

ABOUT THE ARTIST

I am Bond Everett, and I am an artist. They say addiction is the first step to recovery, but I don't think that's going to happen anytime soon.

I grew up in the small town of Junction City in southern Arkansas, USA. The "terrible twos" stage was strong in me. There wasn't a whole lot to do to ease the boredom of country life. Sitting at home while pestering the parents was the next best thing to sipping moonshine and cow-tipping. However fun those may seem, they aren't options for the trailer crowd. There was an elbow-shaped bruise pretty much regularly on my forehead from being constantly within arm's distance of my mom.

Coming from an artistic family, I was destined to continue that path. My grandmother painted, my mother drew, and my siblings all have creative interests. Well, most of them...

After my mother's unceasing hugs for pause from these famous words: "Go draw something, will you!" She handed me my first sheet of paper and a sharpened pencil. That was the hook that caught the big one.

Drawing became my passion, my pride, my life..

The best words of motivation have and will always be: "I still see white on that paper." That carries over into my work today and is the main reason behind my style.

There were many phases in the journey to artist. First came tracing. Then came fan-art. A few that, experiments in just about everything you can think of. There was even a brief period between the ages of 17 and 21 when I got my license for tattooing and sterilization. Continuous trying put that in an end.

There were also a couple of low-level college art classes in the midst of all that. I was pushed to step outside of my comfort zone. One of the assignments we were given was to contact a living artist we admired. That is where tragedy struck...

"Go home, little girl. You don't have what it takes."

These were the words that almost broke me. Six long years went by without as much as a doodle. Paper dogezed and pencils lost their point. All willpower to carry on just flew out the window with that little words.

Later, I came in contact with some digital designers who worked closely with traditional artists. I joined that community and began to mingle with a few of the artists who sold their work in the business. I met some amazing talents who didn't project that same "toller than that" attitude that sent me into that downward spiral. In much same fire that experience that I picked up my pencils and began to draw once again.

And just continued to draw..

Since then, social media has helped with the refinement of my technique and style. I get critique, advice, and inspiration from the people I meet online and off.

This is a small collection of my artwork during from my early years up to 2017.



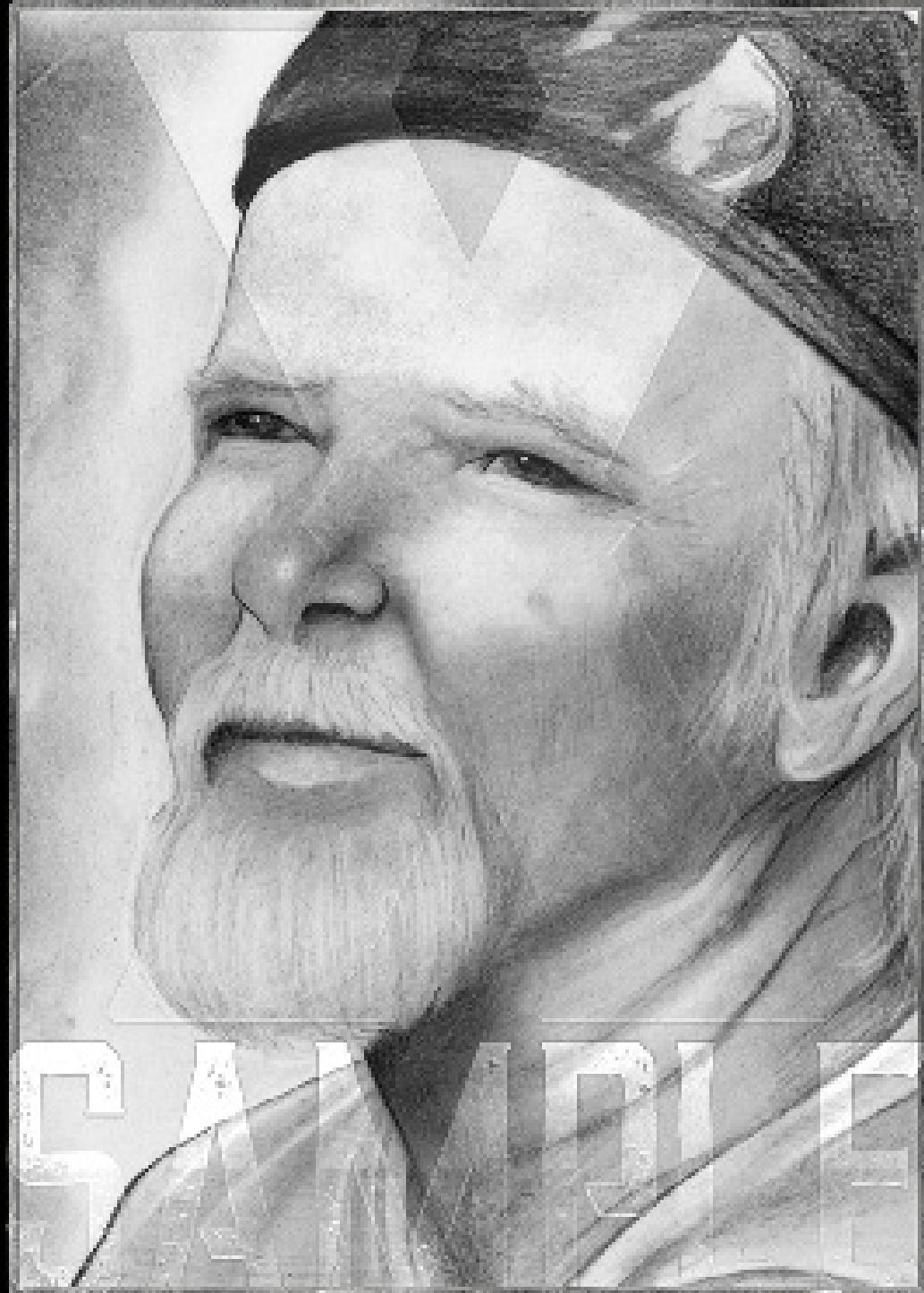
DEDICATION

I remember all the arguments we had
I remember the times we couldn't agree
I remember all the good times still
I remember the times you comforted me

I remember how much you pushed me forward
I remember the lessons you taught
I remember thinking you'd always be there
I remember all the falls you caught

I remember the love
I remember thinking it can't end
I remember my father
I remember my best friend.

This book is dedicated to Eddie W. Woods
July 3, 1948 - July 12, 2015



SKULL MOTH FLOWER

This was a creation for a contest on Instagram. I love entering contests, because it allows me to push myself further than I would on my own. There was a lot of amazing competition, so it goes without saying: I didn't win. I am really happy I participated, nevertheless. A little disappointment is good to keep one grounded.

I used various references from around the internet to get the different elements of the work to look right – just enough to get the wingspan decently accurate and the smoke to be half-assed realistic.

Technical info:

Graphite on Strathmore Bristol Paper

Time: Approx. 8 hours

Size: 31 x 39.7 cm



ELEGANCE

A friend and fellow artist introduced me to a new paper. This was my very first attempt at using Schoellershammer (later named Reflex) 4B paper. My artwork has really come into its uniqueness since this conversion. Apparently, I like it rough. The paper, that is.

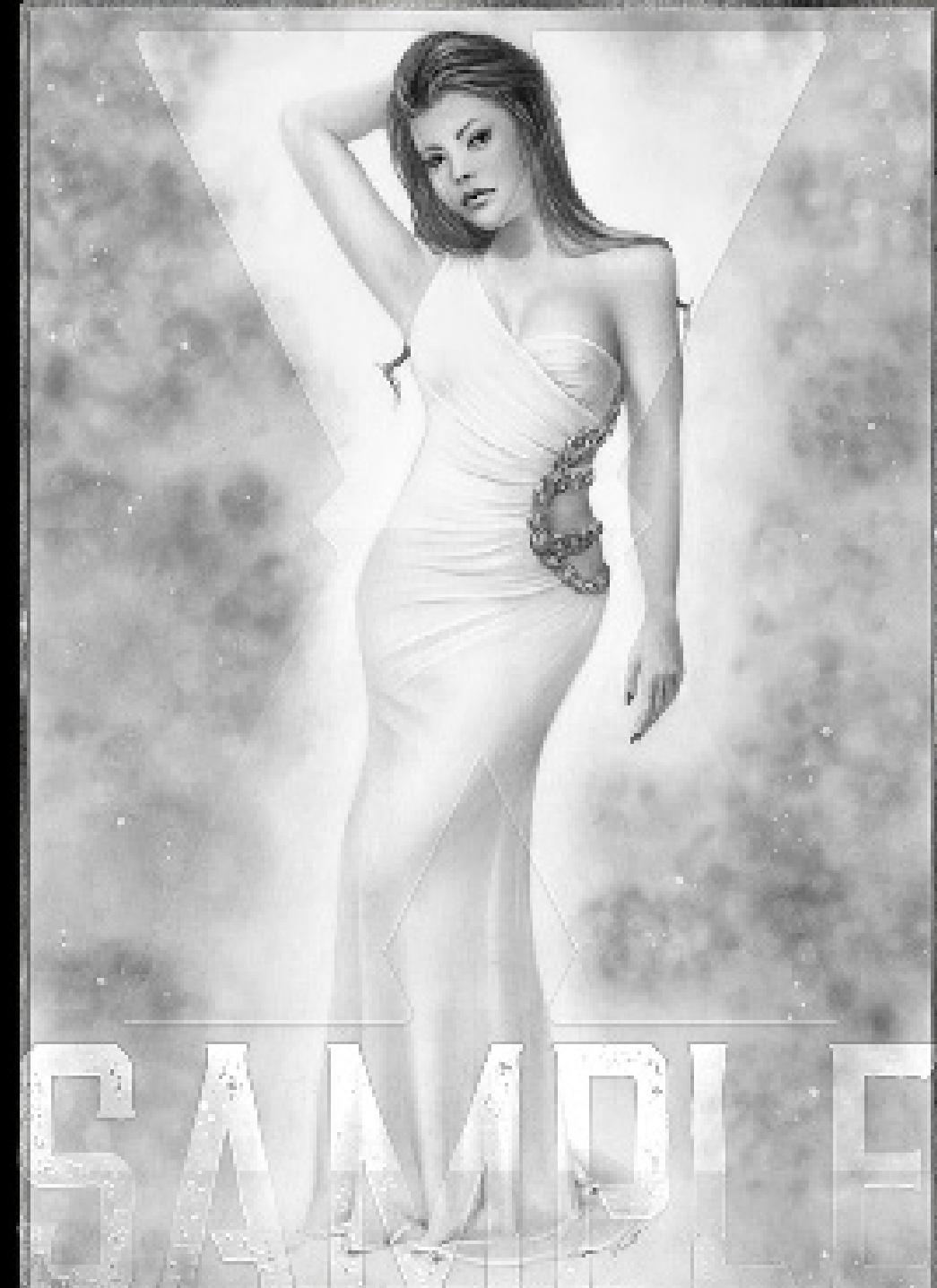
This was also the drawing that made me realize that I actually like drawing hair. Something one of my teachers in college told me: "Hair is nothing but a mass of light and dark. You don't see individual strands, so don't draw them!" Bah. You don't tell me what to do, woman!

Technical info:

Graphite on Schoellershammer 4B Paper

Time: Approx. 14 hours

Size: 16 x 60 cm



ANGELIC

I drew this while living in Japan in 2012. I honestly can't remember where I got the inspiration for it. I know it was a statuette of some kind, but that's about it. I think I may have seen it in a window or some other kind of display.

I used to love going to the coffee shop and just draw the day away. I would do that about once a week or so, just to get some "fresh" air and flavored coffee.

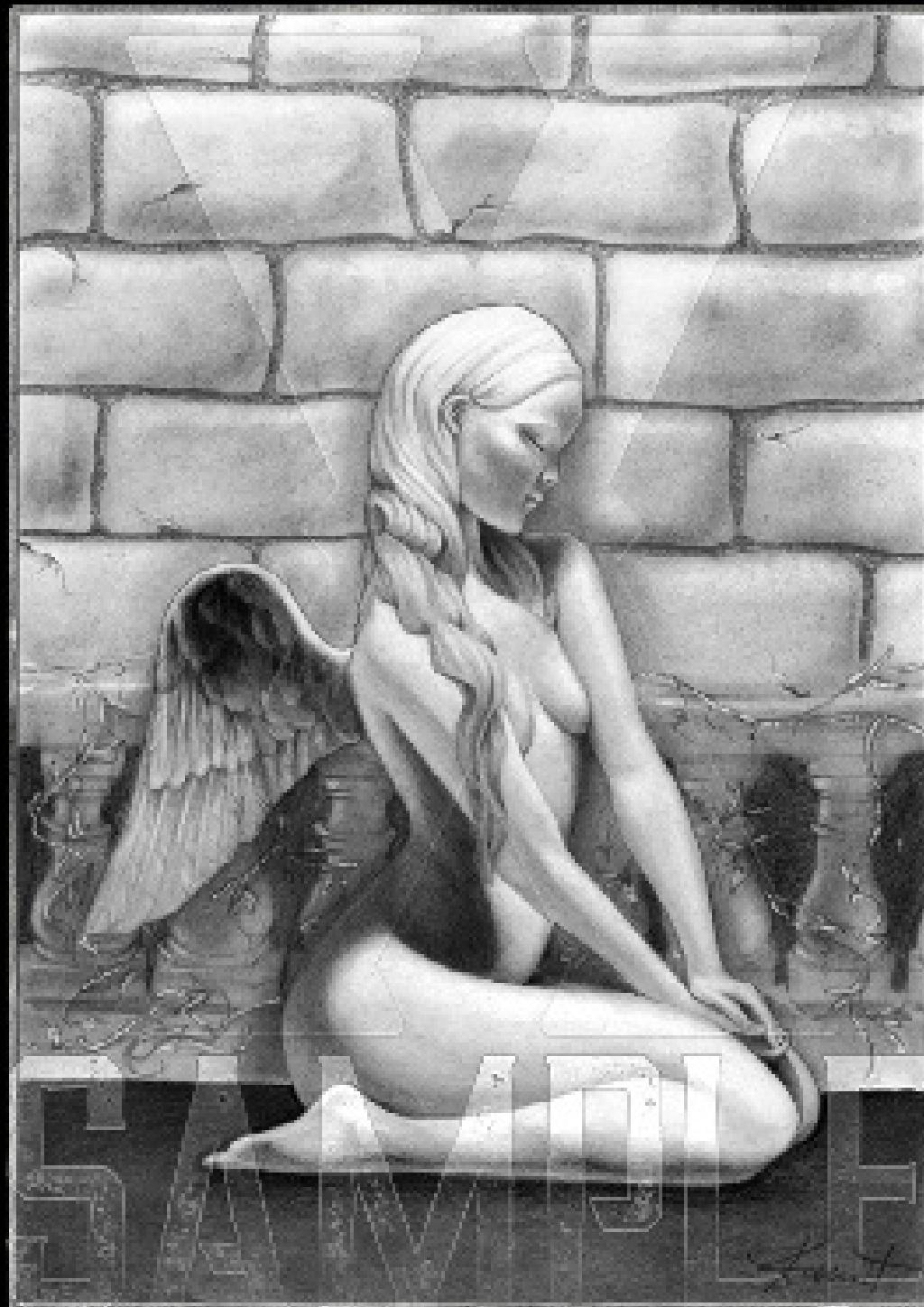
Technical Info

Graphite on Kent Illustration Board

Time: Approx. 8 hours

Size: 20 x 30 cm

PARADISE



HAPPY NEW YEAR

2017 called for something new. I needed a pick-me-up. That is when I got the brilliant idea to create this art book. To really get me going, I thought it would be a good idea to get my friends and family in on the deal. So, I made the announcement to request people to send me portrait reference photos.

While I waited, I got started on this drawing as a surprise for my friend, Dirk Richter. Well, it didn't quite go as planned. He submitted this very photo for the book! So, I had to spoil the surprise and show him the progress. The reaction was pretty priceless.

