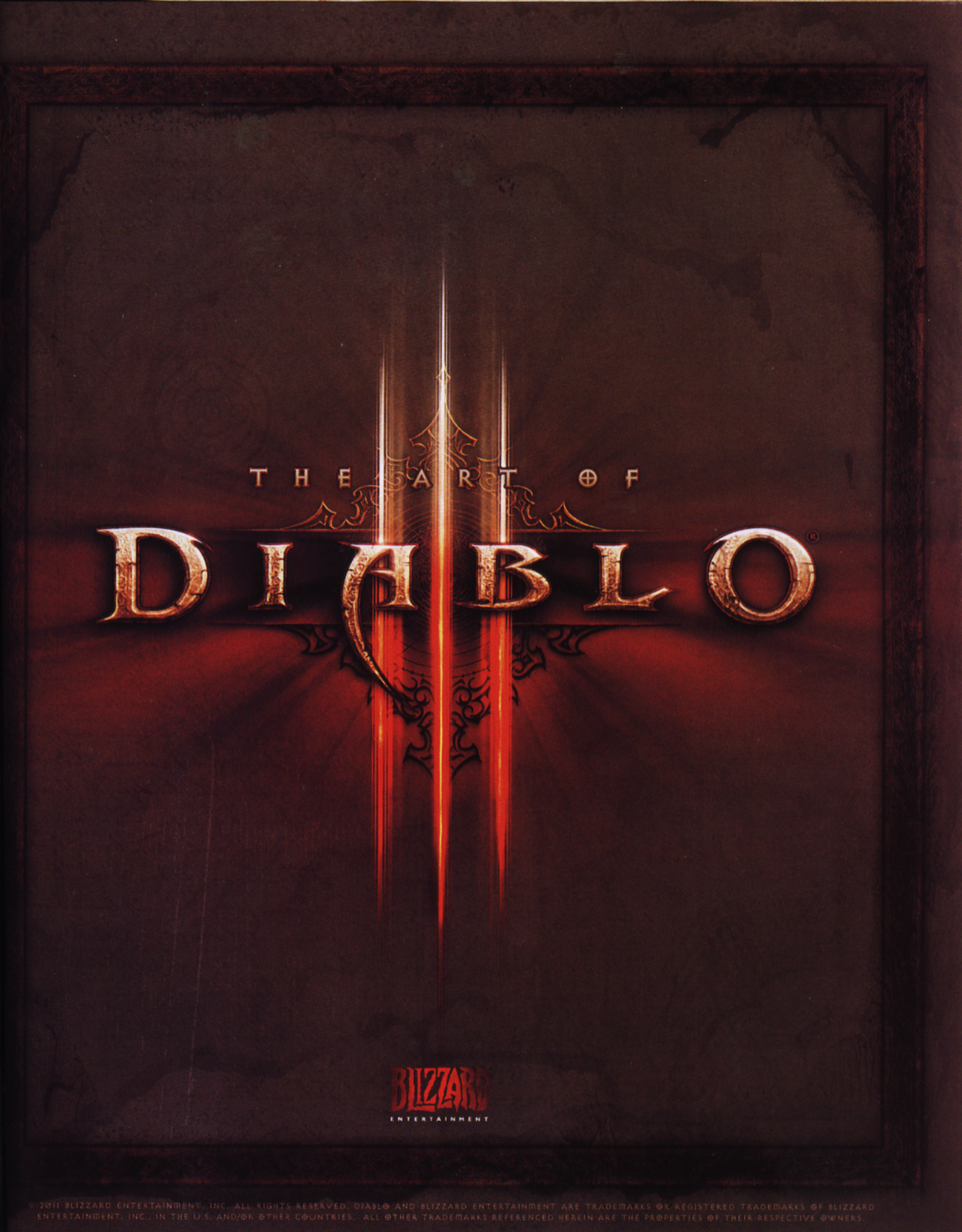

THE ART OF
DIABLO III



© 2011 BLIZZARD ENTERTAINMENT, INC. ALL RIGHTS RESERVED. DIABLO AND BLIZZARD ENTERTAINMENT ARE TRADEMARKS OR REGISTERED TRADEMARKS OF BLIZZARD ENTERTAINMENT, INC., IN THE U.S. AND/OR OTHER COUNTRIES. ALL OTHER TRADEMARKS REFERENCED HEREIN ARE THE PROPERTIES OF THEIR RESPECTIVE OWNERS.


Dreadlands
Ivgorod
Arreat Crater
Bastion's Keep
Entsteig
Sharval Wilds
Gulf of Westmarch
Khanduras
Bramwell
Lut Gholein
Eastgate
Tristram
Aranoch
Westmarch
Seas
Torajan Jungles
Duncraig
The Great Ocean
Twin
Marshlands
Kingsport
Skovos Isles
Philios
Skartara
Skovos
Lycander


The Frozen Sea
Xiansai
Scosglen
Túr Dúlra
Dry Steppes
Kehjistan
Caldeum
Gea Kul
Ureh
Kurast
Swamplands
Viz-jun
Sea of Light

CHAPTER I
the Heroes
6

I BARBARIAN 8
II WIZARD 18
III WITCH DOCTOR 28
IV MONK 40
V DEMON HUNTER 48

CHAPTER 2
the High Heavens
60

CHAPTER 3
the Burning Hells
70

CHAPTER 4
Act I
84

CHAPTER 5

Act II

102

CHAPTER 6

Act III

122

CHAPTER 7

Act IV

138

CHAPTER 8

Game Assets

156

CHAPTER 9

Cinematics

180

Nate Bowden



Wei Wang



CHAPTER I

the Heroes

Personality and gameplay style define a hero in a game like *Diablo III*, and one of the most important responsibilities of an art department is defining these qualities in a hero's visual look. The identity of a hero must be quickly recognizable, and players should feel an instant rapport with the character. The hero needs to represent the type of game experience the player will engage in. Strong silhouettes and unambiguous visual motifs should create a thematic bond and provide immediate recognition of the class.

We invest a great deal of effort in defining these distinct individuals, but once the core identity of a character has been established, our second challenge is to find ways to subvert that identity. Diablo heroes must be both traditional and fresh, and we are always trying to put a twist on the expected.

Not every class is going to speak to everyone, but there is a character for every player.

– Paul Warzecha, *Lead Character Artist*



I

Barbarian

The Barbarian is a classic warrior archetype. However, giving the Barbarian an old and battle-worn look allows us to put a spin on the usual idea of a savage champion. The Barbarian is the only character pulled directly from the previous games, so we felt a tremendous responsibility to make sure we paid proper homage to this veteran of past battles.

The weathered form of this survivor suffers no dainty shapes or details. Everything about the Barbarian needs to telegraph strength, power, and brute force. With visual elements reminiscent of Celtic, ancient Roman, and medieval cultures, we used lots of browns, leather, fur, and beaten-up armor to convey a primitive heritage and strong melee character. The large and chunky shapes, wraps, bands, and chains speak further to the Barbarian's barely contained rage and thirst for demonic blood.

Josh Tallman



This Page, All Images By:
Phroilan Gardner,
Except Where Noted





Victor Lee







This Page, From Top Left Clockwise:
Josh Tallman, Anthony Rivero,
Bernie Kang, Victor Lee


The barbarian has always been very primal, almost too much at one point.
– Paul Warzecha, Lead Character Artist

Wei Wang



Phroilan Gardner

This Page,
All Images By:
Trent Kanuga,
Except Where Noted




Josh Tallman



The character team as a whole just made the conscious decision to not make the female barbarian a super-sexy female character, but to make her more strong and curvy. She is a woman with a lot of presence.

– Paul David, *Senior Artist*

Wei Wang



This Page, All Images By::
Phroilan Gardner

II

Wizard

The Wizard hails from the flourishing desert city of Caldeum. This allowed us to give the Wizard a richer and more exotic look. The desert motifs translated into asymmetrical armor elements and intricate patterns with colors that are deep and saturated. The Wizard's off-hand designs and the incorporated scroll holster were intended to add an arcane element to the character's unique profile.

With the Wizard, we wanted to visually communicate vast destructive power within a more fragile shell: a glass cannon, if you will. Combining detailed designs and soft, flowing cloth that reveals exposed skin let us create a character who is lithe, lethal, and a master of raw arcane energy.



Josh Tallman



Wei Wang











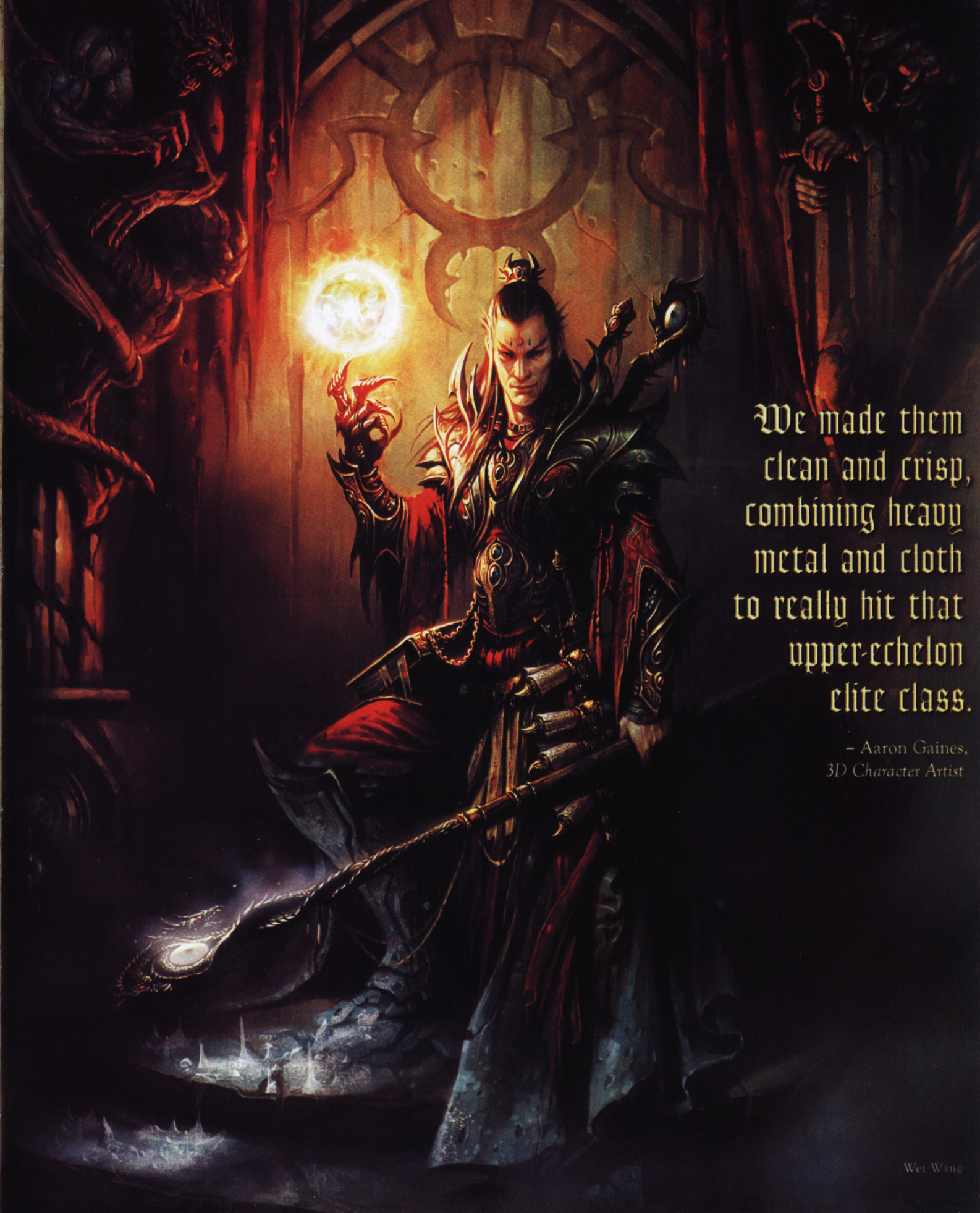


Sojin Hwang

This Page,
All Images By:
Victor Lee,
Except Where Noted.



This Page, All Images By:
Victor Lee.



We made them clean and crisp, combining heavy metal and cloth to really hit that upper-echelon elite class.

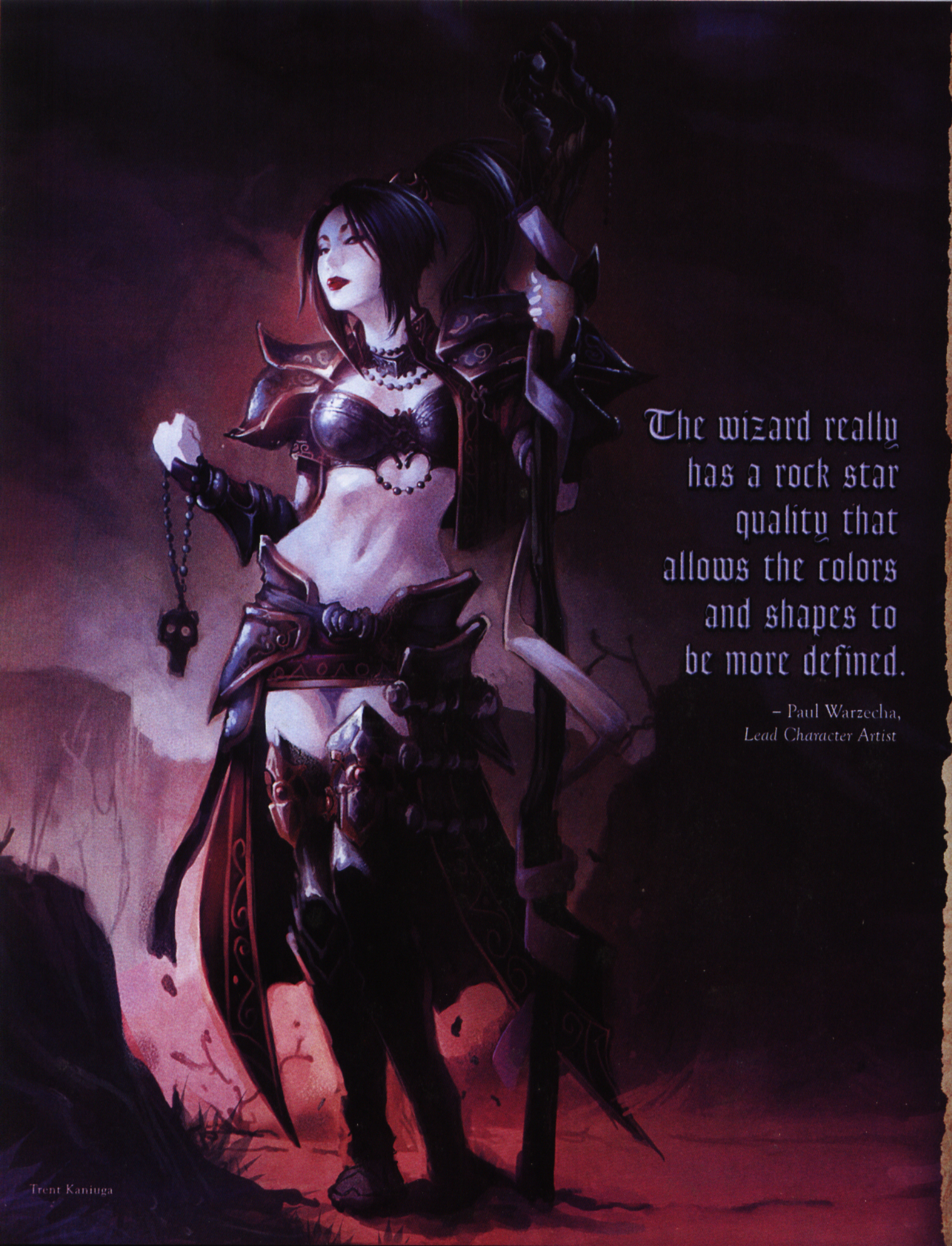
– Aaron Gaines,
3D Character Artist

Wei Wang



Josh Tallman





The wizard really has a rock star quality that allows the colors and shapes to be more defined.

– Paul Warzecha,
Lead Character Artist

Trent Kaniuga













This Page, From Top Left Clockwise:
Phroilan Gardner, Sojin Hwang,
Josh Tallman, Sojin Hwang

III

Witch Doctor

With his ability to summon armies of minions and his strange, off-kilter spellcasting style, the Witch Doctor plays like an homage to the *Diablo II* Necromancer. Keeping that relationship in mind, our team had a lot of fun incorporating elements of that older character in a strong new theme.

It was quickly agreed that the Witch Doctor should feel quirky, creepy, and a little scary. Our artists soon hit upon his tribal vibe, using feathers, bone, body paint, and painted wood as his base materials. Developing the large mask was a turning point in defining the class within the team, and it remains an iconic component of the character's design. Later additions like the ceremonial dagger and off-hand mojos added a macabre edge to the Witch Doctor's personality. A last twist came with the addition of the *Diablo II* fetishes as summonable pets. These characters put a slightly humorous twist on the hero, and helped us cement the notion of who this hero would be.



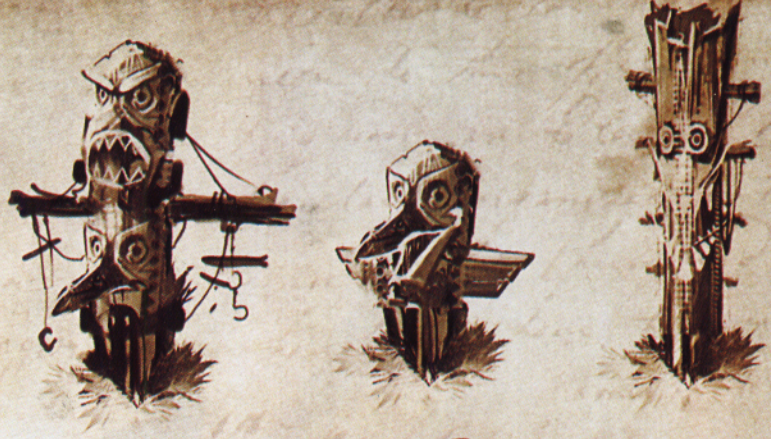
Josh Tallman



Mark Gibbons

The witch doctor is really fun to design armor for because he uses such interesting shapes. You get to design a crazy sillhouette for the mask, and you get to have feathers coming off of it and elements that you can combine in interesting ways to get interesting results.

– Trent Kaniuga, *Senior Concept Artist*





Josh Tallman

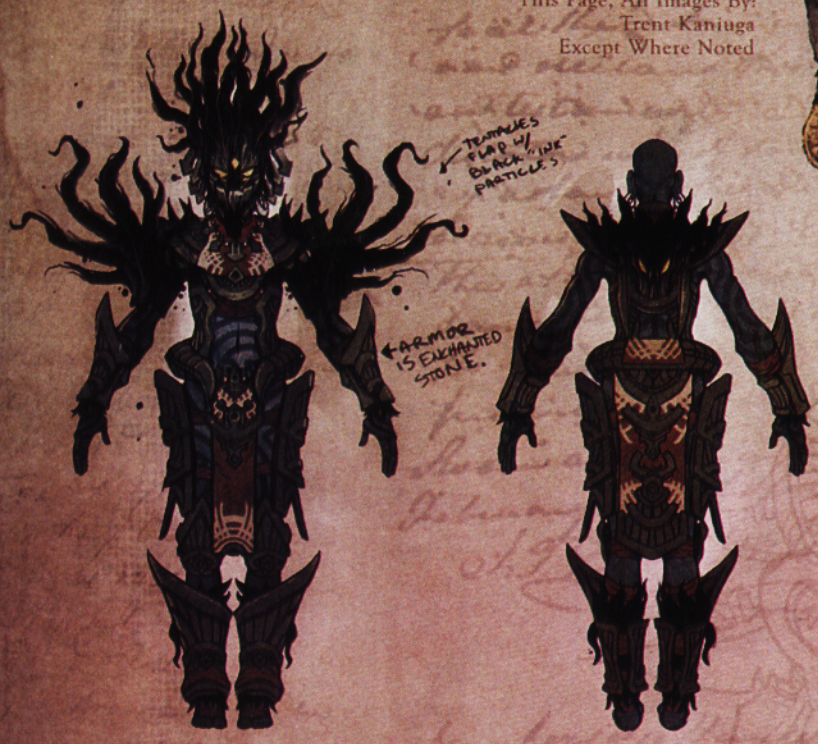


This Page, All Images By:
Trent Kaniuga,
Except Where Noted.



