

NATURAL SCIENCE

Seed Collection	1
Fungi Planet	2
Seashell Collection	3

GRAPHIC ART

Handpicked Bouquet	4
Empty Chapel	5
Product Illustrations	6
Referee Illustrations	7

HUMAN FORM

Human Skull Blueprint	8
Life-Size Human Skeleton	9
Sketchbook Hands	10
Holding Quartz	11
Figure Drawings	12

DIGITAL PAINTING

Andrea	13
Deanna	14
RBG	15

Seed Collection, 2020

Acrylic on Canvas Panel

14" x 9"

Painted from personal photograph

During the COVID-19 pandemic, many acquired new pastimes as a way of coping with the lock-downs. This painting of my seed collection pays homage to mine: gardening. I built up layers of paint over a warm under painting (below). The thin, glazing treatment of the cloth provides the scene with a sense of lightness and timelessness. Gardening is a humble practice; a theme I tried to convey through the warm, vintage aesthetic of the painting.



***Fungi Planet*, 2013**

Screen Print on Oak Panel

20" x 20"

Drawn from combination of published photographs and imagination

This print is inspired by fungi, arguably one of the most essential organisms on the planet. I combined the shape of a sphere with various species of fungi using ink pen on a sheet of vellum (below) and screen-printed on a series of oak panels, each with differing wood grain patterns. Panels of wood were the perfect substrate for the print since a lifeless tree is a familiar spot to find fungi in the forest. The print is a reminder of the role that fungi play in the wellbeing of all organisms on our planet, through the cyclical nature of life and decay.



Seashell Collection, 2011

Pencil on Paper

24" x 14"

Drawn from life

This pencil study of my shell collection was a practice in direct observation and quick mark-making. Speed sketching is one of my favorite ways to break out of preconceived notions of how to draw something and to explore new ways of translating what I see to paper. The result can hold elements more true to form than a carefully manicured line.



Handpicked Bouquet, 2019

Ink Pen on Clayboard

5" x 7"

Drawn from life

The best bouquets undoubtedly consist of fresh-picked native flora. This graphic illustration was drawn from direct observation of one such bouquet, gathered outside my home in Austin, Texas, in spring of 2019. The inky marks resemble those of a woodcut transfer and create a clean, stylized interpretation of the bouquet.



Empty Chapel, 2019

Ink Pen on Clayboard

10" x 8"

Drawn from personal photograph

I was raised in a town in rural Texas that sprouted along the railroad tracks in 1882. In that town sits an old wooden chapel that has been vacant for as long as I can remember. This portrait communicates the sublime but also menacing presence of any abandoned structure at night. The open door, exposing a blinding white light inside, invites the viewer's imagination in. The stark, clean black and white marks that clayboard permits were used to explore graphically the play of light and shadow on the structure.



