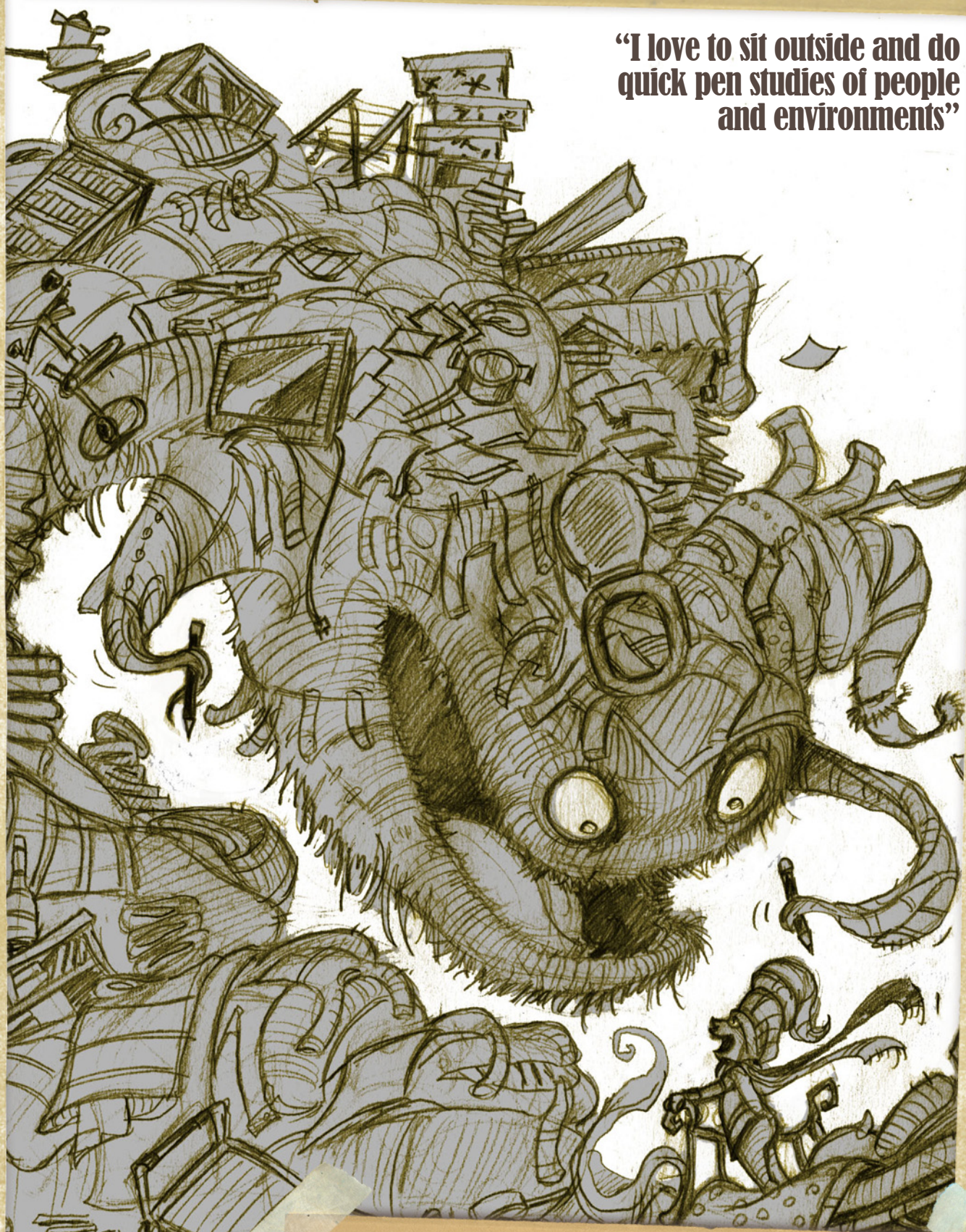


**"I love to sit outside and do
quick pen studies of people
and environments"**



SKETCHBOOK OF EDWIN RHEMREV

This month's sketchbook artist is the excellent Edwin Remrev. Edwin shows us some of his great illustrative sketches and tells us how he draws inspiration from the things he sees round him, particularly on his commute to work. Read on to check out his unique style and excellent sketches.



