THE ART OF

THE LAST OF US™

INTRODUCTION BY **NEIL DRUCKMANN** AND **BRUCE STRALEY**

THE ART OF THE LAST OF US™

THE ART OF THE LAST OF US™

INTRODUCTION BY

NEIL DRUCKMANN
CREATIVE DIRECTOR

AND

BRUCE STRALEY
GAME DIRECTOR

CAPTIONS BY

NATE WELLS, ARNE MEYER, AND **ERIC MONACELLI**

DARK HORSE BOOKS®

PUBLISHER
MIKE RICHARDSON

DESIGNER
TINA ALESSI

DIGITAL PRODUCTION
CHRIS HORN WITH **CHRISTINA MCKENZIE**

ASSISTANT EDITOR
JEMIAH JEFFERSON

EDITOR
RACHEL EDIDIN

SPECIAL THANKS TO
NICK MCWHORTER AND **EVERETT PATTERSON**

THE ART OF THE LAST OF US

©2013 Sony Computer Entertainment America LLC. "The Last of Us" is a trademark of Sony Computer Entertainment America LLC. Created and developed by Naughty Dog, Inc. Licensed by SCEA. Dark Horse Books® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc. All rights reserved. No portion of this publication may be reproduced or transmitted, in any form or by any means, without the express written permission of Dark Horse Comics, Inc. Names, characters, places, and incidents featured in this publication either are the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without satiric intent, is coincidental.

Published by Dark Horse Books, a division of Dark Horse Comics, Inc.
10956 SE Main Street, Milwaukie, OR 97222

DarkHorse.com

First print edition: June 2013
Digital ISBN 978-1-62115-797-7

MIKE RICHARDSON PRESIDENT AND PUBLISHER **NEIL HANKERSON** EXECUTIVE VICE PRESIDENT **TOM WEDDLE** CHIEF FINANCIAL OFFICER **RANDY STRADLEY** VICE PRESIDENT OF PUBLISHING **MICHAEL MARTENS** VICE PRESIDENT OF BOOK TRADE SALES **ANITA NELSON** VICE PRESIDENT OF BUSINESS AFFAIRS **SCOTT ALLIE** EDITOR IN CHIEF **MATT PARKINSON** VICE PRESIDENT OF MARKETING **DAVID SCROGGY** VICE PRESIDENT OF PRODUCT DEVELOPMENT **DALE LAFOUNTAIN** VICE PRESIDENT OF INFORMATION TECHNOLOGY **DARLENE VOGEL** SENIOR DIRECTOR OF PRINT, DESIGN, AND PRODUCTION **KEN LIZZI** GENERAL COUNSEL **DAVEY ESTRADA** EDITORIAL DIRECTOR **CHRIS WARNER** SENIOR BOOKS EDITOR **DIANA SCHUTZ** EXECUTIVE EDITOR **CARY GRAZZINI** DIRECTOR OF PRINT AND DEVELOPMENT **LIA RIBACCHI** ART DIRECTOR **CARA NIECE** DIRECTOR OF SCHEDULING **TIM WIESCH** DIRECTOR OF INTERNATIONAL LICENSING **MARK BERNARDI** DIRECTOR OF DIGITAL PUBLISHING

CONTENTS

INTRODUCTION 7
BY NEIL DRUCKMANN AND BRUCE STRALEY
JOEL AND ELLIE 9
THE JOURNEY 27
THE INFECTED 121
THE WORLD 151
MARKETING 157
AMERICAN DREAMS 171

INTRODUCTION

In late 2009 we were given a simple task—develop Naughty Dog's next big franchise. "Um . . . what?!" was our immediate response. In Naughty Dog's short history we've created *Crash Bandicoot*, *Jak and Daxter*, and the *Uncharted* series. All were critical and commercial successes. All have legions of fans that adore the characters and adventures contained within them. And now we had to create something that attempted to match that level of quality—in game play, story, and art.

No pressure, right? Where the hell do we even start?

Early on we were attracted to the idea of constructing an entire game around a relationship between two characters. At the beginning of the game these two characters would meet and over the course of an intense journey they'd develop an unbreakable bond. It took us several months to construct a story around these characters. Over the course of production the specifics of the story evolved and changed significantly, but there was one aspect that has remained consistent—the father-daughter kind of relationship between its two main characters. These characters eventually were called Joel and Ellie, and the story would be about how the relationship they formed would forever change the two of them.

Once we knew who and what the game was about, we started fleshing out Joel and Ellie's journey. We asked ourselves, what are interesting locations or situations to put our heroes in? What kind of characters can we introduce that would challenge Joel and Ellie in unique ways? How do we structure events so that Joel and Ellie (and therefore the player) are led through an emotional roller coaster? And most importantly for this book, what should these characters, locations, and events look like?

It took us roughly three and half years to make *The Last of Us*, and during that time we got to work with some of the most talented artists in entertainment. Their attention to detail is unmatched. Loose ideas became nuanced characters. Locations became immersive and developed a sense of history—you could see and "feel" what had happened to these dilapidated environments. As you go through this book you'll be following the journey of not only Joel and Ellie, but the journey of an art team that kept pushing the boundaries of what this game could be.

It's become an incredible journey. We hope you dig it as much as we do.

NEIL DRUCKMANN
CREATIVE DIRECTOR

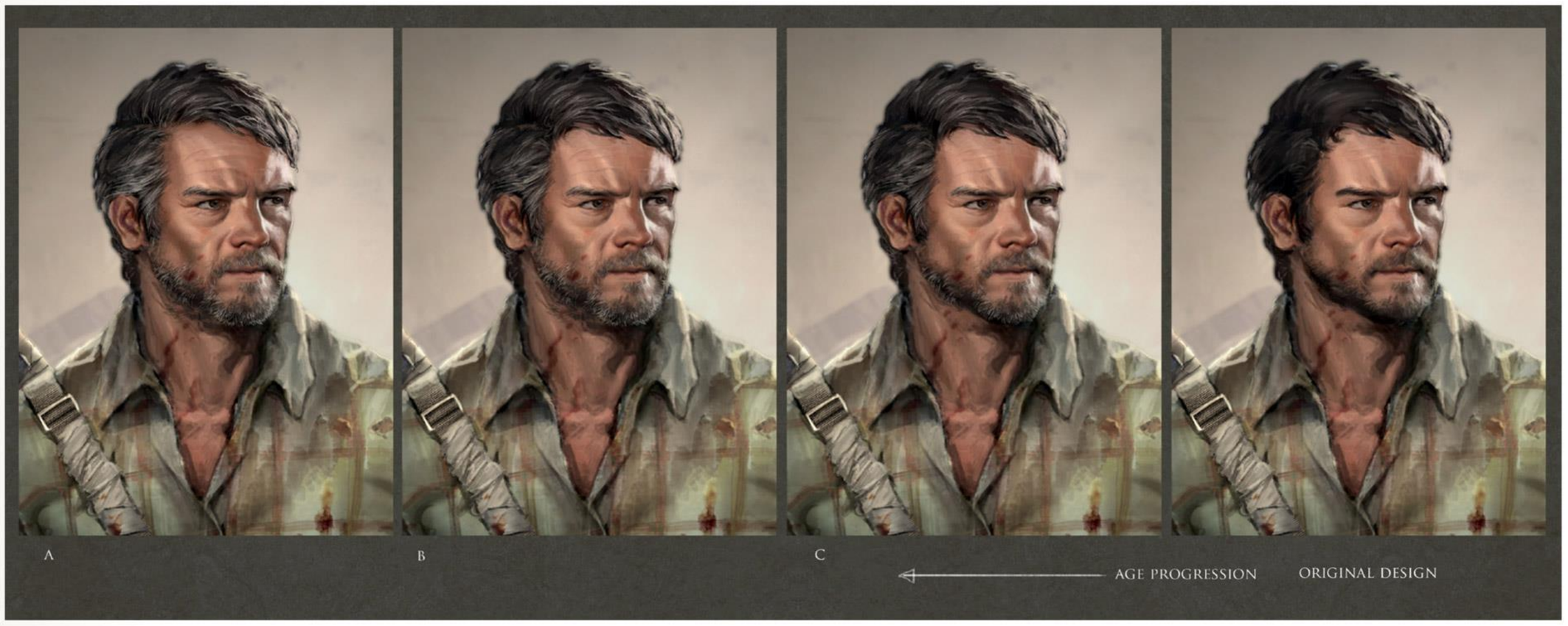
BRUCE STRALEY
GAME DIRECTOR

JOEL AND ELLIE

JOEL

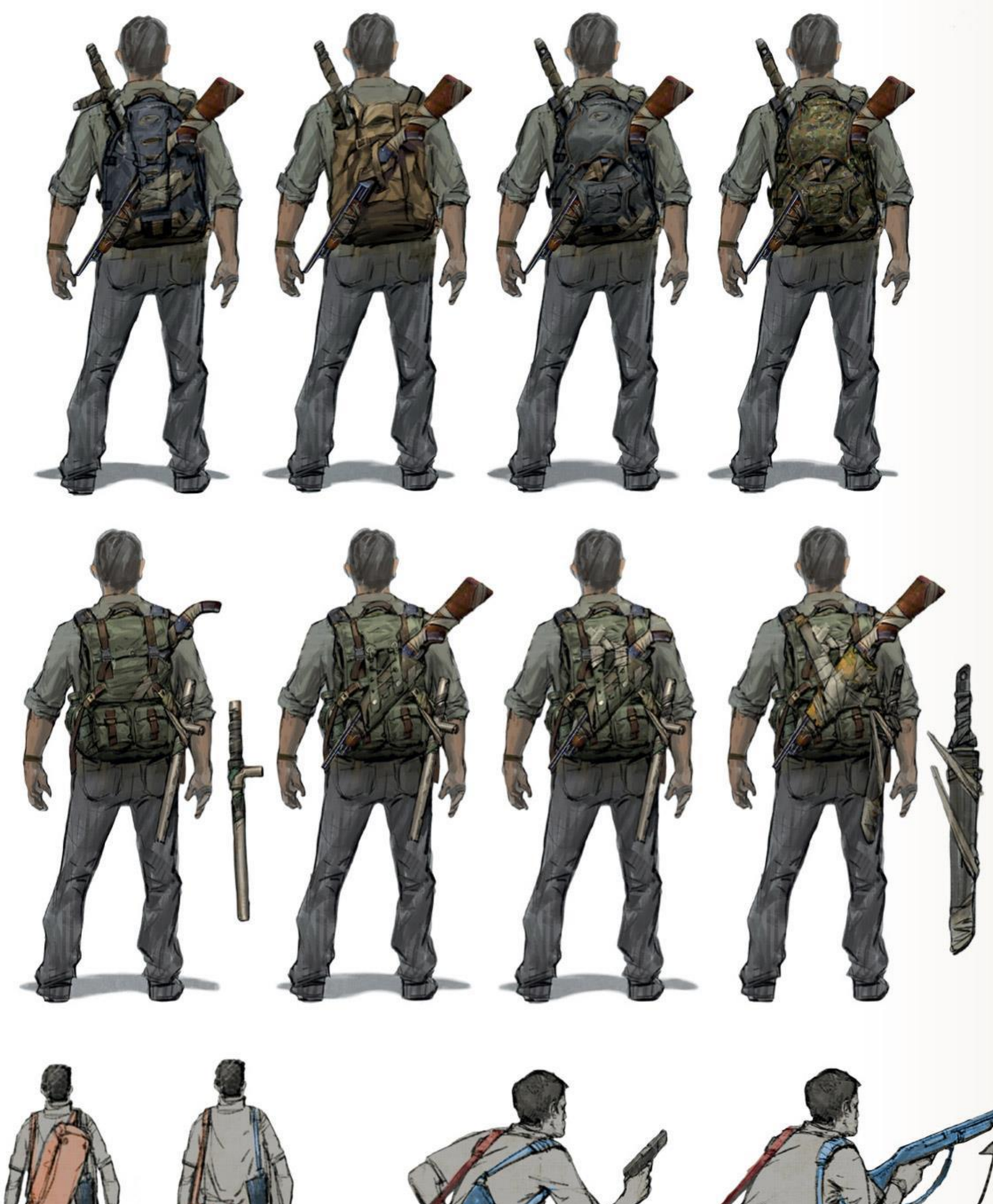
Joel is one of the two main characters, so getting his appearance to our liking was extremely important. His look had to be flexible enough to allow for his story arc from a ruthless operator in the underground of a quarantined city to a caring father figure to Ellie. Joel's appearance is meant to evoke rural Americana, a nod to cherished American values of self-reliance and ingenuity in the face of hardship and deprivation.

This is an expression sheet exploring Joel's emotions. We do these explorations early in development to feel out a character's personality.

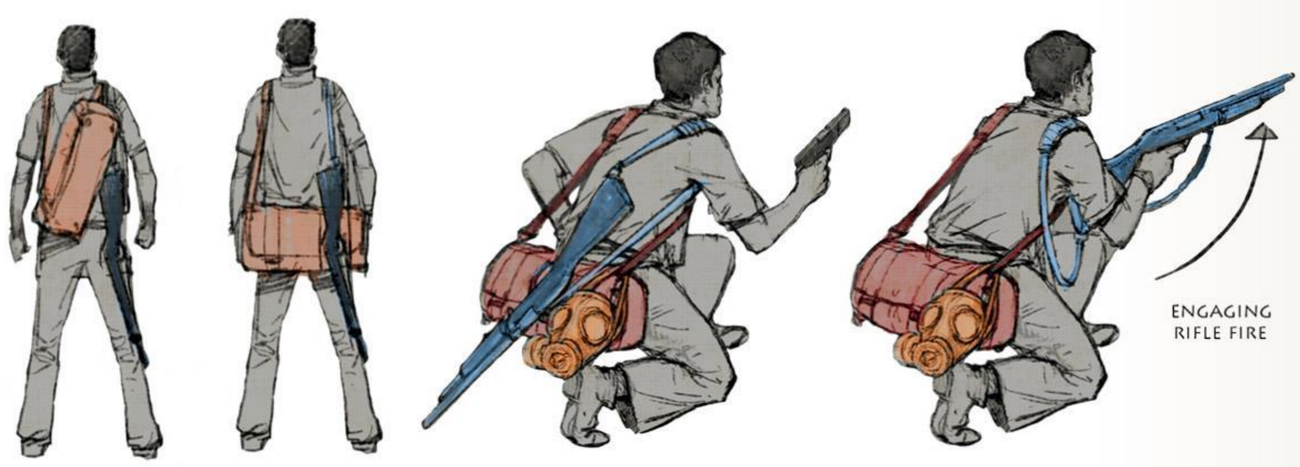


We experimented with Joel's age to determine how old we wanted him to look at the outset of the narrative.

These are sketches of Joel wearing different clothing and carrying different gear, which we used to pinpoint the general tone and posture of the character.



With these concepts, we were trying to figure out how Joel should carry his gear and different weapons. This was essential not only for determining his outward appearance but for game play purposes we needed to establish how the player would see what weapons are at their disposal.



STAND UP POSITION WITH GEARS

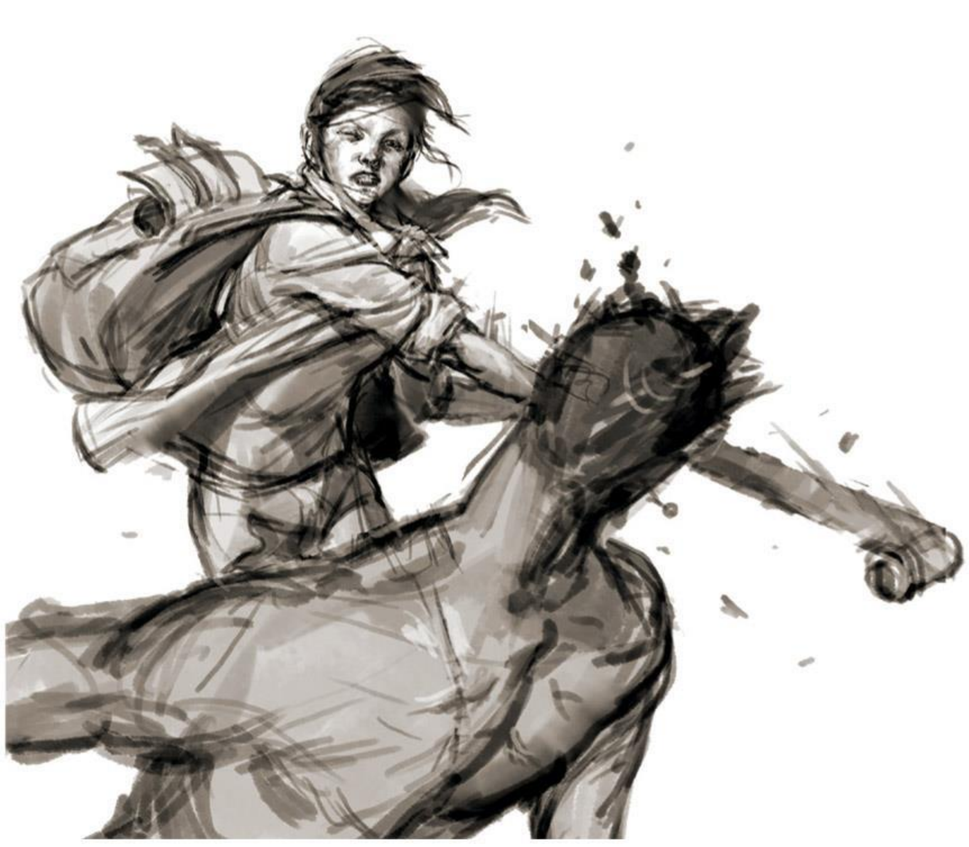
CROUCHING POSITION WITH ARMED GEARS

These are some of the earliest designs for the character who would later become Joel. You can see just how much the look of Joel evolved over the course of production. Iteration is an integral part of the Naughty Dog development process.

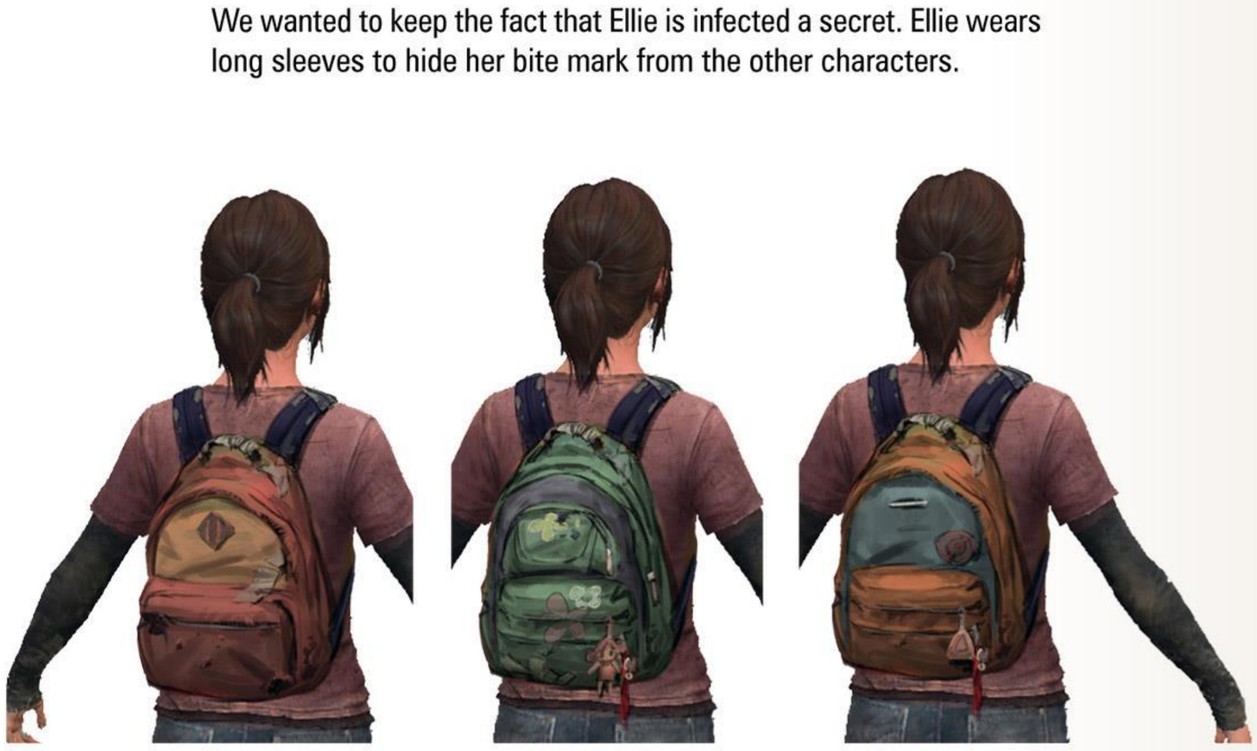
We knew that as Joel and Ellie traveled across the United States, they would encounter different environments and weather conditions. These sketches are a small glimpse into how we found the right outfit for each setting.

ELLIE

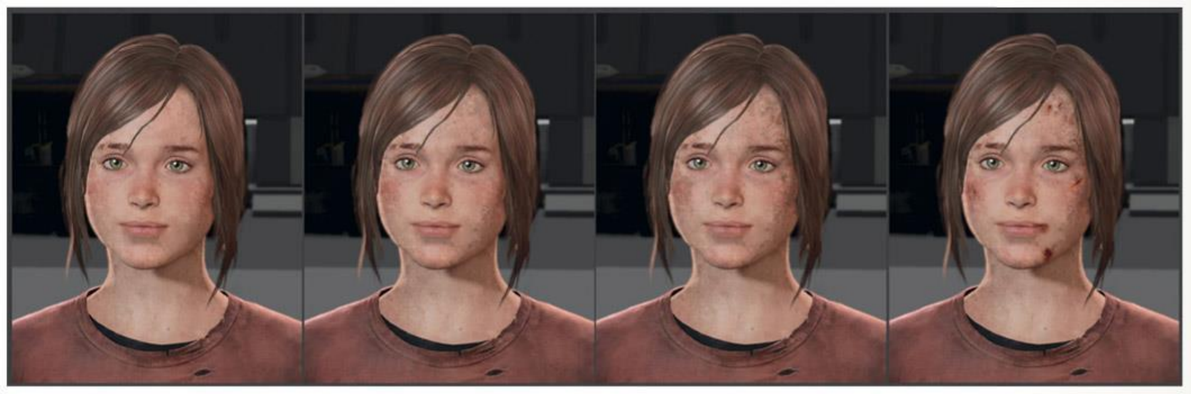
Establishing the proper look for Ellie was critical. This was a challenging journey to determine both her physical appearance and the soul of Ellie as a character. Ellie had to look young enough to make her daughter/father-like relationship with Joel believable, but also old enough to be credible as a precocious and resourceful teenager capable of surviving in our postpandemic world.



We wanted to keep the fact that Ellie is infected a secret. Ellie wears long sleeves to hide her bite mark from the other characters.



Once a character's design gets close to final, we do black-and-white personality sketches, which illustrate how the character would respond, behave, and express themselves in different situations. These sketches were incredibly helpful in developing Ellie's personality and how she interacts with other characters.



LEFT: The final design for Ellie. The logo on her shirt says “T1”: a nod to the development team’s naming conventions. T1 was the code name for the game during development.

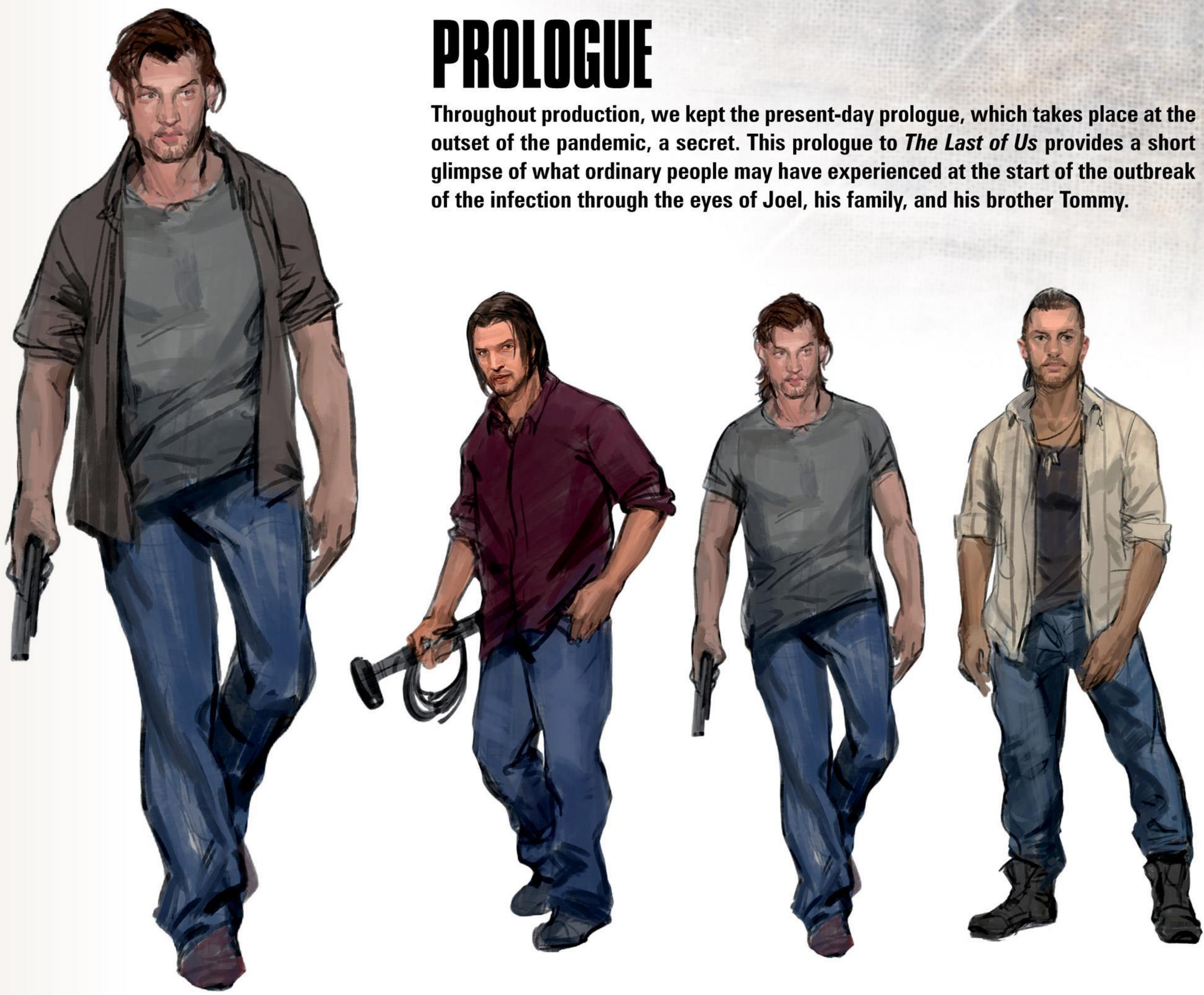
These were some of the earliest explorations of Ellie before her final character emerged. In the bottom row, we were getting close to something we liked.

Experimenting with outfits for Ellie.

THE JOURNEY

PROLOGUE

Throughout production, we kept the present-day prologue, which takes place at the outset of the pandemic, a secret. This prologue to *The Last of Us* provides a short glimpse of what ordinary people may have experienced at the start of the outbreak of the infection through the eyes of Joel, his family, and his brother Tommy.



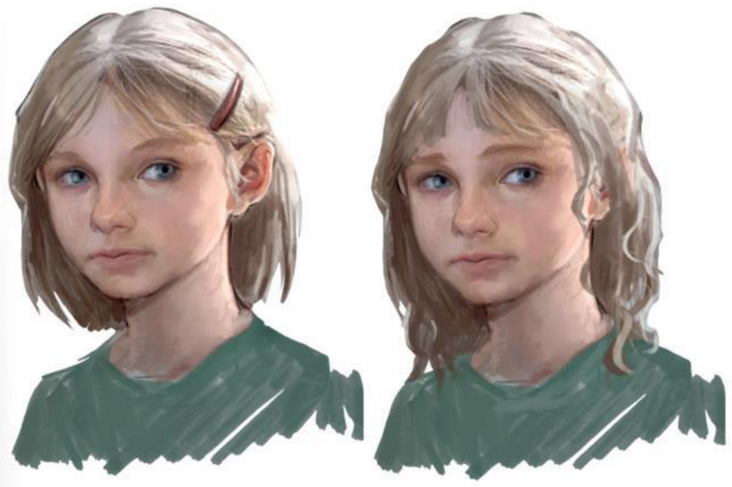
YOUNG JOEL AND TOMMY

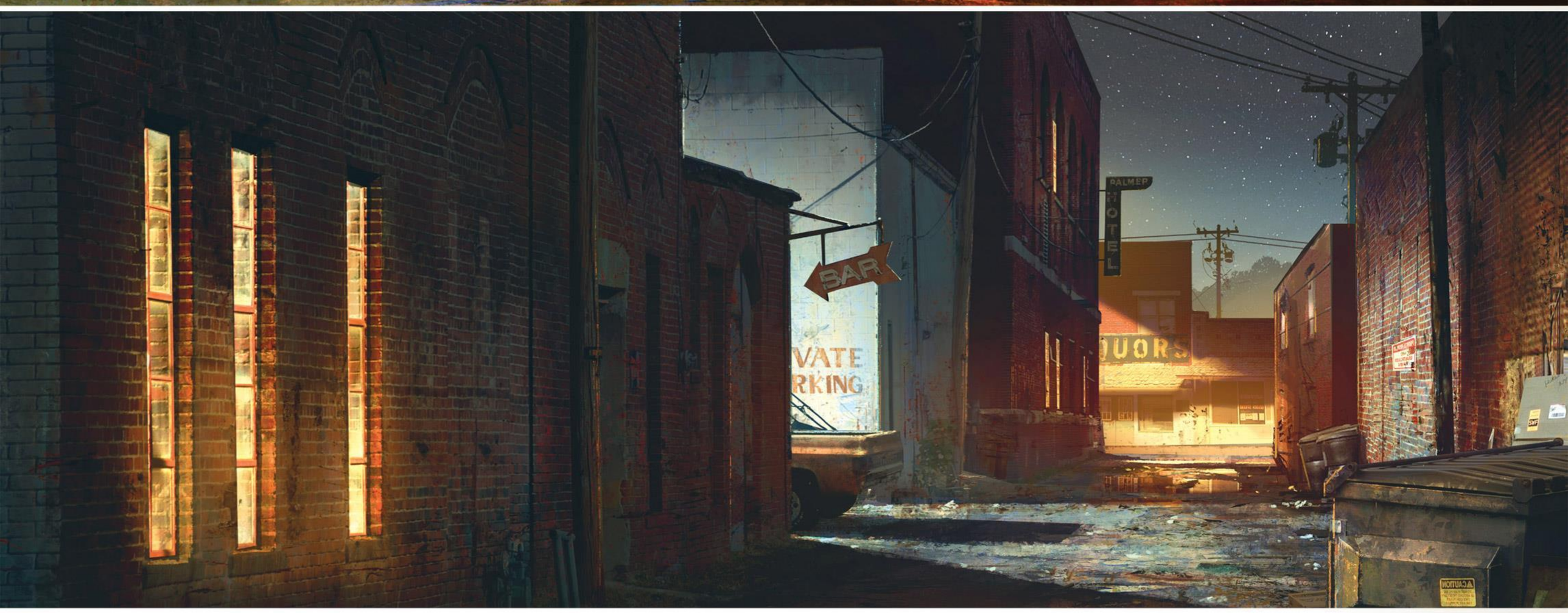
We already had nailed down Joel and Tommy's primary looks when we started working on the younger versions of them. It was really a process of taking the character models and realizing how they would have looked decades earlier. We wanted to show a clear contrast between the characters before and after the pandemic, and to express that transition through the change in their appearance.