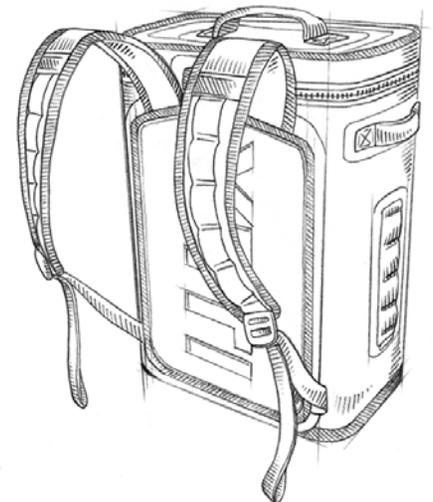
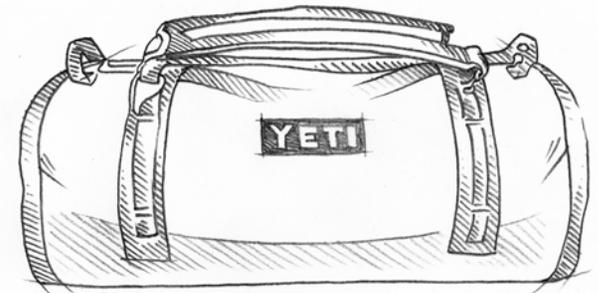
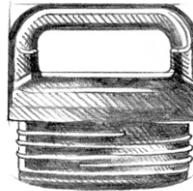
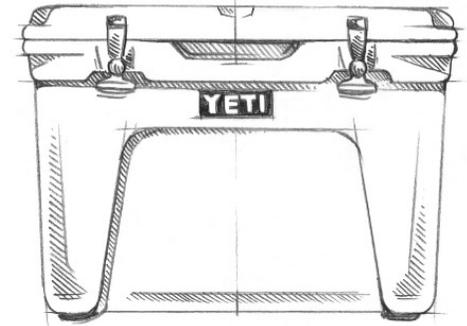
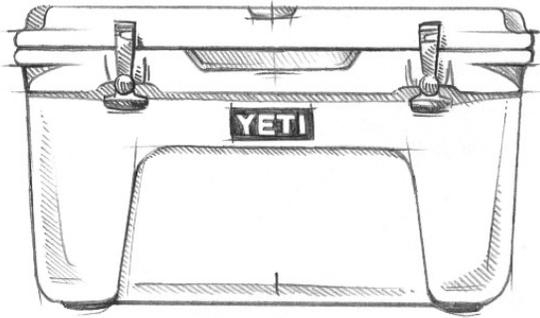
Product Illustrations, 2018

Pencil on Paper

8.5" x 11"

Drawn from client-supplied photographs

During my time in advertising I made many product illustrations for YETI Coolers' bi-annual printed product catalogue. The process includes a brief, working through different iterations based on feedback, and then incorporating the art into the final mechanical files for print production.



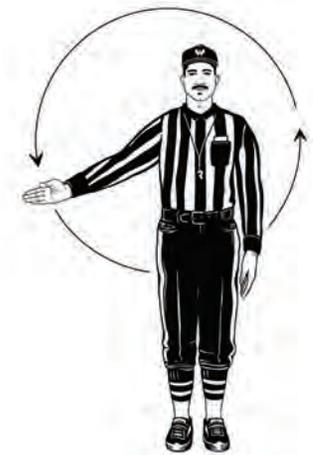
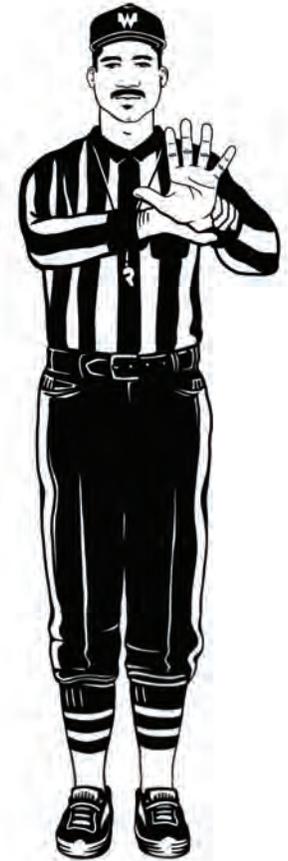
Referee Illustrations, 2020

Digital Drawing, Procreate

14" x 10"

Drawn from personal photographs

Another advertising client I make illustrations for is Whataburger, a burger franchise with a cult-like following in Texas. The referees were illustrated for a serving tray liner, celebrating the brand's partnership with the state pro-football team. Rather than signaling words related to football, these Whataburger referees are signaling words like *Hello* and *Onion Rings*.