SKETCHBOOK OF EDWIN RHEMREV

ABOUT

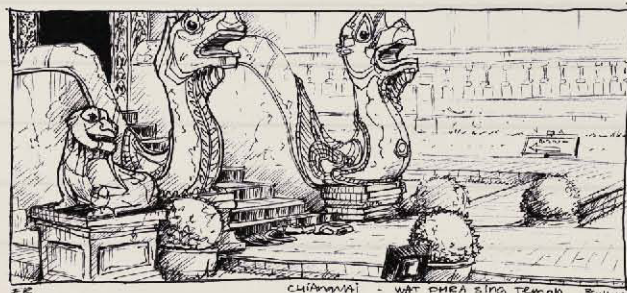
I'm Edwin Rhemrev, 31 years old, currently living in The Hague, The Netherlands. I'm currently employed as Lead Concept artist over at Triumph Studios, the game studio responsible for the PS3/XBOX360/PC games *Overlord* and *Overlord 2*. I started out as an concept intern many years ago, and basically never left.

EDUCATION

I have a Masters Degree in International Business and Languages. I studied these subjects before realizing that I wanted to pursue art as a career. After getting my degree, I quickly found out I wanted to do something with my art, and decided to enroll in Graphic Design and Visualization, which took me another three years to finish.

INSPIRATION

Besides games and art, I really love animation and everything to do with it. A big inspiration remains the many "making of" books I've collected over the years (70+ and still ordering more), with Disney's *Tarzan* and *Mulan* as my all time favorites.



ER

Chiangmai - Wat Phra Sing Temple 30.11.09



Fig.01

An art book I learned a lot from is *Dream Worlds* by Hans Bacher, which revolves around visual storytelling and how to evoke certain emotions and moods by mere composition of shots.

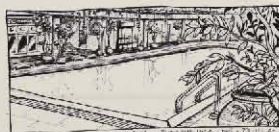
PEN SKETCHES

When developing a character or environment, I always start out by doing thumbnails in pen. It forces you to really think about the lines you're about to drop on paper, and makes you work faster and keep more focused. Or it does with me, at least.

Working directly in pen somehow makes my characters seem more lifelike. When drawing directly in ink, you can't go back. If a pose doesn't work, you have to redraw the whole pose again.

In pencil I would just keep erasing and redrawing one particular leg or arm or neck-tilt, sometimes so many times I ended up with eraser holes in my paper! Doing life sketches in pen helped me develop more natural poses, and learn to see the action lines within each movement of the body.

Although I don't do it as much as I should, I love to sit outside and do quick pen studies of people and environments. A good example is the sketch journal I kept on my travels through Thailand, where I met a lot of interesting people and saw a lot of inspirational locations (Fig.01).



Here are some studies I did of people
on my way to work (Fig.02)



Fig.02 rhemdoodles.blogspot.com

PERSONAL WORK

As most of my art done at Triumph Studios is for production purposes only, it'll never be released. Though this is a pity, it does motivate me to work more on personal projects; stuff I can show to family and friends.

Especially character design; this is something I love doing. There's nothing more fun than putting pen to paper and seeing characters come to life.

CARTOON BLOG

I'm not a writer, but do love to tell stories through my art. As an experiment I've recently started a cartoon blog, featuring cartoons about myself and what goes on in my mind. Kinda like a visual twitter. Check <http://pensketches.blogspot.com> if you're interested (Fig.03).



CHARACTER DESIGN

A good character design sketch to me is a character that has a unique and recognizable silhouette, drawn in a pose that immediately brings their personality and attitude across.

I firmly believe you have to get to know your character first before you can nail this one signature pose.

When I need to develop a new character for a game, I usually start out by doing loose and quick thumbnail sketches. I try to avoid drawing characters that just stand there and prefer to first flesh out the “in-game experience” of a character.

Instead of focusing on the exact design for their clothing, hair or weaponry, I visualize how the character comes across while playing the game; how the character moves, attacks, spawns, dies, etc. After I've visualized all stages of the character, and feel like I *know* the character a little bit better. Only then will I start working in detail.

