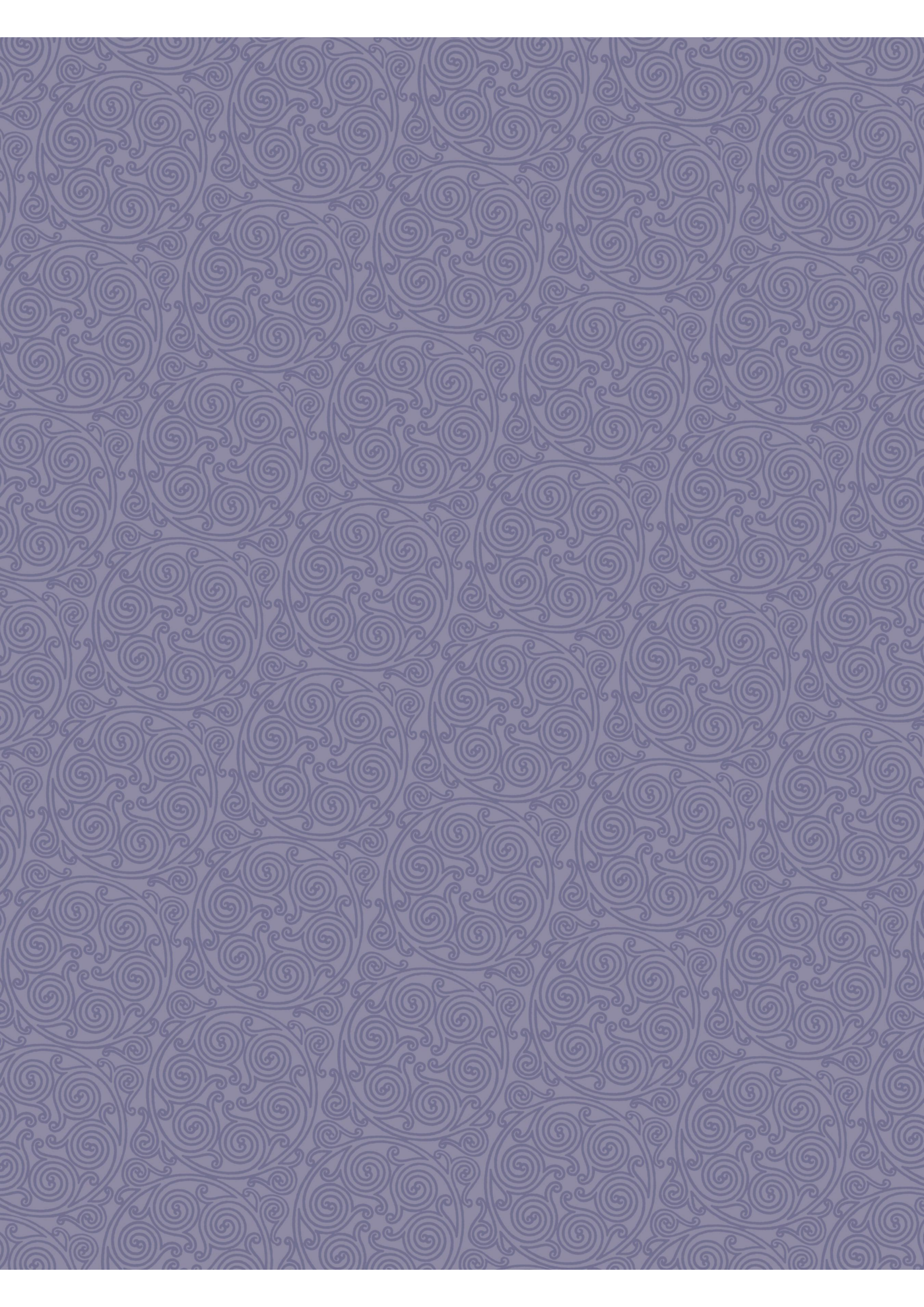


THE ART OF  
**BIO SHOCK**  
INFINITE



WATERS

INTRODUCTION BY  
**KEN LEVINE**





*THE ART OF*  
**BIOSHOCK INFINITE**



THE A

BIOSCOPE

INFIN

THEATRE  
CHARLES  
GORDON  
AND SON  
BENTLEY

THEATRE  
Coca  
MEETS  
BY 196

MS  
Up



DARK HORSE BOOKS



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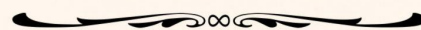
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## THE ART OF BIOSHOCK INFINITE

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Printed in China.



**WANTED**

**WANTED**

**WANTED**



**MISS ELIZABETH ~**  
A FEMALE OF 20 YEARS  
5 AND A HALF FOOT  
OF HEIGHT  
125 POUNDS OF WEIGHT  
A WHITE LADY  
WITH BLUE EYES  
SCARLES ON THE CHEEK

**~ BOOKER DEWITT ~**  
A MALE OF 37 YEARS  
6 FEET OF HEIGHT  
195 POUNDS OF WEIGHT  
A WHITE MAN  
WITH GREEN EYES  
BEARS A SCAR OVER  
THE RIGHT EYE

**A REWARD IS OFFERED  
IN GOLD BULLION!**



**BETH ~ ~ BOOKER D**  
A MALE OF 37 Y  
6 FEET OF HEIG  
195 POUNDS



**DEWITT ~**  
AS  
FEET  
HEIGHT  
AS

# Introduction



BY KEN LEVINE

CREATIVE DIRECTOR, IRRATIONAL GAMES

**I** imagine there are some people who want to get in the games industry who envision the development of a video game goes like this: A team of smart and talented people just get together in a glass-walled conference room, order some pizza, and emerge after a big all-nighter with the blueprint for a great game. From there, it's imagined, all that's required is for everyone to rest up for a weekend, show up to work on Monday morning, and start building to spec.

*If anybody knows a place where it works like that, please give me their number.*

*Perhaps there are geniuses in the world who wake up in the morning with a novel fully written in their heads, or a symphony echoing in their ears, but I've never met one. Instead, the process of making anything—and certainly an Irrational game—is grueling and exhilarating, exciting and depressing, thrilling and scary as hell. For every idea that makes it into the game, a dozen are put against the wall and shot. This applies to every discipline. Levels get written. Then rewritten. And then rewritten a couple of more times. Inside, you'll see the dozens of concept images it can take to get a character like Elizabeth right. And even when we think we got her, well, it turns out we didn't. And she evolves one more time.*

*Right after the first BioShock was released, we began to kick around ideas—ideas not for a story per se, but places and themes we wanted to explore. We immediately tuned into the turn of the century, visually, socially, politically, scientifically. A world where Tesla, Edison, Ford, and Einstein were all at the peak of their careers. And, being a BioShock game, we looked at the intellectual currents in the air: the birth of the civil rights movement, the workers' movement, the rise of nationalism, and the first whiff of the winds of change that would sweep through the twentieth century. And again, being a BioShock game, we extrapolated on the science of the time, the first fumbling steps away from a physical world defined strictly by Newton . . . Tears in the fabric that separates realities.*

*With not much more directive than this, we turned our incredibly talented art team loose. They explored the obvious, the insane, and everything in between. They*

*created new takes on everything from architecture and fashion to creatures and citizens of myriad potential what-if Americas. Day by day, painting by painting, the floating city of Columbia was born. And from that city came characters whose stories wanted to be told: an imprisoned young woman who did not fully understand the incredible powers she possessed, a veteran of the battle of Wounded Knee who still hadn't come to grips with his own dark past, an anarchist movement that threatened the entrenched powers of the white and the wealthy, and a city that tottered on the edge of both perfection and disaster.*

*As each element of BioShock Infinite progressed from crazy idea to "a thing we're actually putting in the game," the team of artists shifted gears. Things that were once just prototypes and sketches had to be turned into reality. Every rivet of every bulkhead had to be carefully placed by hand. Each piece of clothing had to be virtually constructed, its fabric chosen, its colors decided.*

*In this book, we've collected examples from every part of that process. Here you'll find early sketches of a dark Columbia that never was, and monsters that never saw breath. But you'll also see how each of those cutting-room castoffs fed into the larger whole, adding depth and richness to the world of Columbia and Elizabeth and Booker. While occasionally you'll see a painting or drawing that might match a set piece from BioShock Infinite, more often what you'll find are guideposts for the dozens of hard-working, talented men and women who brought the places and characters to life, pixel by pixel.*

—KEN LEVINE  
NOVEMBER 2012





*CHAPTER ONE*

**FINDING COLUMBIA**





*Long before the sky-city of Columbia was fully developed, the art team at Irrational Games had a set of concepts to explore: an art nouveau world set in the age of American exceptionalism, inspired by turn-of-the-century beliefs, decorations, and styles.*



*Further explorations of a darker, more derelict Columbia. While Columbia evolved substantially from these images, the seeds of commercialism, the grand architectural statements, and the focus on fine detail survived into the final designs.*





ARTHUR ROCKIN  
WOOD ENGRAVING

MARKET ST  
HANE'S B  
NATURA  
LEAF

BLVD

STATE LOAN CO  
KINDS

LOANS  
AT  
PERCENT  
PER  
MONTH







QUALITY  
TRIMMING

THE GREAT CANTONE

THE GREAT CANTONE

THE GREAT CANTONE

EASIER QUICKER SHARPER THAN EVER!!!

NEW MACHINES!!! FULLY AUTOMATIC!!!

BARBER SHOP

HAIR CUTTING  
SHAVE  
TOILET  
DRINKING

180

180

THE GREAT CANTONE



*These paintings explore different ways of expressing the verticality and openness of Columbia. As it's a floating city, creating a sense of height and airiness was always an important design goal. These sketches come close to representing what Columbia would eventually become.*











*Early ideas for a mechanical watchman, who would guard the dark nights of Columbia. While ultimately left on the cutting room floor, these early sketches helped define the feel of the mechanical creatures which would feature prominently in the finished game.*



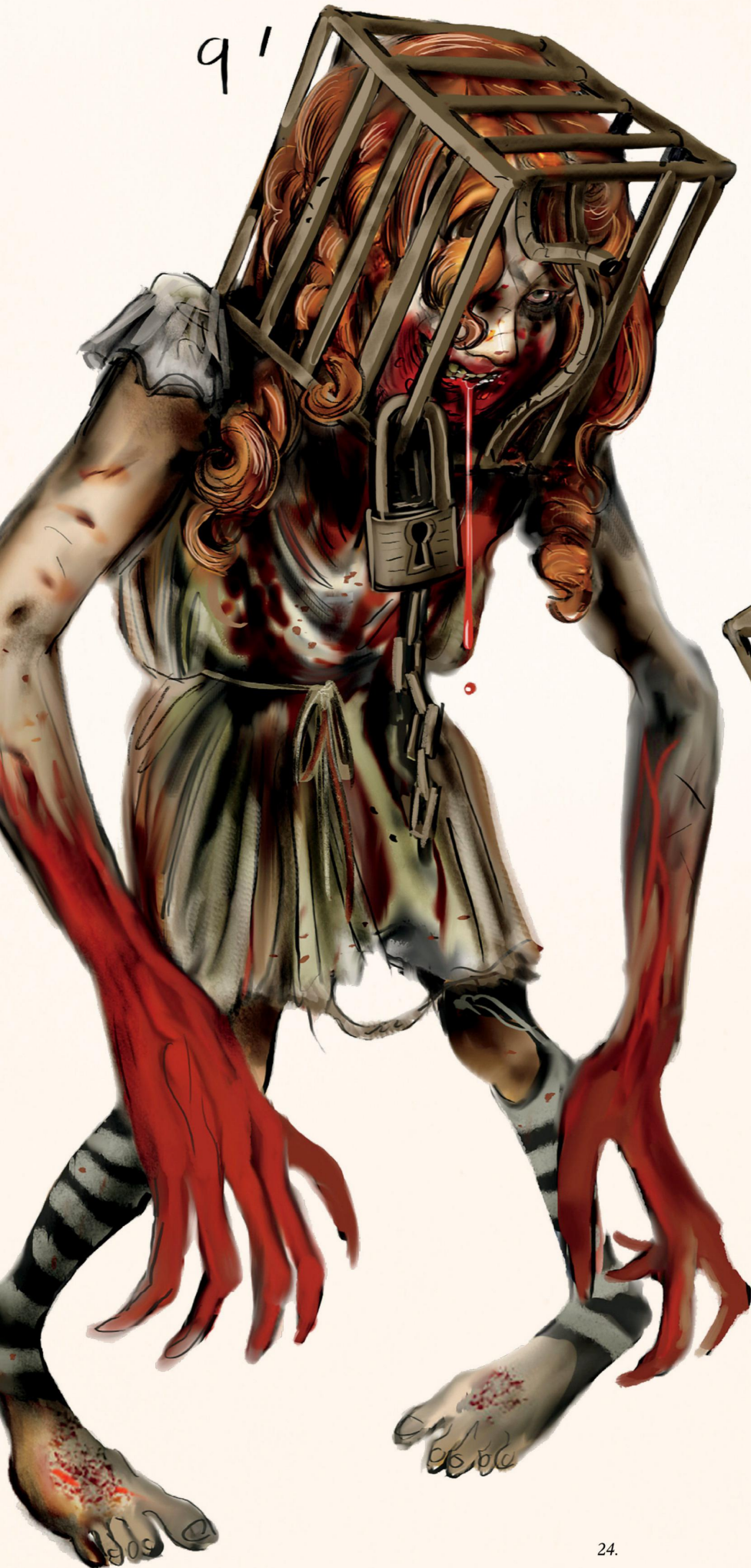
Nouveau  
SCARRING  
concepts —



Quantum rifts splice different instances of a person together  
with greatly varying results

One of the concepts at the core of BioShock Infinite was the idea of Tears: windows into other worlds. What might traveling through such Tears do to a person? Perhaps players would encounter alternate-reality versions of the same characters or simply see the physical effects of these merging realities in the faces of their enemies. **TOP RIGHT:** In this gruesome portrait, the act of traveling through Tears has merged one man's younger self into his current, elderly one, to horrifying effect.





Before the game had a thematic core, various enemy archetypes were explored in a vacuum, and not every exploration led to a finished product. In these macabre sketches, a class of enemy gorges on the corpses of the fallen and grows physically monstrous as a result.







Bleeding hearts  
"CARVED INTO PALMS"



Chain link embroidery on back of robe



An early exploration of an enemy who could manipulate the dead, an idea that would finally resurface in BioShock Infinite's Siren.



OVERSIZED  
PAPER MACHE  
saint mask  
← GIANT HOOD

ROBE IS TATTERED  
AND FILTHY

Giant Wool hood



Paper Mache saint MASK  
"Resurrector" should come off  
AS Martyr







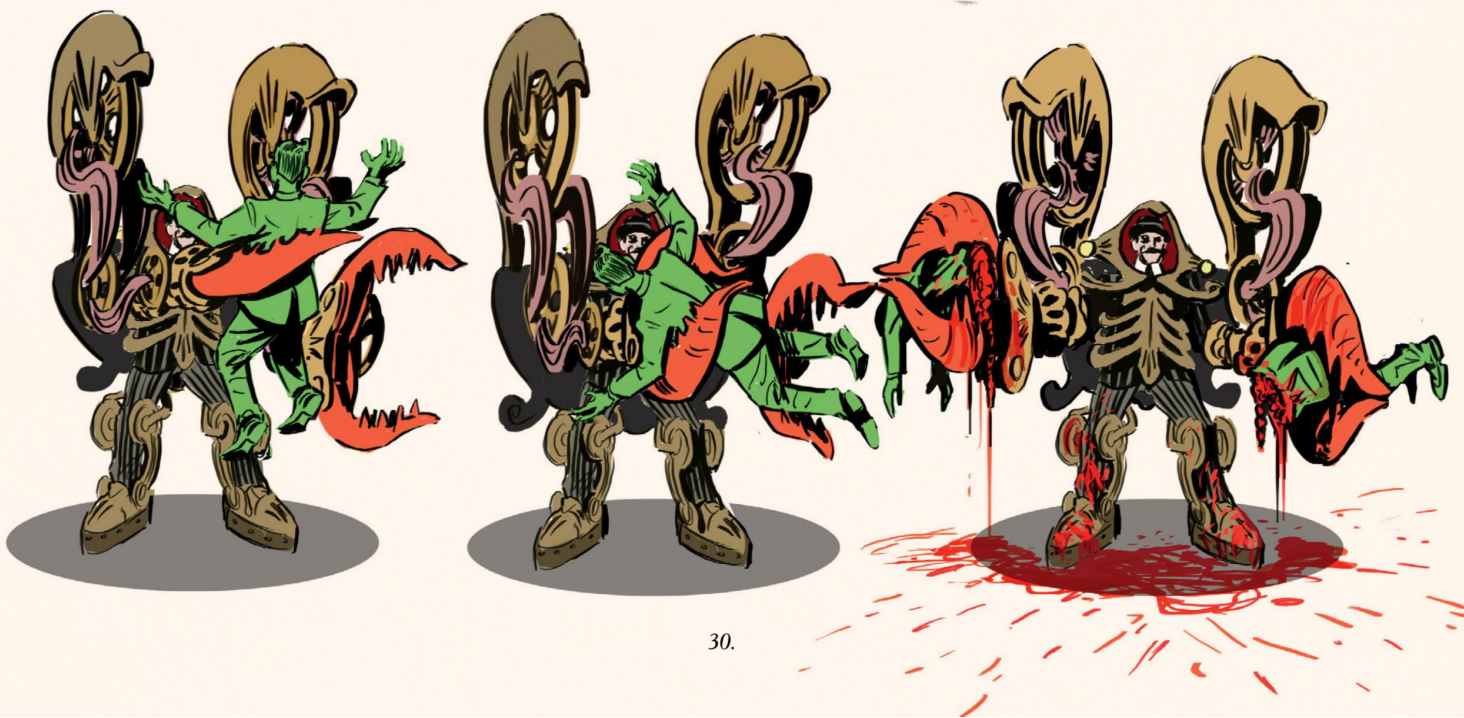


THEATRICAL MAKE-UP  
OVER SHAVED HEAD

{phrenology  
inspired}

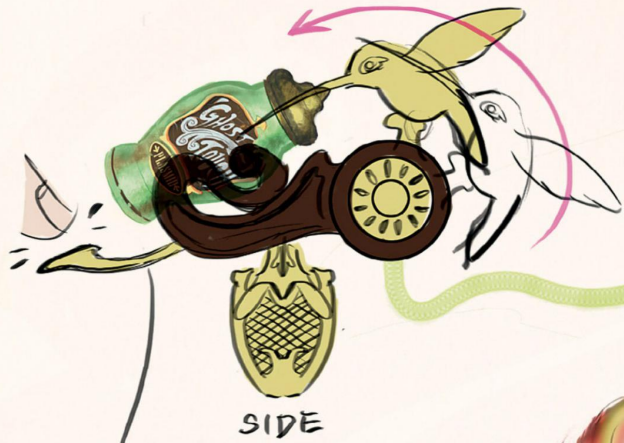


Another early concept for an enemy, the theatrical Magician—inspired a bit by BioShock's mad artist Sander Cohen—who would telekinetically manipulate the environment and create minions to fight for him or her. While the Magician didn't make it into BioShock Infinite, the spirit of theatricality and the era's fascination with the occult survived.



*These early sketches of a potential enemy—nicknamed “Claw Daddy”—eventually evolved into one of BioShock Infinite’s signature Heavy Hitters, the Handyman. On this page, you see the Claw Daddy in a nighttime setting.*





TOP VIEW



Release TRIGGER



PLASMID Bottles  
Glow when  
Active

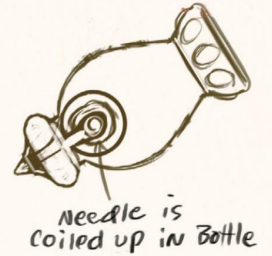


When Bottom is "PUSHED IN"  
HOOKED NEEDLE POPS  
OUT OF BOTTLE





An early exploration of how Vigors might be used in the game. This system allowed the player to see the currently equipped Vigor grafted right into their arm.



Needle is coiled up in bottle



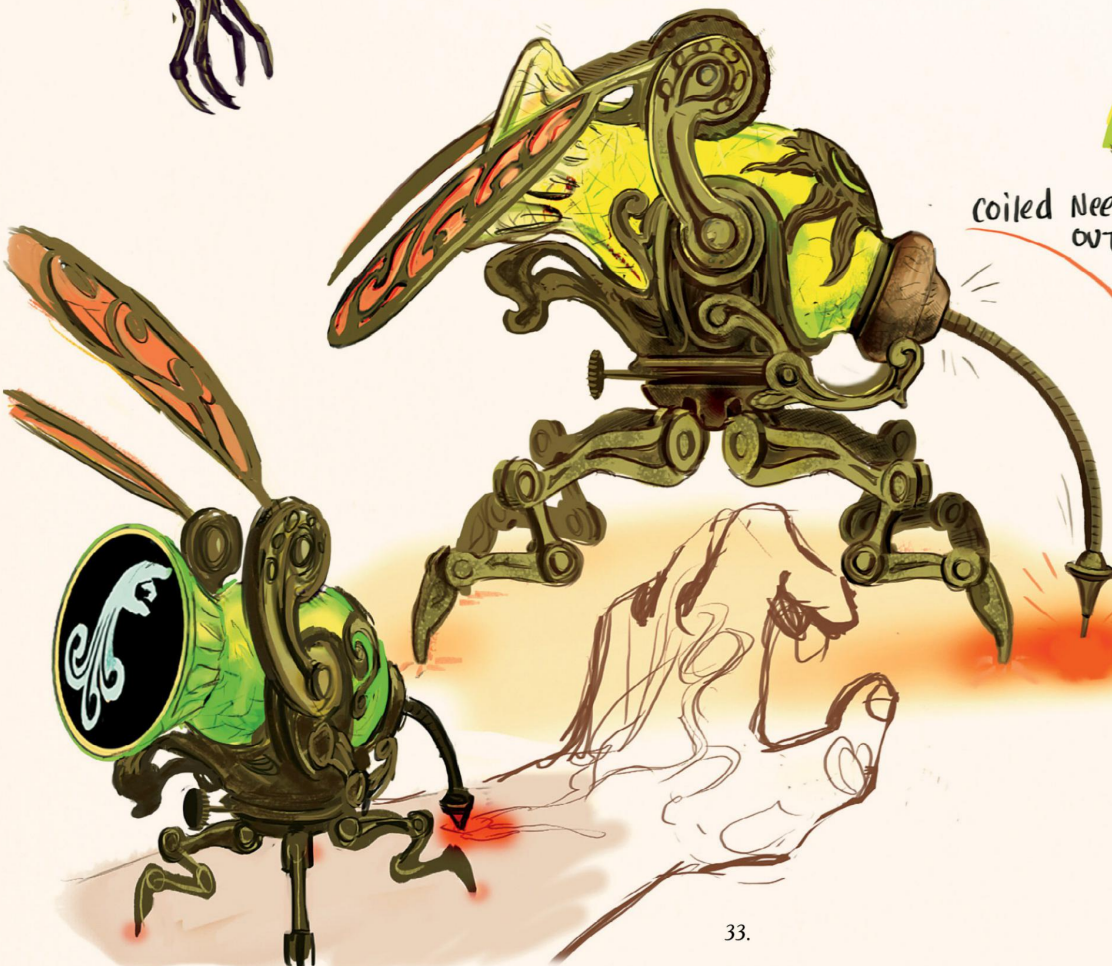
IN FLIGHT



WINGS CAN FOLD UNDER



coiled Needle springs OUT OF bottle





Another early enemy exploration, the Enhancer would support other enemies by buffing them at a distance with instant-acting potions.





*While the story line was evolving, the team started developing signature enemies. These sketches explored the creations of a mad toymaker.*



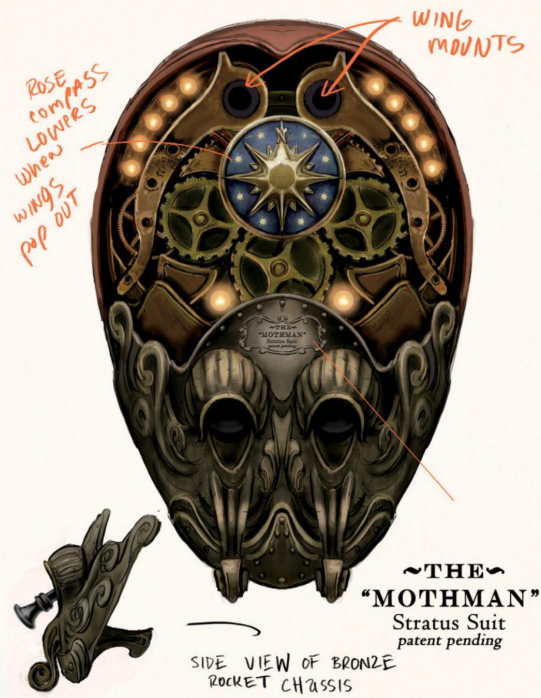
CANNON SHOOTS  
HUGE CANNON BALLS  
WHEN "MR. TRUMPET"  
PULLS ROPE







INTERIOR OF SHELL BACK

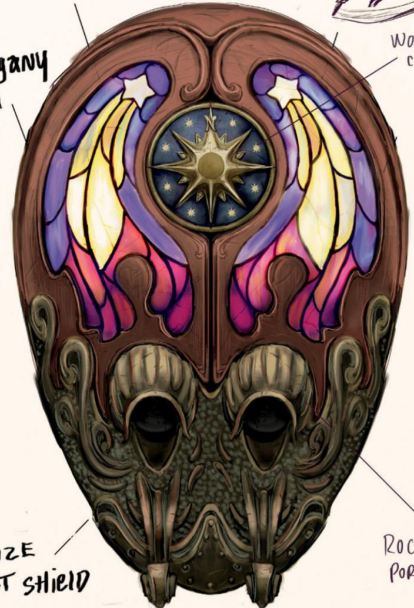


~THE~  
"MOTHMAN"  
Stratus Suit  
patent pending

SIDE VIEW OF BRONZE  
ROCKET CHASSIS

STAINED GLASS  
WING INSERTS

MAHOGANY  
SHELL



BRONZE  
BLAST SHIELD

ROCKET  
PORTS

As the floating-city setting for BioShock Infinite became clear, a flying signature enemy was needed. One of the more fully developed ideas in the first group of flying-enemy concepts, the Mothman borrowed heavily from art nouveau. The moth itself was a common motif of the period, as were the elaborate and colorful glass and metal decorations featured on the Mothman's shell.



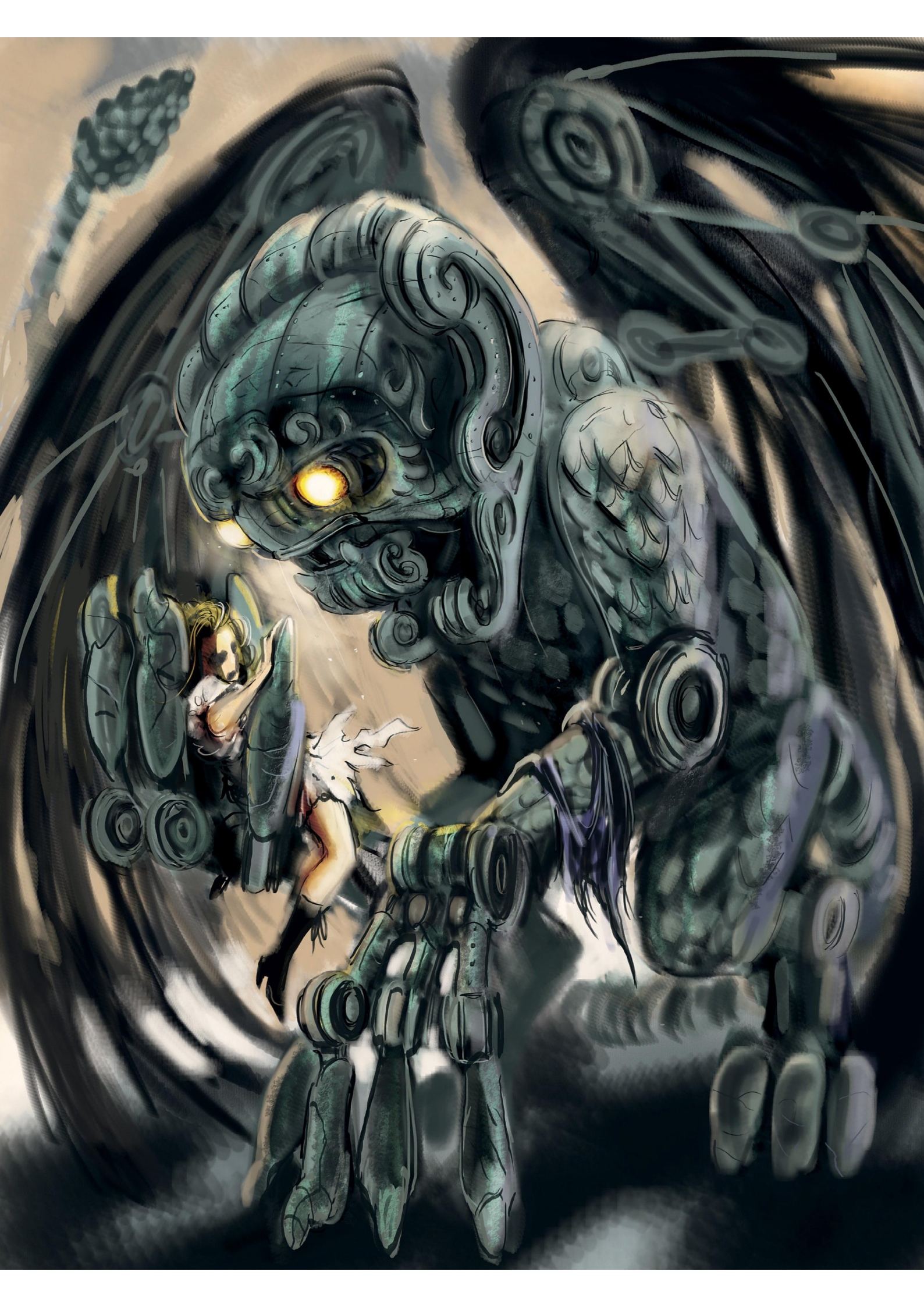
SHARP WING TIPS  
FOR STABBY STABBY





Further explorations of the flying enemies of Columbia, exploring not only their looks but how the creatures might interact with the world around them.  
*TOP LEFT:* Some interpretations became slightly too close to "a Big Daddy with wings."







