

THE ART OF ReBoot™



REBOOT

▲ Early ReBoot logo.



REBOOT PRODUCTION DESIGN ARTISTS

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GERALD J. LAUZE	BRIAN EUN	SEAN NEWTON
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THE ART OF REBOOT CONTRIBUTING ARTISTS

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DAN RIVERA	LISA LUBERA	JENN LEE
MARK PINNOCK	KAY PURCELL	MASTER ROVE
	CRAIG YEUNG	

Dedicated to the entire ReBoot crew!

ARCANA



DMF

THE ART OF REBOOT

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PHIL MITCHELL

IAN PEARSON

JOHN GRACE

MAINFRAME

ENTERTAINMENT

ReBoot™ & Mainframe Entertainment™

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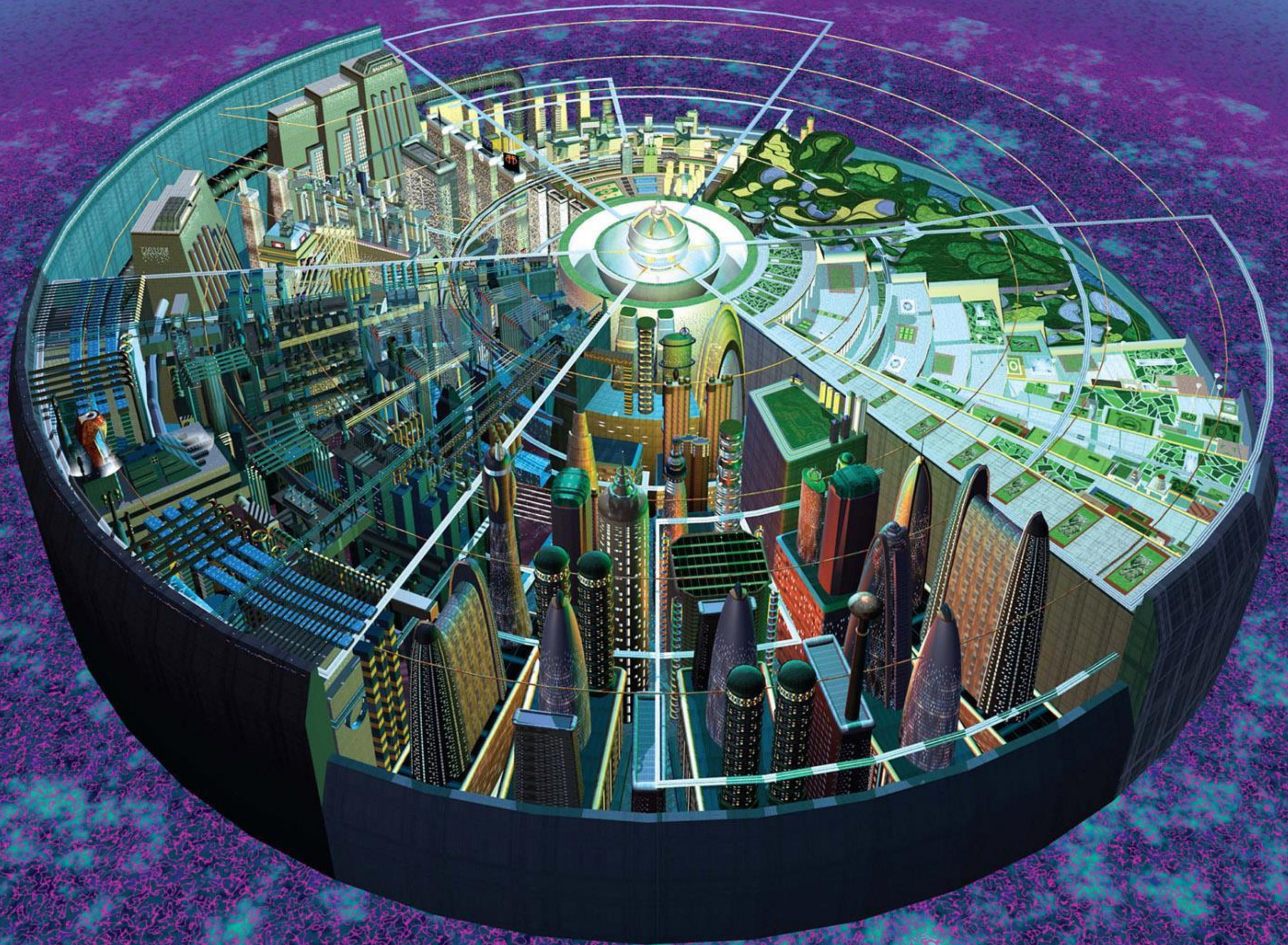
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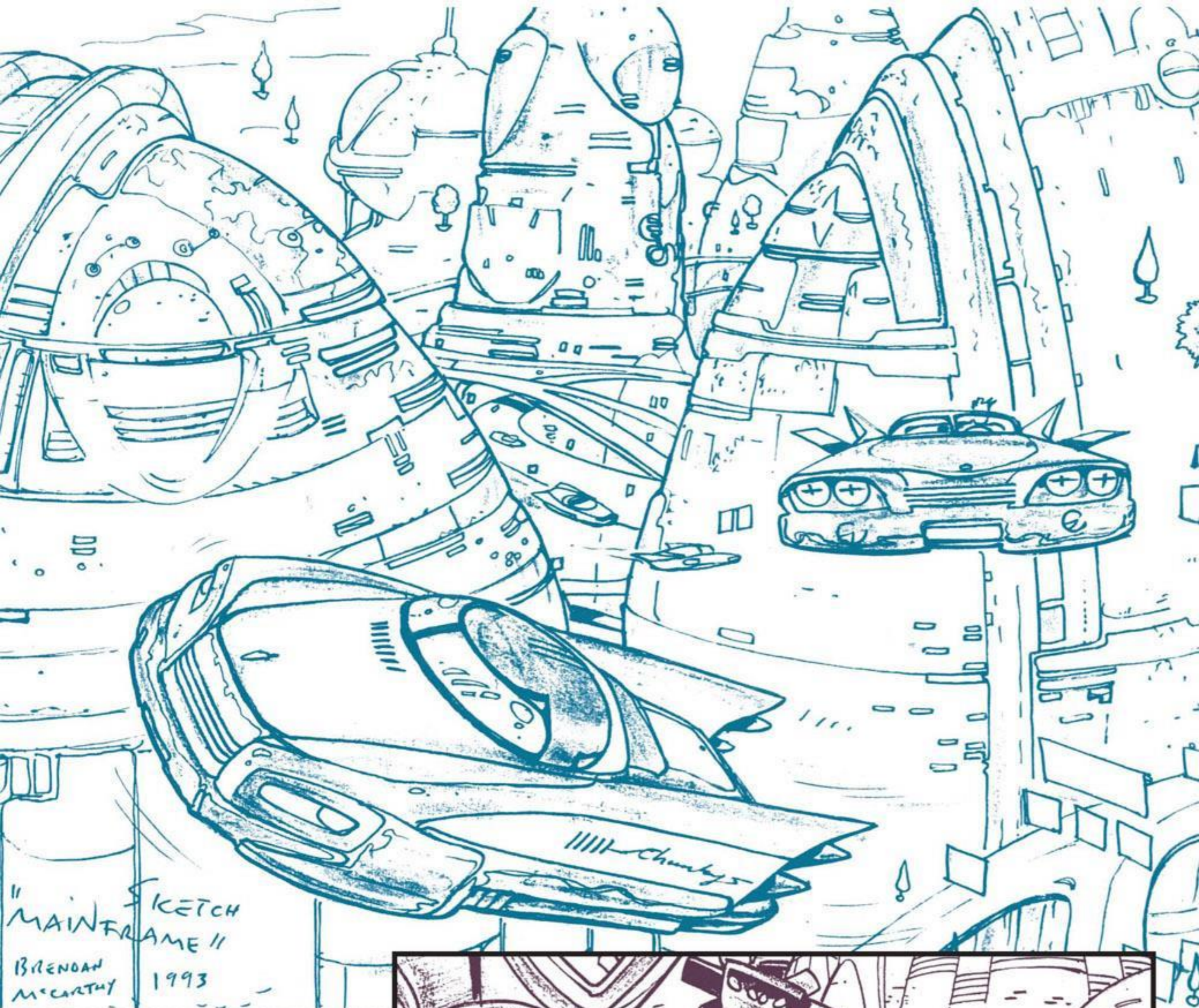
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Printed in Hong Kong.





"MAINFRAME II"
SKETCH
BRENDAN
MCCARTHY 1993

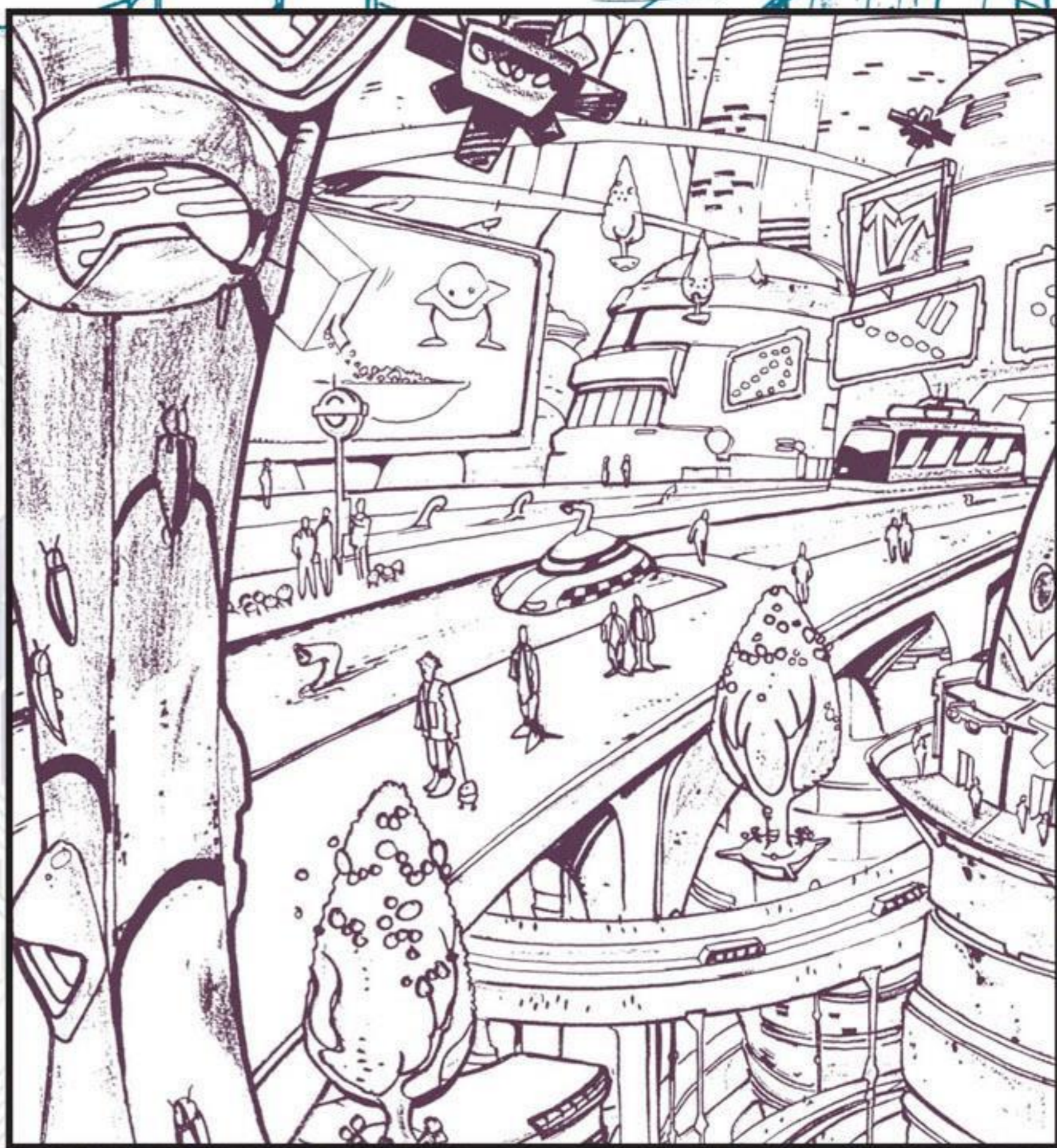
▲ Mainframe designs by Brendan McCarthy circa 1993.

As one of the main character and production designers on Seasons 1-3, Brendan McCarthy had the greatest influence on the look of ReBoot.

Prior to working on ReBoot, he was a comic book artist with credits such as 2000AD's *Judge Dredd*, DC Comics' *Shade the Changing Man*, and Vertigo's *Rogan Gosh*.

As a production designer, he worked on films such as *Highlander*, *Teenage Mutant Ninja Turtles*, and *Lost in Space*. Brendan was also the character designer for Mainframe's *War Planets (Shadow Raiders)*.

More recently, he released an illustrated autobiography, *Swimini Purpose*. DC Comics featured him in the final issue of the artist showcase series, *Solo*.



*A long time ago in a Soho pub far, far away,
Ian Pearson had a crazy idea.*

Admittedly, we were drunk at the time, but it still seemed like a crazy idea to me.

We were drunk because we were “recovering” from three and a half weeks of hell locked together in a small dark room creating (of all things) a computer generated pop promo. It had been three and a half weeks of hell mostly because of things like disc crashes, motherboard meltdowns, self-corrupting files, lightning strikes (I kid you not) and an animation system so vindictive or, perhaps, lonely, that she would crash if you left the room for more than five minutes. (She was smart too - she learned to keep rendering until after you’d sneaked back to check on her one last time before you left.)

Anyway, there we were, recovering, and Ian tells me his crazy idea: we could do an entire TV series in CG, like the pop promo. We’d set it inside a computer, he said, so the audience wouldn’t question the stylized look it would have to have to allow us to produce it (on time and on budget) using the systems and software of the day. The hero would be called Chip, he said, and the villain would be called Megabyte.

Well naturally I told him he was mad. You couldn’t do a TV series in CG! (Three and a half weeks of hell for a four-minute pop promo, remember?) But he wouldn’t let it go, not even when we sobered up. So we kicked this crazy idea around for a couple of years while still working at our day jobs, and it began to grow...

Fast-forward sixteen years or so (It’s okay - I’m allowed to do that. And chances are if you picked up this book, you already know what happened during that time: Chip became Bob; Megabyte became, well, Megabyte; the Bosch FGS 4000 animation-system-with-a-mind-of-it’s-own partly inspired Hexadecimal, Queen of Chaos and the crazy idea became ‘ReBoot’, the world’s first completely computer-generated television series.)

Down through those years, Ian, John Grace, Phil Mitchell and I were lucky (and smart!) enough to surround ourselves with the very best: a surrogate family of talented, creative, hard-working people who pulled together and frankly, did the impossible. Their hard work, in every department from basement to attic, made ReBoot happen; made it what it is today: A little bit of TV history. Nice.

A relatively small but definitely significant part of the ReBoot family was a diverse bunch of exceptionally gifted artists and designers who supplied our modelers and animators with what they needed to bring the ReBoot universe to life. Through four seasons of the show they patiently turned our fevered ramblings, or ‘briefs’ as we called them, into extraordinary, stunning and original visuals. They put faces on our heroes and villains, put life and detail into our cities and systems, brought The Games to life and made The Net and The Web real.

FOREWORD

Like all “back room boys”, these artists and designers are rarely seen, and never spoken of. Frankly, I always thought they preferred it that way. So when Jim Su told me he was putting together some sort of book to celebrate these people, to give them a fair crack and a suitable tribute, I was skeptical. It seemed like a crazy idea to me. But then I thought, ‘oh, why not?’ After all, I love telling stories about ReBoot, and it’ll be a treat for the fans to see some stuff that didn’t make it to the screen, or may never have seen the light of day at all. And yeah, okay: I guess it’s about time those art guys got some props for their hard work and their unique vision. So then I jumped at the chance to be a part of it!

But seriously, folks...

It really is a big thrill to see something like this come together. To see all these great images again, to know what a kick the fans are going to get out of it, and to know that a few of the ReBoot family’s unsung heroes are getting a long overdue nod for their bloody hard work. Thanks, guys. You know who you are.

It’s also a HUGE thrill, especially after all this time, to see some brand new ReBoot art; just so flippin’ cool to see something so personal, so familiar, given the star treatment by some truly amazing top-drawer artists. Kudos, and thank you!

Last, but definitely not least, huge props and big thanks to Jim Su for being dogged and persistent enough to make this book happen. When he first contacted me, Jim told me he wanted this book to be a treat for the fans and a fitting tribute to the artists who helped make Reboot what it was. He also said he wanted to pay his respects and do homage to everyone who ever worked on the show, not just the artists. Well good on yer, Jim. You had a crazy idea of your own, and wouldn’t let it go!

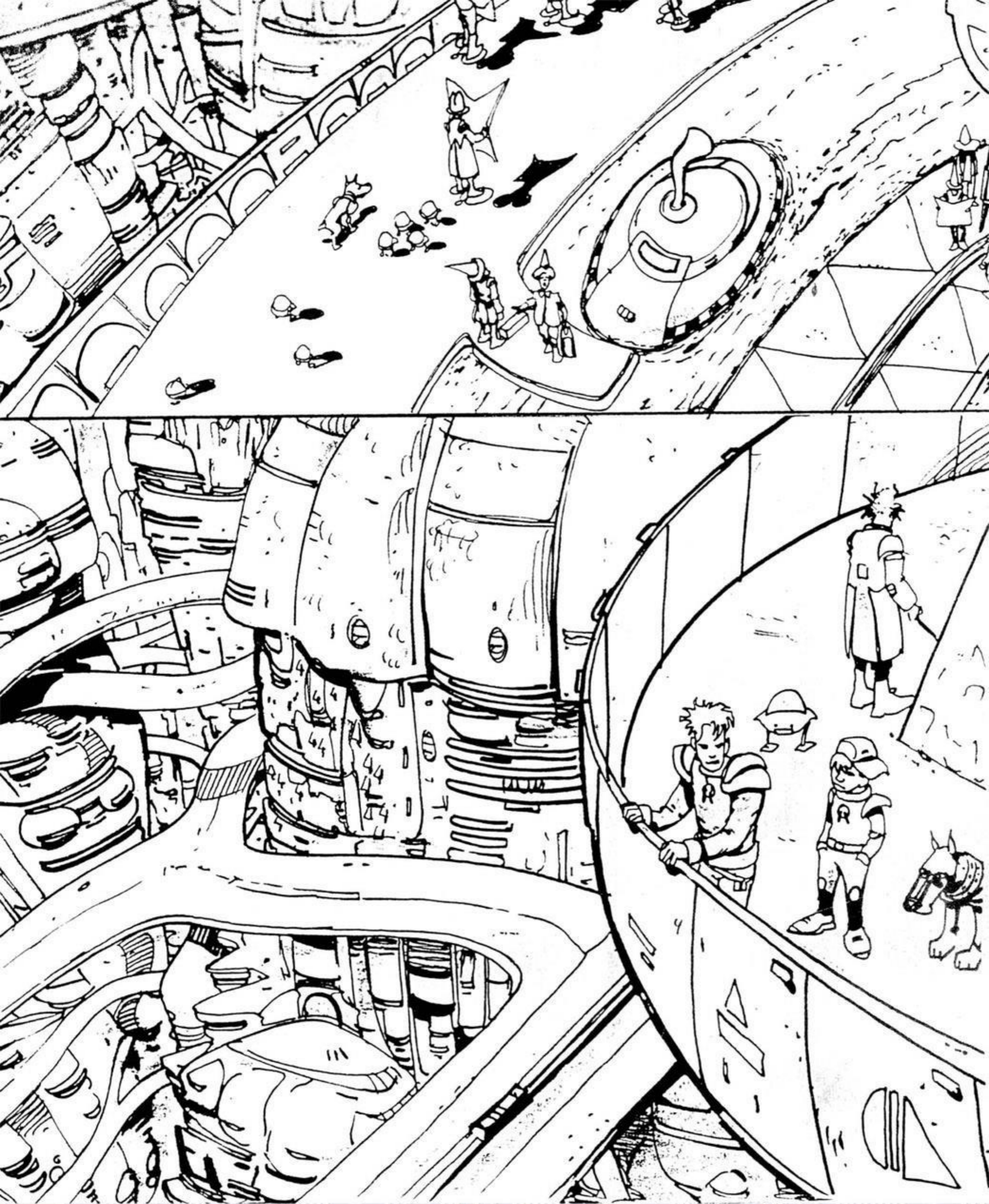
Stay Frosty,



Gavin Blair
January 2007

Captain Gavin Capacitor ▶





▲ Brendan McCarthy's designs illustrate what was to become Reboot's trademark tongue-in-cheek style.

Brendan McCarthy has to be the most original, creative and prolific crazy person I've ever worked with!

A seemingly inexhaustible fount of brilliant and wacky ideas, you always got more than you expected from Brendan. Ask him for a quick costume design and in minutes you'd get half a dozen variations, plus associated props, sets, environments and, just for fun, some amazing tangential concepts which came from who-knows-where but were impossible to ignore, even if you couldn't work how to cram them into the show! (Bob, Dot, Enzo et al as the characters from 'The Wizard of Oz?' Bob & Dot as James Bond & Modesty Blaise? Man, that was hot! I was always desperate to get that in the show, just to see Dot in that costume!)

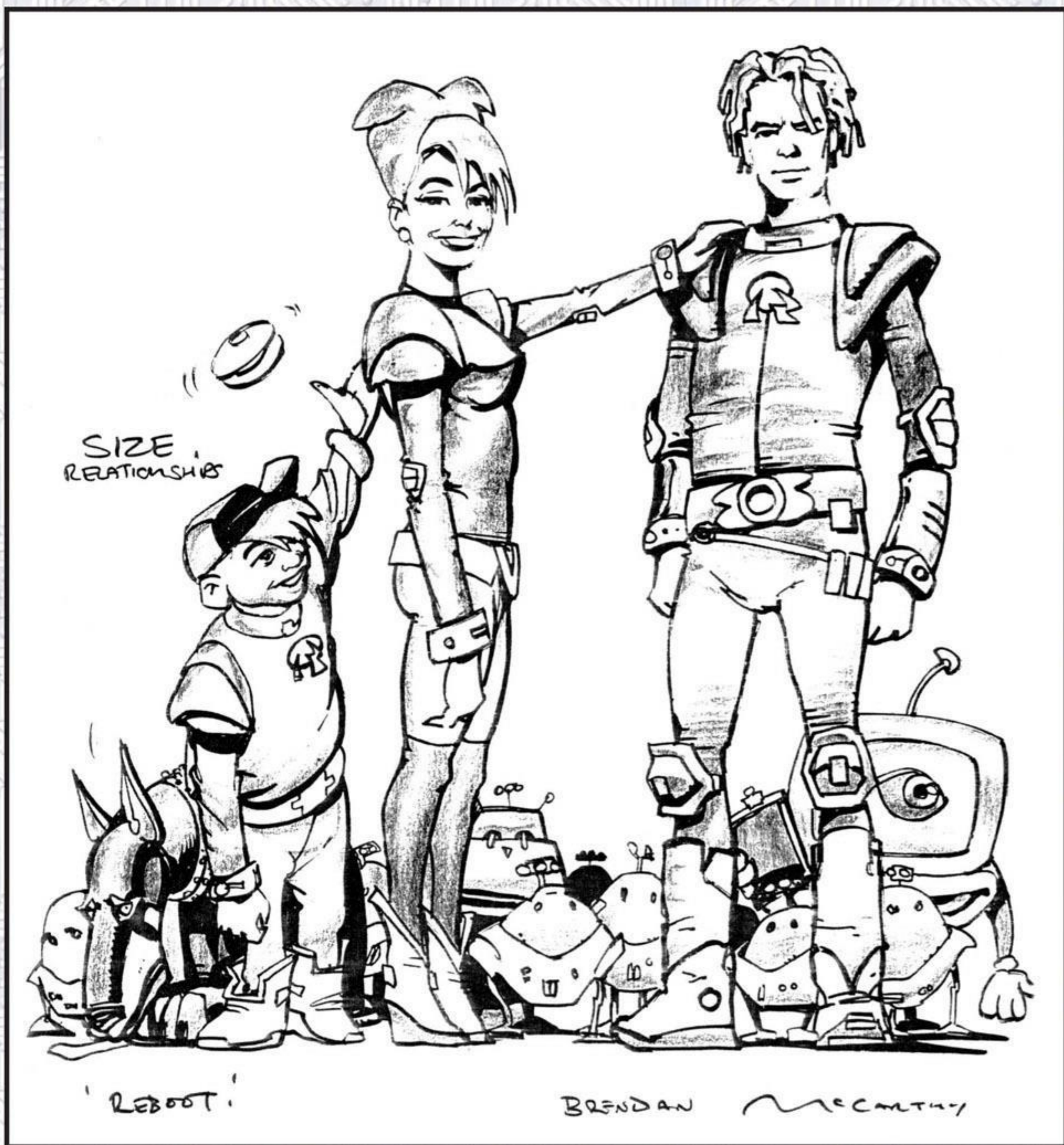


Brendan McCarthy recalls his involvement with ReBoot:

Steve Barron was the original producer of ReBoot through his company Limelight Films. He was the biggest pop video director back in the day, in the 80's. He did promos like Michael Jackson's 'Billy Jean' etc. But more significantly, he did the Dire Straits 'Money For Nothing' video which was animated by Gavin, Ian, and Phil at The Mill in the UK. That led to interest in getting a cgi TV series together and Steve helped them to develop it. He brought me on to design it properly and he put up the dosh to develop the pitch for ABC television.

Ian Gibson did some initial designs. I threw most of them out, but kept some elements that Ian, Gavin and Phil were keen on.





Classic Brendan. Early, early ReBoot! Lovely stuff. (Frisket and Dot really didn't change that much, did they?)

Notice the tiny 'pet' style Zero's and Ones, and the early 'one-eyed' Mike the TV. The folks at ABC never seemed to like him as much as we did, and we couldn't understand why. Then the penny dropped: he was a TV with a rival network's logo on his screen, all the freakin' time!

Yeah. He became two-eyed Mike pretty quick after that.

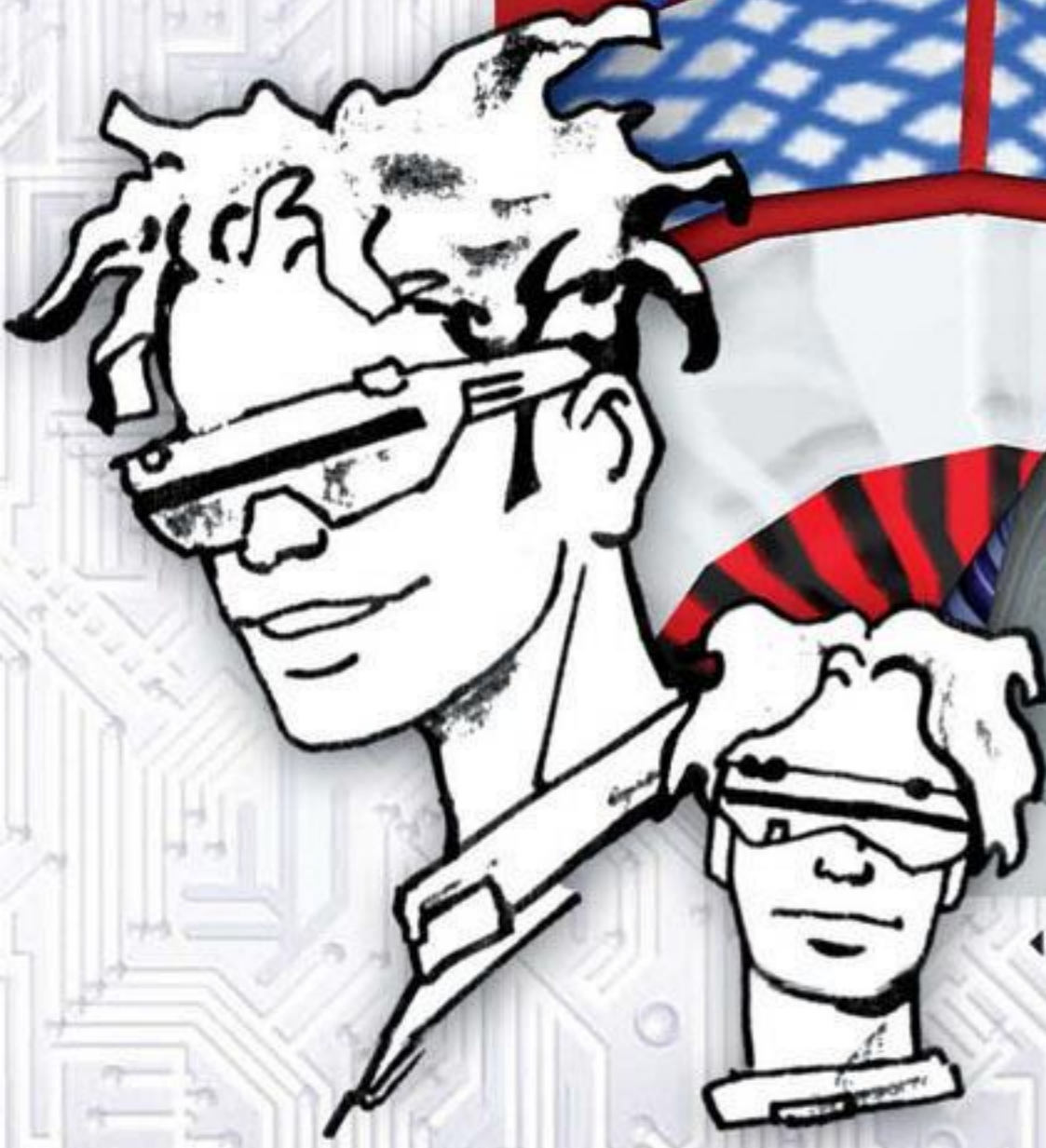




Above is Season One line art used for publicity, and some English merchandise. I seem to think they were used on some bed linens, slippers, that sort of thing. Very rare items indeed!

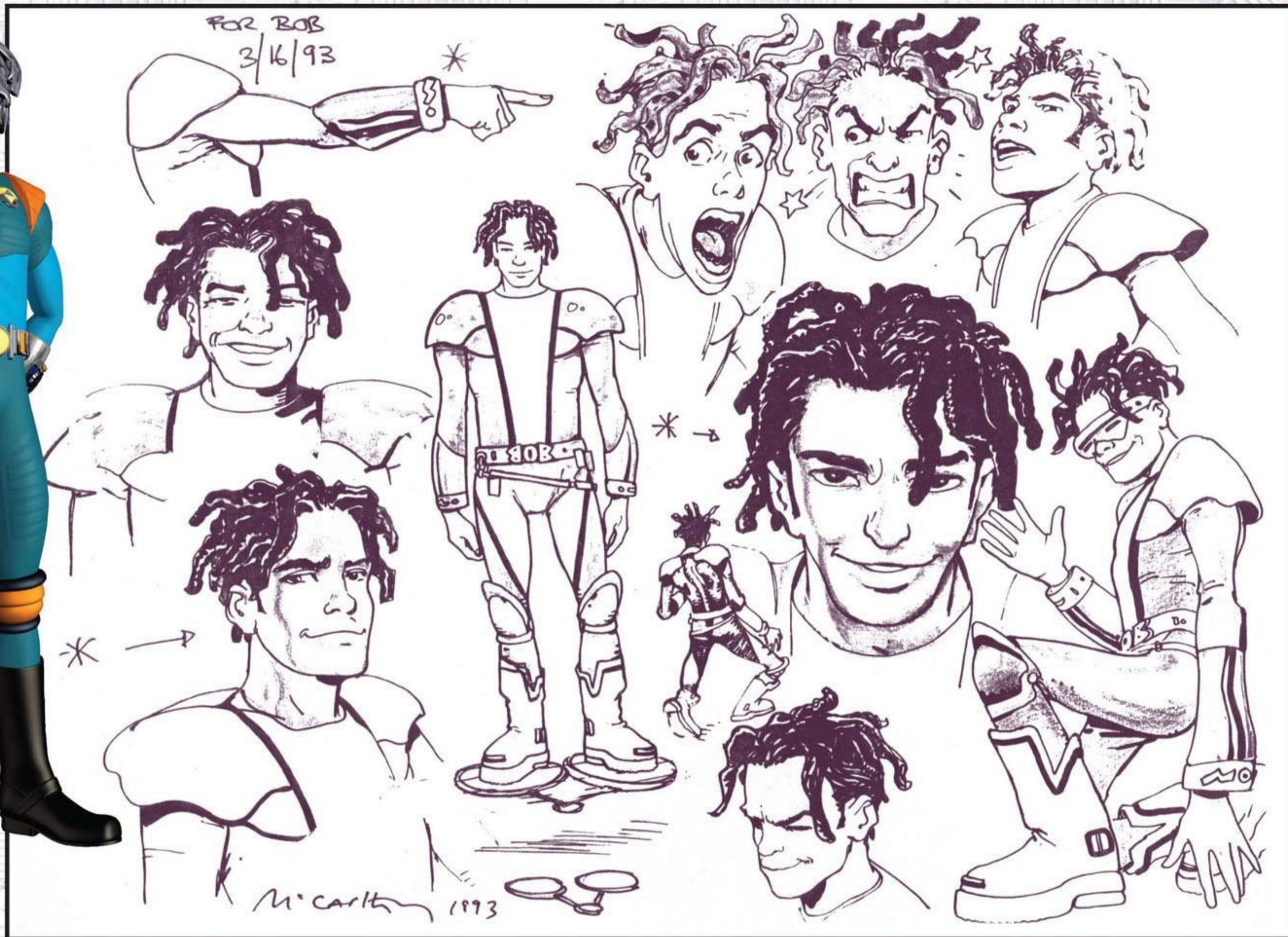


Equal parts Greek hero and goofball, the guardian named Bob came to Mainframe from the Supercomputer. As a guardian, it is Bob's duty to mend tears, fight viruses, and prevent the User from nullifying innocent sprites in the games. Despite the conviction with which he pursues these goals, Bob has a laid back attitude and prefers playing it by ear to careful planning. Being the good guy and making the right decision in a crisis comes easily to Bob and it is no wonder that the people of Mainframe have accepted him as one of their own.



◀ Bob head designs by Brendan McCarthy.

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◀ Bob designs by Brendan McCarthy.



Brendan's 'organic' Glitch idea was cool, but a bit of a non-starter! Simple, mechanical and easy to animate on tight deadlines was the order of the day.



▶ Bob uses a sentient keytool named Glitch that can transform into any weapon or gadget that Bob desires.



GLITCH BOB

After a brief alliance to stop an incursion of web-creatures, the virus Megabyte betrayed Bob and cast him out into the trackless Web. It was only through the efforts of Enzo and AndrAla that Bob was found again. In order to finally make it back home, however, the champions had the unenviable task of breaking through Mainframe's near impregnable defenses. When all hope seemed lost, Bob merged with his keytool Glitch, gaining the power he needed to save his friends and bring them all home. Aside from the cosmetic changes the merge brought, Bob gained the ability to fly, project energy, and manipulate tears at will.

Unfortunately Glitch had been damaged prior to the transformation and the metamorphosis was flawed - every time Glitch Bob used his powers he became a little more fragmented until ultimately the two had to be separated in order to save Bob's life.



- ▶ Without proper shielding a Net Sprite will degrade in the harsh environment of the Web. When Bob was marooned at the end of the second season, his Guardian code was enough to prevent him from being completely absorbed by the strange realm. Instead, he was only partially degraded, fused with his uniform and elements of the Web, into what we called Web Bob.

BOB IN
WEB SUIT.
BOB'S WEB-SUIT.
EXTERIOR WEB-VERSION.



GLOVES
'BIO-
MORF'
OFF.

▲ Bob in Websuit designs by Brendan McCarthy.



Beautiful, intelligent, and iron willed, Dot worked her way up from the owner of a Diner, to business tycoon, and ultimately to Command.Com. A careful planner and strategic thinker, Dot makes the perfect yin to Bob's yang. Although their personalities complement each other, their relationship is not without its share of friction. In fact, it was only recently that the self-reliant Dot even admitted that she had feelings for the guardian. Dot has proven that she can hold her own in the games against the User and stand toe to toe with dangerous viruses. However, Dot's true talent lies in her ability to lead. In the face of infection and system crash she has stood as a pillar of strength for all the citizens of Mainframe time and time again.



DOT



"GIRL
NEXT
DOOR"
Look.

← CURVED
METALLIC
HAIR
(PINK?)

Comic
Expressions

SNIFF

LIP ACTION:

LIP SHOULD CONTAIN
ARTIFICIAL WHITE
HIGHLIGHT
(AS EYES)

▲ Dot designs by Brendan McCarthy.

I styled her on a classic American sitcom female: Lucille Ball, hence the 50's diner and car vibe in the show.



KIND OF 'GOLDIEHAWN'
CUTE, COMEDIC
BUT DETERMINED.

DOT

REBOOT.

SHE'S EXPRESSIVE,
COMEDIC, ASSERTIVE.

OOOH!
I HATE
THOSE
MEECES
TO PEECES!

LUCY!

DOT WITH
FAST FOOD

BACK OF HER
NECK SOCKET,
JOINS AT
HAIR BASE

TAPER
BROW

↑
EYE
LINE
ON EYE
EDGE

SHINY METALIC
HAIR -
PLASTIC?

↑
LIPS, (NOT RED)
WHITE HIGHLIGHT
AS A/W.

▲ More Dot designs by Brendan McCarthy.

One thing we shouted
down as soon as we saw
it was the idea of Dot as
a tray-toting waitress!
That was not something
our Ms. Matrix would be
caught deleted doing!



▶ The CGI Dot in
the very first
episode of the
program (S1.E1,
The Tearing).



Dan Didio, former ReBoot writer and current Senior Vice President and Executive Editor of DC Comics chimes in:

Season 1 Episode 9 really played up to the strengths of the animation by focusing on great action. As scripted originally, Wizards, Warriors and a Word from Our Sponsor had Bob, Dot, Enzo and Mike merely discussing all of the wild levels that had occurred in the Game Dungeon Deep.

It was Ian who insisted that they should show the action instead of simply talking about it. Through the use of a series of rapid cuts, the finished episode's tempo was exhausting and it came together beautifully, defining the action and imagination of ReBoot.



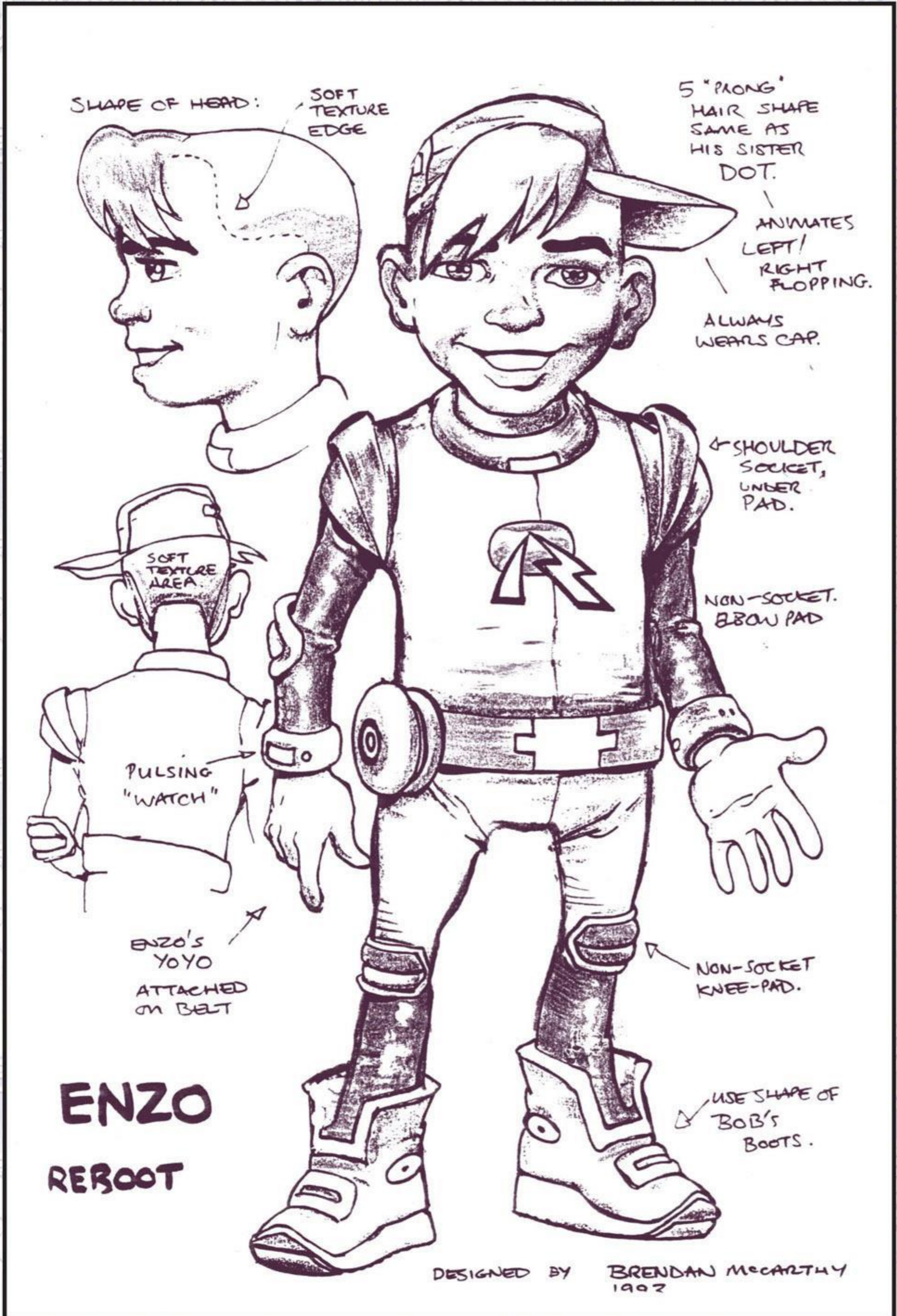


When the story of ReBoot begins, Enzo is a young and eager boy with dreams of one day becoming a guardian, like his hero Bob. Desperate to be taken seriously, Enzo often causes as many problems as he tries to fix. Though his behavior often chafes Bob and his sister, Dot, Enzo embodies the heart of Mainframe. He represents both what the Mainframers are fighting for as well as hope for the system's future. Despite his size and experience, Enzo shows a natural aptitude for the games.



Notice the '01' version of Enzo, with his first set of shoulder pads. The shoulder pads were tweaked after production of a couple of episodes since they were always intersecting Enzo's arms and body and had to be animated separately. Indeed, the shortcomings of Enzo's model led to its - and his - complete upgrade in the episode 'Talent Night', probably the first example of a production issue leading to a story premise! Our fans notice EVERYTHING, so a model revamp had to have a reason - we couldn't just sneak it in.





SHAPE OF HEAD:

SOFT
TEXTURE
EDGE

5 "PRONG"
HAIR SHAPE
SAME AS
HIS SISTER
DOT.

ANIMATES
LEFT!
RIGHT
FLOPPING.

ALWAYS
WEARS CAP.

SHOULDER
SOCKET,
UNDER
PAD.

