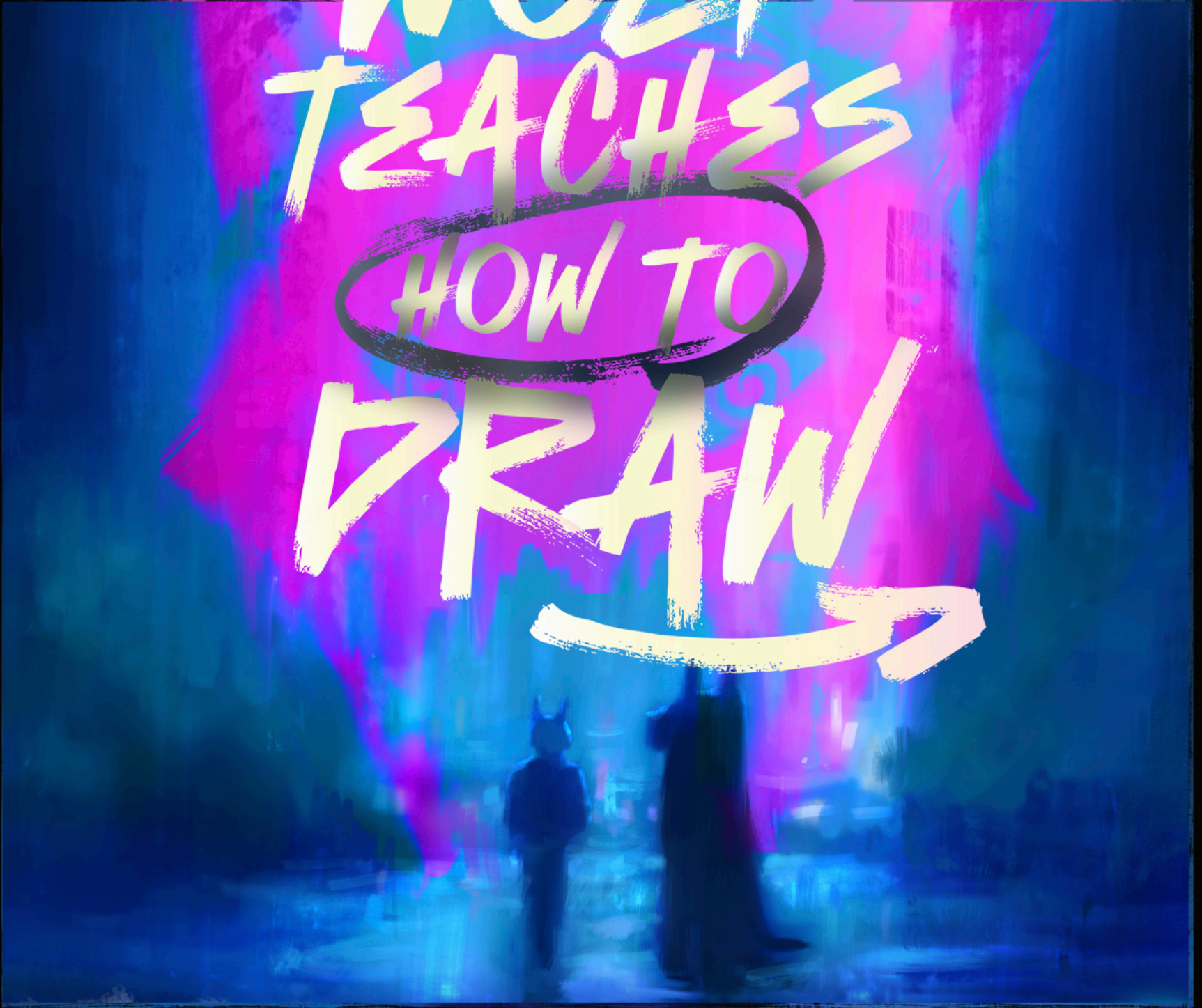




WOLF TEACHES HOW TO DRAW



ALEX CHOW

WOLF
TEACHES
HOW TO
DRAW

ALEX CHOW

WOLF TEACHES HOW TO DRAW

Dear readers,

I'd like to extend my sincerest thanks to everyone who has discovered this project. Welcome to "**Wolf Teaches How to Draw**," a graphic novel adventure that also teaches art theory within its story! My name is Alex Chow, the creator responsible for all the artwork and writing you'll experience in the following pages.

"Wolf Teaches How to Draw" took years of hard work to bring to life. I've drawn inspiration from my favorite anime and manga, such as *Madoka Magica* and *Princess Mononoke*, as well as from edutainment series like *Cells at Work* and *The Magic School Bus* (a nostalgic throwback!). My goal was to create a graphic novel that is not only entertaining but also beneficial for all readers' artistic journeys.

To make this dream a reality, we need your help. "Wolf Teaches How to Draw" will be published as a beautiful hardcover book, and this can be made possible with your generous support on Kickstarter, along with numerous other rewards. The story is planned to span three volumes, each featuring unique art theory lessons in every chapter. We are confident that WTHTD is something you will enjoy immensely for years to come.

Volume 1's Kickstarter is set to begin on **June 4th, 2024**.

As a preview, we are releasing the entirety of Chapter 1, including its written tutorials and a commentated process video of the artwork featured.

Once again, from everyone involved in this project, thank you for your support. We hope you enjoy what's to come!

Best regards,

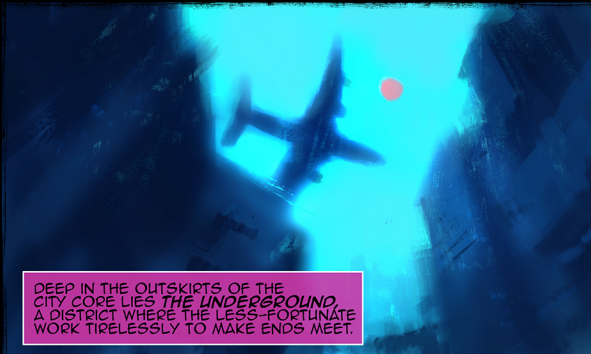


Alex Chow (Studio Lycan Draw)
Creator and Artist of "Wolf Teaches How to Draw"
wolfteacheshowtodraw.com






BASTION CITY, A BUZZING METROPOLIS SHOWCASING THE BEST FROM ALL WALKS OF LIFE.



