

Creating Art Notes That Don't Suck

By Talon Dunning

When an artist is hired to illustrate a book, be it an RPG supplement or an anthology of short stories, he generally will receive a set of instructions from the project's Art Director (The "A.D.") describing the scenes he is supposed to illustrate. Often times, the nature of these instructions, known in the industry as "Art Notes," can make or break the appearance of a project. In the store, customers who pick up a book and thumb through it will often focus on the art first, and, sometimes, their decision to buy that book can be directly influenced by the level of art contained therein. A book with exciting, dynamic illustrations and professional-looking art-direction can ultimately be more successful than one that looks like it was put together by amateurs on a home PC (even if that happens to be the truth). A professional-looking book requires professional-looking art and professional-looking art starts with well-crafted Art Notes.

With more than a decade of experience in the RPG illustration business, I have encountered a lot of different Art Notes, from the bare minimum "Draw something cool here" to massive multi-page monstrosities that read like stereo instructions, and, as such, I've learned over the years what makes successful Art Notes and what doesn't.

First: Who Write the Art Notes?

While this may seem like a no-brainer, this actually turns out to be a fairly difficult question for publishers to figure out, especially those who may be working on their first few projects. A lot of publishers believe the creation of Art Notes is the job of the Writer or even the game developer and include this in these folks' job descriptions. Unfortunately, it's been my experience that writers and developers often create the WORST Art Notes. The reason for this is simple: Writers and developers are not visual artists. Their craft begins and ends with words and using words to manipulate the reader's emotions. I have received Art Notes in the past written by writers that consisted of descriptions like "in the shadows, unseen by the viewer, lurks a terrible monster." The problem here is the words, "unseen by the viewer." A writer can describe something unseen. They can convey the notion of a presence that the reader knows is there but can't actually see or describe and create fear or apprehension for their LACK of description. However, an illustrator cannot do this. Art is visually based and an artist must SHOW something in order to illustrate its presence. Writers don't always realize this and can often create Art Notes that are frustrating and, worse, literally unusable by including such descriptions.

Another problem I've encountered with writer-written Art Notes is that writers tend to think in terms of ongoing scenes instead of single moments. An illustration is, literally, a snapshot of a single moment in time. A good illustration will be able to tell a story within that single moment in time with visual clues as to what's going on in the scene, but in the end, an illustration is still a single moment of time. What an illustration CANNOT do is tell a SERIES of moments in time. For instance, I've received Art Notes that read something like,

"An adventuring party enters a room. On the far wall is an elaborate mural. [full-page description of mural]. Along the side walls [full page description of side walls], are lined 10 sarcophagi, five to a side. The party cautiously crosses the room [full page description of floor including hidden traps] and studies the mural for a few minutes. When the fighter touches the mural, it explodes in a huge dust-cloud causing the party to make Fortitude Saving-Throws or become *nauseated*. Then, a huge creature with the face of a man and the body of a vulture flies out of the crumbling wall, over the heads of the choking party, out of the door, and into Room 4A. Then, the sarcophagi open and 10 mummies climb out to attack the party."

The problems here are many and should be obvious. Aside from the over-detailed descriptions of things that won't actually be in the illustration, this set of Art Notes describes a SERIES of events instead of a single event. The party enters the room. The party studies the mural. The mural explodes. The party reacts. The creature flies out of the mural and exits the room. The mummies attack. Any ONE of these could have been a single illustration. Creating a single drawing that combines all seven events is literally impossible. But this is how writers and game developers often think. They work in abstracts and the passing of congruent events, and very rarely are they able to put themselves in the frame of mind to describe a single, rich illustration.

Also, writers, unless they are also artists, don't think in terms of composition. They don't know what parts of their story may make the best illustrations. Their favorite part of the story may be when the hero spots the highwayman hiding in the tree and avoids the fight, but that makes for a poor illustration. Often times, it takes an artist to know that.

So who should write your art notes? The answer is simple: the Art Director. The A.D. is, himself, an artist (or should be, at least) and should know what makes a good illustration and what doesn't and how to craft one. But the A.D. doesn't always have to work alone in this. By working together, the writer and the A.D. often create the best Art Notes, with the writer suggesting what scenes from his work should be illustrated, but leaving the A.D. to turn that suggestion into a dynamic, interesting description that an illustrator can work from. In this, good illustration comes not from a single source, but from a team working together. The writer suggests illustrations based on his understanding of the story, the A.D. creates the Art Notes based on the writer's suggestions and the artist creates the illustrations based on the Art Notes.

