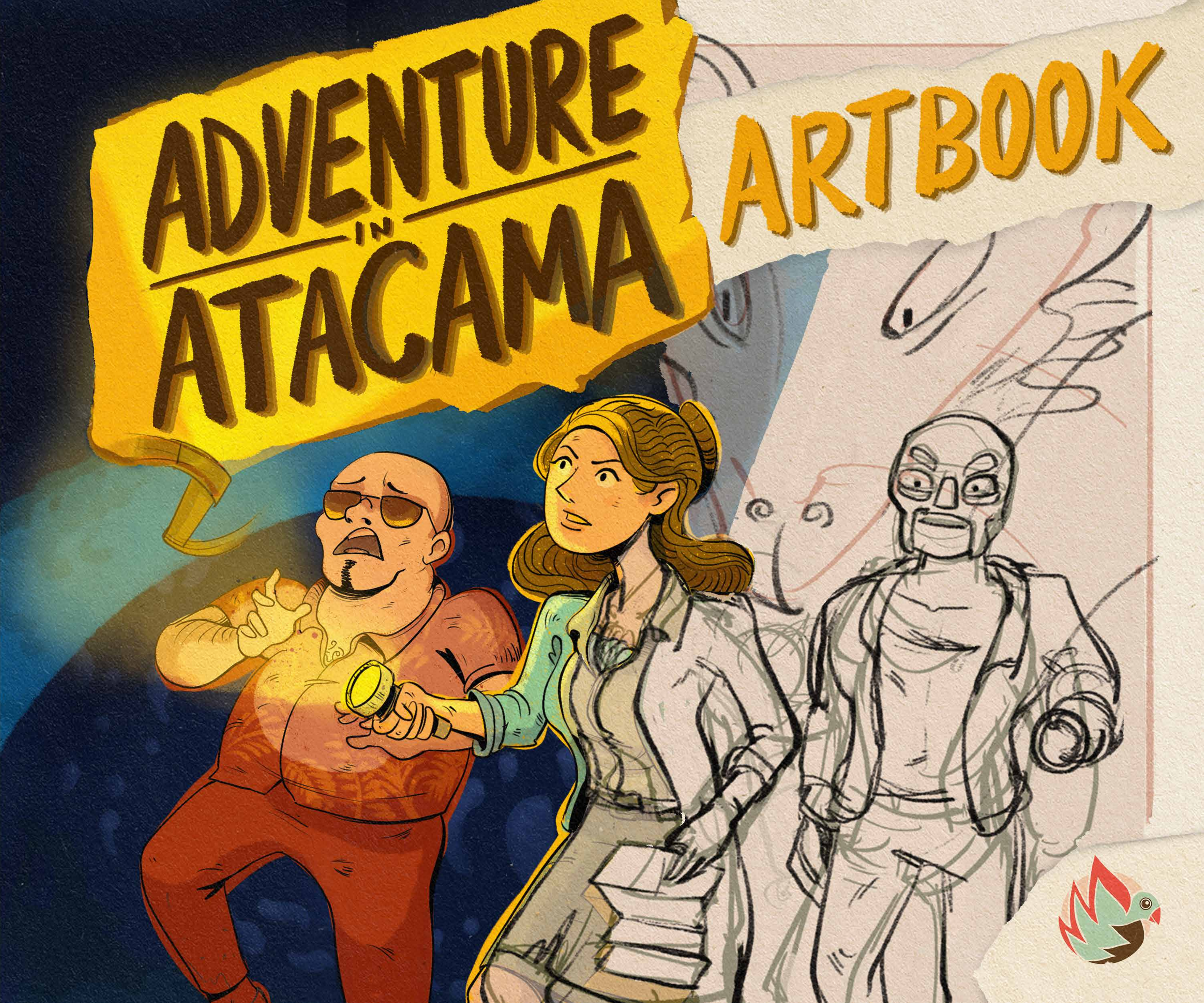
ADVENTURE IN ATACAMA

ARTBOOK



Credits

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HI! I'M WILLIAM

I WANT TO TELL YOU MY PROCESS
TO MAKE THE ART OF
AZAFATA EN ATACAMA

THE ADVENTURE BEGINS

First thing I had to do was explore the general concept for the show's logo. For me, the exploration through sketches almost always begins with my pencil and sketchbook. There, I try out different pencils and papers to look at different shapes, values, and compositions until I find the one I like.

With every sketch we prioritized the key characters of the show: Mariela, Fernando, Lucho and Unu.

