

GETAWAY: Art Bible

You've entered the Art Bible for Getaway!

This Art Bible will outline the expectations for the art style for the game, by providing mood-boards, colour schemes and concepts to do so. This document should give you a greater understanding of the games overall appearance and the techniques we can use to achieve a particular style.

The art style throughout must be kept consistent and as we are distributing these assets between us, this art bible will ensure this is kept the same.

'DEFINING THE LOOK OF THE GAME'

To begin, as we know (being the designers and developers of Getaway!) We'd like the game to take place in a snowy mountain environment. This environment will consist of small intricate details and animations, to engage players' attention and transport them to an alternative world! The style in which we will make this environment will be 'hand-drawn' illustrations inspired by artist Alexander Perrin - we have chosen to go for a traditional art style using graphite/pencil on textured paper.

REQUIREMENTS

The requirements for our assets for the game must be made in a particular style as well as be the right scale and quality to be appropriate for projection. The environment and additional assets will be scaled up and projected onto around 2-3 walls, therefore, must be scanned at a high quality and require lots of detail!

To summarise the requirements for these assets:

- Be created in a particular style (as outlined below)
- Fit the dimensions of the space - create on at least a size A4 page
- Assets must be drawn on textured drawing paper
- Assets must be scanned through printer at a high quality
- Ability for assets to be edited on Photoshop and be projected onto one large screen

WHAT NEEDS TO BE MADE?

I have used our Asset List from our Project Scope to outline each desired asset and the expectations of this which can be found here:

https://docs.google.com/document/d/1_ZyvR8A07sM6TfMOPH8mUQ88wrrn4Me_ystsSdrEiY0/edit?usp=sharing

I will be using this document to assess the quality of our assets, provide feedback and make the necessary changes in the upcoming weeks.

To briefly cover:

STILL ASSETS

- Mountainscape environment - mountains, trees, lakes, ski resort/villages (can be made on one page, doesn't need to be split into assets) can be one scene!

ANIMATIONS

- Flying bird
- Low opacity clouds on loop
- Low opacity falling snowflakes (interactive)
- Slow moving cable cars in the distance
- Additional small details - skiers etc (this depends on how much time we have)

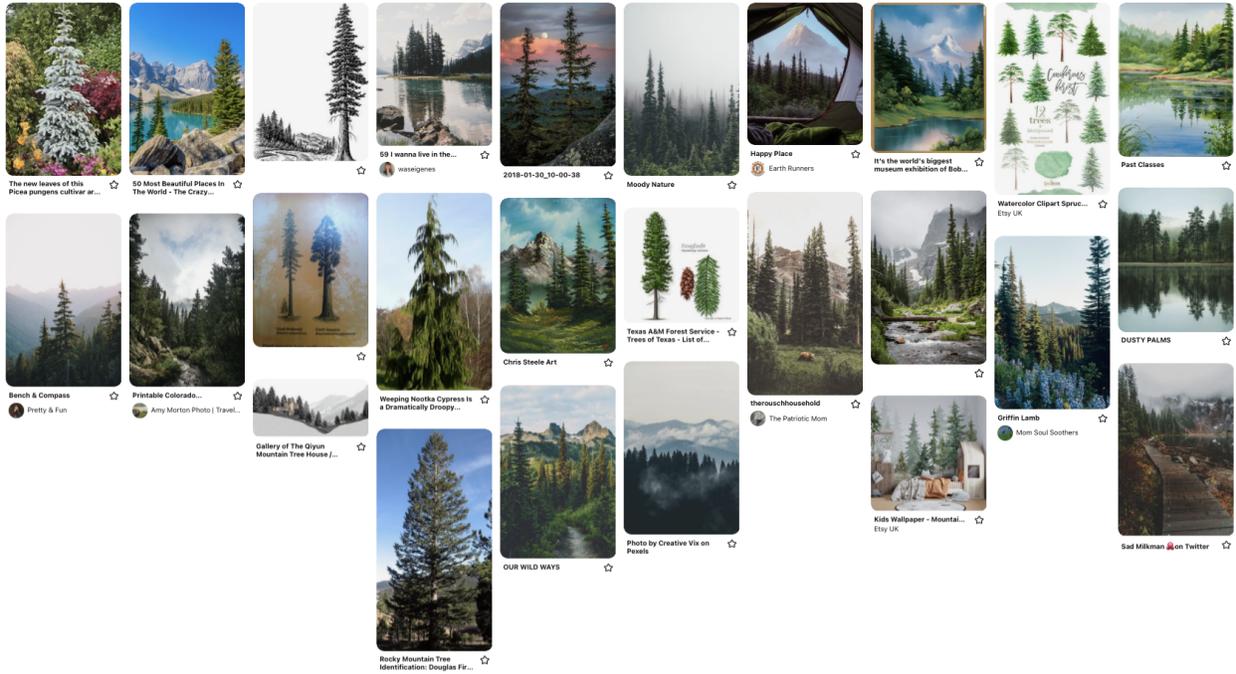
THE ENVIRONMENT

As mentioned above, the environment will be a snowy mountain environment, consisting of small, playful details. This environment should wrap around as many screens as we conclude on, for now let's target for around 2-3 screens. In other words, around 3 environment scene captures (still images). These drawings must align with each other and have a sense of flow between them, as we want players to feel like they are present there.