DEEP IN THE OUTSKIRTS OF THE CITY CORE LIES *THE UNDERGROUND*, A DISTRICT WHERE THE LESS-FORTUNATE WORK TIRELESSLY TO MAKE ENDS MEET.



IT IS HERE, AMIDST THE CONCRETE JUNGLE, THAT OUR UNLIKELY HEROINE'S JOURNEY BEGINS, AS SHE TENDS TO *IMPORTANT BUSINESS*...



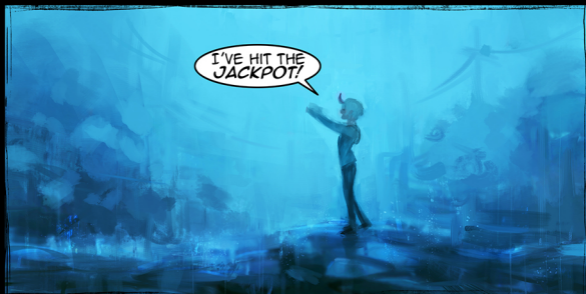
NO WAY!



SOMEBODY
DUMPED A GAME
CONSOLE...



...AND
IT STILL
WORKS?!



I'VE HIT THE
JACKPOT!





REMEMBER, CLASS.
EXAMS ARE IN A MONTH.
BUILDING A FUNCTIONAL
ROBOT IS MANDATORY
TO GRADUATE.



SOPHIA'S AHEAD
BUT THE REST OF
YOU WILL HAVE TO
CATCH UP...

...ESPECIALLY
THOSE WHO ARE
CONVENIENTLY
ABSENT.



I WONDER
WHAT LILAH IS
UP TO THIS
TIME...





ARE YOU SERIOUS, LILAH?!
WE HAVE CLASS, AND YOU'RE PLAYING VIDEO GAMES?!

WE HAVE CLASS, AND YOU'RE PLAYING VIDEO GAMES?!

HOW DID YOU MANAGE TO GET IT ANYWAY?

DON'T TELL ME IT'S AT THE LANDFILL AGAIN.

YOU KNOW IT'S DANGEROUS OUTSIDE THIS AREA.

AND YOU SMELL AWFUL!



YOU'RE NOT MY MOM, SOPHIA. I KNOW WHAT I'M DOING.



I'M WORRIED FOR YOU AS A FRIEND.

YOU'VE BEEN ACTING STRANGE LATELY.

NEXT MONTH IS OUR FINAL ENGINEERING EXAM. WE COULD SECURE A JOB IN **BASTION**.

ISN'T THAT WHAT YOU'VE ALWAYS DREAMED OF?

A close-up shot of two characters. On the left is a boy with grey hair and small horns, looking slightly to the right with a neutral expression. On the right is a girl with long dark hair, glasses, and a black hat, looking towards the boy with a slightly open mouth as if speaking or reacting.

LOOK,
TOOTS.

SCHOOL AIN'T
GOING TO GET US
INTO THE BIG
LEAGUES.

THE HUMANS MAY
ACT LIKE THEY CARE, BUT
THEY'D RATHER GIVE THEIR JOBS
OVER TO THE ROBOTS BEFORE
US LIZARD BRAINS.

YOU'RE
SCARING
ME.

A close-up shot of the girl with glasses and a black hat. She has a sad or thoughtful expression, looking slightly downwards. The background is a warm, yellowish glow.

I'M ABOUT
TO SELL THIS BAD BOY
FOR THE ONLY THING
THEY CARE ABOUT...

...DOLLAR
SIGNS!!

A wider shot showing the girl with glasses in the foreground on the right, looking towards the left. In the background, the boy with horns is standing in a doorway, holding a book or tablet and waving. The scene is lit with a warm, yellow light.

I'M OFF TO
THE MARKET.

ADIOS!

OH, LILAH, YOU
ALWAYS LET YOUR
IMAGINATION GET
THE BETTER
OF YOU.

龍店

DRAGON STORE

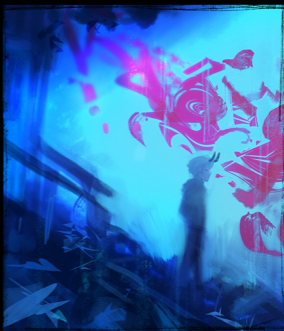
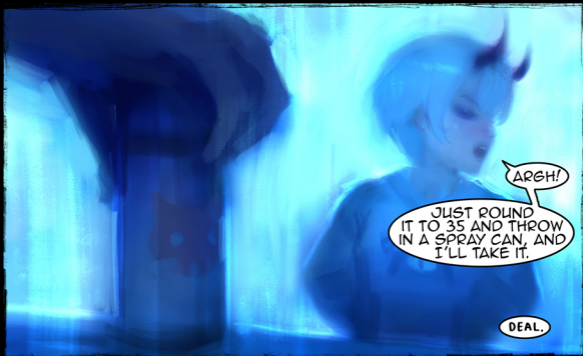
34 CREDITS?!

THE CONSOLE IS FROM A PREVIOUS GEN. NO DEMAND AROUND THESE PARTS.

CAN'T YOU ADD A LITTLE BIT MORE, JUST FOR ME, PLEASE?

34 CREDITS IS HONESTLY A MUCH BETTER OFFER THAN WHAT YOU WOULD GET FROM OTHER VENDORS.

i MAY BE SLIMY, BUT i'M NO LIAR.





WEIRD. IT
SEEMS EMPTY
HERE TODAY.



PERFECT.

I CAN FINALLY
GET SOME WORK
DONE!