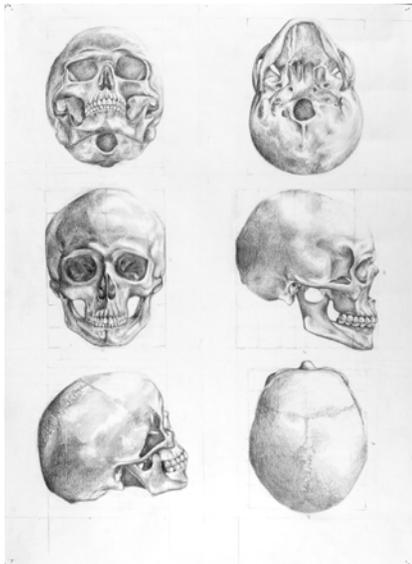
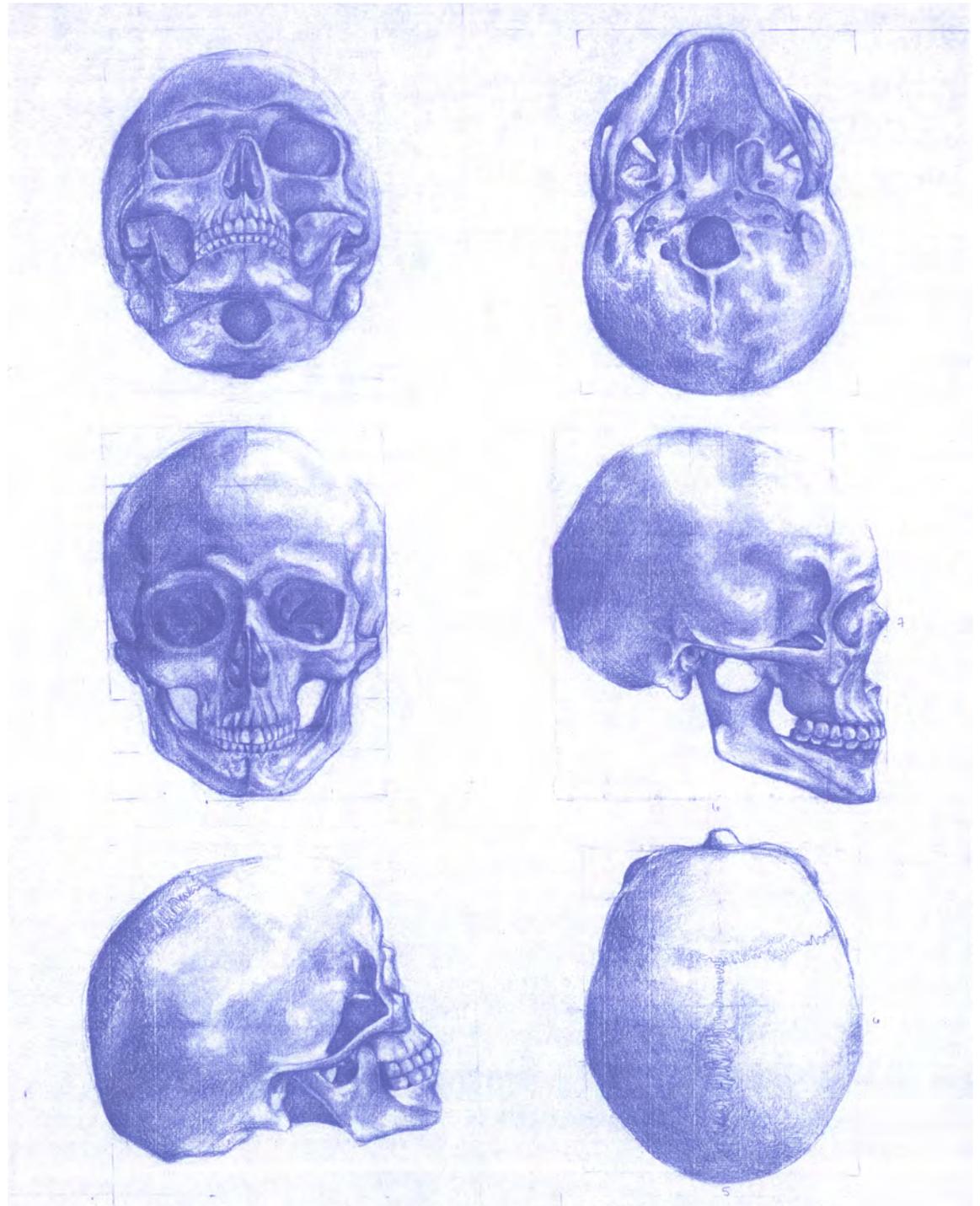
Human Skull Blueprint, 2013