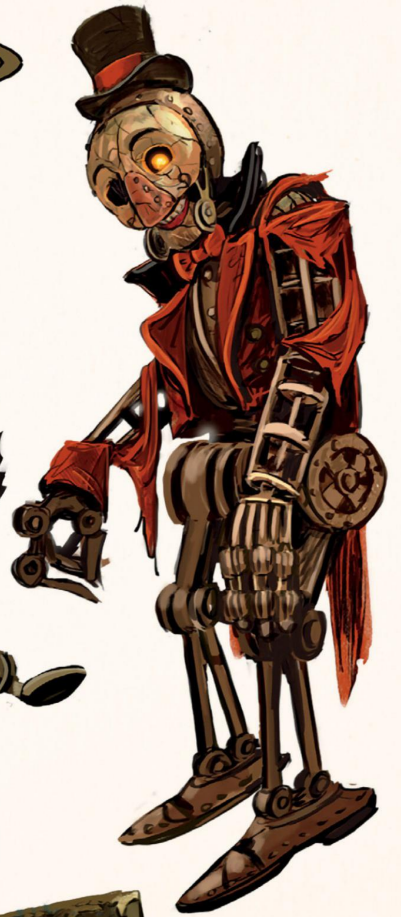
HE WENT  
---THAT-A-WAY---

# AUTOMATIC GENTLEMEN

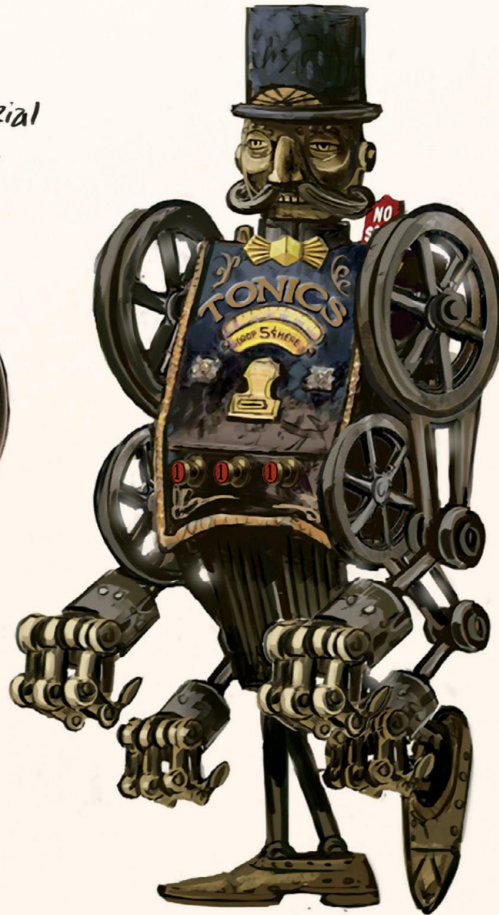
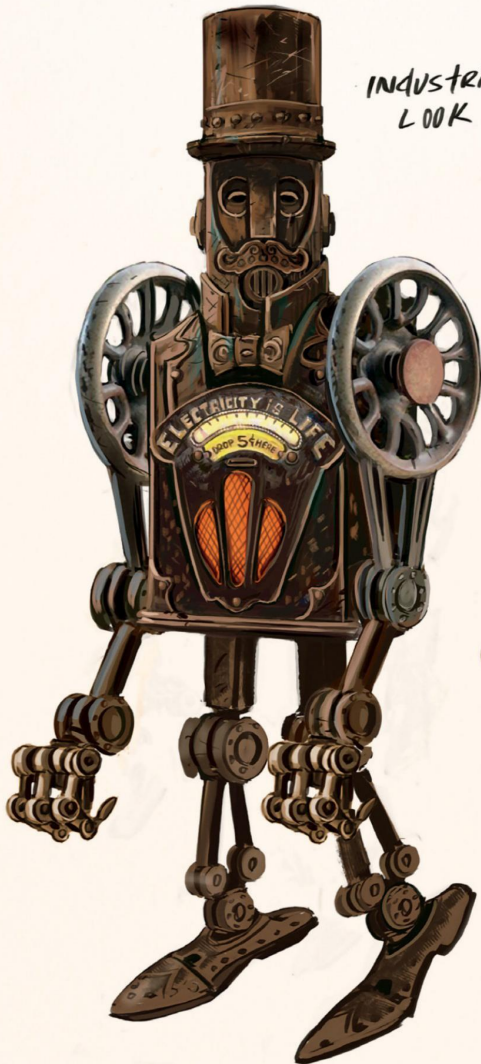
## CONCEPTS



WITHOUT LOWER  
JAW



Industrial  
LOOK



Many early sketches featured automatons, a fascination of the era. Many of these ideas would eventually find their way into BioShock Infinite's Motorized Patriot designs.

Wells + Co.

# Automatic Gentleman



No lady should be without one!

*In this gruesome sketch, the artist explores a world where an automaton can become a living, breathing part of a community, seen here comforting a child while a crow eats carrion from its outstretched hand. While this automatic gentleman may not have lived to see Columbia, the disturbing sense of "things are not as they seem" lives on.*





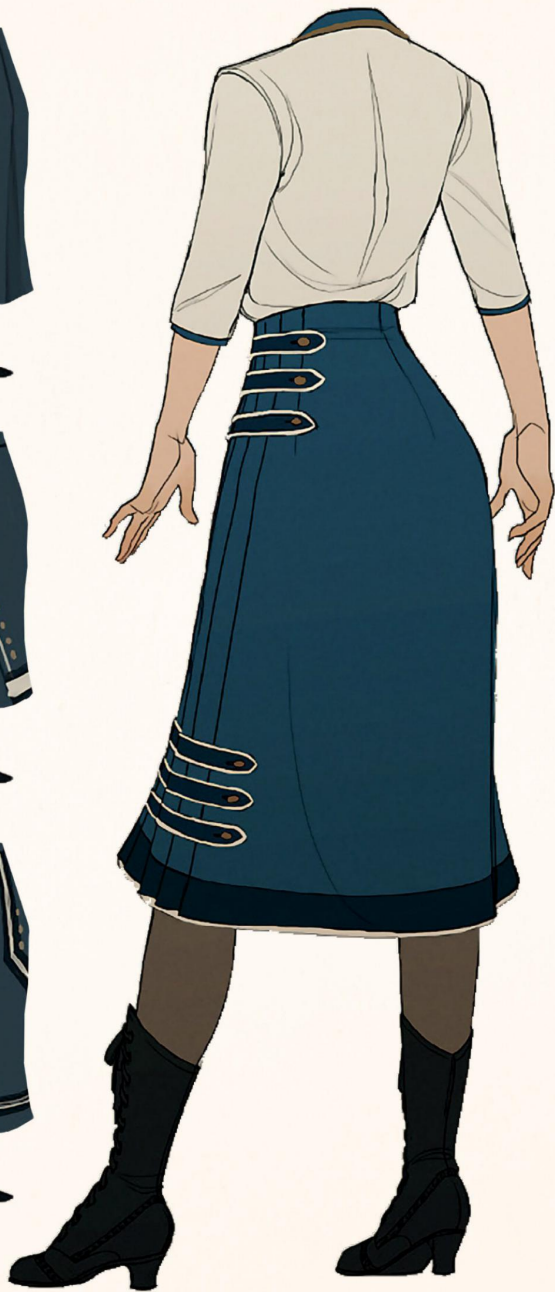
*CHAPTER TWO*

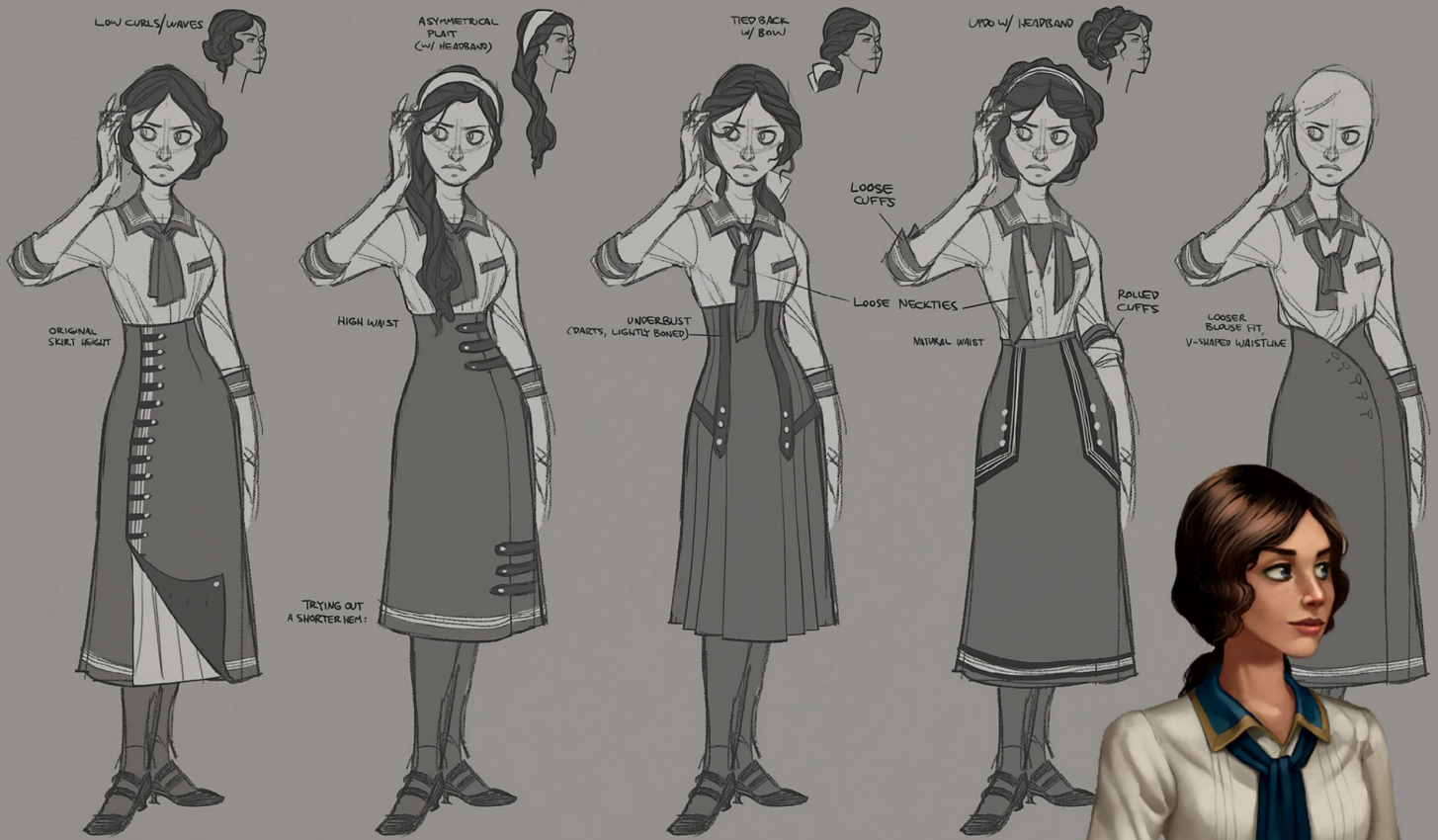
**ELIZABETH**



*As a near-constant companion to the game's protagonist, Elizabeth was the most critical of the game's visual icons. In these early sketches—made well before Elizabeth had a finished face—the artists explored her personality through posture and clothing. The Irrational Games art team used the clean, bright, and iconic designs of comic-book costumes as a point of reference.*







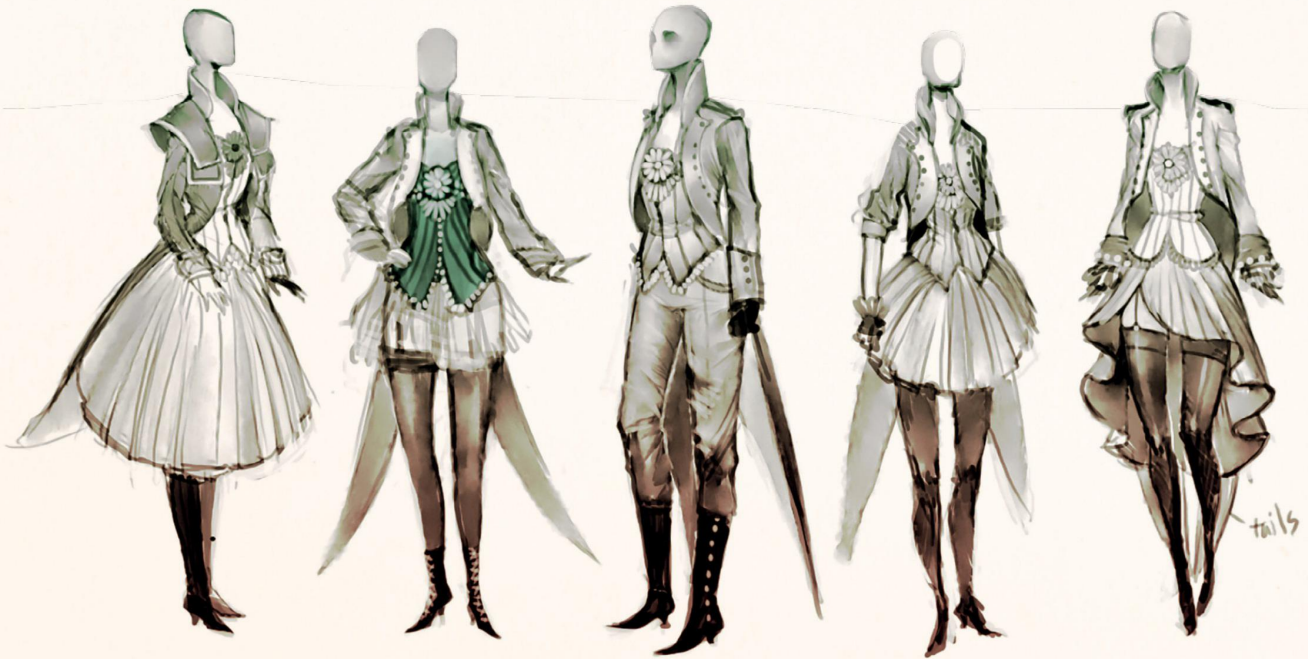
TRYING OUT A SHORTER HEIM:



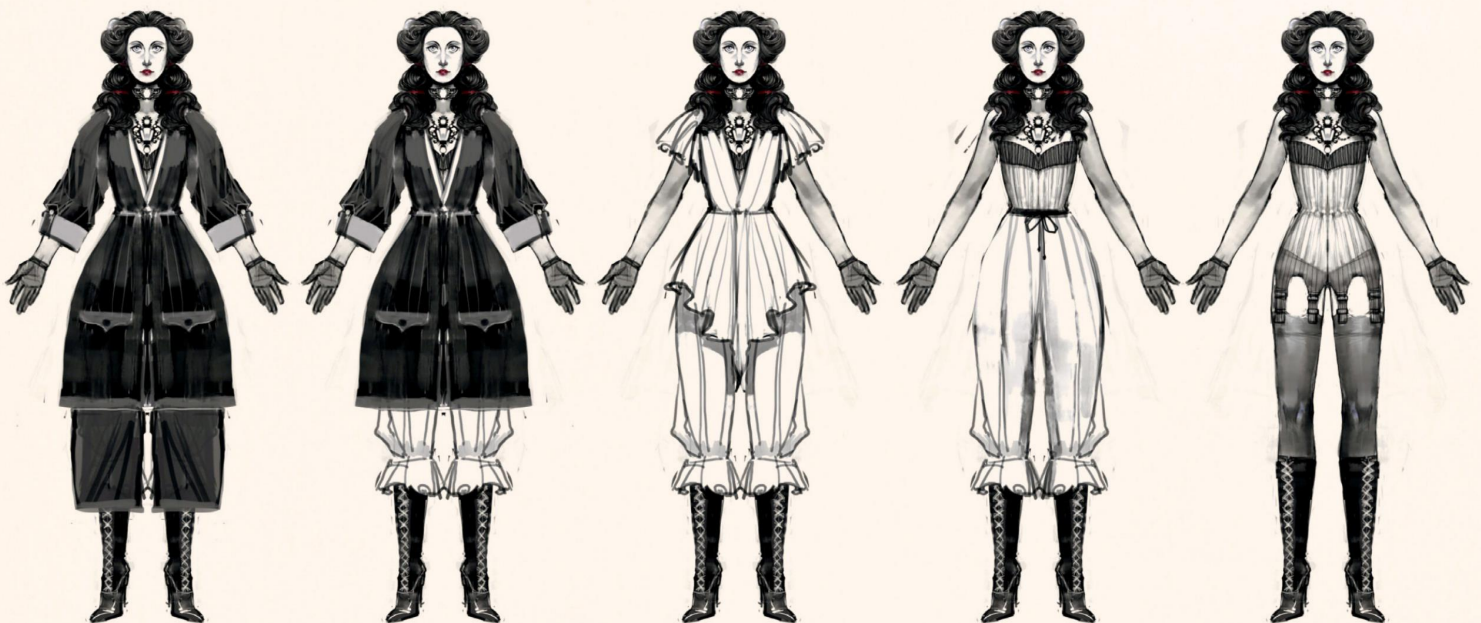
It was important to convey the idea that Elizabeth has spent a lifetime in captivity in Columbia. These iterations of clothing for young Elizabeth explored different ways of projecting her personality through something as simple as a neckline or a color choice.







*LEFT: Elizabeth's choker would prove to be an important part of her wardrobe. Many variations were explored before the simple, elegant designs at the lower left were chosen. THIS PAGE: Explorations of a more aloof, princesslike Elizabeth.*







*Long before Elizabeth gelled as a real character, artists explored her at a variety of ages, looks, demeanors, and dispositions through simple character studies such as these.*





*As the real Elizabeth took form, the art team looked again to comic books and animated films for inspiration when designing Elizabeth's features—note the exaggerated eyes in the sketches. As with those in early comic books, a video-game character's expressions have to read both up close and at a distance and communicate clearly in the heat of a tense action scene. The team also studied the work of classic animators in communicating emotion and context in these situations.*









*THIS PAGE:* As Elizabeth grows in BioShock Infinite, she discovers her enormous power. Early sketches like these help both animators and effects designers visualize her place in the world. *RIGHT:* The world outside Elizabeth's gilded cage exposes her to joys and sorrows she hasn't previously known.







*ABOVE: An early sketch exploring Elizabeth's potential use of a telekinetic power. Her ability to affect the game environments using Tears became one of BioShock Infinite's main features. BELOW: In order to make Elizabeth a living part of the world, artists explored her at all ages, from toddler to stubborn young woman.*





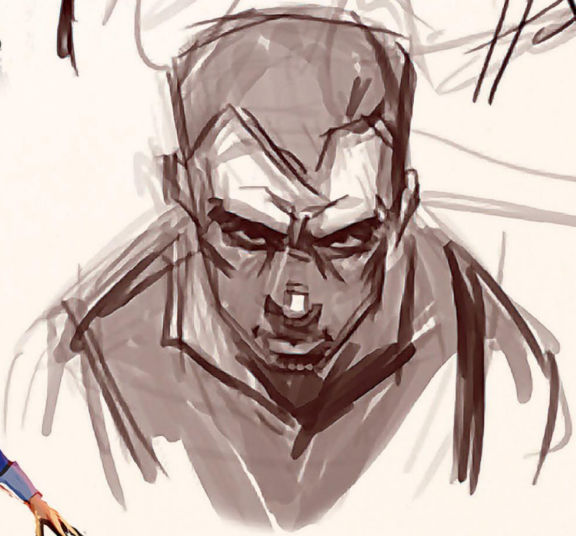
*CHAPTER THREE*

**BOOKER DEWITT**



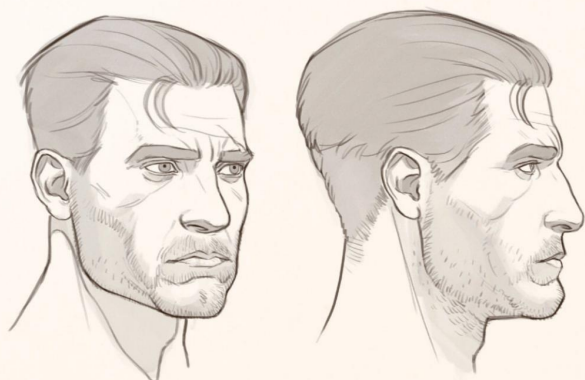
*Booker DeWitt's image needed to match his gruff voice and irascible character. Booker changed physically over the game's development, from a thuggish brute to a weather-beaten everyman.*







Getting Booker just right was a complex task—after all, this is the character the player inhabits for their entire time in BioShock Infinite. The sketches above are just some of the myriad looks Booker took along the way, from a scowling youth to a square-jawed comic-book hero.



Once the creative team “found” Booker among the designs, countless iterations of expressions, ages, and demeanors were explored. The drawings on this page show the transition from the broad strokes of a sketch to the more precisely defined anatomy needed to bring Booker to life in the game.





CHAPTER FOUR

**SONGBIRD**



*Songbird is the spiritual successor to BioShock's Big Daddy, and so it needed to be large, iconic, and terrifying. Countless variations of mechanical dragons, flying men, mythological beasts, and oversized birds were explored before settling on Songbird's look.*







*Creative Director Ken Levine wanted a character capable of expressing emotion, intensity, curiosity, and menace. These sketches show different approaches to articulating the most expressive part of any creature—the head and eyes. Like puppeteers, animators are able to communicate volumes through simple articulation.*



↑  
BRAIDED CORDS WILL ATTACH  
TO MECHANICAL WINGS

WORN BLACK  
LEATHER

BIG LEATHER  
STITCHES

PAINT

PART OF  
WEAPON  
HARNES

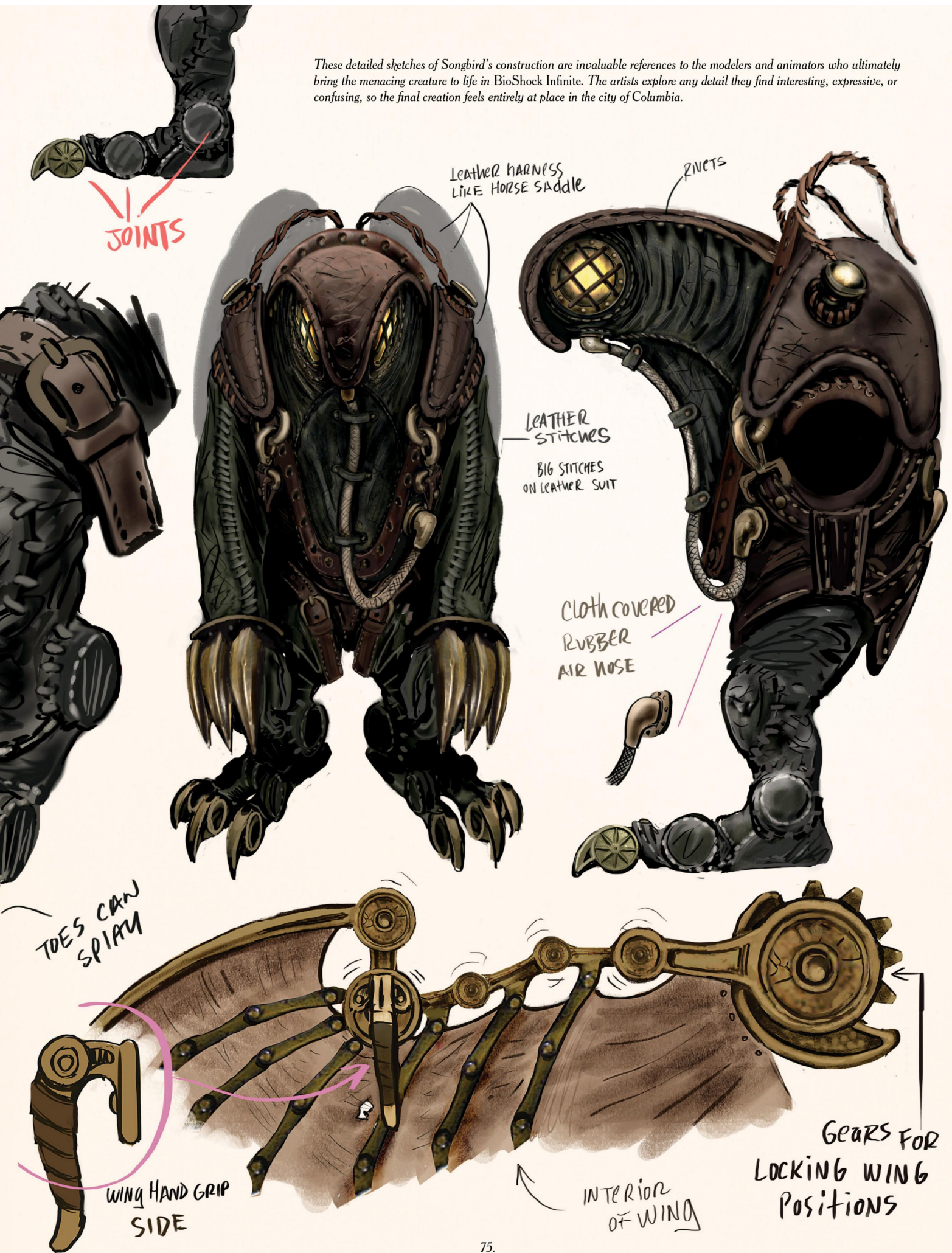
BRASS  
GROMMETS

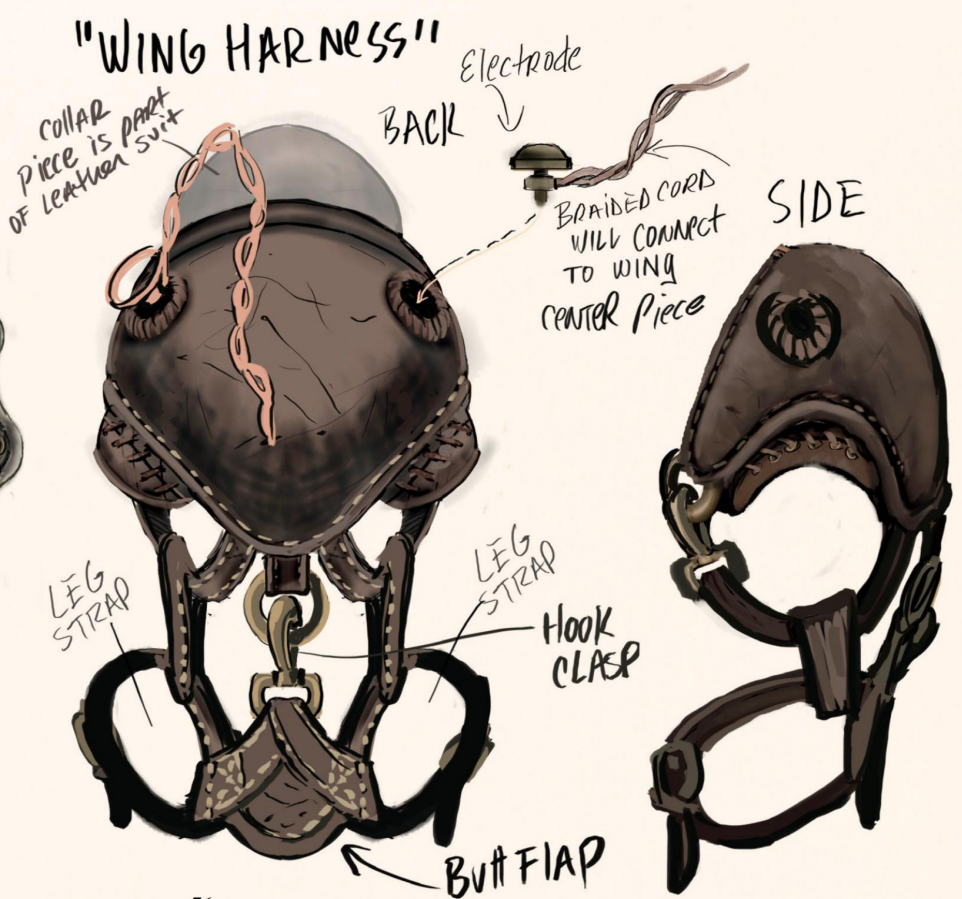
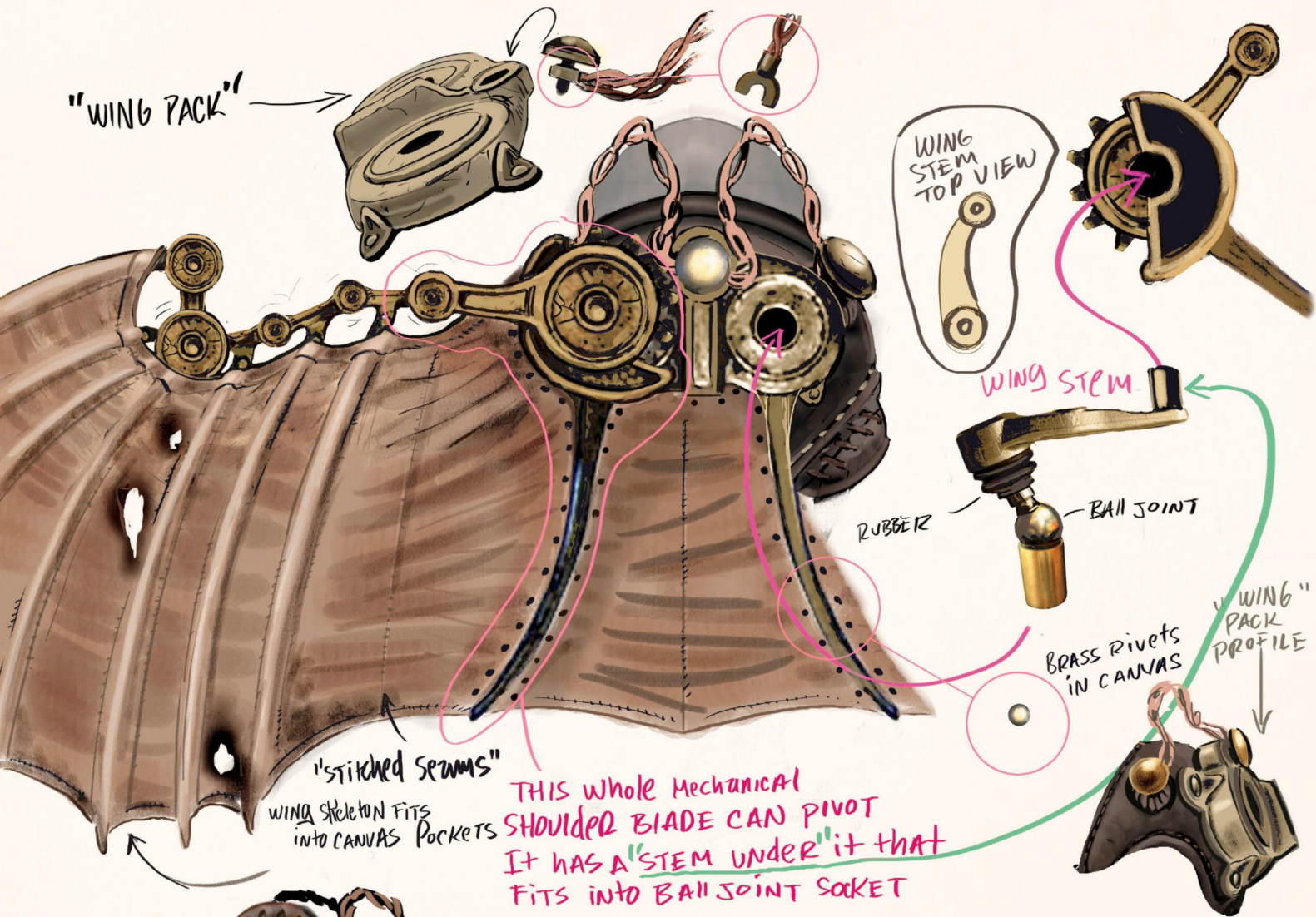
HAND BAILED-UP  
TO USE CLAWS

