subject so horror art is always my best and favorite stuff to work on.

SM: What upcoming event or project are you working on?

JB: At the moment I'm getting ready to do a piece for Little Shoppe of Horrors' cover feature "Horror of Frankenstein," as well as two trading card projects coming up for Cryptozoic Entertainment, but I can't reveal the licenses for these just yet! I'm also preparing for the next Philly Non-Sports Show in Oaks, PA (October 26-27, 2024.) I'm hoping to bring a lot of new art to that show, including blank comic covers for Creature from the Black Lagoon and Dracula. This will be my seventh appearance as a guest artist and it gets better every time!



SM: What are your most-used tools?

JB: I use Strathmore 300 series smooth bristol board for all of my original stuff that isn't a company job. For rough pencil I use something like Faber Castell or Fantasia. Then I do an underpainting of markers; usually Prismacolor or a new company that I've been using called Touch. Then I finalize with acrylics. I use the cheaper 2 oz craft paints like Apple Barrel. For brushes I get anything that has a nice round point and use at least three different sizes.

SM: As a comic artist, what's the best advice you've received?

JB: A few years back met '60s pop artist Peter Max at an exhibition and seized the opportunity to solicit one piece of advice from him about "making it" as an artist. He said, "Find something NO ONE ELSE does... and then do it the best you can." Easier said than done, but I'm always keeping that in mind.

SM: What's your dream project or comic?

JB: There are many, but here's a few that would be beyond awesome: A progressive rock album cover for a national act, a movie or horror fest poster, or, the cream of the crop...a Stephen King book cover (I can dream!)

SM: What was your most recent art event where you learned something new or met an artist or publisher you're excited about?

JB: My wife and I attended the Living Dead Weekend in Monroeville, PA in June and met tons of actors as well as creators from Creepshow, Creepshow 2, Night of the Creeps & Dawn Of The Dead. Some of the highlights were meeting artists Rick Catzone, Ron Frenz, and Phil Wilson, who were responsible for the animation and artwork in the Creepshow films. Special effects/make-up artist, the legendary Tom Savini, was also there and getting to talk with him was a real thrill.

SM: Besides comic art, what are your other hobbies?

JB: I'm a drummer for 45 years and a keyboardist for almost that long. Over the decades, I have performed with many accomplished players at big-name clubs in the NYC area. I have an original progressive rock project called Mourning Knight and have released several albums over the last few years. My wife Paroo and I love to travel & record shop across the country and occasionally abroad. I collect vinyl & horror film memorabilia and have sizable collections of Lon Chaney items, as well as Stephen King's Salem's Lot & Bram Stoker's Dracula book printings from all over the world.

SM: Where can we find you online?

JB: For art, I'm on Facebook (LowBrowerArt) + Instagram & Twitter (JasonBrowerArt). For music, I'm on YouTube, Bandcamp & Spotify as "mourningknight@mourningknightprog" & "Brower Dodge."

SKETCHED INTERVIEWS



JASON BROWER



SKETCHED INTERVIEWS

STEVE MCGINNIS

“ The best
advice I was
given was,
anatomy,
anatomy,
anatomy. ”
-Steve



SM: Tell us a little bit about yourself.

Steve: My Name is Steve McGinnis. I've been an artist as long as I can remember. I was the kid who'd race home after school run to my room and draw my own comics. After finishing fine arts and then digital media I went on my own and would start freelancing art. I've illustrated children's novels, comic books, album covers, movie poster and movie props.

SM: Most recent piece of art, and what did you enjoy most about it?

Steve: I'm currently working on a tarot card deck with my own art. I finished the devil one recently and I'm really liking it. There's a underlying darkness to it.

SM: What upcoming event or project are you working on?

Steve: The fall is when I typically start my convention tour, with the horror art it fits well.

SM: What are your most-used tools?

Steve: I would have to say I use acrylic paint 90% of the time. After that I like using Schmincke soft chalk pastels.

SM: As a comic artist, what's the best advice you've received?

Steve: When I was a kid in the 80s, I would go to comic cons to show my art to the artists. The best advice I was given was, anatomy, anatomy, anatomy. I remember the pencilers would all say that. So, I bought every anatomy book and would draw it.

SM: What's your dream project or comic?

Steve: I'd love to illustrate an entire Hellraiser graphic novel. If not that, then Judge Dread. The death judges would be amazing to paint.

SM: What was your most recent art event where you learned something new or met an artist or publisher you're excited about?

Steve: I was at a comic con last year and James O Barr came to my booth to look at my art. I was shocked. The crow made such an impact on me and I almost geeked out. He is hands down the nicest human being.

SM: Besides comic art, what are your other hobbies?

Steve: Other than art, I love going to the gym and trail riding on my mountain bike.

SM: What can Sketched do to improve or add for fun?

Steve: I would say just keep doing what you're currently doing.

SM: Where can we find you online?

<https://www.facebook.com/SteveMcGinnisHorrorIllustration>
<https://www.steveillustration.com/>
<https://www.instagram.com/stevehorrorart/>



STEVE MCGINNIS



SKETCHED INTERVIEWS

JEFF MEUTH



SM: Let's start off with how are you and what's new?

JM: I am doing good, I am currently working on the last issue of **Symon Sayz** and starting a new series called **Reap**.

SM: What inspires you in the area of art?

JM: Sketchbooks and black and white art.

SM: Most recent piece or project that you really enjoyed?

JM: My series **Symon Sayz**.

SM: Can you talk about any upcoming projects?

JM: Yes I have **Reap** coming soon there will be a preview at Cowtown with re issue of number 1 of **Symon Sayz**.

SM: What should an artist focus on when it comes to being seen?

JM: Backgrounds and anatomy.

SM: Any time saving advice or tips?

JM: I know some people dont like it but going digital helps.

SM: 3 things you wish you had known about the art industry years ago.

1. To read rejection letters all the way I blew a chance at marvel for not reading the letter all the way through.

2. Be courteous to other artists... I know it seems impossible sometimes because we can all be an ass.

3. Keep deadlines, or at least try to keep a scedule.

SM: What's some go to tools you use and prefer like pencil, ink etc?