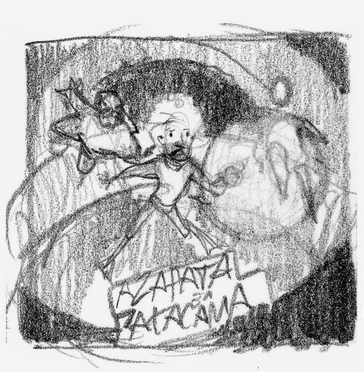
Some of the pencils I like using for sketching are 4B, 6B, and 8B because they have a thick lead that lets me make big strokes so I don't focus too much on details. Sometimes I will also use graphite.

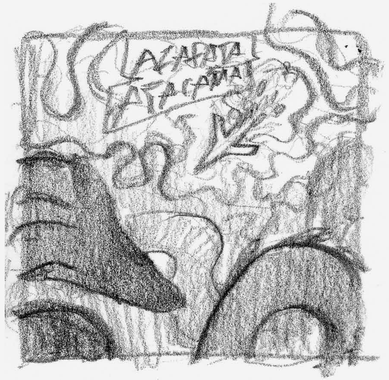
The mood of the show had to be adventurous, but with a chill and comedic style (which is everything I like doing!)

When I read the brief to the story I thought of maps, runes, and ruins in exotic scenarios… with characters in trouble but eager to continue their journey

The story had the ambiance of classic films like *Indiana Jones* and video games like *Uncharted* and *Tomb Raider*.

I chose compositions that showed the characters facing their environment: a mysterious and threatening ambiance. With these sketches we went into the first creative meeting. But before we get into that, I´m going to jump forward a little bit to show you how I designed the characters themselves

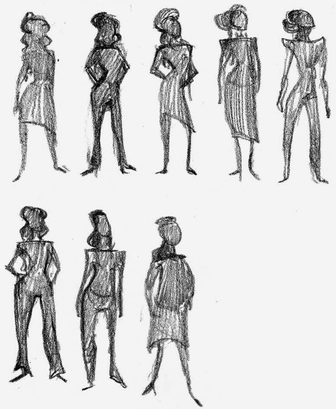




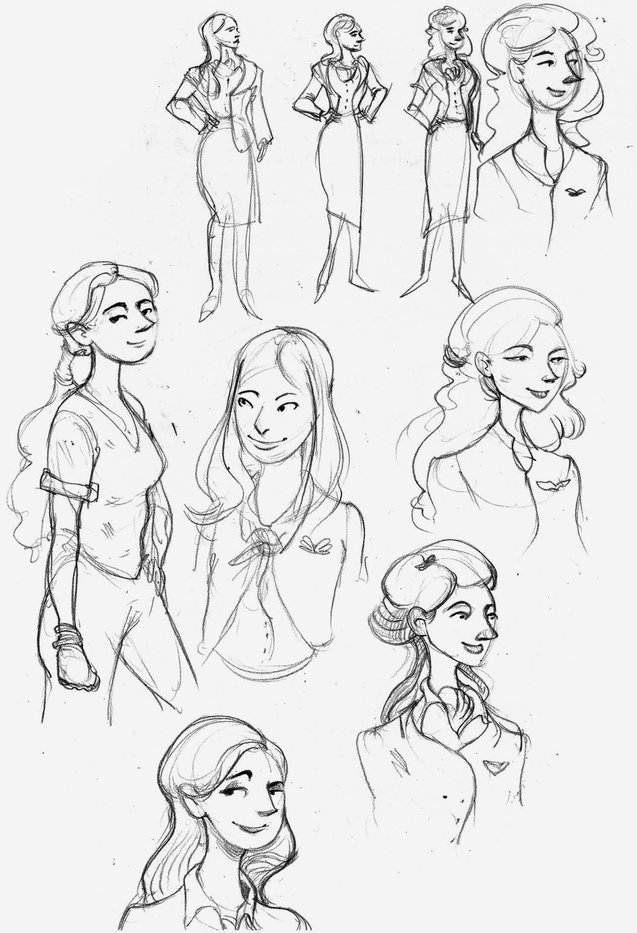
CHARACTERS DESINGS

When I start designing characters,
the first thing I think of is their personality.
What is Mariela like? Fernando? Lucho?

Mariela



Mariela is sure of herself, strong, bold, and curious. The initial design is inspired by these traits..

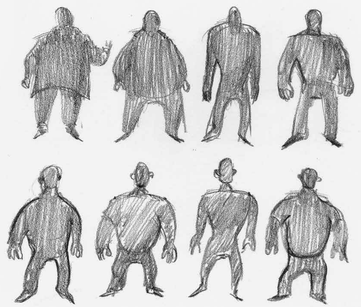


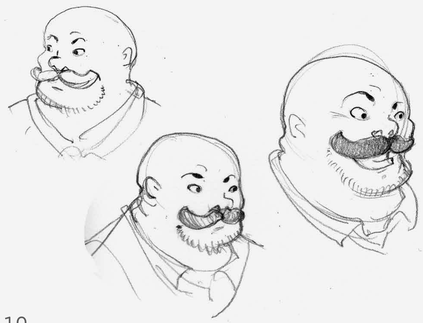
The inspiration for her hair and the handkerchief on her neck comes from the sea waves and a seashell, as *Adventure in Atacama* is set mostly in the ocean.

