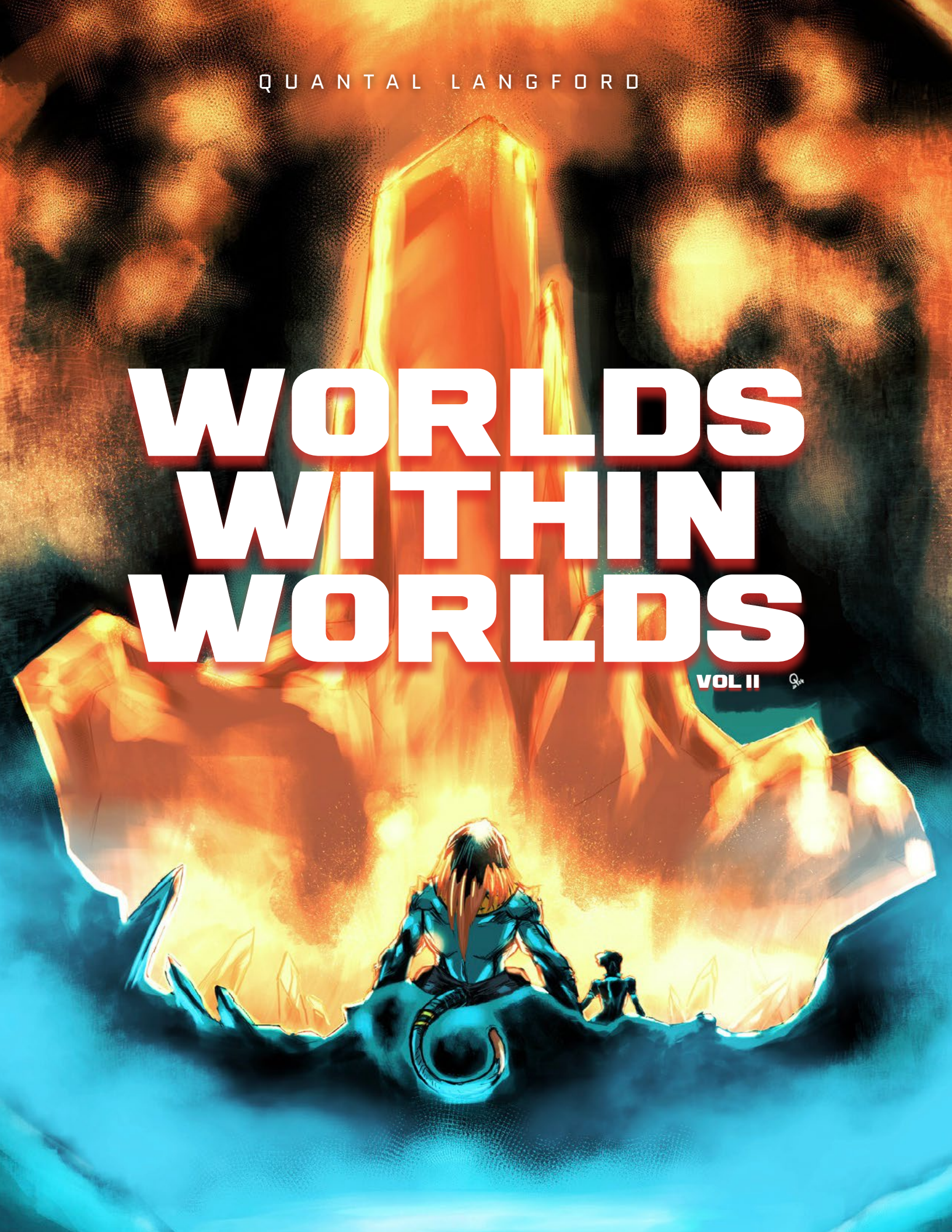

QUANTAL LANGFORD
WORLDS WITHIN WORLDS
VOL II

WORLDS WITHIN WORLDS

VOLUME II



THE LANGFORD STUDIO

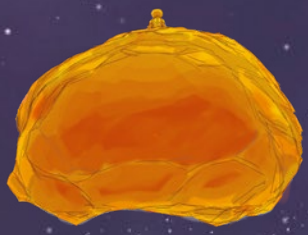
Copyright © 2026 Quantal Langford, Langfordesign x the Langford Studio, All rights reserved.

Without limiting the rights under copyright Reserved above, no part of this publication may be reproduced, stored in or introduced into a retrieval system, or transmitted, in any form, or by any means (electronic, mechanical, photocopying, recording, or otherwise) without the prior written permission of both the copyright owner and the above publisher of this book.

Worlds within Worlds:
The Art of Quantal Langford
Vol.II

Printed in the United States of America


OSIDE
42



FOR MY MOM AND UNCLE

The first ones who helped me access a world of imagination.

WAYFINDER [DEFINE.]

Wayfinders travel through spacetime, dimensions and worlds seeking insight. They come from a place outside of time. Imagination is their power. Capable of traversing every dimension of this reality.

Searching for stories and myths of incredible heroes, ancient structures, supernatural beings. Of worlds destroyed-and worlds reborn.

<TRANSMISSION OPENED>
[WORLDKEY.ACTIVATED]

THE DIVIDE

Connected branch of worlds in this reality.

Ultradimensional energy circulates from one world to another. Corridors-invisible portals-doorways into hundreds of other worlds. What's devastation for one world, may be creation for the another.

For WayFinders, like yourselves, to enter these realms one must have specific frequencies to tune into that world.

Every world in this realm has a frequency. Tune into the frequency you have access to any world you can dream of.



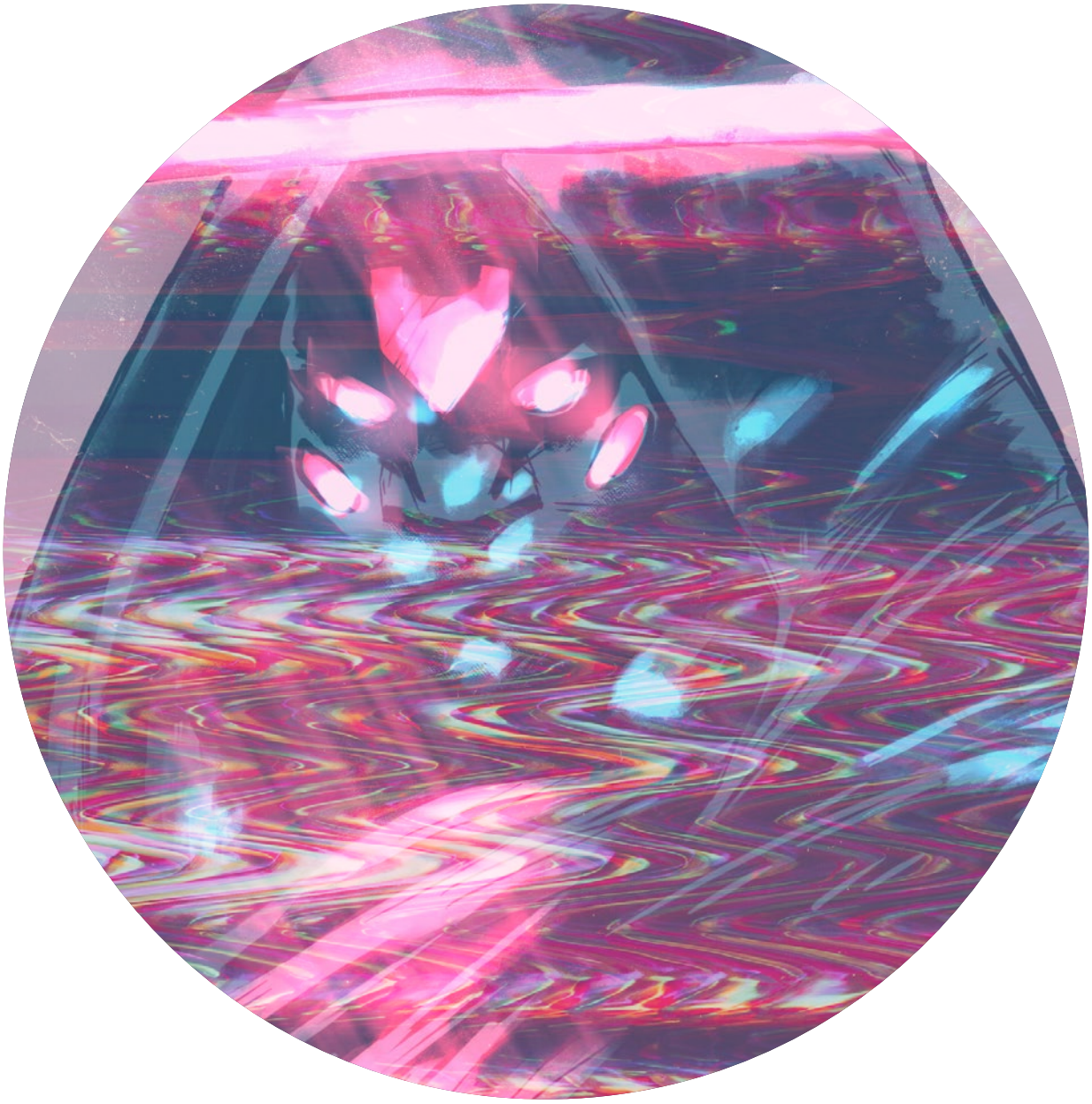
<WayFinder.archive 528.0027. access granted--->

I've been fascinated with the universe since I was a child. The concept that all of us, however unique, are interconnected to something much larger than all of us. Creating characters. Building worlds. Leaping into the unknown to bring it to physical form.

What if our reality was just one of many worlds. Worlds to discover. Our past, present, and future connecting in cycles. Finding just the right access points to rediscover worlds and reigniting imagination.

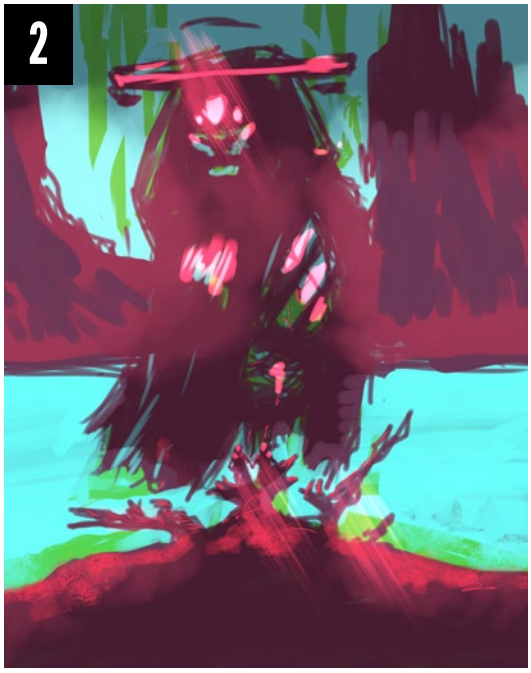
Seeking out the interconnectedness in all things.

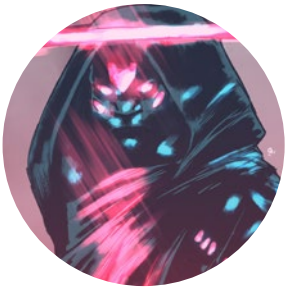
This is a collected archive of worlds. Some lost. Some yet to be discovered. Finding the codes that will unlock the gateways into the unkwown. Many times its the small things that opens up to the greatest insights.



THE LEARNING TREE







WORLD.5959 //THE LEARNING TREE

The Learning Tree is a world much like Earth. A.I. cybernetic entities called Teachers record everything from every cycle of civilization.

When a new generation arises they hook into an interface almost like a hive mind and the Teacher downloads a generation worth of data into their cortex. With the hopes that each generation can learn from the previous cycle.

Image 1: I'm looking for the basic blocking of figures and shapes. I want to emphasize the important figures in the illustration. At this stage still working on compostion, balance, etc.

Image 2: This is more refined thumbnail sketch. At this stage I generally have a good idea what I'm looking for. I love to play around with lighting and color too. For this illustration I was already locked in as far as the aesthetics and colors.

Image 3: After I feel like my thumbnail sketch is finalized, I start drawing the lineart.

There's different ways I go about this: I can either create two different layers from Clip studio or Photoshop and create diffent lineart drawings for what I want to create. In this image I'm drawing this cybernetic entity on one layer.

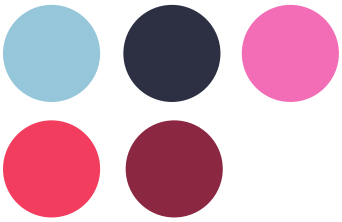
On another I'll draw the bottom figures sitting on the broken tree and hill top. I'll add a layer mask to fade and block out some of the line art to make sure I have both illustrations fitted together.

I'll duplicate the layers to make sure I keep my original art and merge the layers together to make one illustration.



The Learnng Tree actually evolved from a trip back from a coaching trip (for people that don't know me I am a college wrestling coach!) Me and the head coach was chatting about scifi things: UFOs, life on other planets, AI, etc. the initial color sketch was what was hatched from that talk.

Color Palette used



Programs used





Image 4: I have the finished composition I'm looking for. I use some of my paint brushes to build up the background with some clouds and old buildings in ruins. I block out areas of importances with grey tones or an appropriate color.

One of the tricks I used for much of my design work is using a color gradient map to balance out the entire image and creates the mood I'm striving for.

I generally try to keep the color palette within 3 colors.



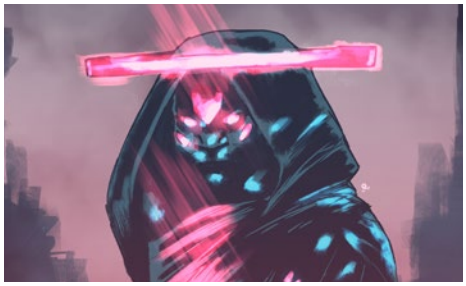




Image 5: I start the beginning stages for colors. I start with the flat colors before I add any highlights and blending. In this illustration I'm doing a mix of blending as well as flat colors to match the mood of the image and helps to reinforce the story. I don't think this would work if I had bright colors.

So rule of thumb: **the right color palette can evoke the tone of your next piece!**

Image 6: The final image I added some extra lighting effects. In Clip Studio I would use **Add Glow layer** to paint more dramatic lighting. I painted some extra fog and mist in the bottom with the hot pink to give it the atmospheric effect I'm looking for.


6



BRAVE AND THE DANGEROUS

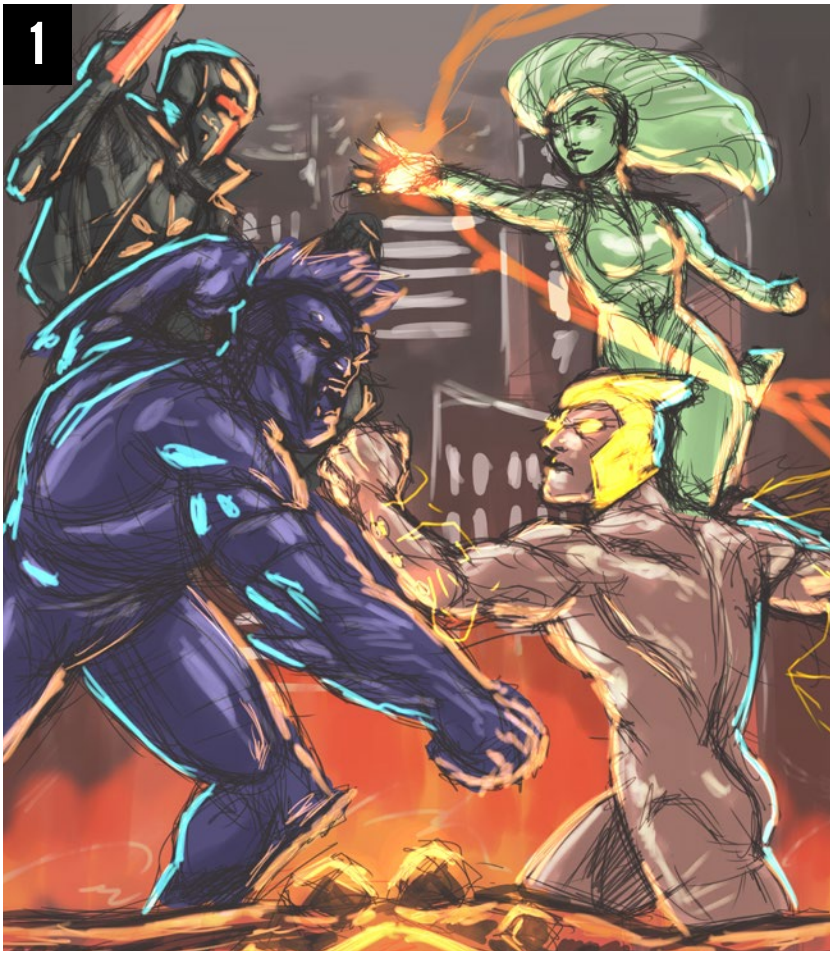


Image 1: Love the energy in this initial digital sketch. Most of the elements I kept for the final illustration. I incorporated RPG dice in the forefront to connect to players.

Being able to create thumbnails like these gives me a feel of how i need to move or shift elements, color suggestions, etc.

With the rise of AI its very easy to come up with concepts like or better than these, but its a great tool and assistant, never a replacement for imagination or creating from your personal vision or creative direction.

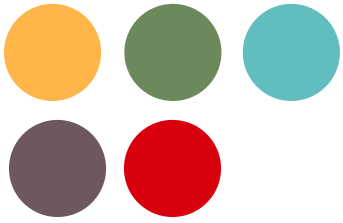


WORLD.808 // THE CITY

Brave and the Dangerous is an upcoming RPG-style game that allows you to choose between hero or villian, abilities, weapons, etc. that places characters in a city backdrop.

Players can build their own unique character and story. I created a cover design for the player manual that features envisioned heroes and villians all battling within the City.

Color Palette used



Programs used



© 2026 Brave and the Dangerous RPG game logos, graphics, etc. All Rights Reserved

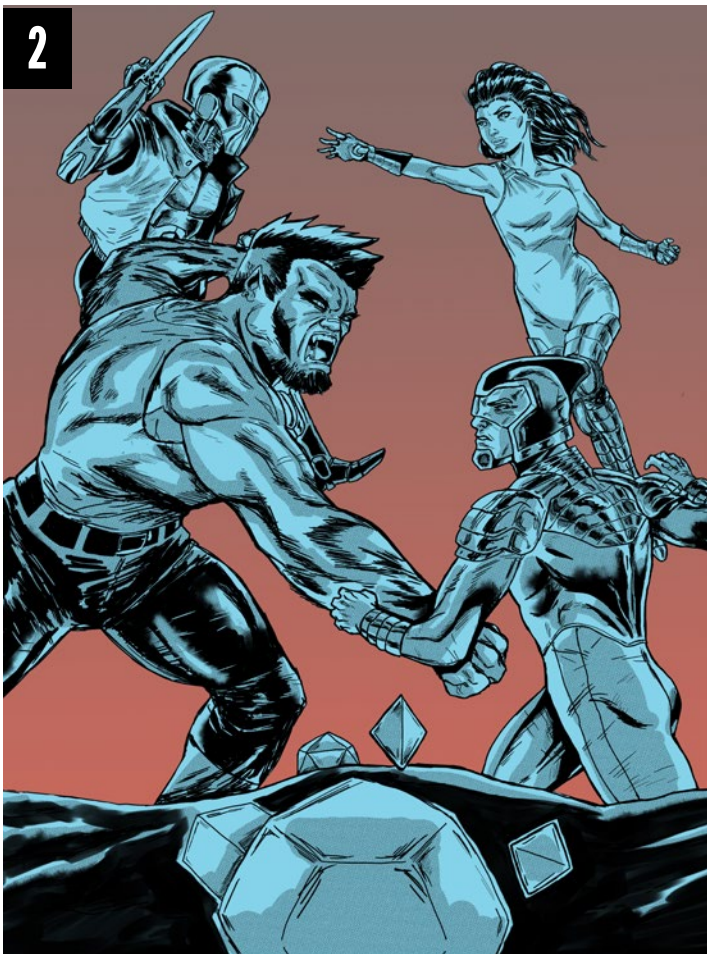




Image 2: Once i have a tight thumbnail sketch dialed in I go into the lineart and greytones. For me I go into this process once I start any coloring. It helps with my light and dark values and understanding where my lighting is coming from.

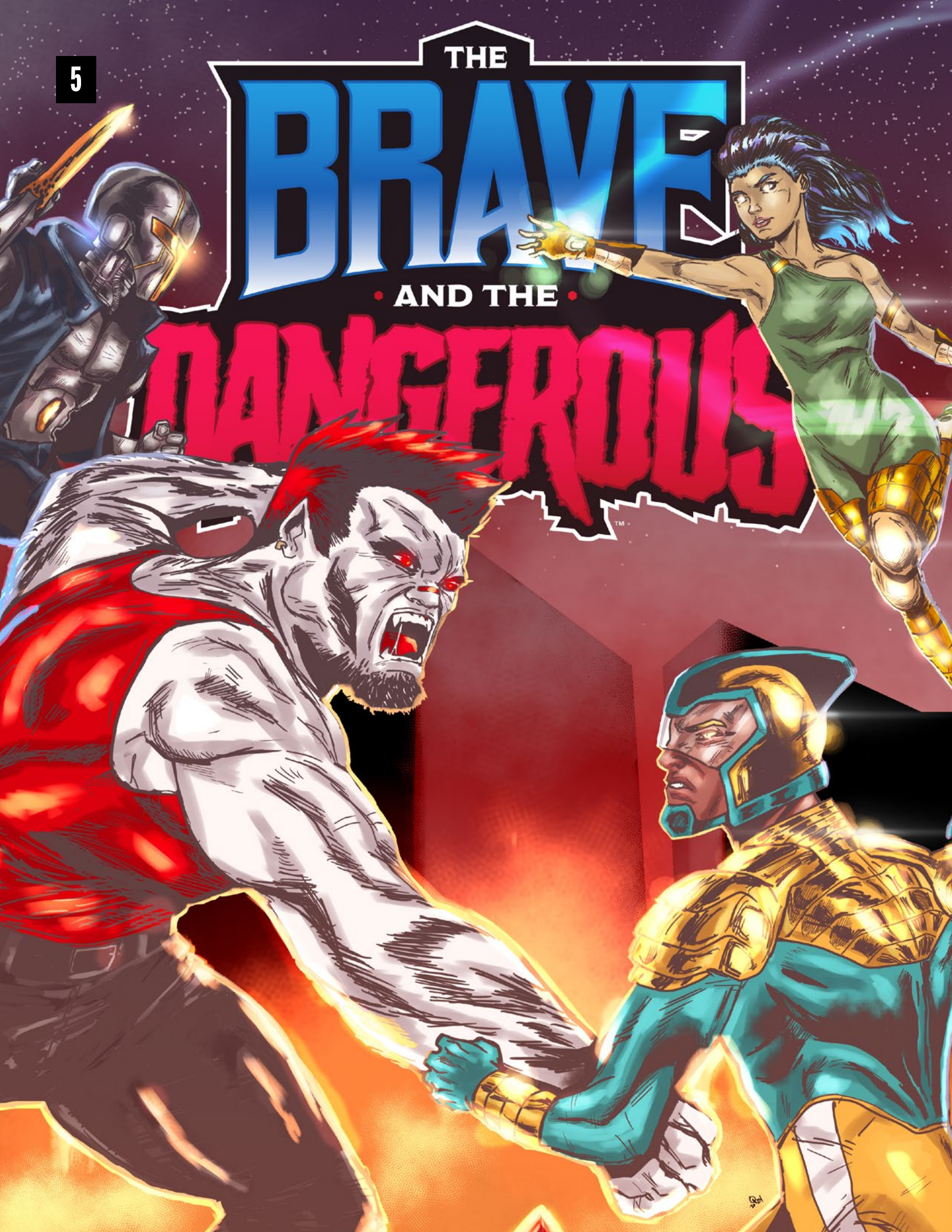


Image 3: At this stage I'm still coloring the image. One of the things that I wanted to get better at was background environments. I started to add a cityscape background. In this image it wasn't what I was envisioning, so between this image and the final one I made some changes on how I added in some of the buildings.



