THE ART OF FARAWAY

Written by Janna van Vliet

Foreword by Tiffanie Mang and Jesus Lebron

THE ART OF

FARAWAY

THE ART OF FARAWAY

Written by Janna van Vliet

Foreword by Tiffanie Mang and Jesus Lebron

Front cover ***Jesus Lebron***
Page 4-5 Layout by ***Jason Hyatt*** *Color by* ***Jade van der Zalm***
This page: ***Natalia Dorofeieva***

The art of Faraway, September 2024, first print.
Printed in the Netherlands

Written and designed by Janna van Vliet

All artwork in this book has been created by
Claudia (Shuangshuang) Yu
Iryna Minof
Jade van der Zalm
Janna van Vliet
Jason Hyatt
Jesus Lebron
Léon Chen
Lucía Garcés
Natalia Dorofeieva

Special thanks to
Klaus Scherwinski
Tiffanie Mang
And Jade van der Zalm

All rights reserved. No part of this book may be reproduced in any form
by electronic or mechanical means, without written consent from the artist.

CONTENTS

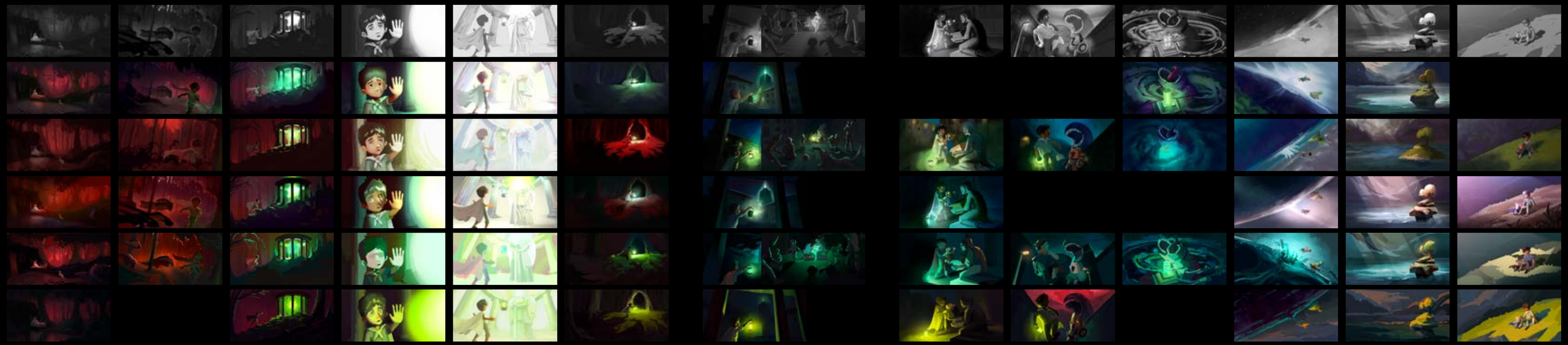
Foreword Tiffanie 10
Foreword Jesus 11

INTRODUCTION 13
Meet the Team 14
Our Goals 15
Our Pipeline 16

EARLY DEVELOPMENT 19

THE STORY 23
The Story Outline 24

PORTFOLIOS 52
Jason Hyatt 53
Natalia Dorofeieva 61
Jesus Lebron 77
Lucía Garcés 91
Iryna Minof 99
Léon Chen 107
Claudia Yu 119
Jade van der Zalm 125
Janna van Vliet 135



So, what happens...

...when your advanced class,
doesn't want to quit?

Row 1 ***Everyone*** *Row 2* ***Lucía Garcés*** *Row 3* ***Léon Chen***
Row 4 ***Claudia Yu*** *Row 5* ***Jade van der Zalm*** *Row 6* ***Iryna Minof***

Foreword Tiffanie

I taught my first ever "advanced" digital painting mentorship in the fall/ winter of 2023 at Sentient Academy. I had been teaching painting mentorships for a while, but most of my classes were geared towards beginner students- artists seeking to solidify their fundamentals in order to have a better foundation to work in the animation industry or simply to pursue their own artistic endeavors. After working in the animation industry as a color key artist for three consecutive studios, I thought: *Why not teach a class focused on my specialty and what I love doing?* Thus, the art of color keying sprung into existence.

I will admit, I was nervous teaching this class. *What if the students didn't like what I taught? What if I couldn't offer them anything new? What if they got bored?* In spite of these doubts, I knew I had to give it a try and challenge myself.

I designed the mentorship to run for 4 months. In the first month, I would cover important fundamentals about design and composition, color relationships, and cinematic lighting. In the second month, I would cover style and key frame illustration, and the last two months would be reverse engineering color keys from BW of films of the students' choice. Creating the curriculum took a bit of time to make sure it was thorough yet had room for spontaneous change when needed.

I was excited to teach this mentorship, but I honestly did not anticipate how incredibly fun, stimulating, and rewarding it would be. I give most of the credit to my amazing and hard working students, who all brought their A game and attention each Wednesday morning (or evening, since I had quite a lot of international students!). Each week all of them delivered their homework with full effort, and I was SO happy to see the results, how they thought out of the box, and how they were visibly improving each week. The quality of the homework excited me and in turn gave me the energy to give back more to my students.

Four months passed by like nothing! By the last class, everyone expressed that they were sad the mentorship was over, as was I! I had SUCH a blast teaching the class. It kind of felt like when you are watching a show you REALLY enjoy, and you've just finished the final episode of the last season. So when Janna van Vliet, my good friend (and creator of this book) told me that they loved the class so much that they decided to create a continuation of it by writing their own story and taking everything they had learned to design characters, concepts, key frames, storyboards and color keys, I must admit- I was impressed by their energy, but I didn't expect them to pull it off to finality.

But Janna, being the zealous producer she is, rallied up all the interested students and made it happen. Sixteen weeks later, they presented their plethora of work to me, and I was blown away by the quality and quantity of work they were able to produce on a part time schedule. I am extremely proud of what they created and achieved and how they were able to work together in honest collaboration to take everything they had learned in class and amp it up tenfold.

I hope you enjoy the work following these pages and appreciate the amount of dedication and love that went into bringing Faraway into fruition!

Foreword Jesus

The Faraway project was born from the desire to continue learning as a team. We were all part of Tiffanie Mang's Advanced mentorship, and at the end of it we (the majority of our class) wanted to continue growing and expanding our knowledge. That's when a few of us came with the great idea to do a production project based on a story.

When we started there was no clear vision of what the story was going to be about. I remember, at the time, I was developing an interest in deepening my knowledge for storytelling through writing. That's why Janna asked me to develop the story with continuing the class as goal, I wanted to write something fun, interesting and exciting not only for me but for the whole team.

As the story grew, I found it difficult at times to translate my vision into words that were understandable for other members of the team because, to me, it was hard to express what already comes natural to me, but thankfully I had the most resourceful, inspiring and supportive teammates. They made the tasks more manageable, even for a first-time director, as I was.

Working on Faraway has been one of the most fulfilling experiences for me as a director and artist. Working with passionate and imaginative artists, in my opinion, is what truly elevates a project, and the Faraway crew was nothing short of extraordinary; they made everything seem fantastic and added a ton of originality to the narrative. All this made the experience as director a more gratifying one.

For me, the most enjoyable aspect was having the privilege of creating a visually appealing and captivating tale. Developing a hero that's easy to understand and relate to, who has a clear goal "to get home" and his noble and valiant companion the Pig who was there to protect him at all costs.

One of the things I wanted in our story is to have many different worlds/realms our heroes would travel through, like "le Petit Prince," and that would give plenty of opportunity for creative and wild ideas, to me, that made perfect sense when our team has such a big love for visual development and a need for portfolio pieces. Creating this diverse universe offered everyone on our team the chance to produce and grow in every way.

At the same time the Faraway project is an excellent example of a lot of the themes and ideas that I find inspiring while worldbuilding, including the occult and mysterious, psychological research, mythology, and diverse cultural beliefs. I truly hope you enjoy and like the Faraway artbook as much as we did making it.

Lay-out by ***Janna van Vliet***
Colors by ***Claudia Yu***

INTRODUCTION

Layout by ***Jade van der Zalm***
Colours by ***Claudia Yu***

Meet the Team

Hi!

We are the majority of Tiffanie Mang's Advanced class '23-'24 at Sentient academy. Tiffanie Mang's Advanced Class is a 16-week colour and light class specified on the professional animation industry. We have worked up from matrix studies, to keyframes on style, to making a colour translation of a black and white movie. It was amazing to see a professional at work, and learning from her was fun.

What was even more fun, were the connections we made during class. I partially blame Gabe Ramos for this. Sadly, Gabe couldn't join our project, as well as Joanne, Kseniia and Lashia. But they will always be part of our group!

Go here if you want to take Tiffanie Mang's class on sentient
https://sentientacademy.com/tiffanie-mang-mentorships

Jesus Lebron (@jesus.lebron_art)
jlebronllc@gmail.com
Lay-out Artist
Director

Janna van Vliet (@misstutje)
Janna_vanVliet@hotmail.com
Lay-out Artist
Producer

Natalia Dorofeieva (@natadoroart)
nataliadorofeieva@gmail.com
Lay-out Artist

Jade van der Zalm (@yu.niq)
info@yu.niq.com
Color Artist & Lay-out Artist

Léon Chen (@chenrooon)
chen.leonl405@gmail.com
Color Artist & Lay-out Artist

Jason Hyatt (@jasonchecksin)
jphyatt@gmail.com
Character Artist

Claudia (Shuangshuang) Yu (@clauyu_art)
claudiayu.cy@gmail.com
Color Artist

Lucía Garcés (@luciagarcesart)
lucia.garces.art@gmail.com
Color Artist

Iryna Minof (@iraminof)
iraminof@gmail.com
Color Artist

Our Goals

Keyframe ***Jesus Lebron***

Continue together

We didn't want our class to end. That is why Janna van Vliet came up with a plan to continue together. Based on our availability and our portfolio goals, a tailor-made curriculum was set up that fitted everyone's personal needs.

Gaining experience

With the industry being what it is right now, we want to muscle up as well as gain industry experience. Although this project is not "industry" standard, this project did teach us to work together, better our communication skills, and improve our skills with giving- and receiving -feedback in form of notes and paint overs. And, like all other industry projects, executed under the umbrella of an amazing project including working with a subjective director, Jesus Lebron, who had final say.

Portfolio pieces á la carte

The goal of this project is to all walk away with excellent portfolio pieces that have been vetted and curated by 9 sets of advanced eyes. Therefor every artist had complete freedom in picking the area of expertise they wanted to improve in. That means that this project has 5 different colour scripts, 6 out of 9 environments visually developed and 1 character design explored.

As a bonus we also had a small sub-team doing early development for this project, and another that worked on production design, creating a style guide with keyframes on style.

Our Pipeline

week -4 week -3 week -2 week -1 week 1 week 2 week 3 week 4 week 5 week 6 week 7 week 8 week 9 week 10 week 11 week 12 week 13 week 14

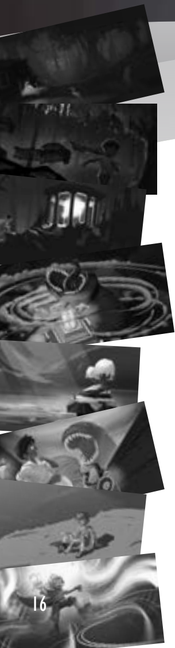
Production Design

Early Development

B&W Beatboard

Color scripting

Lay-out and Character design



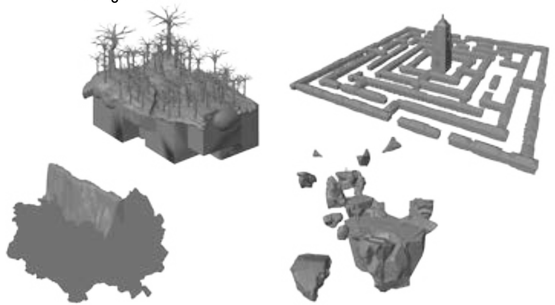
1: A full B&W Beat board

Originally, we set up a timeline for 10 weeks. Within these 10 weeks we had 5 colour scripters that needed a storyboard to colour and 5 designers that needed clear descriptions. With interest mainly for colour scripting and design our team had a blind spot for storyboarding which, at the same time, was a bottle neck for the colour script process.

We have solved this by taking the first 3 (official) weeks of our project to create a black and white beat board together. This way, we had the ultimate use of 9 artists working together on the same 30 frames for consistency in our storyboard as well as the collective knowledge to create the best compositions. On top of that the colour artists had a full value beat board which they then only had to translate into colour. More than half of our group could only commit to 3-5 hours per week next to their daily lives. So, setting up such a strong base together gave them the best opportunity to succeed as well. To check on our progression and safeguard the quality of the beat board we even had veteran storyboard artist Klaus Scherwinski as a guest.

0: Early development

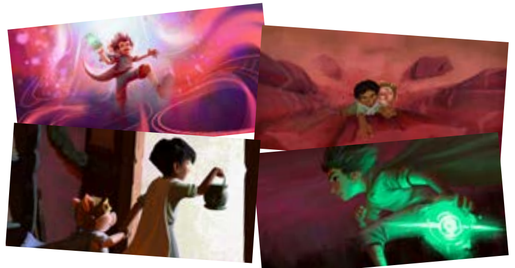
But before we could create a coherent 30 value-frame beat board we needed to set some guidelines. The story still needed a finish to create a clear and concise shot list for everyone to work from. And some placeholder characters and environments were created to safeguard the ratios in our frames. Nothing to follow to the letter, but everything to make collaboration on scenes as easy and coherent as possible. A small team came together twice a week to set all this up. We even created quick 3D models with Blender and VR + Twinmotion for anyone that wanted to have a quick background or camera angle.



1.2: Production design

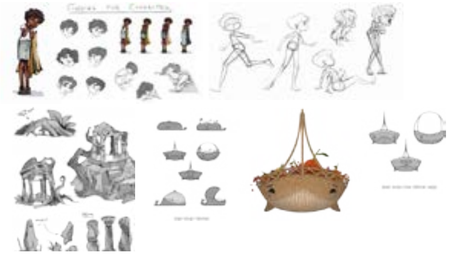
Coming out of the four weeks of early development we wanted to have a style guide ready as quickly as possible to accommodate anyone that wanted to turn our black and white value frames into keyframes to showcase the style of our project. A small delegation saw to some extra meetings next to the regular planning to find and nail down the style our director had in mind. In the first four weeks, next to the creation of the beat board, we created a style guide which we presented to the group. We even created our own brush set.

For space reasons the style guide is not included in this book. But you can always ask any of us for it.



2: Design

After 4 weeks of working on early development with a small team, we created and finalized our beat board in three weeks. Leaving us 7 weeks to spend on designing everyone's choice of portfolio work. Beit characters, environments, lay-out or colour scripting. Due to some of us with time limitations and a preferred work quality not everyone finished in full. But all the work that this team created looks amazing and is such a treat to have been a part of.



