



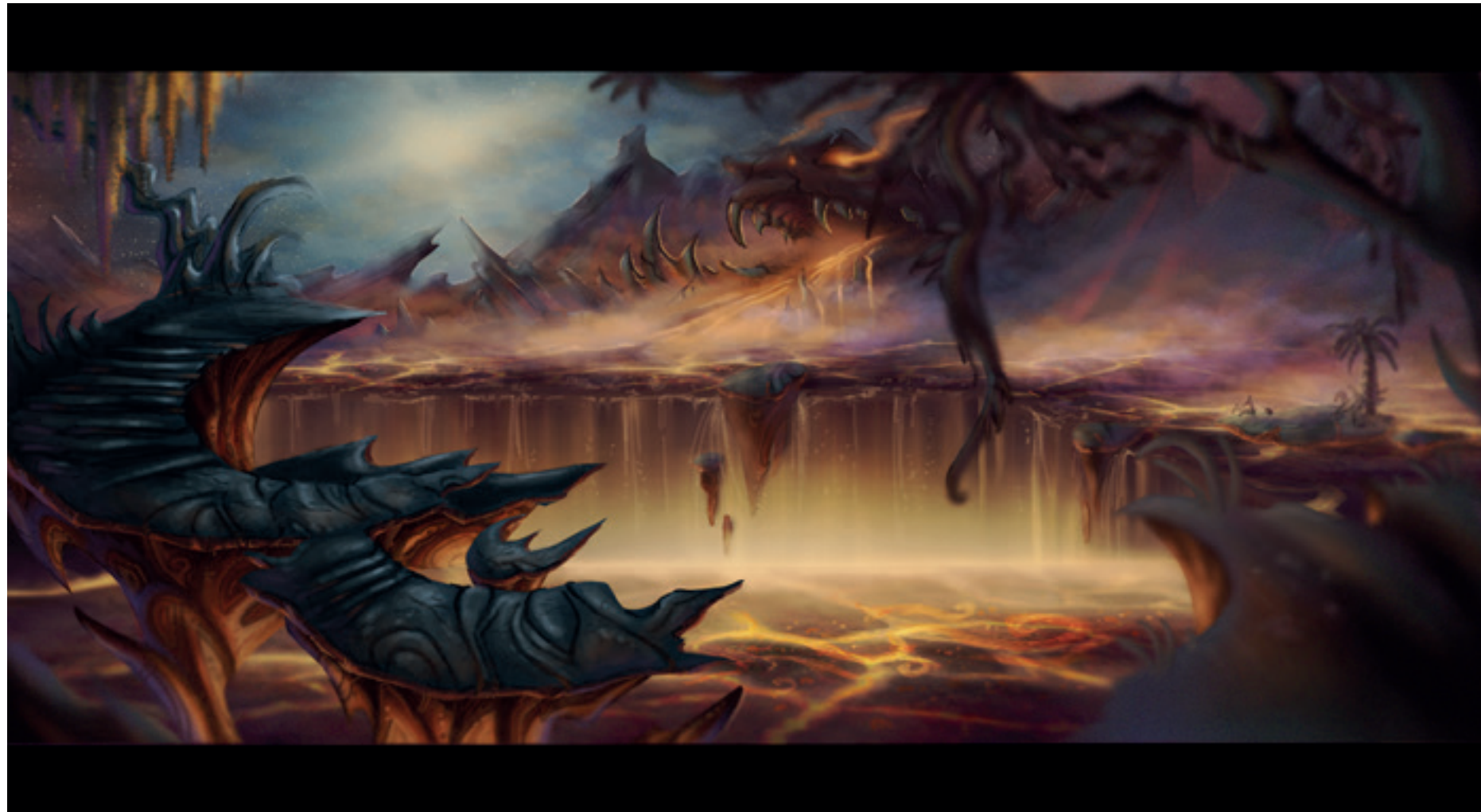
Rhiannon Pritchard

Creating art with just a little mayhem
