THE ART OF

Wolfenstein®

THE NEW ORDER™

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Bethesda

MACHINEGAMES

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THE ART OF WOLFENSTEIN: THE NEW ORDER
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Wolfenstein: The New Order is a fictional story set in an alternate universe in the 1960s. Names, characters, organizations, locations, and events are either imaginary or depicted in a fictionalized manner. The story and contents of this game are not intended to and should not be construed in any way to condone, glorify or endorse the beliefs, ideologies, events, actions, persons, or behavior of the Nazi regime or to trivialize its war crimes, genocide, and other crimes against humanity.

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THE ART OF WOLFENSTEIN:
Creating the World of a Fictional Future Nazi Empire

Creating and visualizing a world overrun by technologically superior, super-evil, robot-loving, megalomaniacal, laser-weapon-wielding, nuclear-power-driven Nazis has been a thrilling journey. We grew up with the original games, so to be given the opportunity and the honor to create the next entry in that legacy and to do our own unique take on the franchise has been a challenging but extremely rewarding task.

We wanted to honor the history of the original and the games that came after when we created *Wolfenstein: The New Order*. However, we also wanted to seize the opportunity to take the franchise in a totally new direction by setting it in the 1960s—not the 1960s of our world, but an alternate 1960s where the Nazis won and giant robots and laser technology are integrated into everyday life. A world dominated by the swastika, where the last remnants of resistance fighters have been crushed and a brutally oppressive concrete skyline leaves no space for free thinkers.

The design elements we chose resulted in a vast palette of fantastic ideas and endless possibilities for creating unique machinery, grim characters, and designs that speak to the industrialized evil and cruelty of the Nazi empire. The world of *Wolfenstein: The New Order* mixes contemporary design, dark science fiction, the grounded and clunky technology of World War II, and the stuff of nightmares infused with *Wolfenstein* steel. Combining all these elements was a delicate balance to achieve in the final game, but we had a great time creating and designing this expansive, dark world and its inhabitants.

We hope you will have a great experience exploring and playing in the world of *Wolfenstein: The New Order* and that it will be an experience that will stay with you as a player long after you've finished the game.

We would also like to thank all of the artists, creative people, and our beloved colleagues at MachineGames. This book would never have happened without you!

Auf Wiedersehen,
Axel & Tor

These images are the original concepts used to pitch our vision of the world and game play.

enblock 2A

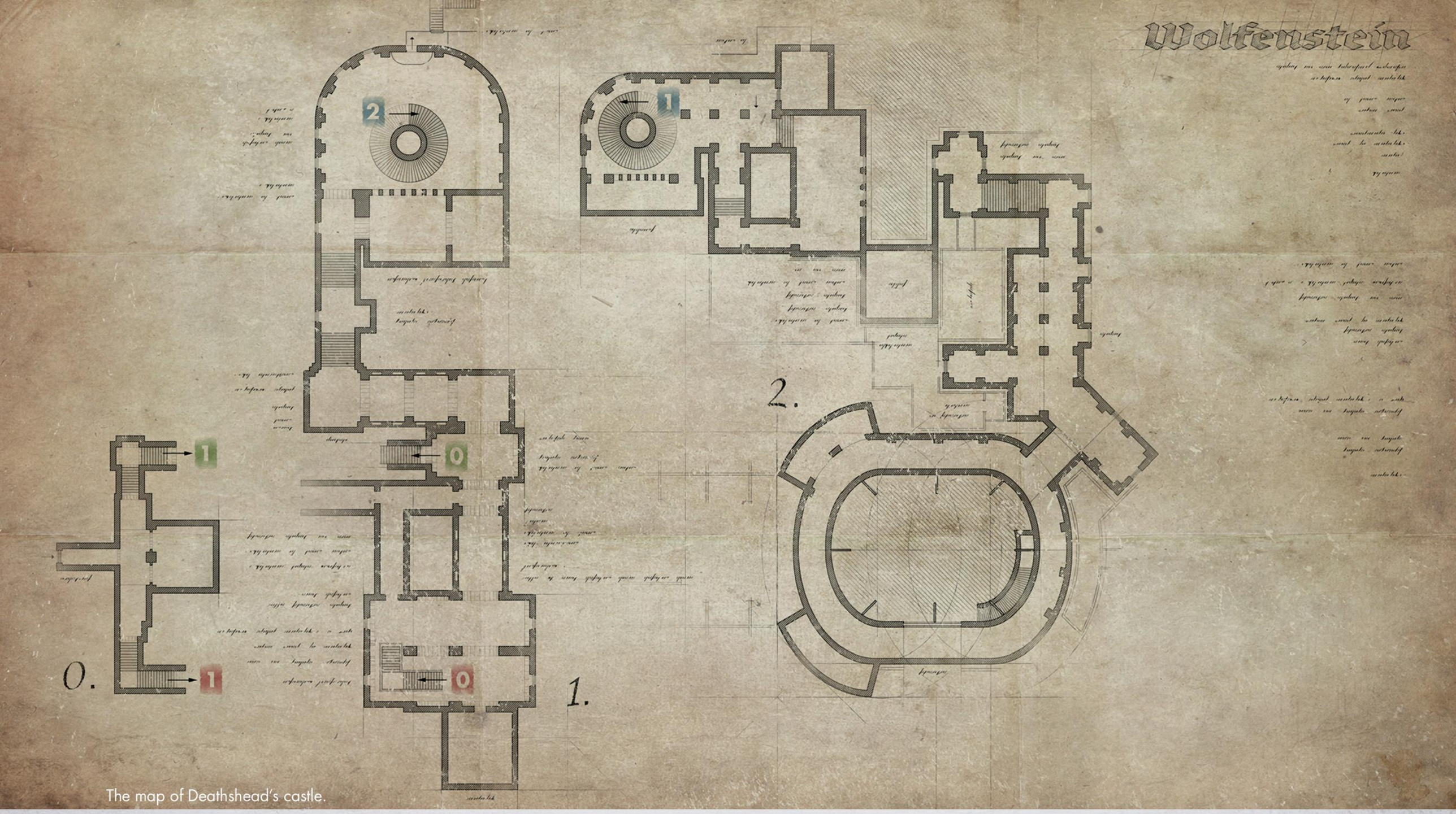
ART OF LEVEL

01

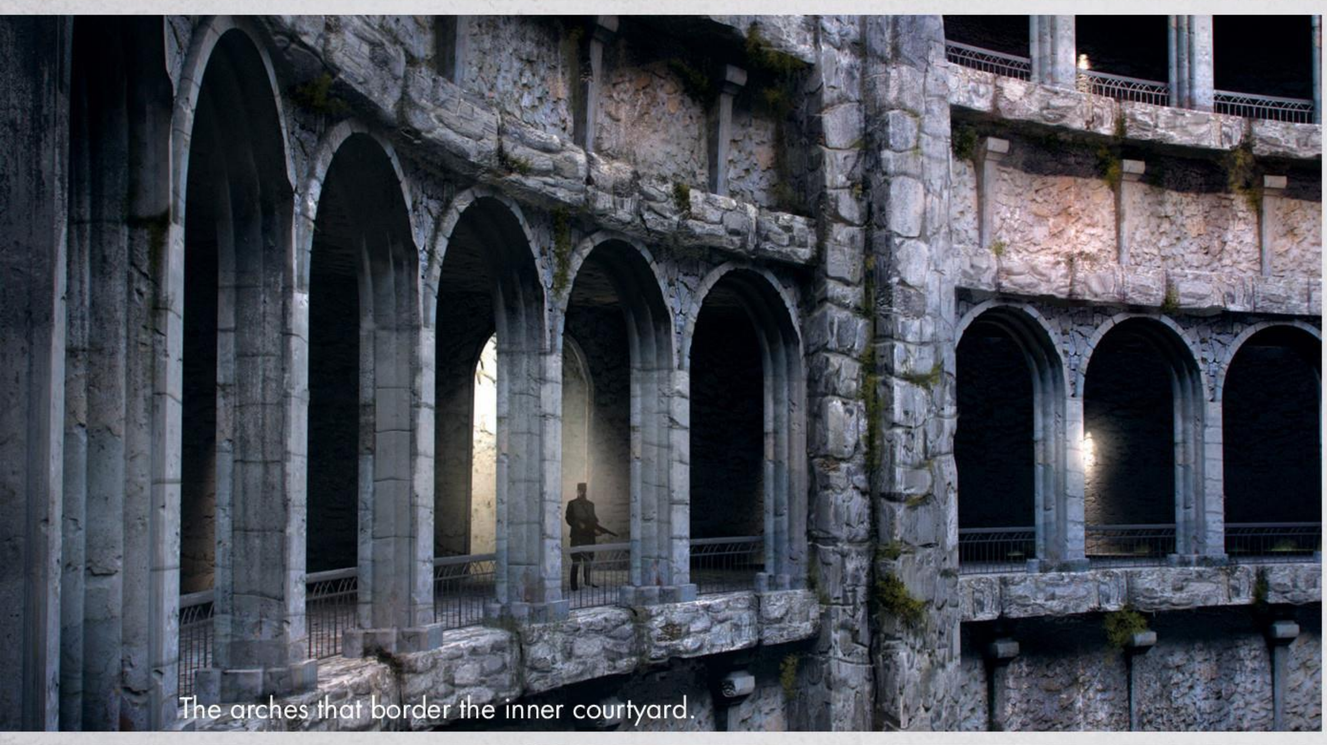
The main exterior gate of the old castle with a modern section being built on top of it.

ENVIRONMENTS

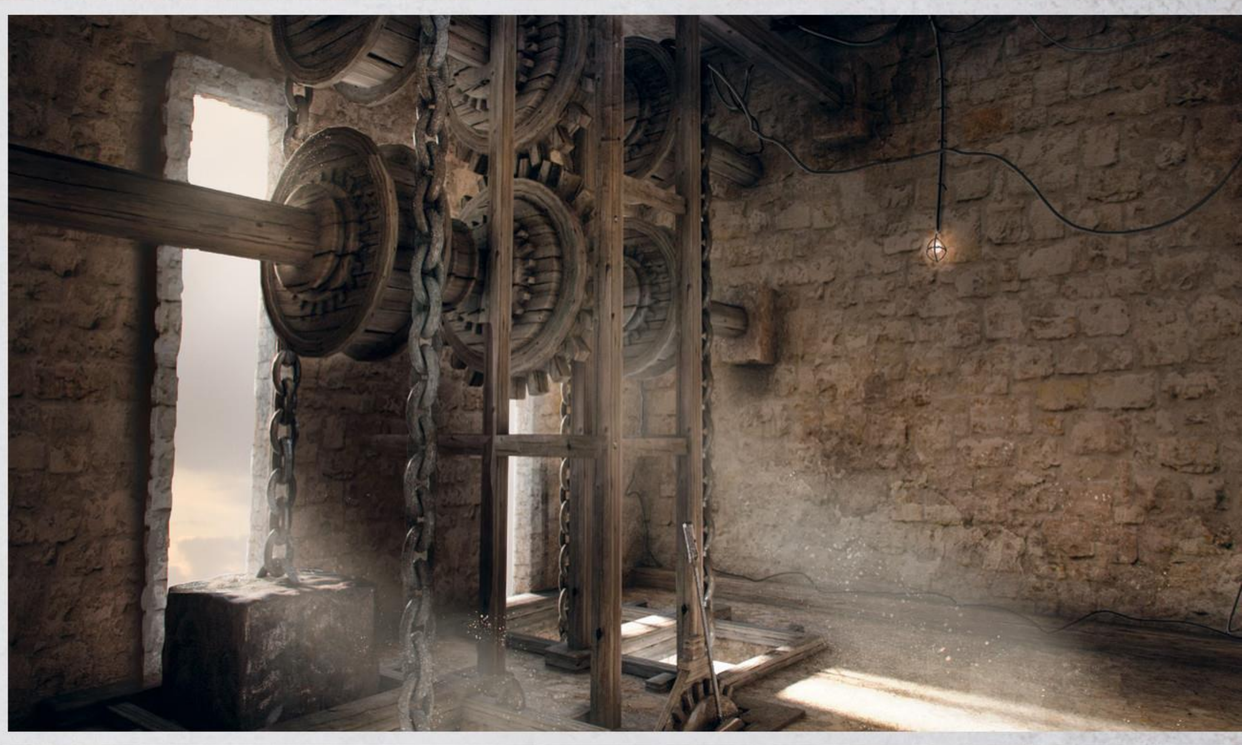
As the player, you get to visit Deathshead's castle at different times during the game. The challenge with making the environments for these maps was to blend an old, medieval-style castle with new and modernized architecture. Old medieval stone meets minimalist functionality and concrete.



The map of Deathshead's castle.

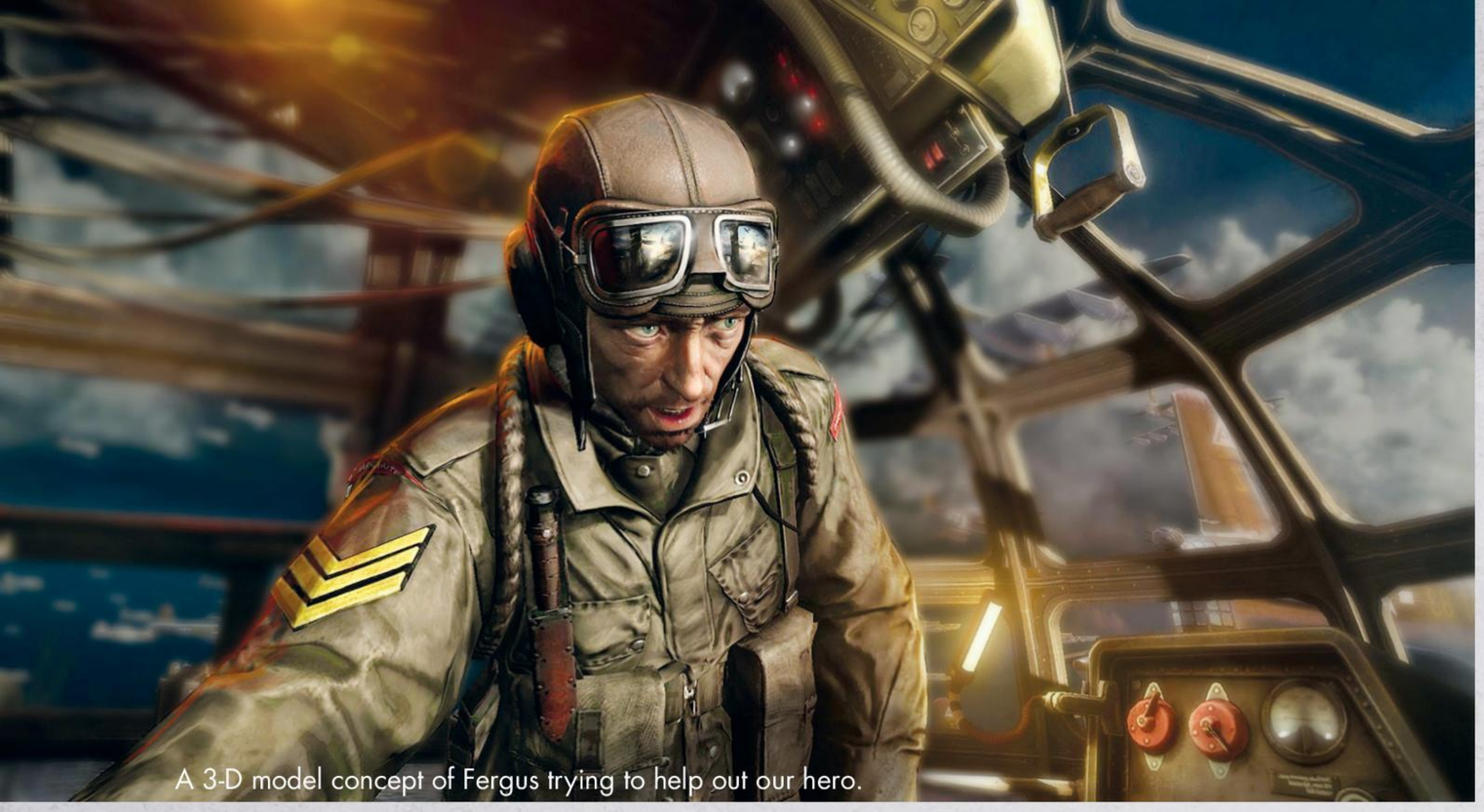


The arches that border the inner courtyard.

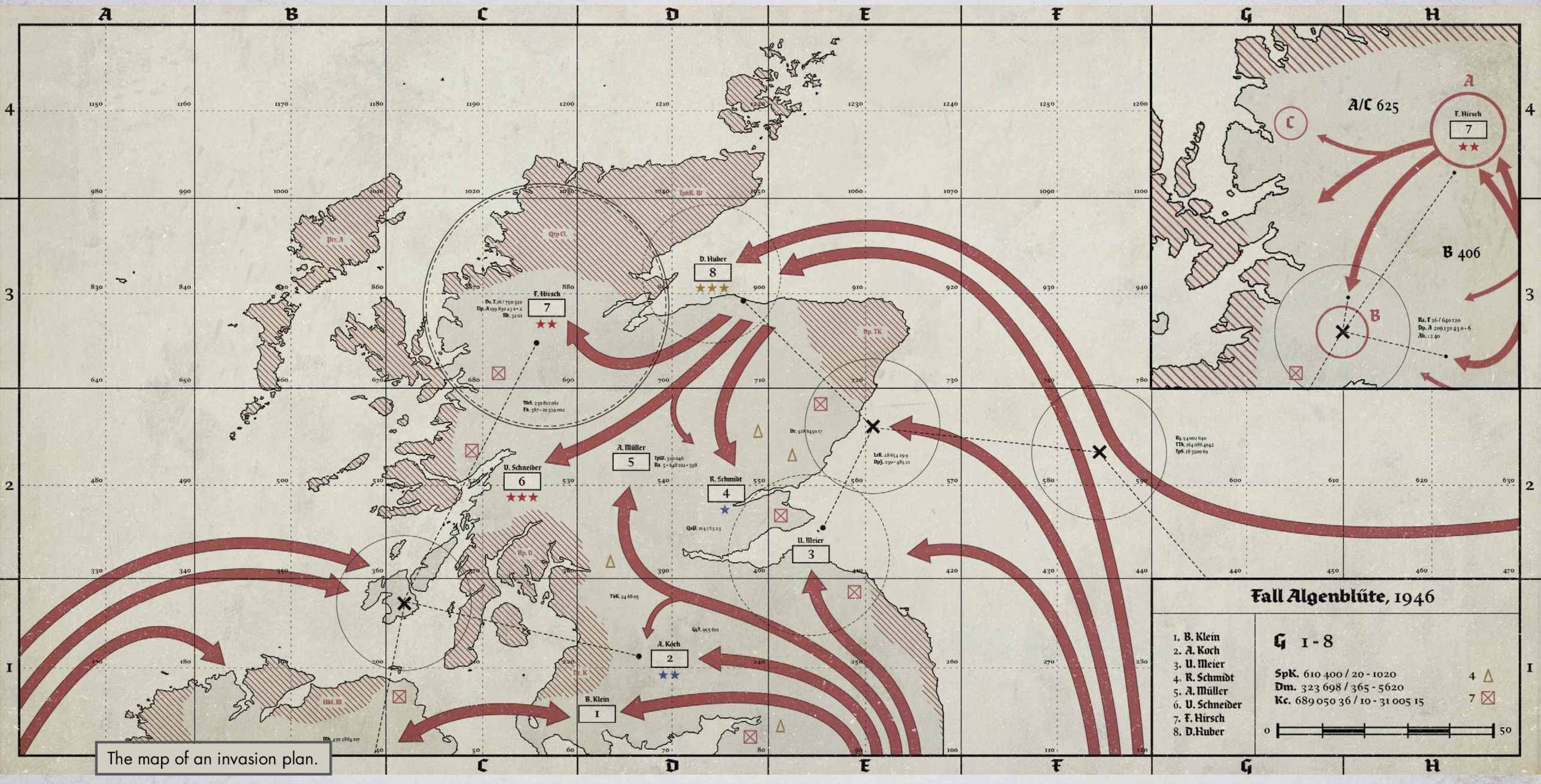


Interior concept art showing older parts of the castle that are being rebuilt.

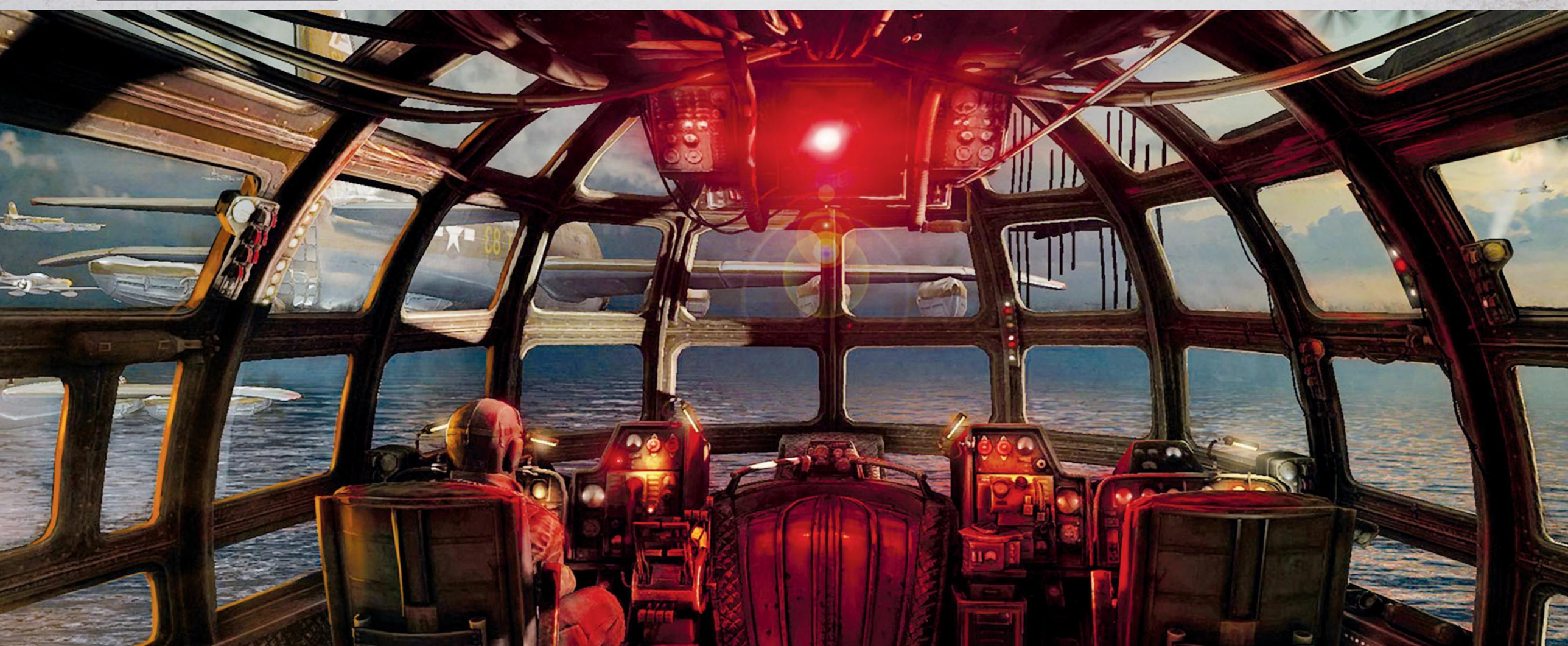
Concept art of a section of a castle wall where an Allied plane has crashed through.



A 3-D model concept of Fergus trying to help out our hero.



The map of an invasion plan.



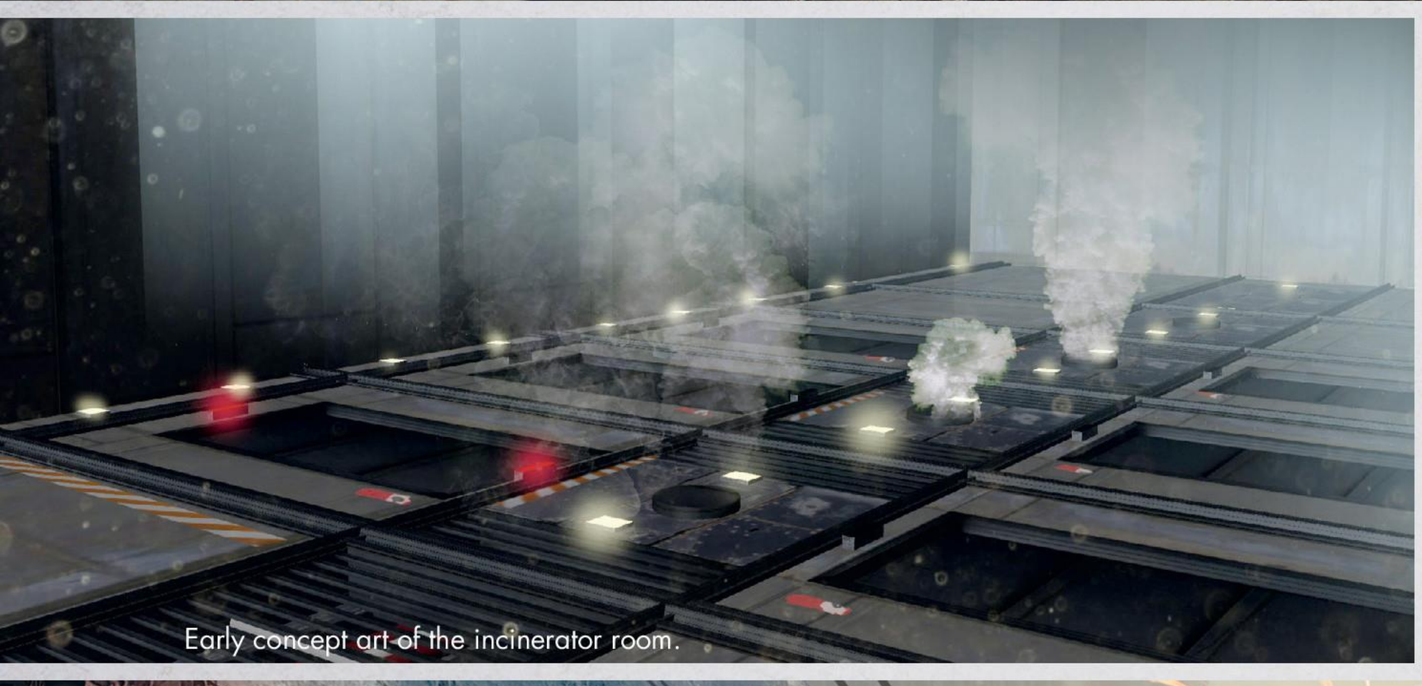
Concept art of the interior of an Allied plane's cockpit.

Two different skyboxes from the game.

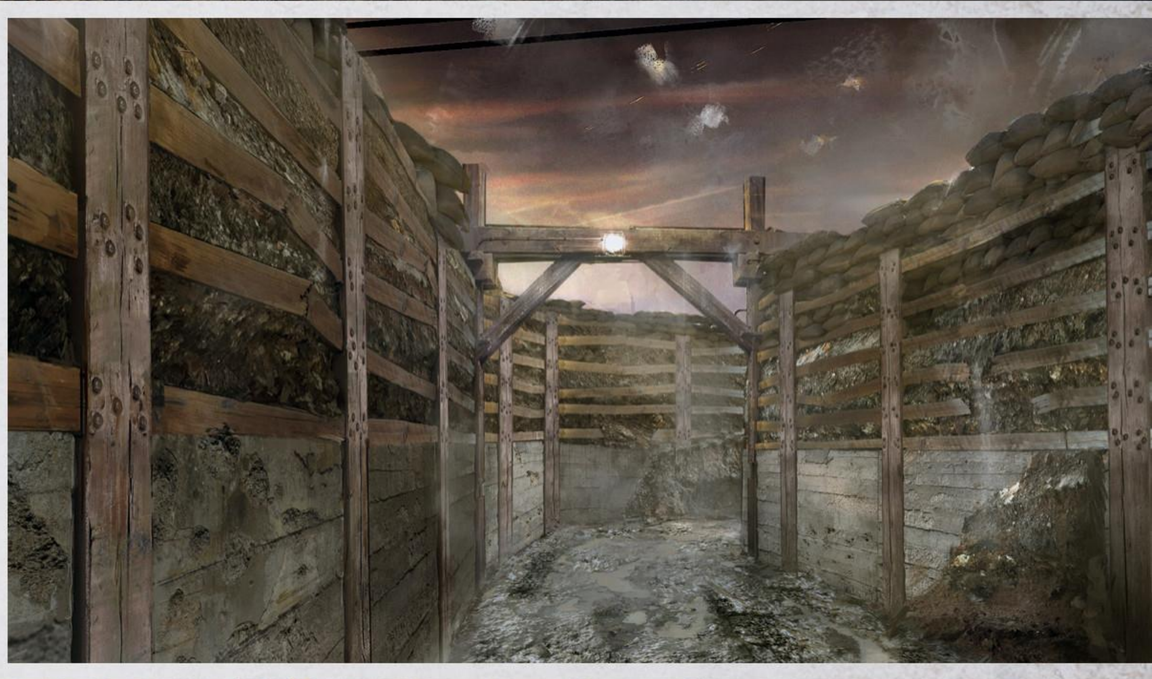
Concept art pieces of the radio room inside the castle and the beach invasion.

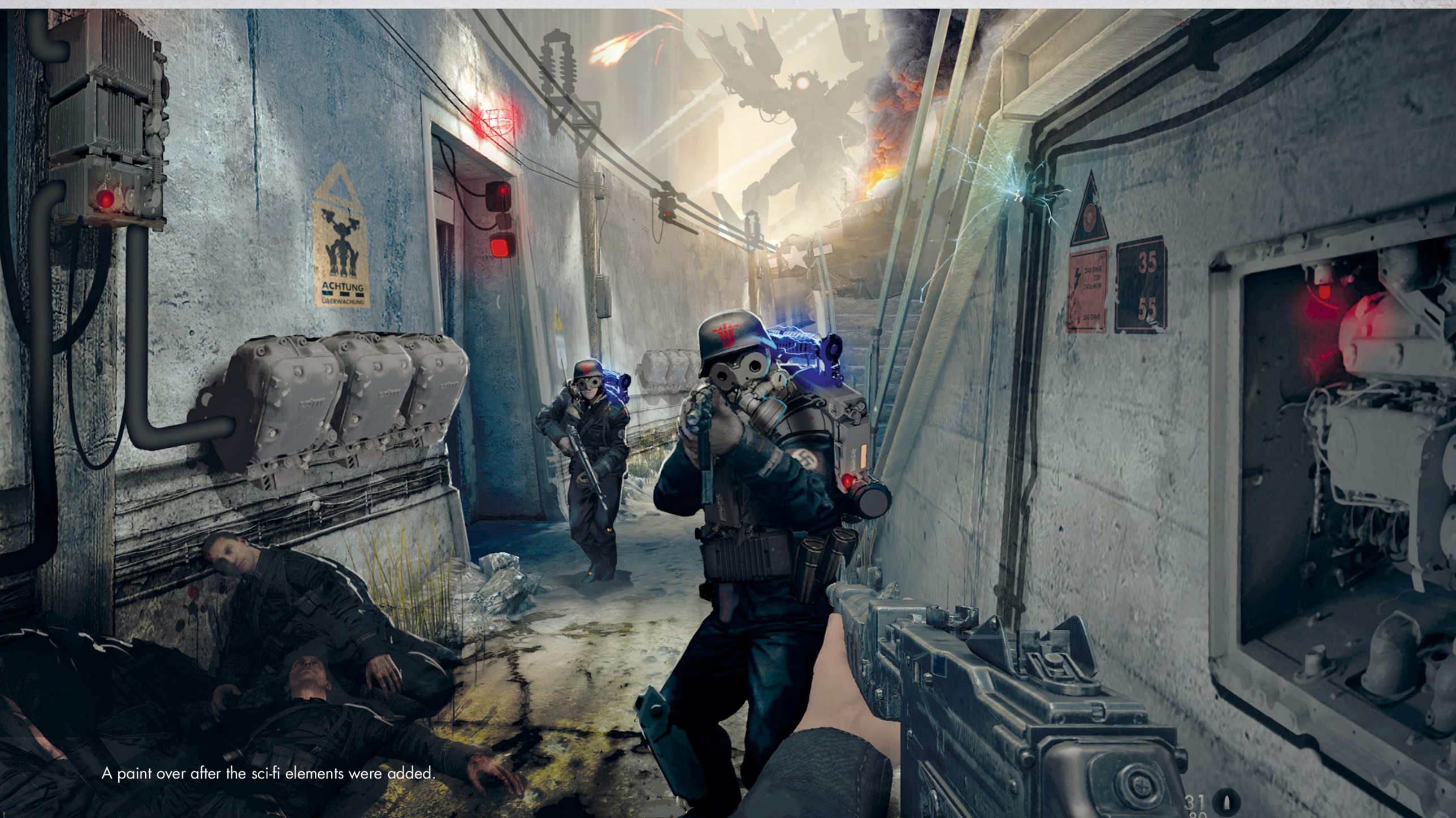
A screenshot before the sci-fi elements were added.

Final concept art of the incinerator room.



Early concept art of the incinerator room.





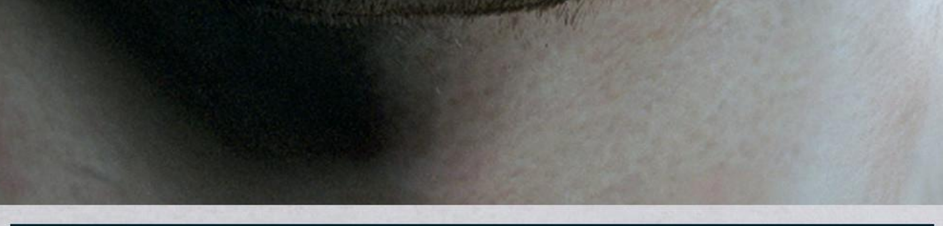
A paint over after the sci-fi elements were added.

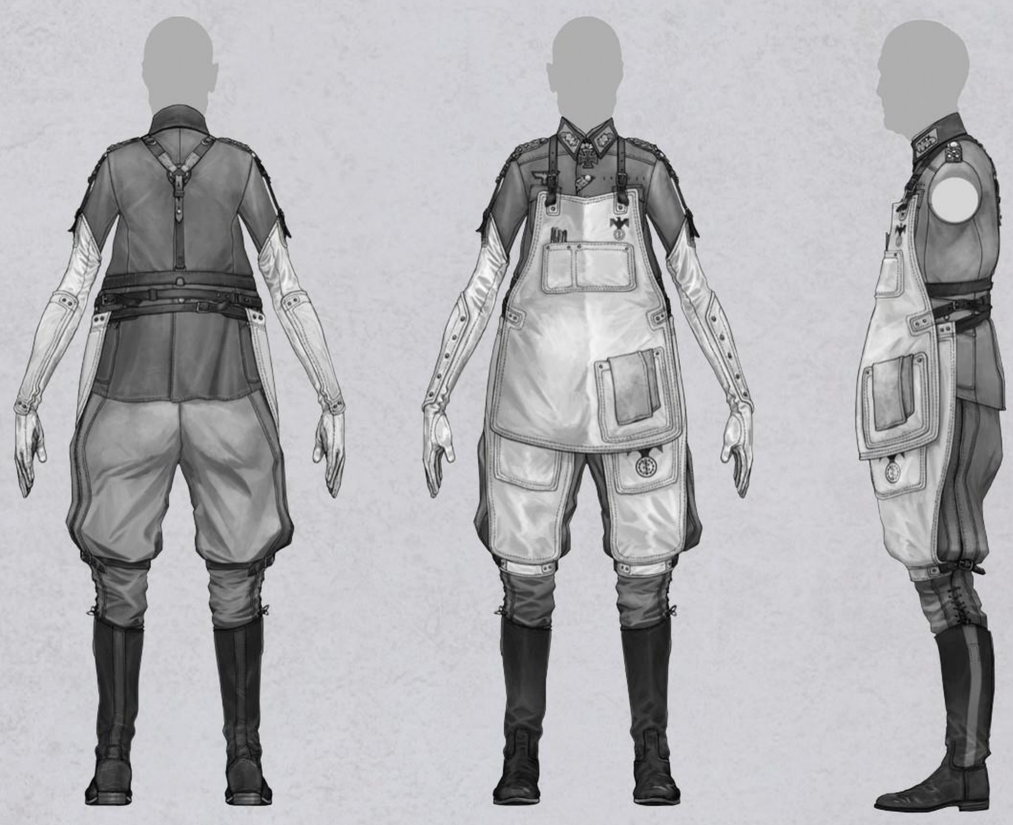
BJ BLAZKOWICZ

Full name: William Joseph "BJ" Blazkowicz
Sex: Male
Country (native): USA
Height: 191 cm
Weight: 111 kg
Age: 49

Trained as a US Army Ranger and then recruited into the OSA, BJ Blazkowicz has spent what to him feels like a lifetime fighting Nazis on the frontlines. Often referred to as a one-man army, Captain Blazkowicz has been sending Nazis to their deaths for years, almost as if it was what he was born to do.

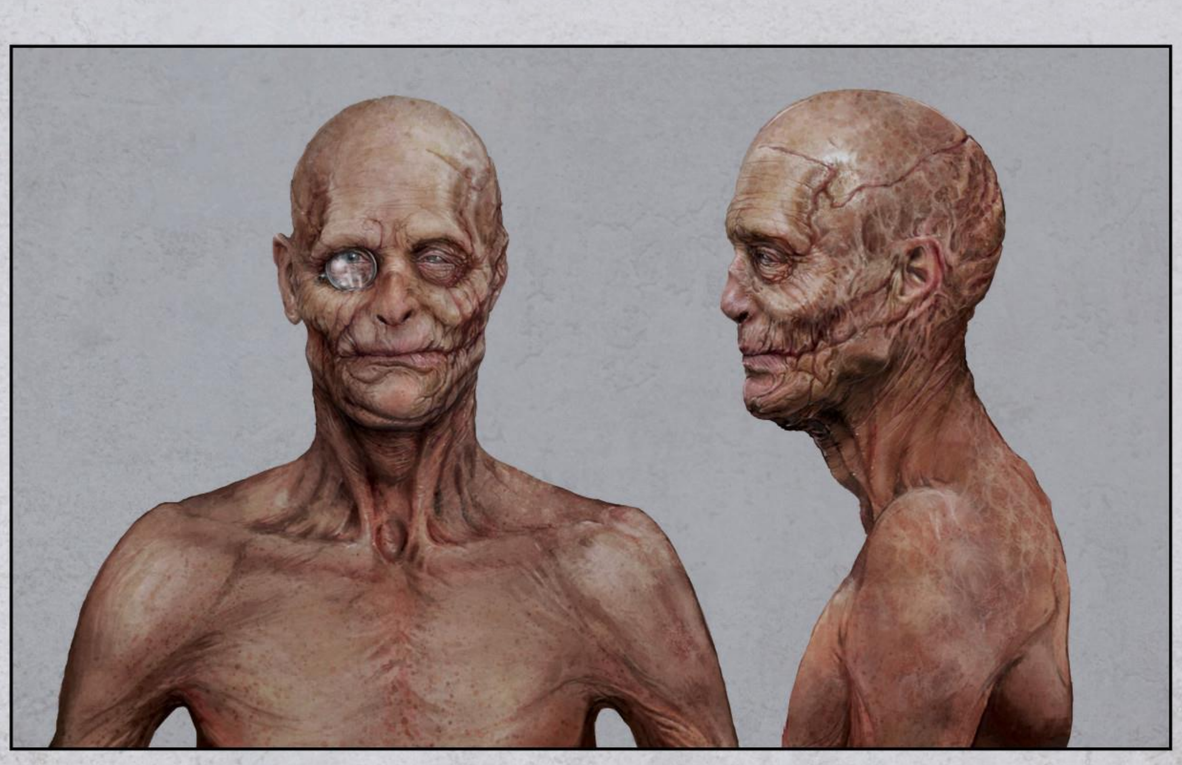
In 1946, the tide of World War II turned drastically in favor of the Nazi war machine. The desperate Allied forces set out to stop the Nazis' momentum with one last-ditch attempt—an assault on the Deathshead compound. The operation went wildly awry, and Captain Blazkowicz ended up comatose after a traumatic injury. He managed to survive, but lived as an empty shell of his former self in a mental asylum for fourteen years—until one fateful day in the year 1960 . . .





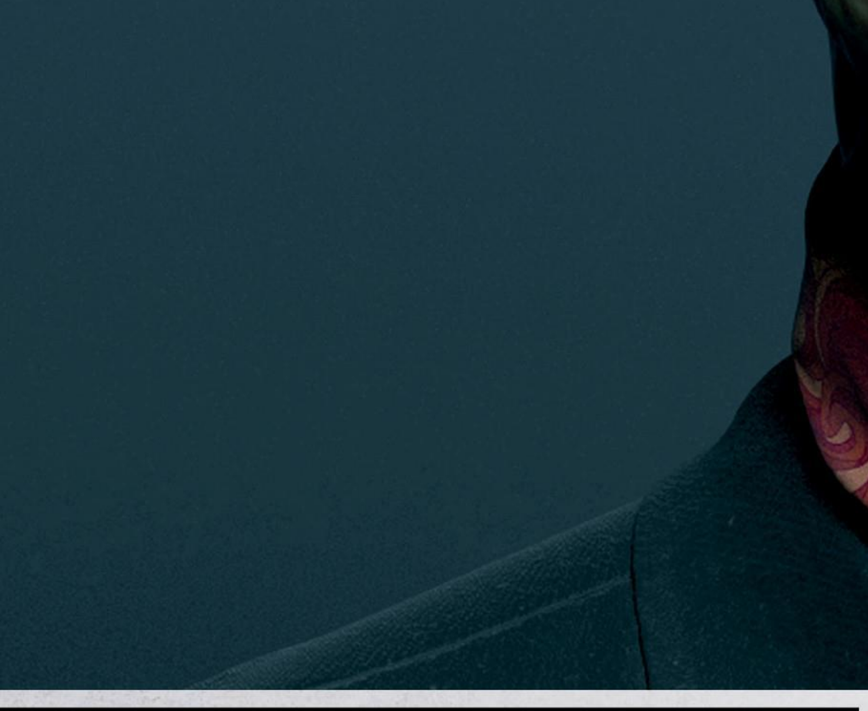
DEATHSHEAD

General Wilhelm “Deathshead” Strasse, a gifted researcher devoted to the Nazi agenda, is the head of the SS Special Projects Division. Utterly devoid of moral scruples, the general conducted experiments in new technology that gave the Nazi war machine the edge it needed to win the war and force the world into submission. During the war, Deathshead almost perished in a zeppelin crash. This near-death experience gave him a fresh outlook on life and inspiration to create more horrifying experiments.



FERGUS

Born and raised in the Scottish Highlands, Fergus Reid lived through a childhood defined by poverty and hardship. He developed a cynical outlook very early in life. Sarcasm became his tool for dealing with the cruelty of his fate. At age sixteen, Fergus found a job at the Glasgow shipyard, where he remained until the Depression of the 1930s hit Scotland and he found himself out of work. When war broke out, Fergus moved to Perth in central Scotland, where he trained as an aviation mechanic before an alcohol-induced bet got him promoted to airman.



PROBST WYATT III

Probst Wyatt III was pursuing a degree in international affairs at Harvard College when the war broke out. He decided to join the war effort, much to his father's dismay. Prompted by his moral conviction and unyielding idealism, Wyatt talked his way into the army at the age of seventeen. His father remained deeply disappointed in him. Though his bright-eyed naiveté can be a burden at times, his positive outlook on life keeps him fighting to right the wrongs of the world.

INFANTRY

In an early iteration, our 1940s enemies had a traditional look, but we wanted to give them more attitude, with fictional and fantastical elements. We came up with this Tesla vibe and gave them sinister faces covered by masks.

Concept art of the Allied troop transport plane inspired by the B-52.

This is the final concept art of the Nazi war machinery jet fighter, something the Allies have never seen before.

An Allied troop transport plane is not complete without a stylish pinup painting on the hull.

Early concept art of the Nazi fighter planes.

SUPERSOLDATEN 46

The results of Deathshead's inhuman experiments are tied to his desire to combine man and machine. The Supersoldaten 46 is an early attempt by Deathshead to create a supersoldier using dead soldiers and modern robotic technology.

Supersoldat

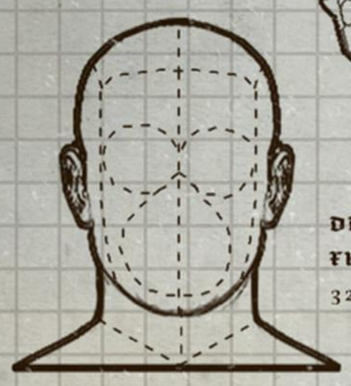
BT 1178 6052 - 320 rtKA

3201 8985 2031 6025 8971
0014 4200 3210 7126 1042

B505

KrT 348 41 72
pd 640 0013 20

UtR 5542 0021

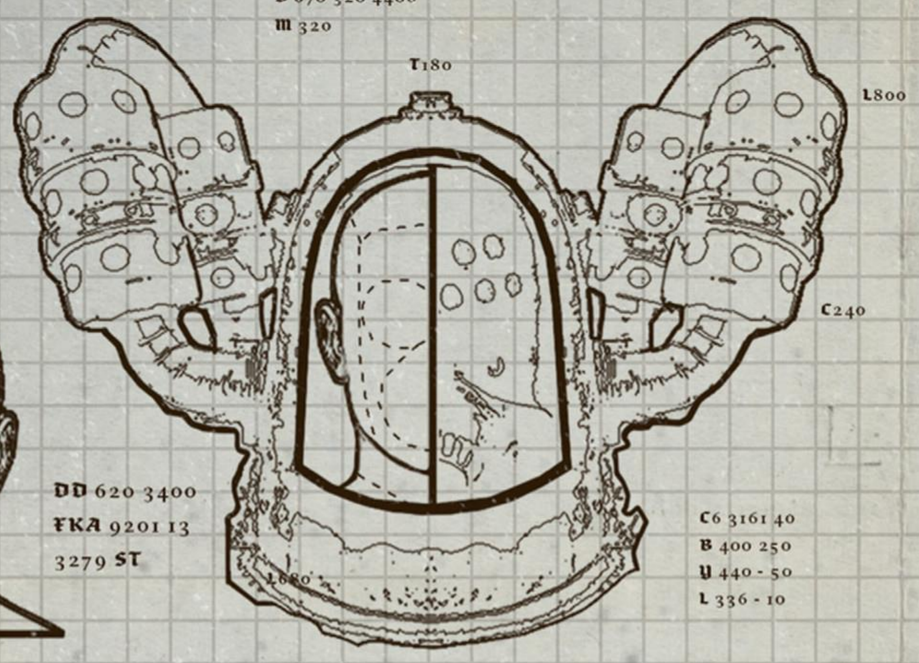


I02

m360

TD 117

Lp 6602 4300
D 670 320 4400
M 320



DD 620 3400
FKA 9201 13
3279 ST

C6 3161 40
B 400 250
U 440 - 50
L 336 - 10

K320

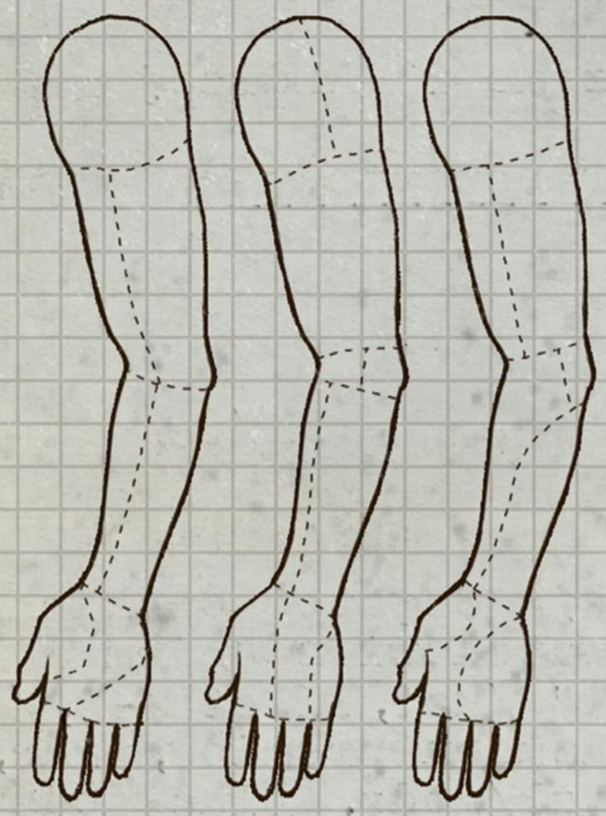
pGD 6200 - 430
RT 320 810
KT 410

D155

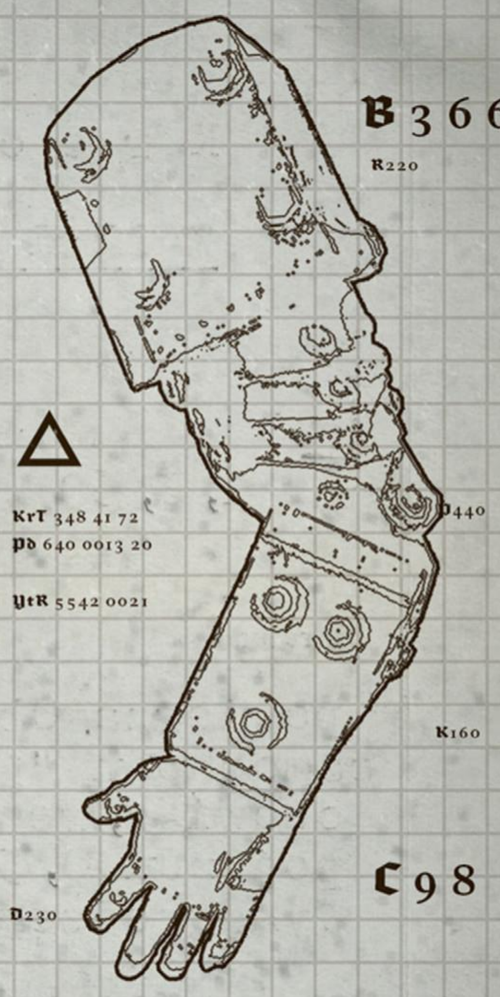
SR 7200 8120
TGA 3200 540 17

L320

Hg 4208 16 - 43
Lg 6205 - 40



A124



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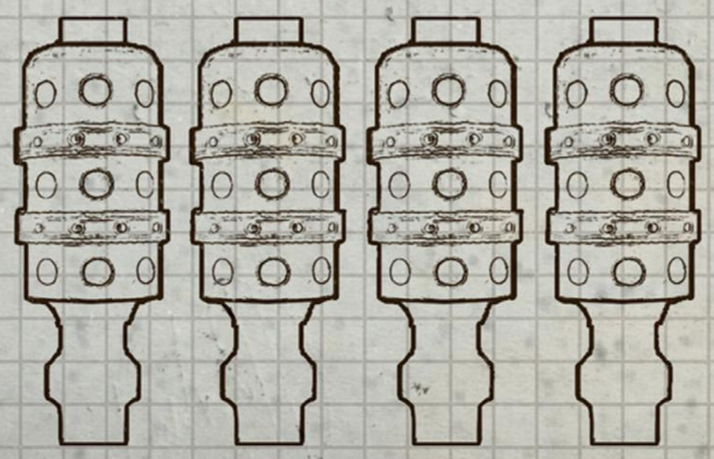
pd 640 0013 20

