



THE ART OF

# Kingdom Come Deliverance





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Kingdom Come  
Deliverance





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## Foreword

You have in your hands a book of illustrations and concept art from the game *Kingdom Come: Deliverance*, which, just like the game, is a little out of the ordinary. The book, like any other art book, contains many illustrations and sketches that preceded 3D graphics, but there is one major difference. While in the case of fantasy and sci-fi games the illustrator can let his imagination run wild, limited only by what can subsequently be transformed into models in the 3D engine, the approach in *Kingdom Come* was quite different.

Our game takes place in a historical setting – it aims to be as authentic as possible and to depict the Middle Ages as they really looked, and not like we see in clichéd, often very misleading images on the silver screen. What's more, the story takes place in a quite specific place and time and features real historical figures. As director, I also wanted to create a world in which I could finally see how things really looked then, how people lived and dressed and what the landscape I know intimately looked like at a time when people used it

quite differently than they do today. So, the illustrations for *Kingdom Come* were also created differently. There was still a need for imagination, but it was supported by historical research, consultation with experts and examination of archives.

So apart from creating attractive images of the hero of the game in action poses, our illustrators also had to learn about drawing old maps, book illumination, altar panels and frescoes. They created detailed diagrams of medieval mining works and equipment and projected into the concept landscapes depicting real places their acquired knowledge of medieval farming and land use.

The art you will see here is only a fragment of the thousands of illustrations, sketches, maps and concepts that had to be created for the game – enough to fill several such books. Almost everything you see in the game first had to be studied diligently by someone before being painted. And I believe the artists did a first-class job.

Daniel Vávra  
Creative Director



## The World of Kingdom Come

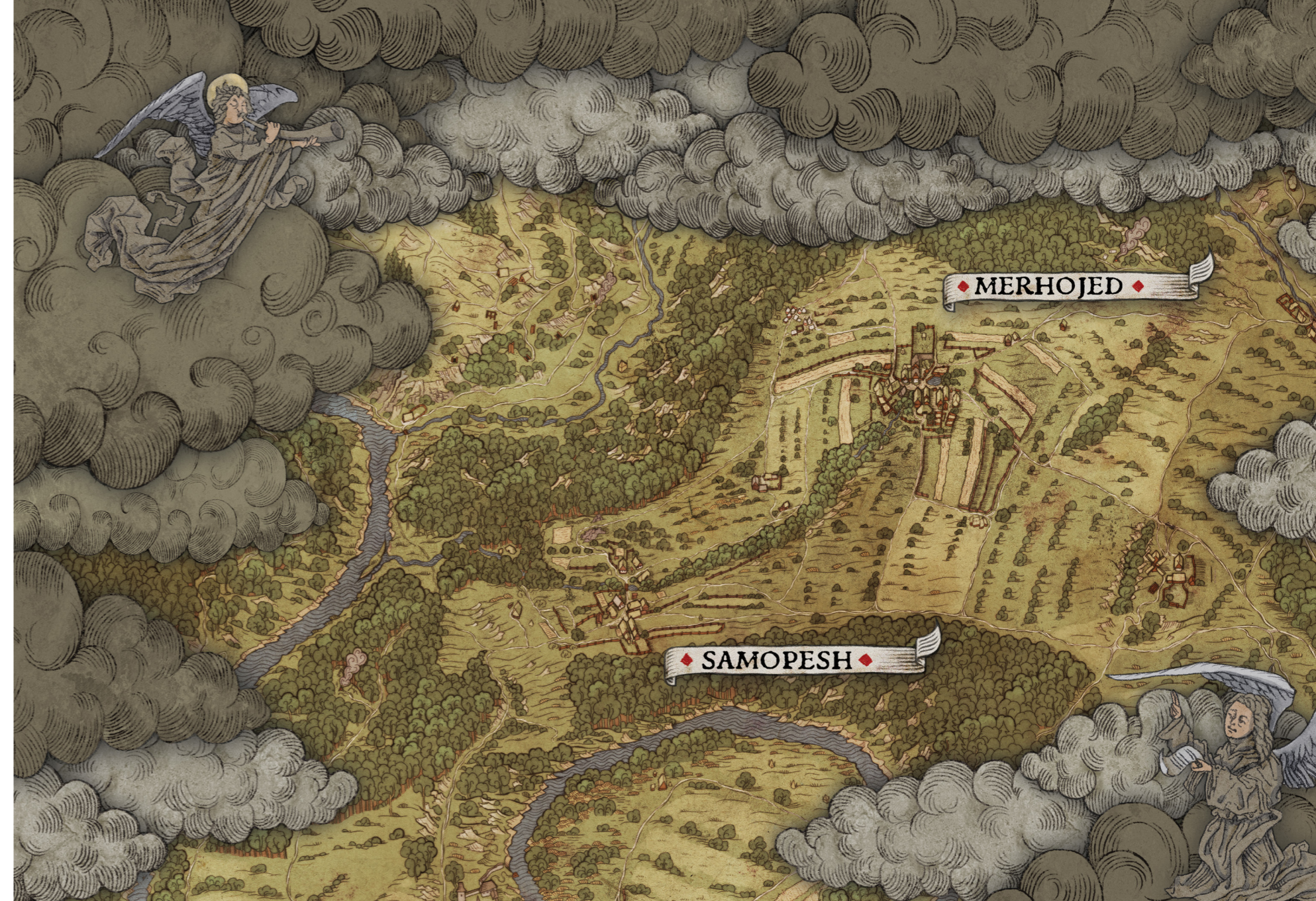
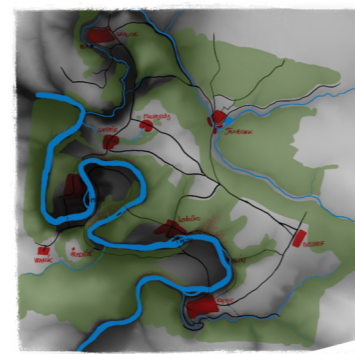
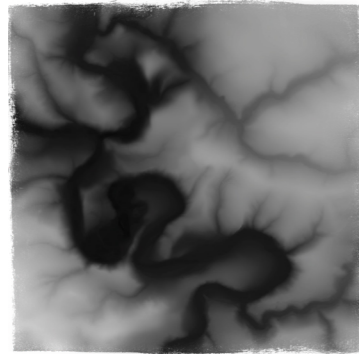
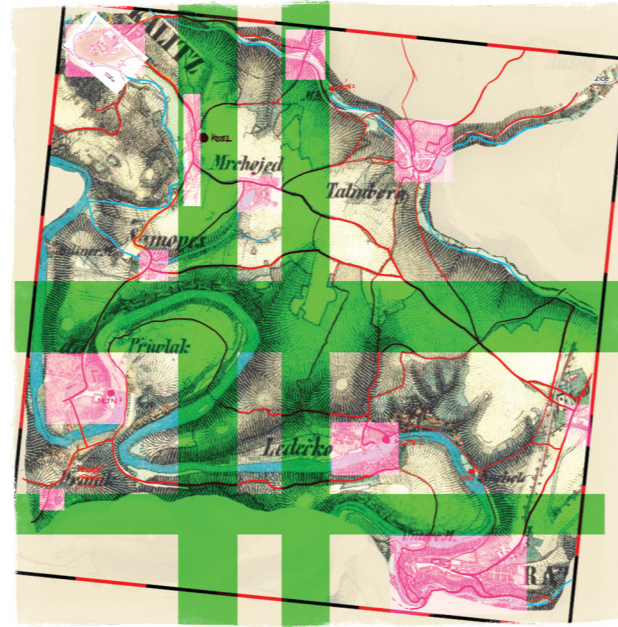
In the beginning was the word... I decided the game would be set in the picturesque Bohemian landscape by the River Sasau, and area in which several historical events occurred that are crucial to the story of the game. Since our options were limited by technological possibilities (our game engine can show a space of up to 4x4 km) and the amount of work involved, it was necessary to compress the map somewhat. In reality, Rattay and Skalitz, two of the key locations in the game, are separated by a distance of 10 km, which in the game is reduced by half. Naturally, this meant a long decision-making process about what to leave out, cutting out tracts of less interesting terrain and creating a new map that links together places that in reality are several kilometres apart.

We even went so far as to personally visit the places in question to see how long it would take to travel on foot from one location to another, because the whole concept of "real" distance in the game world was something a little out of the ordinary and untested, and we weren't

sure how players used to travelling the few hundred metres commonly separating locations in fantasy games would react to having to cover several kilometres.

As soon as we'd made our minds up, we bought a satellite topographical map and got stuck into it. And that's when the painstaking job began of deciding what type of vegetation there should be on every square inch of the map, what kind of landscape features we wanted and where structures would be placed. We had to allow ourselves some poetic licence, since we had limited space to include the broadest possible variety of landscape features.

And in the end, of course, the whole map had to be drawn in its final medieval form.





## kalitz

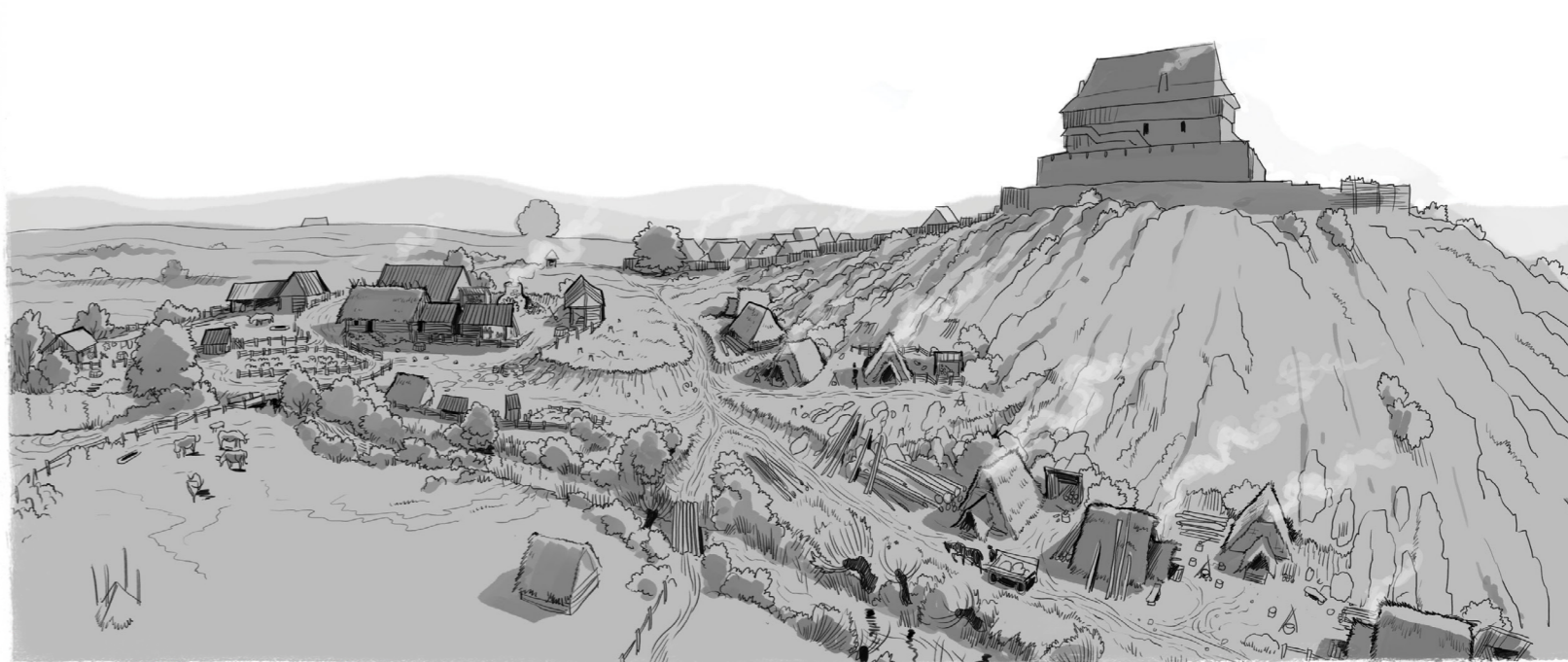
Skalitz, where our story begins, is a real town where silver was mined from the 14th century on, for which reason it bore the name “Skalitz of the Silver Mountains” – nowadays the town’s full name is Silver Skalitz. The Skalitz silver mines supplied not only the coffers of the town’s owners, but also, in the 16th century, the Prague Mint.

