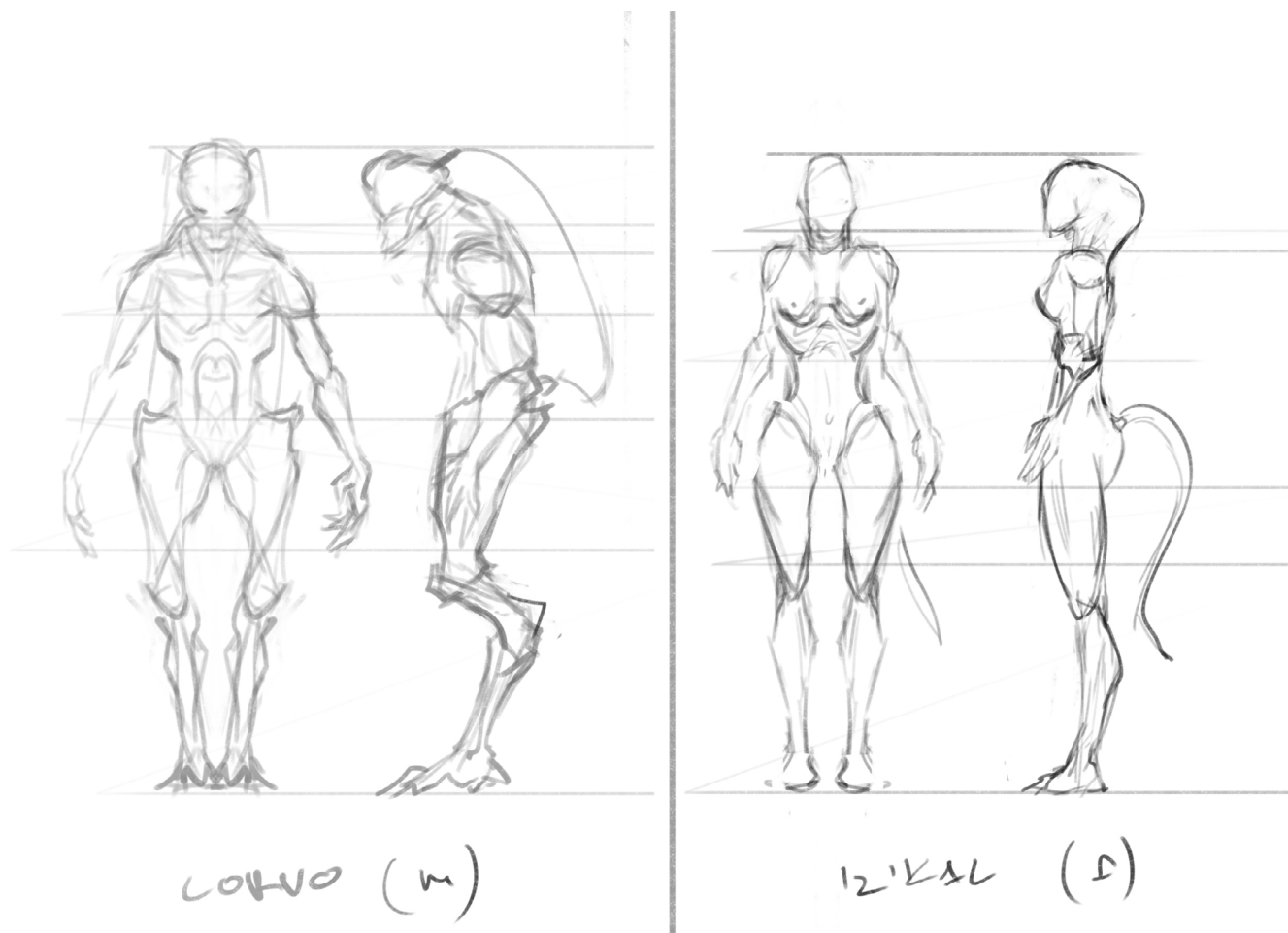




*To our significant others and families:
Thank you for putting up with us
while we make our dreams come true.*

*Showing you the new art
before anyone else
is our little gift to you.*



The visual history of FAITH: The Sci-Fi RPG began in mid 2014 with the sketch you can see on the page to the left. It depicts the two main species of the game in their earliest incarnation, just a few quick lines sketched by Milan Nikolic as part of our preparations for the full on Kickstarter campaign that was to come a year later.

FAITH has achieved a lot since then: thanks to the support of hundreds of backers, it has become a "cult hit", a game that has brought fresh air into the industry with its stunning looks and state of the art mechanics.

This book is a testament to that path, a selection of the hundreds of images that we have created in all this time. We have poured our souls into each and every last one of them, and we believe we have succeeded at brining our singular vision to reality.

Now it's up to you to decide whether we have succeeded in one of our main goals: making FAITH the coolest looking role playing game ever.



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Eduardo García

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Lukasz Poduch

Tyler Ryan

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Tu Bui

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Dmitry Vishnevsky

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Cody Williams

Uros Sljivic

Fragan Tanguy

Giorgio Grecu

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Nikola Matkovic

Inkognit

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Tom Field

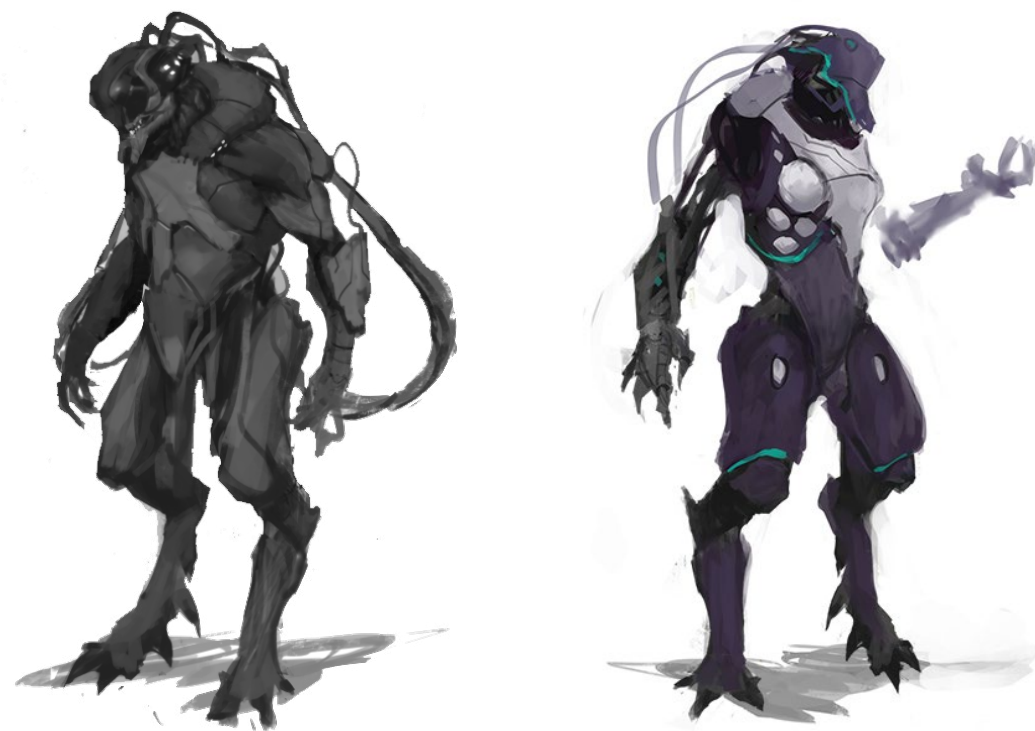
Sam Brooks

The Corvo





"The Corvo are an insectoid-looking, industrious species that has managed to establish a prosperous space-dwelling civilisation by sheer economic power. They live and die by the rules of money, technological improvement, and free enterprise. They are the most advanced species in the fields of data storage, communication, economics, and space travel".



Milan Nikolic created the Corvo as you know them today. The initial sketches portrayed them as menacing and sly, but we decided that they should be a bit awkward and insect-like. After all, their strengths lie not in their physical appearance but in their advanced technology.

A FEW QUESTIONS FOR MILAN NIKOLIC

HOW DID YOU ENTER THE ILLUSTRATION WORLD?

Well, I was a gamer first and foremost, but then, at some point, I realized that I wanted to be part of games industry. And guess what? Here I am. The story is quite long, but at one point I switched from graphic design to concept design, because I have always had passion for character, creature, and armor design.

YOU CREATED THE MAIN SPECIES OF FAITH. HOW DO YOU REMEMBER THAT PROCESS?

It was a long time ago, but it was very interesting as I remember it. I love sci-fi, and that just made me enjoy the creative process behind each of the species. It was fun and challenging at the same time, but thanks to the guys at Burning Games, we succeeded. Constant communication between us was the key and key to bring those species to life.

WHAT IS YOUR FAVORITE SPECIES IN FAITH AND WHY?

It's hard to choose, they are different and great in many ways. But I believe it's the Corvo, they are so... alien and hi-tech! From their suits to their technology, anatomy... I mean, I had a great time working on them.

YOU HAVE ALSO CREATED ENVIRONMENT ILLUSTRATIONS. WHICH DO YOU LIKE THE BEST, FROM THE ONES YOU'VE CREATED FOR FAITH?

I can't remember the name, but definitely the one with a golden stone in the middle. It's mysterious, with an interesting mood and telling its own story.

IT'S NOT TYPICAL TO FIND AN ILLUSTRATOR THAT WORKS FOR BOTH ENVIRONMENTS AND CHARACTERS. WHICH ONE DO YOU PREFER? WHAT ARE THE MAIN DIFFERENCES IN APPROACH?



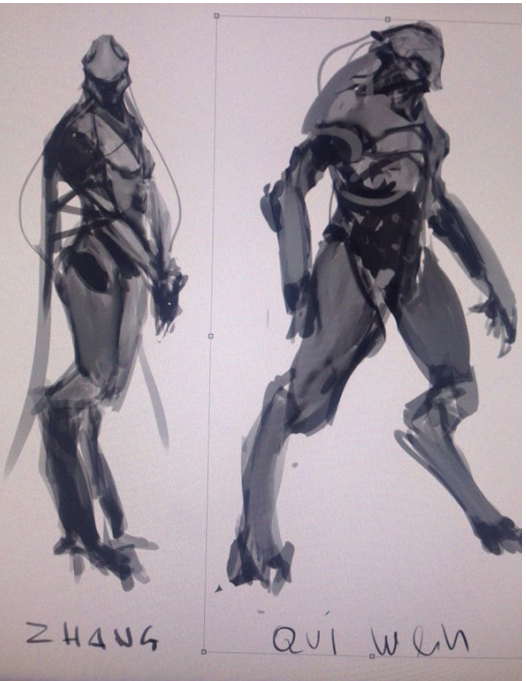
My work is mostly focused on characters, but I love doing environments; they tell stories. The approach it's quite different, but also similar in many ways. I mean, the creative process and the mindset are the same for both. Technically it's a bit different, but if you have good fundamentals such as perspective, color combination and a great sense for shapes, it can work out easily.

ARE YOU A BOARD GAME OR RPG PLAYER YOURSELF?

Oh, actually, I'm an FPS hardcore player! I used to play Counter Strike for 7 years, pretty much professionally. Then I switched to World of Warcraft, then Aion, Guild Wars 2... and now I don't have time to play games, but I'm watching gameplays all the time, so that I can keep track of what's happening in the industry. So yeah, videogames more than board games...I know, new age kids! :D

WHAT WOULD YOU TELL ASPIRING ILLUSTRATORS WHO FIND IT TOUGH TO FIND THEIR WAY IN THE BUSINESS?

Just keep doing what you really love, that's the only way to be happy at the end of the day. But also, you need to work smart, and sometimes do what you need to do, not only what you like doing... keep creating universes, enjoy the adventure, there is so much fun in that! :)





When we approached the Core Book of FAITH, we went back to drawing board with all the species. From fan-feedback we had gathered, we felt that the differences in the shapes and looks of the species were not crystal clear, and we asked Edge Control Studio to lend a hand. These anatomical and physiological explorations are the result of that want. Their essence remains the same, but all their features are more clearly defined.



Rich Corvo (above, by Lukaz Poduch and top right, by Erikas Perlikovskis) can live long and luxurious lives, but even the most prosperous among them are vulnerable to crime, corruption, illness or the simple passing of time.

In the Corvosphere there is no limit to the wealth one can posses, and that's specially true since the discovery of the Labyrinth. Many entrepreneurs catch a ride with this very objective in mind. But those who stay home can beg, borrow or steal their way to the top too. Corvo have entrepreneurship ingrained in their blood (although the Iz'kal would say that they have literally no other option).

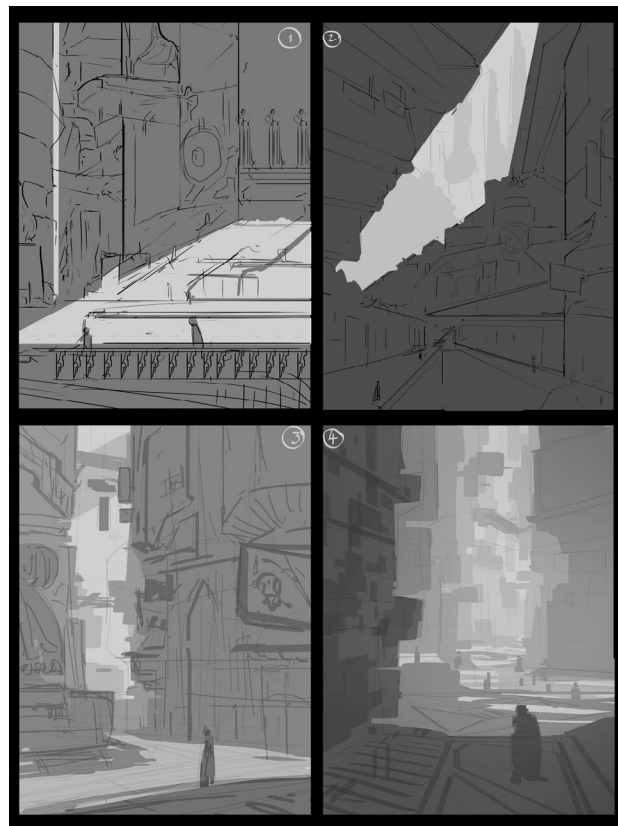
To the right, a historical Corvo by Tom Field. Yes, the Core Book of FAITH delves deep into the history of each of the species, and here we can see them in a more modest period of their history.





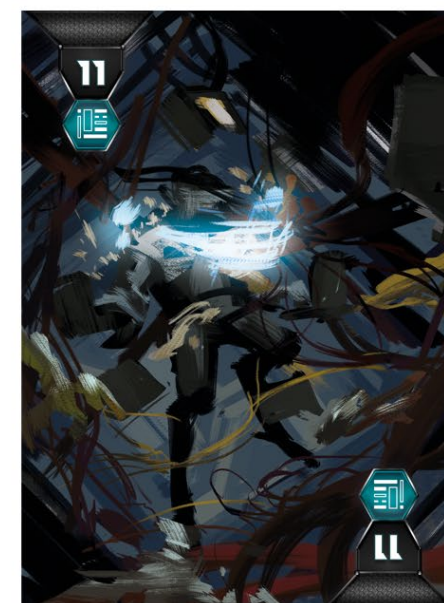
Gradually, we added a great level of detail to the corvo. In the image to the right, created by Edge Control Studios, we wanted to explore the possibilities of corvo clothing: what would a member of this species wear if he or she wanted to stand out? It turns out that the answer lies in neon light.

To the left we can see a fantastic corvo created by Nikola Matkovic. It answers to a basic question: what type of robot technology is there available in the corvosphere? Note the aiding drones and the prosthetic arm! So cute :)



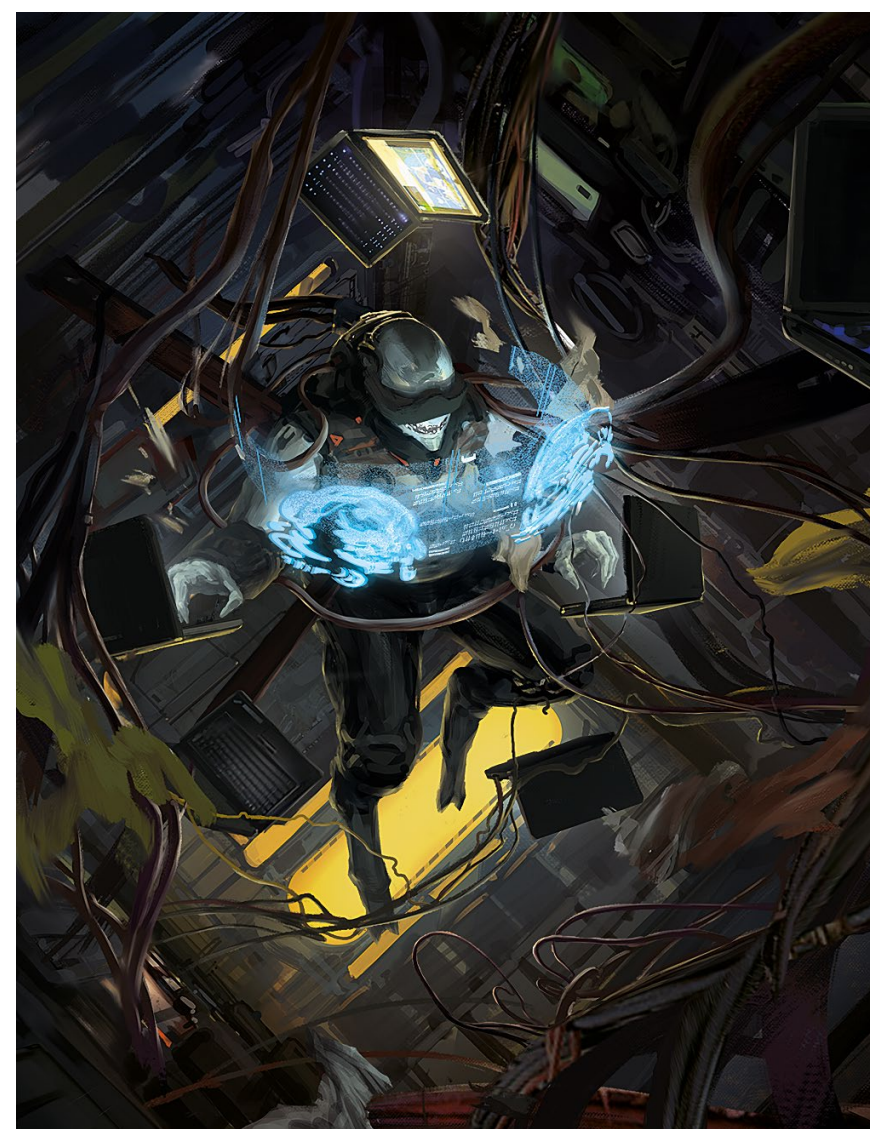
The corvo middle and upper class live in spinning doughnut-like spaceships known as gyro-zhan. In these living quarters, luxury and richness abound. In this particular image by James Combridge, we were attracted by the verticality of the skyscrapers and the general atmosphere of elitism.

If you look closely, you'll find two of our favourite gaming stores in the world depicted out there.



In stark contrast to the smart and clean environment of the gyro-zhan, poorer corvos live inside favelas, sprawling containers that host millions of makeshift "homes". One such humble abode is the one we can see in the illustration to the left. In it, a lowlife hacker fights its way through some far-away firewall while he floats in a sea of homely debris.

Illustration by Yong Yi Lee.





1



2



3



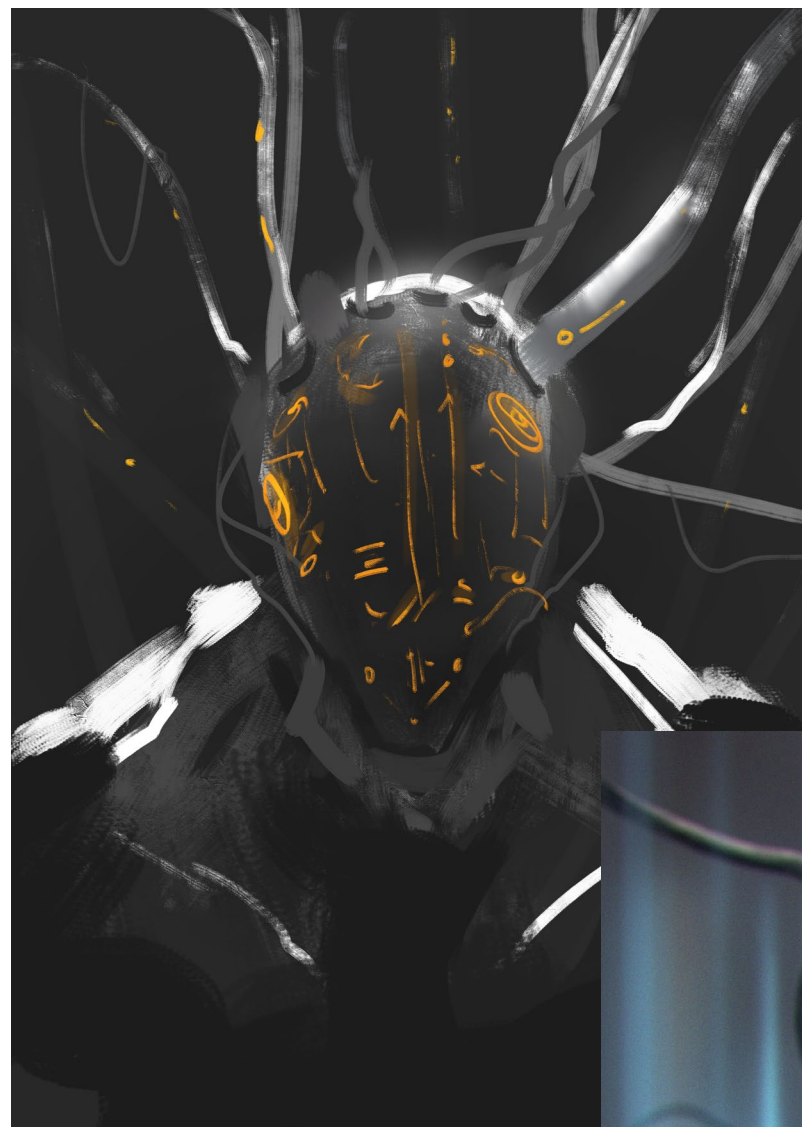
Entertainment abounds in favelas. Above we see a big-boned Corvo enjoy some instant noodles. She better watch, though, as the favelas do not have gravity at all, and she may lose the bowl to the power of science if she is not careful.

Illustration by Eduardo García.

Corvo rave parties are one of the most singular forms of entertainment in the known universe. With the right kind of drug, the most dedicated fans can last days on end in such parties, a prodigy of sound and sight. But participants may regret their acts: viruses are widespreadly disseminated at such events, crime rates skyrocket and, to be honest, the music is just not that good.

Illustration by Yong Yi Lee.





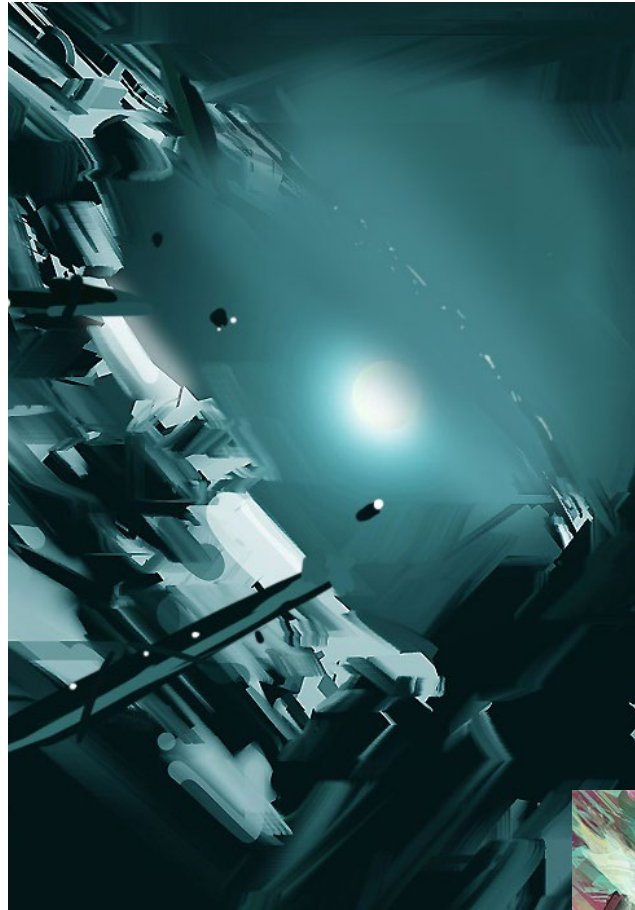
Corvo hackers can create social unrest and even economic meltdowns. That's why they are equally revered and feared. When you combine their technological skills with godly powers, there's no limit to the influence they can exert.



A magnificent and epic illustration by Edge Control Studio that was created to fill two full pages in the core book of FAITH.

It shows a corvo colonel bombarding a Ravager infested planet.

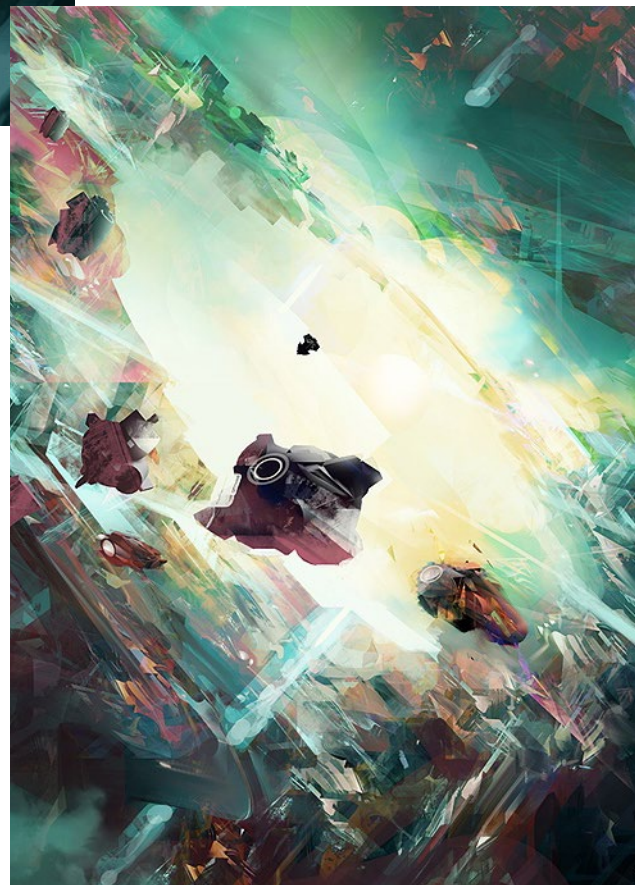
The drafts on top were created to select the color scheme, and green triumphed.

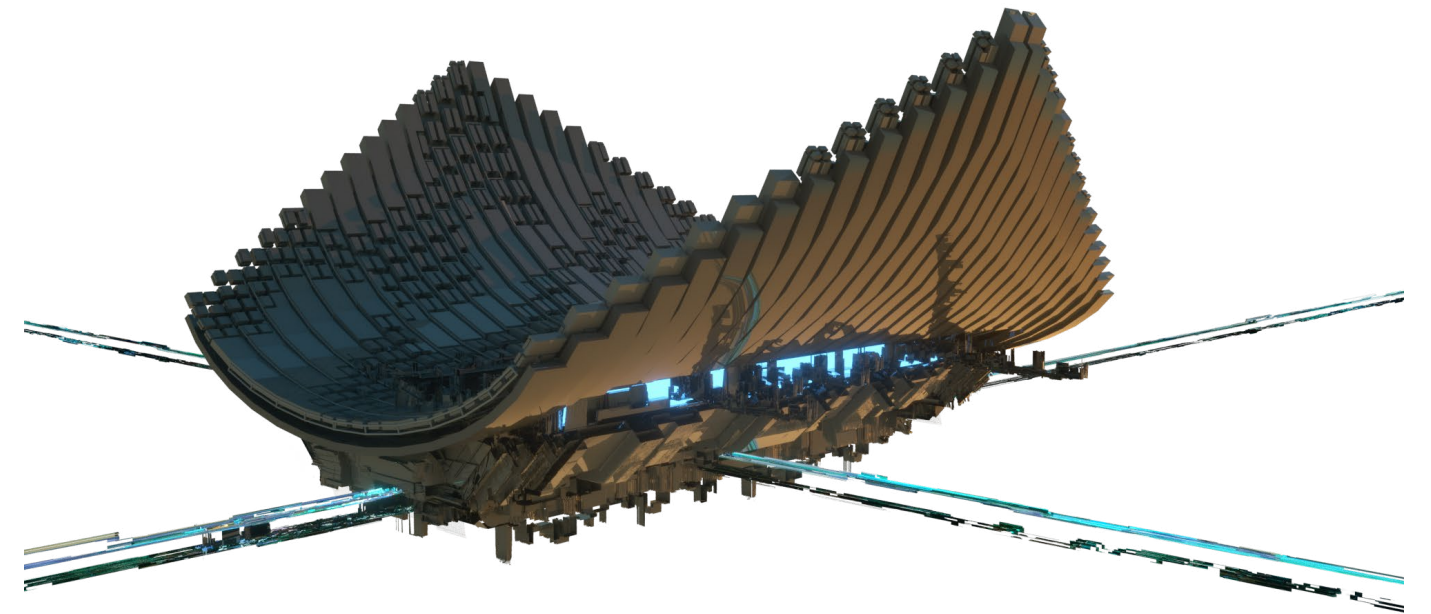
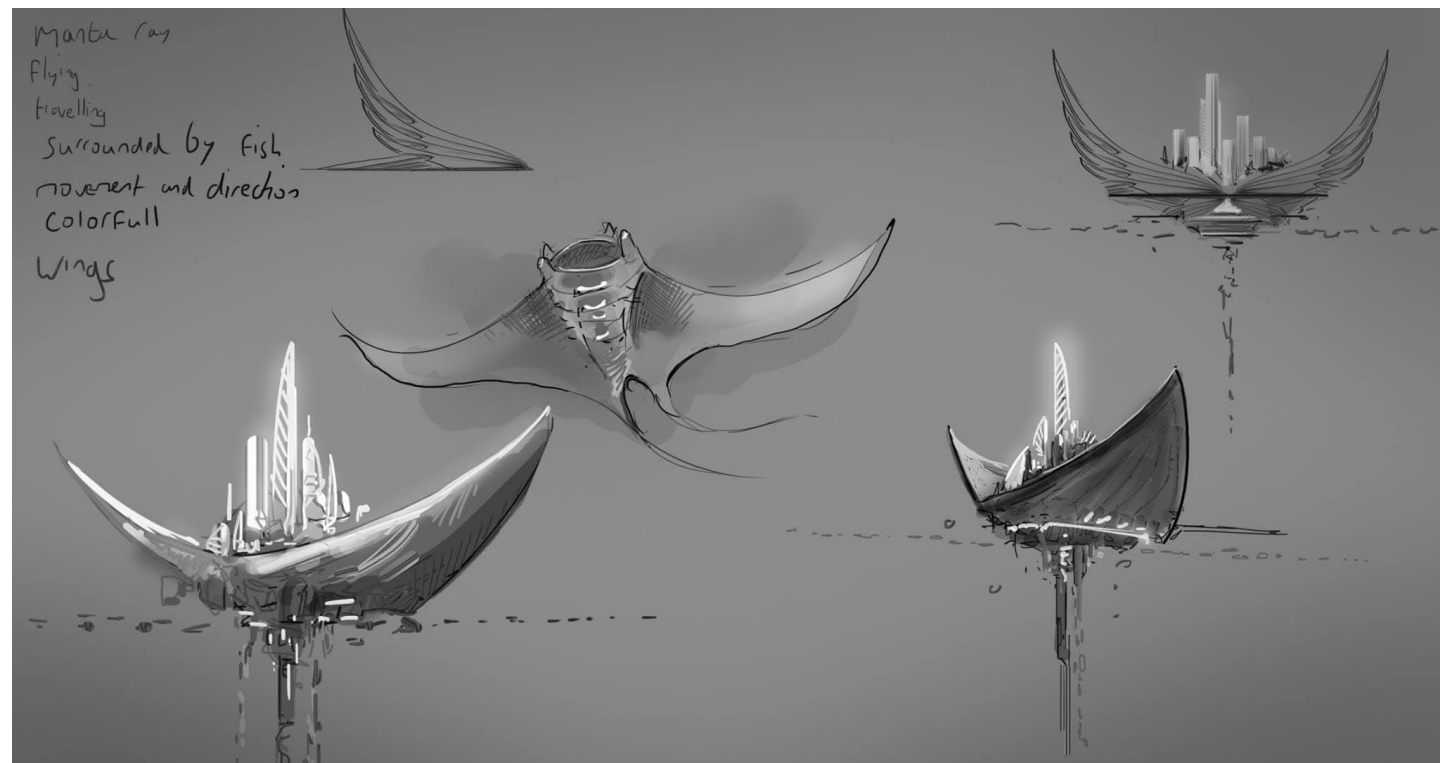


"Can we tame the universe? Can we shape it to our will? These are not questions for us to answer, but for nature. We, followers of Kaliva, pursue our goals to the limit; we try our very best to reach the unreachable places where we want to set foot. If nature has anything to say, now is the time. It matters not, tough. Whatever the answer, we will not stop. Our willpower is stronger than matter, harder than chromium. Today a new chapter in Corvo history may begin, one that will lead us to unknown but glorious places. Today, a door may open, a gateway that will bring power, dominance and riches to the best among our species. That is, if we overcome nature. Show us what you've got"

Ben Mehdi's speech at the activation ceremony for the first wormhole machine.