and madness



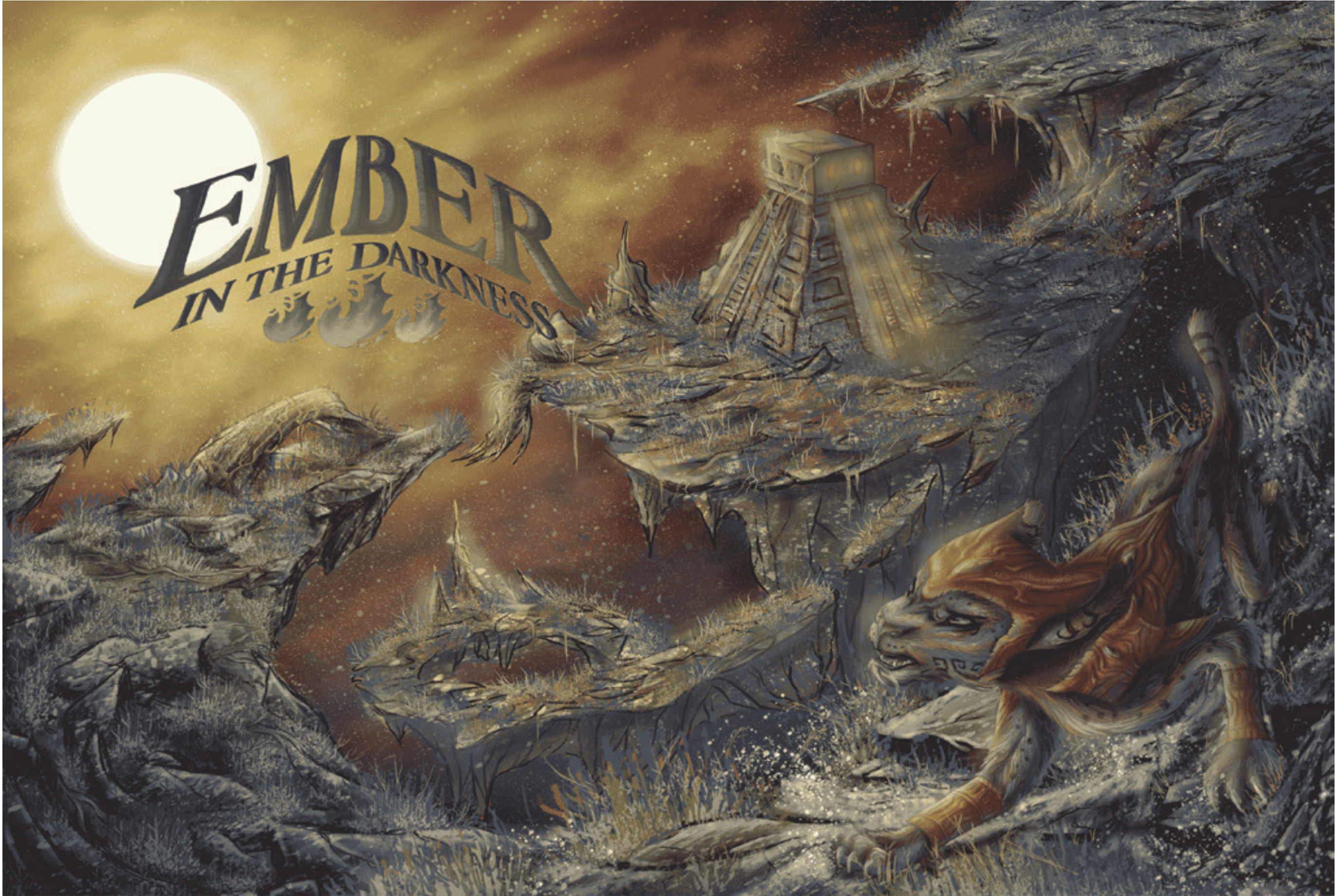
01: Final Negotiated Project - Ember In The Darkness