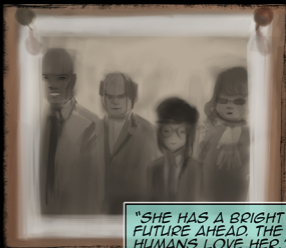
"I SHOULD BE STUDYING, BUT DUMB OLD LILAH IS HERE AGAIN."



"TRUTH BE TOLD, I DON'T MIND DOING THIS FOR THE REST OF MY LIFE."

"I'VE ACCEPTED MY FATE IN THIS PLACE."

"SOPHIA'S SMARTER THAN ME, WORKS HARDER THAN I EVER WOULD..."



"SHE HAS A BRIGHT FUTURE AHEAD. THE HUMANS LOVE HER."



"I DON'T WANT TO HOLD HER BACK."

"I WAS MEANT FOR THE LANDFILL LIKE THE SLIMY LIZARD I AM."



A FEW
MORE FINISHING
TOUCHES...



...AND
DONE!

GOOD OL'
SPRAY CAN NEVER
FAILS ME.

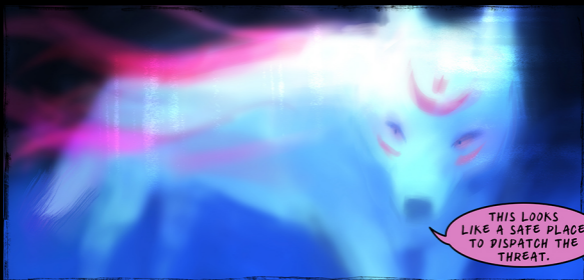
ANOTHER ARTISTIC
MASTERPIECE, IF I DO
SAY SO MYSELF.



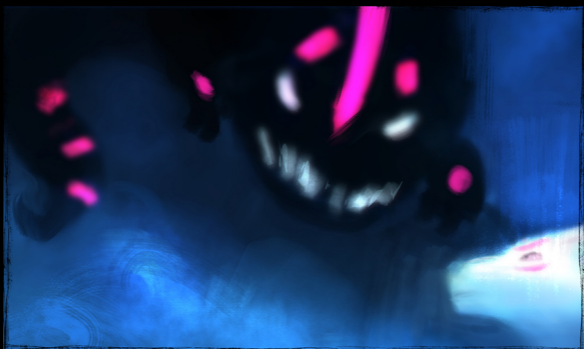
WEIRD,
IT'S GETTING
DUSTY ALL OF
A SUDDEN.

I SHOULD
GET OUT OF
HERE.





THIS LOOKS
LIKE A SAFE PLACE
TO DISPATCH THE
THREAT.

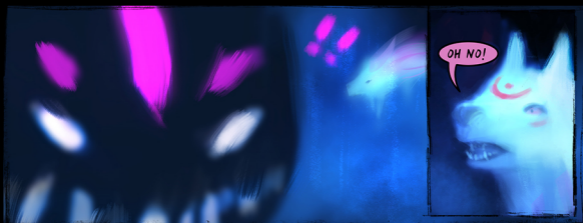


YOUR TERROR
ENDS HERE, FOUL
BEAST!

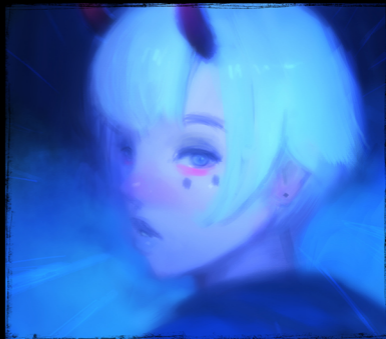


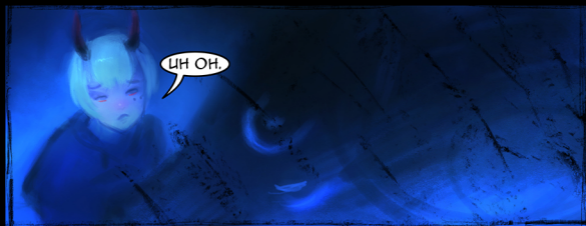
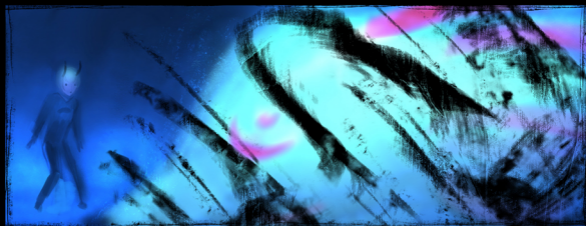
HEY! TRY NOT TO DESTROY THE GRAFFITI, OKAY?

IT TOOK ME A LONG TIME TO FINISH THOSE.



OH NO!

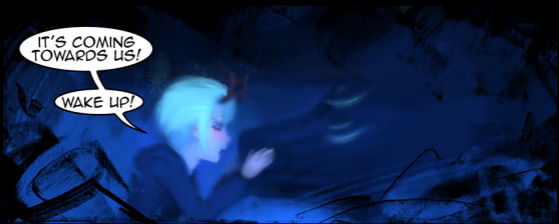








HEY, BUDDY.
THANKS FOR SAVING
ME BUT THIS ISN'T THE
TIME TO TAKE A NAP.



IT'S COMING
TOWARDS US!

WAKE UP!



PLEASE!



HUH? WHERE
ARE WE? AM I
DEAD?!

I CANNOT BELIEVE
I WASTED THAT VESSEL
ON YOU.

I SAVED YOUR LIFE,
AND I DO NOT EVEN GET
A "THANK YOU"?

YOU ARE CERTAINLY
THE MOST UNGRATEFUL
PERSON I HAVE MET.



THAT'S NOT VERY NICE. ONLY SOPHIA GETS TO TALK TO ME LIKE THAT.

WOAH!
I LOOK WEIRD.

TO PUT IT SIMPLY, WE ARE DEEP IN YOUR MIND, FROZEN IN TIME WHILE WE DISCUSS HOW TO DEAL WITH THE MATTERS AT HAND.

I MERGED MY SOUL WITH YOURS TO SAVE BOTH OF US. IT APPEARS THAT YOU POSSESS LATENT MAGICAL ABILITIES THAT I CAN DRAW UPON.



