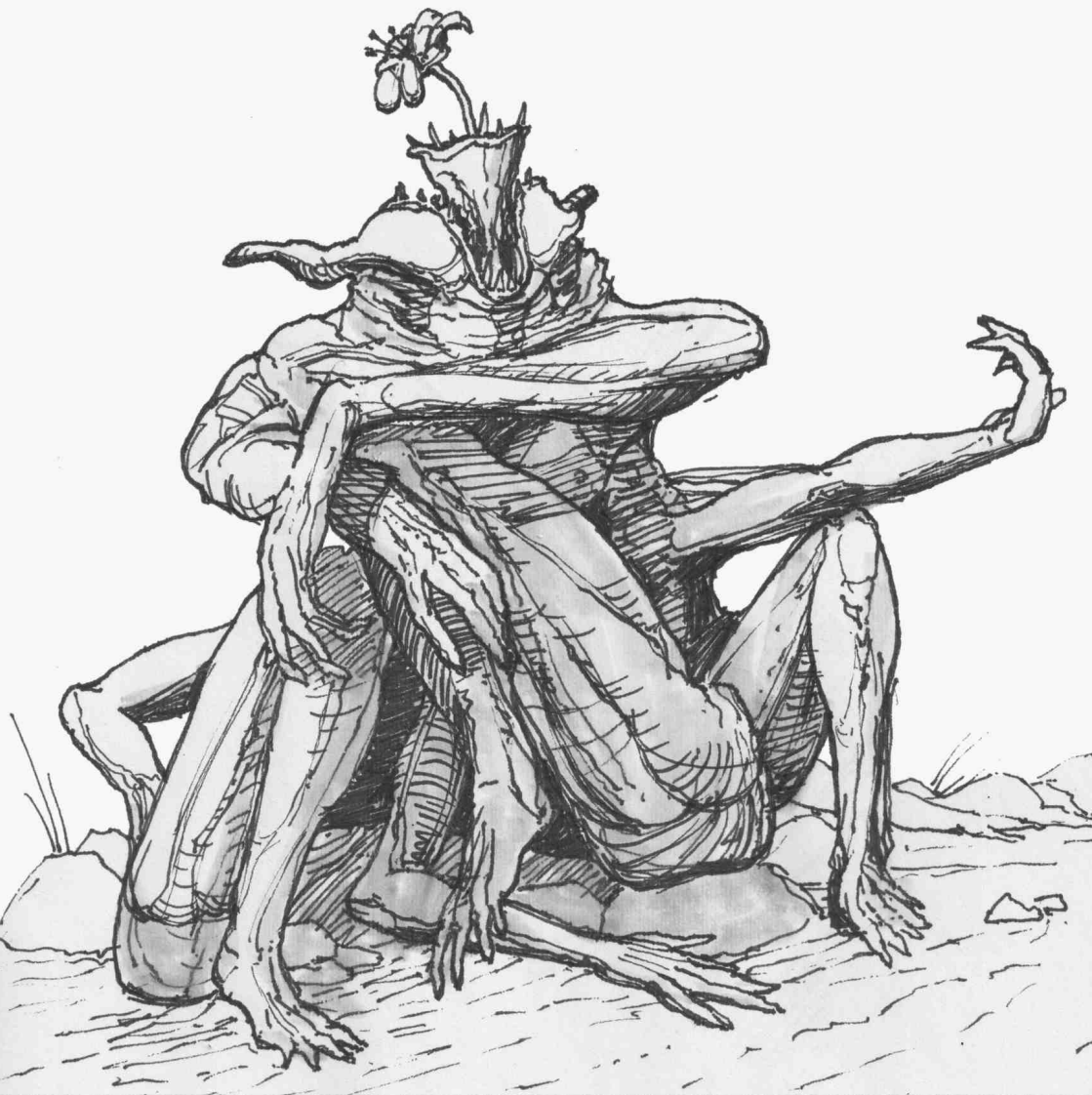




Salvage

Issue 2

Introduction

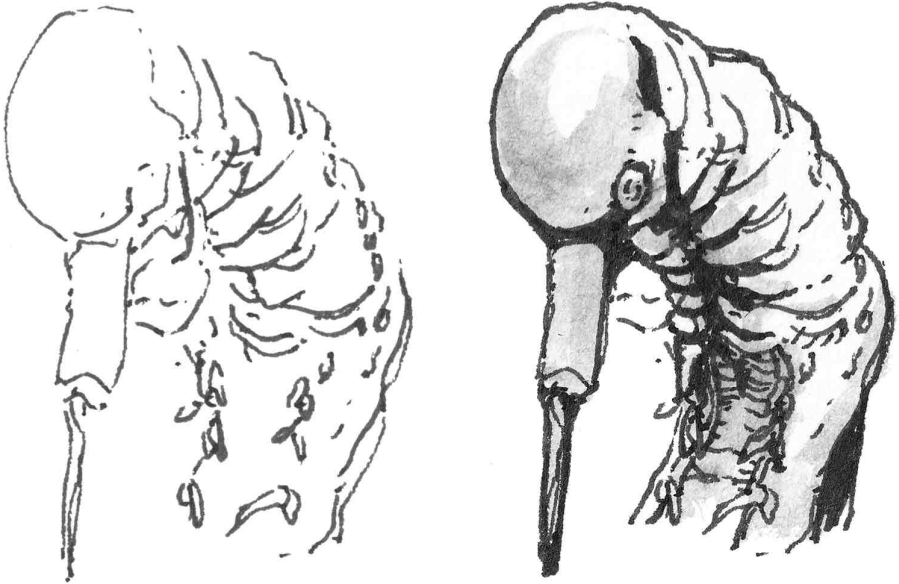
In the first issue of *Salvage*, I introduced the zine and its threefold purposes. First, it advocates for its namesake as a way to make better use of resources, including immaterial ones like the time we dedicate to art. Second, it contains technical commentary which may be of interest to fellow artists, particularly those working in ink. Third, it is an outlet for many of my sketches that otherwise would not see the light of day.

The drawings in these first two issues were chosen from the same pool, which allowed me to roughly group them by theme. While Issue 1 featured mechs, robots, and soldiers, Issue 2 is more organic. It is often said that organic subject matter—particularly the human form—is harder to draw than other things, and this is probably true. We detect mistakes in drawings of people easily (even subconsciously) because of how familiar we are with how people look. Also, though we are all unique, our differences fall within a much narrower range than, say, those of different cars. There are many more 'incorrect' ways to draw a person than a man-made object.

In these pages you will find many such mistakes. Drawing 2's left arm is too small; Drawing 9's shin too short. Working quickly, and usually without the scaffolding of a pencil sketch, I do not expect to be accurate. More important to me is whether a drawing is convincing, which means it doesn't trigger your subconscious error-detector. Maybe a limb is the wrong size, but somehow the pose and perspective trick your brain into not noticing. The parts that convince are often just as accidental as the mistakes.