JM: My go to is clip studio far as pages, for traditional art I really dig calligraphy pens for inking.



SKETCHED INTERVIEWS



JEFF MEUTH



SKETCHED INTERVIEWS

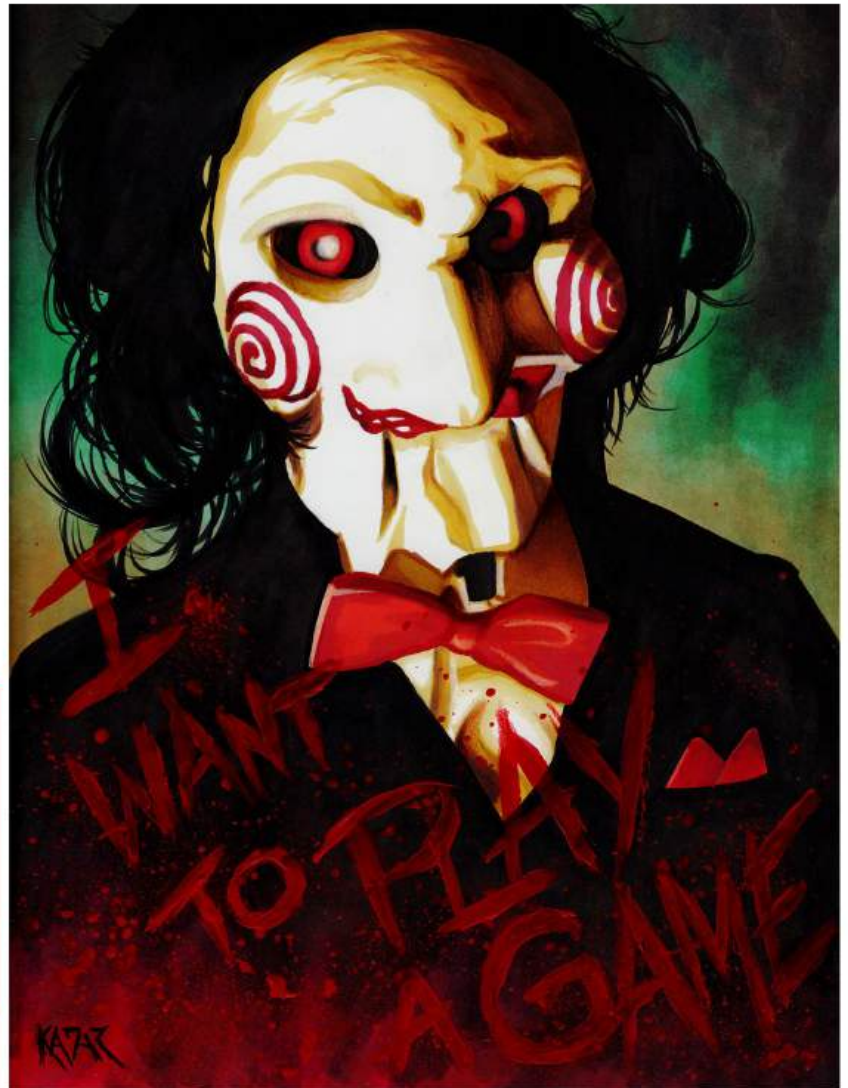
FRANK A. KADAR

SM: Tell us a little bit about yourself.

FK: My name is Frank A. Kadar, I graduated from Joe Kubert School of Cartoon and Graphic Art in 1997. I've been involved within various areas of the industry for most of my life. I specialize in full color paintings, illustrations, sketch cards, and comic book art. Since 2010, I've worked in the trading card industry and illustrated sketch cards for Marvel Comics, DC Comics, Lucasfilm, Topps, Rittenhouse Archives, Cryptozoic Entertainment and more. In 2018, I achieved a milestone. I had artwork approved and published by Lucasfilm for Topps' Star Wars Galaxy 2018 Trading Card Set. In 2022, I started doing comic book cover work such as Garbage Pail Kids Origins #3 for Dynamite Entertainment and most recently this year, Crashdown #1 for Whatnot Publishing.

SM: What was your most recent piece of art, and what did you enjoy most about it?

FK: My most recent art I enjoyed working on was a recent commission for a client. The client requested a painting with a family of symbiotes related and including Venom. Venom is one of my all time favorite characters. So whenever I get requested to illustrate Venom and it's family, I'm always down for it. I never get bored from it.



SM: What upcoming event or project are you working on?

FK: My next convention event will be at Terrificon at Mohegan Sun in CT Aug. 16th-18th and Megacon in Orlando Feb. 2025. My next project I'm currently working on is my own comic book. I'm writing the story now.

SM: What are your most-used tools?

FK: My most used tools are definitely pencils. I go through them like water. I also predominantly use acrylic paint, watercolors, Copic markers, Prismacolor markers, and color pencils. I am mostly a traditional artist. When I have to work digitally, I use Clip Studio.

SM: As a comic artist, what's the best advice you've received?

FK: The best advice I received is to practice, practice practice, and never give up. Look at life for reference, study it. Study the artists you admire, learn from them and hone it into your art and make it your own.

SM: What's your dream project or comic?

FK: My dream project is to do cover work for Marvel, and eventually launch my own comic book.

"practice, practice practice, and never give up."

SKETCHED INTERVIEWS

FRANK A. KADAR



SM: What was your most recent art event where you learned something new or met an artist or publisher you're excited about?

FK: I met some of my favorite artists at this past Megacon, and I got great advice from them about my art and what publishers are looking for.

SM: Besides comic art, what are your other hobbies?

FK: Some of my hobbies include, I love watching movies, collecting Hot Toys figures, collecting comics books, occasionally sitting down to play on my PS5 and being a busy cat-dad of two.

SM: What can SKETCHED do to improve?

FK: What you have been doing so far is great! You're putting the spotlight on current and new up and coming artists. Maybe add a contest where someone can win a sketch card or two from an artist.

SM: Where can we find you online?