Blueprint

24" x 36"

Drawn from life

This drawing served as a chance to familiarize myself with the visual anatomy of the human skull. I made the blueprint while working at a reprographic shop that had one of the last functioning antique blueprint machines in the United States. Using photosensitive ferric compounds, the machine produces what is known as a blueprint. Today, this practice is considered obsolete, although standard architectural plans are still commonly called blueprints. This piece draws on the blueprint medium to reference to the architecture of the skull.



Life-Size Human Skeleton, 2010

Charcoal on Paper

36" x 84"

Drawn from life

This was an assignment from an advanced figure drawing class in college in which I was instructed to draw a life-size skeleton from direct observation, to scale. In doing so, I learned the fundamentals of reading the proportions of the human skeleton. The skin, our largest organ, is tasked to protect and contain, but can be difficult to look beyond. This drawing was a valuable lesson in allowing the structure that exists beneath inform my drawings of the human form.



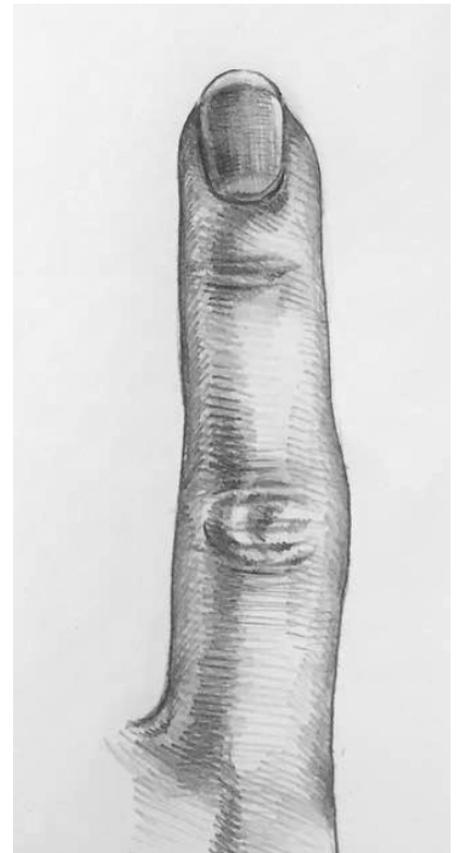
Sketchbook Hands, 2018–2020

Pencil and Ink on Paper

8.5" x 11"

Drawn from life

Hands are one of my go-to subjects for sketching. They are nimble, mesmerizingly complex in design, and one of the primary way that humans experience the world through the sensation of touch. Here are some pages from my sketchbook, drawn in pencil and ink.



Holding Quartz, 2020

Charcoal on Paper

15" x 20"

Drawn from life

One can hardly talk about quartz crystals in this day and age without talking about energy—whether in a symbolic sense or a scientific one. Quartz is a naturally occurring piezoelectric material, and can transform energy from one type to another (e.g. mechanical to electrical). This observational drawing is of my own hand, holding a quartz crystal specimen. The delicate shading follows the contour of my hand and contains small, energetic marks, a reference to the mineral's properties of energy transformation.



