



The Art of

Mixing  
Media

Games Development  
Project

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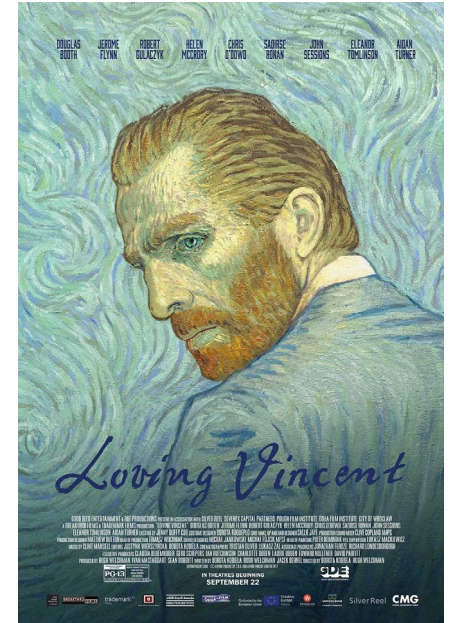






# The Problem

I haven't seen any game's on the market incorporate mixed traditional media in regards to their artstyles, even in research for this project I was limited to games that use 3D and digital software to mimic the physicality of a singular traditional medium, however there's still a degree of artificiality and cleanness to them that limited their creative potential. I really enjoy seeing natural texture in art galleries and that's an area I think is missing in commercial game concept design, there's a quality of soul and authenticity in it and hand made works. I believe there is a gap in the market and demand for these kind of works as seen with the success of single medium works such as Cuphead as well as films such as Loving Vincent and Spiderman Across the Spiderverse.





# Success Stories

By 2020, the game had sold over 6 million copies worldwide. The success of Cuphead has led to expansions, including DLCs like “The Delicious Last Course,” further boosting its financial success.



2080 Ventures

<https://www.2080.ventures> › stories › 5-strategies-that-c...

5 Strategies That Cuphead Used to Sell 6 Million Copies in 3 ...

“Loving Vincent’s” total box office of over \$20 million, as its sales to 130 territories worldwide, remains a standout result for an animated art film, one which was near seven years in the making and made on a budget of just over \$5.5 million. Box office of over \$1 million plus in non-domestic territories is indeed ... 10 Dec 2017



Variety

<https://variety.com> › film › global › loving-vincent-passe...

'Loving Vincent' Passes \$20 Million at Worldwide Box Office

The film performed well at the box office, surpassing expectations with an impressive opening weekend of \$120.5 million and a total worldwide earnings of \$683.8 million.



IMDb

<https://www.imdb.com> › news

Across The Spider-Verse Cost To Make & Was It A Box Office ...



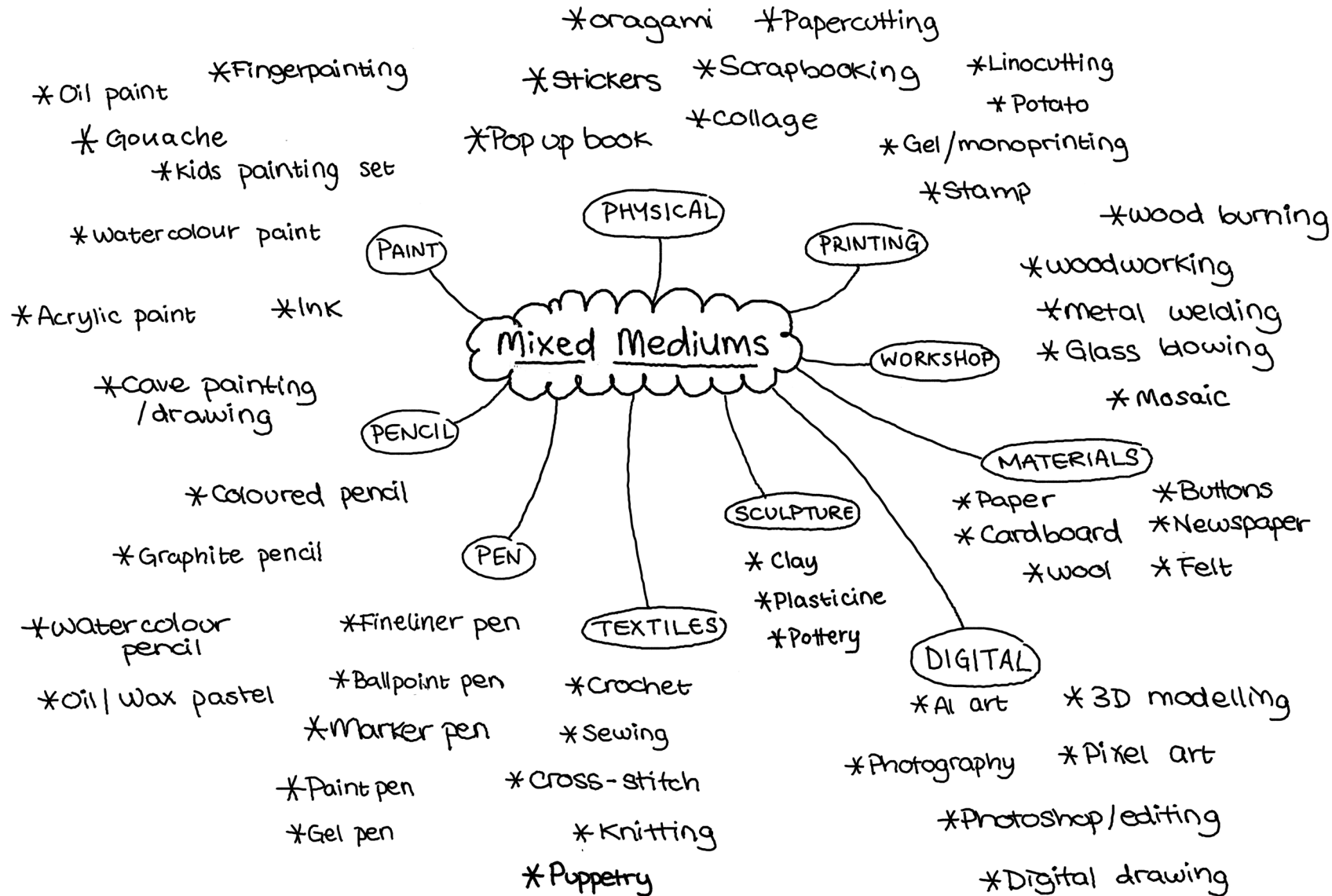
# My Solution

To create an overall cohesive experience, the way I can join all these different mediums and artstyles is by framing the overall presentation and UI in a scrapbook like style. I can incorporate this by using distressed mediums such as torn paper, stickers to bind things together, chunky/ rough cut outlines of each of the elements (characters, buttons, text boxes etc) and rough linework

- I want to go to art galleries to gather primary references and attend life drawing society for greater opportunities to study people/ anatomy as I'd like this to be a character focused brief and produce work in traditional mediums in those sessions. I'd like to explore new mediums such as print, sewing, Lino printing, photography, scrapbooking, zine, clay etc
- I will be using the Library to study art books of Concept Art, Illustration, Graphic Design etc
- An aversion to how time consuming this plan is, depending on the medium I could try and recreate some mediums in Photoshop digitally. As an example sewing is a far more permanent and time consuming medium to use so either not use it at all or use it in a small enough portion that it won't be detrimental to my process. An example could be doing an area in cross stitch, scanning that in and using that as a pattern brush digitally, that way it's an authentic use of the medium but avoiding the pitfalls of the medium.



# Medium Mindmap



I have started collating a mind map of different mediums to be used in my project, and it is my goal to get started on the experimentation phase of my project.

I will be trying to use as many of these mediums as I can and after experiencing them, decide based on that which mediums I would be interested in pursuing as the basis for my character designs and further the personalities of my characters.

After I have tried out a medium and have decided I am interested in the qualities of it (and would like to proceed further with it) I will do an analysis on its attributes and how I could translate those into a character design.



# Consent Form

**Model/Profile Consent Form: Adults** *Reference and modelling permission*



I consent to Mei Li Rumsby using my reference and likeness in preparatory drawings and/or painting practice studies- for her University final year 'GDEV60001 Games Development Project.'

These images will help inform Mei Li's final character designs and could eventually be used in print and digital media formats including websites, digital portfolios, e-marketing, posters, merchandise, banners, advertising, and other social media. I understand that the on websites can be viewed throughout the world and not just in the United Kingdom and that some overseas countries may not provide the same level of protection to the rights of individuals that EU/UK legislation provides.

I understand it is standard practice for artists to show their work in online and/or printed portfolios and that some images or recordings may be kept permanently in Mei Li's portfolio and archive.

If you do not want your image to be used in this way please tick this box . [ ]

**I have read and understand the conditions above and consent to my reference and likeness being used as described**

Signed

Print name

Date

**University students and staff (if applicable)**

School

Course (If applicable)

Mei Li Rumsby is committed to processing information in accordance with data protection law. The personal data collected on this form will be held securely and will only be used for administrative purposes. You have the right to request to see a copy of the information we hold about you and to request corrections or deletions of the information that is no longer required. You can ask for Mei Li Rumsby to stop using your images at any time, in which case it will not be used in future publications but may continue to appear in publications already in circulation.

**Contact Information:**

If you would like further information you are able to contact Mei Li and her project supervisor, contact below.

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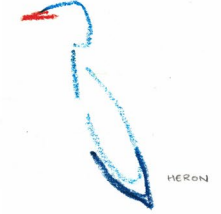
College Rd, Stoke-on-Trent, ST4 2DE



# Oil Pastel



OIL  
PASTELS



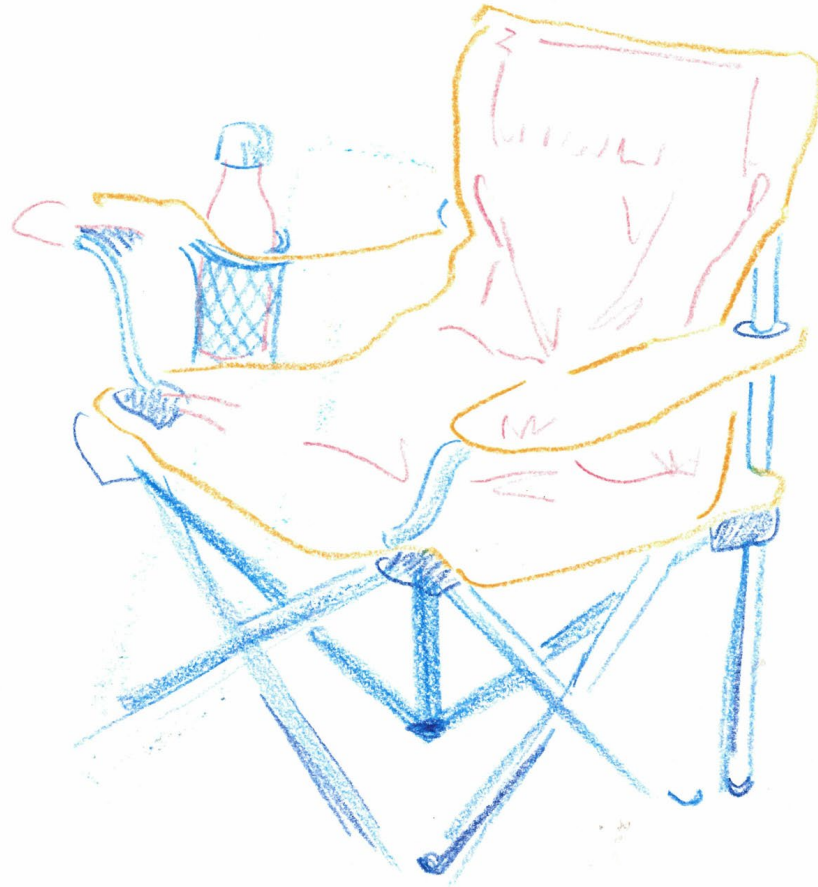
I've really enjoyed working with Oil Pastels as they have an intrinsic character, a texture that is rough yet playful. I find using pastels very charming due to the negative space revealing the colour of the page, this could work well with different background colours as they can integrate into the drawing. Oil Pastels are synonymous with children's art and it inspires a looser and more expressive way of working, especially because of how the pastels I used were big and chunky, there isn't much room for detail or overworking so it lends itself to a unique naïve art style. It is also water resistant which could play into personality aspects of the character in regards to being stubborn or having a clash between itself and a water based medium which sets up some dynamics. I would most definitely like this to be my first chosen character.