FK: You can find me on Instagram and Facebook, my handle is @FrankAKadar

SKETCHED TOPICS

VAMPIRE DEATH RAY AND VAMPIRE BUTCHER COMICS ARE USED FOR EXAMPLE PLEASE DONT HATE ON THESE TITLES AS THEY LET US USE THEM AS AN EXAMPLE THEY CREATED THESE COVERS ONLY FOR THIS ARTICLE AND WOULD NEVER USE AI AS A COVER THANK YOU!



What are your thoughts on using AI for cover art or other art productions? After the recent drama over a certain well known DC comic artist and their use of AI we would like to know your opinions so we asked! (Comments are from our Facebook friends)

ATTN: We do not support using AI to replace genuine art. However, we can employ AI as a tool for inspiration, experimentation, and pushing the boundaries of our art. We must acknowledge its presence in various creative fields and use it to enhance our skills while maintaining our authenticity. Although we do not favor AI-generated art, it is important to discuss its impact. Thank you for your attention to this matter as artists. -**SKETCHED**

Jason Christner: As an artist, I am %100 against it. For one simple reason, AI can only pull bits and pieces from work that has already been created by someone else. It can "create" nothing. It's a mass plagiarism device.

Jamie Richards: No.

Frank A. Kadar: AI art is theft, garbage, an insult to life.

Matthew Maldonado: AI is not art. AI is theft. There is no love, work, anything involved in AI other than what is stolen from other artists. It should not be allowed or promoted.

CF Arik Grant: There is a meme floating around that says something along the lines of this: "Nothing has convinced me more of the existence of the human soul, than seeing AI trying to create art without one". --and I agree wholeheartedly.

Dennis Knight: Lame! Hire a true Artist give him/her credit for the work and pay them fairly

Monty Anderson: Nope!!!! Against it 1000%

Jason Brower: What Frank said!

Steven John Vasquez: I think AI generated imaging is crap due in particular, to the factor that it's been known to scrape visual elements from real art created by real artists without getting either their consent, giving any credit, nor any compensation for utilizing their original images. To me, it's straight up art theft, full stop.

Chris McJunkin: No. I won't buy anything that has AI art used on it.

Jason Ericksen: There's no putting the genie back in the bottle, unfortunately. I don't support AI for anything more than creating quick basic photo reference for mockups. Anything beyond that is no longer artistic. It seems as if most non-artists, don't seem to care.

J.M. DeSantis: Thoughts? It looks cheap, unprofessional, and let's us know you're financially and creatively bankrupt.

Caesar Crawford: Idk sadly I have been seeing it more and in "influencers" videos when they explain a story or image and now on an actual comic cover for DC Comics!!! I'm just disgusted as an artist and I try and unfollow those that use it especially over use it and use it to replace real artists. Thanks for bringing up this question I don't think it's talked about enough.

SKETCHED TOPICS

A NEW ART RENAISSANCE!

As artists, we are constantly striving to improve our art on a daily basis. Let's take a quick look at AI as a kind of tool or lesson.

We all know that it only takes a few seconds to "create" an image using AI, and it's pretty cool to witness the rapid expansion of technology and the realism of AI-generated images. However, it can also be quite terrifying how fast and realistic AI has become, and its presence in various media can be frustrating and sad.

What can we learn from AI? Looking at it as a "tool," we can acknowledge that it is a simple program that mimics and uses existing elements to create images. Despite this, we can still draw inspiration from it in terms of direction, depth, posing, and more.

For example, when we look at image 1, by simply typing "Robot Drawing," the image appears in a matter of seconds. We can draw inspiration from its overall style or perhaps use it as a reference for a simple pose when drawing a robot.

In the case of image 2, by searching for "Big Explosion," we find a helpful reference for drawing explosions, a common occurrence in comics. This can save time and provide guidance.

Moving on to image 3, by searching for "Space Ship Inside Background," we can derive elements from the image to create our own unique space ship or interior ship scene.

As for image 4, asking for an exploding pencil or taco can be amusing and perhaps spark creative ideas. However, it's important to note that while AI can be a useful tool for artists, we shouldn't outright copy or misuse the images. Instead, we should use it for reference and direction, while staying true to our own creativity.

Imagine if you had access to this technology as a young artist, unable to afford reference books or car insurance, it could have been a valuable resource for drawing inspiration and references. We don't promote the use of AI of course but as we can only watch the rise of technology we must try and use it for improving our own art and I believe this is a good way to get a quick reference or image to bounce ideas and direction off of in the world of fantasy comics and more realistic ones as well.

Please continue on to our Gallery section to view amazing art by real artists! Thank you!



Ann June Jung II: Why would you support a kleptosoftware that steals from artists in the first place to promote a book? Tells me you don't want to invest time/money in your comic in the first place, therefore I wouldn't buy it.

Joe DeSantos:

As cover art? I don't approve. It's the ultimate bait and switch. Other art production? I don't really care if someone wants to add to the public domain... because publishing AI art is doing exactly that. You can't copyright it.

Dennis Hansen:

F*** ALL "ai art". Full stop. Kill it with fire!

Carl Wilson: Just my opinion- But I would absolutely not be in favor of AI "art" on the cover or in the magazine. I'm ok with using AI image generators to produce something to use as a reference for producing my own hand drawn or painted art. On its own though, it is not art. It's simply computer generated imagery based on stolen art from other true artists.

Richard Davis:

My two cents: because AI images are unethically sourced, they do not, in my eyes constitute art and should not be used in any professional medium. My issue is not with the existence of AI nor its use as a tool but rather in how it is trained. At first I didn't understand how AI training itself using other people's work was any different than an artist learning to create by going to a museum to study Botticelli or Renoir. After discussing it at length with many of my artist friends and reading more about AI, my understanding has drastically changed. AI doesn't merely observe or study other artist's techniques. It literally steals their work and re-purposes it as its own. This is unacceptable in any context. I do see potential with AI. I see ways that it could be used positively. This however, will require stringent standards and practices and perhaps even laws. I'm not sure we'll ever see that. Tech companies aren't always known for their transparency.

SKETCHED EDUCATION



OK let's talk **SKETCHED MAN!** oh, I mean let's talk **SKETCH CARDS!** We have talked with and sold and bought many sketch cards and they are a small but amazing little piece of magic.