NON-SOCKET.
ELBOW PAD

SOFT
TEXTURE
AREA

PULSING
"WATCH"

ENZO'S
YOYO
ATTACHED
ON BELT

NON-SOCKET
KNEE-PAD.

USE SHAPE OF
BOB'S
BOOTS.

ENZO
REBOOT

DESIGNED BY BRENDAN MCCARTHY
1997

▲ Enzo designs by Brendan McCarthy.



Yo-Yo
IN F.G.

METAL/PLASTIC
HAIR LIKE HIS SISTER
DOT

10-12 YRS
LIVELY, ENERGETIC

HIS CAP
NEVER COMES
OFF.

SNIFFLE

Yo-Yo
FLOATS IN AIR
STRINGLESS

ENZO
CRYING
— MAYBE HE
SNOTS A BIT.

DESIGN:
BRENDAN
MC CARTHY.

enzo

▲ More Enzo designs by Brendan McCarthy.



MATRIX



While Bob was lost adrift in the Web, it fell on young Enzo Matrix's shoulders to defend Mainframe's citizens from the games. In spite of his eagerness, it was much too soon for Enzo to hold such an essential position and it wasn't long before the User had gotten the better of him. In order to survive, he and AndrAla converted to game sprites and left Mainframe with the game. Enzo's age accelerated, since time compiles at a faster rate inside the games. He and AndrAla traveled with the games, hopping from system to system hoping that one would eventually take him home. Facing nullification at every turn and tormented by hopelessness, by the time Enzo made his way back to Mainframe he had become a bitter and dangerous sprite named Matrix, barely recognizable to his old friends and family.

Aside from his intense physical training, Matrix is aided by a weapon tool named Gun and a cybernetic eye that work in tandem to target and track foes.





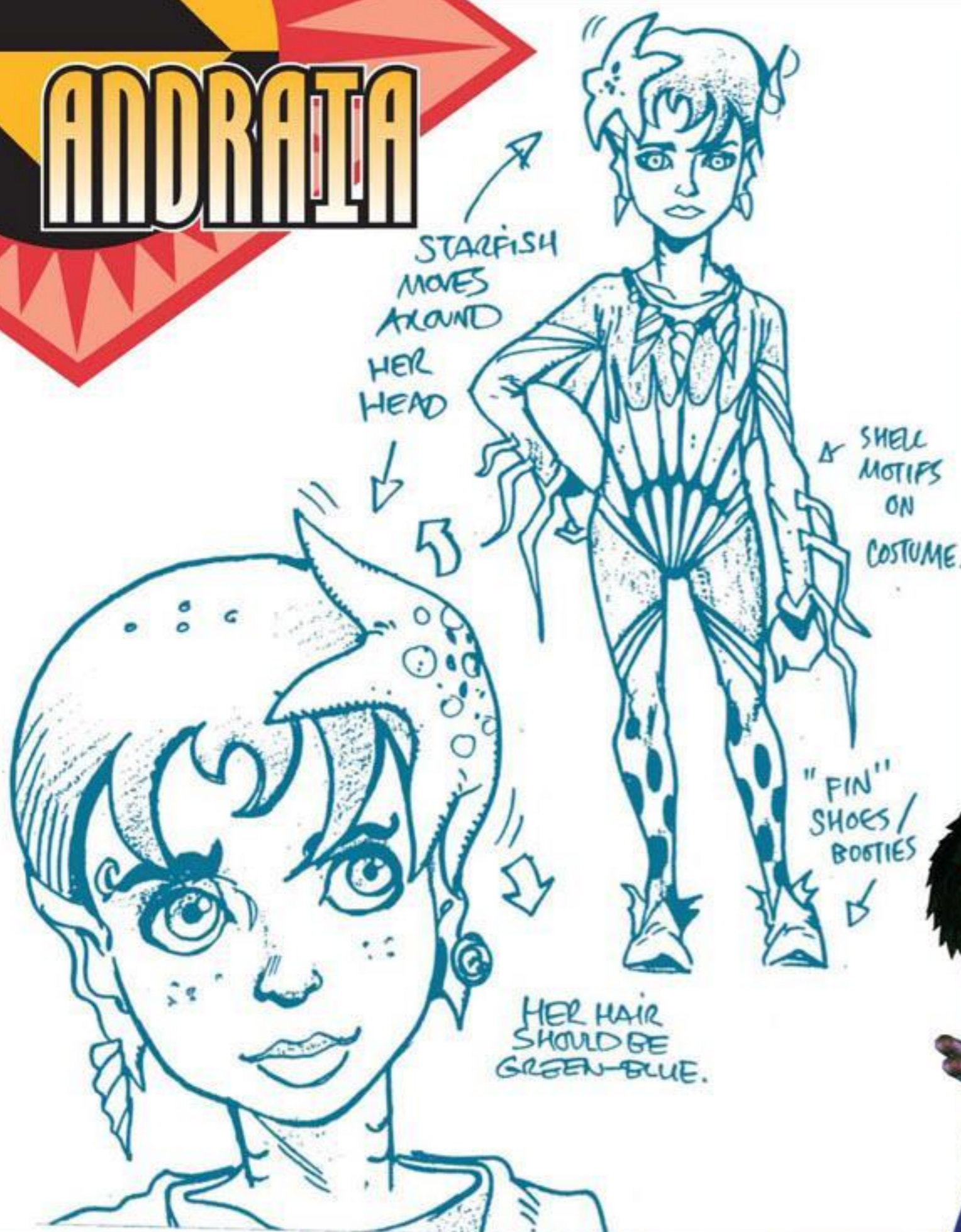
◀ Matrix in web suit.



Season 3 Episode 5, 'Icons', also saw a major turning point in the series as the older Enzo adopted the name 'Matrix' - he was going to be a very dark and brooding character. It was the change of one line of dialogue that really brought in a refreshing approach to the hardened cynical warrior. Matrix, after delivering a severe lecture about the grave condition of a system (to the inhabitants who had allowed it to fall into disrepair) whispered to AndrAla, "Was I too harsh?" This inspired more key moments of humor to contrast against the dark tones of Matrix and the series.



ANDRALA



Despite beginning life as a game sprite, AndrAla's advanced coding gave her free will and the power to choose her own destiny. With the help of Enzo's PID, AndrAla was able to transform her icon and escape the game she had been born into. As the only other sprite Enzo's age, AndrAla and Enzo became fast friends. Over time their friendship blossomed into love. It was their love for one another that kept AndrAla and Matrix alive and fighting the good fight, despite the tragedies and hardships of their adventures.



▶ As a game sprite, AndrAla is endowed with several abilities to help her in the game: a collapsible trident, paralytic venom, and superhuman hearing.

▶ AndrAla appears outside the game for the first time. (S2.E6, AndrAla)



▼ AndrAla, all grown up after her accelerated compiling.

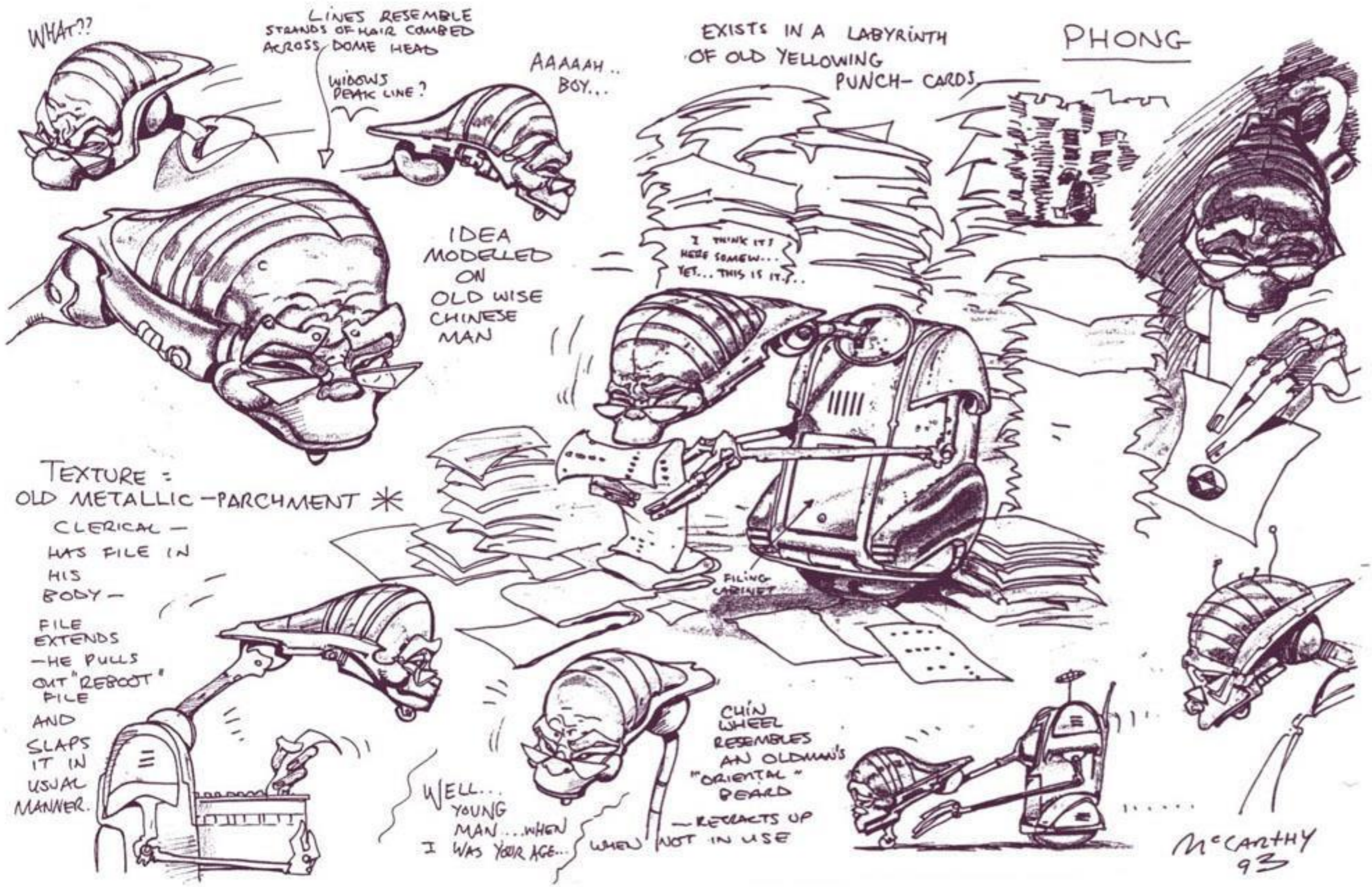


PHONG

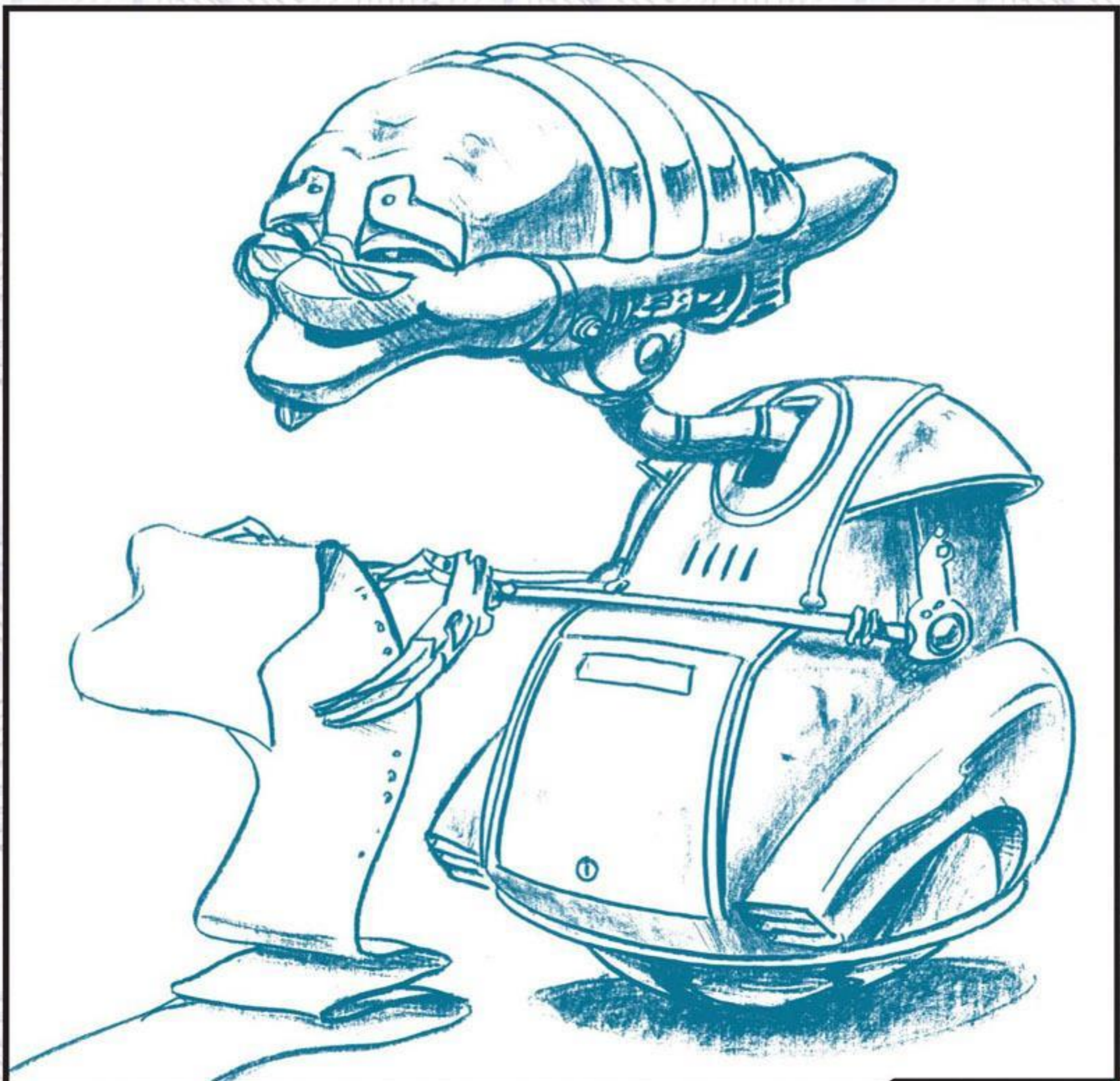


Phong is the oldest sprite in Mainframe and as such has the benefit of the wisdom of readme files long since deleted. He holds the title of the Secretary of the Command.Com and lives in Mainframe's Principal Office, but his most important function is the protection of the Core. Younger sprites who wish to benefit from Phong's insight must first beat him at his favorite game, pong. Unfortunately it is the cryptic nature of his advice and not his game playing skill that dissuades most from seeking his council. Phong seems immune to most viral infections and, although physically weak, he has demonstrated tremendous reserves of mental fortitude.





▲ Phong design by Brendan McCarthy.



▲ Phong drawings by Studio B.

FRISKET

The Dog named Frisket has been following Enzo all over Mainframe for as long as even Phong can remember. He doesn't belong to Enzo so much as he's the sprite's loyal companion. Frisket is feral, impossible to train, and does what he wishes. In fact, Frisket seems hostile to most others except for Enzo and bears special enmity towards Bob for some unfathomable reason. Frisket's jaws are incredibly strong and, once clamped down, have been known to immobilize objects and vehicles many times the dog's mass.

Many of the characters in Reboot are named after terms culled from the field of computer graphics. Frisket is named after a masking tool used during airbrushing.

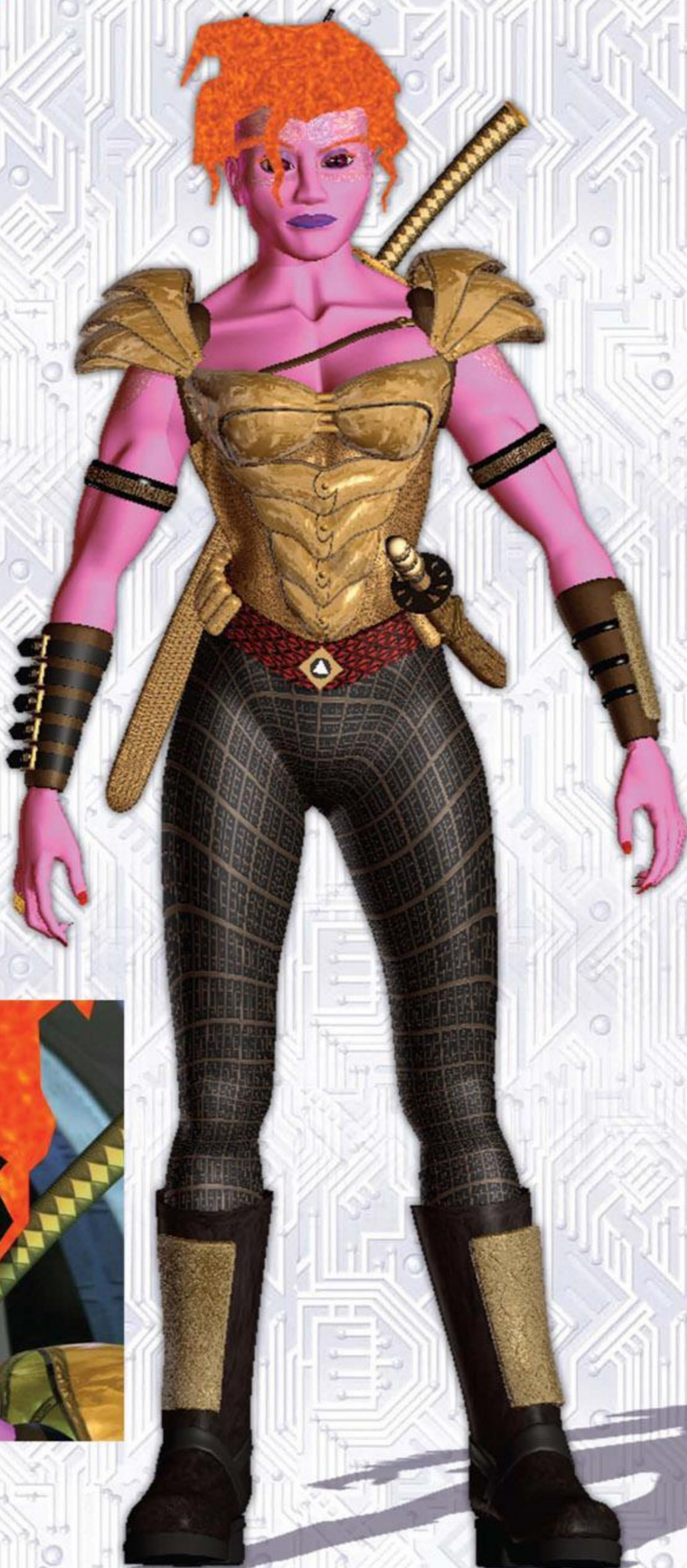




MOUSE

Cruising the Net in her appropriately named jet, Ship, there hasn't been a code written that's safe from the sexy hacker known as Mouse. Originally a mercenary, she hacked systems for hire until circumstance brought her to Mainframe where she found a home and friends worth fighting for. Old habits die hard, though, and Mouse maintains her wild and carefree roguish personality. She may not always play by the rules, but there are few as steadfast to have at your side when the system is about to crash.

Mouse's code writing and hacking skills are unparalleled across the Net, her firewalls capable of hedging out even the super-virus Daemon. Mouse is also skilled with a well-honed katana that's as sharp as her tongue.





▲ Mouse falls from Ship.
(S2.E8, Gigabyte)

Ah, Mouse. My favorite ReBoot character... with Dot a very, very, very close second. More like a tie, really. But if I had to pick one of them to take to a virtual desert island, it would be Mouse. Why? Well, in no particular order: she's smart, she's strong, she's sexy and she's a babe, with muscles. And fangs. Babes with fangs are cool. She's saucy, she doesn't take any sh... trash, she kicks ASCII and can generally take care of herself. I love the way she dresses and ah just lurve the way she tawks, shugah. Plus she carries a sword. Or two. What's not to like?

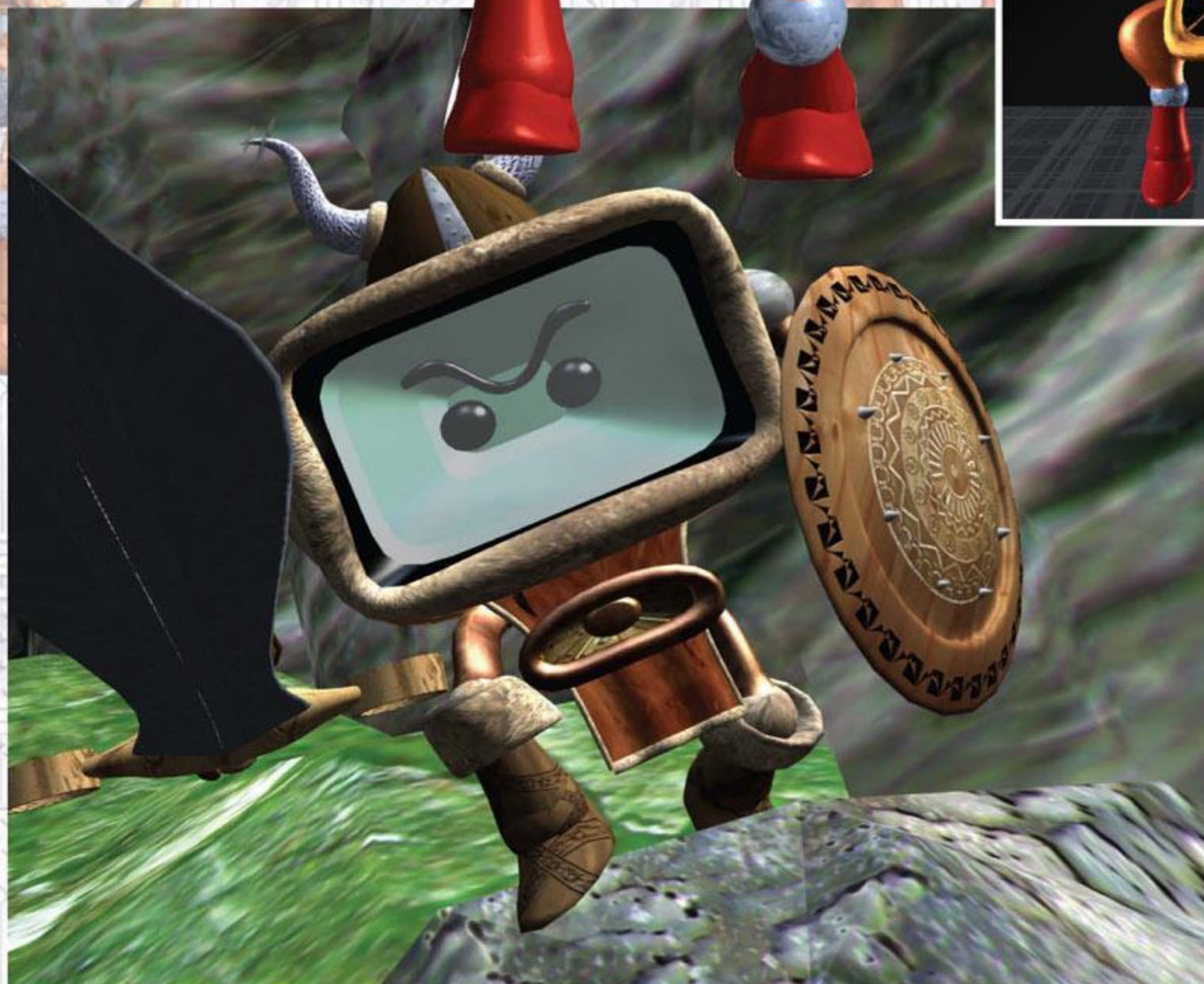
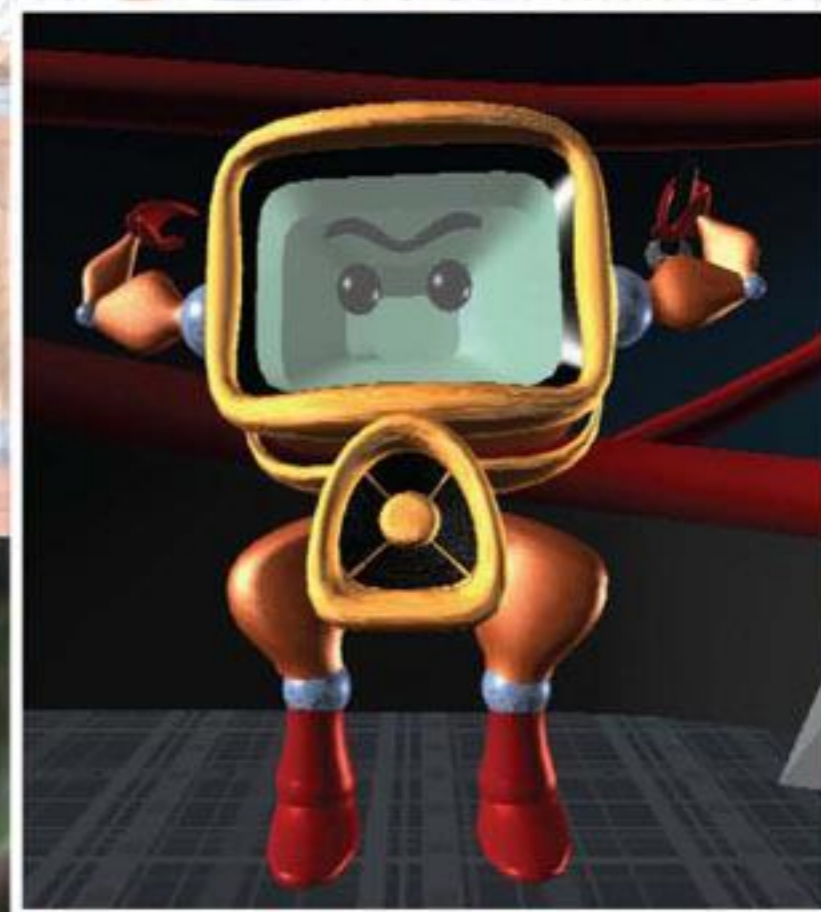
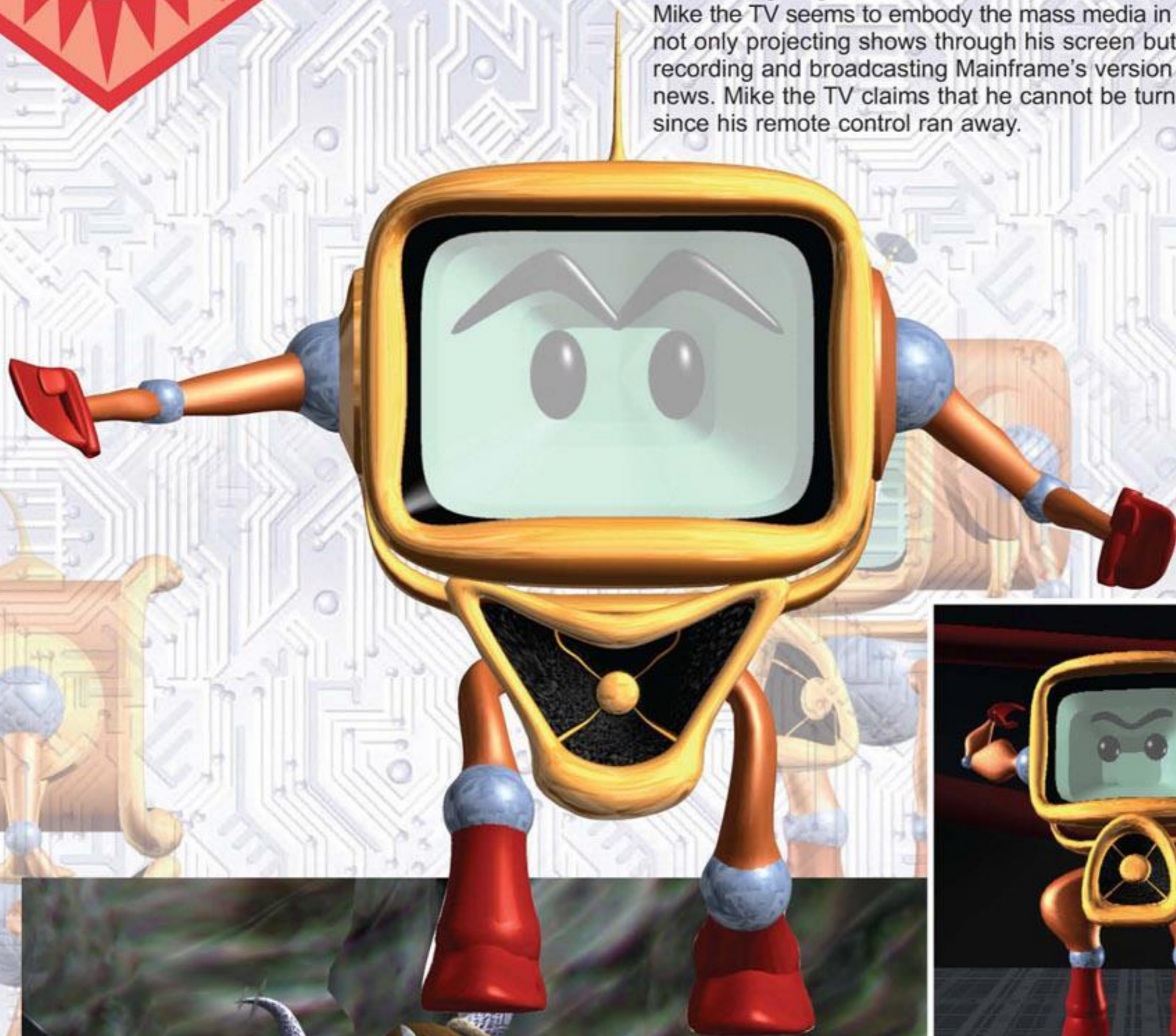


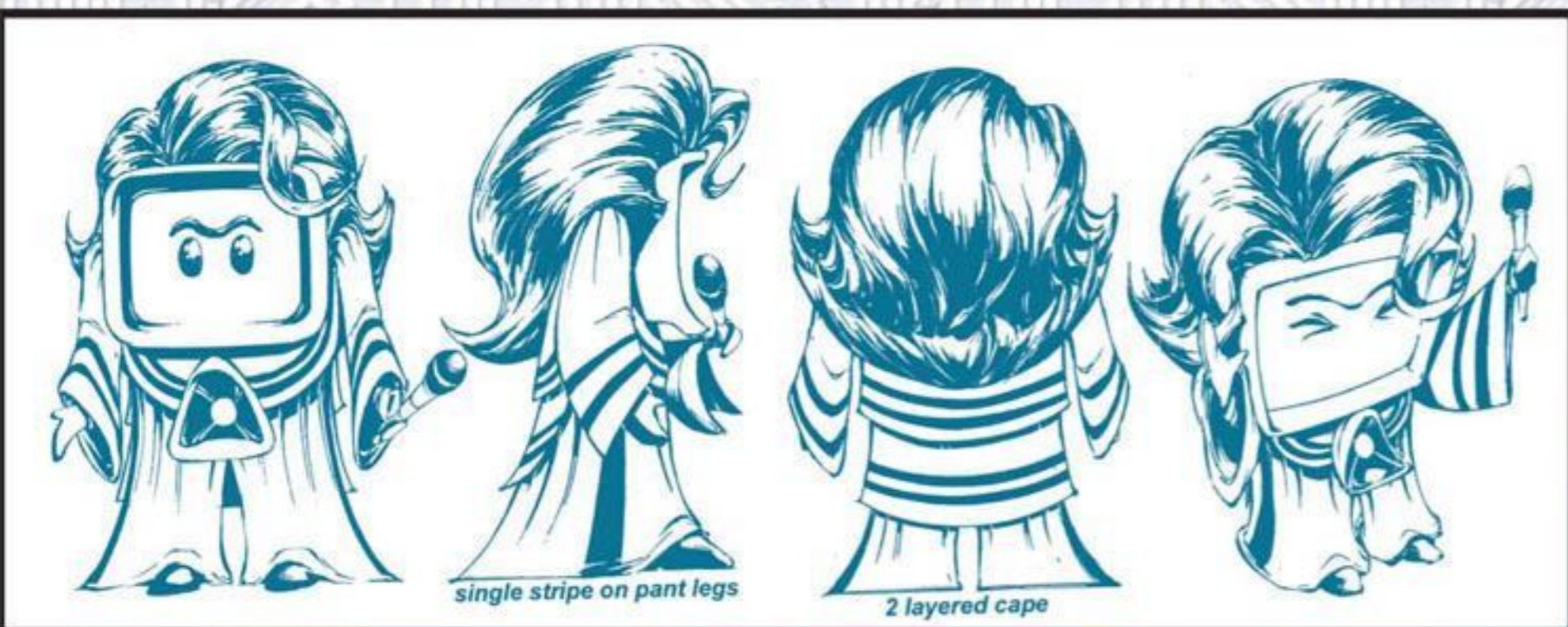
◀ Mouse in her 'casual' outfit.



MIKE THE TV

All great heroes need a comic foil, a character so annoying that you wonder why they keep him around...until of course he unexpectedly but opportunely proves his worth. For the Mainframers, it's Mike the TV. An ambulatory television, Mike the TV follows whoever will listen, gifting them with the wisdom of the sound bite. Mike the TV seems to embody the mass media in general, not only projecting shows through his screen but also recording and broadcasting Mainframe's version of the news. Mike the TV claims that he cannot be turned off, since his remote control ran away.



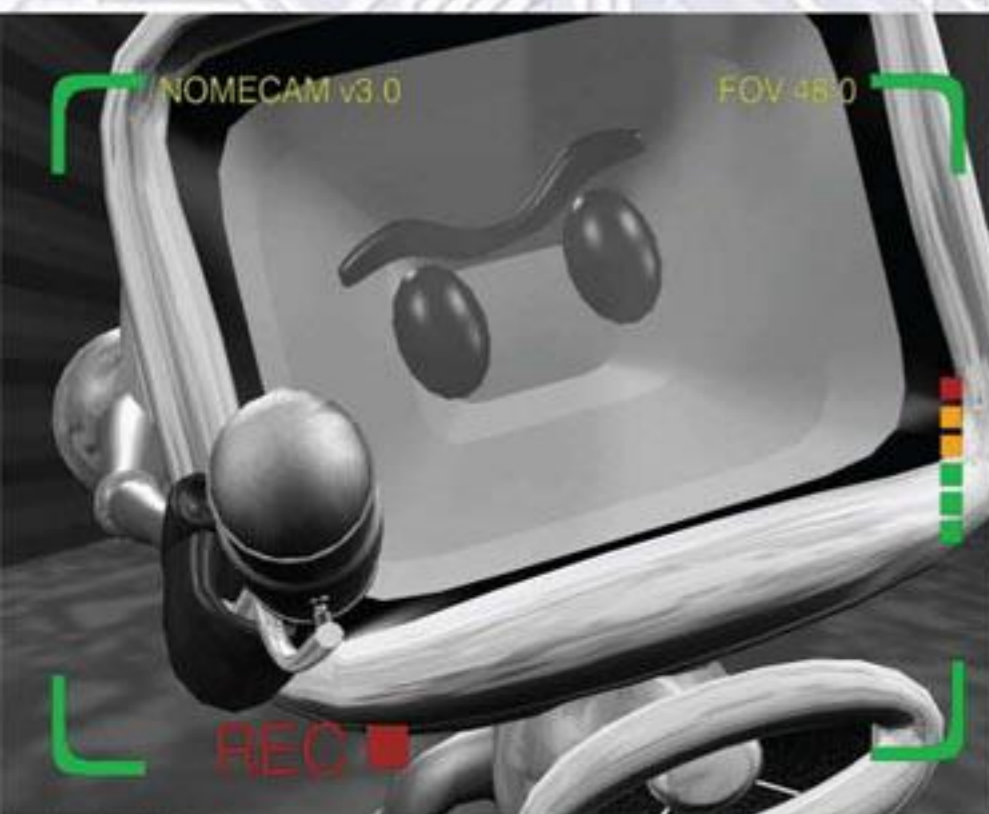
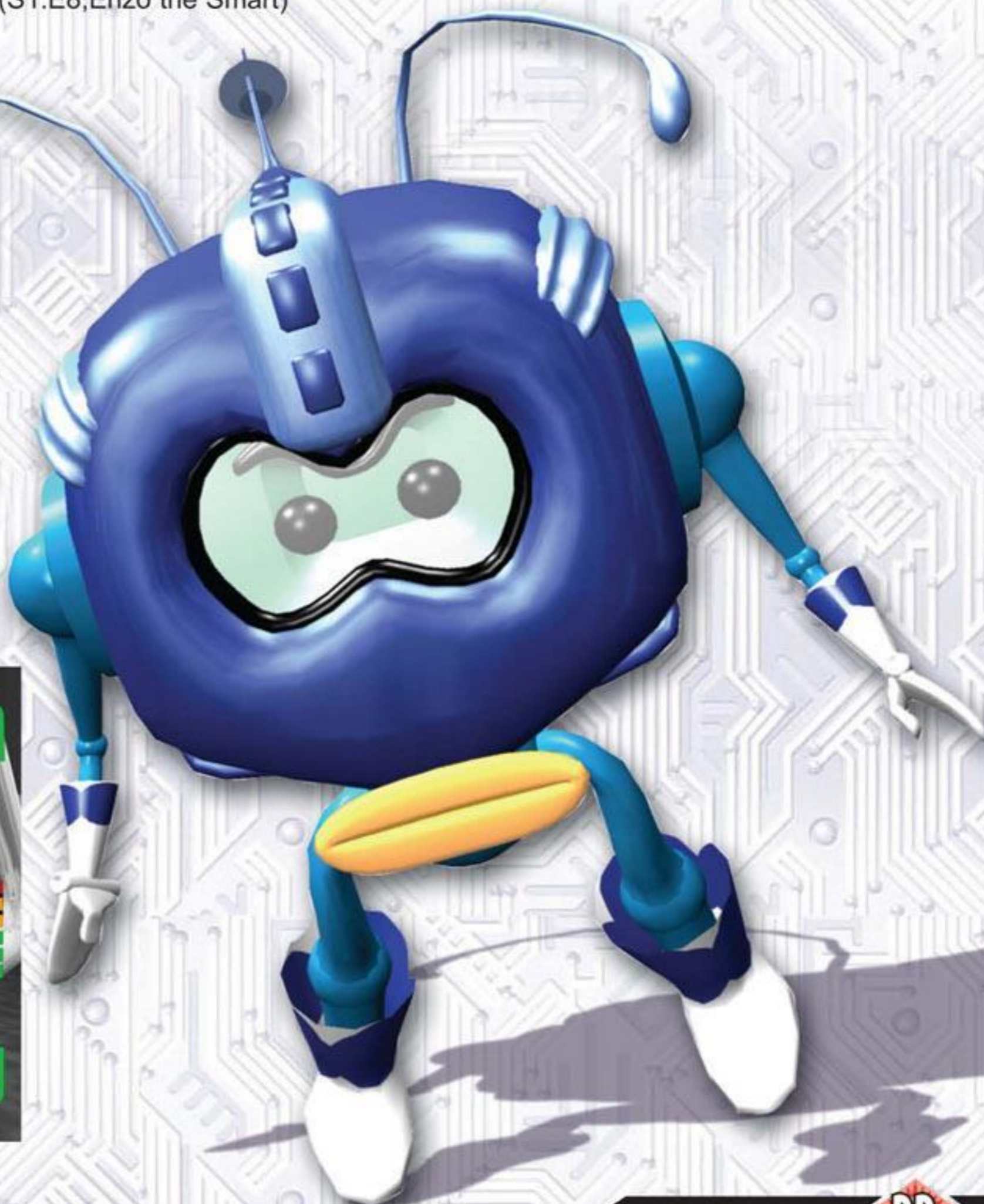


◀ Mike the TV infected by the super-virus Daemon from Season 4. Design by Scott Lee.



▶ Mike the TV interviews Enzo (S1.E8, Enzo the Smart)

▶ Mike the Gnat (S1.E7, Nullzilla)





MEGABYTE

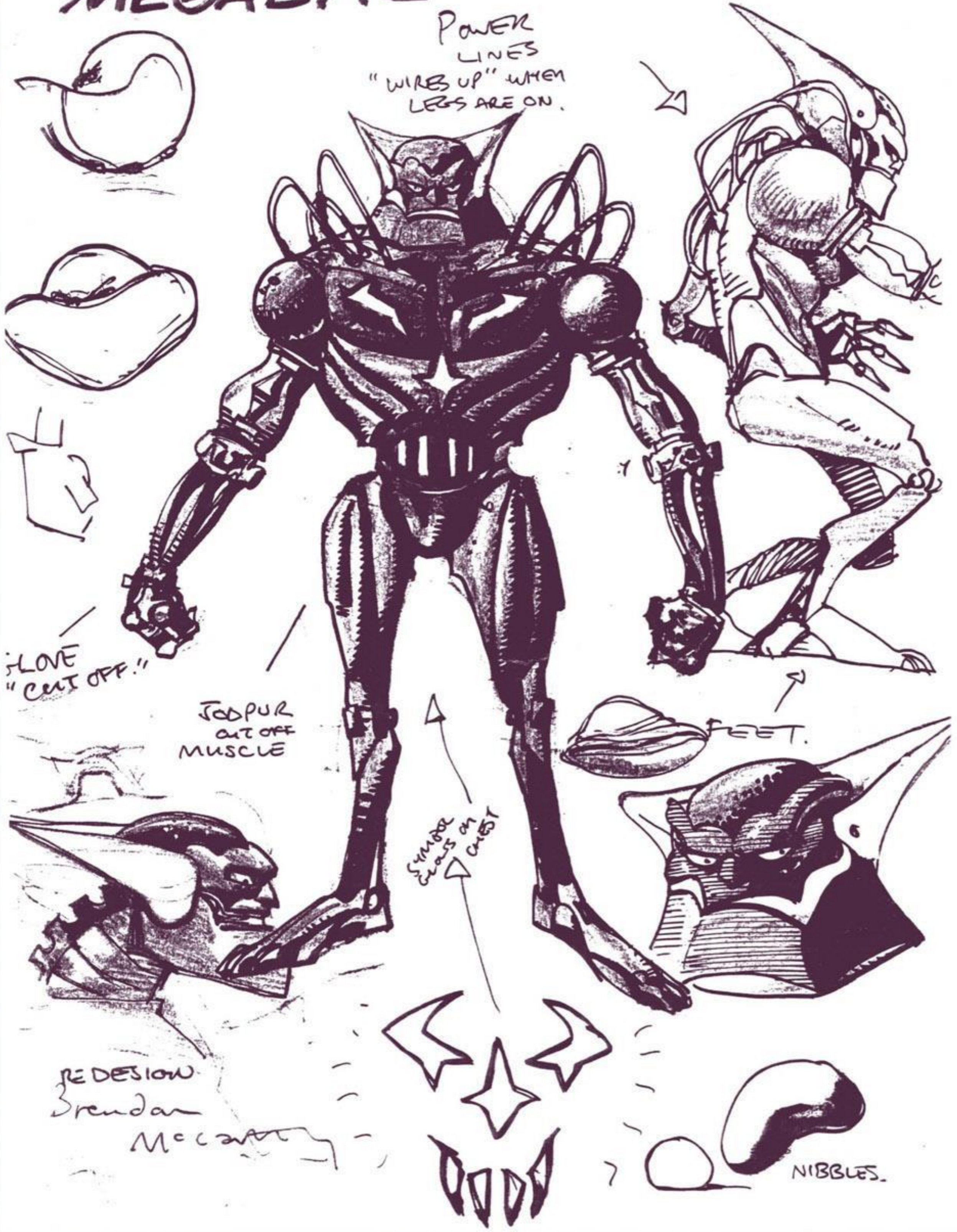


Megabyte is a villain's villain - at once charming and sophisticated, but also capable of bestial acts of violence. He is equally at home either as the mastermind at the center of a web of evil or getting his hands dirty tearing a binome apart bit by bit. There are some who may argue that, as a virus, Megabyte is incapable of acting contrary to his code and therefore cannot help what he does. However, Megabyte embraces his viral nature so thoroughly and with such zeal, infecting every sector he touches, there is no question that he is irredeemable.

