Communicating your artistic vision

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Communicating your artistic vision

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Preface

This bachelor thesis is the final piece in my three year studies in computer graphics art at Luleå University of Technology in Skellefteå. During April and May of 2016 I was working with Studio Kaos to research and improve the art bible for an upcoming game project.

I would like to thank Luleå University of Technology for providing the office space and computer used when working on this project.

Johanna Bjurman
Sammanfattning

En art bible är ett sätt att definiera hur ett spel ska se ut men hur kan du göra för att vara säker på att stilen och visionen är tydlig nog för ett team ska kunna arbeta så effektivt som möjligt? Hur kan du bäst kommunicer visionen i teamet?

Den här examensrapporten diskuterar art bible:n och vad som kan göras för att innehållet ska bli tydligare på ett sätt som ger en god bild av stilen och känslan av spelet som ska produceras. Rapporten tar också en titt på hur kommunikationen mellan grafiker förs. För att svara på frågorna som ställs har insamlande av information skett på tre sätt; genom att analysera litteratur, utföra intervjuer med människor inom spelbranchen och fråga grafiker vad dom vill se att det finns med i en art bible.

Informationen som tagits in har sedan använts för att skapa en mall till en art bible.

Abstract

An art bible is a way of defining how the game being produced should look, but how do you make sure that that artistic vision is clear enough that the team can work as efficiently as possible? How do you best communicate the vision to your team?

This thesis discusses the art bible and what can be done to define the contents of it in a way that helps the team get a good grasp of the intended style and feel for the game being made. It also takes a look at how the communication between the artists is conducted. The paper attempts to answer the questions at hand in three ways; by analyzing literature, conducting interviews with people in the games industry and looking at what artists want to see in the art bible.

The findings were then applied when creating a template for an art bible.
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References
1 Introduction
First expressions are important. With more and more games making it to the market, being able to clearly define the artistic style for the game is vital, not only for the game to feel cohesive and gauge interest among players, but also for the production to run as smooth as possible and for the game to stand out. Players are expecting to get immersed in a game that is not only expressive and beautiful but also feels compelling and rewarding. A clearly defined style shows, and sticking out from the big amount of games that are being made will give your game a better chance at becoming popular and thus bringing in more money.

Being able to efficiently communicate the visual look and feel of the game to the art team is essential for the project. There will always be unexpected challenges in the production but creating well-defined art documentation at the preproduction phase will give you a better chance at succeeding with production, have less costs creating it and being able to as clearly as possible visualize the feel and look of the game to the art team.

1.1 Background
The art bible is an important document for the game production. It should include a style guide that tells the reader what the game is going to feel and look like. It should also include an asset list containing all the assets needed for the game and tool instructions of some sort to give the artists guidelines. The ways to create an art bible and what to include in it is an already researched subject, but not much are generally said about the communication of the artistic vision among the artists in a game development.

Having taking part in several short projects to make games the artistic vision was always something that was rushed at the beginning and then had to be reworked later during the project. The time was not spent wisely and guidelines were lacking in the documentation. Having a cohesive style in the game was a challenge when you don’t communicate the artistic vision in a defined way. During these project both the look and feel of the game therefore became unclear and the games suffered from a lack of cohesiveness.

1.2 Declaration of problem
There are several subjects that will be explored in this thesis.

- What defines a clear artistic vision in an art bible?
- How is the artistic vision communicated between artists?
- How is the artistic vision and art bible followed up during the on-going project?
- Can rejected assets be traced to vague details in the art bible or is it lack of communication?
1.3 Purpose
The goal of this thesis is to examine the approaches to the art bible and give suggestions on how to more clearly communicate the artistic vision among the graphic artists in a game production setting. The purpose is to give the reader a better understanding of what they can do to improve the communication of the artistic vision in game production and give suggestions on how to approach and better define the art bible for projects.

1.4 Boundaries
This study will only briefly explain the different aspects of creating an art bible and give suggestion to what may be good to have included but it will not go into detail for every section of the art bible as the focus lies on how to best communicate your artistic vision and how this vision is communicated during the production of a game.
2 Theory
This section will provide information regarding the art bible, game production and communication in teams gathered from literature.

