

ALLEYS AND GLACIERS

From my pencil marks to light in the mist

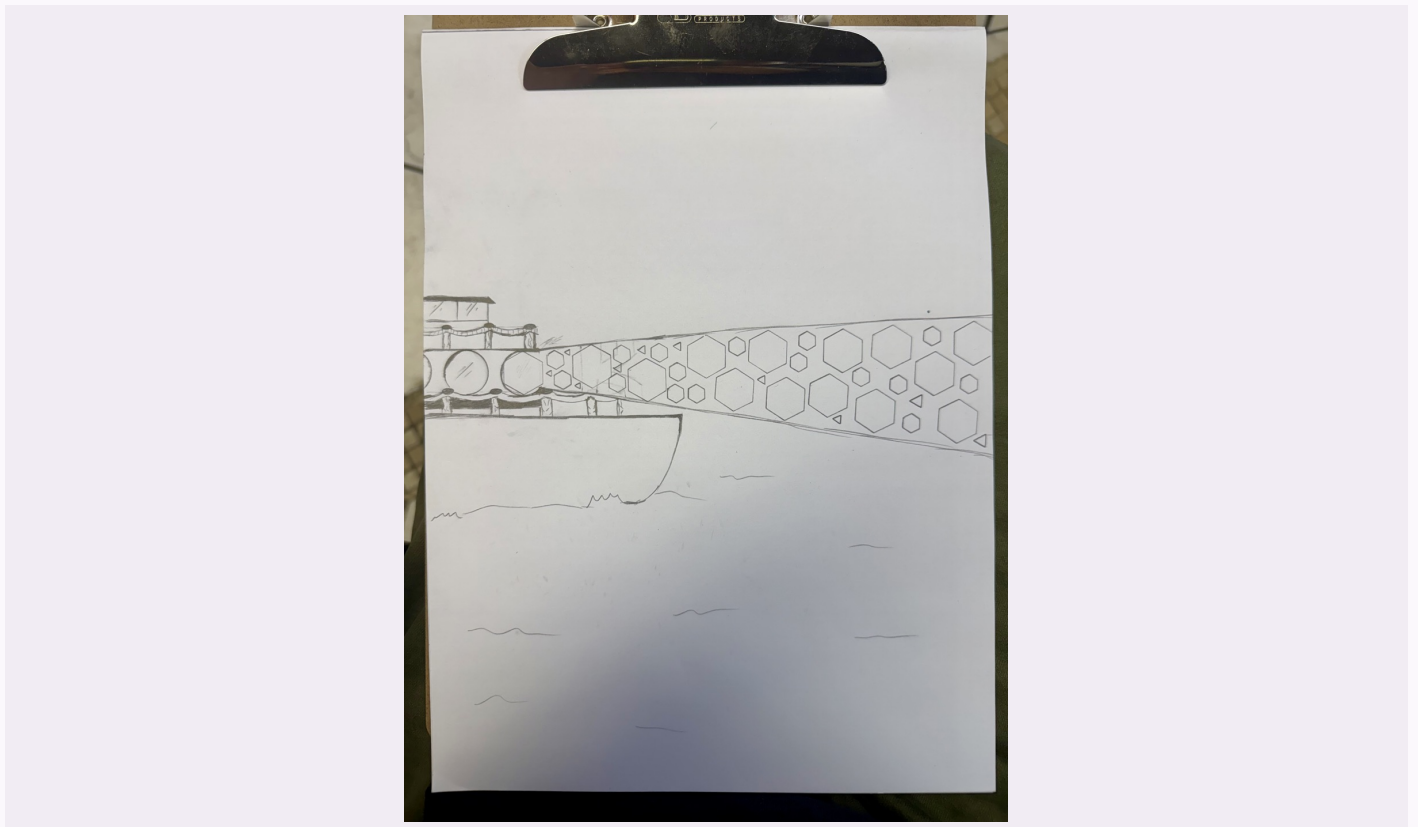


THE FEELING FIRST

My words behind the drawing

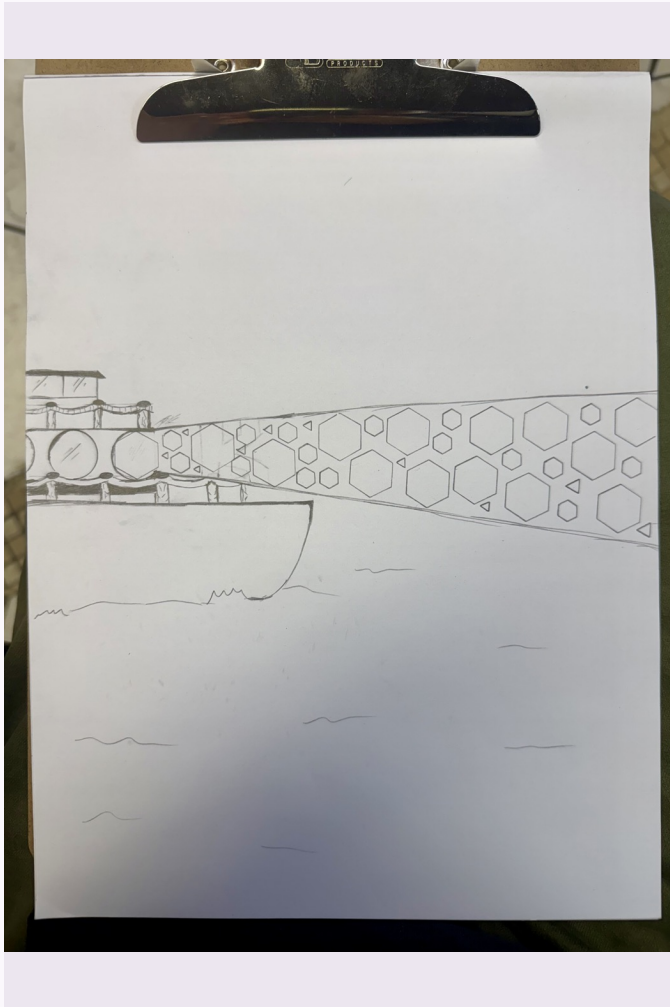
I drew this thinking of how my dreams have left me and how I haven't dreamt in so long that I forgot what a dream actually feels like. So, I don't know. Feeling spaced out.