The chosen location for our environment is:

Austria - Hallstatt/Salzburg.

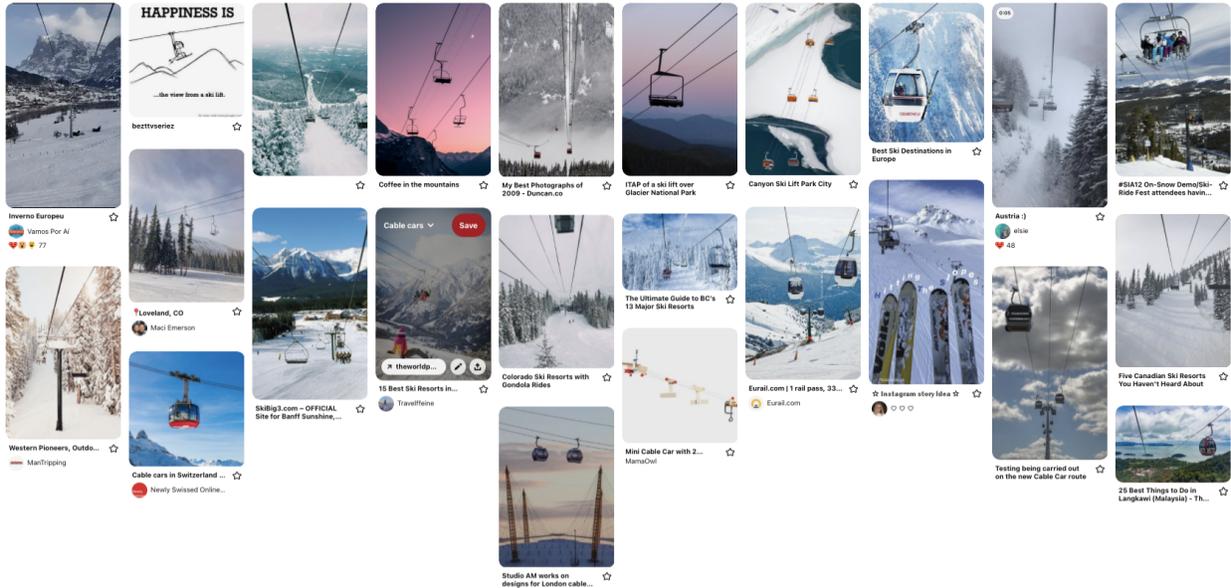
Our mountainscape creation should be influenced by the style of the mood-boards linked below.



CABLE CARS/SKI LIFT - INSPIRATION MOOD-BOARD:

Link: <https://pin.it/11edW4Q>

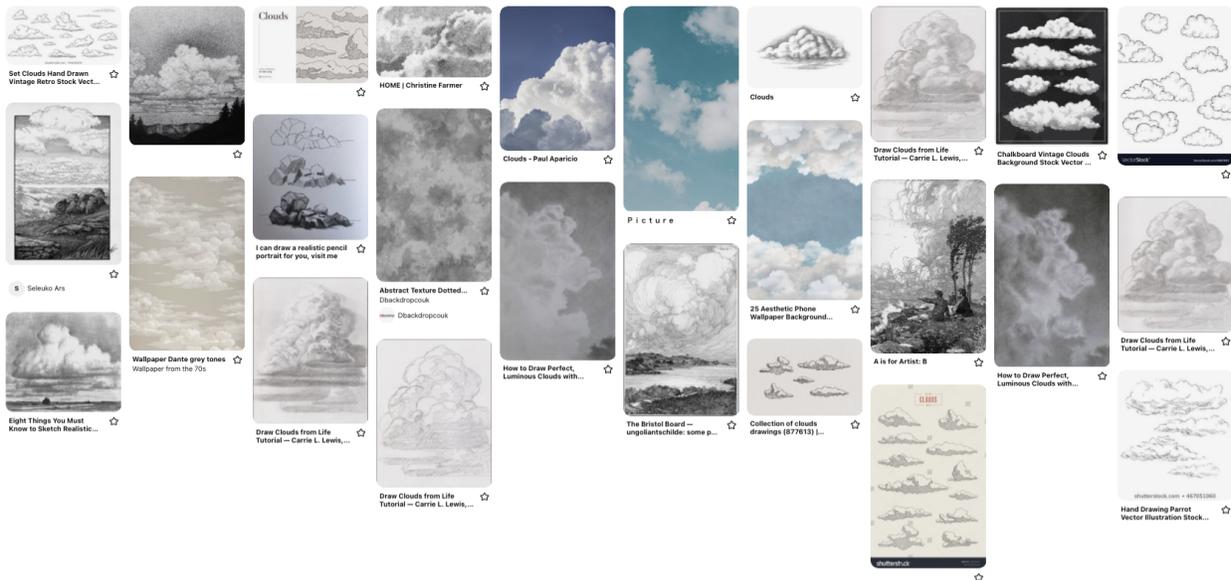
The ski lifts should be an animation that links between two mountains in the distance of the environment. Ideally these should be a lower opacity than the rest of the environment but be animated to seem as if they are moving. (Can be looped!)