Exploring different outfits for young Joel.

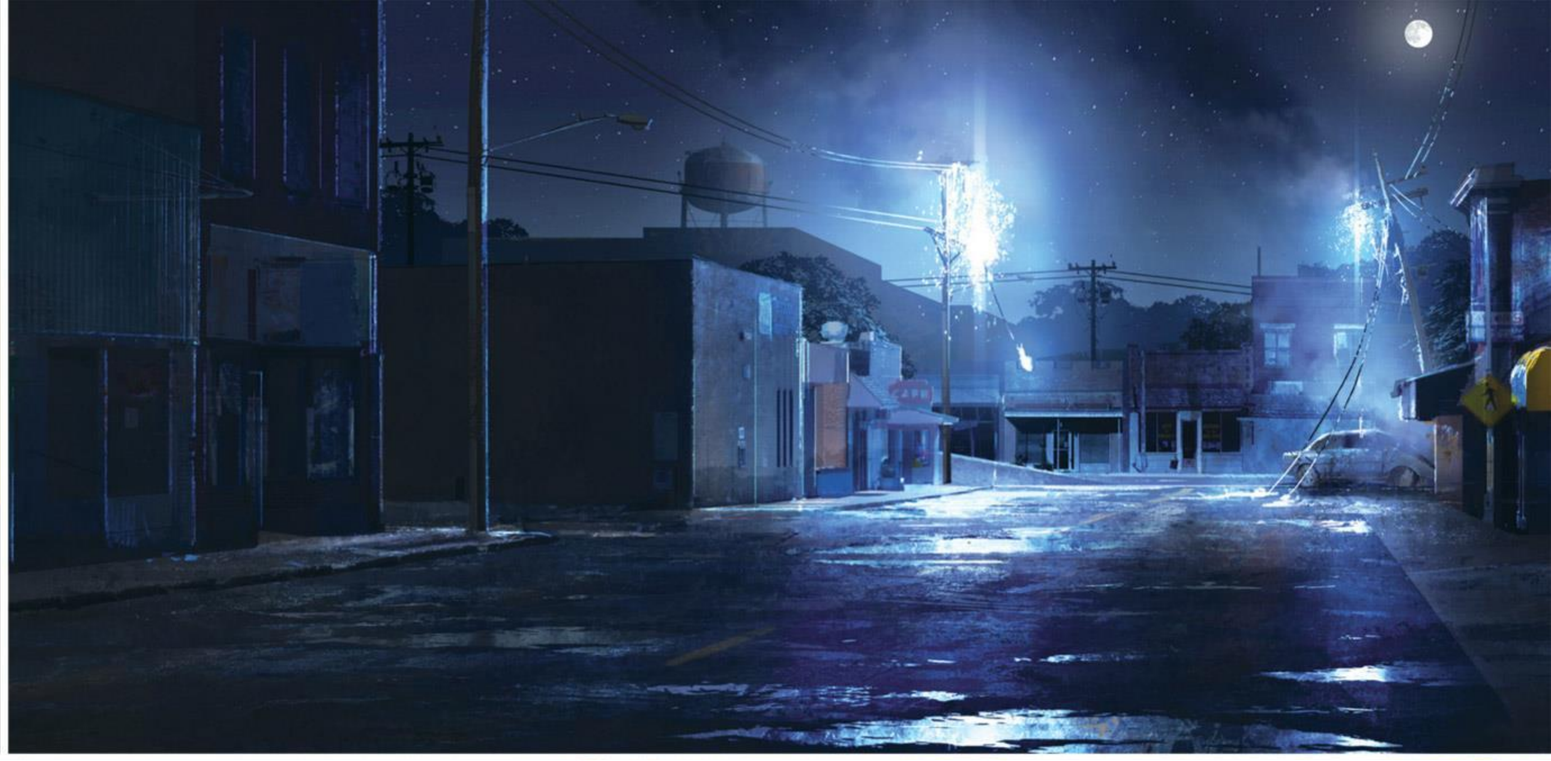
SARAH

The prologue to the game gives us our first and only look at Joel's daughter, Sarah. Although Sarah is much more innocent, it was important to establish her as a down-to-earth girl who shares many qualities with Ellie. Sarah's look needed to feel authentic and clearly show her relationship to Joel, while at the same time establishing her as a distinct character with her own sense of style. Her facial features are based on the actress who played and voiced her, Hanna Hayes.





These are concepts set in the present day, illustrating the early moments of the outbreak. Contrasting color and strong directional light all work to evoke feelings of tension and danger.



AMERICAN BANK
DAWN OF THE WOLF
GIRAFFEIC PARK
POINT BROKEN

PIZZA

We wanted to place Joel and his family in rural, small-town America to ground Joel's earlier life in a tight-knit community. We're still using lots of direct light to heighten the sense of tension.

THE QUARANTINE ZONE

The few remaining pockets of civilization in the United States are the quarantine zones scattered throughout the country. We considered several potential cities for the starting point of Joel and Ellie's journey, eventually settling on Boston. The quarantine zones are militarized police states, so we worked to create a setting and characters that would properly express the sense of oppression as the military kept the citizens in line and the Infected outside the heavily guarded walls.

The soldiers who maintain order in the quarantine zone had to look intimidating and oppressive. Putting them in full riot gear helped to drive home the dehumanization of life in a city under martial law.

That the quarantine zone is a police state doesn't mean that a criminal underground doesn't flourish. Below are some of the looks we explored for others who operate in the black market in which Joel conducts business.

WELCOME

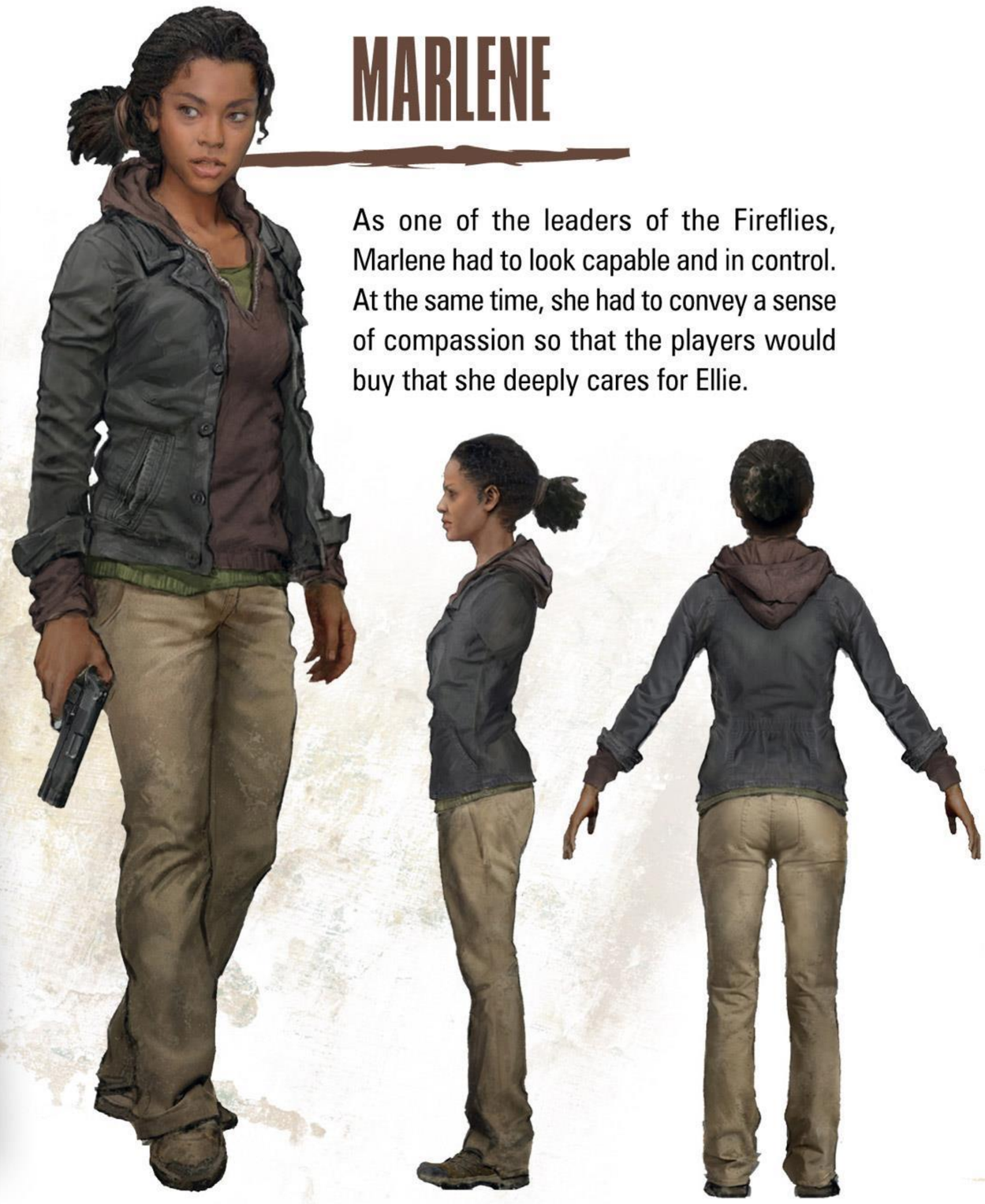
TESS

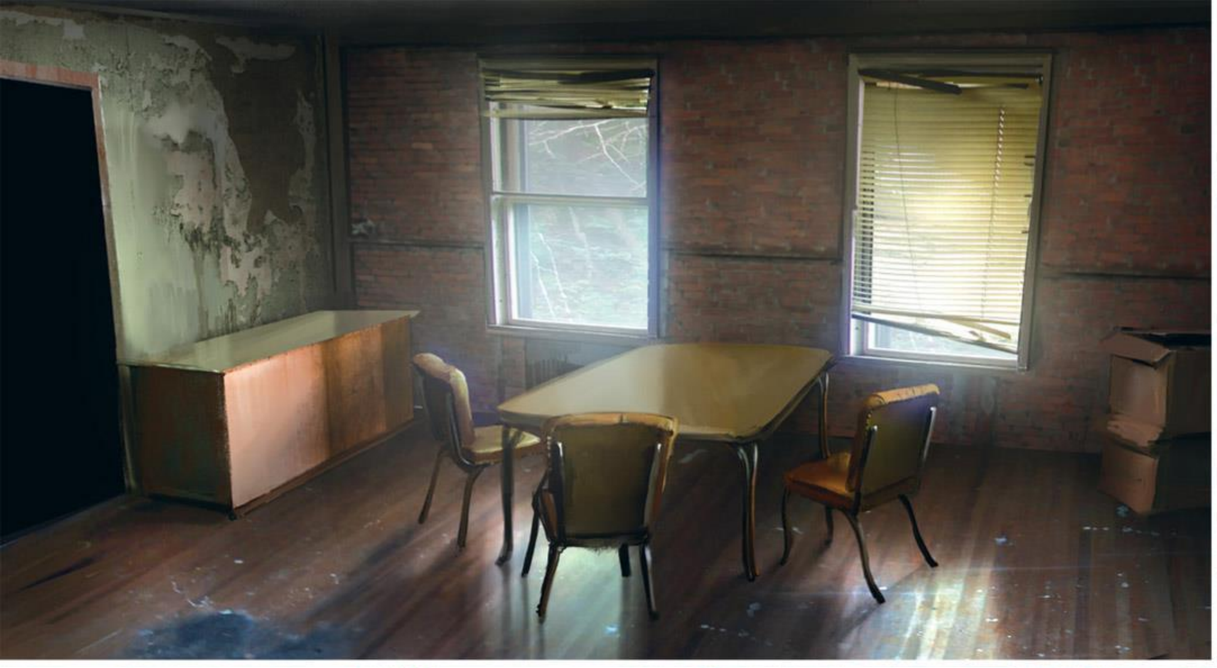
Tess needed to look tough and capable, an equal to Joel who works in the gritty criminal underground. In making Tess's appearance rough, we strived to add an element of strength and aggression, to communicate that she might be willing to go farther and be more cutthroat than Joel, whose appearance is far cleaner. Very early on in development, Tess was actually the main antagonist of the game before the final narrative had been established.

Tess getting bitten provides us with the first look at how the infection progresses. We wanted it to look like more than just a flesh wound and show how quickly the infection spreads and takes over the body.

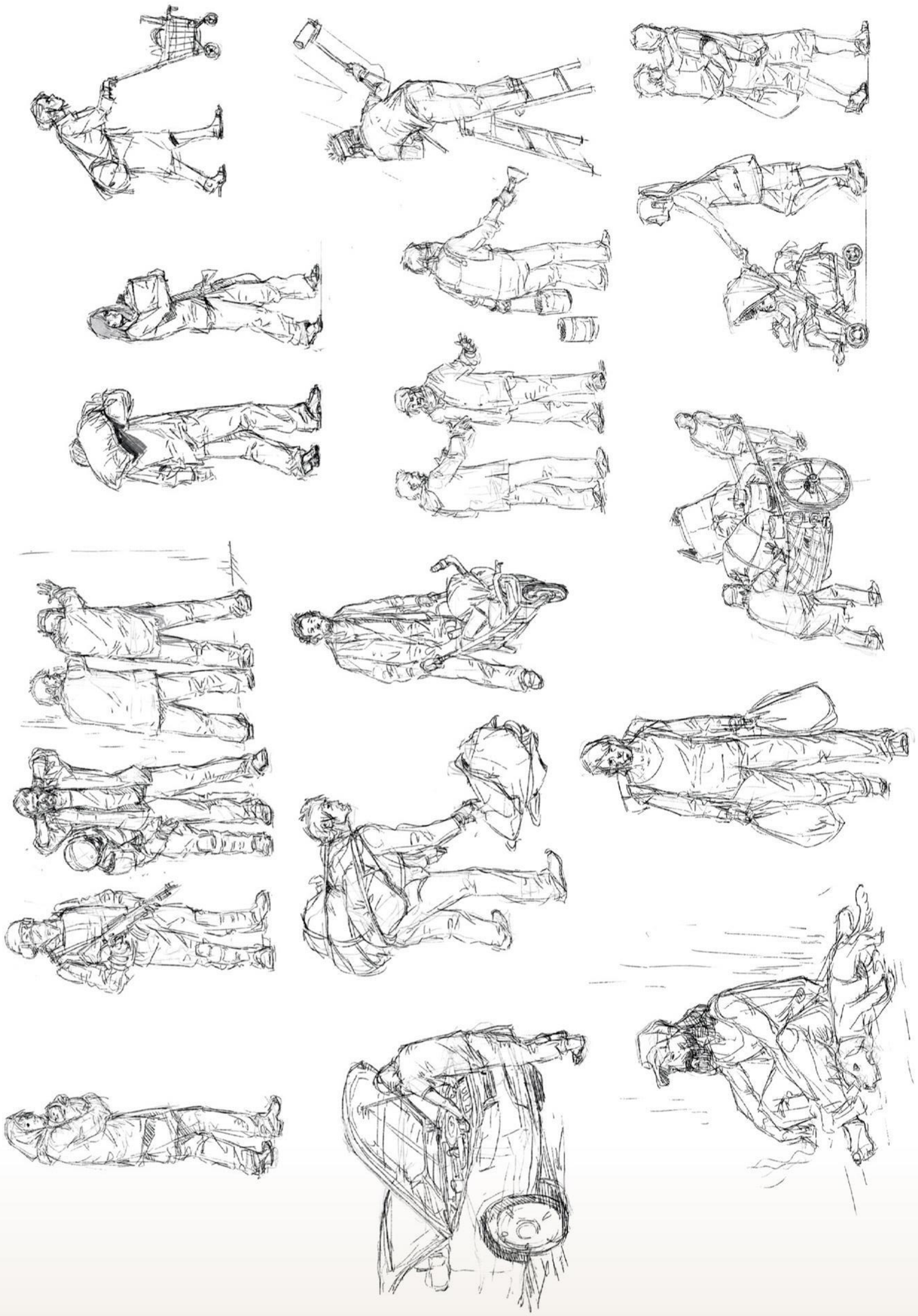
MARLENE

As one of the leaders of the Fireflies, Marlene had to look capable and in control. At the same time, she had to convey a sense of compassion so that the players would buy that she deeply cares for Ellie.

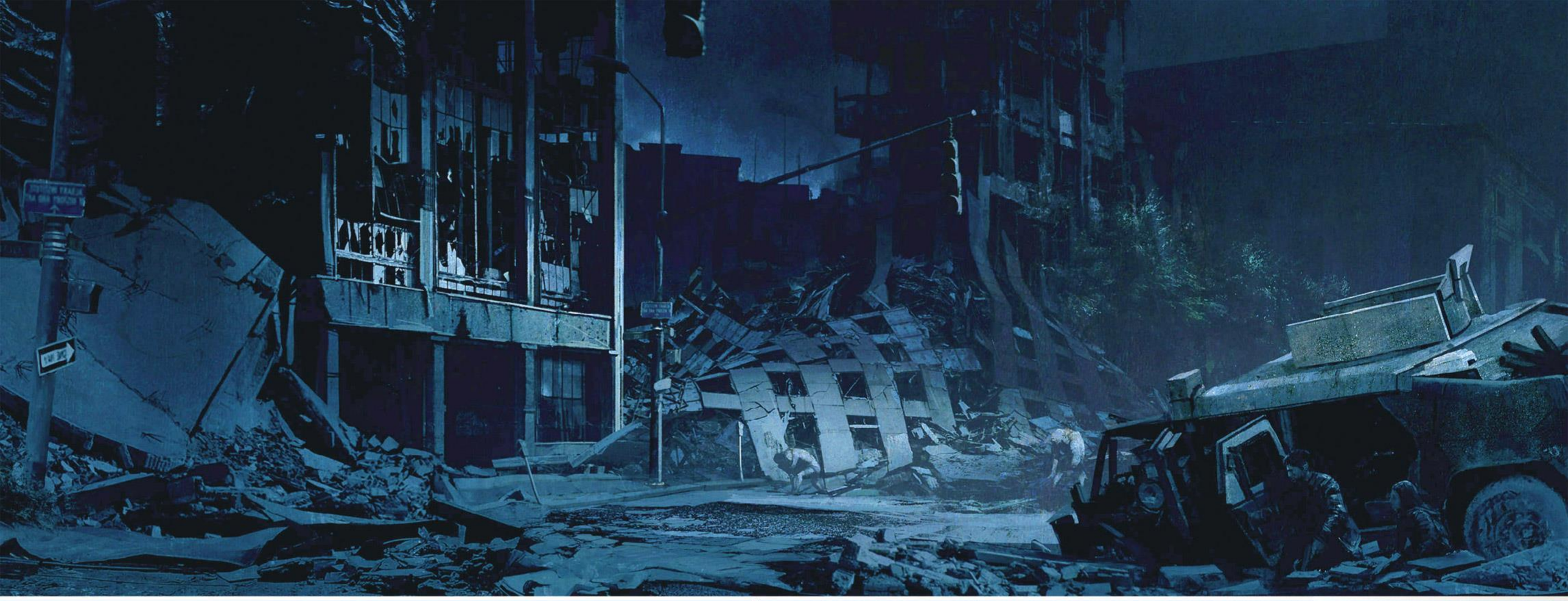




The quarantine zone is populated by ordinary citizens from all walks of life. Even in a postpandemic world where supplies and resources are scarce, we felt ordinary people would still strive to express individuality in the way they dressed.

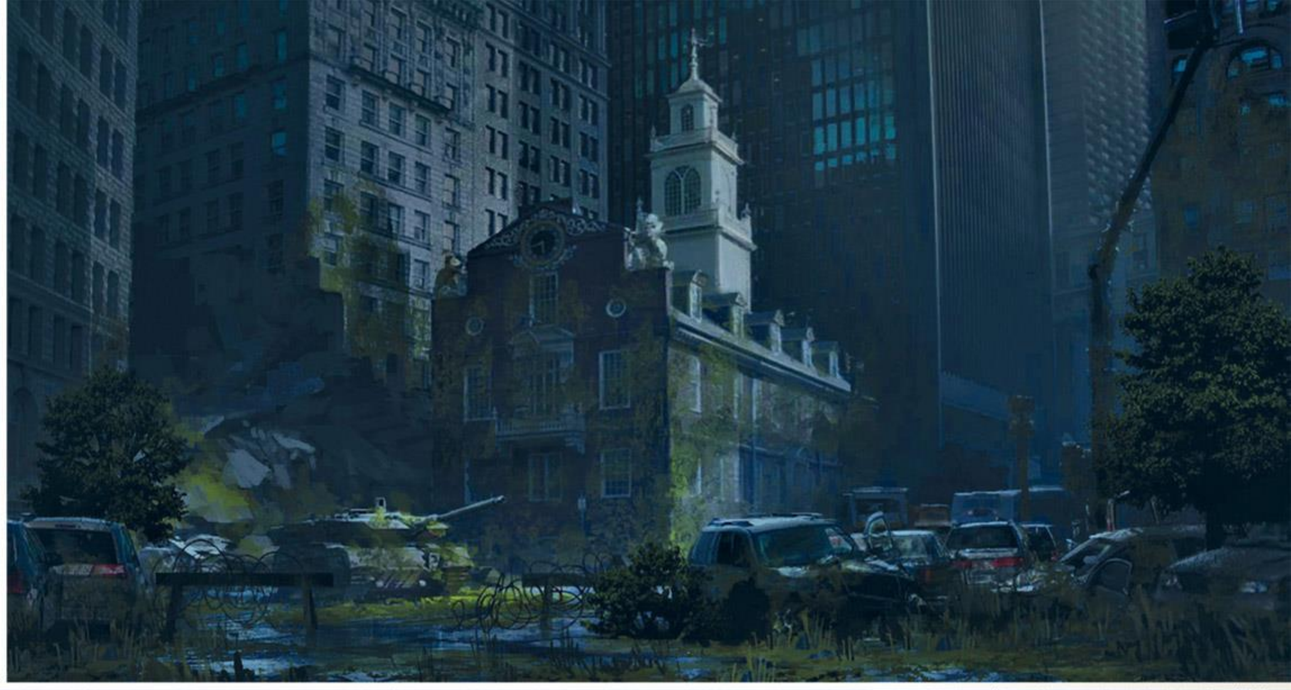


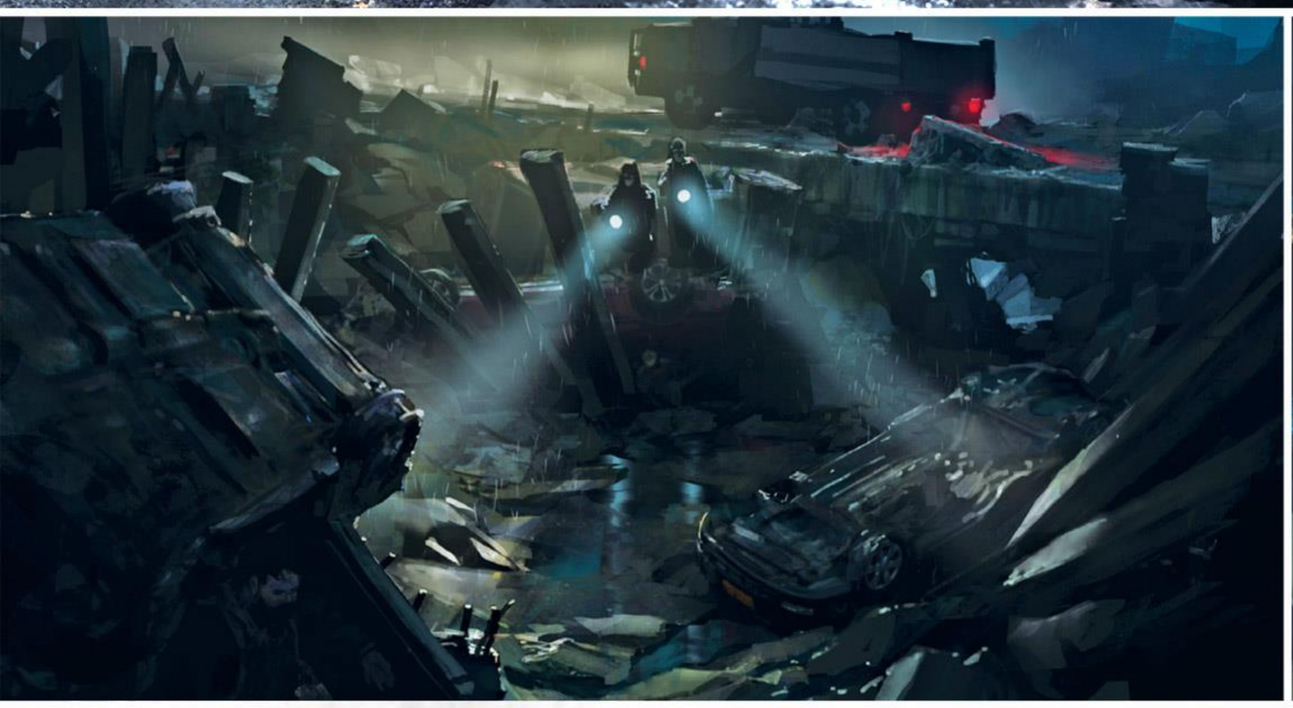
With space at a premium inside the confines of the quarantine zone, we wanted to show how much the survivors had to improvise every day in their postpandemic lives.



More concepts for clothing variations of the ordinary civilians in the quarantine zone.

OPPOSITE: Note the stark difference between life inside the quarantine zone and life outside: there is no electricity on the outside and the area immediately beyond the walls has been bombed to ruins in an effort to keep the infected at bay.



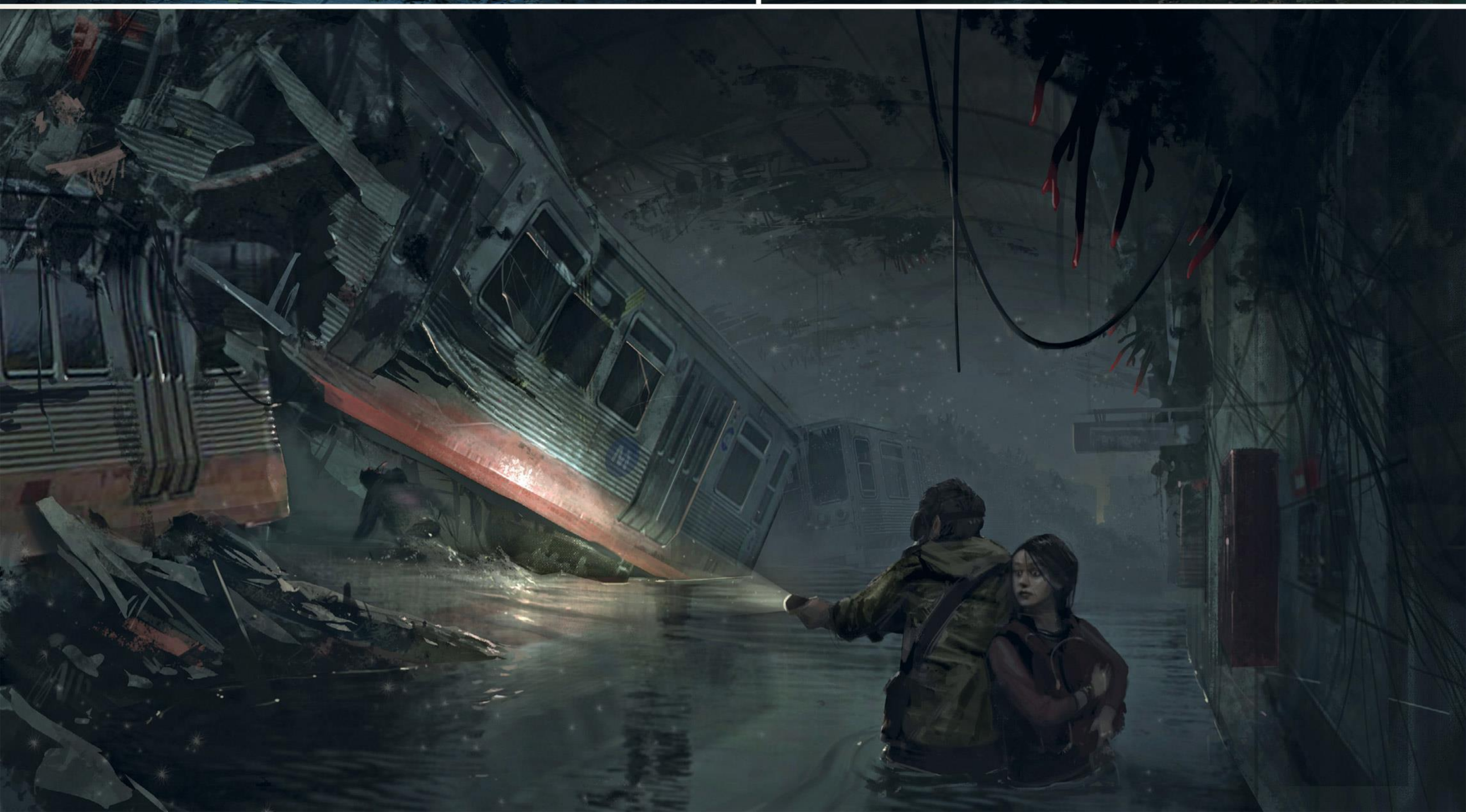


THE OUTSKIRTS

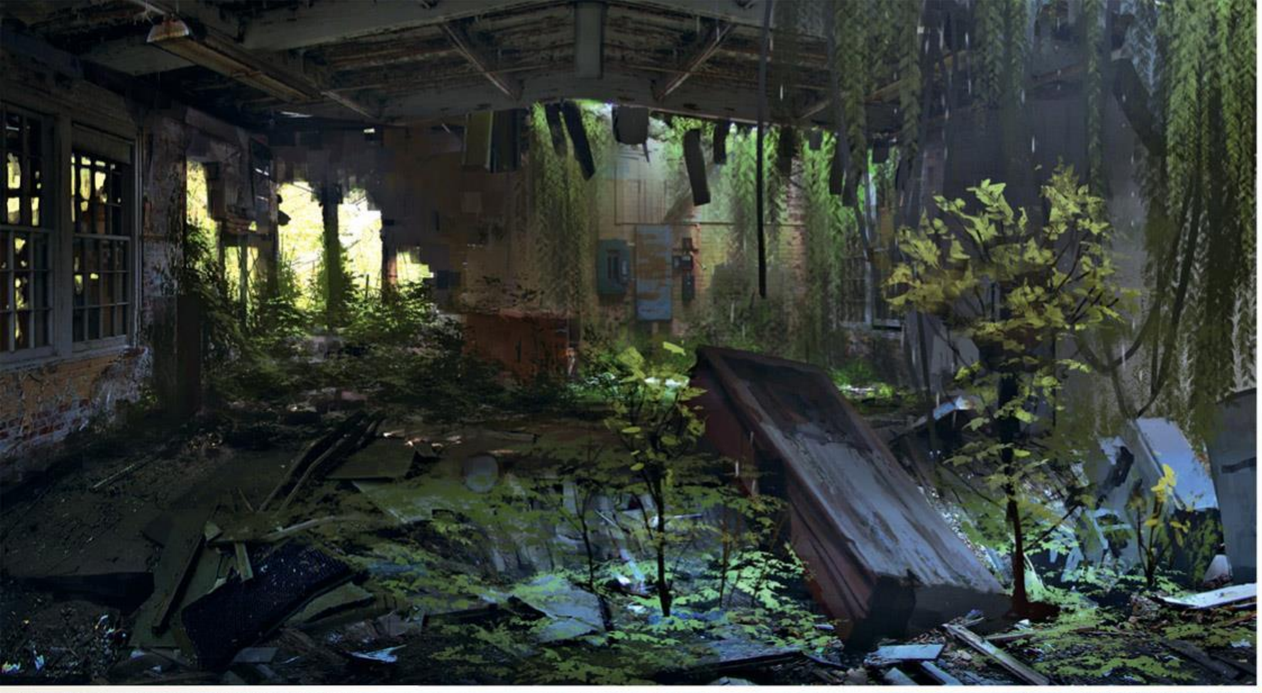
In the outskirts, players get a firsthand look at what life is like outside the heavily guarded walls of the quarantine zone. This area is characterized by the ruins from heavy bombing—the military's attempt to create a buffer zone between the Infected living outside of the walls and the perimeter of the quarantine zone. Beyond the bombed ruins lie hints at the beauty of a world that is slowly being reclaimed by nature.

