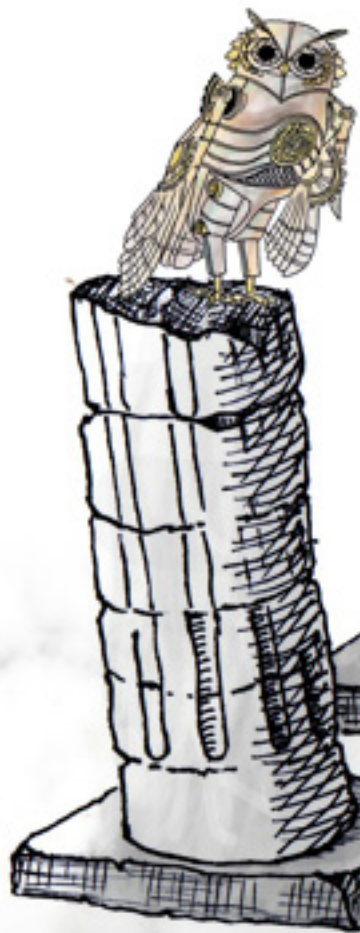


IGO + MAX



ISAAC WILLIAMS

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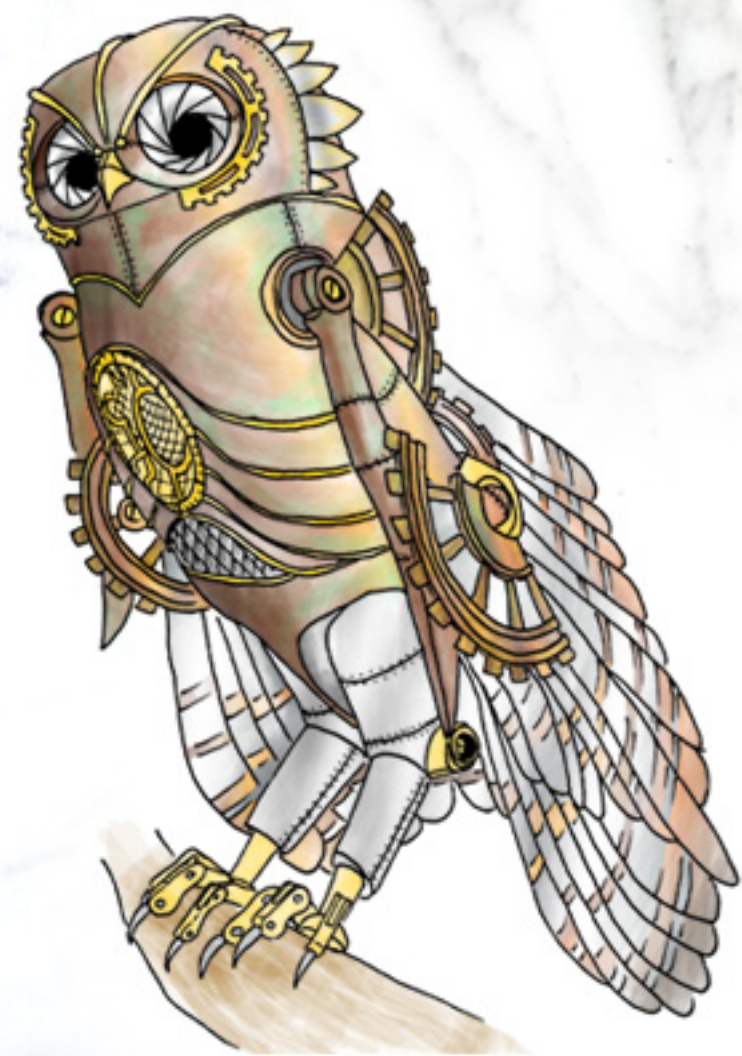
# ARKADIA

IN THE YEAR 499 BC WAR BROKE IN REALM OF THE GOD'S. PAN, THE RUSTIC GOD OF SHEPHERDS, SENT HIS NEWBORN SON TO THE MORTAL REALM TO ESCAPE THE FIGHTING. TO WATCH OVER HIS SON, PAN COMMISSIONED HEPHAESTUS, THE GOD OF SMITHS AND CRAFTSMEN, TO BUILD A MACHINE THAT COULD BOTH PROTECT AND TEACH HIS SON IN HIS ABSENCE.