# Coloured Pencil



Unfortunately as much as I like these drawings I did using coloured pencil I wasn't a fan of it in regards to using it for this project, I find that the pencil doesn't have enough impact and is quite inefficient for anything other than line art. If I want to fill in space I can cross hatch or scribble however the pencil is so thin that it doesn't feel quite right to do on a larger project like this. I had problems using the scanner on my sketchbook as well due to the coloured pencil not being contrasted enough with the paper, I lost a lot of detail and saturation when scanning and had to add back in detail in post using Photoshop.





# Marker Pen



Marker pens were vibrant, loud and fun to use. They're much brighter as compared to other mediums and a lot of pens have a highlighter quality that lets them glow which is quite unique and could be used to express excitement or passion. There is a permanence to them as they can't be erased or blended which is a bit intimidating however still could work well as a personality quality, someone quite brash and confident. I really enjoy the wide and square nibbed look and how the marks can be straight and precise. I'm not too sure about using this medium as I feel the oil pastel fills a lot of the similar criteria however I will develop my opinion further on as I experiment with more mediums.





# Watercolour

I really enjoyed the process of using watercolours for its unique feature of control of intensity. With less water and more watercolour pigment I can do line art reminiscent of ink that is rich and bold and if I dilute the paint with more water I can use that transparency and layer over colours or create subtle washes as seen in the background and covers. This really allows me to play around with and control where I want the viewer's attention to land which is such a unique part of this medium, especially for character design as the face is very important.



I would like to use watercolour as the basis of my second character within this project and I can see many elegant, sensitive and gentle personality characteristics blooming from this medium. I didn't do it here but I'd like to further utilise the 'blooming' nature of the medium where I can create unique water stain and pigment patterns.



The second painting didn't turn out as well, I did an initial blue wash for the background which firstly wasn't on watercolour paper, so this affected the texture of the page as it was too wet and the paper started pilling. Not only that but in hindsight the strength of watercolour is its unique focus on negative space and utilising the tone of the paper (usually white, thus usually highlights), doing a wash like this removed any potential for pure watercolour highlights unless I came back in with a different medium. This blue also removed the saturation of the other colours, otherwise the orange/yellow I used here would've popped and looked quite nice on the white but it is muddled here.

My lesson I have learnt from this is that I need to invest in watercolour paper and to leave the white of the paper when using watercolour!



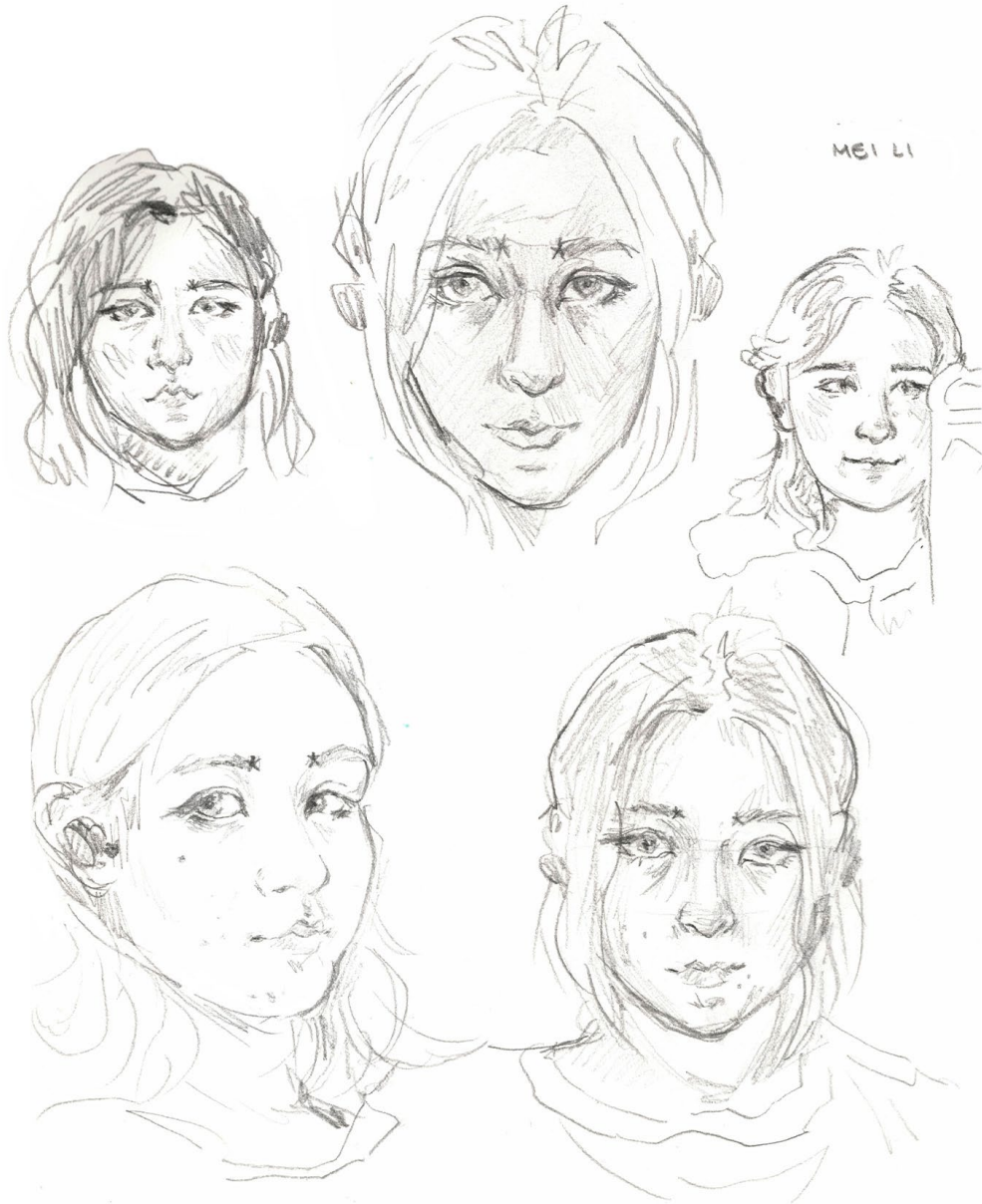
# Fineliner



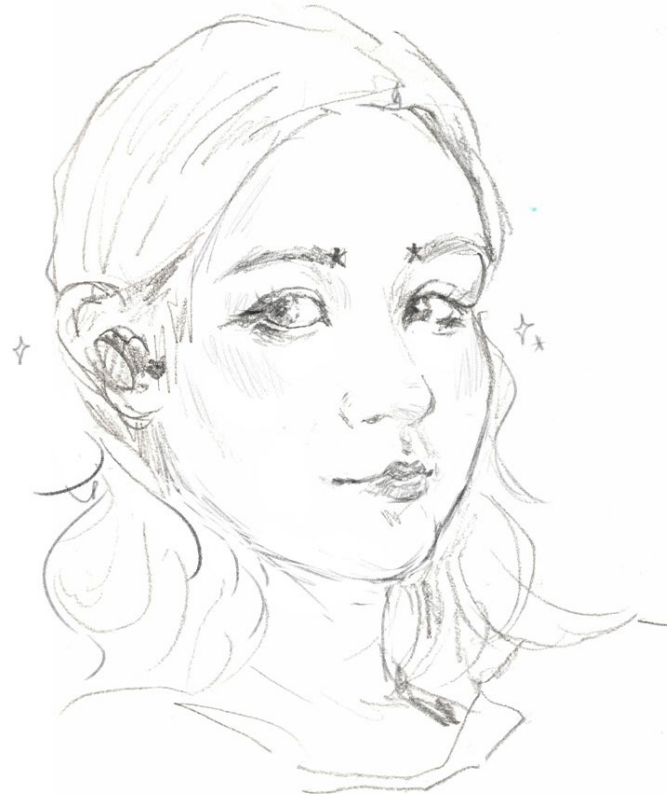
Coming into using fineliner I had a gut feeling that it would be used for my third character as it felt so distinctive to my other 2 chosen mediums, Oil pastel and watercolour, for it being thin and line work oriented.

I very much struggled with fineliner during this session, especially around faces that either require such immense detail to be recognisable or enough abstraction to avoid issues with the uncanny valley altogether. Fineliner is both too detailed to be used for cartoonish abstraction but not detailed enough to be blended out to create facial dimension or erased. The permanence creates problems when drawing people as naturally the first marks I make won't always be perfect, there isn't a way to go back on my mistakes here so whenever I would e.g. draw the nose too large I'd have to start the piece over completely which is completely inefficient and got in the way of my workflow. On top of that fineliner doesn't scan well. The only positive here is for more gestural things such as clothing, fineliner worked well but character design and people requires too much extra nuance. A resounding no for this medium.

# Graphite Pencil



Did a series of self portraits from different angles and perspectives. Really enjoyed working with graphite for the accuracy and workability. Easily can control opacity, stroke thickness and can be erased for sketching and mistakes. Of course this is the most classic traditional medium and the one I have the most experience in so I'm very comfortable with it and can produce some lovely portraits here. My only drawback is it's not inherently very characterful and quite bland/ basic, this however could work as an additional character as the other mediums I have chosen thus far are quite unique and having a more normal and grounded character that could ironically create some diversity in the cast. Thus graphite pencil could most potentially be one of the characters but I'd like to explore other mediums first to confirm this as the plainness still makes me a bit reluctant. A surprising bonus is I'm surprised how well Graphite Pencil scans considering it is grey.