CHILDREN'S BOOK PROJECT

One of my many personal side projects is to develop a children's book. Here are some of the pen sketches I did of some of the characters (Fig.04 – 05).

Some that I have created so far are a giant who doesn't really understand why his clothes don't fit him; a bunch of very handy critters (my personal favorites), and the girl with the ponytails, which I took from my *Wizard of Oz* girl sketches.

I especially like the gritty feel I got by the crosshatching on the giants, giving them a nice ugly appearance.

As I had just discovered sketching directly in pen, I decided to try the same with environments for this book (Fig.06).



* TRIBE



direction

Bwoopipao
DO DAPI
WOO?



worker



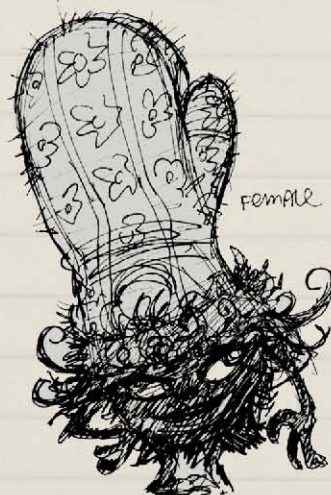
* REBEL



rocker



female



* GAMER

mip

mip

mip

mip

mip



MINE!



miip!
mip?
mip?!