FOR A HUNDRED AND FIFTY YEARS THE YOUNG SATYR AND THE MECHANICAL OWL HAVE LIVED IN THE MOUNTAIN CAVES OF ARKADIA, HIDING FROM THE RURAL MOUNTAIN FOLK AND WAITING FOR WORD FROM THE REALM OF THE GOD'S THAT THE WAR IS OVER AND IT IS SAFE TO RETURN HOME.

349 BC





FULL BODY COLOUR: IGO AND MAX







# IGO

NAME: Unknown  
NICKNAME: Igo  
AGE: 150  
HEIGHT: 6'6  
WEIGHT: 90kg  
LOCATION: Arkadian Mountains, Greece



Igo is the 13th son of the Greek god Pan. He was never given a name as he was sent into the mortal realm the day he was born. He is simply referred to as 'Igo', meaning '13'. He has lived in isolation in the mountains of Arkadia all his life, living in the many mountain caves, trying to avoid being seen by the humans who also call the mountains their home.

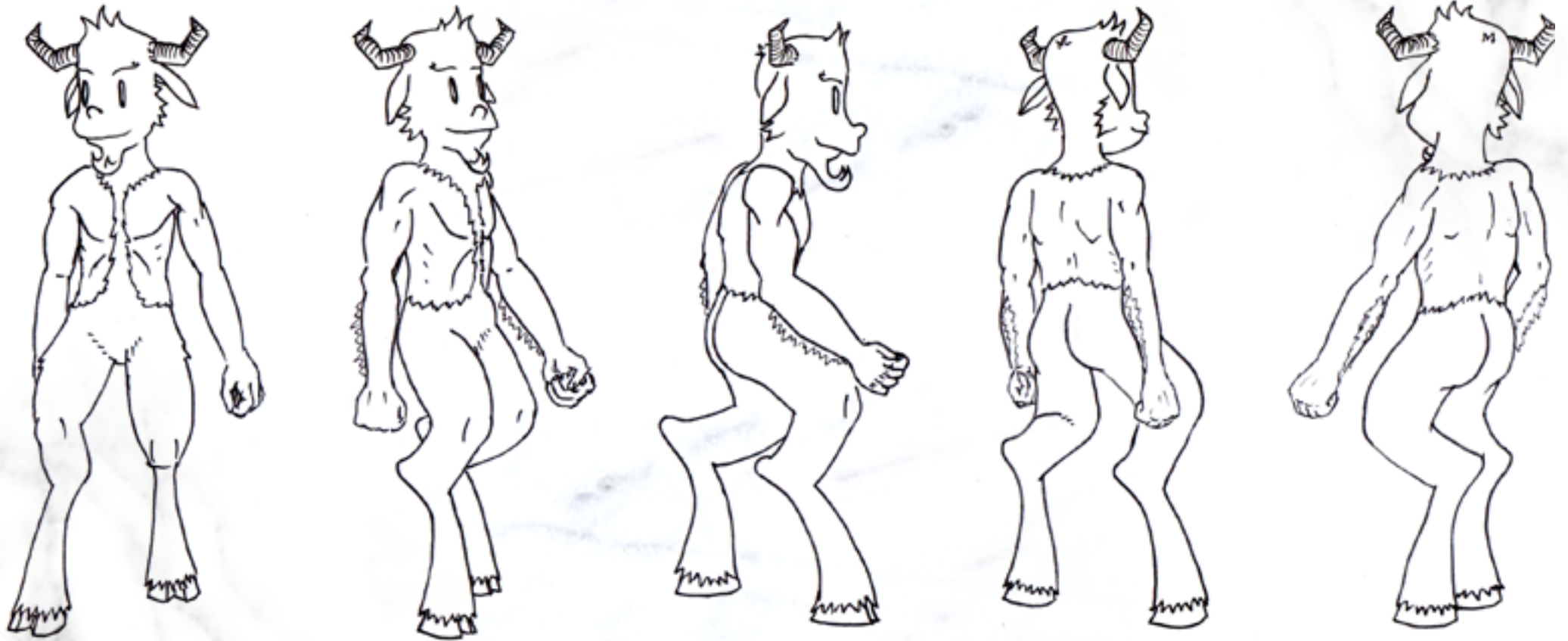
Being a satyr, half man, half goat, Igo is driven by his competing halves. His goat half is impulsive, while his humanity makes him curious, a combination which can have dangerous consequences. He prefers to experience the world through action rather than his mentor's teaching, whilst this has led to him into many sticky situations, he feels the trouble that it has caused has been worth it. Being the immortal son of a god has meant that he can often be unaware of how his actions affect those around him, and there have been occasions where his deliberate recklessness has caused harm to Max.

