



THE MAKING OF

TWIN TREE

GLADE

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Legend says  
Deep in a verdant forest  
There lies an unseen village  
Set in a glade, a nest  
Dappled in light.

Of an arch formed  
By twins entangled  
The legend tells,  
Through which only those  
Endowed with magic  
May pass.

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# Twin Tree Glade

## PROJECT OVERVIEW

The aim of this project was to create an environment for an animated TV series or film that would take place in a magical village. This would extend the content of my portfolio and gear it to jobs that I would be interested in applying for in the animation industry. Doing research into this industry will also help me gain an insight on how to tailor my portfolio to these jobs.

This village has been named Twin Tree Glade after the mystical entrance one must pass through to enter. Only those with magical gifts can see and enter this village. Legends say the Twin Trees embody the souls of two witch sisters that founded the glade and imbued it with magic. Their spirits reside in the trees and watch over the glade.

Twin Tree Glade features a few shops including the magical café called Witches Brew in which customers will be able to purchase potions made to order and the other a crystal shop called The Crystal Collective where there are shelves full of crystals and potion/spell ingredients.





# Twin Tree Glade



## INSPIRATIONS

Twin Tree Glade was inspired by 18th/19th century English villages, however, since it is fantasy it does not 100% pertain to any time period and is just visually and aesthetically inspired by this time. This time period was chosen because the buildings in these old English Villages have a whimsical, characterful appearance to them and lend themselves well to the themes of the project. The goal was to create a stylised environment for this project. Style goals were for the world to be bright, colourful and whimsical like the aesthetic often seen in Tangled the series, Studio Ghibli and The Dragon Prince.

Twin Tree Glade was initially inspired by Castleton in the Peak District. A place that encapsulates that old English village aesthetic.

Castleton has cute cafes, eclectic 2nd hand shops and mesmerising crystal and jewellery shops. Another mystical feature is a stream that runs through the village home to little duck families and in the afternoon, when the sun is bright, light sparkles on the stream.

# EXPLORING CASTLETON

A glimmering stream



Mystical Crystals



Ornate details



Bright cheery flora

# GOALS AND DELIVERABLES

## Research

To learn more about the animation industry, the different roles and how a concept artist fits into a production pipeline.

### Witches Brew

- Exterior design
- Interior design
- Potion making station
- Shelves of ingredients
- Mugs, glasses, cups etc
- Baked goods with magical properties
- Baked goods display
- Menus
- Tables, chairs

### Crystal Collective

- Interior design
- Exterior design
- Crystals and display shelves
- Potion Bottles
- Crystal displays
- Signage and advertisements

### World

- Village
- Entrance to the village
- Benches
- Lamps
- Pathways
- Plants
- Various props

### Stretch Goal: Spellbound Bookstore

- Interior design
- Signage posters and advertisements
- Exterior design
- Bookshelves and books
- Scrolls and their storage
- Front Desk Area
- Reading nook

# STYLE INSPIRATIONS



*Tangled The Series*

*The Dragon Prince*

*Studio Ghibli*

The goal was to take elements from each of these inspirations and combine them to create the style for Twin Tree Glade. The shape language and colours from Tangled the series were a big influence and the painterly style of the backgrounds from The Dragon Prince and Studio Ghibli inspired the style of Twin Tree Glade.



# RESEARCH INFOGRAPHICS

## PIPELINE BREAKDOWN FOR ANIMATION

**SHOWRUNNER**  
Has final say in all decisions. Often is the one to pitch the main idea. Has a vision for the production and makes sure everyone is aligned with it.

**HEAD OF STORY/DIRECTOR**  
Makes sure everyone in the story and art departments line up with the projects ultimate vision.

**ASSISTANT DIRECTOR**  
Assists the director as needed. Works with the story department to make sure everyone is on track. Also could provide mentoring to departments to those under them.

**PRODUCTION COORDINATOR**  
Helps departments get what they need to get their job done such as providing them with equipment.

**WRITERS**  
Creates scripts and outlines.

**STORYBOARD ARTIST**  
Creates visual representations of the script. Needs to have good draftsmanship as well as knowledge of perspective, camera angles etc.

**EDITOR**  
Works in a variety of different aspects of the project. Can help edit together an animatic adding sound effects, dialogue and music. They also arrange final animation scenes into a rough cut for approval by directors.

**PRODUCER**  
Works to keep the project on time, within budget and in line with the showrunners vision.

**PRODUCTION ASSISTANT**  
Assists the Production Coordinator as needed. Will also take notes in meetings. (Entry level position which provides a good way into industry)

**SCRIPT COORDINATOR**  
Works closely with the script and Making sure it is always up to date. Gets the script to whoever needs it such as storyboard artists.

**ANIMATIC STORYBOARD ARTIST**  
Creates an animatic from the storyboard

**ASSISTANT EDITOR**  
Assists Editors as needed. Sometimes is asked to create rough cuts.

## PIPELINE BREAKDOWN FOR ANIMATION

**ART DIRECTOR**  
Overlooks all departments to help maintain a good alignment with the showrunners vision. Makes sure style, textures and colour palettes are consistent across all departments.

**PROP DESIGNER**  
Designs any props needed.

**BACKGROUND PAINTER**  
Creates final background paintings using the design from the layout artist. Makes sure colour choices are inline with what has been set out in colour scripts. Needs to maintain style consistency in line with the project.

**COLOUR DESIGNER**  
Creates colour keys based on the script. Can sometimes also colour concepts for other elements.

**CG MODELLER**  
Makes sure CG sculpts based on Character Designers concepts.

**CG ANIMATOR**  
Animates the rigged character models.

**EFFECTS ANIMATOR**  
Designs effects that look believable.

**CHARACTER DESIGNER**  
Designs main character concepts. Sometimes can also be responsible for side character depending on the scale of the project.

**LAYOUT ARTIST/BACKGROUND DESIGNER**  
Depending on the type of project (2D, 3D, TV, film etc) they draw out designs for backgrounds or environments.

**VISUAL DEVELOPMENT ARTIST**  
Is in charge of the overall look of the project. Keeping in line with the Showrunners vision.

**2D ANIMATOR**  
Works with the storyboards to create animated scenes.

**RIGGER**  
Responsible for rigging the skeletons on models made by the CG Modeller.

**LOOK DEVELOPMENT ARTIST**  
Similar to a Visual Development Artist but works within the CG departments to oversee the work done and make sure it is inline with the projects overall look.

## PIPELINE BREAKDOWN FOR ANIMATION

**LIGHTING ARTIST**  
In charge of lighting a scene and making lighting is consistent across scenes. Works closely with Colour Key Artists and Visual Development Artists to maintain consistency.

**STORY CONSULTANT**  
Gives opinions and advice on the overall story.

**ANIMATION CONSULTANT**  
Gives opinions and advice on how to improve the animations.

**INTERNSHIP**  
An entry level position. You don't always get to work on actual projects but are instead given your own briefs to work on. This role is to help you understand the industry and how all the roles work together to create a final product.

**GRAPHIC DESIGNER**  
Creates work for marketing purposes within a project. Can also design logos for the project as well as intro/outro sequences and credits.

**ART AND DESIGN CONSULTANT**  
Gives opinions and guidance on the overall look of the project and how it can be improved.

**APPRENTICE**  
Short term roles that may sometimes have work appear in the final product

**CONCEPT ARTIST**  
As this is the role that is of interest to me and most relevant to my project it does not appear on this breakdown and instead will have a breakdown of its own to explore the field more in depth.

## THE ROLE OF A CONCEPT ARTIST

**OVERVIEW**  
For my final year project I wanted to do further research into the concept artists role within the animation industry and how it may differ from what we have learned about the games industry.

**THE ROLE**  
A concept artists main job is to come up with the concepts and designs for various elements within the project. This can include environments, characters and props. In animation a concept artist will often help establish the overall visual direction for an animation project. Early concepts are shown to investors to help them visualise a project and this can often lead to better financial support for the project.

**KEY SKILLS NEEDED FOR THIS ROLE**

- Ability to read and understand a brief and create concepts in line with the parameters..
- Ability to work as part of a team.
- Have high levels of skill in drawing and painting.
- Have knowledge of various important subjects such as lighting, camera angles etc.
- Have knowledge of the industry and how the different roles work together to create a final product.
- Must be a good communicator and be able to take constructive feedback and act on it in order to improve work.
- Must be good at timekeeping and working towards strict deadlines and goals.
- Must have a decent knowledge of whatever software is required to be used in the chosen company. Example: Photoshop

# HOW RESEARCH INFLUENCED THE PROJECT



The goal of this project was always to create an environment for an animated series or film.

There were stages of the project where it was unclear to what end this goal would be met?

Would the project end with detailed background paintings for use within the show?

Or would it end with complete concepts ready to be handed off to 3D Modellers or Layout Artists/Background painters for further development?

During the research stage it became evident that this project would be better off leaning towards more of the role of a Concept Artist or Visual Development Artist rather than something like a Layout Artist or Background Painter.

In that the focus became much more on the designs and concepts of the spaces and how they look from all angles and less on creating background paintings would appear in the show.

However, moving forward with this project out of the scope of this assignment, it is a goal to take this project in that direction now that a lot of the concepting work has been done.

An important thing to keep in mind is some information learned from a YouTube video from artist Laura Price titled "How long should your art take?" In it she mentioned that working on Tangled the Series she had to paint one background per day. Even though backgrounds were not the particular focus for this project it is important to keep this in mind as an industry standard to work towards.

# ACHIEVING STYLE GOALS



This brush pack came with tutorials and demos that were helpful in learning how to use the brushes to achieve the Ghibli inspired painterly style.

Brushes purchased from Madeleine Bellwoar

by Madeleine Bellwoar in Brushes **5.0** based on 29 ratings, 12 reviews

## GHIBLI INSPIRED BRUSHES 2

### PHOTOSHOP + PROCREATE

### Grassy Path Painting

**STEP 5:** Continue with adding details, such as cracks in the rock or small pieces breaking away.  
If you do not want to add moss to the rock, this can be the final step.  
Brushes: Leaf/Angeled Flat, Leaf/Angeled Wet Edges, Natural/Angeled

**STEP 6:** To add moss to the rock, create some large, medium, and small shapes for the moss. Use wet or textured brushes to give the moss a soft look. Think about the direction of the light and add shadows to make the moss look thick and 3-Dimensional.  
Brushes: Wet/Cloudy 1-3, Paintly/Textured, Paintly/Extreme Grid

**STEP 7:** To make the moss look more natural, add some brown or blue colors to give variety to the greens. Add textures and details, especially to the edges of the moss and areas where there is a transition from light to shadow.  
Brushes: Leaf/Angeled Flat, Leaf/Angeled Wet Edges, Natural/Angeled

**STEP 8:** If you want to make your moss look more lively and lush, you can add some leaves, plants and grasses.  
Brushes: Leaf/Angeled Hairy, Grass/Natural, Grass/Thick/Angeled, Grass/Long/Wet, Grass/Edge/Soft, Little/Wet/Wet Edges, Little/Flora/Group 3, Little/Flora/Group 4, Pure/Stamp Double

### Ghibli-Inspired Brushes Volume 2

## Grassy Path Painting

### Process Walkthrough

**STEP 1:** Block in base colors.  
Brushes: Grassy Flat Wet

**STEP 2:** Add shadows and large blobs of color.  
Brushes: Grassy Flat Wet, Wet/Cloudy 2

**STEP 3:** Add natural looking paintstrokes by choosing a brush with 'wet edges' and painting on a new layer set to Multiply layer blending mode. If it looks too bold, lower the opacity of the layer.  
Brushes: Leaf/Angeled Flat Wet Edges

**STEP 4:** Add some details to the path. Stamping with the Leaf / Angeled Flat to create an impression of stones on the path.  
Brushes: Leaf/Angeled Flat Wet Edges, Leaf/Angeled Flat



- Summary:**
- 145 Custom made brushes optimized for both Photoshop (.abr) and Procreate (.brushset)
  - Tutorial Sheets teaching you how to get the most of out the Ghibli Inspired Brushes 2
  - Voice-over Video Tutorial (in Photoshop) of 1h50m going in-depth on the Ghibli Inspired Brushes 2
  - 2 Timelapse videos showing how I use the brushes
  - 4 Hi-Res (4k+) artworks made with only the Ghibli Inspired Brushes 2

# FOLLOWING TUTORIAL PAGES



# FOLLOWING TUTORIAL PAGES



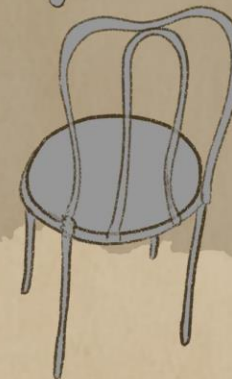
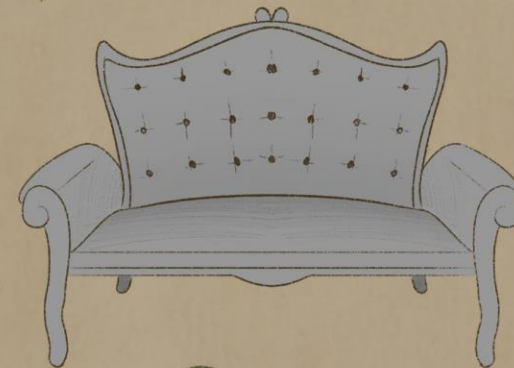


# WITCHES BREW



# WITCHES BREW

Sketches From Reference



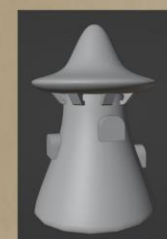
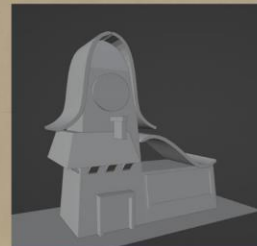
## Mood Board



### Keywords For Mood Board images:

- Greenery
- Bright
- Magical
- Whimsical
- Cluttered
- Nature

# WITCHES BREW



The early stages of the Witches Brew development started off by doing simple silhouette sketches. Then creating basic 3D blockouts of chosen silhouettes to use for draw-overs.





Early stage sketches, exploring whimsical shapes and adding nature inspired elements.

3D software such as Blender and Zbrush were used throughout the project for blocking out concepts from 2D sketches or for the concepting stage, using 3D to come up with concepts quickly and easily.

During the research stages it became known that The Dragon Prince uses a hybrid of 2D and 3D practices to create their backgrounds so later on more complex models were made to be able to view concepts from multiple angles making creating key art and background paintings easier.



# WITCHES BREW

Early Development

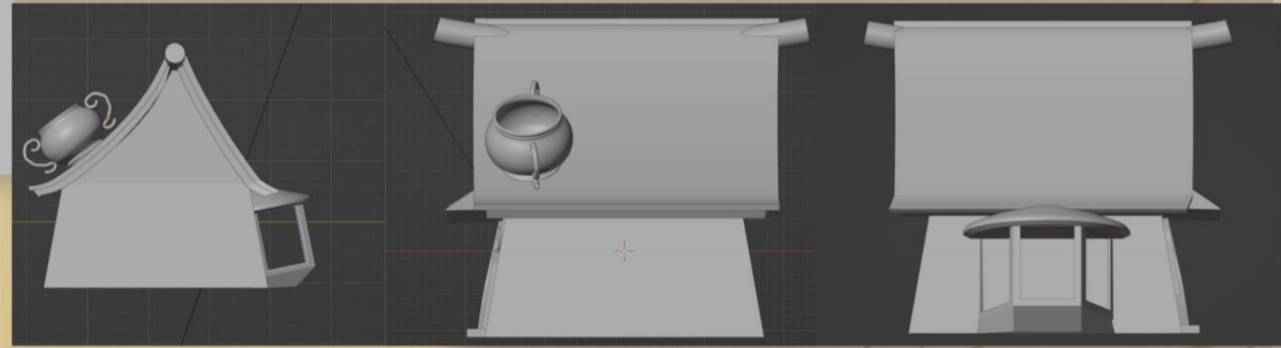
16



## Initial Colour Concept



## 3D Blockout



It was noted that at this stage a lot of the designs made so far were not pushed as far as they could have been. In concept art it is important to really push designs as far as possible to truly find the final concept. This is something that could be pushed more in the project as quite a few of the designs (especially early ones) felt very safe. That being said, at this stage this concept was chosen as a final design to move forward with.



Doors and windows all have a focus on nature and magic in their design.

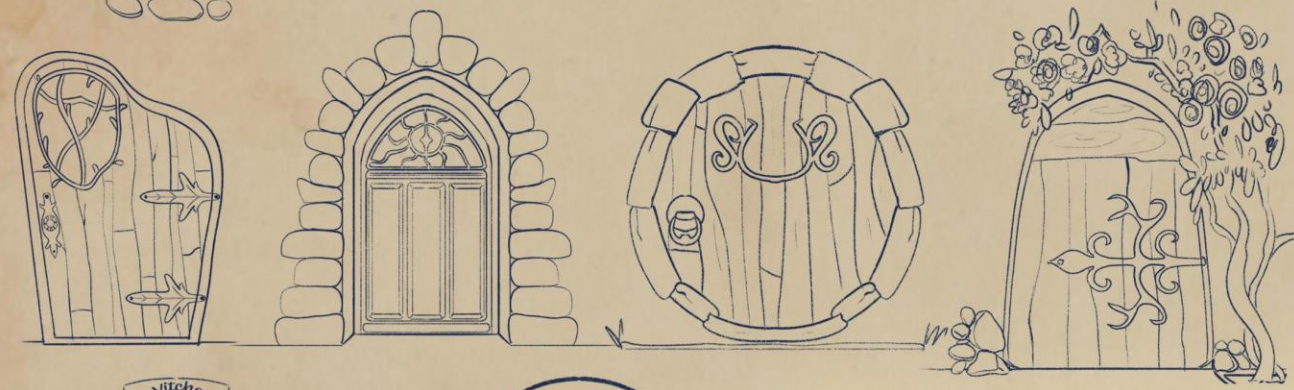
Key elements like this are formed by manipulating natural elements using magic.

