

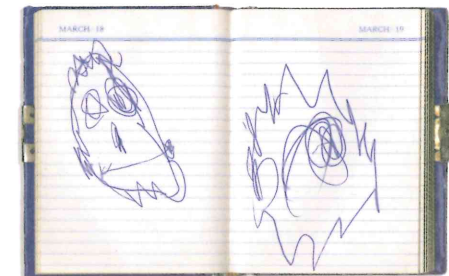
HELLO.



MY NAME IS JOHN, AND I LOVE TO **DRAW!**
THIS BOOK IS ABOUT FALLING IN LOVE
WITH DRAWING IN A **BRAND-NEW WAY**—
IN THE PAGES OF **SKETCHBOOK!**

I can't remember a time when drawing wasn't a part of my life. Early on, my drawing was always connected to a big desk and a big chair. Then, in the 2nd grade, I discovered **the sketchbook**. Since then, and literally thousands of pages later, my love of drawing has been **tucked under my arm**.

I have a box of sketchbooks going all the way back to grade school, and I still carry a sketchbook everywhere I go. The reason why I'm such an advocate for sketchbooks is because I can credit most of what I value in my work to the habit of drawing in one.



My first childhood sketchbook, 1983

A good sketchbook drawing doesn't just involve rendering objects in your sightlines, but translating ideas into visual concepts. **This is what I hope this sketchbook can do for you: help you see things in a new way and turn drawings into ideas.** Sketchbook drawing, at its very best, is not only representation but also **translation**. In a collage of words and images, the familiar and the dissonant work in concert, building a new story together.

My favorite time to draw in my sketchbook is on Sunday morning at church. While sitting in a creaky wooden pew, I listen and create. Throughout this book are images from my own sketchbook, including some of my church drawings. Of course, you can draw anywhere—at the airport, in a meeting, on the train, at the dentist's office, basically **anywhere you can carry your trusty sketchbook**.

For me, drawing in a specific location, like church, is a vital part of my experience. As the preacher climbs into the pulpit and begins, I open my sketchbook and uncap my tools. The pen is my

pickax, so I look for a ripe spot and start digging. Many days I don't find much in my sketchbook excavation. But there are moments when something **magic** happens . . . a diamond suddenly appears in the rubble of torn pages and inky fingers.

Now it is time to get started, let's . . .

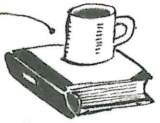
uncover some gems!



↑
SKETCHBOOKS

Hold On!

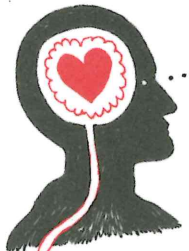
What EXACTLY IS A SKETCHBOOK?

- A A PORTABLE DRAWING SURFACE/DRINK COASTER 
- B A BOUND COLLECTION OF ROUGH DRAWINGS
- C A GLORIFIED DOODLE BOOK
- D A DIARY FOR PEOPLE WHO CAN'T WRITE ~~GOOD~~ WELL
- E ALL OF THE ABOVE**

YES, IT IS INDEED ALL OF THOSE THINGS, BUT IT CAN BE SO MUCH MORE...

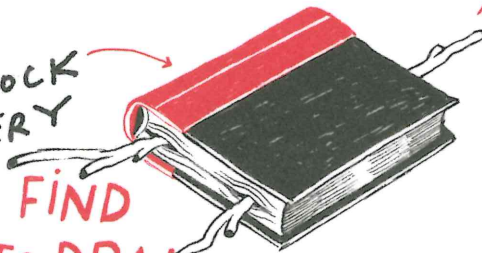
IN THE HANDS OF A RECKLESS ADVENTURER, A SKETCHBOOK IS A PLAYFUL & KINETIC PROVING GROUND. THE BEST SKETCHBOOKS AREN'T MERELY FOLDERS OF DRAWINGS, BUT PORTABLE VESSELS OF VISUAL IMPROVISATION! FOR THOSE WILLING **SWASHBUCKLERS**, A SKETCHBOOK CAN BECOME A RESPONSIVE COMPASS FOR RAW & RISKY IDEAS! SO GRAB YOUR PEN—I WANT TO TEACH YOU HOW TO USE A SKETCHBOOK

LIKE A DAREDEVIL.



SEE:

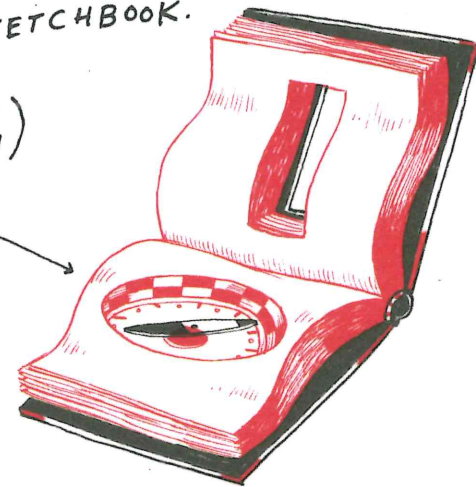
A SKETCHBOOK CAN UNLOCK NEW IDEAS THROUGH A VERY SIMPLE NOTION: IF YOU FIND WHAT YOU LOVE TO DRAW—YOU'LL FIND YOUR VISUAL VOICE.



HAVE YOU EVER BEEN STUCK WITH THE PROBLEM OF NOT KNOWING WHAT TO DRAW?

YOU MAY FEEL A LONGING TO CREATE SOMETHING BUT YOU ARE NOT SURE HOW TO FIND THAT SOMETHING THAT IS YOURS ALONE. SOMETHING THAT YOU CAN EXPLORE AND OWN. I CAN ADMIT, EVEN AS A PROFESSIONAL ARTIST, THERE ARE DAYS I FEEL STUCK WITHOUT A SUBJECT... UNTIL I OPEN MY SKETCHBOOK.

(YOUR SKETCHBOOK IS A COMPASS!)



DRAW WHAT YOU LOVE



SO,

HOW EXACTLY DOES DRAWING IN A SKETCHBOOK HELP YOU FIND YOUR VOICE? WELL, THIS ISN'T JUST A PAD OF PAPER.

this is a playground!



BUT true play comes with a small catch—you have to lose your self-consciousness. To find the core of what makes your work unique, you have to be willing to make bad drawings. Don't worry about doing anything wrong. If you're hoping your sketchbook turns into a glossy display of only your best drawings, you are not carrying a sketchbook, you are carrying a portfolio! The goofy drawings you make on these pages should remind you that your work here is not precious...

it is play!



