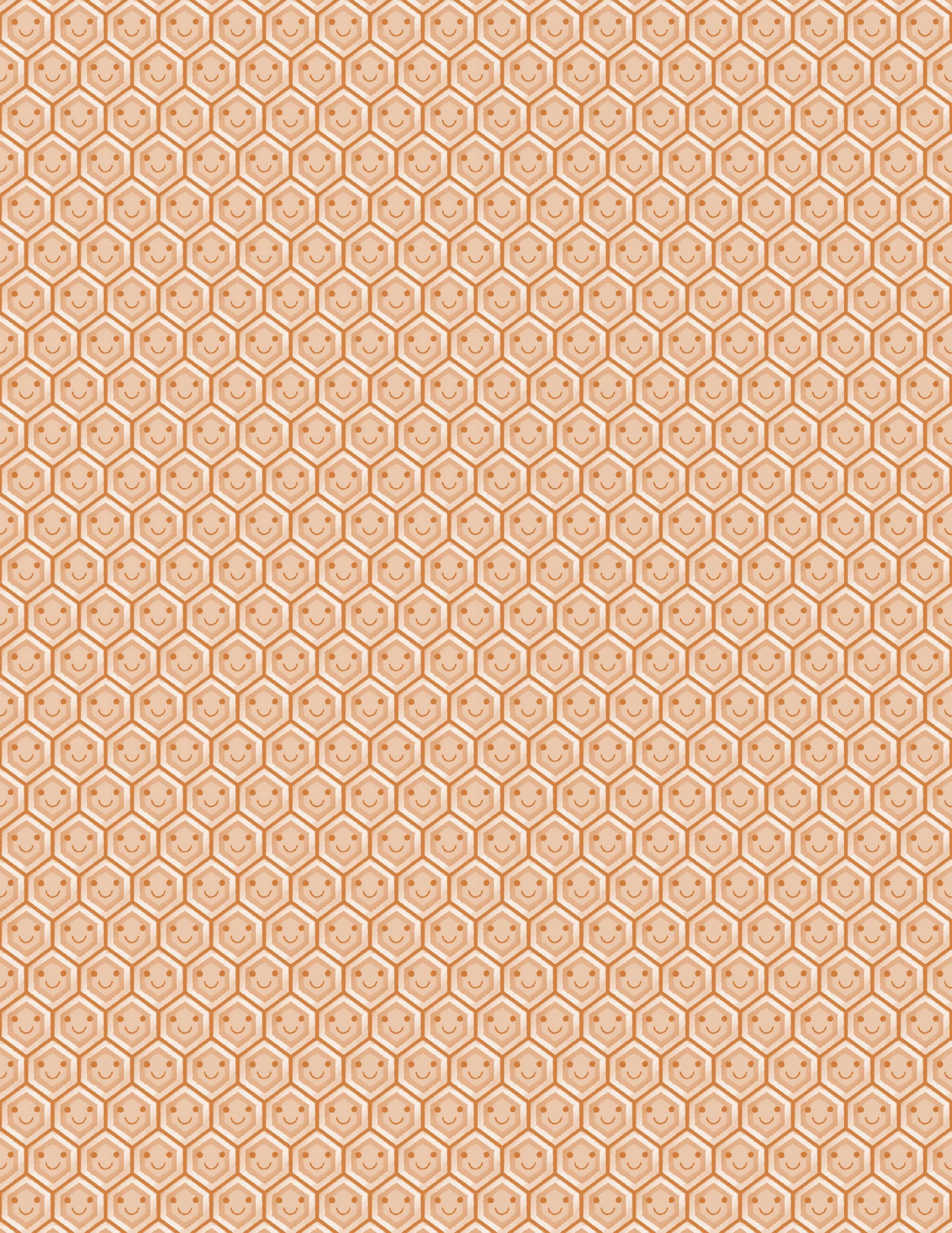
The Art of BROKEN AGE

Foreword by Tim Schafer



The Art of

BROKEN AGE

Dark Horse Books

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Team Reds
Illustration by Marius Winter

Left to right: Paul Levering · Marc Atkinson · Brian Min
Levi Ryken · Adrian Melian · Anna Kipnis · Lee Petty · Greg Rice · Tim Schafer
Joe Kowalski · Nathan "Bagel" Stapley · Peter Chan · Oliver Franzke
Raymond Crook · Scott Campbell · Chris Schultz · Marius Winter · Brandon Dillon
Emily Johnstone · Asif Siddiky · Paul Owens · Phillip Binder

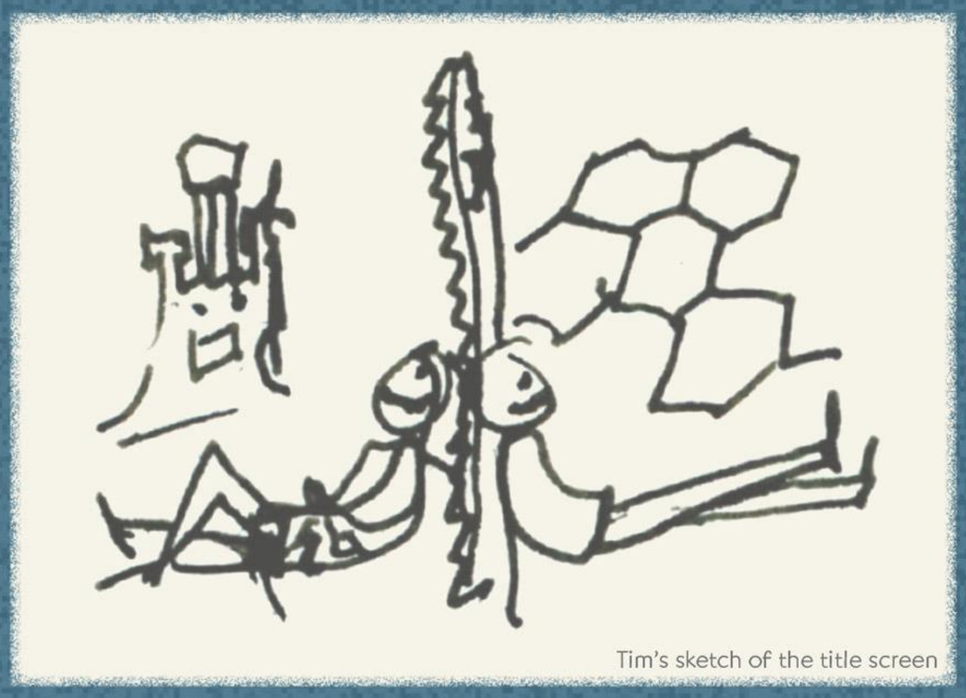
Not Pictured: Malena Annable · John Bernhelm · Duncan Boehle · Derek Brand
Bert Chang · Lydia Choy · Brian Correia · Ashley Coull · Paul Du Bois · David Gardner
Mark Hamer · Tyler Hamill · Matt Hansen · Panya Inversin · Chris Lam · JP LeBreton
Su Liu · Peter McConnell · Jane Ng · Paul O'Rourke · Say Oh · Ben Peck · Miyuki Richardson
Elliott Roberts · Victor Romero · David Russell · Chris Schultz · Camden Stoddard

Foreword

In my time at LucasArts, I was lucky enough to work with some amazing artists. People like Peter Chan would paint an amazing environment, and then we'd put it right into the game. There was some cleanup, but basically what they painted (or drew, or markered) was what you got. Then things got more complicated. Games went 3D. We still had great artists making great paintings, but to get into a 3D game they would have to be reimagined, reconstructed, relit, and rerendered. One of the reasons I wanted to do a 2D point-and-click adventure game again was to return to that era when a great 2D artist could see their work directly in the game with little alteration.

All the games I've made were collaborations, but most of them showcase the visual imagination of one artist more than any other. The world of *Grim Fandango* is a Peter Chan tour de force. *Psychonauts* is the art style of Scott Campbell come to life. But in the fifteen years I've been working with Nathan "Bagel" Stapley, we've never made a game where his style got to stand front and center. Until *Broken Age*.

Nathan's fine art background comes through loud and clear in his game illustration. He is a master of light, shadow, and color. His comic book sensibilities are also on display in his crazy character proportions and fluidity of scale. I've always loved the unique combination of realism and caricature in his art and was very excited to finally be making a game in the Stapley style.



Tim's sketch of the title screen

Of course, as the game got bigger and more artists came to the party, that initial mission evolved. Nathan's art was still the style guide, but it became a collaboration between Nathan, Scott Campbell, Levi Ryken, Peter Chan, Derek Brand, Emily Johnstone, and Say Oh, under the direction of Lee Petty. All of these great artists have styles of their own. While their art went through the "Bagel filter" to get into the game, here in this book we can show it in its original form. Looking at the diversity of styles in these pages, I'm struck by how miraculous it was that Lee could unify so many visions into a single work of interactive art.

I was lucky to have so many great artists on this project and extremely happy with the game they made together. My gratitude goes out to them, and to all our backers, for giving us the opportunity to come together and make *Broken Age*.

– Tim Schafer
Creative Directores

Early Concepts

Nathan Stapley

Nathan Stapley

Creating Characters

The character process always begins with initial concept exploration. During this phase, one or more artists create rough drawings to explore different directions the characters could take. A good concept isn't a finished illustration; it need only be clear enough to communicate the important ideas. Some qualities of a good character design that we always keep an eye out for include:

Personality. Does the character's appearance match their personality? One of the best ways to express this is through pose. A great pose is a succinct summary of the character's attitude and beliefs.

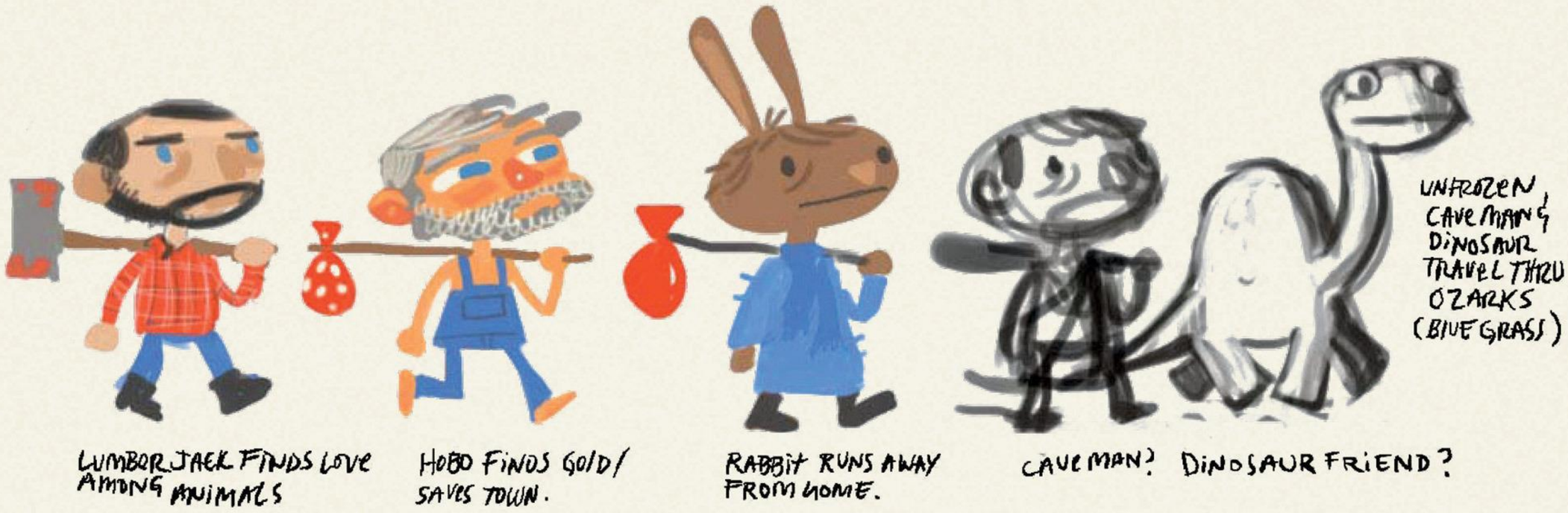
Readability. Does the character have an interesting silhouette? Will the character stand off the background? Are the character's major areas (head, hands, upper body, and lower body) distinct from one another? Color can be a great tool here (as can in-game effects, such as rim lighting), but we look for strong readability even in a rough grayscale sketch.

Expressivity. Is the character built to animate? Are the proportions, face, and hands capable of the acting and actions that the game requires? Adventure games have lots of acting and dialogue sequences, so Nathan "Bagel" Stapley's tendency to draw oversized heads really helps us.

One of our visual goals is to bring a painterly but still relatively crisp style to the characters. We want to add enough texture and detail to satisfy the eye while also creating an easy-to-read, highly stylized character that is easily distinguished from the background.

Because the lumberjack wasn't an actual game character at this point, he didn't go through as much iteration and scrutiny as a normal character, but Bagel's early sketches below still demonstrate several of the qualities needed for successful characters.

Nathan Stapley



Nathan Stapley

Nathan Stapley

Nathan Stapley

Building Worlds

Let's talk about exciting environments! Places you've never gone to but always wanted to visit. Places you're so afraid of that you know you'll never actually see them in your life. Places you can't go to because it's physically impossible.

Double Fine likes to include settings and locations in our games that feel new, or at least new to games. For instance, when Tim was given a set of black velvet matador paintings for his birthday one year, he thought, "Hey, now a world made of black velvet—that's something I haven't seen done much in games yet. We've all seen fire levels, ice levels, etc. But not black velvet."

To generate these types of ideas for *Broken Age*, Double Fine HQ played host to a creative extravaganza of unimaginable breadth and majesty: the Double Fine Adventure Art Jam! This event saw the powerful artistic forces of Nathan "Bagel" Stapley, Scott Campbell, Peter Chan, and Lee Petty join together to conceptualize new worlds, characters, and inventions. And to kill a whole lot of trees.

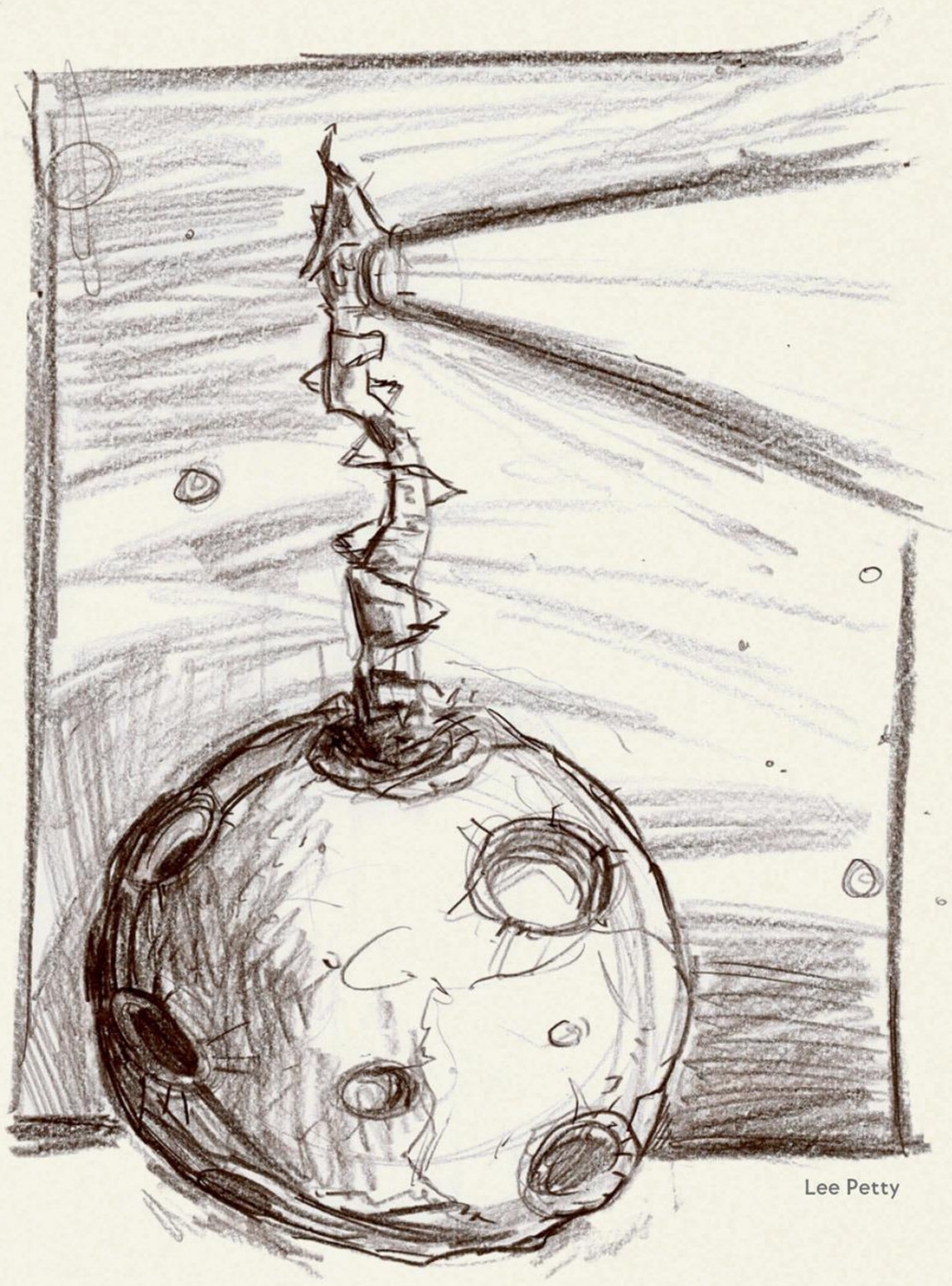
Shown here are a handful of pieces from Nathan "Bagel" Stapley. His personal art style was the inspiration for the look of *Broken Age* from the very beginning, and these pieces are just a few examples of what helped set the initial tone of the world.

Nathan Stapley

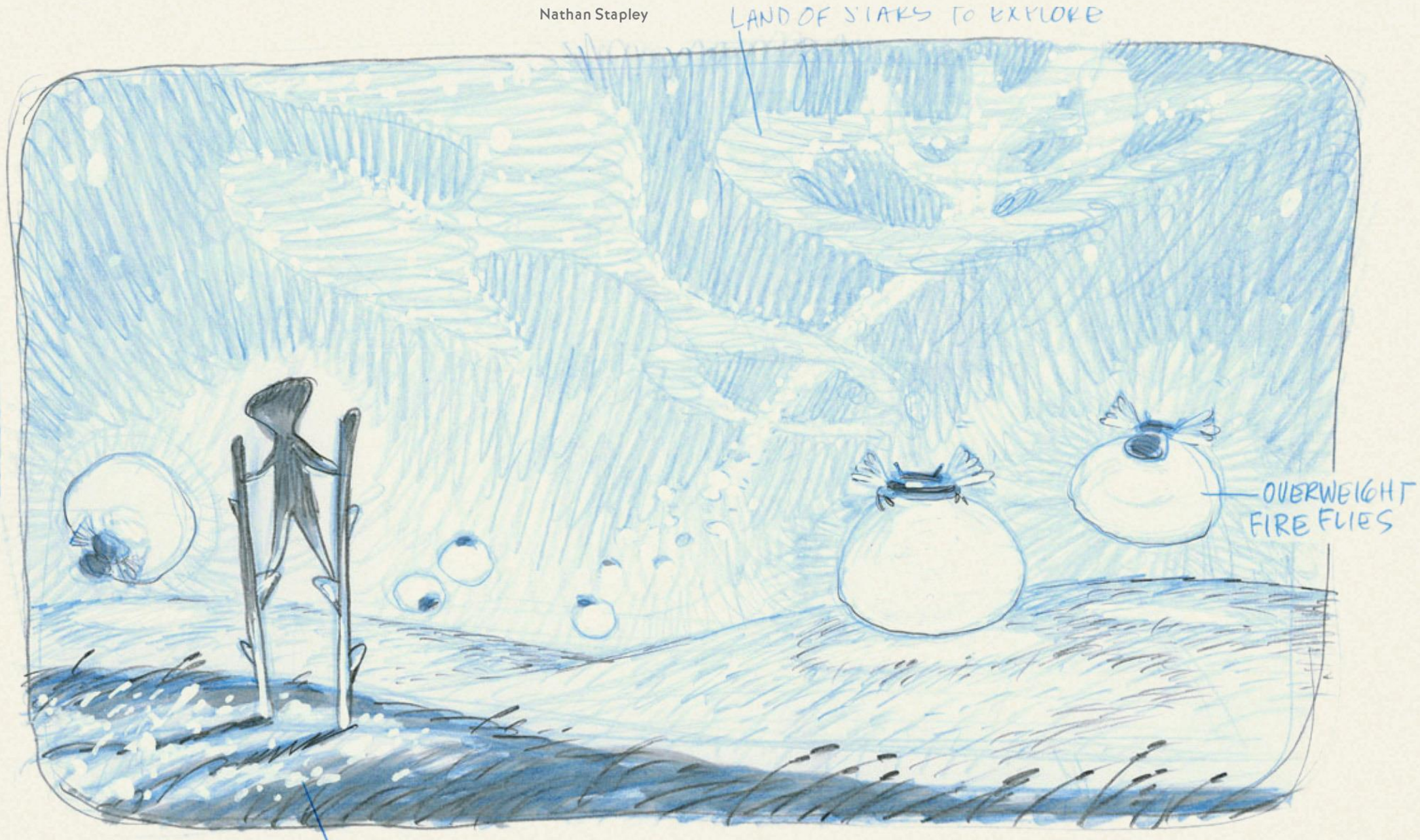
Backer Ideas

During production the backers were asked if they had any ideas for unique environments. Among the many excellent ideas that were offered were the inside of a water gun, an abandoned house full of stray cats, Bigfoot's holiday home, a pacifist roller derby, and the jungle of a carpet being vacuumed.