EARLY DEVELOPMENT

Mood piece by ***Jesus Lebron***

Character Design Pedro by **Jesus Lebron**

After our advanced class with Tiffanie had ended, most people needed a break to recalibrate and catch their breath. A small team, consisting of Jesus Lebron, Natalia Dorofeieva, and Janna van Vliet used that break to prepare the whole project. The story was only halfway done when we started, but we needed to be clear on what should be told in the 30 black and white frames the project would start out with. We felt it was important to create 30 coherent story beats together to be able to make coherent colour scripts, but how do you get 9 artists to all draw consistent frames? Then we wanted to add in production design as an option so that we could deliver keyframes on style, but that meant that we needed to have at least half a clou about what this animated movie short should look like. There were a lot of questions out in the open that we needed to solve in a short amount of time.

The Characters

To keep our 30 story beats consistent we figured that we would use placeholder characters. Because, when everybody knows how big the characters are in relationship to each other and what they look like, everyone would be able to draw roughly the same. Supporting characters that would only exist in short sequences could be designed by the artists themselves, but characters that had reoccurring appearances throughout the 30 story beats got quick designs. Nothing fancy, just some rough concepts so that everyone on the team would have a good notion about what we are working with. If any of the artists would decide to pick up character design for the Design phase of the project the placeholder characters were to be ignored.

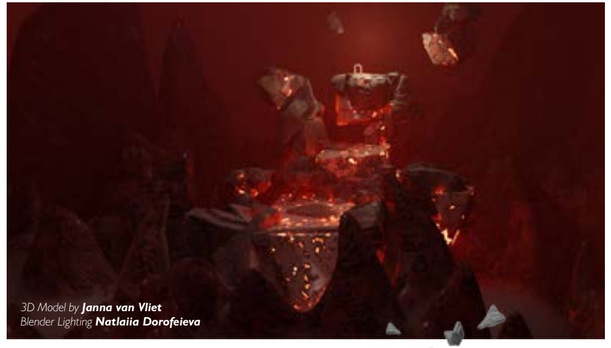
Character by **Janna van Vliet**

Character by **Janna van Vliet**

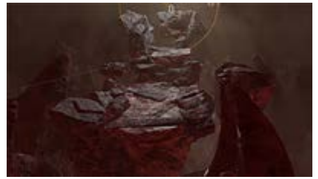
Character transformation by **Natlaiia Dorofeieva**

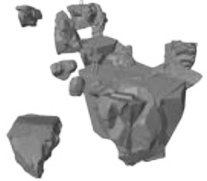
The Environments

For the environments the same rules applied, just placeholders until anyone wanted to do their own take on it. Plus, as it turned out, our director Jesus Lebron, had some very specific and typical things in mind for the realms our protagonist travels through. Upside down trees, maze-like cityscapes, a tower with a billion staircases coming out of it and the unknown floating in "nothingness". These are amazing ideas to play into that dream state that fits this story so well but we immediately discovered that all three of our interpretations on these concepts were so different, that we decided it was prudent to, at least, try to get some concepts on paper. Luckily, Natalia and Janna were quick with turning up simple 3D models in Blender and VR. Which also had the great benefit of finding quick camera angles for our beat boards, to save on time. The 3D models were also a great tool to use as a base for finding mood lighting ideas as well as paintovers.



3D Model by **Janna van Vliet**
Blender Lighting **Natlaiia Dorofeieva**





THE STORY

Lay-out by **Lucía Garcés**
Paint by **Janna van Vliet**

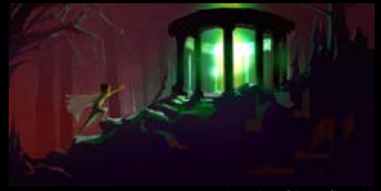
The Story Outline

Displayed on the right side of this spread is the quick story breakdown. An executive summary, if you will. Jesus Lebron wrote this hero's journey with the idea of ample designing opportunities in the back of his mind. Like a fever dream, little Pedro goes through several realms, meets and finds different supporting characters and gets confronted by an antagonistic force that can change shape.

On the next pages you will find the complete written story by Jesus. Every realm in the story will feature one artist for colour design as well as the matching lay-out designs to the realm at hand on the next page. When you see certain designs you love, you can look up the artist in the back of the book to view their complete works on this project.

Waking up in a dark forest, getting chased by shadow-like monsters, Pedro reaches a safe space where he is sent on his quest home with a magical lantern to guide him.

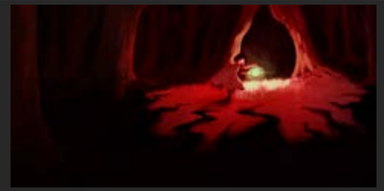
Layout by Jason Hyatt, Colors by Iryna Minof



Layout by Jason Hyatt, Colors by Claudia Yu

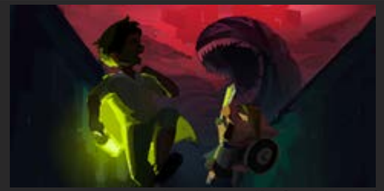
Layout by Léon Chen, Colors by Lucía Garcés

Pedro has to outrun the shadow monster, guided by his lantern, to get home.



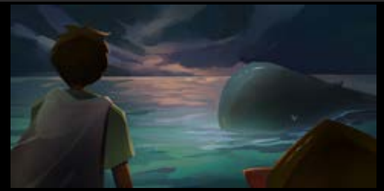
Layout and colors by Léon Chen

Layout by Claudia Yu, Colors by Iryna Minof



Layout by Janna van Vliet, Colors by Iryna Minof

On his journey, Pedro meets old and new friends and goes through hardships.



Layout by Jade van der Zalm, Colors by Lucía Garcés

Layout by Iryna Minof, Colors by Claudia Yu

Layout by Lucía Garcés, Colors by Iryna Minof

Only to learn he has to face his fears instead of outrunning them to get home.

Layout by Jesus Lebron, Colors by Lucía Garcés

Layout by Janna van Vliet, Colors by Jade van der Zalm

Layout by Natalia Dorofeieva, Colors by Claudia Yu

Color artist for this spread: ***Léon Chen***
This page: Lay-out by ***Jason Hyatt***
Right page: Lay-out frame 1-3 ***Jason Hyatt***
Lay-out frame 4-6 ***by Léon Chen***

THE DARK FOREST

"WAKE UP… please.. Wake up…"
A young boy wakes up disoriented in the middle of a forest with colossal trees surrounding him. His bed stood in the middle of a moody dark forest. He was too afraid to move from the only thing that felt normal, his bed. Around him dark creepy silhouettes gather, surrounding him. Slowly creeping in. In that moment the darkness felt tangible. He could hear the shadows whispering. The sense of fearfulness was overcoming him, his breathing accelerated each passing second.
"This must be a dream." He shrank more into his bed. "Please, stop…" One of the shadows grabs a hold of his left arm. The boy let out a shriek of pain. Yanking his arm, he managed to free himself from their clutches. In doing so, he tumbles from his bed to the ground. His arm now has vivid burn marks. He realizes he has to flee. His bed was no longer safe.

Unexpectedly not far from him a glimmer of light candled in that moment. A bright greenish light emanating from a light pillar deep in the forest. That light had a familiar feeling. Maybe that light could help him? He ran as fast as he could, holding his aching arm. The fear driving his movements. The shadows moved around him. Toying with him. It was clear they were hunting him.
Almost surrounding him. He rushes towards the light. The shadows started to mash all together, moving erratically. He barely made it to the pillar. He noticed it helped maintain the shadows at bay, but now he was completely surrounded. The kid slowly reached for the light orb. It felt so warm and peaceful. So inviting to the touch.

In an instant he was transported to a white empty space only disturbed by a circular temple that stood in the middle—great tall columns that spanned all around—. This place felt uncomfortably peaceful. In the middle stood a tall slim angelical figure —two pairs of wings and a small sun for a head—. In its hands rested a sword pointing down. The kid was petrified. Then it spoke.

"Be not afraid, my child." Her voice was soft and warm. The kid felt a sense of peace in it. "Where…Where am I? Is this a dream?" muttered the young boy. "You are not here, not there, but in between." The boy seemed confused. He just wanted to get home. This place didn't make any sense. "Can you help me? I need to get home." said the boy with a worried look. "We help those who help themselves. If getting home is what you most desire, light will shine the path but you must face adversities and conquer your fears. Do not let the Darkness defeat you. Be brave," said the angel. "…" the boy just managed to make a small nod. "Take the lamp," an old hand lamp appeared in front of the boy. It held a greenish light similar to the one in the pillar. "It will guide you to which you desire the most."

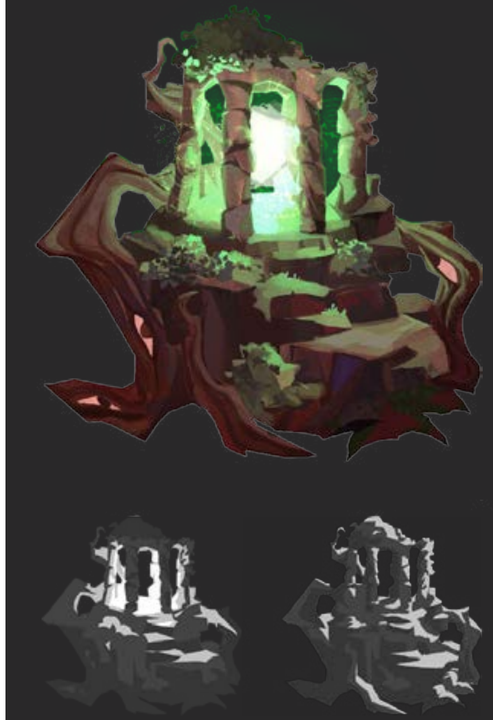
When the boy touched the lamp a flash of light overcame everything and he was returned to the forest, now equipped with the lamp. The boy raised the lamp to see forward as it emitted streams of light. Nonetheless, he was not safe, now with the united shadows forming a blob of dark matter. Two gloomy red eyes candled in the darkness. The boy started running as fast as he could following the soft stream of light. Tailing him was this mass of darkness enraged stomping and bashing against trees. This was the incarnation of Darkness itself.

The light took him to a hollow tree. It was absolutely black inside, and aiming the lamp at it accomplished nothing. He was so scared. The enormous, dark creature was close behind. The child drew a deep breath, closed his eyes, and leaped into the hollow tree.

LAY-OUT - DARK FOREST EXPLORATIONS

Lay-out and designs by: ***Jade van der Zalm***

DARK FOREST - SHRINE



DARKNESS SUBURBS & THE OLD FRIEND

The young boy came out through a door in the middle of the street. Now in an immensely large suburb looking place. Populated solely of tall structures that vary in size, typical, one- and two-story houses. There is no weather, nor is there a day-night cycle, with the only light source being rows of streetlamps. Death moths lingering around the glowing embers of light. The only structure that stood out from the rest, was a looming tower in the distance that felt ominous. The Dark creature was not following him anymore. That gave him a bit of relief, but that didn't mean he wasn't terrified.

He kept walking deeper into this place. After a while he noticed that even if it seemed like an endless repeating place, it had a pattern. It was closer to a hedge maze composed of these repeating buildings and in its middle the tower. He just needed to find the correct path, like the puzzles he used to play with his dad, he thought. "Dad…" he mumbled. An unusual sense of sorrow overcame him. The strange thing was he wasn't sure why. Tightening his hold on the lamp, he starts walking deeper into the maze. Guided by his lamp. Even with the small streams of lights guiding him there was an unsettling feeling in this place.

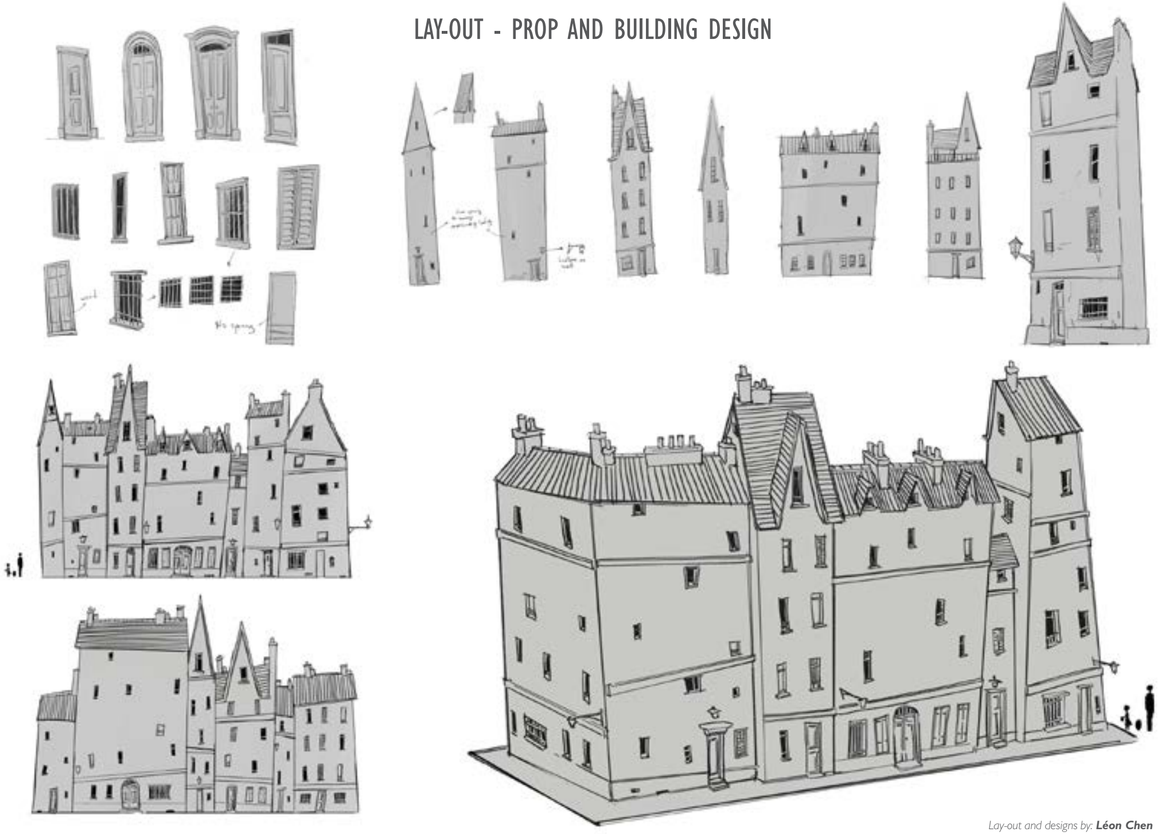
It was too quiet, devoid of life. The boy trudged forward. He stumbles upon statues that seem oddly familiar. Memories and faces, moments frozen in time. From happy to sad and scary ones. Stepping closer to the statues, he reaches a tentative arm to touch. Just as his fingers glide over the base they vanish, becoming dust in the air. He's never felt more alone in this huge scary place. How could a frightened boy like him get home? The loneliness and fearfulness, the yearning of finding a way home was overwhelming.
The light in the lamp dims. The uncertainty in the boy's heart clouded the guiding light. When the dust settled; he raised his head. In the middle of the street just one statue was left. The memory of his dad holding a box. His dad was always there for him. He always protected him. He was his shield. He opened the box and suddenly a plush pig popped out startling the boy making him stumble back. It was an old friend! A piggy plush but not just any old piggy plush. It's Bob the Piggy Knight!
"Hello, old friend. We meet again in these dark times." "Knight Pig!" screamed the boy, still surprised. "The one and only, my friend." exclaimed Bob with a proud smile. All of a sudden, a loud rumble shakes the earth. At the edge of the maze a giant worm erupts from the ground. The darkness from before, it found him! The burn marks on the boy's arm started to burn.

