

# Grithjörð: From the Heart

A Major Qualifying Project

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by

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Report Submitted to:

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*This report represents work of one or more WPI undergraduate students submitted to the faculty as evidence of a degree requirement. WPI routinely publishes these reports on its web site without editorial or peer review.*

# Abstract

Grithjörð: From the Heart set out to create an "Art of Book" comprised of visual development and concept art for an hereto nonexistent production meant for execution in the media of either television, feature film or as a video game; the project was also meant to challenge my skill as a concept artist early in my career. Over an 8 month period I created and developed the nonexistent production's key story, theme, and outline, I then produced all of the visual development, concept art and exploratory work to flesh out the look of the production exactly as professional concept art books are meant to. The original plan for the project was a targeted fifty pages of art and world building, with the intent of outlining the story and look of the production within those fifty pages.

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# Executive Summary

This Major Qualifying Project is an "Art of Book" for Grithjörð: From the Heart, a formerly nonexistent, production meant for media such as television, feature film or video games and serves as a demonstration of my ability and skill as a burgeoning concept artist. Grithjörð: From the Heart is ninety-two pages of story, world building and over 200 illustrations all created by my individual efforts. In Grithjörð the five main characters are fleshed out with their visual look and feel as well as their personal and cultural histories in order to add believability, depth and reliability of the characters to the readers. The production of Grithjörð was an ambitious undertaking; in order to accomplish the breadth and depth required of the project it was thoroughly planned with meticulously set deadlines and goals. The final goal and ultimate end of the Art of Grithjörð book was to have physical hardcover copies of the final deliverables printed as a proper "Art of Book"; forty copies have been printed. Grithjörð was an incredible success that far exceeded the initial proposal for art and world building, the accomplishment is tangible.

# 1-Introduction

This Major Qualifying Project was the vehicle I used to facilitate the completion of my personal aspiration to create, in totality, an "Art of Book" from the story and concept, to the themes, characters, props, environments and over all world myself from scratch. This project was very personal for me, not only because I have always wanted to do this, but also because one of the catalysts for the core story of the world is the real life relationship between my twin brother Jeremy and myself. I knew I wanted this project to be personal as well, in the aspect that I can relate with real life experiences and relationships. The biggest real life correlation being the relationship between me and my twin brother Jeremy. Within the pages of Grithjörð we follow the story of Klay and Kari as the main plot is outlined in illustrations and as the story goes along you meet Eirik, Runa and Iver as well as learning about the four different tribes: Gill, Isaz, Sandr and Lopt.



## 2 - Background

### 2.1 - What are Art of Books?:

According to the Rochester Public Library, art books are “works of art realized in the form of a book”. This has been a type of art form since the late 20th century.<sup>1</sup> In this sense it could be considered a coffee table book, but art books are much more than that since artists and art enthusiasts will use them as inspiration or sometimes guidelines for art. There are different types of art of books. These include art of film books, art of animation books, art of games books and art of artist books. Art books are typically made post production using art from pre production as well as during production to show what all went into making the film, game or animation.

### 2.2 - Concept Art vs Visual Development:

Artist Dylan Choonhachat, an illustrator and concept artist in the entertainment industry stated in a blog post that “Generally the term “concept artist” is reserved for someone who works in video games and live-action films/shows, and “visual development (vis dev) artist” refers someone who works in animated films/shows. There are some minor differences, but for the most part, they are essentially the same jobs.”<sup>2</sup> Concept art is typically known as pre production art, sketches and illustrations for video games and live action films and shows while visual development is a term used in animated films and

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<sup>1</sup> Art of the Book. (2021, December 21). Retrieved from <https://roccitylibrary.org/artofthebook/>

<sup>2</sup> Choonhachat, D., “What Is the Difference between Concept Art, Visual Development, and Illustration?” (2019). Retrieved from <https://dylanchoonhachat.com/blog/2020/1/11/what-is-the-difference-between-concept-art-visual-development-and-illustration>.

shows. Typically visual development art focuses on feeling and movement, if its a character design then there will be expressions and character interactions. Visual development artists want to bring the design to life to show the possibilities of what something could act and look like in the animated film or show.

Whereas concept art focuses more on design and design practicality. If that is in a game, the concept artist makes sure that the design can be properly animated and sculpted by 3D artists to then move to an in-game asset. If the design is for a live action film or show, the same design practicality still applies, but instead of a digital asset it is a physical prop, costume or set to be used for the film or show.

## 3 - Art Book Building Process

### 3.1 - Coming up with the Story for the Book:

I ended up writing the whole story for this art book in a day with all the basic plot points and rough character and world building information. The initial world building of how Grithjörð became a kingdom with history and tradition was inspired by the history of the Israelites told in the Old Testament and the Torah. In the history of the Israelites, the people of Israel had that trend of turning away from their traditions, which would then cause suffering and hardship until the Israelites went back to their traditions and then they would be blessed. I think this concept of honoring your traditions is important and should be held as valuable, which is why I made the Grithjörð kingdom have this type of traditions conflict with the turning away from the rituals. I also wanted to introduce not only that traditions are important to uphold and honor, but that it is also important to create new traditions. Hence the celebration at the conclusion of the story. There should always be a reason to celebrate and have feasts no matter how small. It brings people together and it helps remind us to be thankful for what we have and who we have in our lives. After coming up with the story, I needed to name everything and figure out what I wanted the world to look like. I created a mood board, and I took a lot of inspiration from Viking and tribal designs. I ended up using Norse words to name everything. Grithjörð was a mashup of grith and jörð which together means peace land or land of peace. I thought it fit well with the story of the four tribes being in conflict and then coming together to fight the daemons and to live in peace. I wanted the book to read as a journey, so throughout the book there are illustrations of the main story plot that you can see in *Figure 1* that are interspersed in between concepts and world building spreads.

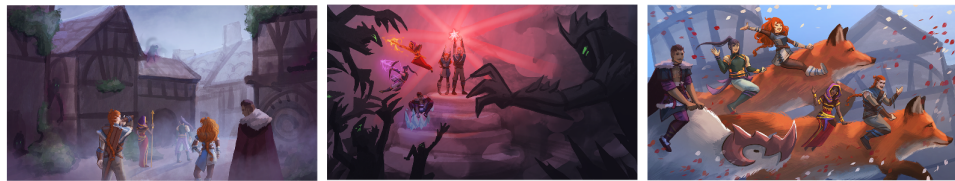


Figure 1 : Story Illustrations<sup>3</sup>

### 3.2 - References and Inspiration:

I had quite a number of reference images collected prior to and during the making of the book and art. You can see a few of those references in *Figure 2* of me drawing. One of my biggest inspirations for stylization and compositions for story telling is the work of Kan Liu who is a principal illustrator at Riot games. I loved how Liu would use cool dramatic shadows to help lead the eye to points of importance seen in *Figure 3* and I also loved how his illustrations depict such intimate scenes and tell so much in just one image; his work reminds me of impressionists paintings which is my favorite type of oil paintings.

<sup>3</sup> Knight, J., Story Illustrations (2022)



*Figure 2 : Process Shot of Janelle Creating Art<sup>4</sup>*

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<sup>4</sup> Knight, J., Process Shot of Janelle Creating Art (2022)



Figure 3 : *A Quick Question* by Kan Liu<sup>5</sup>

I was also inspired by the environment concepts and tribe development for the video game *Horizon Zero Dawn* which can be seen in *Figure 4* from the art book *The Art of Horizon Zero Dawn*.

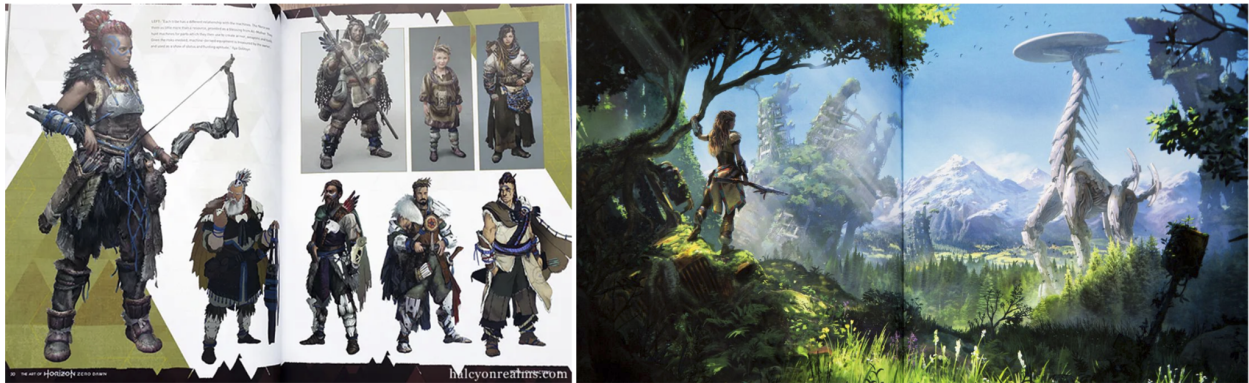


Figure 4 : Pages from “*The Art of Horizon Zero Dawn*”<sup>6</sup>

For the layout of the book, I was inspired by the art book *The Art of Overwatch* seen in *Figure 5*. As well as Ross Trans art book *Nima: The Black Lotus* seen in *Figure 6*.