In Kingdom Come we reconstructed the market town and especially the castle, which from 1403 on was owned by King Wenceslas IV. Because the Bohemian monarch was imprisoned by his half-brother, King Sigismund of Hungary, the splendid castle was cared for by Wenceslas’ loyal Hetman, Sir Racek Kobyla of Dvojice, although, unfortunately, fate gave Kobyla little time to enjoy it.



Skalitz is situated on a rocky outcrop that dominates the valley stretching from Skalitz to the hamlet of Rovna in the southeast.

The reconstruction of Skalitz and its castle included the design of the main village as well as the settlement behind the palisades, which served primarily as simple accommodation for the miners working in the nearby mines.





The surrounding landscape was different than it is today, because up to the 15th century the wooded areas were intensively transformed into farming land, which is why we see in the game sprawling meadows, fields and pastures.

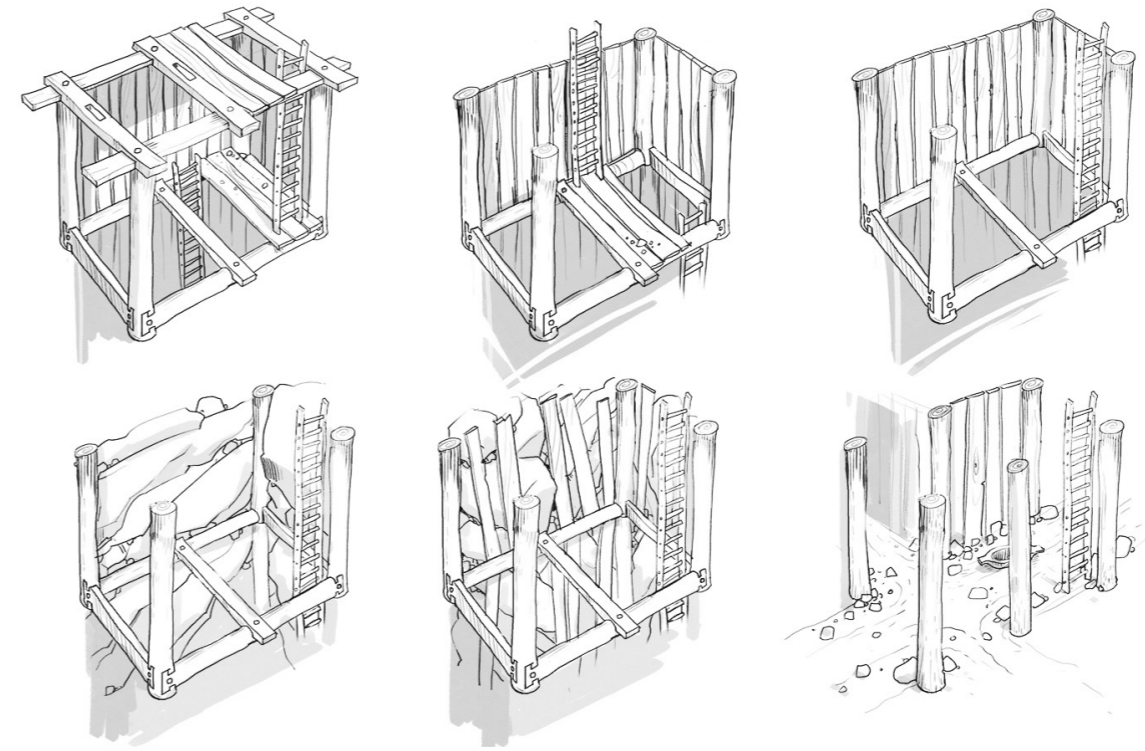




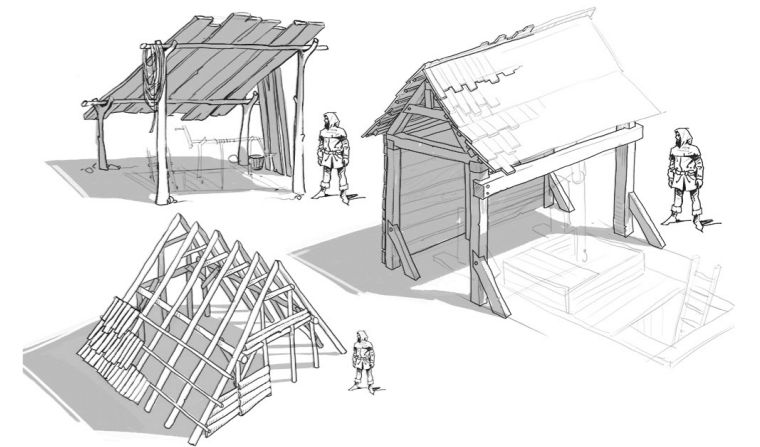
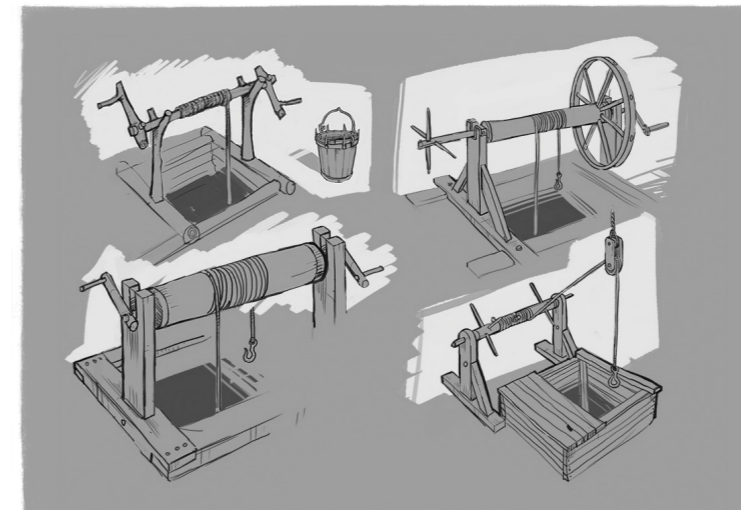
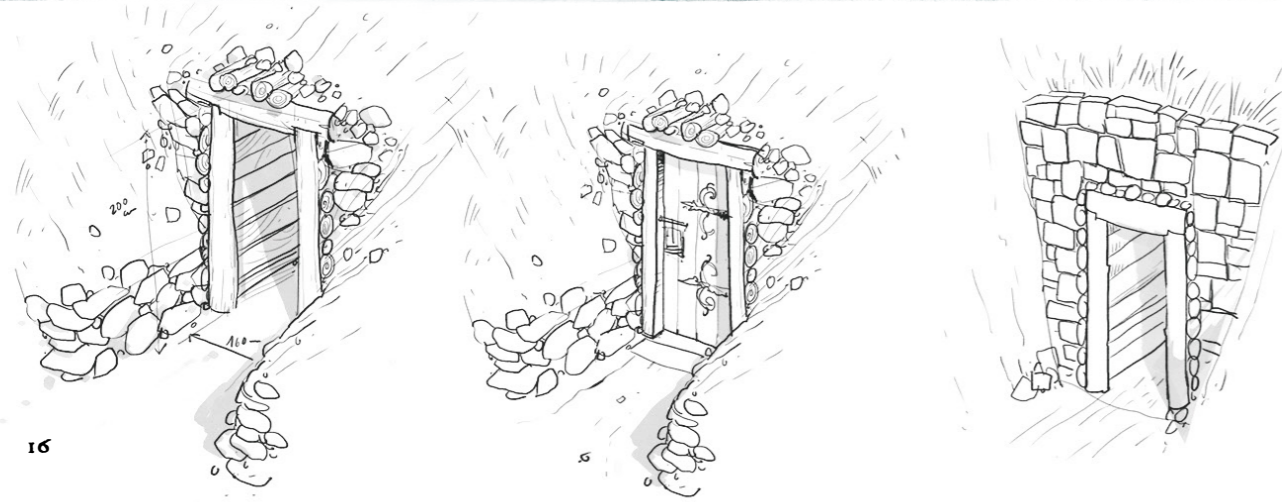
Naturally, the silver mines around Skalitz constitute one of the specific features of the local landscape.

The complicated nature of this industry and its faithful representation in the game demanded months of work.



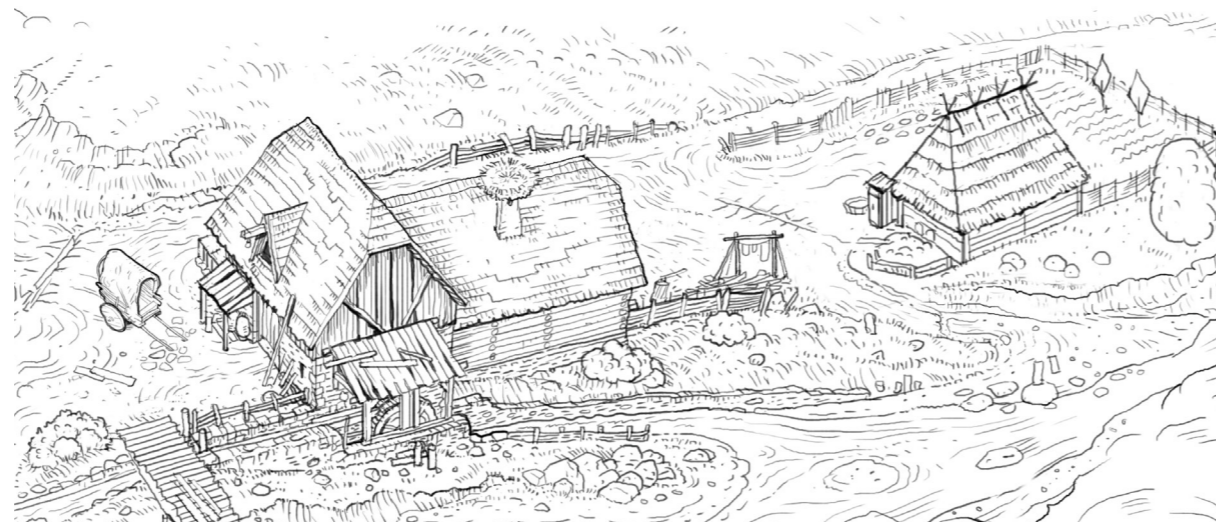


We really had to research and paint every little detail of the mining operations – winches, cranes, ventilation shafts etc. An invaluable help in this consisted of twelve books by the 15th century German mineralogist and metallurgist Georgius Agricola, which provided not only detailed descriptions, but also illustrations of mining and smelting in the Middle Ages.