CLOUDS - INSPIRATION MOOD-BOARD:

Link: <https://pin.it/11edW4Q>

The clouds in the environment should be on a simple loop throughout gameplay. Similar to the ski lift/cable cars, they should have a low opacity and be subtly placed in the background of the environment.



- Use sketchbook and tracing paper

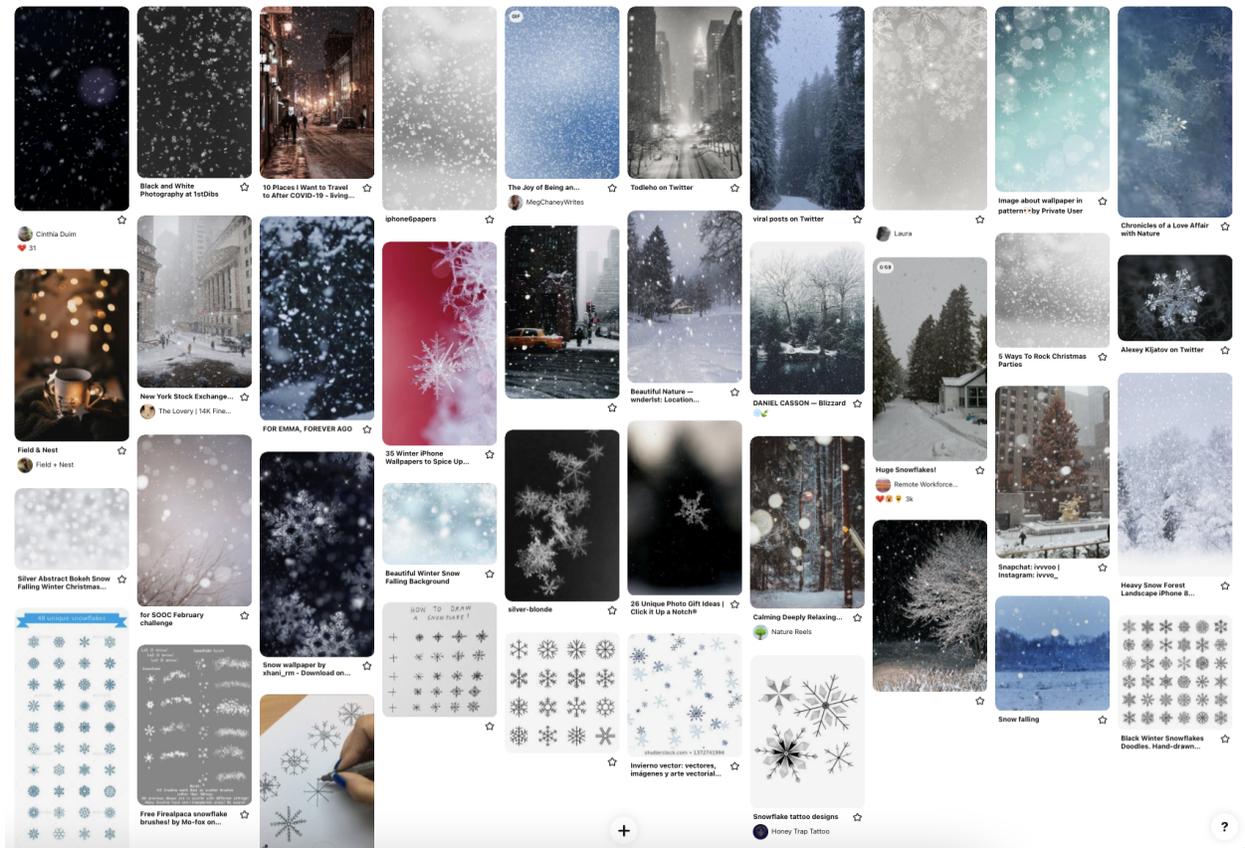


INTERACTIVE SNOWFLAKES - INSPIRATION MOOD-BOARD:

Link: <https://pin.it/6eVHh3r>

The expectation for these assets are to be purely interactive. These snowflakes should fall slowly in the environment and players must hover over them to interact and 'collect' them. These snowflakes should trigger the different layers of music.

