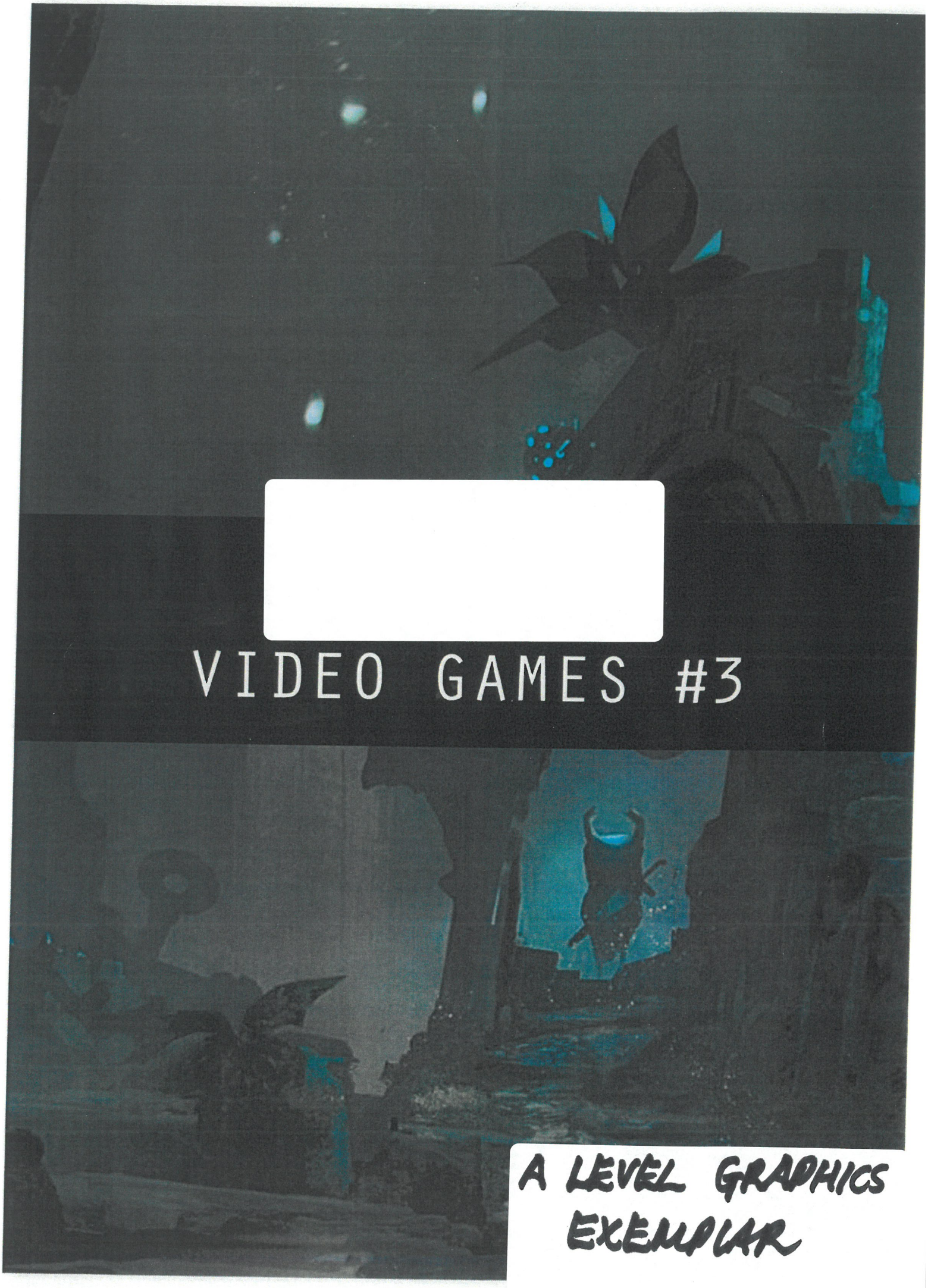
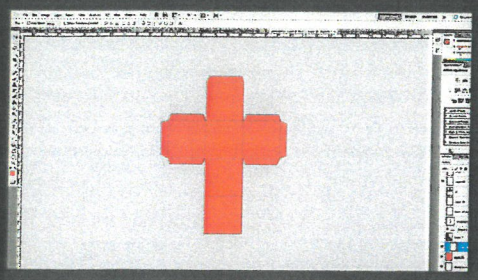
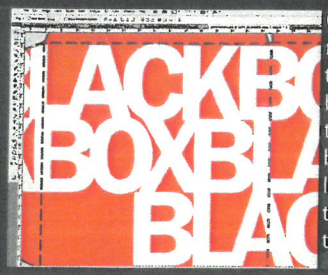


VIDEO GAMES #3

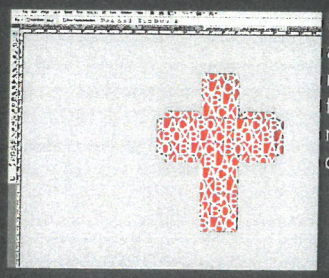
A LEVEL GRAPHICS EXEMPLAR

DEV LOGO 2 DRAFT 3 REVIEW SHEET

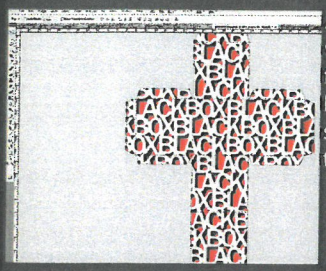




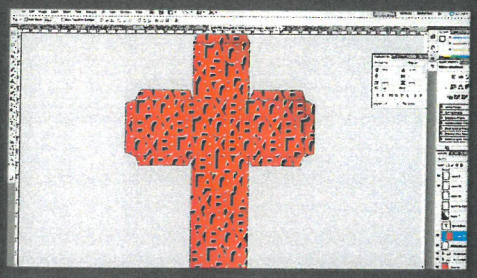
Customized my typography by reducing the gaps between letters. I put all the text next to (...)

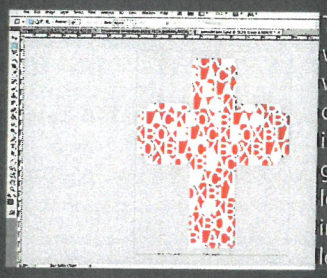


(...) eachother and in a random fashion to make it convoluted.

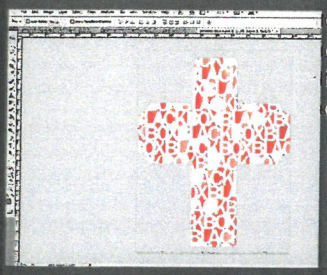


At first I wanted to go for a 3d feel, so I created a shadow of the text.

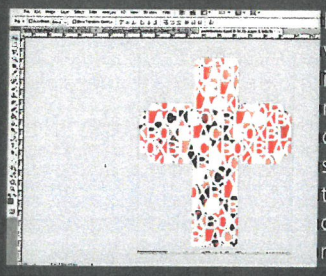




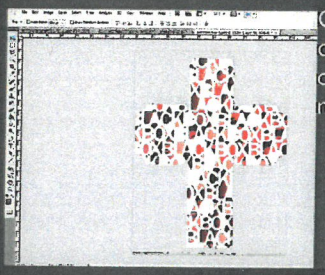
The 3d idea wasn't working. I decided to fill in random gaps in the letters and inbetween letters too.



Coloured different parts in in different colours.



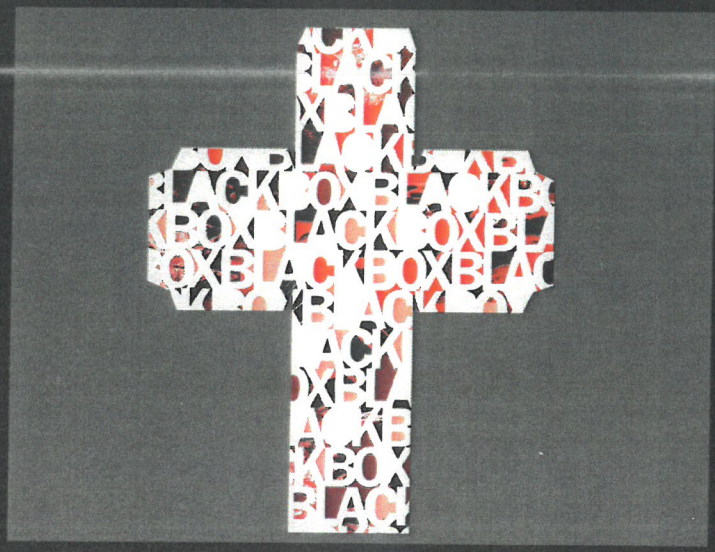
I then took various images from my "black" connotation sheet and put them as clipping masks on (...)



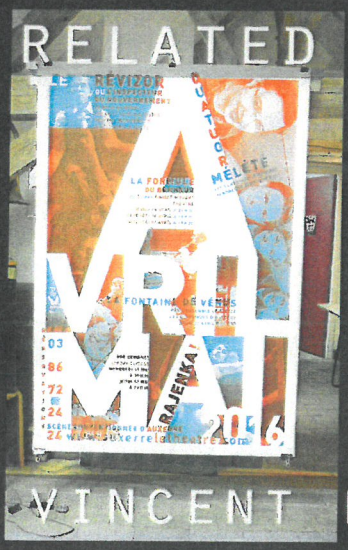
Continued to create clipping masks.

For Developer logo 2 draft 3 I took heavy inspiration from Vincent Perrottet's poster work. I wanted to combine Vincent Perrottet's style with the "new weird" or surreal genre / aesthetic that is present in the rest of my logos. This was done to create consistency in my work as well as a logo that informs the audience what type of aesthetic is in the company's products. The text was made white and the images red in order to create a sense of depth, as if the white text is above the red images. Originally I was going to make a cube out of the logo, however I believe that having a box net as a logo is an interesting concept, as the box isn't made- the logo is formless and seemingly unfinished whilst being all there at the same time. The text tool, paint bucket tool, brush tool, gradient tool, and layer styles were used to make this logo.

The imagery in the logo is a box net with various images overlapped on it, which creates a mysterious and strange quality in the logo.
The target audience is an audience that likes the new weird genre as well as slightly surreal / abstract things. Black Box is, however, a video game company.
The typography in this logo is simple and blocky. If the reds is the background, the text is the foreground.



RELATED RESEARCH

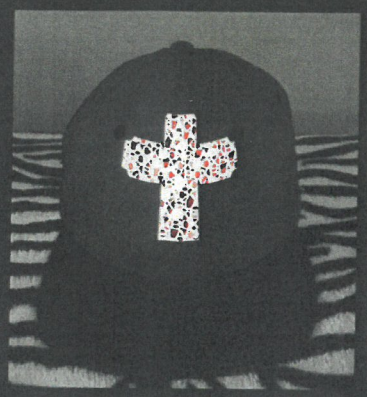


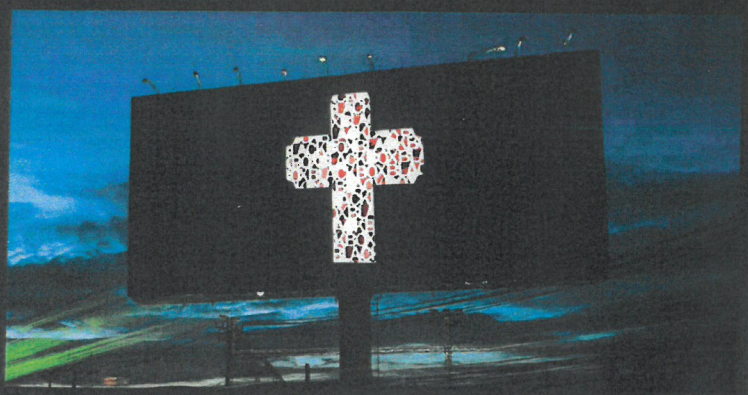
VINCENT PERROTTET

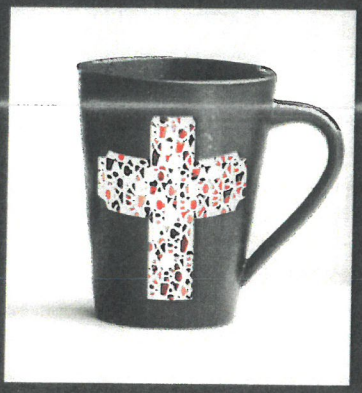
DEV LOGO 2 DRAFT 3 IMPLEMENTATION SHEET

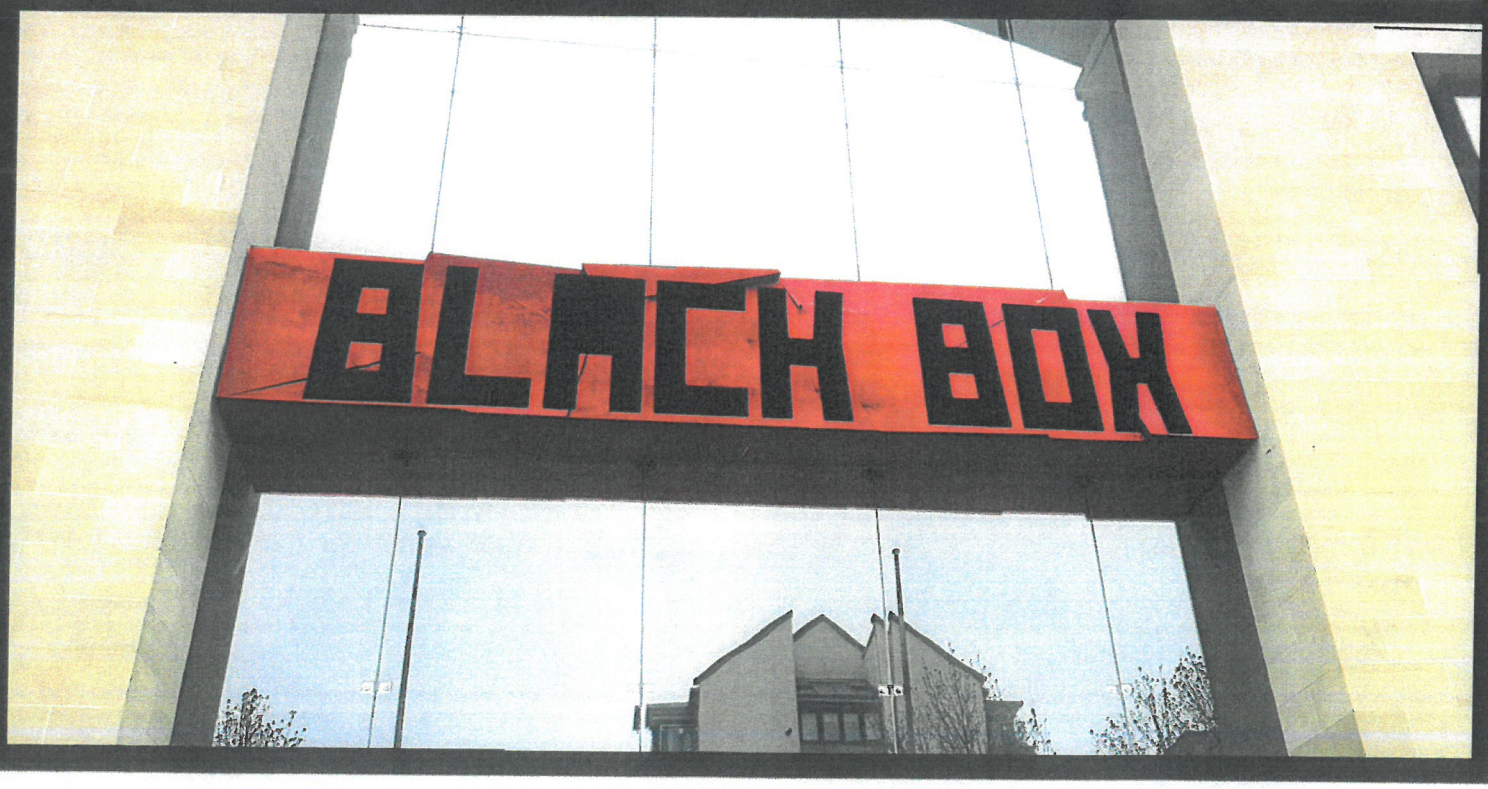
I have made this sheet in order to show what my logo would look like in the real world. I have chosen these items because I believe they convey my logo the best way possible. I've also chosen these items as they are quite common for video game developers to place their logos on it. I created these images by finding original pictures of the item online on Google Images. After I placed my logo onto the item in question I used the transform tool to skew, rotate, and alter my logo to make sure it looks like it's part of the item. On multiple occasions I used layer styles because using them made my logo look better on the item.

I'm quite happy with the way these have turned out. I think most of the logo implementations look realistic and lifelike, and I feel like these could be sold as real products. The "plaque" wouldn't be sold, obviously, as it would be something that is outside of the video game developer's studio.









DEV LOGO 3 DRAFT 1 + VARIATIONS ANALYSIS

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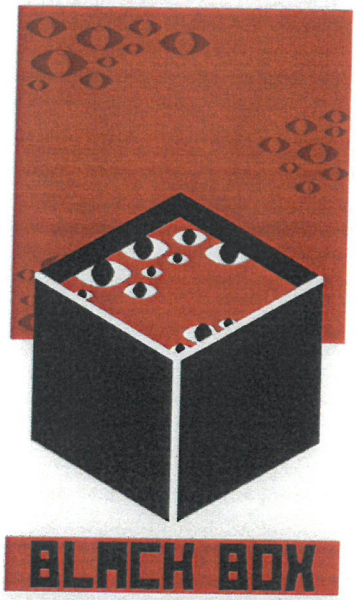


1 - This logo, the original, was made to be ominous and interesting. Tentacles were the obvious way to go, as they're associated with the "unknown" i.e the deep sea

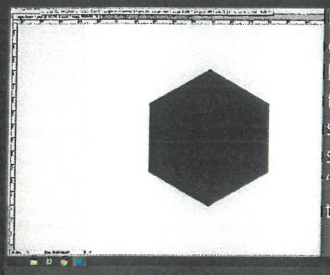
2 - In #2 I used various animal horns rather than tentacles. I used horns as they're associated with animals, and putting them in an obscure context makes the audience curious.

