SHADOWRUN HONG KONG

ART ANTHOLOGY

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WARNING

SPOILERS ARE CONTAINED IN THIS BOOK

FOREWORD

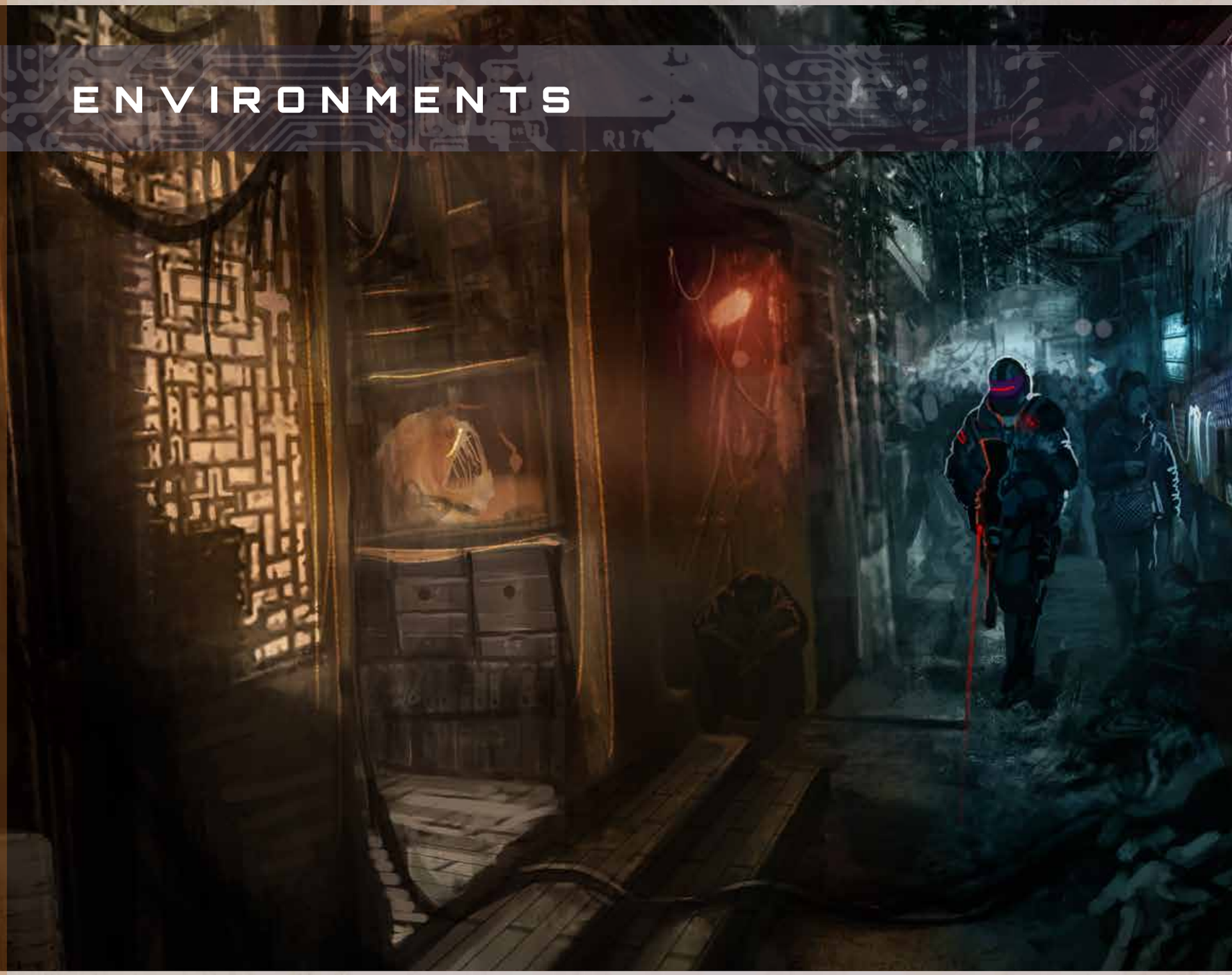
Ever since my first trip to Hong Kong in 1986 I have been fascinated with this small island that both separated and connected two powerful empires. The energy of the place was palpable, the people amazing, and the fusion of ancient culture and modern (or close to it) technologies took my breath away. Broad avenues packed with automobiles and shiny Western stores contrasted the thousands of tiny twisting alleys crammed with every kind of store and workshop imaginable - and everything went upwards. Stores on top of other stores with apartments above them, and all topped with the most extensive and elaborate neon lights I had ever seen.

In those days all traffic between Hong Kong, Kowloon, and the New Territories traveled by boat. The Star Ferries, stuffed to the gunnels, with locals and tourists flew across the water like water bugs weaving between the endless parade of giant freighters carrying resources destined for China and finished goods from China destined to shops around the world. The harbor traffic immediately illustrated the role that the city had played for a hundred years - Hong Kong was the gateway to China. The floating city of fishing and shipping Junks in Kowloon harbor was still there, though not the size it was a hundred years previously it seemed like the only part that had changed was the quantity as the boats and people who lived on them seemed timeless.

My visit came just as the period of chaos that preceded the handover of Hong Kong, Kowloon, and The New Territories from the vanishing British Empire to the growing People's Republic of China began. The resident's fear of an uncertain future and their attempts to prepare for it left a deep impression on me as did all the other delightful contrasts and energies of this magical city - all of which played important roles when I started working on Shadowrun less than a year later.

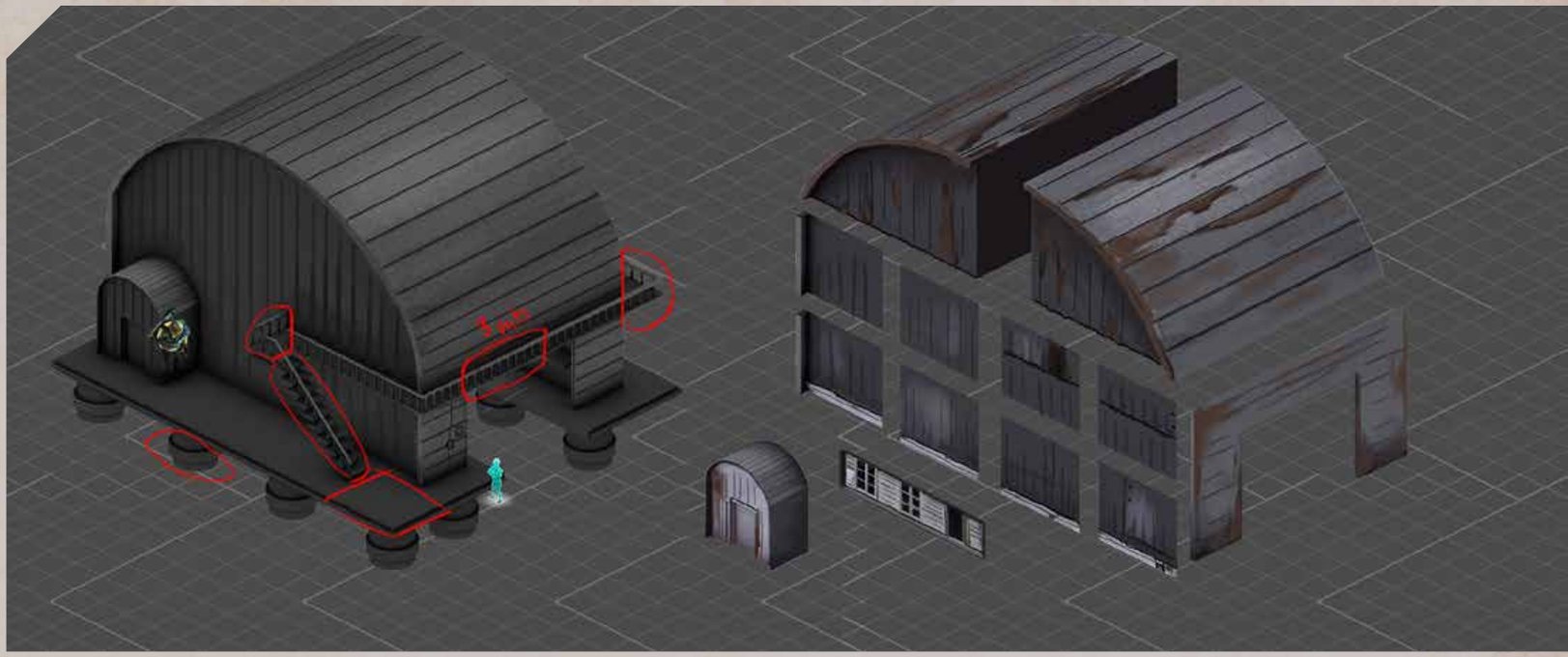
- Jordan Weisman

ENVIRONMENTS



These two pieces capture one of the important contrasts of Hong Kong; the chaos the streets versus the calm serenity of the interiors. The streets of Hong Kong are the most visually, audibly, and aromatically dense I have ever experienced - just walking down the street is complete sensory overload. Which is likely why the vast majority of the interiors are designed to be as serene as possible, to provide an environment to sooth the senses - at least until the Karaoke starts.

As in our previous Shadowrun games, all our environments are built using modular tiles. One of the fun aspects of the Hong Kong tile set was getting to work with materials that are highly weathered.



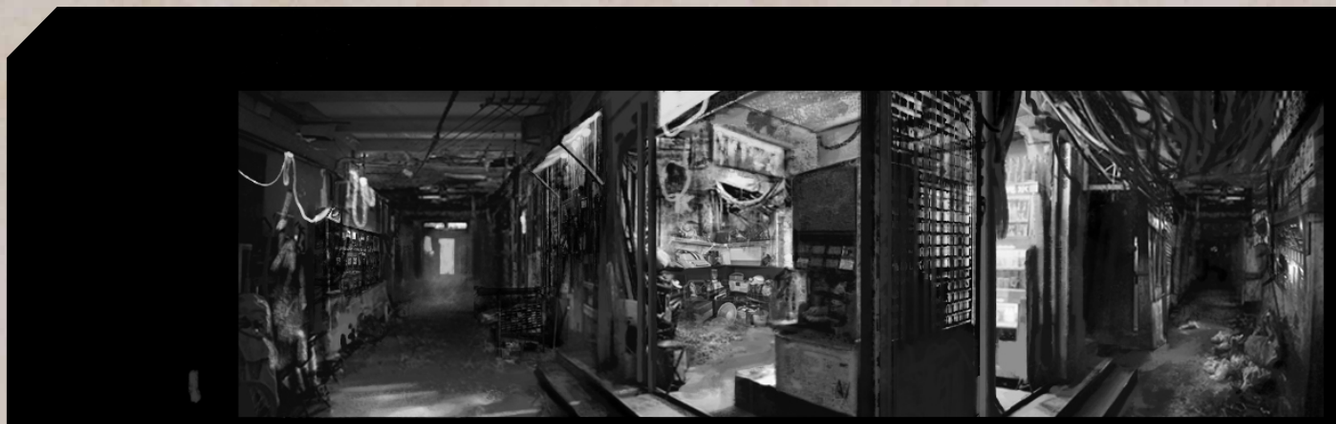
Another page of contrasts. The rooftop sanctuary of the super wealthy with its hyper-modern take on ancient Chinese themes such as the portal that frames the stone garden and Bonsai tree is a stark contrast to the garbage strewn covered alleyways in which most of the residents of Hong Kong and surrounding territories live and work.

Squeezed onto the spit of land that British merchant houses negotiated for Hong Kong was forced to go vertical long before most other cities and Shadowrun's version of Hong Kong is even taller and more multilayered than the real one.

Concept art like these pieces by Tristin Ishmael really help the environment team understand the color palette, tone, and mood of a location before they start designing all the modular tiles for it. The piece on the top of the page nails the totally interwoven living and working quarters of Hong Kong. The action piece on the bottom of the page shows a drone pursuing what we can assume is a runner weaving between the junks of Kowloon's floating city.

On the bottom of the page is an example of the second stage of concept art in which the environment team sketches what scenes might look like before breaking them down into all their modular tiles and "props" like those seen in the image at the top of the page.

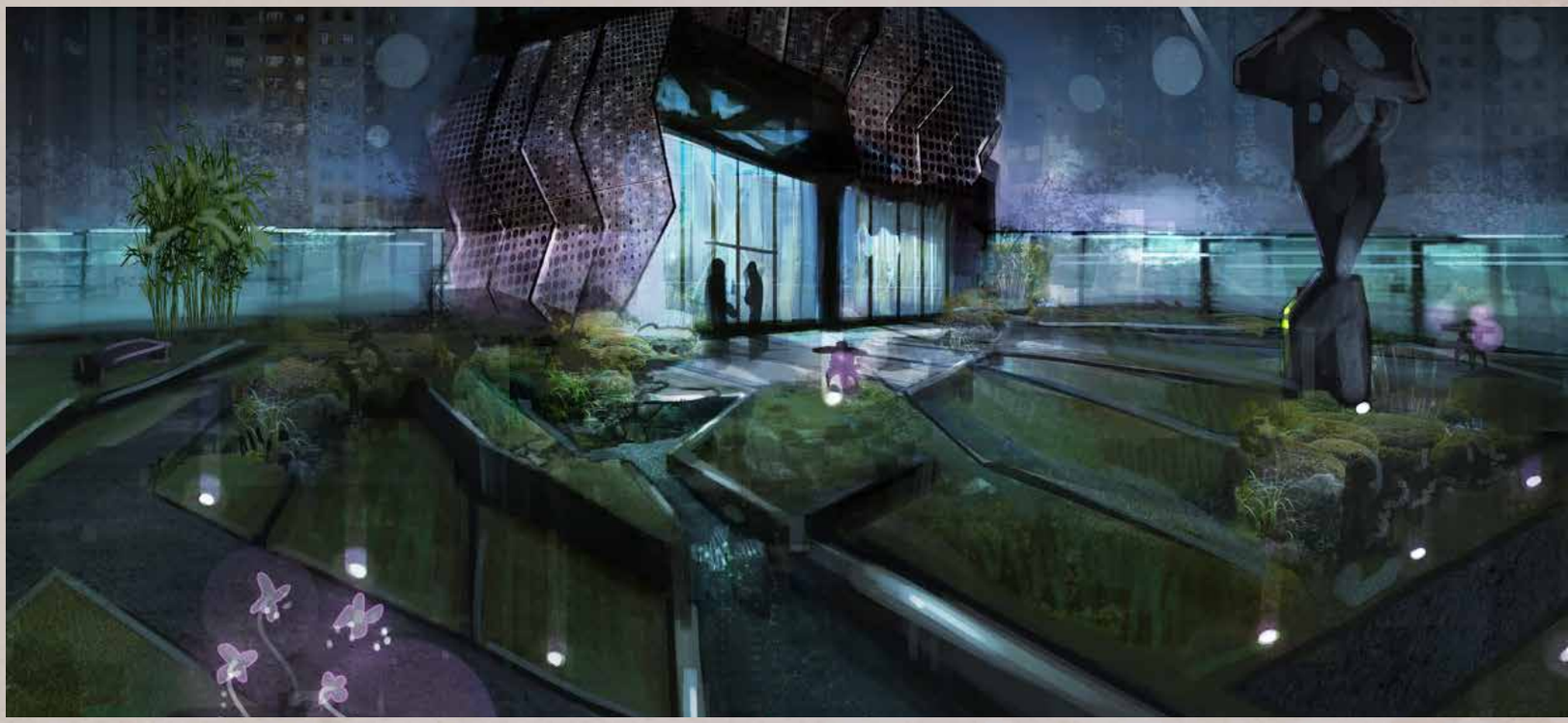
Early concept development work exploring different environs of the Hong Kong and the Walled City in which some of the story takes place.



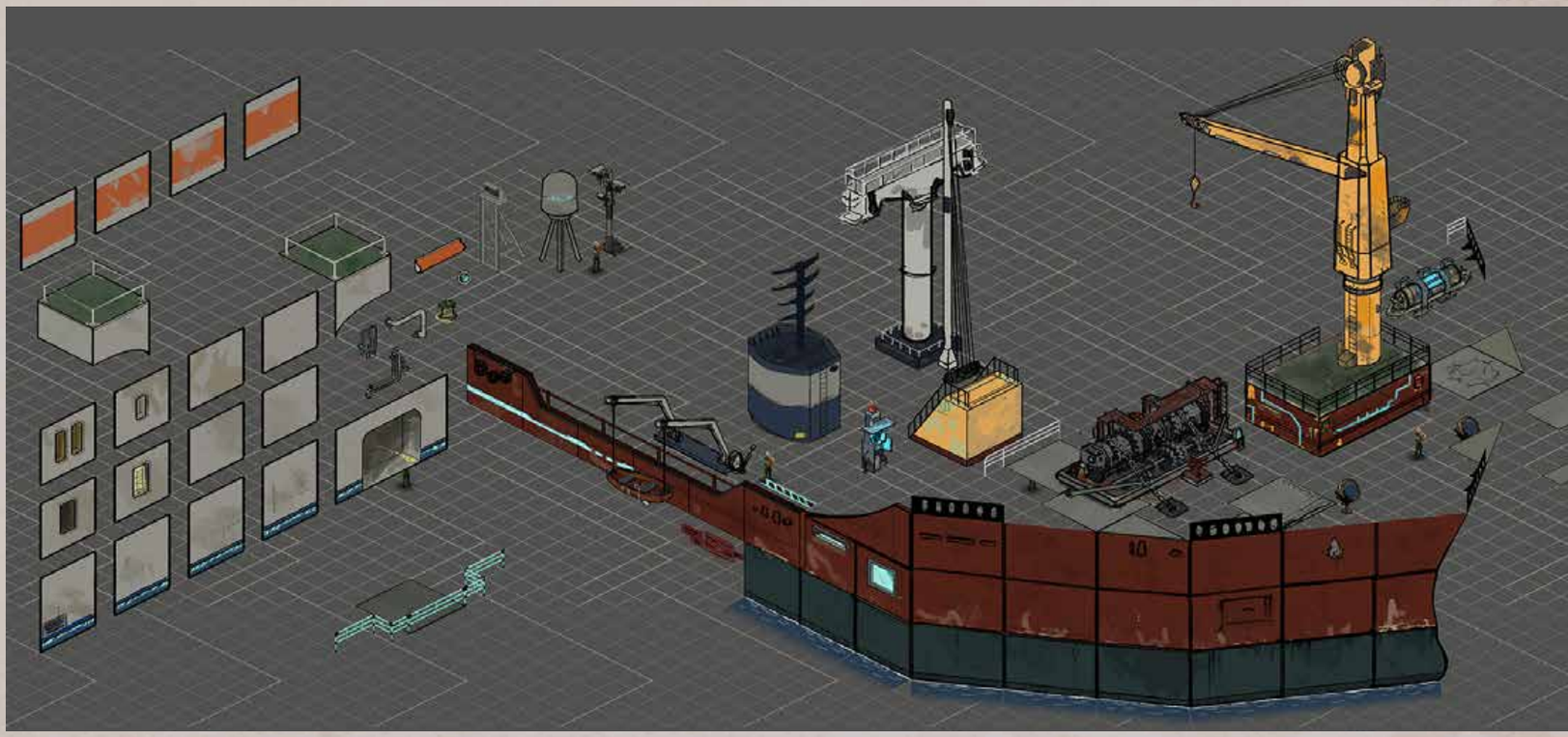
These interiors on the top of the page illustrate the Whampoan's love of technology, including an arcade. The bottom of the page shows "the Octopus," Is0bel's big rig on the fishing trawler that our characters call home - at least for now.

Books, and the scrolls that proceeded them, have always been of more than purely information value in Chinese homes and offices as they historically represented education, wealth, and power. These were used to populate Crafty's magic shop.

These two images by Tristin reflect the team's desire to find a design style that maintained the Chinese architectural heritage within a rich corporate cybertech setting. The rooftop image on the bottom is what inspired the isometric rooftop concept art seen on page 7.



The image on the top illustrates the "mood boards" that the art team constructs of photos or other illustration that helps inform the creation of new modular tile sets and props for the world. The ship exterior seen in the lower image is itself constructed out of many modular tiles allowing designers to construct a wide variety of different ships.



More early concept work which helps set the feeling of the game's different environments.

I love the contrast between the two images on the left side; the ancient pagodas on the top and the modern skyscrapers on the bottom, both surrounded by junks of the floating city.

- Jordan

This is the starting point for the first image of Shadowrun: Hong Kong the environment team put together. A nice example of how isometric environmental study starts as line art and is then painted in, eventually to be then broken down into modular tiles.

The concept continues to be refined. The line art becomes individual art pieces and is laid out in the scene, then lit in the editor. Hong Kong is a very different place during the day and at night. A bit like turning on the lights in your favorite bar or club, some of the city's romance disappears during the day as the neon no longer distracts you from the filth and squalor.

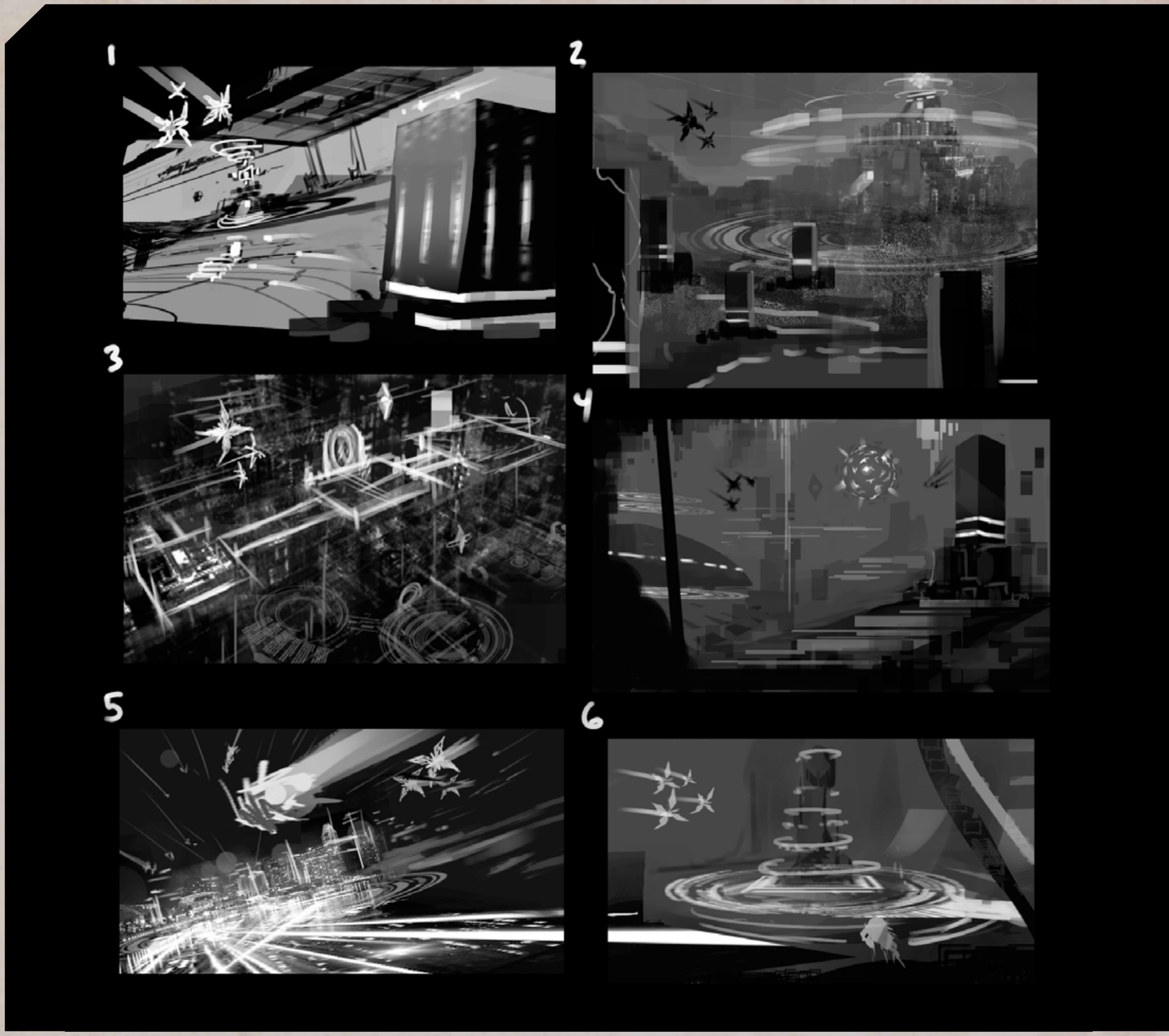
The junks of Kowloon harbor are both the office, factory, and homes of those that have lived upon them for generations on end. We knew from the beginning that this unique environment must feature prominently in our game.

