



THE ART OF

# KILLING FLOOR 2





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## INTRODUCTION

I am proud to introduce The Art of Killing Floor 2, Tripwire Interactive's first art book of, hopefully, many more to come.

For Killing Floor 2 we wanted to create an open-ended universe that would not constrain our creativity in any way. As a result, Killing Floor 2 has been (and remains) such a special project to work on. We have laid the foundations with a blend of modern, near-future and makeshift weaponry, while an array of mutated and biomechanical monsters stalk the players in unique environments.

This book gives insight on the Zed, Weapon, Character and Environment designs as well as adding in a little backstory.

Art Director

*David Henry*



## SPOILER ALERT!

Warning! This book contains images of the zeds, bosses, locations and weaponry used throughout Killing Floor 2. If you would like to see these designs for the first time in game, come check out the art book after playing for a while.





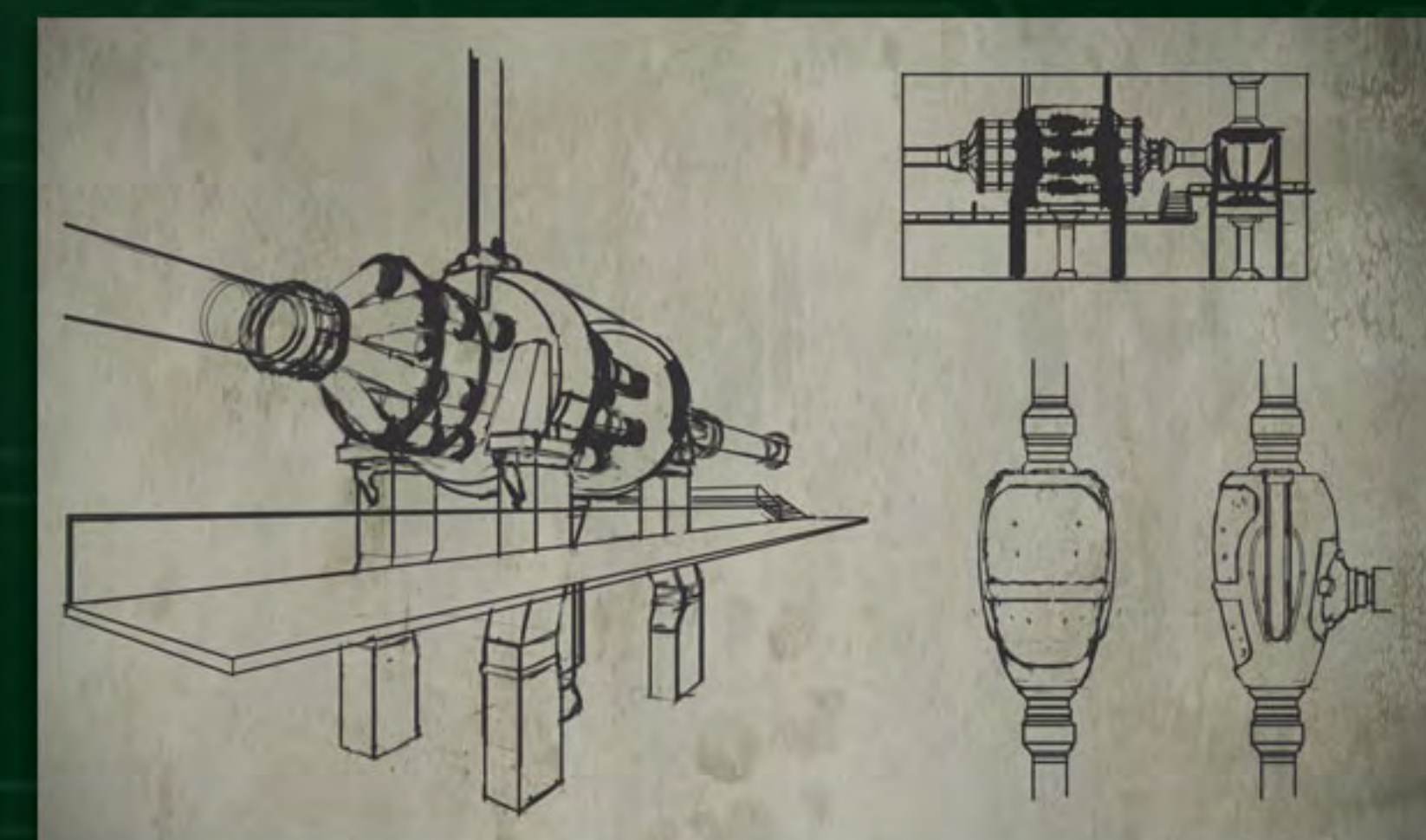
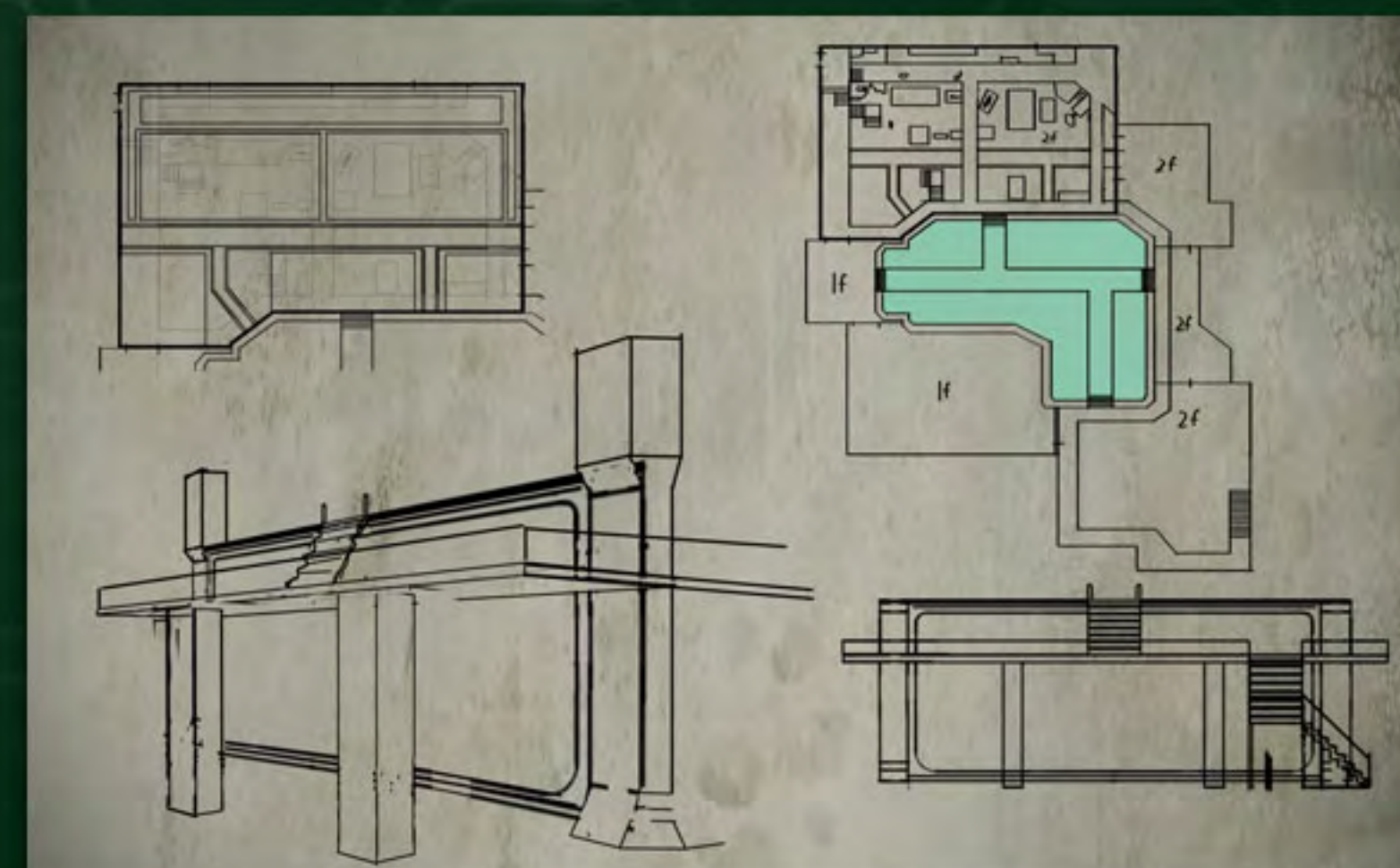
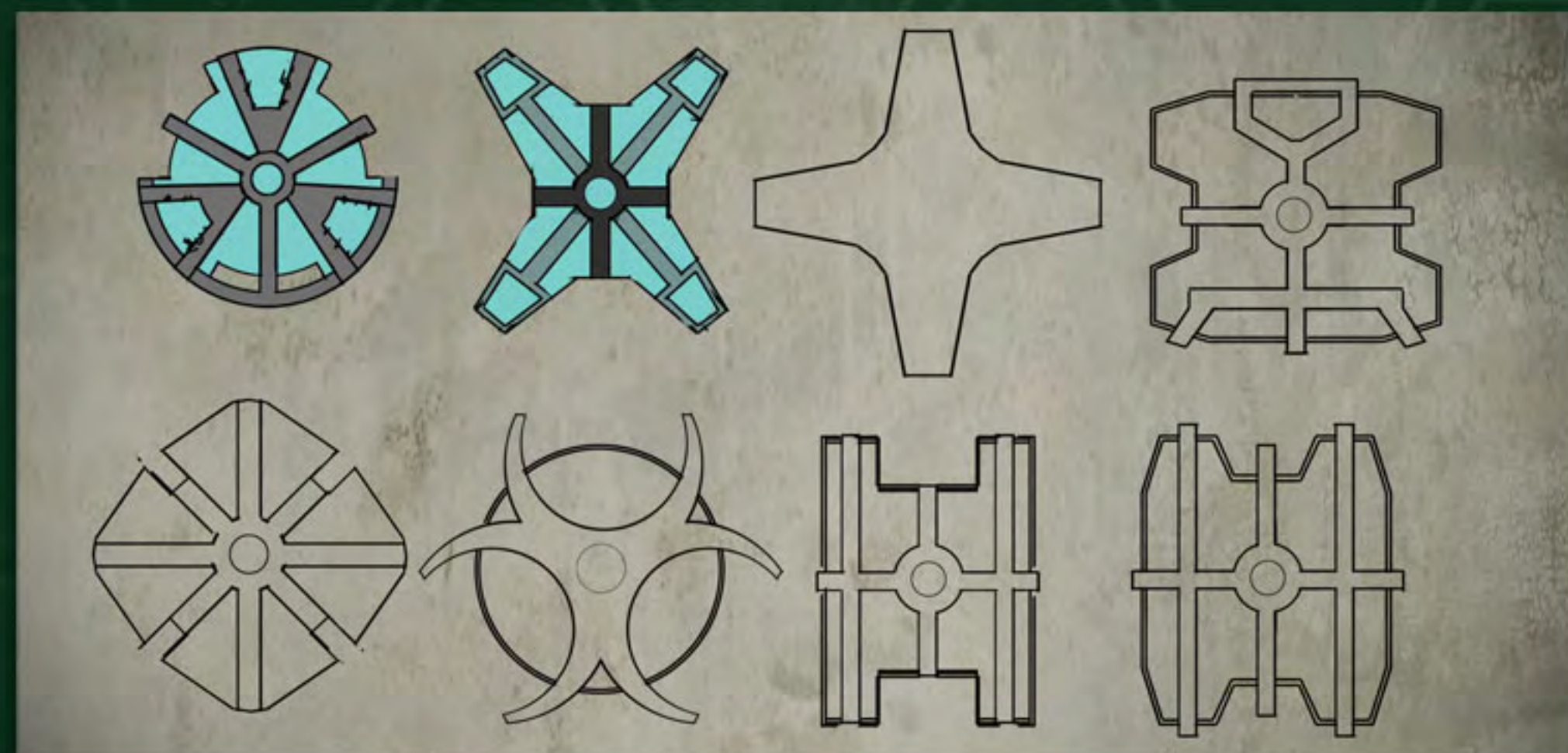
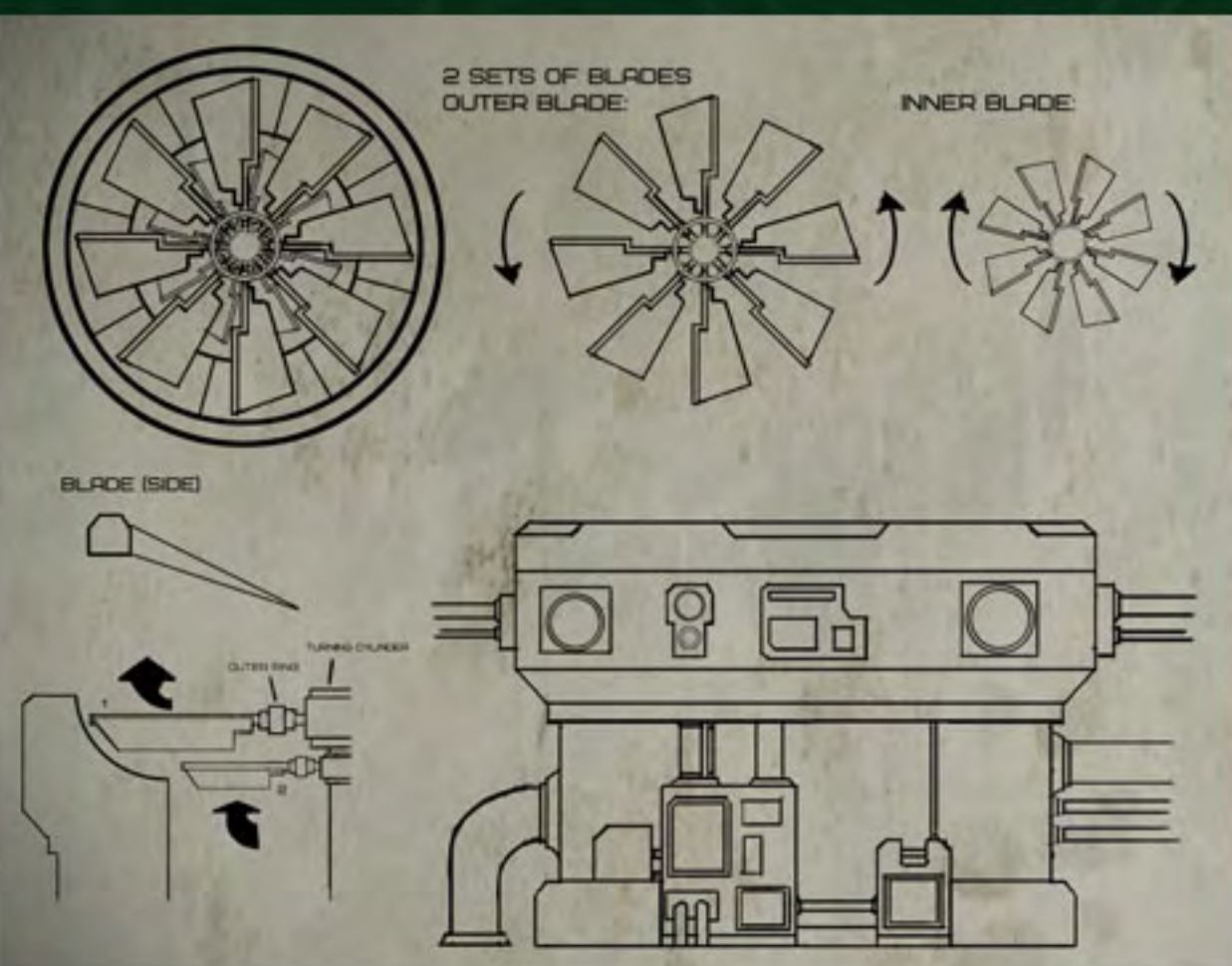
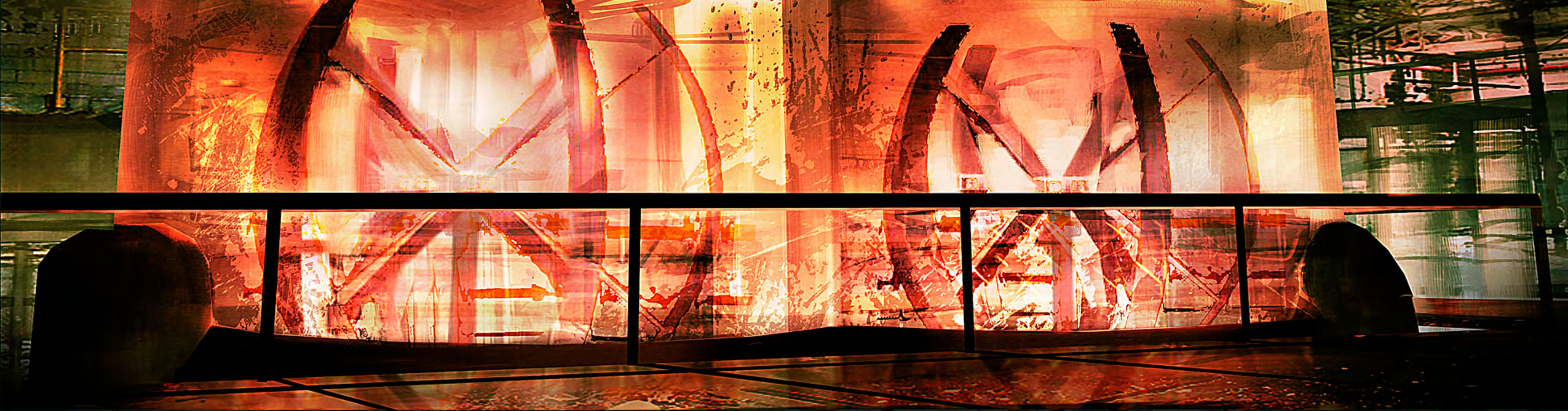