This was also the first week of 2017, hence the name.

Technical info:

Graphite on Schoellershammer 4B Paper

Time: Approx. 4 hours

Size: 31 x 29.7 cm



THE MUSIC IN ME

I've always wanted to play the guitar. I learned a little when I was young, but now you couldn't even pay me to tune one correctly. Alas, my contribution to the music world will just have to be a drawing of the instrument.

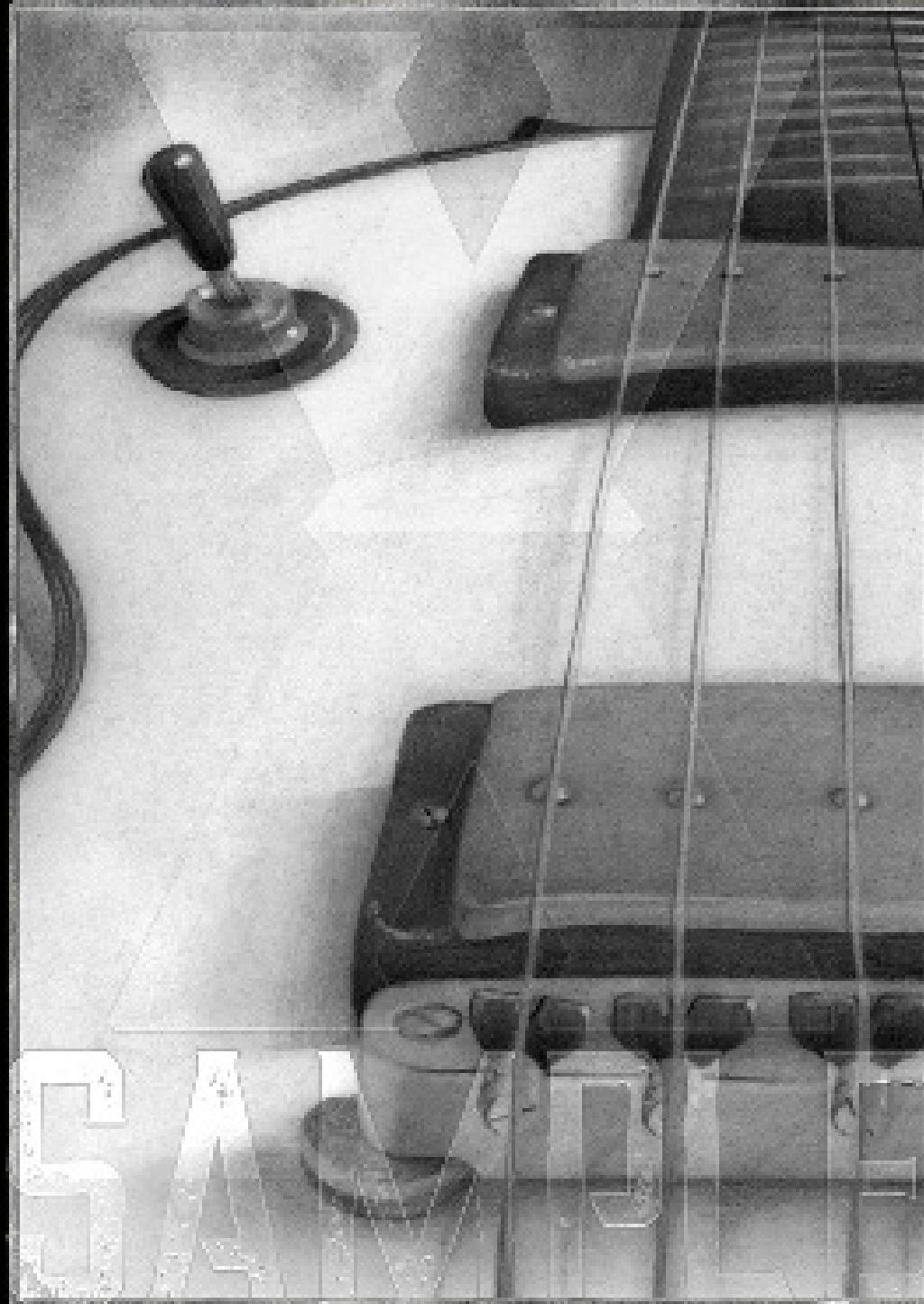
The strings were a little difficult. I didn't want to use a ruler, since I had it beaten into my head that using tools was considered "cheating." So, instead, I tilted my board up even with my eye level and sketched until I found the straightest lines possible. That doesn't translate well into words. If I could show you, I would. Maybe one day.

Technical info:

Graphite on Kona Illustration Board

Time: Approx. 4 hours

Size: 30 x 81 cm



THE DOLL

A friend of mine sent me a little gift package in the post. There was an old antique doll included. It stands about 4 inches tall and is a bit worse for wear. She had this doll since she was a wee little one and used to "dress it up." We all know how kids dress up their dolls, right? Right.

When she mentioned that she was sending it, I had the intention to take it to the doll master in the town I lived to have her repaired. However, when I got her in my hands, I just couldn't. She has so much character and looks like she's seen it all! So, she sits in my curio-cabinet, instead. Thank you, dear!

I did a live streaming of this drawing for people to watch. However, because of a music violation, the video was removed. Unfortunately, I didn't save a backup copy...

Technical info:

Graphite on Schoellershammer 1R Paper

Time: Approx. 5.5 hours

Size: 21 x 29.7 cm



COLLABORATION

Intimidating? You better believe it!

This is a collaborative piece with my friend and fellow artist, Dirk Richter. I am sure you recognise his name from a few pages ahead. He drew the face and skin of this pin-up long before I got my dirty mitts on it. I just love his soft shading technique.

When it arrived in the post, I was scared of touching it. It took days of staring at her before I got up enough balls to put a pencil to it.

Originally, she was going to have checkers on her sheets, but I am a coward, so white it went. Of course, I have to say it again: I really enjoyed working on her hair. Dark hair is particularly fun, because I know if I screw up, I can easily just hide it. Oh yeah! Can't get better than that.

Working on this piece taught me a lot about pinup art.

You can see more of Dirk's artwork here:
www.dirk-finarts.de

Technical Info:

Graphite on Schöellerhammer Paper

Time: There is absolutely no telling.

Size: 45 x 72 cm



THE POOCH

This was a commissioned piece for a collector who wished to remain unnamed at the time. It was a gift for her mother. I love projects like that!

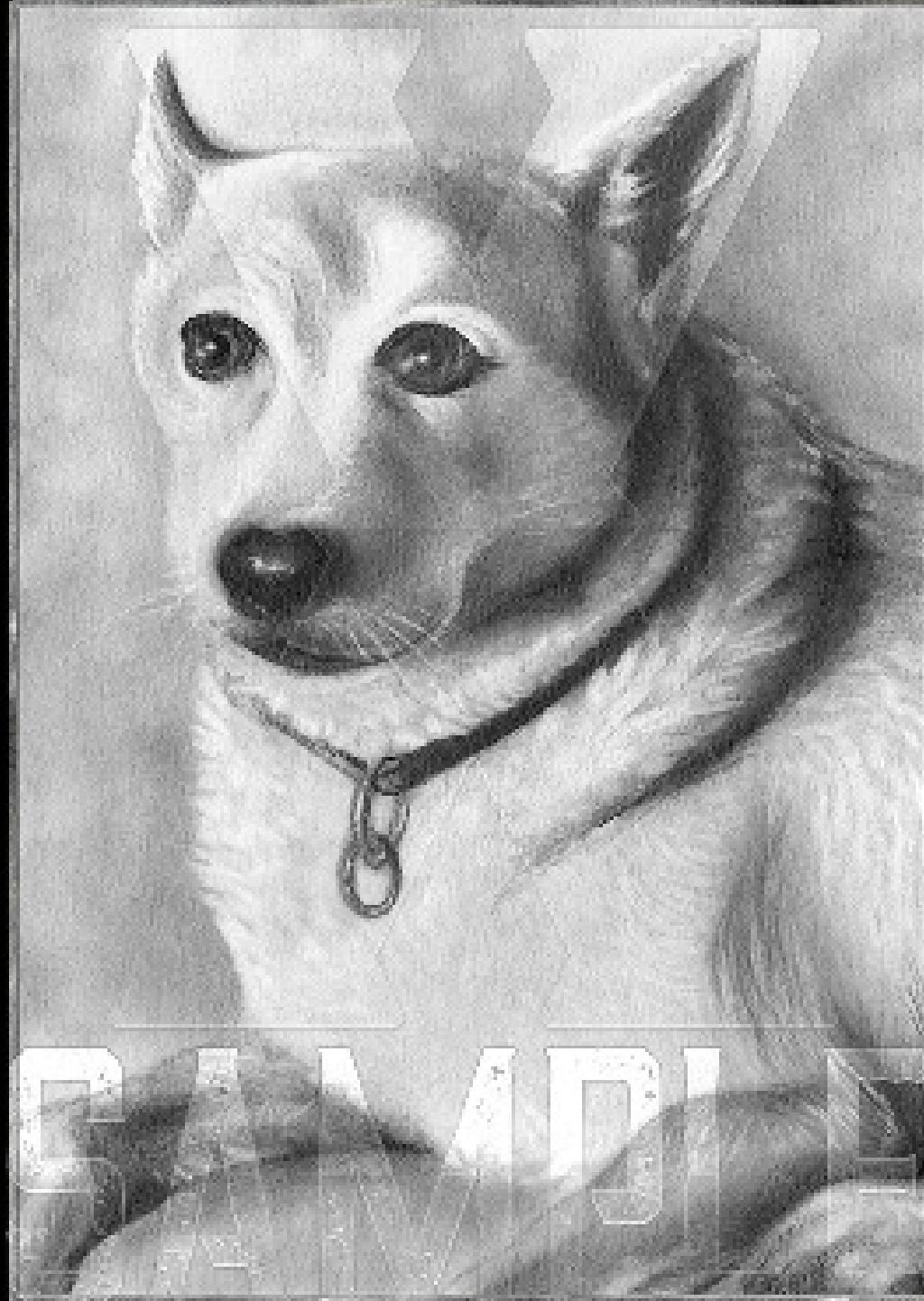
I don't draw a lot of animals, so this was very challenging. I do have to admit, though, I had a lot of fun with those tiny little tufts of hair.

Technical info:

Graphite on Schöellershammer 40 Paper

TIME: Approx. 3 hours

Size: 31 x 29.7 cm



SEA DRAGON

I think it was somewhere in 2005 when I drew this dragon. This creature has been my go-to design for test out new supplies since this work.

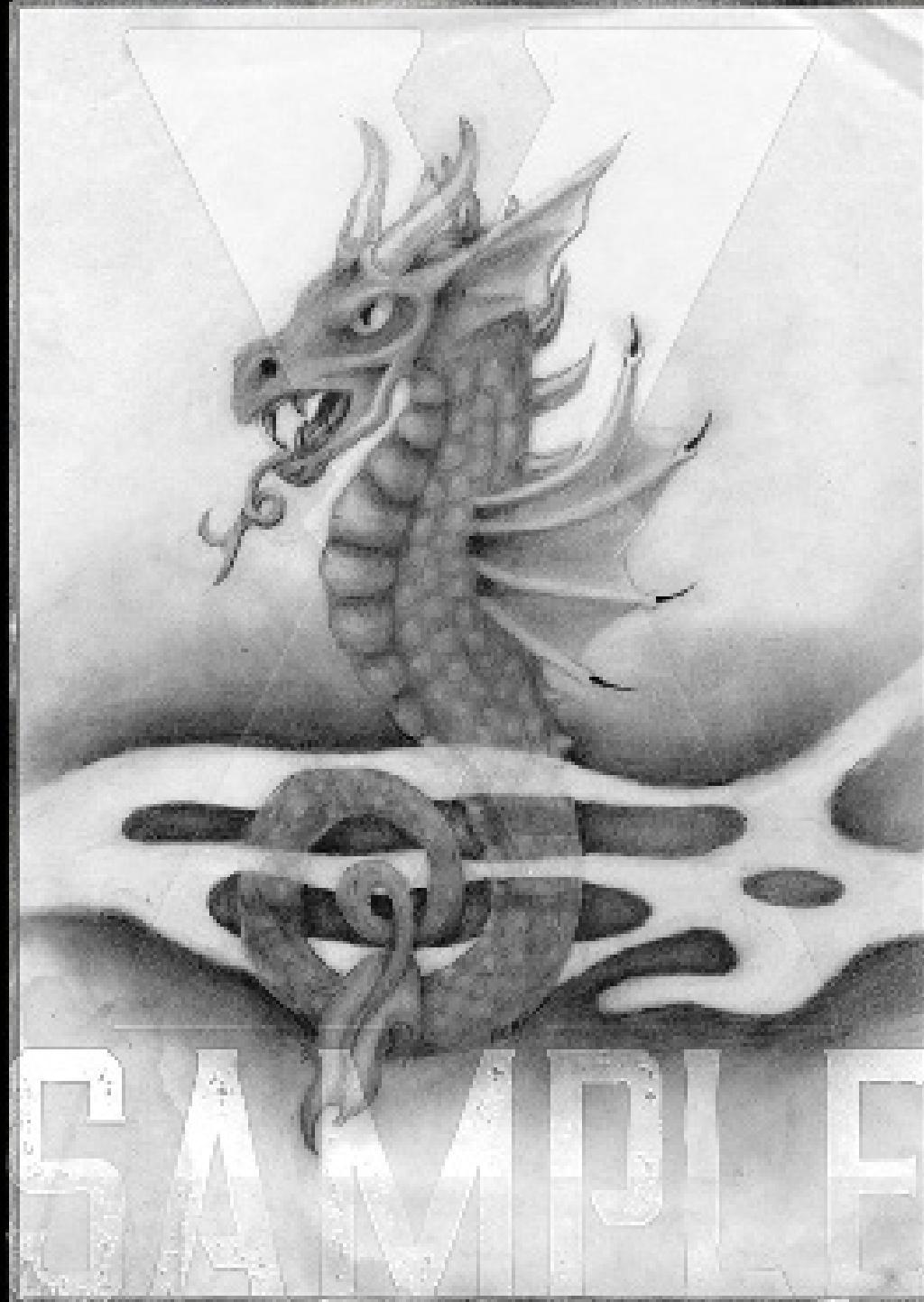
As I was just finishing up this drawing, I spilled a cup of coffee across the table. I almost freaked out! However, I kind of liked the roughness it gave the artwork, so I just kept it instead of trashing it. I am glad I did, because it sparked a whole series of works. The next page most of all.

Technical Info

Graphite on printer paper (with a coffee bonus)

Time: Approx. 1.5 hours

Size: 21 x 29.7 cm



SEA DRAGON 2

You remember that dragon from the previous page? Of course you do. This is the reason I was glad to have kept that original piece. In 2018, I decided that he needed a bit of a make-over. I can definitely see my improvement in technique over the past 11 years.

Seeing your own progress really does put things into perspective. Growth and change are pretty awesome to witness.

Technical info

Graphite on Schöellerhammer 4K Paper

Time: Approx. 2 hours

Size: 14.8 x 31 cm



IN AWE

The reference photo for this little cutie comes from Callie Faye Lips. It looks like he is just overwhelmed with joy by looking at this flower.