The peacefulness of a walled Chinese garden contrasts nicely with the noise of a city square and the opulence of the giant floating restaurants of the harbor - where, of course, a shootout takes place.

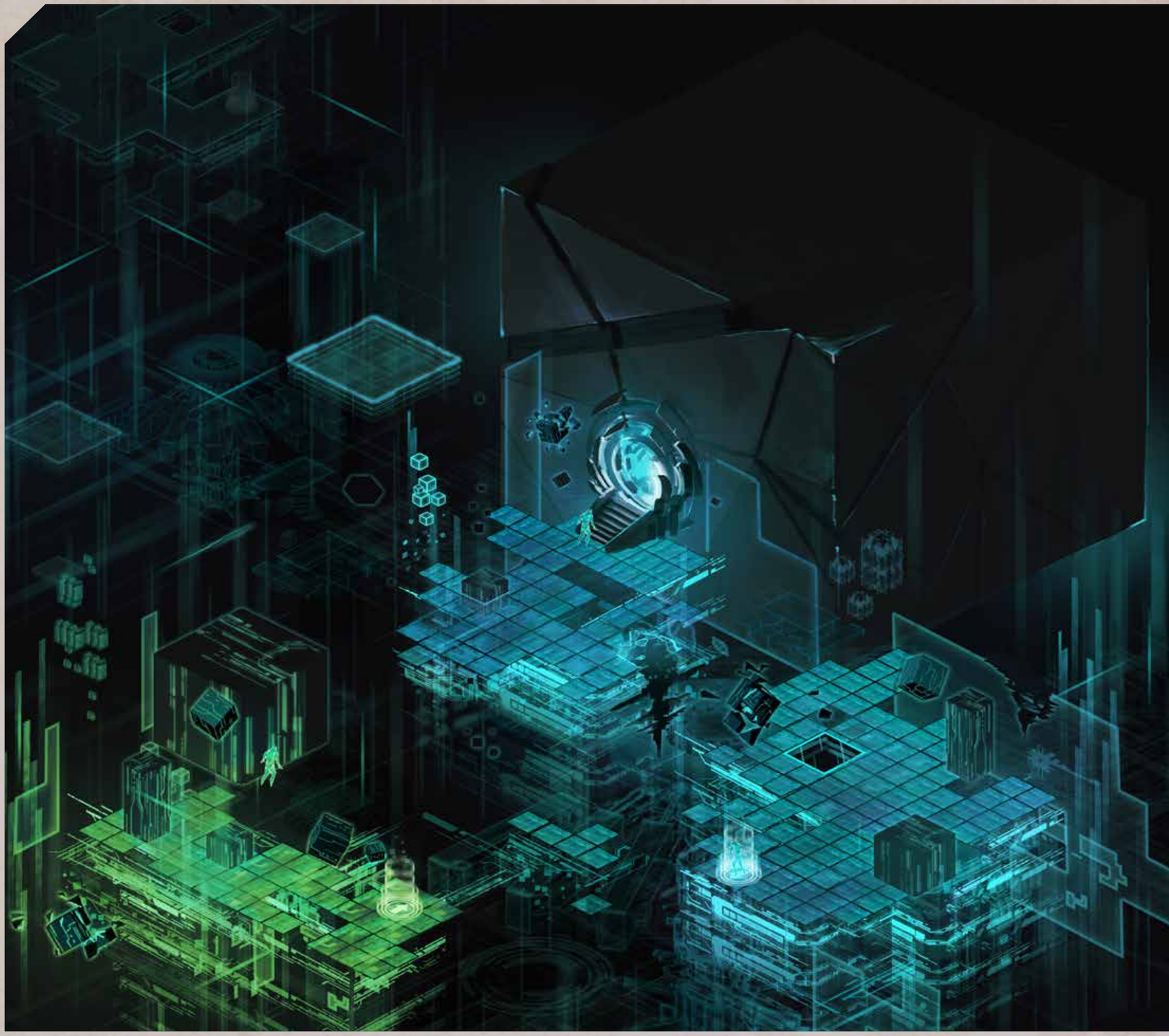
Technical Artist Will Avery's sketches at the top of the page are explorations of markings for the Chinese dragon lines which result in the powerful, if sometimes unpredictable, "wild" magic. The isometric concept art below presents the squalor of the people caught between the walls of Kowloon Walled City.

This rough weighting sketch demonstrates the visual mass that the Chinese guardian lions should have in the final piece.

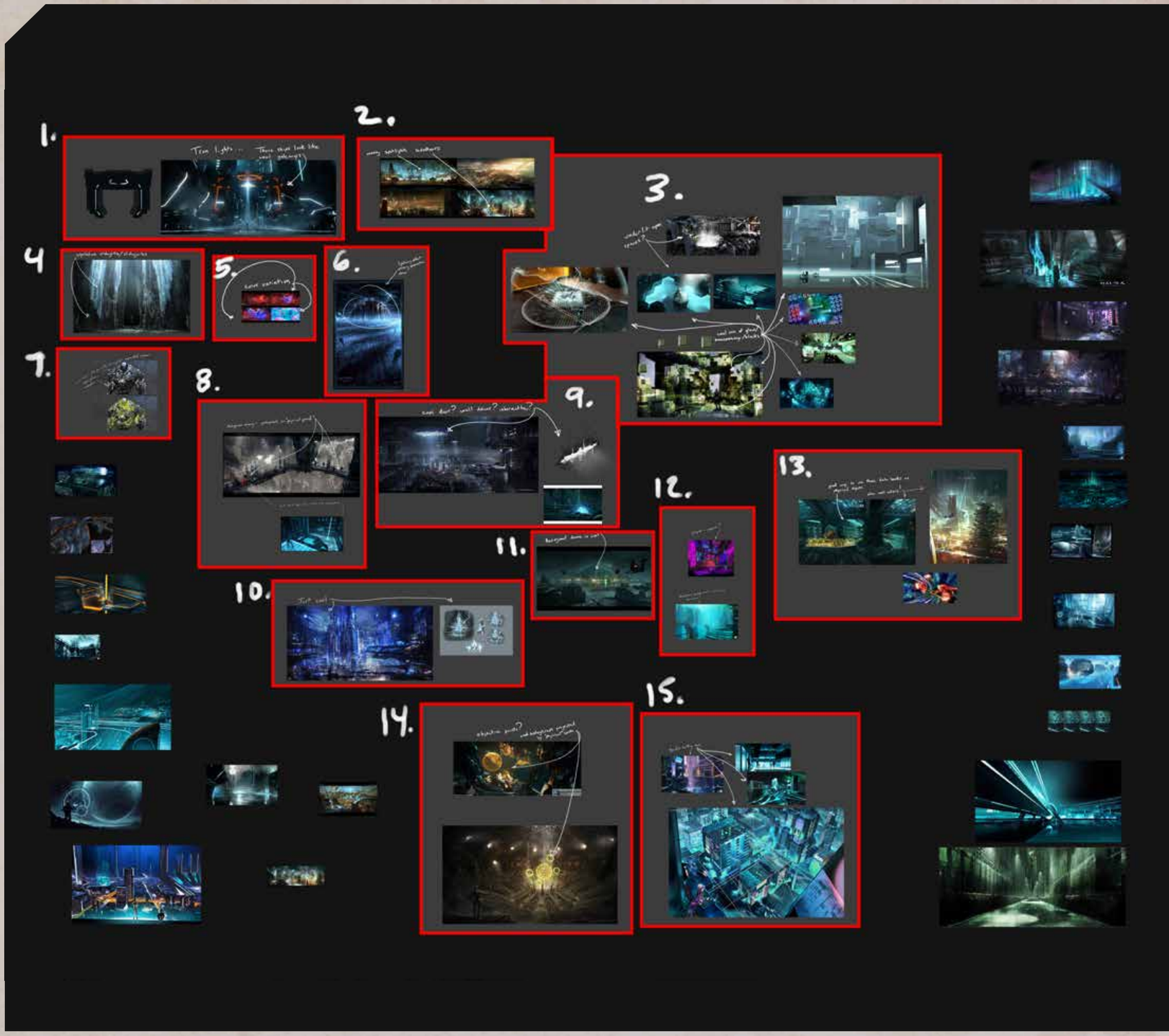
Early concepts of the revised Matrix environments. The concepts are quick and loose, exploring shape language and the feeling of three dimensional space the team wanted the Matrix to have.



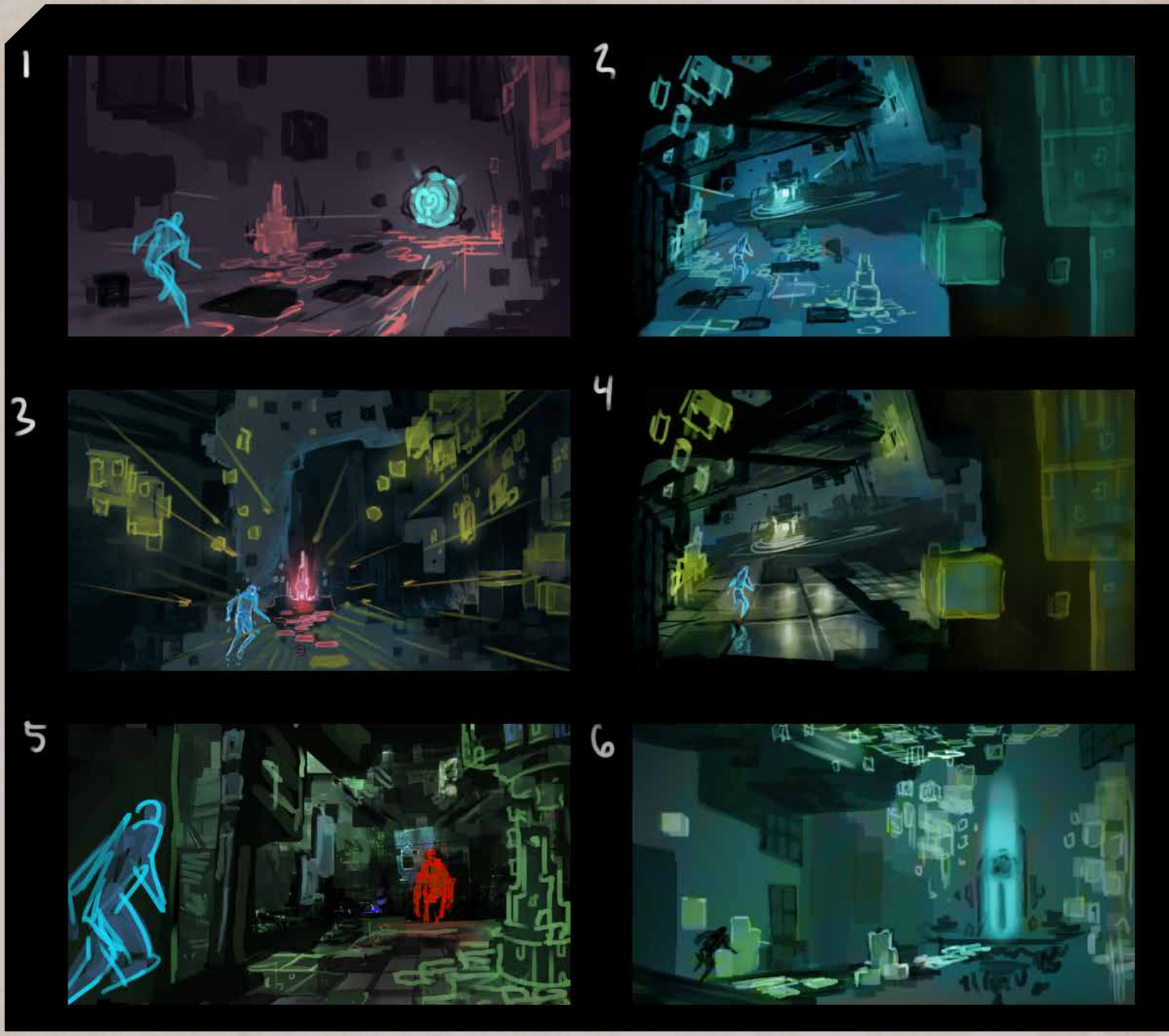
Building off of the rough concept sketches of the previous page these are more detailed explorations of a Matrix design direction. In this piece, they explored making the "floor" feel like pixels.



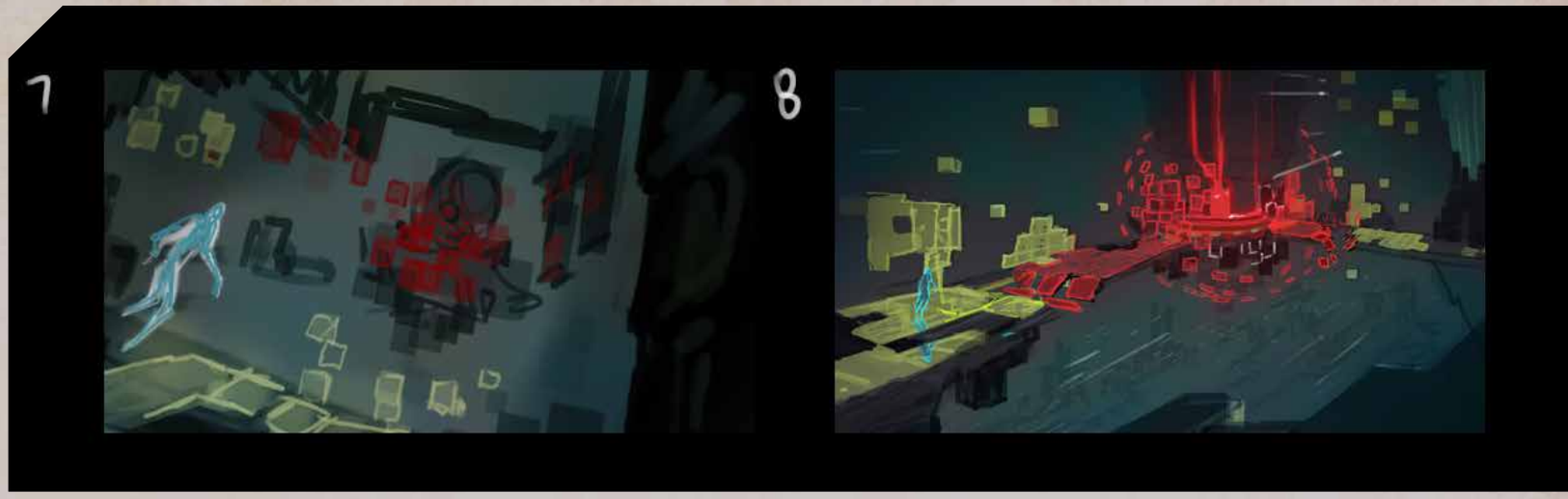
Examples of concept sketches being grouped and related to each other for a creative review with Mitch.

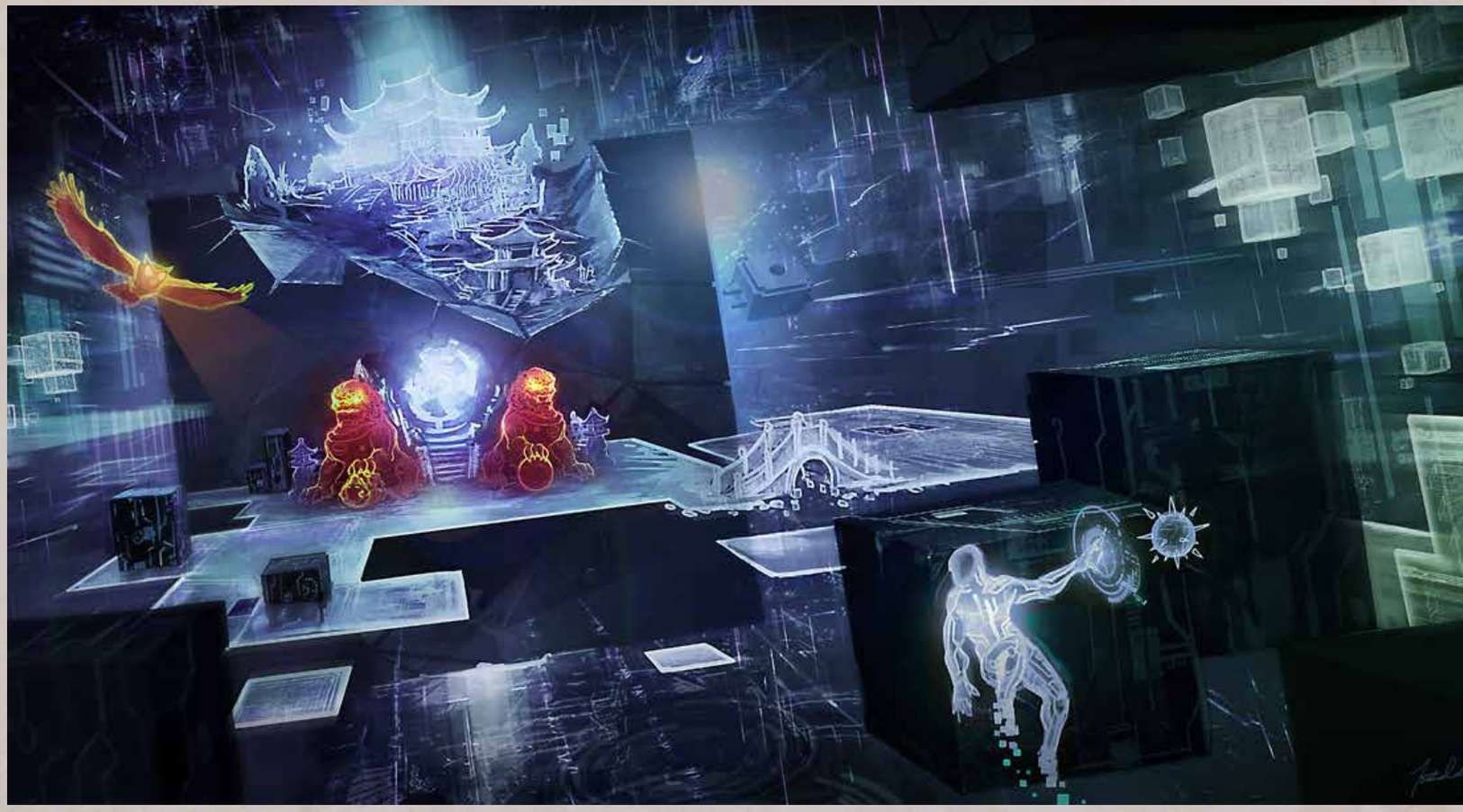


Further exploration of different Matrix environment directions and how decker's avatars relate to them.
The team was exploring how to evoke the feeling of infiltrating a secure system.



More Matrix concept development. Note the integration of the guardian lions and owls from Chinese mythology into the sculpted systems in the Matrix. Tristan, Art Director Chris Rogers, and Mitch iterated on this piece for quite awhile until they got what they were looking for.





CHARACTERS

Your Crew. Designing a running team for a game is a bit like putting together the cast of a prime time sitcom. Well okay - a pretty warped prime time sitcom, in that we want the team to represent a cool cross-section of the wide variety of character types available in the Shadowrun universe. Over the next several pages we will dive into more depth about each character on your crew.

DUNCAN WU
SECURITY SPECIALIST

ISOBEL
DECKER

GOBBET
RAT SHAMAN

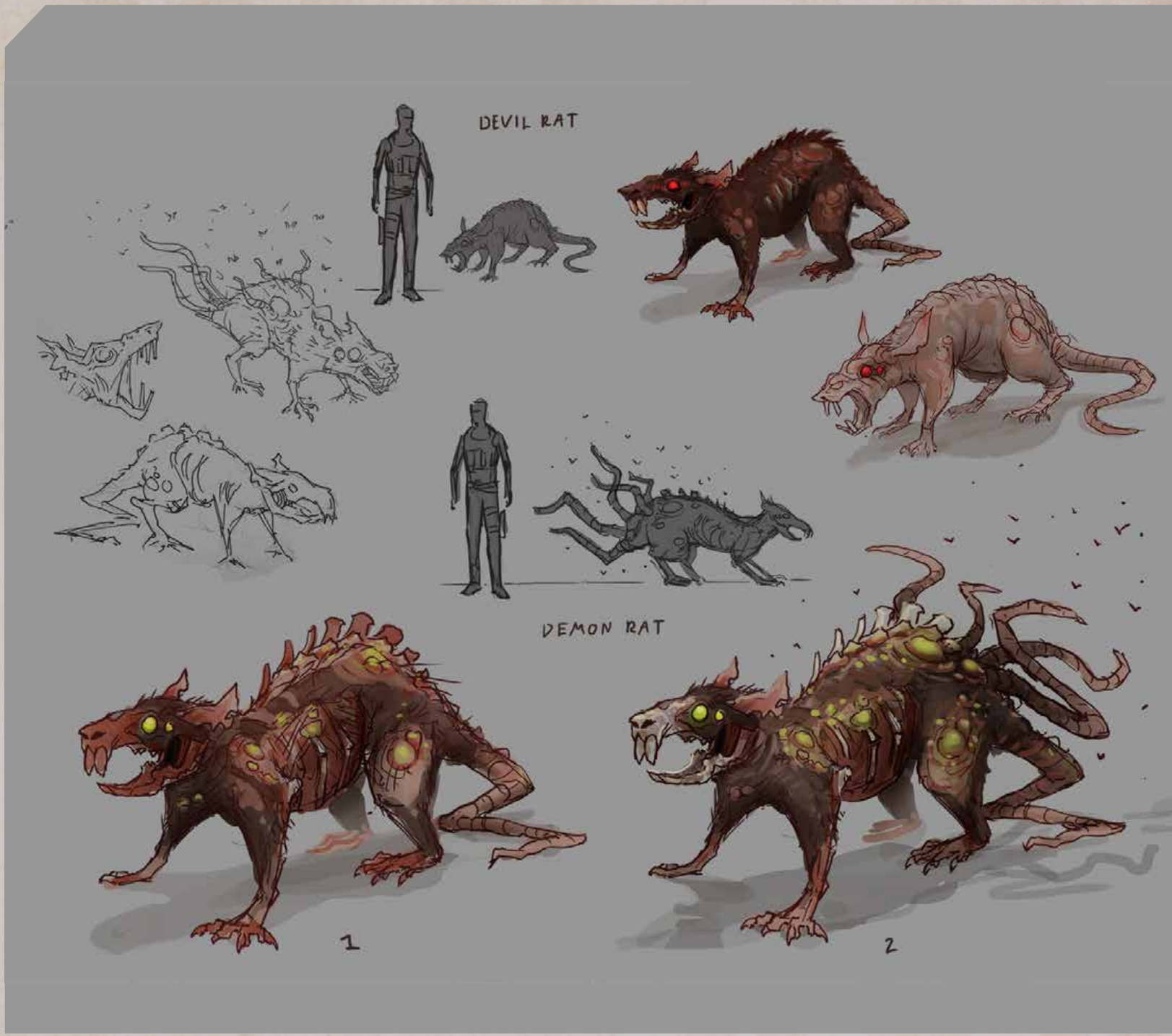
RACTER
RIGGER

GAICHU
FORMER RED SAMURAI

Is0bel is a Somali dwarf decker whose parents were political refugees forced to immigrate to Hong Kong when she was young. Arriving with nothing, they ended up living in the squalor of the Walled City.