Igo is also very naïve about the world. He has lived a sheltered existence and with the exception of Max, he has had virtually no interaction with any other sentient being. For one and a half centuries he has waited for word from his father, but in all that time no news has filtered to them about how his father and brothers have fared in the war. He is worrying increasingly more about the father and brothers that he has never met and daydreams of joining them in the war to prove himself.

Igo has become frustrated of late and is one who wears his emotions on his sleeve, his 150th birthday has come and passed. By all rights he should have proven himself as a man and shown himself worthy of joining his brothers in the ranks of the Paniedes, the soldiers of Pan. The itch for adventure has turned into a burning fire and he knows that the sheltered life of the Arkadian Mountains cannot hold him for much longer. He is keen to go off into the world, to discover what it holds, who he is, where he comes from and what has become of his family.

Max has been a constant friend, mentor and protector to him over the years and although there is a bond of mutual respect between the two there is also a constant clash between Igo's impulsiveness and Max's circumspection. Igo has begun to feel as though Max is holding him back, keeping him hidden away in the mountains and denying him the opportunity for adventure. Whilst he understands it is for his own protection, as certain amount of resentment has begun to creep in.

# 360° TURN-AROUND: IGO





# FOUR POSES: IGO





# MAX

NAME: Glaukos

NICKNAME: Max

AGE: Unknown

HEIGHT: 60cm

WEIGHT: 8.5kg

LOCATION: Arkadian Mountains, Greece



Glaukos is a mechanical owl sent into the mortal realm to watch over Pan's thirteenth son, Igo. Built by the master craftsman Hephaestus and named for Athena's owl of wisdom, Glaukos contains the entire repository of knowledge of the ancient Greeks. Although named for Athena's owl of wisdom, Glaukos does not feel he deserves the name he was given. He knows he is only a metallic imitation of a real owl and prefers to go by the names inscribed at the top of the blue-prints used to build him, 'Strix Maxana' meaning 'Owl Machine'. Igo has shortened this to simply 'Max'.

The knowledge that he was granted serves him well to educate Igo, however along with the wisdom of the Ancient Greeks their deeply philosophical nature has also been passed to him. As with many philosophers, Max is a deeply troubled character, caught between his many dualities; he has the body of an animal but all the intelligence of humanity, he is made from inanimate

components but he has all the qualities of life and although he is a purpose built machine but questions his purpose in the world. Max is made from metal, but is not indestructible. He knows there is a time when the gears that spin and whirl inside his head will cease to function, and unlike his immortal friend Igo, one day he will die.

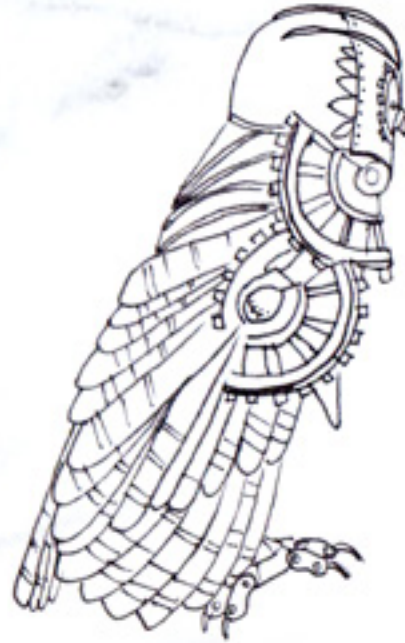
Although intellectually Max's potential is limitless, he is still modelled after and embodies many traits of an owl. He guards Igo with patience and vigilance, ready to protect him with his razor sharp metal beak and claws. He is deceptively strong and deadly, but will choose first to resolve issues with logic before ever resorting to violence.

Unlike his impulsive ward, Max tries not to be governed by his emotions and shows little of what he is thinking on the surface. However through years of observing Igo he has learned often emotion and instinct are as valuable a driving force as logic and is slowly beginning to trust them.

For 150's years Max has watched over and protected Igo, teaching the satyr about the dual worlds; that of the mortal men, and the realm of the gods. Igo's impetuous nature has made him a difficult student at times, but despite his constant frustration they have formed a bond that extends beyond that of student-teacher to one of deep friendship. Max has done his best to keep the young satyr safe and in check, but he knows there will come a time where he cannot hold Igo back, and must let him follow his own path.