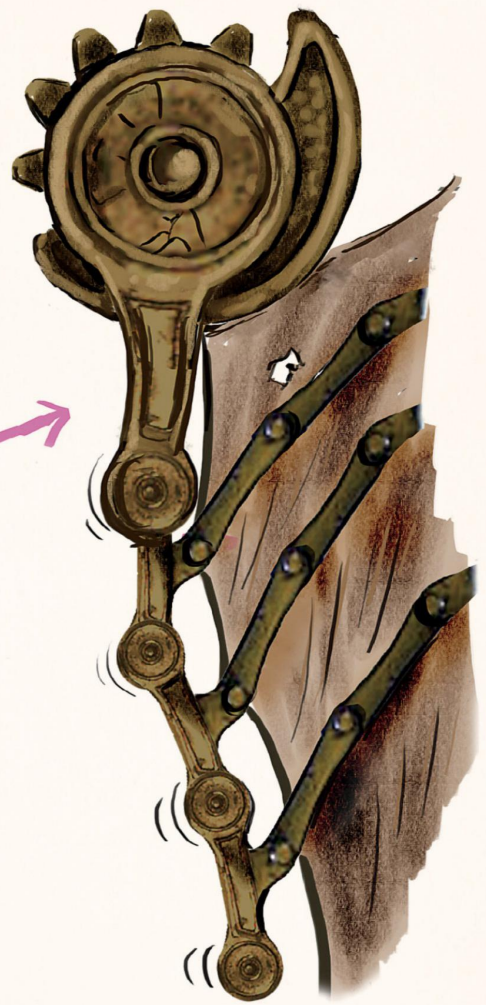
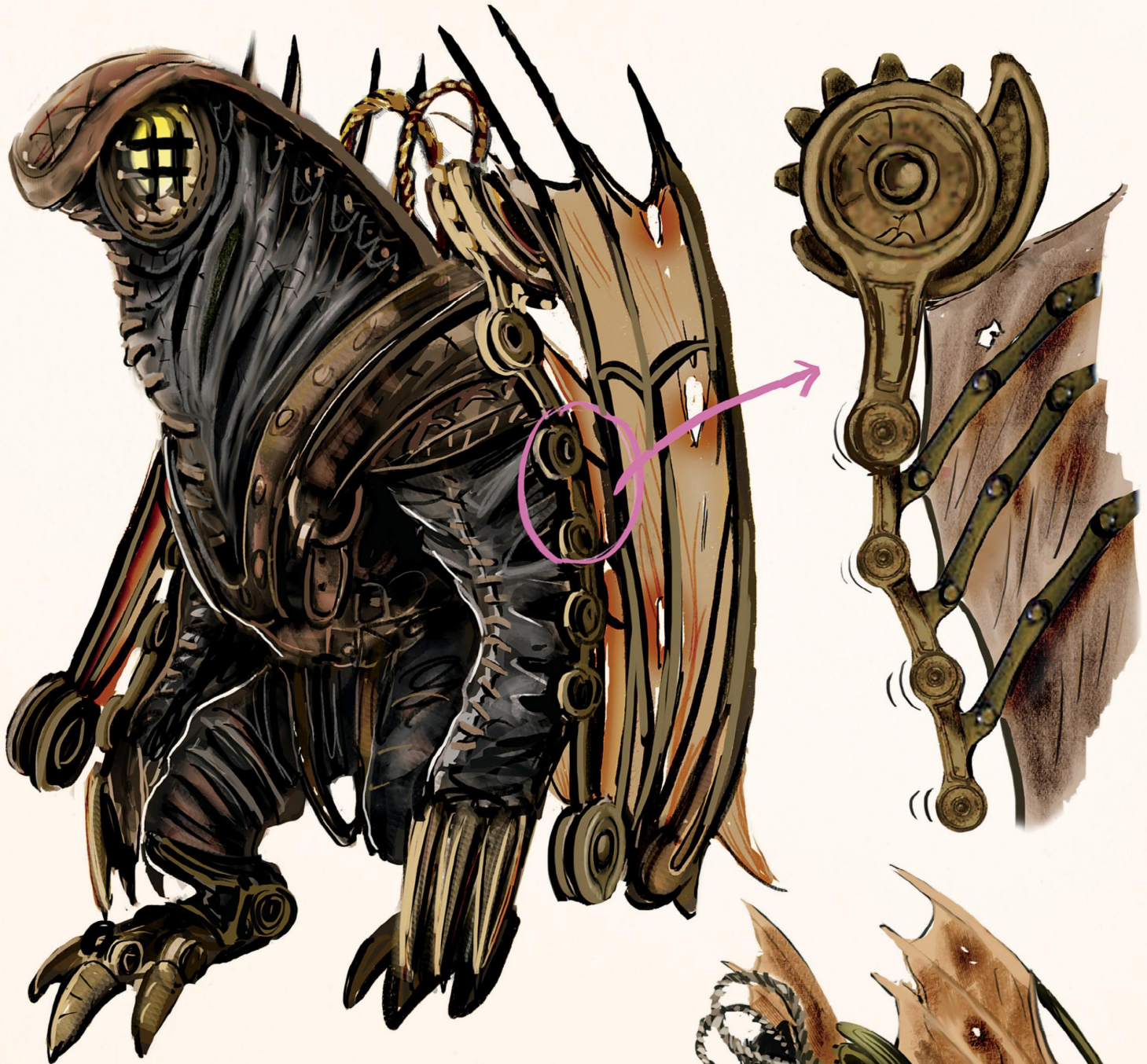
\*NOTE HE CAN USE HIS HANDS  
AS FINGERS CLEAR THE CLAW LENGTH

STRETCHED CANVAS  
OVER BRASS  
WING FRAME

These detailed sketches of Songbird's construction are invaluable references to the modelers and animators who ultimately bring the menacing creature to life in BioShock Infinite. The artists explore any detail they find interesting, expressive, or confusing, so the final creation feels entirely at place in the city of Columbia.







BEEFY HOOK  
 FAT, BEEFY BASE &  
 "D" RING

*It was important—in a floating city defined by its airspaces and vistas—that one of the game's signature antagonists could fly. Only a creature visually defined by its wings could properly dominate the spaces of Columbia. However, a creature with enormous wings presents a problem in enclosed spaces, leading to a complex design that allowed the Songbird to believably fold its wings as needed. This has the added advantage of providing tremendous detail and believability to the model, forcing the player to ask, "Just what is this creature? Alive? Machine? Or both?"*







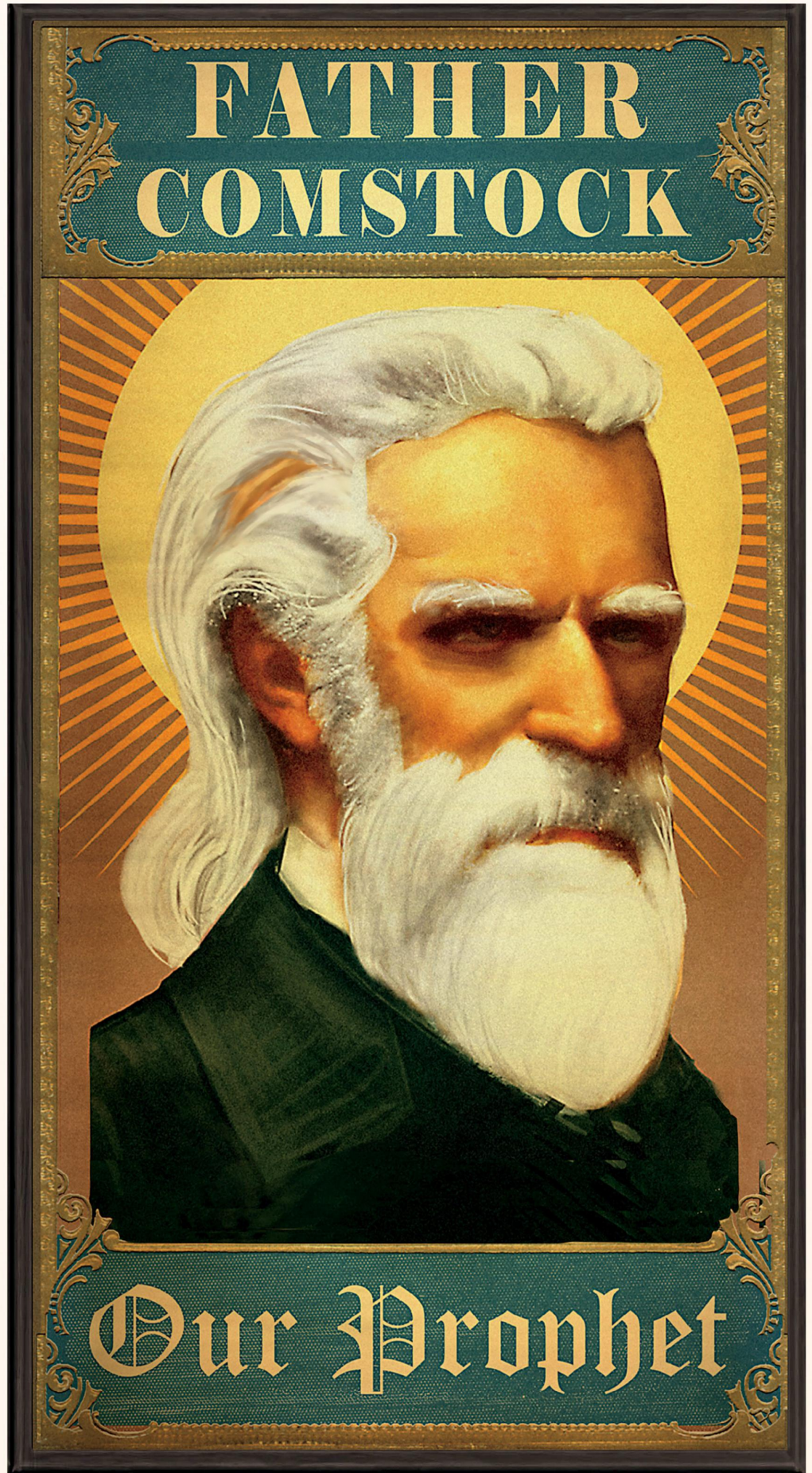
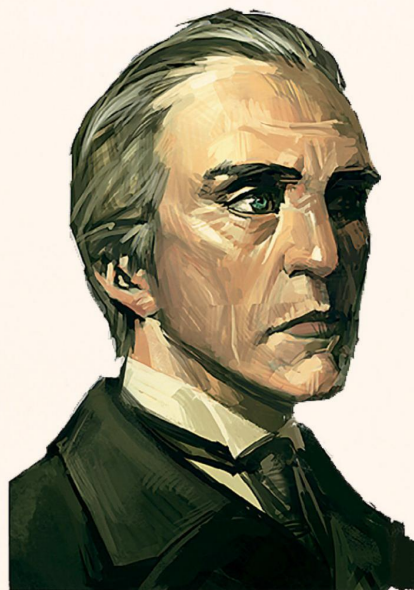
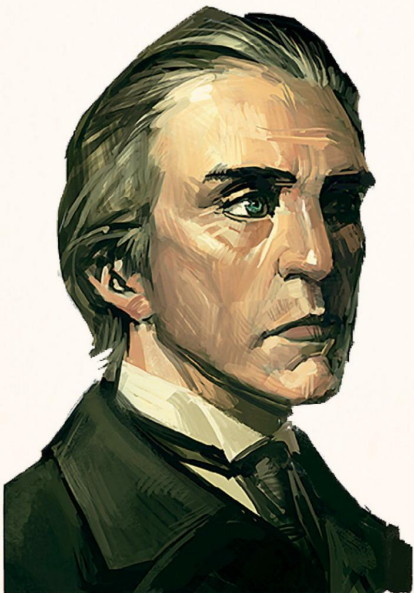


As Songbird evolved, it became clear that not only would he be significant in the game, but would also become a symbolic focus of the game itself, featured on posters and advertisements both in the world of Columbia and in the Ultimate Songbird Edition. *LEFT:* This image illustrates the complex relationship between Elizabeth and Songbird in a single painting. *ABOVE:* The shadow of the Songbird is always on citizens of Columbia. *FOLLOWING PAGE:* This image captures the dual nature of Songbird—graceful and even beautiful in flight, but a leather-clad horror when enraged.



CHAPTER FIVE

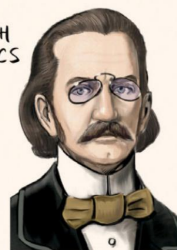
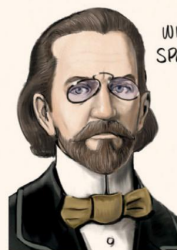
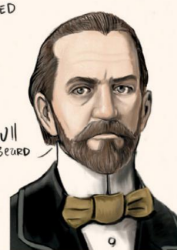
**FOUNDERS,  
CITIZENS &  
VOX POPULI**



# Founders

*The Founders are Columbia's ruling elite, and many explorations of key figures in their leadership were made. These pages show several treatments of Zachary Hale Comstock, culminating in the white-haired prophet seen in the game (below).*







ABOVE: Treatments of the Founders' ruling hierarchy at times drew on the insignia and dress of religious and military orders from history, whether the robes of the clergy or the aprons of the Masons. BELOW: Explorations of the military garb of the Founders and Comstock's personal guard.

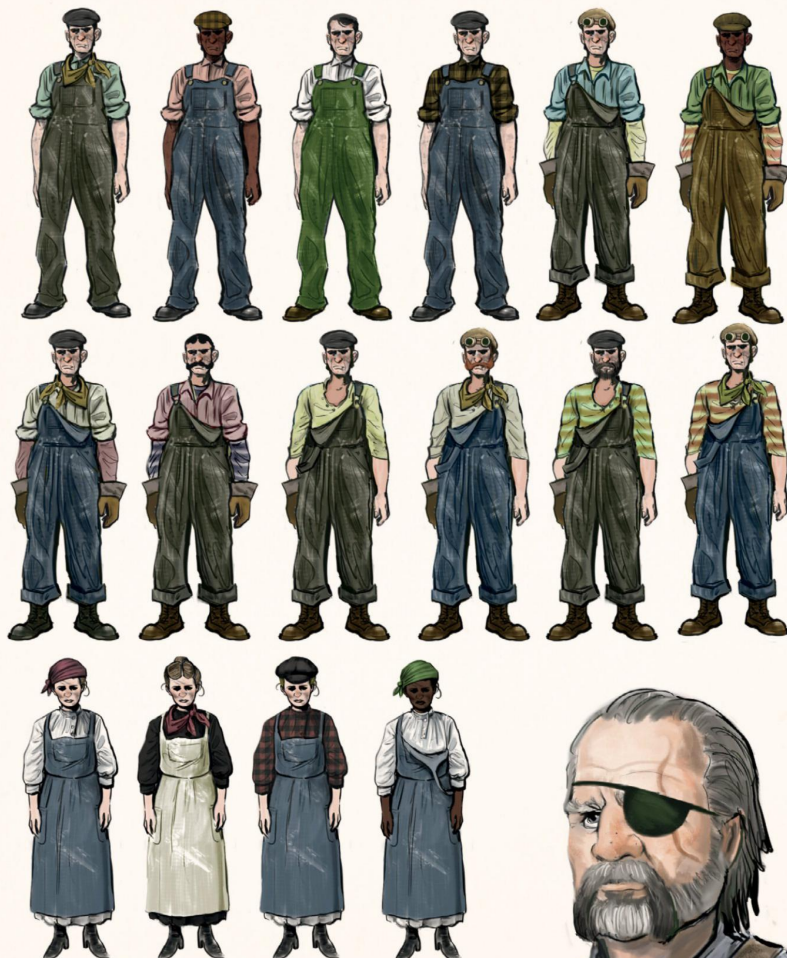






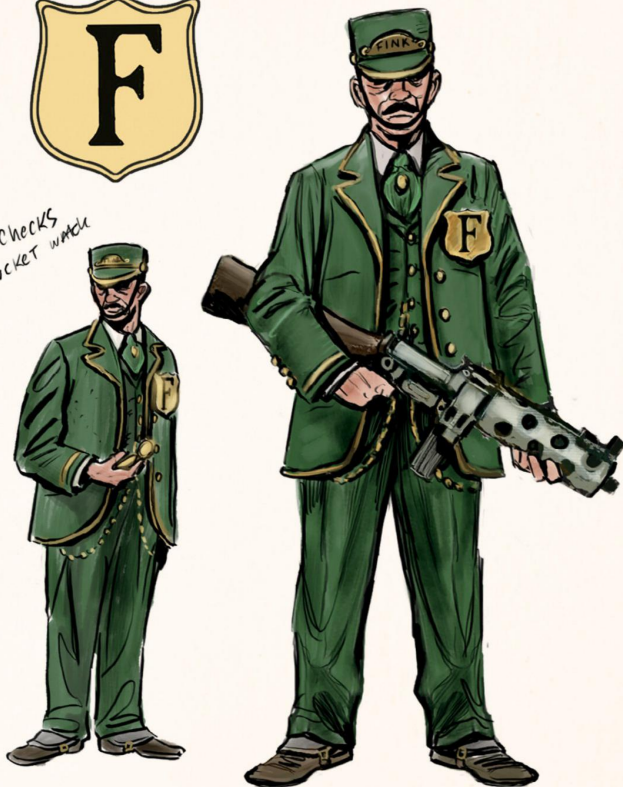
*FACING PAGE: More variations on the military uniforms of Columbia. Some enemies were conceived to degrade in combat, with pieces of their armor flying off in the heat of battle as they take damage. ABOVE: Several treatments of Fink, an industrialist who runs much of Columbia's infrastructure and commerce. He was imagined in many forms, from an elderly, Scrooge-like figure (top left) to a brazen, masculine captain of business.*

# Citizens



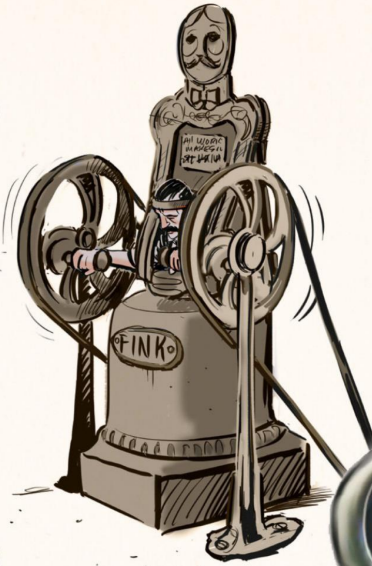
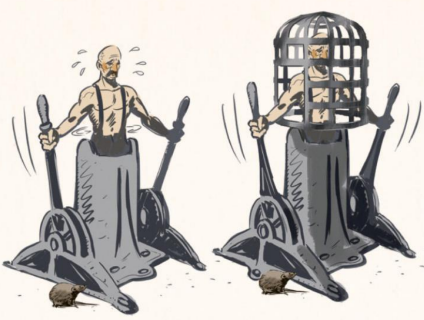
FINK Security

Checks  
Pocket watch

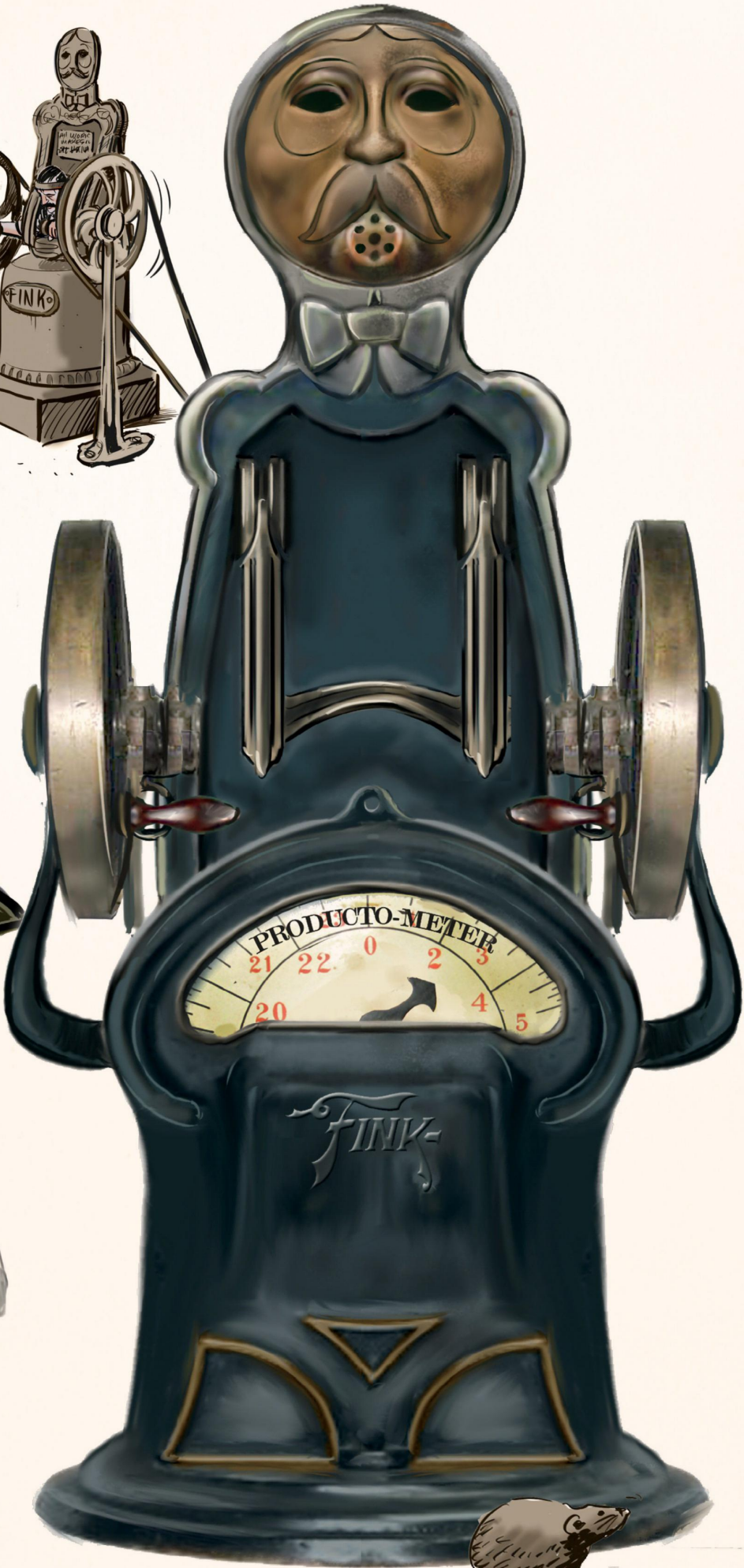


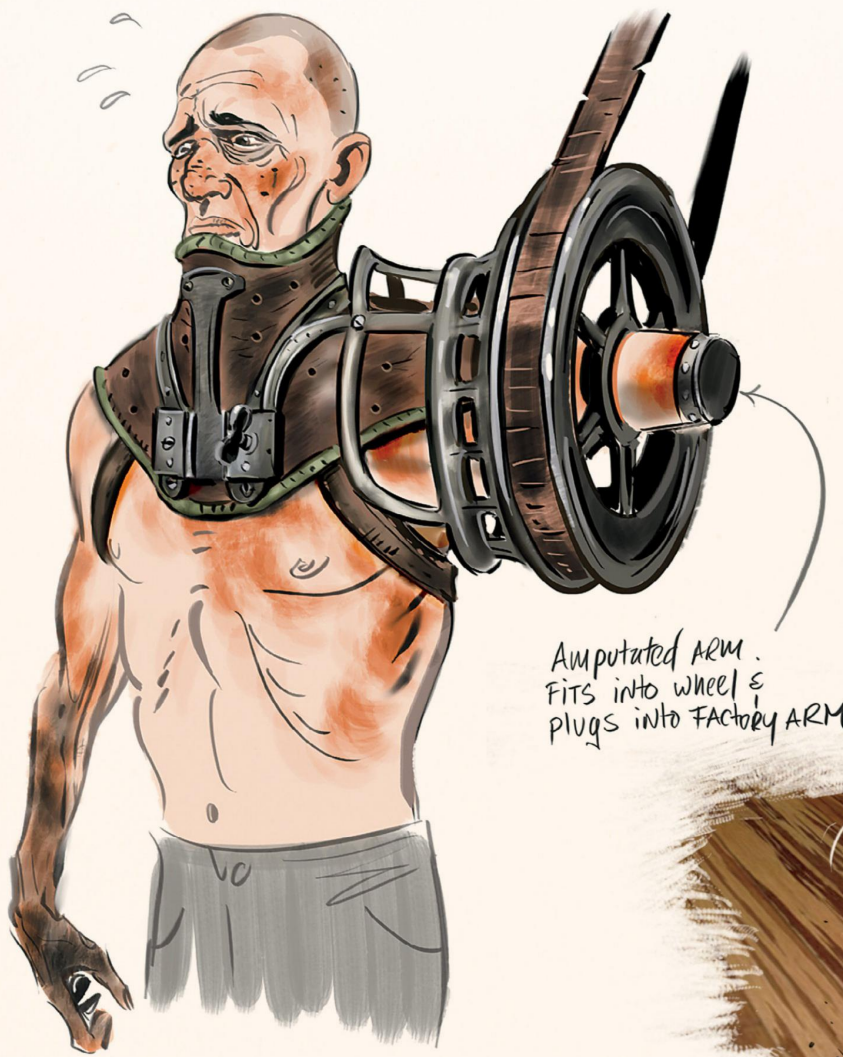
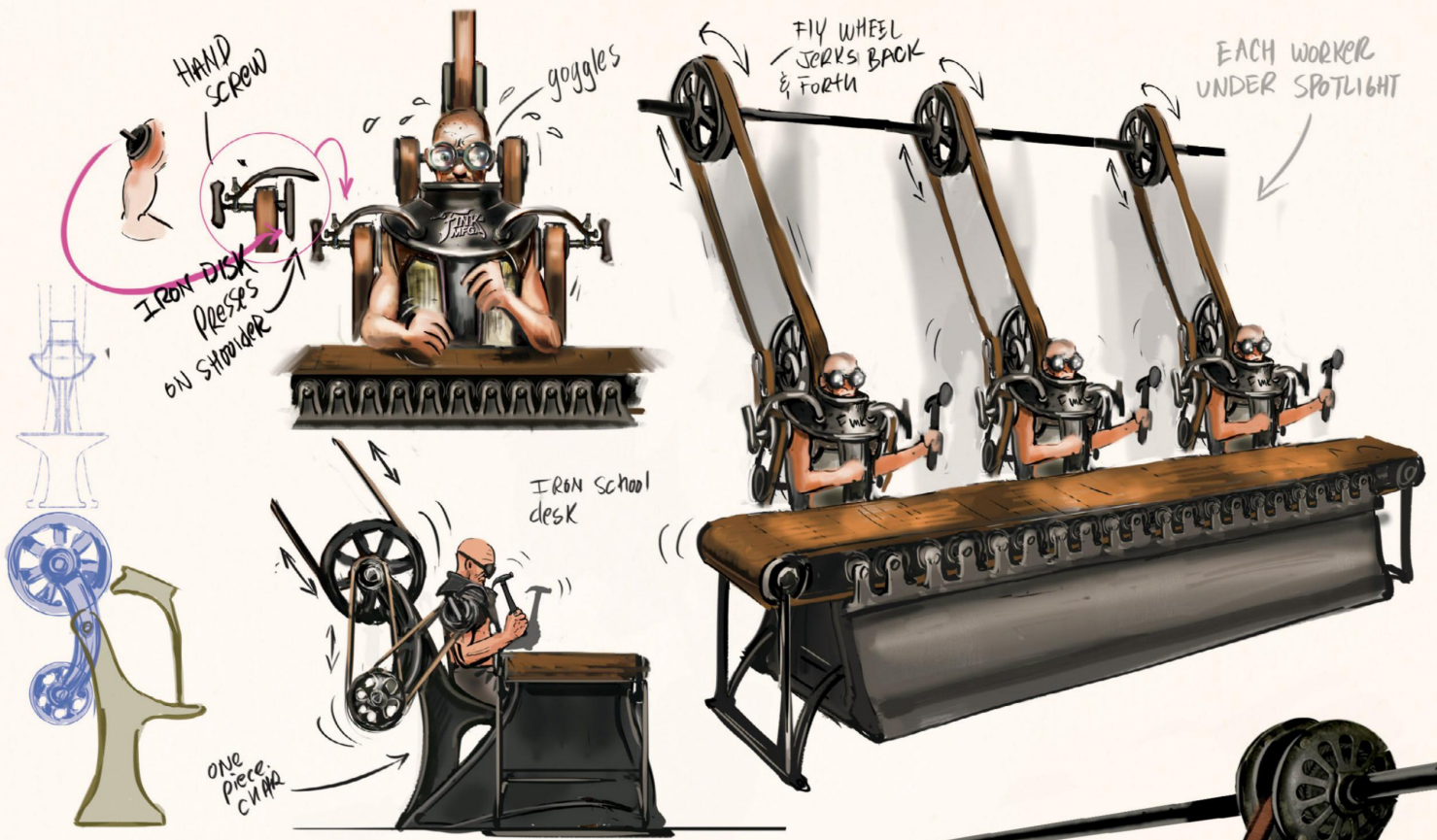
The workers and security guards of Fink Manufacturing. Artists explored many ways to make the dark oppression of Columbia's lower classes apparent to even the most casual observer.