An exploration of the shine spirits of Hong Kong. They are more powerful than the talisman spirits you can buy but only stick around for a limited tim

Can't have a rat shaman without giant rats, right? You know that we are into the details when we work out the differences between Devil Rats and Demon Rats! (But both qualify as ROUS)

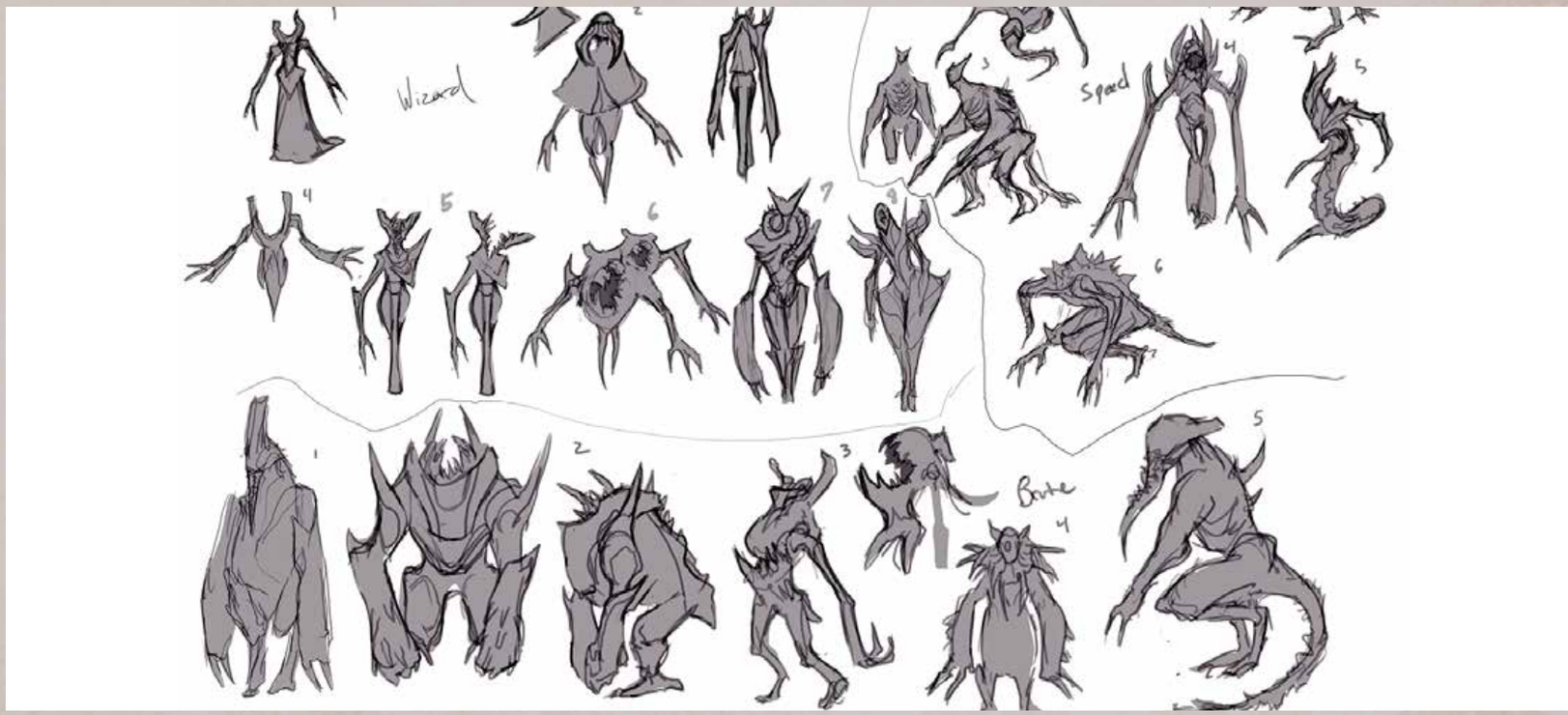


Character Lead Joel DuQue's exploration of corporate attire which suggests that residents of Hong Kong have been wearing breathing filters for almost a hundred years by 2056.

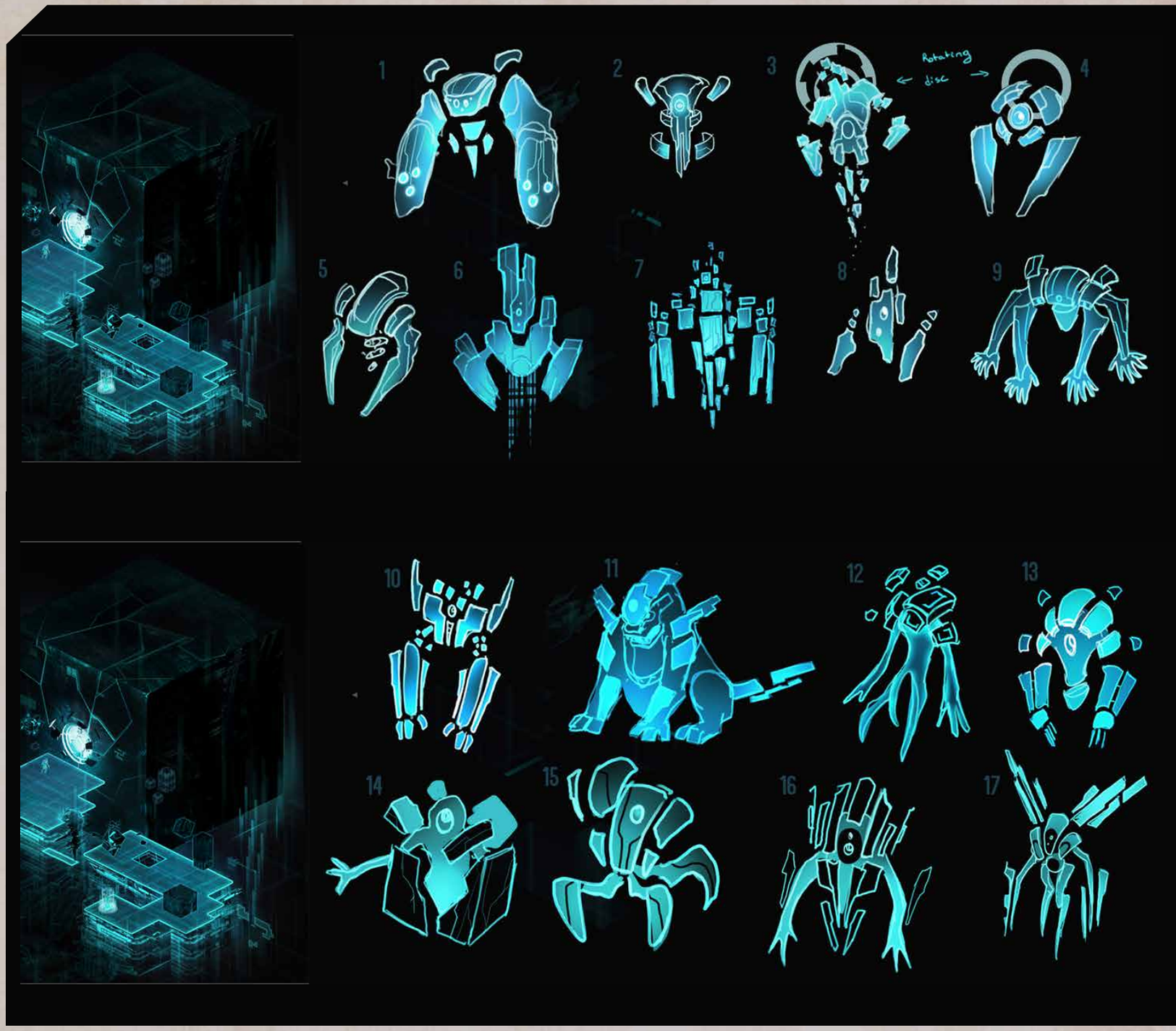
Duncan Wu is a former street punk from the Redmond Barrens who got put on the right path by his foster-father. He eventually joined Lone Star where he got his advanced combat training.

The image on top displays Maury Weiss' amazing sculptures for the Kickstarter backer figures. I have to admit that these were motivated more by my wanting the figures than how much they really helped the Kickstarter. :)

- Jordan



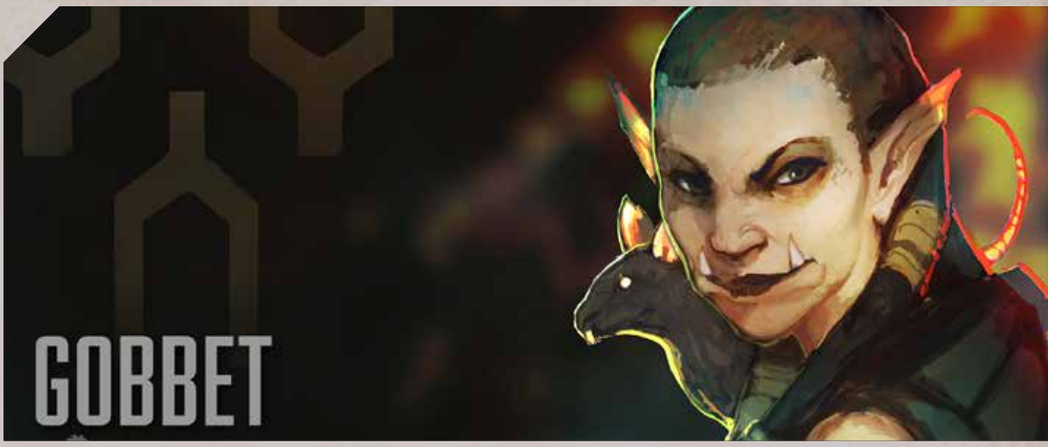
Gaichu is a former Renraku Red Samurai who was infected by a virus that turned him into a ghoul. Rather than commit seppuku, he ran from his former team mates and embraced his ghoulish nature.

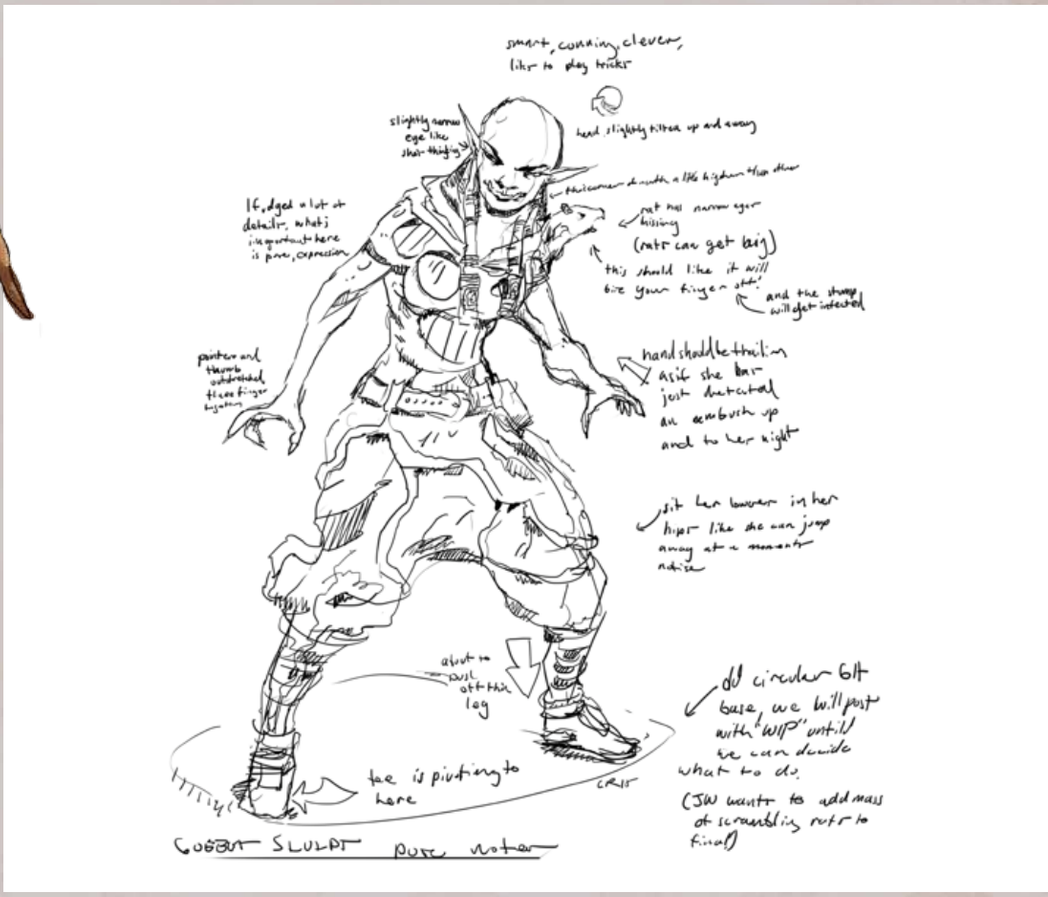


Explorations of different types of ICE for the Matrix.

More garb for residents of Hong Kong.

Gobbet is an ork rat shaman who raised herself on the streets of Hong Kong with some help from her spirit totem, Rat. Gobbet's pet rats, Madness and Folly, are her constant companions.





Chris Rogers' beautiful explorations of Chinese shrine spirits (Makes be want to go watch Big Trouble in Little China again - Jordan)

One of our goals in SR:HK was to have a drone become expressive enough to feel like a member of your crew.

The Royalty of Hong Kong.
Top - Qian Ya, the Queen With a Thousand Teeth. One of the Yama Kings.
Bottom - Your friend, the Rat King.

1.
2.
3.
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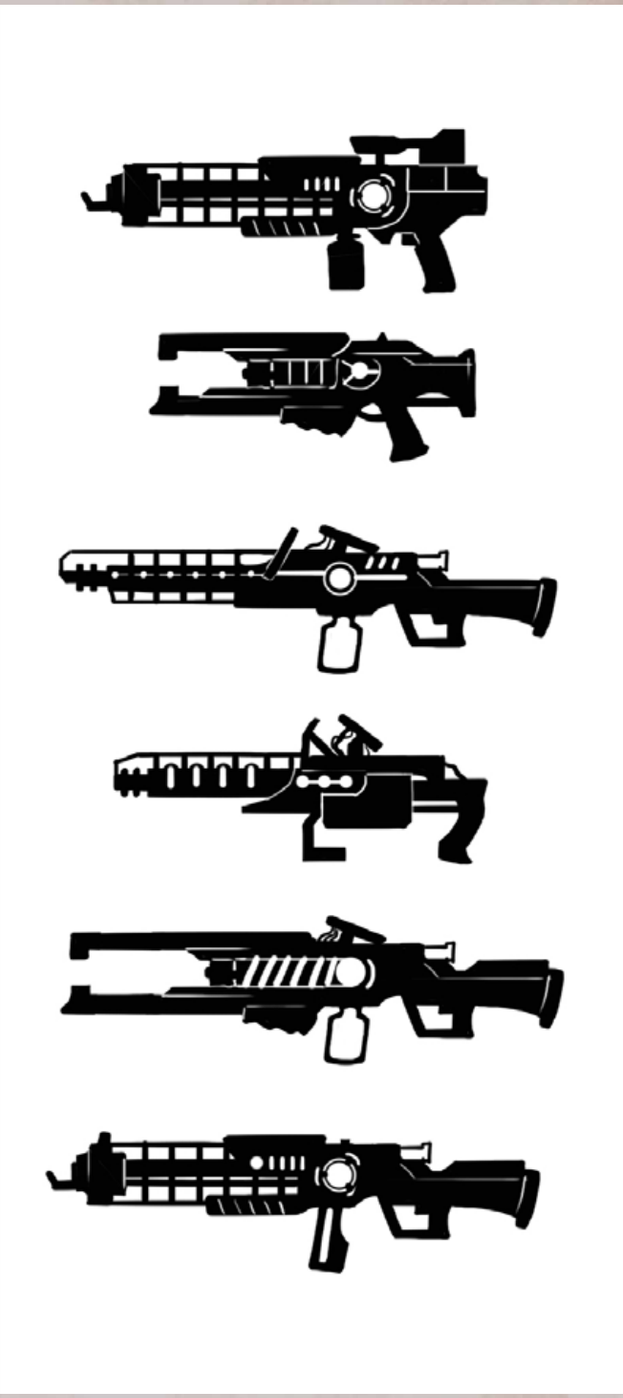
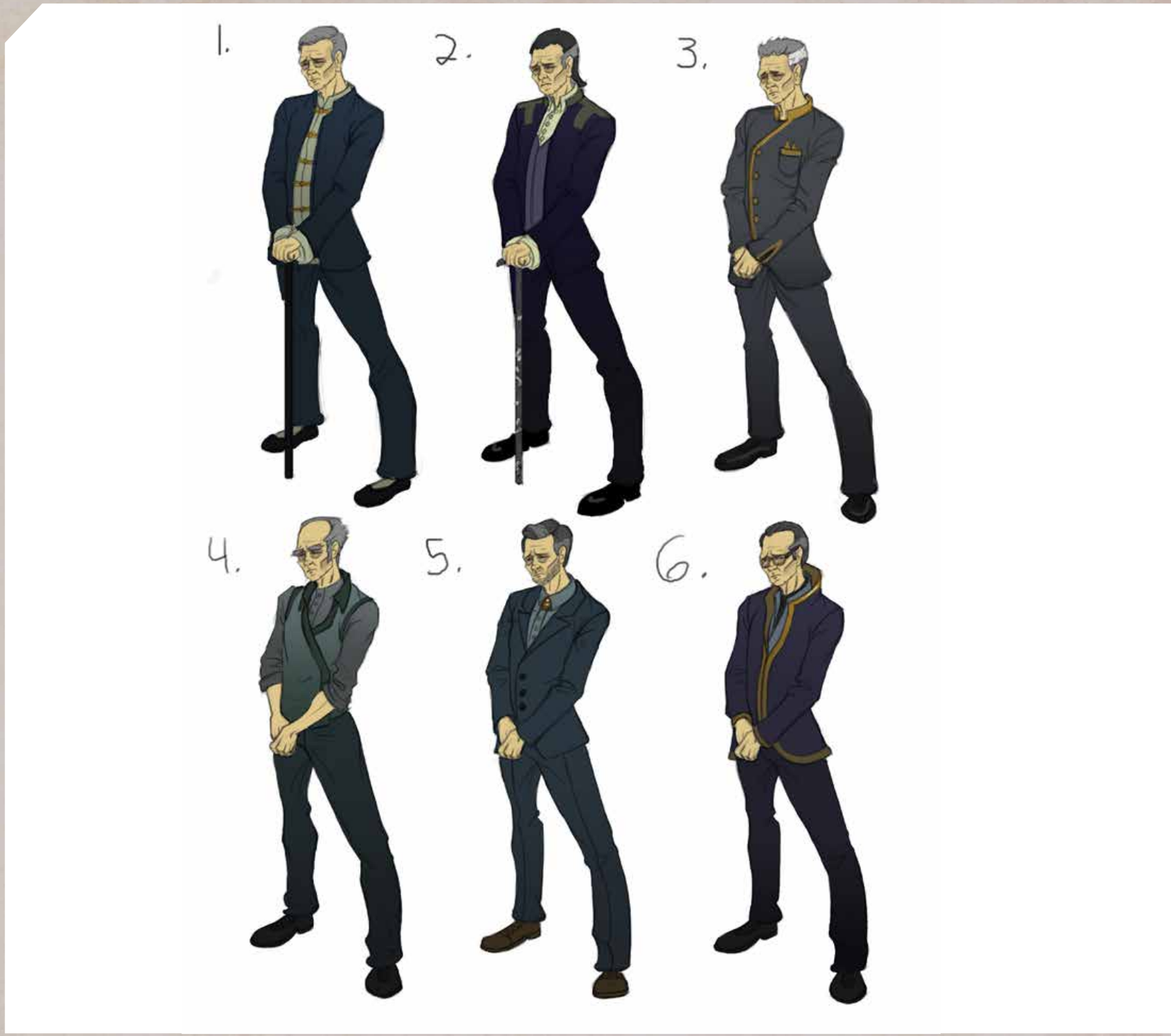


Early exploration of Gaichu. You can see how the armor was designed to subconsciously call to mind a skeleton to reinforce the character's skeletal face.

Another early exploration of Raymond Black, your foster-father by character artist Eleanor Wingo.

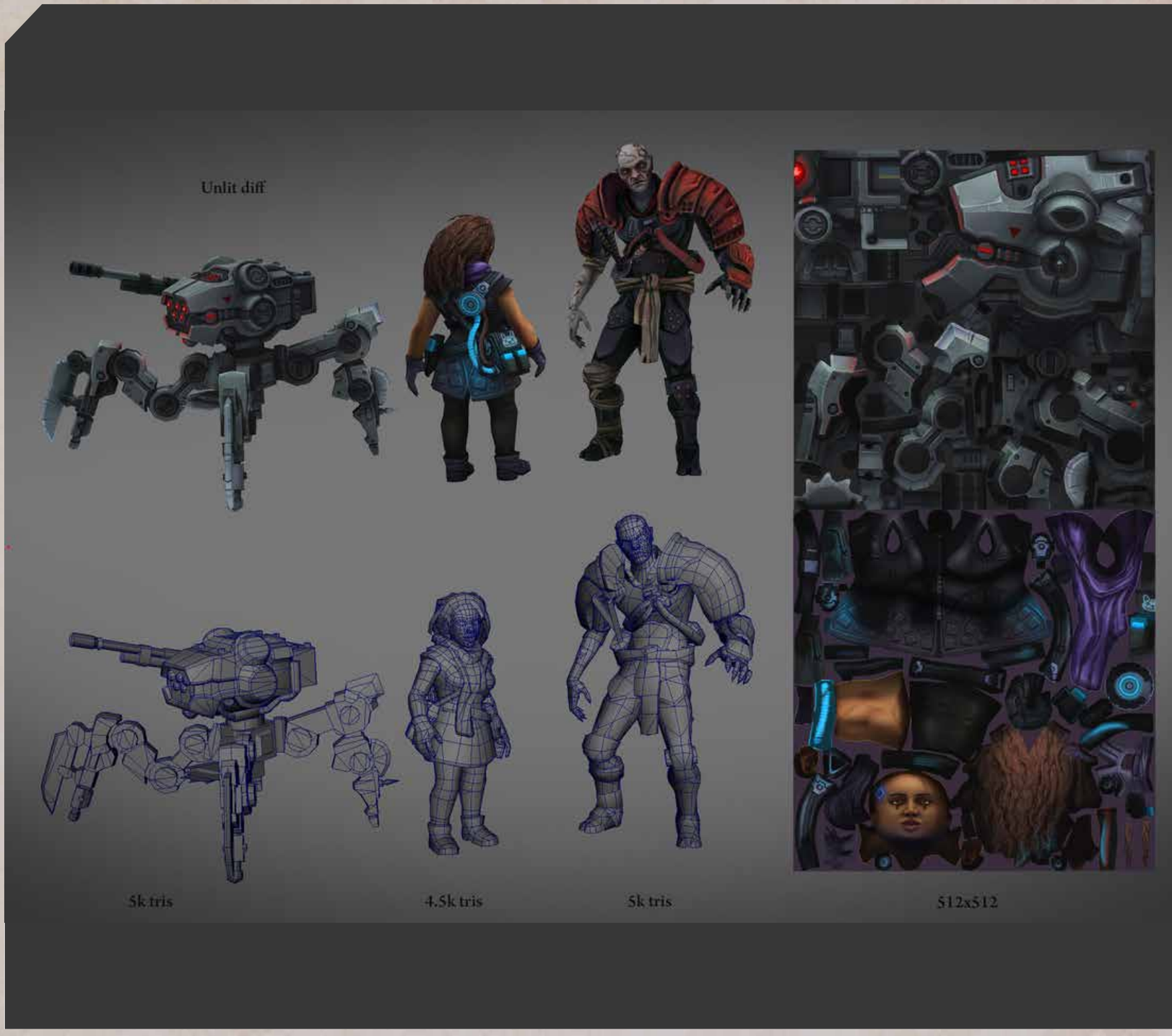


Renraku's Red Samurai are one of the most elite security forces in the 6th world. They are genetically screened to assure 100% human DNA and then trained since birth to be lethal fighting machines that are fanatical in their loyalty to the Renraku Corporation. For contrast a couple of other security personnel concepts are on the page.