3 - I used hands for #3, because it's odd to have human hands reaching out of a box. Hands reaching to the heavens is linked to Pandora's Box, and how *hope* escaped the box of evils.

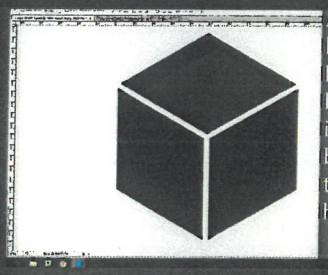
4 - i wanted to do something more original, so I created a few simply eyes using the pen tool and the elliptical marquee tool. I like how bold the eyes are, their piercing white against the red.

I've chosen to go with #1. It was a very hard decision, but the tentacles' curls won me over. I like that the leftmost tentacle seems to be curling towards the camera, and how I've brought it in front of the box to represent this. For future developments I'll probably hand draw the tentacles rather than altering a pre-existing image. I might also edit the box itself to pop out more.

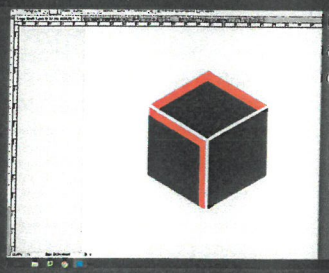
DEV LOGO 3 DRAFT 1 REVIEW SHEET



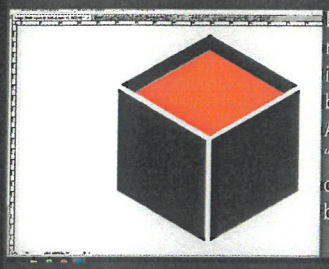
Began by creating a hexagon using the custom shape tool and setting the "sides" setting to 6.



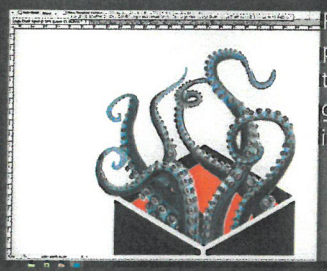
Added white lines using the line tool. Also began to make it look like a box rather than a hexagon.



Messing around with different ideas.



Decided to make the inside of the box glow red. Added "panels" on the outside of the box.

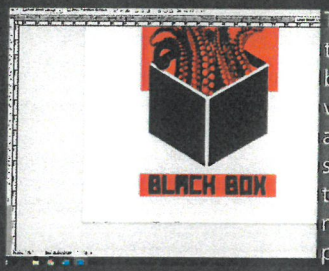


Found a picture of tentacles on google images.

Found a better picture, but it has a watermark. I got rid of it using the spot healing brush tool.

Added a red overlay, as well as multiple different filters such as cutout and palette knife.

Added the red background.

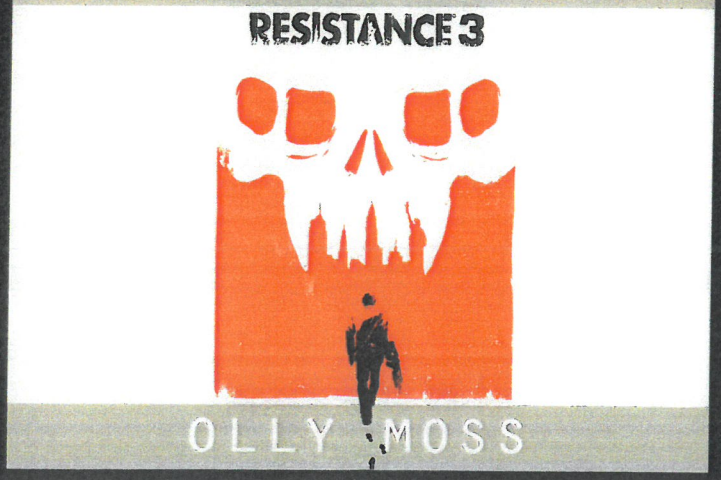


Toned down the red background's vibrancy. Also added the signature typography I made previously.

For my first draft of Developer logo 3 I wanted to create a logo that was slightly surreal. I did this by creating my own box, then taking a picture of tentacles from the internet. I edited the tentacles using filters and multiple tools. In this logo I used tools such as the spot healing brush tool, the eraser tool, the polygonal lasso tool, and the marquee tool. I referenced Olly Moss' art Resistance 3 poster because it's bold, uses three colours, and has a good amount of detail. For future drafts I think I'll add more detail to the box, the background box, and the typography. I might also hand draw the tentacles and edit them in photoshop.

The imagery in this logo is a large amount of tentacles coming out of a box. This is reminiscent of Pandora's Box, where all sort of things came out of a box Pandora opened. It's also reminiscent of Cosmic Horror works, as they often involve tentacles.
The target audience is people who like video games with weird and mysterious themes.
The typography in this logo is simple and blocky, thus resembling the logo itself.
The logo is black because the name of the company is Black Box. Red is used because it contrasts well with black and is ominous.

RELATED RESEARCH



DEV LOGO 3 DRAFT 2 + VARIATIONS ANALYSIS

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1 - This is the most simplistic logo. I'm particularly fond of it because it's simplistic. I think it's more ominous because it's simplistic.

2 - The only changes made to this one are a smaller background square and an addded background. I like how the tentacles go outside of the square.

3 - Here I tried to make the background seem torn up by using the polygonal lasso tool. I think it was somewhat effective, but it's my least favourite of the four.

4 - A smaller, more compact logo. I'm a fan of how it doesn't take up much space- it's showing off what's most important about the logo. However, it would be easy to see a lack of a box.

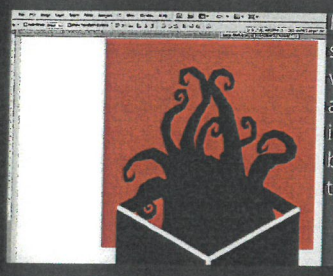
I've chosen to go with #4. It's not perfect, however there are definetely a few things that can be added / adjusted to make it better. I think only using three colours ("free speech red", black, and white) makes the logo better, so I'm going to get rid of the lighter red inside the box, as well as add something that differentiates the top of the box from the sides.

DEV LOGO 3 DRAFT 2 REVIEW SHEET

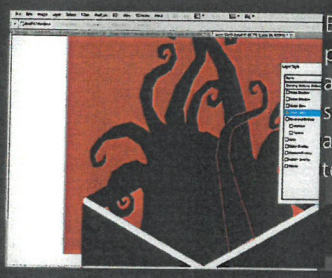
Went over the tentacles with the polygonal lasso tool. Used different colours to make each seperate tentacle (...)

easier to see.

Turned them black. Triangulated the suction cups with clipping masks.



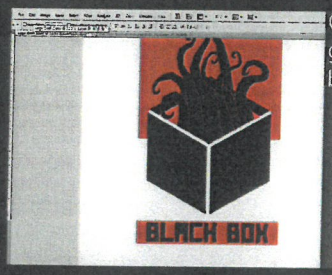
Made the suction cups a very dark grey, almost indistinguishable from the tentacles.



Began the process of adding strokes around each tentacle.

Finished with all the strokes.

Got rid of some strokes (i.e the tallest tentacle's) because they made the tentacle look not great.



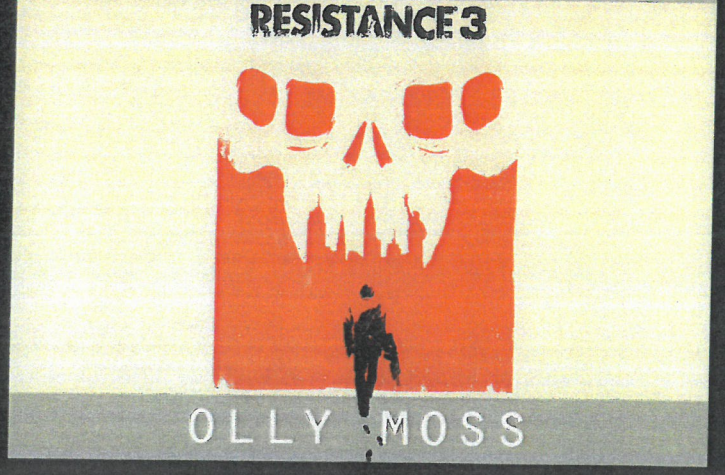
Got rid of the grey on the box.

Adjusted the white parts so they don't jut outside of the box.

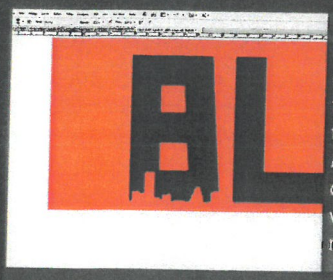
For my second draft of Developer logo 3 I wanted to continue the surreal theme whilst also making it a little more ominous. I did this by tracing over the tentacles with the polygonal lasso tool, then filling them in black and adding a stroke. In this logo I used tools such as the polygonal lasso tool, the eraser tool, layer styles, and the paint bucket tool. I referenced Olly Moss' art Resistance 3 poster because it's bold, uses three colours, and has a good amount of detail. I decided I didn't want to add more complexity, but rather add more character to the logo. For future developments I'm unsure what I'll add- maybe changes to the red box.

The imagery in this logo is a large amount of tentacles coming out of a box. This is reminiscent of Pandora's Box, where all sort of things came out of a box Pandora opened. It's also reminiscent of Cosmic Horror works, as they often involve tentacles.
The target audience is people who like video games with weird and mysterious themes.
The typography in this logo is simple and blocky, thus resembling the logo itself.
The logo is black because the name of the company is Black Box. Red is used because it contrasts well with black and is ominous.

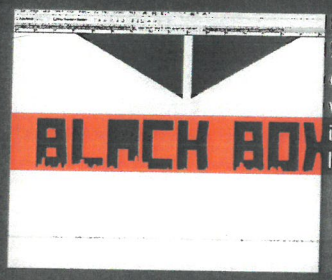
RELATED RESEARCH



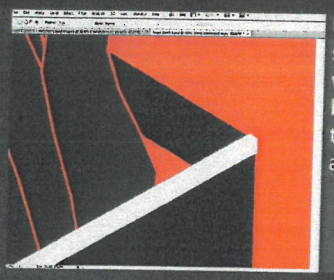
DEV LOGO 3 DRAFT 3 REVIEW SHEET



Started this logo by messing with the typography. Aimed to create the visage of many (...)

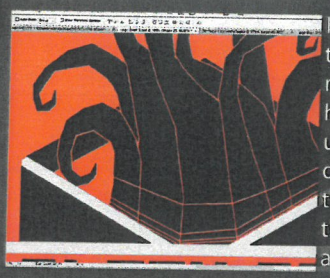


buildings, however in the end it clashed with the imagery my logo produces.



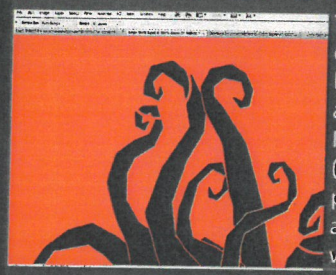
Properly sorted out the white parts, because last time I did I did a poor job.

After getting rid of the "grey lights" (added in draft 2) I wanted to see if there was any other way to add lighting to my logo.



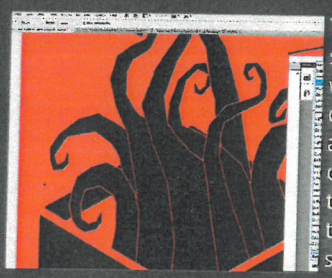
I tried out three methods, however ultimately I didn't go through with the concept as I (...)

thought it clashed with the simplicity of the logo (which I've already established I like a lot).



Two tentacle ends were a bit too sharp and pointy so I fixed them (the perpetrators are indicated with circles).

Changed the white lines to red. It smooths out the logo and makes it generally look better.



There were some reds which were off-colour, so I added a darken filter to make all the reds the same red.

For my third and final draft of Developer logo 3 I essentially fixed the small issues I believe Developer logo 3 draft 2 had. The ominous tone that I've been so intent on has been perpetuated by replacing the white lines with red. The red background box not only now fills the entire logo but the logo is now contained within the box. I think making the logo smaller was a good choice because it compliments the simplistic imagery used within the logo. Throughout draft 3's development I experimented with further imagery (such as buildings on the typography and light on the tentacles). I'm very happy with where this logo is- it's my favourite one.

The imagery in this logo is a large amount of tentacles coming out of a box. This is reminiscent of Pandora's Box, where all sort of things came out of a box Pandora opened. It's also reminiscent of Cosmic Horror works, as they often involve tentacles.
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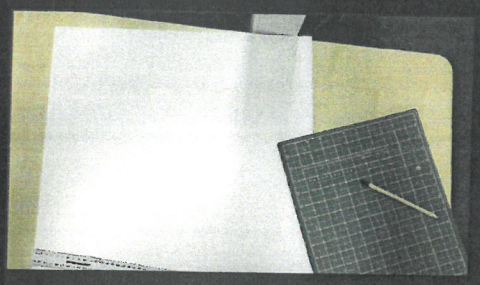
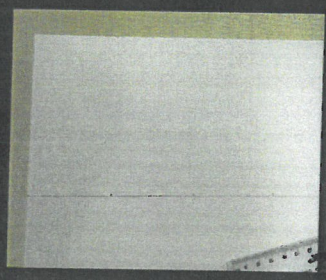
RELATED RESEARCH

Red Hook

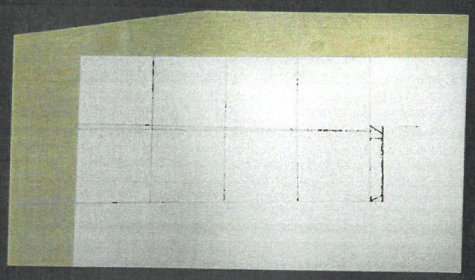
RED HOOK STUDIOS

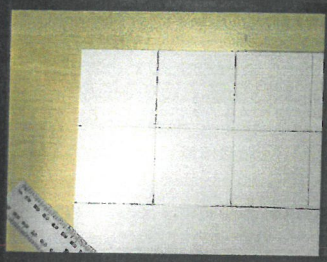
DEV LOGO 3 BOX REVIEW SHEET



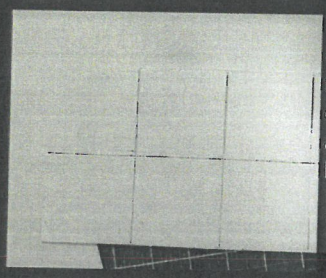


Began by creating my template. Used a pencil and ruler to accomplish this.

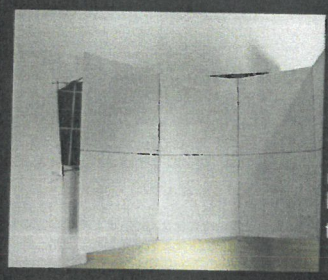




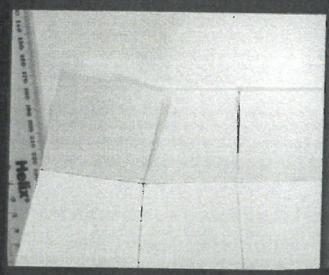
Had to do it again because I didn't measure correctly.



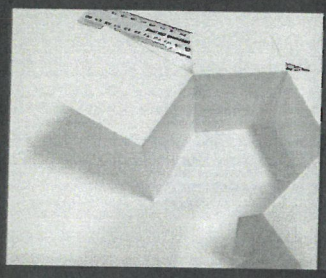
Successfuly created my template, and cut it out with a palette knife.



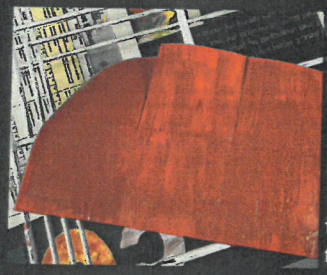
Folded along each pencil line, using the palette knife to score the paper, thus helping me fold.



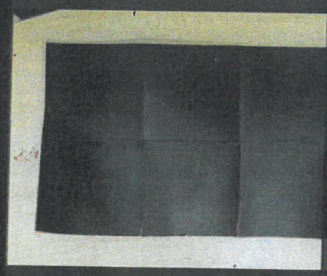
Cut along the topmost pencil lines with my knife.



Figuring out what it'll look like as the end product.

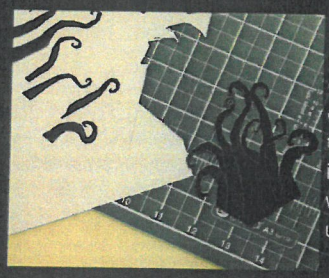


Painted what would be the inside red, in order to match the red of my logo. Used acryllic for the "line-y" texture.



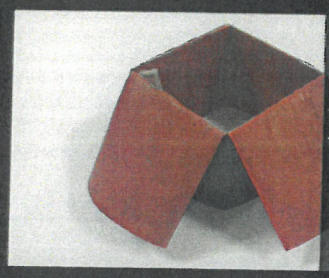
Spraypainted the outside of the box black. I used spraypaint for a smooth finish.

Went onto photoshop and created templates of individual tentacles as well as the large "cluster" of tentacles.