ZAP



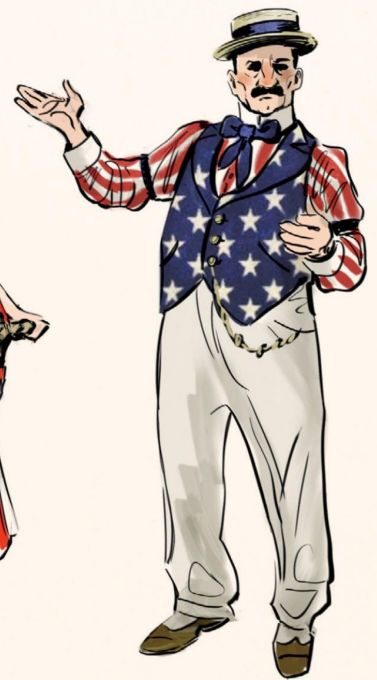




Athlete  
"BIG LEAGUER"



Athlete  
"ALL STAR"



2ND  
color  
Added  
period  
padded BASEBALL  
PANTS

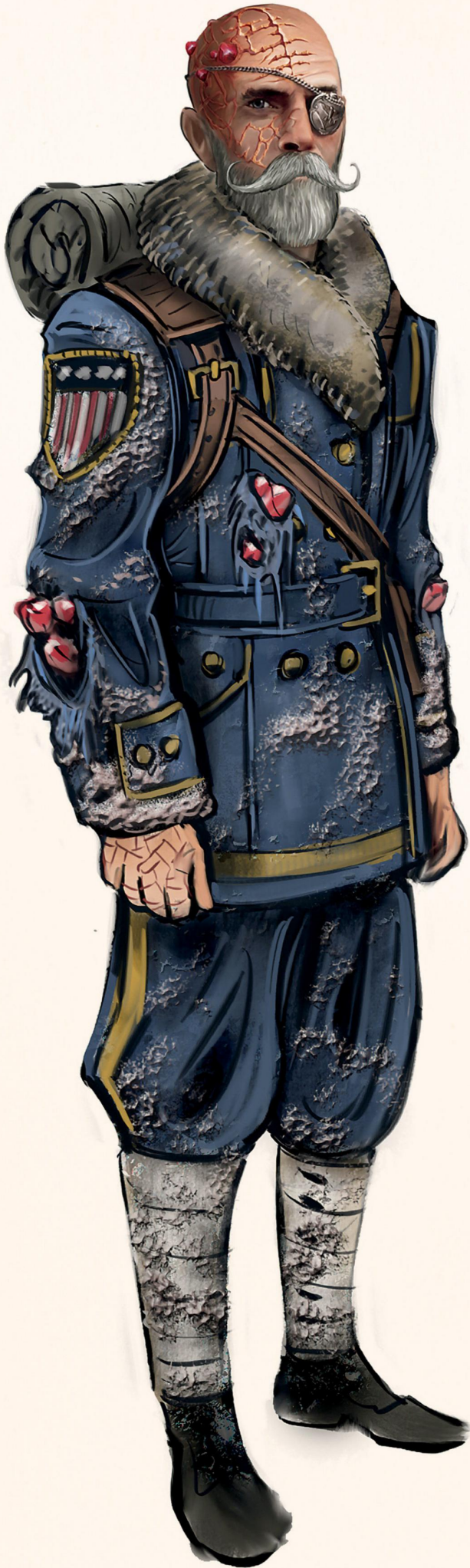
LEFT: In the original conception, Fink's industrial enterprises were fueled by these half-human, half-machine industrial slaves. THIS PAGE: Characters you'd find at Battleship Bay, a propagandistic theme park.

# WANTED



WANTED FOR  
TREASON & SEDITION

CORNELIUS SLATE



*An enigmatic character, Cornelius Slate seems only out for himself. Another veteran of war, seen here in his well-worn uniform, he uses his soldiers to get what he wants.*



# Vox Populi





*Daisy Fitzroy is the leader of Columbia's Vox Populi movement. Her character, inspired by famous radical leaders of history, is an embodiment of charisma, power, and fanaticism. These sketches show the evolution of her wardrobe and the exploration of details as seemingly simple as her footwear.*





*THIS PAGE:* More treatments of Daisy and the members of the Vox Populi.  
*RIGHT:* Like any resistance, it was important that the Vox's weapons, armor, and tactics seem scavenged from the world around them. These sketches explored makeshift heavy armor and mobile bullhorns.





*THIS PAGE: Further exploration of the Vox. It was important that they be believable workers and tradesmen of Columbia, not trained fighters. RIGHT: Daisy emerges as a charismatic and formidable leader. These sketches imagine her rise to power.*



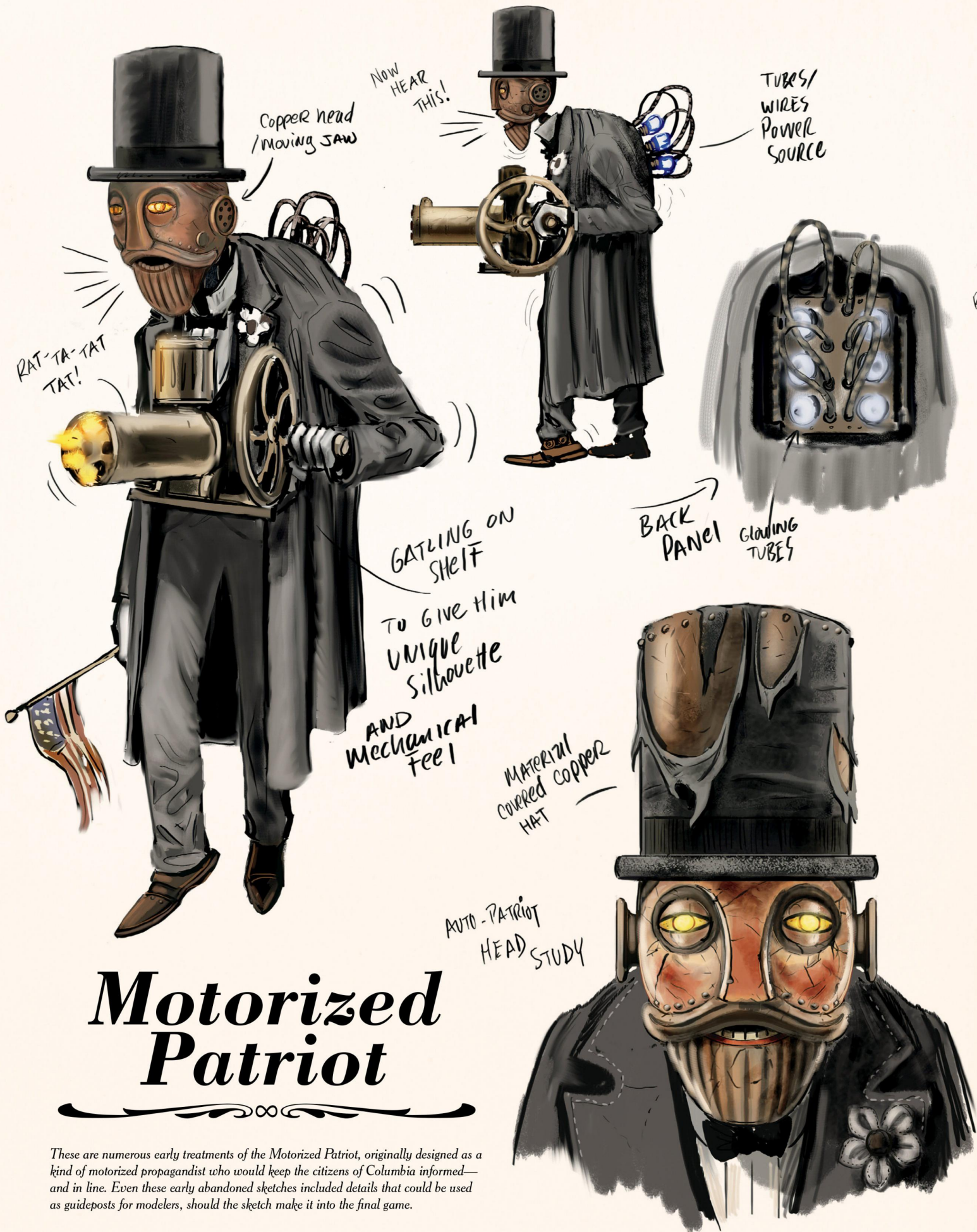






*CHAPTER SIX*

**HEAVY HITTERS**

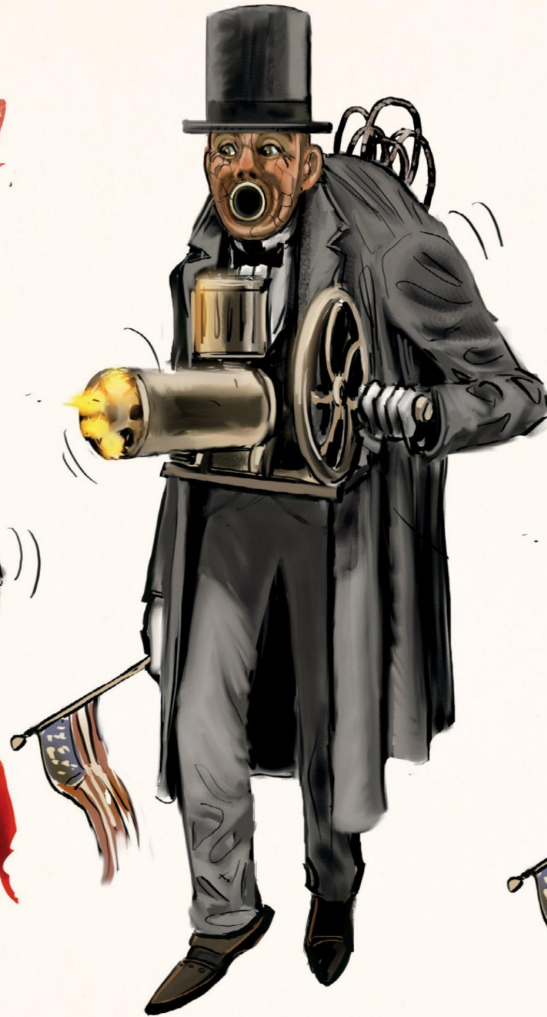
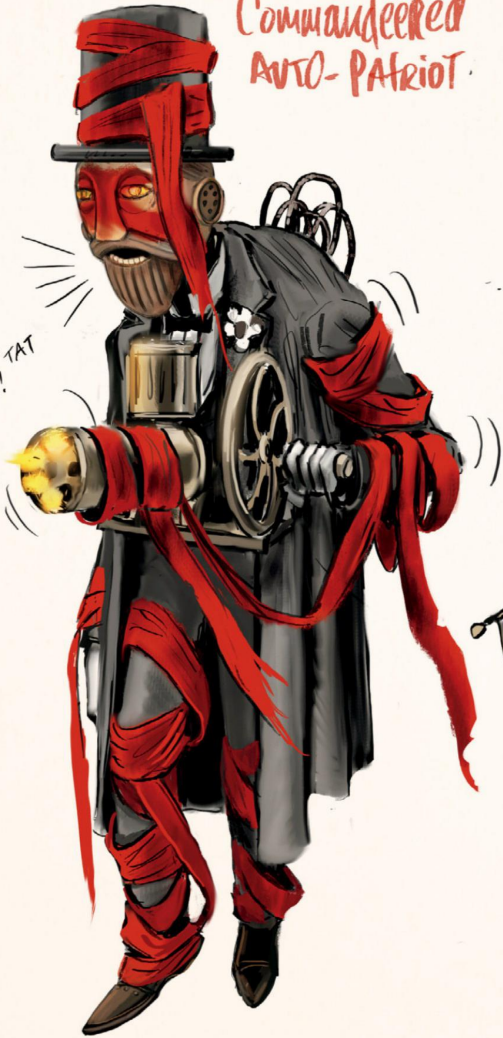


# Motorized Patriot

These are numerous early treatments of the Motorized Patriot, originally designed as a kind of motorized propagandist who would keep the citizens of Columbia informed—and in line. Even these early abandoned sketches included details that could be used as guideposts for modelers, should the sketch make it into the final game.

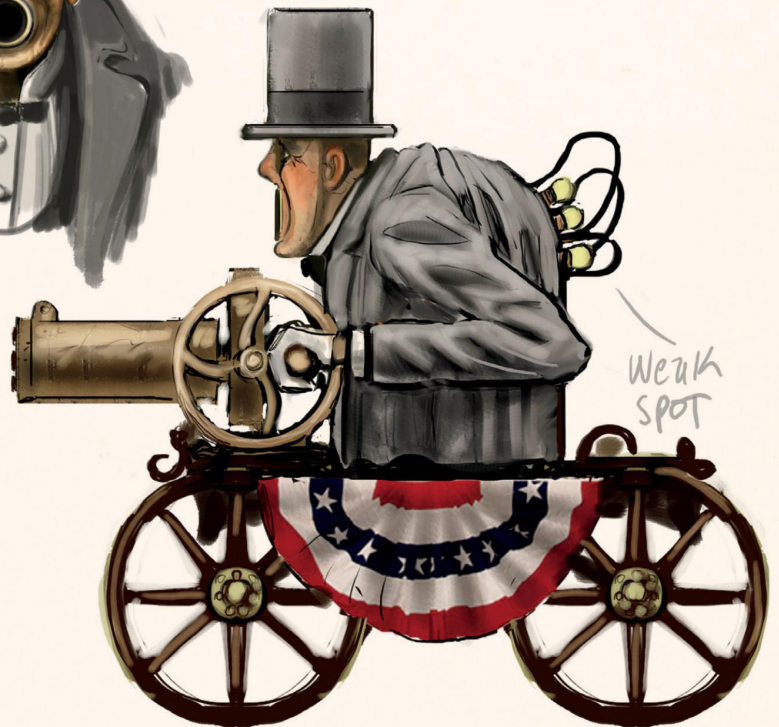
Commandeered  
AUTO-PATRIOT.

T-TA-TAT  
TAT!



FACE  
OR  
CREATED  
RUBBER

GLASS  
EYES  
MOVE  
BACK &  
FORWARD

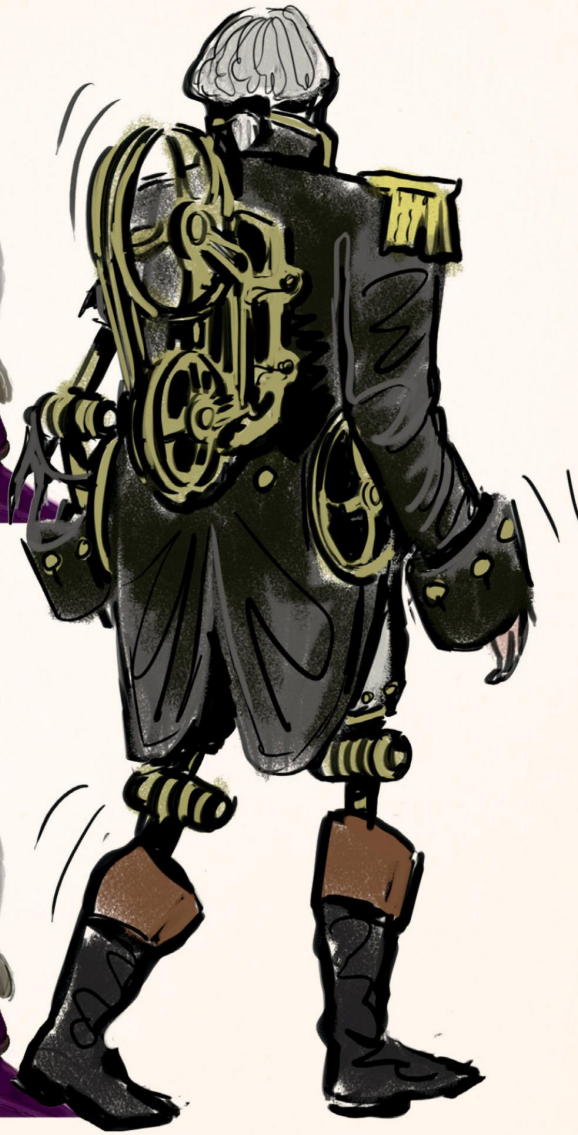


Weak  
SPOT

JEFFERSON



FRANKLIN



DAMAGED STATES



VOX MOTORIZED LINCOLN

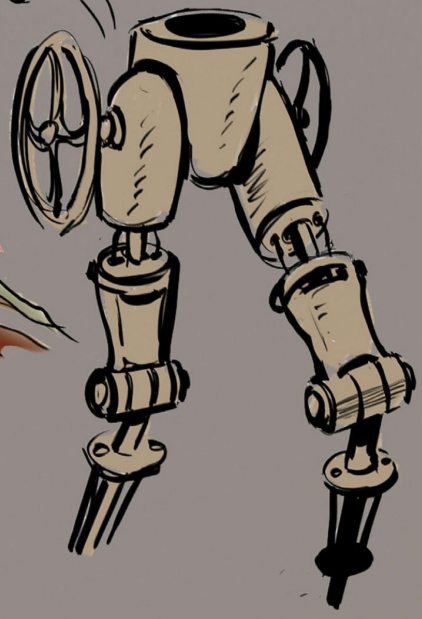
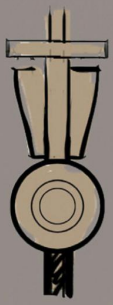


As finally realized in the game, the Motorized Patriots were originally intended by the Founders as attractions at the Hall of Heroes, each representing a founding father of the United States with the porcelain face common in dolls of the era. They eventually came to be deadly "faces of America" that served as Columbia's security sentries. LEFT: Of course, any weapon can be co-opted; in this case, a motorized Abe Lincoln has been taken over and repurposed by the Vox Populi.

UPPER SECTIONS OF FLAGS  
ACT LIKE SAILS  
IN THE WIND

STEAM  
ENGINE  
ON BACK

FLAG POSTS  
SET INTO  
BACK, ENGINE



As the Motorized Patriot became a signature Heavy Hitter in BioShock Infinite, sketches like these were used to clearly define the materials and method of his construction.



REAL  
POWDERED  
WIG →



GLASS EYE  
WITH HEAVY  
BLINKING LID

SPIDERED CRACKS  
ON BOTH SIDES OF  
MOUTH

"MOUTH IS  
RUBBER SLIT"

NEGATIVE  
SPACE

REAL WIG

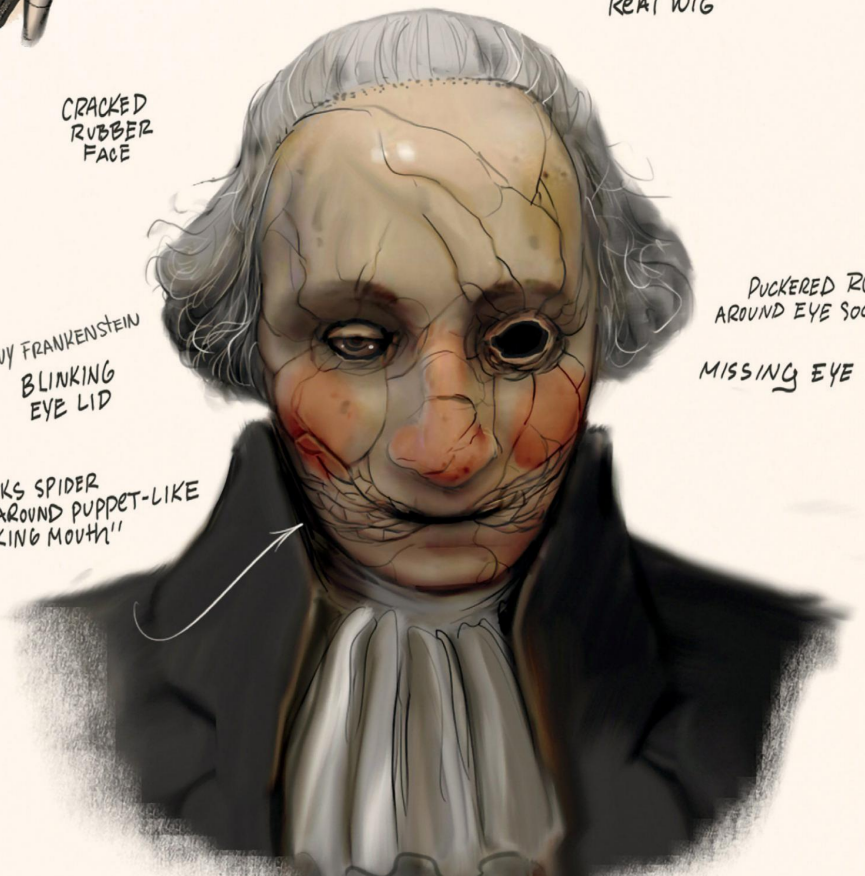
CRACKED  
RUBBER  
FACE

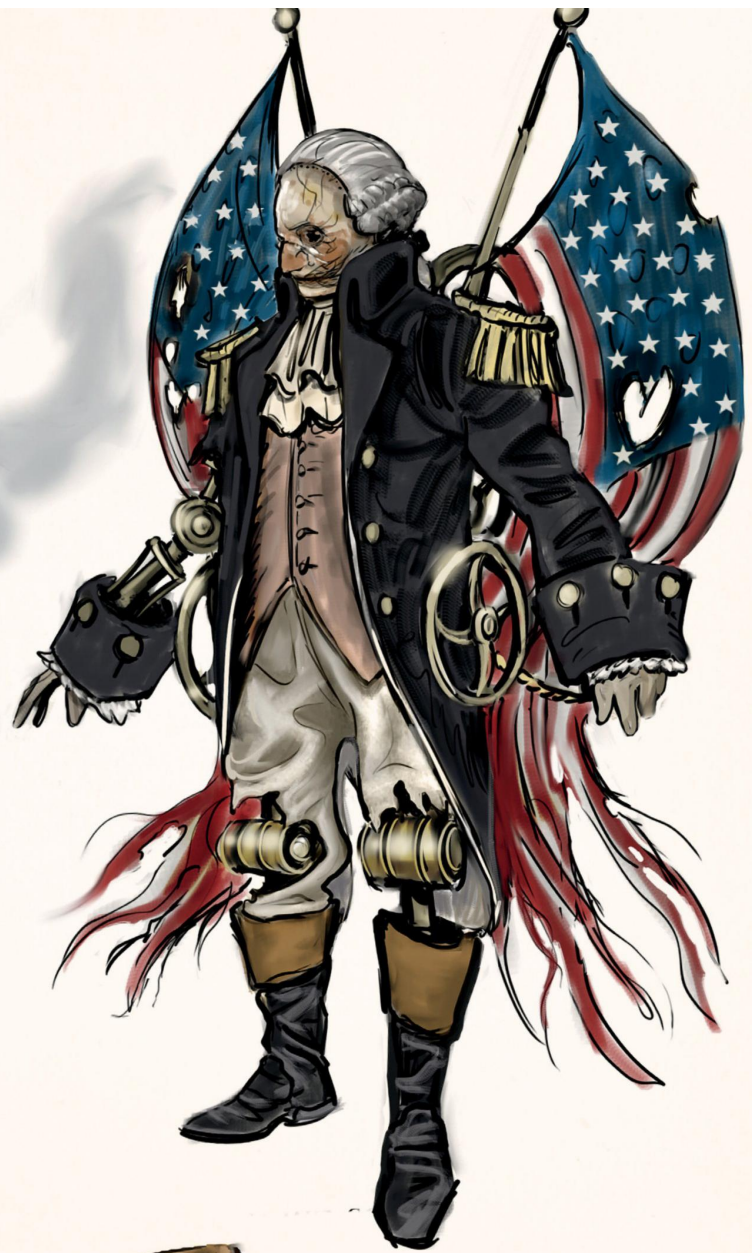
HEAVY FRANKENSTEIN  
BLINKING  
EYE LID

"CRACKS SPIDER  
OUT AROUND PUPPET-LIKE  
TALKING MOUTH!"

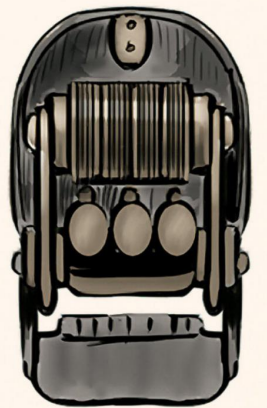
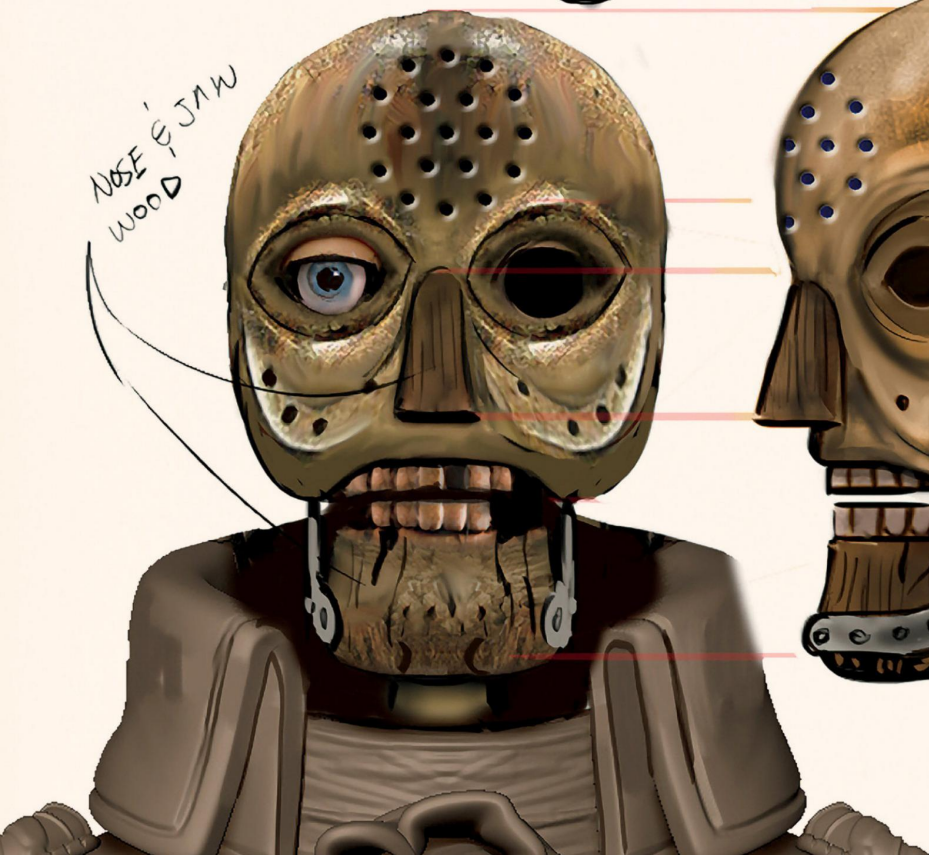
PUCKERED RUBBER  
AROUND EYE SOCKET

MISSING EYE





NOSE & JAW  
WOOD



BACK



They React & TWIST AT THE SLIGHTEST SOUND

HEIMET TOP



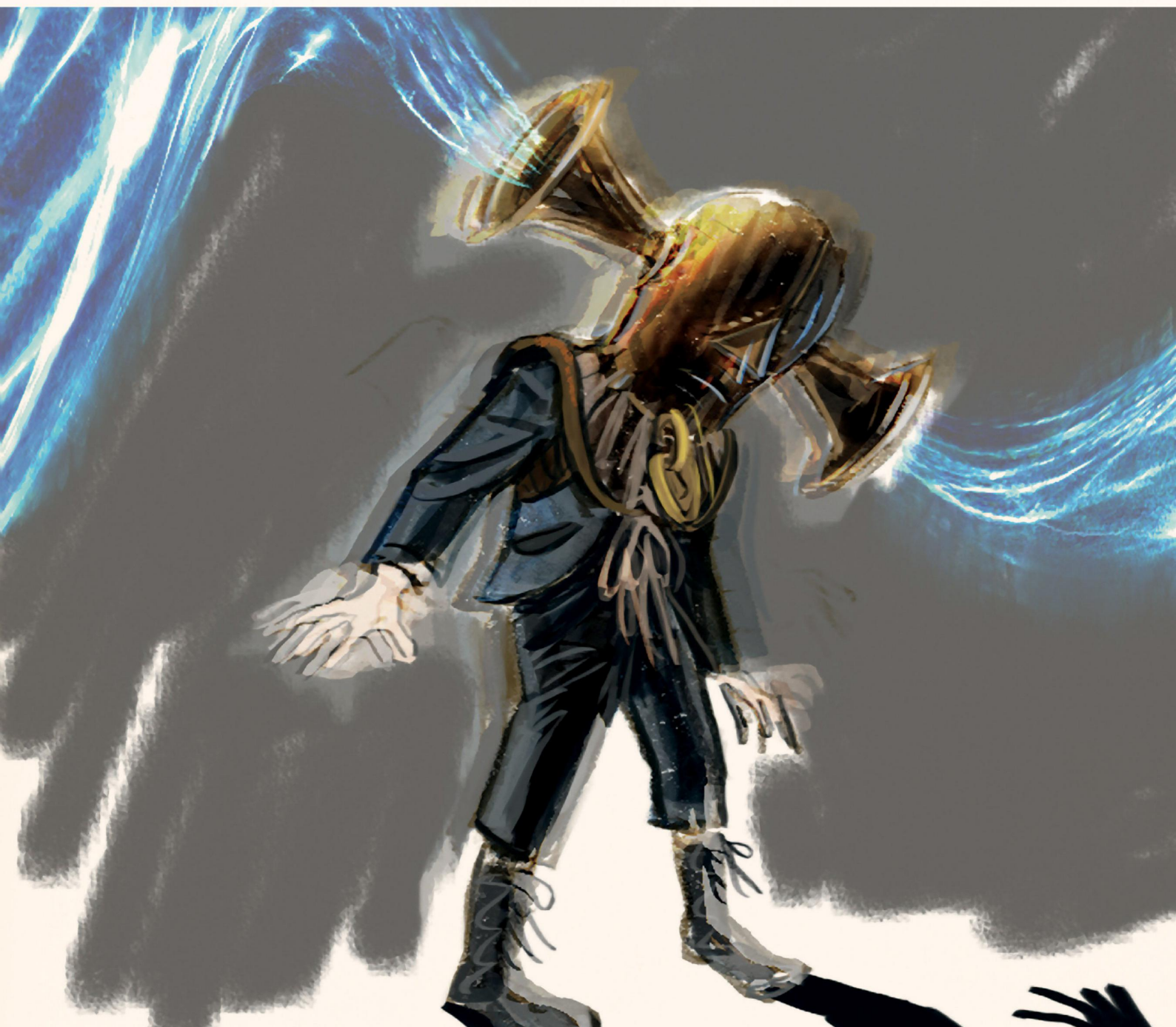
CHILDREN FROM ORPHANAGE



- ① STAGGERS ABOUT   ② STARTS DRAWING IN SOUND WAVES   ③ STORED SOUND STARTS SHAKING HIM APART   ④ BECOMES HIGHLY UNSTABLE   ⑤ REACHES CRITICAL MASS AND RELEASES SOUND CONCUSSION & Repeat..

# Boys of Silence

The creepy Boys of Silence were originally designed to recycle sounds and use them as a weapon. Over time, these trumpet-masked children found their role as Columbia's security cameras, sounding an earsplitting alarm when they hear Booker's approach.



# Siren

*The Siren taps into a very real turn-of-the-century social trend of séances and mediums, as many believed that the spirit world was only barely separated from the physical world. She was the final solution to an archetype the design team was keen to include—an enemy who would force players to think tactically about whether to target her or her resurrected minions.*





FILM-LIKE  
GRAIN EFFECT

# Handyman

Another Heavy Hitter, the Handyman was deliberately drawn with porcelain hands meant to evoke the feel of late-nineteenth-century handcrafted toys. The Irrational Games artists went through several iterations of bodies and heads before settling on a final version.