Image 4: This image I make a shift in colors and start to add more dramatic lighting. I want to make sure I don't overdo it and keep 1-2 primary light sources.

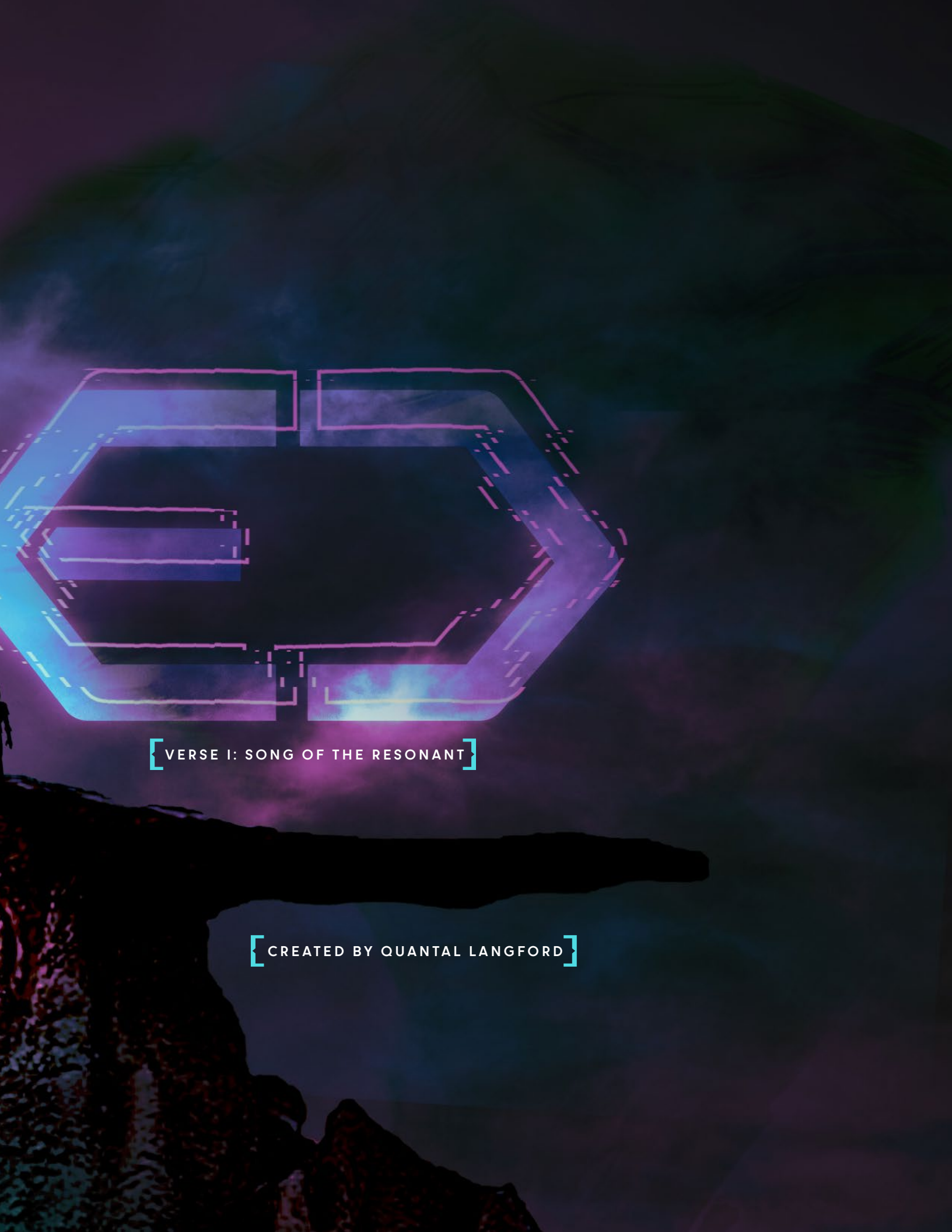
Image 5: At this stage I'm still coloring the image. One of the things that I wanted to get better at was background environments. I started to add a cityscape background. In this image it wasn't what I was envisioning, so between this image and the final one I made some changes on how I added in some of the buildings.


THE
BRAVE
AND THE
DANGEROUS

In 2026 everything changed during the Emergence. Humanity witnessed in awe that we are in fact not alone in this universe.

In 2032, a self-exiled medicine man named Old Tree is given a vision from the monolith that appeared years ago. Tasked with gathering warriors, entagled to the monolith called a Resonant. Protectors that will help harmonize the Earth again. They are on a race against time, as the Resonant has we awakened, secret orders descend and ascend on Earth. Looking to take control of the most powerful artifact in the galaxy.




VERSE I: SONG OF THE RESONANT
CREATED BY QUANTAL LANGFORD

YOU'VE BEEN TOLD THE WRONG STORY

This Earth is far older than what your history books tell you. Ancient powers were here long before humanity rose up. Blessed with access to incredible abilities during their time-now they use technology to reclaim what was lost to them.

For years I've thought hope was lost.

Our protectors have long disappeared. Earth now in the grasp of a dark power that I alone can not defeat.

Yet through dispair, I sense something seeking to connect to us. I hear its whispers. Singing to me. It's been here the entire time-waiting for us to reawaken.

The Resonant will either harmonize the Earth...
or restart it.

-OLD TREE



HOW ARE THEY CONNECTED?

KAEDEN



TENSHI



IBES





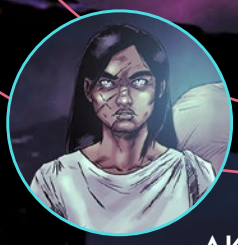
SILVER



VALKRUL



SAVANNAH



AKINO



OLD TREE

Kaeden, is a recently fired worker from Kedlam Corp that now deals in boosting bikes and reselling Oracles, drugs produced by Kedlam. During an apparent alleyway altercation Kaeden is saved by Ibes.

Given a divine vision from the Resonant, Old Tree sets out into the desert to find warriors that will help rebalance the Earth, that's been controlled by Obsidian Elite. The first two a desert tracker Savannah and her escapee Akino.

On the run from a clandestine sect. Tenshi seeks the help of a man called Ibes that can train her to hone her abilities and find her mother. An alien warrior named Silver arrives on Earth on the hunt for Tenshi. Vakrul bumps into Tenshi while on the run.

THE HERALDS

A HISTORICAL ARCHIVE OF FIRST WAVE OF THE RESONANT

The Strand. Oceanside 2026

The aroma of sea salt seasons the air as surfers catch waves near the Oceanside Pier. Children play along the beach. Adults bathing in the sunlight. People walk along the wooden pier that stretches out beyond the coast line. Another typical day in this coastal city along the Pacific Ocean.

Like many coastal cities on the Pacific coast, droves of local inhabitants and tourists gravitate towards the warm embrace of the climate and location.

Oceanside isn't any different, with their myriad of colorful, destitute characters. Wanderers-all with their own unique stories. Stories of loss, grief, and financial troubles. Others seeking freedom from a system that they no longer conform to. Many of them commune at an aged white gazebo, pieces of the paint chipping from the salty air and wind from the beach. During this time there had been a dramatic spike in transient activity all over the western seaboards. No one could definitively answer why this is occurring? The economy? Cost of living? Lack of resources?

On the corner of the gazebo sits an haggardly older man with shades, most likely in his late 60s. Half-dazed in a drunken stupor, wearing an old beat down jacket, and a dirty shirt from "They Live". An old cult-classic movie from the 1980s. In one hand-a now empty alcohol bottle. In his other hand, a short half-burnt cigarette butt, the ash collects between his fingers.

The years haven't been kind to him. Sleep deprived eyes, grizzled face, scruffy grey hair and beard, uttering gibberish while people stroll past him ignoring his rhetoric. His presence causes some of the tourists to be alarmed, yet not enough for the police to be involved. Beside him a spare change box, a guitar, and a poorly painted cardboard sign propped up next to him that depicts cryptic glyphs and symbols. On the sign is written: **We are not the true masters of the Earth.**

If someone could decipher the message that day, what was he truly trying to say? In the end would it have mattered? Who could've known what would happen on this day? An epoch in Earth's history.

Beachgoers walk past him falling on deaf ears. People jogging and riding their bikes. No one bothers to notice the sign. No one cares. For him, putting a gun to his head and pulling the trigger would've been the only thing to gain one's attention.

Another "lost soul" invisible to the hearts and minds of "civilized" people. Not many listen to their hearts anymore. Millenia ago humans danced and chanted to their respective gods and deities. There was respect for their elders and their ancestors. They used to connect directly to the universe. Villages give way to social isolation. Nature; a second thought to technology.

A low pitched frequency permeates the man's ears. His hand trembling from its effects. It's time. A gathering migrates, from the safety of the gazebo, in an hypnotic unison, walking robotically toward the beach line, as if pulled by invisible strings. All of them staring aimlessly towards the horizon of the Pacific Ocean. Bystanders bewildered about what is transpiring.

One by one, the entranced enclave began to convulse uncontrollably. Their bodies vibrating with incredible speed. All of their eyes and bodies glowing in a bright green hue. In one haunting harmonic accord, the possessed individuals all sing in a dialect that hasn't been heard in recorded human history. The song- meant to announce the emergence of something not seen since the times of Atlantis and Lemuria.

An ominous cloud of sea mist appears across the horizon. In the mist-something awaits. An enormous green-hued shadow behind the mist-biding its time. The old man, once confined to a life of hardship and struggle now sings in joyous celebration. As the monolith finally appears over the coast. Giving way to one last whisper before his body fades into the glow of the object....


THE RESONANT
IS HERE...


SIX YEARS LATER
2032. LEGEND. NEW MEXICO

THE BROADCAST

BISTI BADLANDS. OUTSKIRTS OF VANGELIS

A rustic mobile home sits atop a small hill out in the desert. Deep in scavenger territory-groups of cadres vying for position and power in the desert. Forgoing what Legend offers their citizens: Technology. Resources. Food. Shelter. All under the rule of Kedlam Corporation. In the Badlands you either come for two reasons: To die- or you don't want to be found.

Inside the messy abode in the camper, a vintage 80's television glitches on and off with static. A man called Old Tree sleeps in his favorite, and only chair, in his mobile home. Old Tree has been called many things in his lifetime. Shaman. Teacher. Guardian. Now-nothing more than a relic among other relics that litter his abode.

Dark glasses cover much of his cracked and wrinkled face. Long and flowy strands of black and grey hair folds over his face and shoulders. Through the static of white noise coming from his t.v. a faint whisper attempts to wake him up.

"Shaman..."

There's a slight grumbling as wakes from his usual nap. Bracing his arms to the chair get slowly rises up. He adjusts his glasses back firmly on his face that normally slides of the bridge of his nose every time he naps. Immediately, he takes hold of his wooden cane that's postured up beside his chair for extra stability. His legs aren't what they used to be. Old Tree looks at the television curiously. He never turns on his retro television, made back in the 1980's. More for decorative purposes than anything else.

Old Tree finds it odd that the tv actually worked.

Cautiously, he walks towards the tv and turns it off. 2-3 hours of sleep has been the norm as of late for Old Tree. Walking ever so slowly towards another room; using the edges of the hallway to support his every step. Old Tree walks into his back room filled with books, weapons and potions. Esoteric relics and symbols decorate the corners of the room.

The glyphs providing the necessary protection for the items in this room. There are many who would love to have posession of just one of the archaic items in his collection. Some of the most ancient known texts on Earth, and some not known, but only to a few. Glphys are also positioned around his mobile home, making it virtually invisible to human perception.

Hundreds of arcane books to choose from. Stacked on his floor and in book stands. Old Tree's cracked fingers flips carefully through his eclectic library searching for one specific piece of literature. For months, visions have clouded his mind. Within this pages he hopes to find the answers he seeks.

"The Book of Enki...The Humradi..Bhagavad Gita..Lore of the WolfCreed...The Gnostics...The Essenes...Na'tuhlil, The Itihasas, Lumerian Scrolls... Ah..here it is."

He finds the book he's been searching for. Pulling an exquisite green book with a gold triangular symbol on the cover.

Outside of Old Tree's mobile home, Old Tree presides over his makeshift fire pit with a hot cup of coffee in hand. The fire pit consisting of medium to large stones staked in a circular pattern. Inside the circle-pieces of wood already burnt. In the Badlands, the temperatures can plummet at night. Knowing how to start a fire is essential out in the desert-the difference between life and death. There are rudimentary ways to make fires. Old Tree, however, has other ways. Presiding over the fire pit, with his hands positioned over it, he slips into a meditative trance. Taking in deep breaths; he speaks in a undecipherable language. A language, lost over the course of human history. Old Tree and others like him are the last bearers of the mystic teachings.

As if by magic, small crackles of ember give way to a roaring fire. Warmth from the fire, quiet suitable for Old Tree, frail body as he takes a sip of his coffee-with a hint of brandy mixed in for good measure.

"Heh. Still got it."

Slowly settling into his lawn chair that he keeps outside, He gazes at the flame in admiration. Placing his coffee cup near the fire pit to keep his drink pleasantly warm, he proceeds to open up the book that he selected from his collection.

Looking over the ancient intricate writings and depictions within the book. Revealing the twelve original orders of the Arklani and their warrior caste called Palaka.

Protectors to hundreds of worlds under their rule. At the height of their reign it was a golden age. The lower orders and the higher orders all under one banner. One sigil.

Scanning through the pages, it shows imagery of a large crystalline monolith. On the page shows a intricate depiction of various beings, human and non-human, praying to it. Unknown glyphs are inscribed beside the image.

Old Tree easily translates the inscription. "The Resonant." In deep concentration, he takes a sip of his drink, allowing it to gently warm his chest while he continues reading on a chilly desert evening.

"Is this what's being shown in my dreams? To my knowledge it was off world. Supposedly disappeared from Earth hundreds of thousands of years ago." Focusing on the image on the page. "Then why is it still here?"

Old Tree hears his television back on. No one shouldn't be able to enter his premises; not without his permission. Slowly getting up, making sure he has his staff in hand he takes his time walking back to his door. Old Tree looks around the door.

To the naked eye there would appear to be nothing. For Old Tree, orange hued holographic glowing glyphs levitate around the door. Tapping his cane on the door, the glyphs glowing brightly. His protection spells are indeed working.

Opening the door, he hears the television glitching on and off. Cautiously, Old Tree walks towards the television, continuing to act sporadically with white noise.

Faint yet succent distorted whipsers permeate through the static. One voice overlays the others.

<Shaman...Old Tree...>

Old Tree curiously walks up towards the t.v.

"Is it you?"




FREQUENCY LOCK
SEED DNA ACTIVATED
KAEDEN
BIKE BOOSTER
RECENTLY FIRED FROM KEDLAM
RECURRING DREAMS
WHEN THE STUDENT IS READY, THE TEACHER WILL APPEAR

Cold sweat gently pooled over Kaeden's head. Another dream. Rolling over to check his alarm clock, rubbing his eyes, he notices that it's 4:44 am blinking on the clock. Rain trickles along the window panes in his 1-bed room studio. It's been pouring for days now. Weather forecasters baffled by some of the strange weather patterns that's been happening over the past year. Kaeden turns back to the bed to see a female sleeping in his bed. For Kaeden the late night debotchery turned into a drunken haze. The only thing he vaguely recalls is some old black man on the corner, singing and staring right at me. I had nothing to give that night-or anything I wanted to give for that matter.

Kaeden has had the same recurring dreams-over and over again for the past year. Every dream feeling as real as when he's awake. Starting to see symbols that aren't there. Along with the occasional headaches he's been hearing things. Not sure if it's the rounds of shots he had the night before. Medicine isn't working too much. Alcohol is the only thing that actually reduces his pain.

The trickling of rain calms him down. He gets out of bed, making sure not to disturb her. He walks into the bathroom, placing his hands on the cold metallic grey sink. Looking at the mirror momentarily. Few things come to mind when in contemplation. Seeing where his life is now or what it could've been. The last few years haven't been his best. Noticing the little scars on his face. You can see the weariness on his face.

Tugging at his eye lid some to get a better inspection at the root of his current dilemna. Months ago his right eyeball has turned completely black. Still keeping the green in his iris. Kedlam Urgent Care gave me some antibiotics-giving the diagnosis as an acute eye infection.

A professional way of saying they don't know what it is.

Prescriptions haven't worked. Between his eye infection, reoccurring dreams and persistent ringing in the ears, He's resorted to other measures of numbing the pain. Opening up the sink mirror, He reaches for a grey bottle with the logo of Kedlam Corporation discreetly printed near the bottom of the label.

These pills, Oracles, are supposed to be all the rage in the clubs. The pills react to the user in different ways. From hysteria to nirvana-and everything in between. Kaeden takes out two black gel pills. Hoping these will take the edge off, walks towards the kitchen cabinet. The small confines of Starvue Apartments isn't the best to offer in the city-but it will do for right now. It's only allures-the scenic view of the city and it's neon lit signage that tends to draw in its coven of nightcrawlers off the streets.

Vangelis. The titan city. Courtesy of the Kedlam Corporation. Home to over 30 million, built from the upheaval after the event. A haven from chaos outside the metal walls. Desert marauders, transients, etc all trying to get into Vangelis. Some call it heaven that's willing to pay. Others call it just another cage.

Looking for his favorite drink of choice-Woodford Reserve whiskey. My favorite drinking cup, printed with a vintage insignia of an old 80's cartoon from decades past called Thundercats. A half pour of whiskey; the perfect drunk to numb my brain. Sitting back comfortably on the couch-with his whiskey, Kaeden asks his A.I. assistant Nixora what might be on television this early in the morning.

"Hey Nixora...turn on television."

Nixora is the artificial intelligence that runs not only Kaeden's television; but powers virtually everything else in Vangelis as well. Created by Kedlam Corporation.

<Turning on television.> Nixora complies to Kaeden's command, the television turns on.

The Weather Channel happens to be what's on. I sip on my whiskey, hearing forecasters talk about the weird weather phenomenon, and bird migrations that's been happening. I really don't fucking care. Just background noise to me.

Kaeden opens up the bottle. Popping two of the pills and chasing it down with whiskey. His body sinks comfortably into his couch, letting the effects of the pills kick in. His mind jumps right into a multi-colored kaledoscope dreamscape. A myriad mosiac of geometic shapes and fractals fill the air. Kaeden reaches his hand out, attempting to feel the shapes, but dissipate as soon as they appear. There's something glitching on on the T.V. Faint at first, then the message is clear.

KEDLAM HAS YOU.

His body completely seizes up on the couch, powerless to move. Eyes completely locked in on a symbol projected on the television screen. The symbol ambiance glimmers brighter. Kaeden, deep down in his heart, knows he's seen this symbol before. The glow of the symbol permeates the entire room, as everything goes pitch black.

KAEDEN ALTAIR..
YOU'RE NOT MEANT
BE HERE...

YET..

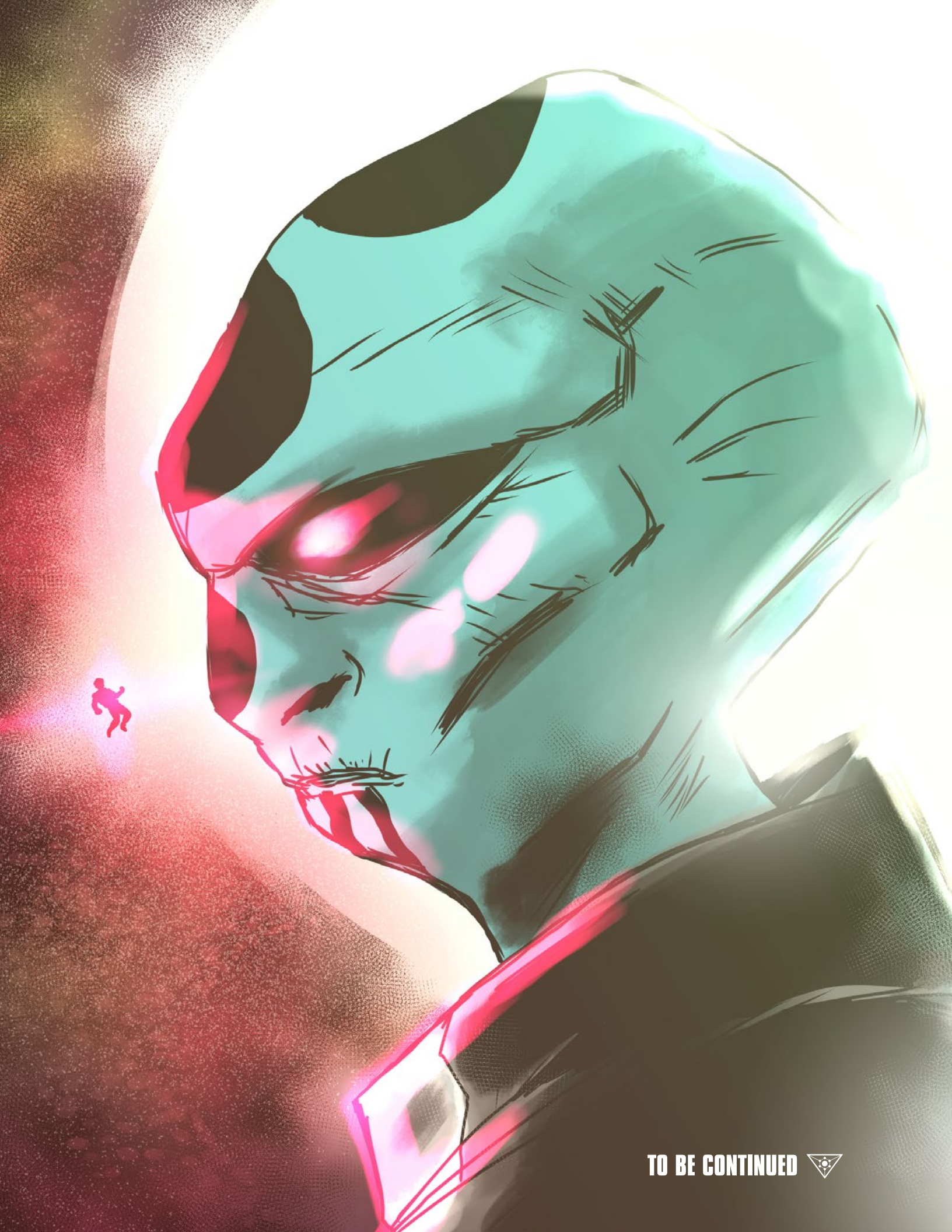
SOMEWHERE OUTSIDE OF SPACETIME

Kaeden opens his eyes. Only to find himself in my presence and I'm certain what he can imagine, at his limited capacity, as the strangest thing he's ever encountered.