Megabyte is equipped with everything he needs to corrupt and conquer Mainframe: a keen intellect, incredible strength, retractable claws, the power to infect and control any piece of Mainframe's machinery he comes into contact with, and finally an unequalled grasp of oratory and the art of the monologue.



MEGABYTE



POWER LINES
"WIRES UP" WHEN LEGS ARE ON.

I LOVE
"CUT OFF!"

TODD PUT
CUT OFF
MUSCLE

SYMBLE
GLASS ON
CHEST

FEET.

NIBBLES.

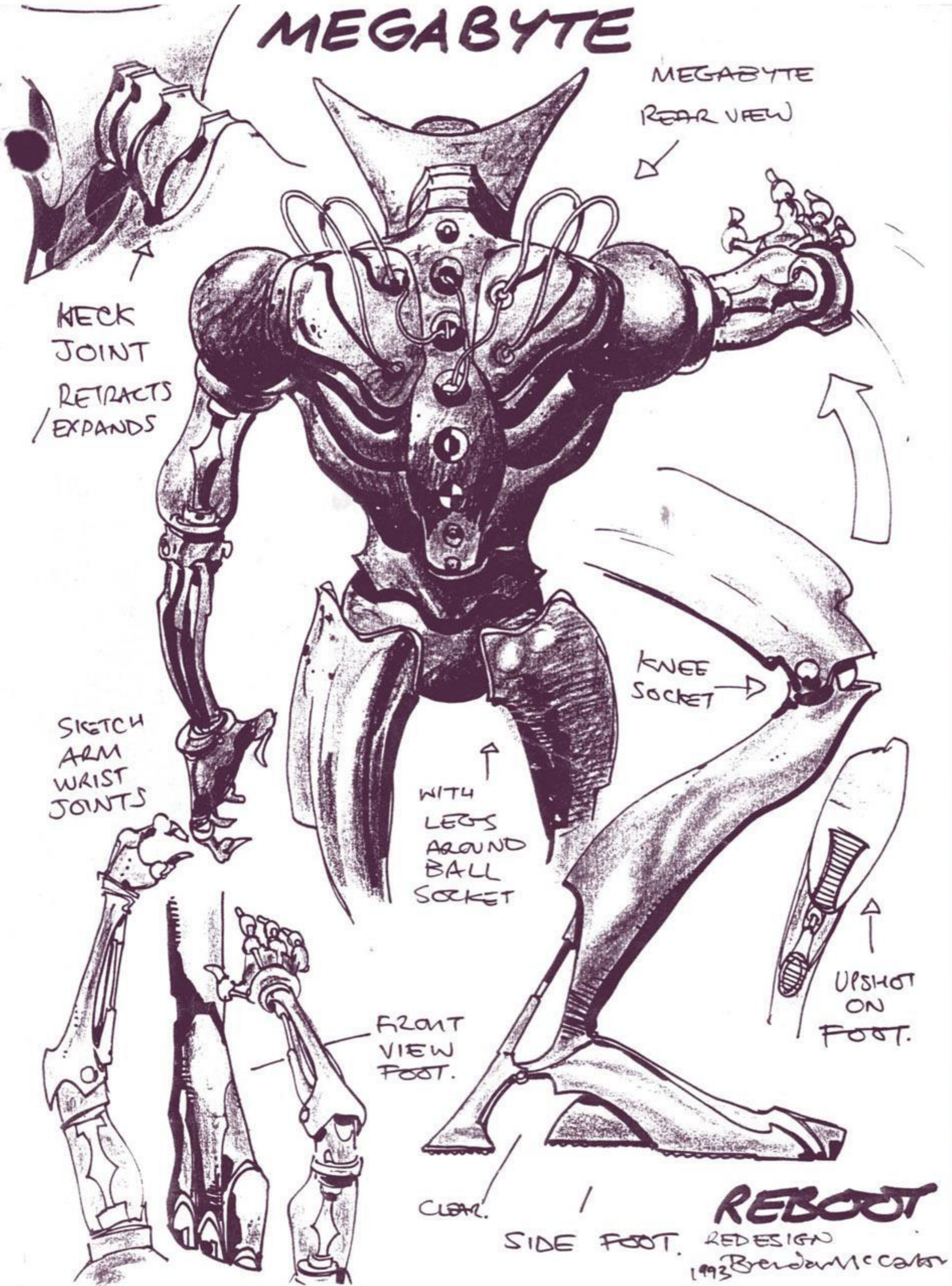
REDESIGN
Brendan
McCarty



If there was anything Ian had strong ideas about from the word go, it was our villains! In terms of design, Megabyte and Hexadecimal were like sharks - pretty much perfect from the start. They barely had to evolve!

The first drawing Brendan did of Hex was, if I recall correctly, the last - she was pretty much built from the first sketch! And Megabyte was only tweaked here and there to make animation simpler: his 'groinal unit' became a ball-joint and the over-the-shoulder tubes were lost because they immediately got in the way of the animation.

MEGABYTE



▲ More Megabyte designs by Brendan McCarthy.



▲ Line art by Jim Su.



"I come from the Net.
Infecting systems, people,
and cities... to this place,
Megaframe! My domain.
My format: virus. To corrupt,
and conquer!"

— Megabyte



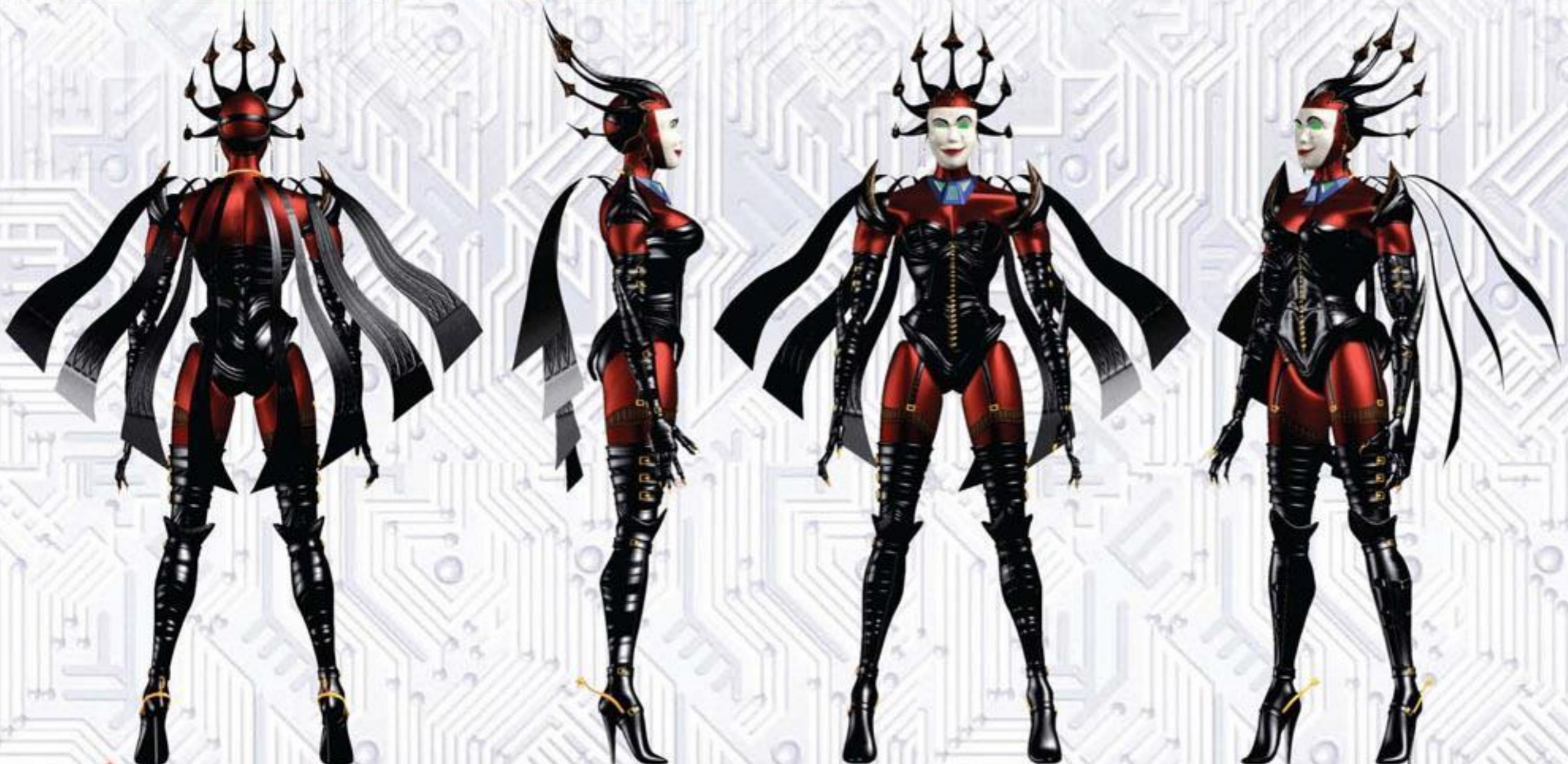
HEXADECIMAL

Along with her brother Megabyte, Hexadecimal was created when the super-virus Gigabyte was rent in twain when it first invaded Mainframe. While Megabyte was gifted with brains and ambition, Hexadecimal inherited the super virus' raw power.

Seemingly part and parcel of that power is complete and utter insanity. A being of absolute chaos, Hexadecimal boils through intense contradictory emotions, reflected in her ever-changing harlequin masks. Despite her demonic overtones, there is something undeniably naïve about her personality. Hexadecimal lacks the desire to infect systems like other viruses display. She seeks only to disrupt order, a drive that has put her at odds with her brother at least as often as she threatens the Mainframers. The limit of Hexadecimal's power is unknown, but she has demonstrated energy projection, telekinesis, flight, and teleportation.



▼ Hexadecimal Season 3 Designs with Megabyte's inhibitor.



HEX AS THE
"WICKED WITCH"

DOT'S
DINER
'SUCKED UP'
BY
TWISTER
"DATA
WHORL"



MOUSE:
GOOD FAIRY

PHONG
AS THE
WIZARD?



FLYING
SKRUZZY

"MUNCHKIN"
STYLE
BINOMES.



MEGABYTE WAITS ON HACK N SLASH:



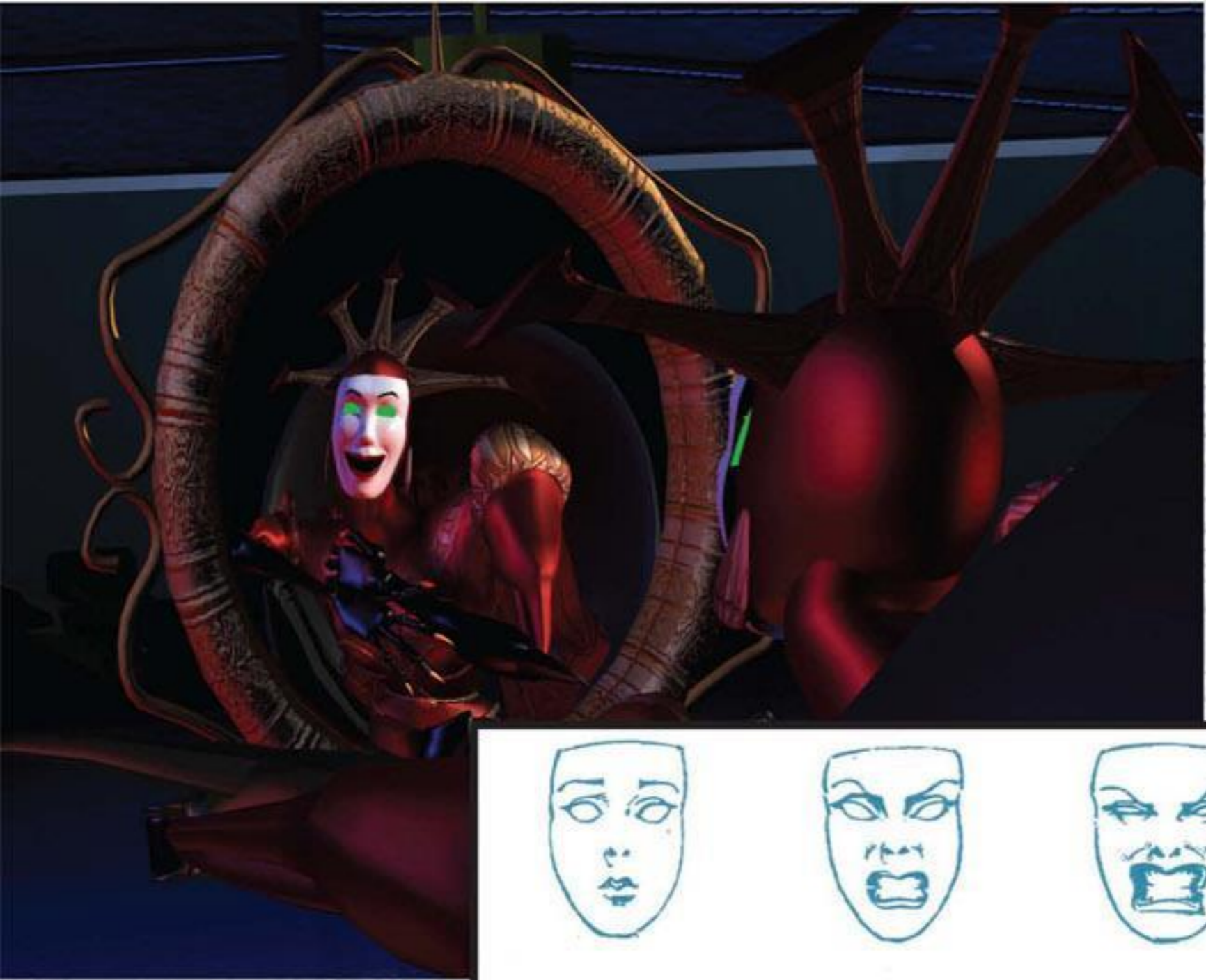
BLACK.
SILHOUETTE
SHAPE →
"DRESS"

MCCARTHY
1995

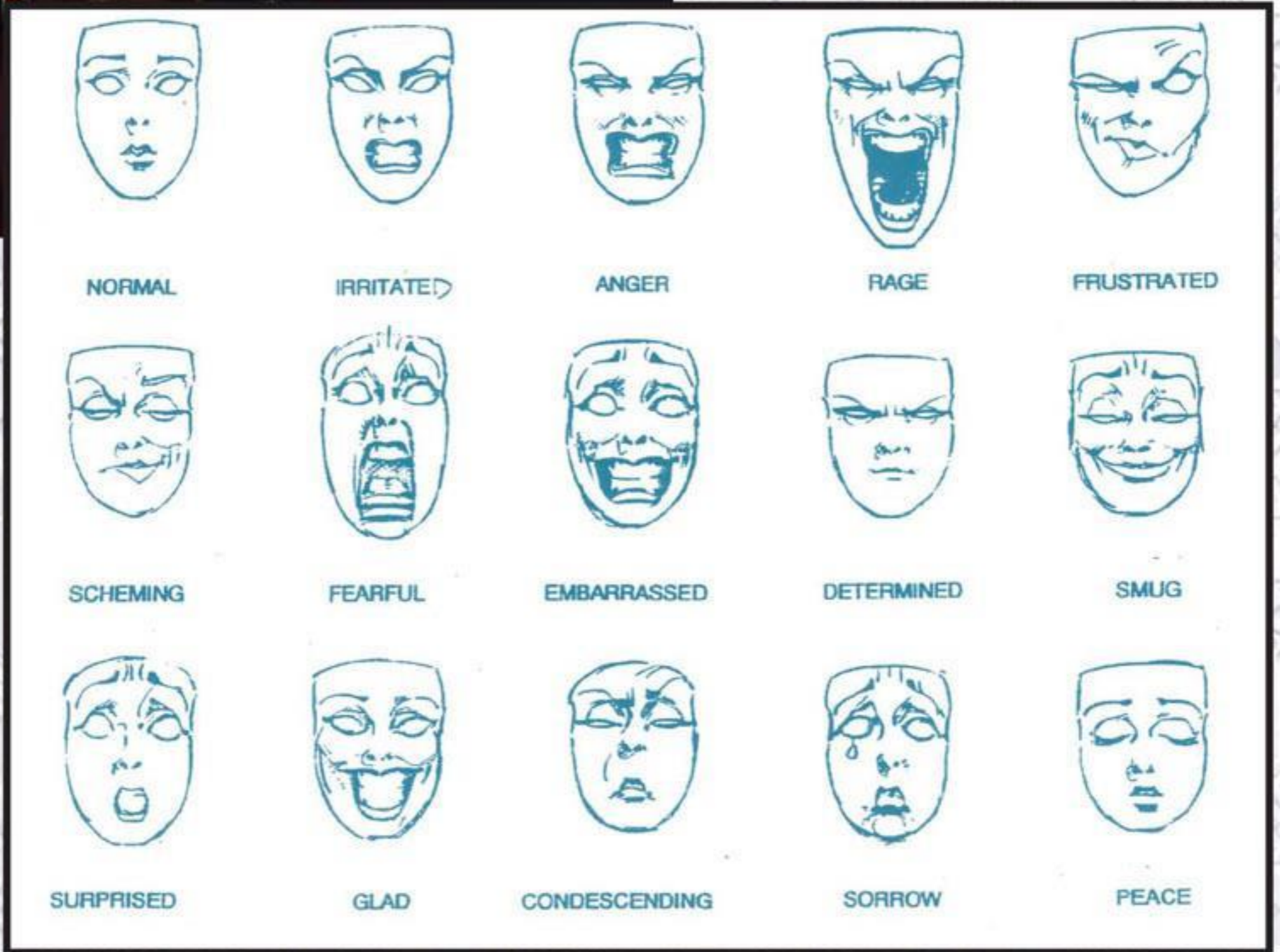


▲ Hexadecimal as the Wicked Witch,
by Brendan McCarthy.

◀ An early drawing
of Hexadecimal, by
Brendan McCarthy.



Hexadecimal expressions by Studio B.



A few examples of Hexadecimal's expressive and mercurial masks.





◀ All brothers and sisters fight, but the relationship between Hexadecimal and Megabyte has always been especially volatile. Only the truly dysfunctional would try to enslave and assassinate one another as a matter of course.



◀ Season 4 Hexadecimal.



HACK AND SLASH

▼ Battle Damaged Hack.



Every villain needs henchmen with over developed Achilles' heels and Megabyte's goons, Hack and Slash, have them in spades. Easily the most physically powerful sprites in Mainframe, their strength is matched only by the limits of their intellect. Perhaps these twins share a single brain – it would explain both their 'slow clock speed' and the fact that they are always finishing one another's sentences. When Megabyte's plans go awry, it is undoubtedly Hack and Slash that endure the physical repercussions. Luckily, they have the unique ability to generate a seemingly endless array of telescoping weapons, tools, and jetpacks from their mechanical bodies.



▲ Hack and Slash attempt to block Enzo's escape from the Tor. (S1.E6, *In the Belly of the Beast*)

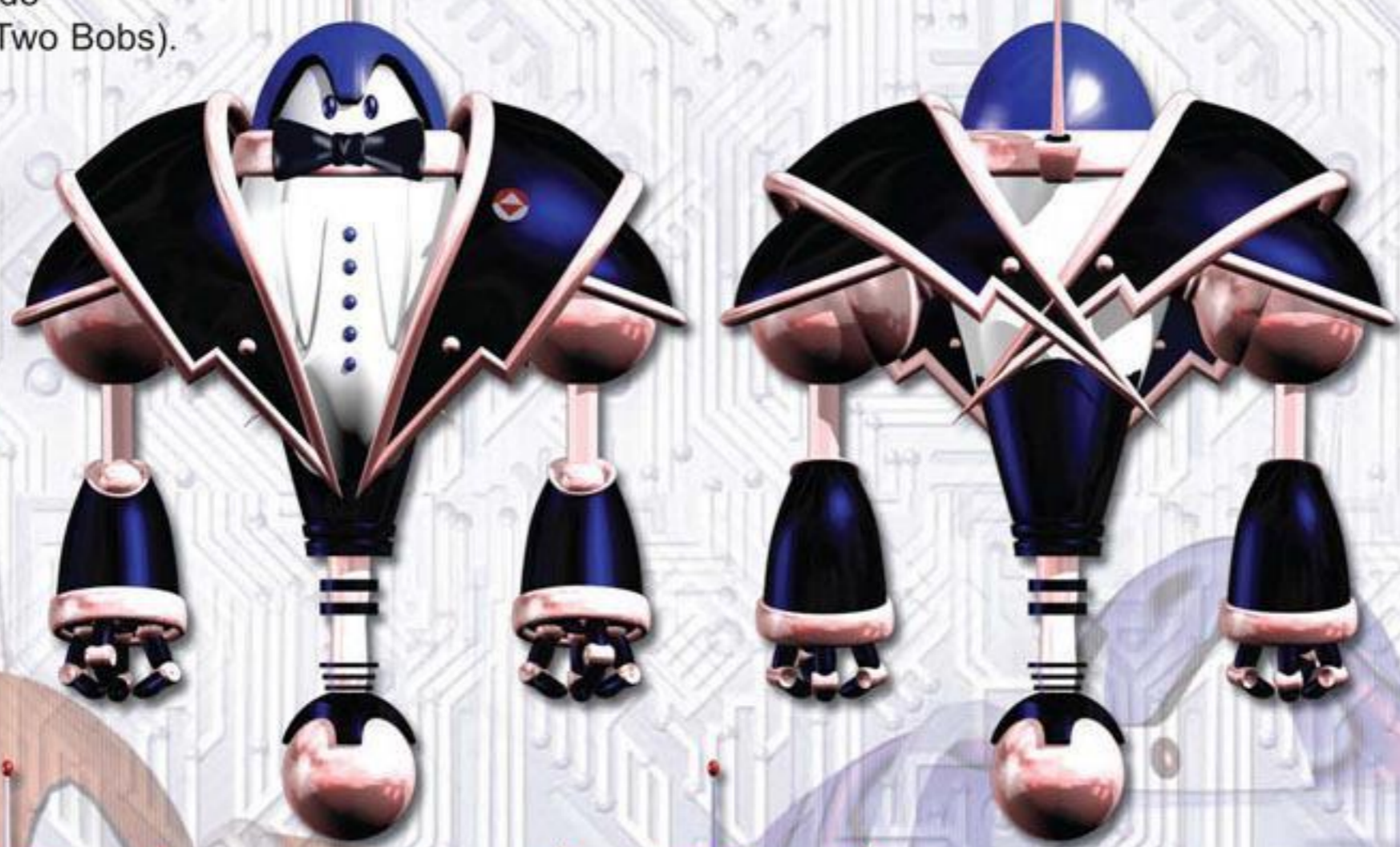


▲ Inside Enzo's brain, Hack and Slash move to intercept and delete Bob before he can free his friend (S1.E10, *The Great Brain Robbery*)



Ian Gibson had some good designs on these, so I kept most of what he did, but got rid of their legs and put them on the chrome balls. It gave a bit more "stretch and squash" to the characters.

▶ Slash in tuxedo (S4. E5, My Two Bobs).



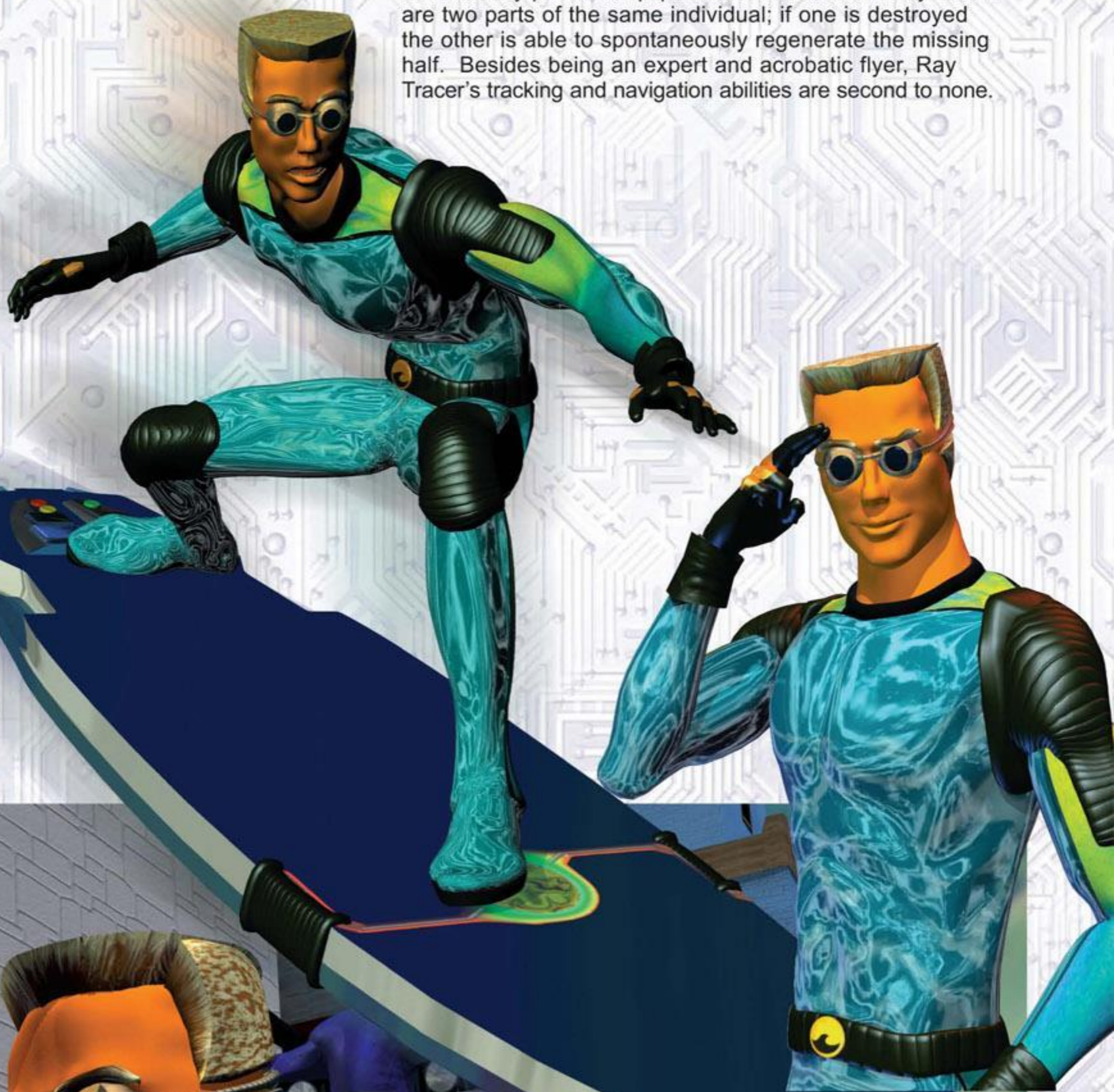
◀ Hack with jet pack.



RAY TRACER

Also known as 'the Surfer', the mysterious Ray Tracer is a search engine that befriends the Mainframers during his ceaseless wandering. Although his motivations for doing so seem inscrutable, there is no denying that Ray Tracer has a soft spot for helping a pretty sprite in need.

As one of the few beings capable of surviving in both the net and the nefarious web, Ray Tracer is an invaluable ally. The search engine got his nickname from the levitating surfboard that he uses to get around, but it is much more than a fancy piece of equipment. The board and Ray Tracer are two parts of the same individual; if one is destroyed the other is able to spontaneously regenerate the missing half. Besides being an expert and acrobatic flyer, Ray Tracer's tracking and navigation abilities are second to none.

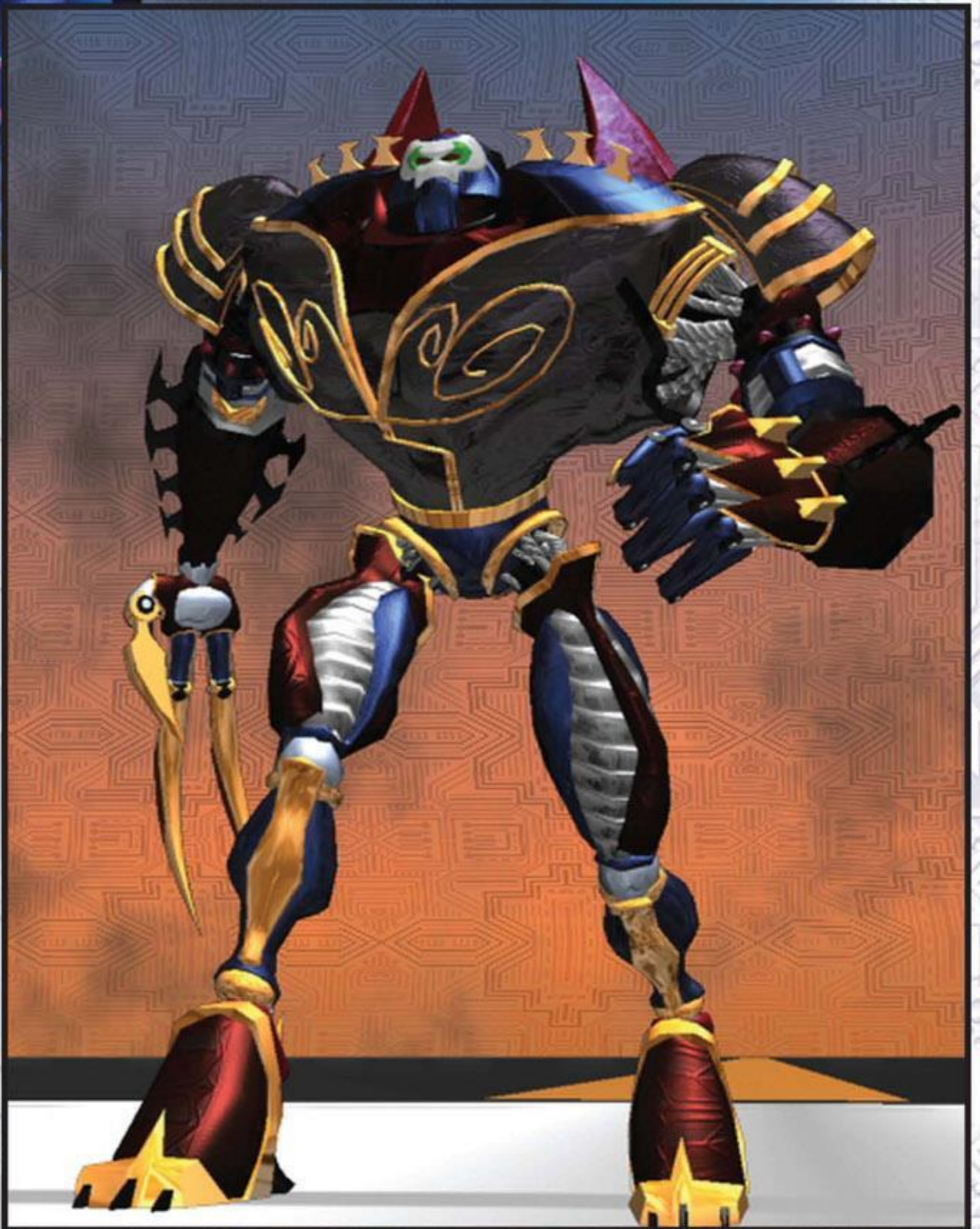


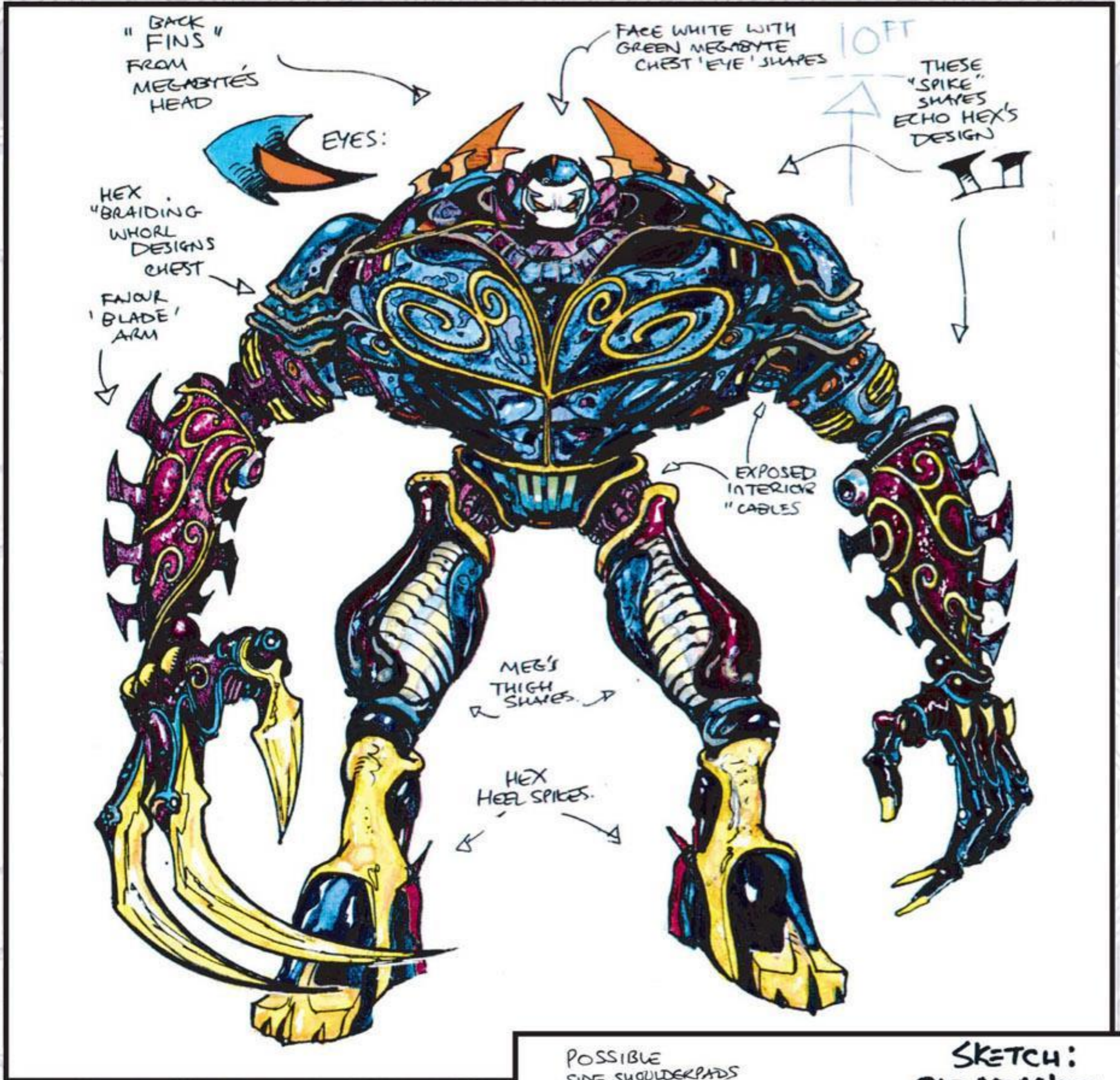
NULLZILLA



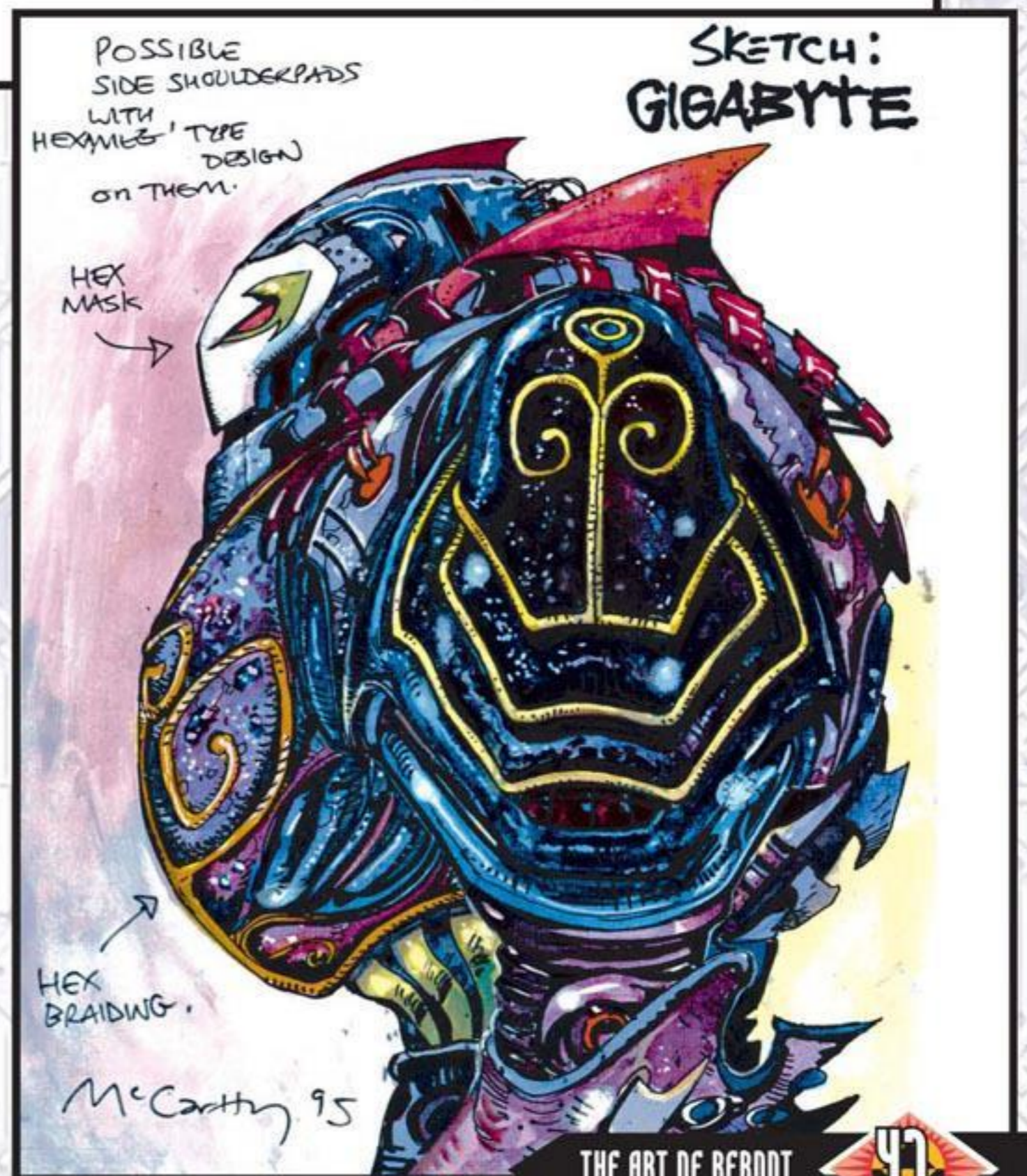
▲ Brendan McCarthy's Nullzilla monster.