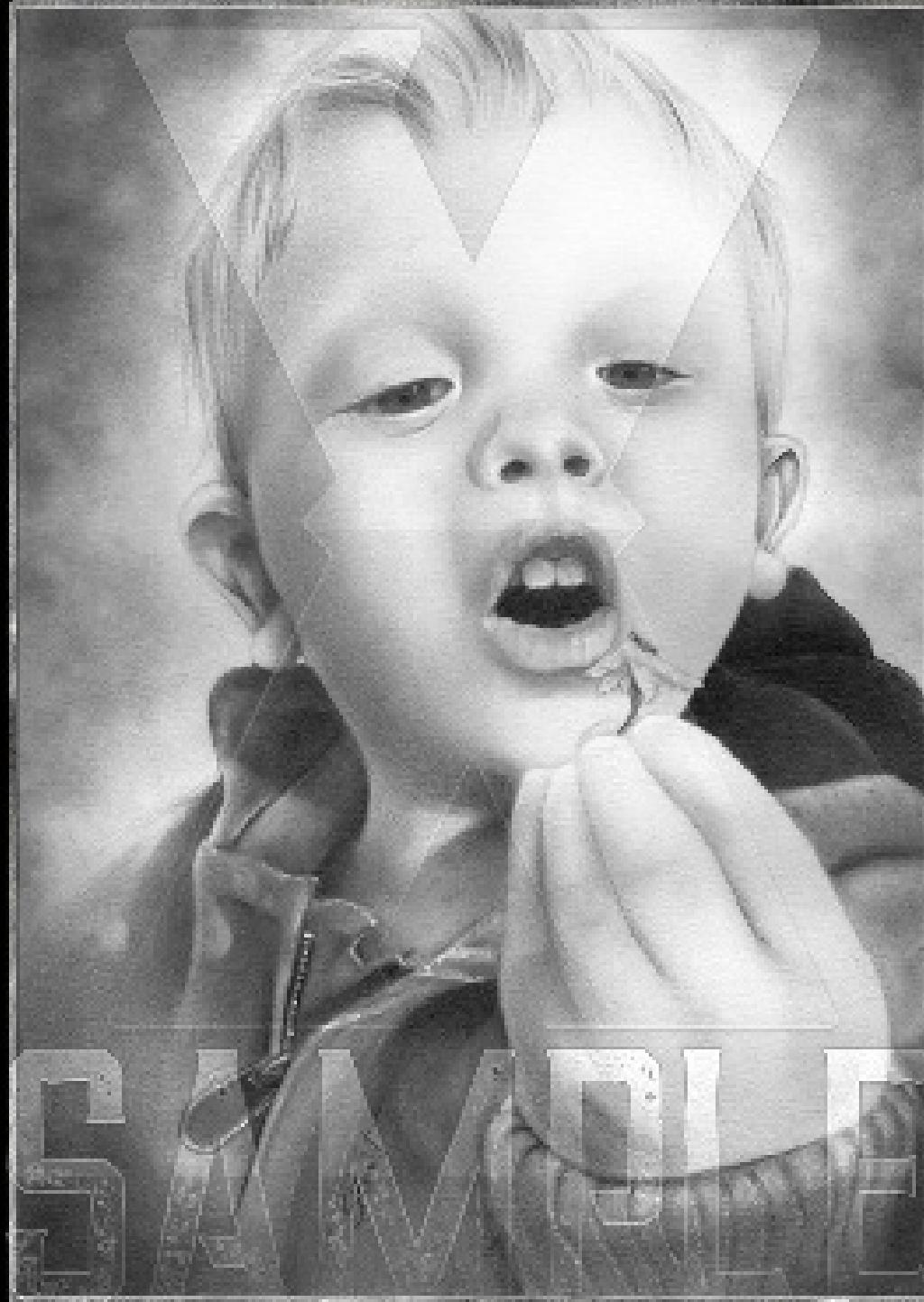
It's the simple things in life that we should be fascinated by. Don't you wish that carried over into adult life on a more regular basis? Yeah, me, too.

Technical info:

Graphite on Schöellerhammer 40 Paper

TIME: Approx. 4 hours

Size: 31 x 29.7 cm



STEPHANIE

This is the daughter of ADD Montgomery.

While I was at the coffee shop drawing, the cutest thing happened. Or maybe the cruelest? HAH!

A lady tapped me on the shoulder to tell me how good she thinks the drawing is. I thanked her and continued drawing. Anyone who draws knows the scenario. She wanted for a little while longer, then said: "You really should sell these!" Har har. If it were only that easy. I giggled and thanked her again.

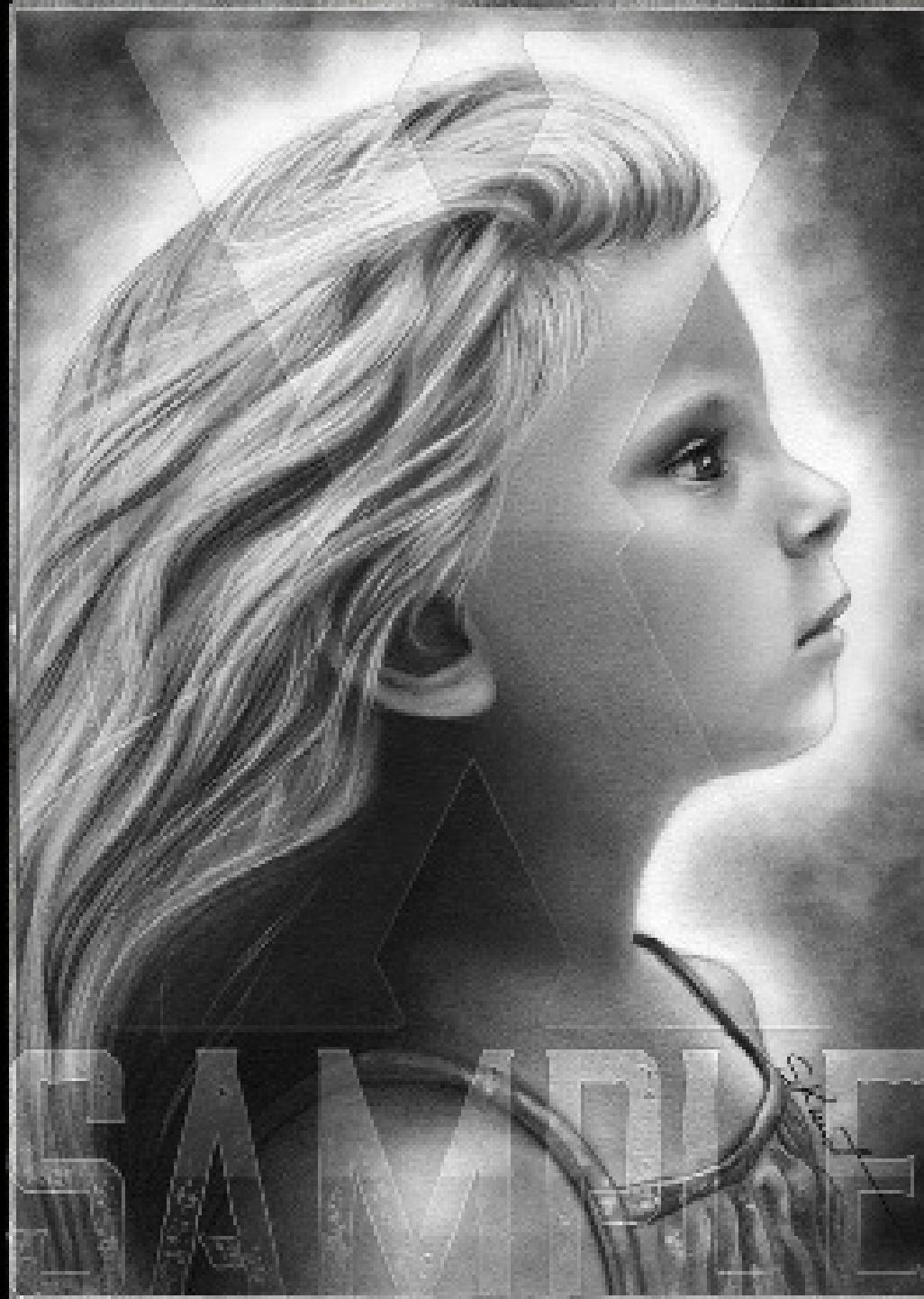
I really should have told her that I take commissions if she was interested in buying one. I am pretty sure that would have scared her off, though.

Technical info:

Graphite on Schöellershammer 4B Paper

Time: Approx. 4 hours

Size: 81 x 28.7 cm



ROYALTY

I have a slight fascination with winged statues. The winged lion has an array of symbolic meanings; from religion to mythology. Me? I just think they are pretty, so I drew one.

Technical info:

Graphite on Kozo Illustration Board

Time: Approx. 8 hours

Size: 21 x 30 cm

PALADIN



ALYX

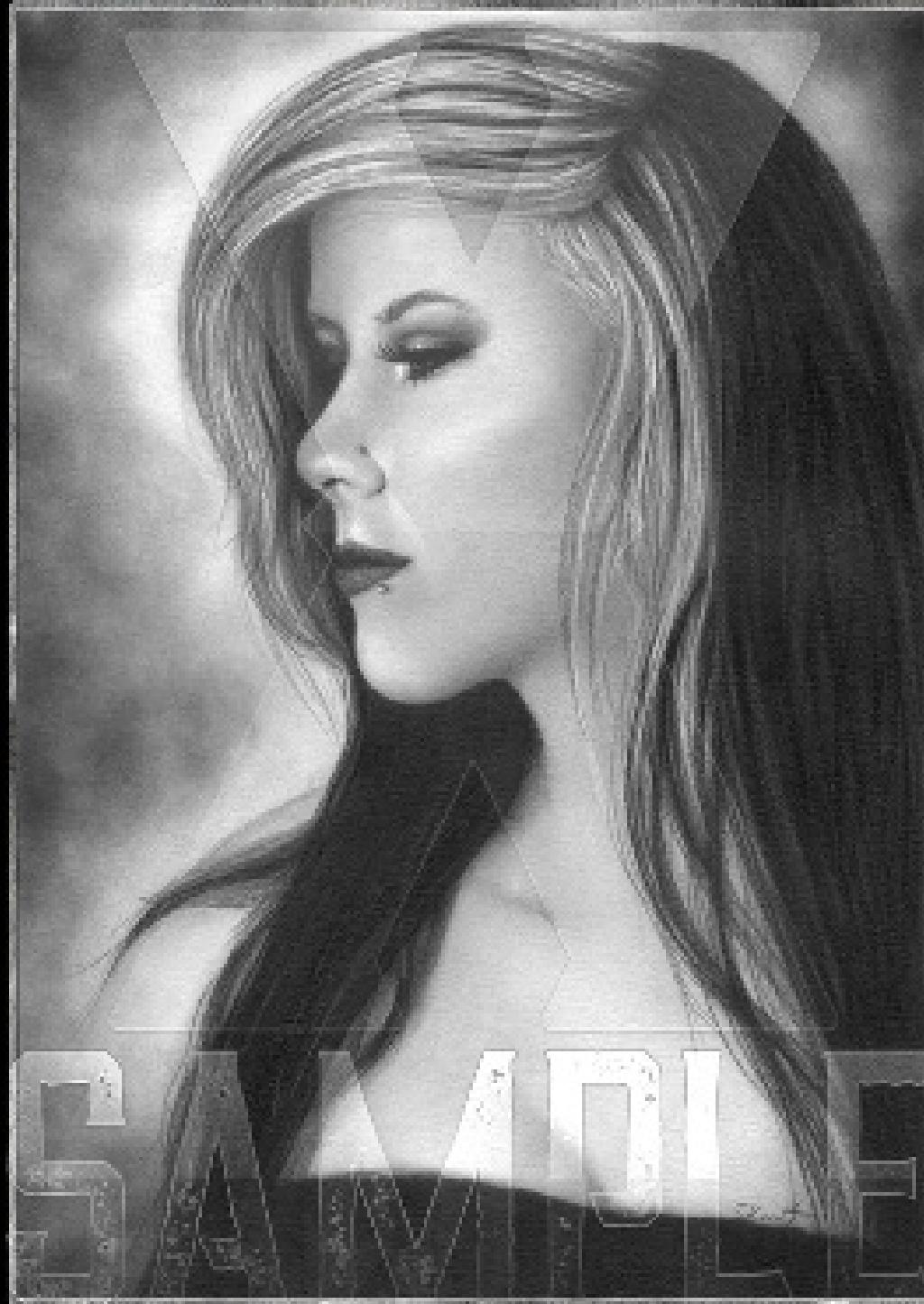
Reference photo is of Alyx taken by Len Kaltman. Her hair was fun to draw. The contrasts made it a real challenge. And I do love a challenge!

Technical info:

Graphite on Schoellerhammer 1R Paper

Time: Approx. 4 hours

Size: 21 x 29.7 cm



DESWITATH

I surfed around DeviantArt for a while and found just the right subject I wanted to draw. The darkness of it really caught my attention. Unfortunately, I decided to go to the coffee shop to draw and forgot the reference photo! Thankfully, I had the initial sketch down already, so I could continue from memory. It turned out ok, but in reality, it doesn't look much like the guy.

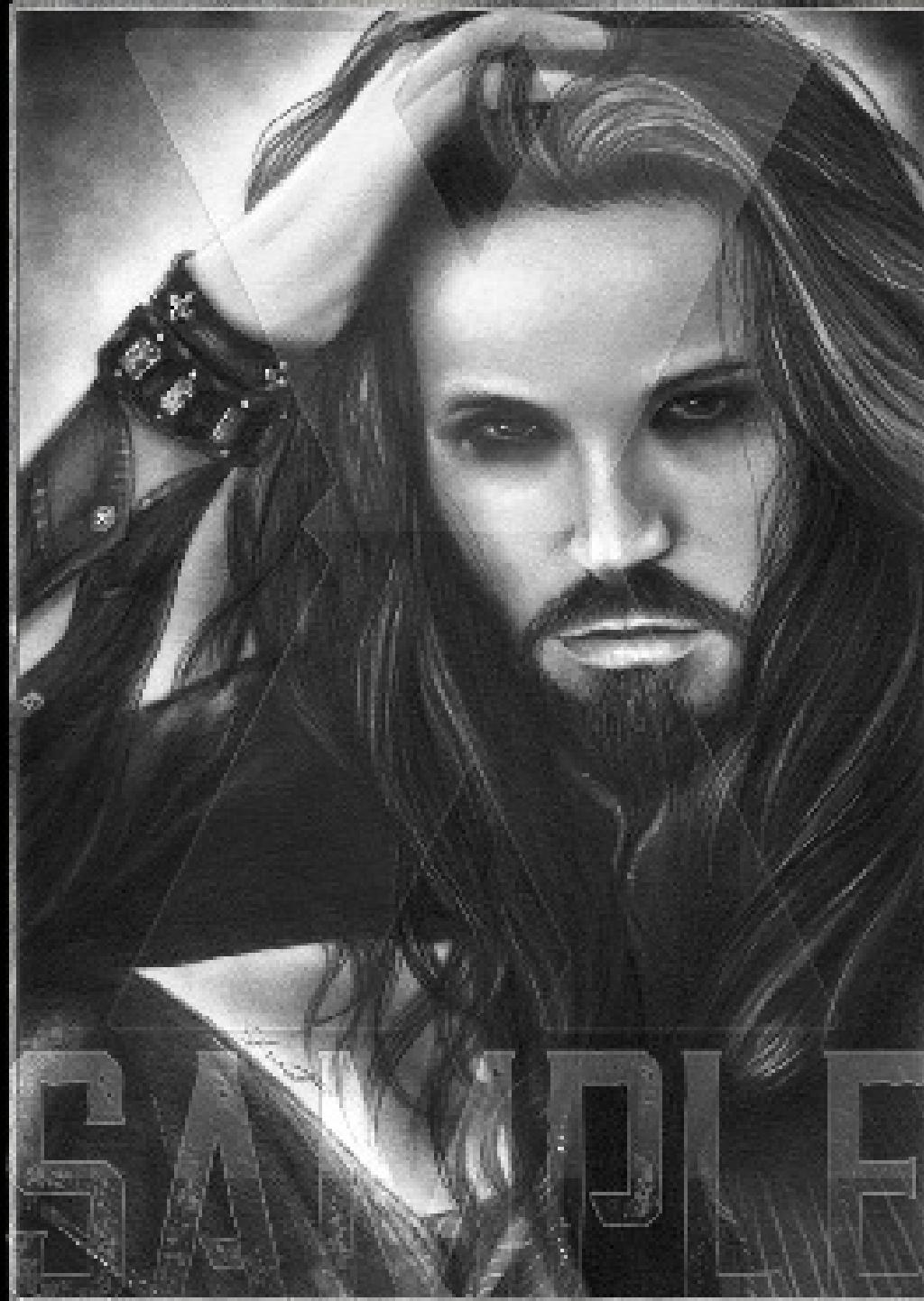
Photo reference is from Francesco Uriel Scatilini.
Beautifully gothic subject for artwork.