Two of the "Queens of Kowloon."

Top - Hong Kong Executive Council Member Josephine Tsang.
Bottom - Yellow Lotus Triad Boss Kindly Cheng.
And to the right - Racter, Russian rigger and charming sociopath.

CHARACTER RENDERS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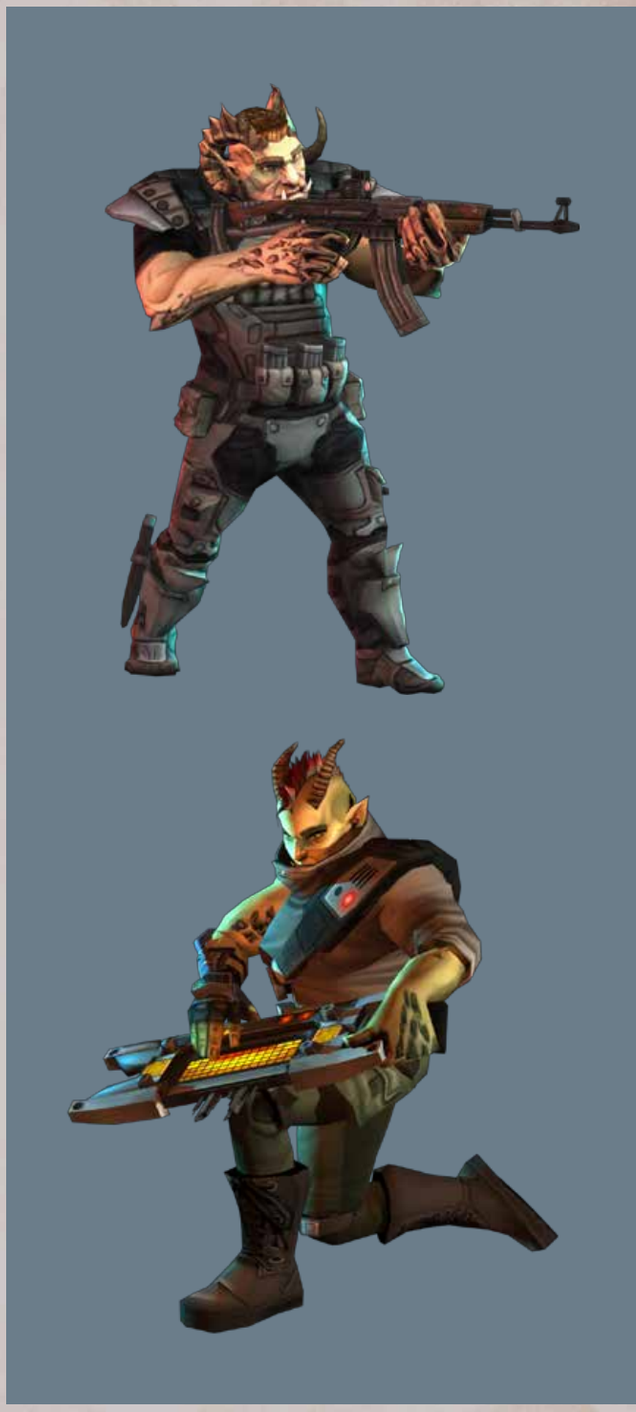
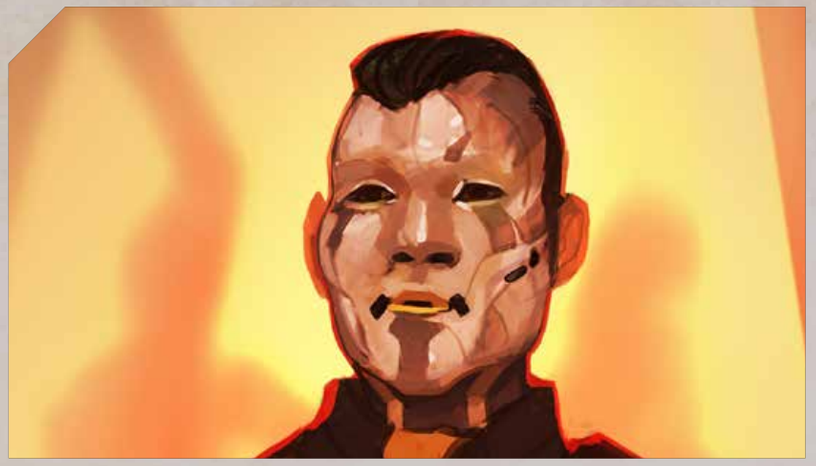
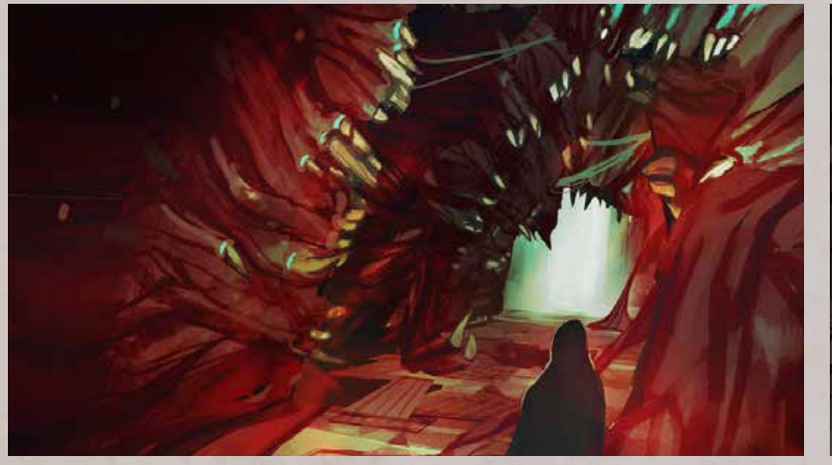


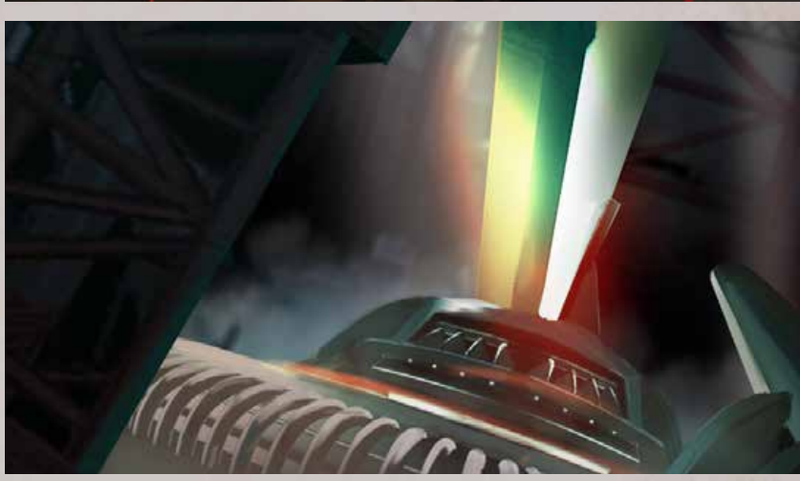
These are not the drones you're looking for.

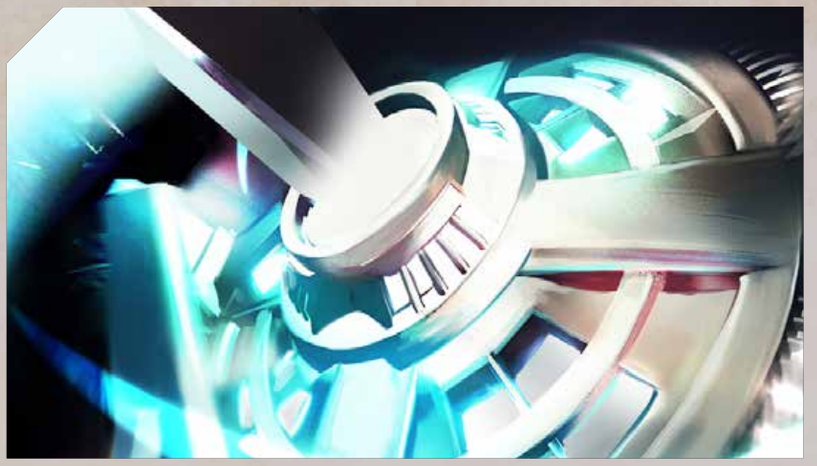
These either.

ANIMATICS

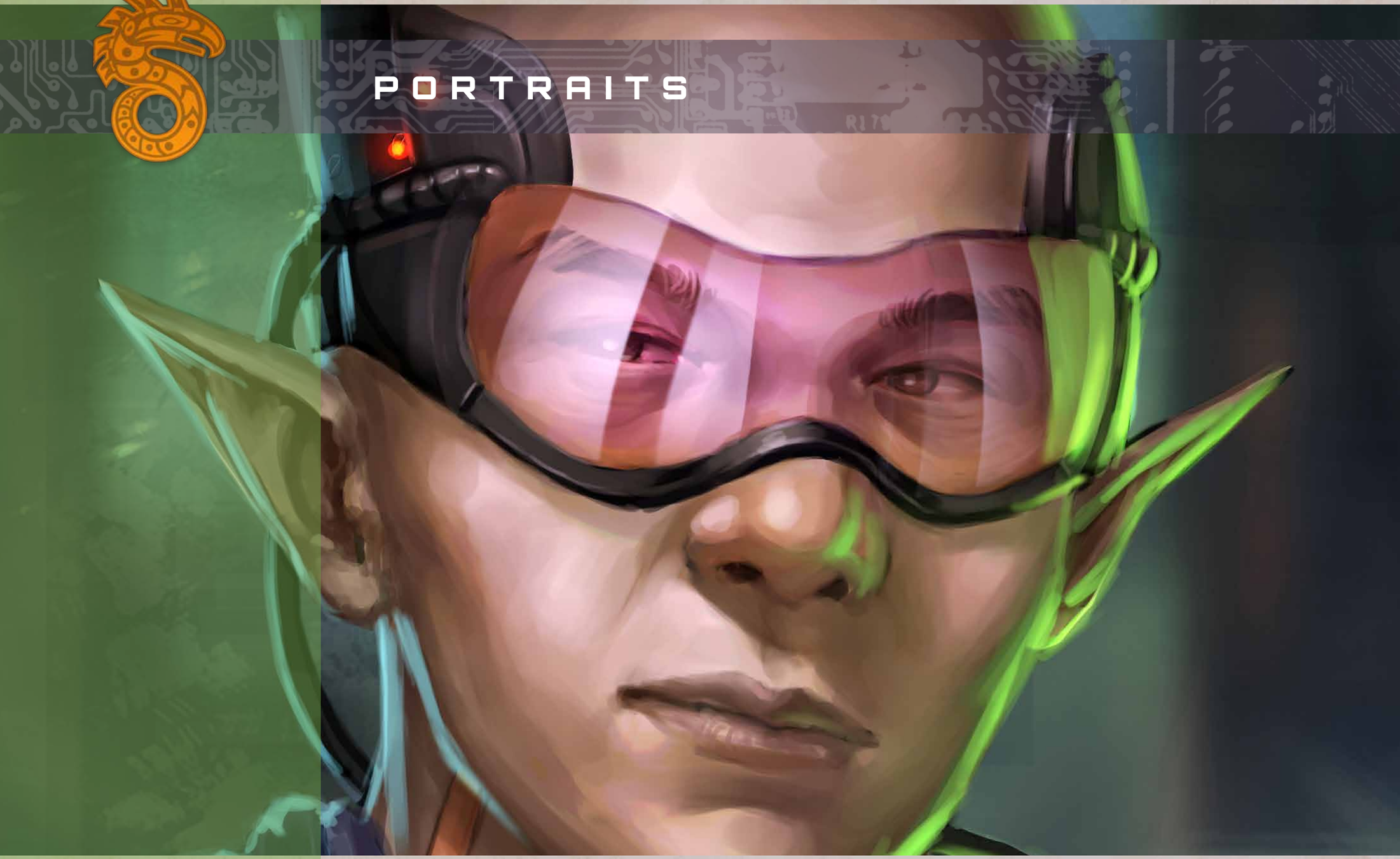




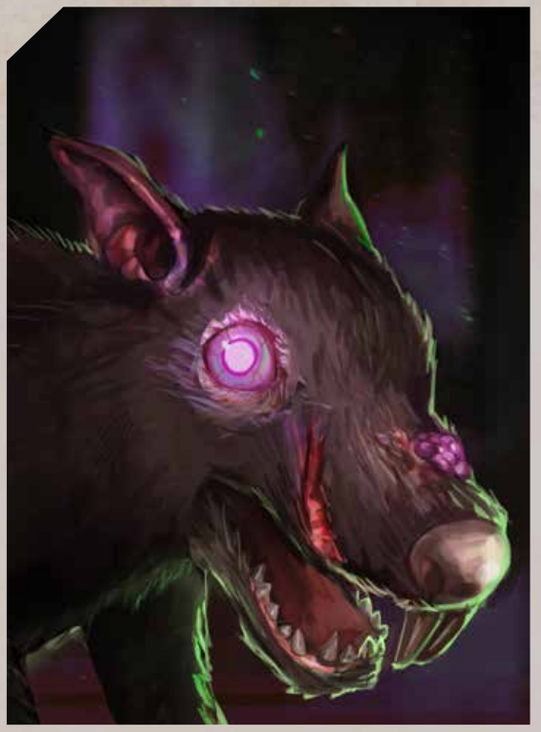
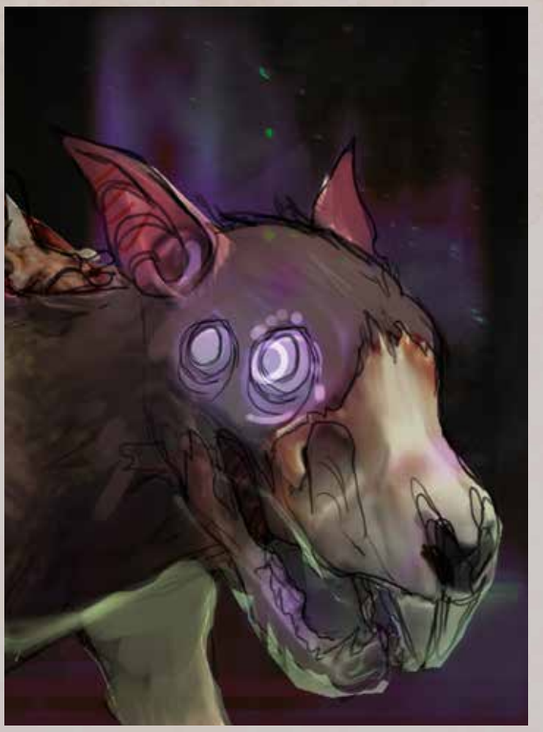


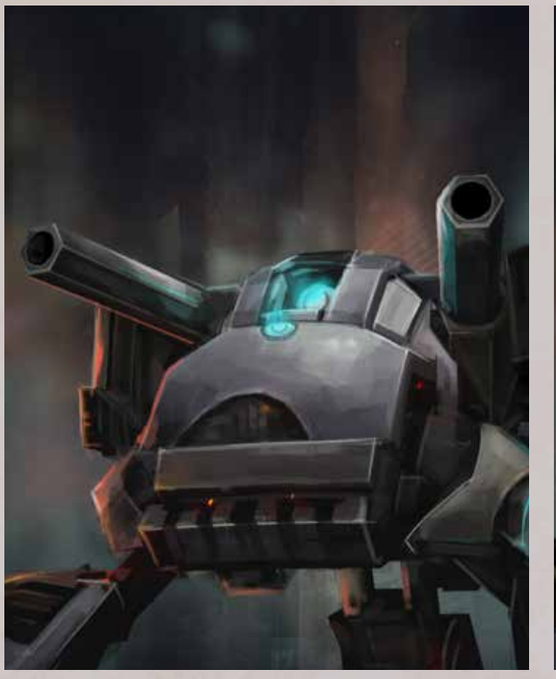


PORTRAITS

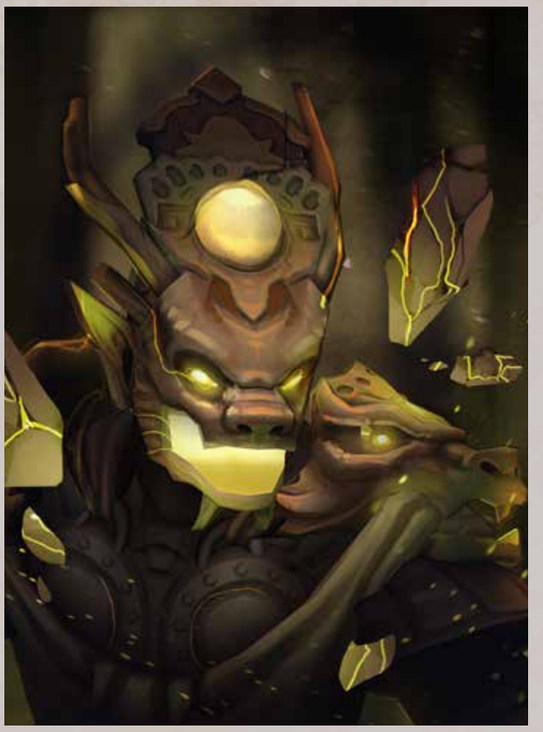


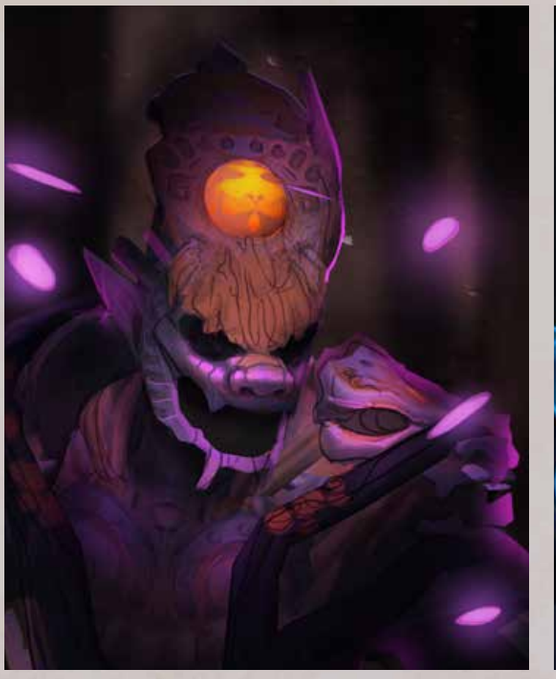
One the following pages you will see sketches and finished portraits for the wild diversity of characters available to command in SR:HK. Humans, Meta-Humans, Droids, Spirits, and even devil rats are all awaiting your instructions.



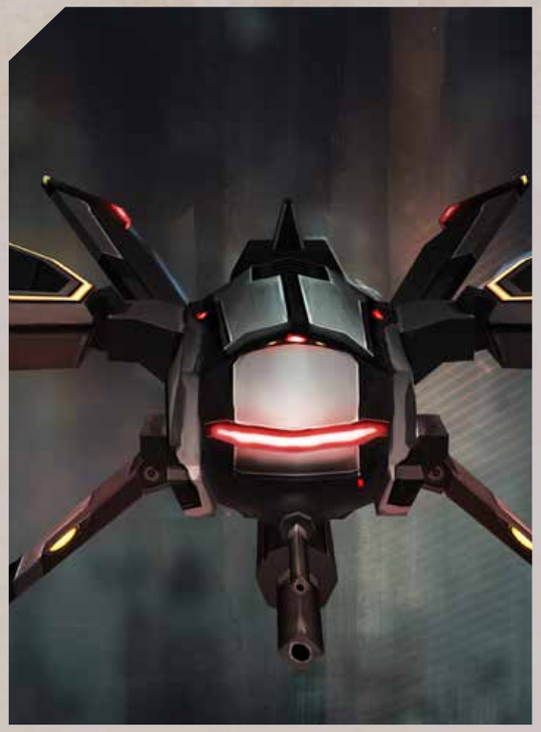
The shrine spirits in all their portraity glory

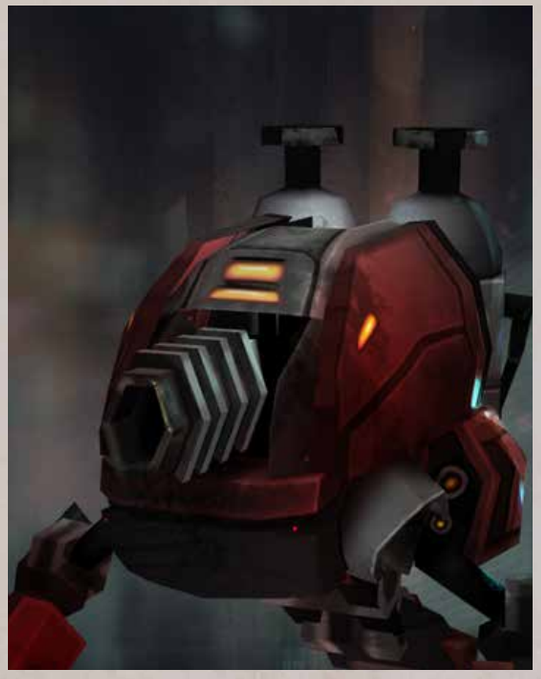


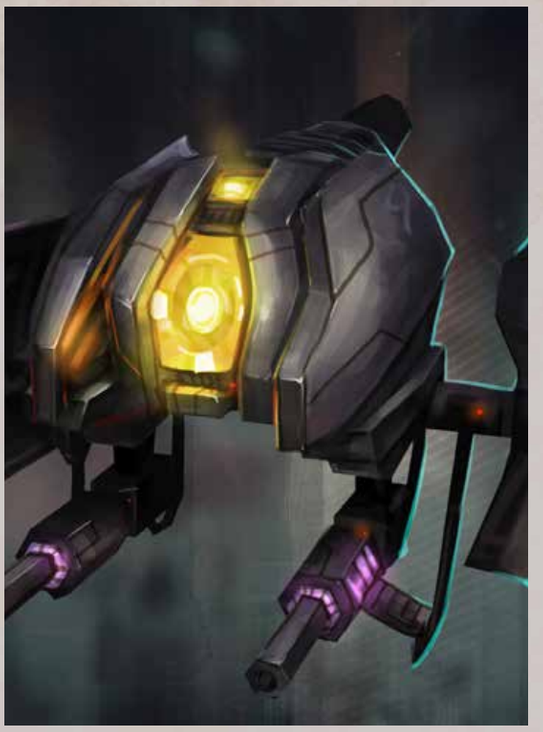


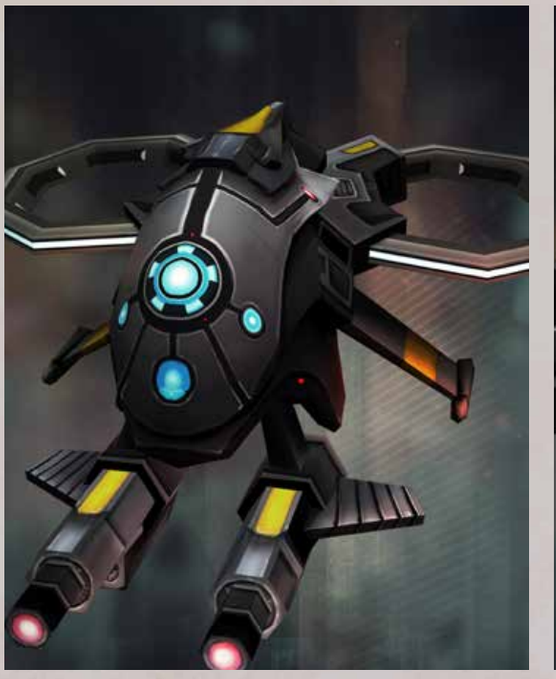
This page shows how characters go from loose sketches to finished portraits with a real sense of character.