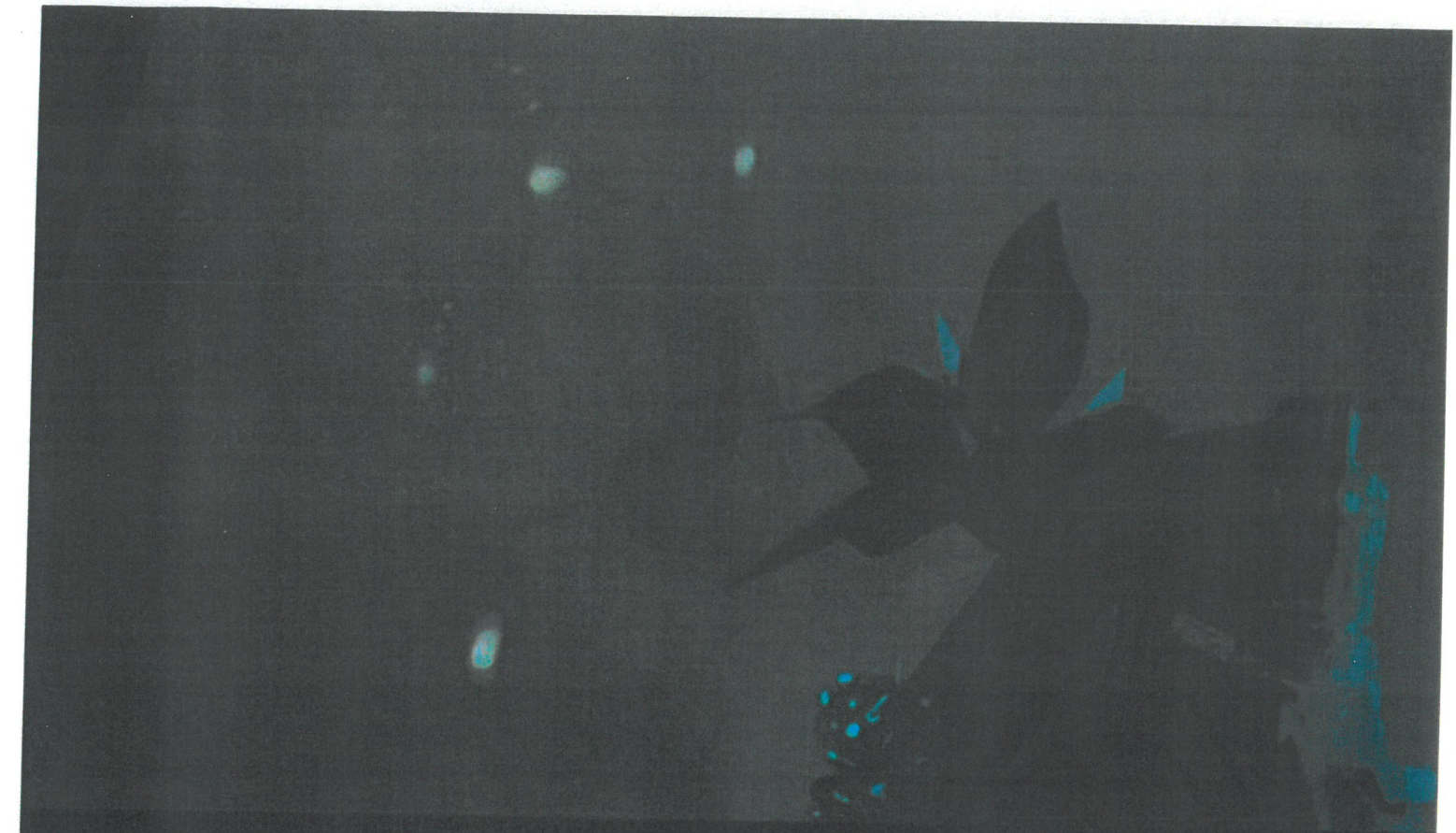
Printed it out onto card and cut out the cluster of tentacles. The individuals would be unnecessary.

Using a black sharpie I coloured in the backside of the tentacles.



I folded the box together and used tape to seal the sides.

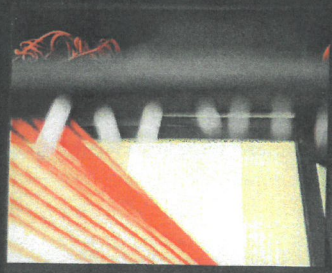
I created this physical version of Developer logo 3 to visualize what the logo would look like as a 3d object. I used card, a palette knife, a ruler, a pencil, red tissue paper, and photoshop to create this. I referenced the graphic form of Developer logo 3 to create this, attempting to recreate the box as properly as I could. I chose to add flaps to the box- I think they add an extra layer of depth to the object. Red tissue was used as it almost resembles steam / a gas when scrunched up, and I think I was successful in creating that imagery. I'm happy with how this came out, but I won't be using it as I don't believe it meets the standard I've set myself.



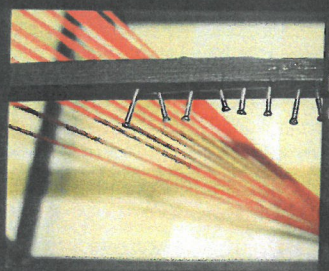
EXPERIMENTATION

This section includes ideas that were either purely for the sake of experimentation or ideas that I didn't feel like were worth developing, either due to their simplicity or due to the lack of time. Despite this belief, these experiments will help to inform the future of the project, whether it be through ideas, tools, mediums, or other things. This section could, therefore, be interpreted as a section where I try different things to see whether I like them or not. This section may also have self-contained ideas which I believe could not be developed in a way that would matter to my project.

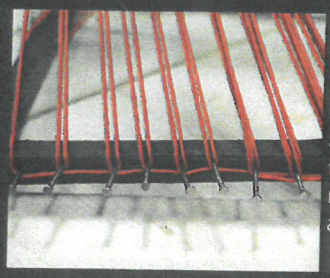
DEV LOGO EXPERIMENT 1 REVIEW SHEET



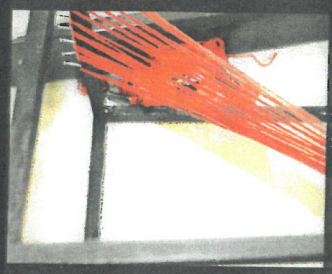
In order to attatch string onto the cube, I had to hammer some nails in.



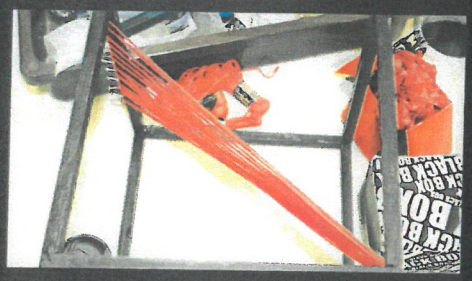
Almost broke the cube, but I hammered more nails in.

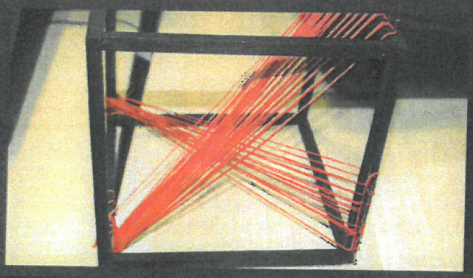


I tied string around each nail by looping the string around one, then the next nail, then back again.

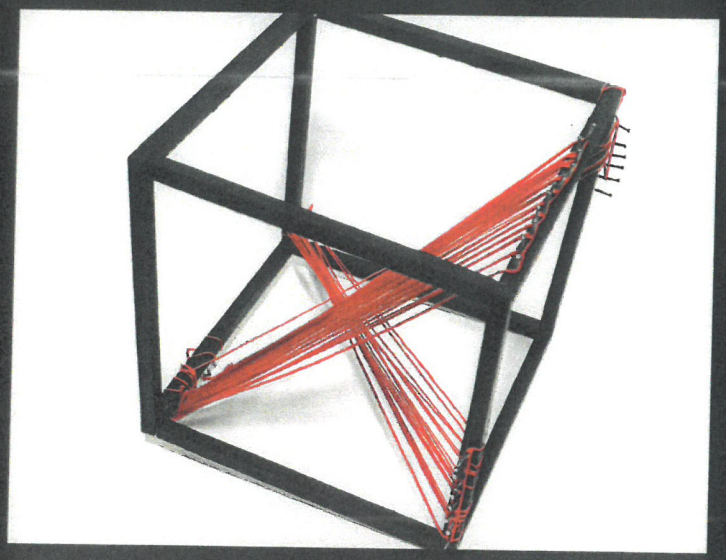


I pulled the string through the box and onto another side.

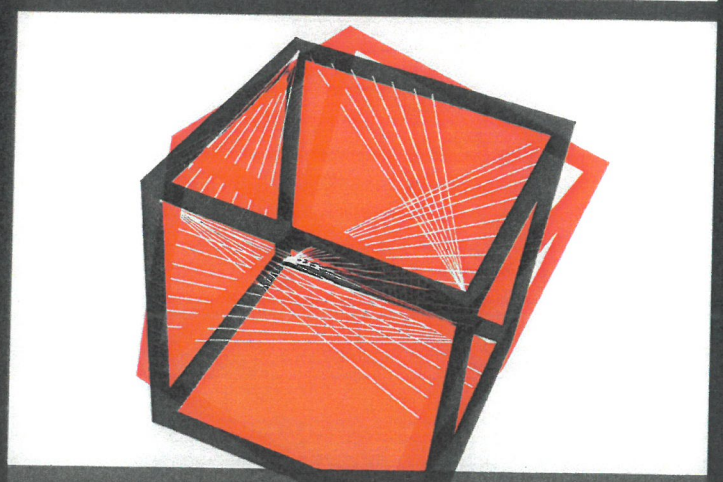




For my first experimentation I decided to experiment with string art. Specifically, I wanted to make a string art box. To do this I painted a pre-made wooden cube frame black with acryllic, hammered nails in on multiple sides, then tied red string around each nail, then attatched the string to another nail, and so forth. As this was simply an experimentation, I'm unsure if I'll further develop this. I might edit it in photoshop with filters, typography, however I doubt I'll actually create any more string art. I don't think there is much potential in string art for a logo.

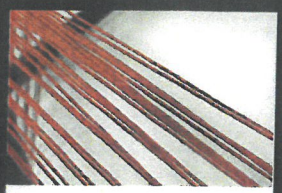


Whilst I don't believe there is much potential in string art for a logo, I still created a proof of concept by uploading the top image into photoshop and editing it. This was more or less a test to see if I liked the idea of it, or how it looked. After creating it I can be certain in saying that I believe going forwards with string art wouldn't be wise. However, because of string art I started experimenting with the line tool, which I want to use more in the future. Therefore, the exploration of string art has allowed me to realize that I want to use the line tool in the future.



PROOF OF CONCEPT

DEV LOGO EXPERIMENT 1 CONTACT SHEET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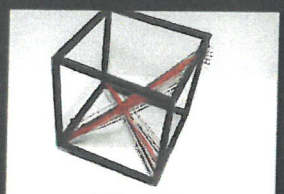
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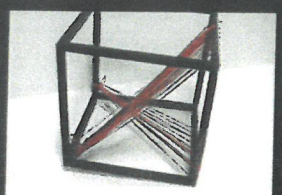
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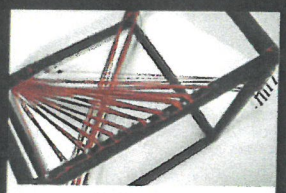
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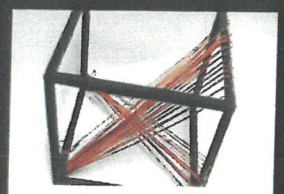
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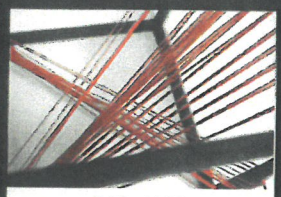
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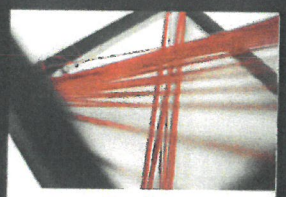
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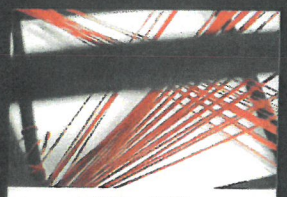
IMG_4931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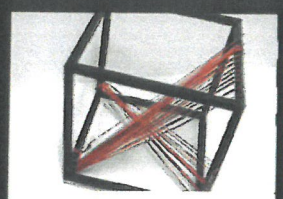
IMG_4933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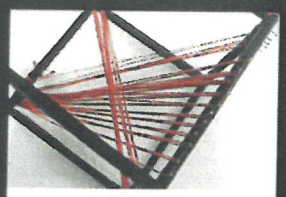
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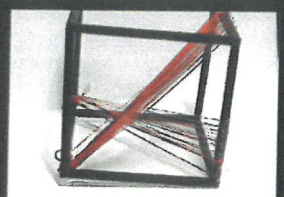
IMG_4936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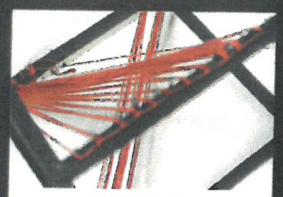
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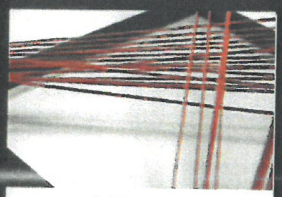
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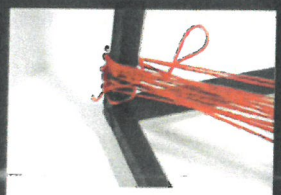
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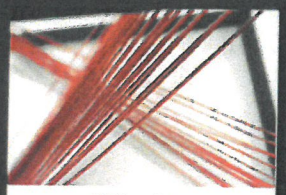
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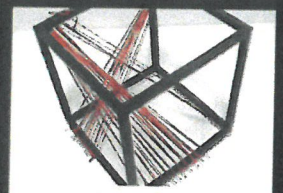
IMG_4947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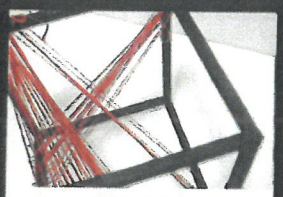
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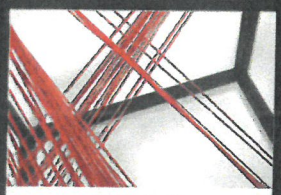
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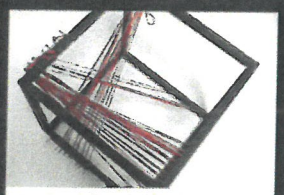
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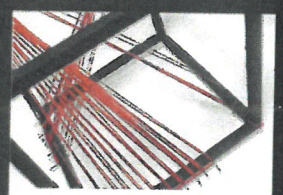
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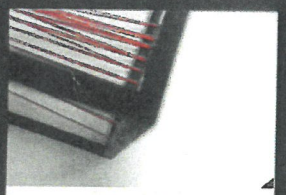
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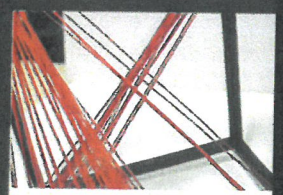
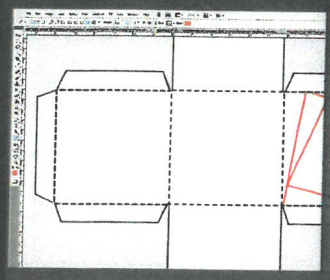
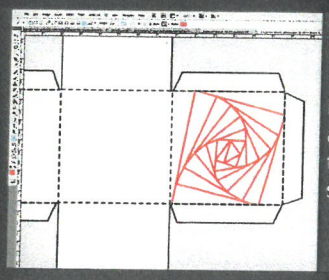

IMG_4959

This is a contact sheet of my string art box. The individual shots have not been annotated to make sure the entire picture is visible. I made sure to get a wide variety of shots, so I had a wide variety of images to choose from if I wanted to use the string art box in anything in the future. However, I don't have any plans to do so. I made sure the camera was constantly in focus, and that it was still when taking the photos. I primarily used the manual setting. I made sure to get plenty of close up shots, as I feel like they're the most usable shots. I restrained myself from taking too many long shots because those don't show the amount of detail that is in the box, but I still took a few in order to show what the box looks like as an entire whole. Whilst I think the box came out okay, I don't believe I'll do string art in the future. One of the reasons for why is because it's tedious, meticulous, fiddly and I could get better things done in the same amount of time as it takes to do a string art box.

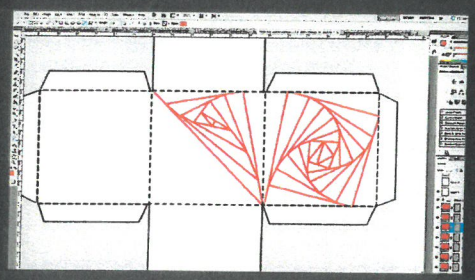
DEV LOGO EXPERIMENT 2 REVIEW SHEET

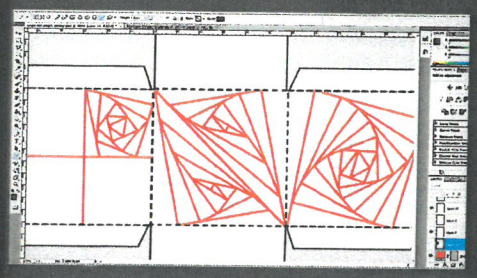


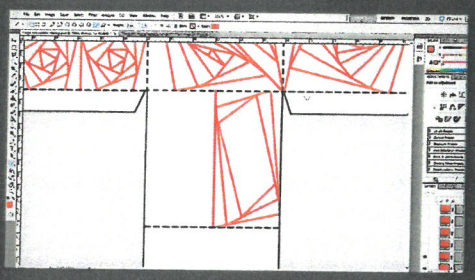
Began by opening my cube net. Using the line tool I began to draw lines.