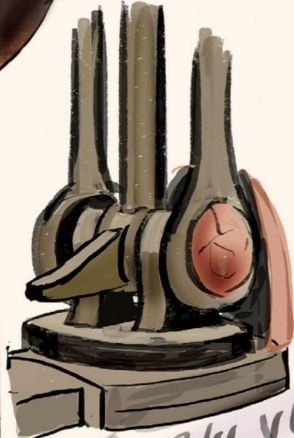
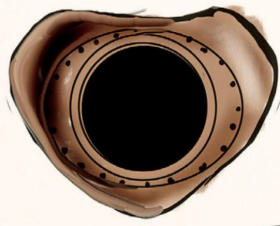


HEAD UNDER MASK

RUBBER STOCKS



Pelvis TOP VIEW



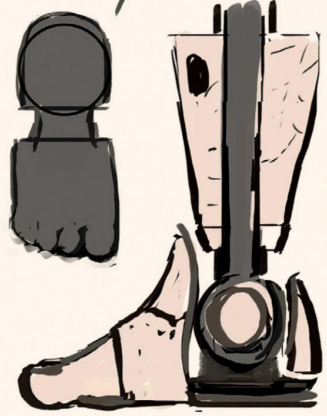
3/4 VIEW



SIDE

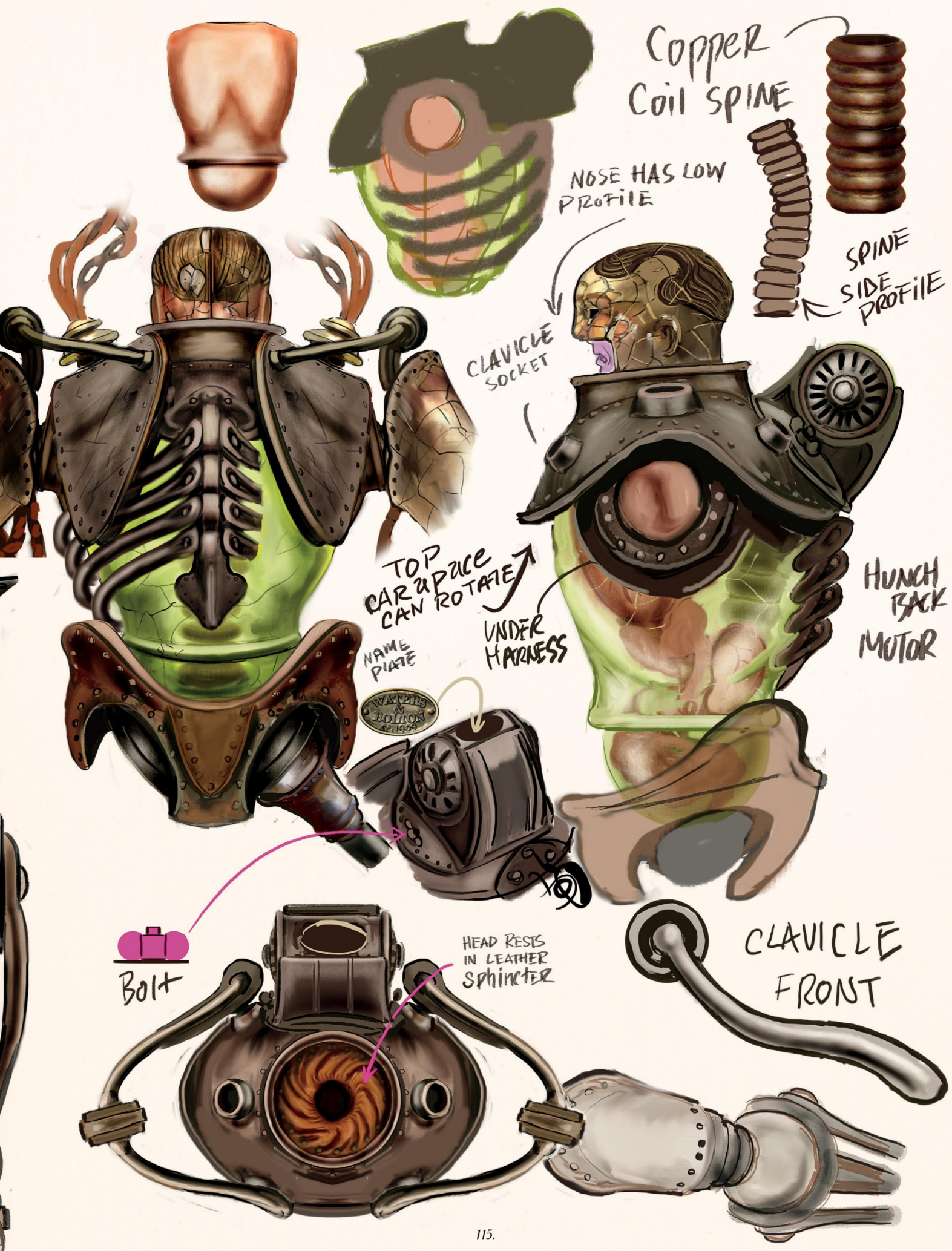


Bottom



SIDE





Copper  
Coil spine

NOSE HAS LOW  
PROFILE

SPINE  
SIDE  
PROFILE

CLAVICLE  
SOCKET

TOP  
CARAPACE  
CAN ROTATE

NAME  
PLATE

UNDER  
HARNESS

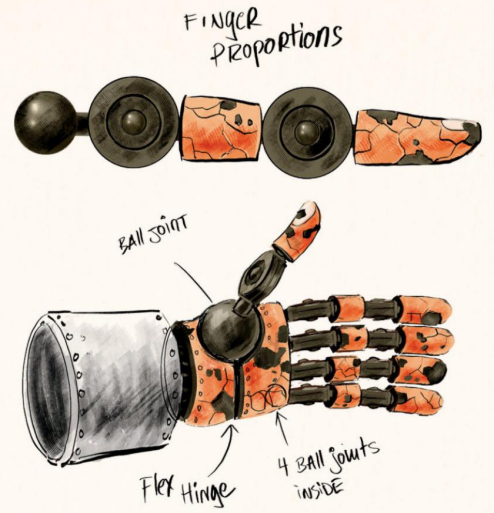
HUNCH  
BACK  
MOTOR

WATERS  
& BOLTON  
42 1909

CLAVICLE  
FRONT

Bolt

HEAD RESTS  
IN LEATHER  
SPHINCTER



*LEFT: Further explorations of the Handyman, which would lead to several of his key features: the scarred face, the exposed heart, and the delicate yet deadly hands. While a tragic and perhaps sympathetic character, the Handyman is also a fearsome enemy—nimble, fast, and able to fling lesser creatures, friends and foes alike. BELOW: An early mood piece, showing the pathos of Columbia's huge-handed cyborg. The Handyman is a tragic figure—a sad, pathetic Frankenstein's monster.*



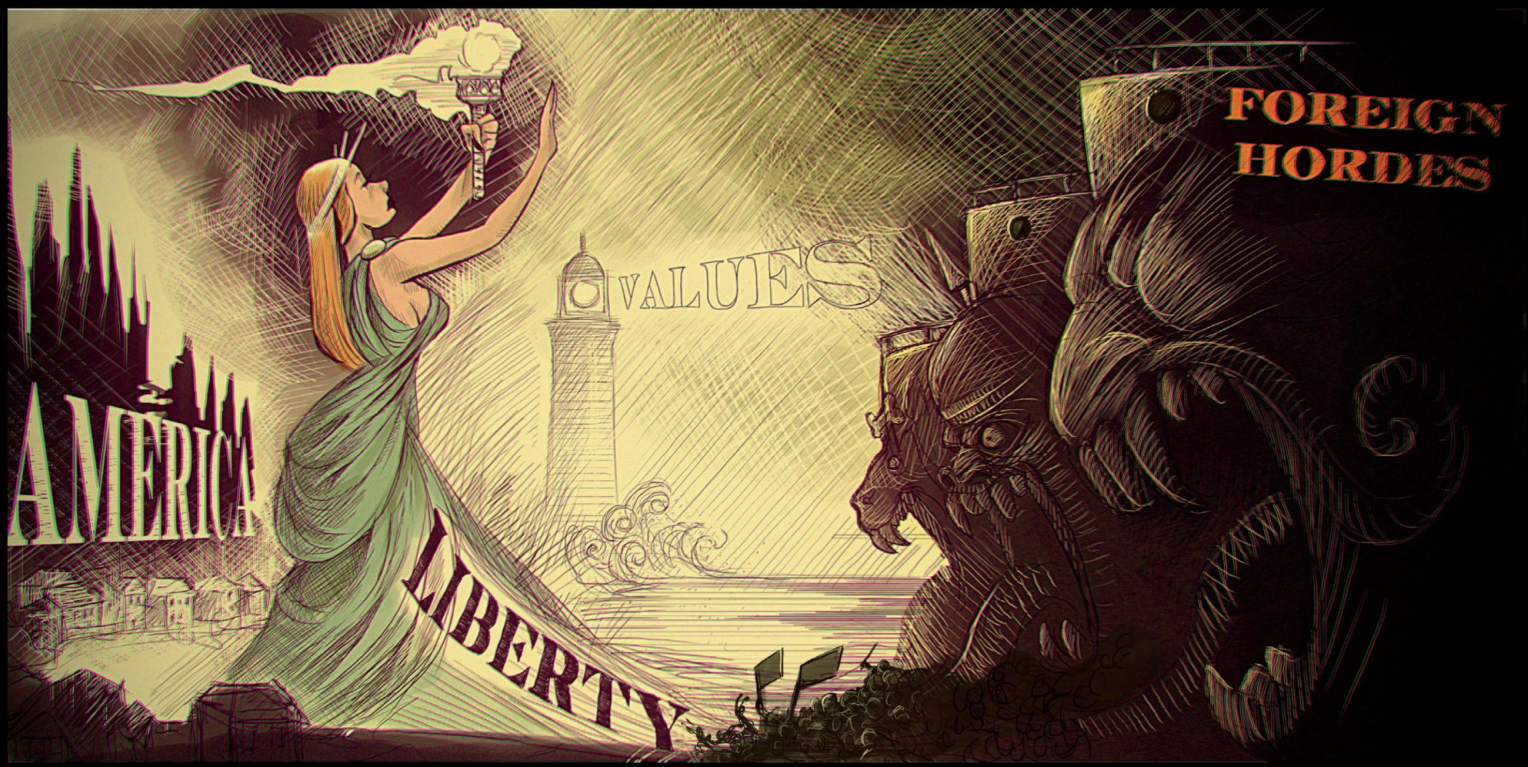




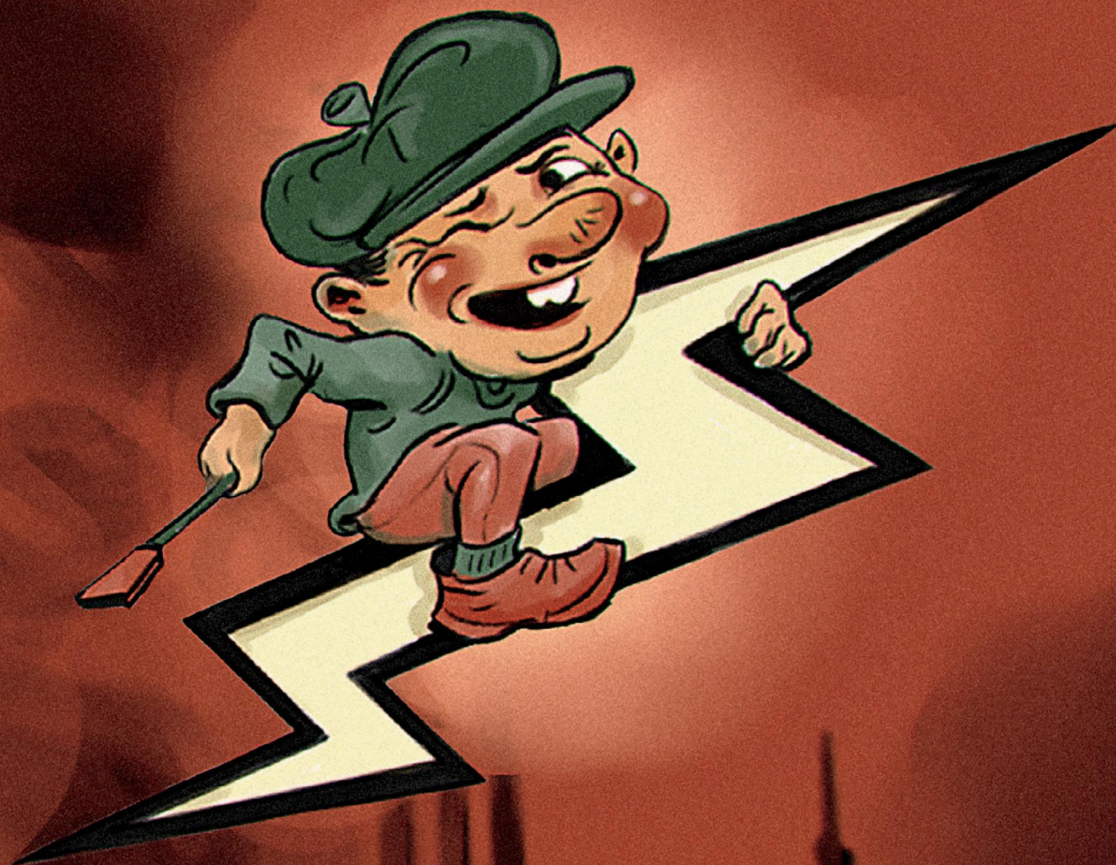
CHAPTER SEVEN

# ADVERTISEMENTS & PROPAGANDA

*The use of signage, advertisements, typography, and industrial design is just one of the ways Irrational Games brings a world to life. The city of Columbia was built on grand ideas, which the Founders pfound home through constant propaganda. The Vox turns to propaganda of its own in calling for revolution, while the many citizens of Columbia produce a propaganda all their own in their advertisements.*



“Who Needs The  
POWER company?”



SHOCK



JOCKEY

EXCLUSIVELY FROM FINK INDUSTRIES

Light the way!



Presented by



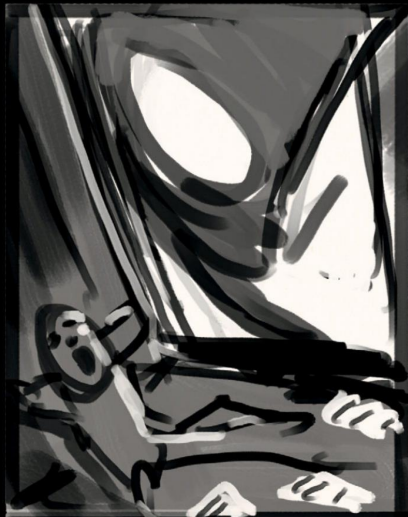
with  
**Devil's Kiss**

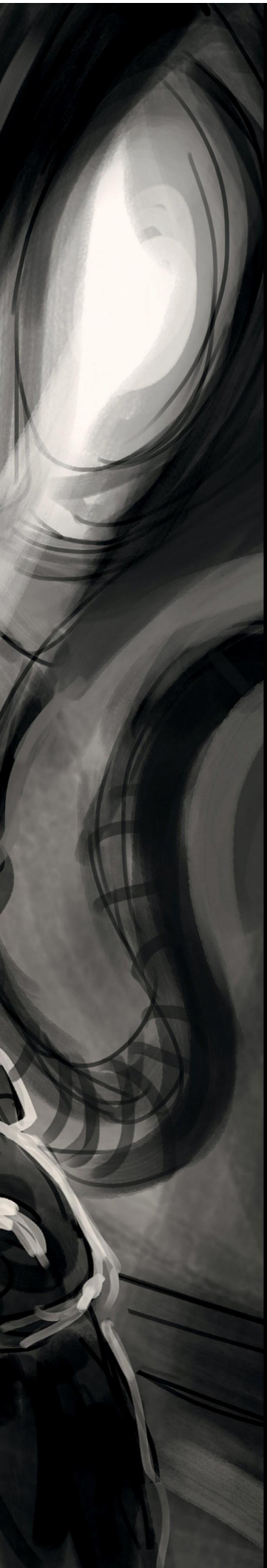
# POSSESSION

FINK-  
MFG.



ANY STALLION  
CAN BE TAMED!





**THE TRUE PATRIOT  
HAS NOTHING TO FEAR FROM  
THE SONGBIRD**

**FIND YOUR**



**C  
GR  
M**



**Wurt's** FARM FRESH  
*"Comstock Approved"*

**GROCERIES &**

**EATS**





“ NO  
JOBS  
TO

"THE EARLY  
CATCHETH T



FINK-  
MFG.

DDAY

”

BIRD

HE WORM.”



SHHHH...

HE IS ALWAYS

LISTENING

SHHHH...

HE IS ALWAYS

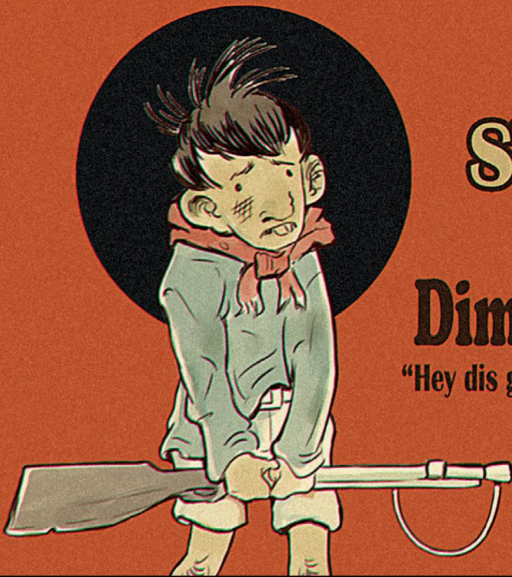
LISTENING

Colored  
Comic  
Supplement

# Dimwit & Duke

In

## BURDEN of STRENGTH!



**Dimwit**

"Hey dis gun heavy"



**Duke**

"A true patriot is always alert!"

THE GREAT

SINCE 1905

# CHEN-LIN

GUNSMITH

MACHINIST

MADE TO ORDER

CLEAN AND SERVICE	\$ 25
REALIGNMENT WORK	\$ 100
STOCK WORK	\$ 50
RESTORATION SERVICE	\$ 75

GRIND AND POLISH	\$ 20
DECORATIVE ENGRAVING	\$ 125
CUSTOM SERVICE	\$ 120
METAL REFINISHING	\$ 75

# Record Your Own Voxophone

Rejoice Upon  
Hearing the  
Sound of Your  
Own Voice!

The Finest  
Quality of Sound  
Reproduction!

Sing The Praises  
of Columbia, to  
be heard again  
and again!







**HUNT DOWN**  
 TRY YOUR LUCK! **THE VOX** SHOOT THE TARGETS!



**BRING DOWN**  
 TRY YOUR LUCK! **SKYLINE THE VOX** SHOOT THE TARGETS!



Live Pain-Free Evermore! **Live Forever!** - with - One Simple Procedure!

**Bettermen's Autobodies**  
**THE "HANDYMAN"**  
 A Modern Miracle! A Modern Miracle!

Before Doctor Recommended After

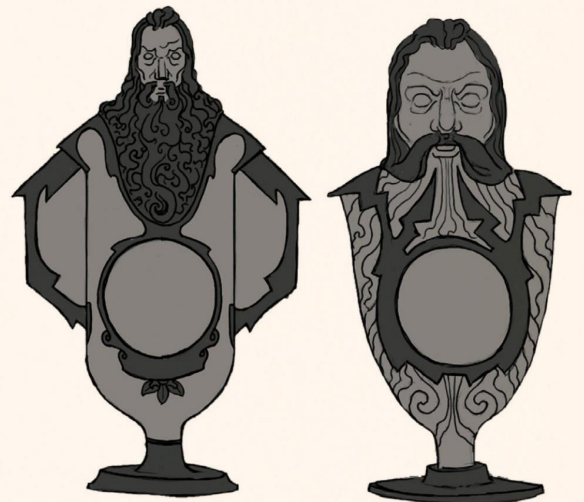
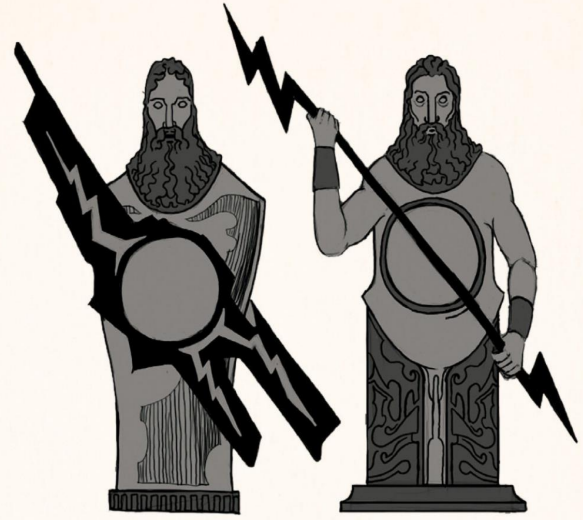
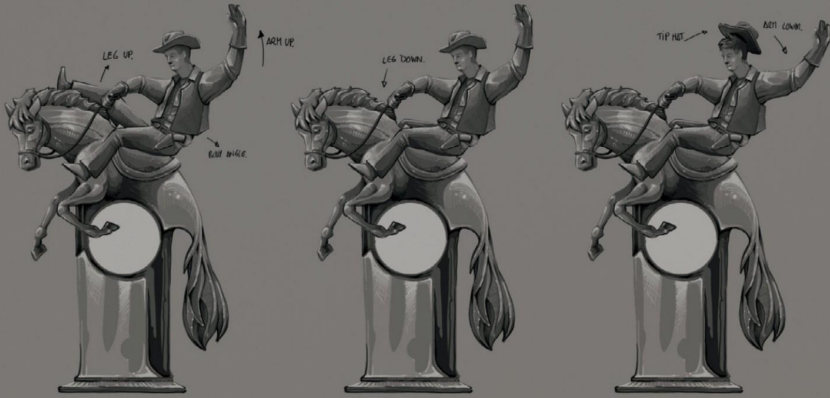


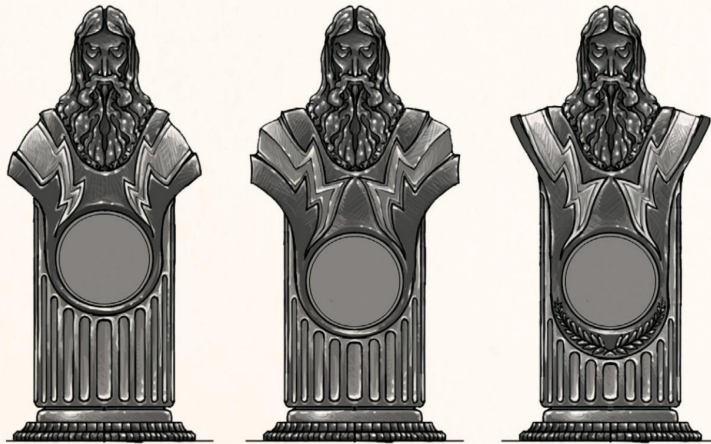



*CHAPTER EIGHT*

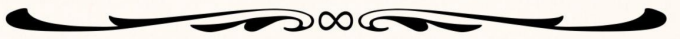
**VIGORS**

# Bucking Bronco

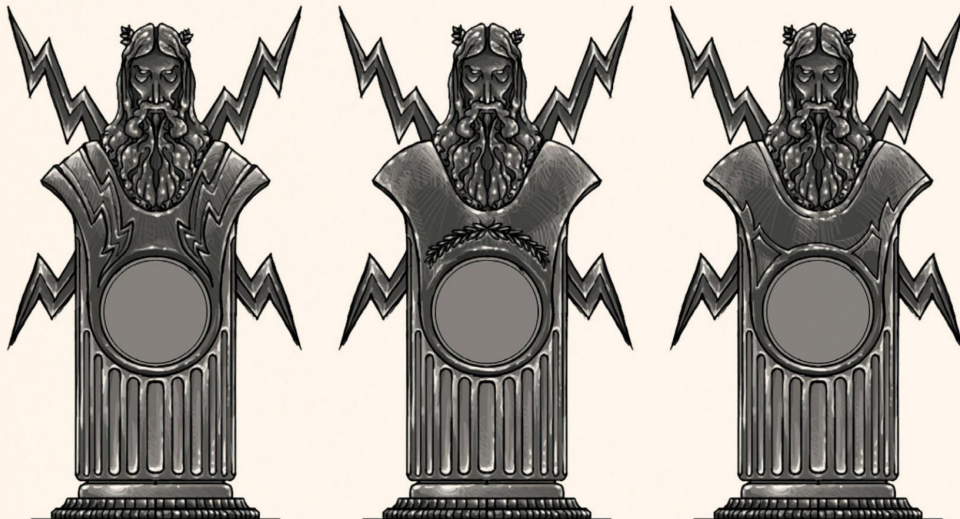




# Shock Jockey

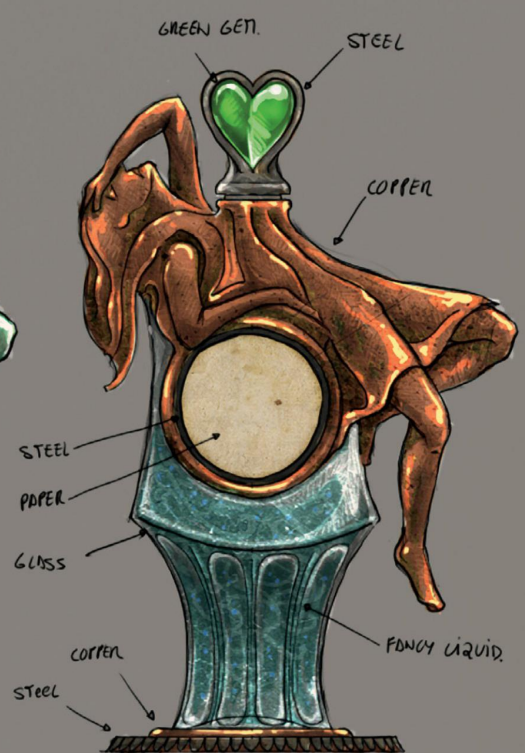
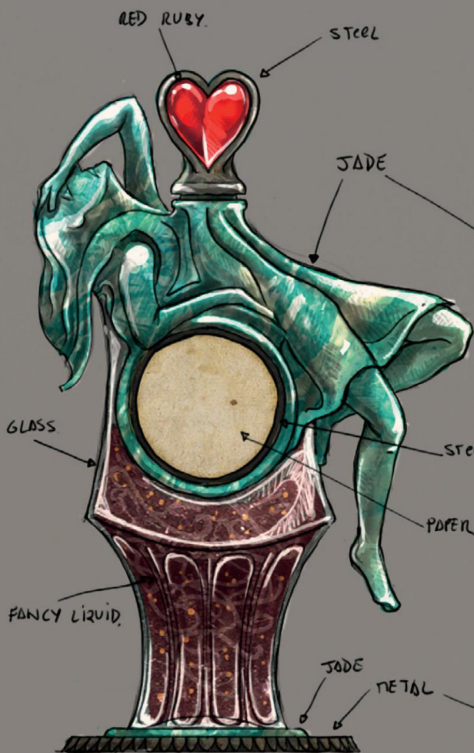
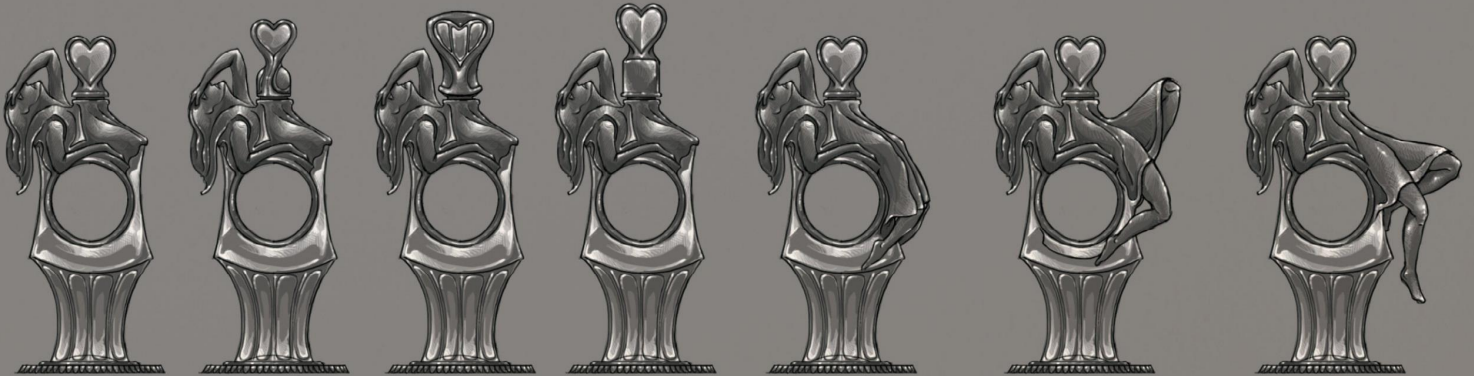
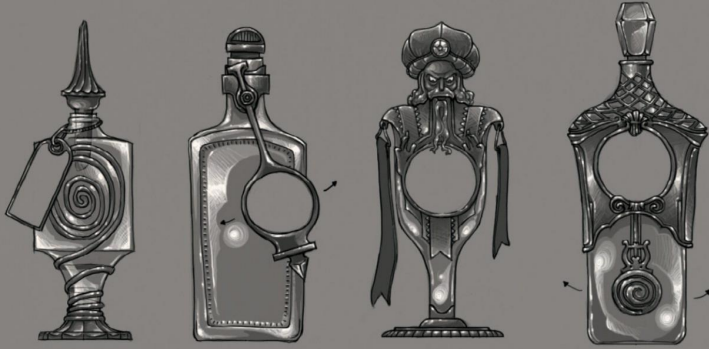
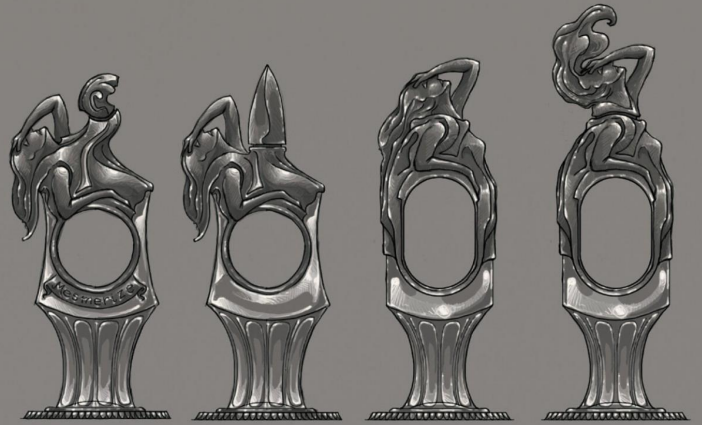


Combining firepower and superpower, Vigors are concoctions that give Booker control over various supernatural forces. All of the Vigors in BioShock Infinite were given a dozen or more visual treatments before the final versions were approved. FAR LEFT: Treatments and final design for Bucking Bronco, which lets Booker levitate enemies for a time. THIS PAGE: Shock Jockey gives one the ability to harness the power of electricity.



# Possession

Treatments of the Possession Vigor, which allows you to charm enemies and compel them to fight for you. Even the final physical design was given numerous texture and material treatments to find the right effect.