THESE are the drones you were waiting for. Too far?

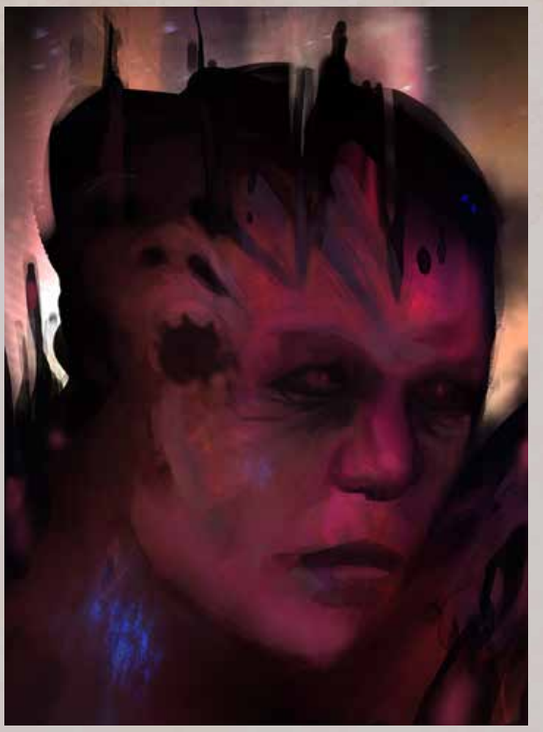


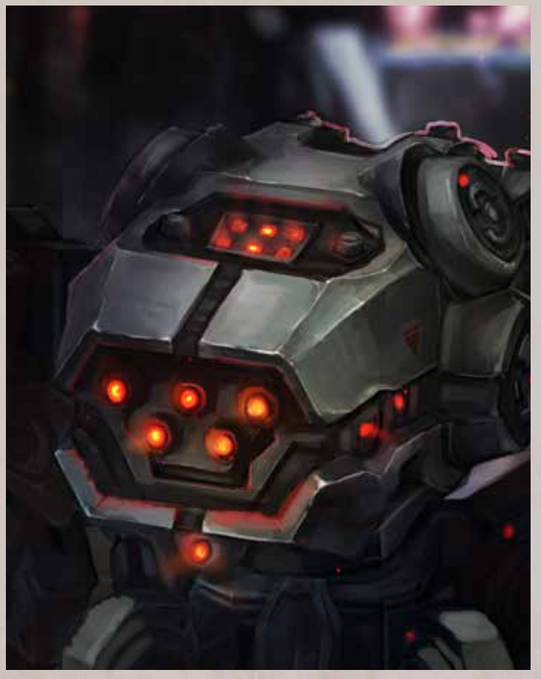
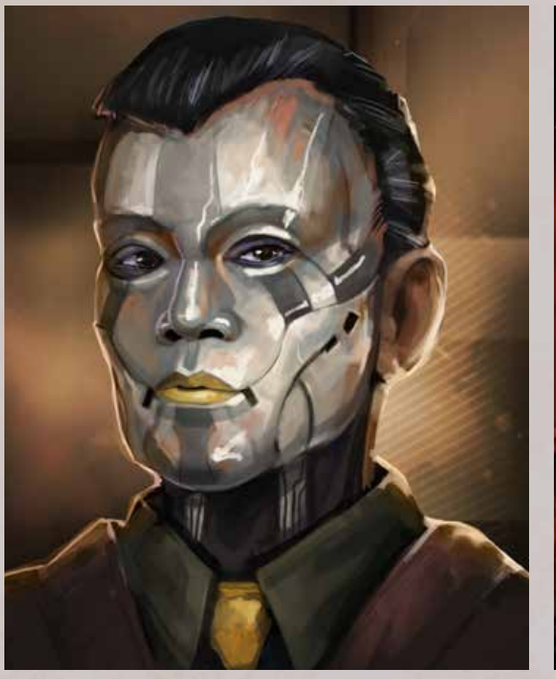


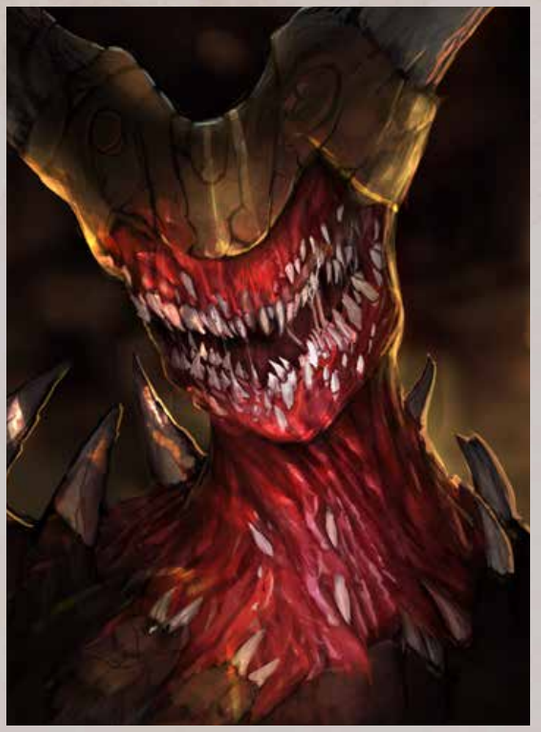


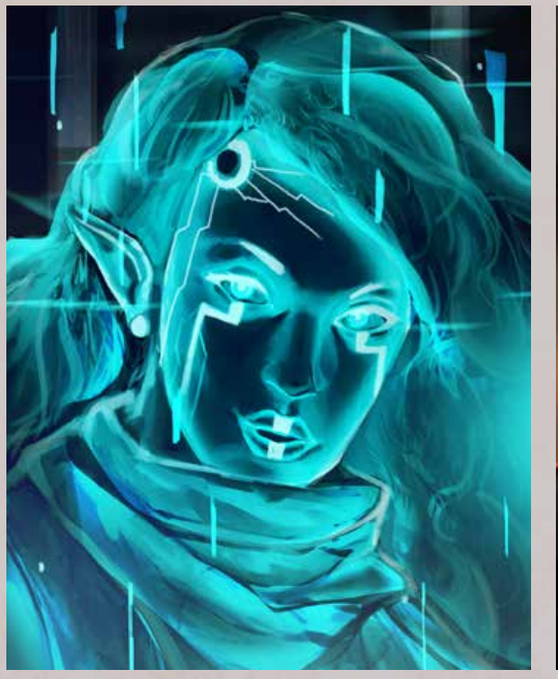


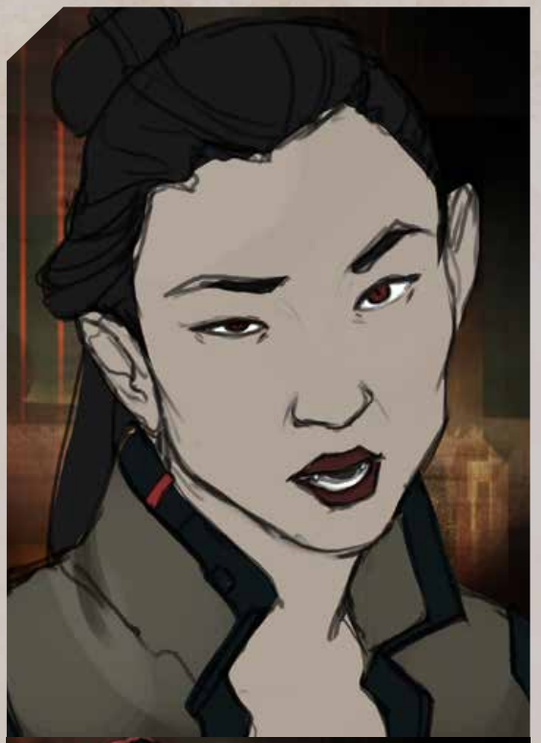
Faceless characters with hidden motivations. In the magic meets cyberpunk world of 2065, the question of what it is to be human is a recurring theme

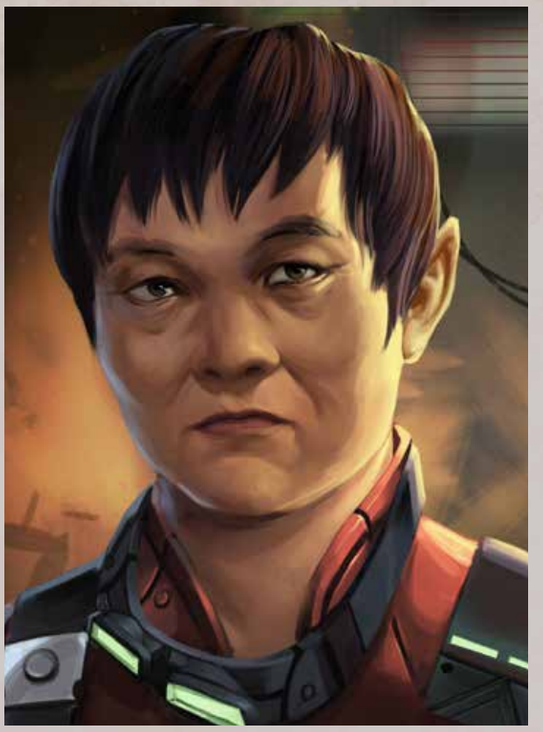


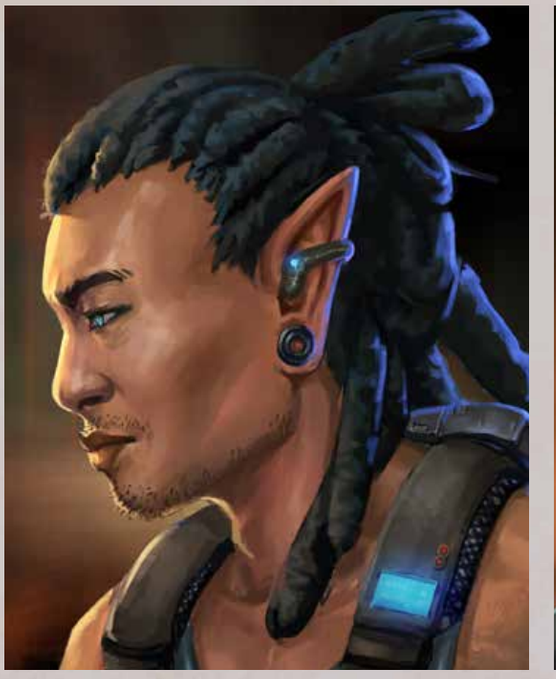



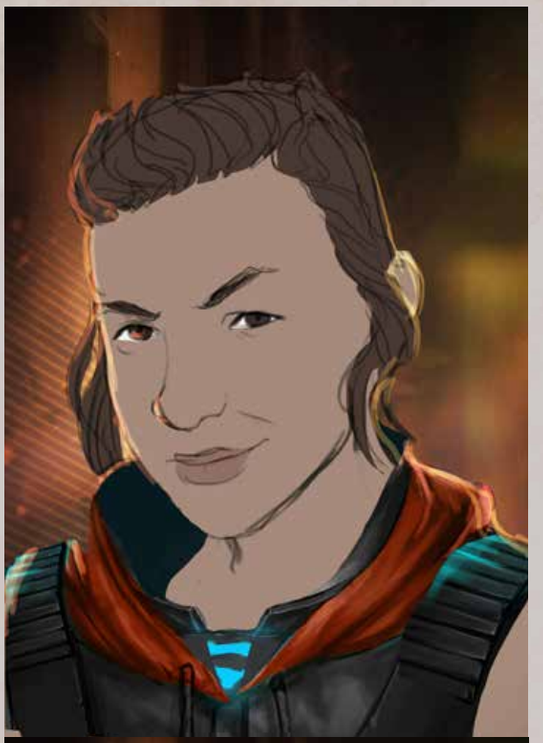
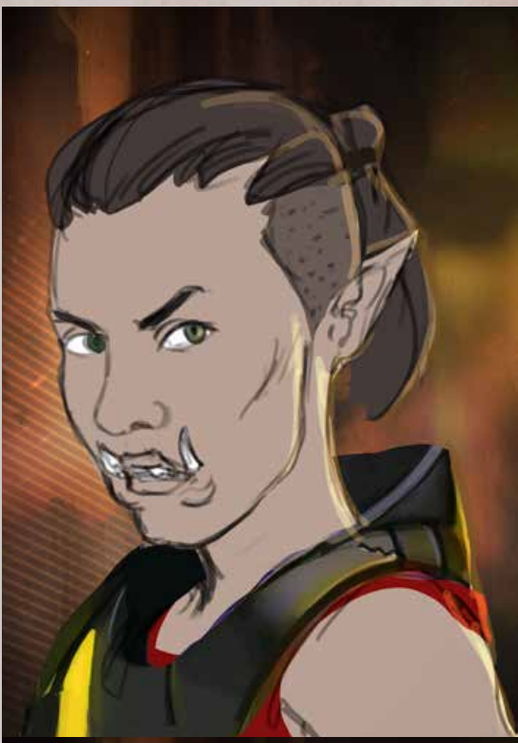


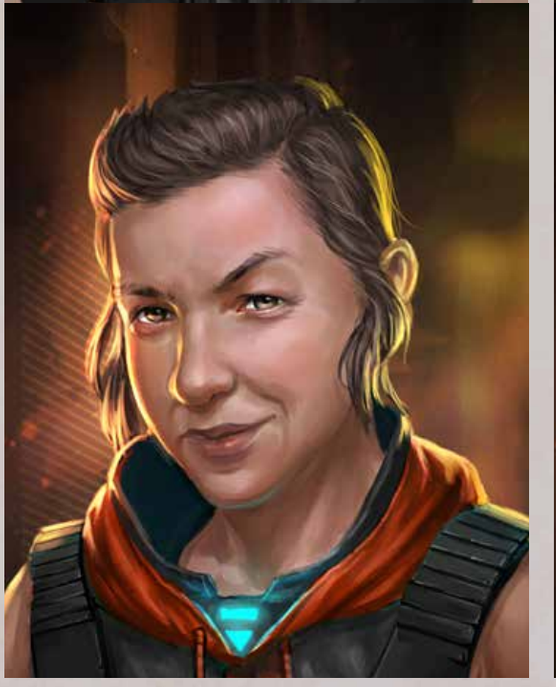


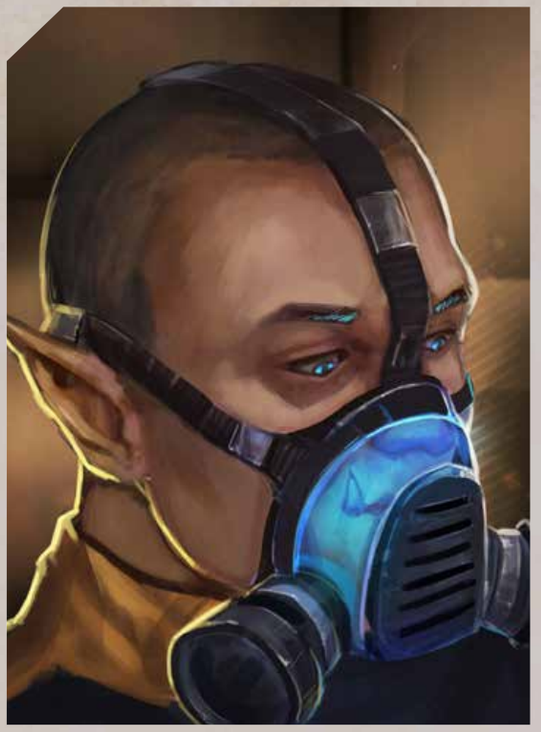
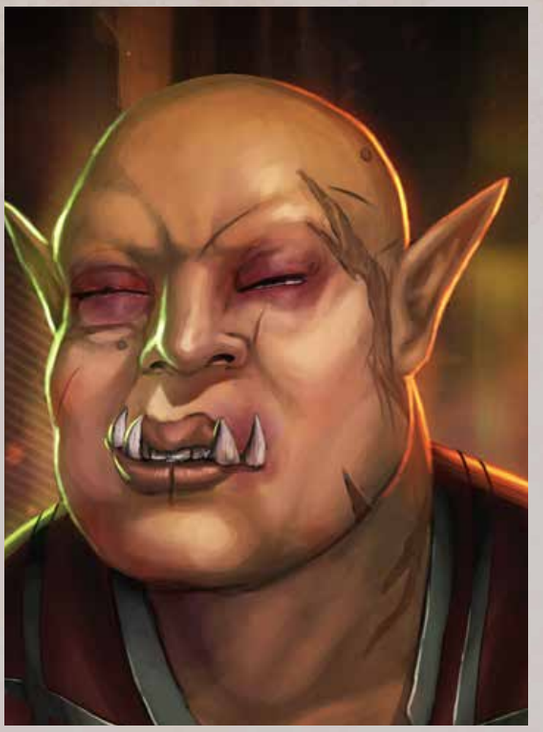