UtR 5542 0021

A B C D



DL 194 - 20

3928 0005 6209
6501 1758 3350
8714 1698 0045

4310 1046 5339
3600 6052 3051
0023 1050 4200

RT 820

3928 6501 8714 4310
3600 0023 0005 6209

1482 2300 1632 1504
9381 4556 2391 4405

3201 1105 5082 0027
1683 4205 1032 1928

DT8

KD/pp 3200 1335 260
Rp m 1240 550 - 280 891 16
D: 6800
L: 3022

2040

GEHEIM

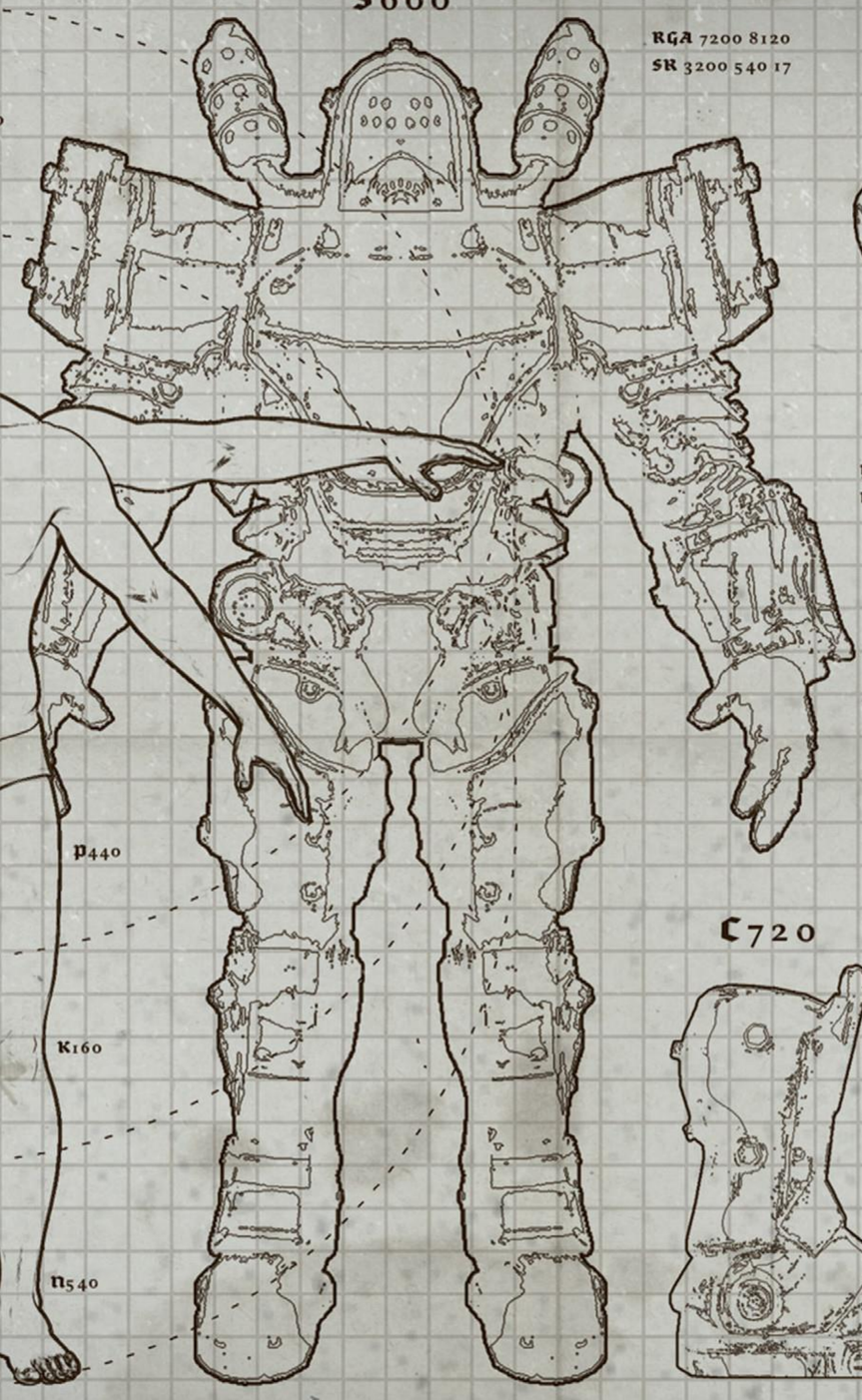
1205 5504 6120
4389 9541 0231

Supersoldat

TR 2204 C4680 3320 ptr

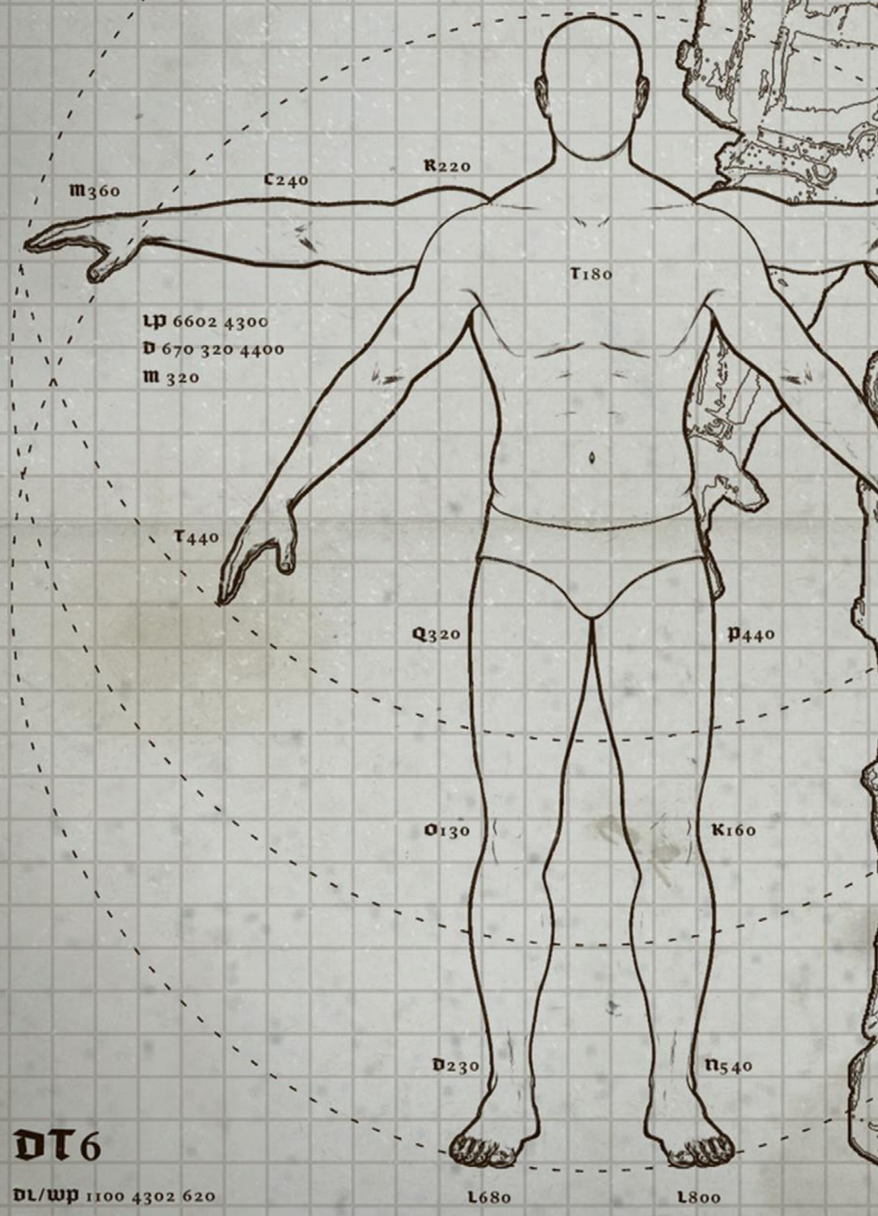
0014 7126 8971 2031 6025
3201 8985 1042 4200 3210

S600



DD 620 3400
FKA 9201 13
3279 ST

RGA 7200 8120
SR 3200 540 17



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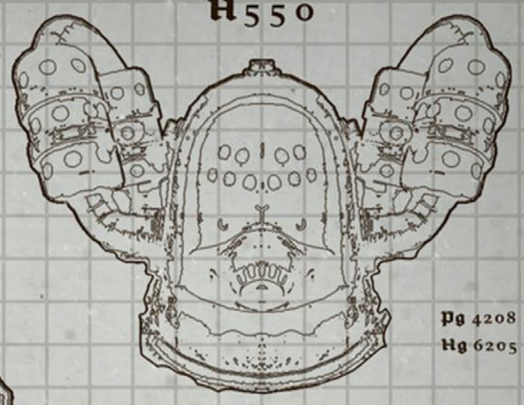
D 670 320 4400
M 320

T320

U 440 - 50
L 336 - 10

H550

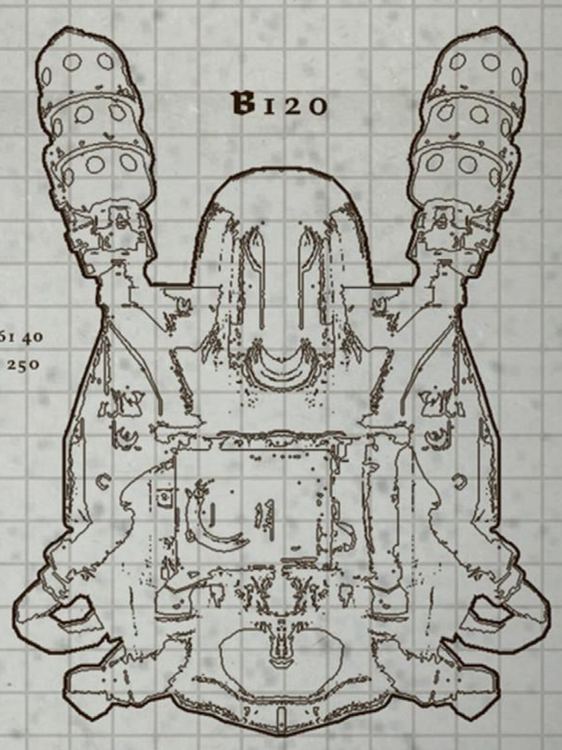


Pg 4208 16 - 43
Hg 6205 - 40

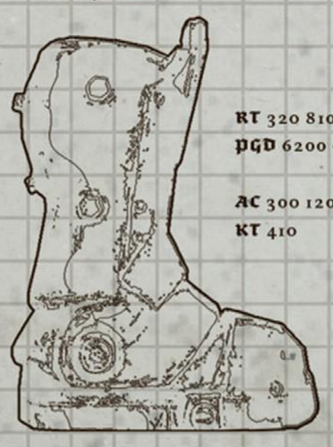
KrT 348 41 72
pd 640 0013 20

UtR 5542 0021

B120



C720



RT 320 810
pGD 6200 - 430

AC 300 120
KT 410

C6 3161 40
B 400 250

DT6

DL/wp 1100 4302 620
pT Q4500 620 - 150 441 15
R: 50 800
L: 60 220

1020

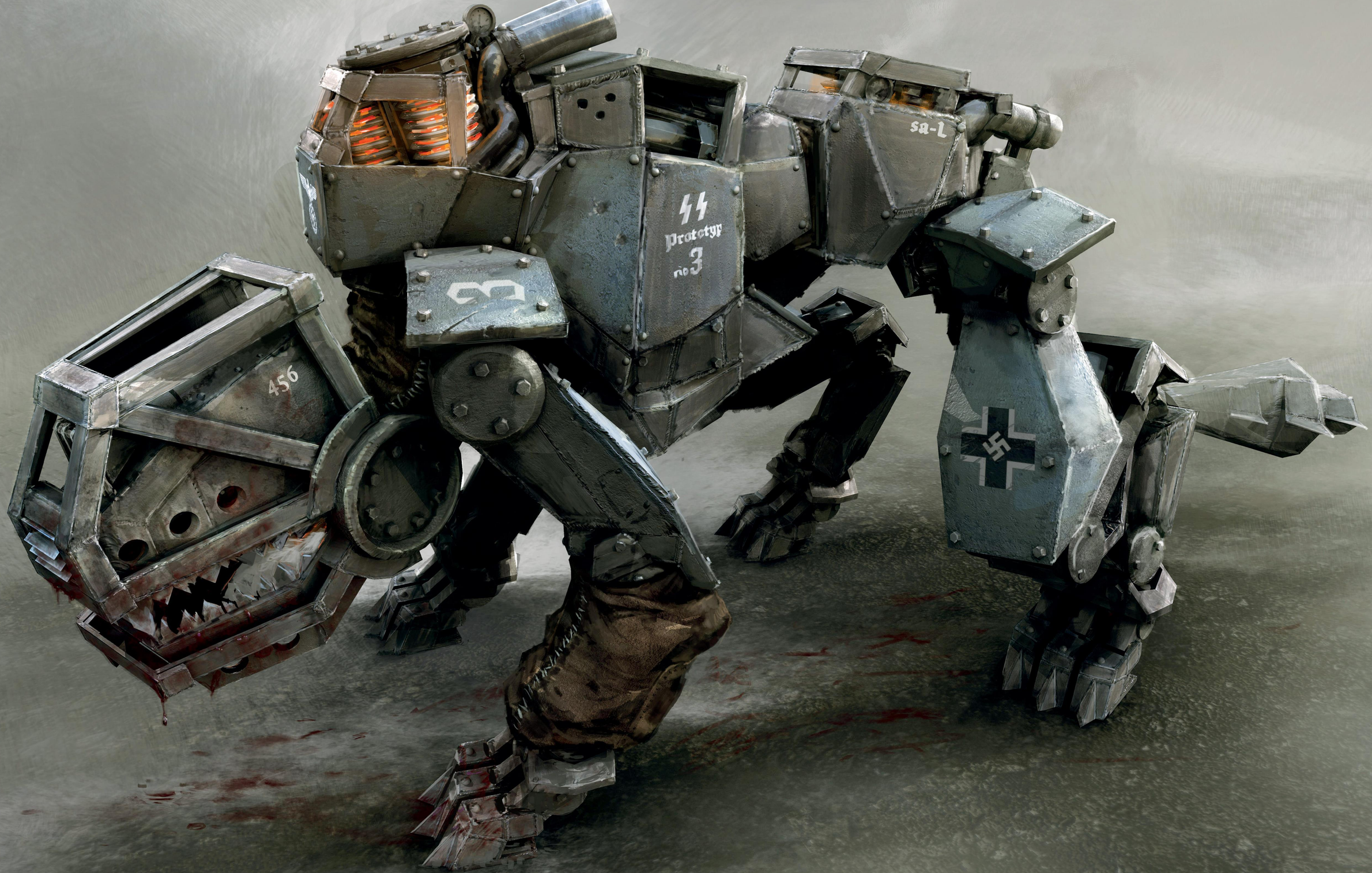
543

686

754

354

3928 6501 8714
3600 0023 0005



Concept art of the Panzerhund prototype—Panzerhund 40, the giant robotic hound made of steel.

TOP: The in-game model of the Panzerhund 46.

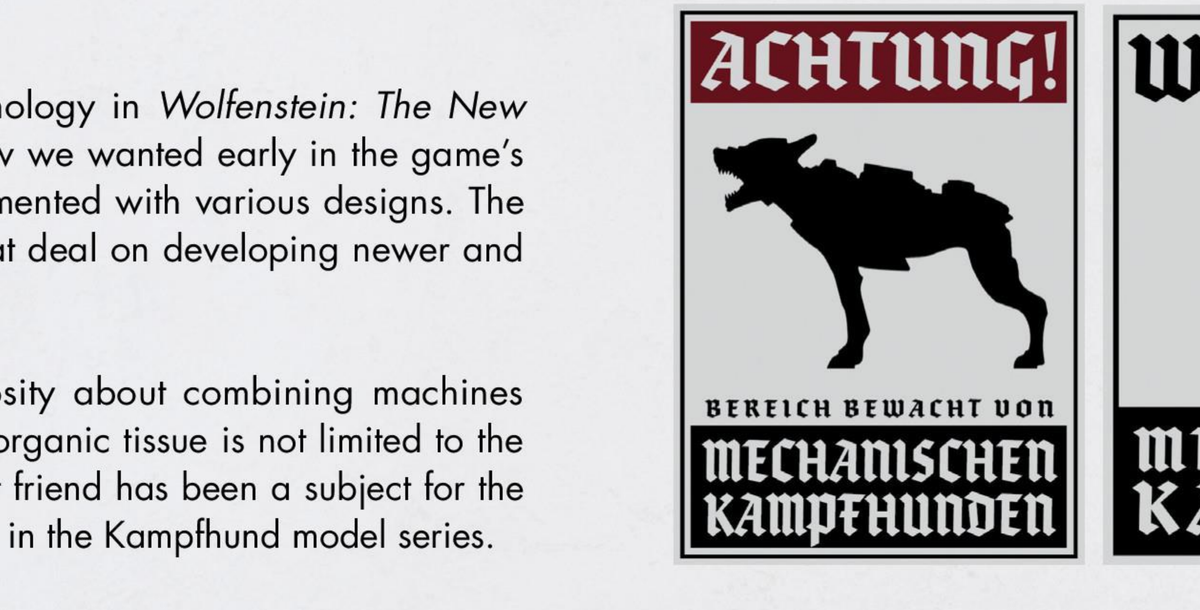
MIDDLE: Concept art showing the evolution of the Panzerhund 46.

BOTTOM: Early concept art for the Kampfhund prototype.

ROBOTS

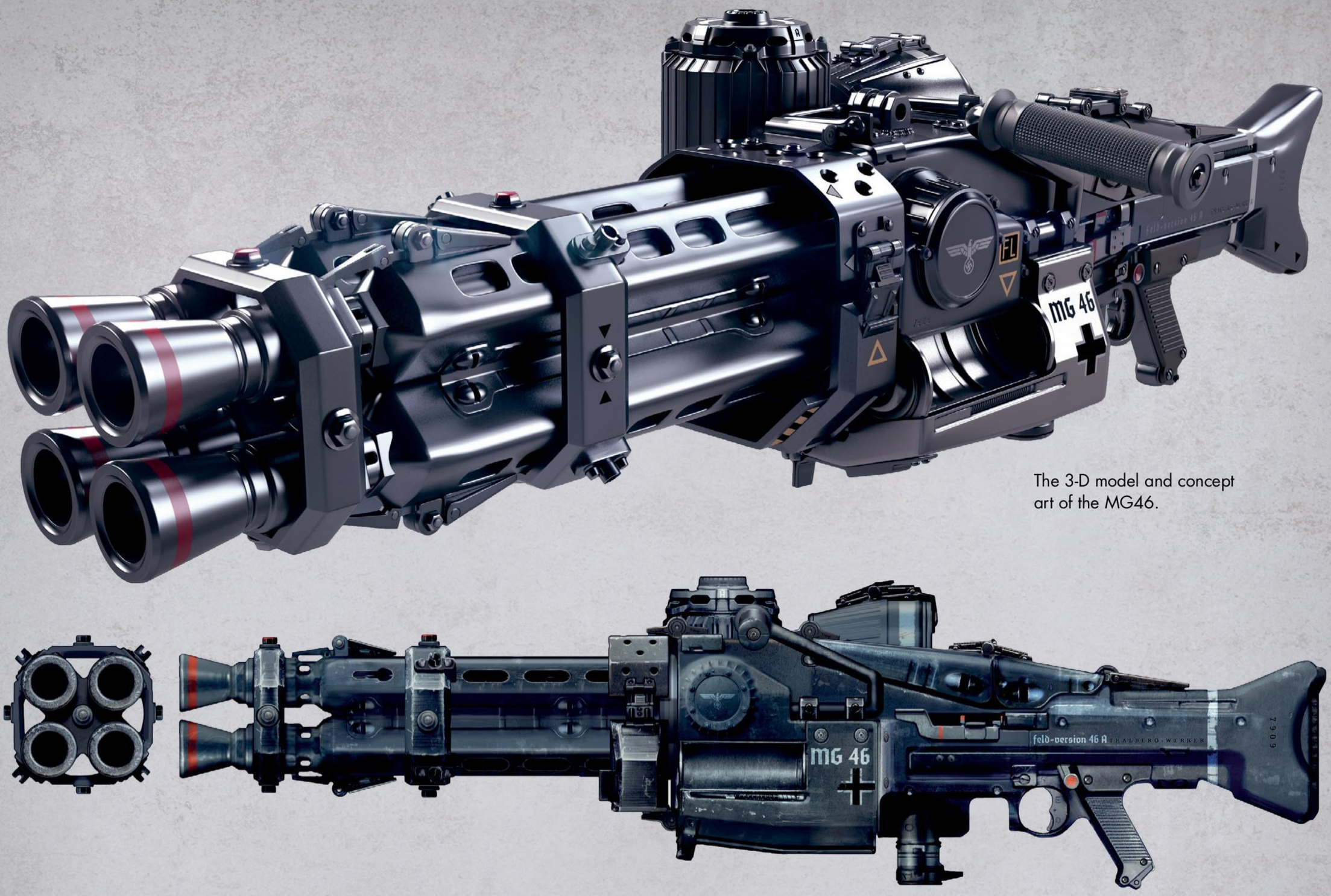
The robots and robotic technology in *Wolfenstein: The New Order* were elements we knew we wanted early in the game's development, and we experimented with various designs. The *Wolfenstein* Nazis rely a great deal on developing newer and more sinister war machinery.

Deathshead's relentless curiosity about combining machines and modern technology with organic tissue is not limited to the human form alone. Man's best friend has been a subject for the enhancement process, as well, in the Kampfhund model series.



Warning signs for the Kampfhund prototype.

The Baltisches Auge (Baltic Monitor) is a mobile patrol unit of colossal size, designed to patrol and guard the sea perimeters. This is an early prototype used to guard Deathshead's castle and take care of Allied invaders.



The 3-D model and concept art of the MG46.

WEAPONS

The concept behind the MG46 was to take the classic MG42 and take it up a notch. The result was an MG42 combined with a four-barrel Gatling gun and powered by an external electric engine.

Concept art of a French knife—the classic World War II trench knife has a special place in *Wolfenstein*.

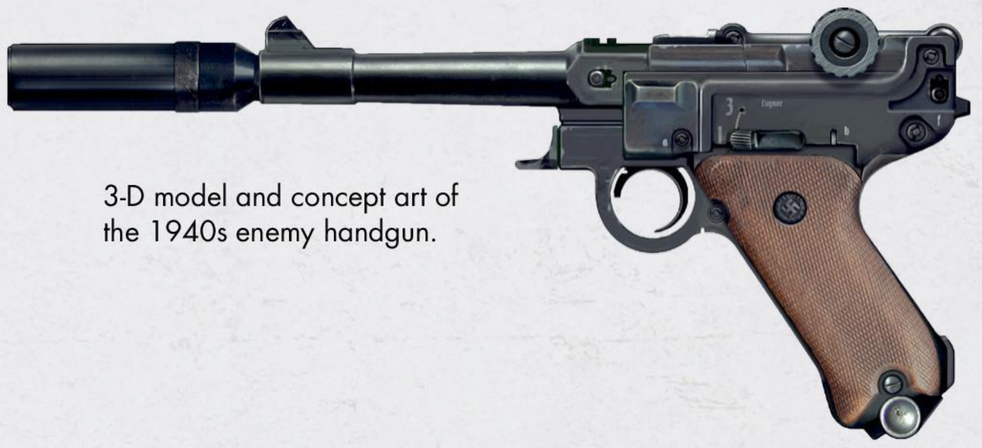
The *Wolfenstein* Nazi bunker turret is an important piece of war machinery to keep the Allies at bay.

Concept art and 3-D model of the enhanced version of the enemy assault rifle.

Concept art and 3-D model of the standard version of the enemy assault rifle.

Concept art of the Allied forces submachine gun.

Concept art of a hand grenade.



3-D model and concept art of the 1940s enemy handgun.

PORTRAITS

We produced fake oil portraits to decorate the walls of Deathshead's castle. Four of these decorated war heroes are based on our concept artist and our art director. We'll leave it up to you to guess which ones.

TOP: Concept art for the wall modules scattered in the 1940s version of the game and for a trash can.

MIDDLE LEFT: Concept art for the lightning conductor.

MIDDLE: Various iterations of crate designs.

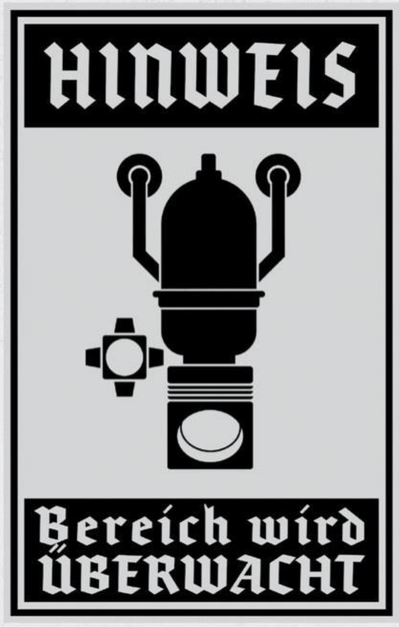
MIDDLE RIGHT: Concept art for the climbing gear.

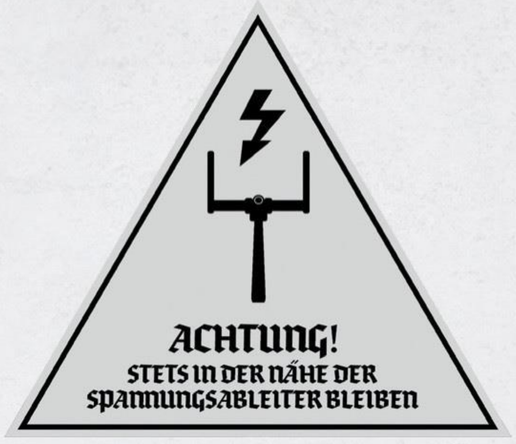
BOTTOM: Concept art for the high-tech version of the surveillance camera and for the Condor plane door.

PROPS

When populating the 1940s Nazi world, we focused on their pursuit of more advanced technology, with a constant presence of machinery, devices, and controlled energy. We wanted to give the impression that this world had moved well beyond the one we are familiar with.

War journalist images based on several levels in the game.
These were produced for fake news articles within the game.





GRAPHICS

An important part of the *Wolfenstein* world is the period decals and signs. All of these were designed to sell the world and emphasize that it's built on control, surveillance, and industrial strength.

Magazines are excellent tools to show the environmental storytelling in the game. The *Wolfenstein* Nazis are very interested in new technology, like Tesla coffee, the latest in jet fighter planes, and robot dogs.

The Concept Art department created fake posters using the stylized graphic design of the 1940s. Most of the posters are propaganda of the Nazis praising their own troops.

ART OF LEVEL

02

Concept art of the asylum's exterior.

Concept art of the hillside checkpoint.

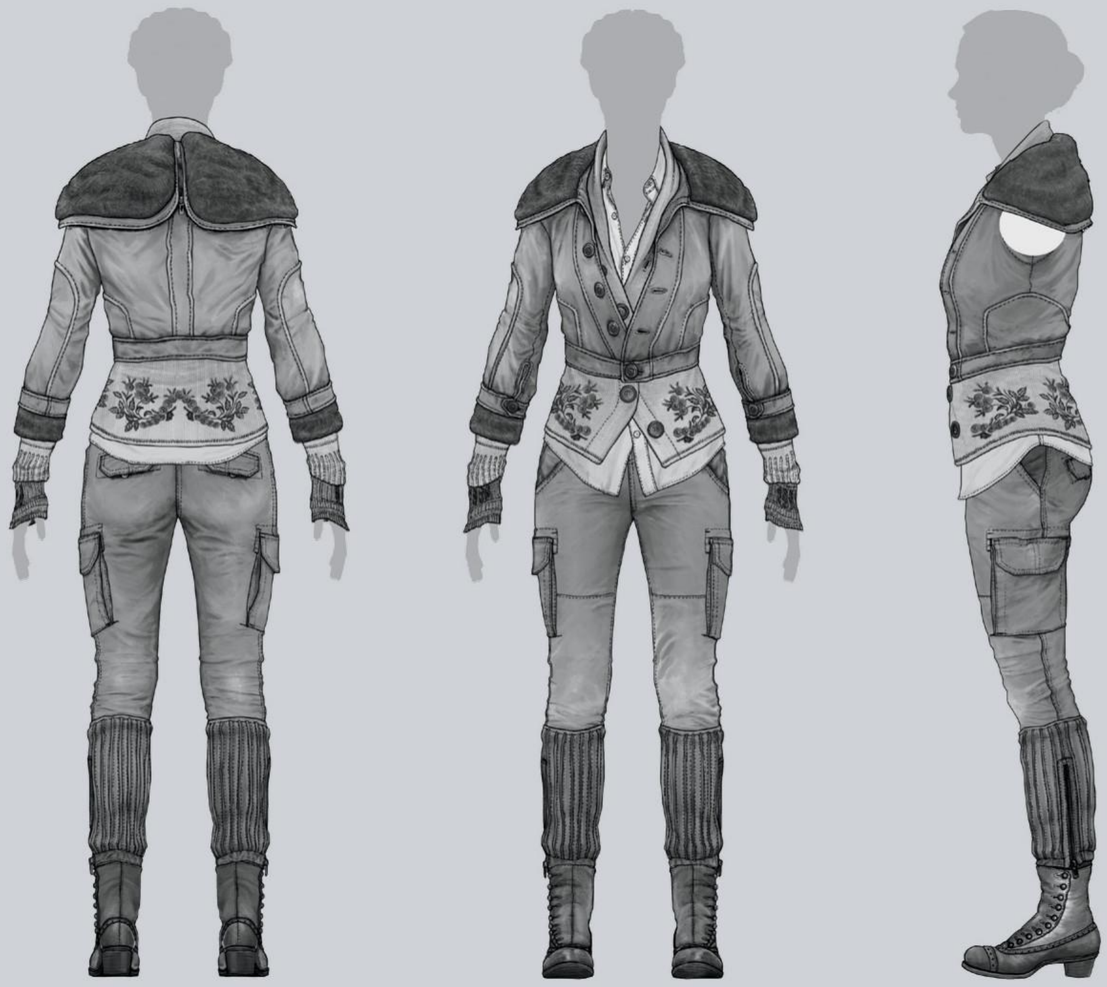
ENVIRONMENTS

A mental asylum in the middle of Poland was a key setting for the game. The exterior of the facility focused on the raw and untouched nature of the environment, and the interior was designed to look and feel like an old asylum in the countryside. Various concept art was done for this setting: vistas overlooking the natural scenery, illustrations that focused primarily on lighting, and a disturbing set of interiors showing the before and after of a massacre.

Concept art of the asylum's interior hallways.

Concept art of the asylum's interior after the massacre.

Concept art of the asylum's interior before the massacre.

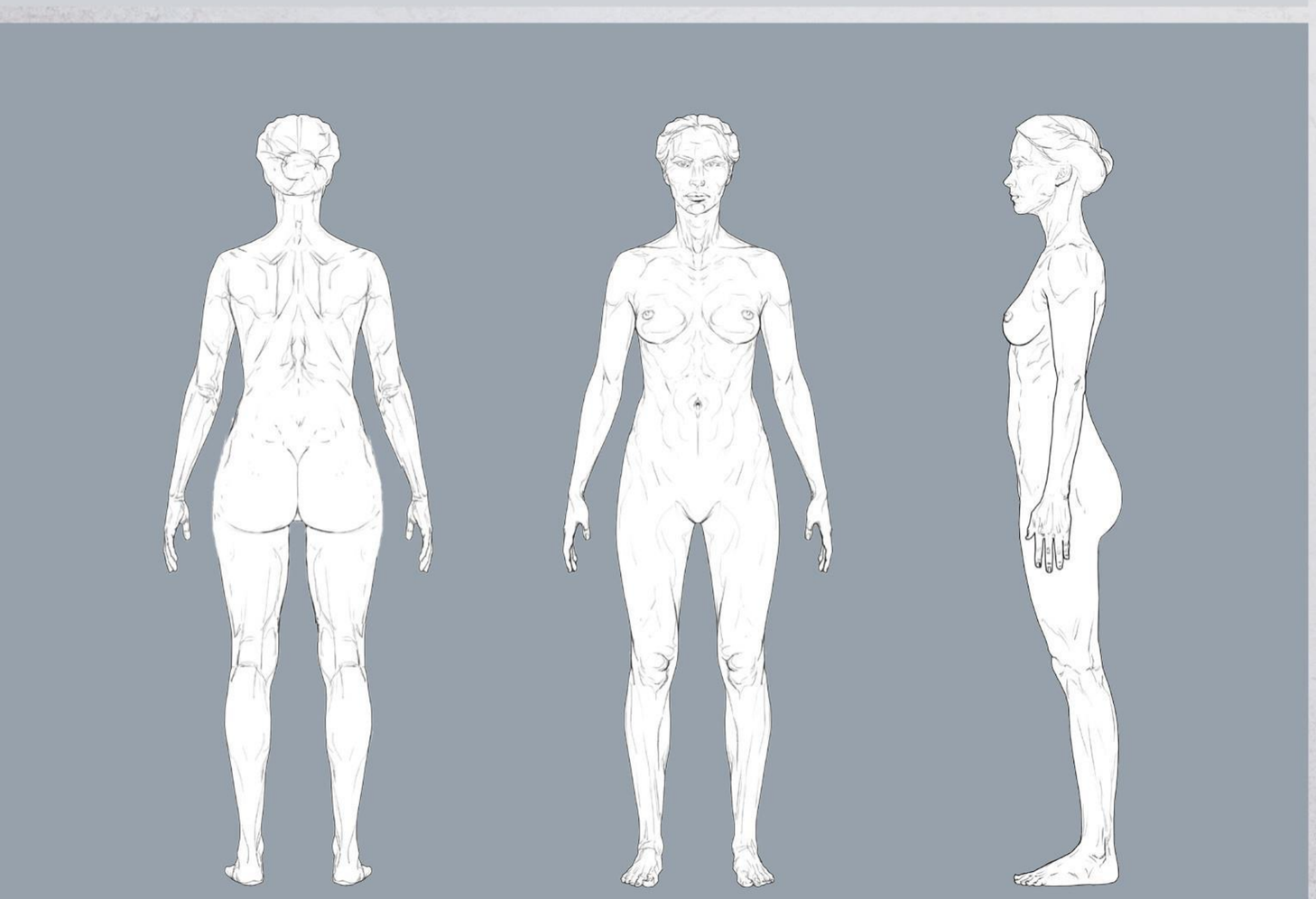


ANYA OLIWA

Full name: Anya Oliwa
Sex: Female
Country (native): Poland
Height: 170 cm
Weight: 58 kg
Age: 37

Born to Polish doctors and intellectuals, Anya Oliwa was focused on her doctorate in archaeology. However, the war forced Anya to abandon her academic pursuits and step in to help with the family business of mental asylum administration. Anya serves as head nurse and caretaker of the afflicted, including an unidentified soldier who was found badly injured and picked up at sea by a fishing boat: BJ Blazkowicz.

Anya and her parents do what they can to treat their patients. They're frequently visited by armed Nazi officers who show up without notice and take patients away in shackles. In the year 1960, the Nazis make a final visit—a visit to shut the asylum down and purge the place of its patients.



KELLER

Keller is a field coordinator who works on behalf of General Wilhelm "Deathshead" Strasse.

COMMANDO

Concept art of one of Deathshead's commandos. These are Deathshead's special elite forces.

Concept art of the AR60, the standard assault rifle of the *Wolfenstein* Nazis, shown here with and without the grenade-launcher attachment.

WEAPONS

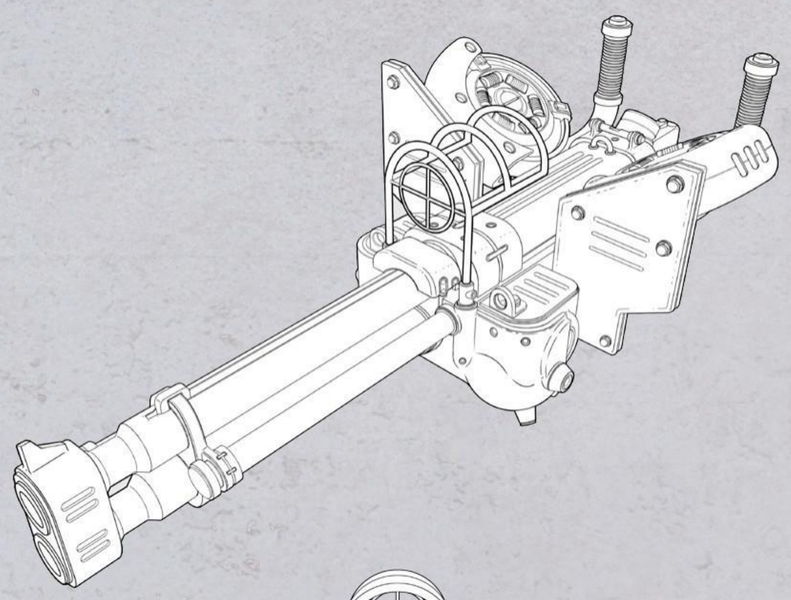
The real-world arsenal of the German military in World War II had a very distinctive look. We've tried to incorporate as much of that design as possible, while still adding elements to make them fit a world that is more extravagant, powerful, and high tech.

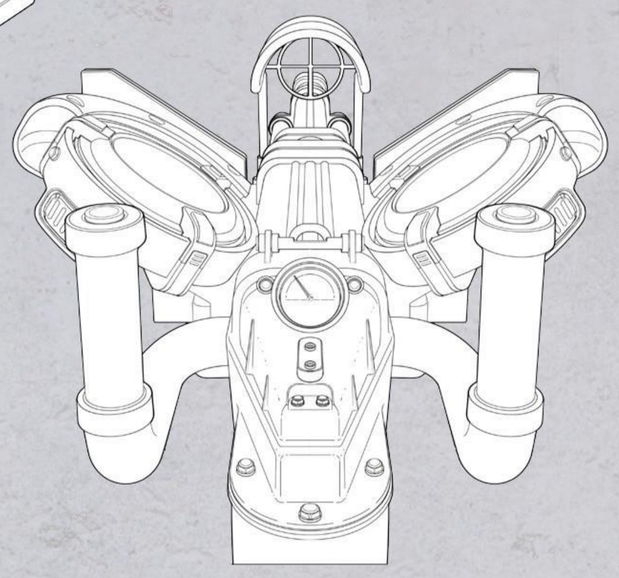
HANDGUN 60

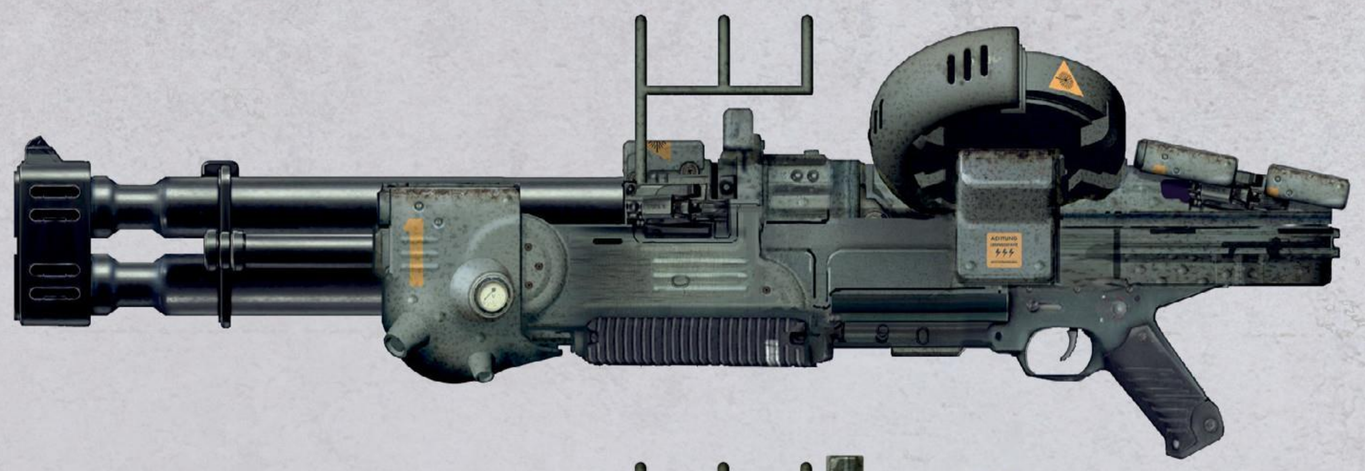
"When we started on this gun, we wanted to exaggerate the shape of the original Luger. We asked ourselves, what would make the gun look bold and evil yet still resemble the old one? We had the difficult task of improving something that was already cool to begin with."

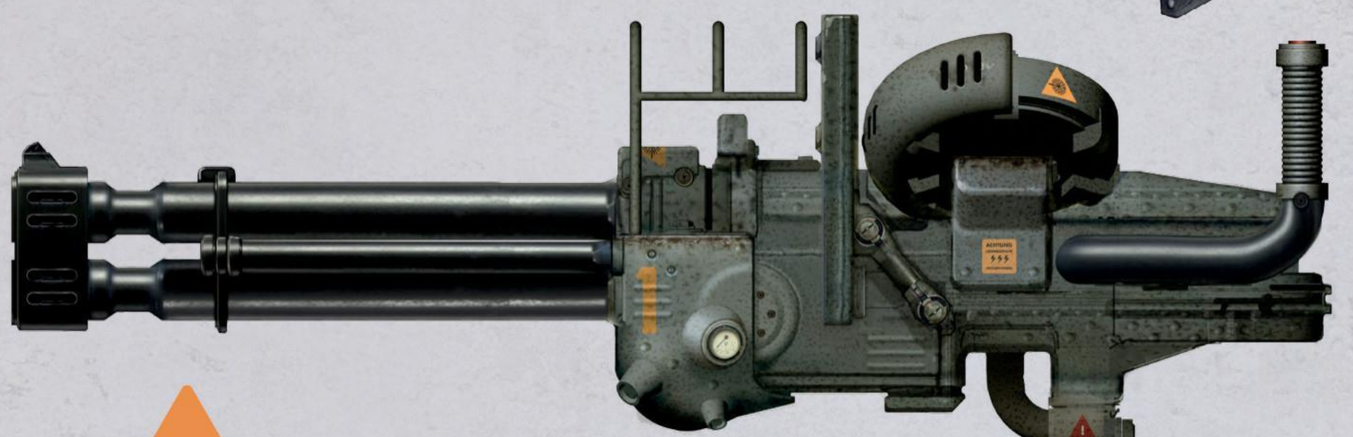
—Pontus Wåhlin, senior 3-D artist

Concept art of the Handgun 60. This is the preferred handgun for the modern *Wolfenstein* Nazi officer.





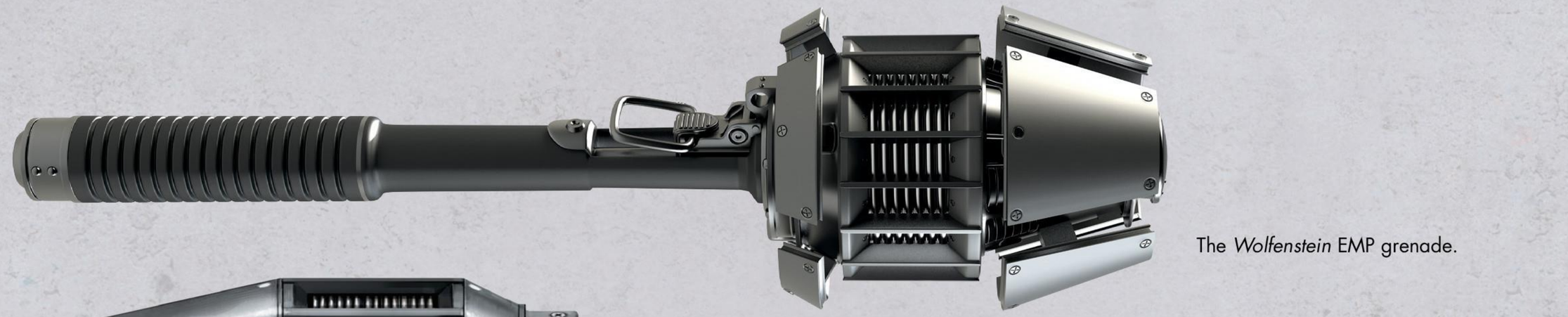




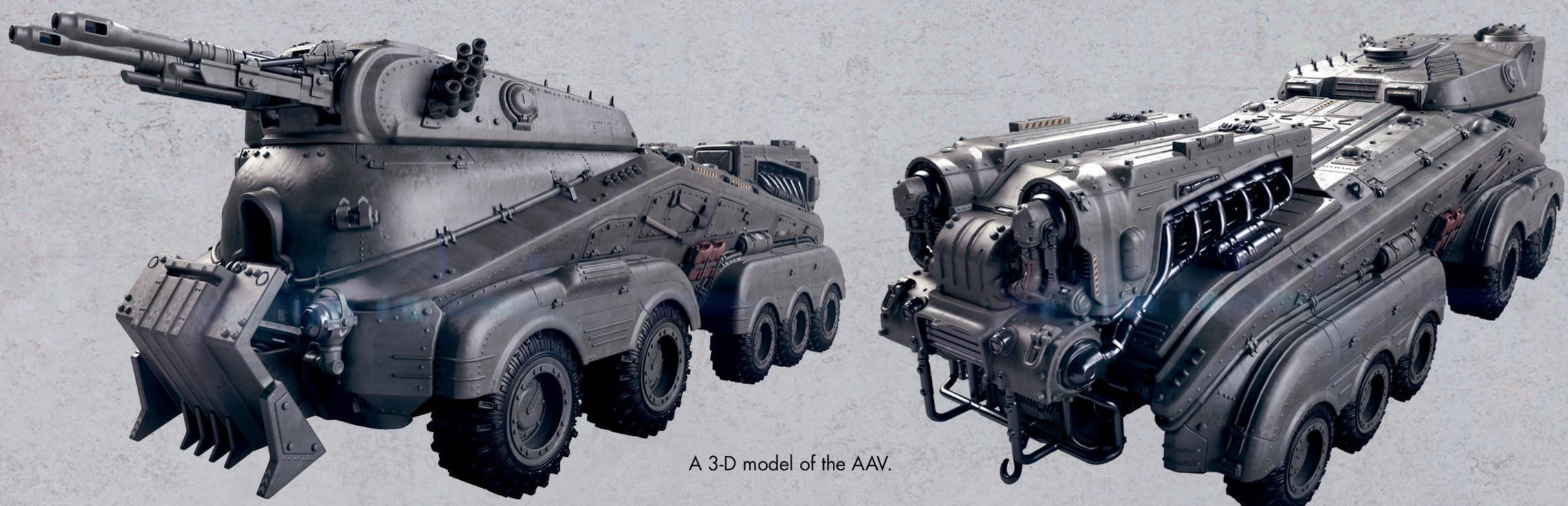
Early concept art of the MG60. The focus at this early stage was to use this weapon on a turret.

Some of the challenges with this design were to find something that would be even more powerful than the MG46 that could function on a turret and also be used as a handheld weapon. We ended up with a triple-barrel, external-battery-powered, pulsating laser cannon.

This is the 3-D model of the shotgun the player can find in the asylum.



The *Wolfenstein* EMP grenade.

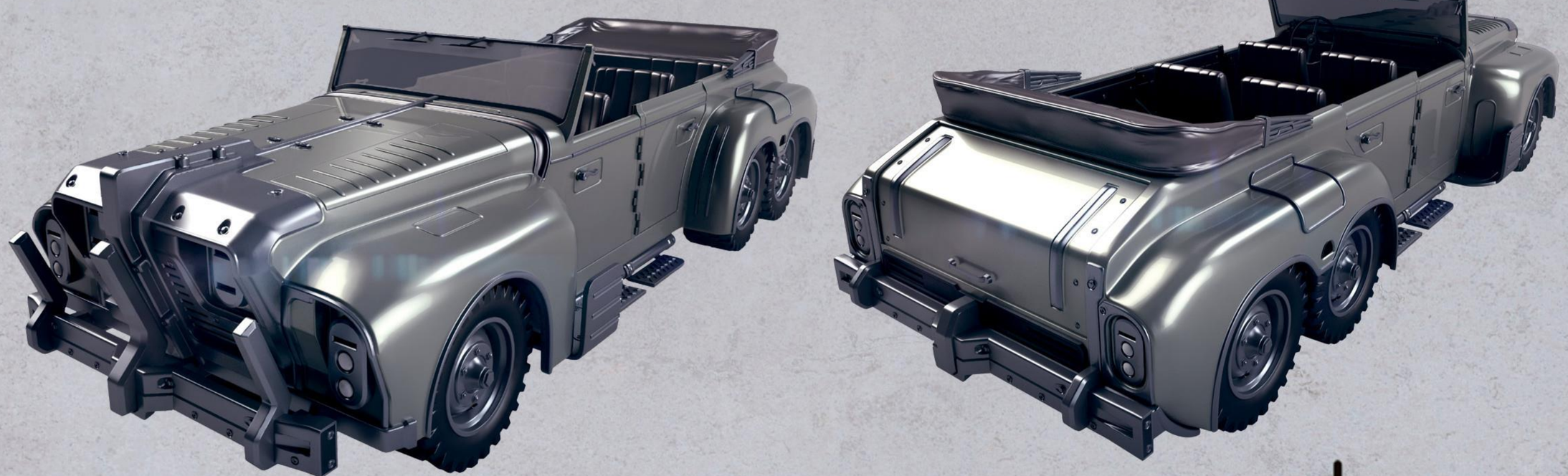


A 3-D model of the AAV.

VEHICLES

The vehicles of *Wolfenstein* all carry the design marks of a militaristic regime. These designs were meant to resemble armor with the purposes of functionality and brute force behind their construction.

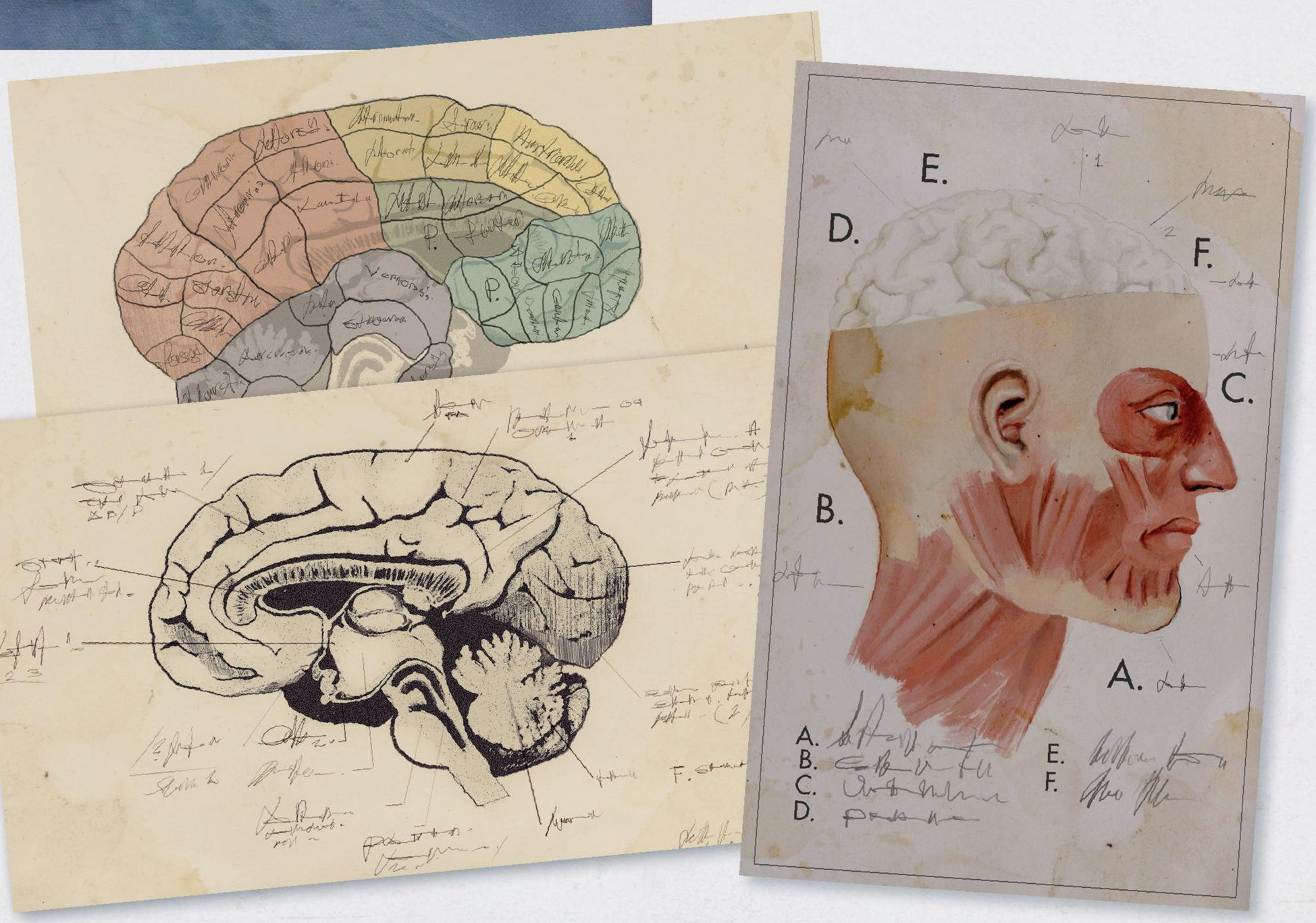
Concept art for the camp jeep.



Side view concept art of Keller's car.

PAINTINGS AND POSTERS

To add a human touch to the asylum and contrast it with the harsh outside world, we created fake posters, paintings, educational materials, and postcards that belonged to staff or patients.



ART OF LEVEL

03

Concept art of the checkpoint guard tower.

ENVIRONMENTS

The bridge control station is one of the first places in the game where the brutality of the world really springs into action. We chose to have it lit by moonlight to give it an added dramatic effect.

Concept art of the moonlit bridge.

Early concept art of the bunker and turret modules.

Concept art of the bridge control station exterior.

Concept art of an entrance within the bridge control station.

Early concept art of the bridge control station's structure.

Scenery concept art showing off the drone towers.

Concept art of the exterior, focusing on the drone towers and area lighting.

Concept art for the barracks interior.

Concept art for the interior of the generator room.

Concept art of the checkpoint and central scan site.

Concept art of an office interior.

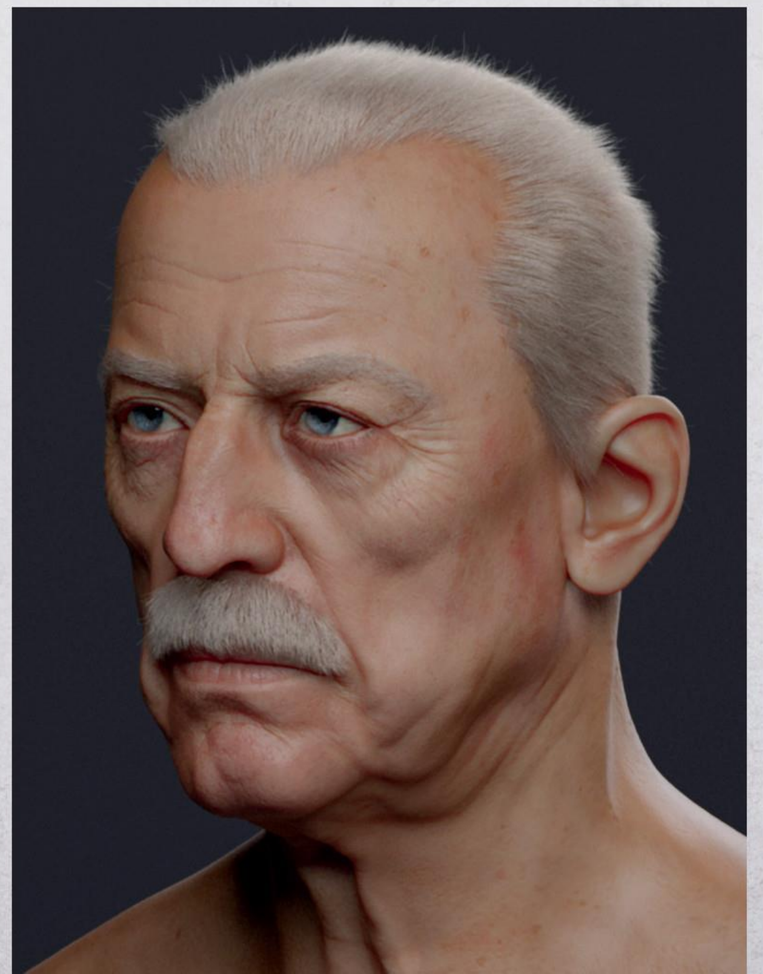
Concept art of the meeting with Frau Engel and Bubi.