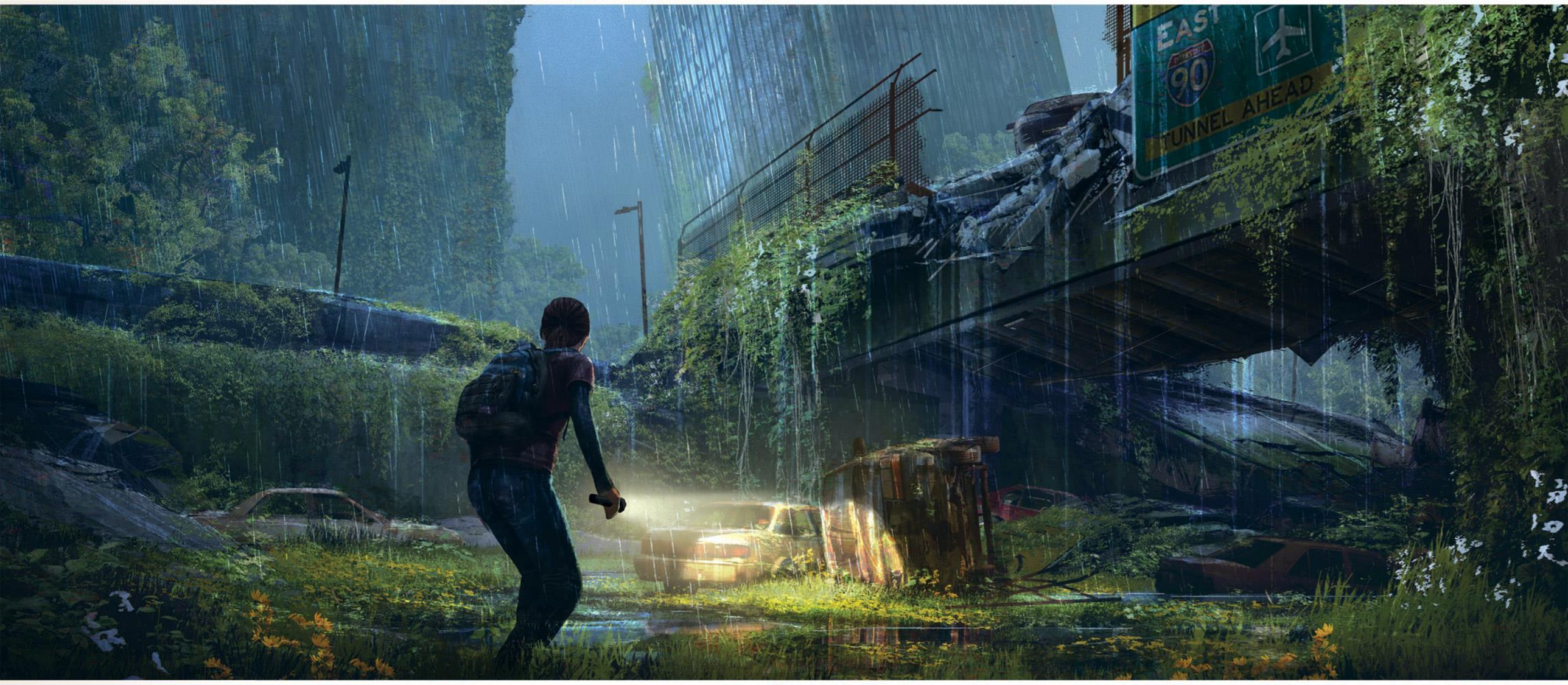
Subway
Port Authority Bus Terminal
South Wing at 40 Street
40 Street & 8 Avenue
Tickets

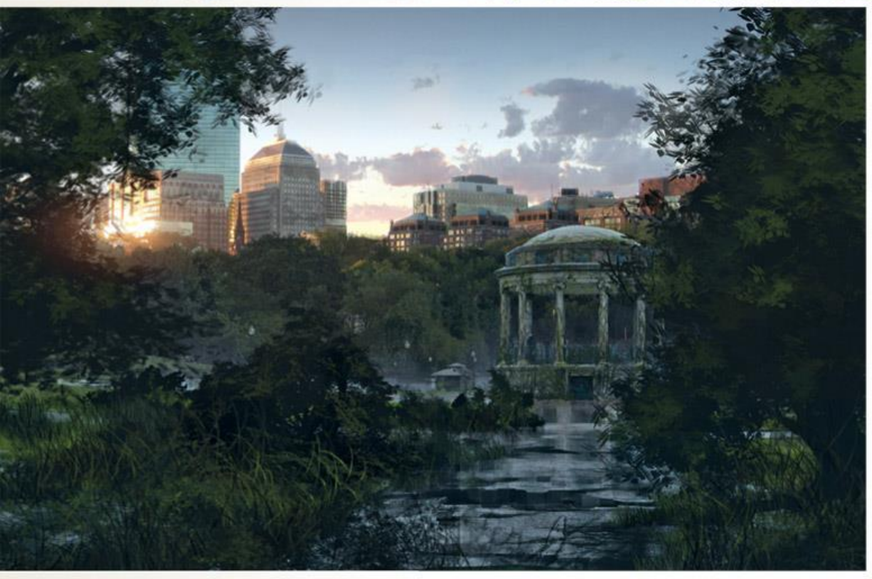
換乘1号线
Transfer to Line 1



SWEENEY



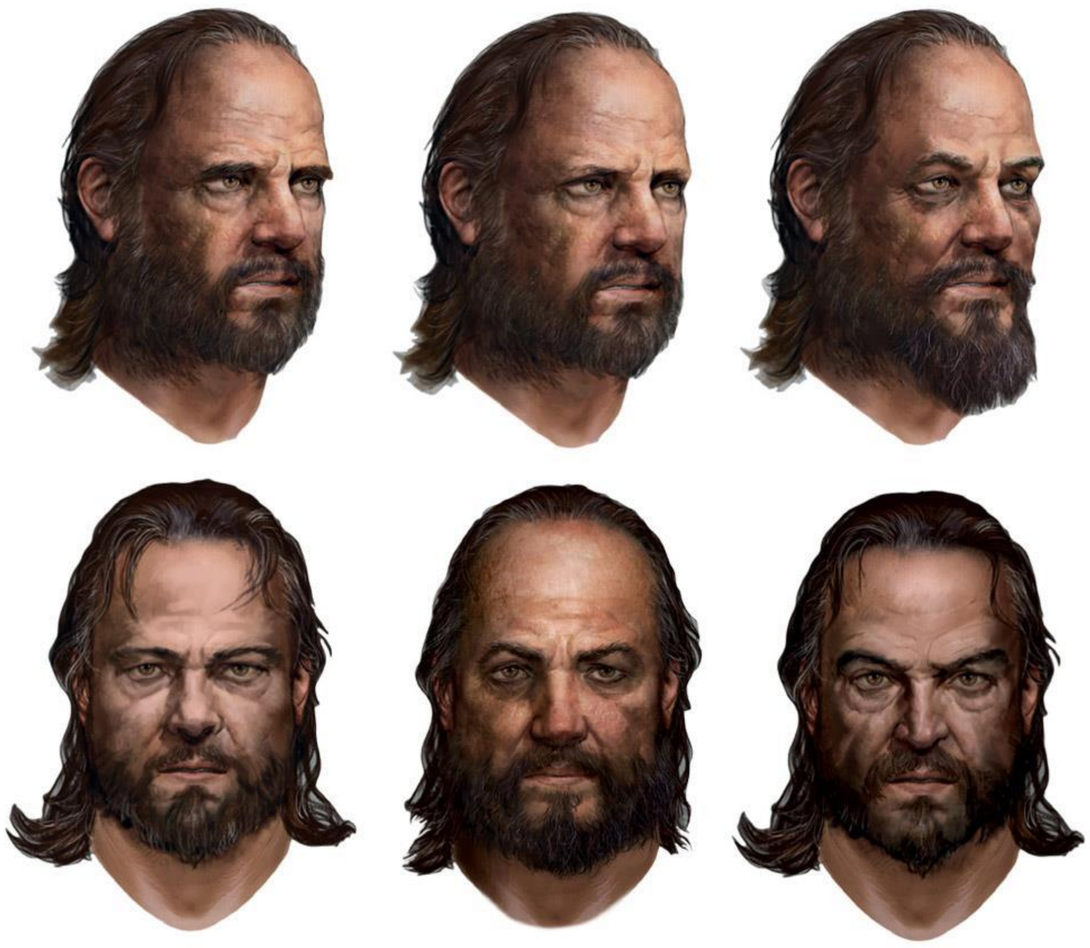




PAGES 57-59: Examples of the color script for the outskirts: dark and moody in the bombed out ruins at nighttime, gradually turning to warmer, more inviting colors as dawn breaks and the player starts to reach more natural environments. Beyond the bombed-out areas, players familiar with the Boston area may encounter some familiar sights.

BILL'S TOWN

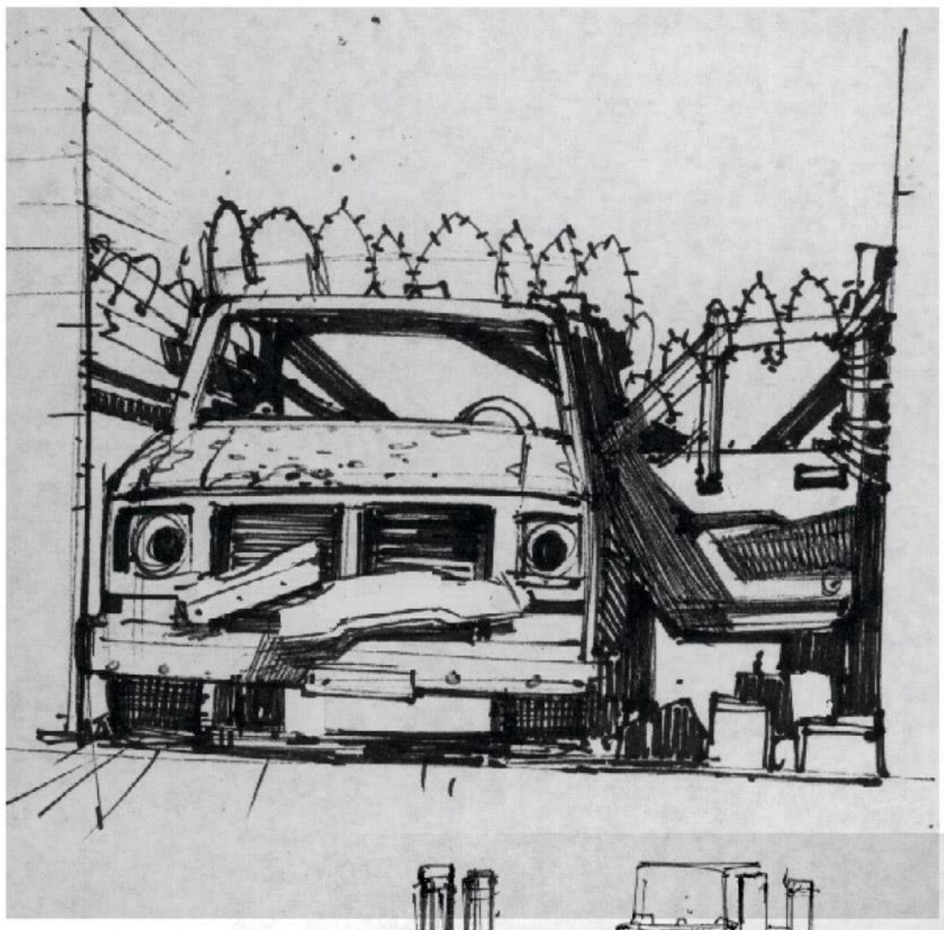
Bill is the only survivor who dared stay behind as the town he lived in was evacuated and its less fortunate residents succumbed to infection. He's managed to survive because his familiarity with every inch of the town lets him improvise defensive measures, including traps, to ward off any Infected or other humans who dare venture too close.

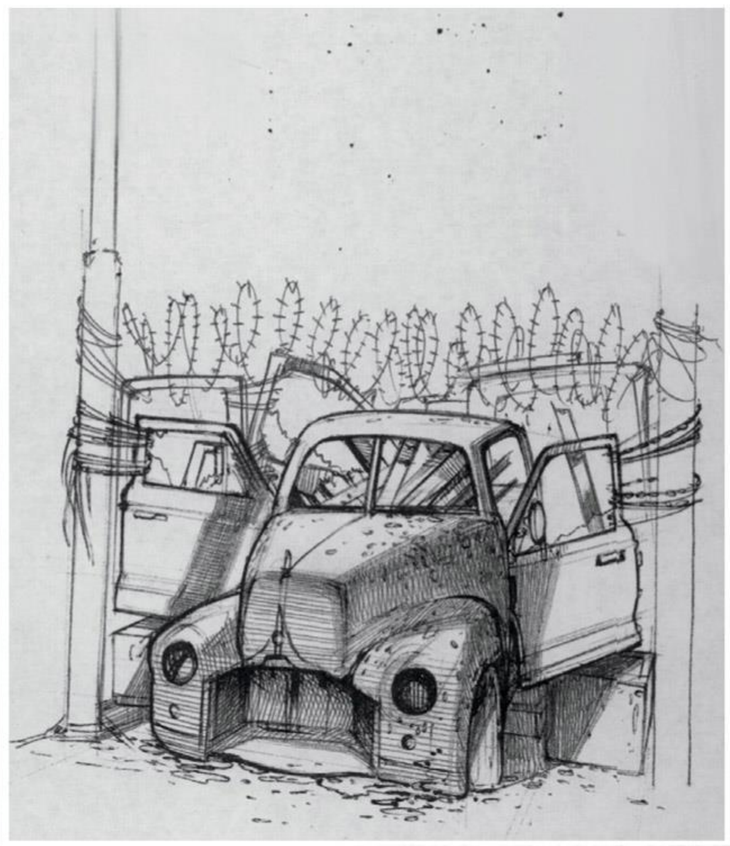


BILL

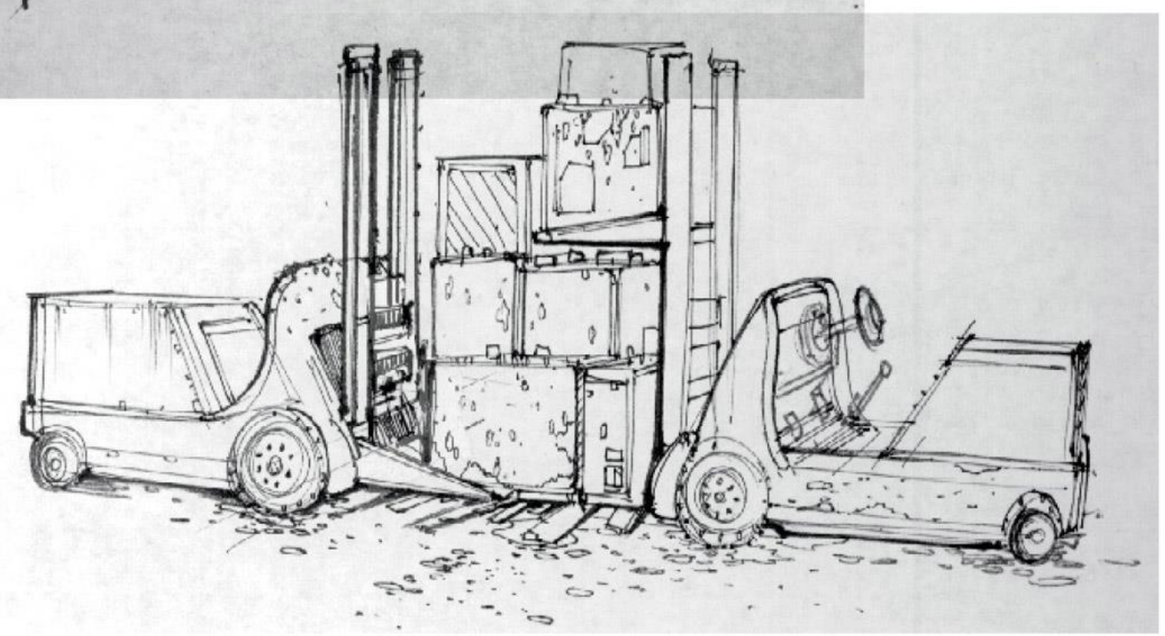
Like that of many other survivors, Bill's appearance is dictated by practicality rather than self-expression. From his vest to his backpack and gas mask, just about everything Bill wears doubles as a survival tool.

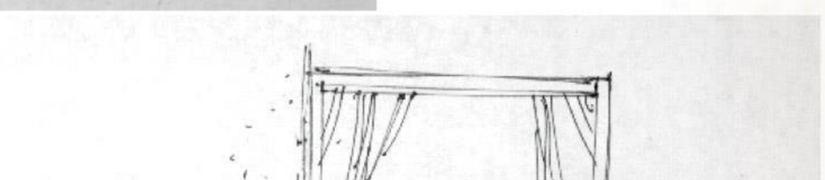
FLOORWORKS

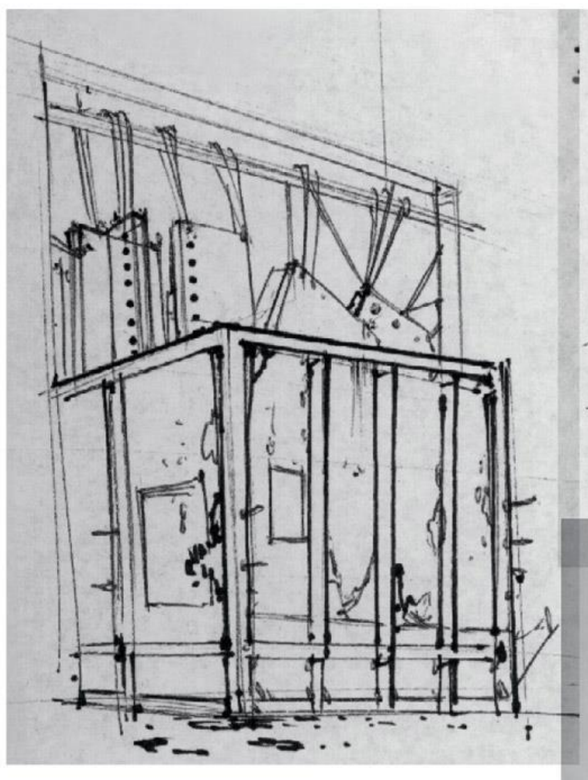


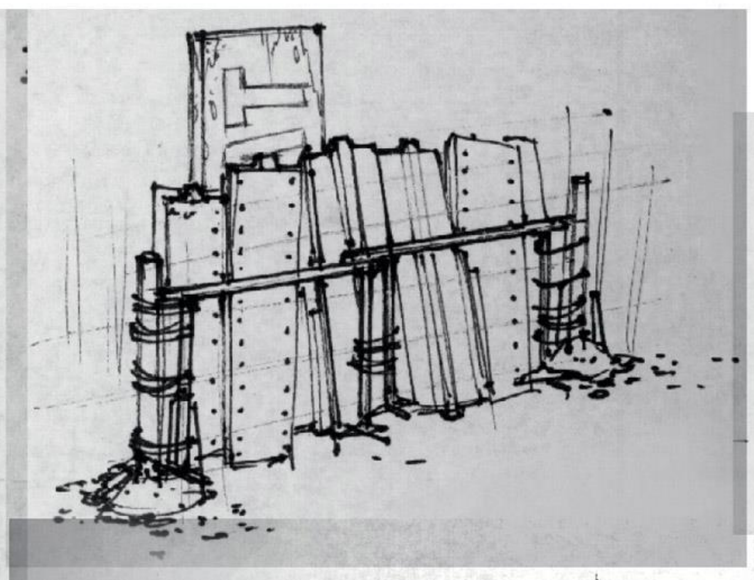


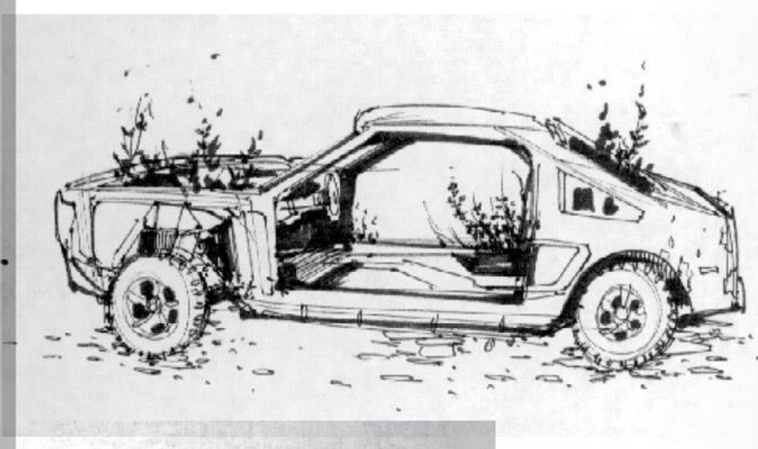
Over time, Bill has used whatever was left behind in the town to fortify his domain against outside threats—be they Infected or human. These concepts explore some of Bill's barricades, pathways, and traps.