I wanted to push myself in these self portraits to draw what actually was there rather than the prettiest picture, that included acne and dark circles etc. As a secondary challenge I then "beautified" myself with makeup as done on Photoshop with the pencil brush to experiment how closely I could alter the image without it being obvious it was digital and I think I did a really good job! This indicates to me, at least with graphite alone, that doing it in a physical sketchbook and scanning it in isn't necessary as I can replicate it accurately in digital alone. If I proceed with this medium that'll make the concept art process much more efficient. This may not be applicable for other mediums but I shall have to try it out with the other ones I'm intending to pursue in the future.



# Paint Marker

An initial problem I ran into with the paint markers are that some of mine are slightly old and running out, so especially with colours like black here there is a lot of the paper showing and extra texture. However, I ended up liking this effect quite a lot and it felt quite characteristic. Paint marker can be overlaid just like actual paint which was lovely for adding in extra highlight over the top, this allowed for greater detail and layering whilst having chunky and bold lines. If any mistakes are made you can simply draw back over the top which makes it convenient for workflow.

The paint marker naturally made me work in a confident and bold way, with lots of expressive line work. The final effect reminded me a lot spray paint and upon reflection, with Ian's feedback, I'd like to pursue that. I would potentially consider this medium if it wasn't for spray paint being a more diverse and improved version of the same effect, paint marker is also still a bit too close to oil pastels.



# Ballpoint Pen

I had a really good time with ballpoint pen, which I'm quite surprised about considering my mess of an experience with fineliner which I'd consider quite comparable. For the blue ballpoint drawings I was working with erasable ink which dramatically increased the quality and experience of working with this medium and I quite like the effect made. I have the same criticism with Graphite where it just feels a bit characterless but that could be the character in itself, though with this one being a bit more formal. Out of ballpoint and graphite I would rather have graphite for its ease of use and being able to erase it (even if you can erase pen it doesn't work as well as Graphite and I felt the friction burning into the paper with how much effort I had to exert to rub things out).



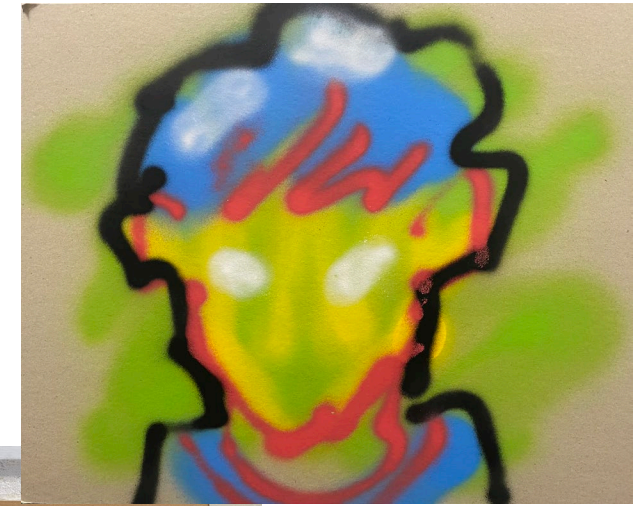


# Spray Painting

Purchased spray paints online and booked in a slot for the spray booth. Initially had problems as I had never used spray paints before, such as not understanding that I had to shake the cans and thus jamming some of my cans. I then asked for help from Josh who gave really helpful guidance.

Things I learnt:

- Use safety goggles, gloves and always keep the fan on when using spray paints
- Put the spray paints in a heater device for 10 minutes before using, as this improves the flow of the paint particles by energising them
- Before using spray paint you shake each can for 2 minutes
- If wanting to overlay paints, allow for waiting time to allow the previous layer to dry
- When finishing off spray painting, hold the cans upside down and squeeze to empty out
- When first using spray paints, they tend to bleed a lot initially so it's best to do test sprays not on your final canvas



A progress shot of my boards drying in between painting. I decided not to spray in a background as it uses up my paint very quickly which is limited due to it being the most expensive medium I'm using as well as really liking the effect of the messy board being visible behind it, as graffiti usually presents itself on dirty outside surfaces like walls so felt natural for the medium.



# Spray Painting

After each of my paintings I used paint markers to add in detail, I didn't like these results as it covered up the qualities of the spray paint that being the loose and fuzzy visual. Adding in detail isn't out of the picture however I think it is best to add that detail in with smaller spray paint, such as the painting above where the pink and black linework was done with smaller cans/ nozzles.



This could potentially be an avenue but I encountered many problems. The pieces I did this session didn't have enough fine detail to be viable for character design and yet the paint markers were too small. The ways I could go about this are either:

- Buy smaller nozzles for my spray paints
- Buy spray paints with smaller nozzles
- Use a larger canvas/ board
- Do this medium digitally on Photoshop
- Or don't go ahead with this medium

Lastly another problem was that spray painting requires a large surface area (unless the nozzles are super small) and for the boards I used none of them fit on any of the university scanners, this meant I photographed them which is fine for the forum however for actual proper and high res work it's important to be scannable and booking out cameras introduces another extra hurdle for this medium. I'm a big fan of the concept of it but all put together there feels like too many problems for this type of project.



# Scrapbooking

To tie in my characters from multiple mediums and art styles, I would like to use scrapbooking as the setting to creative cohesiveness within my world. I found it's quite hard to fill the space perfectly with the materials you have which leaves the page spread feeling empty and unfinished, as a way around this I incorporated stickers and bought washi (decorative) tape to fill up the space. Other ways of filling in this space as I have done in the Photoshop on the collage image below is using pens, markers and pencils to write annotations and draw small doodles/ decorative little illustrations.



I wanted to take advantage of the 3D nature of the physical medium and added a flap section for a more interactive pop up book style effect, this could work well in my physical deliverables such as a zine or as a way of transitioning from scene to scene within the game. I'm going to continue with more experimentation of scrapbooking as it is the fundamental style that incorporates them all together and thus is important, I want to next work with distressing the images, including people to better visualise my characters and including different materials such as cardboard.

All of the imagery from this scrapbook page is from the series Animal Crossing as I wanted to firstly start out with a cohesive visual library and understanding how to make things blend (such as reusing colours in the pink washi tape and blue paper), moving forward I will start incorporating more contrasting styles and seeing how I can get them to co-exist within a space.



# Scrapbooking



Likewise these are all cut out from video game magazines and manuals and are all cohesive in subject matter to each other. This also brought forth the idea that an avenue for my physical deliverables could be sticker sheet merchandise so fans of the game could decorate their own spaces or scrapbooks with, this could feature the characters of the game and relevant visuals and would be a cheap and accessible form of merchandising that is relevant to the project!

Further scrapbooking experience, for the first two I wanted to try out my theory about how stickers and tape creative cohesiveness within a scrapbooking page spread so challenged myself to not use these. I much preferred my previous scrapbooking pages with the stickers and tape as they filled in the inevitable empty space and thus will continue with the previous collage philosophy I have been working with.

ALL MII CHARACTER FRANCHISES

flap



SCRAPBOOK 2



# Scrapbooking



I wanted to progress into scrapbooking with materials not of the same subject. How I created unity here is by repeating themes and patterns of colour, texture and theme.

For example having the main colour featured being a dark blue. Within the blues there is a cathedral, metallic texture, hair straightener ad, lettering and perfume bottle. Quite a diverse range of photos however all interacting naturally on the page due to this theme. I also repeated ways I extruded the images such as having multiple photos with visible tear edges. The pink accents are from a cut out university brochure as I liked the pop of colour and especially the look of illegible text is quite interesting. I like the appearance of text as a visual however with too much context it can detract away from important text I'd like to matter such as 'ICE' so I have cut the text into strips so it isn't properly readable. I'm really happy with this page as I'm working now with combining unrelated media.



# Technical Woodworking Workshop

Had a woodworking instructional lesson with Dave about the cutting and sanding machines, how to use them and safety procedures. We ended up making a key out of some thin wood using a variety of the machines.



I had a really fun experience with the machines and learning all about woodworking! Dave was a really lovely and helpful instructor and I definitely learnt a lot within the session. I feel like in itself this workshop, as I was getting in and using the machines myself, was my experimental period. I'm not exactly sure how woodworking would directly tie into creating a character. I had the idea maybe I could collage some very thin pieces of wood to make hands and a face etc but even the smallest woodcutting machine is very stiff and doesn't allow for those precise cuts. Therefore the idea of using woodworking as a basis for my character design is definitely out but I can see myself if needed for other mediums using my woodworking skills to cut out boards for paint as this is much cheaper than buying canvases and allows for direct control on sizing.





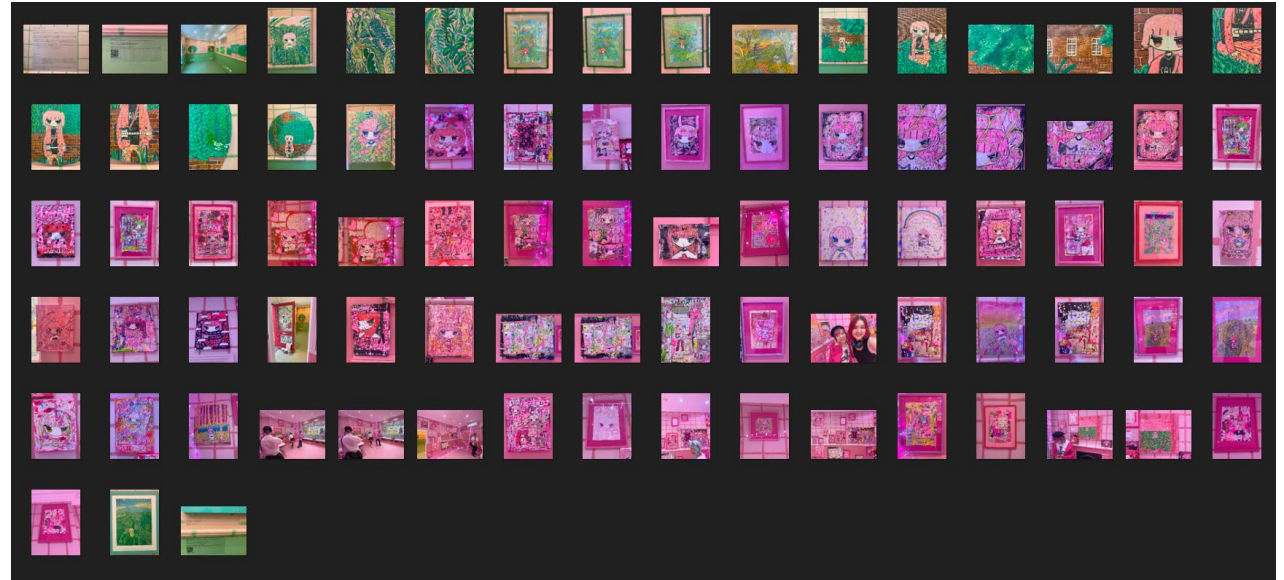
# Saiakunana Exhibition



Went to see the exhibition of a Japanese artist called Saiakunana. I absolutely loved how she uses mixed media within her pieces and notably the use of textured cardboard and spray paint. I got to meet her and talk to her about her process and she really embodied the punk spirit of her artwork, if I do decide on spray paint as a chosen medium I'd really like to lean into this kind of direction which is loud, colourful and expressive just like Saiakunana herself. The use of collage also is very relevant to the scrap booking part of the project, I am inspired by her use of patterned papers such as lined or dotted as they aren't 'clean' bases to do drawings yet really added a personable DIY feeling to the pieces.