Concept art of the train's corridor and restaurant.

Concept art of BJ and Anya's train compartment.

GRANDPA

Anya's grandpa helps BJ and Anya when they escape from the asylum after Deathshead's forces massacre everyone within the compound. He sets them up with shelter and supplies, and ends up accompanying them through the escape route. Grandpa also gives BJ some clothing so he doesn't have to wear his hospital gear for the whole game.



GRANDMA

Anya's grandma is another character who aids BJ and Anya as they escape. She has extremely good aim with a shotgun; you don't want to mess with her.

FRAU ENGEL

Full name: Irene Engel
Sex: Female
Country (native): Germany
Height: 168 cm
Weight: 63 kg
Age: 55

One of the leading figures behind the Bund Deutscher Mädel (The League of German Girls), the girls' wing of the Nazi party's youth movement, Frau Engel has dedicated her life to the Nazis' cause and the future they want to build using their twisted youth agenda.

Having done her duty of raising six Aryan children to serve the fatherland, she continued to prove her steadfast loyalty and dedication to the Nazi party throughout the years. She quickly rose within the ranks as the war progressed. Near the end of the war, Frau Engel assumed command of the forced labor camp Belica, a dark and cruel place that she runs with an iron fist.

Early concept art of the encounter with Frau Engel and Bubi.

BUBI

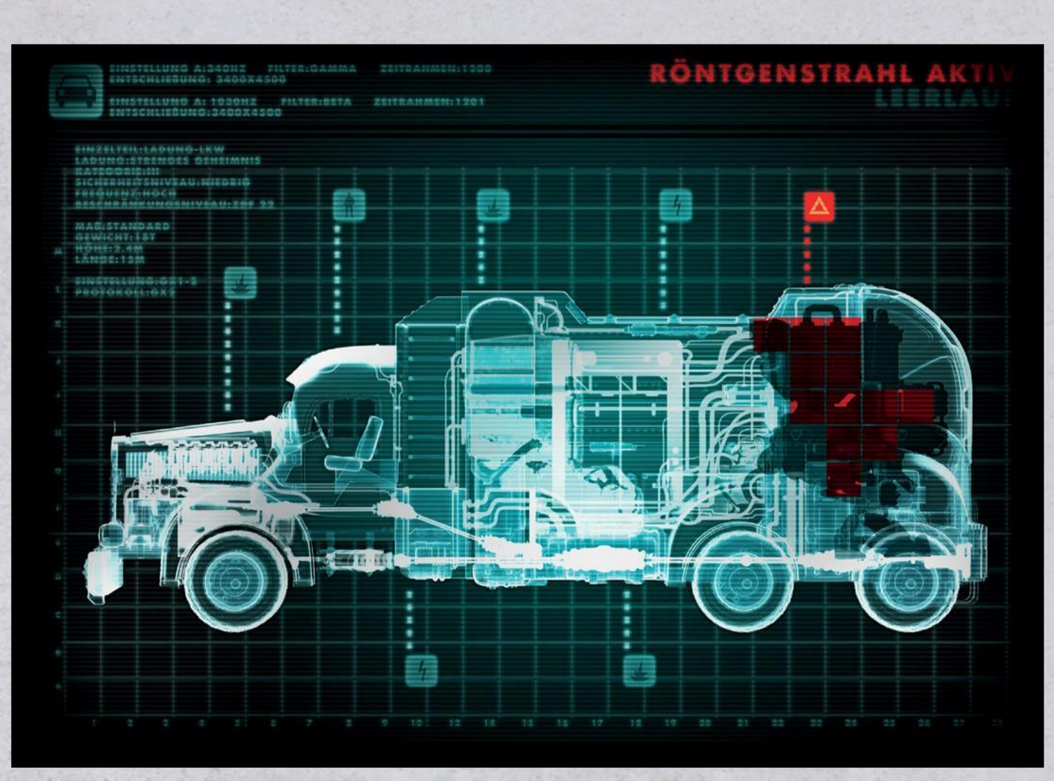
Frau Engel's right-hand officer, Bubi, has absolute dedication to the Nazi party and obeys Frau Engel's every order.

BLACKGUARD ELITE

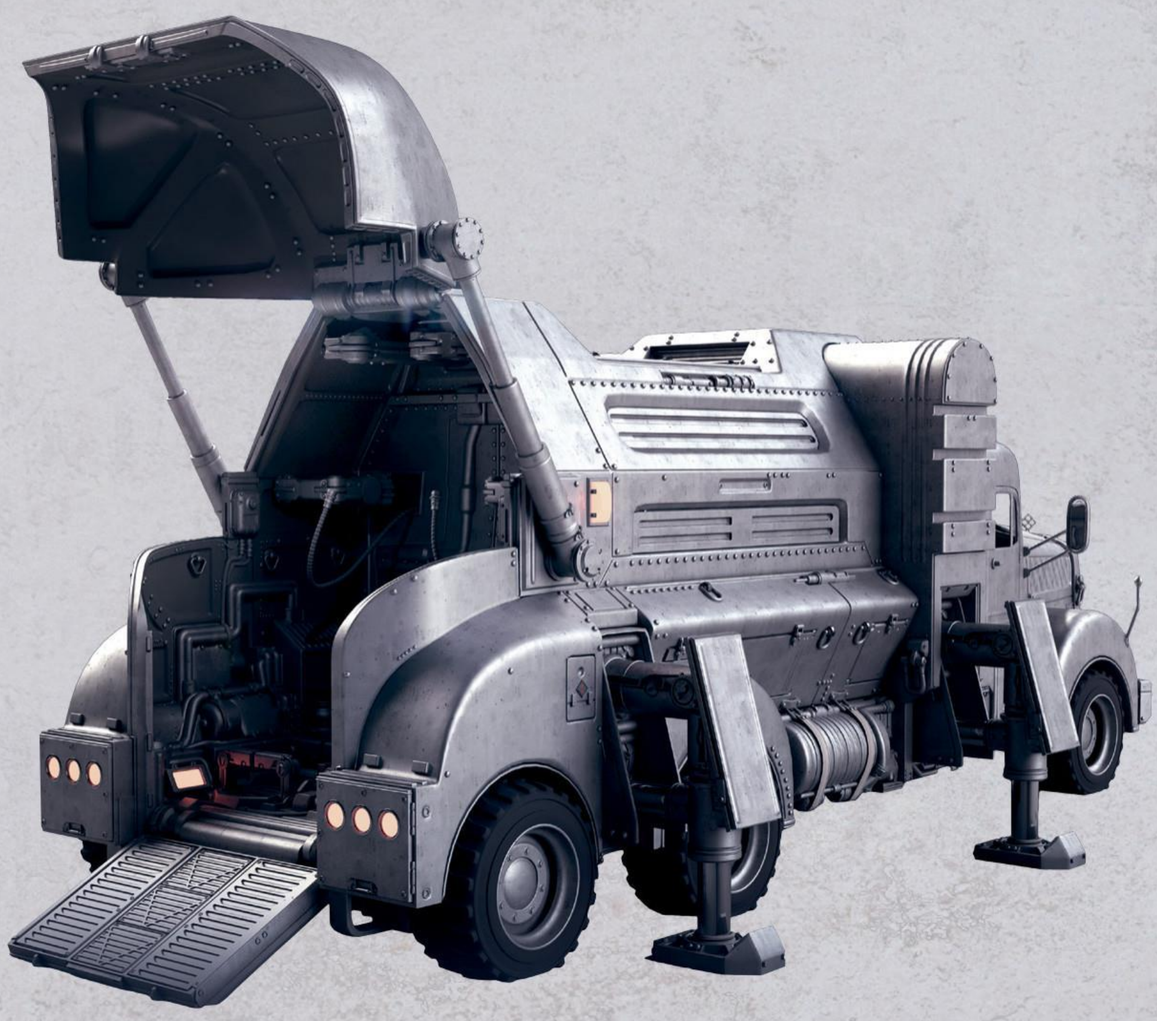
"The idea behind the Blackguard Elite was to create a powerful grunt-soldier enemy that would feel heavier and stronger than previous enemies. At the same time, we wanted to tie the Blackguard Elite in with the rest of the Nazi-machinery foot soldiers by giving him a menacing yet anonymous face. We wanted him to have sturdy armor, but still be agile and able to use a tactical approach against the player. We also really wanted to give the impression that he could take a lot of damage before you defeat him. We made the base armor options upgradable so that we would have the ability to add heavier plates and armor. We felt it was a significant visual key to keep the classic helmet silhouette on this design. On other characters we have been more elaborate and taken the helmet designs further, but since this is one of the first heavyweight enemies you encounter, the classic helmet silhouette felt necessary."—Axel Torvenius, art director

GRANDMA'S TRUCK
The 3-D model of the vehicle that BJ, Anya, and her grandparents use to escape.

ROBOT TRUCK
The massive robot truck that transports the blackguard robot.



The schematic x-ray of the robot truck as displayed in the underground security checkroom.

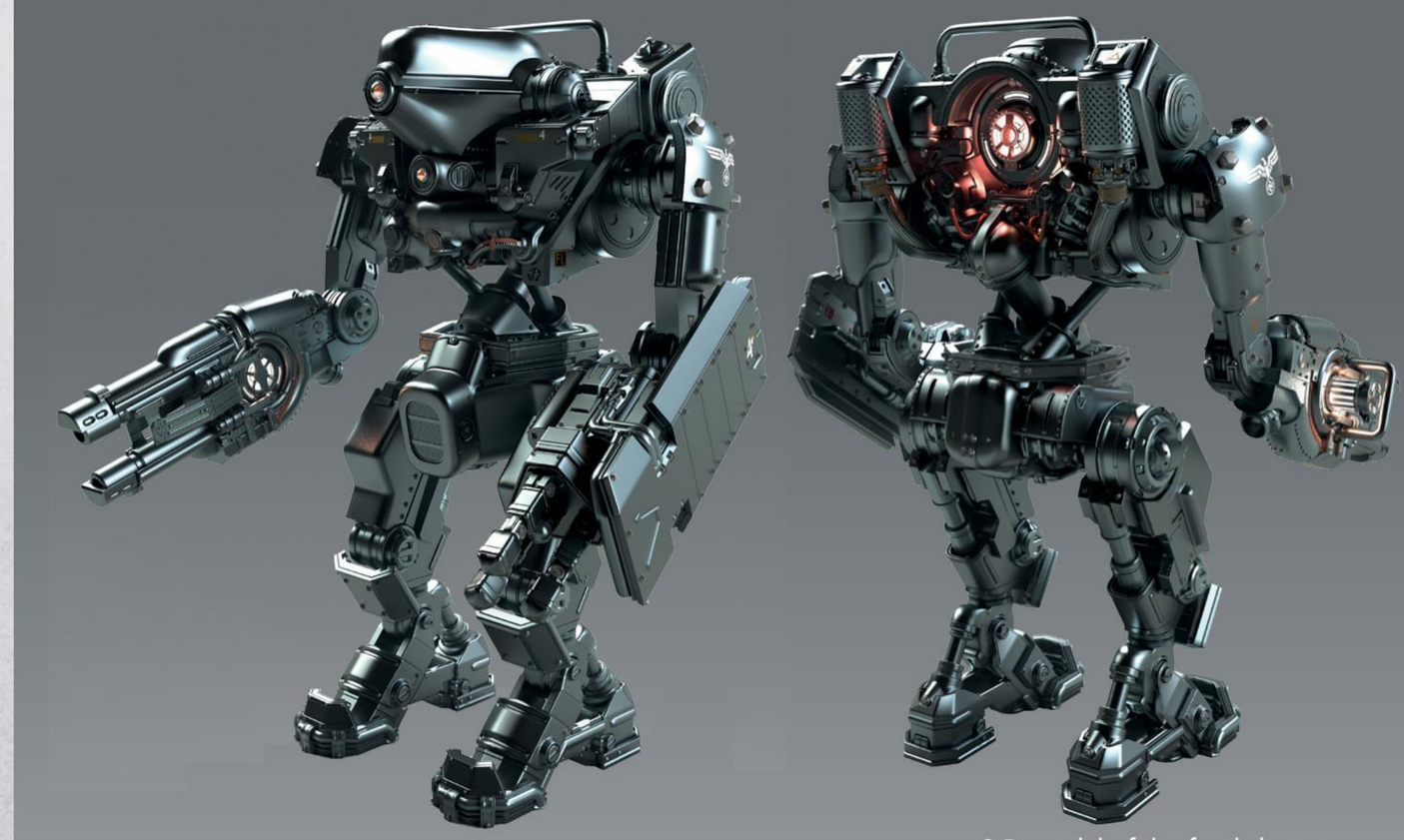


Concept art of the robot truck.

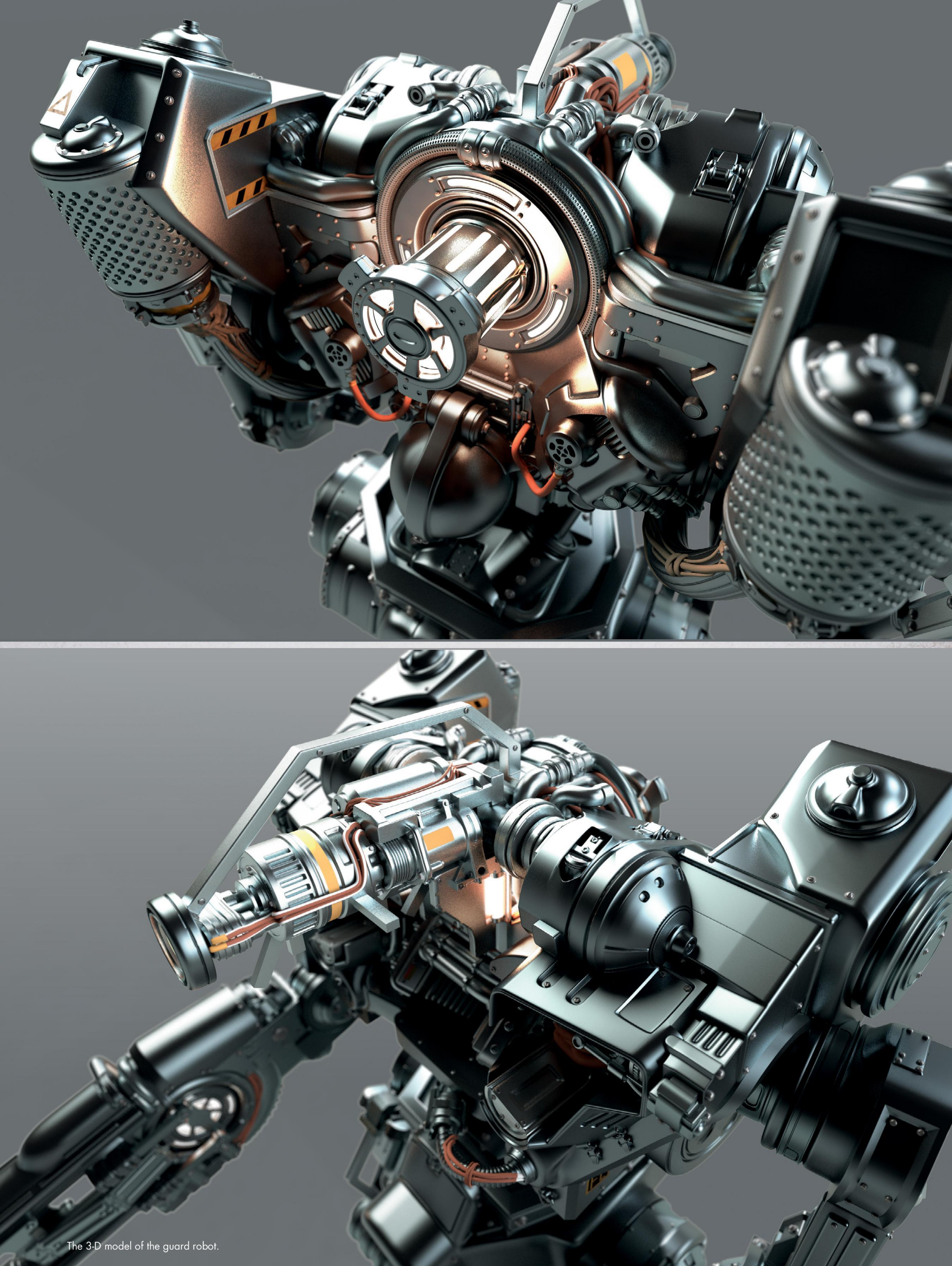
Concept art of the Guard Robot.

GUARD ROBOT

The guard robot was intended to be an enemy capable of fierce firepower, a menacing robot soldier wearing the classic Stahl helmet of World War II Germany. This concept underwent many iterations before we finally settled on this design.

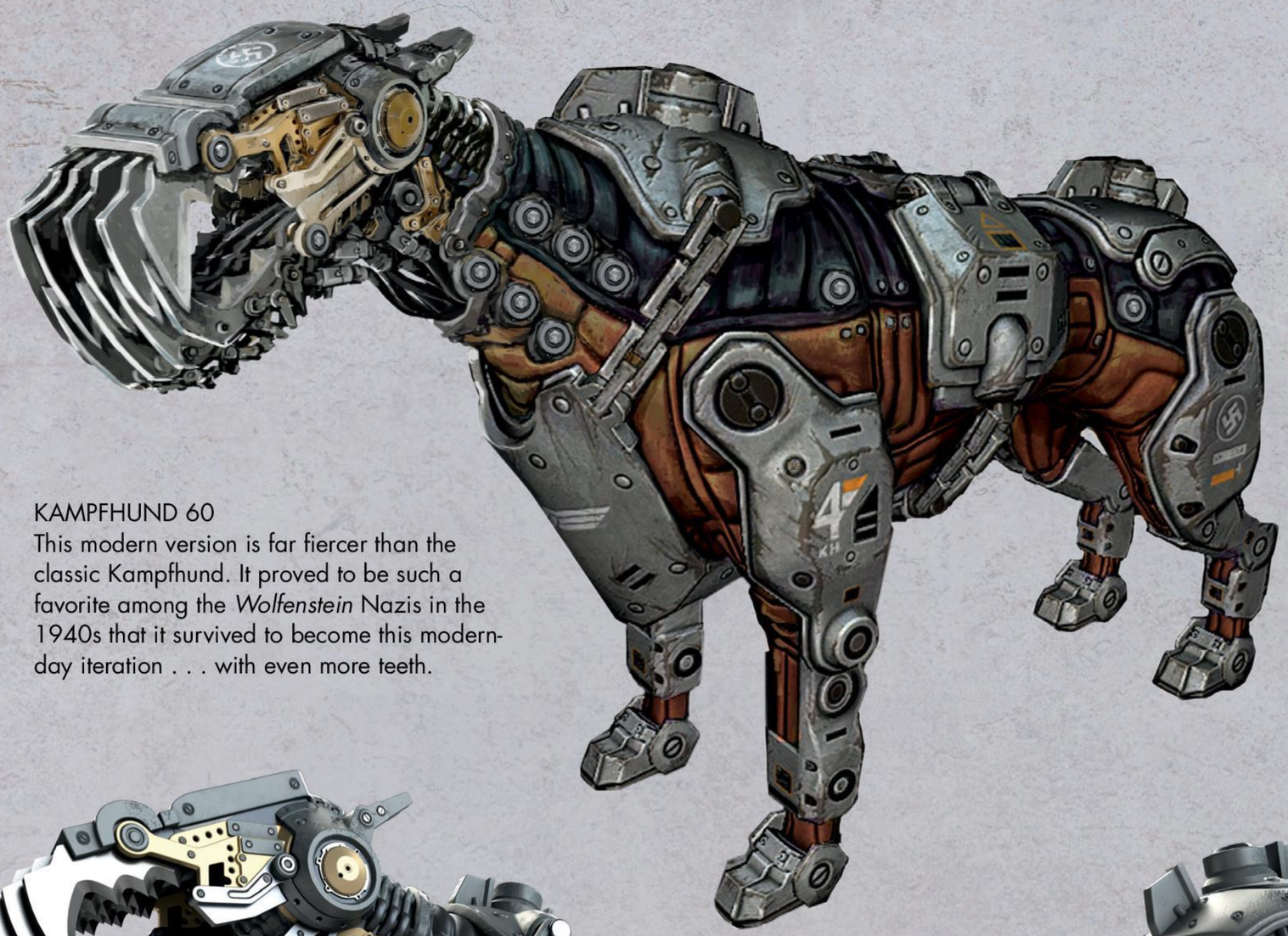


3-D model of the final design.



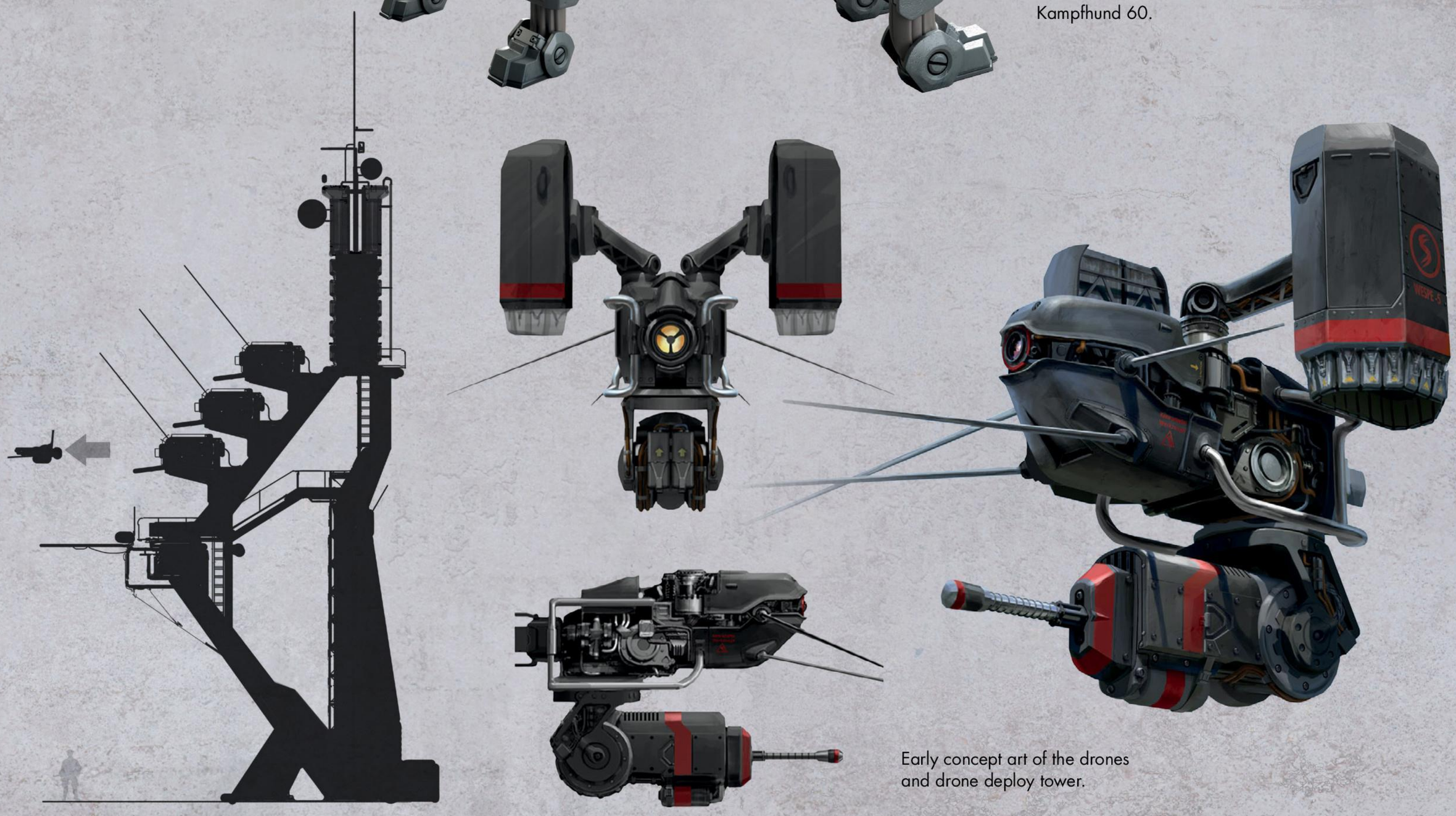
The 3-D model of the guard robot.

KAMPFHUND 60
This modern version is far fiercer than the classic Kampfhund. It proved to be such a favorite among the *Wolfenstein* Nazis in the 1940s that it survived to become this modern-day iteration . . . with even more teeth.



Concept art of the Kampfhund 60.

3-D model of the Kampfhund 60.



Early concept art of the drones and drone deploy tower.

Concept art and 3-D model of the Marksman, a weapon that is intended for stealth game play, based on the standard AR60 rifle but equipped with a bipod, scope, and other modular features.

WEAPONS

The *Wolfenstein* Nazi arsenal is more than just loud tools of mayhem; we wanted to have balance by providing a stealth option with our weapons. By combining stealth game play with the unique design sense of *Wolfenstein: The New Order*, we ended up with retro yet modern-looking weapons.

Early concept art of the Handgun 60.

Concept art of the Handgun 60 with silencer.

ART OF LEVEL

04

ENVIRONMENTS

This is the first time the player sees Germania in its full glory. A lot of concept art and architectural sketches were created in order to achieve the scale and structured layout of this huge, sprawling city.

The Eisenwald prison had many iterations before we settled on a design that felt oppressive on such a large scale.

Concept art of the Eisenwald prison exterior.

Concept art of the view over Germania.

Concept art of the Eisenwald prison interior—incinerator room.

Concept art of the Eisenwald prison interior—enigma code room.

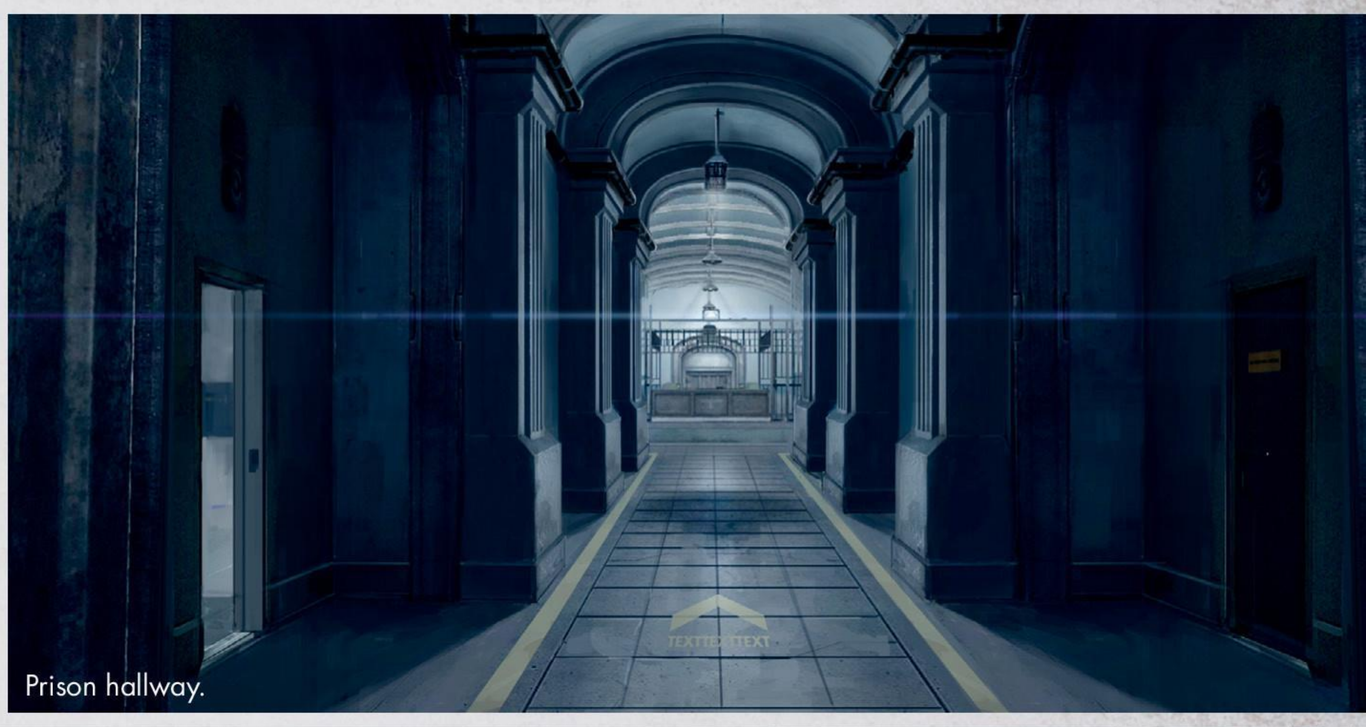
Concept art of the view over Germania and Volkshalle.

Concept art of locations in Germania.

Concept art of the differing architectural styles clashing as the new is built over the old.

Concept art of the view over Germania and Volkshalle at sunset.

Interior of a Nazi officer's study.



Prison hallway.

Concept art of the attic.

Concept art of the prison courtyard.

front view

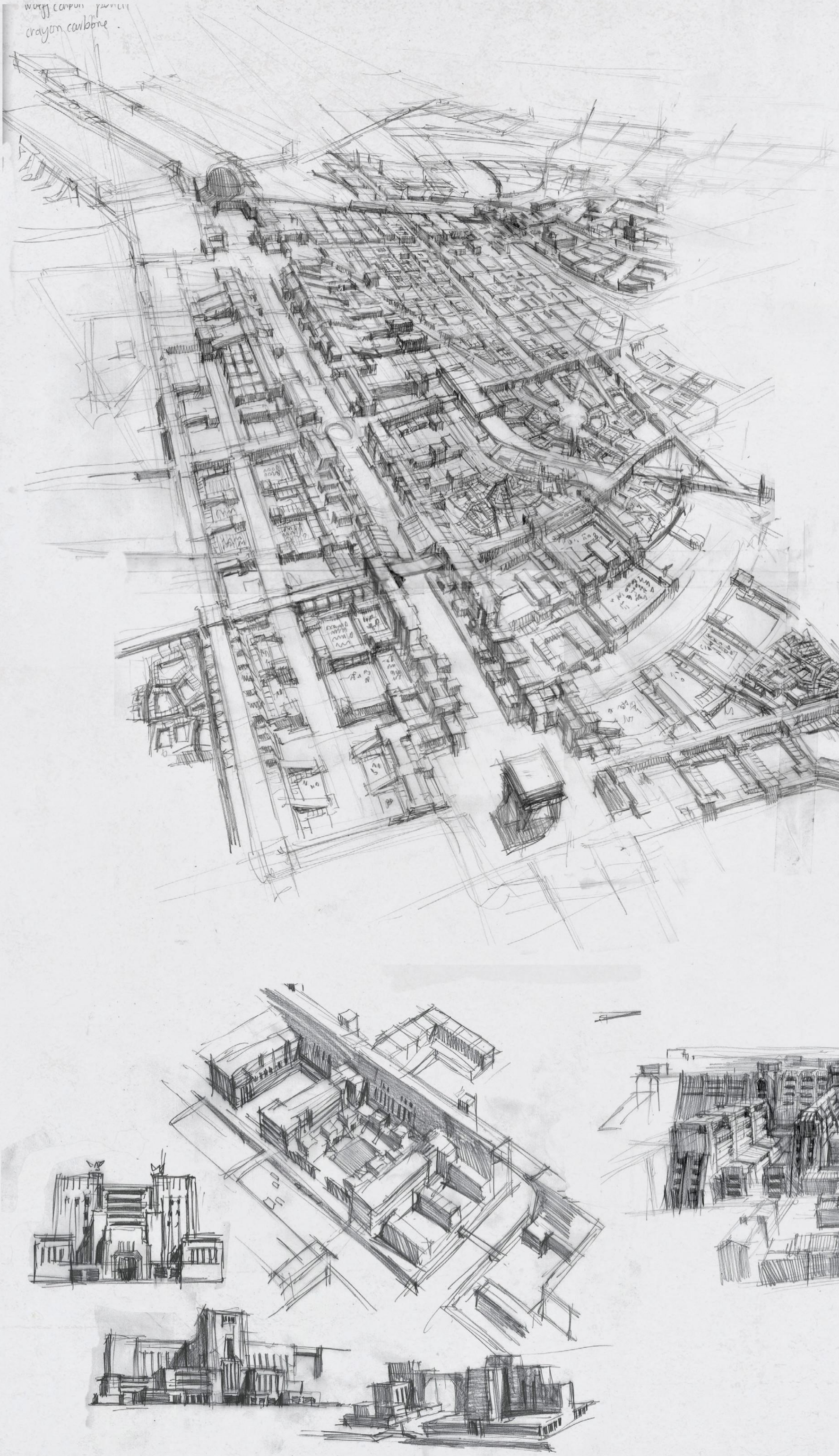
side view

front view

side view

Architectural sketches of various buildings and locations in Germania.

Architectural sketches of various buildings and locations in Germania.



GUARDS

The player encounters different types of prison guards—a standard one and one with heavy riot gear. We wanted these guards to seem anonymous and menacing, so we gave them masks and helmets to cover their faces. We also wanted to give them the ability to withstand riots and attacks, so this worked as a functional yet evocative design.

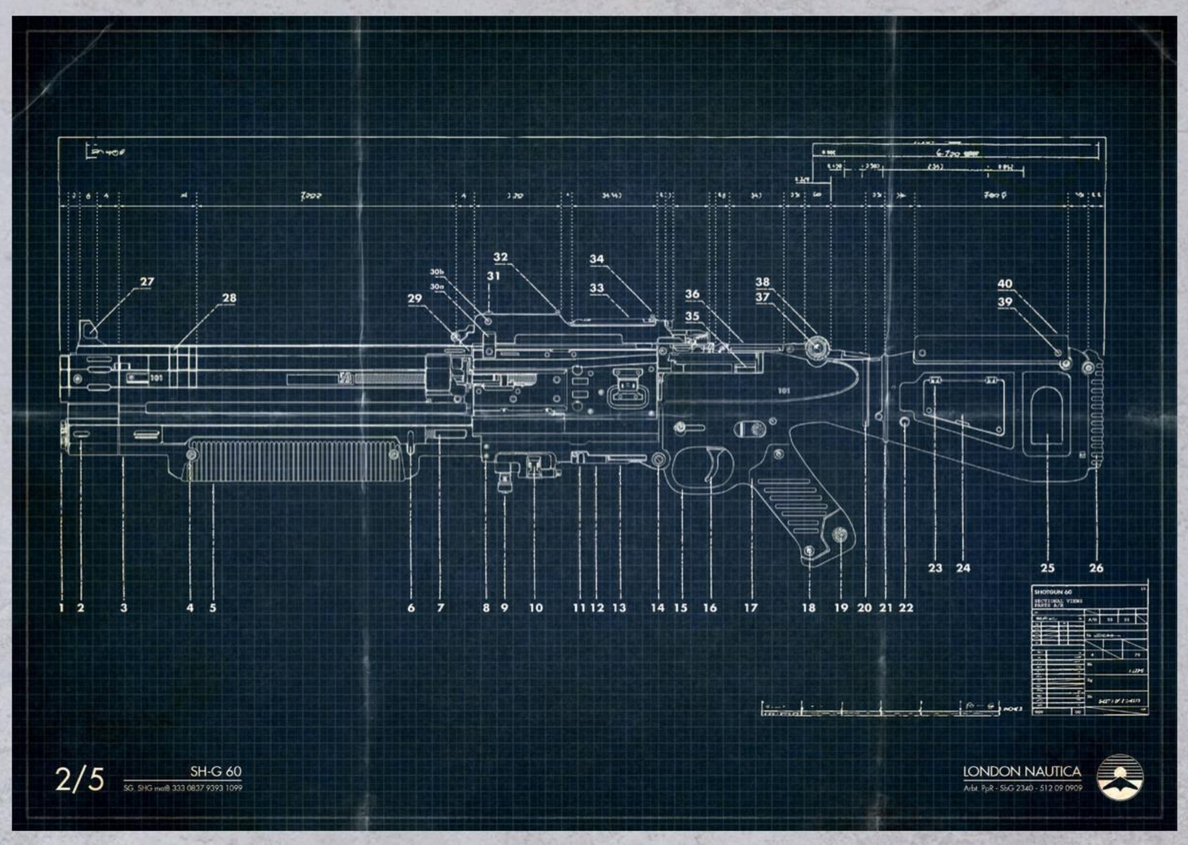
RIOT GUARD (ABOVE)
Concept art of the riot guard helmet and face mask.

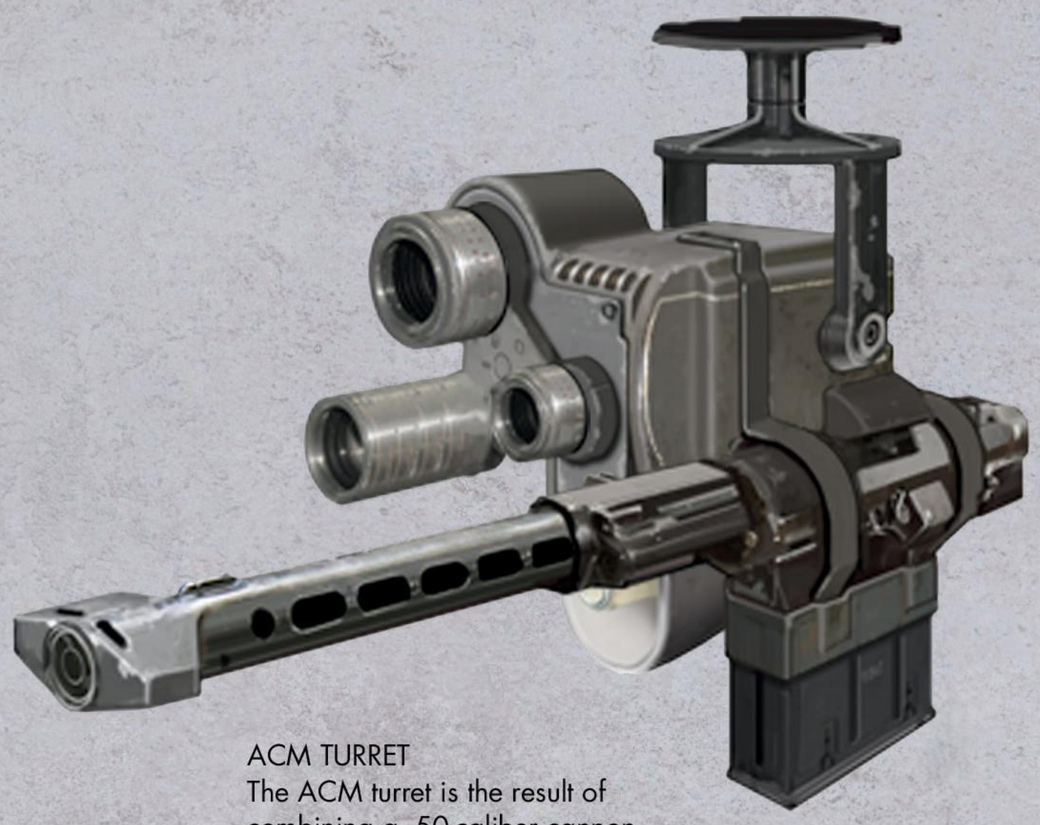
PRISON GUARD (BELOW)
Concept art of the prison guards.

SHOTGUN
The idea behind the shotgun was to design something with an industrial and functional feel. We wanted to express the size and power of this gun, so it feels like you've got a tank in your hands, while also keeping the look in line with traditional World War II weapon design. We ended up with something resembling a beefed-up Luger pistol and a machine gun with six-shooter twin barrels and a top-fed dual magazine.

WEAPONS

The weapons forged by the *Wolfenstein* Nazi regime vary in size and purpose, but all of them are incredibly deadly. Here we have a heavy shotgun used to keep riots under control, and the .50-caliber turrets that were developed to keep an eye on corridors and courtyards.





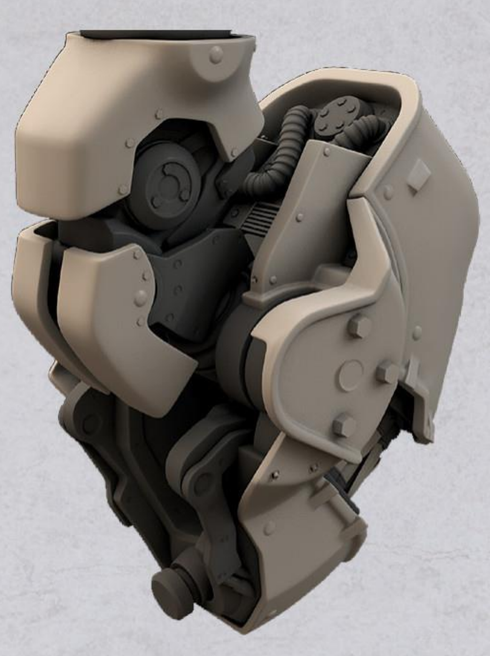
ACM TURRET
The ACM turret is the result of combining a .50-caliber cannon and a retro Super 8 mm camera.

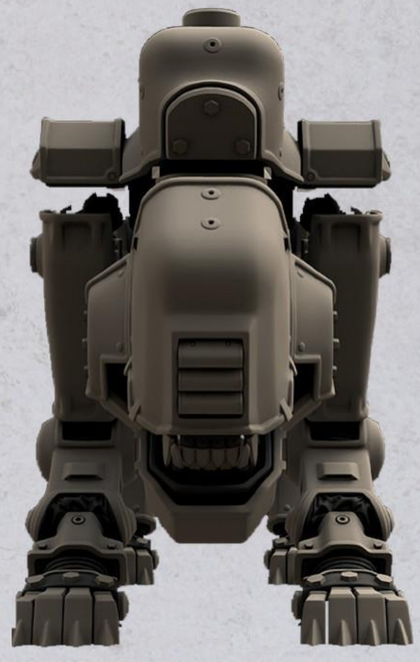
3-D model of the final design.

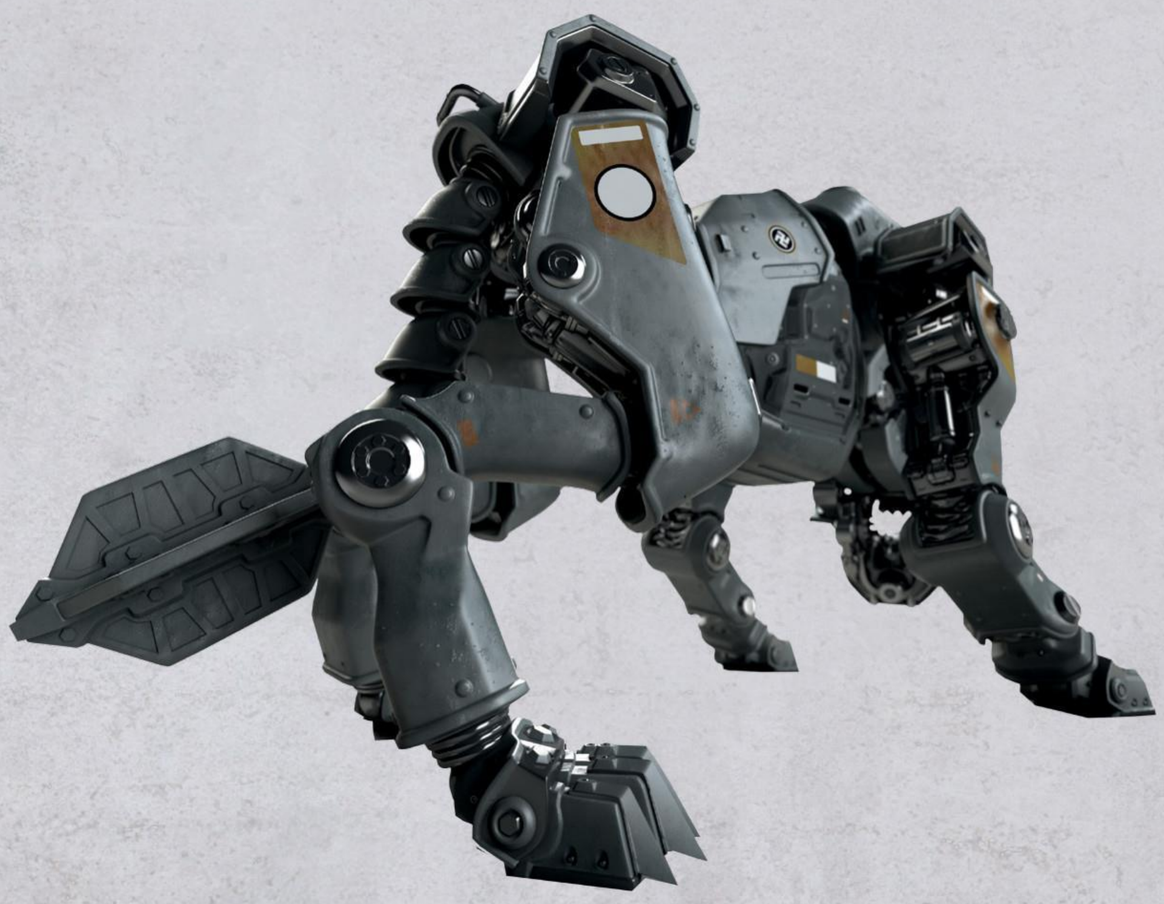
PANZERHUND 60

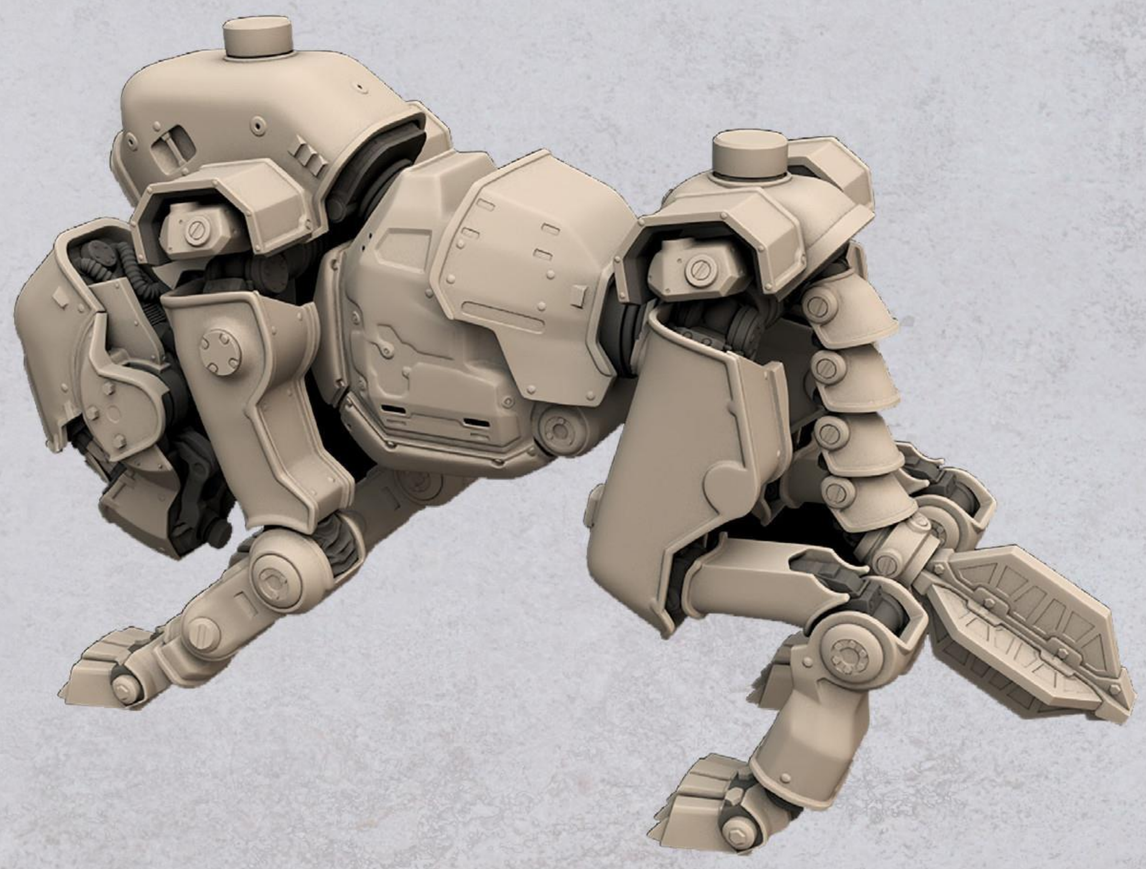
The Panzerhund 60 is a design improved from Deathshead's previous experiments from the 1940s. A giant robotic hound equipped with dagger-length, razor-sharp teeth, it's man's best friend and a perfect beast to guard the inmates of the Eisenwald prison.