Skalitz Mill. One of the specific locations near Skalitz.



Once we'd gone to all the trouble of creating a perfect model of the medieval town, we then had to destroy it! That's because on 23 March 1403, the castle and adjacent village were razed to the ground by the army of King Sigismund of Hungary, never to be rebuilt. Royal Hetman Racek Kobyla, who resided there, was forced to abandon the castle and flee with his subjects. Much of the material from the ruins was used in the construction of the Church of St. John Nepomuk in Skalitz. Only remnants of the masonry from the walls, gate and zwinger can be found at the site today.



## Talmburg

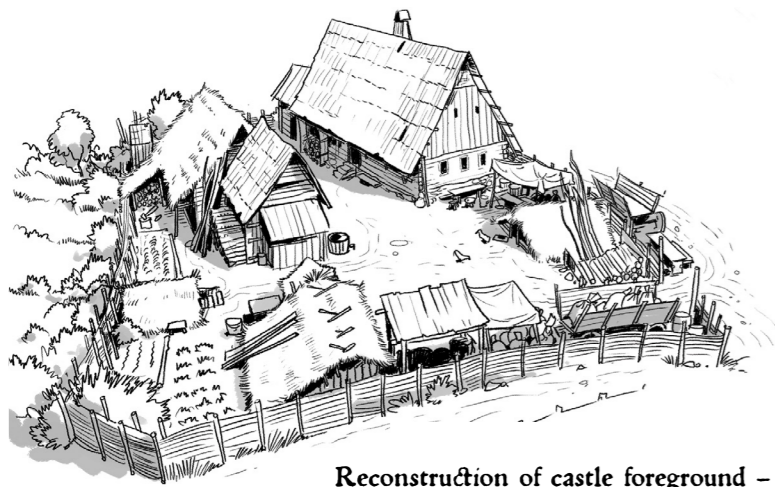
When we started creating another of the locations, Talmburg, we already had some idea how it looked. Ruins have been preserved of this medieval noble seat, which, however, are in private ownership and are masked by modern development. Next to the ruins is a village and an old quarry, which together create a faithful image of the appearance and character of the settlement from the end of the 13th century onwards.

The fate of the castle's owner, Sir Divish and his wife Stephanie depicted in the game is also based on historical fact. Divish really was imprisoned from 1390 to 1397 by a rival, Havel Medek of Valdek, while Lady Stephanie sought justice.

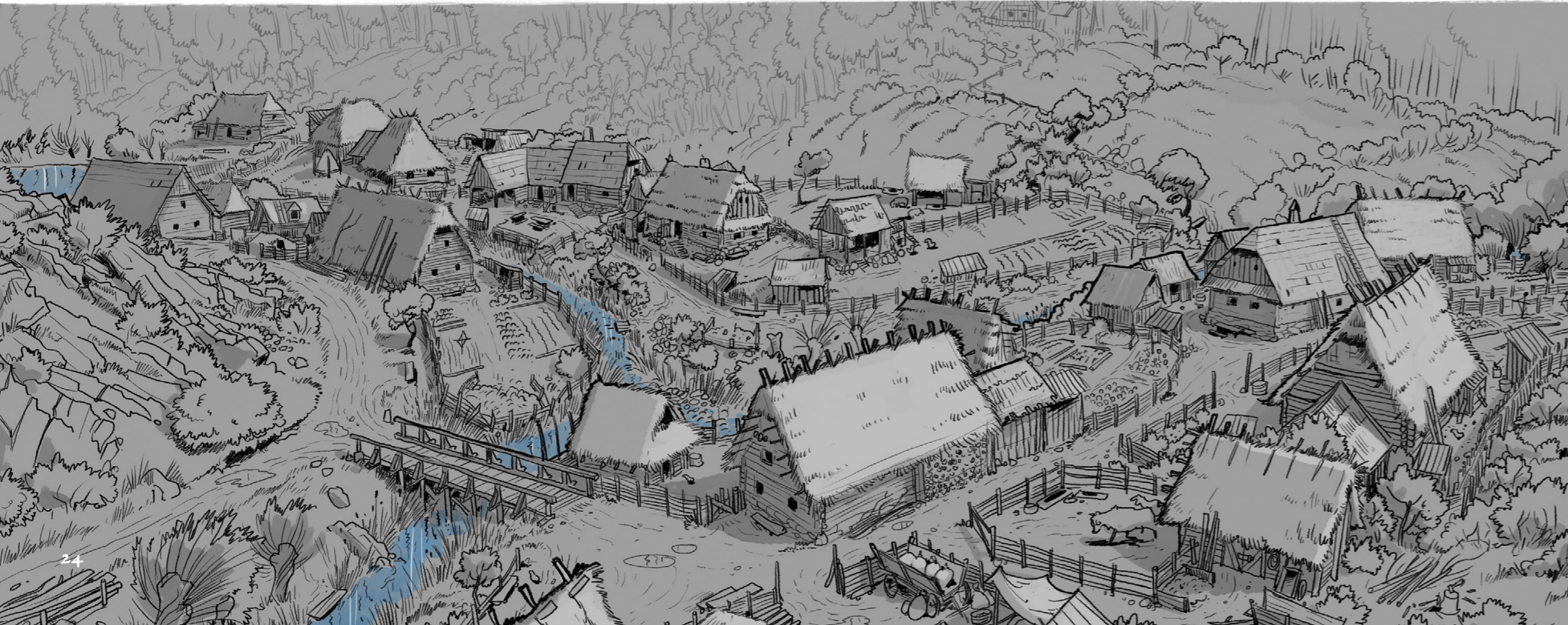
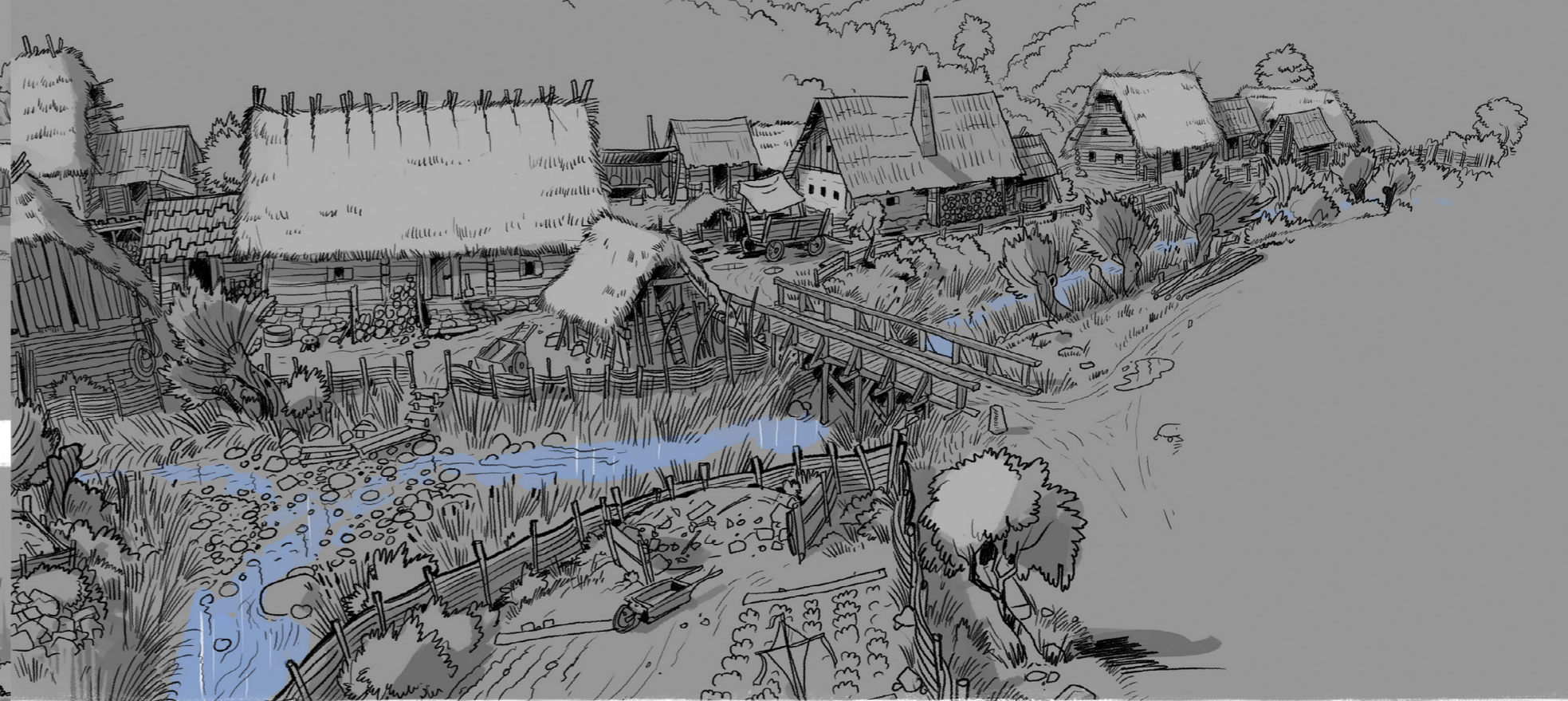


There are hundreds of small castles like Talmberg and Skalitz scattered around the Czech Republic. Unfortunately, all that remains of most of them are signs in the terrain, mounds, moats, remnants of foundations and cellars and, in the best case, ruins.





Reconstruction of castle foreground – concept.





The specific character of the landscape around Sasau River is derived not only from the varied natural surroundings of the human settlement, but also from the quarries breaking up the terrain, which in the Middle Ages provided stone for the settlements in the area.