I CAN'T BELIEVE...

...WAIT. WHAT DID YOU SAY? MAGIC IS STUFF ONLY CHILDREN BELIEVE.

THIS MUST BE A PRANK.

IT LINGERS IN SOME BEINGS, SUBDUED AS YOUR KIND STOPPED USING IT LONG AGO. I SENSE YOU WERE BORN WITH IT WITHOUT YOU EVER REALIZING IT.

NO TIME FOR LECTURES, HOWEVER.

I WILL FIND ANOTHER VESSEL IN DUE TIME. FOR NOW, WE MUST DEFEAT THAT CREATURE BEFORE IT HARMS THE CITY AND YOU ARE GOING TO HELP ME, GIRL.

YOU MAY BORROW SOME OF MY STRENGTH, BUT YOU MUST UNLOCK YOUR OWN POTENTIAL.



YOU WERE THE ONE WHO BROUGHT THAT THING HERE!

I BROUGHT THE BEAST HERE PRECISELY BECAUSE I FIGURED NOBODY WOULD BE HERE BUT ALAS, A HOOLIGAN LIKE YOU HAD TO BE IN THE WRONG PLACE AT THE WRONG TIME.

I DIDN'T ASK FOR THIS.

LOOK, GIRL. THIS IS NON-NEGOTIABLE.



YOU LOOK, DOG. I DON'T KNOW WHO YOU ARE AND WHAT'S GOING ON BUT I'M FIVE FOOT **NOTHING** AND THE ONLY MAGIC I KNOW IS MAKING MONEY OFF TRASH!

DISTASTEFUL, ESPECIALLY WHEN YOU BEGGED FOR YOUR LIFE JUST MOMENTS AGO.

NO MATTER. IF YOU WISH TO BE DIFFICULT, I COULD SIMPLY TAKE CONTROL OF YOUR BODY BY FORCE.



FINE. GEEZ.

TELL ME WHAT I HAVE TO DO.



YOU ARE AN ARTIST, CORRECT?

IMAGINE A WAY TO DEFEAT THE BEAST AND OUR MAGIC WILL MAKE IT A REALITY.

CLOSE YOUR EYES AND FOCUS.

HURRY. WE DO NOT HAVE MUCH TIME LEFT HERE.



IT'S NOT WORKING!



THIS IS STUPID.



IT DOES NOT WORK IF YOU DO NOT BELIEVE IN YOUR VISION.

CALM YOUR NERVES AND TRY AGAIN.

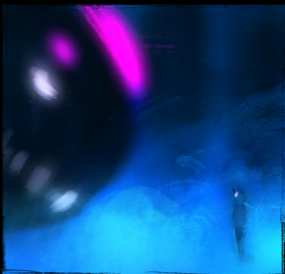
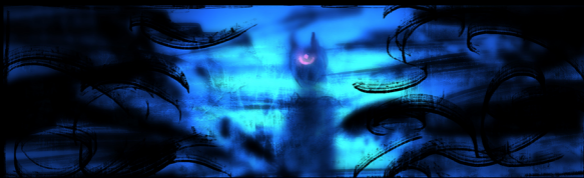
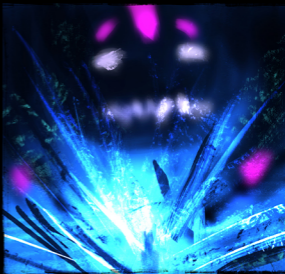
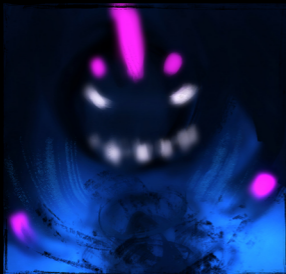
VISUALIZE THE EXACT SEQUENCE OF EVENTS THAT WILL GET US OUT OF THIS PREDICAMENT...

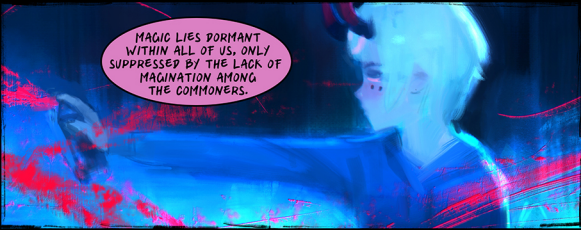


...AND BELIEVE IN IT, JUST LIKE WITH YOUR GRAFFITI.



I SEE IT.





MAGIC LIES DORMANT
WITHIN ALL OF US, ONLY
SUPPRESSED BY THE LACK OF
MAGINATION AMONG
THE COMMONERS.



EMBRACE YOUR
POTENTIAL...

...AND BEHOLD THE
POWER YOU COULD NEVER HAVE
REALIZED RESTING IN THE
PALM OF YOUR HANDS.





A POWER THAT
WILL PROVE ESSENTIAL IN
VANQUISHING THE ANCIENT
EVILS THAT NOW STIR AND
THREATEN US ALL.



WHAT THE
HECK DID WE
JUST DO?

OH HO HO,
IT APPEARS YOU
ARE A NATURAL.

A character with short white hair and small red horns is shown from the chest up. They are wearing a blue hoodie with a dark graphic on the front. The character's face and hair are illuminated with a bright blue glow. The background is dark and filled with a blue light, with numerous red petals or leaves falling around them. A speech bubble is located in the upper left corner.

HOW DO YOU FEEL
ABOUT A CHANGE IN
CAREERS?

LECTURE 1

Thumbnails

Every artwork starts from a blank slate, and it can be daunting to figure out what the first step is.