# Saiakuanana Exhibition





# Mixed Media 1<sup>st</sup> Lesson

Produced a lesson plan and taught 2 classes regarding mixed media to Level 4 Concept Art students and incorporated my studies and mixed media experiments into the session, doing active work to show as an example and both work towards my FYP module.



A problem here I encountered was the lack of contrast between all mediums I was using thus leaving everything kind of blended together visually. I was using the white paper of my sketchbook with masking tape onto it (a pale yellow/ cream) and then following up with yellow marker. Everything is very light or yellow and this had little impact personally, heading forward in my drawings I made it a point to include more contrasting values.

Used darker colours of paper to block out the figure and this was far more successful, in my opinion the best blockouts were the less detailed and singular versions such as the green as this left a more blank canvas for further detail work on top. Experimented with more diverse mediums here such as recipes and magazine cuttings, I think I definitely overdid it/ used materials with too much information so it's overwhelming here and I needed to let some of the materials speak for themselves.



My final piece of the session. I wanted to incorporate more detail into the background so it wouldn't feel empty but and leave negative space in the middle to draw onto. I blocked out the centre with lined paper, I loved the uneven rips here and chunkiness of the blockout. I felt the figure came out really well here because of that empty space that I left for it. I used masking tape as a decorative detail here to outline the figure and on the brown paper this really popped! Using lettering cutout from the magazines and packaging to annotate what the class was about. I really like this piece and I found it very successful!



# Mixed Media 2<sup>nd</sup> Lesson



Doing the masking tape exercise again and jumping straight into brown paper for the contrast in value, a lot more successful than first time around



My favourite by far is the lower middle piece, with the beautiful rips of the brown paper for his skin and total mixed media with oil pastel being put down first and a wash of watercolour over the top, proving my point about the relationships of materials as the oil pastel comes through due to repulsion. This creates a lovely contrast between the bumpy and harsh oil pastel for linework and smooth blooming watercolour being used for depth. On the bottom right I've also used the masking tape to convey light and wrinkles in the clothing which would've worked better if I used a darker shade of red. To the left of that one I've used white oil pastel for the spikes and shine in the jacket as well and this is a preferred way of creating highlights as instead of going on top of it (leaving it reddish). It literally creates that negative space which is really cool!



# Teaching Photos





# Oil Pastel Research

**Teacher outfits:**

- ↳ modest
- ↳ comfort

**Round shape language**

- ↳ chubby
- ↳ full cheeks
- ↳ Rounded
- ↳ 'cloud' clothing

**Thick & Chunky Silhouette**

**BAGGY CLOTHING, Corduroy, stripes**

**Wools, cardigans**

**chunky belt**

**COLOURFUL RANGE**

- Block colour
- Rainbow / Primary colours

**OIL PASTEL**

**TEXTURED MARKS**

**TEXTURED HAIR**

**CHILDISH / PLAYFUL**

- Bold
- Loud!!
- Cute
- Friendly
- Approachable
- messy

**Simple shape motif + doodles**

**children's book illustration style**

**can shape due to volume**

**teacher or student?**

**childrens art supplies**

**Patterns + Prints**

**short or long?**

**because I found out I can do this**

**It's like the only time I fit**

**Pastels do.com**

**STAR HAIR TUTORIAL**



# Oil Pastel Blue Skies

## OIL PASTEL Blue Skies

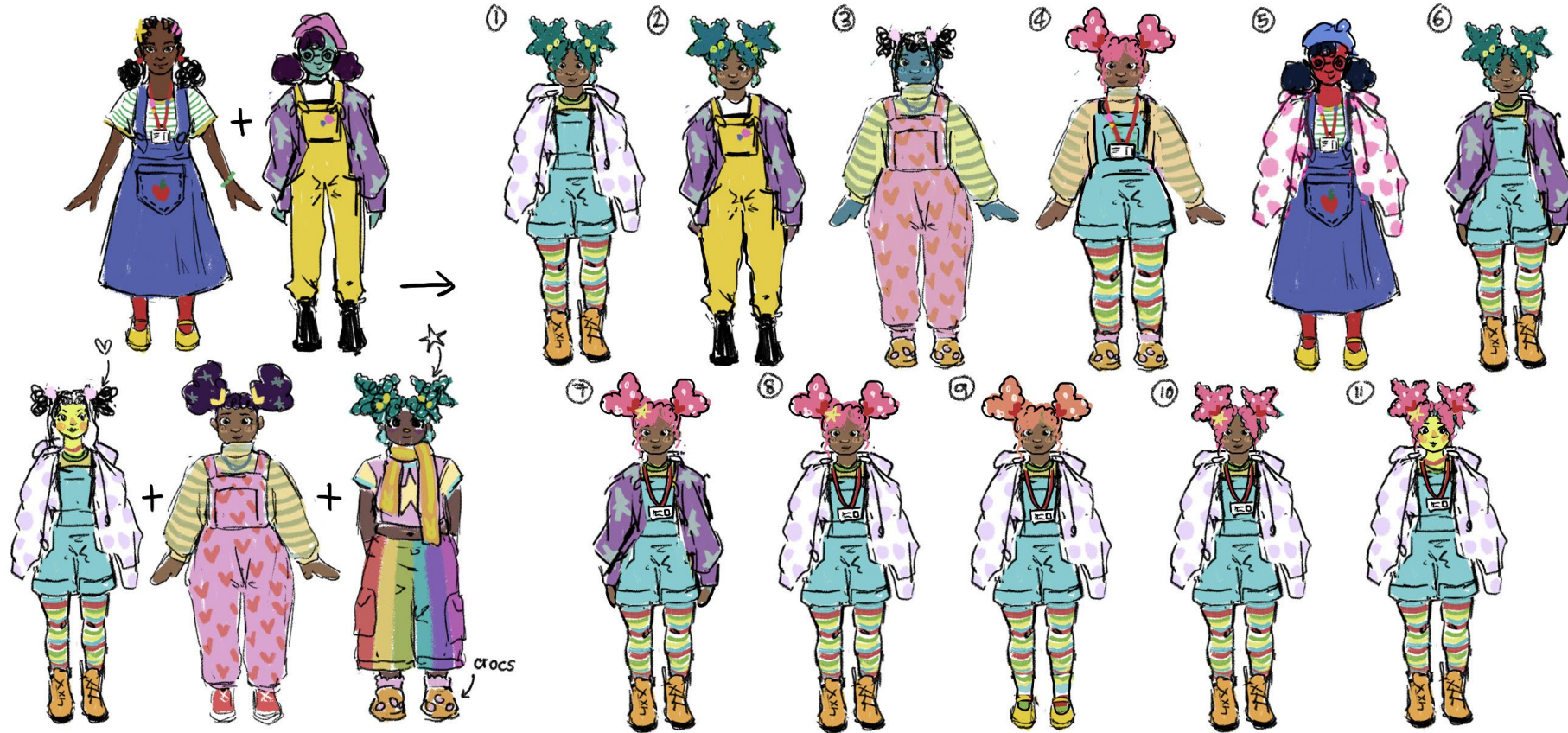


Experimented around with playful and colourful designs, including altering the colour of the skin tone though the one's that are of natural skin tones are darker as to reflect the curly, textured and afro style hair. In further iterations | could play around with more skin tones such as red and purple. Since for my other character, watercolour, | plan to be quite desaturated or monochromatic | wanted to contrast this by including a plethora of 'unusual' colours. | felt design 2 here was too neutral in palette and so am leaning towards the bright patterns of the later designs.



# Oil Pastel Iterations

## ITERATIONS



Struggled with these further developments as I loved so many designs here and I have less colour limitation as compared to watercolour so I even played around and adjusted some of them here. My favourite designs here are 1, 8 and 10 though leaning more towards the pink haired of the options taking into account colour psychology, I think pink hair expresses the playfulness of her personality more as well as Watercolour's dominant colour is blue so to keep them separate I think it's best to go for the pink hair. The heart hair buns look better than the star ones however conceptually star buns feel more interesting shape wise. I really love the rainbow tights being rainbow and how this tight (but round) silhouette of the legs opposes watercolours very modest and draped silhouette.



# Oil Pastel Traditional Render

Now bringing my finalised designs into physical media, started out by doing some test sketches for the Oil pastel character as working with physical mediums is very different in workflow than digital. Unlike digital I am only limited to the span of colours I have physically available to me in traditional Oil Pastels so immediately the shade range in which I made my character I wasn't able to completely recreate. The closest shade of pink for example was a white and red Oil pastel layered and blended into each other rather than a pink Oil pastel itself as that one was too saturated. For skin tones I only had a tan or dark brown and no medium brown shade, this meant if I wanted dark skin the only other colour I had that was darker was black which really sapped the lightness and colour out of the drawing/ felt too harsh, since this character is all about colour I much preferred coloured line and detail work however had to sacrifice to a lighter skin tone in order for these colours to show up. For lighter colours like the white of the eyes and yellow star I had to plan out those areas with a sketch to leave negative space as a white or yellow Oil pastel doesn't show up well on top of other colours and muddies them. I quite enjoyed the illustrative style of sketch 4 and proceeded to do my larger illustration in this style.





# Oil Pastel Traditional Render



Rendering my Oil Pastel character out physically for both a full body pose and one of the poses taken from my photo references, these are only half body as that is all the individual expressions will be in the game as I have planned. Some immediate problems here are evident such as the proportions being off, I started off with a large head as with traditional oil pastels to get any semblance of detail I needed to work larger, the problem was I didn't size up the body of the character leaving it looking very child like. I used yellow as my initial sketching colour as this was the least obtrusive against the white paper and allowed other colours to easily lay on top of it, I actually really like the look of this under yellow sketch I think it has a lot of character. Once again the skin tone being a problem as it's much lighter than I designed and since my hairstyle is referencing afro puffs which are mostly found in darker skinned people due to hair texture and skin tone being related in this aspect, so having a lighter skinned character just doesn't work in this regard. I will try and alter it in post digitally as well as correcting the anatomy issues.



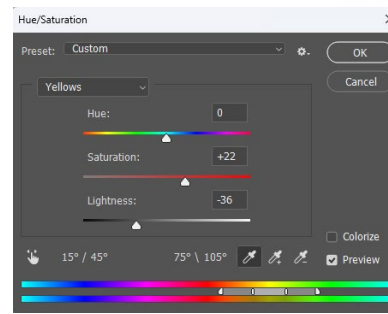


# Digitally Editing Render



To sort out the anatomy and proportion issues used distortion features in Photoshop to alter the size and shape of the character, this included sizing down the head and eyes and lengthening the legs. I also digitally cleaned up some messier areas and filled in areas that had been distorted, this allowed for more precision for smaller details such as the face. I did find the digital alteration process hard as colours don't mix the same way traditionally so it was much harder to sneak these in undetected, if I did this whole process digitally I wouldn't get the lovely details such as the yellow and blue mixing into swirly greens in the dungarees and the messiness of that yellow under sketch so I really like this process and you get the best of both worlds

Figuring out how to change the skin tone was my biggest obstacle and I spent a lot of time on this playing around with different masks and settings. On the Hue/Saturation sliders I originally had the setting on 'Master' which affected all colours that were selected, so when I selected only the areas of skin and darkened them, the areas of blush or linework were also affected which wasn't what I wanted, in this case the dark brown linework went black. I wanted to change only the midtone and preserve the lovely coloured linework. Then I discovered on the same Hue/Saturation editor if I only selected the 'Yellows' to edit (as my skin tone was very yellow in colour) I could directly make only this part darker and into a brown.