YOU CAN DRAW HERE IF YOU WANT



AS YOU GET OLDER, IT IS EASY TO TURN ART-MAKING INTO A TASK, WITH GOALS AND EXPECTATIONS. THIS SKETCHBOOK IS A SHINY NEW SET OF PLAYGROUND EQUIPMENT, AND YOU ARE A KID WHO CAN'T PLAY THE WRONG WAY.

SPOILER

TOP SECRET

IF YOU TREAT YOUR SKETCHBOOK LIKE A PLAYGROUND, IT WILL TURN INTO A

TREASURE MAP

YOU CAN DRAW HERE TOO

DRAWING

is MAGIC.

-MARSHALL ARISMAN

LEGENDARY ARTIST & EDUCATOR

(YOU CAN DRAW ON THIS PAGE TOO.)

DRAW EVERYWHERE

(OR CARRY A SKETCHBOOK)



A page from my sketchbook, 2010

you should be

DRAWING

1. EVERY DAY
2. EVERYWHERE
3. CONSTANTLY*

THIS MAY SEEM OVERWHELMING, BUT REALLY, A **PORTABLE SKETCHBOOK** MAKES THIS BOTH POSSIBLE AND ENJOYABLE! CARRYING A SKETCHBOOK IN YOUR COATPOCKET WILL CHANGE **HOW** AND **WHEN** YOU DRAW SIMPLY BECAUSE YOU CAN ALWAYS

CARRY IT WITH YOU!

IN THIS FIRST CHAPTER, YOU ARE GOING TO BE DRAWING STUFF **AROUND YOU** FROM YOUR EVERYDAY EXPERIENCE. BUT, OUTFITTED WITH YOUR TRUSTY SKETCHBOOK AS A NEW

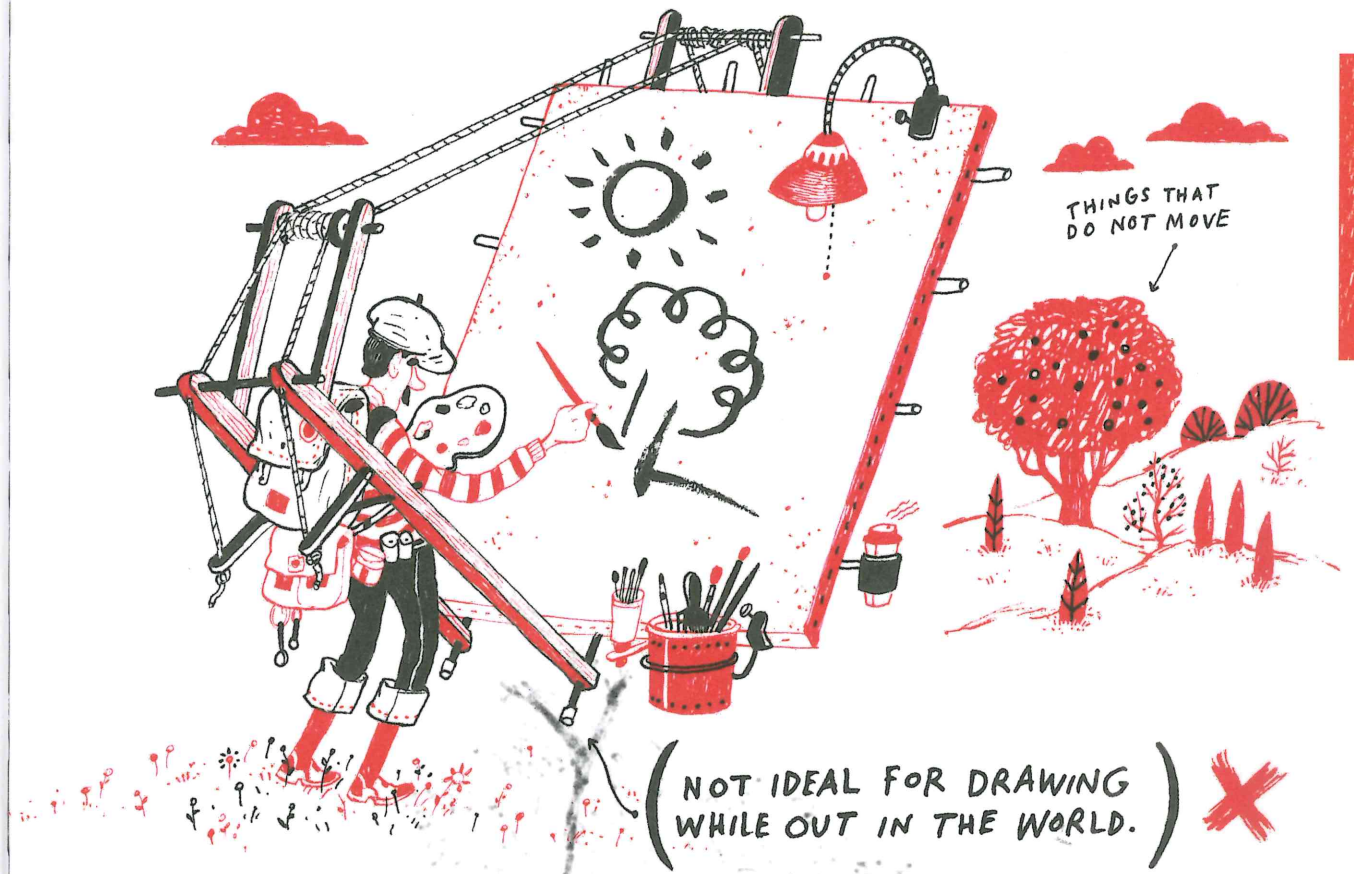


LENS, YOU'RE

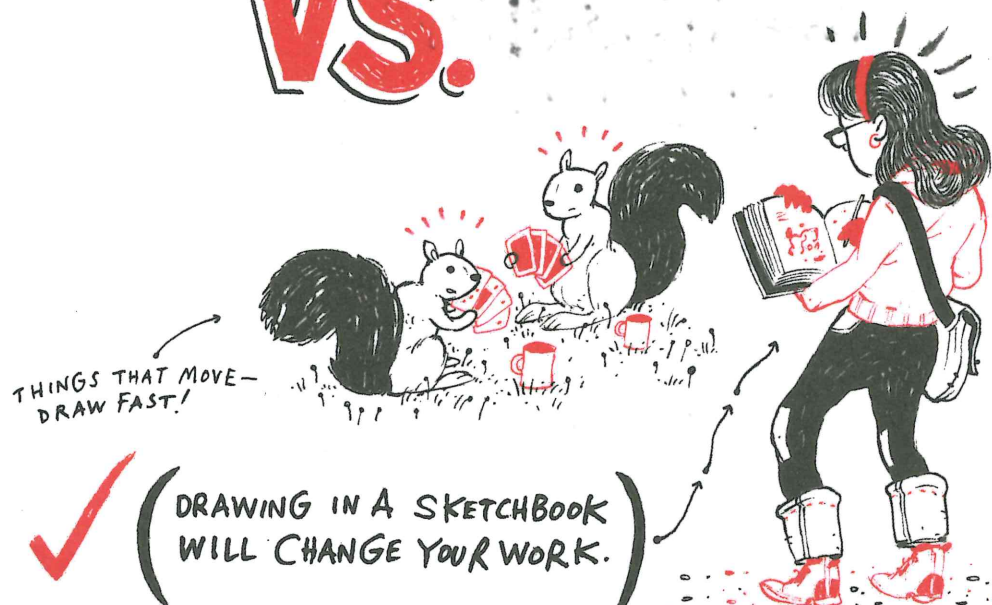


GOING TO SEE IT IN A NEW WAY.