Keeping this knowledge of the world in mind is important to maintain cohesiveness in the project. Doing so aligns with the role an Art Director.

They would need to make sure the project always aligns with the original vision and goals.

# WITCHES BREW

## Door Exploration and Iteration

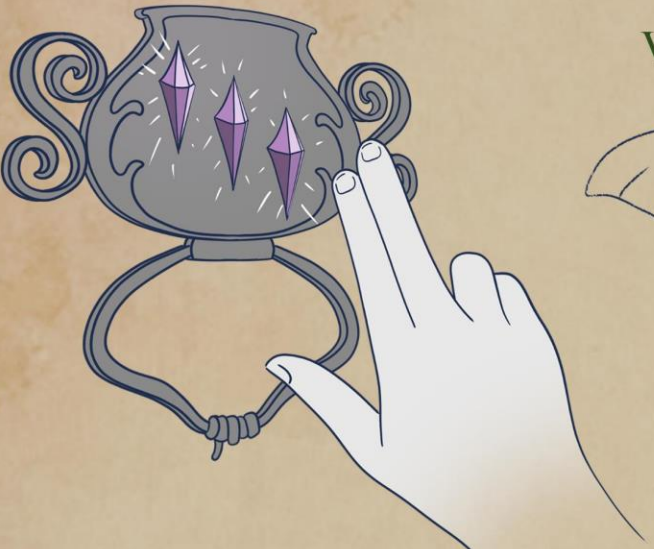


When doing these door concepts it was kept in mind that a lot of these assets may be used for other parts of the world such as any future buildings made. This was an important piece of the story of the Glade because the Glade was originally founded and created by two witch sisters so it makes sense for assets to be reused and maybe altered slightly between concepts as these buildings would have all been built together.

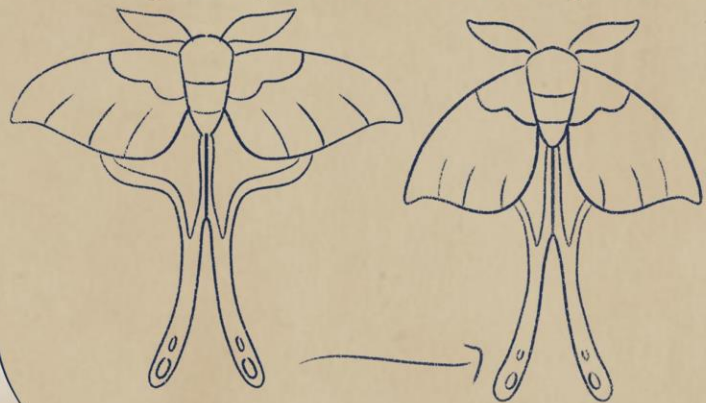


# WITCHES BREW

## Door Lock Exploration and Iteration



Wings are pushed down to open.



**Magical door lock mechanism sketches**  
These concepts all feature a decorative metal plate with inset crystals that glow when the correct spell and hand motion is done. This unlocks the door.

# Finalising the Door

# WITCHES BREW

## Colour Concepts



## Door Knob Concept

This final design features a magical flower that closes over a crystal door knob when the cafe is no longer open.

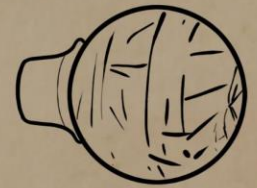
Callouts like this are used in the industry to explain how things may work in depth so that a 3D artist or an animator may properly understand the piece.



Petals open, Front view

Side View

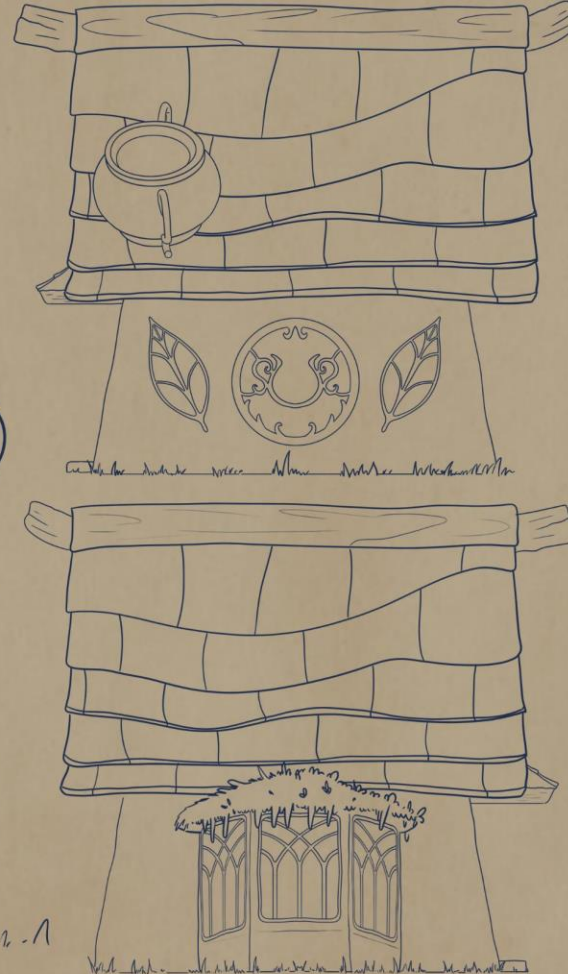
Crystal Door Knob



Fully Closed Front View

Half Closed





Early refined concept for the Witches Brew.

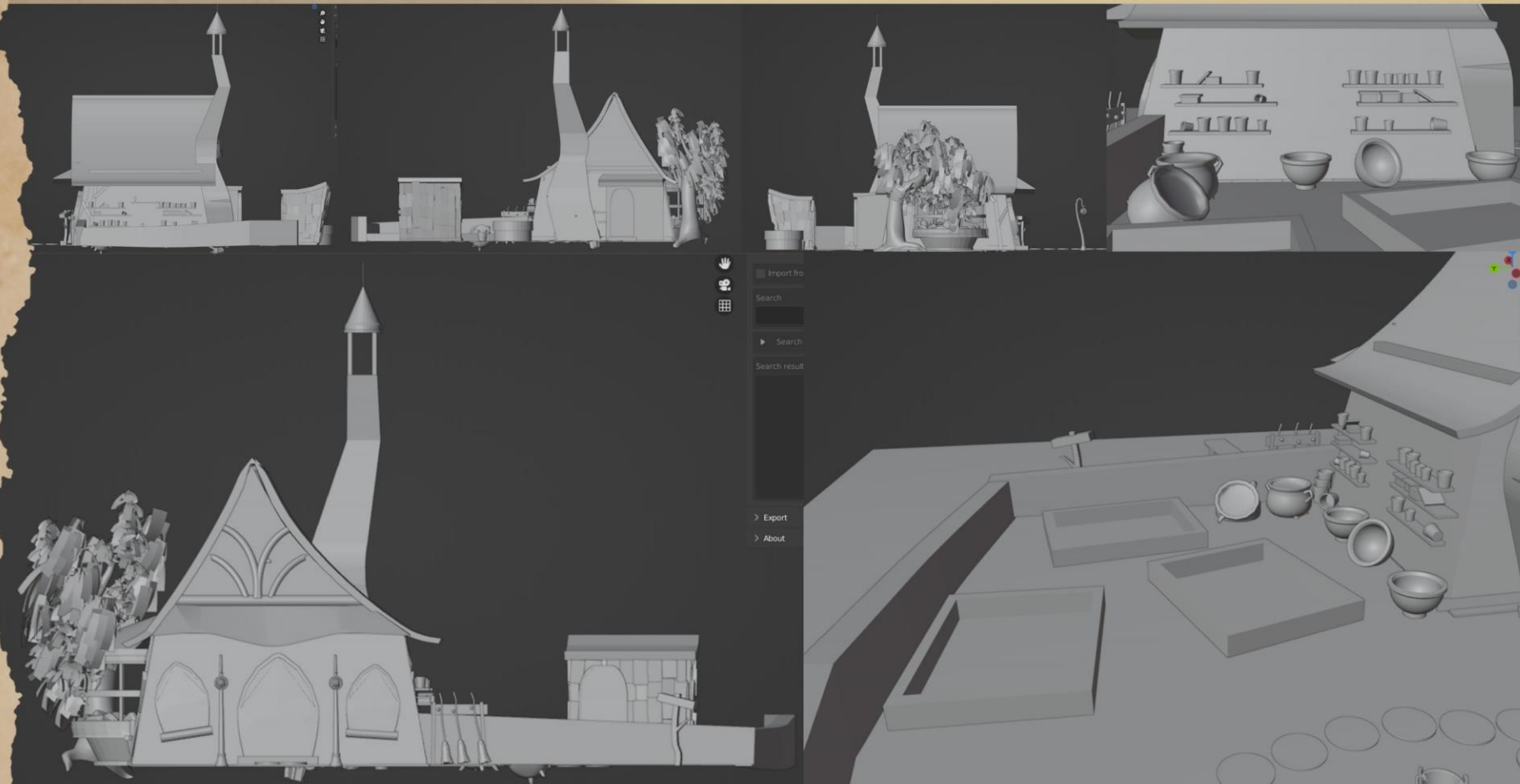
At this stage a lot of the elements felt mismatched and the building was not as cohesive as it could be.

In the next stages the building was expanded to include more features like a garden and a store room.

# WITCHES BREW

## Final 3D Blockout (Exterior)

Adding new elements to the blockout such as a shed, a store room and a garden. This addition reflects natural expansion of the cafe within the lore of the world.

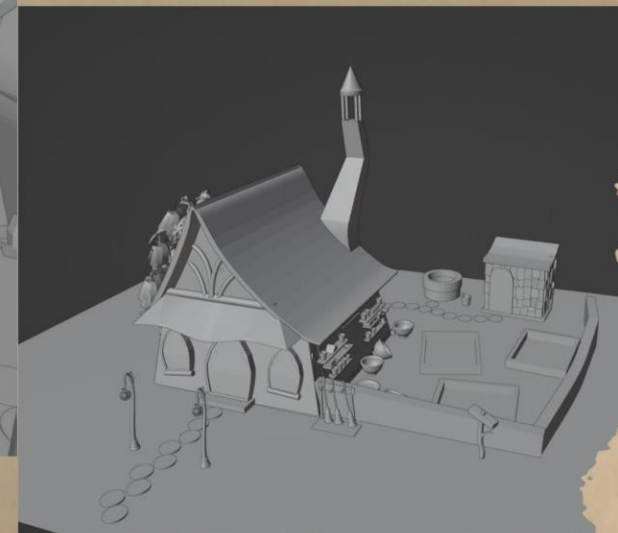


Orthographic views

Garden Details

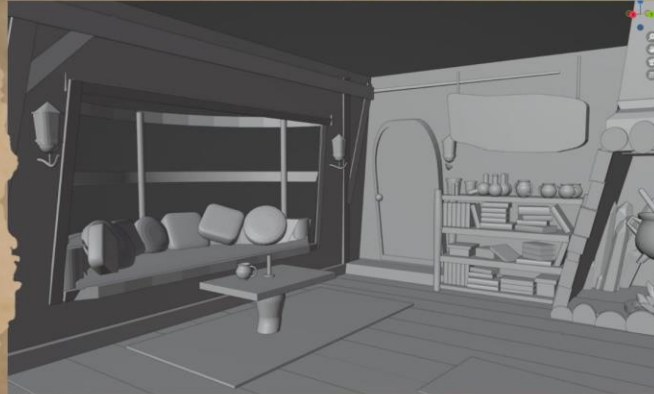


Well and Shed

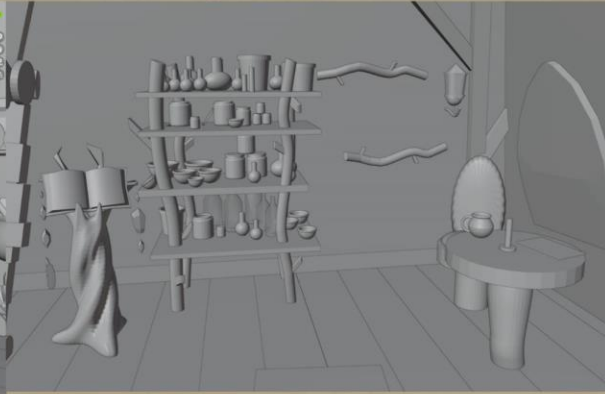




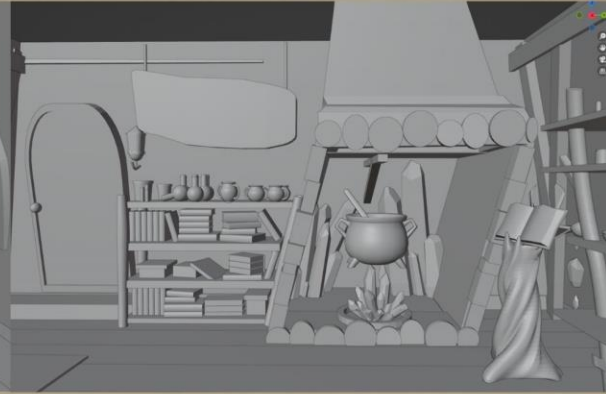
Left Wall



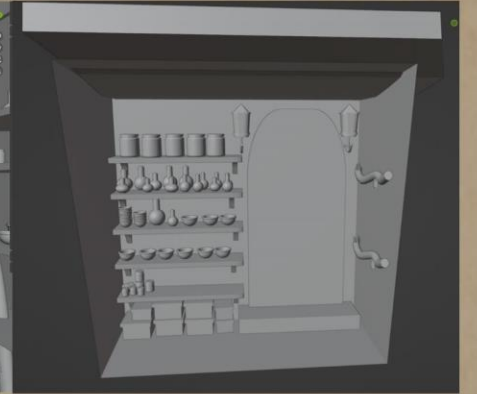
Right Wall



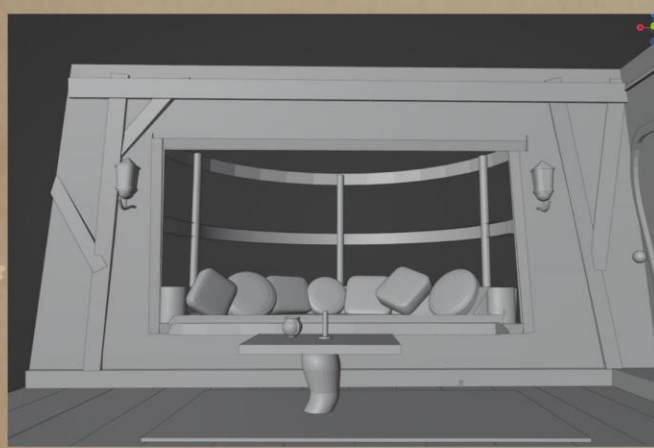
Back Wall



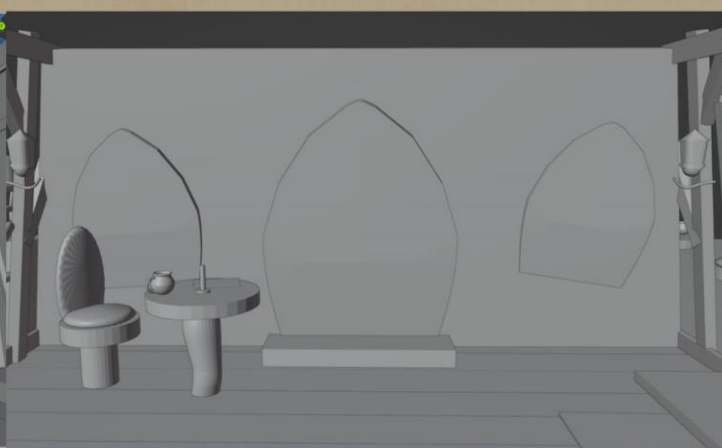
Store Room



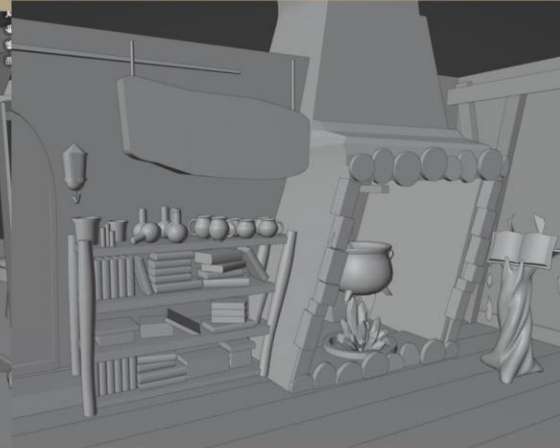
Bay Window



Entrance Wall



Brewing Station



Garden Shed



# WITCHES BREW

All interior assets have a focus on nature and how it is integrated into the space. While designing all props and furniture pieces for this project something that was kept in mind, as mentioned in a Youtube video by Bobby Chiu interviewing Victoria Ying about prop design, was that it is always important to treat each item with care and to design it with intent and storytelling in mind.