<sup>5</sup> Kan, L., *A Quick Question* (2021)

<sup>6</sup> Davies, P., *The Art of Horizon Zero Dawn* (2017)



Figure 5 : Pages from “The Art of Overwatch”<sup>7</sup>

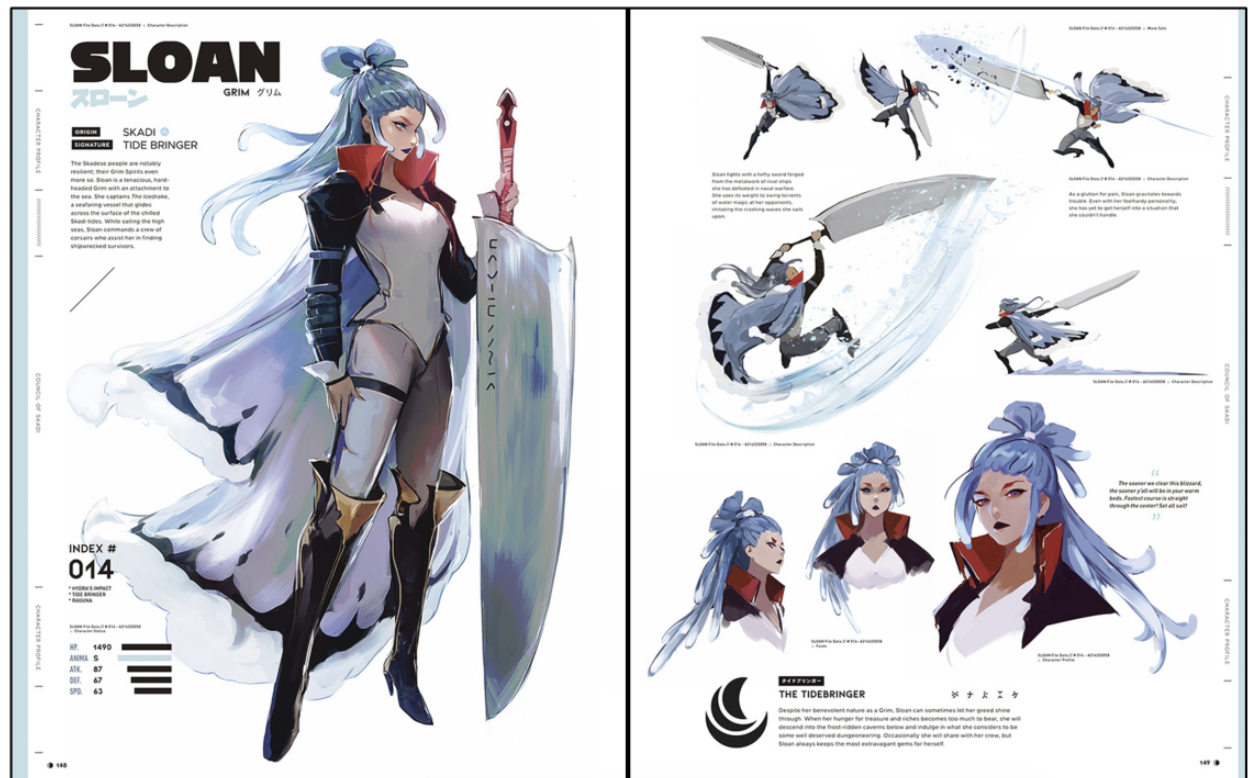


Figure 6 : Page from “Nima: The Black Lotus”<sup>8</sup>

Ross Tran's book *Nima: The Black Lotus* opened my eyes to the possibility of creating a visual development art book of my own. Tran is an independent artist and he self-published his book, which was not something I would have thought of doing till I saw him do it. Also the way Tran laid out his book to tell his story in between concepts and world development, inspired me to do the same with my art book.

<sup>7</sup> Blizzard, *The Art of Overwatch* (2017)

<sup>8</sup> Tran, R., *Nima: The Black Lotus* (2020)

### 3.3 - World Building:

For my book and story, I wanted there to be different regions for the four different tribes: marsh, mountain tundra, desert and rainforest. Each of the tribes has their own culture and style of dress to fit the climates seen in *Figure 7* and *Figure 8*. For example the Isaz tribe in the mountain tundra wear fur cloaks and thick boots whereas the Sandr tribe in the desert wear light clothing that covers their body to prevent sun damage.



*Figure 7 : People of Grithjörð*<sup>9</sup>



*Figure 8 : Tribes of Grithjörð*<sup>10</sup>

Since each tribe is separate I wanted their cultures to be unique and add more substance to the world of Grithjörð. The people of the Gill tribe are humble and hardworking. They hold the important value of Family and see everyone in their tribe as such. The Gill tribe take care of one another as well as respecting their elders and their land. All internal conflict between people is resolved by the tribe leader. Which is set as an important role to make sure people of the tribe are getting along as well as getting work

<sup>9</sup> Knight, J., *People of Grithjörð* (2022)

<sup>10</sup> Knight, J., *Tribes of Grithjörð* (2022)



done. The Gill tribe resides in the Kingdom's marsh lands. Most of Grithjörð's produce as well as livestock is grown and raised by the Gill tribe. This is the tribe's biggest trade export with the capitol and neighboring tribes. The Gill tribe relies on the help of catalysts to both produce crops and tend to livestock. There are two types of catalysts in the Gill tribe: Water and Mud. Each catalyst is handed down through generations, making sure that everyone has a purpose and role in the tribe.



*Figure 9 : Gill Tribe*<sup>11</sup>

The people of the Isaz tribe like to take any opportunity to have a feast and to celebrate. Whether that be a marriage, a holiday or even a child's first hunt. Not only feasts does the tribe indulge in, but they also enjoy hosting competitions not just for the people of Isaz, but for the whole kingdom of Grithjörð. The competitions hosted range from sport to arts to even eating challenges. As much as the people of Isaz are joyous, they also value hard work and honor those in the tribe who go above and beyond to help improve their tribe. It goes as far as making sure that the tribe leader is one that the majority of the people

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<sup>11</sup> Knight, J., Gill Tribe (2022)

agree upon and verify their ability to lead. The leadership position is determined every two years by competitions of strength, wisdom, and bravery. This is to make sure that those who deserve a leadership position are validated and understood that they are the authority and leader of the tribe. The Isaz tribe resides in the Kingdom's mountain tundra. Most of Grithjörð's metals are mined from in the mountain caves. The people of Isaz also hunt wild animals for fur and for sport. Metals and fur are the tribe's biggest trade export with the capitol and neighboring tribes. The tribe relies on the help of catalysts to mine for precious metals as well as hunting and preserving wild animals. There are two types of catalysts in the Isaz tribe: Ice and Geo. Each catalyst is handed down through generations or shared between families.



*Figure 10 : Isaz Tribe*<sup>12</sup>

The people of the Sandr tribe each prioritize their own well-being over the well-being of their tribe. This is not to say that the people are not concerned for their tribe because the Sandr coin currency is

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<sup>12</sup> Knight, J., Isaz Tribe (2022)

dependent on the success of the Sandr markets. As such there is a sense of community in the fact that people want business to go well. The tribe is more craft and trade focused over family and comradery. What matters most in this society is that you are a skilled artisan or that you are a successful merchant. Those who are unable to fit into this market society are often left out and struggle to make ends meet. This caused a rise in the poor having to rely on groups that do not have their interests at heart and are often overworked and miss treated. The nine-tribe leader council turns a blind eye to this, as long as business is doing well, everything is doing well. These nine leaders are elected elders that hold this position for life. To become one of the council leaders, one must be elected by a majority vote of the current council members and will then take the bottom spot of ninth. The longer one is in the council, the higher their rank, with number one being the council chancellor. All governance and regulation is determined by these nine individuals. The Sandr tribe resides in the Kingdom's desert lands. The desert is rich in gold, which makes Sandr the center for artisans and merchants. Much is traded and sold in Sandr making it the most populated out of all of the tribes excluding the capital of Grithjörð. Sandr uses both a bartering system as well as Sandr currency that are gold coins with the Sandr tribe symbol engraved in them. The tribe uses the help of catalysts to craft goods, to find rare dyes or rare elements and to harvest gold. There are two types of catalysts in the Sandr tribe: Fire and Sand. Most people of Sandr hand down their catalysts through generations, but there are a few artisans who make catalysts for whoever has the resources and will pay the appropriate compensation for a new catalyst.