In a future cycle he will do incredible things and fight against some of the darkest hordes in this universe.

Interesting that he was able to cross the vibrational divide this early in his development.

Information I will need to share with the others.


TO BE CONTINUED

PROTECTORS IN OUR MIDST

THE VERSE OF IBES

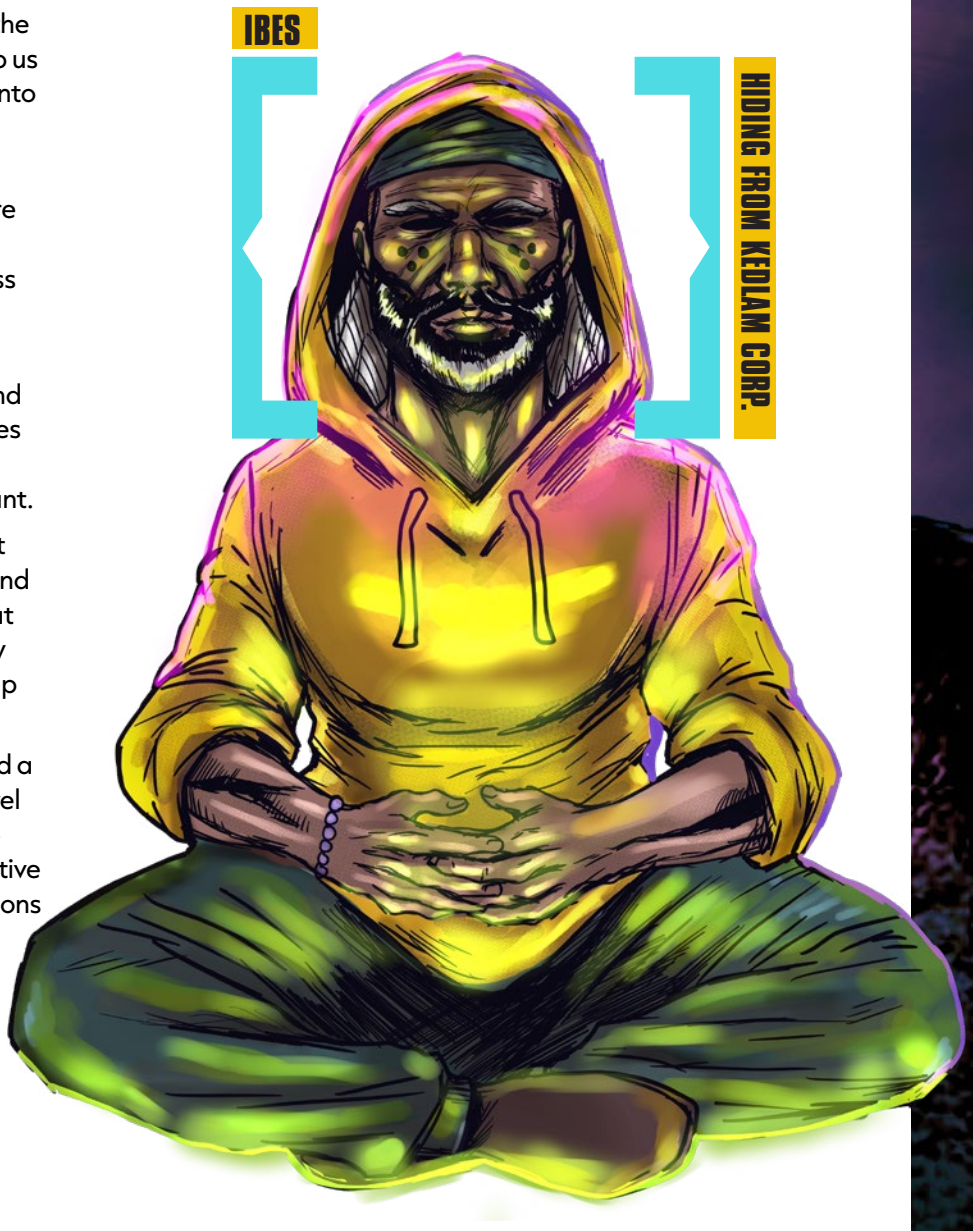
We never know who they are. Many believe that we have guardian angels. People that nudge us a specific direction. Urging to not walk through the alley. Making a slightly different choice to keep us out of harm's way. The next person you bump into may be your protector in this life.

I do believe in those angels. The ones I know aren't the nice ones you see on your tv. They are rigid on the laws and balance that govern this universe. You don't see too many of them unless it's something really bad.

Palaka-ultradimensional warriors, under oath to the Arklani Sovereignty to watch, protect and guide activated humans, DNA encoded abilities awakened, from the precense of the monolith that we Palaka and lightborne, call the Resonant.

For years we have been in hiding. A secret sect called Obsidian Elite are hunting all Earth bound Palaka and activated humans-Seeds. For what purpose we don't know. But I suspect that they don't want the next Adonai Sovereign to rise up on Earth. We're gonna change all that.

Their grasp on humanity has been transformed a once evolved civilization with the ability to travel and inhabit other worlds in Earth's lost history- now reduced back to a civilization who's collective energies are food for Obsidian and other factions that want to keep humanity enslaved.



THERE ARE UNSEEN FORCES VYING FOR YOUR ENERGY.

A WAR OF FREQUENCIES

GALACTIC COUNCIL

The collective of representatives across the Milky Way and Andromeda Galaxies. Overseeing activity across both galaxies. Guiding civilizations towards ascension. Free will is the ultimate rule in the universe. Free will, controlled, that is.

ARKLANI SOVEREIGNTY

Hānau Lani (ultradimensional lightborne), Galactic sovereignty originating from the original 13 Elder races. Now 7 ancient orders across the cosmos under one banner. Many seek revenge on the Arklani through the it's most prized possession: humanity.

LOWBORNE

Hānau Lani sata (Earthbound dimensional beingsand entities) bound to Earth and its realms. The ability to travel the stars has been denied by the Council. But there are other hidden corridors to reach other planets from Earth.

OBSIDIAN ELITE

Exiled Arklani under the rule of Maldek that currently rules over the Earth. As a way of punishing the Arklani Sovereignty, for centuries they have siphoned and suppressed humanity's energy for their needs. They have their influences over all humanity, but sense the rise of an Adonai Sovereign and a Divine Chord both on Earth.

EARTH [OLD WORLD]

The homeworld of humanity, and elder races living within central Earth. The Resonant has reawakened humans seeded from the Arklani bloodlines as well as other other lightborne.

TELOS

The descendants of the 7 elder races fleeing from the first Earth War thousands of years ago. Through the power of the Resonant travelled to a twin planet of Earth called Telos.

ASGARTHA [CENTRAL EARTH]

The citizens of our inner Earth. Home of the 2 elder orders of Arklani, and other lowborne. There are corridors to enter this realm. Some believe this to be refuge of banished Arklani Lord Maldek.

KEDLAM CORPORATION

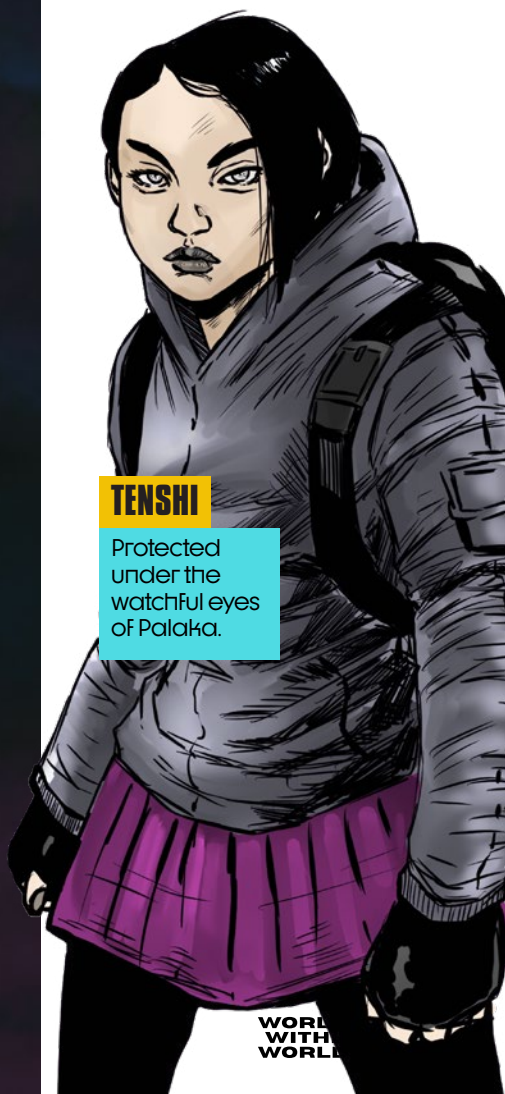
The most power corporation on the planet. Years after the emergence of the Resonant. Kedlam and it's visionary leader Zarkos Aerus rises to power building their own titan city Vangelis. All citizens behind its walls are enslaved to its will. Food, Currency, Water, Entertainment all produced by Kedlam. Zarkos seeks the secrets hidden within the monolith. With that he will need someone capable of connecting with the entity.

There are beings in this universe with the power to shape reality from their soul's vibration. These beings have been deified over thousands of worlds.

Chords are the conduits between our dimension and higher dimensions. Myths say their power is inherited from the Angelic realms. Chords are attuned to artifacts like the Resonant to help seed worlds and cross dimensions, spreading its knowledge throughout the cosmos.

The Resonant responds only to Chords.

Whoever has control of a Chord, will eventually control the Resonant.



TENSHI

Protected under the watchful eyes of Palaka.

THE CHORDS OF DESTINY

Under the watchful eye of two Palaka designated as foster parents. Tenshi is being raised up, unaware of the dangers of being the target of various factions searching for her wearabouts...

In an outer suburb of Vangelis, in Sector 3, many residents prefer to reside in a quieter part of the city. Opting for seclusion over the neon bathing of advertisements, constant noise and masses of people. At the residence of Vin and Maki Foster, they normally keep to themselves. Dinner and entertainment at home, quiet walks around the neighborhood. They don't speak to much to the neighbors, trying their best to keep a low profile. Their foster teen, Tenshi, is the opposite. Loud, Rebellious, Emotional. Ingredients for a teen growing into her own.

Laying on her bed, with ear buds in listening and humming to music while she scrolls on her smartphone. Her room typical of most teenagers. Clothes all over the floor. She has a laptop on her desk near the window. Her walls adorned with posters of musicians and bands. Many of them performing inside Vangelis. To go into the city, Tenshi normally has to take the hypertrain, built by the Kedlam Corporation, to traverse her way quickly into the city.

"Tenshi!!" Vin yells for her to come downstairs to eat. It falls on deaf ears as Tenshi continues to sketch in her journal.

"Vin, she probably has her earbuds in, and singing. You'll have to knock on her door." Maki implies smiling at Vin, while she reads a book in the living room.

Vin shakes his head in disbelief as he walks up the stairway. Between the two foster parents, Tenshi and Vin tend to butt heads often. Perhaps realizing that they are more alike than they care to realize. Vin gets to her doorway. He gives a couple of firm knocks at the door.

"Tenshi, dinner is ready. Come downstairs please."

No response. He waits momentarily then knocks slightly harder. Vin grabs at the doorknob noticing it's locked. Vin knocks again out of respect of her privacy.

"Tenshi, if you don't open this door..."

Still nothing.

Vin grabs the door knob. He closes his eyes and begins to whisper a small mantra. Glowing holographic symbols are revealed on the door knob, then disappear. The locks heed to his commands.

Vin slowly peaks his arm through the cracked doorway, making sure Tenshi knows its him. Peaking his face inside only to notice Tenshi bobbing her head to music and sketching. Vin walks towards Tenshi, noticing the music on her smartphone. Vin presses pause button on her smartphone.

Tenshi, startled, turns to look up at Vin standing by her bedside.

"Dad, you could've knocked!"
Startled she pulls out her ear buds.

"I did knock. Dinner is downstairs."

"I'm not hungry."

"It's not an option. Your mom made dinner. Get downstairs-Now."

Reluctantly, she gets off the bed, rolling her eyes and puts her earbuds back in, ignoring Vin as she goes downstairs. Vin shakes his head in frustration. As he begins to walk out of her room he notices Tenshi's sketch. Picking it up he notices an object formed in the picture. A frozen demeanor falls over Vin's face. His eyes gazing at the sketch. Walking over to Tenshi's trash bin Vin notices crumpled balls of paper. He pulls out a piece to unfold it, showing the same depiction of a greenish and black object.

He turns back towards the doorway- knowing in his heart this day would eventually come. A day that will change Tenshi's life forever.



EXODUS



Image 1: The final image and concept sketch was inspired by some of the monolithic rocks near the beach. I'm also big into scifi themes and UFOs so with this depiction I thought about sacred places on the Earth like Manchu Picho, Stonehenge and other sites. I'm looking to play with size and contrast.

The way rocks are stacked on top of each other, and the shadows they cast always remind me of doorways into something mysterious.



WORLD.9366 // EXODUS

A civilization escaping their doom. A sacred mountain known for corridors to other worlds has been activated. An omnious being from the stars offers the only viable solution. Exodus.

Do they venture to a better place or an even darker fate?

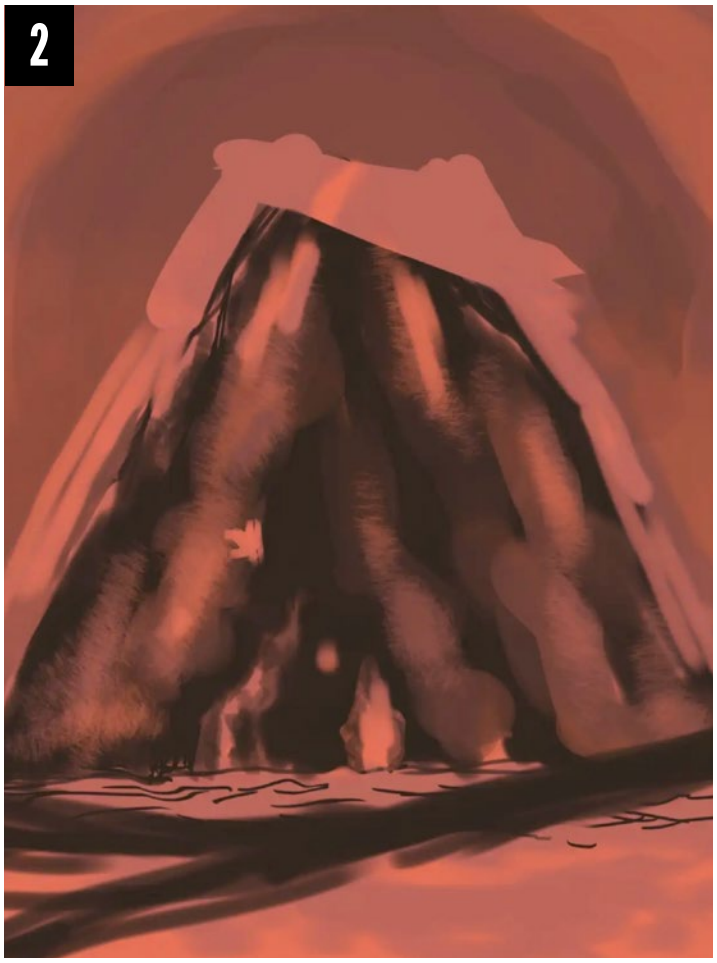


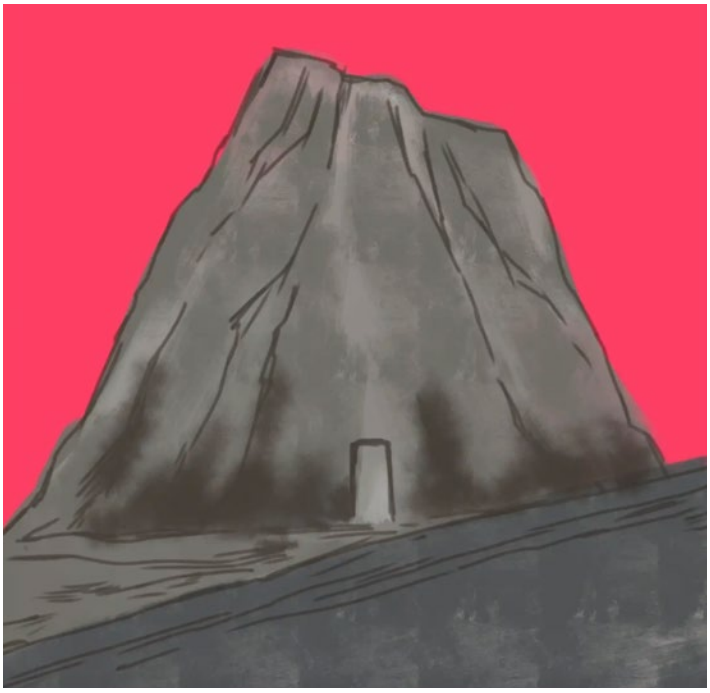
Image 2: Still in the conception phase on the thumbnail. I start to build up the shadows and texture on the main rock, making sure i keep the doorway at the base of the mountain blocked out for the colors. I've been experimenting more with backgrounds and foreground elements leading the eye towards the main subject.

Color Palette used



Programs used





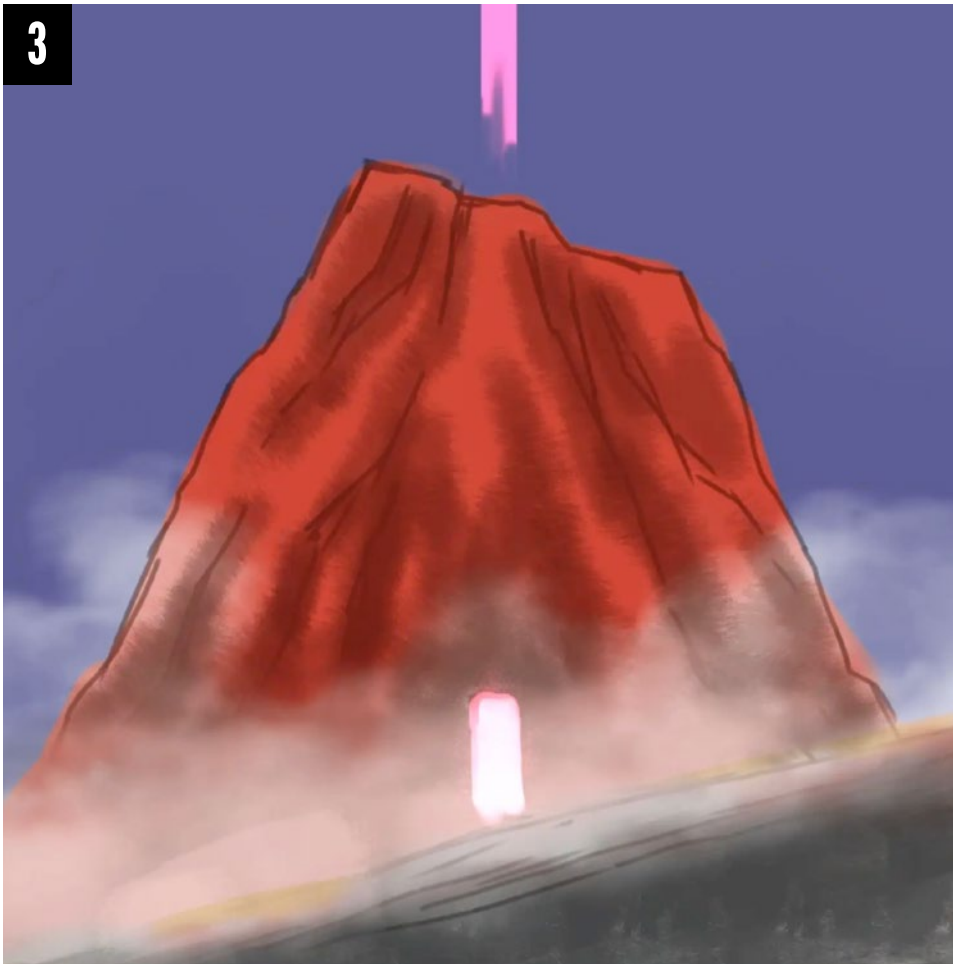


Image 3: At this stage I'm satisfied with the image. In this image I add in a glowing portal at the bottom as well as a beam coming from the top of the mountain as well.

Image 4: I being painting the background. I wanted a faded out feel of other mountains and stone artifacts in the background. At this stage I'm also focusing more on the glowing corridor at the base of the mountain. Making sure it aligns with the beam of light from the top.





Image 5: Who is this large figure? Where is this entity taking this civilization? Is this their deity? In the final image I paint specks of dots to show the size of the being to the people looking to follow. From Photoshop I fade in an image of a planet in the background, along with slight color correction to keep the piece balanced.


5



BROKEN MOON

1



Image 1: This loose concept sketch i try to keep as flowy and energetic as possible. There's some things initially I wanted to place elements but ended up changing at the end. I'm still experimenting with stacked rocks and how they lay on top of each other.