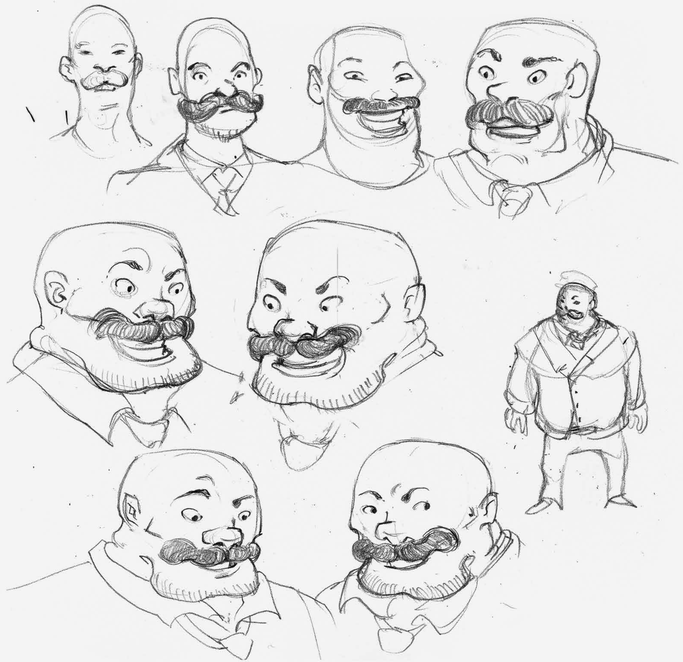
Fernando

Fernando brings comedic relief to the story, and for some reason, I pictured him with a mustache. This changed during the first creative meeting so now he has no mustache.

Sometimes when I sketch characters, I explore different facial expressions that I find soothing for the character. Fernando is a flirtatious, bold, and friendly character and I wanted to reflect that on with these sketches.







Lucho

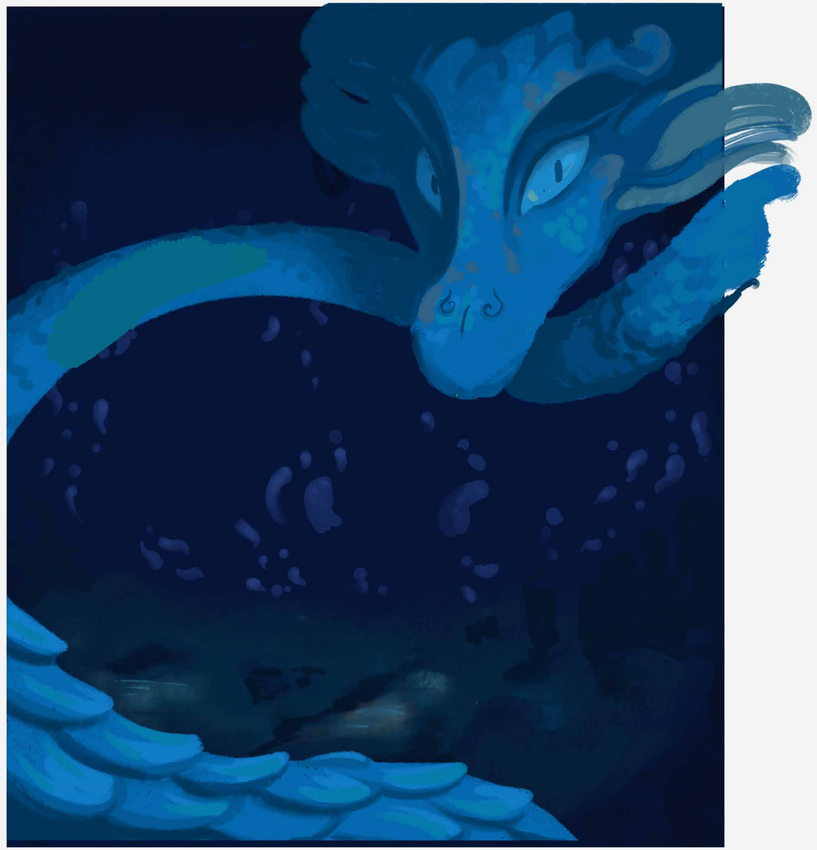
From his conceptualization, I knew I had more elements to put into his design. He wears a Luchador mask all the time, (as that is his job title).