# WITCHES BREW

## Chair Concepts



It was decided early on that the interior furniture pieces and props will all have a mix and match feel to them, like the style often seen in quirky coffee shops. To achieve this while maintaining cohesiveness all the chairs will look slightly different. Cushions colours and patterns could all be used with different chairs. These chairs can also be used in other shops.

# WITCHES BREW

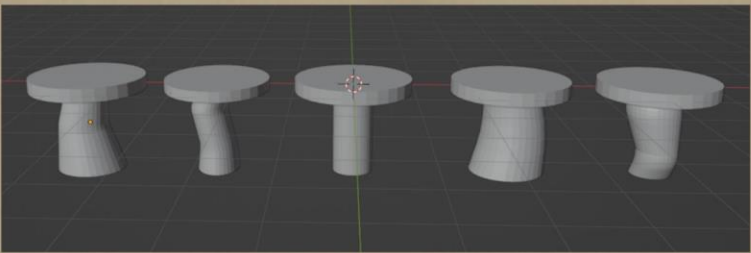


Table models

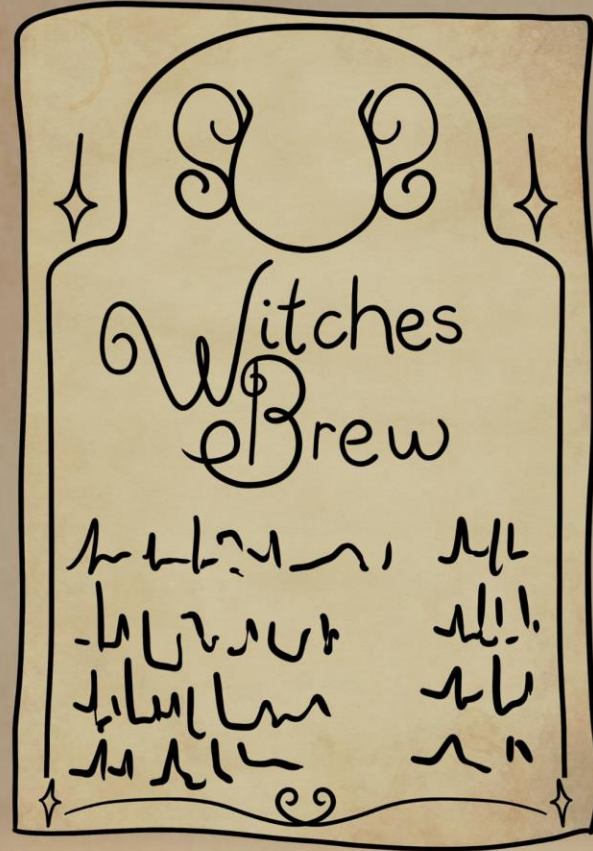
Dragon egg mug  
Natural wood handle



Tables are made with wooden stumps moulded into shape by magic and have intricate wood carving details.  
Mugs are made with various materials and crystals moulded by magic.  
This concept was not explored as in depth as it could have been and is something that will be worked on in this project going further.

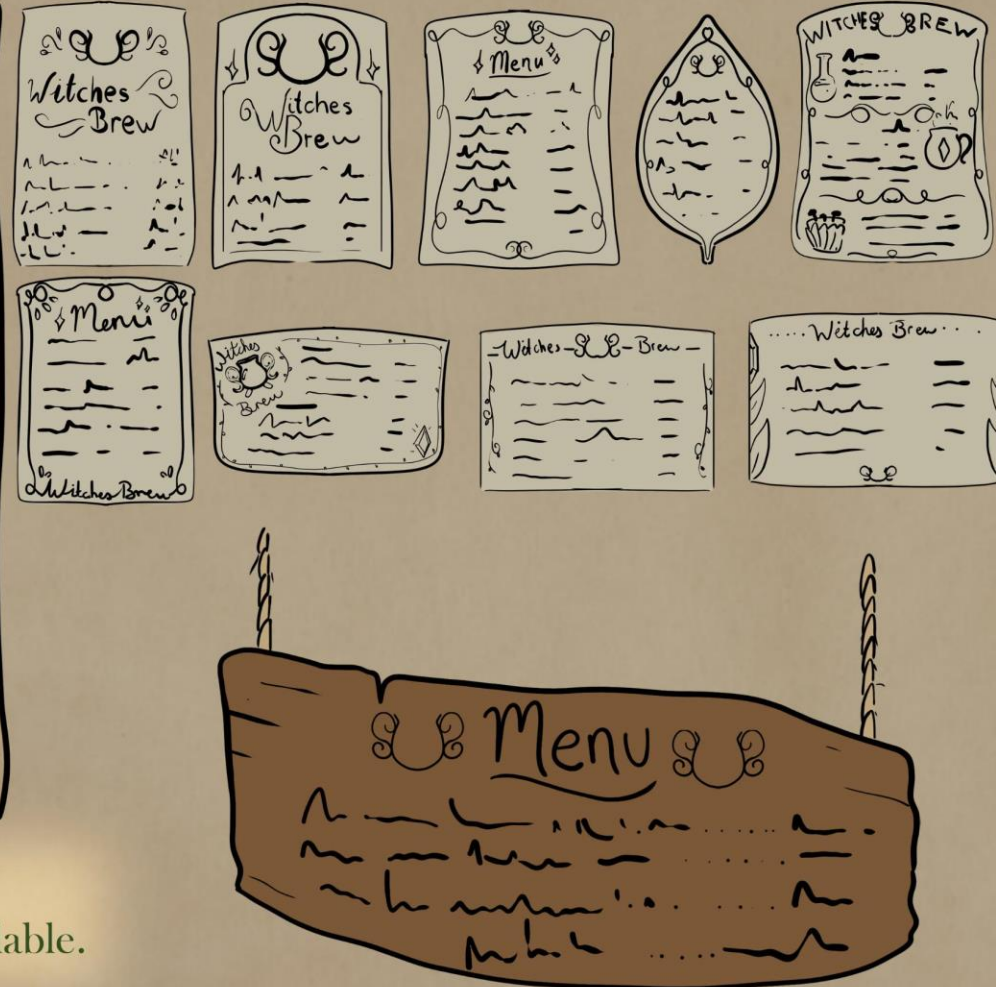
# WITCHES BREW

## Final Design



Hand written by the witch, changes according to what is available.

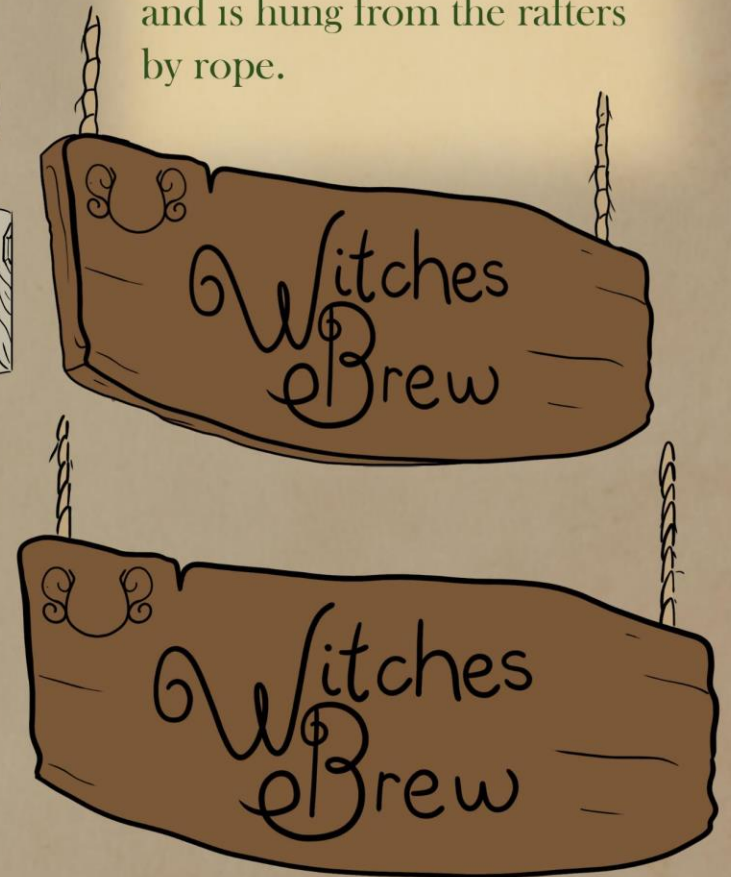
## Menu Concepts



Menu sign does a magical transition alternating between the two designs:

The logo and the menu.

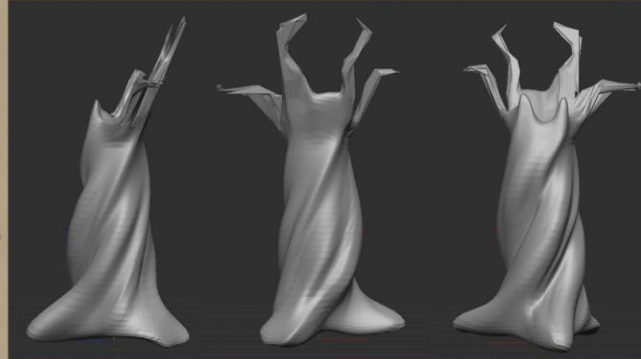
The menu board is wooden and is hung from the rafters by rope.



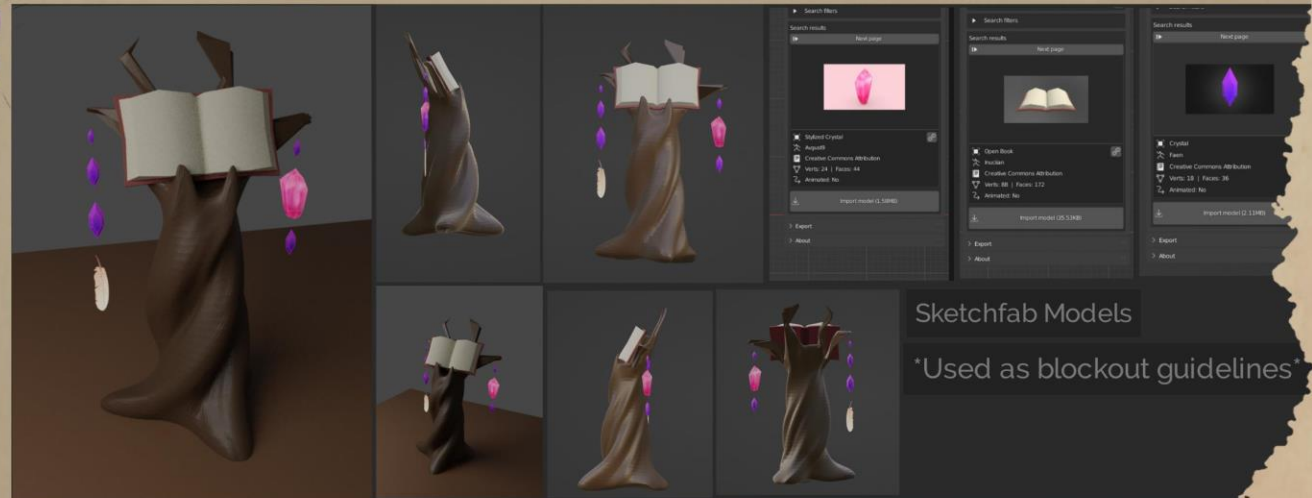
This lectern is used to hold the potion recipe book.



3D Model made in Zbrush



Twisted Tree References



Sketchfab Models  
\*Used as blockout guidelines\*

Model taken into Blender and added Sketchfab assets

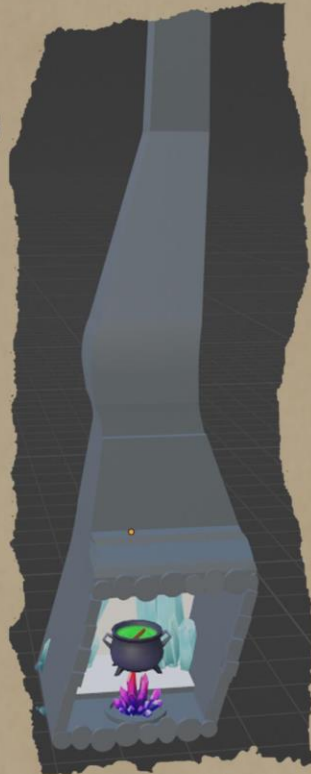
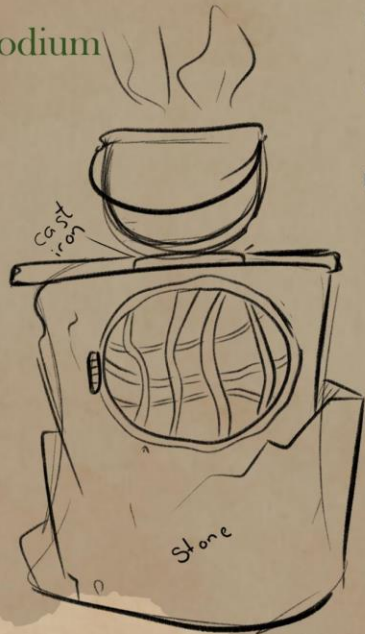
# WITCHES BREW

## Brewing Station

Stove like concept



Stone podium concept



Tree stump concept to match lectern.  
Posed issues when it came to a heating element so this idea was not chosen.



### Final Concept:

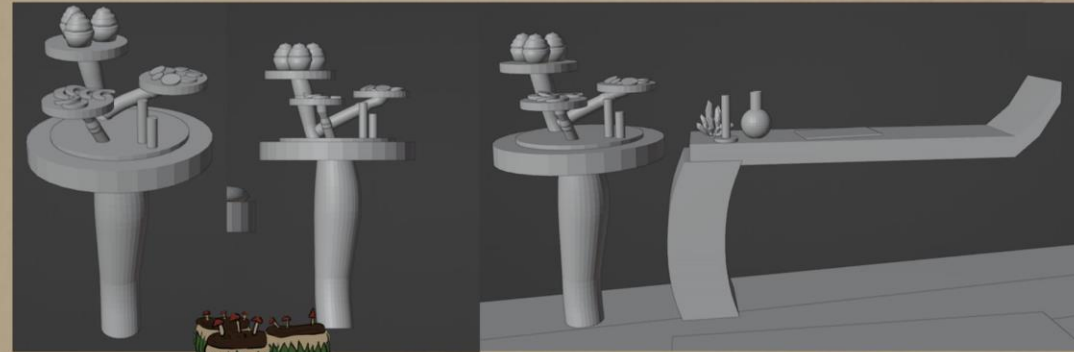
Cauldron hangs in the chimney, heated by magic imbued crystals. These crystals are embedded into the building, growing in from the outside. Selling the idea that this world was built around these power sources and that they are an important part in how the world functions. This concept shows how necessary it is to keep storytelling in mind for all props and assets

# WITCHES BREW

## Front Desk and Sweet Treats Table

### Initial Concept 3D Blockout

This was not chosen as it looked awkward in the space and too reminiscent of the lectern.



Sweet treats mood board:  
Keeping in mind nature and magic for these treats.  
More work on refining the baked goods and their recipes can be done later.

### Final Concept





# WITCHES BREW

## Furniture Assets

### Bay Window Seating Area:

This window showcases the beautiful wisteria/willow-like tree just outside it and provides the opportunity to create a mystical dappled light effect through the window into the café casting the shapes of the trees silhouette.



### Rug Design



### Shelves



All the assets in the Witches Brew lean towards a more green and brown colour scheme to match the themes of the café. Incorporating nature and magic into the space.