For the final negotiated project, the aim was to create a horror game suitable for children and/or family orientated audience. The objective was to produce a “soft” horror game – spooky but not gory. The game focuses on the aesthetics, symbols and styles of the horror genre rather than being overtly gruesome. What was to be physically produced was a game concept art book and an A1 poster design. Enter the name “Ember in The Darkness”. Ember in the Darkness is a story that revolves around the unusual relationship between a jaguar and monkey – Jay and Useni. Through the destruction and confusion of a volcanic eruption, Useni helps escort Jay to a final resting place so his spirit can move on. However, what is unknown to Jay is his earlier death from the volcanic disaster and that his new companion is the God of Death. Jay believes that Useni is simply helping him to find a new home. The game centres on Jay and Useni journeying through the ancient South American landscape battling both evil spirits and geographical disasters in the hope that the jaguar can find a new place called home.



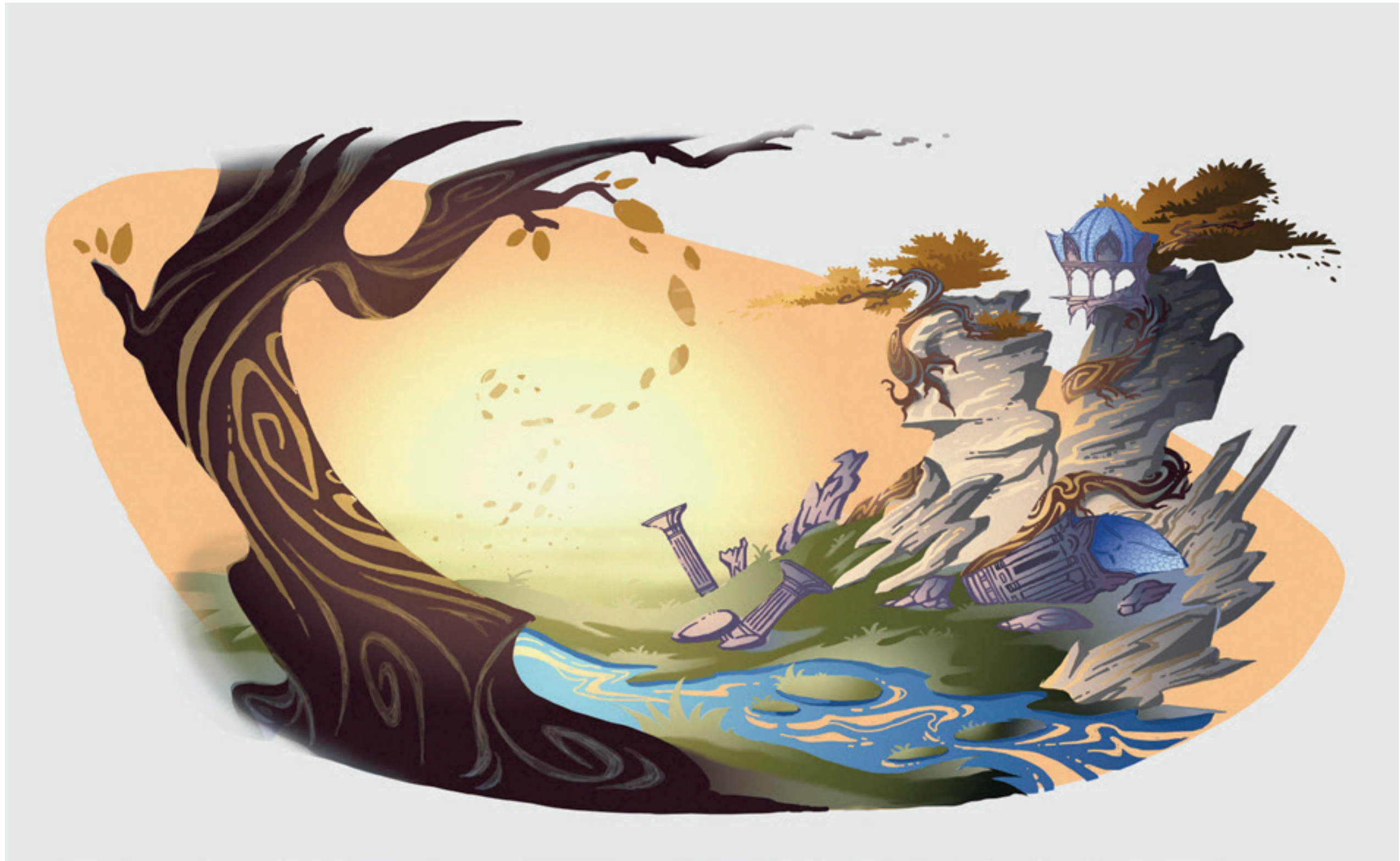
Here are some visual concepts of some of the levels within the game. The first level being the darkest is of Volcan Falls during the volcanic eruption. Another level is the last one being the afterlife where Jay finally rests – the level is of a lighter, almost spiritual tone to suit Jay's current temperament. The following pages are of examples of levels and level props, Useni's character design and finally, the A1 poster design.