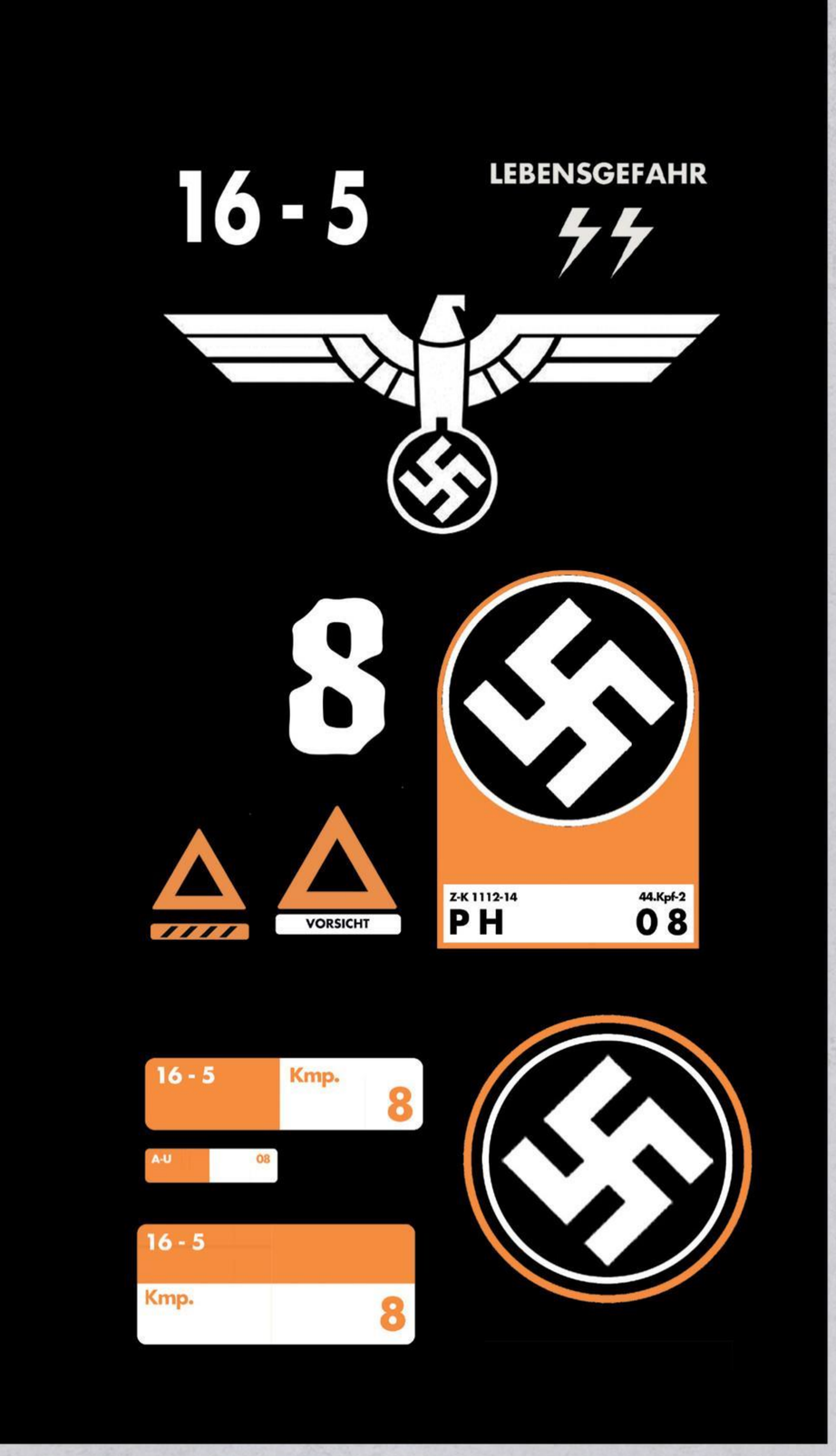
"When I modeled the Panzerhund 60 I focused a lot of attention on the head and jaws. This mechanical monster will run towards the player head on, so it needed to look ferocious and extremely lethal from the front."—Nicholas Cort, senior 3-D artist

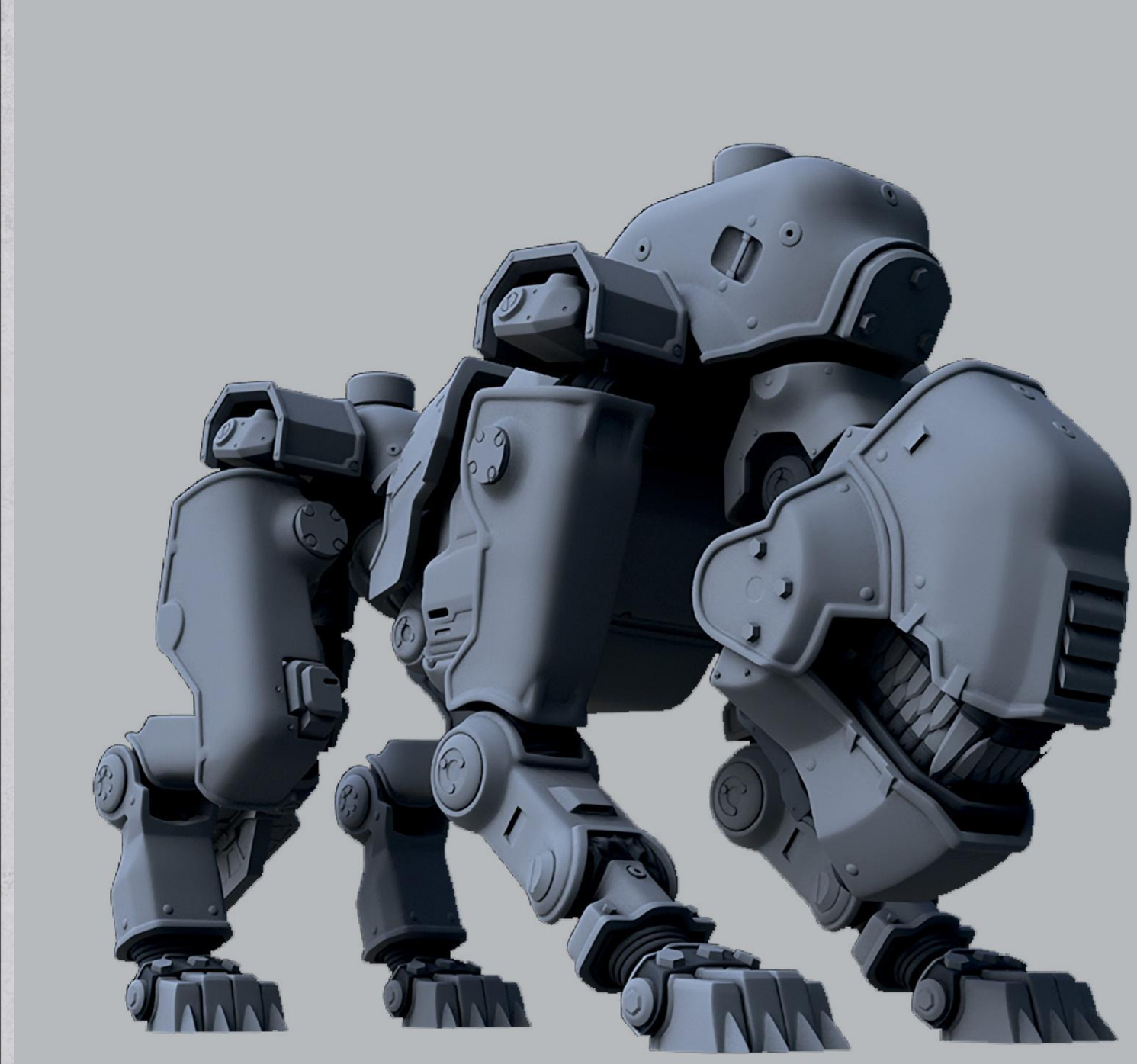












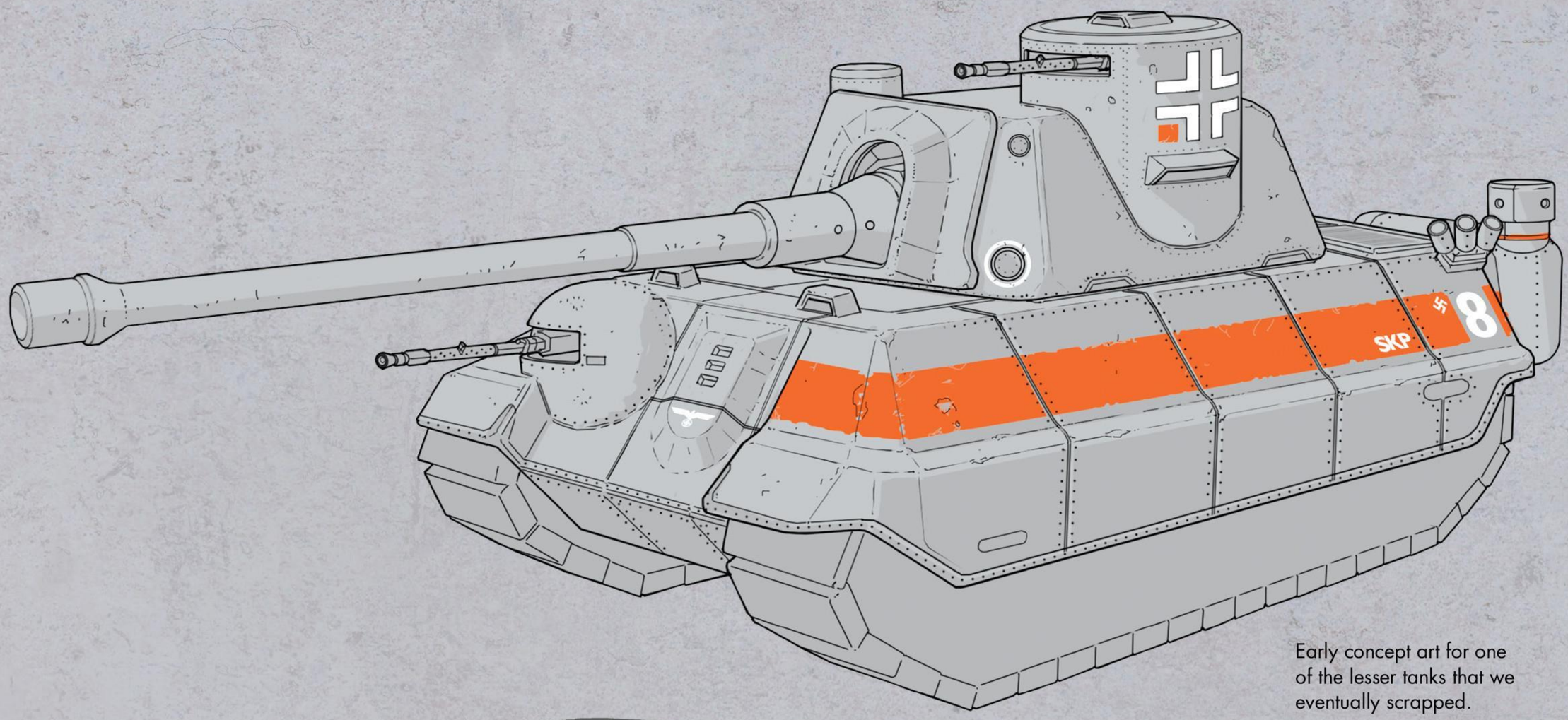
Early 3-D model of the Panzerhund 60.

Concept art of the Panzerhund 60.

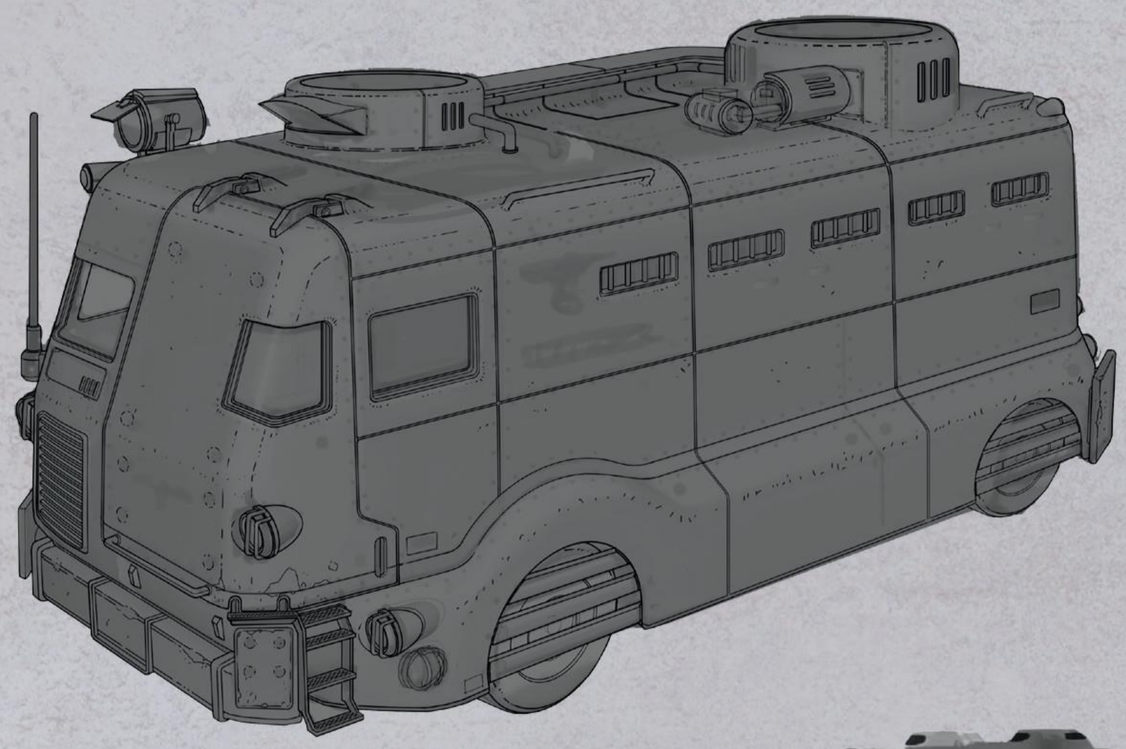
The airship is an iconic vehicle often associated with World War II Germany. It's eerily silent, which is perfect for the invasive nature of their society and allows citizens to be observed easily.

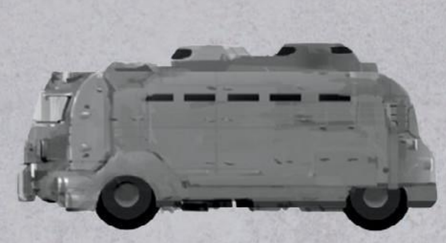
Concept art of the coal loader from the Eisenwald prison.

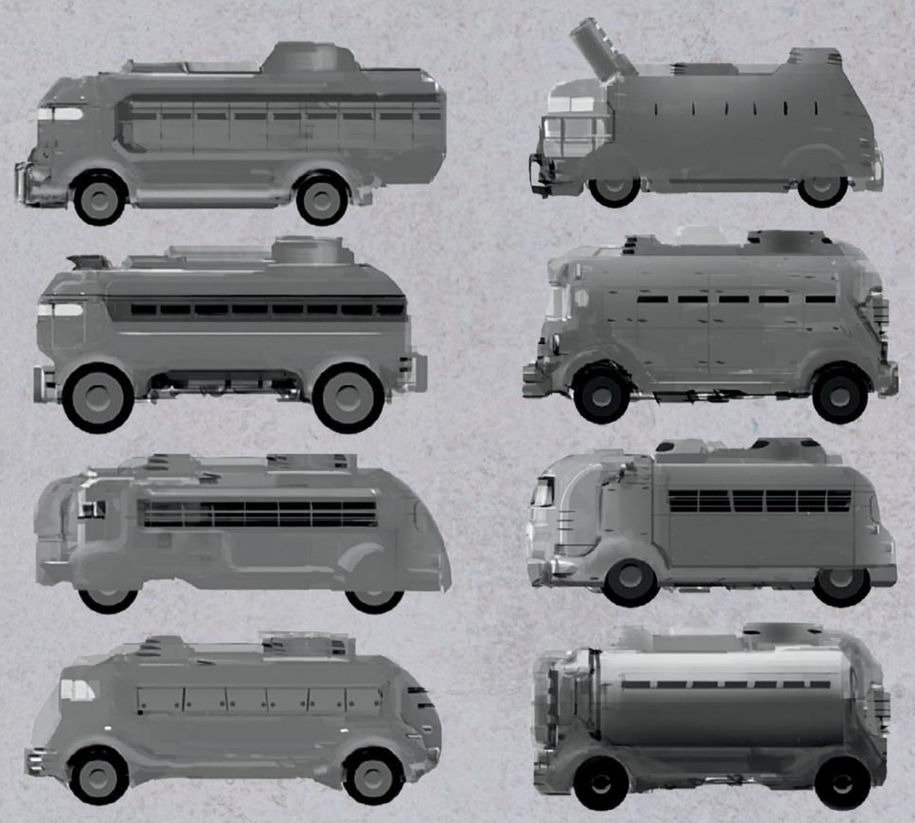
Concept art of the car BJ uses to escape from the prison.



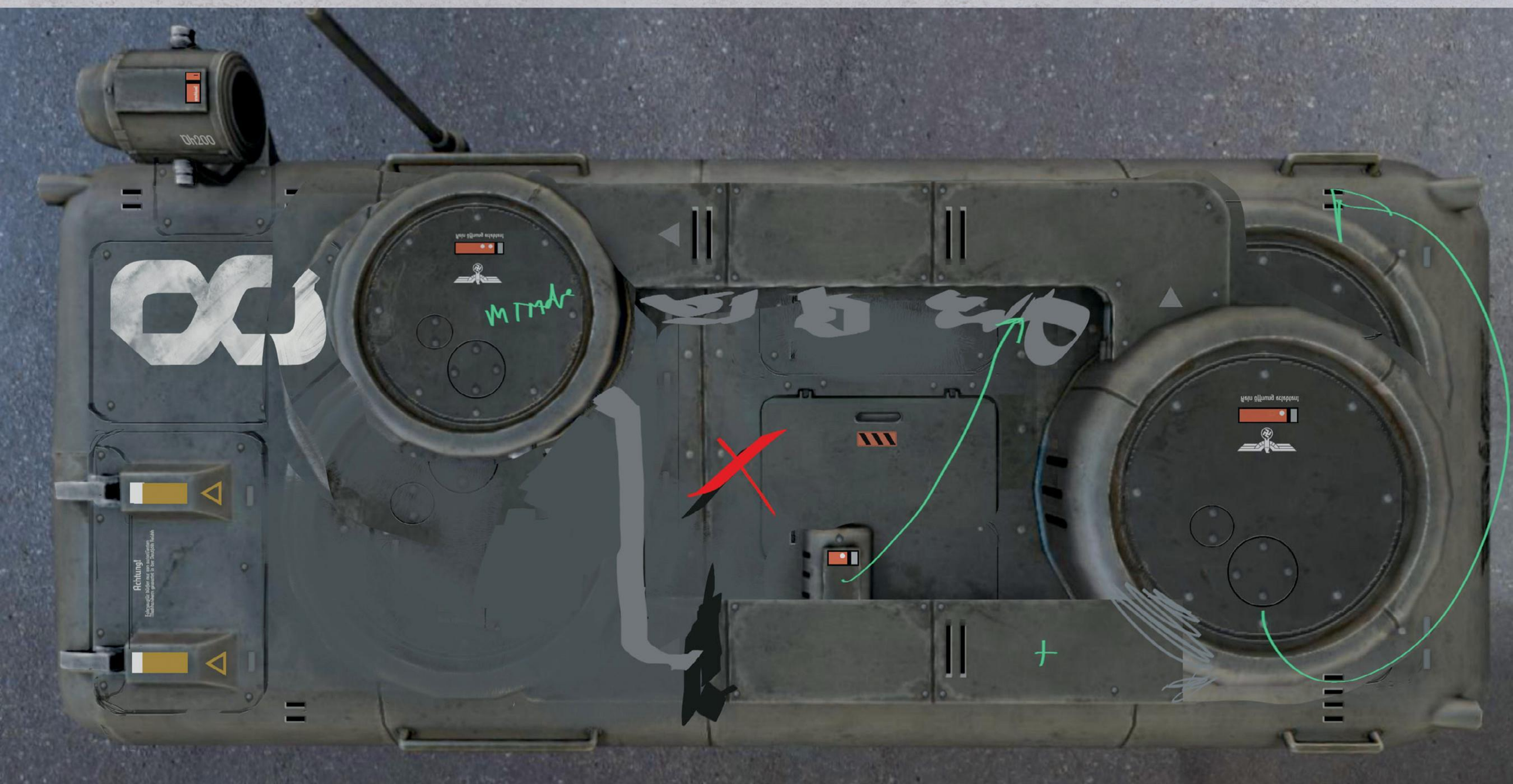
Early concept art for one of the lesser tanks that we eventually scrapped.







Concept sketches and a final design for the prison bus that BJ sneaks aboard in order to enter the Eisenwald prison.



You see this fuse box throughout the whole game.

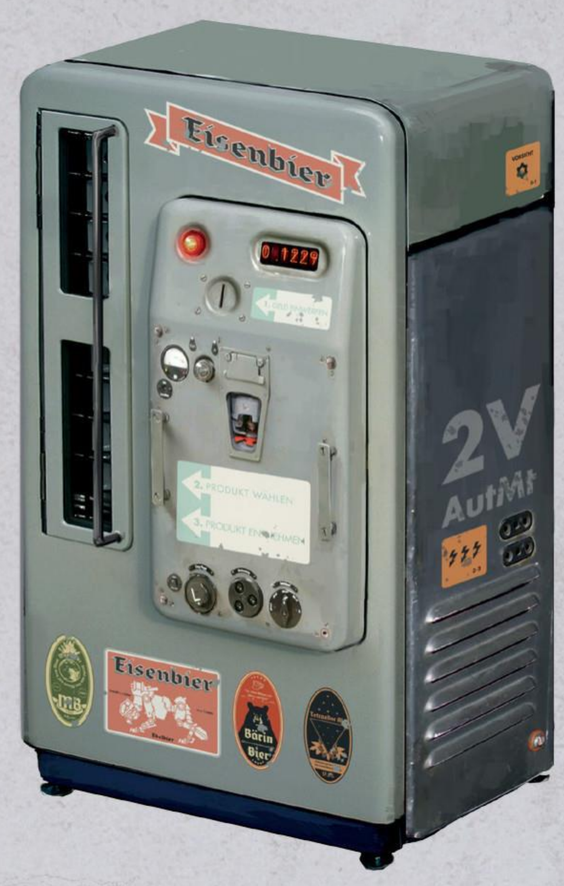
PROPS

The world of *Wolfenstein: The New Order* presented us with some interesting challenges. Everything we designed, from everyday items to giant mechanical weapons, had to have a sci-fi and high-tech edge, yet we still wanted it to feel retro and believable. When it came to everyday items, we wanted to design things that could have really existed.

The Nazi world suffers from mold attacks. This is concept art for a mold-cleaning device.

Concept art of a generic sci-fi prop to give life to the environment.

Concept art of the prison alarm.



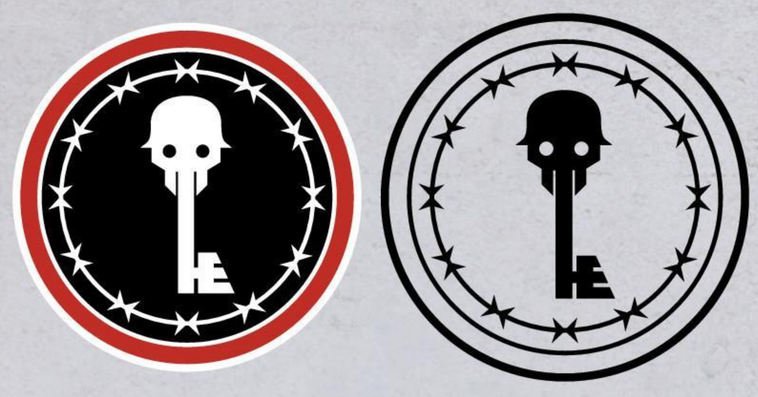
Concept art for some of the vending machines.

Even a Nazi could get a paper cut! First-aid kits are found in various places throughout the game.

Concept art of the water cooler machine.

This is the concept art for a mold detector device that will activate an alarm if the levels of mold build up too high in a particular area.

We created currency for this new regime. This is some of the concept art for it.

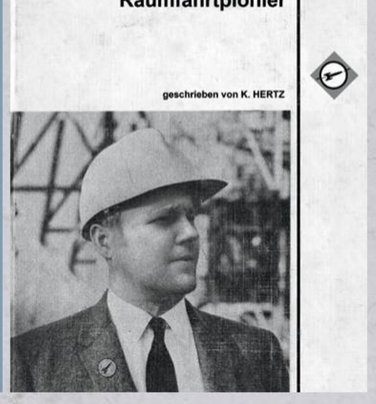


The logo for the Eisenwald prison.

You see various magazines throughout the game, everything from science magazines to helpful guides for housewives.

GRAPHICS

The art team created many magazines, posters, and graphics that might be seen in everyday situations.



Book covers.

The glossy and plastic smiles of 1960s supermodels are used on poster ads for toothpicks.

Concept art of J's room.

Concept art for the area outside of Kreisau, the resistance headquarters.

Concept art of Tekla's room.

ENVIRONMENTS

"We wanted the inside of the Kreisau resistance headquarters to have a favela-shantytown look, mixed with remnants of the pump station it used to be. The idea was that they used almost everything they could get their hands on to get this place into a reasonably habitable space.

Wires hang from the ceiling; patched-up pipes snake through the compound; uneven board floors and other homemade solutions are everywhere. Rooms are stacked with stolen goods, equipment, and gadgets of all kinds, and blueprints and maps of secret missions decorate some rooms, revealing that big plans are being forged on a daily basis.

This place needed to feel lived in, that these people struggled to live their lives and break free of the tyranny of the Nazi regime. The pictures of fallen comrades, trophies from enemies, and of course items that remind them of the lives they once had all speak to the identity of these rooms and the people who live in them."—Per Gullarp, senior concept artist

Scribbles and notes from Tekla.

Concept art of Wyatt's room.

Concept art of Caroline's room.

Concept art of the secret passage.

Concept art of another view of Caroline's room.

Concept art of Max's room.

Concept art of the main briefing room at the resistance HQ.

Concept art of Fergus's room.

Concept art of Klaus's room.

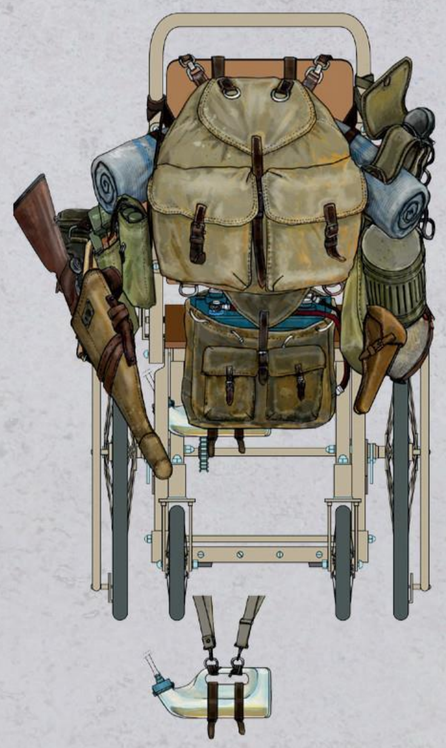
Concept art of the main briefing room in the resistance HQ.

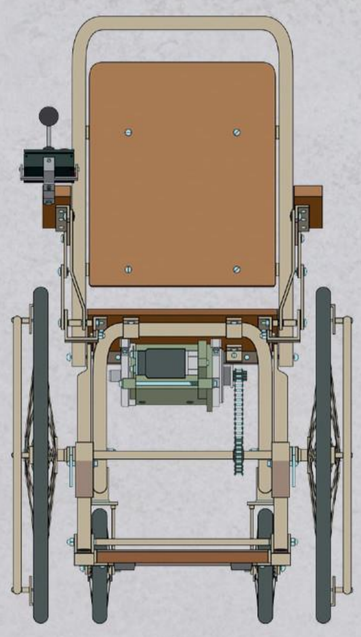
An early concept of the Kreisau interior.

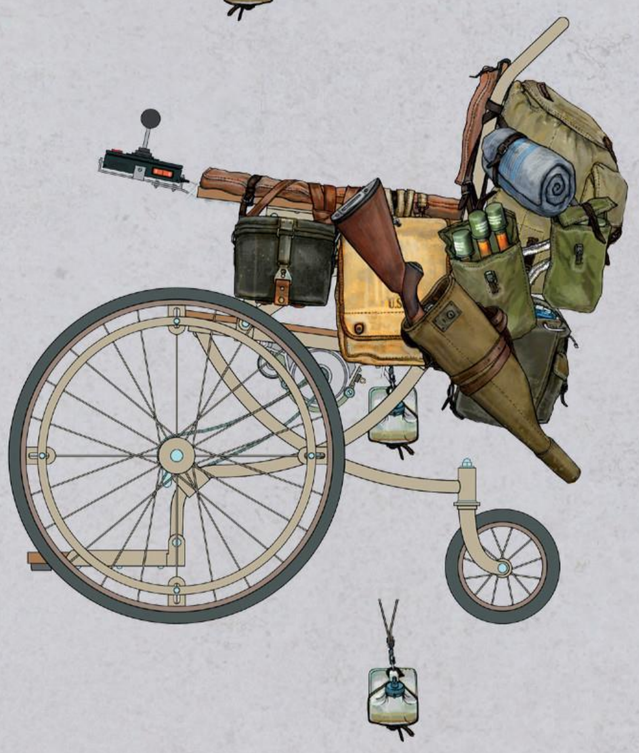
Concept art of the mold-destroyed concrete section.

Concept art of the corridor leading to the hangar.

Concept art of the hangar.

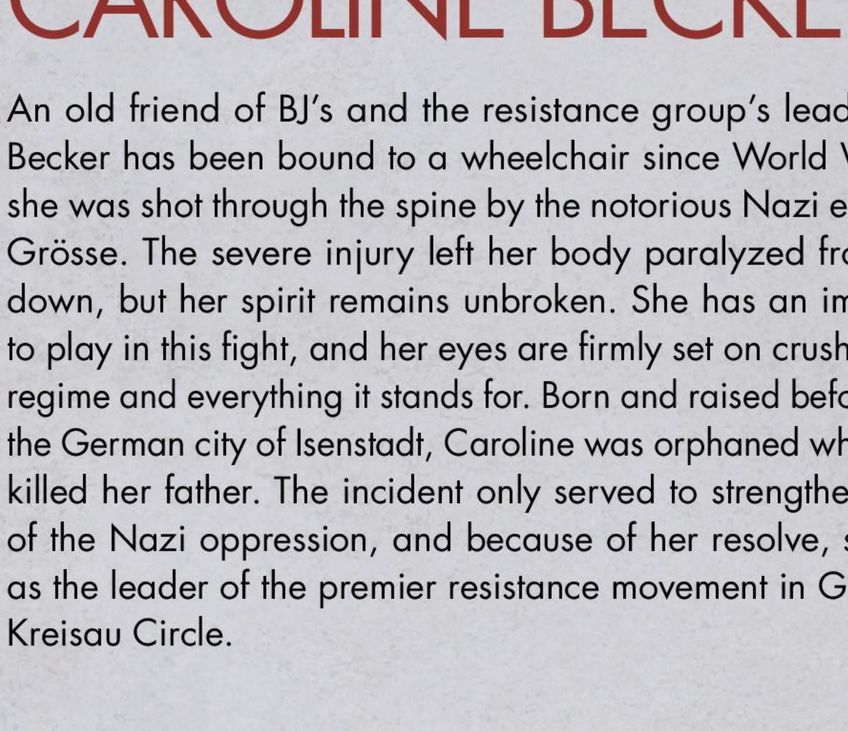


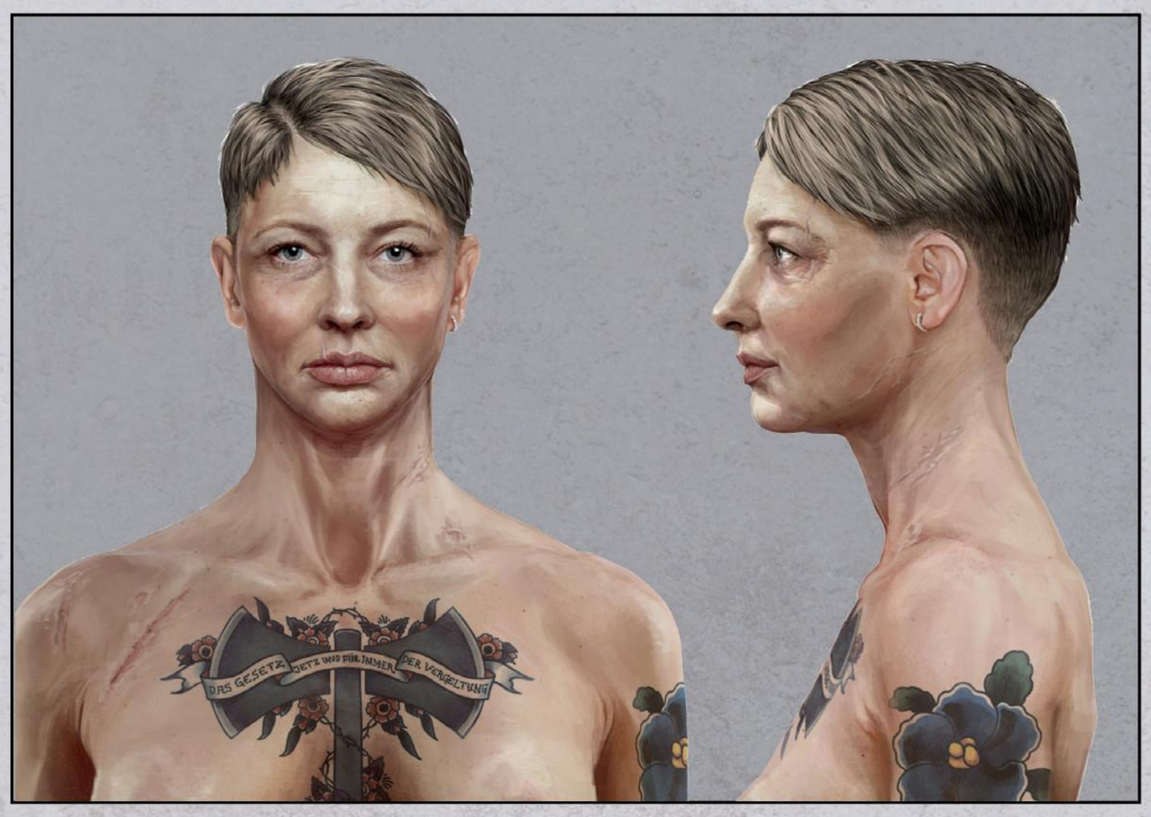




CAROLINE BECKER

An old friend of BJ's and the resistance group's leader, Caroline Becker has been bound to a wheelchair since World War II, when she was shot through the spine by the notorious Nazi enforcer Hans Grösse. The severe injury left her body paralyzed from the waist down, but her spirit remains unbroken. She has an important part to play in this fight, and her eyes are firmly set on crushing the Nazi regime and everything it stands for. Born and raised before the war in the German city of Isenstadt, Caroline was orphaned when the Nazis killed her father. The incident only served to strengthen her hatred of the Nazi oppression, and because of her resolve, she emerged as the leader of the premier resistance movement in Germany—the Kreisau Circle.



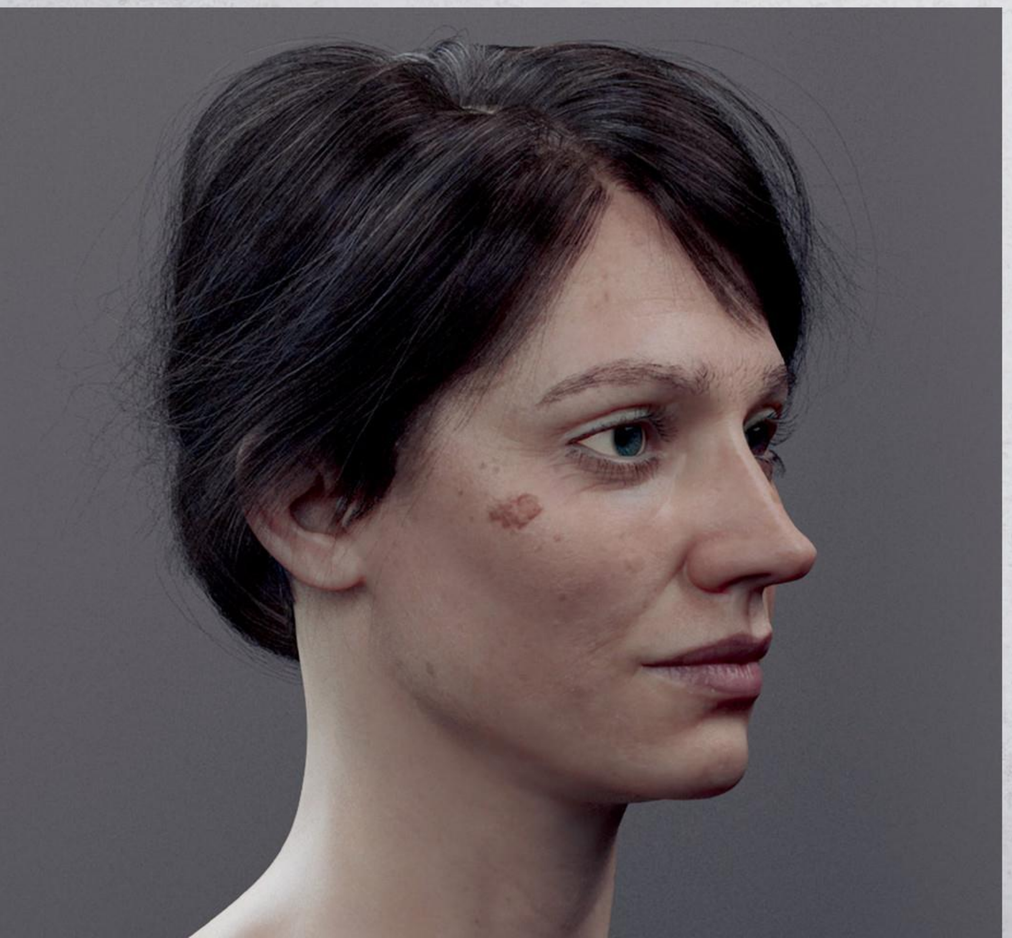


In-game design of Caroline Becker.

J

J was born in Seattle, Washington, the youngest of five children. His father was a soldier in the United States Army at the time of his birth. When the nuclear bomb hit, J was badly injured by radiation burns, but he managed to survive. He made his way to Europe with nothing but his electric guitar and found shelter with the Kreisau Circle.

Always playing the guitar and collecting speakers and amplifiers, J plays tunes that can be heard throughout the resistance headquarters. J comes off as a loner at times, but his heart is always in the right place and he cares about his comrades. His face was disfigured when Nazis attacked his family, and J's hatred for the Nazis runs deep.



TEKLA

"The past, present, and future are the same equation for all people and all things."

A resistance fighter who calculates everything by the numbers, Tekla is obsessed with mathematical equations and calculations. She sees connections and possibilities hidden everywhere so she scribbles notes constantly.

KLAUS

Klaus Kreutz was once a card-carrying Nazi making a living as an army officer before the war broke out. However, when his family was killed by the secret police, Klaus decided he would fight back and destroy the Nazis. Through his underground network connections, he came into contact with Caroline Becker, who persuaded him to join the Kreisau Circle.

Concept art of Klaus.

In-game design of Klaus.

BOBBY

Bobby Bram used to own a bakery in southeast London. During the Blitz, his bakery was hit by a German bomb. Fortunately, Bobby was out on an errand that day and wasn't killed in the blast. The next week, Bobby was drafted into the army. He kissed his wife goodbye and was shipped out to the continent. Years later, he visits her grave in Nazi-occupied London. The only thing that has kept him from falling apart during the dark postwar years has been the work he's done for the Kreisau Circle.

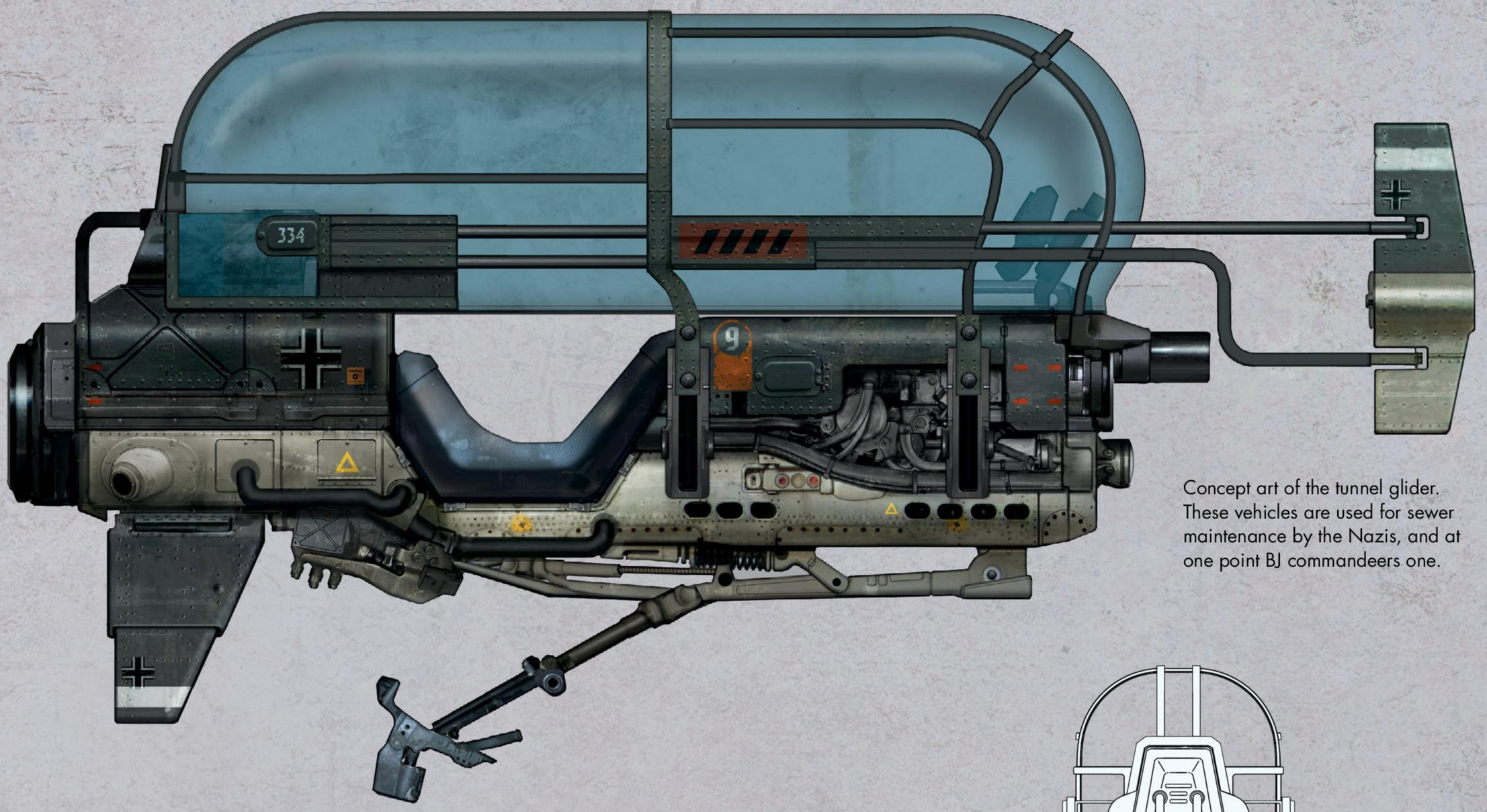
In-game design of Max.

Concept art of Max.

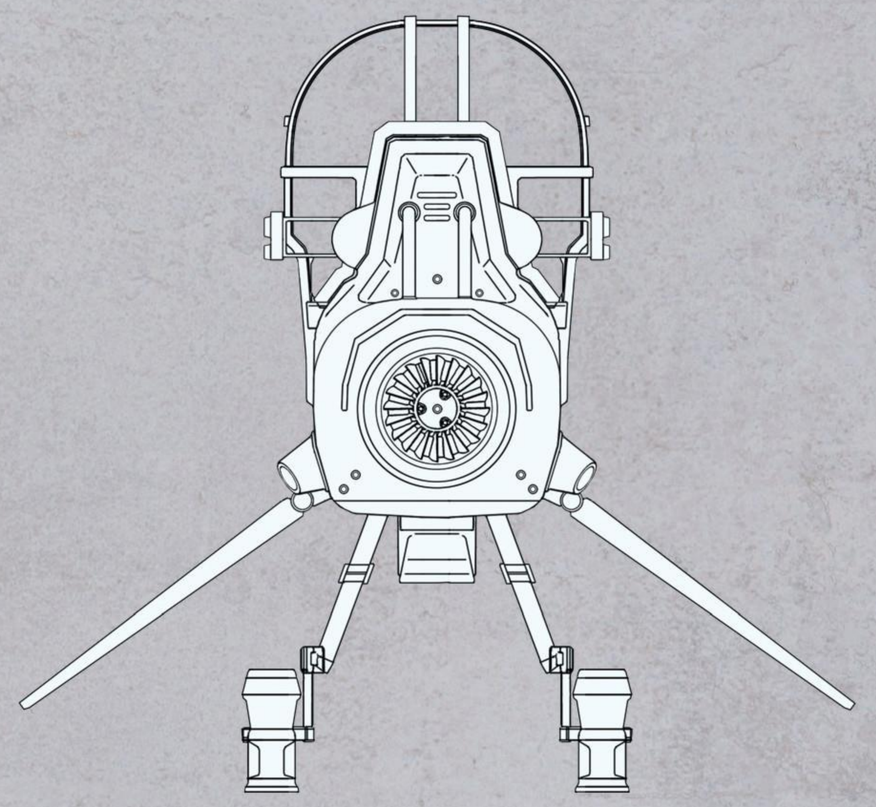
Render of Max.

MAX

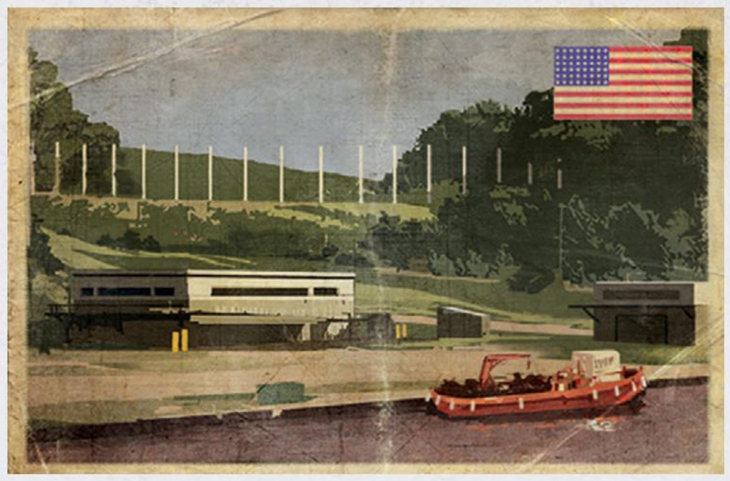
Not much is known about Max, aside from his name and his dislike of violence. He was found by Klaus hiding behind some dumpsters in an alley, and Klaus has taken care of Max ever since.

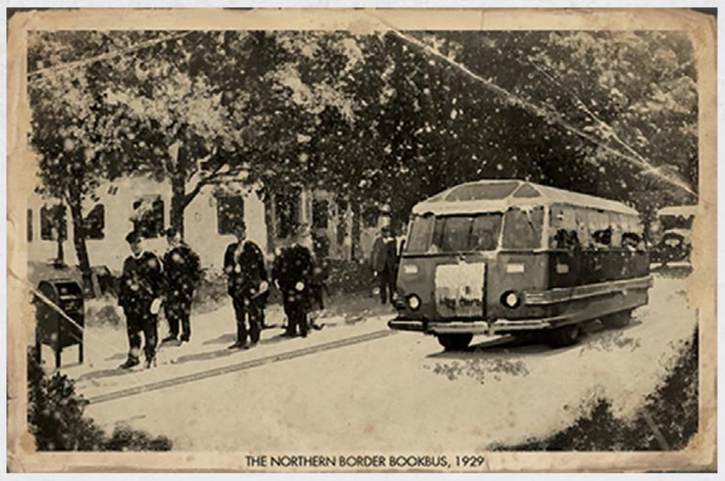


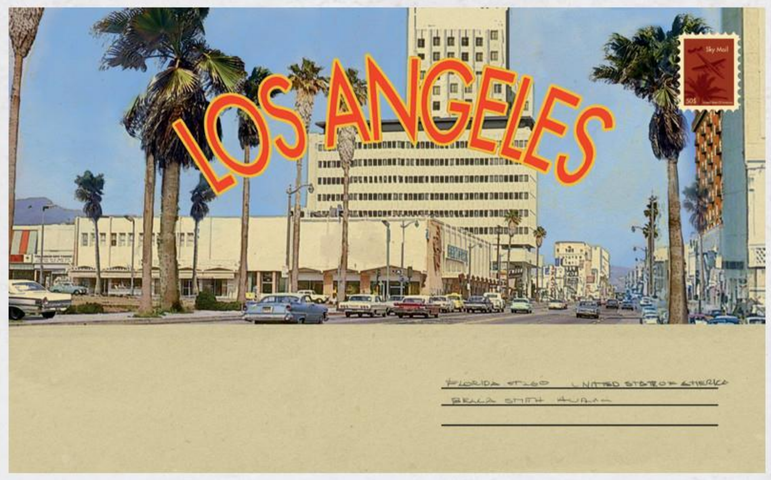
Concept art of the tunnel glider. These vehicles are used for sewer maintenance by the Nazis, and at one point BJ commandeers one.



The heavy steel door that leads to the resistance HQ.







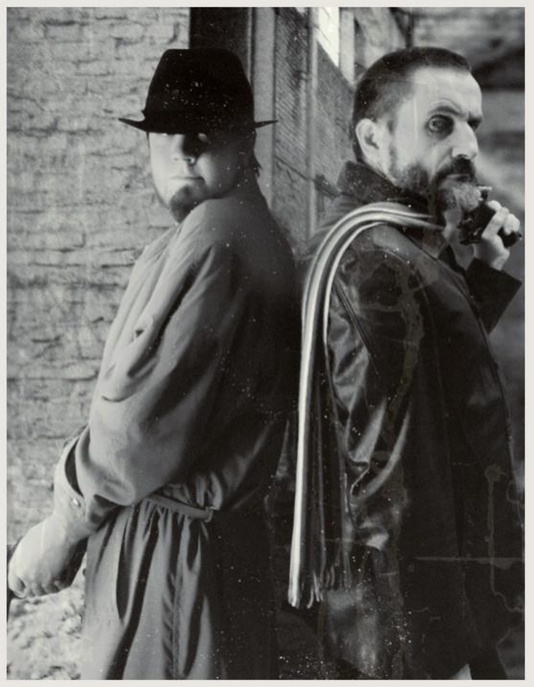
Various postcards were created for the game.

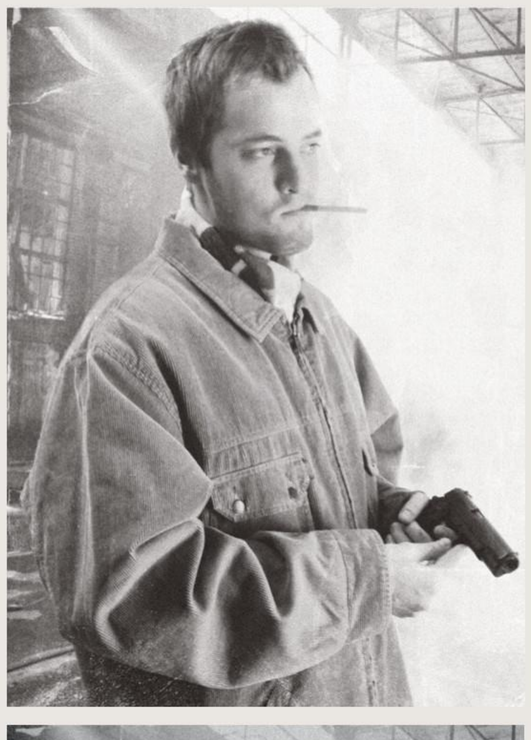
The resistance have anti-Nazi magazines in their possession that are made by other freedom fighters and would not be tolerated by the Nazis.

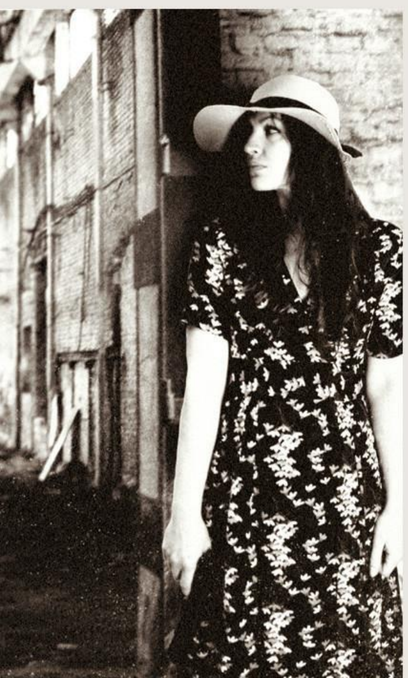
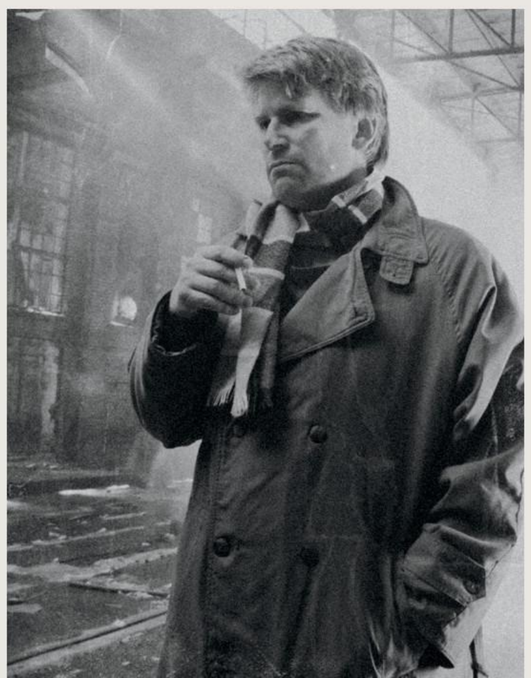
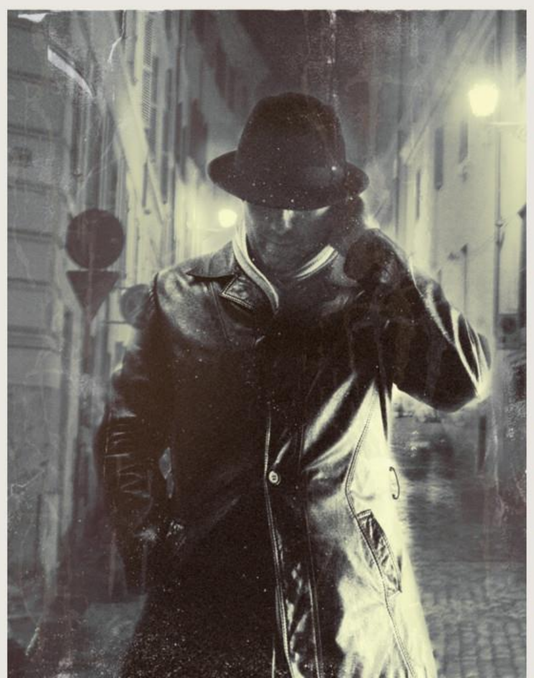
Several food labels and packaging designs were created to populate the game.

GRAPHICS

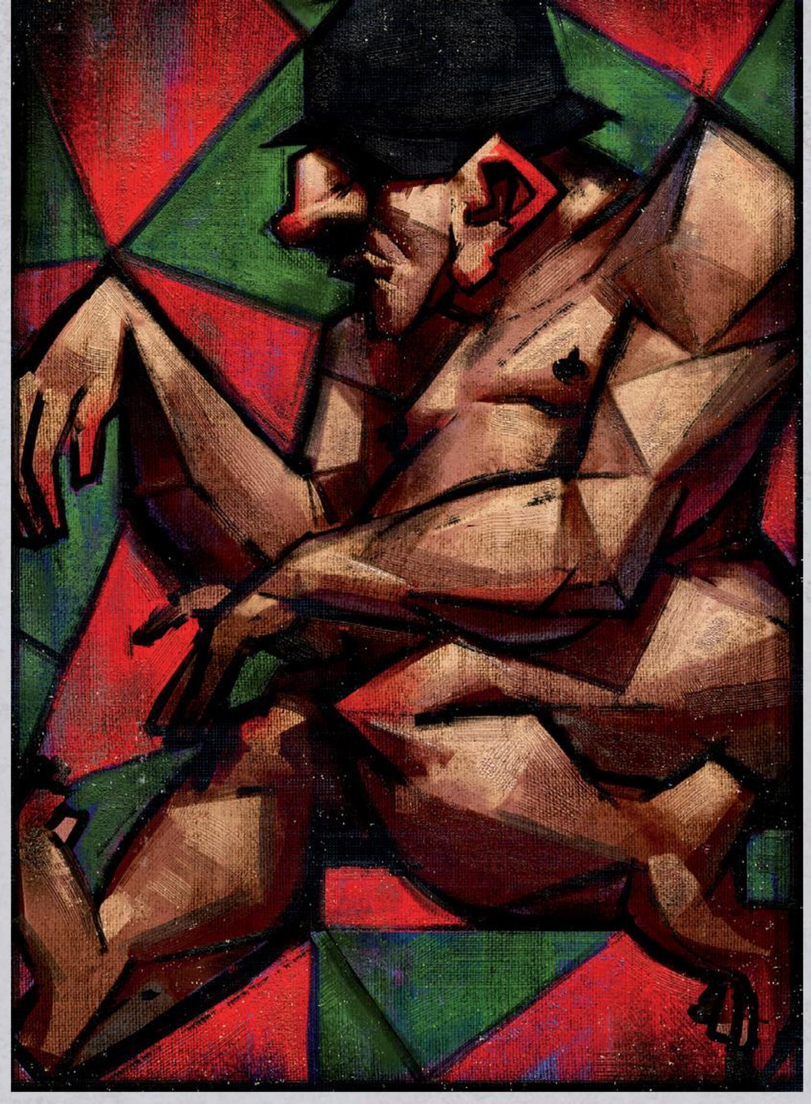
For the Kreisau resistance, we created a wide variety of graphic materials and designs like postcards, magazines, and papers from all around the world. These objects are memories from a time when the Nazi war regime didn't have the world in its iron fist. Decals and designs for delicious canned sauerkraut and bratwurst, and even dishwasher powder, were produced.