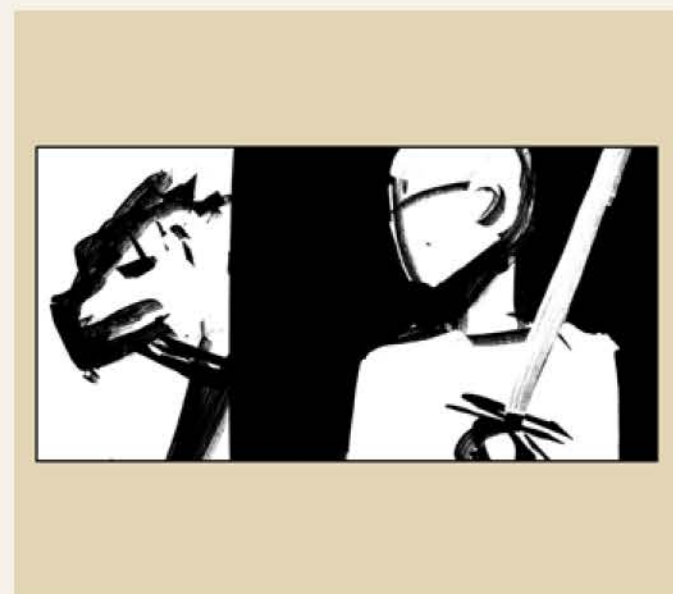
This is particularly intimidating with traditional media as many decisions are often permanent and costly.

Enter the thumbnail. It is a fancier term to describe a sketch that outlines a rough impression of what your final artwork may look like. As the name implies, thumbnails are non-committal, small drawings used as testing grounds for ideas.



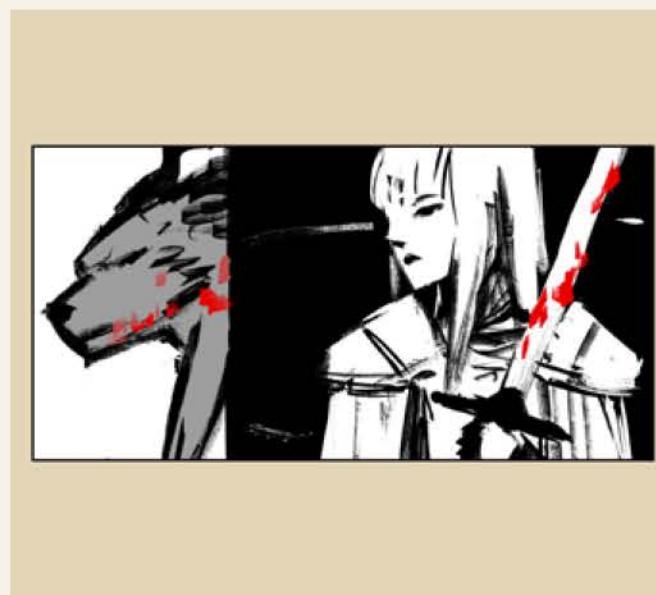
Taking no more than a few minutes each, you are looking to test ideas before you make any commitment to any particular idea. Visualizing artwork in your mind may seem valid but often times, they don't work well when translated on the canvas. There are a lot of nuances your initial impressions won't catch, and that is why putting them into thumbnails is key to filtering good and bad ideas.

What is required of your thumbnail sketches depends on entirely who you ask and what they will be used for. If you are drawing for your own personal viewing, all you really need are thumbnails which be useful for you and you alone. As long as they are readable for future steps, whatever works for you is adequate.



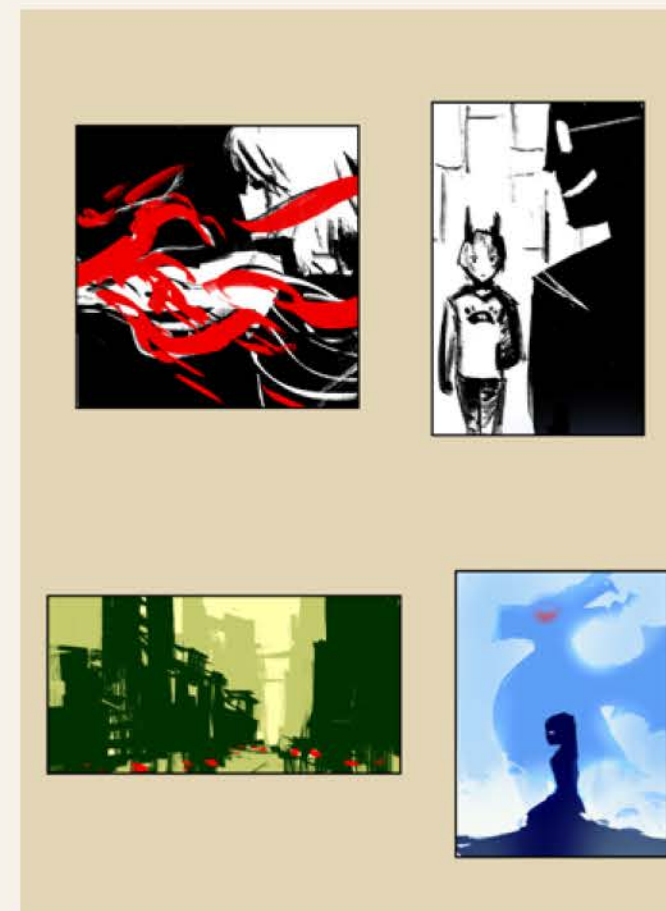
However, thumbnails are often requested from clients and studios as well to ensure that they can critique ideas before pushing them into production. In which case, you must ensure the quality of your drawings are readable for people looking into them. Logically, they must know what they're looking at before making sound judgments on your drawings. This may include utilizing existing designs they have in their project and seeing them come to life from thumbnail stage to onwards.

You're generally not required to put a lot of details in your thumbnails. However, you may be asked to ensure the drawings resemble the relevant characters and environment you are working with. What is deemed relevant depends on the story meant to be told.

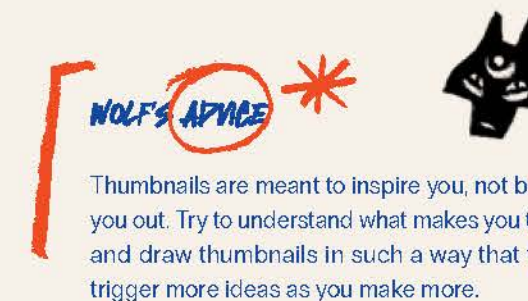


How you execute thumbnails is entirely in your comfort. Thumbnails can be done in a variety of media with a massive range of how finished it might look. Remember that they are testing grounds for ideas and meant to be disposable. If something isn't working out, you can throw them out on a whim and make new thumbnails.