2.1 Player’s expectations
In the book “The game production handbook” Heather Maxwell Chandler explains everything from budget, planning, production, team management and much more on the subject of making a game. In the preface of the book she explains that the game production is constantly changing and that today people are coming to expect more of games than just great gameplay. She says that “These days, people expect games to deliver more than a great gameplay; they want a totally immersive world with living, breathing characters, high-quality sound, compelling storylines, and a game that evokes emotions such as fear, surprise, happiness, and even sadness.”. Chandler later during the preface of the book states that “A well-organized preproduction phrase is a must for a successful production phrase” (2014).

2.2 Production timeline
The production cycle of a game varies but a basic production cycle consists of preproduction, production, testing and the wrap-up phase.

2.2.1 Preproduction
The preproduction phrase is critical for defining the game production process and what to include in the game. During this time the art document should be created and Chandler says that “One rule of thumb is that preproduction requires about 10-25% of the total development time of a game.”(2014).

2.2.2 Production
In the production phase is where the art documentation mainly needs to be communicated to the team so that they can work on creating content for the game. If the preproduction phase has been carefully planned it will be easier to handle unplanned changes during the production (Chandler 2014).

2.2.3 Testing
During the testing phrase a game is tested to make sure that everything works as it should (Chandler 2014).

2.2.4 Wrap-up
The wrap-up or postproduction phase includes making a postmortem and/or review the work done to gain experience for future game developments. It also includes making a closing kit, which is a kit that includes everything that was made for the game production (Chandler 2014).
2.3  Art bible
An art document generally contains a style guide, an asset list and tool instructions. The document is created by the art lead and art director during the preproduction phase of the game production. It communicates how the game is going to look and feel. It’s a document made to give and maintain consistency throughout the development of the game and it helps artists understand the direction of the art (Chandler 2014).

Kshiraj Telang at his presentation at Nasscom Game Developers Conference talks about how the art document should also explain how and why stylistic decisions were made and be a great source for new members to catch up with the work (2013).

2.3.1  Style guide
The style guide includes details about the look and feel of the game, everything from objects and characters to color palettes and concept art (Chandler 2014).

2.3.2  Asset list
The asset list is a list containing every asset that needs to be created for the game. It includes levels, character models, textures and other relevant assets that make up the visual look of the game. The list can be divided into three sections; critical art assets, additional assets and assets that can be added if time allows (Chandler 2014).

2.3.3  Tool instructions
The tool instructions documents will provide information about the use of art tools in the production pipeline. It should also be written together with the engineers who are programming the tools (Chandler 2014). The document will cover tools, naming conventions, exporting and more depending on what’s needed for the game production.

2.3.4  Suggested contents of the art bible
Telang (2013) mentions a number of different parts that he suggests should be included in an art bible. He divides them into ten different headings; art style, character art, L.O.D., camera, color palette, atmosphere and environment, texture and surface, user interface, technical guidelines and references.

Art style mentions the environment scale and proportions. It defines things such as advancements in technology, climate and who lives in this environment. The character art page will define the characters and what they will look like as well as pose, silhouette, colors and clothing.

L.O.D. refers to level of detail. This page will outline how much detail that will be seen in the game. The color palette page will give the reading a better understanding of the colors to be used in the game and the camera page describes how the game will be seen from the player’s perspective.
Atmosphere and environment should tell the reader about the environment scale, colors, weather and other guidelines for creating the desired atmosphere for the game. The texture and surface page in the art bible will help the reader understand what the textures will look like and how the surfaces should be conveyed in the game.

User interface will describe all the menus, buttons and how any other essential part of the interface should look. The page for technical guidelines should list how to export models, naming conventions, limitations, structures and tools to use.

The reference page should include mood boards and references materials.