The end result ended up being lighter than the original concept however I think this allows for the best contrast with the brown linework and still retains brown skin, just a different shade of it. I'm really happy with how these 2 illustrations ended up and this process gave me a lot of confidence for how the rest of my game will look moving forward!



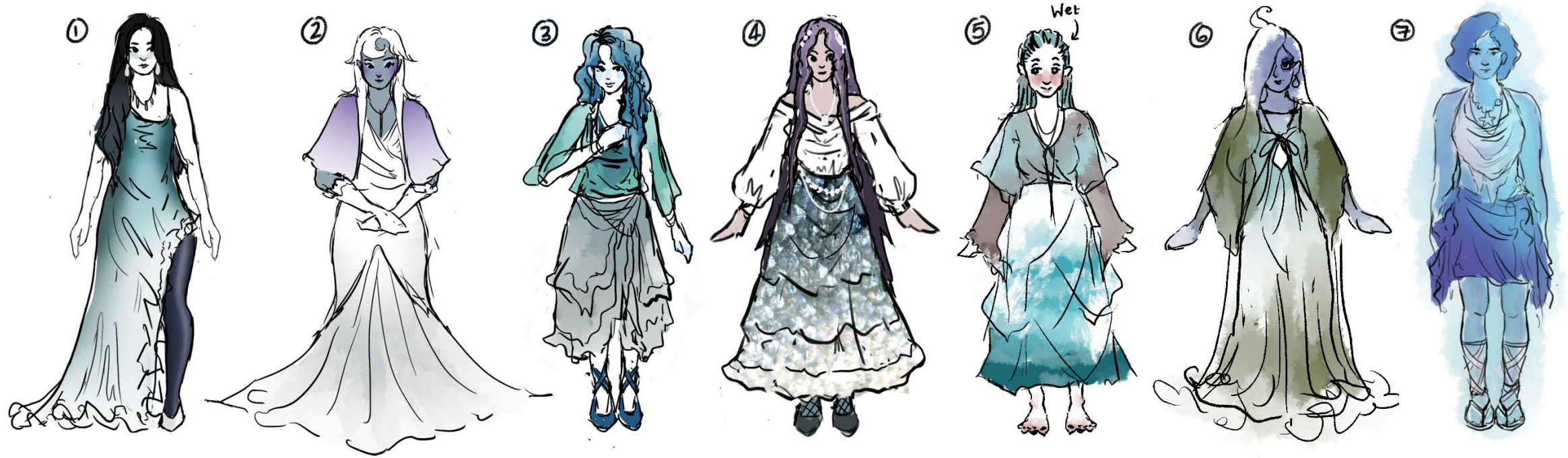
# Watercolour Research





# Watercolour Blue Skies

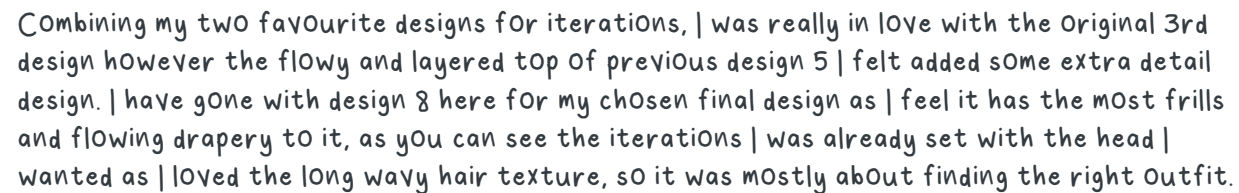
## WATERCOLOUR Blue Skies



Pulled from multiple interpretations of 'water' including looking at draping and flowy formal dresses, yet I felt formality of these garments didn't represent the personality that watercolour represented. As watercolour is something built up in layers that blooms and flows (often creating happy accidents) I wanted to honour the 'go with the flow' calm personality. I researched clothing associated with the hippie movement with long flowy comfortable fabrics. I left areas in white to represent how important the negative space of white paper is to watercolour as a medium. My favourites here are the 3rd and 5th designs which follow this relaxed kind of theme.



## ITERATIONS





## A collection of fashion sketches for a woman's outfit. The central figure is a full-body sketch of a woman with long, wavy, multi-colored hair (green, blue, and yellow). She is wearing a dark brown, long-sleeved top with a white belt, a light-colored skirt with a pink sash, and dark shoes. Surrounding this central figure are several smaller sketches: a small full-body sketch in the top left corner showing a woman in a blue and green outfit; a headshot with long, wavy, multi-colored hair in the top right; a headshot with long, wavy, multi-colored hair in the bottom left; a headshot with long, wavy, multi-colored hair in the bottom center; and a headshot with long, wavy, multi-colored hair in the bottom right. The sketches are done in a loose, artistic style with visible brushstrokes and a variety of colors.

| felt | could've been bolder with these and muddled out the top and skirt however that was one of my first attempts at trying to do this piece in watercolour. | want to use less layers on the clothing so each wash of colour is more distinctive, a really nice example of this is in the face where | intentionally kept it really minimal to honour the white negative space that is essential to the essence of watercolour. | will also see if | can edit these in Photoshop later on as | did before. Added an excess of water to certain sections to allow for dripping (let my sketchbook stand upwards to allow for this) and the blooming effect. Since watercolour is more subtle unfortunately some of the colour didn't come out as strong as it is in real life but again | can adjust the saturation digitally so this isn't a problem.





# Watercolour Edit





# Spray Paint Research

**Explosive** **splatter** **GRAFFITI** **Brick**

**Messy** **Street art on walls + public space**

**Drip** **High contrast + saturation** **Neon**

**Limited colours as expensive** **Restricted colour palette**

**Tags - signature** **stencils** **sharp** **shape language**

**Rebellion**

- \* Strong willed
- \* confident/cocky
- \* Thrill seeker
- \* Outspoken + passionate

**Tattoos and piercings**

**Masculine + strong bone structure, angular**

**Need to evade detection authorities/police**

**Artist "alias" like Banksy**

**Face covers**

- Masks
- eyewear
- hats
- scarfs
- hoods
- goggles

**STEALTH**

- \* Night
- \* Undetectable
- \* Dark clothes
- Mysterious, closed off and quiet?

**SPEED**

- \* Activewear + Athleisure
- \* Sneakers + Trainers
- \* Athletic build
- \* Skateboard / Rollerblades

**Streetwear fashion**

- \* Techwear

**Comfort and flexible**

**Parkour + freerunning**

**jumping over fences**

**felines** **Creating light**

**CHEETAH** **JAGUAR** **BLACK CAT**

**SPRAY PAINT**

**IF YOU WANT TO ACHIEVE YOUR GOALS YOU MUST STOP ASKING IF YOU CAN**



# Spray Paint Blue Skies



I elaborated on the mask idea further, leaning into a skull as a motif in its associations with gangs or generally a threatening and darker vibe. I also had a baggier silhouette to 'hide' most of the body here too for continuation of the mask idea. I wanted to try and incorporate feline visuals due to stealthiness, 6 is a lot more feminine than the others just to experiment around with it but the catsuit felt very fake and not practical (more like something unrealistic you'd see in a movie). Designs 7 and 8 were playing off the medium itself, either being fully loose (7) or done fully in stencils (8), these both lacked detail which made them my worst designs out of this bunch though I can see myself incorporating small bits of the loose painterly style in some kind of render for some visual detail.

This was the hardest character for me to design as the connotations of spray paint are of crime and rebellion, I was worried about being off putting to the player due to allusions to bad behaviour. After many discussions with Ian I was advised to lean into the 'bad boy/girl' trope as it is popular in many pieces of media thus proven to have a market. I started out designing punk characters yet I was advised to reassess as punks aren't necessarily in the same camp as graffiti artists despite also being a rebellious subculture (though not necessarily incompatible). Designs 3 to 4 focused on athleticism and practicality including roller skates, running shoes, belt bags and face coverings. These designs felt boring by comparison, but I think were needed to ground the character a bit as they are adapted to running away from sight and jumping over walls. The face coverings are to keep them safe from the spray paint mist as I used them when practically working with them in my research!



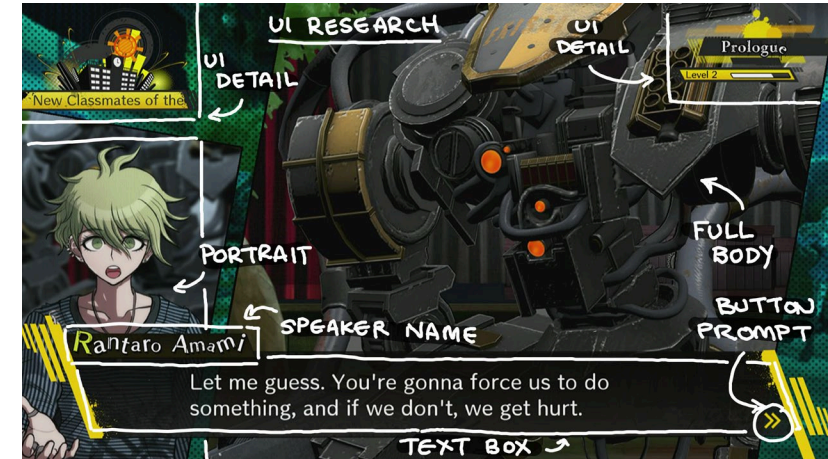
# Spray Paint Iterations



Really wanted to lean into the colour palette and rendering style of my first design as the restricted colour palette of red, white and black really gave extra personality to the character. Red is the colour of passion and danger as well with black and white being fundamental to outlining and highlighting as seen in graffiti art. I used many overlays in Photoshop such as halftone, soft round brush, splatter brush, the dissolve effect, chain link fences. This was to convey both the stencil culture in graffiti art (so I had more room here to go for patterns and graphics) as well as a sense of chaos and mess. In particular I discovered the dissolve effect in Photoshop was my absolute favourite, it turns any brush stroke into a fizzled version of itself which replicates the spit of spray paint really well! Initially I was planning on only using the soft round brush which is used for gradients but this alone is too clean and doesn't have any of that extra sputter and mess I experienced when doing it personally. When reusing the punk design 2 I removed the traditionally punk elements like the spikes and tartan as I still liked the overall silhouette design, I felt the wide pants were very strong. I've used a very loose soft round brush to outline 6 so the whole thing isn't too clean and likewise really love this effect! There's a nice juxtaposition between the stencils and freehand that I feel is important to capture. I expressed my dislike of the catsuit earlier but still wanted to give it a shot, designs 3-4 are too simple and impractical to be considered. I also extended upon the baggy silhouette design to fully cover the body with a hood and longer sleeves and this accomplishes what I was originally going for so much better! There's also room in these designs to keep stuff in the pockets and in general adds an extra layer of mystery which I find it alluring. My strongest designs here in my opinion are 2, 5, 6, 8, 9 and 10 so this will be a tough decision! I will get feedback from my supervisor and continue with that design for the renders going forward.