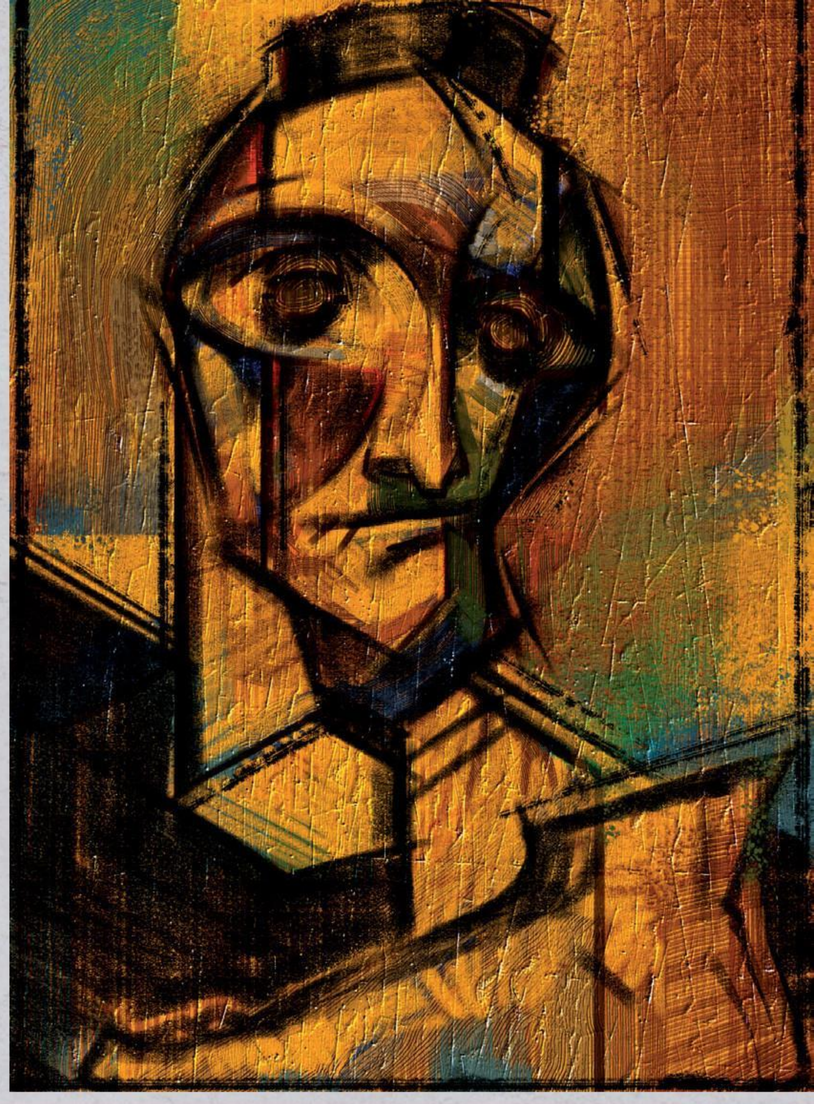




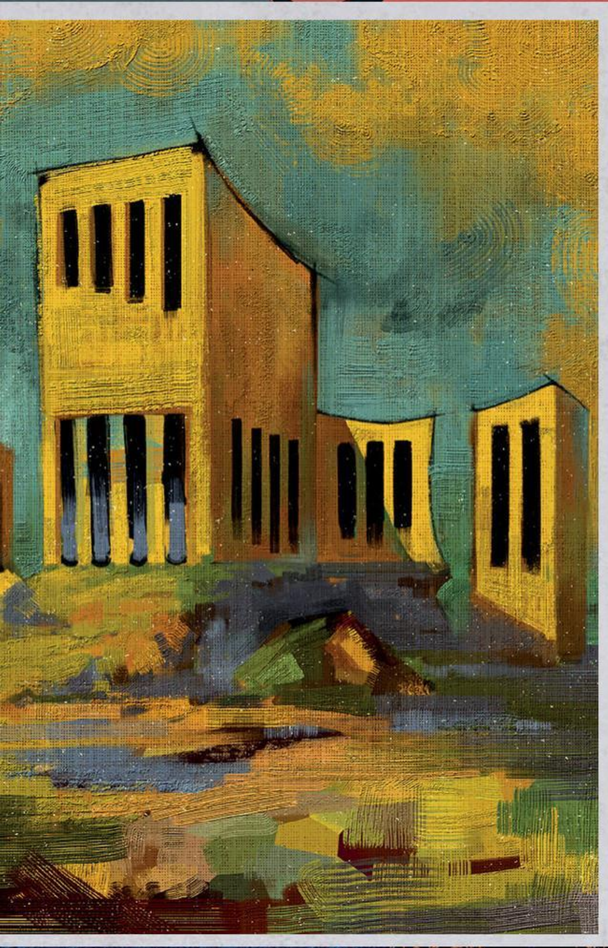




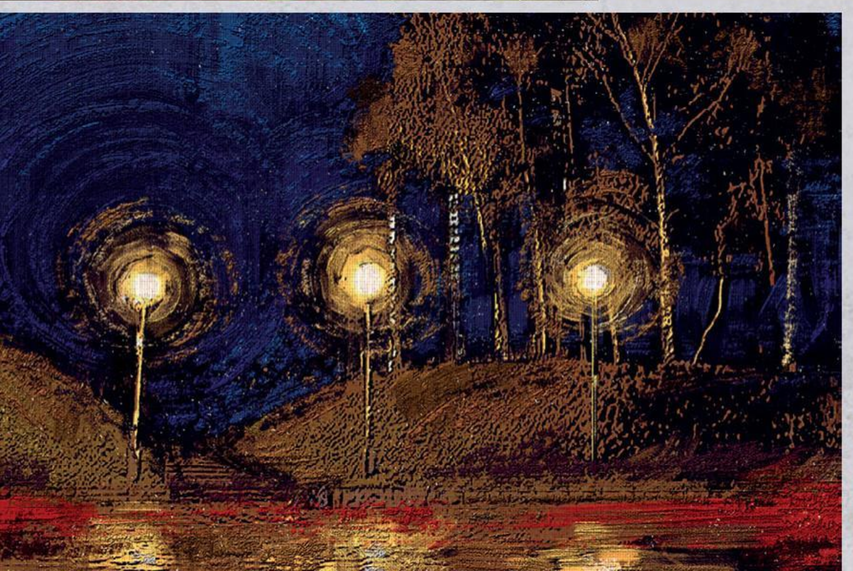
KREISAU MEMORIAL WALL
The resistance has a memorial wall in its headquarters with photos of freedom fighters that have fallen in battle against the Nazis.
These were produced at MachineGames and portray team members who worked on the game.

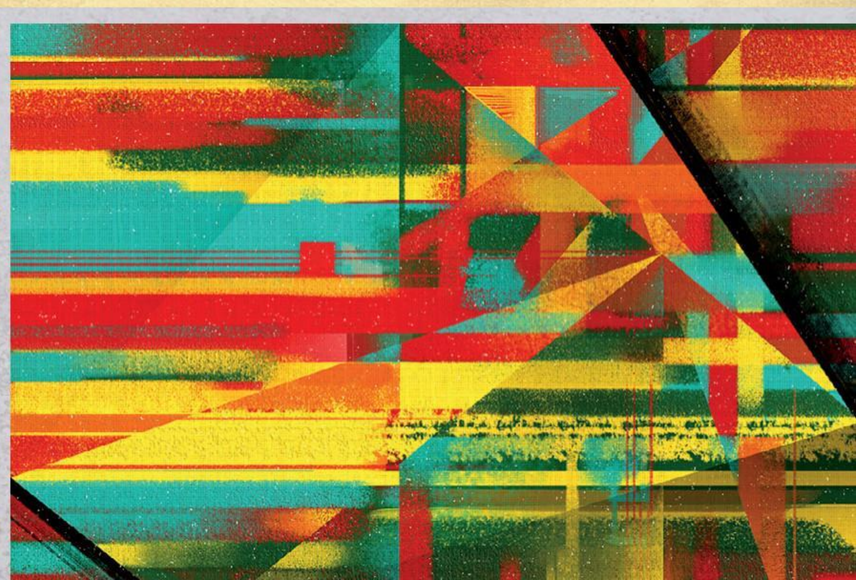




The resistance has collected countercultural paintings and other artwork that the Nazis deem unfit. This is just some of the artwork that we created for use in the game.







In the 1960s, it was popular to collect trading cards of well-known movie stars. These are some of our own creation.

America Surrenders

Washington, December 24 - Speaking to the American people in the falling snow on Christmas Eve, the President of the United States declared the governments total surrender to the German Army

The announcement comes just days after the atomic bomb was dropped on New York. "This final act of violence may have saved millions of lives that would have resulted from a land invasion of America," said the Regime leader in a press statement following the announcement. "I applaud the President for taking such a brave decision." After the President's speech, a spectacular show was put on by the invading troops parading down the streets of Washington to the roaring sound of jet fighters passing by overhead. Even more spectacular were the massive mechanical beasts known as "Panzerhunde", or "armored dogs", hulking over the crowds.

The resistance have collected many news articles from around the world that cover the actions of the Nazis.

ART OF LEVEL
06

Concept art of the London Nautica—the Nazi research facility headquarters.

Concept art of the destroyed exterior of the London Nautica.

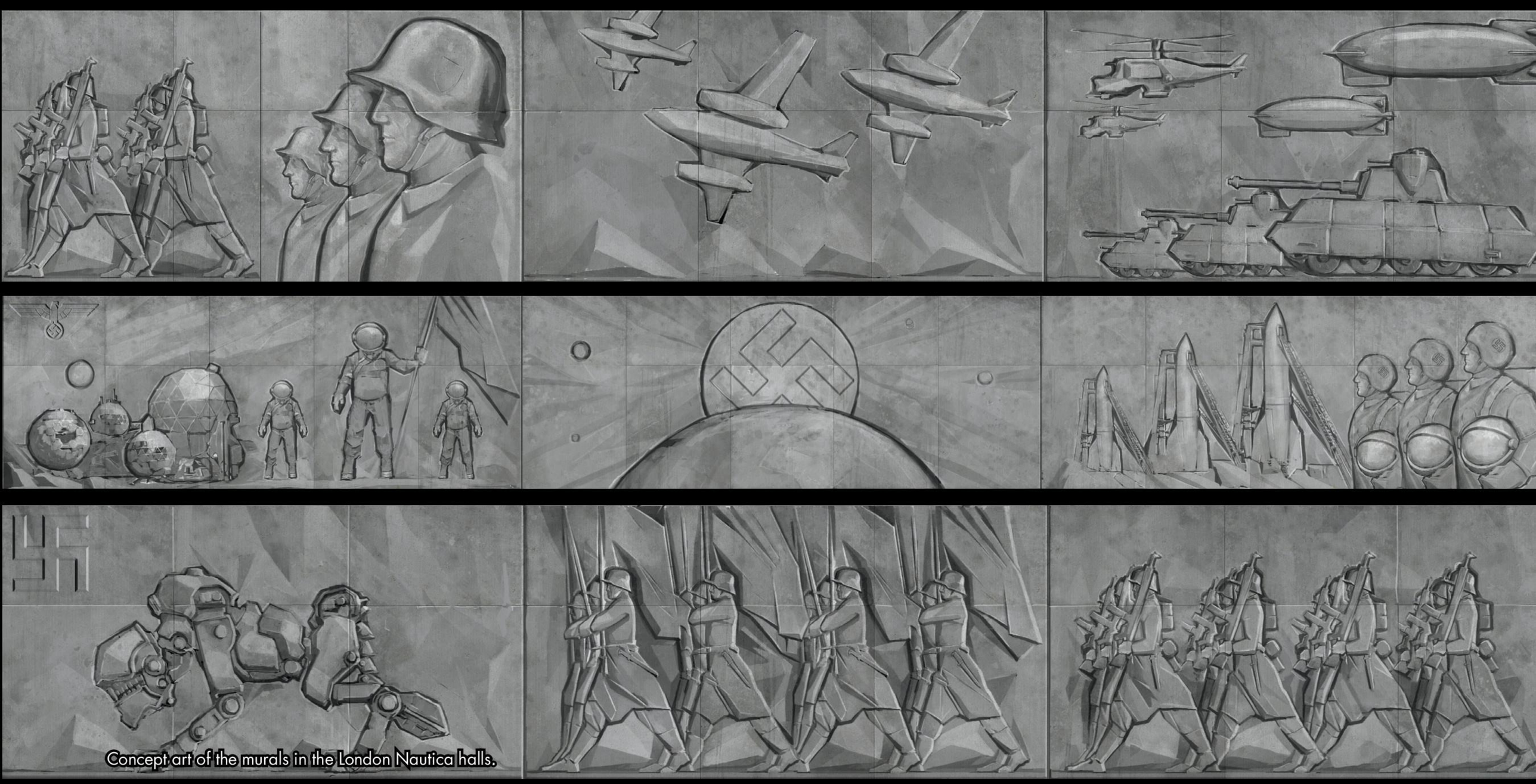
ENVIRONMENTS

The London Nautica is a center for advanced research in aviation and robotics technology, one of the most well-guarded buildings in Germania. To be allowed inside the Nautica aviation museum, which is open to the public, visitors have to be First Tier members of society, which is less than 1 percent of London citizens.

Concept art of the destroyed interior of the London Nautica.

Concept art of the destroyed interior of the London Nautica.

Concept art of the London Nautica lab.



Concept art of the murals in the London Nautica halls.

Concept art of the moon exhibition.

"Welcome, dear guest, to the London Nautica. *I am General Wilhelm Strasse, the founder of this museum. When I was just a little boy, I had a dream. I used to dream that one day I would create a robot who would hold my hand when I was alone and afraid. It sounds silly now, doesn't it? But dreams are what fuel the engines of progress. Without dreams, we would have no victory. Without dreams, we would have no Leader. Without dreams, we would have no Fatherland. Since I was a boy, my dreams, shaped by time, have become a beautiful arrow shooting straight into the future—our collective future. This is why I constructed the London Nautica. I hope it will inspire more young boys to strive for greatness. Now, please. Enjoy your stay. Sieg heil."*

Concept art of the security hall and elevator.

Blueprints of the London Nautica.

S. 32041 689 1266 8735

Concept art of the London Nautica main hall.

Concept art of the Heavy Robot.

ROBOTS AND SOLDIERS

The enemies in the Nautica were designed to be different types of Luftwaffes in a 1960s style. The one remaining in the game is a lesser guard. When designing the character, we were going for a cross between an armed guard and a museum security guard.

HEAVY ROBOT

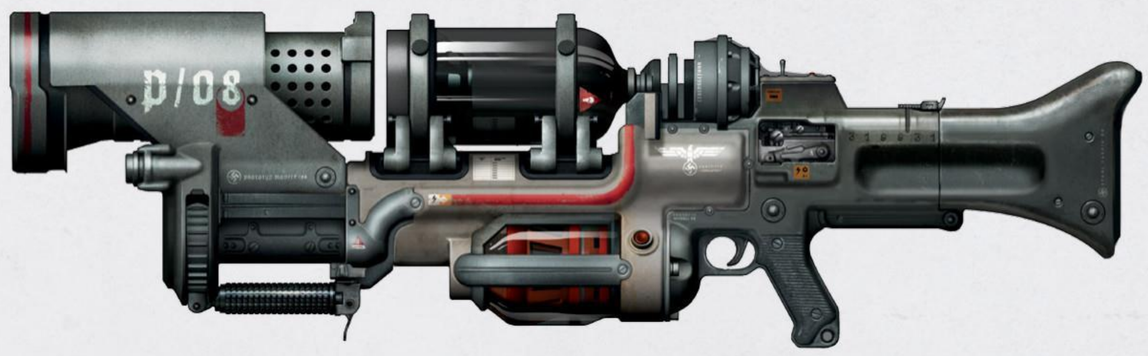
"This is easily the most massive of the regular Nazi robots, towering over four meters tall. It has lots of destructible parts, which made it one of the more complex models, since it required interior modeling for all the removable parts and weak spots. This is the original version; the final design was changed a bit in the game to use another set of weapons with guns on both arms instead of the original dual cannon and Tesla coil design."—Tor Frick, technical art director

3-D model of the final design.

Concept art of the Laserkraftwerk.

LASERKRAFTWERK

A powerful and experimental handheld laser the Nazi's have developed. The Laserkraftwerk has two deadly modes, one of which allows you to shoot like a gun, and the other makes it possible to cut through obstacles. This weapon offers a flexible game play style and various puzzle solving possibilities.



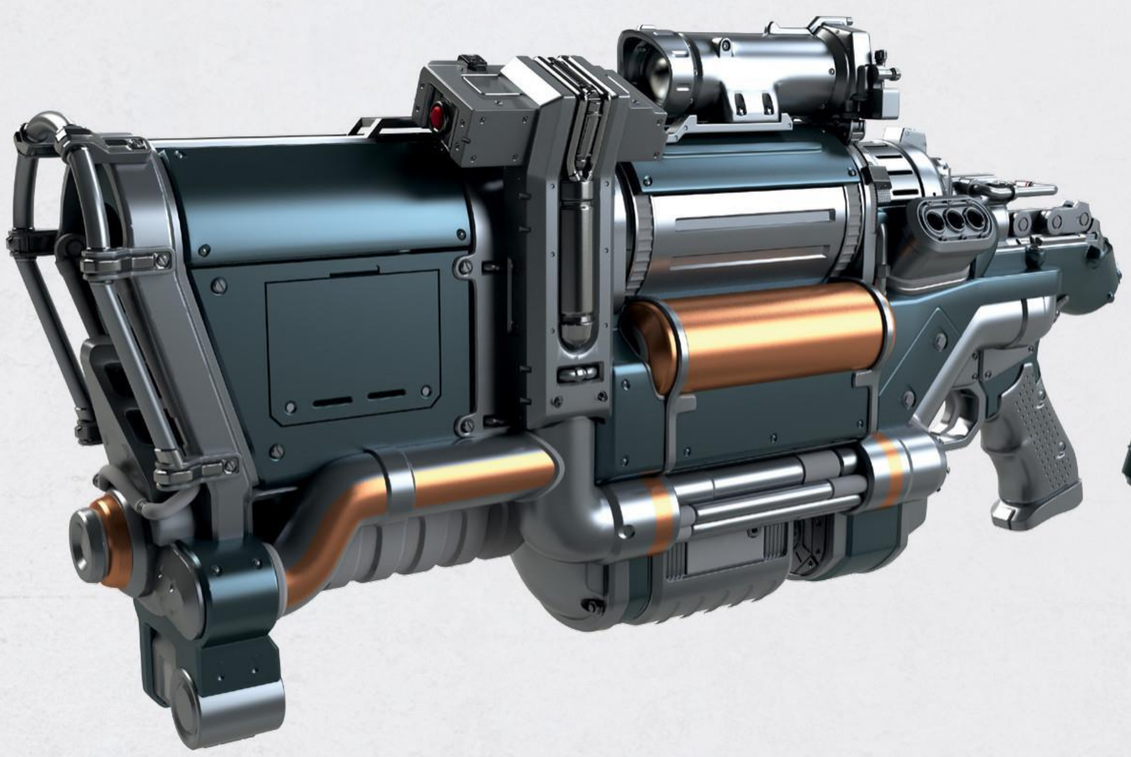
Early concept art of the Laserkraftwerk. Originally we designed it with the look of a power tool but then tweaked it to resemble a proper weapon.

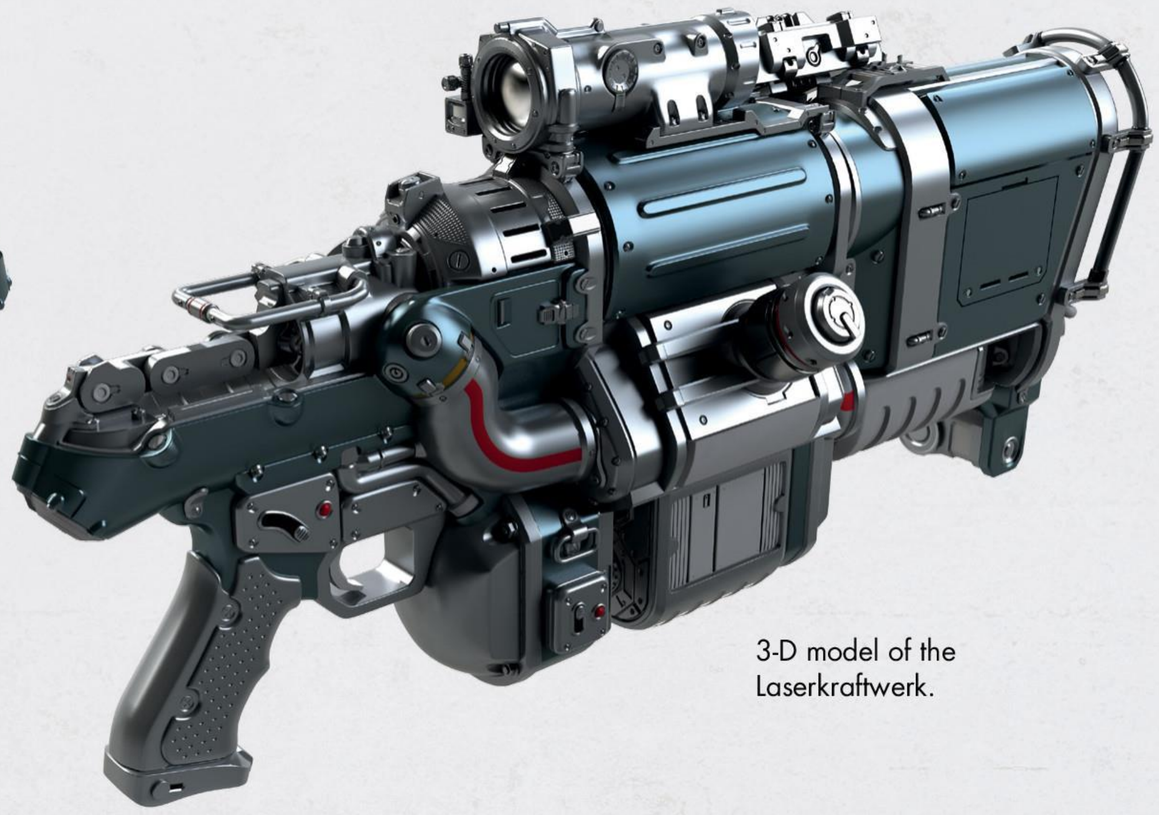
Concept art of the Laserkraftwerk scope.

Concept art of the normal battery upgrade.

Concept art of the Daat Yichud battery upgrade.

Concept art of the upgradeable component crate.





3-D model of the Laserkraftwerk.

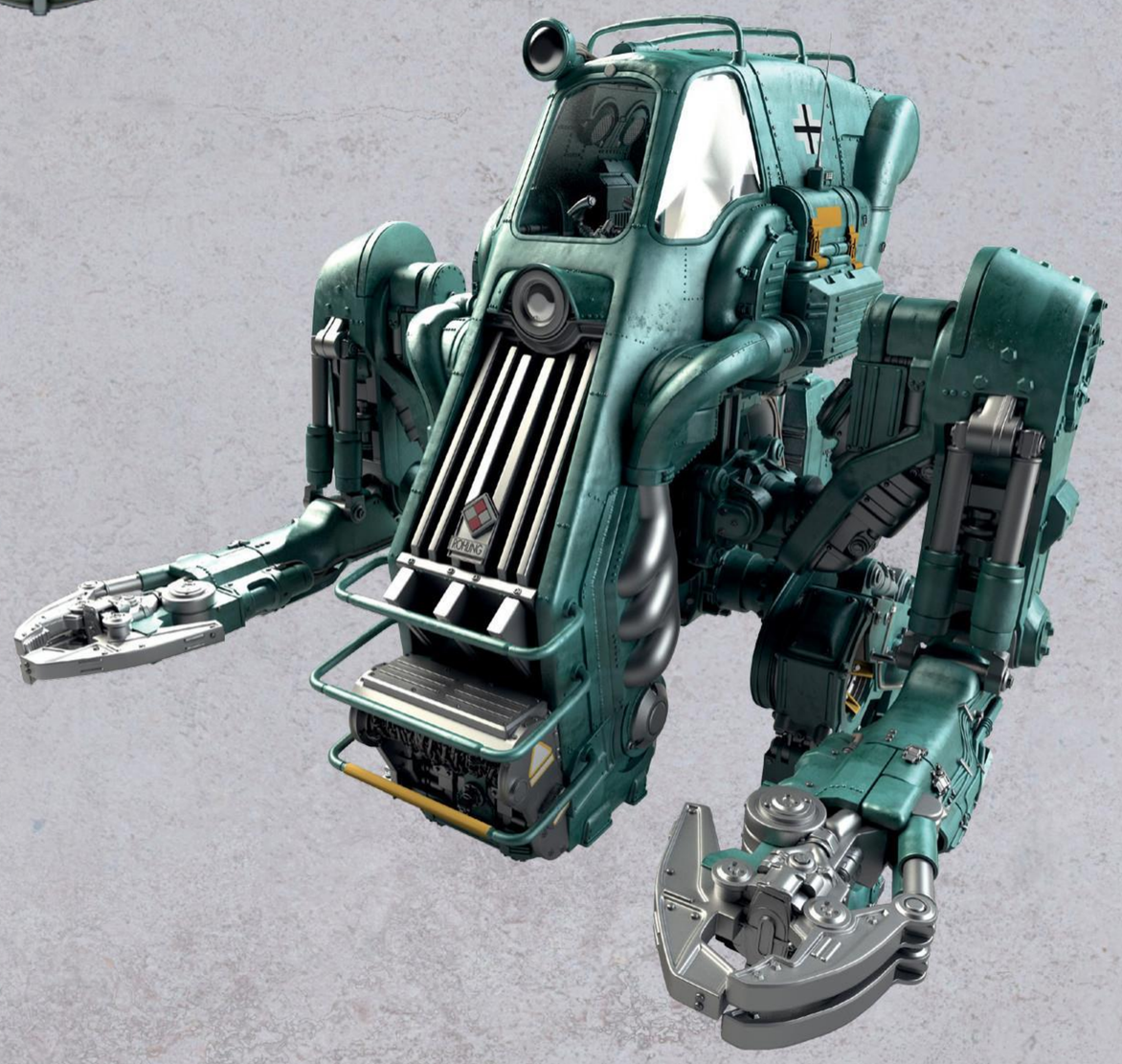
Concept art of the stealth helicopter.

Concept art of the security turret.

Concept art of the Powerloader.

Concept art of the Nazi hang glider.

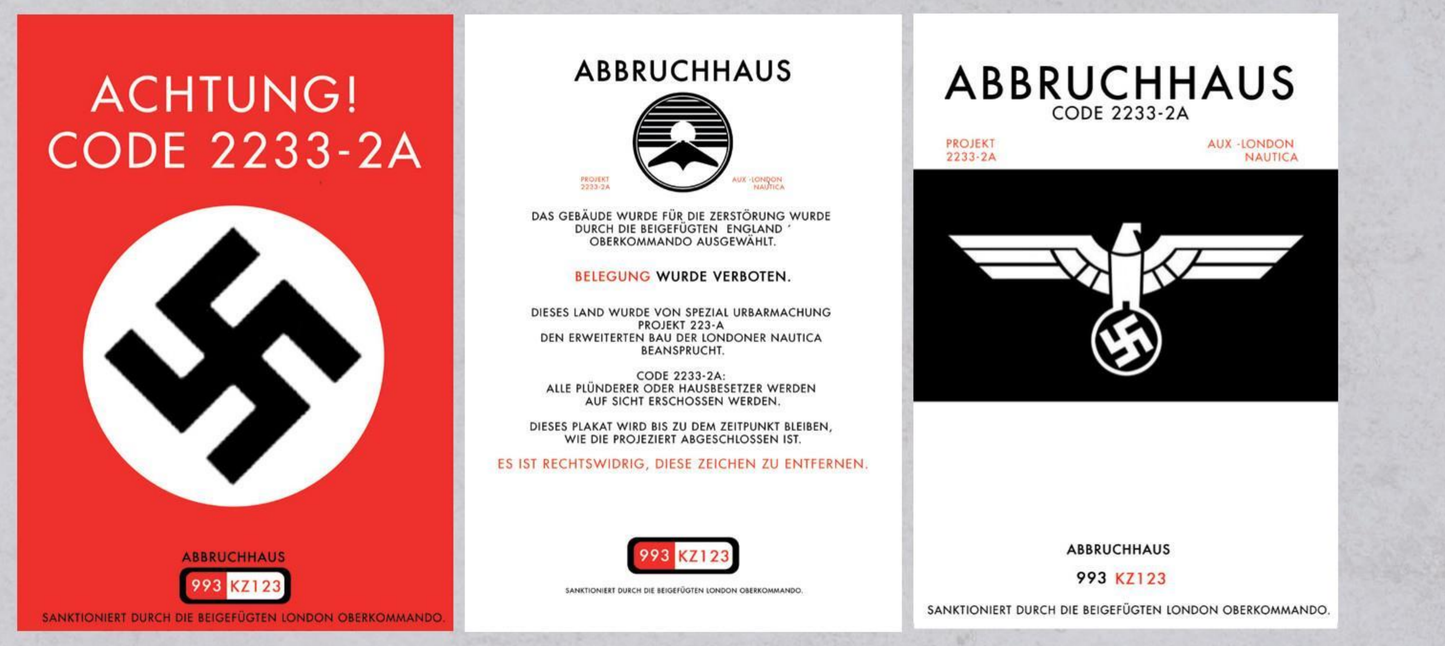
3-D model of the Powerloader.



Secret documents and folders pertaining to Operation Whisper.

GRAPHICS

Blueprints, secret folders, documents, and faked science reports.



London Nautica pamphlets.

Some postcards you could pick up in the gift shop and might want to send back home after your pleasant visit to the London Nautica.

DANKE FÜR IHREN BESUCH
THANK YOU FOR YOUR VISIT

SPECIAL OFFER!
LUNAR CRATER PHOTOS!
MINIATURE SHUTTLE MODEL!

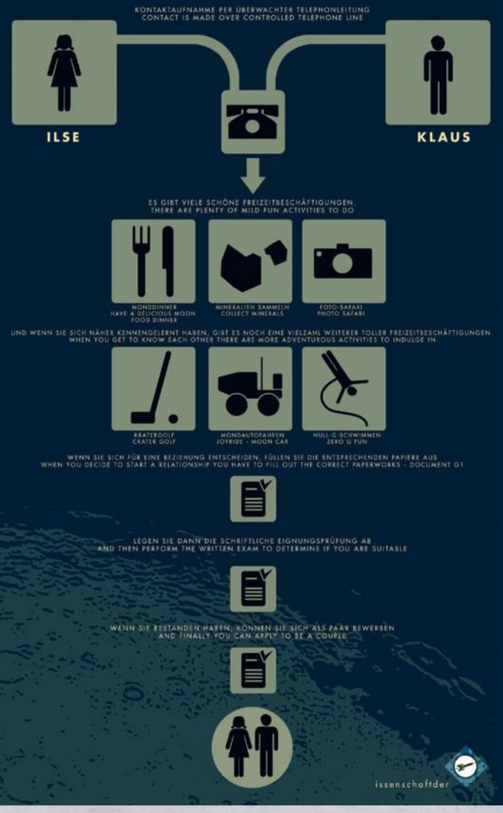
SPEZIALANGEBOT!
MONDKRATER FOTOS!
MINIATUR RAUMFÄHRE MODELL!

VERGESSEN SIE NICHT UNSERE GESCHENK ABTEILUNG ZU BESUCHEN!
DO NOT FORGET TO VISIT OUR GIFT SHOP!

WISSENSCHAFTSAUSSTELLUNG
Der Mond 1
Der Mensch und die Wissenschaft

AUFBAU EINER BEZIEHUNG AUF DEM MOND - ERSTES KENNENLERNEN

KONTAKTAUFNAHME PER ÜBERWACHTER TELEFONLEITUNG
CONTACT IS MADE OVER CONTROLLED TELEPHONE LINE



issenschaftder

WISSENSCHAFTSAUSSTELLUNG
Der Mond 2
Der Mensch und die Wissenschaft

Ein Haus auf dem Mond errichten

Wissenschaftder

WISSENSCHAFTAUSSTELLUNG
Der Mond 3
Der Mensch und die Wissenschaft

„Papa, kann ich meinen Hund auf den Mond mitnehmen?"

„Aber natürlich, mein Kind!"

Gut zu wissen!

Es ist nur ein Tier pro Person erlaubt.

Ihr Hund könnte sich am Anfang seltsam verhalten.

Ihr Tier muss eine umfassende Prüfung bestehen und die Mitnahme genehmigt werden.

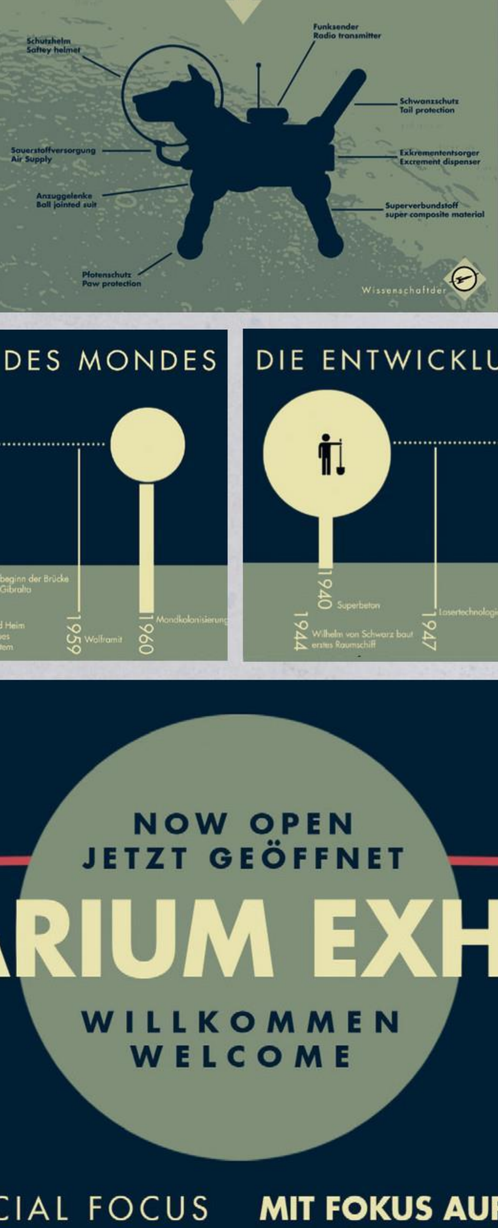
Tiere können sich problemlos an den Weltraum anpassen

Es ist natürlich, dass Tiere im Weltraum nicht an Altersschwäche sterben.

Impfungen gegen bestimmten Krankheiten sind erforderlich.

Mondplaque
Weltraumkrebs
Schwerelosigkeitsfieber
Strahlung

Nehmen Sie Ihren Hund mit auf einen Spaziergang - im Weltraum!



Wissenschaftder

WISSENSCHAFTAUSSTELLUNG
Der Mond 4
Der Mensch und die Wissenschaft

FAHRZEUGE AUF DEM MOND

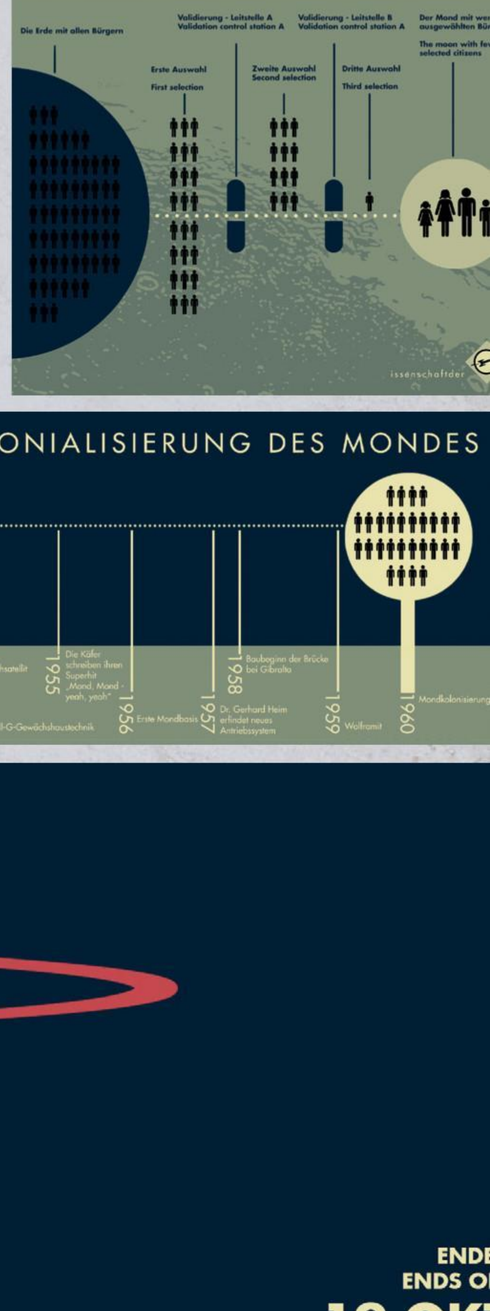
Wissenschaftder

WISSENSCHAFTSAUSSTELLUNG
Der Mond 5
Der Mensch und die Wissenschaft

„Vater, gibt es keine Feinde auf dem Mond?"

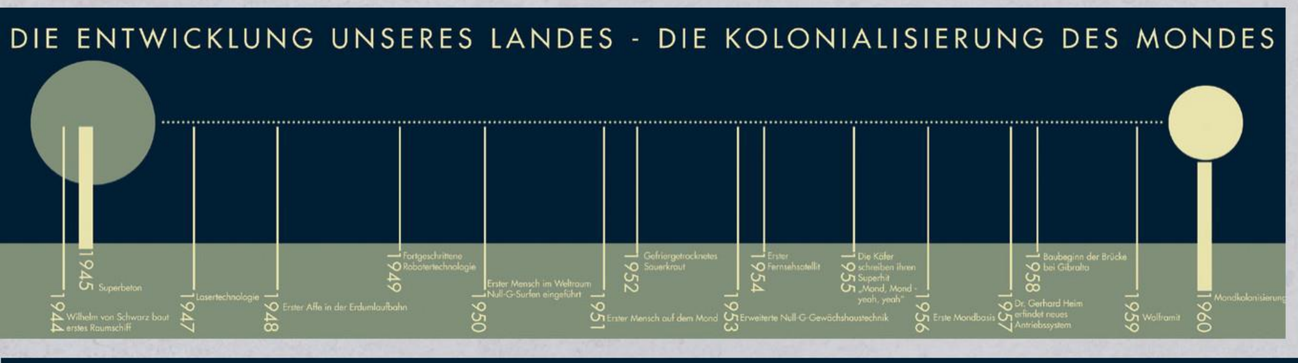
„Nein!!!"

Die gesamte Menschheit und ausgewählte Mondbürger

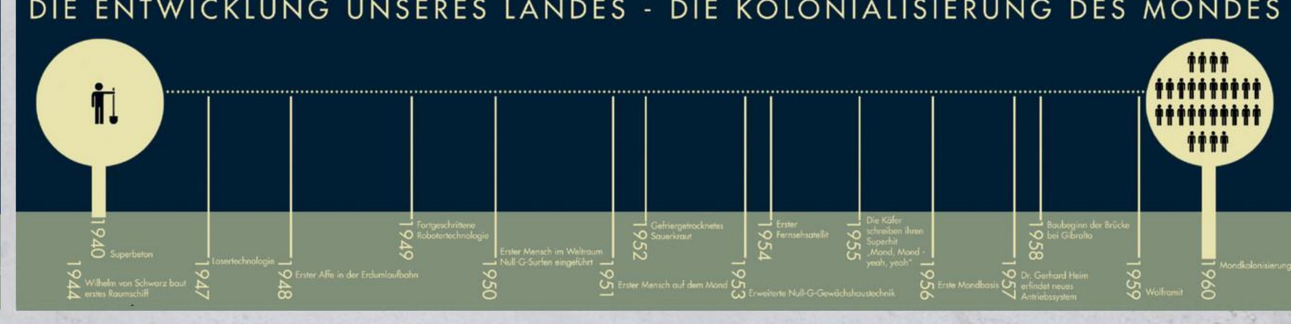


issenschaftder

DIE ENTWICKLUNG UNSERES LANDES - DIE KOLONIALISIERUNG DES MONDES



DIE ENTWICKLUNG UNSERES LANDES - DIE KOLONIALISIERUNG DES MONDES



NOW OPEN
JETZT GEÖFFNET

PLANETARIUM EXHIBITION

WILLKOMMEN
WELCOME

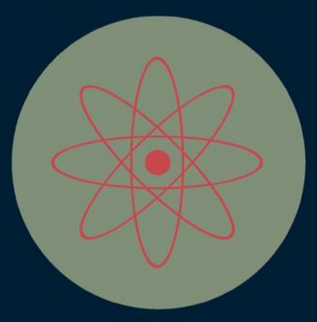
BEGINNT
STARTS ON
1 AUG

SPECIAL FOCUS
COLONIZING THE MOON!

MIT FOKUS AUF:
KOLONISIERUNG DES MONDES!

ENDE
ENDS O
19 OKT

WISSENSCHAFT AUSSTELLUNG
Der Mond
der Mensch und die Wissenschaft



Nächster Halt:
VENUS!

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Some of the posters and material produced for the moon exhibition area.

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Die Verheißung der Zukunft!

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"Der Raum macht Spaß!"
- Jörg 7 jahre

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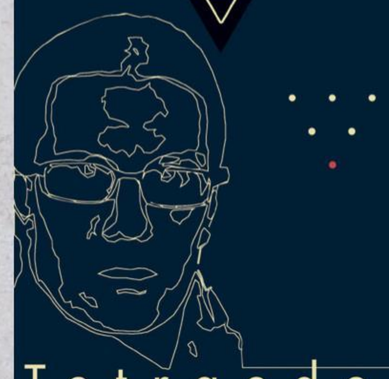
Weltraum und Geometrie
der Mensch und die Wissenschaft



Tetraede
der Schlüssel zu den Tiefen des Weltrau

Doktor Achse Thor hält seinen Vortrag zum Thema - "Tetraeder - eine des Verständnisses".

Seine neuesten Forschungsergebnisse gibt eine neue spannende Einbli

Exterior concept art of the camp.

Early exterior concept art of the camp.

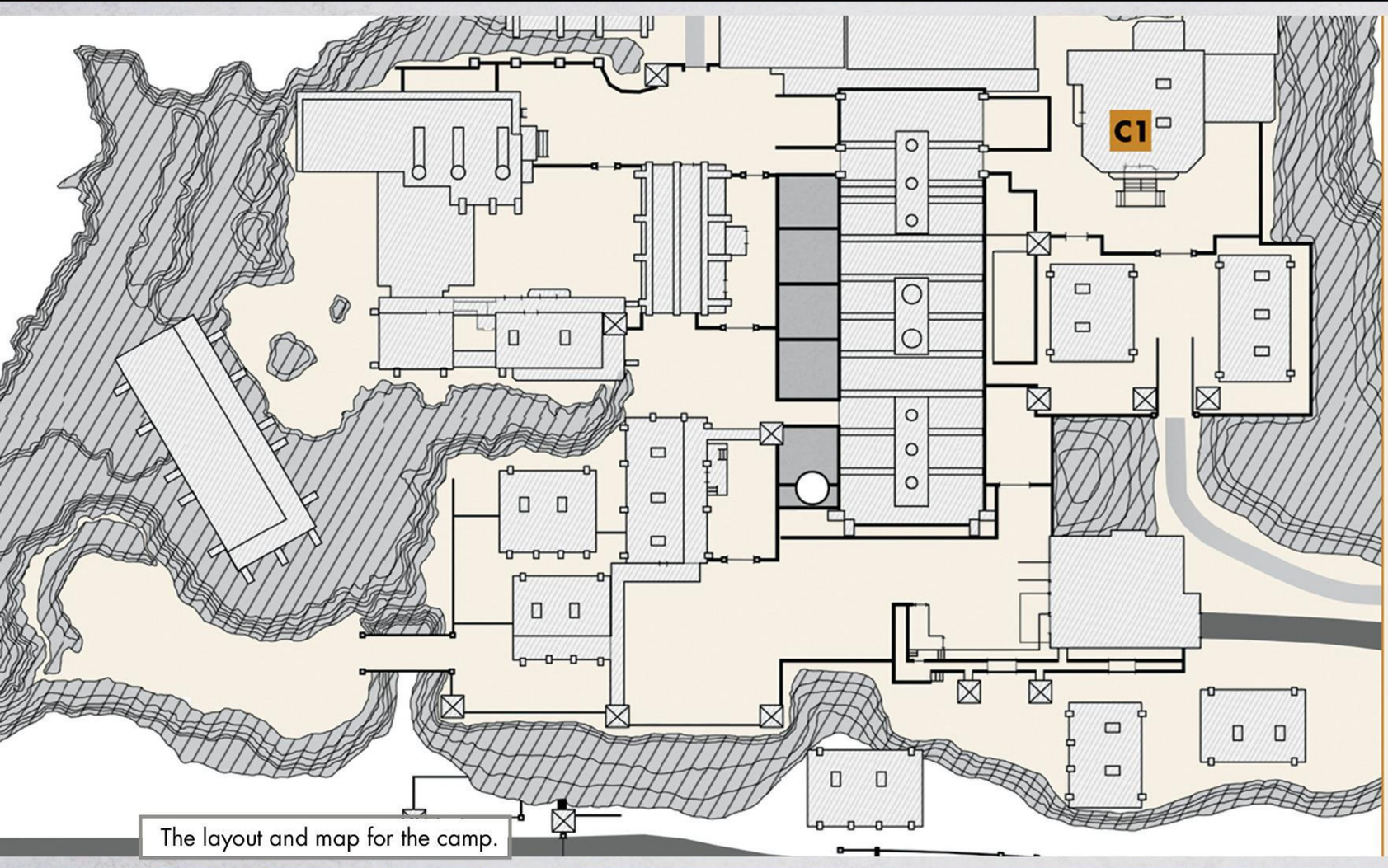
ENVIRONMENTS

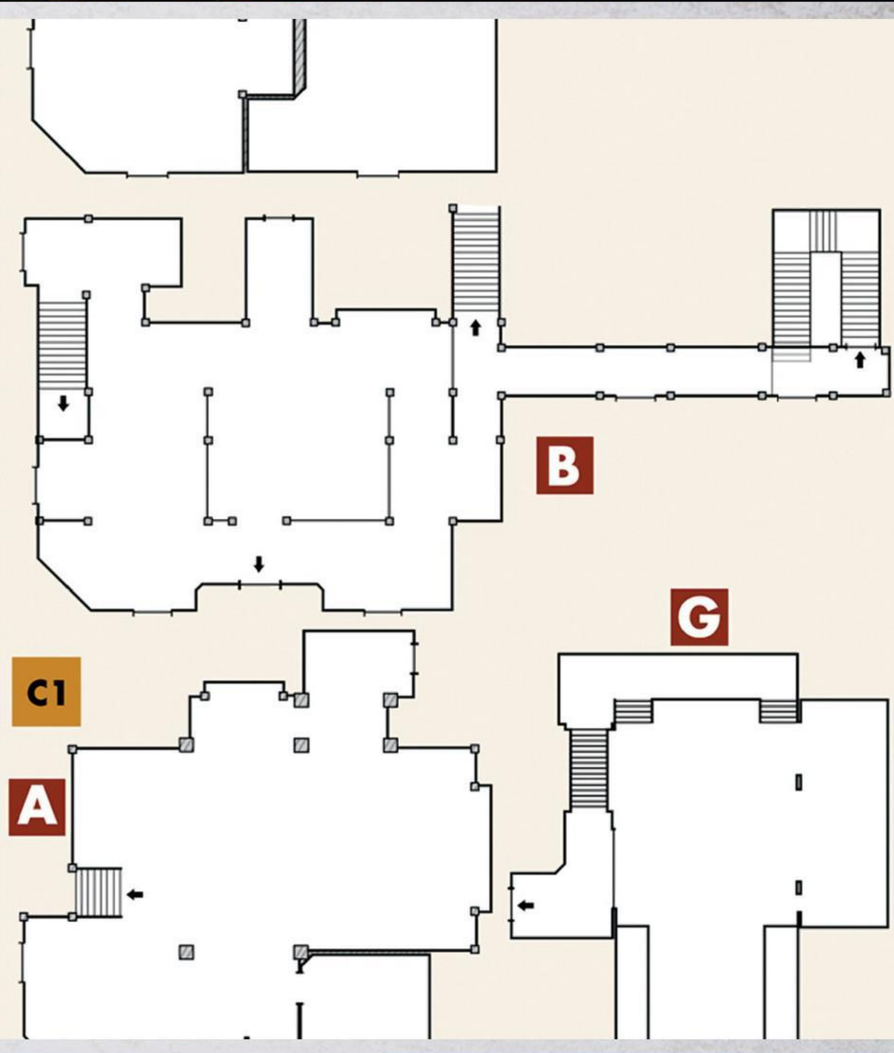
Towards the end of the war, Frau Engel assumed command of a forced labor camp called Belica. The camp is a dark place, and she runs the day-to-day operations with an iron fist. Camp Belica is the main supplier of cement used by the Nazis to create superconcrete.

Exterior concept art of the camp prisoner barracks.

Interior concept art of the tattoo room.

Early exterior concept art of the camp.





The layout and map for the camp.

Early exterior concept art of the camp.

Concept art of the camp commander.

Concept art of a prison riot guard.

Concept art of a prison guard.

Concept art of female and male prisoners' uniforms.

NPCs

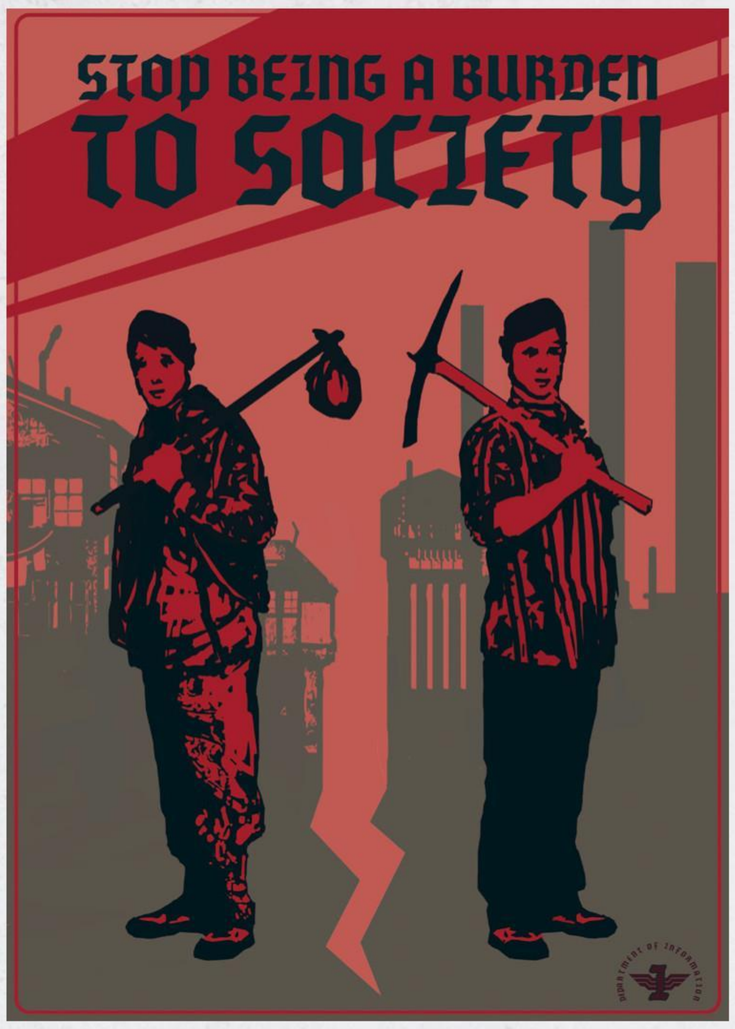
The prisoners of Camp Belica consist of a variety of people, mainly from Europe and northern Africa, who have been deemed "undesirable" by the Nazi empire.

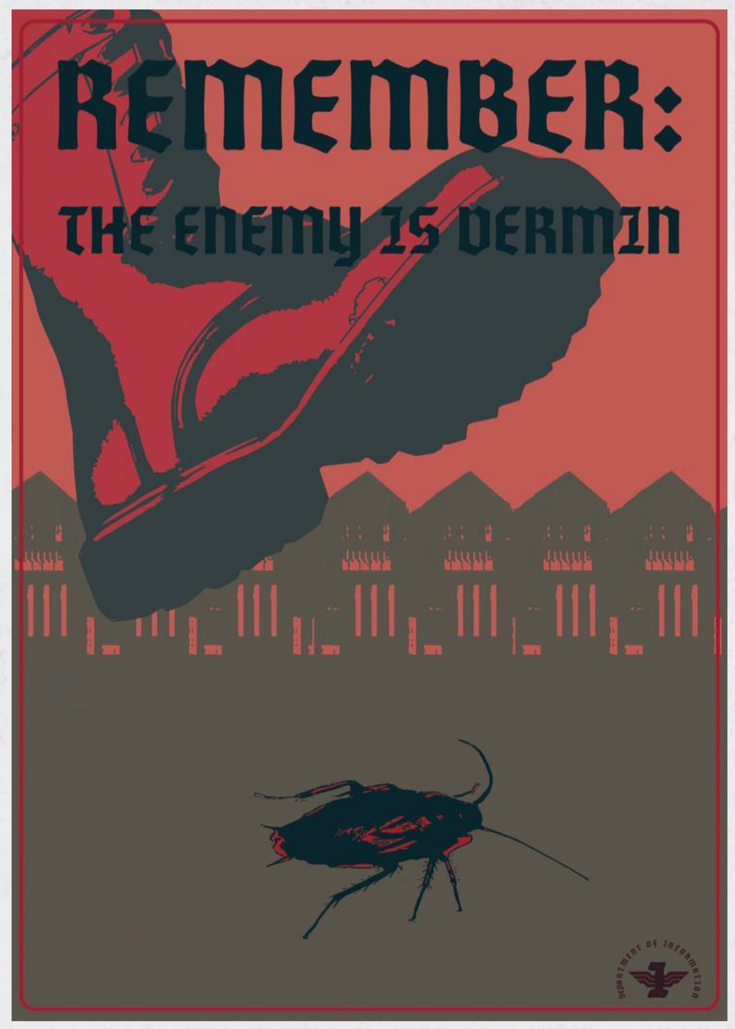
HERR FAUST

Frau Engel has a gruesome machine in the camp at her disposal named Herr Faust. He functions as a “peacekeeper” and makes sure that the prisoners are kept in order. He is a robot with automated features and also a mecha that can have a human pilot.