* THE WAY YOU LEARN HOW TO DRAW CONSTANTLY IS TO... DRAW CONSTANTLY. WELL, LET ME REPHRASE THAT: YOU NEED TO DRAW CONSTANTLY WITHOUT CARING IF THE DRAWINGS ARE TERRIBLE.



VS.



Go OUT INTO THE WORLD
AND DRAW SOMETHING

WHOA.

TELL ME THAT ISN'T A PENCIL YOU'RE USING.

OK, READ THIS PAGE. →



A FEW THOUGHTS ABOUT TOOLS:

FOR REAL,
NO PENCIL →



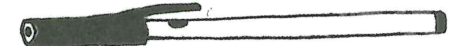
THIS MAY SOUND CRAZY, BUT I TELL YOUNG ARTISTS TO DRAW IN THEIR SKETCHBOOK with PEN OR SOMETHING PERMANENT.

WITH PENCIL: IT IS EASY TO BE TENTATIVE AND ERASE YOUR LINES IN ORDER TO GET THEM "RIGHT." CONSTANTLY FOCUSING ON ERASING IS VERY BAD FOR YOUR DRAWINGS.

★ FORTUNATELY, THERE ARE MANY DIFFERENT KINDS OF PENS THAT WILL MAKE WORKING IN A SKETCHBOOK A GOOD EXPERIENCE.



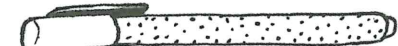
MICRON PENS



CLASSIC BALLPOINT PENS



CRAYONS



GEL PENS



BRUSH PEN



INDIA INK

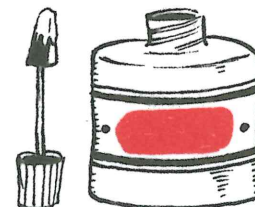


FELT-TIP PENS



ROLLERBALL PENS

IT MAY FEEL DANGEROUS TO DRAW IN SOMETHING PERMANENT. BUT, TRUST ME, YOU SHOULD TRY IT BEFORE DECIDING IF YOU CAN OR CAN'T DO IT. IN MANY WAYS, THE ANTIDOTE TO MISTAKES IS TO STOP BEING FEARFUL AND TO JUST **KEEP DRAWING.**



WITE-OUT



COLLAGE (CUT & PASTE)

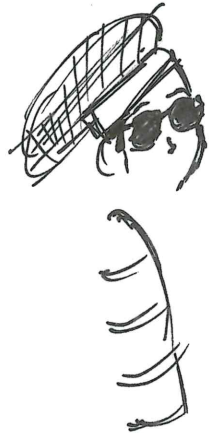


BRUSH / INK

YOU ARE GOING ON AN "ON-LOCATION" SCAVENGER HUNT.

PEOPLE AREN'T GOING TO STAND STILL FOR YOU SO DRAW FAST!

• A WOMAN IN A HAT.



TAKE YOUR SKETCHBOOK TO A PLACE WITH A LOT OF PEOPLE, LIKE A MALL OR A DOWNTOWN CAFE DISTRICT, AND DRAW ANYONE THAT FITS INTO THE PROMPTS.

ON-LOCATION MEANS DRAWING OUT & ABOUT IN THE WORLD. THAT'S ALL.



• SOMEONE IN A HURRY.

• A PERSON WITH EXPENSIVE TASTE.

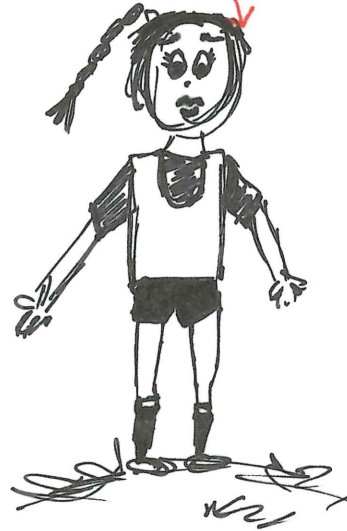


• A TIRED PARENT.



• A BORED SECURITY GUARD.

• SOMEONE WHO SEEMS "COOL".



• SOMEONE WHO WANTS TO BE SOMEWHERE ELSE.



NOW...

SIT DOWN AND DOCUMENT AN OVERHEARD CONVERSATION (WITH SPEECH BUBBLES).

BE SURE TO DRAW EACH OF THE...

MAIN CHARACTERS.





DRAWING IS FIRST

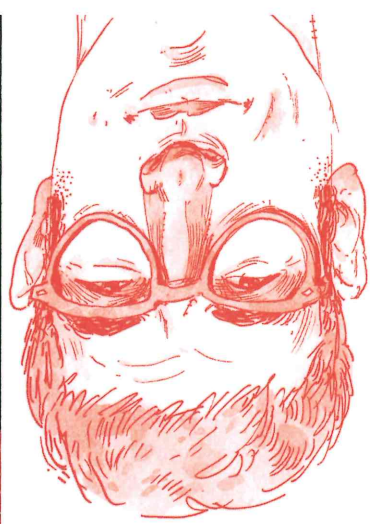
ABOUT SEEING

THE FIRST FLAWED ASSUMPTION EVERY ART STUDENT REVEALS IN DRAWING 101 IS THAT DRAWING IS PRIMARILY ABOUT THE HANDS.

WHEN AN ARTIST MAKES AN IMAGE, WE ONLY SEE WHAT HAS BEEN MADE, RARELY AWARE OF WHAT HAS BEEN LEFT OUT.



A GOOD ARTIST IS AN EDITOR AS MUCH AS A MAKER. YOU SEE, DRAWING IS ABOUT YOUR EYES, NOT JUST YOUR HANDS. A GOOD DRAWING STARTS FIRST WITH SEEING.



YOU ARE GOING TO BE DRAWING
A FEW SELF-PORTRAITS → (NO GROANS.)

THE ORDER IN WHICH YOU DO THESE
DRAWINGS IS VERY IMPORTANT.