# WITCHES BREW

## Final Exterior Layout

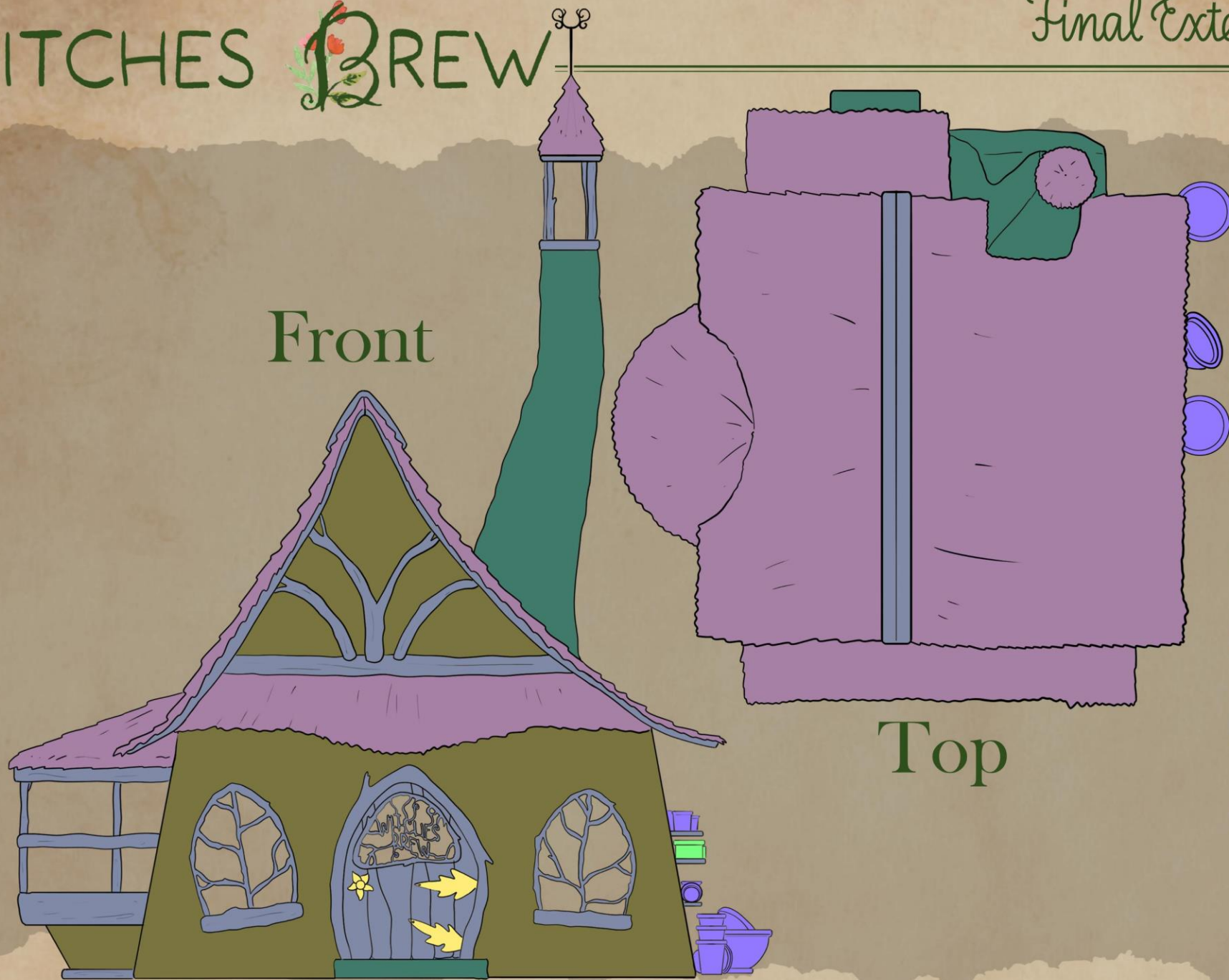
- Wood
- Wooden/Card Boxes
- Terracotta Pots
- Thatch
- Stone
- Plaster Walls

Left

Back

Right





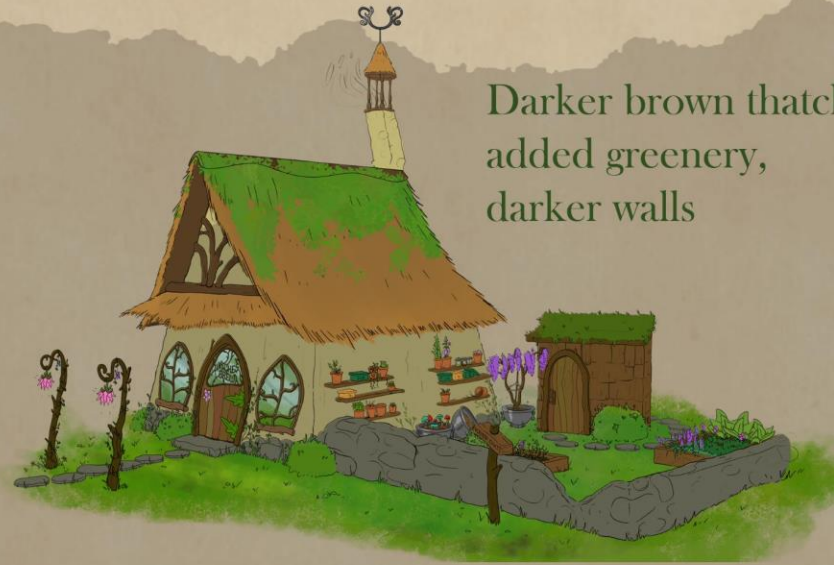
Front

Top

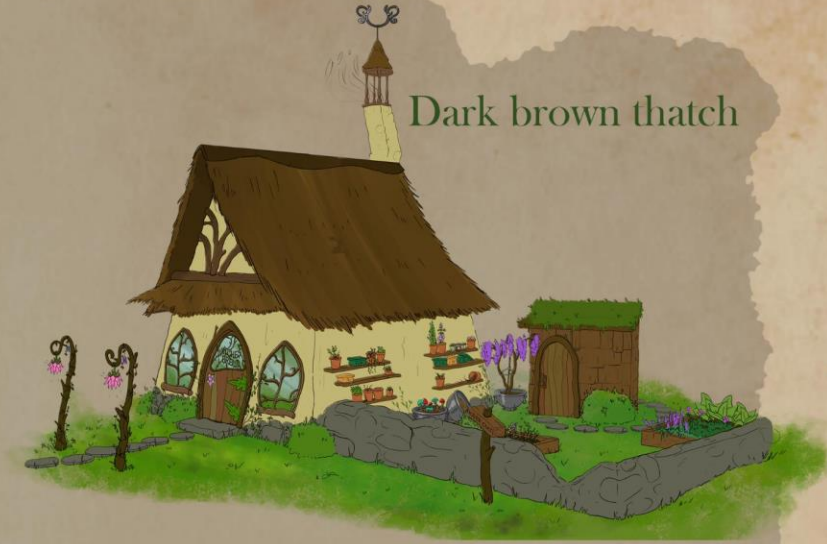
- Thatch
- Stone
- Walls/Plaster
- Wood
- Wooden/Card Boxes
- Terracotta Pots
- Natural Door Details



Orange-brown thatch



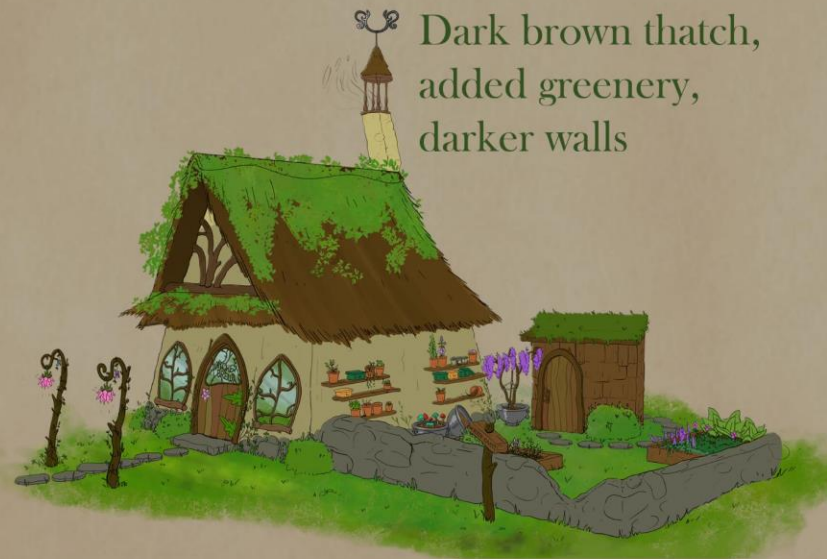
Darker brown thatch,  
added greenery,  
darker walls



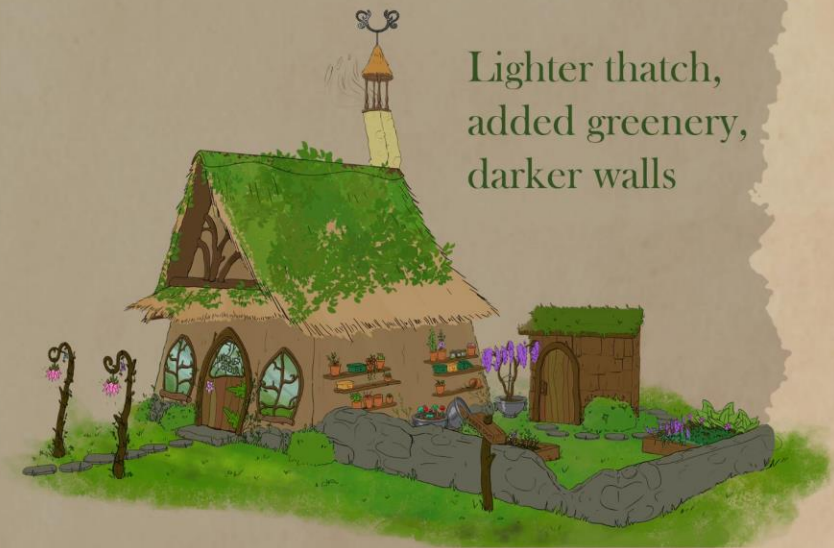
Dark brown thatch



Dark brown thatch,  
added greenery



Dark brown thatch,  
added greenery,  
darker walls



Lighter thatch,  
added greenery,  
darker walls



Grey stone tiles



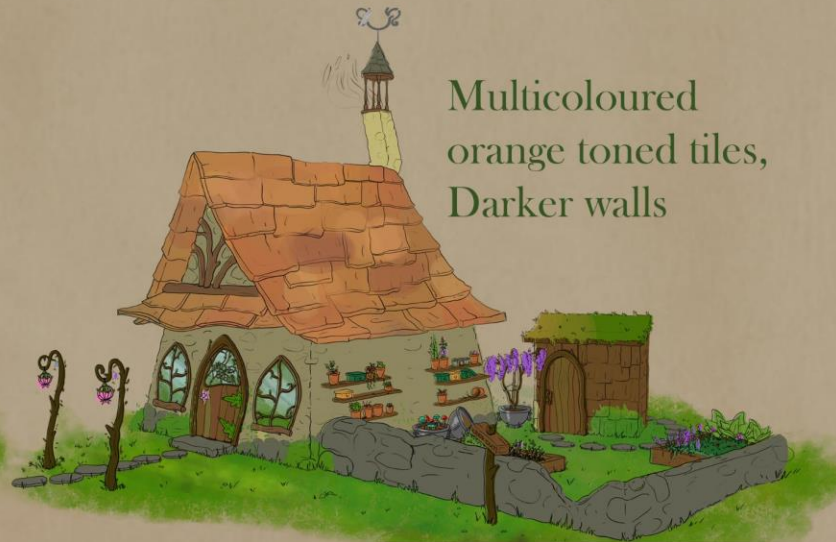
Brown-orange toned tiles,  
added green mossy element



Orange tiles,  
darker walls to match  
stone garden wall



Multicoloured  
orange toned  
tiles



Multicoloured  
orange toned tiles,  
Darker walls



Multicoloured  
orange toned  
tiles, added greenery  
darker walls

# WITCHES BREW

## Exterior Colour Concept





- Roof
- Walls, Floor
- Outside



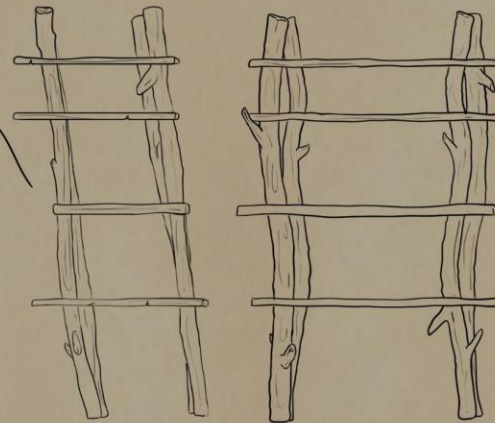
Shelf by chimney



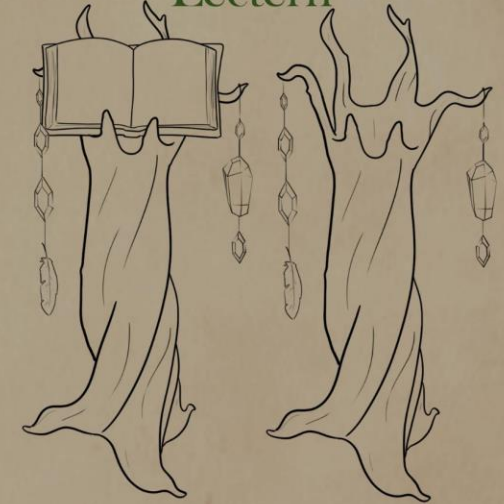
Shelf 2

Side View

Front View



Lectern



Stone wall

Broom Storage

# WITCHES BREW

## Interior Colour Concept





# WITCHES BREW

Line Art



# WITCHES BREW

Line Art



# WITCHES BREW

Garden

All plants in this garden were chosen carefully for use within the Witches Brew and are primary ingredients for a variety of potions served. Potion recipes and books are something that will be explored more in depth as this project goes on outside of the scope of the assignment.



## Potions:

Luck: Clover, Jasmine, Basil, Salt, Moon Essence

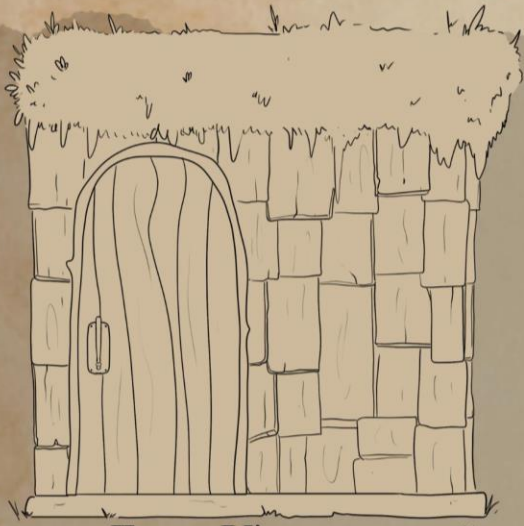
Joy: Sunflower Petals, Mint, Strawberries, Unicorn Hair

Courage: Ginger, Rosemary, Phoenix Feather

Wisdom: Sage, Chives, Lavender, Mugwort, Owl Feather

# WITCHES BREW

Shed



Front View



Inside Details (All)



Inside Details (Back wall only)



Panel details on the inside of the shed

Left

Back

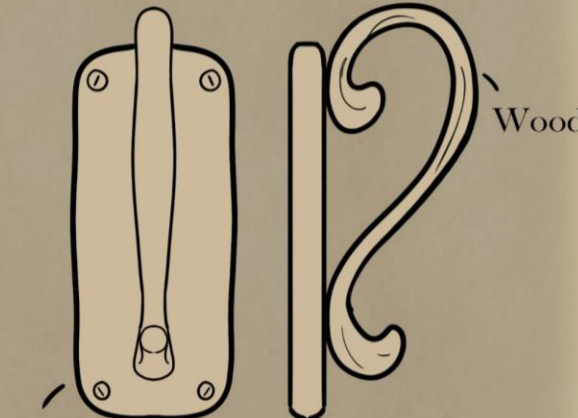
Right



Wall Structural Panels

Front

Side



Metal

Door handle

These plans were drawn up (with the help of basic 3D blockouts) to assist a 3D Artist in creating a more final model of this asset.

The models that were made for this project were from a purely concept art point of view and are not as detailed as these sketches.

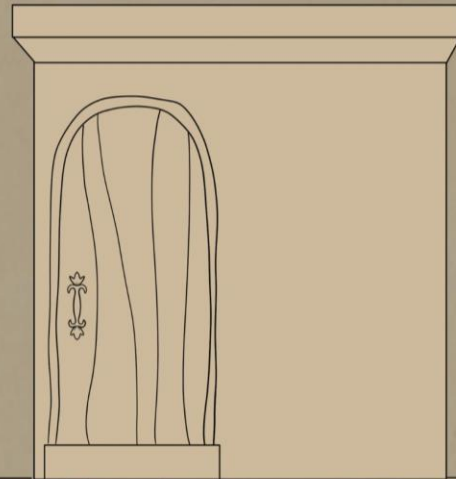
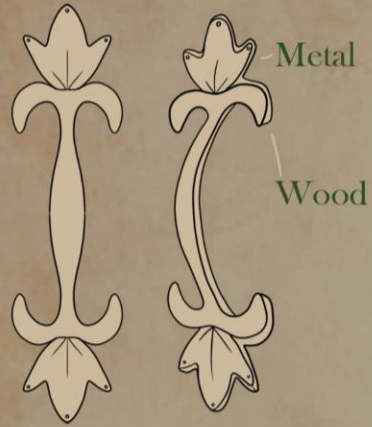
In a real production this is where a 3D artist would make a final version of this for use within the project. This is a pipeline often used in the industry if they are making use of 2D and 3D techniques.

This can be seen in shows like the Dragon Prince which was one of the influences of this project.