*Figure 11 : Sandr Tribe*<sup>13</sup>

The people of the Lopt tribe love their home and the nature around them. They have a strong sense of responsibility to take care of the forest as well as one another. One of the creatures that the Lopt people care for and interact with on a daily basis are giant birds called Aros that live in the forest canopy. The Aros and people cultured a relationship of taking care of one another in a bond of mutual friendship. This loyalty created the birds and people to trust one another to future develop their society and live together in peace. When an Aro and a person are young they go through a process of finding their match, this in turn leads to a deeper friendship that starts from childhood all the way into adulthood with almost each person and Aro having a match. The tribe leaders are a duo with one leader from the people and one from the Aros. If either one of the leaders perishes, the remaining leader chooses a new match that will then become the next leader pair. If both perish, then a match will be chosen as leaders through the tribal council that consist of the heads of each family unit from both the people and the Aros. The Lopt tribe

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<sup>13</sup> Knight, J., Sandr Tribe (2022)

resides in the Kingdom's canopy forest. Most of Grithjörð's fruits and lumber are cultured and processed in Lopt. Lopt also raises and tames giant birds that live in the tree canopy. These birds are used for travel as well as gathering fruit and transporting goods between tribes and the capitol. Tree produce and wood are the tribe's biggest trade export as well as providing the service of transporting other tribe's exports using the giant birds. The tribe relies on the help of catalysts to both gather goods as well as processing these goods for other usable products such as paper or dyes. There are two types of catalysts in the Lopt tribe: Wind and Plants. Each catalyst is handed down through generations, giving each person a place in the tribe.



*Figure 12 : Lopt Tribe <sup>14</sup>*

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<sup>14</sup> Knight, J., Lopt Tribe (2022)

### 3.4 - Designing the Main Characters:

I designed five main characters for the art book. The two main characters are twins from the same tribe, so they had to have a similar design, whereas the other three characters are from the other tribes and each is unique to fit their background and personalities.



*Figure 13 : Klay Character Design*<sup>15</sup>

Klay is a charismatic young man who befriends anyone with his sense of humor and acceptance no matter who they are. He is an advocate for justice and looks to help whoever is in need, whether their problem is big or small. Klay is the son of the Gill tribe leader as well as Kari's twin brother. Klay is the next in line for leading the tribe after his father, but he has doubts if he would be good enough for the job. He is young so he does not worry too much about it, but his father takes the time to teach him the ropes.

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<sup>15</sup> Knight, J., Klay Character Design (2022)

This makes Klay feel as though he is being forced into a position that he never wanted to be in the first place, but Klay knows it is a huge responsibility and if he were not to follow in his father’s footsteps in leading the tribe, who will? Klay wields a water catalyst that is attached to his great sword. The water catalyst produces and manipulates water. Klay uses water to cut through daemons either with ranged attacks or close combat. When first designing Klay, the biggest inspiration initially was Viking and Norseman attire. This was then changed to more native and indigenous inspired attire to fit the aesthetic that would be for the Gill tribe. With hanging tassels and white fur, it gives Klay a feel of flowing water like a waterfall.



Figure 14 : Kari Character Design <sup>16</sup>

Kari is a fun-loving young lady who enjoys making new friends and going on exciting adventures. Despite her extroverted, quirky personality, she also enjoys spending time alone making

<sup>16</sup> Knight, J., Kari Character Design (2022)

sculptures out of mud with her catalyst or exploring the marsh land. She also is the daughter of the Gill tribe leader as well as Klay's twin sister. Kari is very competitive and strives to do her best in all areas she pursues. She is especially competitive with her twin brother because she is insecure that maybe she is not good enough compared to him. Yet, Kari absolutely adores Klay, so her competitiveness is not mean spirited, and she makes sure to encourage her twin brother in all he does. Kari wields a mud catalyst that she wears around her neck. This catalyst was given to her from her mother. She pairs it with her rapier which she uses to fight off daemons. She uses the mud to slide around her opponent as well as crafting mud objects and creatures which she can control. When designing Kari, the inspiration for the attire was native and indigenous groups, with a similar feel to Klay's design, so that the duo would feel and look like siblings. Kari's design is also inspired by water, with blue tassels as well as a sleek blue portion of her dress to have that feel of a river or stream.



*Figure 15 : Eirik Character Design*<sup>17</sup>

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<sup>17</sup> Knight, J., Eirik Character Design (2022)



Eirik is a passionate chef who loves discovering and making new foods. He dreams of becoming the best chef in the kingdom and traveling new and exciting places for esoteric ingredients. Eirik is very loyal and hard driven, but he has a hard time trusting people due to one of his childhood friends in the past who betrayed him and stole his family's heirloom for profit. Despite this, once he trusts someone, he opens up to them and looks out for that person because he considers them family. Eirik wields an ice catalyst that is attached to one of his ulu blades. The ice catalyst produces and manipulates water in the atmosphere to freeze and create ice. Eirik uses his catalyst and blades to both fight and chop up ingredients. Since he travels and hunts for his ingredients, he likes to freeze his perishables to keep them from going bad while he is on the road. When first designing Eirik, the biggest inspiration initially was Viking and Norseman attire. Since Eirik is from the Isaz tribe that's located in the cold mountains, I wanted him to have a fur coat to tie in with the aspect of him originating from a colder region. I gave him an apron to hint that he is a chef and I also made sure to roll up his sleeves so that he is ready to fight off a beast in the woods or to cook up something delicious! Eirik travels around with his Food Cart that his befriended mountain beast Napur, pulls behind him. The duo enjoy long journeys together as they get to see new places and try new flavors from different regions. Napur is strong and can withstand long travel, but the one thing he does not like is desert climate due to him having a thick coat of fur, but this is negated when Eirik uses his catalyst to make it colder around Napur so that he does not overheat. The Food Cart has all the tools and storage any traveling chef could ask for, so it makes traveling to new cities and cooking for new customers a breeze!



*Figure 16 : Runa Character Design*<sup>18</sup>

Runa came from a wealthy family of merchants till one day she lost her family to the daemons leaving her the sole survivor. Growing up on the streets of Sandr, Runa had to learn how to fend for herself. She and a few other kids who shared the same fate worked together and took care of one another. The group grew in size till eventually they became a well known gang of treasure hunters and merchants called the Aldrnari. Runa, being one of the founding members of the group, helped lead the Aldrnari with her experience of her family's merchant knowledge. As the head of Aldrnari, Runa made sure her people were taken care of and that no kid was left out on the streets like she once was. This bond made the whole gang tight nit and hardworking to take care of each other. Runa leads swiftly and quietly in order to accomplish her goals. She knows a good deal when she sees one whether that be a person or an item, but she also is willing to

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<sup>18</sup> Knight, J., Runa Character Design (2022)

take risks if she thinks it would be worth it. Runa wields a fire catalyst that is attached to her spear. The fire catalyst produces and manipulates flames. Runa uses the spear for maneuverability and for more reach in combat as well as fire to burn daemons or other foes. When first designing Runa, I knew that she would be from a region that is hot and sandy. I wanted her to have that desert princess vibe. Since she is the leader of the Aldrnari she needed to look expensive with her bling as well as having the stoic feel as she herself does not say many words. I played around with different color variations because Sandr is full of beautifully colored fabric, but I ultimately chose red and purple because red is a color that is bright and confident and purple is the color of royalty.