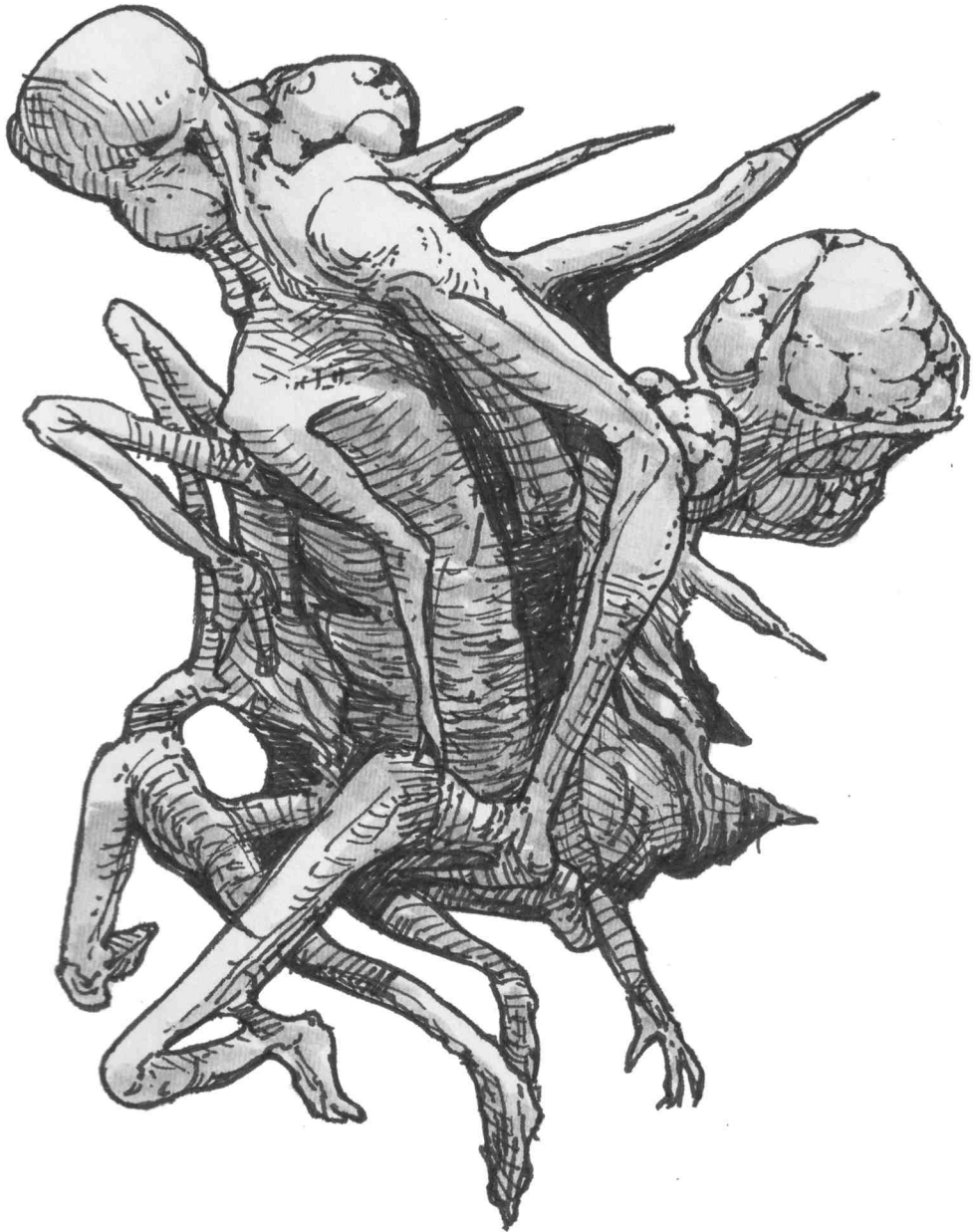
The styles of linework, hatching, and shading across these pages are even more varied than Issue 1. I haven't settled on a favourite, and every time I sit down I seem to do something different. I like the speed and boldness of the brush pen, but not every nail needs a sledgehammer; hatching gradually, line by line, can help to navigate delicate areas and build some texture along the way.

Texture is important to natural forms. While mechanical objects have delineated planes and separations, natural objects are often a contiguous mass; inner workings are hidden by fat and skin; polished surfaces are instead wrinkled, scaly, and hairy. Our values and contours must not only locate shadows and edges, but also qualify them. Smooth skin is less interesting to draw than rugged skin, because it lacks these details to pull out.



In the drawing above, many of the forms are suggested in the original sketch. When salvaging it, I strengthened the contours and added blocks of value to show the ambient occlusion along the creature's midline. Because its domed head is meant to be smooth carapace, I refrained from adding lines that would detract from its spherical form. Light hatching in other places gives the effect of a coarse, insect-like body. I have over-explained the process for such a small doodle, but these types of modification are applicable to any drawing.