2.4 Concept art
Before and during the creation of the art bible, concept art needs to be created. Before any assets are being created for the game, concept art can be a useful tool for communicating the game’s vision. Carey Chico (Chandler 2014) says there are three reasons why concept art is so important, especially for the next-generation technology. He states them as:

- "It helps the artistic vision to be carried all the way through to the final assets that appear in game.”
- “The artists can work and rework assets on paper, when the cost is much lower, and then only create the actual assets when everyone agrees on what will appear in the game. “
- “Outsourcing art assets will become more common as the volume of assets needed for next-generation titles increases, so clearly defined concept art ensures that the assets look consistent with the game, no matter where they are created.”

Andrew Gahan in the book “3DS max Modeling for Games – Volume I” also speaks of the importance to creating concept art. He mentions that “Concept art is very beneficial and is a great aid for artists to guide them through the production of an environment. Even though most companies will have a concept art team, it is worth gaining some experience in this area to be able to visually communicate clearly to others. After all a picture does speak a thousand words.” (2011).

2.5 The artistic vision
The art director is mainly responsible for communicating the artistic vision but the art lead may take the role if the production doesn’t have anyone assigned to the role of art director. Carey Chico in “The Game Production Handbook” says that during the preproduction is the time for the team to discuss the game design and artistic vision. During the period many ideas can be explored and sets of assets will be created to convey the vision. The goal of the phase is to set the final look and feel of the game so that an art bible can be created for the game. While the art bible is being worked on assets can be prototyped and imported into the engine to get a better look of what works and what doesn’t (Chandler 2014).
2.6 Prototyping
Carey Chico also speaks about the importance of prototyping when creating art assets for a game and that it’s a good idea to test the assets in an engine. If the engine is being worked on and isn’t ready just yet, building a world in a ready-made engine is an option. Finishing prototypes and concept art for the game can create a lot of excitement with the team (Chandler 2014).

2.7 Studio practice
In the book “Drawing basics and video game art” it is said that it’s important to present your daily work to members of the team. It may not be the most fun task as there are few artists who want to show off unfinished work but presenting what you have done so far gives a good chance for refinements and feedback before the concepts are worked on further. This will help saving valuable time and make sure the time spent is spent wisely (Solarski and Donovan 2012).

2.8 Style guide examples

2.8.1 Valve Corporation’s character art guide for Dota 2
Valve Corporation has a list of different style guides on the steam website for their game Dota 2. This template lists the importance of the player being able to clearly identify the hero and the focus lies on the silhouettes, the color schemes and value adjustments for the hero character (Dota 2 Workshop - Character Art Guide 2015).

2.8.2 Liberated Pixel Cup styleguide
Liberated Pixel Cup’s guide describes how the pixel art should be made. The goal is to convey how to make art and assets that work together (Liberated Pixel Cup styleguide).
3 Method
In order to conduct the research and gather the material I need for the report I have chosen to approach the questions in three ways. A literature study will be conducted first to gain more knowledge of the area and to find readily available documentation regarding the artistic vision and the communication of the art direction in the industry. Furthermore, in order to take a look at what artists and game producers feel about the art bible and how to best communicate it there will be a questionnaire for the artists working alongside in the project with Studio Kaos and I will be interviewing people working with game production from other studios.

As part of the goal for my project I will be working on an art bible with images from a previously made game as an example. I will be applying the findings from the research to make a template for future projects.

The important part is getting both insights from the industry as well as asking artists for their opinion on how you can make the vision for the art in a game as clear as possible. I will also be looking at literature to find support for the suggestions and to validate the findings.

3.1 Literature study
With the literature study I will gather information about the art bible and communication when working in game production. The material found will be analyzed and taken into consideration when working on the new art bible. The goal of the literature study is to find useful information that can be applied when working on the new art bible and to provide valuable arguments to the questions regarding communication of the art document.

The literature will provide solid and reliable information regarding the communication and the art bible but it does not offer much insight from people working in the game production to help answer the questions that this paper is discussing. Further research is going to be needed.

3.2 Project study
During the 10 weeks long project I will be creating an art bible by applying the findings of this paper to make a template that can be used in a future project for making a mobile phone game.

The first step was to examine the current art documentation available from the previous game and assessing what parts are available and figure out what could be further defined or added to make the art bible as clear as possible.