Technical Info

Graphite on Schöellerhammer 4R Paper

Time: Approx. 4.5 hours

Size: 21 x 29.7 cm



LEATHER AND FLANNEL

Photo reference is of the lovely Cindy Braeckman. Since summer was in full swing, it took me about 6 hours over the course of 10 days. I think that is the longest it has ever taken me to complete a portrait drawing. I usually only draw one portrait at a time, so it put me at a stand still for over a week.

Flannel is something I really am not looking forward to drawing again. It was not difficult, but the pattern is NOTHING like the original photo. I just went with it, though. Once I got started on it, the lines just came out the way they wanted to. It doesn't make the drawing bad, but it was a bit disappointing that I couldn't control my hand the way I wanted to.

Technical info:

Graphite on Schoellershammer 4B Paper

Time: Approx. 6 hours

Size: 81 x 89.7 cm



RISEN

The reference is the wonderful Kirsty Childs. I found her through DeviantArt while looking at her makeup styles. She has some pretty awesome work! You should check her out. Her handle is [kikimj](#).

Since I drew this in October, I had to go with creepy! I wanted to participate in an event called "Drawliloween" and the very first prompt was "Return from the Dead." I drew my portion of the event on a sketch card, but I just couldn't stop there. So, I found this amazing photo that Kirsty had offered up as stock photography.

Technical Info:

Graphite on Reflex Paper

Time: Approx. 8.5 hours

Size: 81 x 39.7 cm



GLAMOUR

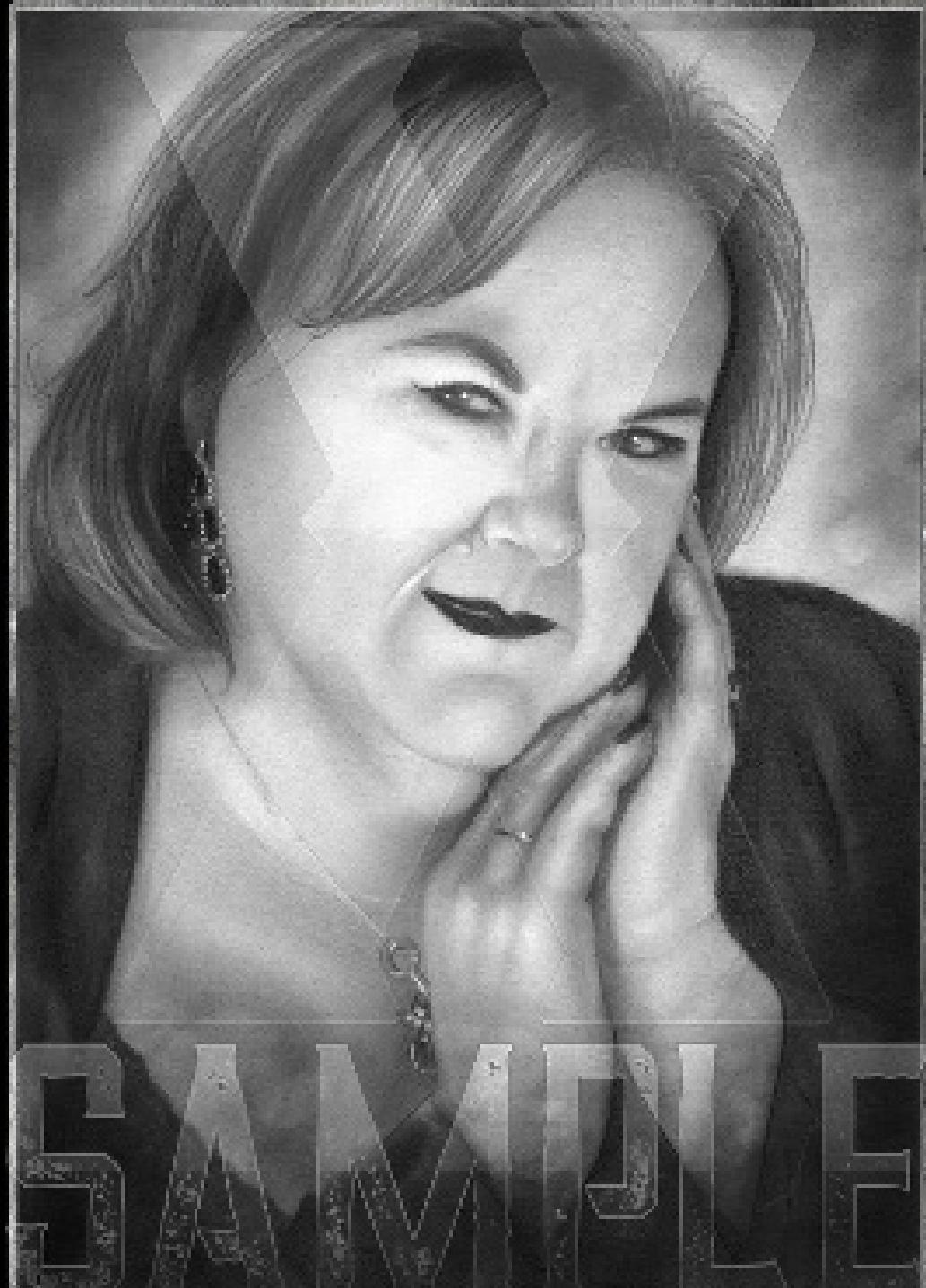
Kathleen M. Hill submitted the reference photo for this piece. I really do enjoy drawing hair. I don't think I can mention that enough. There's just something very relaxing about it. I can just let my pencil flow and my hand will follow.

Technical info:

Graphite on Schöellershammer 4B Paper

Time: Approx. 4 hours

Size: 21 x 29.7 cm



TRAPPED

Well, it's done. That's about all I can really say.

I think this one hit me a little too hard. I was happy that it was claimed by a collector. I don't think I could have kept it around the house for very long. It haunted me the whole time I was creating it. I am really not sure why.

Technical info:

Graphite on Schaefferhammer 40 Paper

TIME: Approx. 26 hours

Size: 45 x 70 cm



CHARLIE

Rodney O'Dell has his way with a camera. I love using his photos as reference in my art. I really had fun drawing this beauty. Such strong features, but still so very feminine and extremely sexy.

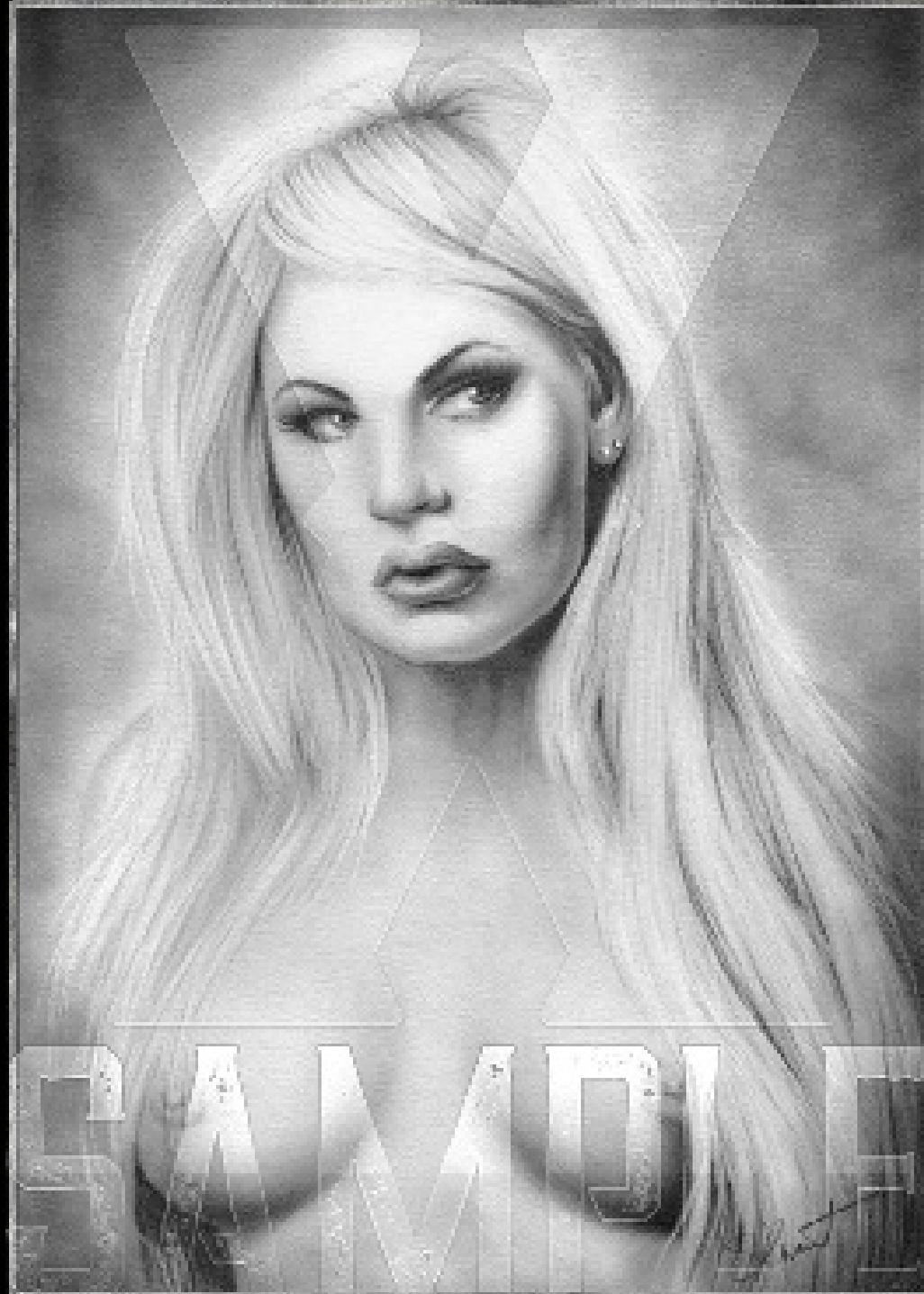
I still have to mention again how much I love drawing hair. I just layer the hell out of it! I spend more time drawing those fine strands of waterfall than I do for any other part of a drawing. Blond hair happens to be the most challenging, and I love it.

Technical Info

Graphite on Schöellerhammer 4R Paper

Time: Approx. 6 hours

Size: 21 x 29.7 cm



REAPER

Here we have a work from about 10-ish years ago. I have seen several people using it in their compilation videos and website designs, along with other various online stuff. So, if you've seen it, yep, it's mine.

Originally, I thought I had lost this original drawing. The only thing I could find was a scan about 200 pixels wide. Yeah... Uhhmm, that wasn't going to work for printing. So, I drew it again (you'll see).

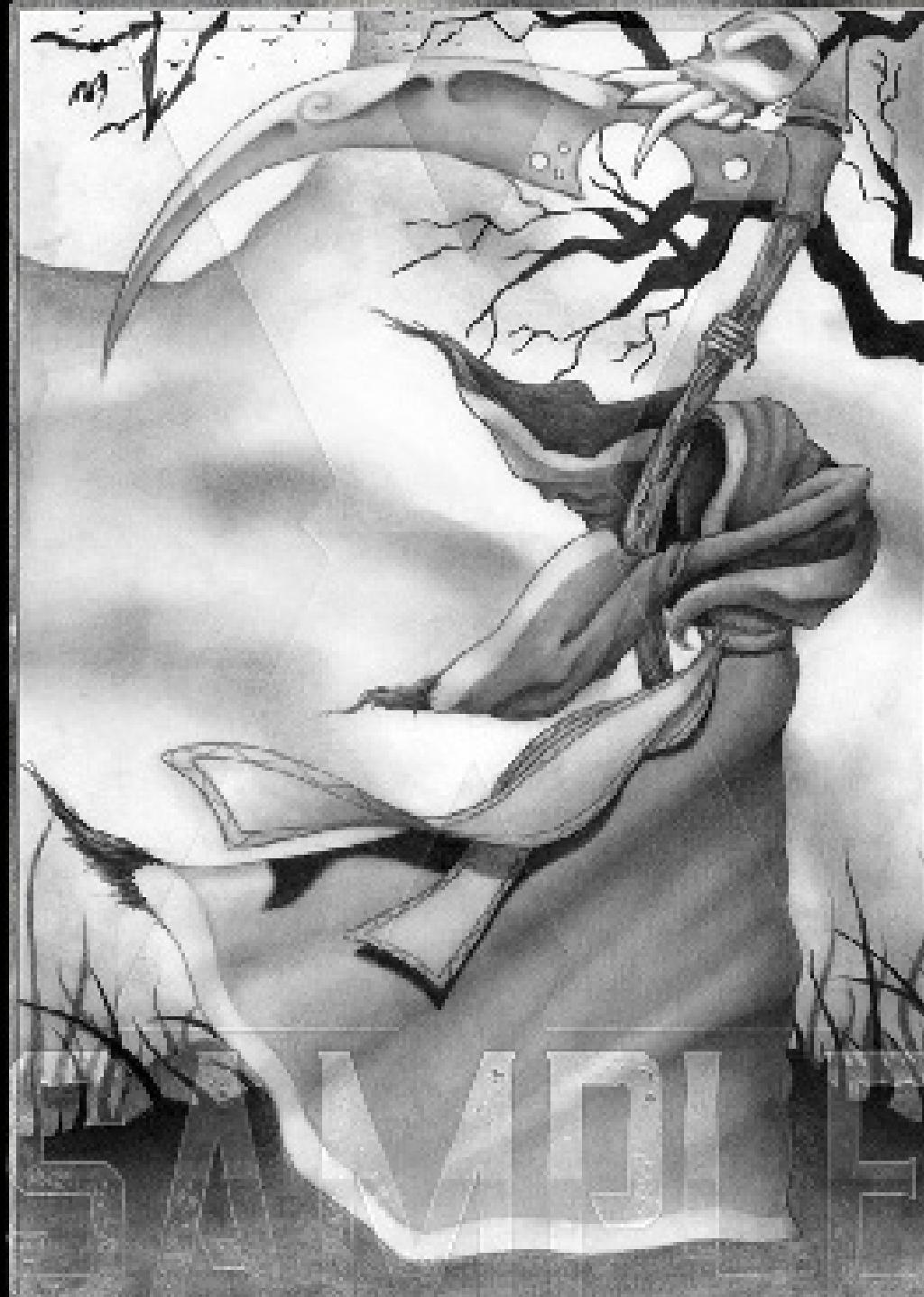
As I was putting together the pages for this book, I just "happened" to see it laying in a pile of old sketches. Talk about jumping for joy! I finally found a missing piece of my should that I thought I'd lost years ago.

Technical info:

Graphite and Ink on Printer Paper

Time: Approx. 2 hours

Size: 31 x 29.7 cm



REAPER 2

And of course, I had to show you the recreation. I really REALLY wanted to include this piece in the book. Since I thought I had lost the original, I just drew it again. I found it, but hey, no regret!

Instead of a normal A4 piece of printer paper, I figured this work deserved a bit of a boost. I am really happy I was able to accomplish that. Doing these kinds of artworks really shows the progression and change over time.