## BIOTICS LAB

The Biotics Lab, buried deep under some nameless Belgian city, was one of Horzine's major clone production and experimentation sites. A production plant for growing Clots, the facility was also used for R&D and experimentation, simply by plucking random specimens off the production line. At the point of the outbreak, some of the early-generation clones tried to escape and save themselves. Their attempts to escape simply enabled the horde to escape too.

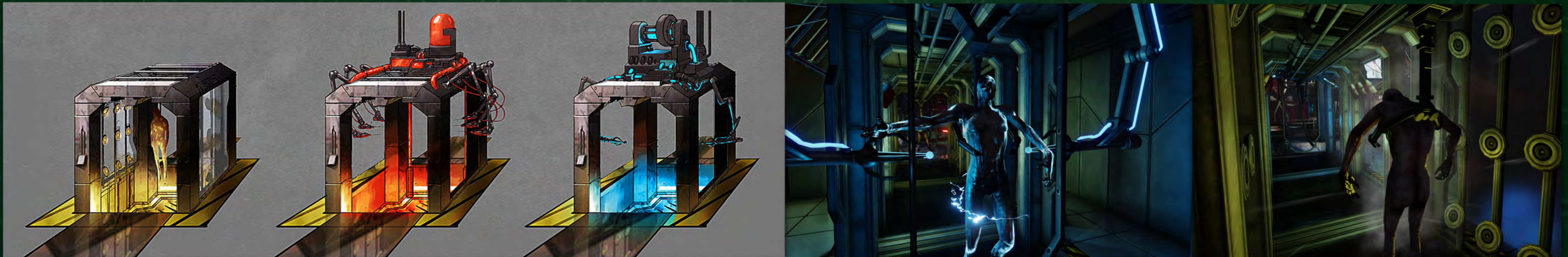








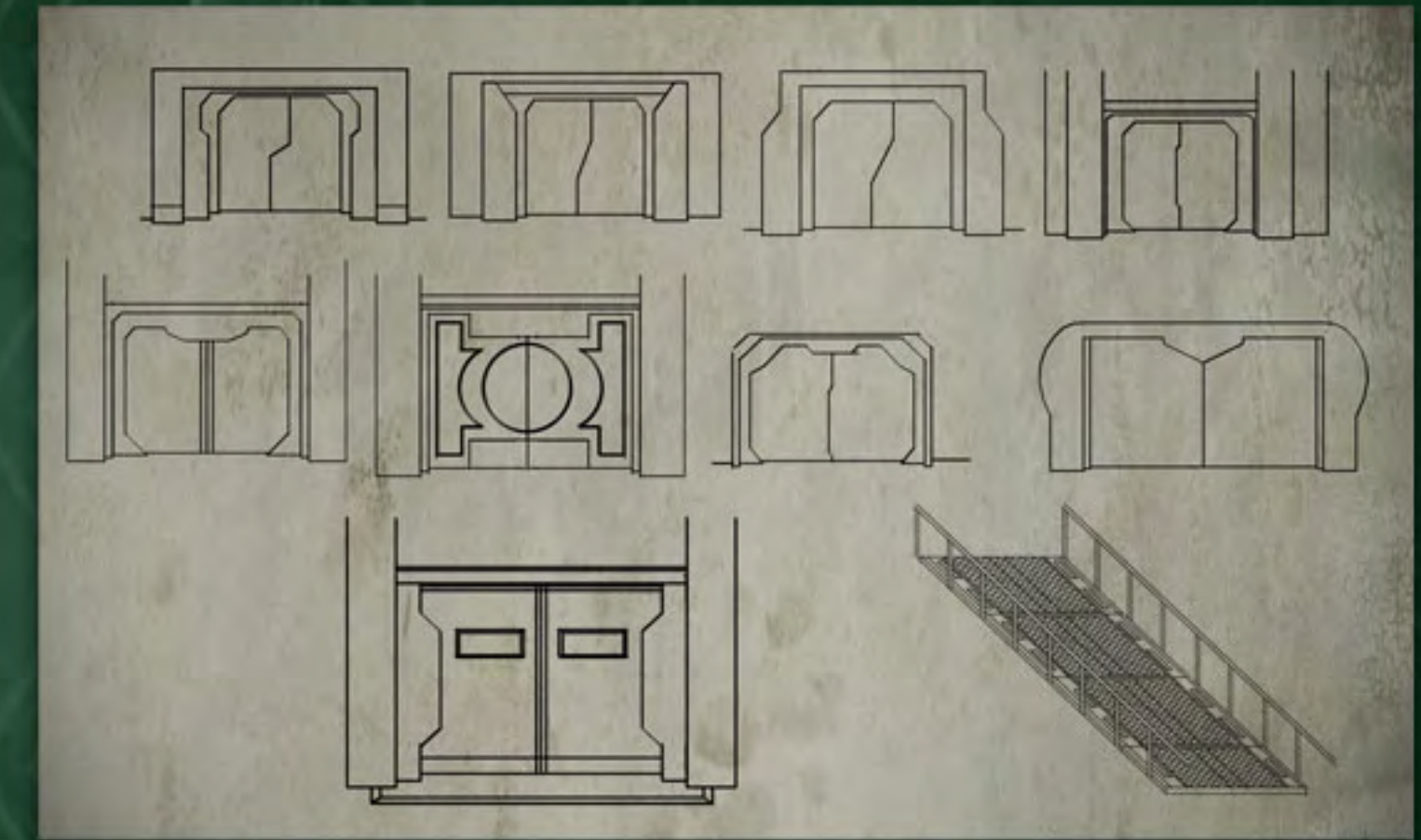
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ARTIST: TYLER WINDHAM