When it comes to sketch cards the great thing is the companies usually send the artists bonus cards or what they like to call "Ooops cards" just in case your marker or pencil explodes or your dog thinks it's a new chew toy. Sometimes, you just hate the final card but in most cases that doesn't happen and you end up with a few extra "bonus" cards and yes you can draw on them and sell them.

Most artists tend to actually make about five times more money selling the card Online versus the rate the company pays you per card which is usually between \$3-\$6 per card but if you do 100 cards that can be \$600 smackers! That's enough money to say go buy some cool sketch cards or sketch covers and keep drawing or take a one way ticket to Ireland.

Even though you can make some money just selling the cards we recommend that you only do that with the bonus cards of course, as it is an honor to be part of a new card series and believe me, you get more business and more notice being part of a killer card series. It is really priceless to be added as an artist to a series and that will also get you more card series if you kick butt on them!

SKETCH CARDS!



As we do a quick dive into sketch cards, I would like to say thank you to all the sketch card collectors and artists for keeping this great product around. So many amazing artists actually have started in sketch cards and sketch covers. As we all know it can be very hard to get your art front and center on any comic cover or card. Sketch cards offer lots of fun exposure and lessons.

There's several new things I learned as an artist by doing sketch cards.

When you are forced to draw in a small space you are opened to being able to be more vague in certain items like back grounds and it really lets you get your art flowing in new areas.

I never expected to have so much fun and be able to learn how to focus more on creating a new scene and new environment and truly enjoy doing more close ups and with that it also expanded my range of depth with the tools I use also known as Copic markers and other blends of markers and pencils.

I think it helped me be more confident in creating a more solid image knowing that it being so small limits the detail and that's OK and that it looks good less detailed as long as it still pops and the depths are good and proportions etc etc.

I also recommend do thumbnails and even preliminary sketches on paper that is card sized so you can really get the cards to look planned and well executed.

Sketched is planning a big sketch card section showcase and interviews with some amazing sketch card artists so stay tuned for so much more in our upcoming issues.

This issue should have a sketch card inside if you chose to draw on it please feel free to send us your art we'd love to see it!



SKETCHED EDUCATION

SKETCH CARDS!



When it comes to sketch cards just remember one thing. Just because they're small and you can't buy a yacht or lambo with the money, it doesn't mean you should just power through them and rush them just to make the deadline or some extra cash etc.

Fans of sketch cards and the companies want the best you have to offer and you also should want to share the best you can offer so be sure to make each card epic and worth your time and so good that you want to add it to your portfolio.

Sometimes you see sketch cards and they are clearly rushed and not great. So do you think that anyone will look up that artist? Very unlikely.

One other thing I have seen way too many times is artists signing the cards with a signature that makes you concerned the artist had a stroke while signing and you desperately want to call someone and tell them to do a check up on them, at their house but you cannot read or tell what their name is and so you have to go about your day and put on a cup of coffee and remember that hey I will sign my cards so people can read my name!

Last thing and this was told to me by the top professional in sketch cards but I don't wanna mention his name as he is the head of a huge card distribution company. Anyhow his best advice for building speed in getting a 100 cards knocked out is to simply draw one card and re-draw it 2 to 3 more times on other cards. This can add speed and you can improve each drawing also.
-Caesar Crawford



SKETCHED ONE PAGE PREVIEWS



"The Tragic Legacy of Glas" is the inaugural book in my exploration of the superhero genre. This origin story introduces key characters who will feature in the new "Glas-verse" from Codex Comics and tells the sad tale of how a hero comes to be.

In Hazbourne City, it's longtime guardian and leader of the The Elite, a team of special heroes run by a government agency called the C.A.U.P., the heroine Glas loses her powers when she becomes pregnant and is subsequently murdered by her enemies, who believe her unborn child dies too. However, the child, Annalee, survives and is raised by Glas's second in command and closest friend, Bombshell, with a strong sense of morality and duty.

As Annalee grows, she is mentored by heroes Whirlwind and Blaze, who challenge her idealistic beliefs, shaping her into an antihero who adopts her mother's name, Glas, while grappling with the clash between her mother's values and the harsher realities of the real world.

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MAGAZINE

THE TRAGIC LEGACY OF GLAS



SKETCHED ONE PAGE PREVIEWS



"Who is the new Burrito Supreme!?" Find out in this 32 page super-sized spectacular! Winner of the 2022 Mark Gruenwald Comic Creation Challenge, "Burrito Supreme!" follows the cosmic misadventures of an anthropomorphic chimichanga who accidentally discovers one of the most powerful artifacts in the galaxy. Future adventures will focus on the other heroes (and some zeroes) who have worn the mantle of Burrito Supreme!

This issue is a perfect jumping-on point for new readers as it introduces the newest hero endowed with "The Supreme"! When a foe from the past comes back to attack Planet Permafrost, will our new hero learn the ropes fast enough to survive? Download a copy today and find out!

EDITOR'S NOTE: Truthfully this is a great jumping-on point for anyone as it's the first issue ever published. I know it says issue #37. I know it can be confusing. But the creator wanted to do an origin issue while still having callbacks to previous events that may or may not ever happen. I tried to talk him out of it. I lost.

Starring Chet Chimichanga, Ravi "Noods" O'Lee, Estrella, and featuring the return of a mystery villain!"

SKETCHED
MAGAZINE

burrito supreme!