Wei Wang

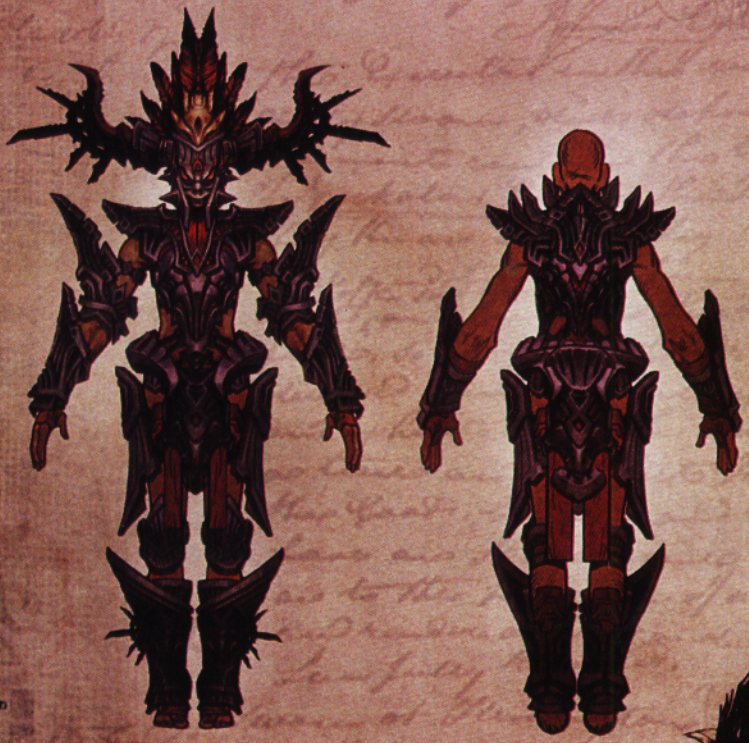
This Page, All Images By:
Trent Kaniuga
Except Where Noted





Victor Lee

WITCH DOCTOR





Phroilan Gardner







This Page, All Images By:
Victor Lee





Victor Lee



Victor Lee





This Page,
All Images By:
Trent Kaniuga;
Except Where Noted











Josh Tallman


Glenn Rane





This Page, From Top Left Clockwise: Anthony Rivero, Josh Tallman, Anthony Rivero Phroilan Gardner





What I like the most about the witch doctor is I really felt like the team was unified in the vision for that character, so when I got to animate it, I had so much information to pull from that I felt it happened naturally.

– Nick Chilano, *Senior Animator*

IV

Monk

The Monk is defined by recognizable traits of martial arts ascetics. Merging these themes with the imagery of an orthodox Russian priest created opportunities for fresh interpretations of the core concept. Having started with a look that strongly evoked the monks of Shaolin, our artists were able to expand upon, as well as draw inspiration for, many real-world cultures without explicitly aligning with any of them.

The Monk relies on round shapes and warm colors to communicate his identity as a spiritual warrior. Bare shoulders, lighter gear, and fluid movement make these agile warriors easily recognizable. In *Diablo III*, players will acquire hundreds of pieces of equipment for their avatar. Focusing on cloth, leather, and softer metals, we were able define a style that was diverse but appropriate for a holy martial artist.


Josh Tallman

The monk is sort of Rasputin meets Wong Fei-hung.

– Nathan Lutsock, *Associate Producer*





Phroilan Gardner





This Page,
All Images By:
Josh Tallman,
Except Where Noted





Brom





This Page,
All Images By:
Trent Kaniuga,
Except Where Noted




Josh Tallman


I am highly privileged because, of all the studios I've worked with, I've never seen so much talent concentrated in one place.
– Johannes Thé, *Artist*
Phrollan Gardner



Cheeming Boey





This Page,
All Images By:
Josh Tallman,
Except Where Noted



V

Demon Hunter

We knew that our final hero would be a ranged class. Our earliest designs depicted a woodland hunter, but the character lacked an edge. Revisions that portrayed him wielding a pair of swords were popular, but drifted away from the core definition of the class. We explored the motifs of a desert ranger, but couldn't find what we were looking for. We rebooted and went back to the basics, looking for the dark and mysterious class that would round out our playable quintet.

The new hero needed a gothic feel. We brought in the classic medieval materials and visual elements that we had avoided in our other classes. We utilized dark shades of burgundies and browns for a more earthy, enigmatic presence. Our designers wanted this class to have a unique insight into the coming demonic invasion, and so we began exploring how the character could wield demon artifacts and runes against his foes. With the identity of a "hunter of demons" coming into focus, we began work on new illustrations. Now our Demon Hunters are lean and sharp, with shapes, armor, and spell runes that reinforce the idea that these heroes are light and dangerous opponents.

Josh Tallman





All Images By:
Josh Tallman



Phroilan Gardner

We thought a lot about how we wanted to differentiate the classes. We wanted to make the demon hunter a quick character who could run and jump back. So we kept their legs and body free moving, with the flowing cowl as an identifying nod to their enigmatic order.

Paul Warzecha, *Lead Character Artist*





CRUSADER
SUMMON - ARCHER



This Page, All Images By:
Phroilan Gardner,
Except Where Noted

Victor Lee




Josh Tallman





This Page,
All Images By:
Victor Lee,
Except Where Noted

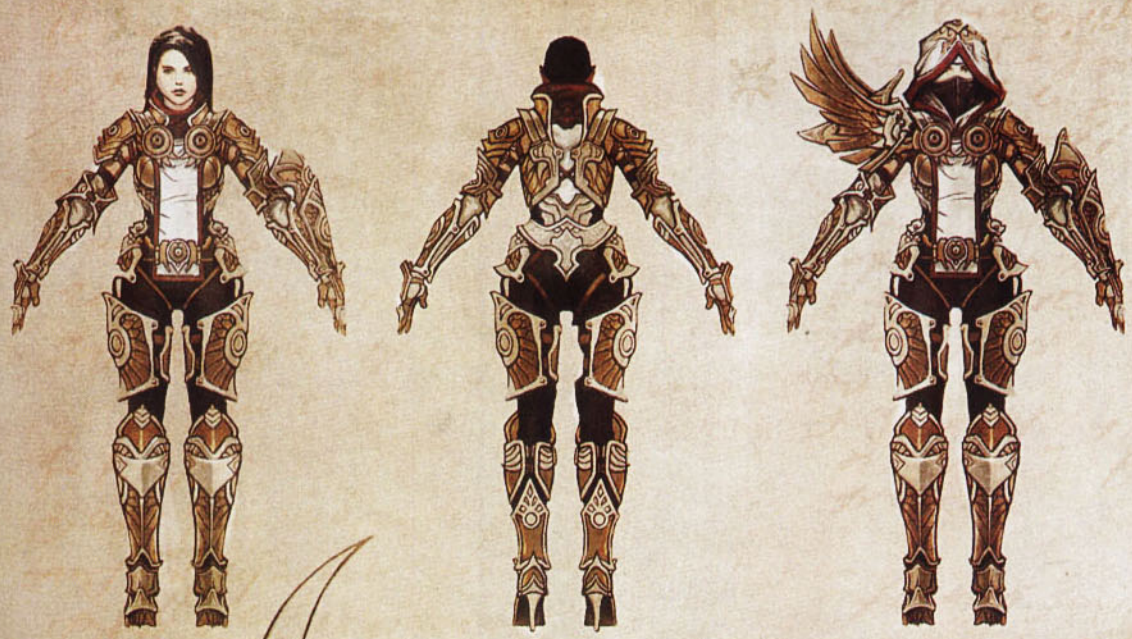


Josh Tallman



Josh Tallman









This Page
From Top Left,
Clockwise:
Trent Kaniuga,
Josh Tallman,
Victor Lee,
Mark Gibbons



"FEMALE RANGER"

This Page,
All Images By:
Josh Tallman,
Except Where Noted



Victor Lee



For the demon hunter, sexy was a word that we focused on.

– Non Thareechit,
Animator

Glenn Rane



Josh Tallman

CHAPTER 2

the High Heavens

Realizing the angels in *Diablo III* was an exciting challenge because of their importance and long history within the Diablo universe. Our angels have voids for faces, which forced us to find other ways to express their emotions and personalities. Their ornate, gothic armor and emotive energy wings were carefully and uniquely tailored to the identity and role of each character.

Tyrael served as the initial inspiration for the design of the other members of the Angiris Council. Starting with his appearance as a template, we sought to deviate enough to provide the new angelic characters with their own core imagery while preserving a unified look among them. As their leader, Imperius needed to have a commanding presence. He is a powerful center to the angelic world, and we used the sun as his motif. Instead of the more typical hood, he wears an imposing faceless helm. Auriel, on the other hand, is comprised of feminine, flowing shapes. Her armor and wings are more rounded, and her long draping cloth implies the visuals of hope itself.

After his fall, Tyrael becomes the Stranger, garbed in shabby, torn cloth. We needed him to look rough, but we wanted to suggest that he was a character with a majestic history. When his form eventually returned to something more resembling his angelic heritage, we reintroduced some of his armor, but kept the torn and ragged cloak as a visual reminder of his mortality.


Glenn Rane



This Page,
All Images By:
Josh Tallman,
Except Where Noted

Evan Carroll

This Page,
All Images By:
Josh Tallman,
Except Where Noted



Victor Lee



Sojin Hwang












Brom



This Page, All Images By:
Bernie Kang



The angels were definitely kind of tricky because we had an established look in Tyrael. We started there and were able to evolve far past where we were ten years ago.

– Paul Warzecha, *Lead Character Artist*







This Page, All Images By:
Victor Lee



Joe Peterson











This Page, All Images By:
Bernie Kang
Except Where Noted



This Page, All Images By:
Victor Lee



CHAPTER 3

the Burning Hells

Intelligence. Power. Will. These are the qualities that separate memorable villains from everyday monsters. When it came time to realize the denizens of the Burning Hells for *Diablo III*, we focused on the attributes that would set them apart from grunting beasts. Although the lowest demon relies on vicious strength, the leaders of our demonic host have been stylized as self-aware and cunning. It is our belief that combining this awareness with unexpected or disturbing qualities is what makes a truly frightening opponent.

It was important that each demonic boss have a unique personality. For example, The Mistress of Pain wears elaborate lace and jewelry, and carries herself with a sense of refinement that feels ancient and deadly. To emphasize Azmodan's position as the Lord of Sin, we gave him a corpulent appearance and added rich elements like gold to show his vanity. Diablo's look required heavy iteration. We wanted to capture the essence of the character as he'd been seen before while evolving the myth of the character. Diablo is also an aggressive, scheming, cruel creature capable of inspiring absolute terror. We knew that we needed to deliver the appearance of a powerful humanoid demon with pronounced spikes and a distinct silhouette. When our game's story opened the door to infusing Diablo's new form with feminine attributes, we took the opportunity to add lean, regal qualities to our villain's bestial might.





This Page, From Top Left, Clockwise: Victor Lee, Josh Tallman, Victor Lee, Phroilan Gardner









This Page,
All Images By:
Victor Lee
Except Where Noted

Graven Tung

Phroilan Gardner



This Page From Top Left, Clockwise: Josh Tallman, Victor Lee, Trent Kaniuga

I follow a few principles when I am designing for Diablo. I like to have courage in design. If a lot of people think something is not going to work, I feel extra happy if I am able to make it work.

– Victor Lee, *Lead Concept Artist*





This Page:
All Images By:
Victor Lee


Brom





All Images By:
Victor Lee



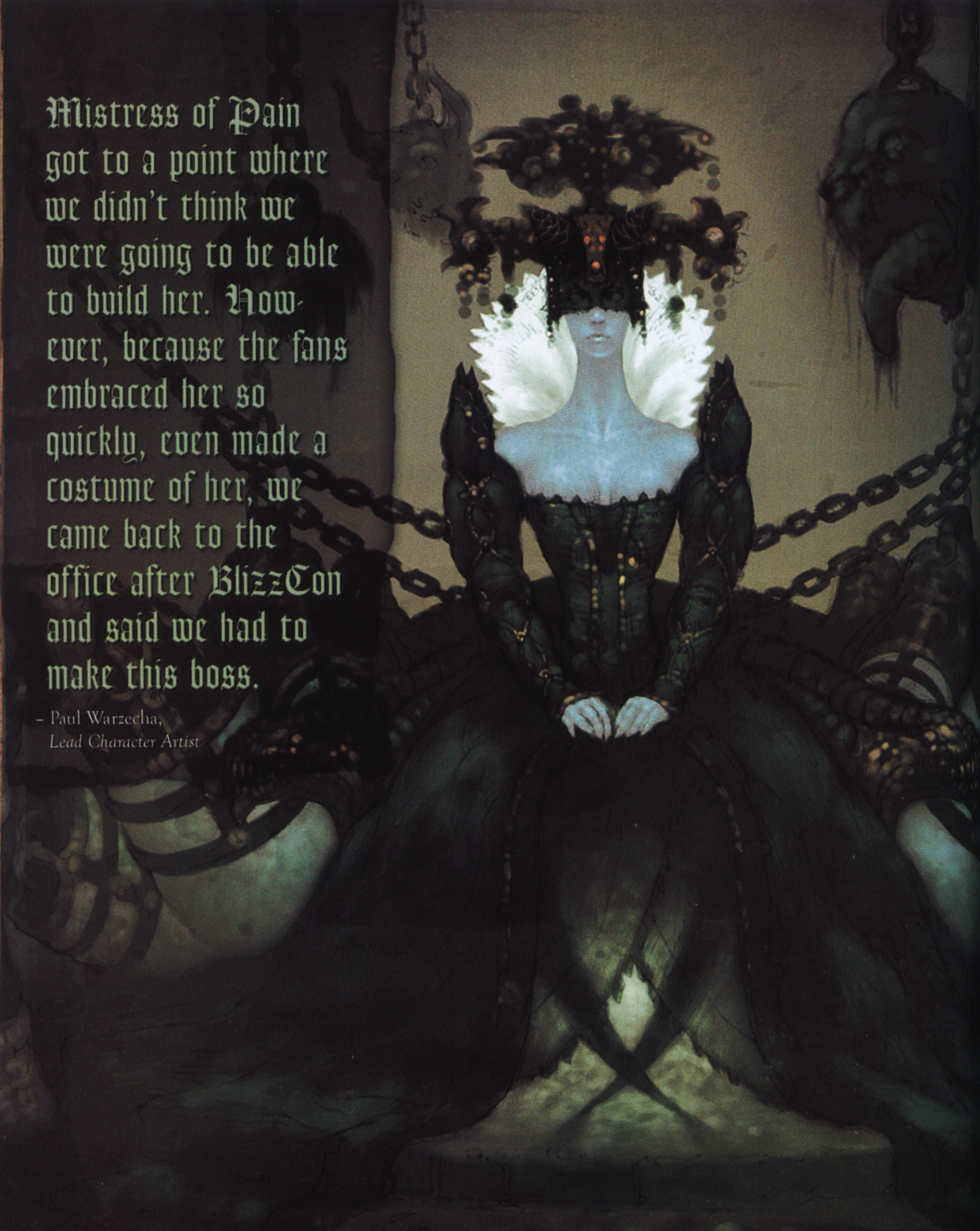

Front
Glow
HEAD FRONT
PROFILE
BACK
BELIAL





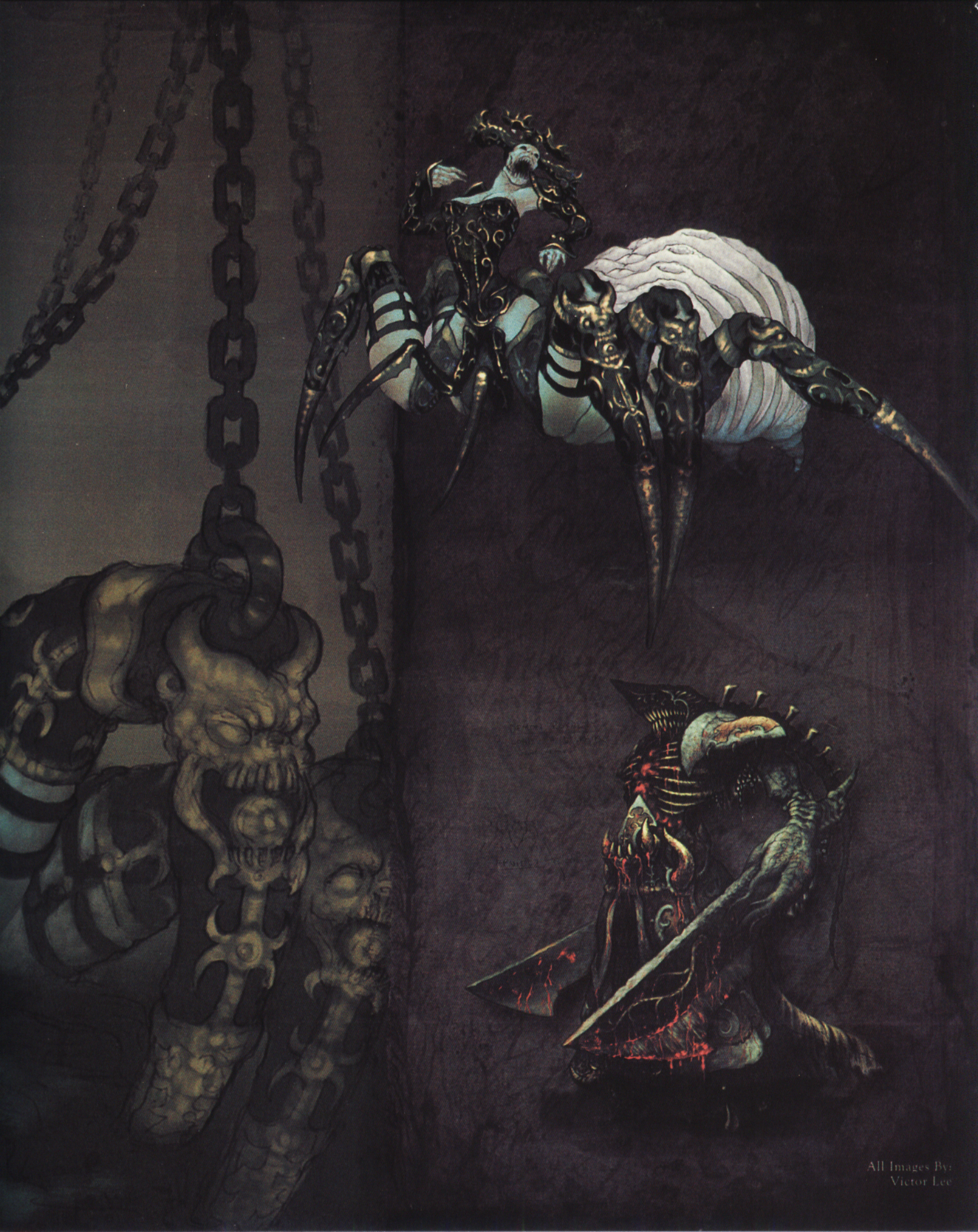
This Page, All Images By:
Victor Lee


Brom



Mistress of Pain got to a point where we didn't think we were going to be able to build her. However, because the fans embraced her so quickly, even made a costume of her, we came back to the office after BlizzCon and said we had to make this boss.

– Paul Warzecha,
Lead Character Artist



All Images By:
Victor Lee

CHAPTER 4

Act I

Making a return in *Diablo III* is the doomed town of Tristram, once the site of a subversive campaign by the Lord of Terror. In *Diablo II*, players saw Tristram razed by demonic forces, and the scars on the town and surrounding wilderness still remain.