ARTIST: LELAND SCALI, AARON AULT, ANDREW KERSCHNER AND BYRON STILES









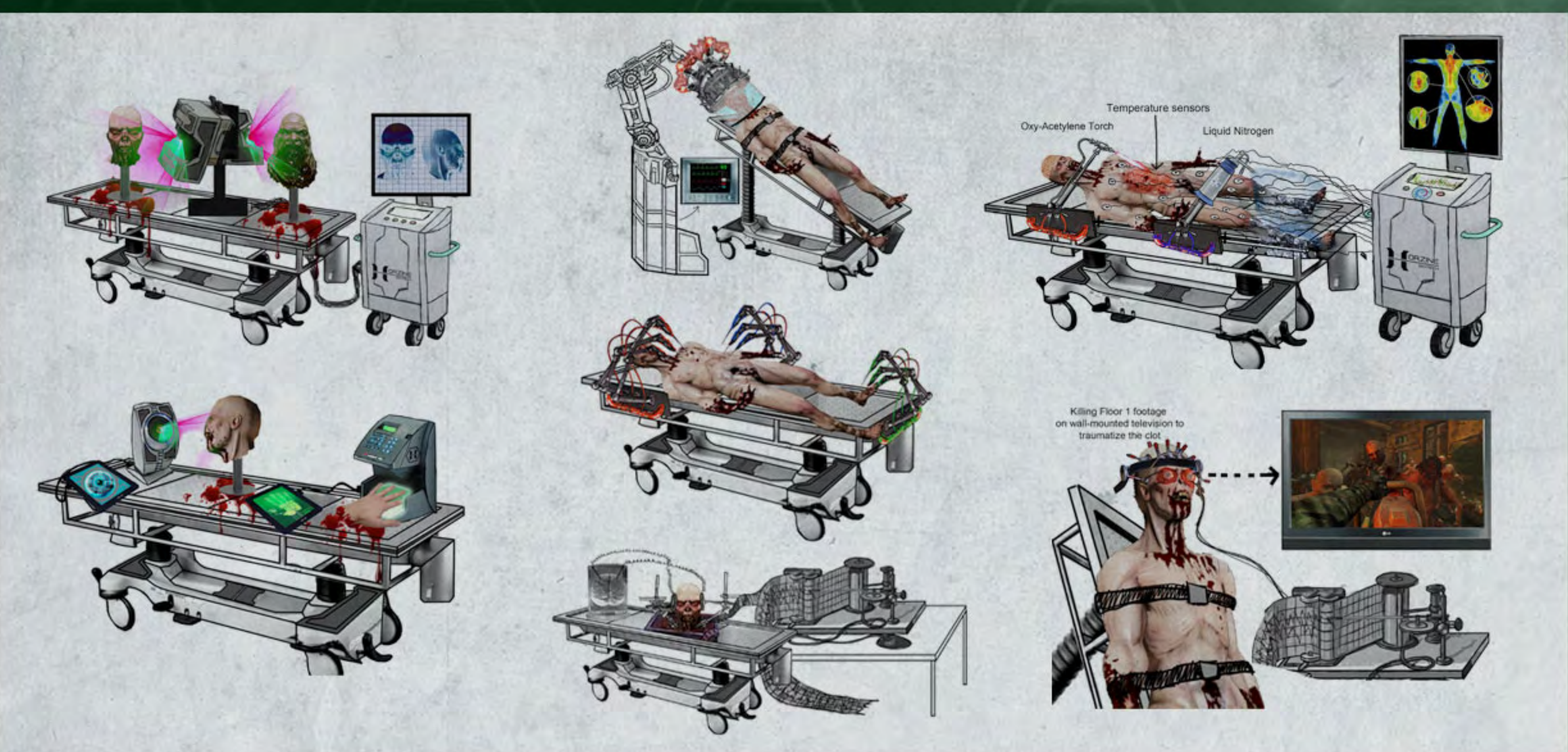
ARTIST: DAVID HENSLEY



ARTIST: DAVID HENSLEY



ARTIST: BYRON STILES



ARTIST: BYRON STILES

Irreverently known as the "Clot Mother", the Biomass Life-Redemption Unit lives in a carefully-regulated tank, budding off a steady stream of Clots, based off the pre-programmed DNA samples from the lab. The Biomatter Intake still needs some refinement, but functions well enough, channeling suitable nutrients into the tank, allowing for the hugely accelerated growth of the clones. Once harvested, the clones are dried and delivered to the processing room for inspection. From there, they can be delivered to the various R&D chambers for further "work".













## BURNING PARIS

When one of Clamely's clones escaped from London, he was on a train for Paris, where he vanished underground once more. Only to resurface a few months later, reinvigorated, restored and ready to wreak more mayhem. The population of the 14eme Arrondissement, almost in the shadow of the Eiffel Tower, were caught completely unawares as a massive outbreak of specimens surged out of the Paris Metro one spring morning. The first Parisians, sitting at pavement cafes, never knew what hit them - the rest started running. It didn't do much good, as more outbreaks started appearing all over the city, coming up out of the sewers and the Metro. Within hours, Paris was desolated, elements burning gently amongst the carnage, as the zeds pursued the living out of the city.





ARTIST: LELAND SCALI



ARTIST: LELAND SCALI



ARTIST: TYLER WINDHAM





ARTIST: TYLER WINDHAM



ARTIST: LOUISE ADLER











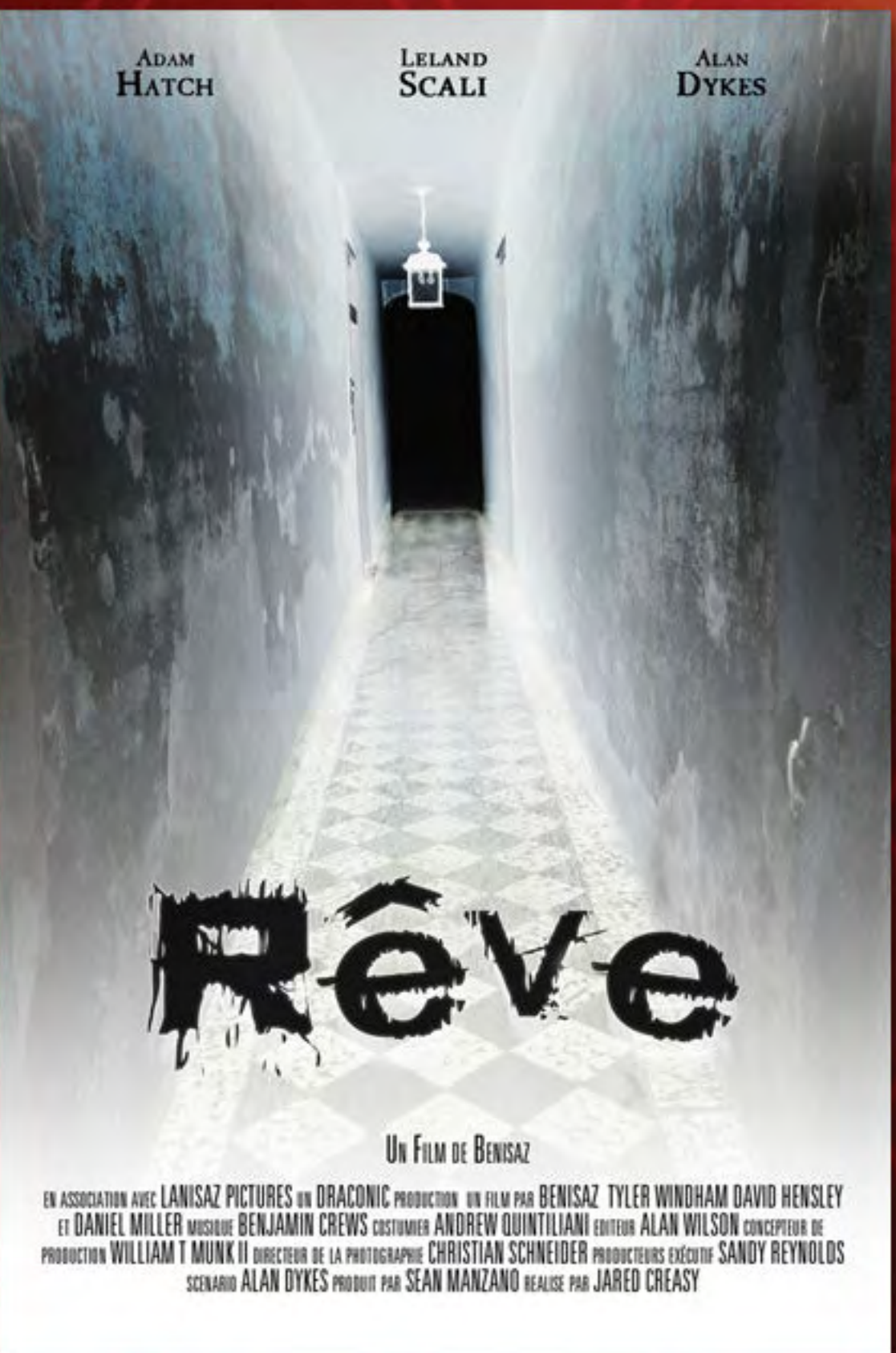




ARTIST: TYLER WINDHAM



ARTIST: LOUCE ADLER







Art Direction: with KF2 it was really important to us to make the levels come alive and be believable as places where people (used to) live. We wanted to imagine up a whole world of graffiti, that needed to be bedded in the backstory, derived FROM the KF universe and directing the player's attention TO the KF universe. Horzine, cloning, DNA manipulation, fear, distrust all coming through.