KIMO / ORIGINAL WORDS SHARED FOR THIS PIECE

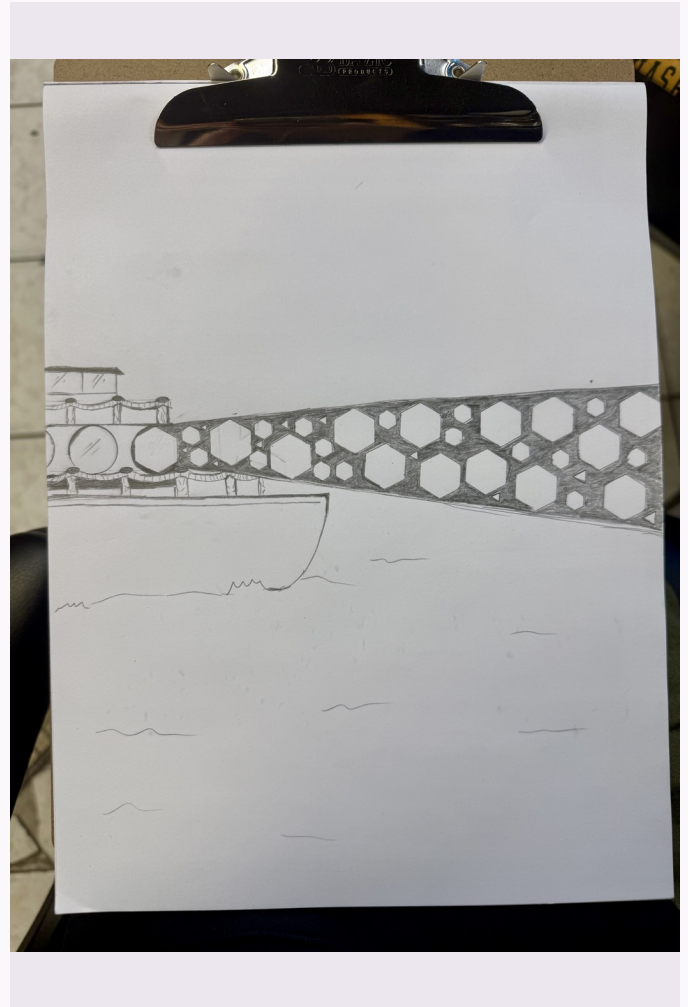


THE FIRST MARKS

Photographs of my pencil drawing



01 / I DREW THE VESSEL



02 / I DARKENED THE HEXAGONS

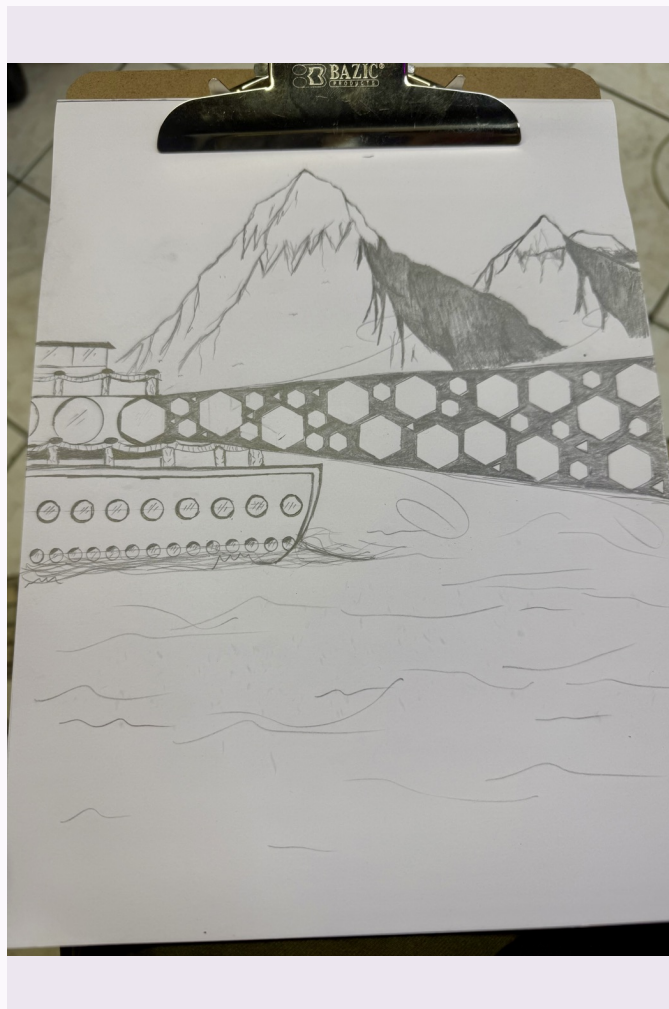
I began with the vessel and the hexagons. I left most of the page open.