Inspired by the rocks and pebbles I see at the beach, I've been observing more how the larger rocks as well as the smaller rocks balance each other.

2

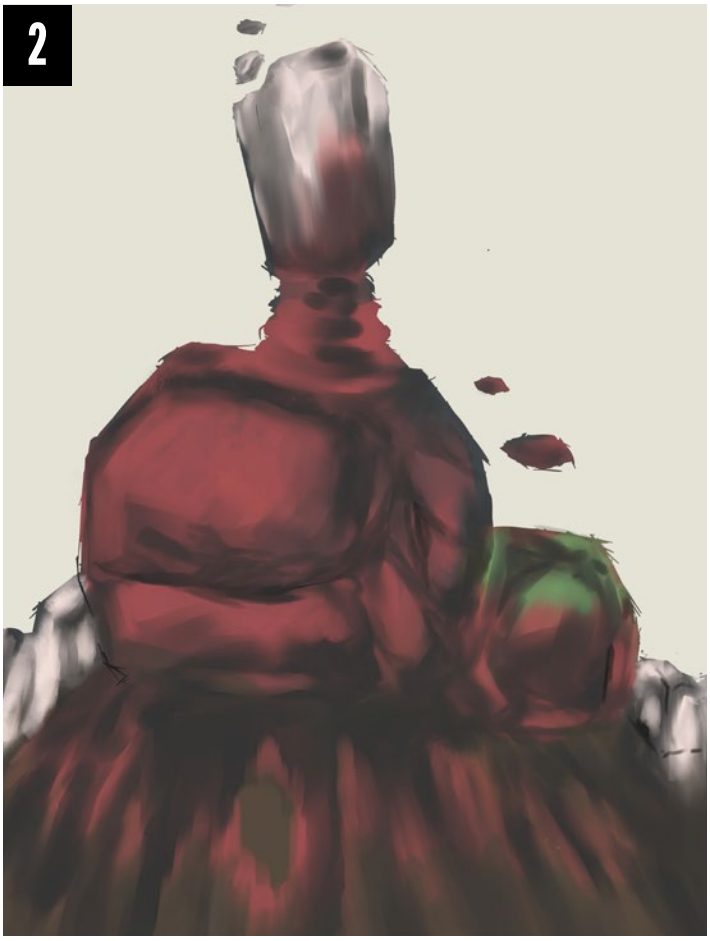


Image 2: I tighten up the line art at a point that I'm pleased with. I start blocking in colors over the line art layer to start the painting. Nothing to in depth but painting in shadows and light areas.

In hindsight there's probably a lot of things i could've fixed, but that's the great thing about art. Every line and choice is perfect in that moment.

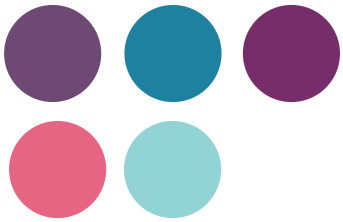


WORLD.1600473 // BROKEN MOON

Broken Moon is about a civilization on verge of collapse. Gravitational forces beyond their control has broken their moon in half, now threatening their own planet.

A high priestess calls upon the mother spirit of their planet to save them..by any means necessary.

Color Palette used



Programs used







Creative tip: Applying a Gradient mask to much of my illustration and design work keeps a consistent color balance and tone.

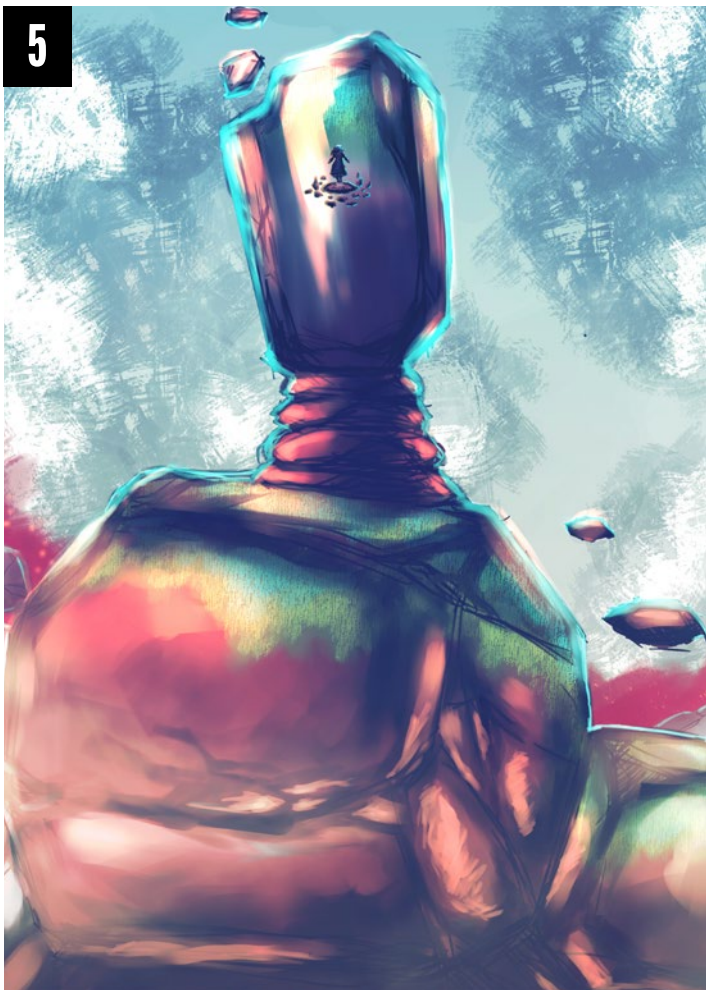
Want to have a warm tone to your design? apply warm colors. For this one, I used cooler tones like a purple and blue gradient layer set to 30% Overlay or Hard light to produce this effect.

Image 3: This image i start developing the the rocks. Painting in some texture and lighting to separate out the darks and shadows in the boulders. The small figure at the bottom I actually move towards the pinnacle of the rocks. I felt like it was getting lost at the bottom of the rock temple.

Image 4: On a separate layer, I start painting the broken moon and various debris in the background. The added texture brush I used worked perfect for the moon i was recreating.

Image 5: Adding in some extra texture, like some green moss on one of the large rocks and top of the pinnacle as well. I added a new gradient layer to give the image a cooler atmospheric appearance. Wanting to give the broken moon more a blueish hue, I added blue lighting around the priestess, the main pinnacle and floating rocks.







6

Image 6: In the final piece I finished up with stars in the background and a blueish haze that i painted towards the top that pulled everything together.



MAT CLASH

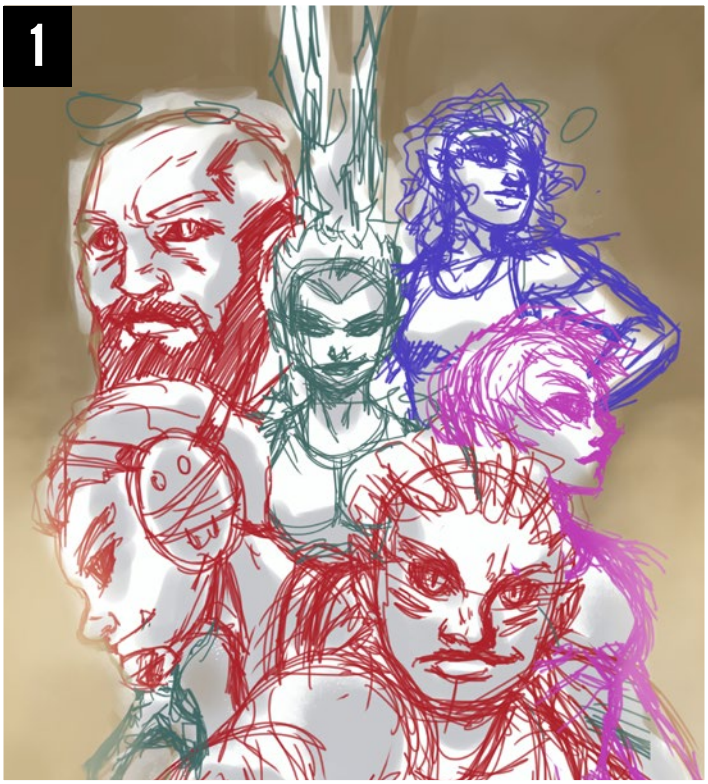


Image 1: The original concept sketch for this Mat Clash illustration. For me I enjoy the energy from the initial sketches.

I use different colors to sketch out each character. That helps me with placement and design considerations.

With these characters I'm influenced by 80s cartoons like Thundercats. Each wrestler with their own special abilities and attacks.

Image 2: The original concept sketch for this Mat Clash illustration. For me I enjoy the energy from the initial sketches.





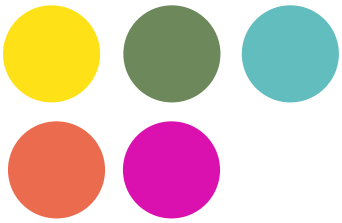
WORLD.9029 // MATCLASH

Mat Clash was hatched as a crazy idea with my business partner as an extension of characters we created for the brand. At first as a way to promoting wrestling shoes we were marketing.

Thinking on ideas to use these characters as the main engine for the brand. We started building back stories and special abilities for each character. We finally come to the conclusion of creating a unique trading card game built around the Mat Clash universe and the sport of folkstyle wrestling.

The card game was born from this, now launching 3 waves of cards and now up to 20 characters and growing.

Color Palette used



Programs used

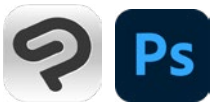




Image 3: The final line art with grey tones blocked in. I've been experimenting on how I block these in. I used to do more a painterly blended greytone with the illustration, but I find myself doing more of a "cel-painting" feel more like anime or cartoons. At times I may do more a halftone dot greytones that you see more in comics. Design wise I like the final placement of figures with the eyes jetting out a different directions giving it a dynamic feel.

Image 4: This is the first flat color stage for the illustration, making sure I get all the colors right based from the character style guide

Image 5: In the final stage a trick I use to soften the image some is to **duplicate the line art layer** then create a new layer on top in Clip Studio and change it to **Screen.** From the selected screen layer I block in a lighter color (normally light grey or medium grey) I drag the opacity on the screen layer to about 20-30% to soften the black line art underneath. Once I'm satisfied with that I pull the illustration into Photoshop to do some saturation and lighting tweaks on the tips of the lightning bolts and the faces.







MATCLASH CHARACTERS

Wrestling meets Marvel & Pokemon: MB (on the left) was my first character created for the Mat Clash brand. Our vision was turning Mat Clash into a character driven brand and create the card game, tournaments, merch and content as extensions of the brand. Currently on wave 3 of our card game, it melds wrestling with some elements inspired by Uno with the collectibility of Pokemon. Its been cool having kids gravitate and fall in love with their favorite characters.

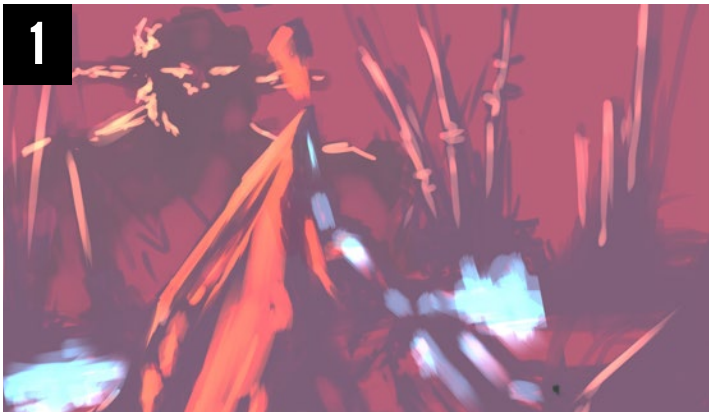
For me being in the sport of wrestling all of my life along with my love for cartoons and comics has helped produce a new intellectual property for a niche market, but slowly looking to gain a larger audience.

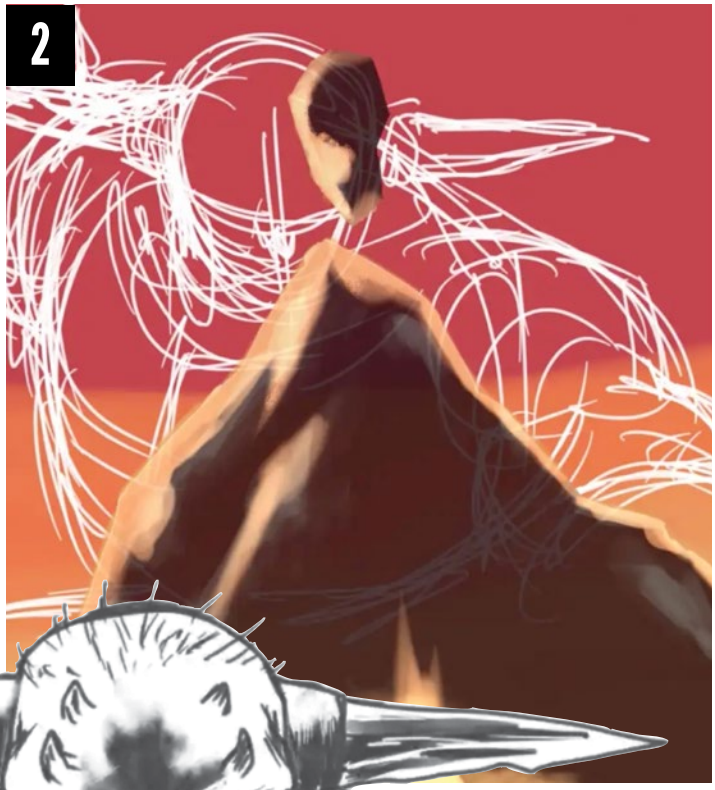






WORLD ENDER





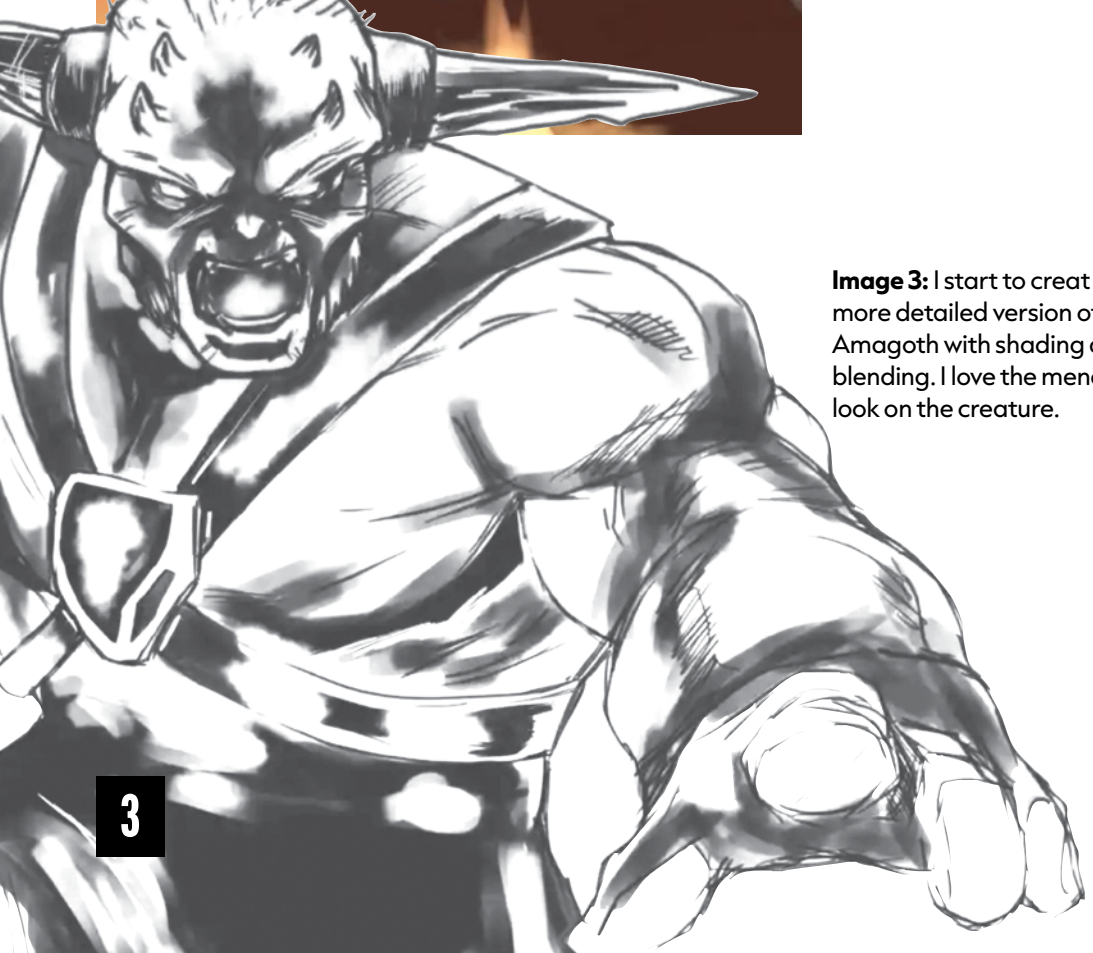


Image 1: The initial sketch started out as more of an alien mountainscape. I envisioned the mountain, like others in my illustrations as a portal. In the background I was imagining some large being coming after the last ones on that planet. My big inspiration for this piece was Unicron from The *Transformers* movie from 1986. I really didn't have the awe and size that i wanted from the creature Amagoth, the other depictions brings a better perspective and energy to the illustration.

Image 2: The next image shows the finished mountain and a new sketch of the perspective of the creature coming towards them looking to destroy the mountain. Even the design of the creature was inspired from the Unicron character.

Image 3: I start to creat a more detailed version of Amagoth with shading and blending. I love the menacing look on the creature.

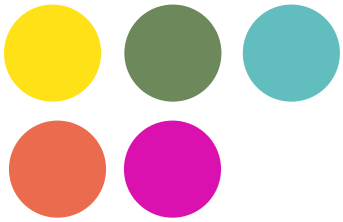


WORLD.103973 // WORLDENDER

For every world that springs life. One meets its demise. A chaortic universal song. Birth. Destruction. One great rhymic cycle. There are entities in this universe tasked with these divine duties. Amagoth. The Worldender is one such being.

It's quest to destroy worlds selected for annihilation to make way for the new. Billions of beings seeking escape. Many perish, but just a few make it for an older world that we call Earth.

Color Palette used



Programs used



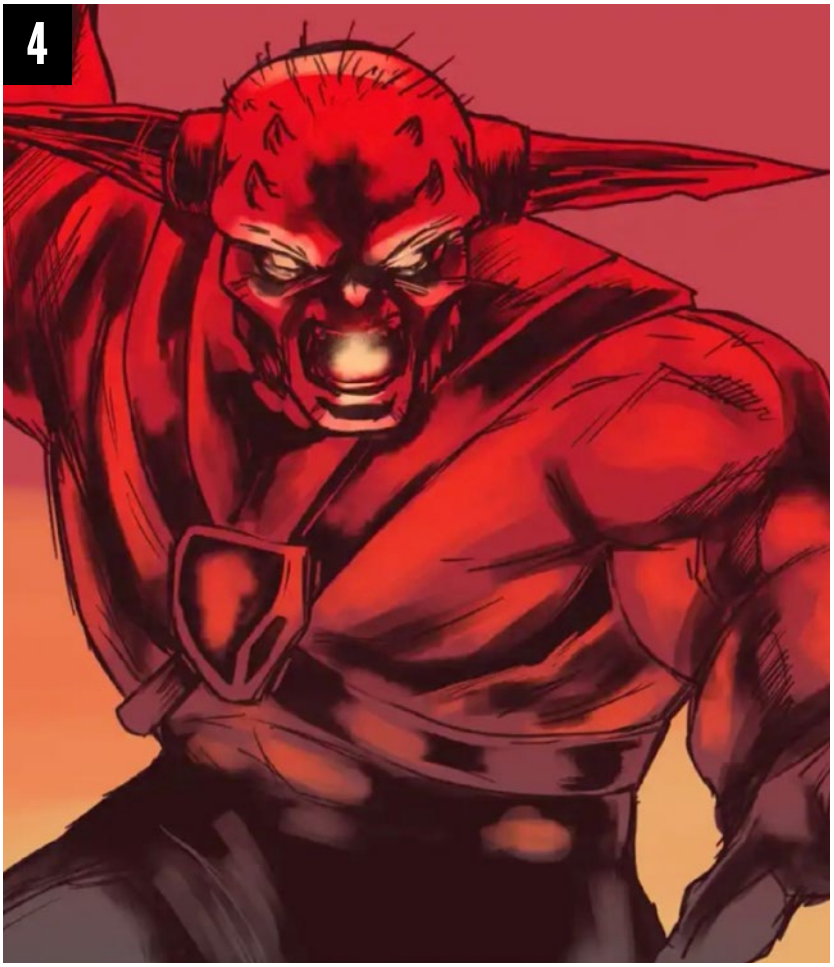
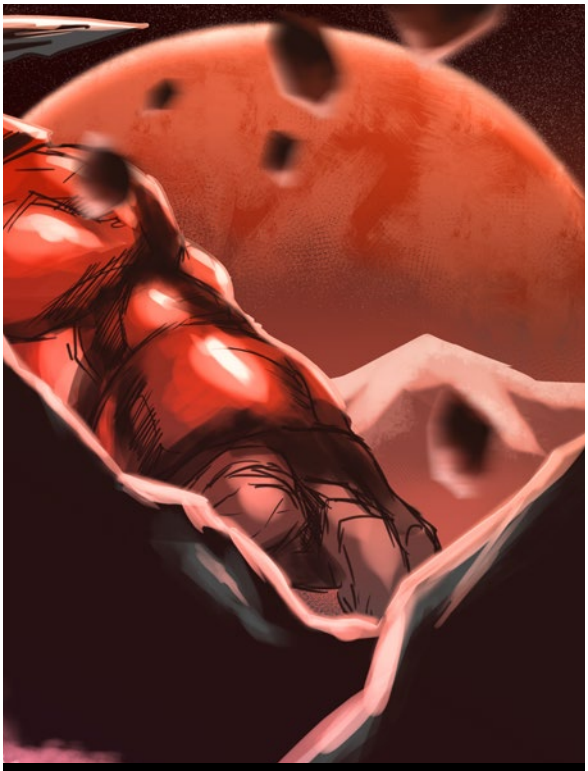


Image 4: I start the coloring process for Amagoth. I use a gradient from dark grey to red to place on the figure. Using an extra layer I place in **Overlay** in Clipstudio Paint. I paint the eyes and mouth. I wanted them eventually glowing with energy spewing out.