Two: Art Notes Basics

Every set of good Art Notes should begin with a basic overview of the art involved. This should include the definition of sizes and layout orientation as well as any specific instructions regarding the general approach the artist should take (including any expected materials or techniques), the general "look" of the established world or setting and/or any other general notes the Art Director feels the artist may need. This is stuff that should apply to the entire project and, basically, saves you from having to repeat yourself with each individual Art Note. This is also a great place to include links to visual references on the internet, such as architecture, costumes or other art that may be a good example of the kind of art you're looking for. Examples of art or graphics used in previous products of the same game-line can be included as well, if pertinent to the current project. Also included in this section should be any notes on artistic technique you may require, such as all line-art (solid black-and-white drawings), grayscale or full-color, should all the art happen to need to have the same look. The following is a sample of how this section might appear on a set of Art Notes:

Specific Illustration Notes

All illustrations are in color and should contain backgrounds/environmental elements that reach the borders of the picture unless listed as a "template." Template drawings may contain background or environmental elements, but should contain no or limited borders. Class and monster illustrations should contain no or limited backgrounds with no borders.

Template example: <http://www.waynereynolds.com/D&D/d.jpg>

Class/monster template example:

<http://www.waynereynolds.com/Magazine%20Art/MagazineArt/S.jpg>

Illustrations should be proportionate to the following sizes and may be either horizontal or vertical as you see fit, unless otherwise noted.

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¼-page: 3.25" x 5"

Third: Individual Art Note Basics

At its most simplified, good Art Notes should consist of the piece's title, size, layout orientation (horizontal or vertical) and a brief, but detailed, paragraph describing the scene, character or creature to be illustrated. The description should contain just enough information to get the point across and still leave enough open to interpretation so that the artist doesn't feel bogged down or restricted. Here is a sample of a well-structured Art Note:

LORD ALBREY'S CHAMPION (1/2-page horizontal, b/w)

A knight of the Realm is astride a majestic horse that is rearing back on its hind legs. Both the knight and the horse are dressed in their finest tourney raiment, including full plate armor and helm for the knight and barding for the horse and bearing the coat of arms of the Lord of Albreys (see attached reference). The knight is armed with a jousting lance and shield. Behind them, a

delighted crowd of typical medieval peasantry is cheering their Lord's champion. Above and behind the crowd is a raised, covered platform wherein is seated several nobles who appear to be discussing, or perhaps, even betting on the upcoming event.

As you can see, the first line gives the artist the basic information he needs: the title of the piece ("Lord Albrey's Champion"), the size (1/2-page), the basic compositional orientation (horizontal) and the color instructions ("b/w"). Note that the latter may not be necessary if all the art being assigned to the artist is the same and covered in the contract or in the introductory notes. The exact definition of "1/2-page" should have, of course, been listed in the project introduction section. The note also contains a reference to a piece of art already created (the coat of arms) and informs the artist to look for the attached reference. If that particular detail hasn't been created yet, the A.D. may decide to leave it up to the artist to design, at which point, the line may read something more like, "(feel free to design this yourself)."

Fourth: Art Notes Do's And Don'ts

The following is a list of hints on how to make your Art Notes not suck.

- Don't include descriptions of things that you can't see or aren't relevant to the specific scene. For instance, don't describe a wall that's covered in shadow or a mosaic on a floor that's covered by a crowd of people. If the viewer can't see it, the artist doesn't need to know what it looks like.
- Make sure to include colors in your descriptions of people and objects, even if the drawing is in black-and-white, as this will determine the value of the grays.
- Don't forget to include details like time of day or the weather if such is important to the scene. If it's not, don't include it.
- Never just give your artists a sample from the book and say, "draw something cool here." That's just lazy Art Direction. Read the section you want to have illustrated and then describe the illustration YOU would draw if you were going to illustrate it yourself. However, having said that...
- Don't get too attached to the picture in your head. Remember, artists are not mind readers. It's unfair to expect them to exactly recreate the picture you have in your head. Base your description on only the *idea* for the illustration and allow the artist to interpret that however they like. If the art is already completed in your head, then you might as well draw it yourself because you will never be happy with anything that isn't that imaginary drawing.
- Know your artist. A good Art Director knows the strengths and weaknesses of the artists he's assigning to his project. If the artist in question has never shown you an example of his work that includes architecture, don't assign him a job that includes designing a building and expect him to be able to do it with ease. Every artist has his strengths and weaknesses and a good A.D. will be able to spot them and hand out his assignments accordingly. If you don't know, ask. It's okay to contact an artist and ASK if they would be okay drawing a building or a car or a troll or whatever. Playing to an artist's strengths will net you better art.