SKETCHED ONE PAGE PREVIEWS

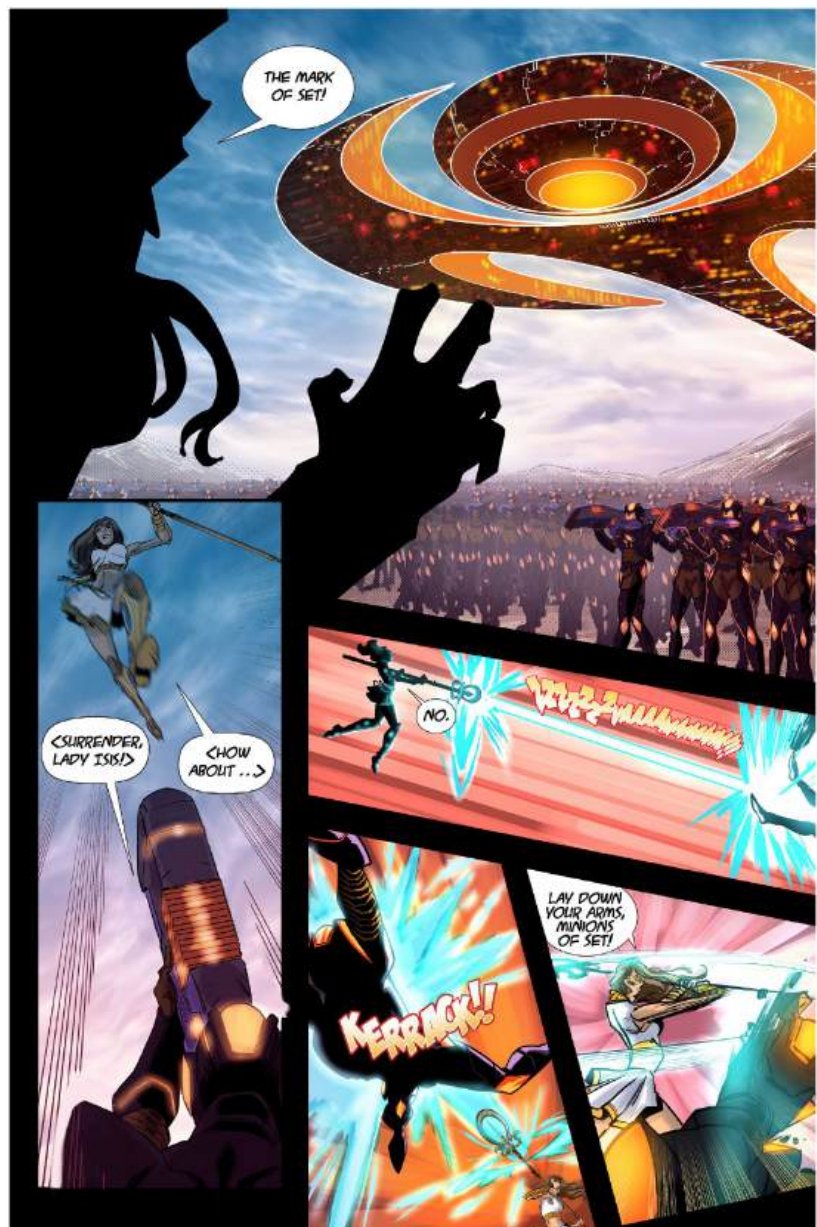


Legend of Isis: The New Kingdom #1
Writer: Troy Brownfield
Artists: Igor Cicarini
Print Price: \$5.99
Digital Price: \$3.99
ISBN: 9798215076514
Pages: 22

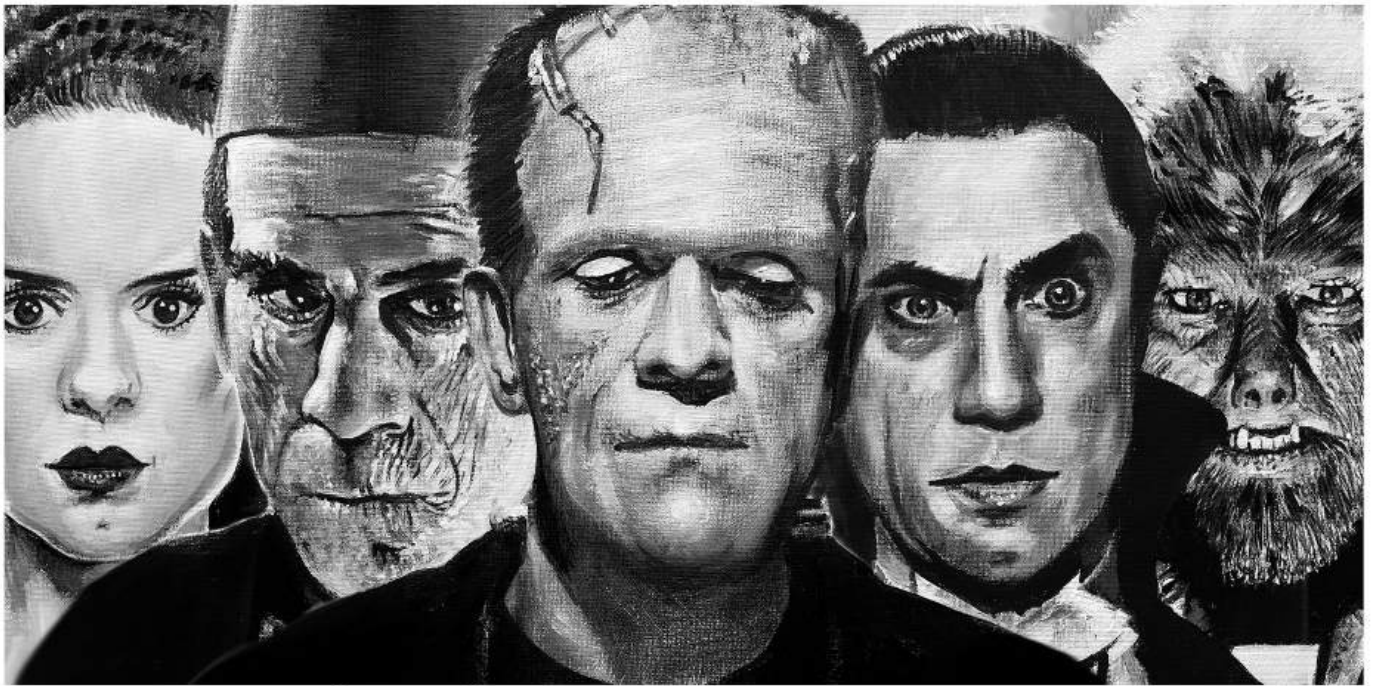
Experience the thrilling return of Legend of Isis in an exciting new mini-series! Isis delves into the enigmatic crash of an extraterrestrial vessel near L.A., only to encounter an unwelcome arrival. Unveiling the invaders' hidden agenda and its connection to Isis's own history, unravel the mysteries in The New Kingdom, Part One: Ancient Aliens!