# 360° TURN-AROUND: MAX





# FOUR POSES: MAX





## MEDIUM AND AUDIENCE

The characters of Igo and Max are the protagonists in a comic strip called 'Arkadia', in much the same vein as 'Asterix and Obelix' and 'The Adventures of Tintin'. The stories will be published as a series of short graphic novel episodes, with the ability to be combined into an extended omnibus that explores more of the over-arching story rather than individual adventures.

The first series of episodes is set in the world of the Ancient Greek Arkadian mountains where Igo and Max set off to find what has happened to Igo's family in the realm of the Gods. They will travel from Arkadia to Mount Olympus encountering various human and mythical characters along the way with every adventure bringing them one step closer to their destination and revealing slowly how the war has fared.

The target demographic for the graphic novels are children and teenagers from the ages of 7 to 16, however the stories will be sufficiently layered to allow enjoyment from older readers. There is a wealth of Greek legends to draw upon which generally deal with fairly universal themes, and with the use of mythic story structure there is no reason why 'Arkadia' would not have the similar broad appeal and longevity of classics like 'Asterix and Obelix' and 'Tintin'.



ISAAC WILLIAMS

THE ADVENTURES OF IGO AND MAX

# ARKADIA



PAN PUBLISHING



# CHARACTER EVOLUTION: IGO - INITIAL SKETCHES





# CHARACTER EVOLUTION: IGO - PREVISUALISATION MODELS





# CHARACTER EVOLUTION: MAX - INITIAL FACE SKETCHES









# RATIONALE AND RESEARCH

I have a long standing fascination with myth and legend, from many cultures, but particularly that of Ancient Greece. I find it fascinating how they are all varied, yet there is an underlying commonality that links vastly different cultures from around the world. It is from this wealth of existing characters and stories that Igo and Max emerged.

A great deal of my research was centred around reading the existing Greek and Roman mythology surrounding Pan, Satyrs, Fauns and Athena's owl Glaukos, and from this trying to discern the elements from this vastly detailed world I would use to shape my original characters. I found that whilst the setting and backstory is heavily rooted in Greek myth, the characters themselves became of a far more contemporary nature, dealing with emotion and existential crisis', rather than purely physical journeys.

As both of my characters are ostensibly animals, a lot of my time was spent researching and drawing animal anatomy. The bone structure of ungulate legs and the way in which their knees operate was important when drawing Igo in his many different poses, as was skeletal structure of birds when trying to figure out how Max's wings would fold away. I was constantly trying to find new and different photos of owl poses to make sure the way in which I had designed Max's mechanical body was able to articulate like a real owl. From soaring and swooping to twisted necks and splayed feathers I had to make sure Max was capable of it all. Rigging 3D skeletons in SketchUp with a basic skin overlay allowed me to position my characters while still staying true to their skeletal structures which I had worked hard to perfect.







The two biggest stylistic influences on my characters are 'Calvin and Hobbes' and 'Tintin'. The episodic adventures of the Tintin stories are the same format in which I envisage Igo and Max's adventures. The clean hand drawn lines, simple application of colour and the timeless story telling are hallmarks of the medium and Herge's executes them perfectly.

Calvin and Hobbes taught me a lot about character expression. Bill Waterson has drawn Calvin with such a staggering array of emotions that there is scarcely a panel where his expression doesn't change, the strip on the left draws comedy from this simple premise. Studying the way in which Calvin is drawn has helped me to bring a better array of expression into my characters.

Another influence which emerged after I started playing with different drawing styles is that of Maurice Sendak and his story 'Where the Wild Things Are.' By far my favourite children's book, Sendak creates a story that is both real and fantastical and deals with a complex physical and emotional journey in a deceptively concise way. The close hatched line-work of his drawings and the simple application of colour create unique and memorable images which I found myself subconsciously emulating.

I like to think that I have drawn on both historical and contemporary character design sources for Igo and Max. Taking mythical creatures that have been in stories for thousands of years and applying them to the comic strip medium which has existed for a fraction of that time is always going to create an interesting blend of characters and story-telling techniques. I like to think of Igo and Max as two very contemporary and emotionally complex characters that exist in an ancient and mythic world. The problems they face are very different from those of our everyday world, yet the emotions and complexities of life are universally shared.





ARKADIA

IGO + MAX