3.2.1 Art document for Ettero
The art documentation for the game called Ettero was a collection of different mood boards to try to convey the feel and look of assets and characters. Text was
sparse and the document as a whole only included titles and images for several mood boards.

3.2.2 Creating a new art bible

My work began by creating a temporary list of contents. I followed the suggested contents that Telang (2013) talks about in his presentation listing all the different pages that I wanted to include such as:

- Art style
- Character art
- Atmosphere/Environment
- Effects
- Color palette
- Camera
- Texture and surface
- User interface
- Technical guidelines
- Lighting
- References

Once I had a defined list of contents I started work on a template created in Adobe InDesign. The reason for selecting this program was that I could more easily get the kind of layout that I was looking for with the art document. InDesign is much more convenient than Microsoft Word when it comes to handling and placing images.
Figure 1. A special template in the document was created to be used for all characters in the game, both playable characters and non-player characters.
Figure 2. This template was then used with the other character in the game such as the boss character as seen above.

The work continued throughout April and May 2016.

### 3.3 New artists’ approach to the art bible

A questionnaire with six questions will be handed to the two artists to be answered during the process of creating the new art bible template. The questions are as follows:

- What is your first impression?
- What looks good, if anything?
- What looks bad/could be improved?
- What would you like to see added to the Art Bible? Do you feel like there’s something missing?
- Would you be able to make an asset based on the information given in this version of the Art Bible? (and be 100% sure that it fits the style of the game)
- What do you prefer; printed version, PDF or a presentation of the art bible? Or a combo/ other way of communicating the artistic vision of the game?
During my project I have decided to contact people working in the industry, namely art directors and graphic artist. This approach ensures that I get accurate material regarding the issues at hand and it will provide valuable information that is relevant and up to date for the paper.

I hope to get both opinions and more fact based information from the companies, to get a valid insight in the challenges and how to improve the art bible for the sake of making game production run smoother.

The questions were formed with the intent to create a discussion between me and the interviewed. When formulating the questions I took help from the book “Rapport boken” (Eriksson and Wiedersheim-Paul 2008) which mention that it’s very important that the questions are formed so that the person that is being interviewed can provide the most useful information for my research. This is ensured by avoiding simple yes or no questions, but rather ask questions that gives the person being interviewed the chance to discuss and explain their reasoning.

Another strategy the book explains is to avoid questions that can be perceived as judgmental in a way that skews the material which is also something I took into consideration when carefully planning out the questions to ask at the interview.

The final questions were:

- About how many artists are there working on the team on one game? / Hur många grafiker finns i teamet?
- What is most important to you for defining the artistic vision of a game? / Vad är mest viktigt när man definerar den grafiska visionen till ett spel?
- How do you communicate the vision in your teams? / Hur kommuniceras visionen till teamet?
- How do you know that everyone fully understands the vision? / Hur håller ni koll på att alla förstår den grafiska stilen? Följer ni upp under projektet gång?
- If an asset is rejected, is it because of vague details in the art bible or is it lack of communication in some way? / Om en modell görs som inte kommer med i spelet, beror det på en vag art bible eller är det kommunikationen av den?
- What advice can you give to people looking to improve their art bible and better communicate it to the team? / Har du något tips till den som vill göra sin art bible mer tydlig och kunna kommunicera den på ett bra sätt genom projektet?

Two people were interviewed for this report; Pär Hultgren director at Gold Town Games in Skellefteå and Ricky Persson, working as a 3D artist at a The Great Northern in Skellefteå. Both of the studios are small and I personally went to the studios to interview them in October 2016.
3.5 Method critique
Due to the lack of quantity in the collected data this thesis will most likely not provide enough facts to be fully conclusive. The interviews will provide a good picture of the studio practices but since there is only two people being interviewed, both from smaller companies, it does not fully represent the game’s production industry as a whole.
4 Result

4.1 Interviews
The interviews were held at the studios, both located in Skellefteå. Full contents of the interviews can be found in the appendix section of this paper. Both of the interviews were held approximately during an hour each and the answers were discussed throughout the duration of the interview.