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SKETCHED GALLERY



SHEIKH ISLAM " FISH "



FRANK A. KADAR

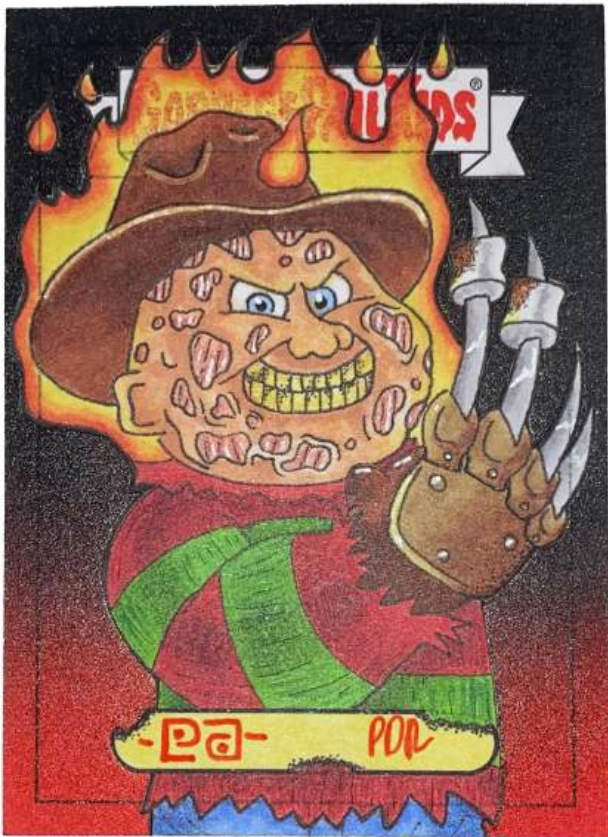


ANDY ARTZ

SKETCHED GALLERY



DANIEL GOODROAD



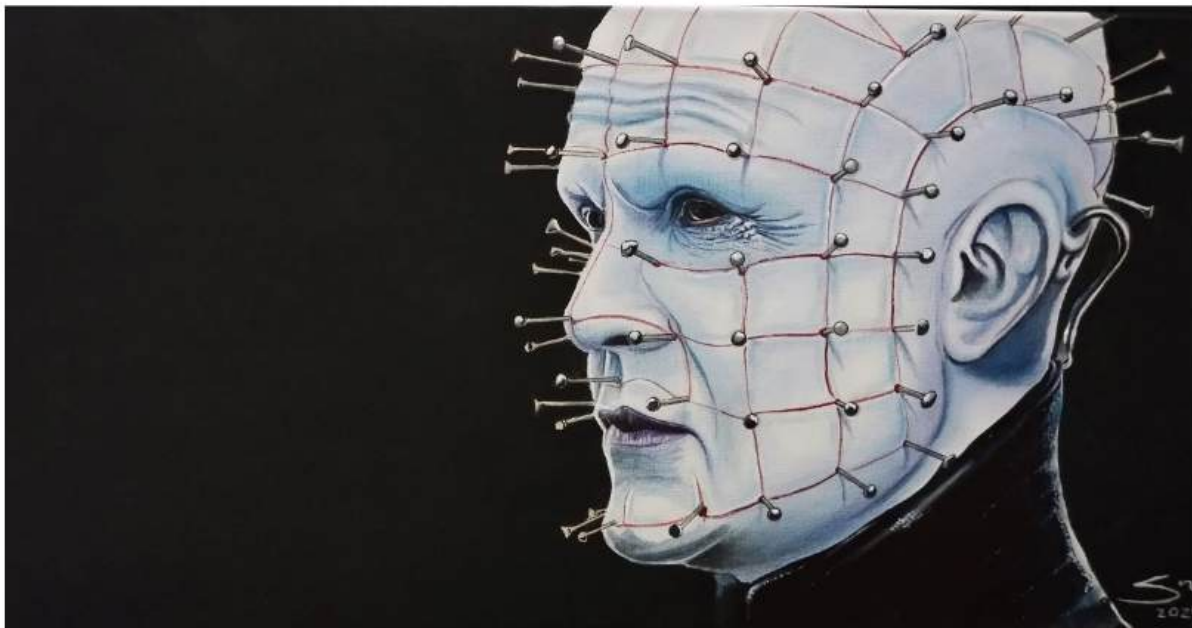
PAUL D REYNOLDS ART



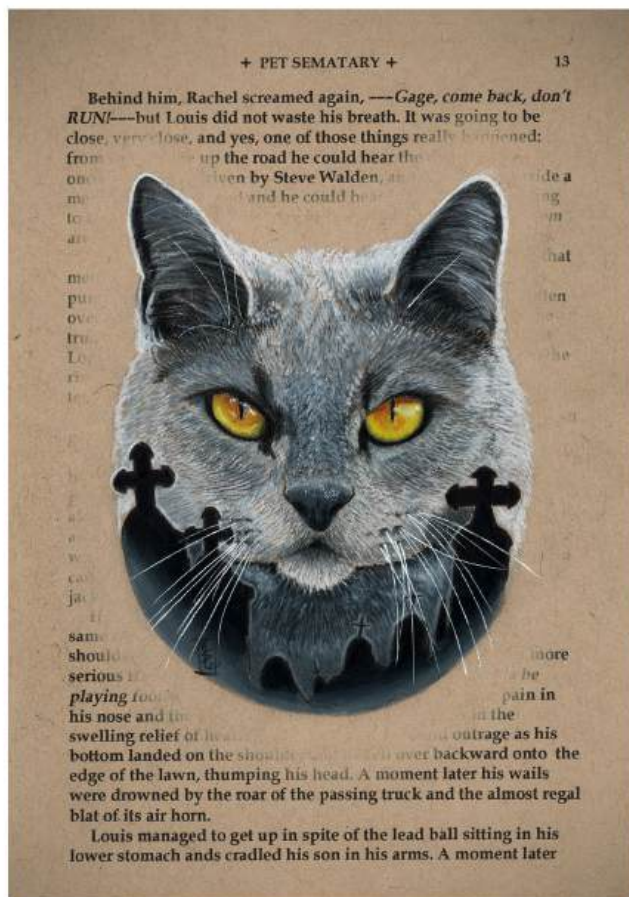
FOX LAYNG

SKETCHED GALLERY

STEVE MCGINNIS

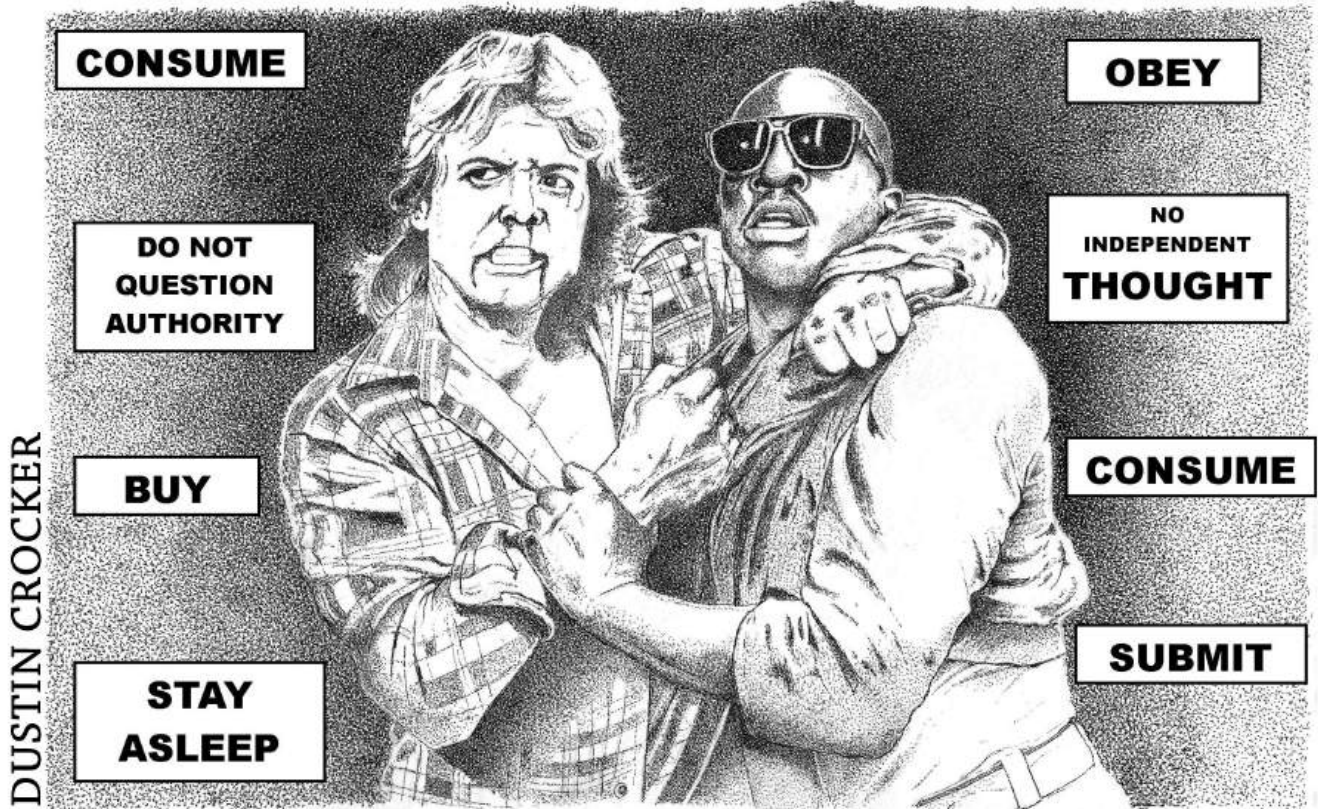


GRAHAM HILL



MIKE STEPHENS

SKETCHED GALLERY



