



The physical versions of this art book were hand crafted, printed on large-format paper, bound in an aluminum cover, and housed in a custom aluminum attache case (left).

The book's first page (right) is a dynamic image of an older Ryu, who has been living in exile, and his student Sakura, who has sought him out for his advice.



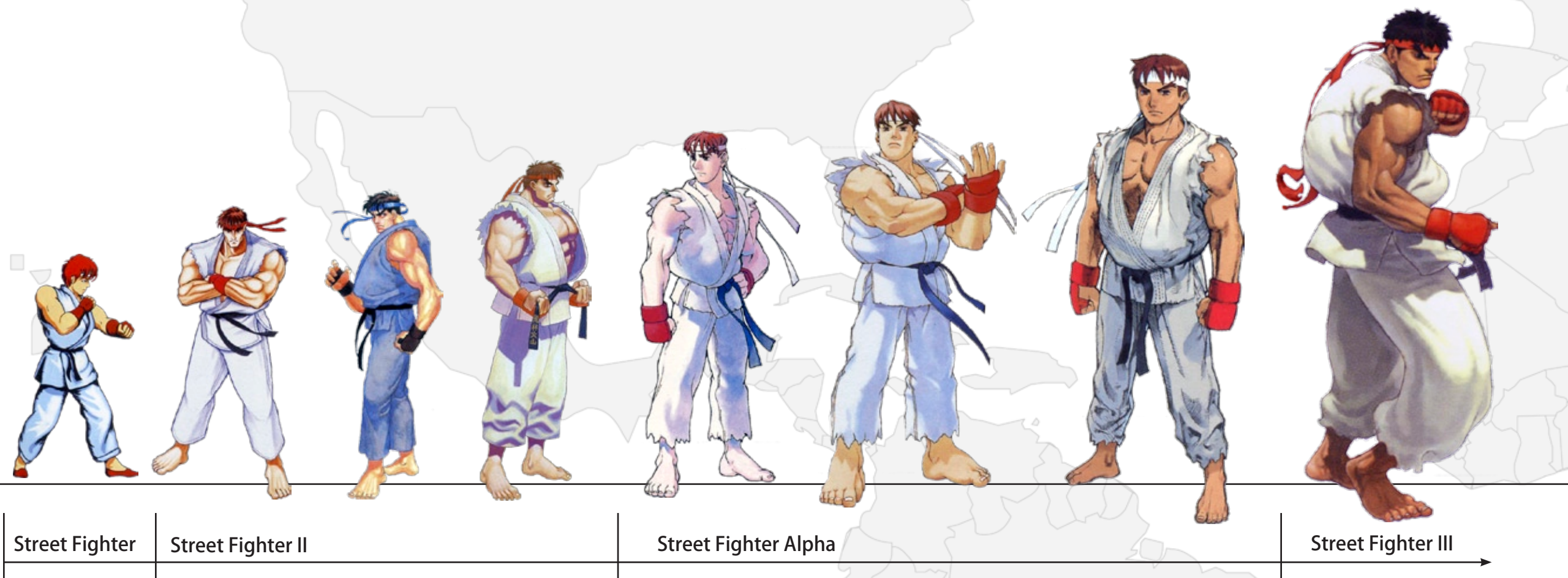


Limited Edition Art Book - Autumn 2005

This book features works created by Backbone, Capcom, Massive Black, and Udon. It has been designed by David Sirlin, Thomas Grové, and Chad Pfarr to showcase the preliminary look and feel development we explored as part of the Street Fighter IV pitch process.

Contents:

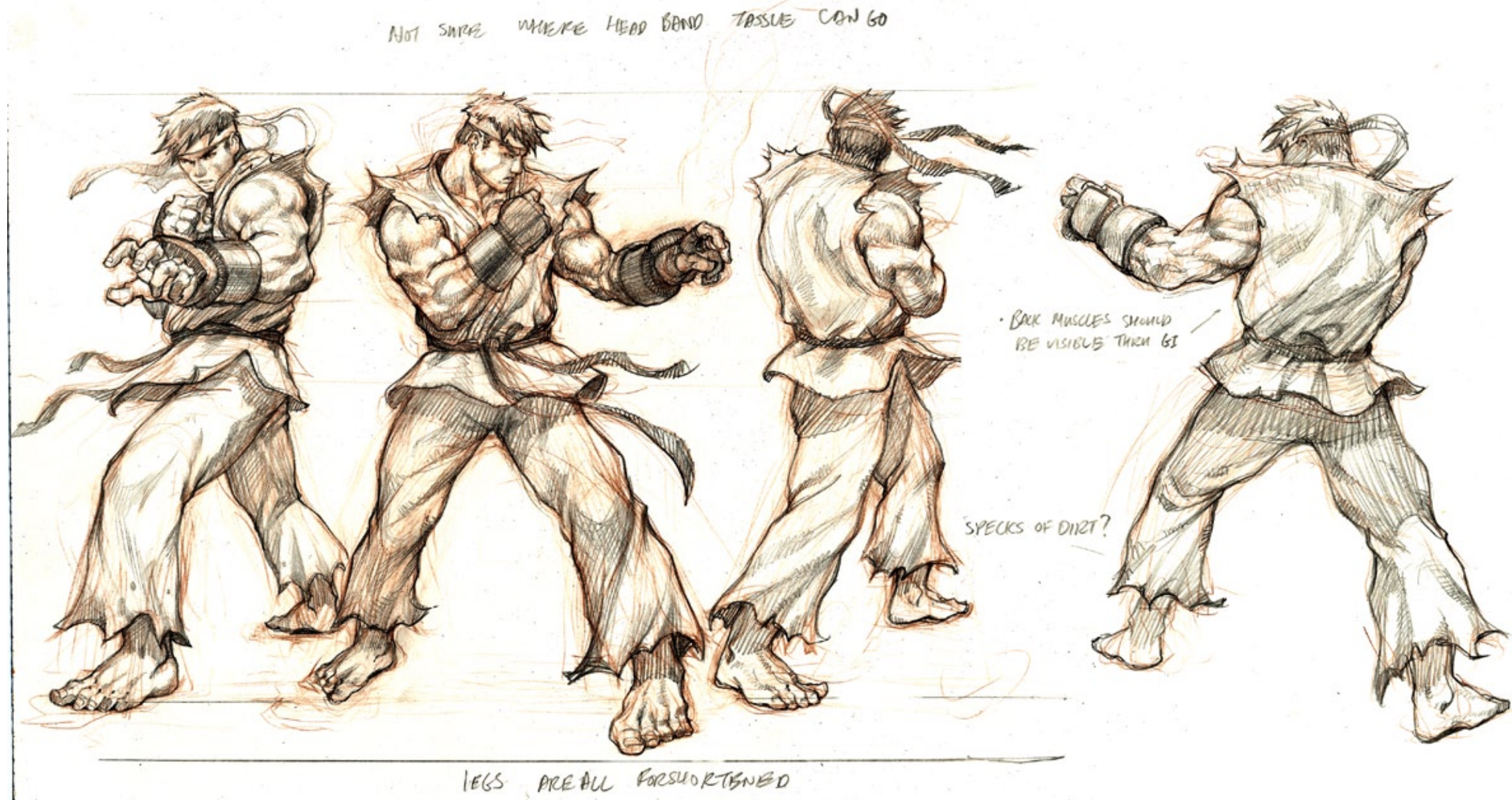
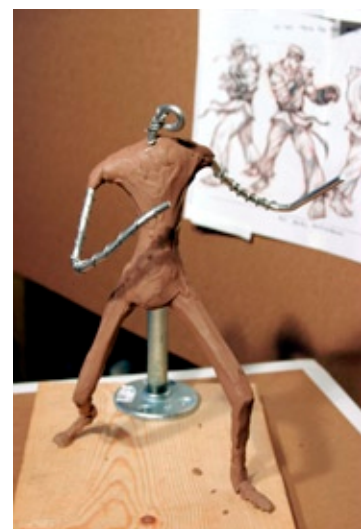
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Ryu's Character Design: 1986-2005

As the game of Street Fighter has evolved, so has the visual representation of its characters. Here are examples of how Ryu's character design has developed throughout the history of Street Fighter.

