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YOU KNOW THAT DREAM?

The one where you're standing in a room full of clothed people and you're in nothing but your underwear? Being an artist is a lot like that. Everything we do is put on display and open to public praise or criticism. We create art so that others can see it. Except, well...this.

This is the private stuff—the sketchbook stuff, the stuff you're not supposed to see. This is the man behind the curtain. Sometimes it's raw, sometimes it's rough, and it's certainly not intended for publication. It's pure stream of consciousness; the sometimes-linear, sometimes-convoluted means to an end.

But maybe therein lies the charm—its rough edge, its rawness. And is rawness even a word? All I know is whenever I crack open a sketchbook, people want to see it. And I know when I meet with other artists, I want to see what's crawling through their brain—I want to see their sketchbook...their means to the end.

There are no portraits of my dogs, my family, or the trees in the backyard to be found here. These are all thoughts and ideas for what I do...comics.

Like I said, these doodles and thoughts were not meant for publishing, but enough people have asked, so here you go. I guess part of the fun of this sort of thing is seeing how different the initial ideas can be from the final printed stuff you may recognize. That's what I find interesting about other artists' sketchbooks.

Anyway, I hope you enjoy this quick look into the thought process. Just return the favor for me, huh? Next time I'm at a convention, gimme a peek at your sketchbook.



—Marc Silvestri



CHARACTER DESIGN STRYKER

Man, this takes me back. From pretty much the first line down, these were the Cyberforce characters. I was so damn proud of 'em, I even wrote "™ and © Marc Silvestri 1992" on 'em.

The thing I like about Stryker is that the first time most people saw him, they assumed he was the villain—and that's just the effect I was looking for. Four-armed characters have been done to death, but never asymmetrically like this. It's ungainly, but it works for an image that's visually "stryking"—pun intended.



STRYKER™ © MARC SILVESTRI

1992

CHARACTER DESIGN RIPCLAW

The only change I really made off this original design was, in retrospect, pretty obvious...even I realized it would be tough for him to go to the bathroom. I changed the claws to more a "Terminator 2"-style liquid metal, and saved countless tasteless jokes.



RIPCLAW TM © MARC SILVESTRI 1992

CHARACTER DESIGN KILLJOY

The name says it all for this villainess. Throughout history, the death's head has been used as a symbol in war for intimidation and putting doubt in the mind of your enemy before the fight even starts. Sometimes, the battle is won before the sword is drawn. That's her game and her look—pure intimidation.



CHARACTER DESIGN VELOCITY

She was the Cyberforce speedster, so I modified this original costume with an asymmetrical lightning bolt across her body that gave her a kinetic feel. Even standing still, she seemed in motion, and that fit her personality as well.

VISUAL DEVELOPMENT EVO

Hey, we already have ceramic heart valves and polymer replacement kneecaps, right? I have this notion that in the far-off future, humans have evolved to the point where they're actually born with mechanical enhancements. This "evo"lution was touched on in our Evo one-shot.



STORYBOARDS AND ENVIRONMENTS CYBERFORCE ANIMATED SERIES

These are some storyboards and environments for the Cyberforce animated series that almost made it on the air in 1993. It was all there including a line of action figures. It was a big disappointment when the show didn't happen but it taught me a lot about getting up off the mat & trying again. Now I can safely look back at these as a fun moment of what almost was.



I.



II.



III.



IV.



V.