It was important for us to establish the core tenets of the world. Sanctuary is dark, gothic, and ancient. Its wildernesses are dangerous places, and in the depths of treacherous dungeons, unspeakable monsters await the unwary. The imagery of Act I needed to convey these things quickly to new players, as well as reintroducing the world to players returning to the series. Moving from the 2-D art style of Diablo II to the 3-D style of Diablo III required new technological and stylistic methods, and beginning the game in a location from the previous games allowed us to demonstrate how these new techniques interpret the most familiar Diablo locale.

The Tristram region sets the stage for the rest of the game. The imagery is gothic but grounded in traditional medieval fantasy. Knowing that the scope of our game would take players into epic battles across earthly and heavenly vistas, we focused on maintaining a relatable fantasy in the opening act. It was necessary to provide players with a vision of the baseline world so that the grandeur of the game's climax would have context, clarifying the stakes of the final battle.











This Page, From Top Left, Clockwise:
Peter Lee, Peter Lee, Jeff Kang, Chris Thunig, Matt Ryan









This Page, From Top Left, Clockwise:
Peet Cooper, Grace Liu, Peet Cooper,
Peet Cooper, Victor Lee





Victor Lee

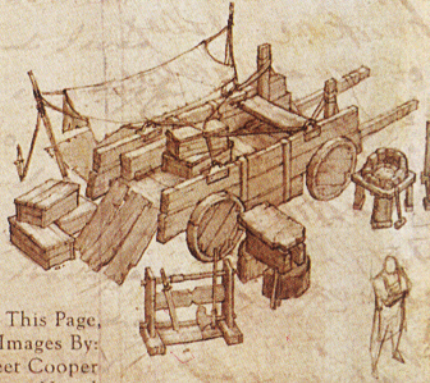


Josh Tallman









This Page,
All Images By:
Peet Cooper
Except Where Noted



Sojin Hwang



Sojin Hwang









This Page,
All Images By:
Victor Lee
Except Where Noted





Brian Huang

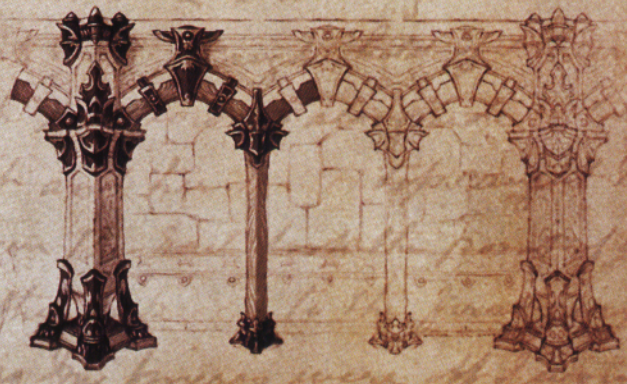


This Page, All Images By:
Victor Lee



TRIUNE VESSEL






It's great to have good art in the game, but if nobody likes playing it, they're not going to be looking at your art.
– Chris Donelson,
Lead Exterior Environment Artist
Brom



Kevin Griffith



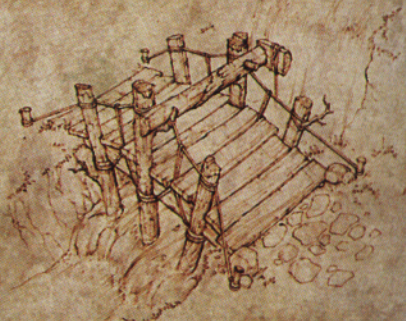
Josh Tallman



Mark Gibbons







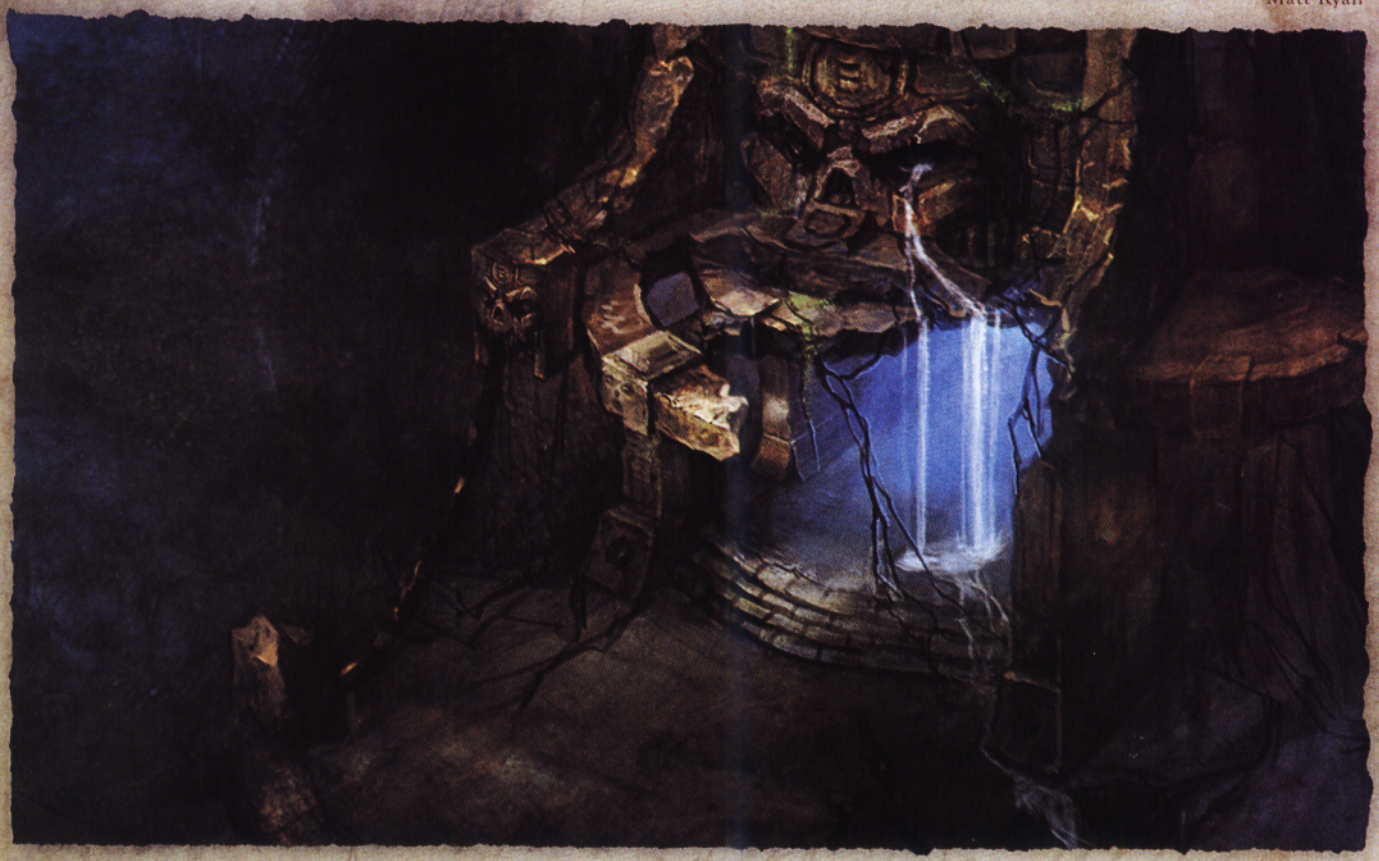
This Page,
All Images By: Peet Cooper
Except Where Noted



This Page,
All Images By: Sojin Hwang
Except Where Noted



Matt Ryan





Anessa Silzer





TRIUNE LEADER BLOOD GUARD (GLADIATOR TYPE)

VICTOR LEE AUG 2006

— BLINDERS ON, UNDER TOTAL MENTAL CONTROL OF LEADER.

— "TEETH OF DIABLO" STUDDED HAMMER.

— BERSERK STATE







Maghda is almost like a sinister Snow White: her skin's really pale, but she actually has color. I mean, it's a sinister color, sinister reds and sinister violets.

– Adam York, *Animator*

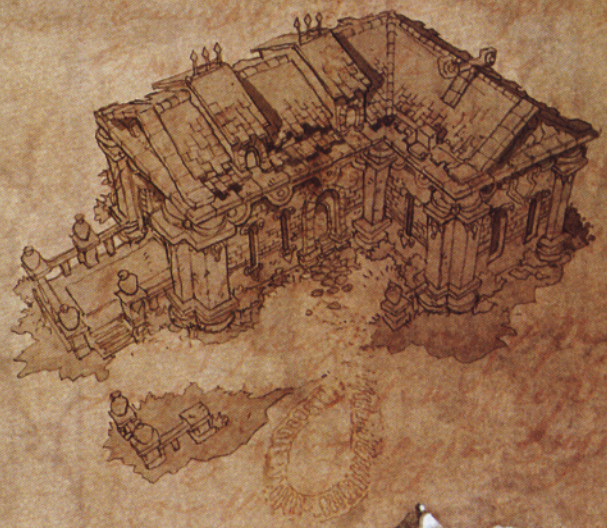
国外原版书籍 http://shop34997317.taobao.com

Renaissance

All Images By:
Victor Lee



This Page, From Top Left, Clockwise:
Richie Marella, Trent Kaniuga,
Trent Kaniuga, Victor Lee







Everyone is so talented. You gotta make sure your game's on top because everyone is doing awesome stuff, and you get inspired.

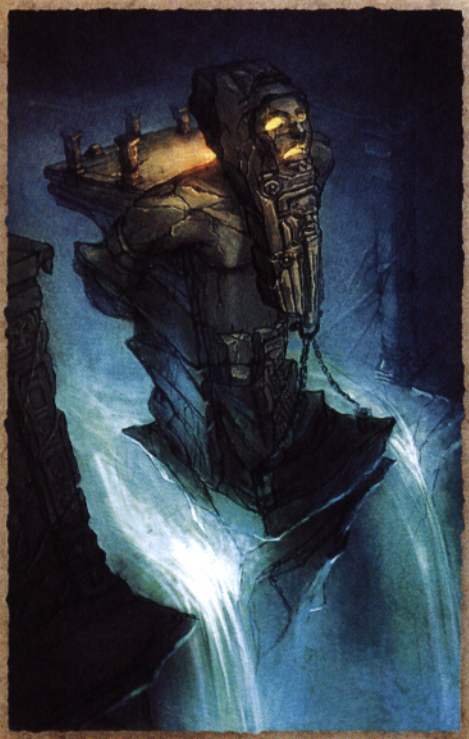
– Richie Marella, *3D Artist*









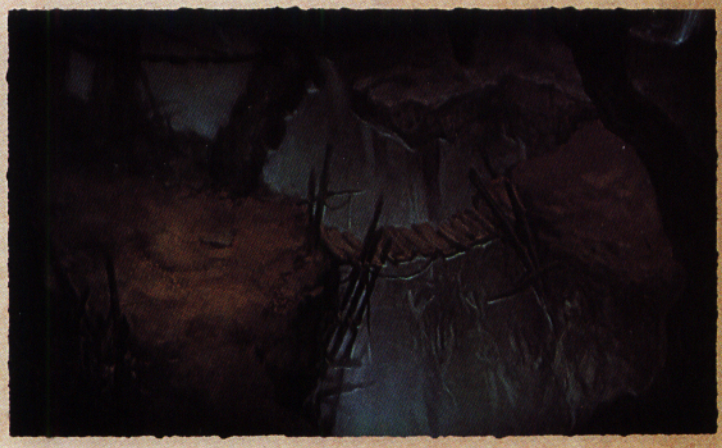


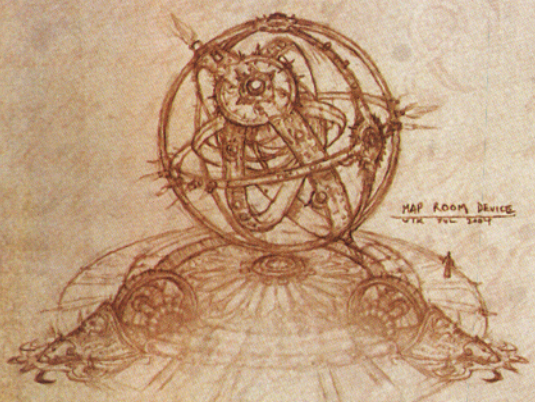


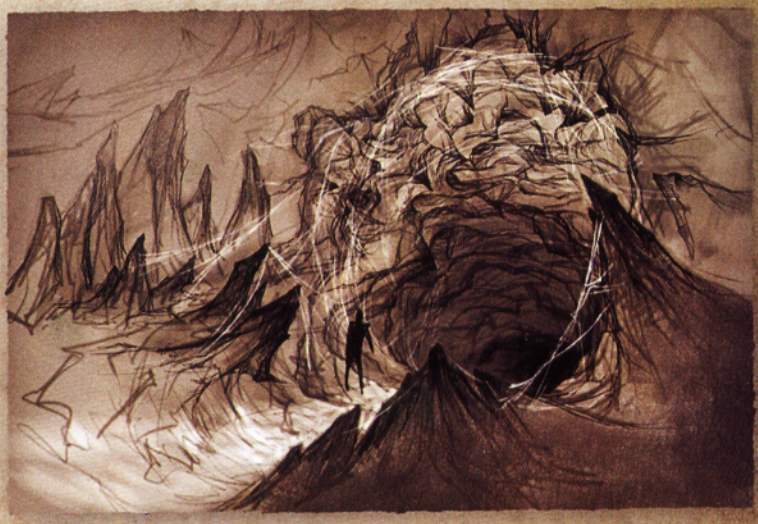
This Page, From Top Left, Clockwise:
Sojin Hwang, Sojin Hwang, Josh Tallman,
Peet Cooper, Sojin Hwang, Josh Tallman









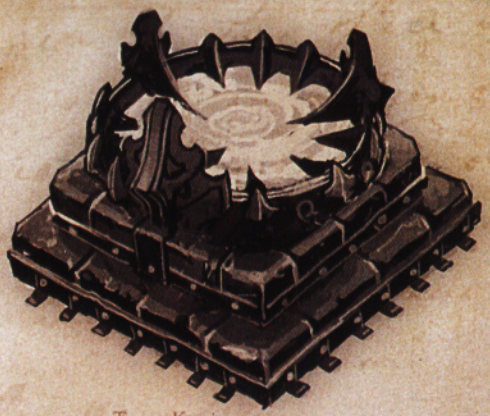




This Page,
From Top Left, Clockwise:
Trent Kaniuga, Victor Lee,
Sojin Hwang, Sojin Hwang,
Trent Kaniuga, Victor Lee



Trent Kaniuga

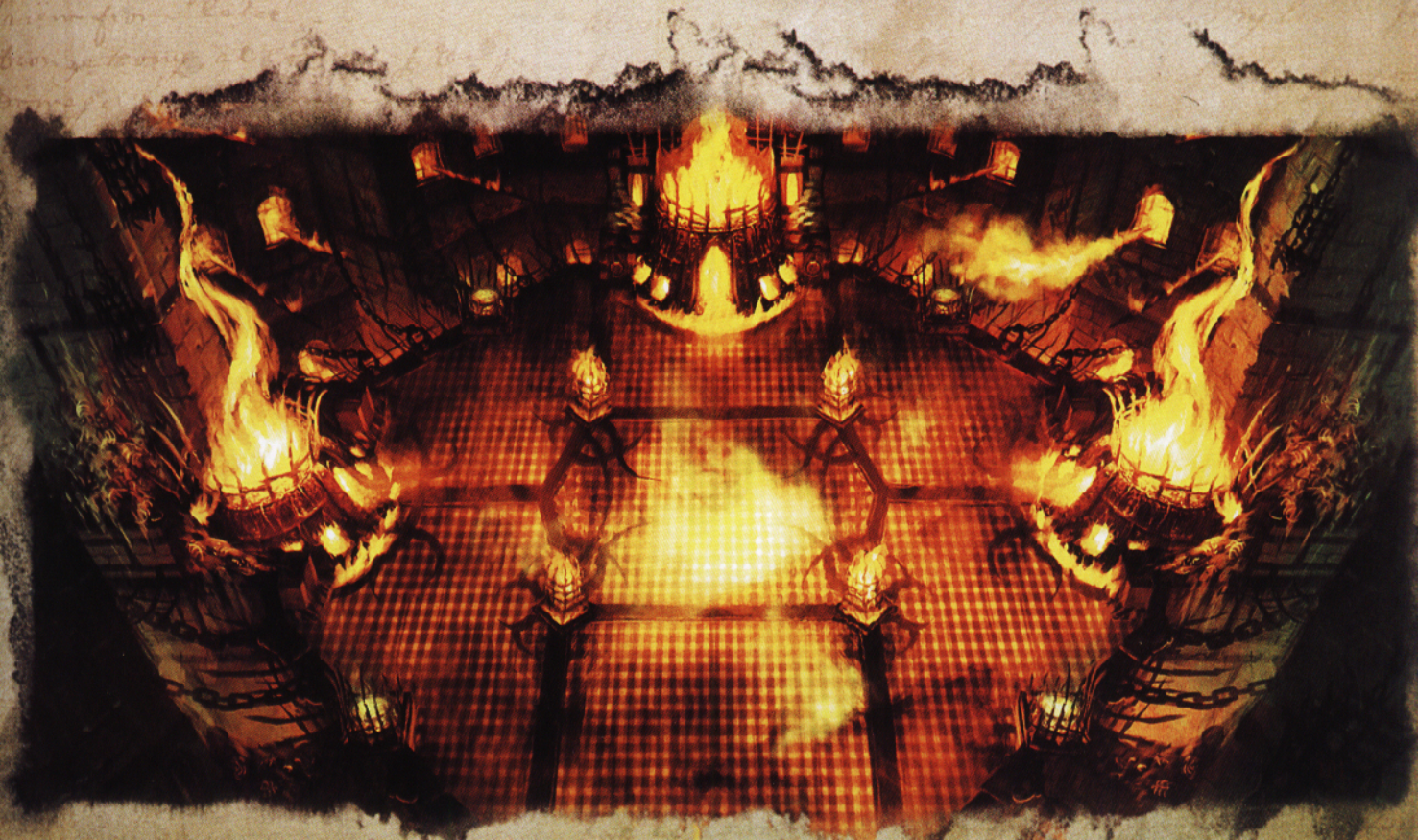


Trent Kaniuga





This Page,
All Images By: Victor Lee
Except Where Noted




Victor Lee

CHAPTER 5

Act II

Entering the second act of the game, players will feel a shift in pace. As the story changes gears, the visuals move out of cool and dark environments to a hotter, brighter one. The desert region of Caldeum is more expansive than the area around Tristram, lending itself to the kind of exploration you'd expect for an act focused on rooting out a hidden Lord of Lies.

The environments of *Diablo III* demonstrate a progression that emphasizes the player's saga. The first act feels dank and constricted; the second, open and full of mystery. Moving toward the finale, environments become more monumental and supernatural in scale. Although Act II is dominated by the desert, we sought to punctuate these yellow expanses with fetid sewers, rich oases, and busy townships. Even within the desert regions, we routinely alter the player's vistas with howling canyons and ancient boneyards. All of this helps to deliver a large-scale thematic progression while still offering players a varying visual experience throughout the journey.

In our game, we try to make it look like a painting in every shot.

– Kevin K Griffith, *Environment Artist*









This Page, From Top Left, Clockwise:
Richie Marella, Richie Marella,
Sojin Hwang, Peet Cooper



This Page, From Top Left, Clockwise:
Trent Kaniuga, Josh Tallman, Peet Cooper







This Page, From Top Left, Clockwise:
Peter Lee, Victor Lee, Jeff Kang



Outside of creating the obvious, sometimes we get the opportunity to really get down into shape language that supports a culture. It's not easy, but once you do that you get something that's very memorable.

– Chris Ryder, *Senior Artist*

This Page,
All Images By: Victor Lee

This Page,
All Images By: Sojin Hwang
Except Where Noted









Trent Kaniuga



Victor Lee



This Page:
From Top Left, Clockwise:
Trent Kaniuga, Josh Tallman,
Mark Gibbons, Josh Tallman



This Page, From Top Left Clockwise: Peet Cooper, Peet Cooper, Chris Haga, Phroilan Gardner

I would say the thing I am most proud of is the fact that we were able to pull it off overall. We were able to make every zone look unique, feel totally cohesive, and feel like a painting. That's pretty awesome.