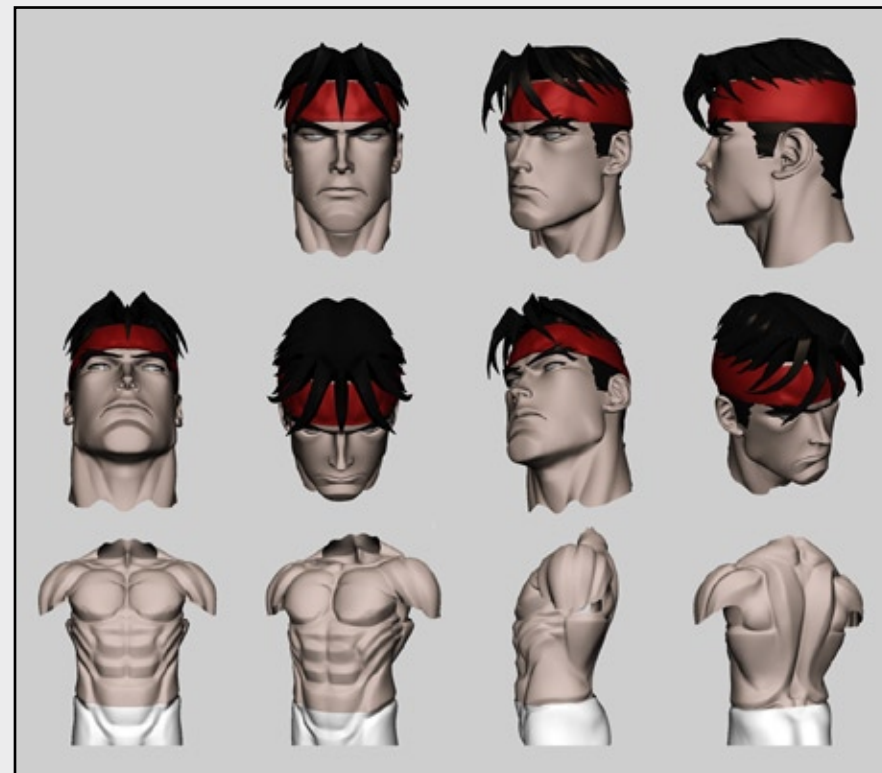




Ryu has always been drawn in 2D. Here, we explored what a three-dimensional version of Ryu would look like. This physical sculpture could be scanned to create a high resolution digital model to use in-game.