To keep the style consistent, these snowflakes should be drawn lightly, with a low opacity and placed as an overlay in the environment. They shouldn't have a very distinct shape as from the player's perspective, they will not be able to see a lot of detail in them.



ART STYLE

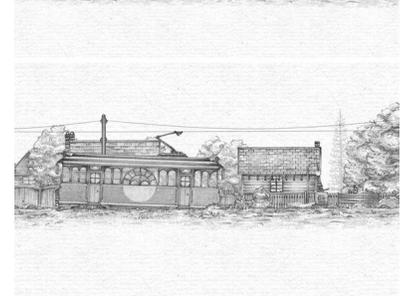
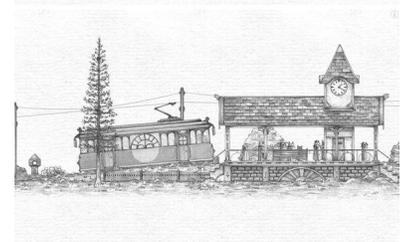
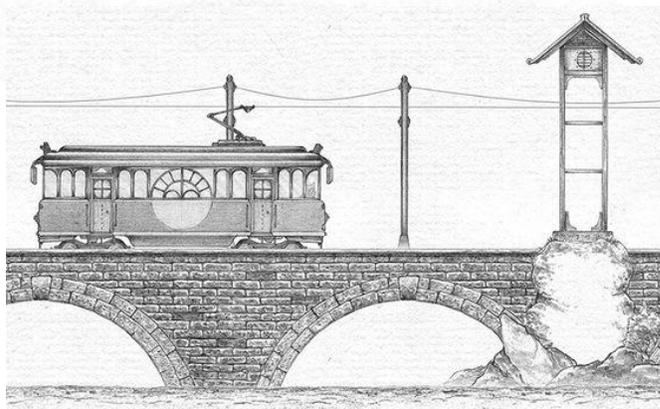
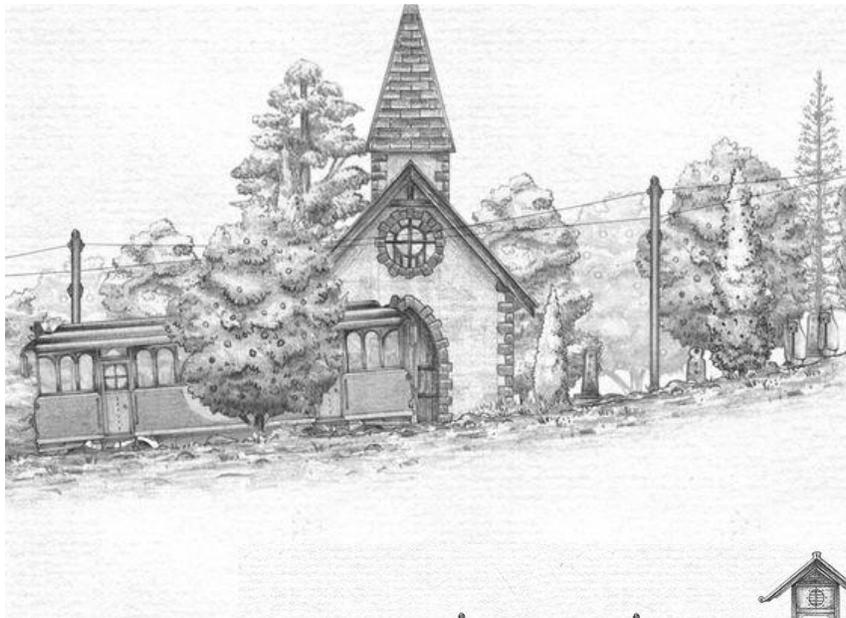
Now I have outlined each asset and their individual expectations, it's time to define the art style for the game! This is essentially how each asset should be drawn and the techniques we can use to achieve this, consistently between us.

INSPIRATION

Our main inspiration for the art style of Getaway was Alexander Perrins art style in the game 'Short Trip'. As you can see his art contains a lot of intricate detail and shading. To achieve this same effect we must use a range of sharp pencils on textured paper! The most impressive thing is that he has managed to use negative space to form the rest of the scene, as we can see foreground assets and no background details.