1 ON THIS PAGE, DRAW THE FIRST SELF-PORTRAIT ENTIRELY
FROM YOUR **HEAD**, WITH YOUR **STRONG/DOMINANT** HAND.

2 ON THIS PAGE, DRAW THE SECOND
SELF-PORTRAIT FROM A **MIRROR**,
WITH YOUR **OFF/NON-DOMINANT** HAND.





3 ON THIS PAGE, DRAW THE THIRD SELF-PORTRAIT ENTIRELY FROM YOUR HEAD, WITH YOUR OFF/NON-DOMINANT HAND.

4 ON THIS PAGE, DRAW THE FOURTH SELF-PORTRAIT FROM A MIRROR, WITH YOUR STRONG/DOMINANT HAND.

BONUS:

NOW LOOK BACK AT YOUR FOUR DRAWINGS. WHICH ONE IS THE BEST? WHY?
(I BET IT IS NUMBER 3) →

IDEAS COME

THE BASIC PHILOSOPHY OF THIS SKETCHBOOK IS TO CONNECT THE ACTION OF DRAWING TO THE CREATION OF IDEAS.

BUT,

BEFORE YOU CAN MAKE NEW IDEAS, YOU HAVE TO START DRAWING... LOTS OF DRAWING! SEE, FOR MANY VISUAL THINKERS, MOVING YOUR HAND IS THE BEST WAY TO JUMPSTART YOUR

Brain

MERELY BY THE ACT OF INTENTIONAL DRAWING, YOU ARE LEARNING TO LOOK AT THE WORLD IN A NEW WAY.

Look **SLOW**
DRAW fast

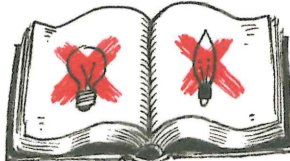


(A SMALL TIP)

COMMIT TO DRAWING EVERY DAY!

→ AFTER ONLY A FEW WEEKS, YOU'LL BE SURPRISED BY WHAT CAN EMERGE FROM AN UNCURATED LOGBOOK OF RUMINATIONS & EXPLORATIONS.