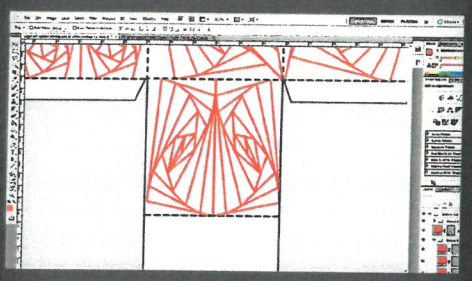


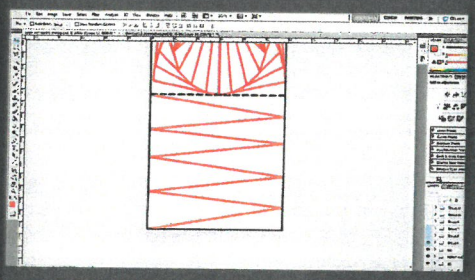
I used rulers to measure out the distance between lines and therefore to make the spacing equal.

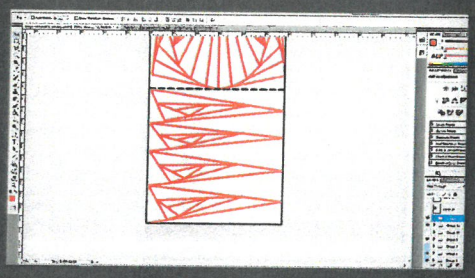


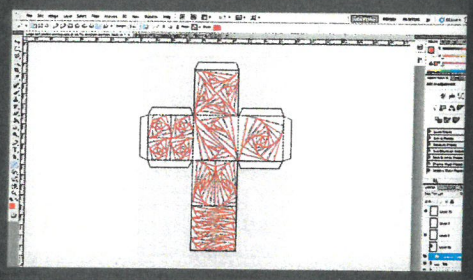


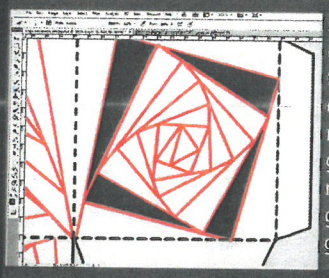




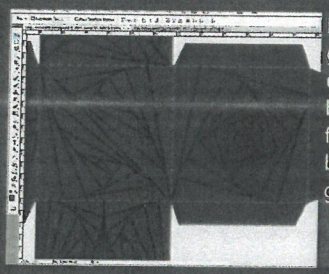




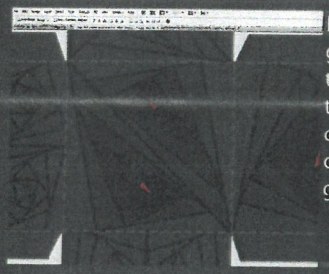




Started colouring the triangles in one by one. I made a gradient manually, going from grey to red.

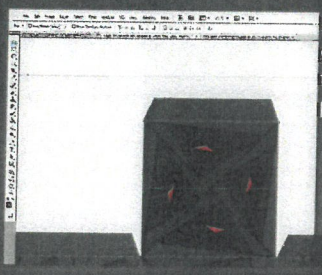


Finished the gradient. Also used the bucket tool to fill the background in grey.

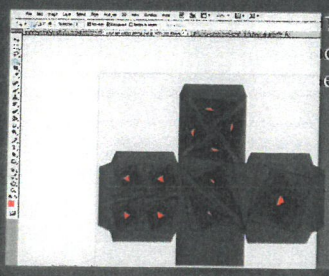


Did the gradient for the middle of the net, also I coloured the center of the gradients red.

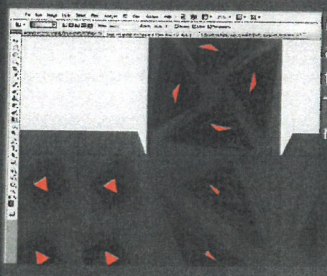
Did the gradient for the left patterns.



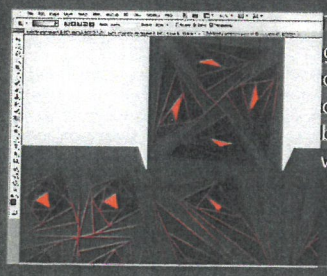
Did the gradient for the top patterns.



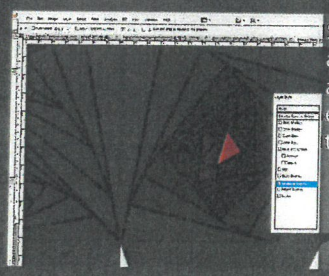
Turned up the contrast of every triangle.



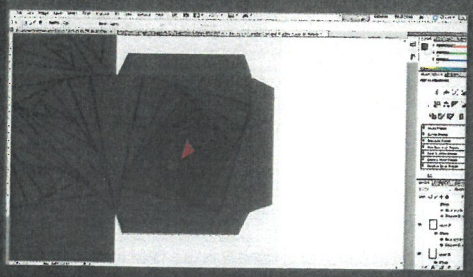
Messing around with the outlines. Tried a multiply filter..

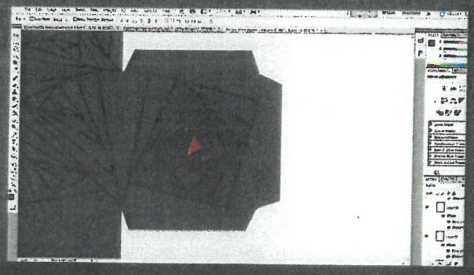


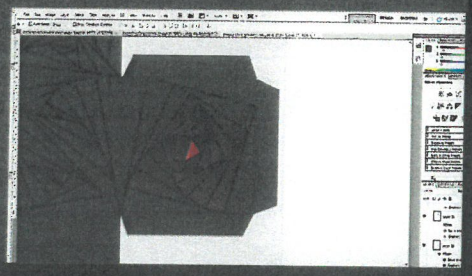
Tried a red gradient clipping mask over the lines, but it didn't work.



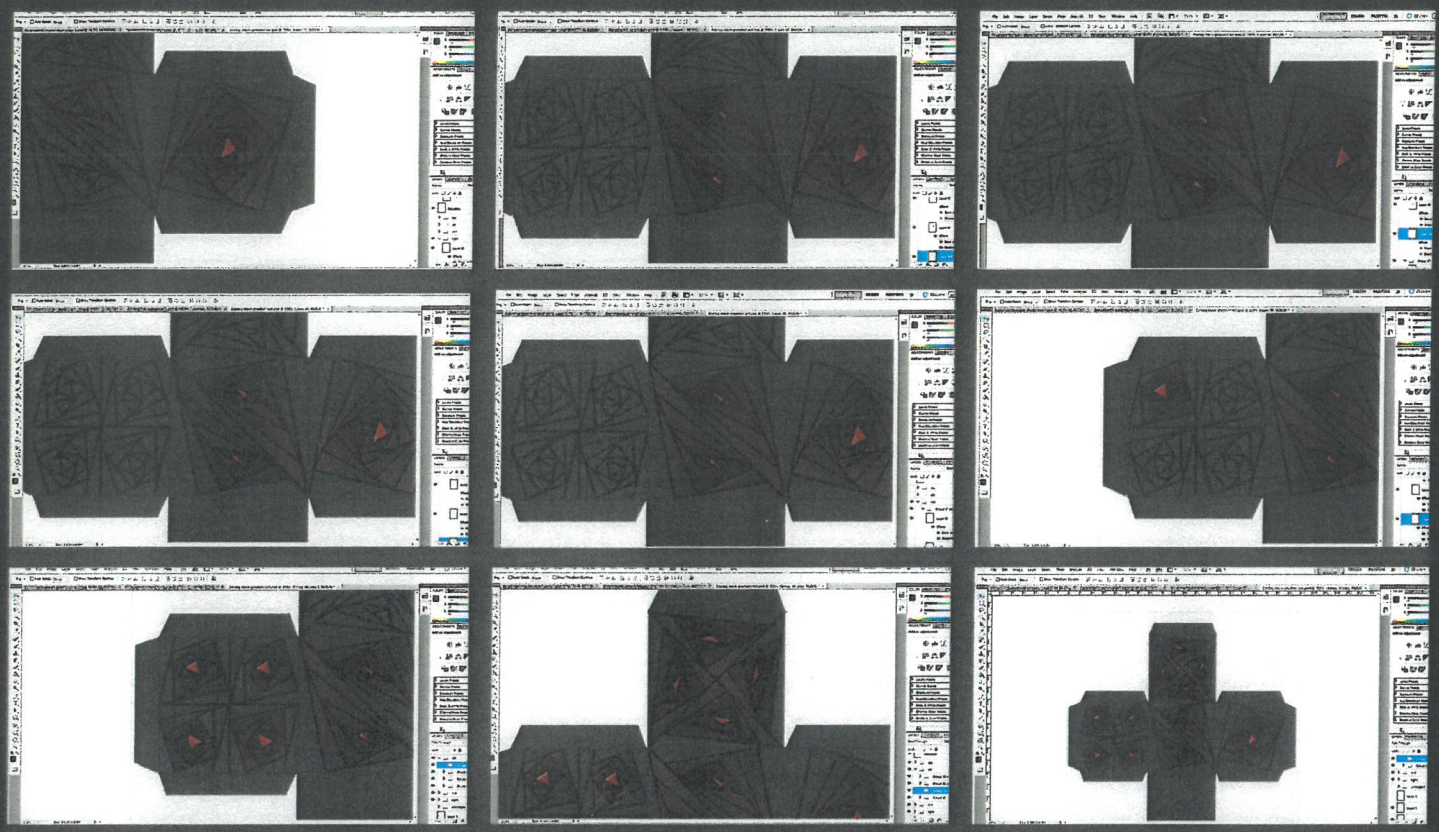
Started to add a gradient and an emboss to each coloured triangle.





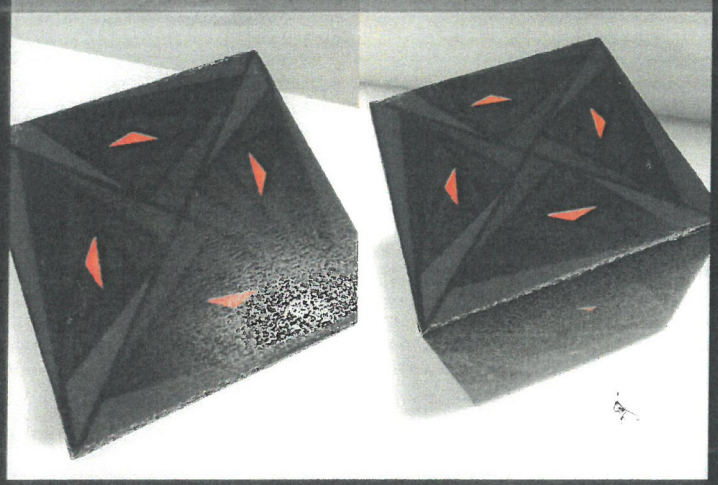


DEV LOGO EXPERIMENT 2 REVIEW SHEET

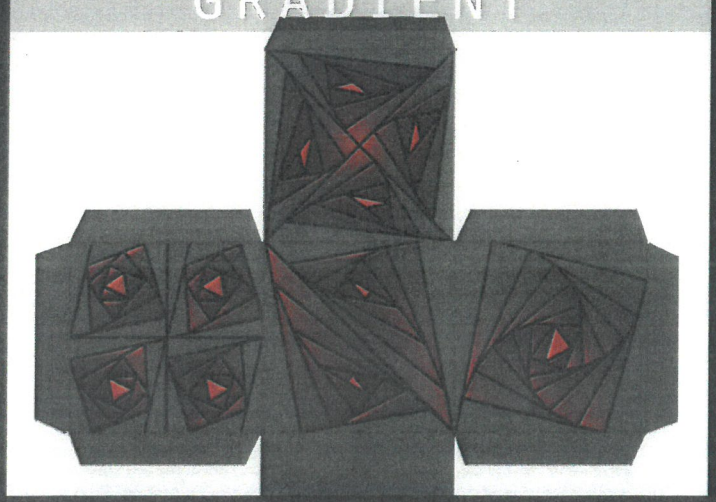


For my second experimentation I decided to experiment with zentangle pattern art. I did this by using the ruler tool to create equal measurements, then I used the line tool to create symmetrical patterns that go into themselves (zentangle patterns) on four sides of the cube. I only did four sides of the cube because I figured that the bottom and back side would always be facing away from the camera, so they weren't neccesary. I manually created a gradient going inwards, then experimented with a gradient on each section. I also experimented with with red lines. Whilst I think this was a successful experiment with a successful outcome, I won't be developing this zentangle box concept as a logo. Instead, I shall incorporate zentangle patterns into future elements of my project.

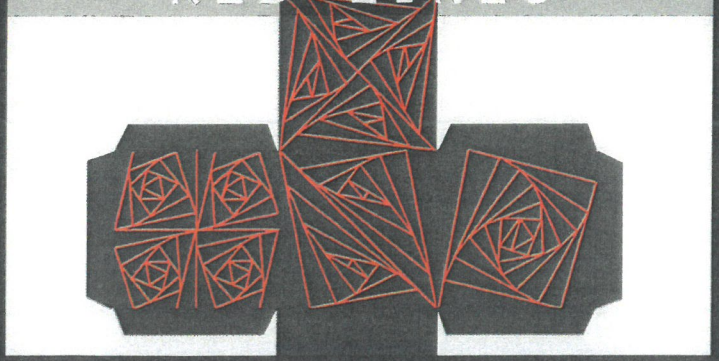
NO GRADIENT



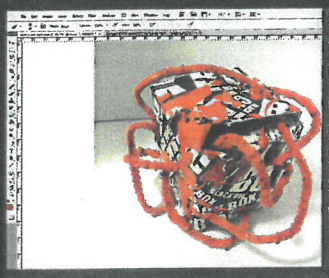
GRADIENT



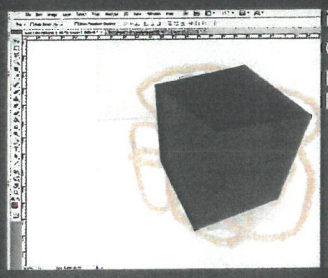
RED LINES



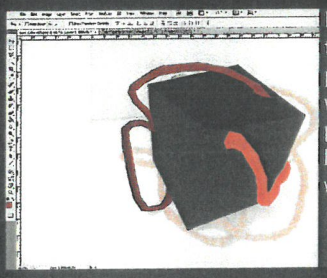
DEV LOGO EXPERIMENT 3 REVIEW SHEET



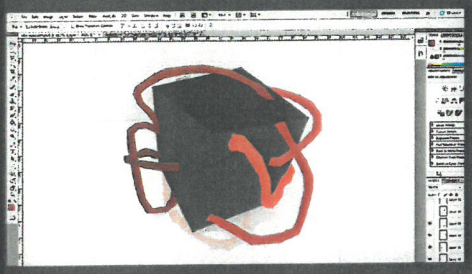
Started with the cube that I had cut letters out of, put pipecleaners in, and splattered with acryllic.



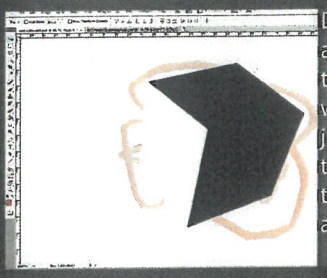
i traced the cube with the polygonal lasso tool.



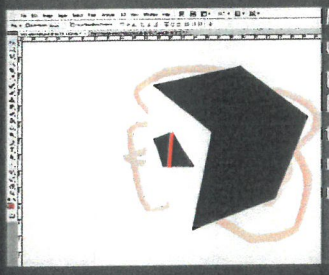
I then traced the pipecleaners with the polygonal lasso tool as well.



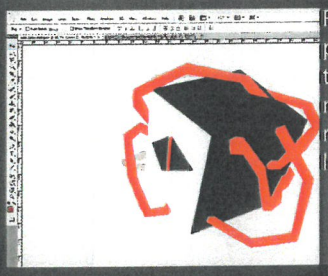
Tried to show something akin to a wound, as if the box bleeds where the pipecleaners go into it.



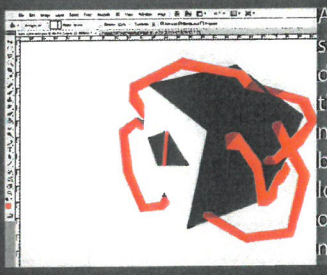
Decided to try again by tracing over what I had just done. This time I'd stick to red, black, and white.



Made an eye using the polygonal lasso tool and the rectangular marquee tool.

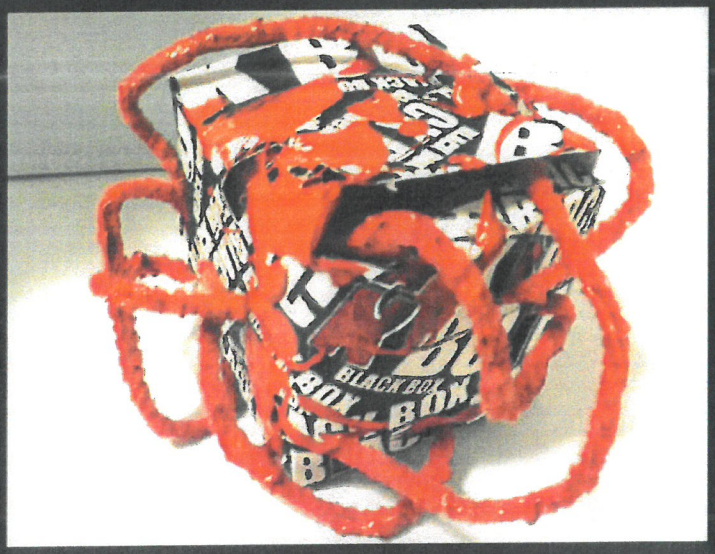


Redid the pipecleaners, this time making them more jagged / low-poly.



Added a shadow by duplicating the layers, making them black, lowering the opacity and moving them.