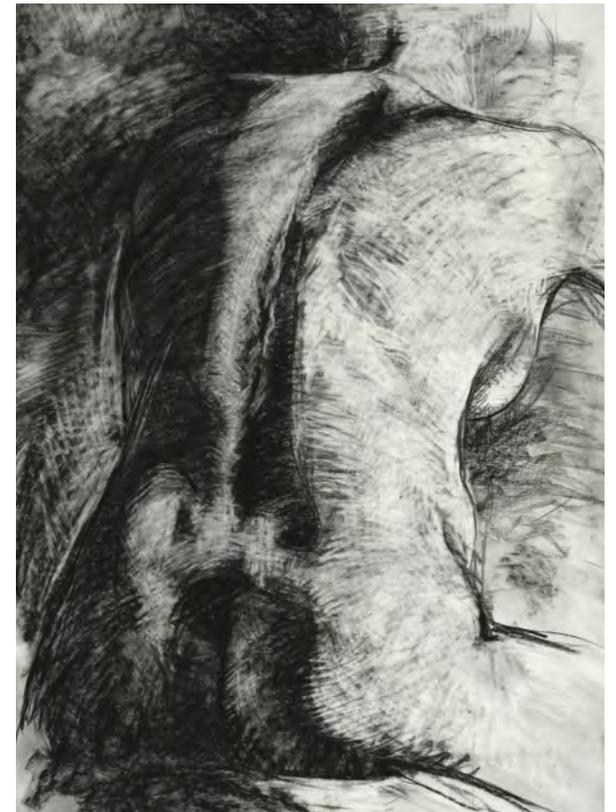
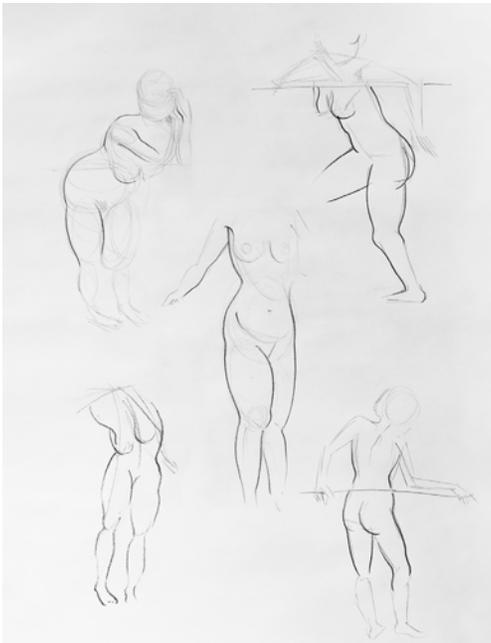
Figure Drawings, 2011–2020

Charcoal on paper

18" x 24"

Drawn from life

Figure drawing exercises are essential for any artist who wishes to improve their handiness with a drawing utensil. Similarly, improving ones' understanding of the musculoskeletal make-up of a body is critical to learning to both see and render accurate proportions and values. When engaging in figure drawing practice I often warm up with a series of 1–2 minute gestural drawings (example below), followed by a 1–2 hour pose.



Andrea, 2021

Digital Painting, Procreate

8.5" x 11"

Painted from personal photograph

My sister is the subject of this portrait. I began with a quick cross-hatching sketch (below); a chance to study her features and experiment with formatting and technique before executing the portrait. The digital painting was a study in tonal variation, the play between darkness and light. The most attention was given to detail in her facial features, focusing on the luminosity of her skin and eyes, which allowed the rest to gently dance in and out of focus in the negative space.



Deanna, 2020

Digital Painting, Procreate

8.5" x 11"

Painted from personal photograph

This digital painting was done in memoriam of my mother's sister—my aunt—Deanna. I began with a geometric construction of her facial structure based on a reference photograph and refined layer after layer by merging and blending. The soft, painterly elements aid in training the eye on the subject's facial features, and provide a sense of balance as the shoulders fade into white.



RBG, 2021

Digital Painting, Procreate

8.5" x 11"

Painted from a published photograph

Ruth Bader Ginsburg, affectionately known by many as simply RBG, led an extraordinary life. She was a powerful advocate for women's rights in the United States throughout her 27 years of service as a U.S. Supreme Court Justice. I made this digital portrait after her death from metastatic pancreas cancer, as an opportunity to reflect on her legacy. The painterly elements where realism gives way to moments of abstraction give the portrait a fleeting sense. This places emphasis on the temporality of human life, during which RBG achieved much that will positively impact the lives of generations to come.