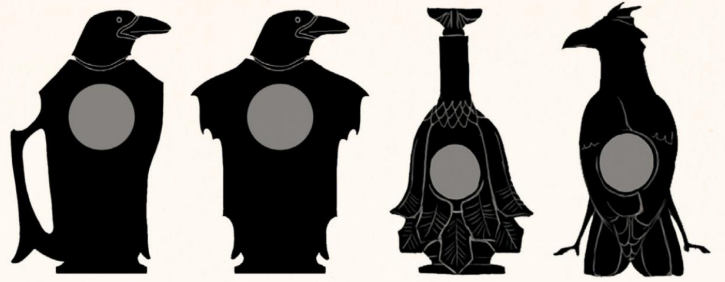


# Undertow

*After drinking the Undertow Vigor, you can either pull enemies toward you or push them away. The artists agonized over every visual detail, striving to make each Vigor bottle be something you'd be delighted to have as a real object on your shelf.*



# Murder of Crows



*Murder of Crows was featured in the very first BioShock Infinite trailer, and its iconic bottle was produced in a physical form as a special collectible. In the game, it allows the imbiber to summon a swarm of birds to attack enemies.*





# Vigor Junkies

An early concept in BioShock Infinite was that those who came to rely too much on the superhuman powers of Vigors would discover that they could be transformed by their addiction. These early concepts show the physical representations of their chosen powers.





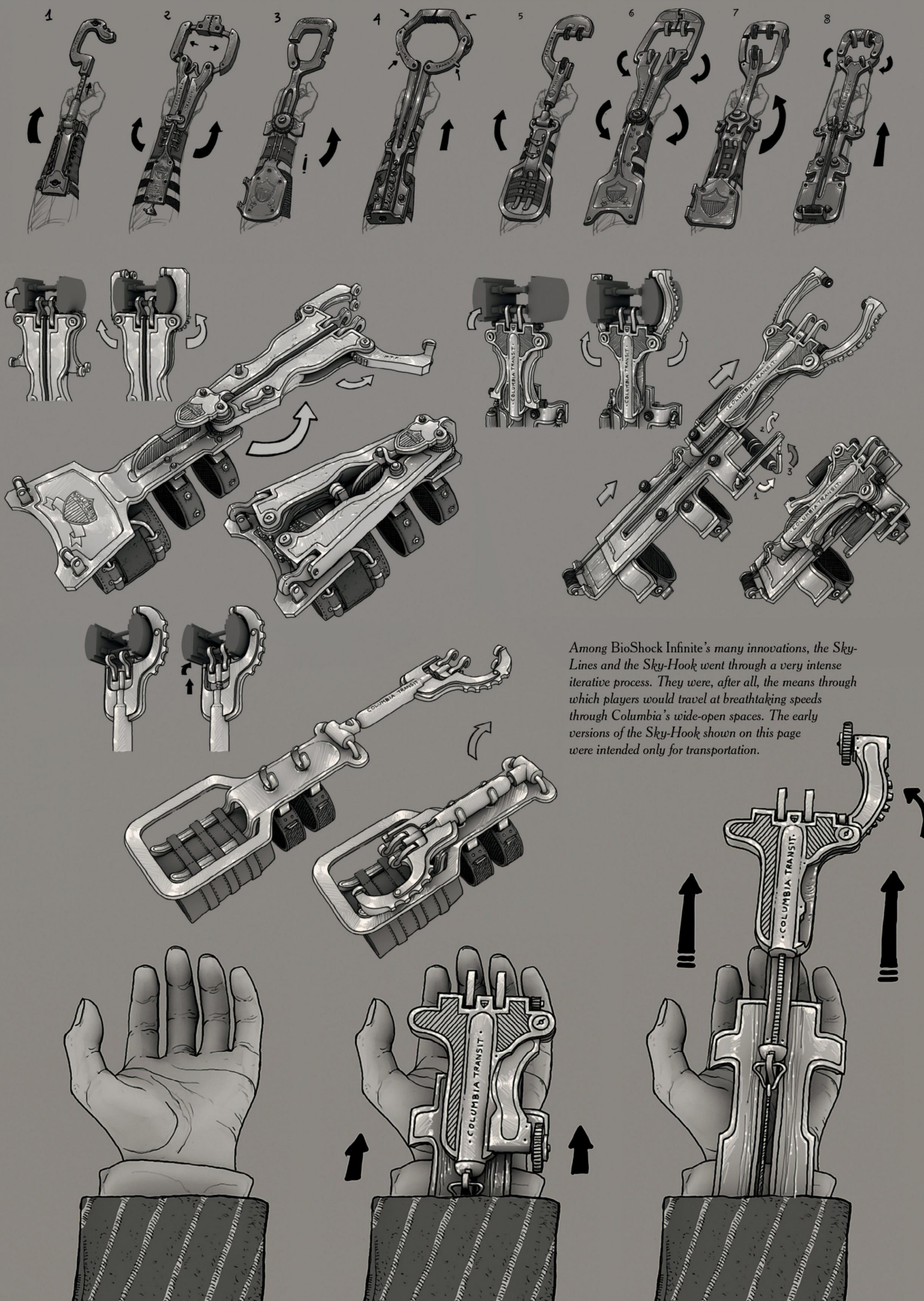


*These early treatments for icons (both for the game interface and in the game world itself) captured a certain tattoo-artist quality that survived to the final artwork.*

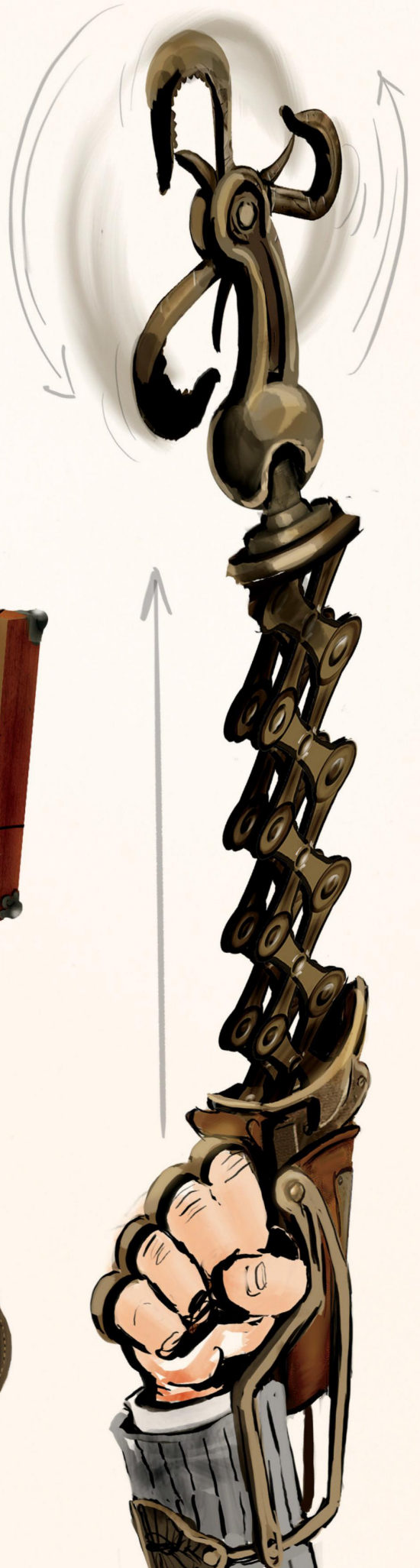
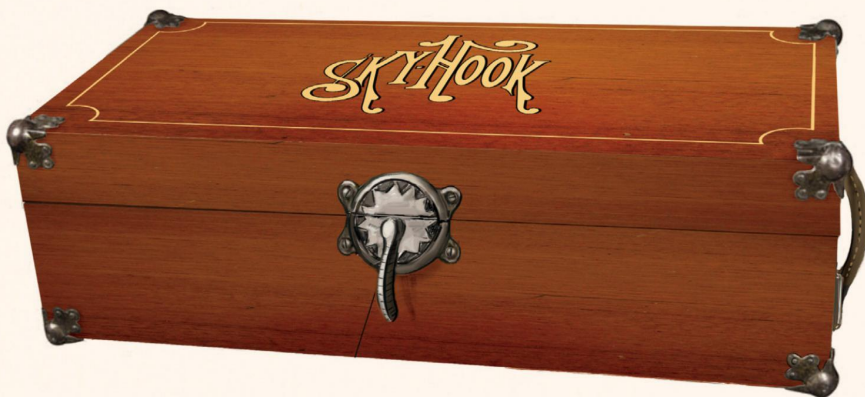


CHAPTER NINE

**SKY-HOOK**

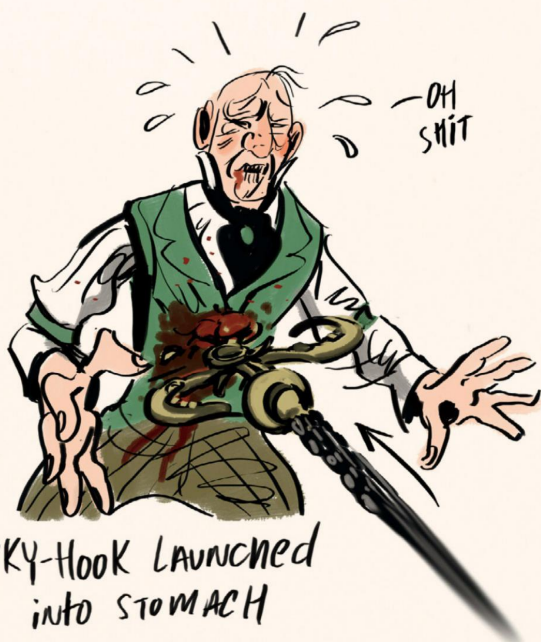


Among BioShock Infinite's many innovations, the Sky-Lines and the Sky-Hook went through a very intense iterative process. They were, after all, the means through which players would travel at breathtaking speeds through Columbia's wide-open spaces. The early versions of the Sky-Hook shown on this page were intended only for transportation.





SKY-HOOK AS WEAPON



OH SHIT

SKY-HOOK LAUNCHED INTO STOMACH



SKY-HOOK RETRACTED  
DISEMBOWELS

As the Sky-Hook became a key part of the game, it evolved to become a dual-purpose device: personal aerial transporter and lethal melee weapon.



SKY-HOOK STRIKES AND  
HOOKS INTO HEAD



SKY-HOOK RETRACTS AND  
TEARS HEAD OFF



CHAPTER TEN

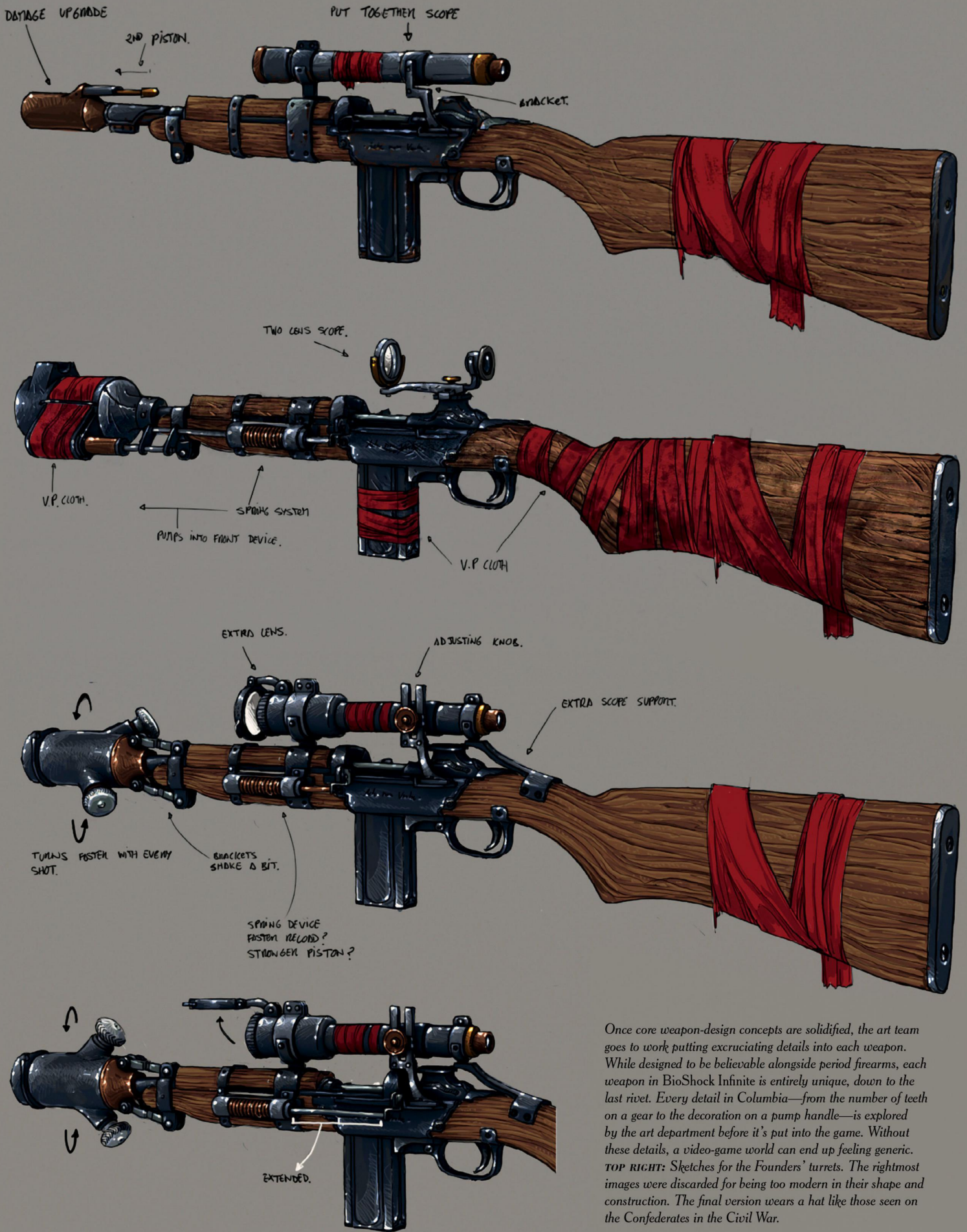
**WEAPONS &  
AIRSHIPS**

# Weapons

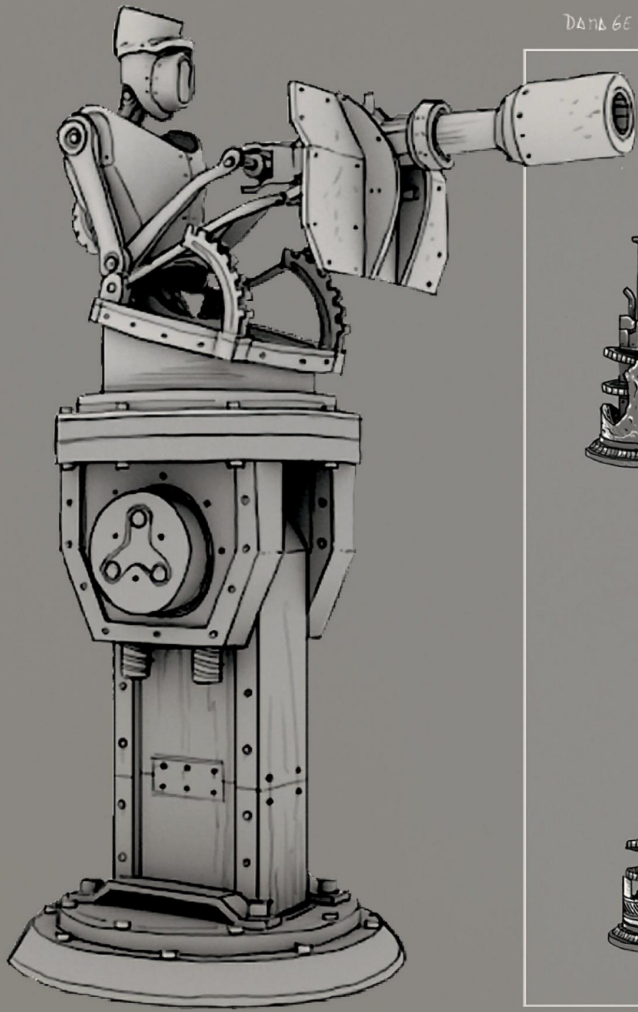
The art team at Irrational Games focuses heavily on the look of materials, and nowhere is this more evident than in the collection of Columbia's weapons. There's plenty of fine grain on the stocks and grips—and note the texture of the old steel, stained and scratched from heavy use. It's the materials that give these weapons their old-fashioned 1912 appearance. **BOTTOM RIGHT:** The weapons of the Vox Populi, identifiable from their signature red accents.







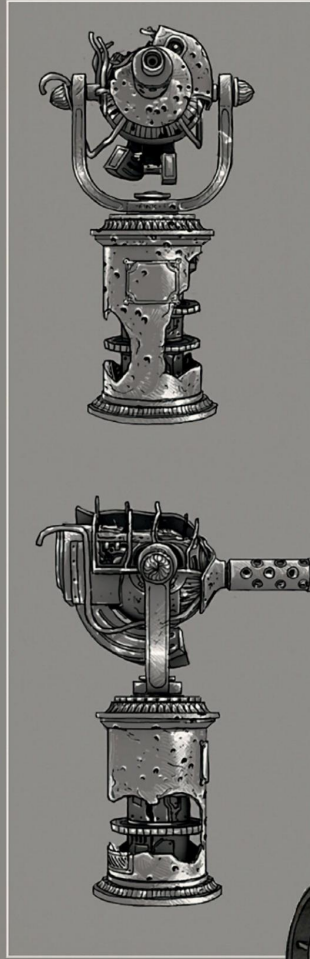
Once core weapon-design concepts are solidified, the art team goes to work putting excruciating details into each weapon. While designed to be believable alongside period firearms, each weapon in *BioShock Infinite* is entirely unique, down to the last rivet. Every detail in Columbia—from the number of teeth on a gear to the decoration on a pump handle—is explored by the art department before it's put into the game. Without these details, a video-game world can end up feeling generic. **TOP RIGHT:** Sketches for the Founders' turrets. The rightmost images were discarded for being too modern in their shape and construction. The final version wears a hat like those seen on the Confederates in the Civil War.



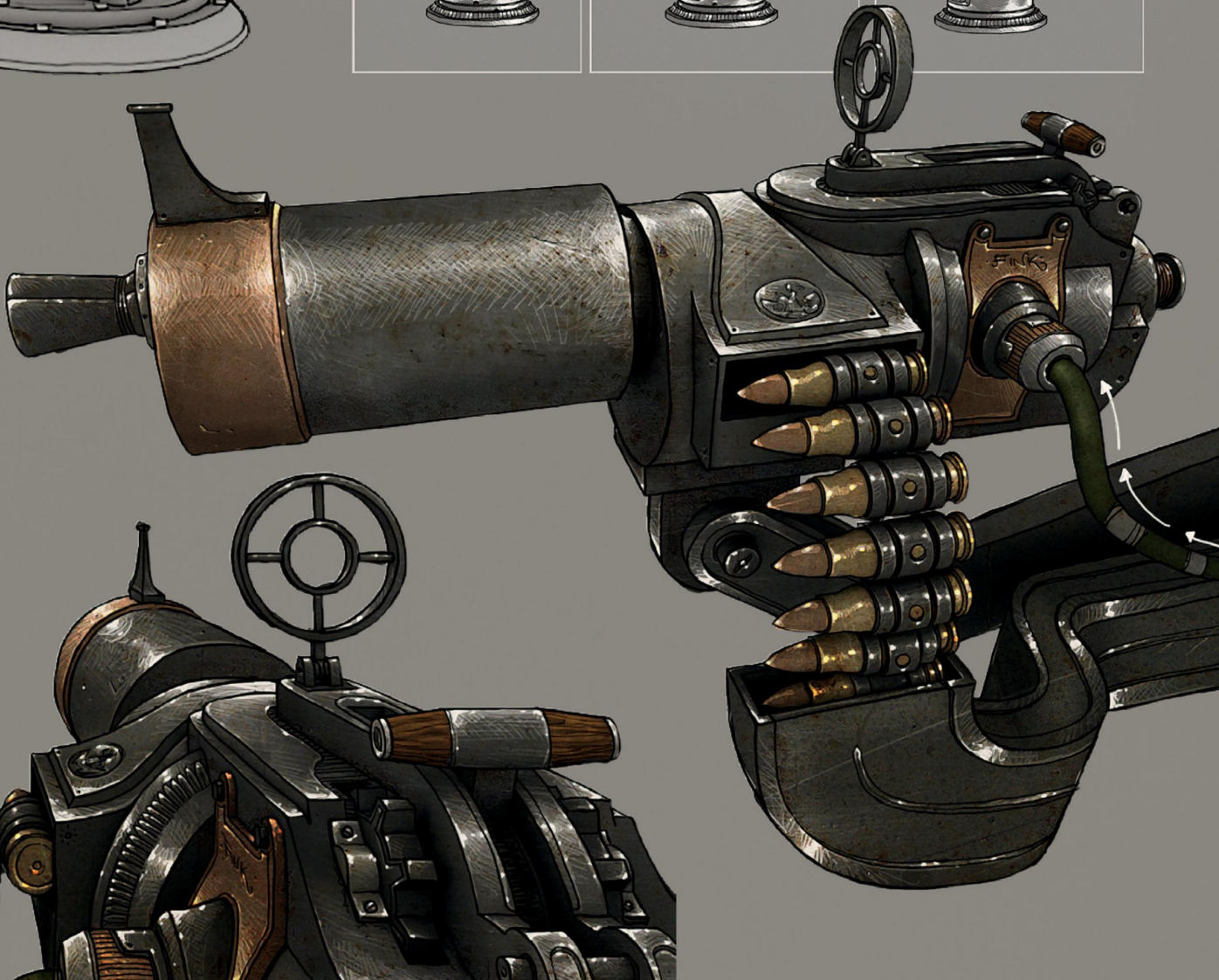
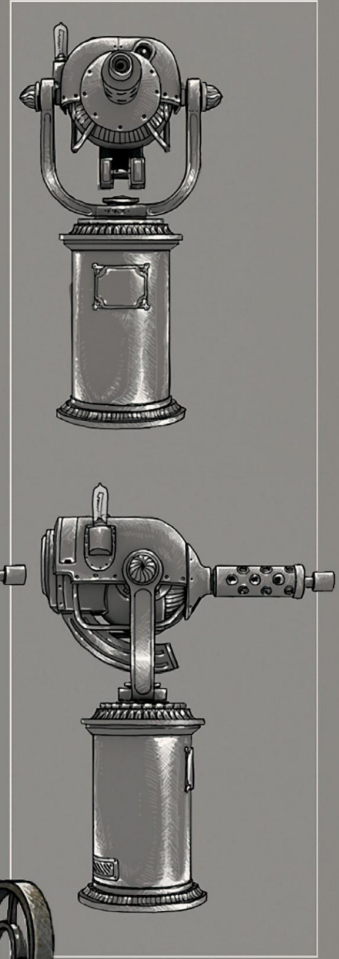
DAMAGE 100%