"Time to move, old friend!" says the Pig Knight. Jumping to take hold of his hand and run. "It will stop at nothing to get you. We need to get to the next door." He explains. The giant worm rampages through the maze towards them. They both run as fast as they can. Dodging the attacks coming from the Darkness worm. Unfortunately, the worm was not the only thing putting them in danger. This once unbothered world was now collapsing, crumbling into itself. Making the only direction to go be the center of this place, where the imposing tower stood. The tower was a maze itself with stairs and floors spamming in different directions in unrealistic ways. The worm of darkness wrapped himself around the tower in pursuit of the kid and the Pig knight.

They stood at the top of the tower, having nowhere else to run. The worm, having wrapped itself around the odd tower, now looms over them. The boy's eyes are wide, fear pinning him in place. "Come on! You have to jump, I'll stop him!" Bob yells pushing the boy towards the very center of the tower. There he sees an open doorway that leads elsewhere. The kid didn't want to go. He didn't want to be alone again. How could he? The light in the lamp started to dim. The worm lets out a low screech as it winds back for another attack, this time aimed at the boy. The kid was frozen. Seeing the worm get ready to attack the boy, Piggy ran as fast as he could towards the child barely managing to sustain the hit. Getting drenched in darkness but managing to catapult them both into the tower's doorway

Color artist for this spread: ***Jade van der Zalm***
This page: Lay-out by ***Janna van Vliet***
Left page: Lay-out frame 1-3 ***Claudia Yu***
Lay-out frame 4-5 ***Janna van Vliet***

LAY-OUT - PROP AND BUILDING DESIGN



Lay-out and designs by: ***Léon Chen***

Color artist for this spread: ***Ira Minof***
This page: Lay-out by ***Jade van der Zalm***
Right page: Lay-out frame 1 ***Jesus Lebron***
Lay-out frame 2-4 ***Jade van der Zalm***

THE STORM & THE WHALE

The boy and the injured plush pig were plunged from the ocean into a small rock island with similar form to a mushroom in the middle of nowhere, surrounded by an unending ocean. Faraway in the distance dark thunderous clouds began forming. The boy knew that if a heavy storm came, they had nowhere to hide. Tears started to well up in the boy's eyes. He felt powerlessness. He didn't know what to do or how to help his friend. He's been running trying to get home.

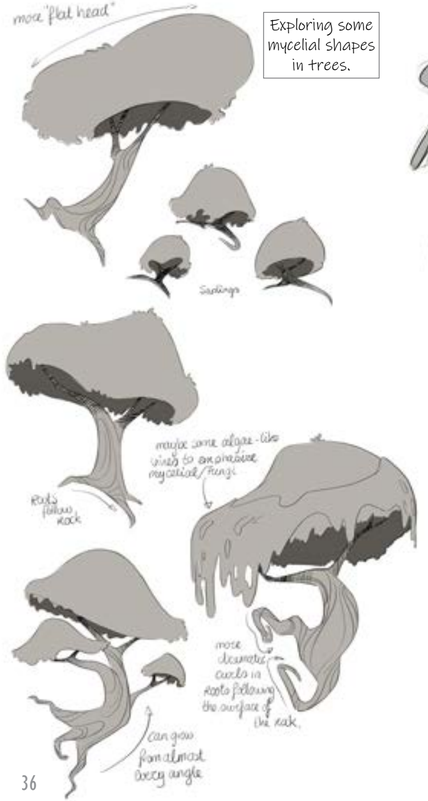
He saw something approaching underwater. The dark silhouette was getting bigger the closer it got to the surface. A whale sprung its head in front of them—it was ginormous—. The kid was afraid. The air was filled with a deep gruff vocalization coming from the whale. Under all this sound the kid understood things, in his ears it sounded like a deep old man's voice. "What brings you such sorrow, child ?" asked the whale. "I want to go home," Answered the boy in a wobbly voice. "My friend is hurt, he needs help! I don't know what to do." "Perhaps I can be of assistance to you," said the whale. "There is a healer that lives on top of a wall. They can help your friend but be warned. Embarking on this journey will be a dangerous and perilous one."

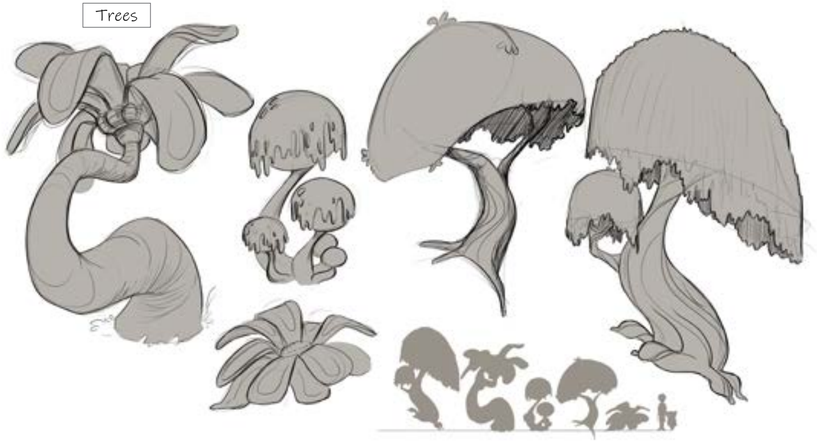
The storm was getting closer and closer, agitated waves crashing onto the island's rocks. The kid was getting overwhelmed, not only his friend was badly hurt because of him. They were trapped and now the storm was close. The whale continued speaking, "Or you can go home…" Said the whale. In front of the kid a portal opened. Said portal led to the door that would help him get home. How could he do that? Leave behind the only friend that risked his life to help him escape. He felt conflicted. This place was scary. He was getting tired of being chased. He really wanted the safety of his home.

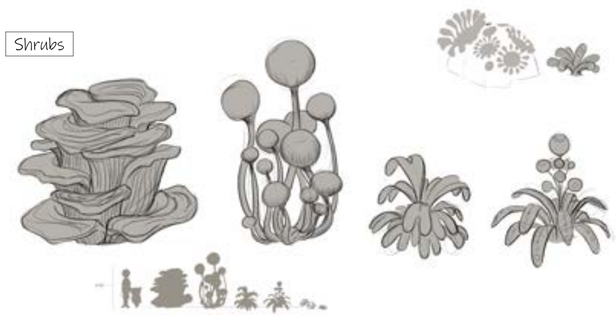
"I… will always protect you…" said the knight with a trembling voice, while standing. Legs shaking. Barely with strength to lift the sword and shield. "That's my duty as your protector…" The pig knight collapsed again to the grown. The Darkness was closer. His scars burned in pain with the closeness of the storm. The clouds obscured the sky, bursts of wind whipping in all directions. Rain started to pour down. Booming thunders as the sound waves from the thunder grew closer. The Darkness never felt so powerful. It had the objective of consuming the kid. It was growing stronger, a force of nature. The kid needed to make a decision fast. Embark on a dangerous route with the objective of helping his friend or go into the door that will lead him to the exit from this place but his friend would die. He quickly picked the Pig knight on his back.

The kid was scared but he needed to help his friend. "Show me the other way!" he yelled to the whale. The whale opened its mouth. The route to save his friend was through the mouth of a giant whale. The kid was hesitant to jump. It was now or the storm would have consumed them. He makes a tight hold of the pig on his back and puts the lamp in his mouth and jumps.

ISLAND FOLIAGE SHAPE DESIGN







Lay-out and designs by: ***Janna van Vliet***

THE CRIMSON DESERT & THE WALL

Everything went dark, only the lamp was shining. Then millions of pinkish streams of light appeared, surrounding them. Everything went bright. Blinding the kid for a moment.

They appeared in what looked like a desert. Red dunes of sand. A dusty yellow sky. It was really tough to see well here. Pig knight was in pain. There was no time to lose. The boy readied himself for a harsh journey. He walked for what felt like ages. The sun beaming with no stop. The wind and sand were relentless. This desert was a place of testing; the place where dreams, goals and vision of the false self can be seen. Only someone with a clear desire can survive. The boy kept moving at a steady pace. The lamp lights kept directing him. The boy knew exactly what he wanted. His heart was clear about it. To save his friend. The darkness in Bob —the pig knight— was spreading quickly. His limbs were becoming more afflicted with each passing moment.

"It's humorous…" said Pig in a low voice. "What is?" asked the boy. "I'm the one supposed to shield you and instead you are the one now taking care of me. "After what felt like an eternity walking they stumble upon a massive red wall made of rock. Impossible to see the top. The lamp's light streams kept pointing up. The boy was flustered and afraid. There's no way someone like him could make it. He thought. He didn't want to fail him. Bob needed him. Bob noticed the trembling legs and the fearful look on the kid, "I believe in you." he said with the warmest tone he could muster. "I trust you, my friend."

The boy armed himself with vigor. He secured Bob to his back using a piece of his clothing to tie him. He began climbing at a steady pace. "Hold on, Bob," said the boy. "I'll get you help." The boy was scared, who wouldn't be in this situation? But he wanted to save his friend. He felt braver or at least he was doing a great job fooling himself. The Boy was cautious, always making sure to grab a secure area. See it's not so bad, he thought. Just keep calm. For a while everything felt uneventful.
Suddenly Pig knight let out a painful scream. The boy got startled and slipped. He managed to grab the edge on time. He was dangling. Holding for his life. "You need to untie me," said Pig with the saddest expression. "NO!" screamed the boy while trying to pull up. "You have to save yourself," said Pig. "I can't leave you. I can't lose you too." Said the boy now in tears. The boy gathers all his strength. Pulls himself up. Managing to save themselves. He was exhausted and needed to catch his breath.—

The boy and the injured Pig knight managed to get to the top. Everything felt peaceful up there. Cloud's surround the entire top of the wall. To their surprise, not far from them was a small colorful wooden cabin. The kid felt confident in himself. He did something that seemed impossible. He ran as fast as he could toward the house. Started knocking as hard as possible at the door. Immediately an elderly lady with big round glasses and puffy hair opened the door. "Oh, hello, how can I help you, my child," said the granny with the warmest voice. "My friend needs help!" said the boy frantically. "Come in, set him on the table," said the granny. The granny took a look at the pig, checking how severe his condition was. The boy stood at the pig side with the most worried of looks. The granny was grabbing all sorts of healing potions from her shelves and began mixing them. The boy was not just worried for his friend. The Darkness could appear at any moment, he thought. Until now that thing had been right behind them.

Color artist for this spread: ***Claudia Yu***
This page: Lay-out by ***Iryna Minof***
Left page: Lay-out frame 1 ***Jesus Lebron,*** *Lay-out frame 2* ***Natalia Dorofeieva***
Lay-out frame 3-5 by ***Iryna Minof***

Color artist for this spread: ***Lucía Garcés***
This page: Lay-out by ***Lucía Garcés***
Right page: Lay-out frame 1-3 ***Lucía Garcés***

"You can rest my child. The Darkness will have a tough time finding you here, you are safe for now," said the Granny. Granny bathed Pig knight into the potions she mixed. The darkness in his body slowly receded. The boy couldn't believe it. Pig was getting better. A sense of relief washed over him, while the darkness that was corrupting his friend disappeared. The boy ran to the pig and gave him a hug. Bob gave him a proud look, proud of the bravery the boy showed in front of these hardships. Even if he was scared, he pushed forward. This happy moment was cut short by a loud thunderous sound. That startled the boy.

"Time to go, you have a journey to fulfill. The final door awaits you," said Granny. She opened a door with a glowing inside. "Thank you so much for everything." Said the boy. "Remember, my child. The secret to happiness is freedom... And the secret to freedom is courage. You must learn to be strong in the dark as well as in the light, else you will always be only half brave." said Granny with conviction. The boy gave a look in affirmation, entering the door without any expectation of what was next.

THE UNKNOWN

The Darkness that wants to consume the boy has been following him relentlessly. Always one step behind. When the Boy and the knight came through the door, they found themselves in an ominous place. Heavy in atmosphere. Blood red skies. Tornados rampaging through the place. Crumbling ruins scattered around, floating in space. This place consisted of multiple branching paths. It was clear this place was at its end. This world was collapsing, being consumed by Darkness. The boy and the pig knight got close to an edge that let them have a clear view of the place. The boy saw the final door, the one that would let him get home. The door stood in the middle of the chaos —unbothered—. The lamp's glows guided him to that place. The boy thought that this was it, finally the end. He would soon be back home.

He starts towards it, getting there is no easy task. He had to be careful, this place was falling apart, one false step and he could fall. Bob followed closely behind, always vigilant as the shield he was. He would never burden the child. He would be the one protecting him. A piercing roar was heard as the skies darken. It was here. The Darkness wasn't going to let the boy escape this time. Morphing into a giant black winged dragon with electric red eyes, it stood between the kid and the door. Letting out an intense roar that reverberated through the place.

The boy had gone through so much. Even now, so close to the end, he felt so terrified. Frozen in place. The power that the Darkness had over him was immeasurable. Dark flames surrounded them. There was no escape this time. The boy held the lamp tight, its light dimming. His legs were shaking. Everything felt heavy. His heart was racing fast. It felt as if it was going to burst out of his chest.

Lay-out and designs by: ***Jesus Lebron***

The Darkness dragon stood almighty, readying an attack. Its neck glowing bright progressively until it reached his mouth. The air was filled with static. The heat that was producing this fire breath was overcoming the area. The boy stood there, not being able to move. He could hear a muffled distant voice. He wasn't sure what it was. Everything was spinning. The Dragon led out a powerful bright flame. Moment felt frozen in time. The boy saw everything progress slowly. How everything up until this moment felt pointless. This was it.

"RUN!" yelled Bob as he ran toward the boy. At the last minute he manages to tackle the boy out of the way and shields him from the massive fire breath of the Darkness Dragon. This entity kept getting stronger the more the resolve of the boy wavered. "I'll distract him, you need to get to the door," said the pig to the boy. "You have to be quick. There's nothing to fear. I'm here for you." The brave Pig knight ran toward the Dragon screaming, trying to call his attention. He made a promise to protect the kid and he was going to fulfill it. Slashing and dashing through the Dragons legs, Bob manages to get his attention. The kid slowly picked himself up. He had only one thing in mind at this point. He needed to get home or everything he had accomplished was for nothing. Pig gave him a chance and he needed to take it. He made haste towards the door, climbing some stairs, jumping from ledges. His heart was racing. If he just keeps forward he'll reach the door. He'll get home soon.

Meanwhile Bob kept doing his best to hold back the beast. The Dragon swings his tail,sending the pig flying. Slamming into a wall, knocking the wind out of him. The Darkness Dragon began to charge energy to do another devastating attack in the direction of Bob that was having difficulty standing. Meanwhile the boy managed to get to the door.

This was it. Home was on the other side.

The boy stopped for a moment and looked back. The Dragon was charging the attack. Pig the knight wouldn't survive that attack. His friend was willing to sacrifice himself for him to get home. Running. Always running away. A scared little boy, incapable of anything. He thought. No. I don't want to run anymore. With his heart pounding furiously, he closes his eyes taking a deep breath. Without thinking he starts running as fast as he can towards the Dragon, screaming with all the might he can muster. New resolve in his eyes. As he charges, the lamp's glow intensifies. Even if fear still resides in him, he must face adversities.