– Peet Cooper, *Senior Artist*







Mark Gibbons

This Page,
All Images By: Phroilan Gardner
Except Where Noted



This Page,
All Images By: Victor Lee
Except Where Noted





Trent Kaniuga

Oliver Chipping

This Page,
All Images By: Peet Cooper
Except Where Noted







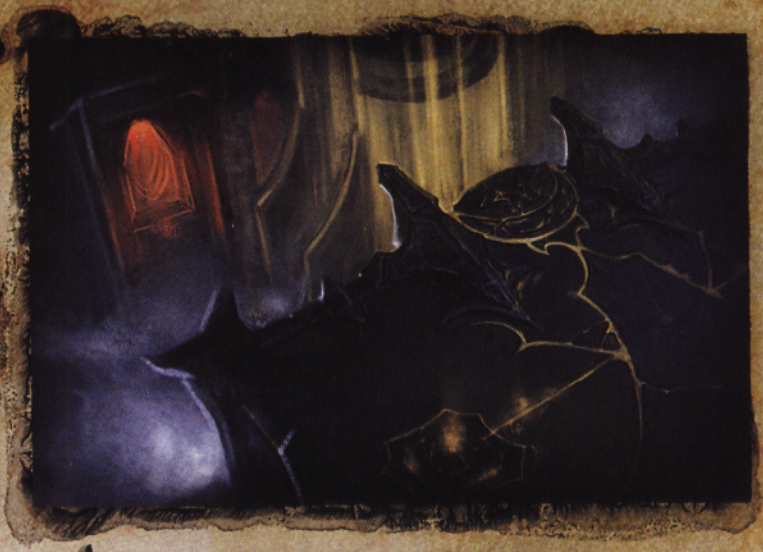


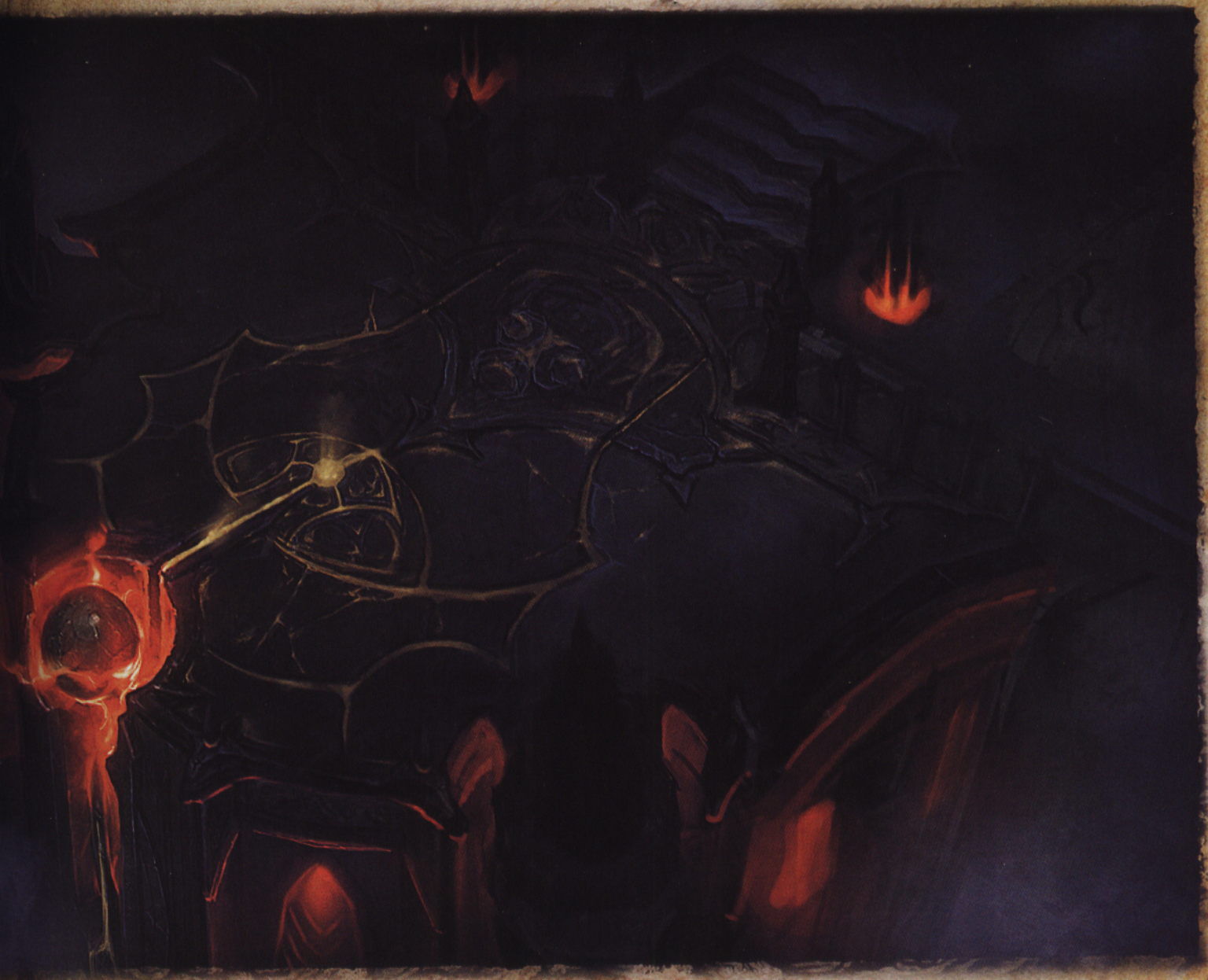


This Page;
All Images By: Sojin Hwang
Except Where Noted



Oliver Chipping





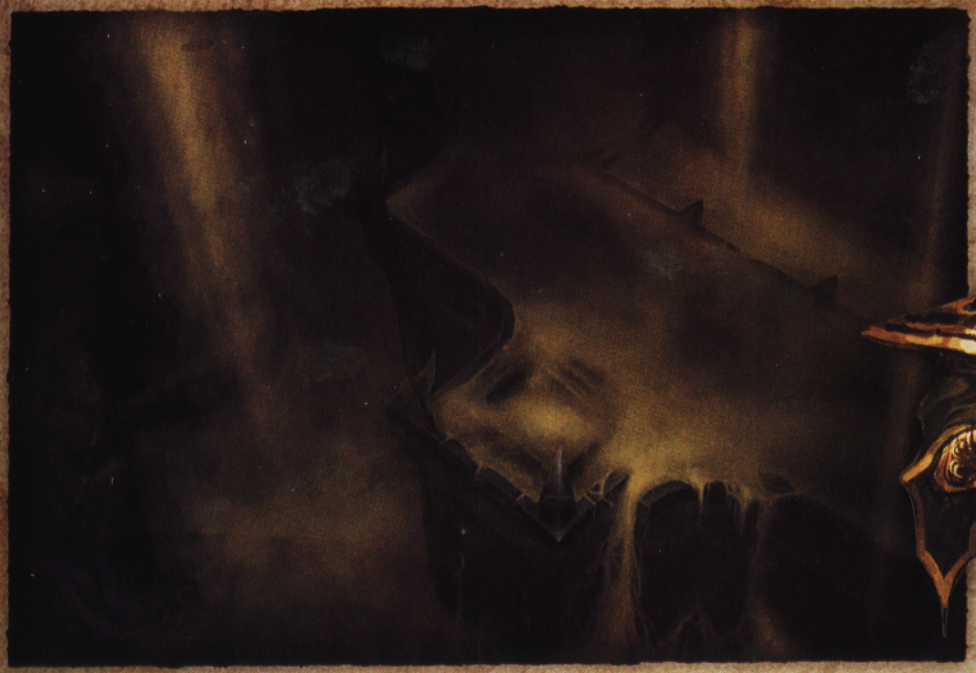








This Page, From Top Left, Clockwise: Jeff Kang, Patrick Stone, Patrick Stone, Trent Kaniuga



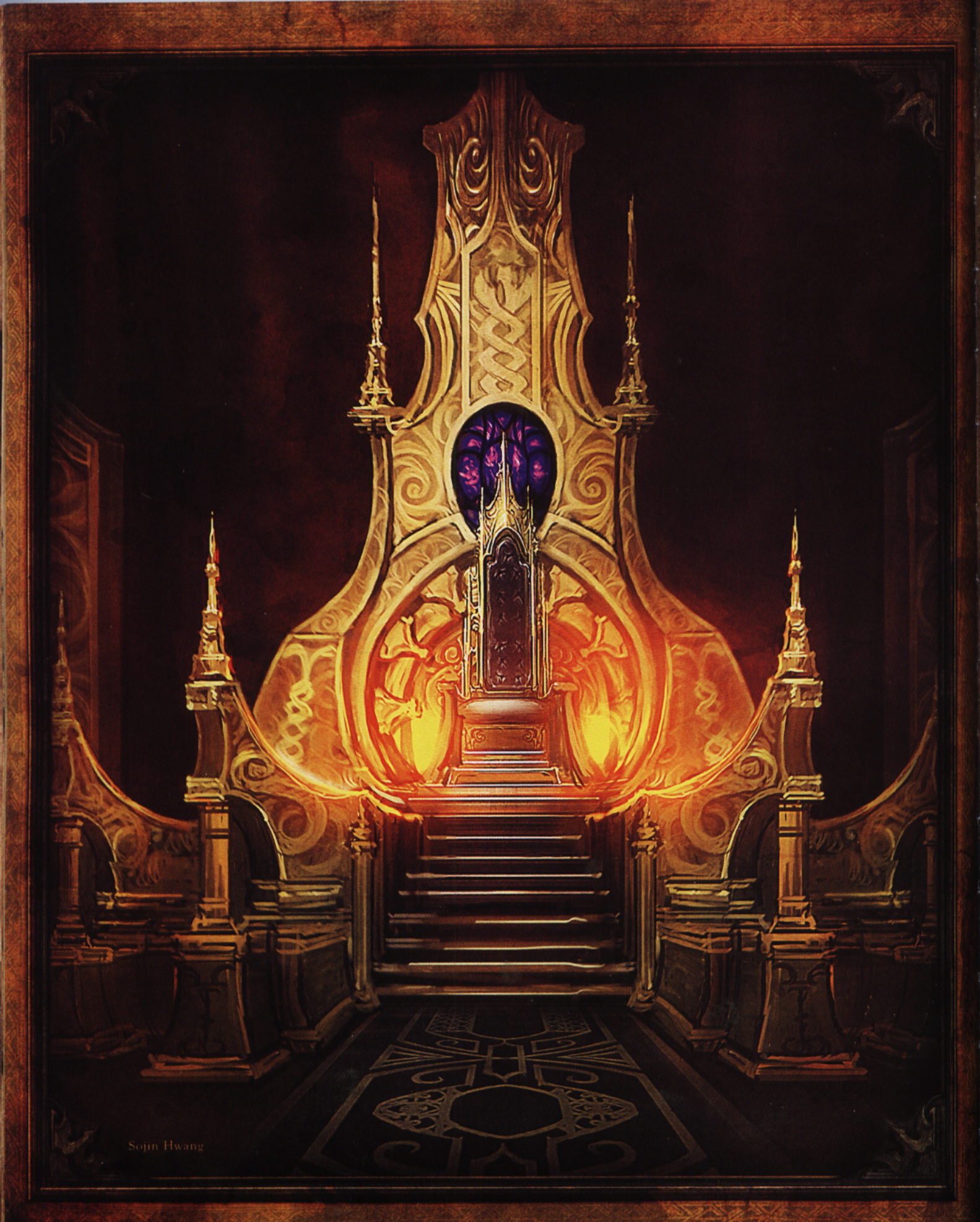








This Page,
From Top Left,
Clockwise:
Jeff Kang,
Trent Kaniuga,
Trent Kaniuga,
Jeff Kang



Sojin Hwang





Mathias Verhasselt
Graven Tung

CHAPTER 6

Act III

Escalation is a core concept for the third act of our story. In Act III, players confront a major threat head-on: the invasion of Sanctuary by the demonic armies of Azmodan. Players are engaged in a desperate battle to throw back the forces threatening the existence of humanity. This is the turning point of the war, and the attack on Bastion's Keep was carefully planned to convey this change of tone in the story.

Arreat Crater, the smoking ruin of the barbarians' sacred mountain, is the seat of Azmodan's power and the staging grounds for his army. When it came time to design the crater's interior, we looked to the interpretations of the Burning Hells from the previous games. We sought to realize a place that had been slowly transformed by demonic influence, with warped architecture that appears to have grown directly out of the mountain's volcanic walls. The shift in palette from the cool blues and whites of the battlefield to more hellish crimsons emphasizes the near culmination of the player's quest to defeat the Lord of Sin.

I wanted to know the history of an area before I began building it. When I got all of the assets, it wasn't just another room I was filling; I was telling a story.