Technical Info

Graphite on Schöellerhammer 4R Paper

Time: Approx. 8.8 hours

Size: 40 x 59 cm



LITTLE GIGGLES

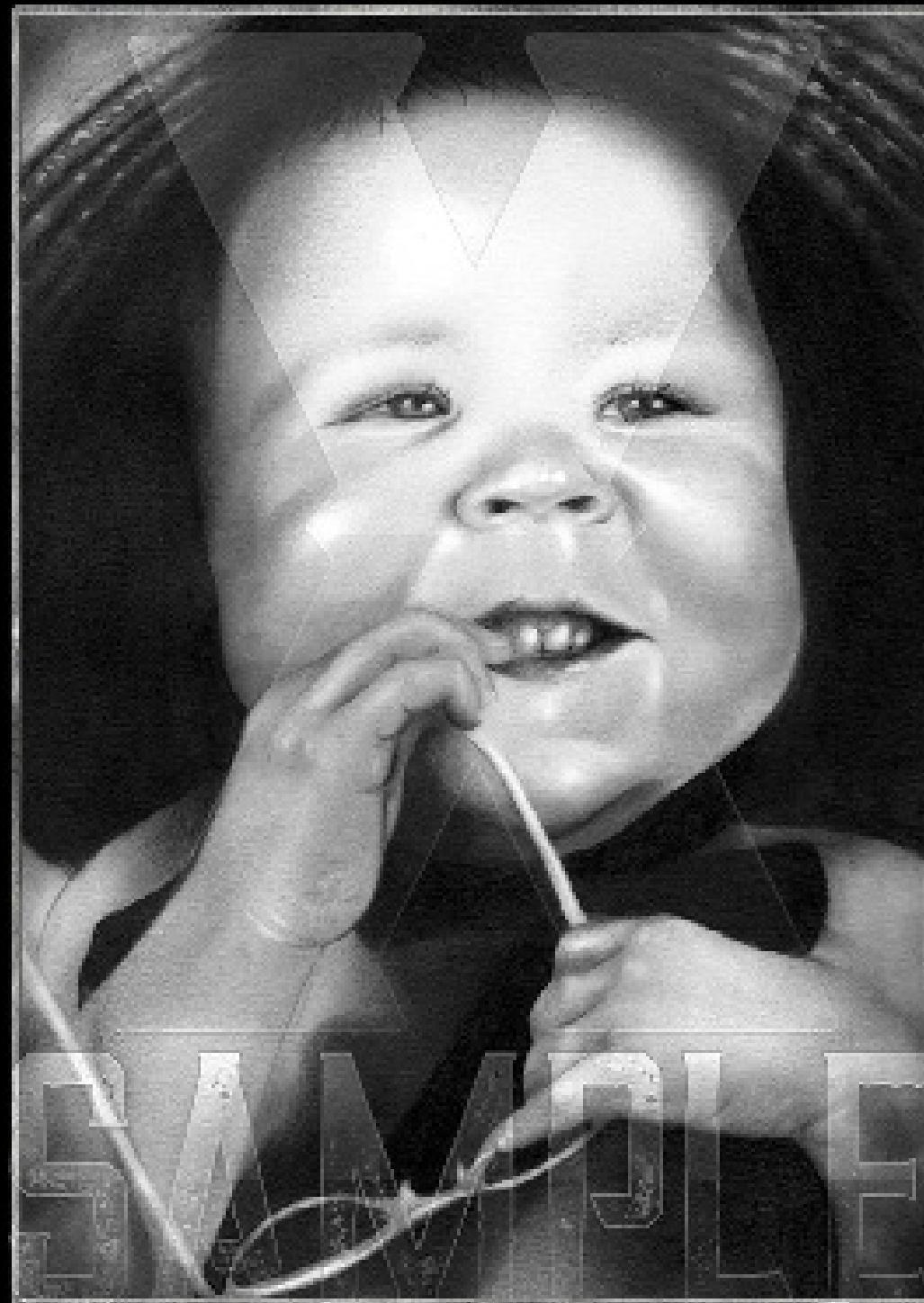
Photo reference is from Michael Brennan. Don't we just love baby pictures? Such innocence in their little faces. This little cutie is no exception. Squished noses and tiny smiles are just an irresistible!

Technical info:

Graphite on Schoellershammer 1R Paper

Time: Approx. 4 hours stretched over 5 days

Size: 21 x 29.7 cm



THE VISITOR

I think snails are some of the cutest creatures on the planet. Even though, they leave a horrid sticky trail wherever they decide to roam. Oh, and stepping on one of them in the middle of summer, barefoot, is also not a nice experience.

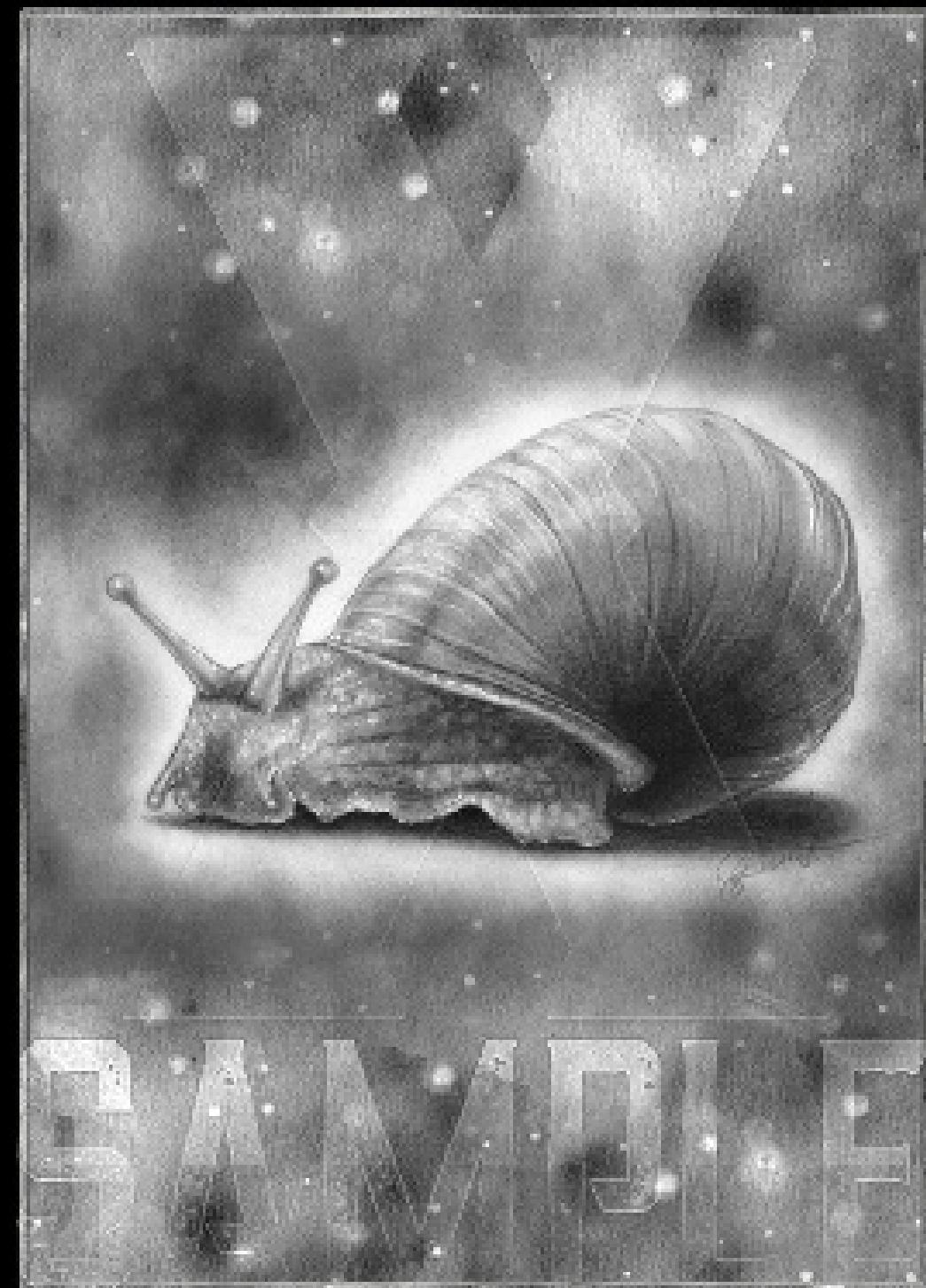
My stomach just turned a little. Ok, maybe they aren't "the" cutest, but they are still pretty adorable.

Technical info:

Graphite on Canson Sketch Paper

Time: Approx. 1.5 hours

Size: 14.8 x 31 cm



SISTER'S EYES

This is one of the most unique works I have ever created. There is a beautiful, yet haunting story behind this commissioned piece.

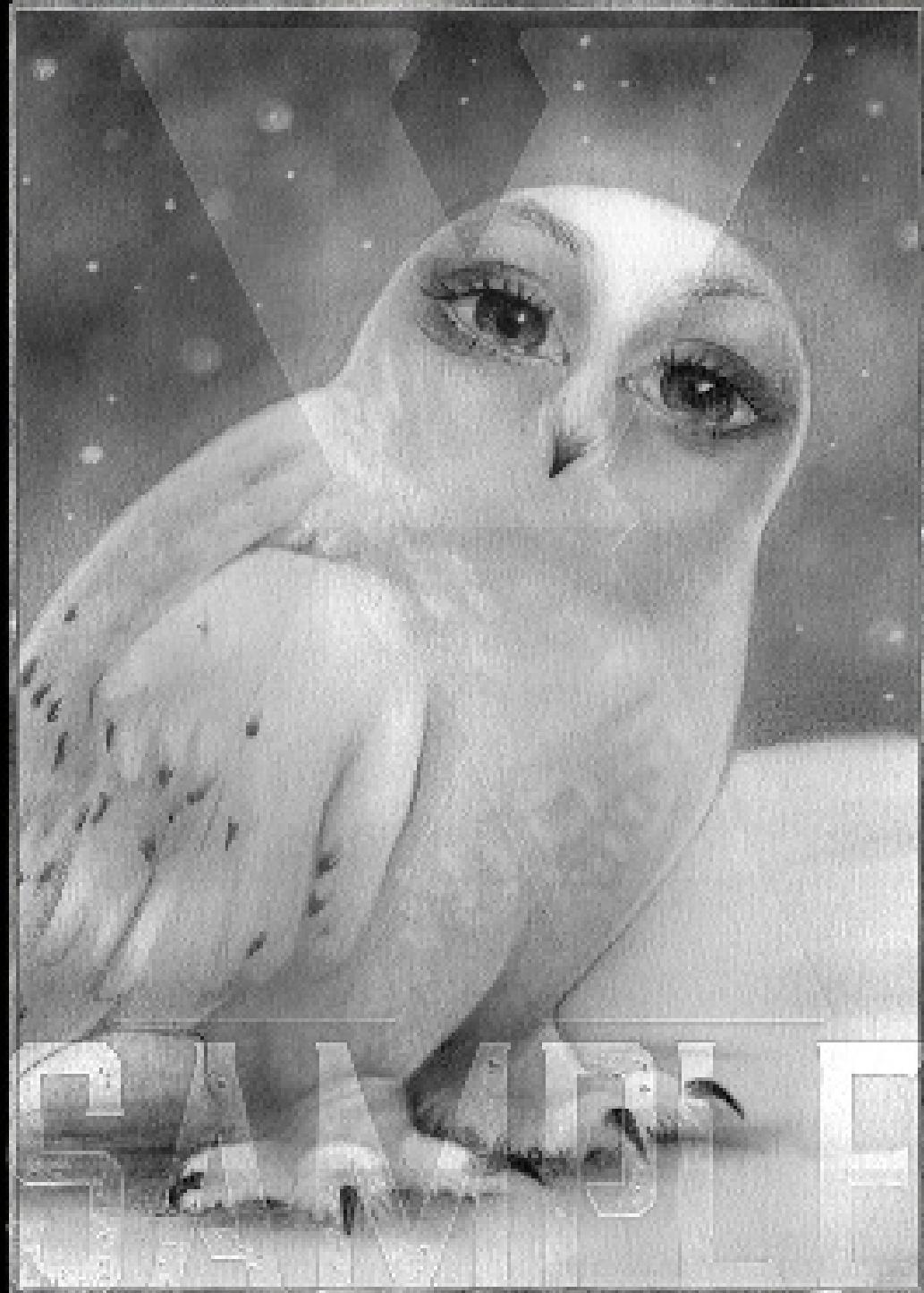
A woman lost her sister and wanted me to create a memorial piece for her. Since her passing, the family would always notice white owls. Since white owls were not common where they lived, they felt as if it was a sign that her sister was watching over them. To capture this feeling, we decided to give a snow owl her sister's eyes so that she may watch over them for eternity.

Technical info:

Graphite on Scheellershammer 4B Paper

Time: Approx. 3 hours

Size: 81 x 89.7 cm



PRECIOUS

You know those moments when you just can't help but pinch a plump cheek? Yeah, this would be one of those moments. Too bad I couldn't reach into the photo reference from Lynne Ferdinand and do just that.

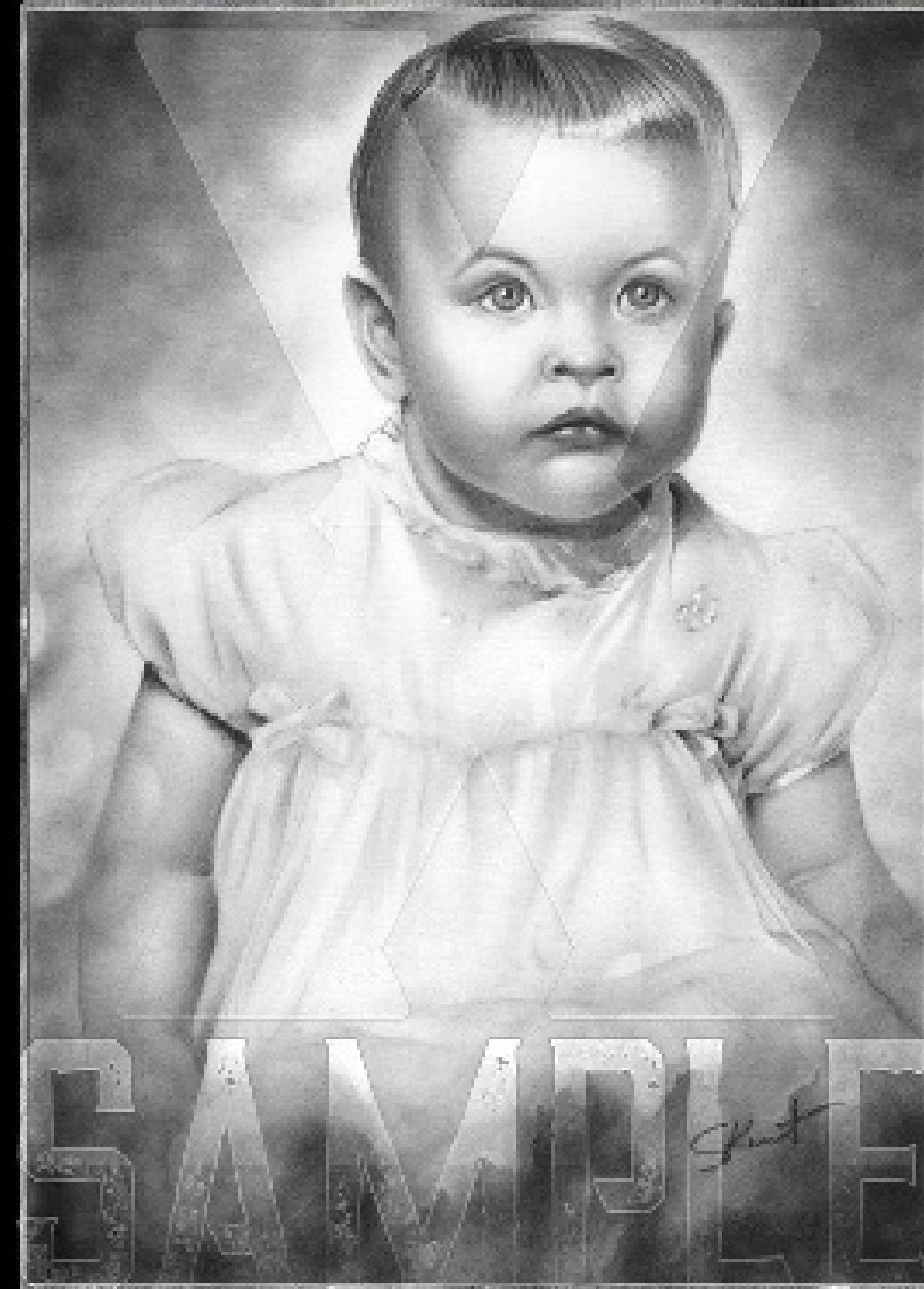
This portrait is of Lynne when she was but a wee lass. Isn't it just adorable when you get to see your friends as toddlers? Especially when they have cheeks like those!