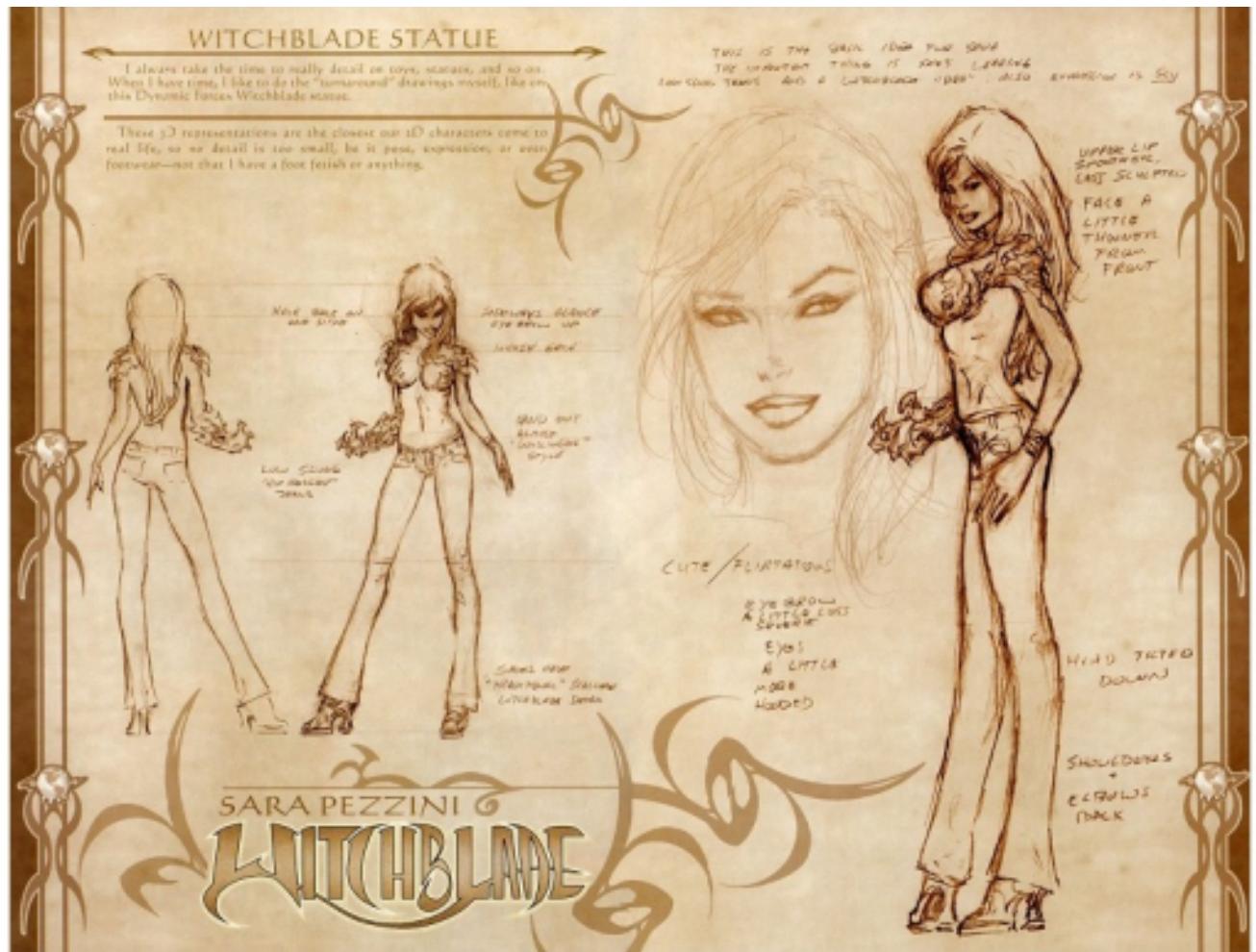
VI.



WITCHBLADE STATUE

I always take the time to really detail on toys, statues, and so on. When I have time, I like to do the "romancing" drawings myself, like on this Dynamic Forces Witchblade statue.

These 3D representations are the closest our 1D characters come to real life, so no detail is too small, be it pose, expression, or even footgear—not that I have a foot fetish or anything.





VISUAL DEVELOPMENT INFERNO DEMON

Consider him Satan's dog-walker. Visually, a horned demon may be a bit cliché. But cliché can speak to someone instantly—they see it, they get it. And you just can't beat a badass guy with horns and hellhounds!



CHARACTER SKETCH JOHN DANTE

Some simple design concepts on one of the main characters from Inferno. Just trying to work out the look of the armor. The tricky part of any design like this is meshing aesthetics with functionality. And here's a few tattoo ideas thrown in as well.



CHARACTER SKETCH GRACE

She's the total package—she can not only kick your ass, but look great doing it too. A tip for you artists: I drew a side view of her boot just to make sure the design holds up from more than one angle. What looks good from the front doesn't always look good from the side, y'know. You should always give yourself more than one view on all your characters, just so you're sure the design doesn't fall apart on you.

INFERNO CHARACTER DESIGNS



CHARACTER DESIGNS EVO SENTRY

This is one of the "future cops" seen in our Evo one-shot. Evo was conceived of as a tie-in to Cyberforce, so these are reminiscent of the SHOC troops of Cyberforce. Consider them the SHOCs of the future.