On describing characters:

- When describing specific characters, especially for NPC portraits, remember to include the following information in your description: race, age, hair and eye color, hairstyle (if pertinent), general manner of dress, general personality (including alignment and class if appropriate). You would think that the inclusion of such information would be common sense, but an amazingly huge amount of such character descriptions I've received over the years has omitted these most basic physical traits (usually in lieu of completely useless information regarding childhood pets or how much the character loves elvish poetry).

- Including a basic description of the character's background or general concept is helpful but only in a limited capacity. A two-page description of the character's childhood relationship with his sister is in no way helpful in drawing a character's portrait. It's the writer's job to flesh out the character in this manner. The artist's job ends at the character's physical description and basic personality traits, which will determine his or her expression or general disposition. The artist doesn't care about WHO the character is as much as WHAT the character looks like.
- If describing a portrait, don't include descriptions of things like the character's belt, boots or what he's got in his backpack. If it's not going to appear in the drawing, it's not important. Including it wastes everyone's time.

Fifth: Sample Art Notes That Don't Suck

The following is a sample of a set of Art Notes that don't suck. Structuring your Art Notes in this manner should avoid most problems and miscommunications and keep your project on-track and on time by eliminating most questions the artist may have. This sample was taken from the Art Notes created for the Fantastic Gallery project, [Sisters of Rapture](#), and may contain references to adult material. Unfortunately, this is the only set of usable Art Notes I have available to me at this time. It has been heavily edited for content and length, but should provide you with a useable example of how your Art Notes should appear.

Sisters of Rapture Art Notes

General:

The Sisters of Rapture are female warrior priestesses in the service of Aphrodite, Freya, Isis and other mythological goddesses of Love and Beauty. They were inspired by the classic "chain-mail bikini babes" often found in fantasy illustration, and sport that specific look. They should always appear sexy, passionate and confident, but never wanton or slutty or overly submissive. They represent that certain dual ideal western culture tends to have toward women: sultry and sexy, yet confident, independent and empowered. Our target audience is, of course, young male gamers, so your depictions of SoR characters should usually be supermodel sexy, but it is possible that other body-types can appear as well. As long as she looks sexy, powerful and erotic, then it should be fine.

Ages:

The SoR stop aging around 18 or 20 years (human equivalent for nonhuman races), so, unless directed otherwise, your Rapturous characters should appear in this age range.

Costuming:

As they are tied to deities of ancient cultures, their style of dress tends to favor those cultures. Most Rapturous fall into one of the three cultures, ancient Greek, Norse and Egyptian, but "generic fantasy" types exist as well. Unless directed to do otherwise, you are free to depict your Rapturous characters as being from whatever culture you see fit, including generic fantasy or other ancient cultures such as Celtic, Aztec or Hindu. Just make sure that any culture you draw from has a female goddess of love and beauty in their pantheon of gods.

The Rapturous are a sexy lot, and this book is fairly erotic in nature, therefore, be creative and sexy with your designs. There should almost always be some level of nudity or near-nudity involved in their costuming, even when they're geared for combat. The class is designed so that they are more difficult to hit when scantily clad. Again, they should be dead sexy and dress accordingly. Not TOO slutty, but shockingly revealing nonetheless. Remember, this IS an erotic supplement.

Here are a series of links to good costume references (history rarely depicted females in armor and other such battle dress, but, as female warriors, the SoR could be depicted in more feminine, revealing versions of the armor and such linked here):

Greco-Roman:

<http://www.pemberley.com/janeinfo/2grklady.gif>

<http://www.hypatia-lovers.com/images/Himation.gif>

<http://www.siu.edu/COSTUMES/images/PLATE5AX.JPG>

Greco-Roman Battle dress

<http://www.siu.edu/COSTUMES/images/PLATE5BX.JPG>

<http://www.siu.edu/COSTUMES/images/PLATE6BX.JPG>

http://www.sgibson.k12.in.us/gshs_new/ms_socstud/marathon_dwmpnl/hoplite%2065.jpg

Egyptian:

<http://www.siu.edu/COSTUMES/PLATE2CX.HTML>

<http://www.touregypt.net/featurestories/womena6.jpg>

<http://imagecache2.allposters.com/images/pic/EUR/1400-15354~Egyptian-Art-Nefertari-Posters.jpg>

Egyptian Battle dress:

<http://www.siu.edu/COSTUMES/images/PLATE11DX.JPG>

<http://www.historyforkids.org/learn/egypt/war/11dynsoldiers.jpg>

<http://www.reshafim.org.il/ad/egypt/weapons/index.html>

Norse:

<http://www.cdli.ca/CITE/FDRESS.gif>

<http://cadieux.mediumaeum.com/viking.html>

http://www.raide4.com/color/shieldmaiden_lores.jpg

Norse Battle dress:

<http://www.cindyvallar.com/Viking.jpg>

Inspiration:

Here's a list of links to the sort of art that inspired the creation of the Sisters of Rapture. Use these to get a feel for how the SoR should appear (these links lead to art that may contain nudity).

The image that inspired it all: http://www.babeswithblades.com/images/luis_royo_immaculate.jpg

<http://www.woec.com/tcatt/art/misc/TCT03-Arnora.jpg>

<http://www.lewisart.com/images/sorceress2.jpg>

<http://www.dorianart.com/george/big/N01a.jpg>

http://alrioart.com/details.php?image_id=2178

http://mshirov.free.fr/PosterBooks/S1_11/S1_11_Poster.jpg

http://www.clydecaldwell.com/jpgs/large_images/amara.jpg

http://www.clydecaldwell.com/jpgs/large_images/armed_dangerous.jpg

http://comicartfans.com/Images/Category_572/subcat_17762/female_warrior_caf.jpg

http://comicartfans.com/Images/Category_572/subcat_38699/warrior_princess_ebay.jpg

http://comicartfans.com/Images/Category_572/subcat_1665/bentens_avatar.jpg

http://www.babeswithblades.com/images/luis_royo_starsofheat.jpg

http://www.babeswithblades.com/images/luis_royo_amilliontears.jpg

http://www.jeffeasley.com/images/art/color/lg_co_082.jpg

<http://www.northarc.com/images/ushirow/Arms00.JPG>

http://www.northarc.com/images/ushirow/MAS_Thrilling-012.jpg

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Chapter One:

LOVE'S BLESSED (1/2-page horizontal or full-page) [CARPENTER]

Three or more Sisters of Rapture of different types (Greek, Norse, Egyptian and/or others) gather around a fallen foe (some sort of foul demon, dragon or monsters, like orcs or goblins or something obviously evil and/or ugly as sin). They should be looking at us, as if we are just approaching. The whole thing should have a sort of "caught in the moment" feel, as if we've taken a snapshot just after getting their attention. Alternately, they could all be posed around the corpse(s) as if posing for a picture. Either way, all three major SoR factions should be shown.

SISTER OF RAPTURE (1/4-page, character template) [T.CATT]

The quintessential example of a Sister of Rapture. She should appear sexy, erotic and tough, sporting a look somewhere between cleric and fighter. She should wear little to no armor and have, at minimum, exposed breasts, if not more. As this is the representative of the base class, a more "generic" fantasy look is fine, although pushing her in the direction of one of the three basic cultures is probably okay. She should be human.

Chapter Two:

LOVE'S CHOSEN (1/2-page horizontal or full-page) [CARPENTER]

The four signature characters (see provided art) are gathered around a table in a typical fantasy tavern, exchanging stories and drinking and having a fun time, oblivious (or are they?) to the stares of the other, more conservatively dressed patrons around them. The looks they're getting are a mix of longing, lust, jealousy and offense. Maybe a homely barmaid looks at them sideways with jealousy or a peasant woman prepares to clobber her husband who's staring at them, hungrily. Maybe a mother covers her son's eyes while an angry evangelical cleric could be glaring at them from across the room. Several young, armored "fratboy" types could be all smiles and pointing. Stuff like that. Of the Rapturous, only the Patron Mother's apprentice (seated next to, or standing just behind her mistress) seems aware of the attention they're getting and is trying hard not to look like it's bothering her.