Quick Tip: I add some more lighting and paint in some fog in between the mountain and the being. At this stage I start painting more of the background opting out for some more mountains and a nearby exoplanet to place in there as well.

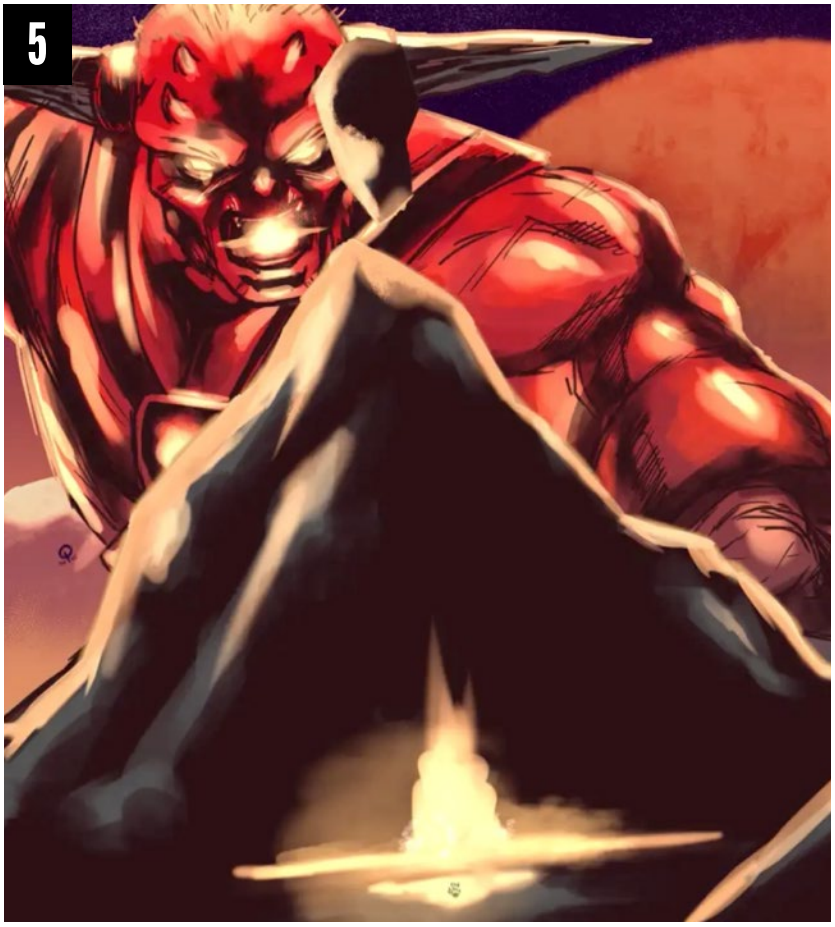


Image 5: I add some more lighting and paint in some fog in between the mountain and the being. At this stage I start painting more of the background opting out for some more mountains and a nearby exoplanet to place in there as well.

Image 6: The final illustration I I shifted the colors slightly towards a purple and red gradient tone. I place a new layer on top of the illustration and switch to it to **Linear light.**

For a finishing effected I painted in some floating rubble in the forefront.


6

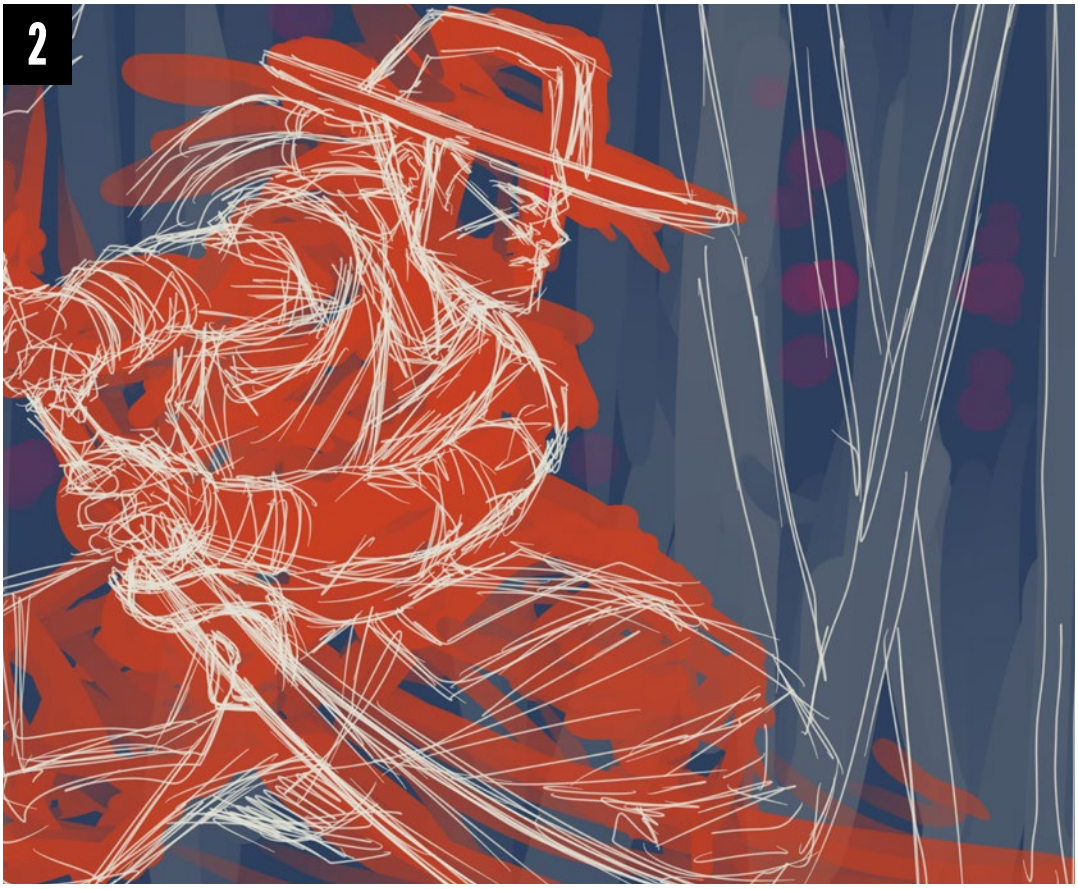


FACE YOUR DEMONS



Image 1: Off the initial sketch I felt like I had an idea of the flow and movement I wanted with the central figure. The background of bamboo trees I didn't want too detailed but was looking for the lighting to come off the trees with creatures lurking in the shadows.

Image 2: I stay loose and fluid with a lot of my sketching. I think I've been trained since I was younger to do a lot of speed sketching, I've finetuned it over the course of years but I generally have an energetic style to my sketching, trying to keep that energy through the final illustration can be tricky.





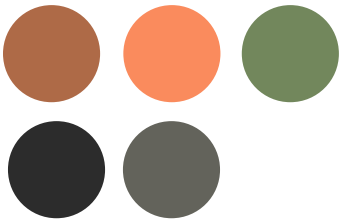
WORLD.444603 // RONIN

Ronin was inspired by my love for anime, mythology and swords. This one was specifically influenced by one of my all-time favorite anime Vampire Hunter D. With this specific character I wanted him with an enchanted hat that gives him supernatural abilities. His sword forged by the teeth of the last great earth-bound dragon.

This piece I have him in a forest with monsters surrounding him and the light from his sword the only thing illuminating the darkness.

I think I would love to use this character in the future in some fashion.

Color Palette used



Programs used

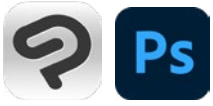




Image 3: At this stage I've created the final lineart for Ronin and started the initial color stages.

Flat colors for one layer
Shadows for another layer
Highlights for the third layer.

Image 4: At this stage I need to be cautious about overdoing the lighting. As much as I love the colors I want to make sure it balances out with the line art. In ClipStudio I use the Add Glow layer on top of the layers to add the dramatic lighting I'm looking for as well as to bring out the primary light source.

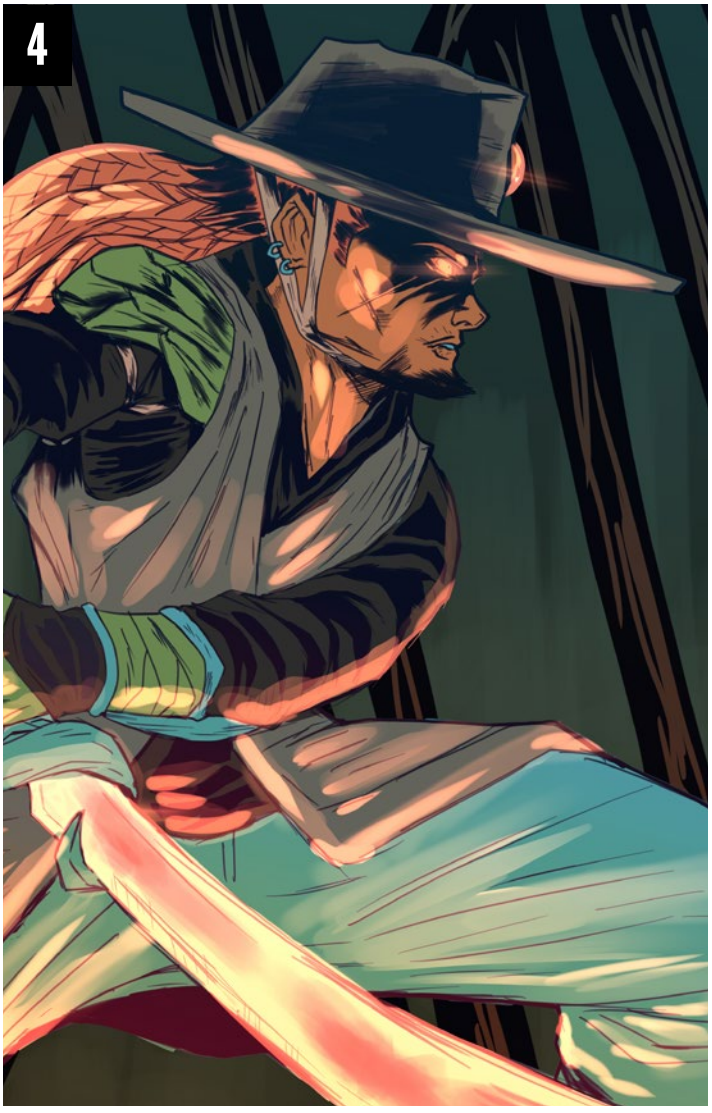


Image 5: In the final piece I paint a little bit more of a fiery glow from the sword, the end ribbons from the blade, his dreadlocks, eyes and the amulet on his hat. I also painted in some lighting on the trees radiating from the figure too. With a little mist in the background and greenish blue colors it's a good compliment to the orange glow.






5



AFTER THE FALL

1

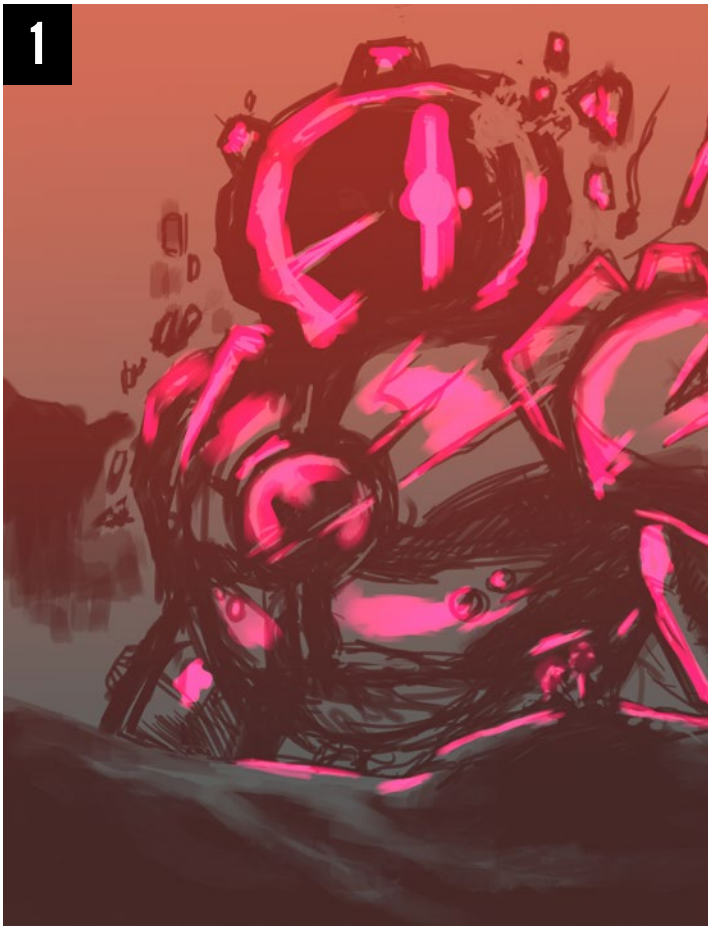


Image 1: I thought this first thumbnail would be the sketch I would go with. design wise it felt good. I like the juxtaposition of the robot to the travelers. I was a fan of the moody grey and orange from the beach sun. A pinkish glow coming off of the robot and the figures.

Image 2: I changed it up some. I wanted to show the scale of the robot to the the figures hanging out on the lifeguard tower. So I opted out for a new sketch of a zoomed in image of the deactived robot and a larger image of the travelers too.

2





A big focus of late has been nature. Rocks I see as natural structures all with its unique personality. I wanted a way to mix some of the beach sand with some rocky texture.



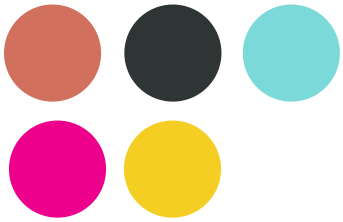
WORLD.042 // AFTER THE FALL

I've always been inspired by big mecha and robots since I was a kid. Gundam, Transformers, Voltron. All of these properties fueled my imagination when I was younger. Even know I go back to big bots.

This specific piece was also inspired by daily morning walks on the beach. They have lifeguard towers perched in specific areas of the beach coast. My mind automatically goes to what ifs.

I always imagine what this coastal area would look like in 1,000 years. What structures would be in place if any? Maybe travelers checking out a once thriving beach to find evidence of lost history and ancient artifaces.

Color Palette used



Programs used



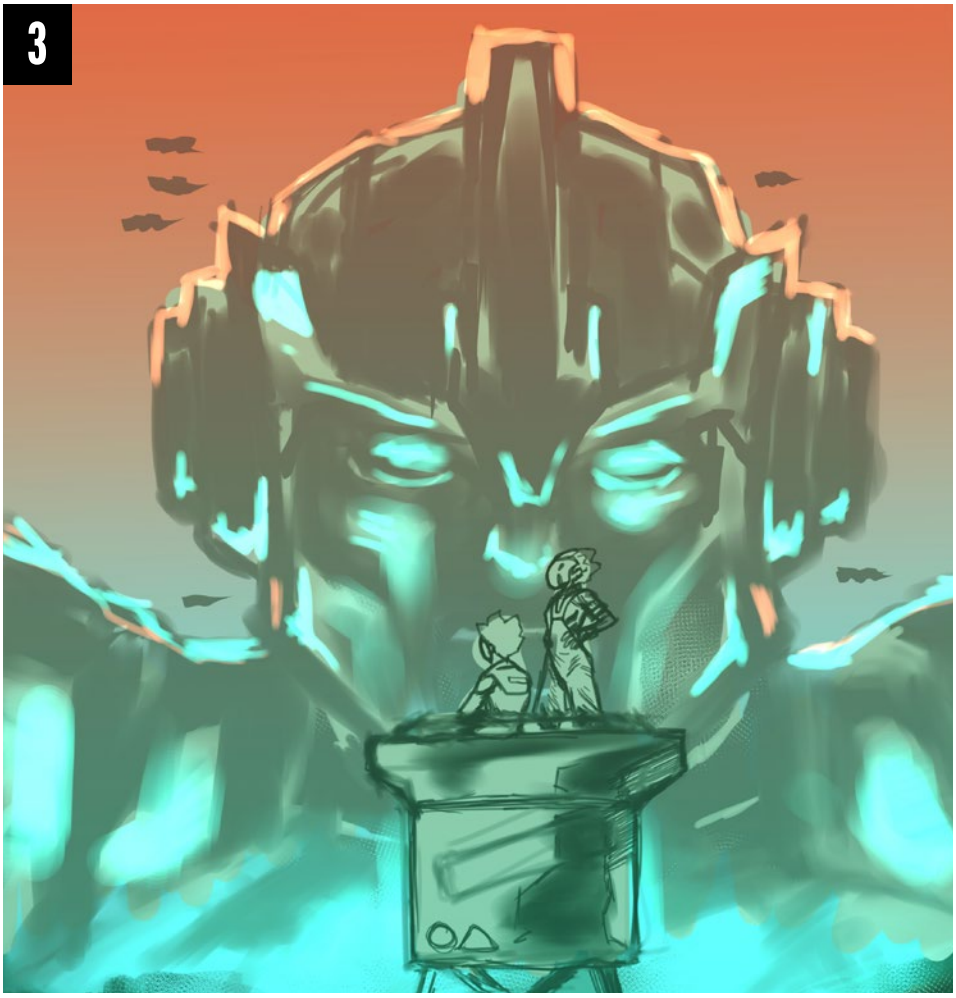
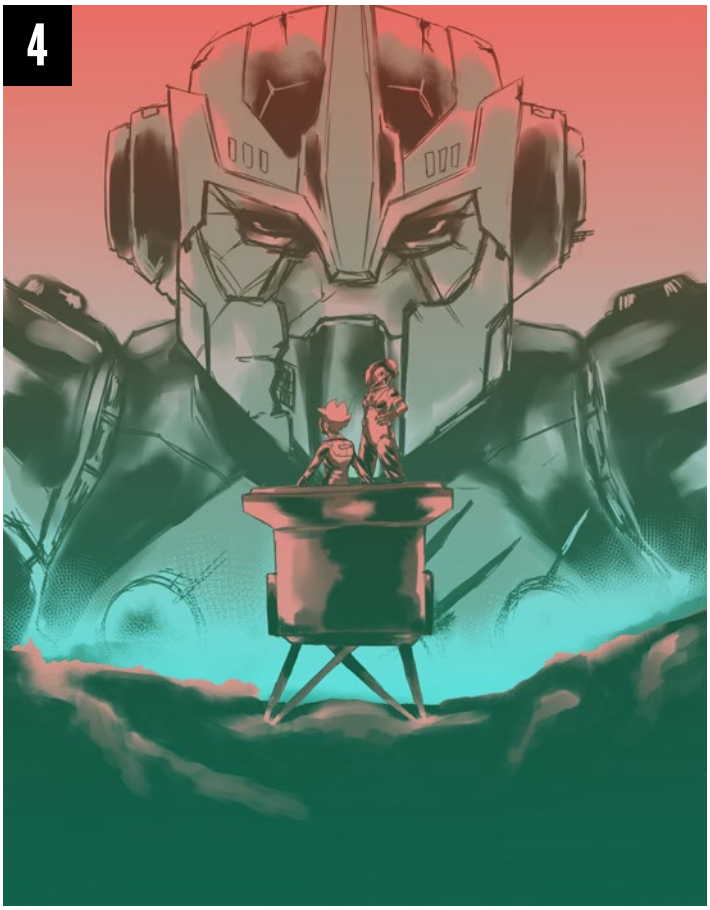


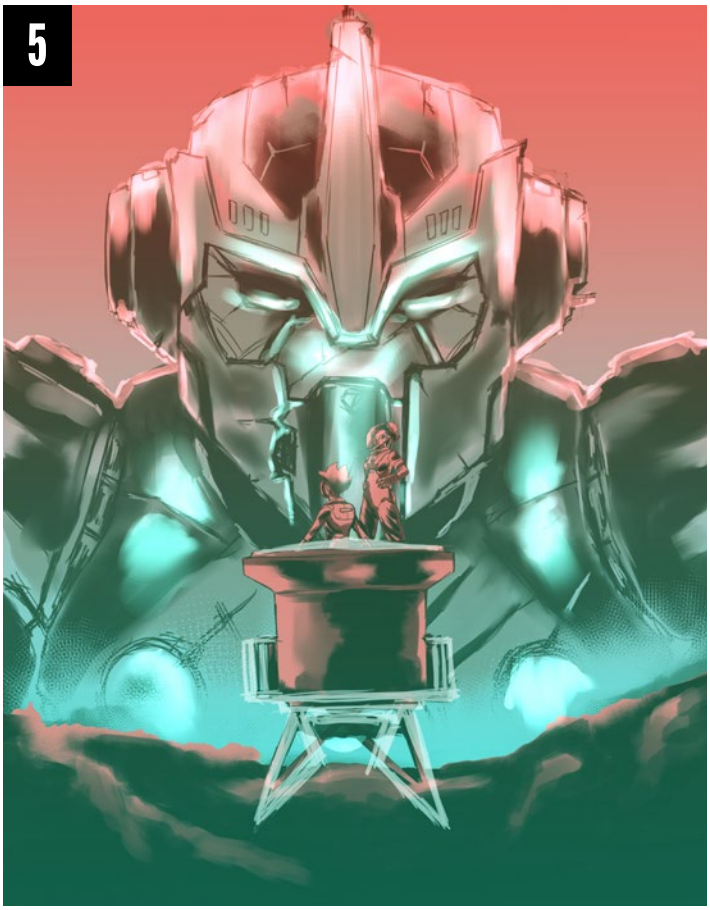
Image 3: This is a refined concept sketch of what I'm looking for. Taking some considerations for lighting as well. Thought about adding some silouhettes of birds flying around the robot, which I i did add in the final image.

Image 4: I loved this image and image 5. I'm always torn between keeping the energy of my pencils and shading or going back over it with a cleaner line art. Either way I've nailed down the composition I end up using for the illustration.

Image 5: In this image I experiment with the lighting for the robot. I have two sources of lighting. The back light from the sun-lit sky and the front lighting from glow of the ocean. I also mad changes to the main figures as well as the lifeguard tower and some design elements and extra lighting and color correction that I'll be doing in Adobe Photoshop.