COVER SKETCH HEART OF DARKNESS

Most people assume that's Sara Pezzini on the right in "Witchblade" armor. But it's not. It's Sara essentially "possessed" by the Darkness power. So she takes on the appearance, sexy domino mask and all, of being one of Jackie's minions—and one of his better-looking minions at that. Being Jackie doesn't suck.



COVER SKETCH DARKNESS 1/2

This design I call "a study in spheres." Wherever you look, all eyes are drawn to...spheres. Let's just leave it as that.

As an aside, the original art for this piece I gave as a gift to my wife, Bridget. The Angelus, pictured here, is her favorite character.



DARKNESS ^{COVER} SKETCHES



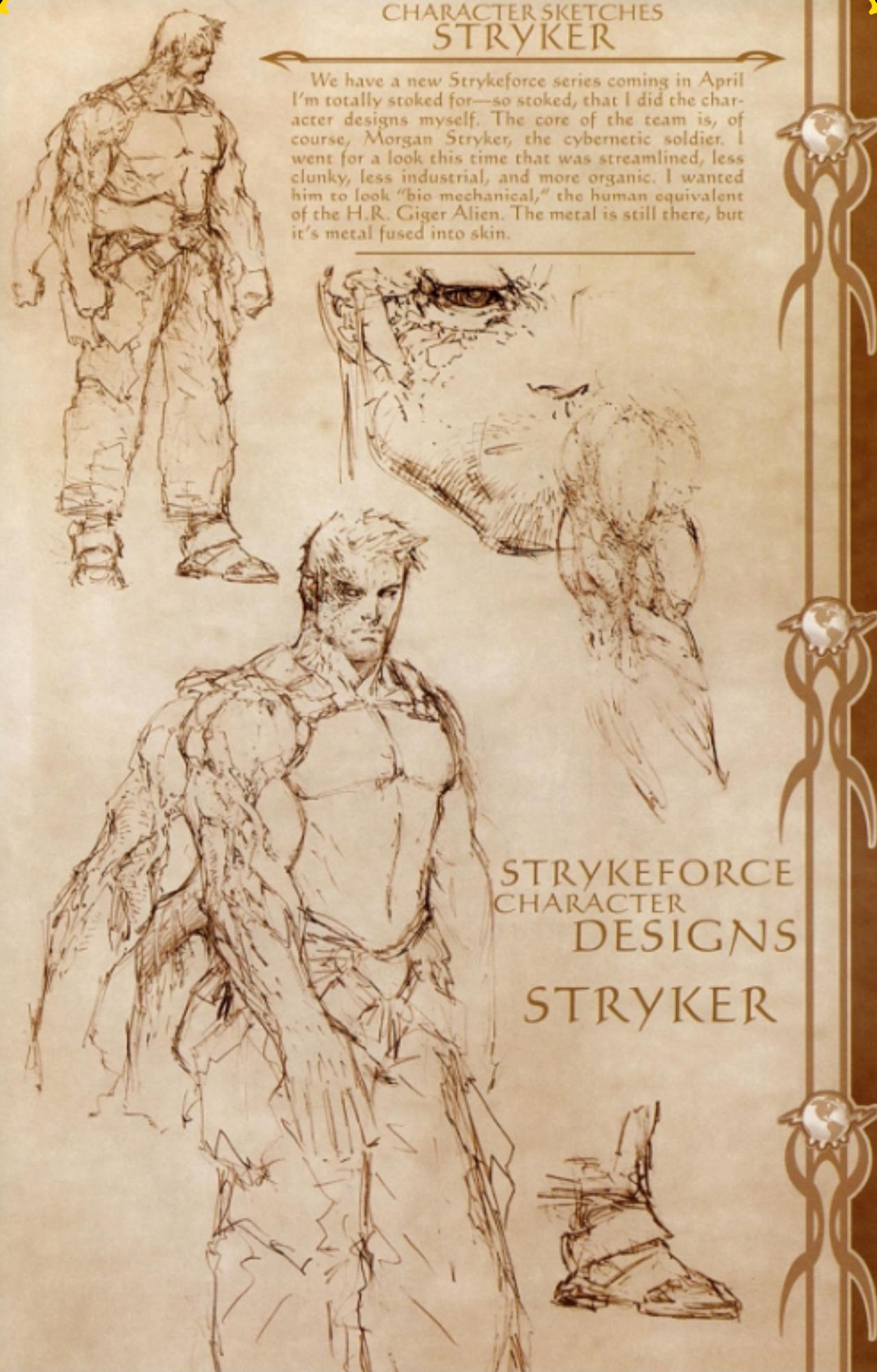
COVER SKETCHES DARKNESS

I have to admit, I love drawing Jackie Estacado, the Darkness. There are so many things you can do with the character, design-wise and with poses. Come to think of it, my wife might like that upper-left piece, too...