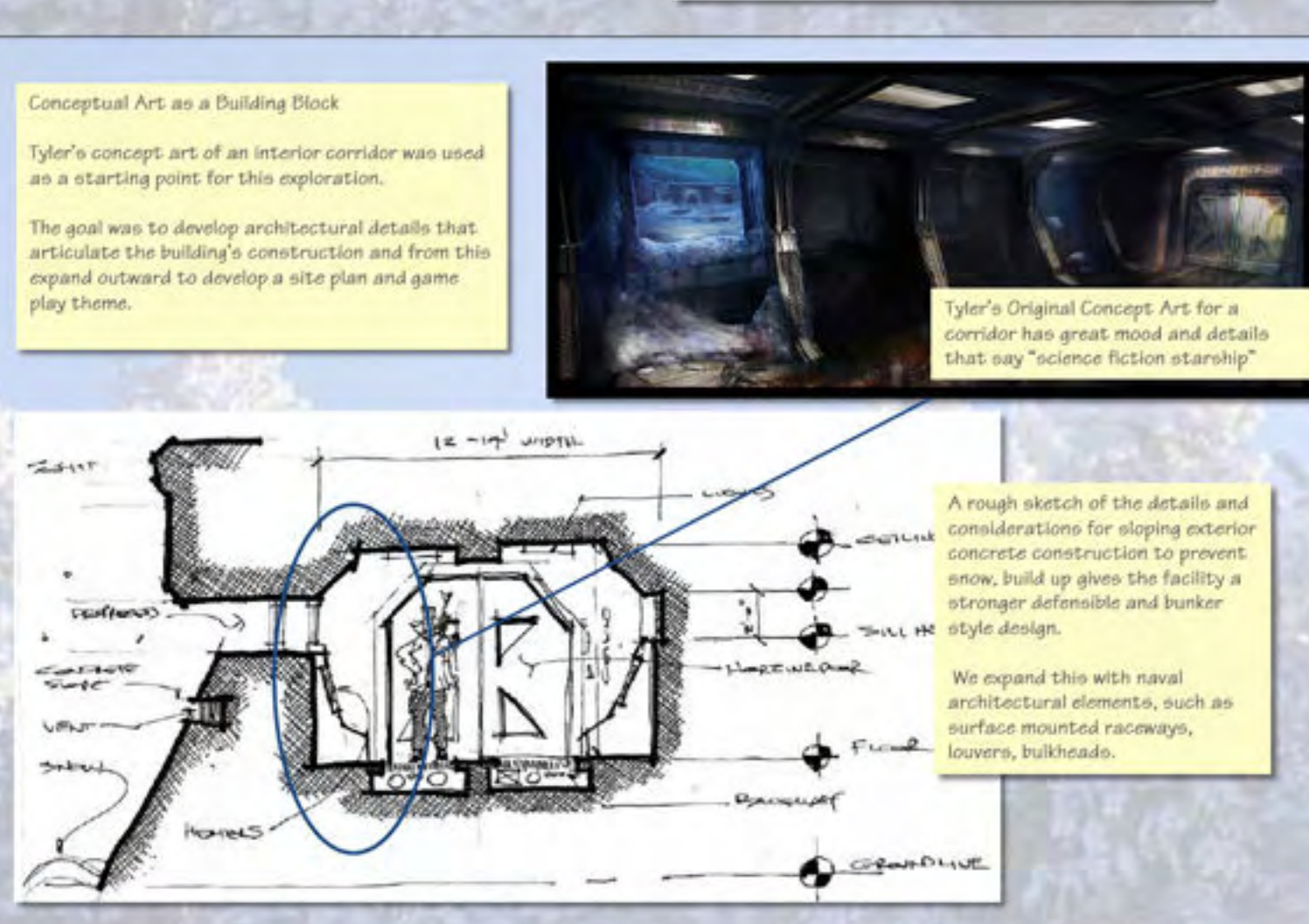
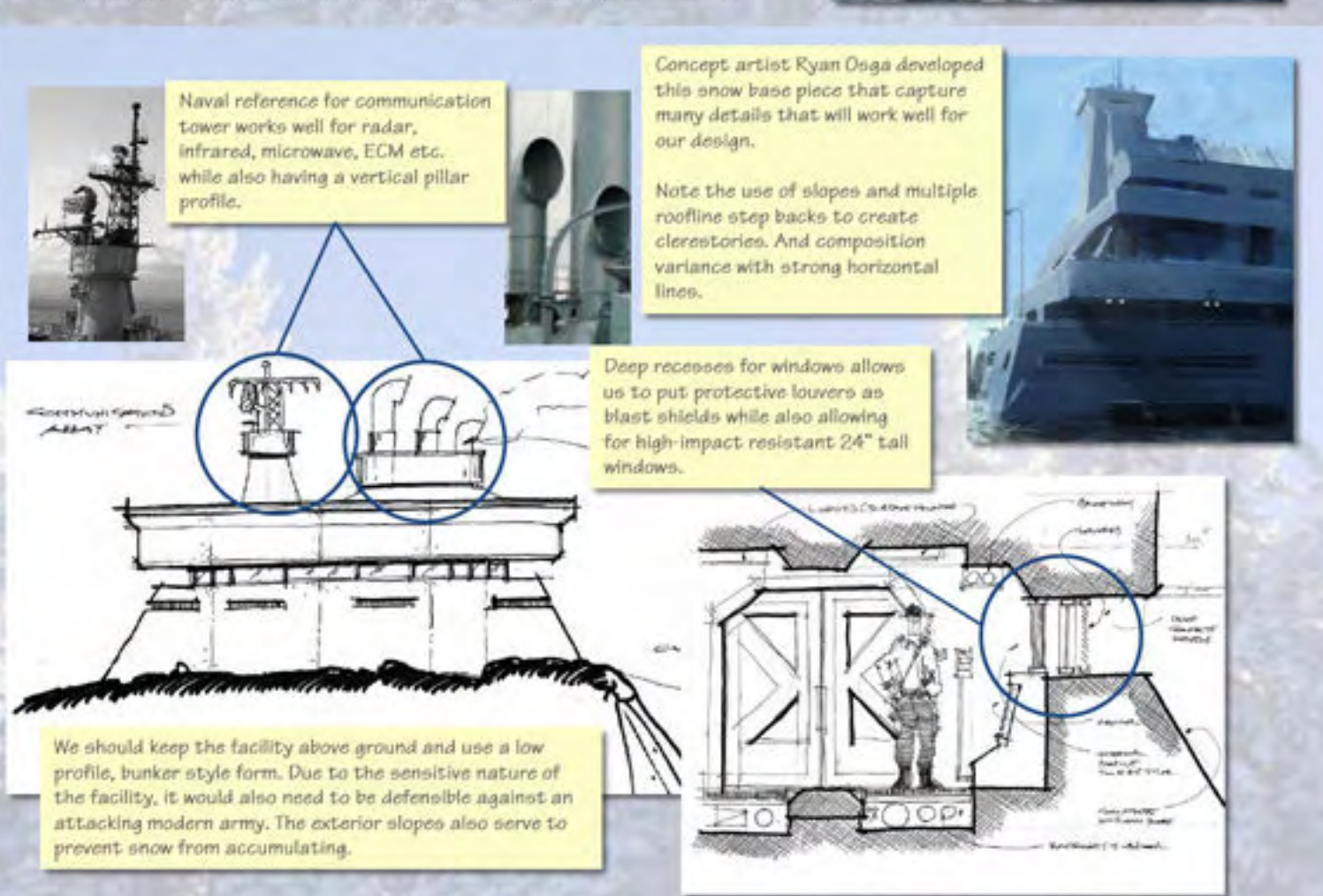
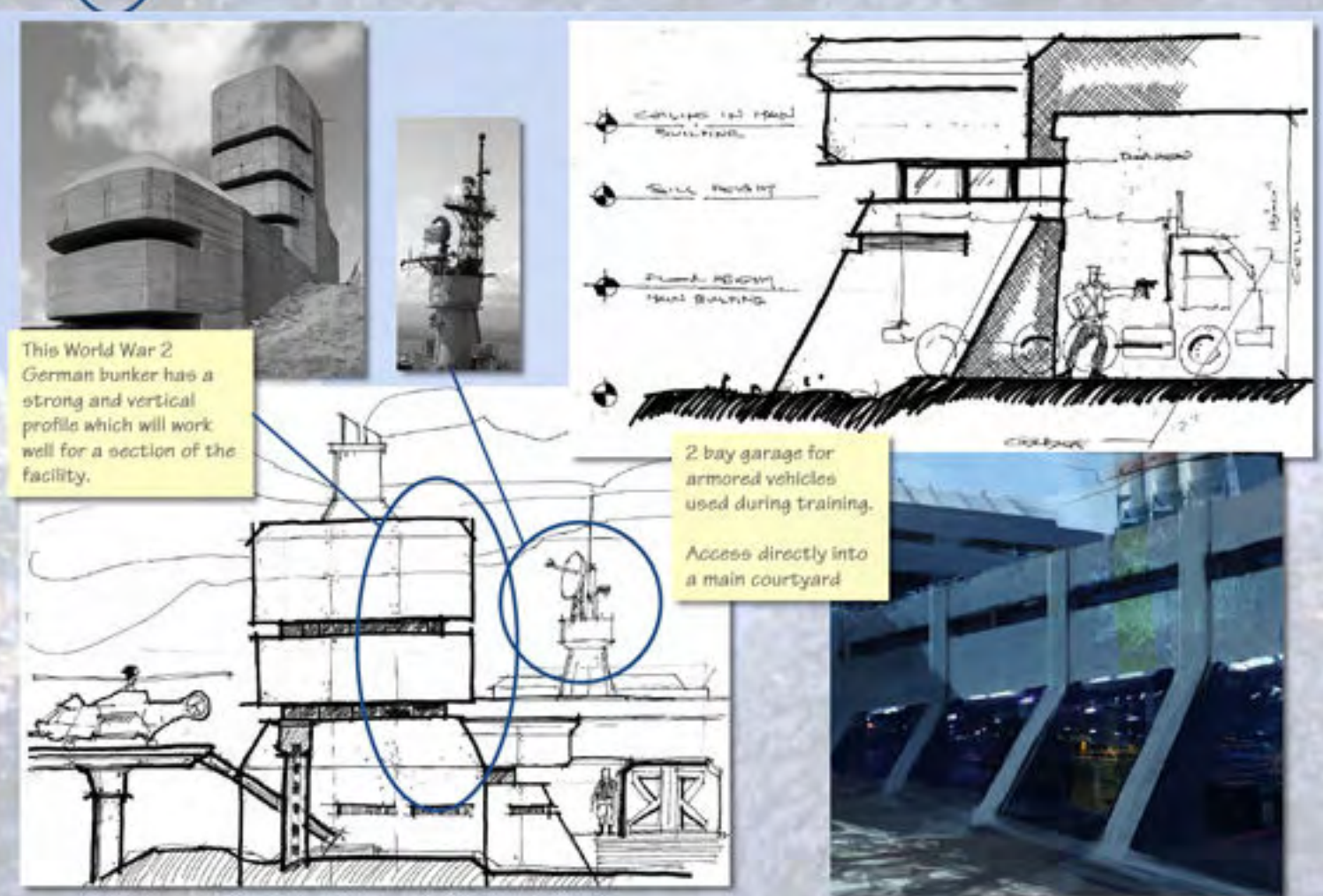
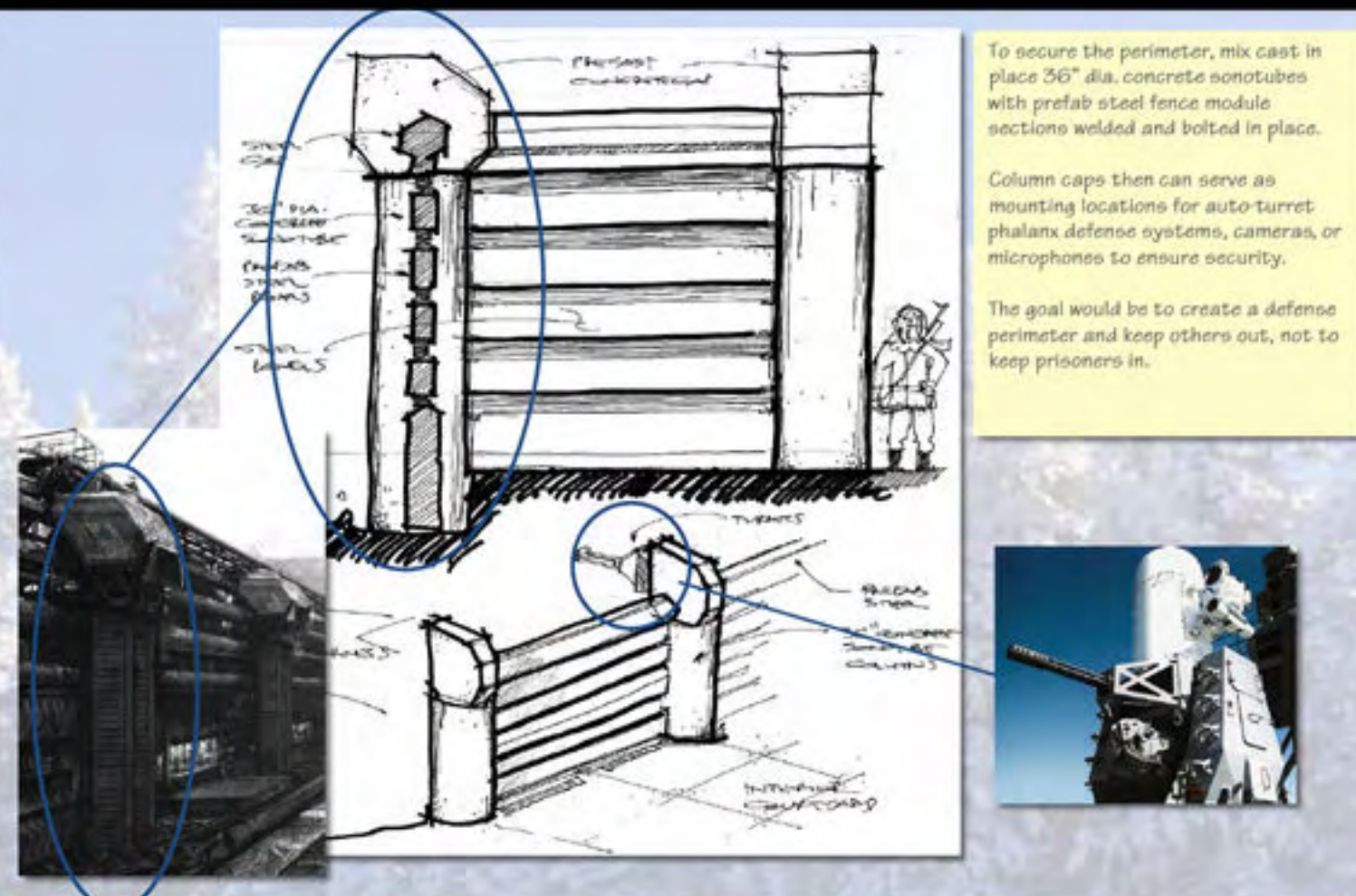




## OUTPOST

Horzine had a security training base, also used for testing interesting experimental weapons, in the far north of Norway, not far from the North Cape. Buried away in the hilly, even mountainous, tree-and-snow-covered terrain, they could have their guys run around in experimental body armor, test-firing all sorts of exotic personal weaponry. The nearly-permanent heavy cloud cover kept the spying eyes in satellites at bay, while the terrain and extreme weather could account for any snoopers on the ground. Not that it did them any good when the outbreak hit. The security forces on hand were well-armed, but few in number, as most of them had already been returned to main Horzine facilities. This led to a short, sharp battle, with high casualties for both Horzine's troopers and the specimens - but specimen numbers won the day.