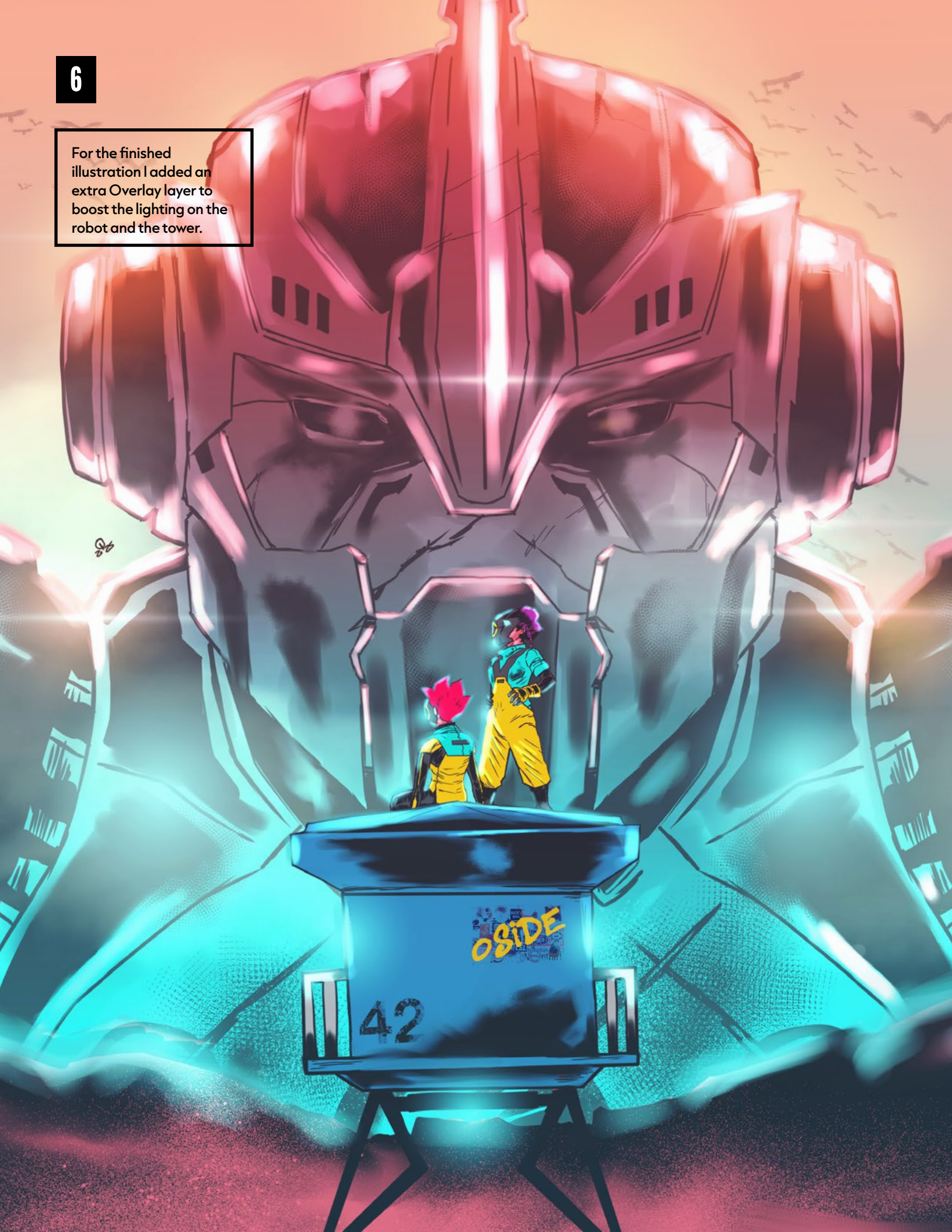
Image 6: Importing the image into Photoshop I made a few color shifts and tweaks. On the lifeguard tower I distressed the number in the lower corner and added some stickers that i took a picture of to place on the tower, with a spray paint font of "Oside". On the colors I made a new Saturation layer to boost the magenta and blue and added a Curves layer to boost the values.





6

For the finished illustration I added an extra Overlay layer to boost the lighting on the robot and the tower.





THE WAY HOME

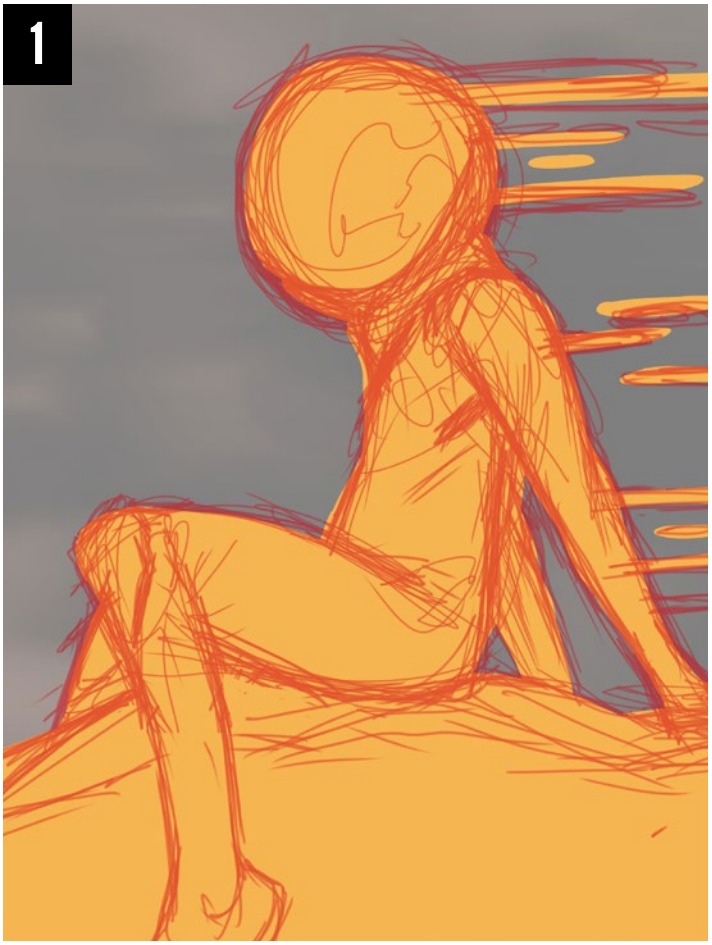


Image 1: Based off my personal love for space and exploration, I've always wanted to do something with space. If I wasn't a professional creative, I wanted to be a theoretical physicist. Even now I still look up at the stars everynight. Still in awe, in fascination. Curious that maybe someone else is on another world looking at the same stars.

I've mentioned this character before in vol 1. Inspired by an orange citrate rock I found on the beach on one walk. the weird shape of the rock gave way to this character called Wayfinder, a multidimensional traveller searching the stars for stories, worlds and experiences to archive for his homeworld.



WORLD.00000833 // WAYFINDER

To find your way home, sometimes you have to go through the unknown. The ever eternal traveller. Searching the stars to a place lost a long time ago.

To find one's place in the expanse of the universe, you must seek out curiousity, courage, challenges, love and ultimately back to yourself.

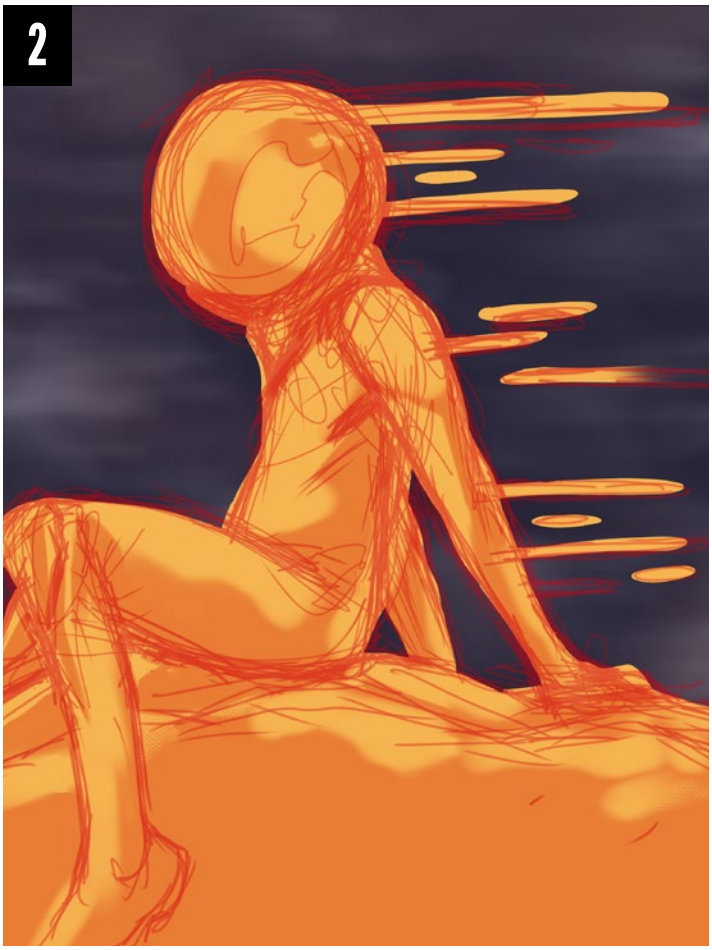
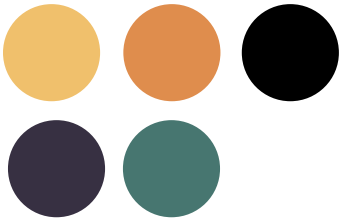


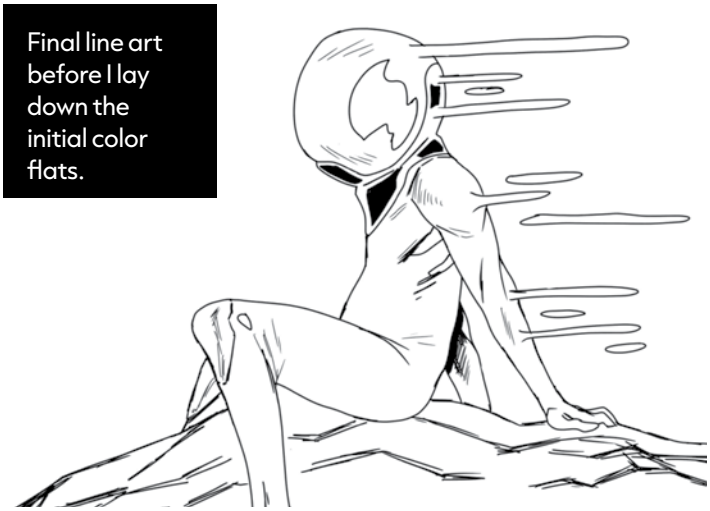
Image 2: Still in the conception phase, at this stage, my hope with this piece was to have the Wayfinder going light speed with and have the suit mimic the warping effect when going at that speed. I went a different direction by blocking out and the shapes and colors of the traveller and rock then going back over with a clean line art. I experiment with the lighting too as well giving me a good idea of where I want the focus of lighting to be.

Color Palette used



Programs used

Final line art before I lay down the initial color flats.



3

Image 3: This version has the clean lineart on top of the color and shading. I blur the background too to give the illusion of speed.

4

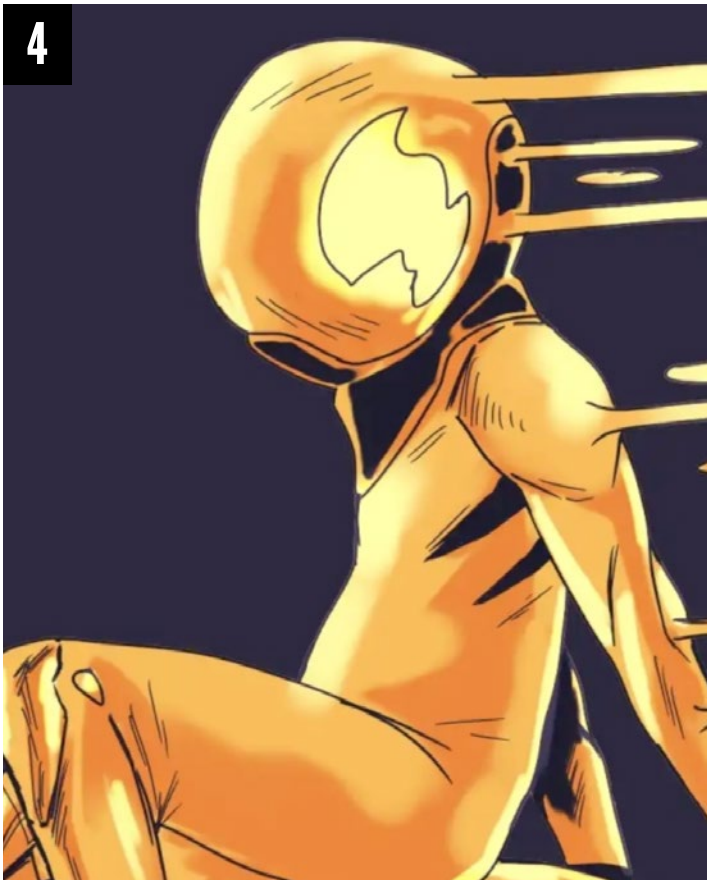


Image 4: I start adding in some dramatic lighting. Using the Overlay layer I placed below the lineart layer I start adding the glow and lighting I'm looking for. You can tell a difference between this image and the one to your right.

5

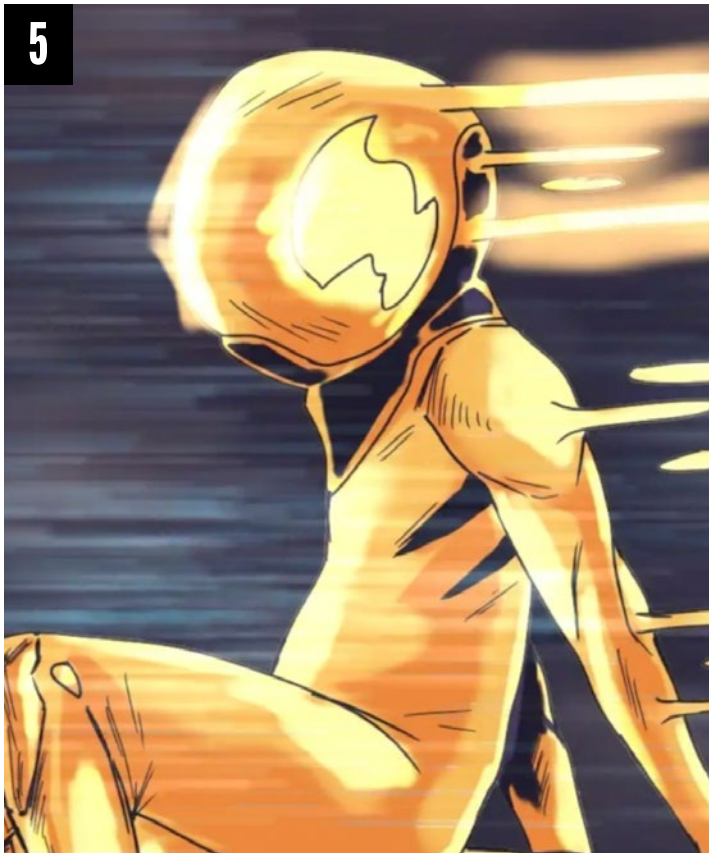


Image 5: A few things with this version. I put an **Add Glow** layer on top of the lineart layer and color layer to add a little bit more lighting and make sure I soften the edges of the illustration too.I paint some lines in the background then use the **Blur** option in Clipstudio Paint to give me some speed lines and give the illusion of motion. I place that layer on top of the other layers and switch the layer mode to **Screen**



6

Image 5: Once the final image I paint some star clusters in the background that really pulls everything together conceptually.

Color wise I make one more gradient layer using a yellowish gold color from the Wayfinder and the navy blue from space background . I place this on top to create a nice color balance and gives a retro dreamy aesthetic to the piece that came out suprisingly well.



THE MESSENGER

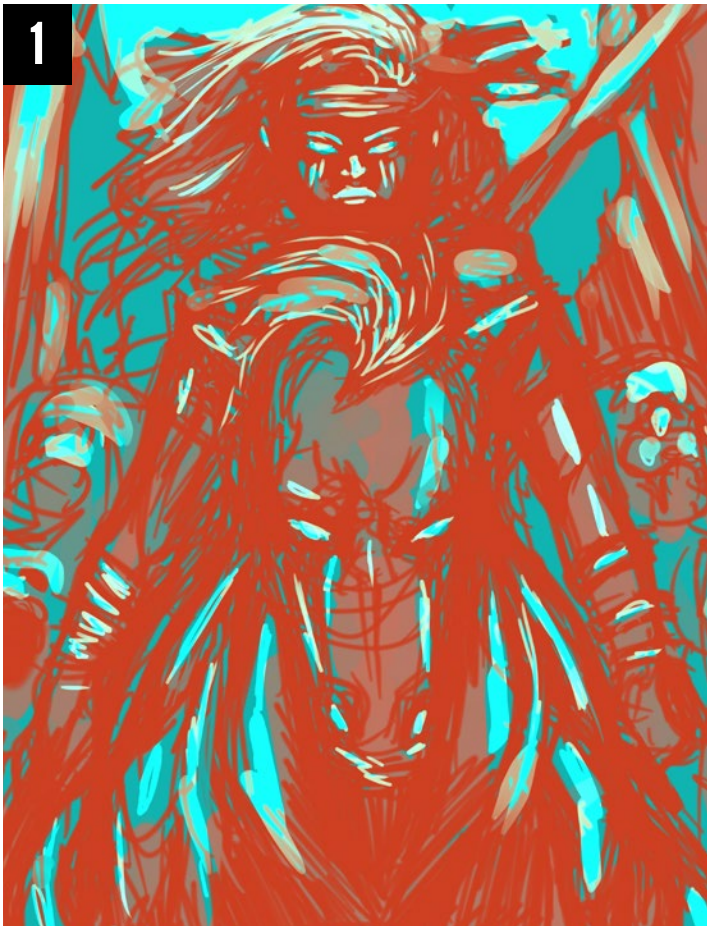


Image 1: I enjoy my process sketches, maybe it's the mad scientist in me, but i love the initial energy abound the the sketch. Normally i have a concept in mind, yet sometimes you never know how the final image comes out.

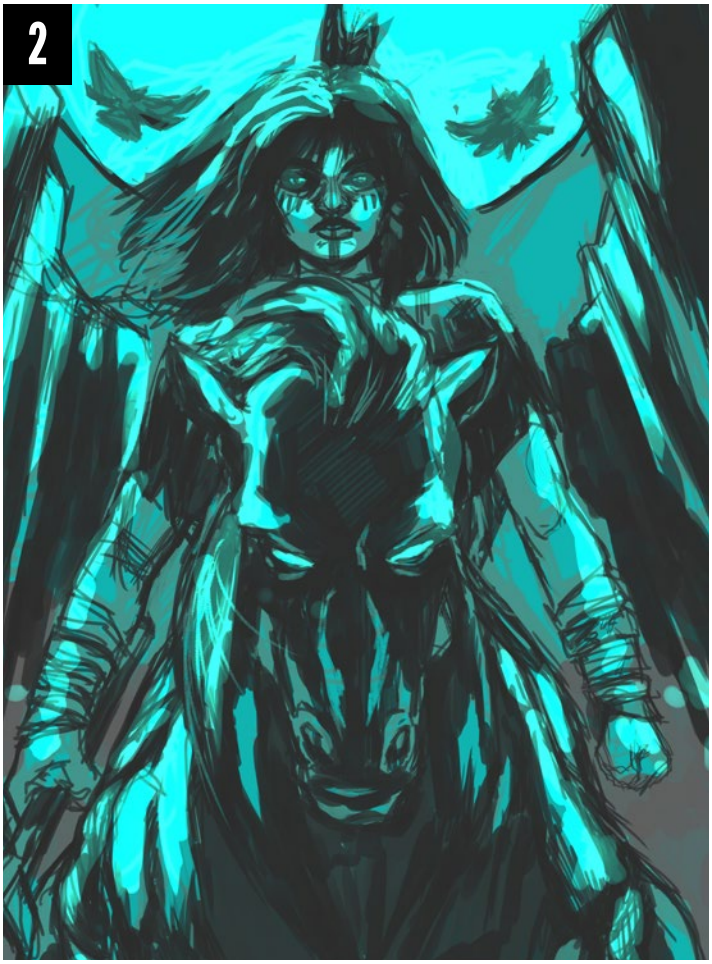


Image 2: This image i start to flesh out shadows and lighting in the thumbnail. I start to tighten up the pencils, at least detailed enough to give me a clear idea of what I'm looking for before i created the lineart. Plus this was another healthy experiment for me because I never draw horses!



WORLD.2929 //THE MESSENGER

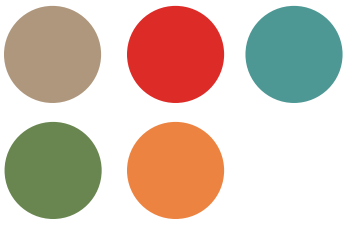
This world is based on my love for Native American mythology and supernatural themes. Personally and spiritually I've always had some deep-rooted connection to Native Americans since I was young.

How connected they were with the Earth and how they viewed themselves in this universe. How traditions, knowledge and stories are passed to younger generations.

This character, called Condor has been blessed with the ability to traverse the spirit worlds, connecting with loved ones or catching unruly entities and sending them back to their realms. With her is her otherworldly horse also capable of traveling between worlds and two condors that grants her supernatural abilities.

I could see this as a character to within my Seed graphic novel universe or maybe a standalone.

Color Palette used



Programs used

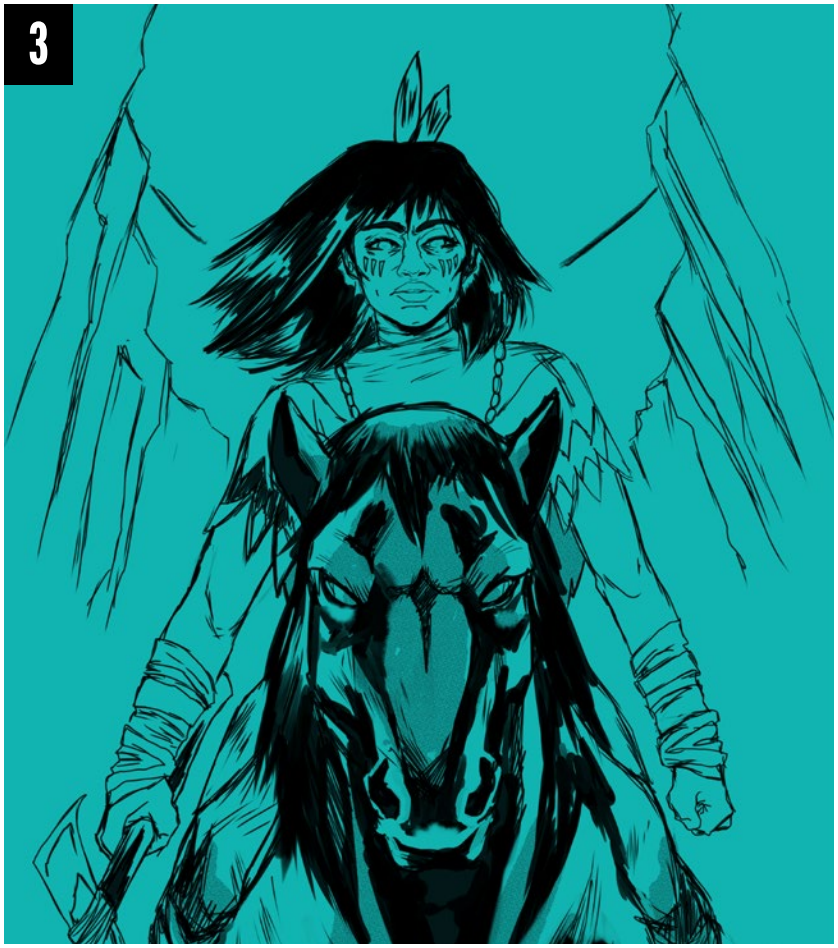


Image 3: At this stage I've got the line art and elements in place. Little considerations from the initial concept is have the birds in the back more offset to help lead the eye from a design consideration.