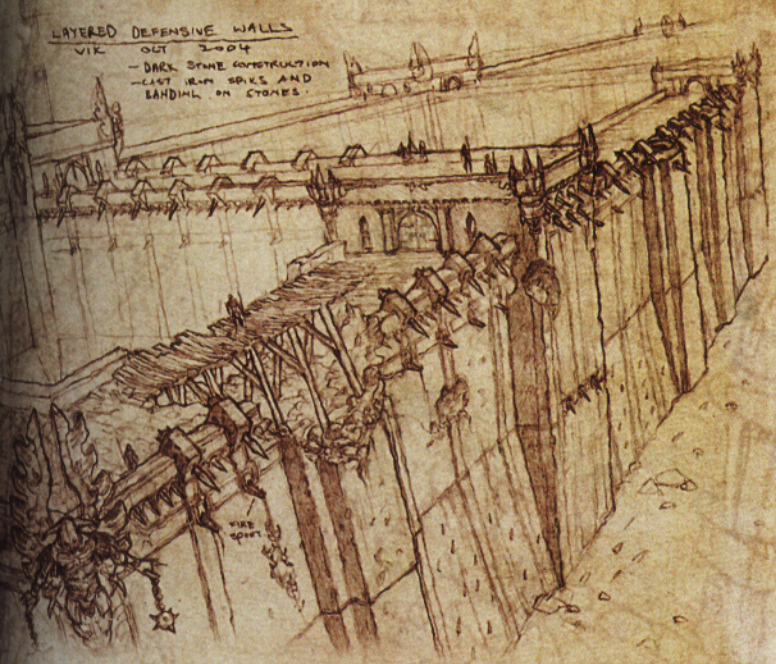
– Ian Ameling, 3D Artist

This Page,
All Images By: Victor Lee
Except Where Noted

国外原版书籍 http://shop34997317.taobao.com

Renaissance

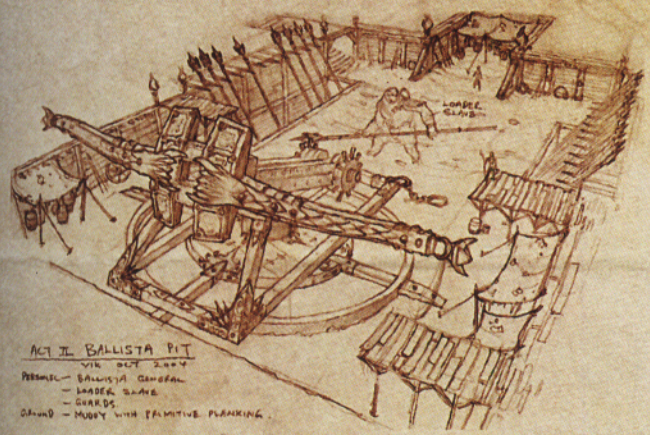
Trent Kaniuga

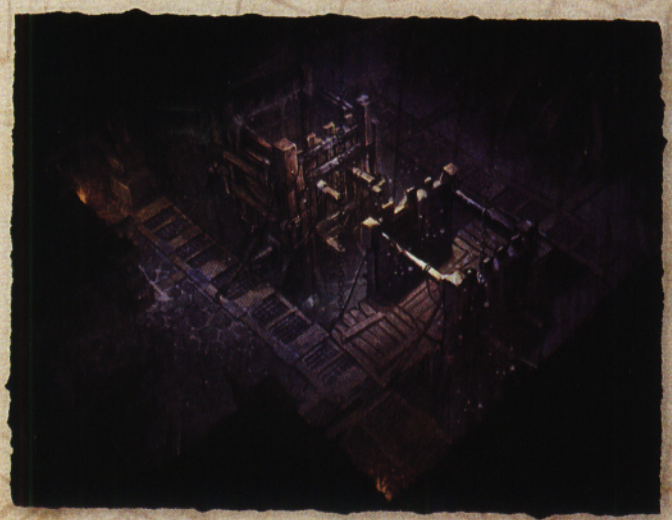


This Page,
All Images By: Victor Lee
Except Where Noted

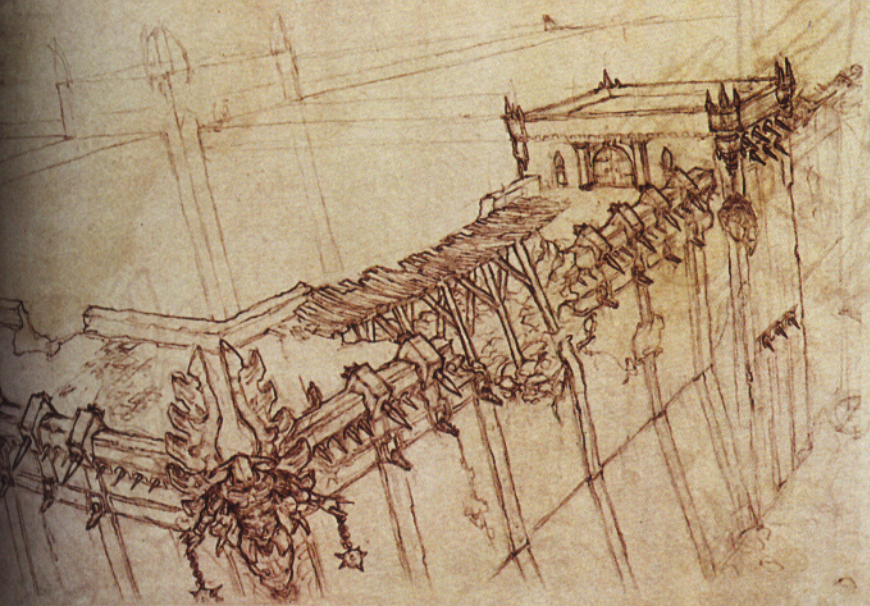


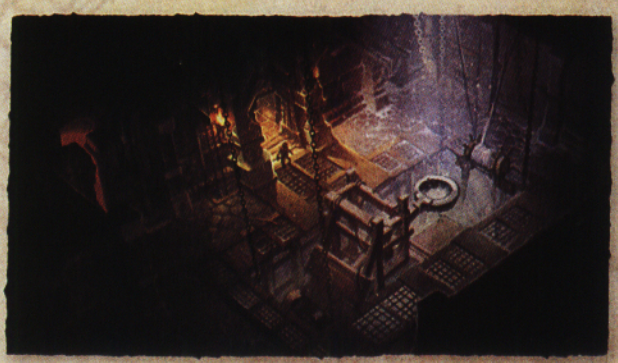
Sojin Hwang





Trent Kaniuga





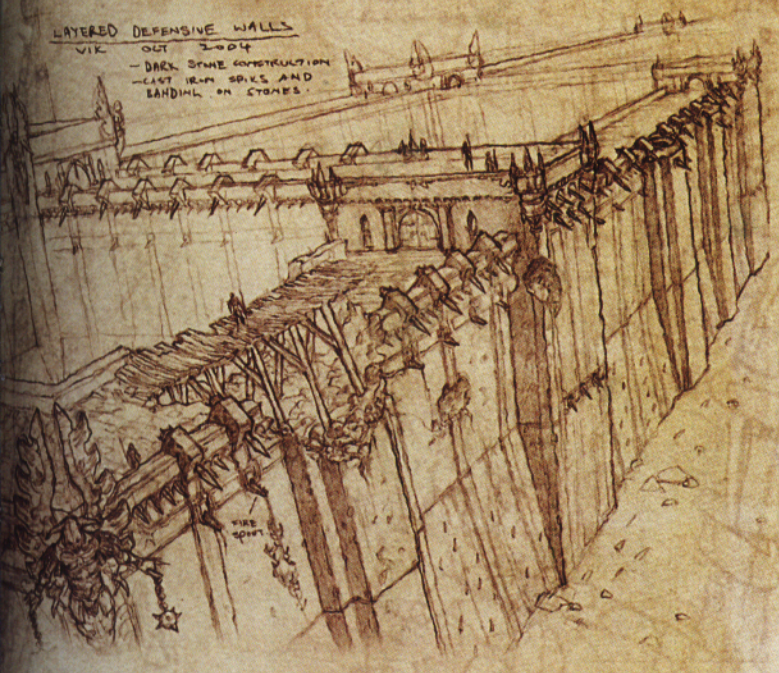
Trent Kaniuga

This Page,
All Images By: Victor Lee
Except Where Noted



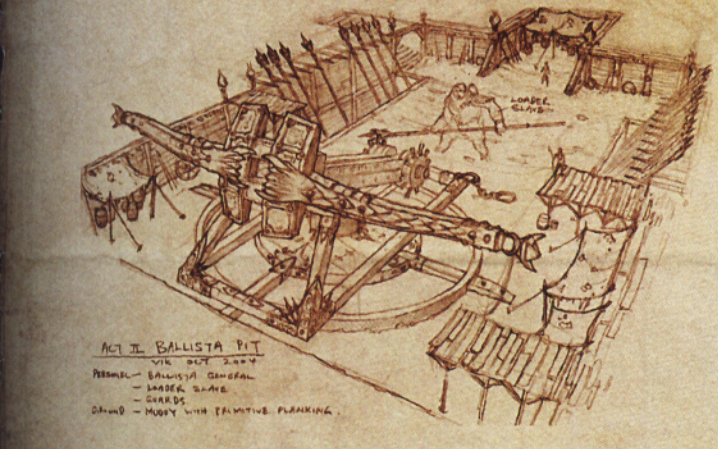
Trent Kaniuga

This Page,
All Images By: Victor Lee
Except Where Noted



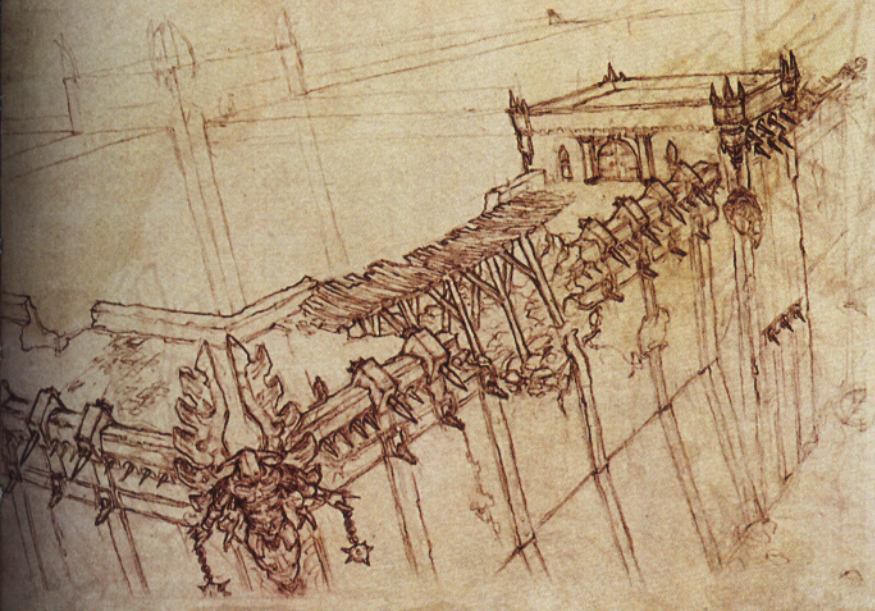


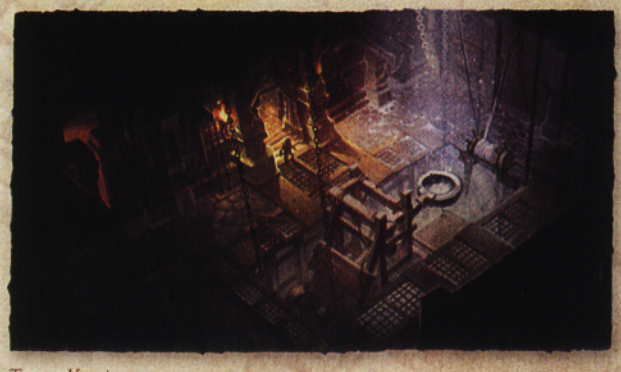
Sojin Hwang





Trent Kaniuga





Trent Kaniuga





Sojin Hwang



This Page:
All Images By:
Victor Lee
Except Where
Noted





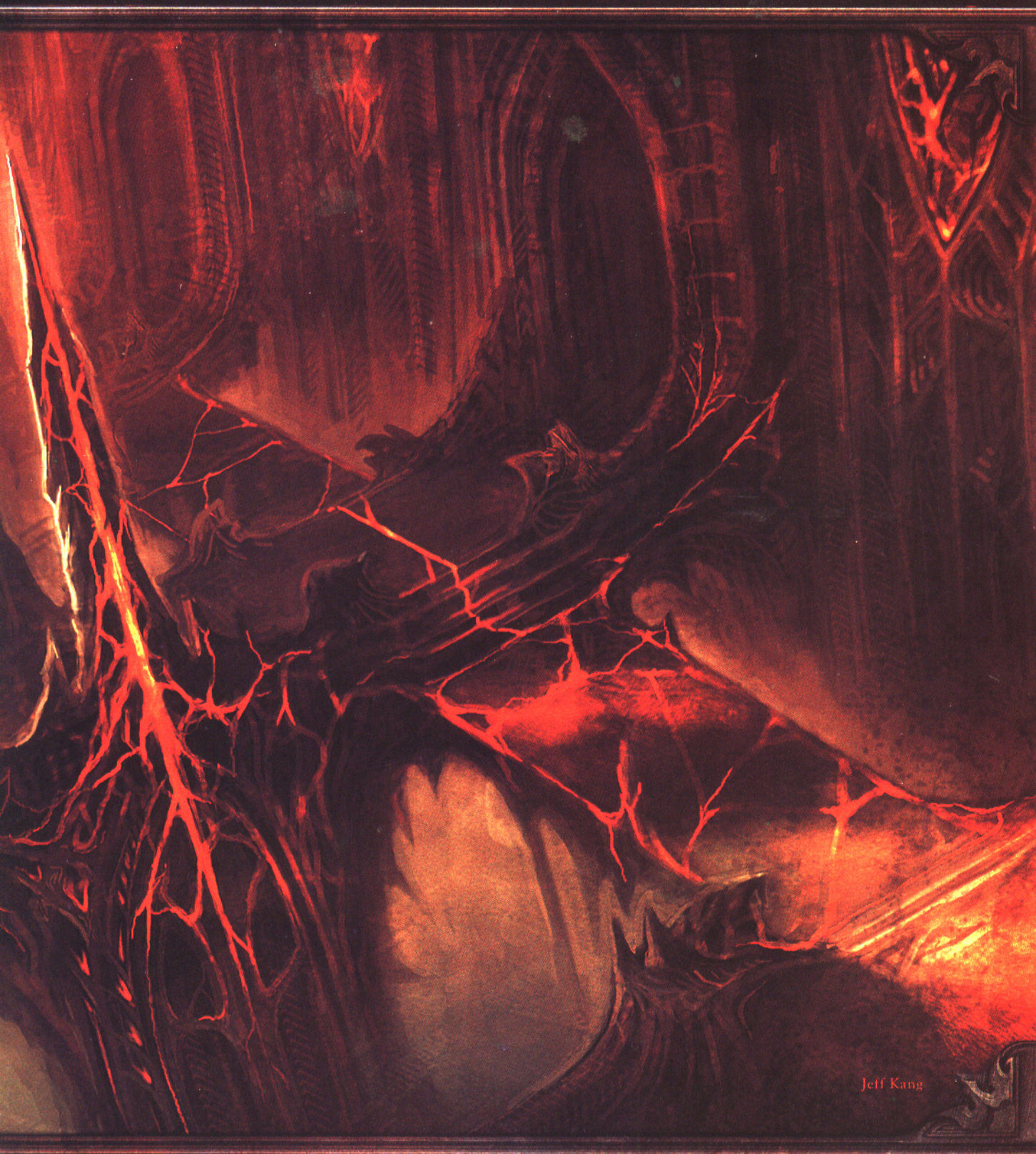
This Page, From Top Left, Clockwise:
Grace Liu, Victor Lee,
Josh Tallman, Josh Tallman

All Images By:
Josh Tallman






The crater is 100% organic, and the theme is more demonic. It's more toward the organic stuff, like skin and bones and shit. It was pretty challenging, the whole organic thing, but I'm very proud of it.
- Jeff Kang, *Artist*


Jeff Kang





This Page,
All Images By: Victor Lee
Except Where Noted

Trent Kaniuga

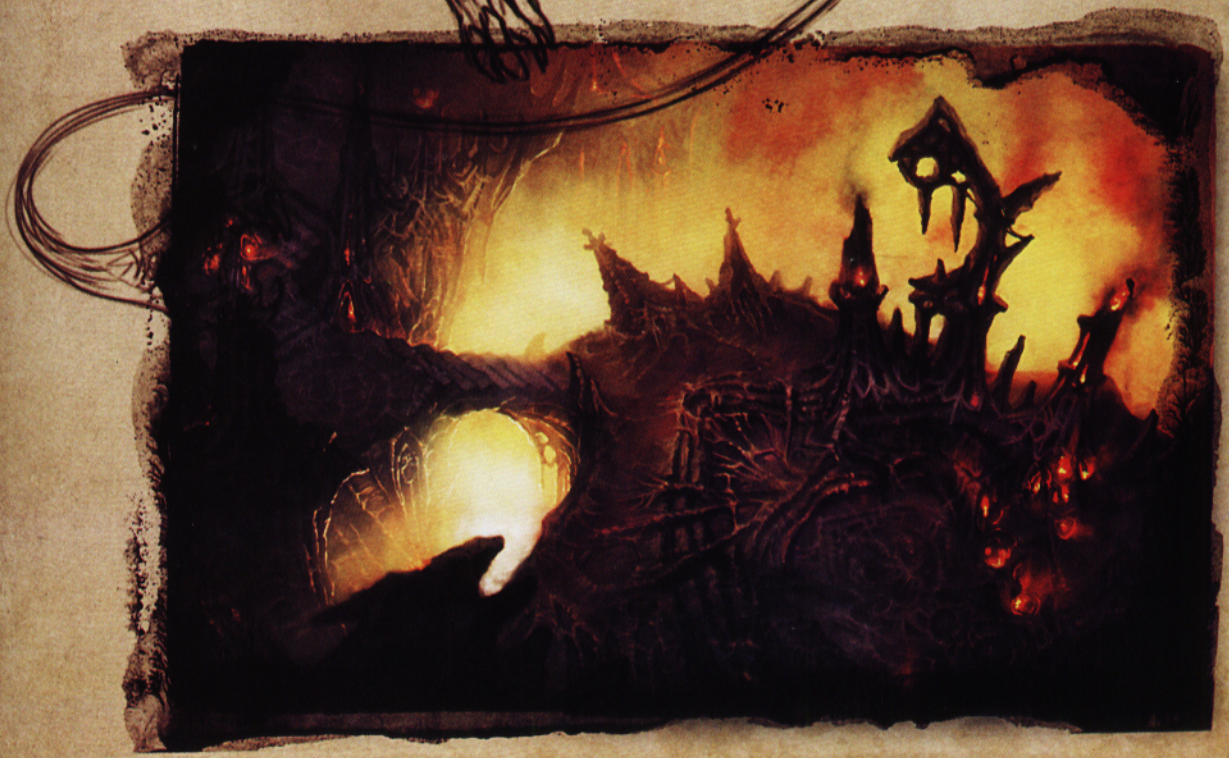




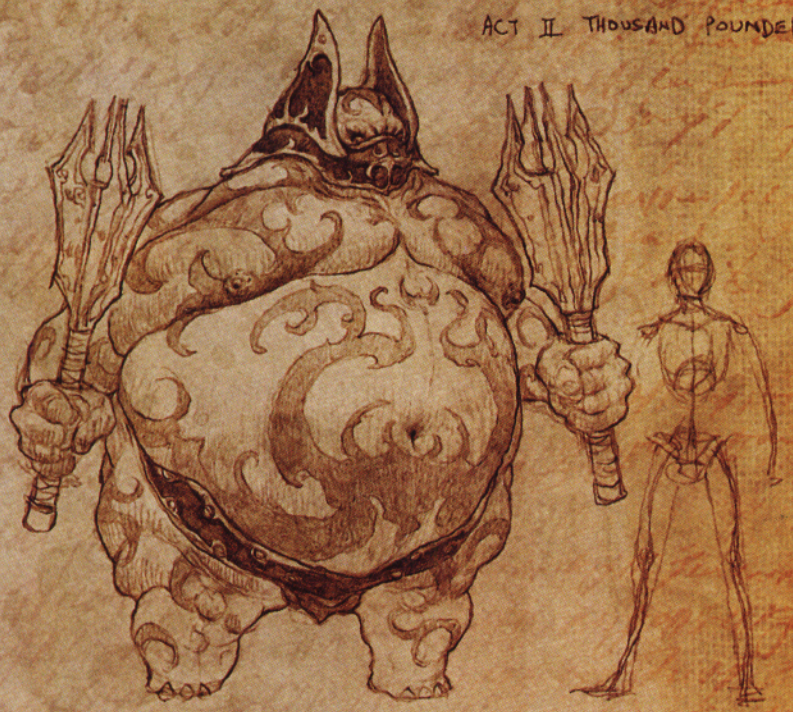








This Page, From Top Left, Clockwise: Victor Lee, Sojin Hwang, Victor Lee, Sojin Hwang





Sojin Hwang





This Page, From Top Left, Clockwise:
Victor Lee, Sojin Hwang, Oliver Chipping







This Page,
All Images By: Victor Lee
Except Where Noted







All Images By: Victor Lee

We were able to push the demon side of things more. It has a different feeling. Everything is based on a radial pattern and radial designs. It's a big circular tower, big circular room. There are a lot of curves.

– Brian Fletcher, *3D Artist*





CHAPTER 7

Act IV

Visualizing the High Heavens was one of the greatest challenges for the art team. Alluded to in previous games, the home of the angels is a brand-new environment for players to explore. Early iterations were more cathedral-like, but we ultimately chose to avoid the appearance of manmade things. Fashioning an environment from mundane materials grounds it in humanity, tying it to one or more specific earthly cultures. In addition, we knew that a cleaner, brighter look would provide a stronger contrast from the other locations of the game.

We began by applying these ideas to the Silver Spire, the central tower of the High Heavens where the Angiris Council presides. We referred to the most prominent precedent of angeldom: the archangel Tyrael. Tyrael's palette is gold and white, with supernatural wings of blue energy. We echoed this in the Silver Spire with long, clean lines, verticality, and a color scheme to match our angelic hero. We ended up with a location that merged art deco, classical design, gothic elements, and a touch of the otherworldly.

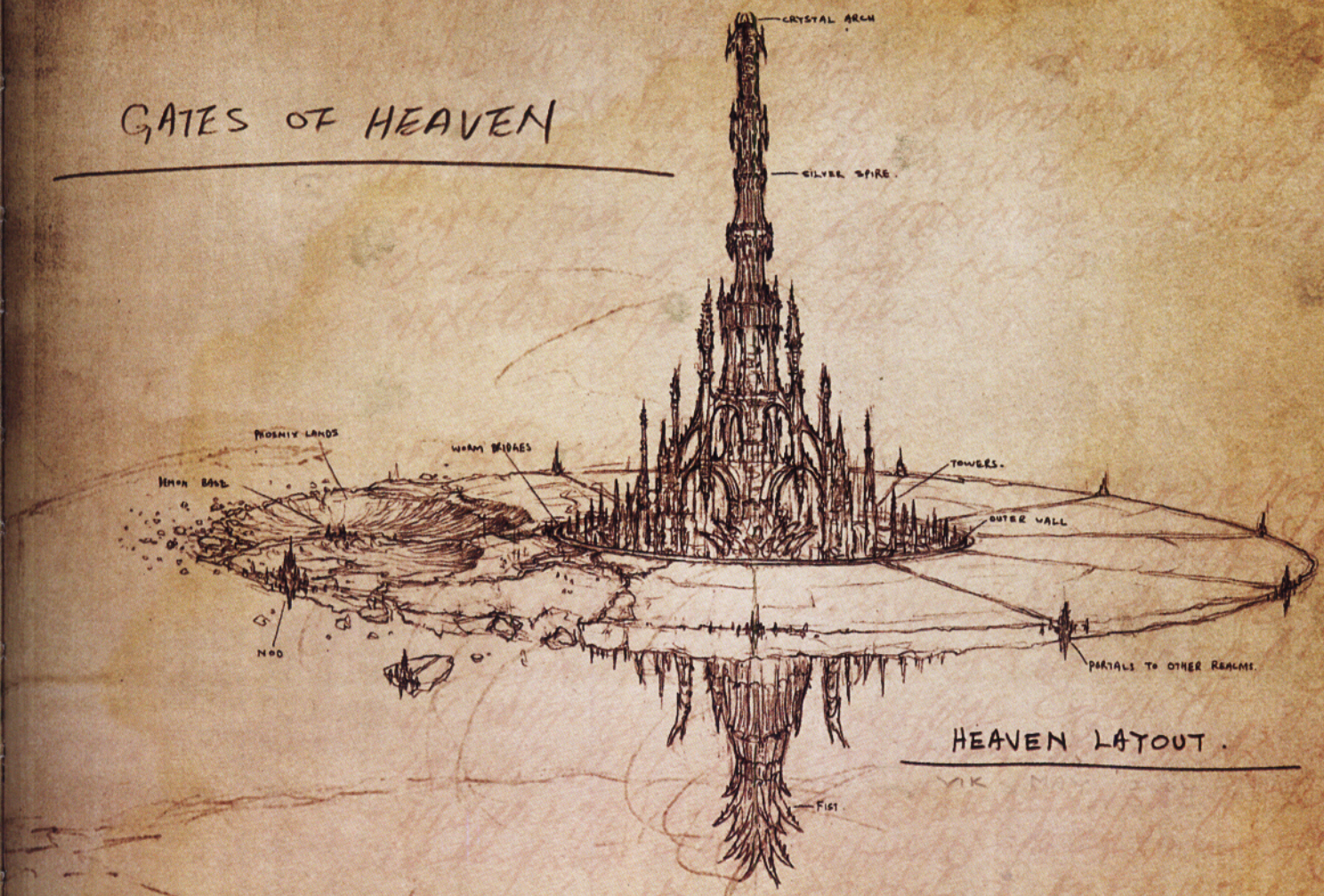
The real challenge was making this pristine, orderly place, but still making it interesting looking.