Technical info:

Graphite on Schöellerhammer 48 Paper

Time: I had the flu when I drew this, so I am surprised I even finished it...

Size: 21 x 29.7 cm



OLD MAN

Photo reference is from Dragon's Child Studio and Marion Z. Skydance.

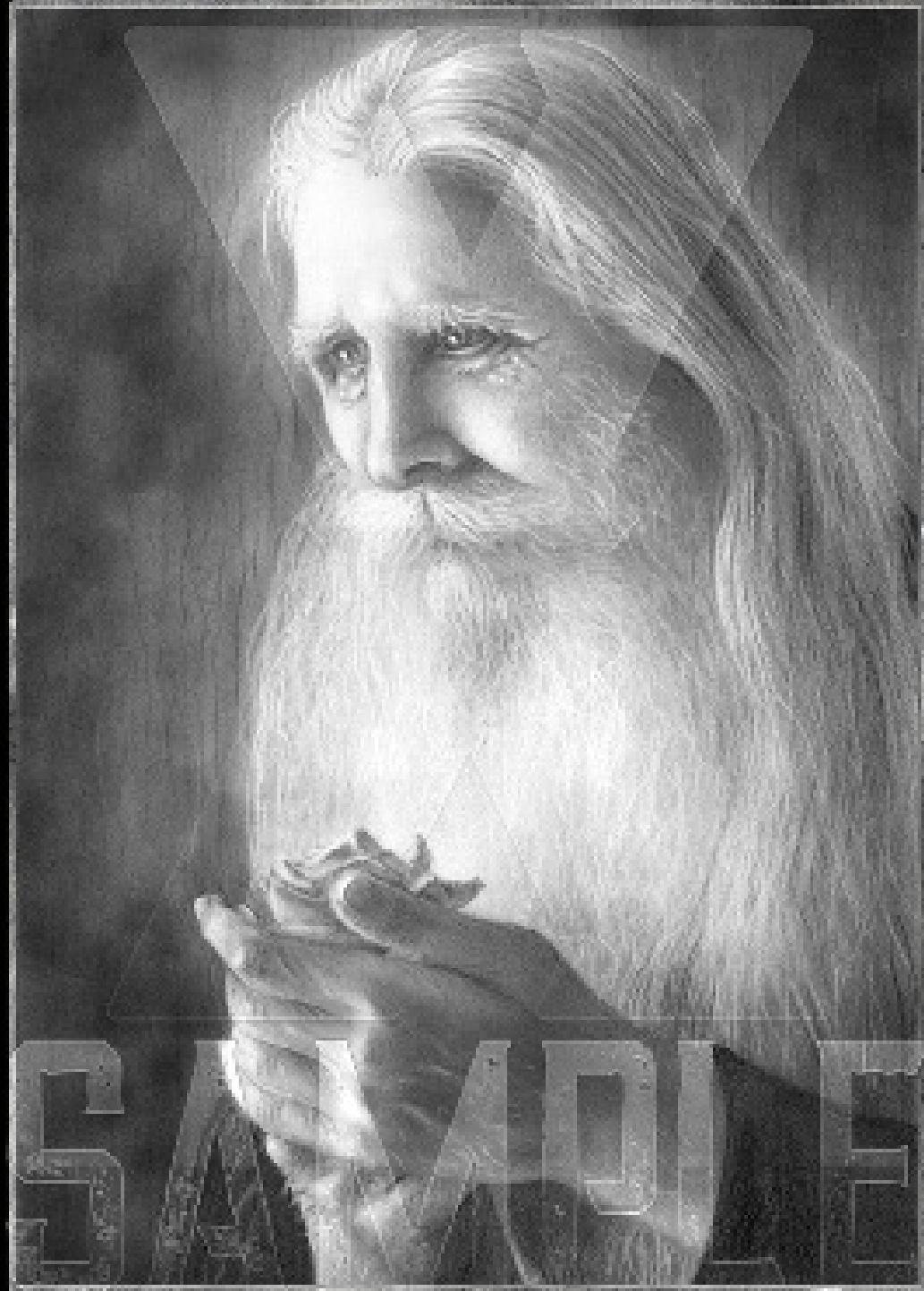
This just called to me. There is something almost magical about the picture. Of course, I had to follow the inspiration.

Technical info:

Graphite on Strathmore Bristol Paper

Time: Approx. 4 hours

Size: 21 x 28.7 cm



ATTENTION

I do enjoy drawing a nice dragon now and then. The details in the scales and faces make them a very relaxing subject. It seems that the more intricate the piece, the more pleasurable the process. At least, it is for me, anyway. Not to mention, the results are well worth the extra effort.

Technical info:

Graphite on Canson Drawing Paper

Time: Approx. 4 hours

Size: 21 x 29.7 cm

PALADIN



SKULL MOTH

This was an awesome project to work on. The inspiration came from a drawing that I had done a year before. I enjoyed it so much that I found some transfer paper to put it on a hoodie for myself.

Reference Credits:

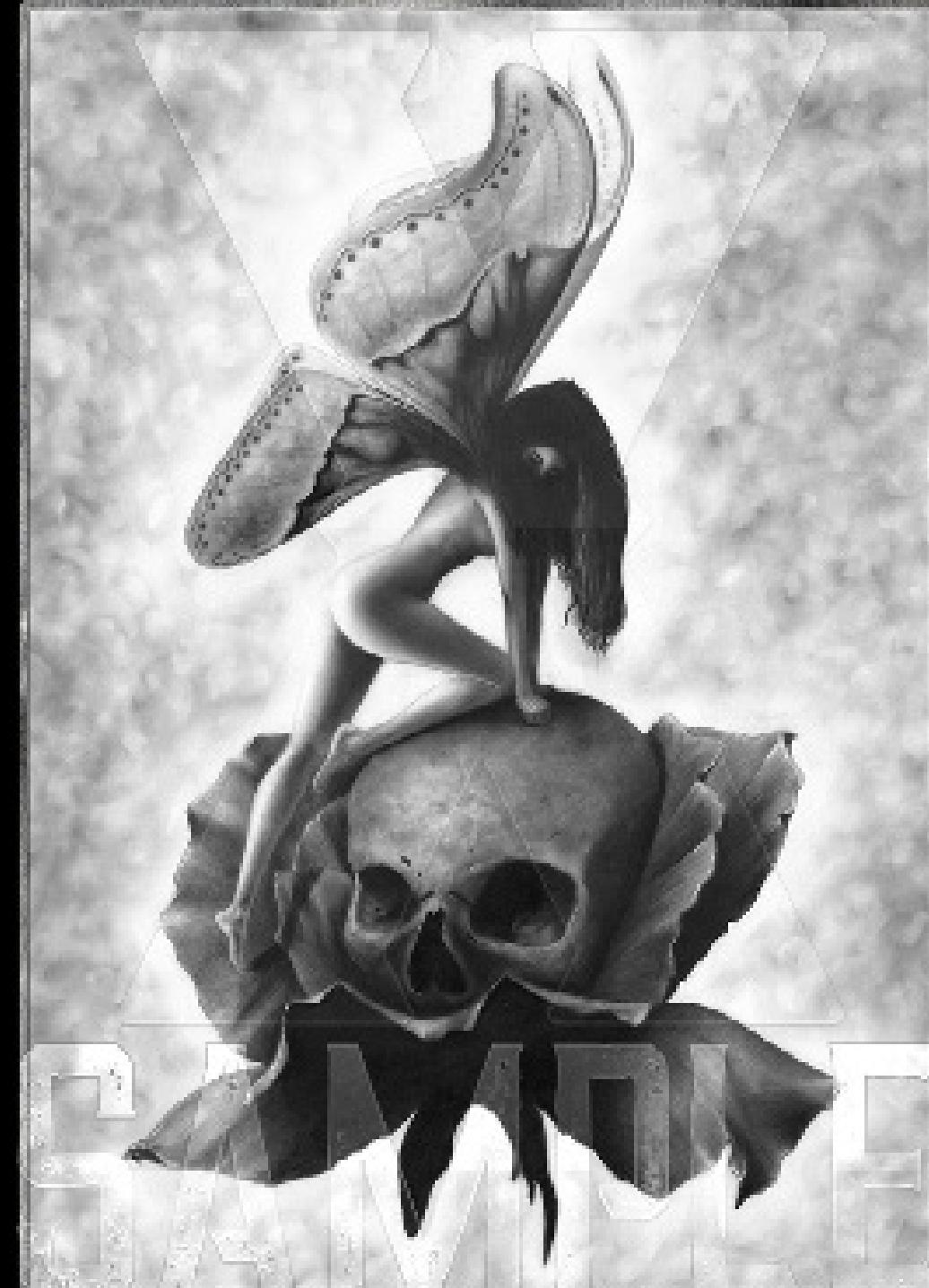
miramum-stock for the beautiful model
ChristasVengal-stock for the awesome skull
ftourini-stock for the lovely wings
shapechiftphoto for the gorgeous rose

Technical info:

Graphite on Schmincke Schamotte 4R Paper

Time: Approx. 23 hours

Size: 46 x 70 cm



ROSE LADY

Huge thank to Dirk Richter for allowing me to use his photography for this work. Another "thank you" goes to Miri Be for being such an awesome model.

The roses came from various photos I had taken in the summer that year.

Technical info:

Graphite on Schöellershammer 4R Paper

Time: Approx. 16 hours

Size: 28 x 40 cm



ROSE LADY 2

The previous drawing sparked a commission from another collector. Originally, I wanted to create more of this theme in a sort of "series," but I got distracted. Such is my life, as if that is anything unusual.

Model used with permission from Dead Lotus Couture Latex. Check out their stuff if you are into fetish attire.

Technical info:

Graphite on Schöellershammer 40 Paper

TIME: Approx. 25 hours

Size: 35 x 50 cm

PALADIN



GOTHIC ALICE

OF COURSE this had to be in my works. You know, because why not?

This piece got rejected from an online gallery. I had another artist argue with me that this couldn't have been all graphite. First, is using more than one medium a bad thing? That aside, of course it is all graphite. I even had a video of its creation. You just have to know how to manipulate your materials. There are different grades of pencil for a reason. If you are willing to spend a little extra time to really grind the particle into the paper, you'll notice quite a difference. 95 and a sandpaper block are your friends.

I think we already know that the internet is always right, though. You can't convince someone of something they don't want to see. So, no gallery, then. Meh.

Technical info:

Graphite on Schoellerhammer 1R Paper

Time: Approx. 80 hours

Size: 45 x 70 cm



WITCHY POO

I wanted to do something a little darker. Well, that is actually kind of difficult to say, since I don't draw light-hearted unicorns and rainbows on normal occasions.

Since it was closing in on Halloween, of course a witch needed to be involved. Actually, I think this is the only witch I have ever drawn. I may have to remedy that in the future.

Technical info:

Graphite on Schöellerhammer 48 Paper

Time: Approx. 28 hours

Size: 48 x 70 cm

PALADIN



MIZZ AMANDA

Len is at it again with another amazing photo reference. This is the beautiful Amanda Marie.

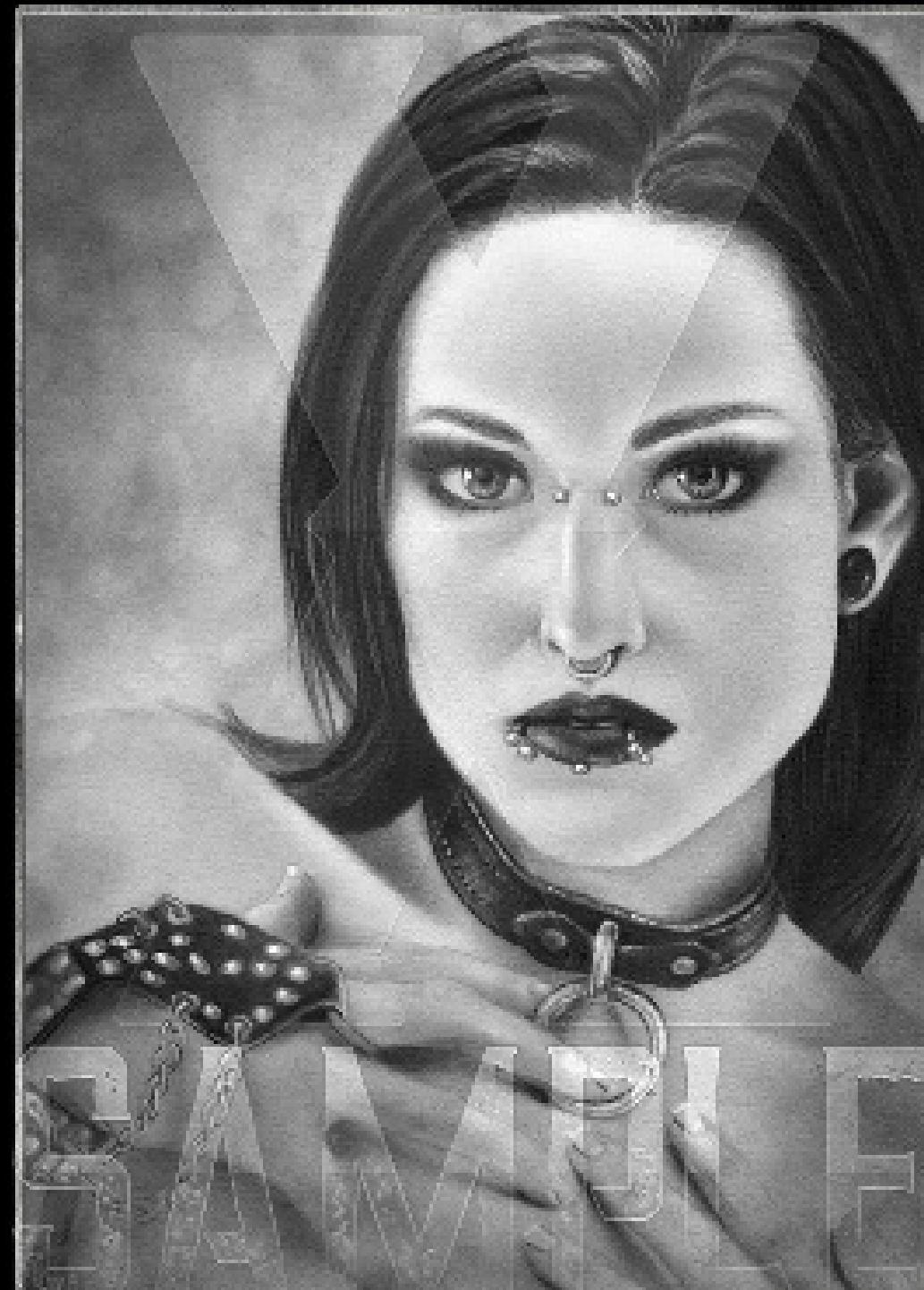
I have used her likeness before in the past, and will be happy to work with her again in the future. I have more photos of her on reserve for later.