In this moment of unwavering resolution, the boy decides to confront his fears. Shining brightly the light rays envelope the boy's arms, traveling all the way to his hands. Feeling like he had the sun at his fingertips, the boy held his hands in front of him. A beautiful sword of light now rests in his hold. Staring at it in amazement, it felt like the morning sun on a warm day.
The boy stood on top of a ledge holding his sword. He never felt more confident and brave of himself. He ran towards the beast and jumped, plunging the sword in the Darkness Dragon's head. The beast screeched in pain. Everything exploded in a white light. As the light disappeared everything felt peaceful. The tranquility after a devastating storm. A new order was born in this place. What once was dark and gloomy, is now colorful and pretty.

The boy walked towards Bob who was in shock of what he just witnessed. "Let's go home." said the boy while extending his hand towards Bob. Both stood in front of the door.

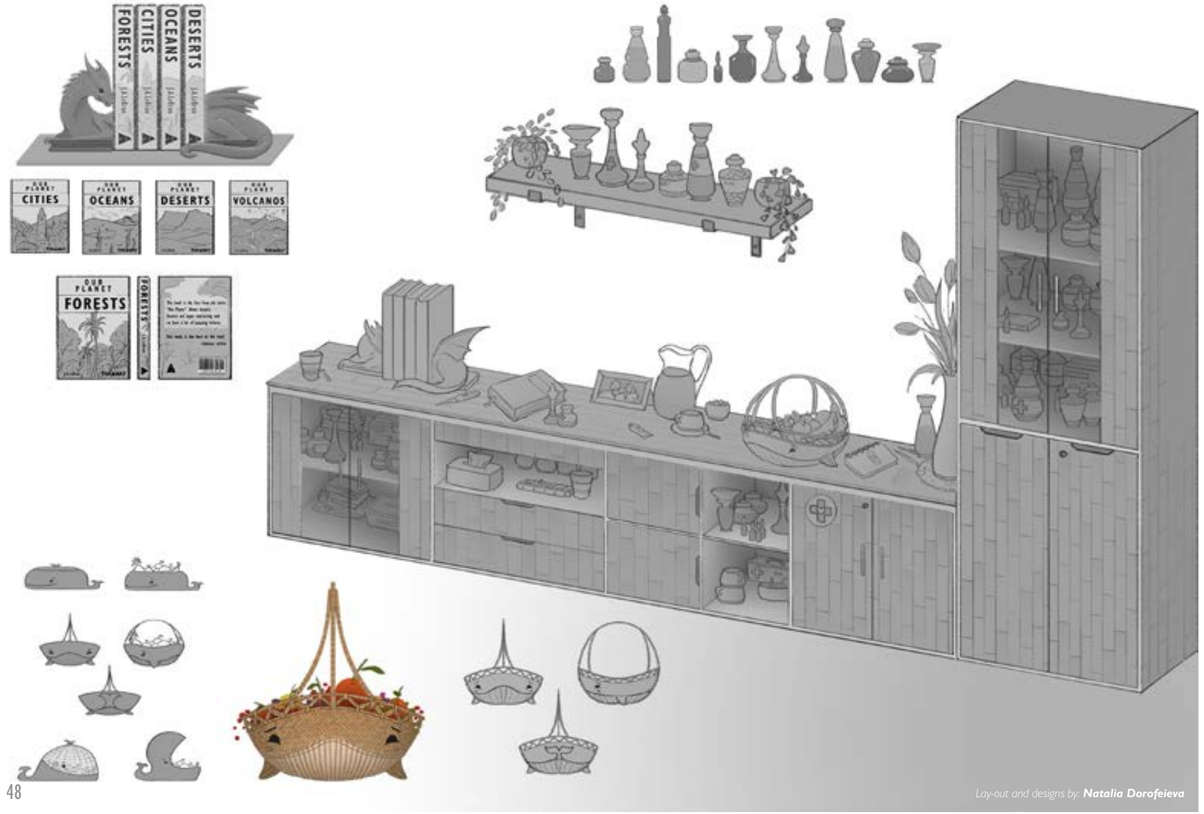
Color artist for this spread: ***Lucía Garcés***
This page: Lay-out by ***Jesus Lebron***
Right page: Lay-out frame 1-2 ***Natalia Dorofeieva,*** *Lay-out frame 3-4* ***Jesus Lebron***
Lay-out frame 5 by ***Janna van Vliet***

Now surrounded by colorful flowers. "I am proud of you," said Bob with tearful eyes. "No matter what life sends your way I know you will keep moving forward. Even if I am not by your side."

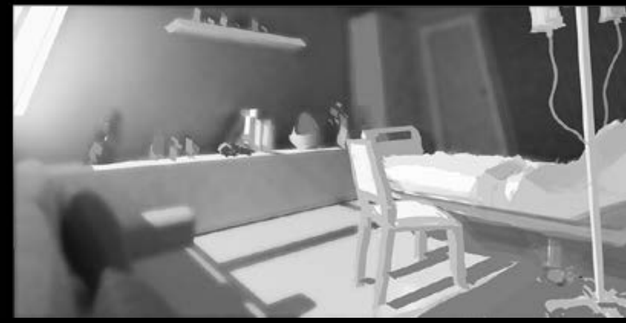
Holding hands they crossed the threshold outside the land between. Slowly his eyes open. Everything felt so peaceful. The bright light coming from the window was blinding. The beeping sound of the hospital machines was the only thing filling the silent room. Blinking quickly to adjust his vision, he sees Bob the pig knight in his plush form at his side and his mother sleeping on the opposite side of his bed. He was back, finally managing to overcome the trials and tribulations.

"I'm home, mom," said the boy with a smile on his face, that was illuminated by the window's sun.

Color artist for this spread: ***Claudia Yu***
Lay-out by ***Natalia Dorofeieva***



Lay-out and designs by: **Natalia Dorofeieva**



FARAWAY

...The end

And thus concluding the story part of this book. On the next pages you will find all the individual artist's individual portfolios for this project..

Row 1: 1-3 ***Jason Hyatt****, 4-6* ***Léon Chen***
Row 2: 1-3 ***Claudia Yu****, 4-5* ***Janna van Vliet****, 6* ***Jesus Lebron***
Row 3: 1,3 and 4 ***Jade van der Zalm****, 2 and 5* ***Jesus Lebron****, 6* ***Natalia Dorfeieva***
Row 4: 1-3 ***Iryna Minof****, 4-6* ***Lucía Garcés***
Row5: 1,2 and 6 ***Natalia Dorofeieva****, 3-4* ***Jesus Lebron****, 5* ***Janna van Vliet***

"Hello, I'm Jason! I love to paint from life and bring what I learn there into the studio for imaginative painting. I'm a lifelong student of color and light and I love art in all its forms — I only wish I had more time to explore it all!"

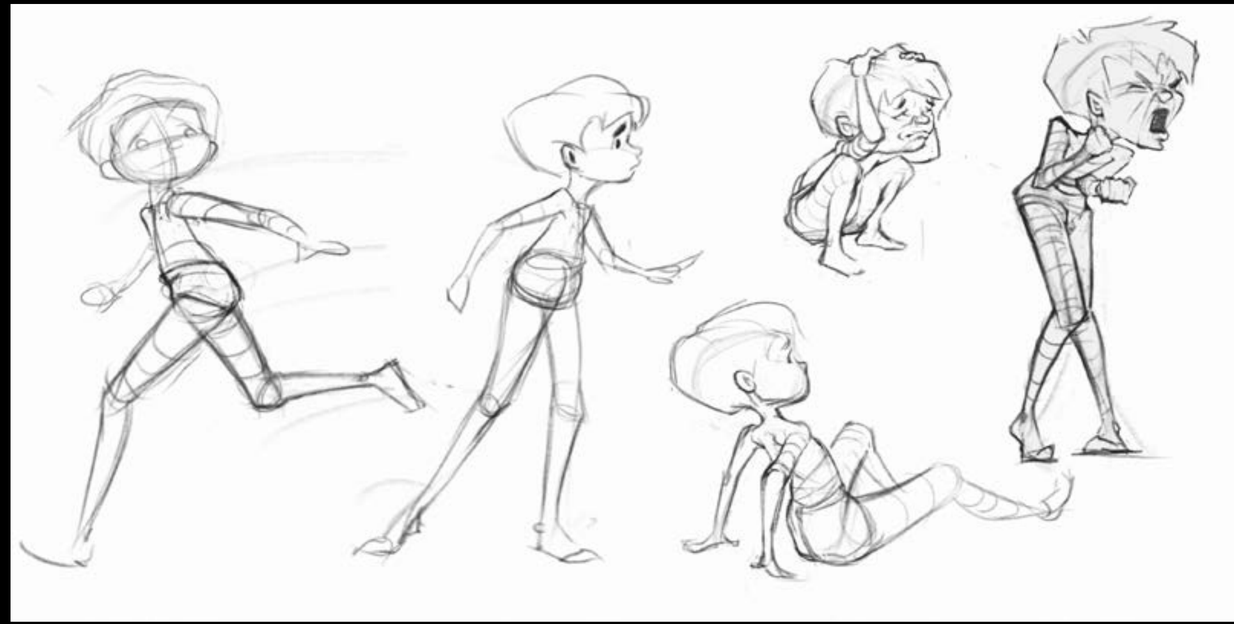
Jason Hyatt (@jasonchecksin)
jphyatt@gmail.com

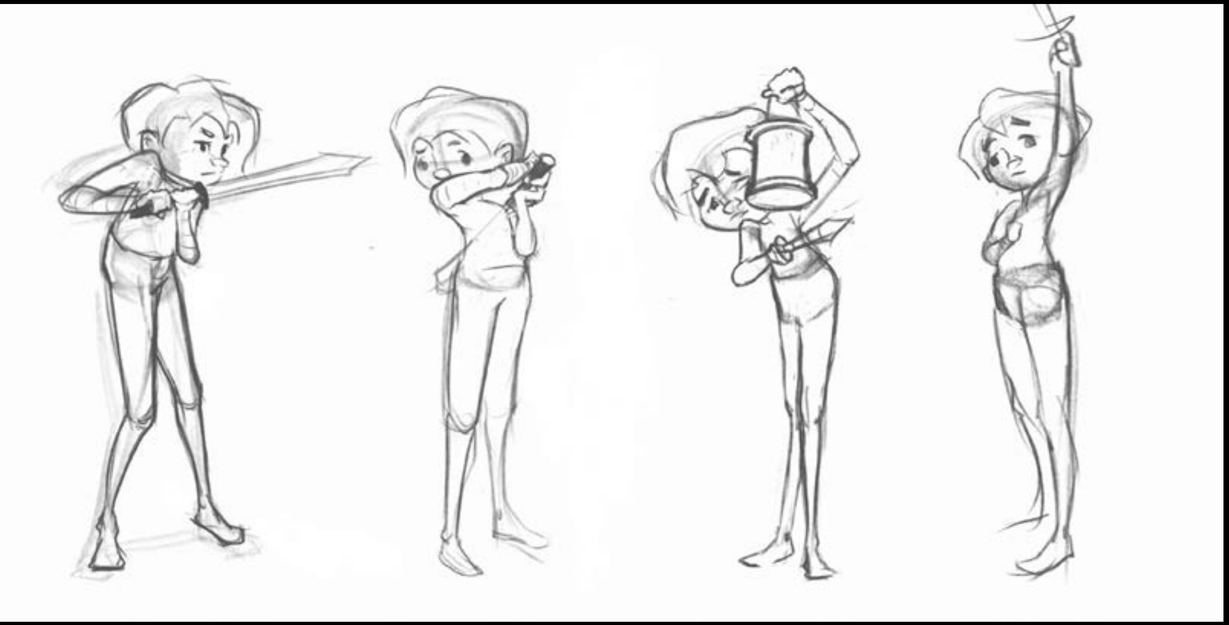
Character Artist

Sketches

Value Comps

FINDING THE CHARACTER





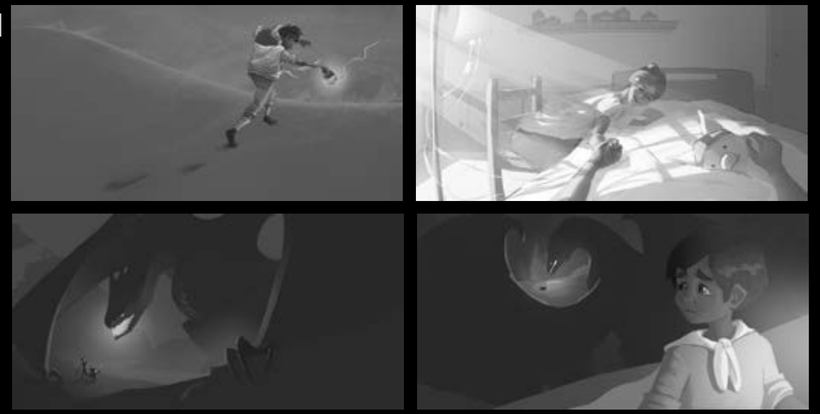
Pedro Alfonso de la Mancha

I love going outside to plein-air. I am fascinated by how light works and get inspired by how it can make me feel. I like building quick models in Blender and making them sing with light.

Natalia Dorofeieva (@natadoroart)
nataliadorofeieva@gmail.com
Lay-out Artist

Sketches

Value Comps



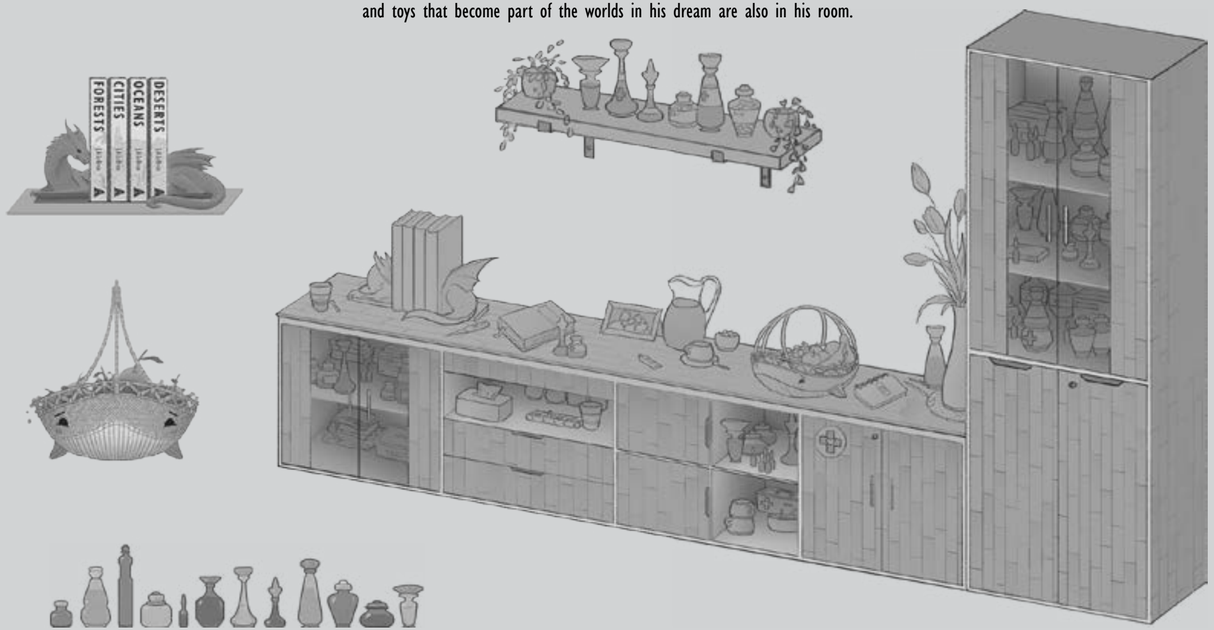
HOSPITAL ROOM LAY-OUT EXPLORATIONS

In the story the boy comes back to life in this room besides his mother.
The feeling is hopeful, welcoming, warm, peaceful

Quick hospital room exploration in Blender with paintover

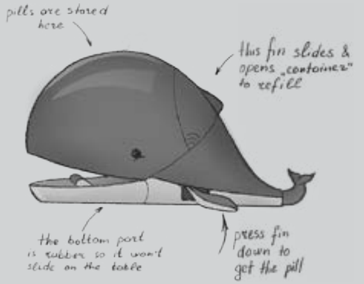
HOSPITAL ROOM PROPS

The hospital room is where the boy physically is throughout the whole story. It's a private room that has been made as comfortable as possible by the boy's parents. So, all his favourite books and toys that become part of the worlds in his dream are also in his room.