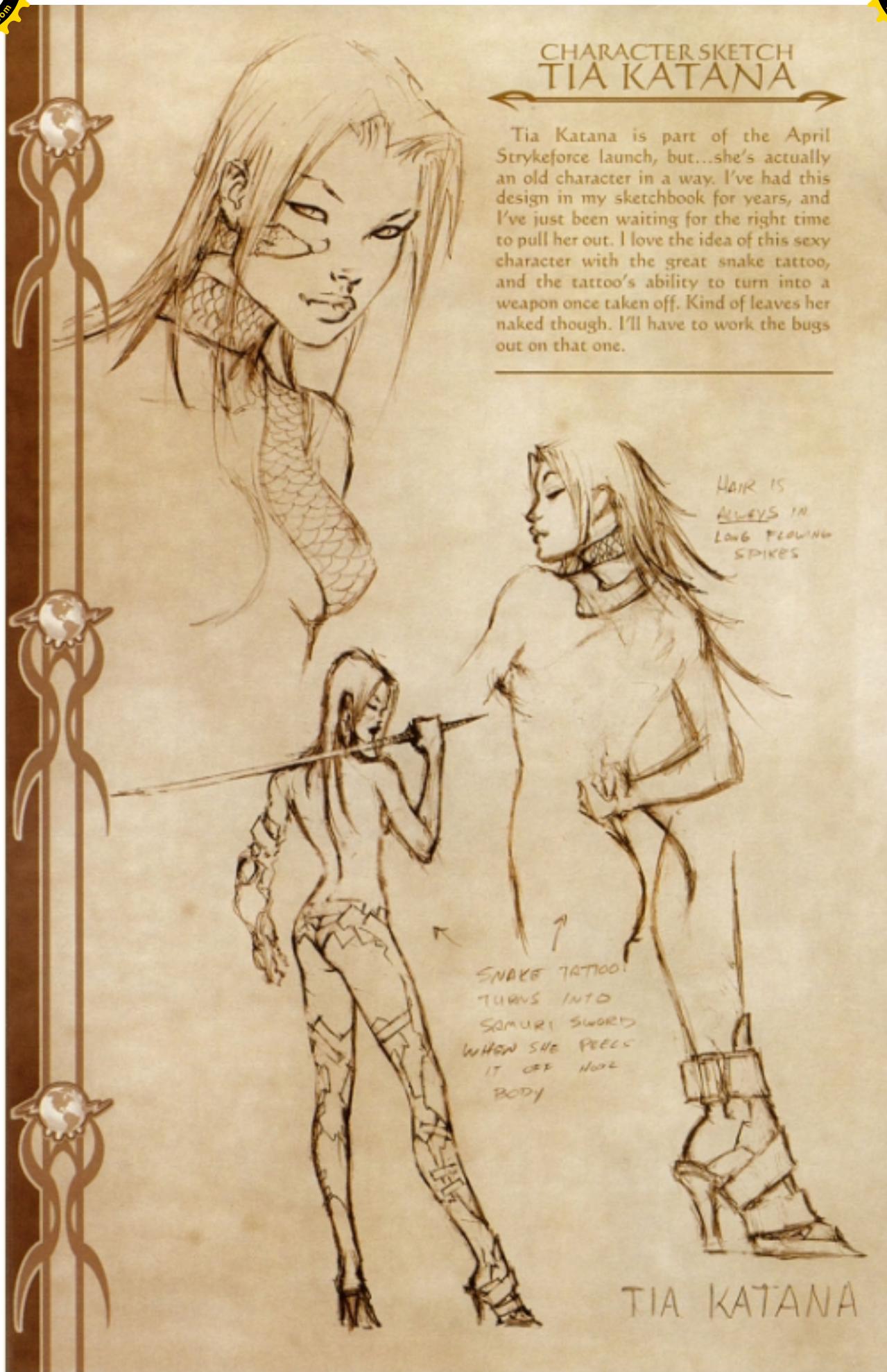
CHARACTER SKETCHES STRYKER

We have a new Strykeforce series coming in April I'm totally stoked for—so stoked, that I did the character designs myself. The core of the team is, of course, Morgan Stryker, the cybernetic soldier. I went for a look this time that was streamlined, less clunky, less industrial, and more organic. I wanted him to look "bio-mechanical," the human equivalent of the H.R. Giger Alien. The metal is still there, but it's metal fused into skin.