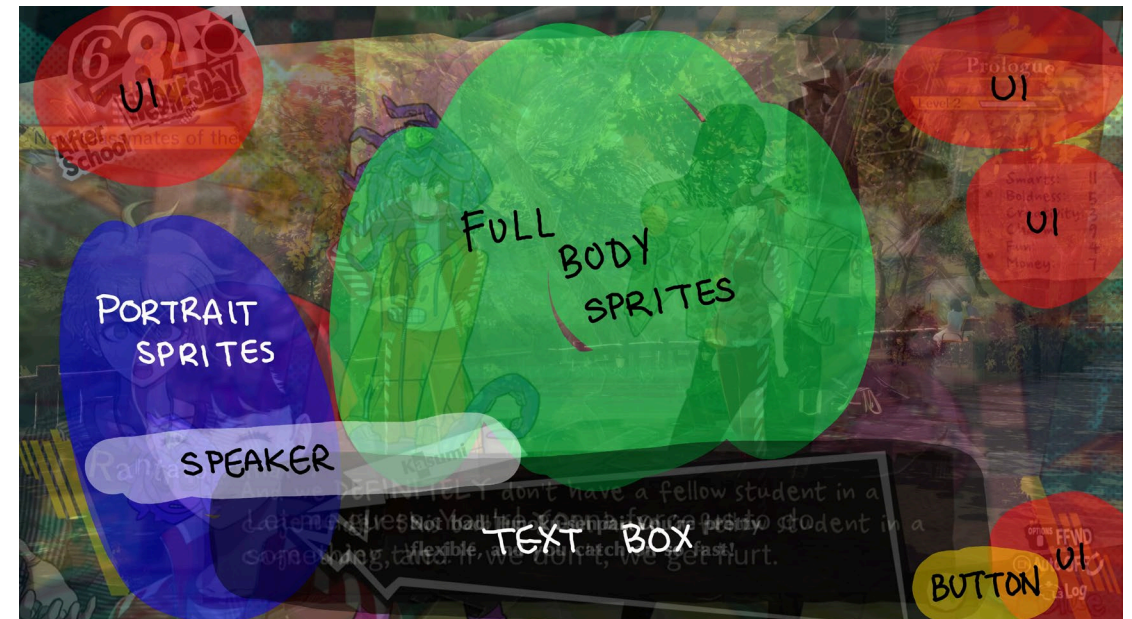


# User Interface Research



Analysing the UI of popular Visual Novel and Dating Sim games to inform how I would use scrapbooking within my in game UI, as not only will this be the setting to tie all the mediums together but within the scope of a game there are elements such as text boxes and button prompts that are necessary to create my ingame screenshot. Games researched are: Monster Prom, Persona 5, Dream Daddy and Danganronpa V3

Within industry there are common patterns to how to display information, typically the text box occupies the lower third of the screen and spans across the whole width of it with the name of the speaker on the top left above it. Portrait or mini sprites are typically represented on the left side of the text box with full body or  $\frac{3}{4}$  sprites being the main visual focus, centered and covering the top  $\frac{2}{3}$ 'rds of the screen. Extra details such as button prompts or extra menus are relegated to one of the corners of the screen, but never the bottom left.





# Scrapbooking User Interface



Implementing my collage experience with my Visual Novel UI composition research to create a mock up of what a in game screenshot would look like. I will substitute my actual character designs and sprite work with these placeholder images. When they are finished I intend to print them out and physically scrapbook them like this as to create realistic rips and shadows which I really enjoy. There are realistic imperfections such as dents and raw edges in the cardboard as well as shine on the metallic stickers. I picked this cardboard to use as a background as the bottom section that juts out reminded me of the placement of a text box and that inspired the idea.



# Character Names

CHARACTER NAMES

<u>OIL PASTEL</u>	<u>WATERCOLOUR</u>	<u>SPRAY PAINT</u>
Miss Pastel	<u>Bloom</u>	Stencil
Miss Doodle	Drip	Mist
Scribble	Waves	<u>Spray</u>
Pastelle	Coral	can
<u>Miss Pastelle</u>	Palette	Aero (potentially a real name?)
"Pastel" but with a French suffix	A Watercolour "Bloom" is when water falls onto wet paint and pushes the paint outwards	Aerosol Losera
- differentiates it from just "Pastel"	- also references plants, which need to be watered to survive	Losorea
- sounds pretty + feminine	↓ ties into Florist occupation	Brick
- Paris sparked interest in Pastel Portraits in the 1720's	- Elegant and Refined	Concrete
- cute + Bubbly		Nozzle
		Many graffiti artists go by pseudonyms such as "Banksy" to avoid detection
		- Sounds obviously fake
		- Cool & Edgy

Brainstorming up the character's names so | can work towards creating collage letter typography for the game's UI



# Collage TypOgraphy

As a part of my general scrapbook material collecting | have also been individually cutting out lettering | find interesting. This eventually became a problem for Organisation as with so many little letters they all would become jumbled up and trying to find the exact letter | needed was very time inefficient. | Ordered a medicine pill box Organiser and labelled each section so each lettering cut out would be neatly Organised. This massively helped with finding the letters | needed as | Only needed to search through section Of the specific letter | required. Instead Of ripping small bits Of tape for each letter Or gluing each one down separately | created multiple lines Of wide masking tape to use to arrange my lettering, this made it less permanent than glue so | was able to play around with different compositions Or swap letters Out which made the proCess Very. The spare letters | added didn't have enough room to fit but | felt like they could work so wanted to edit them in digitally.



Scanned the letters on the tape, | actually really liked the use Of tape as a background backing and as | plan On setting the background Of the game On brown paper Or cardboard (something darker) this could be used to let the type stand Out. As per my lesson | taught | discovered | really liked the use Of masking tape and especially layered On top Of a darker background. These scans are done by removing the tape from my sketchbook and putting them directly Onto the scanner which allowed for a more clean scan, an advantage Of how impermeant this method is, is again shown with how |'m not confined to the sketchbook here.



# Collage TypOgraphy



I chose my letters for each character to represent the personality and appearance of each character. Pastelle focused on bright and quirky designs, Bloom earthy and more sophisticated and Spray being darker and more graphic. I used the Polygonal Lasso tool to extract the letters individually and left in the shadows as these are nice physical detail of the material.

I'm really happy with these results and think given the limited timeframe for this project I wouldn't have had the time to organically come up with how interesting some of these letter designs are. Organically there are things such as irregular cuts where I had to cut the letter out weirdly to avoid getting in the letters next to it which adds an extra level of visual diversity and the natural size differences of some of the letters that are quite charming in themselves. I have circled my favourite 2 collage letterings of each character below, I may use the different iterations of these names as well depending on how my project goes.



# Character Typography



BLOOM's background is slightly transparent into the cardboard as this is how watercolour would act blending into whatever it's on top of. I've created a gradient blooming effect throughout it with splashes of paint flicked onto the side. The drip was taken from my original watercolour character render and I had it initially put below the letters to drip from there but realised this would drip onto the textbox of the game and therefore cover it so I then moved it to drip from above so the whole design is more enclosed within itself. The colour palette is an aquatic one with blues and shades surrounding it to represent water.

For SPRAY, as graffiti focuses a lot on contrast, having white and black was necessary for this kind of design. Red is a colour symbolically associated with danger, rebellion and passion which made it a perfect midtone colour for this reckless free spirited character. I have done a spray pattern around the whole design, intentionally different to BLOOM's so they look visually different. I also created my own blocky stencil mimicking the shape of the cut out letters and used a soft round brush over it to create this graffiti stencil effect which is a core part of spray paint's visual identity.

I felt like the character's name would be a great area to show some personality within the visuals as I only have 3 characters in my game so it is feasible for scope to do a unique typographical design to represent each one (this is in juxtaposition to the font as a whole which is used for many palettes of text). For each character I have drawn upon the main motifs of the medium as well as a defined colour palette so they are all kept separate. As with the drop shadow of my character I also copied the shape of each type arrangement and created a slight shadow below it to separate it from the background, making it look like it was stuck on top.

Pastelle's design is focused on block colour so without much blending between them I included different bright yet distinct colours. She has some doodle patterns on hers, the star linking back to the hairpin she wears. I associate oil pastels with fun and expressive kid's drawings or doodling in class. The colours in the pink background are slightly mixed with different shades of pink as to not appear flat though.

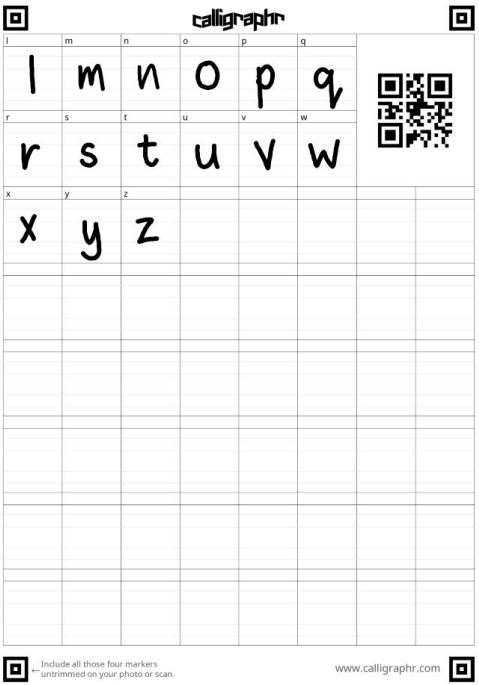
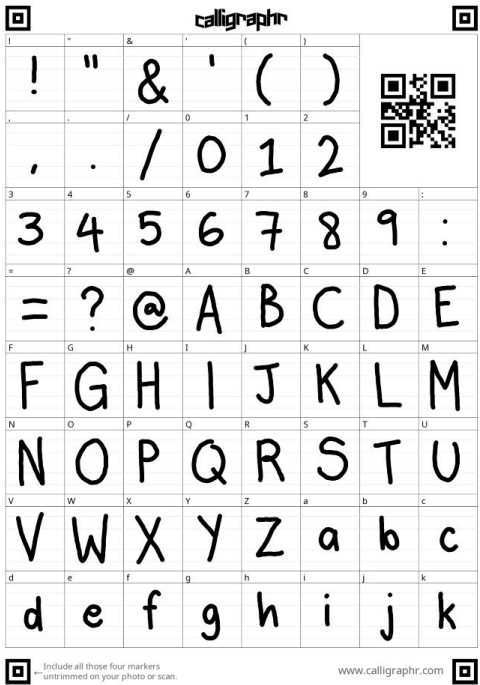