Technical info:

Graphite on Schöellershammer 4R Paper

Time: I lost track from starting over so many times. I am my own worst critic.

Size: 31 x 29.7 cm



ROBIN

A fellow artist, Robin McQuay, gave me permission to use her likeness in an artwork. You should check her out; she does some pretty awesome paintings and charcoal pieces.

I really wanted to try out drawing tattoos. That was the hardest thing I have ever attempted, and I want to do it again!

Technical info:

Graphite on Strathmore Bristol Paper

Time: Approx. 3.5 hours

Size: 21 x 29.7 cm



SO IT BEGAN...

... so it shall end

There is a lot to tell about this piece, but I don't want to keep you here all day.

It was originally created for inclusion in another book published by another artist, but for some reason, communication stopped. Nothing ever came of the situation. It was a nice learning experience, though, so no complaints.

The theme represents the beginning of time until the end of the universe — everything from biblical reference to modern destruction.

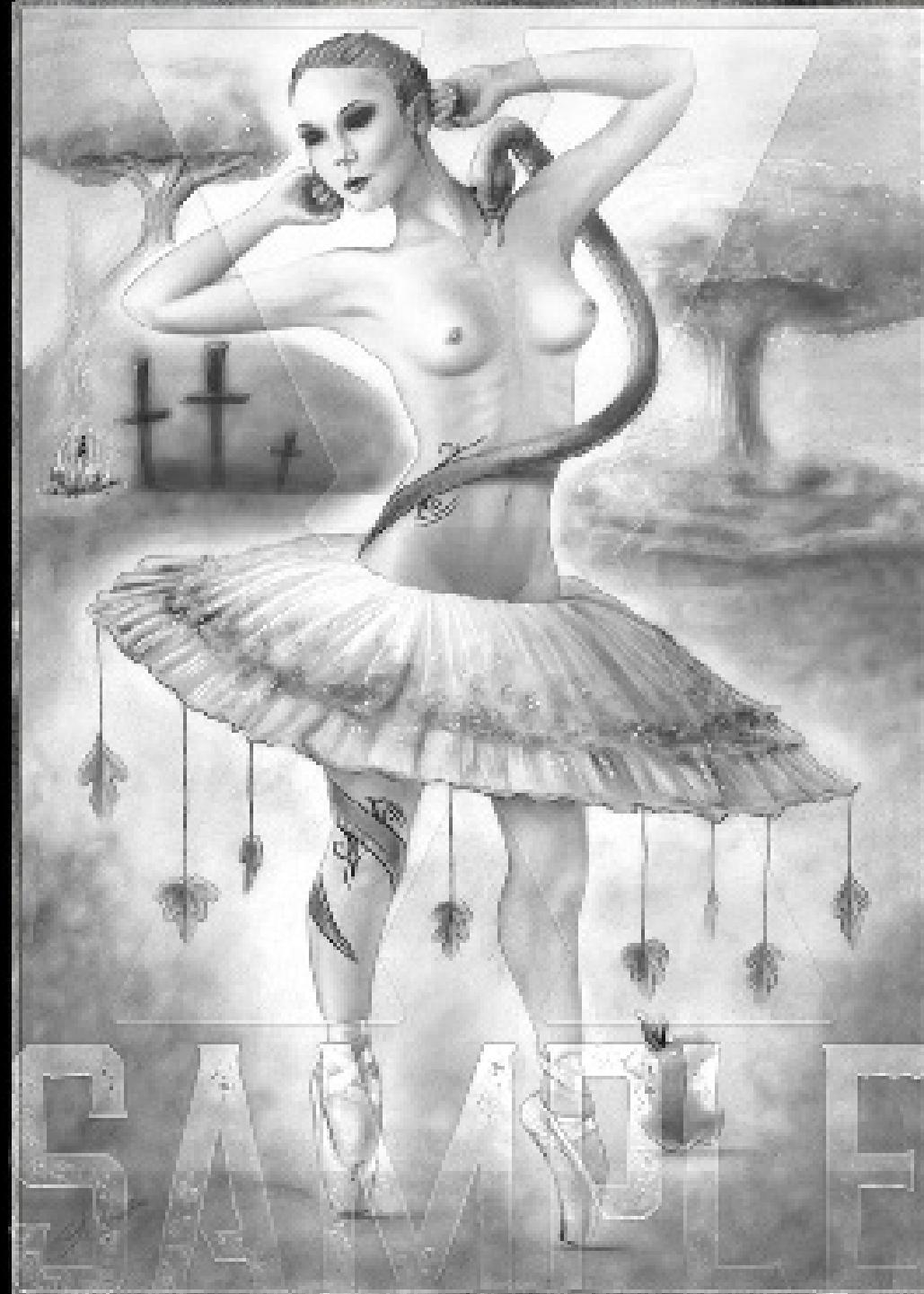
Credits to ericye-stock for the nude model photograph. Viktoria is a lovely subject.

Technical info:

Graphite on Schoellerhammer 1K Paper

Time: Approx. 15 hours

Size: 50 x 72 cm



BELLYDANCER

A friend of mine challenged me to draw an artwork that had a lot of flow fabric. Of course, a swirling dress was the first thing that popped into my mind.

I really loved drawing all of those beads on her skirt and top. However, getting the fabric smooth was very tedious. Lots of blending and blotting was involved to get it all even.

Technical info:

Graphite on Schöellerhammer 48 Paper

Time: Approx. 28 hours

Size: 48 x 70 cm



KITTY-CORN

Freya Langford-Sidebottom did a cosplay/makeup art series for 30 days of Halloween in 2017. As SOON as I saw this photo, I knew I just had to get my grubby little paws on it. I might even dive into her photo reserve again in the very near future.

Remember when I said I don't draw unicorns and fluffy rainbows? Yeah, I can't say that anymore. Seems I have a whimsical part. What's happening to me?

Technical info:

Graphite on Daler-Rowney Paper

Time: Approx. 2.5 hours

Size: 21 x 29.7 cm



CHEESE!

The moment I saw this photo from Cynthia Huettner, I knew I had to draw her immediately! Just look at that expression. Is that not the most sarcastic smile you've ever seen?

The lighting was the perfect blend of relaxation and anxiety to make it a very memorable experience.

Technical info:

Graphite on Schöellershammer 40 Paper

TIME: Approx. 3.5 hours

Size: 31 x 29.7 cm

PALADIN



LOVE WILL...

Sarah Mack provided me with this amazing reference. Look at all that hair! What's not so love about that?

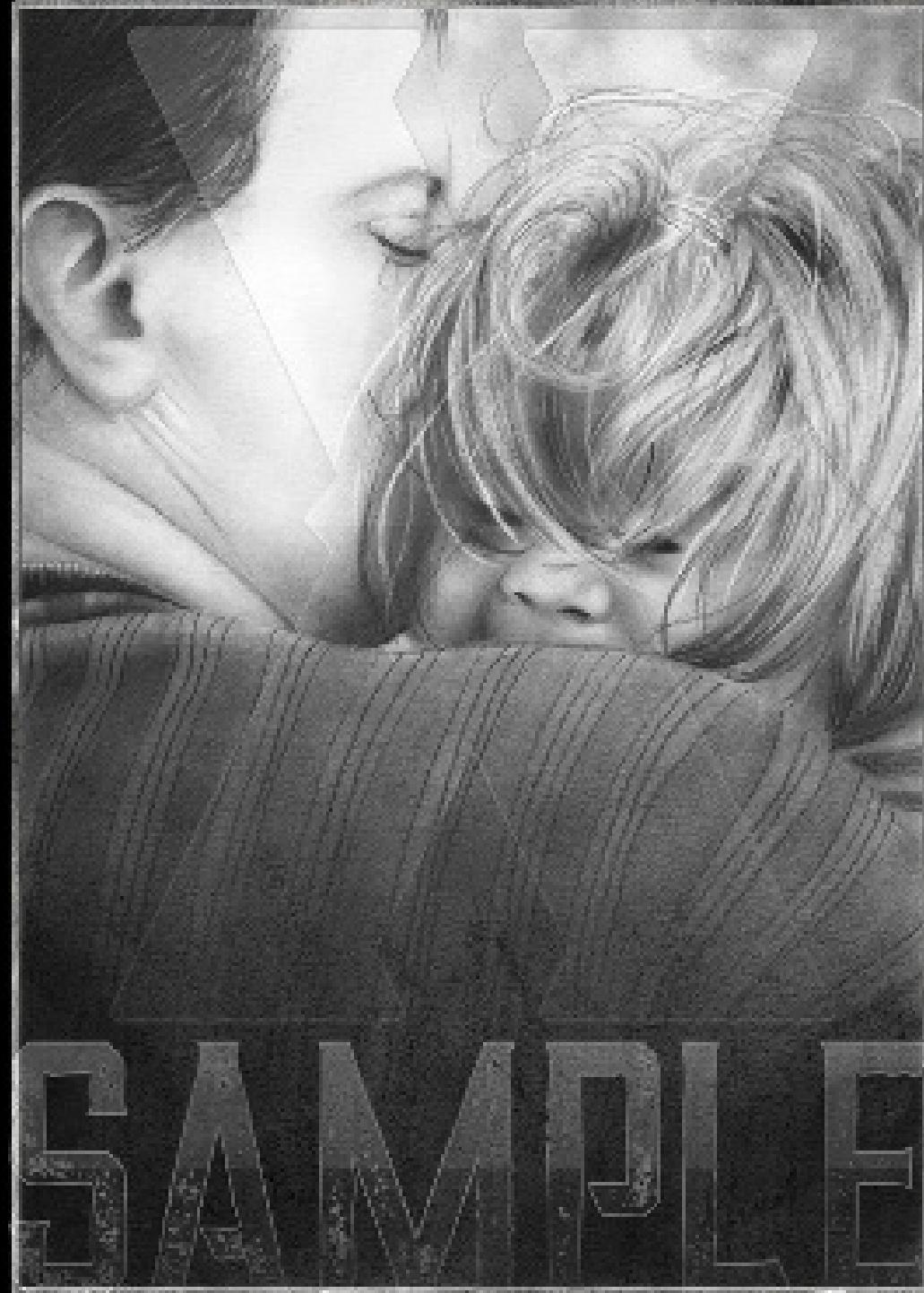
There is so much tenderness in this piece. I usually don't have that kind of vibe in my work, so it was a bit outside of my "box." I am really happy that I completed it, as it turned out so much better than I was expecting.

Technical info:

Graphite on Schöellerhammer 40 Paper

TIME: Approx. 2.5 hours

Size: 31 x 29.7 cm



HYDRA

Have I mentioned that I love drawing dragons? Now? Well, I do! I think they are the only "animal" that I continuously come back to.

Did you know that there are a ton of different dragon types? Did you know that in mythology, Hydras didn't originally grow their heads back? A Hydra's blood was said to be so toxic that breathing it would be fatal. If that was the case, I don't think there were many survivors to report about regrown heads.

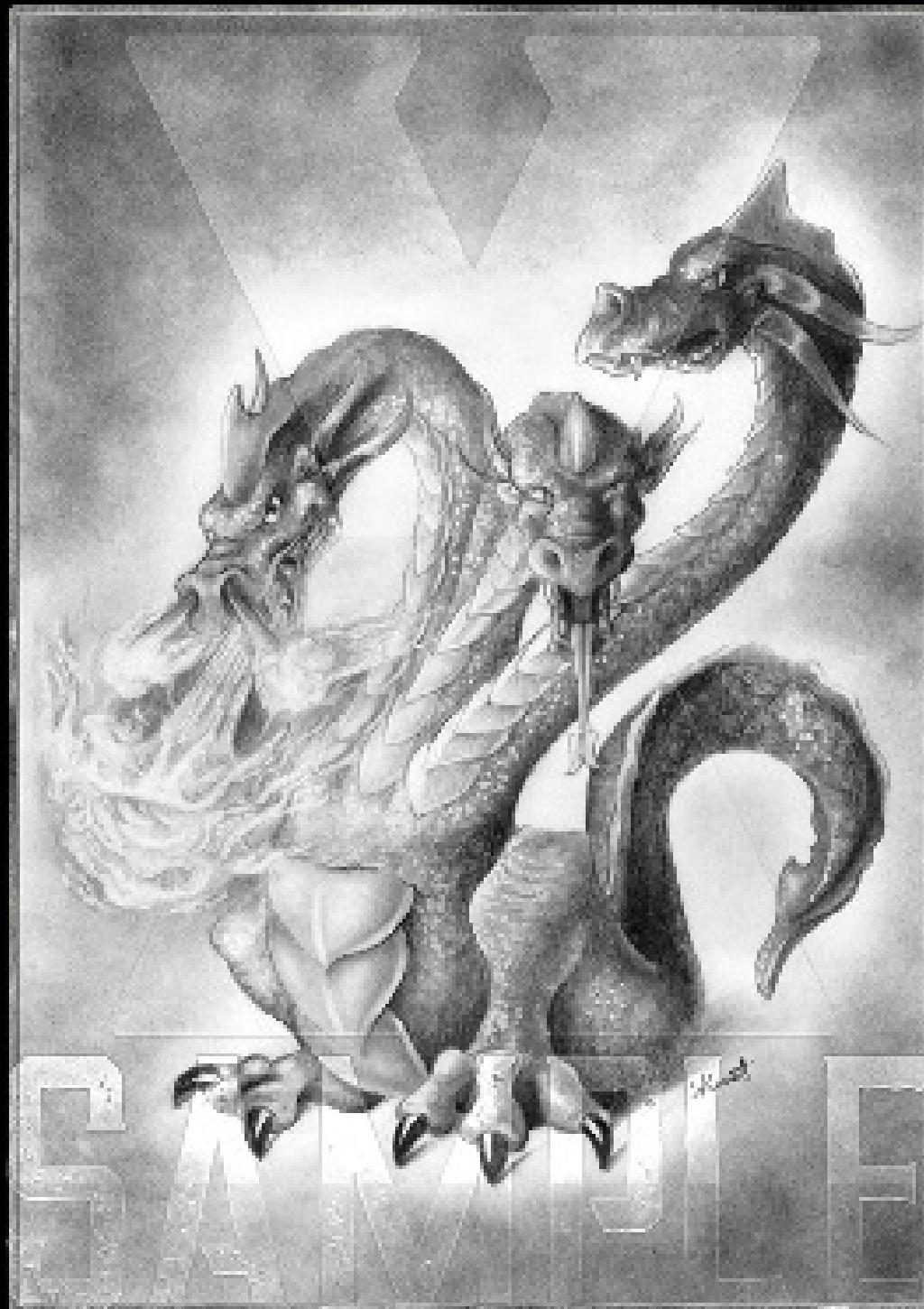
I could ramble on all day about these reptilian creatures, but I will leave you with that.

Technical info:

Graphite on Reflex 4B Paper

Time: Approx. 8 hours

Size: 31 x 20.7 cm



VICTIOUS

Adele's portrait photo taken by Stanislav Letkov (aka FlexDreams) drew me in the moment I saw it. Strong, fearless, and kind of intimidating...