DUSTIN CROCKER



SAT PHOUN



KIETH HAUGEN

SKETCHED GALLERY

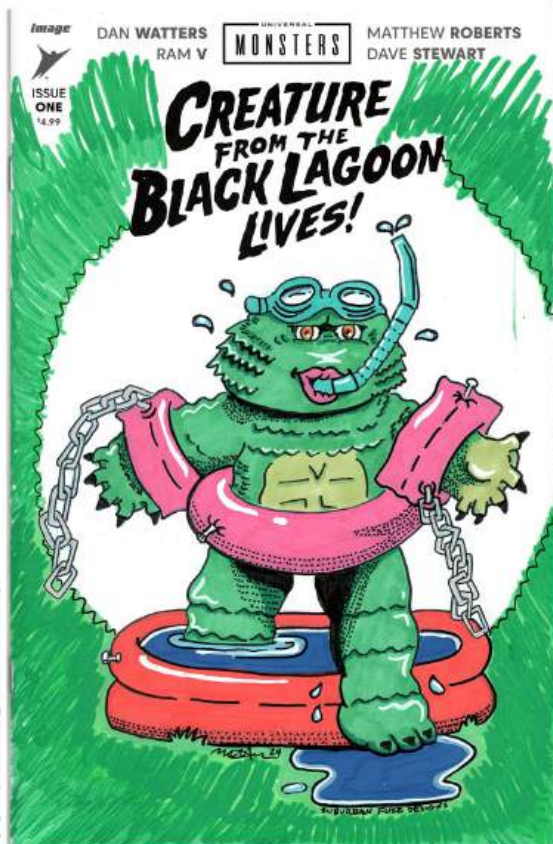
WILLIAM MYERS



JEREMY BROWNING

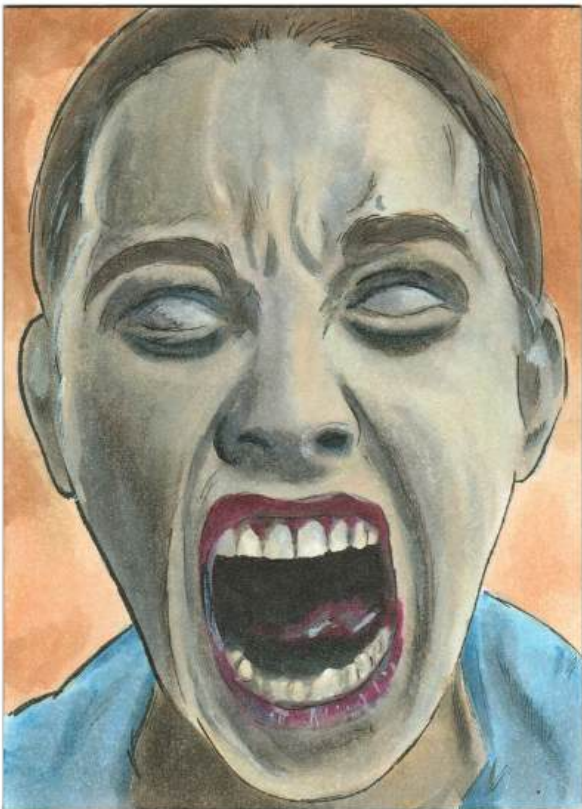


WILL GREEN

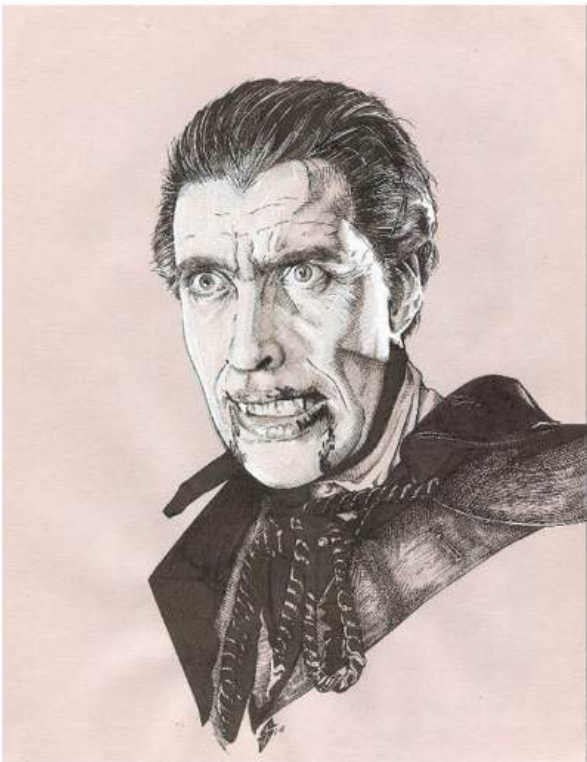


SKETCHED GALLERY

PATRICK DAVIS



SAMUEL GOMEZ



KEVIN CLEVELAND



JASON BROWER



SKETCHED GALLERY

JONATHAN GRIMM



GARY BENTLEY



NICHOLAS BALTRA



JENNI GREGORY



SKETCHED GALLERY

STEVEN A WILCOX