– Nate Bowden, *Environment Artist*

Sojin Hwang

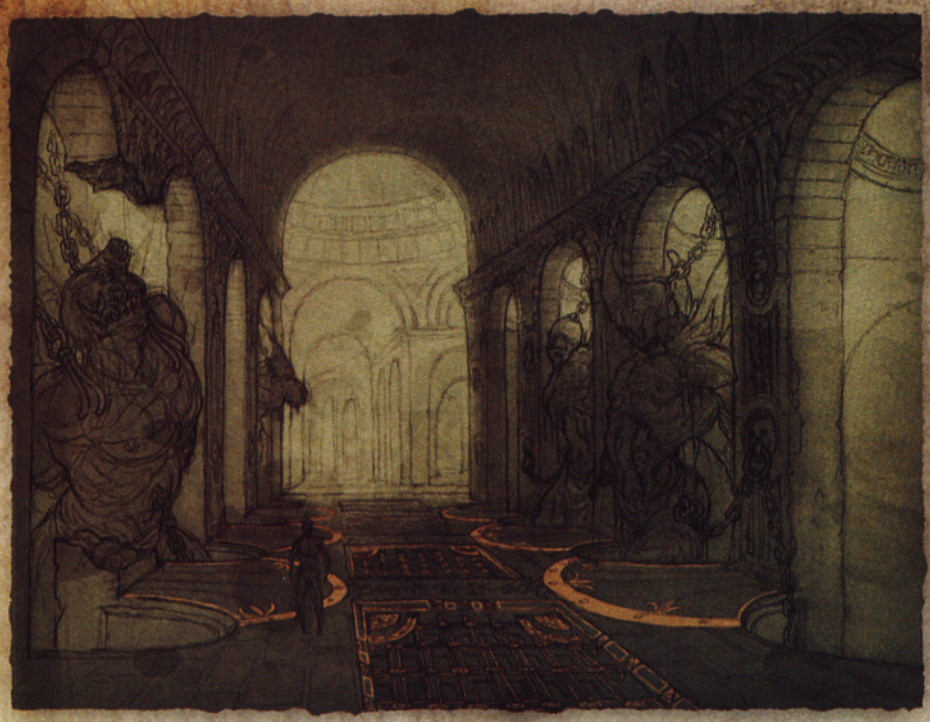


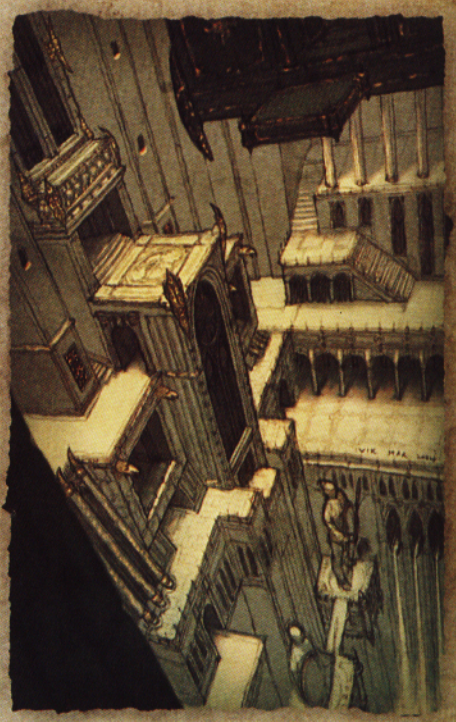
GATES OF HEAVEN



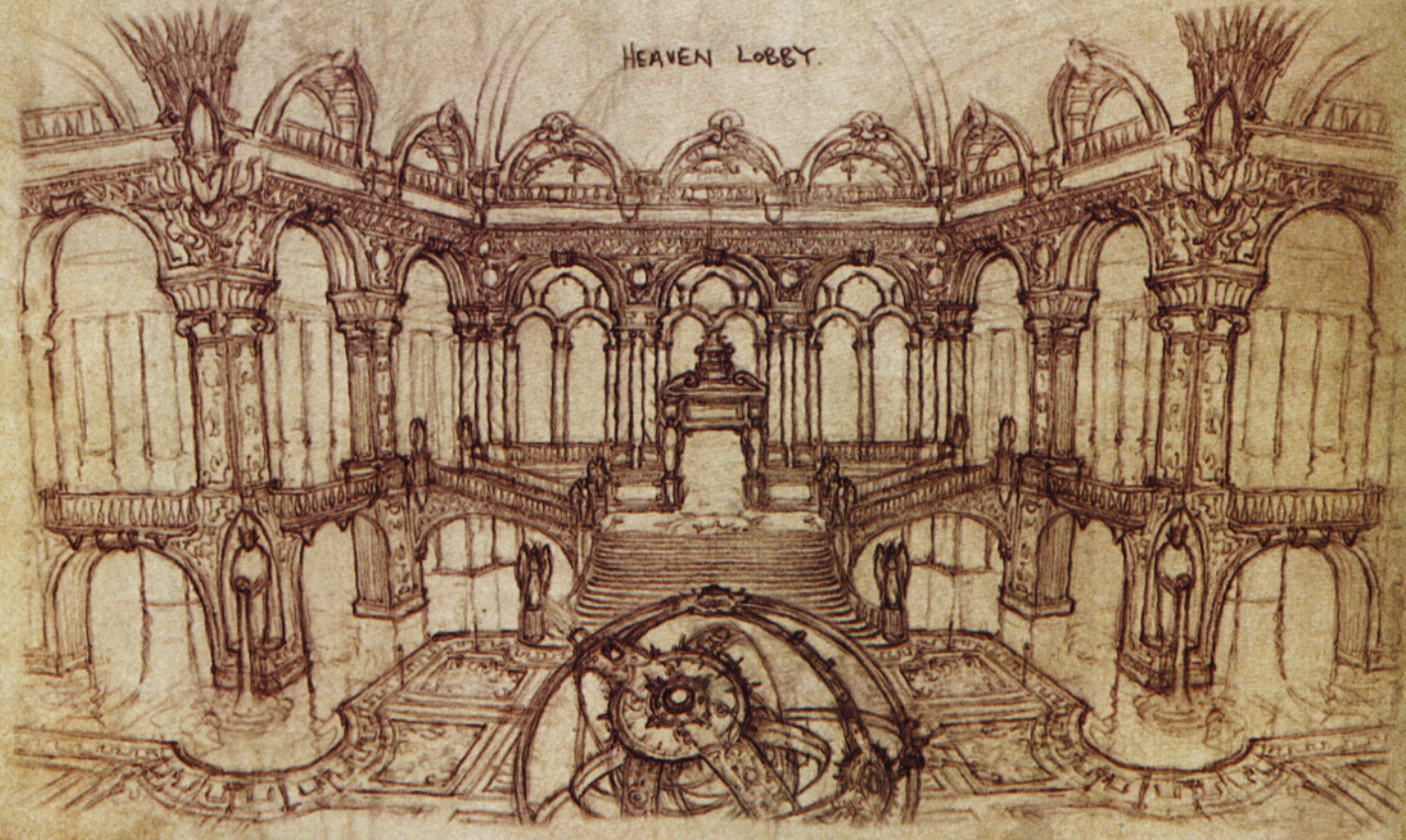
HEAVEN LAYOUT

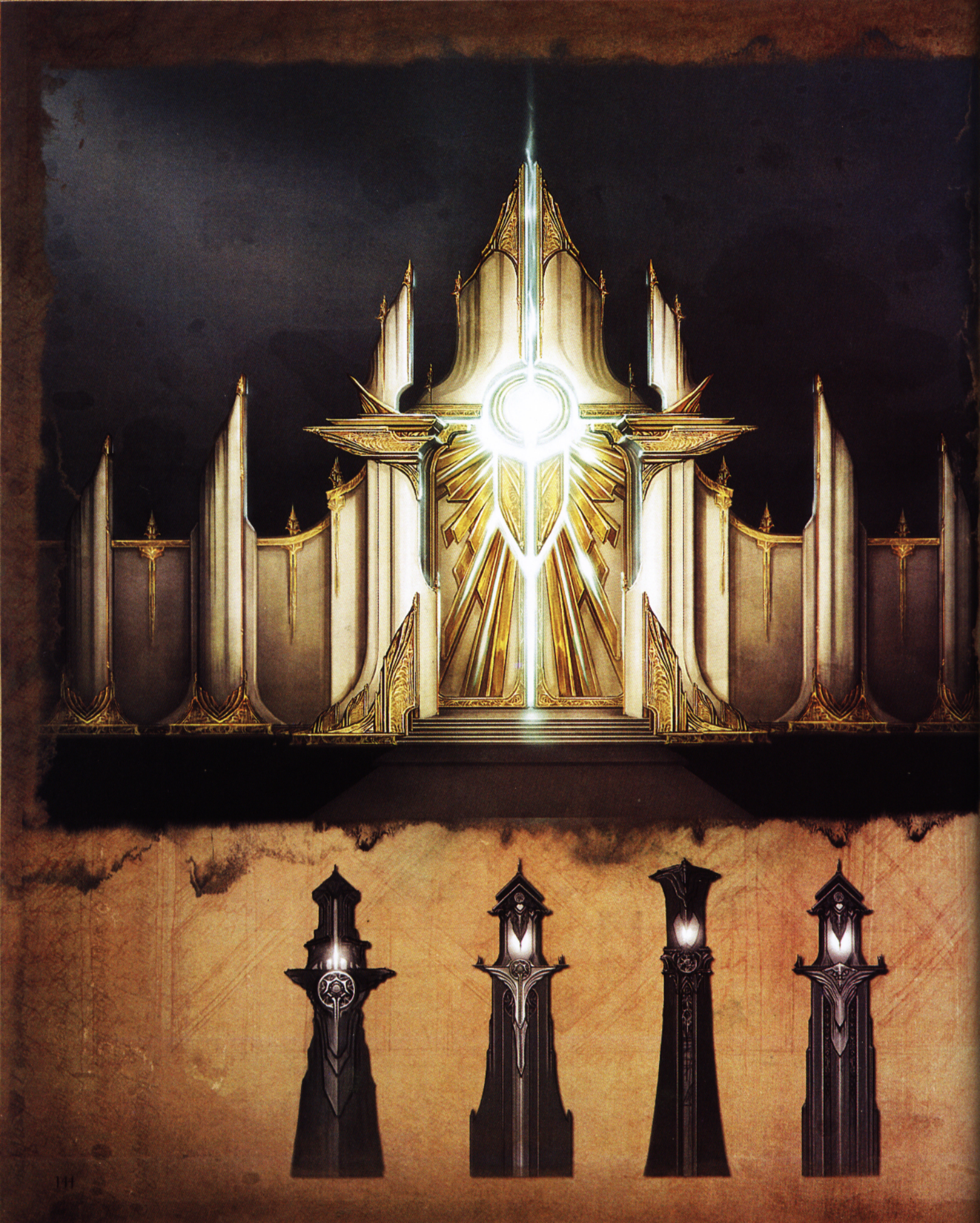
All Images By:
Victor Lee





All Images By: Victor Lee
Except Where Noted





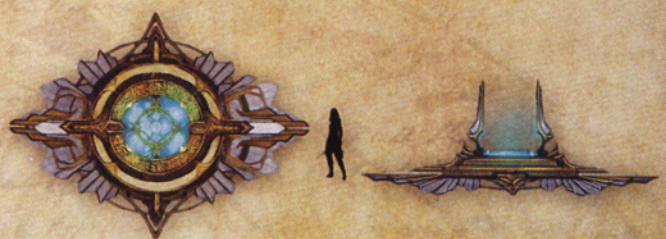
All Images By: Sojin Hwang





Richie Marella

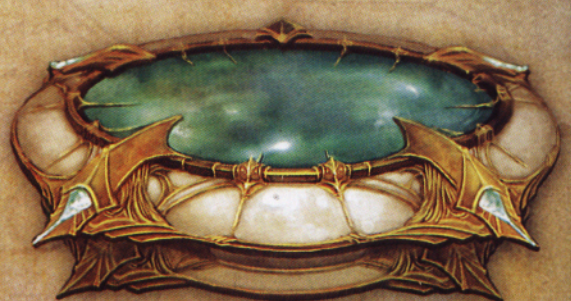






This Page,
All Images By:
Sojin Hwang
Except Where Noted





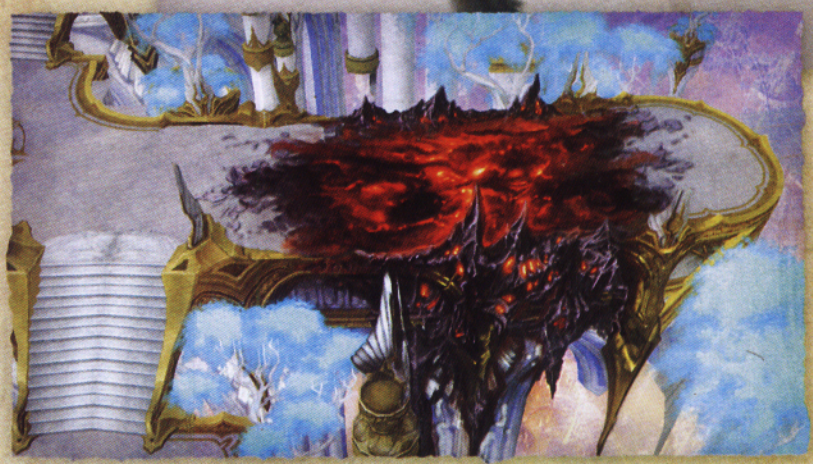


Grace Liu

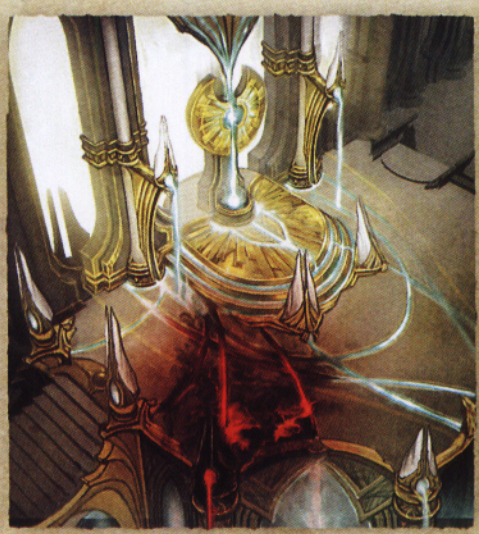


Anessa Silzer











This Page, All Images By:
Nate Bowden Except Where Noted

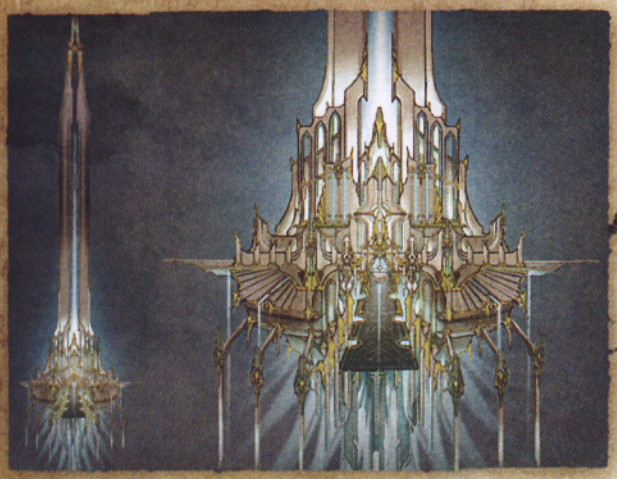




This Page,
All Images By: Sojin Hwang
Except Where Noted

Nate Bowden









This Page, From Top Left Clockwise:
Sojin Hwang, Sojin Hwang, Victor Lee, Richie Marella















All Images By:
Victor Lee







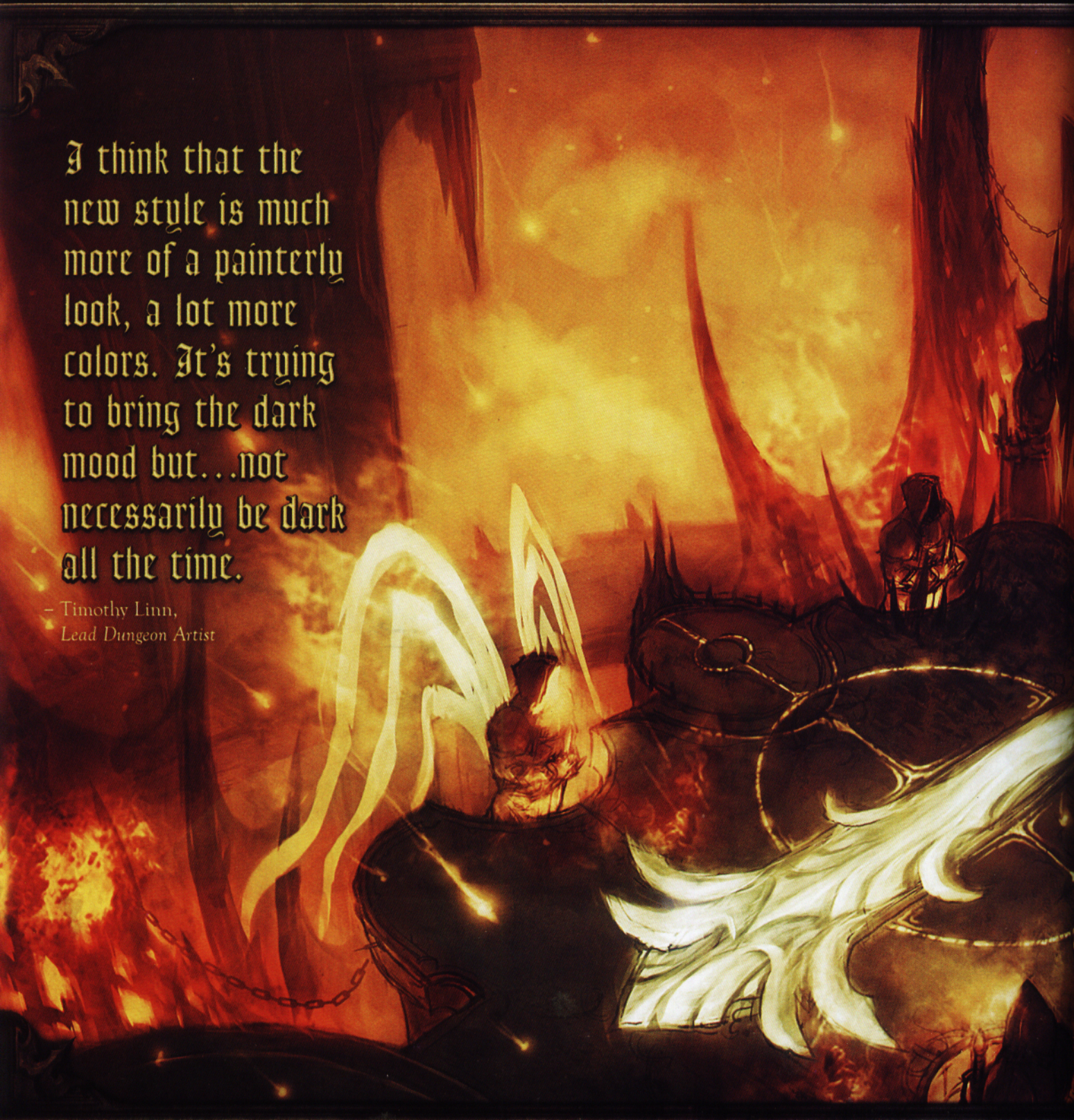


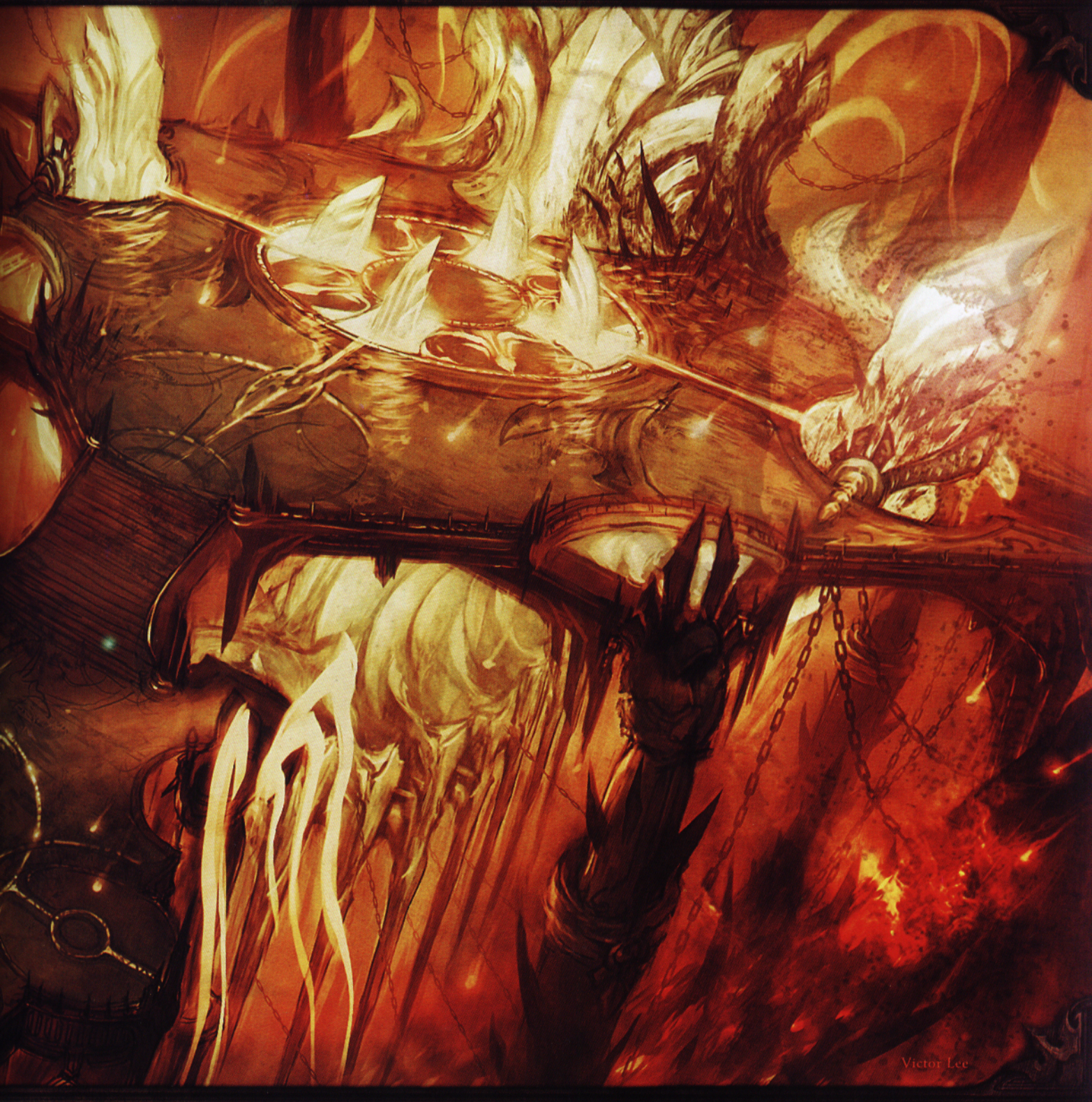


All Images By:
Victor Lee



MORLU CASTER


I think that the new style is much more of a painterly look, a lot more colors. It's trying to bring the dark mood but...not necessarily be dark all the time.
– Timothy Linn,
Lead Dungeon Artist


Victor Lee



CHAPTER 8

Game Assets

In the creation of game characters, illustrated concepts are only the beginning. Bringing those characters to life in the game engine is not simply an act of translation: it's an act of interpretation and transformation.