Books layout

Book holder

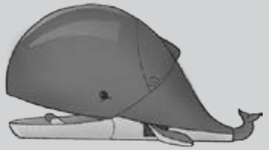


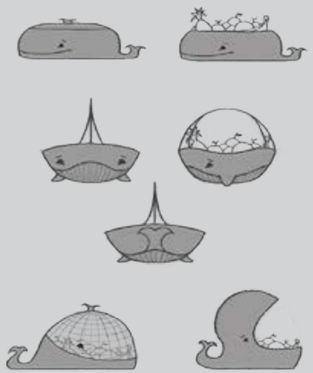
Each book represents the level from the boy´s journey

The hospital table is mostly neat and tidy.

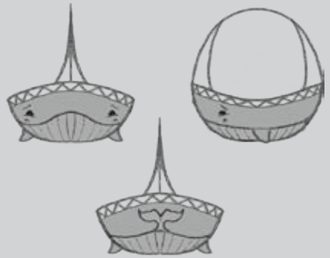
Holds everyday medicine, first aid kit, water and a cup to drink the medicine.

But also a personal touch was added by Pedro's parents: the book that Pedro's mom reads to him each day, a family photo, the whale pill dispenser and fresh flowers.





shape design ideations



whale basket from different angles

EARLY DEVELOPMENT - THE WALL

Blender model with paintover

The Blender model

*Color key: lay-out by **Iryna Minof** and Colors by **Léon Chen***

EARLY DEVELOPMENT - THE ISLAND AND THE WHALE

Island storm concept

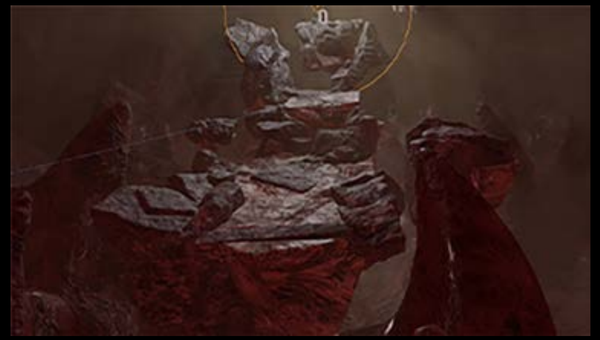
3D model made in Blender

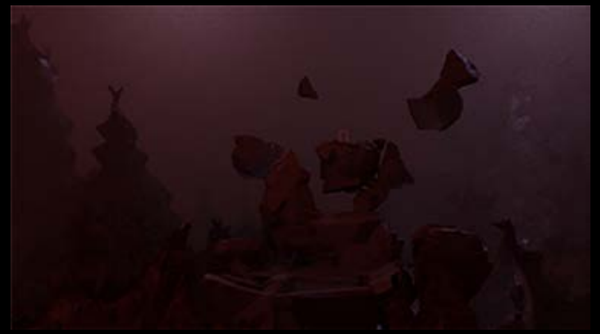
Paintover 3D model by ***Jesus Lebron***

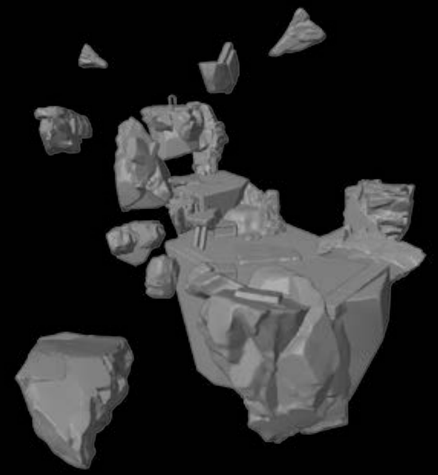
Color key: Lay-out by ***Jade van der Zalm****, Color by* ***Lucía Garcés***

EARLY DEVELOPMENT - THE UNKNOWN

Several texture and ligthing takes done in Blender



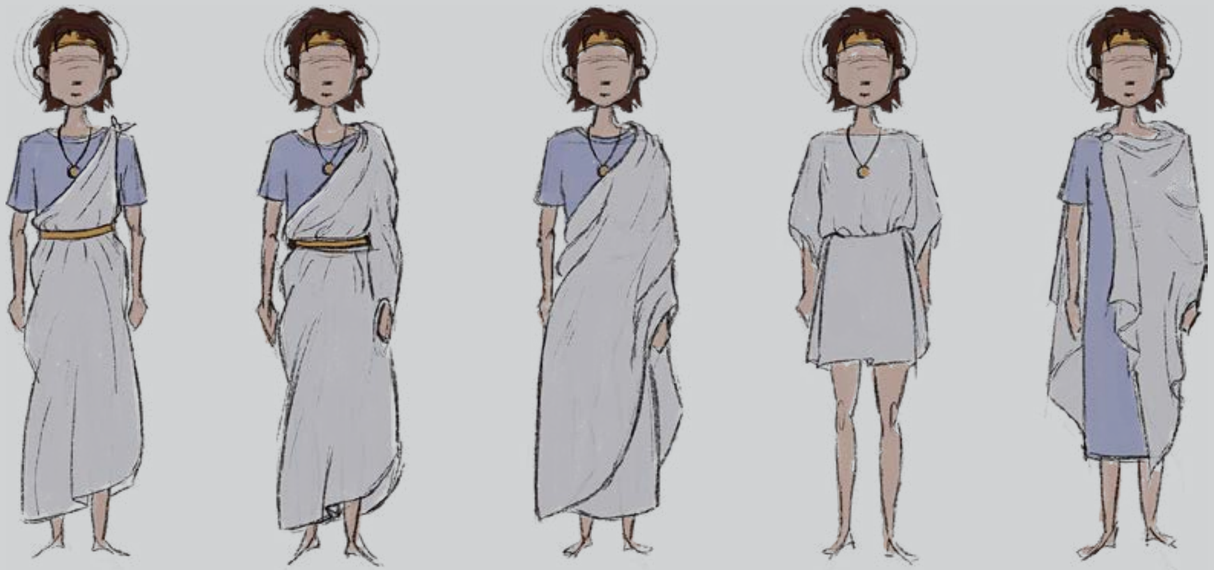




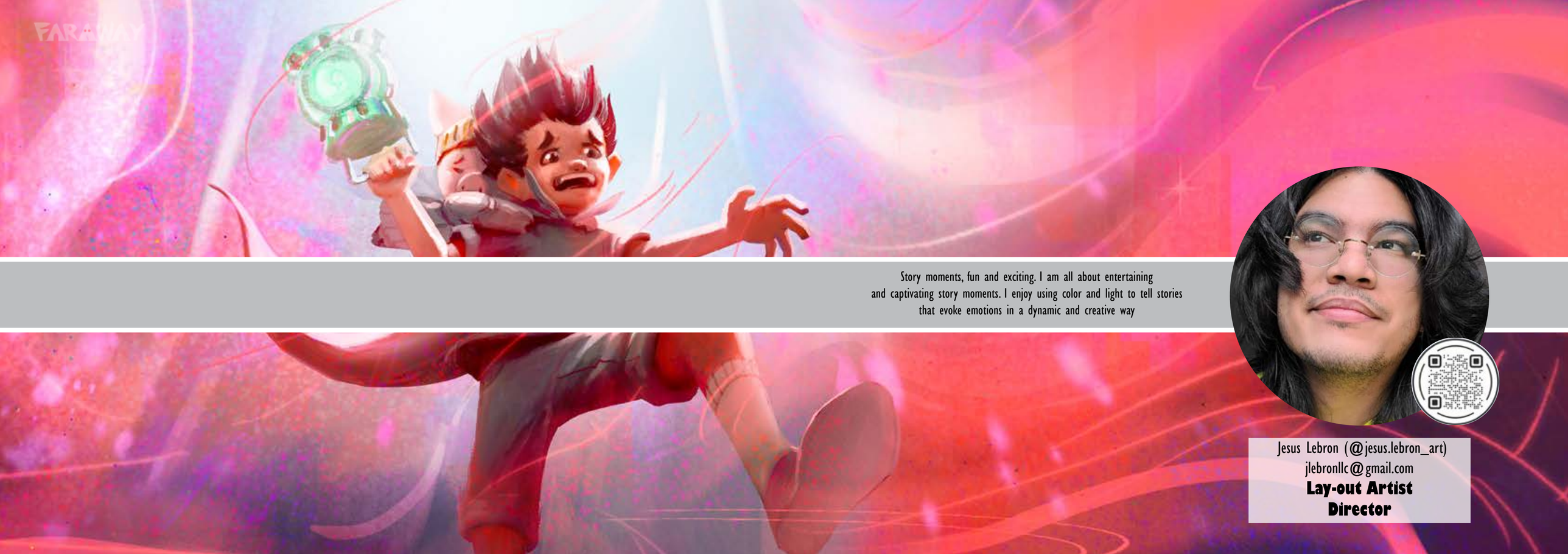
Model done in Adobe VR by ***Janna van Vliet***

EARLY DEVELOPMENT - SHADOWMONSTER TRANSFORMATIONS

EARLY DEVELOPMENT - PEDRO'S CAPE EXPLORATIONS



Pedro wakes up in a bed so here the idea is to have him wearing a piyama and using the bed sheet or the blanket as cape. Explorations based on ancient roman and greek styles.

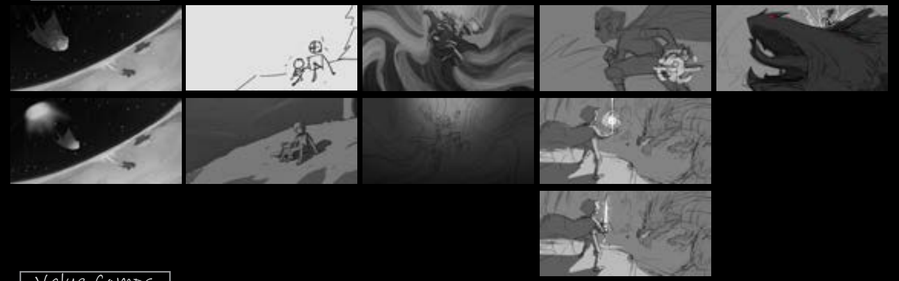


Story moments, fun and exciting. I am all about entertaining
and captivating story moments. I enjoy using color and light to tell stories
that evoke emotions in a dynamic and creative way

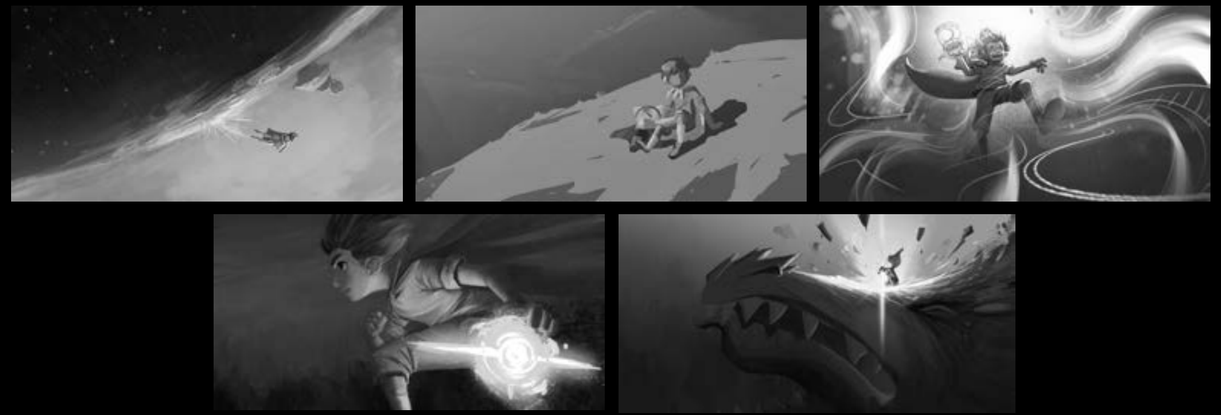
Jesus Lebron (@jesus.lebron_art)
jlebronllc@gmail.com

Lay-out Artist
Director

Sketches



Value Comps



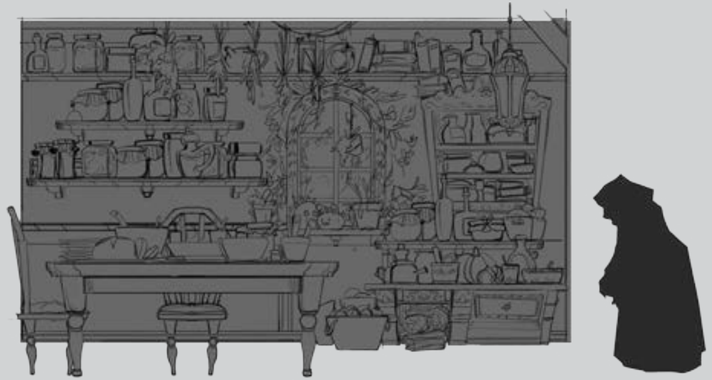
Keyframe on style

Keyframe on style

LAYOUT - GRANNY'S HOME

Granny's house flat wall designs

Bottles, Plates & Utensils



Granny's House Interior

Granny's house needed to feel eccentric and whimsical with a rustic feel. It needed clutter everywhere in order to make it feel lived in. My main objective was to make it feel homey.

PROPS - GRANNY'S HOME

The props inside Granny's house are made to look whimsical and old in a charming way. It was important to find balance between looking 'creepy' old and 'wise' old.

EARLY DEVELOPMENT - PEDRO'S CHARACTER DESIGN

EARLY DEVELOPMENT - DARK FOREST MOOD PIECE

EARLY DEVELOPMENT - DRAGON FIGHT

EARLY DEVELOPMENT - STYLE EXPLORATION

3D model by Natalia Dorofeieva

My name is Lucía Garcés and I am a vidual development artist. My passion is to tell meaningful stories through compelling images and locations.