First, I thought of a very brawny and older version, but that changed during my conversations with the Ochenta team.

My main challenge with the creation of Lucho was to give him an expression under the mask. I solved this by giving the "eyebrows" of the mask the expression I needed.

Unu

Unu was born very fast during the sketching stage and the creative meeting with the Ochenta team. I began with the image of a sea serpent similar to the Leviathan, that classic idea we get when we picture a "sea monster".

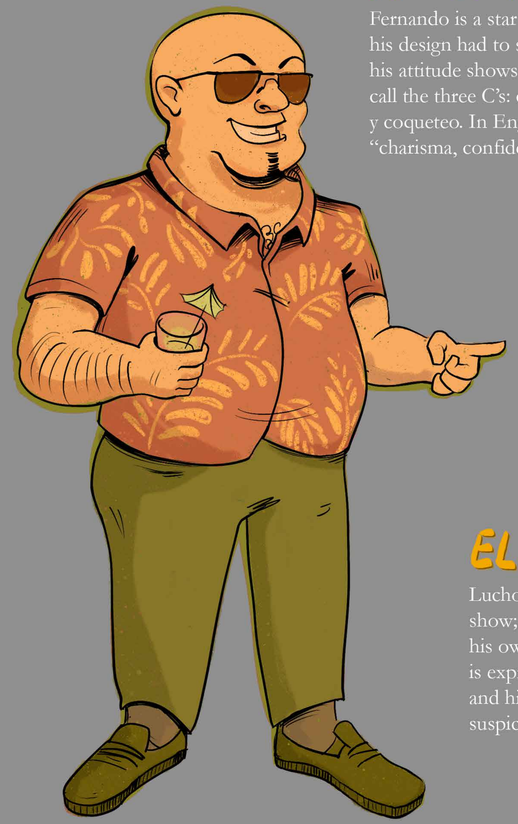


THE FLIGHT ATTENDANT

Mariela is brave and curious, and as the name of the Spanish version of the show mentions, a flight attendant. In the final design she is wearing her flight attendant uniform and her face indicates boldness.
(She is the only one who asks reasonable questions on the show… I think.)

THE EX-PILOT

Fernando is a star on the show, and his design had to show that! Here, his attitude shows what in spanish we call the three C's: carísma, confianza y coqueteo. In English, we could say "charisma, confidence and flirtiness."



EL LUCHADOR

Lucho is a double character on the show; he is, up to a certain point, his own shadow. His luchador mask is expressive (because of the eyebrows) and his face has an attitude between suspicion and daring.

THE FINAL SKETCH

Choosing the sketch

Under you can see the sketch we chose during the creative meeting. Then, something awesome happened - I had to do a second sketch, live!

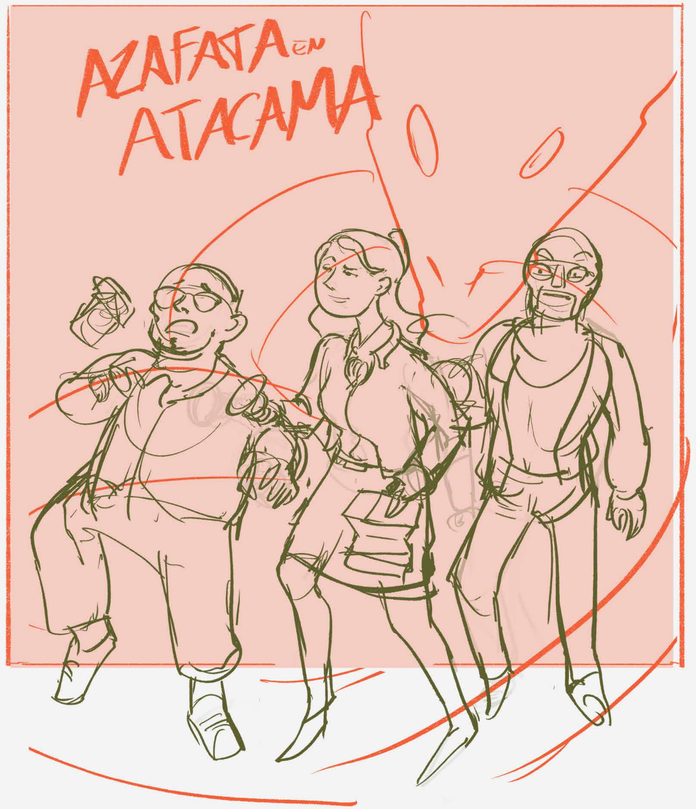
From the characteristics that represent Unu (majestic and mysterious), I kept working on the sketch, but this time with the intention of giving the main characters more relevance. By this point the characters were not in their final versions.