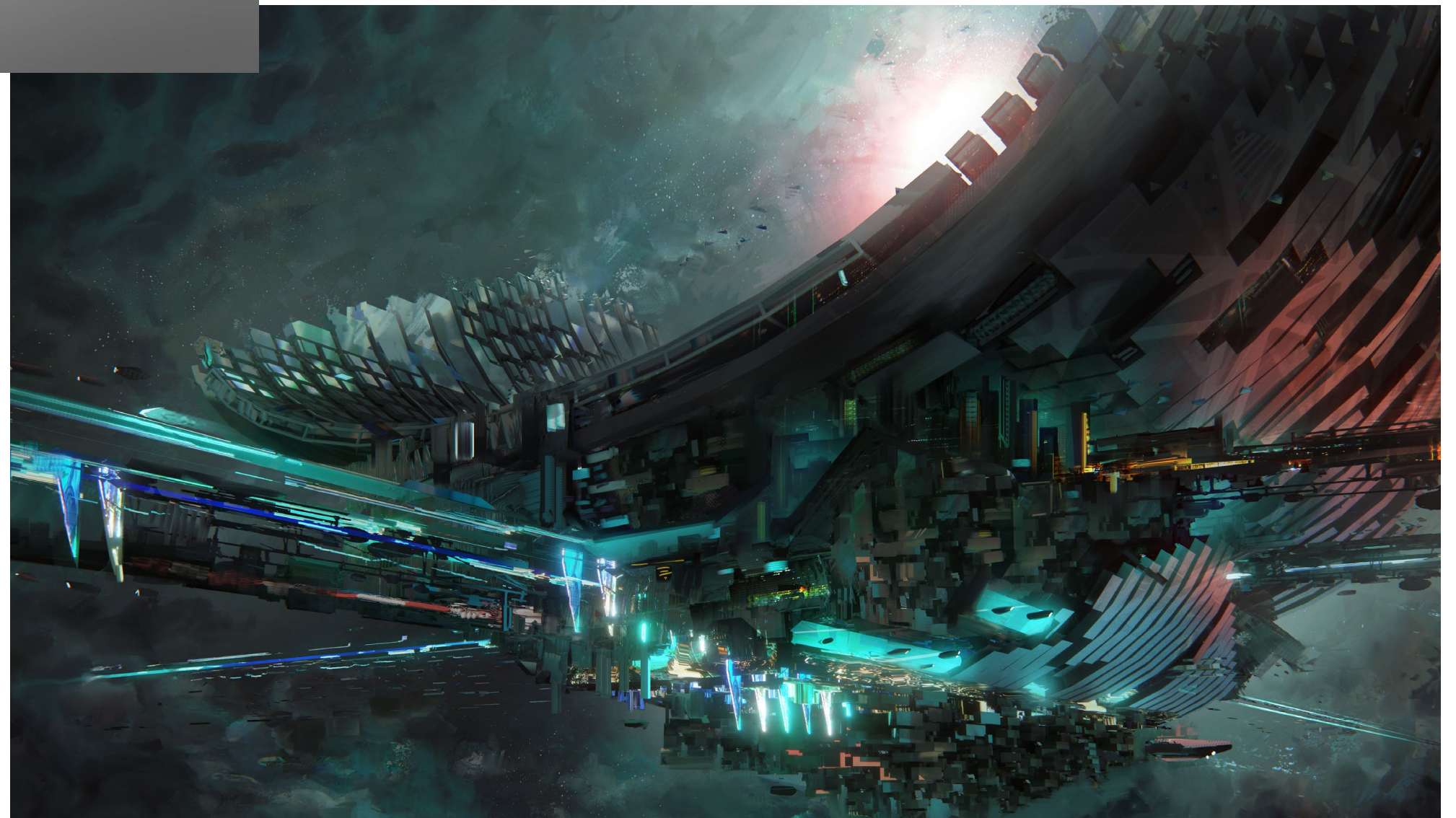
Illustration by Aleksa Bracic.

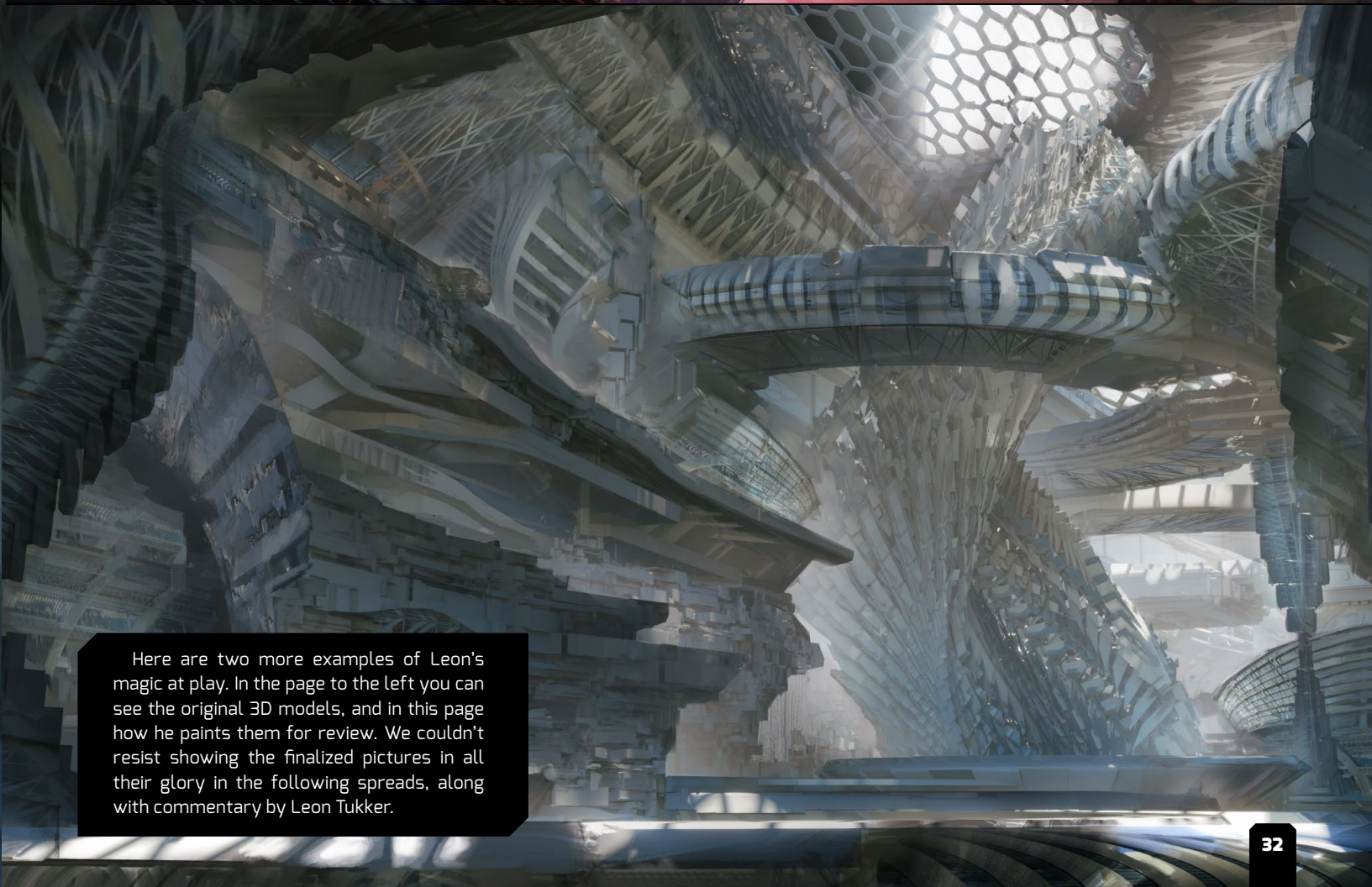
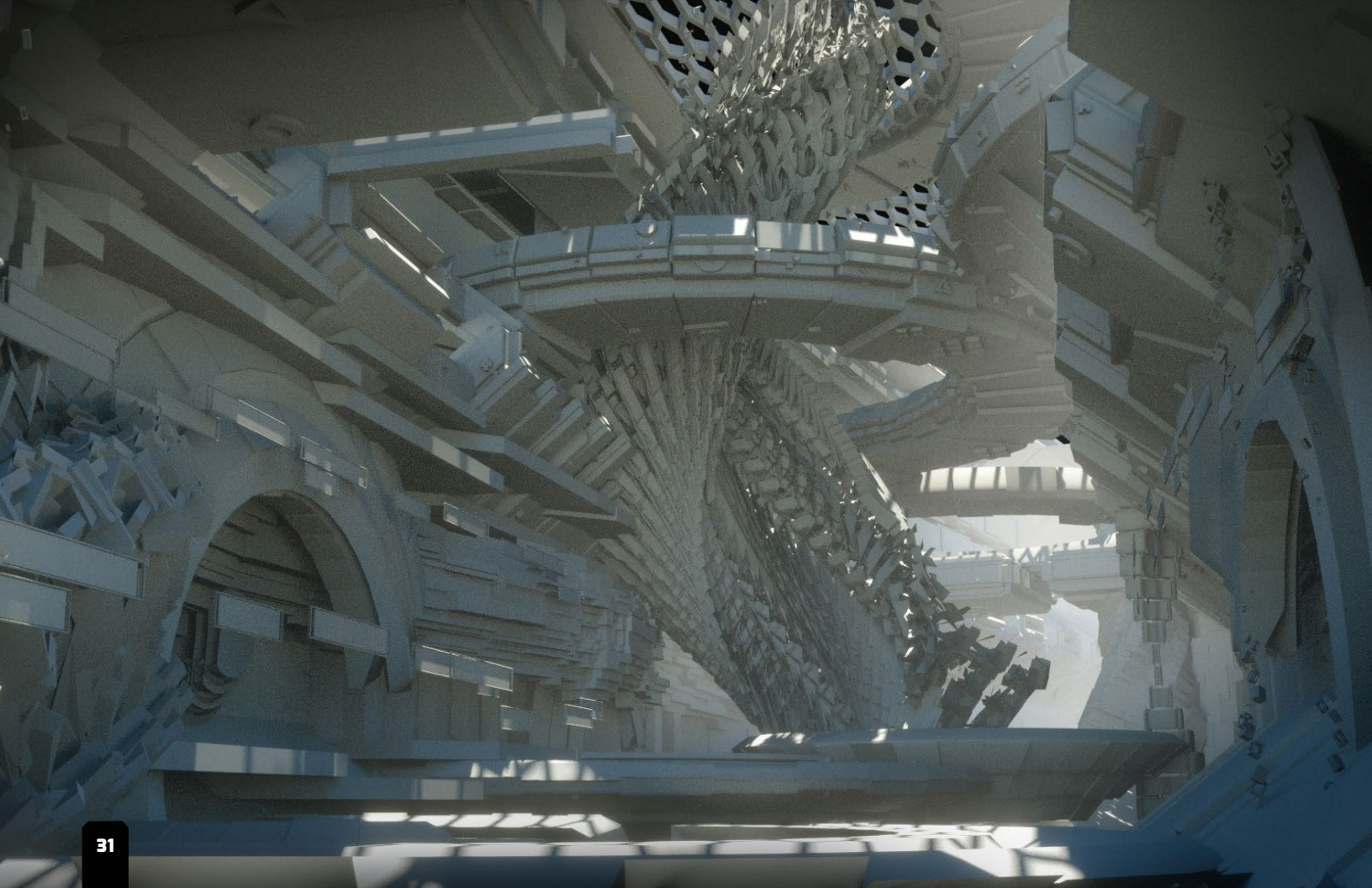
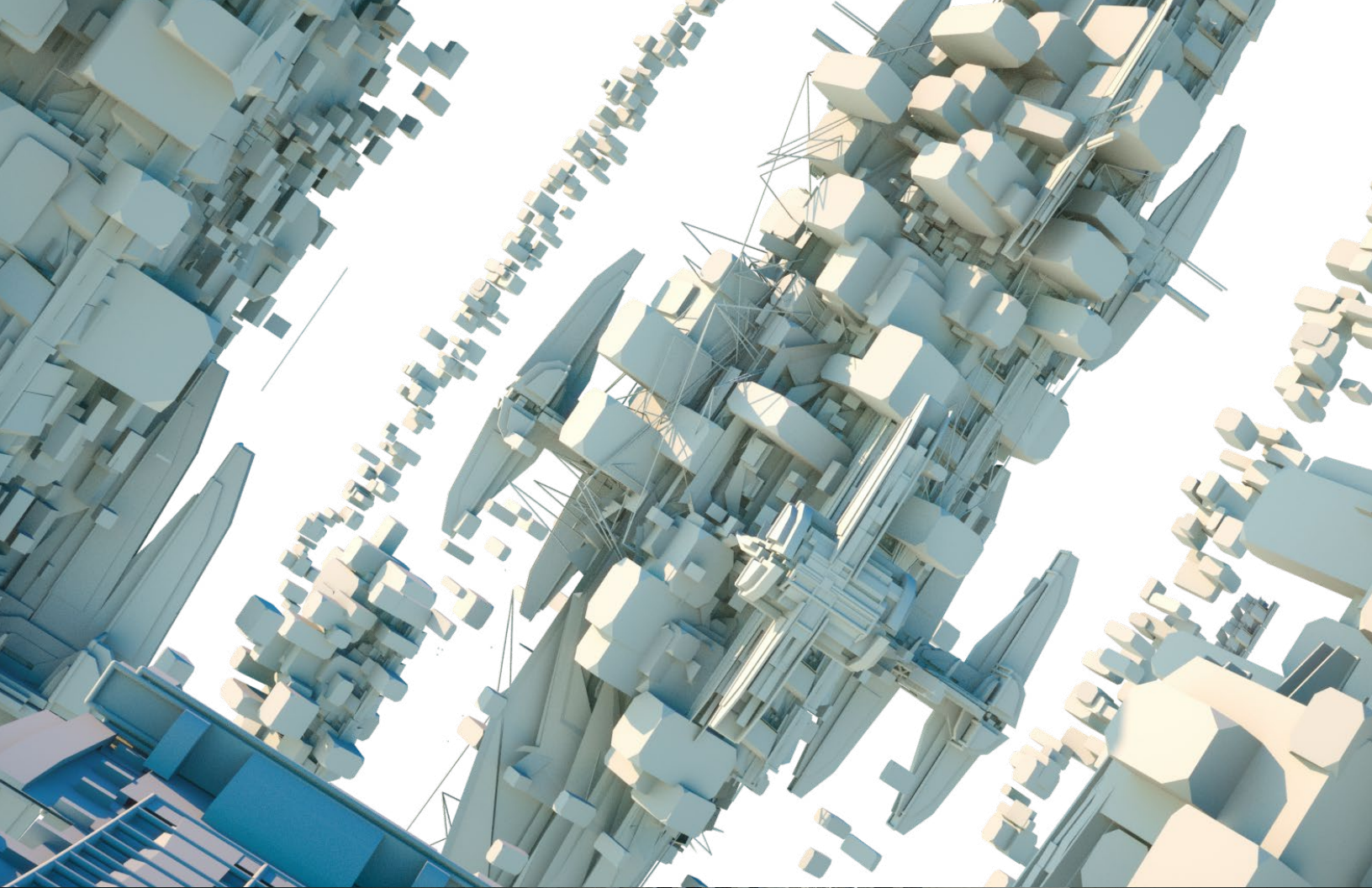




This is an interspatial hub, or, to use layman's terms, a very big space-bus station. It is also a place where dreams come true and nightmares begin. Many a corvo has paid huge sums to agencies that promise a better future elsewhere, far away from the havoc of Tiantang, the capital of the Corvosphere. Their fates will be then intrinsically locked to the will of their providers: if the company they selected is honest and true, they will be delivered to the agreed upon destination or something similar. If not, they will be sold to slavers.

This is the first of the many images created by Leon Tukker for FAITH. As you can see in the images above, he first creates quick sketches of the concept and builds an actual, honest-to-goodness 3D model of the thing. Then, he chooses an angle to paint and illuminate the object, resulting in the image to the right. What kind of sorcery is this?

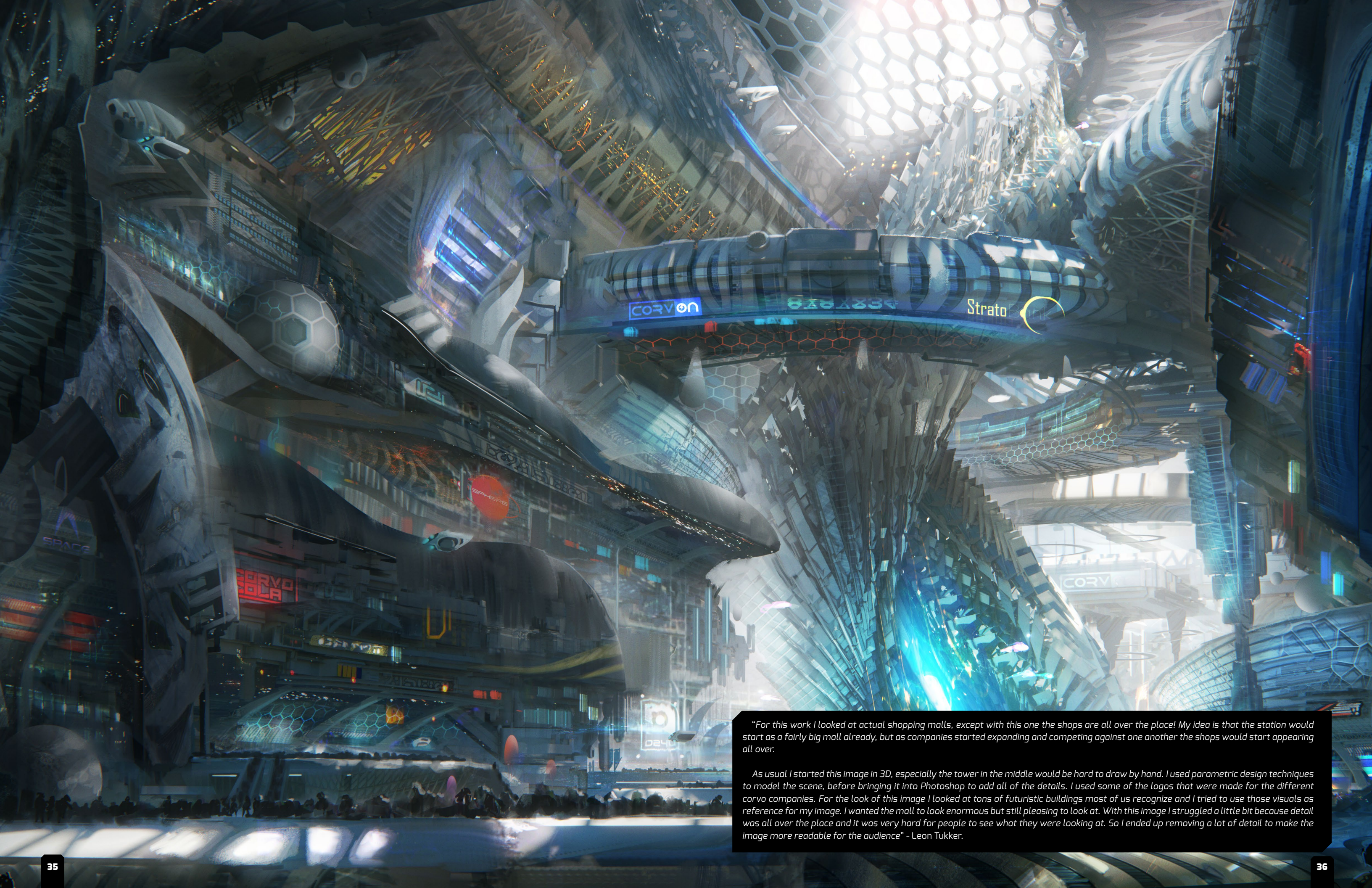




Here are two more examples of Leon's magic at play. In the page to the left you can see the original 3D models, and in this page how he paints them for review. We couldn't resist showing the finalized pictures in all their glory in the following spreads, along with commentary by Leon Tukker.



"This image was pretty hard to make. I challenged myself with somewhat of an unusual color scheme and shape language. Since there is no gravity in this environment it gave me a lot of freedom to place all of the elements the way I liked it because I didn't have to think about constraints we have here on Earth. I modelled a simple container in 3D and copied it all over in interesting formations. I then tied everything together with bigger engines and some other structures. In Photoshop, I painted over the shapes I made in 3D to make it more painterly and interesting to look at. I also added a couple of characters so people would get the sense of scale of the image. Lots of fog was added to imply a sense of depth and to show of the giant scale of the structures. Corvo would float through this environment, living in shacks and working all day to make a living. Most of these corvo were born here and don't even know the concept of gravity" - Leon Tukker.



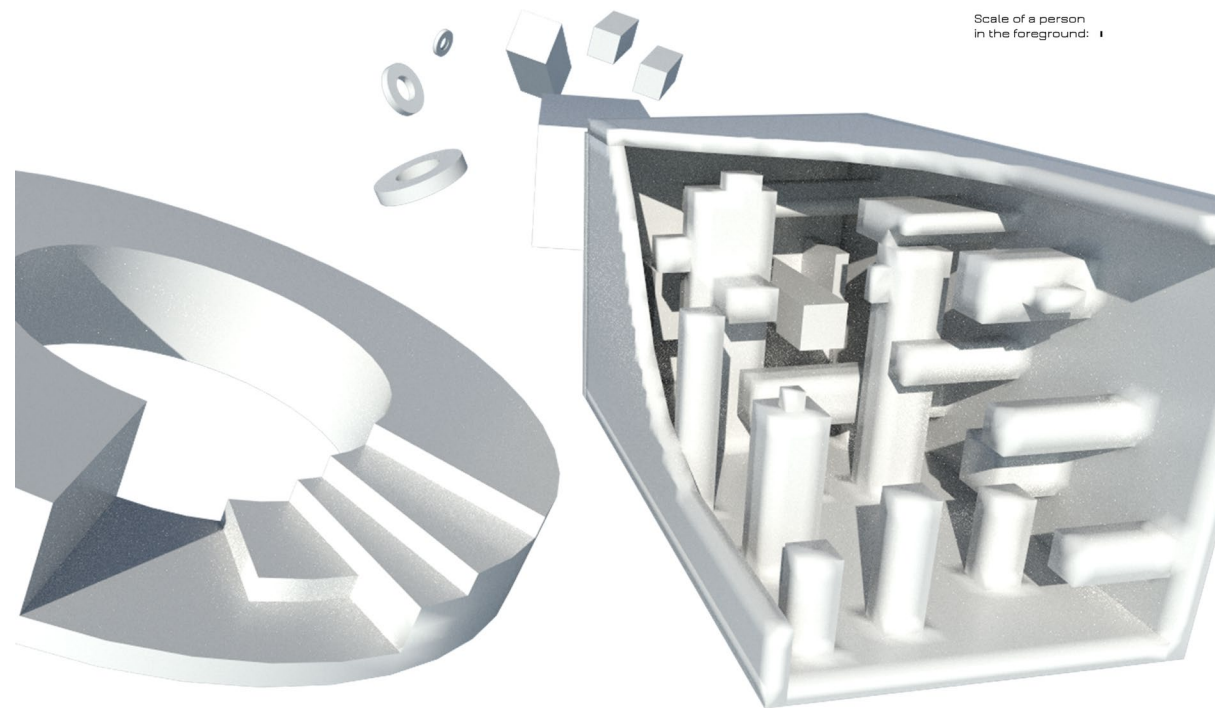
"For this work I looked at actual shopping malls, except with this one the shops are all over the place! My idea is that the station would start as a fairly big mall already, but as companies started expanding and competing against one another the shops would start appearing all over.

As usual I started this image in 3D, especially the tower in the middle would be hard to draw by hand. I used parametric design techniques to model the scene, before bringing it into Photoshop to add all of the details. I used some of the logos that were made for the different corvo companies. For the look of this image I looked at tons of futuristic buildings most of us recognize and I tried to use those visuals as reference for my image. I wanted the mall to look enormous but still pleasing to look at. With this image I struggled a little bit because detail was all over the place and it was very hard for people to see what they were looking at. So I ended up removing a lot of detail to make the image more readable for the audience" - Leon Tukker.



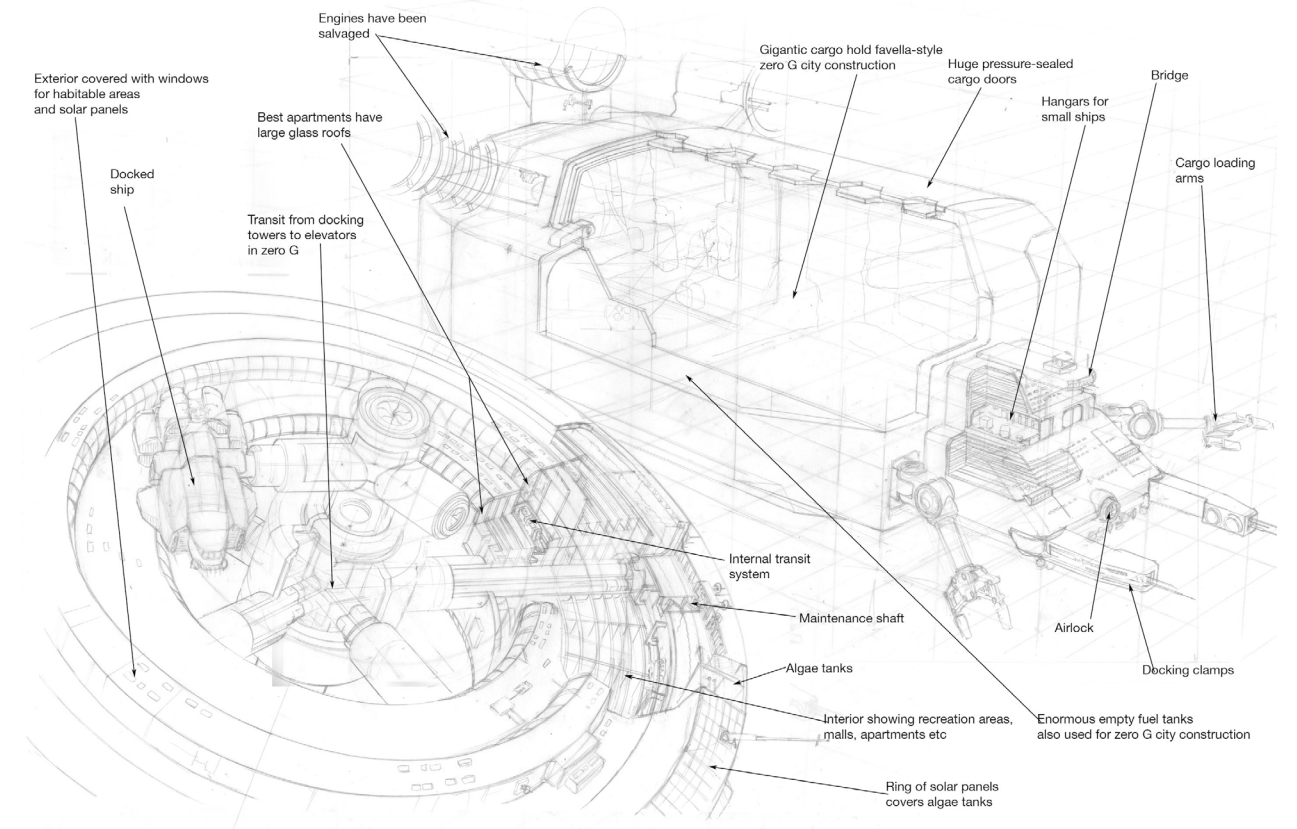
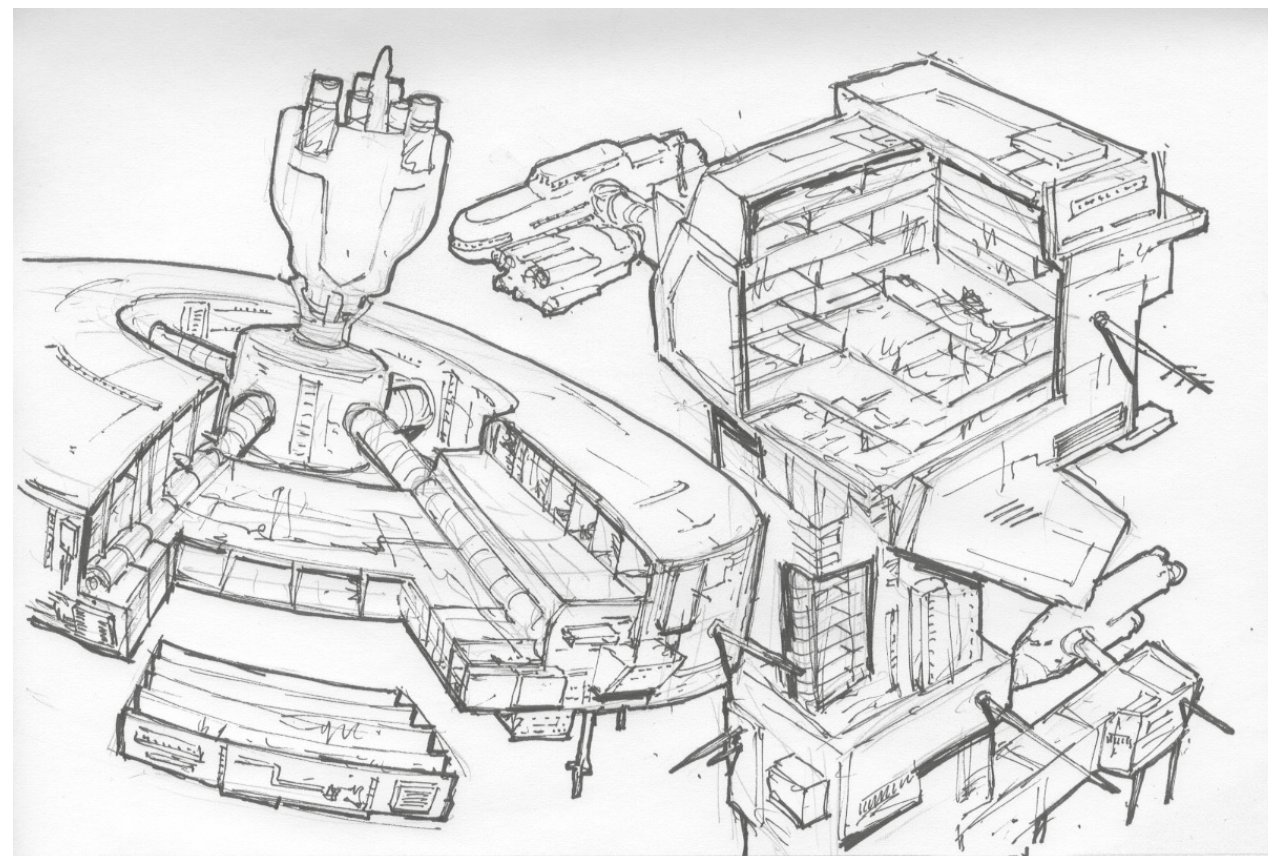
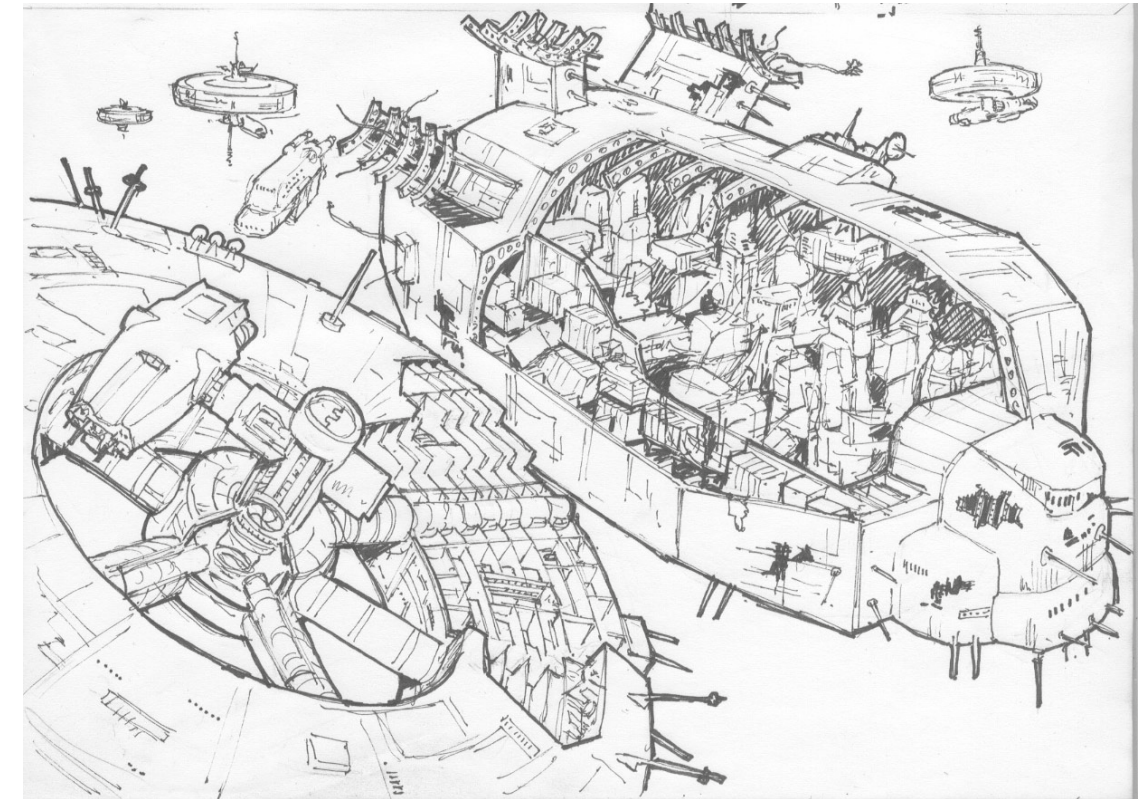
Milan Nikolic wrecking
Godly havok left and right.