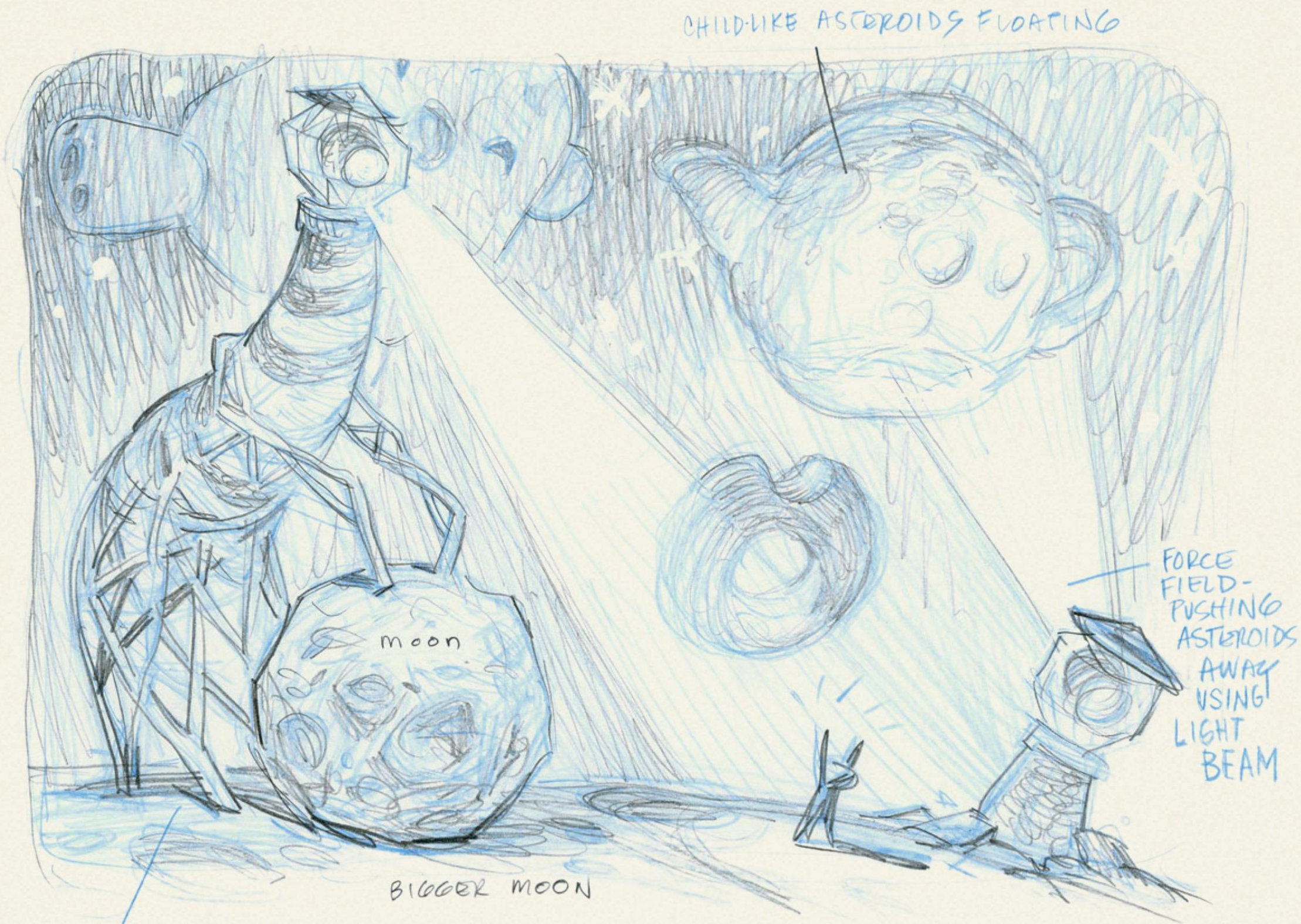
Nathan Stapley



Lee Petty



Peter Chan



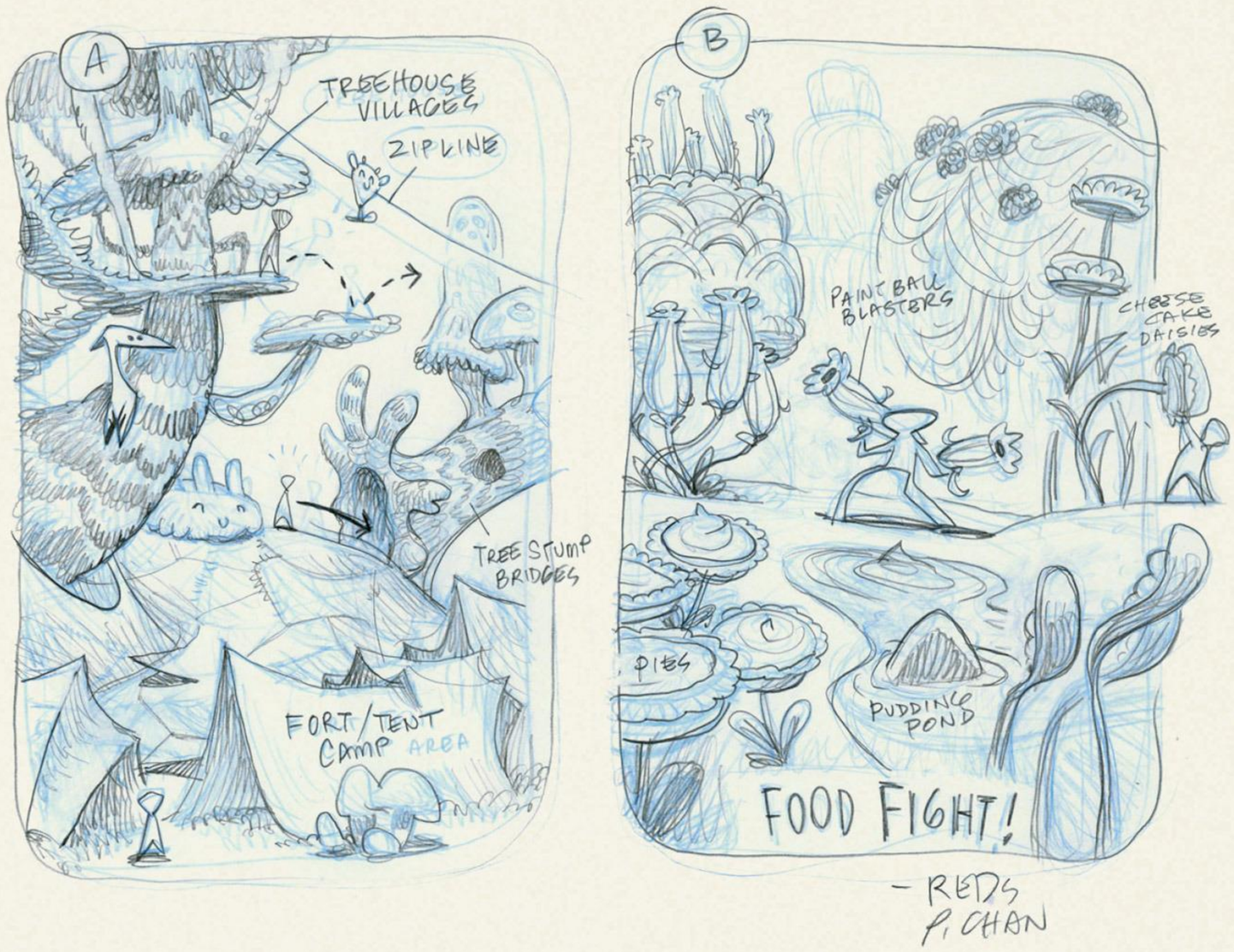
Peter Chan

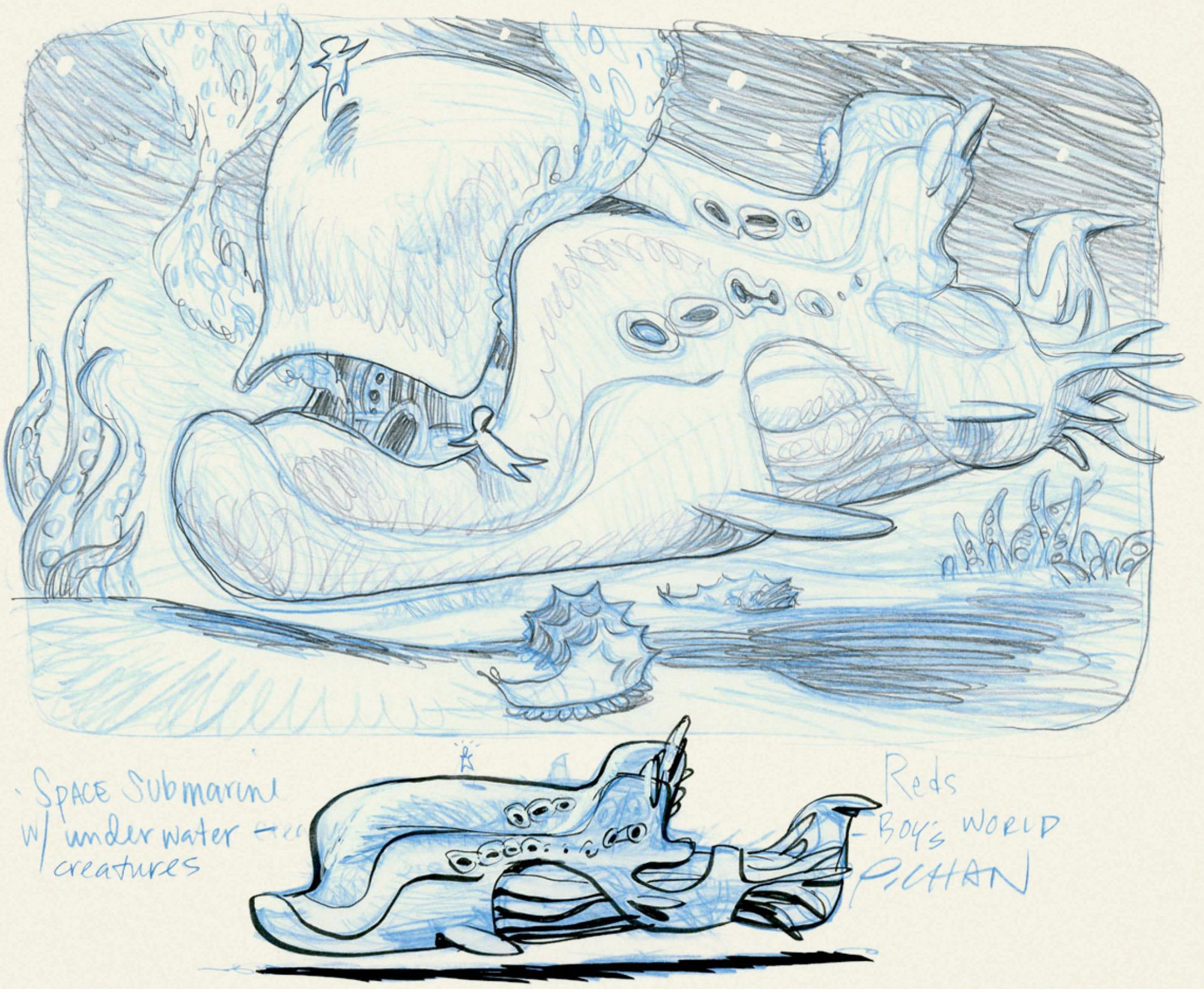
Scott Campbell

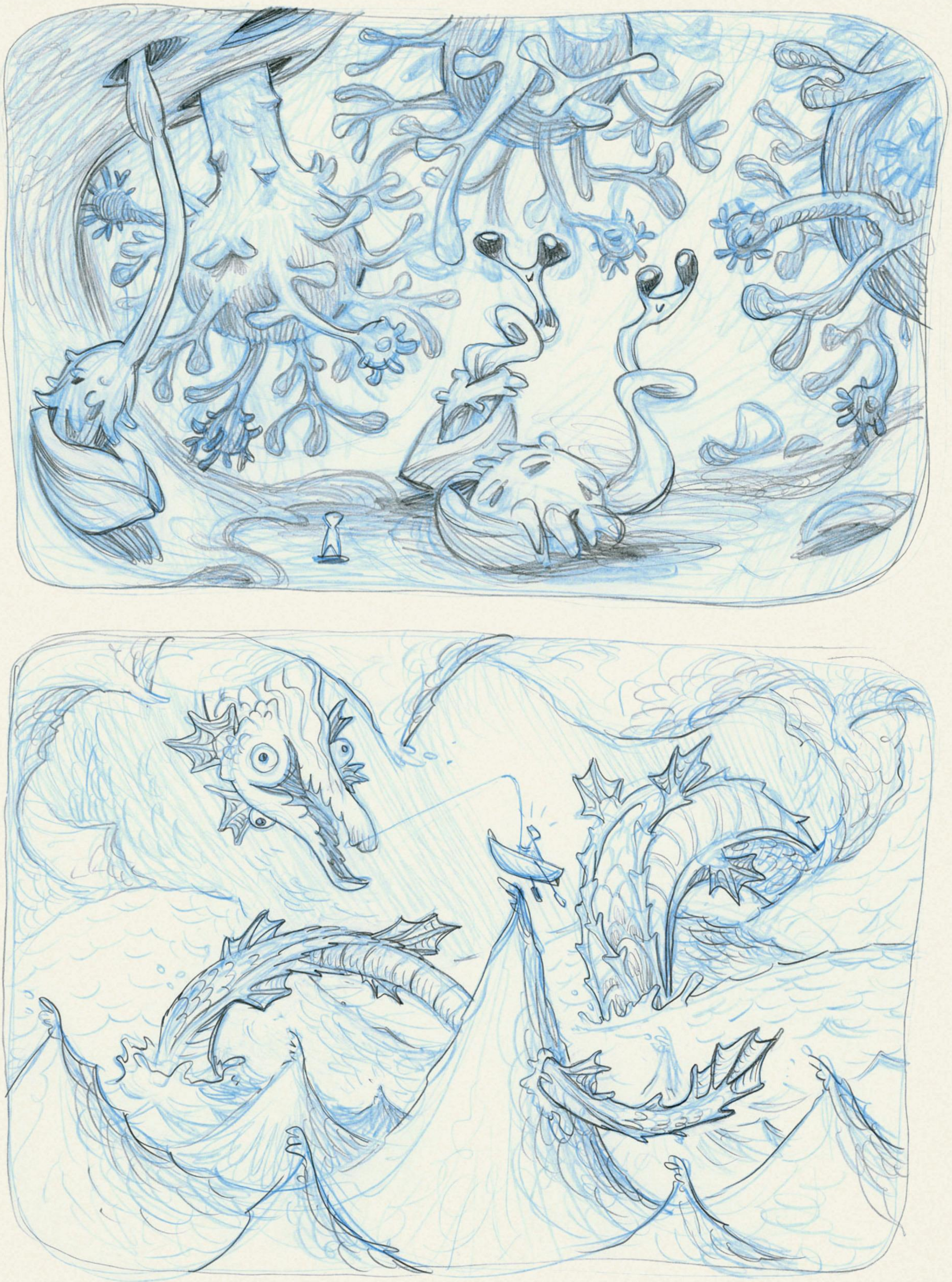
Peter Chan

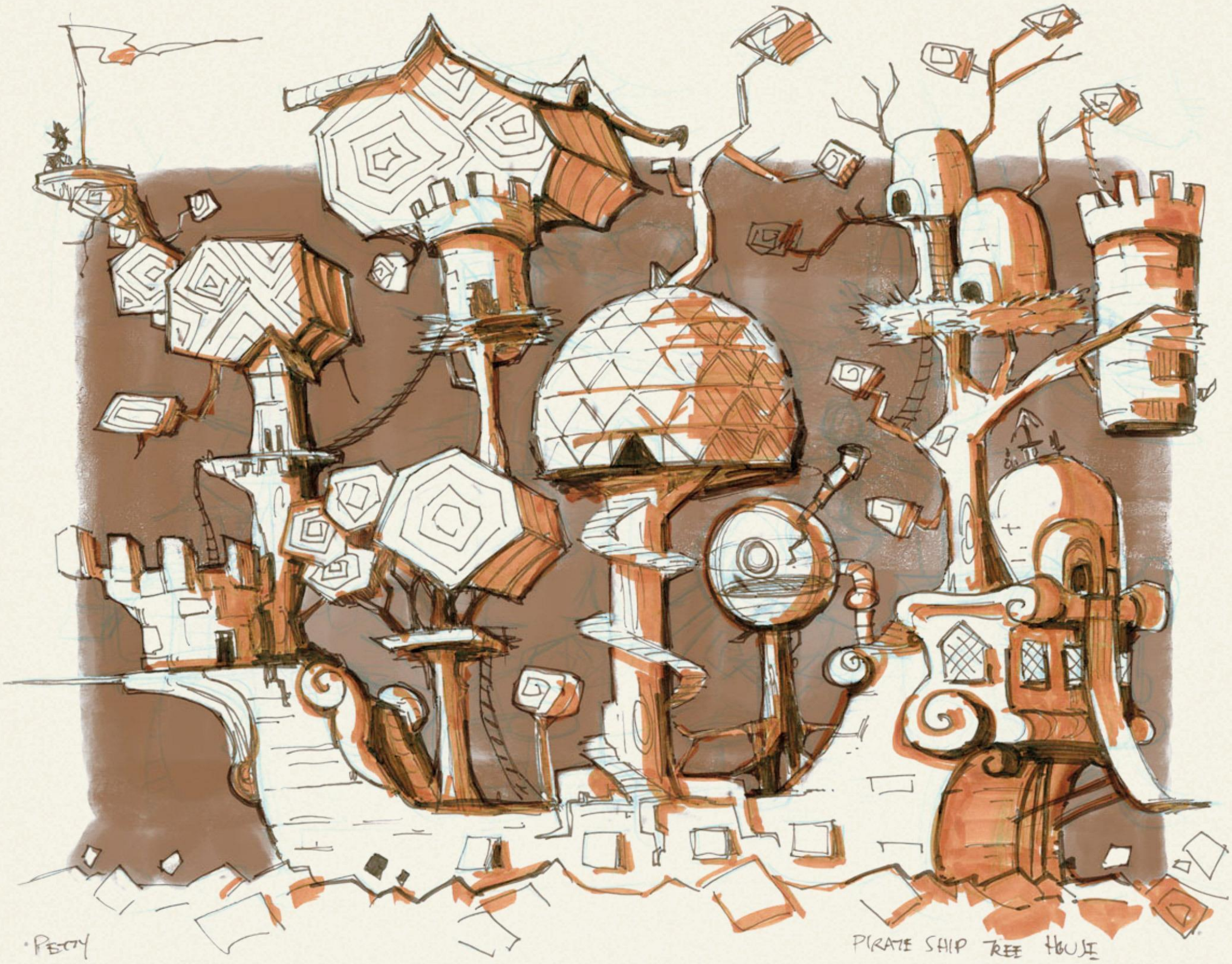
Over the past fifteen years, Peter has had a hand in shaping some of the iconic worlds in movies like *Antz*, *Star Wars: Episode I*, *Harry Potter and the Sorcerer's Stone*, and *Lemony Snicket's A Series of Unfortunate Events*. Peter's first game with LucasArts was *Monkey Island 2*. He was asked to draw a background during his interview, and it was so well received it made it into the final game.

During the art jam, Peter made a habit of arriving at the office to begin working at 7 a.m. while the studio was still relatively empty and quiet.



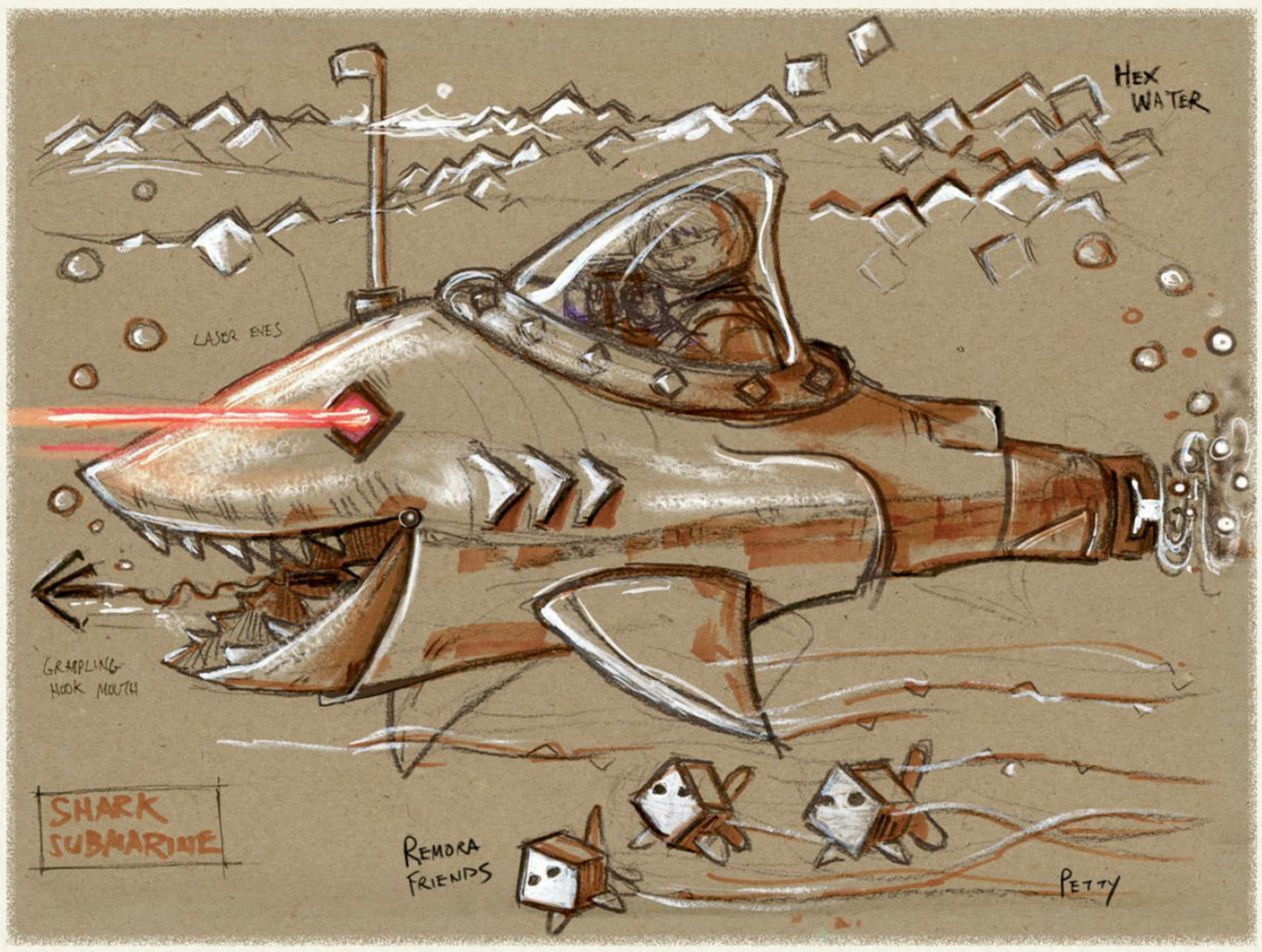



REDS
- BOY'S WORLD
P. CHAO
-Sailing
-fishing



Lee Petty

Tim Schafer recruited Lee to be *Brütal Legend*'s art director by getting Ronnie James Dio to sign a copy of *Holy Diver* for him. Lee went on to make the beautiful matryoshka adventure game *Stacking*. He not only served as art director on *Broken Age* but also came up with the game's title.



KITE PEOPLE
&
STILT GOLIATH

KITE PEOPLE

Scott Campbell

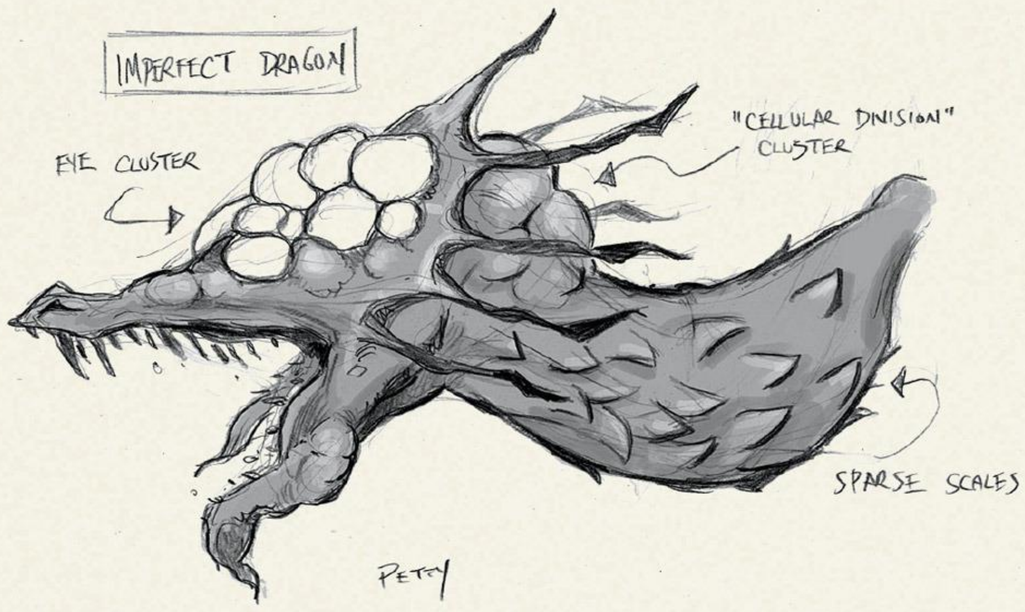
When Scott was hired at Double Fine, his first task was to design the company logo, 2HB. According to Scott, Bagel's first task was deciding what color to paint the walls. Tim recalls, "He had a lot of digital mockups, painting over photos of the office. We went with Golden Gate Bridge Orange."

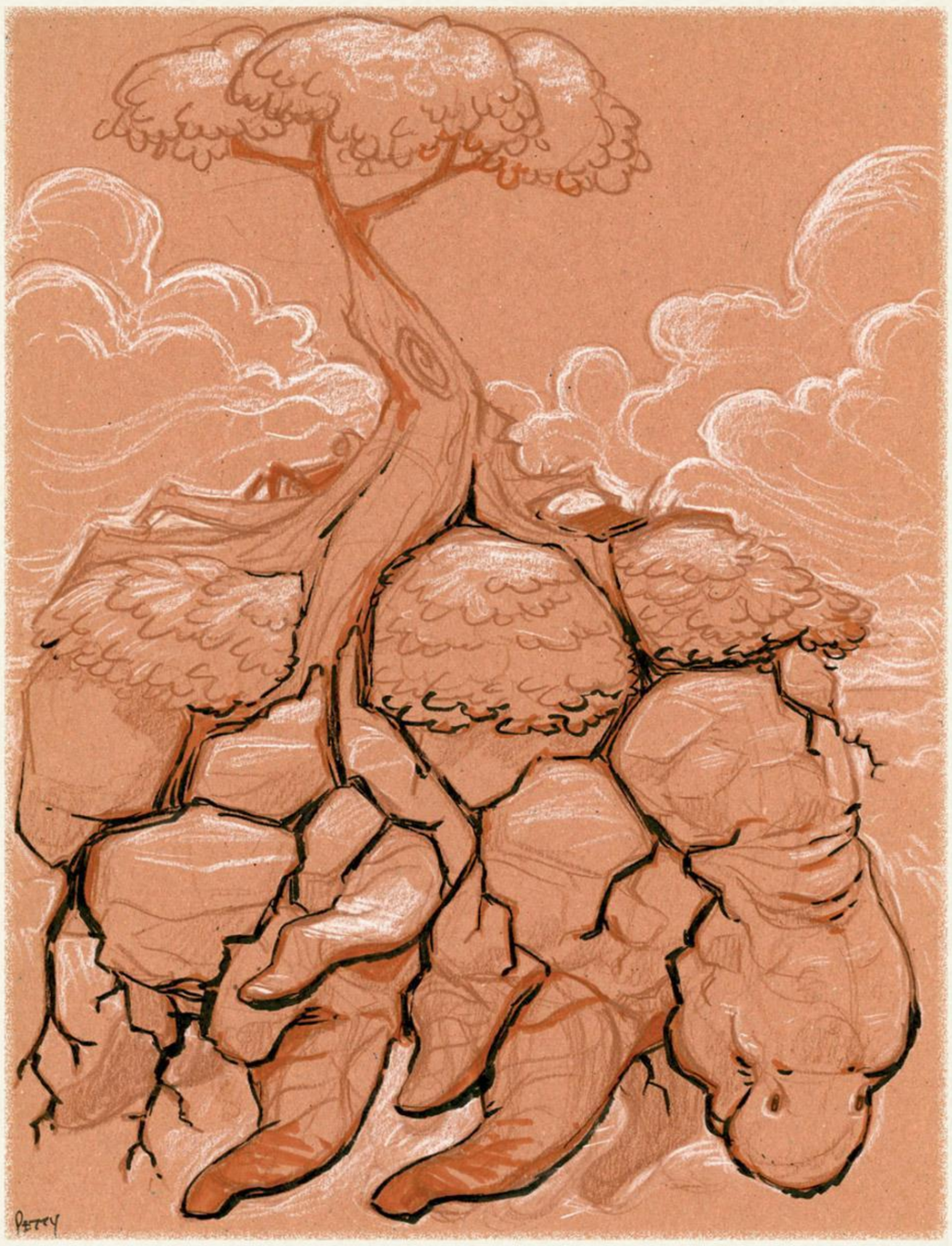
Scott Campbell

Nathan Stapley

Making a Monster

Making a terrifying monster from scratch means trying a lot of different ideas. Robot? Dragon? Alien? Old-timey radio with a diamond-shaped display? And what if you have to fit a spaceship inside of it? When you look at the final shape of Mog Chothra, it's basically what you might call a floating dumpling. Which makes the journey we took to get there seem a little unnecessary. "Why didn't you just start with the terrifying lump?" you might ask. Well, almost all of these rejected monsters gave us something: the floating came from one version, the tentacles from another. And even the diamond-shaped eyes made it in. Each monster was a steppingstone to the ravenous horror that was Mog Chothra.


IMPERFECT DRAGON
EYE CLUSTER
"CELLULAR DIVISION" CLUSTER
SPARSE SCALES
PETTY


PETTY

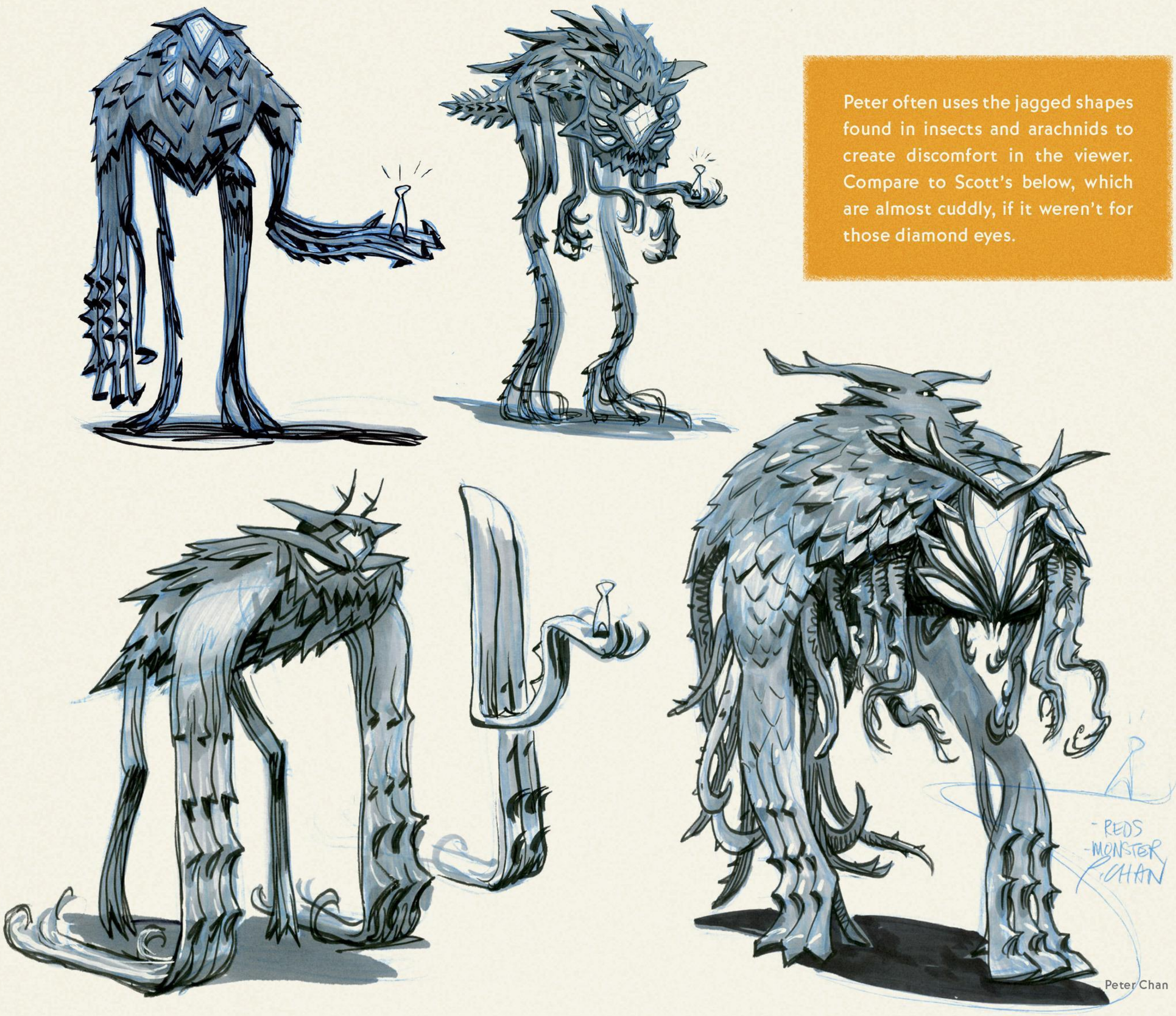
BOB'S CORAL ROOM
FULL BODY ONLY REVEALED AT END OF SACRIFICE
A HUMAN!
PETTY

SWALLOWS MAIDENS (DOCKING PORT IN MOUTH)
GRABS MAIDENS WITH TENDRILS.
PETTY

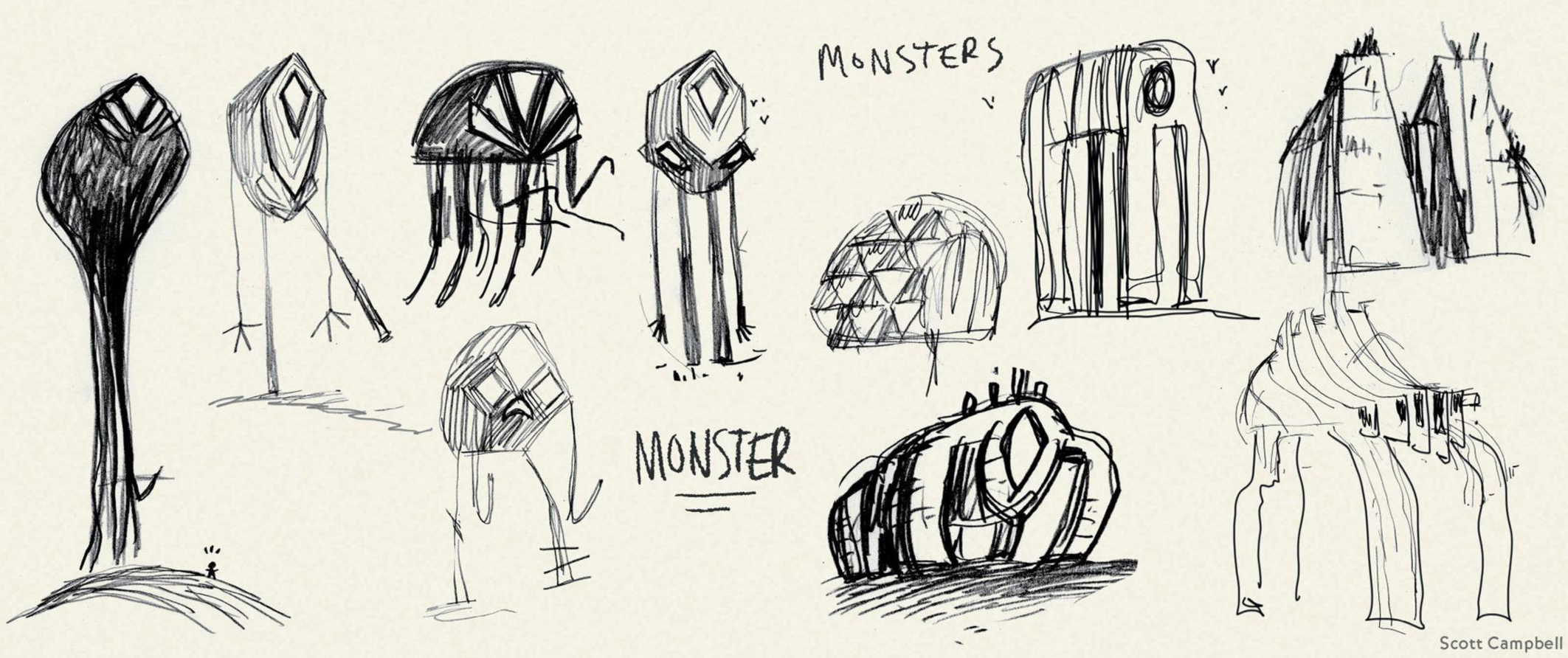
MAIN BRIDGE
GLOWING EYES
PETTY

Lee Petty

Peter often uses the jagged shapes found in insects and arachnids to create discomfort in the viewer. Compare to Scott's below, which are almost cuddly, if it weren't for those diamond eyes.