EMBER

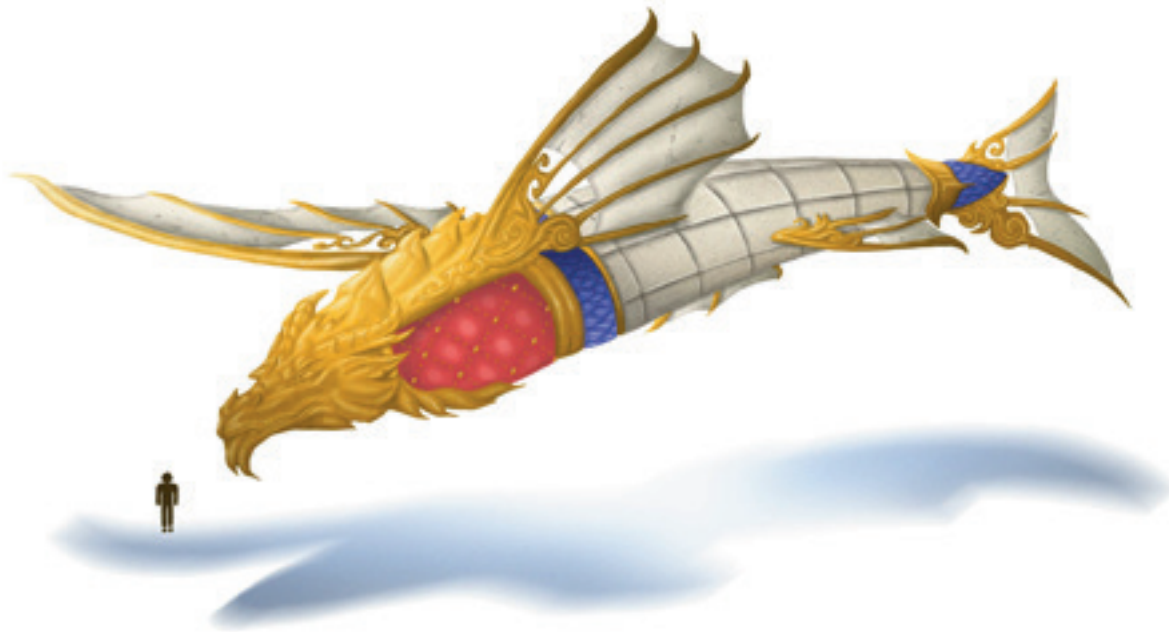
IN THE DARKNESS

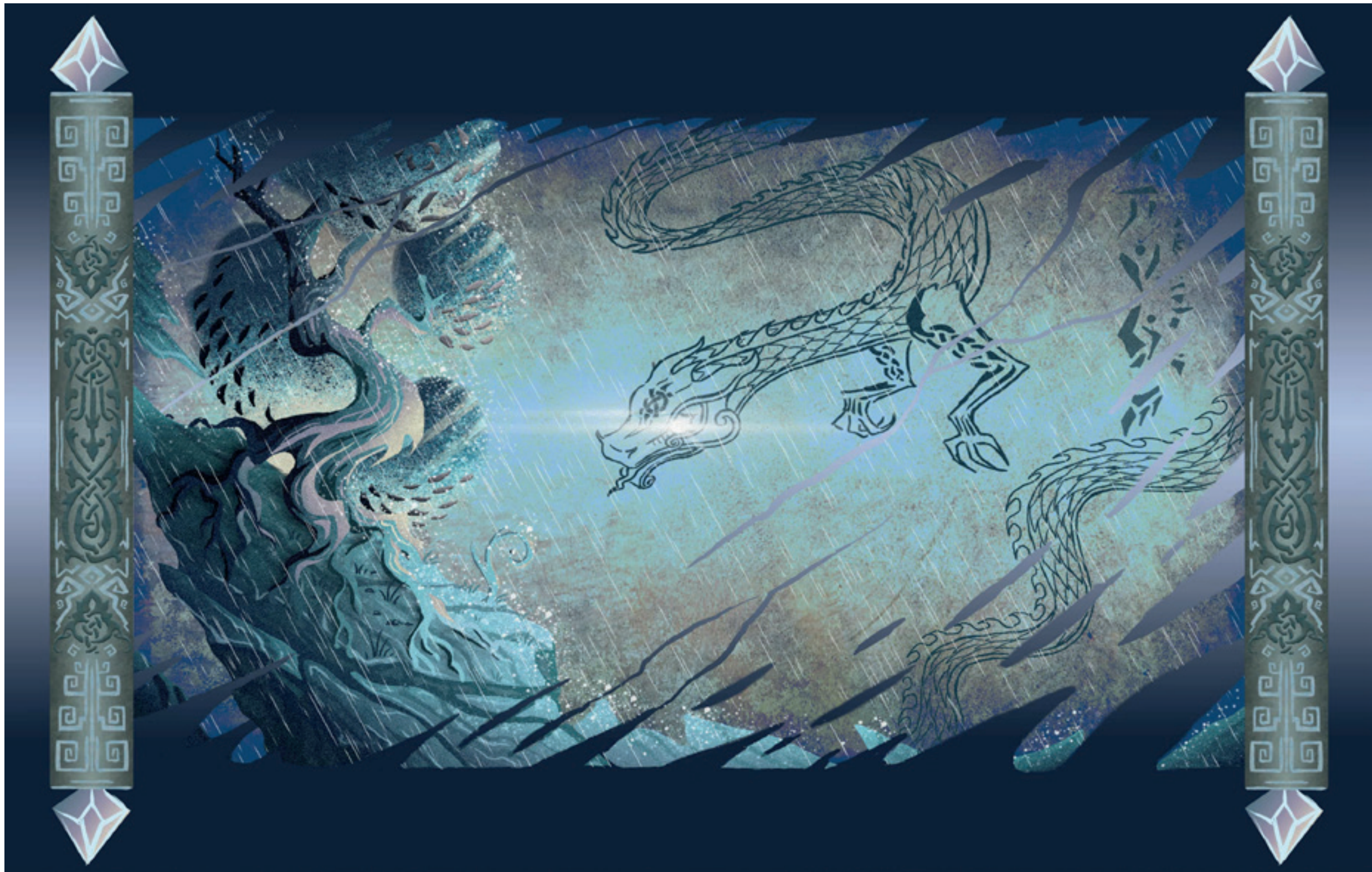


02: XBOX Project – Traces in Time

The XBOX and Rare games brief represented an attempt to create a game that was “a force for good” thus it was not designed for players to enjoy but also as an opportunity for the gamer to learn about history. The latter theme is reflected in the title – Traces In Time. The story focuses on the character Rocco who, upon the discovery of a time travelling pocket watch, is flung far back in time - prehistoric times to be exact. Rocco, in trying to find his way home and must also return cultural relics that have been displaced as a result of the dimensional disturbance. When returning a relic to its rightful place of origin, Rocco is automatically transported to the next level (place in time). The idea of this game was to teach players about certain cultural significances in history, for example, the Mona Lisa would be returned to the Renaissance times – to Da Vinci.

The art shown is of one concept art level (Renaissance Ruins) and Rocco’s design, prop pieces such as the Daedalus airship, dragon creature design and map.