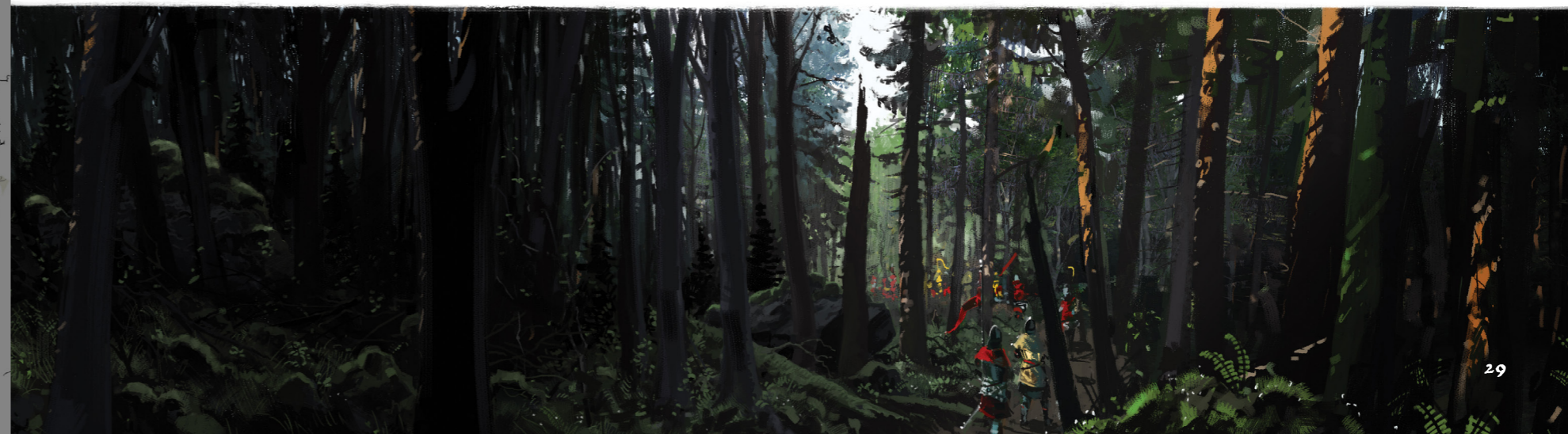


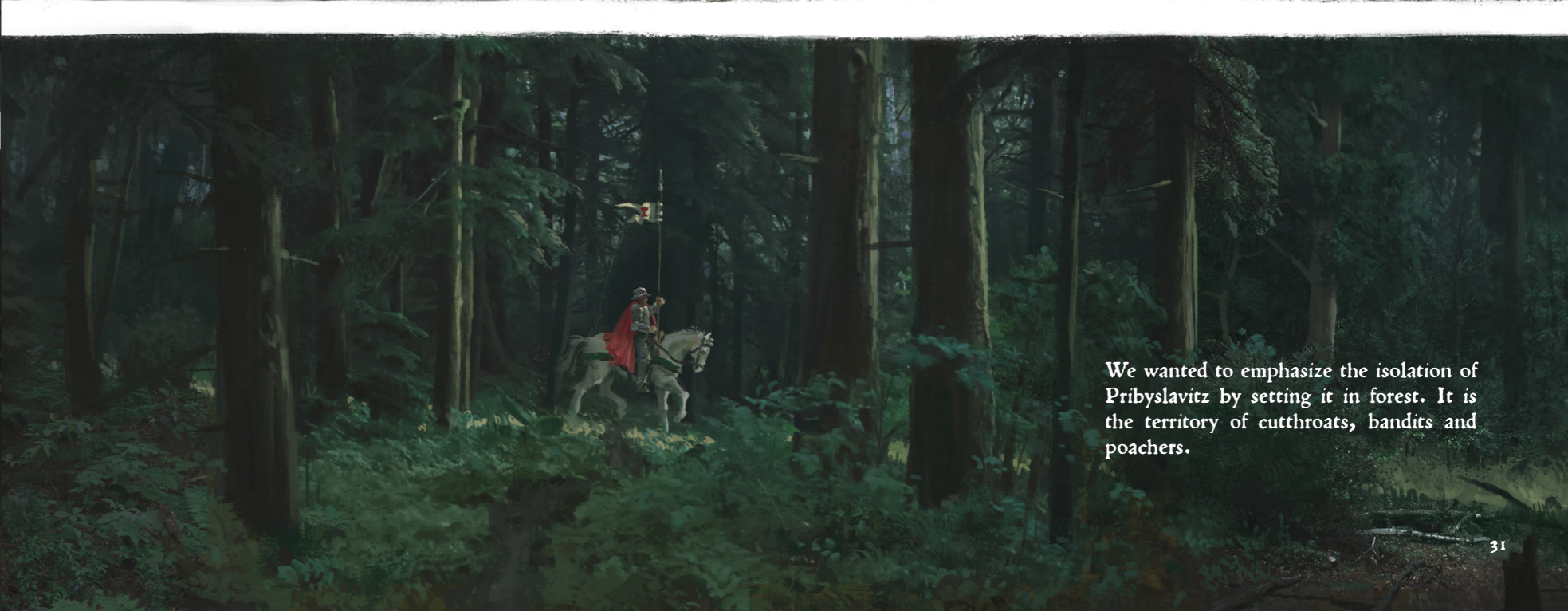
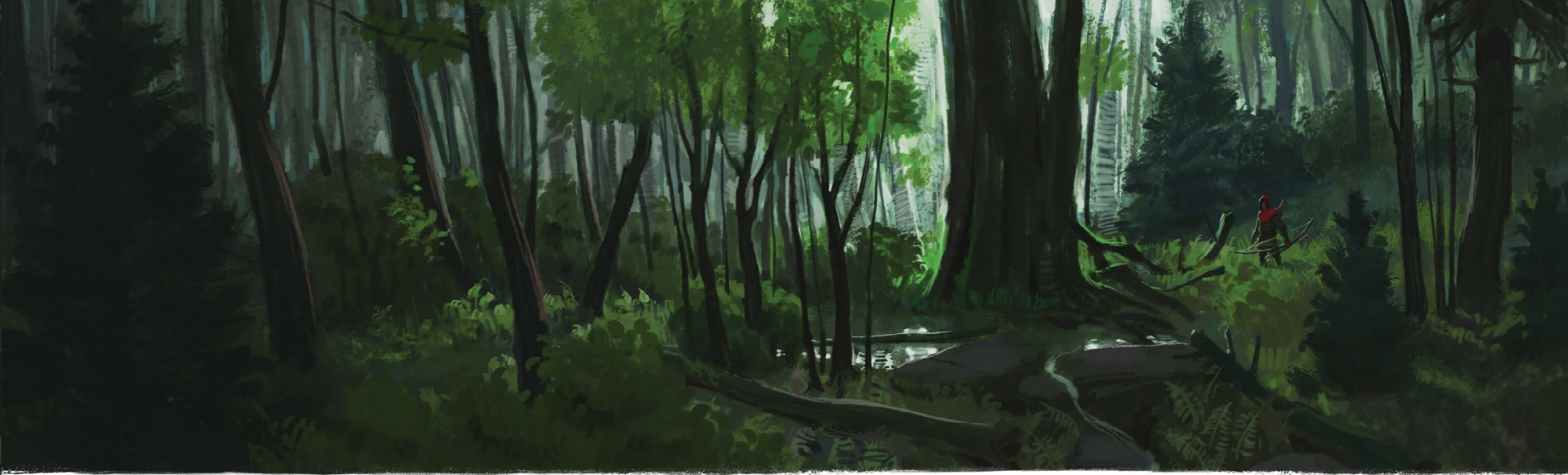


## Pribyslavitz

Pribyslavitz was in reality an abandoned hamlet near Skalitz, the oldest mention of which dates from 1436. For the purposes of the game, we changed its location slightly. The village is already abandoned and ruined in the game, because about thirteen years earlier it had been pillaged and razed by Havel Medek of Valdek when he occupied Talmberg and imprisoned Sir Divish.

We originally planned a quest line in which the player would be tasked with organizing the reconstruction and recolonization of the village, but unfortunately the idea never came to fruition.





We wanted to emphasize the isolation of Pribyslavitz by setting it in forest. It is the territory of cutthroats, bandits and poachers.



## Uzhitz

The township of Uzhitz belonged in part to the lords of Talmberg and in part to the lords of Leipa, whose seat was in Ratay. The centre of the town was dominated since the Middle Ages by the Church of the Assumption of the Virgin Mary, which served not only for devotion, but also as a venue for celebrations of various festivals, trading and even theatre and dances.



Although today the landscape around Uzhitz has been formed into a plain, we decided for the game to give it a more gently undulating form. Ponds and clumps of trees give it a character that differentiates it from the rest of the game world.





As you can see, our concept artists approached depicting the landscape in question with relish.





In the game, we reconstructed the appearance of the church around 1400, when it was converted from its original Romanesque style to Gothic architecture.

Apart from detailed, faithful reconstruction of the churches and their ornament, we also created wayside shrines and conciliation crosses at road junctions around Sasau that emphasize not only the piety of medieval society, but also provided ideal elements to ornament with the names of our backers.





## Sasau

The hermit Procopius chose Sasau as the site to found his monastery. The grounds contain the monastery church, the cloisters where the Benedictine monks lived, gardens, stables, a prelatore (abbot's residence) and infirmary with a chapel.

Next to the monastery is a small lay settlement for people who helped with the operation of the monastery, but were not allowed inside. For that reason, a second, smaller church was built for them, the Church of the Holy Cross. Unusually for Bohemia,

the church is built in the tetraconch style with a copula roof, evidently modelled on Eastern religious architecture.

Apart from the sprawling monastery complex on the right bank of Sasau River, a small township grew on the opposite bank around the Church of St. Martin. The inhabitants of the settlement around the monastery moved there, but continued to supply the monastery with goods and services.

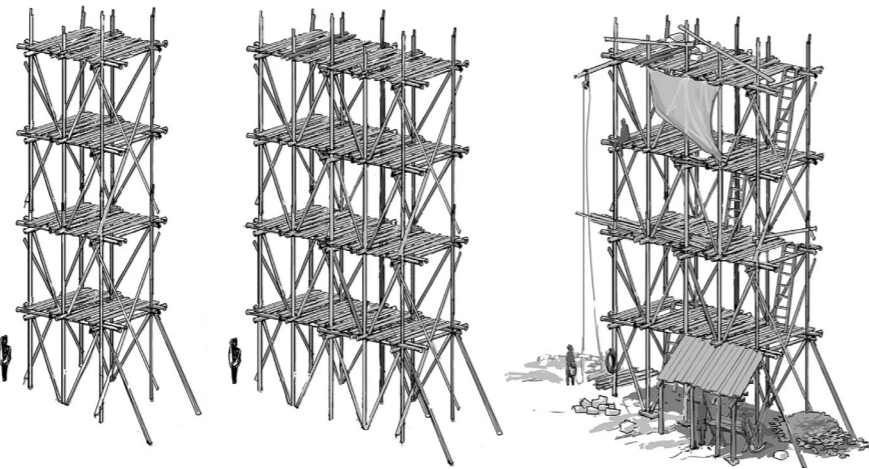
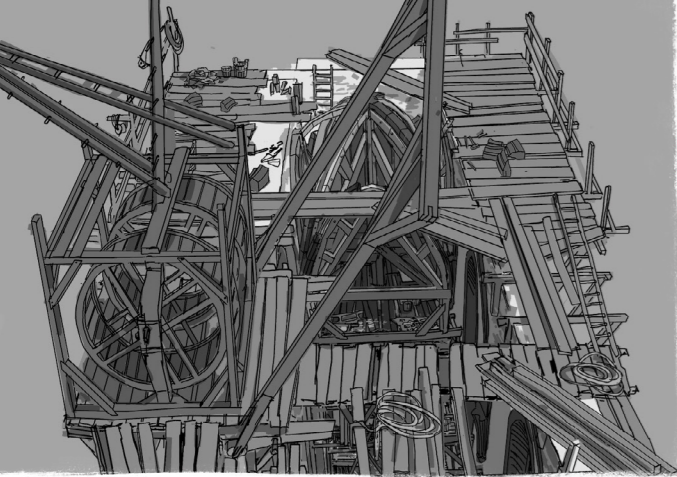


Very little was preserved of the medieval appearance of Sasau Monastery. Today we can still see half of the Gothic chapter house with a 14th century fresco, the refectory and, most importantly, part of the Gothic church that was being built to replace its Romanesque predecessor, but was never completed.