LAURA INGLIS



RICK LUCEY



SKETCHED GALLERY

DANI BLAKE SUGAR MAMA



STEPHANE LEONARDI



TIM WAGGONER



JASON CHRISTNER



SKETCHED GALLERY

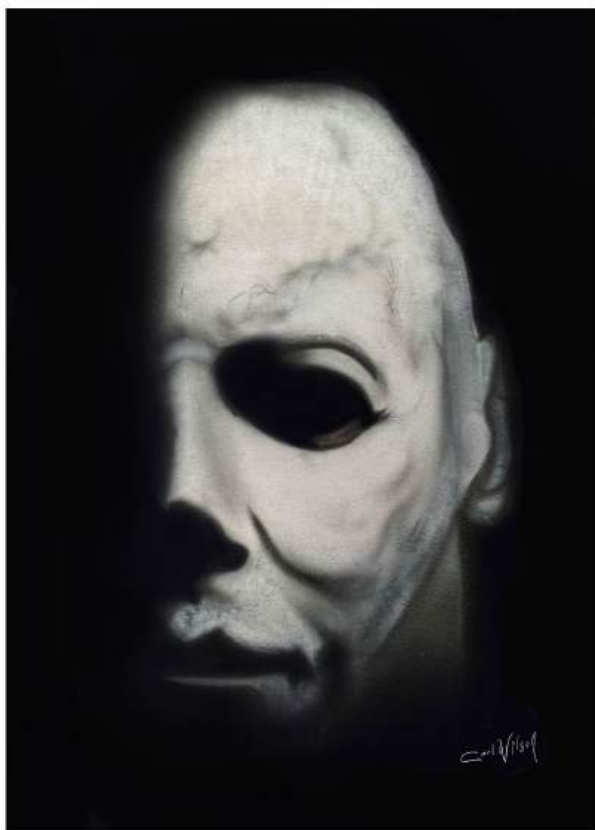
ERIK ROMAN



JAKE GOODMAN



CARL WILSON



SCOTT FRY

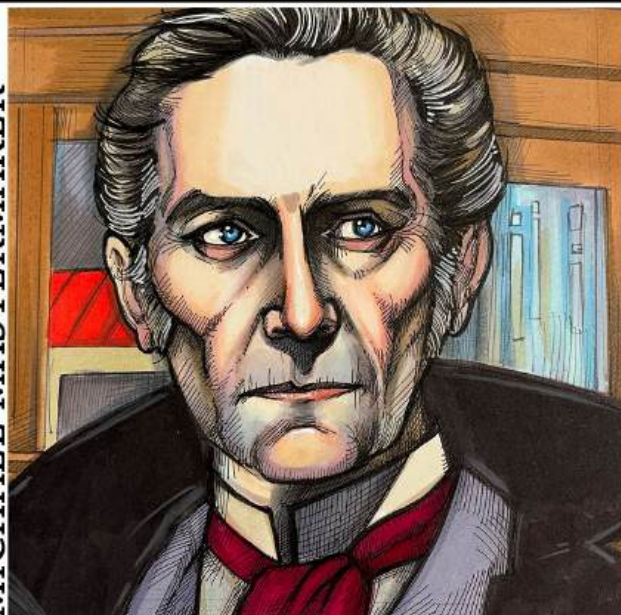


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MICHAEL MASTERMAKER



MIKE CARRANO



JASON SEAUX



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