MOUNTAINS AND WATER

I shaped the scene by hand



03 / MOUNTAIN CONTOURS

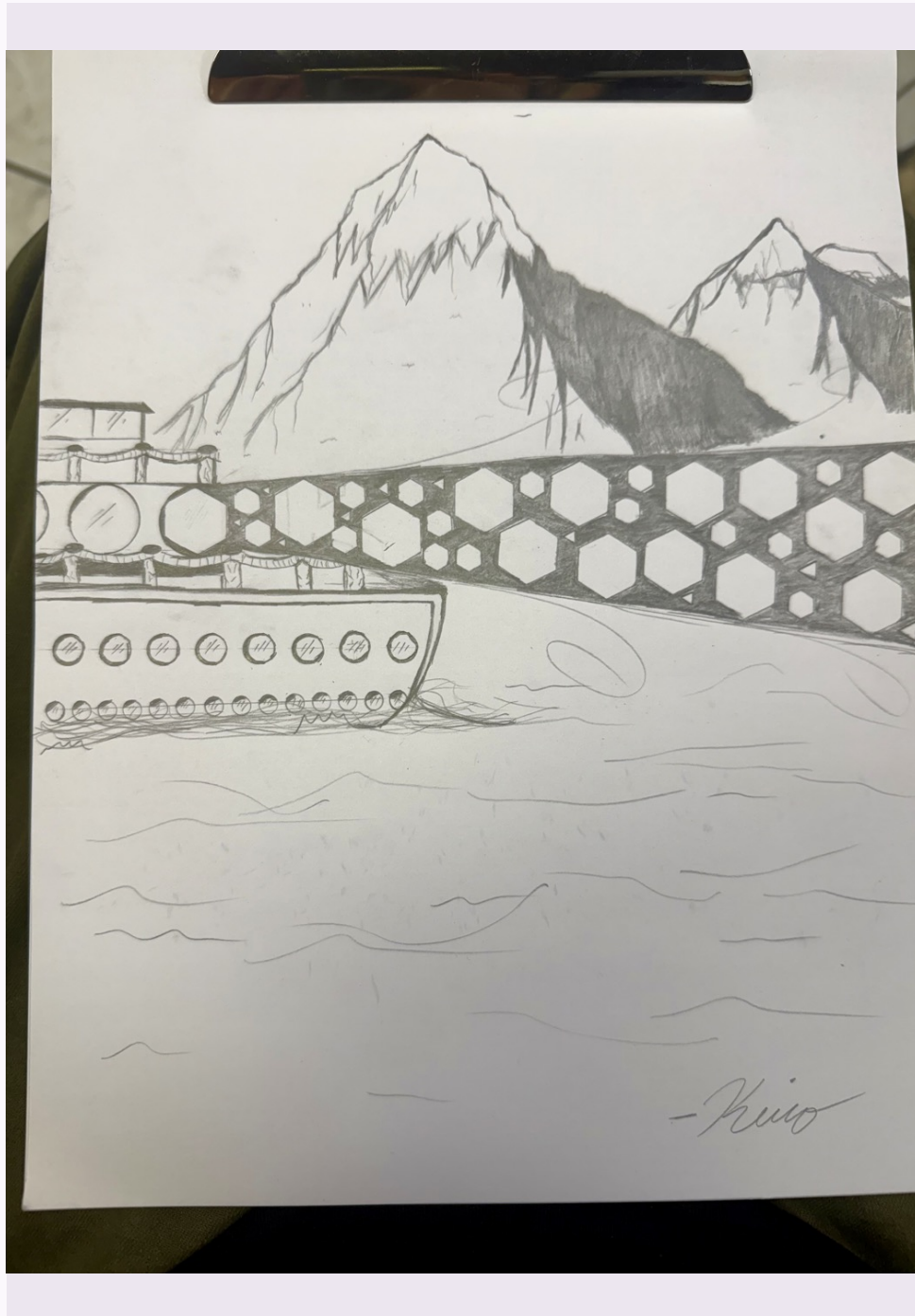


04 / PORTHOLES AND RIPPLE LINES

I added the mountains, darkened one face, and marked the wide water with a few loose pencil strokes.