EXAMPLES OF 'SHORT-TRIP' ART STYLE:

<https://alexanderperrin.com.au/paper/shorttrip/>

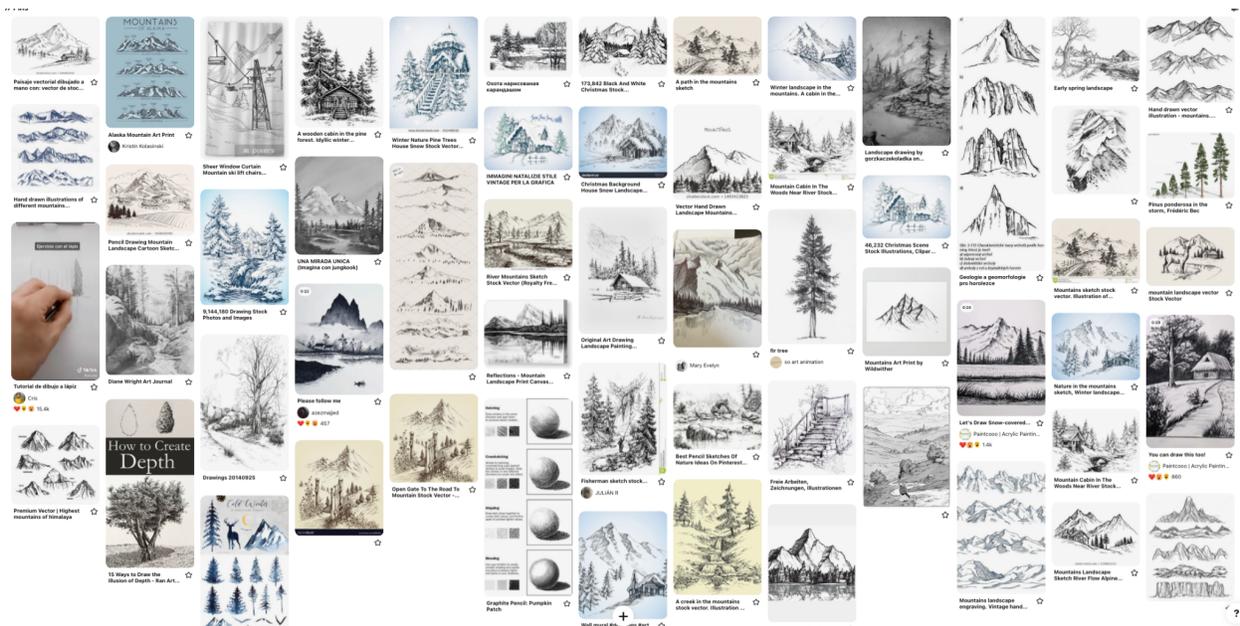


ART STYLE INSPIRATION MOOD-BOARD:

Link: <https://pin.it/5Glxe3>

This mood-board below contains great examples of the outcome of our environment and art style. Each drawing contains intricate details, markings, shading and etching to bring the environment to life! This can be achieved through different drawing techniques. (Outlined below)

The drawing of our environment should be in the centre of an A4 page, to then be scanned and put into Photoshop for editing. (To remove background marks and decrease warmth/tint of the paper). This mood-board demonstrates how our drawings should be centred with surroundings assets, but does not require a detailed background. The most important part is getting the drawing of the mountains and supporting features right!



COLOUR SCHEMES:

As we have decided to go for this art style, colour schemes are not required. However, this is something that may change after testing and gathering feedback from users. Because of this, this section of the art bible is subject to adapt/change.

HOW DO WE ACHIEVE THIS ART STYLE?

I have provided the basis for asset creation, but to ensure we both work in line with this particular style I have put together guidance for us to follow! This includes paper types, pencil types/shades, drawing techniques and initial concepts!

PAPER & PENCILS

As we both know, the outcome of a drawing can depend purely on the type of paper you use and the shade of pencils!

I have linked the appropriate tools for us to use to help us with this! This is a textured paper that will help to achieve texture in the environment and not just seem flat!