*Figure 17 : Iver Character Design <sup>19</sup>*

Iver became the tribe leader three years ago after his father risked his life to save Iver's from a sudden daemon attack. After the brutal battle, Iver's father's Aro match chose Iver to be the new leader in his father's place. Iver being so young and with a heavy weight of responsibility, grew up quickly to properly help lead his tribe. With such a sorrowful past, Iver feels bitterness toward the daemons that took his

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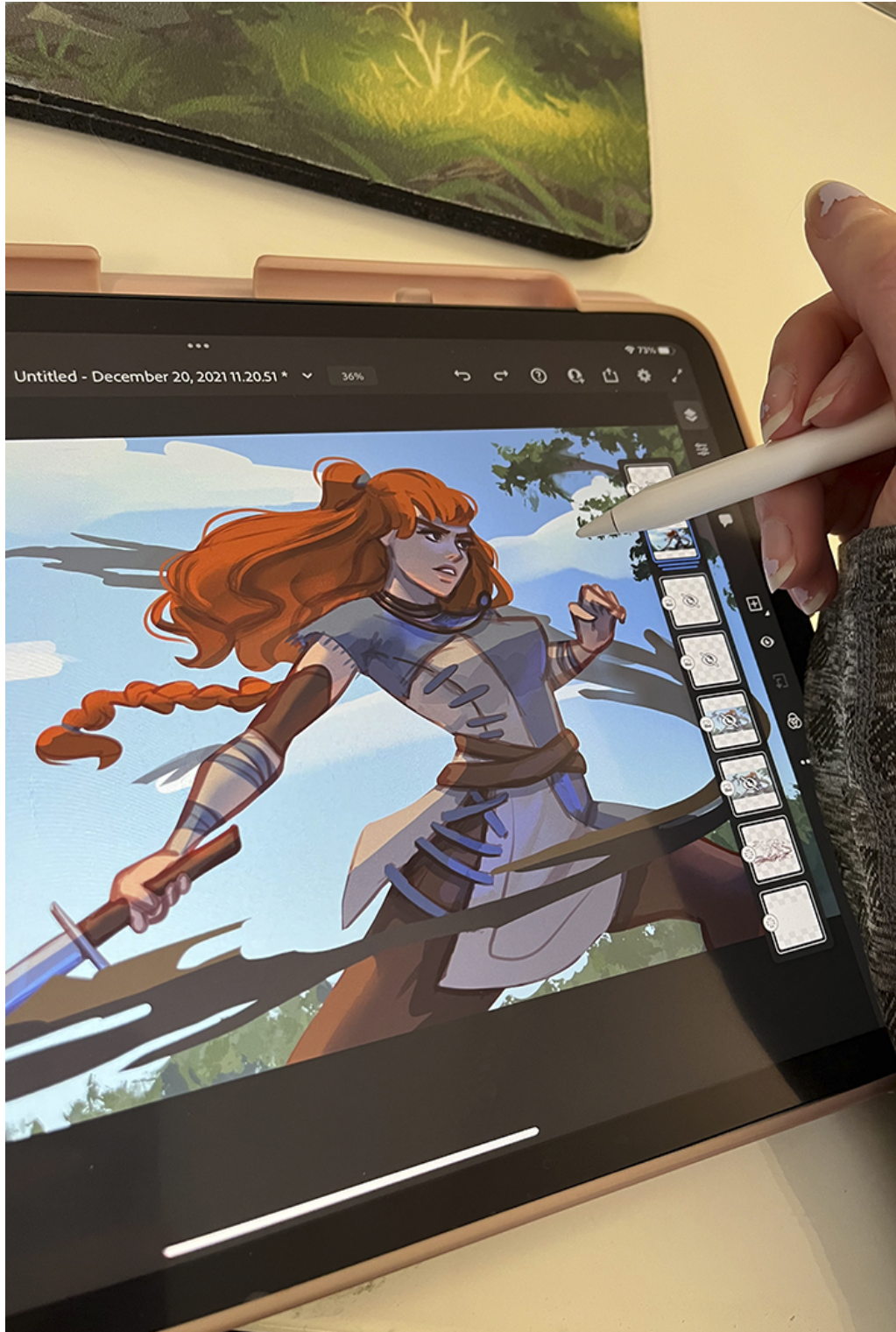
<sup>19</sup> Knight, J., Iver Character Design (2022)

father's life which leads him to make sure that his tribe is protected and safe. Despite Iver's intense feelings about revenge, he deeply cares for the people and the Aros in the tribe. He works hard to make sure that all are peaceful and are working together to protect and bring abundance to the tribe.

Catalyst: Iver wields a wind catalyst that is attached to his bow. He creates arrows out of the wind to pierce daemons or prey from a distance. He also manipulates the wind to lift heavy objects or allow him to jump through the treetops. When first designing Iver, the biggest inspiration was Chinese and Japanese styled attire. I liked how the style of those types of clothes flowed as well as having that sense of feeling light. I wanted Iver to come across as a gentle yet strong leader because he cares so much and feels a big sense of responsibility for his tribe. I gave him a gentle face, and yet strong shoulders to help carry his responsibilities.

### **3.5 - Art Creation Process:**

All of the art was drawn and painted with Adobe Fresco seen in *Figure 9* and then any tweaks or edits were made with Adobe Photoshop.



*Figure 18 : Process Shot of Adobe Fresco <sup>20</sup>*

<sup>20</sup> Knight, J., Process Shot of Adobe Fresco (2022)



*Figure 19 : Process Shot of Adobe Fresco 02* <sup>21</sup>

<sup>21</sup> Knight, J., Process Shot of Adobe Fresco 02 (2022)

I had two different processes when it came to creating the art. The first is using shapes of colors, this allows me to see the different forms and for concepts, this makes it easier to explore different iterations quickly. For the character designs, after I was pleased with the shapes of color, I would paint in the basic shadows to give the shapes dimensions from one another. To finish off these character concepts I would do a quick pass to add some lines to differentiate the forms even more. You can see the process of what this looks like in *Figure 10*.



*Figure 20 : Eirik Character Design Process<sup>22</sup>*

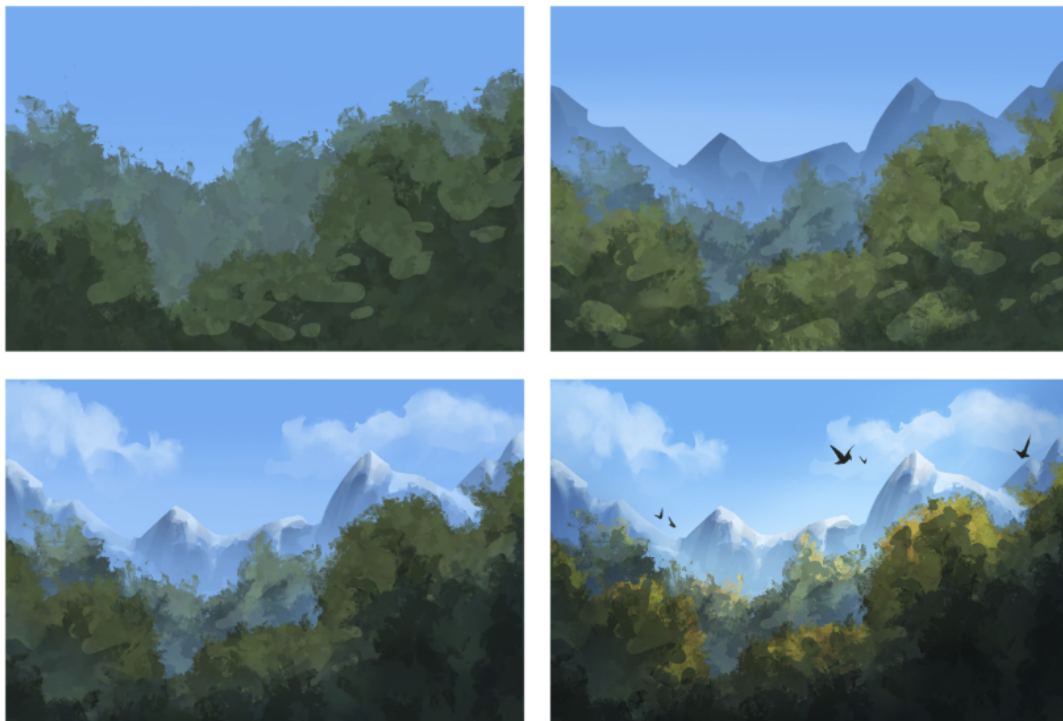
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<sup>22</sup> Knight, J., Eirik Character Design Process (2021)

For environments, I did not really need to go through iterations; it was more making shapes and filling in with shadows and lighting and then populating the spaces with people, objects, and nature. An example of my process for environments is seen in *Figure 11*.