Peter Chan

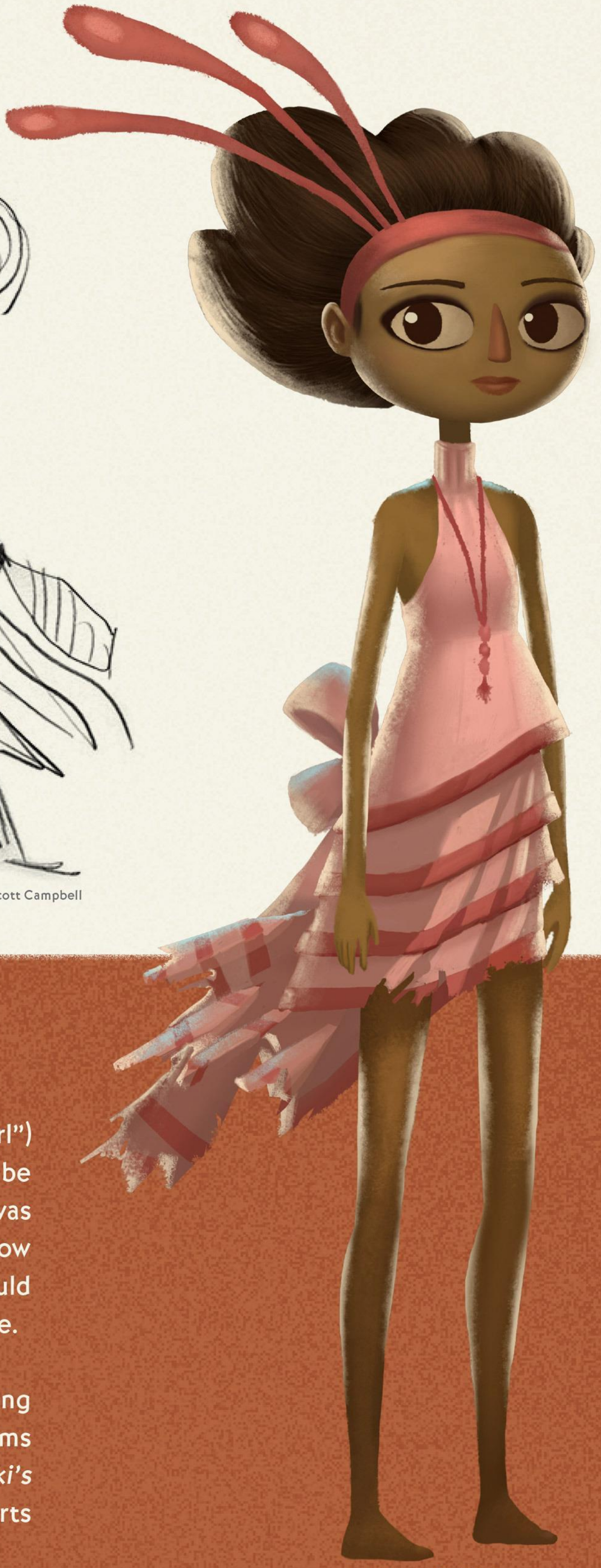


Scott Campbell

Vella and Shay

Nathan Stapley

Scott Campbell



Levi Ryken and Emily Johnstone

Designing Vella

Vella (known for a long time as "Sacrifice Girl") was chosen for a great honor by her village: to be eaten alive by a horrific monster. Her story was inspired in part by the character of Ann Darrow in *King Kong* and the question of what would happen if she kicked the giant ape in the nose.

She is an independent, spirited, brave young girl in the vein of the heroes of Miyazaki films like *Nausicaä of the Valley of the Wind* or *Kiki's Delivery Service*—one of the reasons she starts her story dozing on a grassy hillside.

Scott Campbell

These color treatments for some of the early Vella designs were shared with the backers for feedback.

GIRLS

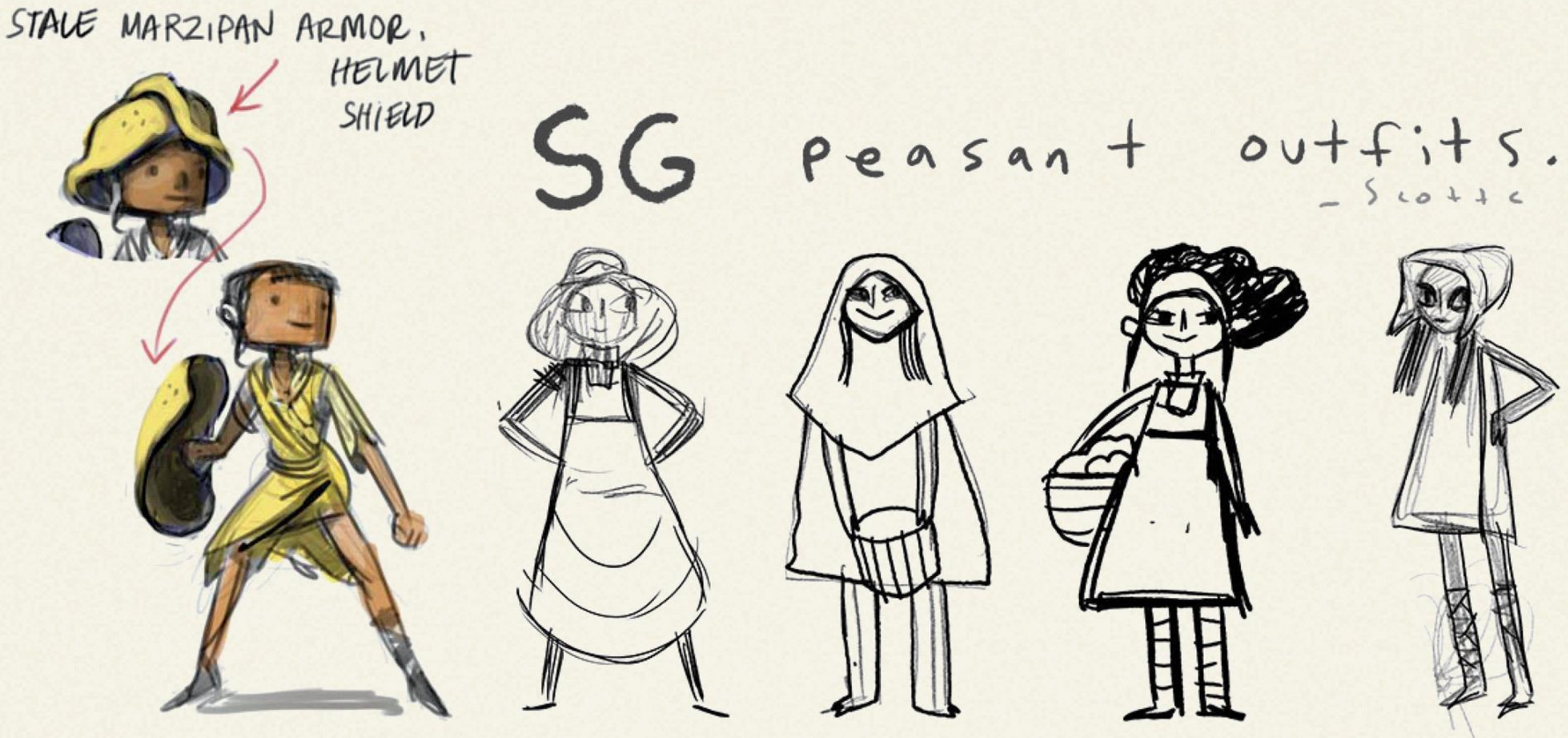
amazing hair

bad hair.

rounder face

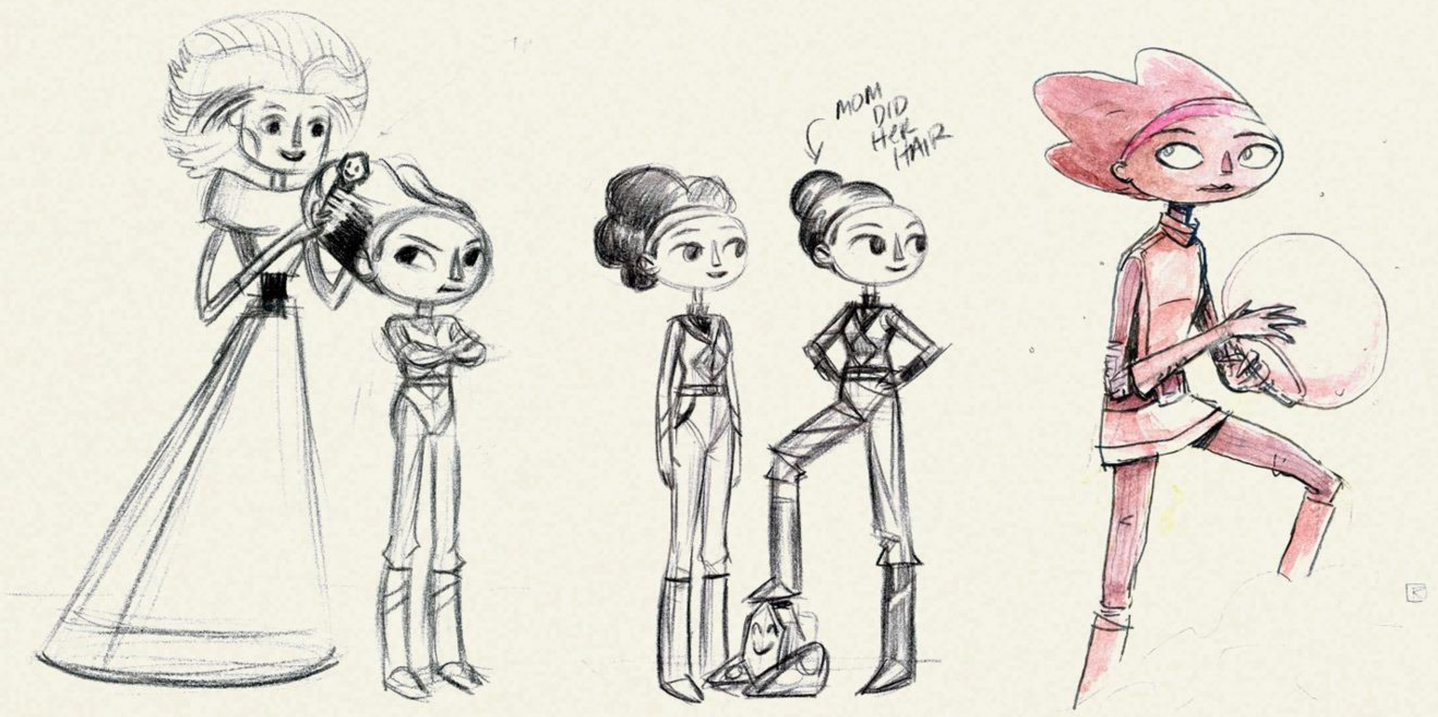
SG after roaming the streets for awhile

Scott Campbell



Scott Campbell

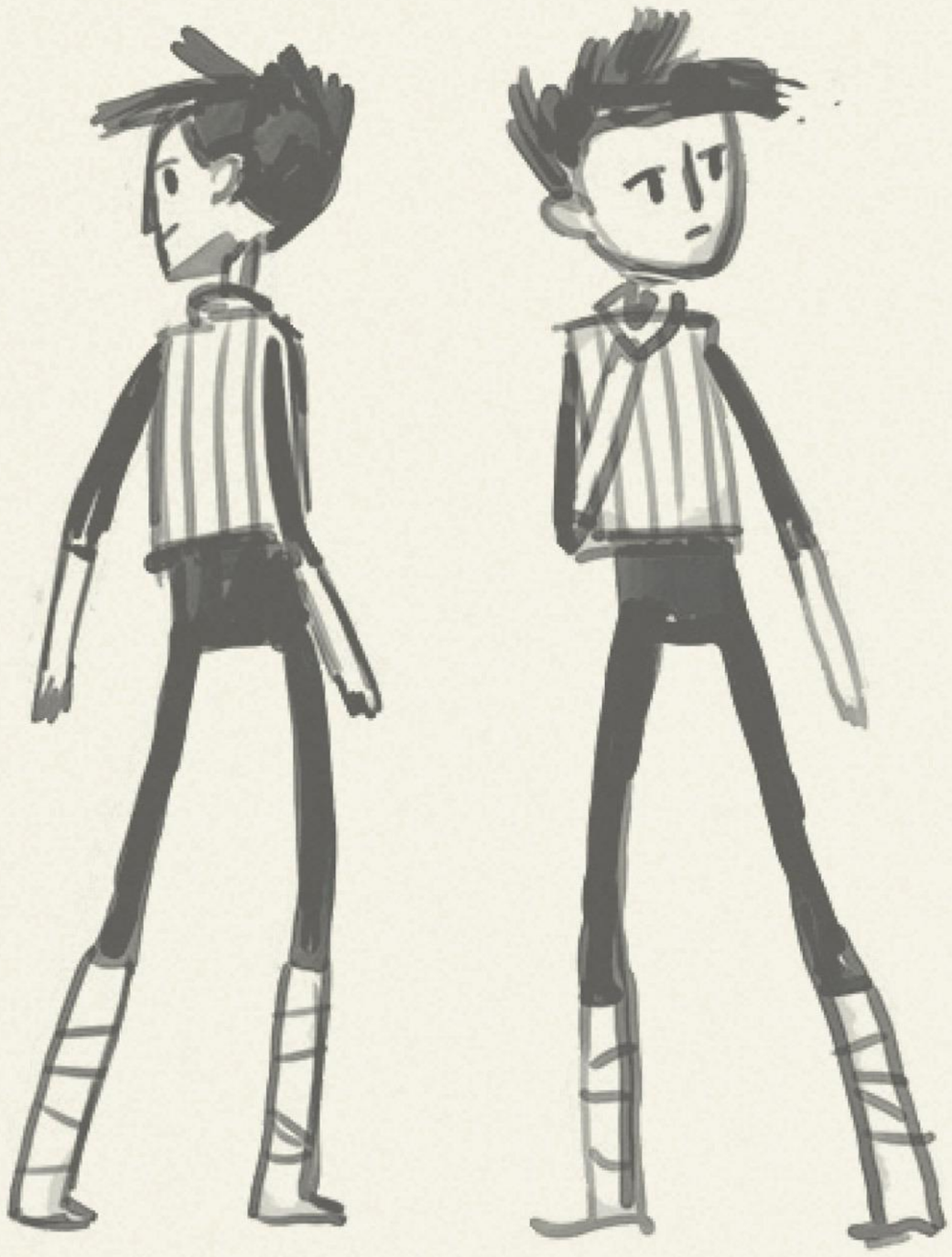
Nathan Stapley



Nathan Stapley

Levi Ryken

Here you can see what Vella would have looked like in a *Bassinostra* radiation suit and in an early version of Meriloft's Preener outfit.



Scott Campbell

Levi Ryken and Emily Johnstone

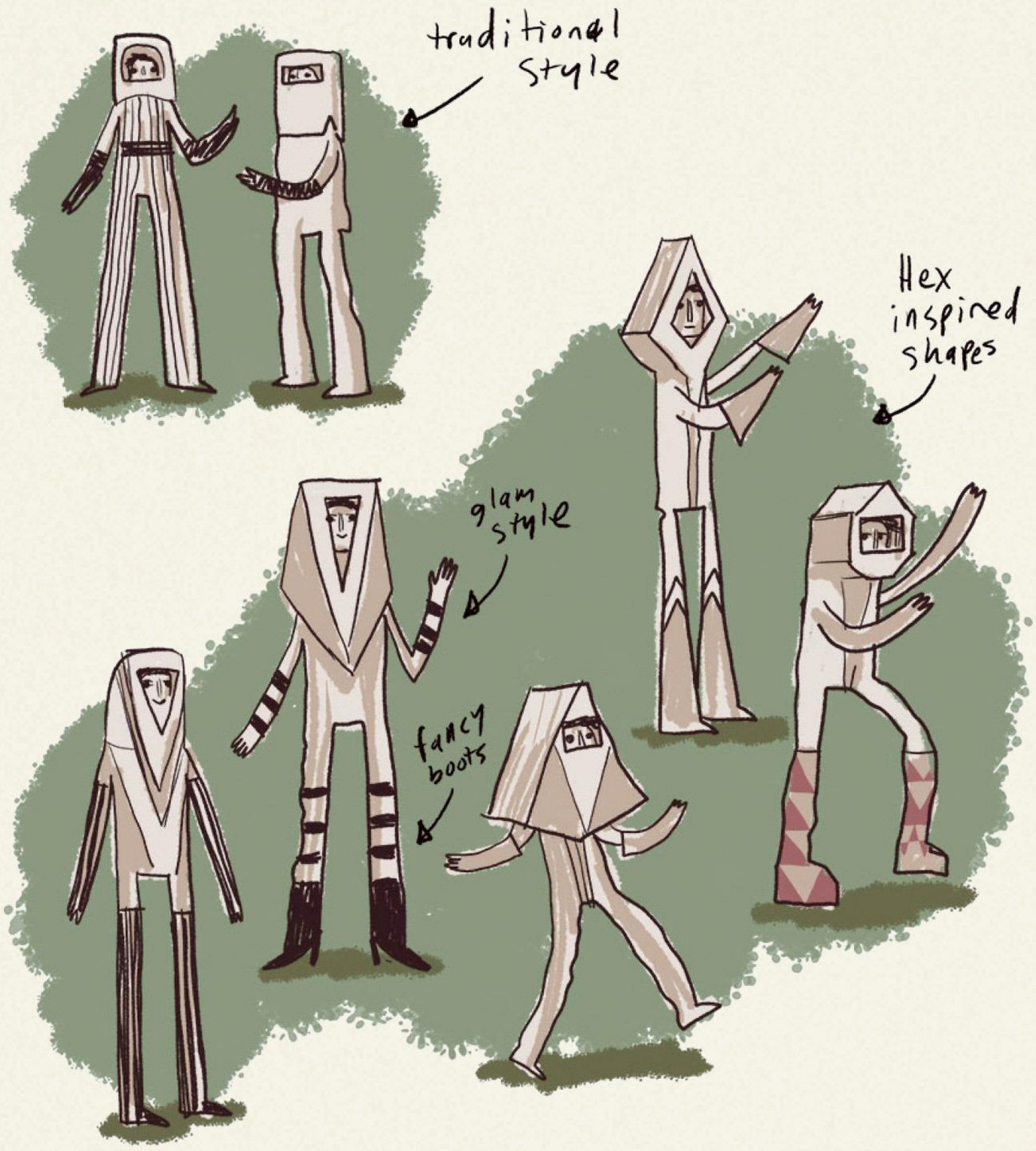
Designing Shay

One of Tim's oft-repeated directives for the design of our heroes was *lanky*. He was inspired by the gangly teenagers in the animated Japanese series *FLCL* and how uncomfortable they seemed in their rapidly growing bodies. Shay's lanky limbs look especially uncomfortable on the *Bassinostra*, folded into furniture built for a toddler by a mother who sees him forever as a child.

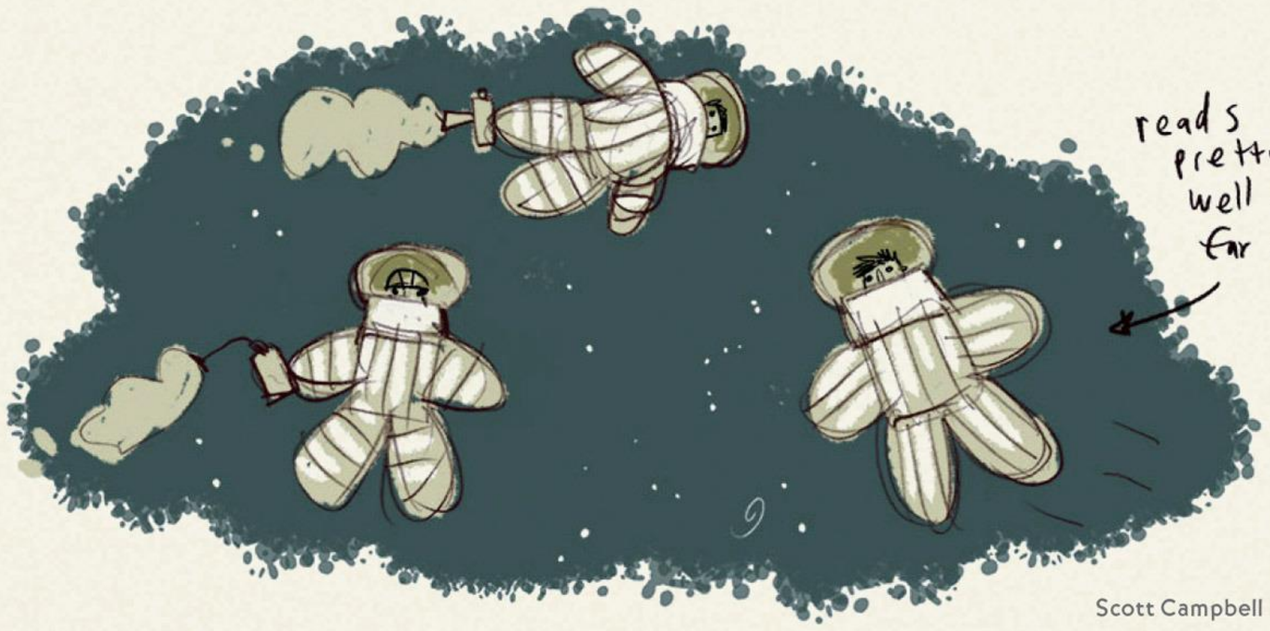
Scott Campbell

Shay walks a fine line. He needs to be clearly discontent with his overly safe surroundings but not so petulant that he is unlikable.

Scott Campbell



Emily Johnstone



Scott Campbell

Nathan Stapley

The *Bassinostra*

Nathan Stapley

Nathan Stapley

The *Bassinostra*

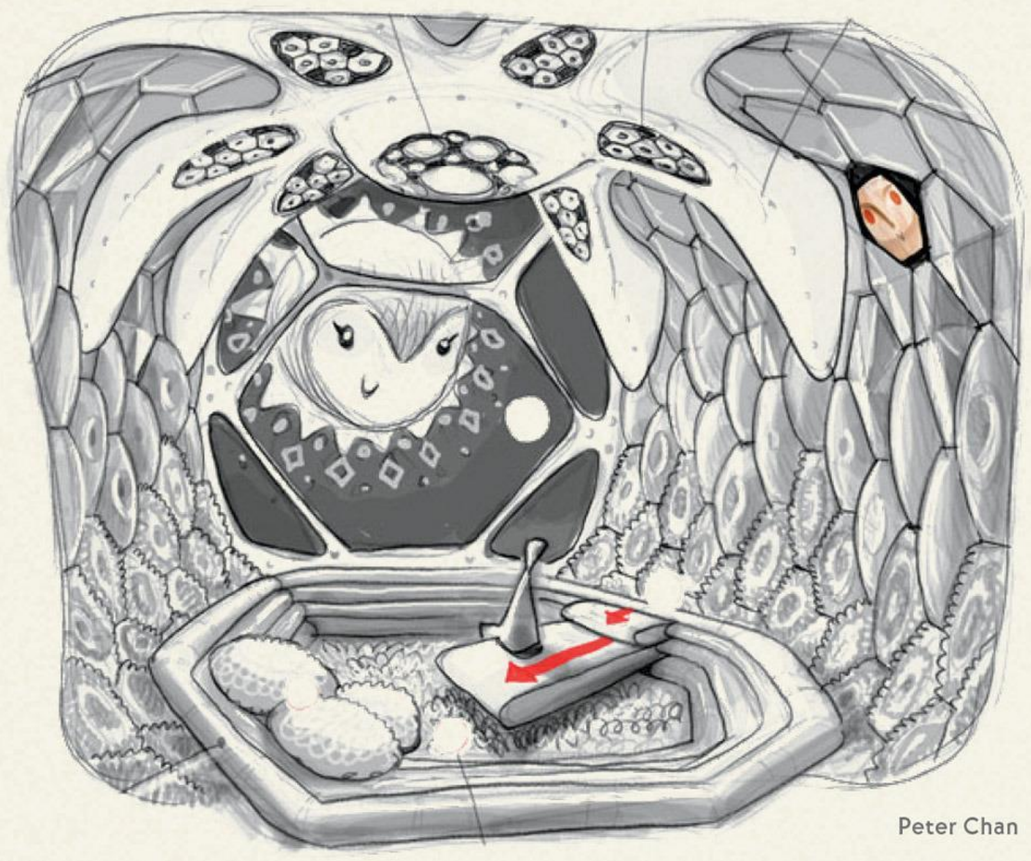
The name *Bassinostra* comes from the word *bassinet*—as in, what you put a baby in when you don't want him getting hurt (with maybe a touch of the *Nostromo* spaceship from *Alien*). In older versions of the design, babies in Operation Dandelion would be placed in refrigerator-sized spaceships at birth and sent out, Kal-El-like, to find a new home. The ships would grow, organically, around them as they grew. But as the characters of Shay's parents developed, it was clear that they should be on the ship from the beginning.

We know the ship to look like Mog Chothra on the outside, but what Shay *thought* it looked like on the outside was never revealed in the game.

Nathan Stapley

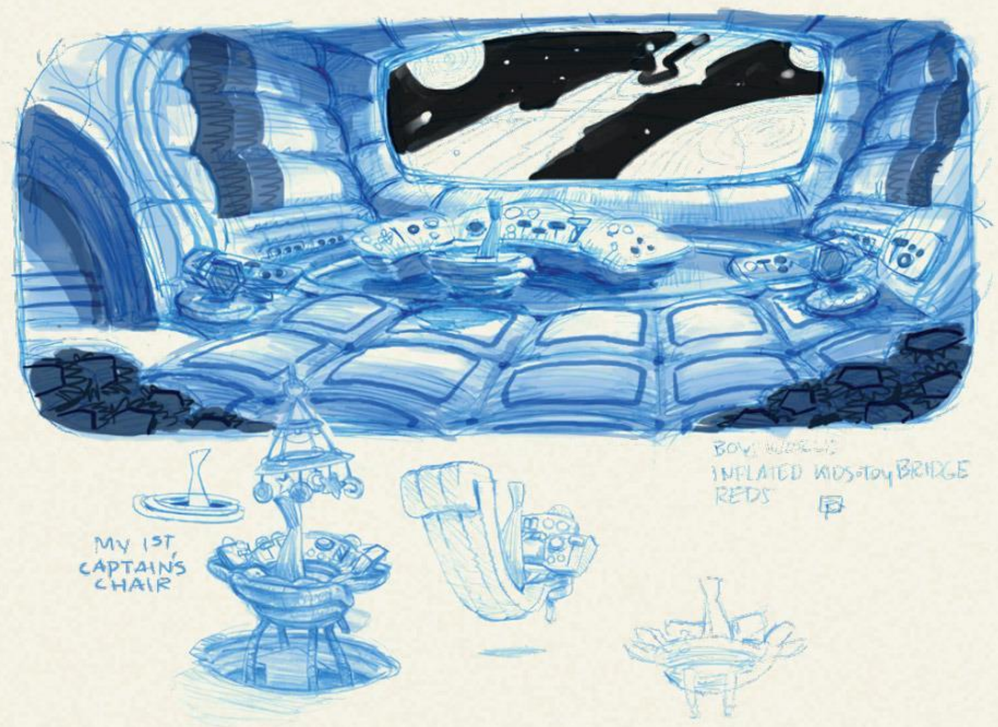
Lee Petty

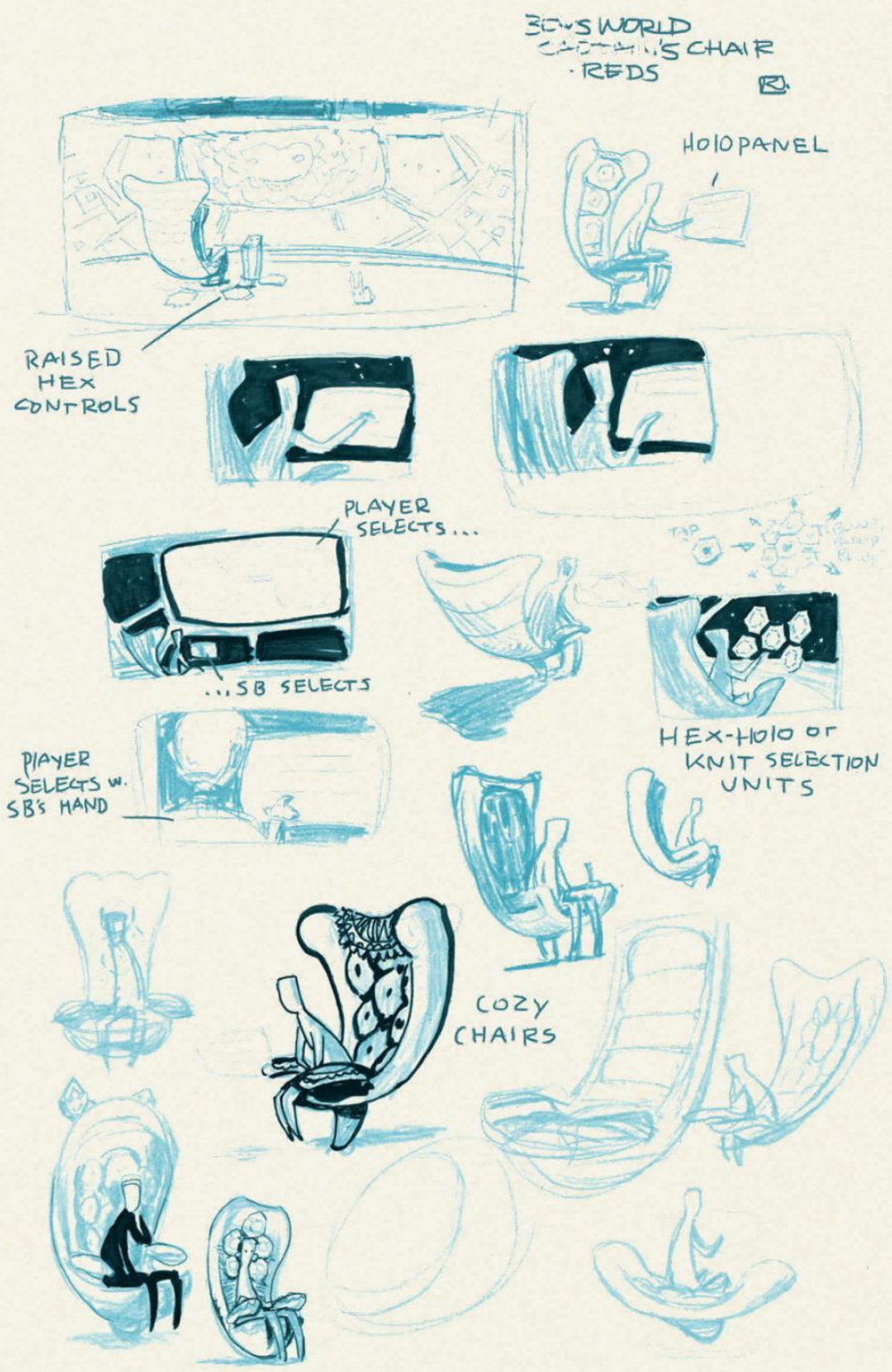
The glowing painting of the Overmother's face (*upper right*) came from the very first art jam and is very similar to the final version of Hope.