THE SIGNED SKETCH

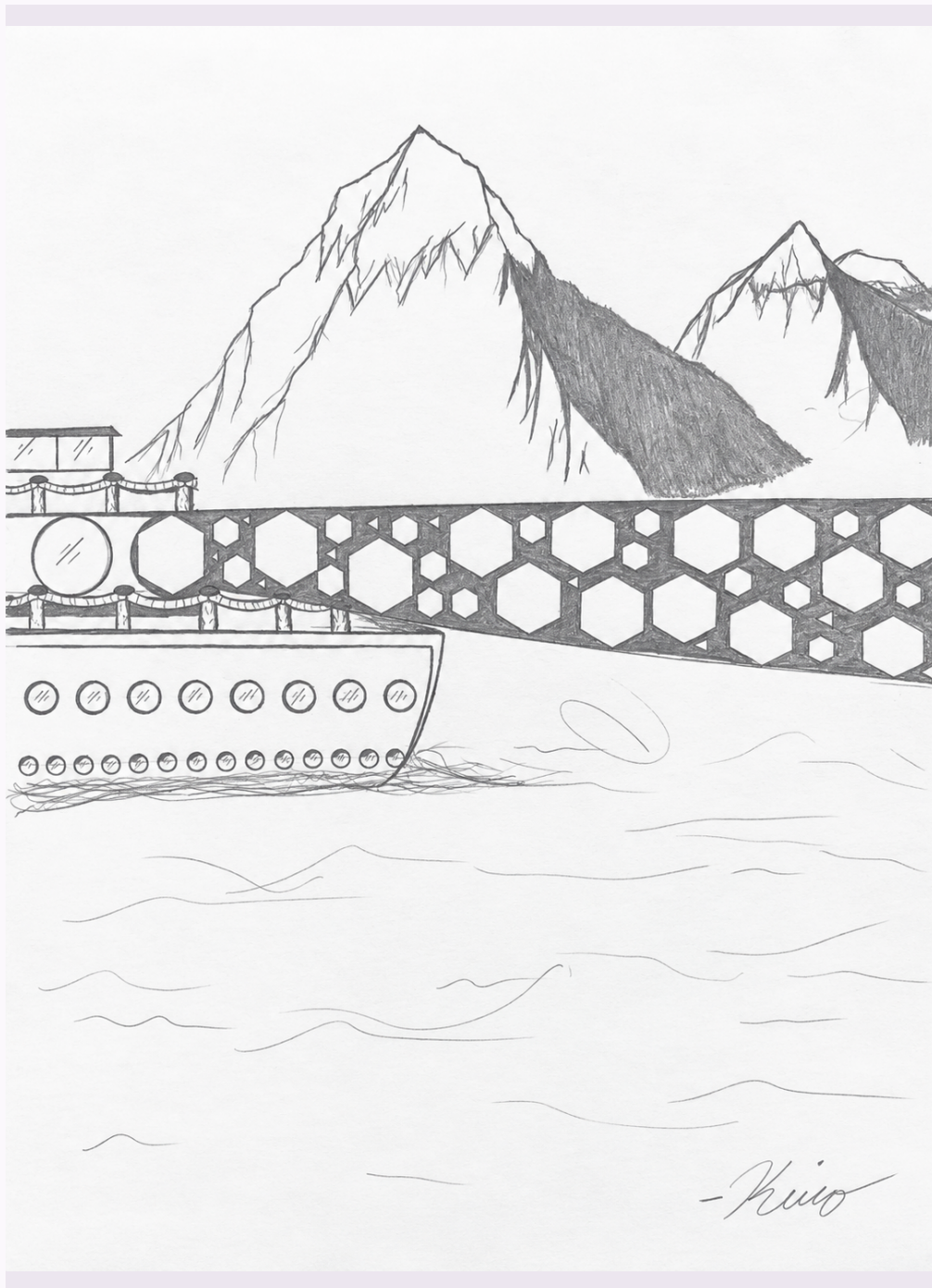
My signed pencil sketch before digital development