Several other studios of different sizes were contacted. Some of them replied back saying they were currently busy working with deadlines coming up. I was hoping to get at least three different studios, preferably of varying sizes to get a broader look at how the communication is held. The two interviews that did happen provided useful information to the paper.

4.2 New artists
During the project duration two artists, Maja Fahlgren and Isabell Johansson, were handed a questionnaire and asked to answer the questions twice during the project; once for the old art document and once at the end of the project with the new art bible template.

The answers they provided will be presented in this section and full answers are provided in the appendix.

4.2.1 Questions on the old art bible
Both of the artists were pointing out the lack of details and stricter guidelines for artists to follow. One of them said that the images were too small at first impression.

On the question of what looks good one of the artists described the images to be “nice and interesting”. They also said that they give a good indication of the inspiration and design style that is desired for the game. The other artist said that the images for the foliage are “clear in its visual communication” but mentions that while it’s a good thing to include a lot of pictures; the pictures chosen for the art documentation could have been more selective and informative.

When it comes to the question about what looks bad and what could be improved both of the artists said that there were no real instructions. One of the artists said there were no real descriptions of the overall style, expected polycount, texture size, types of textures or other information that is needed to create cohesive content to the game. The other person said that the images should have been better organized and that they didn’t know what the first mash up of images were.

The artists were asked about what they wanted to see added to the art bible and if they felt that there were something missing. Both of the artists were clear
about wanting more descriptions and guidelines to the documentation. They both provided examples of what to add such as direct examples to compare your asset to, mock ups, exterior and interior basic design choices, color palette and a subgroup for concept on assets.

When asked whether or not they would be able to create an asset for the game based on the artistic vision they both said that they would not be certain that an asset made with the documentation available would fit the game. The reason for this was stated to be because of the lack of information.

4.2.2 Questions for the new art bible
The first expression is considerably different and the artists feel that the structure has improved. They mention that the art bible feels easier to understand and Fahlgren interpreters the new art bible to show that the environment should be large and desolate.

One the question of what looks good they say that the large images are a big plus since they make it easier to understand the concept. The character and enemy information is praised and with the added details the vision is much clearer to the reader. One of them mentions that the subcategories feel appropriate and makes it easy to find the information you’re looking for.

What they are missing is information about assets. They would also like to see weapon information added similar to how the character and enemies are presented in the document. One of the artist states that they would have liked to see images of the effects that are going to be used while the other artist says that they would have liked to see more descriptions on the different climate for the floors.

With the new art bible they are both confident that they could create something that would fit into the game.

4.2.3 Preferred way of attaining the artistic vision
Maja Fahlgren stated that her preferred method was “whatever can convey the necessary information” while Isabell Johansson said that she would prefer to have a PDF to scroll through. She mentions that a paper version would most likely get lost and that a presentation would rather be used as a way to pitch the visual look to people. For new artists she adds that a presentation might be a good idea.

Fahlgren later says that she prefers a PDF since it can be “referenced at all times and is easy to scroll through”. She prefers a digital copy instead of a paper copy and mentions that a presentation could be helpful because artists will be able to ask questions directly.

4.3 Template completion
Findings and suggestions provided from the questionnaires for the artists and the literature study were applied in the making of the template. This was made
to try to create a template that is easy to use and provides a clear picture of what the game is going to look like. The template created for the art bible has a lot of pictures to convey the style and feeling. There are subcategories and each slide has a defined purpose. There are more descriptions in comparison to the old art bible and the images are larger and fewer, to easier pinpoint the vision.

4.3.1 Annotation
After discussion with the team for the upcoming game project for mobile phones, the game called Ettero, it was decided that the game UI was to be completely redone and discussed during the summer of 2016. The UI page in the template is as a result sparse and does not contain any information needed for a game production.
5 Discussion

5.1 What defines a clear artistic vision in an art bible?
Looking at the results from the questionnaire the artists both seemed to feel that there was a lack of details and guidelines in the first version of the art bible. They did not feel comfortable enough that anything they made using the art document as a guide would fit the game as intended. This is also verified by the book “The game production handbook” in which Carey Chico says that the art bible should demonstrate what the game is going to look like to the artists on the team and the publisher (Chandler 2014). Not having enough details seemed to make the artists unsure about what style and feel the game was going for.