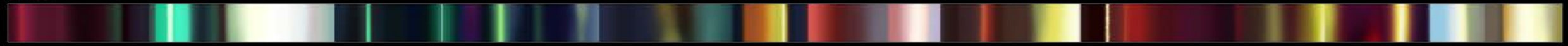
Lucía Garcés (@luciagarcesart)
lucia.garces.art@gmail.com
Color Artist

Sketches

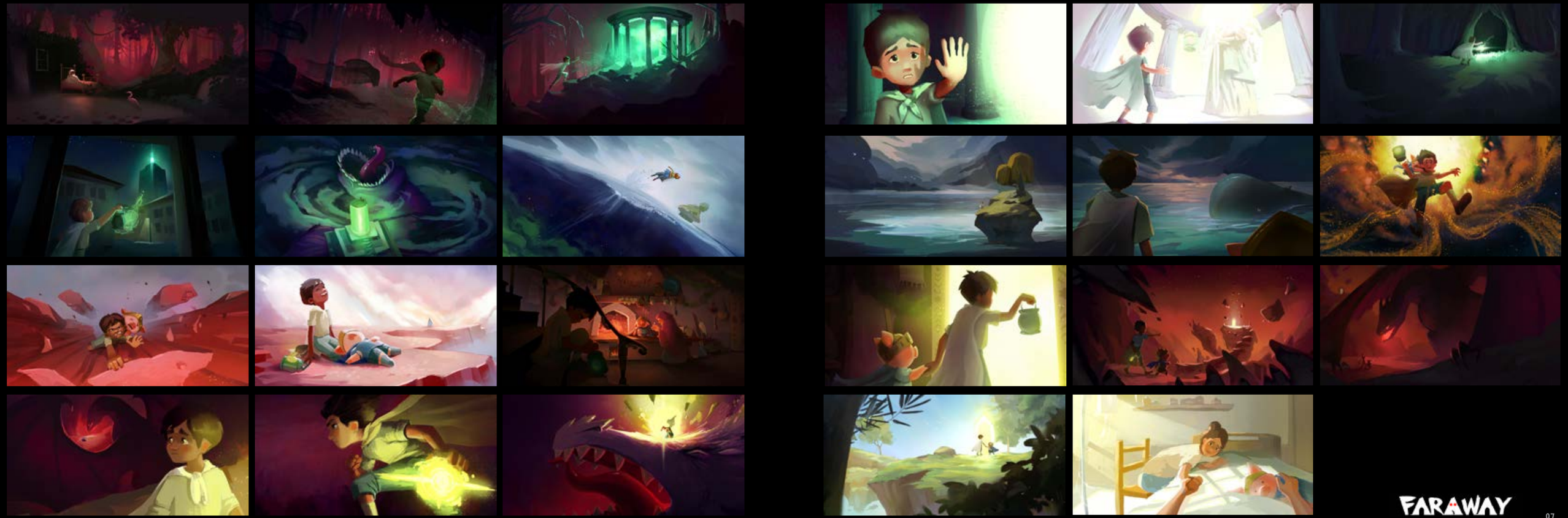
Value Comps

Emotional Charge

Colour Progression



References

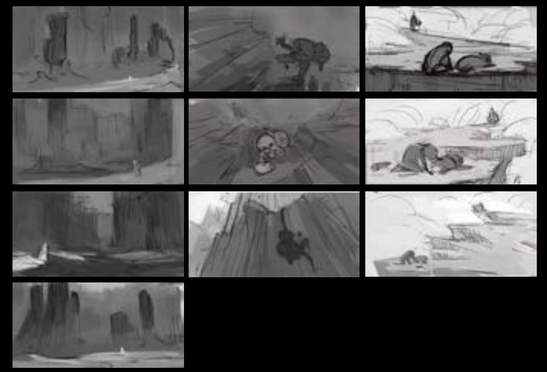


FARAWAY

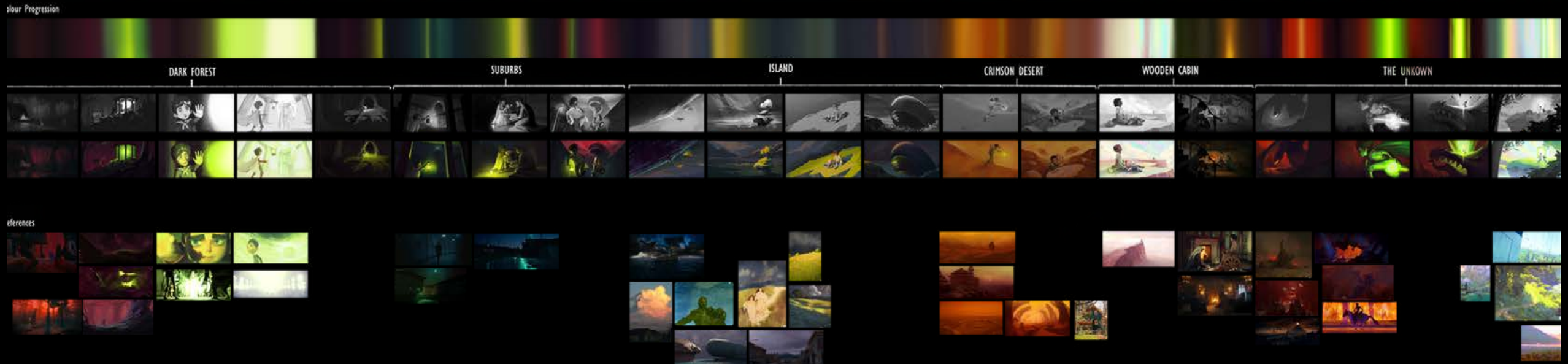
I love working with colours. Especially, when I can make them express the story I'd like to tell. I love painting, traditionally as well as digitally.

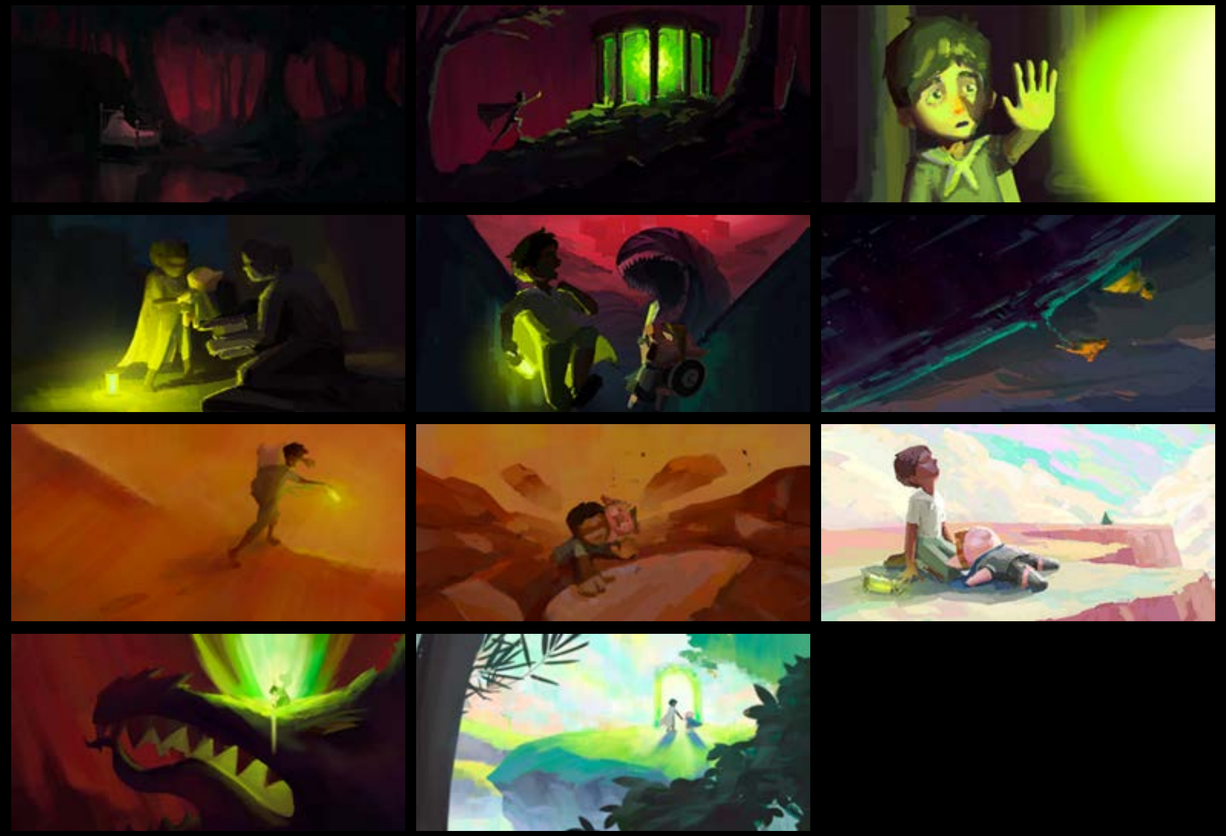
Iryna Minof (@iraminof)
iraminof@gmail.com
Color Artist

Sketches

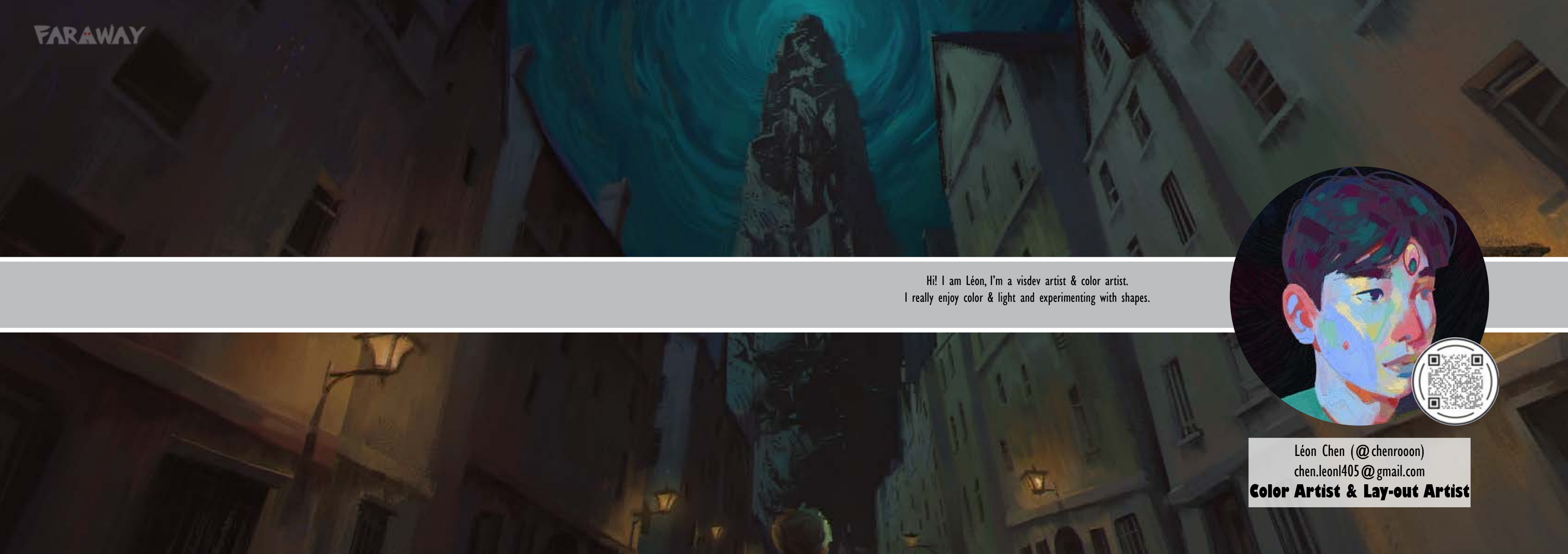


Value Comps


olour Progression
DARK FOREST
SUBURBS
ISLAND
CRIMSON DESERT
WOODEN CABIN
THE UNKOWN
eferences



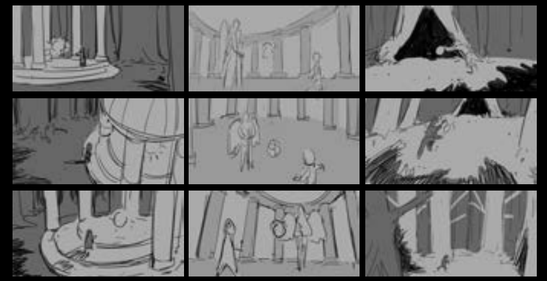
FARAWAY



Hi! I am Léon, I'm a visdev artist & color artist.
I really enjoy color & light and experimenting with shapes.