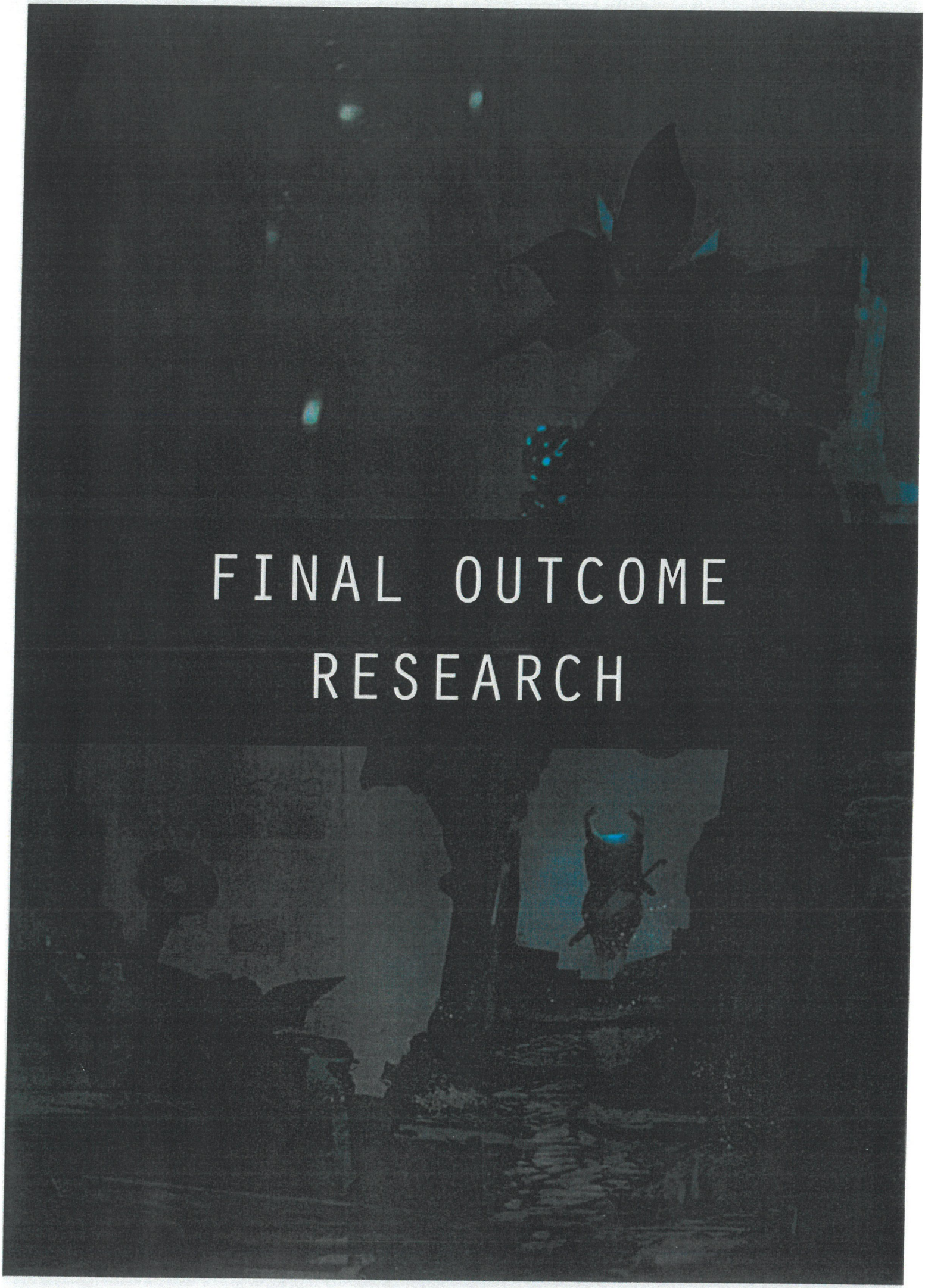
For my third experimentation I decided to completely mutilate my box from Dev Logo 2 draft 2. I cut out leters with a knife, stuffed it with tissue paper, pushed pipecleaners into it where I could, and then splattered it with acryllic. All this was done to see how much mileage I could get out of this one box, as well as to possibly give way to new ideas by experimenting so much with one item. I think this could have been done more successfuly, in that the outcome is very untidy and messy, however I succeeded in what I set out to do. This is more or less a self contained piece that I don't think I'll be continuing.



Similarly to Dev Logo Experiment 2 I created a proof of concept to show how I think this would look if I were to further the idea and go ahead with it. I, again, uploaded the image of the cube into Photoshop, where I edited it. I primarily used the polygonal lasso tool and the paint bucket tool, however for the eye I used the circular marquee tool (at first using the rectangular marquee tool). I wanted this proof of concept to be ominous, and I believed I achieved that through the implementation of the eye- it seemingly stares at the audience, which creates the ominousness I wanted to achieve.

PROOF OF CONCEPT

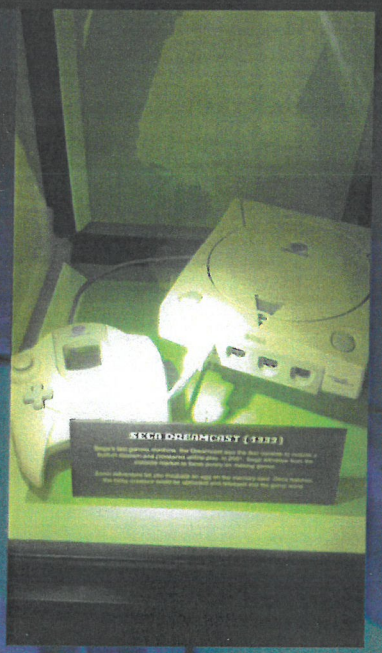
FINAL OUTCOME RESEARCH

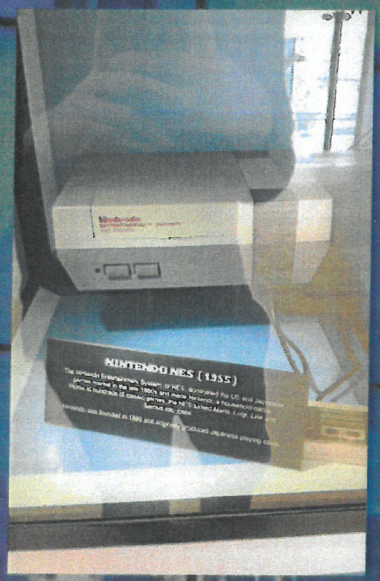


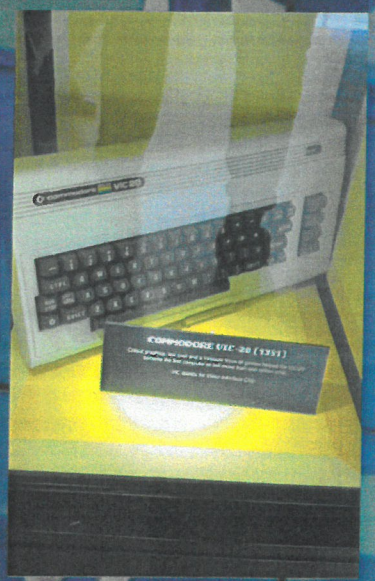
NATIONAL MEDIA MUSEUM

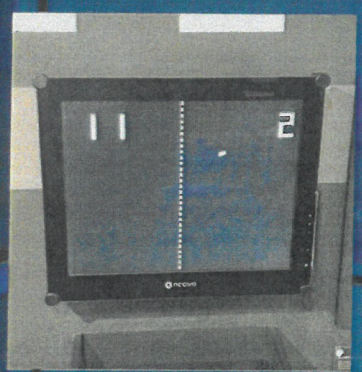
I went to the national media museum in order to collect primary evidence and photos relating to my project. The National Media Museum has a section dedicated to video games, so I aimed to take photos within that section. Here I'm presenting an assortment of photos of both video game consoles, controllers, and arcade booths that I found at the National Media Museum.

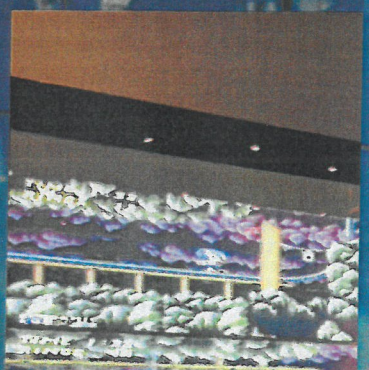
I visited the National Media Museum in order to inspire ideas for final products. For example, I could make an arcade booth for my game, or perhaps a controller skin that relates to my game or developer. I also wanted to see how far video games and consoles have come- it was interesting seeing Pong as well as many old video game console.s





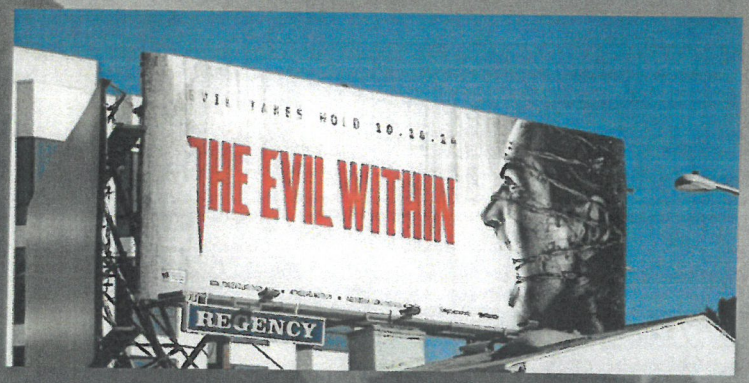


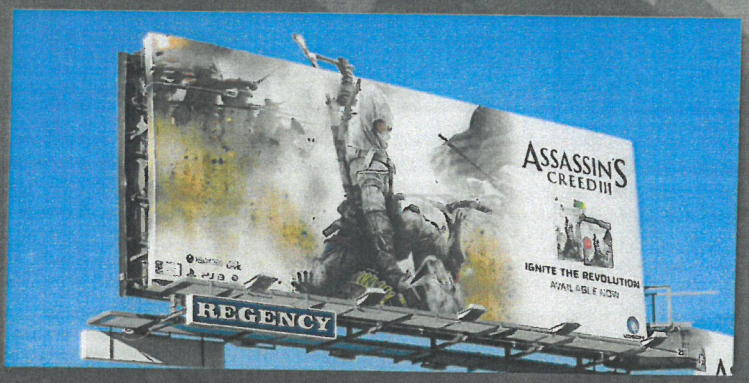


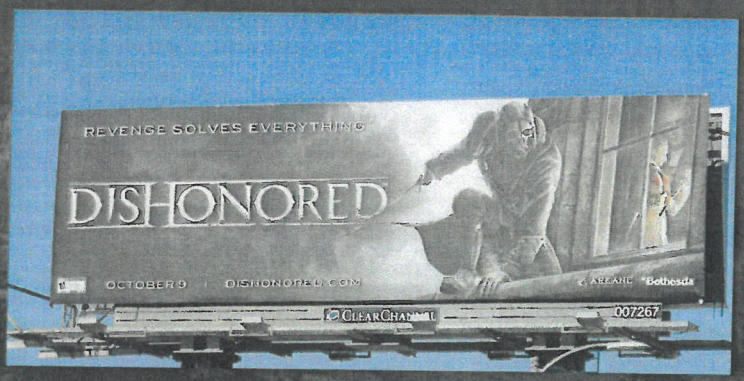


GAME BILLBOARD RESEARCH SHEET

I've created this sheet in order to act as a visual resource + reference for video game billboards. A video game billboard aims to advertise for the game. As such, a video game billboard will have: the game's title, the game's tagline, the game's release date, imagery linked to the game, the game's developer, and the game's publisher. Sometimes on the billboard there will be reviews, the release consoles, the game's website, and the console the game is releasing on.

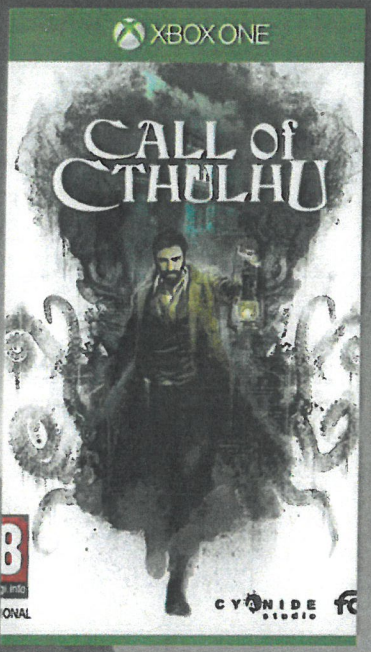


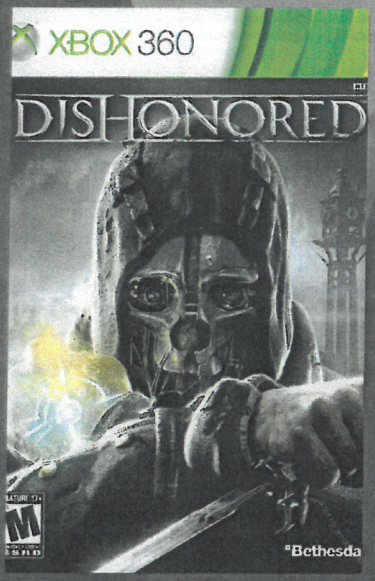


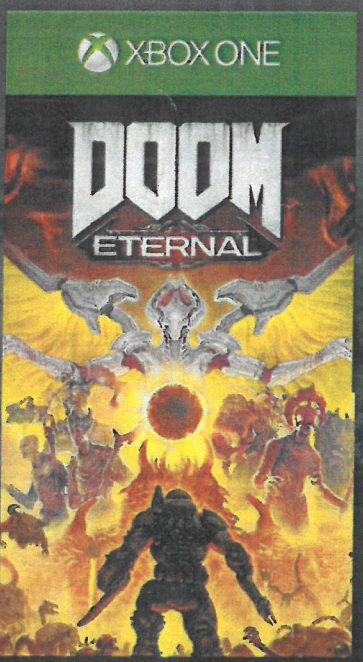


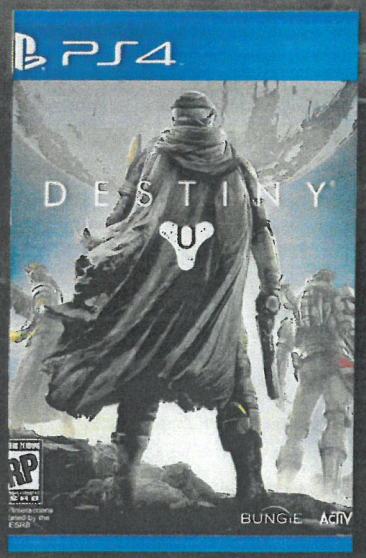
GAME BOX COVERS RESEARCH SHEET

I've created this sheet in order to act as a visual resource + reference for video game box covers. The front of a video game box shows imagery linked to the game, almost always art of something within the game (but never a screenshot / photo of something within the game). The front of a game cover will have the game's title, the age rating, the publisher's logo, and the developer's logo. On the back of the cover there'll be an introduction to the story, any tech limitations, licensing / distribution things, and sometimes a few screenshots of the game. There may be a few words on what the player can expect to happen within the game (i.e "Encounter even more Disney heroes and villains"). I think these are good examples of video game box covers, however I think they'd be better if they were more stylized - "Nier Automata" and "Call of Cthulu" are my favourites, perhaps because of the negative space.



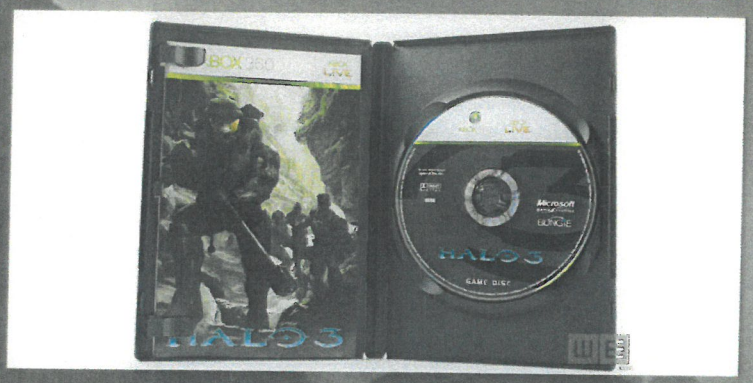


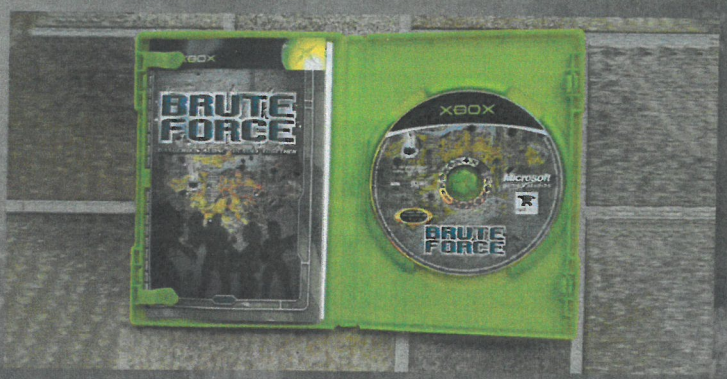


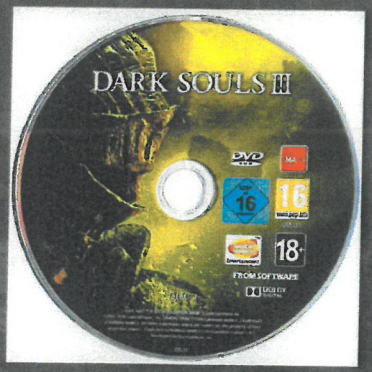


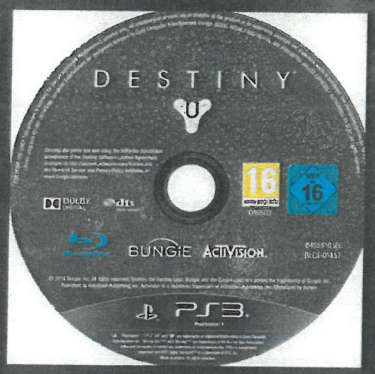
INSIDE GAME BOX RESEARCH SHEET

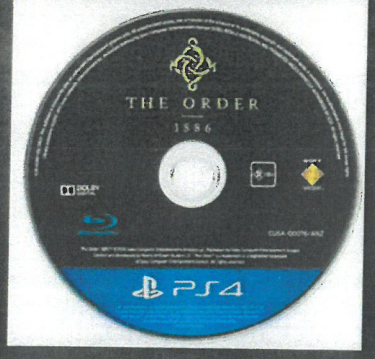
I've created this sheet in order to act as a visual resource + reference for the insides of a video game box. Within a video game box you can typically find a game manual / booklet as well as the game itself (whether it be on a disc or something else i.e Nintendo switch games). The game booklet has imagery that pertains to the game, sometimes simply being the f front cover, as well as the game's title and sometimes both the console's and the publisher's logo. The game disc also has imagery that pertains to the game, typically being a different image from the game box cover, as well as things such as the age rating, the console's logo, the publisher's logo, the game's title, and sometimes licensing. I've chosen these images because I think they're excellent examples of what the inside of a video game box should look like.