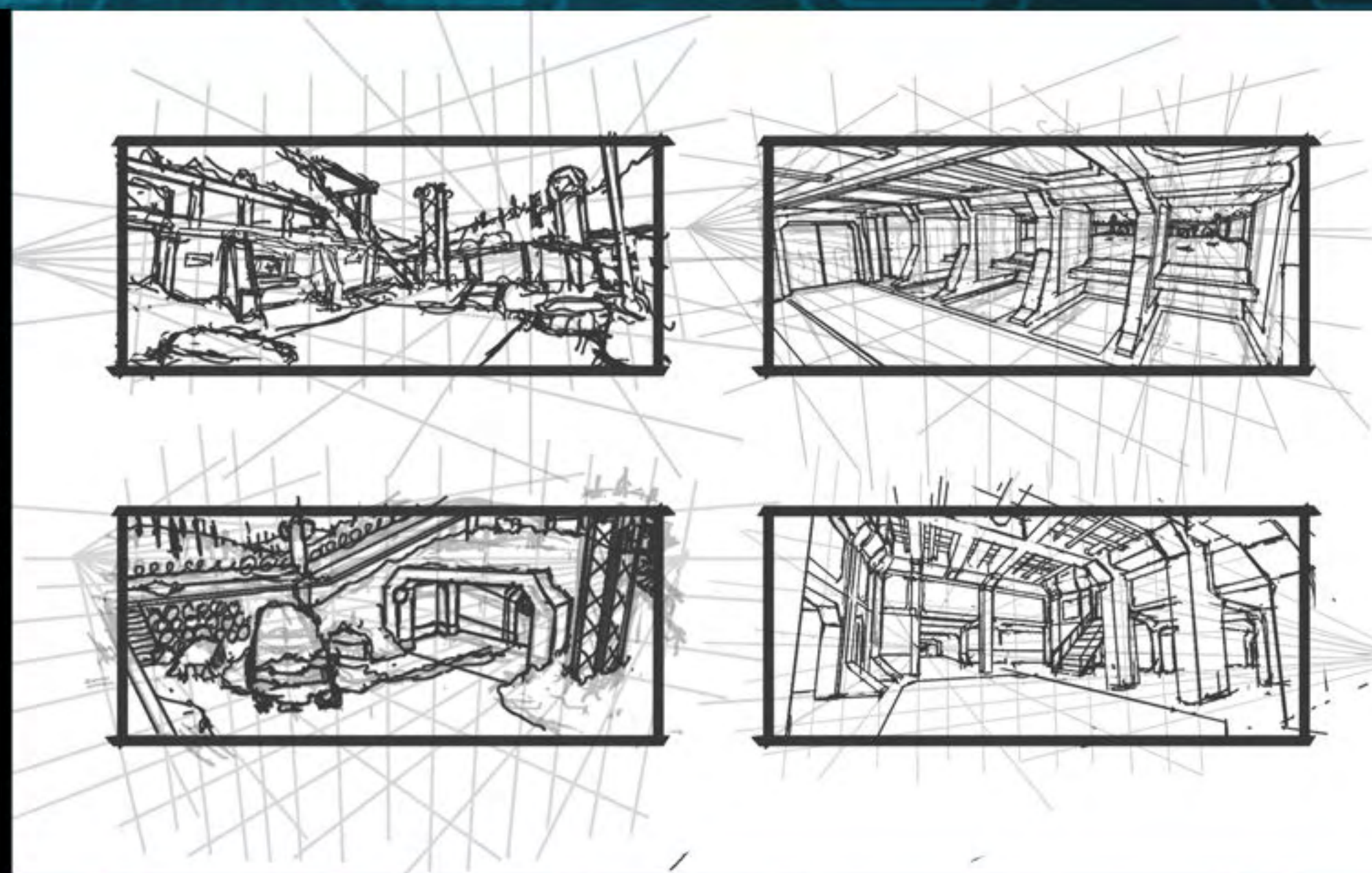
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ARTIST: TYLER WINDHAM