A KISS FOR LUCK (1/4-page, template optional) [PAVLET]

A group of armored knights and soldiers, some of them mounted, marches from a city, obviously departing on a noble quest. One of the knights leans from his saddle to receive a kiss from a beautiful Inamorare Rapturous who stands on a low balcony or wall. The soldier walking in front of him is absent-mindedly touching the lipstick print left on his cheek from the kiss he obviously just received and seems to walk with greater confidence. Other soldiers around them don't seem as confident or as inspired.

DEFENDING THE INNOCENT (1/4 page, template optional) [JPO]

A sexy, righteously pissed-off Stormsister stands, weapon at the ready, in a dirty medieval-style ally. She's placed herself between a gang of evil-looking human male thugs who all seem determined to beat her to a bloody pulp, and their victim, a young, pretty peasant girl, who's obviously been assaulted by the gang. She cowers against the wall behind her defender, her tunic torn open exposing her breasts, her nose bloodied.

Chapter Three:

LOVE'S METHOD (1/2-page horizontal or full-page) [CARPENTER]

Two sisters of Rapture fight valiantly against monstrous, ugly enemies, one with divine magic the other with sword and shield, neither appearing to be more or less successful than the other. They represent the two halves of the Rapturous nature, clerical and warrior.

POPULAR (1/4-page) [PARNELL]

A Freyan (Norse) Sister of Rapture is the center of attention in a town-square or tavern. She's surrounded by a small group of townsfolk, both noble and peasant alike, who are obviously showering her with affection. Perhaps a bard tries to impress her with his music, a huge half-orc barbarian offers her flowers, a young woman lovingly braids her hair or a nobleman offers her jewelry. The Sister seems to be enjoying the attention, but in a distant sort of way, as if she's used to this sort of thing, and is paying no attention to any one suitor in particular.

PORTABLE PLAYROOM (1/2-page, template optional) [MANARD]

A Sister of Raptures quickly ushers a small toddler through a wooden door in a freestanding frame. Around her is a dark, eerie, dangerous-looking forest at night and (perhaps) light rain falls around them. However, the door, which is decorated like the door to a child's room, appears to open into a well-lit child's playroom. Soft carpet covers the floor and a crib, rocking chair and chest-of-drawers with a washbasin, bottle and other child-rearing tools neatly placed atop it, can be seen. Toys and dolls befitting the child's gender can also be seen. One of the toys, a 4-foot tall teddy bear, appears to be moving forward to welcome the child into the room. A window in the back wall shows a pastoral scene of a pleasant, sunny day. The child's mother has her weapon drawn and is obvious on the alert for attack as she quickly shuffles the child through the doorway into the protection of the Portable Playroom.

PERSISTANT LIPSTICK (1/4-page, template) [T.CATT]

A beautiful Sister of Rapture applies a flattering shade of lipstick to her lips with a thin brush, while looking in a small mirror, held, along with an open jar of liquid the same color as the lipstick, in her other hand.

Chapter Four:

LOVE'S DIVINITY (1/2-page horizontal or full-page) [CARPENTER]

A lone, nude Sister of Rapture kneels in prayer before large, semi-erotic statues of Isis, Aphrodite, Freya and other less-recognizable or "generic" love-goddesses inside a large temple of mixed architectural style. Candles and incense are scattered about the room and offerings of flowers, incense, fruit and other such things are piled at the feet of the statues, evidence of past prayer and sacrifice. The offerings may be appropriate to the goddess in question: lotus flowers and small, mummified animals for Isis, seashells, sacrificed birds or plates of olives and dates for Aphrodite, runic carvings, braids of blonde hair or even gilded daggers or bowls of blood for Freya.

Chapter Five:

LOVE'S ORDER (1/2-page horizontal or full-page) [CARPENTER]

A beautiful, young teenage Rapturous stands before the Sacred Council, ready to face judgment and be granted full sect membership. Her Patron Mother stands close by, and, behind her, a gathering of other important Sisters of Rapture. The apprentice seems a bit nervous but resolute, the gathered Council members and court, serious and officious. The room is semi-circular, with a high ceiling and is decidedly Greek. Theophania, the Overmother of the Sisters of Rapture, sits in a high-backed chair directly facing the apprentice, with the other Council-members (see individual descriptions) in smaller chairs around the semi-circle.

NOVITIATES (1/4-page, template) [MANARD]

A pair of ambiguously aged teen girls walks together. They are dressed in identical loose tunics with bare midriffs and a short miniskirt, all resembling a sort of medieval-fantasy style sexy schoolgirl's uniform, although hairdos, jewelry, weapons or other accessories will mark them as being from different Rapturous Sects. They carry books, weapons, buckets of water, or other such implements of learning/manual labor. Behind them is part of a temple-like structure of Greek, Egyptian or Norse design. The girls seem to be chatting or gossiping amicably.