Léon Chen (@chenrooon)
chen.leon1405@gmail.com
Color Artist & Lay-out Artist

Sketches



Value Comps

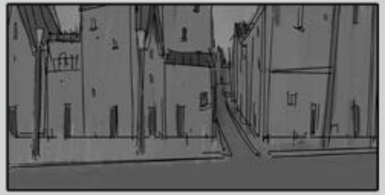
LAY-OUT - DARK CITY EXPLORATIONS

A

B

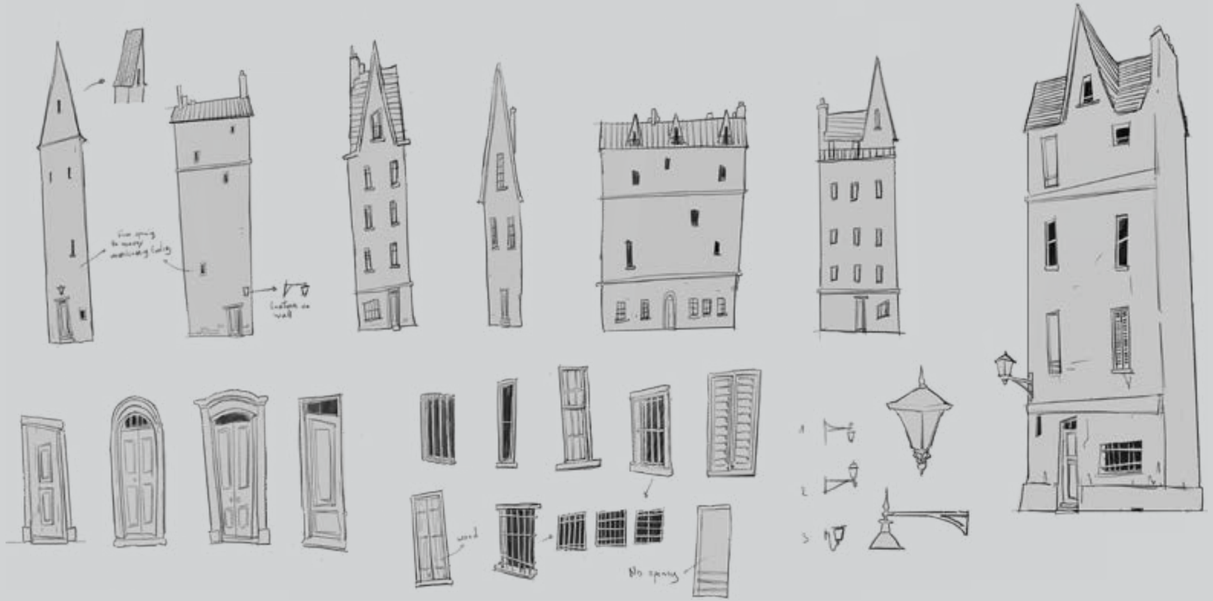
C

D



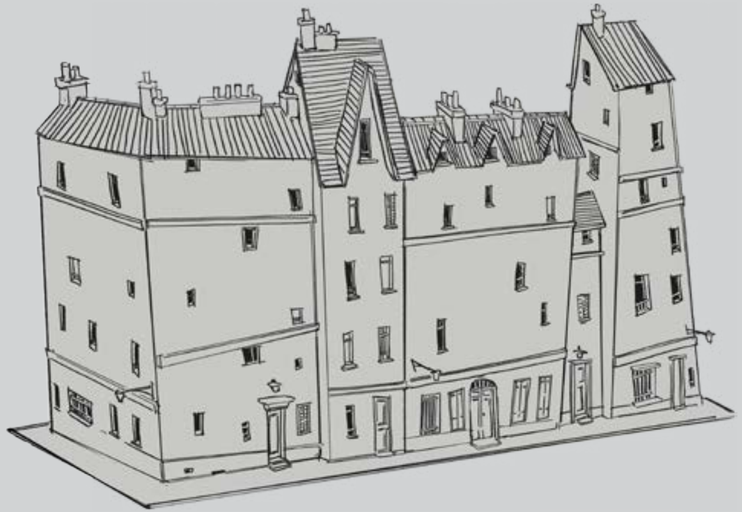
E

F

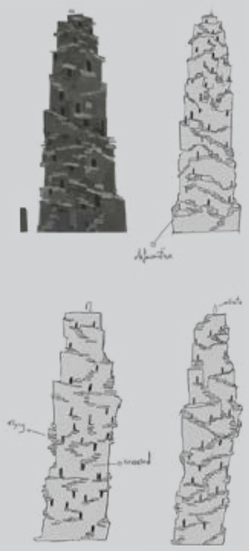


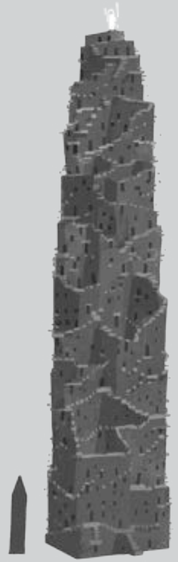
FARAWAY

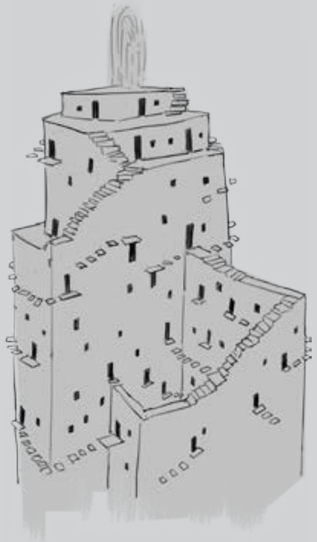
LAY-OUT - DARK CITY BUILDINGS



LAY-OUT - DARK CITY TOWER







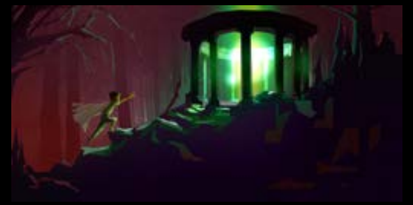
Hi! I am Claudia, I love animation and marvel at the power colors can have. When I create I am always looking for those magical combinations that make a piece sing to my liking. This on itself is a journey I could spend a lifetime on.

Claudia (Shuangshuang) Yu (@clauyu_art)
claudiayu.cy@gmail.com
Color Artist

Lay-out by ***Iryna Minof***
Colors by ***Claudia Yu***

Sketches

Value Comps



FARAWAY

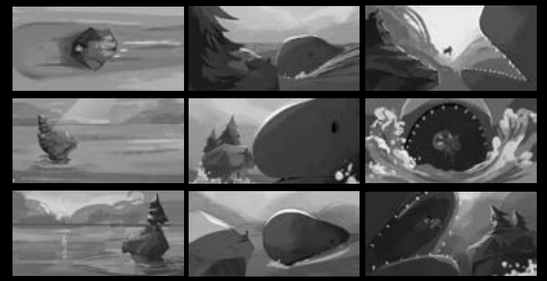
Hi! I'm Jade and I'm an illustrator and storyteller based in the Netherlands. My favorite thing to do when illustrating is working with color and light. I love experimenting with those to see how I can tell a story in the best way.

Jade van der Zalm (@yu.niq)
info@yu.niq.com

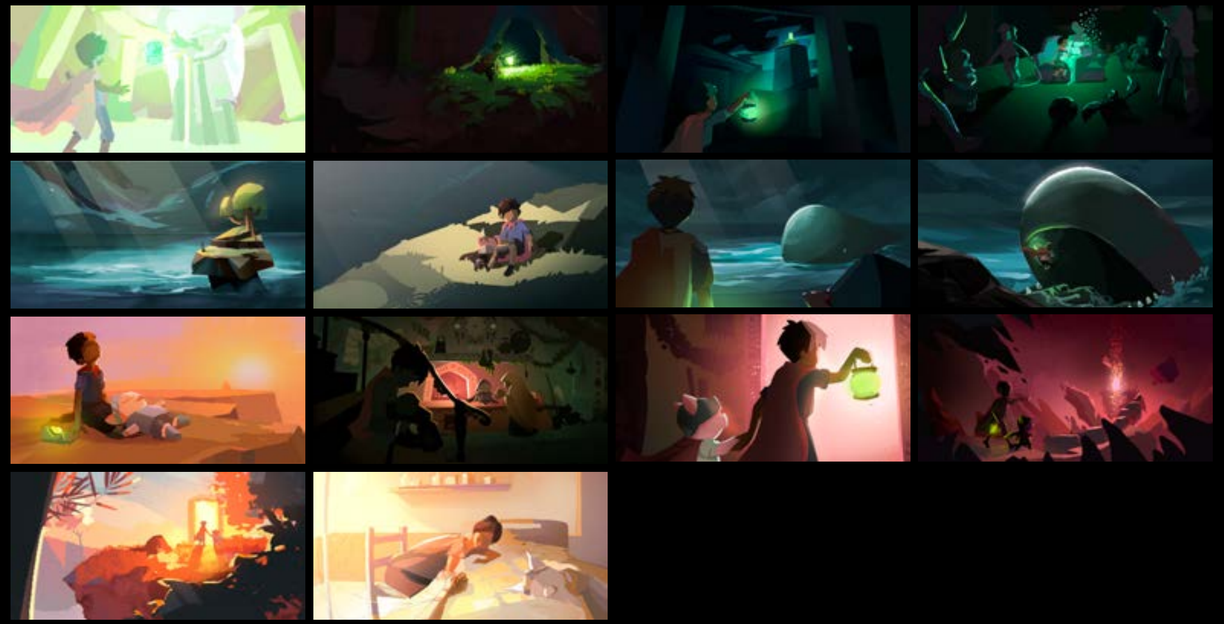
Color Artist & Lay-out Artist

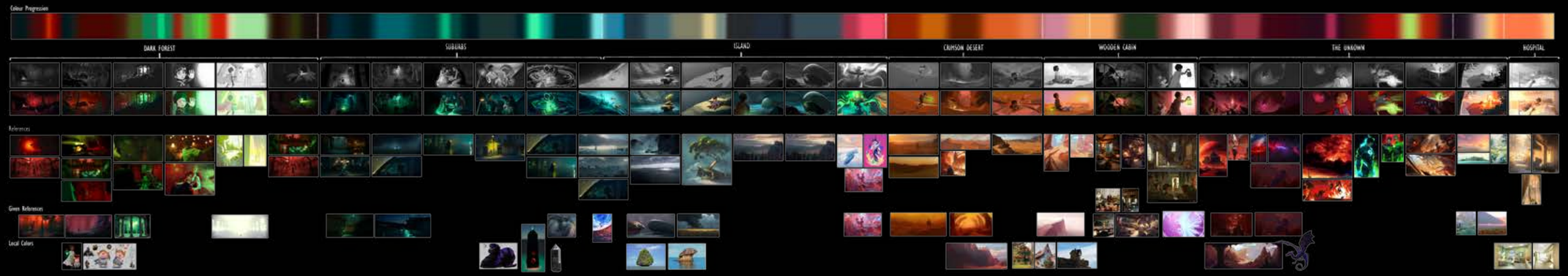
Lay-out by ***Janna van Vliet***
Colors by ***Jace van der Zalm***

Sketches



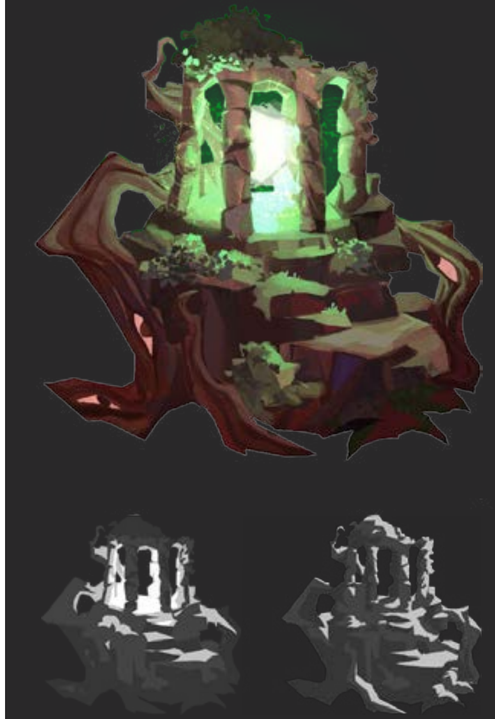
Value Comps

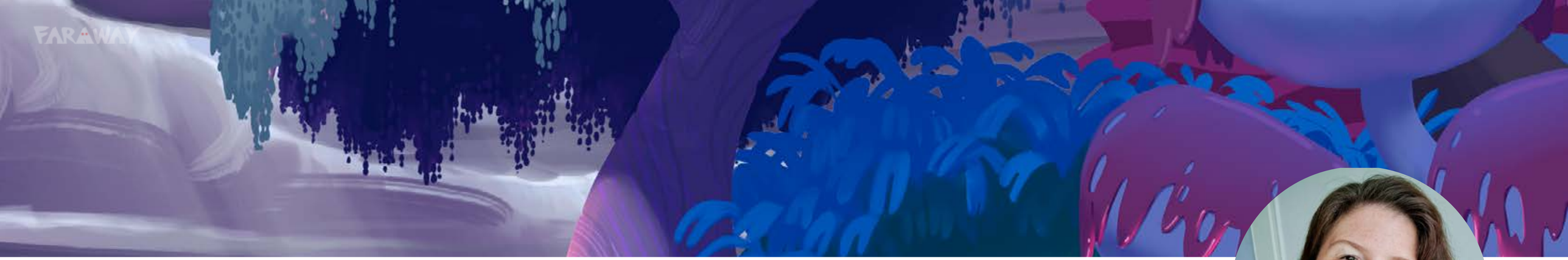



Colour Progression
DARK FOREST
SUBURBS
ISLAND
CRIMSON DESERT
WOODEN CABIN
THE UNKOWN
HOSPITAL
References
Green References
Local Colors

LAY-OUT - DARK FOREST EXPLORATIONS

DARK FOREST - SHRINE





I like to create worlds and environments that tell a story. I love to find the designs that hit the right spot for me. But I am also a sucker for any heartfelt storymoments that express the emotions I mean to convey.

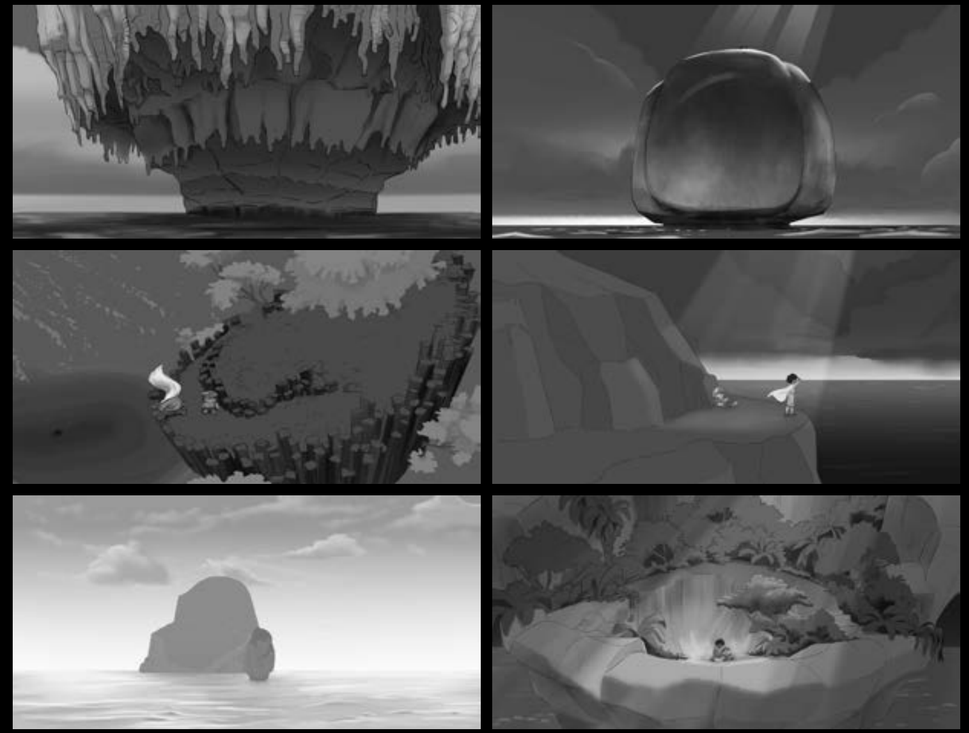
Janna van Vliet (@misstutje)
Janna_vanVliet@hotmail.com

Lay-out Artist
Producer

Sketches

Value Comps

LAY-OUT - ISLAND EXPLORATIONS

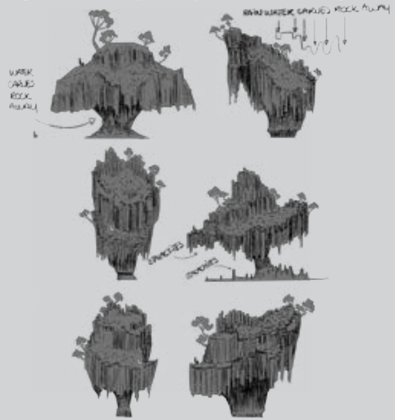


To get a better feel for the island environment, I explored some island shapes and compositions to create a jumping off point to understand what my scope was for such an environment.

LAY-OUT ISLAND - ROCK RESEARCH

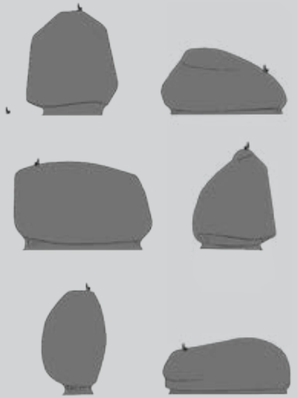
Karst - Limestone

Millions of years layers of seashells and sediments turned into rock. When the tectonic plates started to move and shift at the end of the Ice age, complete plateaus were moved to the surface where acidic rain has been chipping at them over years and years of time. Creating mushroom shaped rock formations, sinkholes, underground caverns and waterways. When rain moves through these rocks and drip down, they create stalactites and stalagmites.