I also wanted to keep the main figures separate from the background. Color wise i was looking for a southwestern vibe to the piece so browns, oranges, blacks was going to be in the piece.





Image 4: In this stage I've started the coloring phase, I normally start off with greytones and color flats before I get into any color renderings.

On a side note with the ghosts or condemned spirits i wanted to keep a loose pencils and painting making sure I keep the main character in the forefront.

Color wise i wanted a southwestern colortone so i blended a navy blue and orange in the background to mimic the desert skies. This gradient i keep above the illustration as well to keep the colors and tones in balance. I normally place the gradient layer at the **Pin Light, Overlay or Soft Light blend option.** The moon i went with a light blue as well a light blue lighting on the figure to give it a dramatic glow.

My process for lighting from Clipstudio Paint:

1-layer with the **Soft Light** option

1-layer above the base lighting with the **Add Glow** option

Image 5: On the final illustration I use to different light sources: the moon glowing in the background, and the orange flame backlighting for a dramatic look. with the red glow from the woman and horse's eyes, as well as the spirits in the back shows their bond.


5



FRACTURE

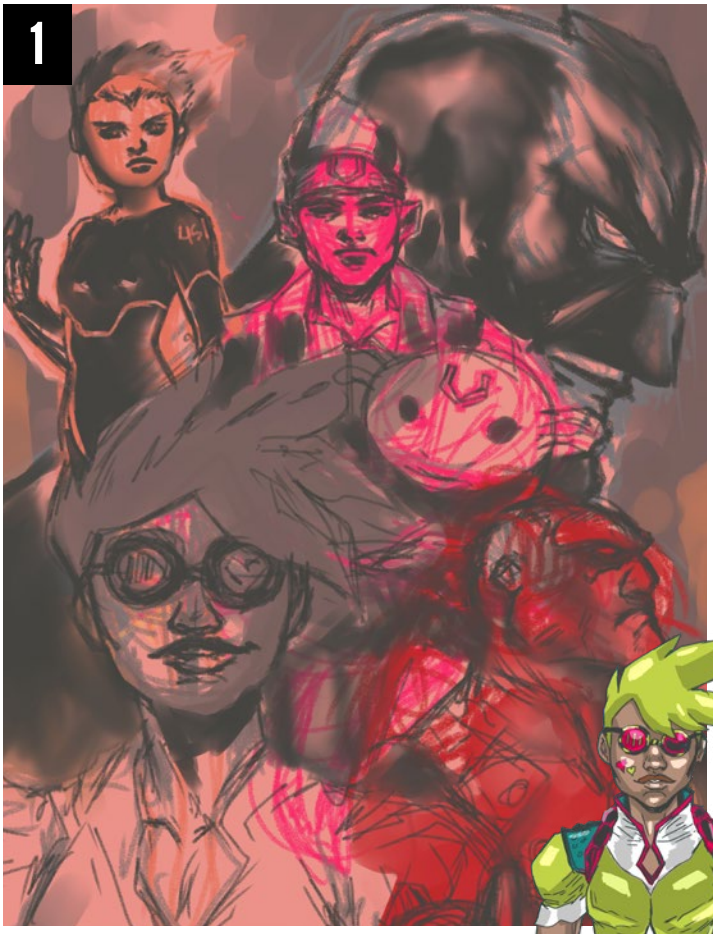


Image 1: Transformed by my love of comics, wrestling, and retro fighting games. I wanted a mix of 12 characters, many taken from my old sketchbooks and journals, some taken from anime, video game and comic inspiration.

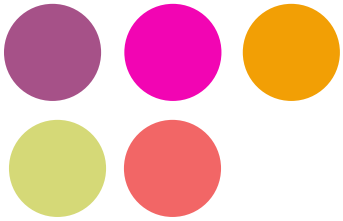
Image 2: This image I have a tighter penciling on the image I do some slight painting to block in darks and to find my primary lighting. Composition wise



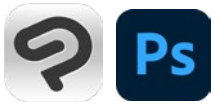
WORLD.21120440 //FRACTURE

Multiple beings from different times and dimensions are transported by an unknown force, descends onto a world that amplfies an opponents innate abilities. The winner is given the world and ancient power. A mix of Predator Badlands meets The Boys meets Street Fighter. This is the world of Fracture.

Color Palette used



Programs used



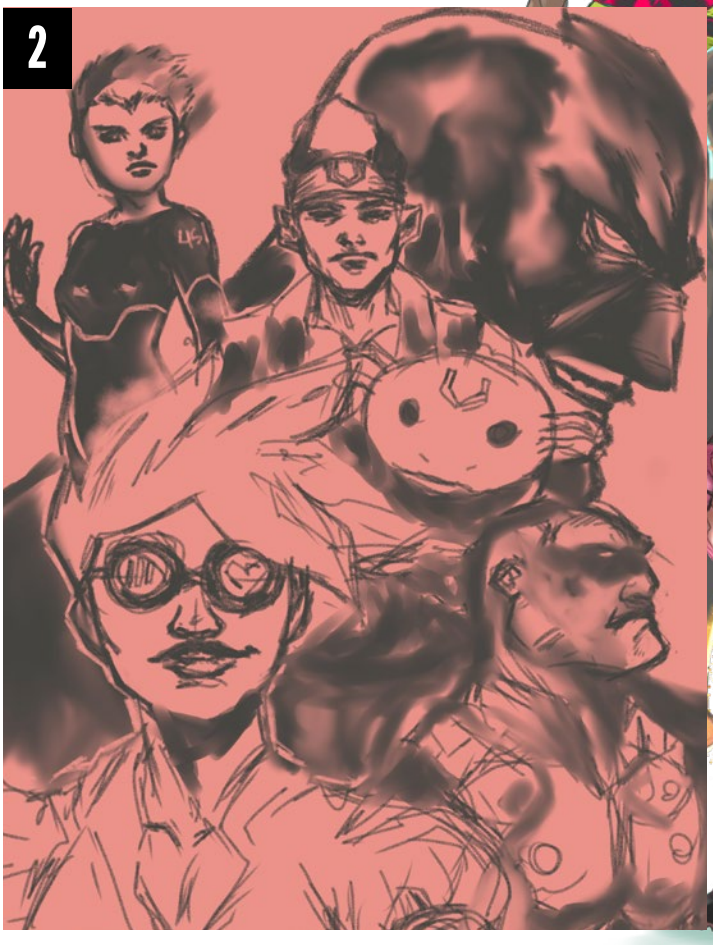


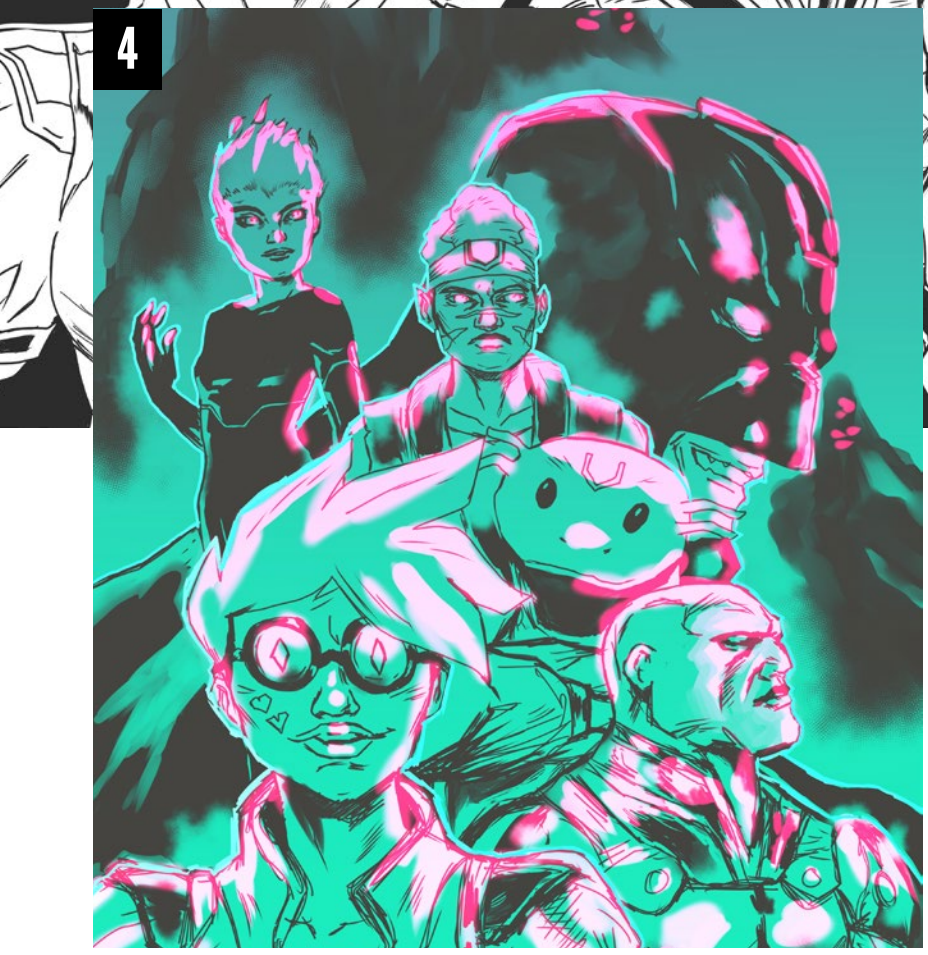


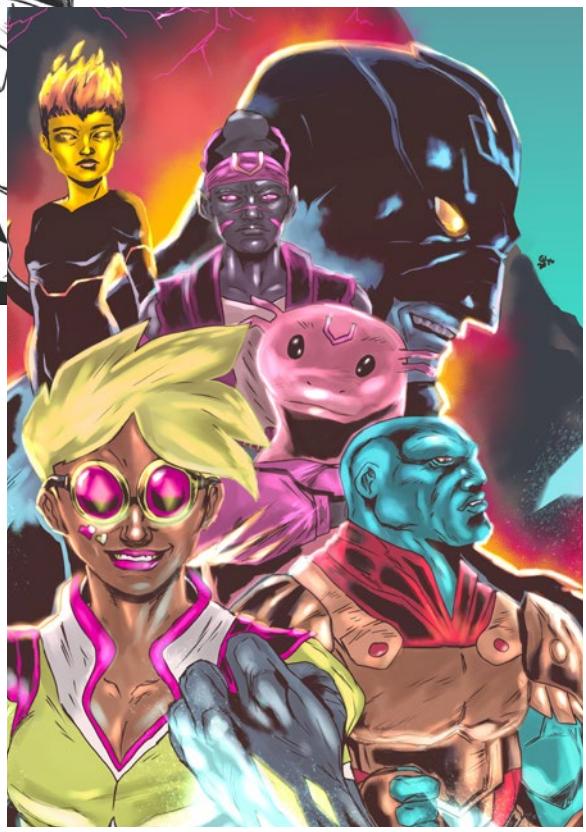
Image 3: I've got the final line art for this illustration. I'll end up tweaking a few small things with a few of the characters.

Image 4: Before i go into the start of coloring the illustration I love experimenting with colors for the mood of the piece. Inititally i was going for cool cyberpunk tone but in the end opted out for a full color illustration.

Image 5: With the final illustration, I added some dramatic lighting with the **Add Glow** layer to accent the lighting in the background and the characters.








5



SOLACE



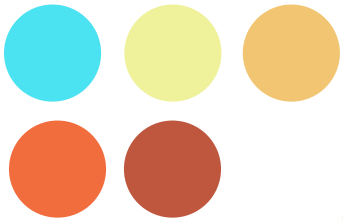
Image 1: I was intrigued by this concept sketch. The balance between the lights and shadows and it's ability to tell a story without these two characters shown saying anything. It was the moment of silence and able to be fully present. Hence the name Solace.



WORLD.3641097301//SOLACE

This world is inspired by the deep caves hidden within the Earth. A woman finds herself in these caves and befriends a giant beastial being that shares stories of his tribes and of Old Earth contained within a large glowing orange crystal embedded in the caves.

Color Palette used



Programs used



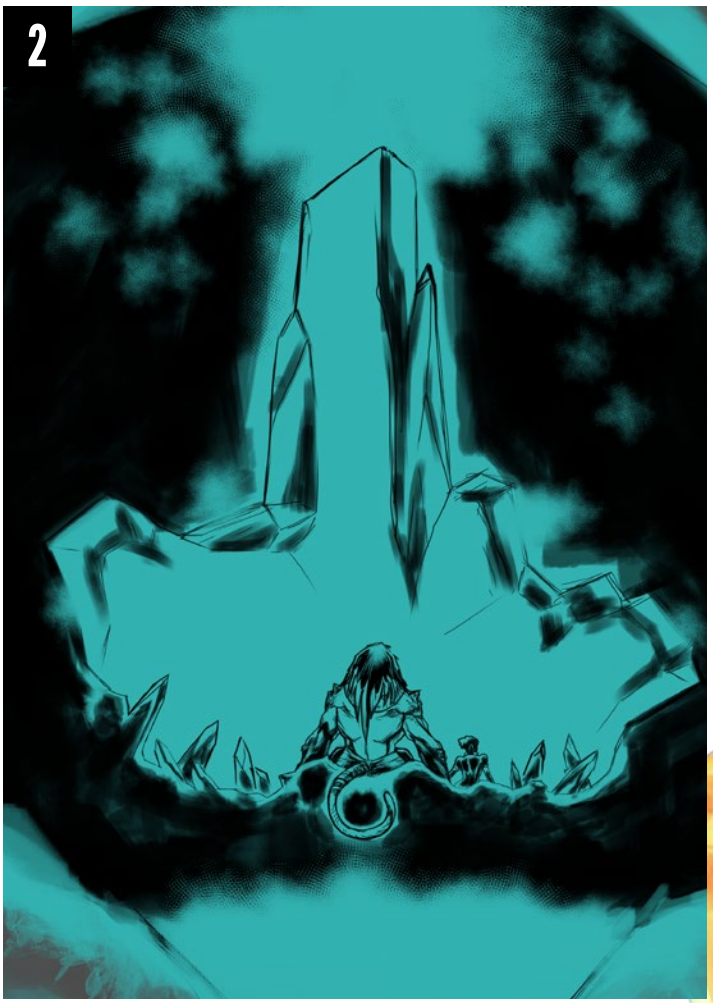


Image 2: This is the lineart stage painting in shadows and where I wanted the main lighting to be positioned.





Image 3: I start blocking out the colors based off the color palette I'm using. I wanted focus to be the large glowing rock so I keep the figures painted in a teal green and the rock in a darker muted orange before I go into the painting stage.



Image 4: I'm deep into the coloring and rendering stage. mimicing some of the reflection and sheen you would see on a glowing crystal and adding ambient lighting sources as well. I'm also adding lighting around the figures as well. I want the light to flood the dark cave area as much as possible.

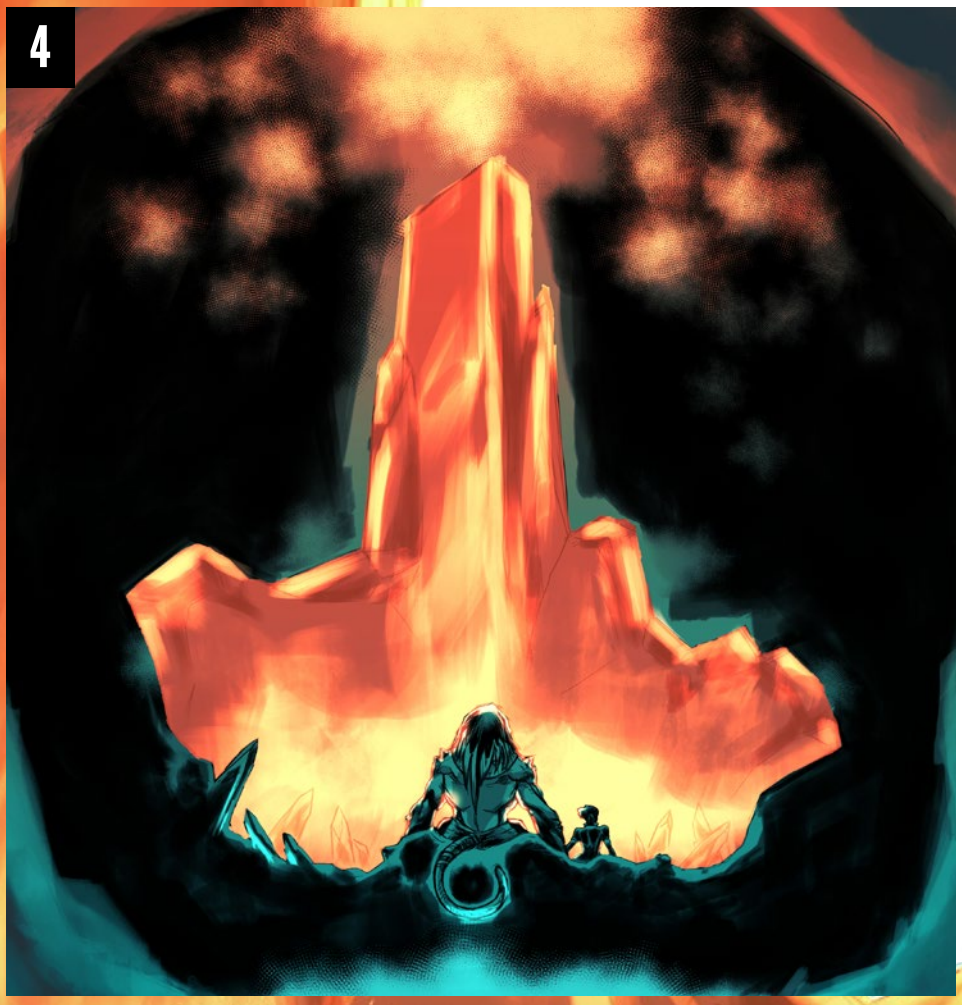
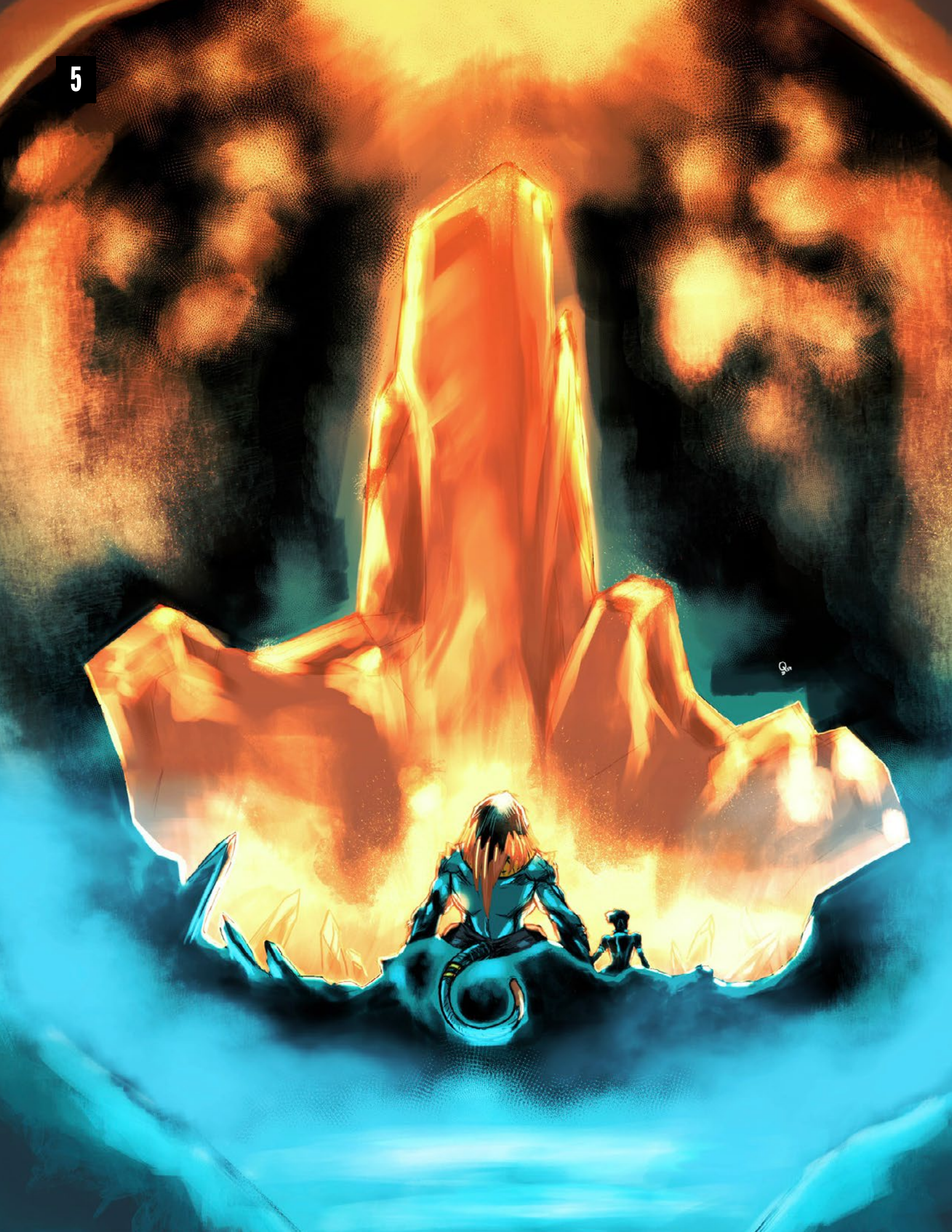
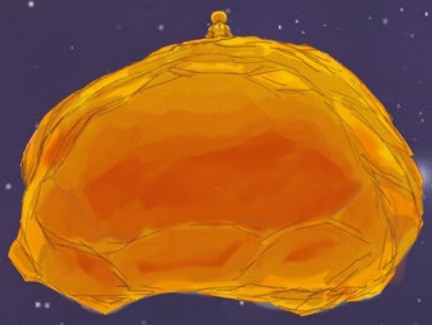