GIGABYTE

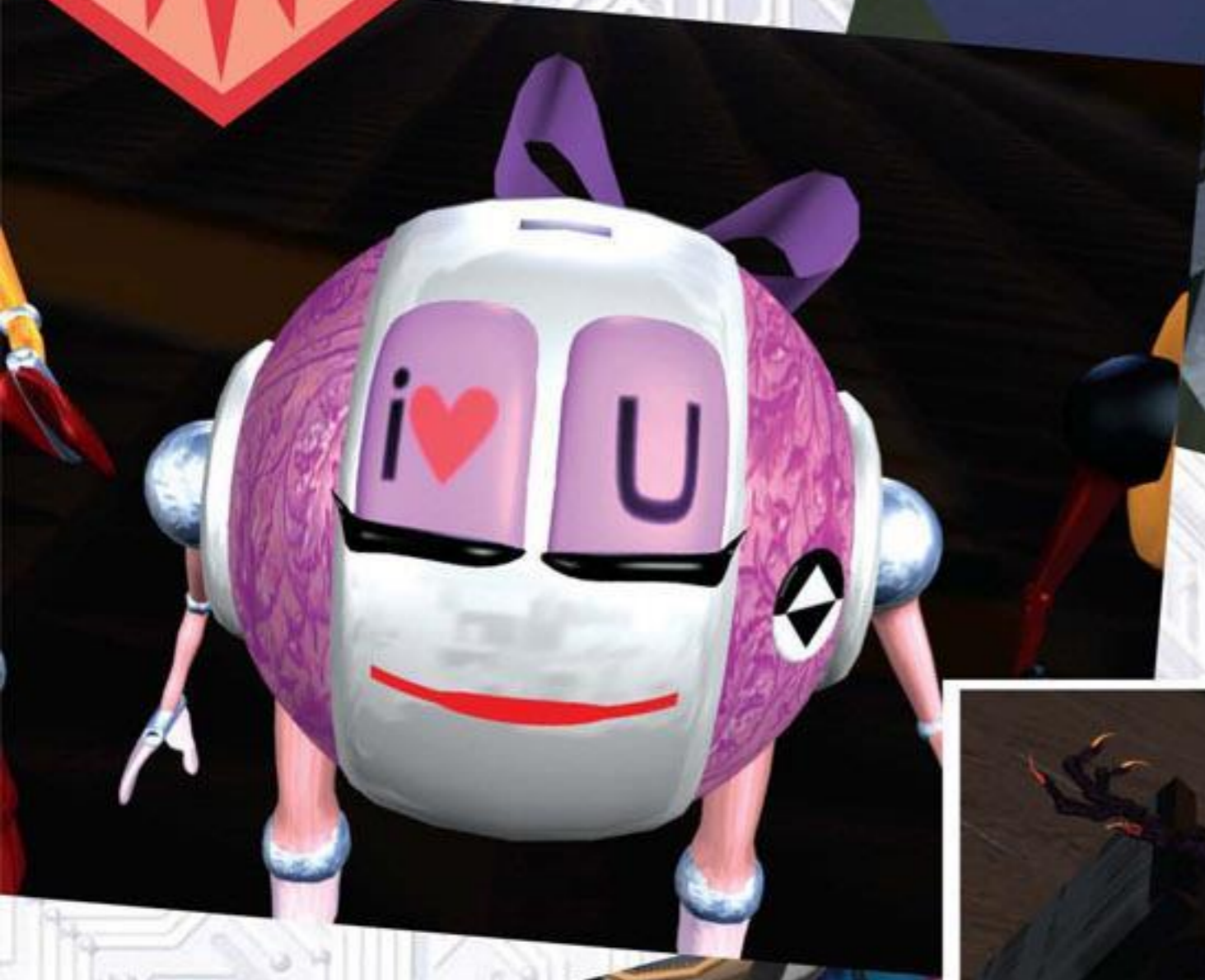




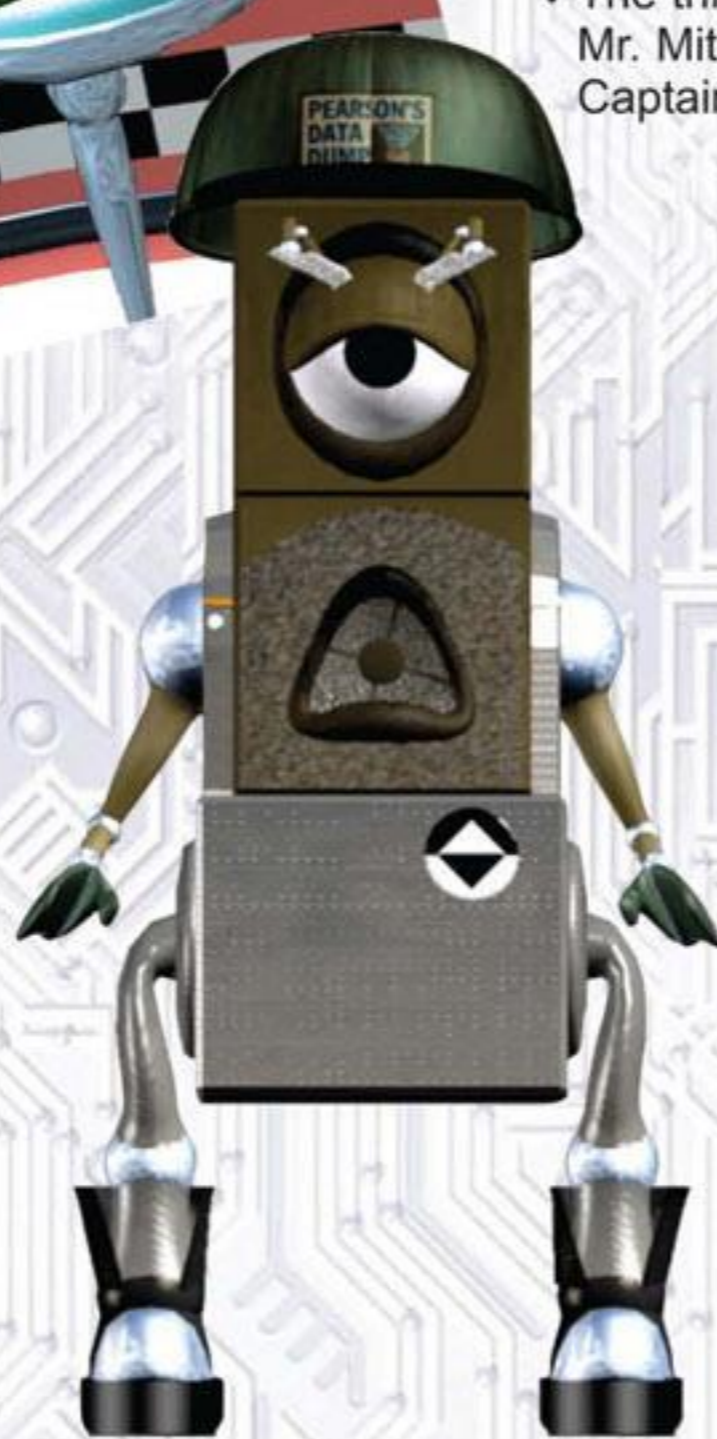
▶ ▲ Brendan McCarthy's incredible Gigabyte designs.



BINOMES



▼ The three Binomes that started it all (from left): Mr. Mitchell, Old Man Pearson, and Captain Capacitor.





► ReBoot the Musical! Starring these Binome impersonators. (S3.E16, End Prog)



Binomes

Not so far from where you are,
are the most wonderful kind of folks
...inside of a computer!

Binomes!



Meet Bin! And his friends and family: Cookie, Digit, Browser, the Kernel, Mr. and Mrs. Fontface, and the Wizzywigs! They live on a chip farm where computer chips grow, cables are trees, and children are told to eat their electrons -- because they're good for them.

Whether Bin is helping his parents on their chip farm, playing beta-ball with his friends, or just facing the typical growing pains of any young boy, our audience will see that he's just like them.

And what's it like inside a computer? It's a place of shiny-sided houses topped with motherboard roofs, and curved barns that look like a cross between an airplane hanger and a wireless mouse. There's even a stream for the kids to play in -- sure, it's a sparkling silver data-stream, but it is a stream.

You may have noticed that Bin and his buddies look a little... unusual. But they're not just stationary cubes -- they're alive and limber! When Bin gets excited ("No school today!") he'll spin his head in circles. And when he gets a sudden surprise, his cubes will jump apart, then drop back together. (Neat, huh?)

The Binomes. They're just plain processors in a world where beta-balls hover, the sky is blue circuits, and static storms are the norm. But kids still like to play, have adventures and be read to at bedtime -- because some things never change (including Bin's Mom's hair... but that's another story!)

52 x 11' minute episodes from leading CGI Animation producer Mainframe Entertainment--a pre-school show for every little kid that's surfed the net!

MAINFRAME
ENTERTAINMENT, INC.
AN IFC ENTERTAINMENT COMPANY



Contact: Andrew Beyman
Executive Vice-President, Sales

© 2000 Chandler Blvd. Suite 200 North Hollywood, CA 91607 USA Tel: 818-728-1300 Fax: 818-730-0801 www.idt.com

x 11 (26 x 22) minute episodes

▲ While Mainframe was under the ownership of IDT Entertainment (now called Starz Entertainment), a pitch was made for a spin-off series targeting a younger audience called *Binomes*.

INCOMING GAME!

MALICIOUS CORPSES!

▶ One of ReBoot's most memorable games was the parody of *Evil Dead* and the shoot 'em up video game, *Doom*.



▶ Oops! It's all fun and games until someone loses an eye!



▲ Enzo the Zombie tries to summon a broken Glitch.



GROOVY!

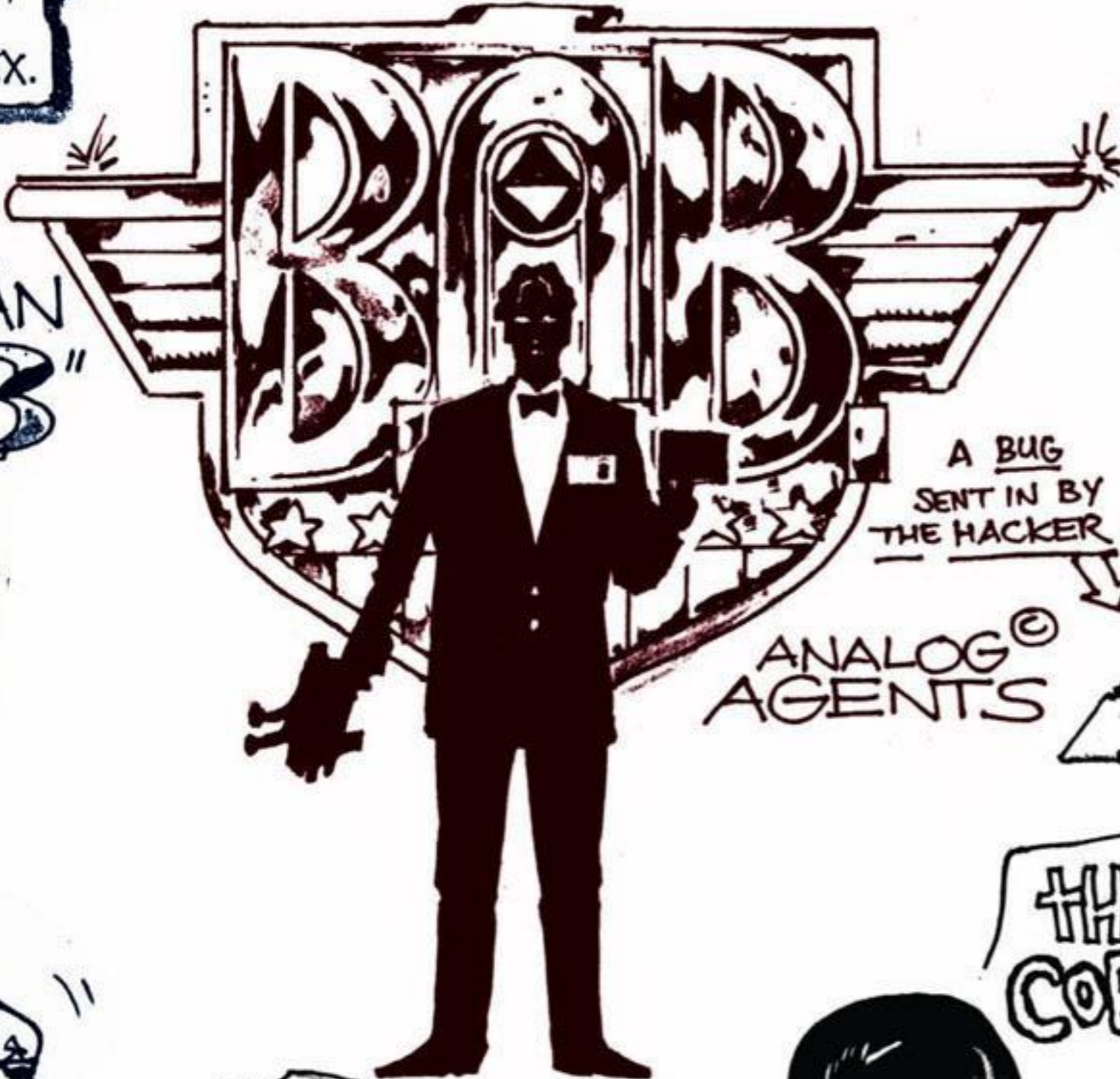
◀ The User's incarnation as someone who looks like Ash.

ESPIONAGE +
HACKERS +
SECRET CODEX.

"THE
NAME IS
BOB...
GUARDIAN
BOB"

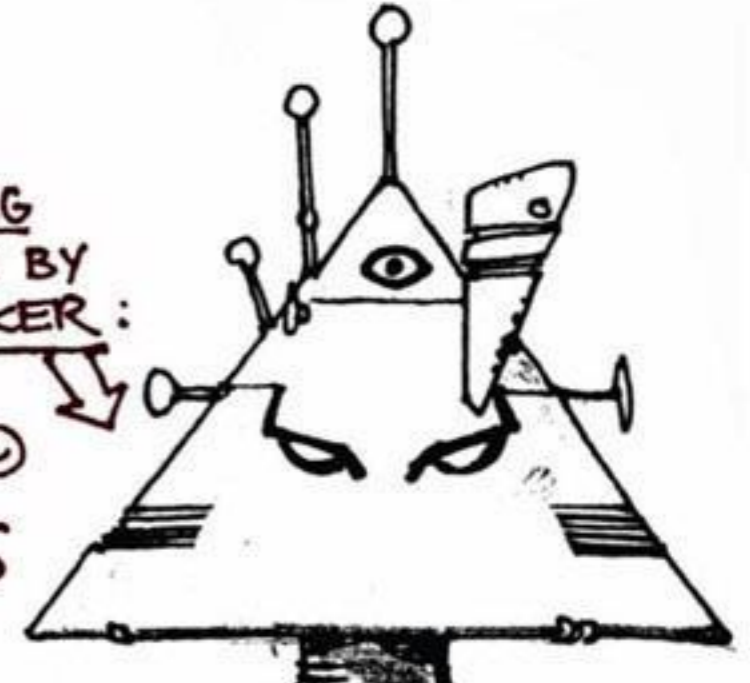
BINARY
ONLINE
BUREAU

THE MAN
FROM
B.O.B.
OO-ONLINE



A BUG
SENT IN BY
THE HACKER:

ANALOG[©]
AGENTS



THE
CORRUPTOR[©]

2-D FIGURE?



DOT
AS
MODESTY
BLAISE,
EMMA
PEEL
ACTION
GIRL.



SCRUFFY
ENZO[©]
SPY WANNABE...



SCANNER

THE ART OF REBOOT

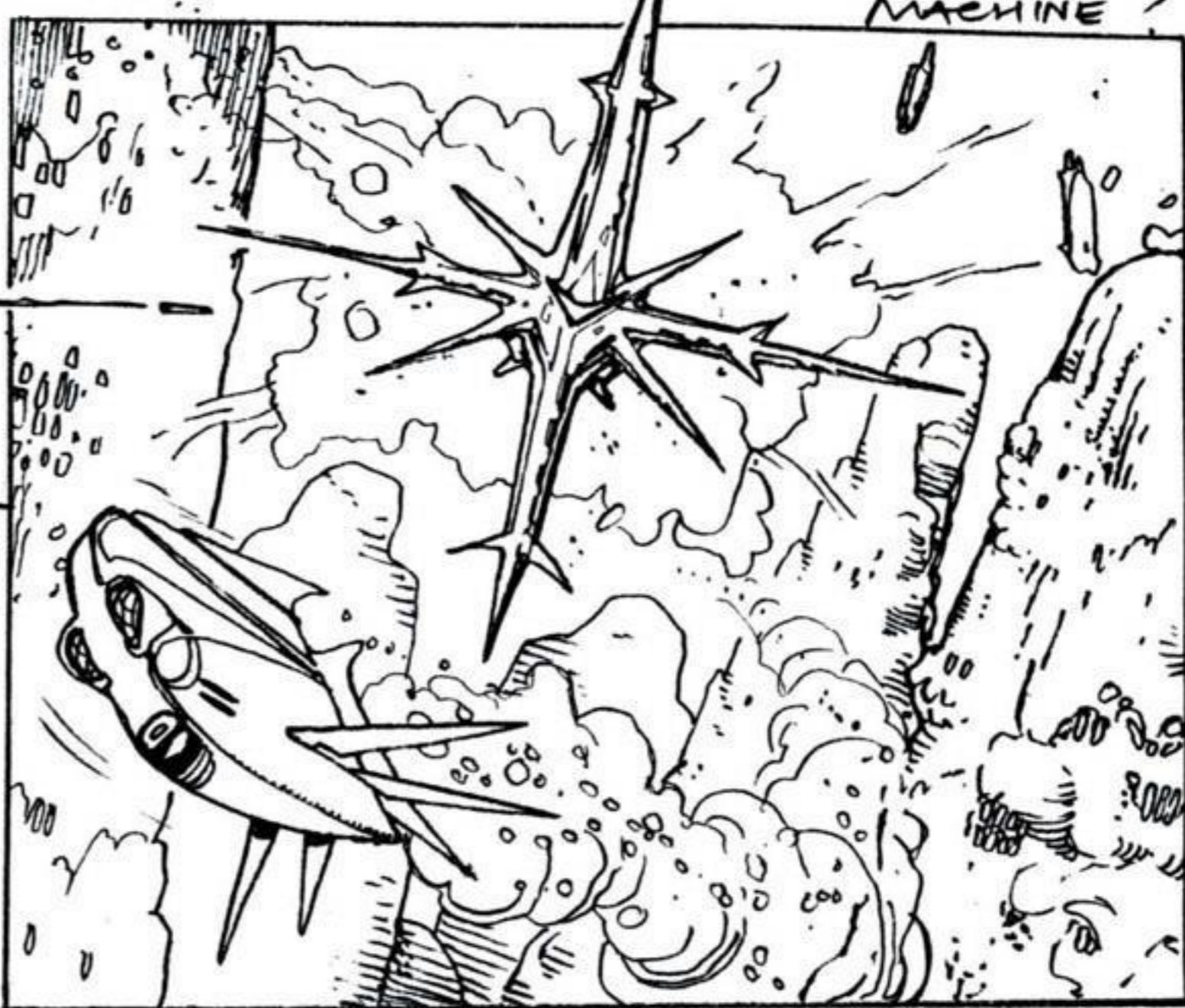




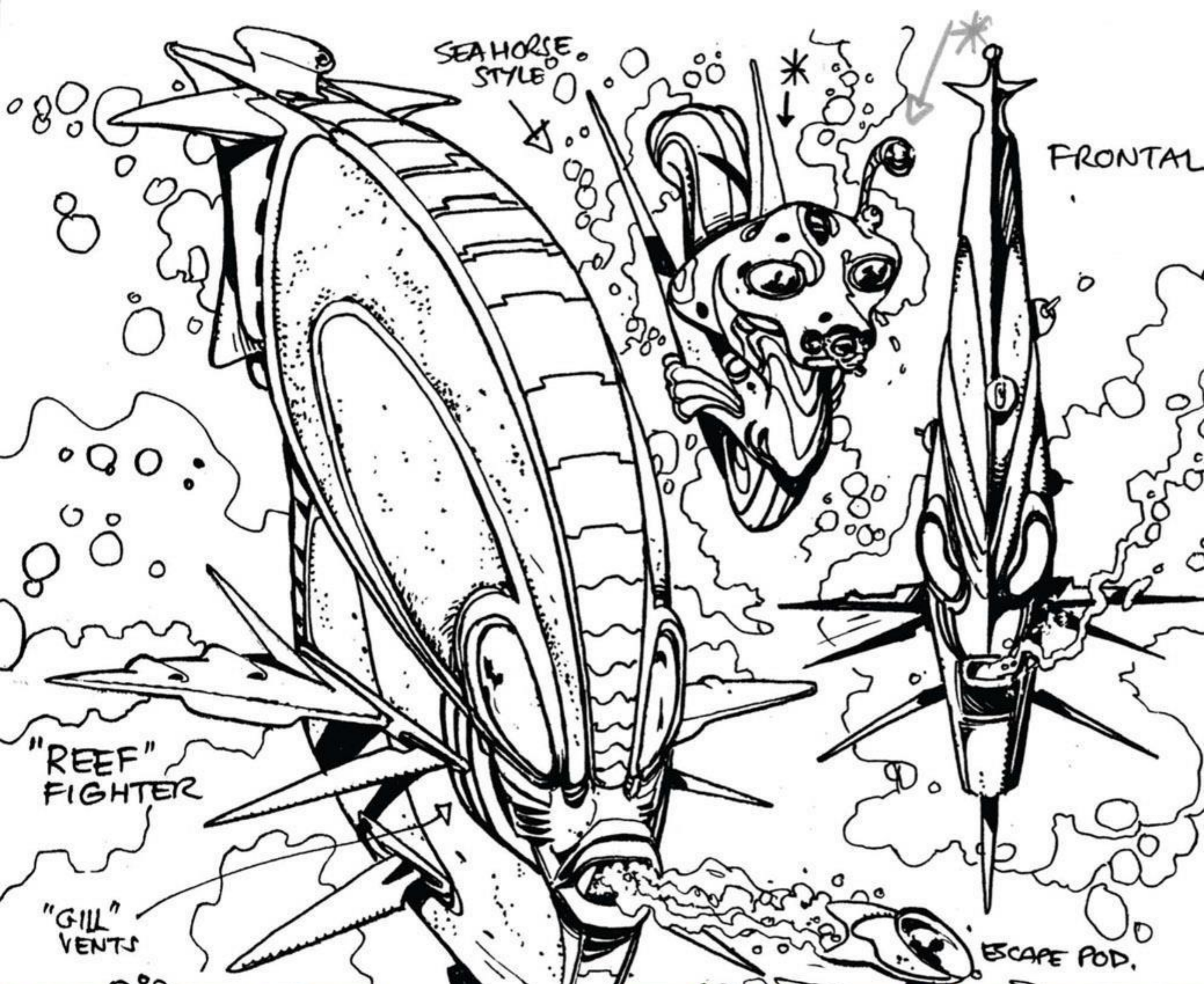
◀ Bob and Dot must stop the User from finding the lost treasure of Atlantis! This game marks the first appearance of the game sprite, AndrAla. Designs by Brendan McCarthy. (S2.E6, AndrAla)



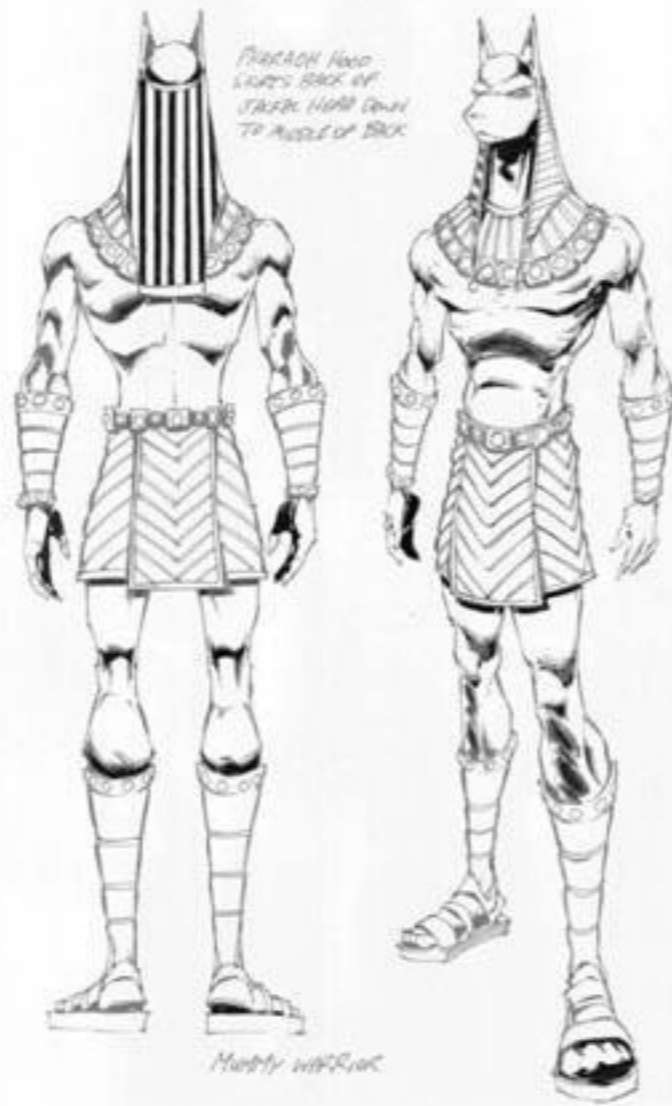
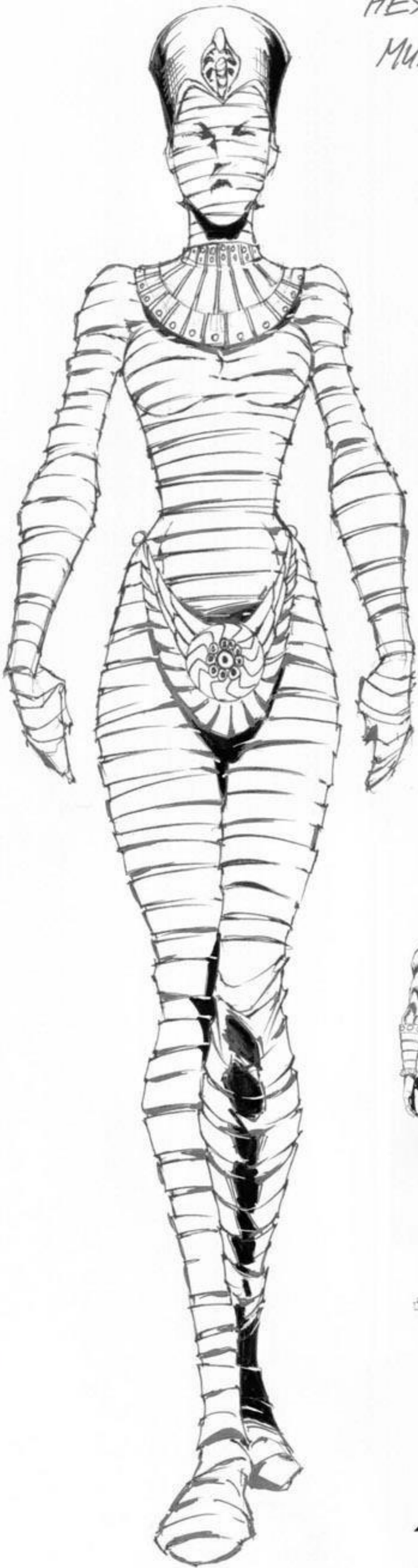
JELLYFISH "SOFT" MACHINE ?



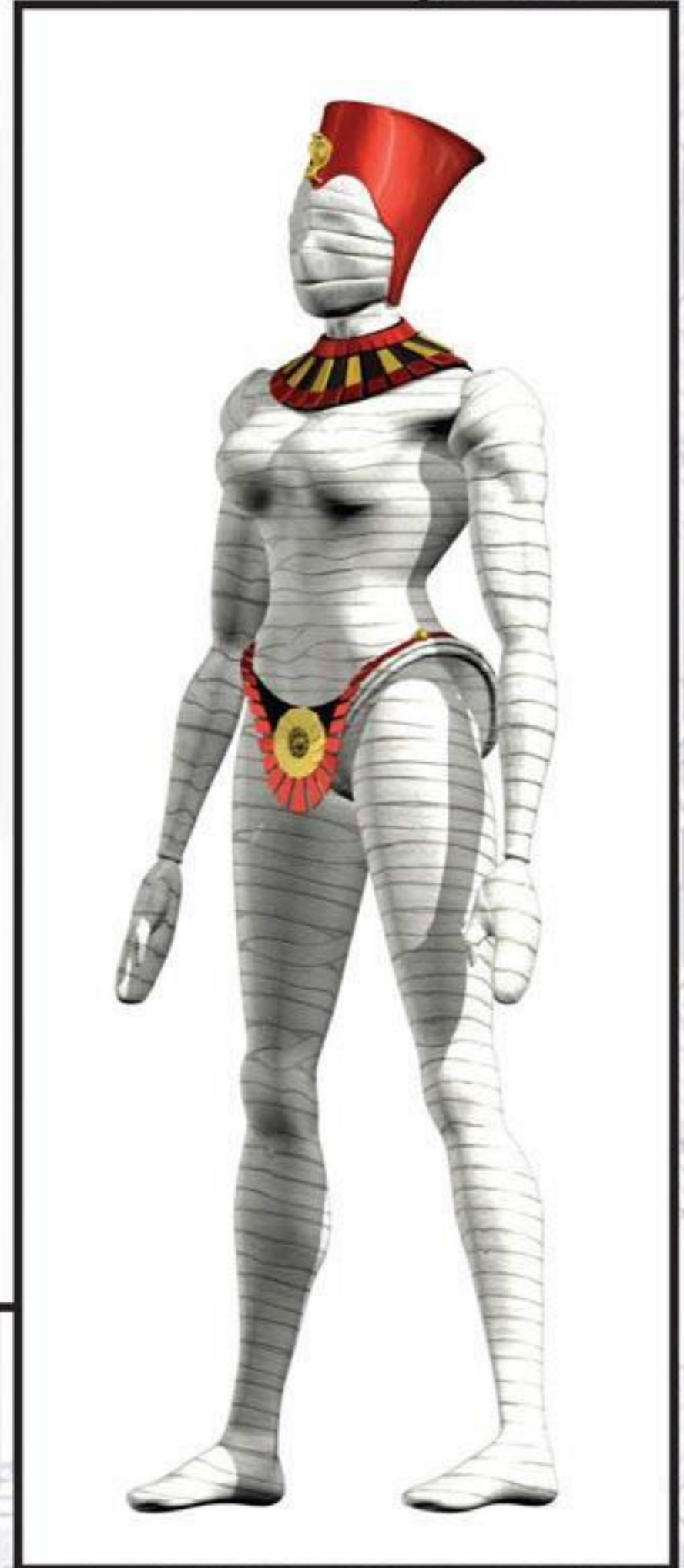
PURSUIT THRU CANYONS OF CITY SCOPE. ("STAR WARS" DEATH STAR SEQUENCE)

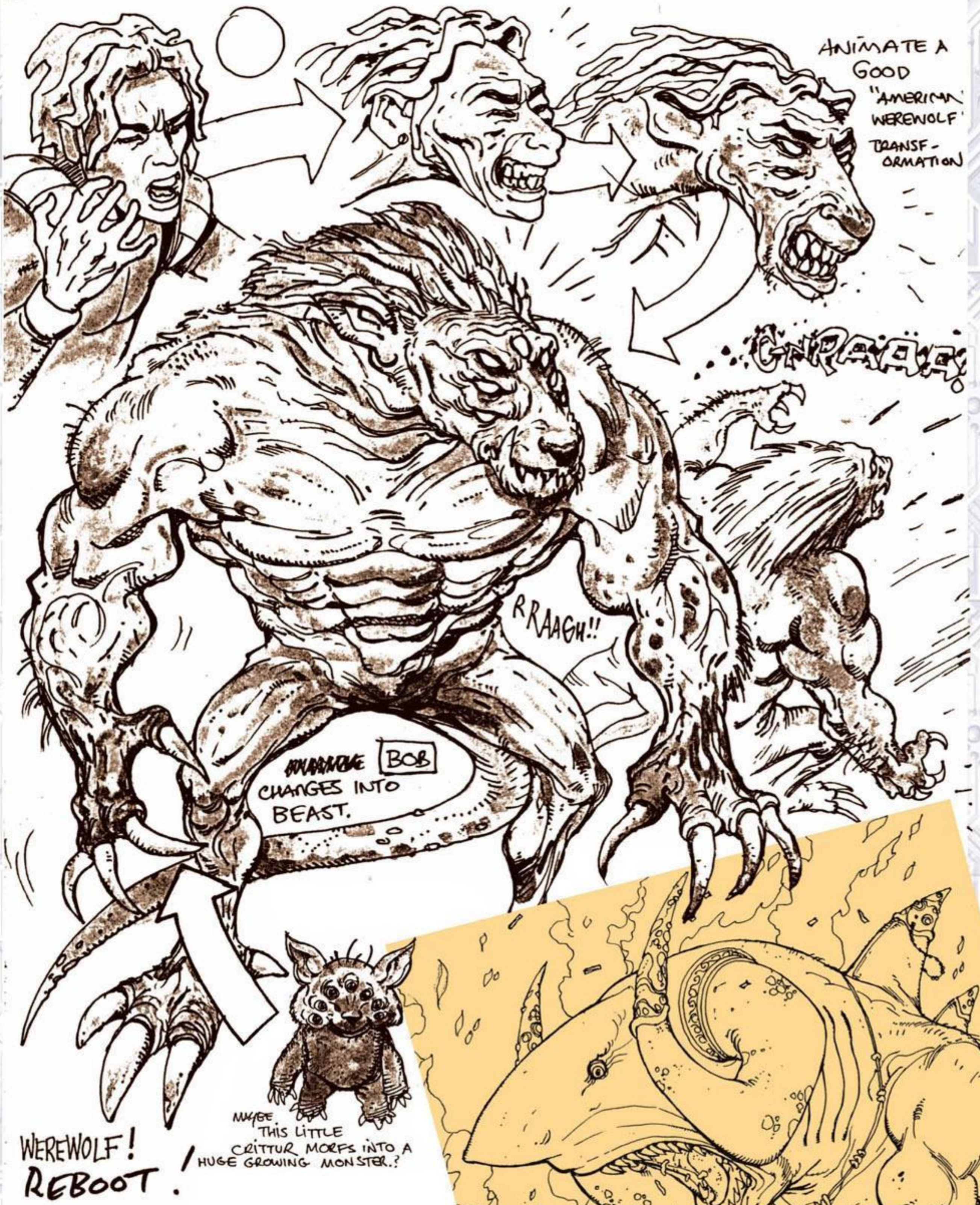


HEX WHITE
MUMMY



▲ Hexadecimal Mummy
Designs by Scott Lee.





ANIMATE A GOOD "AMERICAN WEREWOLF" TRANSFORMATION

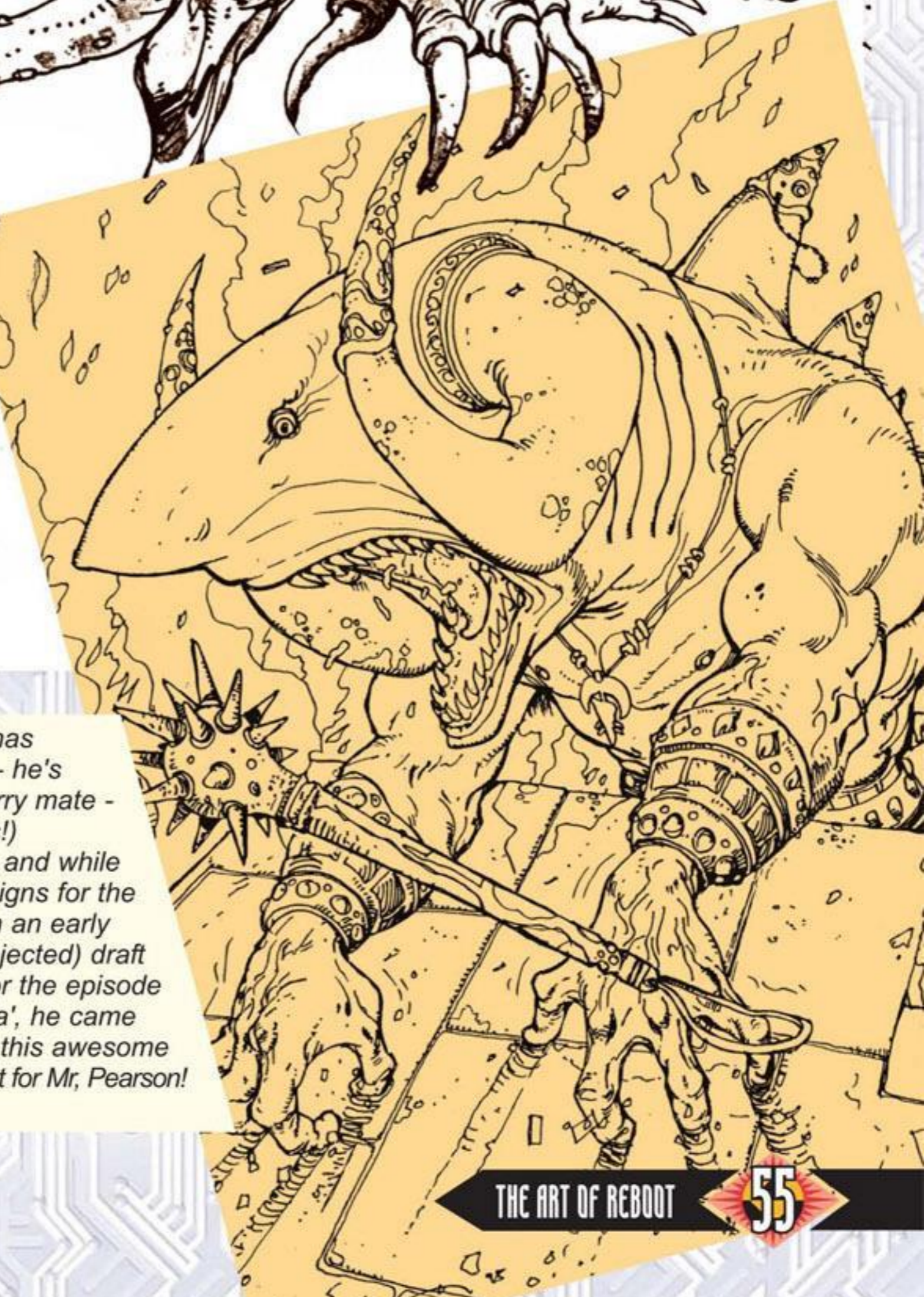
GRAY

RRRAAGH!!

MAYBE BOB CHANGES INTO BEAST.

MAYBE THIS LITTLE CRITTER MORFS INTO A HUGE GROWING MONSTER.?

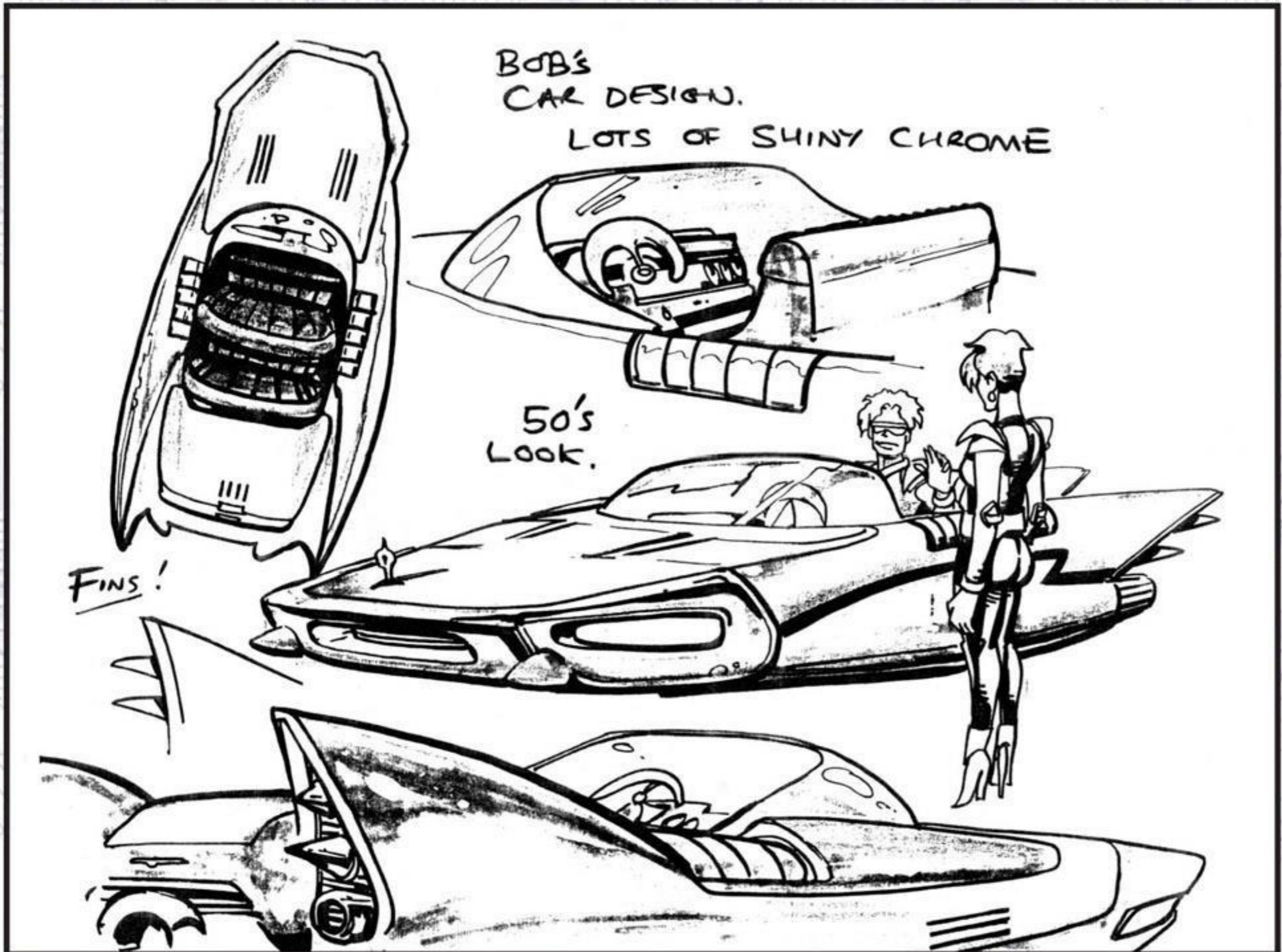
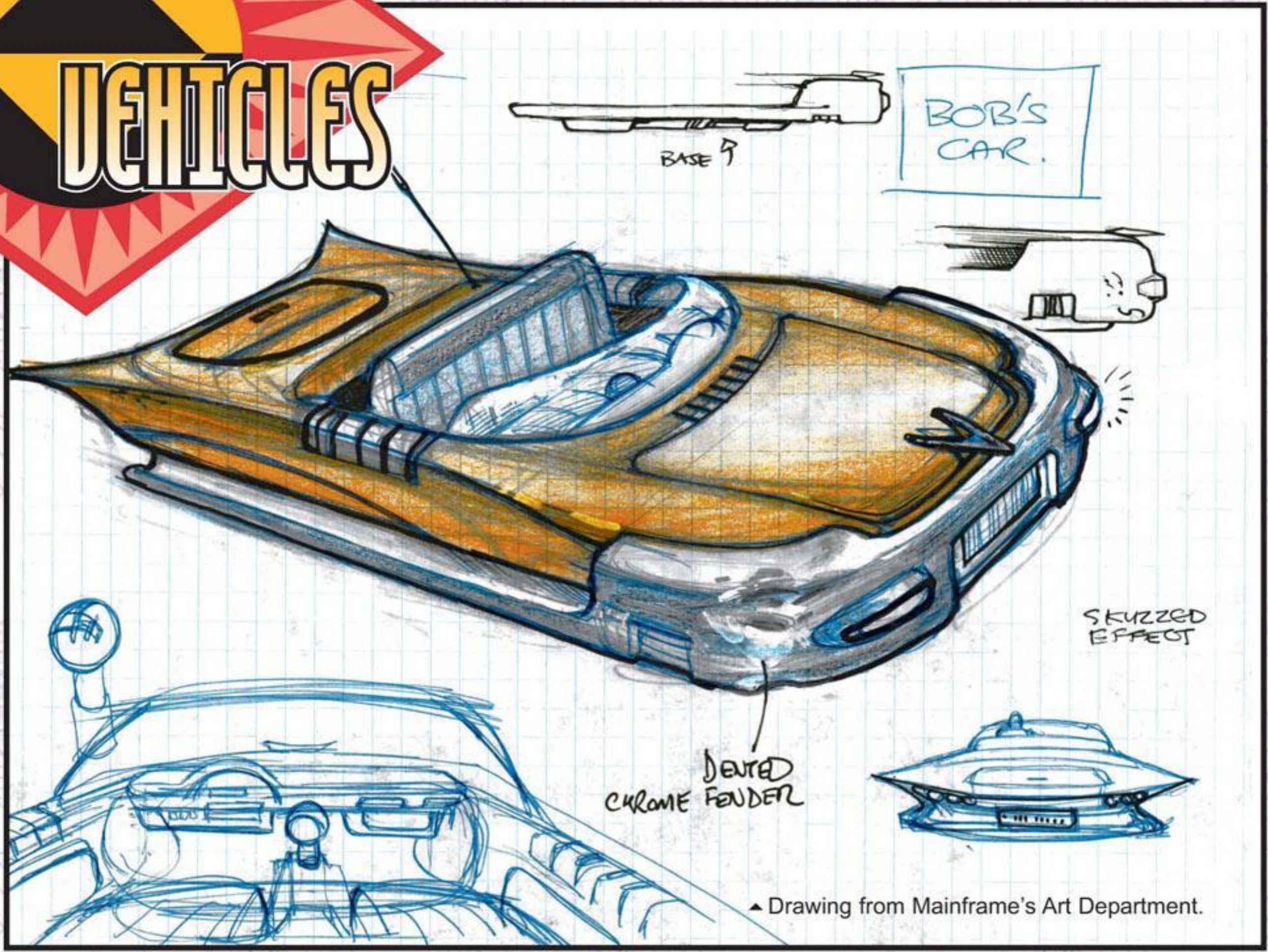
WEREWOLF! REBOOT.