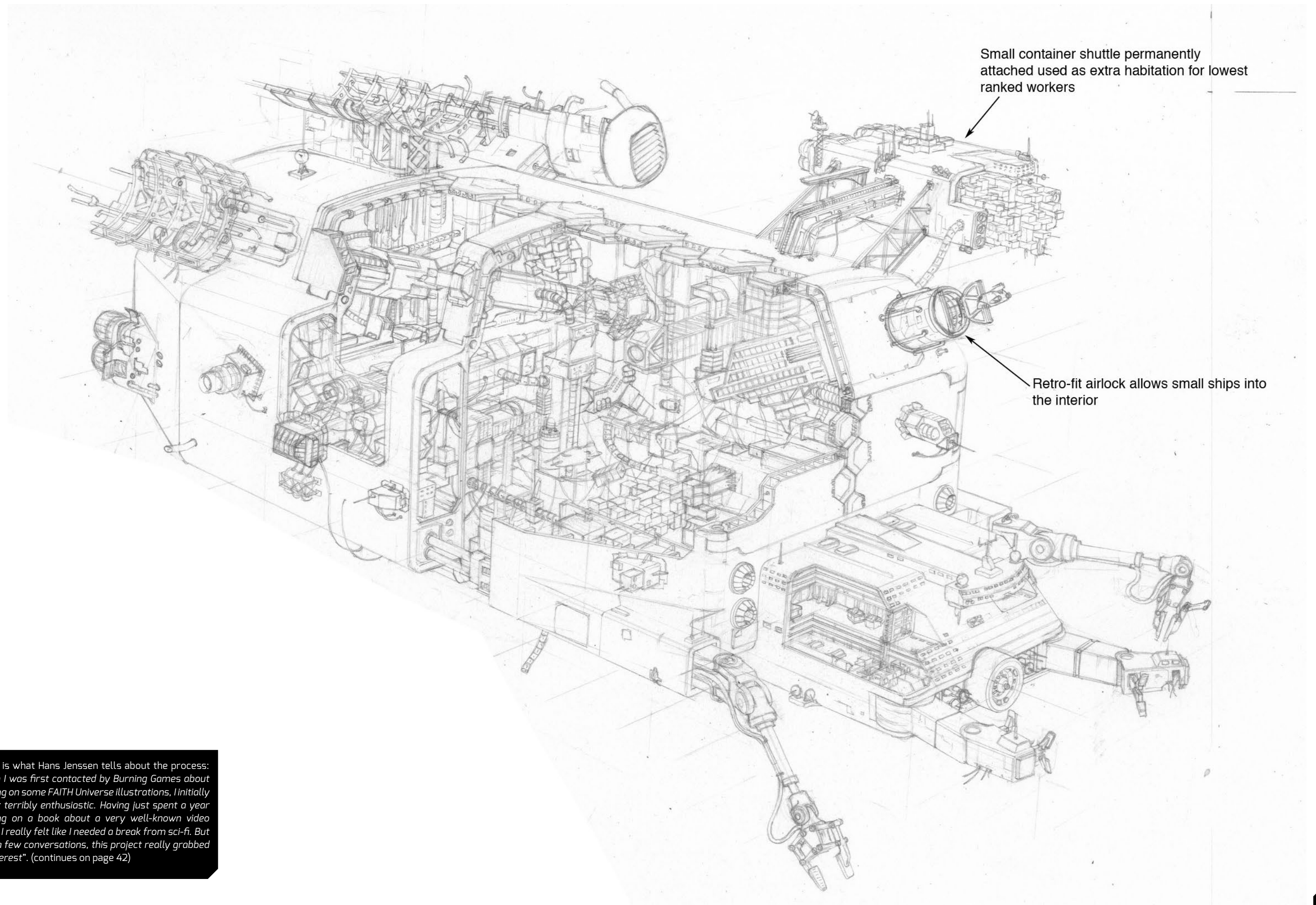




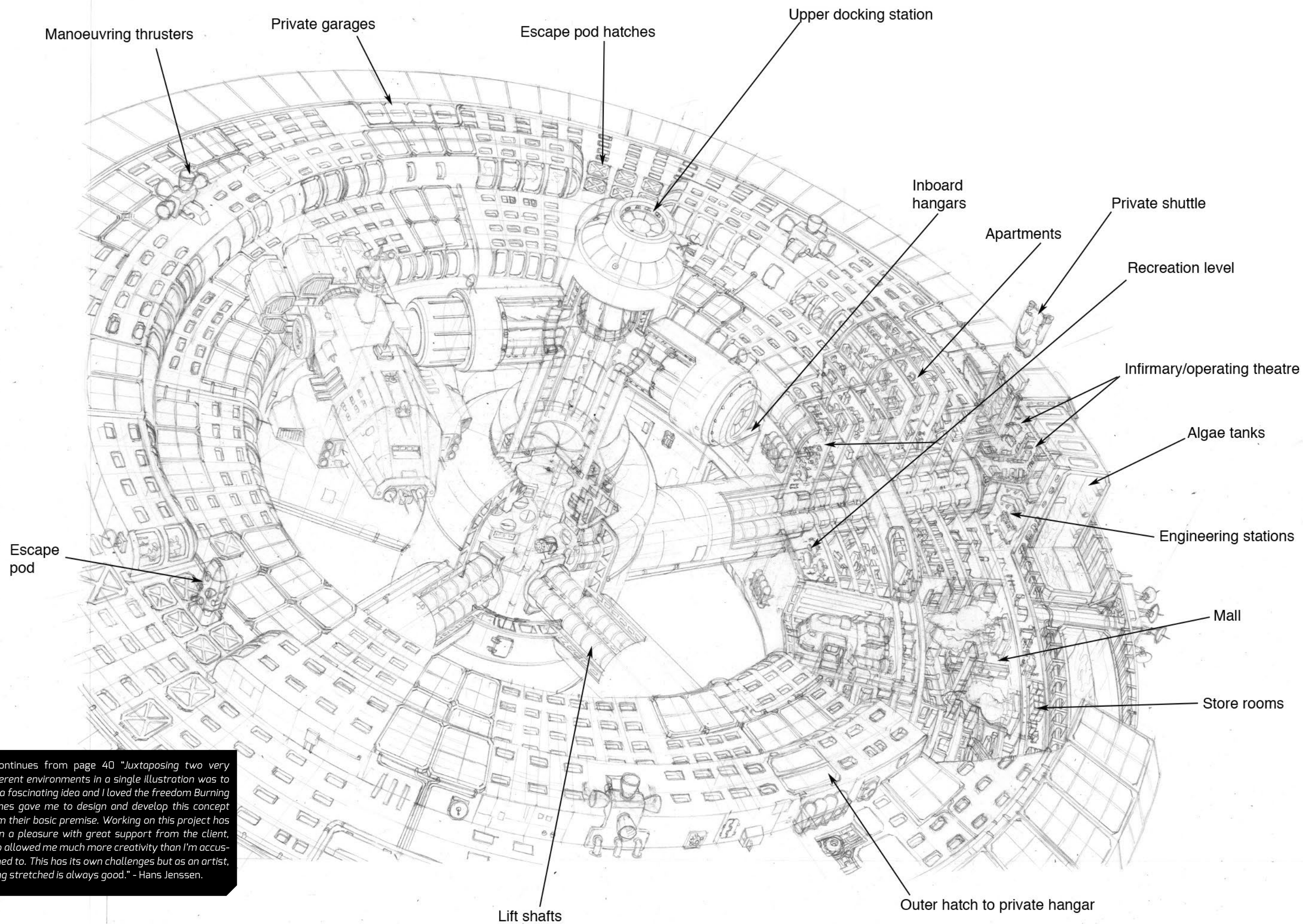
Scale of a person
in the foreground: 1

If you are having trouble picturing gyro-zhans and favelas, Hans Jenssen to the rescue! We commissioned this high profile cross-section mastermind to bring the Tiantang habitats to life. In the next few spreads you can see several WIP drafts along with comments from the master himself.

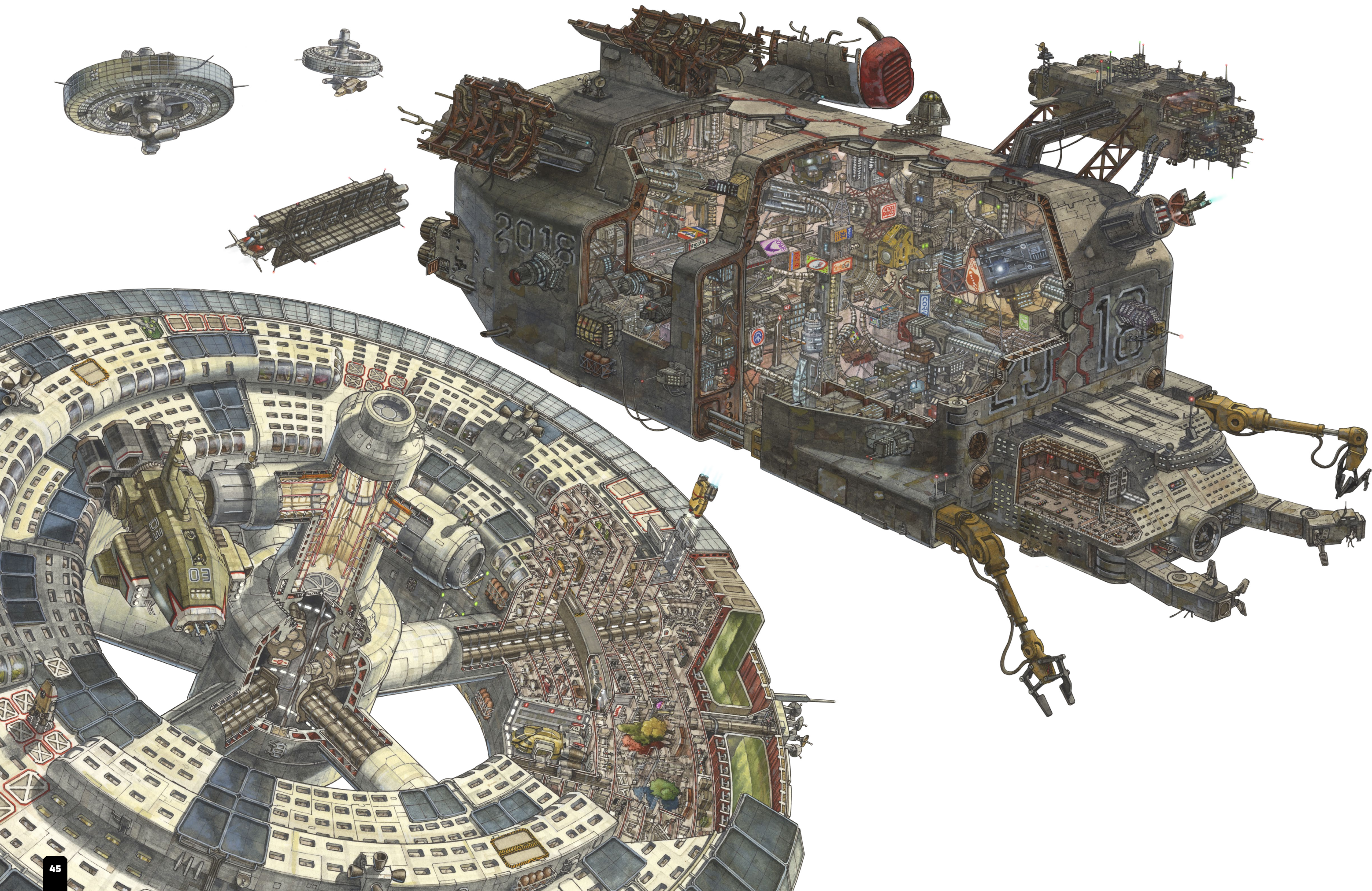




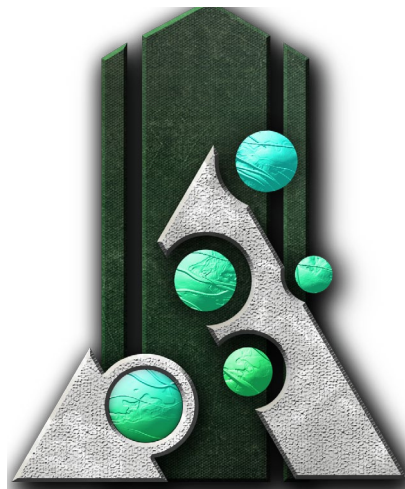
This is what Hans Jenssen tells about the process: "When I was first contacted by Burning Games about working on some FAITH Universe illustrations, I initially wasn't terribly enthusiastic. Having just spent a year working on a book about a very well-known video game, I really felt like I needed a break from sci-fi. But after a few conversations, this project really grabbed my interest". (continues on page 42)



Continues from page 40 "Juxtaposing two very different environments in a single illustration was to me a fascinating idea and I loved the freedom Burning Games gave me to design and develop this concept from their basic premise. Working on this project has been a pleasure with great support from the client, who allowed me much more creativity than I'm accustomed to. This has its own challenges but as an artist, being stretched is always good." - Hans Jenssen.



Nation's Solution is one of the three Megacorps that, in the absence of a true government, tacitly rule the Corvosphere. The three corporations have split their "area of expertise" so that they don't interfere with each other businesses. NS oversees the nanotechnology and genetic modification industries under the rule of Di Engun, as illustrated here by Lukasz Poduch.



All the Megacorp, faction and clan logos have been designed by Javier Alaiz, creator of Ether Wars (the first board game we have published), graphic designer and master chef. We salute him from these pages!



Wang Corp is the brains of the Corvosphere. Computers, education, entertainment, cybernetics and mass media are its main areas of activity. Under her tenure as CEO, Cho Bei [right] has reduced corruption and bureaucracy at Wang Corp by nearly 500%. Not everyone's happy. Illustration by Joao Fiuza.

The Union is the main provider of weapons and military utilities in the known Universe, but also takes care of transportation, space travel, vehicles and, of course, national defence and private security. Its main shareholder, Xeon Magno (right) is famous for his ultimate weapon collection.

Illustration by Edge Control Studio.



A FEW QUESTIONS FOR ZABI HASSAN AND DHENZEL OBENG

ZABI, WHEN DID IT DAWN ON YOU THAT YOU WANTED TO BE AN ARTIST?

Zabi: So far in my life it has crossed my mind many times to be an artist (elementary, late middle school and high school). The time that I truly made up my mind was during my final year in high school (2014). Prior to that I was discouraged from such thoughts not only by others but also as a child seeing some artists on the streets.

WAS IT DIFFICULT TO CONVINCE THOSE AROUND YOU ABOUT YOUR DREAMS?

Zabi: Convincing others around me wasn't very difficult, but growing up with this fear set in you about art and not being able to support yourself, that's where the real difficulty comes. I believe it was more of a struggle to convince myself, to believe in myself that I will be able to pursue my dreams and my fear shouldn't be failing, my fear should be not living how I wanted to.

- DHENZEL, TELL US ABOUT YOUR BACKGROUND IN ARTS. HOW DID YOU DECIDE TO BECOME AN ILLUSTRATOR? WHAT INSPIRED YOU?

Dhenzel: I think I have a pretty similar story to most artists - I drew a lot when I was a kid, longer since I could remember. I picked up Photoshop very early and fiddled with photomanipulation and graphic making, and eventually found you could draw digitally. By the time I was late into high school, I learned about concept art, specifically through an artist named Feng Zhu, which is the reason I decided to pursue this to begin with. I've learned a lot since then and have been extremely fortunate to have fantastic & supportive peers helping me along.

- COULD YOU BOTH TELL US A BIT ABOUT THE PROCESS YOU FOLLOW TO CREATE ILLUSTRATIONS IN GENERAL AND FOR FAITH IN PARTICULAR? WHAT ARE THE STEPS, AS TOLD TO SOMEBODY WHO DOES NOT KNOW ANYTHING ABOUT THIS PROFESSION?

Zabi: First thing I do is make sure I understand the brief I am given and ask any questions I have before moving forward. Then comes research, this could be either technical things or just inspirational research. After gathering my references, I start to sketch some ideas and continue evolving/modifying them until I come to a design that is both cool looking and satisfying the brief. I will show my progress to Carlos (from Burning Games) so he can pick the direction he likes and I continue to refine it until I have a finished illustration. Another method I have recently incorporated has been building the base 3D model in Zbrush, pose it, then completing it in Photoshop. The new method allows me to make changes to posing and lighting quicker than 2D.

Dhenzel: The process for making an illustration is different for everyone, but they all involve a similar pattern - Research, Design, Iterate & Render. For myself, when I'm given an assignment, I'll usually do the research and design at the same time. It's important to get visual references to help your thought process along, but it's also important to just draw and sketch - get things out of your system. I get my ideas out best when I'm not focus on making a pretty picture - very rough sketches on paper or Photoshop get my brain going, weaving between the reference and what I can come up with. When a design or sketch is approved, I develop it further to show the client and myself the direction its going in, to make sure I'm on the right track - this stage is also when I can give variations of the same idea, hence iteration. If everything is all good, then I finish it off by polishing it within Photoshop. This process doesn't always go as smoothly as this - there's no one way to come up with an idea or be happy with it halfway through. But I think the more difficult it is to come up with something, the more rewarding it is in the end when you figure it out.

- WHAT ARE YOUR FAVORITE ILLUSTRATIONS YOU'VE CREATED FOR FAITH?

Zabi: Overall design wise, I would say the female Corvo is still my favourite. Technical ability wise, I like the Corvo and Iz'kal anatomy references I created. Those illustrations were a breakthrough to me in 2D rendering back then.

Dhenzel: I'd say the big corvo illustration of them bombing a planet was my favourite. Doing big pieces like that is always rewarding & as a student, it gives you some perspective as to where you are on a technical level.

The Iz'kal





"The Iz'kal are a species of amphibious humanoids with an organised, strict society and a strong communal mind. They are telepathic, able to communicate among themselves without words, and live in a cooperative, egalitarian society; thus they are a collective both by genetic predisposition and by political rule".





The Iz'kal, much like the Corvo, were originally designed by Milan Nikolic. The pitch we gave him was that they should be sleek but powerful, gracious yet menacing. Both Gen'Gala (previous spread) and Vash'Uh (this spread) fulfil these characteristics with aplomb.

We used Gen'Gala as a testing ground for the overall look of the species, as you can see in the early sketches. We went for an "aquatic mammal" (i.e. dolphin-like) look, to honour their marine origins.

Also noteworthy is the fact that we wanted the Iz'kal to be stocky, as can be seen in the images to the right: Vash'uh went from nimble citizen to kickass fighter.

In the following spread you can see several early variations, all by Milan.





NAJWA (female)



NPC ninja



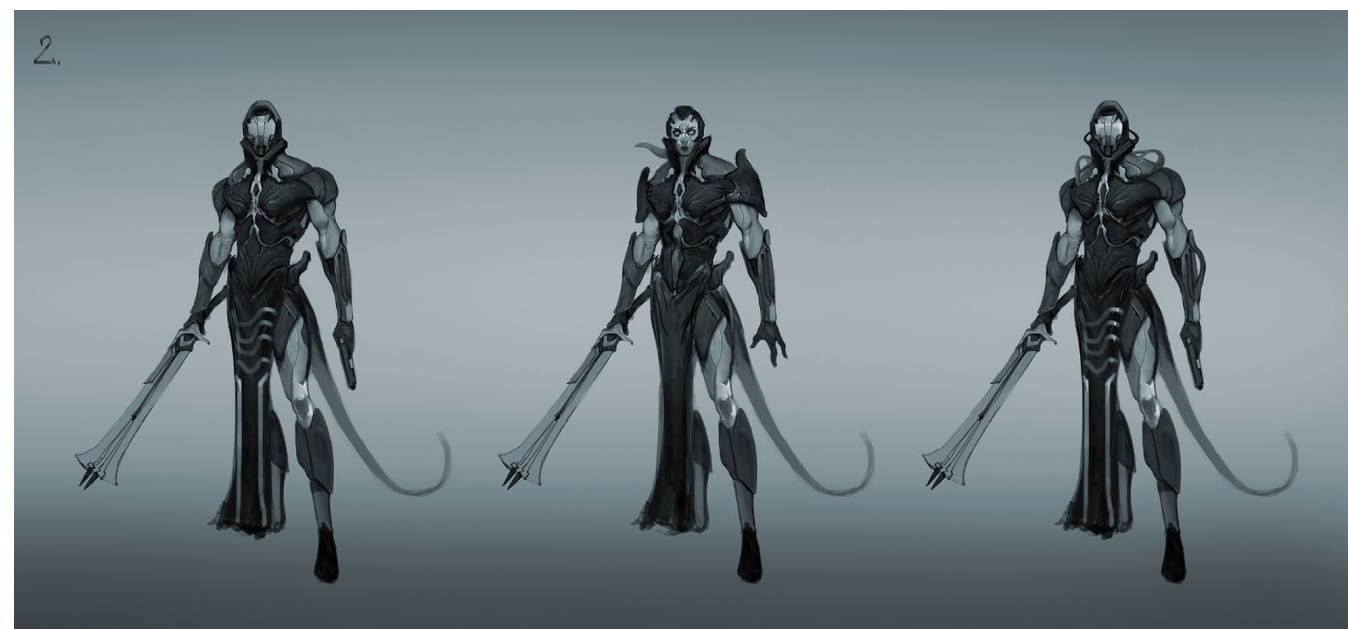


It's in their nakedness that the Iz'kal show their mammal characteristics. As seems obvious, their sexual organs are similar to ours, but there are marked aquatic features, too: the membranes between their fingers are not dissimilar to the ones found on frogs on earth. Their standout features, though, are the appendages that spurt out from their heads and their lower backs. The latter is a regular tail, excellent for swimming fast and maintaining equilibrium; but it's the former, the iz, that marks the true difference. The iz is an extension of their brain, and allows them to connect in hyperlink, a communal network that gives them the opportunity to communicate ideas and feelings with members of the species. If cut, they become dangerously depressed.



The vast majority of citizens of the Iz'kal State are regular officials who do their assigned jobs without drawing too much attention. That's why we have focused on the more colourful members of the community, such as a Whisper assassin [left] who works hard to destroy the Iz'kal ways, or the Memorial [right] who belongs to a group of historians that relieve their species' past... quite literally. Illustrations by Edge Control Studio.



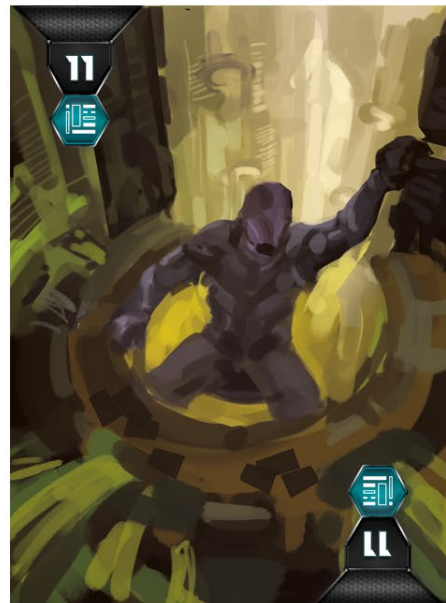


The iz'kal on top is a historical member of their species, from a time when they were a very primitive society. The advent of the Korian, a powerful species that conquered and enslaved the Iz'kal, was ultimately responsible for the species' technological evolution, in a similar fashion to what happened in Europe with the Romans and the Celts. The final image shows a kinder nature than the early drafts suggested.

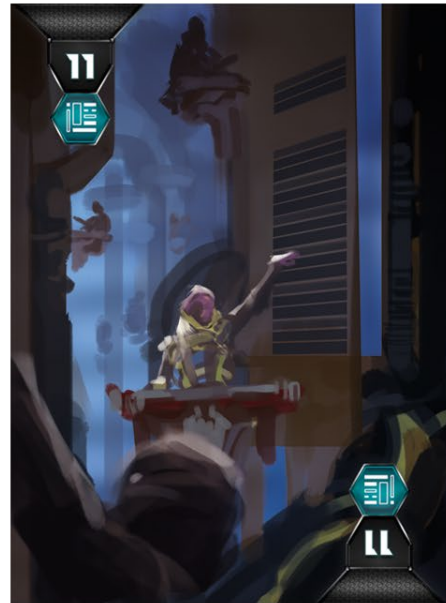
To the left, a member of the IFF, the bloodiest source of dissent in the State. Are the neon clothes a nod to the Corvo? After all, it's their ways they want to follow. Illustrations by Uros Sljivic.



1



2

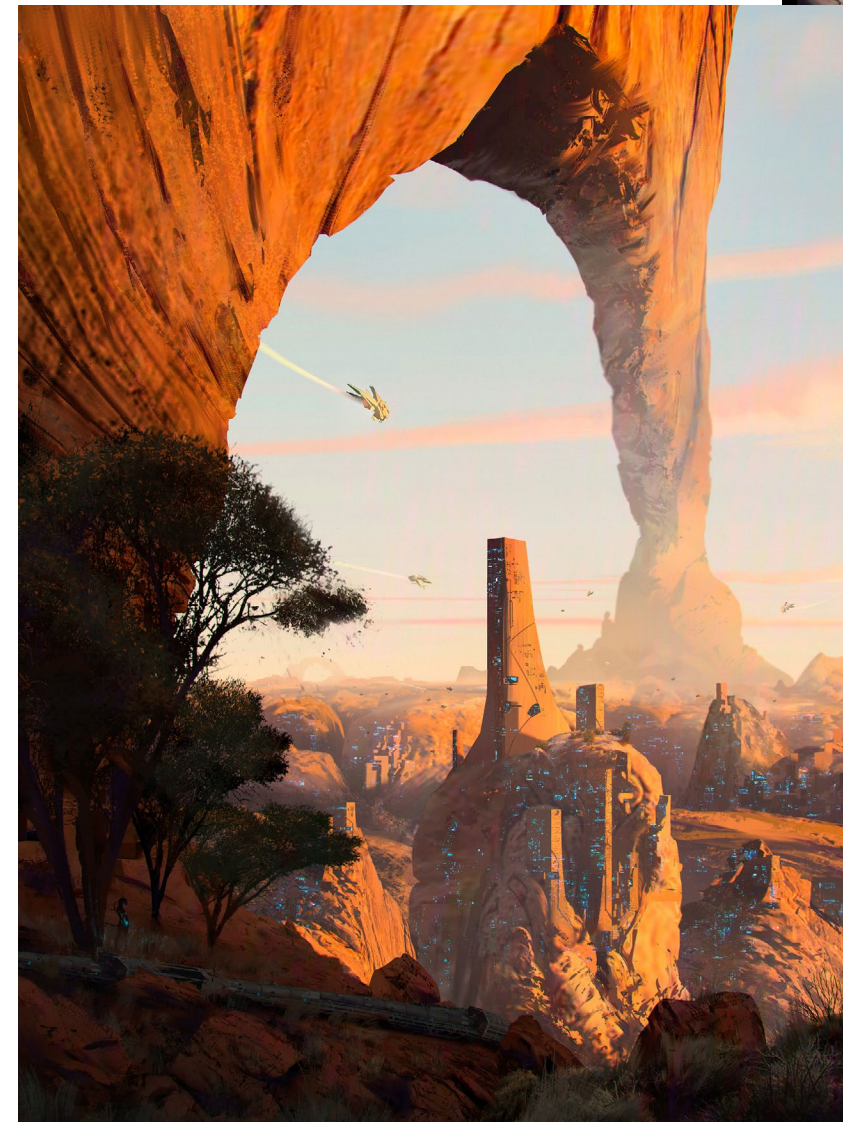
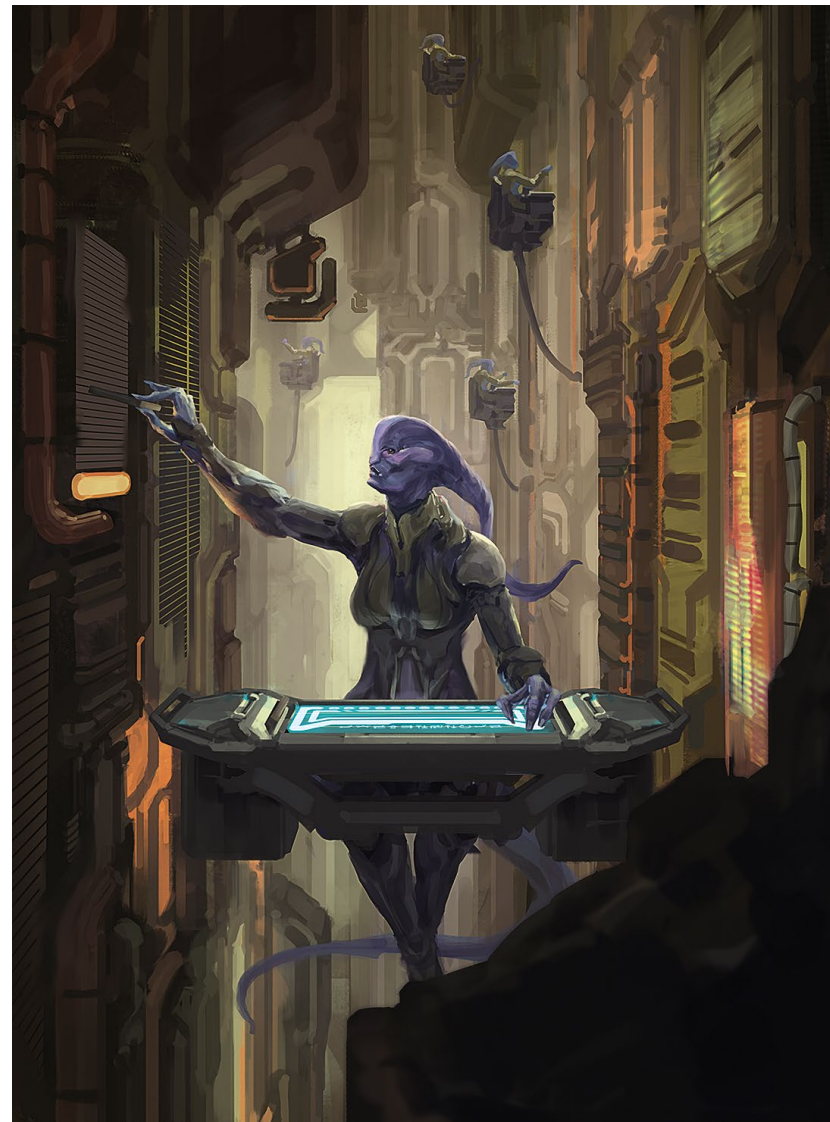


3

Here we see a regular iz'kal bureaucrat working on a huge data-system. Iz'kal jobs are usually clean, healthy and safe, and give technocrats plenty of time to enjoy leisure activities. Their comfortable day-to-day lives are a trade off for full compliance.

For this illustration we opted for a striking, naturalistic shot, as opposed to the more obvious angle of sketch #2. With it we achieve our goal: to show the routine of the iz'kal workers from a neutral angle, as if we were workplace inspectors making sure everything is played by the book.

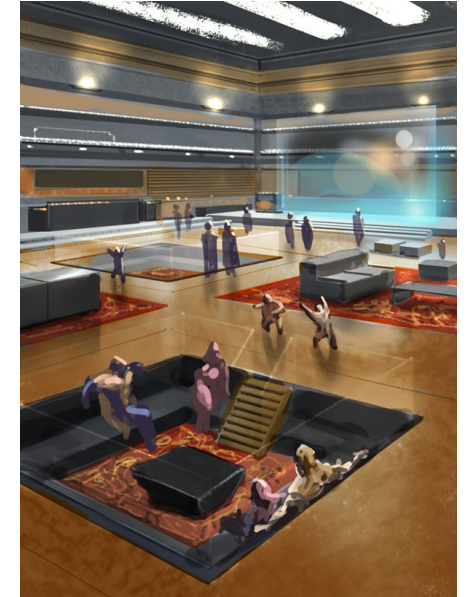
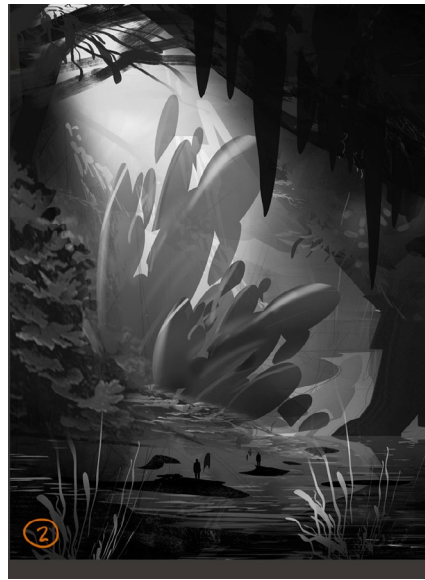
Illustration by Yong Yi Lee.



Erthum is an arid and dry planet, a far cry from the watery iz'kal home-world of Al'ameen. It's devastating to know that, once they were enslaved by the Korian, they were brought here en masse. When they got rid of their oppressors, instead of just leaving Erthum behind the iz'kal decided to make this deserted planet their own, and thus the most massive terraforming initiative in recorded history begun.

In this image we see one of Erthum's zaki-waaha cities, artificial, self-efficient metropolises that were built as part of the terraforming initiative. For this image we chose a very singular rock formation, in order to convey the degree of technological advancement and aesthetic sensibility of the iz'kal.

Illustration by James Combridge.



The home planet of the Iz'kal, Al'ameen, hosts one of the most important sacred realms in the known Universe. It's a huge network of caves known as Alhena and iz'kal from all parts of the State and beyond travel here to connect with their fellow comrades.

This illustration is one of the most unusual pieces in FAITH. It's an oniric, dreamy artwork, far from the hard sci-fi found elsewhere and closer in nature to a fantasy setting. This is, of course, intentional, and was selected to inspire the awe and majesty that the iz'kal feel when they access this holy area.

The huge mushrooms and the luminous plants set the tone for a place of wonder.