PAPER:

<https://www.amazon.co.uk/Canson-Heavyweight-drawing-texture-including/dp/B00Y2H8BCQ>
<https://www.hobbycraft.co.uk/seawhite-board-cover-landscape-sketchbook-a4/6348851000.html>

PENCILS:

https://www.amazon.co.uk/Faber-Castell-9000-Art-Set-Pencils/dp/B000I5MNC0/ref=asc_df_B000I5MNC0/?tag=googshopuk-21&linkCode=df0&hvadid=234987689465&hvpos=&hvnetw=g&hvrand=17235427652052900791&hvpone=&hvptwo=&hvqmt=&hvdev=c&hvdvcmld=&hvlocint=&hvlocphy=1006886&hvtargid=pla-343961778924&th=1

PENCIL TYPES:

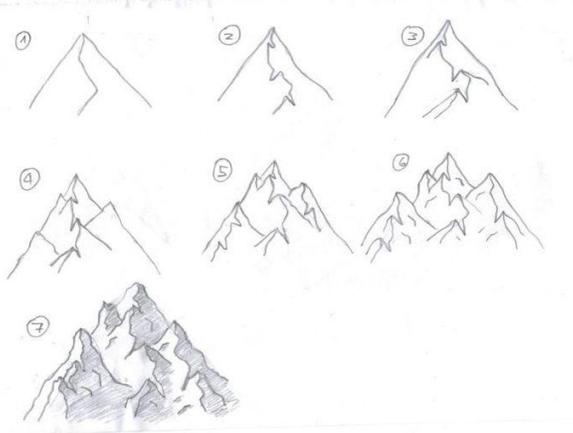
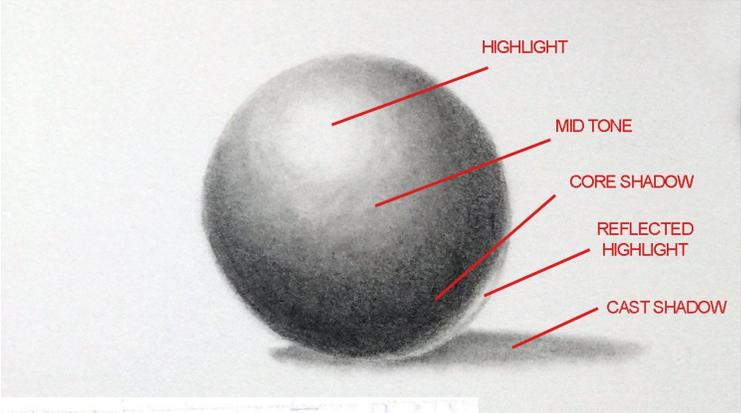
B
4B
6B

Remember to keep the pencils sharp! :)

We can replicate these textures within our drawing, by using tone and shading, and intricate markings/lines.



To familiarise ourselves with the basics, these shading and tone techniques will help us with this:



CONCEPT CREATION!

To make things easier to understand and a little clearer, I have created my own environment/mountain concepts and taken note of the process to provide you with guidance to do the same!

ENVIRONMENT EXPERIMENTATION

PAPER USED:

<https://www.hobbycraft.co.uk/seawhite-board-cover-landscape-sketchbook-a4/6348851000.html>

PENCILS USED:

https://www.amazon.co.uk/Faber-Castell-9000-Art-Set-Pencils/dp/B000I5MNC0/ref=asc_df_B000I5MNC0/?tag=googshopuk-21&linkCode=df0&hvadid=234987689465&hvpos=&hvnetw=g&hvrand=17235427652052900791&hvpone=&hvptwo=&hvqmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=1006886&hvtargid=pla-343961778924&th=1

(Shades B and 4B)

For these concepts I used the basic steps from the art bible to create something in the style we desire. I began looking at the inspiration mood-boards to create a basic composition of how the mountains should appear.