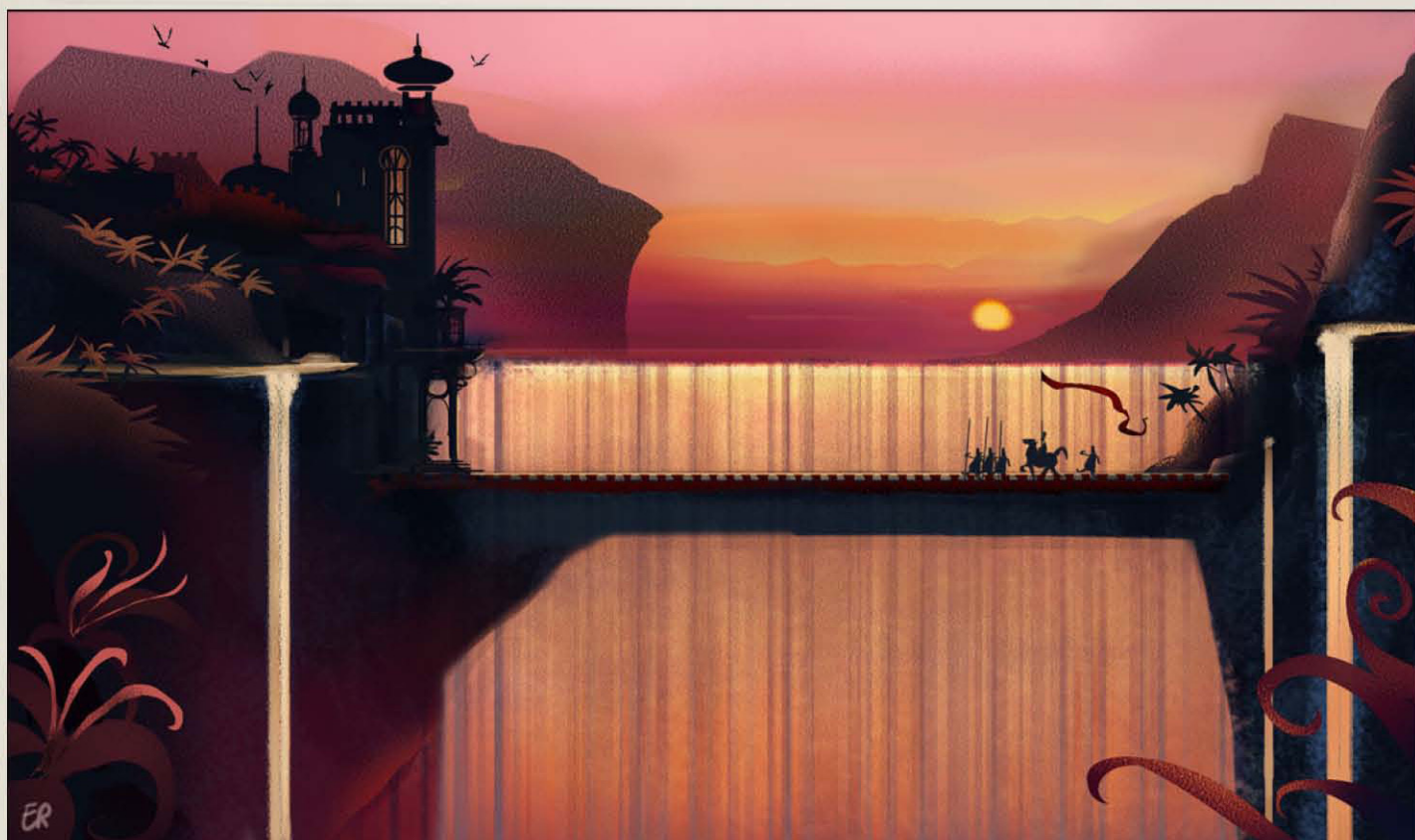


SOCK
BOY!

*







The focus was to experiment with compositions, and see how I could keep scenes as readable as possible. Thumbnails are about 10 x 3cm. I still plan on turning some these layouts into final illustrations, like this one (Fig.07).

I also took out my brush pen here, with which I created some cool grass and tree effects.

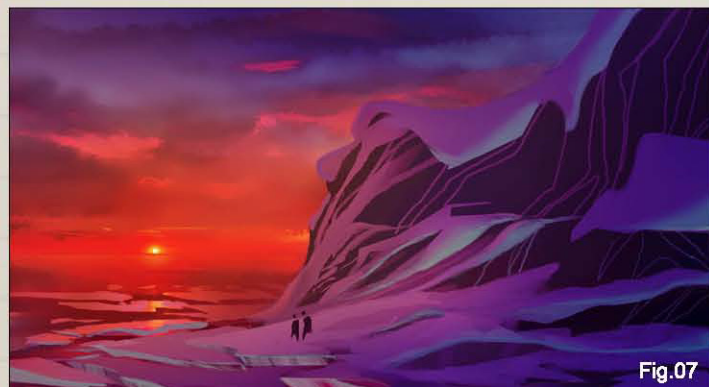
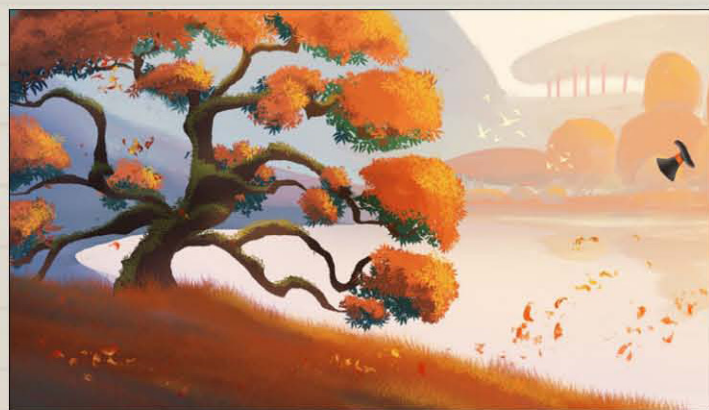
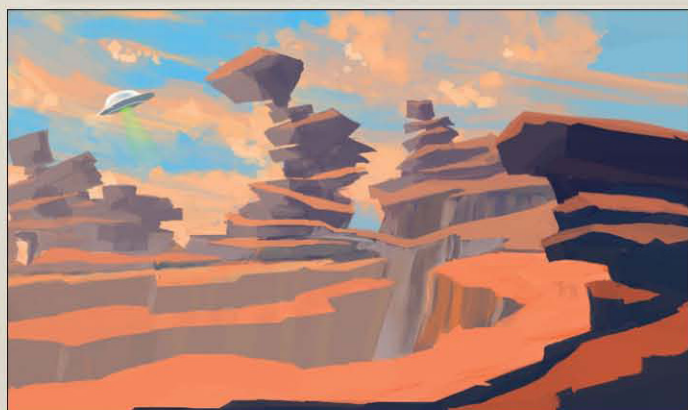


Fig.07

WIZARD OF OZ

To keep myself occupied on the train rides to work, I gave myself the assignment of redesigning the characters of *The Wizard of Oz* (Fig.08 – 10).