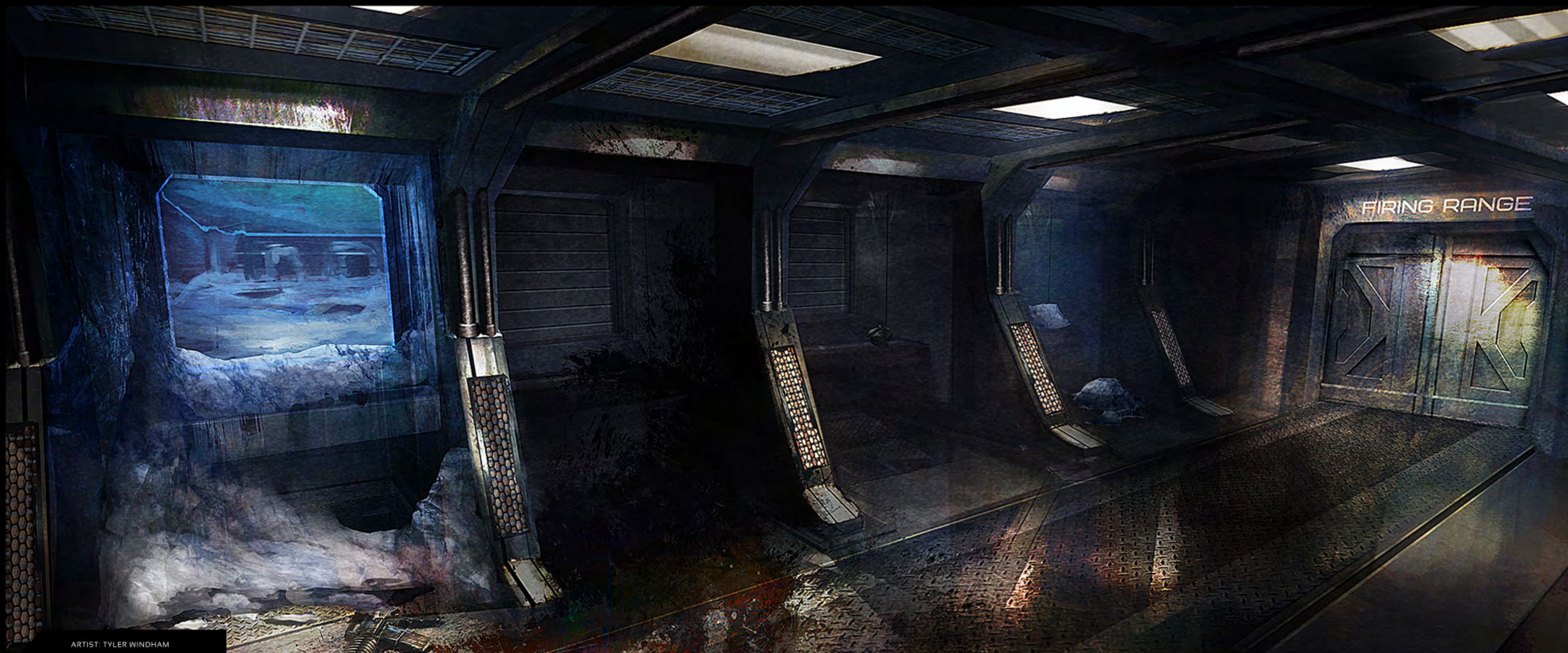


ARTIST: LELAND SCALI AND TYLER WINDHAM



ARTIST: TYLER WINDHAM









ARTIST: TYLER WINDHAM

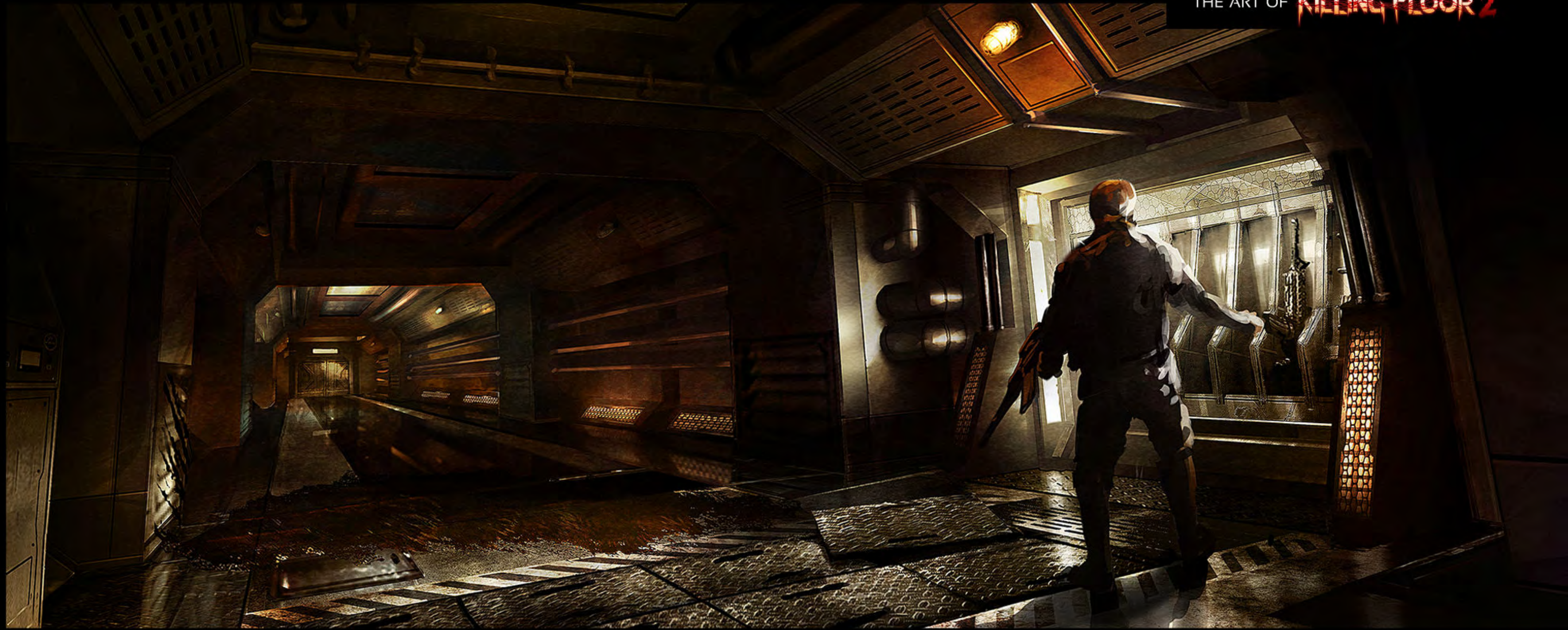


ARTIST: AARON AULT

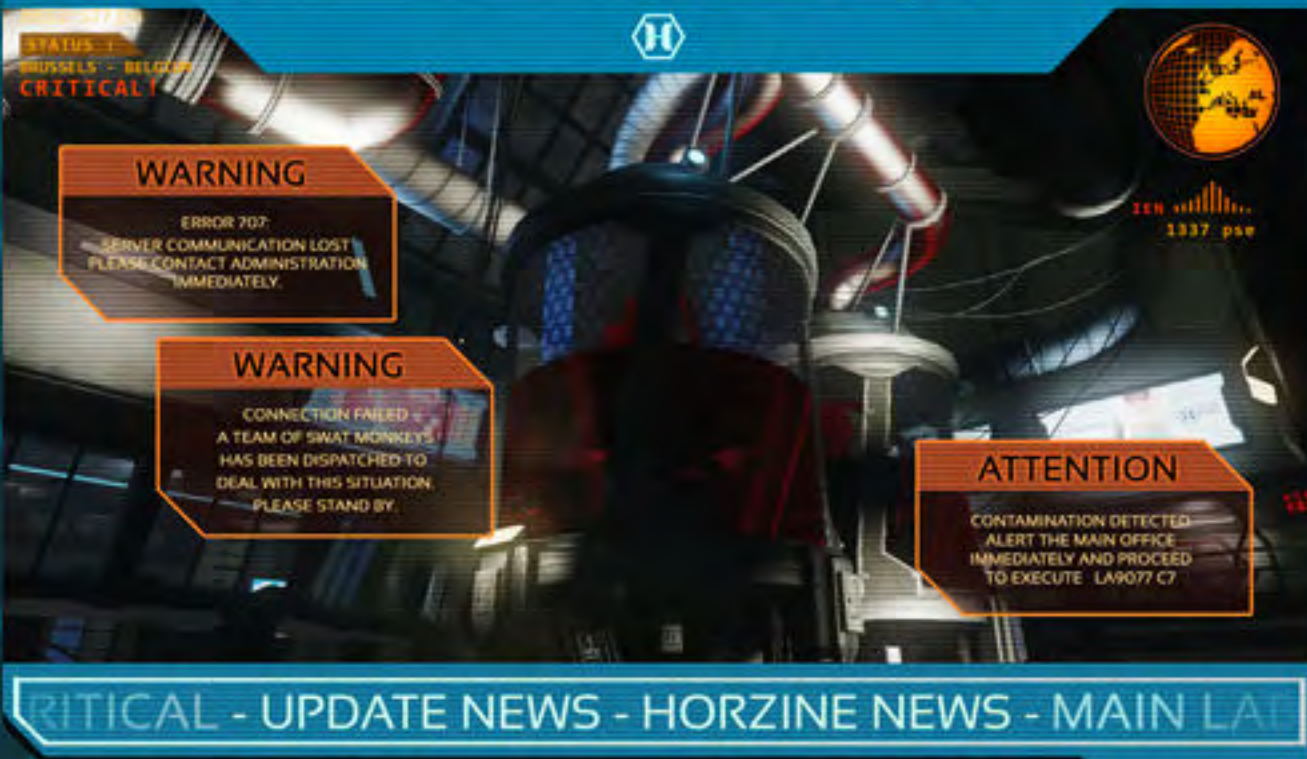
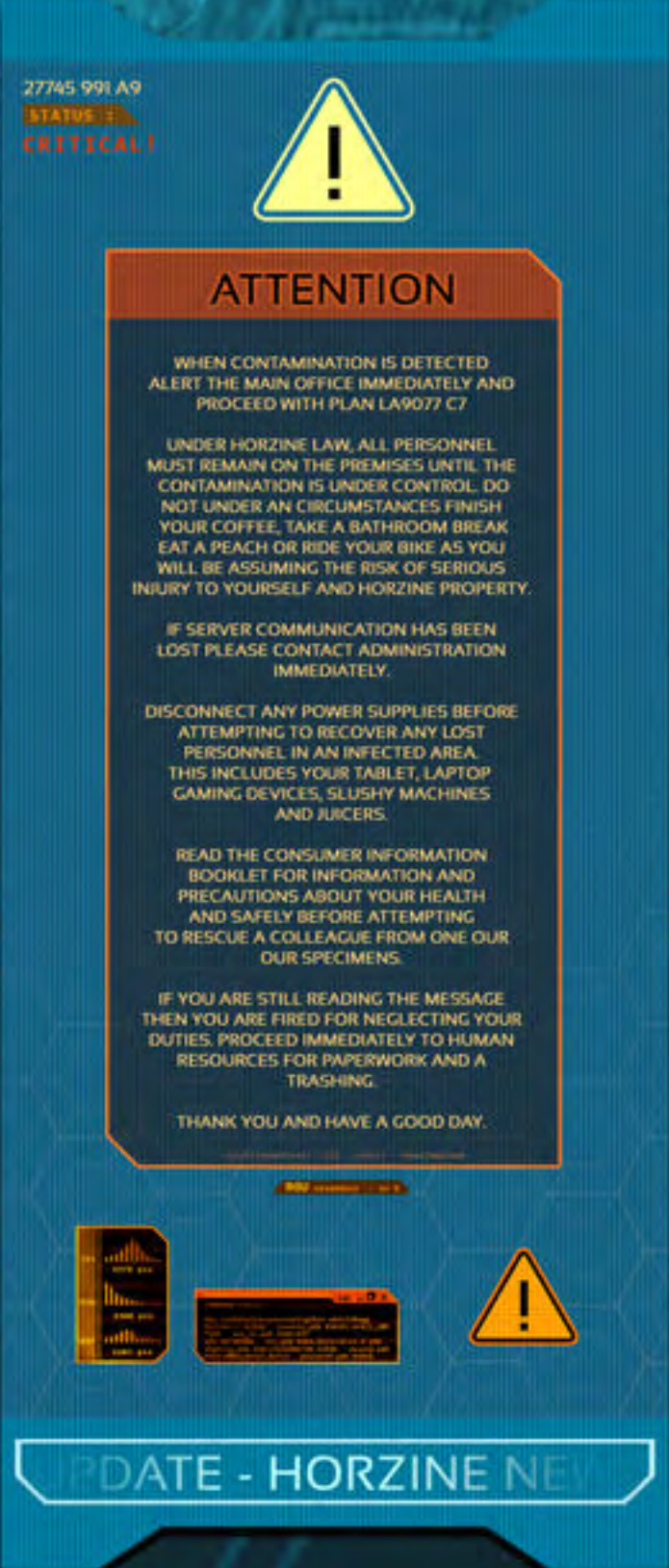
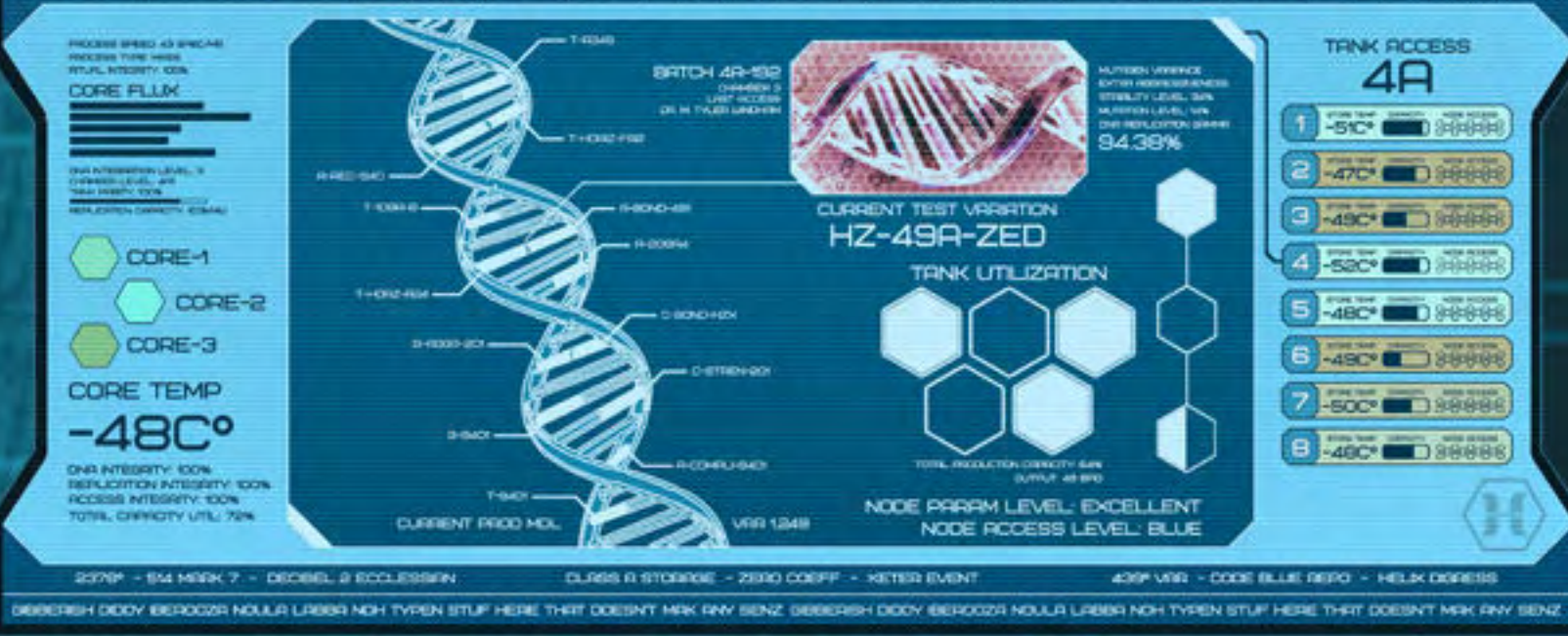
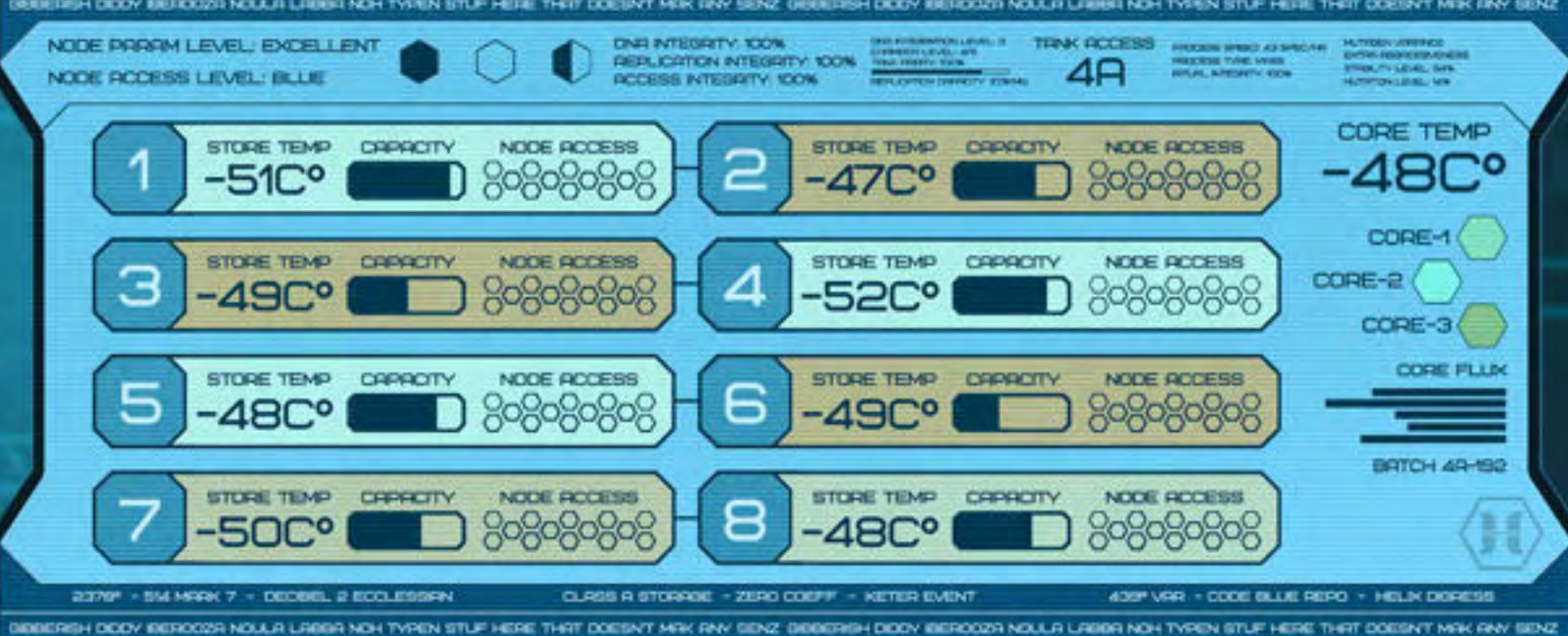
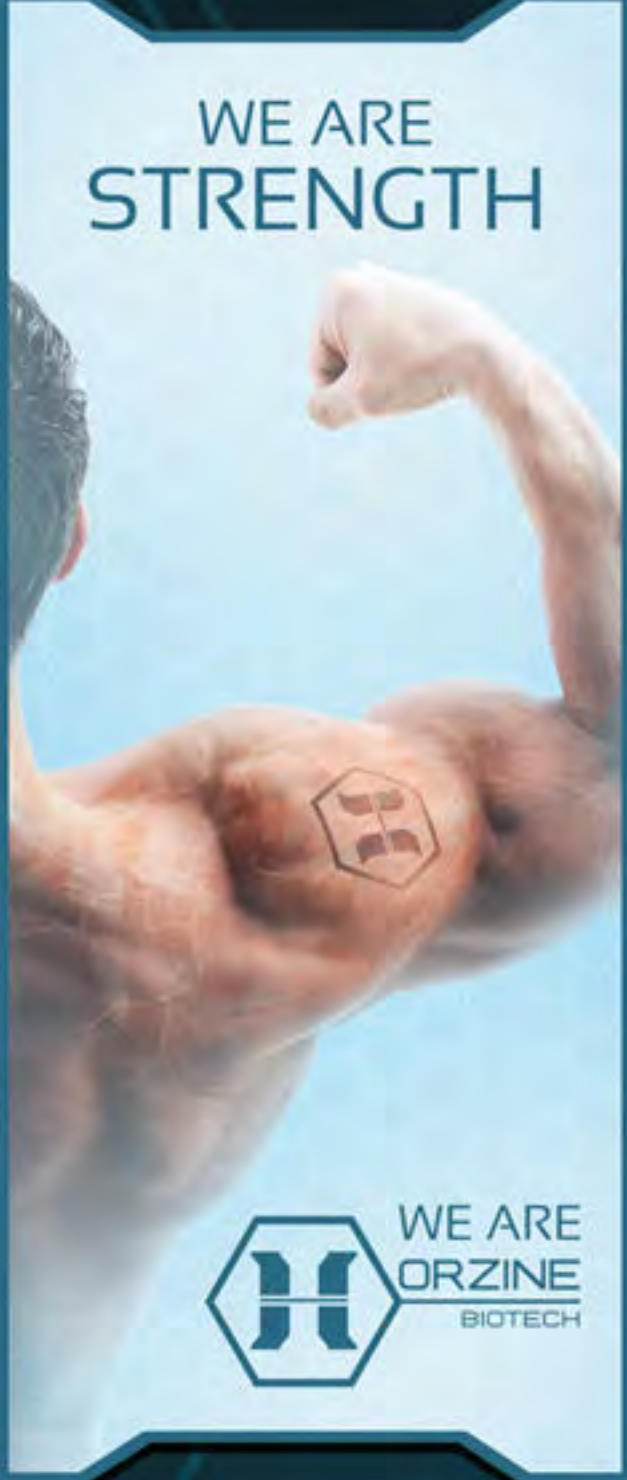