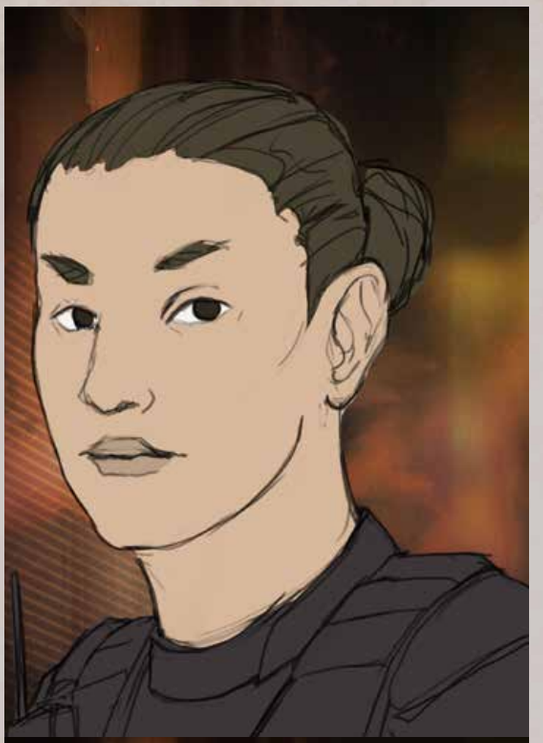


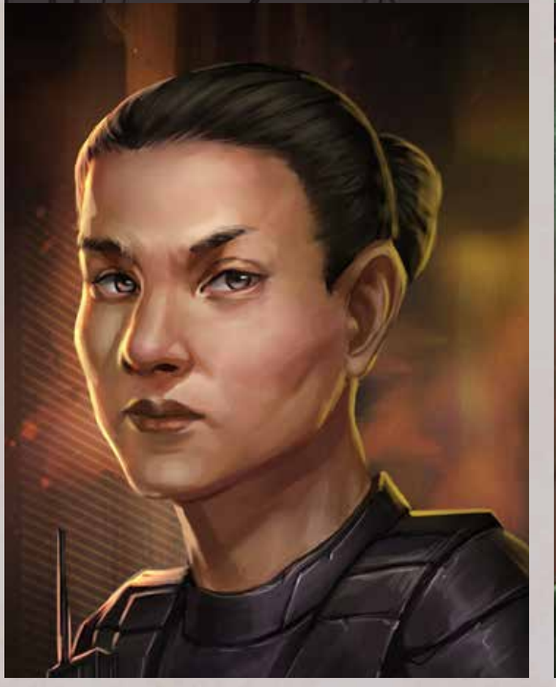


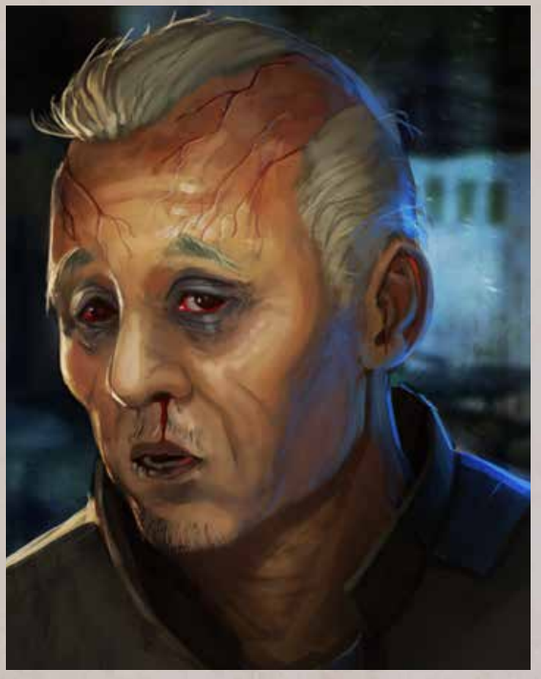











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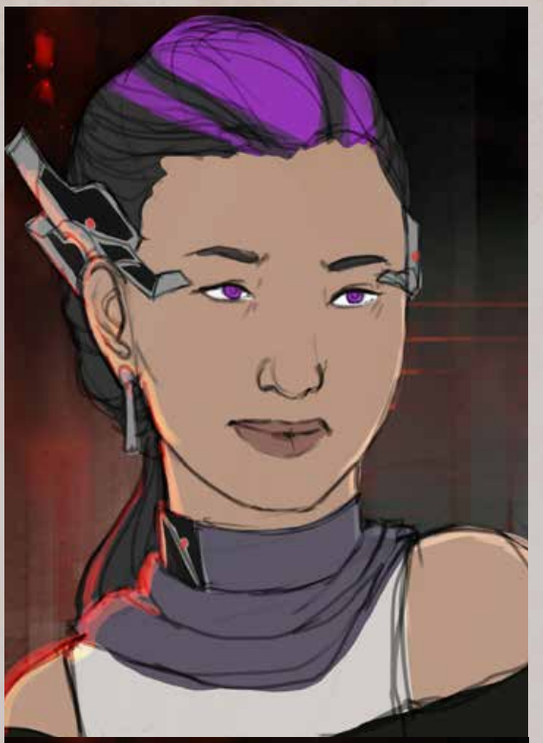
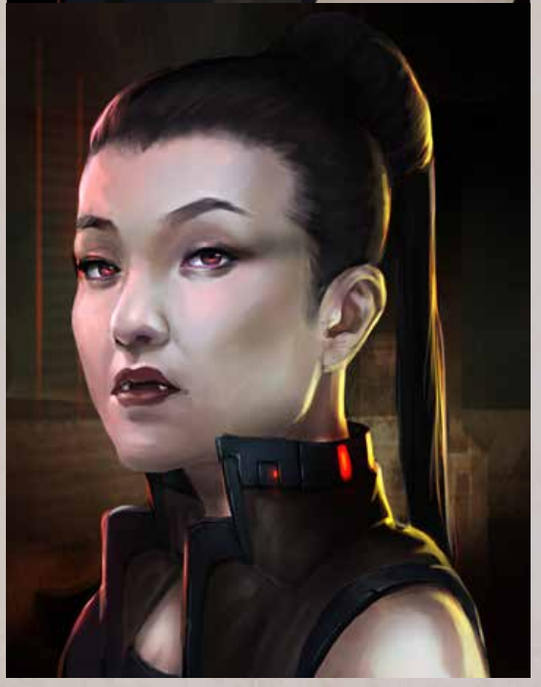
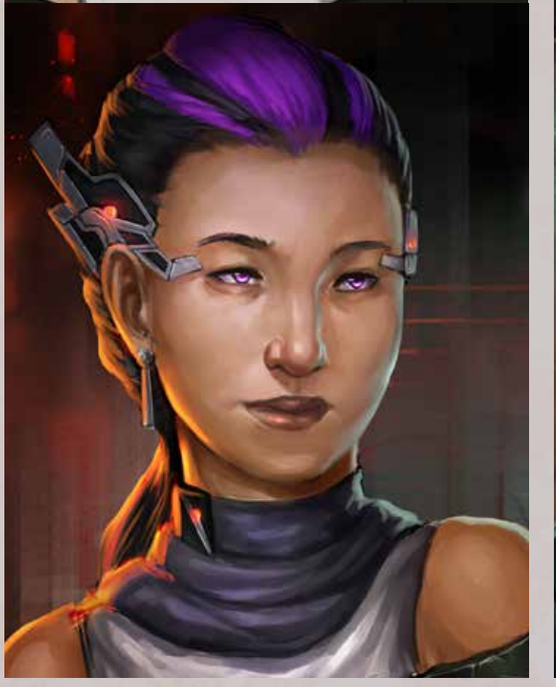
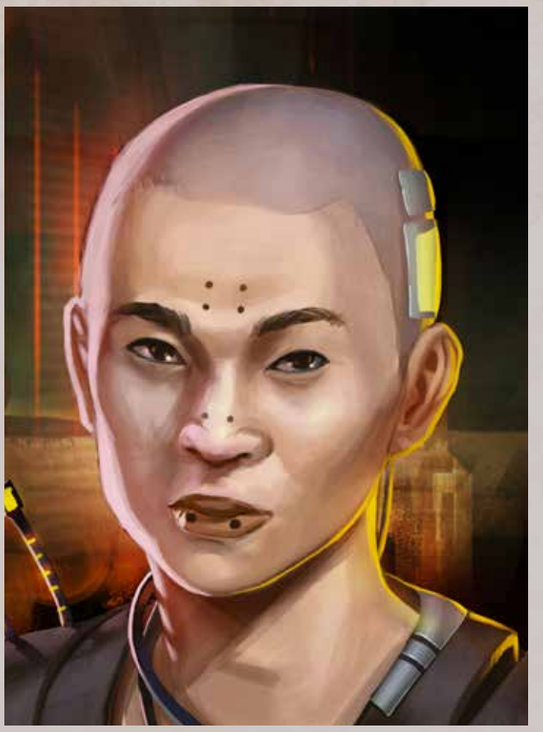
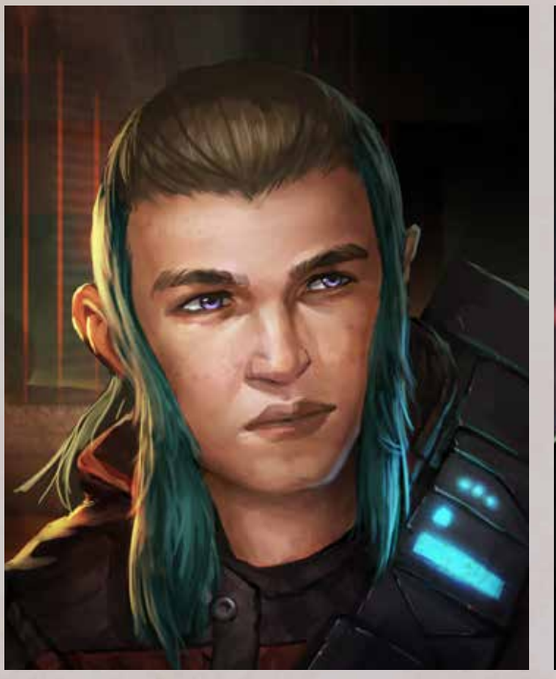
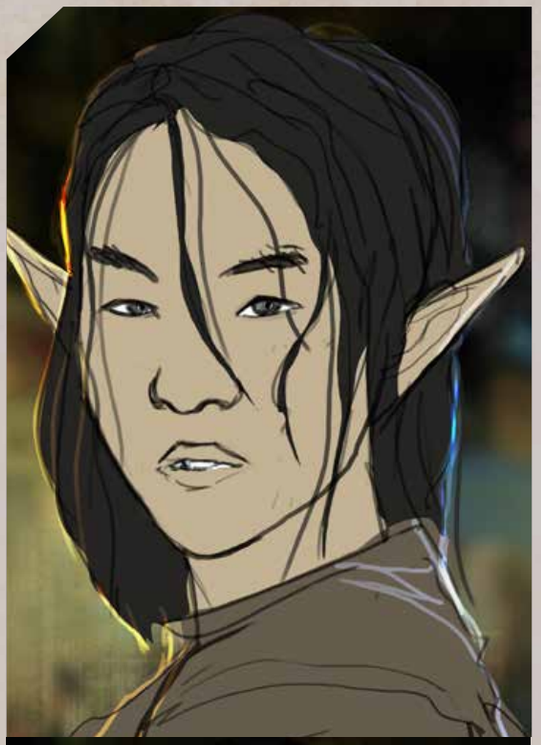
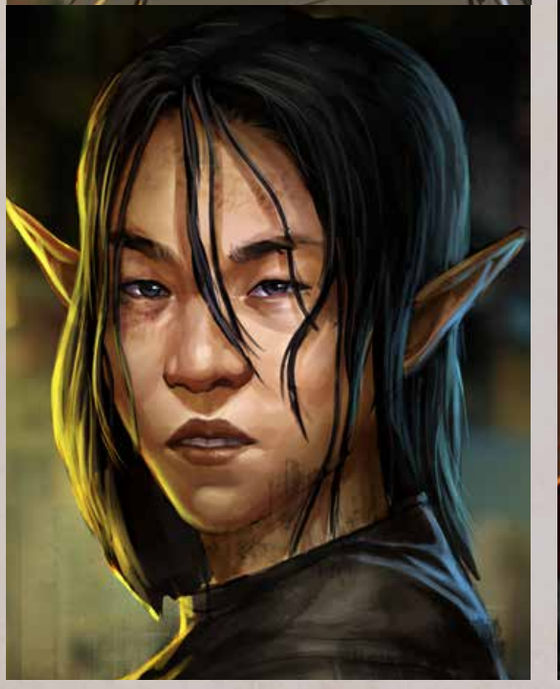


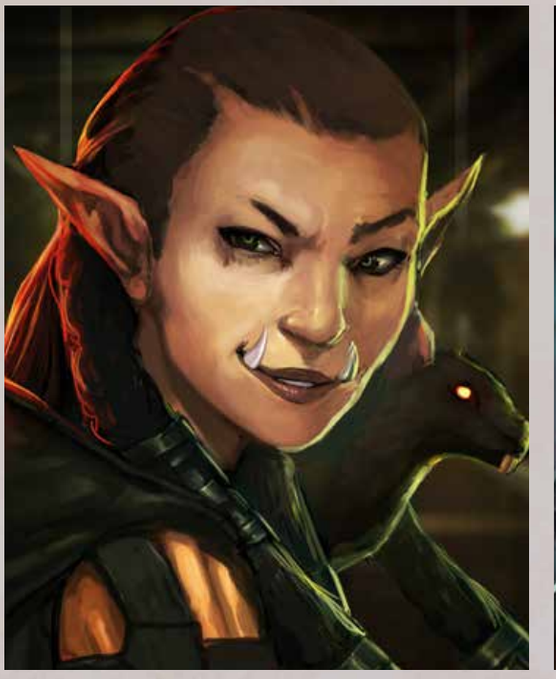



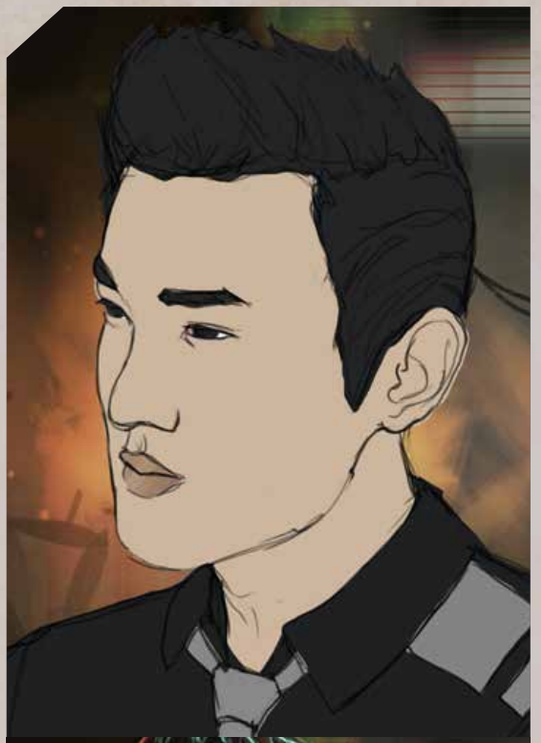
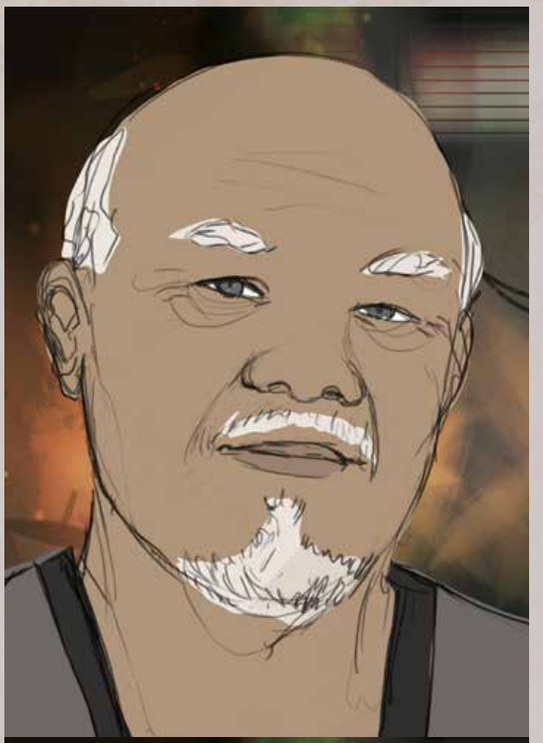


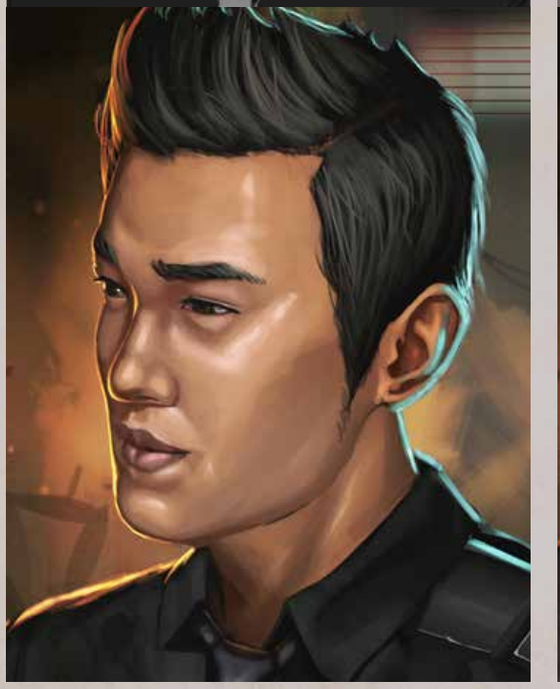
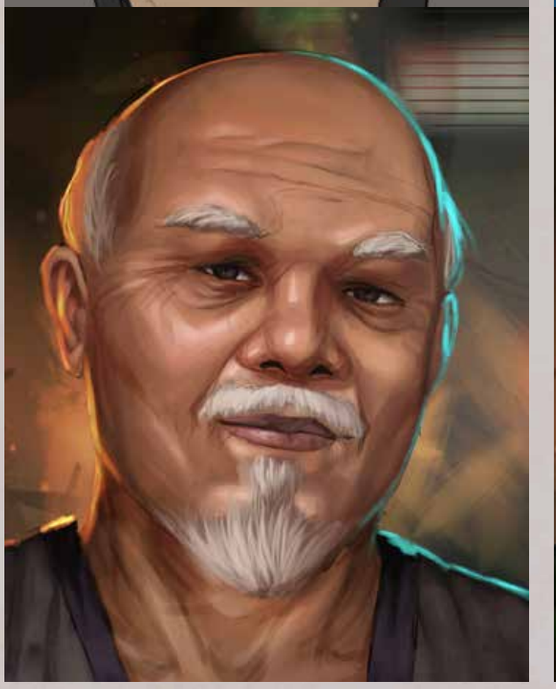


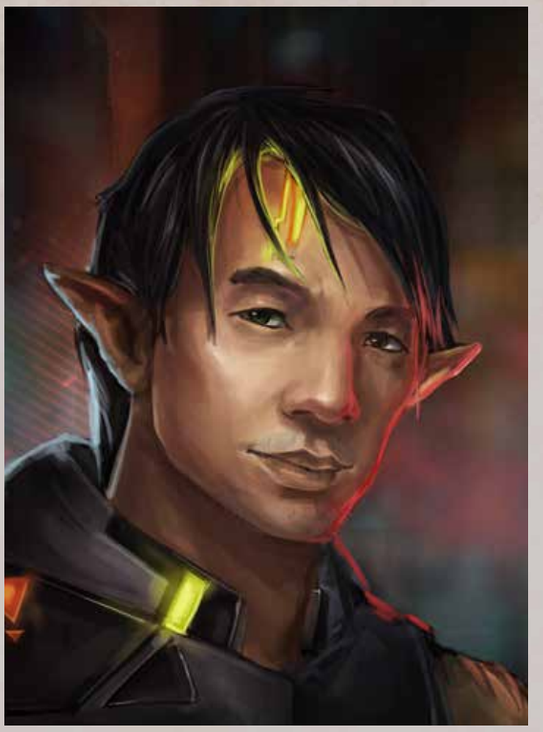


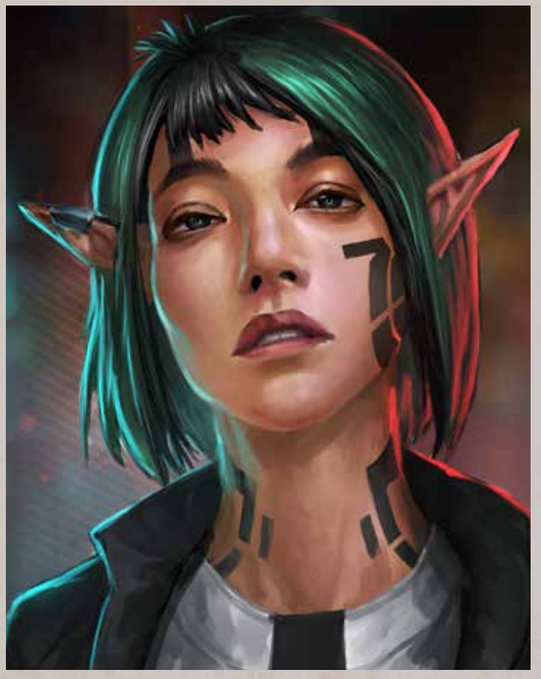
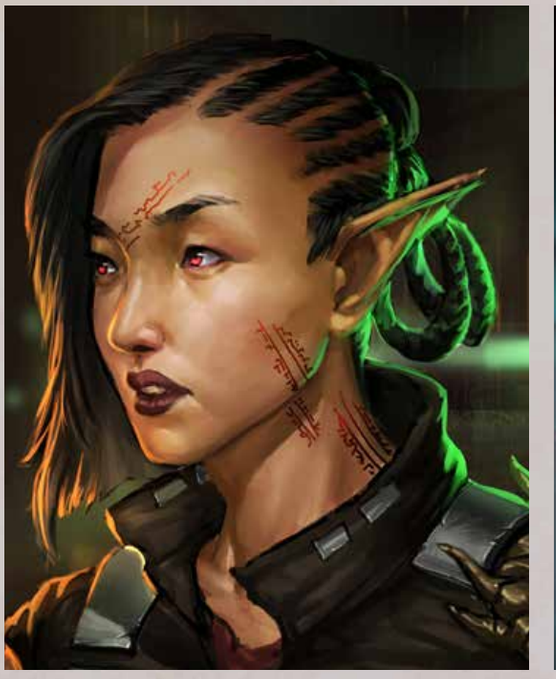


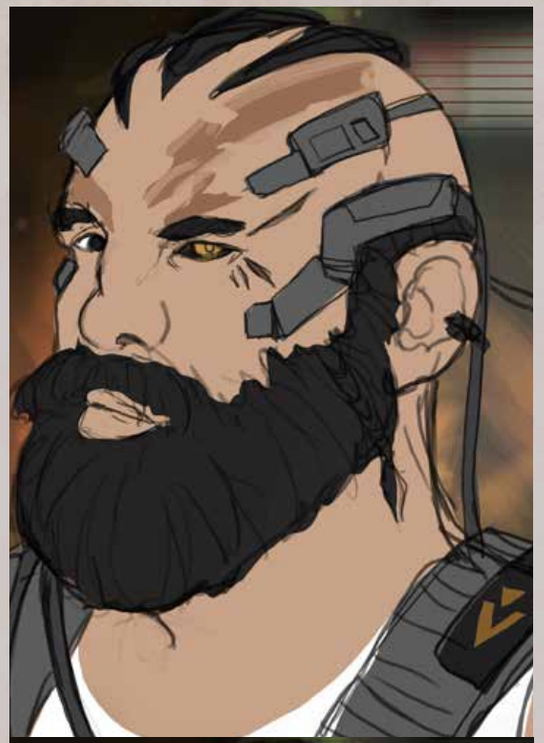


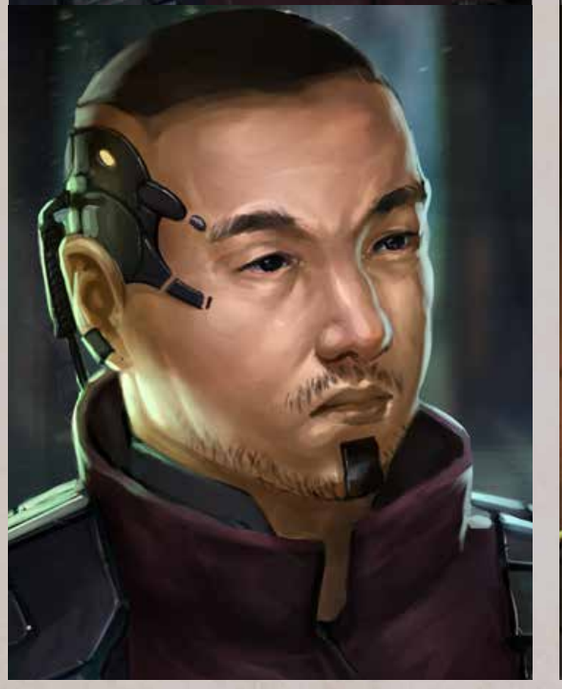



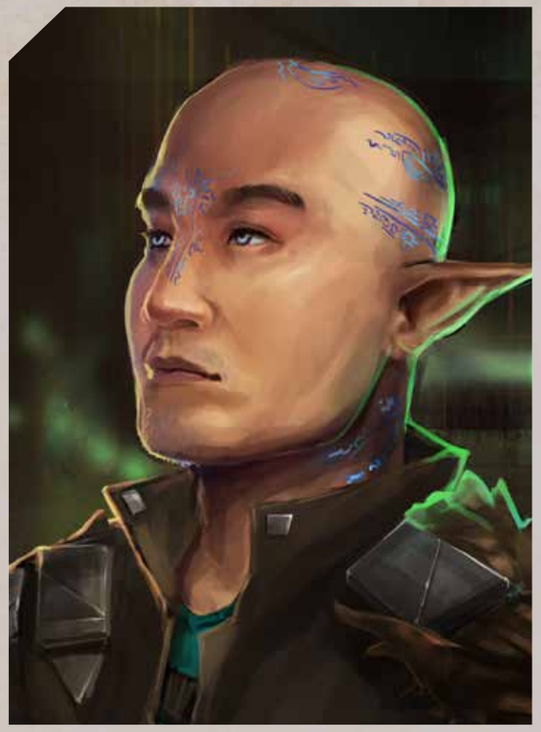
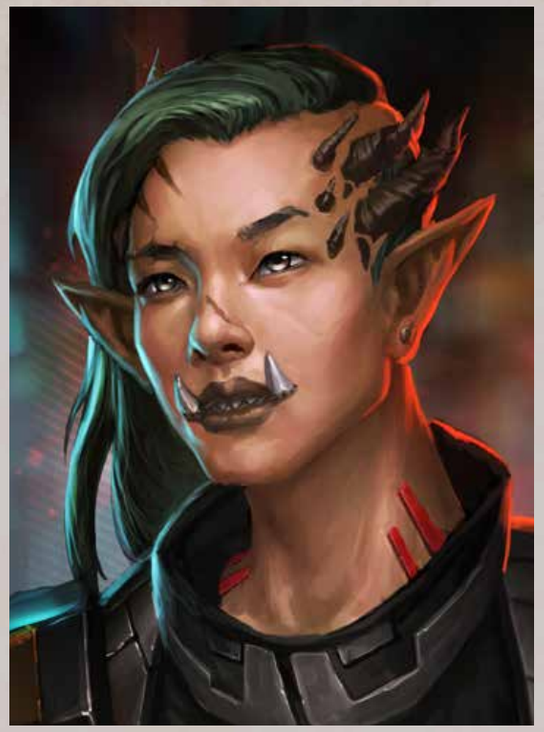