Herr Faust

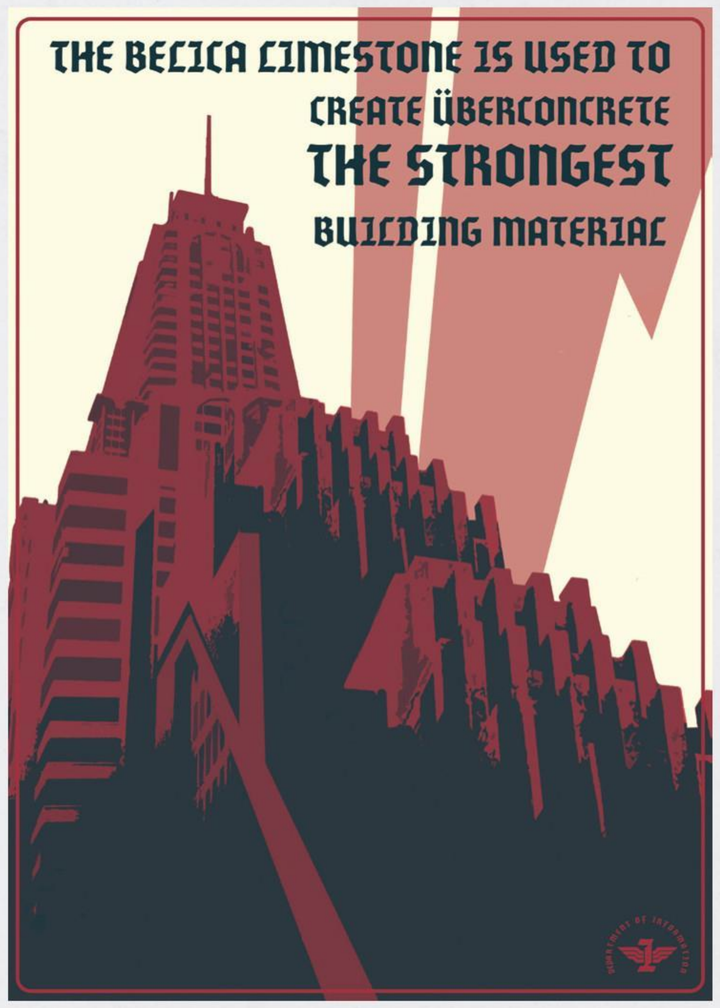
Early 3-D version of Herr Faust.

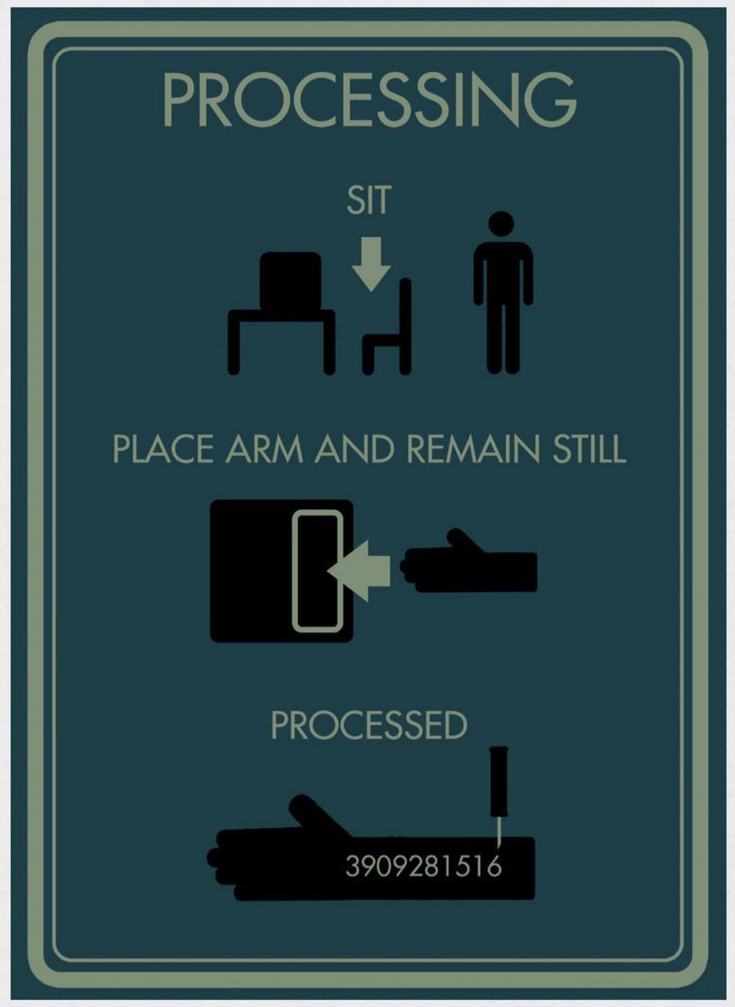




GRAPHICS AND PROPS

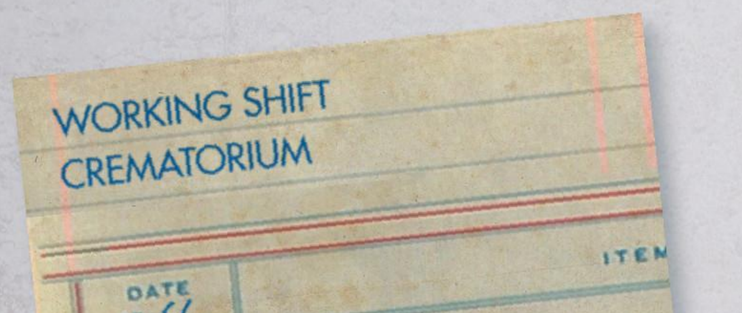
Some of the propaganda and machinery posters we created for the *Wolfenstein* Nazi regime. We wanted to have posters that glorified work, and also ones that depicted the enemy as nothing but filthy vermin to be disposed of at all costs. Some even more disturbing posters show the cruelty within the camp itself; we used dispassionate imagery for gruesome actions to show how callous this regime is toward such atrocities.





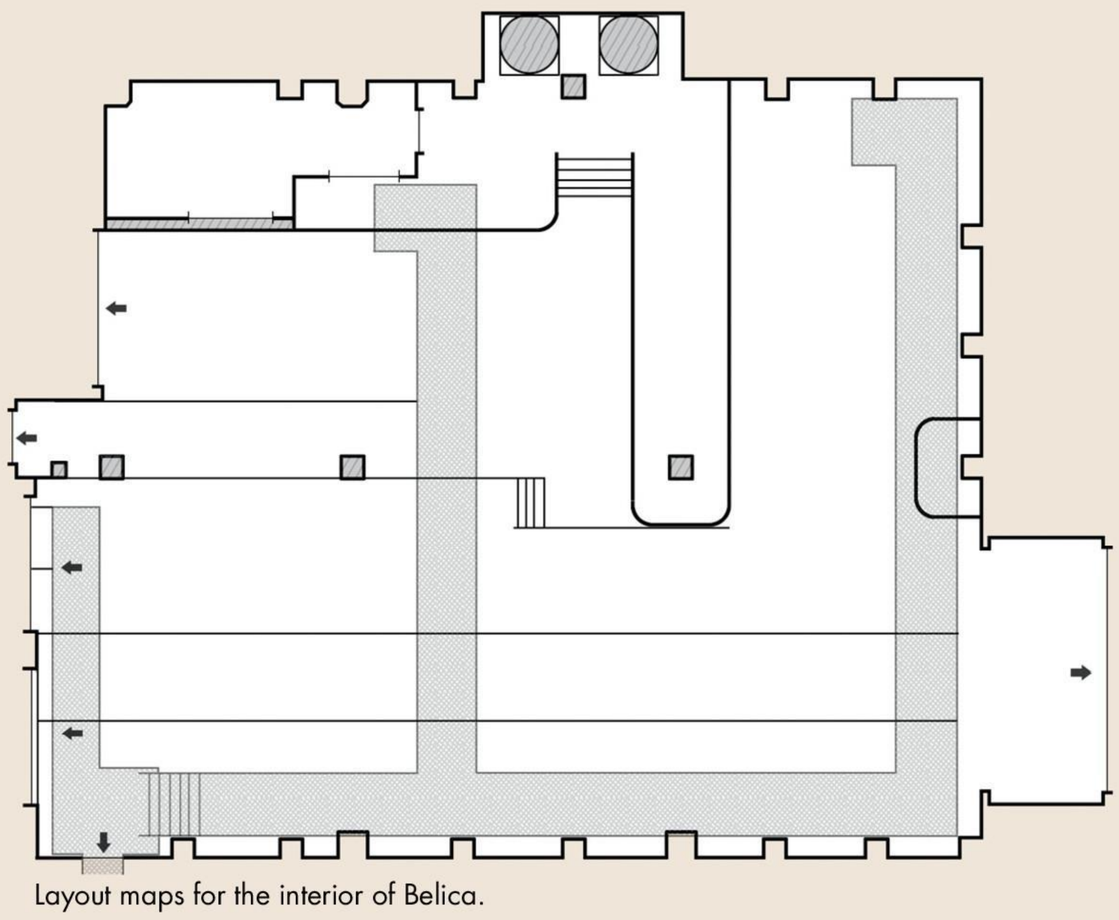
The machine that gives BJ his prison identification tattoo.

A mystical device that controls Herr Faust.

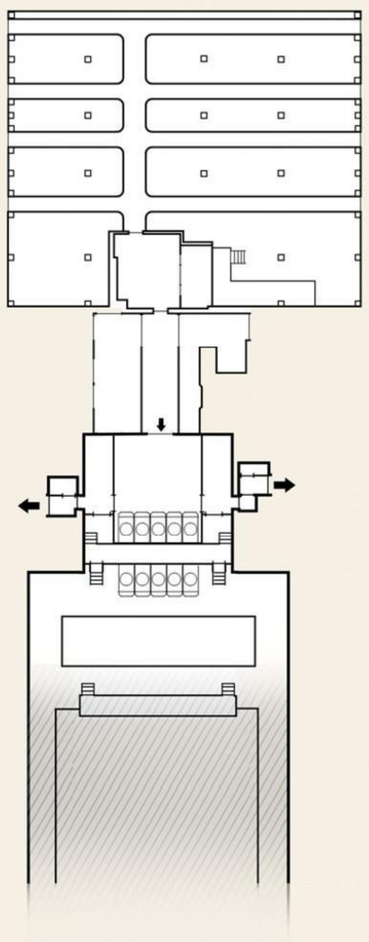


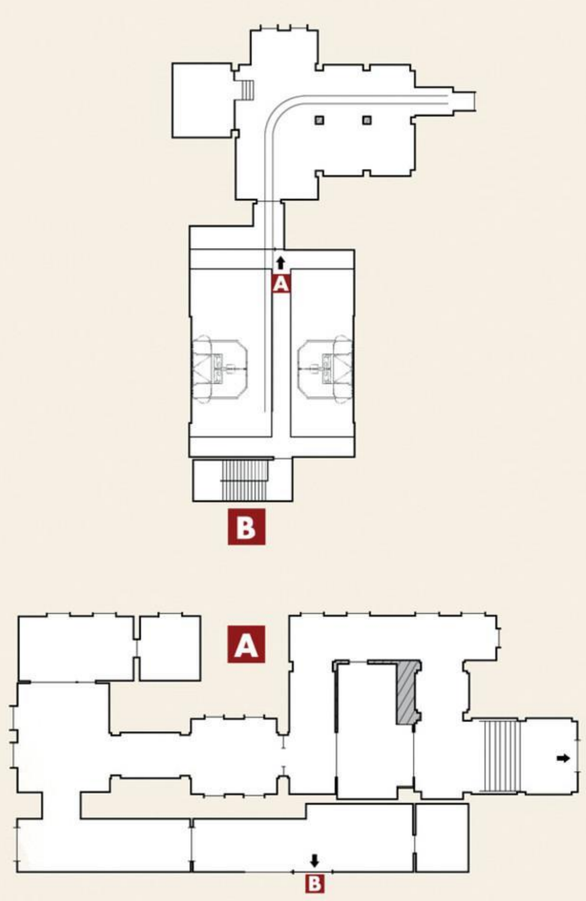
A shift schedule for the camp guards.

The logo for camp Belica.



Layout maps for the interior of Belica.



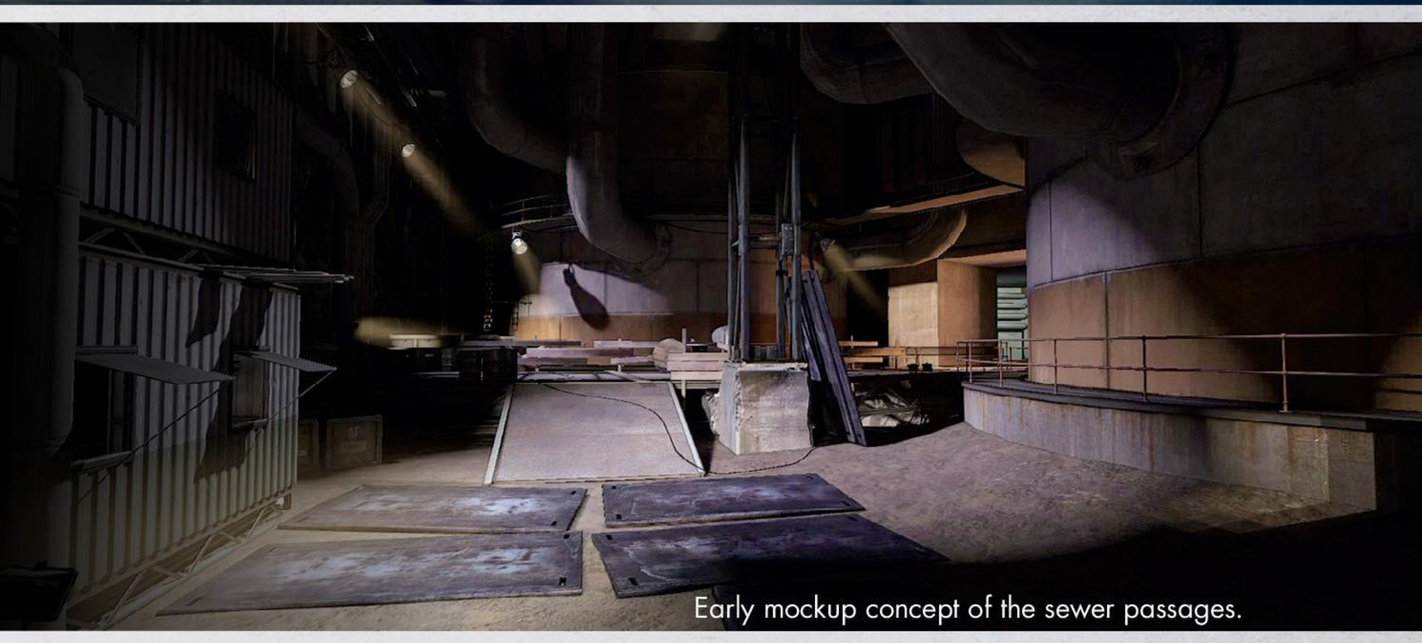


Concept art for the enormous aqueducts and sewer tunnels under Germania.

Concept art of the underground elevator.

ENVIRONMENTS

The player gets to see the underbelly of Germania in this abandoned complex system of sewer tunnels and aqueducts with caved-in sections that are no longer in use. There's tricky navigation and puzzles to solve in this area.



Early mockup concept of the sewer passages.

Concept art of the underground train tunnel.

Early concept art of the maintenance tunnel section.

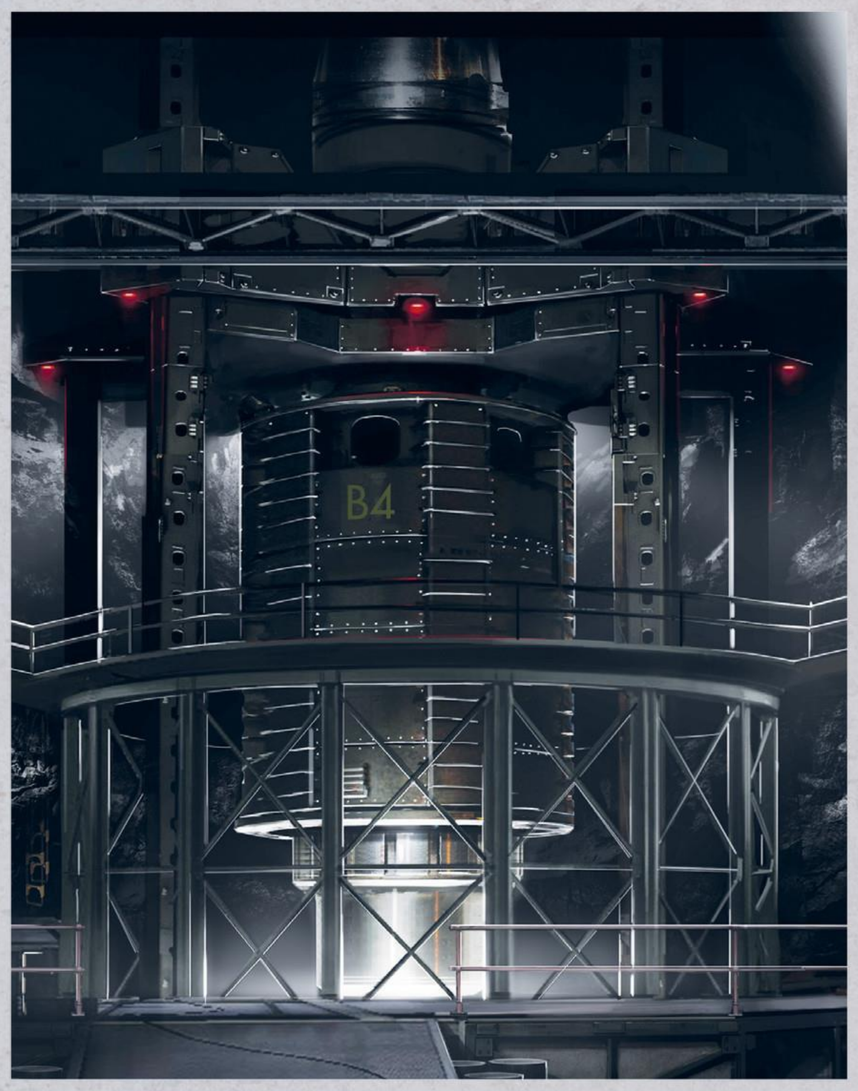
Early concept art of the underground elevator.

Concept art of the elevator room.

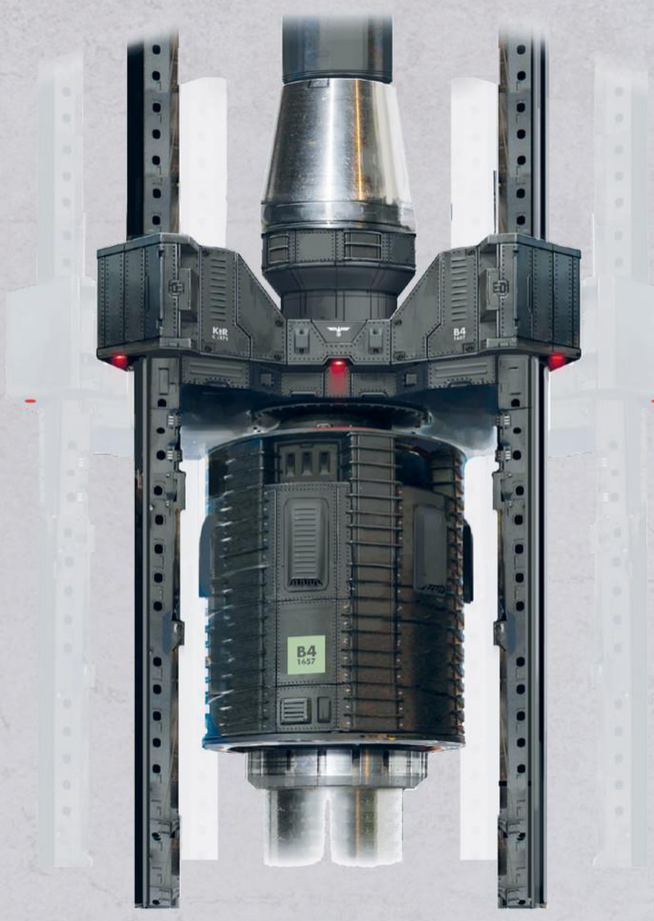
Concept art of the train passage room.

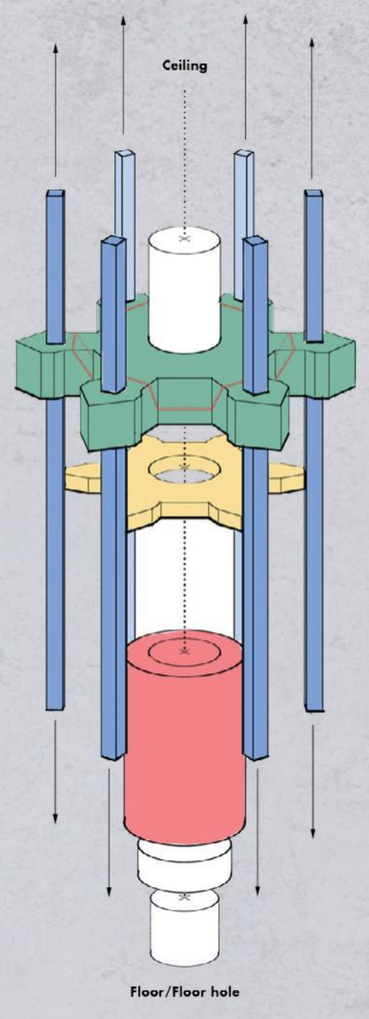
Concept art of the pipe room.

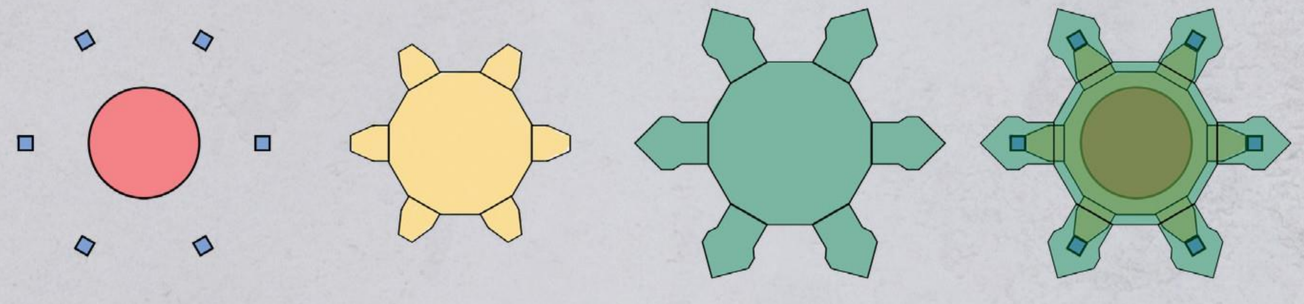
Concept art of the massive fan and puzzle section.



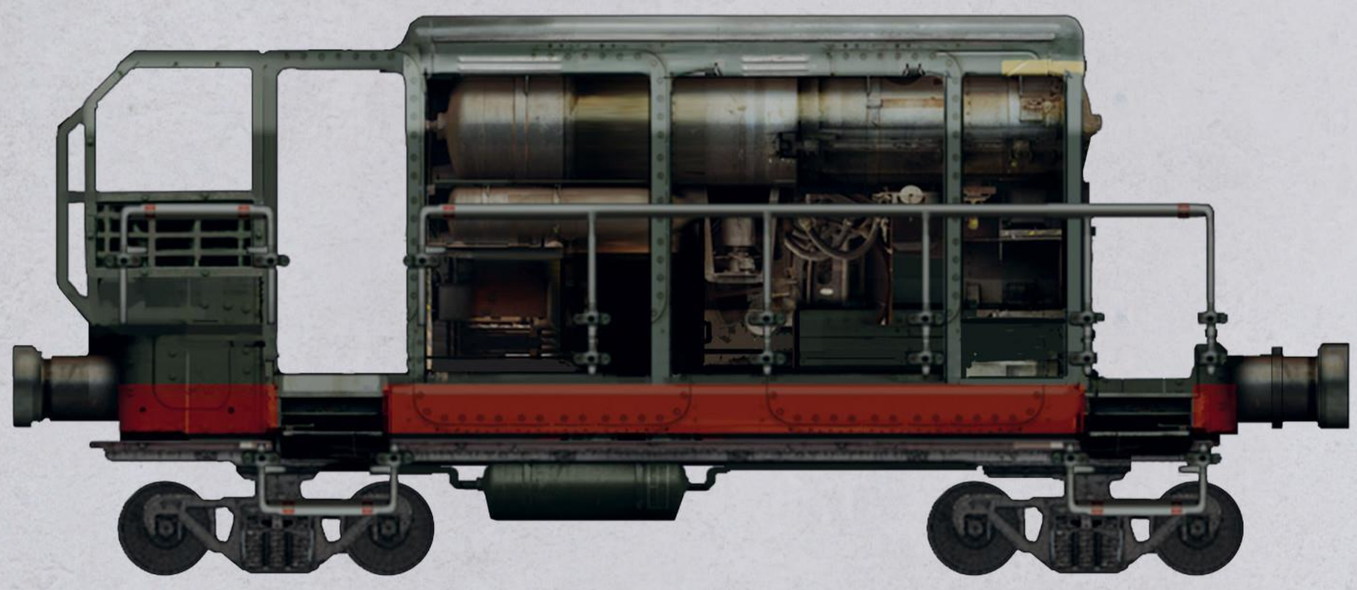
Early concept art of the main drill.







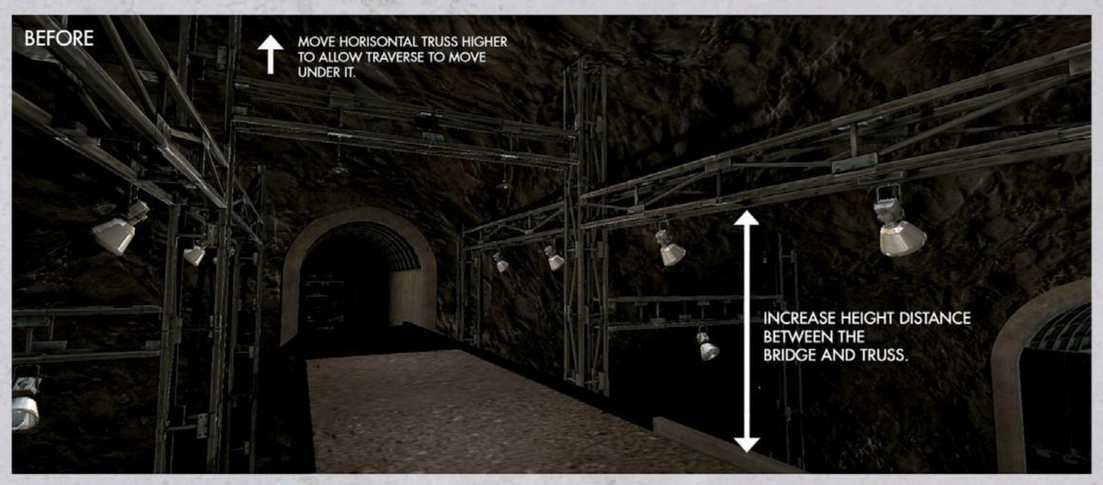
Concept art of the underground maintenance train.

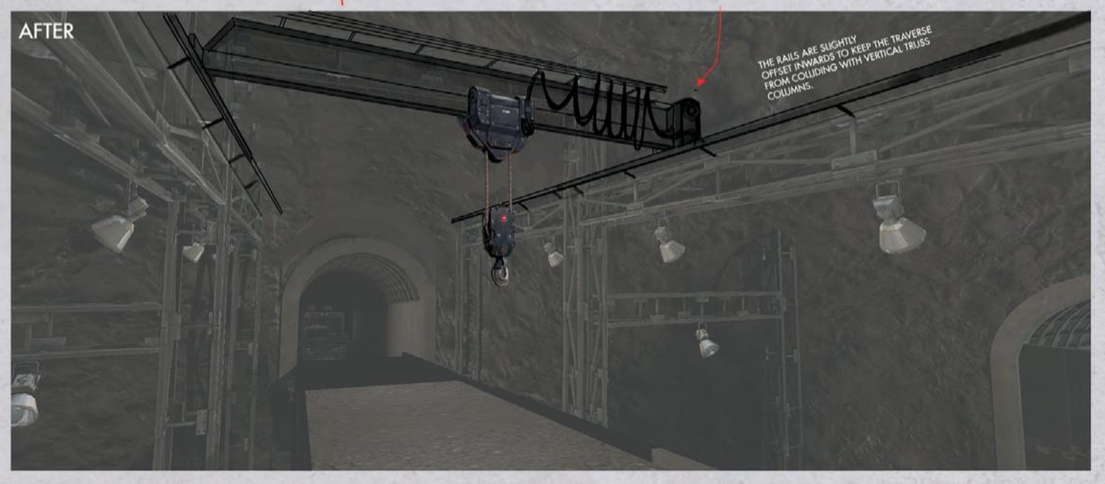


PROPS

"Up top we see the massive main drill busily toiling away to uncover the highly desired iron within the depths of the earth. When I was painting this, the quote 'they delved too greedily and too deep' came to mind. Also pictured on this page are the maintenance train and the overhead lift system used to load and unload goods—even torpedoes!"
—Mattias Pettersson, junior concept artist

Concept art of the system used in the train yard loading area.





Render of the Supersoldaten 60.

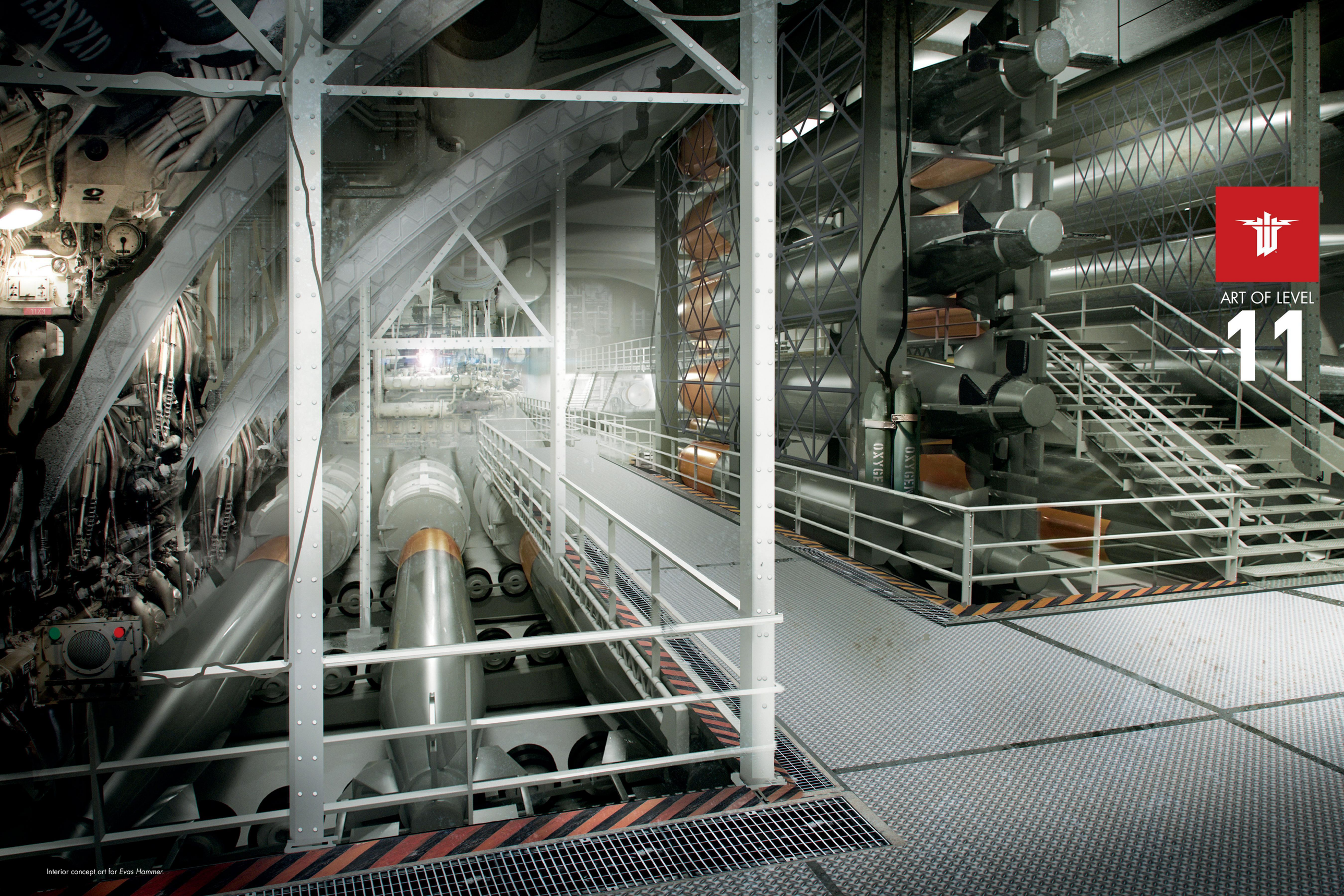
SUPERSOLDATEN 60

The Supersoldaten 60 is a refined version of the original model. A new and improved metal golem who wields an MG60 and wears a face mask resembling a Greek statue, this is an enemy not to be taken lightly.

"After I got the concept for the 1960s Supersoldaten, the first thing I did was make a rough sculpt of his anatomy; this gave me a feeling of how large a creature was underneath all that steel plating. After rigging the model, I had a good idea of his range of motion, which allowed me to adapt the design of his armor plating so he could move about. In the original concept, the helmet was also bolted to his neck and chest; this was later revised in order for him to turn his head in animations."
—Vidar Rapp, senior character artist

Concept art of the Supersoldaten 60.

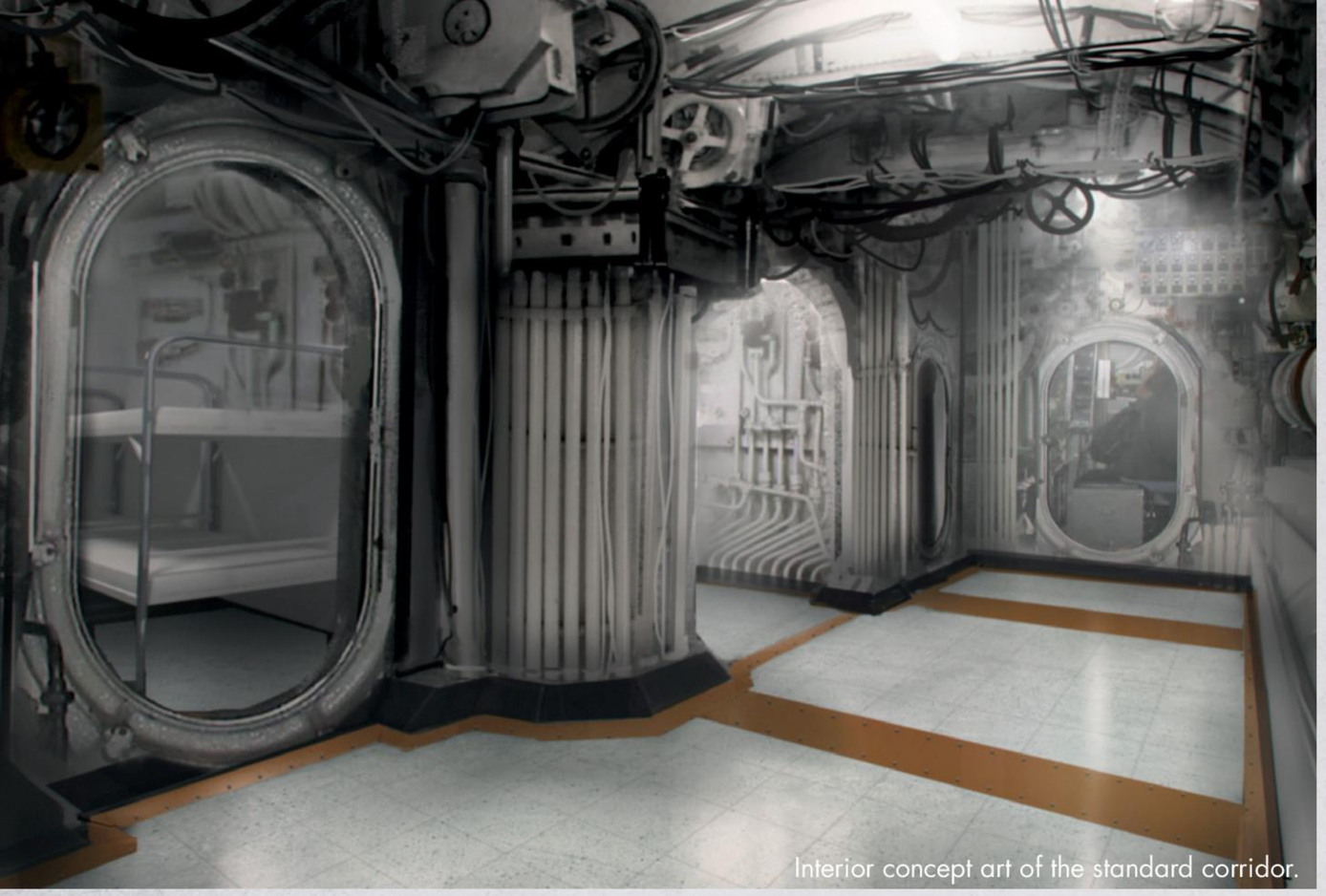
Concept art of the Supersoldaten 60.



ART OF LEVEL

11

Interior concept art for *Evas Hammer*.



Interior concept art of the standard corridor.

Concept art of the command bridge and the captain's chair.

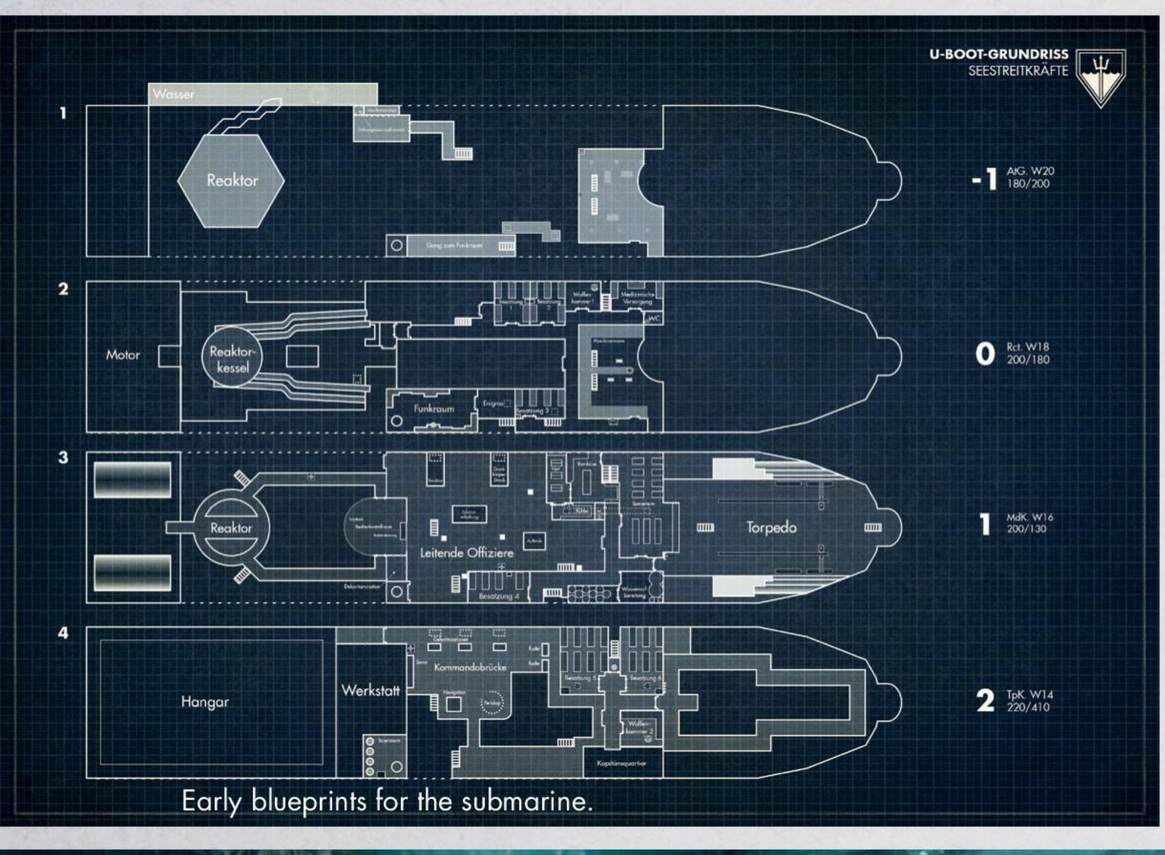
Concept art of *Evas Hammer*, an aircraft carrier and nuclear submarine.

ENVIRONMENTS

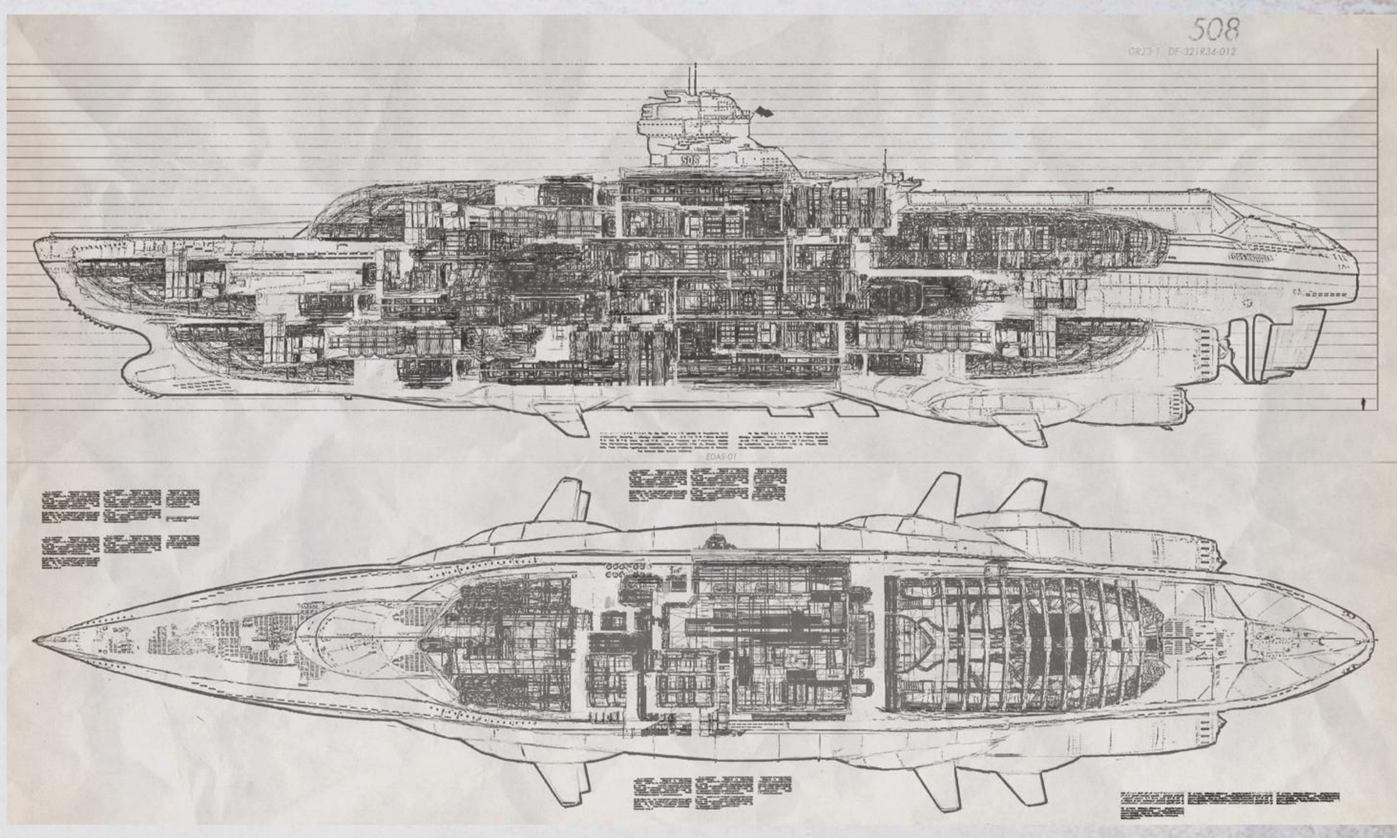
We started with the tight corridors and claustrophobic spaces that befit a submarine interior, then added areas full of bolts, pipes, and vents, and gave them intense lighting, then added steam and moisture for atmosphere. We wanted to have environmental game play that integrated visuals the player could interact with to achieve a unique experience. The secret underwater treasure trove of Daat Yichud is an ancient hideaway of lost knowledge and a well-kept shrine of secret technology. You enter this area through a camouflaged gate in the cliff side. Once in this area, secrets are revealed to the player that the Nazis haven't been able to acquire yet.

Early concept art of the nuclear reactor chamber.

Concept art of the exterior cannon trench.



Early blueprints for the submarine.



Concept art of the entrance to the secret underwater treasure trove of Daat Yichud.

EVAS HAMMER

Concept art for the exterior of *Evas Hammer*—the goliath submarine that's the biggest in the Nazi fleet. A nuclear submarine that carries jetfighters and is capable of massive destruction, this beast is far bigger than any submarine ever built, and it is run by one of the fleet's cruelest captains. Armed with a staggering number of torpedoes, it also holds some of the strongest elite forces in the Nazi army. Infiltrating this underwater fortress is an impossible task, unless you like suicidal one-way trips. No one has attempted to infiltrate *Evas Hammer* and survived. However, BJ is no ordinary man, so he will attempt the impossible and sneak into *Evas Hammer*.

Concept art of the underwater Daat Yichud stash's exterior.

Concept art of the tunnel leading to the Daat Yichud stash.

Concept art of the hallway before the underwater Daat Yichud stash.

Concept art of the interior of the underwater Daat Yichud stash.

Concept art of the underwater Daat Yichud stash's exterior.

Concept art of the fire trooper, armed with heavy shotguns.

CHARACTERS

The U-boat level has a variety of characters. The elite forces of *Evas Hammer* consist of heavy shotgun elite enemies and navy marines, all led by their captain. The player also gets to explore the ocean depths in a high-pressure diving suit. An exotic element we added to the game is the highly advanced armor powered by Daat Yichud technology. We designed this with the idea of introducing something otherworldly.

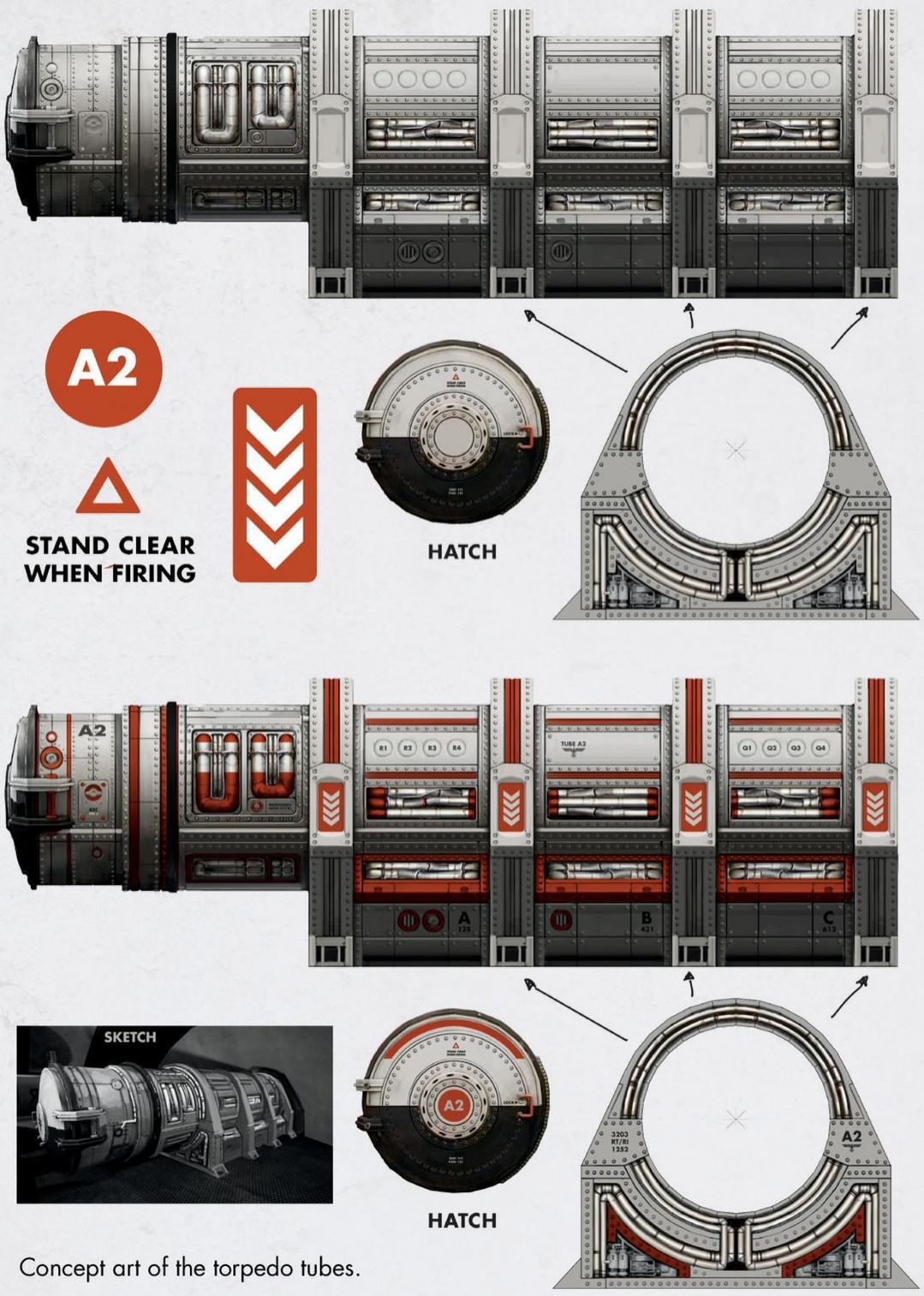
Concept art of the diving suit.

Concept art of the Daat Yichud power armor—an ancient suit that protects and strengthens the wearer.

Concept art of the submarine captain.

Concept art of navy elite forces.

Concept art of the standard navy soldier.

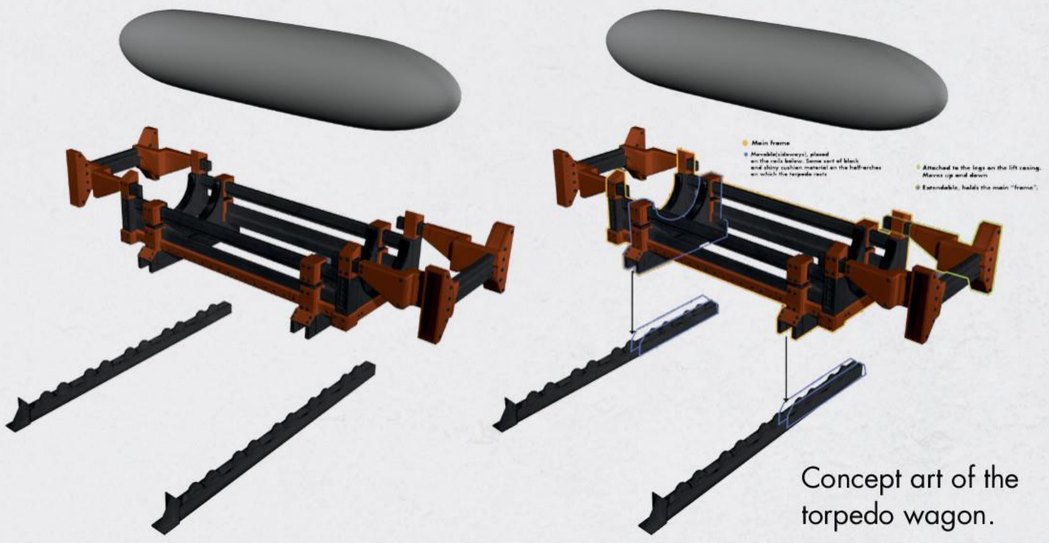


Concept art of the torpedo tubes.

Concept art of the torpedo dispenser unit.

PROPS

The look and feel of the interior designs for the U-boat and its props and machinery were very important to us to get right. These assets really helped bring out a distinctive look and feel to the environment, and everything from the massive torpedo system to the hatches and locks was designed from scratch. It was important that we gave them a realistic touch and feel, but also kept the desired look of our fictional Nazi war regime.