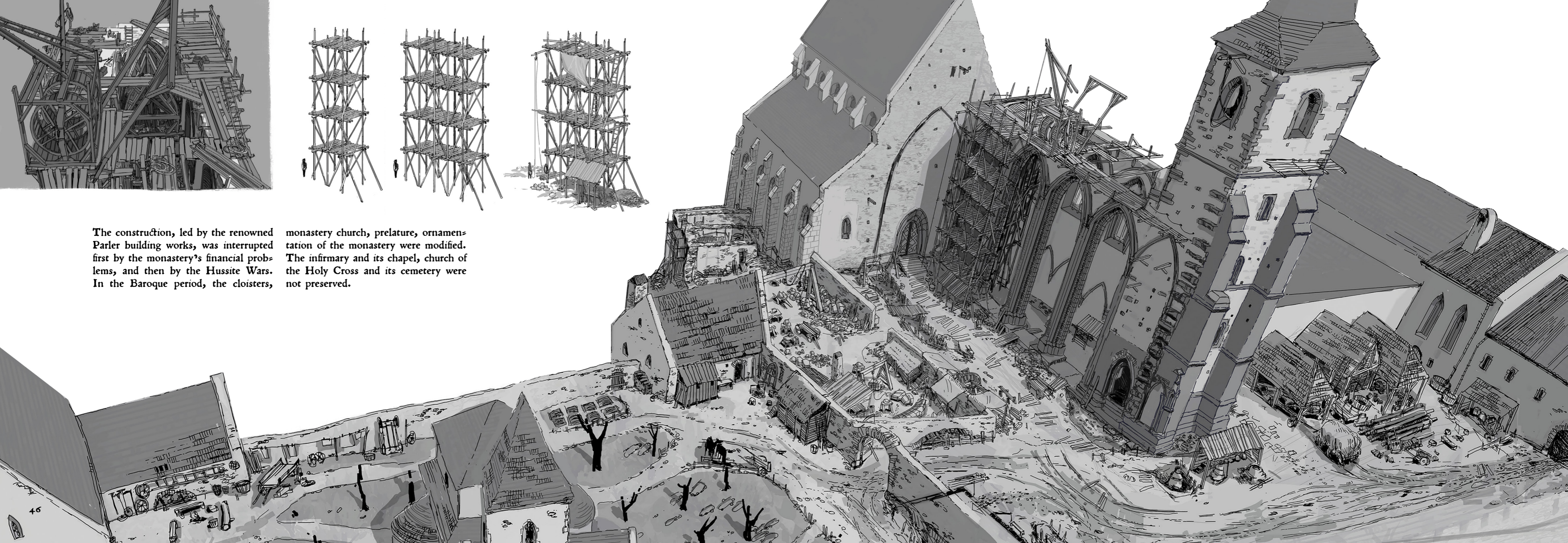


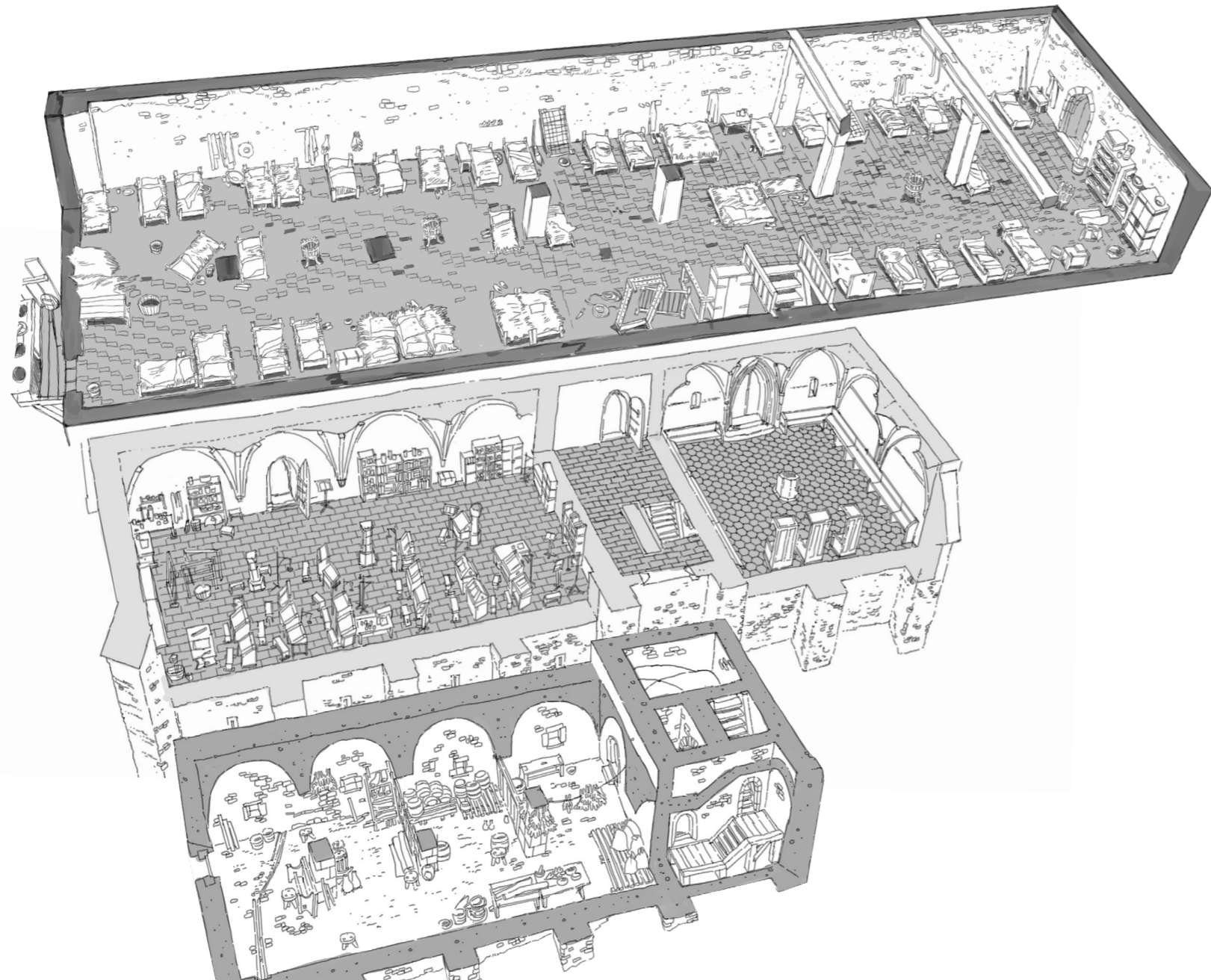
Overview concept drawings of the Sasau Monastery complex.



The construction, led by the renowned Parler building works, was interrupted first by the monastery's financial problems, and then by the Hussite Wars. In the Baroque period, the cloisters,

monastery church, prelatore, ornamentation of the monastery were modified. The infirmary and its chapel, church of the Holy Cross and its cemetery were not preserved.





The medieval monastery building was strictly designed for the conditions and rules of religious life and we took a similar approach in our reconstruction. Research, concept art, modelling, ornamentation, planning of interior furnishings and the design of the service

areas of the monastery all had to correspond not only to history but also meet the requirements of designers and scripters. So, creating this religious complex took us more than 15 months.



The monastery was an independent fortified seat in its own right. The area outside the cloister had its own orchards, fields, smithy, mill, saw-mill, brewery and tavern for tradesmen and farm workers, stables, farm buildings and beehives.





## Rattay

Rattay is a small, picturesque town on Sasau River, which belonged to the influential Bohemian family of the Lords of Leipa. It came to my attention when I looked into the fate of the refugees from pillaged Skalitz, who fled to this very place, which immediately attracted me.

The town is unusual in that it has two castles, and there is a secret passage leading from one of them that is still preserved and can be seen in our game.

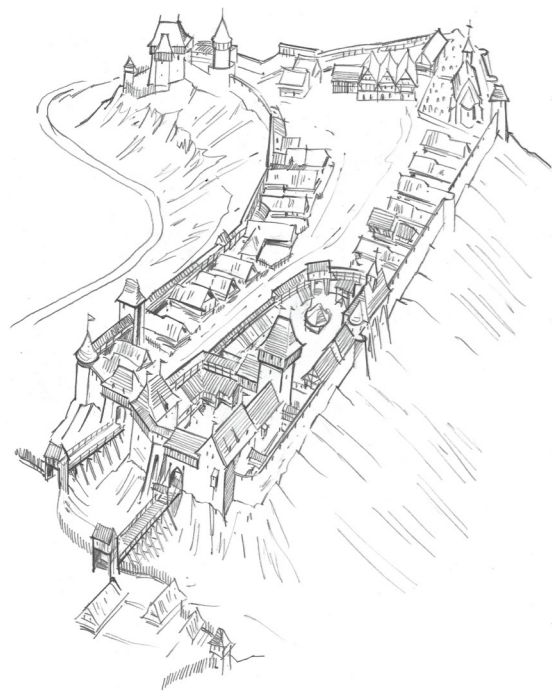
I decided to make Rattay somewhat richer than it was in reality, so

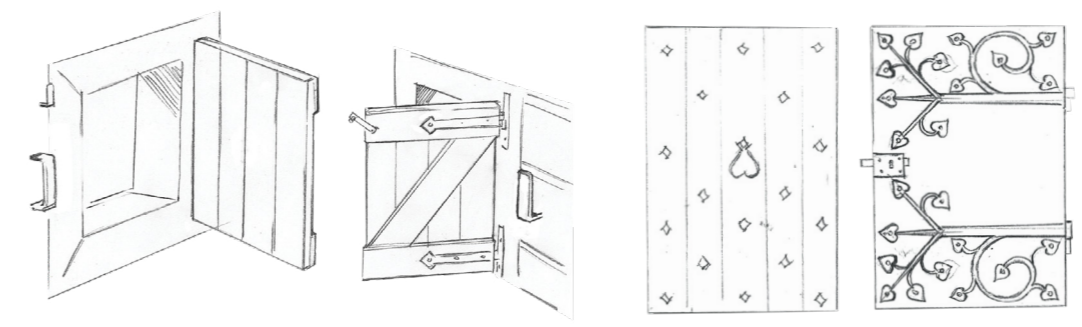
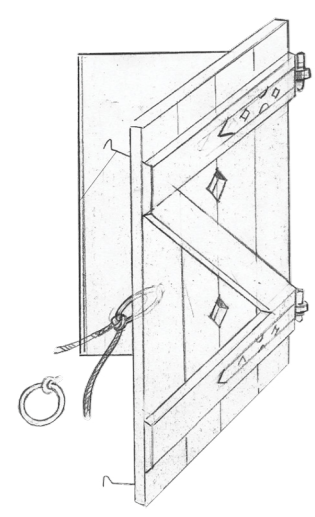
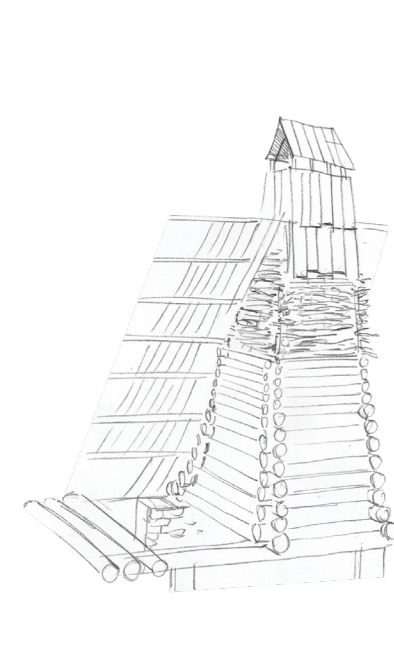
that the architecture there would be representative of a typical town of the day. The historians told us the town was unlikely to have such extensive walls, so imagine my surprise when the Mayor of Rattay informed me that remnants of thick wall foundations had recently been found in places where we have them in the game, despite the fact that there should be none according to the archaeologists.