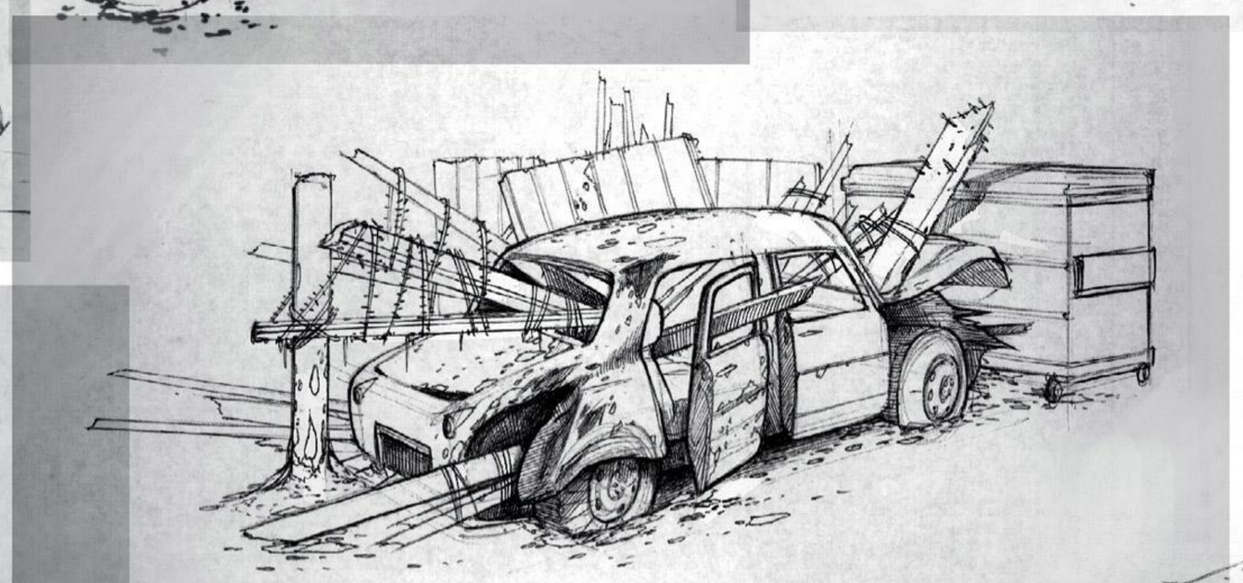


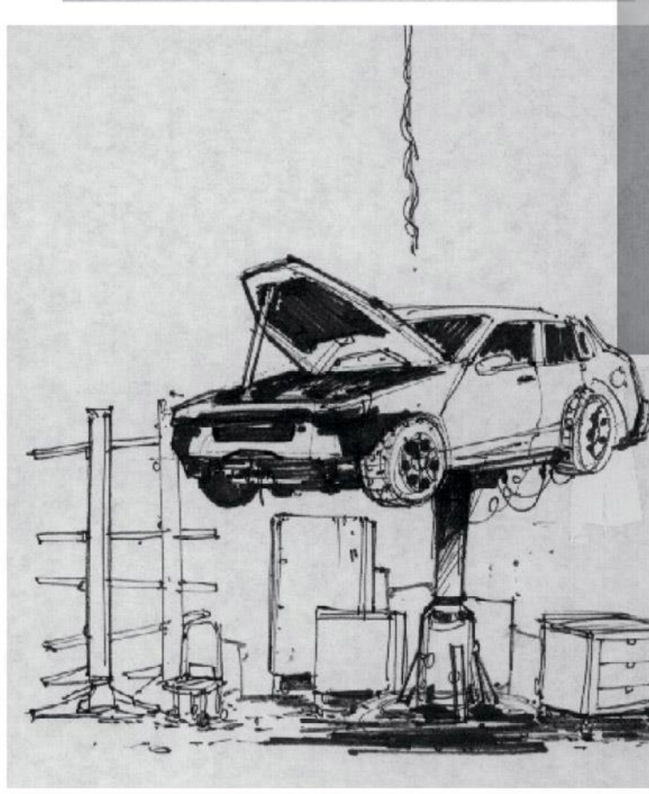


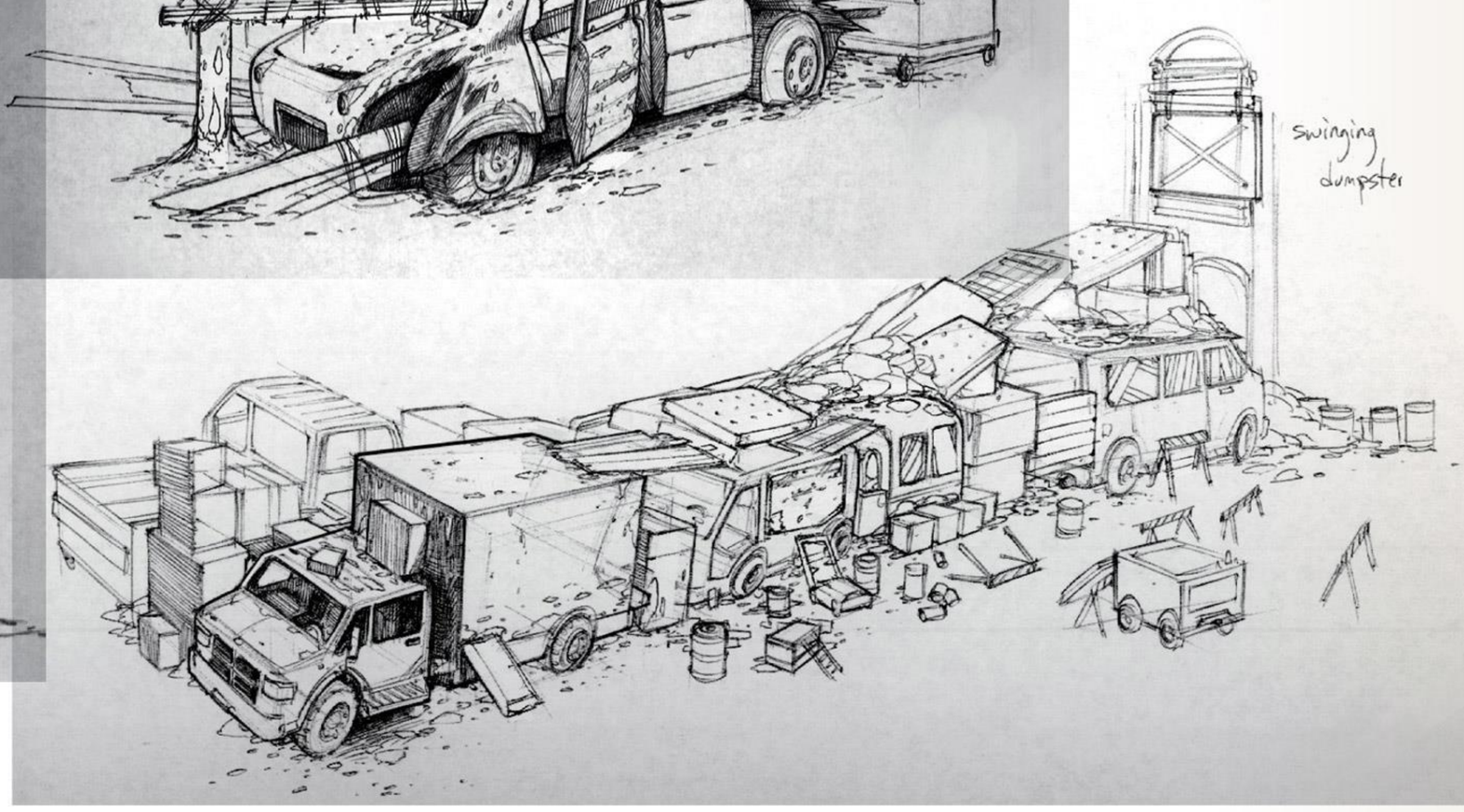


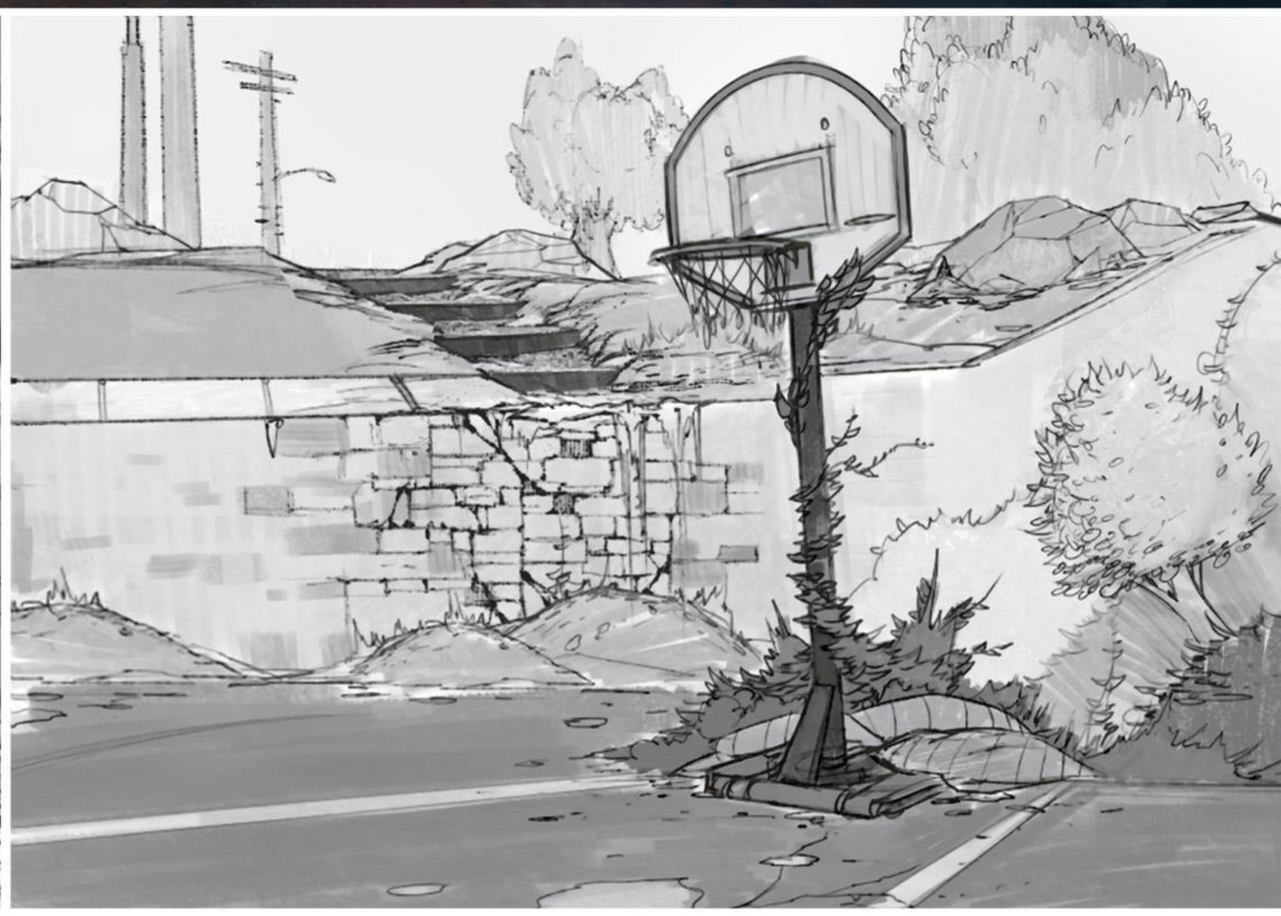


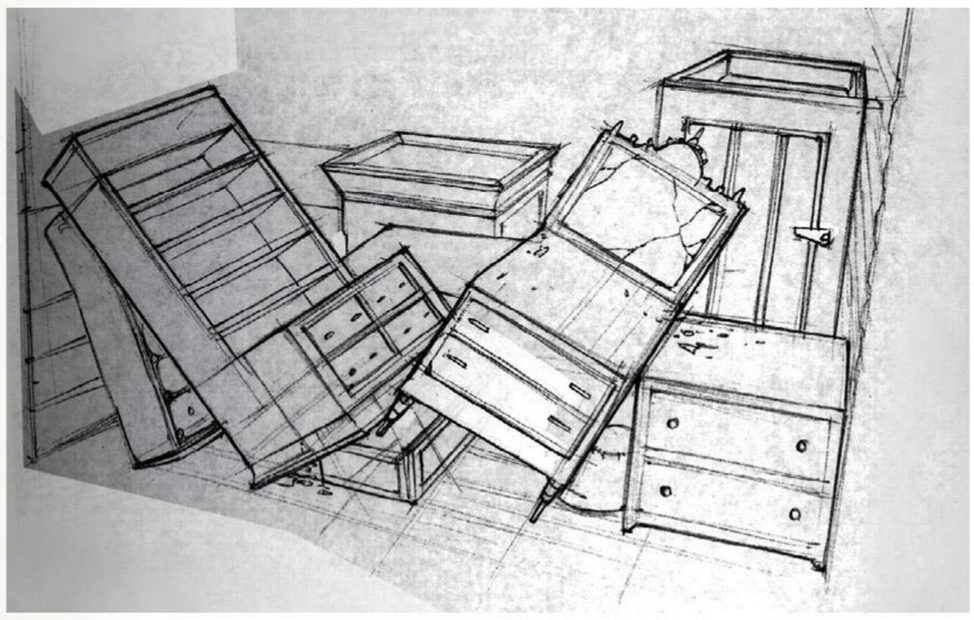




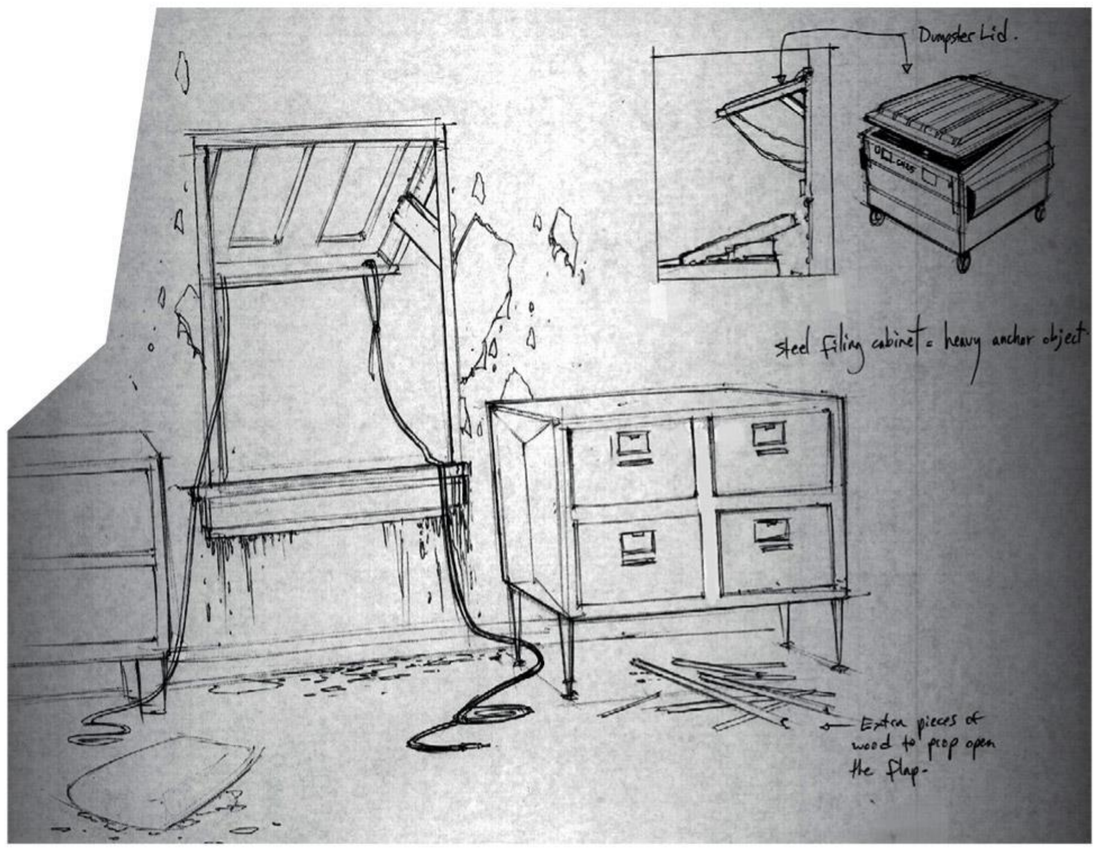








Although Bill has managed to survive in the town for quite some time, and has manipulated his environment to ensure his continued survival, the town still shows signs of a hasty retreat by its inhabitants and the gradual progression of nature reclaiming the land.

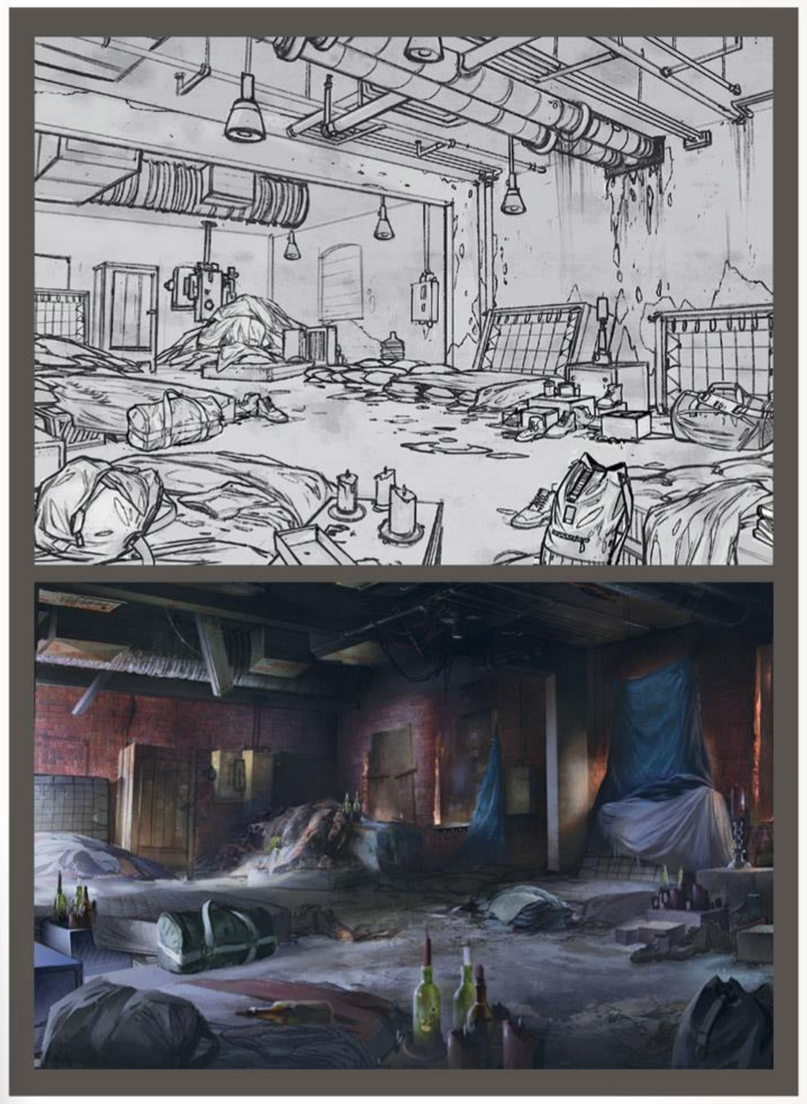


HOTEL
ROAD CLOSED
ROAD CLOSED

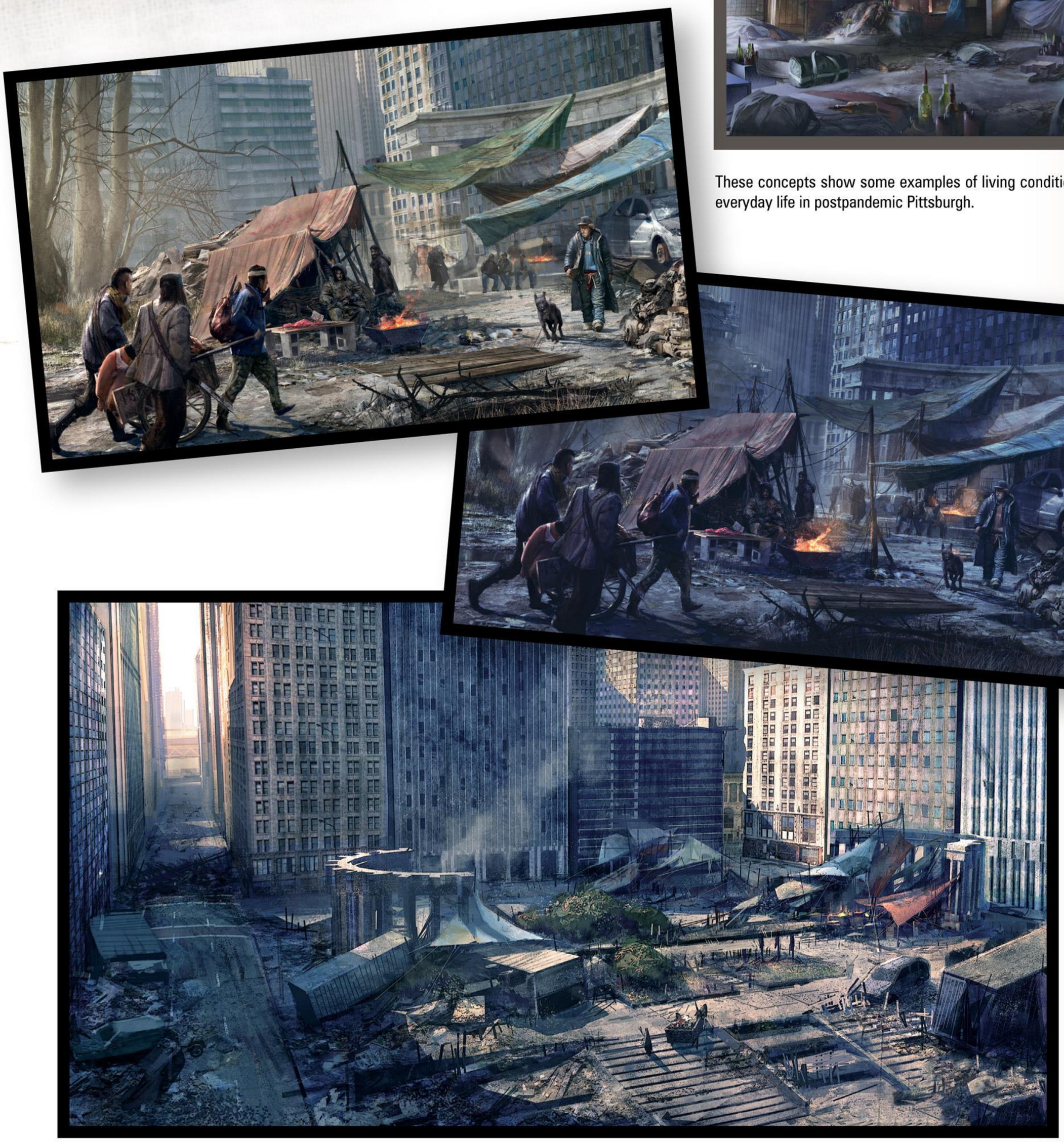
The many buildings, residences, and businesses in a small town afforded us an opportunity to take an in-depth look at the discarded remnants of human life that were left behind.

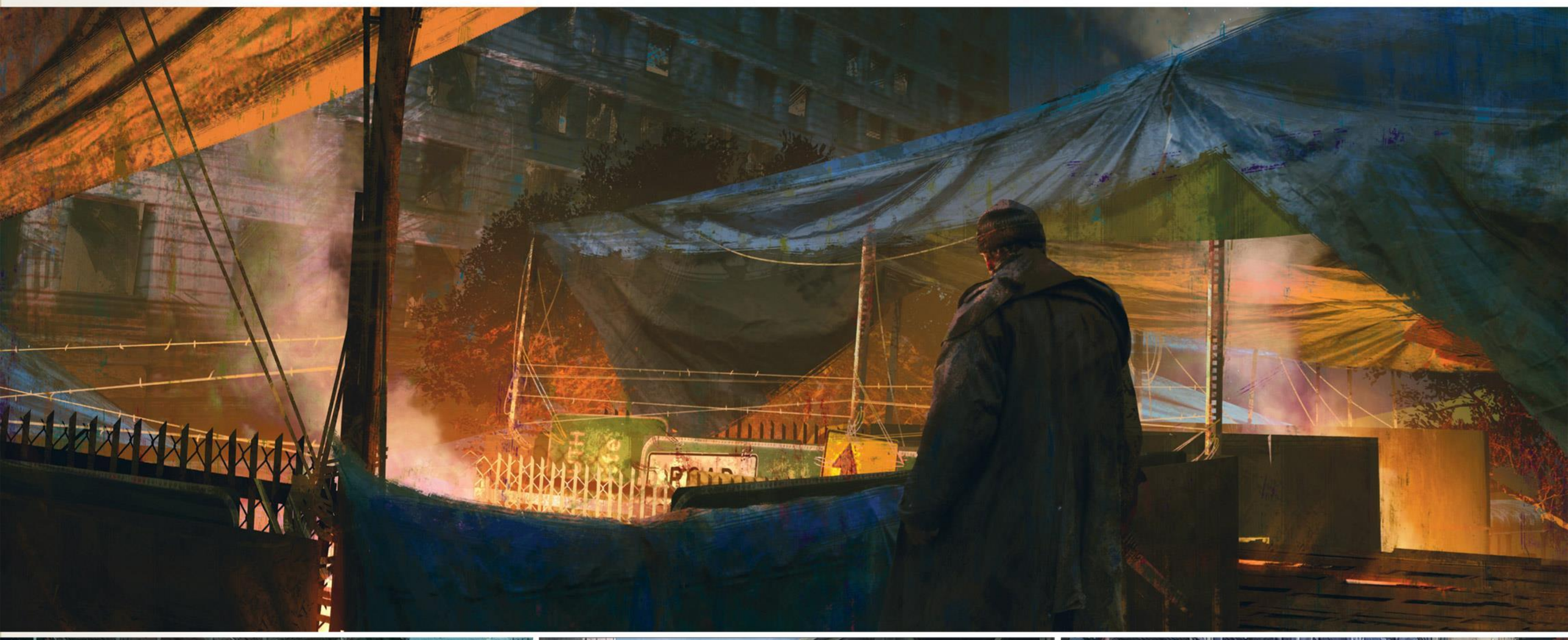
PITTSBURGH

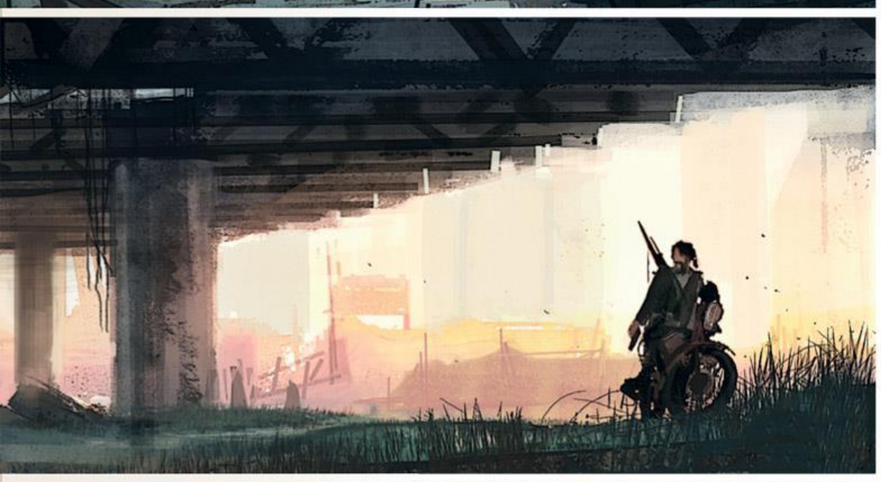
As Joel and Ellie travel further west, they come across a relatively large population of people who have managed to overthrow the military quarantine zone in their city. They continue to survive amidst the buildings and ruins by scavenging and hunting down unsuspecting "tourists"—the locals' name for other traveling survivors whom they'll readily kill for their supplies or even the clothes on their backs.

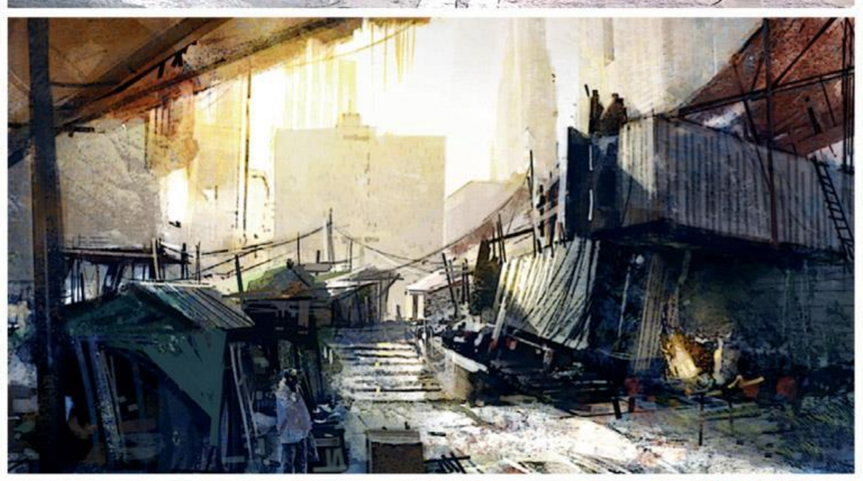


These concepts show some examples of living conditions and everyday life in postpandemic Pittsburgh.

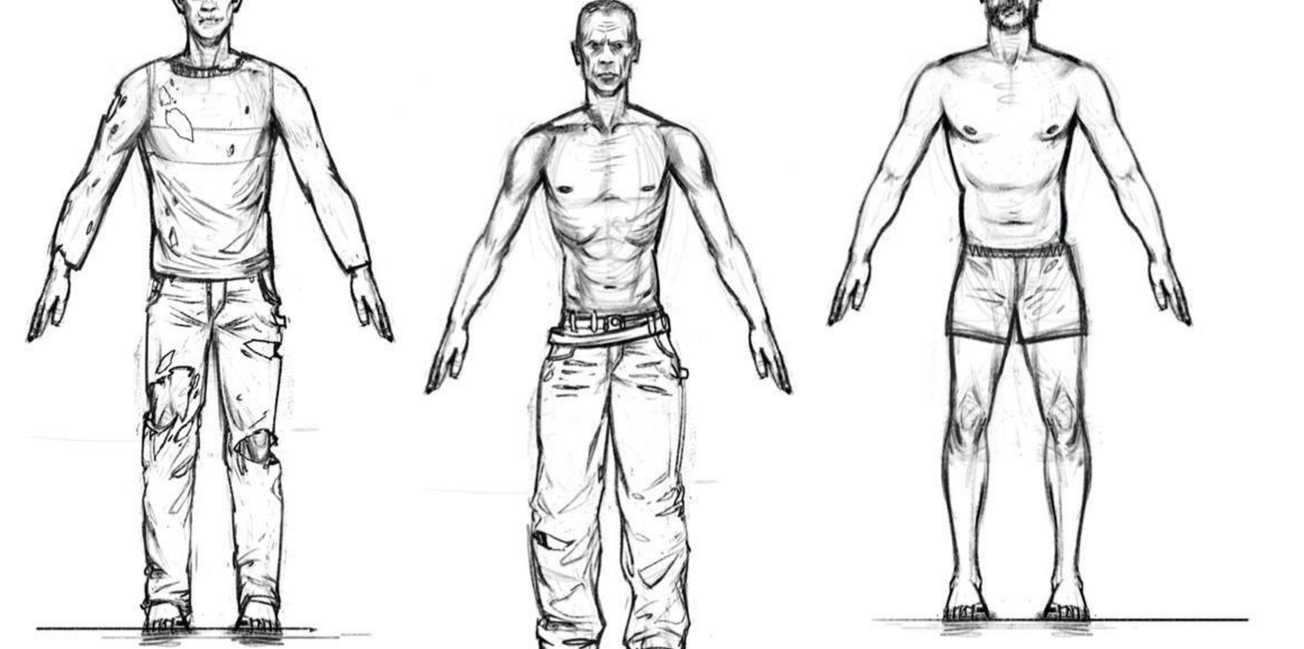








The hunters who live in this city are scavengers, clearly reflected in their appearance. Their possessions are limited to what they have been able to scavenge or steal.



Concepts of clothing and gear variations among the hunters.

BIG

MID

SKINNY

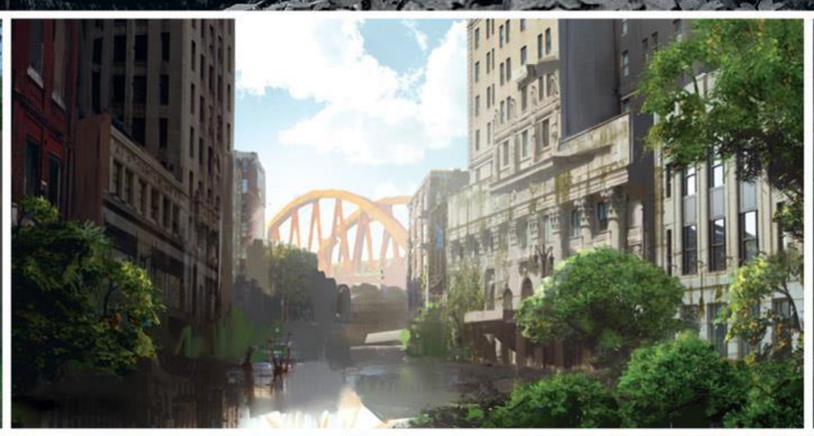
FAT

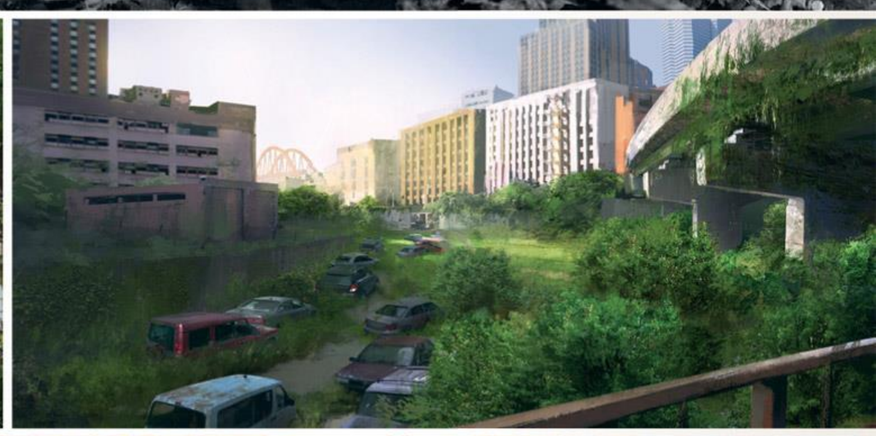
More explorations of the way hunters might look with various gear scavenged from throughout the city.

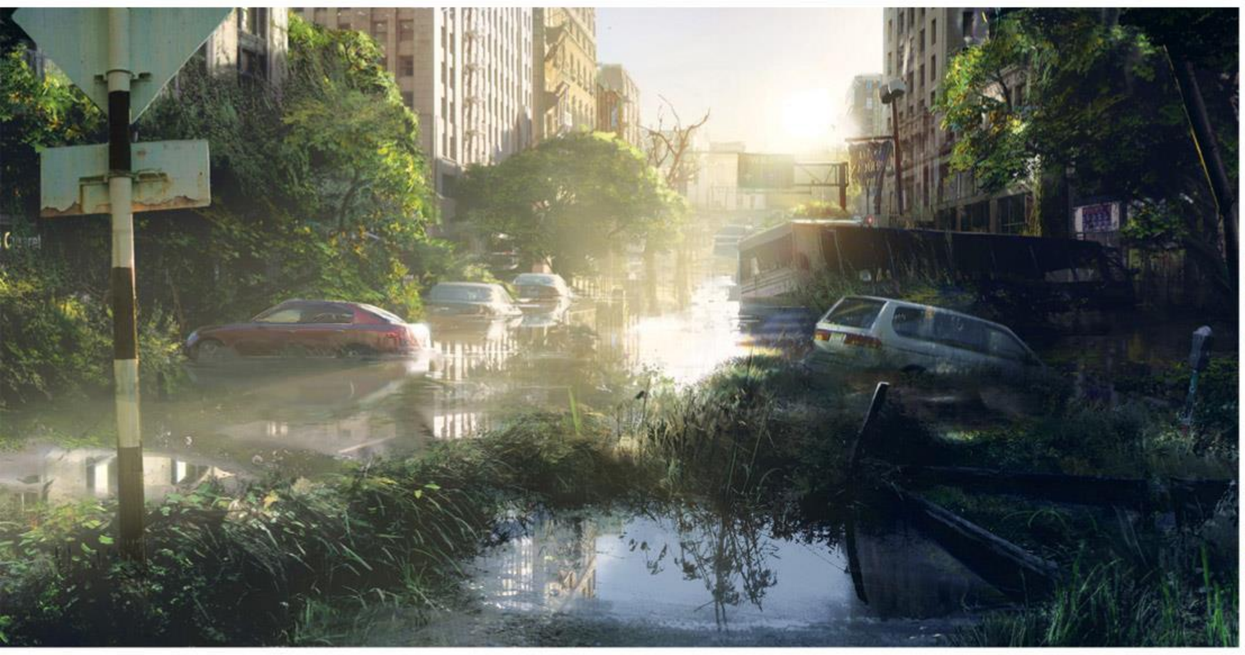
FREEWAY
ENTRANCE
AN ALL
AMERICAN
CITY
DO NOT
BLOCK
ONE
WAY

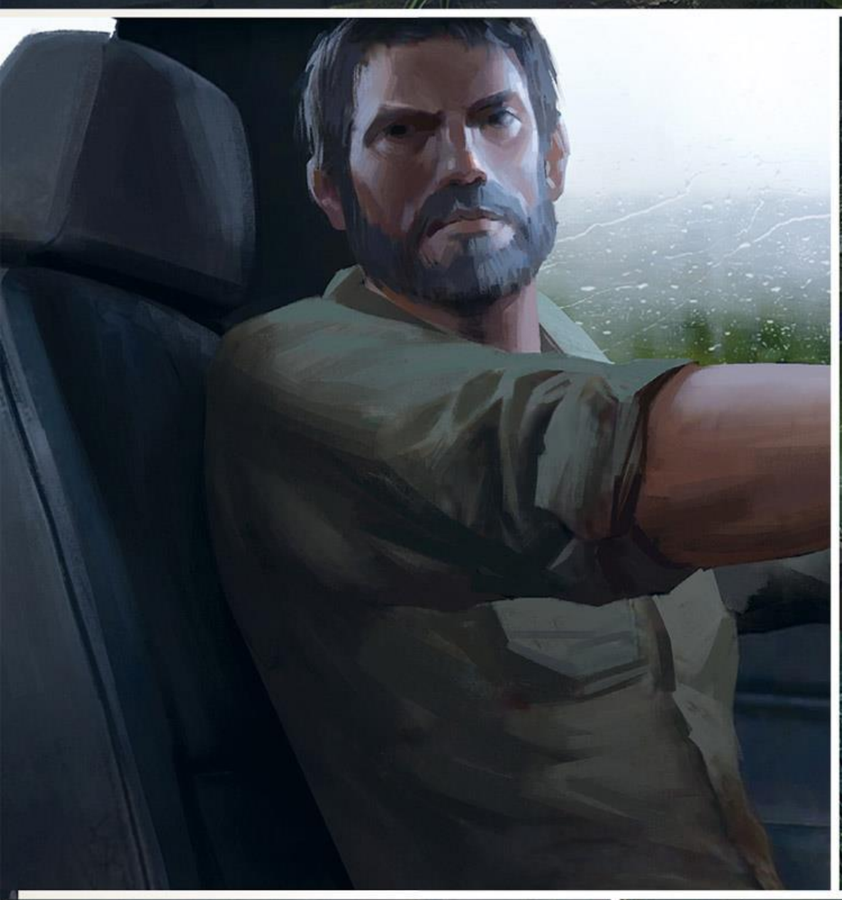
OPPOSITE: After getting a glimpse of the beauty of the remains of civilization being slowly reclaimed by nature in the outskirts, players are afforded an opportunity to explore a vast city where nature has had free reign for twenty years. These concept images were some of the first to demonstrate the potential of this atypical take on a postapocalyptic setting.