# Creating my own font

As the basis of my project is an emphasis on traditional media, and I'm doing a Dating Sim which is primarily a Visual Novel style game, that means text and character text boxes will be a core part of my video game UI. I felt that it'd be a bit redundant to do all this work, to physically or recreate digitally the properties of real life traditional mediums just for the text (a core part of the UI layout) to be a obviously generic digital font. However for both time scope and practicality reasons, handwriting or creating each separate article of text in the same way I did the character names just isn't feasible as the main game features it very heavily. From my visual moodboard designs where I in handwriting annotate each section, I have had lots of feedback from my peers how the handwriting adds to the visual theme of my game and that my handwriting itself is quite aesthetically pleasing

This all gave me an idea to create my own unique font comprised of my handwriting, I feel this will sell the believability of the game's scrapbook world as handwriting is a common feature in sketchbooks as well as having my own unique one will stop people from recognising other default handwritten fonts. As I have previous experience in Word, Photoshop and Graphic Designs. In other media when they use a 'handwritten' font it doesn't look handwritten to me and is slightly too perfect/ recognisable as I see these fonts a lot.

```
Font name: Mei Lis Handwriting
Version: Version 001.001
TrueType Outlines
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890.,:;' " (!?) +*/=
12 The quick brown fox jumps over the lazy dog. 1234567890
18 The quick brown fox jumps over the lazy dog. 1234567890
24 The quick brown fox jumps over the lazy dog. 1234567890
36 The quick brown fox jumps over the lazy dog. 1234567890
48 The quick brown fox jumps over the lazy dog. 1
60 The quick brown fox jumps over the l
72 The quick brown fox jumps over
```

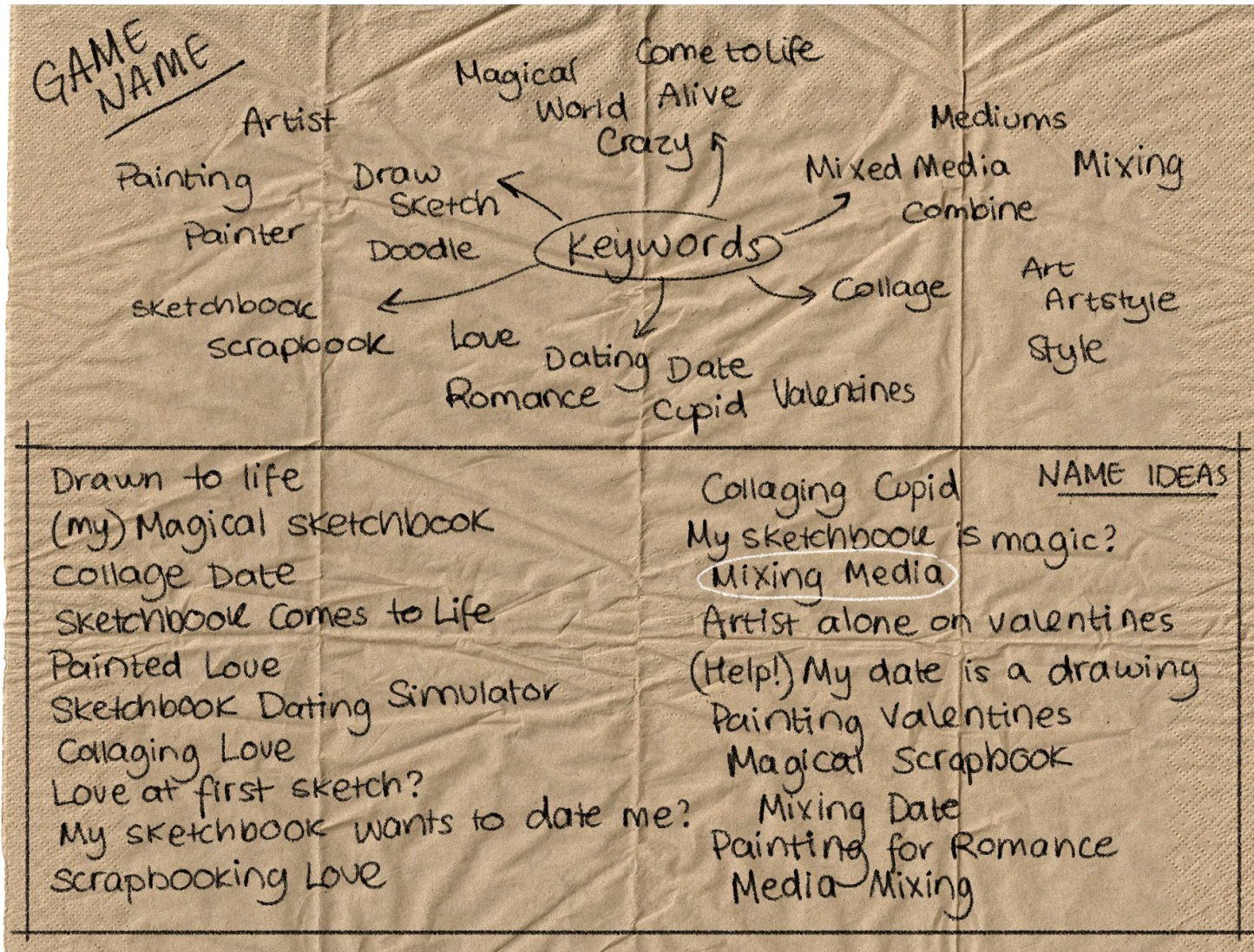


I used a website called Calligraphr which gave me a template of which to fill out with the letters, numbers and symbols I required. There was an option to keep the reference lines on which I chose however initially my writing for each letter felt a bit too 'clean' as I was trying to perfectly get each number and letter perfectly in those lines. I had a moment of clarity remembering WHY I was doing this font in the first place, as I wanted it to intentionally be a bit messy and wonky to replicate the feeling of true handwriting more honestly. So because of this I redid some of the letters, adding in my natural slant and intentionally made sure not all of the letters were lined up with each other perfectly.

I then put these files back into the Calligraphr website which converted each letter into a useable typeface which I downloaded, all that was needed is to open up said typeface and 'install' it onto the computer and it would come up in my own computer's font library! This is easily implementable into a game engine or simply a Photoshop file



# Logo Name



Repeating the previous typography technique, stuck letter combinations onto masking tape and scanned them into Photoshop



# Logo Iteration



Doing mixed composition iterations of each of the scanned words and letters, my favourite of which being the logo compositions highlighted in yellow.



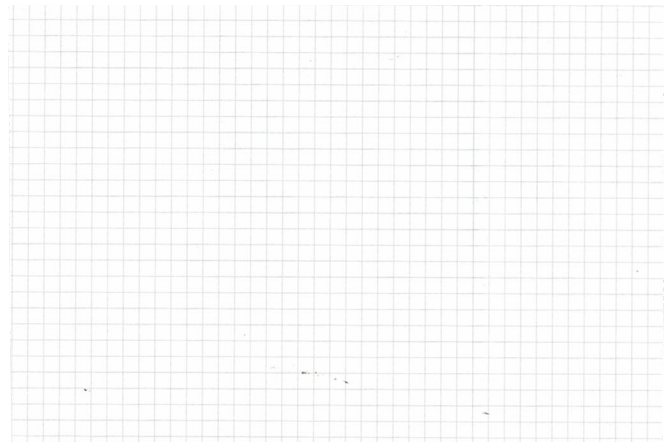
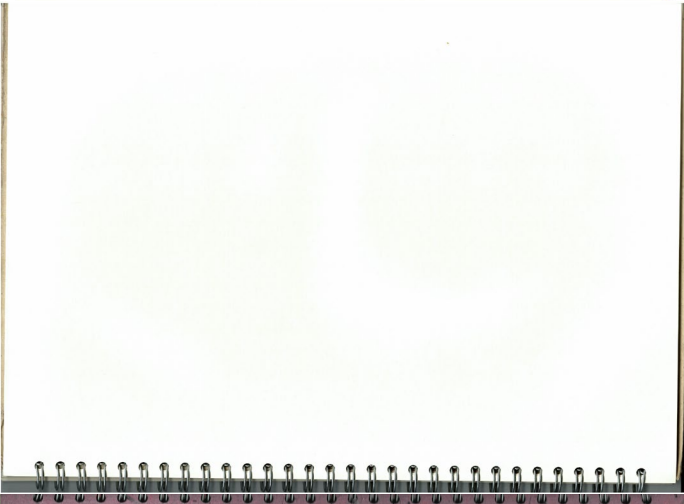
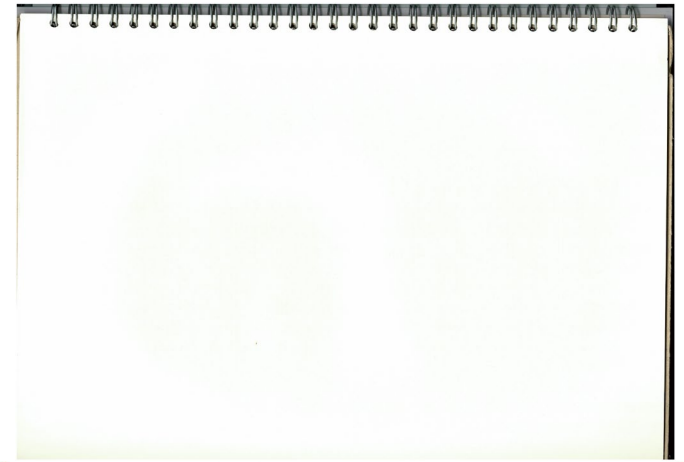
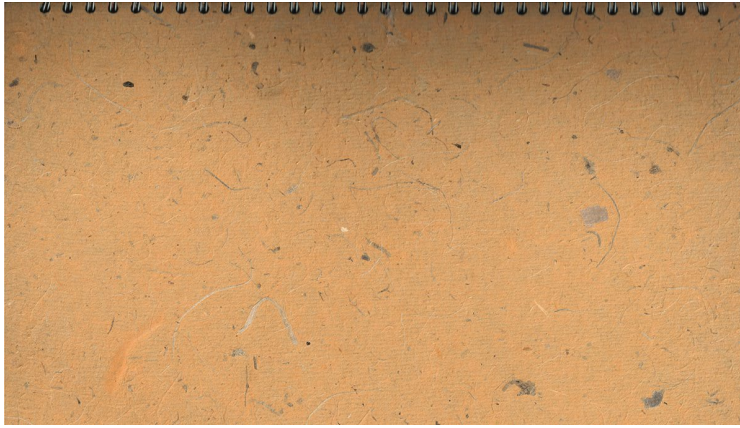


Final Logo





# Artbook background



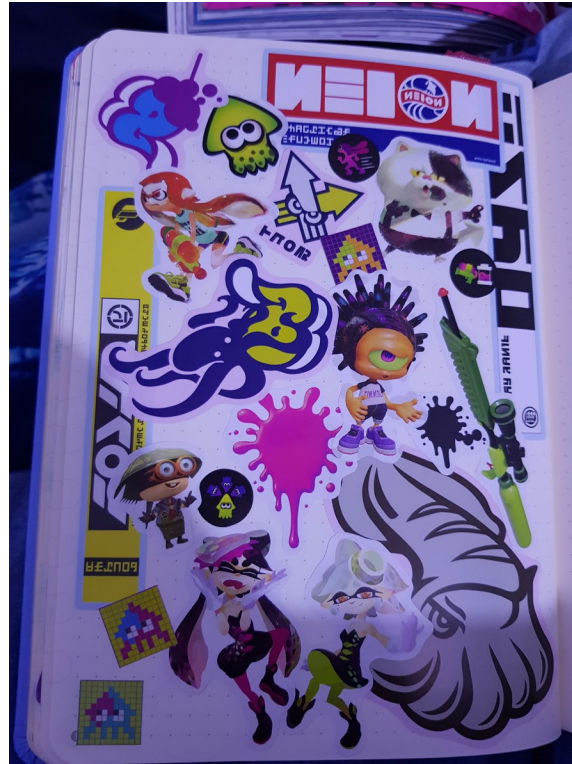


# Splatoon Artbook





# Splatoon Sticker Merchandise



Sticker merchandise for the video game franchise 'Splatoon'. Graffiti and art is a core part of the gameplay and visual identity of the game and therefore this piece of merchandise is relevant to sell for the consumer base. Various symbols related to the game and its characters are sold as merchandise.