Final sketch after the live drawing session.

From sketch to the final design

At this stage, we combined the logo composition and the character design. In doing this there was a substantial challenge: how to represent their personalities in a specific situation through their facial expression and body posture.

This stage looks pretty chaotic. I would compare it to the moment when the lights turn on to reveal a surprise party - all of the guests are already there and you are the only one missing. In this case, the characters were already there, I only had to see them better.



Color palette

I like to think that color adds personality to illustrations.
You could say that the illustrations pick the colors for you.

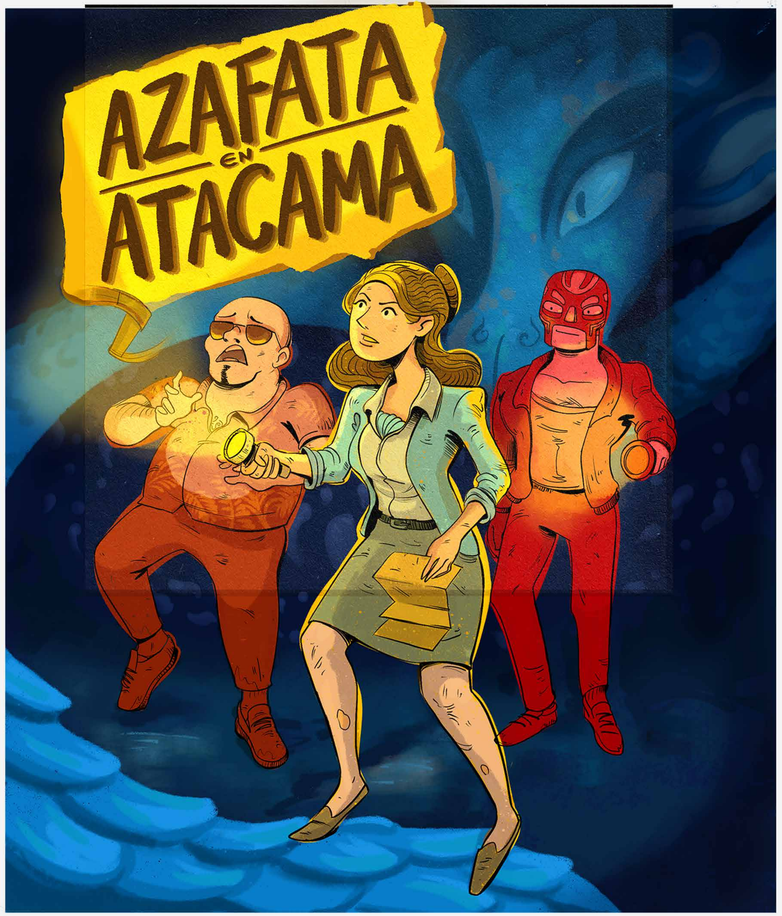
The final painting

With the colors we chose with the Ochenta team, the moment to paint the final version had arrived

In terms of space, I choose to ink and paint a bigger scene than the one required for the podcast logo, which is usually square. I thought of a book cover or something like that, because I'd rather have more visual information on the scene.

For the frame used as the podcast logo, I decided to add a yellow texture to highlight the adventurous mood and feel of a printed comic.

It made me realize it would be fun to paint it with acrylic or gouache… If anyone wants to make fan art, send it to us!
@ochentapodcasts
@williamguevara



I have to admit, picking the font to use in any project is, almost always, the hardest part for me. In this case, I'm glad it was not that hard.

The options were limited to my own handwriting (left), or a more formal font (down).

I liked the option with my handwriting and the Ochenta team liked it as well. I think it captures the adventurous mood of the show.

Nevertheless, it had to be more legible.

This is the final version. I made the middle spaces inside the A's bigger so they became clearer, and I also made the lines of the letters straighter.