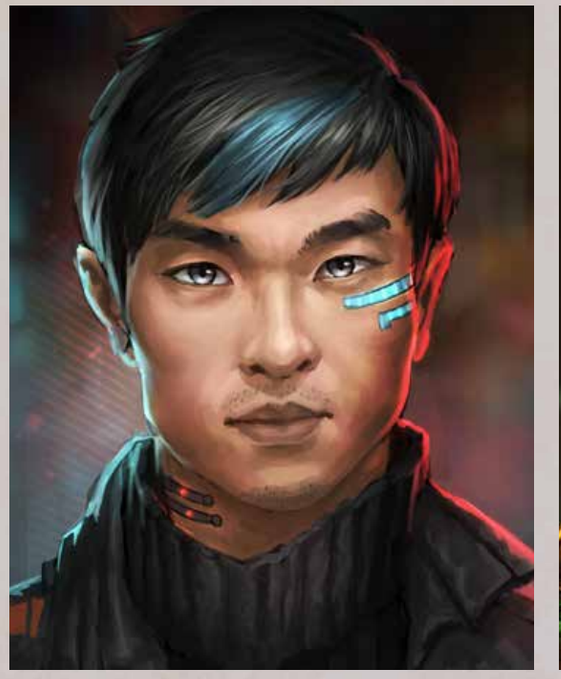


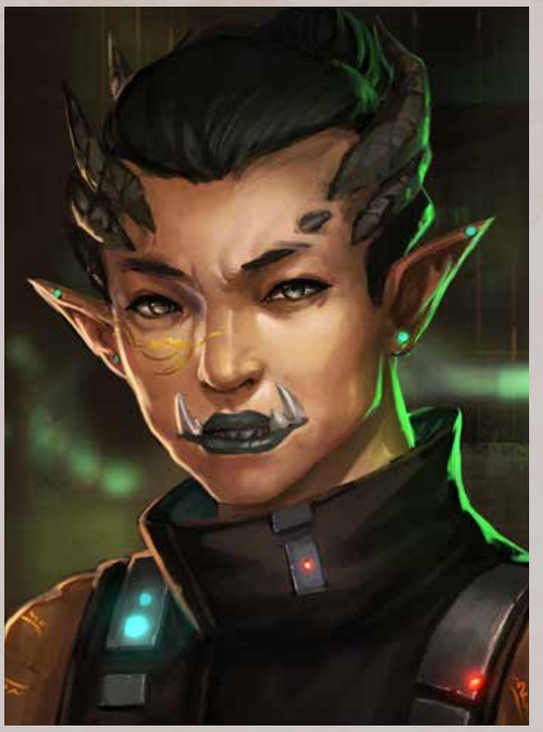



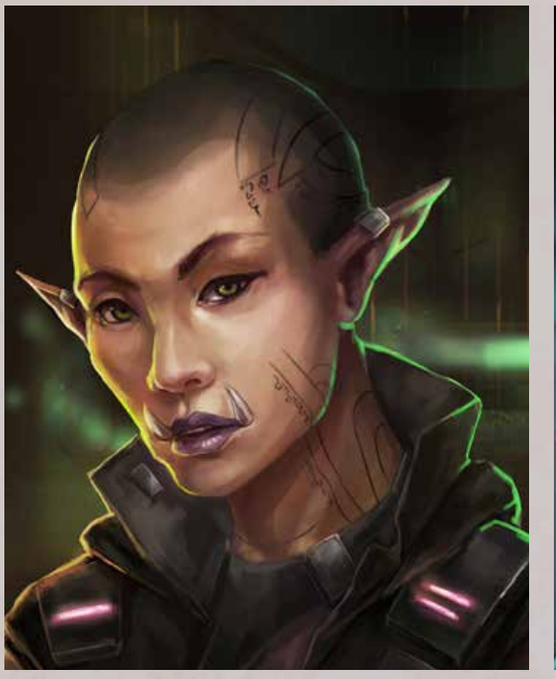


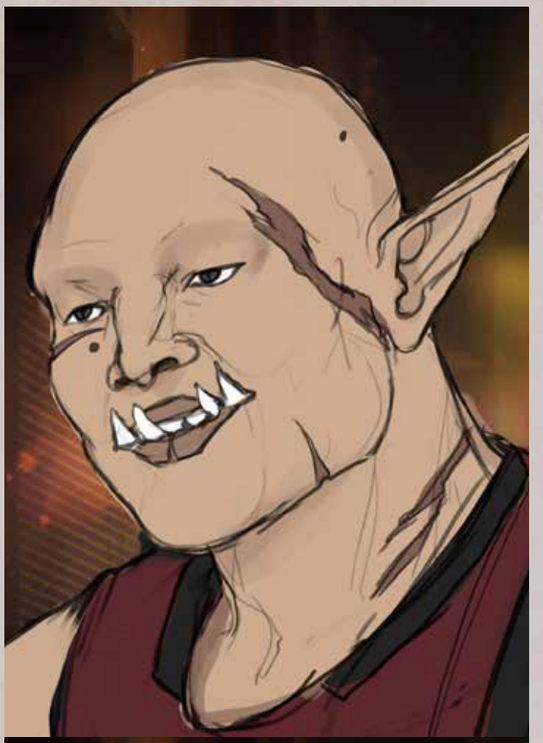


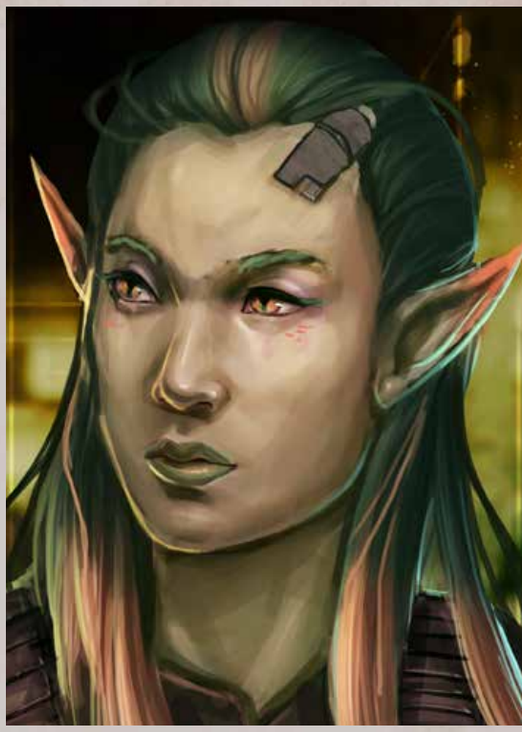





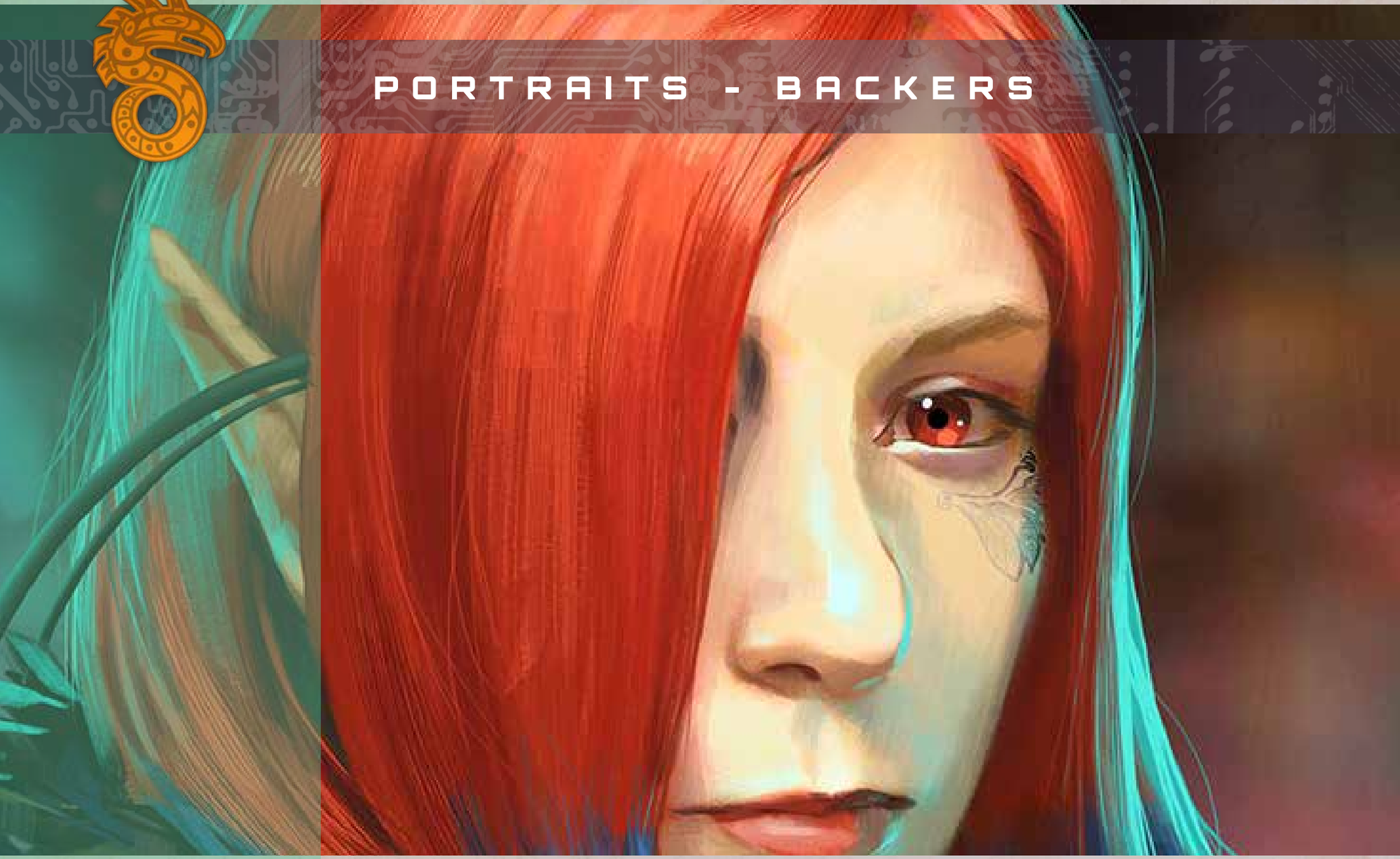






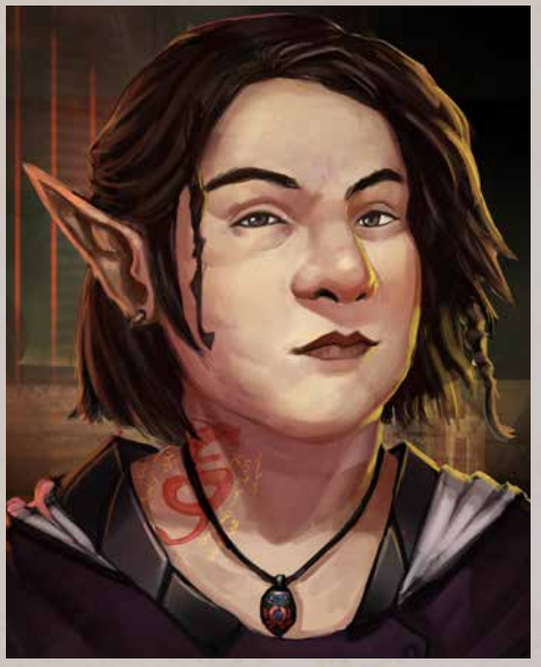
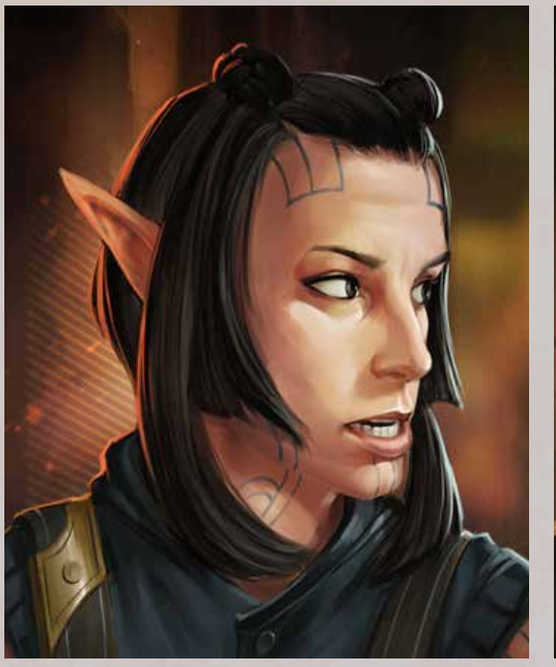


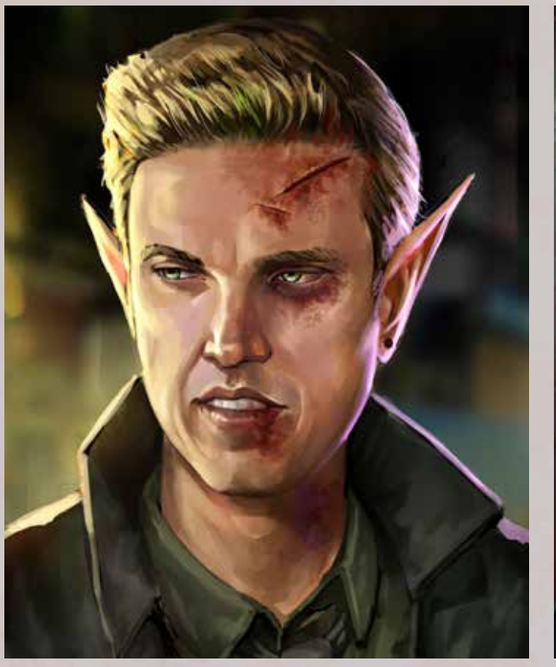
PORTRAITS - BACKERS

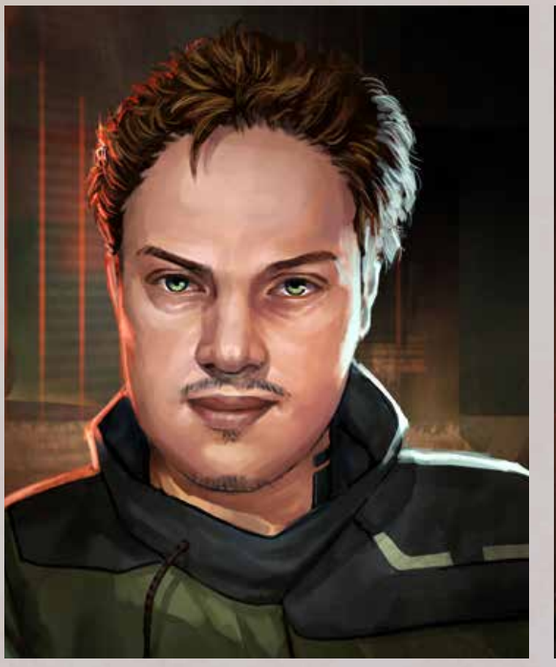


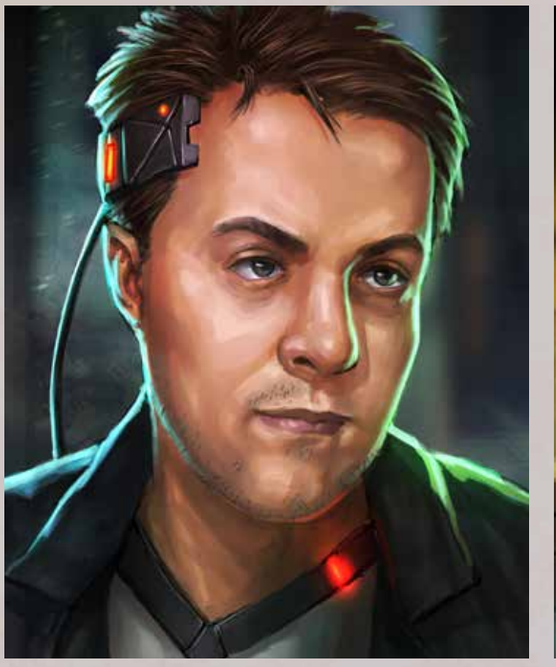
We saved the best for last. This section features some of the most important characters, maybe not in the game, but in the making of the game. Without the support of our Backers, Shadowrun Hong Kong would not be the game it is.

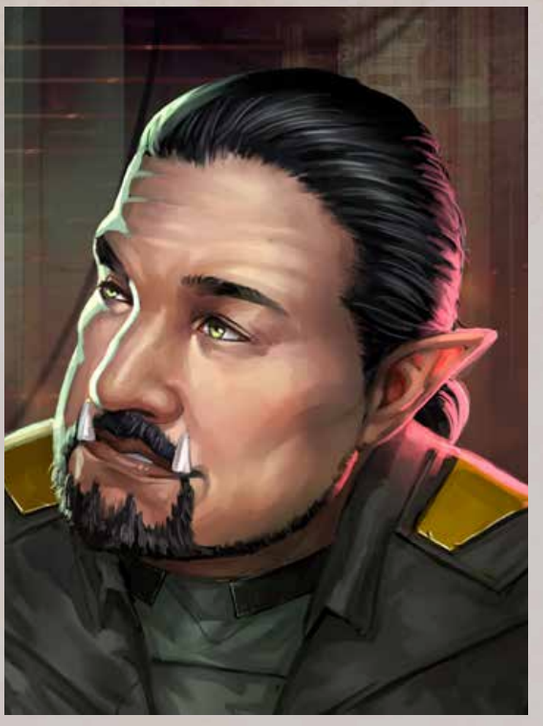
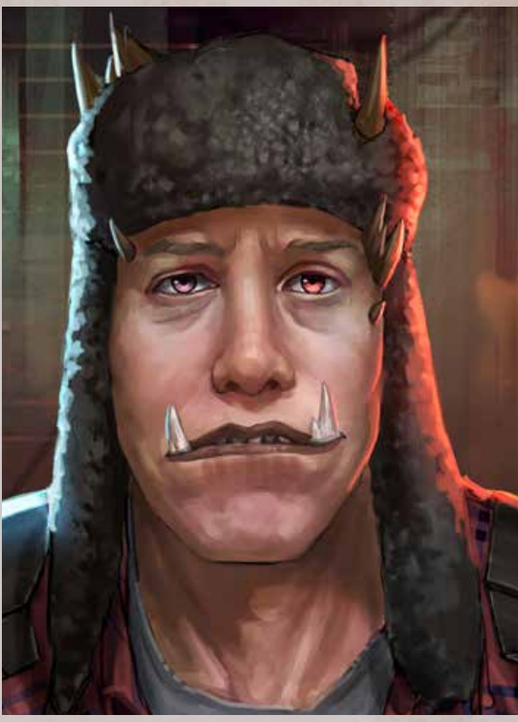
HBS deeply appreciates our relationship with our Kickstarter Backers and love to find fun ways of integrating them into the world we all so deeply enjoy.

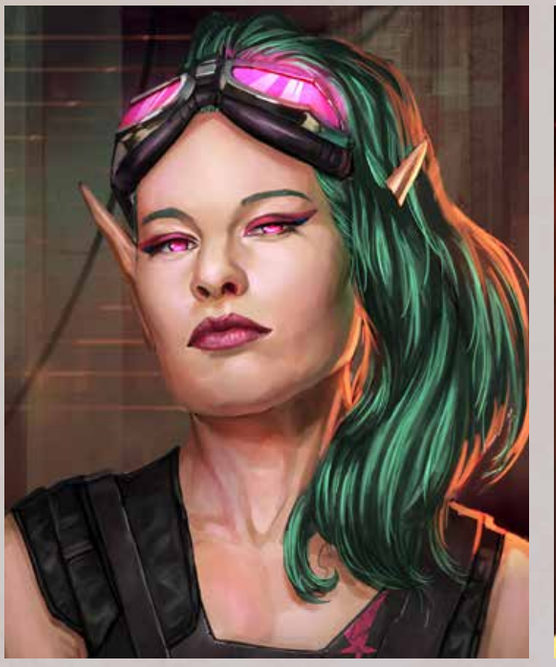



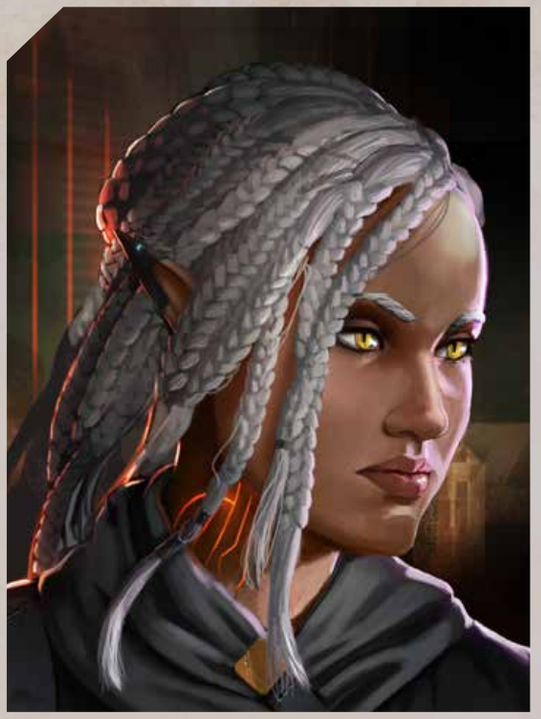
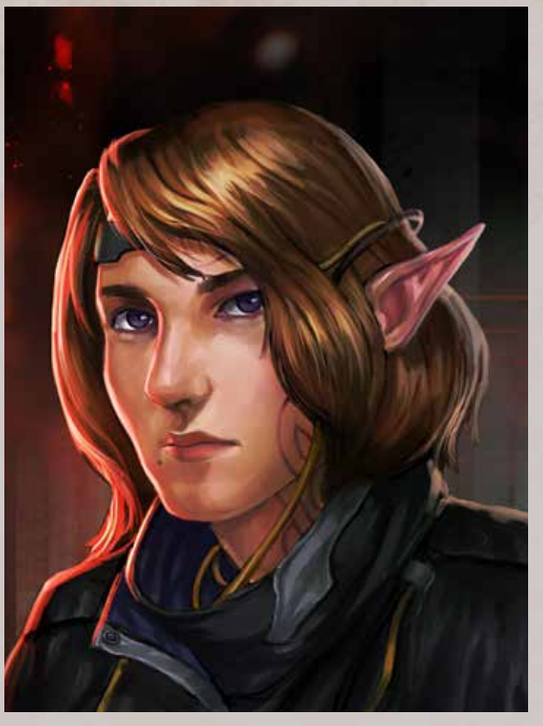