IDEAS ARE NOT ALWAYS LIGHTBULBS



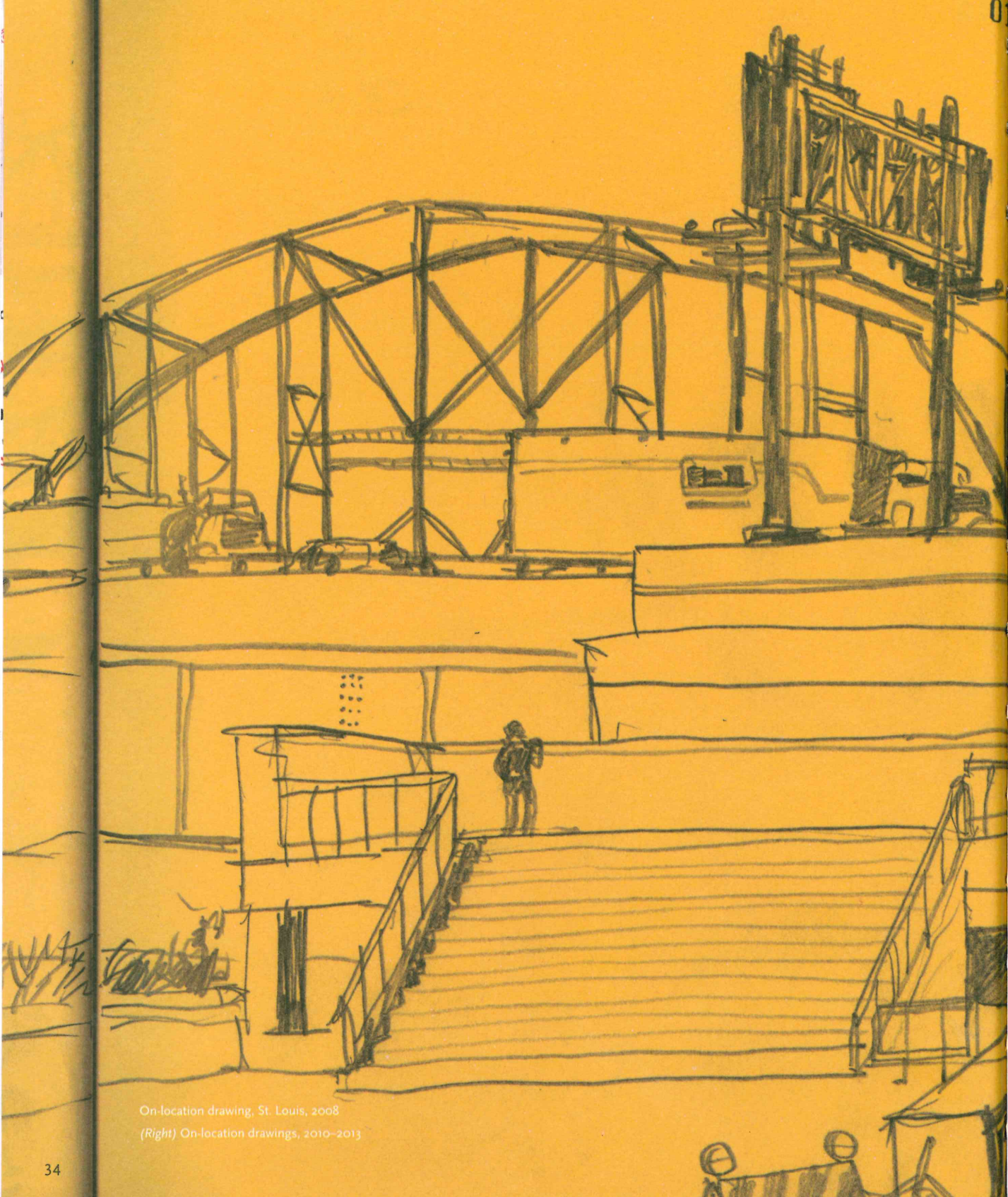
FROM ACTIONS

USE A PEN

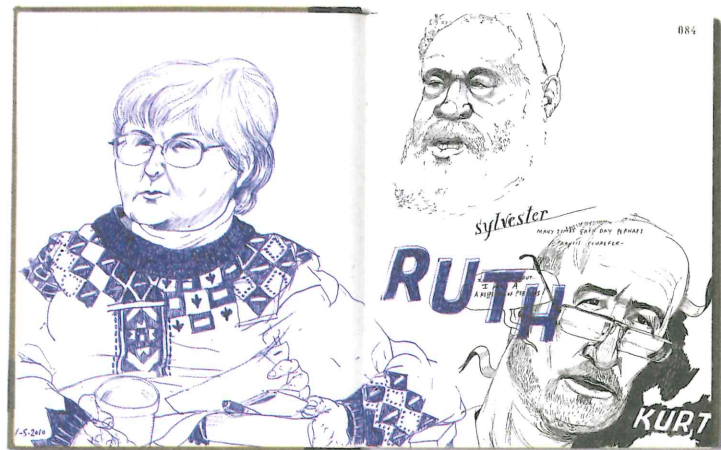
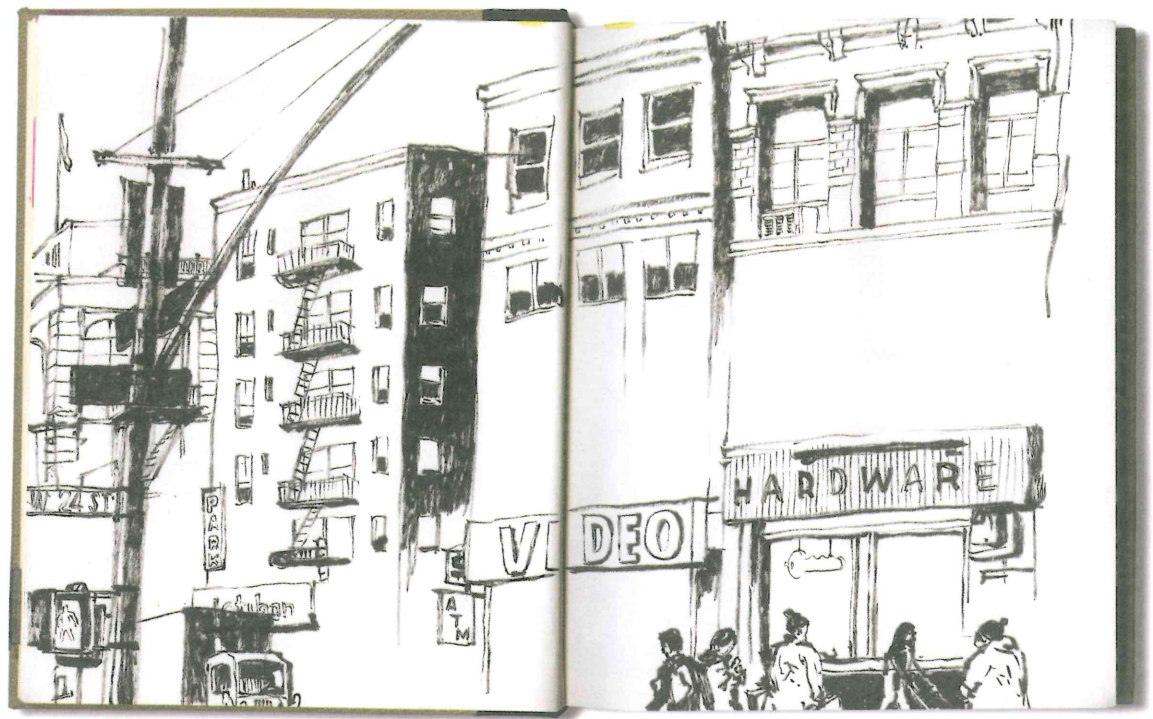


The Act of drawing itself can stir your very best

THOUGHTS

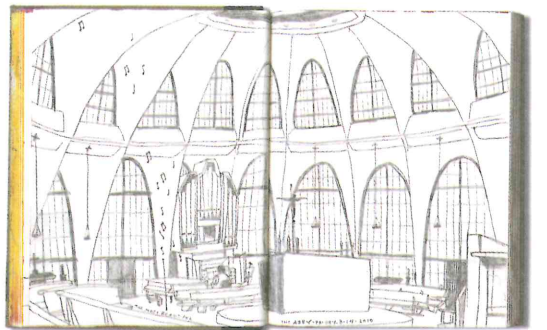
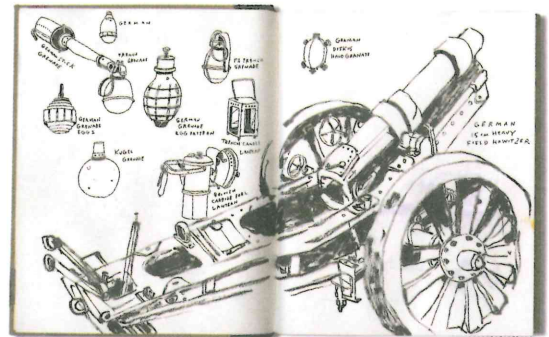


On-location drawing, St. Louis, 2008
 (Right) On-location drawings, 2010-2013



WHEN I DRAW THE WORLD
 AROUND ME, IT CHANGES
 THE WAY I SEE THE
 PEOPLE AND PLACES IN
 MY LIFE.

I KNOW THIS IS
 PENCIL - BUT I'M
 USING IT LIKE A PEN,
 NO ERASING!





A page from my sketchbook, 2012

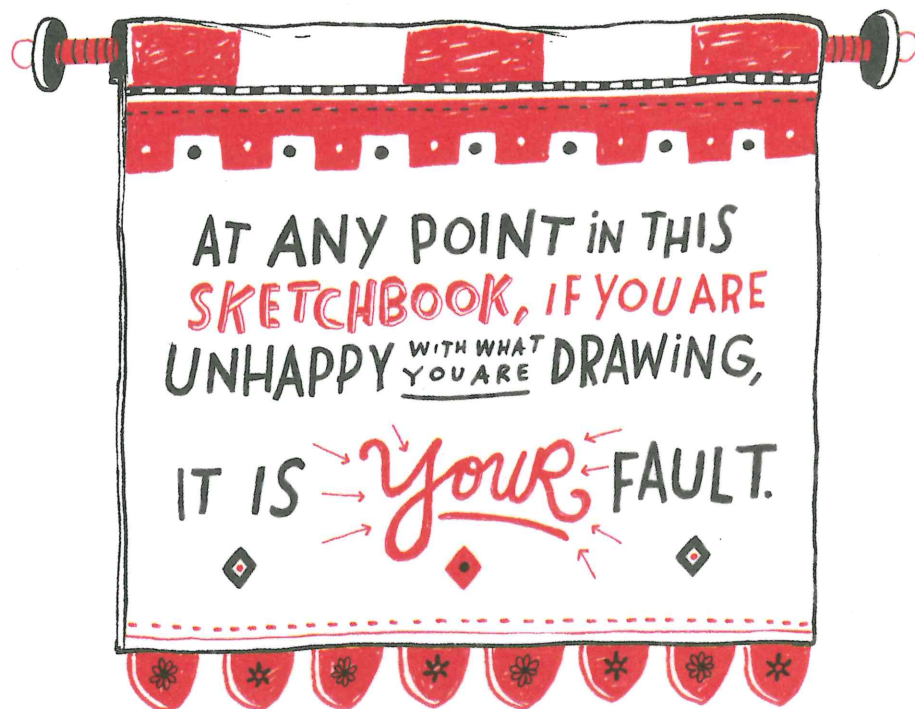
SOLVE

PROBLEMS' ON YOUR
OWN TERMS

(OR DRAW WHAT YOU LOVE)



WANT TO CREATE A NEW
MOTTO FOR THIS SKETCHBOOK:



Sometimes young artists can make the mistake of being too concerned with creating a drawing in "the right way." They make choices that are overly influenced by others' expectations of what their work *should* be.