One of our visual pillars is always Horzine corporate. We wanted Horzine to be part of the world visually. In this case, we explored what Horzine vehicles might look like for transporting large amounts of Zed specimens by air, sea and land.

















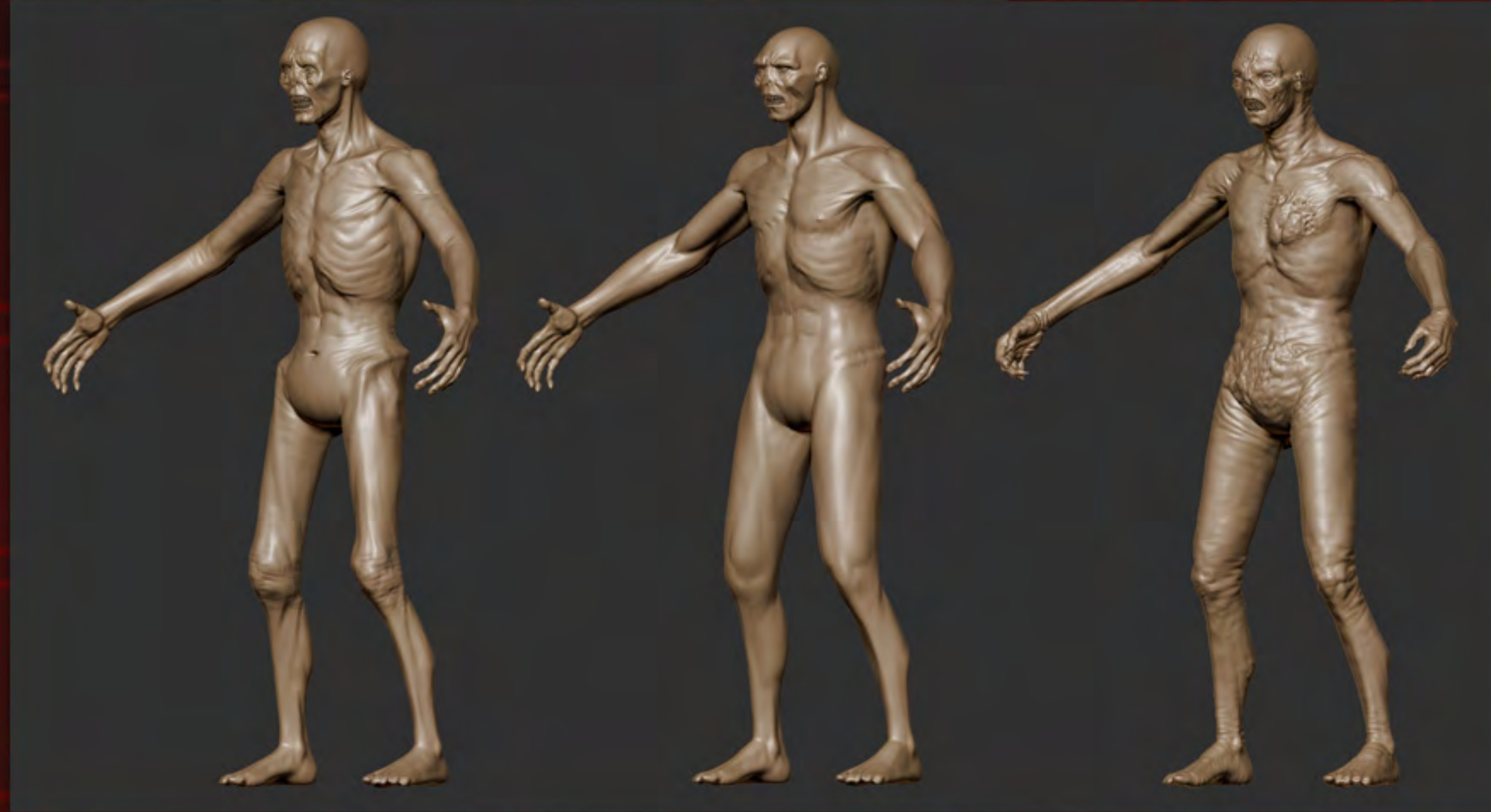
## CYST, CLOT & SLASHER

The Clots are the most common low-level Zed in the game. We wanted to make fighting Clots more interesting than before, more entertaining and more of a challenge. We created 3 archetypes, each with their own animations and variations on the Clot AI. We liked this so much we decided to give each one a distinct visual look as well.

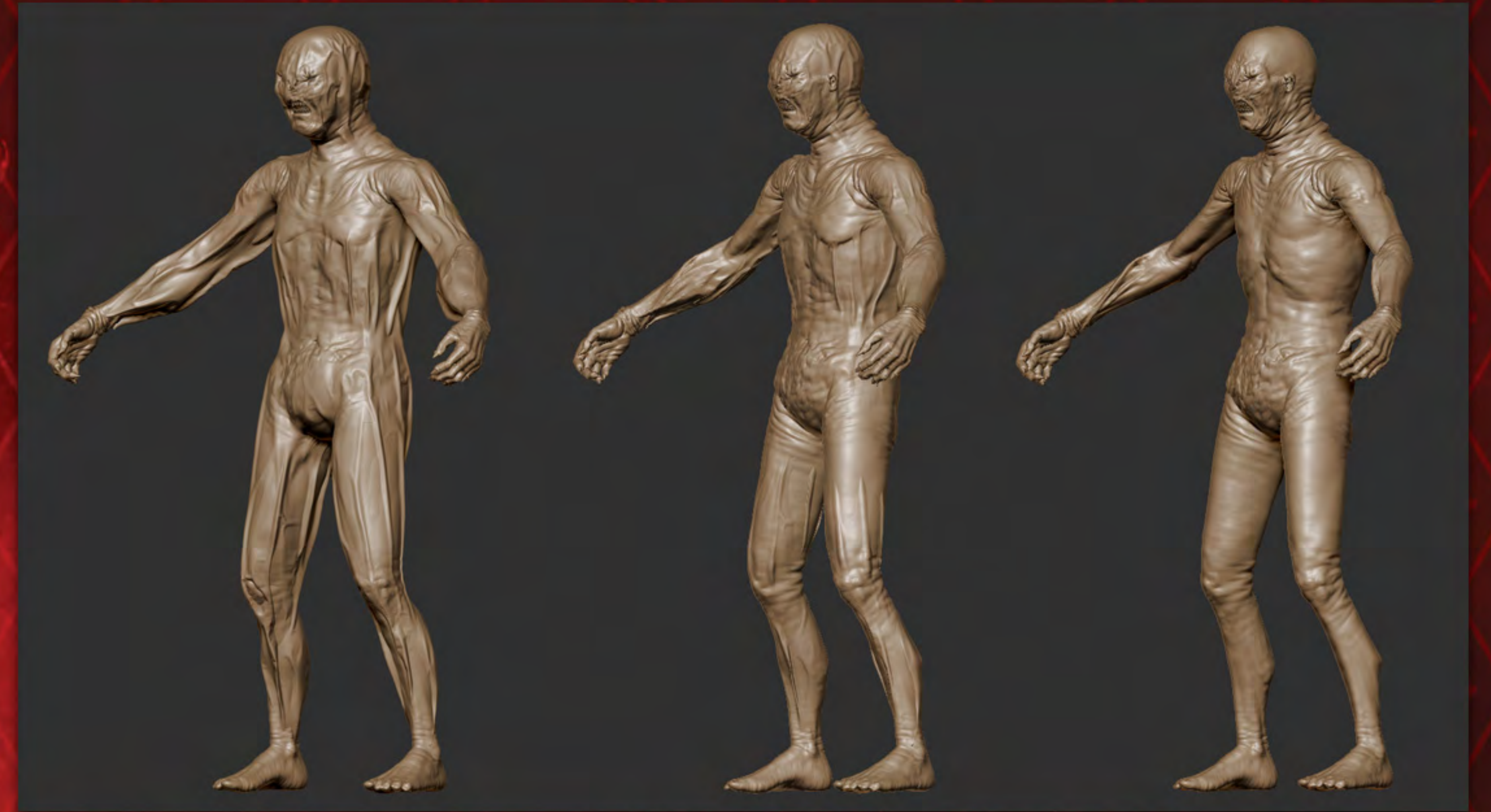




ARTIST: DAVID HENSLEY



ARTIST: ANDREW QUINTILIANI



ARTIST: ANDREW QUINTILIANI



ARTIST: DAVID HENSLEY

## CYST

Our goal for the Cyst was to make him look like he wasn't finished cloning yet. Pulled out of the oven a bit too soon. We explored versions where he was more translucent but ultimately went for a baggy, loose skin that hadn't tightened yet. We used Marvelous designer to physically simulate skin on him and then did further sculpting on top of that.