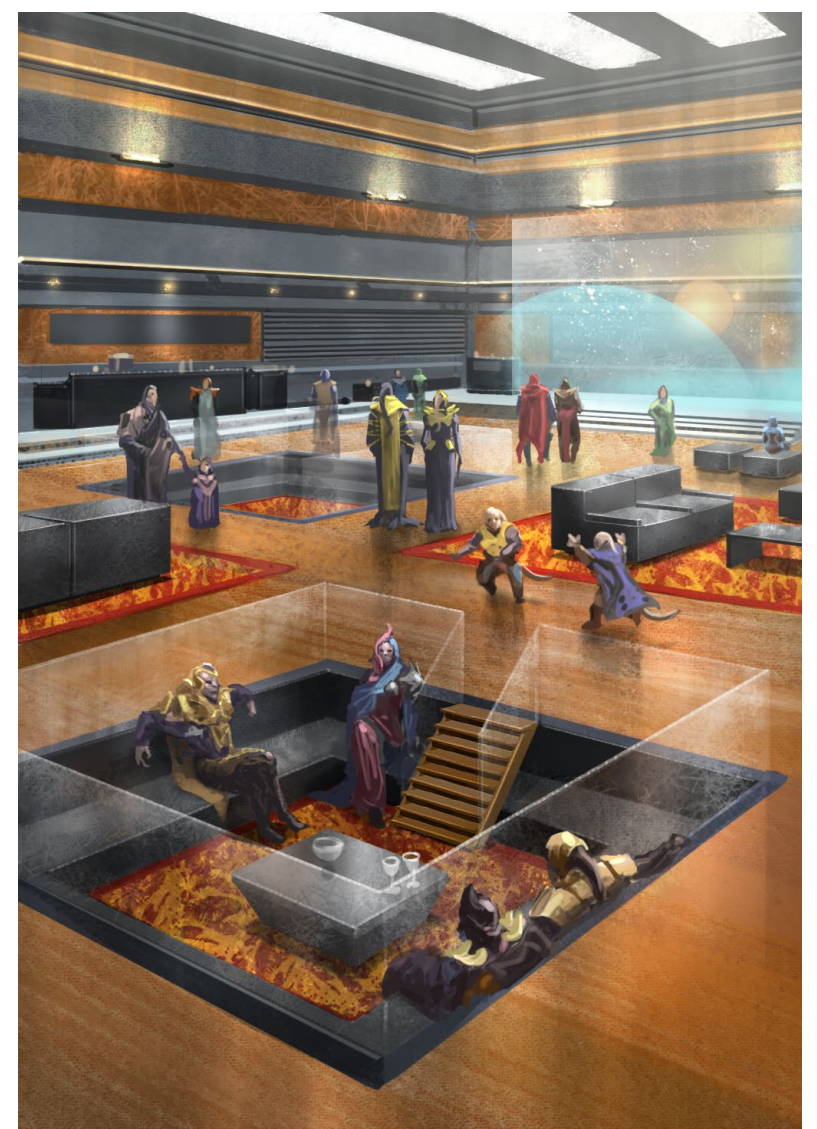
Illustration by James Combridge.

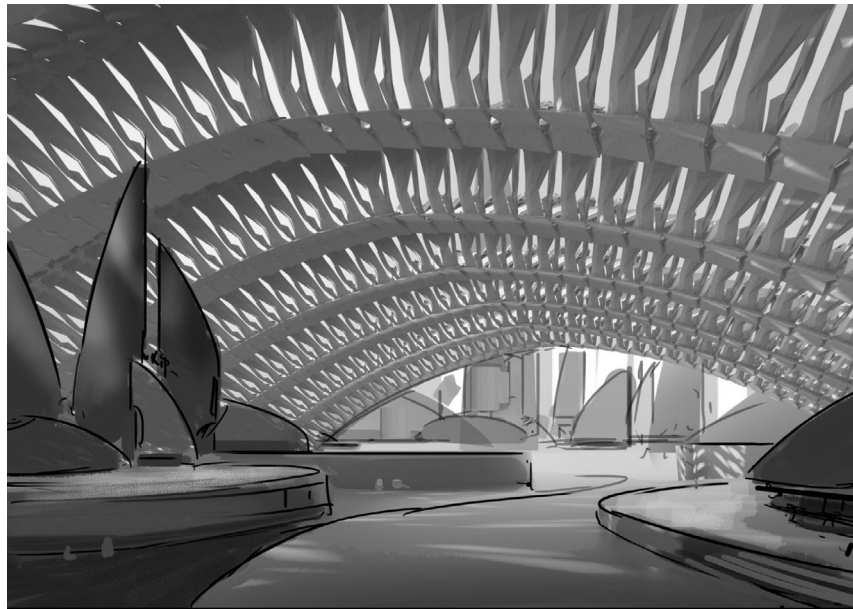
The iz'kal State is, unlike real world examples, a strong and stable communist government that cares not for its elites, but for the wellbeing of all its citizens, called technocrats.

Its basic and most important social cell is the majmoa, a group of three to twenty iz'kal of both genders that all love, support and care for each other. It fulfils the role of family, marriage, intimate relationship, friend clique and neighbour community, all rolled into one.

In this image we can see a modern day majmoa in a regular iz'kal house, where most areas are connected and its members can relax while engaging in hyperlink.

Illustration by Shen Fei.



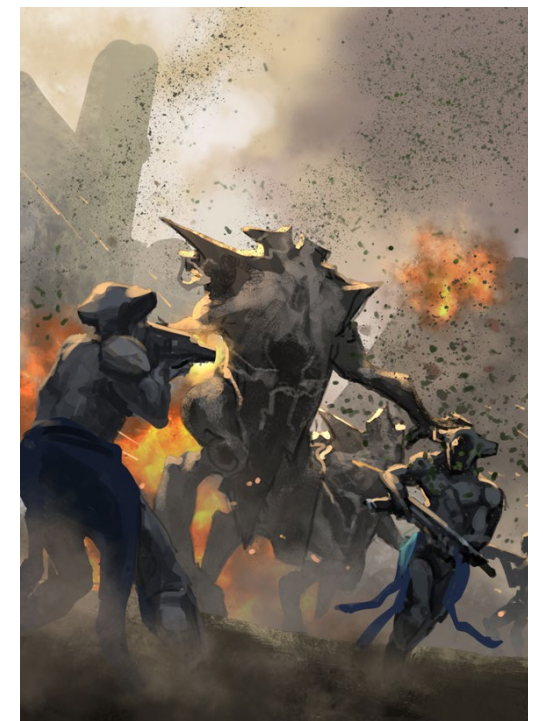
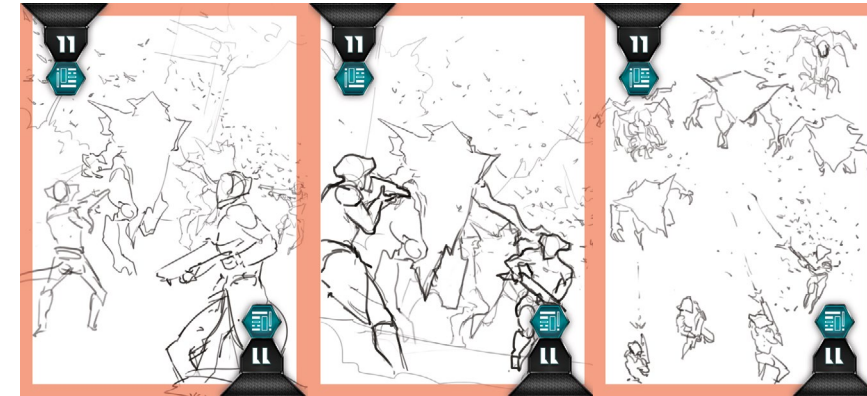


In an intricate lore full of oddities, few tidbits come close to capturing the aloofness of Al'halam, a planet run entirely by robots and kept as a historical robotic reserve by the iz'kal.

Mysteries are rife in this planet: what species built it and lived here? How did they achieve such an advanced state of technology that, thousands of years after their departure, the city is still fully operational?

The illustration itself takes cues from famed architect Santiago Calatrava. The Spanish businessman is known for his awe inspiring results marred by compromised durability and dubious efficiency. A far cry from Al'halam, and a delicious bit of unintended irony.

Illustration by Leon Tukker.

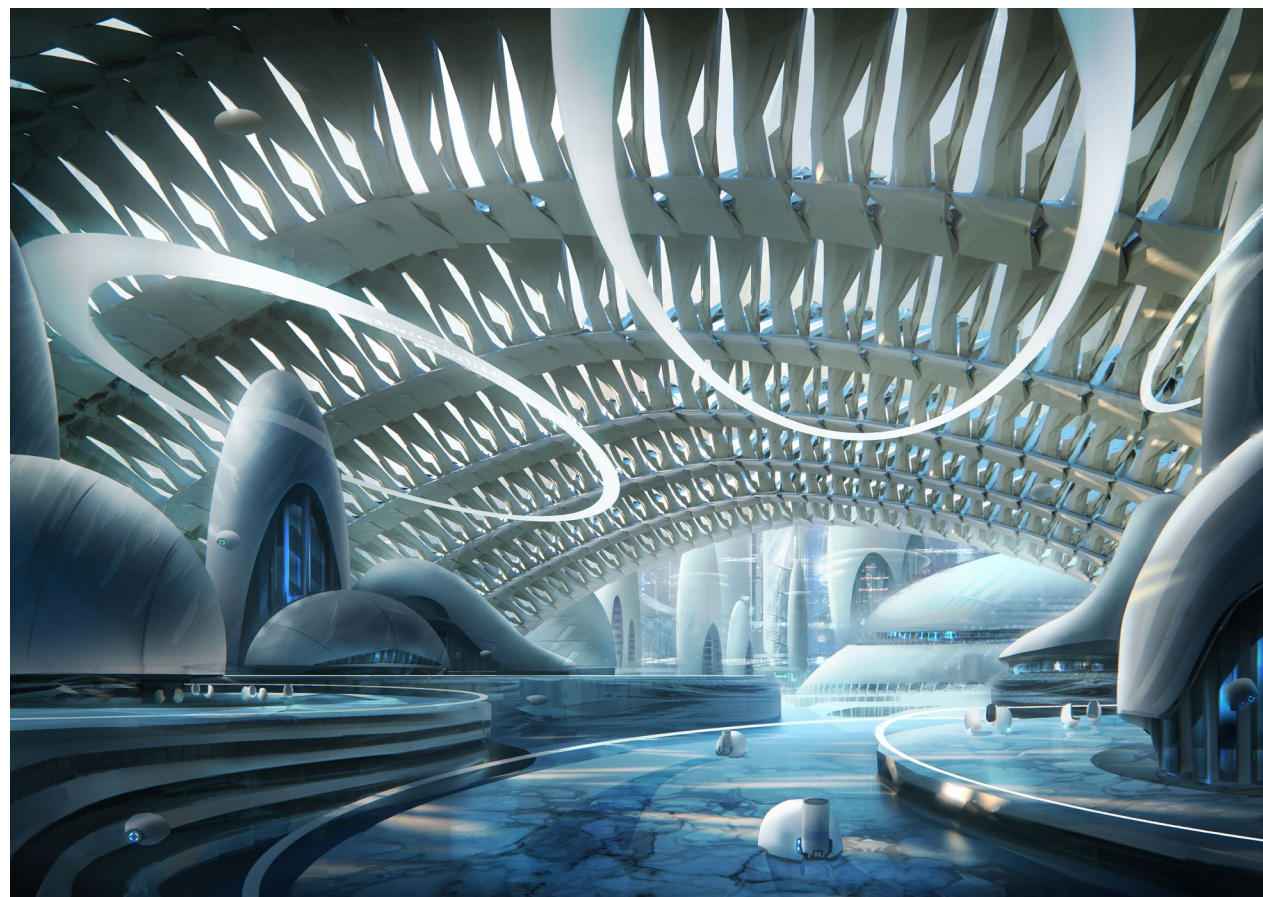


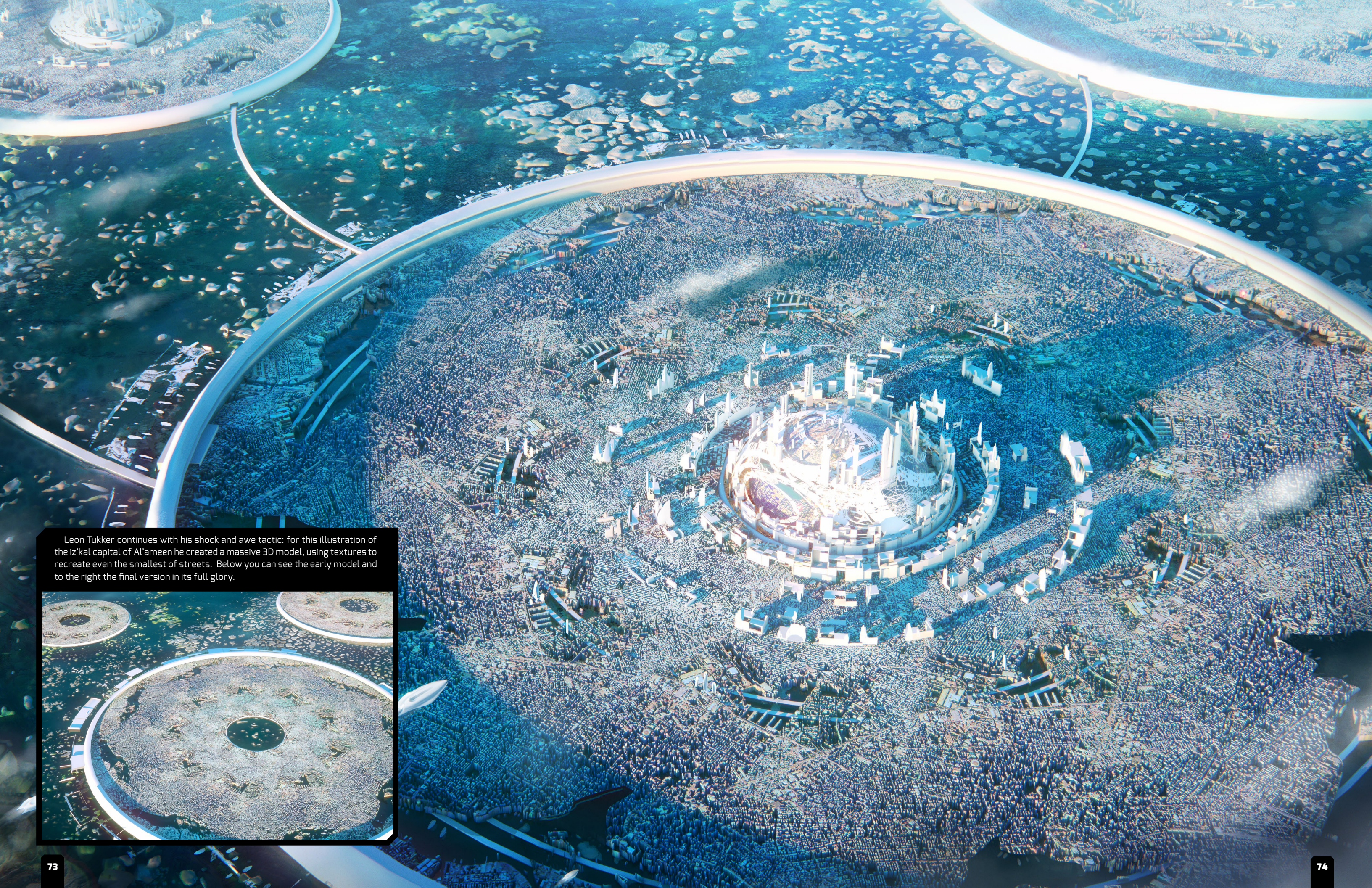
The devastating attack of an Ironskin over Coalition forces.

The selected angle is intended to reinforce the notion that the ravager have the upper hand over the Coalition and also to give a general air of despair and dizzyness.

This illustration was created by Shen Fei, who has also worked for other great companies such as Games Workshop.

Illustration by Shen Fei.





Leon Tukker continues with his shock and awe tactic: for this illustration of the iz'kal capital of Al'ameen he created a massive 3D model, using textures to recreate even the smallest of streets. Below you can see the early model and to the right the final version in its full glory.





This illustration has been created by Tu Bui, the artist behind the cover of Titanfall 2, among other high profile videogames.

In contrast to the lofty standards of its creator, the picture itself depicts the darkest and lowest aspects of the iz'kal State, namely the black-ops that they put forth in order to contain the Corvo expansion.

The State, the highest form of authority in the iz'kal civilisation, was established almost organically after the Korian oppressors were overthrown. In a way, the iz'kal went from a tribal species to intergalactic superpower in just two hundreds year of slavery.

For all its egalitarian objectives, the State does not shy away from using the force to achieve their goals. The Savak (pictured here), the iz'kal secret police, is a testament to that fact.

Illustration by Edge Control Studio.



The Firebirds are a group of rebels who used to smuggle foreign goods into the State. After being severely reprimanded, they swore to fight against their overlords from the fringes of iz'kal society. It's an ideal background for all your Firefly-ish gameplay needs. Pictured to the left, a member of the Firebirds.



Illustration by Hueala Teodor.





This menacing figure is the Knight, leader of the IFF terrorist group, the main internal enemy of the Iz'kal State. Their goal is to end the rule of the State and establish a free market society in the vein of the corvosphere.

Illustration by Edge Control Studio.



The Human





"Humans are a mammal, bipedal species from Earth, a remote world from an isolated solar system in quadrant Wung 2238. They would be of no consequence to the universe at large if they hadn't been discovered by the Corvo in 1659 SA, which turned them into the most sought after soldiers of known space".

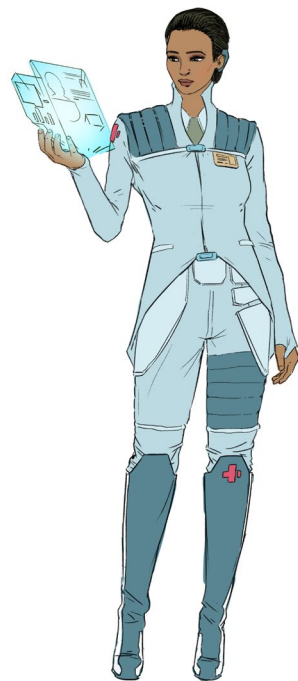


Inspiration for humans comes from our first hand experience with this species. The team of Burning Games has lived, for several decades, in a human planet full of homo sapiens. Their quirky ways and tendency for self destruction make of them a very fun to watch lifeform. These are by Milan Nikolic.



In all seriousness, the humans of FAITH are subdivided into three categories, depending on their relationship to the Corvo: (1) Spacebound humans, who are usually mercenaries but can also be free-wheelers or part of the Human Front; (2) urbanite humans, who live in reserves on Earth with the aim to produce new humans for Corvo use and (3) wasters, who live savage lives on Earth, independent from corvo control. In this spread we see three spacebound humans. We created lots of them for the first edition of FAITH.

Illustrations by Lukasz Poduch.

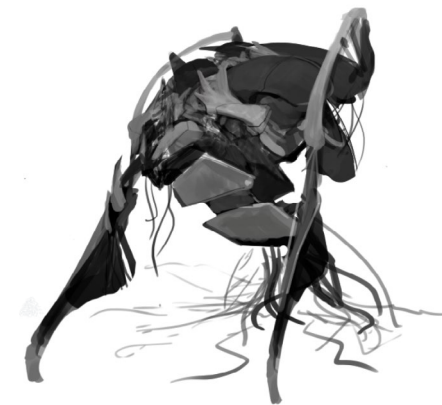
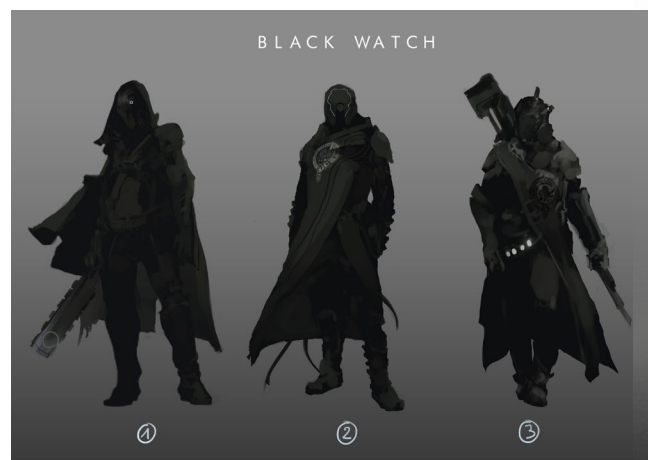


Wasters and Urbanites, by Erikas Perlikovskis.





Spacers, by Tyler Ryan and Fragan Tanguy.

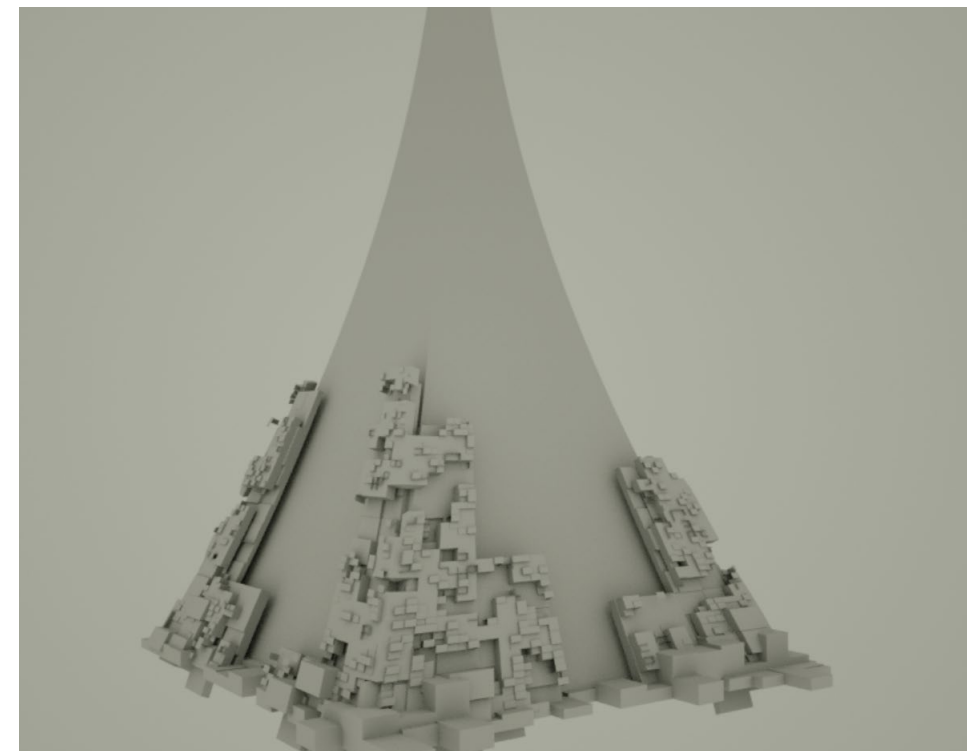


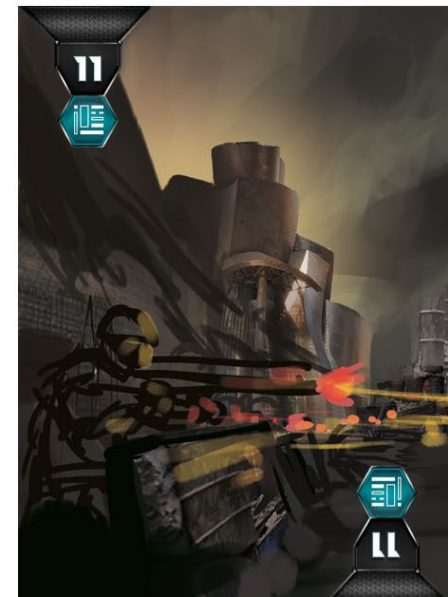
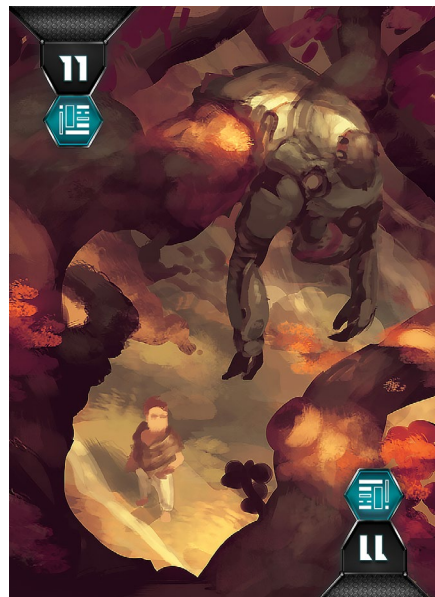
The poor fellow we see here is a human transformed into a fulcrum, a sentient android created by seedy Corvo entrepreneurs. Those who end up in this shape and form are usually volunteers who have little to lose. Let's describe the usual process and then you tell us if it's worth the asking price, ok? It goes like this: poorer humans are approached by corvo solicitors that offer them a value package, namely a life of comfort, pleasure and excitement only reserved for those in the upper classes of society. Here's the catch: as soon as they die they must offer their body and mind to biotechnological goals. The scientists insist that they won't feel a thing, ever. But there are stories of Fulcrums whispering, in a slow voice, things that only their original hosts would know...



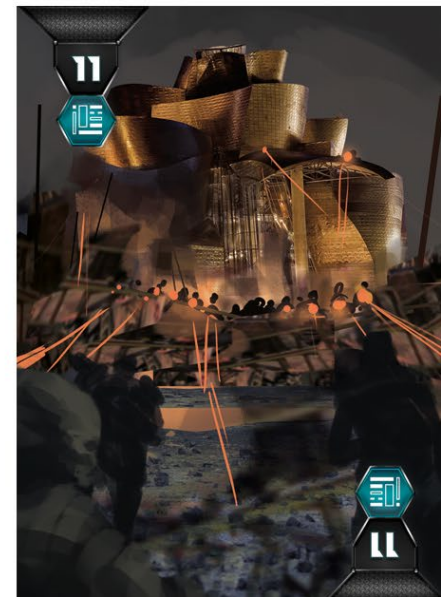
Life on Earth, outside of the Corvo reserves, can be pretty damn harsh. In this illustration we can see how the Eiffel Tower in Paris, France, has been taken over by favela-like structures.

In the top right image you can see how the artist, Leon Tukker, created a 3D object before painting it, giving the illustration an acute sense of realism.

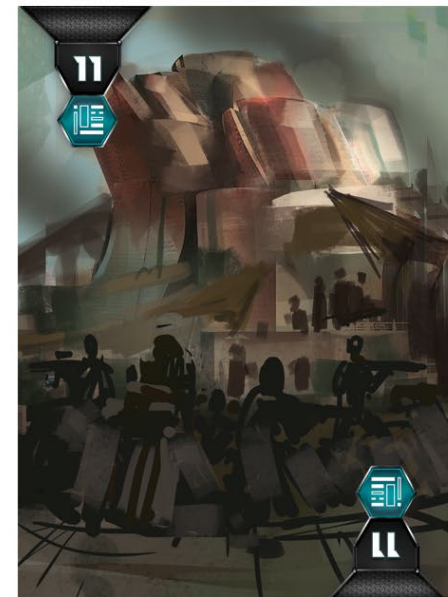




1



2



3

This illustration, for all its quiet evocativeness, is actually a still from a momentous historical non-event: the first corvo-human contact never recorded.

It wasn't long before the cavalry arrived and full recorded contact was made between the alien invaders and the local population.

In sharp contrast to other colonial forces, the corvo do not have a thing for extermination. Instead, they see their findings as either clients or providers. In humanity, they found a huge source of soldiers and bodyguards, and it was in their best interest to harvest them appropriately, as they would with a quarry or a mine.

The end result depicts a single human to accentuate the dreamy feeling.

Illustration by Eduardo García.



This is the Guggenheim Museum in Bilbao, Europe. It's actually the city where Burning Games is registered as a company and hometown of a quarter of the team.

Frank Ghery's landmark building is used here as a makeshift bastion by human defence forces against the corvo in one of the first squirmishes between parties.

With the selected frame we wanted to stress the ominous, unstoppable advance of corvo forces against the much weaker human fighters.

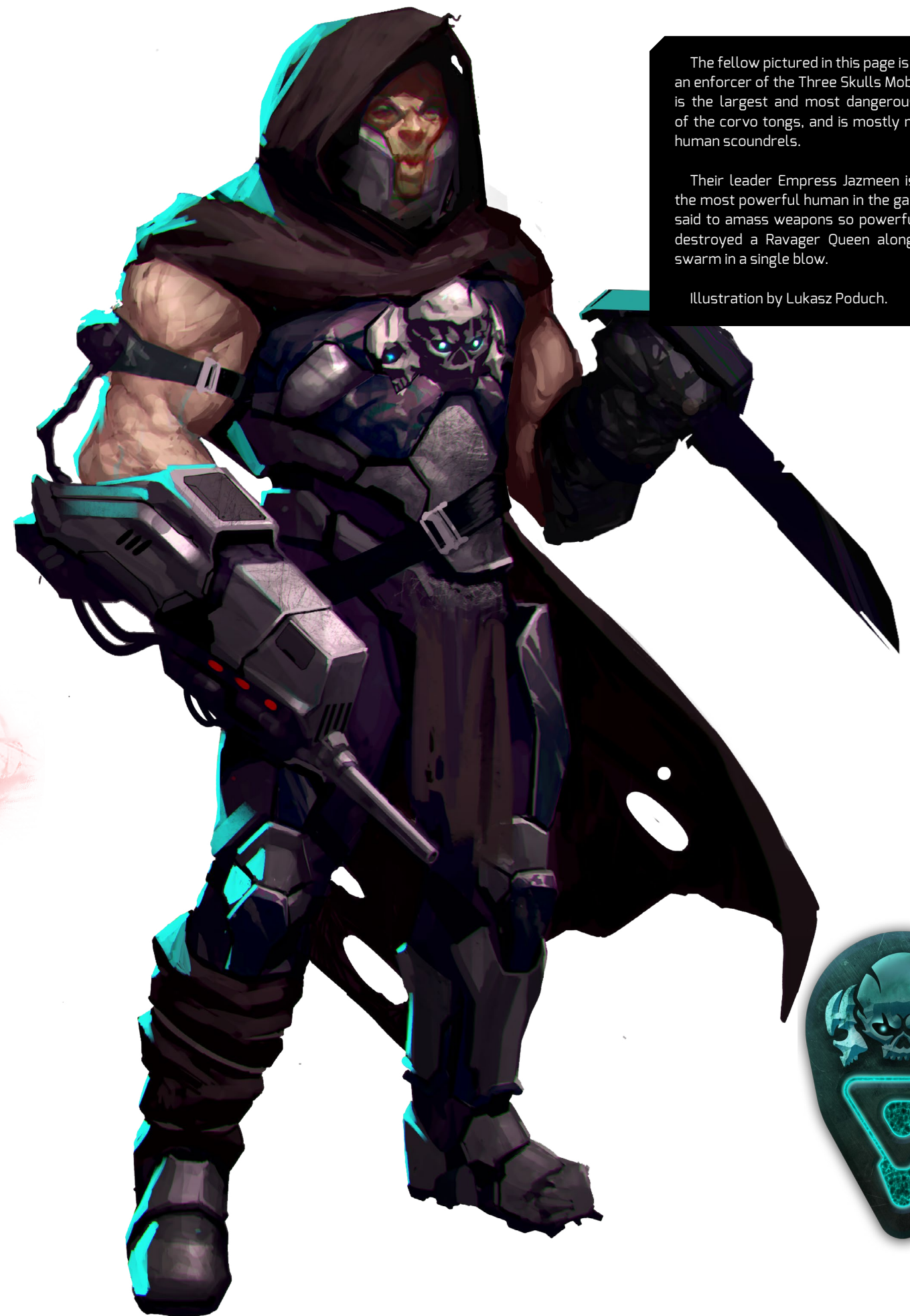
Illustration by Yong Yi Lee.





Fronters are spacebound humans who have fled from corvo domination. They commit acts of sabotage, treason or plain terrorism in order to achieve their ultimate goal: to free their species from the control of the corvo. Their emblem, a five fingered hand, is a clear reference to the fact that their oppressors have only four of them, even if theirs is the upper hand.

Illustration by Edge Control Studio.



The fellow pictured in this page is a Threesk, an enforcer of the Three Skulls Mob. This mob is the largest and most dangerous this side of the corvo tongs, and is mostly made up of human scoundrels.

Their leader Empress Jazmeen is probably the most powerful human in the galaxy and is said to amass weapons so powerful that she destroyed a Ravager Queen along with her swarm in a single blow.

Illustration by Lukasz Poduch.



The Raag





"The Raag are a species of large, strong, and aggressive beings, native to the tunnels of the ice planet Heimis. They are humanoid bipeds, larger and bulkier than any other sentient species on record. Renowned for their strength and endurance, the Raag place great importance on tradition and honor. Their size and penchant for violence has led to them being used as slaves and gladiators by other species, mostly the conquering Korian".



We are going to be honest here: we didn't have a very clear idea when we created the visuals for the Raag. It was a relatively late addition to the lore of the game and the only two things we had in mind were the following: they had to be brutes and they had to be somewhat cute.

In this page we can witness the very first Raag ever, and is none other than Malina, one of the five big bosses of the original core set of FAITH. Milan Nikolic did his best with the scattershot information we provided, and the result is a bit unfocused (again, 100% our fault).

See those horns in the image above? They are a byproduct of the Raag being, for the shortest of times, the weird beast shown in the bottom illustration. We ended up scratching the idea and going for a hornless look, but the Raag were still far away from being their true selves.



This is our second Raag, also created by Milan Nikolic. The features now start to converge in a much more focused way and we can see that the trademark features of the Raag are already present here: their bluish skin, the dreadlocks hanging from the temples and a general air of world weariness, as in "out of the way, boy, I'm late for my daughter's birthday party".

And finally the looks of the Raag were consolidated with these two illustrations by Marco Brunelleschi. Most of the features of the previous iteration are there, but also a new one that would define this species in our minds: their infinite, pitch black mouths.

The specimen below is the favourite character of team member Helio.

A noteworthy tidbit: see how different the sketches are from the final result? Free tip for aspiring art directors: get to know your artists, and when you do, trust them and do not be taken aback by idiosyncratic WIPs.

Illustrations by Marco Brunelleschi.