# WITCHES BREW

## Store Room

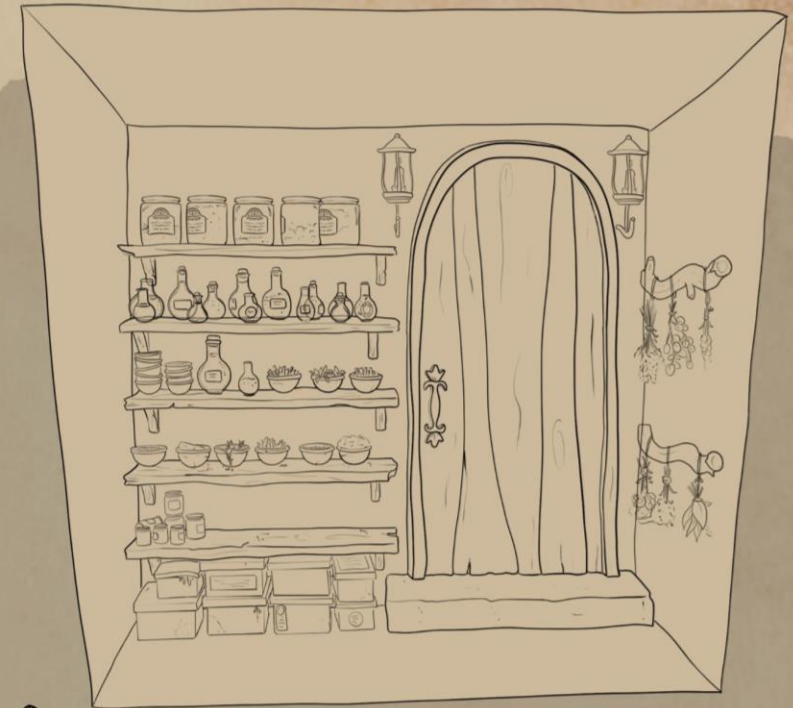
### Door Handle



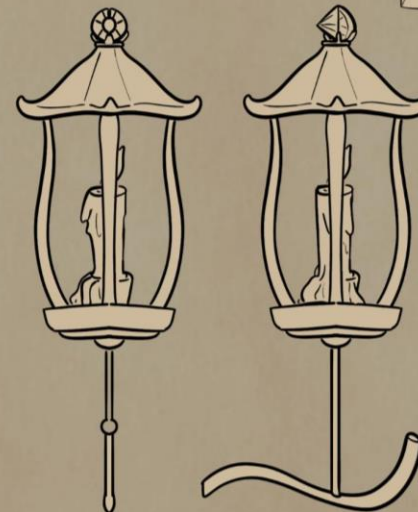
Exterior  
(Entrance connecting to cafe)



Interior

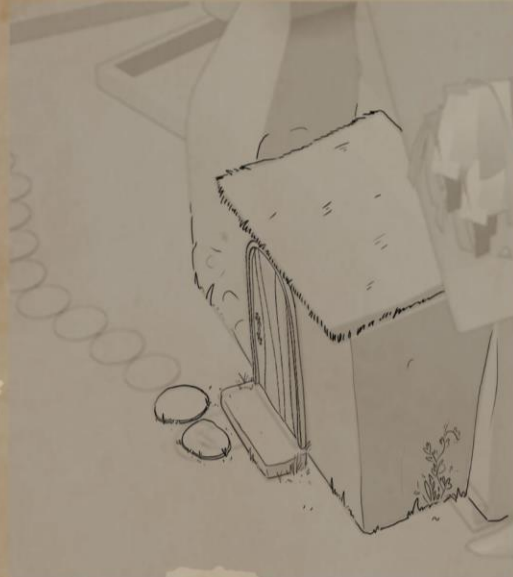


Store room is located at the back of the Witches Brew. It also allows the owner access to the garden.



This wall lamp is used throughout the Witches Brew as well as in Crystal Collective. The light source can differ between lamps.

Light Sources: Candles  
Crystals  
Magic Bugs  
Magic Powder



# WITCHES BREW

## Render Plans

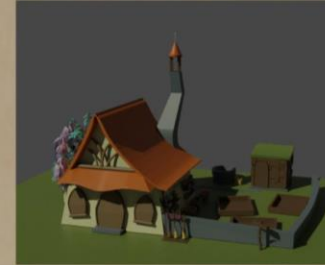


Wall texture



Roof is thatch but will have some plants and greenery growing like this.

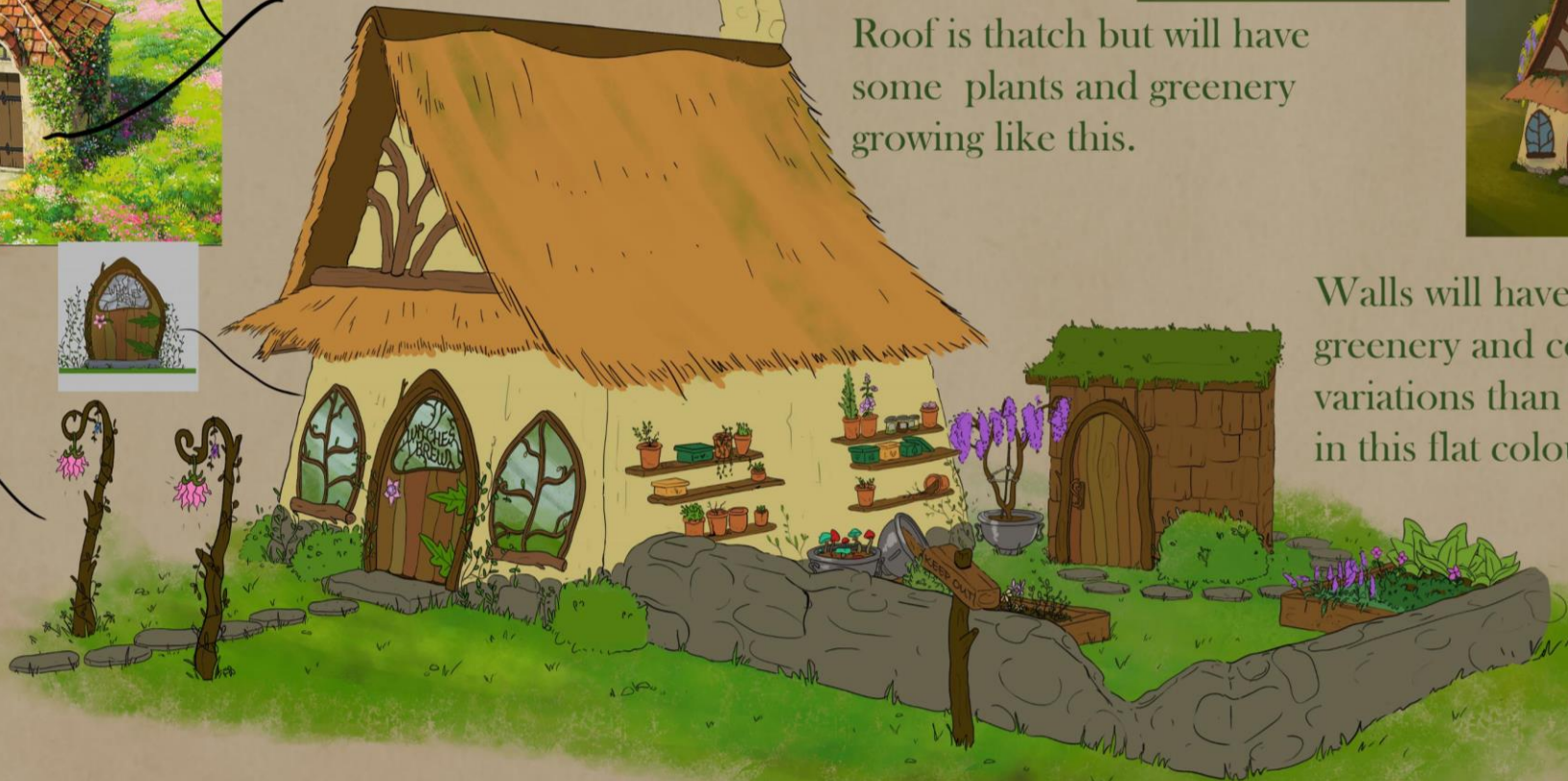
Lighting Reference



Initial Render Test



Walls will have much more greenery and colour variations than shown in this flat colour test.





# WITCHES BREW

Key Art





# CRYSTAL COLLECTIVE





A lot of the work on establishing the world's style and lore rules was worked out while creating the Witches Brew so the development for the Crystal Shop went a lot quicker with less trial and error.

Window and door designs that were used or considered for Witches Brew were used on this building. Reusing these assets helps to tie the world together and sells the idea that these 2 buildings were made by the same people using the same supplies and magic.

# CRYSTAL COLLECTIVE

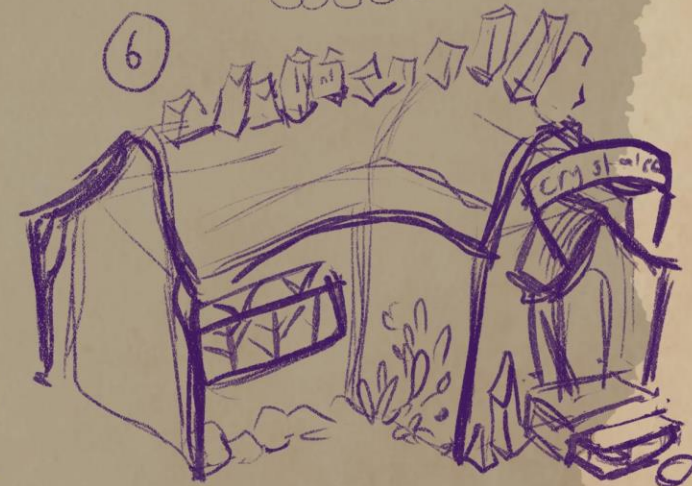
When sketching ideas for this shop it was important to keep in mind the design rules and styles established for this project so far. Keeping a focus on nature and magic and how it influences the world.



CRYSTALS EMBEDDED IN WALLS



CRYSTAL GARDEN



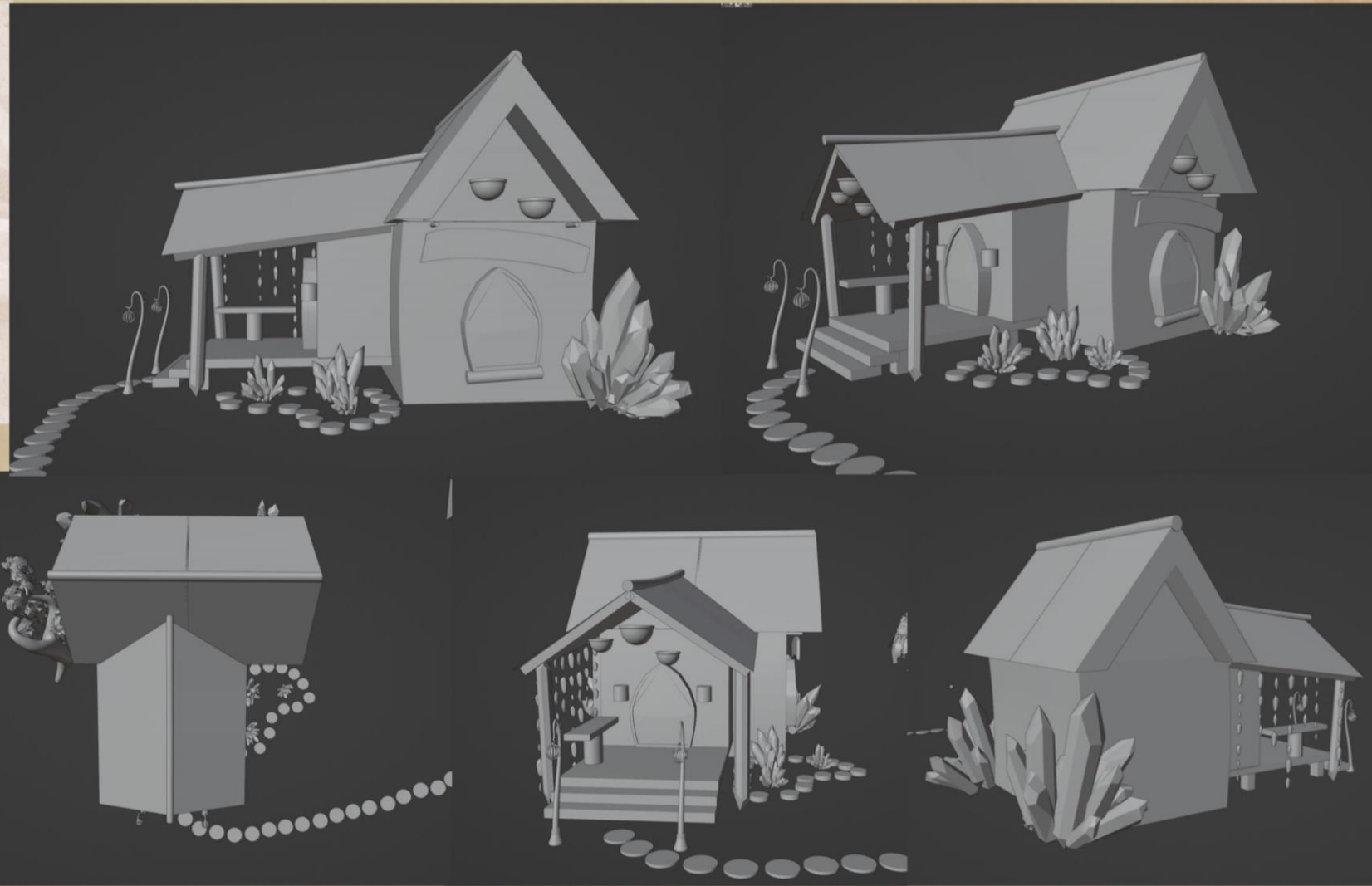
## Mood Board Reference:



A big factor in choosing this concept going forward was the inclusion of the crystal garden .

This shows the importance of these crystals that grow from the ground throughout the glade.

It also ties together an interior asset explored later on that shows a crystal growing through the ground and how the shop is built to accomodate it.