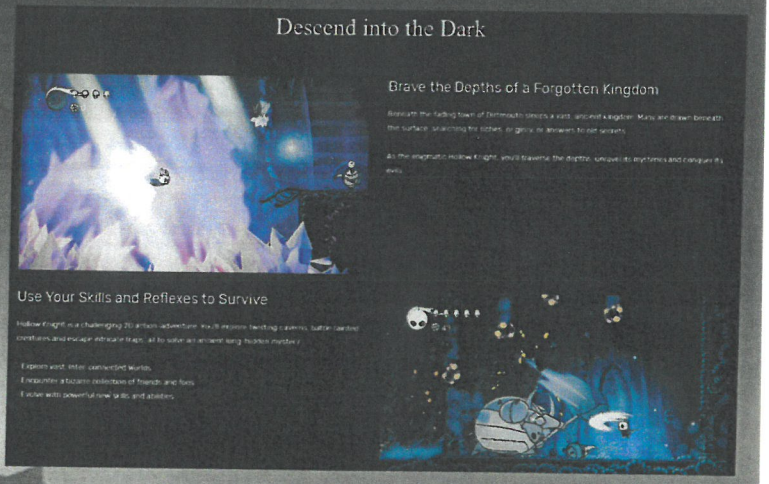


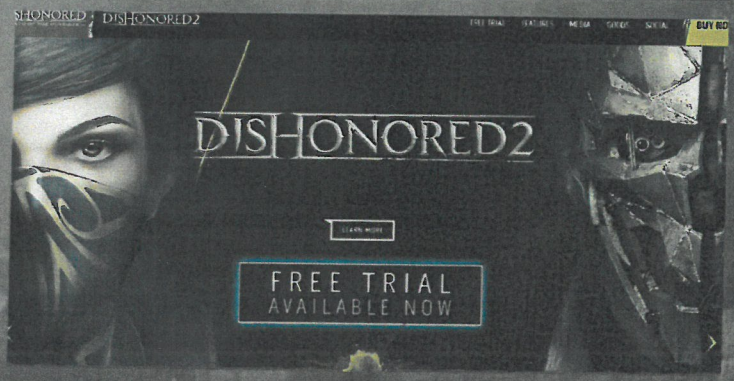
GAME POSTERS RESEARCH SHEET

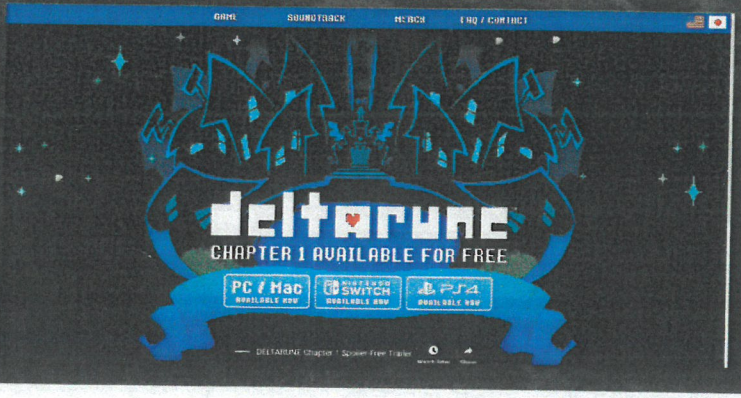
I've created this sheet in order to act as a visual resource + reference for video game posters. Video game posters are typically reminiscent of the game's style, however they bring the style to a new, non-game medium. They usually show off the game's characters, as well as links to the setting the video game is in (typically through the poster's background). Often in a dynamic pose, the characters from the video game are usually the central focus of the poster. A poster does not serve to advertise, and because of this they usually lack text- any text that could be found on a video game poster would probably be the name of the game, or of the DLC (downloadable content- "expansions" for games) if the poster is linked to that DLC. I've chosen these specific posters because I think they have excellent composition as well as usage of colour, among other things.

GAME WEBSITE RESEARCH SHEET

I've created this sheet in order to act as a visual resource + reference for video game websites. A video game website aims to inform the audience about the game. They often have links to a forum, a store, news, and a contact page. The most noticeable features on a video game website should be the game's title and a purchase button. Game websites also have links to any DLC that there may be for the game. Additionaly, the website will have a brief description of the game, as well as what you'll be doing within the game as well as possibly some screenshots.







GAME BILLBOARD ANALYSIS SHEET

1: The typography is heavily reminiscent of medieval times, specifically the metalworks. There are small spiked parts coming off of parts of the typography, which creates vivid imagery of swords- specifically the hilts of swords, and how they extended outwards horizontally. The typography even has a metal sheen to it, as well as being "split" down the middle (much like how a sword is "split" down the middle also). There is blood on the lower right of the typography, which links to the violent nature of the game as well as the stealth aspect (due to the blood being quite out of sight, much like the deaths of those killed by stealthy individuals).

2: Reviews have been placed on the billboard in order to show the audience how well received the game is, which entices them to purchase the game. The reviewer's name has also been added.

3: The tagline, "Take back what's yours", links into what occurs within the game, as within the game one of the protagonist has the throne (essentially) stolen from her (with the second protagonist being the other playable character the player can choose rather than the first). The typography of "Take back what's yours" is quite tall, which causes it to be imposing and imminent. It also has a metal sheen on it, which both links it to the main typography and the medieval setting the game is set in.

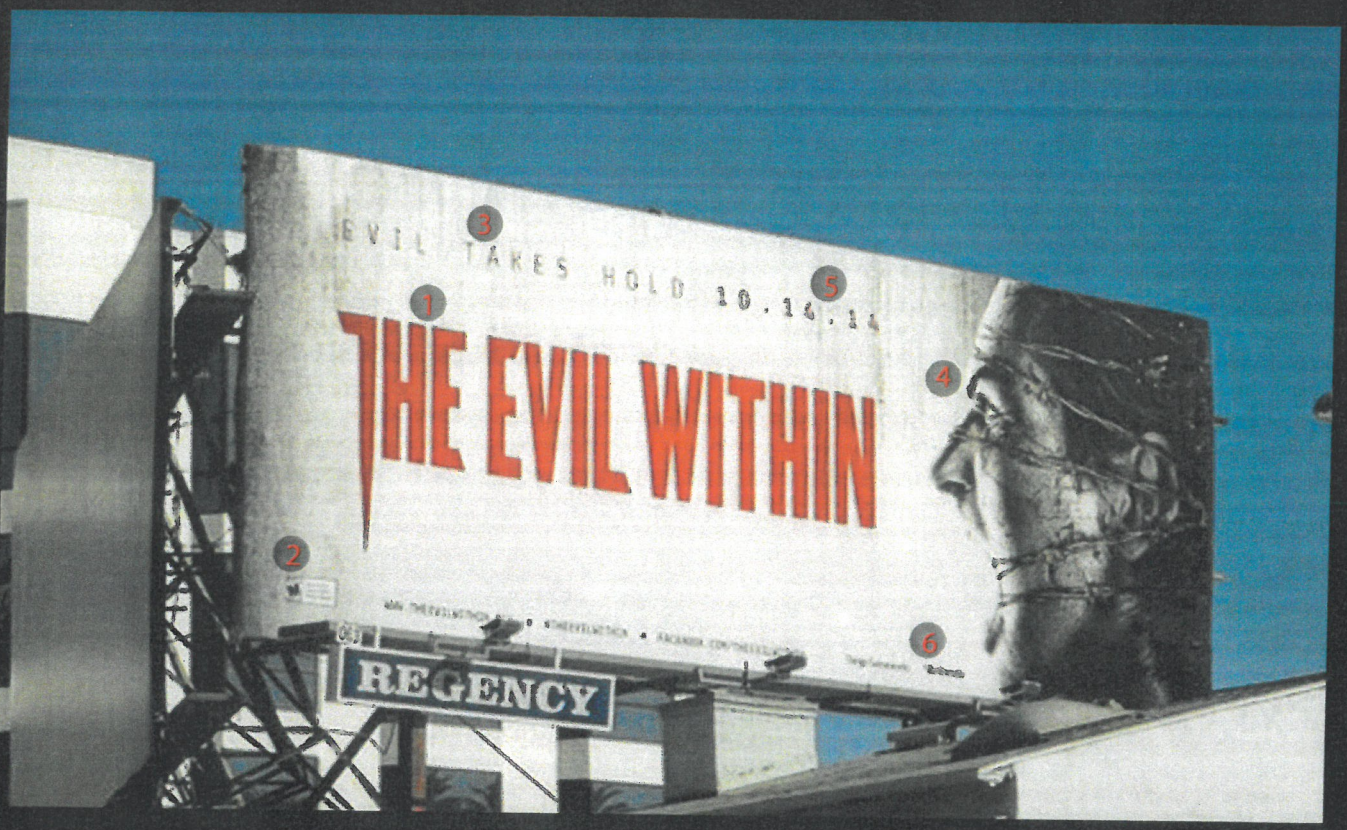
4: These two characters are the selectable player characters. They are both masked (the right character moreso than the left) which immediately links the characters to the stealth genre. Additionaly there is a high contrast between the light on their face and the shadows it causes, which links to the game's theme of being able to choose whether you're a pacifist or killer.

5: The date of the game's release is placed directly in the center, albeit at the bottom, and without visual elements around it so it stands out. This lets the audience quickly spot the release date and thus become informed.

6: The name of the publisher and developer. In this case the developer's name is (unfortunately) hidden by one of the lights. These are not extremely important, so they have been made smaller and put in a corner.

The colour scheme is limited to blacks metallic colours, greys and dull colours- the only colours that contrast are the white highlights. This limited colour palette links to the drab colour palettes used in the game, with metals being the most outstanding colours. The composition is quite simple, however it shows the most important elements of the advertisement first (the title, then the imagery, then the tagline) whilst also giving each element sufficient space to stand out.

GAME BILLBOARD ANALYSIS SHEET



1: The typography is meant to be imposing and pressing, linking to the horror genre that The Evil Within is set in. The "T" drags down for two reasons: firstly, the dragging of the "T" is meant to resemble blood dripping downwards. Secondly, it is meant resemble a nail, which links to the game as nails are often seen being hammered into the brain / head of a character. Red is used as it has connotations of pain, fear, and blood- red also contrasts with the rest of the billboard, which is almost completely monotone. The font is not curved and is made only of straight edges, which further establishes an imposing vibe.

2: Interestingly, the age rating has been deemed as important as the company names. Much like the age rating on the majority of the other billboards, it is within the bottom left of the billboard.

3: "Evil takes hold", the tagline, links into what occurs within the game. Within the game the characters finds themselves thrown into a nightmarish world, and the characters become unstable and evil, thus "evil takes hold" on the world and the characters. The typography is spaced apart and fits the same horizontal space "The Evil Within" takes up in order to maintain consistency despite using a different font. Additionaly, the tagline is red for the same reasons "The Evil Within" is.

4: This character is the protagonist of the game. He is bound and seemingly being pulled back by barbed wire, which symbolises how he is trapped in a literal nightmare world. He's screaming due to him being trapped, and wanting out of this hellish world. The barbed wire is one of the only coloured elements in the billboard, thus adding emphasis to them.

5: The date of the game's release is placed next to the tagline. This has been done so the audience automatically reads it as they're reading the tagline. It's also bold, which signifies the importance of the date.

6: The name of the publisher and developer are, once again, deemed less important than every other element, so they have been made smaller and put in a corner alongside the website and social media links.

This colour scheme is limited to greyscale colours as well as (few) reds and coppers- red has been used in order to contrast with the white background, as well as to symbolize multiple things. The colour palette does not link to the game (outside of the red symbolizing pain). The composition is more simple than the Dishonored billboard, the title of the game takes up the vast majority of the allocated space, and so it's able to be seen from quite far away (and clearly, too, due to the use of red on white).

GAME BOX COVER ANALYSIS SHEET

1: The typography is linked to tech- the dot of the "i" has been replaced with a gear, and there is also a glitch-like effect that is affecting "Automata". This has been done because the game itself is about robots. Additionaly, a white glow has been added because otherwise the black text would blend into the background image.

2: The capabilities on the back do not change style from box-to-box: they always follow the same colour scheme and layout. They list what you can expect from the game (i.e amount of players, file size, etc).

3: Much like on the billboards, the company names are not a focus at all, and have been made small and put out of center. They're larger on the front than the back as the front is the first thing the audience will see.

4: The images on the back are arguably the most important element of the back-side of the cover. They show the audience what they should expect from the game by showing off screenshots as well as text that discusses what they'll be doing. They're all screenshots and have been taken in dramatic moments, such as a the discovery of a new location, in order to further entice the audience to buy the game (as the audience is already intrigued in these scenarios).

5: The imagery on the front shows all three protagonists of the game standing on a heap of technological scrap. This links to the game, which is about the culling of a robotic threat. The characters poses are linked to their individual personalities- for example, the rightmost character is seemingly ready to fight, as she is a quite violent character.

6: This information on the story serves to compliment the images below, or vice-versa, as it aims ot pique the audience's interests. "Glory to mankind" is a quote from the game which is repeated many times.

7: Much like the capabilities, the warnings do not change style from box-to-box. Warnings are used to inform the audience, and their black / white / red colour palette contrasts with the rest of the box.

The primary colours used on the box are blacks, greys, whites and greens. The greyscale colours are used in order to represent how the robots have destroyed so much, as well as how the robots need to be destroyed (hence why most of the grey is used for smoke / rubble). The greens are primarily on the back, and they link to the theme present in the game of how nature reclaims everything eventually. The composition is not neccesarily unique- it's not really clustered on the back, unlike most other boxes.

GAME BOX COVER ANALYSIS SHEET

1: The typography is reminiscent of H.P Lovecraft's runes. This immediately links the game to the Cosmic Horror genre even more. H.P Lovecraft helped to invent the Cosmic Horror genre, and Call of Cthulu is based in the Cosmic Horror genre. The Cs look like tentacles which links to the character of Cthulu, who is a large octopus creature.

2: The capabilities on the back do not change style from box-to-box: they always follow the same colour scheme and layout. They list what you can expect from the game (i.e amount of players, file size, etc).

3: Much like on the billboards, the company names are not a focus at all, and have been made small and put out of center. They're larger on the front than the back as the front is the first thing the audience will see.

4: The images on the back are arguably the most important element of the back-side of the cover. They show the audience what they should expect from the game by showing off screenshots as well as text that discusses what they'll be doing. They're all screenshots and have been taken in dramatic moments, such as a monster creeping up on a character, in order to further entice the audience to buy the game (as the audience is already intrigued in these scenarios).

5: The imagery on the front shows both the main character as well as Cthulu's head in a way which is reminiscent of watercolour- this links to Cthulu and the game, as Cthulu is a giant octopus man which sleeps in the ocean, and the game takes place within a fishing town. The protagonist has his lantern raised, which links to the game's theme of uncovering mysteries.

6: This information on the story serves to compliment the images below, or vice-versa, as it aims ot pique the audience's interests. "Walk the path of the madness" acts as a subtitle, touching on the plot of the game.

7: Much like the capabilities, the warnings do not change style from box-to-box. Warnings are used to inform the audience, and their black / white / red colour palette contrasts with the rest of the box.

The primary colours used on the box are greens, turquoises, and blues, which all link to the theme of the ocean (which further links to the game's setting). The character themselves is painted in starkly different style than the way Cthulu's head has been painted, which shows how he does not belong in this world (as he's an outsider within the game). The character + head take up the majority of the front, whilst information takes up the majority of the back- this maintains the trend of keeping most of a game's information to the back of the cover.

INSIDE GAME BOX ANALYSIS SHEET

1: The typography is linked to medieval times due to its largeness and its slight edits that are typically found near the edge of a letter. Additionaly, roman numerals have been used instead of modern numbers, which also helps the thematic link to medieval times. The typography is like this because the game is set in medieval / fantasy setting.

2: The console is listed very clearly at the bottom of the CD. The way the console is presented over all game CDs only changes depending on what console it is- for example, all PS4 game CDs will present it the same.

3: Much like on the billboards, the company names are not a focus at all, and have been made small and put out of center. They're roughly the same size on both the booklet and the CD.

4: The booklet uses the same image as the front of the box. At the top is "Starter Guide". Inside the booklet is usually things such as controls, small amounts of information about the setting, tips and tricks, etc. The the booklet is attatched to the case through clips. Booklets are typically added to game cases in order to help inform the player, as well as to help them play the game.

5: The imagery on the booklet shows a knight, which instantly links it to the medieval / fantasy setting. The knight is a character in the game. The armour is deprecated, which links to the game also because the majority of the world the game is set in is semi-destroyed or showing its ancient age. The imagery on the booklet and the CD is of the same knight.

6: The lisencing has to be put on the CD, however it is made very small because it isn't important to the audience, only the developers of the game. Lisencing is presented in the same font over every game CD.