➔ NEWS FLASH:

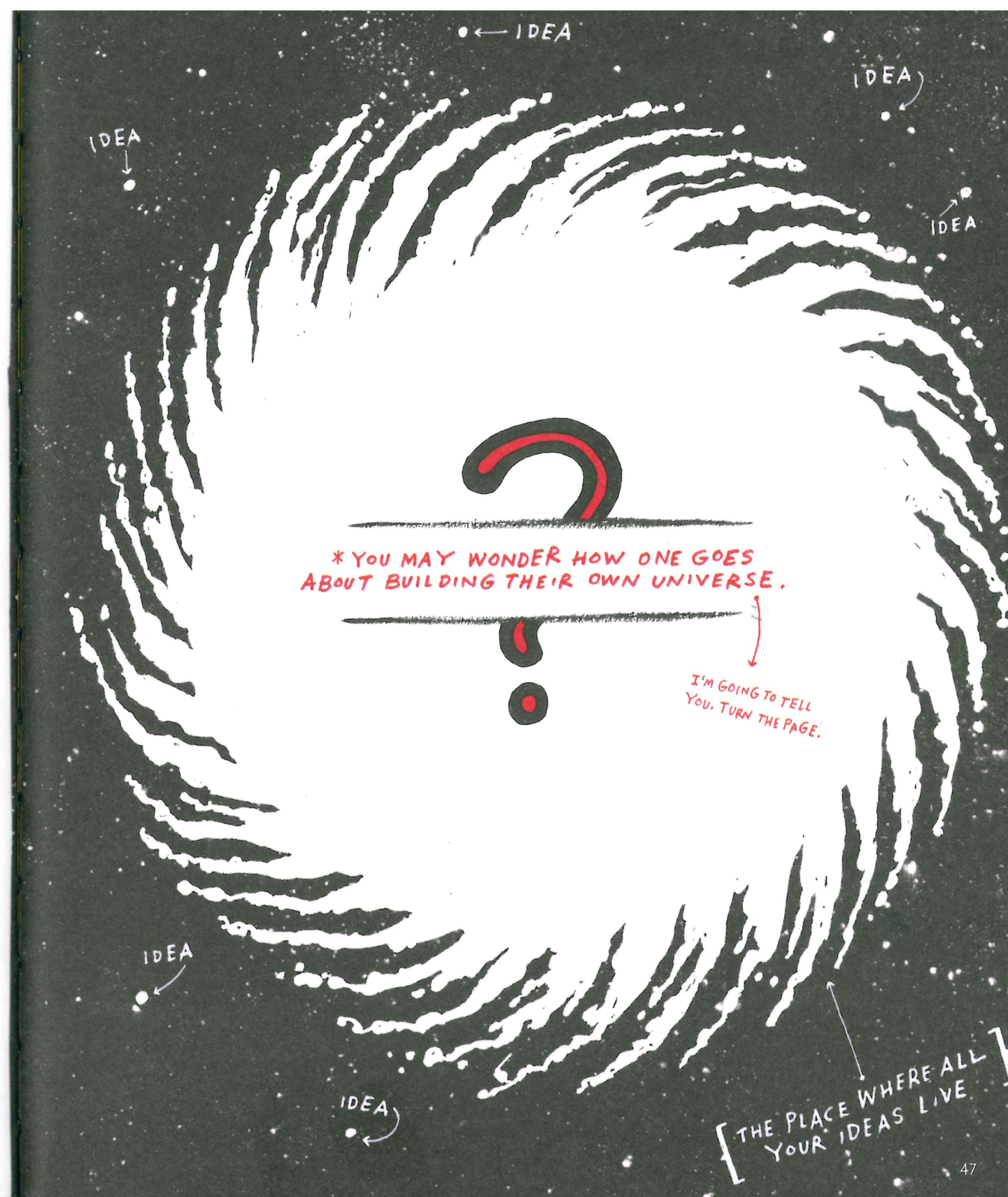
You are in charge of enjoying what you make.

➔ NEWS FLASH: (PARAPHRASED)

You need to learn to solve problems on your own terms!

➔ PARAPHRASED NEWS FLASH (PARAPHRASED):

YOU NEED TO BUILD YOUR VERY OWN VISUAL UNIVERSE*



100

YOU ARE GOING TO MAKE A LIST OF 100 THINGS THAT YOU LIKE TO DRAW. DON'T WORRY ABOUT RIGHT ANSWERS!

NO, LOVE

★ NOW, IF I MADE A LIST, IT WOULD LOOK SOMETHING LIKE THIS...

- BRIDGES COLLAPSING
- ANIMALS HAVING TEA
- GOOFY HATS/SENSIBLE BEARDS
- RAY GUNS
- CUTE ROBOTS
- UGLY ROBOTS
- SINKING BOATS
- CRYPTIDS WITH SWORDS
- MAGIC FISH
- UNMANICURED TREES
- HOLY THINGS
- OLD KINGS/PRESIDENTS
- 19TH-CENTURY MISUNDERSTOOD ABOLITIONISTS
- ETC. • ETC. • ETC.

Now...

IT IS YOUR TURN: THE 100 THINGS YOU ♥ TO DRAW...

GO!

1	21
2	22
3	23
4	24
5	25
6	26
7	27
8	28
9	29
10	30
11	31
12	32
13	33
14	34
15	35
16	36
17	37
18	38
19	39
20	40

THINGS

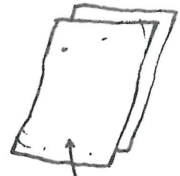
that you love to draw?

★ TAKE YOUR TIME WITH THIS, 100 IS A BIG NUMBER! DON'T TRY TO FILL THE LIST OUT ALL AT ONCE. DO ONE COLUMN, THEN TAKE A BREAK.