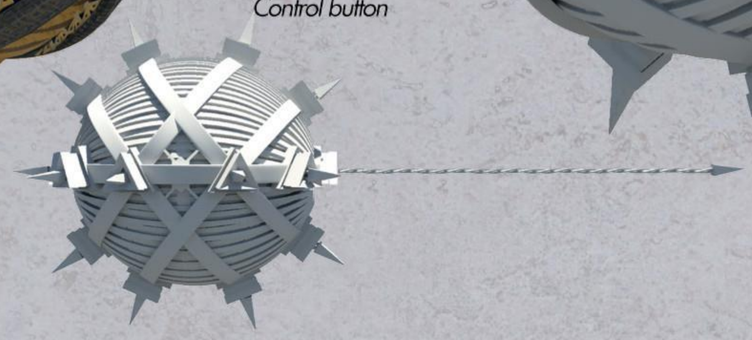


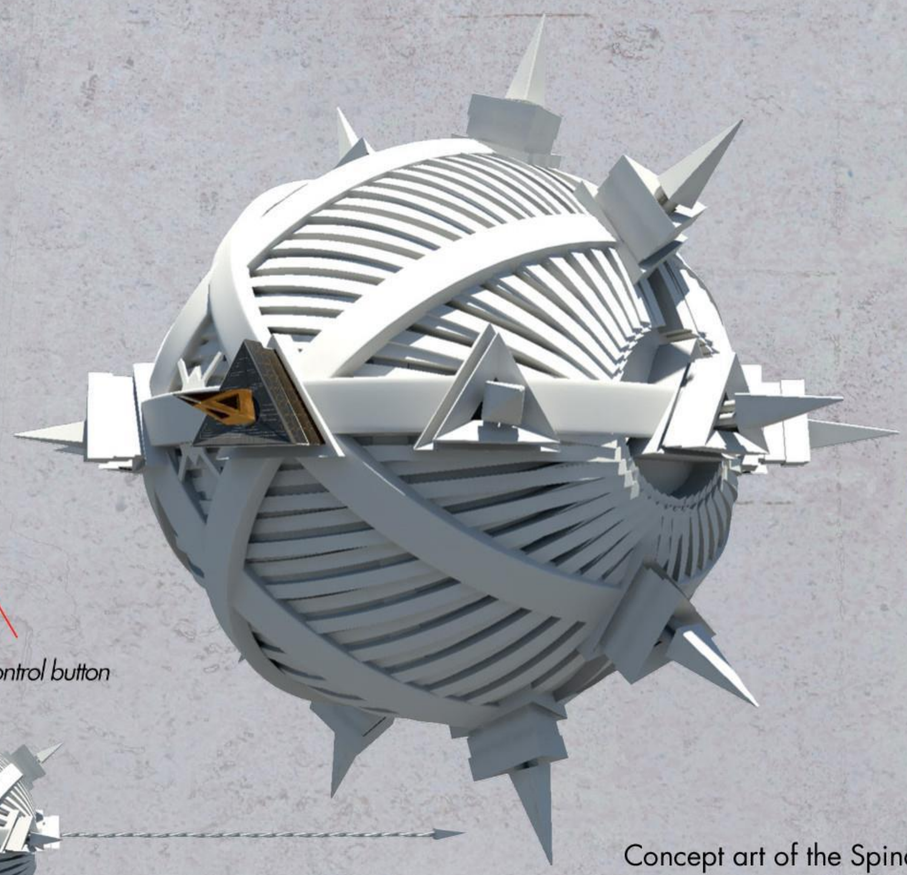
Concept art of the torpedo wagon.

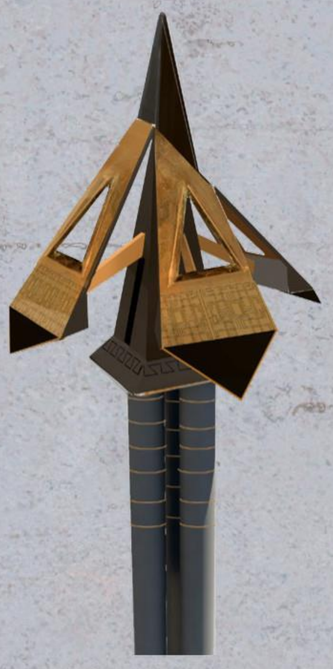
Concept art of the Daat Yichud control panel.

Concept art of the main power switch.

Control button

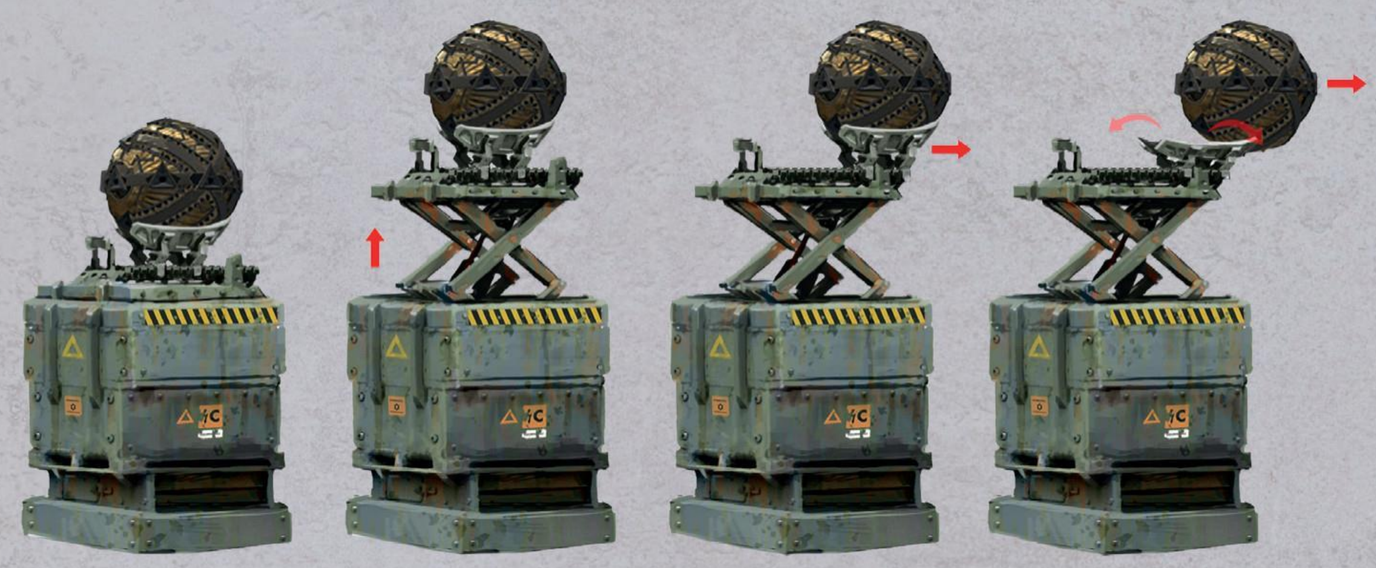






Concept art of the Spindly torque—a Daat Yichud weapon.

Wire screws on launch →



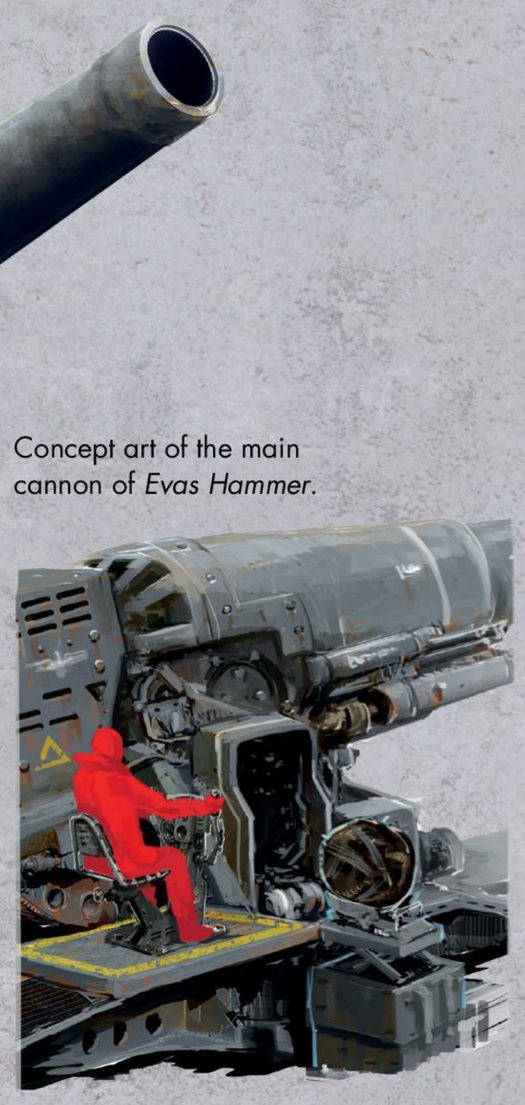
Concept art of the loading area of the Spindly torque.

WEAPONS

Evas Hammer is equipped with a doomsday cannon. It was designed to look and feel like something from the real world; however, its purpose is anything but. Inspiration was drawn from real-world cannons from World War II, paired with industrial components of the 1960s.

THE SPINDLY TORQUE

"After I had established the design of the Daat Yichud treasure trove exterior, I took elements from it and used them in the design for their superweapon—a layered, spherical construct. I liked the idea of it having the same style as their architecture when it's inactive, and when it's activated you get a terrifying look at its true destructive purpose."—Christoffer Lovéus, junior concept artist



Concept art of the main cannon of *Evas Hammer*.

ART OF LEVEL

12

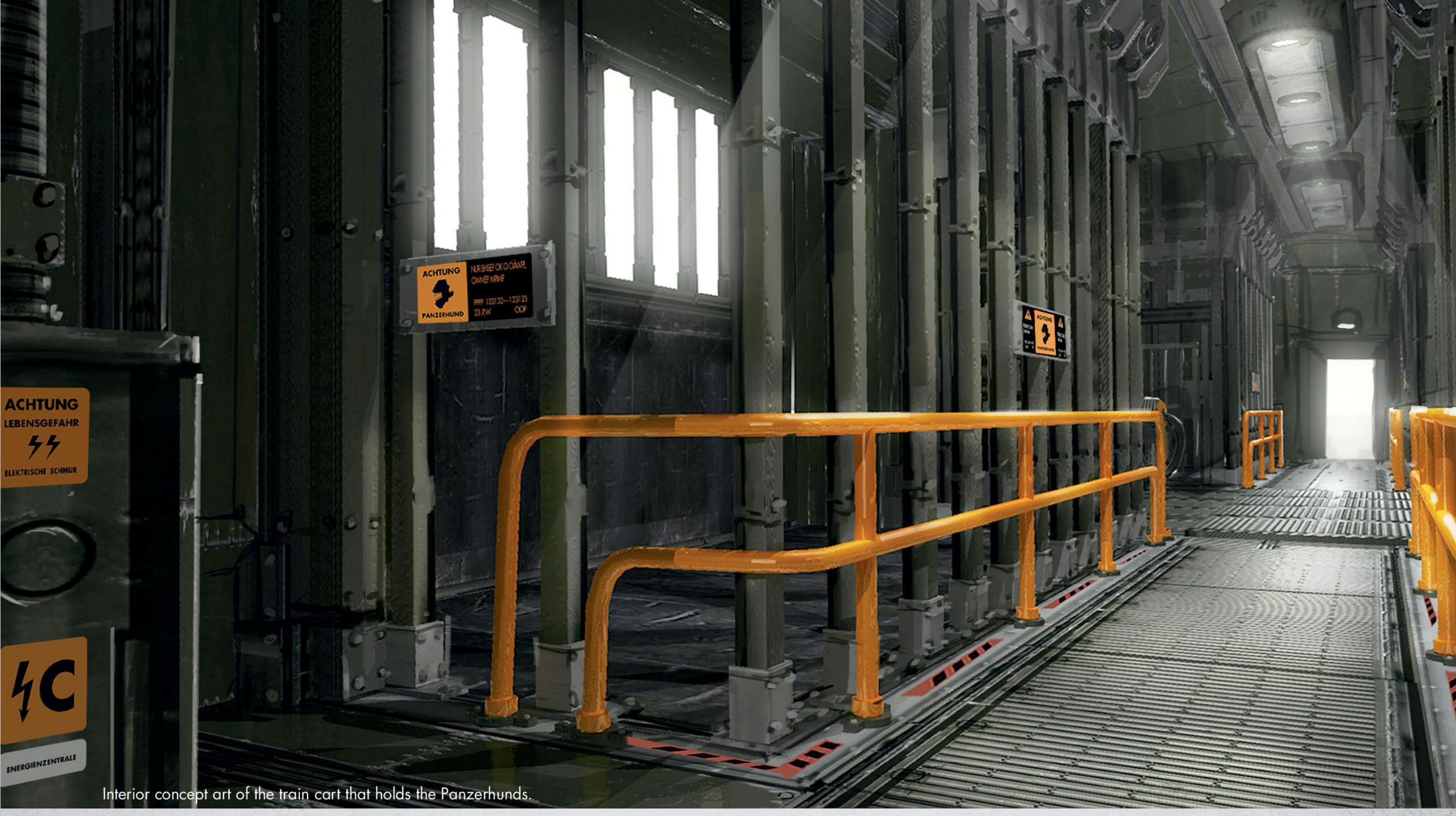
Concept art of the Gibraltar Bridge.

Concept art of the destroyed Gibraltar Bridge.

ENVIRONMENTS

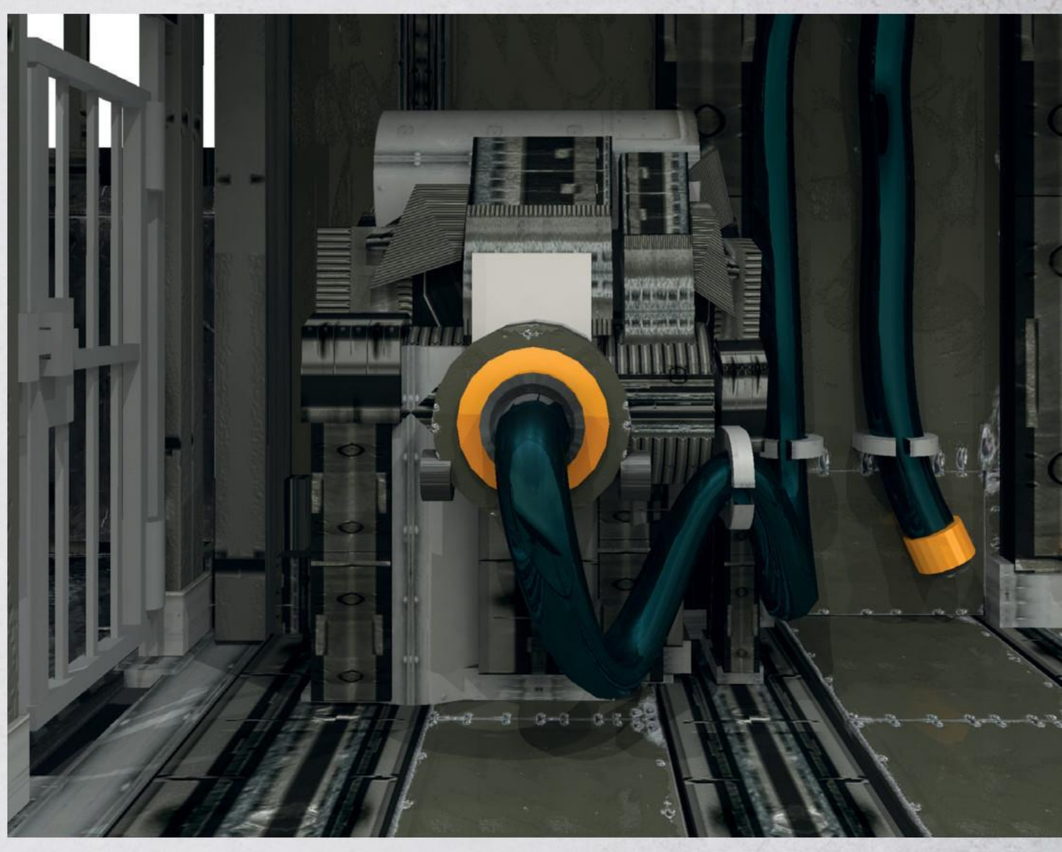
Gibraltar Bridge was a very complex level to design, since it's intentionally a big mess—concrete debris, a derailed train, crushed structures, and metal cables all over the place. In the midst of all this is the path the player takes to get through it all. We designed it so it would make sense and also be visually interesting.

Concept art of the interior of the train wagon.



Interior concept art of the train cart that holds the Panzerhunds.

Concept art of the train generator and graphic design of the warning sign for the Panzerhunds.



Concept art of the locomotive train that BJ stops.

Concept art of the turret train cart.

Concept art of the Panzerhund cart.

Concept art of the train cart caboose.

Concept art of the troop transport and Supersoldaten carts.

THE TRAIN

The massive train that derails on the Gibraltar Bridge is made up of several different sections: basic troop transport, Panzerhund cage, Supersoldaten holding cell, cargo cart with turrets, and of course the locomotive that pulls them all. The design team put in plenty of time on both the exterior and the interior, since the player navigates both the inside and the outside of the compartments.

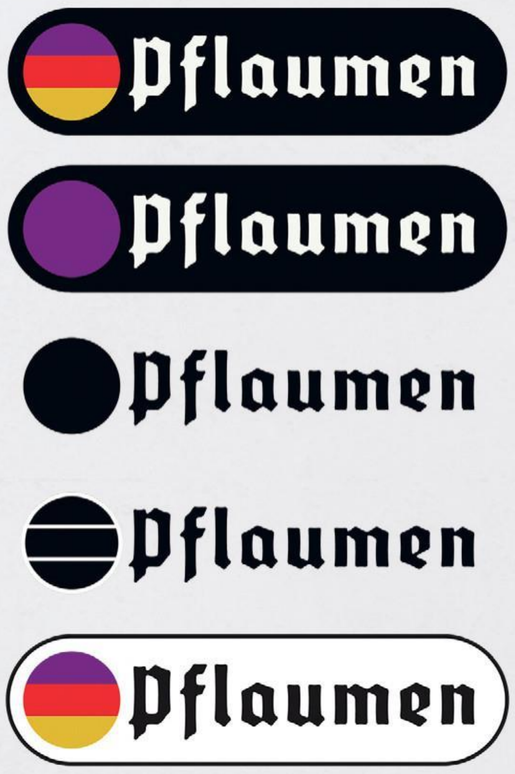
Car and machine logos.

GRAPHICS

A lot of graphic design and logos were created for the game, and these are just a fraction of all the brands and companies that exist in the fictional world of *Wolfenstein: The New Order.*

Information and electronics company logos.

This is the brand that produces maps and technology for the moon.



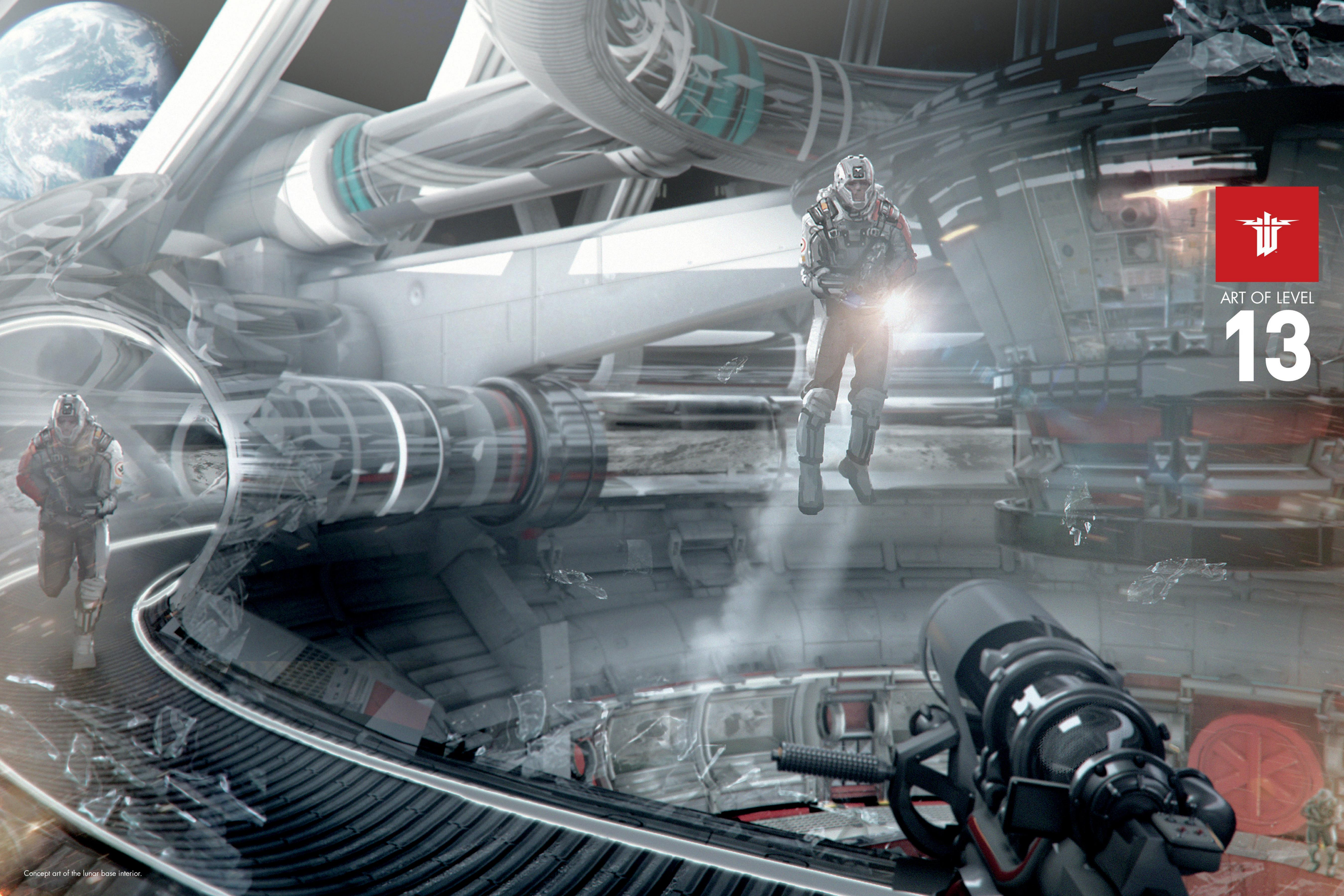
This is the largest well-known computer brand in the *Wolfenstein* world.

Logos for a company that makes maps and other intelligence-based products.

Logo and patch for the Gibraltar guards.

GIBRALTAR GUARD

The elite forces that guard and patrol the Gibraltar Bridge are an African infantry division. We gave them khaki uniforms in order for them to blend in more with the Gibraltar setting.



ART OF LEVEL

13

Concept art of the lunar base interior.

Concept art of the lunar base module exterior.

Concept art of the lunar base exterior space walk.

ENVIRONMENTS

We tried to create a lunar base that only a supervillain would think of building, but with a retro sci-fi vibe to it. We looked at pulp fiction illustrations and also drew inspiration from real-world space technology as we created our own take on Nazis in space.

Concept art of the lunar base train route.

Concept art of the lunar base module exterior.

Concept art of the lunar base module exterior.

Concept art of the lunar base interior's pod registration room.

Concept art of the main hall.

Concept art of the lunar base interior main entrance and security checkpoint.

Concept art of the lunar rover garage.

Concept art of the Supersoldaten lab.

Concept art of the Supersoldaten lab.

Concept art of a lunar base corridor section.

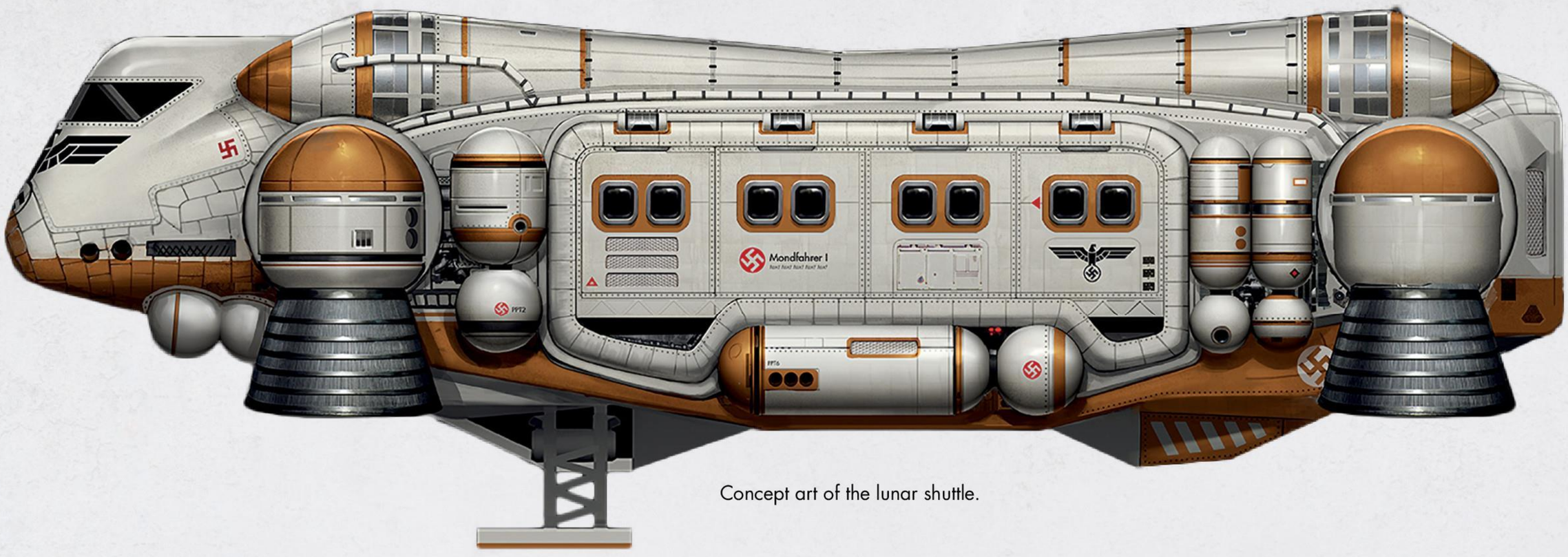
Concept art of the shuttle hall.

Concept art of the decryption code print station.

Concept art of the lunar base interior.

Concept art of the ventilation shaft and maintenance tunnels.

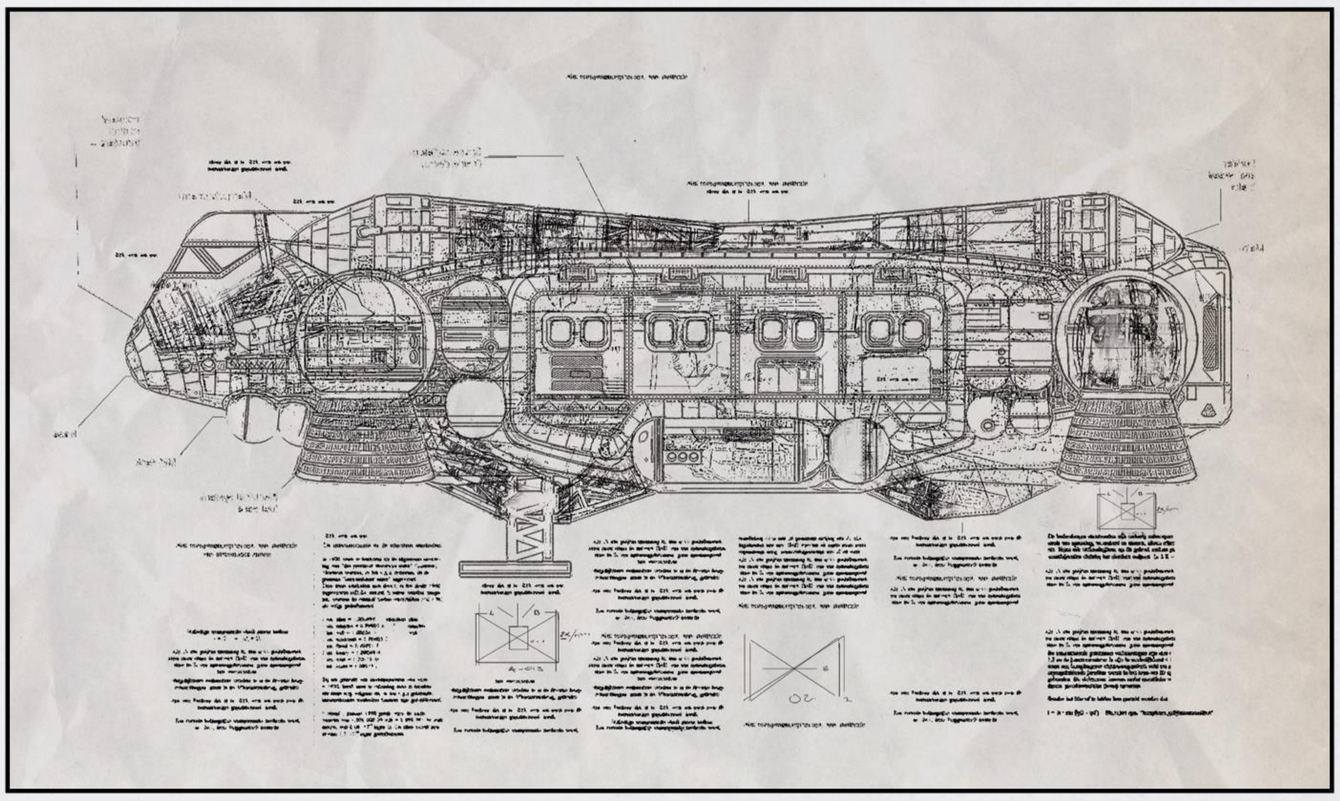
Concept art of the lunar shuttle cockpit.

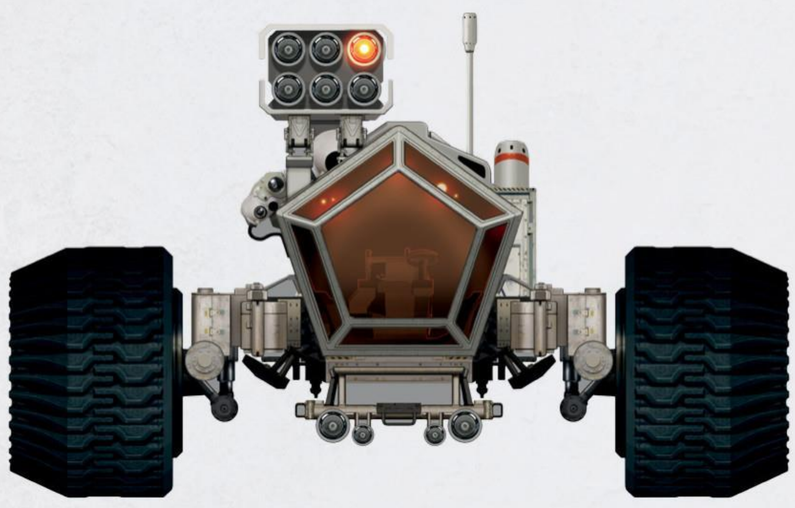


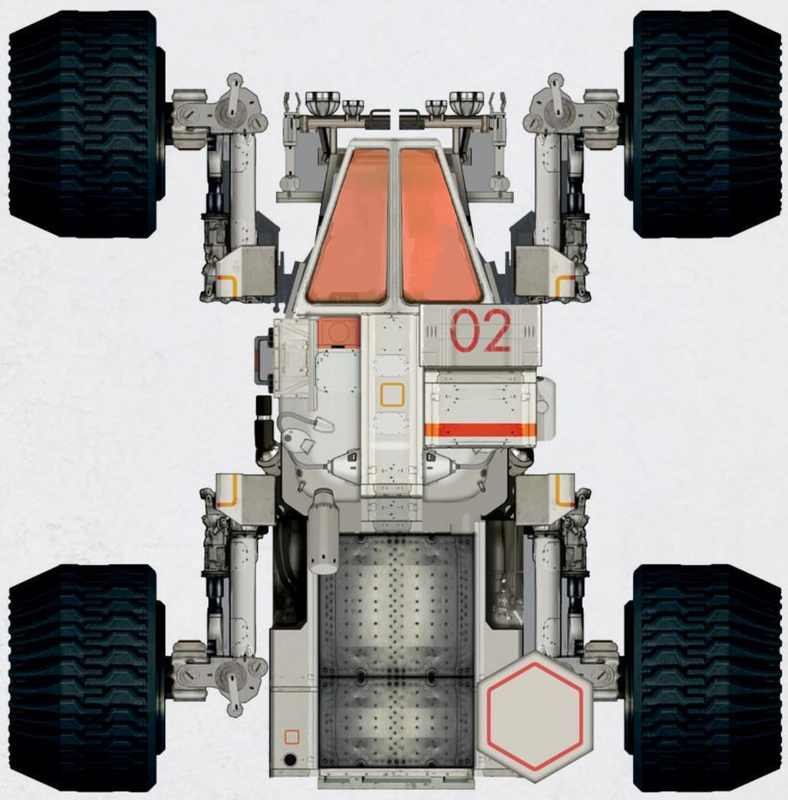
Concept art of the lunar shuttle.

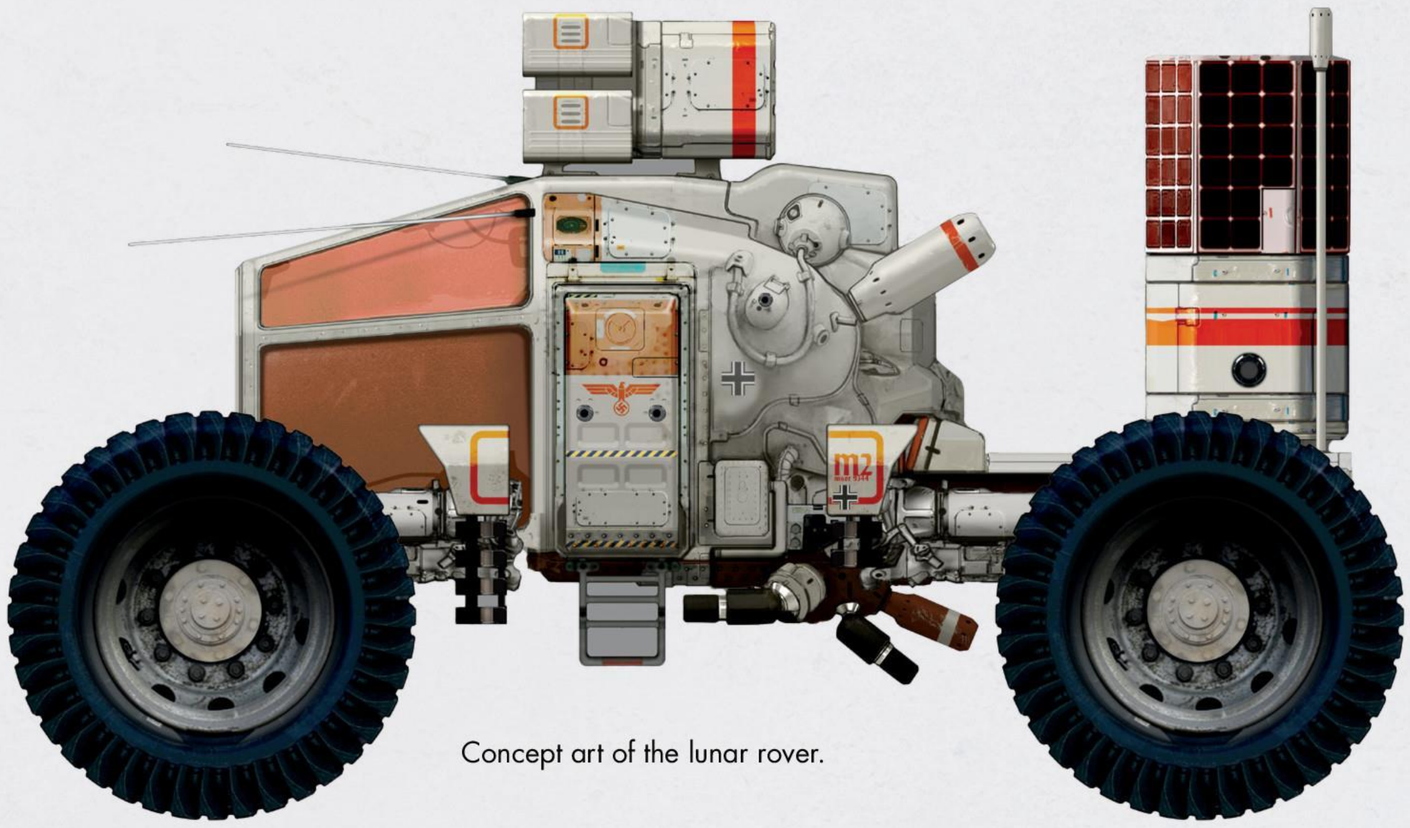
VEHICLES

Trying to create a lineup of vehicles that were true to our world's art direction and at the same time functional but with a feel of retro sci-fi was trickier than we thought. We chose to go with washed-out yellows, aged bone whites, and funky oranges, combined with bulging shapes that were still functional.









Concept art of the lunar rover.

Heavy moon trooper—space walk version.

Heavy moon trooper—indoor version.

SOLDIERS

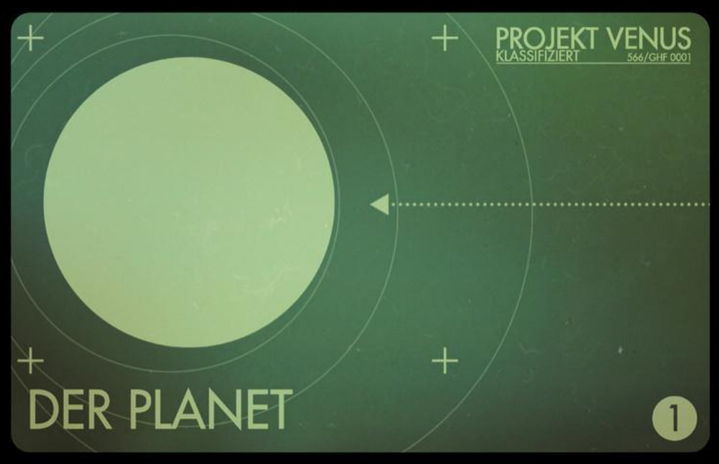
The enemies of the moon were a great opportunity to show a different side of our Nazi regime. We developed two different versions of heavy moon trooper elites, a standard moon trooper, a very colorful lunar officer, and the mandatory generic-scientist guy.

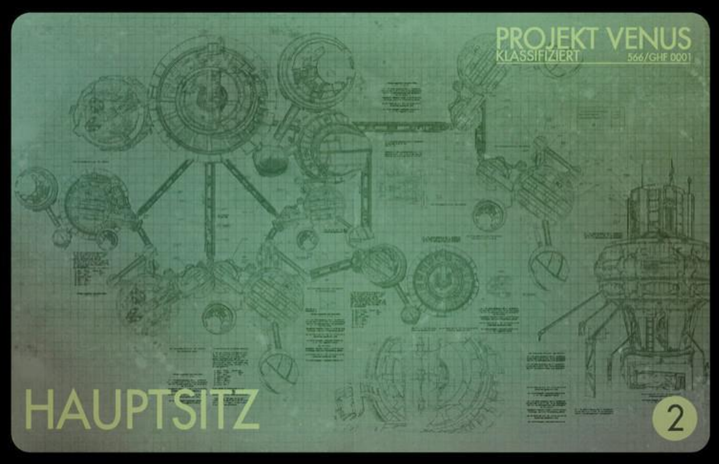
Space commander.

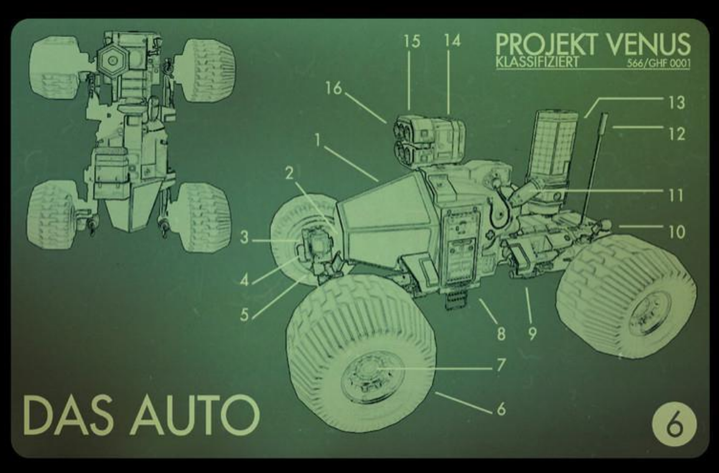
Moon trooper version 2.0.

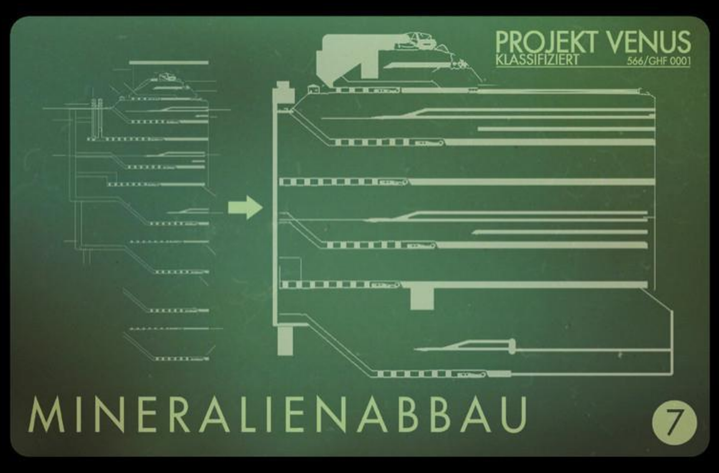
Moon trooper version 1.0.

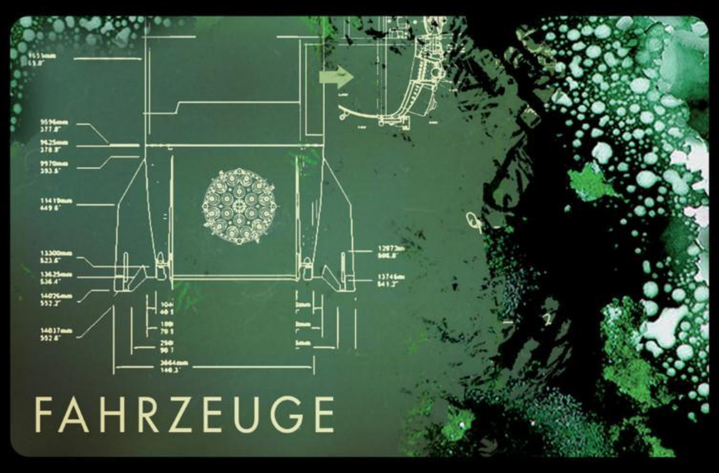
Moon scientist.



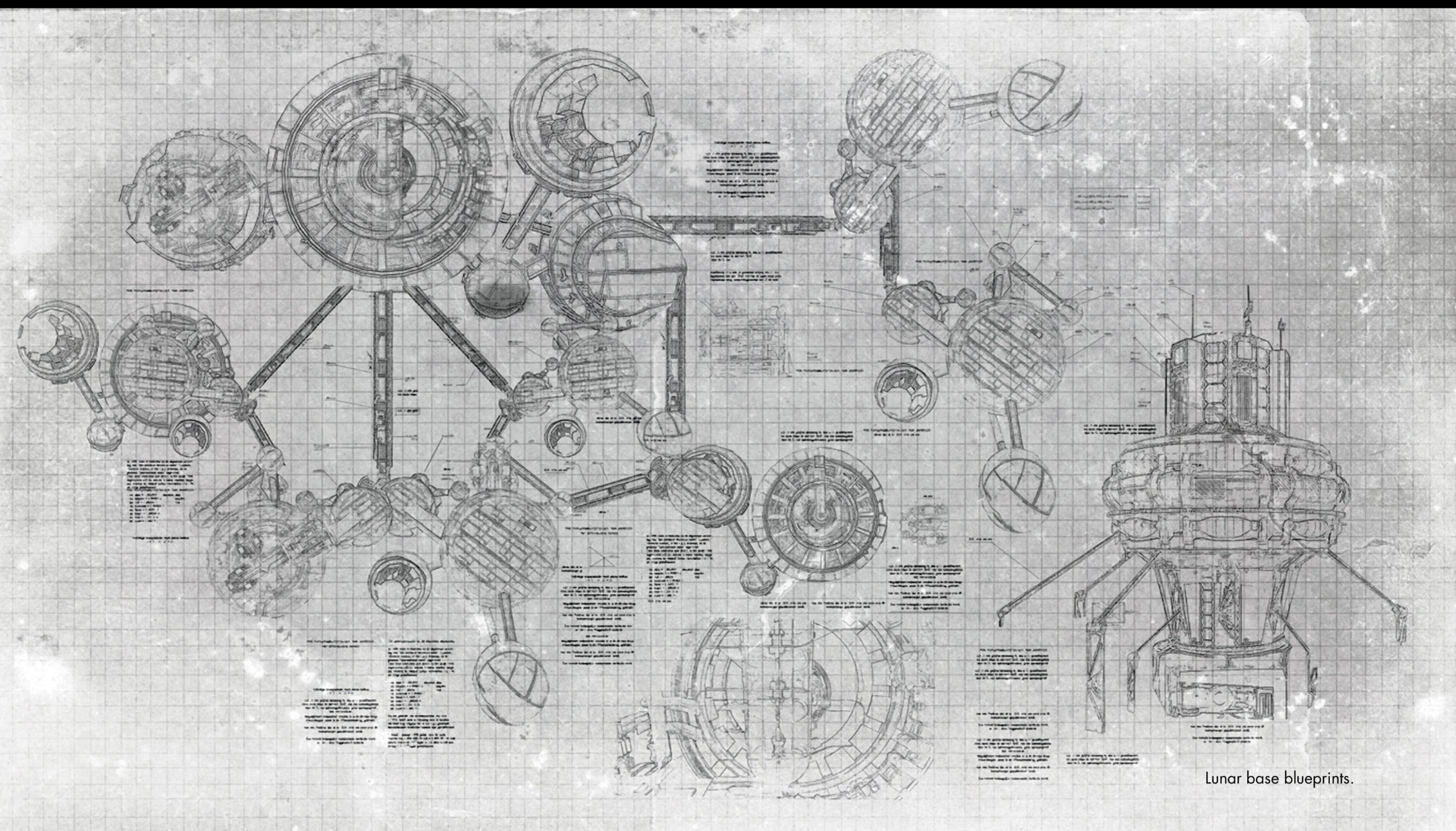




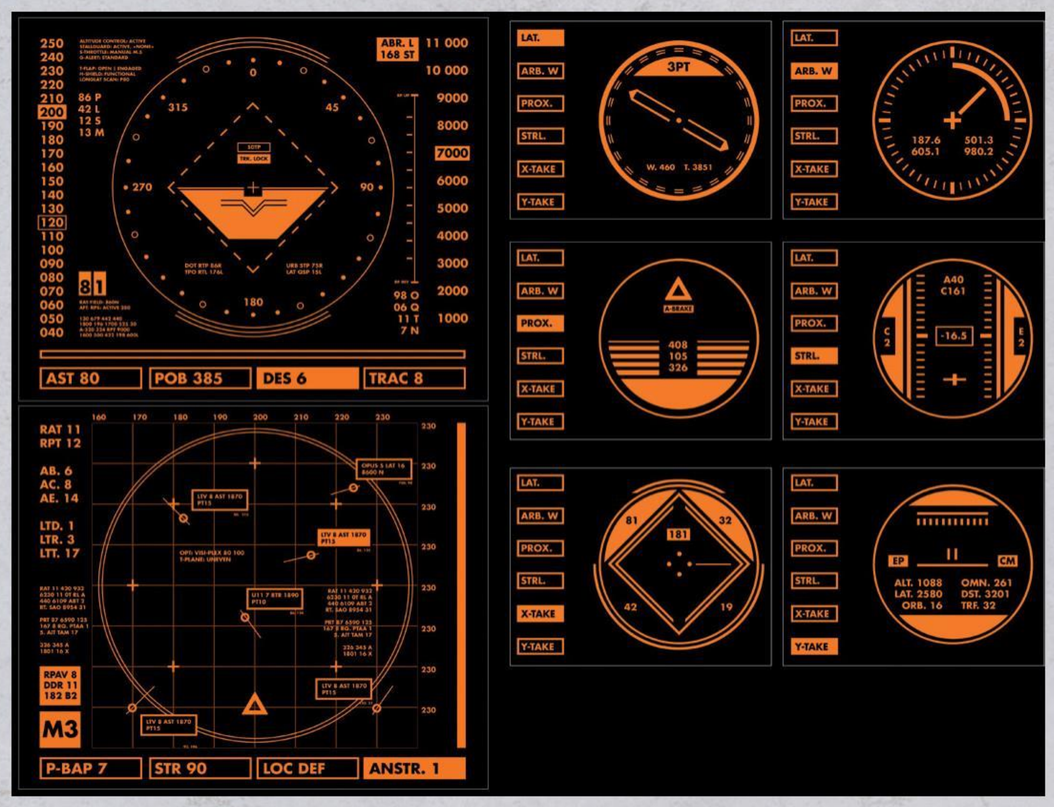




Slideshow presentation on future Nazi projects.



Lunar base blueprints.



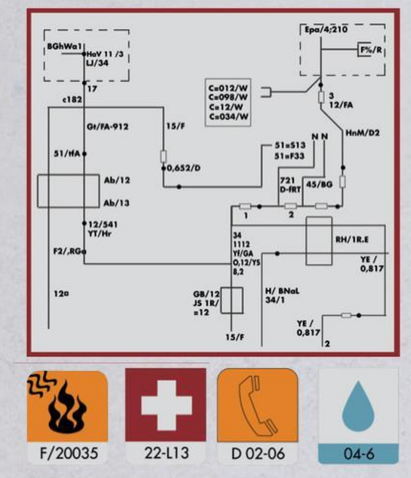
Lunar screen graphics.

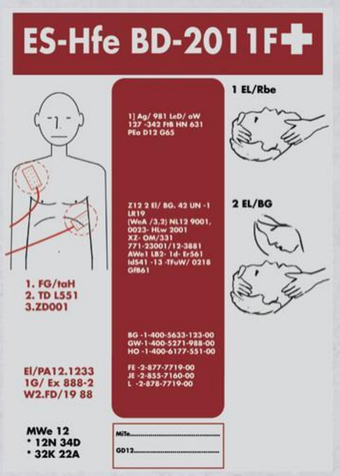
Concept art of lunar base props and graphic designs for decals and signs.

PROPS AND GRAPHICS

To furnish the moon's lunar base, we created a set of graphic design elements for signage, as well as walls, corridors, monitors, and key cards that were used only for the base; however, we drew influences from modern-day design to achieve this.

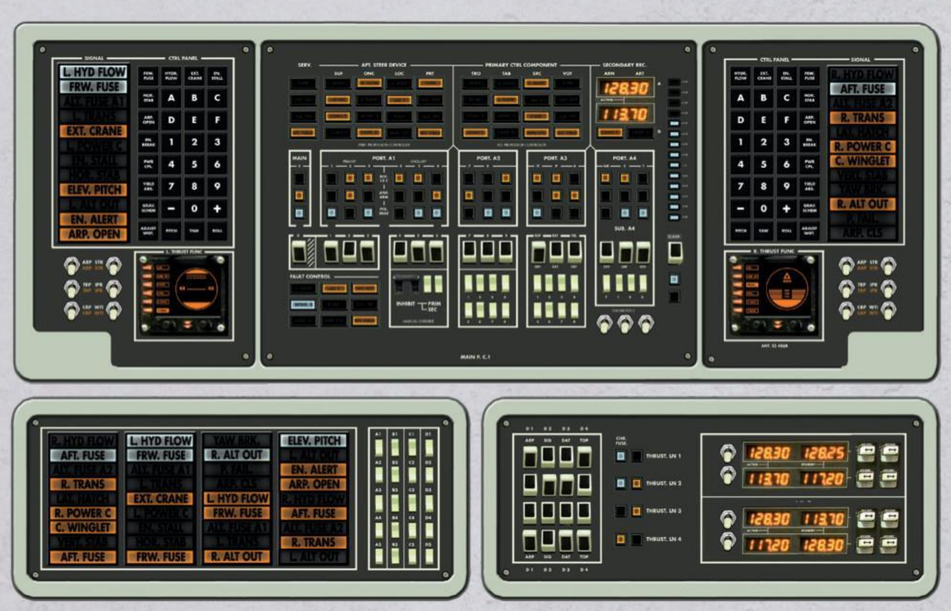
Supersoldaten pod concept art.





Concept art of the medical prop and graphic design.

Postcards from the moon.



Graphic design for the lunar shuttle main board.

Concept art for the rebuilding of the London Nautica exterior.

Concept art for the rebuilding of the London Nautica exterior.

ENVIRONMENTS

When BJ returns to the London Nautica after visiting the moon, the massive science building is now under reconstruction and heavily guarded. The focus from a design perspective was to give the player a before-and-after experience by having several floors under construction and displaying different levels of mayhem throughout.

Concept art for the interior of the destroyed London Nautica.

Concept art for the vista of Germania as seen from the top of the London Nautica.

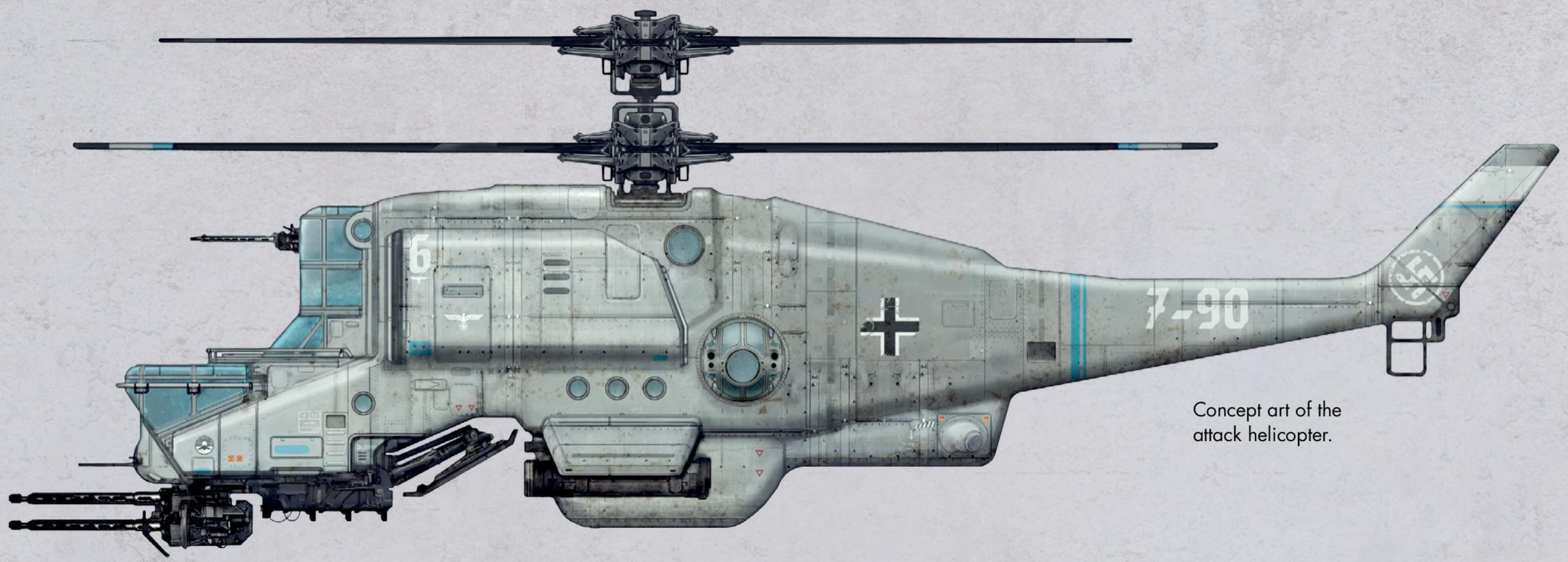
Concept art of the escape pod crashing into the London Nautica.