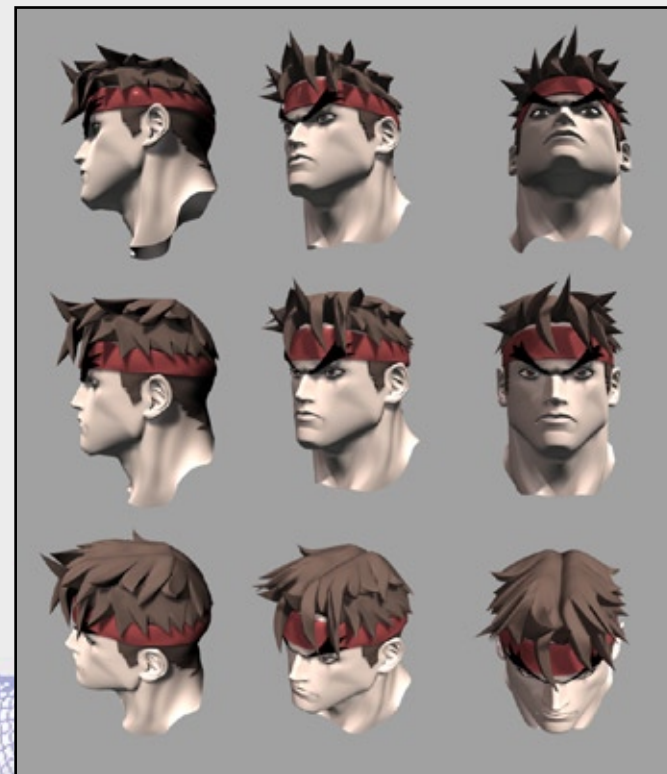
Initial Model



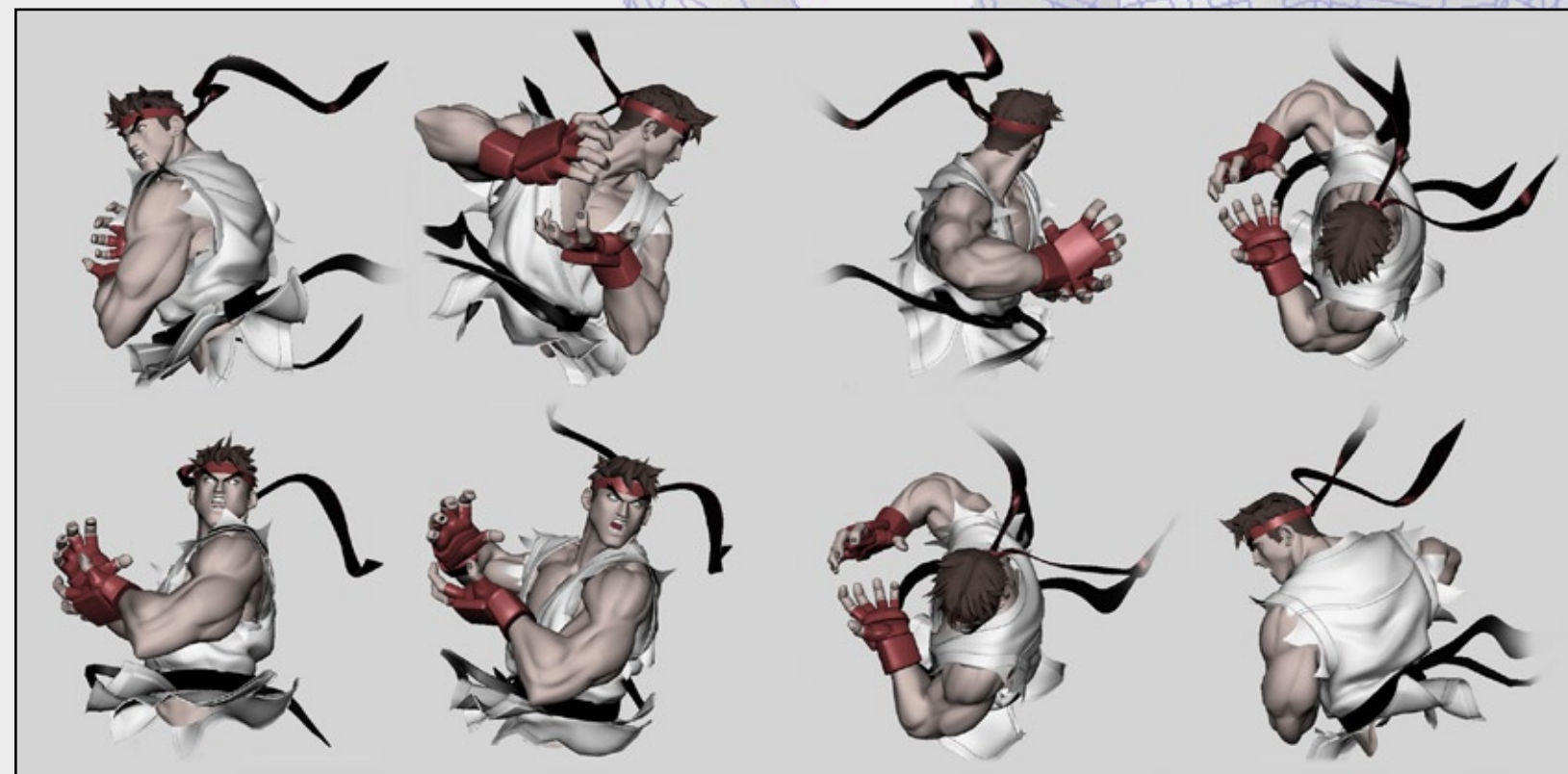
Revision One



Revision Two



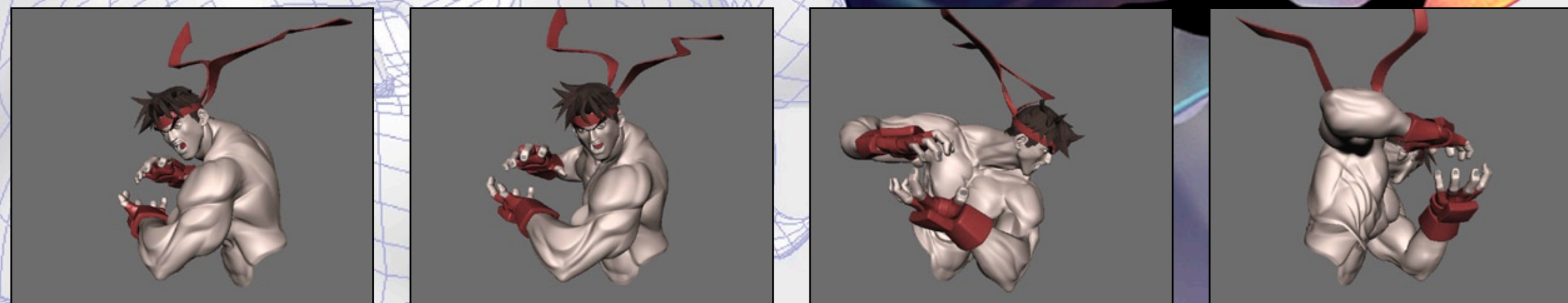
Revision Three

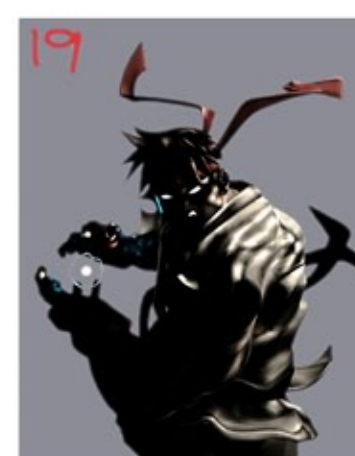
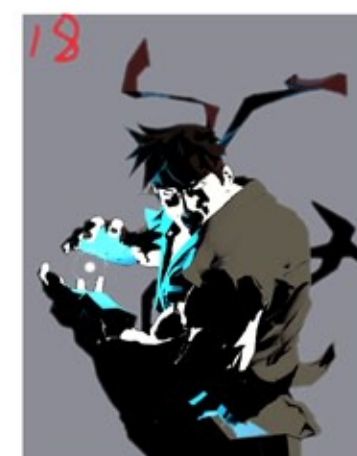