Telang also talks about this in his presentation, how it’s important to show the style you’re going for in the art bible in order for the game to feel cohesive and to be able to clearly communicate to a producer what the final product is going to look like (2013).

Another interesting aspect is the importance of concept art, how with concept art you can help define the art bible. Heather Maxwell Chandler says that concept art can be “‘...a useful tool for communicating the game’s vision.” (2014).

5.2 How is the artistic vision communicated between artists?
Based off the interviews and literature the artistic vision is communicated through the art bible or mood boards and is maintained during discussion and meetings. Pär Hultgren says in the interview that only one person is responsible for communicating the artistic vision to the rest of the team and the literature also seems to suggest that this is the case, saying that the art director is in charge of the art bible throughout the project (Chandler 2014).

5.3 How is the artistic vision and art bible followed up during the on-going project?
This is where feedback and meetings are important to ensure that the assets being made fit with the artistic vision. Quick iterations provide a fast picture and Pär Hultgren says that meetings and discussions are held during the on-going project.

5.4 Can rejected assets be traced to vague details in the art bible or is it lack of communication?
In the interview Pär Hultgren stated that usually when assets are rejected it’s because the style the artist made it in isn't right for the product. Always looking at the goal for the product is important and having meetings often seems to suggest that rejected graphics are hopefully being caught early on.
5.5 Art bible template

The template’s purpose is to define the game’s intended artistic vision but there are different ways to approach this. The template created during this project has a different approach than Dota 2’s character art guide (Dota 2 Workshop - Character Art Guide 2015) and the styleguide made by Liberated Pixel Cup (Liberated Pixel Cup styleguide).

Dota 2’s guide goes more into detail and tries to define the concept as clearly as possible. It has more text than the art bible template I created, suggesting that this is something that is very important to this particular game and that a lot of attention is possibly put into this.

Liberated Pixel Cup’s guide focuses on the cohesiveness, putting great value in making sure the art fits together.

In my art bible template the main focus was to get a good overview of the game as a whole. Since the game is going to be a mobile phone game, there is not much text. I wanted to focus on writing only the things that very absolutely essential, since I felt that a much too detailed guide would not be necessary for a smaller game like Ettero.

Comparing these three templates, which as a foundation are made to show the artistic vision, their emphasis is different. This may suggest that an art bible or any art documentation may look very different from company to company and it is possible that the focus varies because different games have different goals, gameplay and artistic vision in mind.

5.6 Adaptability of the result

Based on the findings while working on this report I would argue that the art bible is definitely an essential part of a game production and creating a clear art bible is vital for any game project. It’s a good way to collect all the important parts that the team needs to know about but it’s also a good document for defining the style and feel to a producer.

Telang in his presentation says that it’s an important tool for artists, not just those already on the team but also for new artists (2013). In smaller studios where the team doesn’t consist of many people, this may not be something that is a big issue but if you start looking at bigger companies it's possible that it may be very useful.

With the template I’ve created I hope to be able to define the artistic vision of future games in a much clearer way. Knowing where you are heading with your game helps make sure what you want to focus on in your art bible.
6 Conclusion

Despite the primary focus of creating a template for an art bible and discussing it throughout the project it’s becoming clear that just having an art bible that is well-defined might not be the only thing that really puts words to define a clear artistic vision. From the interviews and some of the literature a lot of focus is placed on meetings and iterations to early catch when assets being made don’t look like the intended style.

Because of the small groups of people taking part in this report, the findings are hard to verify unless there is also solid materials provided from printed literature.
7 References


1. Appendices

1.1 Appendix 1 - Interviews

1.1.1 Interview with Pär Hultgren, MD at Gold Town Games in October 2016.

**Hur många grafiker finns i teamet?**
Det finns två till fyra grafiker i ett team på totalt 14 personer.

**Vad är mest viktigt när man definerar den grafiska visionen till ett spel?**
Att kolla på användaren och marknaden är viktigt och det är bäst om båda flyter ihop så att du arbetar mot att göra ett spel som passar både marknaden och spelaren som du inriktat dig mot. Kolla även igenom marknaden för att se om liknande spel redan finns.