*Figure 21 : Sandr Environment Design Process<sup>23</sup>*



*Figure 22 : Lopt Environment Design Process<sup>24</sup>*

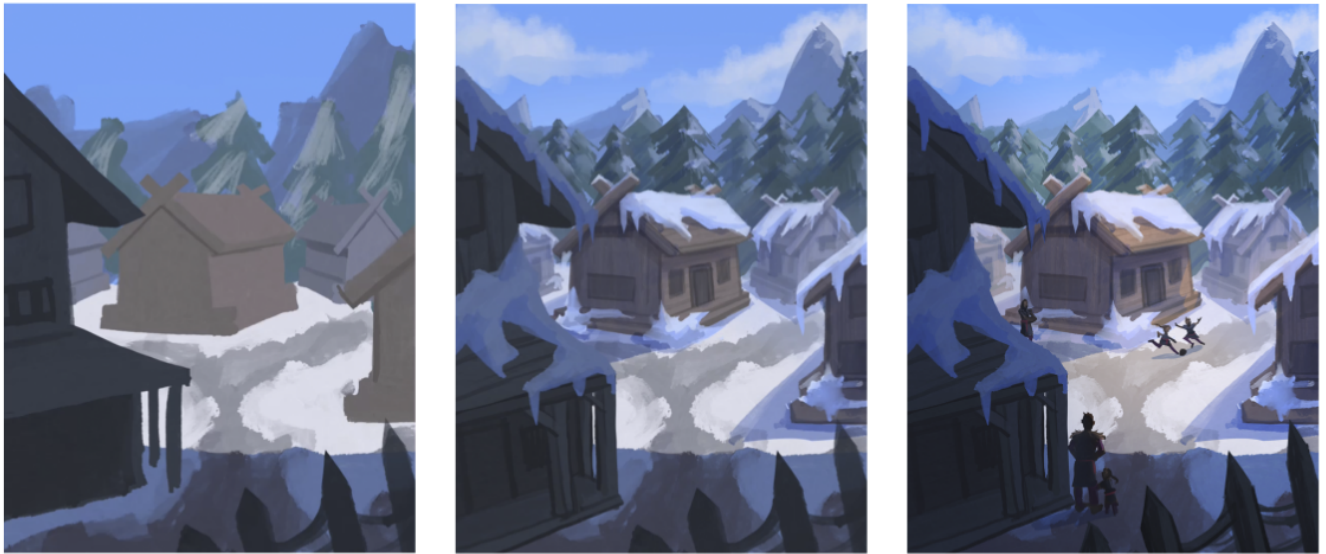
<sup>23</sup> Knight, J., Sandr Environment Design Process (2022)

<sup>24</sup> Knight, J., Lopt Environment Design Process (2022)





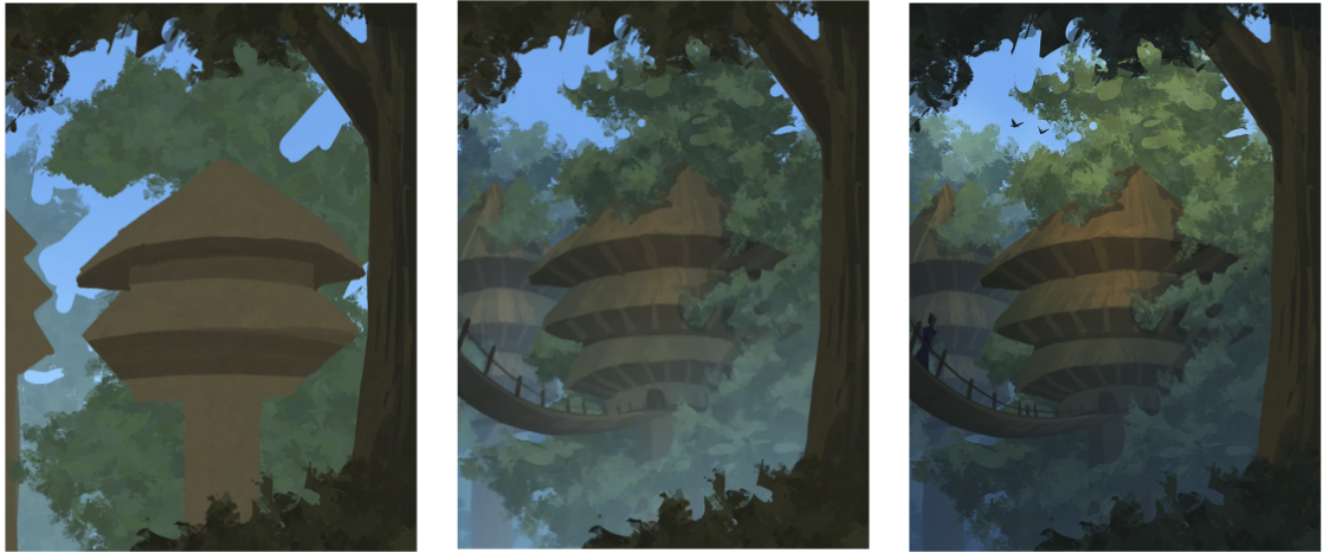
*Figure 23 : Gill Environment Design Process<sup>25</sup>*



*Figure 24 : Isaz Environment Design Process<sup>26</sup>*

<sup>25</sup> Knight, J., Gill Environment Design Process (2022)

<sup>26</sup> Knight, J., Isaz Environment Design Process (2022)



*Figure 25 : Lopt Vertical Environment Design Process<sup>27</sup>*

The second process, shown in *Figure 12* I used, was starting with a rough line sketch to get the basic form. I would then tighten up the sketch with a second pass just to make sure details are there. If there is a background, I would add a rough version behind the sketch. Next, I would add the flat colors underneath the sketch and once I have that layer, I would create a multiply layer on top to add shadows. I filled that whole layer so that I could erase away the areas where the sunlight would hit. Finally, I would add overlay layers that would act as a bounce light, one that is a blue-sky bounce light and another being an orange bounce light to give more life to the character. Once all those layers are set, I paint details on top of all the layers. Sometimes I would also add a color dodge layer to brighten up the face or special effects.

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<sup>27</sup> Knight, J., *Lopt Vertical Environment Design Process* (2022)

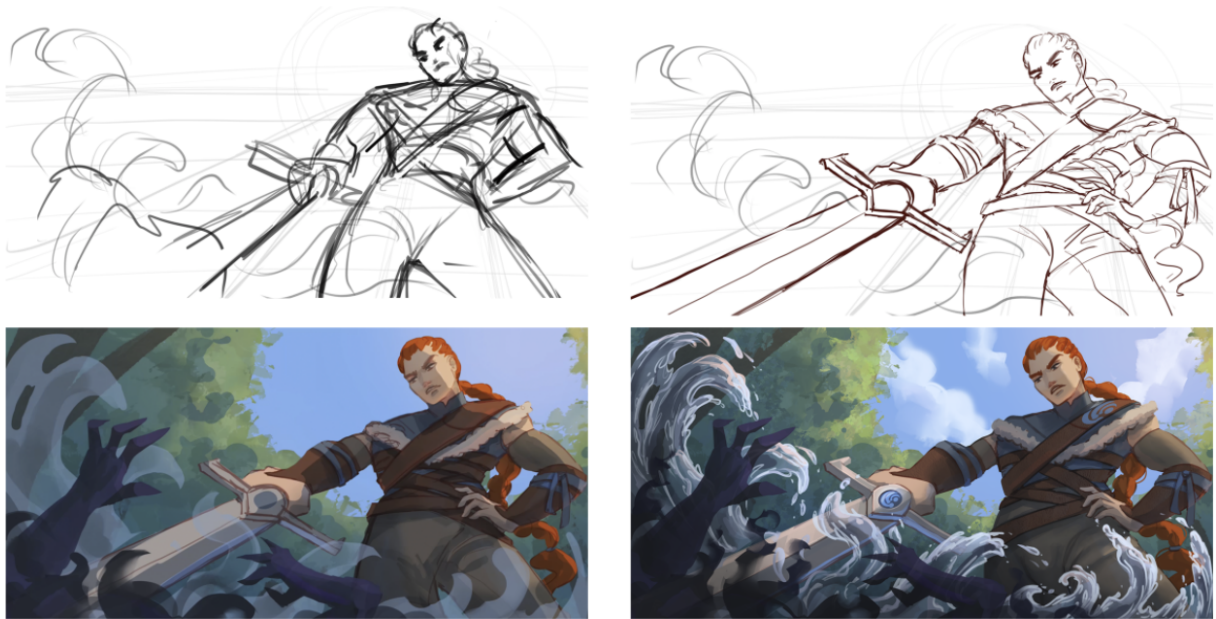


Figure 26 : Klay Illustration Process<sup>28</sup>

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<sup>28</sup> Knight, J., Klay Illustration Process (2022)