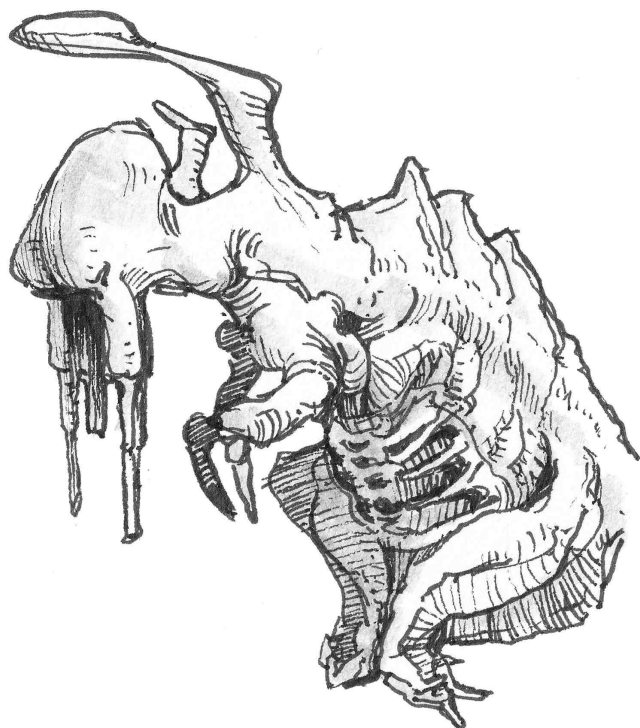
The extra step of adding texture might suggest an extra level of difficulty to drawing organic forms. But there is a flipside: because they require more work to define, organic forms are also more ambiguous than mechanical ones. When nothing is coplanar, the rules of perspective relax; when joints are masked by skin, their shape is more flexible. Notwithstanding the challenge of anatomy and proportion, biological forms are in some aspects easier than mechanical ones. They are comfortable and challenging in different ways: as you will see in these pages, I like to draw either, and often combine the two.