03: Self-Promotion Project

The objective was to create personal, promotional material. This was through a business card, a promotional item and a website. As a personal assessment, it was to demonstrate to potential clients my own, personal interests. A symbol that stuck was that of a dragon as this was something of interest in my early childhood. Other concepts included were of a Celtic, medieval-like origin indicating a sense of home.

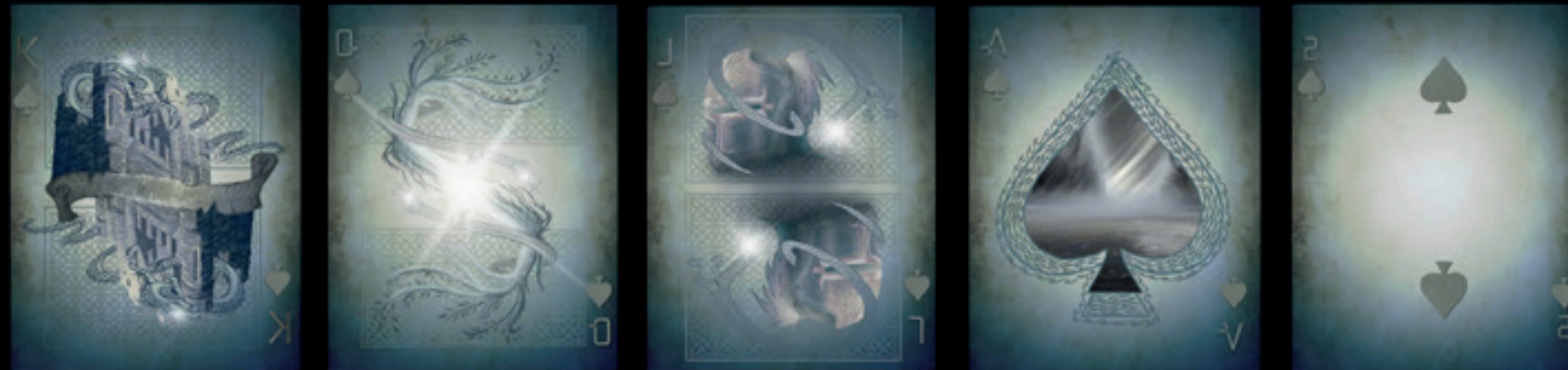
To make the business card a little bit more interesting and unusual and so more likely to stand out, was to make it into a scroll. This perhaps makes it a little bit more interactive as it's something one can open and close.



The promotional item was a deck of playing cards and also a Celtic like wooden box to keep them in. Here are various designs of such cards. The King card is represented by a castle with a dragon flying around it and the Joker card is a crow playing an instrument. Further pages show other example cards in the deck.



Playing Cards



(back of card)



04: RSA Project

The brief was to create an online campaign that engages with certain perceptions and behaviours and attempts to propose potential solutions. Through rigorous research of potential subjects, the focus turned towards Chinese censorship; to be exact “the great firewall of China”. The concept of the great firewall of China is meant to highlight the restrictions the Chinese suffer in viewing any websites deemed not suitable for China’s image. The aim was to make people aware such censorship exists through the creation of an app. This app (called “The Third Eye”) would help viewers see through blocked websites possibly through the use of their camera via QR code on the poster design. Of course, such technology is yet to be developed but remains a realistic future aspiration.

The poster specifically shows a great fire in the background metaphorically representing the “great firewall of China”. In the midground it displays Chinese citizens taking apart the typical symbol of a Chinese dragon thus representing the Chinese citizens overcoming the governments control.



05: The Guardian Weekly Project

This brief required a cover illustration for the Guardian weekly, the illustration was to be “bold and interesting”. The proposal was to be an interpretation of visual data from the world happiness report. The end result was data represented by the amount of soft, cuddly toy animals (plushies) a country had. For example, Britain would have a high amount of lion plushies (lion being symbol of Britain) while Spain would have significantly less plushies (those plushies being of bulls – Spain’s representative).



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