Some ideas on what to portray for thumbnails include limiting yourself to 3 values, adding rough colours (generally known as a colour key) and lineart. One good way to test how effective your approach to thumbnails is to step away and see if your composition reads properly from a distance.



To address one common complaint, beginners tend to mention that their sketches and thumbnails look better than the final product. This stems from a lack of experience in translating the aspects of the sketch to the artwork. It's likely there is a "feeling" in being loose and carefree that ends up being lost when working on the final piece. Another common reason is that the sketch omits a lot of unnecessary elements which end up in the artwork. Yet another reason is that the artist simply overrates their thumbnail, believing it is worth developing when it isn't.

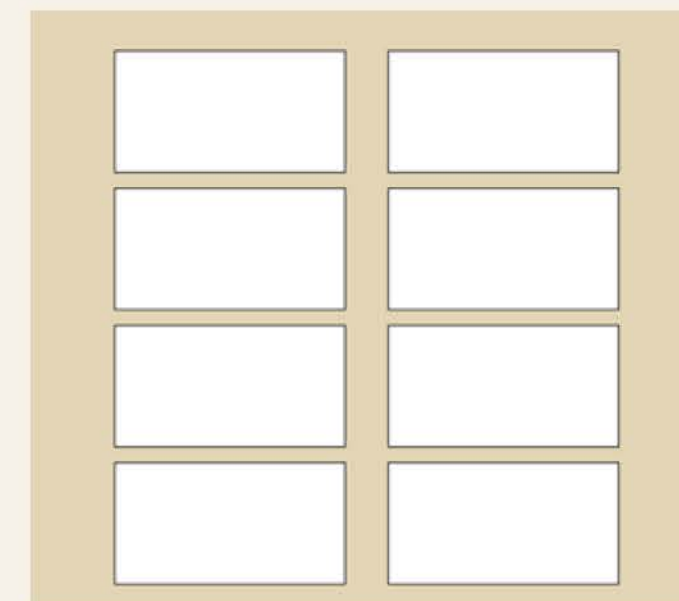


Thumbnails are meant to inspire you, not burn you out. Try to understand what makes you tick and draw thumbnails in such a way that will trigger more ideas as you make more.

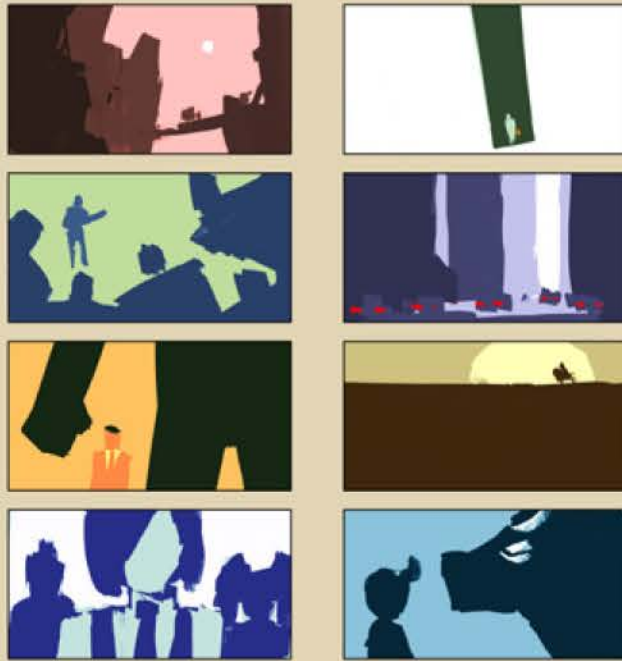
Regardless of the reasoning, it is imperative to retain what worked visually in thumbnails as you move forward into your process. Luckily, there are procedures to ensure an efficient workflow in a professional environment.

In a professional project, you are more than likely going to be asked to make many thumbnails on any given concept. This is by design, as it's unlikely your first ideas are going to be your best ones for the job at hand. It takes a while to filter out bad elements, arranging good ones and warm up your brain to what you're trying to create.

One solid way of going through with this process is using thumbnail sheets. They're simply a sheet that has many thumbnail frames ready to be drawn on, allowing you to rapidly move from one to the other. This also allows you to compare the thumbnails on the fly, letting you adjust your ideas and avoid repeating the same ones over and over again.



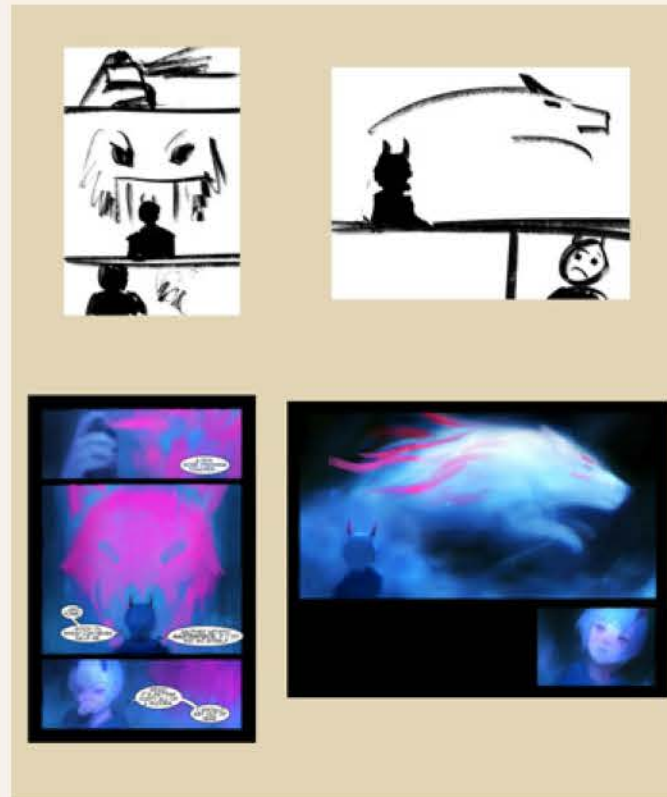
Having these sheets ready to go will keep your creative mind fresh. It's fairly mind-numbing to create thumbnail frames over and over again. It's best you have them prepared ready to go at all times, with thumbnails of different sizes and resolutions depending on what the project allows for.