As with the life sketches, I used a 0.2 ink pen, and then Photoshop for the digital color. Drawing with pens somehow streamlines my thought process, and forces me to think more clearly about what I want to get on paper. If you're an artist, you should definitely give it a try sometime!

Designing Dorothy proved to be quite challenging, as you can end up with just some random kid quite easily. I eventually stumbled upon the pigtails to the side, which create a strong silhouette and give her attitude at the same time.

I have got to work on my personal *Wizard of Oz* project some more. On the next page are the thumbnails for the Tin Man, which is such a great character to explore! A big inspiration was the Blue Sky Studios movie *Robots*; for those who haven't seen it, go watch it now!

I tried to keep the Tin Man's face as human as possible (except for the TV head), so it'll allow for a wide range of expressions.





Fig.09

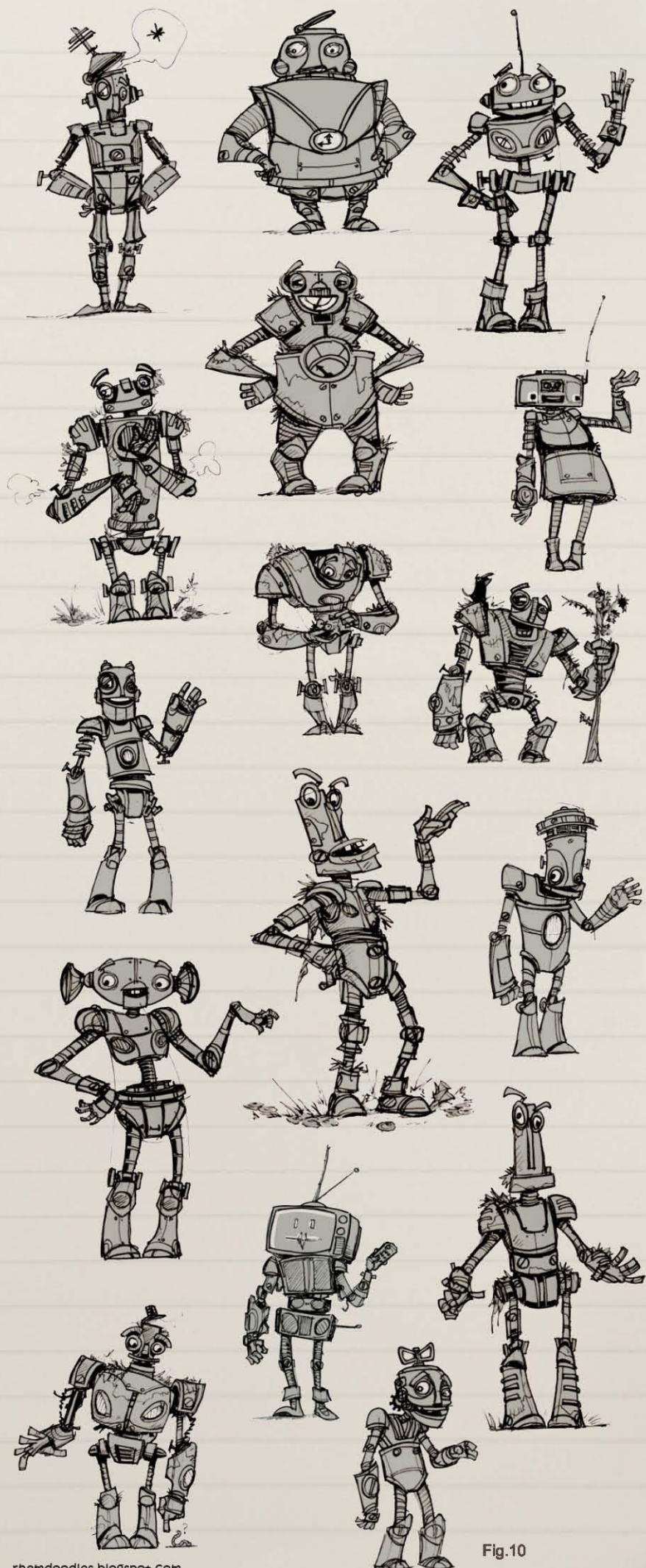


Fig.10

TECH SKETCHES

Another thing I've been working on. These are props I started developing after I got stuck with a character design that featured an inventor. Knowing what kind of inventions my character does enabled me to continue with the character design process, and made it more focused. I'm still tweaking the character design itself; you'll have to keep an eye on my blog to find out how she looks.