7: The age ratings do not change style from box-to-box. Age ratings are used to inform the audience, and their colour palettes typically stand out from the background.

The primary colours used on the box are blacks, greys, whites and greens. The greyscale colours are used in order to represent how the robots have destroyed so much, as well as how the robots need to be destroyed (hence why most of the grey is used for smoke / rubble). The greens are primarily on the back, and they link to the theme present in the game of how nature reclaims everything eventually. The composition is not neccesarily unique- it's not really clustered on the back, unlike most other boxes.

POSTER ANALYSIS SHEET

1: The protagonist of each game maintains a (literally) central focus, being in the middle of both posters. Whilst the Deltarune poster (left) has the protagonist directly in the center, due to the role of a leader they maintain, the Hyper Light Drifter poster (right) be smaller than the background, as a large part of Hyper Light Drifter is feeling small in the world / the sublime.

2: The secondary characters of each game remain next to the protagonist. Deltarune, being a turn-based RPG inspired by classics (i.e Final Fantasy), has a "party" system, in which the secondary characters are (almost) constantly present alongside the protagonist- this is shown in how they surround the protagonist. Hyper Light Drifter, however, is an action RPG- the secondary character is the Drifter's drone, who acts as their inventory- therefore, they're not largely shown.

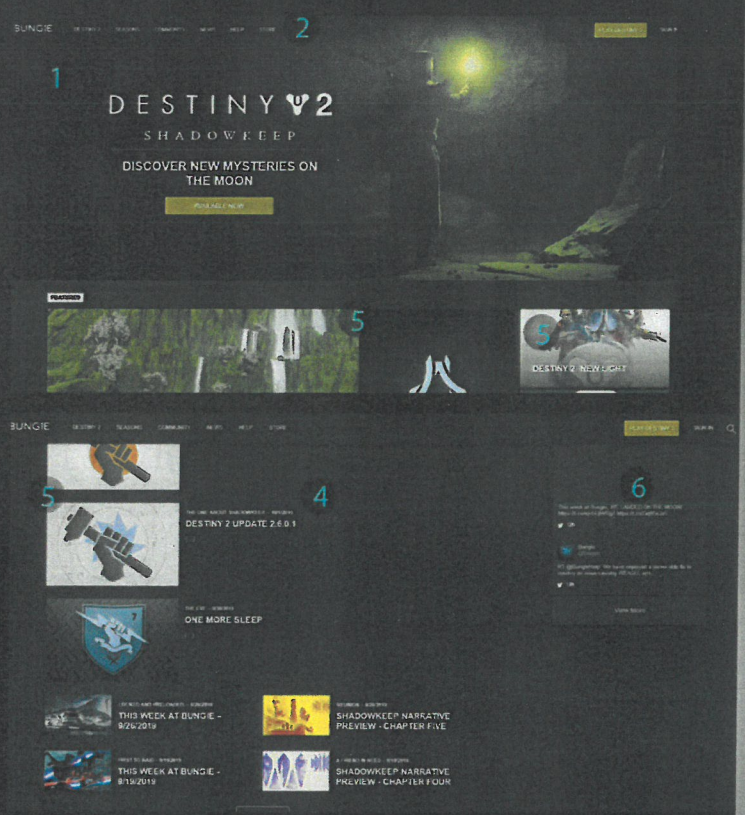
3: The backgrounds of both posters link to the games, and are both settings from the game. Whilst the Deltarune poster shows very little of the background, maintaining an emphasis and focus on the characters, the Hyper Light Drifter poster is completely focused on the background. This has been done because, whilst Deltarune, as a game, focuses on its characters, Hyper Light Drifter shows off its pixel perfect backgrounds more than the characters- and so the poster does too.

All the characters show off their personalities on the posters. Kris, the blue-skinned protagonist of Deltarune, maintains a strong pose and a pointed finger, something which he does in the game, which shows his tenacity. The Drifter, the cloaked protagonist of Hyper Light Drifter, appears to be simply passing through the environment rather than embracing it, which they do in the game (it's implied that their blank-slate personality is something for the player to project onto). The characters on both posters do not contrast any other elements visually, either, so none of them seem completely seperated from everything else.

Neither of the posters truly use typography. The only typography is on the HLD poster, both in the bottom left (game name) and the bottom right (poster producer company name). This is to maintain a focus on imagery.

The colour palettes are what seems to matter most on both posters. No colours are highly saturated, instead being a slightly "dimmer" colour, in order to keep eye-strain to a minimu. The Deltarune poster doesn't seem to have a proper colour palette, due to the many characters on it. The HLD poster has a strong colour palette, however, which is reminiscent of the in-game location the poster is based off of. The decision to either not use a colour palette or to use one is ultimately simply an artistic decision.

GAME WEBSITE ANALYSIS SHEET



1: The header of this website advertises the latest expansion of the game, Shadowkeep. The image shown in the header was taken from the expansion. The line "Discover new Mysteries on the moon" links to the Shadowkeep expansion also. This is the header of the page to show its significance. The purchase button stands out due to its golden colour.

2: The links at the top, such as "Destiny 2", "Seasons", and "Community" are all linked to the game, and supply information about it. For example, the "Seasons" page explains Destiny 2's seasons.

3: The footer of the page contains the terms of use, privacy policy, and other legal items. It also contains links to the store, the forums, credits for the game, and other various links.

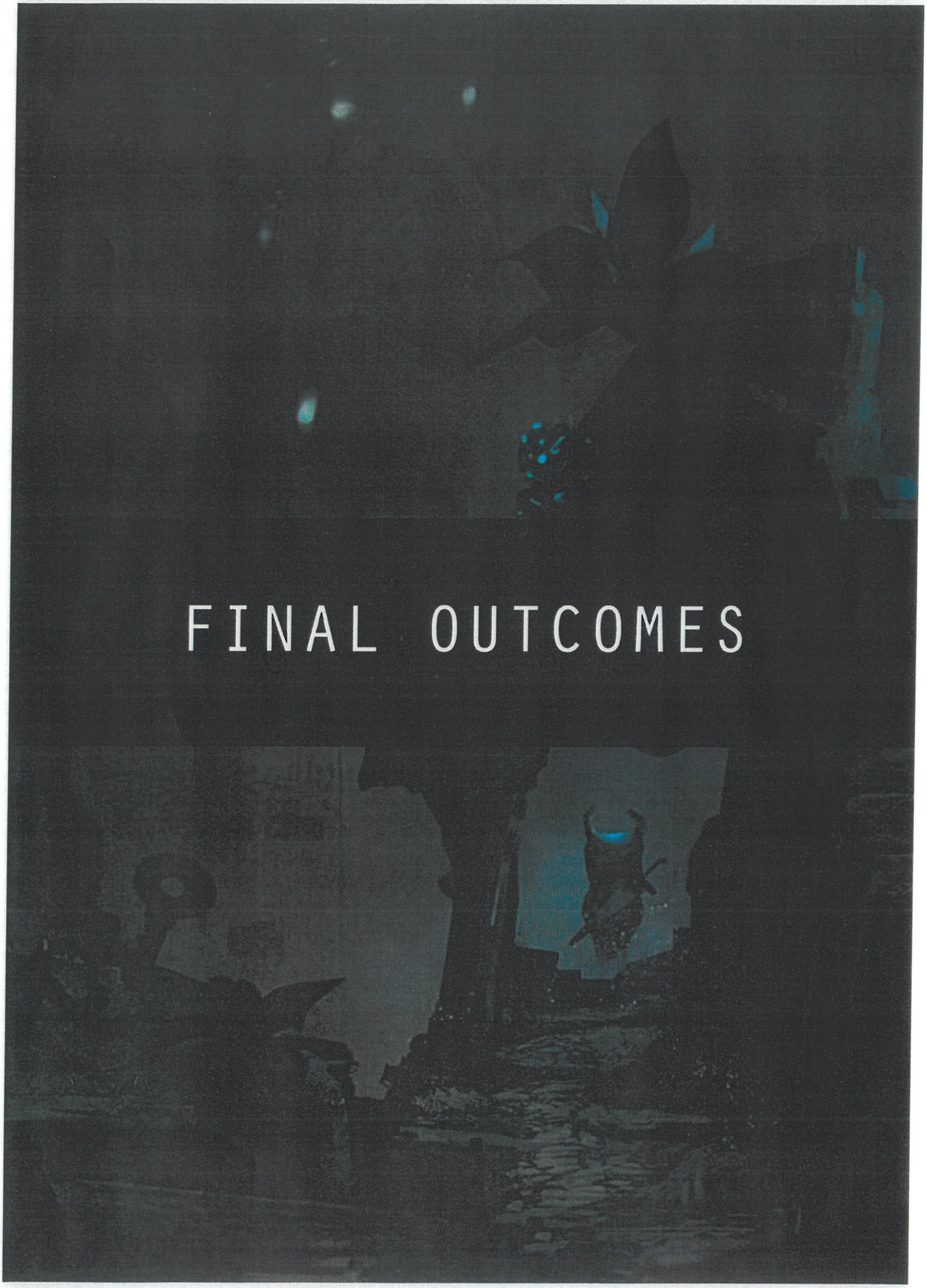
4: This acts as a semi-news feed. There are links to various articles, often being the most recent articles, available on the website. These articles will be updates, discussions of the game from the developer, small pieces of lore, trailers, and so forth. This news feed takes up a large portion of the website's main page, acting as an information base for players. However, Destiny 2 is an MMO, so these updates may be simply characteristic of an MMO.

5: The images are all either taken from the game itself, or graphically created. The screenshots are methodically taken to show the full scope of what needs to be shown, often with players running about. The graphically created images are akin in style to the style Destiny 2's many icons and other graphically created elements look like. The images stand out significantly from the dark blue background. They also always are similar (if not the same) sizes, in order to keep a consistent theme. Finally, there is often the reusing of the raised fist symbol, which links to unity, power, and solidarity.

6: The twitter feed is an additional element to help inform the audience of news going on with the game. The twitter feed includes tweets from the developer as well as any tweets of importance.

The colours used for the website are primarily dark blue, grey and white. All images, text, and purchase buttons contrast with the background, which makes them much more noticeable. The website is formatted in such a way that all the elements line up with eachother and nothing is out of place. The most important things are the nearest to the top of the website, whilst the less important things (and older news entries) are towards the bottom. Overall this is a very simplistic website, but it works very well for what it is.

FINAL OUTCOMES



HECATOMB

PLOT SYNOPSIS

Hecatomb follows the story of a character called Hunger. Hunger is an eldritch abomination, a creature that is known for its disregard for the natural laws of the universe as we understand them. Hunger was summoned to the world through a comet- heralded by a splitting of the clouds and a solar eclipse. The man who summoned Hunger summoned her to use as a weapon against his foes, however it is revealed during the story that Hunger only abides by his rulings as she gets to eat because of them: once his foes are vanquished, he shall become yet another feast for her.

SETTING

The setting of Hecatomb, named as the land of "Svendar", takes inspiration from rural Wales and rural Scotland. It's a mountainous, sometimes rugged, land that isn't too populous but nonetheless has villages and castles. In Hecatomb, Hunger travels all over Svendar and sees many of its sights. Some parts of the game take place on the side of a mountain, some on a farm, and some within various castles, towns, or villages. Svendar is a land in a class struggle, as the many nobles of the land are oft not the nicest folk, and typically have selfish interests. There is also something about Svendar that seems to lure otherworldly elements to it, and what that something is is hinted at throughout the game within various "interactables" (things Hunger can walk up to and examine). Svendar is based around the early-to-mid 17th century, however the time will not be stated within the game and sticking to it won't necessarily be important either (due to elements of magic).

GENRE

The genre of Hecatomb is an action-rpg Metroidvania game. Hecatomb will have in-depth combat, levelling up, developed storytelling, and player character development, all of which are characteristics of action-rpg games. Hecatomb will have many standard Metroidvania traits, such as a large interconnected map, areas that cannot be accessed without certain unlockables. These such improvements can be unlocked through exploration, story progress, or defeating difficult enemies. In terms of narrative genre, Hecatomb will take heavy inspiration from genres such as the Cosmic Horror genre. There will be dark themes throughout the game, with various pieces of lore being accessed through interactables in the game's world.

CHARACTERS

HUNGER: The protagonist. Hunger is an eldritch abomination. She takes a humanoid form with purple and black flames leaking off of her, with three piercing pupil-less eyes on her face. She eats in two ways- the first of which involves her setting things alight with her fire, and the second involves her actually consuming something. Her main weapons are her claws, but over the campaign (as the game is a metroidvania) she unlocks other abilities, such as a fiery blast, that can be used during combat. Hunger must eat or she will die (this need being characterized by her fire imagery). She is not a powerful eldritch abomination, and as such she can be struck down easily (mundane means harm her less than magic, however). Hunger grows stronger when she feeds on powerful beings- it is one of her goals to consume as many powerful being as she can, as non-powerful beings only keep her flame sustained.

THE NOBLE: Hunger's summoner. The Noble resides in his castle. He is an old man who esteems himself as a researcher into "the other". He is quite knowledgeable in terms of magic. Rulings of necromancy, how to summon a creature from beyond, how to graft creatures together into amalgamations- these are all topics The Noble understands. The Noble has made many enemies over his years due to his plundering into "the other", so he has summoned Hunger to take his enemies down. However, Hunger may not be the first thing he has summoned.

THE SHRILL: A random example of a boss / antagonist Hunger may encounter. The Shrill is another eldritch creature- they are comprised of colossal onyx crystals and sheets of slate protecting a giant eye, with large tentacles sweeping the air beneath them, with four giant legs keeping them upright. The Shrill is a titanic creature who sleeps underneath the rock of a mountain's peak before it is awoken by Hunger's presence. Upon it's waking the denizens of the surrounding mountain village were slaughtered by a piercing scream, including one of the men the Noble wanted dead.

CIRCE: A random example of a friendly NPC Hunger may encounter. Circe is an immortal plant woman, seven feet tall with skin made from bark, blessed with immortality by an eldritch creature that resides in the woods. As Hunger cannot eat her (due to her immortality) she acts as a potion selling vendor to her, claiming that she's "excited to see what Hunger does to the land". Circe can be given certain items to increase her stock, as well as furthering her friendship with Hunger.

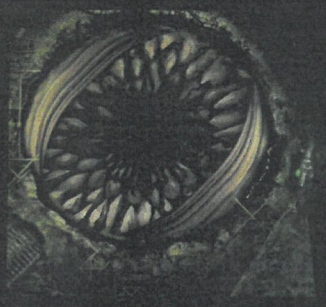
THEMES: COSMIC HORROR

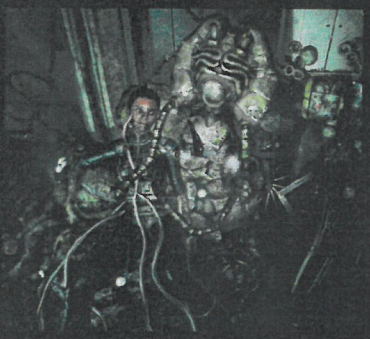
Cosmic horror (or Lovecraftian horror) is a subgenre of horror that emphasizes the horror of the unknown (or unknowable) and the eldritch more than gore or other elements of shock. It was made popular by the American author H. P. Lovecraft.

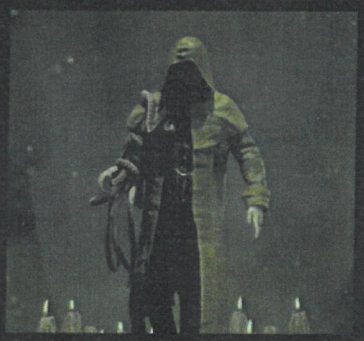
Cosmic horror has been characterized as the "fear and awe we feel when confronted by phenomena beyond our comprehension, whose scope extends beyond the narrow field of human affairs and boasts of cosmic significance" in which the horror springs from "the discovery of the appalling truth".

Cosmic horror often includes anti-anthropocentrism, showing a lack of care for the characterizations of humans (which links to the idea that humanity is insignificant in the universe). Whilst the heroes of these stories may occasionally set the malignant forces back, their victories are often temporary, and they usually pay a price for it. Characters in cosmic horror stories rarely understand what is happening both to the world and to them- and often go insane if they try to understand. Sanity is presented as fragile and vulnerable in this genre: characters in many of Lovecraft's stories are unable to cope mentally with the extraordinary and almost incomprehensible truths they witness.

Some examples of cosmic horror video games include: Darkest Dungeon (Red Hook Studios), Bloodborne (From Software), Sunless Sea (Failbetter Games), Amnesia: The Dark Descent (Frictional Games), SOMA (Frictional Games), Call of Cthulu (Cyanide), Dead Space trilogy (Visceral Games), Destiny 1 / 2 (Bungie), Dishonored 1 / 2 (Arkane Studios), Halo games (Bungie)



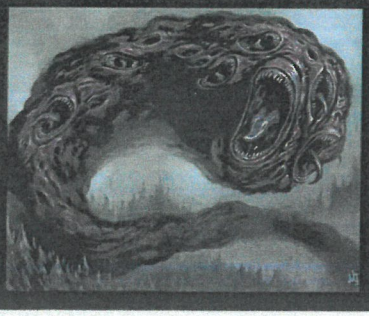




ELDRITCH ABOMINATIONS

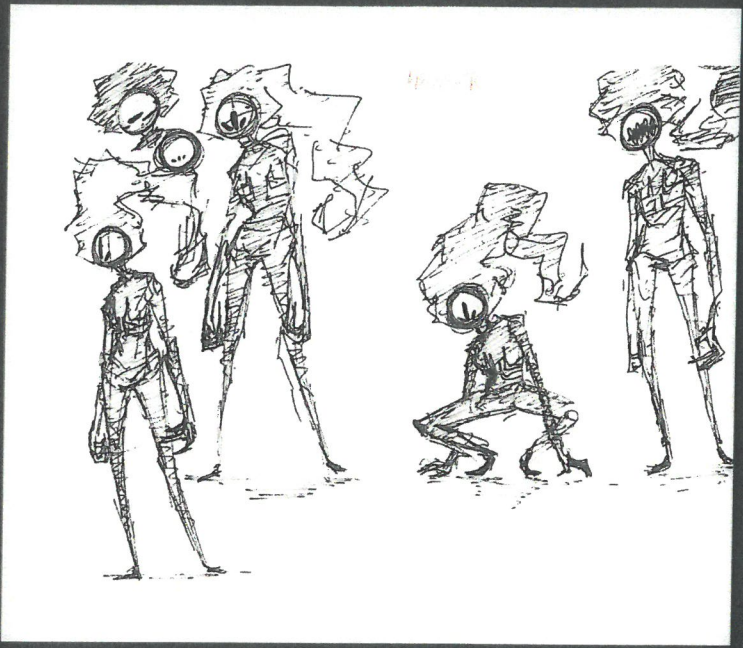
The story of Hecatomb follows the character of Hunger, who is an Eldritch abomination. Eldritch abominations are, typically, a type of creature defined by their disregard for the natural laws of the universe as we understand them. More often than not, they are "grotesque mockeries of reality beyond comprehension whose disturbing otherness cannot be encompassed in any mortal tongue". Creatures often go mad just from witnessing an Eldritch abomination due to their reality bending ways. Any rules they follow are beyond our understanding, including any motives they may have for any of their actions.