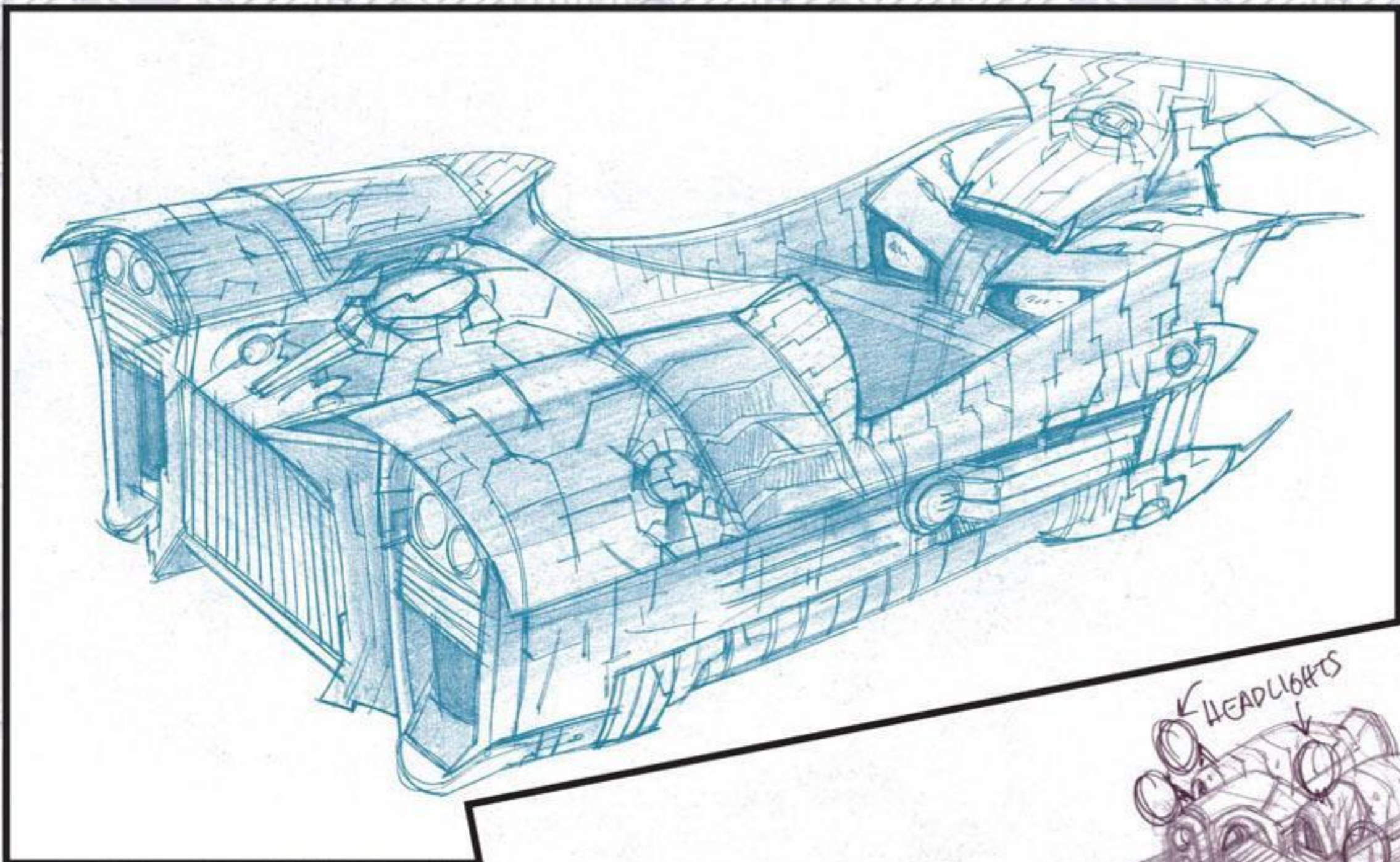


Ian's greatest fear has always been sharks - he's terrified of them. (Sorry mate - now the world knows!)
 Brendan knew this, and while he was riffing on designs for the game in an early (later rejected) draft script for the episode 'AndrAla', he came up with this awesome gem, just for Mr. Pearson!



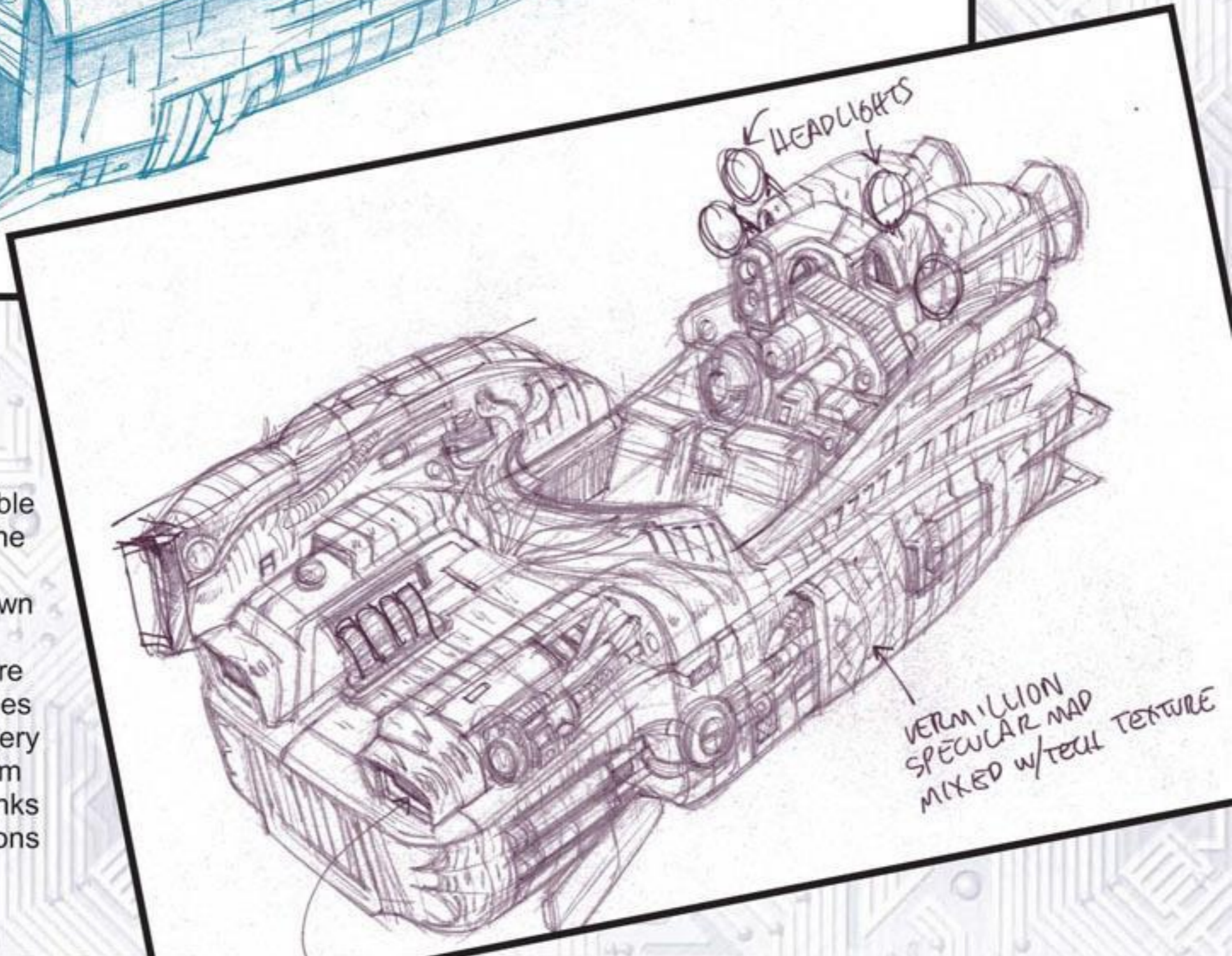
VEHICLES





▶ Various Bob's new car designs by Anthony Gaud.

There are so many memorable and fantastic vehicles in the series that they deserve to be considered characters in their own right. The sheer numbers of unique and different creations are difficult to catalogue. The vehicles of ReBoot were dynamic in every sense of the word, ranging from simple zip boards and ABC tanks to more complicated contraptions like the Saucy Mare and the Exo-Armor suits.



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

MARCH

2005

VEHICLE CLASSIFICATION: **BOB'S CAR**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

APRIL

MAINFRAME PRESENTATIONS, INC.



CPU COP CAR

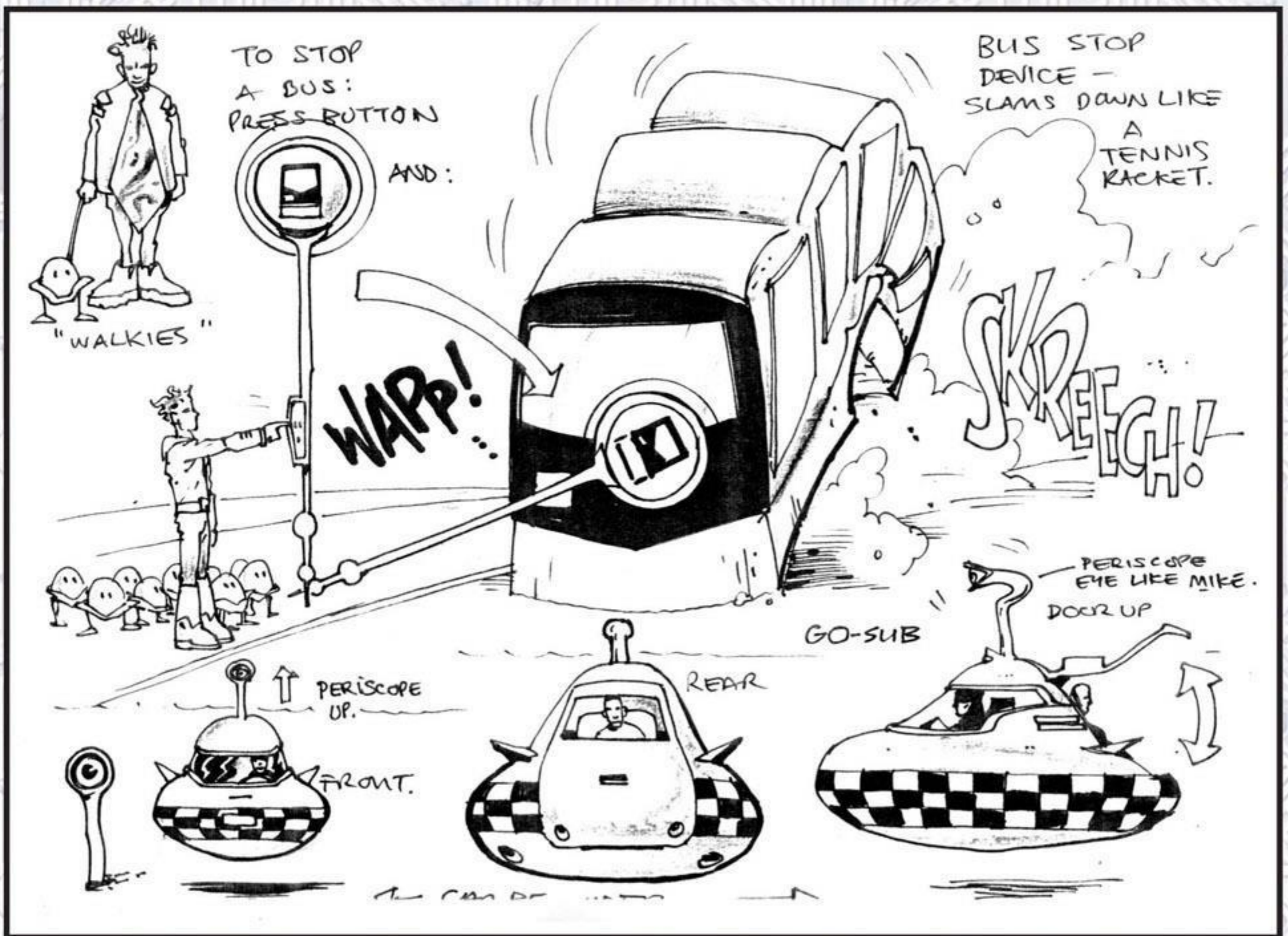


CPU DATA CRANE

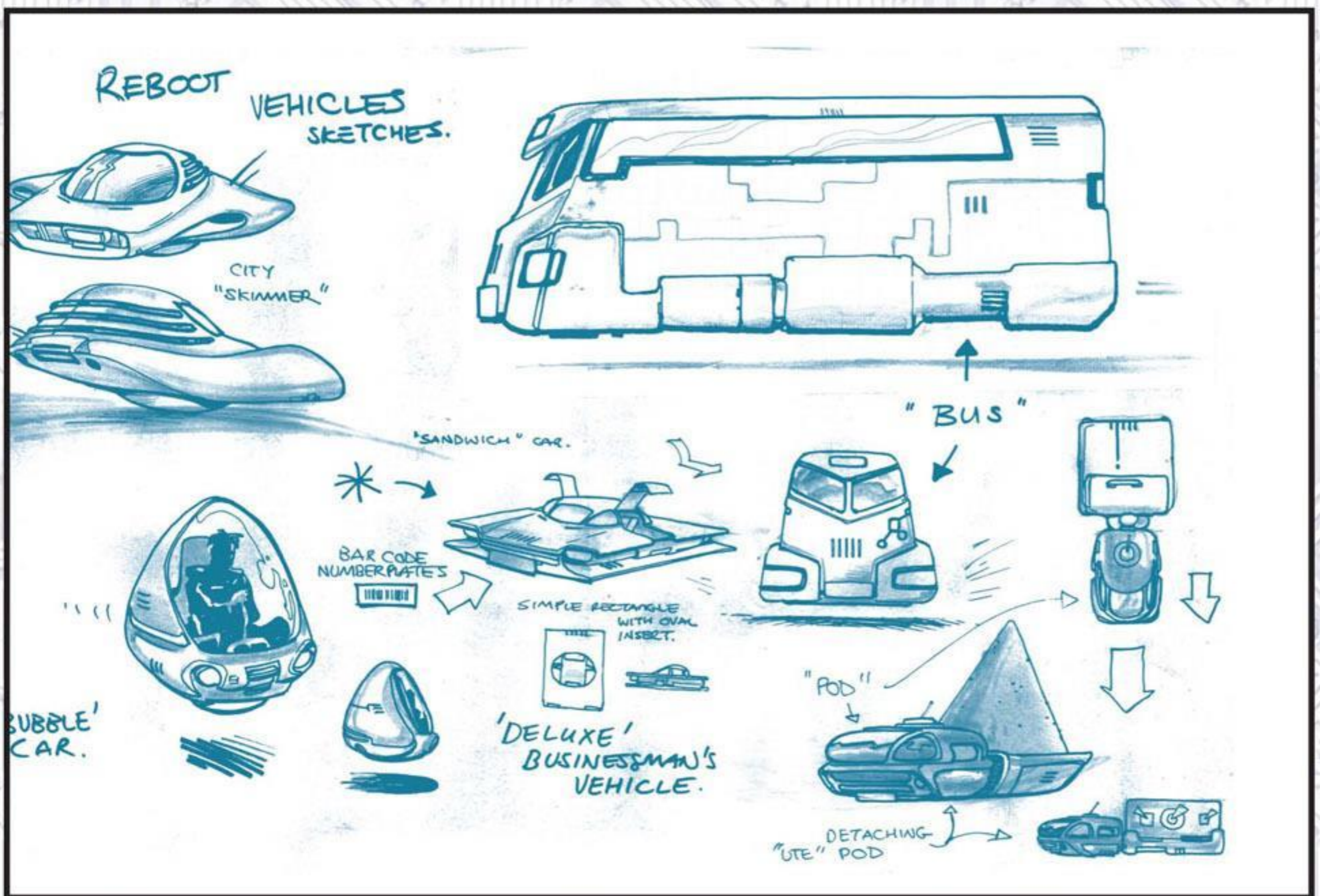


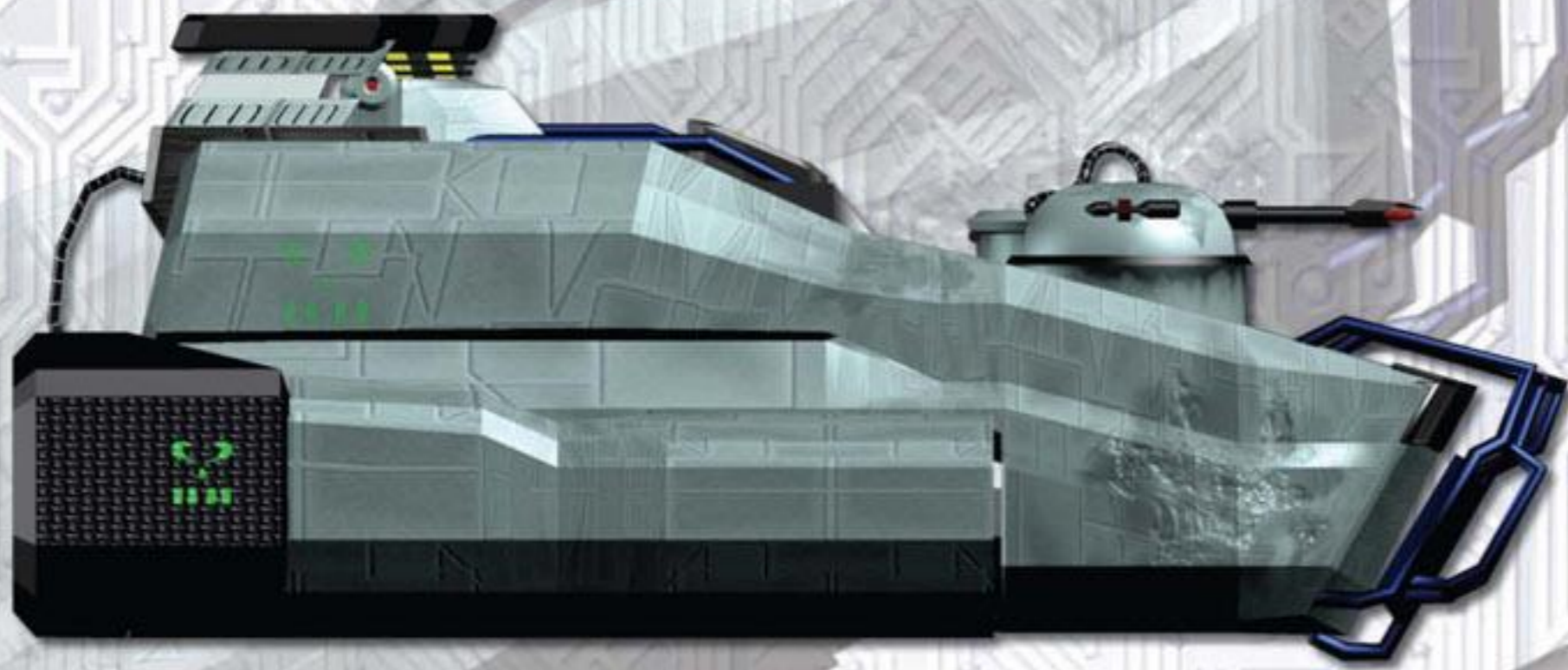
CPU TANK





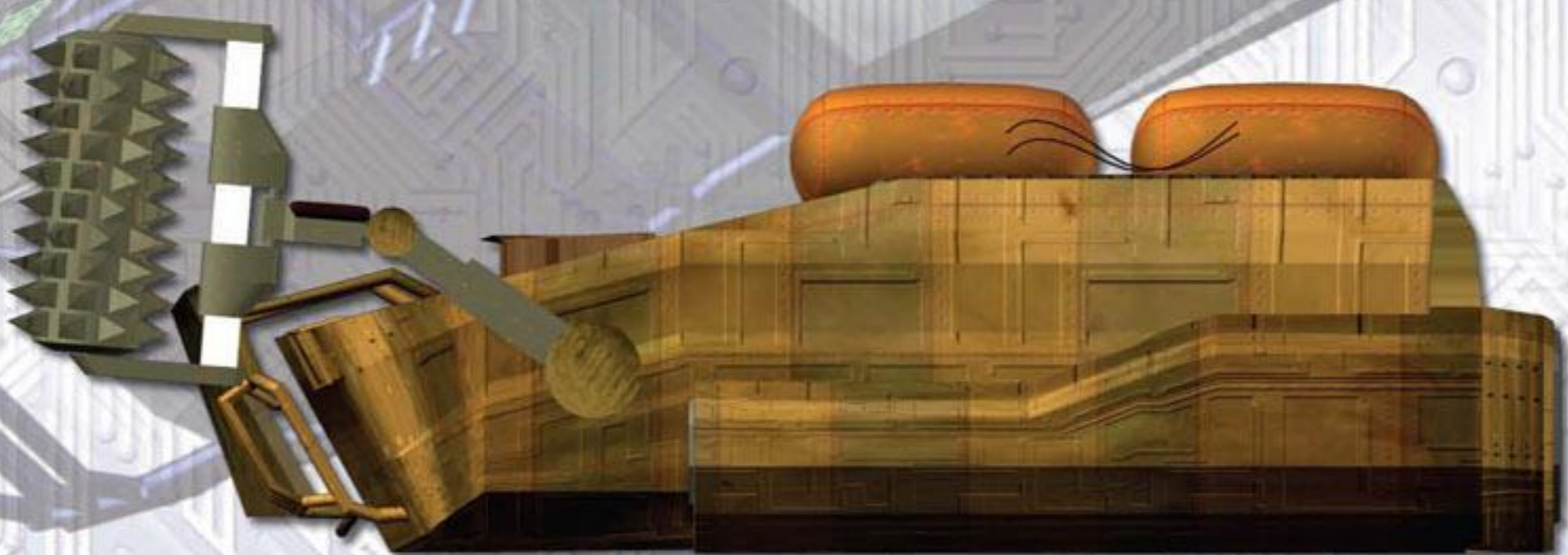
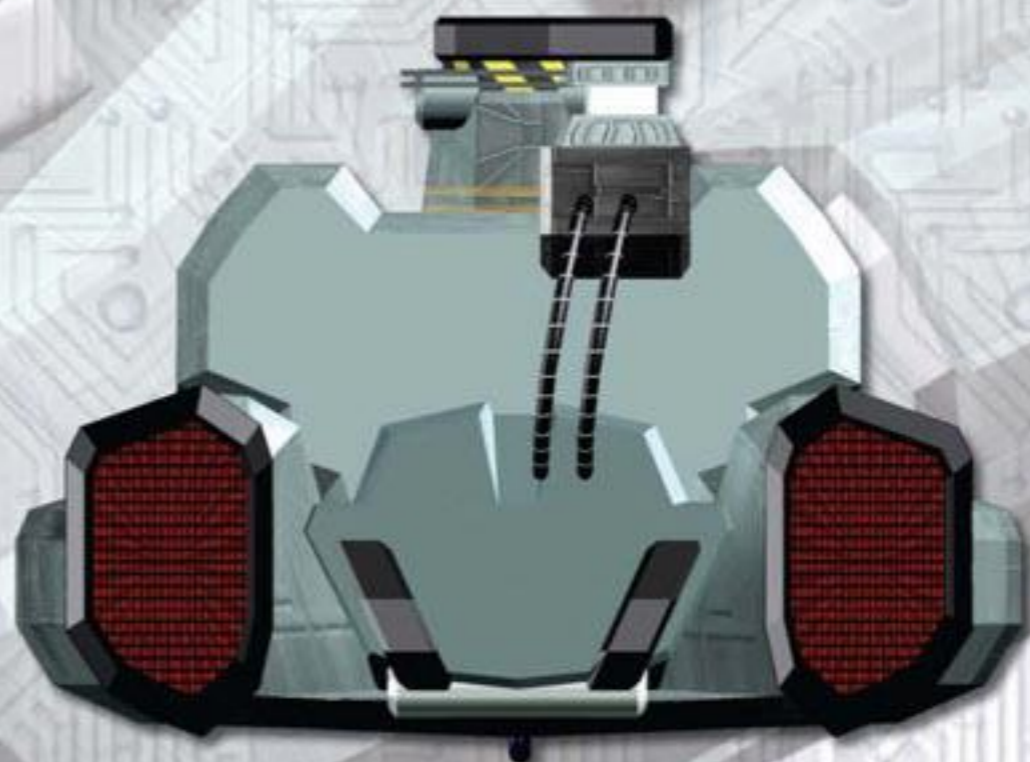
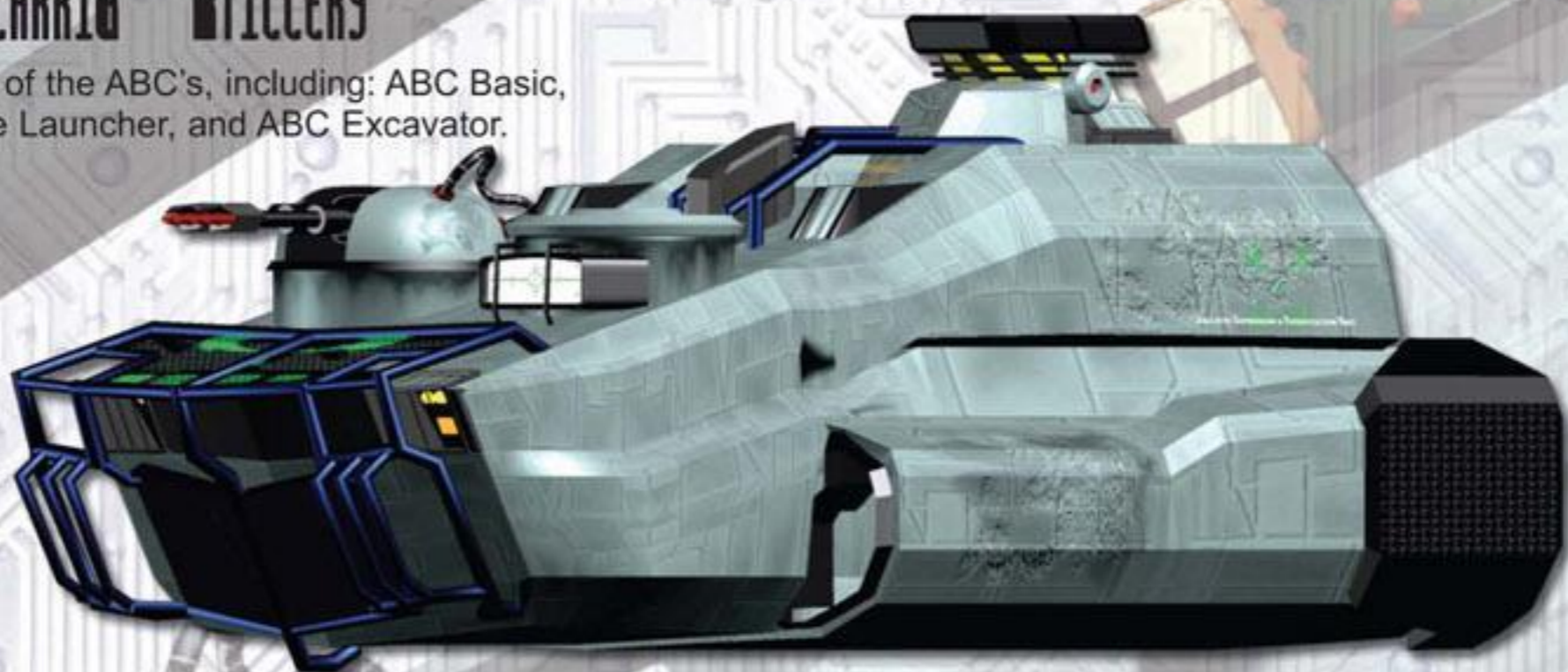
▲ Some whimsical vehicle designs by Brendan McCarthy.





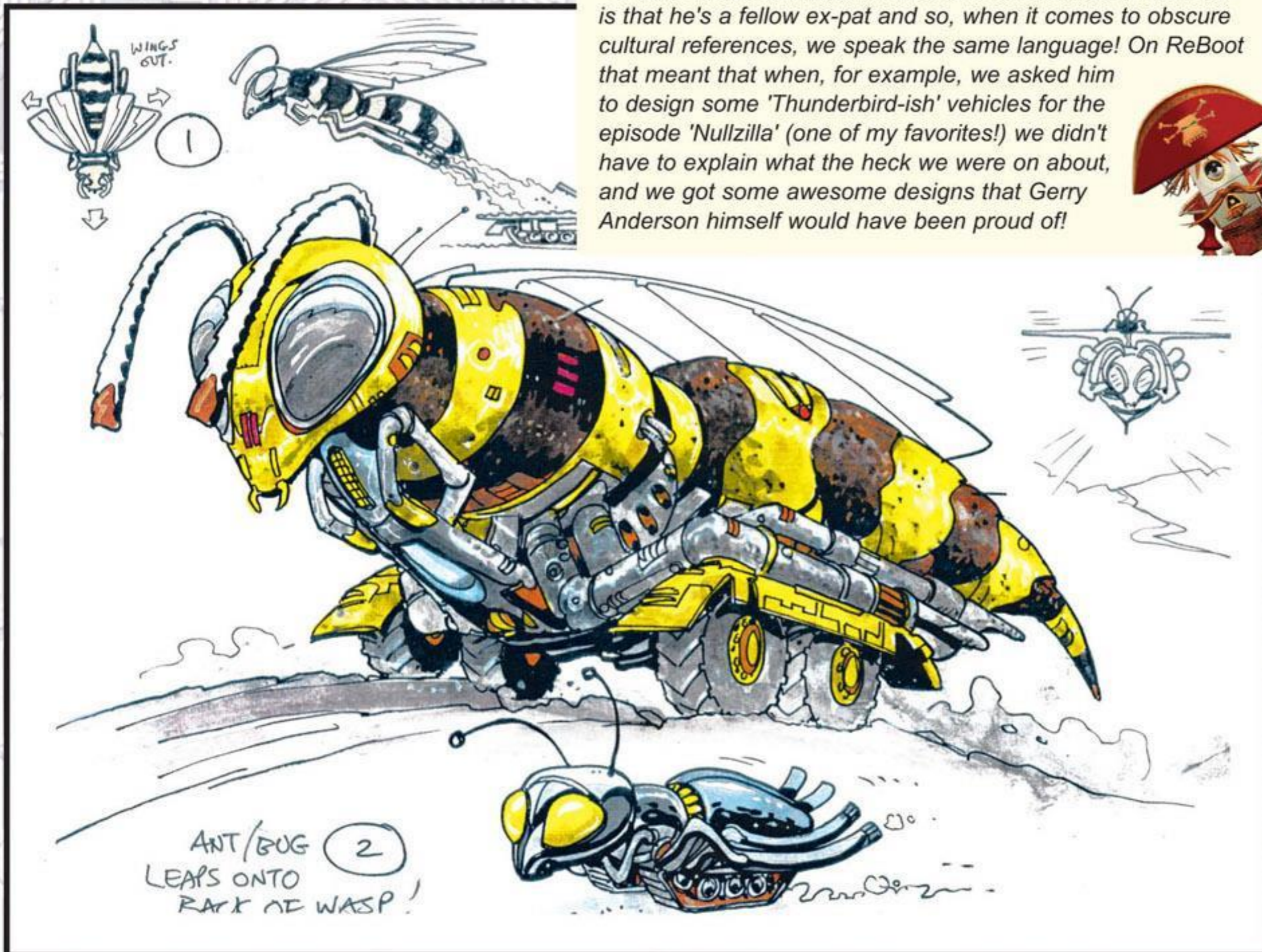
ABC ARTILLERY **BINOME CARRIER** **ARTILLERY**

▲ There are many versions of the ABC's, including: ABC Basic, ABC Artillery, ABC Missile Launcher, and ABC Excavator.

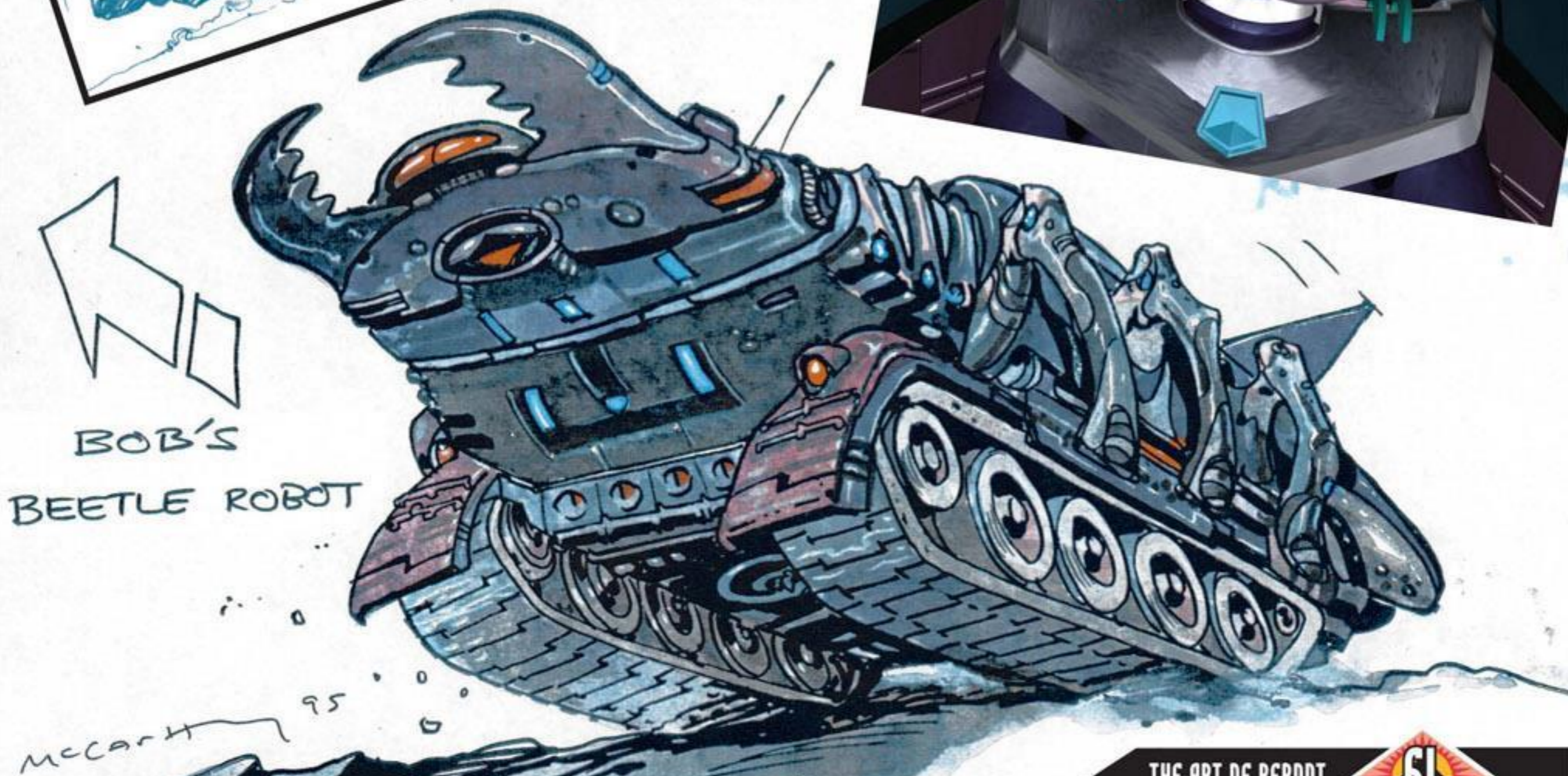
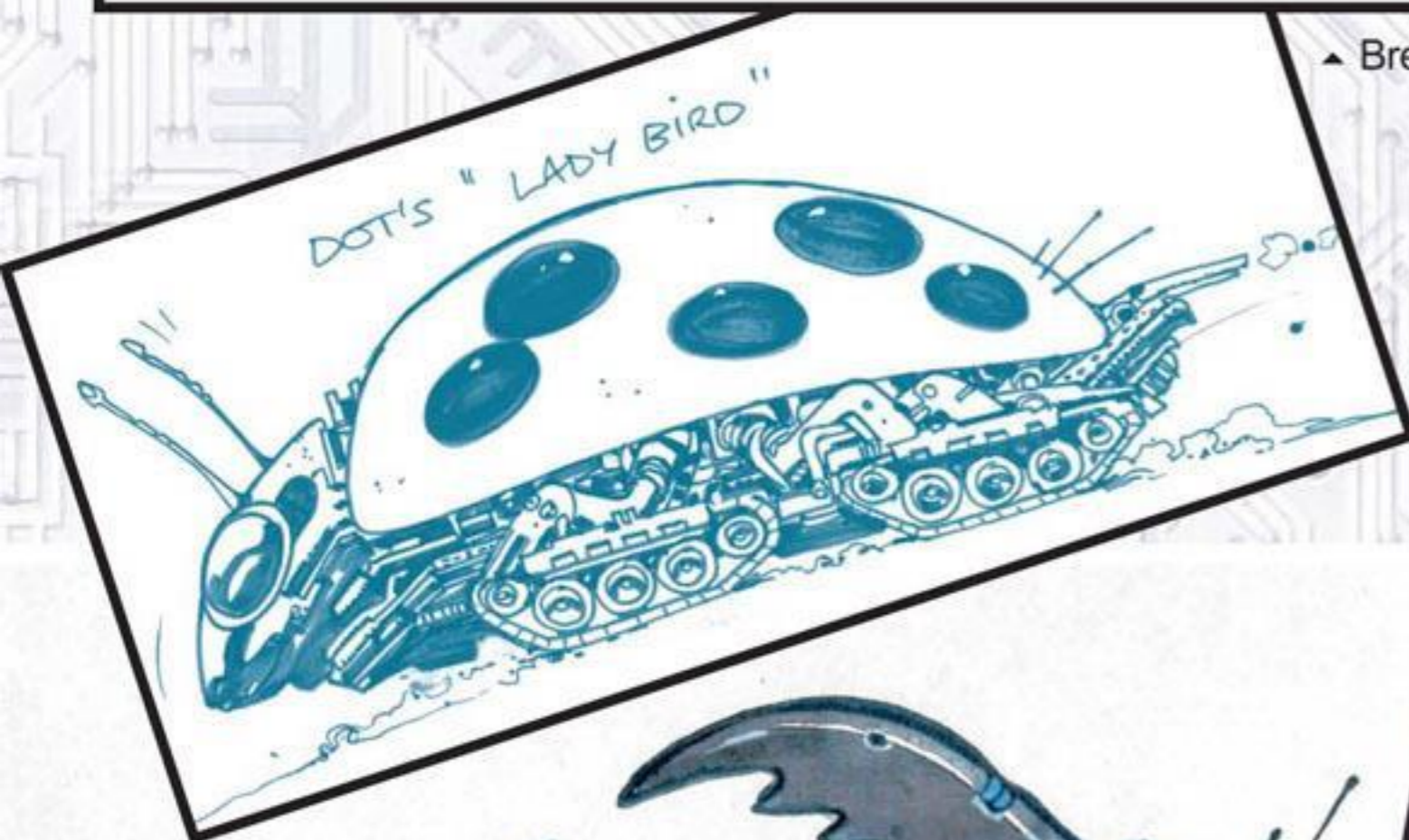


ABC EXCAVATOR

One of the great things, for there are several, about Brendan is that he's a fellow ex-pat and so, when it comes to obscure cultural references, we speak the same language! On ReBoot that meant that when, for example, we asked him to design some 'Thunderbird-ish' vehicles for the episode 'Nullzilla' (one of my favorites!) we didn't have to explain what the heck we were on about, and we got some awesome designs that Gerry Anderson himself would have been proud of!



▲ Brendan McCarthy's insect robot designs. (S2.E7, Nullzilla)





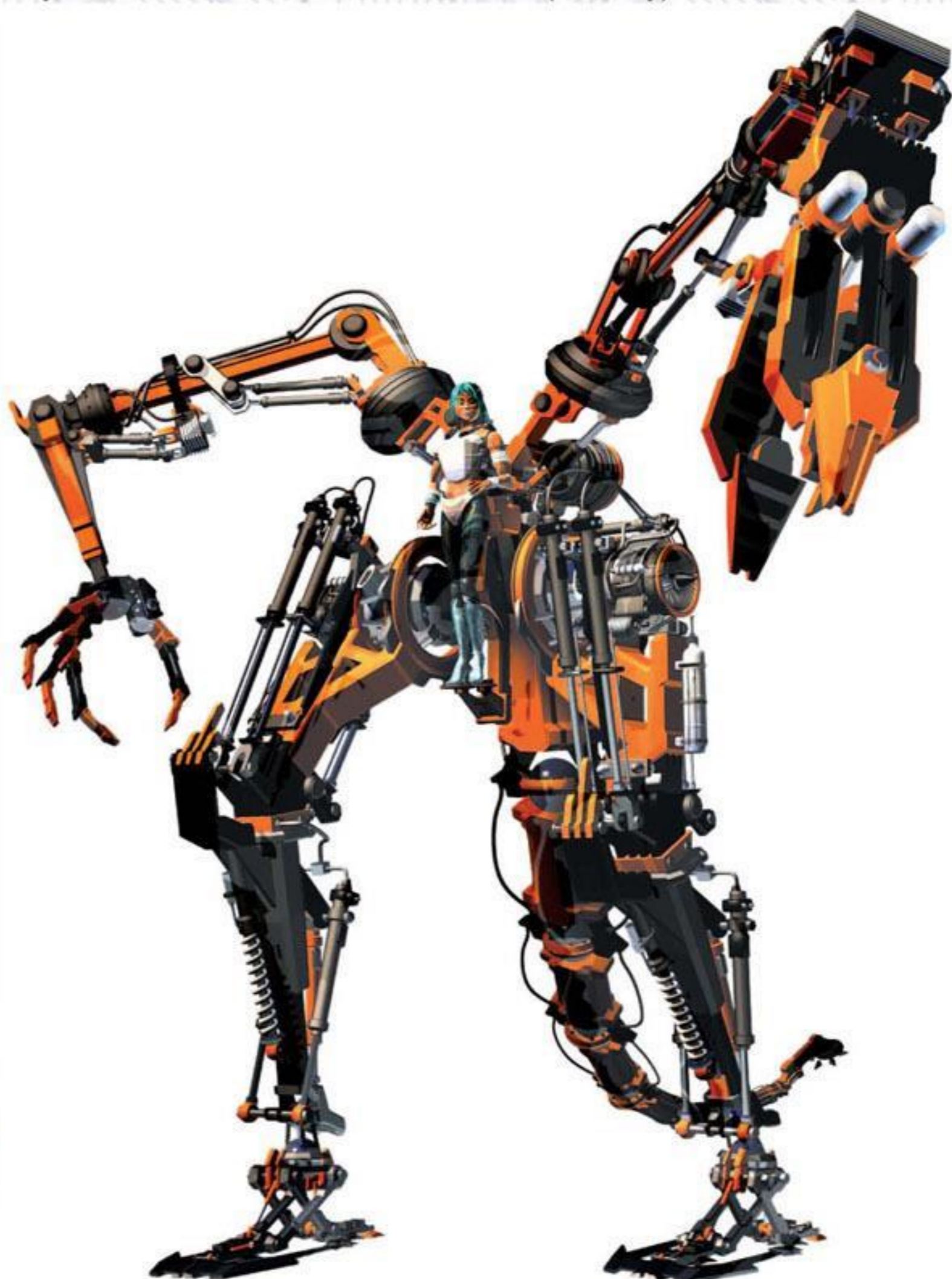
▲ Exo-Skeleton designed, modeled and rigged by resident Mainframe mechanic, Gerald (Car Guy) Lauze.