Grafiker till produktionen valdes på grund av stilen och stilen valdes med tanke på tjänsten.

Det är viktigt att inte bli för introvert i arbetet och att testa av marknaden. Det är också viktigt att veta nyckelord. Grundvärderingarna för spelet skapar en vision att arbeta mot.

**Hur kommuniceras visionen till teamet?**

**Hur håller ni koll på att alla förstår den grafiska stilen? Följer ni upp under projektet gång?**
Reviews görs veckovis samt möten hålls för att diskutera vad som passar och vad som inte gör det. Detta görs under hela projektets gång.

**Om en modell görs som inte kommer med i spelet, beror det på en vag art bible eller är det kommunikationen av den?**
Oftast beror det på grafikerns stil och handlag. Om det händer måste man fundera på att låta grafiken gå och ta in någon annan som kan lösa det.

Det beror också på hur tydlig stil man är ute efter.

**Har du något tips till den som vill göra sin art bible mer tydlig och kunna kommunicera den på ett bra sätt genom projektet?**
Det är viktigt med grundvärderingarna och att man har en vision med produkten. Det är också bra att itterera fort, att sätta in det i sitt sammanhang för att se om det funkar. Bättre att få in det i spelet och se än att vara så teoretisk.

Vid större team är det väldigt viktigt med iterationer.
1.1.2 Interview with Ricky Persson, working as 3D artist at The Great Northern in October 2016.

**Hur många grafiker finns i teamet?**
Det finns en av sju totalt i teamet.

**Vad är mest viktigt när man definierar den grafiska visionen till ett spel?**
Börja simpelt, hitta former och lek med det. Testa det redan från början.
Hur kommuniceras visionen till teamet?

Möten sker kontinuellt endera veckovis eller varje dag.

**Hur håller ni koll på att alla förstår den grafiska stilen? Följer ni upp under projektet gång?**

Uppriktighet och att vara ärlig är viktigt. Säg till och ge feedback.

**Om en modell görs som inte kommer med i spelet, beror det på en vag art bible eller är det kommunikationen av den?**

**Har du något tips till den som vill göra sin art bible mer tydlig och kunna kommunicera den på ett bra sätt genom projektet?**
Få fram koncept fort och var inte rädd för att experimentera med stilar. Att visa bilder tidigt är väldigt viktigt och att lyssna på teamet.
1.2 Appendix 2 - Questionnaires

1.2.1 Questions answered by Isabell Johansson

Ettero (old art document)
Date: 2016-04-14

**What is your first impression?**
Africa! A lot of swirly patterns. The pictures are too small. It’s a bit empty on information and guidelines.

**What looks good, if anything?**
The foliage is clear in its visual communication, dry and cactus vegetation. It’s good that there are a lot of pictures for first impression to get a feel of it but they also need to be more selective and informative of them.

**What looks bad/could be improved?**
The Art bible as it’s now shows pretty much how the detail work should look and not the basics. And organizing the pictures after more specific topics and not mixing them would be nice. Don’t know if the first picture is a moodboard or what it is.

**What would you like to see added to the Art Bible? Do you feel like there’s something missing?**
Could have more about how the environment should look as a basic. Exterior and interior basic design choices. A Color palette for the game would have been nice so you don’t mismatch. More guidelines for texture sizes and polycount for objects. Possibly a mocup would be nice as a guideline to show how things should look together. Needs a subgroup for concept on assets that are going to be made.

**Would you be able to make an asset based on the information given in this version of the Art Bible? (and be 100% sure that it fits the style of the game)**
No, not 100% it would probably need some fixing afterwards to get it right. Because there are no guidelines on how much patterns/what colors/material should be used. And combining the pictures you would probably get something that isn’t correct regarding the intended design.