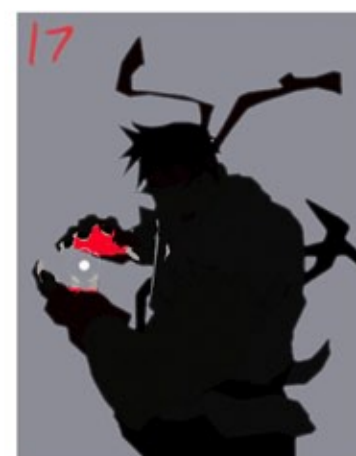
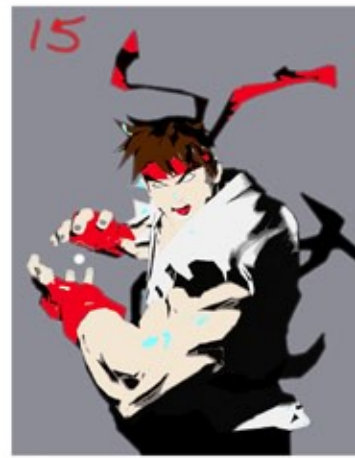
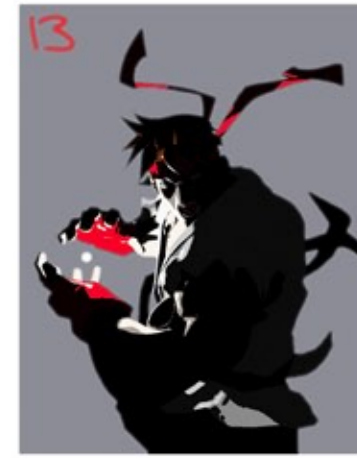
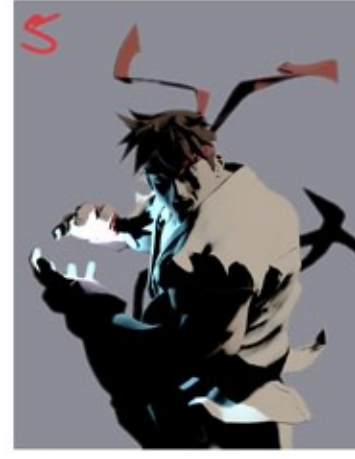
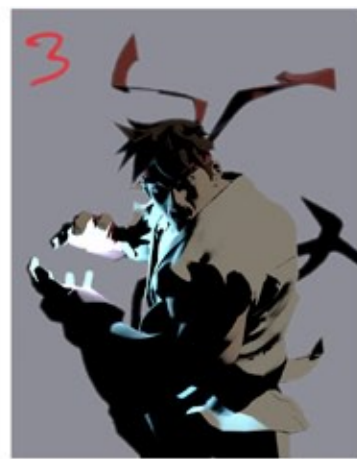
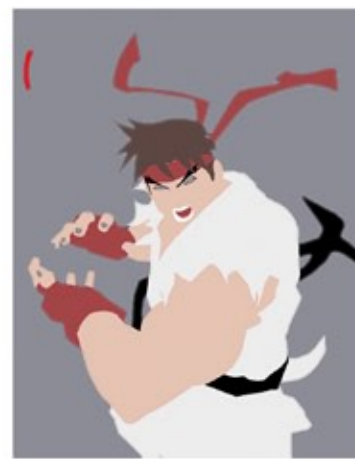