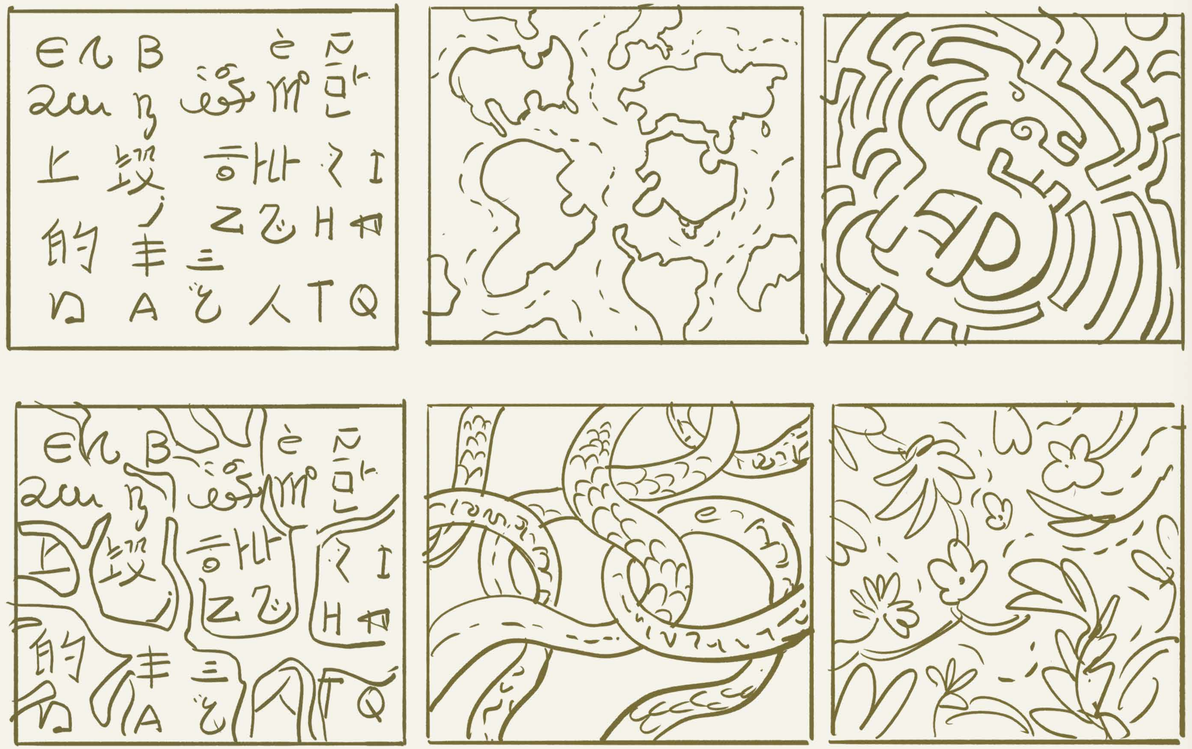
The result reminds me a little bit of the ancient reliefs and murals or a torn up map.

You will also see my handwriting in every episode.

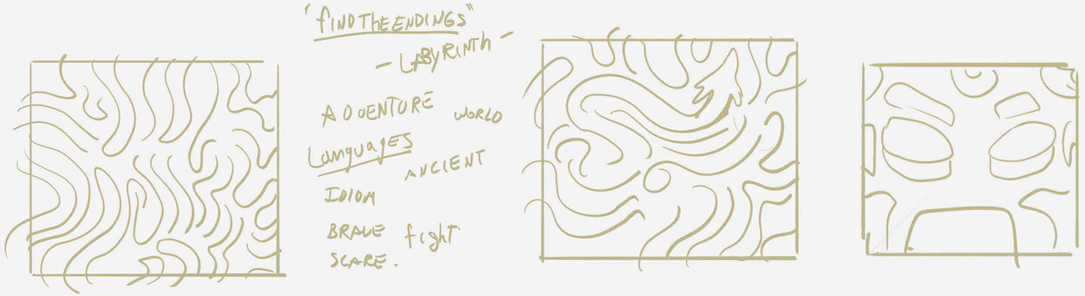
(Maybe I will convert my handwriting into a downloadable typography?).

EPISODE COVERS

Podcasts have logos for the whole show,
but they can also have logos for the episodes.

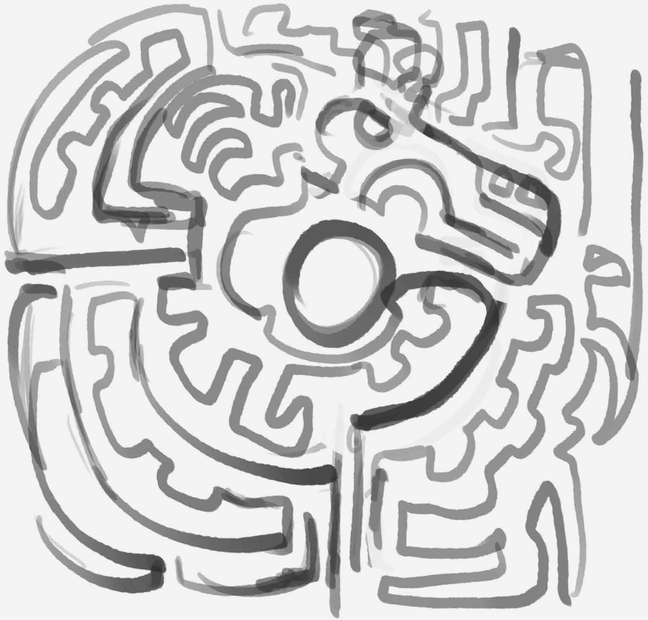


Can we say that covers have a “personality”?
I don’t know, but to design these covers,
I thought about giving them characteristics,
just as I did with the characters.
I also identified elements of the plot of
Adventure in Atacama



The first episode cover

One of the images that was constantly present in my mind as I read the plot of *Adventure in Atacama* was the one of a labyrinth.