41	61	81
42	62	82
43	63	83
44	64	84
45	65	85
46	66	86
47	67	87
48	68	88
49	69	89
50	70	90
51	71	91
52	72	92
53	73	93
54	74	94
55	75	95
56	76	96
57	77	97
58	78	98
59	79	99
60	80	100

SO

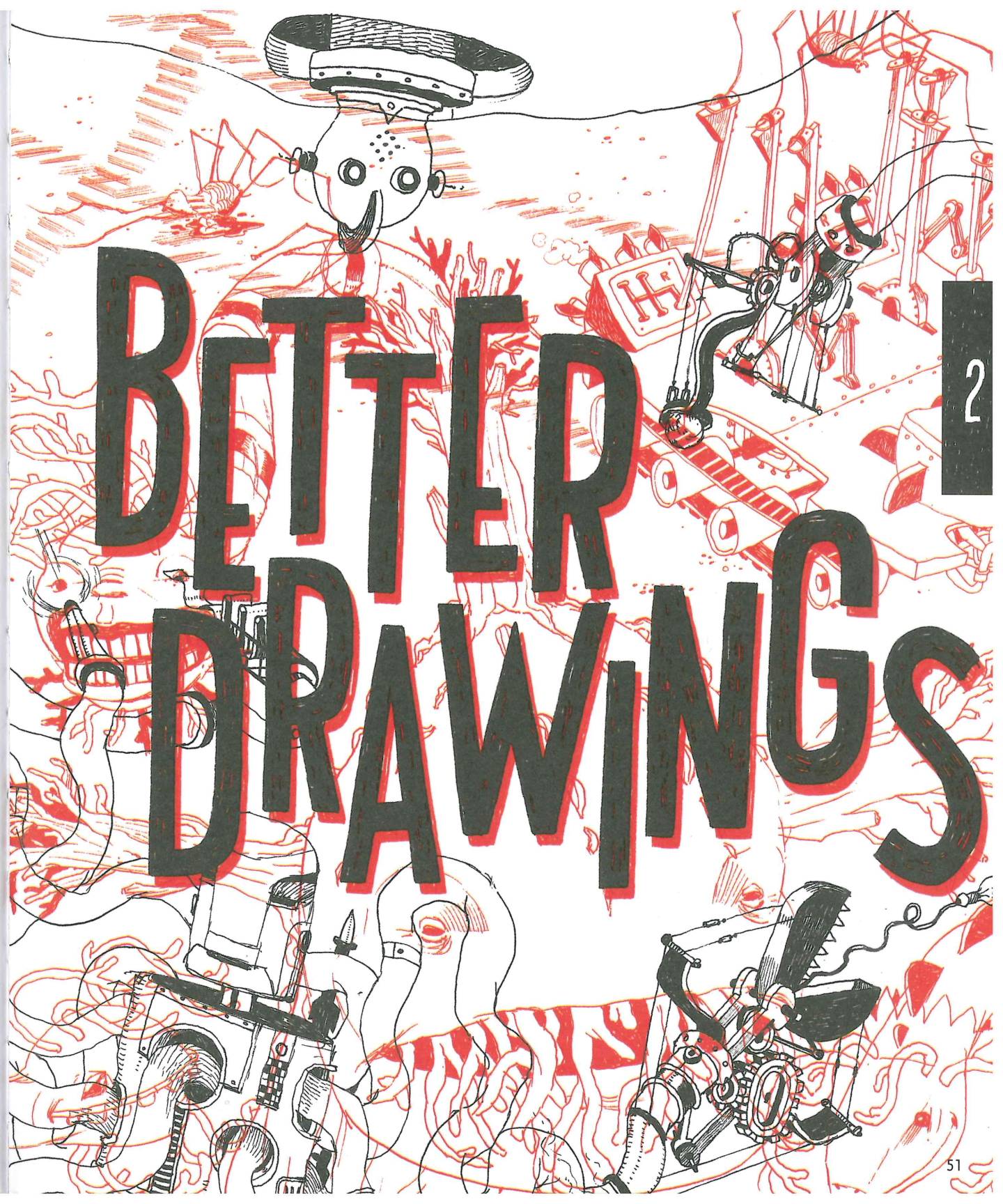
WITH THIS LIST, YOU SHOULD NEVER BE AFRAID OF A BLANK SHEET OF PAPER! LEARNING TO DRAW INSIDE A WORLD THAT YOU ENJOY IS A HUGE PART OF FINDING YOUR VOICE. THE REASON WHY IS SO SIMPLE IT ALMOST ESCAPES NOTICE. WHEN YOU MAKE THINGS YOU ENJOY,



NOTHING ON IT.
No BIG DEAL.

your work gets better!

ENJOYMENT =



**BETTER
DRAWINGS**

LET'S FIGURE OUT WHAT KIND OF STUFF YOU PUT ON YOUR "100 THINGS" LIST. SEE HOW MANY OF YOUR ITEMS FIT INTO THESE CATEGORIES.

★ WRITE THEM IN THE BOXES BELOW, YOU CAN PUT EACH ANSWER IN MORE THAN ONE BOX!

ANIMAL THINGS

HISTORICAL THINGS

...OR MAKE YOUR OWN CATEGORY FOR ANY LEFTOVERS.

VEHICLE things

EMOTIONAL THINGS

IN THE WATER things

PEOPLE things

GROSS THINGS

FANCY THINGS

FANTASTICAL things

LEFTOVER THINGS



100 THINGS ROULETTE

1. IN THE SPACES PROVIDED, LIST TWO NUMBERS AT RANDOM BETWEEN 1 AND 100

_____ NO. + _____ NO.
NAME NAME

2. GO LOOK UP THE CORRESPONDING CONTENT FROM YOUR "100 THINGS" LIST AND DRAW A MASH-UP OF THE TWO THINGS TOGETHER...

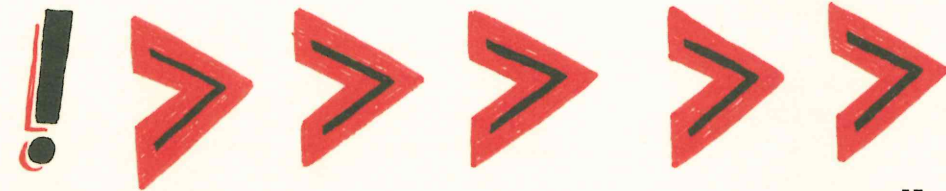


2

SELECT 2

OF THESE
PLASTIC
CHARACTERS
AT RANDOM.

CIRCLE THEM
WITHOUT ANY
PEEKING AHEAD.



OK! GOT YOUR TWO CHARACTERS? REDRAW THE TWO OF THEM IN YOUR OWN WAY HERE.