Entryway Room



Broom Rack



Wall Details



Desk



Main Room



Right Wall



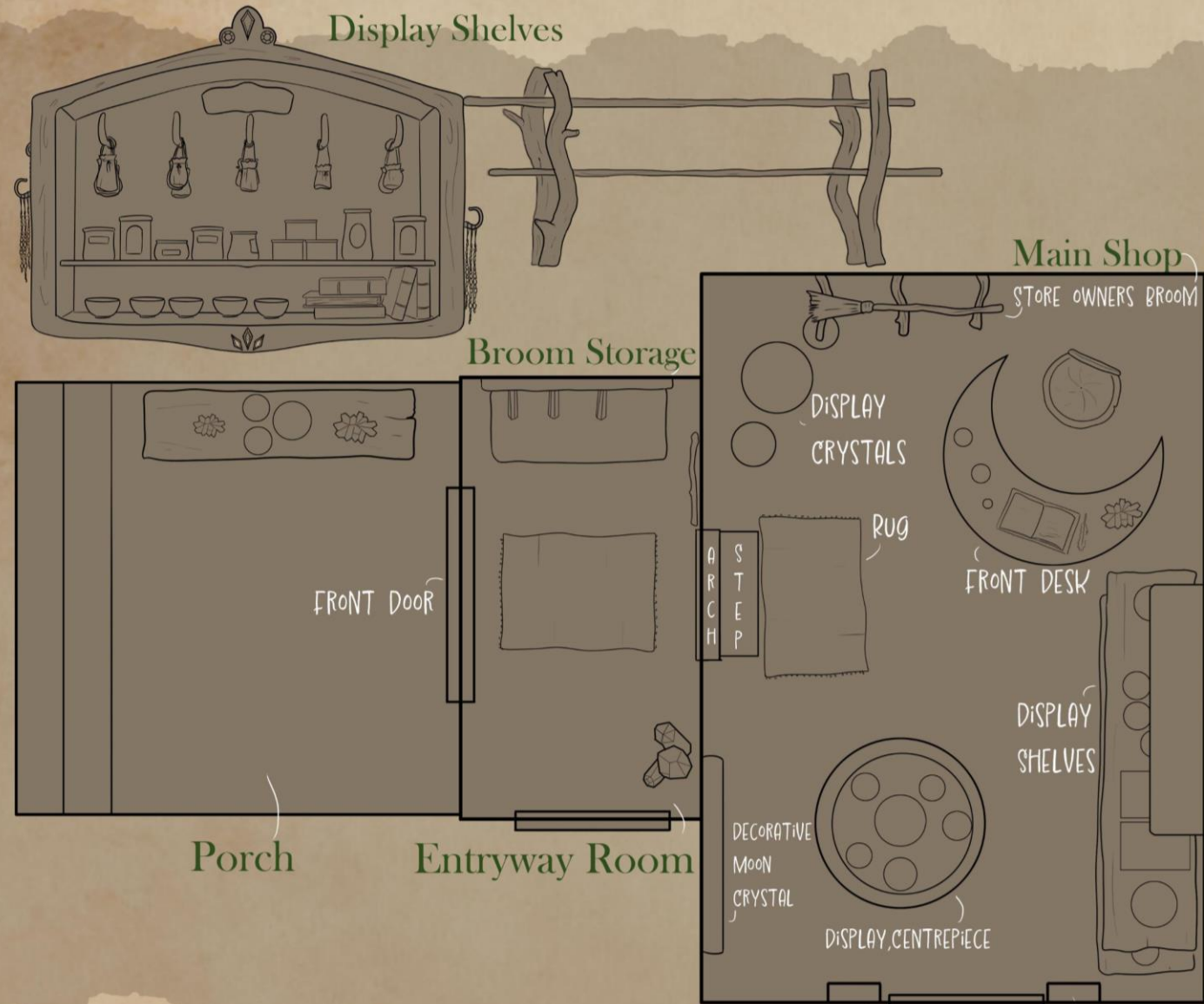
Stock Shelves



Centerpiece



# CRYSTAL COLLECTIVE



Display Shelves

Broom Storage

Main Shop

STORE OWNERS BROOM

DISPLAY CRYSTALS

FRONT DESK

DISPLAY SHELVES

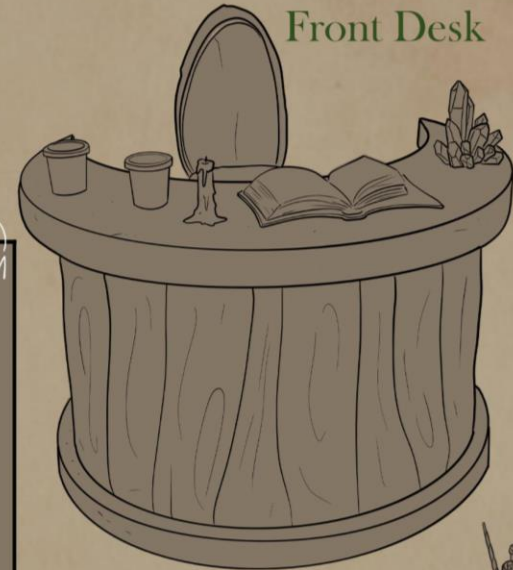
DECORATIVE MOON CRYSTAL

DISPLAY, CENTREPIECE

Window Potion Bottle Shelves

Front Desk

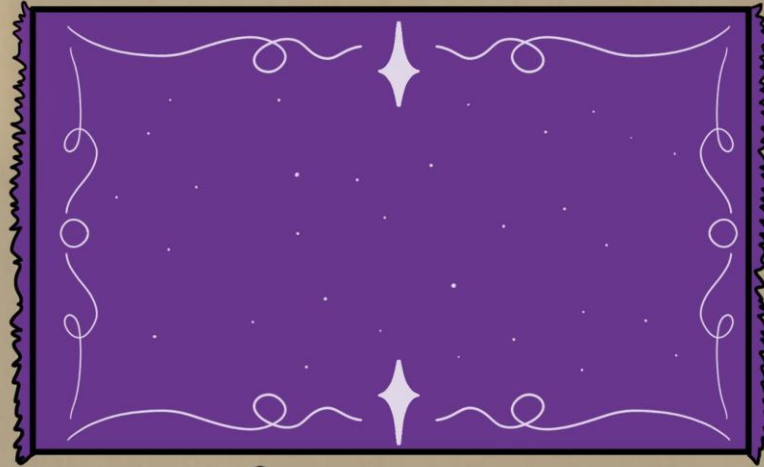
Stock Display, Centrepiece



# CRYSTAL COLLECTIVE



Decorative Sign  
Made of a large moon shaped crystal.



Rug Design



Stock Shelf



Stock Display, Centerpiece

This display shows off crystals encased in glass that the shop was built around.

All assets in Crystal Collective follow a brown and purple colour language. Keeping to the themes of the project and how nature and magic works together in the space. This idea is also represented in Witches Brew with the green and brown colour language.

# CRYSTAL COLLECTIVE

BUILDING ONLY

VIEW WITH CRYSTALS

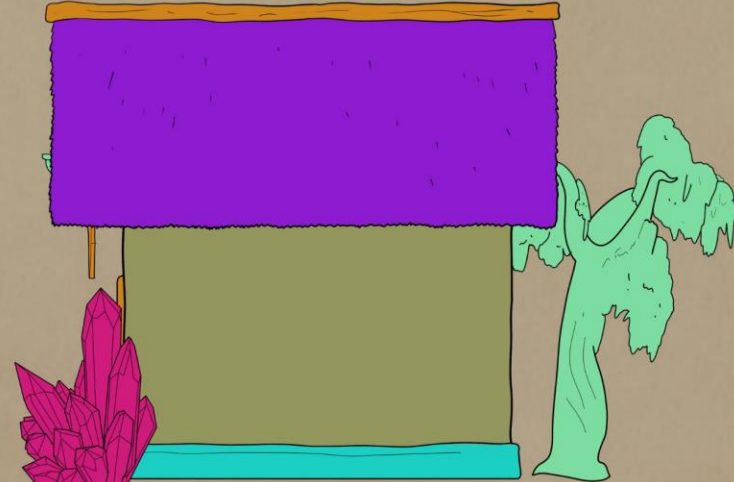
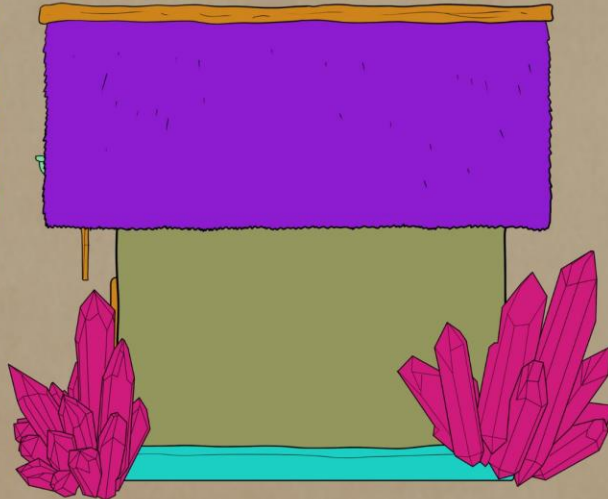
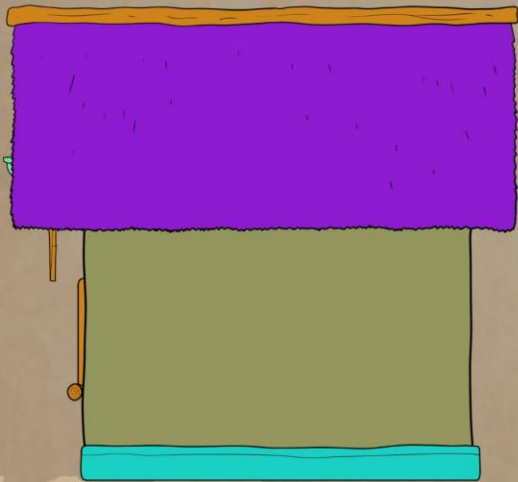
VIEW WITH TREE



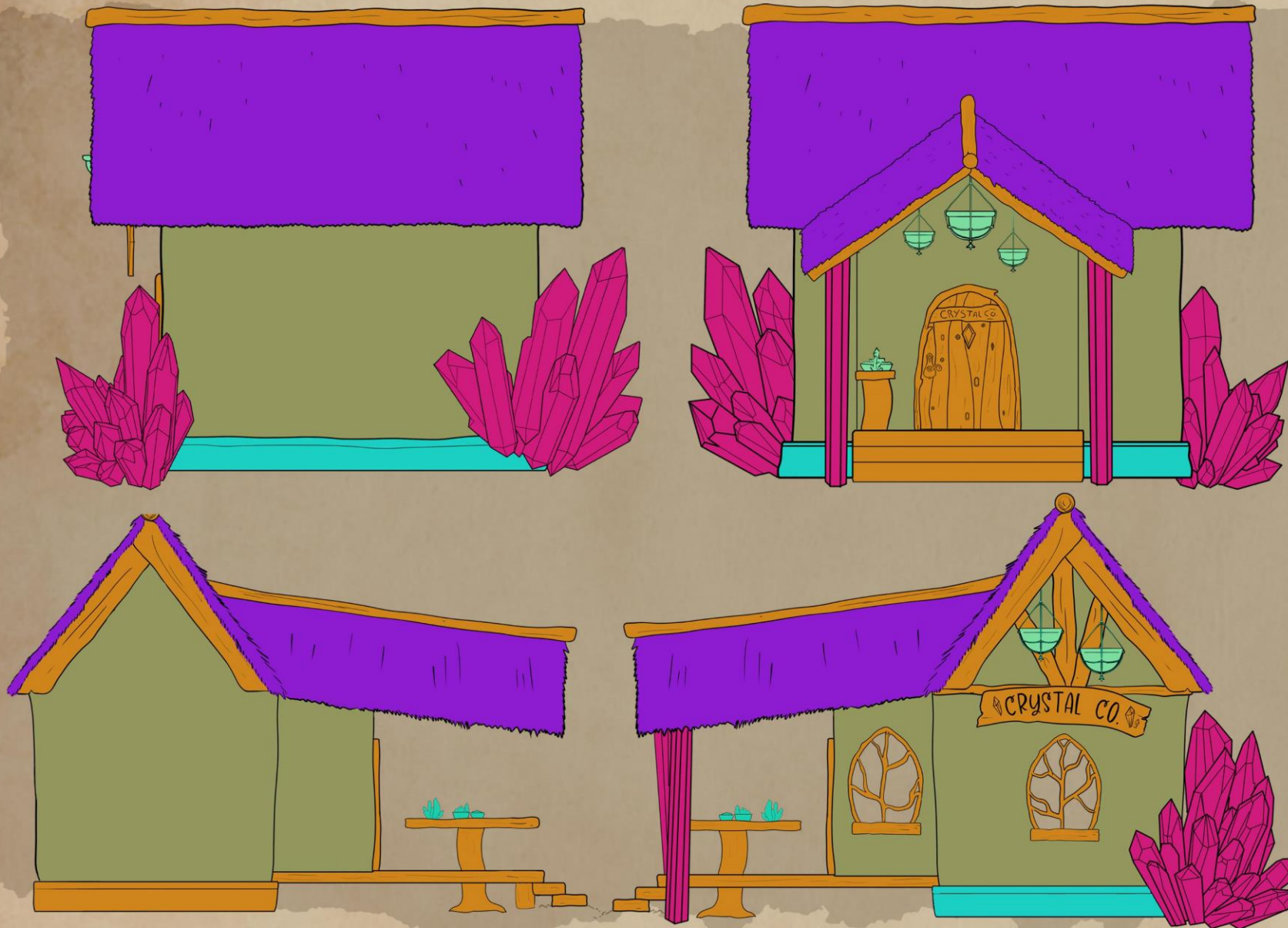
BUILDING ONLY

VIEW WITH CRYSTALS

VIEW WITH TREE



# CRYSTAL COLLECTIVE



- Wood
- Plaster Walls
- Thatch
- Tree, Other Extras
- Crystals
- Stone



# CRYSTAL COLLECTIVE

Back (No Crystals Shown)

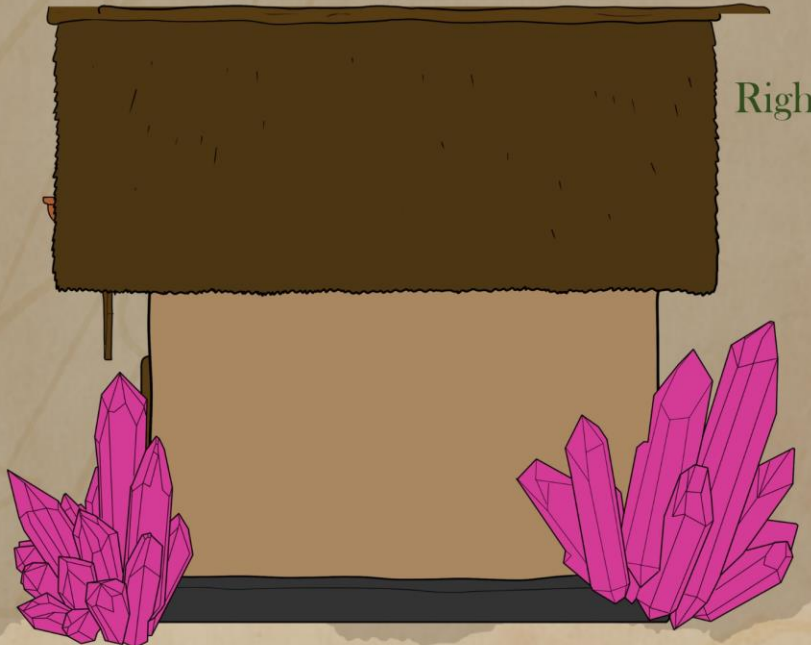
Front

## Exterior Colour Concept



Left

Right





Entry Room  
Colour Concept



# CRYSTAL COLLECTIVE



Shop Colour Concept

# CRYSTAL COLLECTIVE

## Lineart and Callouts



Window Designs



Sign Design



Door Design



# CRYSTAL COLLECTIVE

## Render Plans



Lighting tests in Blender



During the painting of the final key art on the following page it was kept in mind to try and improve speed at which these paintings were completed to reach industry standards when it comes to how quick one can produce finished works. This is important especially in the animation industry where things like this tend to move at a much faster pace according to Laura Price's Youtube video titled "#1 Portfolio tip to get hired in animation"