(Yes! It has a real solution).

The lines of the labyrinth

The lines and forms of antique art are very inspiring. However, in this case the colors ended up being the main characters of the cover.

Second episode cover

For the second cover, I chose to work with the global journey present in the *Adventure in Atacama*

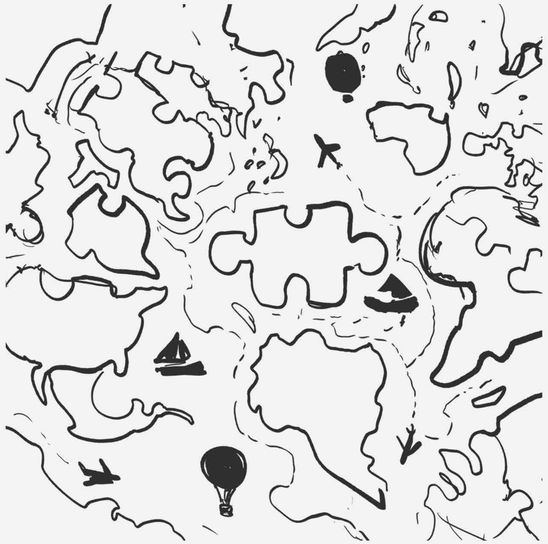
The shapes were very hard to choose because we all have an idea of how the continents and our own countries look on a map.

However, I didn't want to draw the exact silhouette of any country. I wanted to keep enough resemblance for us to recognize them as a country or continent, and inspire us to look at these shapes as destinations for future imaginary adventures.

The lineless map

For this design, I had to cut some of the steps out to reach the final version, because if I did them all, it wouldn't look as clear.

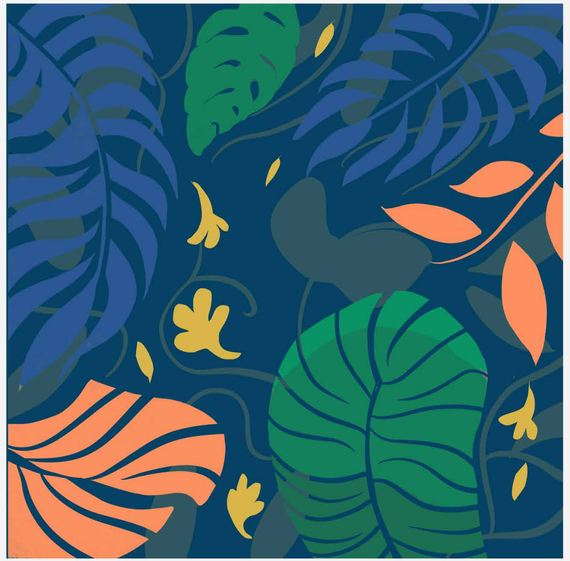
We took out the fine lines we used for the first and fourth covers, because this one looked better without them.



Third episode cover

For the third cover, I wanted to add comic relief as if it was the Fernando of the group.

The most adventurous people will maybe see a jungle and others might see the design of a shirt. Why not both?



Coloring covers

The last stage is where you make decisions about one of the most important elements of the cover: the color.

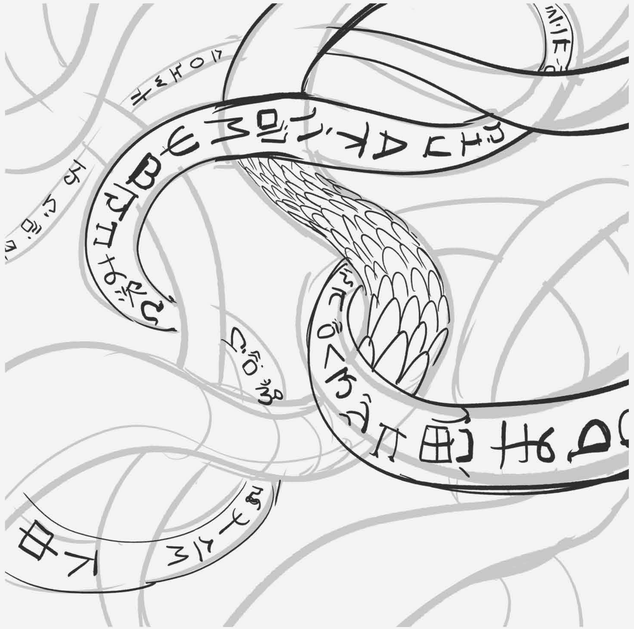
I feel like the fuchsia one is more jovial, but the blue one highlights the plants.