In addition to the physical sculpture, we created this digital model of Ryu. It required several revisions and a lot of art direction to capture Ryu's distinctive style in 3D.

At this point, we shifted our focus away from refinements in Ryu's geometry and started experimenting with shaders.

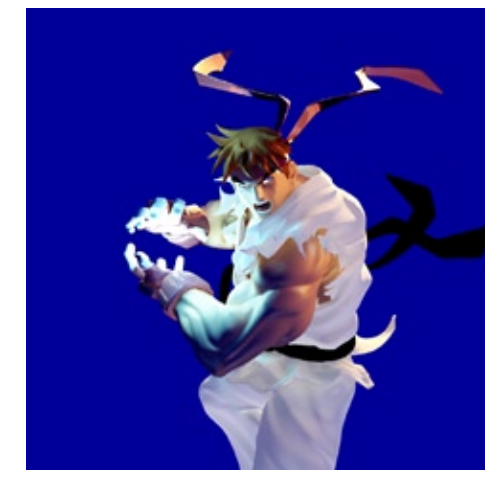
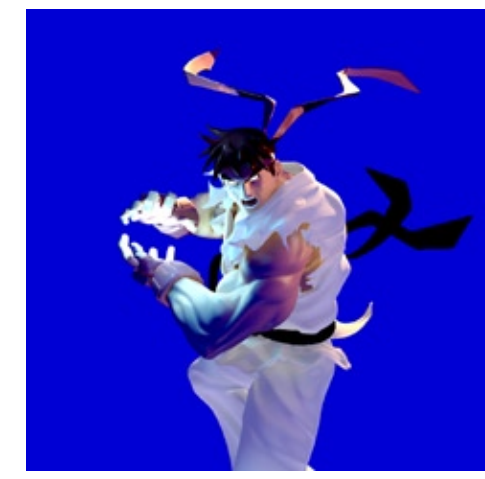
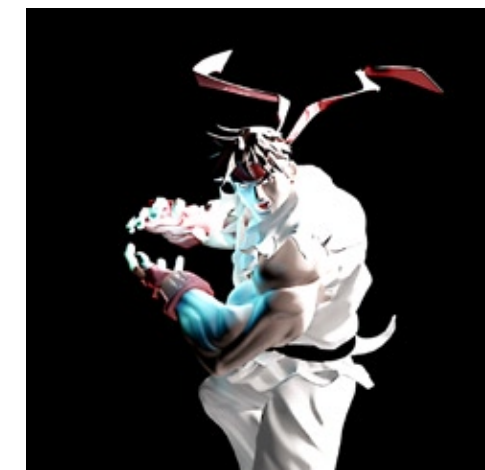
Revision Four