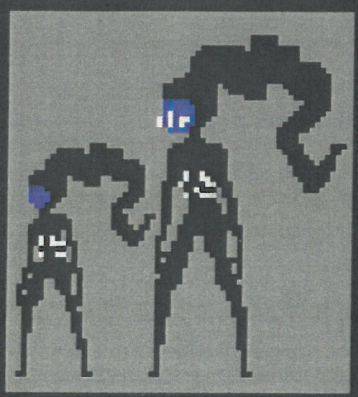
Native to the Cosmic Horror genre H.P Lovecraft popularized, Eldritch abominations have become a popular trope in horror and fantasy media. Often, they are used as greater villains, plot devices, or as mad gods. However, a truly faithful characterization of an Eldritch abomination would show that it isn't "evil", as we cannot understand its moral compass or what its motives are. As they are defined by existing outside reality as we conceive it, most also come from somewhere beyond the stars, before the end of time, from the future, or from outside our universe.

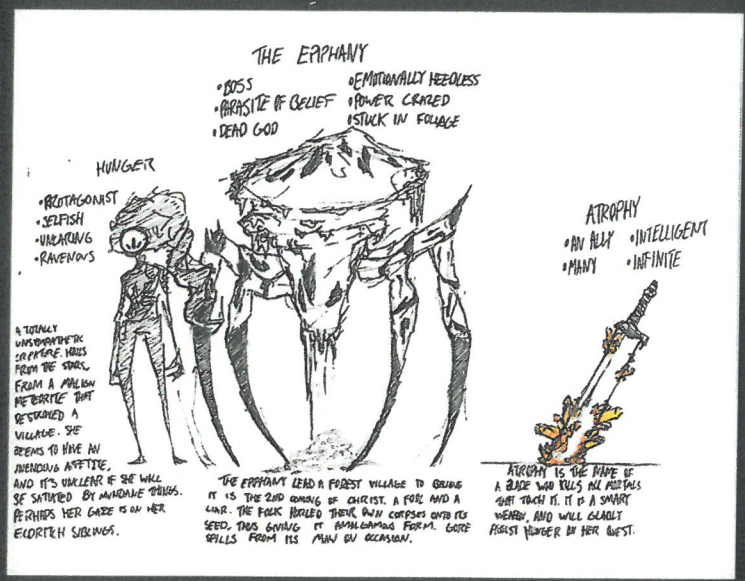


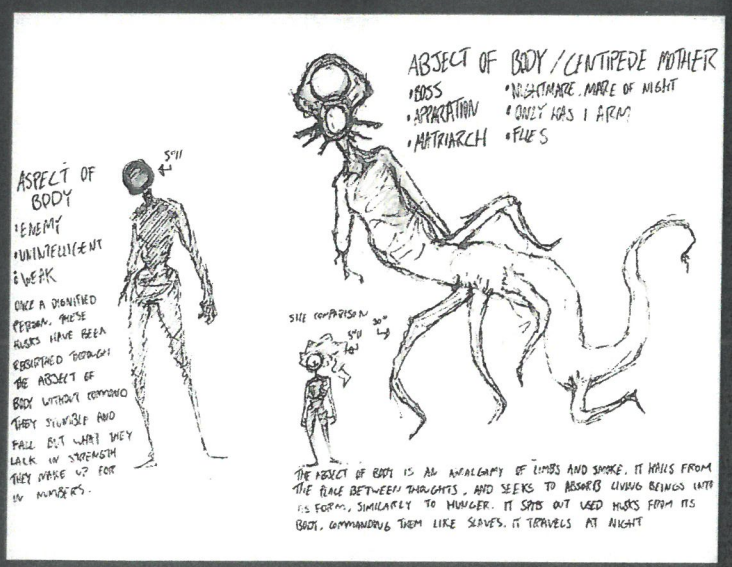
HECATOMB CONCEPT ART

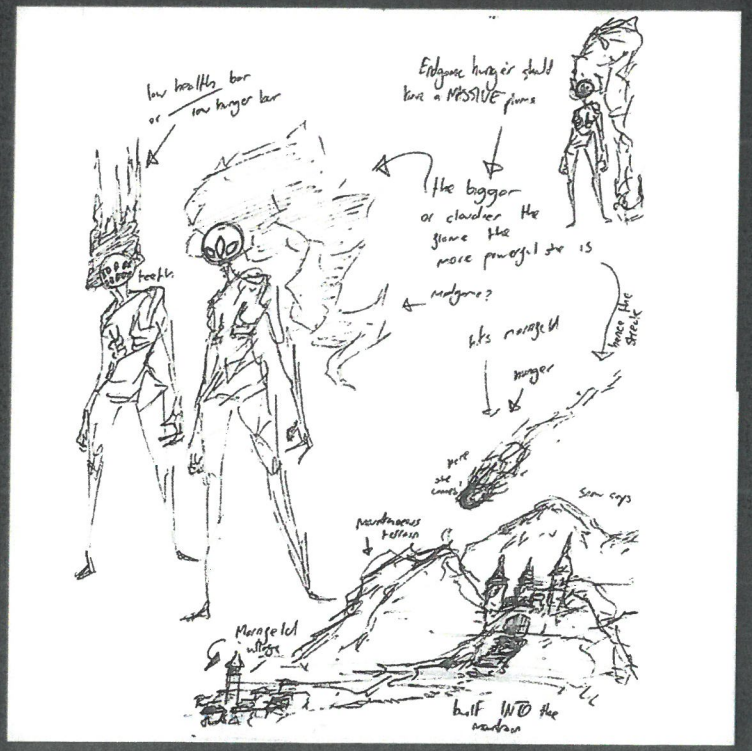
This concept art is primarily of Hunger, the protagonist of Hecatomb. I've created this sheet to show my thought process for the creation of Hecatomb's assets, and I've focused on Hunger because, as she's the protagonist, she's the most important element. This page also includes enemy and non-player-character (NPC) roughs and ideas with small annotations, as well as Hunger's official character sprite.





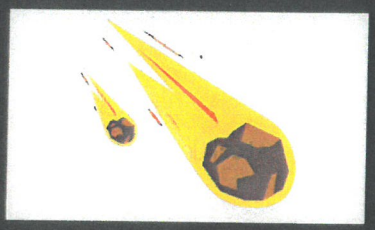


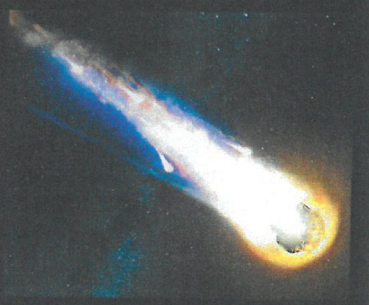



low health bar
or
low hunger bar
Endgame hunger should have a MASSIVE jaw
The bigger or clouder the glare the more powerful she is
teeth
endgame?
hits maxed
hunger
Sun cups
Marsh
Marsh
Marsh

BOX DESIGN IDEA 1

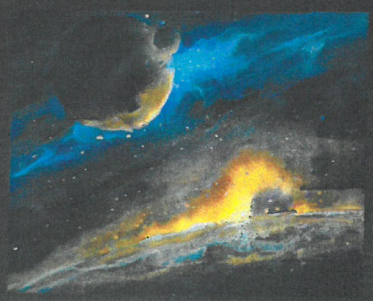
My first Hecatomb box design idea is a slightly simplistic design which incorporates water colour and low poly. The design would be that of Hunger's meteor soaring through the sky with the smoke trail expanding behind it, where Hunger's face / symbol would be. The background will be paper white with a very slight texture to make the background not seem too flat, whilst allowing for a contrast between the background and the meteor. The typography will be below the meteor and will be dark in order to contrast with the background. I want to make sure the meteor doesn't look flat, so I'll be using tonal modelling- to do this I'll reference different rocks and how light effects them. The main source of light, as it is with all the variations of her meteor on each final outcome, will be the flames at the front. The trail will have a space-like watercolour texture that gets more intense as it gets further from the meteor. This has been done to show that Hunger and her meteor is not from thisworld, and that as she comes to Earth she also brings otherworldlyness to Earth too. The meteor itself will either be low poly or pen tool, perhaps both, as I'm the most confident with these tools. I'll be working over my initial sketch of the idea (top right).





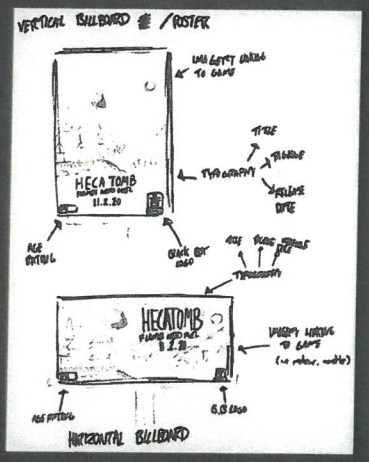
BOX DESIGN IDEA 2

My second box design idea for Hecatomb will be a very bold, high contrast image that is mostly comprised of blacks and whites, with the only colour coming from the "ripping" effect that Hunger's meteor creates (which, again, symbolises her bringing "otherworldlyness" to Earth with her coming). I'll be taking inspiration from the two Darkest Dungeon images (bottom right, mid right) in terms of contrast and colour, focusing heavily on shadows and less so on light, putting more of a focus on midtones than lights. I'm not too bothered by tonal modelling however I don't want the image to seem entirely flat- the perspective will be one which is directly next to the buildings and meteor so one cannot see any other side. Similarly to idea 1, there will be a watercolour aspect in this box design, however it will be in the "ripped" section instead. This product will be heavily influenced by low poly however mostly by the edges and the shapes used, not the polygonal colours- again, taking inspiration from the bottom image, the edges of the shapes will be sharp and jagged rather than smooth and curved. This design will be inspired by Olly Moss more than Justin Maller due to the use of his sharp edges that aren't too low-poly, as well as his use of high contrast in brightness.



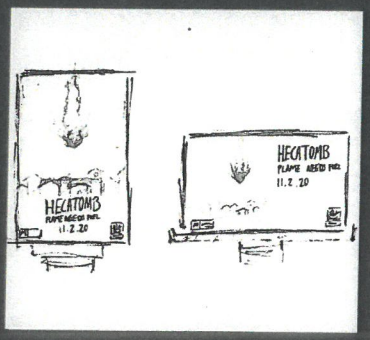
BILLBOARD DESIGN IDEA 1

My first Hecatomb billboard idea is a design that is mainly comprised of detailed imagery, with the typography being not in the center whilst still being the main focus. The design would be that of Hunger's meteor soaring across the sky, about to hit a village. To achieve this the typography will have to stand out against the background- the background imagery will be dark and saturated, whilst the typography will be white. The main focus of the imagery, however, will be the meteor, as the meteor has Hunger in it (who is the main character of Hecatomb). The typography will probably have a slight glow behind it to make it properly stand out. I believe I'll be particularly influenced by Justin Maller's work as I thoroughly enjoy the low poly style. What may happen is that the imagery is first drawn in real life (as a sketch) then finished on the computer with the polygonal lasso tool. In the case that my drawing it does not work out as well as I want, then I may take elements from many different images, bring them into photoshop, then edit them to make them fit in with the environment then use the polygonal lasso tool. I may even use pixel art to link to the pixel art style of the game, but I doubt I will.



BILLBOARD DESIGN IDEA 2

My second Hecatomb billboard idea is a design that balances both imagery and typography. The imagery, much like that of the first billboard design idea, will be of Hunger's meteor about to collide with an unsuspecting village. I want this design to stick to a clear colour palette, being mostly comprised of various hues and shades of purples, indigos and magentas. This colour palette has been chosen because it links heavily to Hunger's. What typography I use will be simplistic but will stand out against the background. I'm uncertain of whether there will be a background: while I like the idea of having a night sky in the background, I'm also a fan of the image of the elements contrasting completely with a completely white background. I've also had the idea of the meteor almost "ripping" away a white background to show the cosmos behind, thus linking to the idea that the presence of Hunger, an otherworldly eldritch creature, changes everything. I believe I'll be primarily using a mixture of the pen tool (inspired by Olly Moss) and the low poly tool, as well as some illustrative techniques (i.e drawing the sketch and perhaps using a tablet in areas), the gradient tool and some filters (such as cutout). These tools have been chosen because I've been the most successful with them in the past.

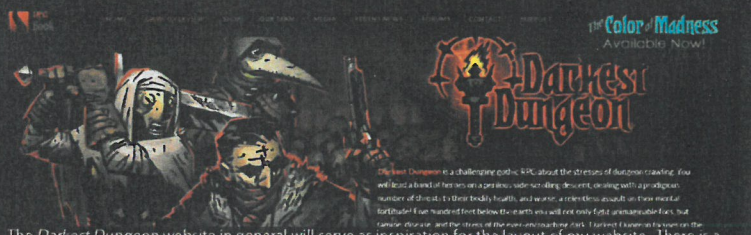


WEBSITE DESIGN IDEA

My Hecatomb website design idea is a website that relies a lot on images I've created (whether they be graphically created or illustrations). For this website I'll have to use a graphics tablet to create illustrations that I'll use in place of game screenshots. These illustrations will have to be in the same style throughout and will have to incorporate graphic elements to look like game screenshots. A different idea to creating screenshots is using the pencil tool and creating pixel art- this can be done at school, whereas a graphics tablet cannot. The pixel art will take inspiration from games such as *Hyper Light Drifter* (bottom image) and *Carrion* (top right image). Aside from the screenshots and other images I'll have to create, the website will be simplistic: at the top there will be an image, there will be information and screenshots as you scroll down through the website, then at the bottom there will be a final illustration. If I'm to use pixel art, which is most likely, I'll draw the top and bottom images. This will be done to show what the game's world looks like in a non-pixel art style, as well as to further impact the audience through a hand drawn illustration, which would contrast with the other images and thus be more memorable.

I'll use this image as inspiration for my "header" and "footer" images- it's a hand drawn image that serves as a "header" image for *Hollow Knight's* website.

I'll use this image from the game *Carrion* as inspiration for my screenshots, as it utilizes both pixel art and gradients. I'm unsure if I can replicate the complexity, however.



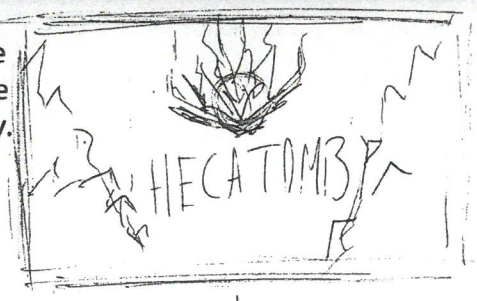
The *Darkest Dungeon* website in general will serve as inspiration for the layout of my website. There is a good balance of both typography and imagery, as well as elements I want to replicate i.e an area with screenshots, an area that explains the game, a header image, etc.

Finally, *Hyper Light Drifter* will serve as further inspiration for pixel art. It is far more saturated than *Carrion*, but is far less complex. There's a larger focus on the foregorund than the background in this image, which I may take inspiration from for my header and footer images as well as my screenshots.

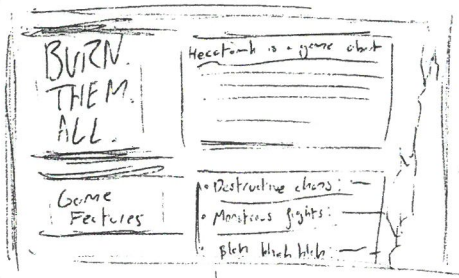
WEBSITE DESIGN IDEA SKETCH

I've created this basic sketch to illustrate the way my website will be laid out. I've annotated the sketch to show what elements are what. This is the entire website, and each image represents a different "section" of the site- my final outcome will have at least four sections, which I will present both together and then seperately, so I can review each section seperately. This outcome will be the most demanding outcome I have.

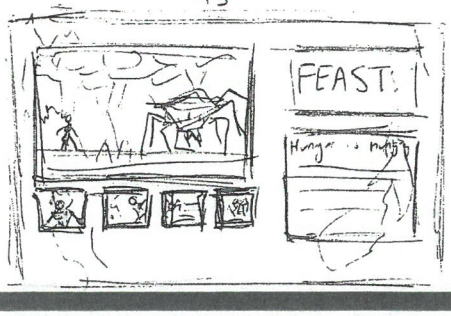
Header:
Will include game name typography. Image may be taken from box cover.



Information:
Will include information about the game i.e gameplay, genre, etc.



Screenshots:
Will either be hand-drawn or pixel art (pixel art is more likely).



Footer:
Will either be an image of the protagonist, Hunger, or her meteor that is crashed in a village. Flames will trickle up from the footer of the page going up to around the information section.