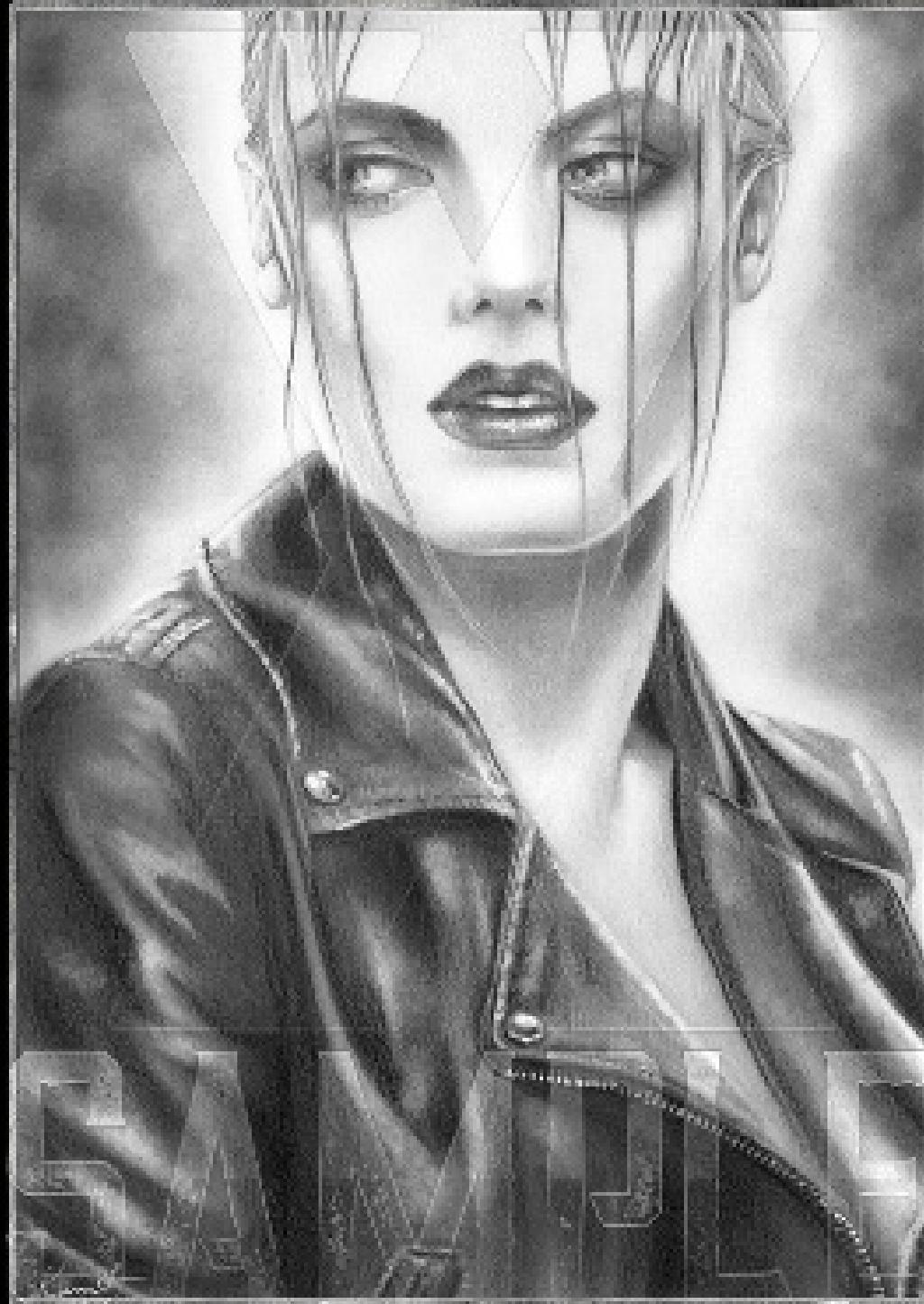
The angles of her face and that side-glanne made the perfect pose. Not to mention, her leather jacket was an absolute delight to draw. I do love the darker shades.

Technical info:

Graphite on Canson Drawing Paper

TIME: Approx. 4 hours

Size: 31 x 29.7 cm



IN A VISION

This reference comes from Kurety Childs. She does some pretty awesome makeup. The original photo was a little more on the dark and creepy side than my rendition. Seems I do have a "lighter side," after all. Haha!

Technical info:

Graphite on Strathmore Bristol Paper

Time: Approx. 8 hours

Size: 21 x 29.7 cm



SKETCH CARDS



PALADIN

A sketch card (aka artist trading card, art card, or ACEO) is the same size as a standard trading card. These are miniature pieces of art that are traded or sold all around the world.

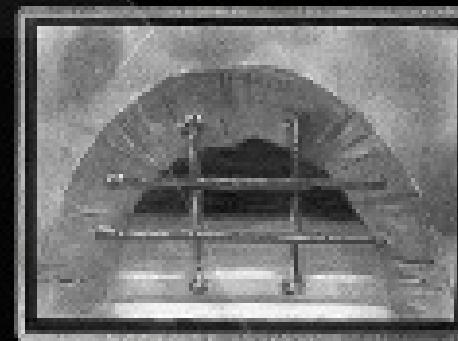
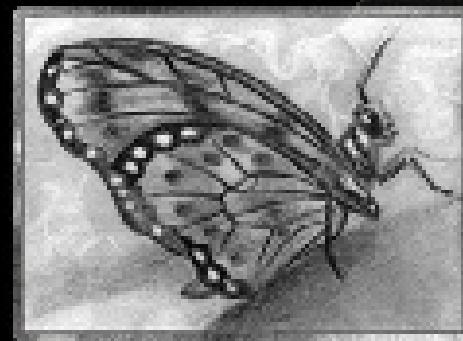
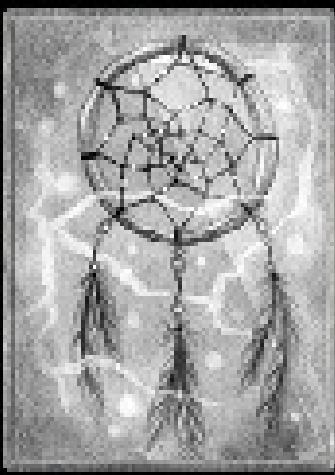
There is only one official rule for a sketch card: it must measure 2.5 x 3.5 inches (64mm x 89mm).

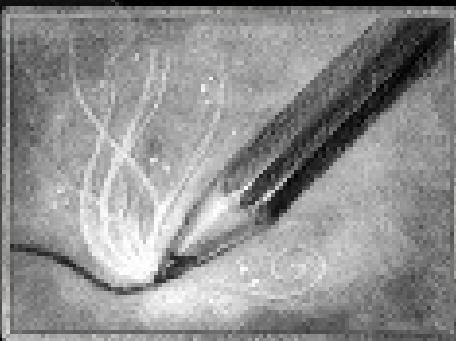
The modern sketch cards date back to the cigarette cards first issued by the US tobacco company, Allen and Ginter, in 1873. The tradition continues.

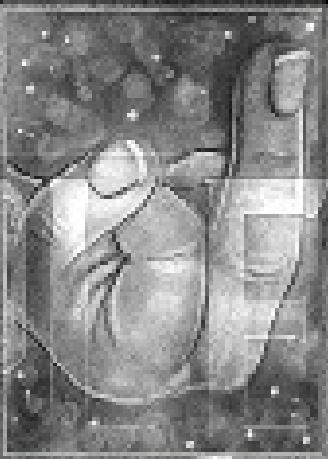
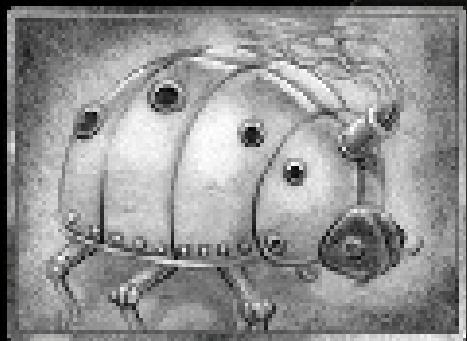
My cards feature an array of materials: graphite, ink, charcoal, and paint. Of course, graphite is used the most. Papers vary, as well. Strathmore, Canson, and Schoellerhammer are the most prominent. I have also been known to use random found papers and scraps. Recycling is good!

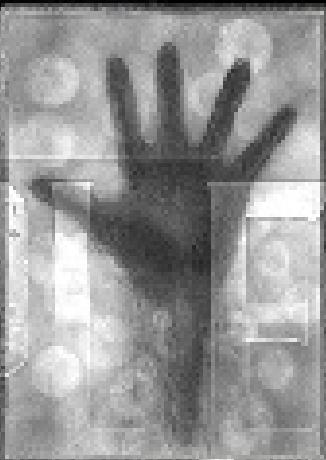
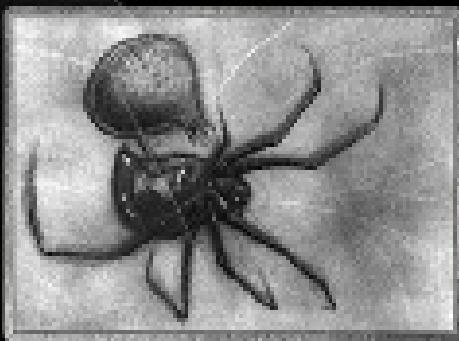
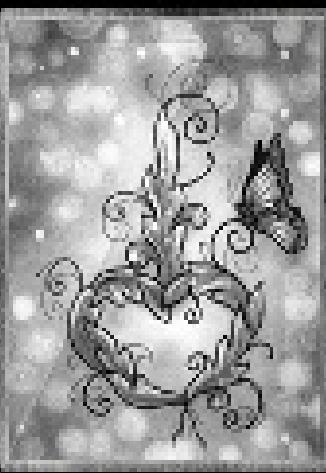
Times on these cards range from 30 minutes to 2 hours.

PALADIN

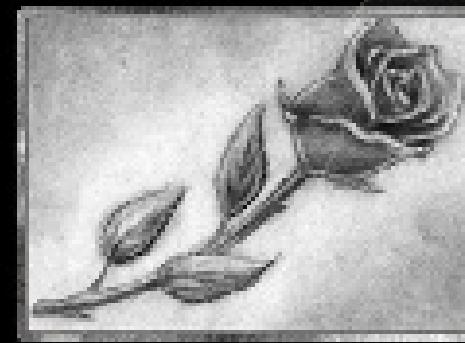
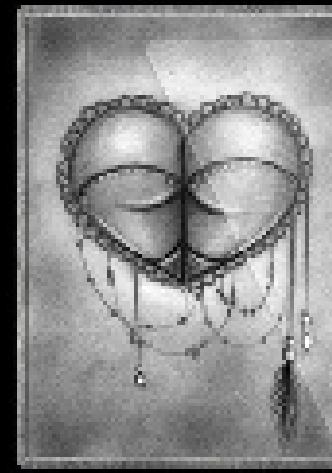


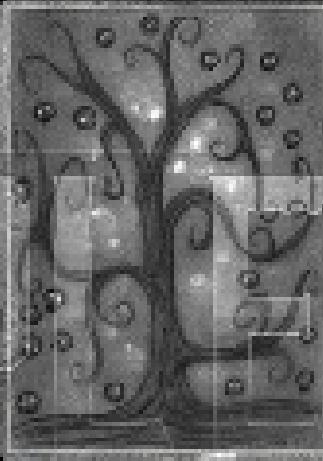
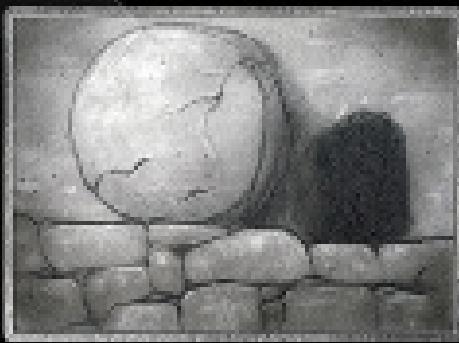














HONORABLE MENTION



HONORABLE
MENTION

You know I have to include a few artworks from the past. These pieces could have been drawn anywhere between 1990 and 2015.

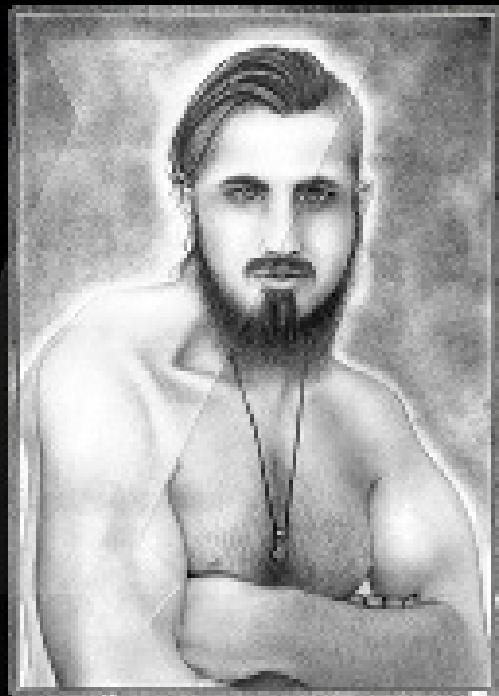
Times, materials, and references have long been lost within the sea of artwork I have created since then. They could have been drawn on anything from printer paper to brand named paper. A huge array of pencils and/or ink could have been involved. Honestly, there is not telling what they may contain.

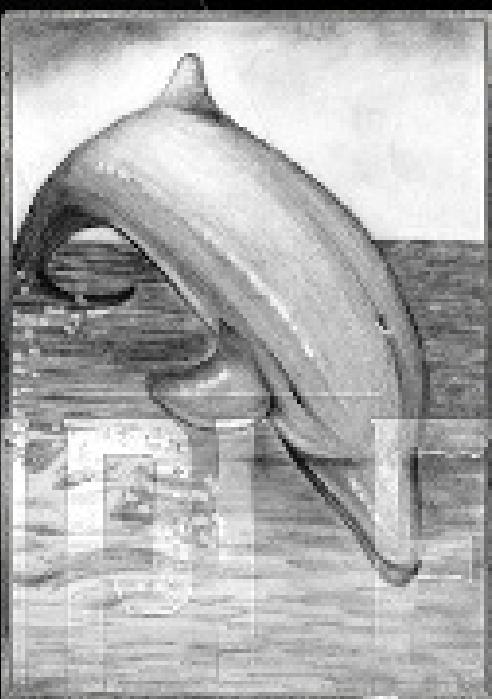
Coffee was probably a big portion of the driving power.

These artworks are decent enough to be included in the book, but I feel they weren't my best. Yeah, yeah, I know, I am my own worst critic. Who isn't? But, of course, I don't want them to feel left out! One will grow over time, an no regret!

Just for the record, this is no where NEAR the amount of artwork just hanging around my house. A lot of it didn't make the cut for publication, but maybe one day I will be brave enough to pull them out of hiding.

HONORABLE
MENTION









CREDITS

Lists and links of my commercial references

AshleyShyD: <https://ashleyshyd.deviantart.com>
FlexDreams: <https://flexdreams.deviantart.com>
JL-mindstuck: <https://jl-mindstuck.deviantart.com>
Jessica: <https://jessicastock.deviantart.com>
Francesco Groot: <https://www.facebook.com/AndreaGroot>
Len: <https://artreferenceource.deviantart.com/>
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L.A. Zavala: <https://diamondeyes.deviantart.com>
Eriey Childe: <https://kikimj.deviantart.com>
Janina Procrisina: <https://janina-stock.deviantart.com>

PALADIN

SPECIAL THANKS

I want to give a special thank you to my Patrons for helping me make this happen over at Patreon. Your support has helped me come so far. This book would never have happened without your help. Every month you stick around in another month I try my best. Seriously! Thank you so much.

Jan Kudas, Tracy Young, Angela Jaina, Sarah Flack, Tonya Vertein, Mary Patino, Joel King, Patty Boyer, Susan Bosarge, Raquel Humphries, and Freya Langford-Sidebottom

Another huge "thank you" to all of the people that contributed reference photos. Obviously, I couldn't have done this without you guys!

Dick Reckter, Lynne Ferdinand, Callie Days Lipe, Ann Montgomery, Cindy Brackman, Cynthia Hartline, Alan Eukle, Raquel Humphries, Kathleen Hill, Sarah Flack, and Robin McQuay

And of course... Eddie W. Woods (RIP)

Your encouragement has helped me get this far. Sometimes it was rough, but the intentions were good. Even if you aren't physically here with us, your presence in my thoughts keeps me moving.

May your energy flow like the sway of the breeze.
May your accept the freedom you've been given.
May your only mistake be the clouds.
May you ride the winds, but wait for us to reunite.