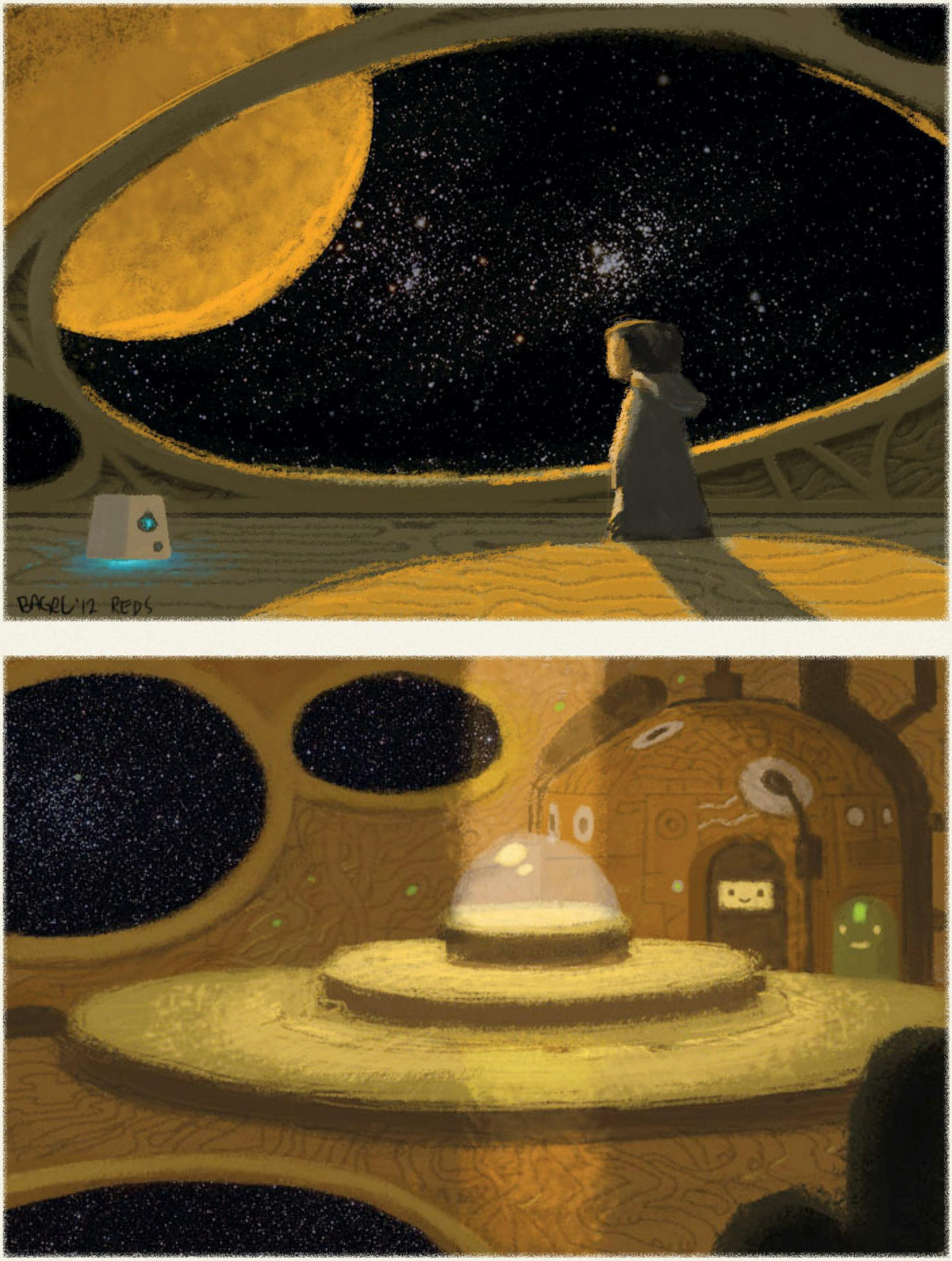
Peter Chan

Nathan Stapley





Levi Ryken

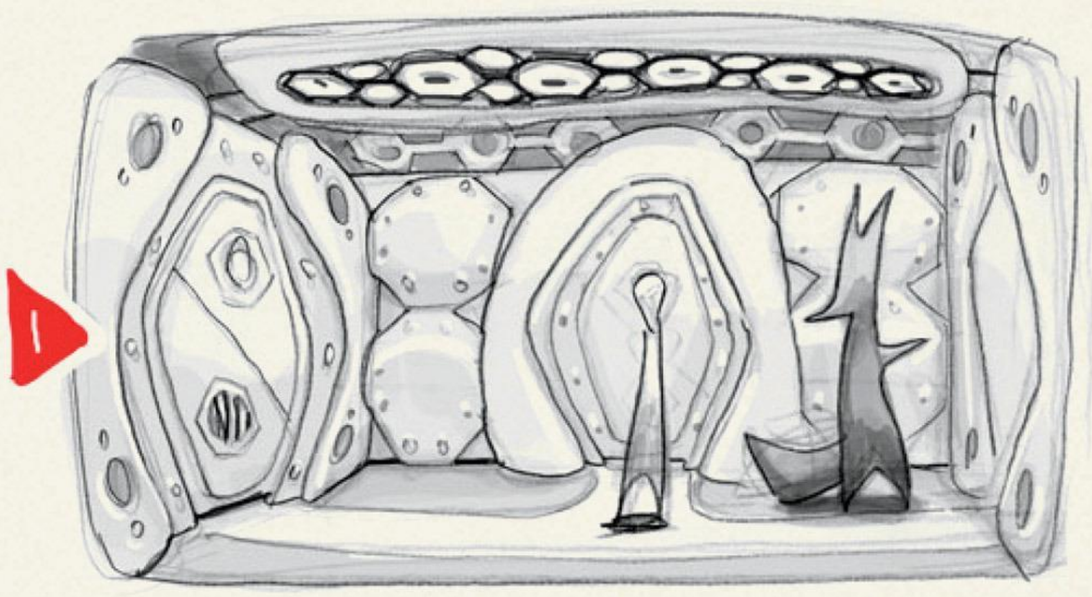


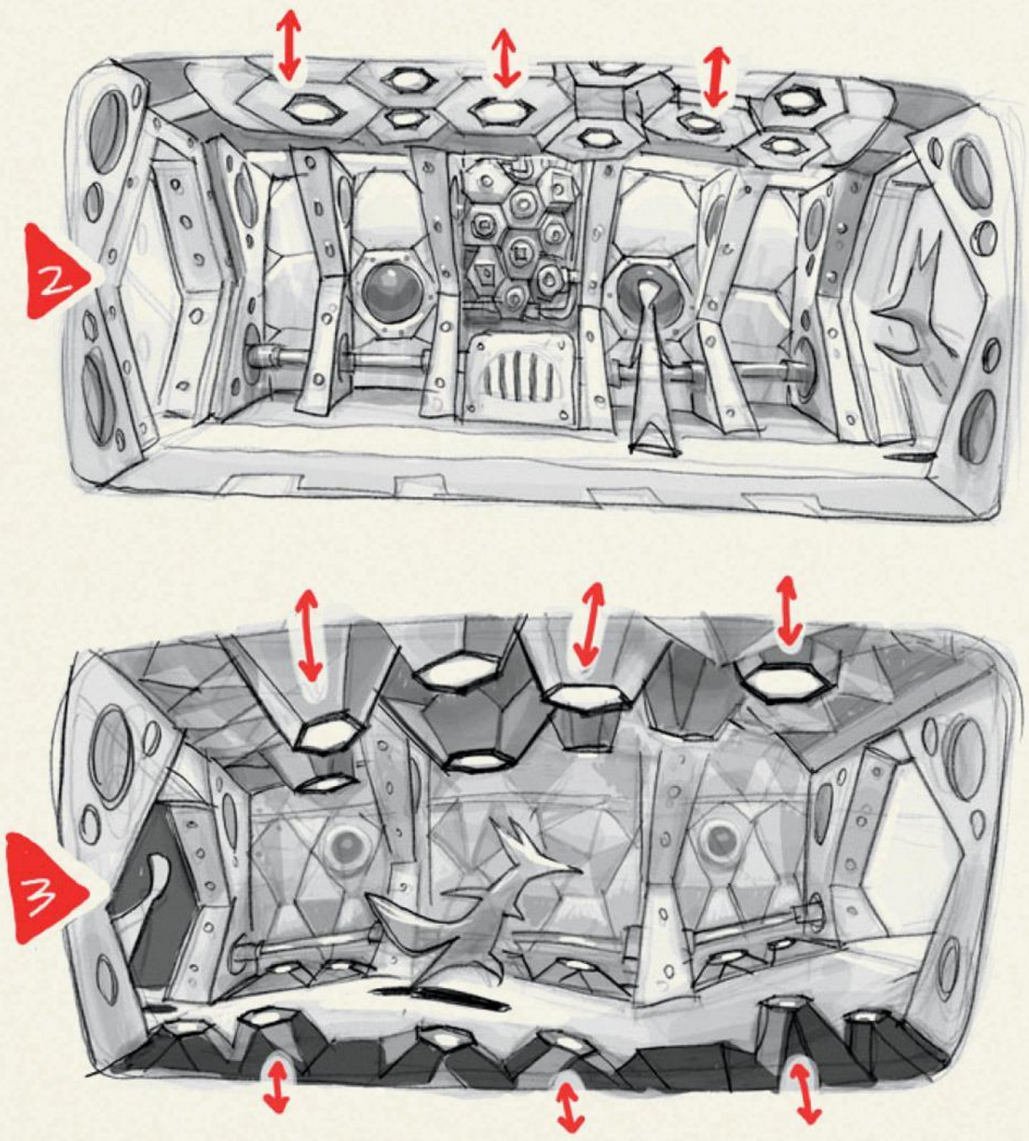
Nathan Stapley

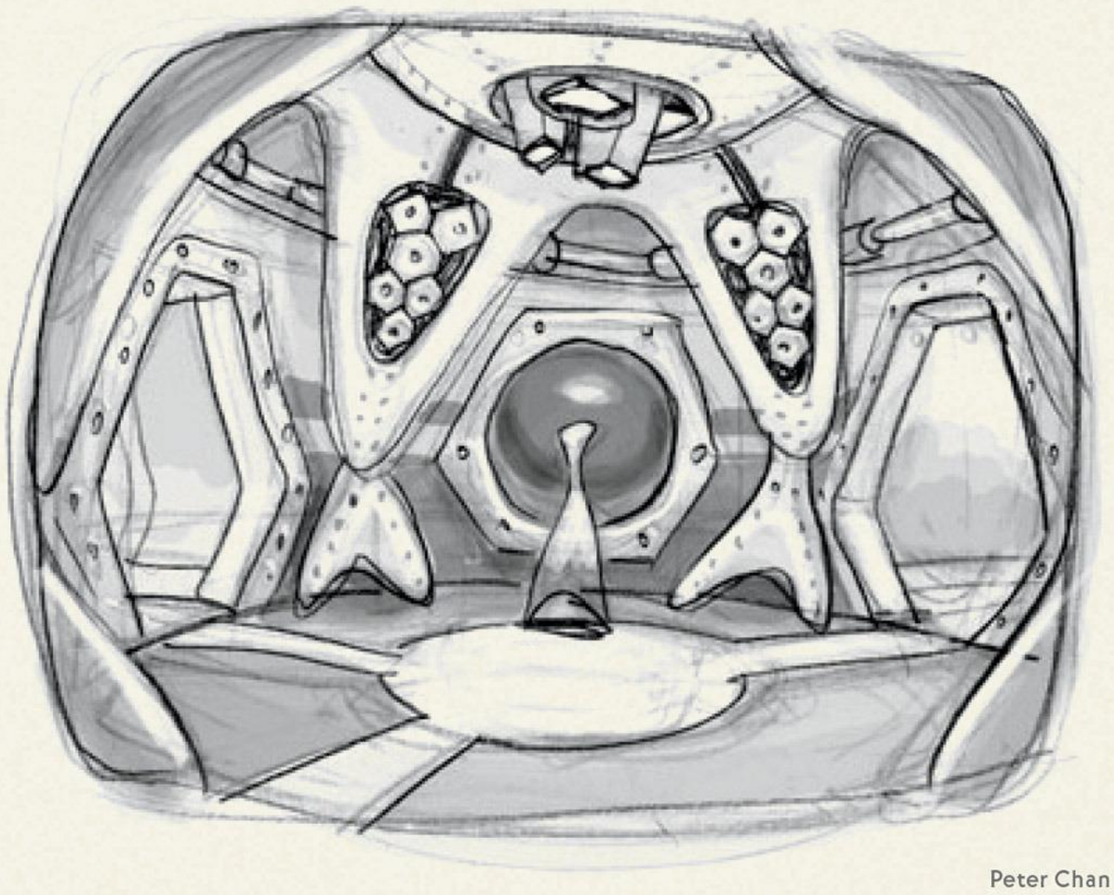
Derek Brand and Emily Johnstone

Nathan Stapley

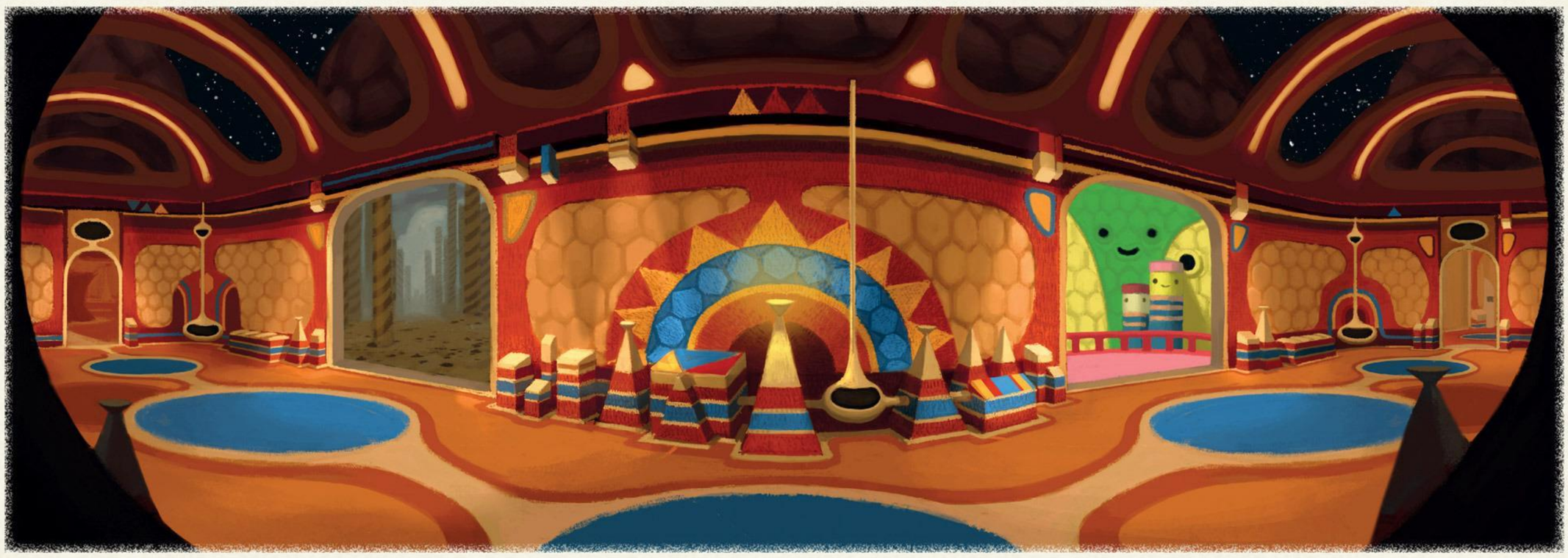
Early in development, it was imagined that the Wolf (a.k.a. Marekai) would freely roam the ship, stealthily avoiding the Overmother's gaze somehow.







Peter Chan

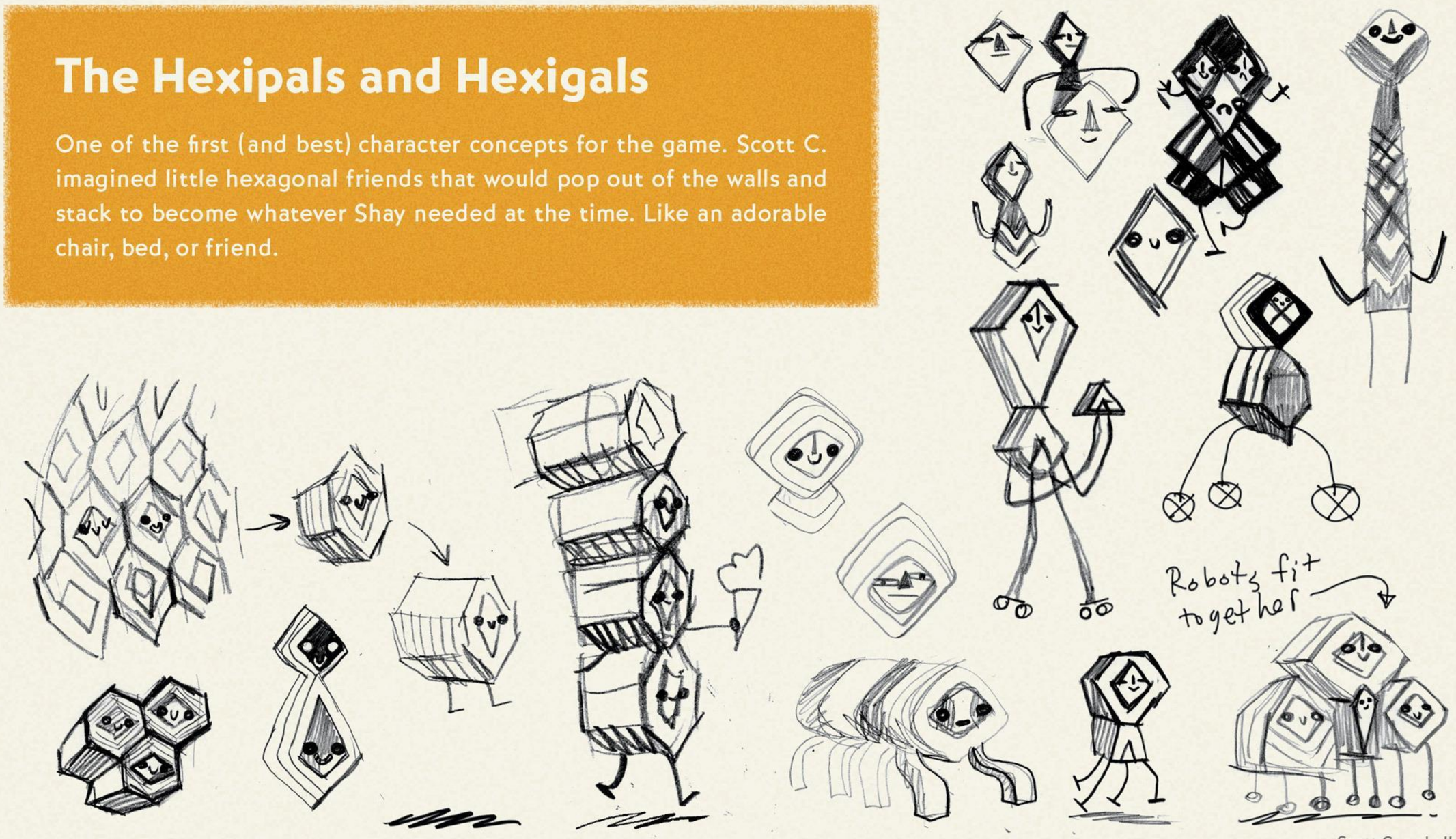


Nathan Stapley, Derek Brand, Emily Johnstone, Say Oh, and Levi Ryken

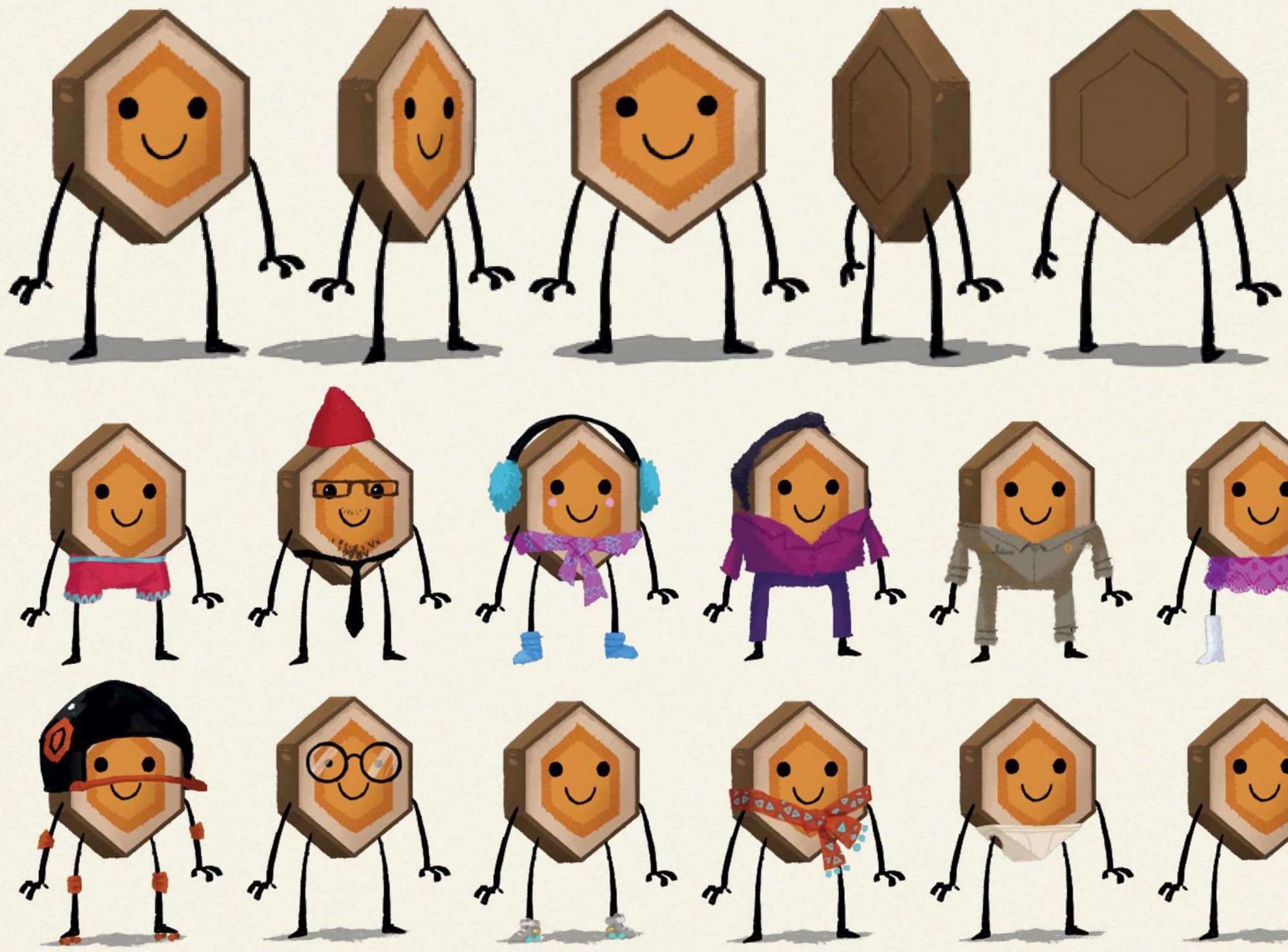
Nathan Stapley and Say Oh

The Hexipals and Hexigals

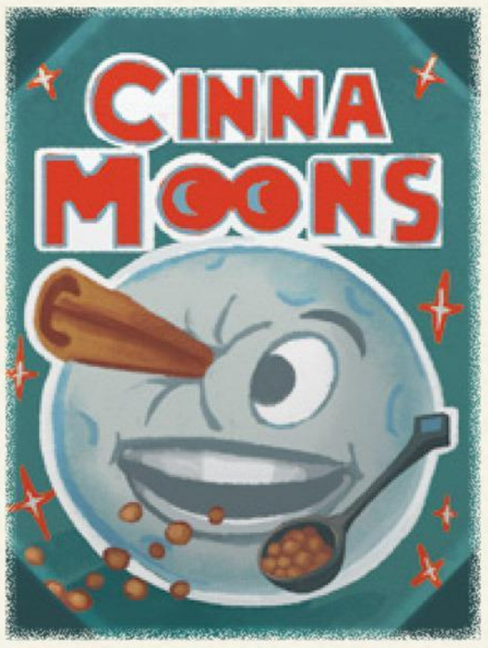
One of the first (and best) character concepts for the game. Scott C. imagined little hexagonal friends that would pop out of the walls and stack to become whatever Shay needed at the time. Like an adorable chair, bed, or friend.