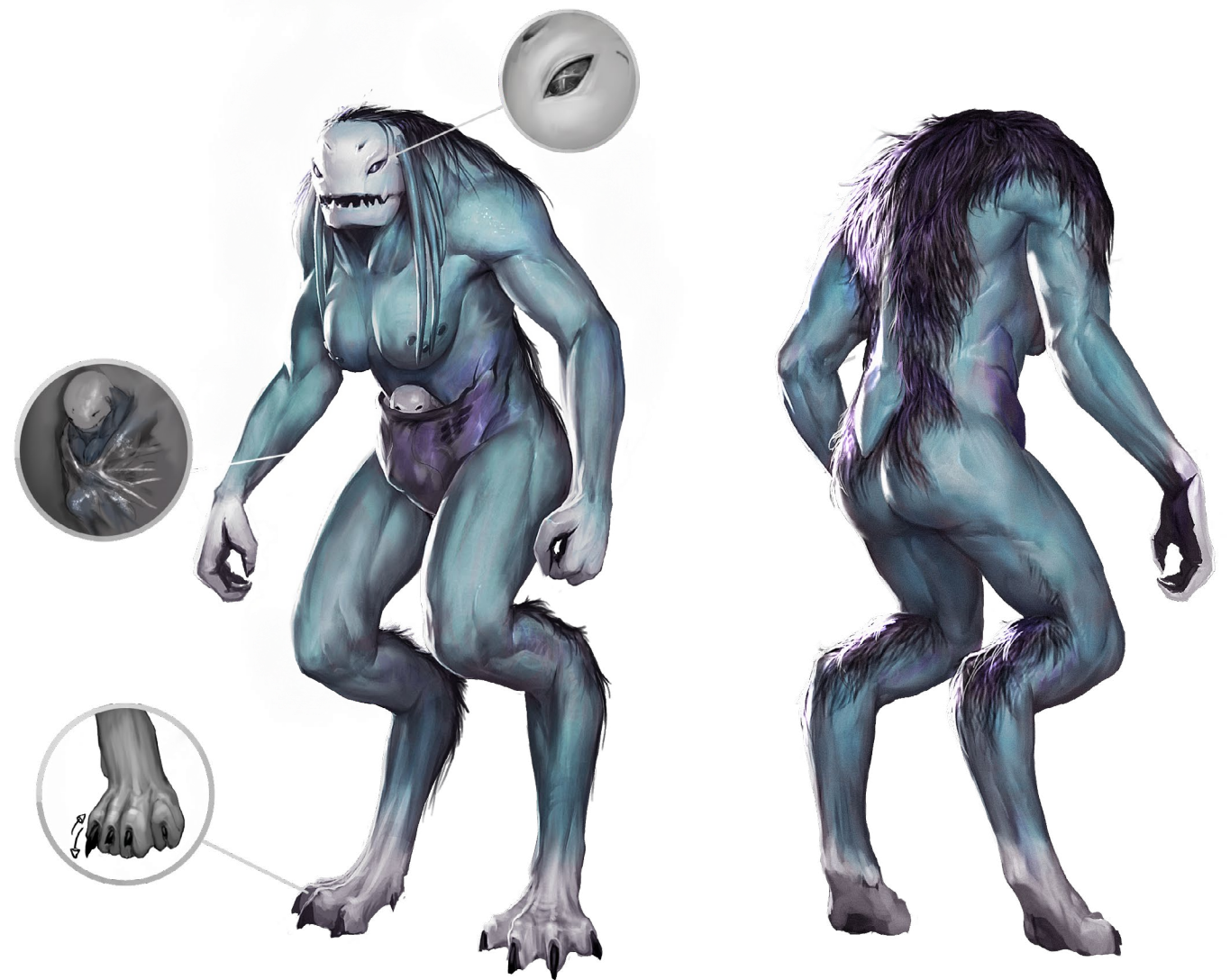


R A A G

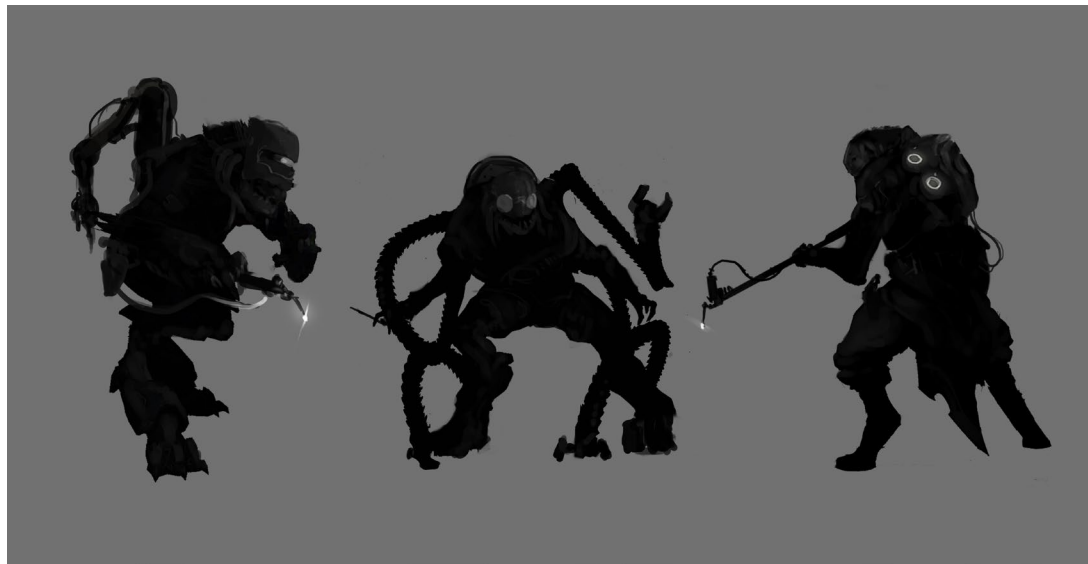


MALE

We asked Zabi Hassan to comment on these weird looking concepts: "Looking at that RAAG anatomy process now, I find myself very confused... at myself. Full disclosure: this isn't exactly how concept art is done. I believe back then I was soo excited that I was about to define the anatomy of the FAITH species that I decided to try a method that would give me different results. I started by taking the skeleton of a bird and built a frame, add a cat's face and feet then built muscles on top. This method did give me a cool looking thing, but I didn't meet the requirements of the brief. I believe Carlos's reaction was 'It looks a little like a sad clown' hahaha" [continues on page 109]



(Continues from page 106) "Regardless, this process gave me interesting shapes I wouldn't normally be able to think of. For those curious, my usual way of doing these illustrations start with couple hours of ref gathering. I first look for direct reference for the subject, then reference that doesn't relate but might aid with design and finally textures for "photobashing". Then I start to thinking of personalities. Rather than jumping in blindly, I believe it's crucial to have some sort of understanding of what kind of personality will make the character work. Having an idea as to what I want, I don't start with silhouettes for thumbnailing. My thumbnails usually are detailed line drawings, which I am able to do because of the thinking I did earlier. During iterations phase, I tend to make the piece mostly complete, just lacking cleanup. Finally, after getting a green light from Carlos, I go ahead and render the piece and use small tricks to finish the illustration". - Zabi Hassan

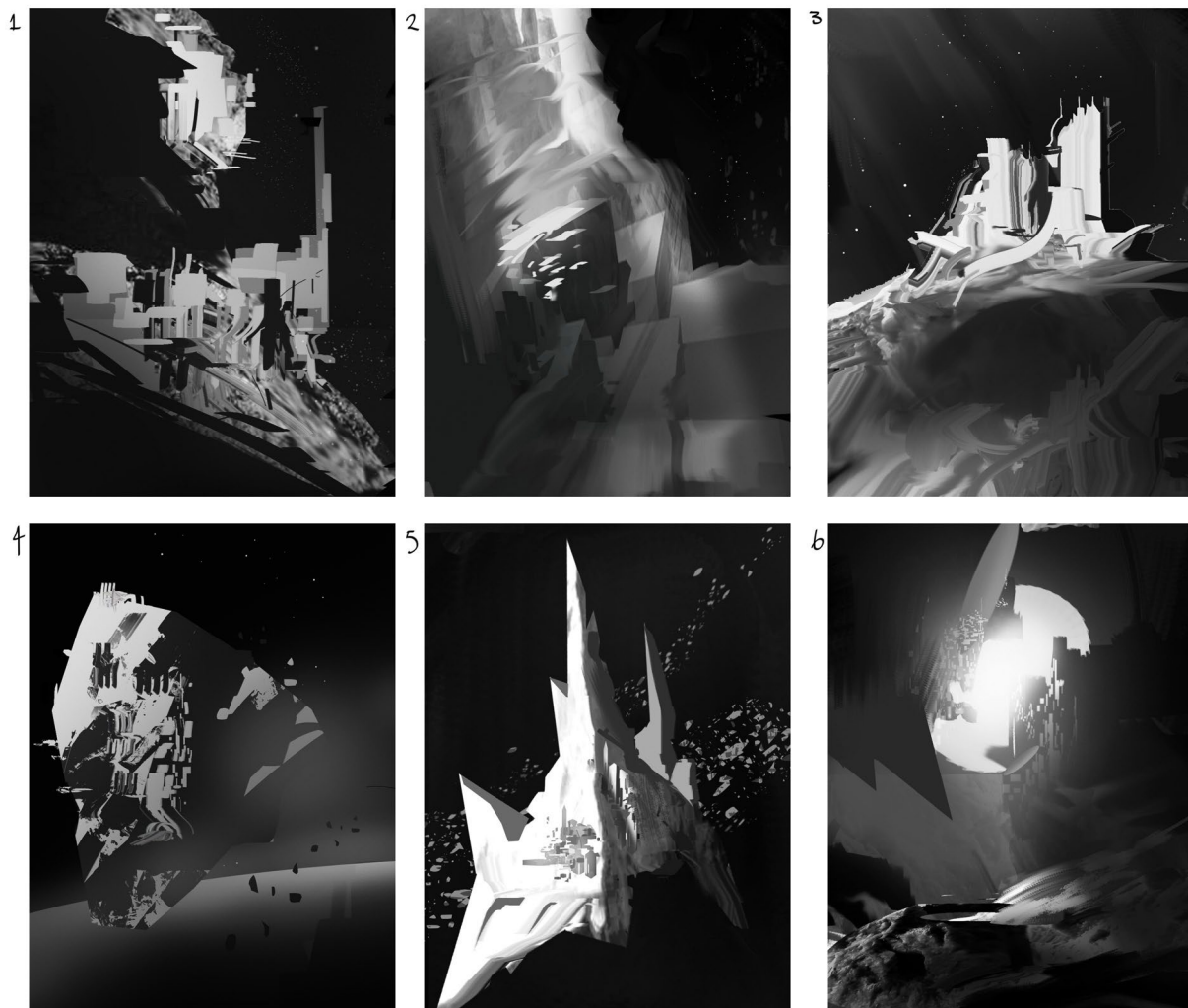


This spread showcases the work of Fragan Tanguy, a late addition to the FAITH illustrator's roster. His style is very unique, with end-of-the-world like colours and stormy-day lightning. The results fits very well with the Raag, as they live in a very dark and hostile environment in their native planet Heimis.

As you can see here, the Raag are not high-tech. They use low-fi machines and wear plain clothing with the smallest hint of radiance reserved to ornamentation.

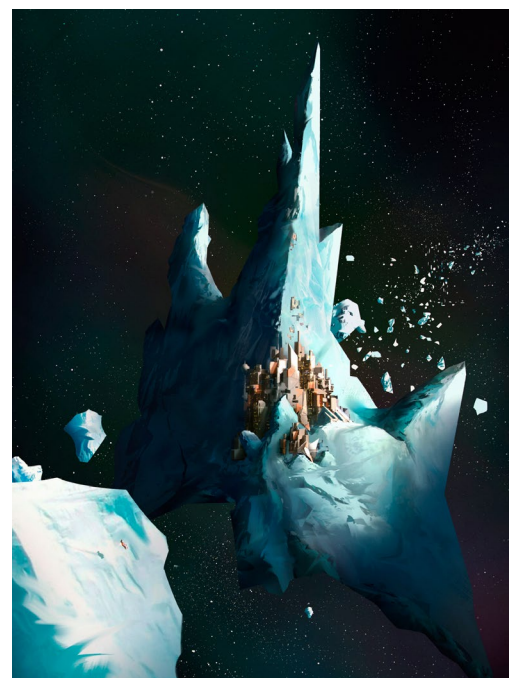
After they come of age, Raag lives complicate a lot, but they enjoy relatively happy, worry-free childhoods.

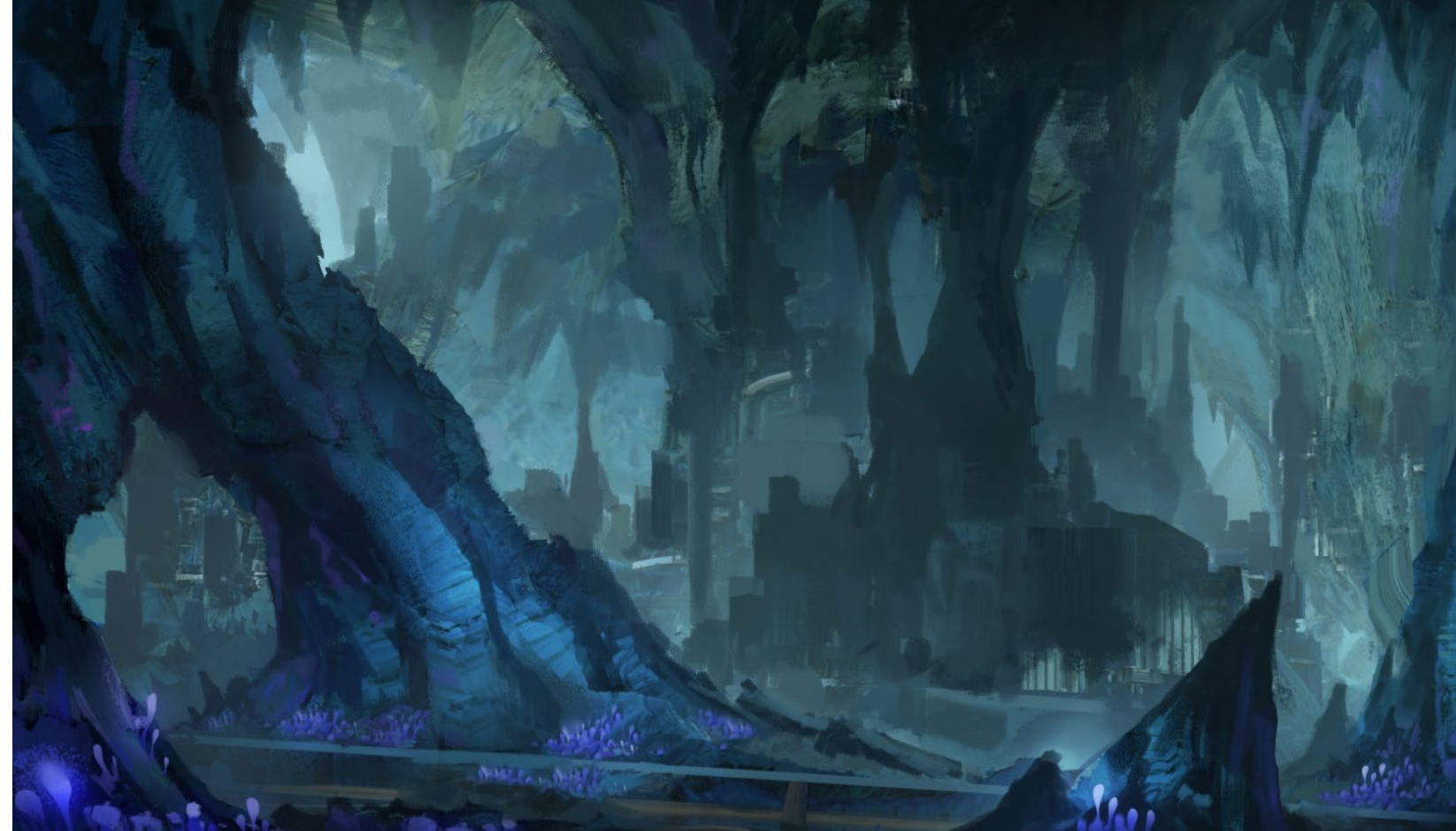
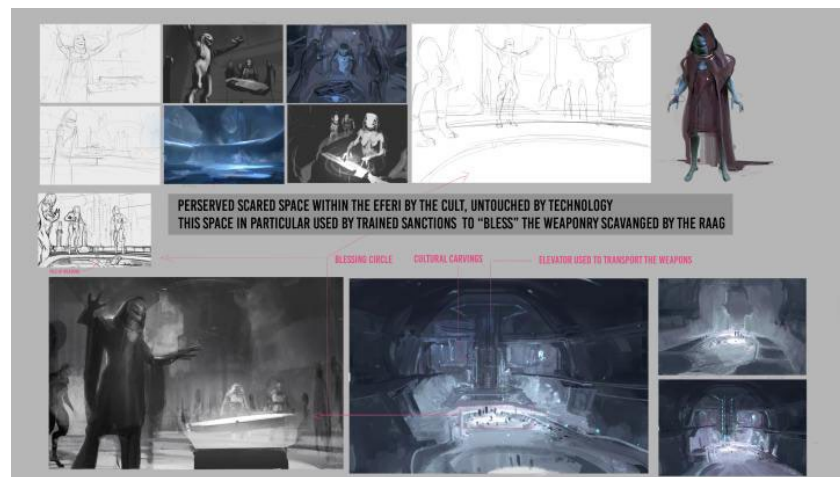




This is one of the many ice-fortress slash spaceships that make up the bulk of the Raag armies. Some of their clans spend decades looting in far away planets before coming back to Heimis with their "harvest".

The selected illustration veers a bit into fantasy territory but the Raag are a species that allows for such nuances. The block of ice is striking in it's own right but the level of detail and mesmerizing colour palette provided by James Combridge make the piece a standout.





This is one of the main galleries of Heimis, dozens of meters below the ground. The entire planet is covered in ice and the only place where the Raag can live is underground. Illustration by Leon Tukker.





The Cult of Eternia is a secretive organization that reveres technology. They have full control over each and every piece of innovation that Raags discover, find or buy and have veto powers over them. Their influence has no equal among the Raag. Pictured, an engineeer (i.e., a technopriest) by Erikas Perlikovskis.



There are five main clans among the Raag, each of them with their own area of influence and attitude towards other clans and the world as a whole.

The logo below corresponds to the Kimora, a clan known for their brutality. They distrust the Cult of Eternia.

Pictured, a Kimora warrior, by Fragan Tanguy.





The Eferi clan is close to the Cult of Eternia, and thus they are in constant struggle with the Kimora. The Eferi pride themselves to welcome smart and cunning Raag among their ranks, favouring brain over muscle.

Pictured, sister Dagun, leader of the clan.

Illustration by Edge Control Studio.



The Noteri clan is made up of outcasts that no other clan wanted to accept. Members of this clan are equally scorned and feared: they try to make up for the years of bullying they suffered with bloody raids against other clans. Vashka, pictured above, is said to be the most ruthless and blood-thirsty Raag to ever live.

Illustration by Edge Control Studio.



The Velada clan is the most populous clan of Heimis and Fraaga, pictured above, is one of the top scientists in the Raag world. This means that he is the most important asset of the clan and a huge threat for the Cult. He is escorted by bodyguards at all times.

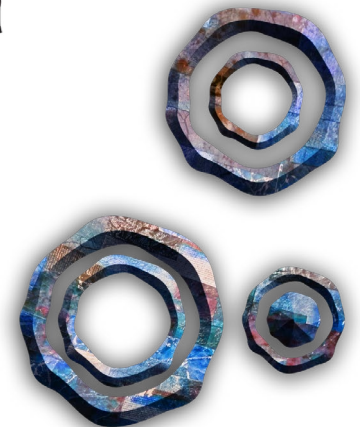
Illustration by Edge Control Studio.



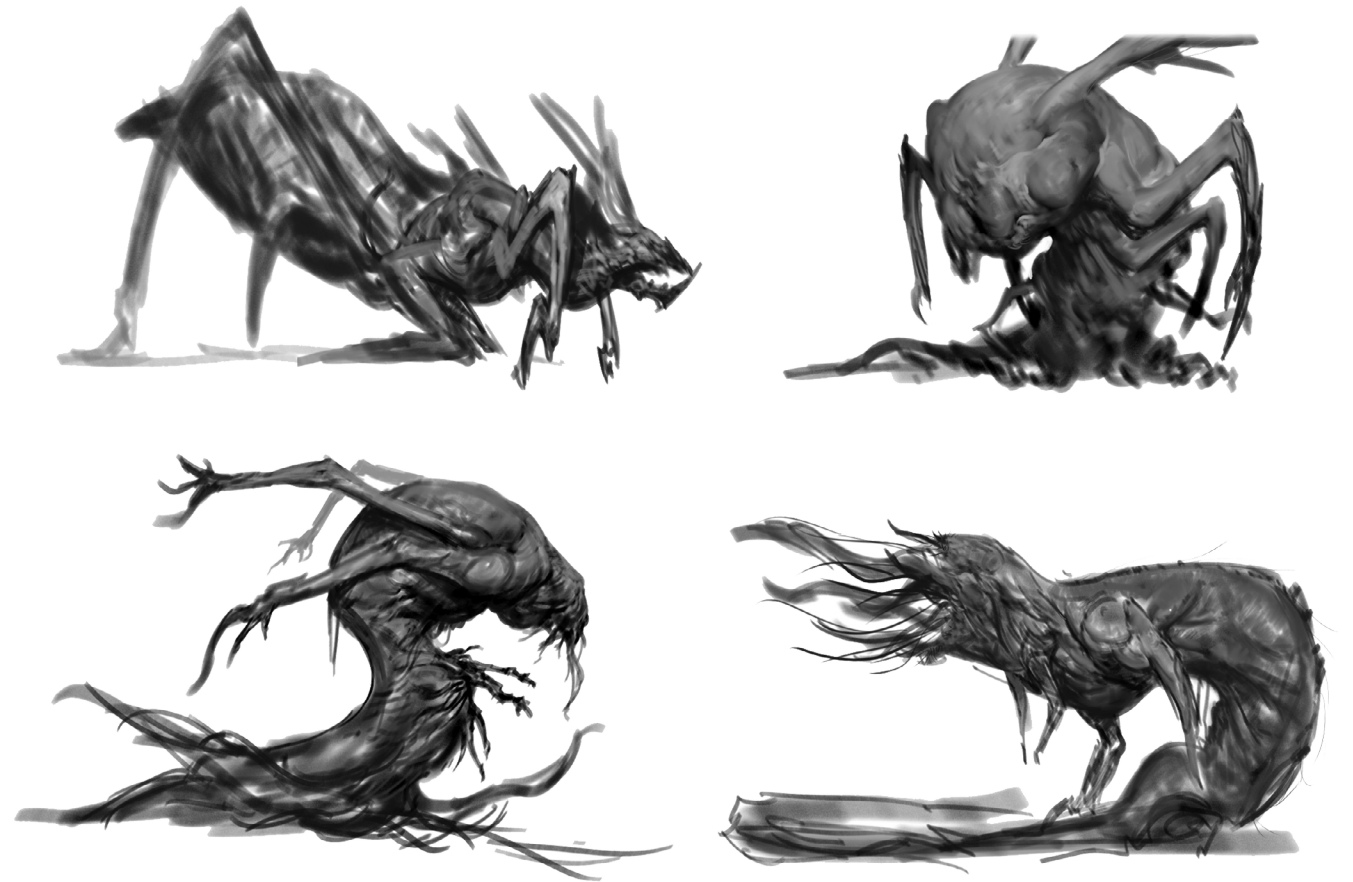
The Jino is a small clan, with curious and peaceful members that love to explore the galaxy and live incredible adventures.

Theirs is one of the largest and most impressive ice fortress in space: the White Whale.

Pictured, Captain Dozar, by Edge Control Studio.



The Ravager
and the Coalition

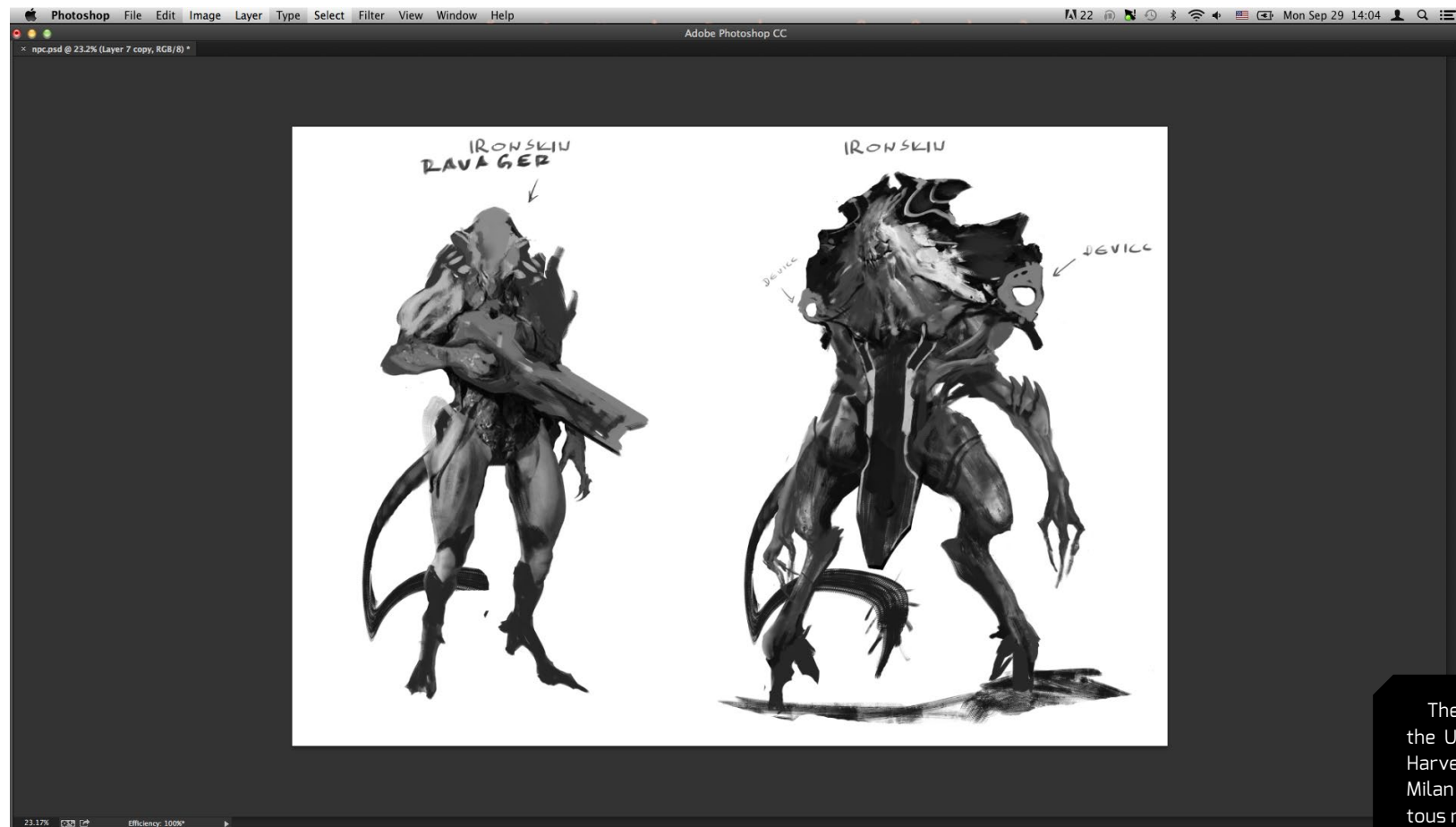




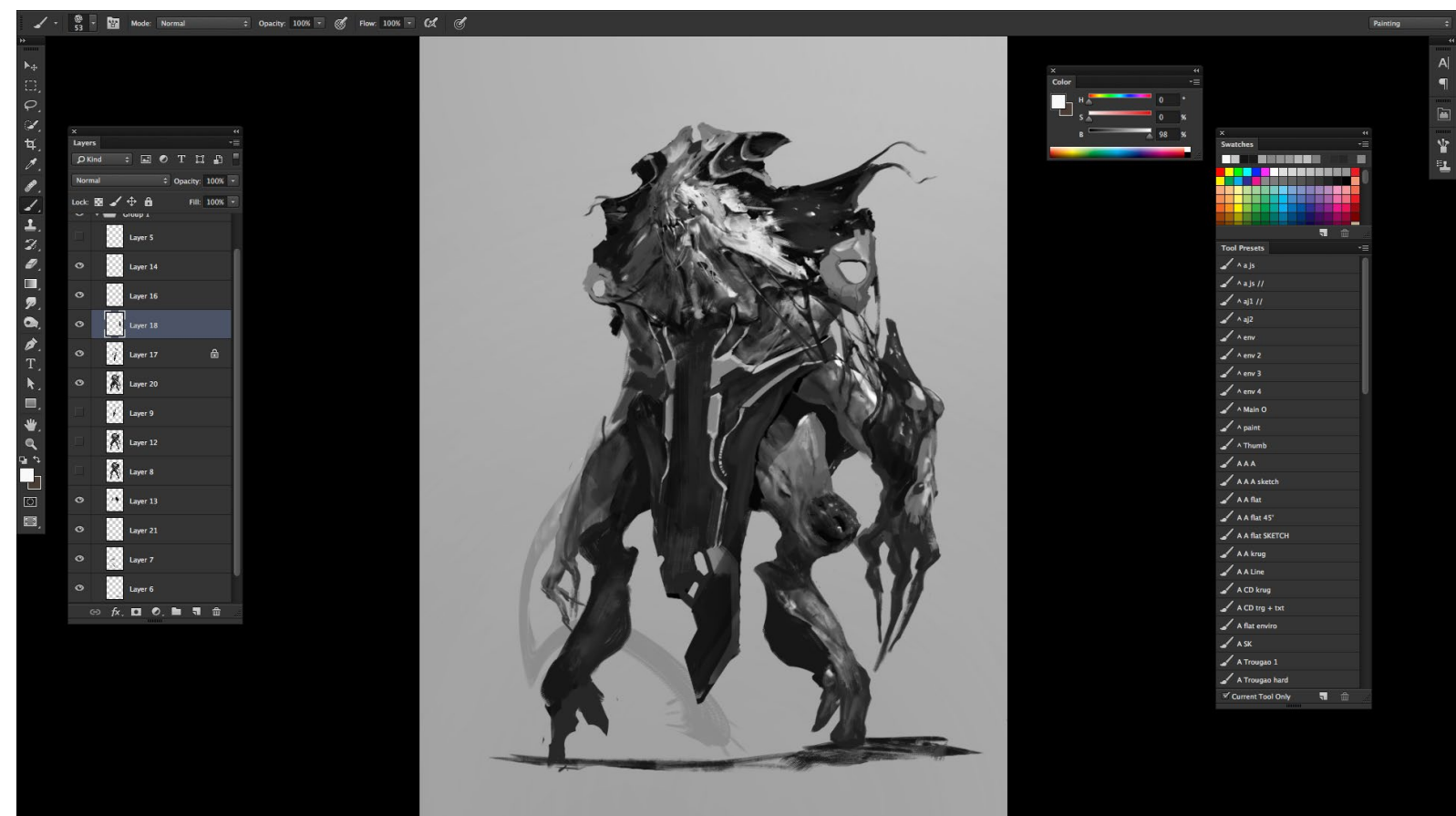
"We don't know where the Ravager originated or what they are. The ones we encountered were so mutated from the host lifeform it was impossible to tell what remained of the original creatures, if anything at all.

Most of what we know of the Ravager comes from the few specimens recovered at the battle at Parsaius and the clues from the, uh, ravaged worlds they leave behind.

At first, they were nothing but a rumour; tales of abandoned colonies and spaceships, looking like something had eaten them. Eaten spaceships. How could we take such a thing seriously?"



The very first two Ravagers in the history of the Universe. An Ironskin (bottom left) and a Harvester (right). Both of them were created by Milan Nikolic to showcase the species' portentous nature.

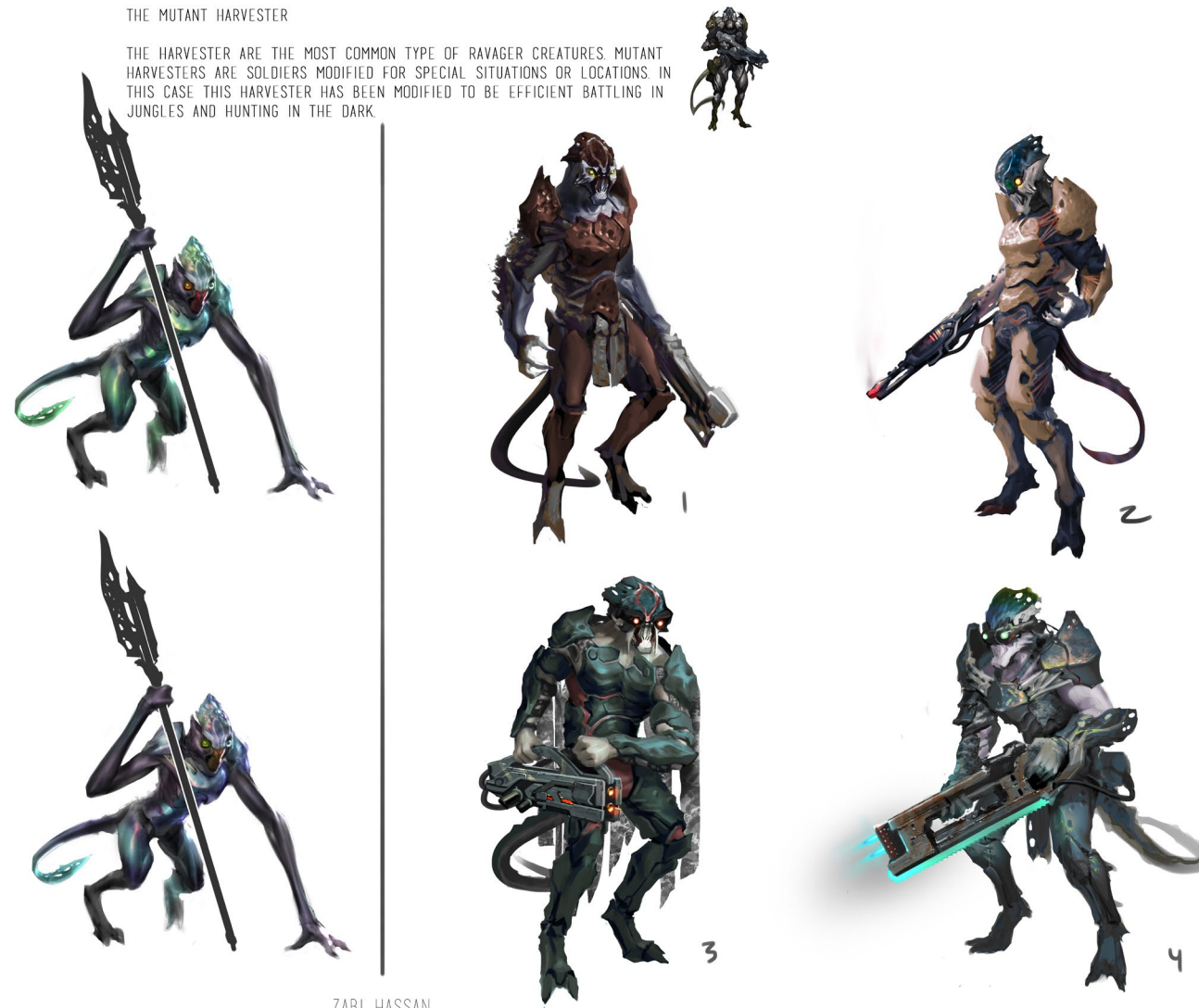




Three more Ravagers and their development process, by Edge Control Studio (top) and Marco Brunelleschi (bottom).