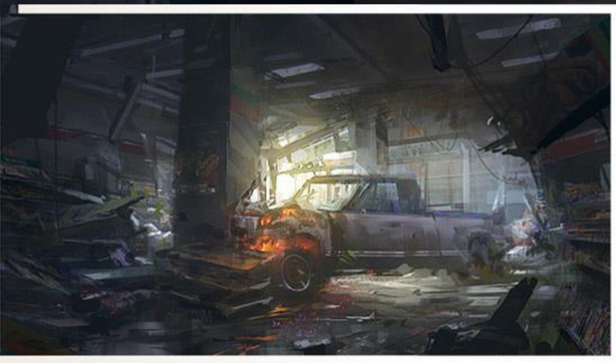
RESTRICTED AREA
NO TRESPASSING
BEYOND THIS POINT
WARNING
PHOTOGRAPHY IS PROHIBITED





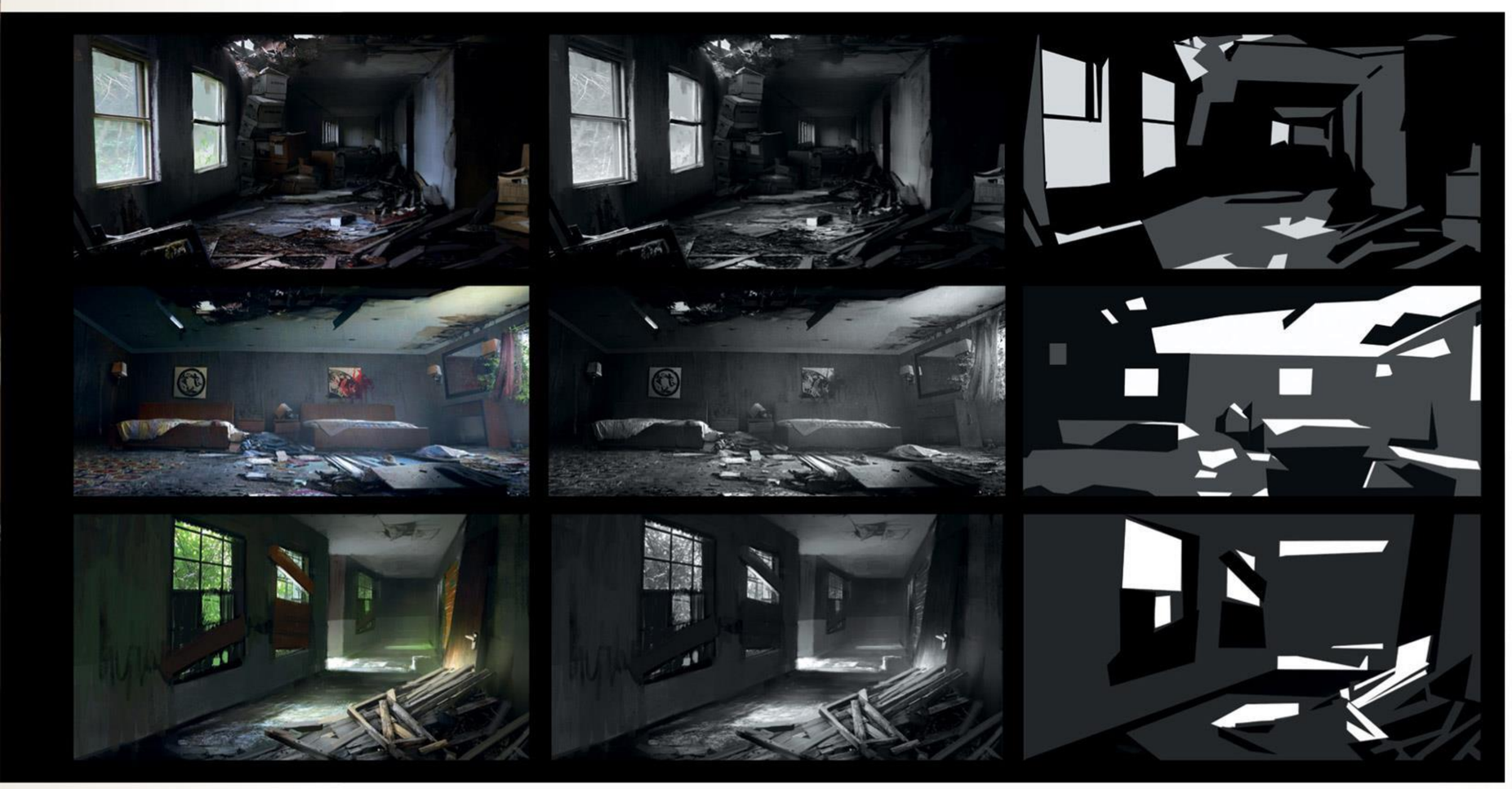






BOTTLE KNOT TYPES

The ballroom of the hotel is a bit disheveled but still has an impressive, grand feel. Emphasizing the contrast between the tragic decay and the former beauty of a space became an important hallmark of all our environments.



Throughout the game, we explore light and how it works as it peeks around and filters into dilapidated environments. There is a lot of work with dynamic lighting to get the look and feel just right for every single room and area in the game. Here, we took some concept art and made it grayscale, exaggerating the lights and darks. This allowed us to work out how to manipulate the lighting in our game engine to make it appear most natural.

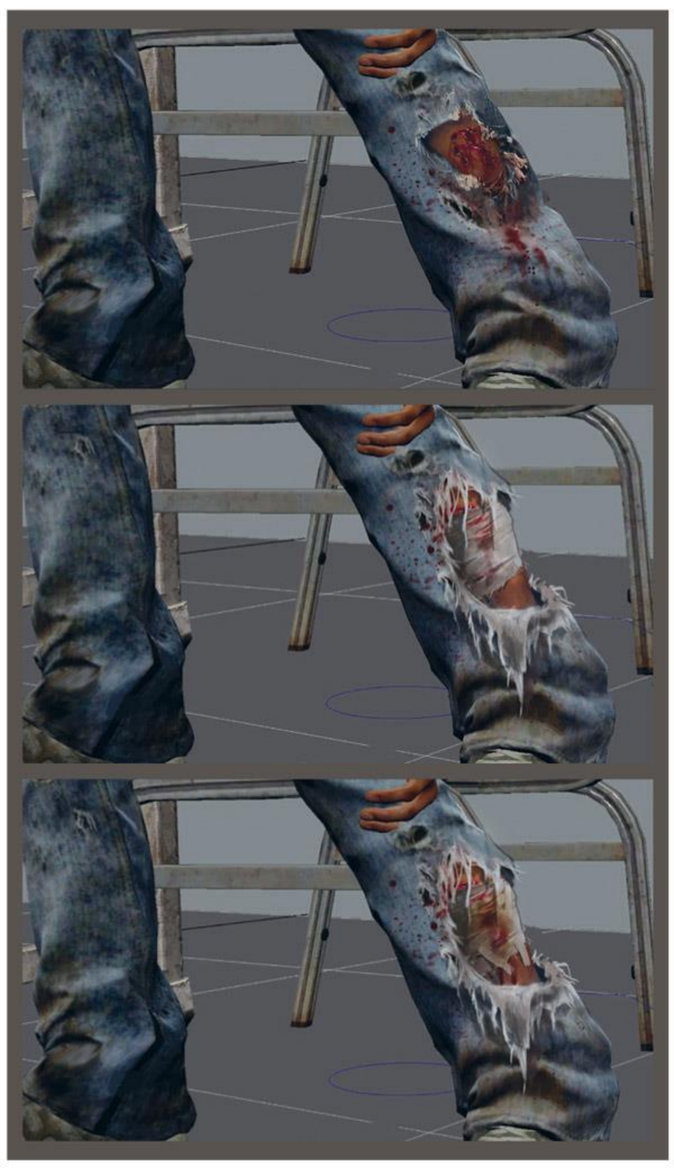
More concepts of various interiors of Pittsburgh so we could authentically capture the look of a city suddenly abandoned and left to decay for twenty years. The bottom row are concept sketches for some of the bodies Hunters have looted and tortured, showing the depths to which humanity has sunk in this postpandemic world.

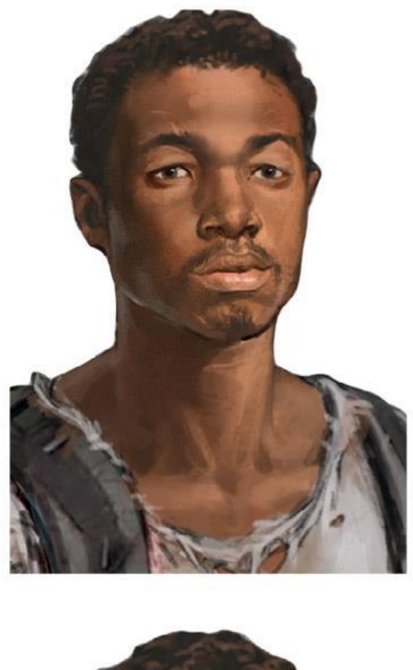
Giving everything an organic and realistic look was critical to bringing the universe to life. Here, we explore a burning corpse.

We went through a lot of fine-tuning to get the proper look for the hunters. They are a blend between ragged end-of-the-world thieves and an armed militia. They have access to looted military supplies, but we didn't want them to appear too militaristic.

THE SUBURBS

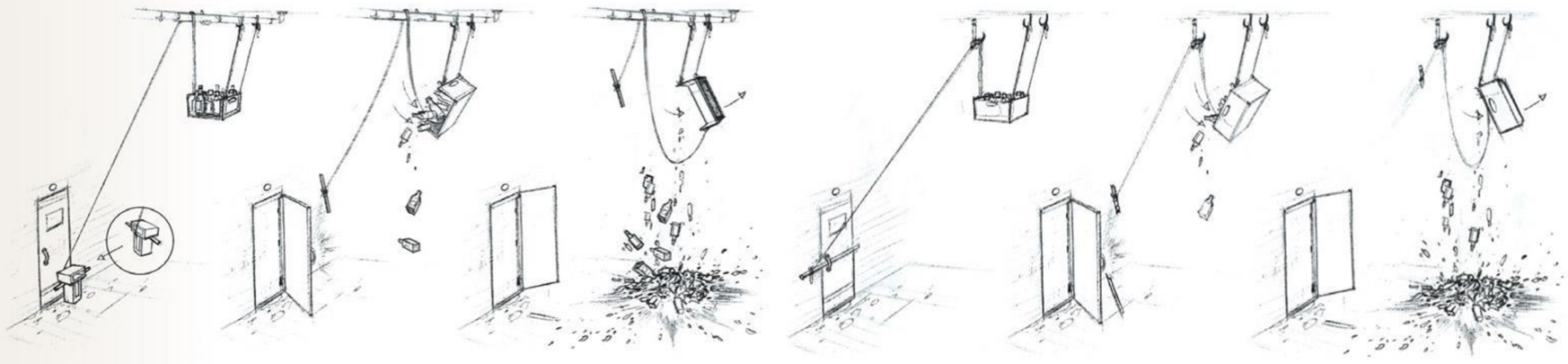
At this point in the game, Ellie is beginning to come into her own and see what life is really like outside the quarantine zone walls. We liked the idea of using the suburb—a symbol of domestic tranquility under normal conditions—to reinforce the stark contrast between what life used to be and the postpandemic realities of the world as it is now.



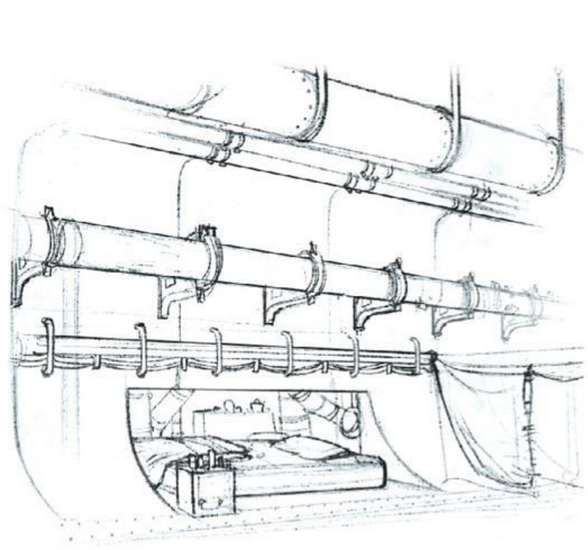


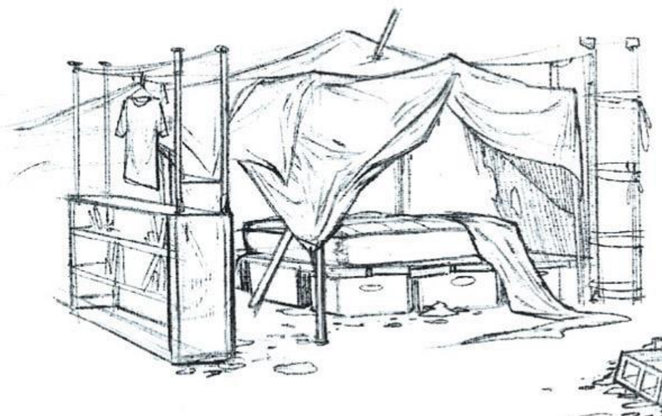
SAM AND HENRY

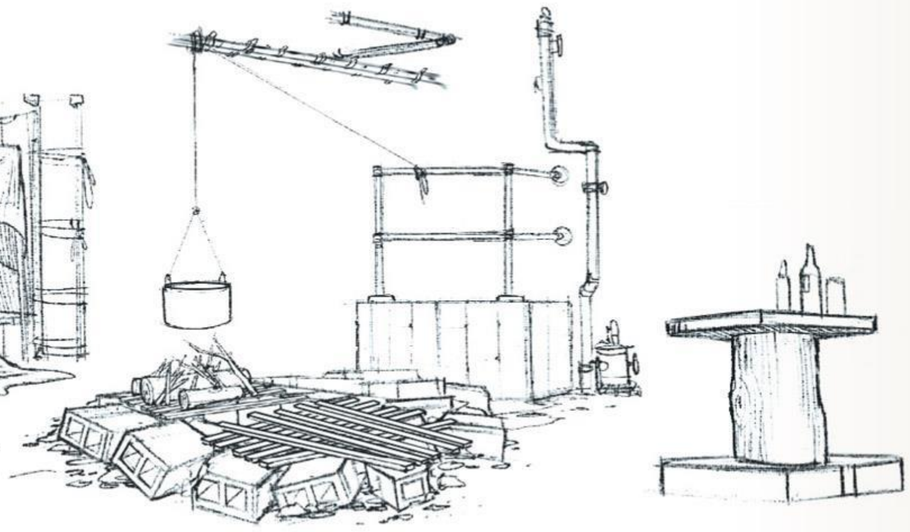
Sam and Henry are two brothers that Joel and Ellie meet as they're fleeing from Pittsburgh. In backpacks and jeans, their look resembles Joel and Ellie's, just as they themselves mirror Joel and Ellie's situation. As Sam and Henry are forced to grow and make tough decisions, so too are Joel and Ellie.

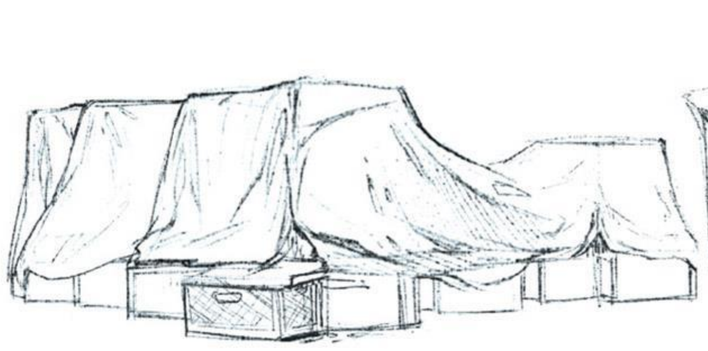


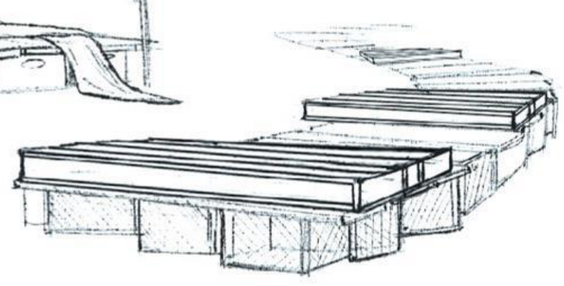
Booby traps and making good use of limited resources are key to survival in this world. Here's a take on an old-fashioned door trap that rains broken glass on anyone who might trip it.

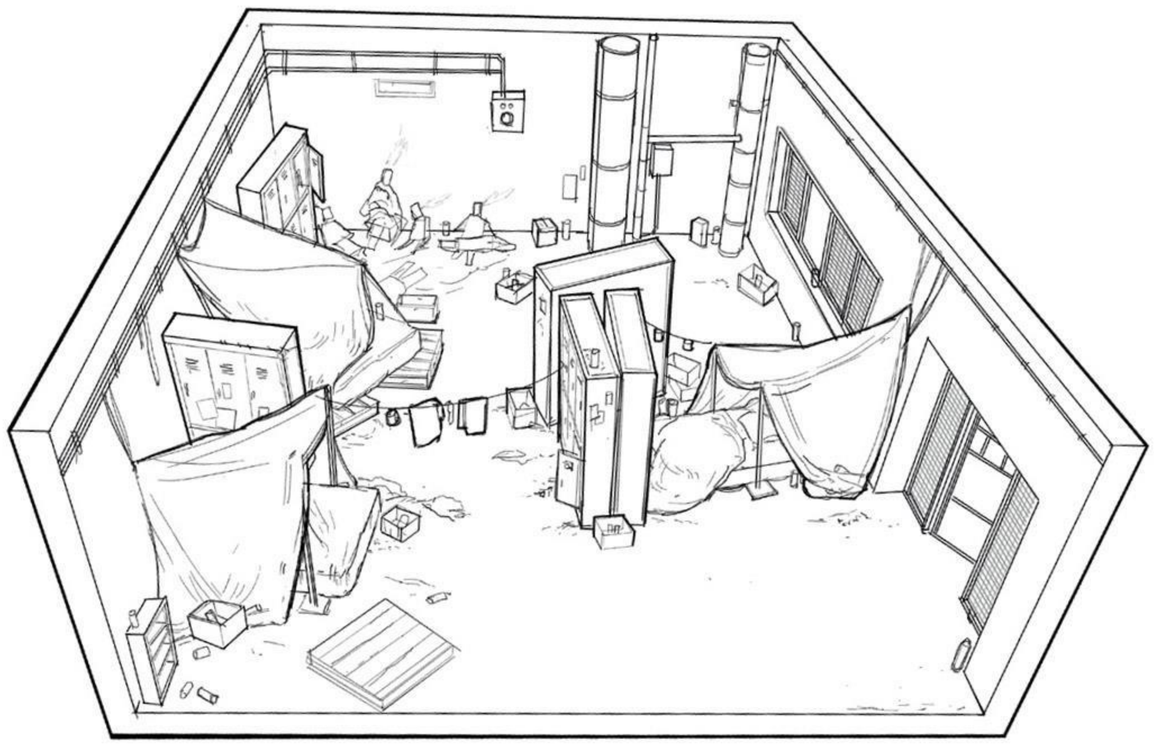


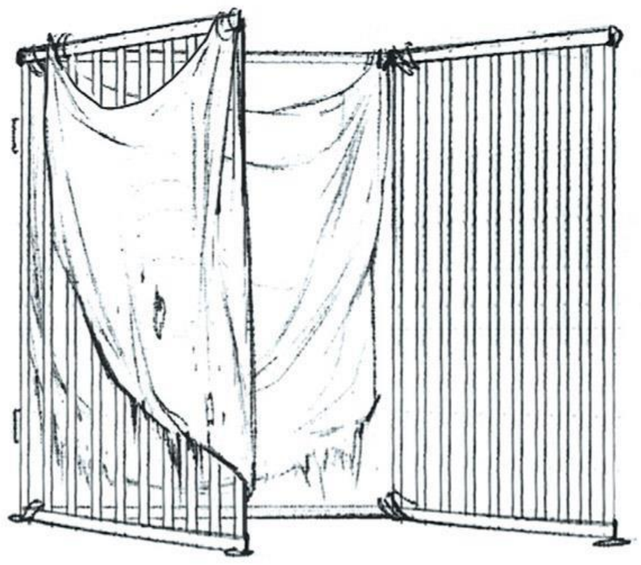












TOMMY'S DAM

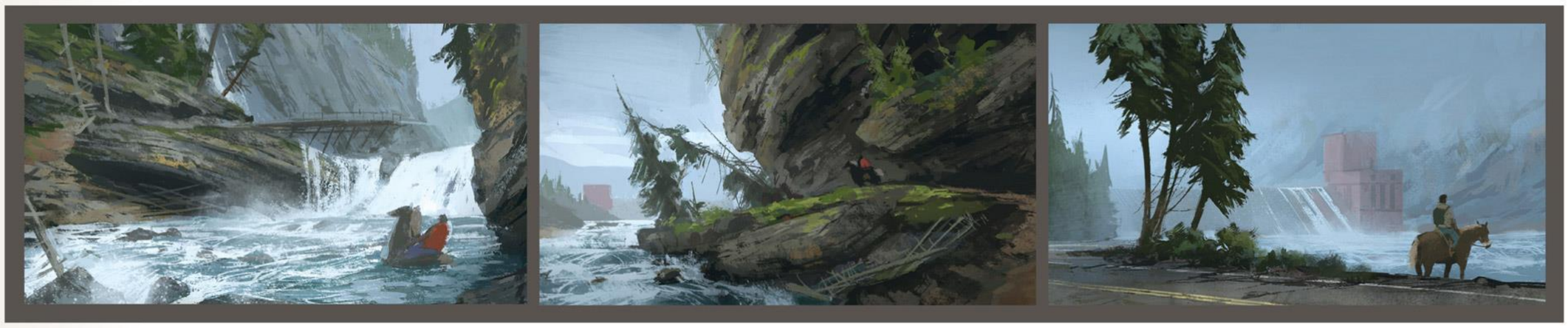
With the help of his wife and a crew of other survivors, Joel's brother Tommy has set up an outpost that seeks to preserve a semblance of civilization. Heavily fortified and strung together with the disparate resources available, Tommy's outpost also showcases personal mementos and nostalgia for what the world used to be. The natural elements here—flowing water, lush forest, grassy mountains, horses—are overt and hopeful reminders of prepandemic life.

TOMMY

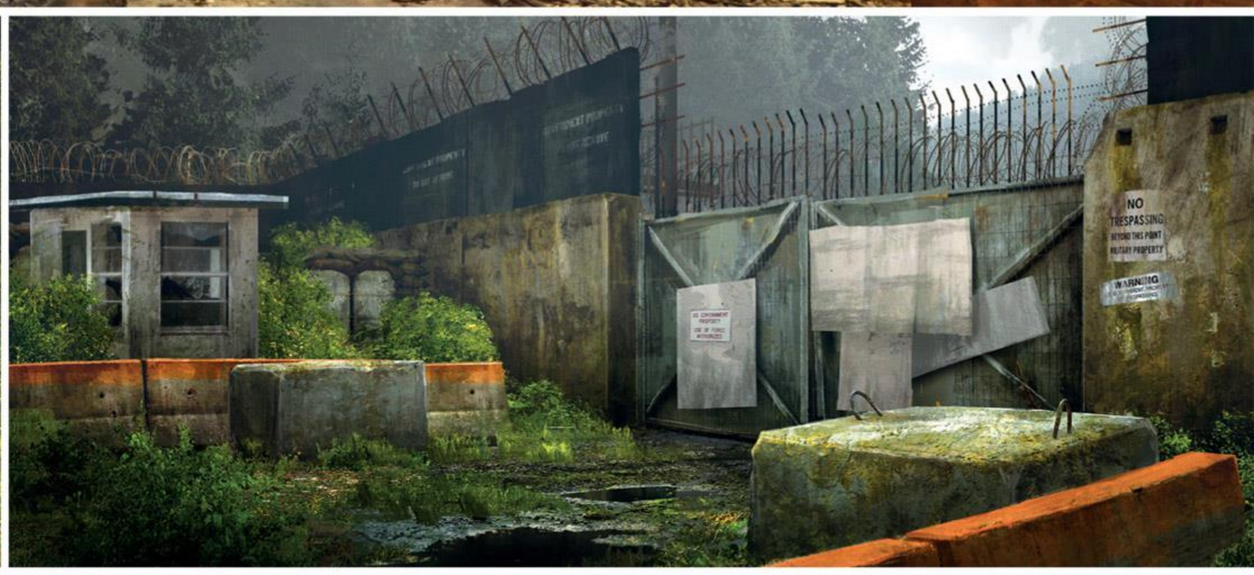
Since Tommy is Joel's younger brother, it was important to have him resemble Joel in stature and rugged toughness, but we also needed Tommy's appearance to express his compassionate and more hopeful approach to the end of civilization. Tommy shares Joel's gritty masculinity but has a gentleness that Joel has almost completely lost in the postpandemic world.

Here are some explorations of potential security perimeters for Tommy's dam.

Without gas or electricity available, the protagonists' journey west continues on horseback. We took a few different passes on the horse colors and saddle materials to nail down which combinations best fit our story.



When roads are overgrown, following the path of a river can often be the best directional guide. This sequence looks at some of the areas Joel and Ellie explore as they leave Tommy's dam.



Remnants of abandoned industry and deserted homes are common in Tommy's outpost. The cool, dark look of the hydroelectric dam's operating floor contrasts with the warmth and rosy glow of the farmhouse Ellie stumbles across.

MARIA

Maria, Tommy's wife, is a survivor who functions as the real leader and decision maker in their community. Strong willed and determined, she doesn't hesitate to let everyone know who's in charge. Her clothing and her no-nonsense demeanor reflect her strong and fiercely capable nature.

These images provide an early look at Tommy's outpost and its inhabitants. Striking a balance between the harsh realities of survival and the hopeful look of a self-sufficient and self-sustaining town was a difficult design challenge.

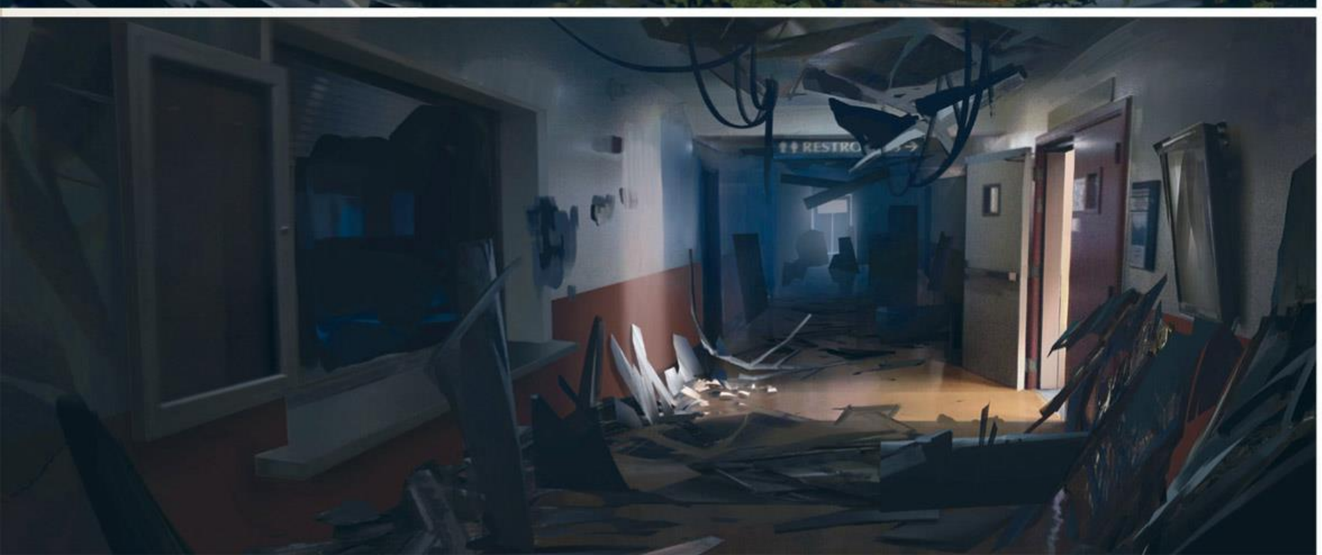
A few iterations of the survivalists that roam the outskirts of Tommy's dam, threatening to destroy what Tommy and his allies have worked so hard to build.

The simple appearance of a natural environment can convey a great deal of emotion. These mood boards set up how light could play in the sky at certain moments in this section of the game. Mood scripts like this one establish the tone and guide the artists as they create the environment. Here, you clearly see the absence or presence of the sun and its emotional impact, which is mirrored in the narrative and game play.

UNIVERSITY OF EASTERN COLORADO

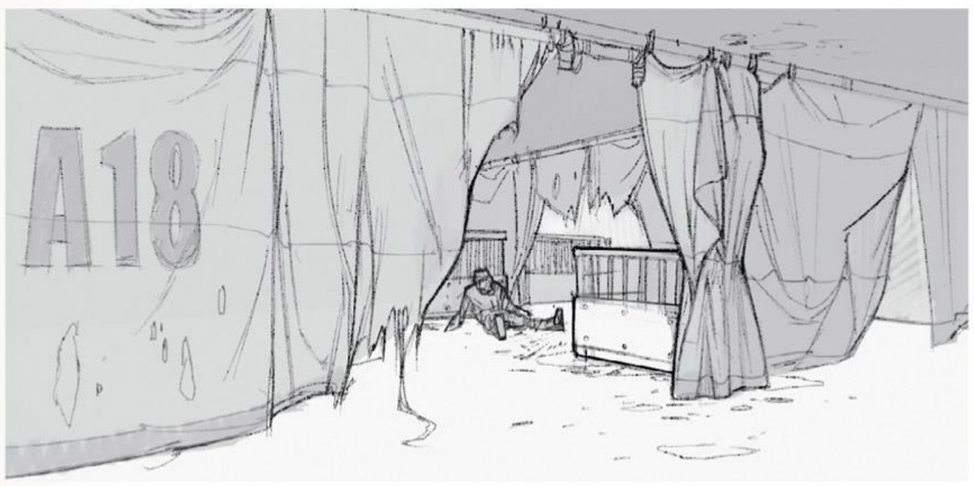
An academic campus is an ecosystem unto itself. The research facility that Joel and Ellie seek at this university has been overrun by nature. We explored what would happen to a college campus left derelict and unattended, and how foliage might interact with the concrete and steel throughout the grounds.

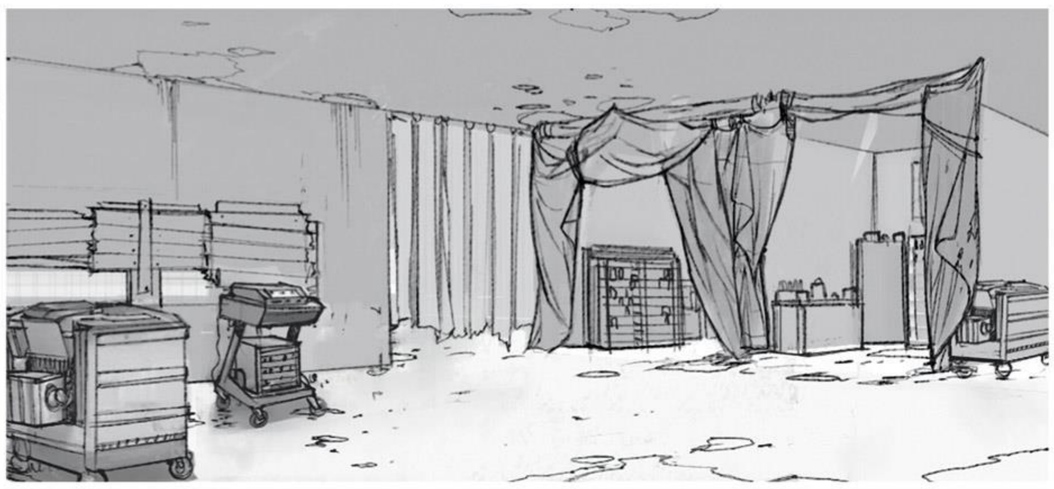
The entrance gates to the University of Eastern Colorado and the nearby metal contrast starkly with the natural environment behind them.

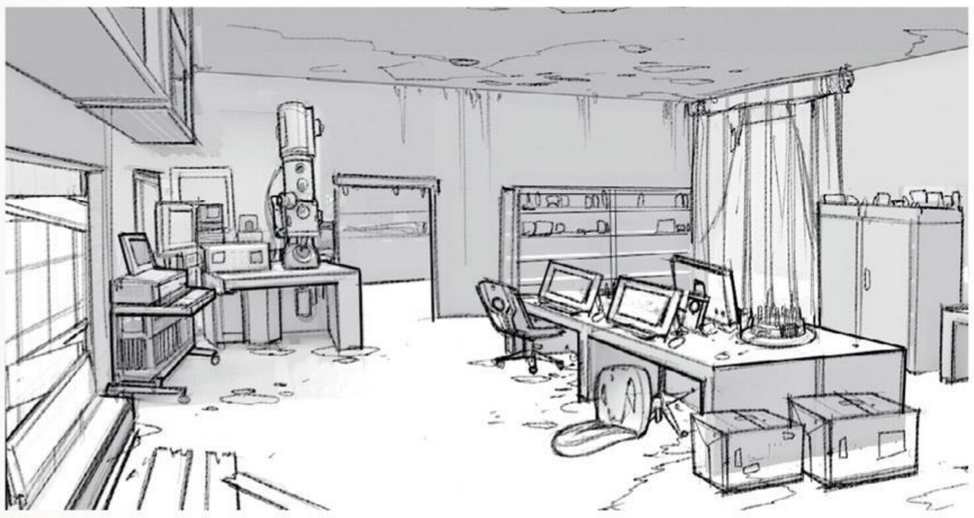


A mascot is something loyal collegiate fans take very seriously. We took great care to make the mascot and its logo believable and memorable, speaking to a happier, more innocent time.