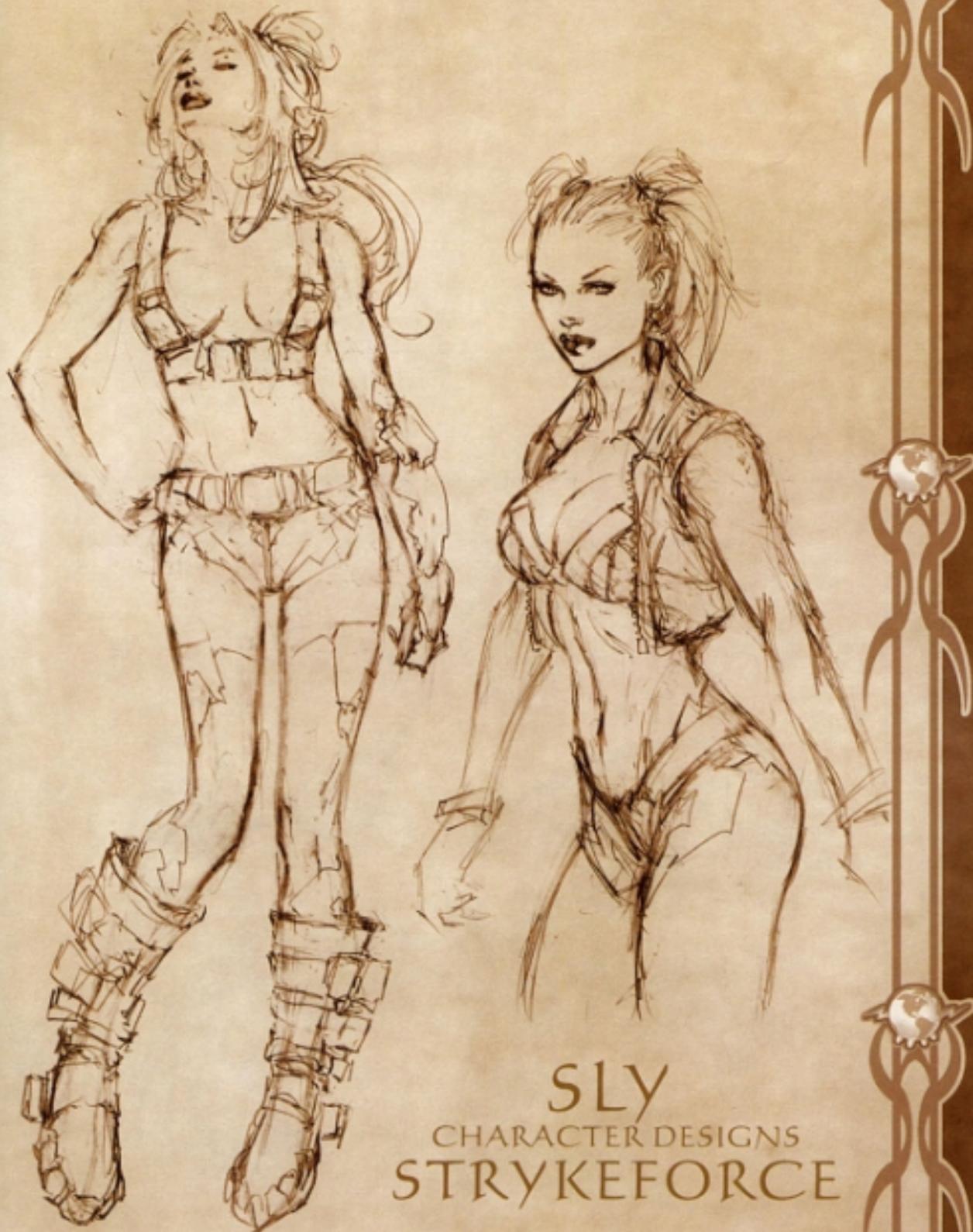
CHARACTER SKETCH TIA KATANA

Tia Katana is part of the April Strykeforce launch, but...she's actually an old character in a way. I've had this design in my sketchbook for years, and I've just been waiting for the right time to pull her out. I love the idea of this sexy character with the great snake tattoo, and the tattoo's ability to turn into a weapon once taken off. Kind of leaves her naked though. I'll have to work the bugs out on that one.