THE MUTANT HARVESTER

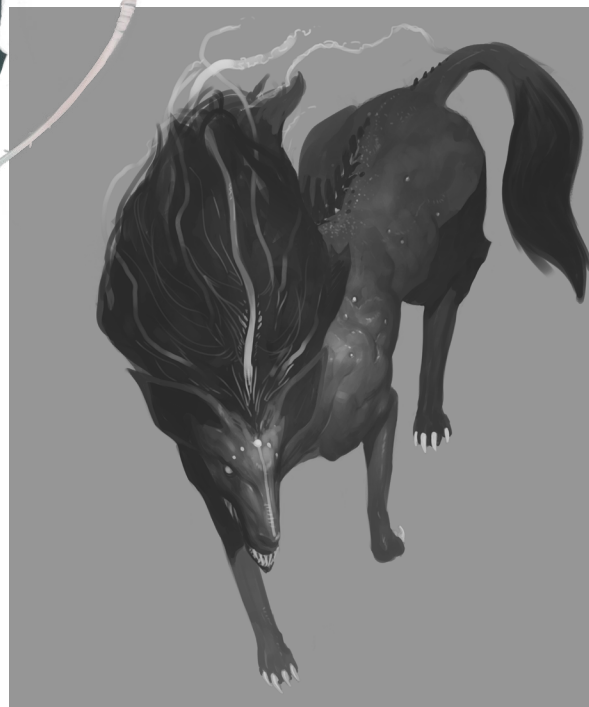
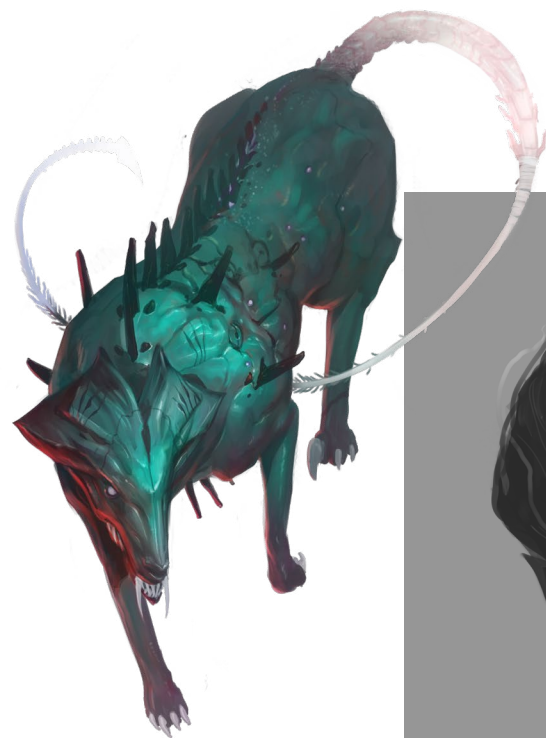
THE HARVESTER ARE THE MOST COMMON TYPE OF RAVAGER CREATURES. MUTANT HARVESTERS ARE SOLDIERS MODIFIED FOR SPECIAL SITUATIONS OR LOCATIONS. IN THIS CASE THIS HARVESTER HAS BEEN MODIFIED TO BE EFFICIENT BATTLING IN JUNGLES AND HUNTING IN THE DARK.



ZABI HASSAN

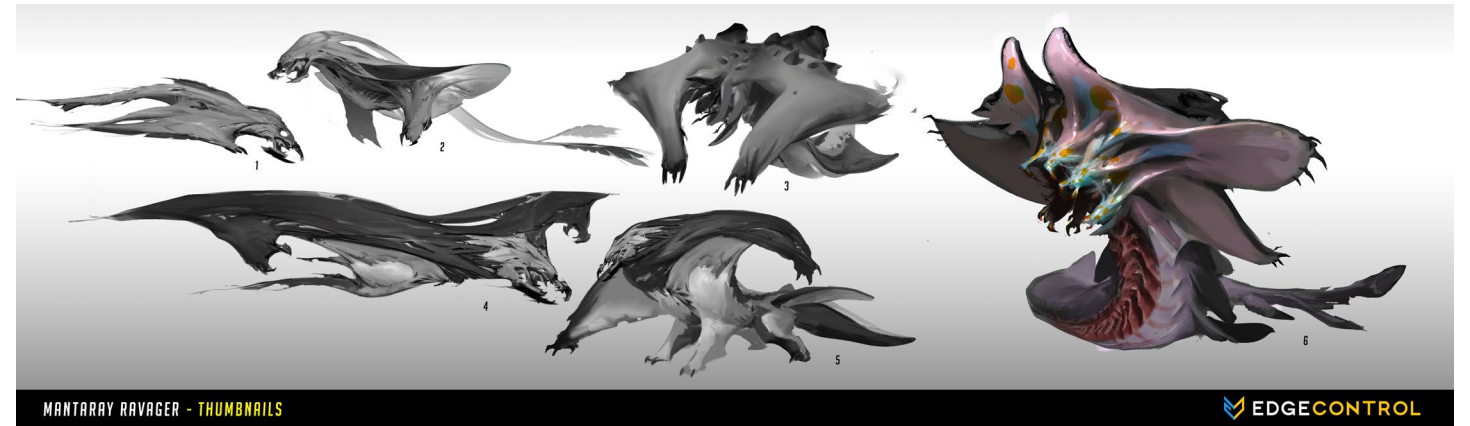


MARCO BRUNELLESCHI



- THE RAVAGER BLOODHOUND -

THE BLOODHOUND ISN'T SO MUCH A MARVEL OF NATURE AS IT IS AN INTENTIONAL FEAT OF ENGINEERING AND BEAST HANDLING. IT'S NAME BOASTS A HERITAGE OF CREATURES CAPABLE OF SNIFFING OUT PREY WITH SHARP ACCURACY, BUT FOR THE RAVAGER BLOODHOUND, SCENT IS BUT ONE TOOL. COVERING THE ENTIRE BLOODHOUND'S BODY IS A NETWORK OF SENSORS CAPABLE OF DETECTING AMINO ACIDS, NITROGENOUS WASTE, AND ELECTROLYTES IN THE DELICATE BALANCE FOUND IN BLOOD. EVEN A SMALL SCRATCH DRAWING A DROPLET OF BLOOD CAN BRING DOWN THE FULL WRATH OF A RAVAGER BLOODHOUND FROM HUNDREDS OF YARDS AWAY.



A variety of Ravagers by Marco Brunelleschi (page to the left), Edge Control Studio (top) and Milan Nikolic (left). A good way to show that the members of this species can be pretty much *anything* their Queen desires.

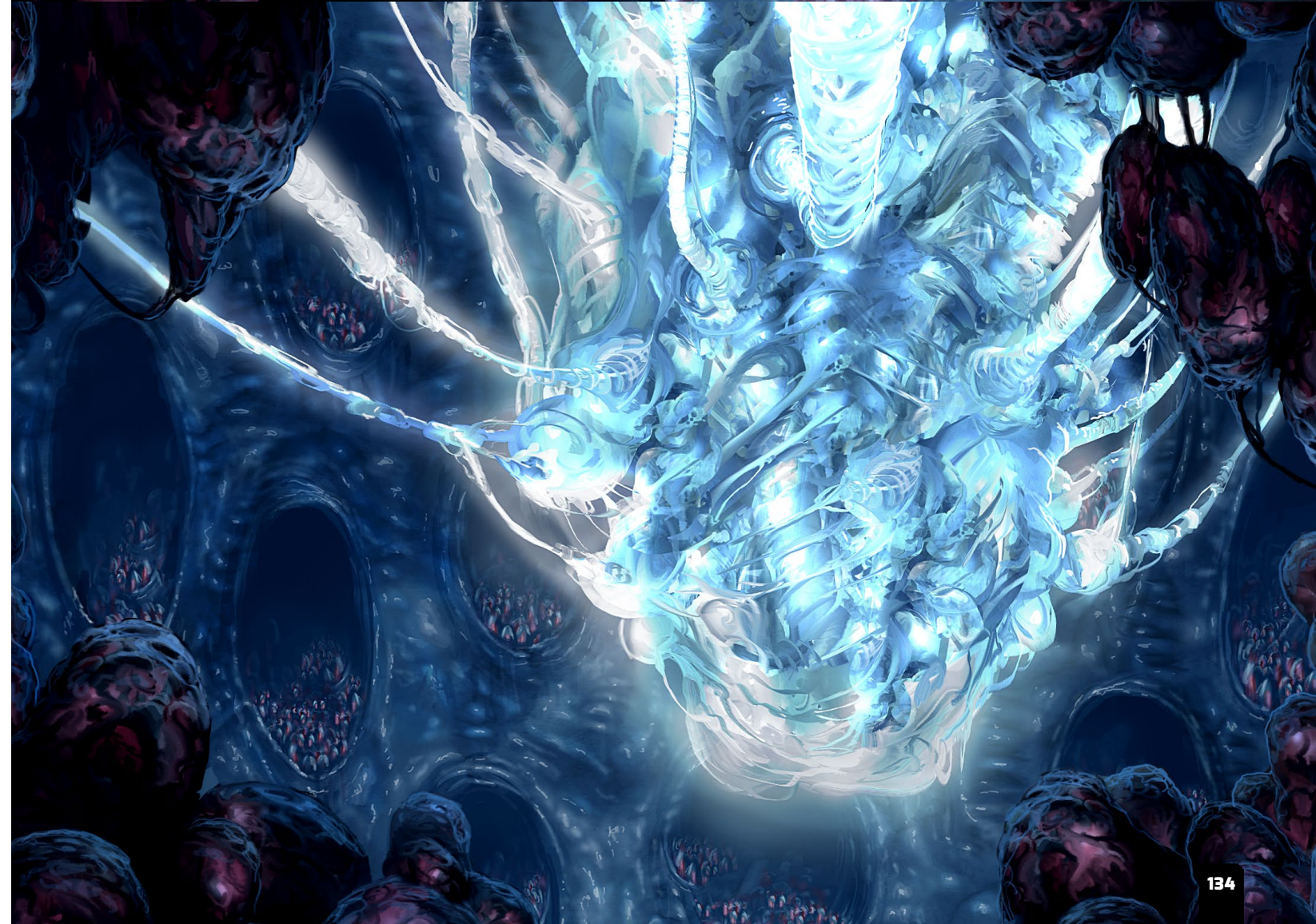


[SPOILER ALERT FOR THE FAITH: A GARDEN IN HELL STARTER SET]

Queen Nor is a humongous being that travels the universe accompanied by her minions in search of new genetic material to enlarge her species' ranks both in number and variety.

It the A Garden in Hell campaign (last chance to look back, spoilers incoming) it is discovered that she is just one of many Ravager Queens, and not only that, but she answers to a higher ranked, super queen known as Um.

This illustration and the one on the right page were created by Arthur Haas and depict the Queen's true magnitude and her brain, respectively.





A high level meeting between the Corvo and Iz'kal to discuss the Ravager threat. It was during such talks that the Coalition was formed, a bipartisan military force to which raag and human forces were added later on.

The Coalition military has its own hierarchy and is independent, at least in theory, from both the Megacorp and the State. The truth is that someone has to provide the weaponry, the medical supplies, the foot soldiers and so on and so forth.

The illustration has been created by Spanish artist Eduardo García. We were delighted by the gothic overtones of the image, a bit of a departure from usual business, but one that captures the transcendental nature of the meeting.



This is the Coalition logo. The shield is a straightforward symbol: defence. Circles, on the other hand, signify unity, self and eternity. In this context they represent the Coalition's will to overcome the Ravager threat in a united fashion. The two pointy spears, though, make it clear that once the conflict is over it's every man for himself again.

Wonders of
the Universe



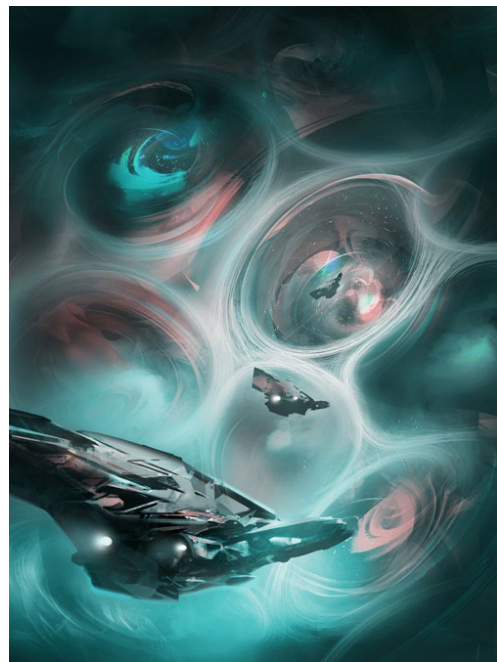


The Labyrinth is the key to all that's happening in FAITH. The Corvo found the Human through it, and so did the Iz'kal with the Corvo, starting a new era of uncertainty. Now, it's a gateway to fame, fortune and glory, but it also leaves the window open for the Ravager, who can spread their forces in every direction of the Labyrinth to consume more and more habitats.

Illustration-wise, the one to the right is probably the most iconic image of FAITH. Created by Milan Nikolic, it's an awe inspiring sight, but as with all thing FAITH, the background to such glorious imagery is anything but: those you see there are corvo migrants blindly jumping into the Labyrinth in hopes of finding solace on the other end. Their chances of doing so are slim to none.

"Space travel is only possible thanks to The Labyrinth, a network of wormholes that naturally connects all the universe from one end to the other.

The Labyrinth is as vast as the Universe itself, and, although all starfaring species have more or less learned to navigate it, nobody truly understands how it works. It allows ships to go from one end of the Universe to another, and that's enough for now; but all sentients know that a true understanding of the Labyrinth would be the ultimate advantage in the space race".



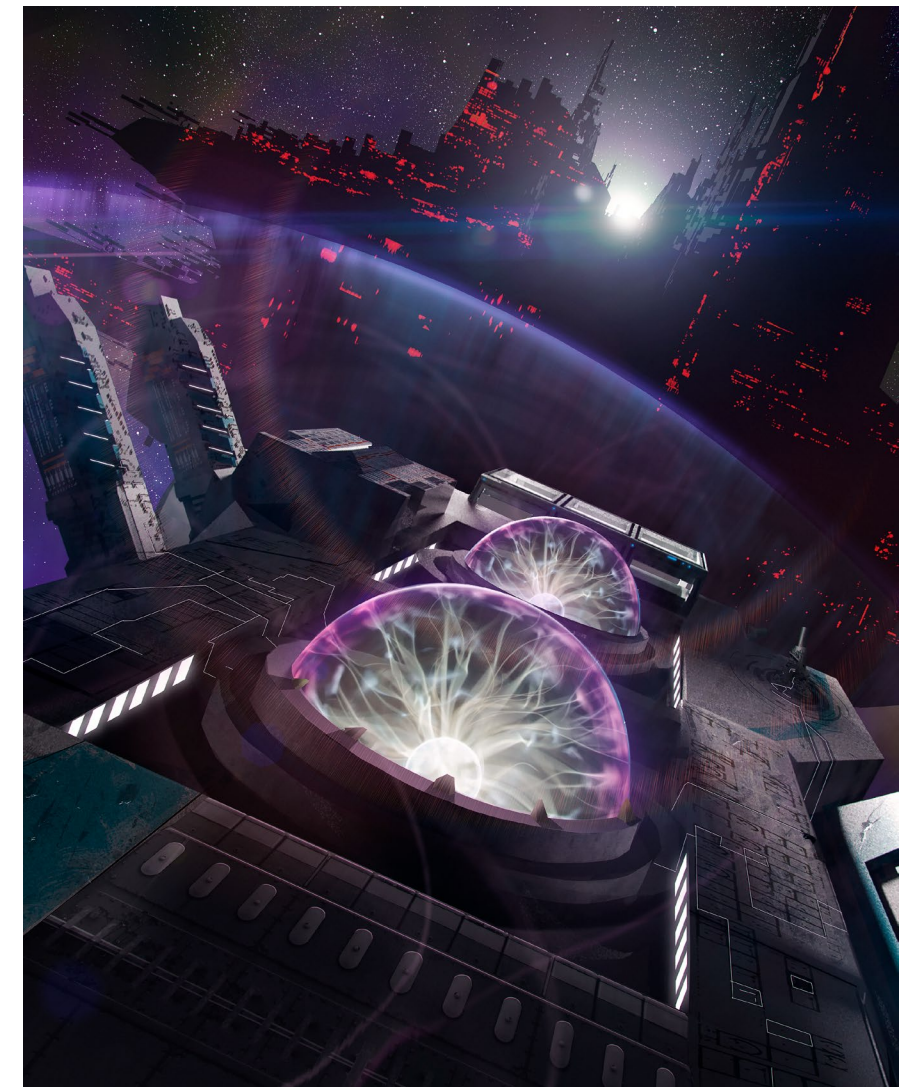
Here we see the inside of the Labyrinth, with a myriad of smaller holes leading to innumerable points across the universe. In the picture above you can see three different spaceships, right? Wrong: they are actually one and the same spaceship, but light works in unpredictable ways within the wormhole, leading to such situations where you can see yourself repeatedly.

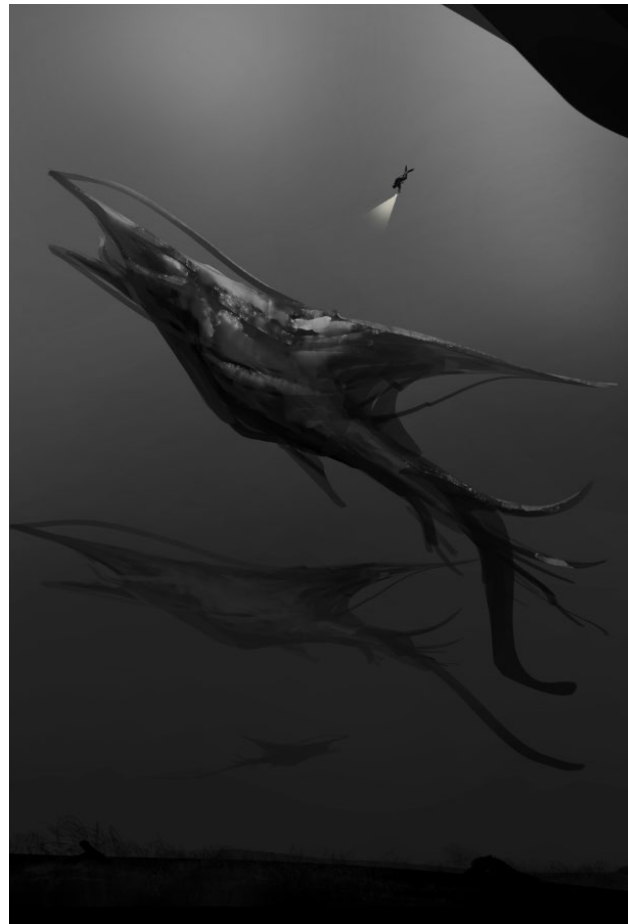
The illustration has been created by Aleksa Bracic, one of the most talented artists we've worked with and one with a huge sense of humour. Can you find anything weird in the sketch to the left?



Smuggling goods, assaulting spaceship and travelling from one system to another via wonky vehicles are at the core of FAITH gameplay. High politics are a background for exciting adventures, and it's up to you and your group to take advantage of the many business opportunities that spring from the higher-end turbulences between the Corvo and the Iz'kal, the megacorps, etc.

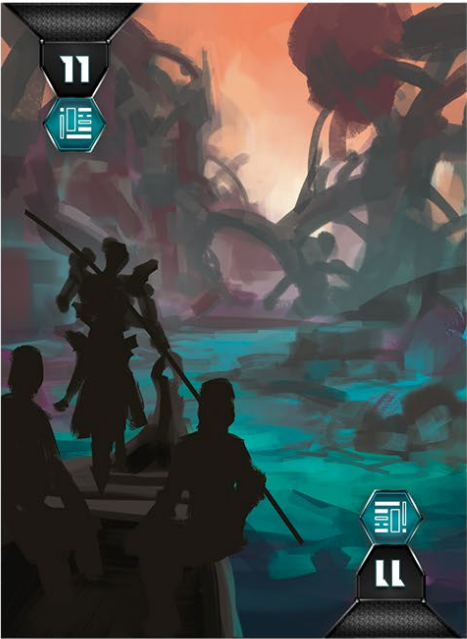
Illustration by James Combridge.





For at least one of the team members of Burning Games, losing the flashlight from the initial draft of this illustration has been the greatest disappointment of the company's tenure. Apparently it went against the image's believability and science in general, but I beg to differ. What's true is that the final image is truly spectacular, an awe inspiring work of art.

According to one of the seedsheets (story seeds) of FAITH, these beasts are found in the abysses of Heimis, the home planet of the Raag. And yes, of course, the piece has been created by the one and only Milan Nikolic.



1



2



3

"Picture yourself in a boat on a river, with tangerine trees and marmalade skies". This illustration was not inspired by the Beatles classic but in hindsight it may well have been... if the trees were bulbous malformations and the skies were of radioactive green.

Where is this place? Who is the enigmatic rower? Who are the soldiers on the boat and what are the animals on the shore? In short: it's up to you.

The idea behind the player deck of FAITH, in addition to providing the tools to, well, play the game, is to offer snippets of a huge universe; small windows into a large world that will help you create your own adventures.

So we ask you: Where is this place? Who is the enigmatic rower? Who are the soldiers on the boat and what are the animals on the shore?

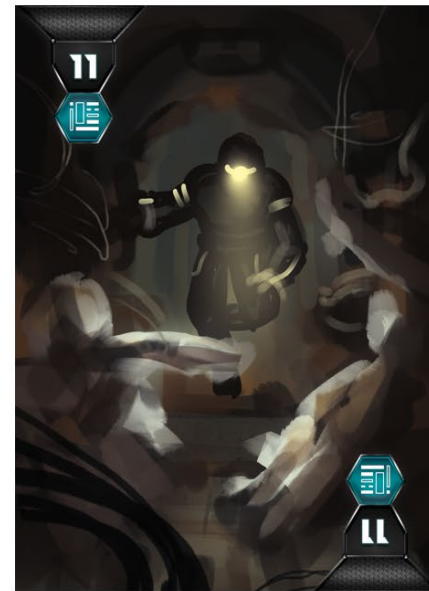
Illustration by Yong Yi Lee.



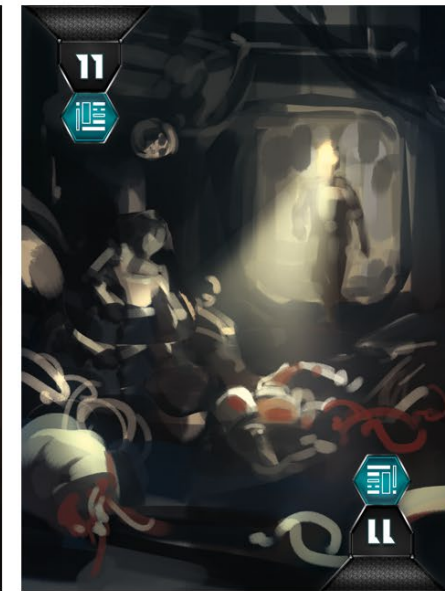


We published this illustration the instant the Kickstarter campaign for the original FAITH was funded. It read "A Journey Begins", and it was meant to reflect the awe we were feeling at that point in time, the sensation that we were entering a new and unexpected phase of our lives. That moment when it was a certainty that our first project had successfully funded, we knew that creating games was our calling. We thank you for supporting us in this hard and long way, and we promise we will deliver, once and again.

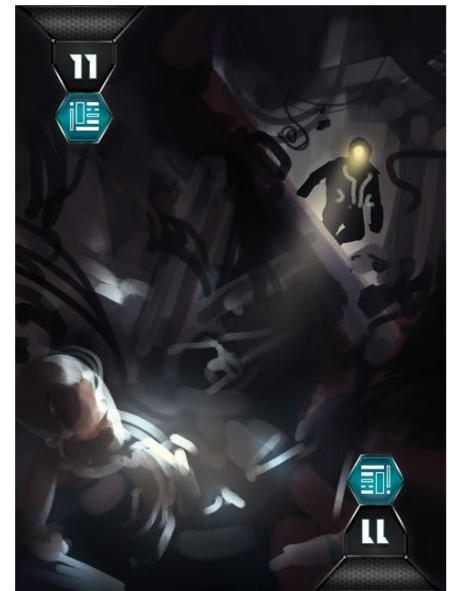
Illustration by Milan Nikolic.



1



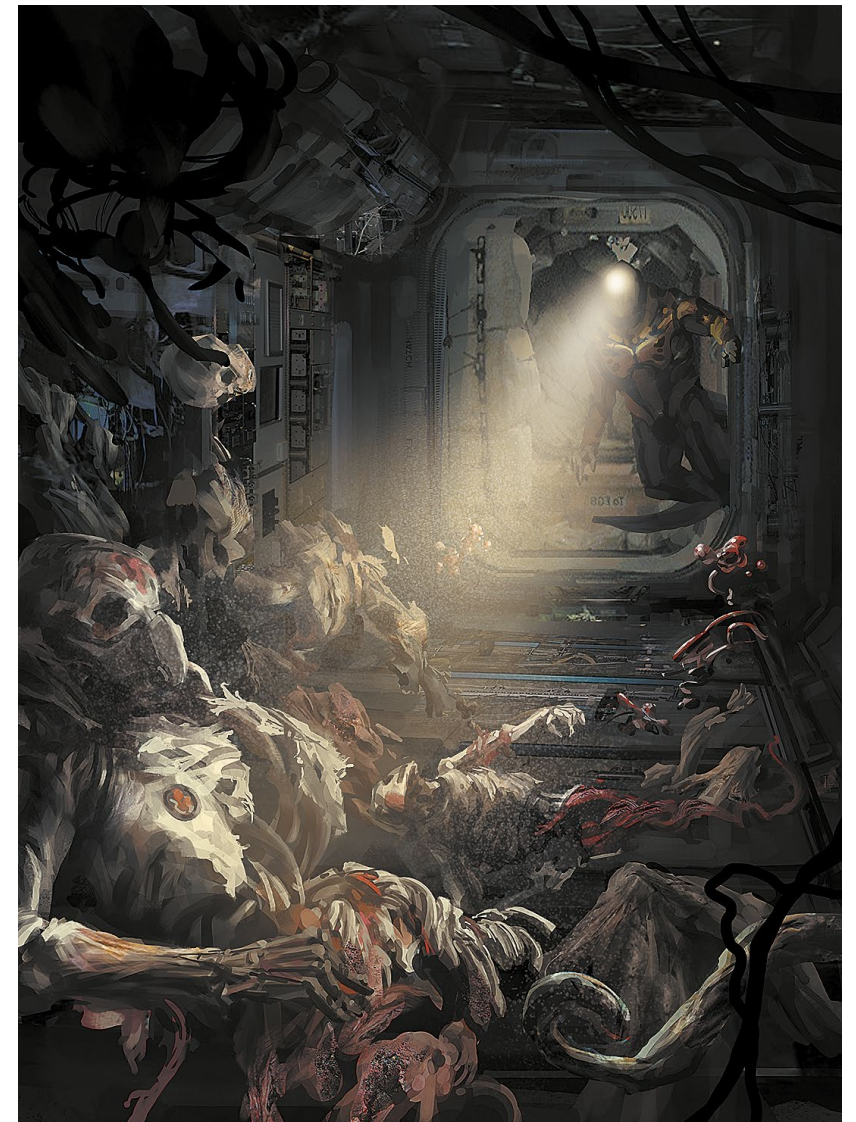
2



3

The poor people in this picture were attacked by the Ravager. Or were they infected by a virus created by Nation's Solution? Maybe they run out of electric power and suffered a long and slow death waiting for their supplies to end... The options are plentiful and the point is that you can use the playing cards as inspiration for your adventures!

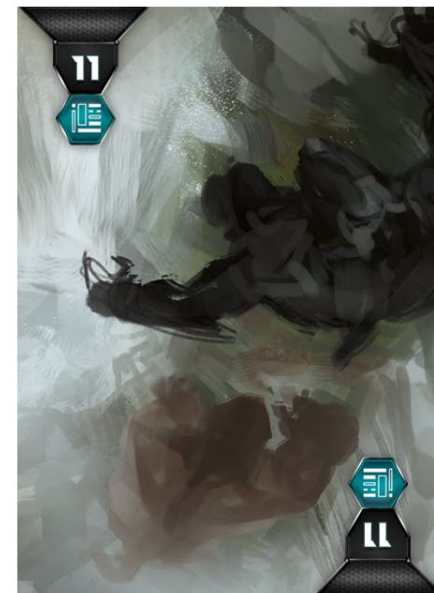
Illustration by Yong Yi Lee.



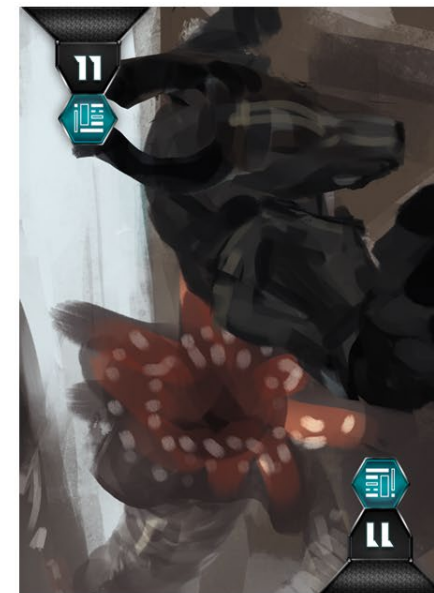


We're gonna keep this one shrouded in mystery, for now.

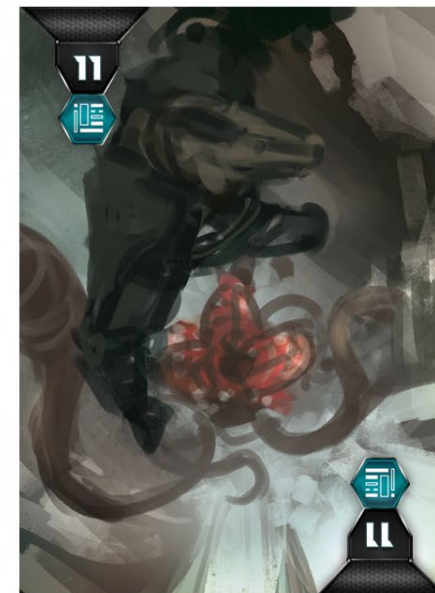
Illustration by Aleksa Bracic.



1



2



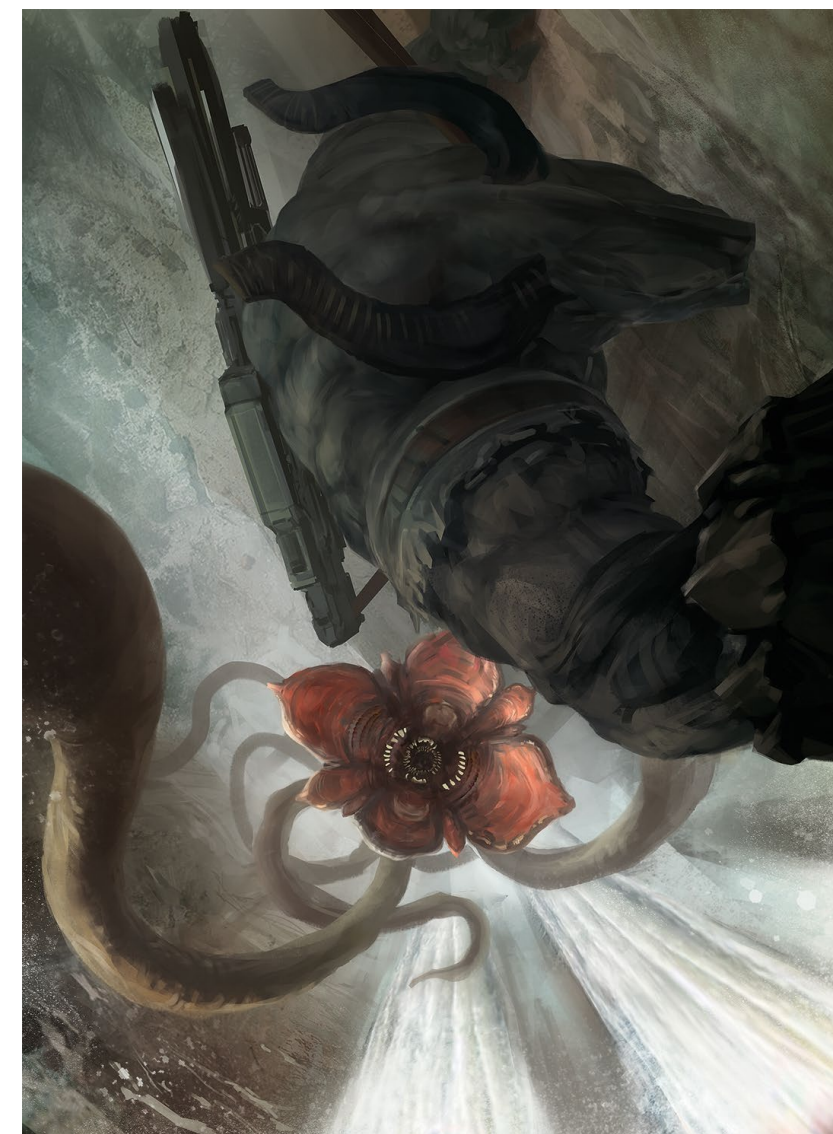
3

Fun fact: the beast pictured in the image to the right was supposed to be a Raag. Unfortunately, It did not end up aligning with our final idea for this species, and we scratched it.