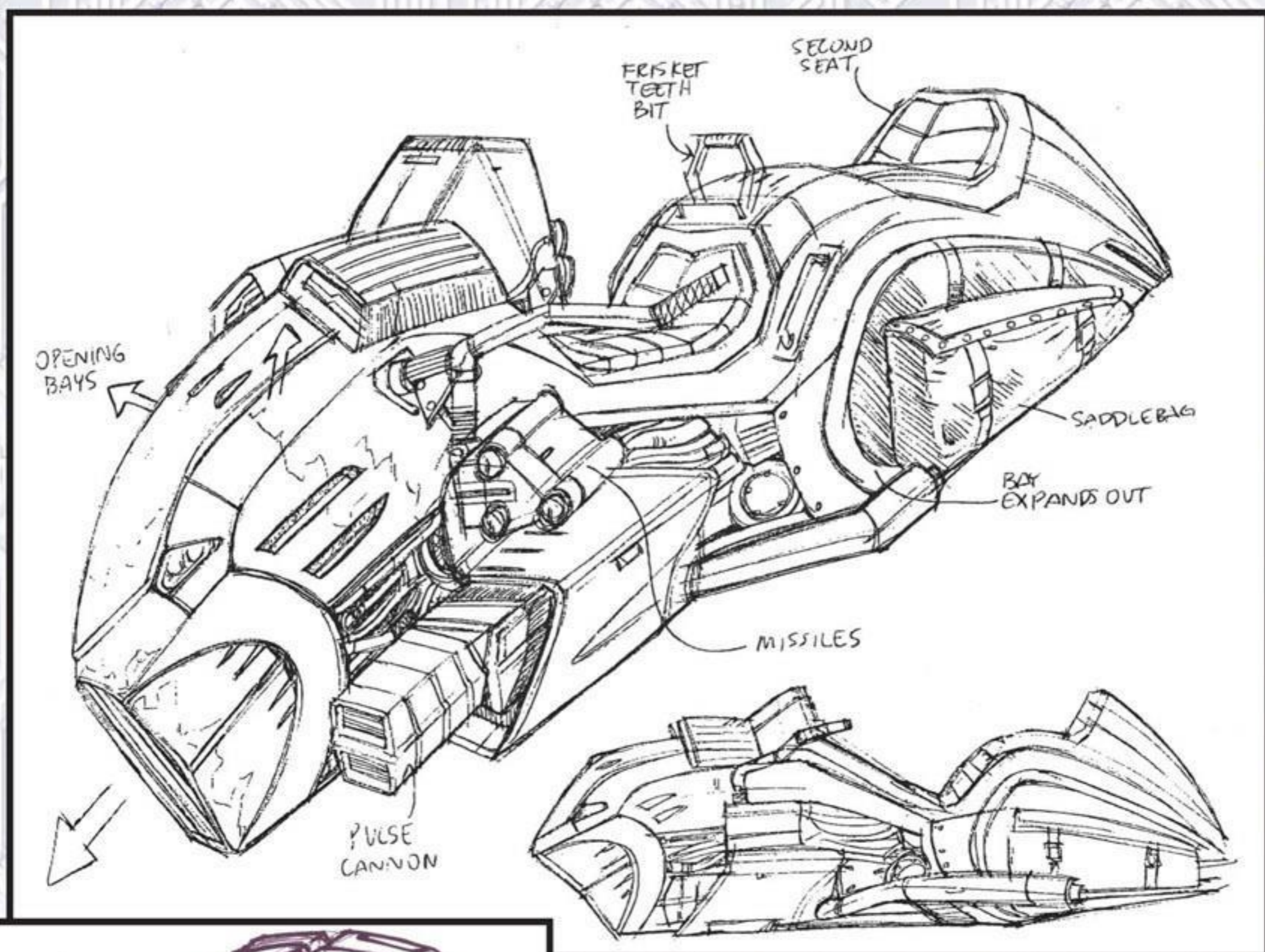
Ah, Gerald's Exo-Suit! Built for the Season II opener 'Infected', it was one of the most impressive models I'd ever seen. It still is! So complex, so brilliantly made - everything on the CG version worked! The fans, the pistons, the joints, the hinges and spiny bits, were all rigged and constrained to move correctly when the suit moved. It was right up his street, and Gerald did a hell of a job on it. The Toy Guys went nuts when they saw it, and made one of the best toys I've ever seen from it's data.

But...

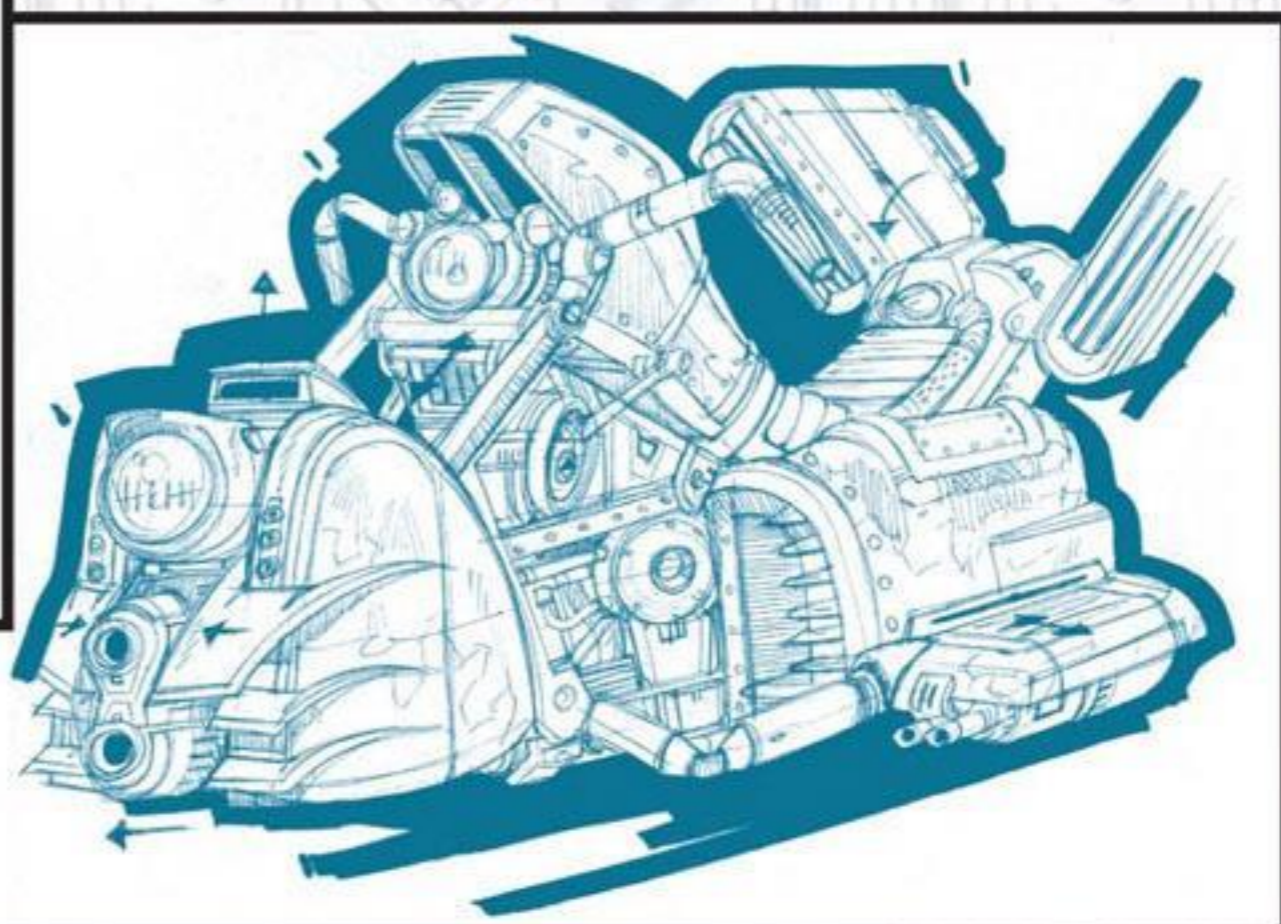
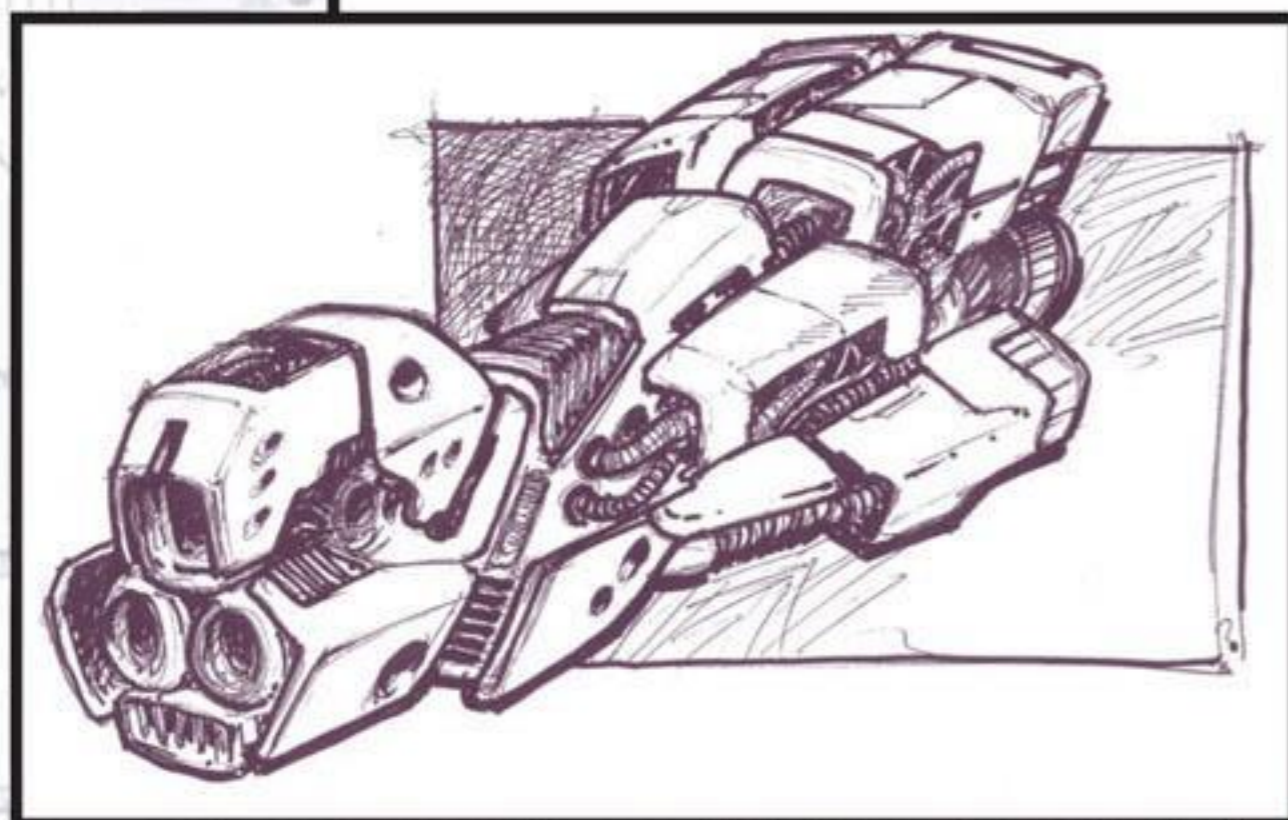
The first version was heavy. REALLY heavy. So incredibly heavy it took about 15 minutes to refresh when you put it in a scene and tried to move it. Poor old Phil nearly had a heart attack when he tried to animate with it, and then he nearly went mad when Ian gave him the task of trimming the model down so it looked the same and worked the same but didn't stop production dead!

It all turned out okay in the end, of course. Once the animators had a version they could work with, they didn't need to be kept away from Gerald and sharp objects, and the 'Infected' Exo-Suit scenes looked awesome!





▲ Bob's new car. Various designs by Anthony Gaud.



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

MAY
2005



Author: © and © 2005 Autodesk. Autodesk, Inc. All rights reserved.

VEHICLE CLASSIFICATION: MATRIX'S BIKE

THE ART OF REBOOT



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

MAINFRAME

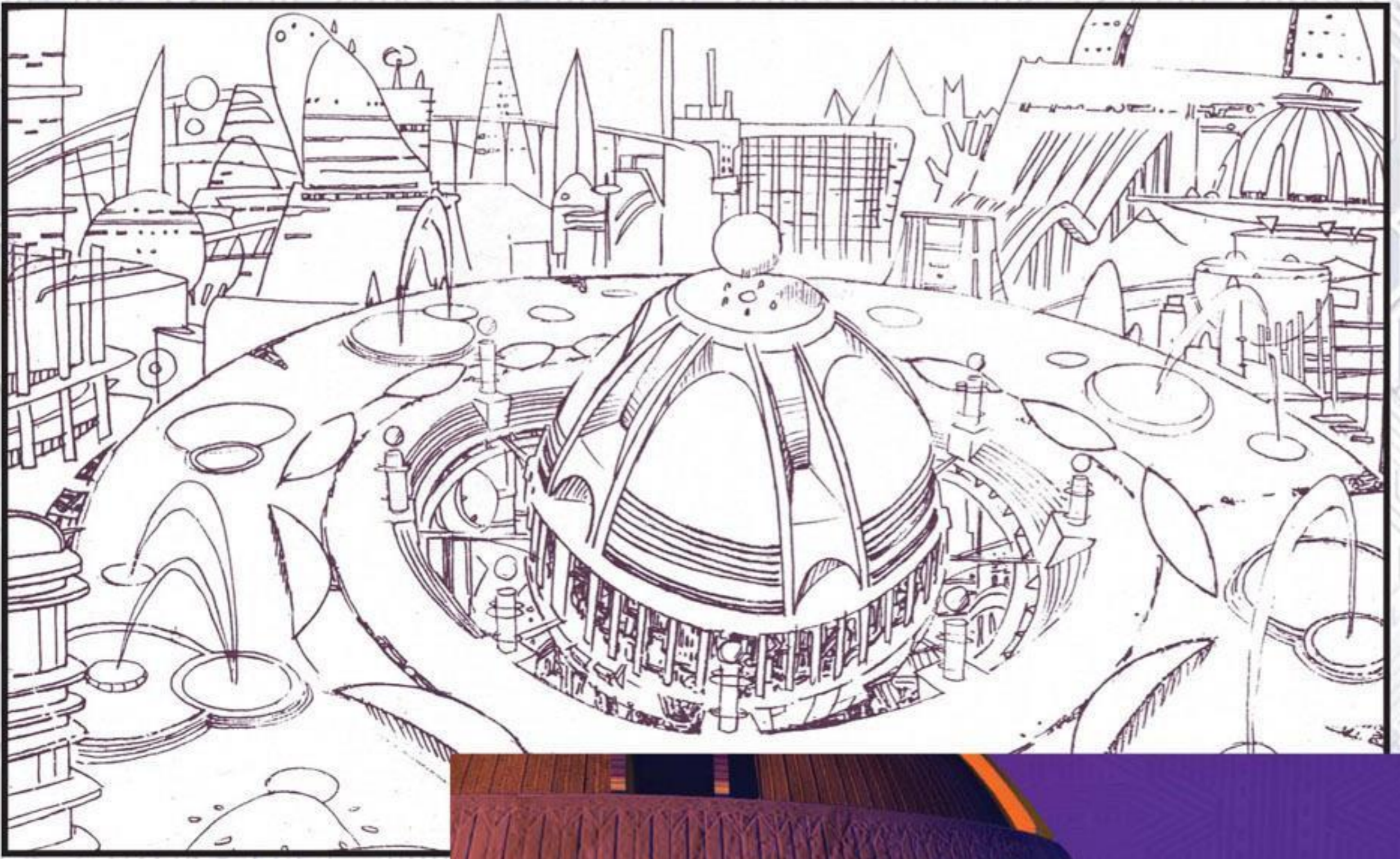
The buildings of each sector of Mainframe are stamped with their own personality that is obvious to even the casual observer. There is no mistaking the sterile evil of Silicon Tor or the lofty brightness of the Principal Office for the chaotic gloom of Lost Angles. It is the design of these distinctive locations that can give even a virtual world verisimilitude.

This cutaway view of Megabyte's lair, Silicon Tor, was by Chris Bartleman and his team at Studio B. Very large and impressive, it was more of a texture and mood piece than something for the modeling suite.

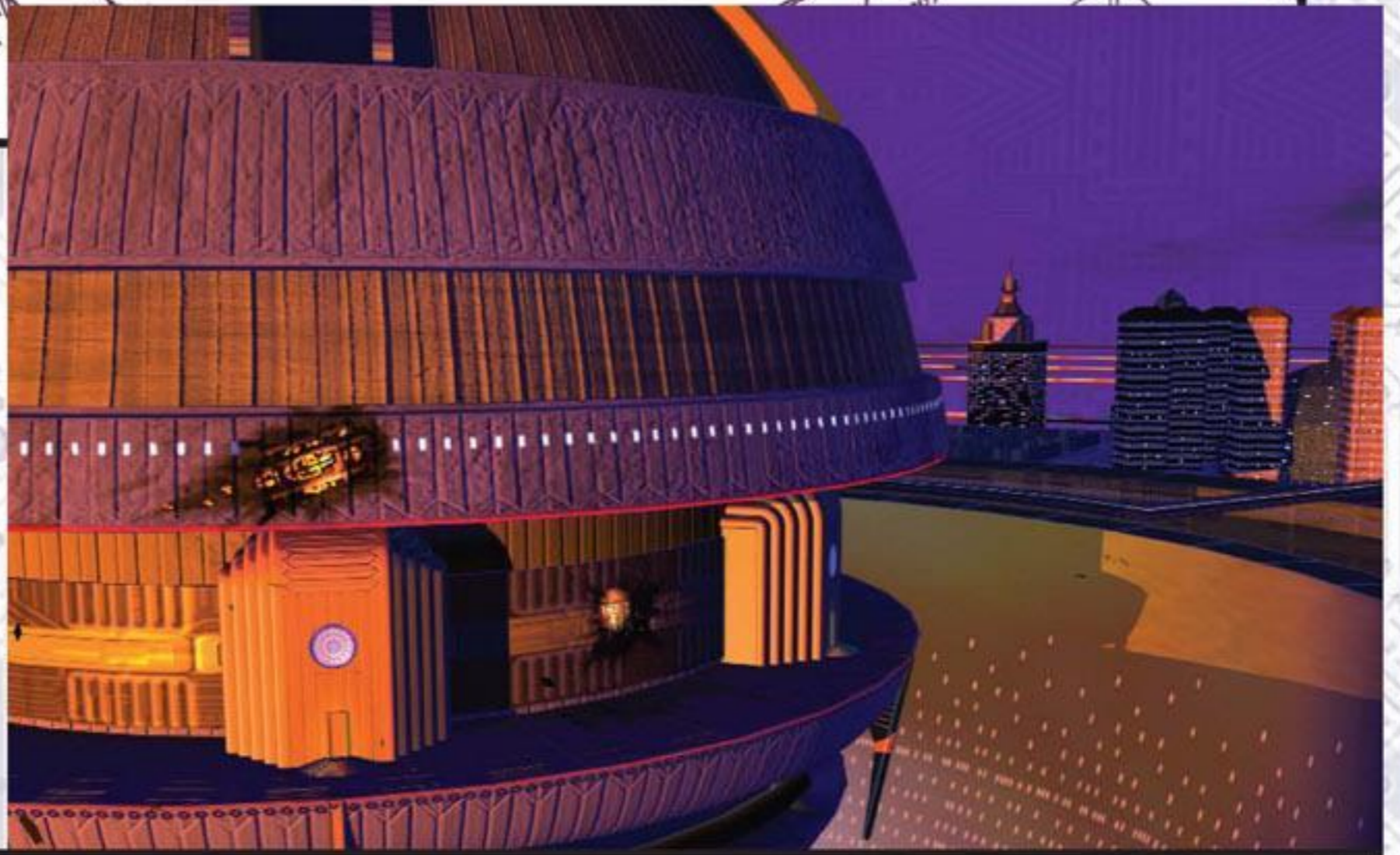


MEGABYTE'S INTERIOR
ISOMETRIC VIEW

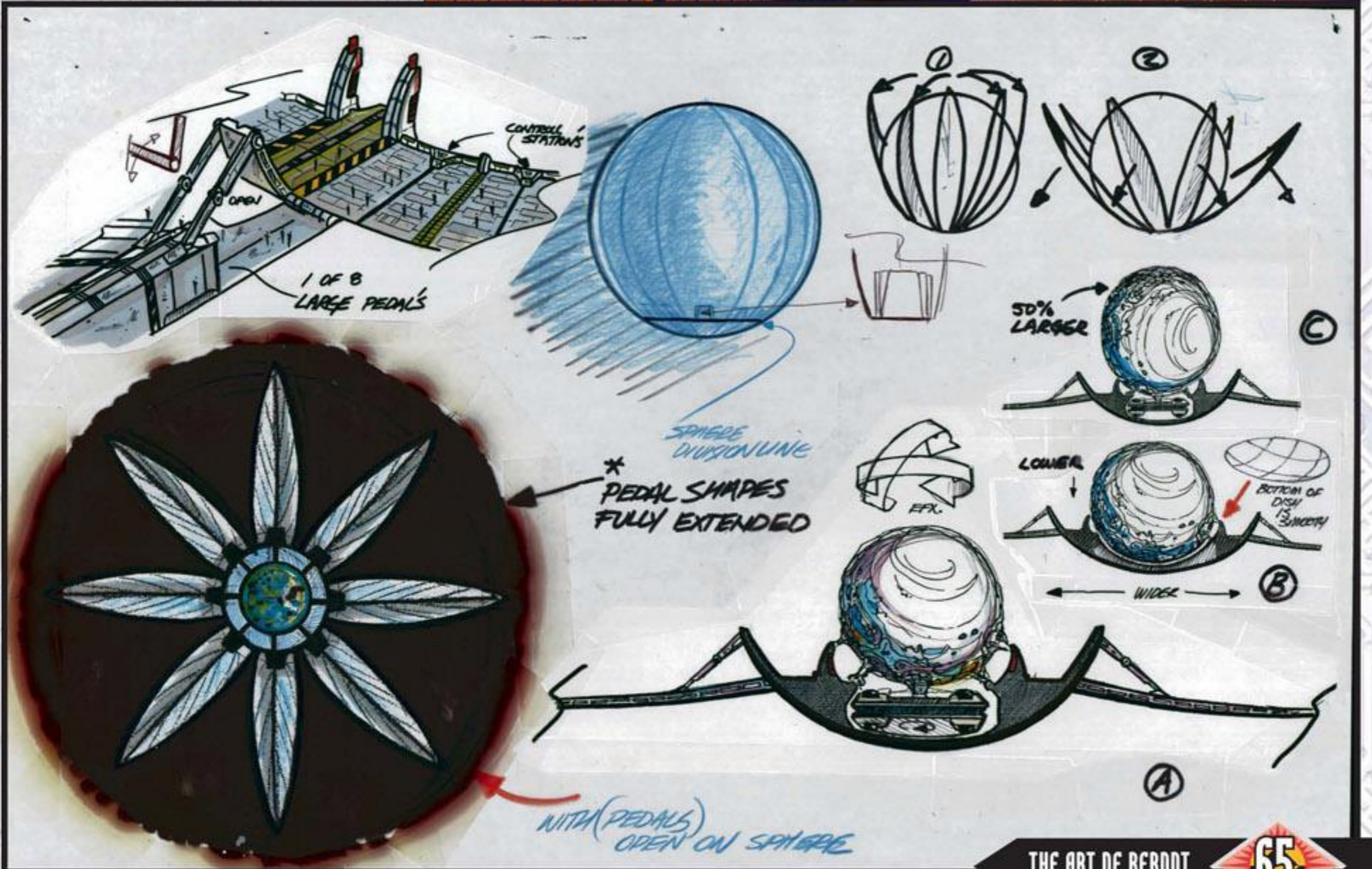
B



▲ The Principal Office concept drawing by Studio B.

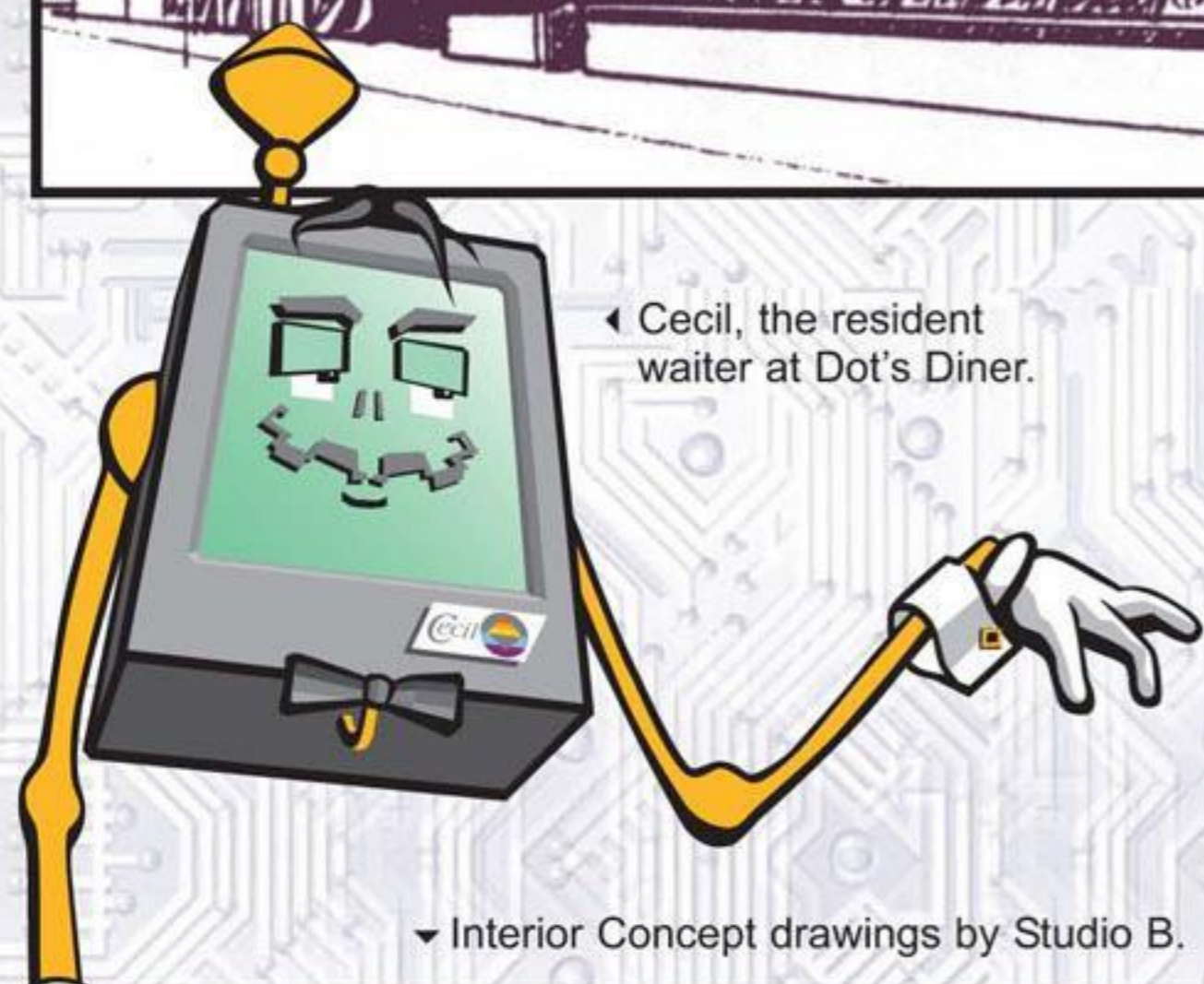


▼ Concept drawing for how the Principal Office Sub-Sphere opens. Drawing by Ken Nicholls.





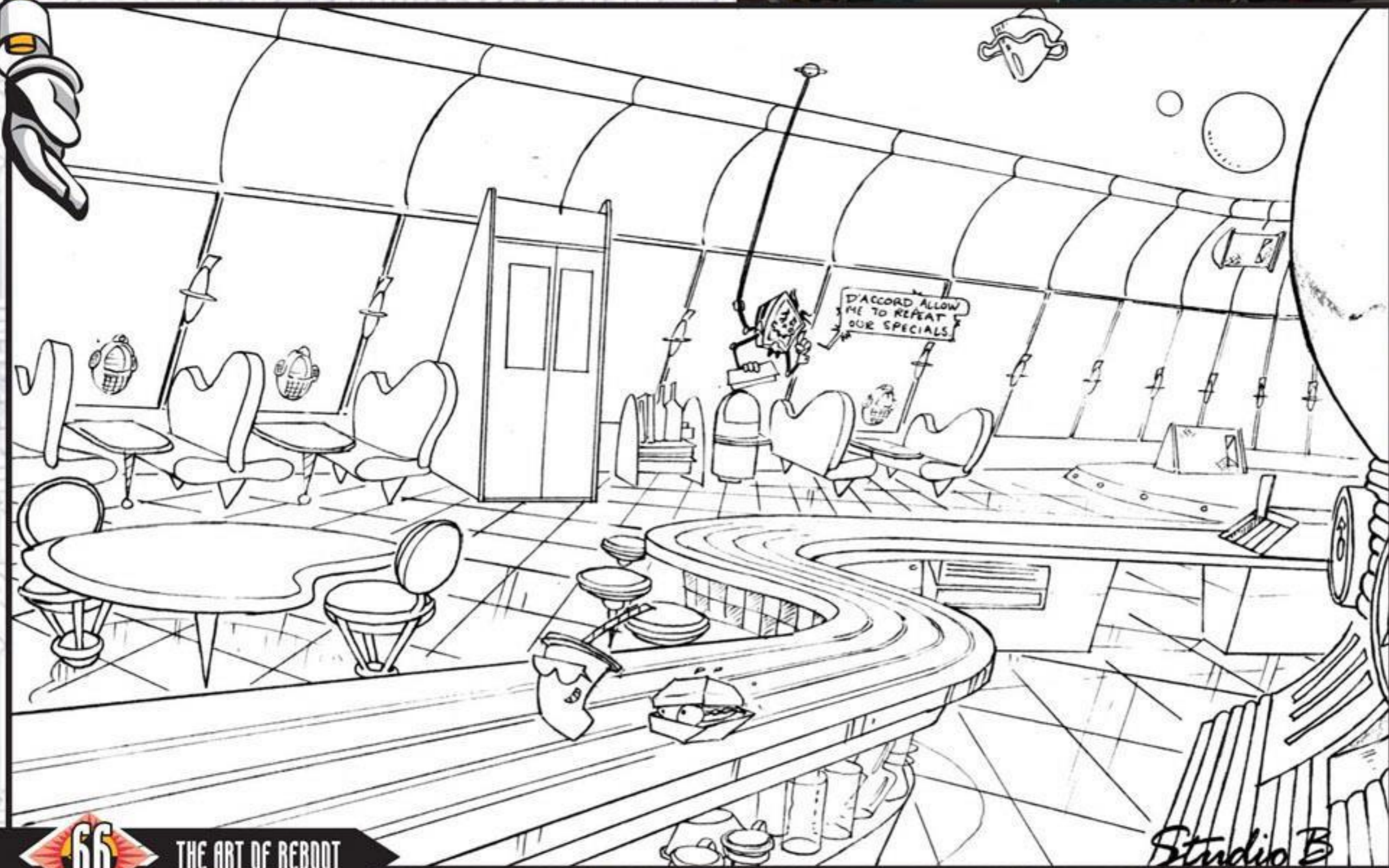
◀ Dot's Diner
concept drawing
by Studio B

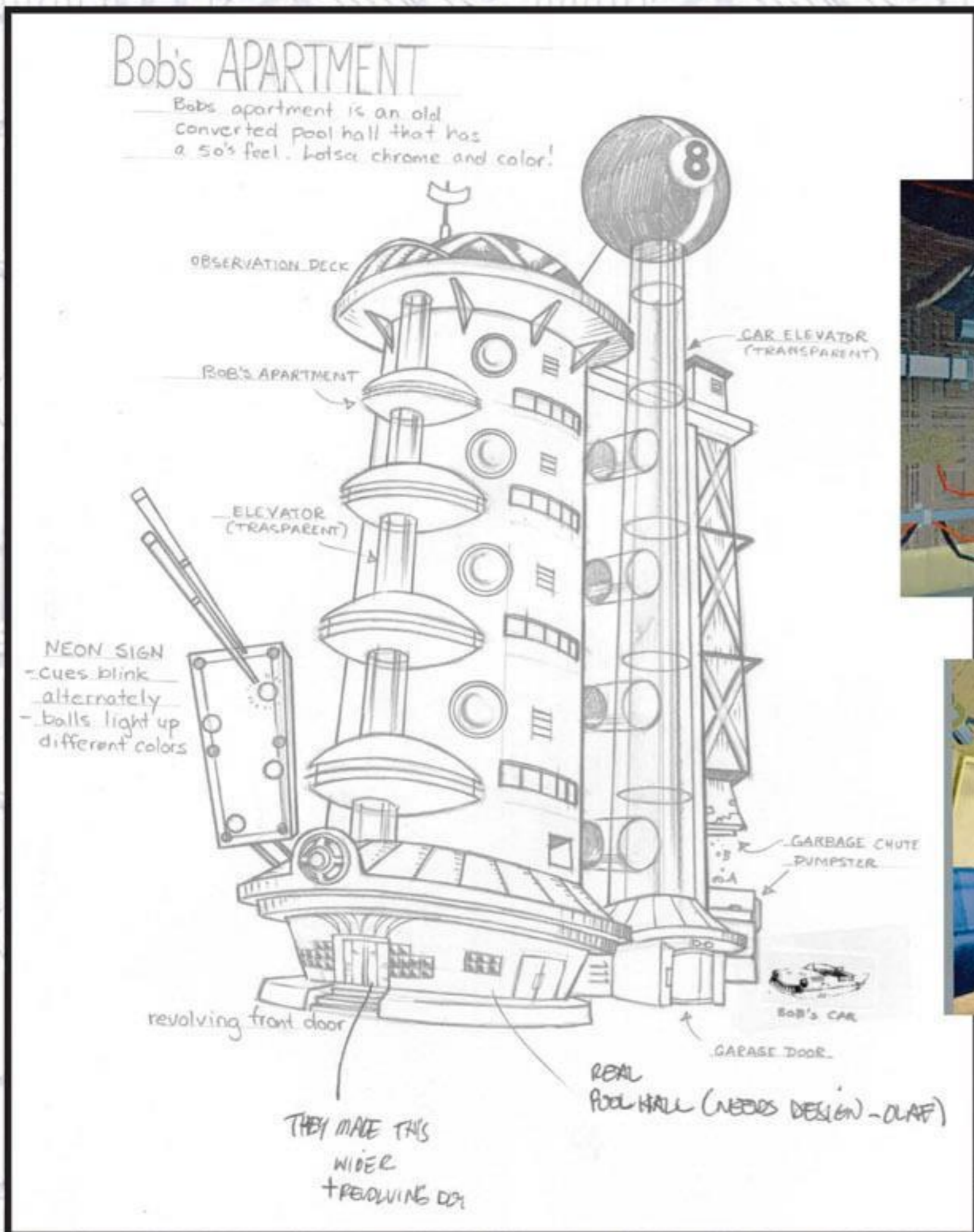
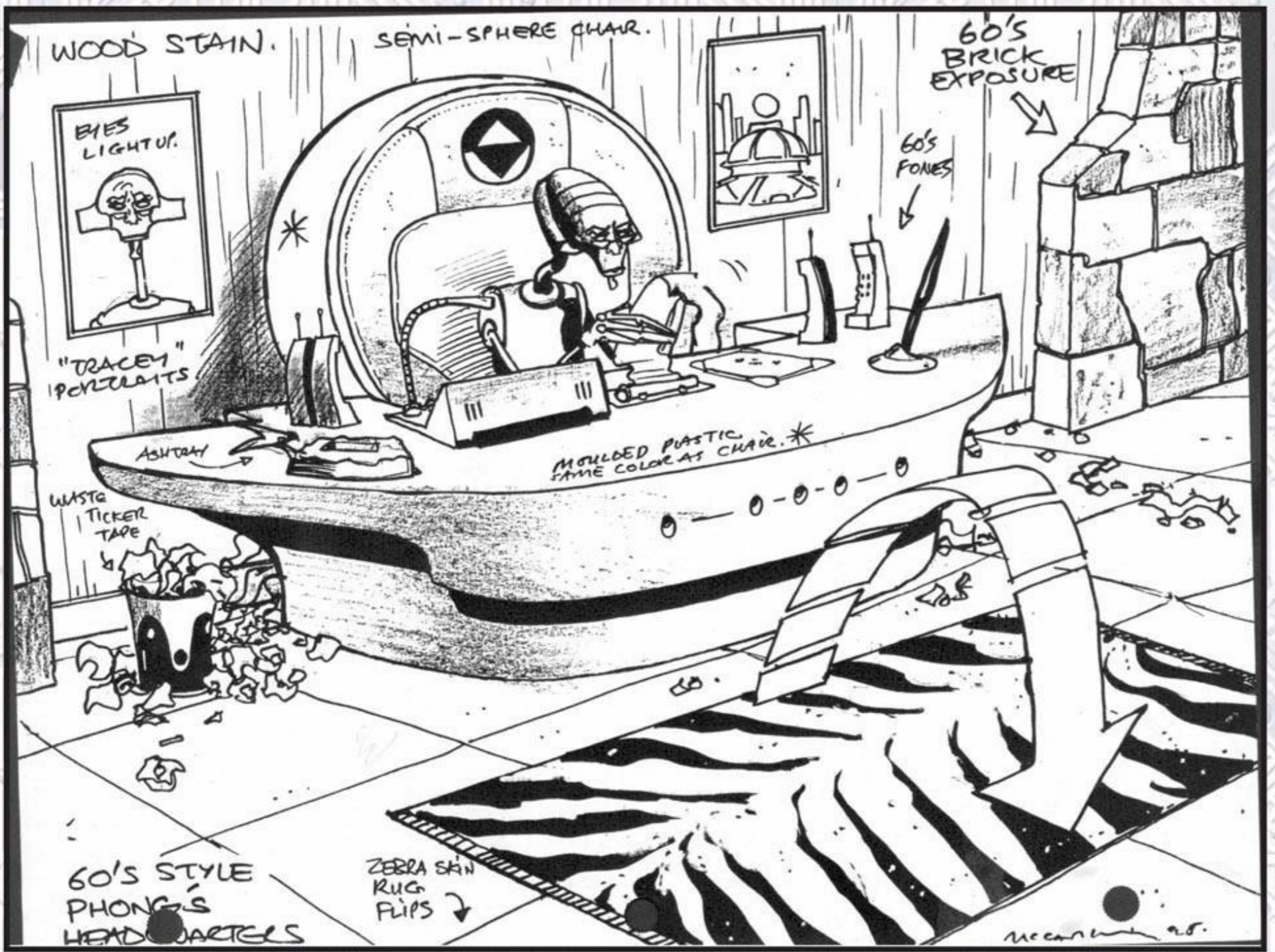


◀ Cecil, the resident
waiter at Dot's Diner.