The university was a safe house for the Fireflies, and it holds some of the greatest secrets of the research they conducted there. We sketched up multiple versions of the external security measures protecting their labs, as well as the ransacked research labs themselves. Nature is reclaiming the campus anywhere it isn't held back.







THE LAKESIDE RESORT

Here, we explored the change of season and how it affects daily human behaviors and tendencies. We wanted *The Last of Us* to have distinct looks and moods for the seasonal changes over the protagonists' journey from east to west. Here, the dead of winter in the Rocky Mountains signifies a great shift in the narrative as well as the character relationships in the game.

We needed to investigate how sunlight moves through snow. The art here looks at a whiteout, light snowfall, sunrise, and sunset in a snowy environment.

DAVID

Unassuming and friendly, David's posture and gestures suggest a warm, caring character ready to welcome Ellie with open arms and heartfelt concern. But these affable traits hide a darker side.

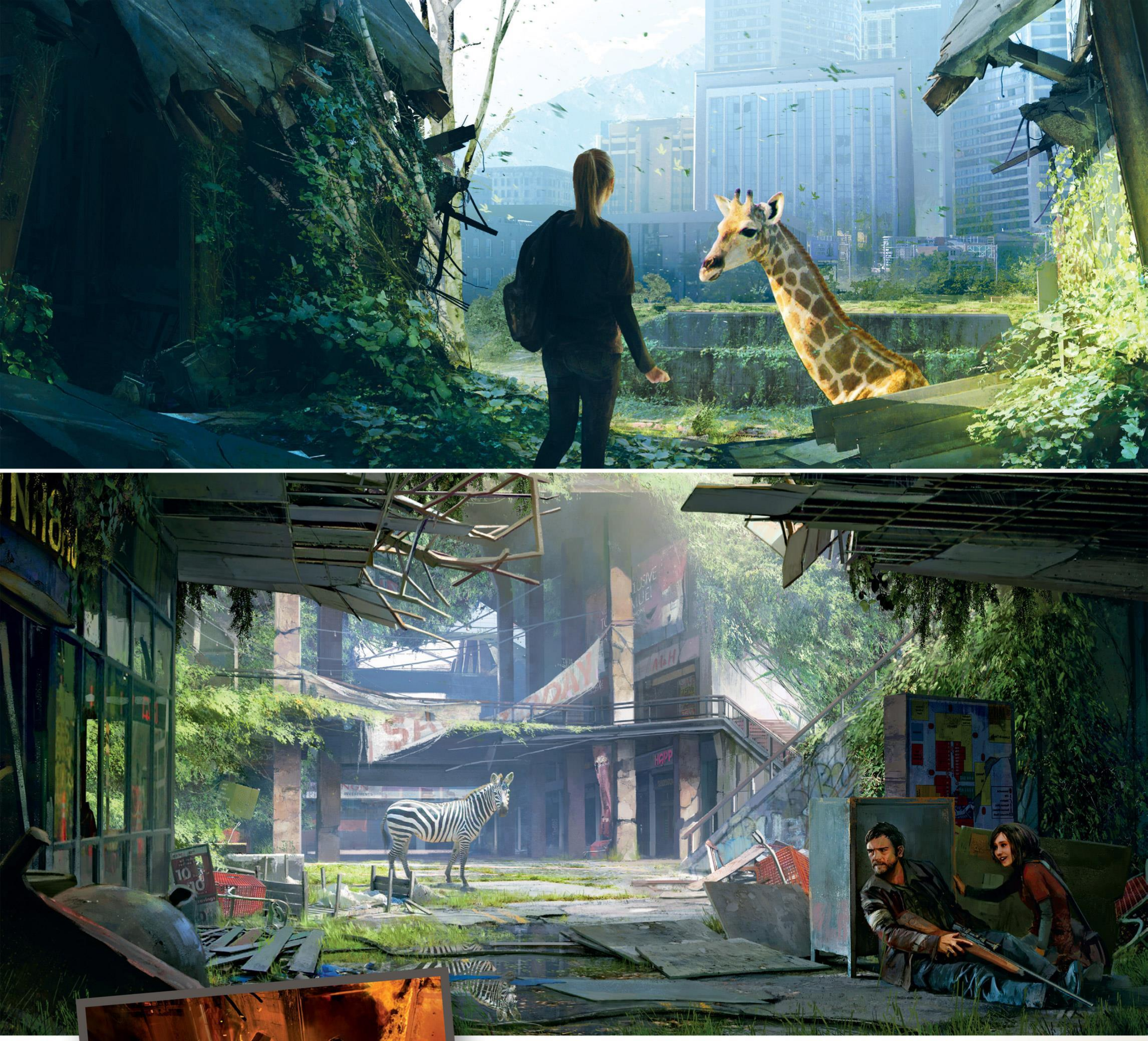
OPPOSITE: Early artwork of this environment, including Ellie with a dog companion.

The inhabitants of the lakeside resort, David's pleasant-looking pack of cannibals, contrast with the dark, snowy, iced-over environments of the level.

The cannibals of the lakeside resort wear practical clothing that hints at their more malevolent side, with scarves and head wraps reminiscent of those worn by the hunters.

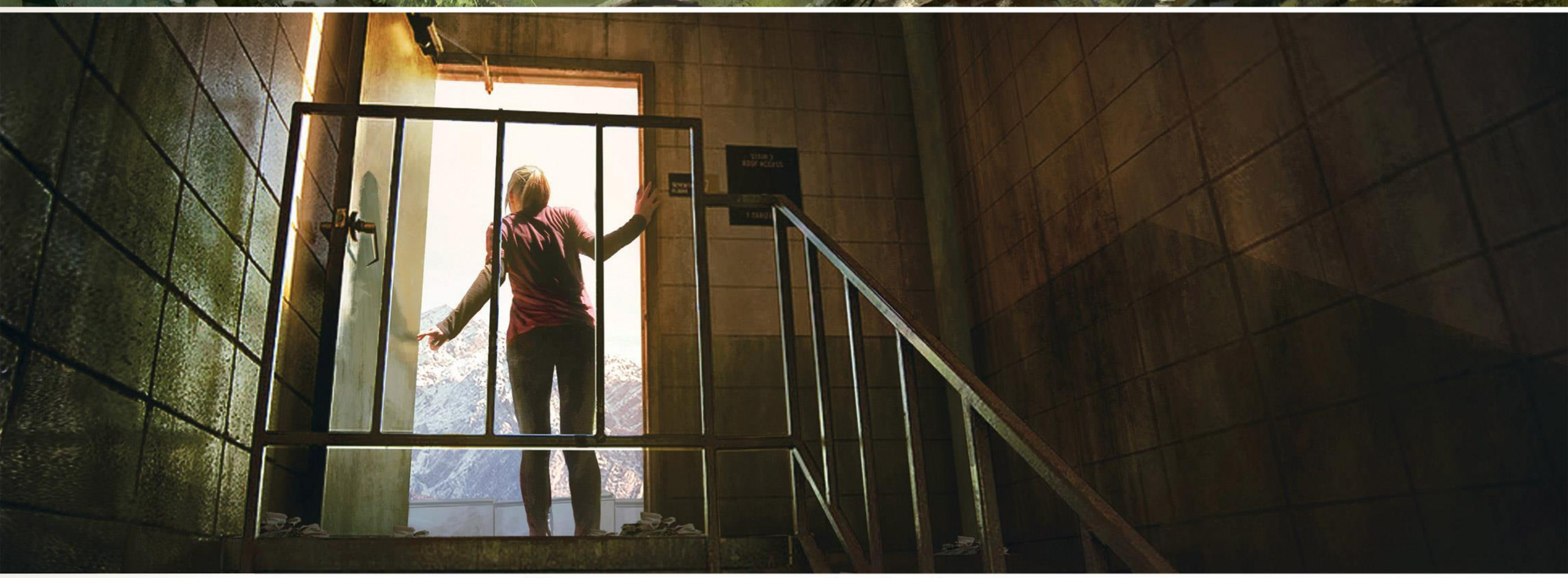
As the cannibals capture Ellie and take her away, there's a resigned look on their faces: they've come to accept the horrifying reality of their current existence.

Always the survivor, even when he is severely wounded, Joel has a toughness and determined demeanor that are clear in his appearance. The wound itself needed to be detailed in concept to help nail down textures and show how it might affect Joel's in-game animations.



THE BUS DEPOT

After Joel and Ellie escape the horror and darkness of winter in the lakeside resort, the bus depot shows springtime and nature in abundance. Natural beauty defines the level, which also includes wild animals, escaped from a zoo: a metaphor for Joel and Ellie as two creatures also sprung from their cages. They walk with loyalty and mutual respect now, side by side, hoping and expecting to find redemption. The colors are very vibrant and bright to give the level a sense of hope and rebirth.



THE FIREFLY LAB

The Firefly lab is the setting of the final act of the game and represents humanity's last hope against the fungal pandemic. What would an operating room at the end of the world look like? The lab is cobbled together from scavenged equipment and whatever lights are operational. After the creating the lab, we developed what the world looks like outside it. Cool blues followed by golden, sunset yellows permeate this level.

THE FIREFLIES

Banded together to resist both the authoritarian military and the anarchistic hunters, the Fireflies are a ready and able group of people seeking a cure for the *Cordyceps* infection. We used military surplus attire to achieve the look of hardened survivalists. They are resourceful and willing to further their agenda by any means necessary.

THE INFECTED

heat sensitive fruiting bodies look for hosts to inseminate.

head is wrapped in tendrils, is severed and dragged by spine

walks on two legs pulling the body forward

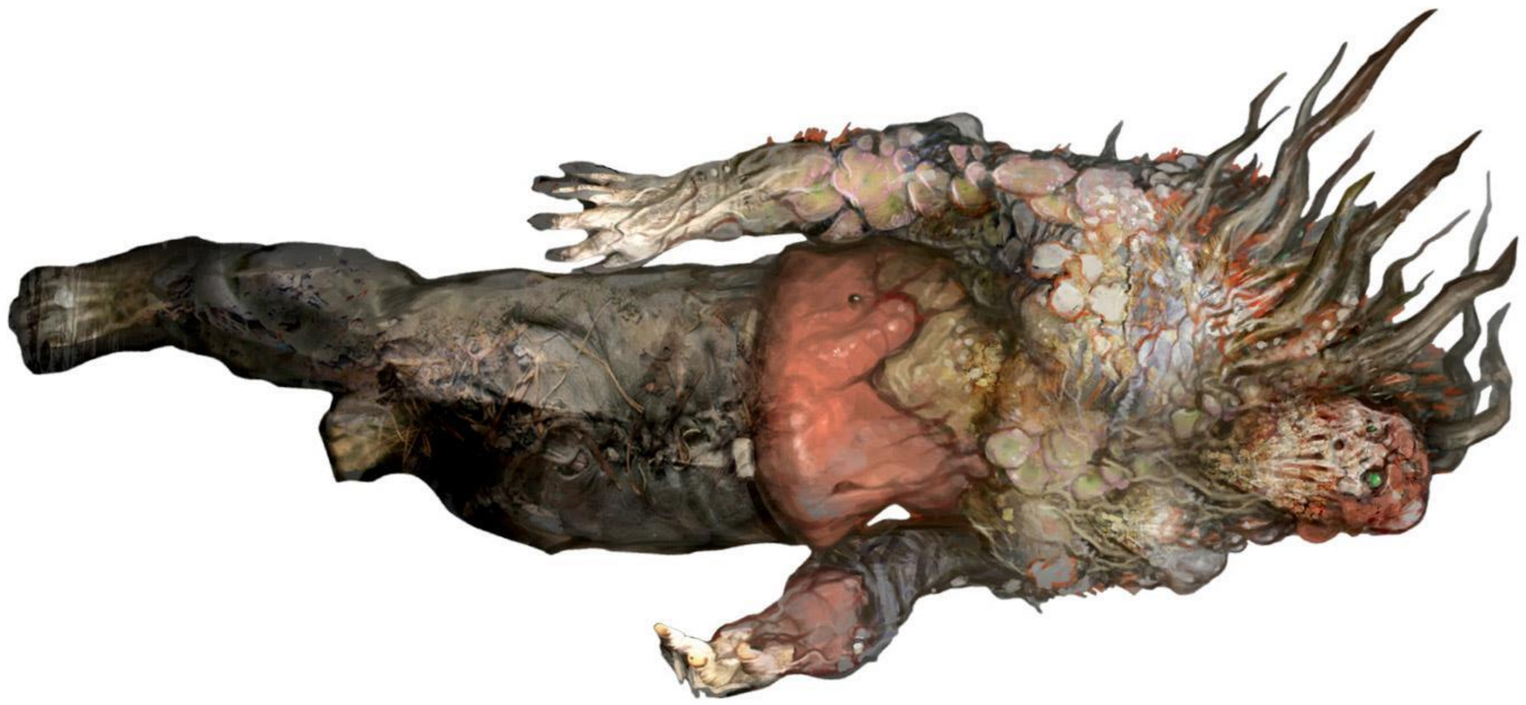
tendrils slither along the ground looking for hosts.

THE INFECTED

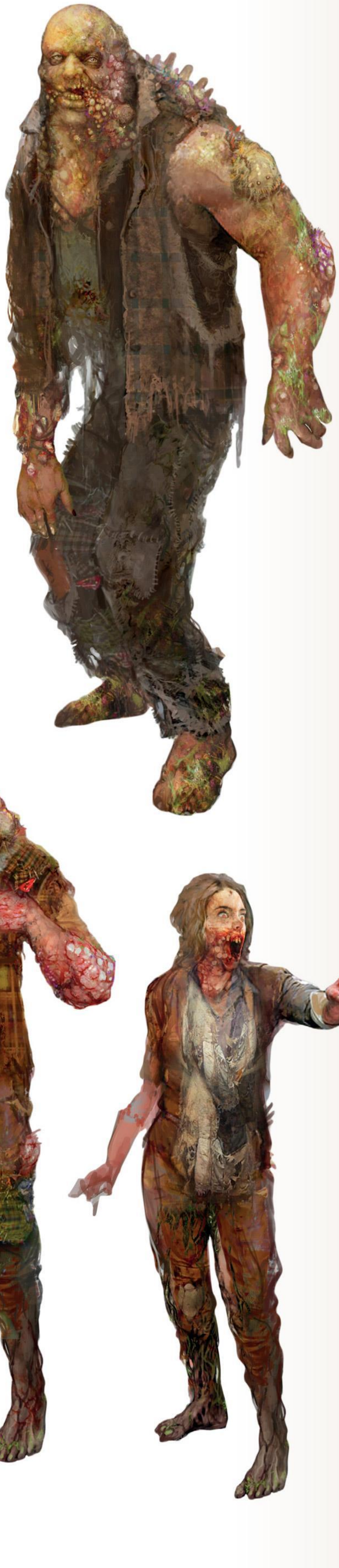
Organic and *natural* were keywords for designing the Infected. These are people who have had *Cordyceps* fungus overwhelm their bodies from the inside out. In the end, they are more monster than human, but they maintain vague remnants of that which they once were, evoking the human body flayed open and consumed.

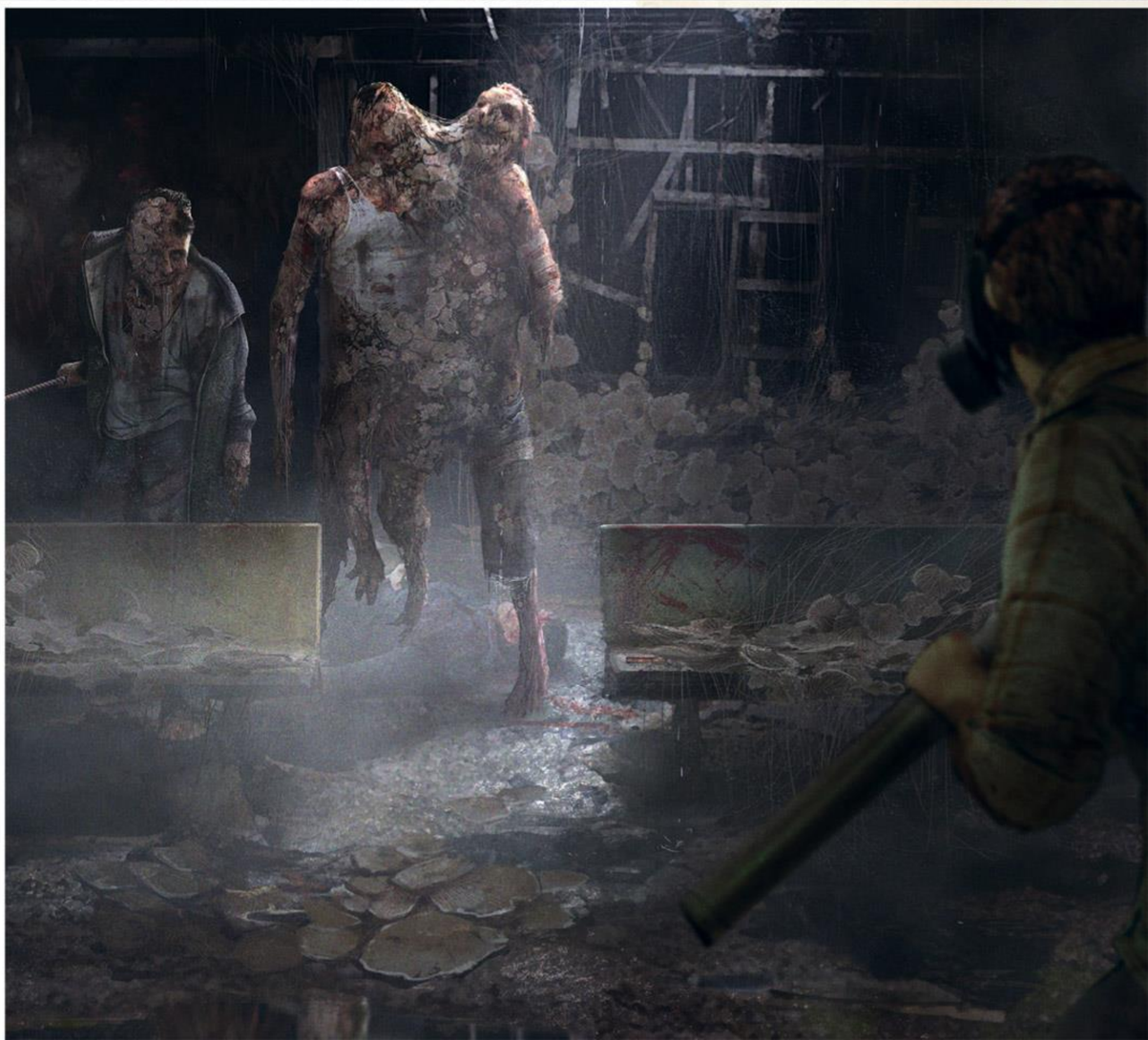
Early attempts to determine different stages of fungal growth on an infected human. The body retains its familiar humanoid form but descends lower to the ground as it becomes compromised, as if it's a fungus itself.

We explored making the infection manifest in more extreme ways, but these designs got too grotesque and strayed away from the naturalistic and human appearance we were shooting for.

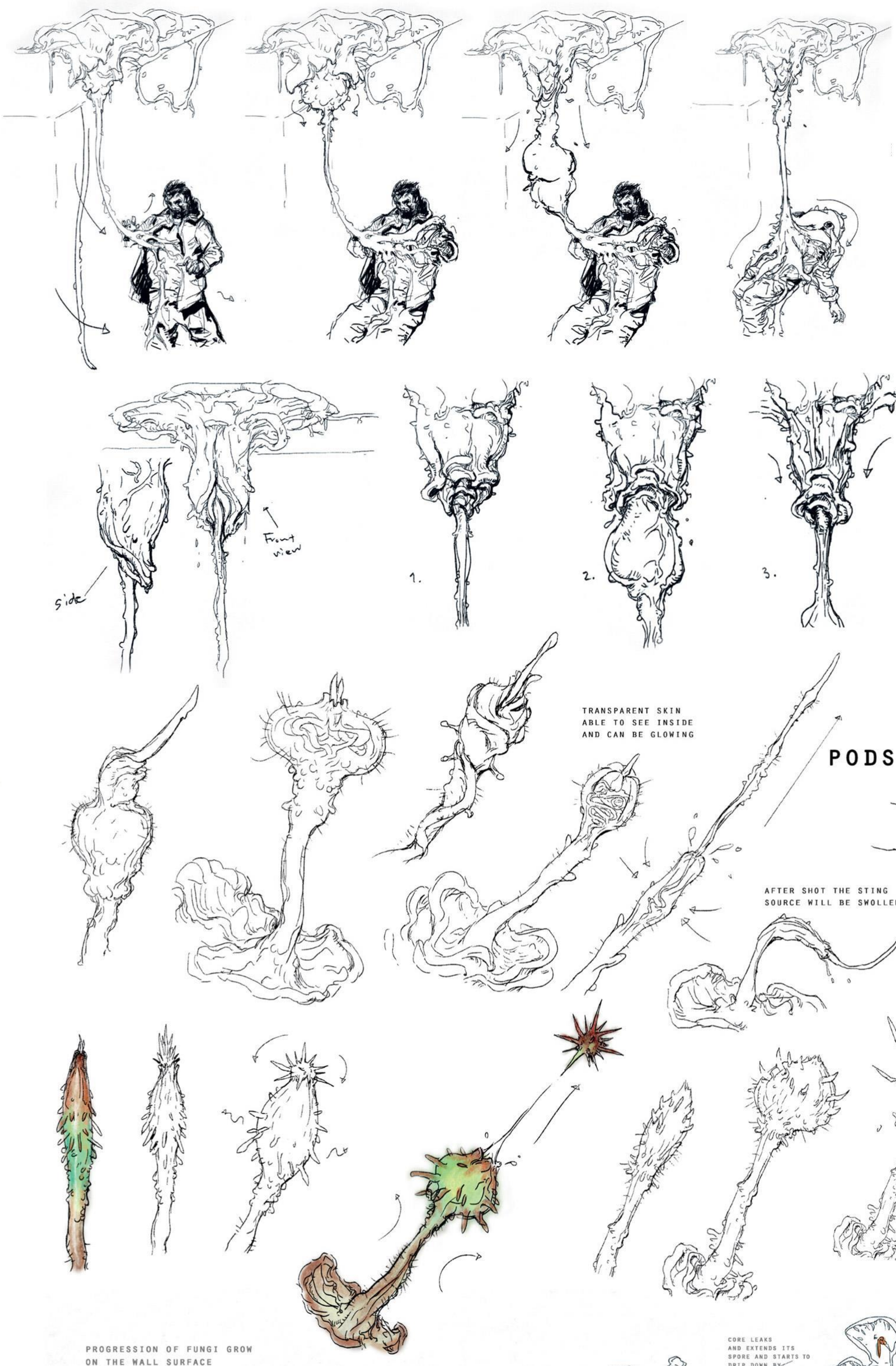


As we progressed through the Infected designs, we began to play with the idea of the *Cordyceps* fungus growing and layering itself in shelves like fungi on trees.





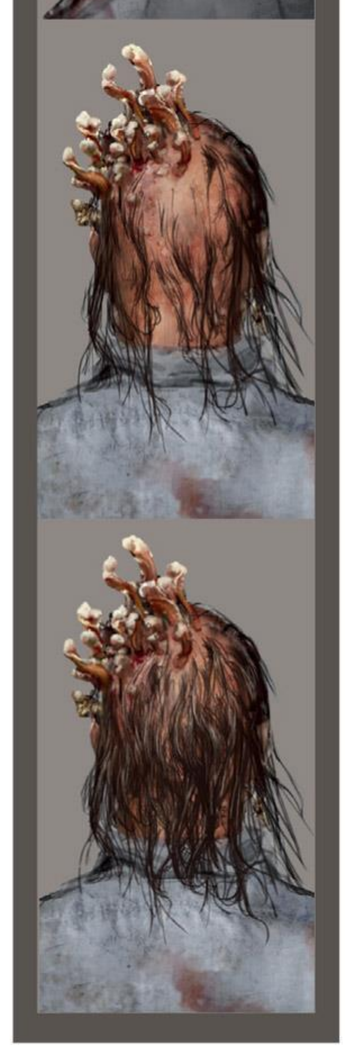
These are the early stages of infection, marked by blood gushing from orifices and the initial growth of fungal spores.



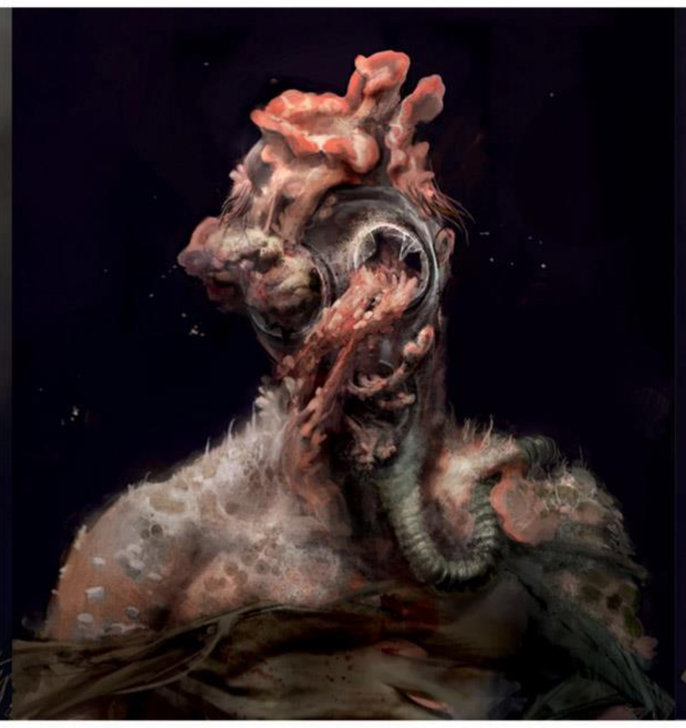
Early sketches of how the infection spread. We ended up cutting these concepts from the final game, as they felt too alien for the universe we had created.

ic District
2 HOUR PARKING
8 AM 9 PM
MON SAT

Here's a look at the *Cordyceps* fungus growing through a human face over time.



This style of fungal growth struck the right mix of aggressive and organic. The spores turn into sprouts that become tendrils and then get covered in a layer of what seems like moss, as the human face slowly loses its form but still maintains some remnants of humanity.



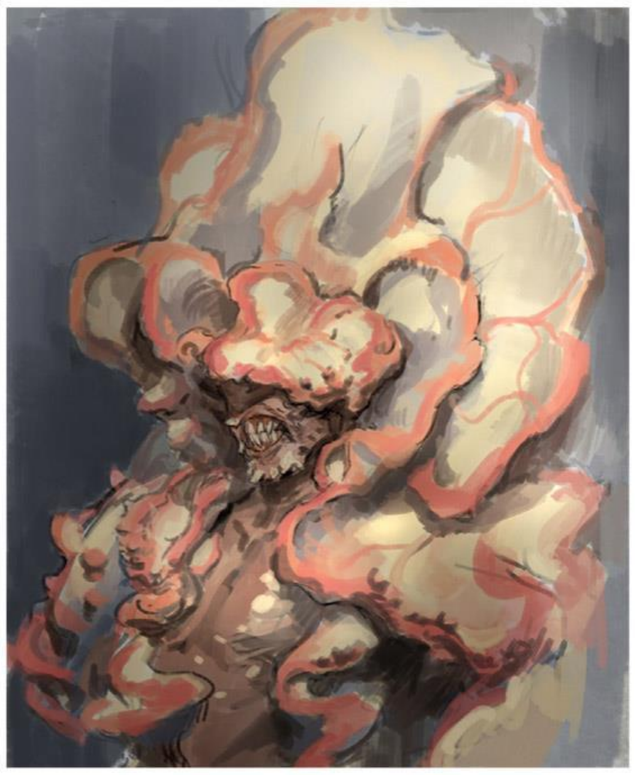
OPPOSITE: Every infected growth looks unique and grows randomly, in the manner of a real disease. Here we explore what that means and how the infection would quite literally bloom and mushroom out.

This is the final look for the Infected and what we felt represented the best balance of familiar and unsettling, horrifying but identifiable.

Clothing exploration for one of the infected women.