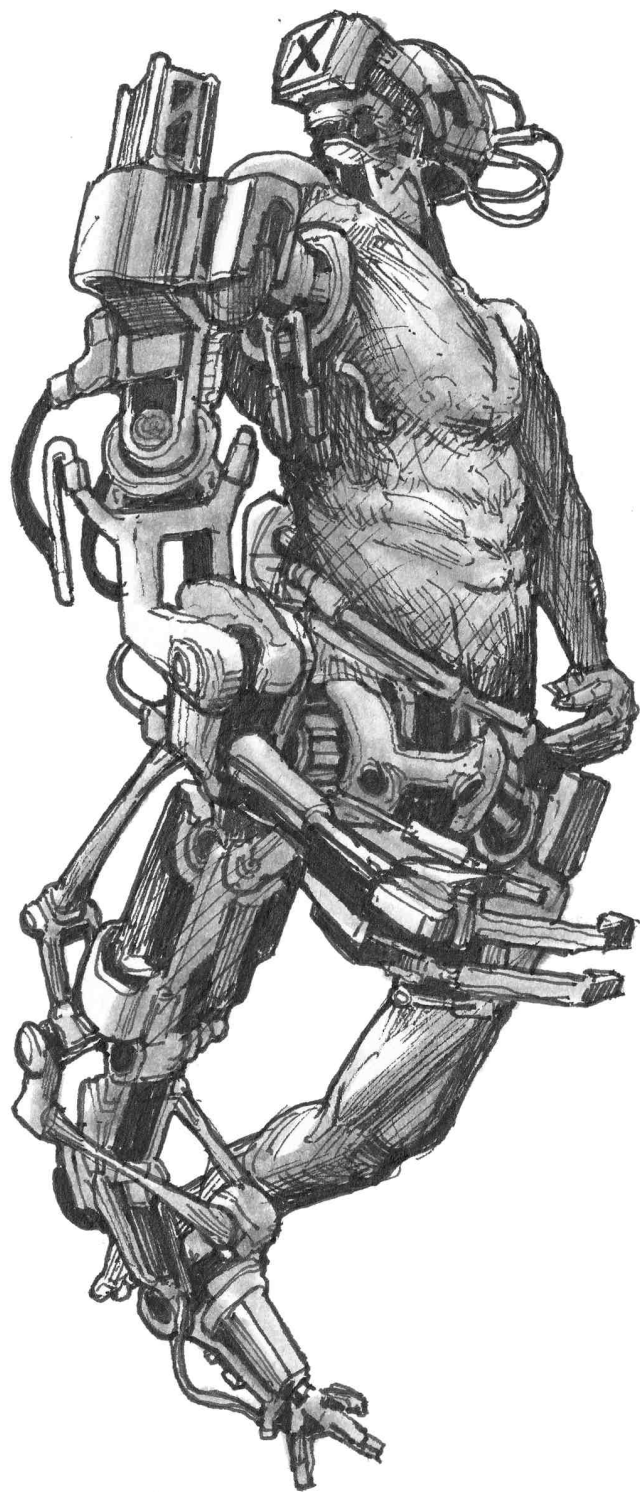










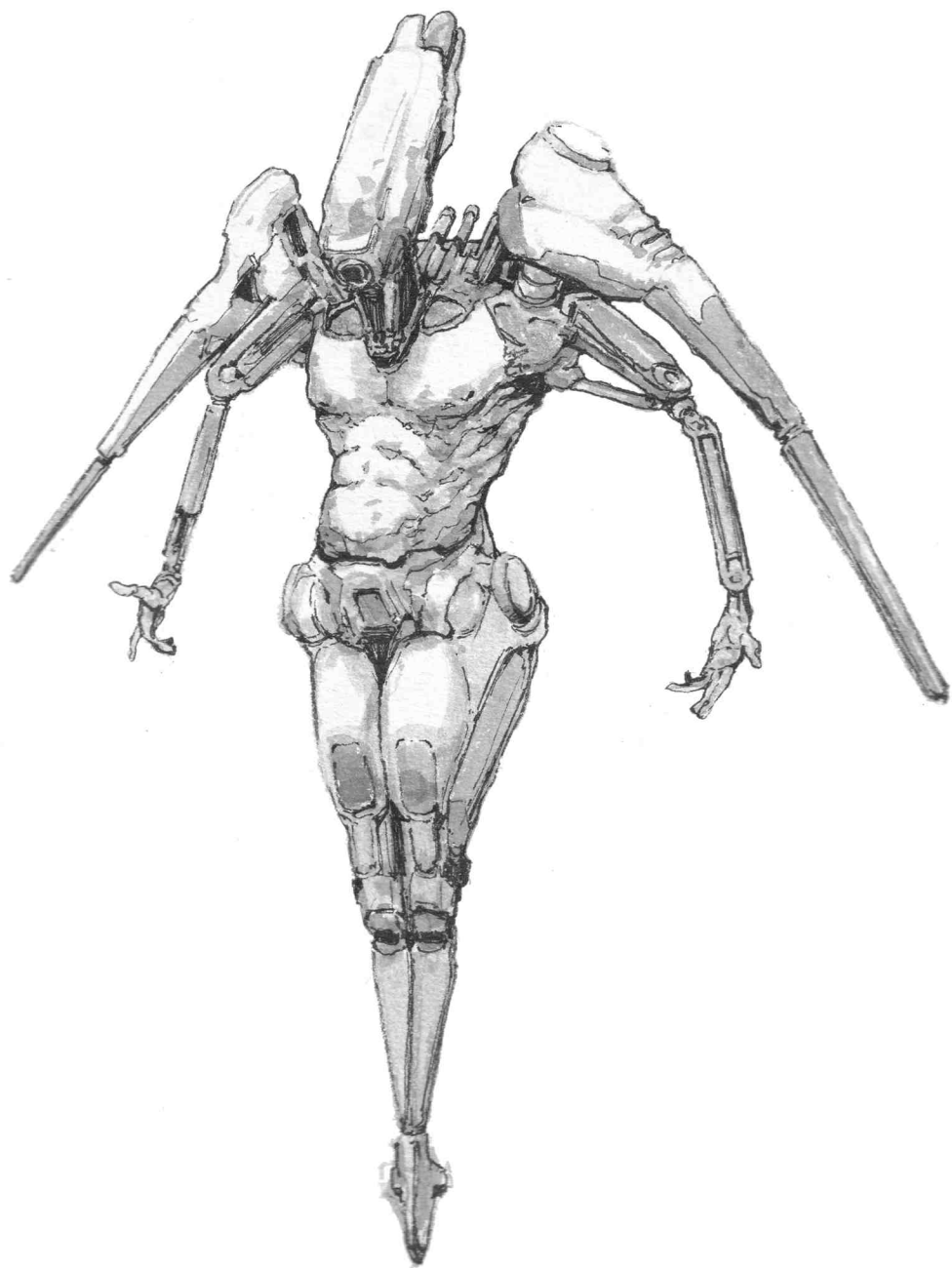








HALT.



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The font used throughout is 'Leggibilmente' by Michele Casanova. The logo was made in Inkscape, the pages styled in Krita, and the layout published in Scribus. The drawings were done on paper with various fineliners, markers, ink, and brush pens.

August 2026