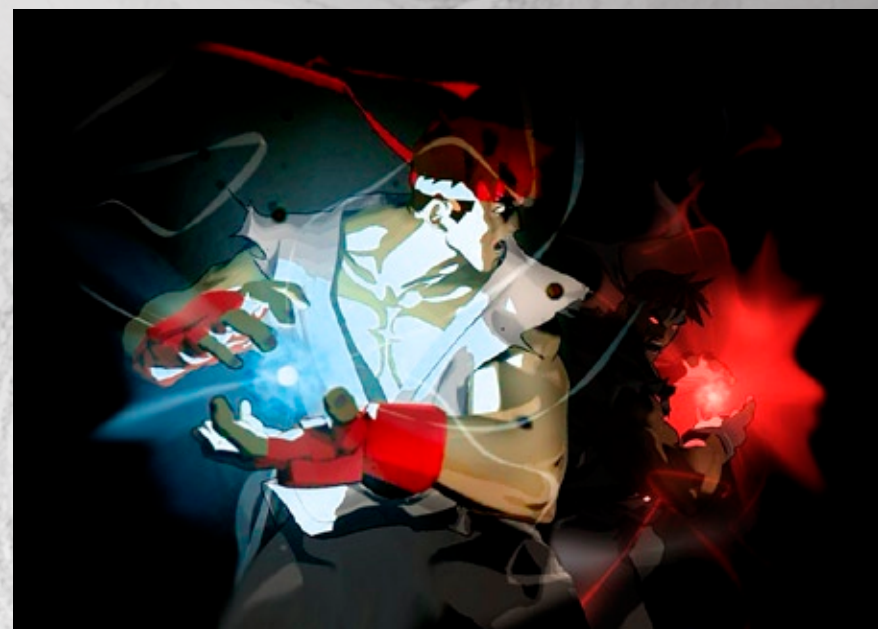
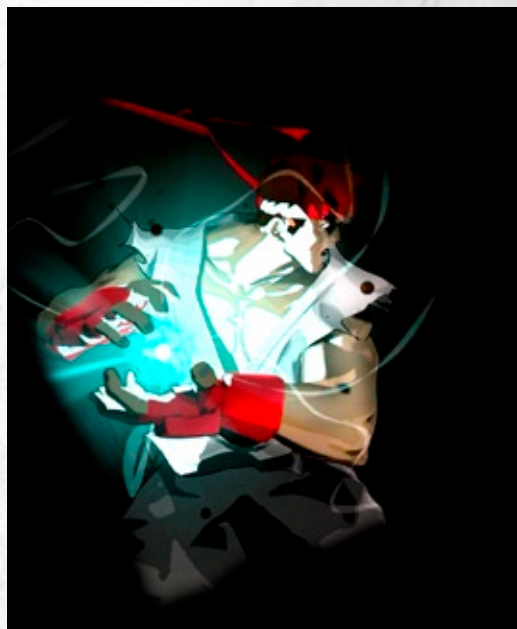




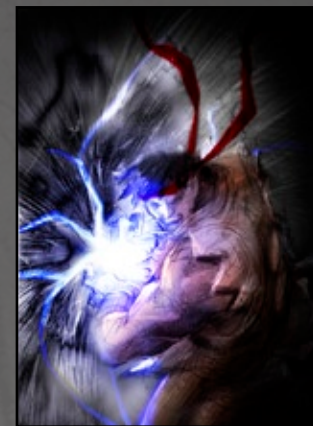
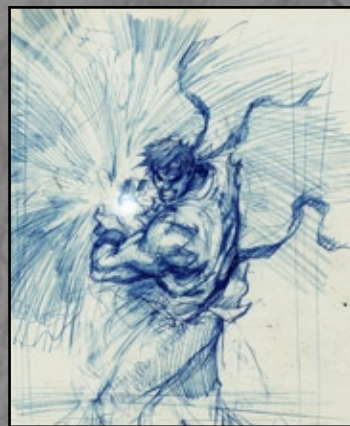
We explored using a cell-shaded look, using only a few solid color regions (highlight, mid-tone, and shadow) to define light and form (left).

We also attempted a pass with simulated brush strokes and smoother color gradations to produce a more painterly look (right).





To create this poster, we further refined our cell-shading technique, lighting, and composition.



Initial Model



We experimented with a totally different, softer style for Chun Li, but she still had to be “the strongest woman in the world.” Later revisions of her model have stronger legs, thicker boots, bigger calf muscles, a smaller waist, and a more ornate outfit with longer flaps.

Revision One



Revision Two