One of the defining qualities of Blizzard's in-game artwork is an attitude of "gameplay first." The creatures that inhabit Sanctuary are generally seen from far overhead, and the details that had been so carefully rendered in the conceptual phase can be lost when built into an in-game model. Each weapon, hero, non-player character, and monster in *Diablo III* has been hand painted to pop off of the screen and yet match the style of the background. From the stage-lit technique to the awareness of color, contrast, clarity, and overall silhouette, the artist has to fulfill many prerequisites... not the least of which is amplifying the attitude of the original concept.

Our characters are created to be larger than life, without sliding into the realm of the cartoonish. Every lace and buckle is in place, but there's no hesitation to exaggerate proportions if they will strengthen a design. Before the barbarian takes his first swing, his shape, size, and pose have already informed your understanding of who he is. From concept to modeling to the final animation, everything has been designed to support the gameplay associated with each character.



Chris Amaral











 This Page, Images By: Paul David, Aaron Gaines, Anthony Rivero











This Page, Images By: Paul David, Cory Robinson, Anthony Rivero, Aaron Gaines



 This Page, Images By: Aaron Gaines, Cory Robinson, Paul David, Josh Tallman



This Page, Images By: Chris Amaral, Sojin Hwang, Paul David



This Page, Images By: Paul David, Aaron Gaines

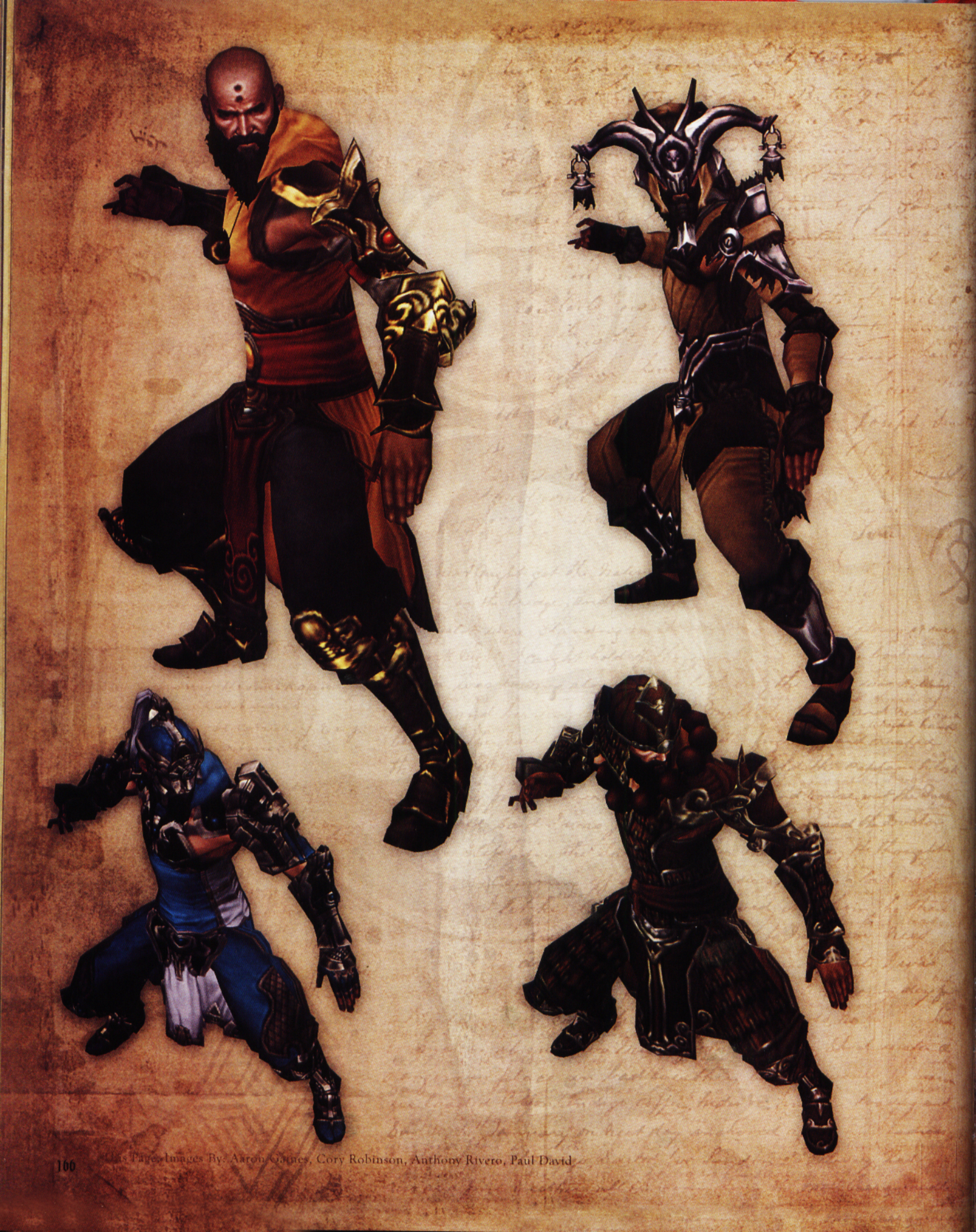


This Page, Images By: Cory Robinson, Anthony Rivero, Chris Amaral, Aaron Gaines

This Page, Images By: Cory Robinson, Paul David, Chris Amaral, Paul Warzecha, Anthony Rivero



This Page, Images By: Cory Robinson, Paul Warzecha, Aaron Gaines, Chris Amaral, Anthony Rivero



This Page: Images By: Aaron Gaines, Cory Robinson, Anthony Rivero, Paul David

This Page, Images By: Paul David, Chris Amaral, Cory Robinson, Chris Amaral, Paul Warzecha



Page. Images By: Chris Amaral, Aaron Gaines, Anthony Rivero, Paul David

This Page, Images By: Anthony Rivero, Aaron Gaines, Chris Amaral, Paul David

Weapons are something I have been passionate about from the very beginning. Getting to do the unique weapons was really a crowning moment of my time on *Diablo III*.

– Aaron Gaines, *3D Character Artist*



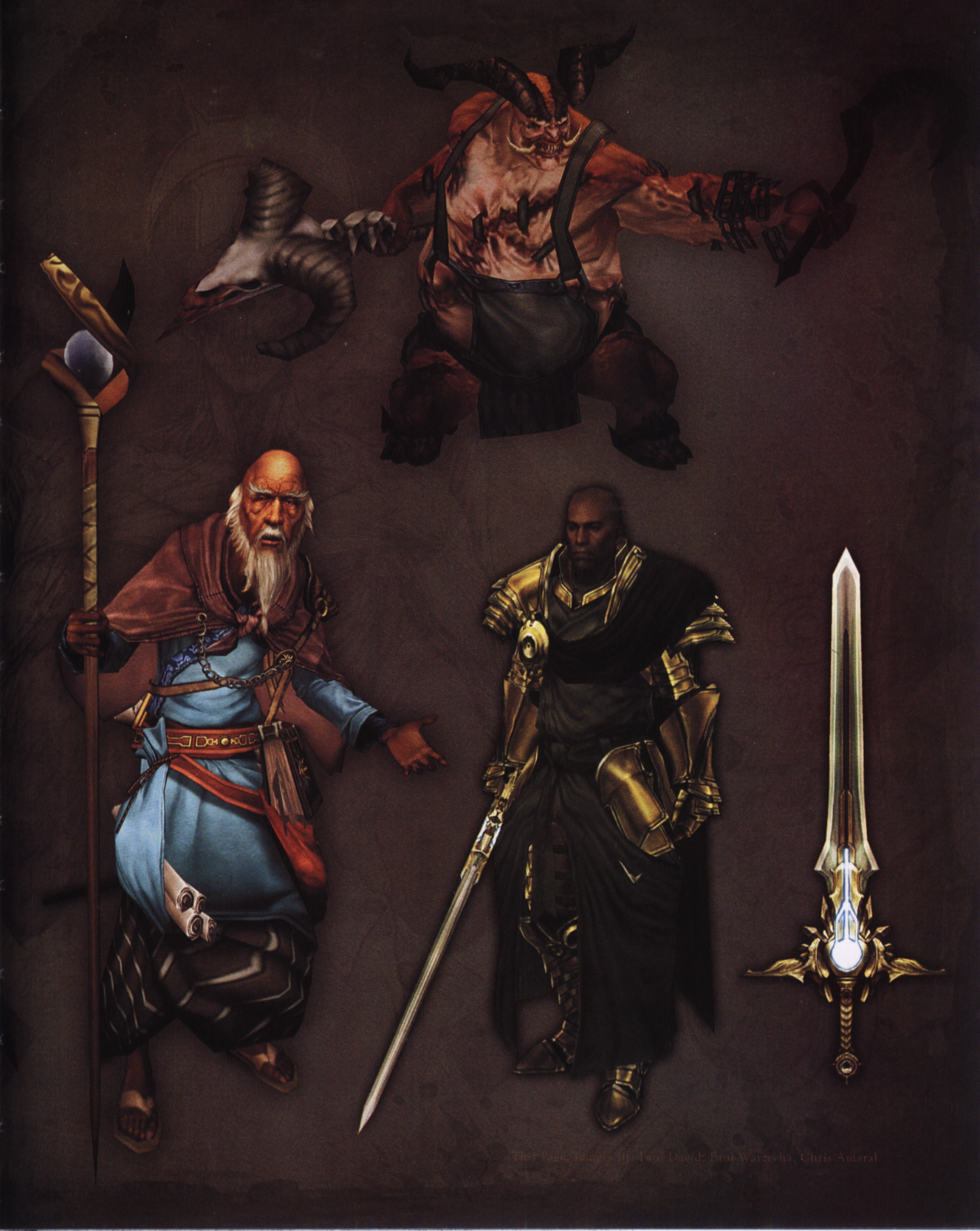
This Page, Images By: Aaron Gaines



This Page, Images By: Chris Amaral, Cory Robinson, Aaron Gaines, Paul Warzecha, Paul David



This Page, Images By: Anthony Rivero, Chris Amaral, Aaron Gaines, Paul David, Paul Warzecha



This Page Images By: Tom David, Paul Warzecha, Chris Amaral



This Page, Images By: Chris Amaral, Phroilan Gardner, Anthony Rivero, Paul David

Nobody ever placed a limit on us in terms of where we could go. So when we said, "Hey, can we rip the spine out of this guy? Can we chop monsters in half? Can we behead them? Can we make the blood bigger? Can we set guys on fire? Can we have it be possible to rip a monster's skin off?" Nobody ever said no to us.

– Julian Love, *Lead Technical Artist*



This Page, Images By: Anthony Rivero, Phroilan Gardner, Chris Amaral



This Page, Images By: Paul David, Anthony Rivero, Josh Tallman, Aaron Gaines, Cory Robinson



This Page, Images By: Aaron Gaines, Paul David, Anthony Rivero



My most recent success was the wings on the angels in the game. I made those based on concepts and instructions from others. It was an interesting technical challenge, but I think the result is pretty nice, if I may say so myself.

Jill Harrington, *Senior Technical Artist*

This Page, Images By: Cory Robinson, Paul David



This Page: Images by Anthony Rivera, Aaron Gaines, Cory Robinson, Chris Amaral



CHAPTER 9

Cinematics

Leah plays a central role in the story of Diablo III. Her destiny is the thread that connects all the plot elements throughout the game's cinematics. Leah is a young woman who's totally unaware of her role in the grand scheme of things. As the orphaned ward of the elderly scholar Deckard Cain, she begrudgingly starts to believe in the impending doom "Uncle Deckard" has been obsessively researching. As the story unfolds, she undergoes a dark metamorphosis that eventually culminates in her demise.

This jarring transformation from hopeful maiden to insidious villain posed the greatest challenge for the artists in the Cinematics department. On one hand, we implemented progressive animation and look development technology that allowed us to inject real innocence and vulnerability into Leah's mannerisms. On the other hand, we had to approach the design of her monstrous "Diablo form" in a way that conveyed her femininity without taking away from her grotesque nature.

Our goal here was to make Leah and Diablo so visually intertwined that their relationship would become pivotal to the story's central theme—yet remain accessible to the player audience.





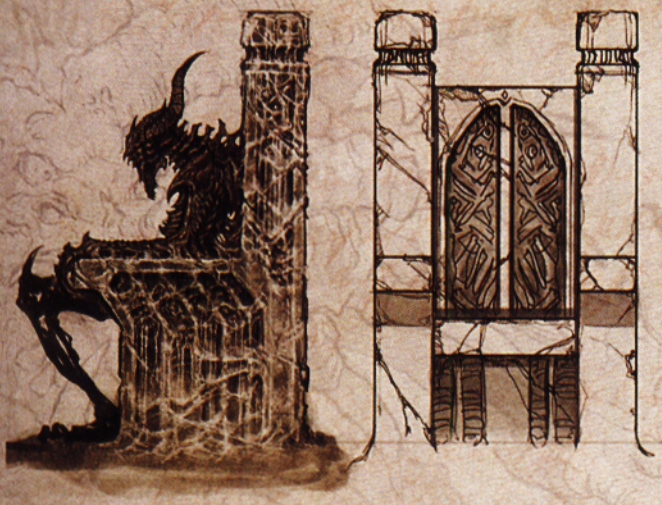
This Page: All Images By: Blizzard Cinematics, Mathias Verhasselt, Stephane Belin, Daniel Chavez, Chris Thunig



This Page, From Top Left Clockwise:
Chris Thunig, Blizzard Cinematics

I like the gothic theme. I like the good versus evil. I like the polarity.

– James McCoy, *Animation Supervisor*





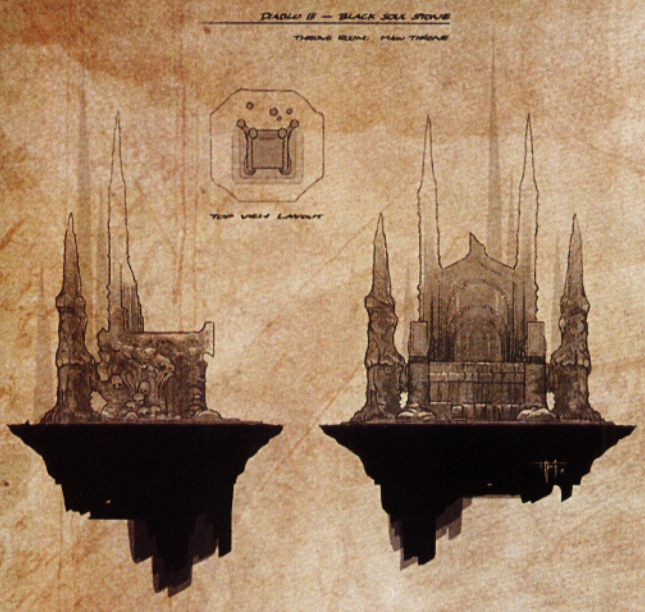
– Alex Oliver

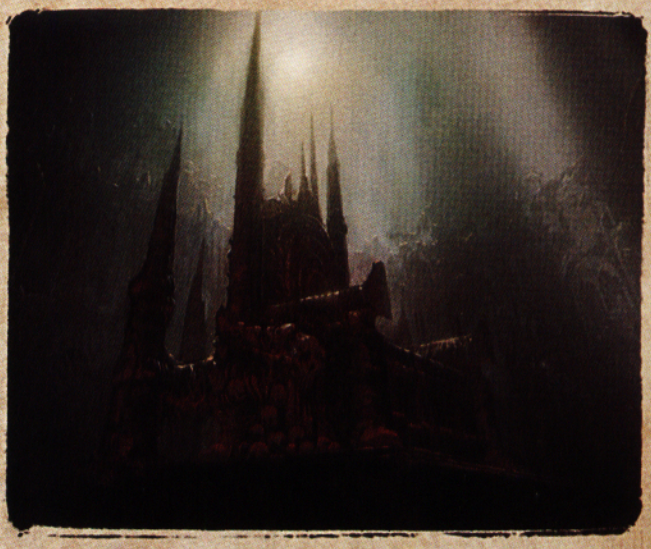
This Page,
All Images By: Bernie Kang
Except Where Noted









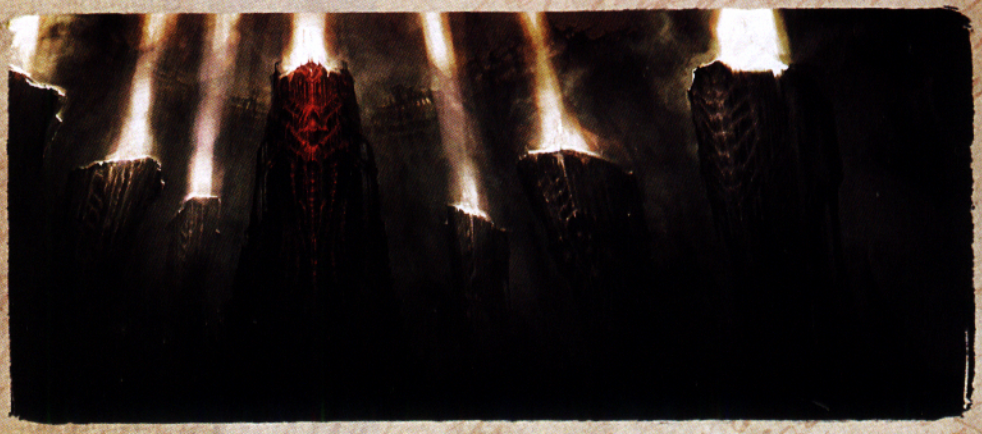


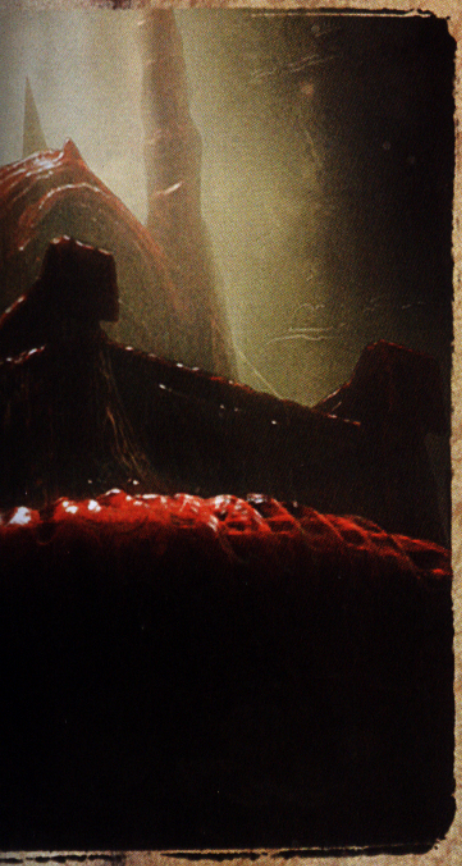
This Page,
All Images By: Chris Thunig
Except Where Noted