Chapter Six:

LOVE'S RELATIONS (1/2 horizontal or full-page) [CARPENTER]

A Congress of the Wolf (see description) raiding party of about a dozen burly, vicious-looking warriors both on foot and on horseback, is leading a small group terrified, soot-covered, crying girls and young women, some of whom are naked and bloodied, in chains, though the light snow, from a burning village, past the bodies of their slain menfolk. The raiders don't know it, but a lone Freyan (Norse) huldra (see creature description) Rapturous waits unseen behind a large rock or tree or other cover, sword drawn, ready to attack the band and rescue the poor women.

BELOVED (1/4-page, character template) [JPO]

This wretched, pitiable man seems weighed down by despair and defeat. He appears as if he may have, at one point, been a hearty adventurer, perhaps a fighter or a ranger, but now, his dried, desiccated skin and

rotting clothing mars him as one of the walking dead. His cold lips are black and mottled, as if stained by the kiss of some foul creature, and his fiery red eyes seem to study you, with a sense of desperation.

HALF-NYMPH (1/4-page, character template) [T.CATT]

This humanoid woman is young and lovely. While dressed in simple loose, revealing peasant garb, she moves with the grace and confidence of nobility. Her smile is warm and inviting, her eyes sparkling and flirtatious. Her smooth skin and luscious hair seem to glint in the sunlight, like a flower covered in morning dew. Her skin has a slightly golden tint to it and her ears come to perfect little points, like those of a half-elf. Her eyes are large and bright and as golden as her hair.

HULDRA (1/4-page, character template) [PARNELL]

Dressed as a simple Nordic farm-girl, this young woman appears, at first glance to be a normal, if hauntingly beautiful, human female. She is tall, fair of skin and voluptuous and she regards you with flirtatious humor. Her eyes are large and brown with thick lashes, her hair long and just as brown. From below the petticoats of her farmer's dress, the tip of a long, brown cow's tail peeks out, betraying her inhuman nature. She carries a basket of freshly picked flowers and grain.

She is attempting to ignore the creature just behind her. He is of a similar nature, but completely different in contrast to her. As beautiful as the female huldra is, the males are equally ugly. Hunched, squat and fat, they resemble trolls with slightly bovine features, complete with small, vestigial horns and wide, cow-like noses, which tend to continuously drip. They too sport a cow's tail, but don't bother hiding it. The male huldra is dressed in simple, roughly sewn, ill-fitting Nordic style clothes and seems very irritable and stupid.

VENUS MANTRAP (1/4-page, character template) [JPO]

A helpless, beautiful young woman appears to be at the mercy of a giant carnivorous plant, resembling a venus flytrap or, perhaps, "Audrey II" from *Little Shop of Horrors*. It holds her by the ankle with a long, tentacle-like vine, dangling her above one of its open maws as if to swallow her whole. The swampy ground around the plant is littered with the skeletal remains of past meals. A Sister of Rapture moves into toward the plant, weapon at the ready, unaware that another vine is about to grab her ankle (not that we can tell in the picture, but the woman is actually an illusion cast by the plant to lure human prey who might come to the rescue).

Appendix:

PORTRAIT: THEOPHANIA (1/4-page) [T.CATT]

This exotic, statuesque woman is fair of skin, with green eyes and rich, dark hair, worn up in the traditional Olympian style. She wears a loose, diaphanous toga embroidered with silver and gold, which falls open in the front. She is adorned with expensive jewelry made of gold, opals, pearls and seashells.

PORTRAIT: ALTHEA (1/4-page) [T.CATT]

Tall and slender, this woman's otherworldly beauty, pointed ears and pale, golden skin hint at a bloodline beyond mortal ken. She has honey brown hair and blue eyes that glint like reflective pools of clear water. Her smile is warm and welcoming, and she wears a shimmering, short toga and a stylized girdle bearing the holy symbol of Aphrodite.

PORTRAIT: SAEREID (1/4-page) [T.CATT]

What she lacks in height and build, this elfen beauty makes up for in attitude. Her confident stance and cold blue eyes stand in contrast of her soft, feminine features. Her fire-red hair is long, tied into twin braids and accented with flowers and what little clothes she wears are soft and lined with fur