*Figure 27 : Kari Illustration Process<sup>29</sup>*

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<sup>29</sup> Knight, J., Kari Illustration Process (2022)



*Figure 28 : Eirik Illustration Process<sup>30</sup>*

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<sup>30</sup> Knight, J., Eirik Illustration Process (2022)



*Figure 29 : Iver Illustration Process<sup>31</sup>*

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<sup>31</sup> Knight, J., Iver Illustration Process (2022)



*Figure 30 : Runa Illustration Process<sup>32</sup>*

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<sup>32</sup> Knight, J., Runa Illustration Process (2022)



Figure 31 : Spear Illustration Process<sup>33</sup>

### 3.6 - Page Layout:

I recruited the skills of an amazing friend: Mari Endo who is a UI/UX designer to help layout my book for the final print. We ended up using Adobe Creative Cloud to share files back and forth, which actually worked really well! When I would want to do a quick change to an illustration or design, I would just update the file and it would then update to Mari's files automatically. Below in *Figure 13* is a screenshot of Mari working in InDesign.

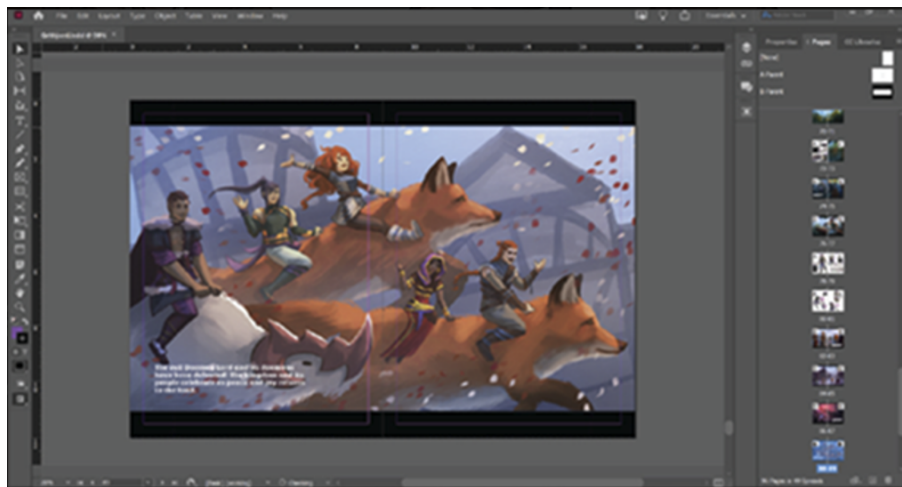


Figure 32 : Screenshot of Mari's Layout in InDesign<sup>34</sup>

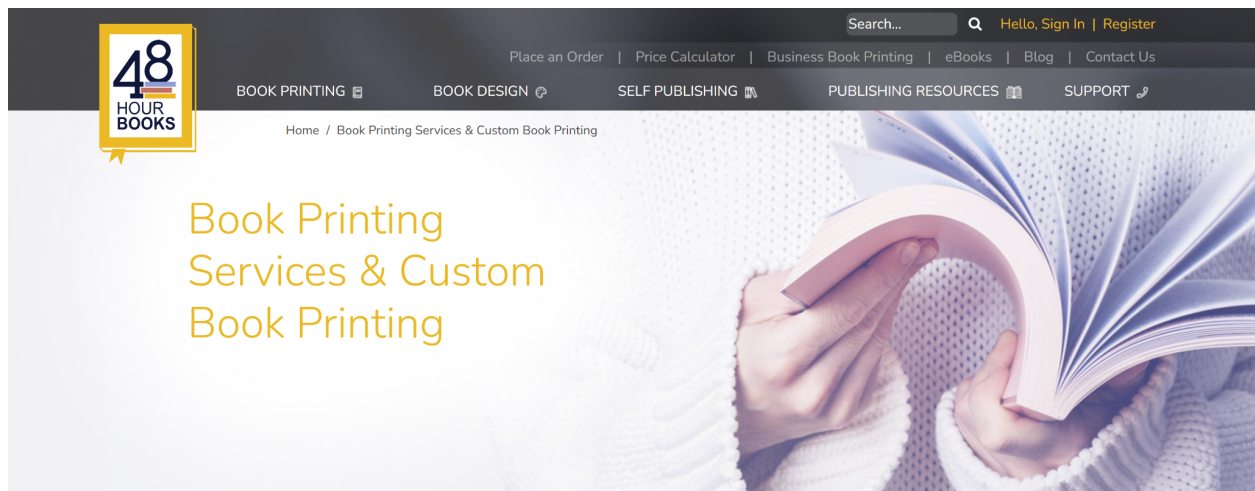
<sup>33</sup> Knight, J., Spear Illustration Process (2022)

<sup>34</sup> Endo, M., Screenshot of Mari's Layout in InDesign (2022)



### 3.7 - Getting the Book Printed:

For this project I really wanted to have printed physical copies to give to people. This was tricky because I also wanted the book to be hardcover and most printing companies do not print hardcover bound books or the turnaround time was two months. Ultimately I went with the printing service 48hr Books, screenshot of the site seen in *Figure 14*, who had a quick turnaround time and hardcover bound printing options. The only downside was that they could not do 9x12 book size so we had to shrink the size to 9x11.5, which was a bummer because Mari and I had to shrink everything down to fit the new dimensions.



*Figure 33 : Screenshot of 48hrbooks.com<sup>35</sup>*

Once we got the dimensions settled, 48hr Books printed and shipped the proof. I then approved the proof and the final prints were printed and shipped. This whole process took about three weeks from fixing the final print pdf to receiving all 40 final copies. You can see the full stack of books below in *Figure 15*. Including printing the books, I also printed five sticker designs using the company StickerApp, designs seen in *Figure 16* showing the five main characters from the book. In order to distribute and raise funds for printing the artbooks, I decided to launch my project on Kickstarter, you can see what the launch site looks like in *Figure 17* and *Figure 18*. I made promotional graphics to post on Twitter and Instagram

<sup>35</sup> Knight, J., Screenshot of 48hrbooks.com (2022)

for people to see and hopefully become interested in backing the project. These promotional graphics can be seen in *Figure 19* and *Figure 20*. The project ended up getting fully funded, but even if it did not get funded I still planned to get all of the books printed, it just would have been more of a hassle making sure everyone who wanted a copy of my book, got a copy. With Kickstarter I was able to get everyone who backed the project their information so that I could send the books and or stickers or the Digital PDF.



*Figure 34 : Images of the 40 Hardcover Books<sup>36</sup>*



*Figure 35 : Sticker Designs<sup>37</sup>*

<sup>36</sup> Knight, J., Images of the 40 Hardcover Books (2022)

<sup>37</sup> Knight, J., Sticker Designs (2022)