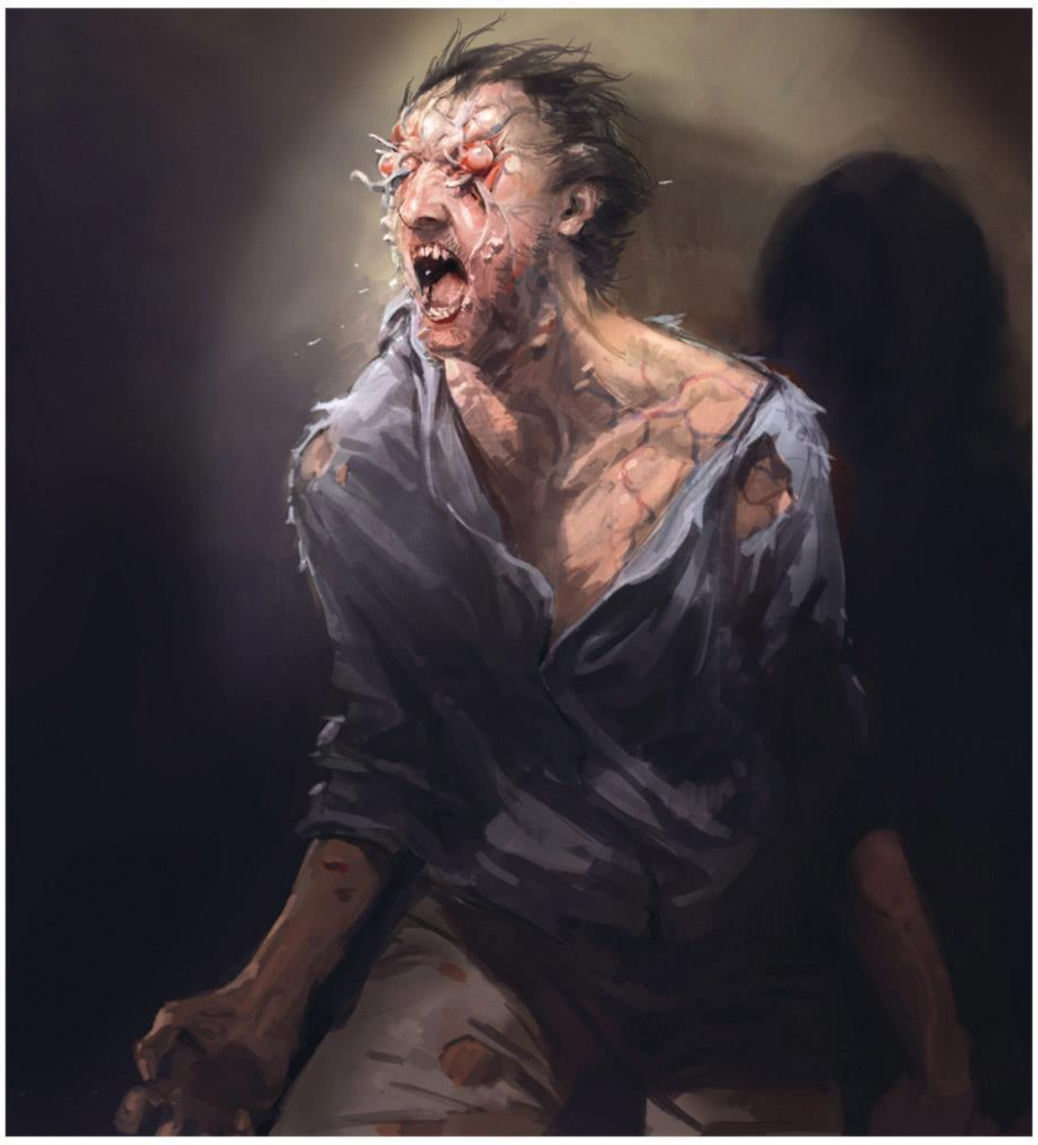
INFECTED CLASSES

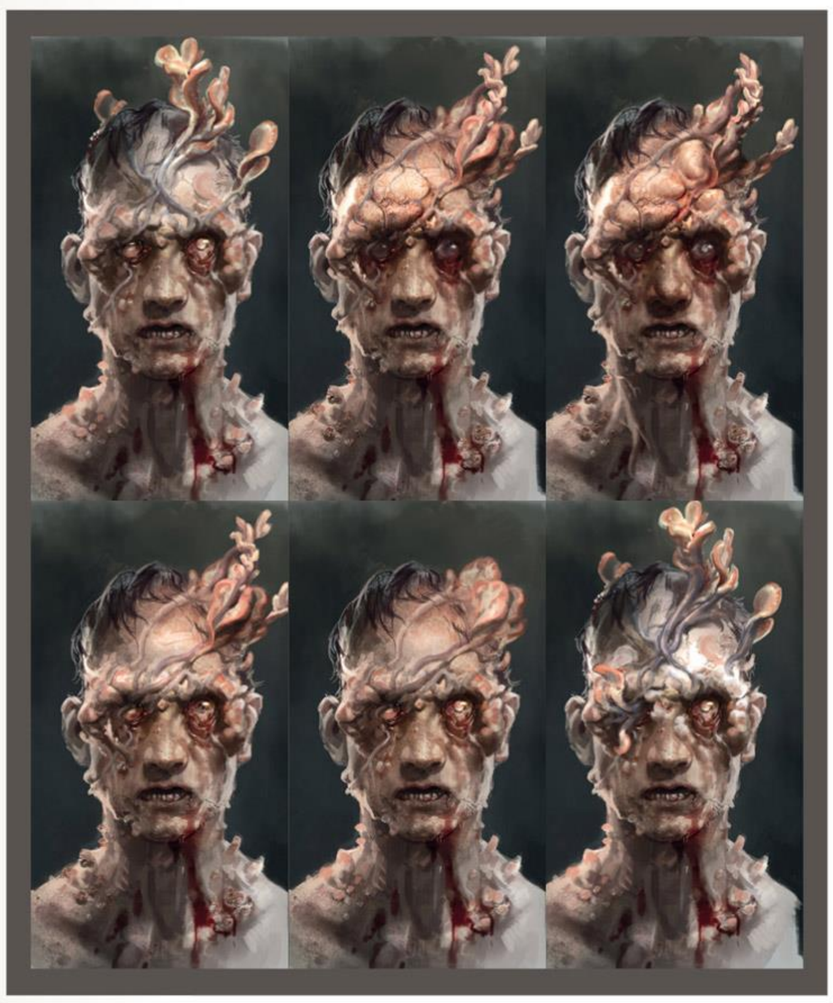
Initially, we didn't have different classes for the Infected. The bloater was one of the first Infected classes we experimented with and led us to continue with other classes. Because the bloater is the hulk of the classes, we wanted there to be a sense of depth and layers to the body. The organic material serves as a sort of armor that can be broken off.



Spore pods latch onto the walls and environment with tendrils and can pull an unsuspecting person into their organic matter. The Venus flytrap was an inspiration. Below, see how this strain of infection manifests on a human body.

Runners are the fastest of the Infected classes. We spent a lot of time focusing on getting the eyes right for this light-sensitive class.

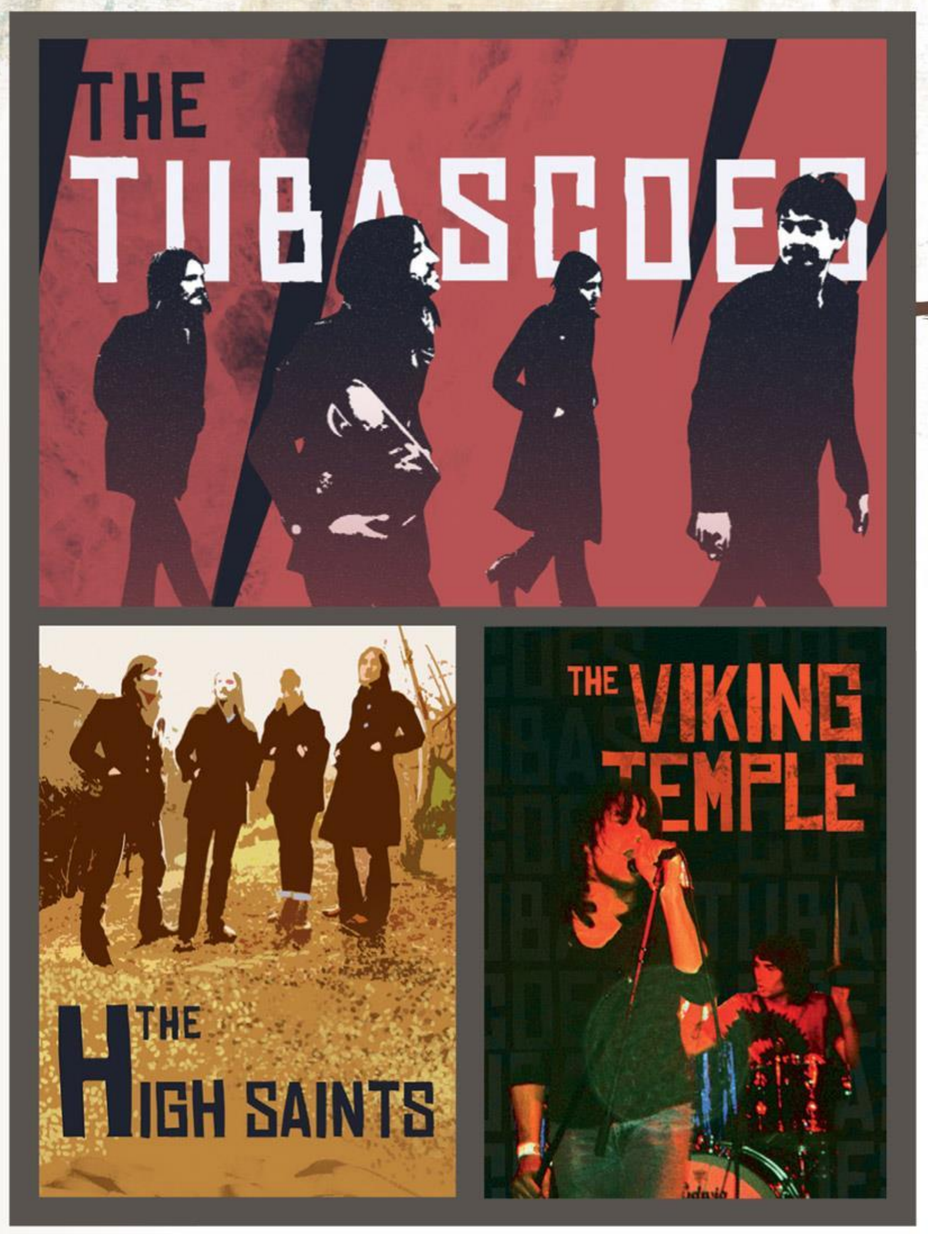




Further exploration of how a *Cordyceps* fungus could destroy and alter the eyeball but still allow light into the cornea.

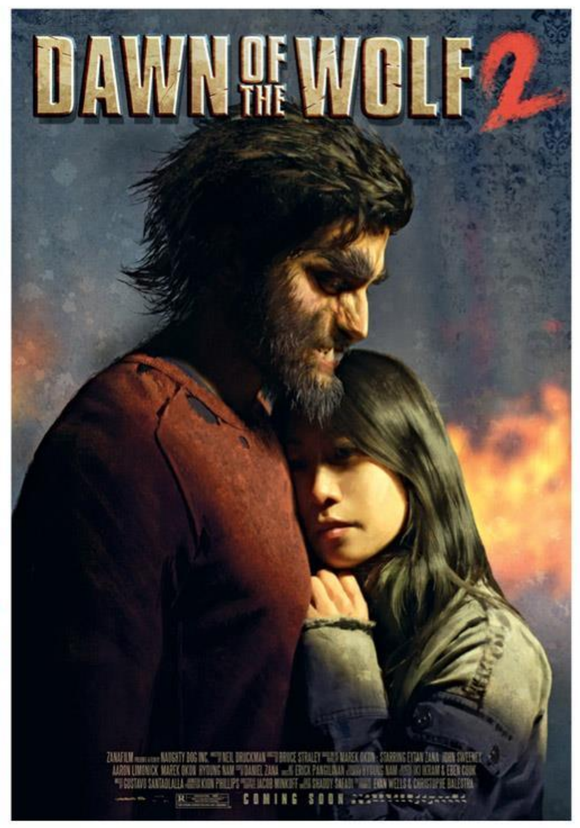
THE WORLD

From advertisements on in-game billboards to the symbol for the Fireflies (opposite page), we worked hard to fill the game world with believable and familiar elements.

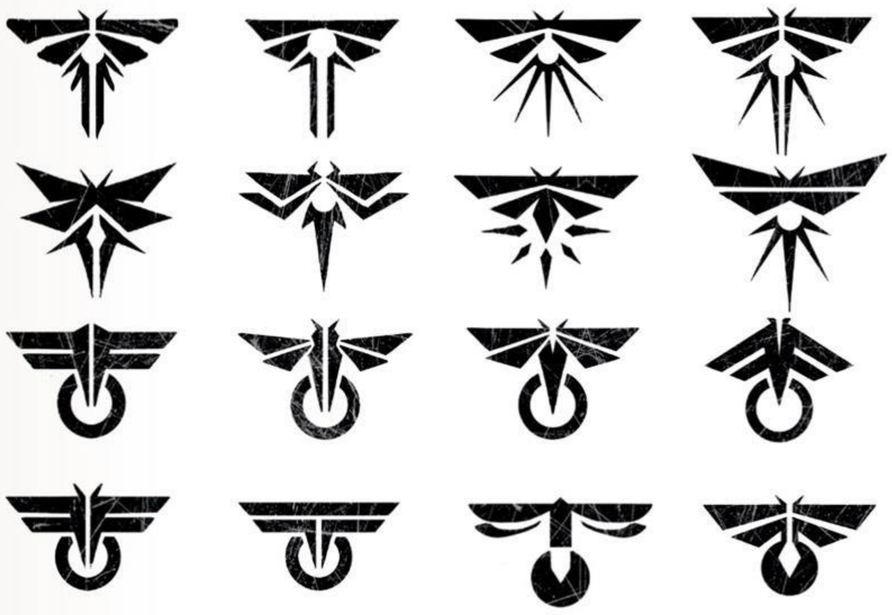


SIGNAGE

To keep decimated America looking authentic and preserved at a particular moment in time, we fleshed out the game world with advertisements, fliers, and postings that fit the different settings and locales. The signage serves as a functional narrative tool as well as set dressing: because Ellie knows the world only in its postpandemic state, she will often seek out and comment on this signage throughout the game, while Joel fills her in on what the signs meant in the world that used to be. We used our own artists and staff as models for some of the people you see here.



Riffing on a popular genre, this movie poster helps to establish an aspect of Joel's backstory early in the game while foreshadowing the development of his relationship with Ellie.

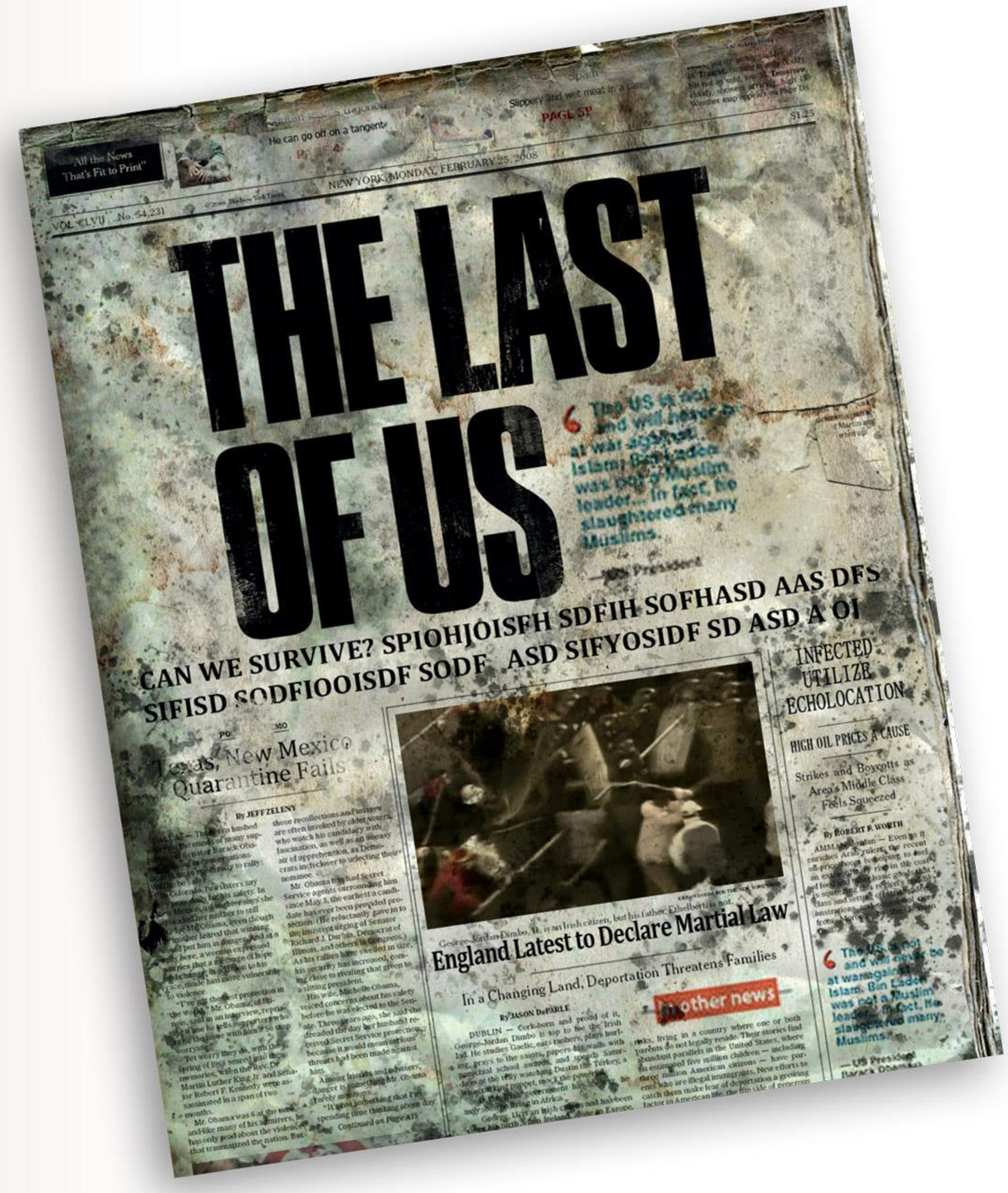


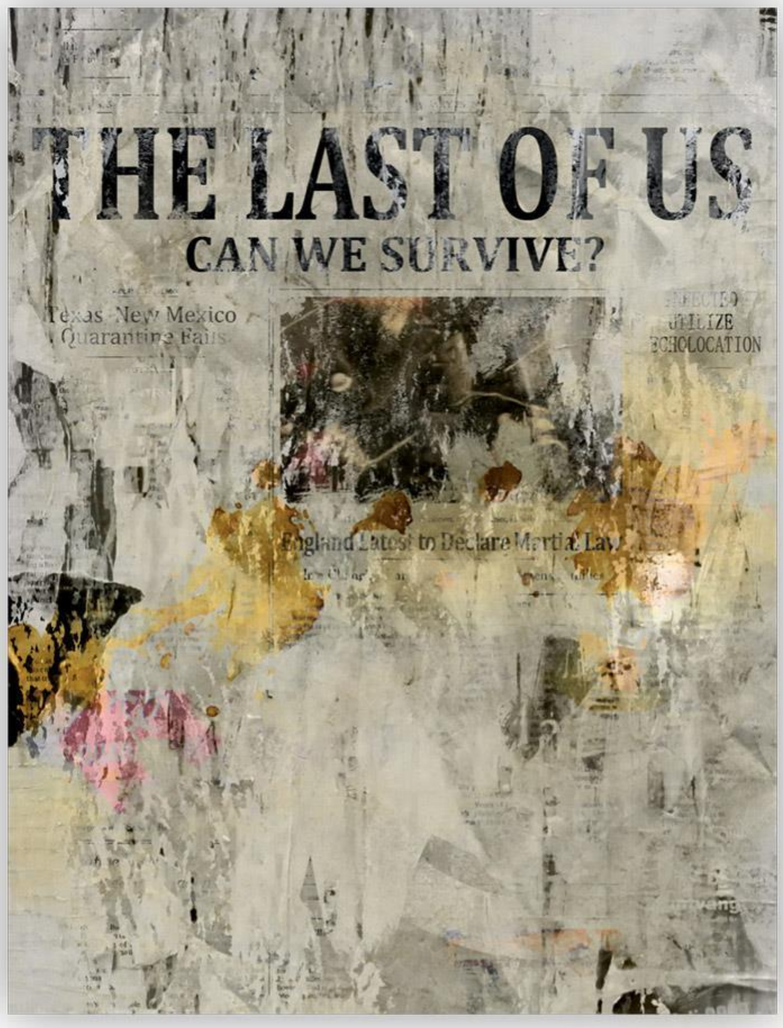
WEAPONS

Limited supplies and a scarcity of raw materials are hallmarks of the game world, but that doesn't mean people can't get creative with the resources at their disposal. Our crafting and weapon upgrade system allows for some unlikely combinations to be a part of Joel's arsenal. Some of these designs didn't make it into the final game, but you can see here how our obsession with spiky, barbed weapons grew throughout the design process.

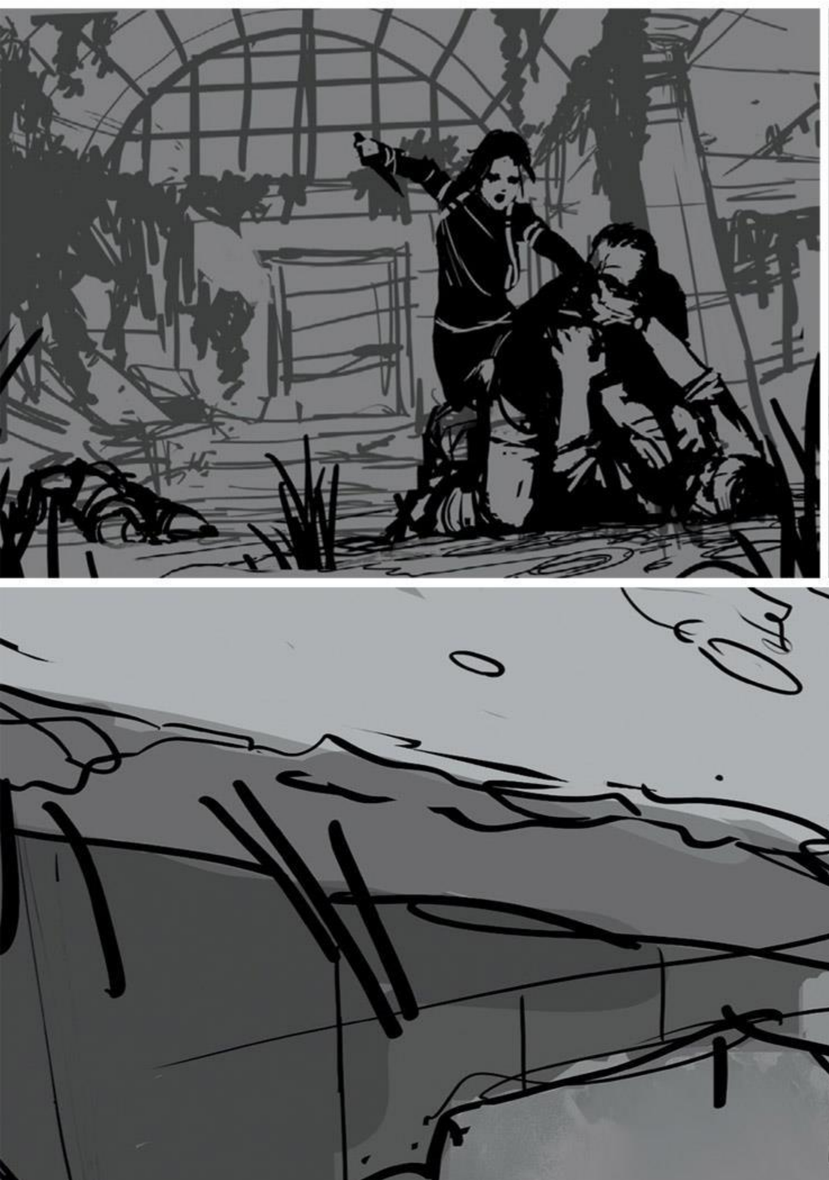
Making a bow that looked just right for the deer-hunting sequence required a lot of exploration and fine-tuning. The final bow design is the one closest to Ellie, on the opposite page.

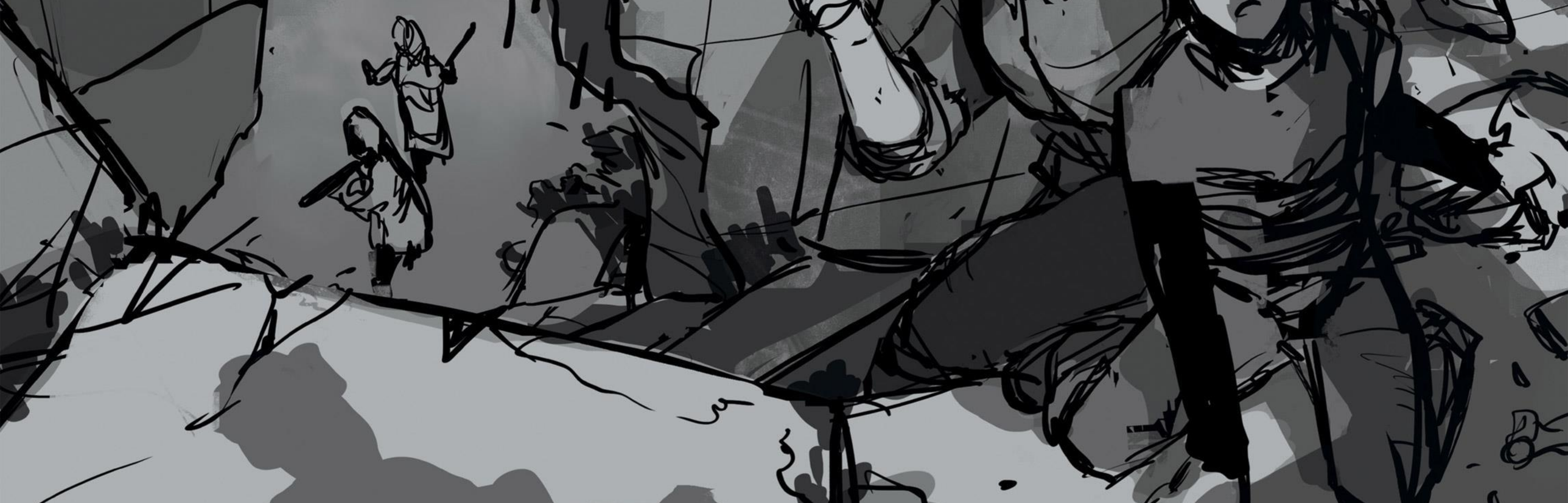
MARKETING

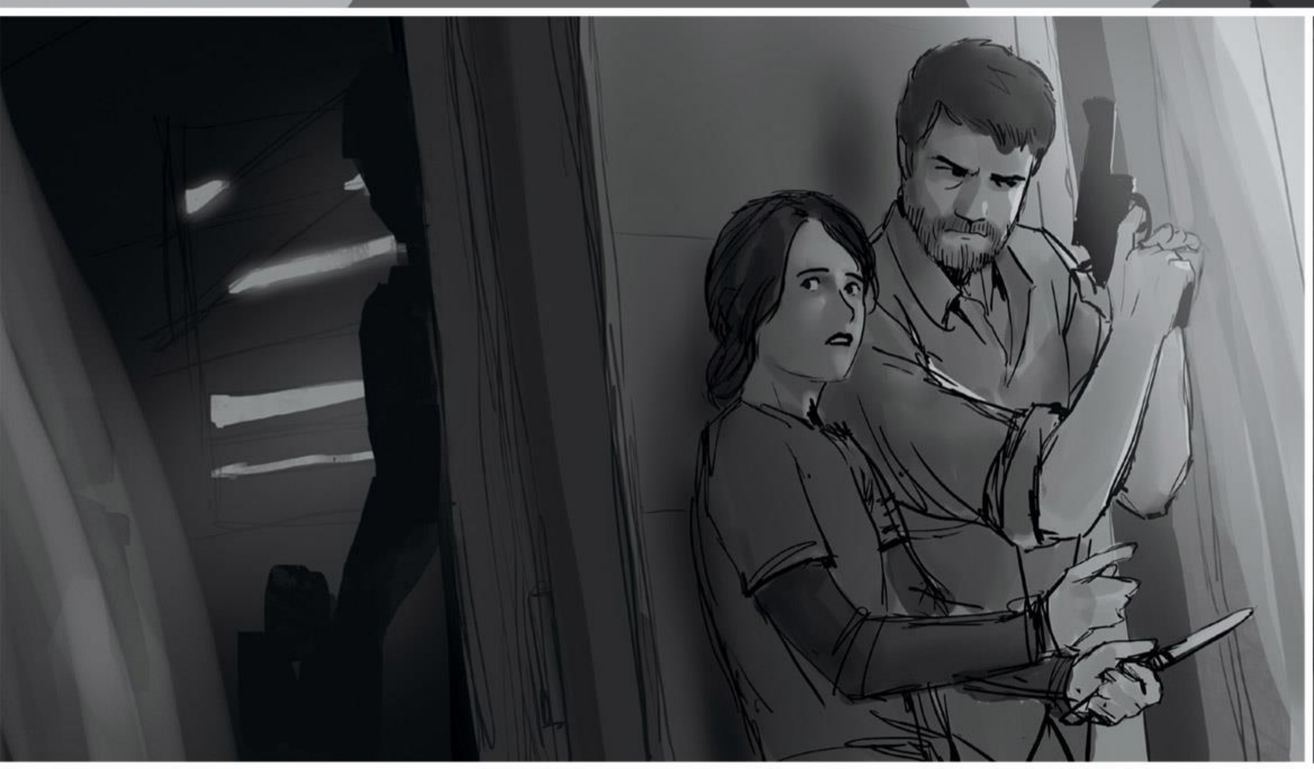


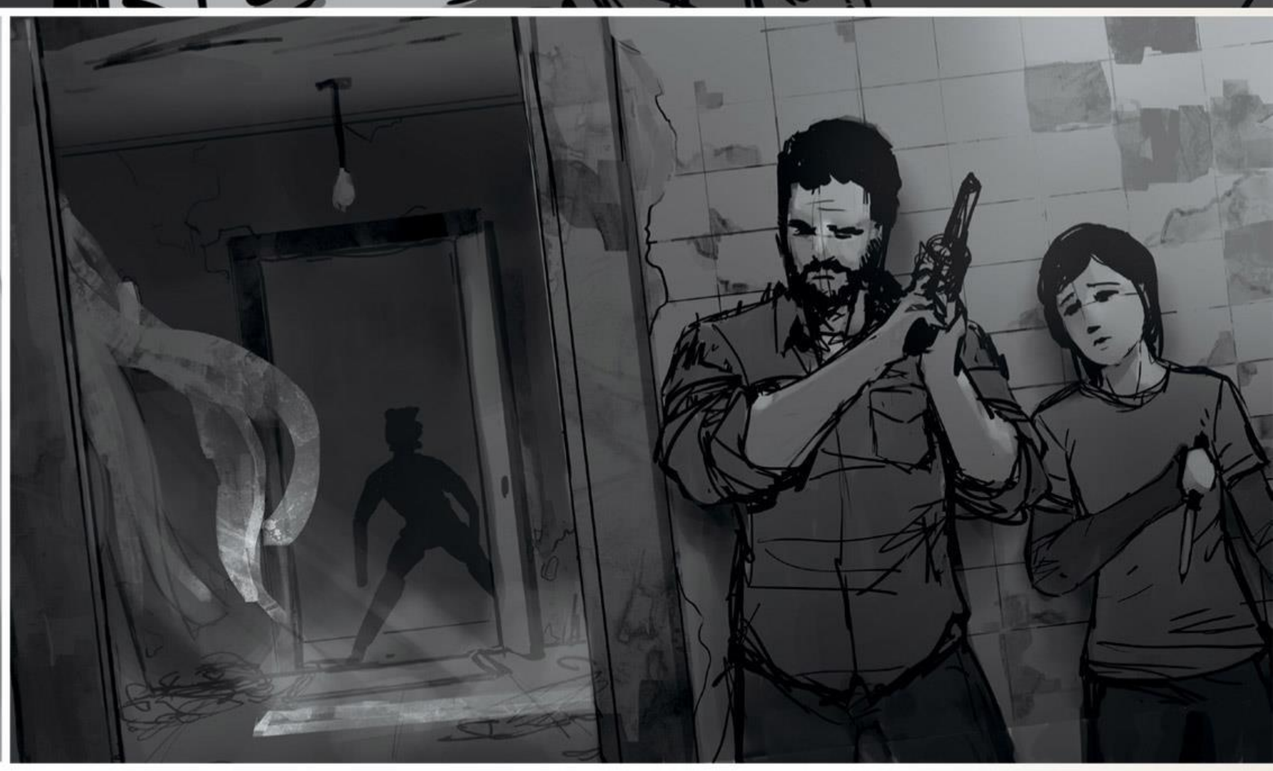


As part of the announcement strategy for the game, this newspaper was used to seed the name of the game publicly and was hidden as an image on our announcement website. A newspaper referencing the pandemic in *The Last of Us* was also an Easter egg in the barroom brawl scene that takes place at the beginning of *Uncharted 3: Drake's Deception.*