What if we are dealing with a sequential project like comics or animation? As you would imagine, thumbnails and sketches are still required but it must be done in context with each other. This is professionally known as storyboarding.



Storyboarding is the process of creating sketches which work in context with each other, allowing you to judge a set of events rather than one isolated illustration at a time. While it's more traditionally associated with animation, this is integral to any sequential project like graphic novels as it's pivotal to resolve visual storytelling issues as soon as possible.

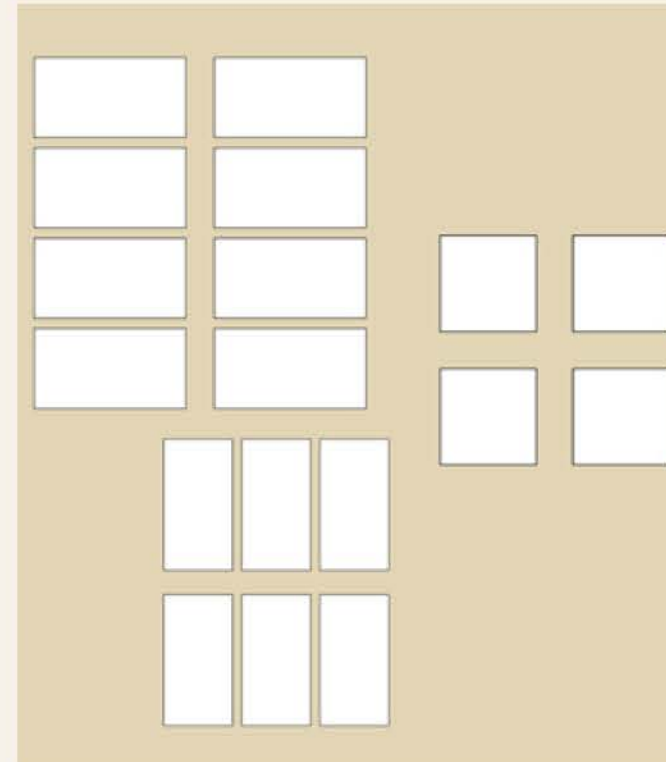


Being able to judge a scene early in the process will avoid headaches later. As such, you should be prepared to give up on storyboards as with other thumbnails. In my own experience, entire sequences can be scrapped within seconds of discussion, so best be ready to throw out an innumerable amount of drawings at any given time. This further emphasizes the importance of drawing them quickly as you won't be nearly as attached to them in situations like those.

Storyboarding, while more traditionally associated with animation, is integral to any sequential project like graphic novels as it's pivotal to resolving visual storytelling issues as soon as possible. ☺

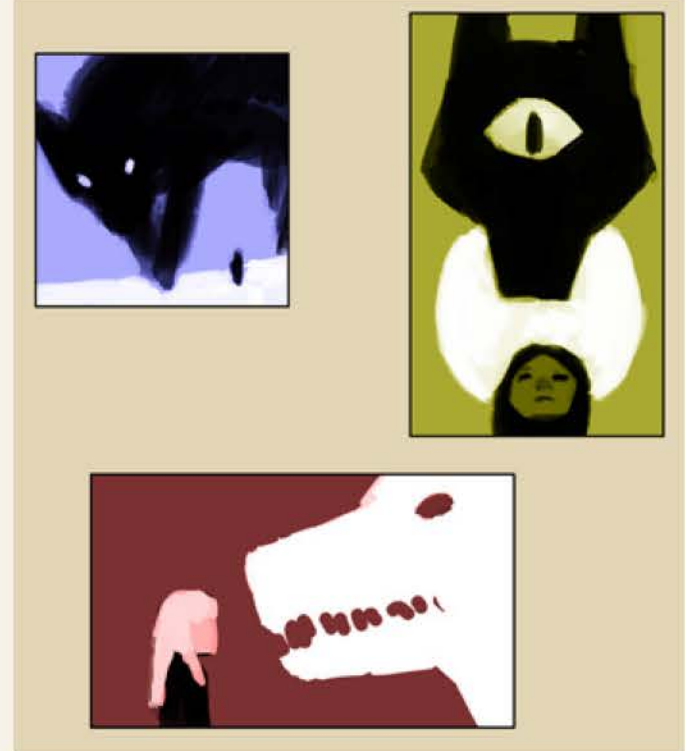
It's important to understand your own thought processes and what sparks your creativity. Everyone has their own methods to madness, and I can't pretend to know what works for everyone. However, I want to offer my own ideas in hopes to inspire you for your work.

While thumbnails are intended to force your brain to work, you may find yourself having trouble even starting them, ironically. Thus, my rule of thumb (no pun intended) is to always make it easy to begin. Like previously stated, I like having thumbnail sheets of different sizes ready to go at all times to avoid the burden of wasting time on the menial tasks. As stated before, which one you use depends entirely on what you need the artwork for.