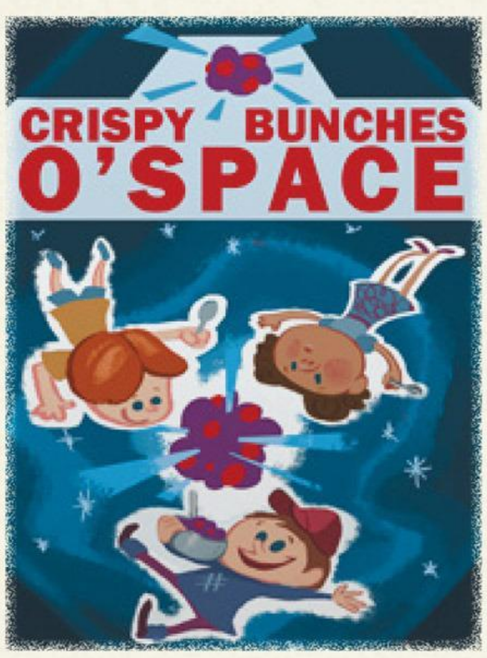
Scott Campbell



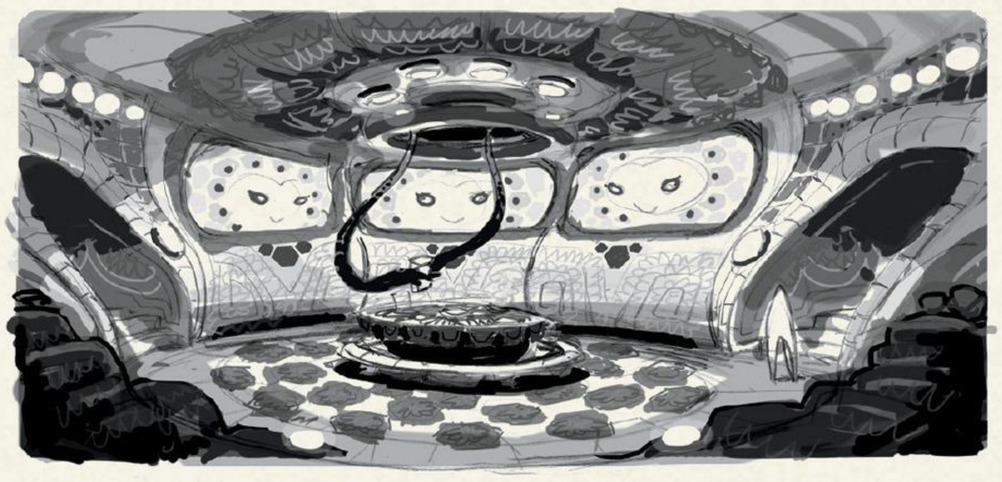
Levi Ryken

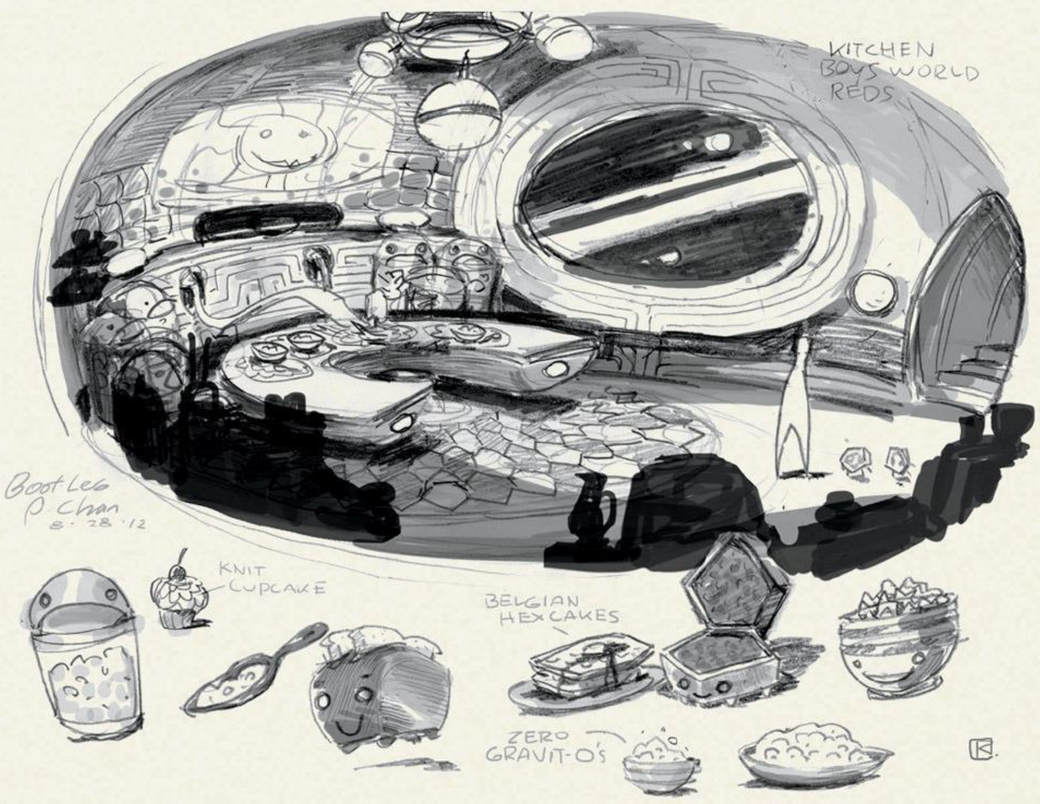


Derek Brand and Say Oh



Tim's biggest *Broken Age* regret was not writing the final, *Casablanca*-like goodbye scene he had imagined for Dutch, Lorraine, and Stratford (a.k.a. Knife, Fork, and Spoon). *Someday.*



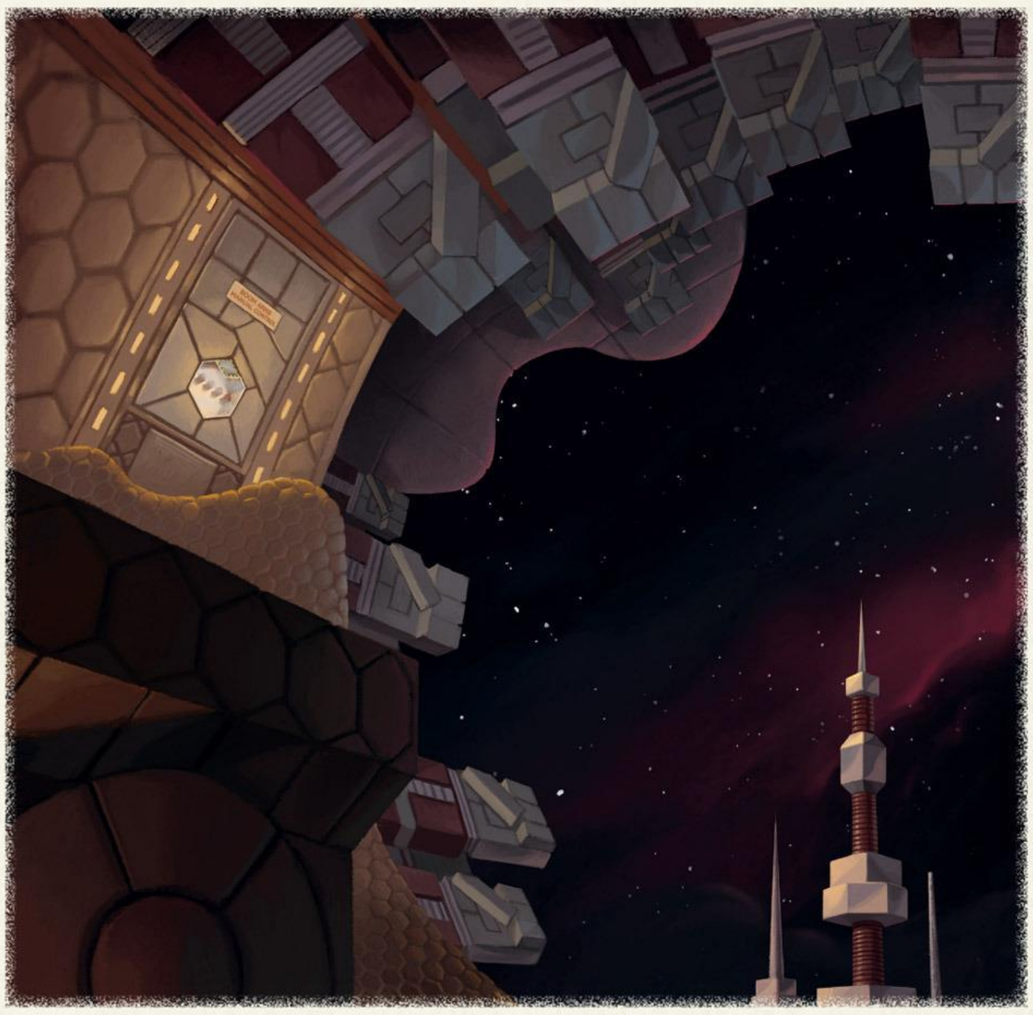


Derek Brand

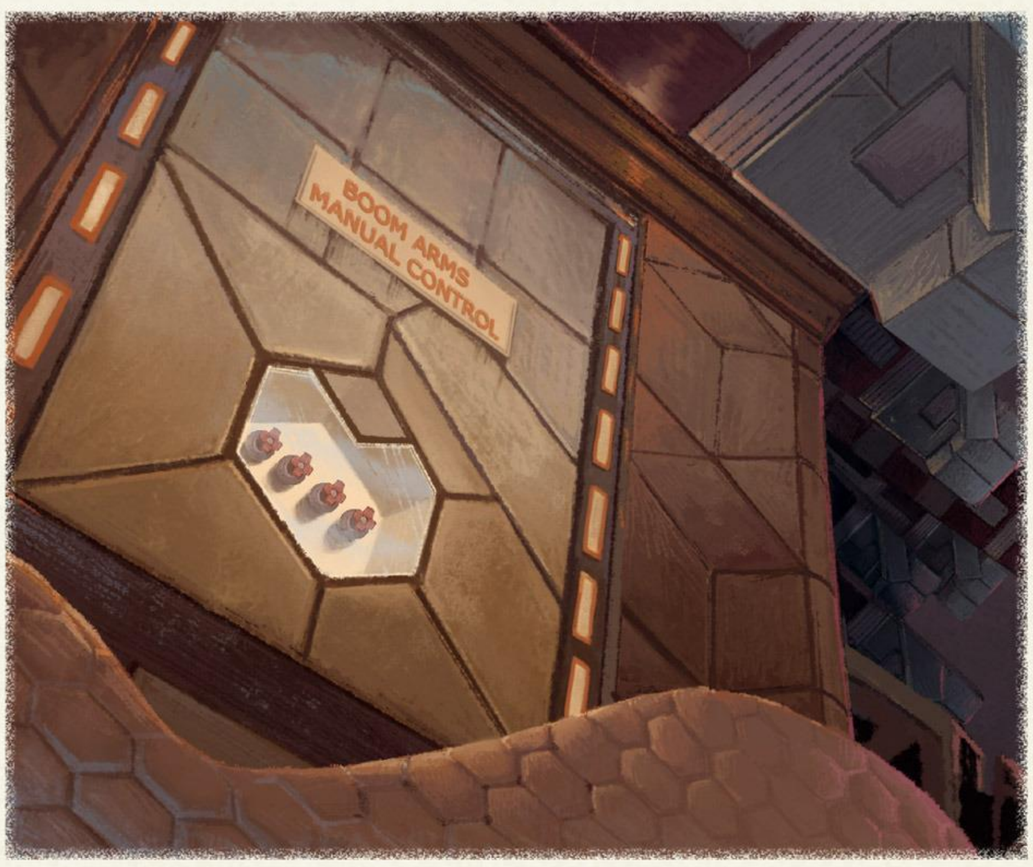
Levi Ryken

Derek Brand

Derek Brand and Emily Johnstone

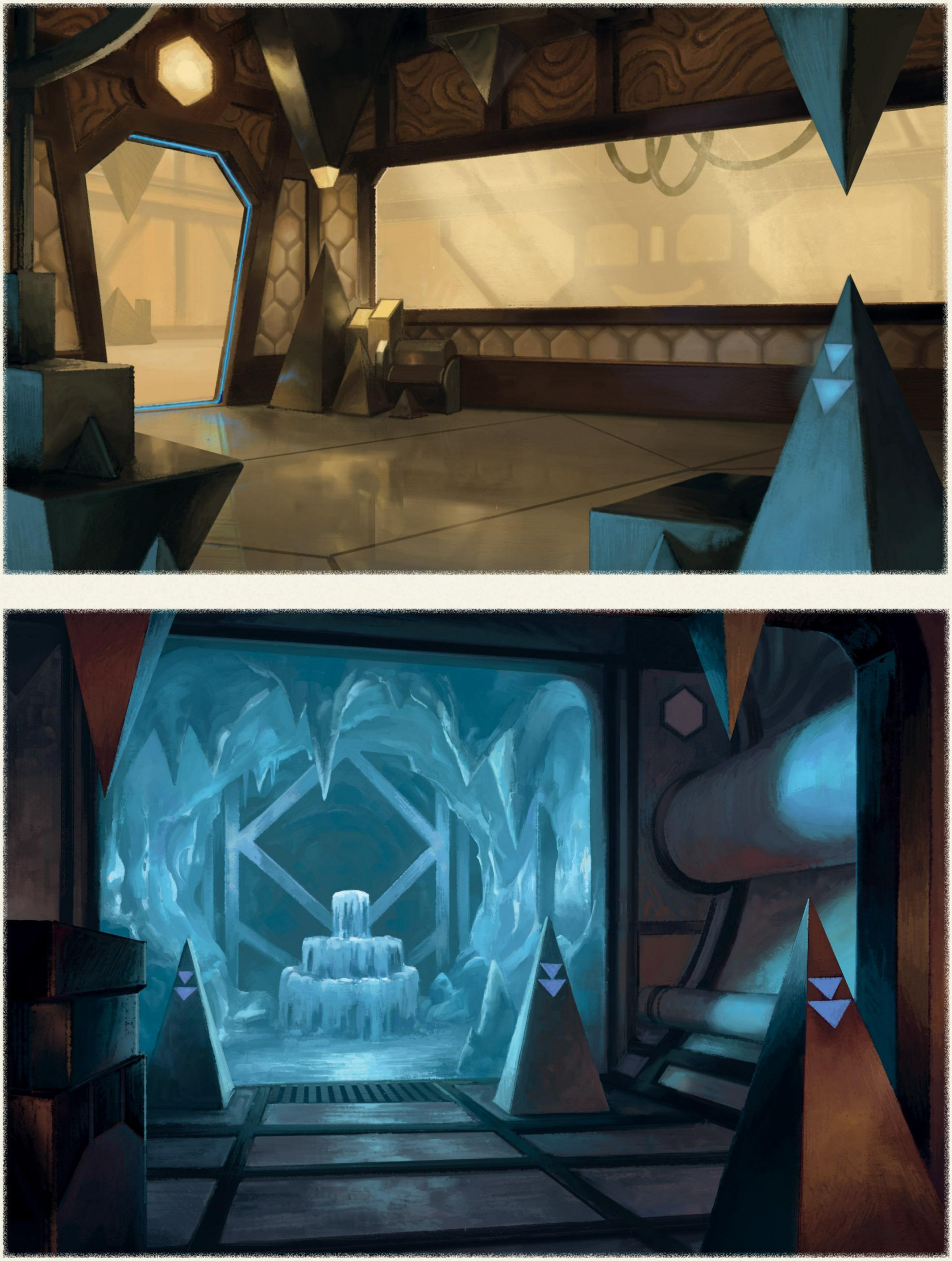


Emily Johnstone, Lee Petty, and Nathan Stapley



Derek Brand, Lee Petty, and Nathan Stapley

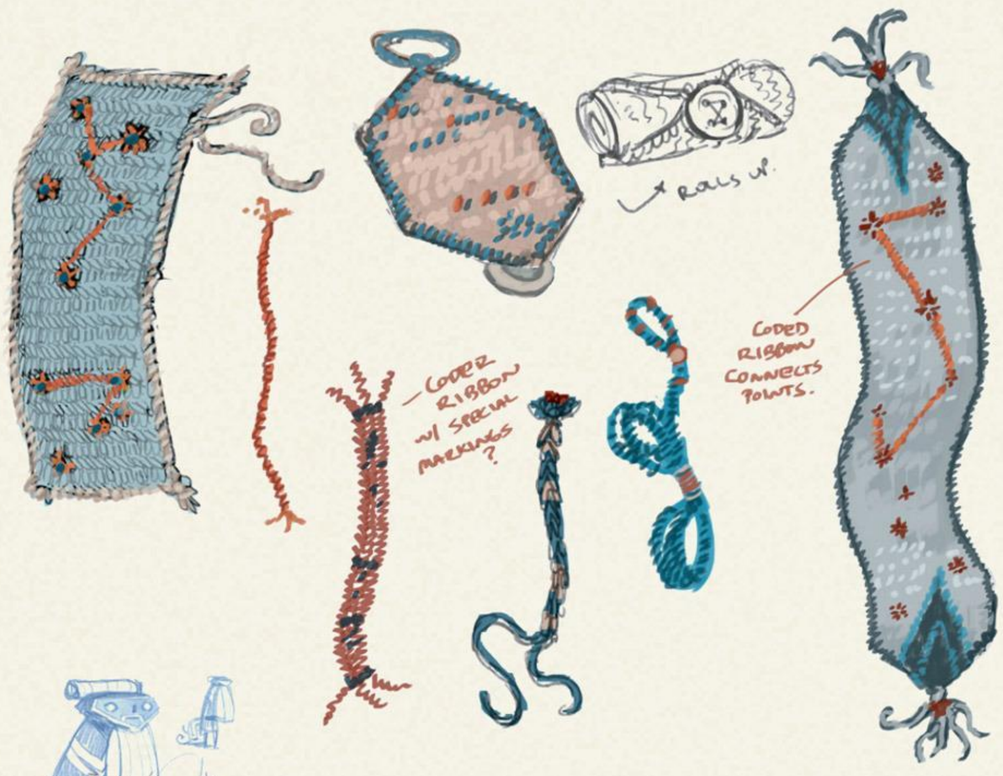
Ah, Gary. Look at him there, grabbin'. It's always nice to see someone doing what he loves. Not pictured: Slicin' Sally.

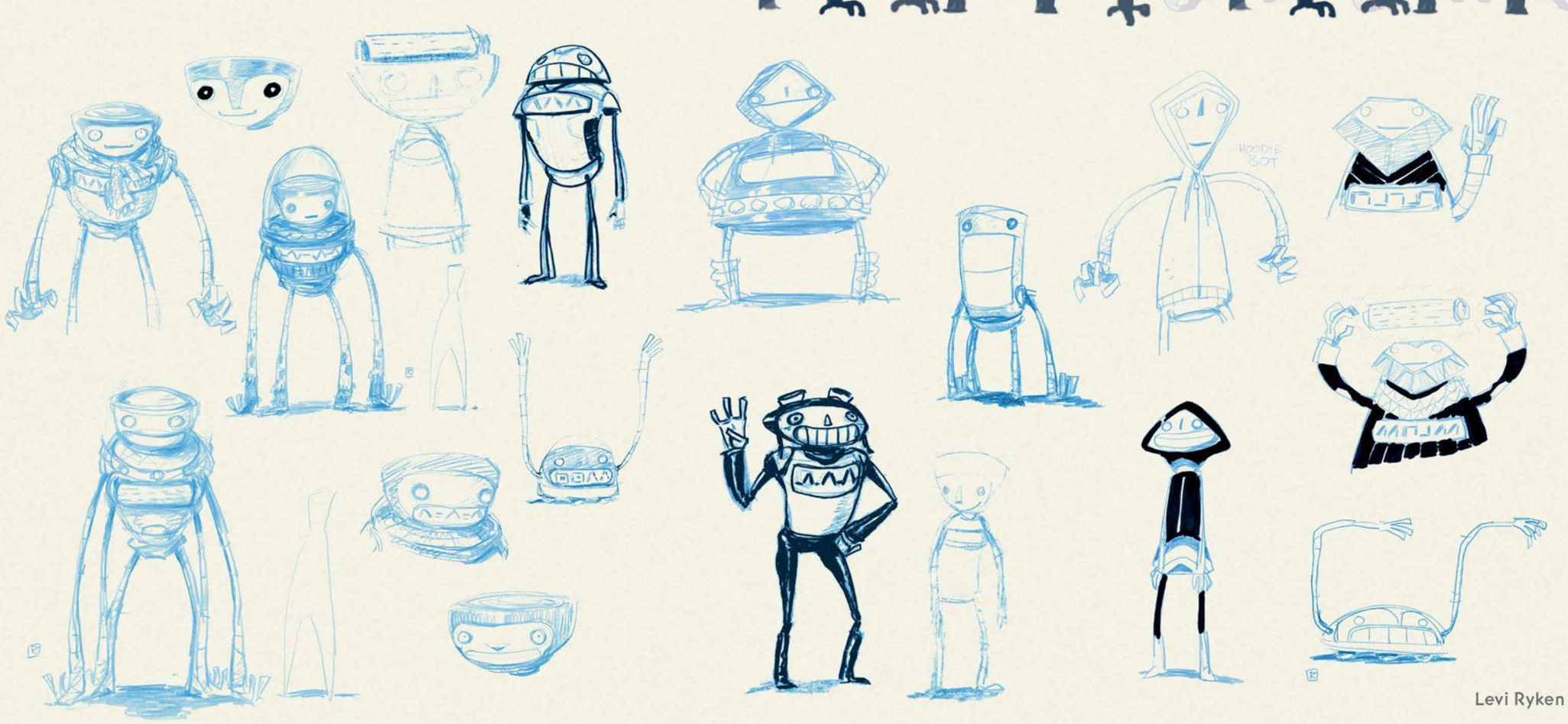


Nathan Stapley, Derek Brand, and Emily Johnstone

The Space Weaver

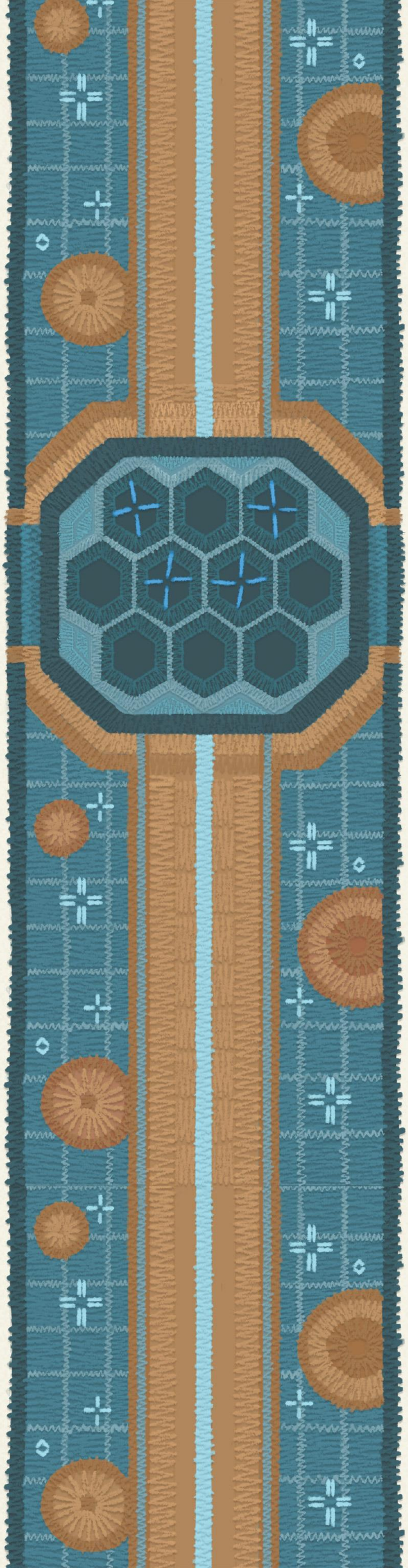
We went through many versions of the Space Weaver before choosing Levi's wise, friendly knitting navigator. The obvious selling feature is that he appears to be pooping the yarn out his backside. Sadly, his yarns were rerouted in the final game. But now you know the truth.





Levi Ryken

Levi Ryken and Say Oh

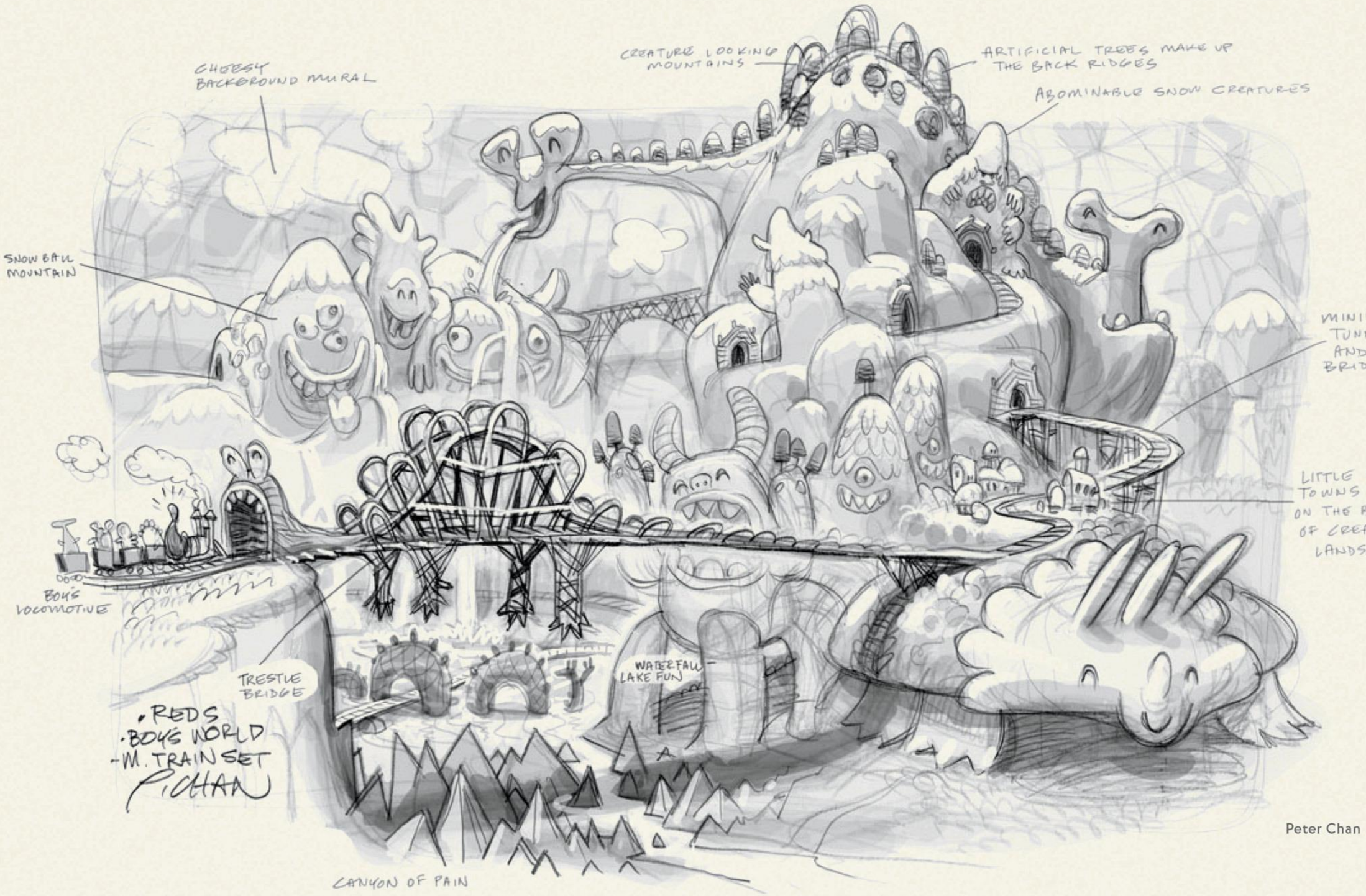


Levi Ryken
and Say Oh

Nathan Stapley and Derek Brand

Here are the yarn pals that *didn't* get invited into the Friendship Circle. Or maybe they did get made, but Shay tore them apart as a toddler.

Scott Campbell



Peter Chan

Derek Brand and Levi Ryken

Derek Brand

Marek

For a long time, he was only known as the Wolf—the mysterious beast who appears when Shay reaches the correct age and starts giving him new ideas. We could have just called him "Puberty," but that might have been a little too on the nose. PS: Thanks, Marek Bronstring, for the name.

Nathan Stapley and Derek Brand

Scott Campbell

Derek Brand

Lee Petty and Lydia Choy

Nathan Stapley and Say Oh

Mom and Dad

It's not that Shay didn't know his parents were human beings. He just hadn't thought about them that way for a long time. At a certain age, we all realize our parents are human. In an unrelated note, Hope and Ray are the middle names of Tim's parents.