Concept art of the destroyed interior of the London Nautica maintenance tunnels.

Concept art of the destroyed interior of the London Nautica dining area.

Concept art of the destroyed interior of the London Nautica office corridors.

Concept art of the destroyed interior of the London Nautica conference hall.



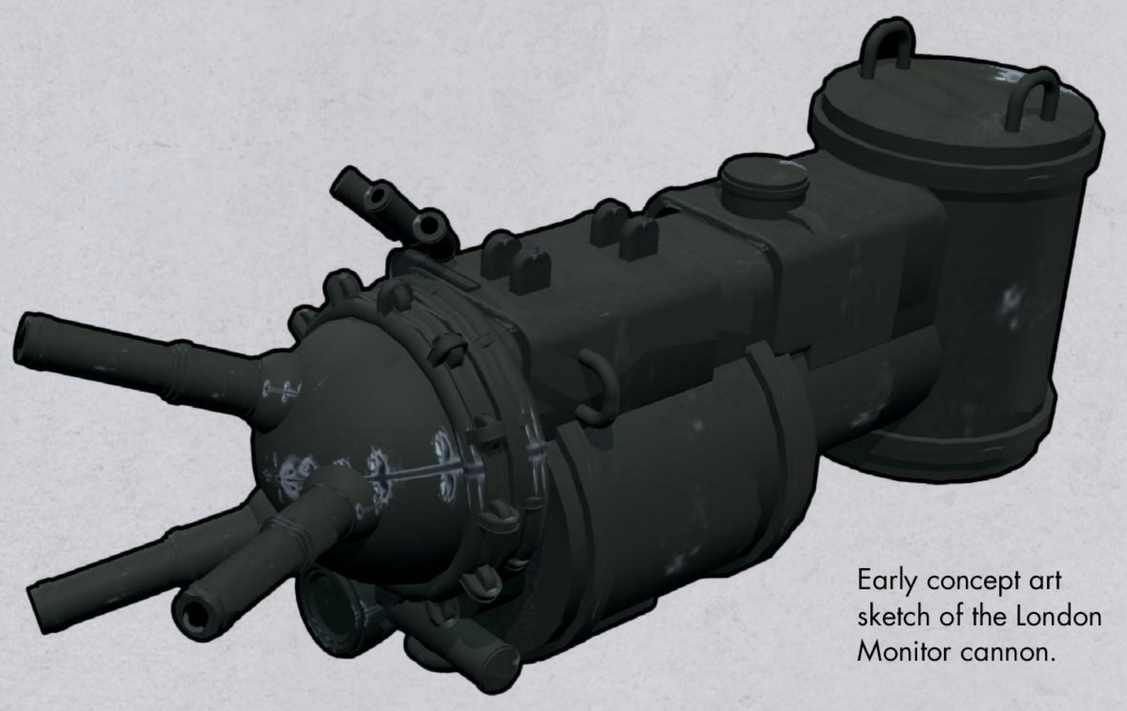
Concept art of the attack helicopter.

Logotype for the company working on rebuilding the London Nautica, Heimat.

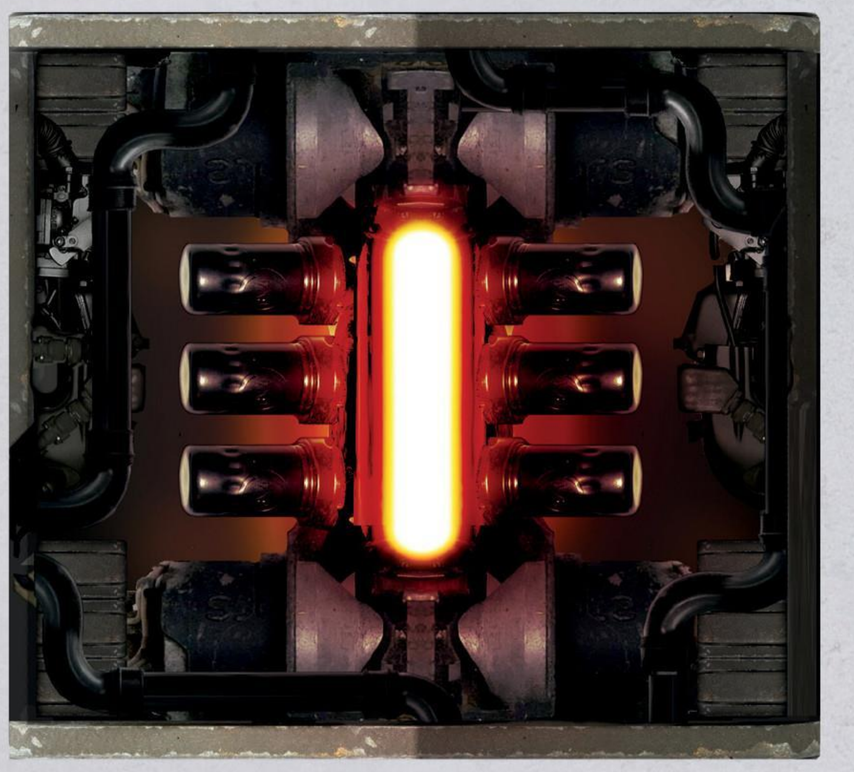
SUPER BETON

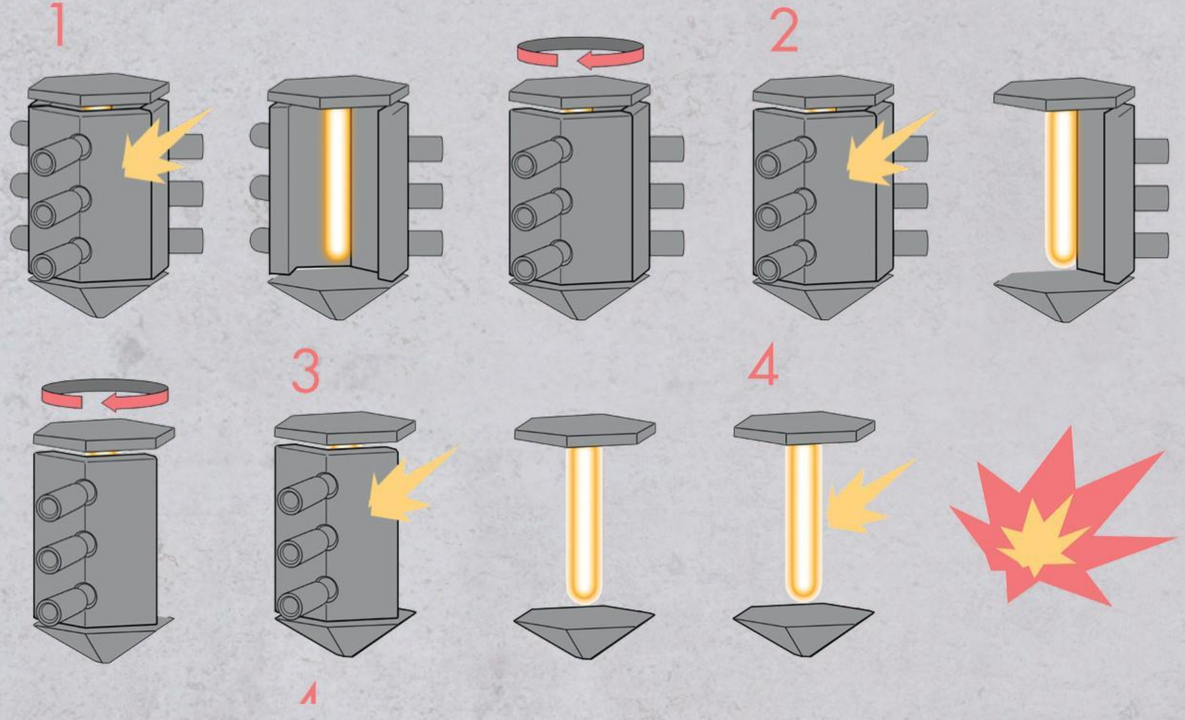
HEIMAT

HEIMAT

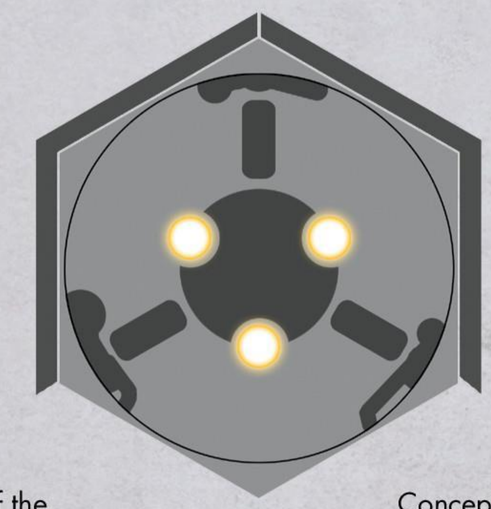


Early concept art sketch of the London Monitor cannon.





Storyboard of the functions and various cannon phases.



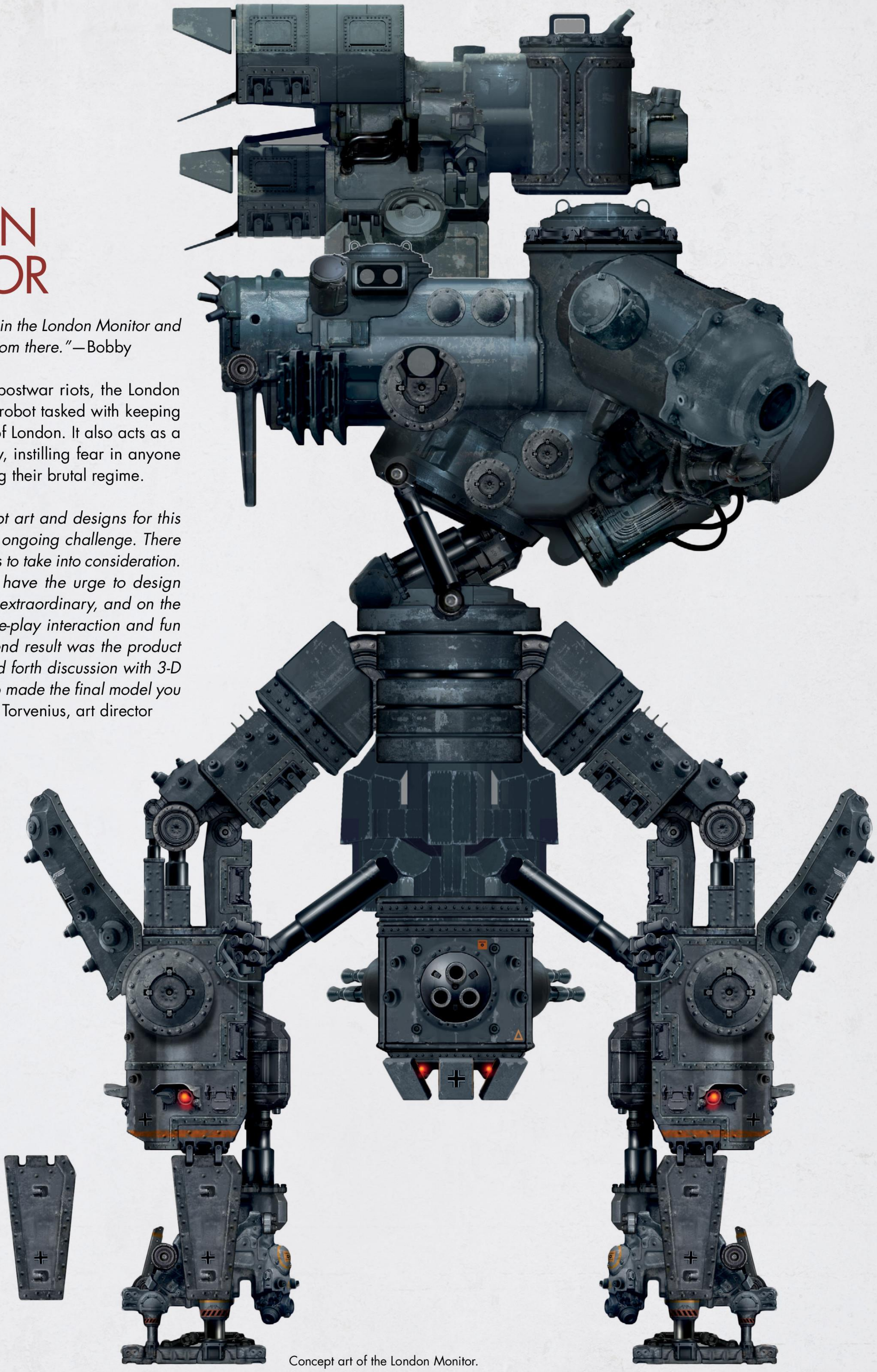
Concept art of the energy core of the London Monitor.

LONDON MONITOR

"Then the Nazis brought in the London Monitor and everything went to shit from there."—Bobby

First introduced during postwar riots, the London Monitor is an enormous robot tasked with keeping the peace in the streets of London. It also acts as a symbol of Nazi authority, instilling fear in anyone even considering resisting their brutal regime.

"Working on the concept art and designs for this monstrous beast was an ongoing challenge. There were so many parameters to take into consideration. On the one hand, you have the urge to design something that will look extraordinary, and on the other you have the game-play interaction and fun factor to consider. The end result was the product of a continuous back and forth discussion with 3-D artist Nicholas Cort, who made the final model you see in the game."—Axel Torvenius, art director



Concept art of the London Monitor.

3-D model of the final London Monitor design.

ART OF LEVEL

16

Concept art of the return to Deathshead's castle.

Concept art of the rebuilding of Deathshead's castle's courtyard.

ENVIRONMENTS

When BJ returns to Deathshead, we get to see a more modern version of the castle. This enormous fortress of science and biological experiments is infested with a curious evil and speaks of the megalomaniacal ego behind it. We developed a distinct set of graphic designs for this chapter that go hand in hand with the level's layout and the architectural style.

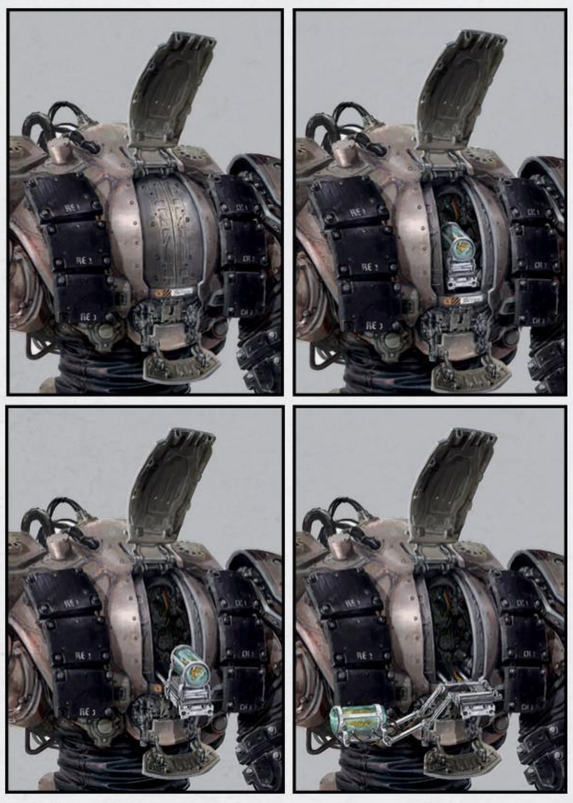
Concept art of a Deathshead's castle corridor.

Concept art of a Deathshead's castle corridor.

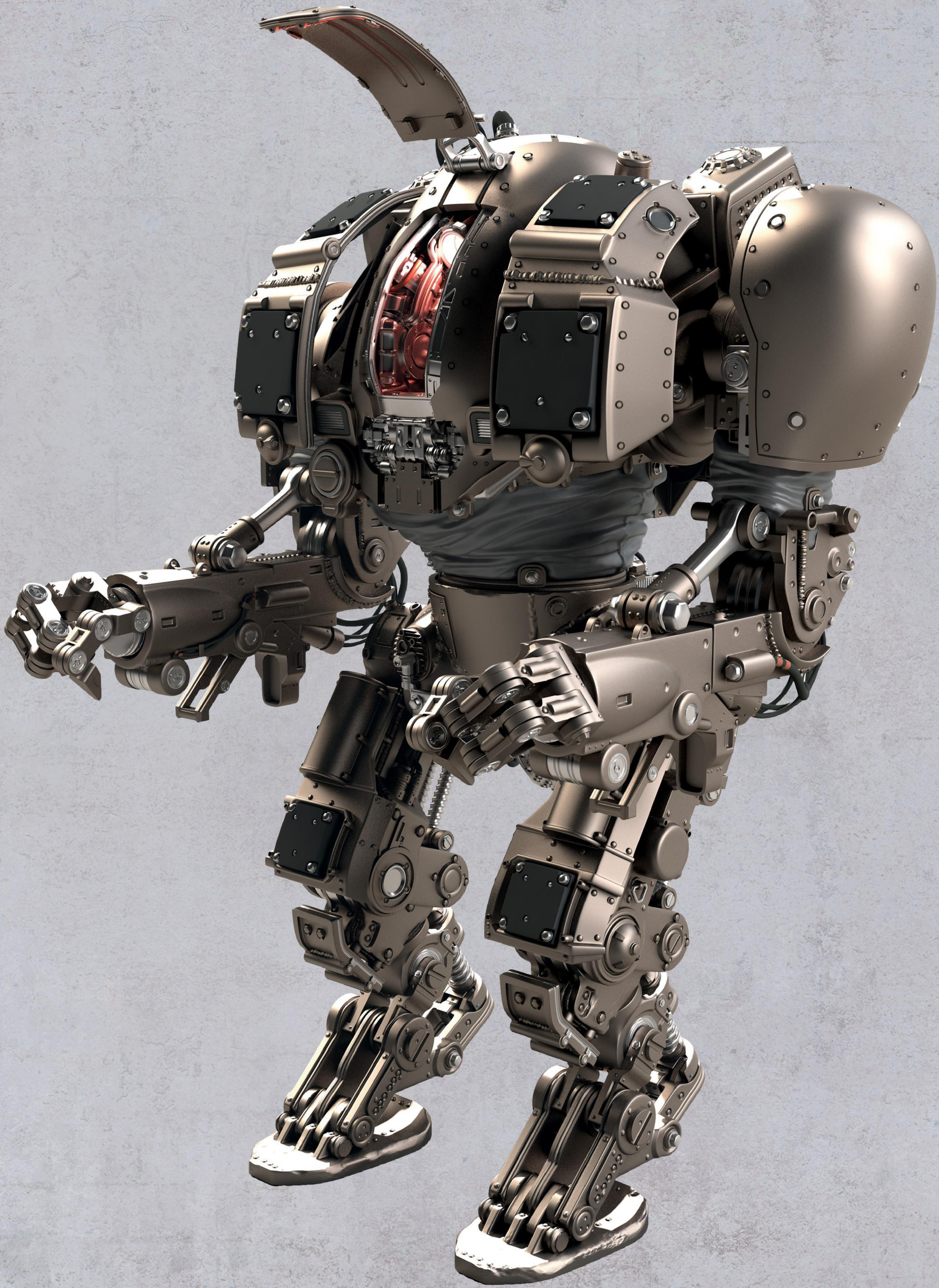
Concept art of a prototype robot.

ROBOTS

In this world the Nazis have developed and manufactured a series of mechanical killing machines. Some of these the player has already encountered by this point in the game, but the robotic opposition amps up as you reach the last section of the game. In the heart of Deathshead's compound, we get to see the full spectrum of the twisted technological creations of this evil madman.



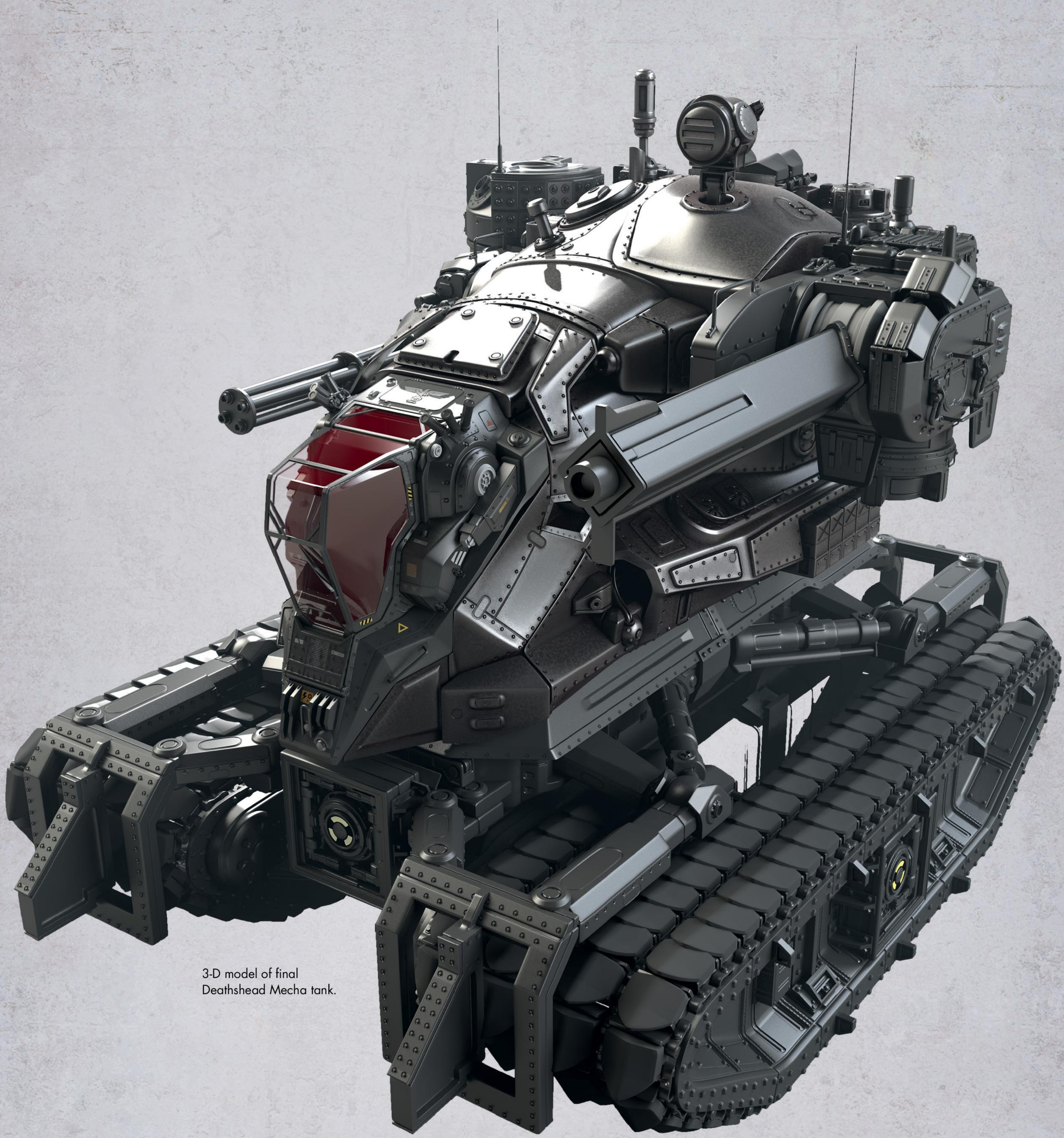
3-D model of the final design.



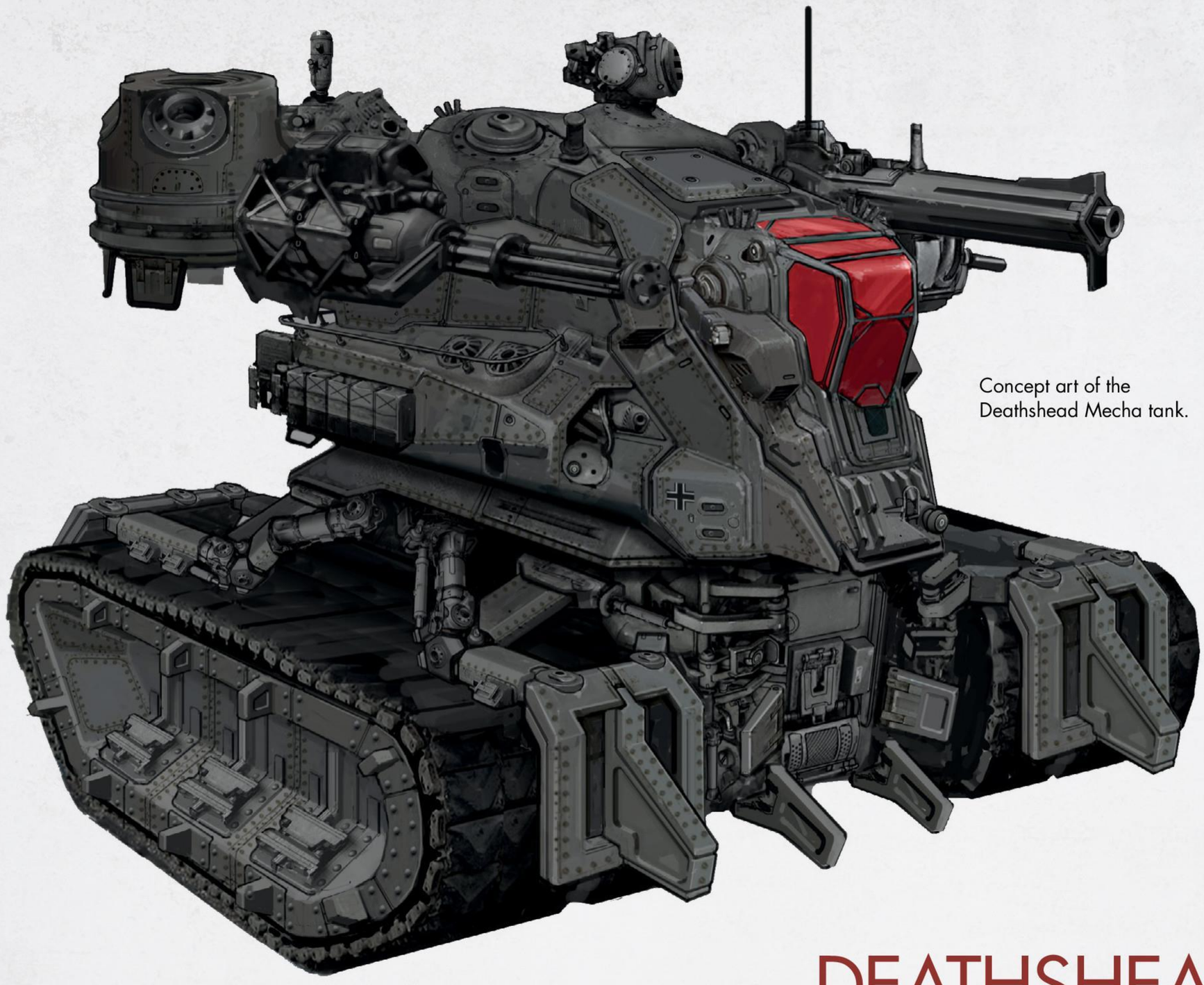
3-D model of the final design.

Concept art for
Deathshead Mecha.

3-D model of the final Deathshead Mecha.



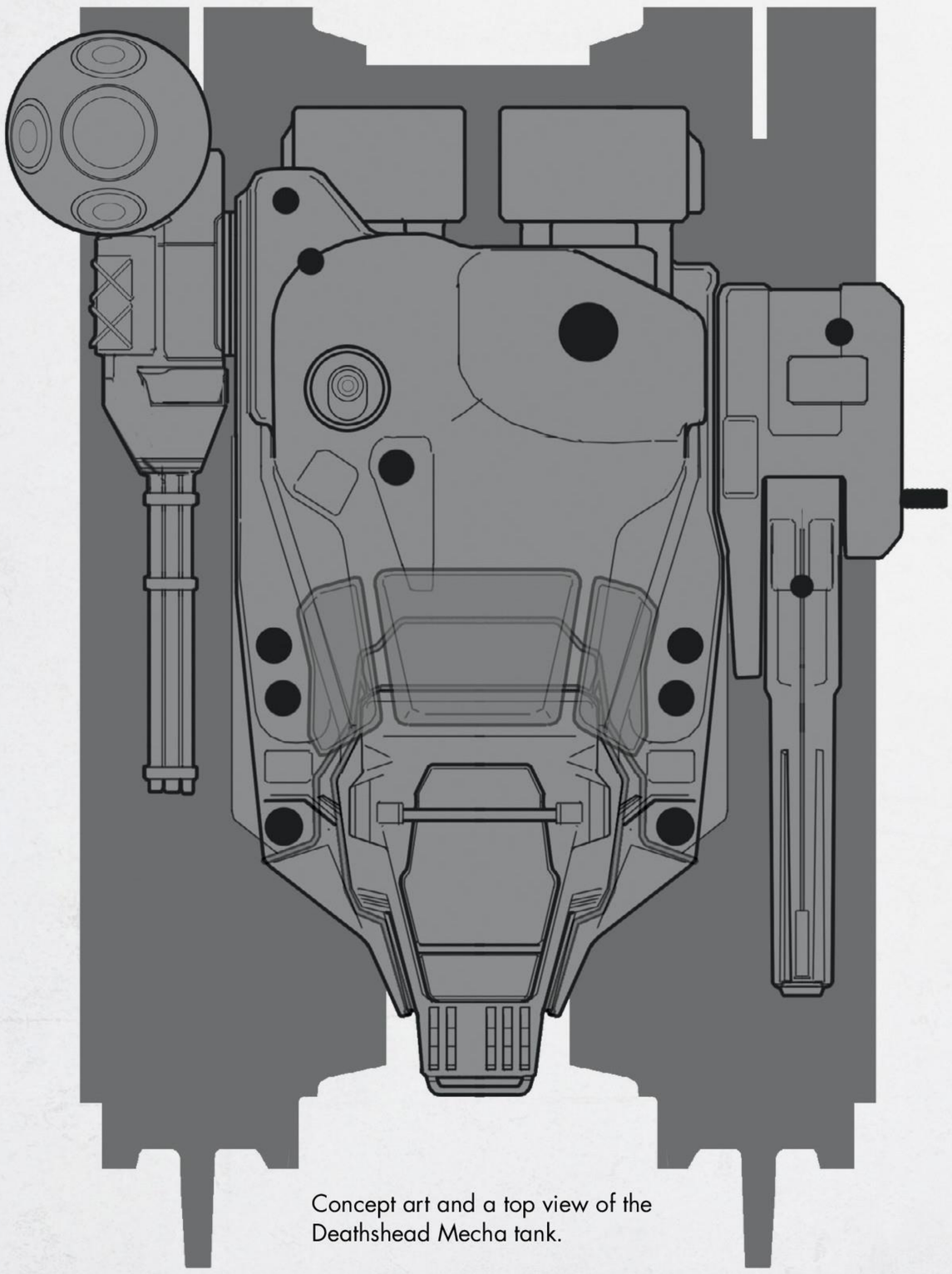
3-D model of final Deathshead Mecha tank.



Concept art of the Deathshead Mecha tank.

DEATHSHEAD MECHA AND TANK

The idea behind Deathshead's mecha and tank was to feature them as the centerpiece of a multistage final showdown. Originally, the cockpit of the tank was a separate mecha under Deathshead's control that detached from the main rig. In the end, we changed the staging of the fight to be less complex and more exciting.

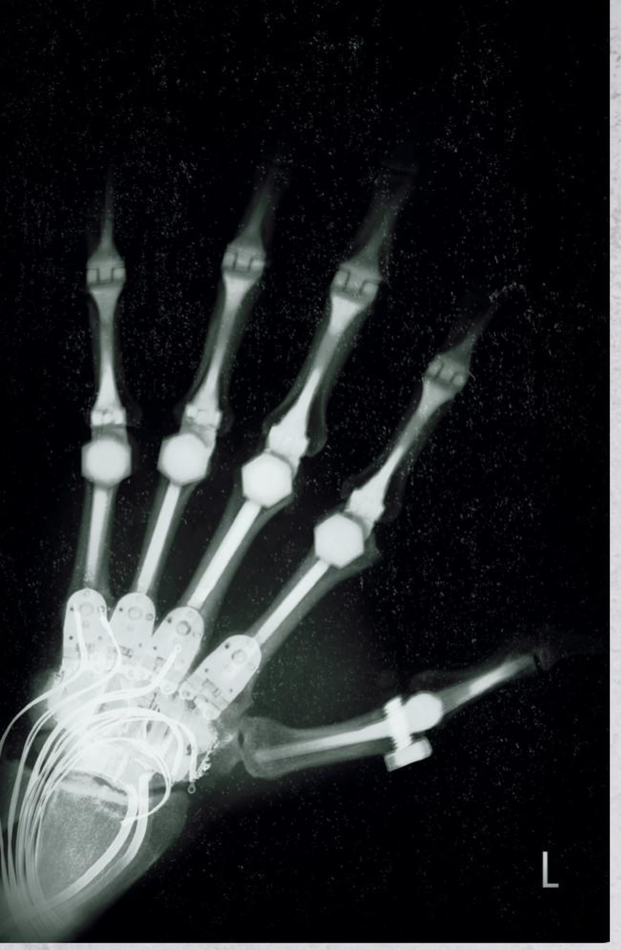


Concept art and a top view of the Deathshead Mecha tank.

Concept art of the zeppelin docking tower exterior.

X-RAY GRAPHIC DESIGN

In Deathshead's personal lab, we show the player some of the weird experiments that take place here. These x-ray sheets bear witness to this twisted scientist's desire to combine man and machine.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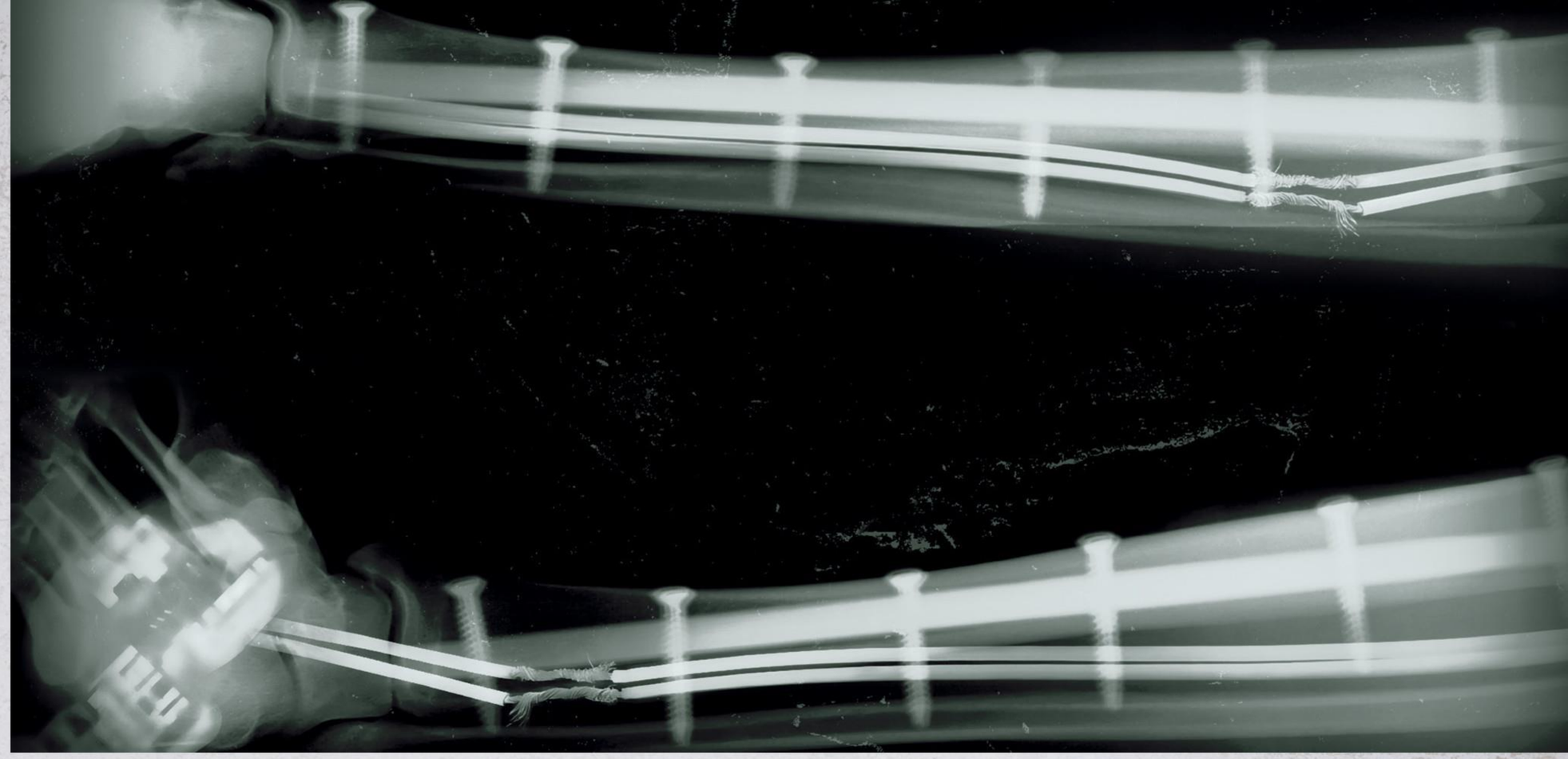
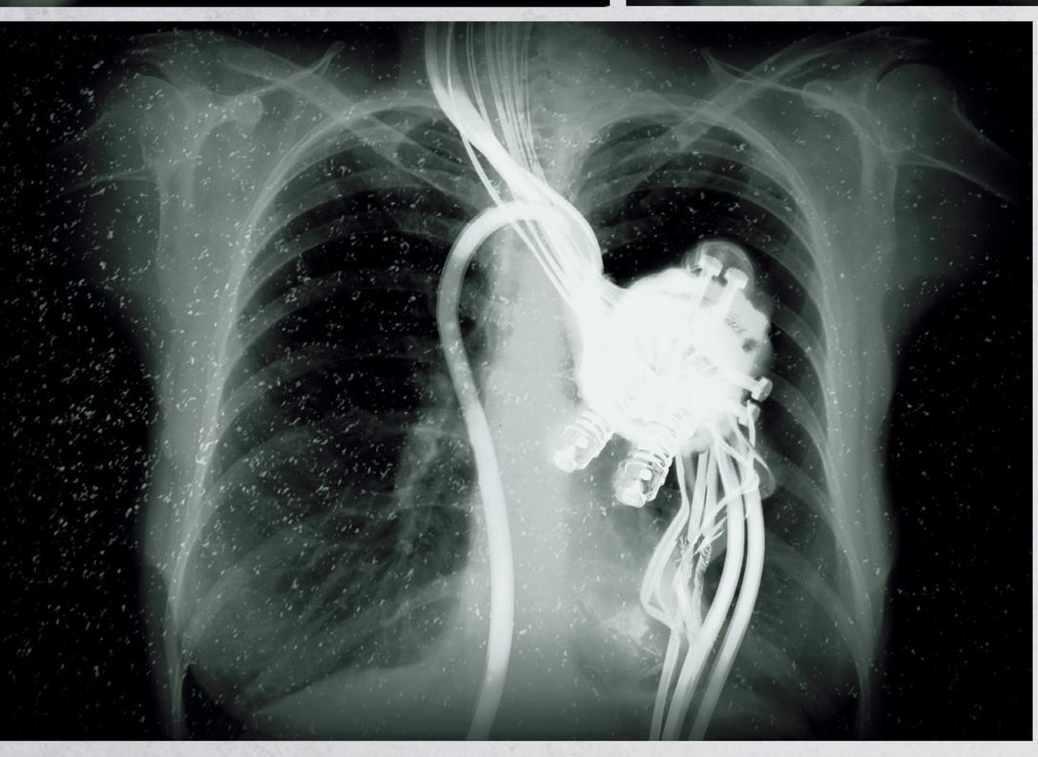
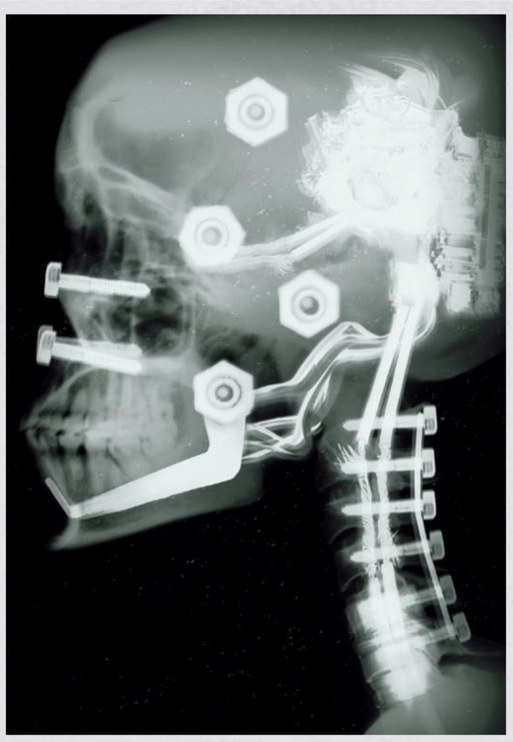
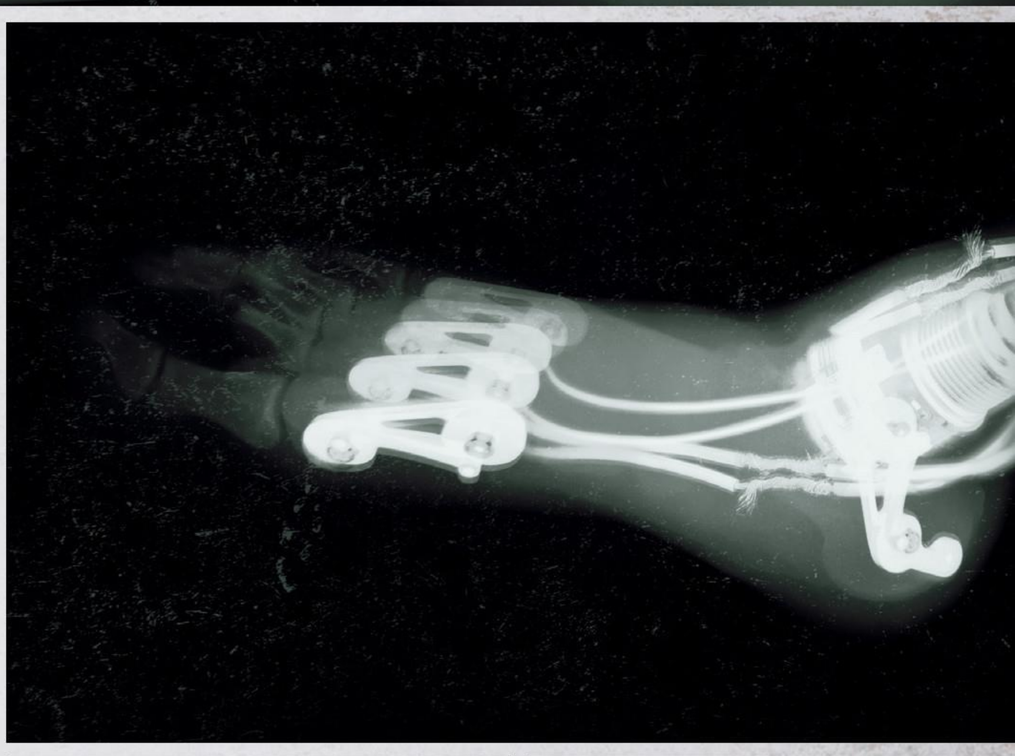
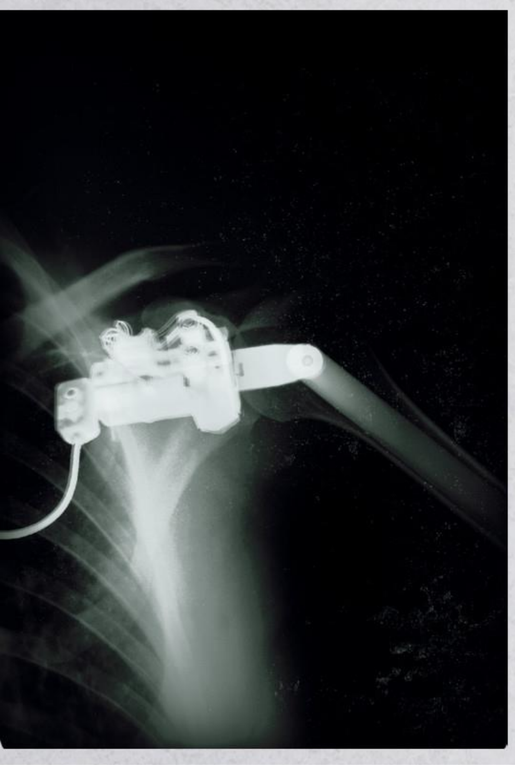

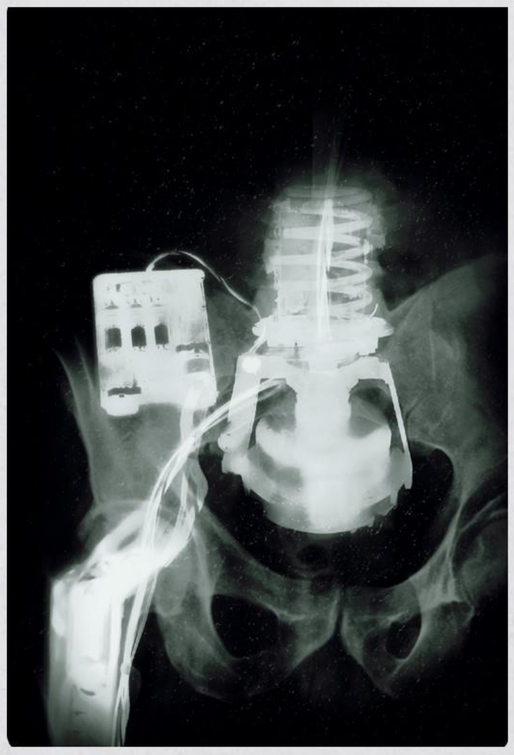
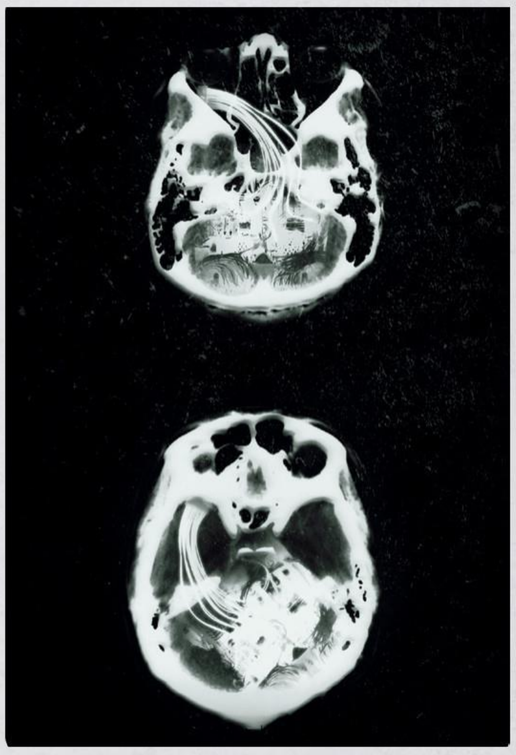
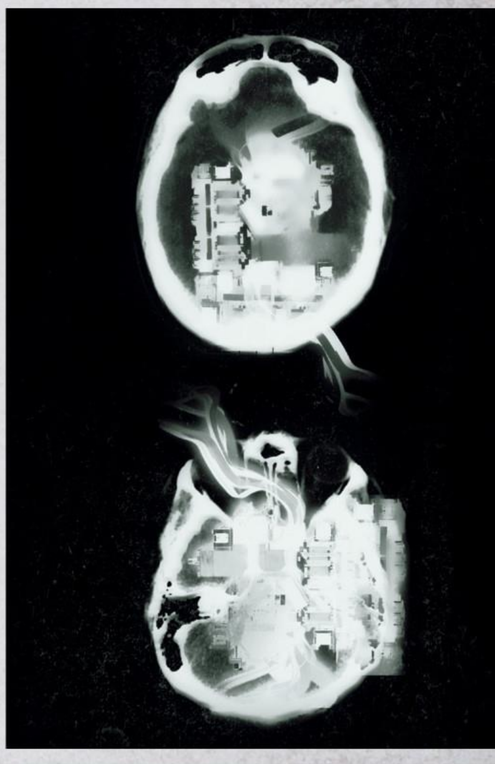
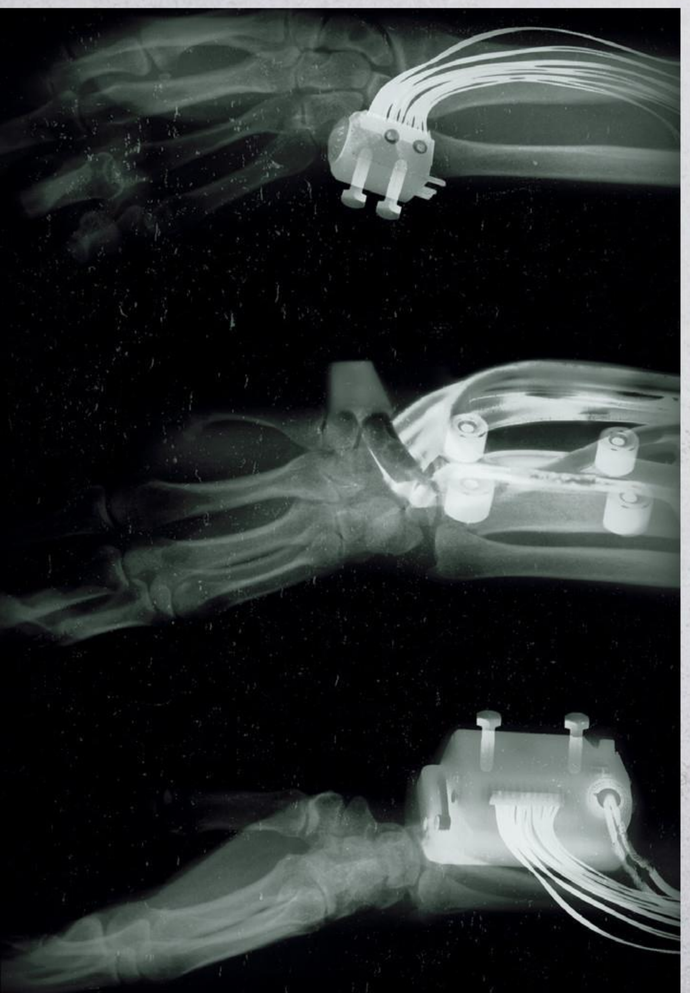

MARKETING ART

STEREO

"Die geliebten Spitzenreiter der Hitparade, jetzt in Stereo!"

Karl & Karla

TAPFERER KLEINER LIEBLING

NEUMOND
RECORDING COMPANY

45

NEUMOND RECORDING COMPANY

To capture the feel of an alternate 1960s world, we created a faux record label featuring various original acts and songs with a Nazi twist. The idea was, "What would the sixties music scene have been like if Nazis controlled it?". The record label was named Neumond Recording Company, and featured several acts whose album artwork you can see here. The style is inspired from album cover art found in the 1960s, and if you look closely you can see the Wolfenstein symbol subtly inserted into each cover.

HANS
"Mein Kleiner VW"
und
DAS NEUMOND ORCHESTER
NEUMOND
RECORDING COMPANY

VIKTOR
& DIE VOKALISTEN
BERLIN BOYS & STUTTGART GIRLS

Wilbert Eckart
and his
Volksmusik All-Stars
Interpretation
des traditionellen
Folk-Klassikers
House
of the
Rising Sun

Die Käfer
Mond, Mond, Ja, Ja
NEUMOND
RECORDING COMPANY
DECK

WELTRAUM
SURFEN
THE
SURFIN' SOUNDS OF THE
COMET TAILS!

DIE SCHÄFERHUNDE
ZUG NACH HAMBURG
(Train To Hamburg)
45

THE
BUNKERS
TOE
THE
LINE

WARNING

THE ART OF WOLFENSTEIN® THE NEW ORDER™

BETHESDA SOFTWORKS AND MACHINEGAMES OFFER UP THE SECRETS OF *WOLFENSTEIN: THE NEW ORDER*—A GAME SET IN A POST–WORLD WAR II WORLD WHERE THE NAZIS HAVE WON AND ONLY YOU CAN REWRITE HISTORY.

VENTURE BEHIND THE SCENES TO LEARN HOW THIS RICHLY DETAILED GAME WAS CREATED, WITH NEVER-BEFORE-SEEN CONCEPT ART OF CHARACTER DESIGNS, SETTINGS, AND THE TERRIFYING NEW TECHNOLOGY OF THIS DARK ALTERNATE FUTURE. WITH CAPTIONS FROM THE CREATORS THROUGHOUT, THIS VOLUME PROVIDES AN INSIDE LOOK AT THE NEWEST ADDITION TO THE LEGENDARY *WOLFENSTEIN* SERIES.

DARK HORSE BOOKS®
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DARKHORSE.COM
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