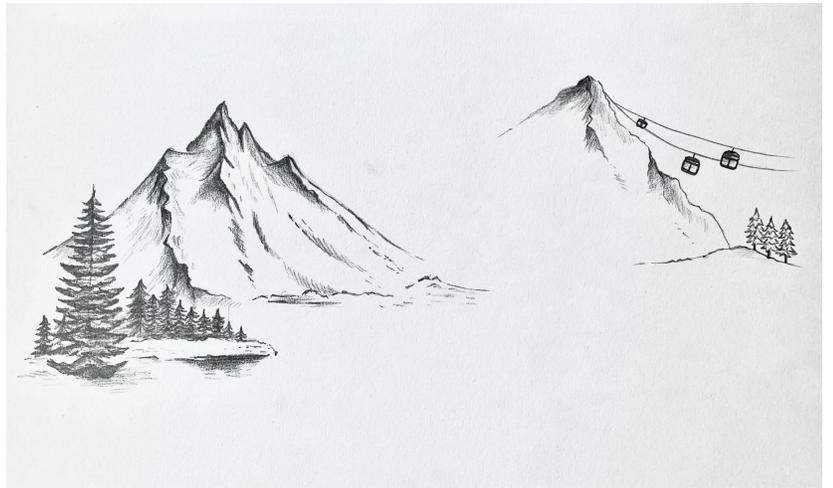
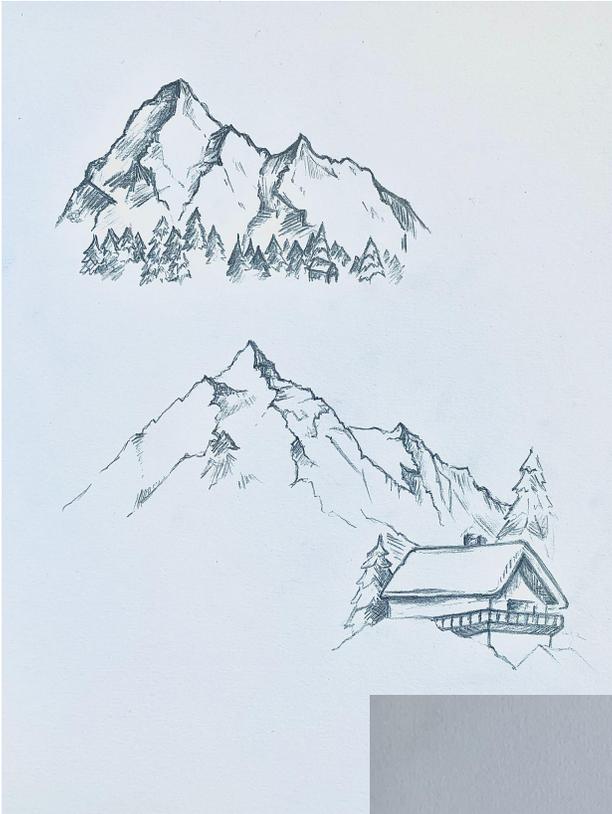
PROCESS:

I began by experimenting with different sizes, formations and compositions of mountains and trees. Using different markings and shadings, I was quickly able to make different concepts for the environment.

It's best to begin testing with outlines and shapes, because we don't want to jump into creating the environment and not like how it ends up in terms of composition and scale etc. I was able to take my ideas and form a concept for the environment which I drew on an A4 sized sheet from my sketchbook.

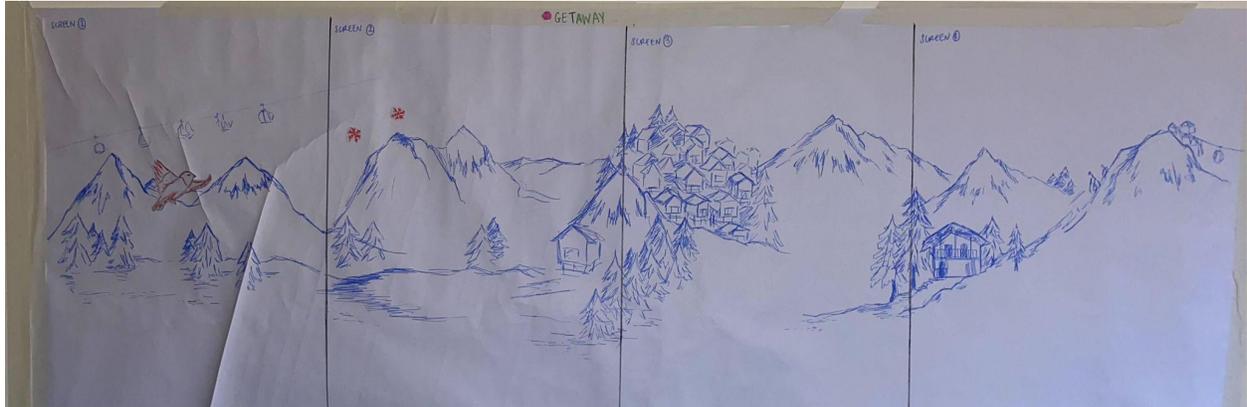
Using these tips, we can create a series of drawings with a similar art style and to avoid things looking out of place or irregular.

MY DRAWING EXPERIMENTATION



DRAWING THE ENVIRONMENT

As of right now we are unaware of how many screens/projections we will be using so for now, we should stick to our initial idea which split the environment into 3/4:



SCENE 1: Mountains, moving ski lift, trees, lake.

SCENE 2: Mountains, moving ski lifts, clouds, trees, lakes, cabin.

SCENE 3 / 4: Mountains, trees, ski resort/village..

(We will split these scenes between us)

THINGS TO BE AWARE OF!

Problems I faced:

As you can see from my experimentation images above, despite the same paper, pencils and device used to photograph the drawings, each drawing looks very different! Luckily, there are ways we can overcome this through scanning and editing, but this highlights the importance of using the same equipment and tools for asset creation.