**What do you prefer; printed version, PDF or a presentation of the art bible? Or a combo/ other way of communicating the artistic vision of the game?**
I would say that i prefer the PDF because it’s easy to scroll in it, a paper version would probably get lost and mistreated. A presentation would rather be used as pitch for people and could be nice to have as an introduction for new artists to get an overall look at the project. So maybe a combo of PDF and presentation would be good.
Ettero (new art bible)  
Date: 2017-05-12

**What is your first impression?**  
Bare lands a lot of dessert and openness of the land as the first feeling of the game/art bible. More structure in the art bible and easier to understand.  
What looks good, if anything?  
The large pictures are a big plus so you can easily understand the concept and comprehend what you are looking at. Great character/enemy information for creating characters.

**What looks bad/could be improved?**  
Maybe some more information about assets that are going to fill the scene and give it life.

**What would you like to see added to the Art Bible? Do you feel like there’s something missing?**  
Would have liked to see some weapon information in the same manners as the characters/enemies.  
Maybe some pictures of the Effects that are going to be used.

**Would you be able to make an asset based on the information given in this version of the Art Bible? (and be 100% sure that it fits the style of the game)**  
Yes

**What do you prefer; printed version, PDF or a presentation of the art bible? Or a combo/ other way of communicating the artistic vision of the game?**  
I would say that I prefer the PDF because it’s easy to scroll in it, a paper version would probably get lost and mistreated. A presentation would rather be used as pitch for people and could be nice to have as an introduction for new artists to get an overall look at the project. So maybe a combo of PDF and presentation would be good.
1.2.2 Questions answered by Maja Fahlgren

Ettero (old art document)
Date: 2016-04-14

**What is your first impression?**
That the artbible is almost entirely made out of groups of pictures that describe the general inspirations and feel of the game but not much concrete descriptions or rules that the artists should follow.

**What looks good, if anything?**
The pictures are very nice and interesting and gives a good indication of what inspirations and design style is desired.

**What looks bad/could be improved?**
There are no rules or descriptions of the overall style (realistic, semi-realistic, cartoony), expected polycount and texture size, type of textures (photographic, painted) or other necessary information for the artist to make the created content cohesive.

**What would you like to see added to the Art Bible? Do you feel like there’s something missing?**
More rules and descriptions as stated in my earlier answer and more direct examples of assets that fit with the artstyle and some that don’t with descriptions why to compare your assets too.

**Would you be able to make an asset based on the information given in this version of the Art Bible? (and be 100% sure that it fits the style of the game)**
Probably not, i can try to create something to fit the game but without more information it probably won't fit with assets from other artists.

**What do you prefer; printed version, PDF or a presentation of the art bible? Or a combo/ other way of communicating the artistic vision of the game?**
Whatever can convey the necessary information, presentation is less important, as long as i can look at the artbible at any time i need too.
Ettero (new art bible)
Date: 2017-05-19

**What is your first impression?**
A lot of focus on the general atmosphere and scale. The environment should feel large, desolate and hostile to the player.

**What looks good, if anything?**
The structure of the art bible is far better. The combination of reference images and descriptions works very well to give a clear vision for an artist. The division into subcategories like outside environment and characters with further subcategories for colors and behaviors and such makes it easy to find relevant information and is easy to understand.

**What looks bad/could be improved?**
Some more detailed information on the different levels and assets, it’s mentioned that different floors should have different climate and atmosphere but no description on how these climates should look and exactly how they should differ from each other.

**What would you like to see added to the Art Bible? Do you feel like there’s something missing?**
More information about which assets/asset types that are needed and some examples for things such as polygon counts, unit scale and lod distances.

**Would you be able to make an asset based on the information given in this version of the Art Bible? (and be 100% sure that it fits the style of the game)**
Yes

**What do you prefer; printed version, PDF or a presentation of the art bible? Or a combo/ other way of communicating the artistic vision of the game?**
Primarily a PDF version, it can be referenced at any time and is easy to scroll through. PDF files are also preferable to paper copies as they can be shared/brought along easier and won’t get destroyed with time. A presentation of the art bible where questions could be asked and further explanations given would of course also be incredibly helpful.