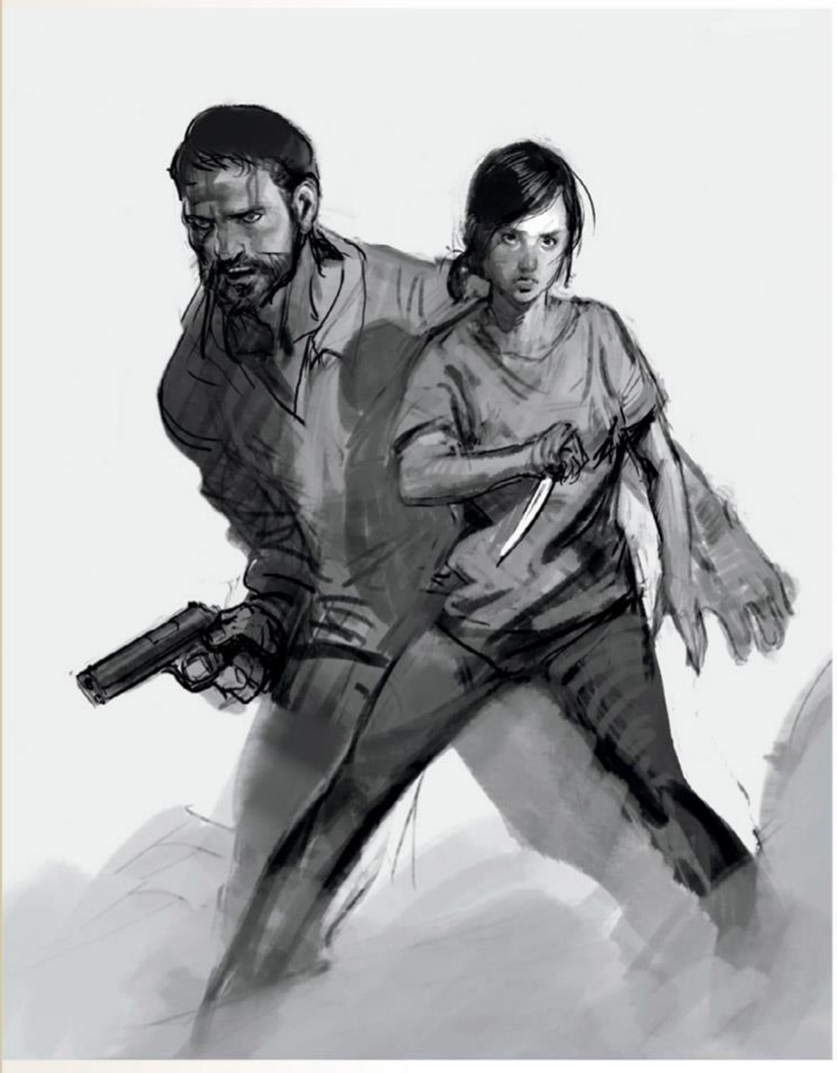


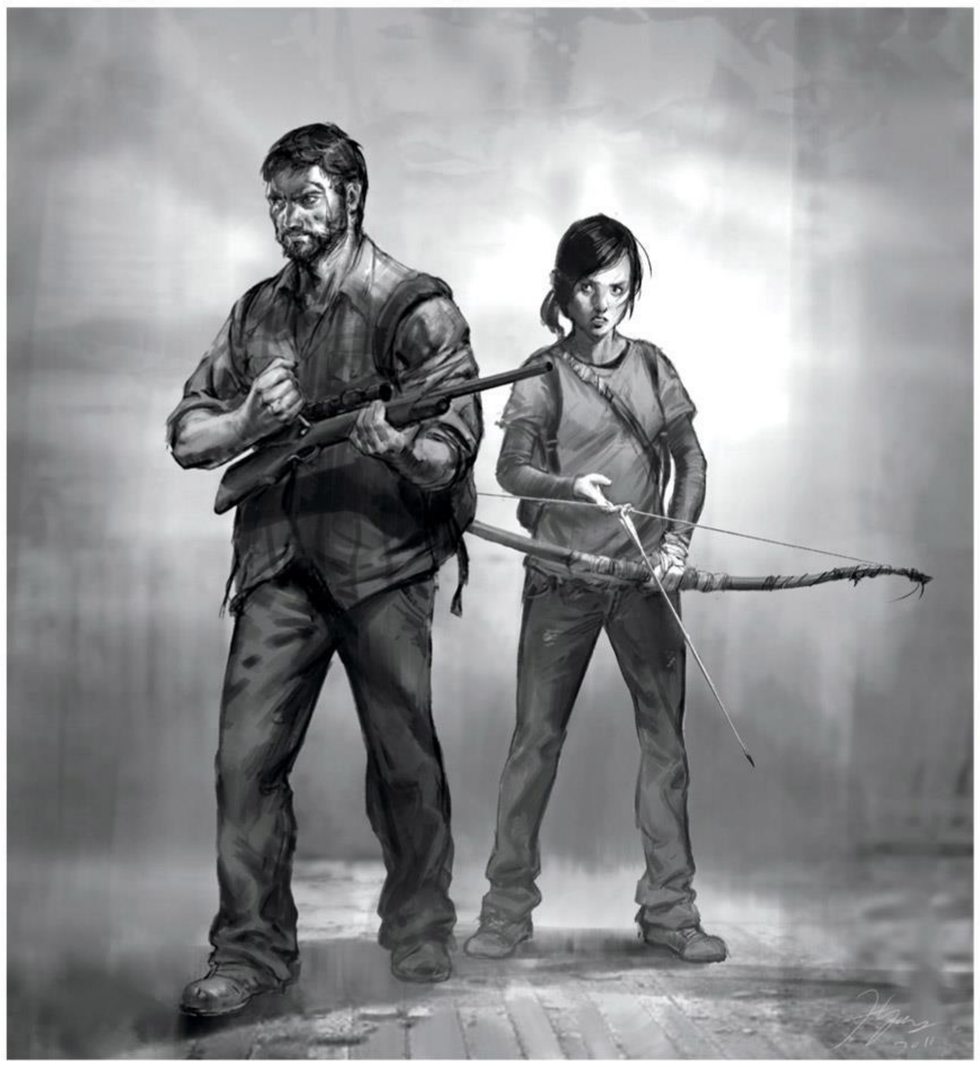






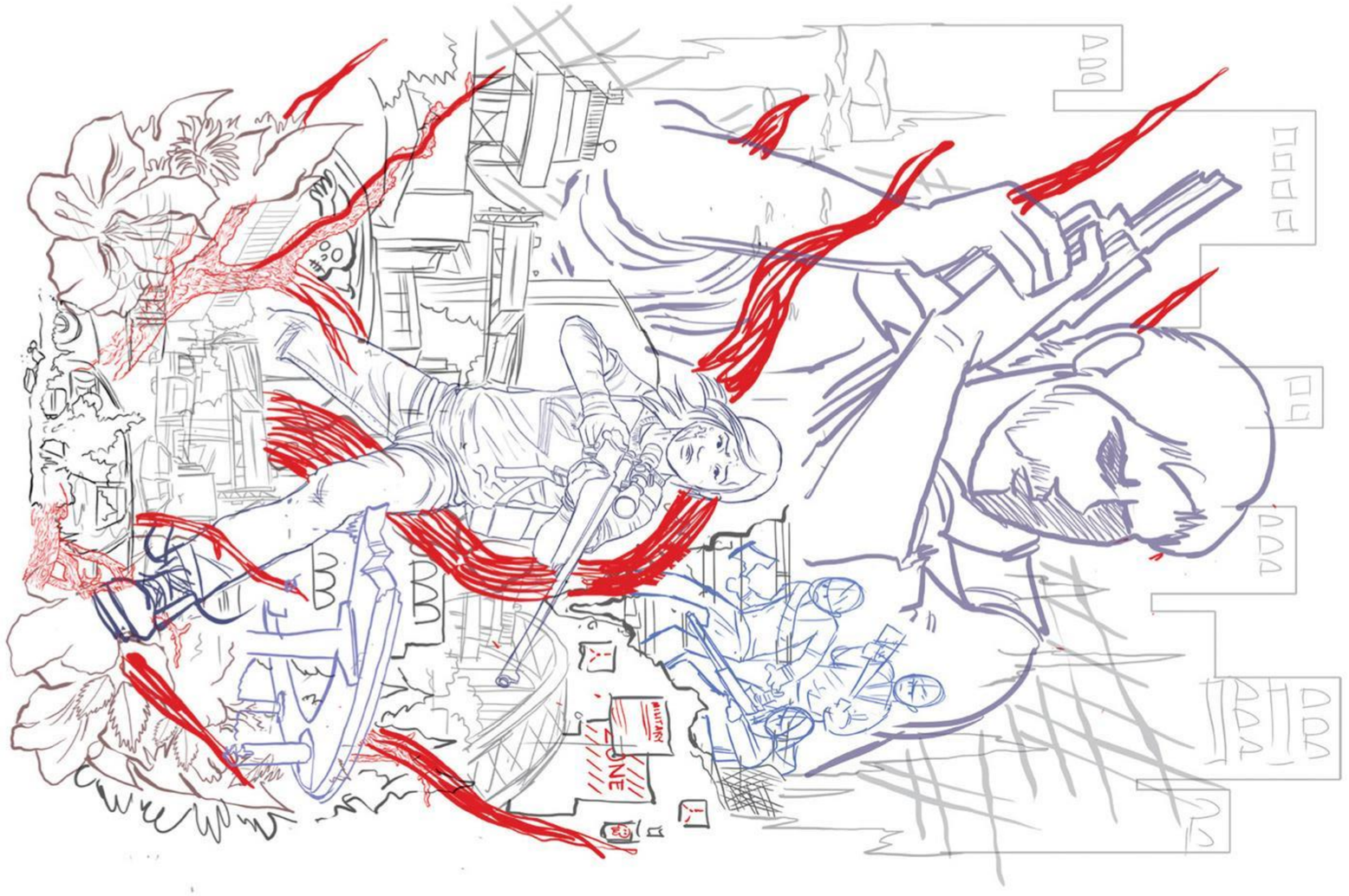
The design of a magazine cover requires a lot of thought about how the characters are portrayed, what the environment shows, and what message the image should convey. We also had to consider how all the disparate elements would translate when placed on the cover with the magazine logo and other text. Here are some sketches we did for various cover opportunities.

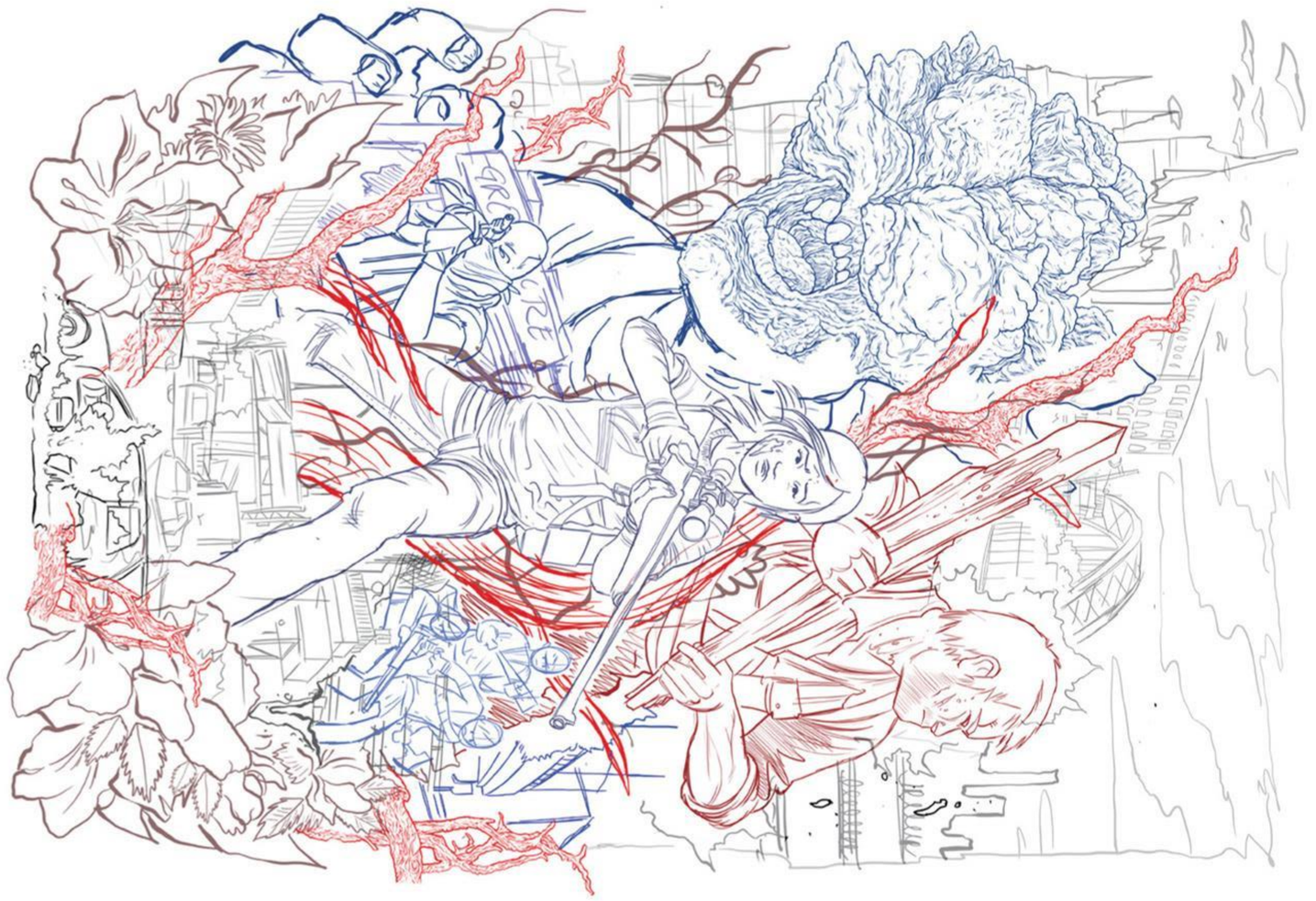


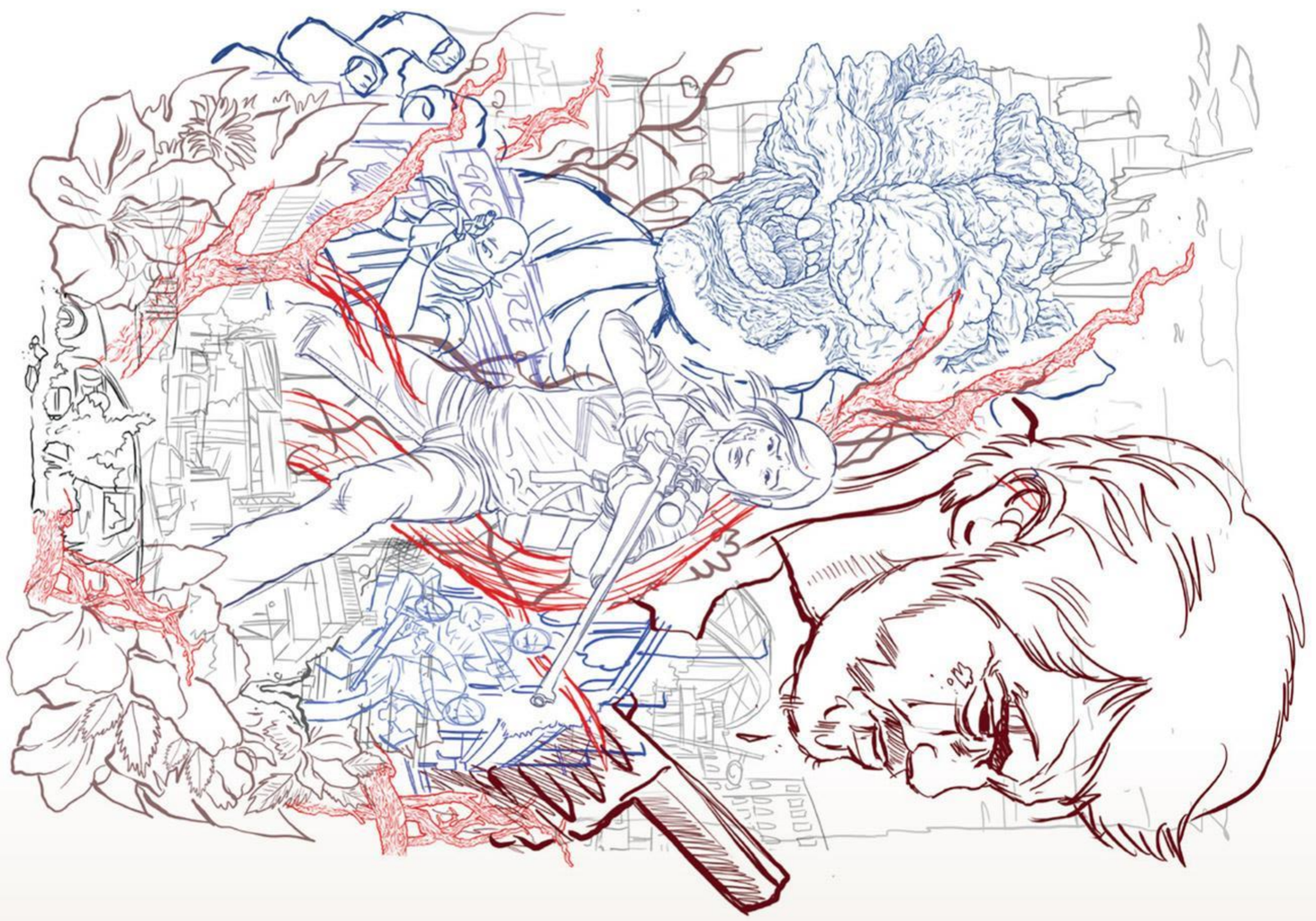


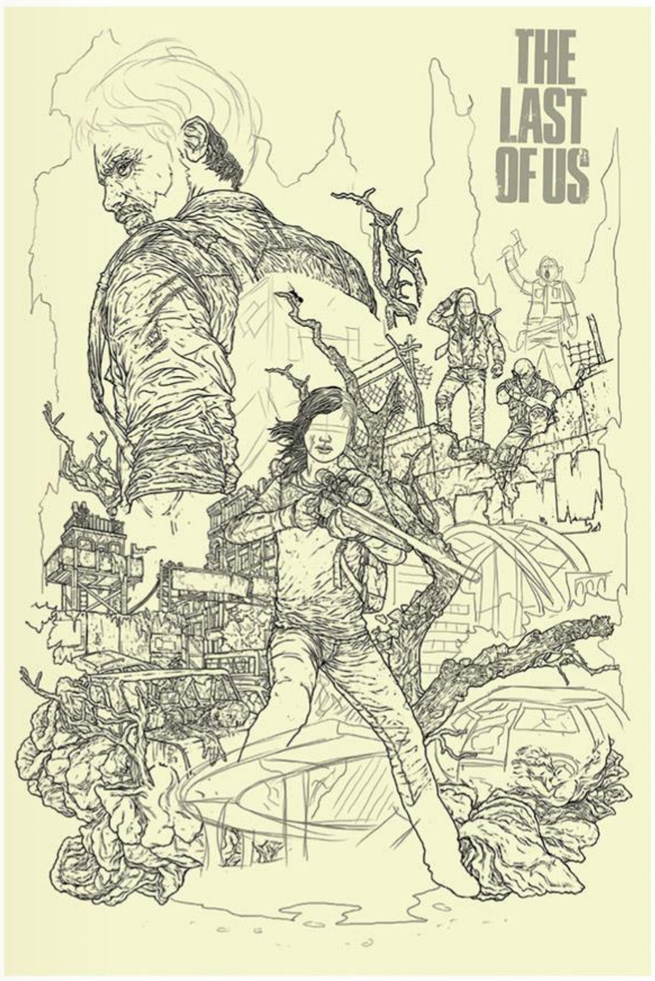
These are some early sketches of the initial key art of Joel and Ellie that we used to promote the game. Ultimately we decided that defaulting to strutting badasses or a back-to-back buddy stance just wasn't true to our game. We wanted to show Ellie as a strong and capable character while allowing Joel to maintain his rugged, fatherly image, and these sketches didn't quite get us there.

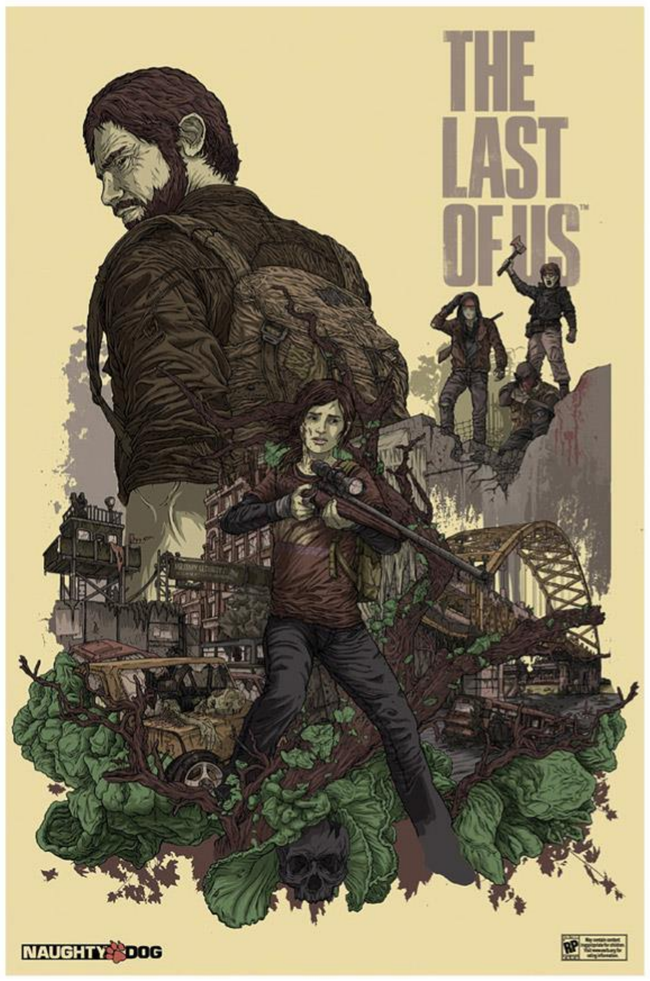
These images show the development of a few different pieces of key art. The color images show our first, near-final key art, which helped us set the proper tone for Joel and Ellie's relationship.



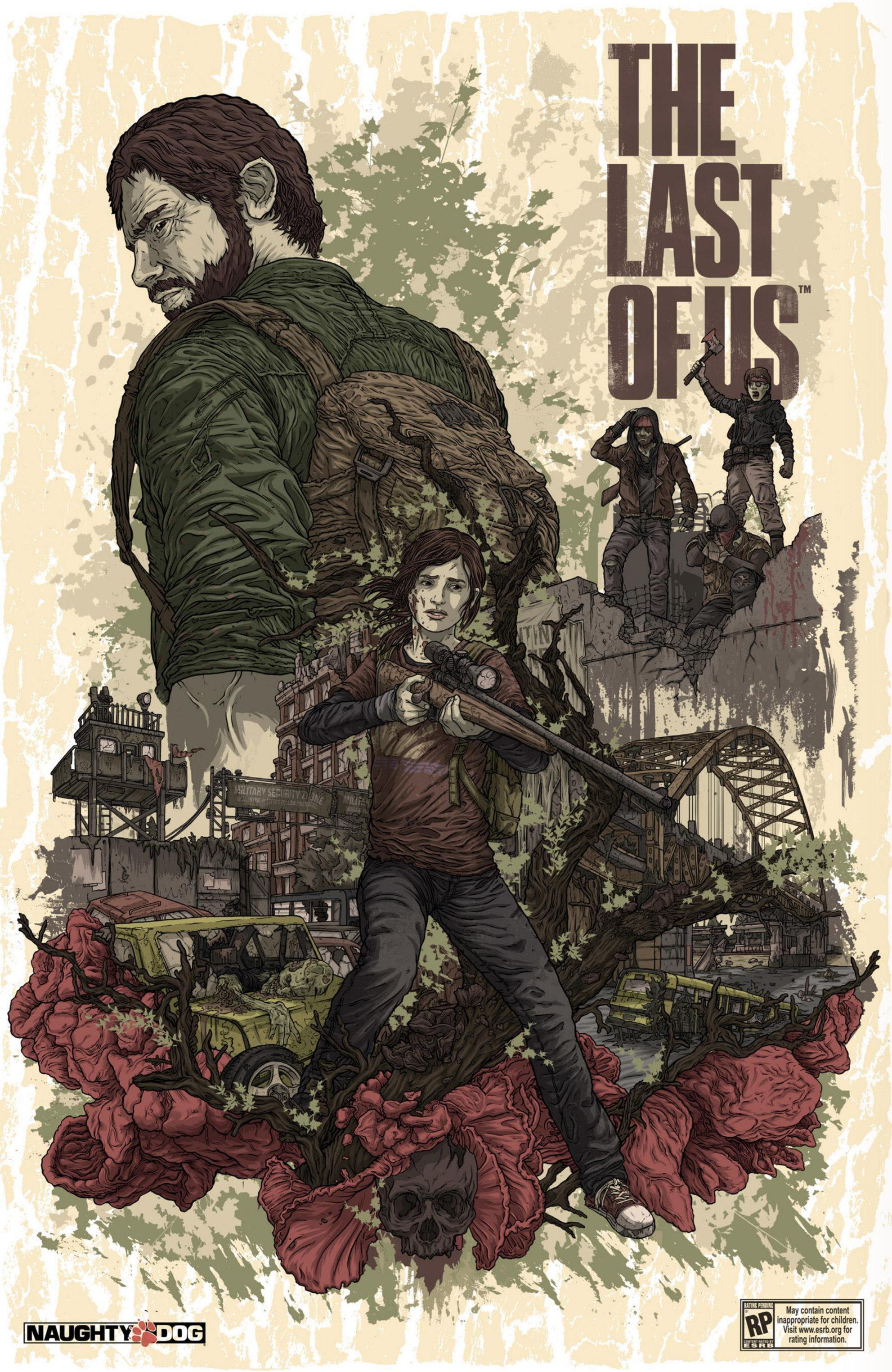








For PAX Prime 2012, we hired artist Alexander Iaccarino (ThatKidWho Draws.com) to create a unique one-off promotional poster. We told him that it should feature Joel and Ellie and that Pittsburgh was likely the best setting, as it was the only area we had really talked about publicly at that time. Everything else was Alexander's innovation as he developed the piece with guidance from creative director Neil Druckmann. At PAX, we handed out a limited run of these posters, and game director Bruce Straley was on hand to sign them.

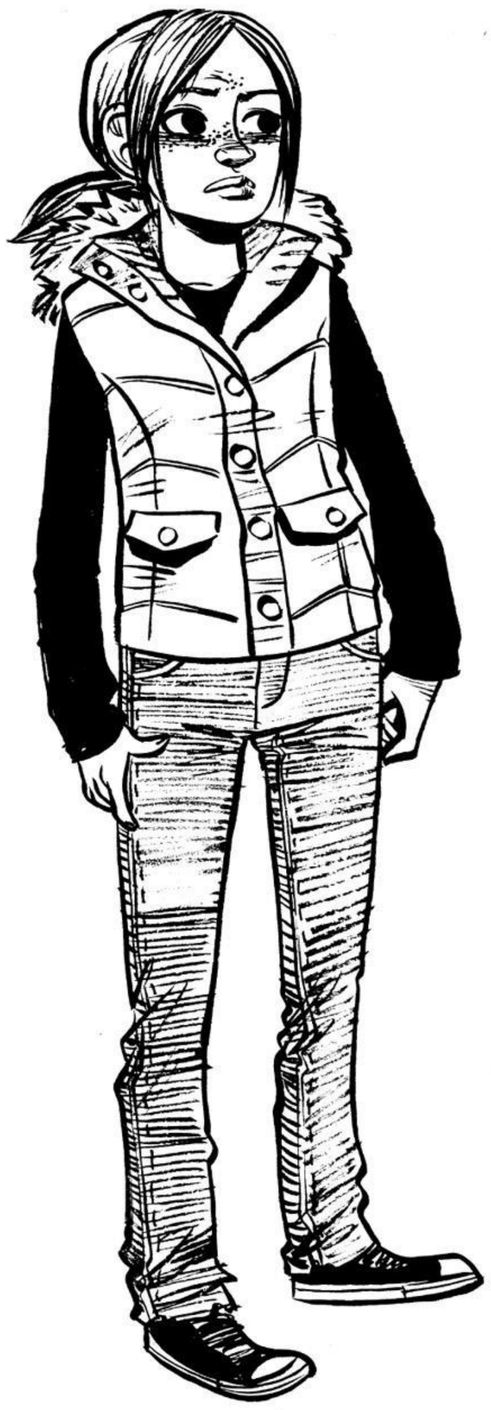

THE LAST OF US™
MILITARY SECURITY ZONE
NAUGHTY DOG
RATING PENDING
RP
CONTENT RATED BY ESRB
May contain content inappropriate for children. Visit www.esrb.org for rating information.

The final pieces of key art used and distributed for the game announcement, our European reveal, and San Diego Comic-Con 2012.

PRIVATE
PROPERTY

THE LAST OF US™

AMERICAN DREAMS

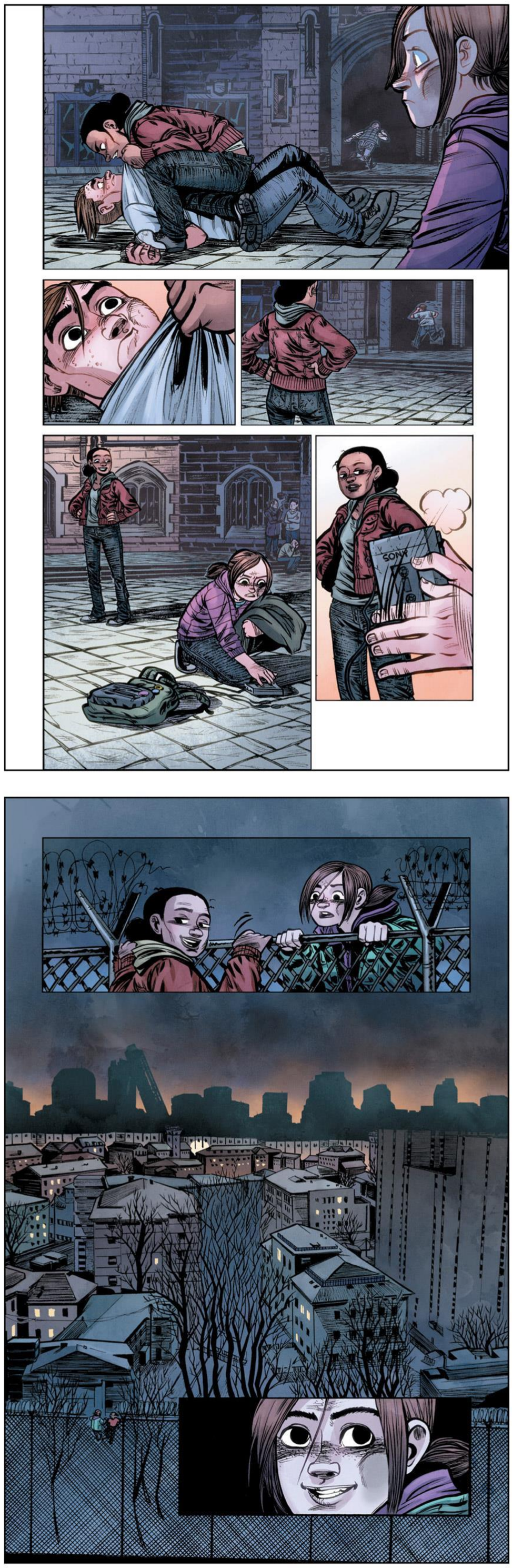


The comic *The Last of Us: American Dreams* focuses on Ellie's life before the events of the game. We needed an artist who could capture the gritty feel of the game while giving the comic its own distinct look. These are some of Faith Erin Hicks's earliest sketches of Ellie.

PREVIOUS: Julián Totino Tedesco's cover for the first issue of *American Dreams* bridges the realistic look of the game and the more stylized art of the comic.

Riley, a girl a few years Ellie's senior, was conceived for the comic. She is mentioned in the game as well.

In the comic, Ellie is a little younger and less sure of herself than she'll have become by the beginning of the game. We used this image for the announcement of the comic and a limited-edition print at New York Comic Con 2012.



Finished pages from the first issue, colored by Rachelle Rosenberg.

THE ART OF THE LAST OF US™

DARK HORSE BOOKS

NAUGHTY DOG

DarkHorse.com / TheLastOfUs.com