Now the question is, what is it? While we do not have a proper answer at this point, the truth is that the way the universe of FAITH is set up, with a giant wormhole taking you pretty much anywhere in the cosmos and all, allows for all forms and shapes of lifeforms to exist, so, in a way, it's a proxy for all the new and fascinating species you can find out there.

And yes, the same goes for the giant carnivorous plant.

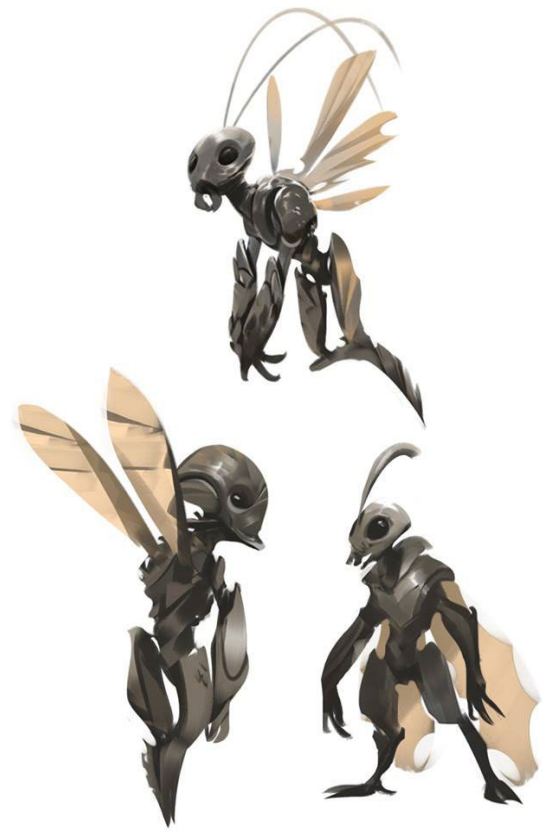
Illustration by Yong Yi Lee.





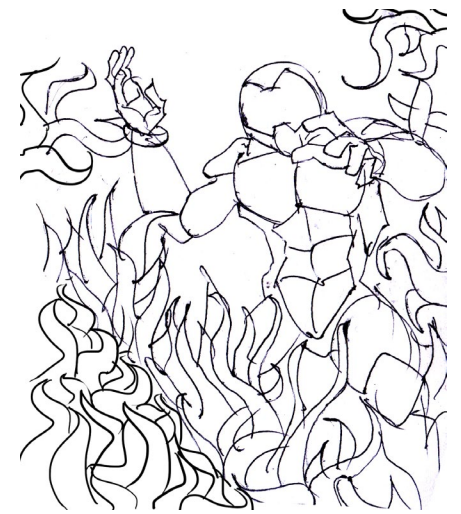
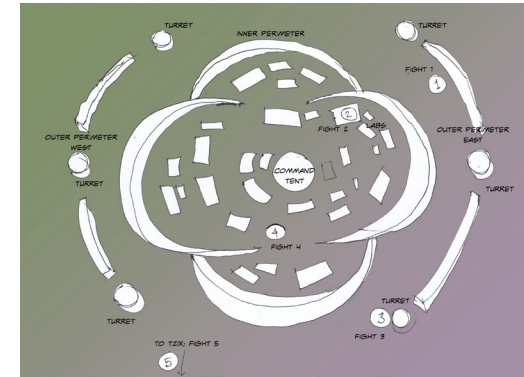
NT-44, also known as Ujara, is the planet where the action of *Faith: A Garden in Hell* takes place. We wanted it to be a very fresh and luxurious planet, full of cinemascope vistas and technicolor flora and fauna. We were heavily inspired by the art of Arthur Haas, and eventually we contacted him to create new illustrations. In this spread you can see various snapshots from this fascinating yet dangerous planet.





MAP 1: DELTA CRASH SITES

1 HEX = 2 HOURS TRAVEL



In the previous page you can see the diverse flora and fauna of Ujara, created by Vukasin Bajic and Marco Brunelleschi.

In this page you can see several hand-drawn sketches by writer JC Obal for the campaign. Can you spot the maneater mangrove?

The final maps, like the tower of the Alterant, to the right, were created by our friend Álvaro Pesquera.

Aleksa Bracic is a very jolly man...

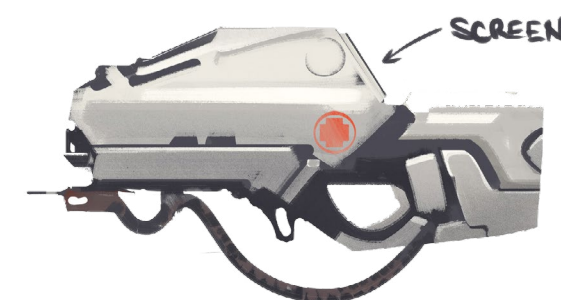
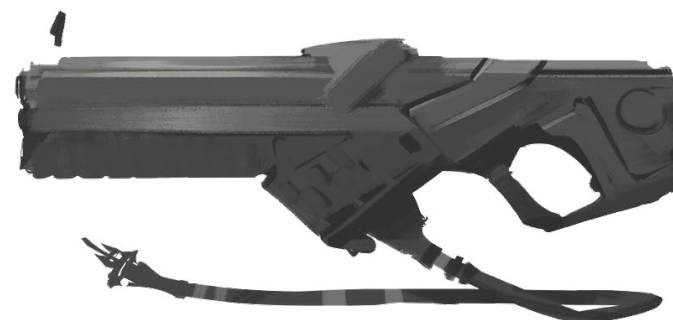


... capable of creating awe inspiring stuff before you know what hit you.

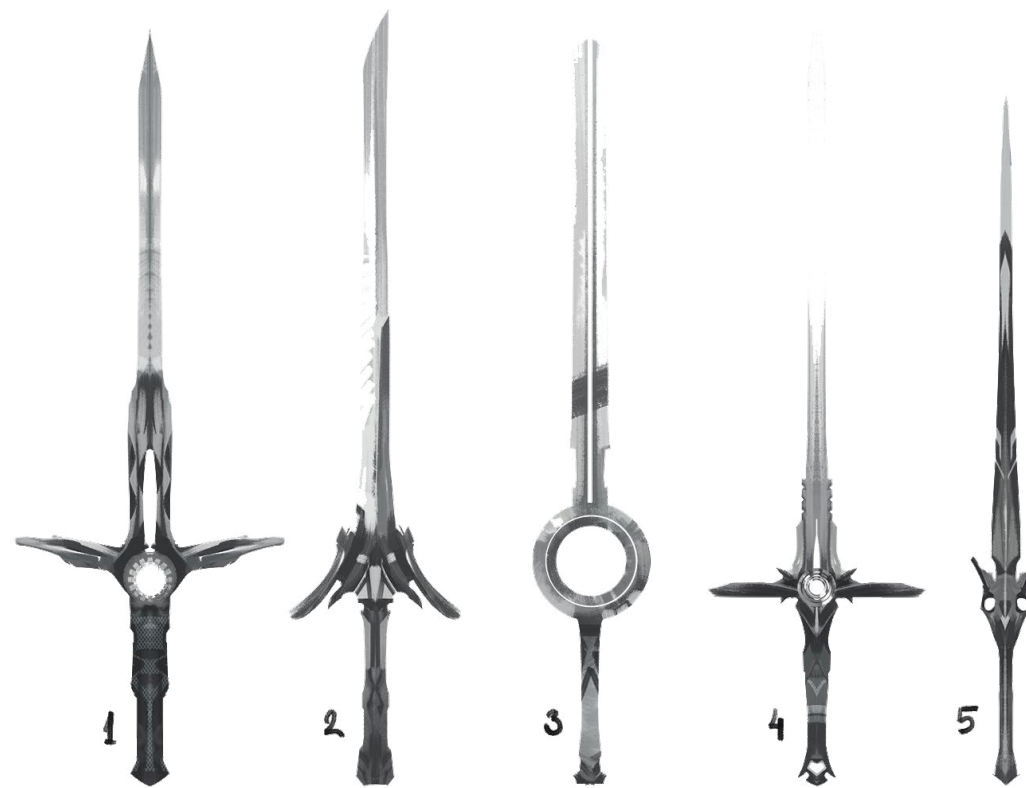


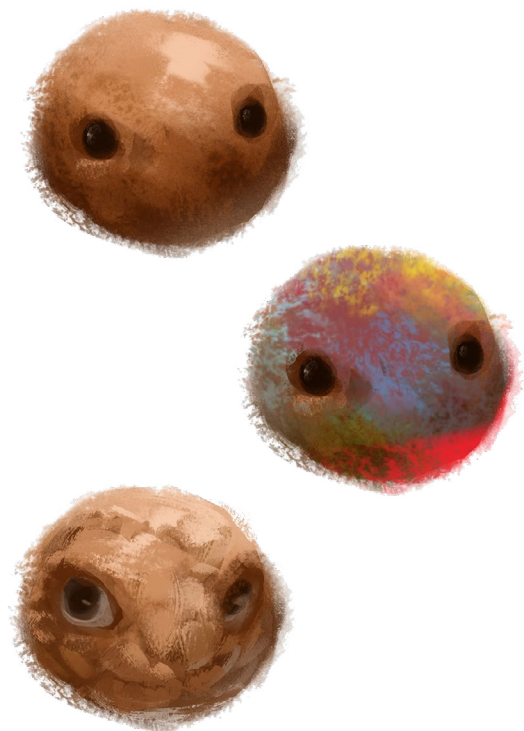
Weapons,
Tools,
Suits,
and Others

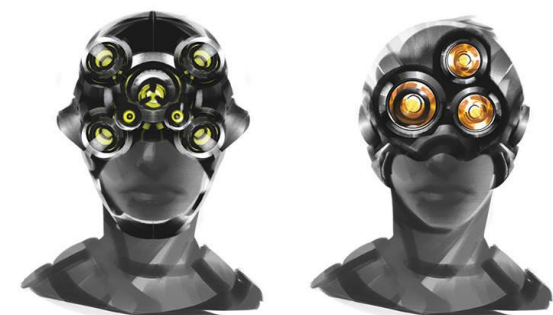
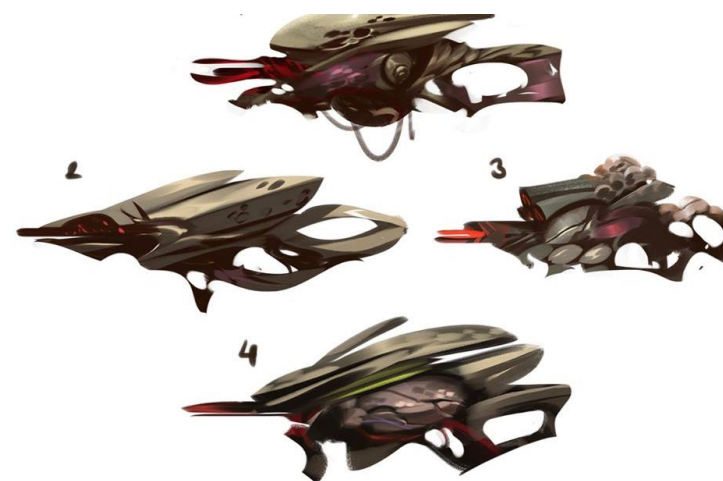
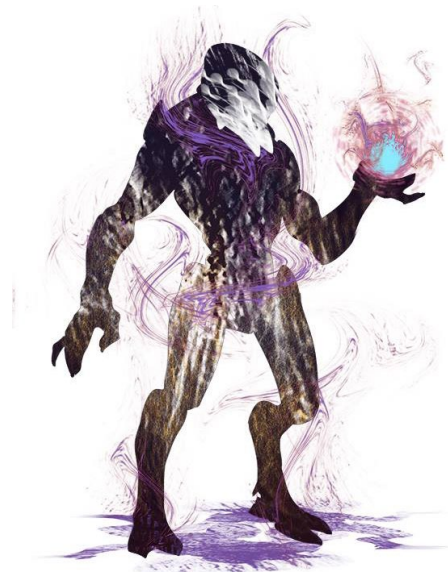
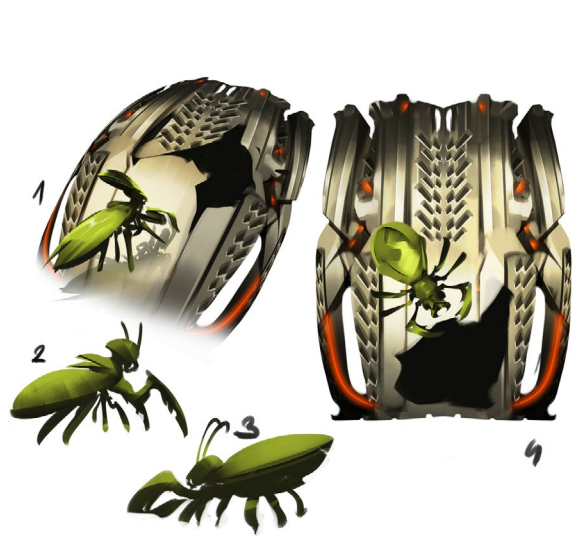


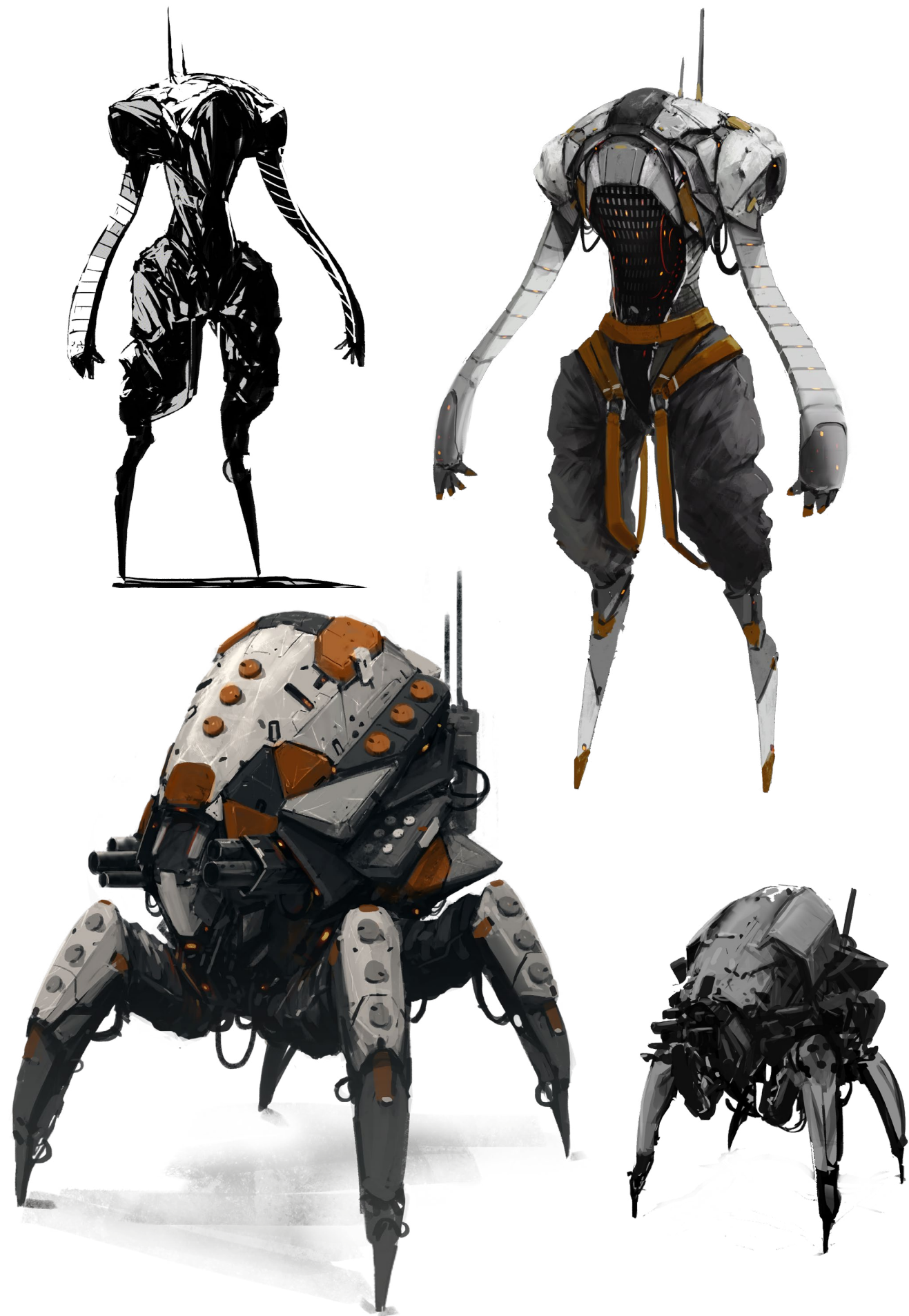


Four spreads of assorted drones, items and weapons, by Vukasin Bagic.



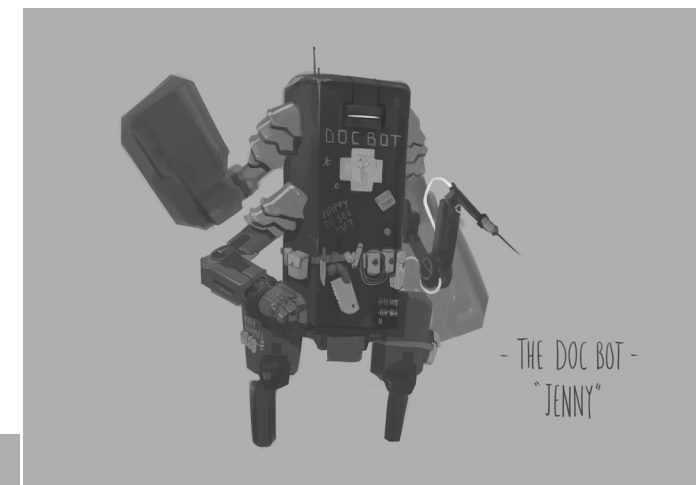
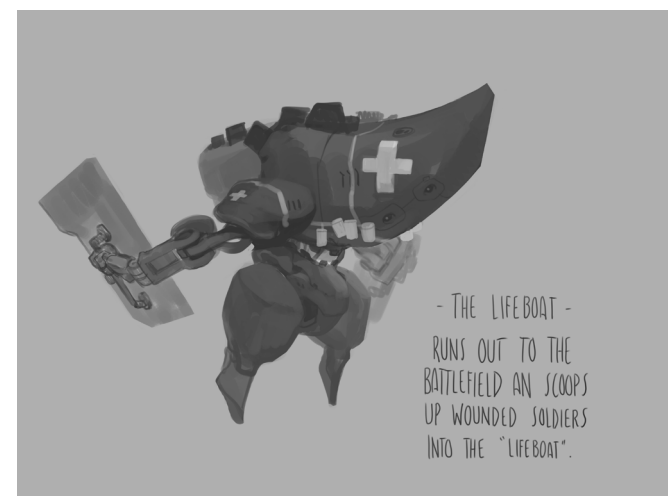


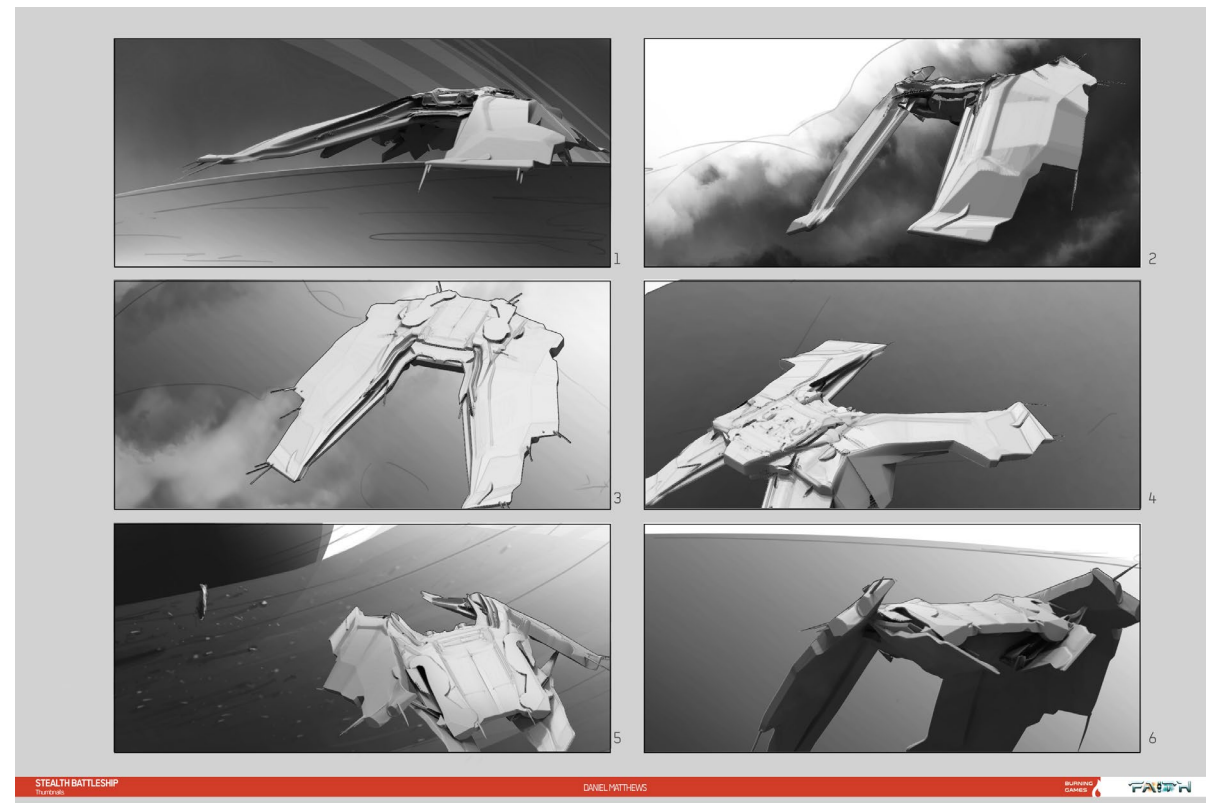




Due to the artificial limitation imposed by both the Iz'kal and the Corvo to true AI, robots in FAITH are pretty limited and basic. In this spread we can see a few of them, illustrated by Tyler Ryan (left page) and Marco Brunelleschi (this page).

The latter is the Docbot, a robot that offers medical assistance on the battlefield. A cute addition to an oftentimes grim world.

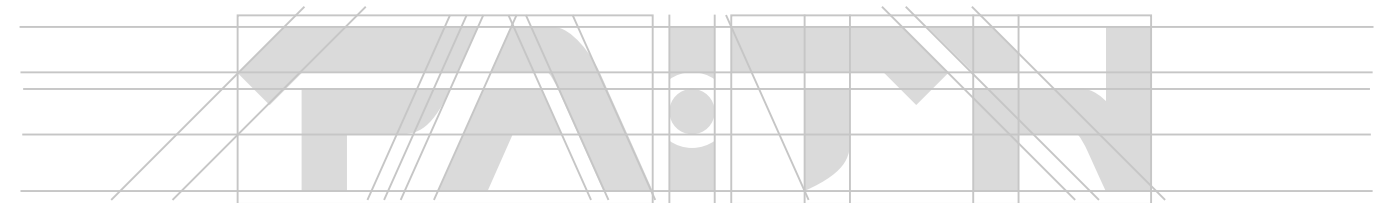




This transformation from sketch to illustration, by Dmitry Vishnevsky, must be one of the best we've ever gotten. Talk about vision and talent.


On the page to the left, an imposing aircraft created by Dan Matthews, along with its detailed, 3D sketches.

Graphic
Design and
Cover Art



פאידמן

פאידמן



next typeface

FAITH



FALTI

同仇

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FAITH

FAITH \Rightarrow H

הידברות

The logo for FAITH features a stylized, geometric emblem above the word "FAITH" in a bold, sans-serif font. The emblem is a hexagon with internal lines forming a complex, interlocking shape.

171

A FEW QUESTIONS FOR ALEKSANDRA BILIC

TELL US A BIT ABOUT YOUR BACKGROUND AS A GRAPHIC DESIGNER. HOW DID IT ALL BEGIN?

From my early age and teens I was very into creative stuff - playing music, dance, making graffiti, sewing my own clothes. But back then, I still didn't know that design will be my occupation. I wanted to be a surgeon, a diplomat, also a journalist, actress, history or philosophy teacher. Dreams and possibilities were endless. Then graphic design somehow found me. At first, I did it for fun, for family and friends. During university years, I had to support myself so I landed a first job that was website UI design. Then I got an offer to be an in-house designer for one cosmetic company. After 5 years of working there, I figured I can't do regular hours job and went freelance. I love the variety of jobs now - this gives me lots of opportunities to learn new things and meet interesting people!

HOW DID YOU START WORKING FOR BOARDGAMES AND RPGS?

I'm also a nerd and passionate gamer. When my husband approached me with an idea of creating a board game it seemed like a perfect synthesis of all of my passions - games, design and him :)! And Machina Arcana was born. After its success on Kickstarter, people started contacting me to help them with the graphics for their games.

WHAT ARE THE KEYS OF DESIGN FOR BOARD GAMES? WHAT ASPECTS NEED TO BE TAKEN INTO ACCOUNT THAT DON'T HAVE TO BE IN OTHER AREAS OF DESIGN?

Just having an outstanding illustrations, don't necessarily make a visually appealing game. Board game graphics are more than a pretty frame around the illustration. Functionality is the most important thing - readability, intuitiveness, clear iconography, colour coding, choosing the right typography... This all have to work together to serve game mechanics. Graphics also have to work hand-in-hand with an illustration to make the game one visually cohesive unit. You also have to think about possible expansions so they can fit the base game, but still have an unique artistic feel. -

WHAT IS YOUR FAVOURITE PIECE OF DESIGN (CARDS, LAYOUT, SYMBOLS...) YOU'VE CREATED FOR FAITH AND WHY?

The FAITH logo design! From early sketches I had a feeling that I'm on the right track and that this is it. I love how it works in both versions - clean black&white and illustrated.

WHAT SOURCES OF INSPIRATION DO YOU FOLLOW FOR YOUR FAITH DESIGNS?

Sometimes I'm using Pinterest. Starting with obvious things, it can take me to the places I haven't imagined. Watching game galleries on BGG can be limiting to some extent while searching for a fresh approach and new ideas. Movies are big source of inspiration for me. I'm a SciFi fan and secretly wanted to do a SciFi themed game. When I was approached by Burning games to make a design for FAITH it was a wish come true. That was "the excuse" to watch some of the SciFi movies once again - Blade Runner, Star Trek series, Minority Report.

WHAT HAS BEEN THE MOST CHALLENGING PIECE OF WORK YOU HAVE DONE FOR BURNING GAMES?

That was definitely the big Mayan sundial for Dragons Conquer America logo. That was an ambitious project with so many details that my hand hurt while drawing it :) At the end, we had to narrowed the details down to have more readable logo.

IF YOU HAD TO CHOSE ONE BOARD GAME FOR ITS GRAPHIC DESIGN (APART FROM THE ONES YOU'VE CREATED) WHICH ONE WOULD IT BE AND WHY?

Oh, that's a hard question, and I cannot name only one! I love the cleanliness of "Time Stories" and cohesiveness of "This War of Mine". When it comes to something that fits more to my style I would mention the graphic design of Lord of the Rings, Game of Thrones, Elder Sign card games, and the Witcher adventure game.

body - mind
left brain - right brain

PHYSICAL TRAITS

MENTAL TRAITS

ATHLETICS

BALISTIC

CLOSE COMBAT

EVA

INITIATIVE

PILOTING

AGILITY

CONSTITUTION

DEXTERITY

PHYS DAM 1

NAME

AGE

PROF

FAITH

LINK

MIND

NEUR DAM 9

CUNNING

HACKING

MEDICAL

PROFESSION

SURVIVAL

TECHNICAL 9

REQUIREMENTS & FEATURES:

min 4mm between each token and from cut line

ergonomical token size - 15mm

size 165 x 137mm (smaller size = smaller weight = smaller cost of production and shipping)

tidy box - 2 boards fit on 1 box level after playing

consistency - affinity shape same as on the playing cards

player can choose the position of god/affinity tokens (L or R)

illustration in the middle establishes visual dominance

upgrades on the bottom - resembles to something that is attached

skills are sorted alphabetically

Suggestion: "truncated" triangle token

PRO - easier to take out (with nail or tip of the finger)

CON - easier to fall off when board is raised from table

- additional shape on punchboard for this token type

The cardboard character-boards that came with the original FAITH boxset were also designed by Aleksandra. She came up with a very clever idea to divide the attributes and skills in a left-right manner that reflected the duality of the human brain, but sadly, due to production reasons, this idea did not come to fruition. The final version is closer to the one we see on the right, with a landscape orientation.

CHARACTER

NAME

AGE

PROF

DAMAGE

9

NEURAL

9 AGILITY

9 CONSTITUTION

9 DEXTERITY

9 FAITH

9 LINK

9 MIND

IMPLANTED PROCESSOR

IMPLANTED PROCESSOR

IMPLANTED PROCESSOR

IMPLANTED PROCESSOR

IMPLANTED PROCESSOR

IMPLANTED PROCESSOR

ATHLETICS 9

BALISTIC 9

CLOSE COMBAT 9

CUNNING 9

EVA 9

HACKING 9

INITIATIVE 9

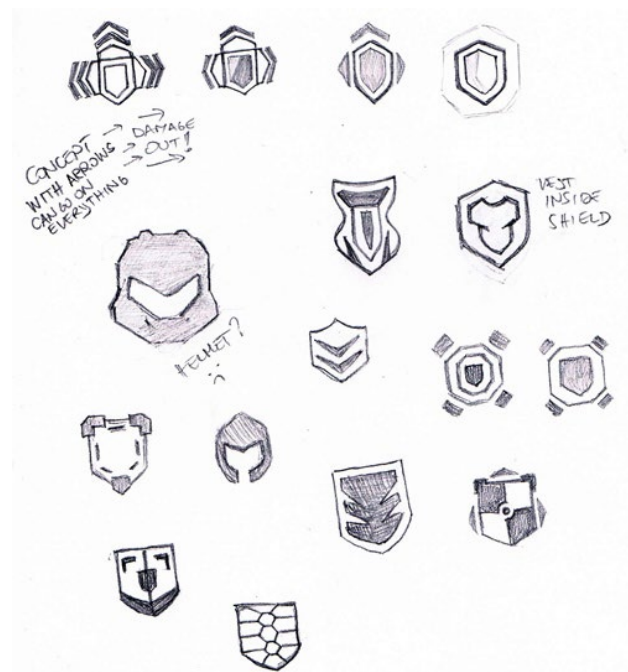
MEDICAL 9

PILOTING 9

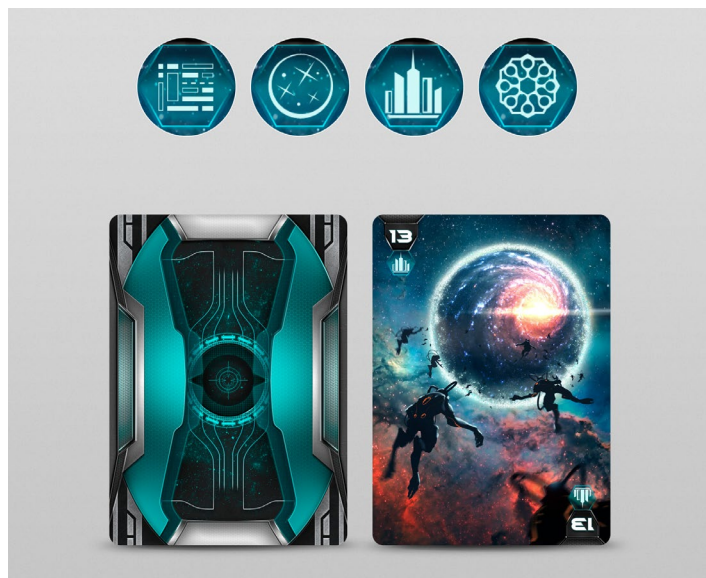
PROFESSION 9

SURVIVAL 9


TECHNICAL 9



Cards are one of the main aspects of FAITH, both the playing cards and the NPC/Equipment ones. Aleksandra is the brain behind all their design elements, from the backs of the cards to the fronts, from the suits to the different stat-symbols. The results are memorable and unique.



The logos for the main megacorps, clans, factions and companies of the universe of FAITH have been created by Javier Alaiz, the co-designer of our first boardgame, Ether Wars.



The cover of the original FAITH Core Set depicted in this spread was created by none other than Milan Nikolic. It depicts a desperate scene in which a corvo, an iz'kal and a wounded human, the three initial playable species we designed, are fighting off a group of ravagers.

Thanks to the square format of the box, we were able to choose a very interesting angle that gives a very distinct feeling of dreadfulness and inevitability: these poor fellas are going to be eaten... or are they? It will be up to the group who plays that story!