Nathan Stapley and Emily Johnstone

Scott Campbell

Nathan Stapley

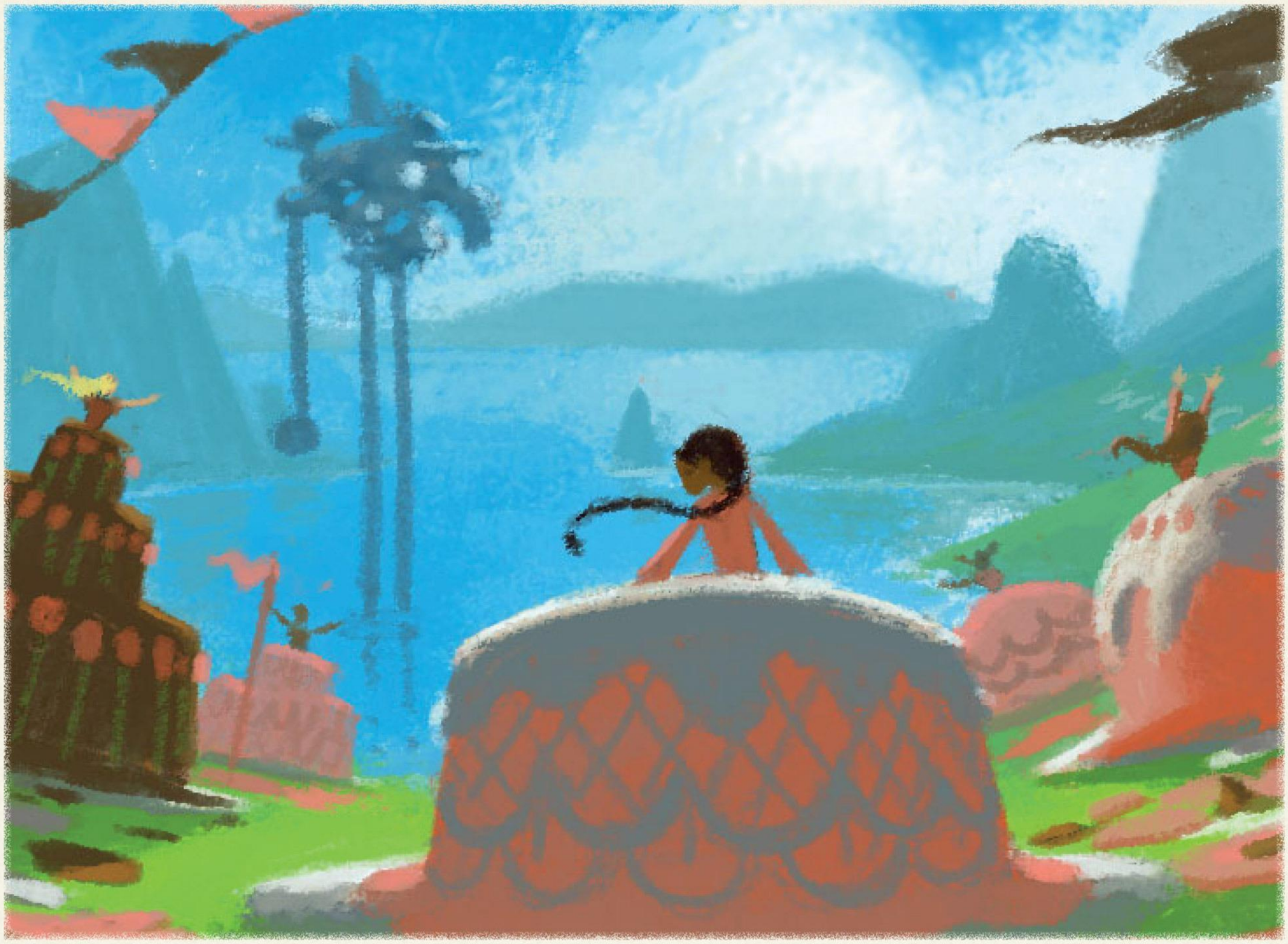
Nathan Stapley and Emily Johnstone

Scott Campbell

Nathan Stapley

Sugar Bunting

Nathan Stapley

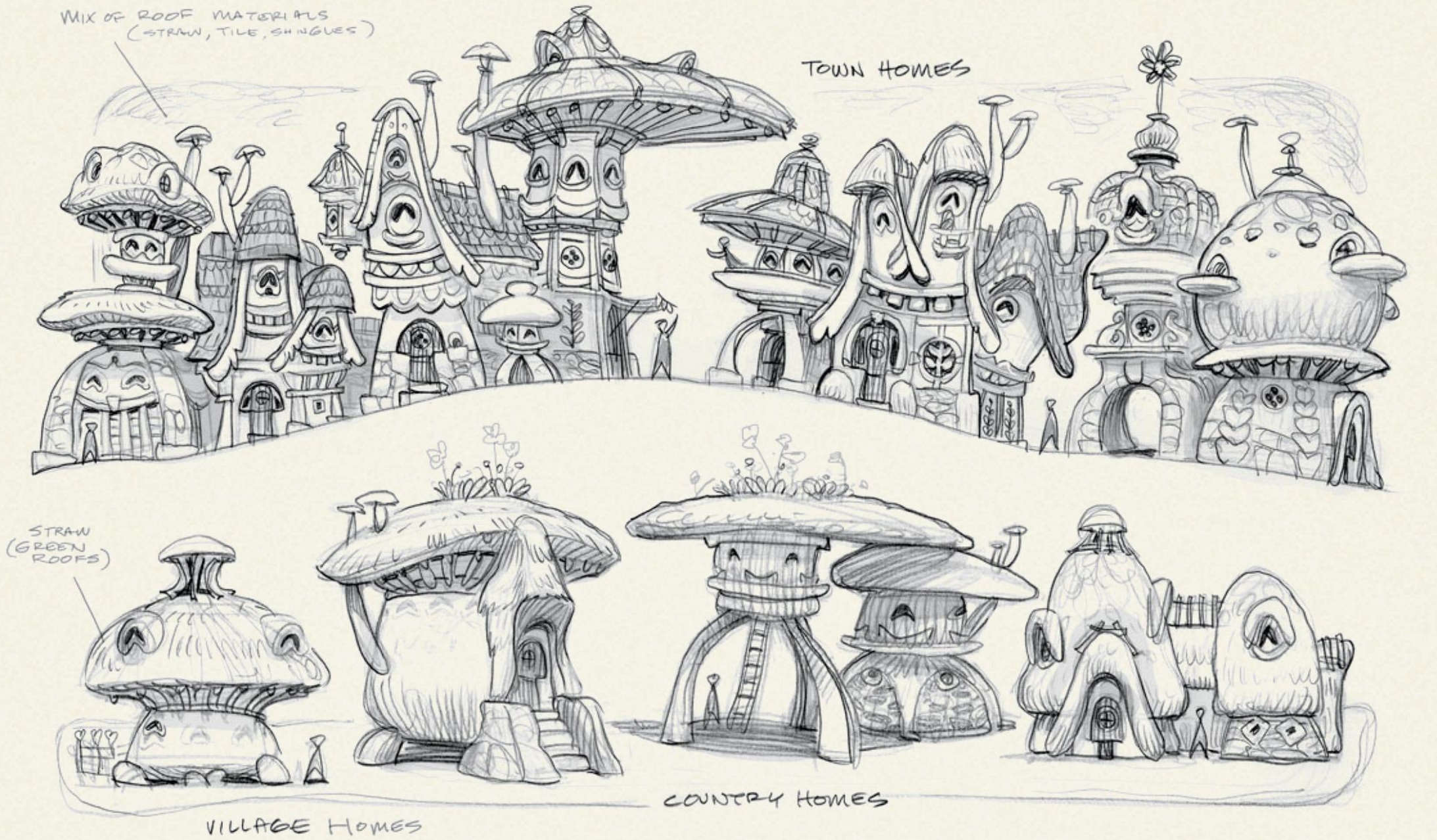


Nathan Stapley

Sugar Bunting

This apparently idyllic town of bakers is the last place you'd expect to have a creepy maiden sacrifice every fourteen years, but there's something not so sweet about Sugar Bunting. Isn't it always the "perfect" places that have the most secrets? The Maidens Feast—note the lack of apostrophe—and the groupthink behind it were inspired by Shirley Jackson's short story "The Lottery," which you were probably forced to read in junior high—and if you weren't, you should read it now.

Peter Chan's vision for the town was inventive and well thought out but ultimately featured more in the documentary than in the game. Much of it was cut for schedule reasons, but it still echoes through the interior of Vella's family home.


MIX OF ROOF MATERIALS (STRAW, TILE, SHINGLES)
TOWN HOMES
STRAW (GREEN ROOFS)
VILLAGE HOMES
COUNTRY HOMES

JAPANESE TORII GATE - ELECTRICITY POLES
WATER TANK SHAPE VENTS
STEAM PIPES
LAMP POST
GARGOYLES
MAIDEN FEAST BANNERS
NOREN SCREENS
MAN HOLE COVER
FESTIVAL TENTS
TOWN FOUNTAIN
STONE BUMPERS

Peter Chan

SCAN DESIGN
JAPANESE INFLUENCE
POST
WATER PUMPS
GRATES
metal
TRAY
TOTEM PUMP
paper
FOOD CARTS
HOT DOGS
MAIDENS FEAST TODAY!
NEWSPAPER STANDS
SHOP CONTAINERS
HYDRANT

Peter Chan

Scott Campbell

Early versions of the Sugar Bunting townsfolk. *Top left:* The beginning of Vella's mother, Morelia. *Bottom*: Mog Chothra costumes for the Maidens Feast festivities.

Lee Petty

Vella's Family and Levina

Don't judge Vella's family too harshly. The people of Sugar Bunting had been told for generations that the Maidens Feast was a good thing. Of course, the person doing the telling was Levina Clench, an undercover agent of the Thrush. For much of development, Levina was referred to simply as "the Witch."

Nathan Stapley, Emily Johnstone, Levi Ryken, and Derek Brand

Nathan Stapley, Emily Johnstone, and Levi Ryken

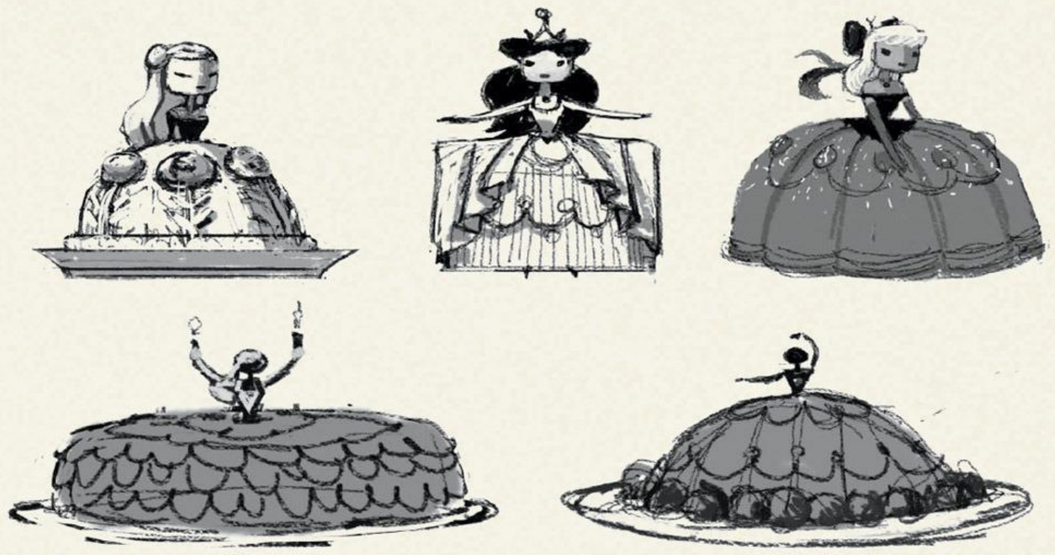
Scott Campbell

Nathan Stapley, Derek Brand, and Lee Petty

Nathan Stapley

The Maidens Feast

A colorful festival where a town's young maidens are frosted up and placed on a platter to be devoured by a horrible monster . . . Social commentary? Or just Tim's reaction to all the YouTube tutorials his young daughter forced him to watch on how to make princess cakes?

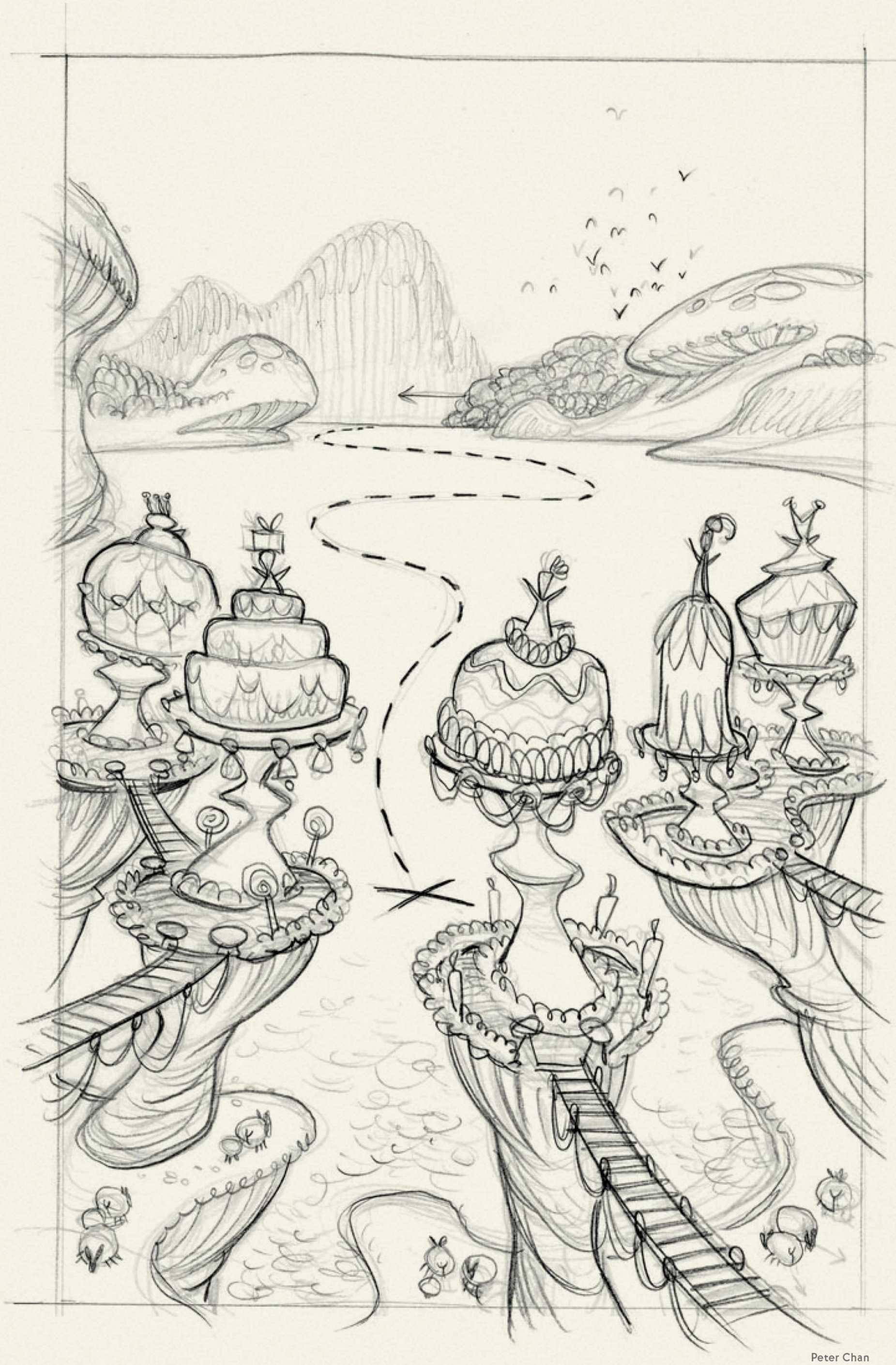


Lee Petty

Nathan Stapley

Scott Campbell

Nathan Stapley



Peter Chan

Nathan Stapley, Lee Petty, and Emily Johnstone

The Lost Prince

Early on, Vella's side of the story had a much stronger fairy-tale setting—you can even see a tiny castle in Tim's early title screen doodle shown on page 5—and like many fairy tales, it featured a handsome prince. He was designed to be charming and kind to Vella but would ultimately stab her in the back.

Scott Campbell

PRINCE'S BALCONY
CASTLE ENTRANCE
FESTIVAL TENTS
MARKET
• REDS
-PRINCE'S CASTLE
P. CHAN

Peter Chan

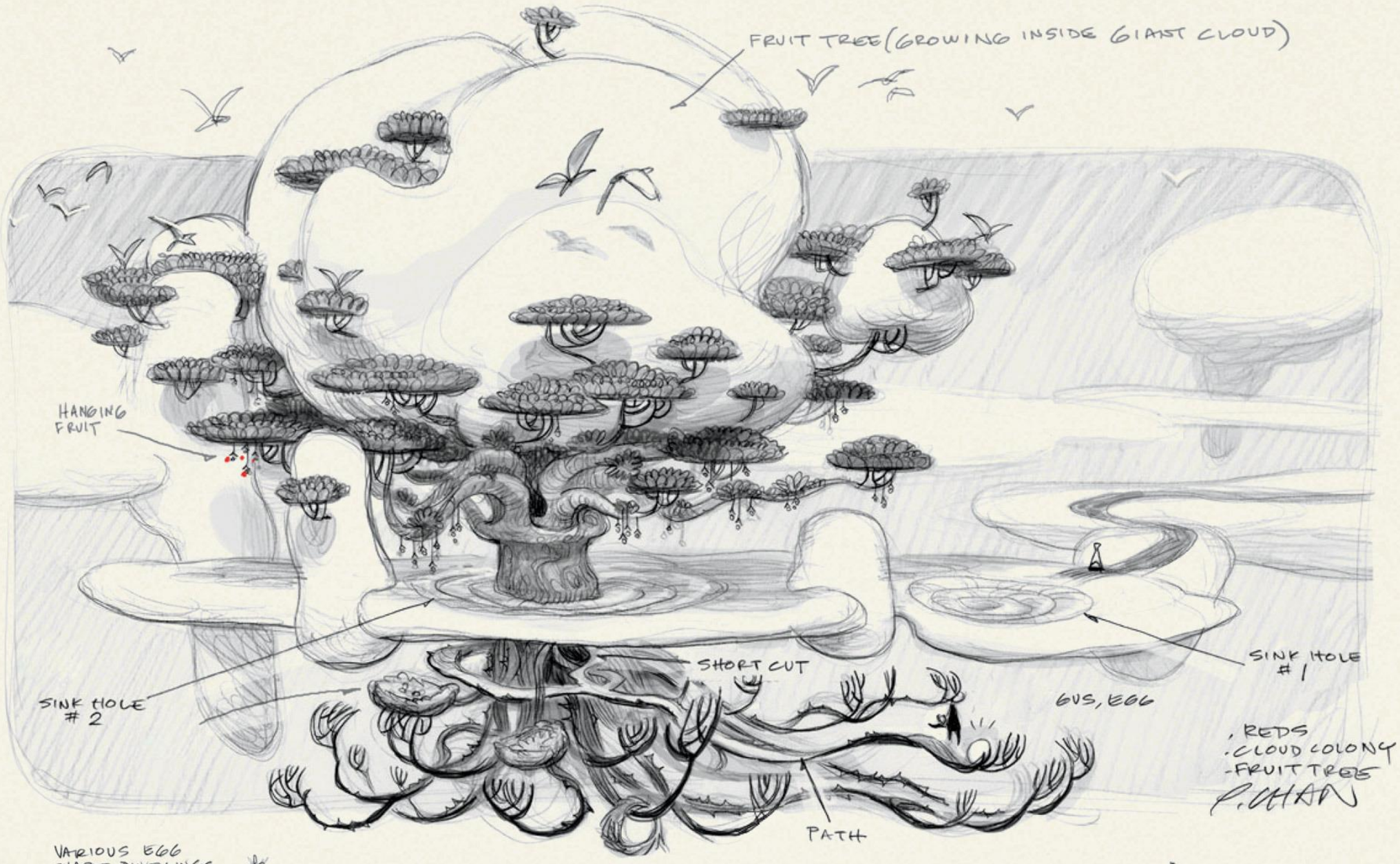
Meriloft

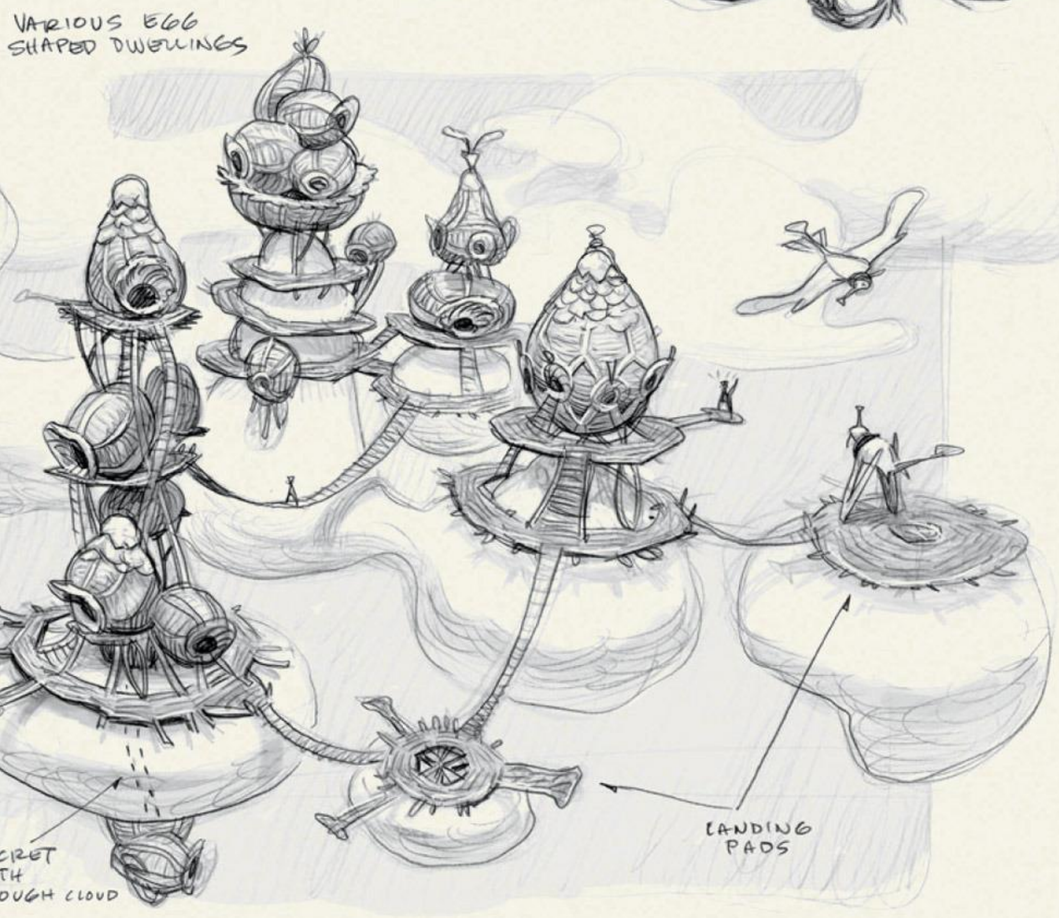
Nathan Stapley

Nathan Stapley and Emily Johnstone

Meriloft

The first high concept for any location in the game came from Peter Chan in the original art jam. The Cloud Colony was envisioned by Peter and pitched to us in almost its final state. Inspired by clouds seen out of an airplane window, the Cloud Colony (also known as Meriloft) and its bizarre semipermeable cloud floor generated many unique puzzle ideas. The physics of cloud buoyancy in Meriloft might not be 100 percent accurate in terms of *science* (in fact, they might cause Archimedes to spin in his bathtub), but they *feel* right, and that's what really matters. Meriloft clouds behave much like a mixture of cornstarch and water. That is, if cornstarch water could float in the air.





Peter Chan

Note the Seussian quality of F'ther's hut. A mixture of cornstarch and water is often called *oobleck*, a name taken from Dr. Seuss. *Coincidence?* Probably.

The Preeners

Some of the first characters designed for the game were the Preeners—those who tend the nests of the birds of Meriloft. Their relationship with the birds is symbiotic. They need the birds' eggs, and the birds . . . Well, they don't really need the Preeners, but they feel bad for them.

Nathan Stapley, Levi Ryken, and Emily Johnstone

Scott Campbell

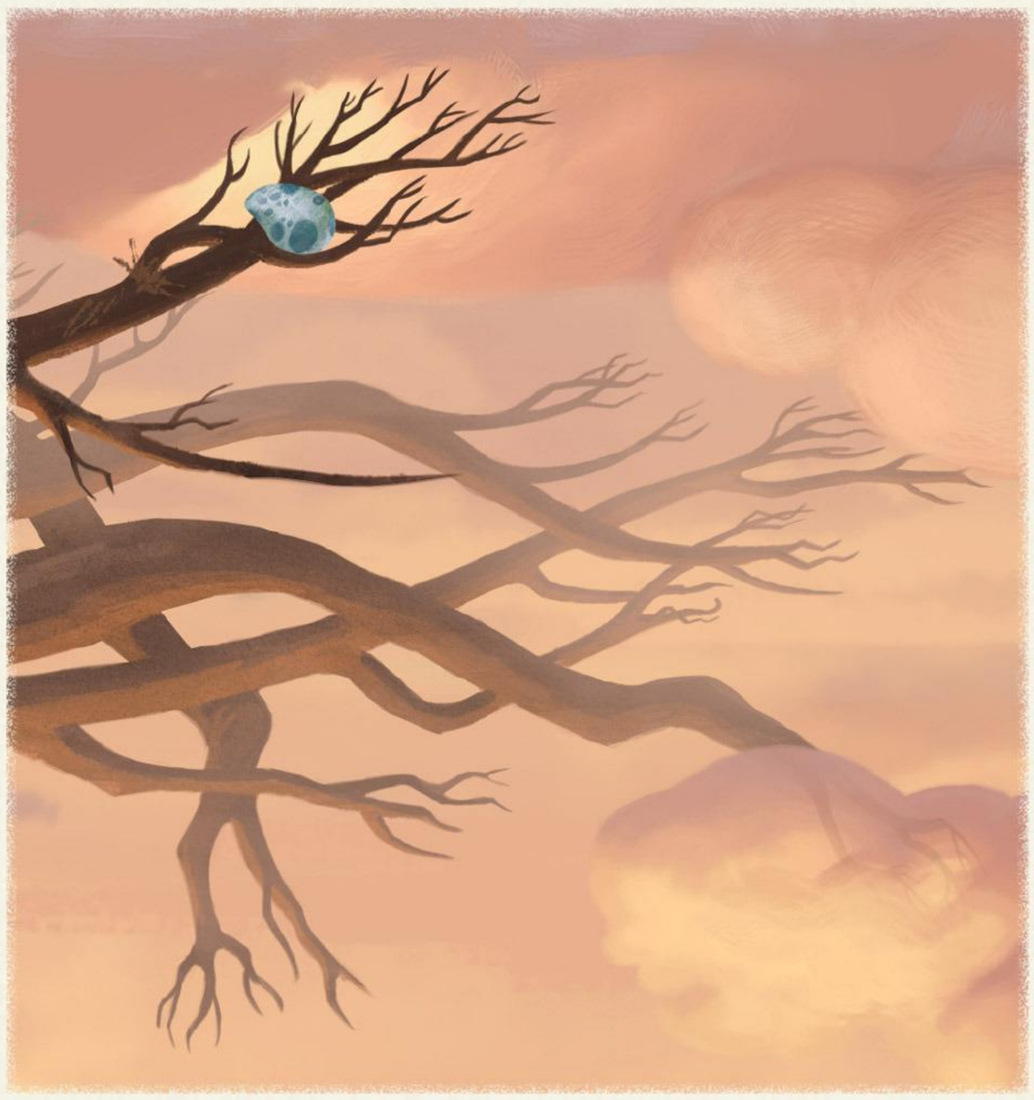
Emily Johnstone

Nathan Stapley, Levi Ryken, and Emily Johnstone

The Cobbler took many different forms—most of them male—before finally emerging as the long-suffering Carol. "The worst day fishing is better than the best day making shoes!

Scott Campbell

As the sign indicates, Meriloft once had a working tram. It connected the Cloud Colony to Shellmound, and several puzzles involved getting the "Feather-vator" running again.



Nathan Stapley and Emily Johnstone

Nathan Stapley, Emily Johnstone, and Levi Ryken

Nathan Stapley and Levi Ryken

Nathan Stapley and Emily Johnstone

Nathan Stapley and Emily Johnstone

Harm'ny

Harm'ny wears a woven bodysuit like a hornets' nest, but his actual "nest" is more similar to that of a thieving magpie. No one knows why he collects the junk he does or how he gets it—especially that candy bucket, stacking doll, heavy metal belt buckle, or goggles!

Nathan Stapley

Scott Campbell

Nathan Stapley

Nathan Stapley
and Levi Ryken

Gus

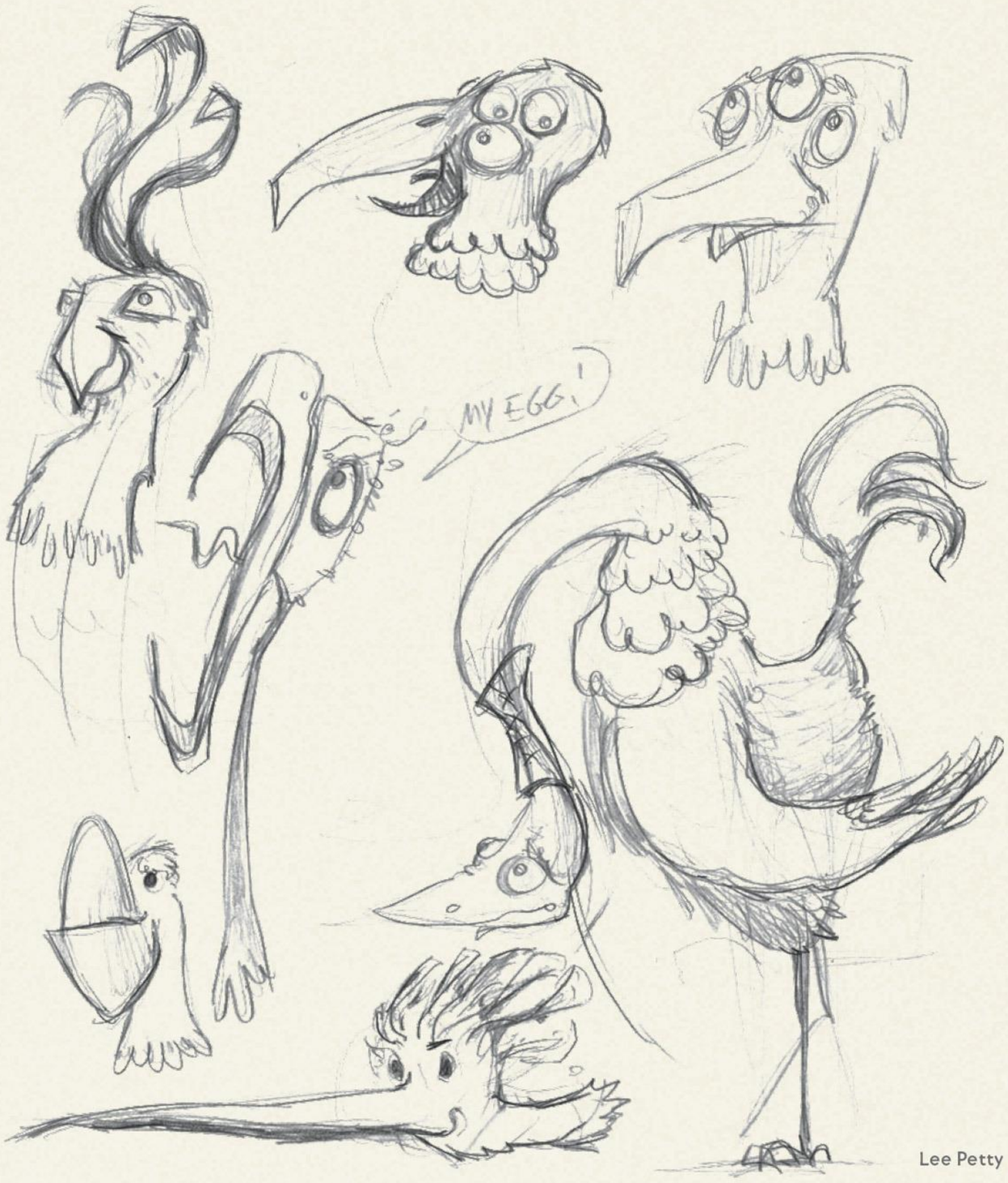
Gus's character arc might be the most dramatic one in *Broken Age*. He starts the game hanging from his underwear, but by the end of the story he's turned things around—or at least he plans to. As Shay says, "Everybody knows video games are good for your self-esteem."

Scott Campbell

Nathan Stapley and Levi Ryken

Jessie

Jessie was one of the first fully formed characters in the game. She was originally going to be Vella's means of transportation from Meriloft to Shellmound to the Dead Eye Pyramid, etc. Vella would show her a postcard (or laminated placemat) from a location, and the big bird would take her there.