It's fun to create different color options, but in the case of a cover, it was easier to narrow down which ones to use. All of them had to be coherent with each other (and this means all of them needed of a similar color palette). We decided this through a sort of race: the best cover would determine the colors of the others.

Fourth episode cover

Contrary to the other covers, I wanted the fourth one to represent the chaos of having to choose the roads in the *Adventure in Atacama* and of finding the origin of the Atacama Effect.

It turned out to be more chaotic than what I expected, so I had to bring more clarity to the design.



One of the biggest challenges on this fourth option was unifying the strokes with those of the other covers: less elements, more space and a less imposing line, were the roads to follow in order to make all the covers belong to the same universe.

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It's funny to me that everyone always told me that my handwriting is ugly. So, seeing it on the covers and logos makes me really happy.

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Final designs

For me, the labyrinth is a search and mystery.
It has different roads,just like the plot of
Adventure in Atacama.

The map is an adventure that talks about multiculturality. It makes me think of different languages and all the places I want to visit. However, this map is also a puzzle. There is something to solve

This cover is inspired by Fernando's shirt.
(Had you noticed?)

The roads, the languages, and Unu's skin are tangled together to form chaos. The characters will have to solve a problem. (But will they make it?)

PROMOTIONAL ART

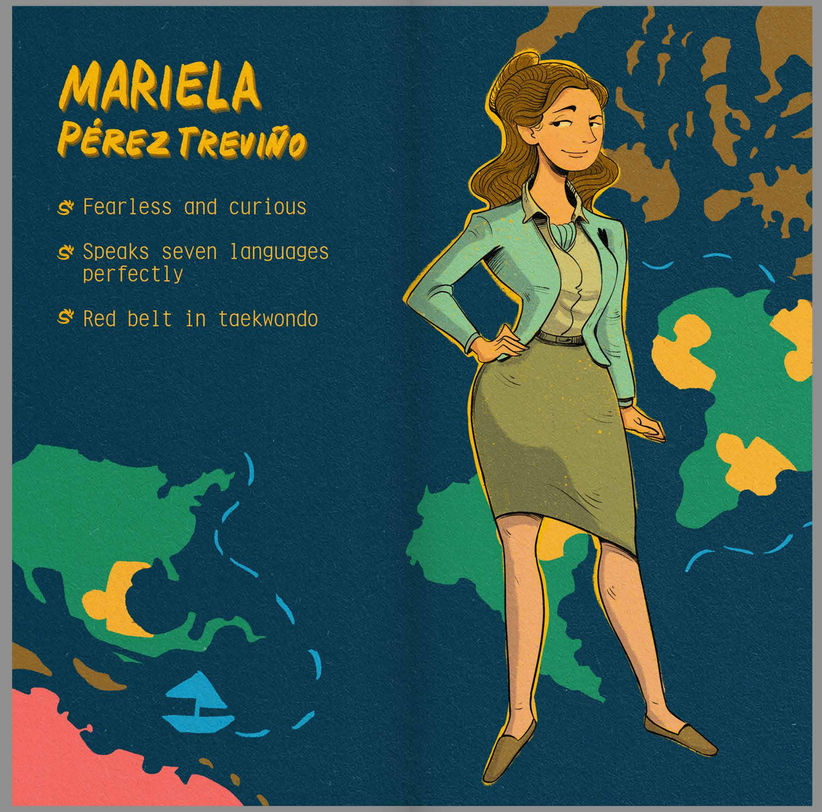
Special cover

Unu's map

I like ancient maps and how cartographers drew sea creatures in unknown or hard-to-reach places. Maybe it was just an aesthetic choice. Either way, they are awesome.

FERNANDO PÉREZ

- Flirtatious, bold and haughty
- Capable of flying anything except his enthusiasm
- He loves sayings and proverbs



MARIELA PÉREZ TREVIÑO

- Fearless and curious
- Speaks seven languages perfectly
- Red belt in taekwondo

LUCHO EL LUCHADOR

- Fit, nimble and haughty
- Sleeps with his mask on
- His most dangerous maneuver is the Inverted Anchor

Thank you for exploring and reading this Artbook!
I loved working on the graphics of *Adventure in Atacama.*

If you are like me and enjoy adventure stories that
involve traveling, action, and unsolved mysteries,
then have a listen to this podcast. You will love it!

If you want to see more of my work or just say hi,
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