CHARACTER SKETCH SLY

She's the invisible/espionage element of the Strykeforce team, and you can call her my version of the high-tech Daisy Duke. What she's wearing is recognizable as clothing, but is still highly sexy and functional. Well, as much as a pair of Daisy Duke shorts can be functional.



SLY
CHARACTER DESIGNS
STRYKEFORCE

CHARACTER SKETCH LIFT

He's a telekinetic, and the "playa" of the Strykeforce team. Depending on your point of view, he's either silky-smooth or greasy-slick. Either way, the design reflects that. He can go from a special forces op to a \$10,000 blackjack table in Vegas in a heartbeat.



CHARACTER SKETCH BLACK ANVIL

I reworked Black Anvil just ever so slightly for the new Strykeforce book. More than anything, I love the character's attitude, and sense of humor. As much as possible, I try to get that across in his look, so that the picture does tell a story. Can you imagine him as a tyke in a baby stroller? Wonder if he looks like the mother or the father?





VISUAL DEVELOPMENT UNIVERSE HELLTRAIN

This is the train from Universe that brought the most damned of the damned to the deepest recesses of Hell. In the earlier designs at the top, I was thinking more along the lines of a rail-bound hot rod. By the time it was finalized at the bottom, it was definitely an old-school steam engine. There's nothing smooth or quiet about this—just pure noise and brutal horsepower.



CHARACTER DEVELOPMENT U-MEN/GIANT ANTS

Something old, something new...

I've got a four issue New X-Men run starting this month, returning myself to the scene of the crime at Marvel. Grant Morrison is writing, and he's got an imagination that runs a mile a minute...talking whales, giant ants, futuristic cities, you name it. It's really filled up my sketchbooks. Here's a look at my version of Grant's "U-Men," the human/mutant hybrids...and of course, some giant ants.

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CHARACTER DESIGN PHOENIX

Okay, here's what you want to see: Some character studies that got me back in the flow to draw the Phoenix, both as Jean Grey, and in full resplendent Phoenix glory.

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STORYBOARDS JONNI NITRO

No lie: I directed a movie. Kind of.

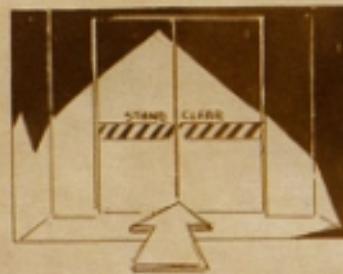
Jonni Nitro was an Internet film for eruptor.com. I directed and drew all the storyboards, which was a lot of fun. The main difference between drawing storyboards and drawing for comics is that you draw a LOT of "in-between" shots you'd skip for comics. But it's necessary for any kind of film work to get every shot, every prop, every angle and every location. Time is money in film and no one has the time to sit on set and wonder what the next shot will be.

SHOT 2 - EPISODE 2 (PG.1)

INT. EMERGENCY ROOM - NIGHT
(JONNI IS RUSHED IN ON GURNEY)

NOTES:

- FOLLOW STORYBOARD.
- REAR DOUBLE DOOR @ STRAWDOGS.



10
Director's Notes
SCENE THREE: PLANE CRASH
- 4:15 SOUNDS -

10
Director's Notes
CRAFT: SHOW TABLE
- SCENE AND SOUNDS -

10
Director's Notes (AMAZING REACTIONS)
DOORS BLOWN OPEN = SWOOSH AND
TERRIFYING ACTIVITY = SCREECH AND
SCREECHING.
"WE NEED HELP NOW!" SCREECH!



10
Director's Notes
PLANE CRASH = SWOOSH
"WE NEED HELP NOW!" SCREECH

10
Director's Notes
JONNI'S EYES SWELL - 4

10
Director's Notes
PLANE CRASH = SWOOSH
"WE NEED HELP NOW!" SCREECH



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SPECIAL SNEAK PREVIEW

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