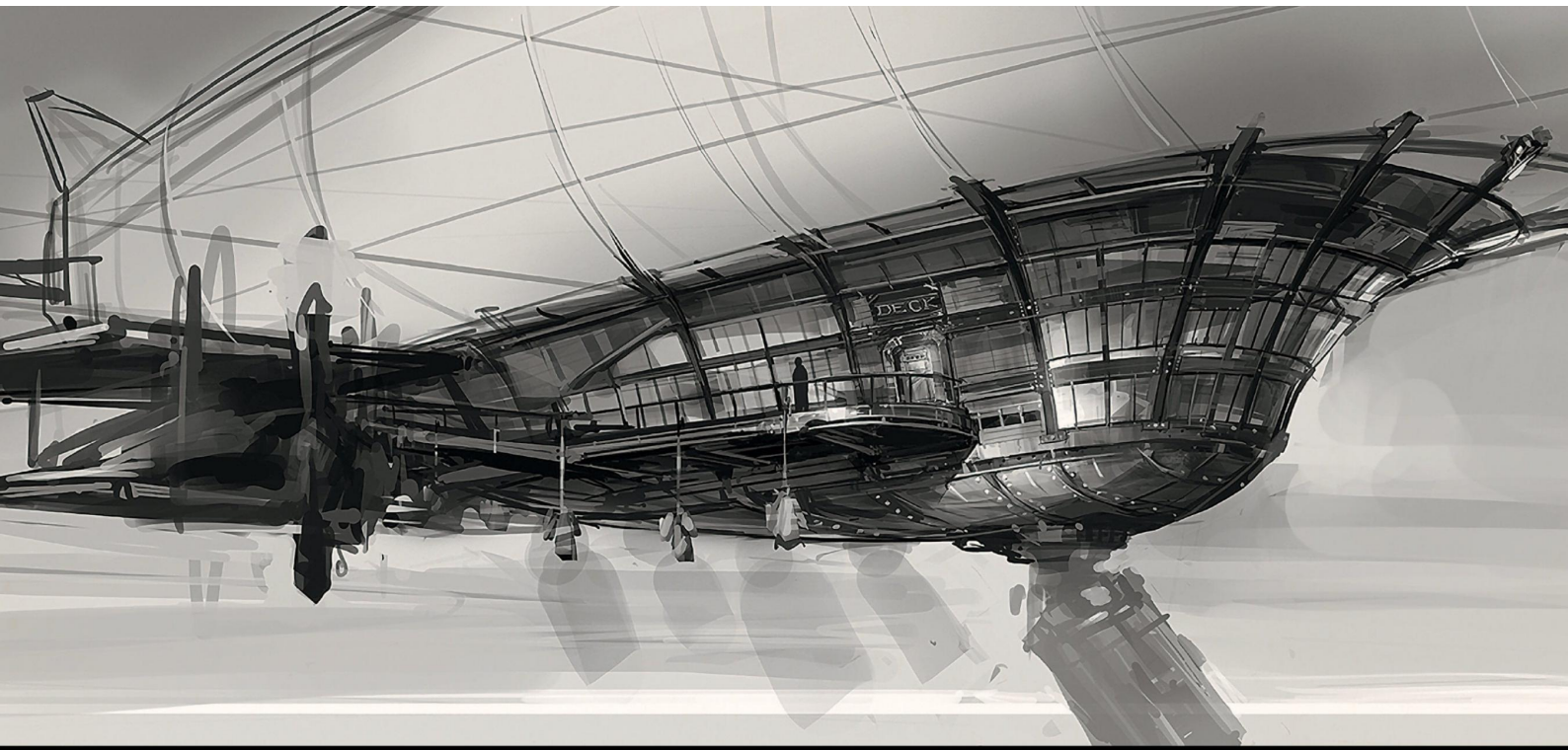


DAMAGE 50%



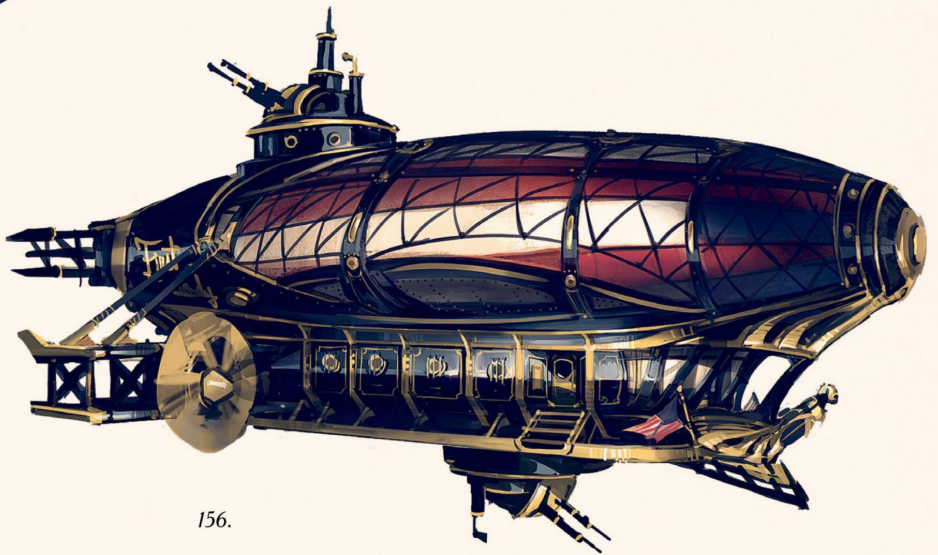
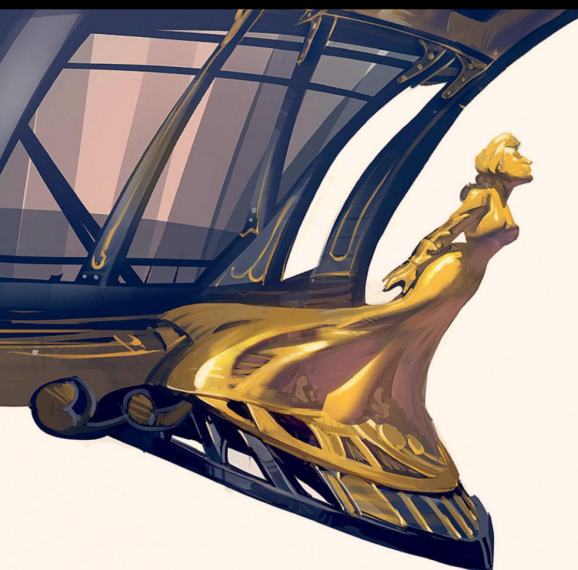
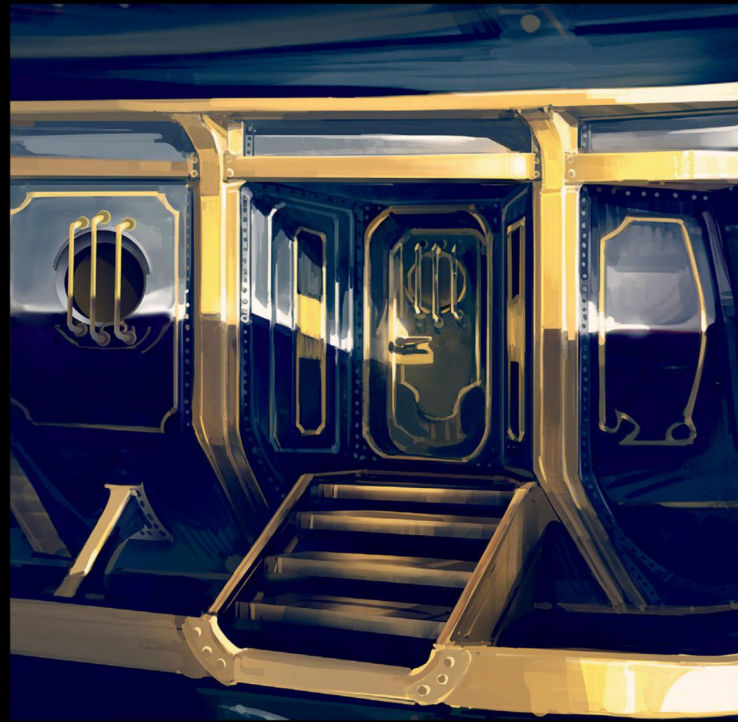
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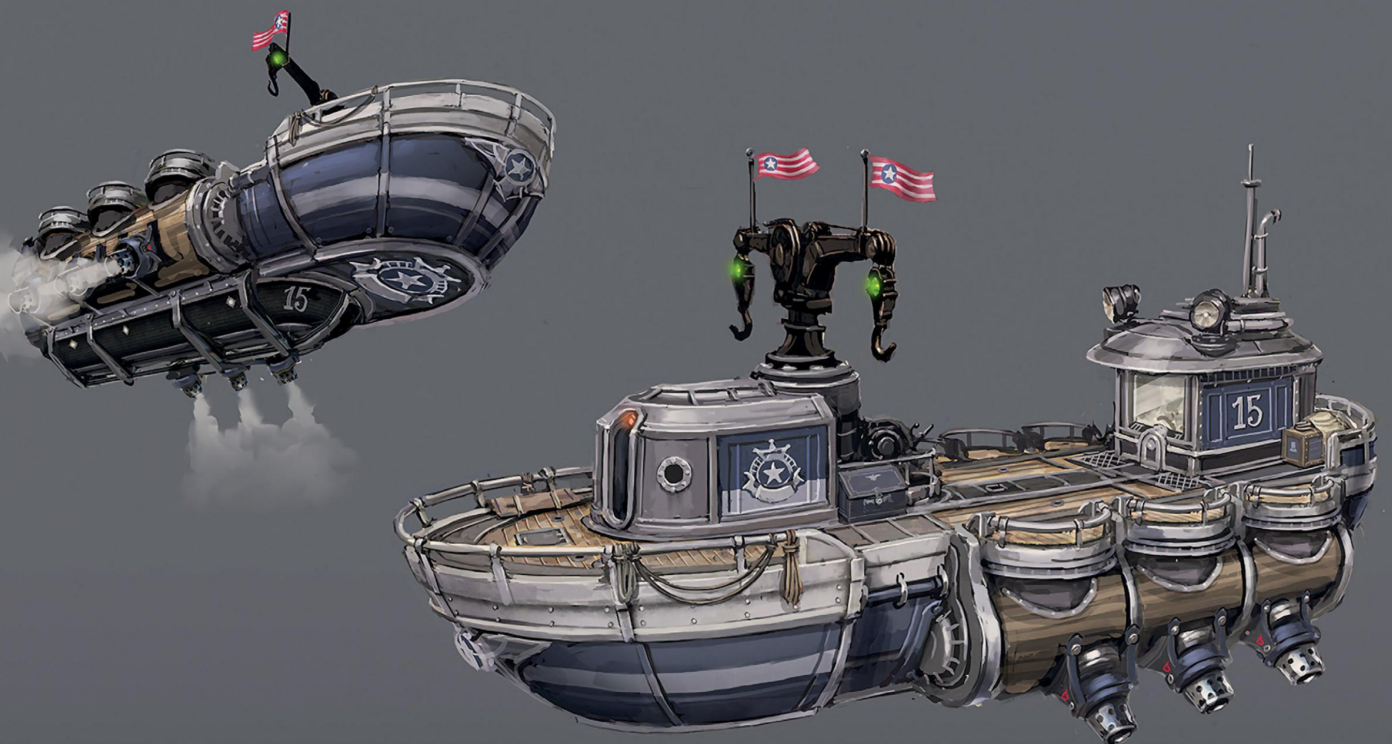
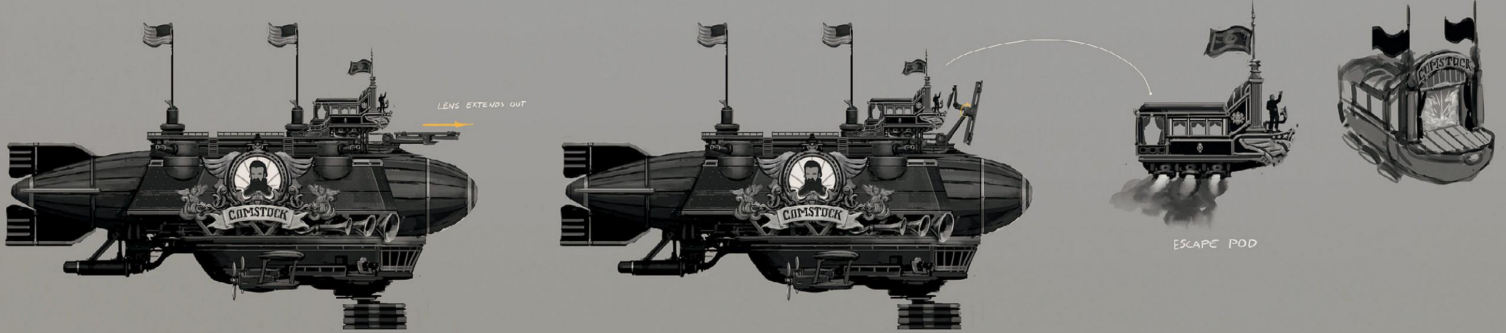
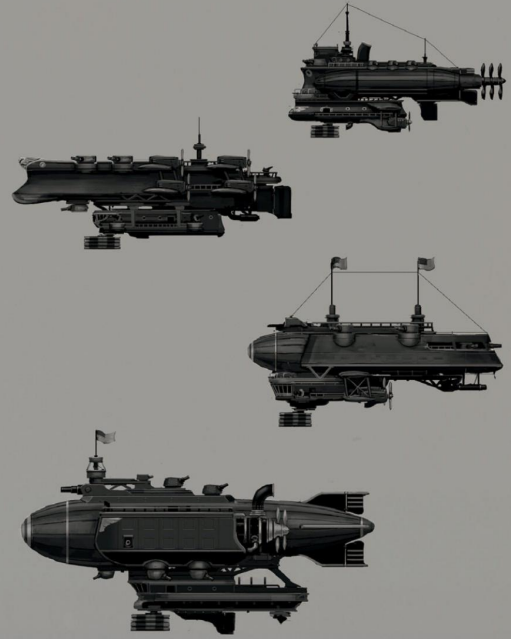
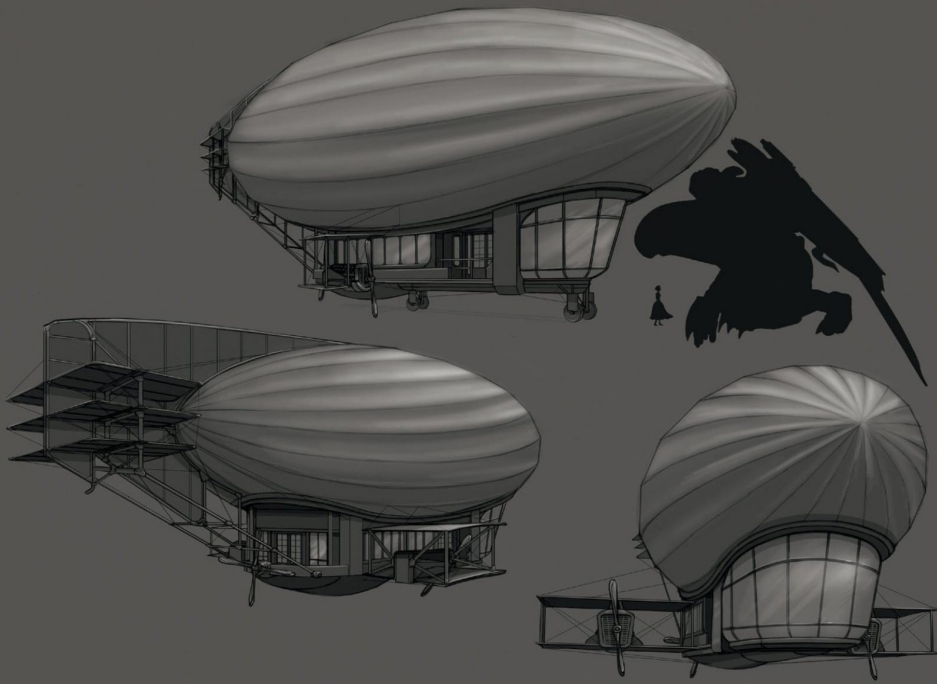


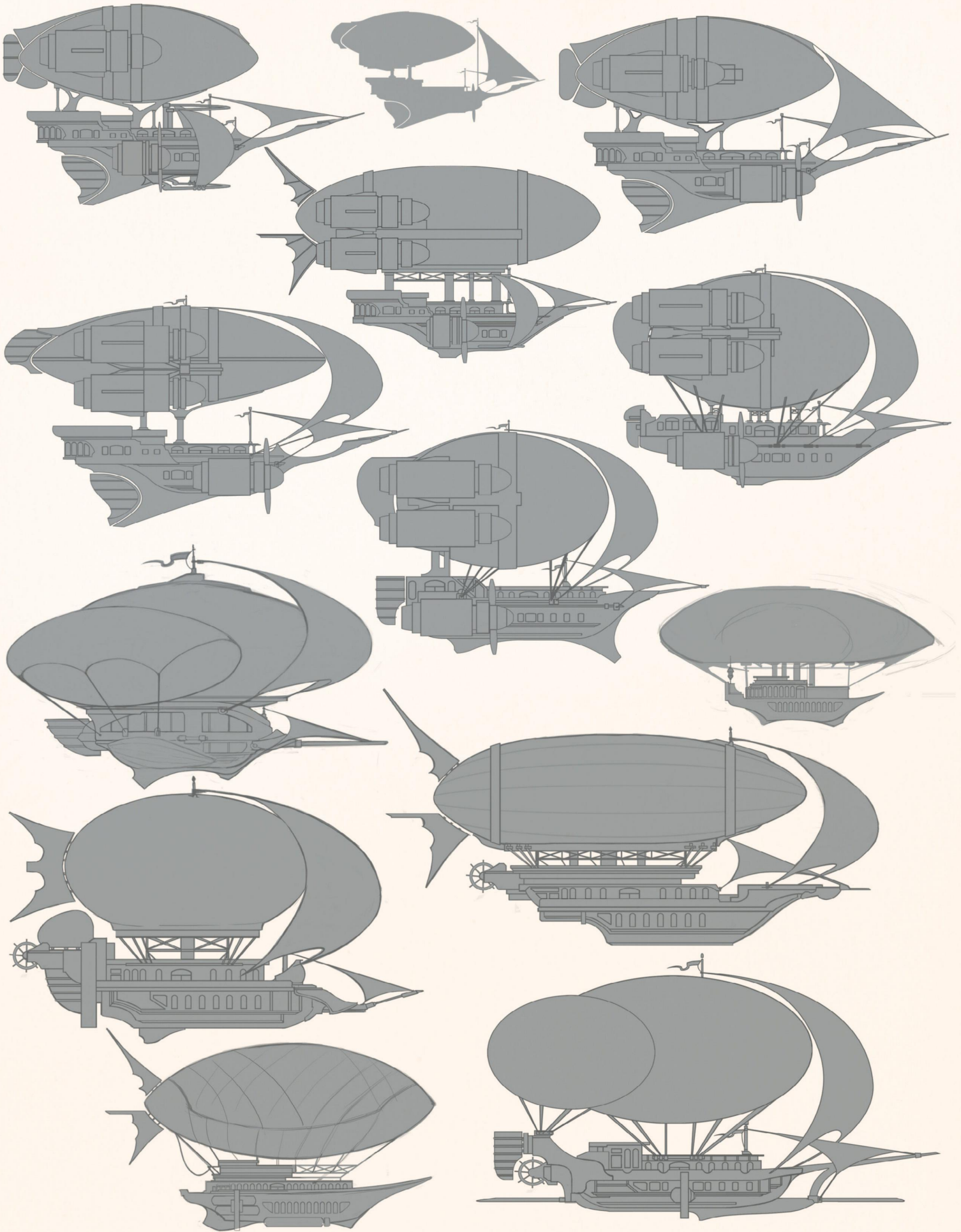


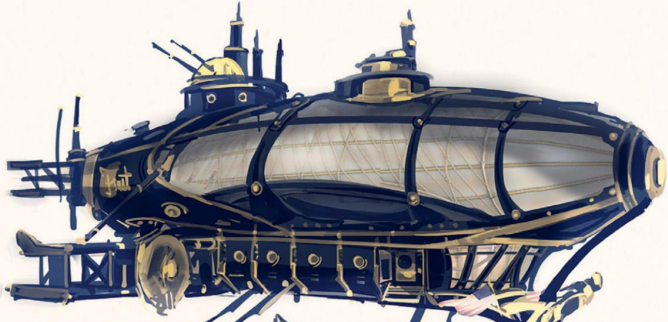
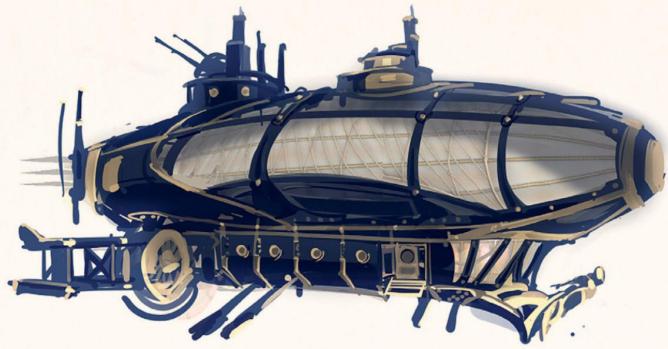
# Airships

Airships in Columbia range from simple transportation vessels to the elegant flagships of the Founders to deadly sentries in the sky. *BELOW:* Sketches of the First Lady, the airship Comstock built for his wife.

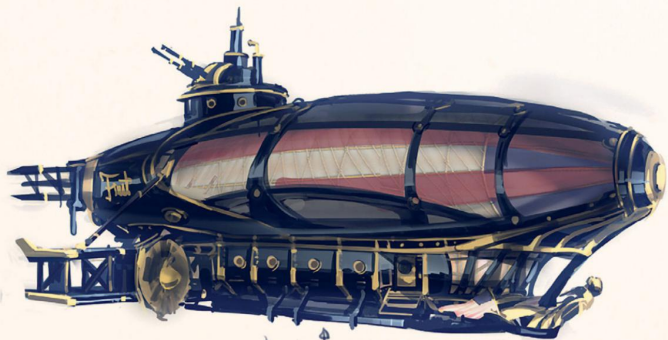




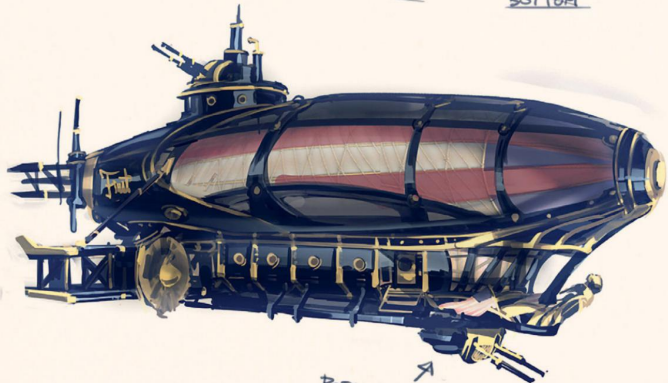




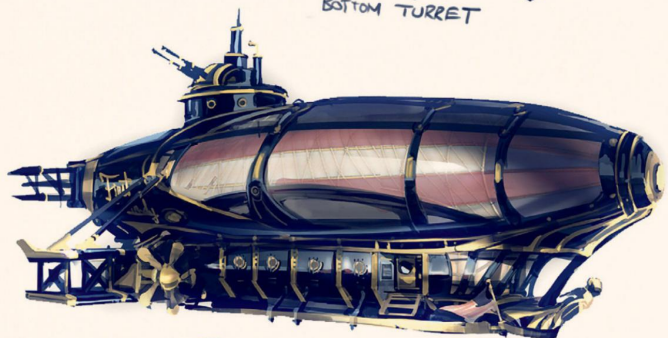
TOO MANY "STICKS"



ADDED UNDER SIDE TO  
BEEF UP THE  
BOTTOM

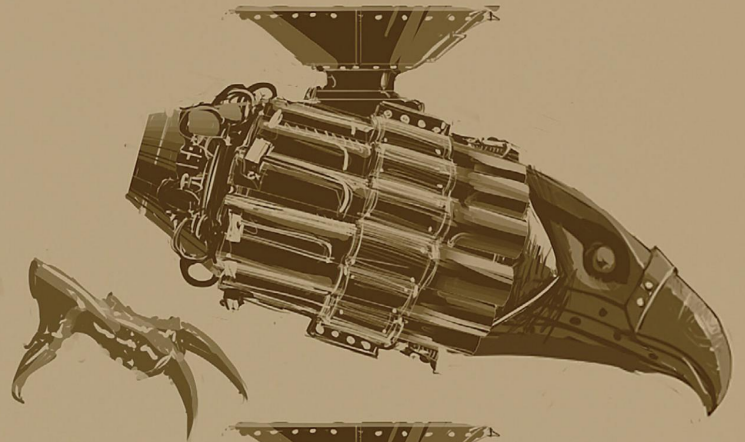


BOTTOM TURRET



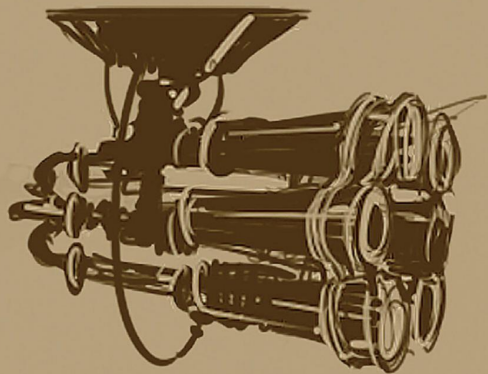
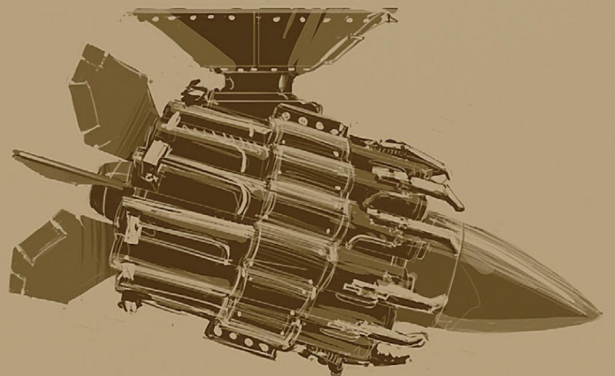
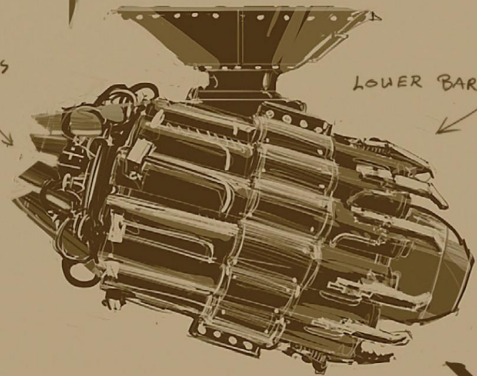
LATEST  
CLEAN UNDERSIDE

# ZEPPELIN TURRET

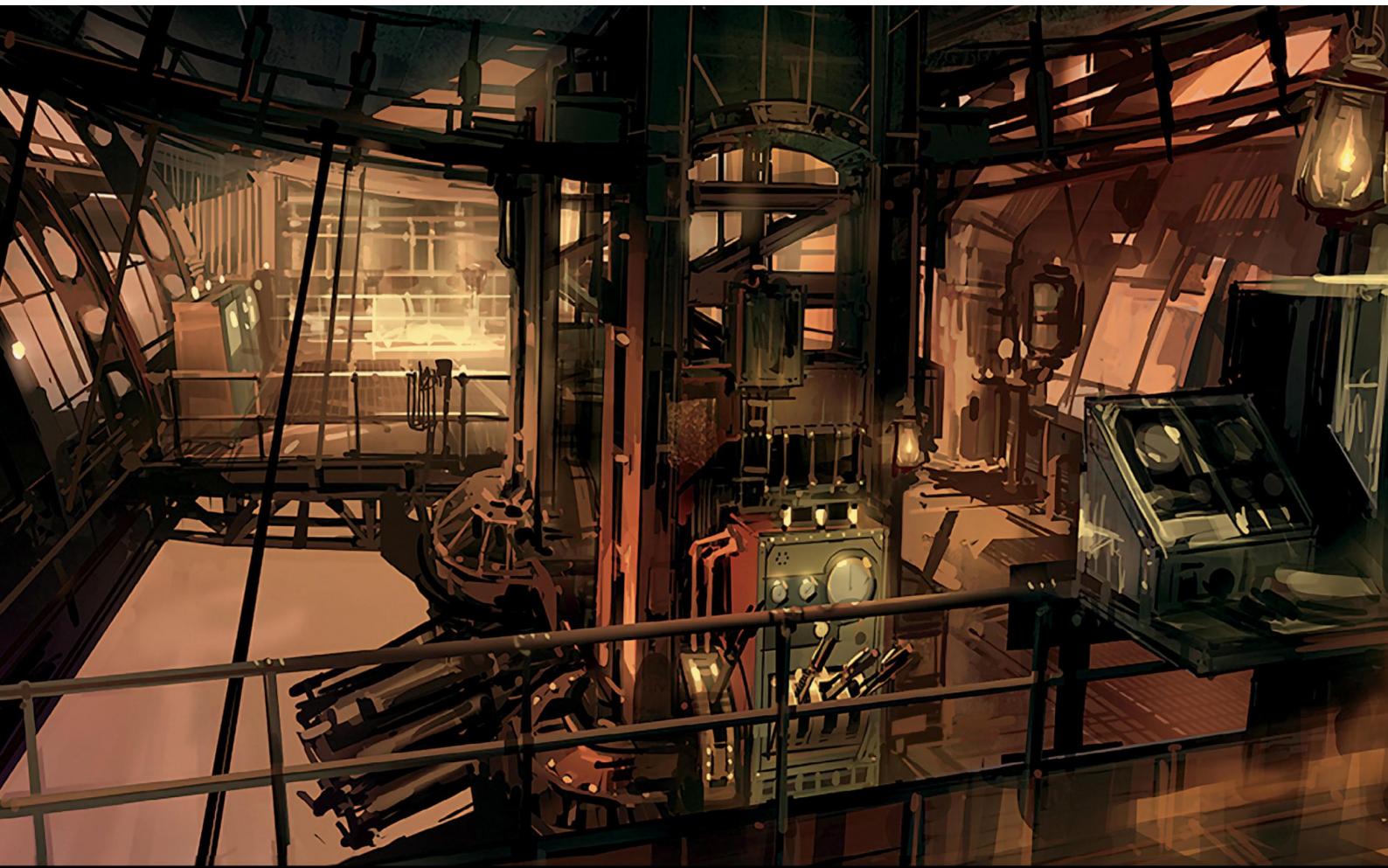


FINS

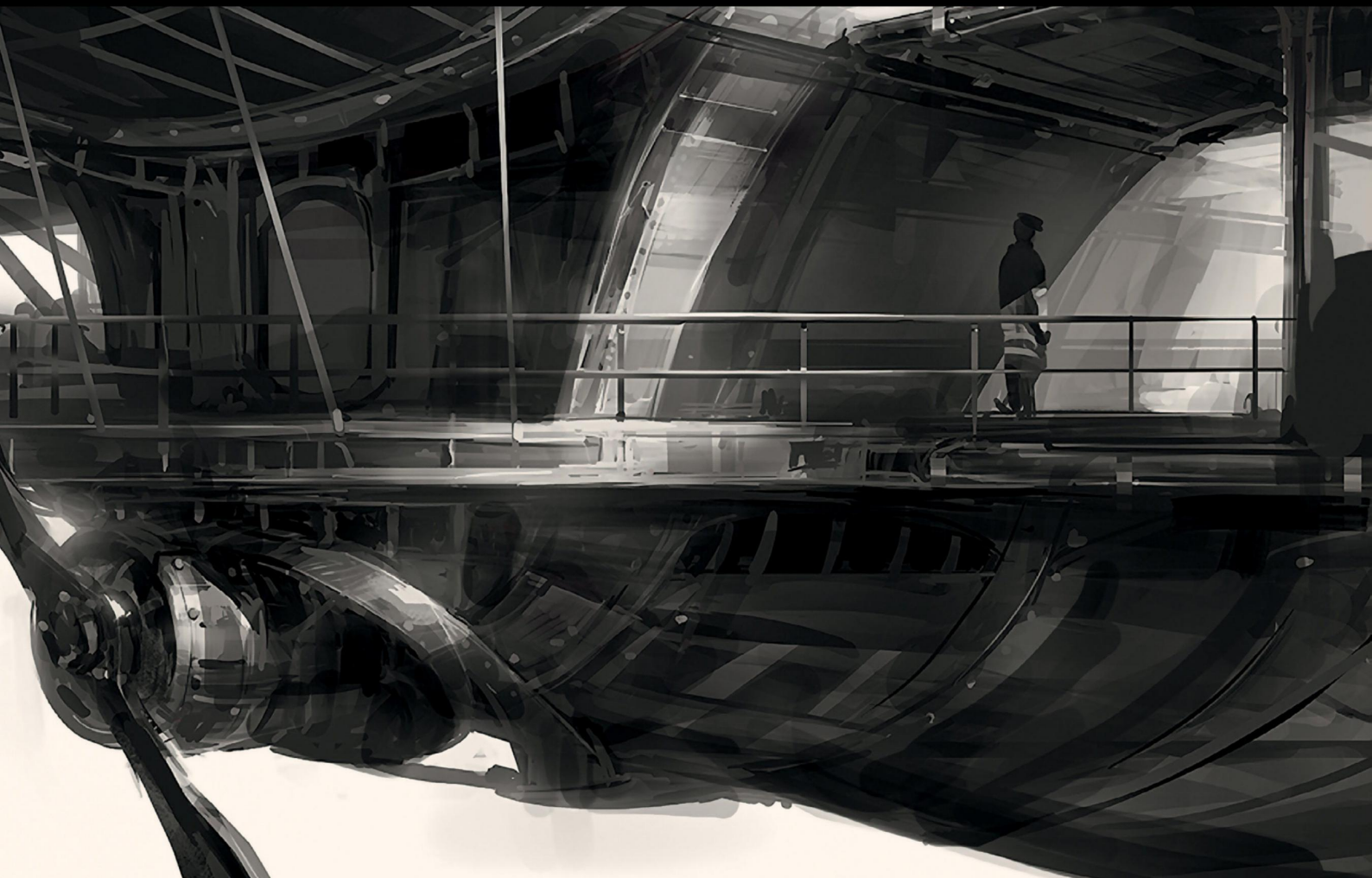
LOWER BARREL COUNT



Exploratory sketches for zeppelin-mounted turrets.



*TOP: Airships in Columbia aren't merely decorative—they are environments Booker will need to explore. This early treatment looks at the control room of an enormous airship. BOTTOM: One of the art team's earliest studies of an airship.*



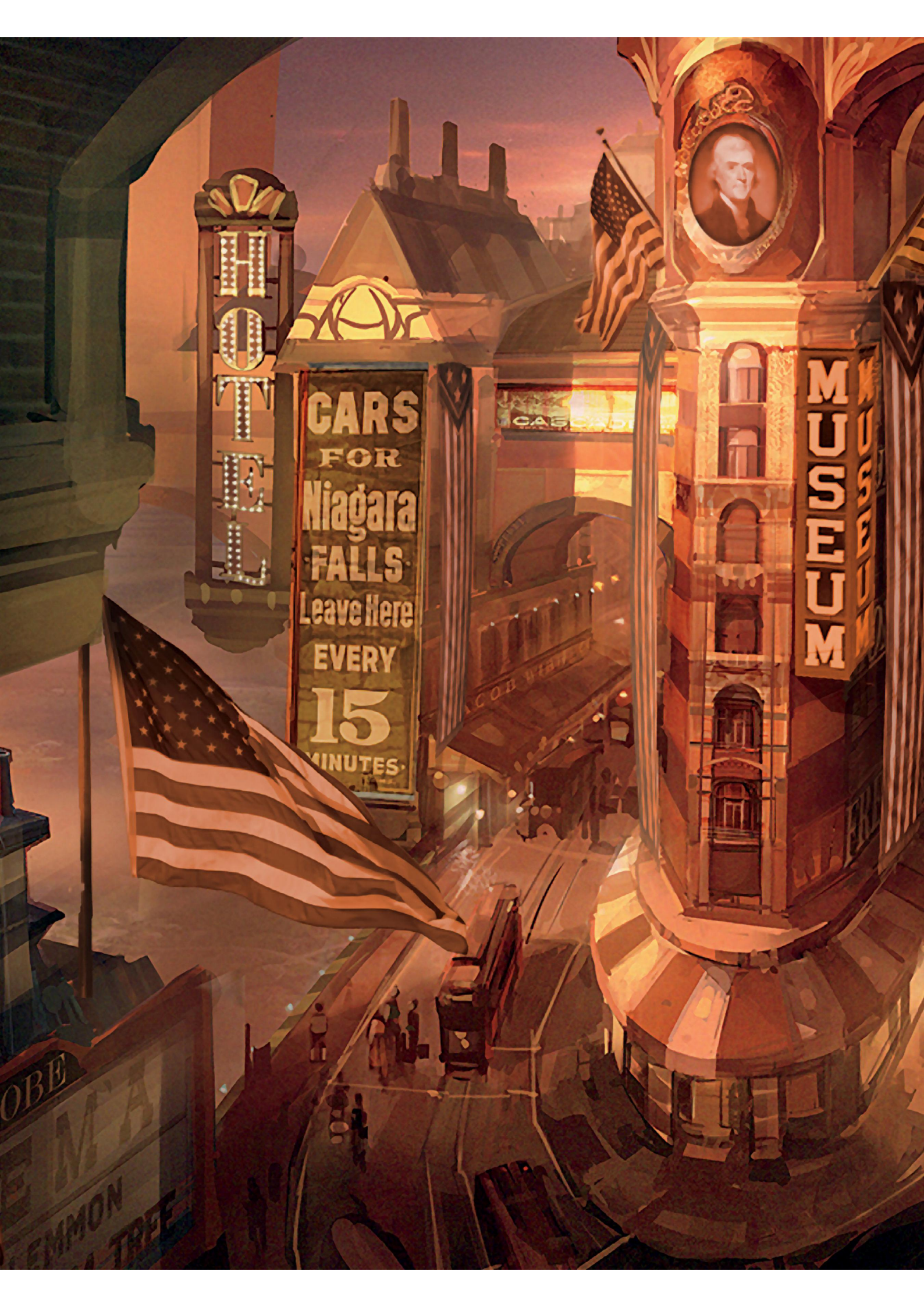
CHAPTER ELEVEN

# COLUMBIA

*The following pages present the floating city of Columbia in all its complexity: the colorful and inspiring world trumpeted by the propagandists; the day-to-day world of commerce and industry; and the darker, more troubling world which foments the Vox rebellion.*







H  
O  
T  
E  
L

CARS  
FOR  
Niagara  
FALLS  
Leave Here  
EVERY  
15  
MINUTES

M  
U  
S  
E  
U  
M

CASINO

COB WALKER

OBE  
EMMA  
EMMON  
A TREE



ALL YOU NEED  
MONKEY  
CIGARETTES

HUDSON'S  
GROWS WITH CHICAGO

CARS  
FOR  
Lockport  
Leave Here  
EVERY  
30  
MINUTES

GEO. R. FULL  
ARTIFICIAL LINDS

SWEET SUITS

OLD CLOTHES  
\$15





FRUIT MEAT  
VEGETABLES

TRUSTED SUPPLIER  
TO THE  
FINEST CHEFS  
TAILORS AND  
HOMEMAKERS  
INC. 1908

1345  
1345 EXODOUS PROVISIONS

CANDIES

RIOBLE'S DRUG STORE  
No 4

ICE COLD  
LEMONADE  
19 CENTS

HORNING'S  
CORN PAINT  
FOR  
HARD & SOFT  
CORNS.