Sir Hanush of Leipa and his ward Sir Hans Capon, who appear in the game, are based on real historical figures – the governors of the town.

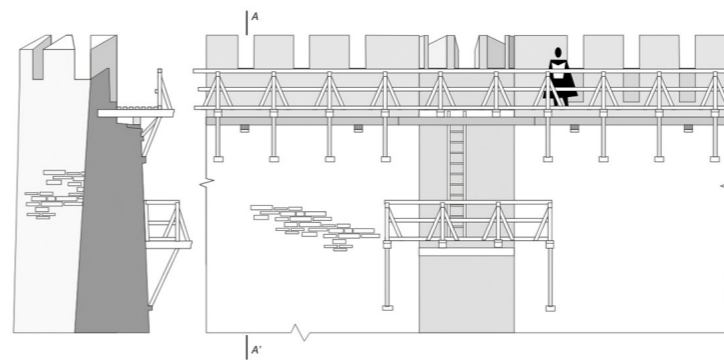
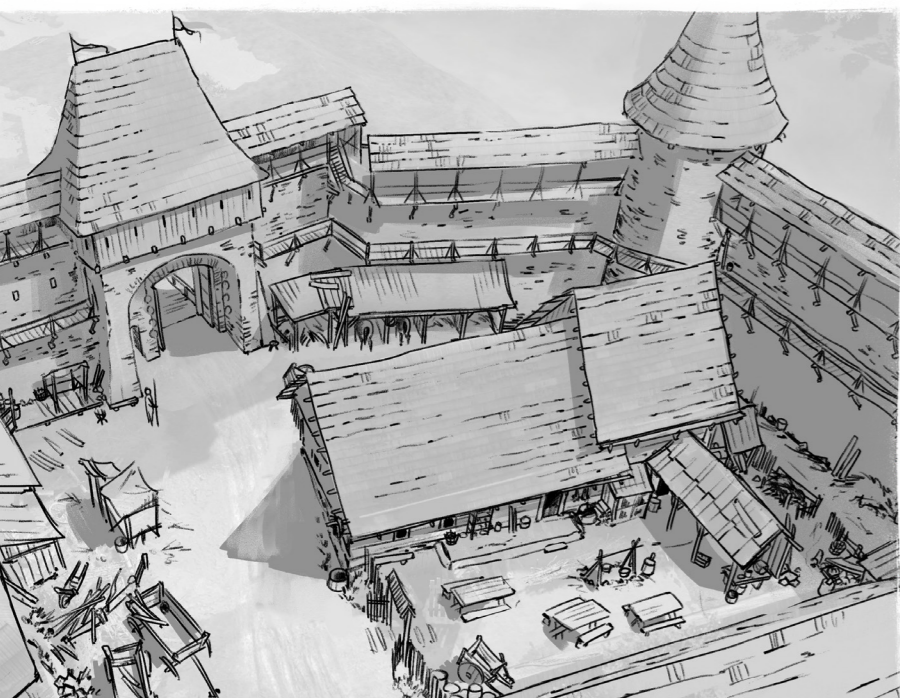
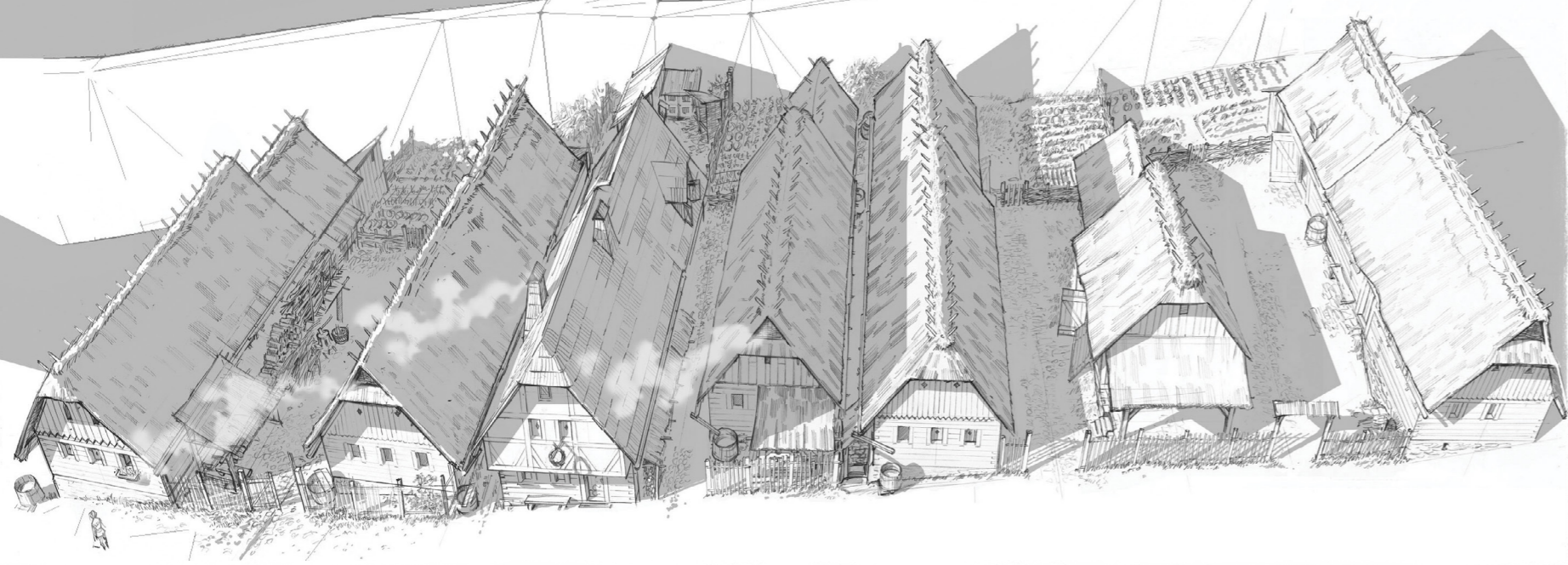


Both of the Rattay castles – the Upper and the Lower (called Pirkstein) and the two churches of St. Matthew and St. Nicholas were all built during the period when Rattay was held by the Lords of Leipa.





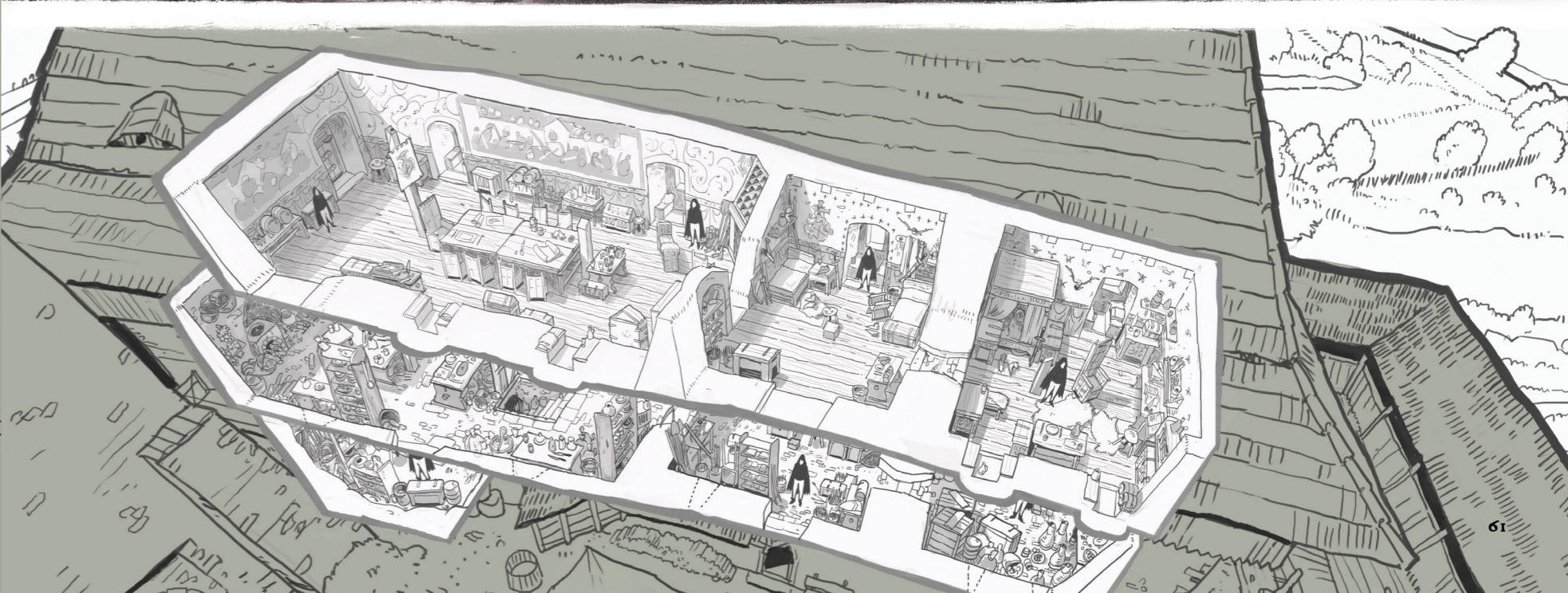
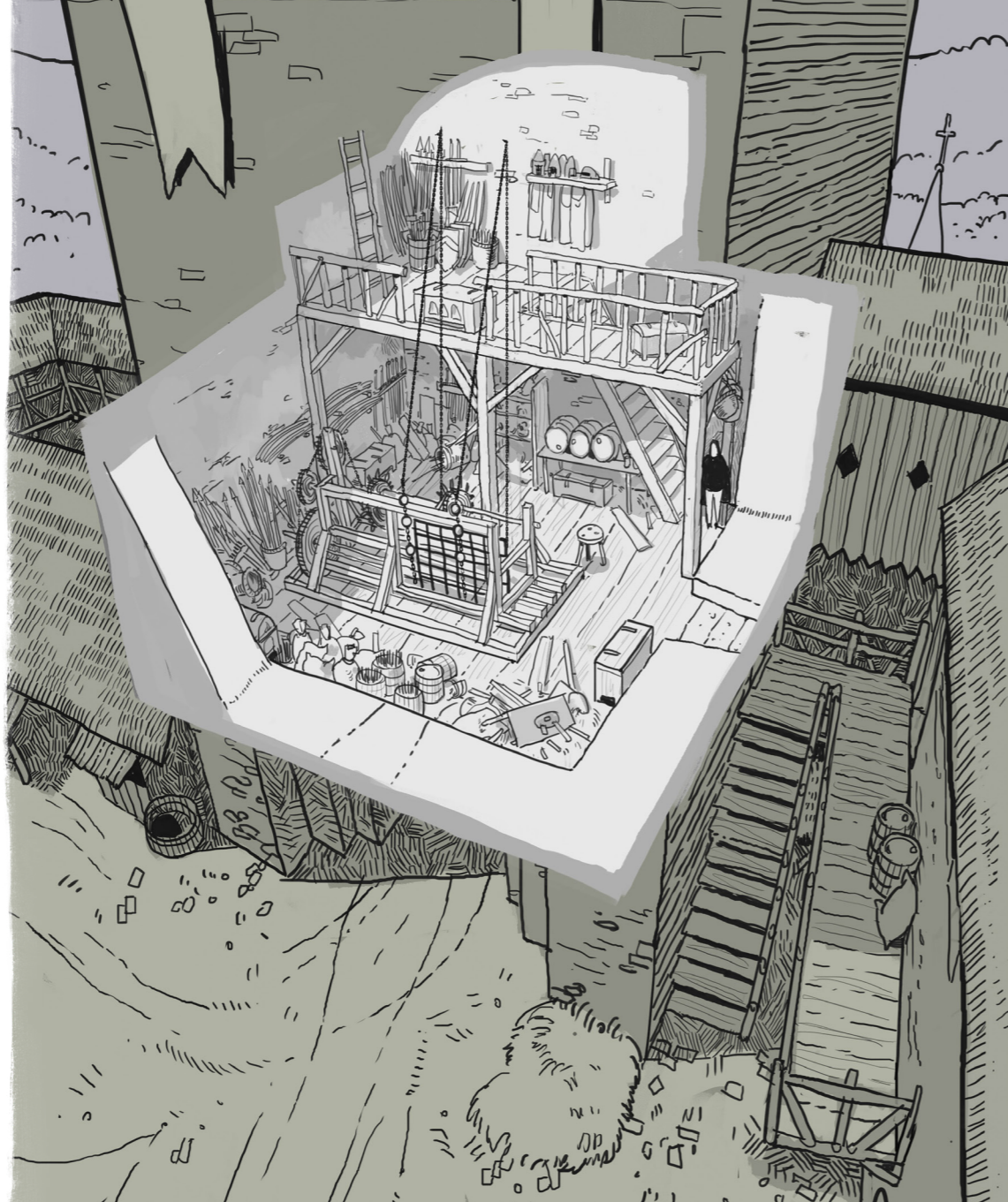
While the nobility spent their time in the castles and courts, life in the town centred around the main square. The most important building there was the Rathaus or Town Hall, around which markets were held and convicts were punished for petty crimes in the stocks or pillory, none of which was neglected in our modelling of the medieval town.