Lee Petty

Nathan Stapley

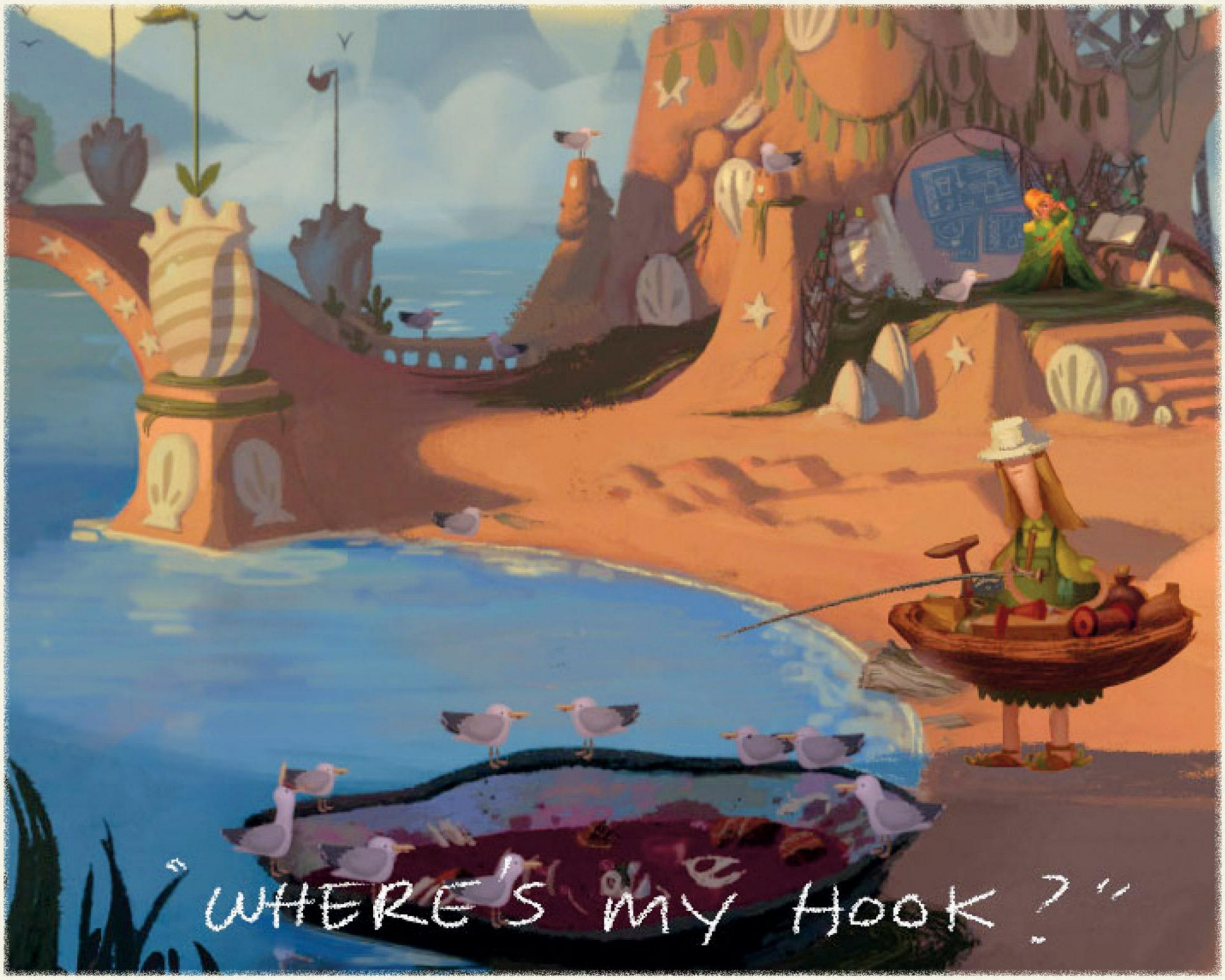
Nathan Stapley

Emily Johnstone

Nathan Stapley

Shellmound

Nathan Stapley



Nathan Stapley

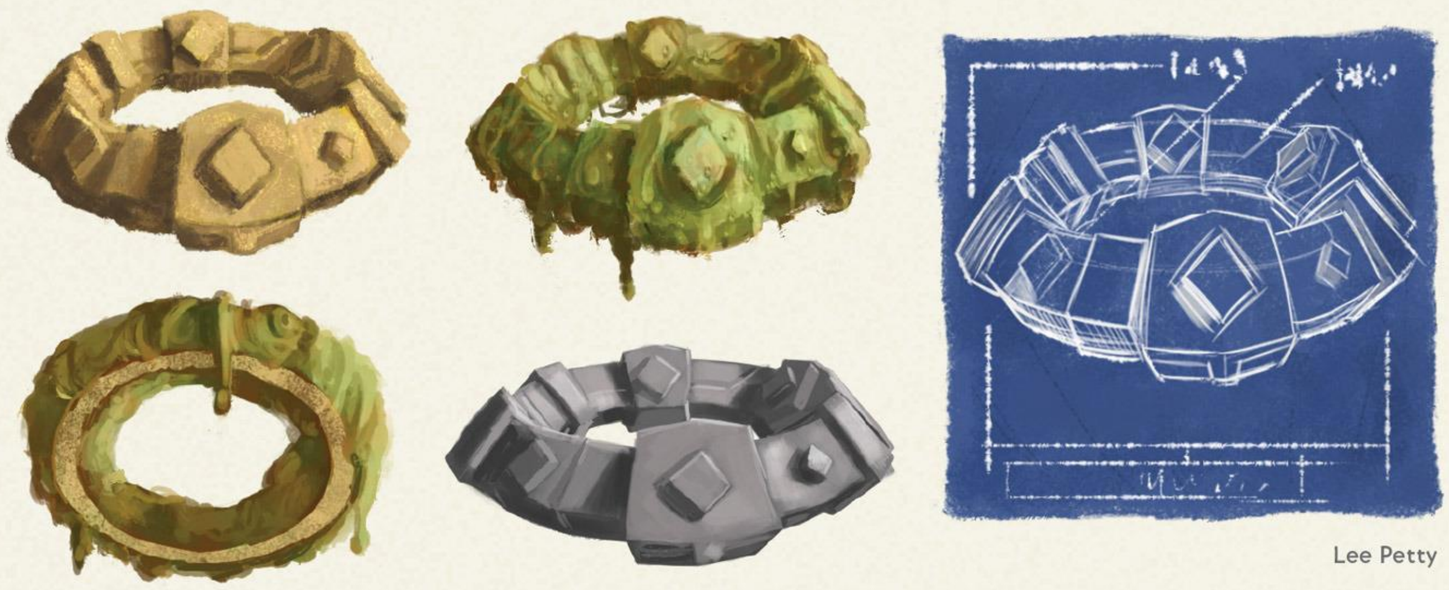
Shellmound

Our backers had a huge influence on *Broken Age*, but nowhere is this more plainly visible than in the seaside community of Shellmound. Daunted by the task of creating a whole fantasy world from scratch, we asked our backers for location ideas and received over fifty pages of suggestions. "Origami Land" and "Haunted Lighthouse on the Moon" were drawn by Scott but never made it into the game, but something about his drawing of "Sandcastle World" fit in well with the world of *Broken Age*. Maybe because like Meriloft, Shellmound is a town where people have made a permanent home on an impermanent foundation. Or maybe Tim just had a bunch of sand puns he wanted to unload.

Derek Brand

Curtis

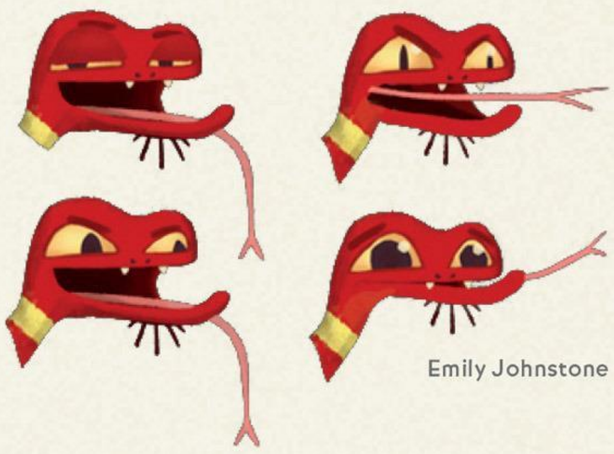
Another story of backer influence! Curtis was one of Nathan's first drawings (showon page 10) —he predates even the dual-story idea of Vella and Shay! He was put into the game as an art test—a throwaway character—but backers responded to the "hipster lumberjack," so Tim wrote him into the story.



Lee Petty

Say Oh

Nathan Stapley



Emily Johnstone

Nathan Stapley and Levi Ryken

Every town has its own idea of what's attractive to Mog Chothra, and it's usually based on what that town is good at making. For instance—fishing lures!

Nathan Stapley

Scott Campbell

Nathan Stapley, Levi Ryken, and Emily Johnstone

Scott Campbell

Nathan Stapley and Levi Ryken

Don't judge the Dead Eye Druids. After three hundred years of guarding a dead temple in the hot sun, you'd be questioning your faith a little too.

Levi Ryken

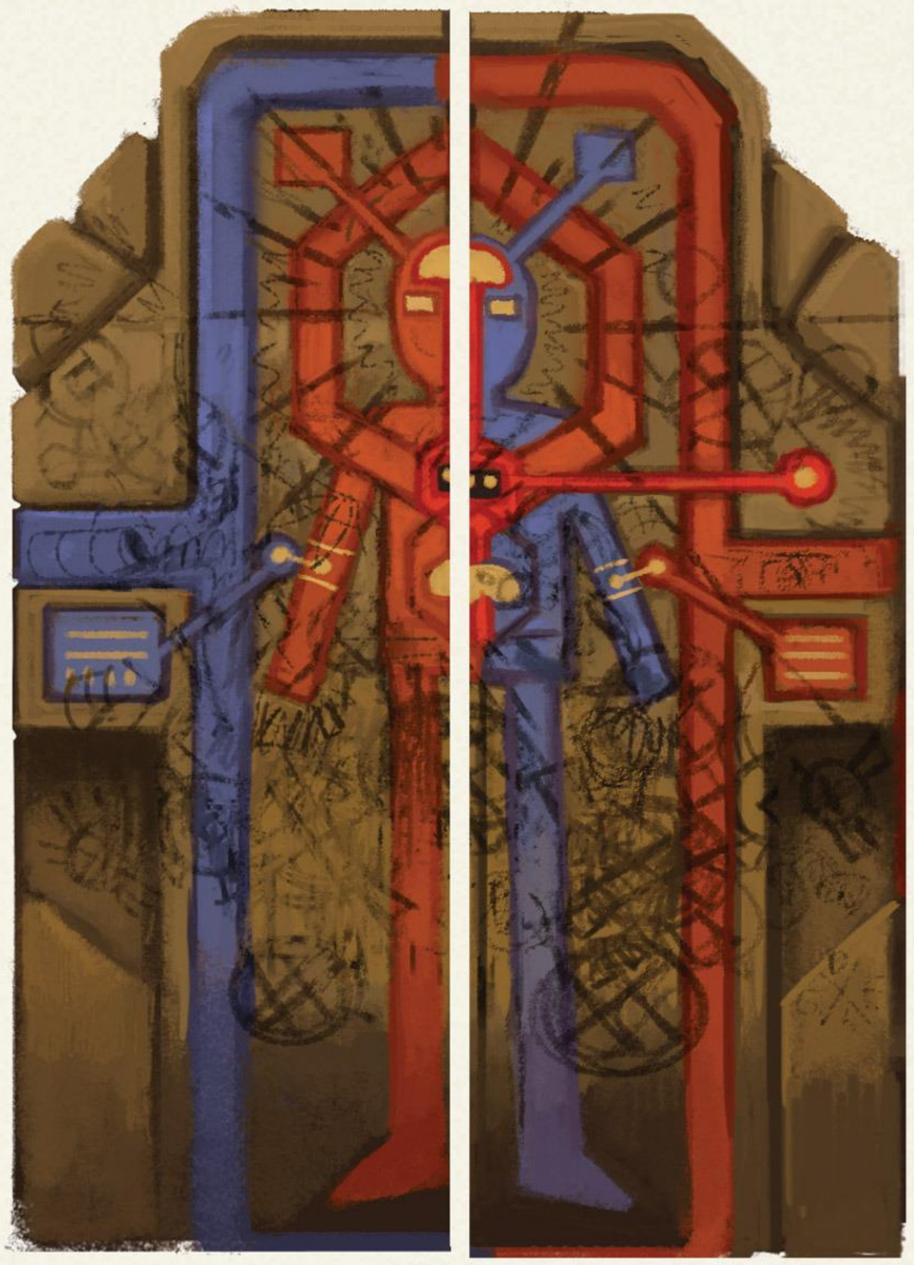
Lee Petty

Say Oh

Levi Ryken

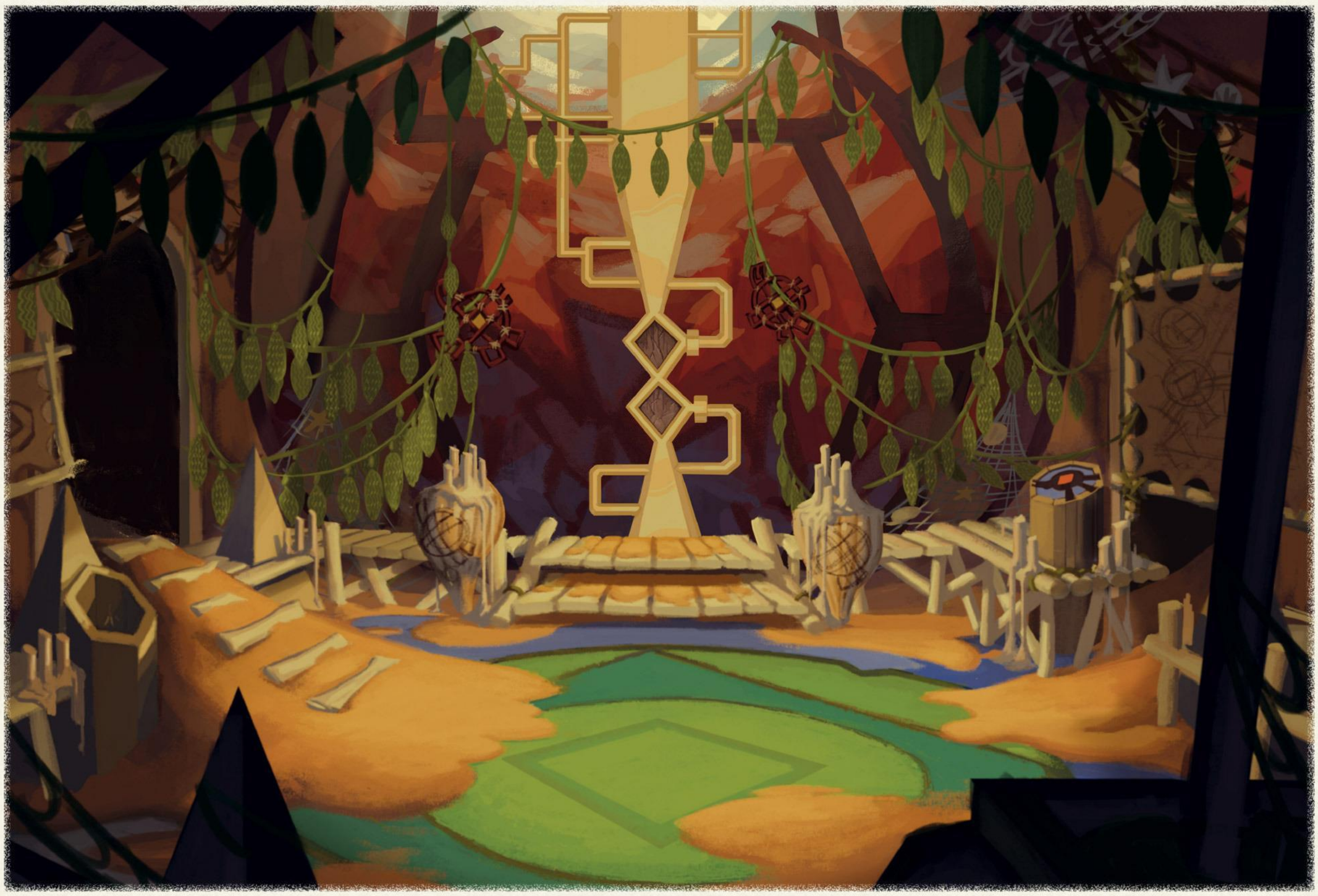
Alex

"Hey, let's make a backer reward where you get to be a character in the game. We probably won't have to do it. I mean, who would be crazy enough to back at that level?" The generous and handsome Alex Rigopulos, that's who! Not a bad voice, either.

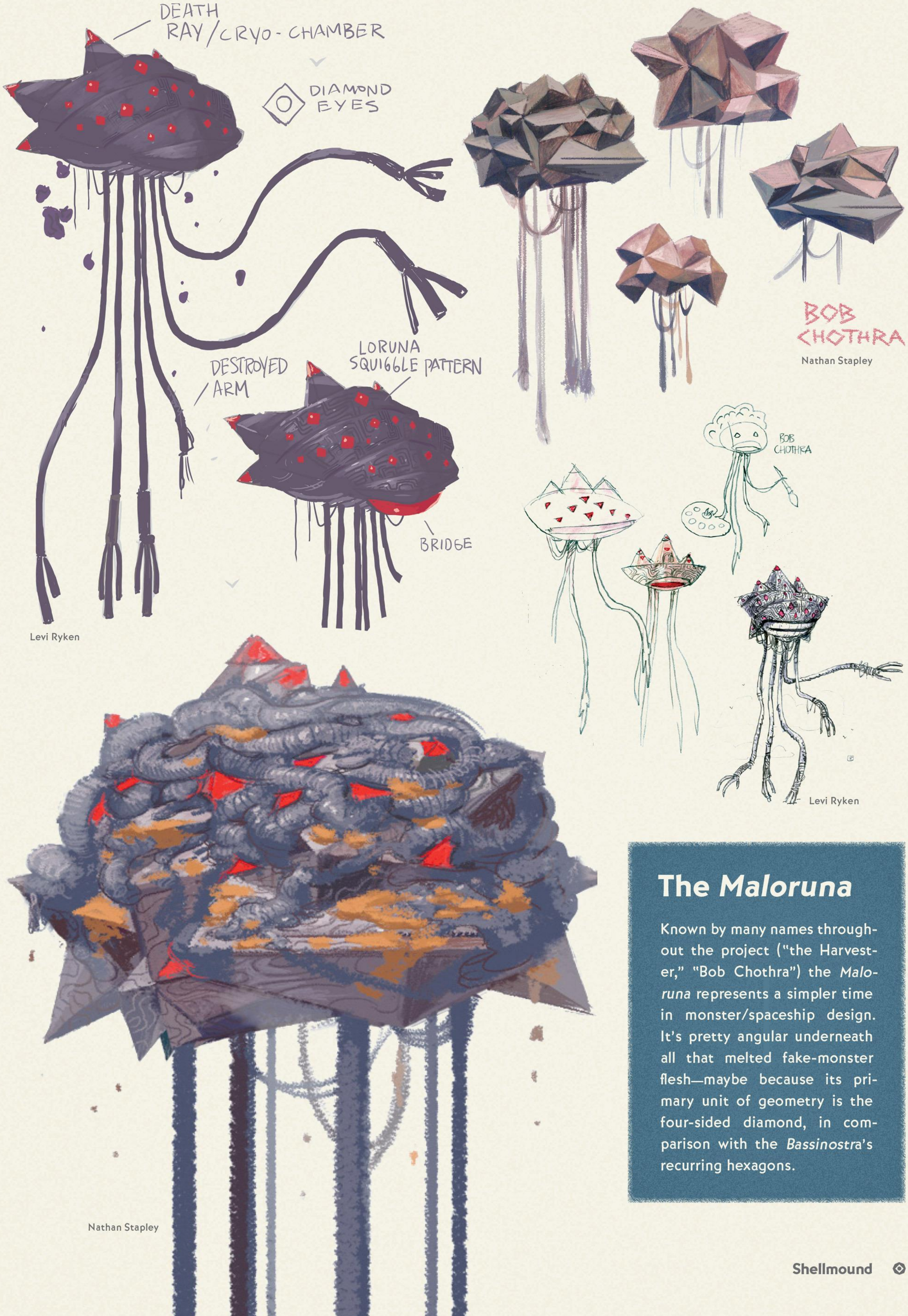


Nathan Stapley and Levi Ryken

Nathan Stapley



Nathan Stapley



Levi Ryken

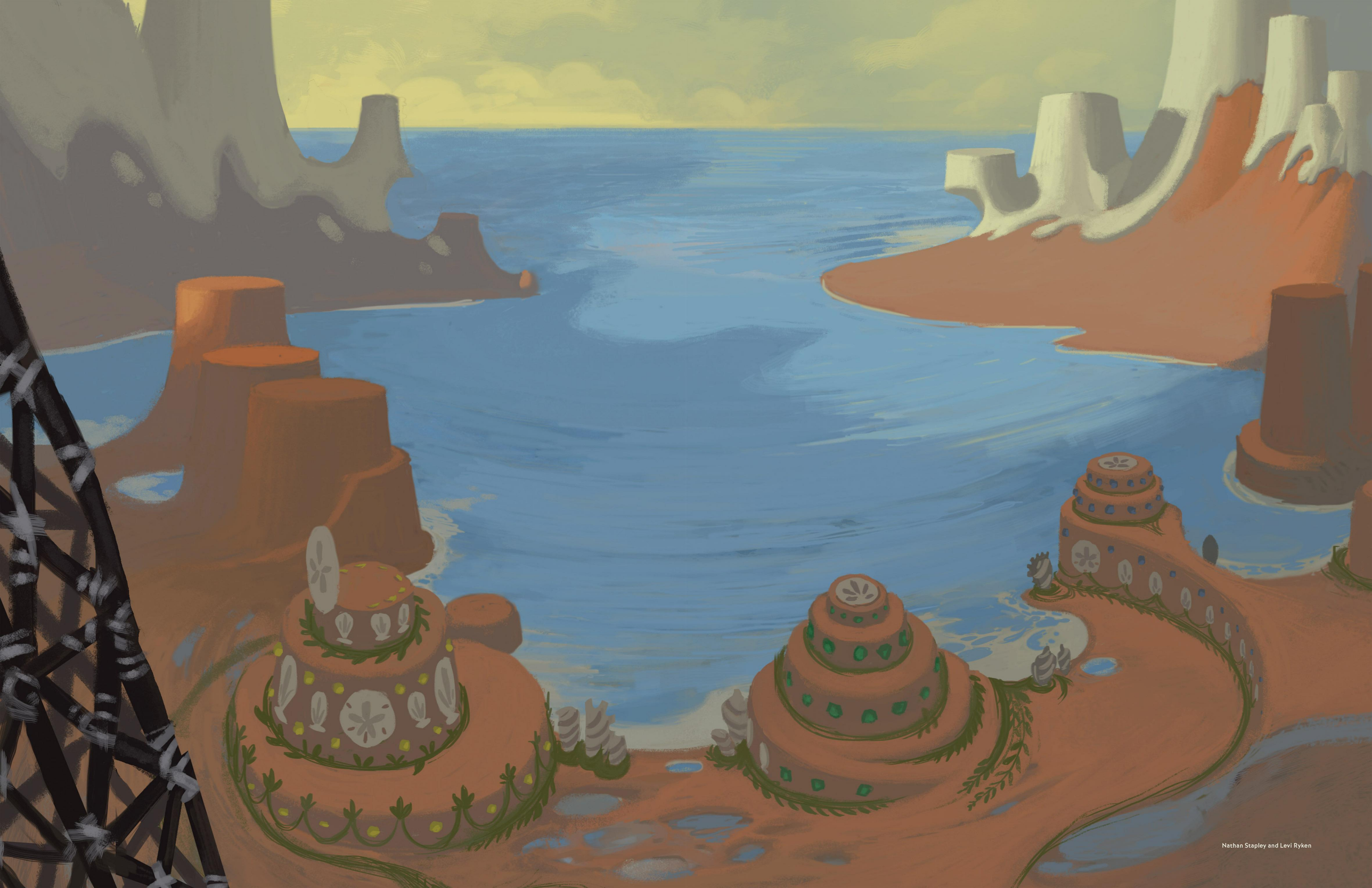
Nathan Stapley

Levi Ryken

Nathan Stapley

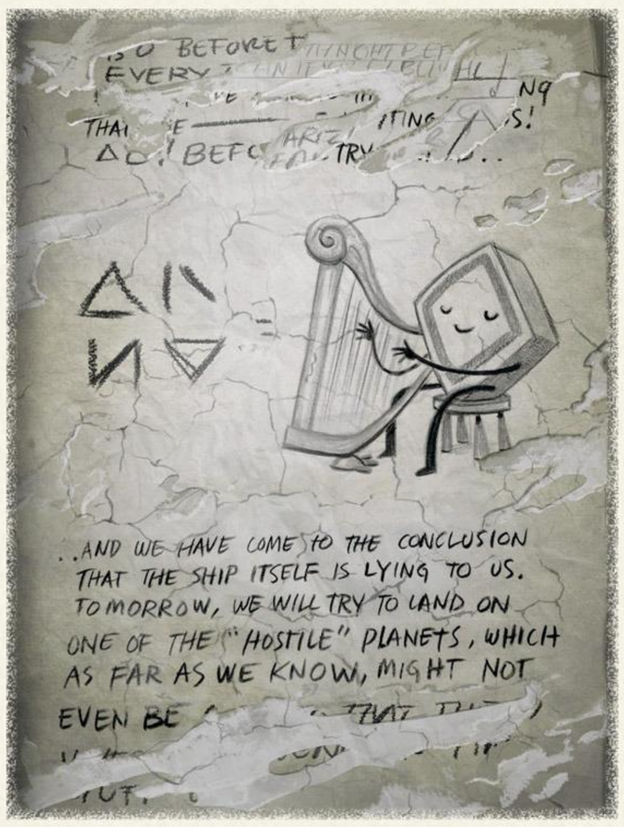
The *Maloruna*

Known by many names throughout the project ("the Harvester," "Bob Chothra") the *Maloruna* represents a simpler time in monster/spaceship design. It's pretty angular underneath all that melted fake-monster flesh—maybe because its primary unit of geometry is the four-sided diamond, in comparison with the *Bassinostra*'s recurring hexagons.



Nathan Stapley and Levi Ryken

Nathan Stapley and Say Oh



Nathan Stapley

The fact that Alex rides on a music-based spaceship has nothing at all to do with the fact that Alex Rigopulos was the creative director of *Rock Band* developer Harmonix.

Say Oh and Lee Petty

Nathan Stapley and Say Oh

Loruna

Nathan Stapley

Levi Ryken

The Thrush

Vella heard tales of the Plague Dam all her life and assumed, as most did, that it was built to keep some sort of toxic disease out of the beautiful, pastoral lands in which she lived. Little did she know that she was part of the "plague" that the builders of the dam wanted to keep out.

Locked inside the walls of Loruna, the Thrush look down upon the wild, uncontrolled breeding that takes place in what they refer to as "the badlands." They prefer their "curated" gene-pool control, even if it has led to some weak limbs in their family tree.

They also seem to fetishize forehead implants—the higher the better. This makes it hard for Marekai to find a disguise that covers them up.

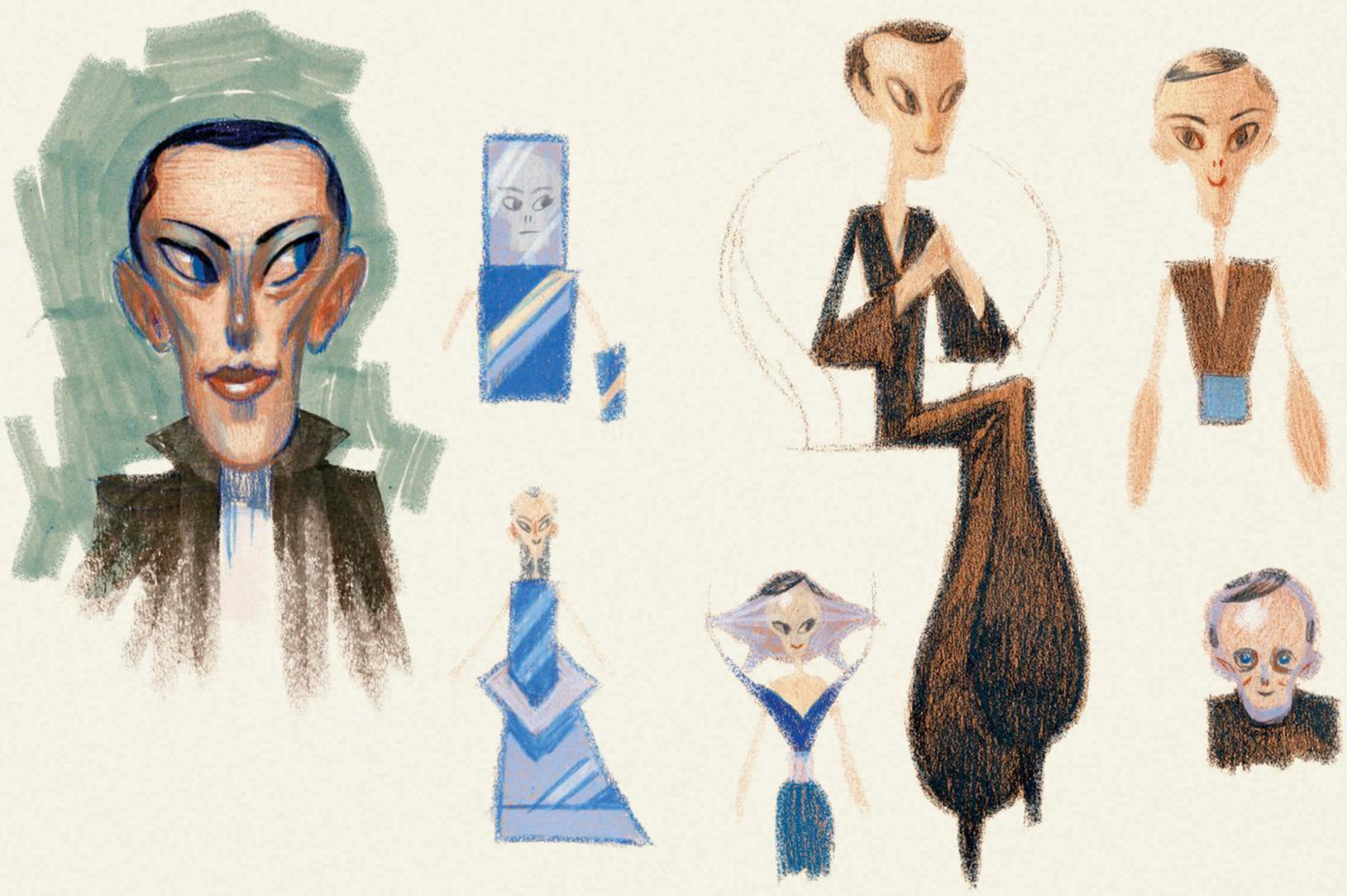
Nathan Stapley

There are other people in Loruna besides the Thrush, but they're not as fun to draw, so we left them out.