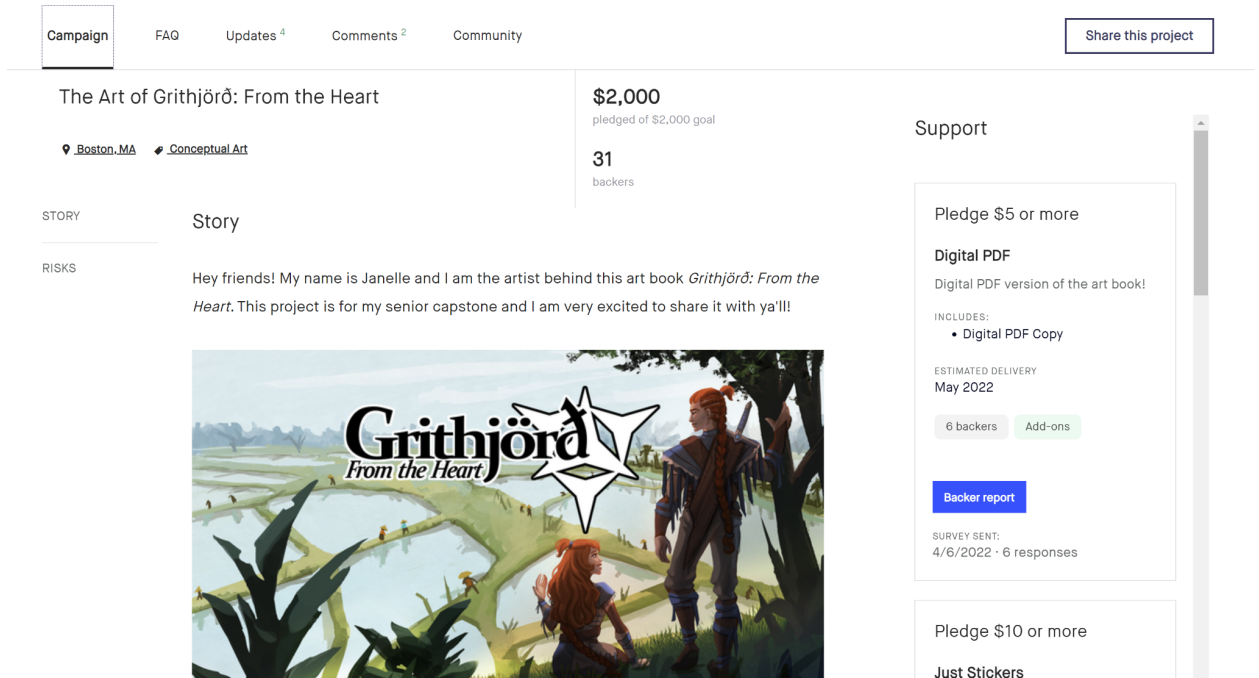


Figure 36 : Kickstarter Screenshot 01 <sup>38</sup>



Figure 37 : Kickstarter Screenshot 02 <sup>39</sup>

<sup>38</sup> Knight, J., Kickstarter Screenshot 01 (2022)

<sup>39</sup> Knight, J., Kickstarter Screenshot 02 (2022)

# Reward Tiers!



\$5

## Digital PDF

Digital PDF version of the art book!



\$10

## Just Stickers

5 vinyl stickers, each sticker is one of the main characters!



\$15

## Stickers Plus!

5 vinyl stickers, each sticker is one of the main characters!  
+ Digital PDF



\$50

## Signed Limited Edition

9x12 Hardcover copy of the art book with 80+ pages of art and story!

\*These are all signed limited edition copies, so if you want one this is the only time they will be available.

Figure 38 : Kickstarter Reward Tiers <sup>40</sup>

<sup>40</sup> Knight, J., Kickstarter Reward Tiers (2022)

Since I planned to only print a limited number of copies, I knew there would be people who would want a copy, but missed out on the Kickstarter. I published a Digital PDF version as an ebook on my Gumroad so that people would be able to purchase and read my art book. A screenshot of the Gumroad page is seen in *Figure 21*.



Figure 39 : Instagram Promos<sup>41</sup>

<sup>41</sup> Knight, J., Instagram Promos (2022)



Figure 40 : Twitter Promo<sup>42</sup>

<sup>42</sup> Knight, J., Twitter Promos (2022)

## Grithjörð: From the Heart

**\$5+** | Janelle Knight | ★★★★★ 1 rating

This project is an "art of book" that is for an animated made-up film. The book has 92 pages filled with art and story. Through the book I explored the characters and world, as well as tell the story.

Klay and Kari are twins who find their world turned upside down when the Daemon Lord appears and attacks their tribe. The twins are tasked by their parents to go save their tribe and to eventually go on a journey to save the whole kingdoms fate from the wrath of the daemons. Klay and Kari go on their separate ways fighting daemons and gaining new friends, but will the duo be able to come together, stop the evil and save their kingdom?

**Name a fair price:**  
  
 I want this!

Digital PDF	
<b>Size</b>	131 MB
<b>Length</b>	49 pages
<b>92 pages</b>	

**Ratings** ★ 5.0 (1 rating)  
 5 stars 100%

Figure 41 : Gumroad Screenshot<sup>43</sup>

<sup>43</sup> Knight, J., Gumroad Screenshot (2022)

## 4 - Exhibition and Feedback

### 4.1 - Preparation for the Exhibit at Alpha Fest:

Alpha Fest is an exhibition in which students show off their alpha builds for a game or project and can get some playtesting as well as valuable data points from surveys and gameplay. Alpha Fest is toward the end of the first semester, so that people have time to make something and be prepared to show at the exhibit. For me, I knew that I wanted to print something out in order to show as well as get a feel of how my art would look in a tangible setting. First thing I had to do was layout all the art I had done that semester as well as adding text to explain the world and part of the story. I then went to WPI Printing services and got three copies of this 9x12 17 page booklet that you can see in *Figure 22*. I was pretty happy with how the booklet came out printed. I had a few errors, but overall I was happy!



Figure 42 : Alpha Fest Booklet<sup>44</sup>

<sup>44</sup> Knight, J., Alpha Fest Booklet (2021)



The final thing I had to do for Alpha Fest was create a survey. I wanted people to be able to take the survey quickly and so that I can get some solid data points that I could relatively compare and use to make the real book better. For the survey I made a 5 question pre-survey that playtesters would take before reading through my art booklet and I made an 8 question post survey that playtesters would take after reading my art booklet. When it came to the day of the exhibit, I ended up catching a cold and I was unable to be there physically at Alpha Fest. I was very sad, but I had some friends and professors help me out and hand out stickers and business cards as well as letting people flip through my booklet! I did not get any playtesting due to my absence, but my advisor let me take their class for about an hour each and I got 51 responses for my survey!

## **4.2 - Survey Results:**

### **Pre-Survey Results**

My survey was split into two parts as I mentioned above so I will go over both. My pre-survey consisted of prior knowledge of art of books and concept art for entertainment. A little over half of the participants said they did not know what art of books were as well as the top type of art of book that participants knew being Art of Game Books. This was not surprising since the two classes that participated, most of the students are Game majors. My last question for the pre-survey asked participants to rate how important they think concept art is in entertainment. This one resulted in 94 percent of participants saying responding in a high approval range of concept art being important in entertainment.

### **Post Survey Results**

For the post survey I had eight questions for the participants to answer. The first question asked participants if they would like to see a film or animated movie about the world and characters from the booklet, 78.4 percent responded positively while 13.7 percent were neutral and 7.8 percent responded negatively. The second question asked participants to rate the quality of the world and story 68.6 percent responded positively and 19.6 percent responded neutral with 11.8 percent responding negatively. The

third question I asked participants to rate the uniqueness of the character designs. 66.7 percent said the character designs were unique with 13.8 percent saying they were not unique and 19.6 responded neutral. The next question in the survey asked participants to rate the quality of the booklet’s layout. 92.2 percent responded positively while 2 percent responded negatively and 5.9 percent responded neutral. The fifth and sixth survey questions asked participants to pick which page was their favorite and which page was their least favorite. Below is a figure of the diagram results to show favorite and least favorite pages. As you can see, the Map spread was the least favorite and the Daemons spread was the favorite page.

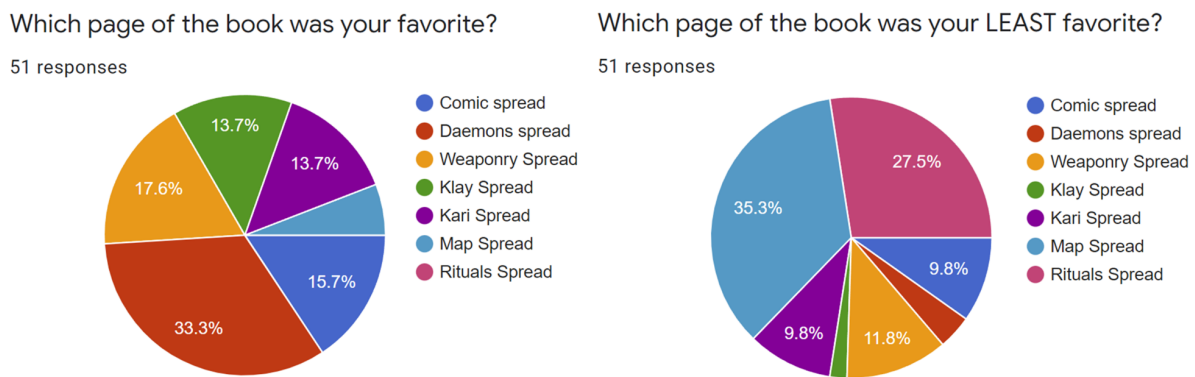


Figure 43 : Survey Diagram<sup>45</sup>

Below are figures showing the spreads of the favorite and least favorite spreads.