Here and on the preceding pages you can see samples of the schematic concepts for the Rattay buildings, as well as a mood board of the tournament arena of the Upper Castle.

Most town buildings in the Middle Ages were not, as often imagined, dark stone dungeons. At the beginning of the 15th century, the interiors of town houses and castles, in contrast to the amenities of village cottages, which primarily had to be utilitarian, had a more ostentatious character. These buildings were gradually elevated with the addition of more storeys, and the resulting large rooms were divided into smaller ones.

The rooms were filled with elaborately ornamented furniture and stoves, the walls were decorated with frescoes or lined with artistically carved wooden panelling. Hunting trophies hung on the walls, curtains and drapes, candelabras, blankets and cushions added cosiness to the rooms. The most ostentatious social spaces in a castle were the great hall (banquet hall) and the chapel.





## characters

*When we started creating the game, it never crossed my mind that creating the characters would present any major problem. After all, just like today, people wore trousers, shirts and coats and everyone knows what armour looks like. How wrong I was! Medieval attire is very different than the clothing of today.*

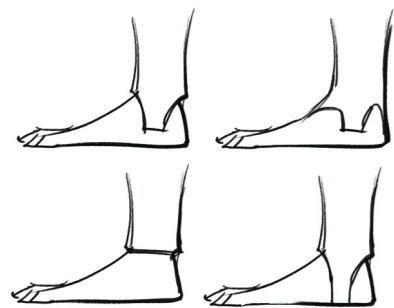
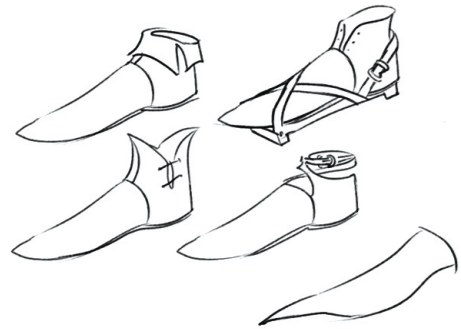
*Instead of trousers, leggings were worn that were laced to the shirt, and underneath them “braies” – a practical kind of underwear – and several belts could be worn at once. In contrast to the impression one often gets from popular culture of drab, shapeless rags and animal pelts, medieval clothing was*

*brightly coloured and of better quality than today’s, and nobles flaunted the most varied and, to modern eyes, extravagant fashion fads – pointed shoe tips, tunics padded to give the wearer a more masculine figure, and even padded crotches for the same purpose!*

*Ultimately, we had to create an eighty-page illustrated document describing a wide variety of types and items of clothing, on which we collaborated with several experts in the field of reconstruction of medieval clothing and armour.*

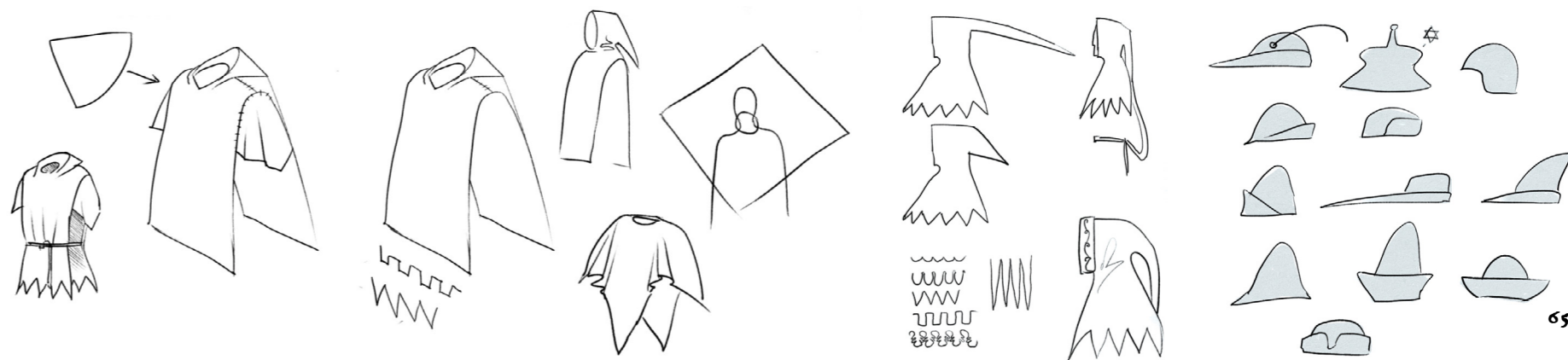
*Dan Vávra*

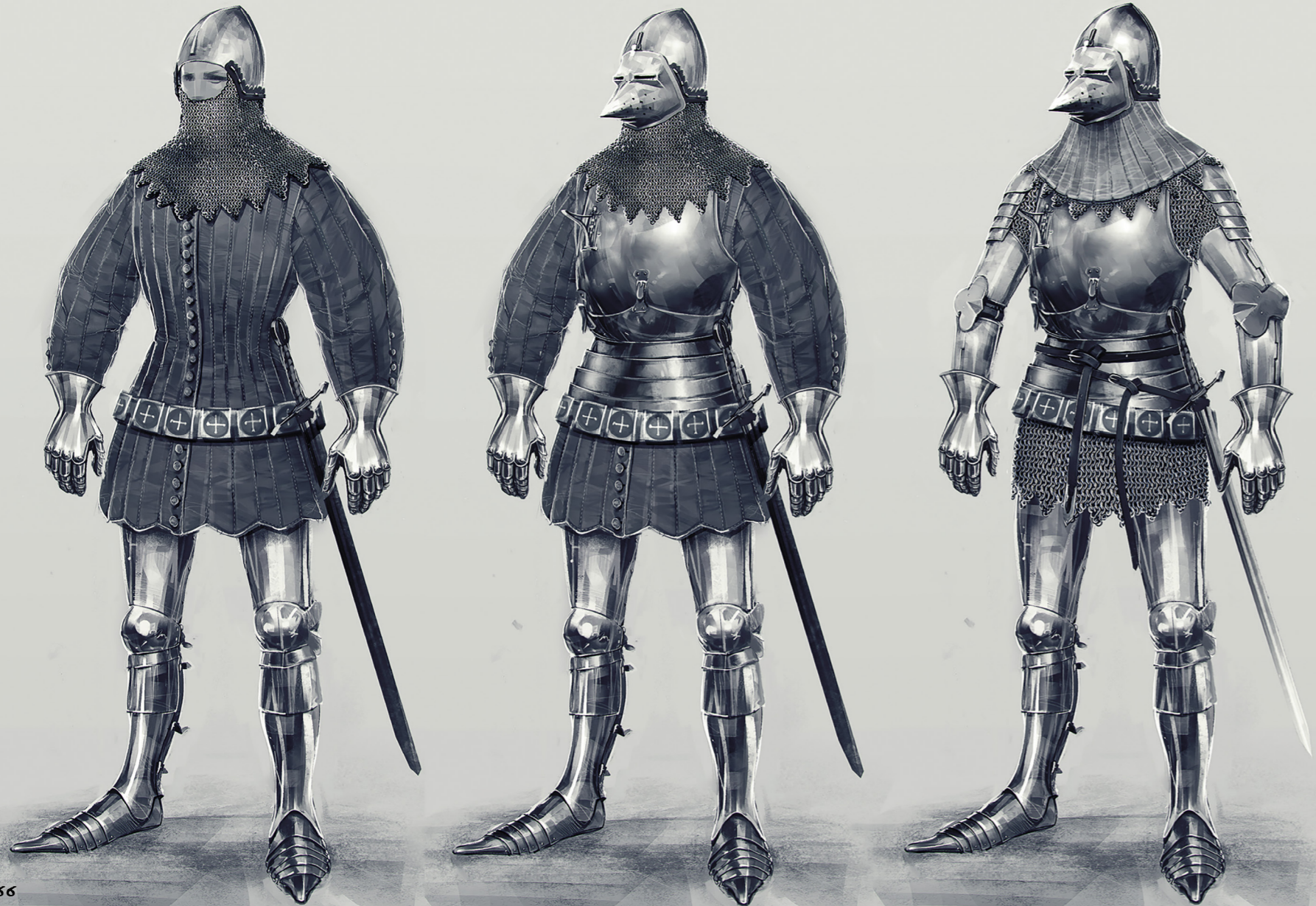




Most of the clothing in Kingdom Come: Deliverance is based on preserved records of actual medieval attire: simple, practical clothing for villagers and the poor, in towns garments that reflect the status and wealth of the wearer, inspired by West European fashion, for exam-

ple French, and clothing peculiar to specific groups, such as artisans, apprentices and soldiers. Not only clothing had to be modelled, but also a wide variety of accessories, such as purses, belts, headgear, rings, chains and pendants.