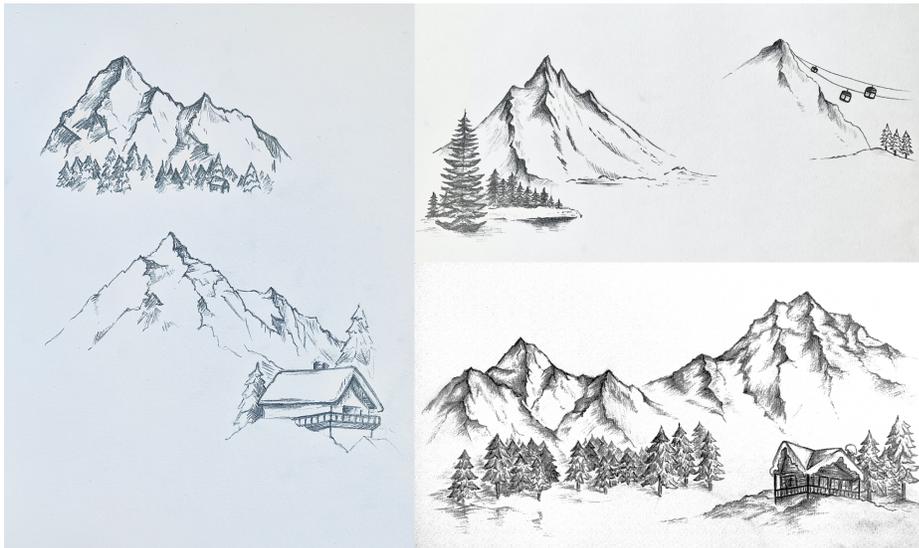
To make our drawings seem more professional and ready for implementation in-game, there are a few tips I managed to gather from the man himself, Alexander Perrin!

SCANNING & PHOTOGRAPHING

OPTION 1

Firstly, I used my iPhone XR to photograph my drawings in natural light, to capture the clearest image I could. I then imported these images into Adobe Illustrator and applied different visual effects to them.

1. Open Adobe Illustrator
2. Import Image
3. Select 'Effects'
4. Select 'Sketch'
5. Play around with options
6. Adjust things!



OPTION 2

I then spoke with the creator of 'Short Trip' game Alexander Perrin, and he was kind enough to provide me with tips in terms of scanning graphite drawings and putting them into a digital environment!

See the way his assets were drawn here:

<https://wepresent.wetransfer.com/story/alexander-perrin-short-trip/>

TAKEN FROM CONVERSATION:

Honestly there was no particular art to scanning in the illustrations for short trip. I used a super cheap scanner on black and white mode, scanning at 300 DPI (you could probably go higher) into a lossless format (eg. TIFF)

It was important to keep all the elements all separated on the page. It made it much easier to cut them up in photoshop and turn them into reusable elements!

Cutting them up in photoshop was fairly labour intensive. All the pieces needed to be given transparency to 'cut them out' from the page. This allowed them to be layered over each other without the background page getting in the way

To cut them out I generally used a combination of photoshop's pen tool and the standard brush tools with a graphics tablet! For buildings I generally used the pen tool as it's good with straight lines, but for trees I would generally use the pen tool to work with complex edge shapes

Other than that, there was no particular magic to it! If you have any thoughts on what you're looking to do, I'm more than happy to give you any advice I may have :)

ALTERNATIVE PROCESS FOR SCANNING:

1. Scan drawings using Printer at 300 DPI - lossless format (e.g. TIFF)
2. Keep elements all separated
3. Cut them up in Photoshop using pen tool and standard brush tools
4. Integrate into the scene!

TASK DISTRIBUTION

The table for Asset Creation can be found here, which outlines each asset that needs to be made, date for completion and comments to make changes!

ASSET CREATION:

https://docs.google.com/document/d/1_ZyvR8A07sM6TfMOPH8mUQ88wrrm4Me_ystsSdrEiY0/edit?usp=sharing

WHERE TO SEND ASSETS?

I have created another document to share assets into, however, we must also send these in Slack and keep each other regularly updated on progress.

FINAL ASSETS:

https://docs.google.com/document/d/1HDX9PIO_BN93u01D5I0TNK_XCqRlvKASwvuac21ubb0/edit?usp=sharing

TO SUMMARISE

I hope I have provided you with enough information and I am excited to get started! If you have any questions or worries, don't be afraid to reach out! :) This Art Bible outlines everything you need to know to begin, and I will be carrying out regular checks and providing feedback/changes if need be. Scene tests and quality checks will take place during asset creation/development to evaluate whether or not they reach our expectations for our final deliverable. All updates will be posted on our Trello Board, Slack and Asset Creation Document.

TRELLO:

<https://trello.com/b/XQyFGSIT/getaway-project-management>

Thank you, Emilia!

½ of Bit Short Studio.