CRYSTAL  
COLLECTIVE  
Key Art





62

# TWIN TREE GLADE

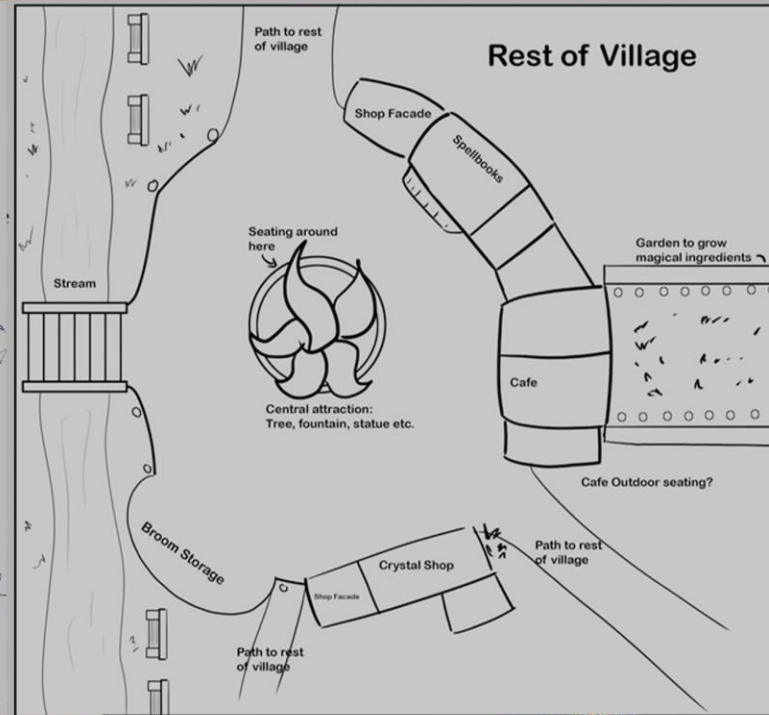


# TWIN TREE GLADE

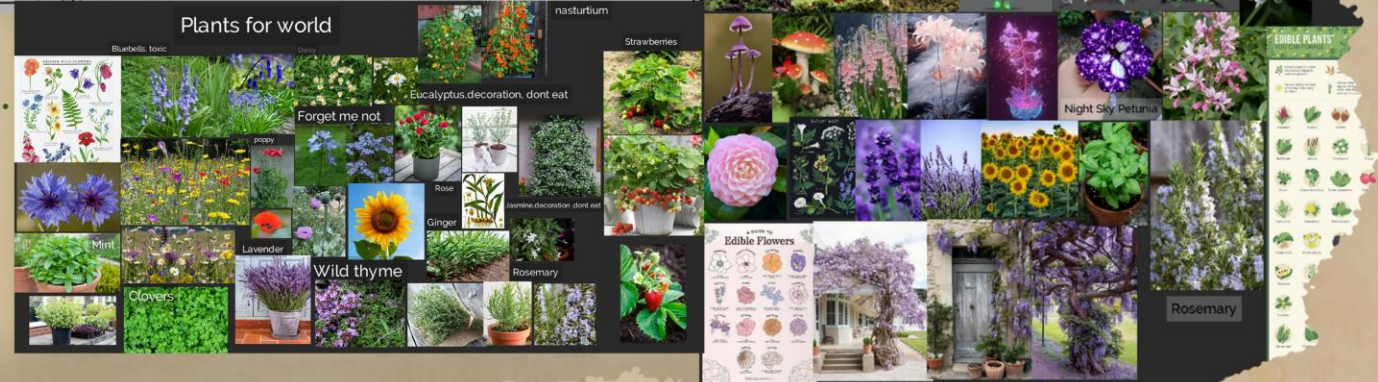
## Early Development

### Initial Layout Concept

### World/Nature Inspiration Boards



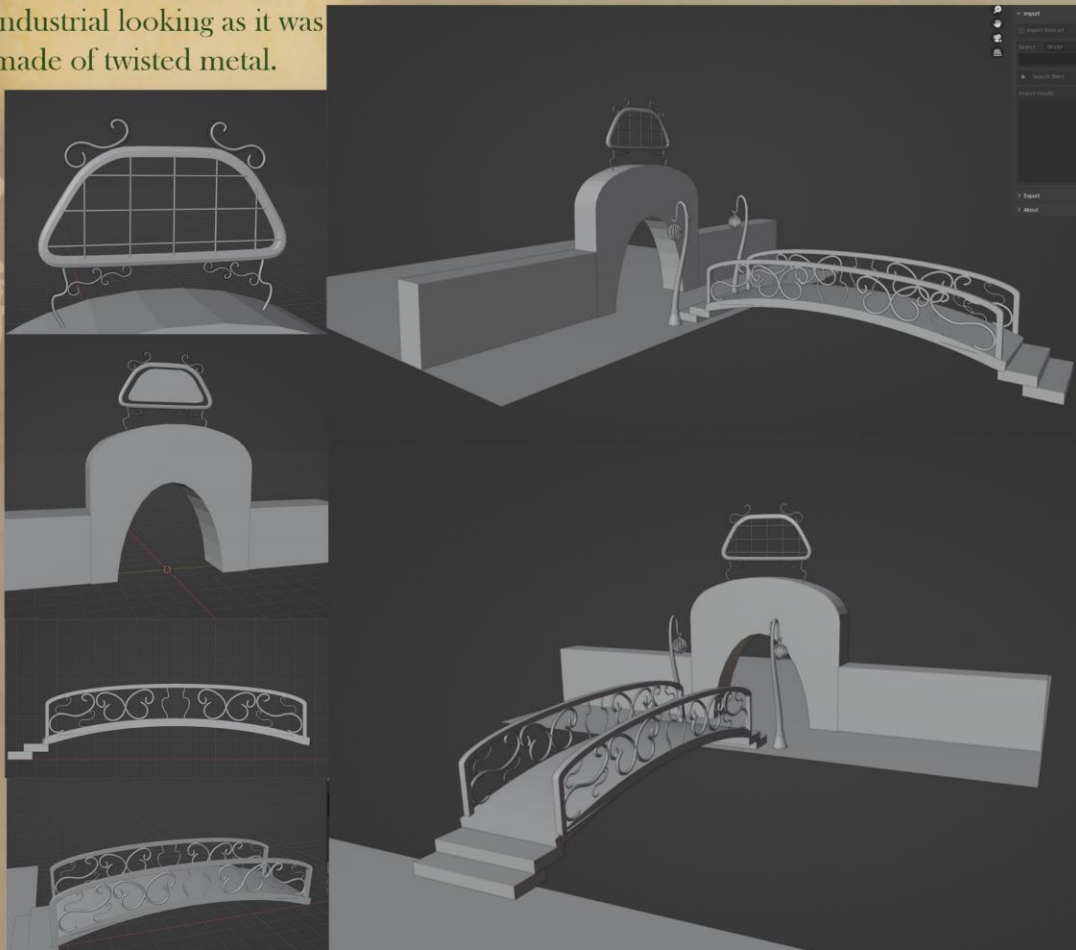
These sketches were done very early on in the projects development, before the setting for the project was decided. In the beginning the Glade was going to be more of a traditional looking English village. The magic and nature influences changed this early village concept into what is now Twin Tree Glade.



# TWIN TREE GLADE

## Bridge

This early bridge concept was a little too industrial looking as it was made of twisted metal.



Concepts with more of a focus on how nature and magic shaped this world.



# TWIN TREE GLADE

Bridge

65



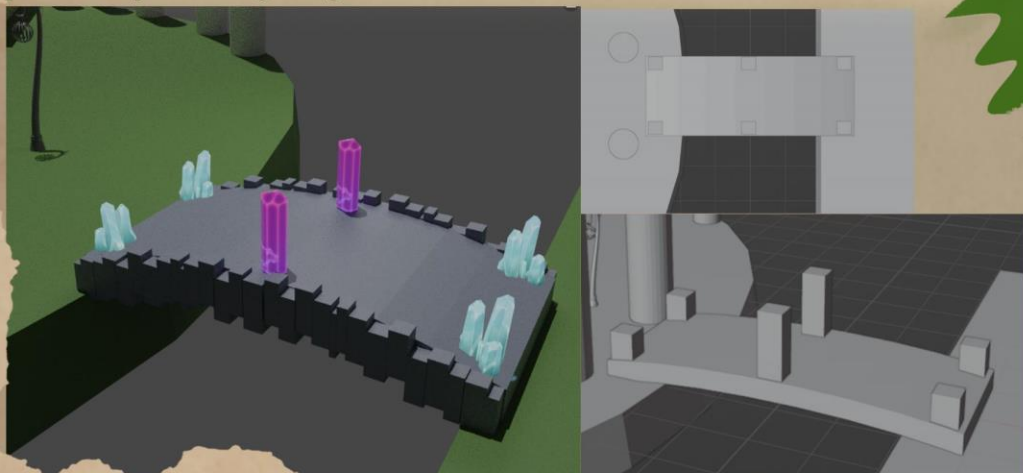
This bridge is fairly simple in construction and shows how magic and nature work together in this world.

The painting could have been pushed a little bit further but this was one of the first callouts painted so it could use some revisiting. Also the smaller crystals were originally meant to be amethyst but look too pink in this render.

Tall Crystals are based on selenite crystals which are said to remove negative energies and the smaller purple ones were based on amethyst said to be a stone representing peace. These both symbolise the souls protecting this magical glade.



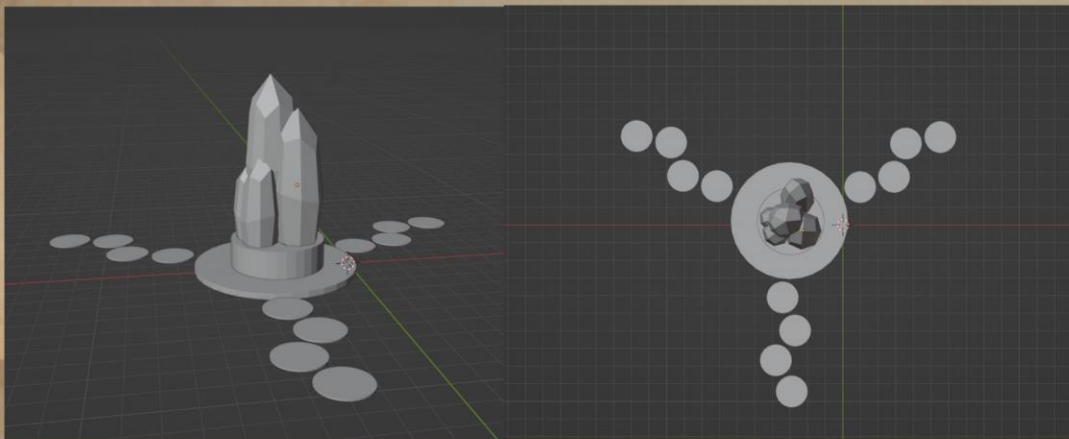
Final Callout Key Art



3D Blockout

# TWIN TREE GLADE

## Centerpiece



This render in particular turned out quite well and resembles something that may be seen in an animated series like Tangled the Series or The Dragon Prince

This early concept was on the right track but was later altered to look more natural within the space and like the world was growing around this central piece.

Much like early settlements were built along water sources, Twin Tree Glade is built right by a stream and also this very important source of magic.

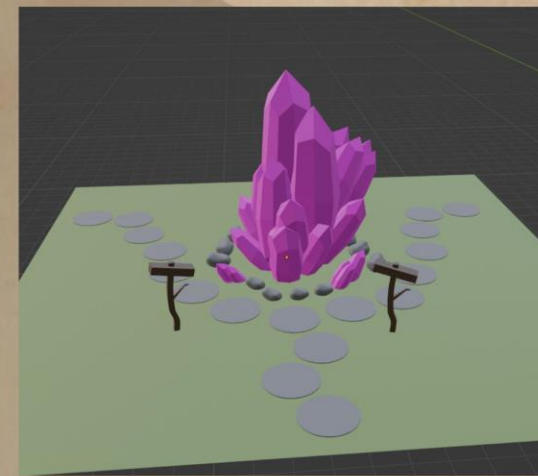


# TWIN TREE GLADE

Centerpiece



The initial concepts for this world had stepping stones leading between all locations. Later it was changed to this more natural looking dirt path.



# TWIN TREE GLADE



Initial lamp concept silhouettes.

Concept sketches with more of a focus on nature and magic. These are lit by a magic imbued flower.

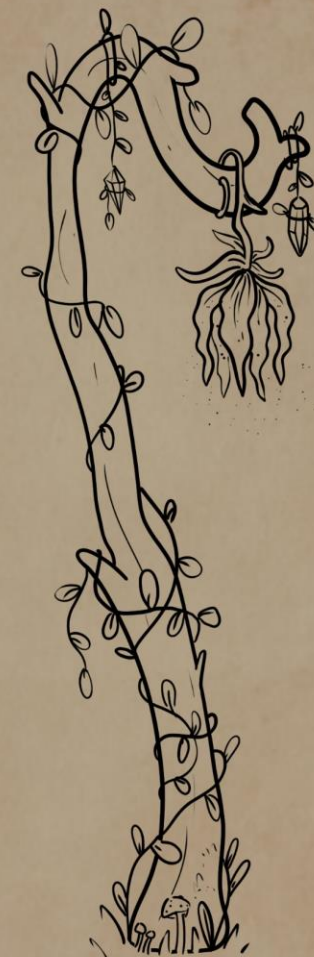
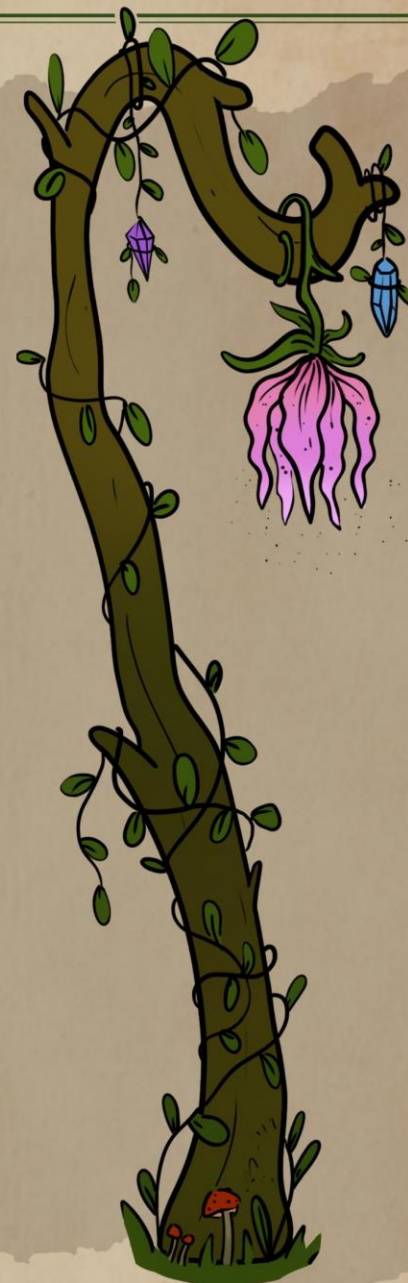


# TWIN TREE GLADE



Final lamp concept is based on this 3D model.

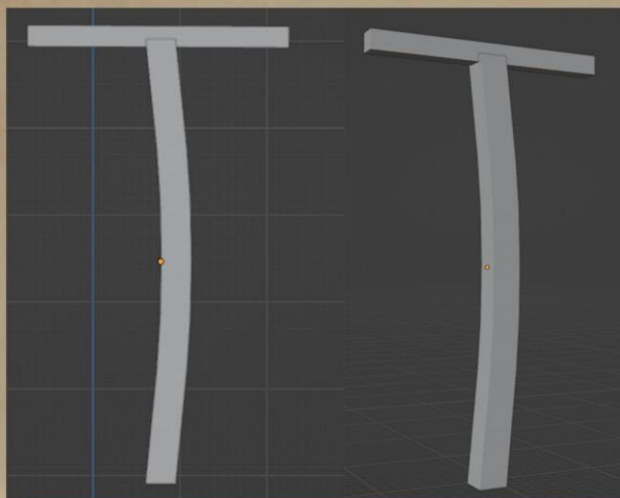
All lamps in the world will vary slightly in colour, shape and size as they are made of natural materials.



# TWIN TREE GLADE

## Owl Perches

These owl perches are very simple in design and can be found in various places around the clearing. Like the lamps, these can also vary in colour, shape and size.



3D blockouts made for use as reference to draw concepts in the correct perspective. Making 3D blockouts for all assets also helped to maintain consistency of scale within the project.





# TWIN TREE GLADE

## Twin Tree Arch

The namesake of this village, the Twin Trees allow only those that possess magic to pass through.

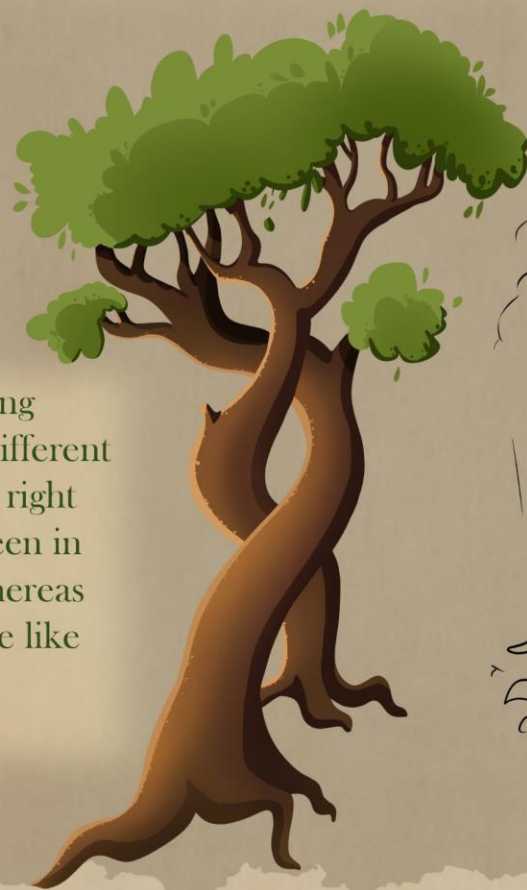
It is made up of two trees entwined and twisted together.

Legend says the souls of two witch sisters reside within these trees.

Protecting Twin Tree Glade and all its magic.



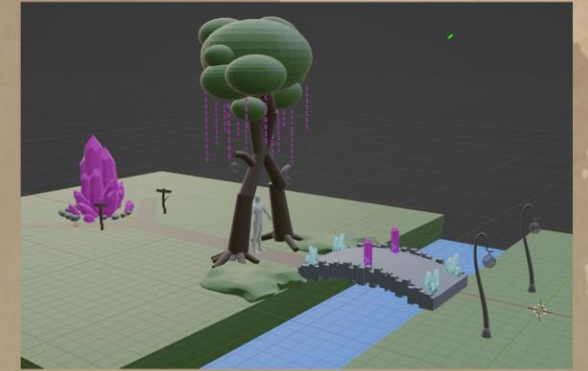
Early concepts exploring the same idea in two different styles. The one on the right being more like that seen in Tangled the Series, whereas the left one being more like Studio Ghibli films or the Dragon Prince .