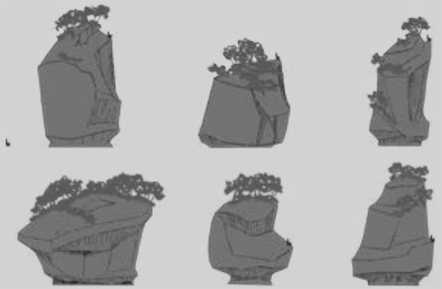
Granite rocks

Nothing grows on them, but the surface is smooth. Granite is a harder rock so the erosion sets in slower.



Ignimbrite rocks

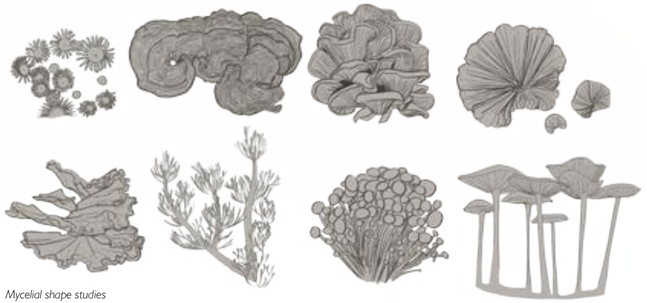
Ignimbrite rock is massive rock formed from pumice and ash (vulcanic) that weathers differently. Ignimbrite forms different zones based on humidy. A hydrated zone can become weak and then fall off or get eroded. This is why you see these sharp edges and not many round shapes unless they are inverted (negative round shapes). However, this rock doesn't get eroded like Karst and can hold way more foliage.



ISLAND - EXPLORING MYCELIAL SHAPES

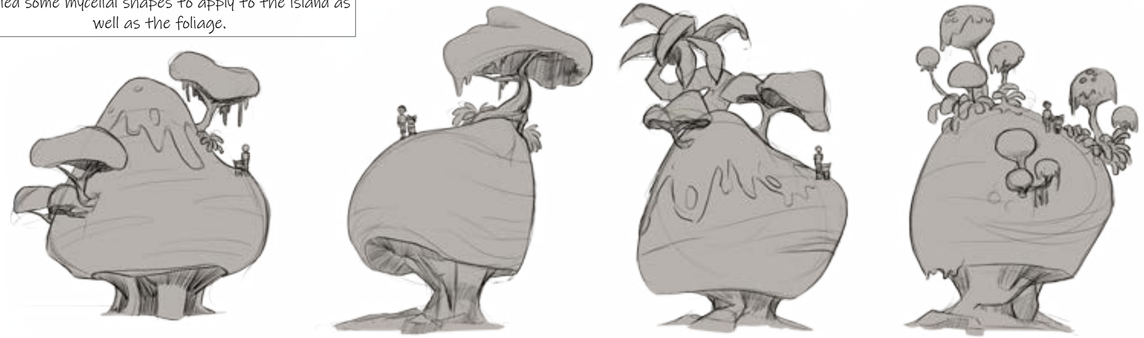
Researching rocks helped me to understand better how "Islands shaped like a mushroom" came to be. What type of shapes and secondary shapes rocks can have. It made me more confident drawing rocks.

Early development idea



Mycelial shape studies

However, since early development I had been playing around with more literal interpretations of that descriptions in my head. After the rock studies I studied some mycelial shapes to apply to the island as well as the foliage.

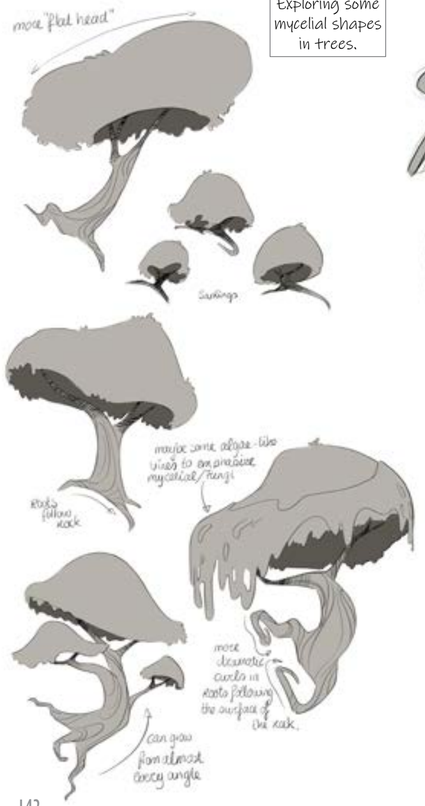


Finding the first Island shapes

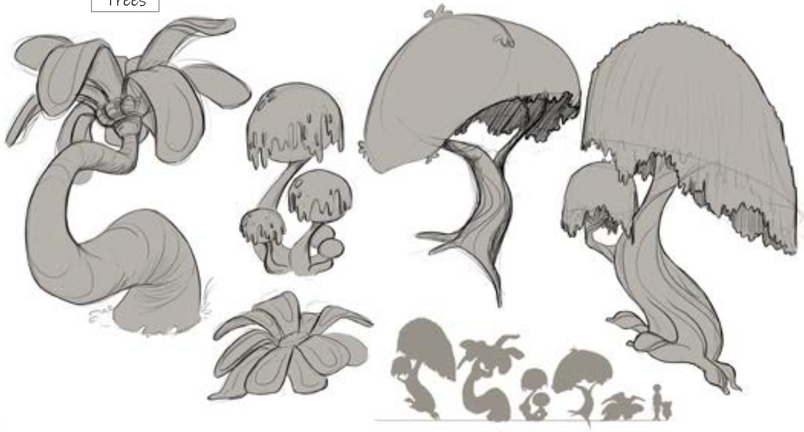
FARAWAY

ISLAND FOLIAGE SHAPE DESIGN

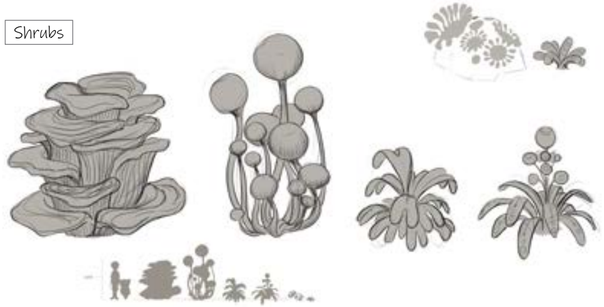
Exploring some mycelial shapes in trees.



Trees

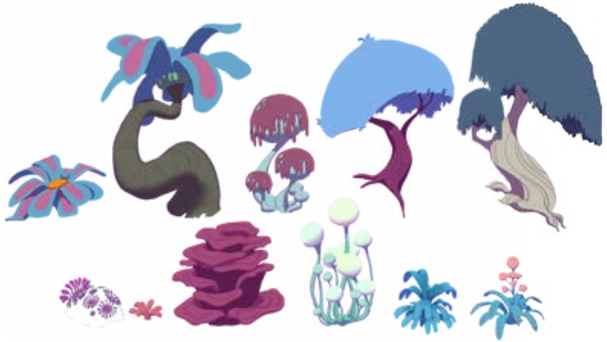


Shrubs



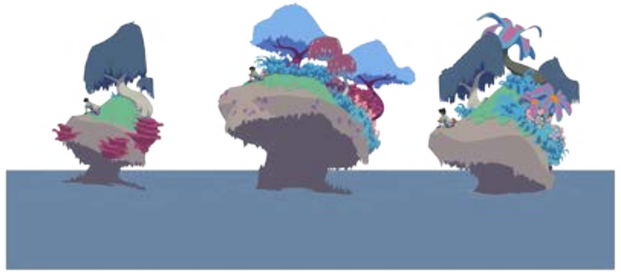
ISLAND FOLIAGE COLOR DESIGNS

The Faraway story takes place in the unconscious dream world of a little boy that is learning to face his fears. The Faraway universe is weird and colourful but can also be dark and confronting. I feel like the island sequence is an in-between moment in the story. Whilst the antagonistic force does not play a big force here, Bob, the pig is badly hurt, and Pedro has a choice to make. With that in mind I wanted the colours to be very present and even a bit uncomfortable, confrontational is you will.



The blue foliage version has a more muted approach and roughly, only two main colours. Reds and Blues.

The Orange version has harder contrasts in value as well as well as colour and is less cohesive. It is very busy and uneasy. At the same time it offers a contrast with the green-blue tones of our main character.



Keyframe on style

Lay-out by ***Lucía Garcés***
Style render by ***Janna van Vliet***

Keyframe on style

Lay-out by ***Iryna Minof***
Style render by ***Janna van Vliet***

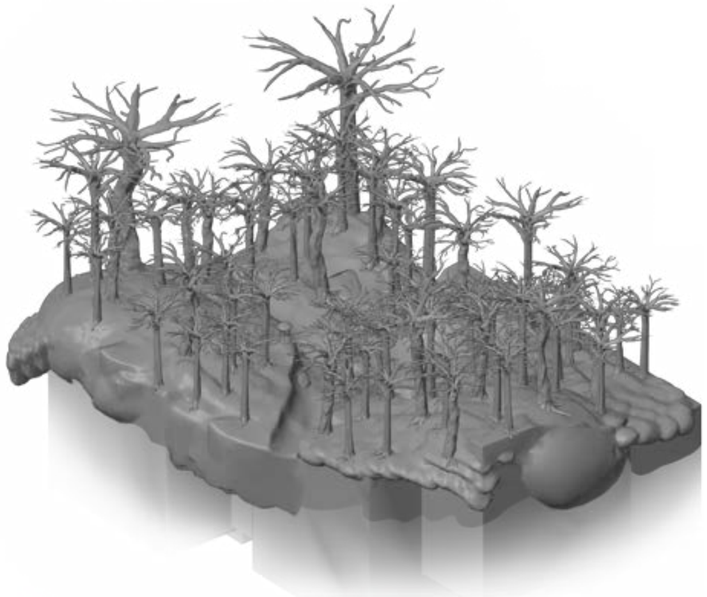
EARLY DEVELOPMENT - THE DARK FOREST

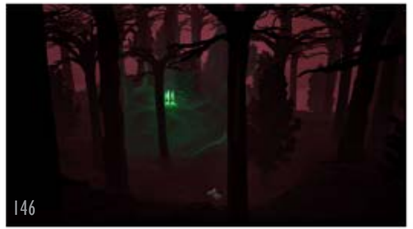
THE DARK FOREST

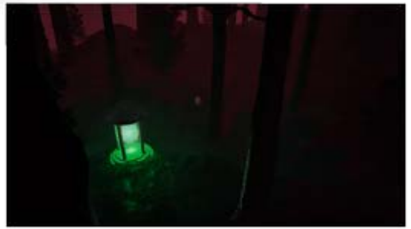
The dark forest is described as moody and dark with colossal trees which eminates a sense of fearfulness. The vision of the author Jesus Lebron adds a thick red atmosphere to offset the green guiding light as well as the upside down trees he had seen from these glacial gardens in Alaska. So, together with Nataly Dorofeieva and Jesus Lebron we have done quick photobashes and mood pieces to just have visuals to understand the vision. Based on that I have made a 3D model in VR, lit the model in TwinMotion and then touched them up. This way we had a 3D model for anyone who just needed some quick angles for their shots.

Final piece by Jesus Lebron

Concept piece by Jesus Lebron

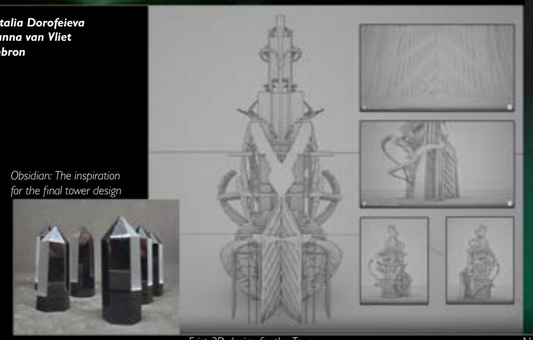




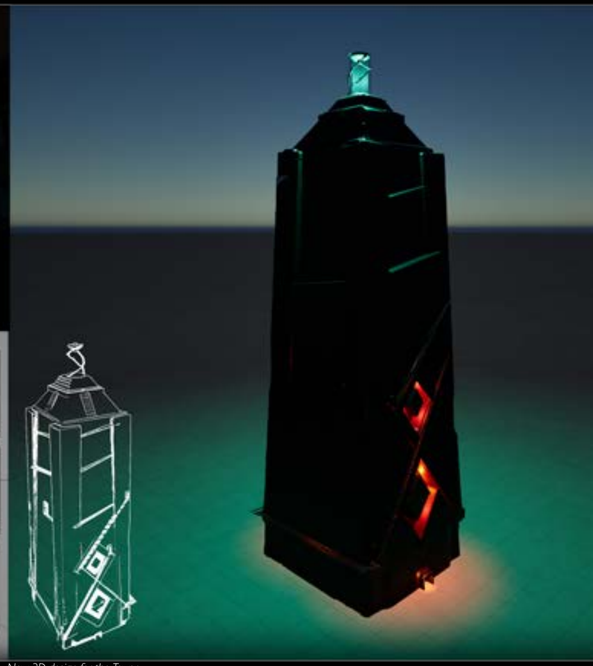


EARLY DEVELOPMENT - DARK CITY TOWER

*3D City model by **Natalia Dorofeieva***
*3D Tower model by **Janna van Vliet***
*Paintover by **Jesus Lebron***



Frist 3D design for the Tower



New 3D design for the Tower

Obsidian: The inspiration for the final tower design

EARLY DEVELOPMENT - THE UNKNOWN

THE UNKNOWN
The unknown is an ominous place with a heavy atmosphere and blood red skies. Crumbling ruins around and floawting in space. With the final door having a central place, high up on one of those floating rocks. The big climatic fight with the dragon also has to take place here. I just had to build this place. And of course Nataly Dorofeieva did a great pass in Blender, once more.

EARLY DEVELOPMENT - WORM DESIGNS

EARLY DEVELOPMENT - BOB THE PIG DESIGNS

During our early development the story was still being written. And when we had the idea, the protagonist would benefit from having a friend/character/entity to converse with as a way of storytelling, Jesus Lebron wrote Bob the pig knight into the story. Pedro's favourite plushie toy in his real life, comes to life in the dream world. I had no idea what the exact idea was about a pig that was also knight. How big he would be if he was going to hold of a huge dragon all by himself, or how plush he would still be. But I already had too many ideas, I just had to draw that guy!

Now, personally I had a goofier/doofus version in my head, like the one above. Big enough to protect a child but with the biggest heart one could ever have, completely not intimidating.

A wooden sword would also make the character closer to the idea of a child's plushie and makes the character more vulnerable and finite. So, there will be a bigger emphasis on Pedro having to step up as the hero at some point.

Dear reader,
You have come to the end of our journey. Thank you for your time, we all hope you have enjoyed your time in our dream world.

Dear Jesus, Jade, Natalia, Ira, Lucía, Jason, Claudia and Léon,
You guys have been a blast to work with. All the hard work you delivered next to fulltime lives and jobs, is truly amazing! And I am so proud of what we have created together. I wish you the very best and hope to cross paths with you all many more times.

Love
Janna