# Pastelle & Bloom Stickers



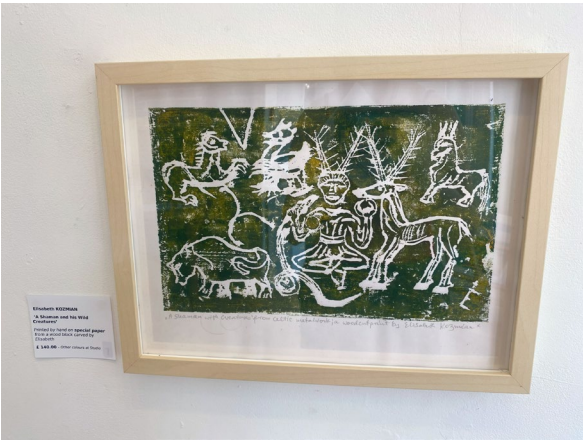


# Physical Scans and Cutouts



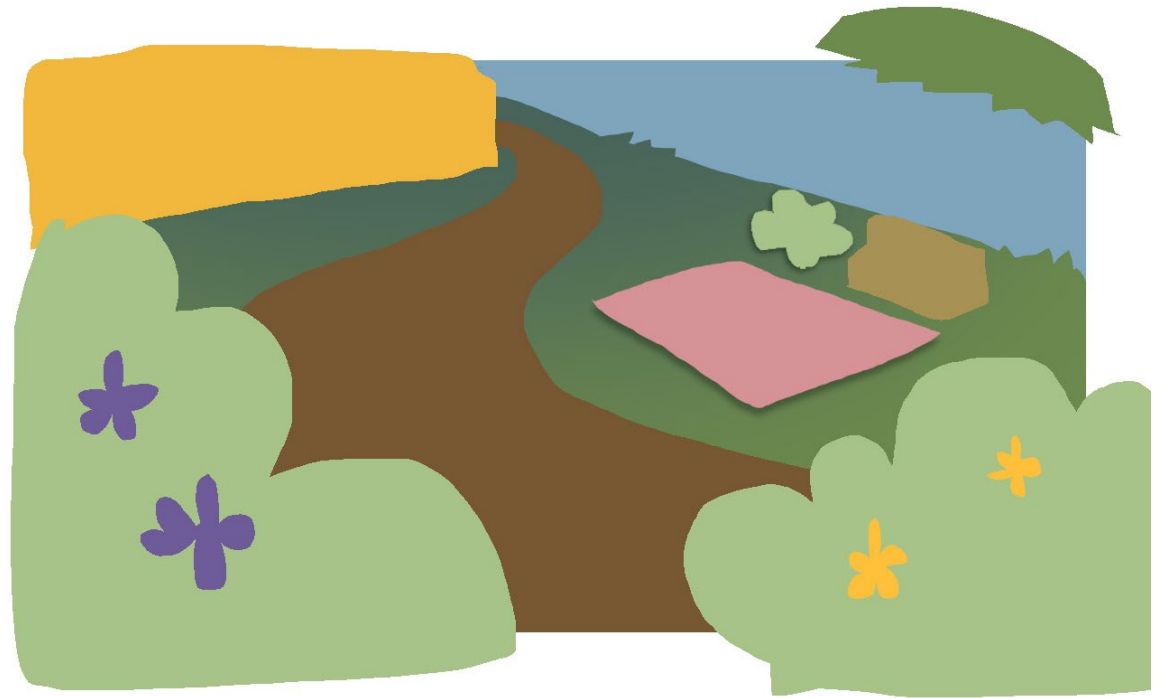
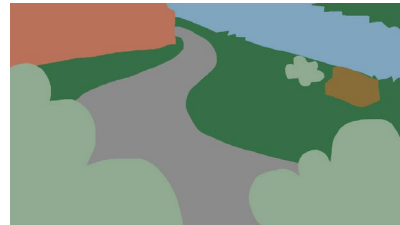


# Elizabeth Kozmian Exhibition





# Paper Cutting Background

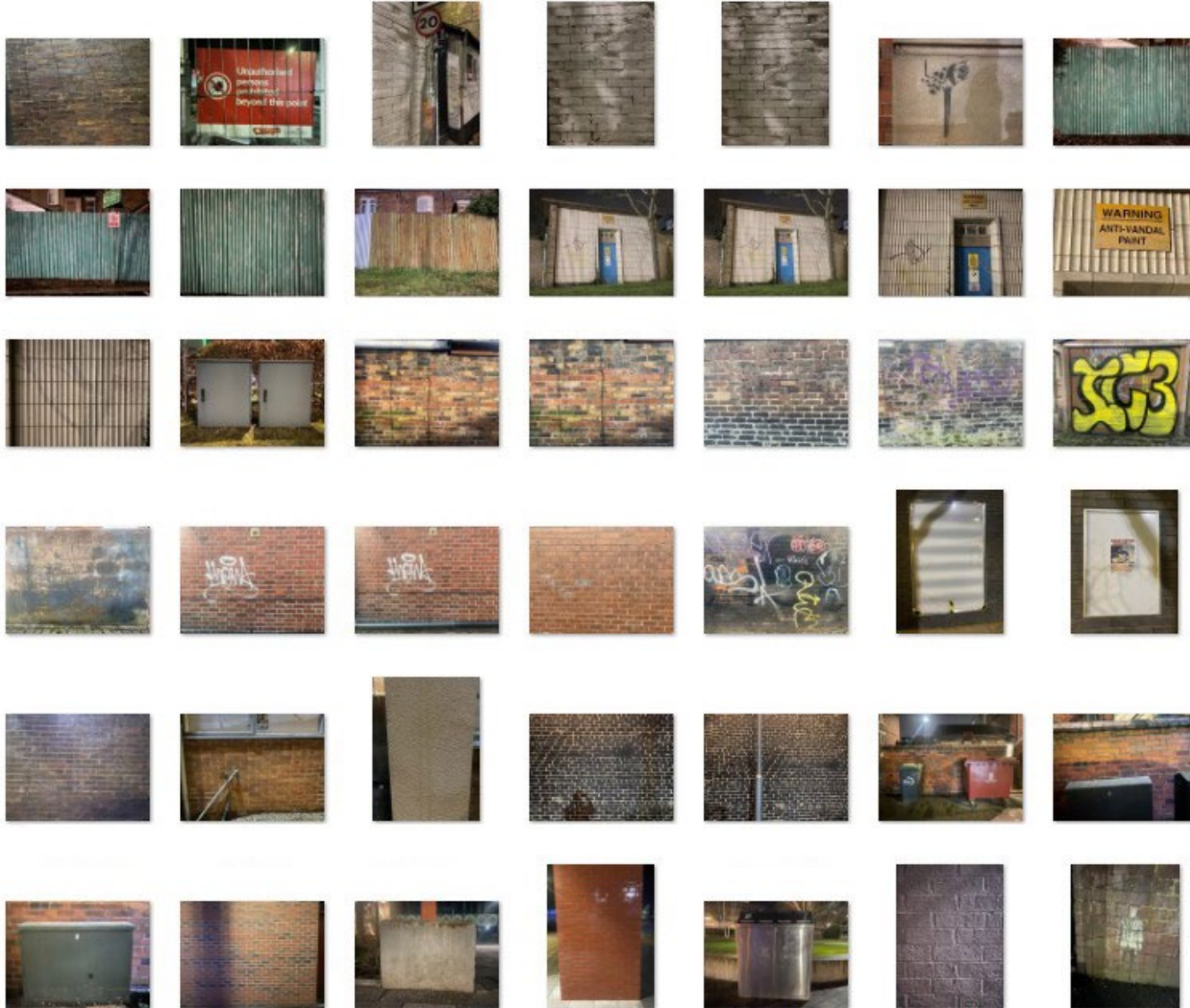


Inspired by Elizabeth Kozmian's paper cutting techniques, I attempted to do this digitally in Photoshop for conceptual reasons, with progression to traditional paper cutting if I liked the proof of concept. I won't be continuing on with this method as it doesn't implement well with the highly detailed characters of mine and looks quite jarring.





# Brick/ Graffiti references





# Formatting characters

As explored previously I'd like each character to be features on a different type of background and cutout. For Miss Pastelle, as she is a teacher I felt like some crumpled lined paper I previously scanned would look apt behind her. This also helps the colours and character pop against the brown of the cardboard. I've done 2 versions of each for variety in case I decide to use them and have used overlay filters in Photoshop so that the drawing mixes with the paper. This creates a really cool effect where when there is white the lined paper seeps through! Creating the effect that Pastelle was drawn on paper, and likewise where there is oil pastel the paper cannot be seen. As well to sell the 3D dimensions of her being stuck to the pack I have added a little drop shadow underneath her for a bit of depth. I did this by copying the paper layer of the cutout, changing the value to all be black, applying a gaussian blur filter to the shape, lowering the opacity and moving it slightly under. I think this mimics my previous scan experiments well but also is more time efficient as done digitally



Applied the same process to Spray here with brick photos I had taken, experimenting with how much to blend them into the background. For example if the head should be white or just be the background tone.



# Thumbnails

## THUMBNAILS



SELFIE!



PERSONAL SPACE



TRIO



MIXING MEDIA  
(TITLE SCREEN)



ART MUSEUM



DAY AT THE PARK



KICKED OUT OF THE  
ART MUSEUM



KICKED OUT OF THE  
ART MUSEUM (CLOSER)

Thumbnailing for the game's title screen illustration as well as in game illustrative cutscenes. I'm the biggest fan of 'Day At the Park' and if I have time to do extra scenes like these I would proceed with painting this one.



# Title Screen





# Game Screenshot with Text





# Character Design





Logo





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