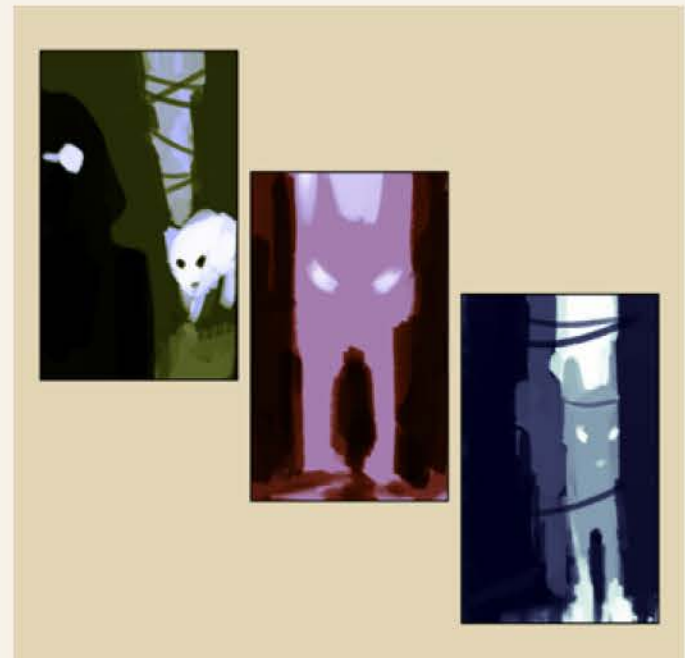
Of course, the next main step is to know what you're drawing. It sounds obvious but if you're doing something for personal reasons (and not being told what to do professionally), it can be daunting to start from nothing.

What helps me is to start from a broad description. Tell yourself something vague to draw. For instance, say "I want to draw a girl and wolf" and think of compositions fitting the description.



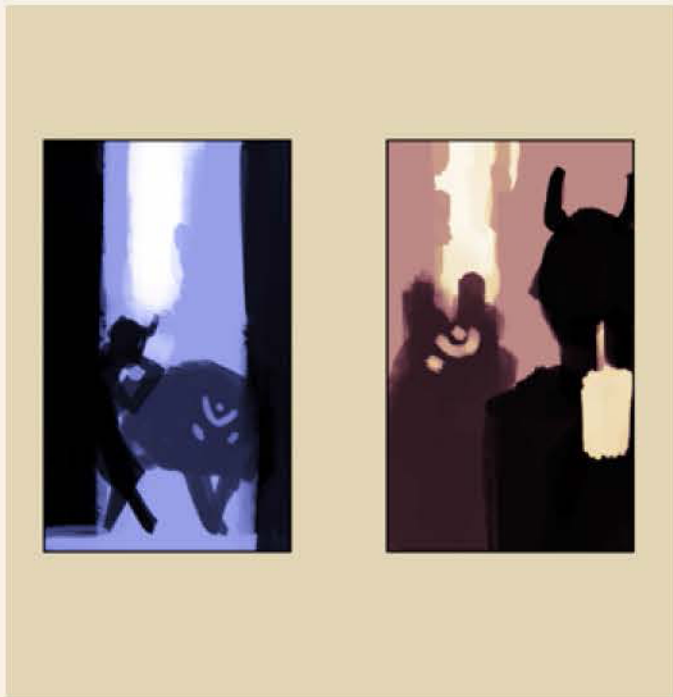
As you would imagine, without any specific descriptions, the variance between ideas is huge. There are too many ways you can execute such a vague premise. Realistically, any piece will need more detailed descriptions. Ask yourself more questions: who is the girl and wolf? Where are they? How far are we relative to their positions?

The more you answer, the more specific your thumbnails will be. Let's now go with a description of "A girl and a wolf walking in a city. Portrait orientation."



As you are working on more thumbnails, you will begin to have more ideas on what you want. You can go ad infinitum on details until you have the exact description that you want.

How about "Lilah and Wolf are in the city. Portrait orientation. She's drinking a boba tea while conversing with Wolf."

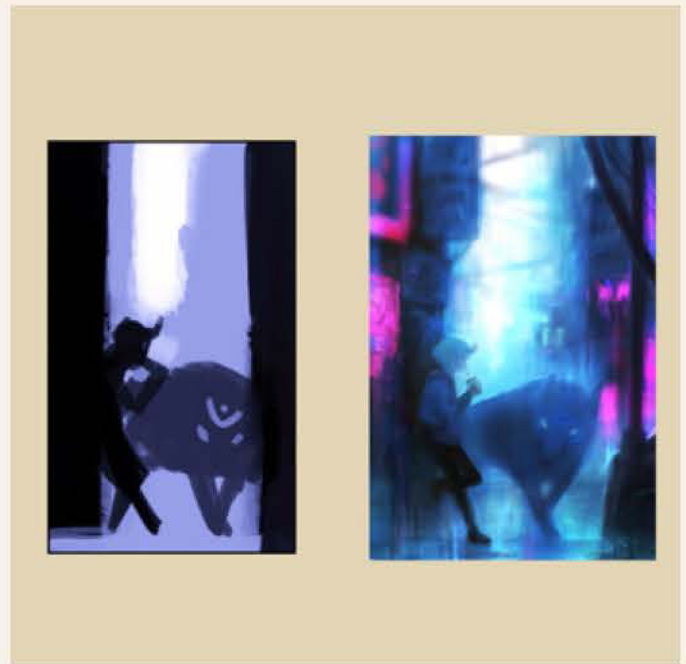


With more specific descriptions, you won't need too many more thumbnails as the parameters are limiting. In fact, it might be better to avoid making too many thumbnails as it can be a paralysis of choice. After enough thumbnails, the differences become negligible and comes down to preference.



As you get more skilled, the quality and usefulness of your thumbnails will be improved, as you will become aware of what problems have to be resolved.

Once you decide on the right composition, you can take it to finality.



WOLF'S ADVICE



If you are overwhelmed with the number of thumbnails you have created, simply put your old ones on the side or delete them willingly. Being exposed to too many options can have the same effect as a blank canvas; it becomes daunting to start any work.

It takes quite a bit of experience to have a sense of what is worth developing. As you get more skilled, the quality and usefulness of your thumbnails will be improved, as you will become aware of what problems have to be resolved. Each artist has a different set of priorities but as long as you understand what you're getting into, there is no right or wrong answer to thumbnails. The only requirement is to ensure they're readable to those who need to, whether it be yourself or an art director.

WTHTD Vol. 1 Kickstarter

(Scan this to check out the campaign!)



Thank you for reading!

Your support will be greatly appreciated on our Kickstarter!



kickstarter.com/projects/renderwave/wolf-teaches-how-to-draw