Props and characters that are set in the 50s are a very interesting area design-wise (Fig.11).

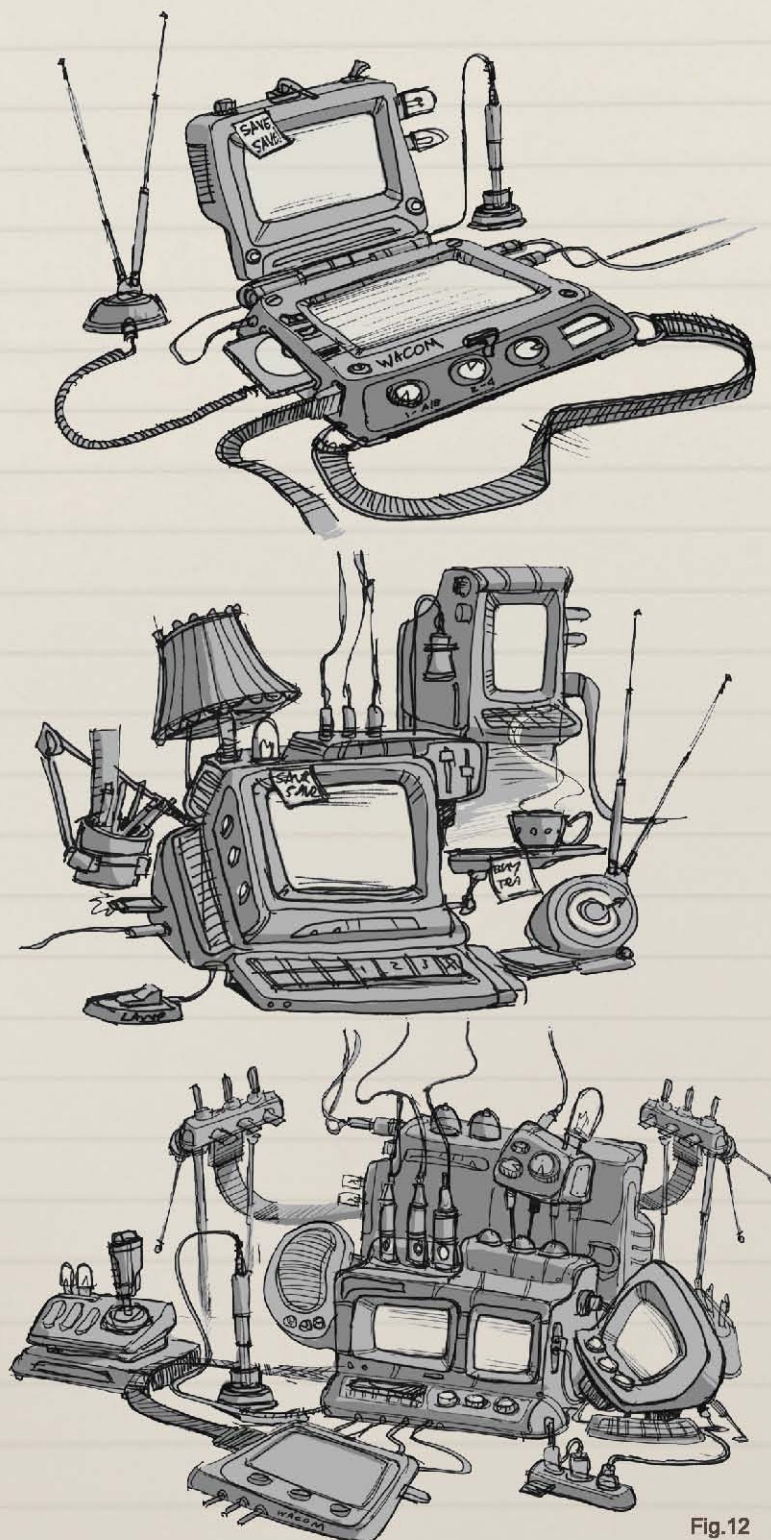


Fig.12

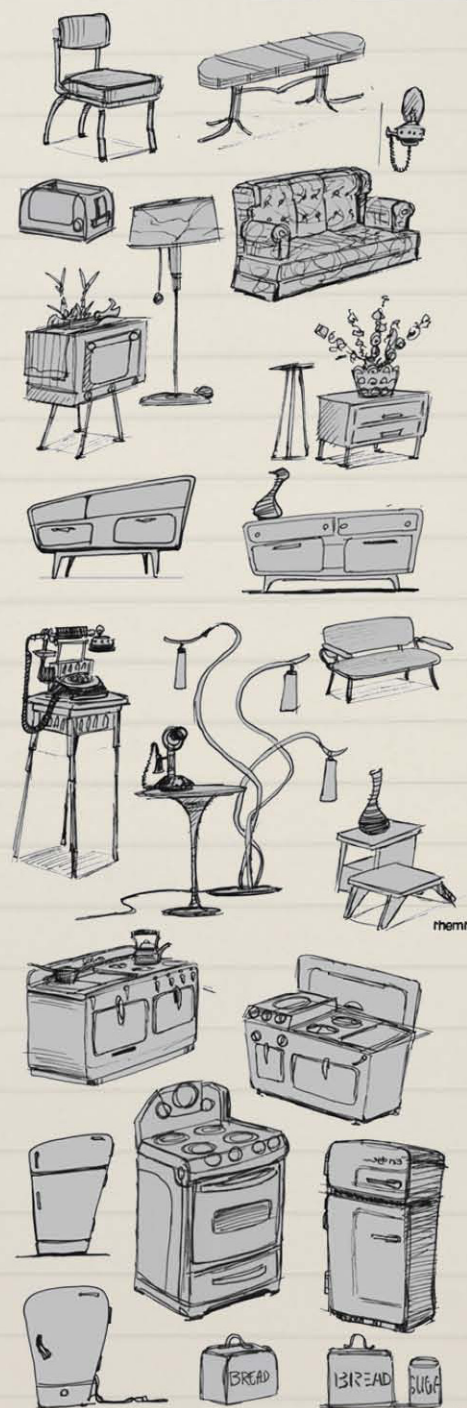


Fig.11

To get into the right mindset, I started out with quick style study sketches of 50s furniture and tech (Fig.12).

With what I learned from my studies, I started developing these tech sketches. My approach was to see what technology like a laptop, Wacom tablet and internet would look like if they were invented in the 50s. I tried to keep things recognizable by incorporated old monitors, joysticks, antenna, big buttons, light bulbs and even a lightshade.

PENCIL SKETCHES

I admit it, I like pirates! Here are some sketches I did for fun, trying to come up with a wide variety of personalities and expressions. I especially like how the pirate fight sketch turned out, which I ended up giving away as a present to my girlfriend's dad (Fig.13 – 15).



Fig.13



Fig.14



Fig.15

I'm not a very tidy person. Therefore, my house is quite a mess... which inspired this drawing (Fig.16).



Fig.16

I looked around my living room, and started wondering what it would look like if all my clothes, furniture and other stuff would suddenly come alive... I know, quite an unusual thought, but I guess my brain just

works that way. This, combined with the fact that I also like drawing kids and flying beds and wonky stairs, meant the drawing came out pretty well - enjoy!

I like drawing parades. This was another one of those drawings that started out as a doodle, and evolved from there. It now hangs on the wall at my parents' place (I give away quite a lot of my art as I don't do much with it myself) (Fig.17).



Fig.17



Fig.18

Here is a colored version of the messy monster sketch. I revised it and painted over it for an online art competition (Fig.18).