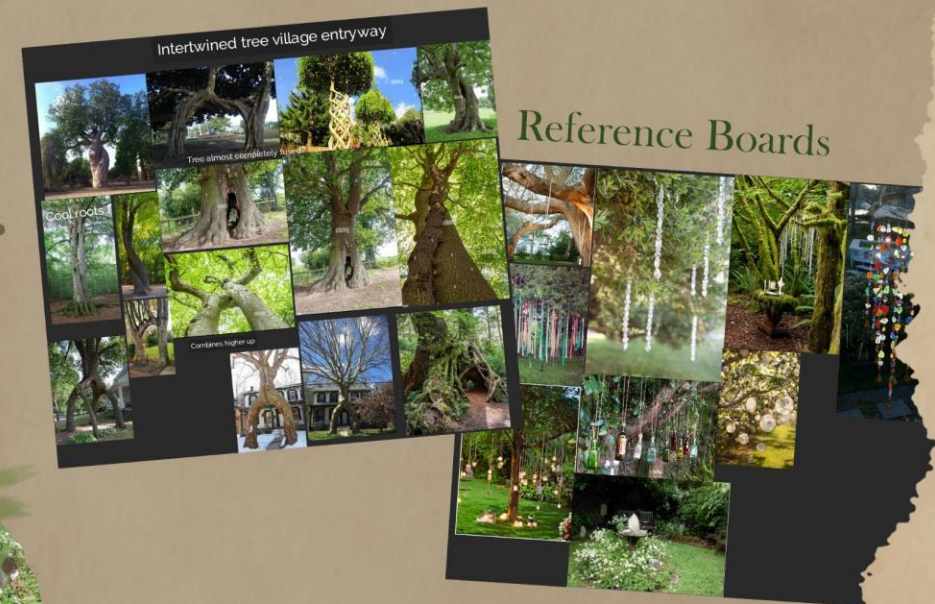
# TWIN TREE GLADE

# Twin Tree Arch

Photobashed concept



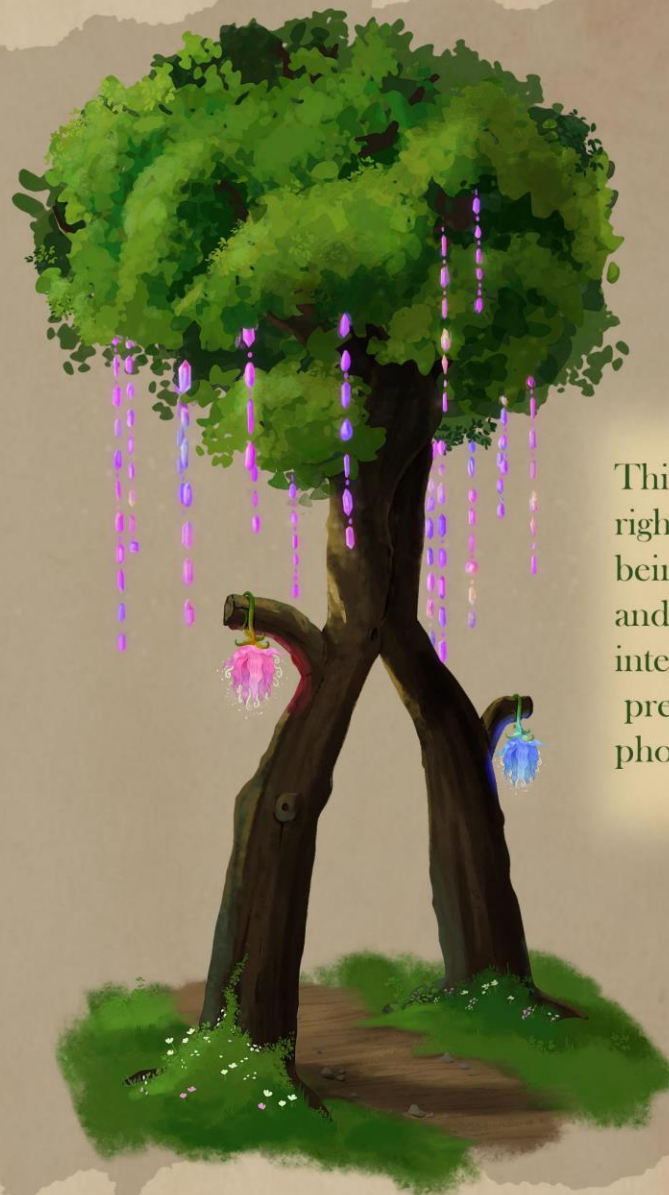
3D models base on photobashed sketch



Reference Boards

# TWIN TREE GLADE

## Twin Tree Arch



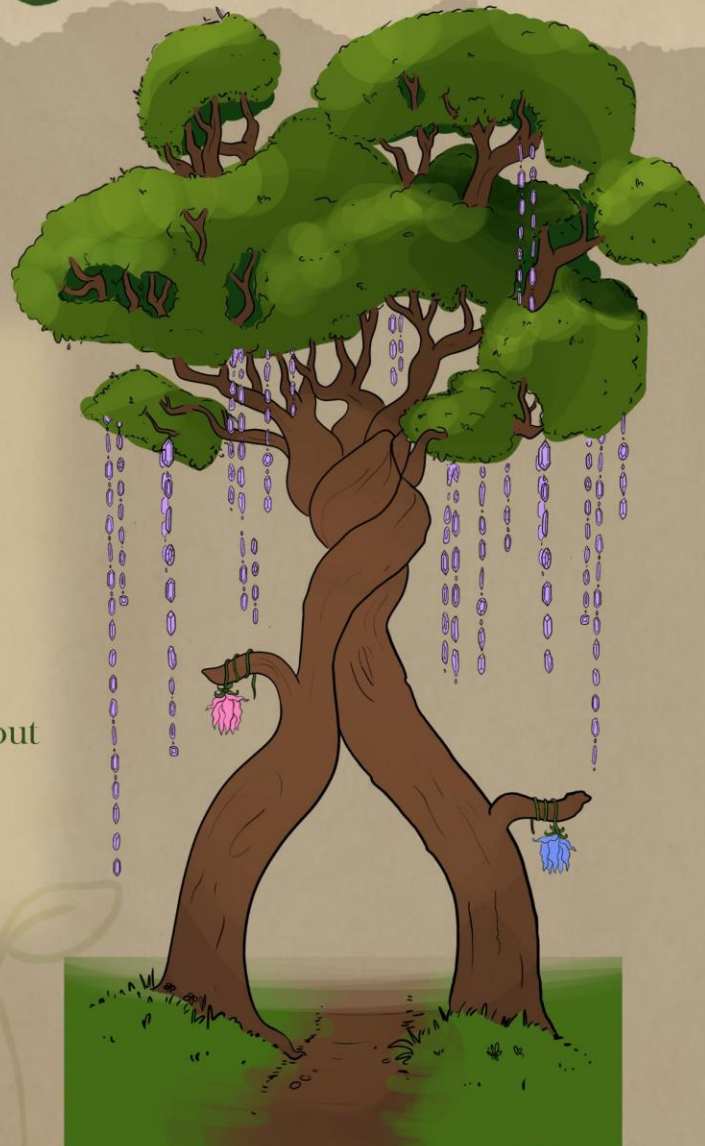
This concept was not quite right due to the treetop being a little too round and symmetrical losing the interesting silhouette that was present in the photobashed concept.

# TWIN TREE GLADE

## Twin Tree Arch

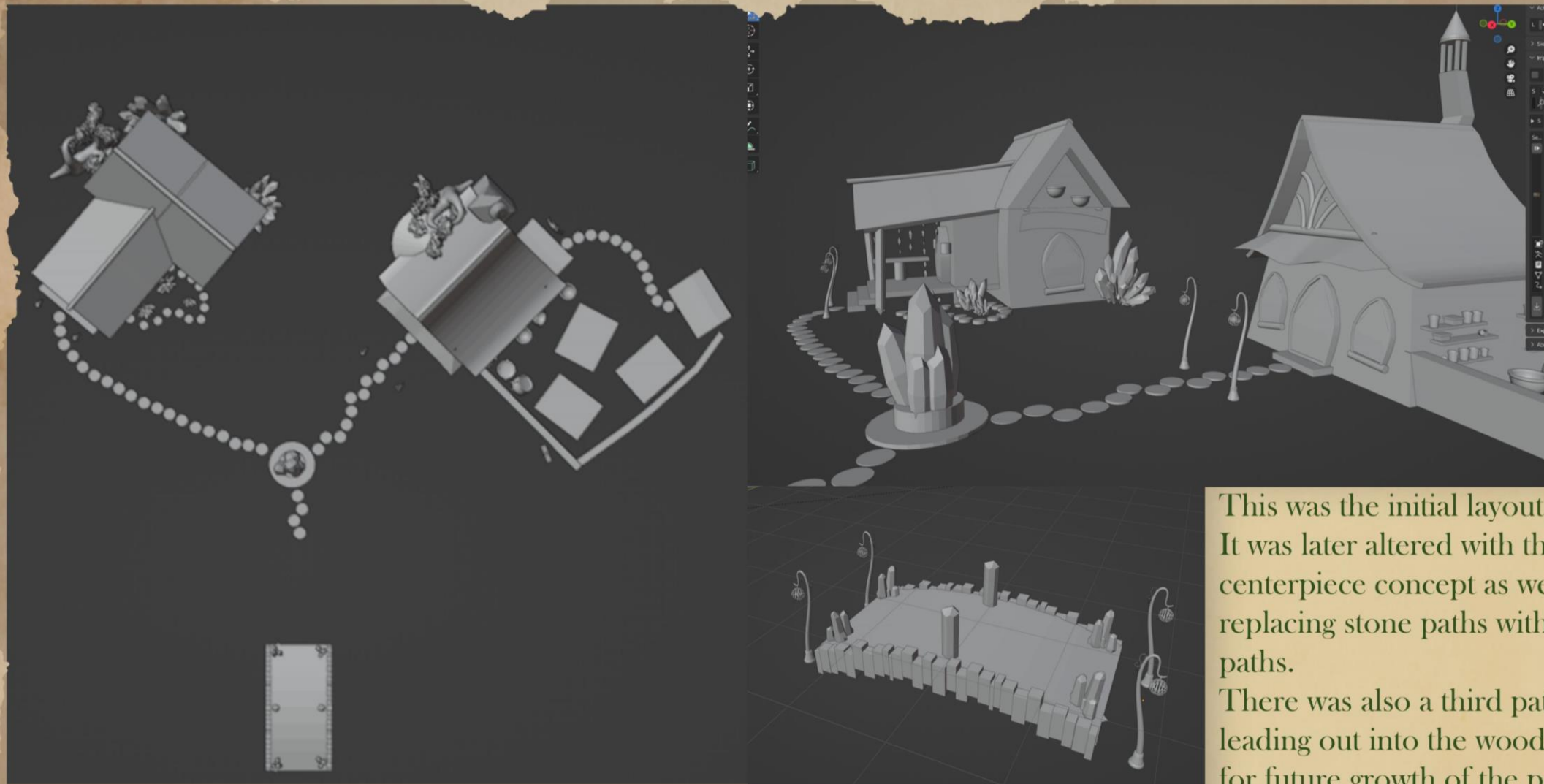
This design much better encapsulates the essence of the earlier photobashed concept.

Key features of this concept include the magical flower lamps hanging from lower branches which are used throughout the glade as well as crystals dangling from the treetops once again showing how important crystals are to this world.



# TWIN TREE GLADE

## Putting the World Together



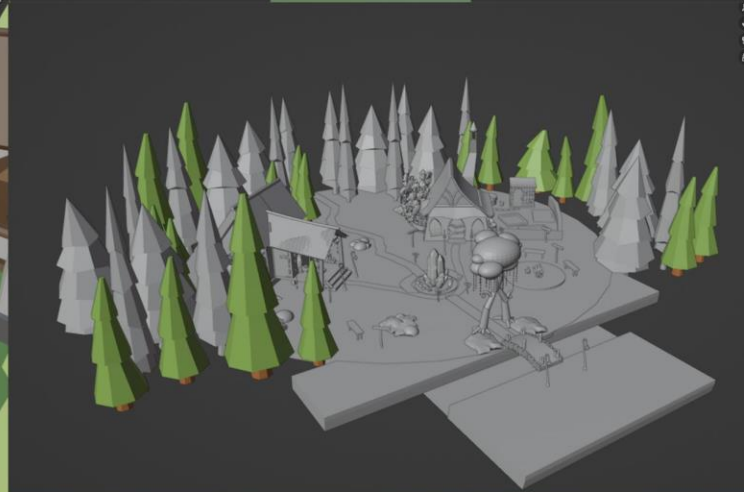
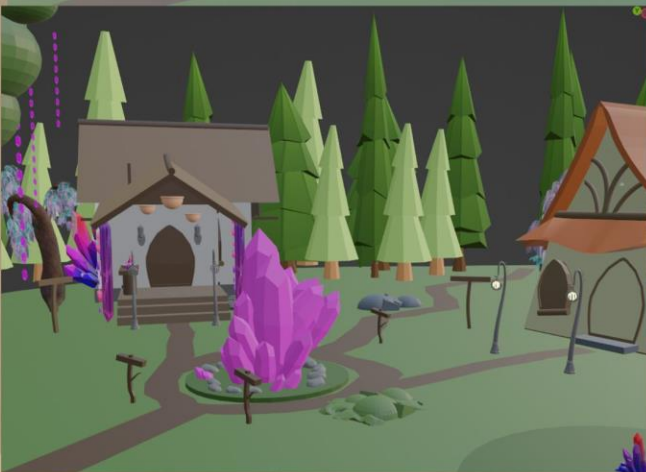
This was the initial layout plan. It was later altered with the new centerpiece concept as well as replacing stone paths with dirt paths.

There was also a third path added leading out into the woods allowing for future growth of the project to extend out of the glade.

# TWIN TREE GLADE

## Putting the World Together

All the separate pieces were then put together in one Blender scene. Making sure to maintain scale between all pieces. Tree assets were also used from Sketchfab to fill out the tree line.



# Twin Tree Glade



# TWIN TREE GLADE Maps

EXIT TO THE FOREST



CRYSTAL COLLECTIVE

WITCHES BREW

ENTRANCE

# Twin Tree Glade

## MAP EXPLANATION KEY



OWL PERCHES



SIGNS



BENCHES



LAMP POSTS





# TWIN TREE GLADE



Initial concept for the key art.  
The aspect ratio was later changed to make this piece more cinematic and to show off more of the world.

A character was added to bring some life into the scene and to explore what the characters in this world may look like.



# TWIN TREE GLADE

## Key Art Plans



Blockout and lighting reference



Line Art



Flats



Shading

# TWIN TREE GLADE

Final Key Art



FUTURE PLANS

FOR

TWIN TREE

GLADE

# FUTURE PLANS

## Key Art

- Witches Brew interior
- Crystal Collective interior
- Witches Brew garden
- Night- time variations
- Season variations

## Story

- Key frames depicting scenes from the show
- Storyboards

## Spellbound Bookshop

- Add to the existing world
- Signage posters and advertisements
- Exterior design
- Scrolls and their storage
- Front Desk Area
- Exterior Key Art
- Interior design
- Bookshelves and books
- Reading nook
- Interior Key art

## Further World Exploration

- Explore the world outside the glade
- Shop owners homes residing in the deep forest
- Further lore and world building exploration

## Characters

- Figure out render style
- Concept Witches Brew owner
- Concept Crystal Collective owner
- Concept Main Character
- Concept extra characters
- Key art for each

# FUTURE PLANS

Key frames exploring characters and how they might interact with environments have already been started like this one set in *Witches Brew*.



# CITATIONS

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- MacRae, M. (no date) Artstation - Michael MacRae, ArtStation. Available at: <https://www.artstation.com/themichaelmacrae> (Accessed: 25 February 2024).
- Price, L. (2017) More backgrounds I painted for tangled the series!: Disney concept art, animation background, animation studio, Pinterest. Available at: <https://za.pinterest.com/pin/161707442853878342/> (Accessed: 25 February 2024).
- Price, L. (no date) TV, Laura Price. Available at: <https://www.luludraws.com/television> (Accessed: 25 February 2024).

## Poem: 2nd cover page

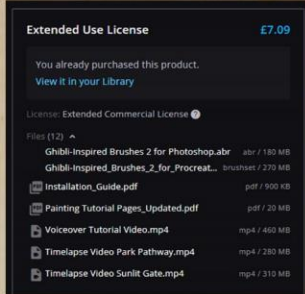
- Written with help from my brother Liam Harper

## Title Font: Used Throughout

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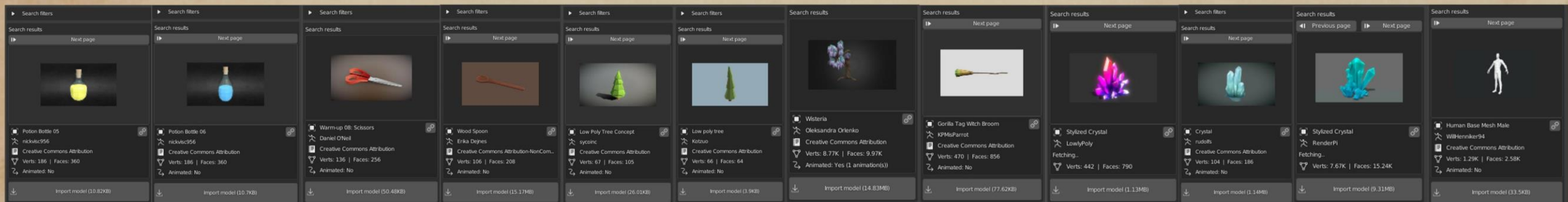
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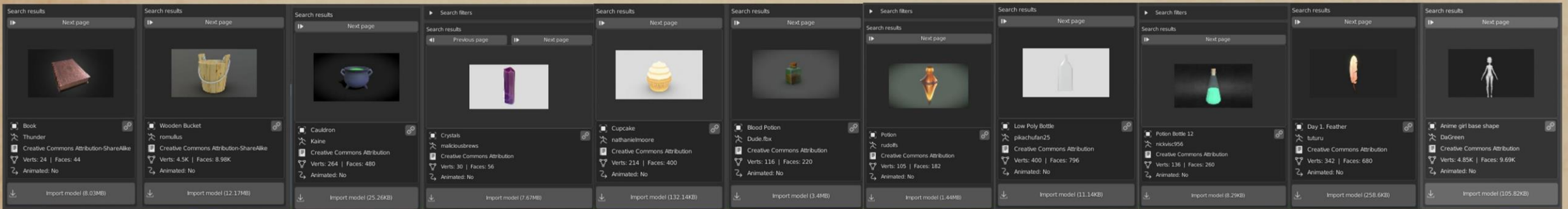


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A whimsical illustration of a forest glade. Two large, gnarled trees stand in the center, their branches reaching out. A path leads from the foreground towards a glowing, crystalline structure in the distance. On either side of the path are small, rustic houses with thatched roofs and arched windows. The scene is filled with vibrant green grass, colorful flowers, and hanging lanterns, creating a magical atmosphere.

# THE END

*Thank you to my supervisor throughout this project; Nicola Griffiths.  
The world of Twin Tree Glade would not be the same without  
your thoughtful guidance.*