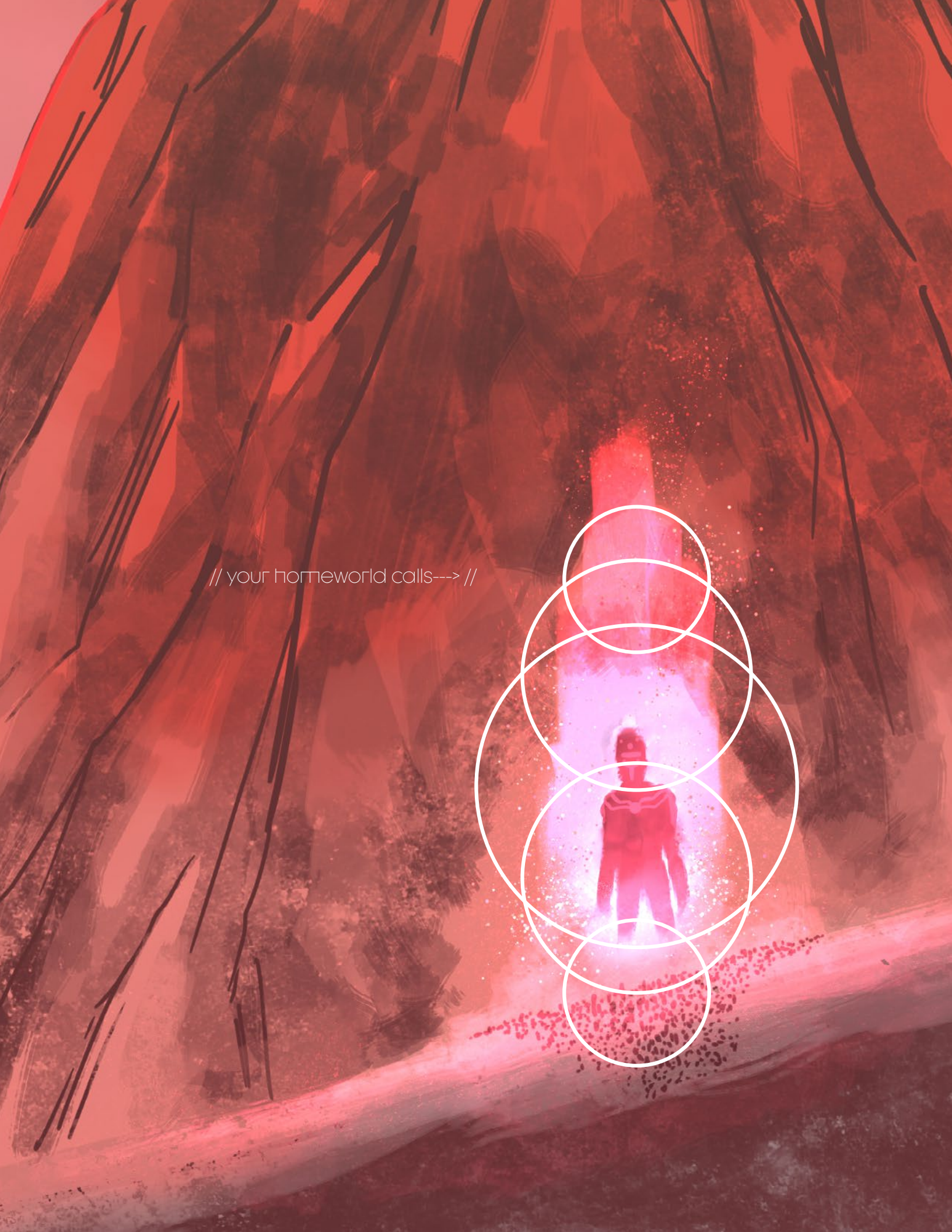


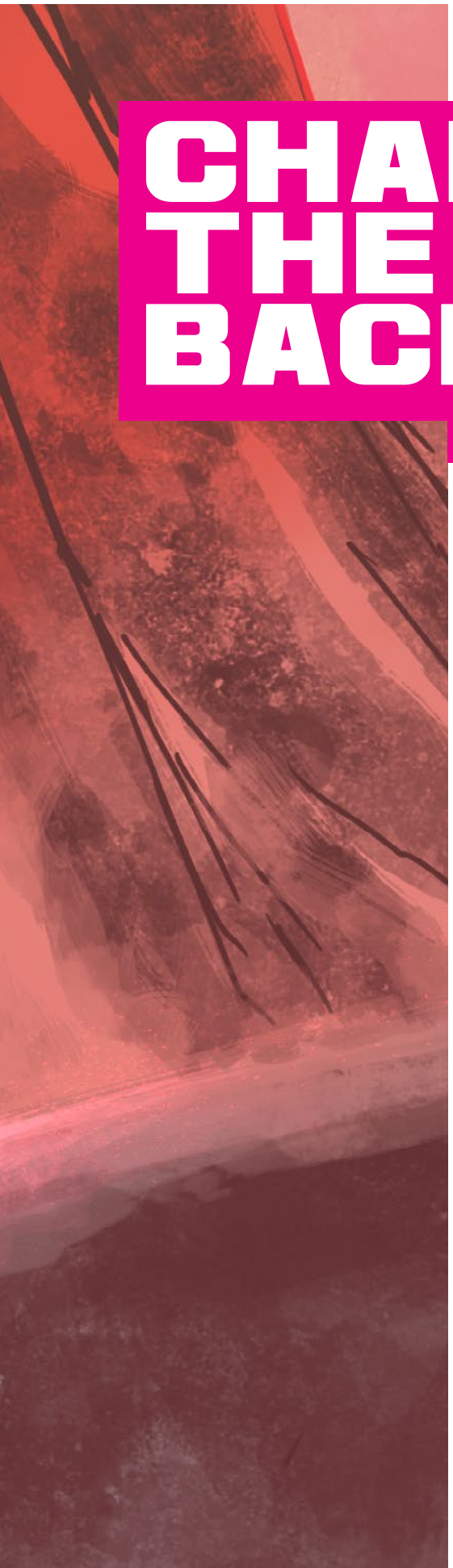
Image 5: In the final illustration I add a some water and mist coming from the bottome to merge in the the illuminated crystal. I keep the colors limited on the figures. I make an gradient layer from our color palette to boost the blue and orange in the illustration. Painting in some orange particles on the crystal for a dramatic effect.


5



Your imagination is the key.
Lose your creativity. You lose
your wonder-your spirit.


// your homeworld calls---> //



CHARTING THE COURSE BACK HOME

/// DESTINATION LOCKED ///



[ABOUT THE ARCHIVIST]

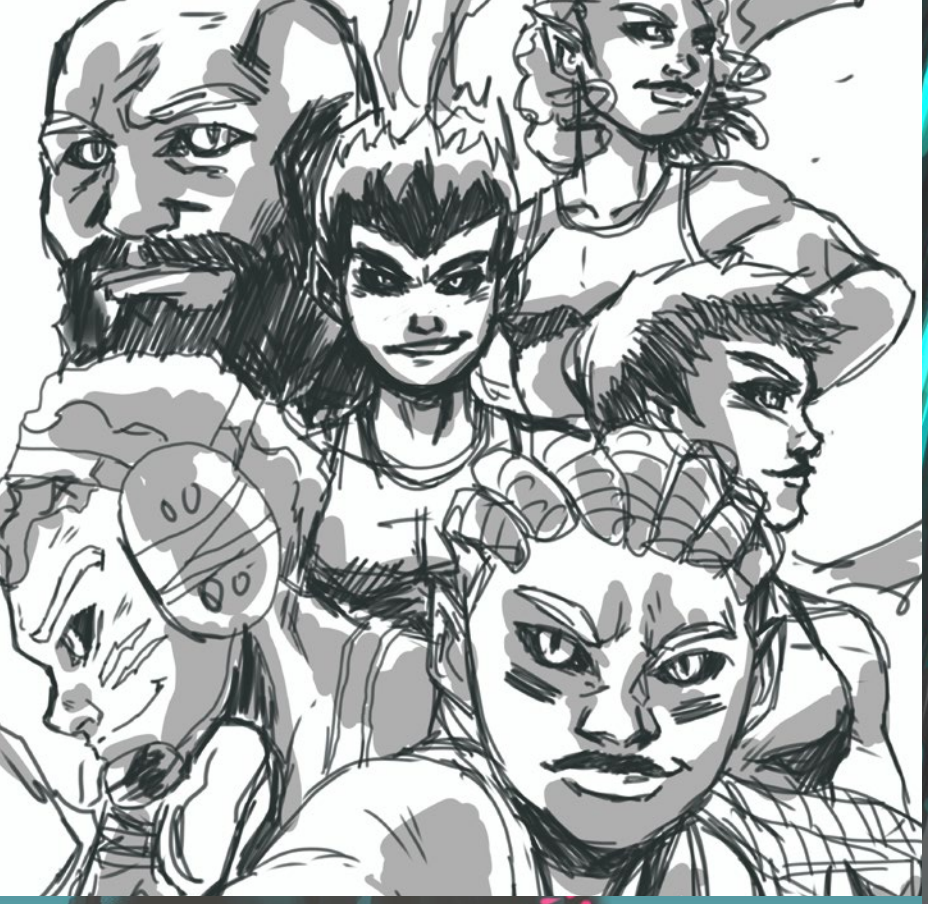
Quantal Langford is a multi-disciplinary creative living on the intersection between graphic design, digital illustration, and world building. The owner of Langfordesign, a design + creative studio helping clients build and share their unique brand stories. Creator of lifestyle brand Just Heart Apparel, and the creator/show host of The Creative Brew, a show focused on helping creators/ entrepreneurs on their journey, and co-creator of Mat Clash, an interactive collectible card game.

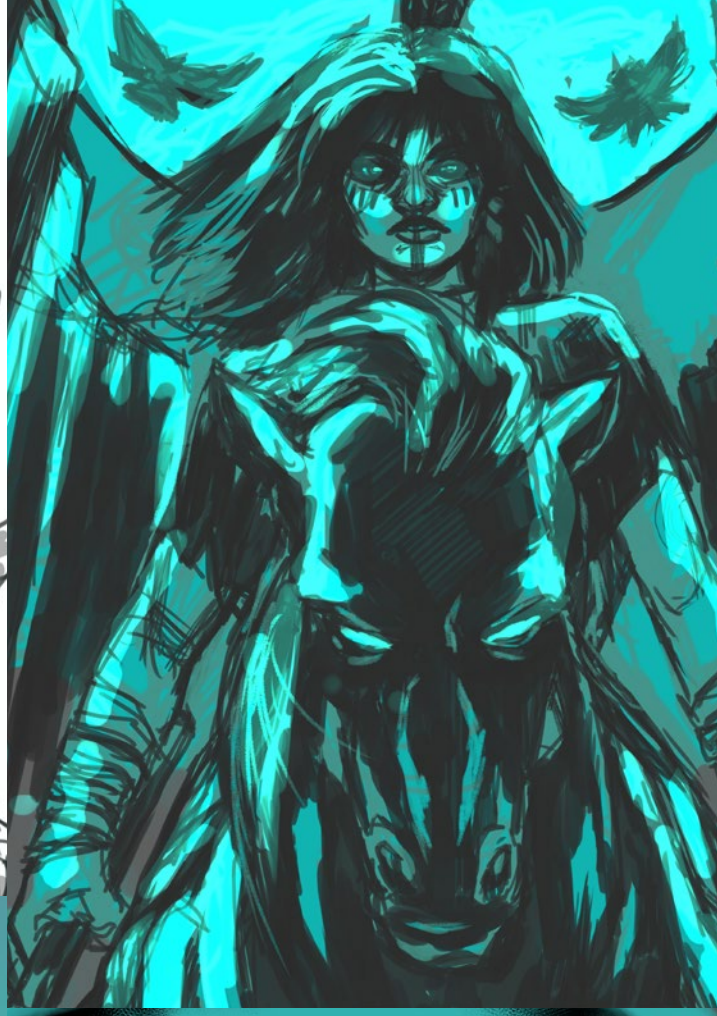
He speaks regularly to schools and events on creativity, branding, entrepreneurship and inspiration, helping to develop the next generation of creators and visionaries.

He's married to his wife of 23 + years Heather, with 2 sons and 4 grandkids.

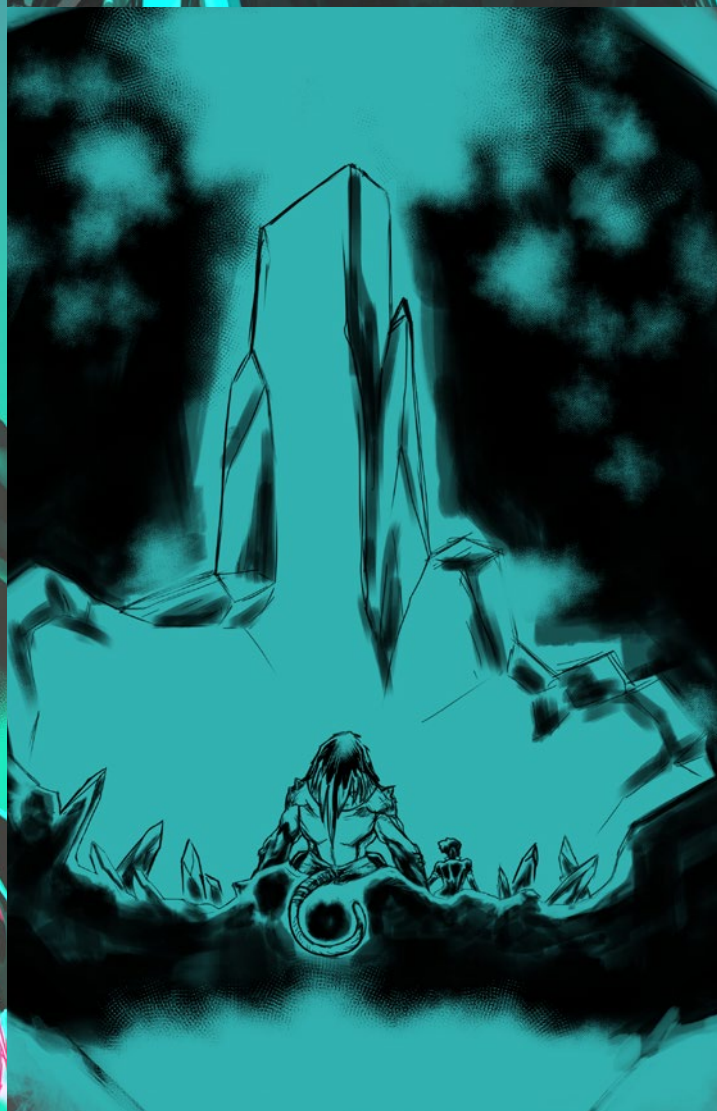
Visit www.langfordesign.com to view the client work, character designs, concept art, and podcast.

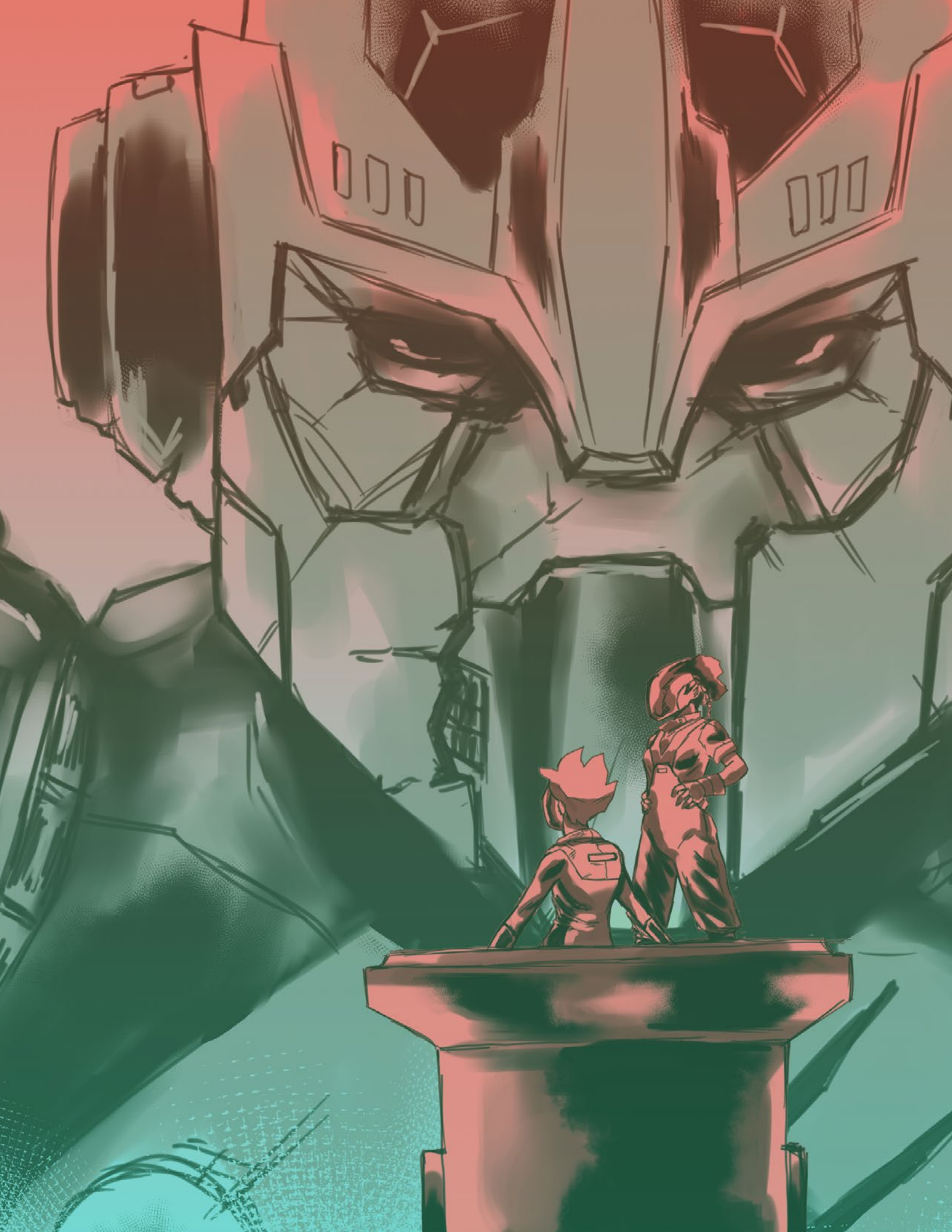
You can follow him on social on IG @quantallangford

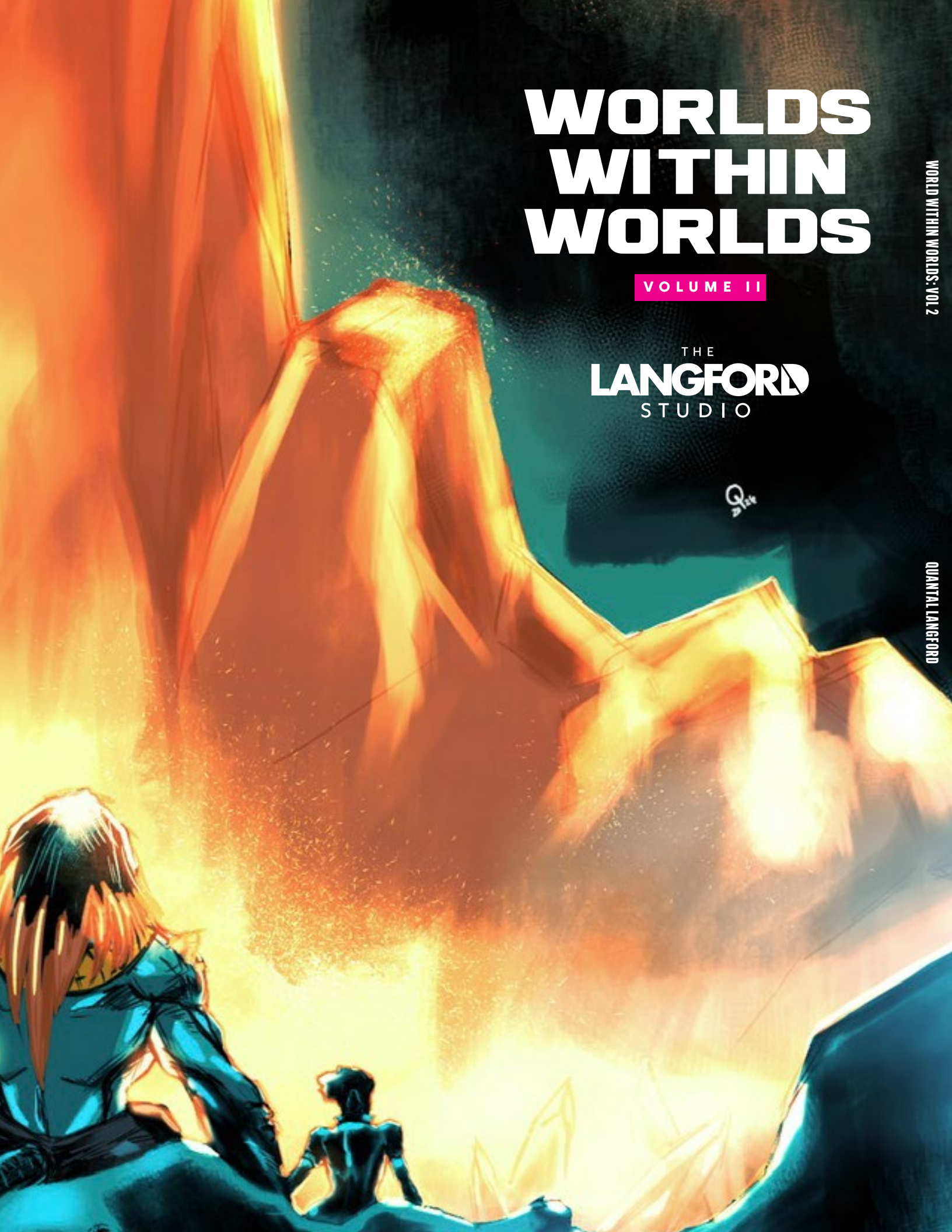











WORLDS WITHIN WORLDS
VOLUME II
THE LANGFORD STUDIO
WORLD WITHIN WORLDS: VOL 2
QUANTAL LANGFORD