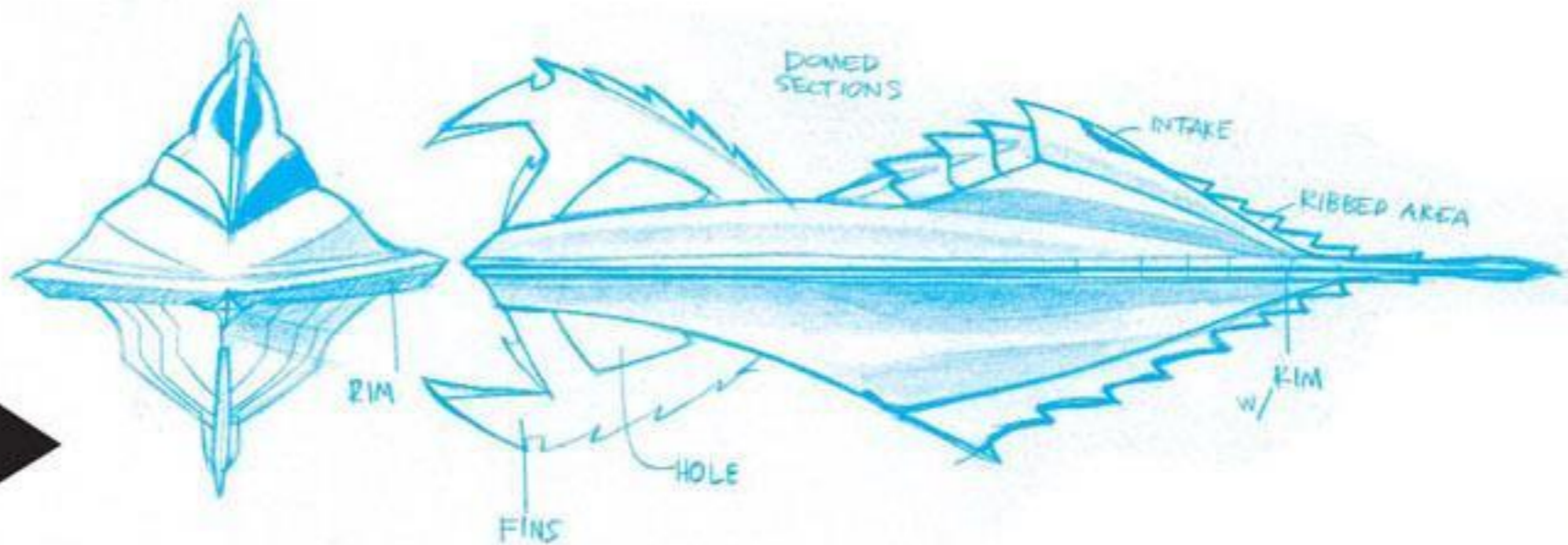
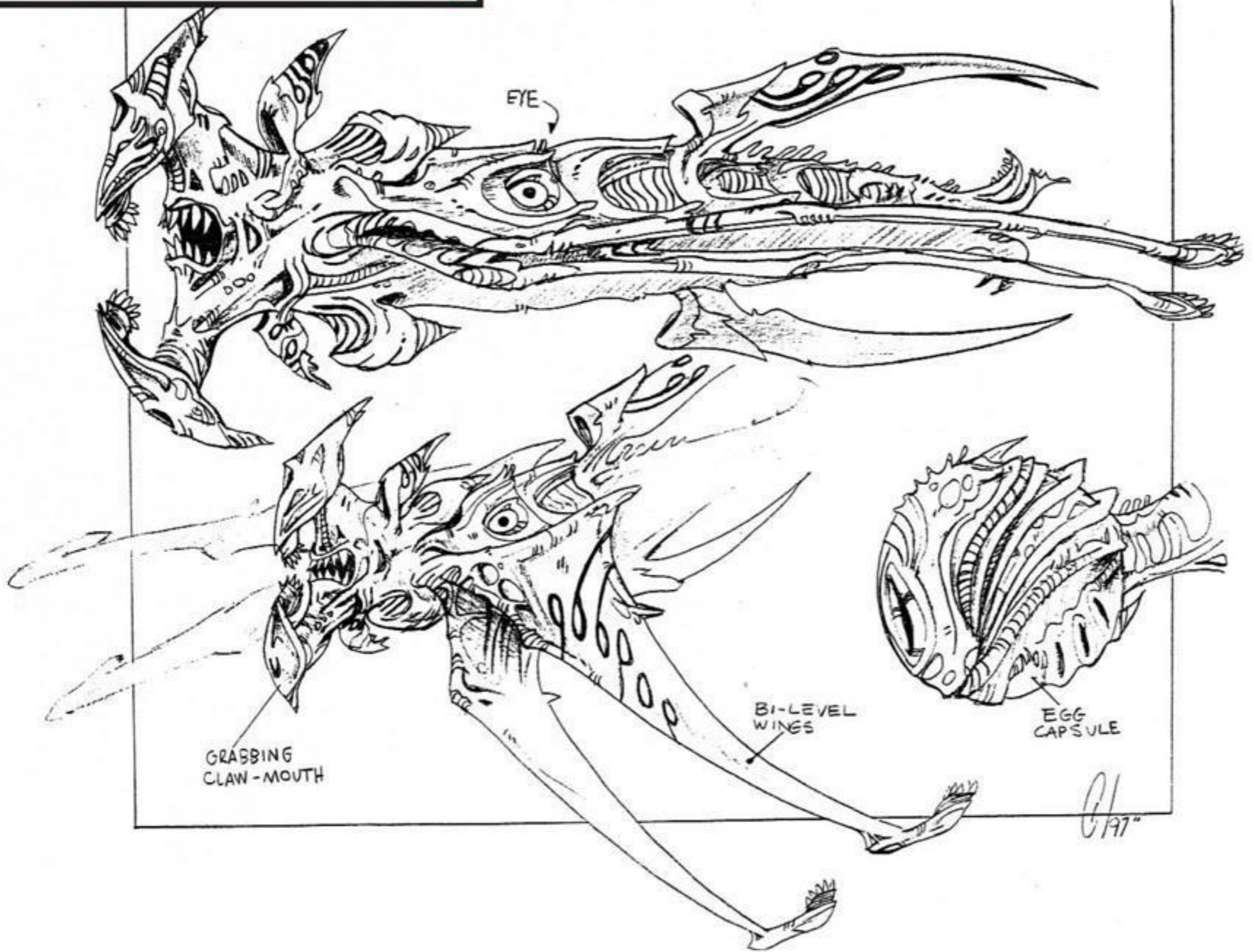
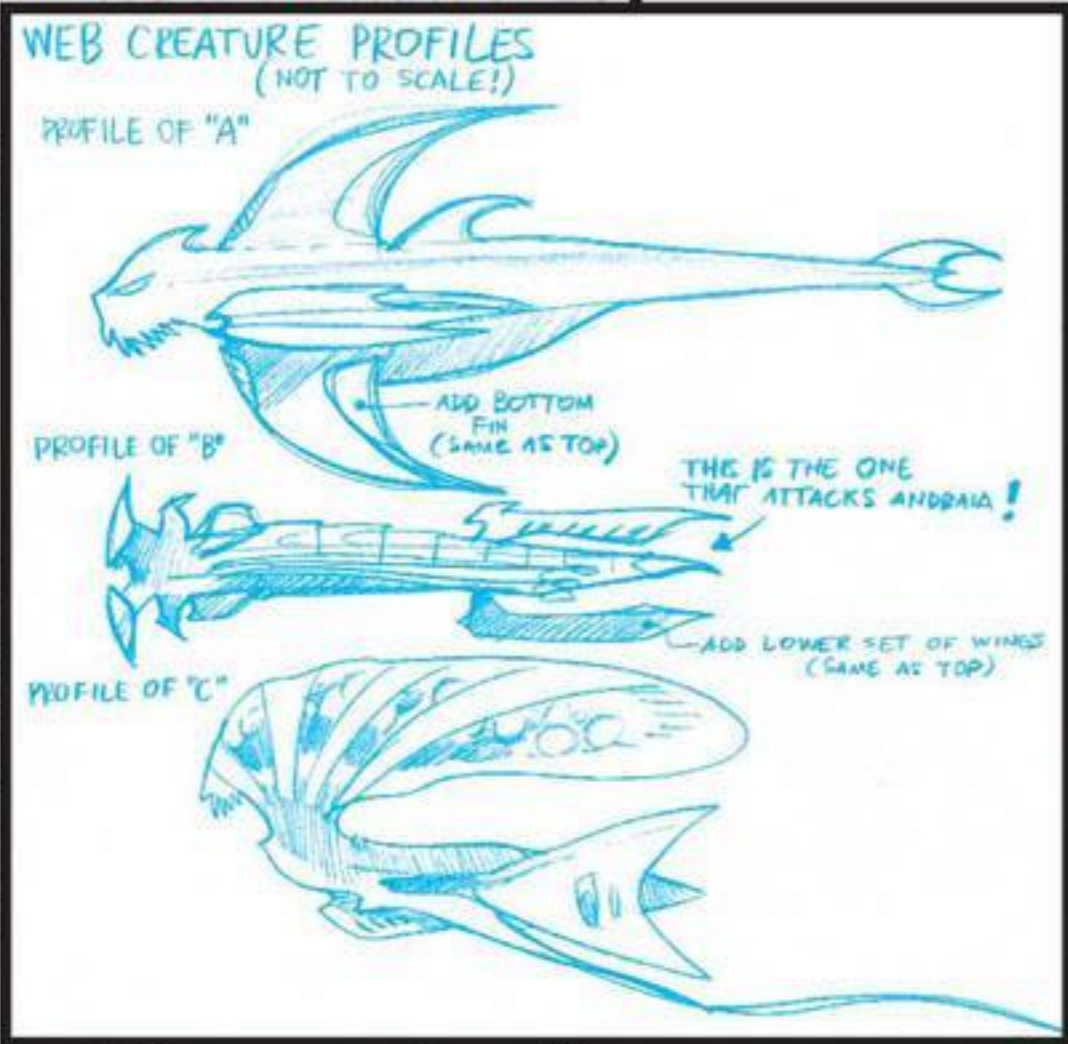
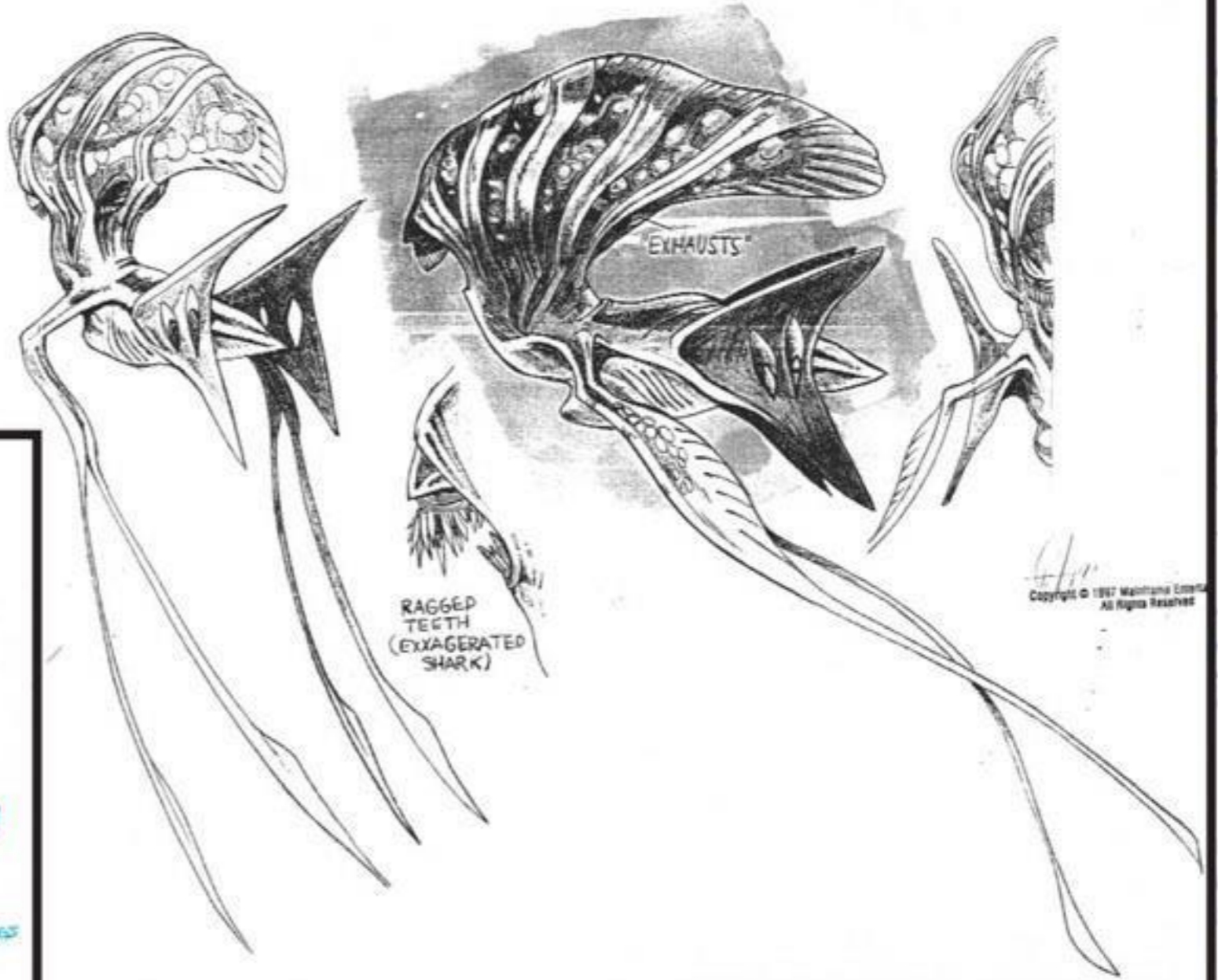


▼ Interior Concept drawings by Studio B.





THE WEB





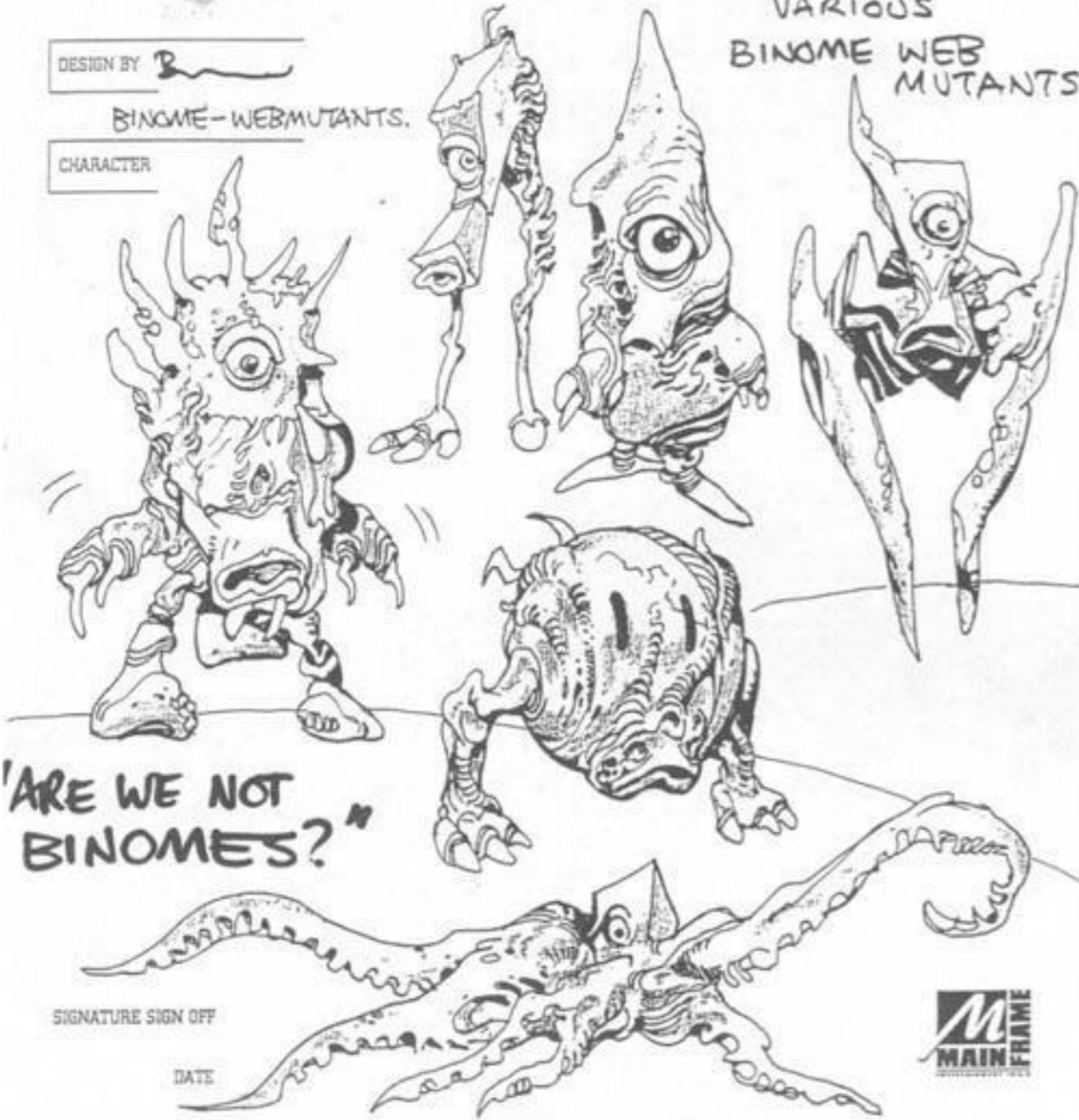
WEBWORLD

DESIGN BY *[Signature]*

BINOME-WEBMUTANTS.

CHARACTER

VARIOUS
BINOME WEB
MUTANTS



'ARE WE NOT
BINOMES?'

SIGNATURE SIGN OFF

DATE

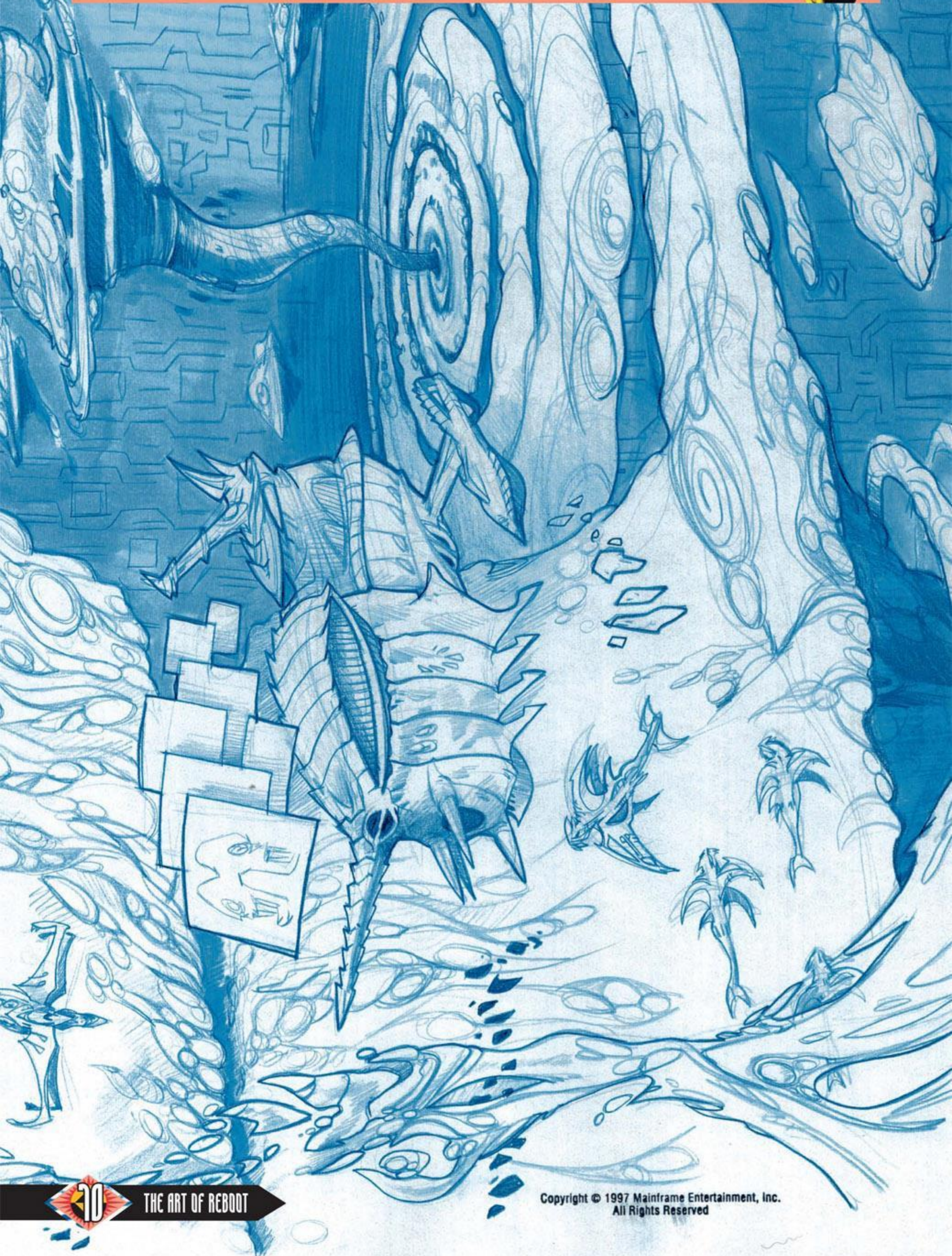


The Web stands as a counterpoint to the systems of the Net, a realm so alien that its very environment is harmful to unprotected Net natives. The strangeness of the Web is apparent immediately. While the Net is full of clean geometric shapes and bright primary colors, the Web, in contrast, is full of messy organic curves and flesh tones.



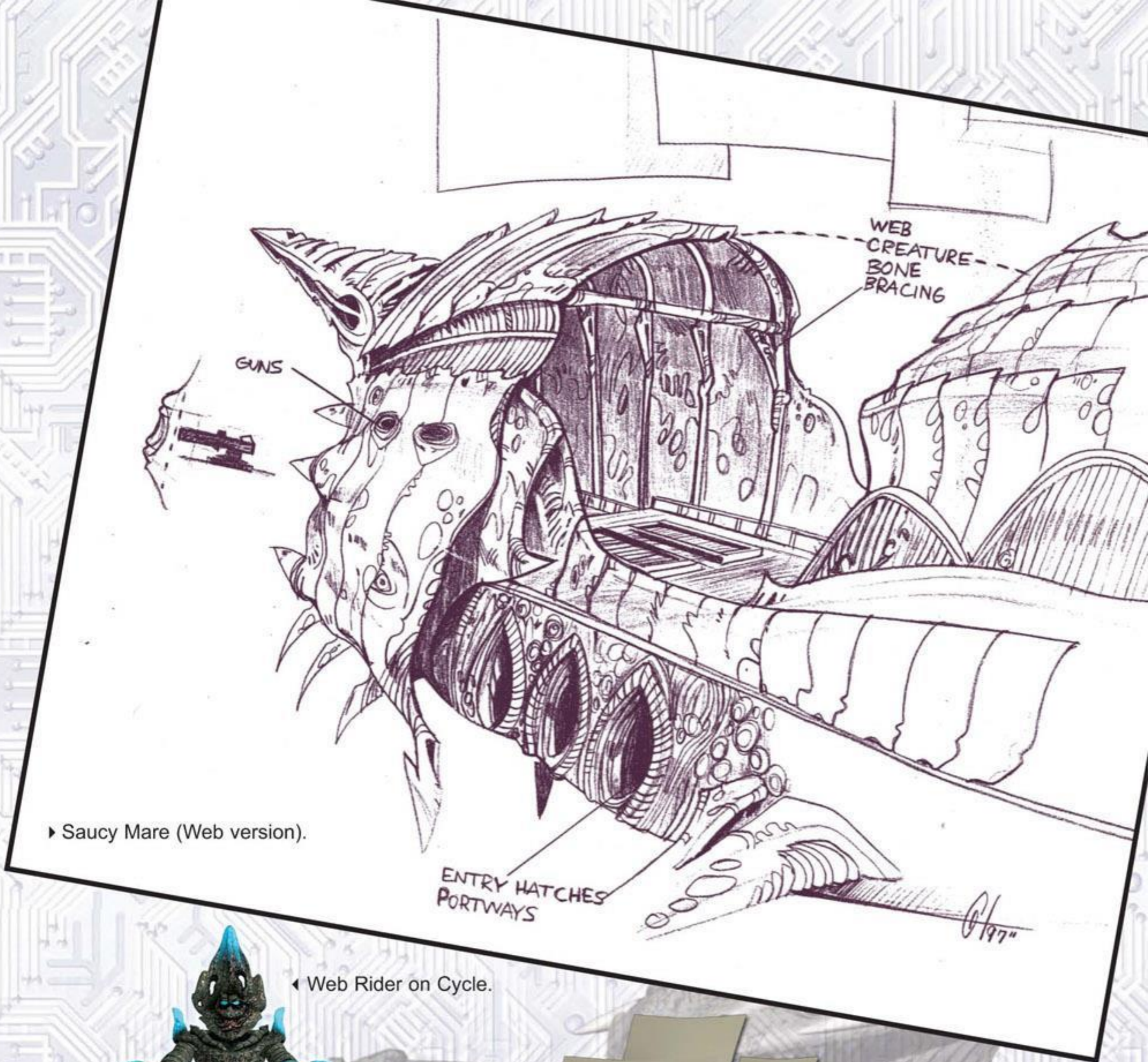
I created this and pitched it as a possible 'sister series' to ReBoot. A darker, more "Lord of The Rings" world with a more 'organic' feel to the design. The web creatures are devolved sprites. The Web Riders are 'knights' who are encased in suits that have halted their devolution, and regression into simpler digital forms. they roam the web world helping sprites who get sucked into the Webworld through randomly opening portals etc which interface with the Net (the world of Mainframe city). This happens to Bob.

Eventually the Webworld idea became the story arc for season 3, in a stripped down version. It retained a lot of the original design flavor.



THE ART OF REBOOT

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▶ Saucy Mare (Web version).

ENTRY HATCHES
PORTWAYS

◀ Web Rider on Cycle.



▶ Saucy Mare.



WWW.MAINFRAME.CA

MAINFRAME™
ENTERTAINMENT, INC.

Season 3 saw the arrival of a new story editor for the show, Dan Didio, and he recalled what was the first day of a real turning point.

The story arcs and ideas flowed onto hastily folded paper table covers (the only paper to hand!) during dinner at a Santa Monica steakhouse. The creative momentum was so great, and the ideas were written down so fast, that later on it became quite the task simply trying to fold the 'pages' back into the order they were originally written.



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REBOOT: THE RIDE

There were two IMAX Ridefilms, ReBoot: The Ride, and ReBoot: The Ride V2: Journey into Chaos.

► Maxine, the web search engine and tour guide.

ReBoot™
The Ride





▲ ReBoot: The Ride spoofed many films including Blade Runner and Naked Gun.

◀ An initial sketch for the IMAX poster.

TOYS



ORIGINAL COLLECTOR EDITION



BOB • DOT • ENZO • MEGABYTE • HEXADECIMAL • HACK OR SLASH



Power up and prepare to take a journey deep inside your personal computer. Adventure waits beyond your monitor and through the wires. Imagine a multi-level world that exists only within your harddrive: a city populated by sprites, binomes and data sprites. Welcome to the super-high-tech hidden metropolis of Mainframe.

Grab your keyboards and help our heroes Bob, Dot and the young Enzo to protect their city from the evil viruses Megabyte and Hexadecimal. Venture into the incoming Games and help them to keep their friends and homes from being deleted! Get ready to do battle against the User. Prepare to REBOOT!

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This toy collection packaging has an interesting mix of characters: Season One Dot, Season III Bondage Hex... and both versions of '01' Enzo! The 'first generation' publicity image on the left features the Enzo with the pain-in-the-animators-ASCII free-floating shoulder pads, while the Enzo on the right has the tweaked pads, used after the first few shows but before the 'Talent Night' upgrade. The two Dots are also first gen. on the left and Season III on the right. (She has, amongst other things, 'improved definition' in her torso and better shoulder pads.)

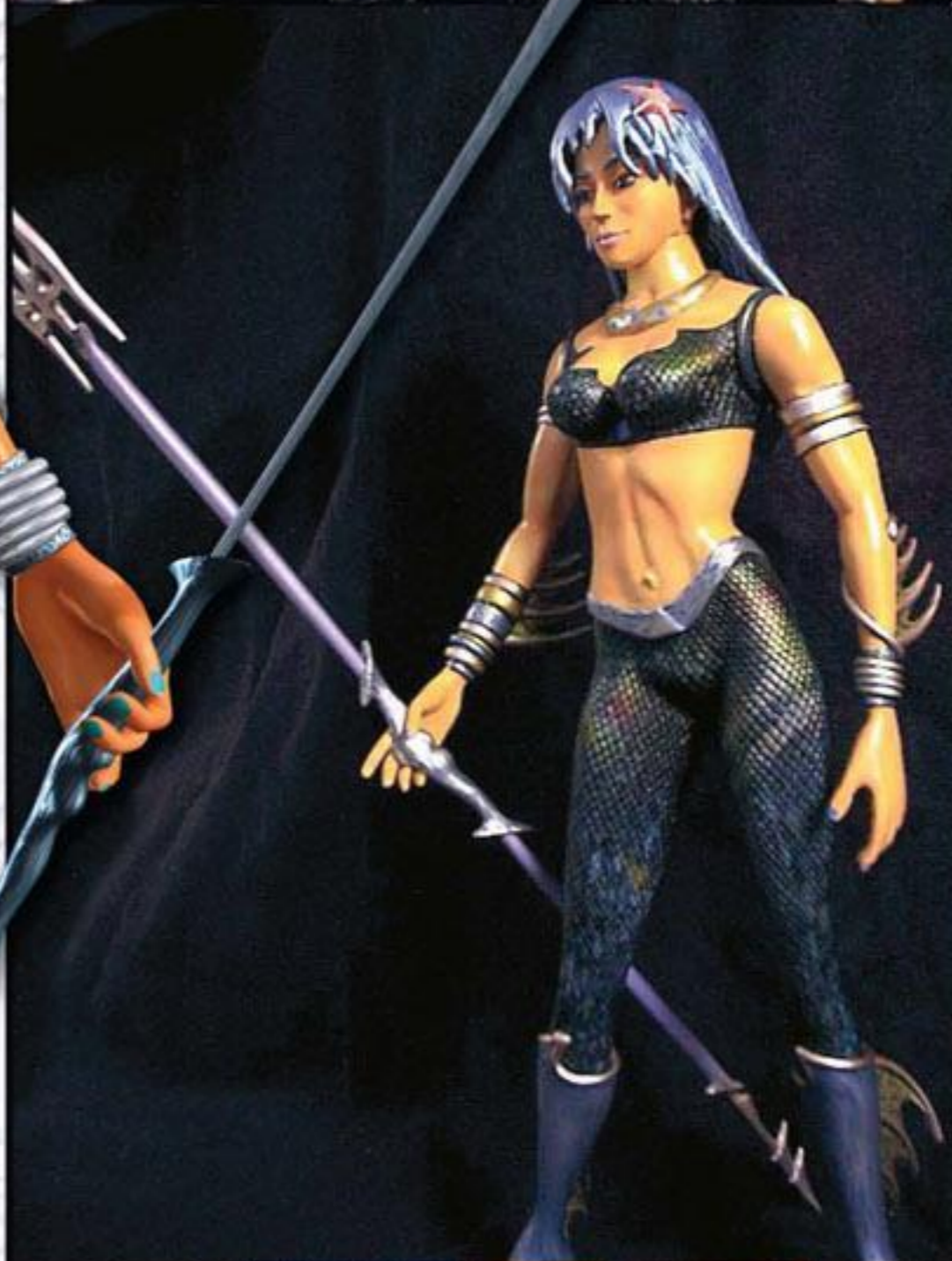


I LOVE the 9" figures, and Kevin Sayer's team at Irwin Toys did an awesome job with the sculpting and painting.

Bear in mind that while we were using rapid prototyping to make these toys, (i.e. they were created directly from 3D data, which is why they're so clean and accurate to the characters), the rapid prototype sculpts had no textures on them. Details like Glitch Bob's 'web mesh', Megabyte's crest and armor texture and AndraAla's scales had to be carved by hand onto the prototypes.

I wish we had the chance to do a wider range of these figures - we had plans to do Dot, Mouse and Hex in the 9", and they would have kicked ASCII! I want my 9" Mouse!!!









THE SIZZLING ADVENTURES OF



ReBoot™



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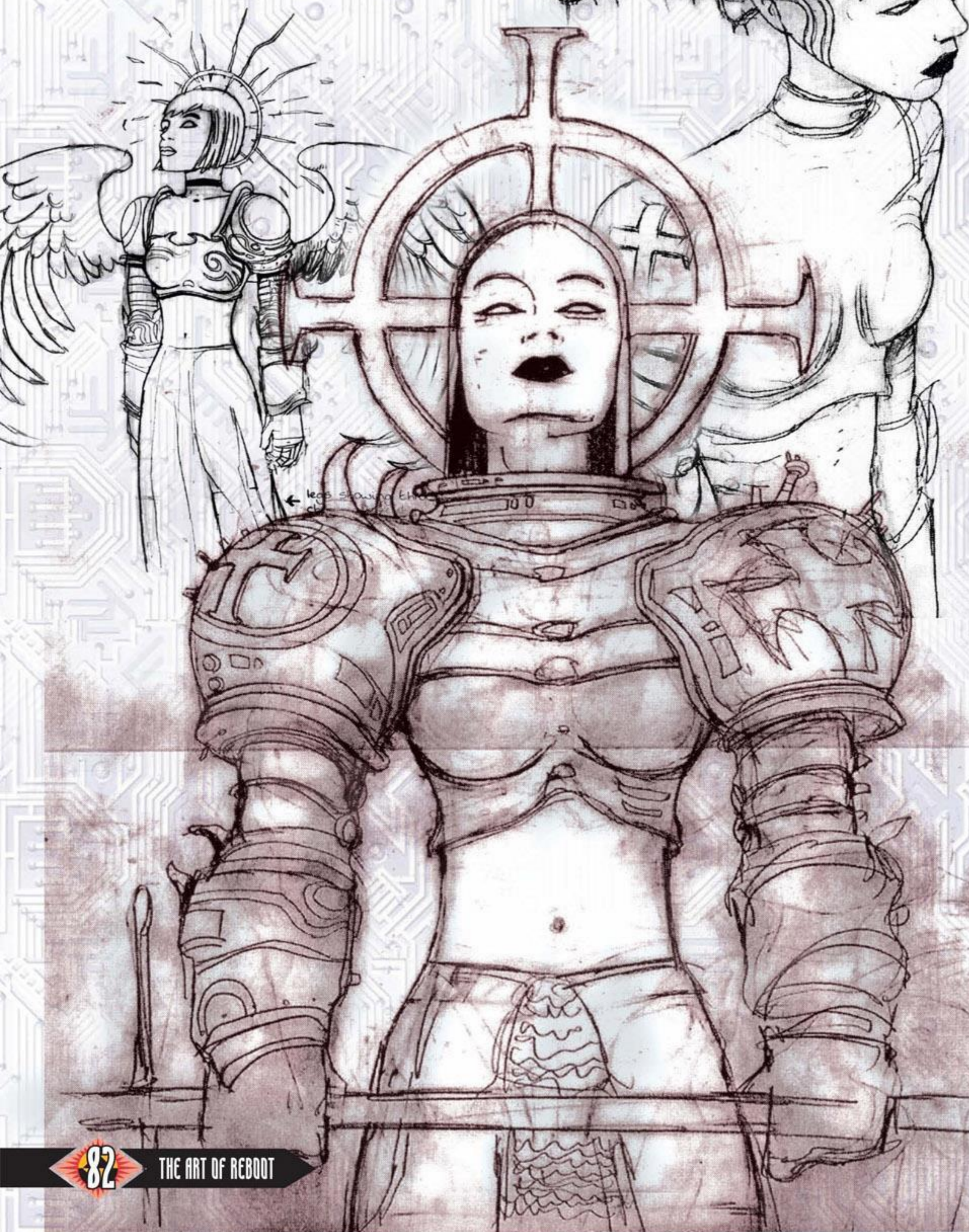
Hmm... I've never seen that before! But if it's something to do with Irwin... while we never did a toy of Dot with the Big Gun, in the haze of my memory I think we talked about having her in the second or third wave of 9" figures, but of course they never came to pass. Why we would do a fake comic cover of it, I have no clue.

THE ART OF REBOOT



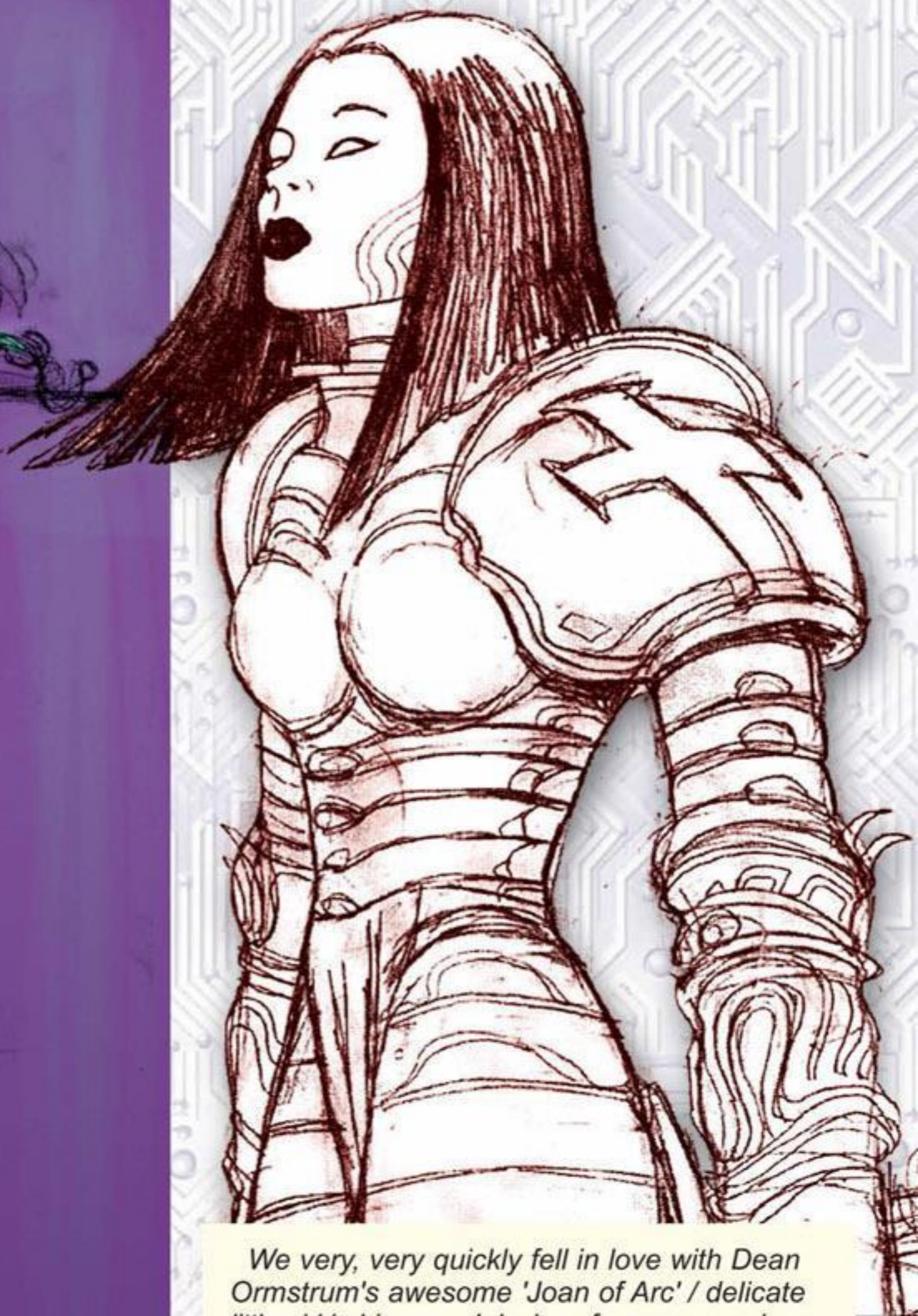
SEASON 4

▼ The following Daemon (codename: Joan of Arc) designs are by Dean Ormstrom, the artist of *Lucifer* from Vertigo comics.

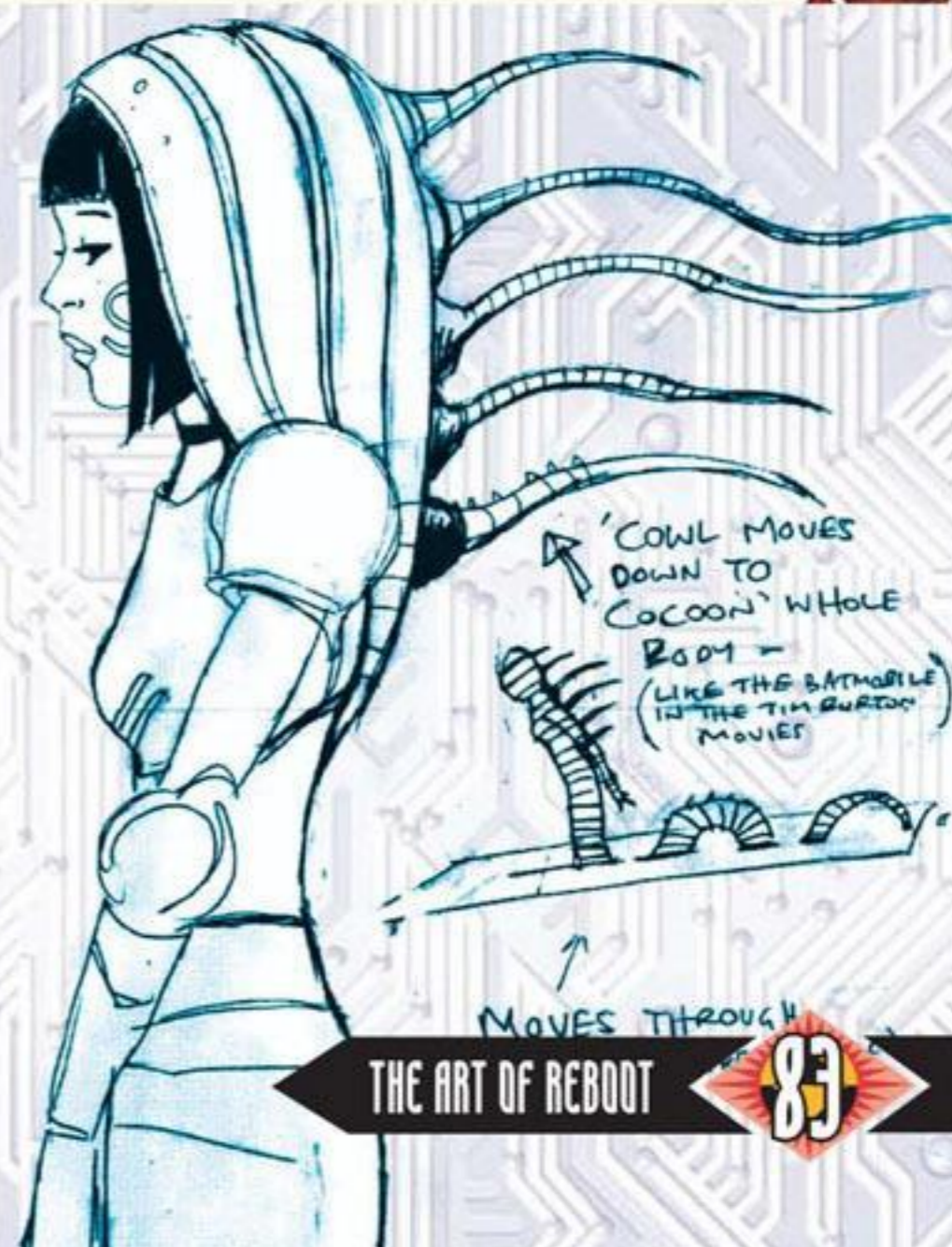


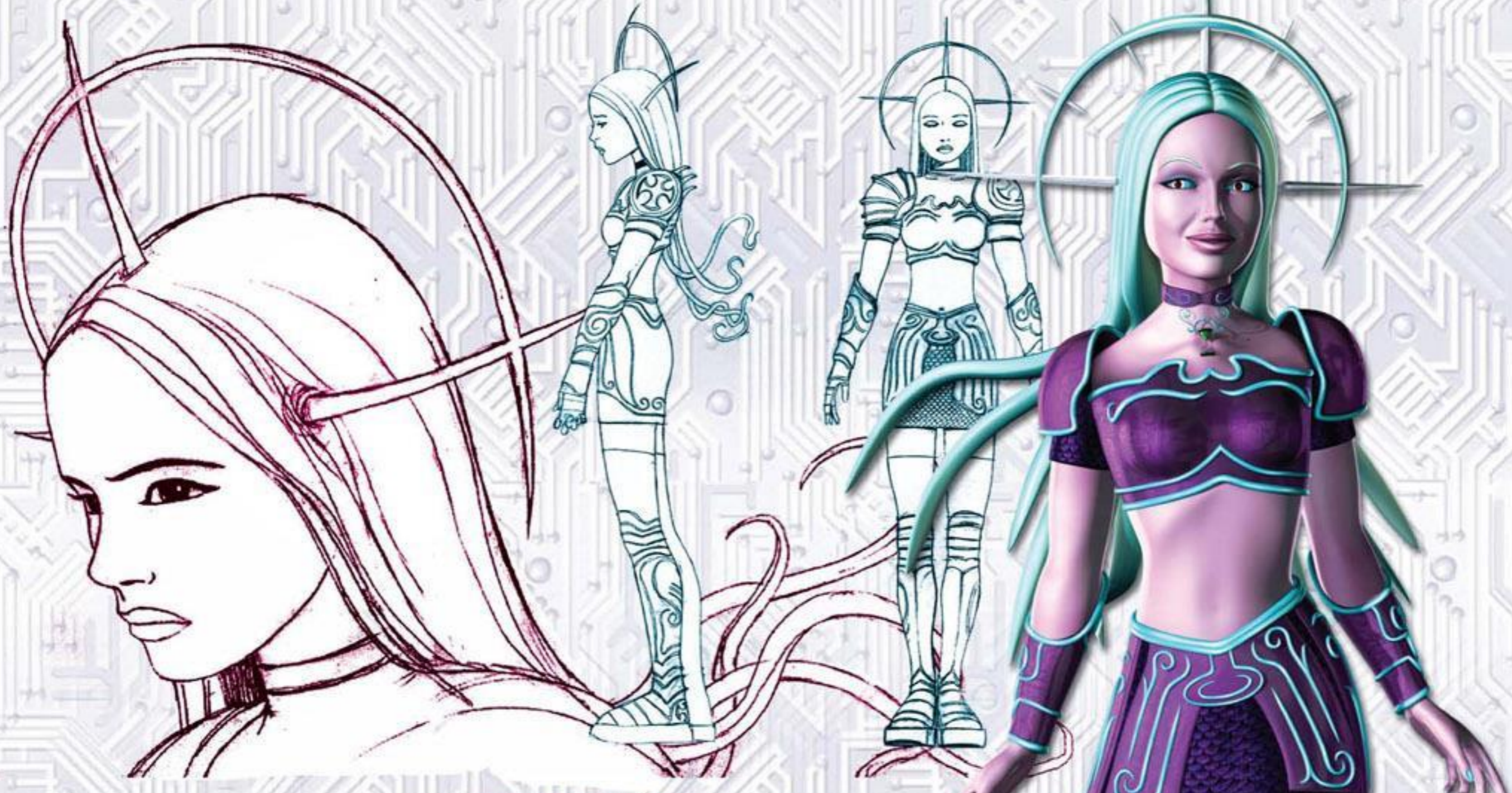


▲ Sketch by Dean Ormstrom, Colors (for this book) by Jim Su



We very, very quickly fell in love with Dean Ormstrom's awesome 'Joan of Arc' / delicate little girl in big armor' designs for our supervirus, Daemon. But Ian wanted a teeny detail, a little certain something, to be 'odd' about her; the idea being that on the surface Daemon looked all sweetness and light, wouldn't hurt a fly-ish, but there was something... creepy around the edges. Dean gave us idea after idea - a tail, scales, strange eyes, a cowl, claws - it went on and on, but nothing was quite right. Then, finally, we had it. The hair. The living hair, constantly writhing around her head. Simple, subdued, but definitely creepy and weird!