Character **1.** ; character **2.**

NOW FILL OUT THIS QUESTIONNAIRE ABOUT EACH OF THEM

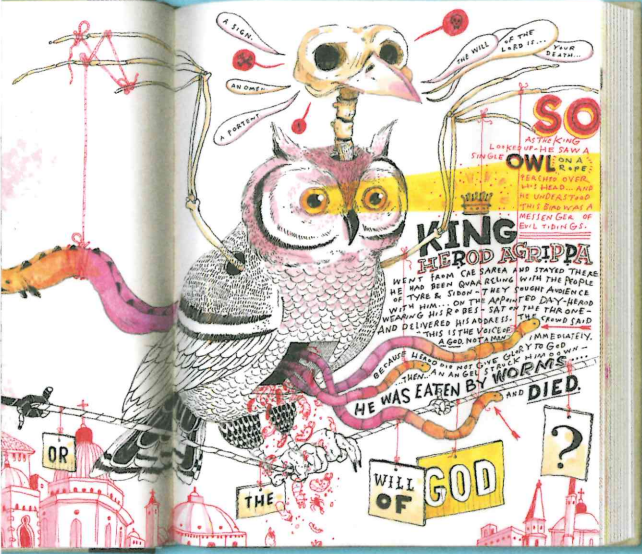
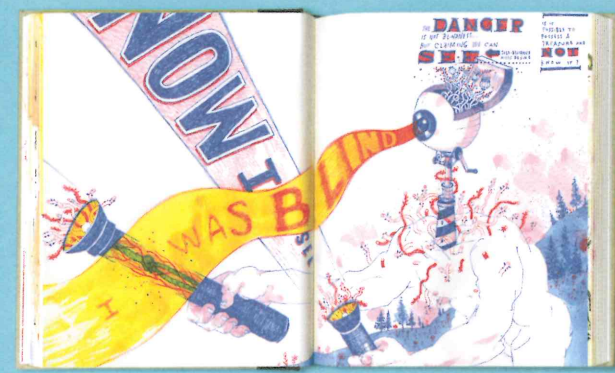
FULL NAME	_____	FULL NAME	_____
BIRTHPLACE	_____	BIRTHPLACE	_____
SPECIAL SKILLS	_____	SPECIAL SKILLS	_____
ALLERGIES	_____	ALLERGIES	_____
LOOKS GOOD WHEN WEARING	_____	LOOKS GOOD WHEN WEARING	_____

Comic Conflict

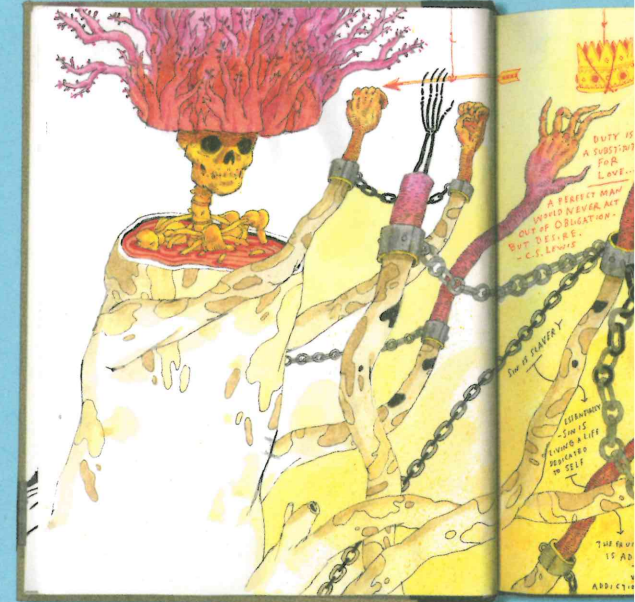
NOW THAT WE KNOW SOMETHING ABOUT THESE TWO, CREATE A COMIC OF THEM ARGUING IN THE SIX PANELS BELOW.

GO BACK TO YOUR LIST OF "100 THINGS" AND FIND A PROP OR SETTING FOR THE CONFLICT.

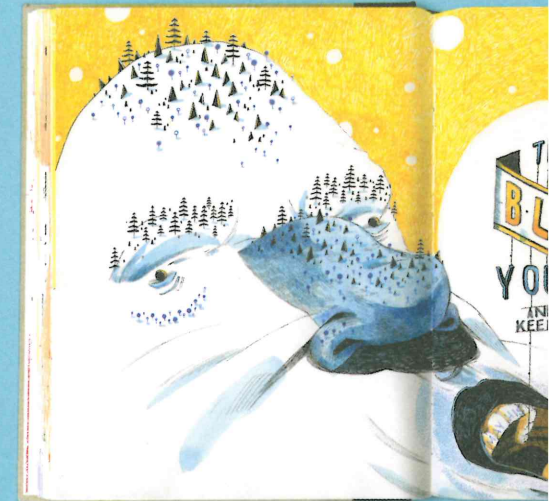
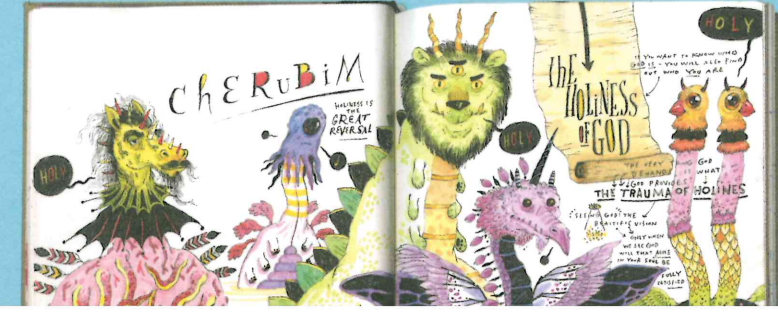
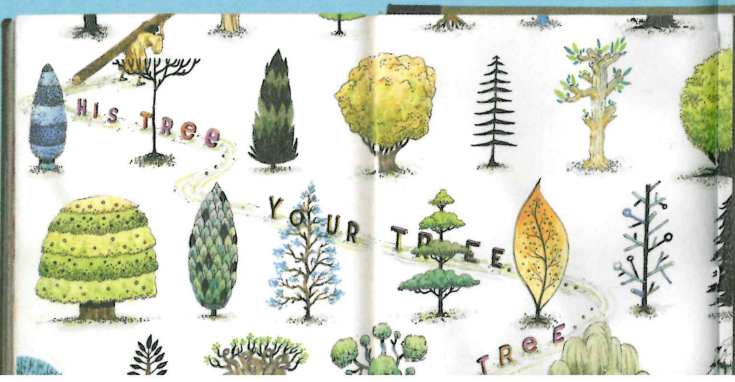




MY SKETCHBOOK IS FULL OF IMAGES FROM MY OWN LIST OF "100 THINGS"...



I FIND A WAY TO INSERT MY FAVORITE SUBJECT MATTER INTO ALL MY DRAWINGS.



Selections from my sketchbooks, 2007-2014