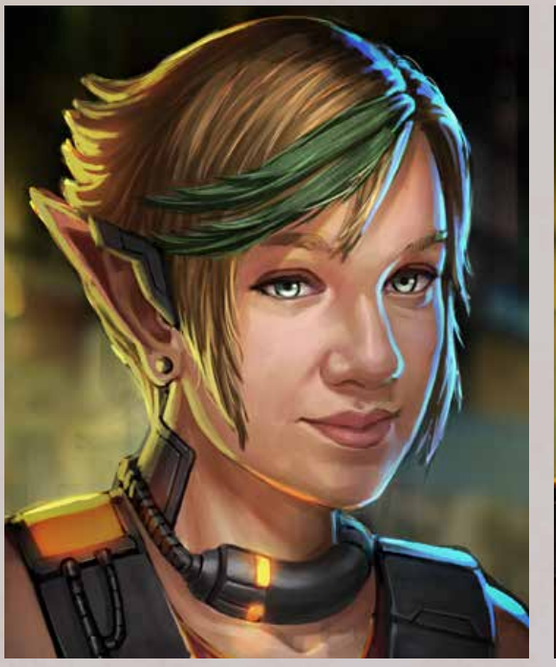


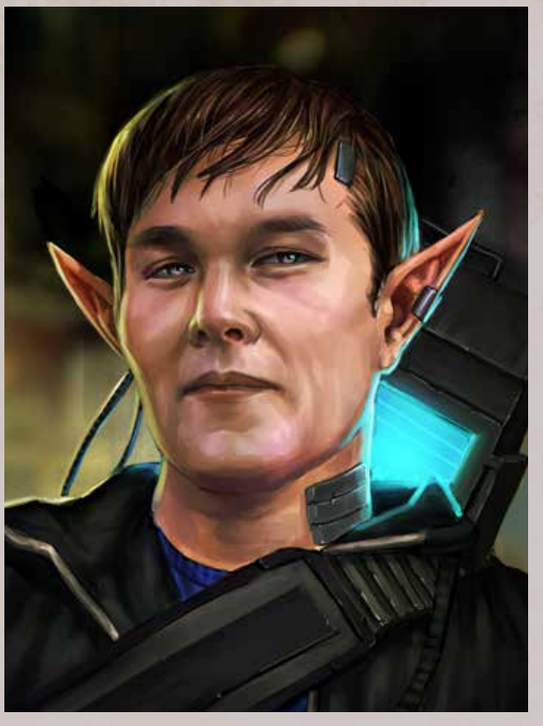


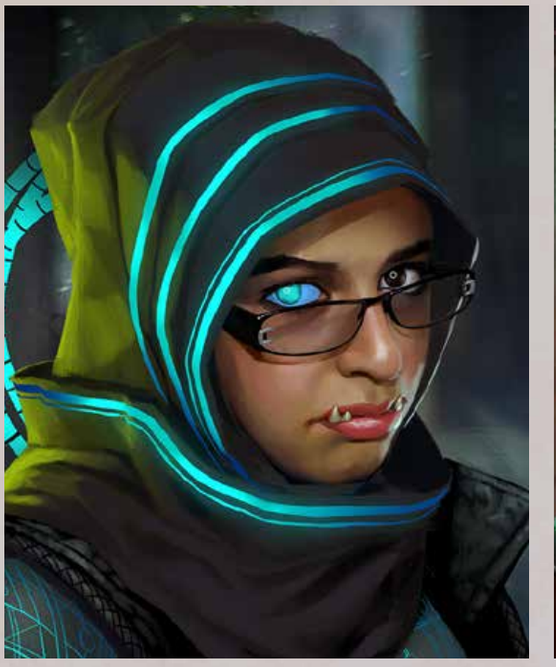



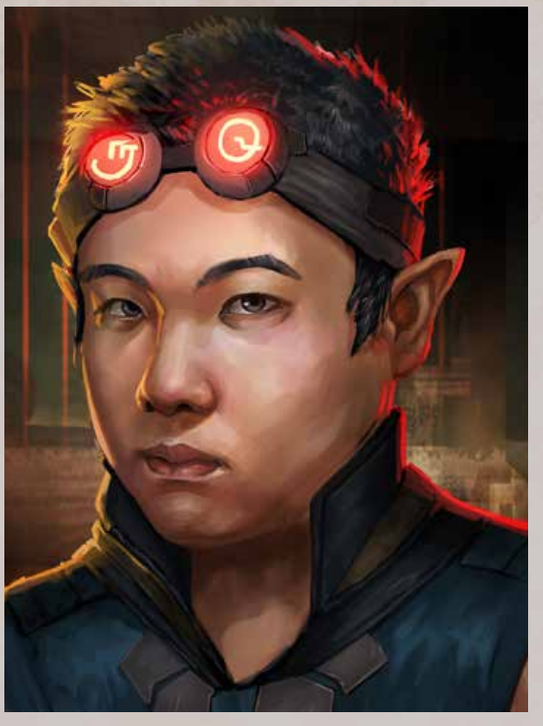


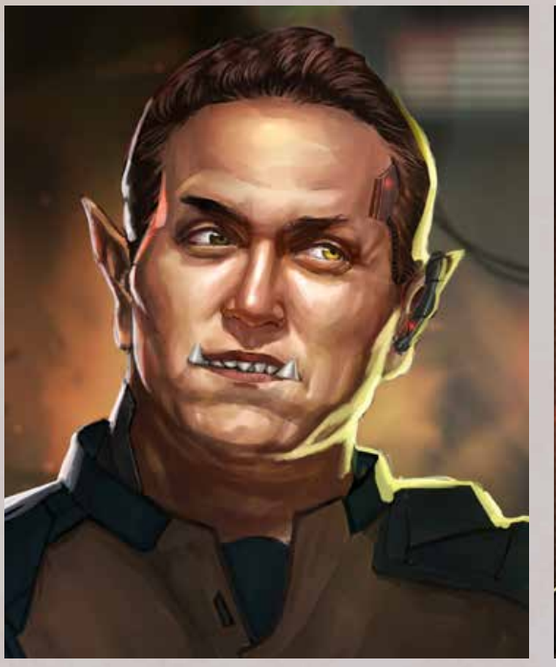



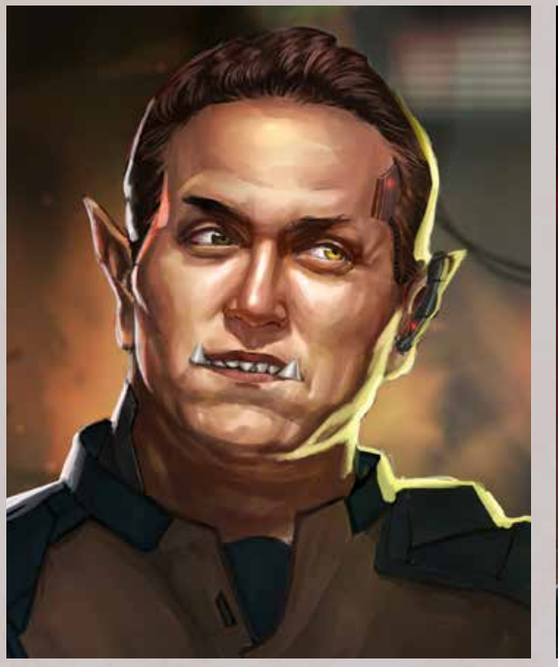


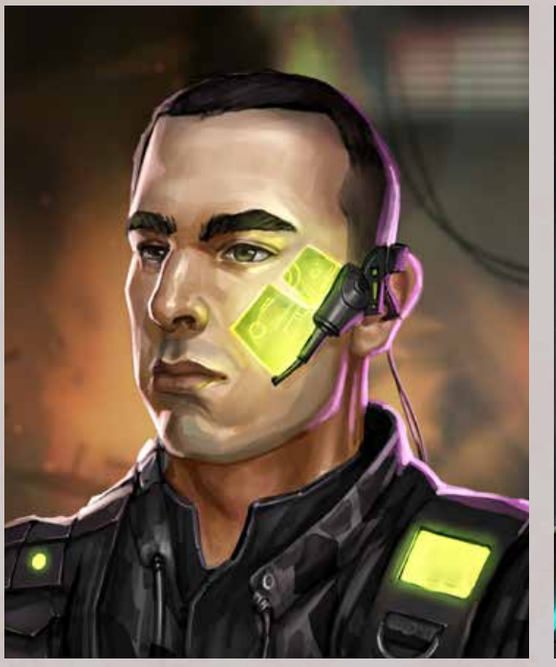


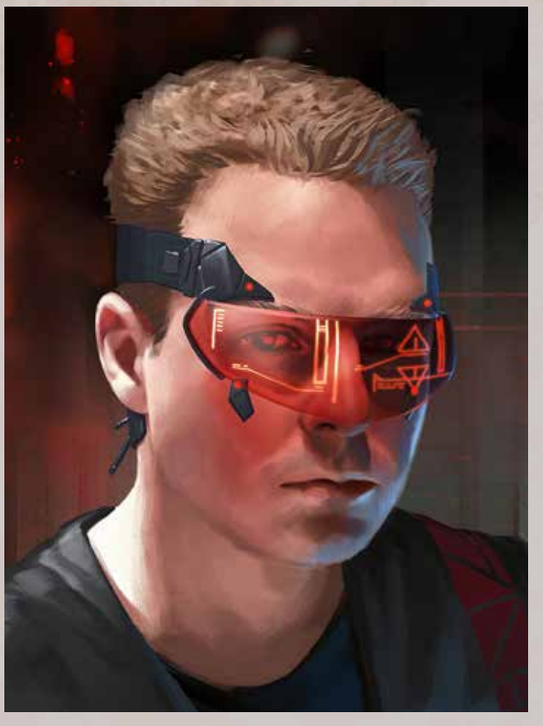


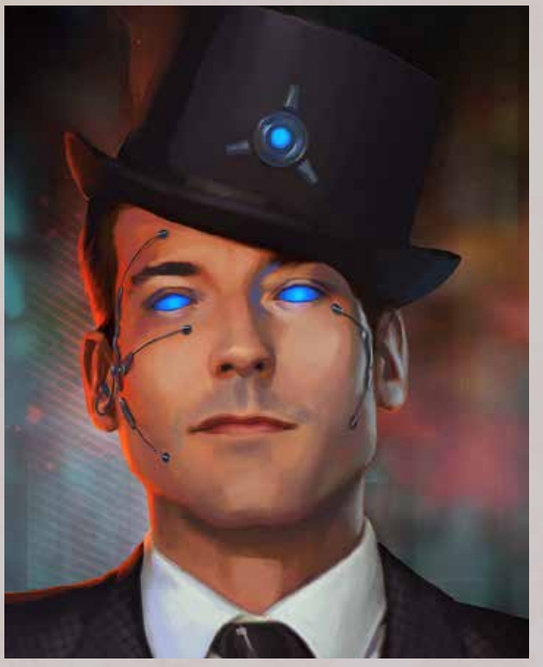


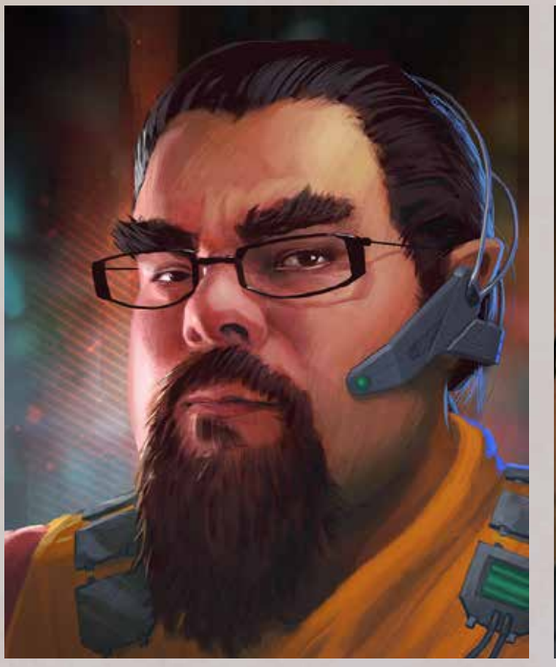
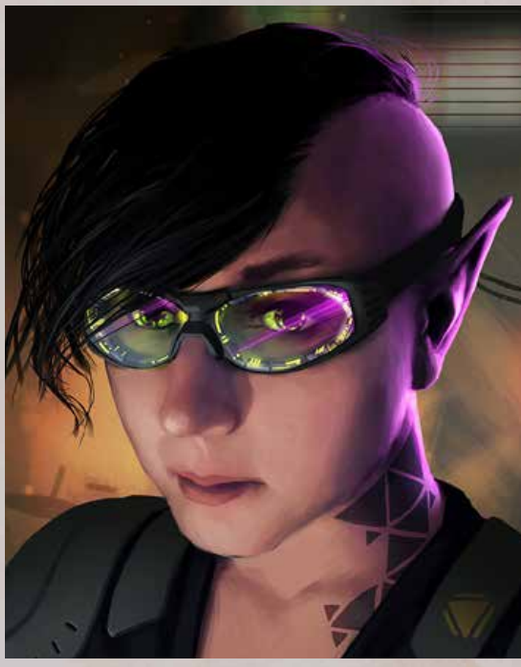


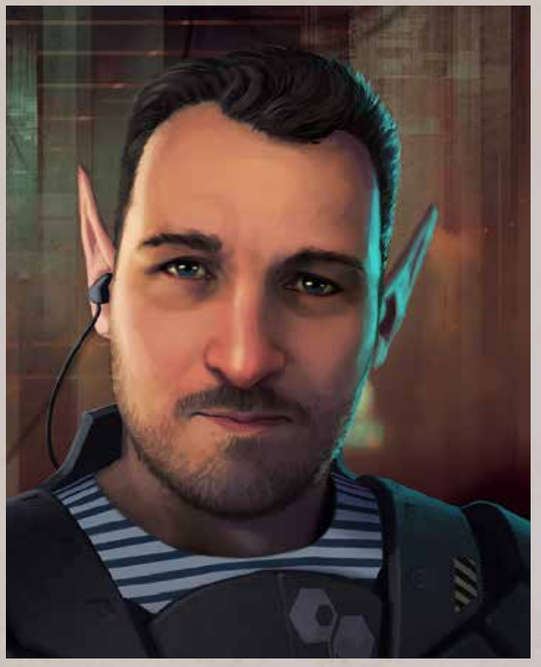


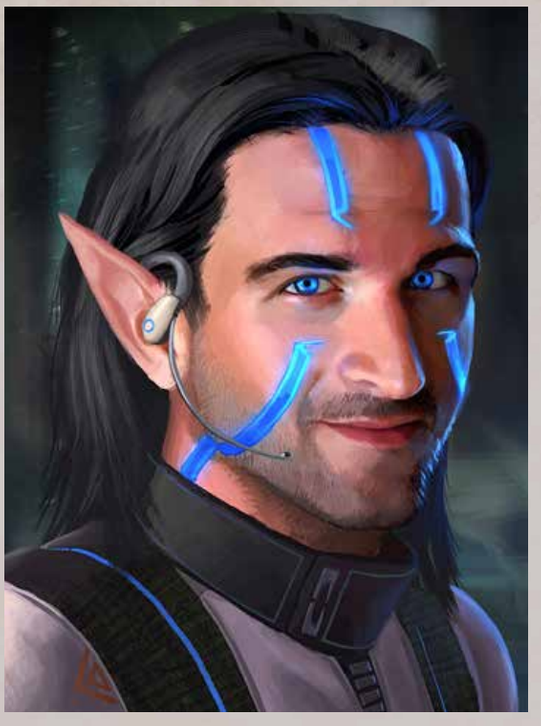


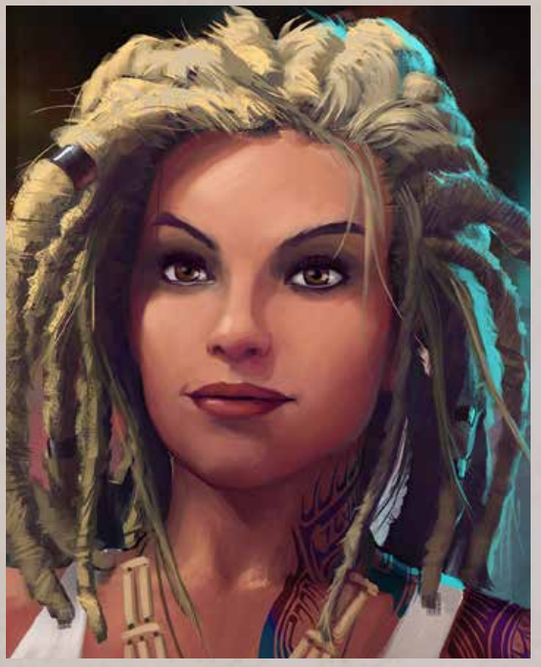
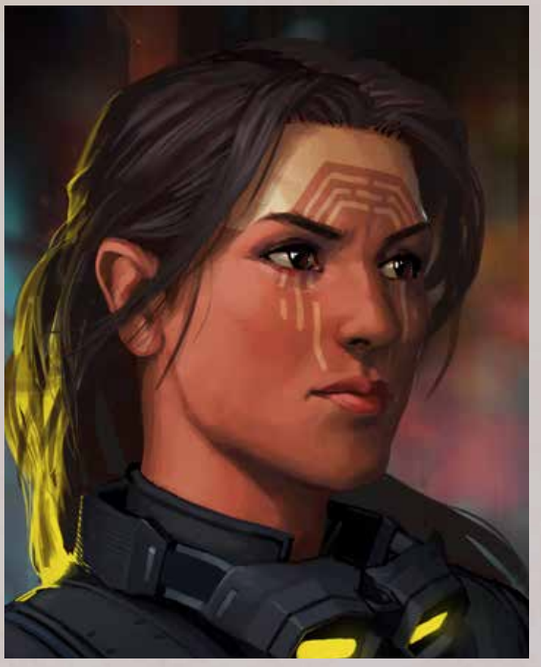


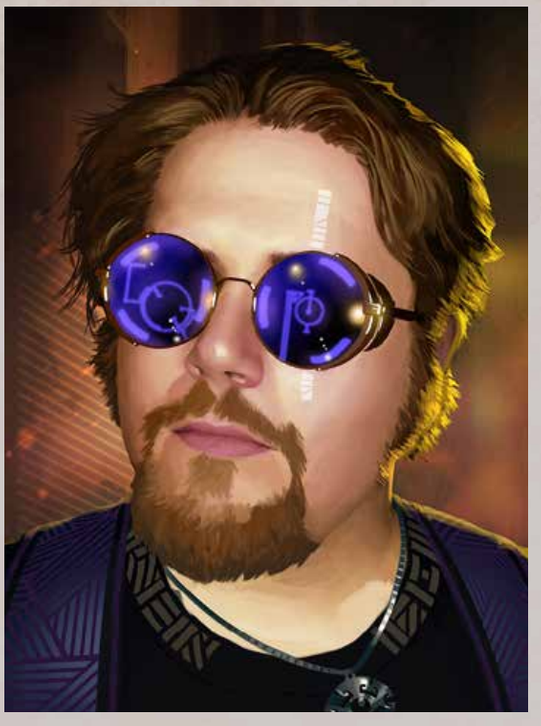


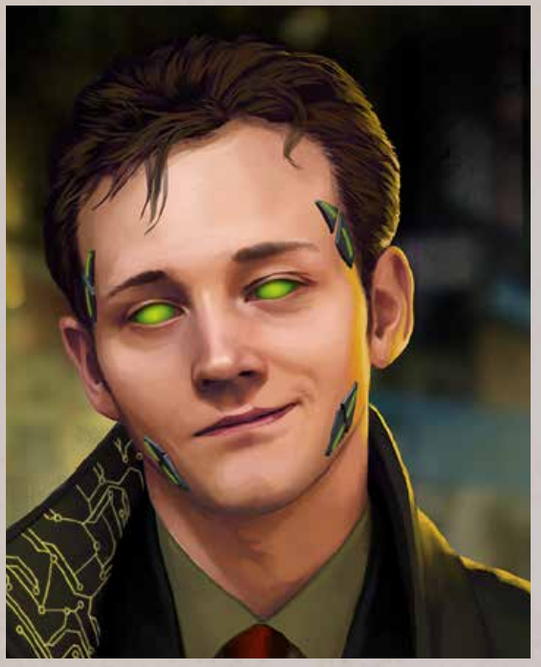











SHADOWRUN: HONG KONG CREDITS

Harebrained Schemes

Project Leads

Mitch Gitelman - Director / Executive Producer
Mike McCain - Director / Art Director
Chris Klimecky - Producer
Chris Rogers - Art Director

Writing & Design

Trevor King-Yost - Design Lead
Andrew McIntosh - Lead Writer
Mitch Gitelman - Writer
Kevin Maloney - Designer / Matrix Lead
Tyler Carpenter - Writer / Designer
Connor Monahan - Designer
Elan Stimmel - Writer

Engineering

Garret Jacobson - Engineering Lead
Brenton Malinski - Engineering
Aljernon Bolden - Additional Engineering
Sheridan Thirsk - Additional Engineering

Character Art

Maury Weiss - Character Modeling Lead
Joel DuQue - Character Art Lead
Eleanor Wingo - Character Artist
Marian Huber - Character Artist
Will Avery - VFX Artist / Technical Artist
Jakob Zoepfl - Animator

Environment Art

Tristin Ishmael - Environment Art Lead
Cassidy Aquilino-Berg - Environment Artist
Spencer Lee Curtis - Environment Artist
Zach Hartlage - Environment Artist

User Experience Lead

Erik Fleuter

SFX & Original Music

Jon Everist

Harebrained Schemes

QA

Jeffrey Wade - QA Tester
Ed Haines - QA Tester

Cinematics

Mike McCain
Joel DuQue
Jenn Tran

Community

Robin Gitelman - Community Manager
- Events Producer
Emily Gitelman - Consultant Liaison
- Social Media Associate
Aidan Nabass - Wiki/UGC Manager

HBS Studio Leads

Jordan Weisman - Creative Director
Mitch Gitelman - Studio Manager
Joe DiNunzio - CFO & Adult
Chris Kohnert - CTO
Mike McCain - Art Director
Dennis Detwiller - Design Director
Chris Rogers - Art Director

HBS Office Manager

Pamela Eisen

External Development

John Burnett - UI Artist
Danny Dahlquist - Motion Graphics
Jon Kay - Additional Graphic Design
Joanna King-Yost - Playtesting
Elisa Mader - Additional Writing & Editing
Andrew Mattox - Additional Writing
Faisal 'Fes' Naqvi - Icon Artist
David Nash - Portrait Artist
Rob Stokes - Additional Writing

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Jeff Wu
Junxi Guo
Sihao Chen
LiKun Yang
Susan Wang
Joy Xu
HongFei Yuan
Eric Qin

External Testing (Testronic Labs)

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Adrian Rutkiewicz - Tester
Damian Pacholak - Tester
Grzegorz Chodzicki - Tester
Pawel Kasparewicz - Tester
Cezary Zaporowski - Tester
Erik Hittenhausen - Head of QA – Games Poland
Pietro Faccio - Account Manager
Mike Betti - VP, Business Dev. - Games

Shadowrun: Hong Kong Consultants

Jessy Chung
Skander Garroum
Eugene Lam
Ronald Tang
Oscar Tong
Norma Tu
Brian Valentine

Past HBS Shadowrun Devs

Shadowrun Returns

Shadowrun: Dragonfall

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Katherine Walker

Design

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Simon Cameron

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Chris Aardappel
Gordon Lee

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Steven Rynders
Fiona Turner
Shawn Bruner
Mike Cech

Interns

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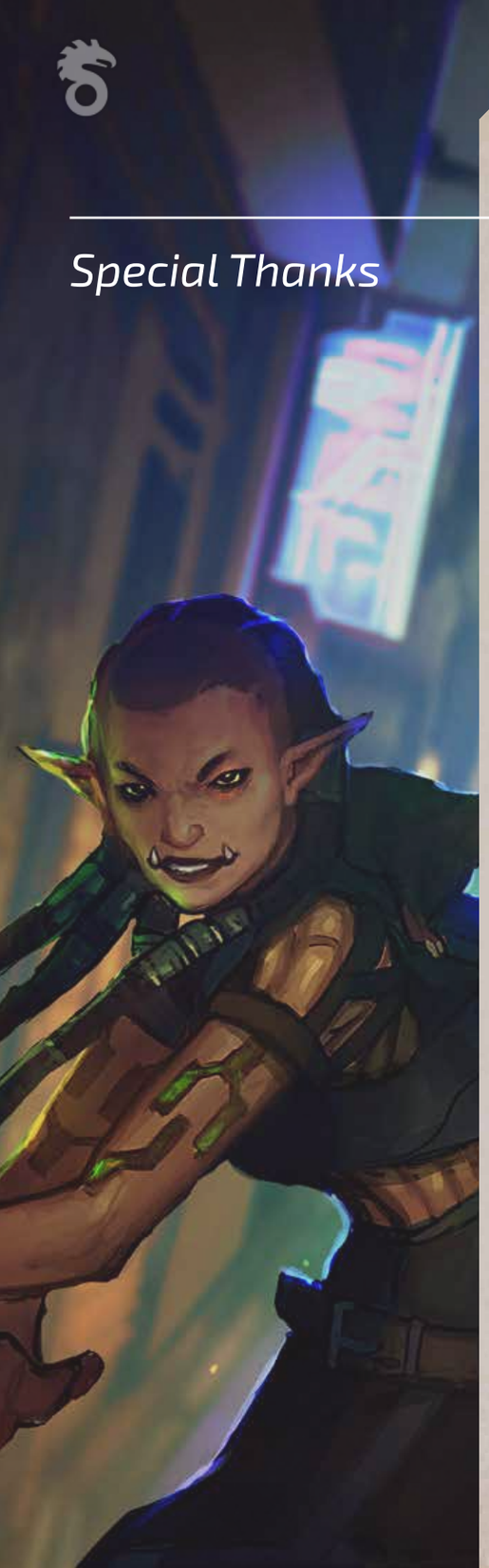
Adeline Ducker
Eric Imhoff
Miles Loth
Aryo Jati Pramono Darmawan
Katie Pfeilschiefter
Katie Berfield
Zach Weisman
Alex Schmidt
Nate Weisman
Talon Coleman
John Swinkels
Ranen Perry
Michael Chin
Tim Lebel
Keith Maier



Special Thanks

Shadowrun fans around the world!

Kickstarter.com
BackerKit
Catalyst Game Labs
Cliffhanger Productions
Gamepedia
Conchita McCain
Chris Hart
Jose Correa
Our man RC!
Arturo Fuente
Jack Daniel

All of our spouses and significant others!