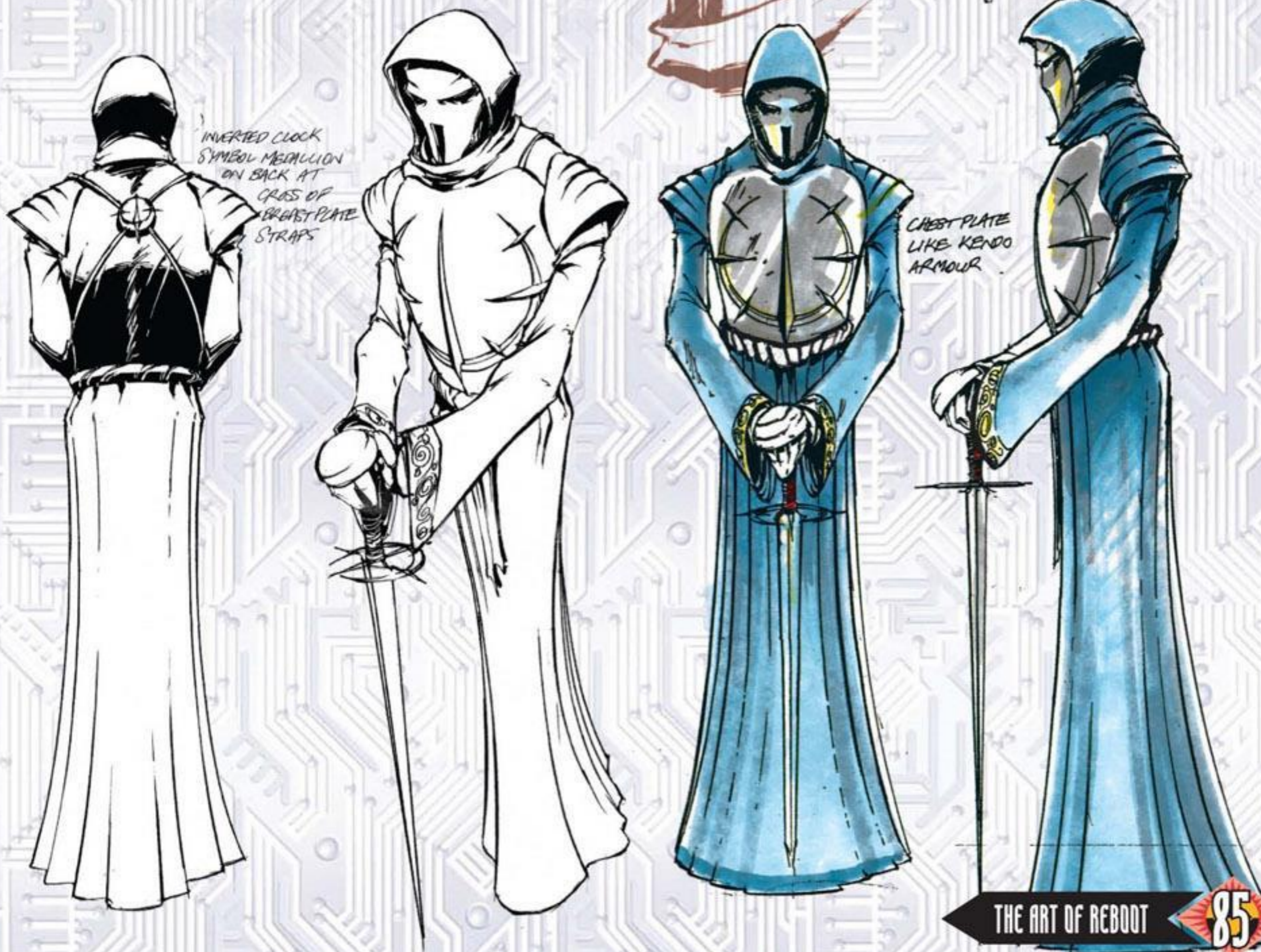


▲ Daemon's color and texture designs by Jim Su.

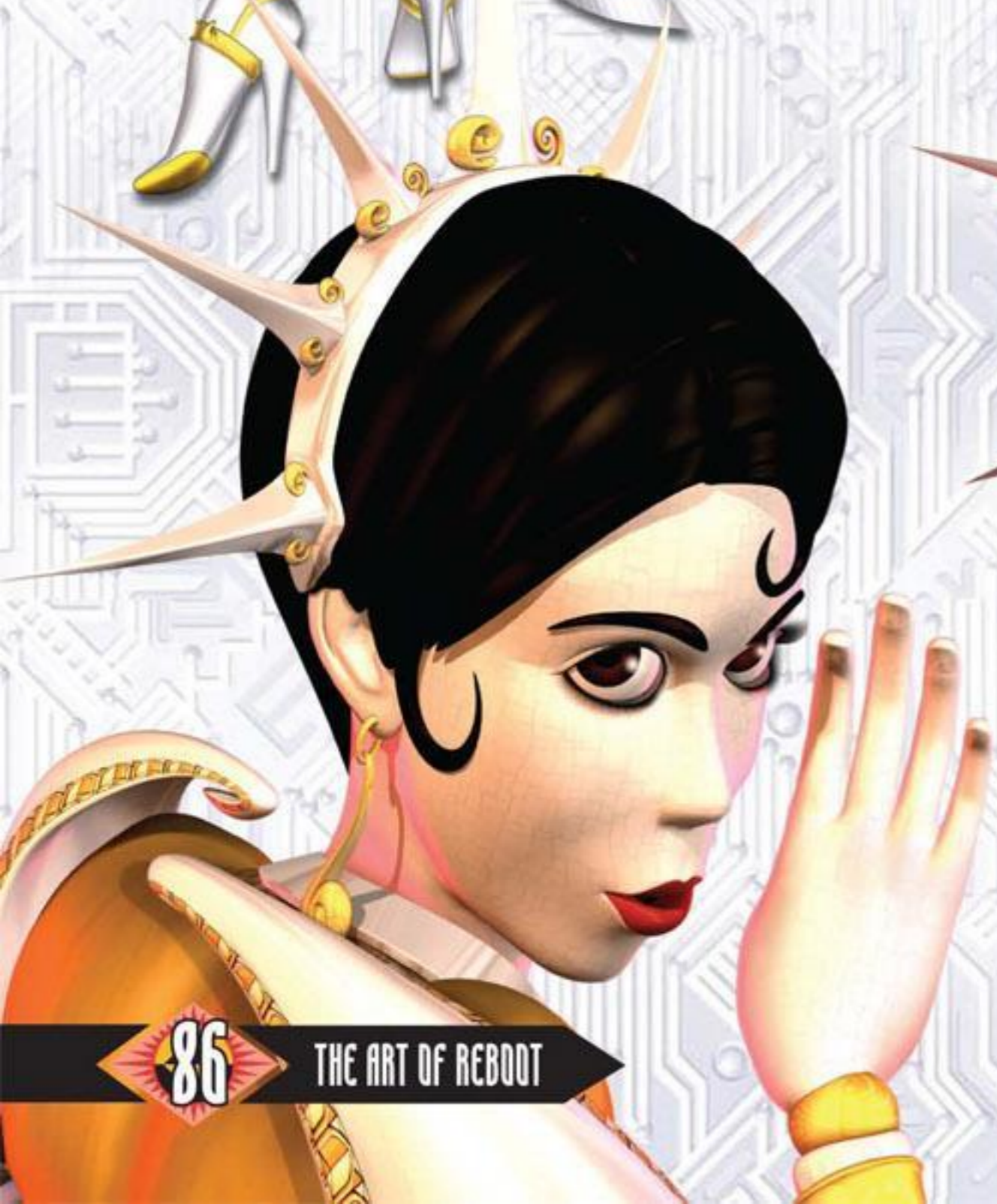
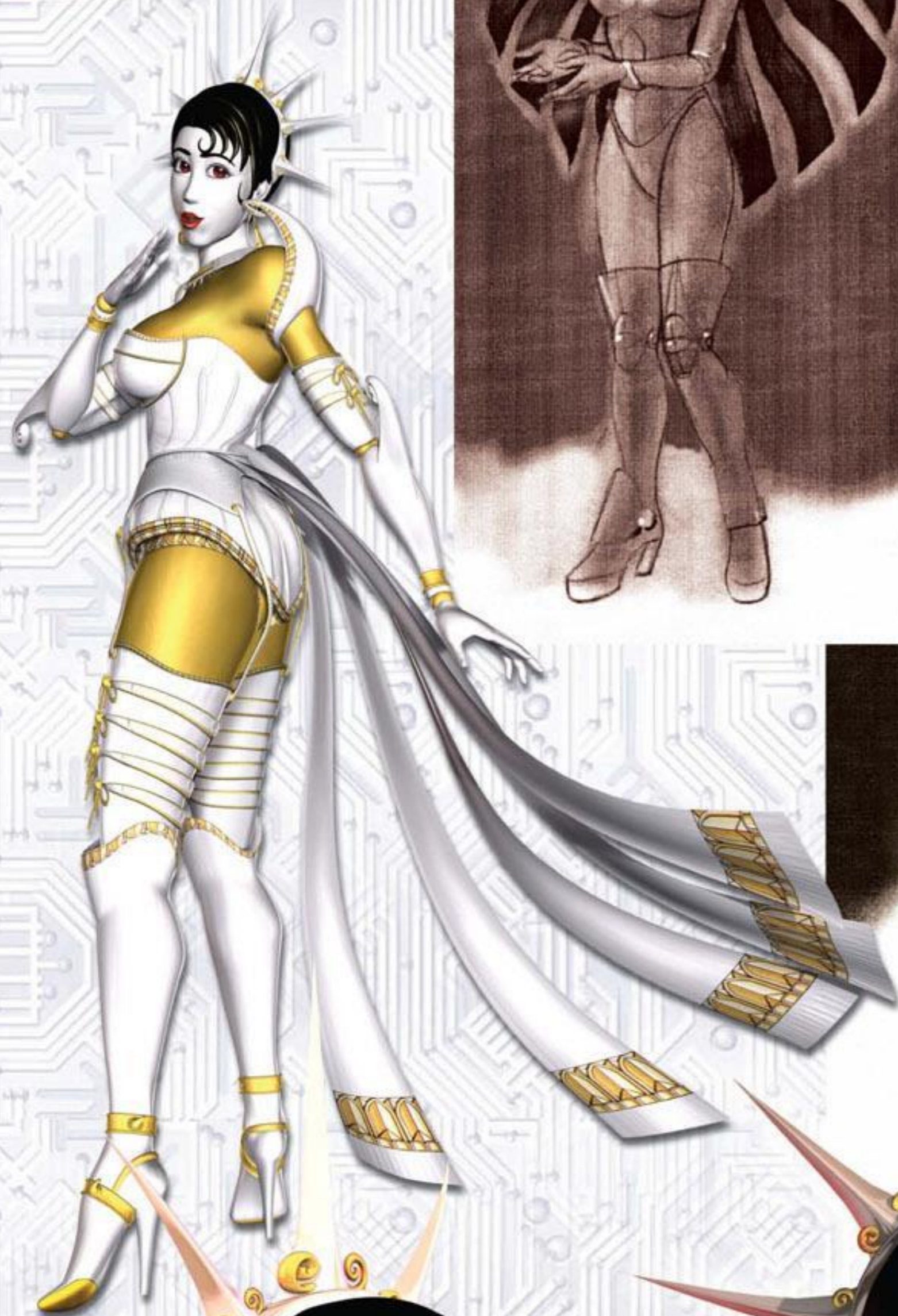


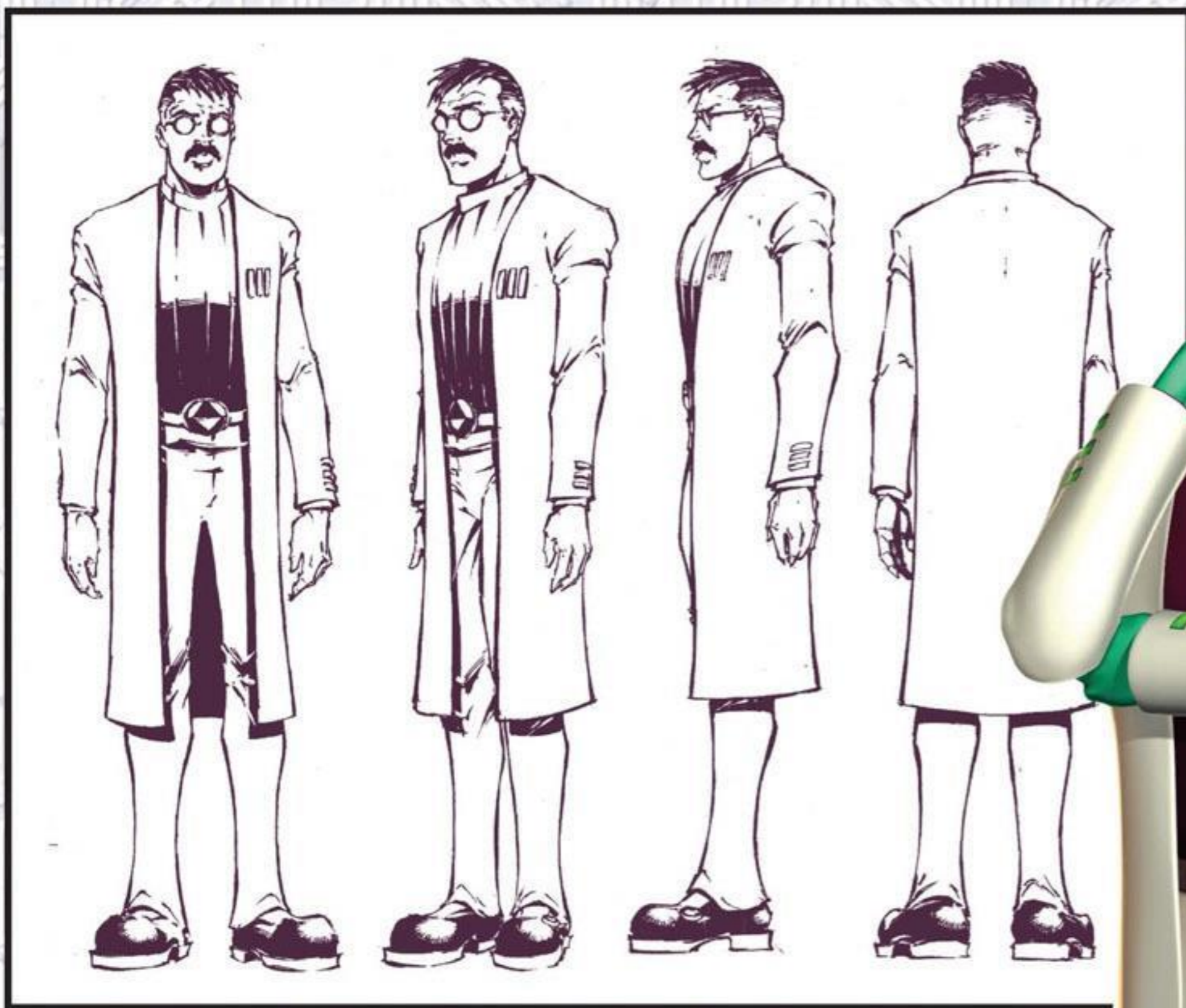


▲ Season 4 Character designs by Scott Lee, a comic book artist best known for his work on *PITT Crew*, *Jack The Lantern*, and *Beast Master*.

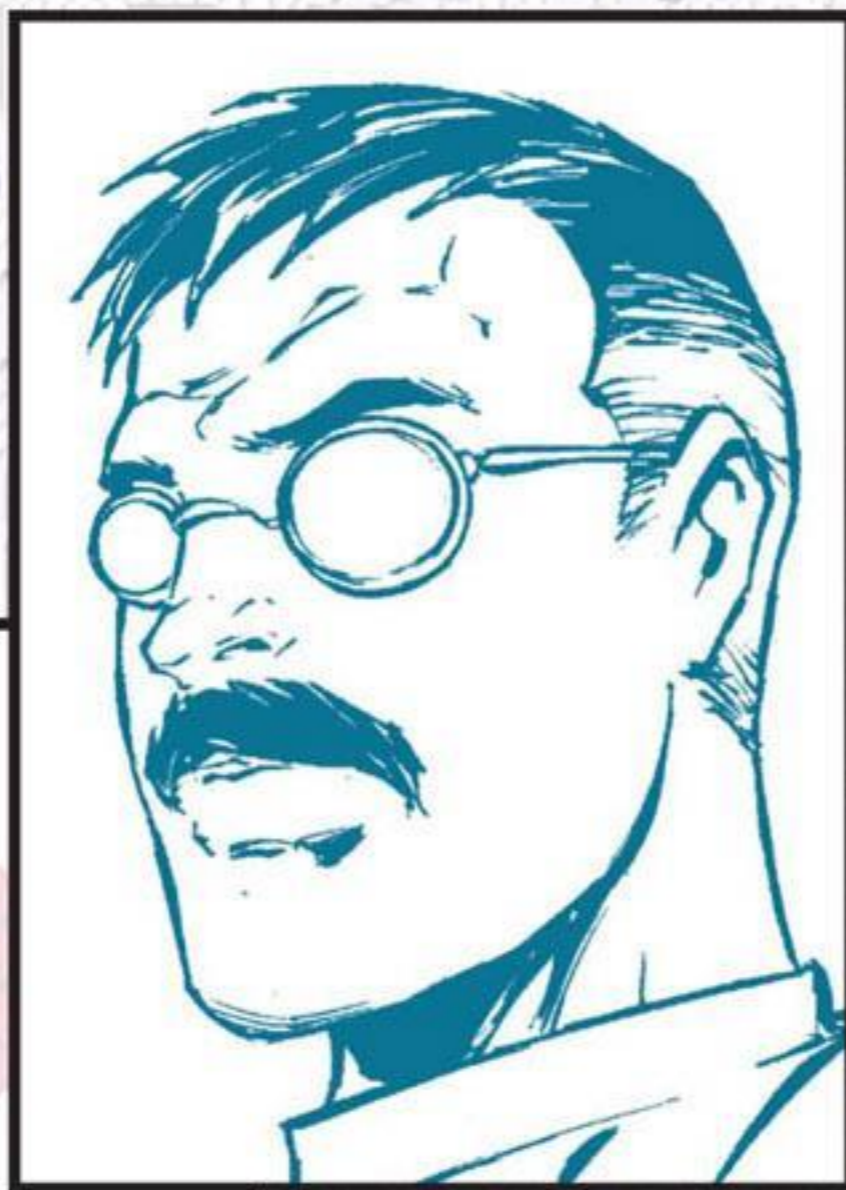


Sean Newton came up with dozens of stunningly beautiful concepts while we were trying to nail down our 'White Queen' Hex. If I recall correctly, White Hex's birth was a tricky one and we never got her all in one drawing; elements of the final design were taken from many sources.





▲ Wellman Matrix designs by Scott Lee.



Dot and Enzo's father Wellman Matrix finally made it to the screen in Season IV, and he was named in honor of our very own in-house uber geek, Chris Welman. He had to wait a while, but we finally got him in there as a character!



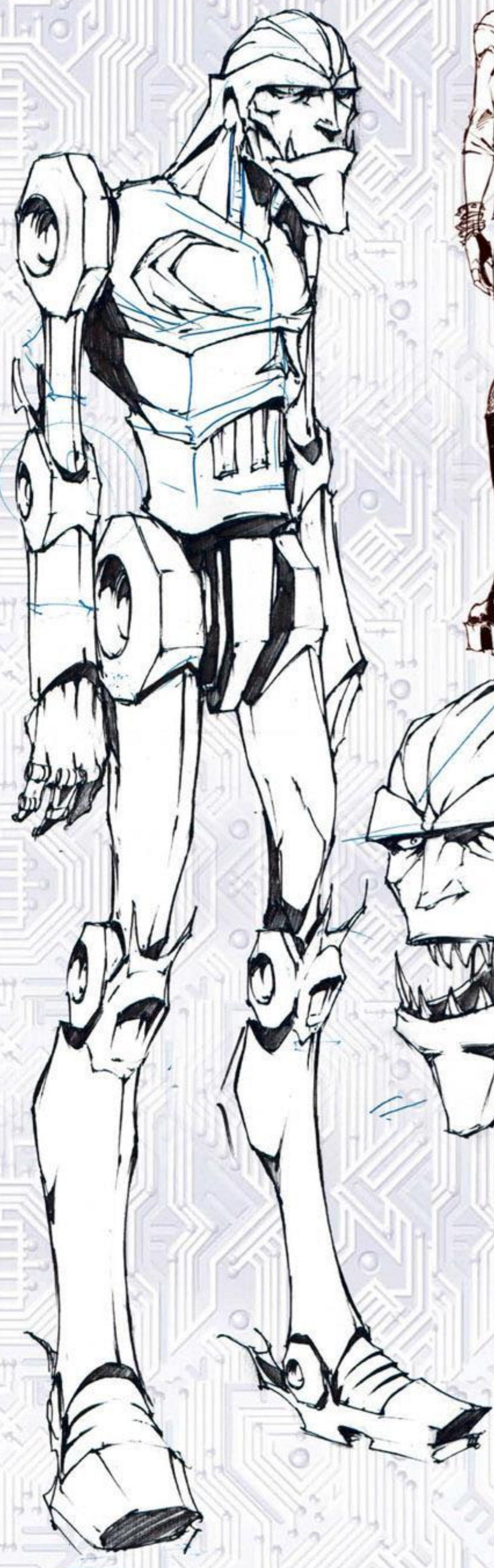
Trivia Time: Welman's null-body form was affectionately known as 'Jelly Welly'.

▶ Young Dot designs
by Scott Lee.

Young Dot



"ARROW
THROUGH
HEART"
TATTOO
ON INNER
THIGH



Scott Lee did some awesome work on Season IV. His Killabyte was an excellent piece of 'Retro-ReBoot' design, and translated into 3D just about as well as anything since Megabyte! I guess that makes sense since they are related (Megabyte and Killabyte, that is; not Megabyte and Scott Lee.)

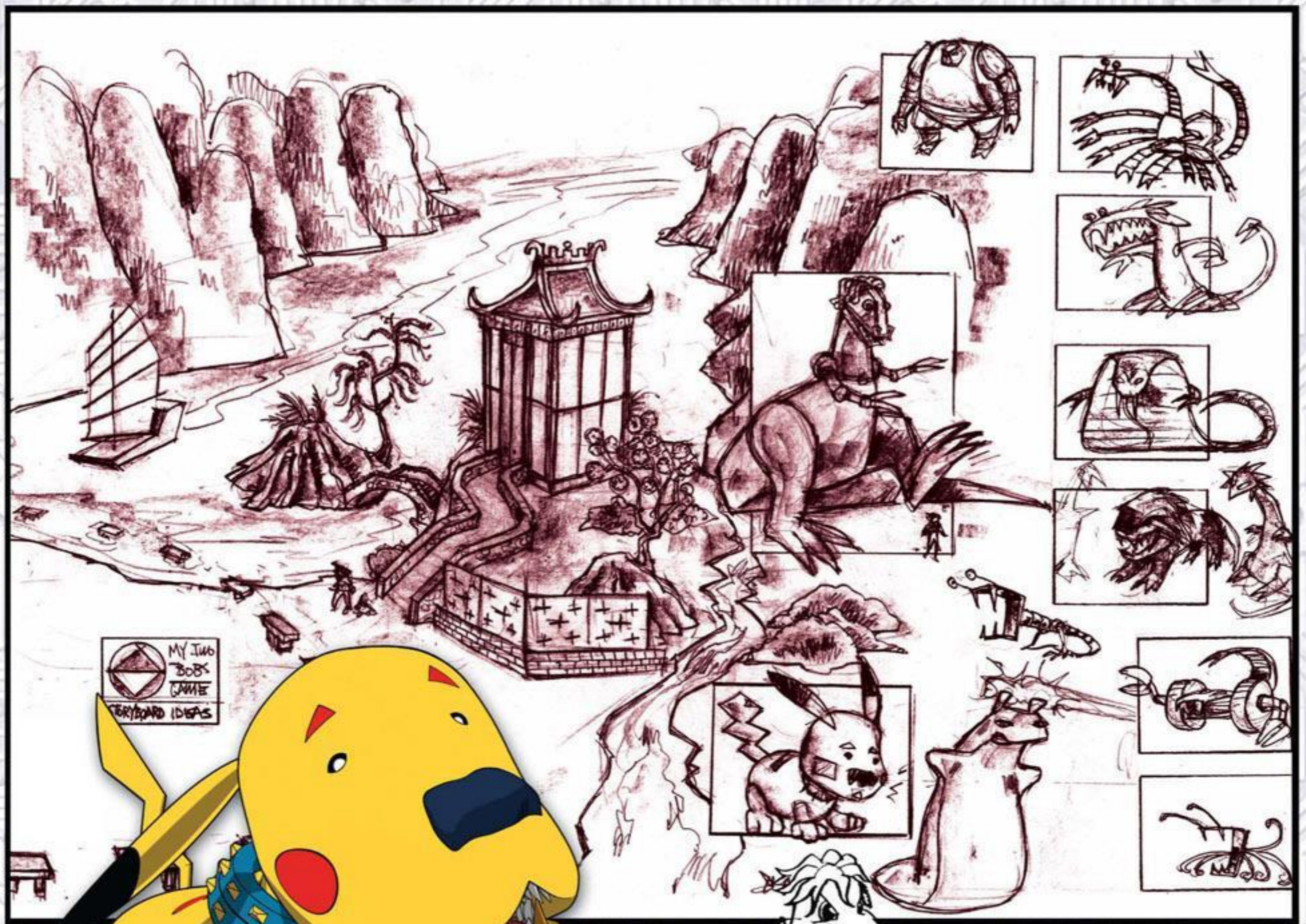


The fourth and final season of ReBoot pushed the limits of the series both visually and thematically. Everything about it had matured - the look, the characters, and the story - all the while still blending seamlessly with Reboot's particular brand of comedy. The fourth season had several pivotal moments fans had been waiting for: Bob and Dot's first kiss, the redemption of Hexadecimal, and the triumphant return of Megabyte.

▶ Dot falls in love all over again when the 'original' Bob returns from The Web. The wedding day is set in *Null Bot of the Bride* (Season 4, Episode 7), but all is not what it seems!



▶ Megabyte returns! This time more vicious than ever due to Scott Lee's redesign.



MY TWO BOB'S GAME
VERBODEN IDEAS



▶ Friskachu modeled and textured by Carl Whiteside.



My Two Bobs (Season 4, Episode 5) featured a toon-shaded anime inspired 'Pantsu Hebi X'game. It was definitely the most unique looking game in the history of ReBoot! Mainframe's proprietary shader called *UberMatte*, was later used for *Spider-Man: The Animated Series*. Anime designs by Ken Nicholls.

▶ Matrix Z modeled and textured by Jim Su.



▼ Pencils by Dave Watkins,
Inks by Jim Su, Colors by
Peter Kostka.

REBOOT RE-IMAGINED



WATKINS
&
JIMSU
06

THE ART OF REBOOT





▲ This image was drawn by Jim Su in 2003 as part of a pitch for a ReBoot comic book. Things didn't work out, but in 2006, Beach Studios turned the image into a poster.



▲ Line art by Jim Su, a CGI artist and comic book illustrator. His CGI credits include: *ReBoot* Season 4, *Spider-Man The Animated Series*, *Disney's The Wild*, *Silent Hill* and the upcoming *Resident Evil 3*. Jim is also the illustrator and writer of the comic book, *Crozonian*. Colored by Dan Rivera, the colorist of *Crozonian*. www.crozonian.com.



ARCANA

▲ Illustration by Jenn Lee; one of Arcana's newest artists, Jenn is an incredible talent who is working on some of Arcana's top properties.



THE ART OF REBOOT



▲ Penciled by Ezra's Master Rove and colored by Kay Purcell.





DMF

◀ ▲ Artwork by Jimbing, colored by Peter Kostka. DMF Comics is a Toronto comic book publisher producing graphic novels such as *Silent Leaves*, *Demented: Scorpion Child*, *Superfuzz*, *Bear Stories* and *Mechanika* art book. www.dmfcomics.com

THE ART OF REBOOT



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MAP₀₆

► Artwork by Mark Pinnock, a CGI animator (Disney's *The Wild*, *The Chronicles of Narnia: The Lion the Witch and the Wardrobe*).

► Craig Yeung works out of Bright Anvil Studios / Rattlebox Entertainment. His credits include *Uncanny X-Men*, *Runaways*, and *Batman/Superman*. www.brightanvil.com



THE ART OF REBOOT



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REBOOT: THE EPISODE WITH NO NAME
 Starring MATRIX ANDRAIA MAXINE
 FEMALE GUARDIAN and TURBO

REBOOT THE EPISODE WITH NO NAME

Pencilled by CRAIG YEUNG Coloured by LISA LUBERA Design by JIM SU
 PHOTOSHOP® QUARKXPRESS® ILLUSTRATOR®

CG SENSE OF HUMOUR SUGGESTED
 SOME SCENES NOT ORIGINAL

MENTAL RAY
 Atleast we got shadows.

Original DVDs lost somewhere with Universal.

THE ART OF REBOOT



100

THE ART OF REBOOT

Drawing by Alex Chung, a Marvel and Udon artist.
Colored by Rob Ruffolo, whose credits include:
Iron Man, *House of M*, and *Transformers*.
www.robertruffolocreative.com



AC

MEGABYTE IS TRANSFORMED INTO A BATTLETRUCK WHEN A MADMAX' ROAD GAME DESCENDS ON MAINFRAME.....

MEGANAUT



'WACKY RACES' MEETS 'DEATHRACE 2000' — AND DOT HAILS A TAXI!

Hot Rod MAYHEM!



One day Brendan brought us a drawing. It was awesome, but we were puzzled. "What's this?" we say. "It's Megabyte as a truck," says he. "Er... okay. But... what's it for?" "I dunno. But it's really cool, innit?" Well, we couldn't argue with that. It was really cool. So then we had to put our heads together and come up with how on earth we could make it happen in the show... and that's where 'Bad Bob' came from!



NARROW BOB'S EYES FOR A CLINT/MEL" LOOK + STUBBLE.

BOB IN LEATHERS!

TWO CHROME STREAKS IN HIS HAIR

BLACK CHROME LOCKS

BOB BOB

ENZO GOES "FERAL" KID STYLE.

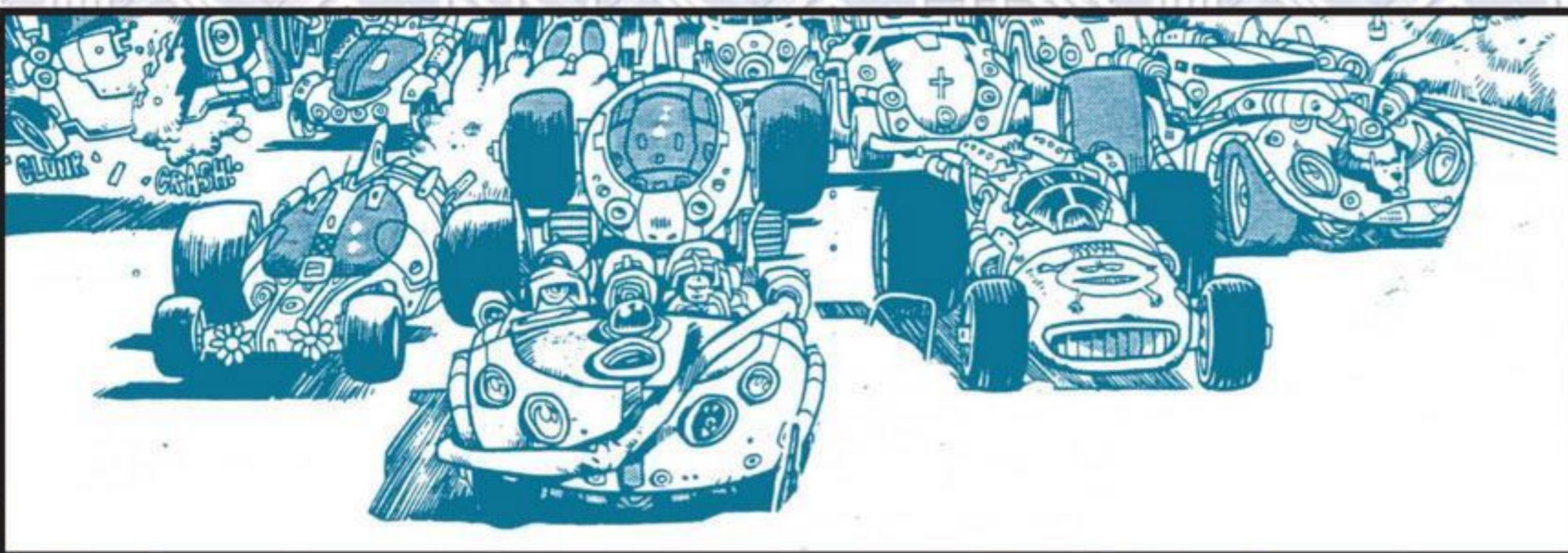
HOT ROD HELL!

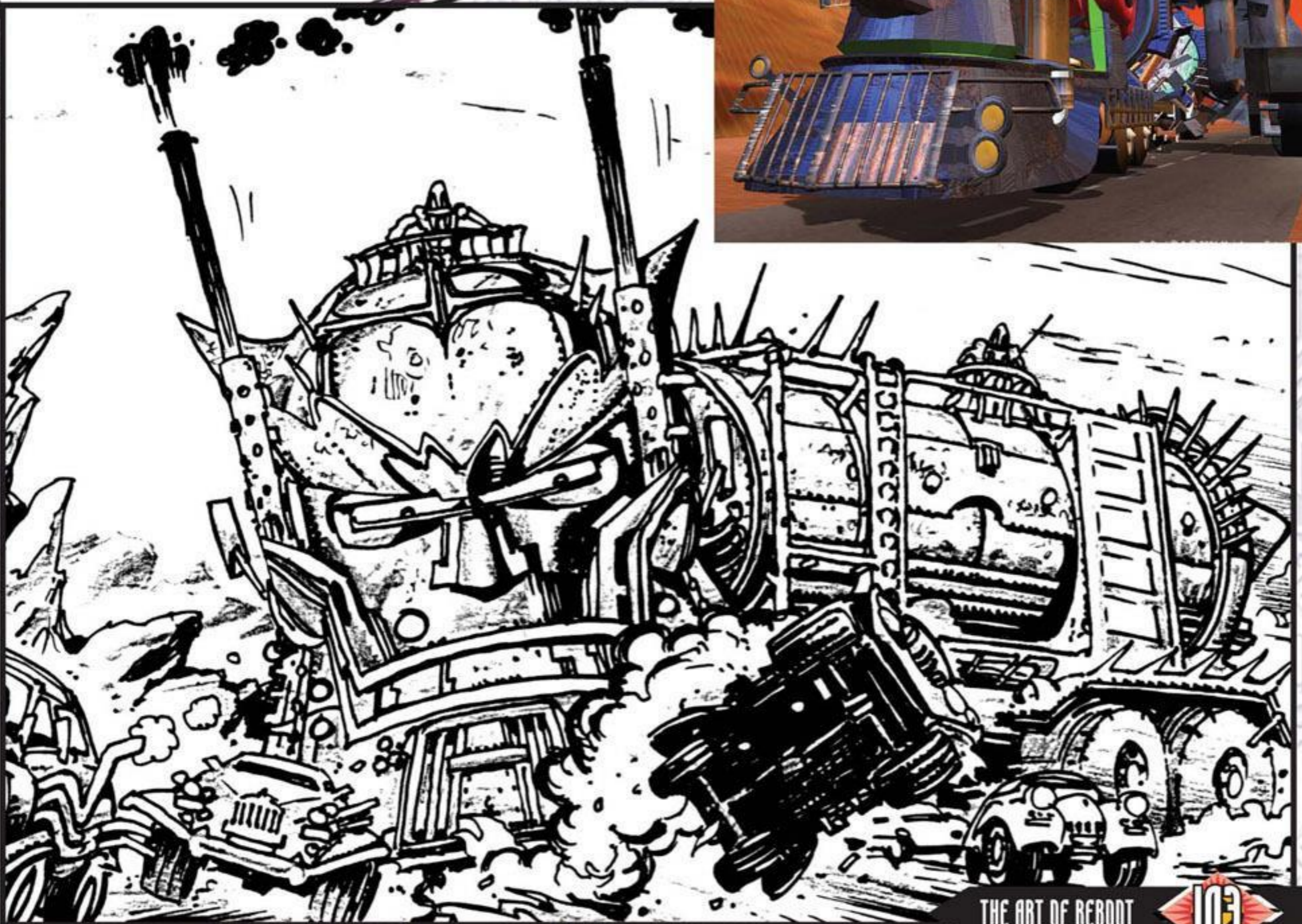
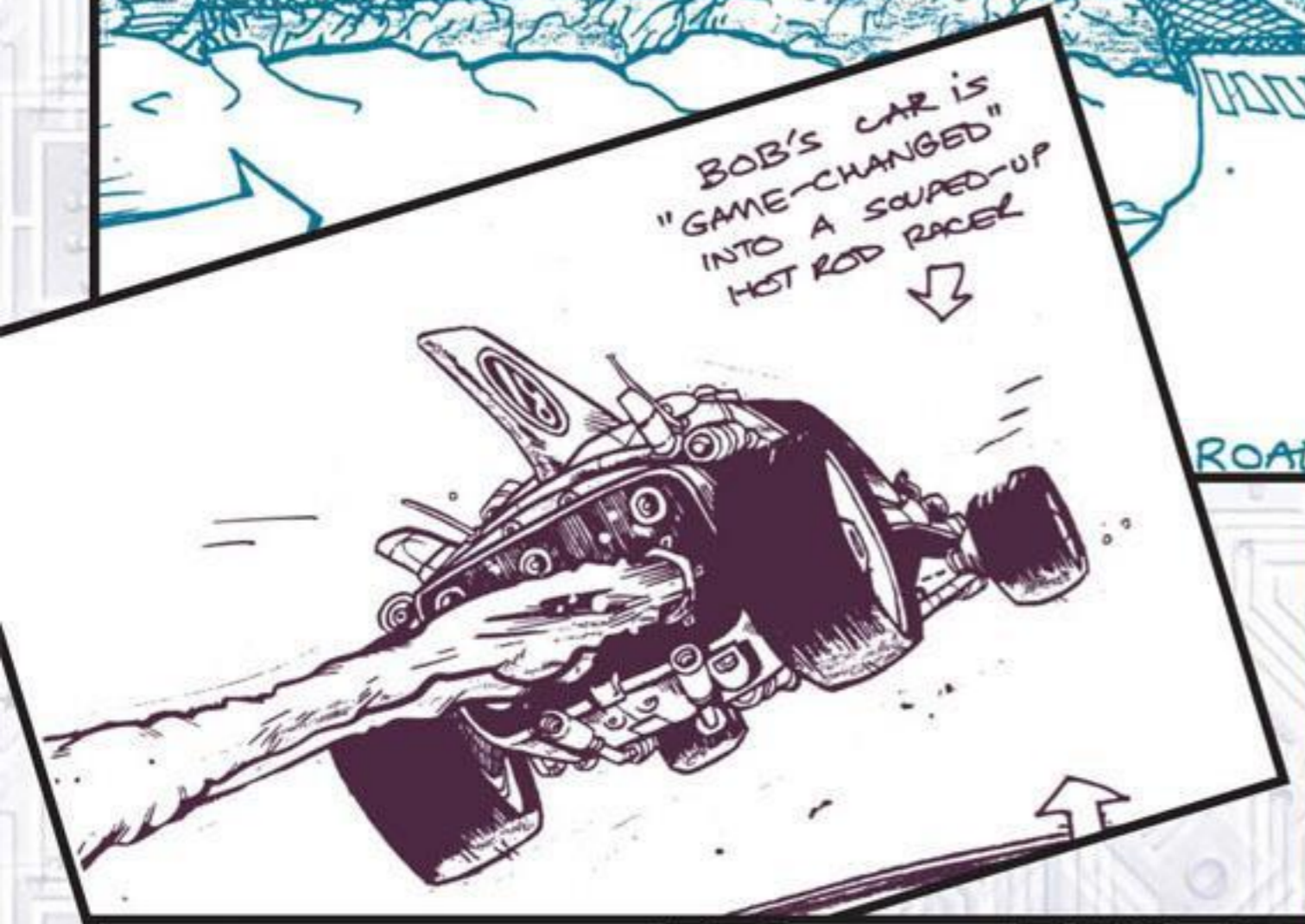
BOB'S CAR GOES RUSTY AND MEAN!

ROOM!

SNUFF!

FRISKET GETS A BANDANA ROUND HIS NECK! VERY COOL!





BIKER
BINOME

BAD
BOB

FWOOSH



FERAL ENZO
+ FRISFET

STUDS.



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GAME OVER?

STAY TUNED!



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