A popular misconception is that the sword was the primary weapon used in warfare. In reality, infantry employed less costly, easier-to-wield polearms in battle, while knights favoured lances, maces, war hammers and axes, and carried a sword only as a side arm.





One of the most interesting challenges for our character artists was designing the figures of the enemies – Cumans, nomads who migrated through Eurasia, arriving eventually in Europe sometime in the 12th–13th centuries. The majority finally settled in the Balkans and Hungary, intermingling there with the local people, but no one knows exactly how they looked or what they were doing in the early 15th century.

They were known above all as warriors and the great majority of them made a livelihood as mercenaries reinforcing various armies. The European chroniclers describe them as excellent horsemen and bowmen, but also cruel, merciless warriors. Since theories about the Cumans' ethnic origins, numbers and appearance and their role in Sigismund's army in 1403 are controversial or vague, we were left with a lot of room for poetic license in creating these figures.

They add to Kingdom Come a foreign element and an exotic one.



While most of the characters in the game, from the hero to supporting characters, are men, we tried to ensure the presence and participation of women in the story, and to dress them in the most carefully selected attire.

We also gave great attention to hairstyles that corresponded to the period, the social status and age of the character and also individuality. Young maidens have long hair, hanging loose or in plaits, while older, married women wear a coif or wimple. Wealthy women's hairstyles are sometimes adorned with pearl nets.





Movie depictions of medieval armour tend to be fanciful, usually more imaginative than authentic. The leather and furs we often see on the silver screen would in real combat offer little protection. Probably the only

“leather armour” of the period is the brigandine, a variation on the cuirass, in which the leather we see on the surface serves primarily as a means of connecting steel plates rivetted to its reverse side.



Armour usually comes in several layers – an inner quilted layer to dull the impact of blows, chain mail over it, over that plate armour and often on top a Waffenrock – an outer coat of fabric – or a second quilted garment called a jupon. Even armour was subject to fashion, seen especially on richly ornamented belts and cuirasses interlaced with rare fabrics and leather.



Inventory

Player

Horse

Quest Log

Map

Codex

All Weapons Armour Food Quest Items Other

AZ #

	Door keys		100	0	0
	Green shirt		0.1	100	1 17.4
	Old boots		0.1	100	2 5.8
	Red scarf		0.1	100	2 12.4
	Tight olive hose		0.1	100	1 21.3



## User Interface and 2D Art

KCD's user interface is also exceptional, mimicking medieval aesthetics and incorporating elements of medieval design.

Our Inventory menu is inspired by Antonello Messina's painting St. Jerome in his Study as well as the Gothic ornamentation of the famous Prague astrological clock. All the maps in the game look like bountifully illuminated and tinted medieval maps enriched with beautiful illustrations. We even had a protracted dispute with our marketing department over the look of the KCD logo, because the font we used is more ornamental than legible.

Even the font we use in our UI, though it could pass for modern, is in fact one

of the earliest Roman typefaces, which was designed by the printer and engraver Nicolas Jenson in 1470.

Our aim was to avoid the minimalistic design that is fashionable today, so that the UI would visually underpin the period visuals of the game and, to a certain extent, recall some early RPG user interfaces, such as that of the famous Eye of The Beholder. But we also wanted it to be legible, easily manageable by both consoles and PC and at the same time, user-friendly. The outcome is a kind of file explorer with a Gothic skin, which can be easily handled even with a joystick.

Dan Vavra



# 1403 RETRIBUTION



# Deliverance

Kingdom Come:

Even the evolution of the title of our game was complicated. We started with the working title Hammerheart (after the eponymous album by the Swedish metal band Bathory, due to the hero of the game being a black-

smith), later switched to 1403 and finally took a poll on several proposals that resulted in selection of the name Deliverance for the first game and Kingdom Come for the series. The word "deliverance" was emphasized in

the first logo design, but people began calling the game "Kingdom Come", so in the end we put greater emphasis on these words in the logo.





The development of the packaging was no less complicated. It began with a sketch by Dan of the anguished hero leaning on the sword which is so central to the game. The concept artists weren't quite smitten by the composition, but in the end it developed into a very nice painting.

When it came to the cover itself, we tried to come up with something distinct from the conventional, kitsch, straightforward game package, but on the basis of marketing demands, we also made several of that kind. Dozens of designs later, we finally let the public and the development team vote and by a clear majority they elected for the first image of Henry leaning on the sword. Here you can see just a fraction of the designs we considered.



## GUI

We wanted our menu to be as clear as possible and easy to navigate with either a joystick or mouse. So even with a console it's possible to sort items according to a wide variety of parameters. In addition, the menu had to be uniform

for the broad spectrum of requirements for the game, whether the Inventory, Codex, Player Stats, Skill Tree, Map or Quest Log. These illustrations show Dan's first mock-up of the menu and its gradual development up to the final

graphic form. Unfortunately, we don't have sufficient room here to fit in the huge variety of alternative designs for the menu, for example in the style of old wood engravings or lithographs.





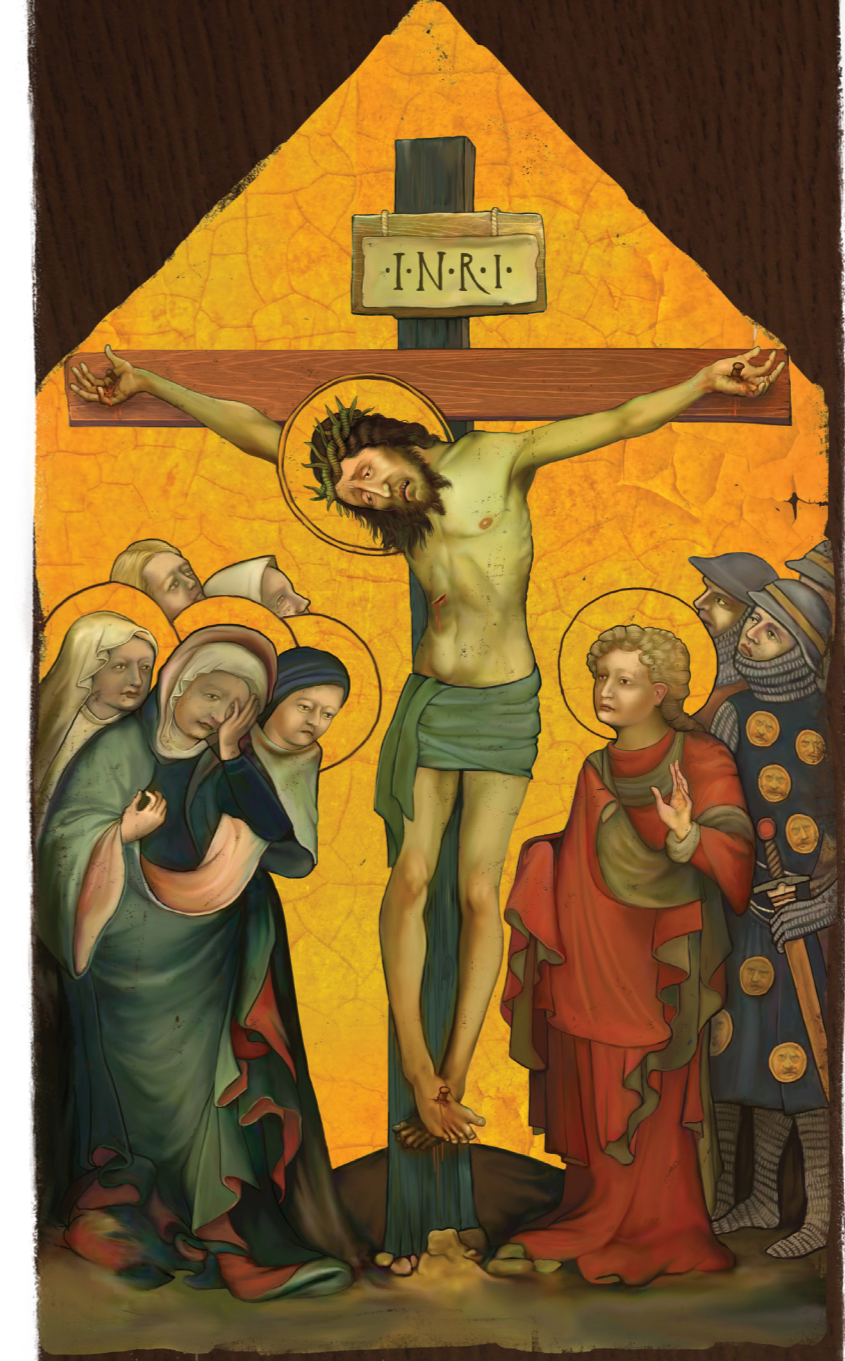


Who wouldn't love old, hand-painted maps from all sorts of fantasy books? We tried to push this idea to the maximum and our concept artists adorned every map with gorgeous illuminations in the style of medieval manuscripts. The fog of war and parallax scrolling, represents the sky and even alters according to the time of day. But our maps are far more precise and detailed than medieval maps were in reality.

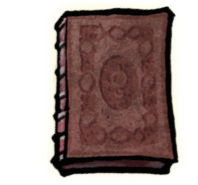




The game contains the Codex – a small encyclopaedia about life in the Middle Ages, the locations in the game and important historical figures. We also designed the Codex as a medieval book with illustrations resembling manuscript illuminations. These beautiful pictures can hardly be distinguished from genuine period illustrations, yet each and every one was created by our illustrators.



The creation of panel paintings and frescoes in the game meant not only adhering to the canon of the forms and shapes of architectural elements such as altars and decorations, but also imitating the styles and most popular types of medieval representation. We carefully selected suitable scenes, motifs and symbols to decorate altars in churches, the cloisters in the monastery, the chapels and great halls in the castles.







text

Daniel Vávra  
Joanna Nowak

translation

John Comer

concepts

Pavel Beskyd  
Tomáš Duchek  
Matúš Garaj  
Šimon Gočál  
Štěpán Janík  
Roman Mindek  
Arash Radkia  
Jiří Světlinský  
Milan Vavroň  
Mikuláš Podprocký

DTP

Vít Zemek

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