<sup>45</sup> Knight, J., Survey Diagram (2021)

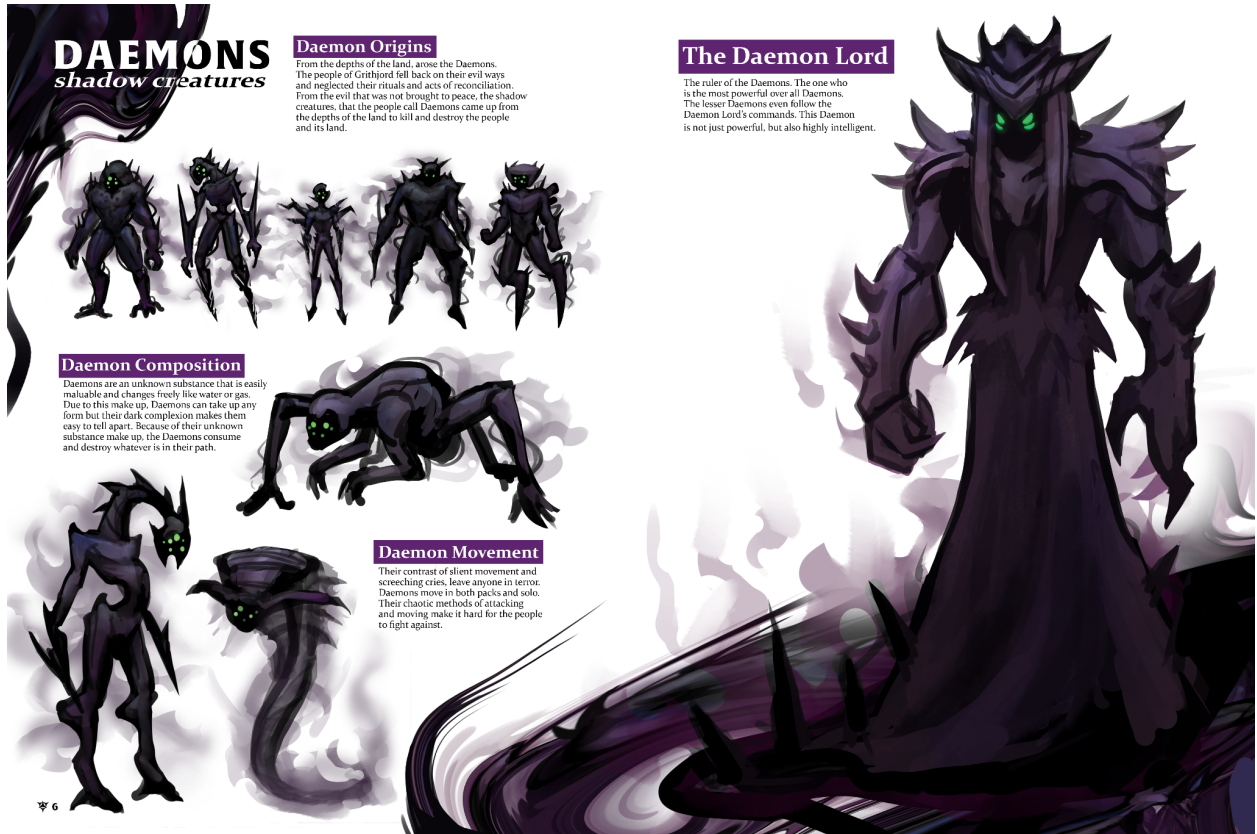


Figure 44 : Daemons Spread<sup>46</sup>

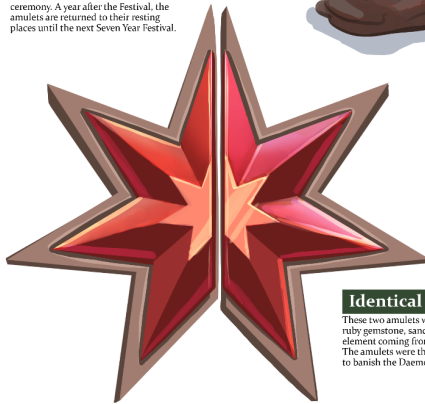
<sup>46</sup> Knight, J., Daemon Spread (2021)

## RITUALS

festivals & artifacts

### Seven Year Festival

Every seven years, the tribal leaders and the king go to the heart of the land, which is beneath the capital. Each leader brings with them an item that is used for the ceremony. Isaz bring ruby gemstones, Sandi bring sand, Gill brings mud, and Lopt bring leaves. These four elements are then crushed up into a paste which is then used to spread around the two identical ruby amulets. The amulets are kept in different sanctuaries one in Sandi and the other in Isaz. Three days before the festival, the amulets are travel to the heart of the land in time for the ceremony. A year after the festival, the amulets are returned to their resting places until the next Seven Year Festival.



### Identical Amulets

These two amulets were made from one large ruby gemstone, sand, mud and leaves. Each element coming from the different tribes. The amulets were then constructed and used to banish the Daemons.

✧ 16



### Day of Reconciliation

On the first day of every month, the people gather around near by wells of reconciliation in their respective tribes. The people do acts of reconciliation with their land and their fellow people however they see fit. As long as people are at peace and no animosity is against the people. The tribal leaders oversee this ritual and make sure that everything is made right.

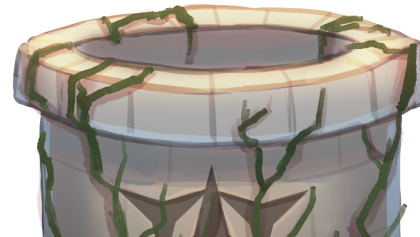


Figure 45 : Rituals Spread<sup>47</sup>

The second to last question asked participants if there were any pages that were difficult to read, 56.9 percent said none while the most prominent one being difficult to read was the comic spread with 23.5 percent participant choice. Finally my last question was a written response that was not mandatory and it said “ Any poses, designs, layouts that were confusing? Does this book or designs remind you of any story or artist or artwork you have seen before? Other comments you wish to include?”. I got some really good responses, a lot of positive remarks. A few people said it reminded them of Avatar the Last AirBender because of the elemental abilities and the sense of there being different tribes. Some participants also explained their reasoning for choosing their responses to different questions which I found insightful. Overall I got mostly positive reviews which helped my confidence in continuing this art book and finishing it!

<sup>47</sup> Knight, J., Rituals Spread (2021)

## **4.3 - Exhibit Post Mortem:**

### **What went right**

A prototype art booklet was assembled with a corresponding survey. In the booklet there is art on every page as well as text explaining more of the world's lore and story. I was proud to have something put together in that short amount of time and to have something that I could give people to flip through and hold in their hands. Lots of people that I showed the booklet to, really enjoyed that aspect of being able to flip through it and examining the pages at their own speed.

### **Challenges**

However there were still setbacks and challenges. The biggest one was me getting sick and not being able to attend Alpha Fest. Another being that I spent a lot of time compiling the art and laying it out as well as getting the booklet printed. There also was a minor error when it came to me saving all the pages as high quality pdf files. One of the subtitles got wonky when I saved it and then when printed, it was a completely different subtitle than what I originally had. The last thing that I struggled with was using Photoshop to layout all the pages. This was extremely tedious and required a lot of time to fix colors for print and make sure the quality was high enough.

### **What I Would Do Differently**

If I did this booklet again I think I would have looked around to see if I could get someone to help with the layout, that way I could focus on making more art and writing the story and lore. I also would not use Photoshop and instead use InDesign to make the layouts and save everything uniformly (although I would have had to take some time to learn how to use that software, but it definitely would have been faster and cause me less frustration).

## 5 - Conclusion

Overall, I accomplished my goals in creating and printing an art of book. With 92 pages filled with art and story as well as 40 limited edition hardcover copies printed. It is safe to say I have accomplished quite a lot with this project considering I did this in a span of 8 months, as a solo project with help from Mari Endo with the final layout of the book and advice and feedback throughout the whole process from Professor Edward Gutierrez and Professor Adryen J Gonzalez. The biggest takeaways from this project that I learned were planning in advance, as well as being okay that not everything will be polished due to the volume of work needed and finally asking for help and feedback is super beneficial and makes you feel more confident in your choices and ultimately the final product. I also learned how to self publish, crowd fund and market a physical and digital book, which could all come in handy the next time I decide to create another artbook. I do not plan to take this project any further, if anything I might pitch or sell this story and world for future production whether that be a film, animation or video game. I think it would be awesome to see my story and concepts as a larger piece of entertainment.

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