05 / MY SIGNATURE IS PART OF THE ORIGINAL

CLEANER GEOMETRY

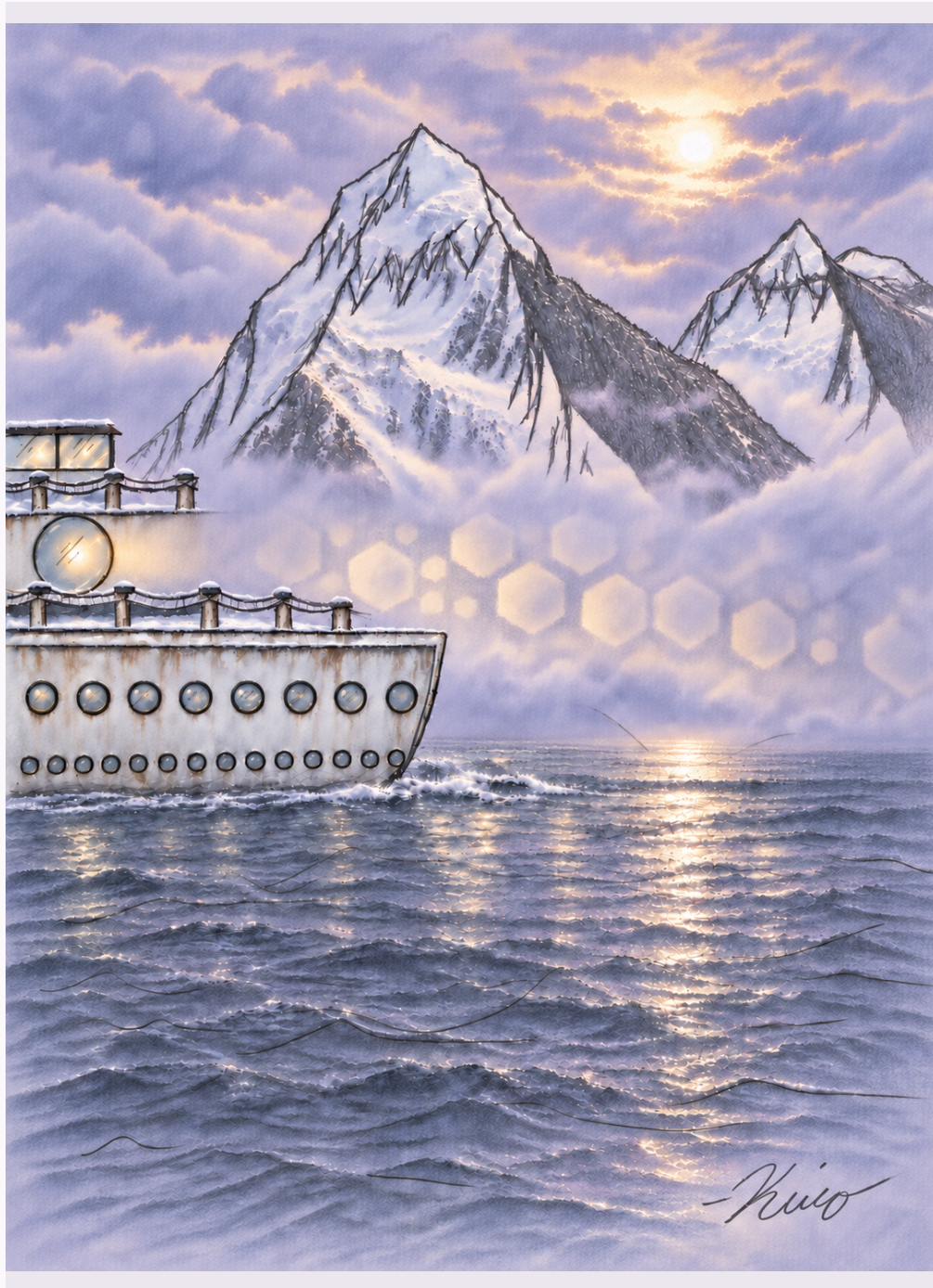
My first digital study



I wanted the vessel, portholes and hexagonal band straighter, while keeping my mountain edges and water marks loose.

LIGHT AND COLOR

My selected final study



I wanted the hexagons to read as light. I softened the beam where it meets the boat, let it fade into mist, and added color without losing my pencil edges.

WHAT REMAINS

Alleys and Glaciers

I kept coming back to the marks I drew: the mountain edges, loose water lines, and my signature. I wanted the hexagons to be light, not a bridge, and to breathe with the rest of the scene.

I made this while thinking about how my dreams have left me. The open space holds that distant, spaced-out feeling.



My original drawings and words appear here. The later images are AI-assisted digital studies made from my photographs and direction. They are interpretations, not scans of my pencil marks.