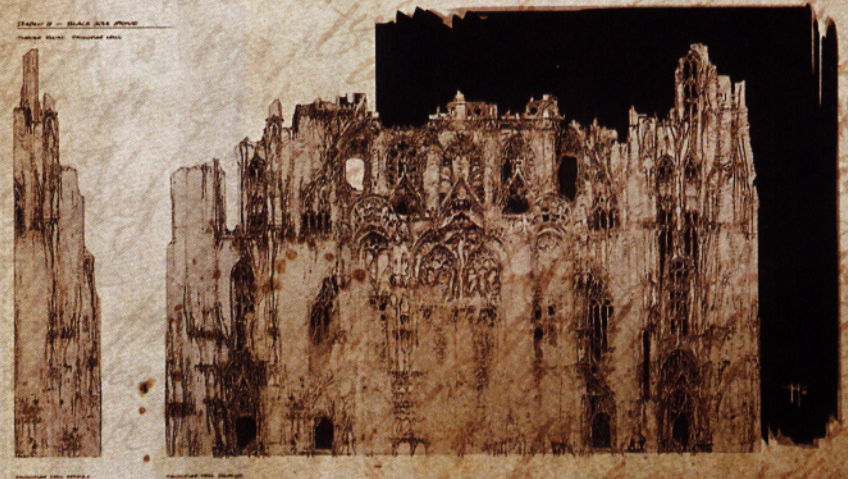


Blizzard Cinematics









This Page, From Top:
Blizzard Cinematics,
Bernie Kang, Chris Thunig



This Page, From Top Left Clockwise: Steve Hui, Bernie Kang, Steve Hui, Blizzard Cinematics


Bernie Kang

This Page,
All Images By: Joe Peterson
Except Where Noted







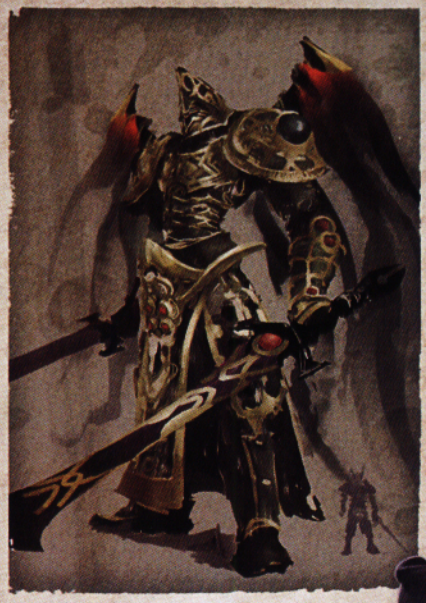


They're living in this sort of nebulous world between appendage and expression of emotional state.

– Michael Kelleher, *FX Supervisor*

Blizzard Cinematics





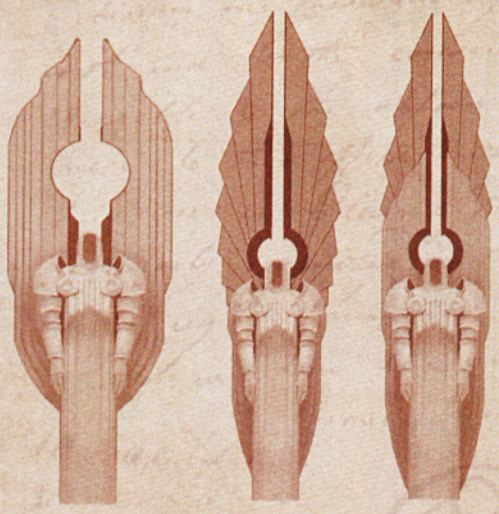


This Page, From Top Left, Clockwise:
Graven Tung, Blizzard Cinematics,
Bernie Kang

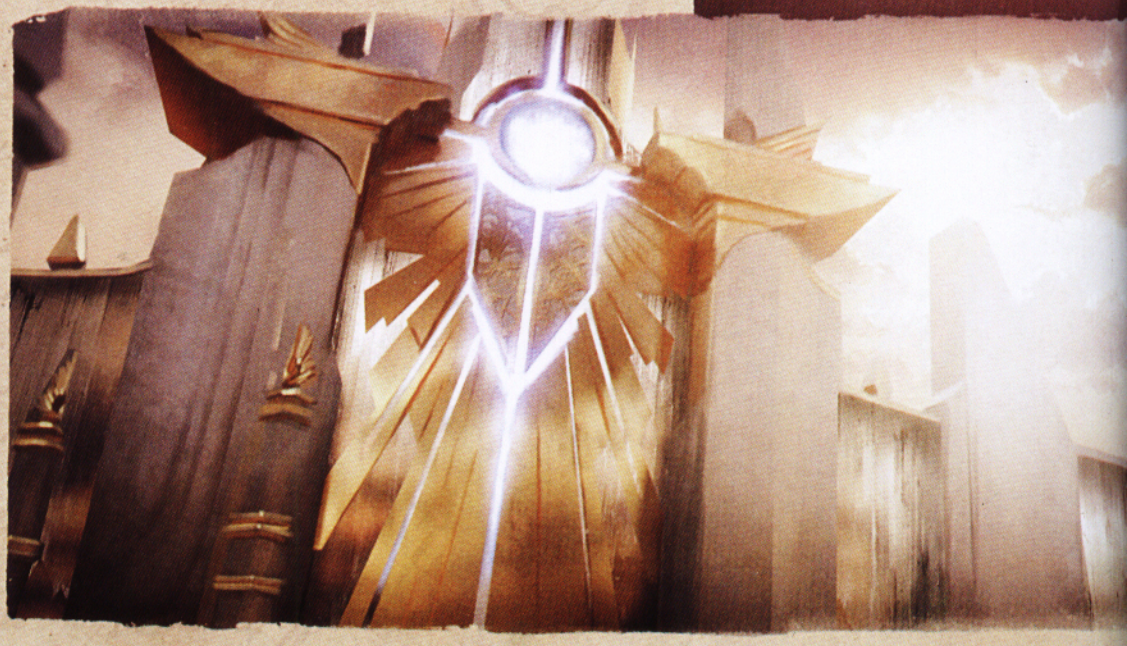




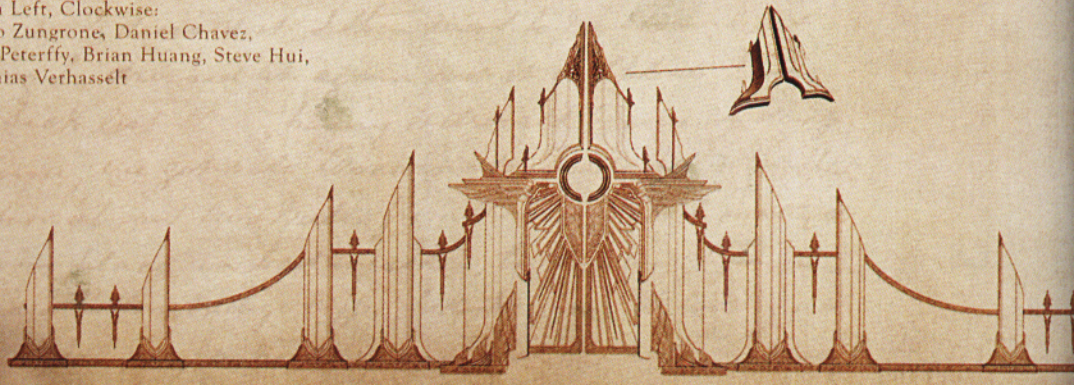








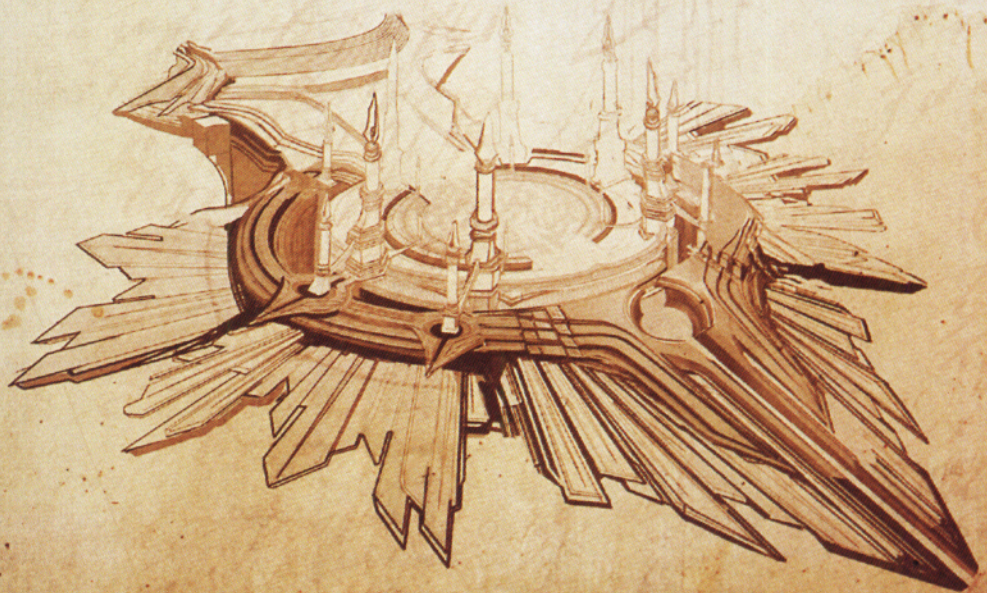
This Page,
From Left, Clockwise:
Fabio Zungrone, Daniel Chavez,
Levi Peterffy, Brian Huang, Steve Hui,
Mathias Verhasselt





Any time you get a chance to work with Nick Carpenter, it's definitely one of the richer visual pieces that you are going to work on, and that bar is pretty high.

– Reo Prendergast, *Lead Environment Artist*







Blizzard
Cinematics







This Page, All Images By:
Brian Huang
Except Where Noted

Blizzard
Cinematics











This Page, From Top Left, Clockwise:
Brian Huang, Chris Thunig,
Blizzard Cinematics





This Page, From Top:
Chris Thunig, Graven Tung,
Blizzard Cinematics



Graven Tung







All Images By: Bernie Kang
Except Where Noted







This Page, From Top Left, Clockwise:
Victor Lee, Steve Hui, Steve Hui,
Joe Peterson, Alvaro Buendia







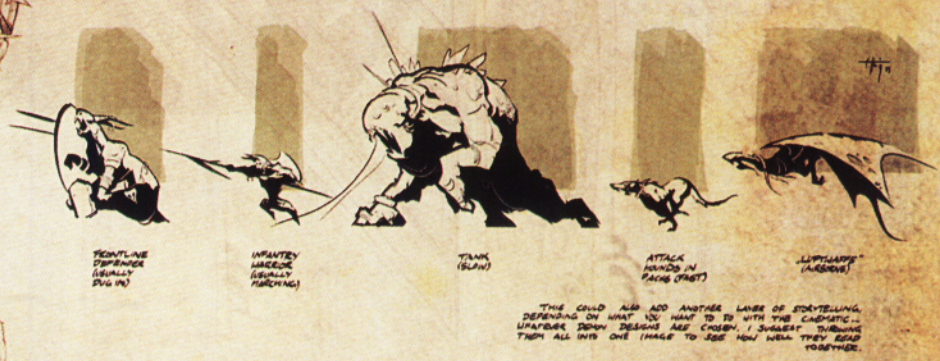


This Page, From Top Left, Clockwise:
Main Contributors:
Fabio Zungrone,
Thomas Esmeralda.
Secondary Contributors:
Devon Fay,
Brian LaFrance

Brian Huang,
Chris Thunig,
Joe Peterson







This Page,
All Images By: Steve Hui



Just drink deep on our imagination: we're doing it for the players.

– Ian Ameling, *3D Artist*



This Page, From Top: Brian Huang, Bernie Kang

BLIZZARD ENTERTAINMENT

Diablo III

ART TEAM

ART DIRECTOR

Christian Lichtner

ARTISTS

Christopher Amaral
Ian Ameling
Nathan Bowden
Nick Chilano
Oliver Chipping
Sungjae Cho
Richard Chu
Peet Cooper
Paul David
Chris Donelson
Nicholas Eberle
Brian Fletcher
Aaron Gaines
Kritter Griffin
Kevin Griffith
Kevin K. Griffith
Chris Haga
Jill Harrington
Sojin Hwang
Jeff Kang
Trent Kaniuga
Rachel Larsen
Victor Lee
Julien Lefebvre
Timothy Linn
Grace Liu
Julian Love
Richie Marella
Michael Nicholson
Anthony Rivero
Cory Robinson
Matthew Ryan
Christopher Ryder
Anessa Silzer
Patrick Stone
Josh Tallman
Chanon Thareechit
Johannes Thé
Quang Tran
Paul Warzecha
Neal Wojahn
Adam York

ADDITIONAL ARTISTS

Jesse Baumgartner
Cheeming Boey
Leonard Boyarsky
Oscar Cuesta
Samwise Didier
Tina Fu
Phroilan Gardner
Mark Gibbons
Chris Ha
Kali Jacobs
Dohyeong Kim
Jin H. Kim
Peter C. Lee
John Miller
Brian Morrisroe
Tyson Murphy
Christian Lorenz Scheurer
Nick Slough
Justin Thavirat

Blizzard Film

DIRECTOR/ART DIRECTOR

Nicholas S. Carpenter
Chris Thunig

BLIZZARD FILM DEPARTMENT

Scott Abeyta
Brett Achorn
Patricia L. Adams
Sal Arditti
Scott N. Army
Till N. Aschwanden
Jongha Baik
Becca Baldwin
Ben Barker
Jason Barlow
Fabio Barretta Zungrone
Michael Beal
Stephane Belin
Barry Berman
Jonathan Berube
Ricardo Biriba

Angela Blake
Ted Boonthanakit
Tok Braun
Craig Brown
Mark A Brown
Alvaro Buendia
Vitaly Bulgarov
John Burnett
Joshua Burnett
Larissa Bussell
Scott Campbell
Bill Campbell
Jeff Chamberlain
Aaron Chan
Len Chang
Hosuk Chang
Daniel Chavez
Steven Chen
Ray Chih
Tae Young Choi
Cameron Chrisman
Joanna Cleland
Shimon Cohen
Matt Cordner
Rudy Cortes
James Crowson
Graham Cunningham
Ben Dai
Patrick Dalton
Eric Davis
Fausto De Martini
Drew Dobernecker
Emanuel Druckmann

David Durand
Mustazar Essa
Christopher Evans
Devon Fay
Bejan Fozdar
Joe Frayne
Casey Fulton
Shuntaro Furukawa
Janet Garcia
Diego Garzón Sanchez
Scott Goffman
Hunter Grant
Terran Gregory
Eric Grimenstein
Jeremy Gritton
Chris Ha
Joeyray Hall
Michael Hardison
Steeg Haskell
Jason Hill
Jeffrey Hill
Phillip Hillenbrand Jr.
Kim Horn
Brian Horn
Ray Hsu
Benjamin Min Huang
Steve Hui
Tyler Hunter
Joe Jackman
Arthur Jeppe
Jim Jiang
Sheng Jin
Jeramiah Johnson

Jessica Dru Johnson
Chung Kan
Bernie Kang
Slavomir Kaslev
David Keegan
Michael Kelleher
Jared Keller
Ren Kikuchi
Yonghyun (Eddie) Kim
Andy King
Mike Koizumi
Piotrek Krawczyk
Bill La Barge
Brian LaFrance
Mark Lai
Scott Lange
Jon Lanz
Hung Le
Ryan Leasher
Hoya Lee
Moonsung Lee
John F. Lee
Yeon Ho Lee
David Lesperance
Shawn Liang
Rebecca Lilienfeld
Dyllan Lu
David Luong
Brandon Martynowicz
James McCoy
Steve McIlwain
Matthew Mead
Andrew Melnychuk-Oseen

Lucas Merino
Marc Messenger
Sadahisa Namiki
Tuan Ngo
Huong Nguyen
Jennifer Owings
Kurtis Paddock
Jake A. Patton
Corey Pelton
Troy Perry
Levente Peterffy
Joe Peterson
Laurent Pierlot
Jamie Pilgrim
Zachary Podratz
Reo Prendergast
Dennis Price
Wei Qiao
Dominic Qwek
Glenn Ramos
Jarett Riva
Christopher Rock
Davy Sabbe
Matthew Samia
Billy Shih
Kazuhito Shimada
Peter Shinners
Richard Slechta
Ryan Sly
Jason Michael Smith
Fabio Stabel
Peter Starostin
Brandy Stiles

Michael Su
Yun-Chen Sung
Takuya Suzuki
Geordie Swainbank
Jon Teer
Fin Teo
Robert Thomas
Seth Thompson
Jonny Throop
Sofia Vale Cruz
Brandan Vanderpool
Mathias Verhasselt
Matias Volkert
Nelson Wang
Xin Wang
Theresa Wolf
Noel Wolfman
Christopher Yang
Taka Yasuda
Jae Yoo
Kenson Yu
Simon Yuen
Rainer Zoettl

STUDIO ENGINEERS

Johann Helgi Agnarsson
Kenneth Lloyd Ayers III
Douglas Bael
Jim Bush
Sean Laverty
Ramon Rodriguez III
Rob Tomson
Leo Wang

ADDITIONAL ARTISTS

Bryan Chojnowski
Thomas Esmeralda
Cedric Tomacruz
Brian Huang
Ioannis Karathomas
Jeffrey Kember
Jae Hyung Kim
Ronny Kim
Mike Kramer
Konrad Lightner
Hezekia McMurray
Alex Murtaza
Jeremy Nelligan
Alexandre Oliveira
Gabriele Pasqualino
Tristan Pope
Gauravkumar Shah
Taylor Smith
Piotr Swigut
Graven Tung
Jae Wook Park
Kirti Pillai
Casey Robinson
Tony Alexander
Jason Burton
Anthony Eftekhari
Chay Johansson
Eric Yi Lin
Joseph Magdalena
Ali Seiffouri
Dustin Trimble

Andrew Carr

Michael Horning

ADDITIONAL STAFF

Rie Arai

Tomas Figueroa

Lauren Gragg

Bryan Langford

Judah Mehler

Mary Ann Skweres

Taylor Westfall

Creative Development

ART DIRECTOR

Glenn Rane

ARTISTS

John Polidora

Wei Wang

EDITOR

Cate Gary

PRODUCTION

Skye Chandler

Kyle Williams

Localization

FRENCH LOCALIZATION TEAM

Anne-Sophie Denglos

Christelle Bravin

Anne Studer

GERMAN LOCALIZATION TEAM

Sebastian Ewald

Florian Descher

Andrea Tüger

PRODUCTION

Andrew Vestal

Marketing Services

ART DIRECTOR

Erik Jensen

PRODUCTION

Caroline Wu

SENIOR BRAND MANAGER

Marc Hutcheson

Book Design

VARNISH STUDIO INC

Matt Taylor

Anna Tes

Natalia Konovalova





PRINTED IN THE UNITED STATES. ©2011 BLIZZARD ENTERTAINMENT, INC. ALL RIGHTS RESERVED.