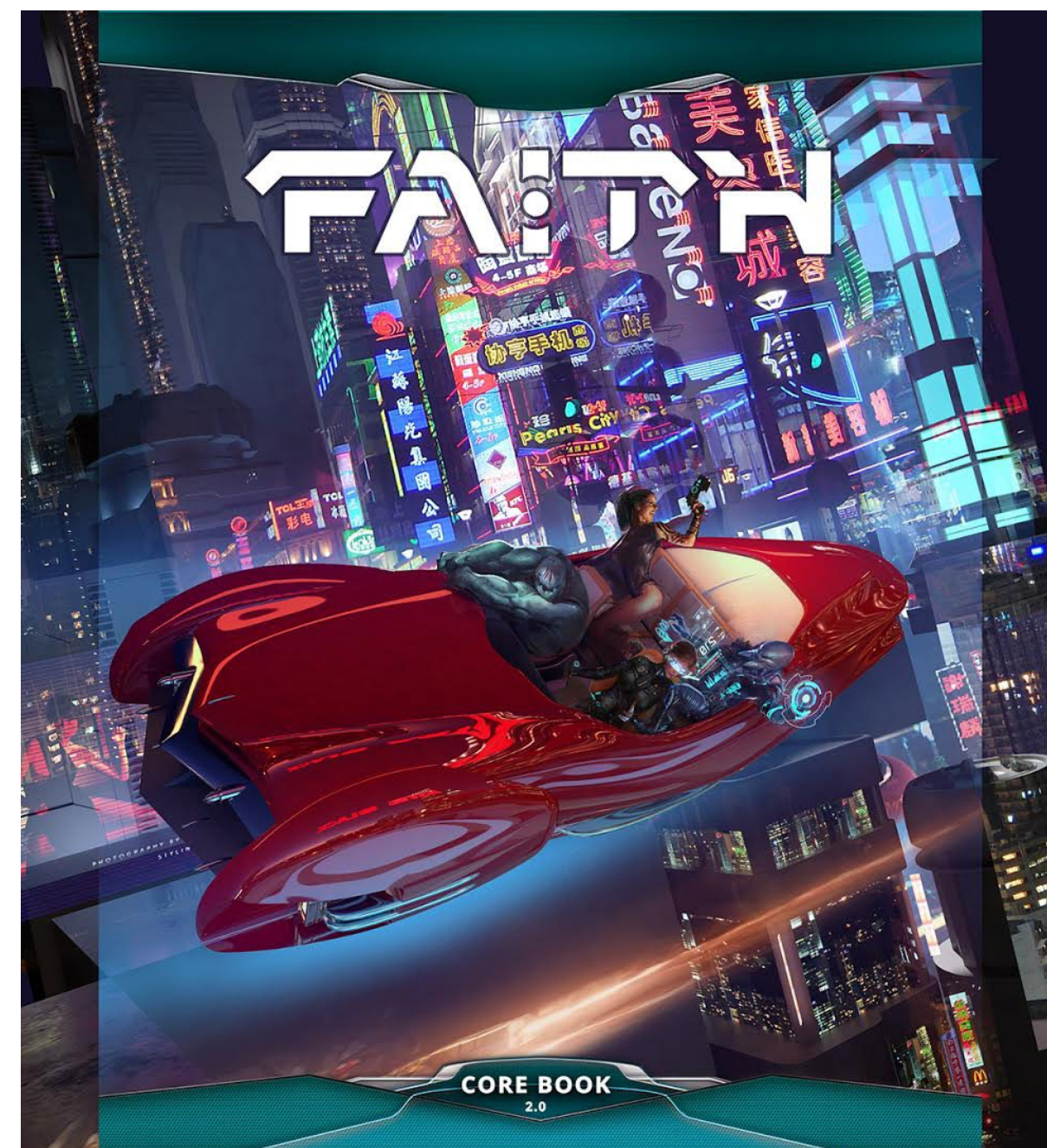


The cover of the Core Book of FAITH has been created by Leonid Kozenko, one of the most renowned illustrators in the world and author of many concepts for games such as Halo 5.

The process to create the final piece was long and not without hiccups. It started with the draft that you can see to the left.

Then, Leonid went on to create a full on 3D rendering of both the cityspace in the back of the picture and the car in front of it. You can see the results in this and the following spread.

Sadly, we felt that something had gone missing from the draft to that iteration, so we asked Leonid to go back to the drawing board and the results can be seen on pages 182-183.





When we approached the cover of the FAITH Core Book, we had a clear idea of what we wanted; an illustration that would state, as loudly as possible, how people *actually* played FAITH.

The power struggles of megacorps, the cold war between the Iz'kal and the Corvo, and even the Ravager menace, are the backdrop of the setting, but the actual gameplay revolves around the *consequences* of all those plot points.

Smuggling goods from the Corvosphere into the State; taking advantage of the inner workings of the megacorps; setting up traps to catch outlaws from the Human Front... those are actual play-things.

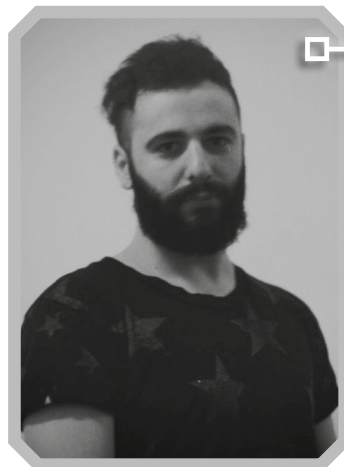
In short, for the cover of the core book, we wanted to created a fun and exciting group of quirky PCs. We hope this illustration will inspire you to play exciting, quirky adventures, and we look forward to hearing all about them!



We asked Leonid to comment on the creation process: *"The initial pitch came from Burning Games team, as they needed a cover for the upcoming FAITH rulebook. The concept was to depict a group of adventurers (of Human, Corvo and Raag species) trying to escape on a vehicle from Iz'kal police. The references were various real and fictional vehicles and action pieces, as well as species sheets (you can find them in this artbook)." (continues below)*

"Almost immediately I remembered images from Shadowrun and Cyberpunk 2020 games - surprisingly enough there isn't much modern sci-fi RPGs on the market. Although they were cool, I couldn't rely just on them because FAITH world is different and unique. Another problem came from the fact that we had a bunch of characters packed in a flying vehicle. It sounds simple but once you start sketching you realize that your options are limited. You can establish a great looking shot for the vehicle and notice that your characters are completely lost. Or you just pull out a cool character shot where your vehicle is barely seen... As an artist, you have to find a compromise between these limitations and meeting the requirements of the cover art at the same time!

For FAITH cover it was back and forth process, until we found a satisfying solution. The adventurers group expanded into four characters with addition of Iz'kal girl, hanging over and firing back at the pursuers. The original vehicle looked more like an open flying car and was scrapped for more open, motorcycle-like design. To keep up with the changes I organized things into layers and there are about a hundred of them, ranging from background neon ads and city lights to character details and effects." - Leonid Koziienko



MILAN NIKOLIC

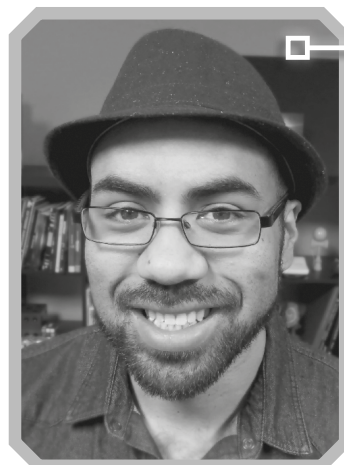
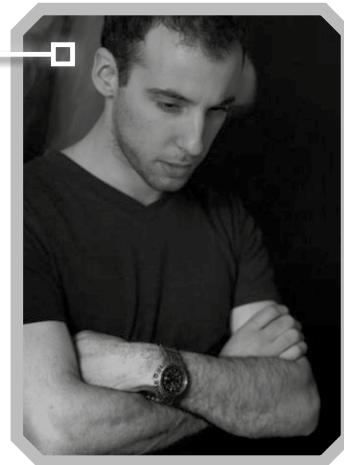
I was born in Serbia where I still live. Since I was a kid I was always drawing and playing with my toys, I would put them all over the living room making a mess out of it. I spent my evenings creating and exploring the stories of those toys. After leaving childhood behind, I moved to computer games, which keep the house way tidier. I started drawing to create my own vision of the games I enjoyed, emulating the artists who fascinated me. I went on to study Graphic Design at university, and I quit drawing for a while, until I saw Anthony Jones' tutorials and his art brought the need to create and explore back to me - I stopped studying graphic design and moved to Belgrade to work on my portfolio. Soon after, I got my first job on Whale-sharkstudio where I still work.

I work as a freelancer for Games Workshop in their Warhammer 40K line, and for West Studio, where I make concept art for all kinds of triple A video games.

I started working on Faith when I was working on my portfolio and I wanted to push my limits and explore what I could do creatively. It was fun to work on it as I could create new species and their look from the ground. We have spent almost a year working on this, which is crazy! This is the longest project I have ever worked on.

ALEKSA BRACIC

Aleksa Bracic, experienced in various aspects of visual art is primarily a concept designer and modeler. He was born and raised in Belgrade where he works as a freelance artist. Lex studied in Italy, where he absorbed different cultural influences. The mixture of Balcanic strict, almost martial discipline and the Italian aesthetic identity is responsible for his visual artistry. The most striking trait of his work is versatility - which largely marked his work. His multiple creative passions include traditional painting and automotive design and the stratification of his knowledge and interests shuffle and create a unique artistic expression.



ANTHONY JONES

I'm Anthony Jones, and I'm the creator and owner of Robotpencil. It's an online mentor driven school where I help and mentor others to achieve their goals as being digital artists for the entertainment industry.

I have worked for many companies since 2008 including, Blizzard, Sony Santa Monica, Hasbro, Digital Domain, Paramount, Wizards of the Coast, and Applibot, to name a few. Also I have taught at many other schools including Gnomon, LCAD, OTIS, and Schoolism. All these experiences have allowed me to really refine both my skills in being a concept artist, but also an educator.

Working with Burning Games was absolutely delightful, as not only were they very open to the artist's creative intuition, they also welcome the practice of sharing your work online for self promotion. Their art style was highly driven by one of my most beloved students, Milan Nikolic, and so I was delighted to be a part of their project Faith. It was also great to see how they embraced our other students and allowed them to work on their project, give them feedback, and help them get a sense of what freelance work was like as well as get their works promoted and pay them for their hard work. My personal experience with them was amazing in the fact that they were really easy to work with and a lot of fun. I look forward to work with them again in the future, and am inspired by their devotion to original work.

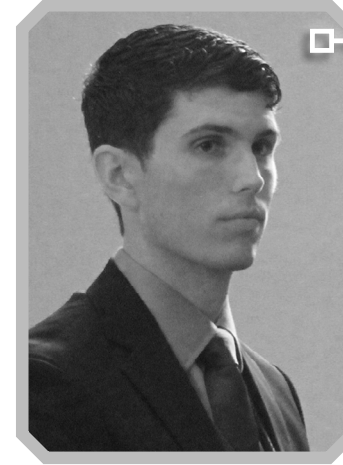
JAMES COMBRIDGE



I am a self-taught concept artist and illustrator from Australia specializing in environment design. I have a passion for creating worlds, telling stories and challenging myself as an artist. I'm open minded and naturally curious about the world around me, absorbing scientific knowledge and recycling it as inspiration and design influence.

I grew up playing games, watching science fiction films and reading fantasy novels. Naturally this influenced my art over the years and now I am fortunate enough to be able to create worlds that as a child, only existed in my imagination.

My work for Faith was a great chance for me to explore various sci-fi concepts and the lore of the game is so rich so there was a lot of material to pull inspiration from. It was important particularly during the sketching phase of each card to keep in mind that the illustration had to work on a small, card sized scale. Planning ahead was a real time saver here. I've found that the illustrators and writers of a game often inspire each other with ideas so being flexible during the illustration process really allows a piece to evolve into something greater than it would have been otherwise. The illustrations I created for Faith really showcase that collaborative process.



TYLER RYAN

I was born in a small town outside of Ottawa in the countryside. I spent most of my childhood days either playing outside, playing video games, or drawing. I enjoyed drawing very much but I never took it quite seriously. It's not until later on where my love for video games really pointed me towards the world of CGI.

In college, I took 3 years in 3D animation thinking that it was what I needed to work in the video game industry. The classes were great but I mostly saw myself drawing and painting concepts instead of the actual 3D work that was assigned to us. After the 3 years of college, I realised that making concept art is really what I wanted to do. Since then, I have been challenging myself to draw every day and really focus on becoming the best artist that I can be.

MARCO BRUNELLESCHI

I am a concept designer based in Toronto, previously a matte painter for TV and film, as well as a 2D generalist for mobile games. I've had the amazing good fortune to always know that I wanted to be an illustrator, or at the very least to draw something for someone, somewhere, for money. I owe this unnatural focus to one particular day when my father bought me a book called "How to Draw the Marvel Way!"

I thought I found the maps to hidden treasure, and I brought it home hoping to immediately decipher it's mysteries. I sat down at dinner and drew the character Wolverine. I cried at how bad it was. Thankfully I kept at it, and I think my dad would be proud of how far I've come as he looks down from his perch in Valhalla. Although there's much more to discover and learn, this fantastic journey has brought me to so many wonderful people and places and for that I am eternally grateful.

The world of Faith touches the core of what interests me. Role playing sci-fi invokes the vivid imagery of worlds like Blade Runner or Star Wars, mixing magic with technology in ways that we can buy as an audience. I've loved pondering about what kind of decorations a Raag Soulbender might be carrying, as a paragon and effigy to her declining culture; or just how a Ravager can hack into complicated tech with the power of his mind. I've enjoyed this work immensely and I'm excited for what new characters and worlds we'll create and explore.





SHEN FEI

I'm a concept artist and illustrator from Malaysia. As a kid, I was always fascinated by comicbooks and photos, I would follow my parents around just to take in the sights. This early childhood fascination of mine slowly grew into a strong desire to illustrate a world of my own, telling rich stories with my art. After graduating from secondary school, I took an illustration course in an art academy. I started my freelance career in the entertainment industry after working in a few local studios.

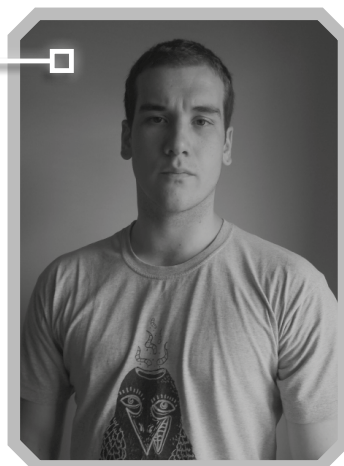
In 2015 I found FAITH through an art forum, and I was attracted by its beautiful art. I'm glad that I have the chance to illustrate the world of FAITH and I enjoy working on it as I was given a lot of freedom and creative control.

VUKASIN BAGIC

I am concept artist, illustrator and graphic designer working in the entertainment industry.

Drawing was my fascination since a very early stage of my life. Literally any movie, cartoon or comicbook would make me draw dozens of sketches for hours. Soon, all of these little kindergarten scrapbooks were replaced with my elementary school notebooks. At that point, I was pretty sure that drawing wasn't just a hobby. I enrolled in high school of art and quickly made many friends with the same interests, which pretty much tied me to this profession. After finishing my degree in the Academy of Arts I started working in Whaleshark studio.

By now, I have been working on numerous game character designs, concept art, as well as trading card game art. I found out about "Faith" after seeing some stunning pieces of my good friend and colleague Milan Nikolic. He invited me to take a part in the project, and I agreed, which was undoubtedly a great choice. The game itself abounds with the whole spectrum of great organic sci-fi designs, and all the artists working on it already gave a really specific key to it, which was pretty fun and challenging to follow during work. I also had that luck to constantly be in touch with the creators of the game who are a great, patient, and supportive team, willing to hear and reconsider every advice on design I had as an artist. It is a great honor to gain new experiences through projects like this one.



LUKASZ PODUCH

When I got the proposition to work on Faith I was really excited, and I wasn't wrong! It was an amazing experience to work alongside great artists like Anthony, Milan, Marco, and Tyler (and anyone else that I might have forgotten or I do not know about).

I think what I liked most about working on this project is how everyone was unified when it came to the design and overall feel of the characters. Seeing how every part came together to form this cohesive whole ... it was awesome.

YONG YI LEE

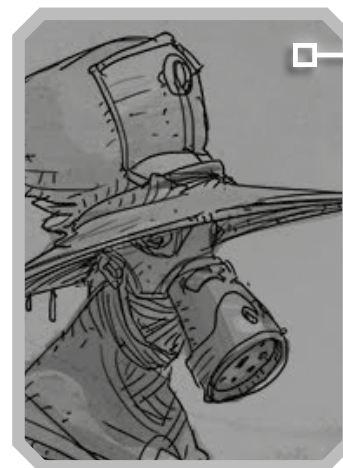
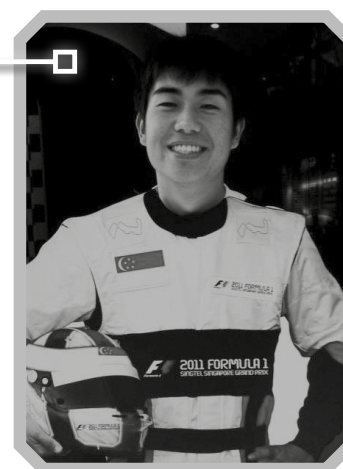
I was born and raised in Singapore, a tiny country in South East Asia, and due to circumstances during that time, Singapore relied heavily on trade, resulting in globalisation. And, besides financial gains, globalisation brought in an influx of amazing games and cartoons!!

More than just growing up with Power Rangers and Ninja Turtles, kids in Singapore were also introduced to entertainment from other countries like Japan, which brought forth Doraemon, Kamen Rider and Ultraman. And with all these awesome products around, I was hooked. Games and storytelling became a part of my life.

I then began my education in the entertainment industry, first in the field of animation, and upon discovering more, I focused on concept art and illustration. Though the journey had been mostly arduous, the entertainment industry has provided amazing returns that I could not have found anywhere else.

I mean who gets to draw robots for a living right? :D

In this day and age where most games are made digitally, I was excited to be part of a team that still designs games to be played in the physical form. Board and card games with physical objects to play around with are always cool. Furthermore, Faith has different planets, aliens, sci-fi weapons and suits! I'm sold!



EDUARDO GARCÍA

I am an illustrator/concept artist currently working in the entertainment industry.

I studied at Digipen Institute of Technology in Bilbao, Spain, where I discovered how much I love creating new and all kinds of worlds, whether by animating or painting.

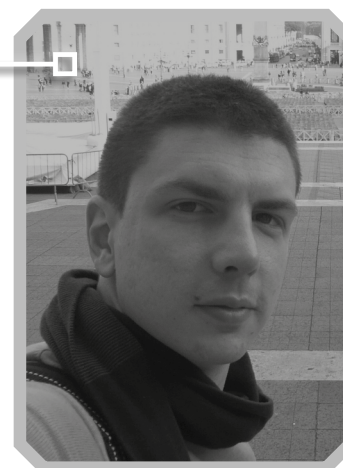
I started working as a freelance illustrator during my studies, that is how I was first contacted by Burning Games to create a couple of illustrations for Faith. The style set by previous artists and the story was something which made creating the images even more fun.

IVAN JOVANOVIC

I was born in Belgrade, Yugoslavia. That year the Times magazine made The Computer "Machine of the Year" and Spielberg's E.T. was showing in the movie theaters. Just like a typical kid, I too had occasional daydreams of becoming an astronaut and exploring worlds beyond the one surrounding me. Of course, a lot of things since then derailed me from that goal, and the astronaut gig didn't pan out.

So I chose the next best thing - I became an engineer. However, having done that, I soon realized that crunching data in an office for the rest of my working life wouldn't bring me any closer to seeing Earth from orbit, or traveling to the moons of Jupiter.

So I did the next best thing - I decided to become an artist. And finally I was able to regain that kid's sense of wonder and embark on a journey of discovery to other worlds, the worlds within me. These worlds might be as elusive as the physical ones, but as the saying goes - it's not about the destination, it's about the journey. I hope there will be plenty of things to see along the way.





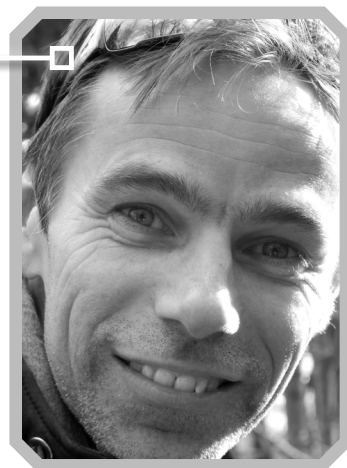
HANS JENSSEN

Born in Denmark and of Dutch/Norwegian descent, Hans Jenssen has been in the UK most of his life and now lives in a small village in the beautiful county of Devon with his partner, teenage son, two dogs, a cat and three chickens. As a child he was obsessed with aeroplanes and loved drawing, spending much of his time sketching air battles between Spitfires and Me 109's which in the 1960's and '70's was his equivalent to the hours a young person today might spend playing video games. As he got older, he became fascinated by cutaway illustrations in publications like Eagle Comic and later the work of artists like Mike Badrocke, Frank Munger and others who exposed the inner workings of all kinds of machines (but mostly aircraft). Despite some ill-advised diversions from this path, Hans eventually went to art college and studied technical illustration. The first few years of his career was spent mostly illustrating gearbox catalogues for an engineering company but in the early 1990's began a long and successful relationship with publishers Dorling Kindersley. He worked on a series of books called "Look Inside Cross-Sections" and from 1997 spent over a decade illustrating the famous "Star Wars Incredible Cross-Sections" with fellow artist Richard Chasemore, and from that time on has spent most of his time in various science fiction universes.

ARTHUR HAAS

I was born in Holland in 1969 and have been living in Amsterdam since 1990. I didn't start out as an artist at all, not in the sense of painting anyway. Instead I choose photography as a means of combining creativity with a reasonable prospect of actually earning some money. I was too scared to do something as insecure and daring as painting. Ofcourse I ended up doing just that anyway, I just had to. There were (and still are) these insane images in my head that could not possibly be made by photography and that I just had to put down somehow. Somehow it's always been scifi which makes me want to create impossible stuff. So I started trying to do exactly that. With paint it was quite a labourious proces, often taking me a month to complete a single painting. Frustrated I started to look for a different medium, a faster one if possible. That's how I ended up with Photoshop and my first tablet. Blown away with the seemingly endless technical tricks this programm offers I dove into it and have ever since.

I was voted "Master of science fiction" in Exposé 7, also published in Exposé 8,9,10 and 11 and have made tutorials for digital art masters 9 and 10. Furthermore I work as a freelancer illustrating bookcovers, I do concept art for film and games and paint and exhibit oil paintings. At the moment I like the freedom of working freelance, to be able to pick projects that appeal to me.



ZABI HASSAN

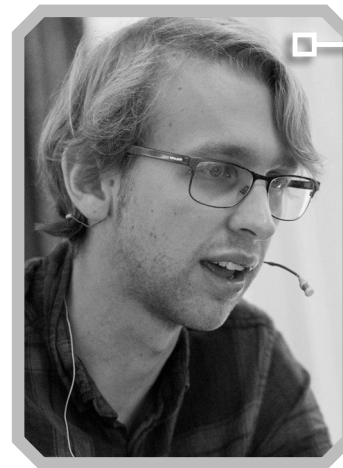
I believe I have written a lot about me and my artist journey so far, but here it is in case you have missed it. So, in a summary, I grew up just like most artists out there; did art as a hobby, enjoyed it, people said it wasn't a real career, turned it into a career regardless. The only difference between my story and others is that I grew up in Uzbekistan and moved to Canada, Toronto at the age of 10.

Art really became my serious career focus in 2014/2015. Since then things progressed exponentially thanks to the amazing people I met since then till now. The only unexpected thing that came up for me was starting Edge Control with my best friend and my oldest brother. Edge Control is our company we use as a platform for our studio & event, called Edge Control Expo (ECE). Like the name shows, ECE, is an annual expo where we bring industry professionals to give lectures, demos and portfolio reviews over the course of two days. Our long-term goal is to make a studio that will be eventually creating its own content. Even if we aren't there yet, Burning Games has given us the opportunity to take our first step towards it. Cheers to the great team of Burning Games and their amazing accomplishments.

LEONID KOZIENKO

I'm Leonid Kozienko, digital artist and illustrator from Russia. I work for the entertainment industry since 2001, focusing on different aspects of production from visual development and concept art to illustration and marketing art. My influences are varied from Japanese manga and anime to vfx laden movies, games, books and music. I paint different things from curvy fantasy sorceresses to spaceships and robots. Although I can work in different styles, my approach seems to gravitate towards more cinematic look and feel, thanks to certain movies and game cinematics (mostly by Blizzard, Digić, Square Enix and some others). In my professional career I worked on Star Wars, Lord of the Rings, Warhammer 40,000, Halo, Final Fantasy and many other projects.

I treat every project as a journey and learning experience. When Burning Games approached with FAITH book cover, I don't have to think twice. The concept looked both fun and challenging, but what I didn't expect is how passionate and enthusiastic Burning Games would be. Their dedication and attitude towards FAITH and gaming community is impressive and inspirational.



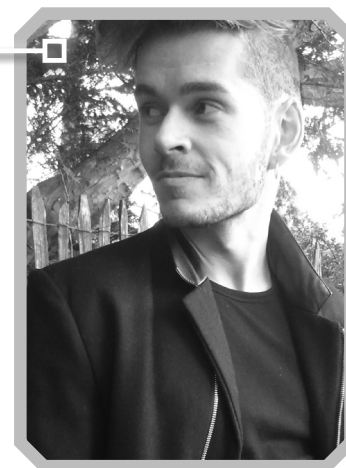
LEON TUKKER

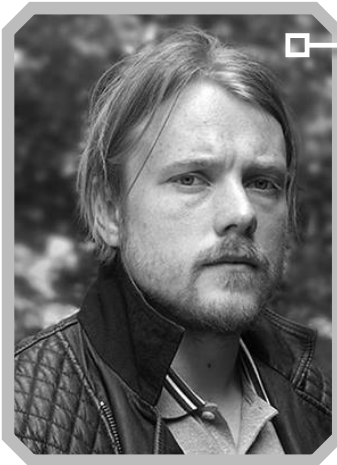
My name is Leon Tukker, I am a concept artist and environment designer based in Utrecht, the Netherlands. I have been working as a freelancer since a year now. As a kid I used to play a lot with Lego's, and I guess that is something that sparked my imagination as a kid. After finishing game design school I am trying to pursue a career as a concept artist/illustrator. How I would typically work is that I start modelling a scene in cinema 4D. 3D is a great tool because it allows you to come up with complex shapes without having to think about lighting, perspective and composition as much. I usually try to solve all of my design problems in 3D before importing my render into Photoshop to bring it to a finished and painterly state. This workflow is quite fast and allows me to quickly come up with ideas. My work is typically geared towards the Sci-Fi genre. I would therefore say that Faith is absolutely great to work for. Movies like Star Wars and Guardians of the Galaxy inspire my work greatly, as well as books by Douglas Adams like: The Hitchhiker's Guide to the Galaxy. Things we can find on our earth that look very alien really spark my imagination, coral reefs for example. For my images I look a lot at futuristic architecture. Work by Calatrava and Zaha Hadid is amazing in my opinion. I really favor vibrant color schemes and unusual shapes. In my images I try to convey giant scale and strange concepts.

FRAGAN TANGUY

Ever since I was a kid I draw, from when I was really young. I always had a pencil in my hand and I remember when I was asked the famous question: "What do you want to do later?" I always replied: "When I grow up I want to work in art". At the very beginning I wanted to do comics, then manimation, then by learning a little more and growing up I knew that illustration and concept art were really what I liked most and best suited me. I have a very cinematic vision of everything that I draw. Perhaps it was due to the studies of cinema and literature that I followed in high school. Then, after these studies I directly joined the Pivaut School in Nantes, an art school rather renowned in France, where I integrated the narrative drawing and illustration section. I spent four years there. Four years working relentlessly, no breaks during the day, from morning till 11pm, and only resting the weekend.

I have two ultimate goals: the first is to have at least the level of these masters of illustration and concept art today such as: Wojtek Fus, Anthony Jones, Marko Djurdjevic, Piotr Jabłoński, Igor Sid, Milan Nikolic, Adrian Smith, Yang Qi, Nivanh Chanthara and many others. Even if that is impossible, and useless to imitate their style, I want to understand what they have understood and integrate it in my images with my own mistakes. It's a life-long training; I know I will never finish learning. The second is to prove wrong all those who have told me and who still think that it is impossible to live from art. I want to prove to them that art is magnificent, that this lifetime learning that they miss, is rich in subtleties that a person lambda will not be able to see. By being convinced to reach 200%, we get there. It does not matter how long it will take, we must continue. To believe 100% is not enough, we must see beyond and must not think of even 1% of negativity. For that I am very glad to have my family, my girlfriend and my friends to support me from the beginning and to help me to stay the course.





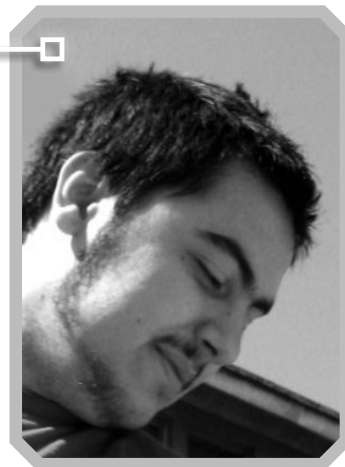
ERIKAS PERLIKOVSKIS

Hi all. I am Erikas, a digital artist and illustrator working from Vilnius, Lithuania. I have gained my bachelor's degree in Vilnius Academy of Arts in 2009. Until then I had already began freelancing in the illustration area. During the years I have gained a lot of valuable experience. I developed problem solving, time management skills and a strong work ethic. I learnt to work individually, although working in a team is not uncommon in my experience as well. Thus a time has come and a little bit more than two years ago I have founded my own digital art studio - Goodname. A small, but efficient team of illustrators and concept artists, who have a wide range of artistic backgrounds and experience working in the industry. Goodname's focus is top quality 2D art for films and video games. We especially enjoy bringing fantasy and sci-fi settings and characters to life so as you might have already guessed it is a pleasure to work on such projects as Faith. When we are not painting however we get ourselves inspired by going to cinema or battling in an airsoft field.

HUEALA TEODOR

My name is Hueala Teodor, I am currently working full time as a concept artist in the AAA game industry, started my career working on various games for mobile platform and moved up to create concept art for games such as Watchdogs 2. I enjoy learning and sketching, also did storyboards, illustrations for boardgames and designs for various freelance companies like Guerilla Films Australia, Legion of the Cow, Burning Games and others.

Some of the projects I've worked on are : Don't be squared - Mobile platform , Watchdogs 2- PC and Console ,and currently working at Ubisoft. I get inspired by other people that fight for what they love to do, also I don't play much games but I actually take a peak on gameplays and watch movies to get some of that inspiration. I like the actual craftsmanship of drawing and I still try to improve it every day because art is a neverending journey full of good and bad.



JOÃO FIUZA

My mother calls me João Fiuza but in January 2013 Inkognit was born, as did the drive to become a storyteller. With the focus on becoming a creature/character artist, I've led myself to paths that may not be the most fortuitous to what I do now but were definitely a learning experience.

From studying Computer programming which led me to find ZBrush, and because of it, into a 3D and animation course which in turn landed me my first in-house job as a Rotoscope artist and Post Production. Being mentored by Marc Simonetti and THU founder André Lourenço my path began to follow a more streamlined and focus course which now led to becoming a Freelance illustrator and concept artist working for companies like Cryptozoic, Monte Cook Games, Burning Games and a few others. As a freelancer came to the availability to work on my IP in between projects. The Silver Giant is the name of the whole project but at the moment I'm focusing on the subproject Chronicles of the last Templar. It tells the tale of a Goblin with a spark within him able to banish the darkness and has the purpose of bringing the templar order to light once more. Beyond the office walls, my remaining time is often spent reading, practising photography or at mcoffee with friends. Personal and professional growth which will have a direct impact on your art often happens outside work so I'm trying to get better at balancing that.

ALEKSANDRA BILIC



Although her main ambition is to find the meaning behind number 42, Aleksandra busies herself in the meantime with designing the world that is thoughtful, considered and aesthetically pleasing. With over 10 years of combat experience in graphic design industry, Aleksandra is a multidisciplinary mercenary with a wide range of design skills. A fortunate turn of events mixed with nerdy passions led her to specialize in creating graphics for board games. She's a laid-back character with an optimistic outlook on the life, a dreamer, a doer, zombie fan and religious chocolate eater. Originally Croatian born and bred, she relocated to Dublin, Ireland because she thought it would be nice to experience a bad weather for a change. Her weapons of proficiency are Adobe Photoshop, Illustrator and Indesign. Alignment - lawful neutral When not saving the world from bad design, Aleksandra enjoys chick flicks, cooking, playing music and making random things with her daughter.



JAVIER ALAIZ

A beta-tester of life, game designer, graphic and UX/UI designer, psychologist, talent manager, Ether Dev founder (and Ether Wars head designer), and professional chef.

Originally from León, Spain, and now living in Melbourne with my beautiful partner, I'm starting my freelance activity and studying. I've been passionate about games and especially the gaming scene and its possibilities since before I can remember. My goal is to keep growing as a game designer and graphic artist, making an impact on the industry (in both table and screen worlds) in the future by providing high-quality assets and inspiring ideas for great projects around the world.

As a sci-fi nerd, I instantly fell in love with the world of FAITH, its rich context, and original species. Taking part in creating the iconography for this amazing world has been a great adventure. I used inspiration from other game and sci-fi sagas as well as a variety of native and aboriginal cultures. I tried to create a defined style, mainly graphic, for each faction and crafted individual iconography for each element that still fit the general feeling of this amazing game.

It has been an absolute honour to share the experience of working on FAITH with such talented artists and designers. Hope you enjoy this unique game that Burning Games has cooked up with all of their love and dedication. Have FAITH!

CARLOS GÓMEZ QUINTANA

Carlos GQ is a multidisciplinary author, not content with boxing himself in in any type of media. Having studied Film Studies at the University of Arts in London, he directed various short films before landing on the altogether saner realm of board-games and RPGs.

His work in Burning Games is squarely rooted in the creative side of the job, and ranges from designing games to making them more tangible by working with illustrators and graphic designers.

The inclusion in this book is merited by his credit as "art director", a fancy title that in essence means "doing the cool job": coming up with art ideas, finding the right artists to develop such ideas, and steering them until the result is quite perfect. It's the equivalent of a child coming up with, and testing, all sorts of candy.