GROCERIES MEATS & FISH

DELICIOUS  
PRODUCTS  
CHEESE

DELICIOUS  
DAIRY PRODUCTS  
185 VARIETIES - FRESH











DON'T REMOVE THE FOUL MARK  
OF THE **VANDAL**  
ALERT AUTHORITIES  
TO "VOK" VAN ALIJAN  
IN NEIGHBORHOOD!

BEST SHOWS  
IN TOWN

**HARRY CAREY**  
THEATRE

BEST SHOWS  
IN TOWN

DOUGLAS THE MAR  
CREATES  
HARRISBANKS  
OF ZOPRO  
AND LATEST

5  
Harry Carey  
HEARTS UP!

5  
Harry Carey  
HEARTS UP!

5  
Harry Carey  
HEARTS UP!

DK SPECIAL

UTE  
TE  
MORGAN  
KAY HANOVER



BEST SHOWS IN TOWN

BEST SHOWS IN TOWN

BEST SHOWS IN TOWN

BLAZING THE BOB ALLEN  
WAWAN

ROSIE RICKFORD  
'THE MAGICAL NIGHT'

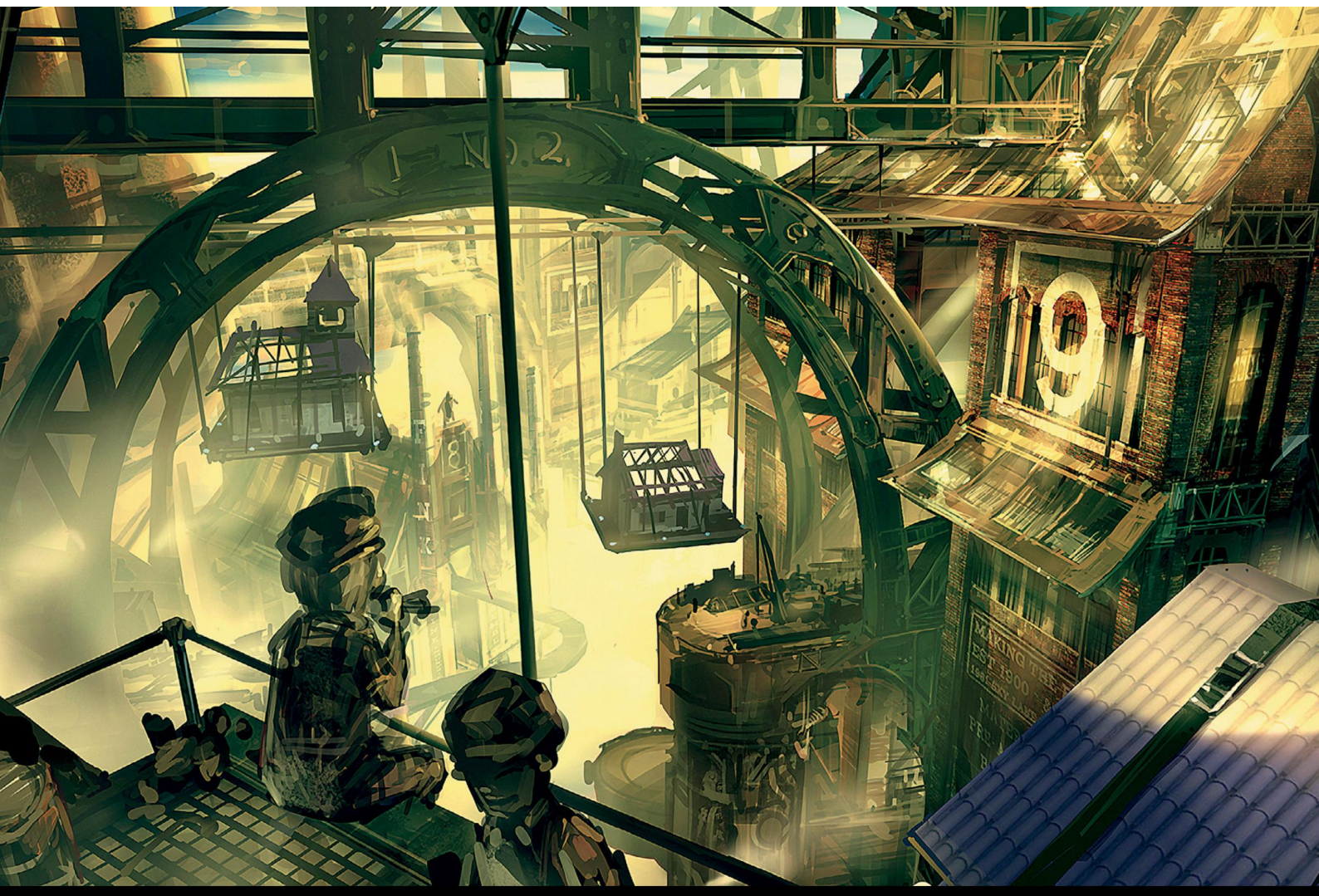
THIS WEEK SPECIAL 5¢  
TODAY

MUSIC GRAND  
GARDEN STREET  
TODAY

TODAY

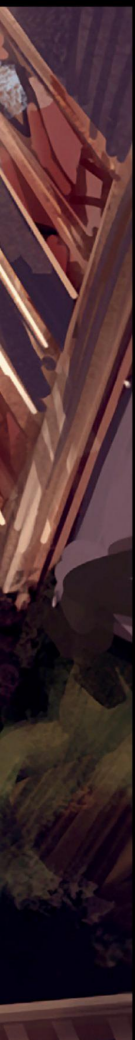
ENTER CLAY  
PROGRAM  
EVERY MONDAY

ENTER CLAY  
PROGRAM  
EVERY MONDAY









# BASIC ARCHITECTURE STUDIES

- BY ZONE :

• TOWN CENTER SET DESIGNED FOR SMALLER, MID-CLASS BLDGS — USE HOTEL SET FOR LARGE POI'S?

## TOWN CENTER

SQUARE, RECTILINEAR. FLAT FACADE. LOW ANGLES. "AMERICAN" LOOK.



- HEAVY DECORATED TOP TRIM
- BIG 2ND-COLOR COLUMN ELEMENTS TO DEFINE BOUNDARIES
- INTERNAL TRIM LOWER-CONTRAST

- QUAINS AS CORNER MESHES
- NEUTRAL COLORS

- HEAVY GRIDDING TO CONTRAST PLATER STYLES
- CONSISTENT, DARKER MATERIAL TO MINIMIZE INTERNAL NOISE

- BRICK, WHITE TRIM, SHUTTERS — SUPER AMERICAN
- PENTHOUSE STORY DEFINED WITH DIFFERENT MATERIAL

- SPACING MIGHT NOT BE ACCURATE TO MODULAR DIMENSIONS (OOFS)
- HORIZONTAL LAYERS VISUALLY DEFINED WITH MATERIAL SHIFTS

SEPARATE

# BASIC ARCHITECTURE STUDIES

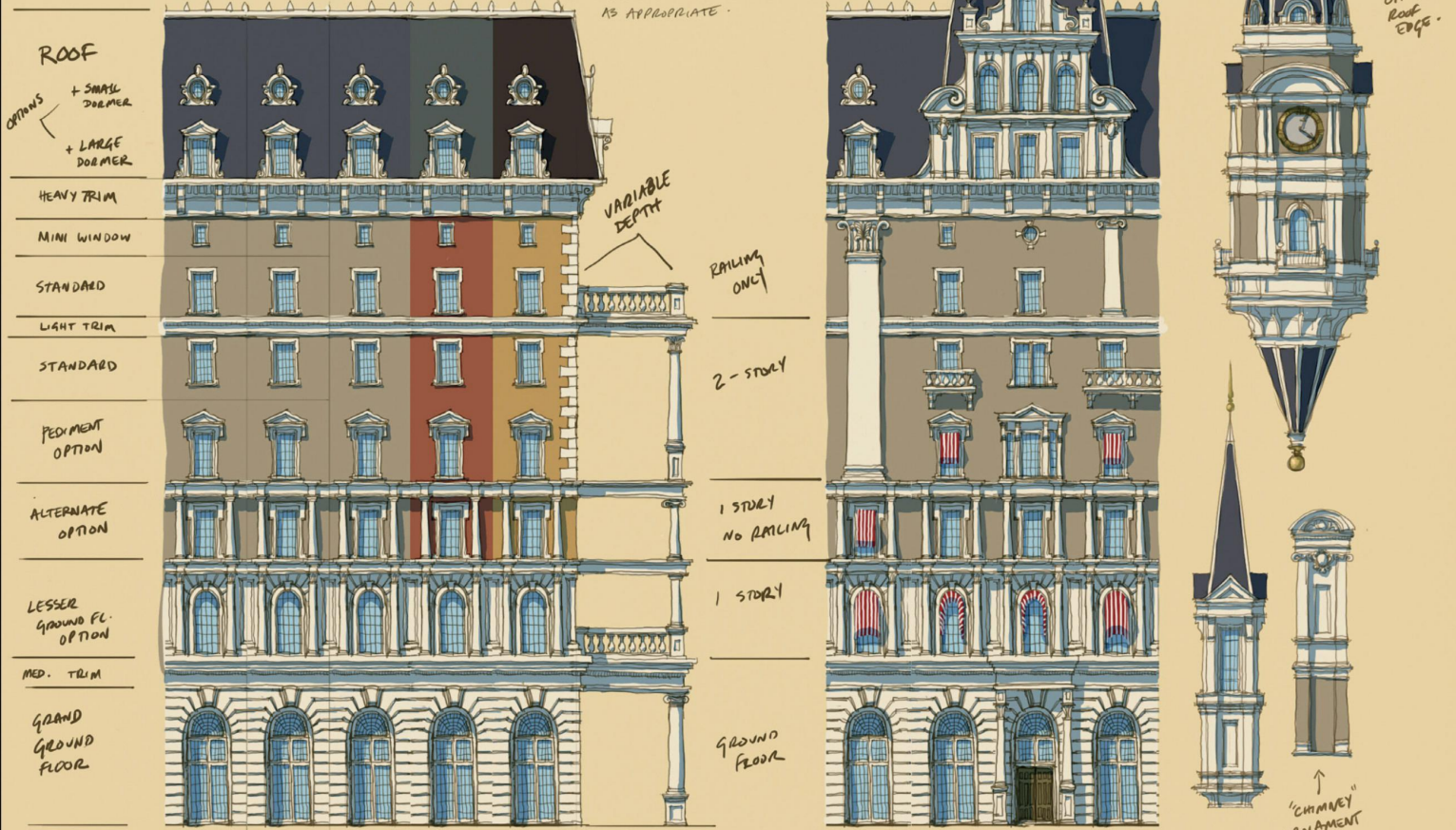
- BY ZONE :

"HOTEL DEL EUROPE"

SUPPLEMENTAL ARCH. SET FOR TOWN CENTER

GOALS: BIGGER, GRANDER THAN BASE TOWN CENTER BLDGS. AMERICAN GRAND HOTEL STYLE. NEEDS TO BE VERY SCALABLE.

- USE 'SPEEULES' TO ADD ADDITIONAL LAYERS AS APPROPRIATE.



ROOF  
OPTONS  
+ SMALL DORMER  
+ LARGE DORMER

HEAVY TRIM  
MINI WINDOW  
STANDARD  
LIGHT TRIM  
STANDARD  
PEDIMENT OPTION  
ALTERNATE OPTION  
LESSER GROUND FL. OPTION  
MED. TRIM  
GRAND GROUND FLOOR

VARIABLE DEPTH

RAILING ONLY  
2-STORY  
1 STORY NO RAILING  
1 STORY  
GROUND FLOOR

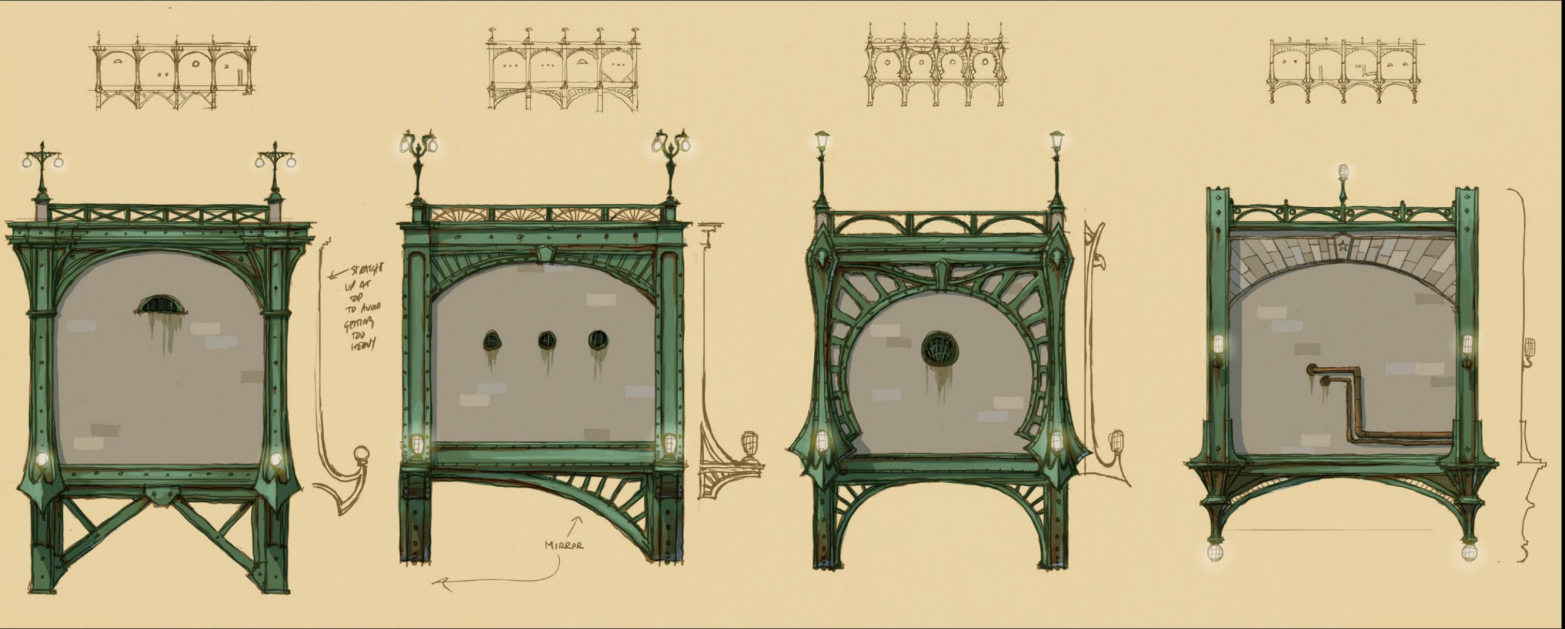
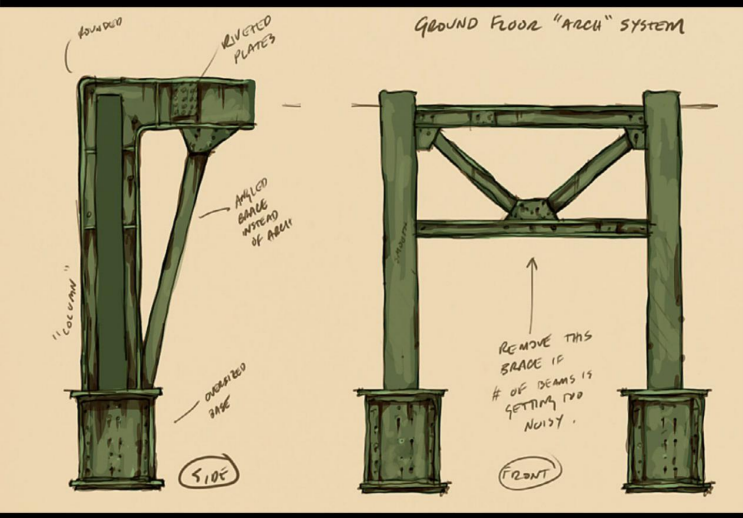
VARIAIONS TO BE FOCAL POINTS

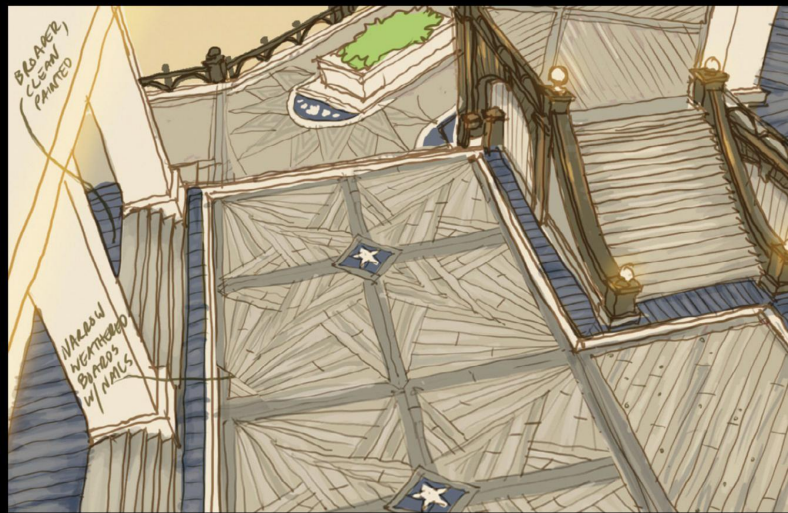
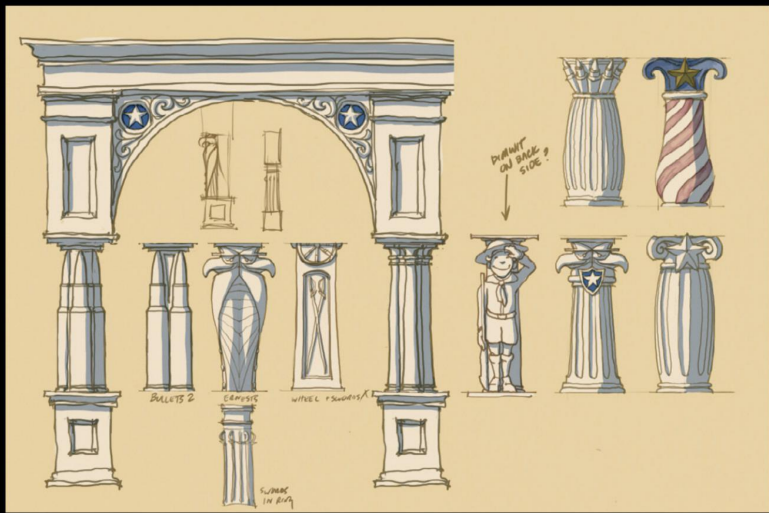
ADDITIONAL TOWER FOR ADDING TO TOP, CORNERS. CAN HANG OFF OF ROOF EDGE.

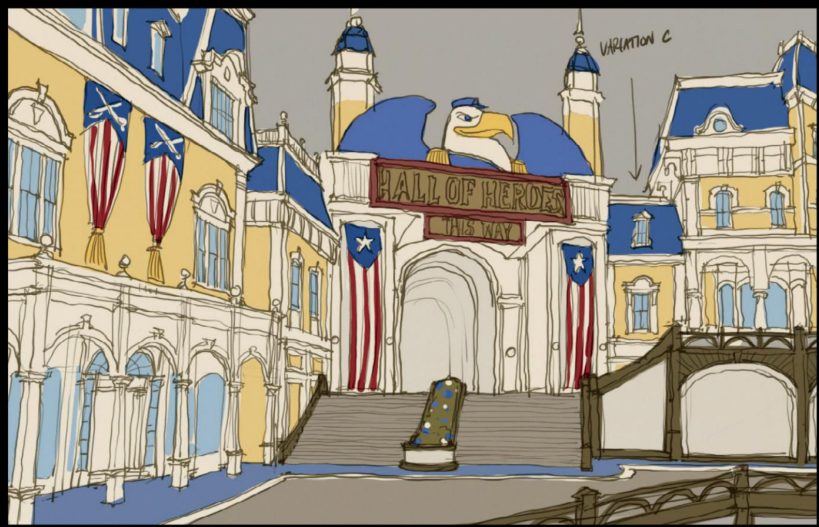
'CHIMNEY' ORNAMENT

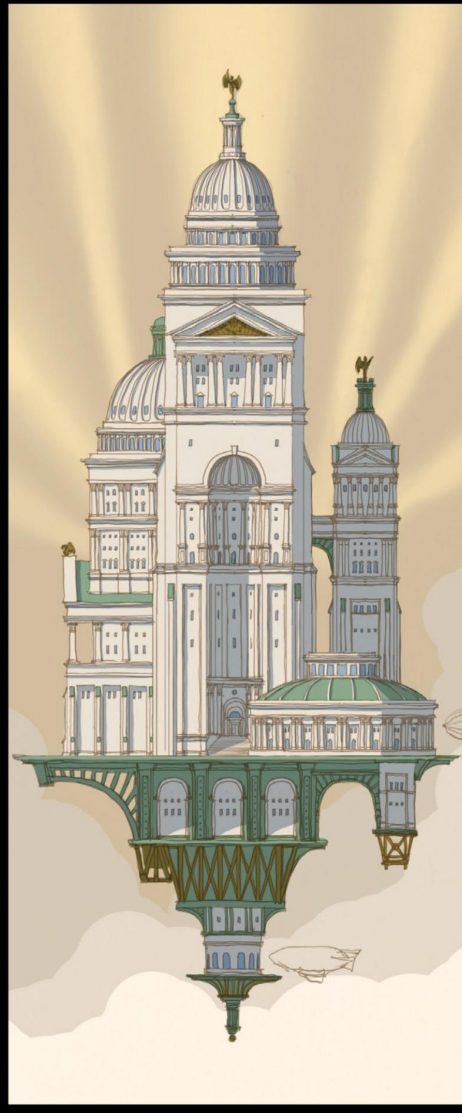
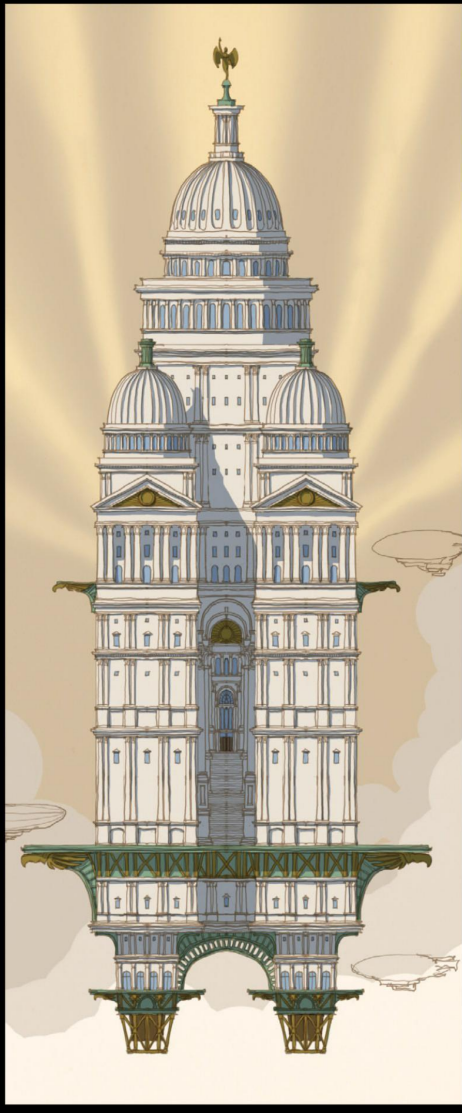
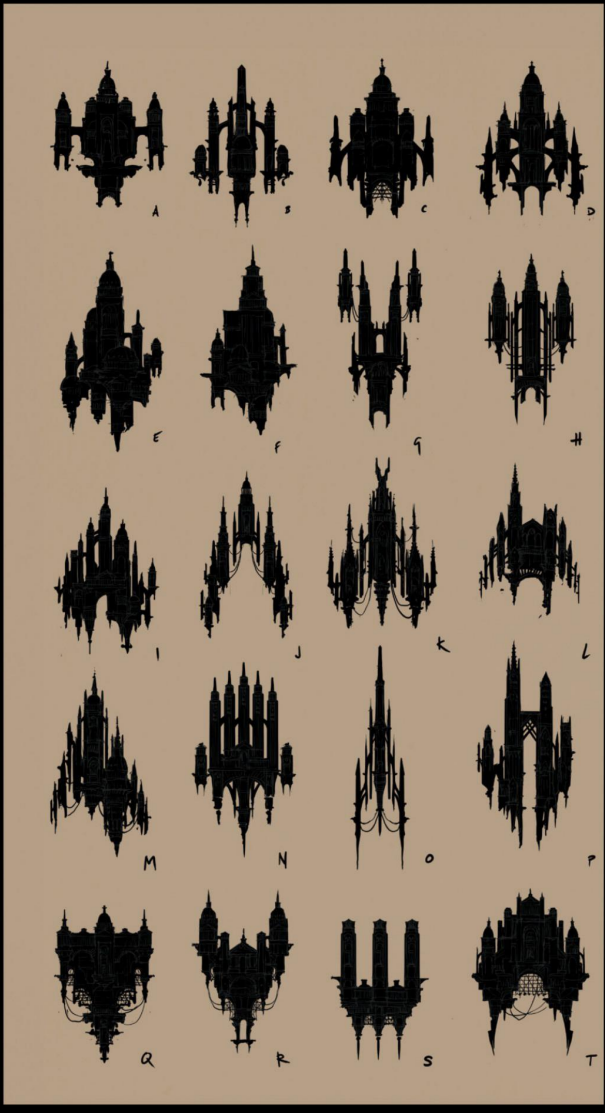


"TOWN CENTER"  
ARCHITECTURE SET VISUALIZATION



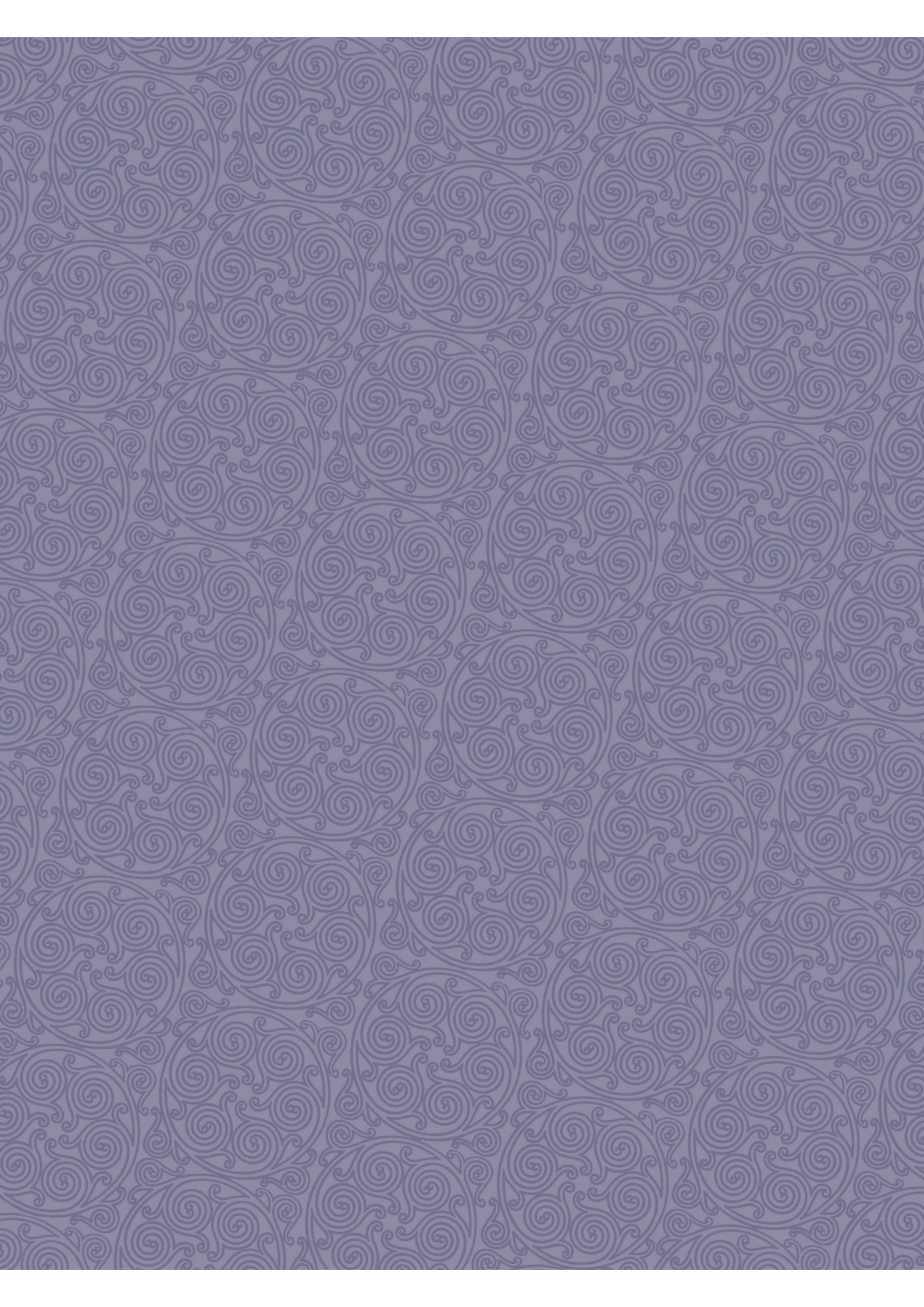












ART / MEDIA TIE-IN



## THE ART OF BIOSHOCK INFINITE

In *The Art of BioShock Infinite*, delve deeper into the city of Columbia—the fabled floating metropolis built by the US government in the late 1800s to serve as a beacon of technology and achievement for the world! This deluxe hardcover features production designs and concept illustrations focusing on main characters Booker, Elizabeth, and Songbird from the highly anticipated *BioShock® Infinite* video game. See the evolution of the Heavy Hitters, the populace of Columbia, the Sky-Hook, vigors, airships, and much more! This deluxe hardcover also features an introduction from *BioShock® Infinite* Creative Director Ken Levine.

*BioShock® Infinite*, developed by Irrational Games, won over 75 editorial awards at E3 2011, including the Game Critics Awards' Best of Show trophy.



BIOSHOCKINFINITE.COM  
DARKHORSE.COM

“A title that is likely to define the video game landscape in the years to come.” —GAME INFORMER

“BioShock Infinite is exactly what the franchise needed.”

—OXM UK

“The birth of a new gaming icon.”

—EDGE MAGAZINE