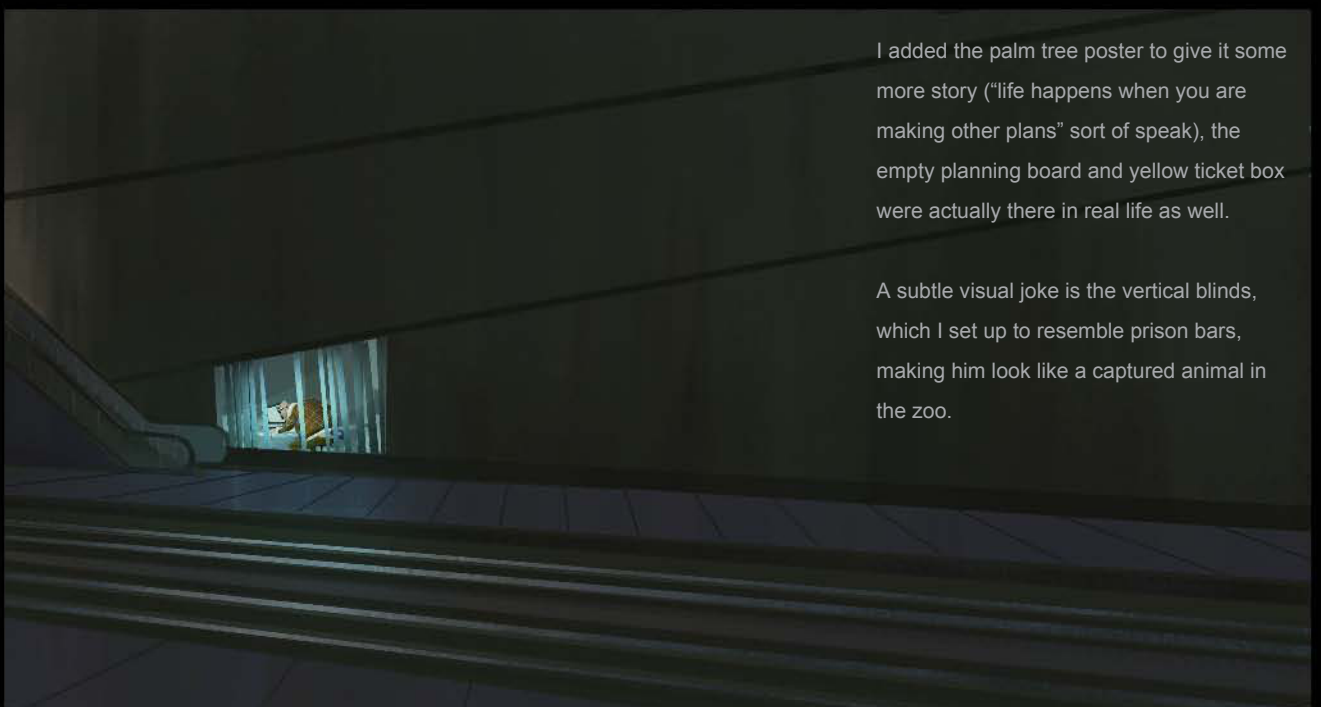
ESCALATOR MAN

Each day I go to work by subway and as I exit the subway station I pass by this oddly located

workspace, situated at the start of the escalator at subway station Spui, The Hague.

Fig.19 is dedicated to the man under the escalator! I didn't notice it for weeks, probably like most of the thousands and thousands of commuters that pass by this guy's office, day in,

day out. As I took a peek through the blinds, I was overwhelmed with a feeling of sadness; a rather old man was sitting behind his tiny screen, boxed in by walls. That feeling of sadness and isolation I've tried to capture in these location visuals.



I added the palm tree poster to give it some more story ("life happens when you are making other plans" sort of speak), the empty planning board and yellow ticket box were actually there in real life as well.

A subtle visual joke is the vertical blinds, which I set up to resemble prison bars, making him look like a captured animal in the zoo.

Here's a contribution I did for a comic project called *Fairytales in the Future*. I could draw whatever I wanted, so I thought I'd do my take on a futuristic Peter Pan, where Hook seriously upgraded himself to finally catch Peter (**Fig.20**). This was done with Photoshop and Painter.





Fig.20

EDWIN RHEMREV

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