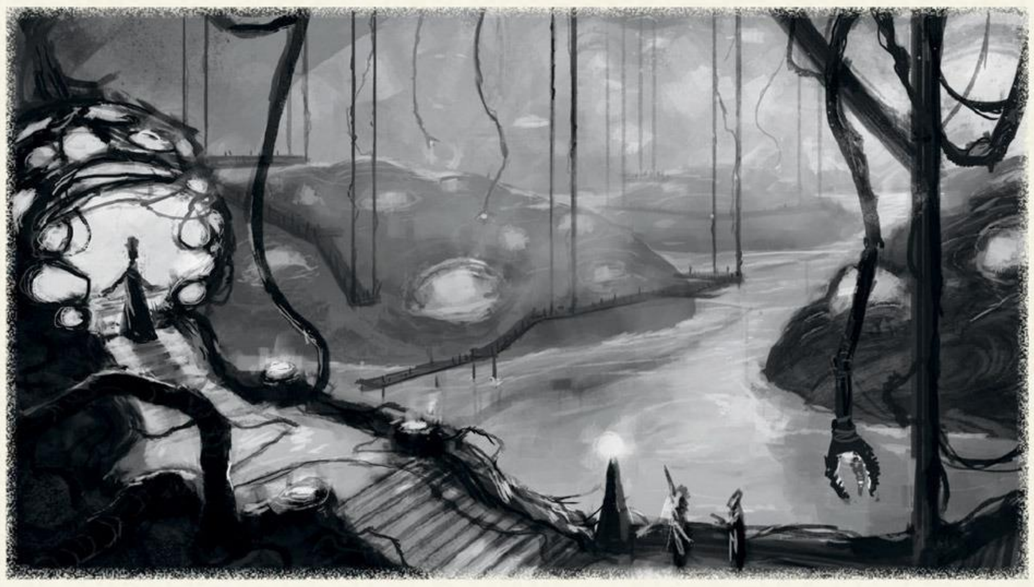
Levi Ryken

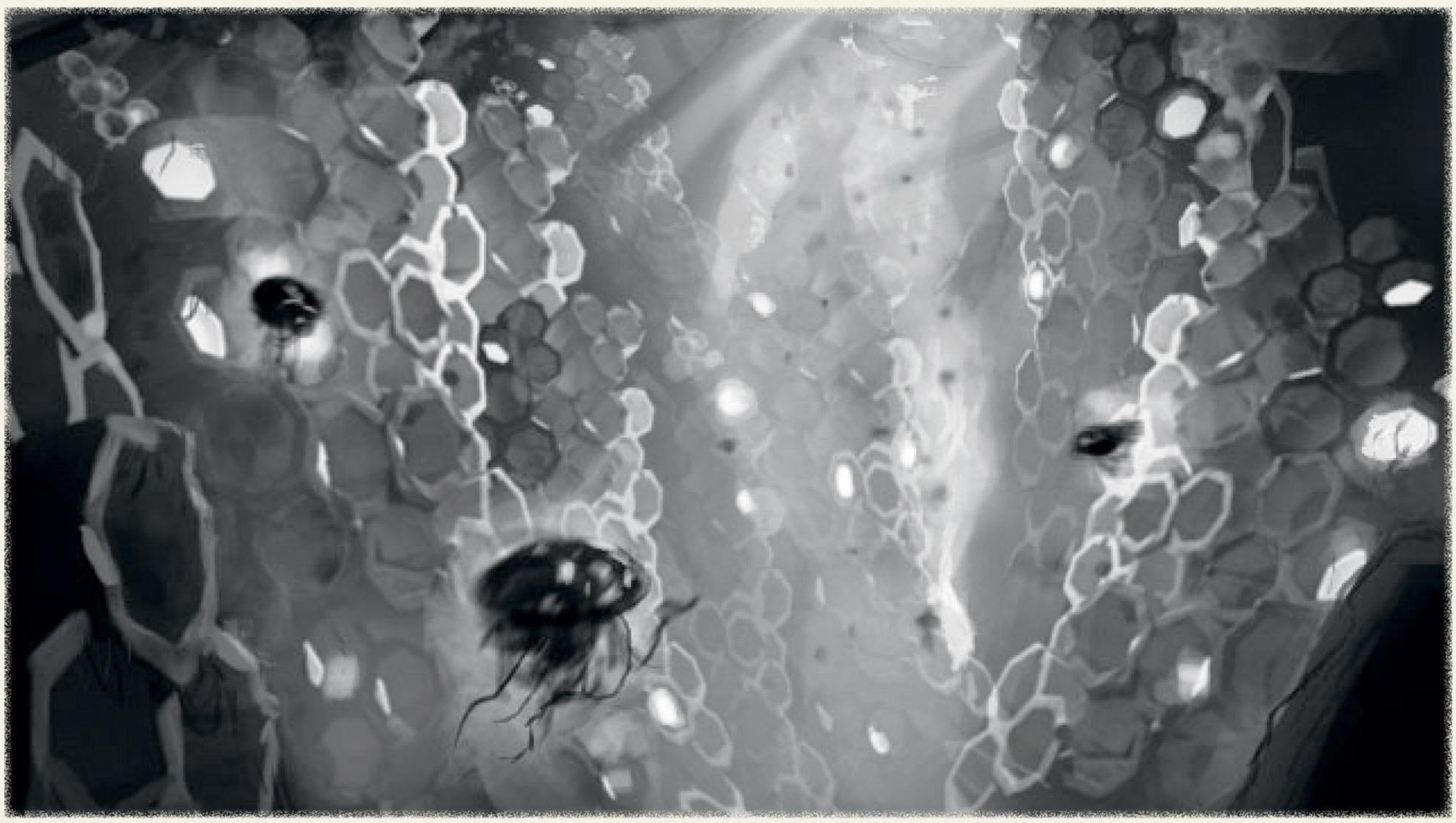
Scott Campbell

The Red Hangar (also known as "the Monster Factory," as noted in the game's dialogue) is almost completely automated. Not just to make you feel better about blowing it up—that was just a side benefit.



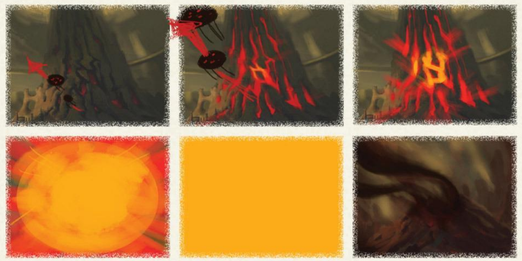
Nathan Stapley

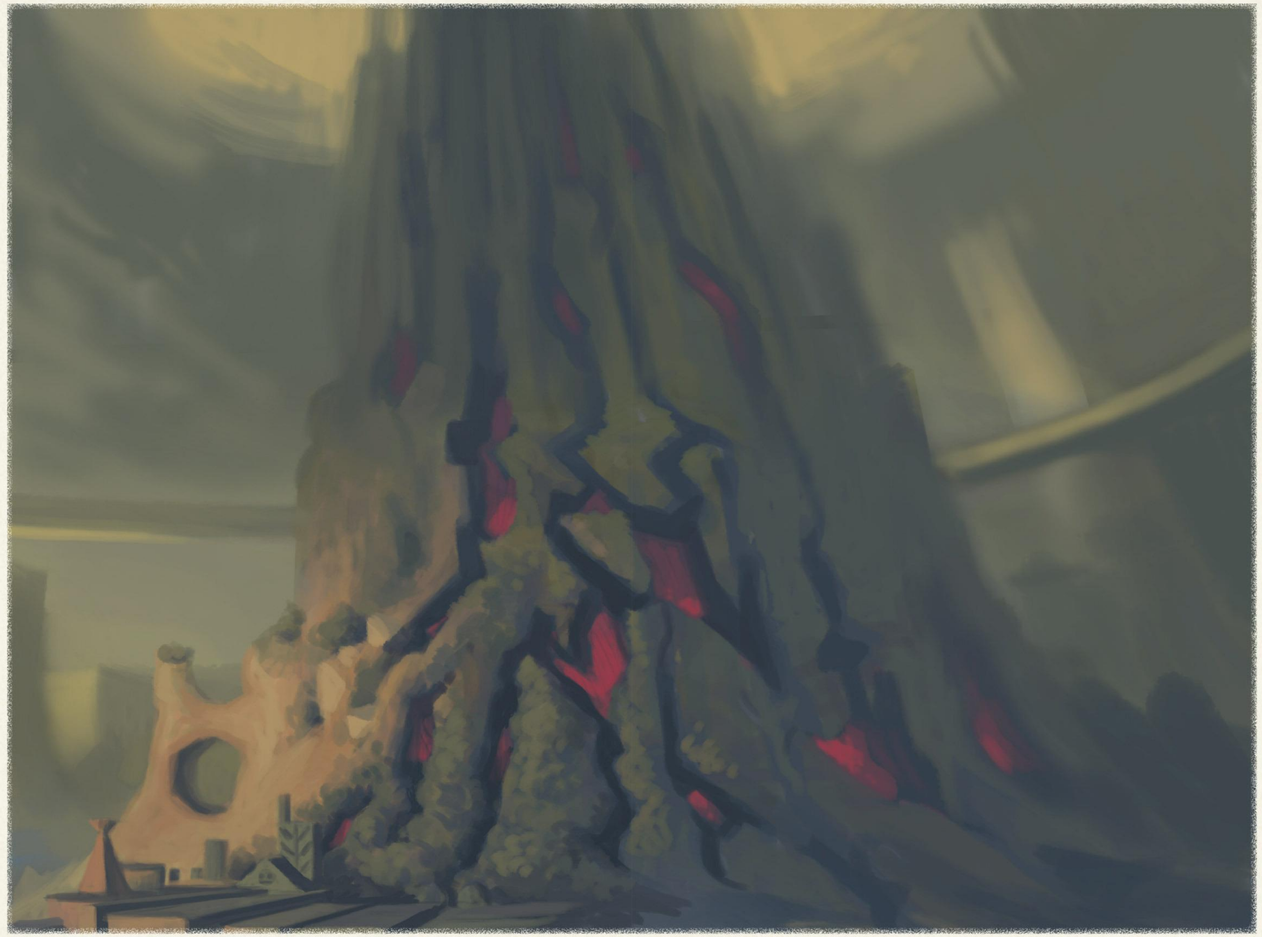




Lee Petty

Loruna's cruel, bleak aesthetic was inspired by Brutalist architecture and abandoned monuments in the former Yugoslavia.





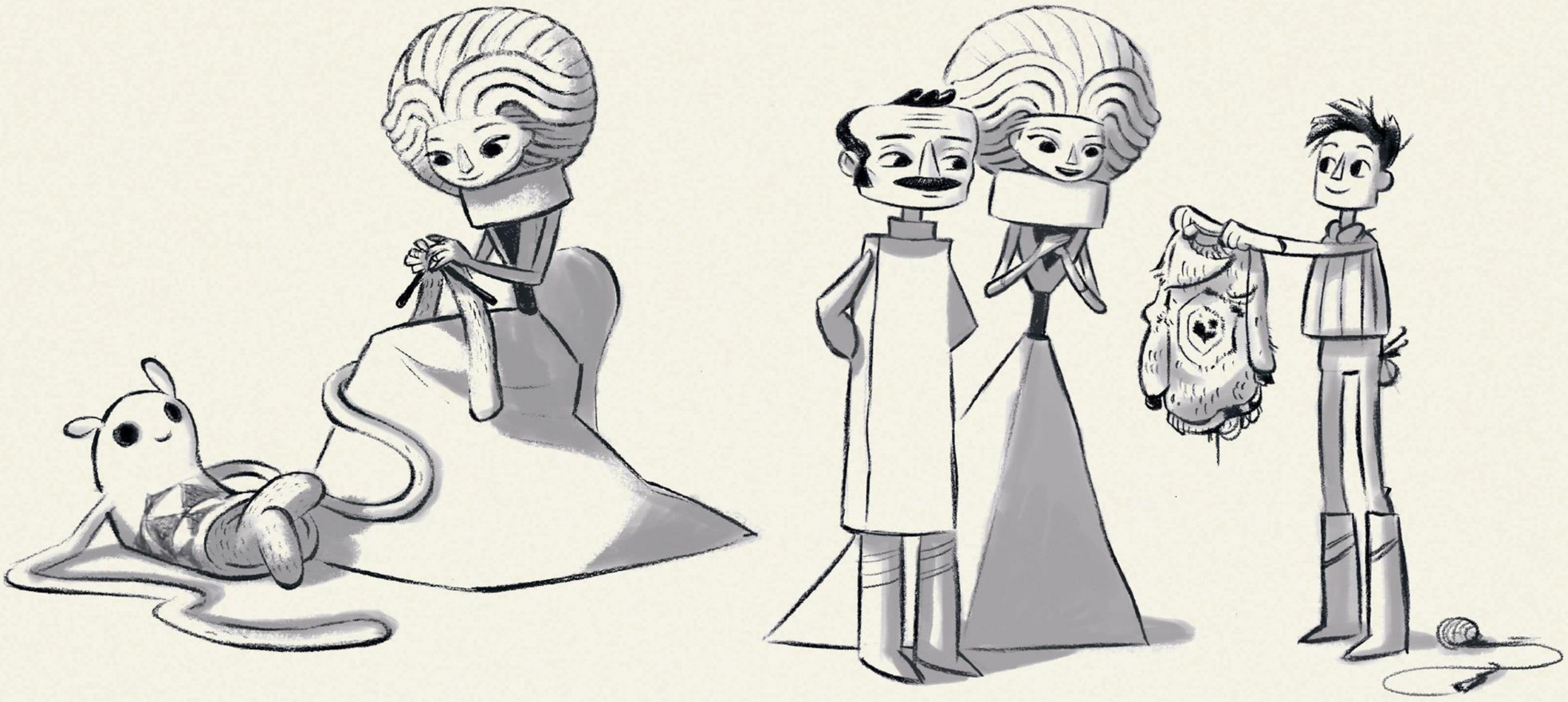
Nathan Stapley

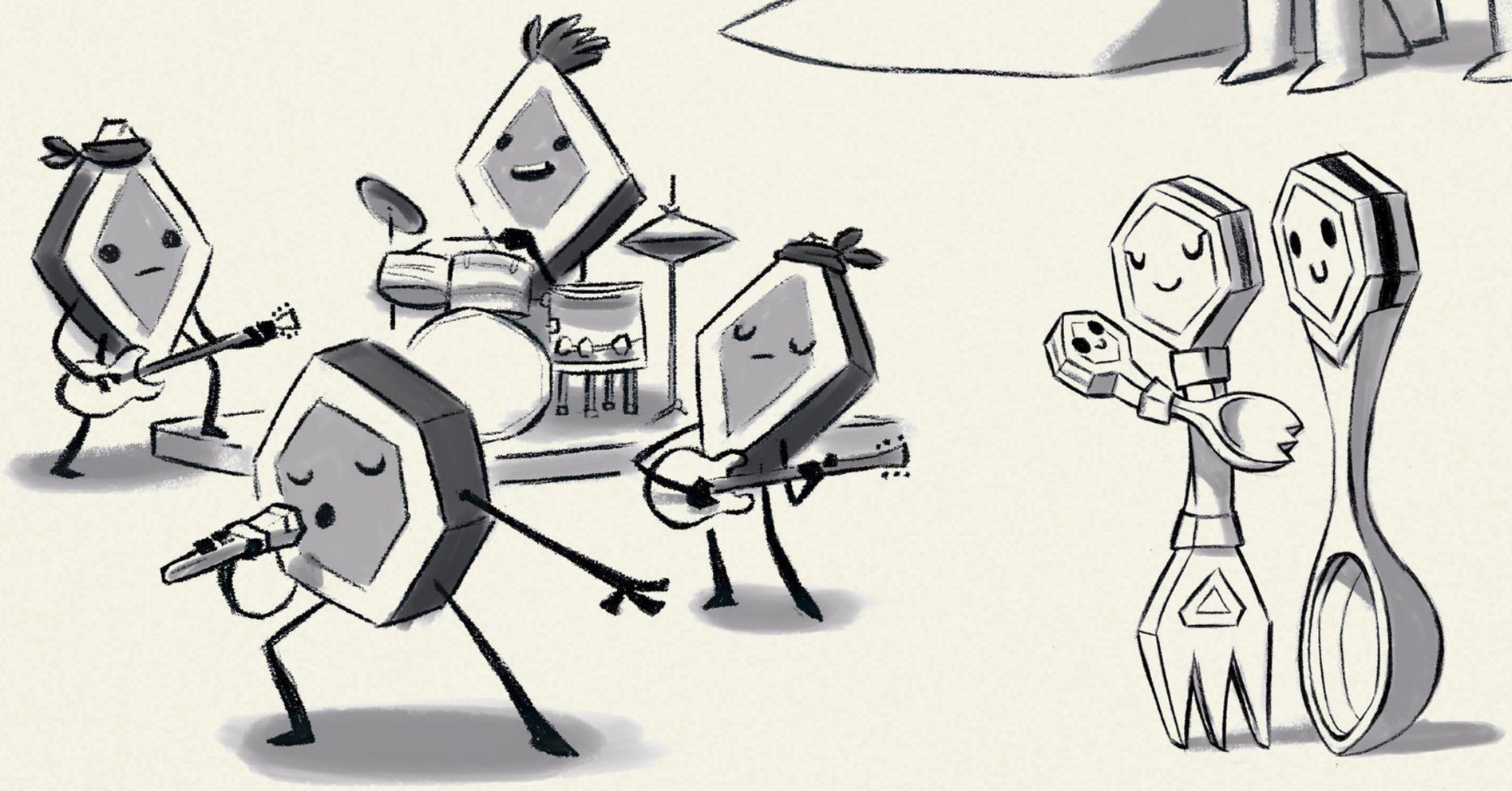
Nathan Stapley

End Credits Artwork

Upon completing this epic journey with all these characters, we really wanted to tell the story of what happened to each one of them after the melting of the Mogs. Does Vella reconcile with her family? How about Shay? And did the Fork run away with the Spoon—or the Knife? This surely was a recipe for the longest ending cut scene in gaming history. But once again, we found inspiration in a Miyazaki movie—this time *My Neighbor Totoro*. The end credits for *Totoro* are almost like a full sequel told in still drawings and always felt like the perfect ending to that story.

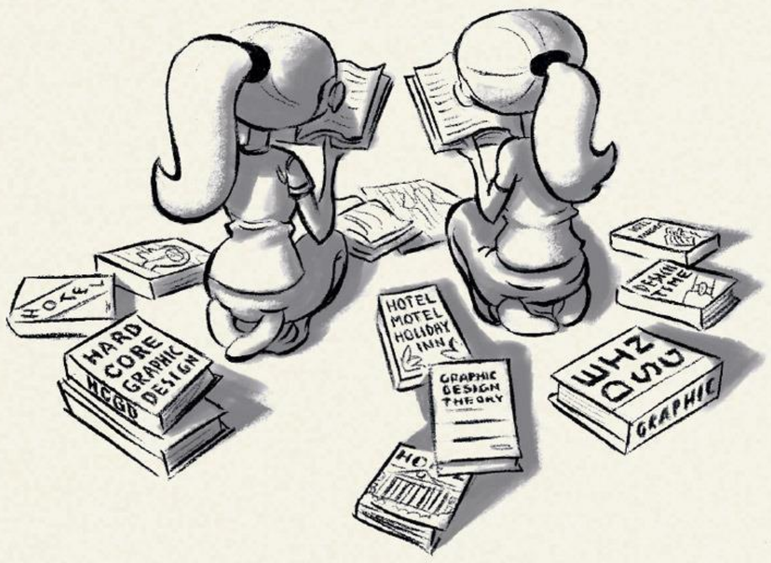
In our version, there was slightly more revenge: The sacrificial maidens vs. Marek. Brommel vs. Thrushmaster. Clarence vs. the Plague Dam.

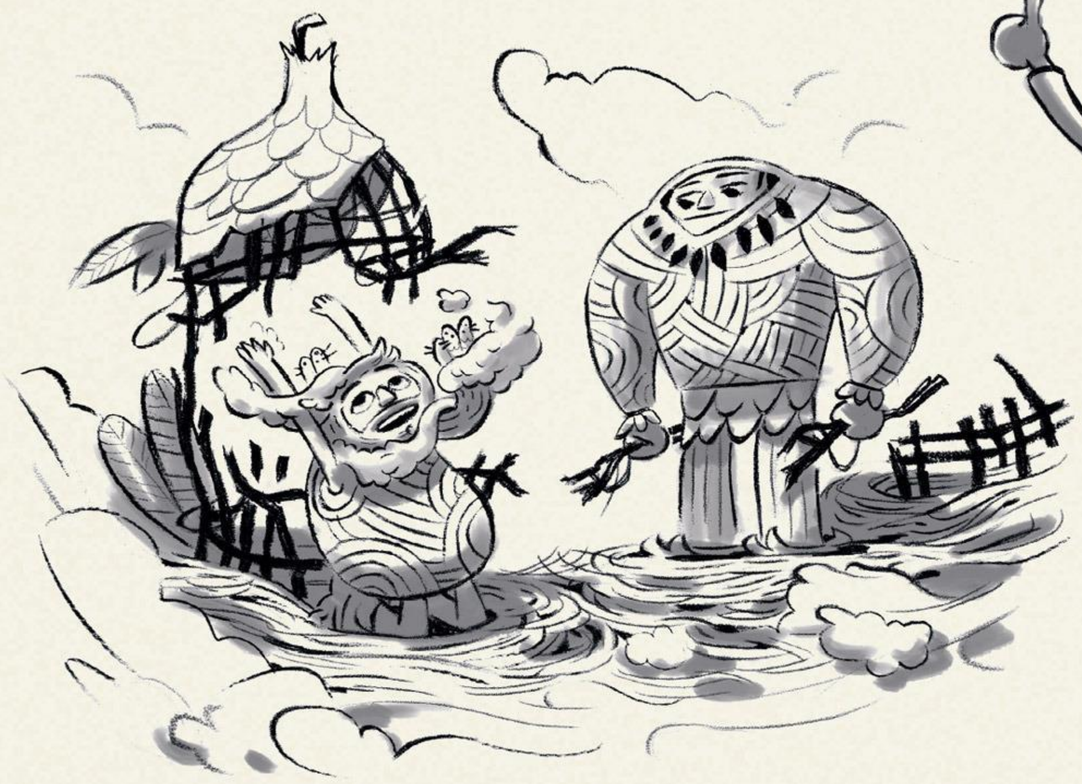




Nathan Stapley

Nathan Stapley





Nathan Stapley

Backer Portraits

This project started with an idea to make a game based on the artwork of fifteen-year Double Fine veteran Nathan "Bagel" Stapley, and by the end it had turned into an incredible collaboration with all of you, the backers. So what more fitting way is there to end this project than to have Nathan himself memorialize the backers in tiny portraits? Here is a selection of those portraits, just a small slice of the ninety thousand friends who helped us make this game.

Your support has meant everything to us, and we will carry the spirit you gave us into every game we make. Once again, thank you for backing!

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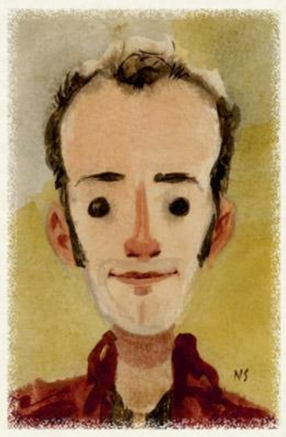
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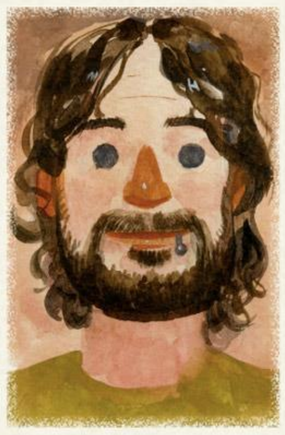

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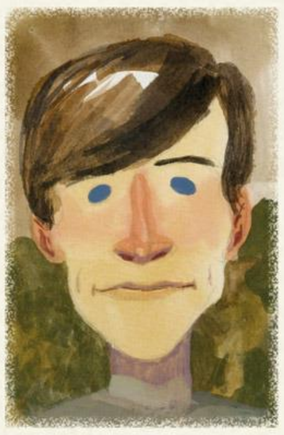

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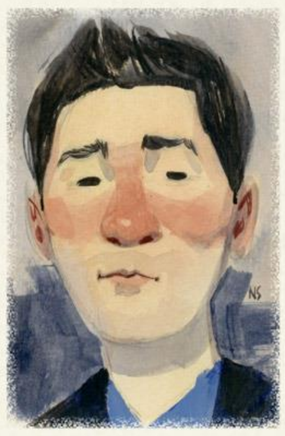

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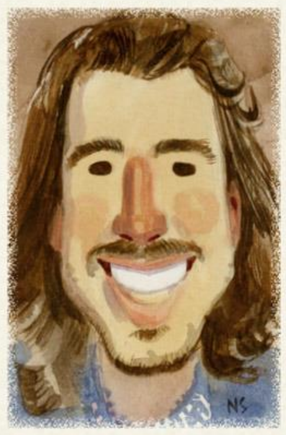

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1. Josh
2. Markus "Notch" Persson
3. Steven Dengler
4. Chris Van Graas
5. Tetsuya Ishibashi
6. Keith Calder
7. Robert Bowling
8. Richard Wu
9. Klass Kersting
10. Rhianna Pratchett
11. John R Schafer
12. Alex Rigopulos
13. Mark Kauffman
14. Amy Hennig
15. Adam Rixley
16. Ben Garney
17. Edwyn Tiong Yung Ron
18. Bruce Oberg & Anne He
19. Steve Lin
20. Josh Grilli
21. Andrew Schiestl
22. Jeffrey Sens
23. Sam Law
24. Chris Haga
25. Van Miranda
26. Adam Poulos
27. Sam Stoddart
28. Klink
29. Jason Cragg
30. Lucas Seibert
31. John Drake
32. Karen Chu
33. Ryan of Landis
34. John Maloney
35. Kelly Mansfield
36. Tias Plougmann Hansen
37. Clayton Ramsey
38. Anton Logvinov
39. Alan Harding
40. Joel "Oakridge" Guthrie
41. Kevin Fisher
42. Rich Gallup
43. David A. Eby
44. Elin Z.
45. Emmett Pickerel
46. Enykeev
47. giannendoe
48. Ian Beck
49. Jacqueline Milliren
50. Christopher Paul Nelson
51. victorvusa
52. Peter Williams
53. Briann Leair
54. Thomah Sisson
55. William Clark
56. Gjon Camaj
57. Torbjorn G. Dahl
58. Matthew Wiggins
59. Guillaume Beauches
60. JK
61. Matthew J. Weaver
62. Roger C. Rocha
63. Manu Diwakar
64. Gorka Suarez Garcia
65. Gary Schermerhorn
66. Colin Johnson
67. Patrick Kane
68. Drew Smith
69. Matthew Mocarski
70. Michael Marc
71. Julien Jalon
72. Kalvin Lyle
73. Julian Yap
74. Hanna Marine
75. Kelvin Nishikawa
76. Jennifer Tsao
77. Juewon Khwarg
78. Colin J. MacDougall
79. Xiao Di Guan
80. Adam Joyce
81. Johnny Byrnes
82. Miguela A. Romero
83. Jolie de Miranda
84. Kat
85. Luis Carlos Correa
86. Joseph Monaco
87. Christopher Goodno
88. dimska
89. The Cabman
90. Anton Borisov
91. AmokBanana
92. Kimo Boissonnier

The Art of BROKEN AGE

Explore the Worlds of *Broken Age*

With *Broken Age*, adventure-gaming auteur Tim Schafer returned for the first time in sixteen years to the genre that he helped create, and after a historic, record-breaking crowdfunding campaign, the full adventure is here in all its beautiful, hand-painted glory.

Now, Dark Horse Books is proud to partner with Double Fine Productions to offer an intimate look into the worlds of *Broken Age*. This volume features hundreds of pieces of art and commentary from the voices of director Tim Schafer, lead artist Nathan "Bagel" Stapley, concept artists Peter Chan, Scott Campbell, and Levi Ryken, art director Lee Petty, and more.

DoubleFine.com DarkHorse.com