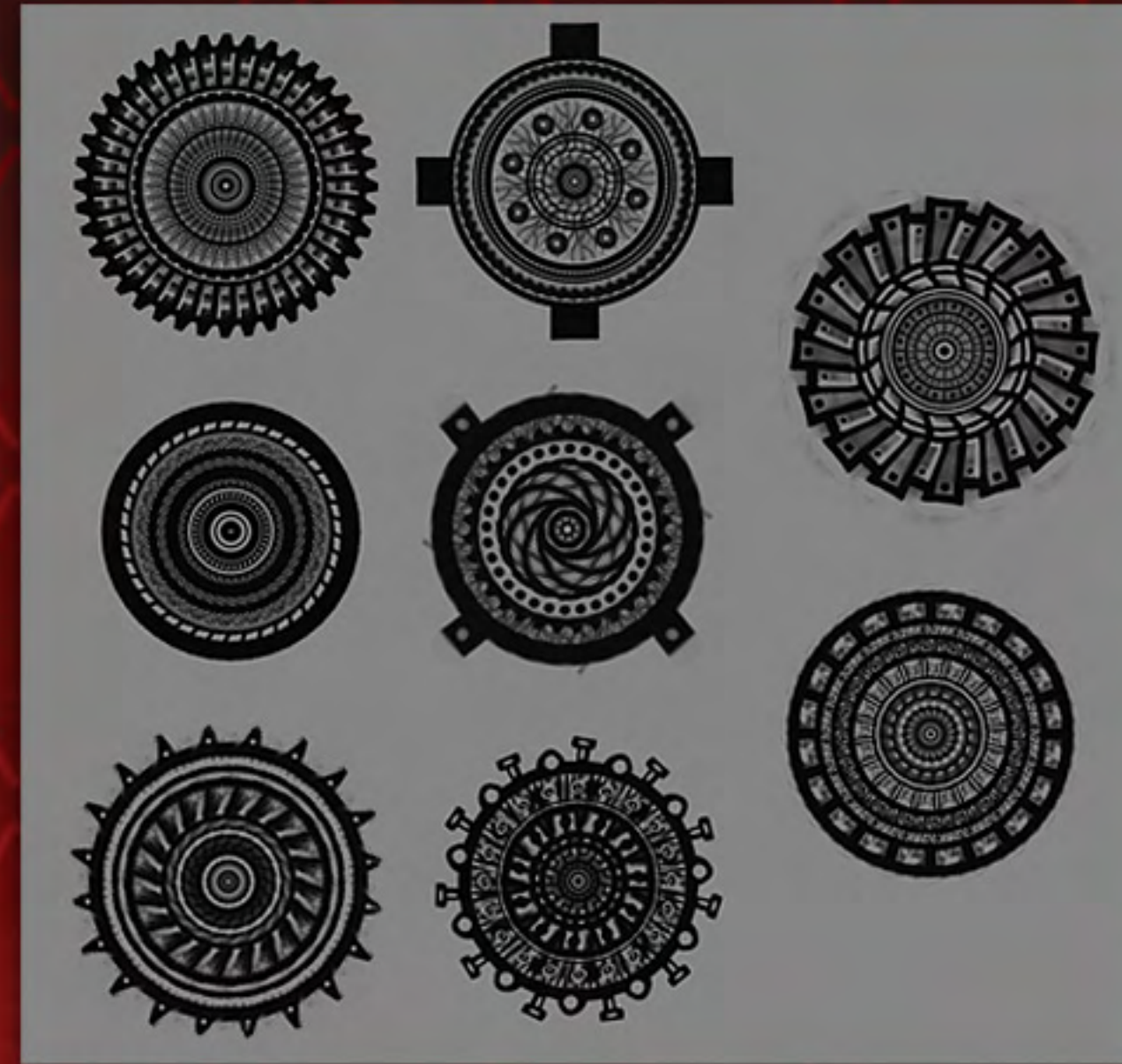








ARTIST: DAVID HENSLEY



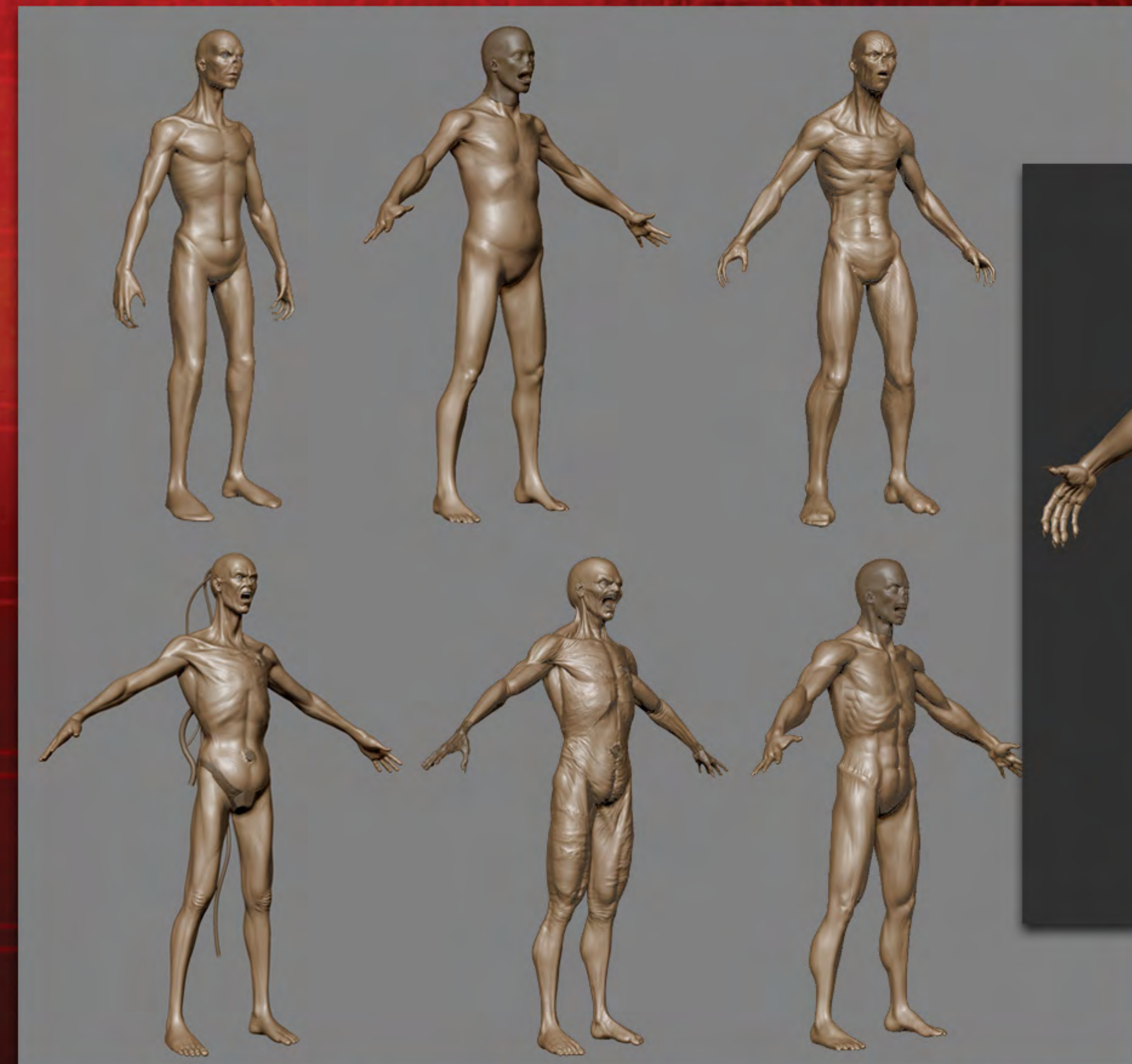
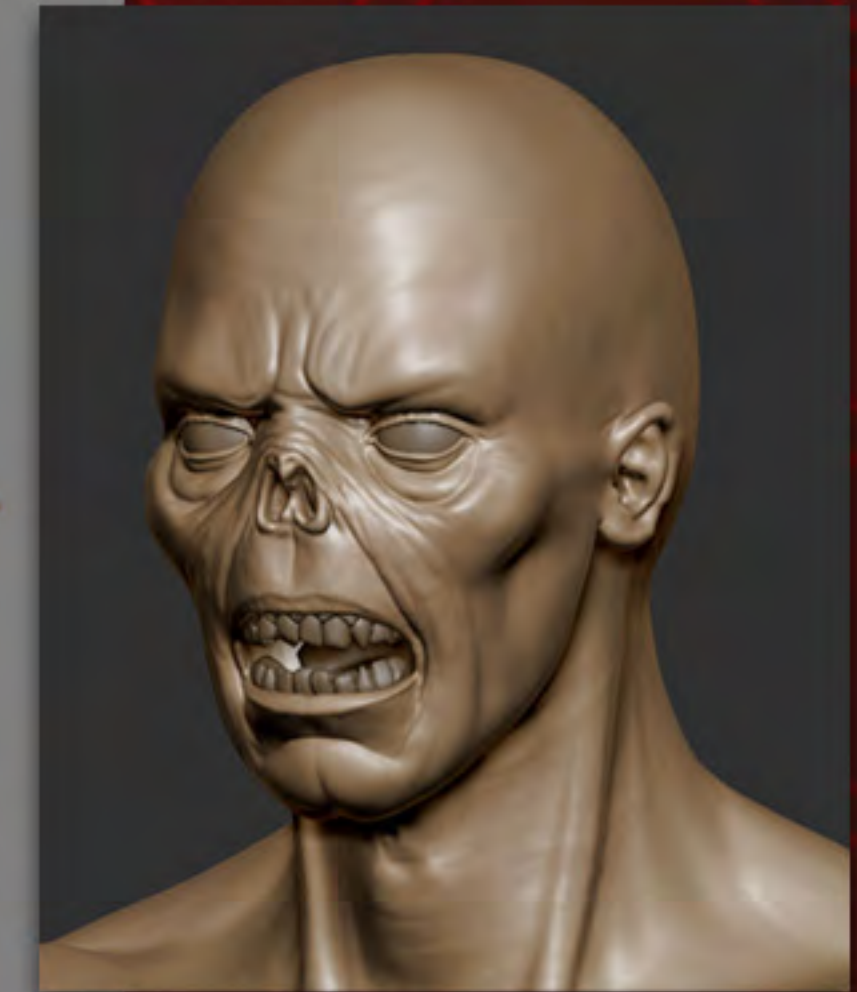
ARTIST: DAVID HENSLEY



ARTIST: LELAND SCALI

## CLOT

The Clot's design is based on the Clot from the original Killing Floor. We internally called him Alpha Clot for a long time. This clot is meant to look mostly humanoid with exaggerated hands and fingers to help sell his grab attack. We originally had designed cloning "ports" on the clot but abandoned that after designing the Clot mother as the cloning method.



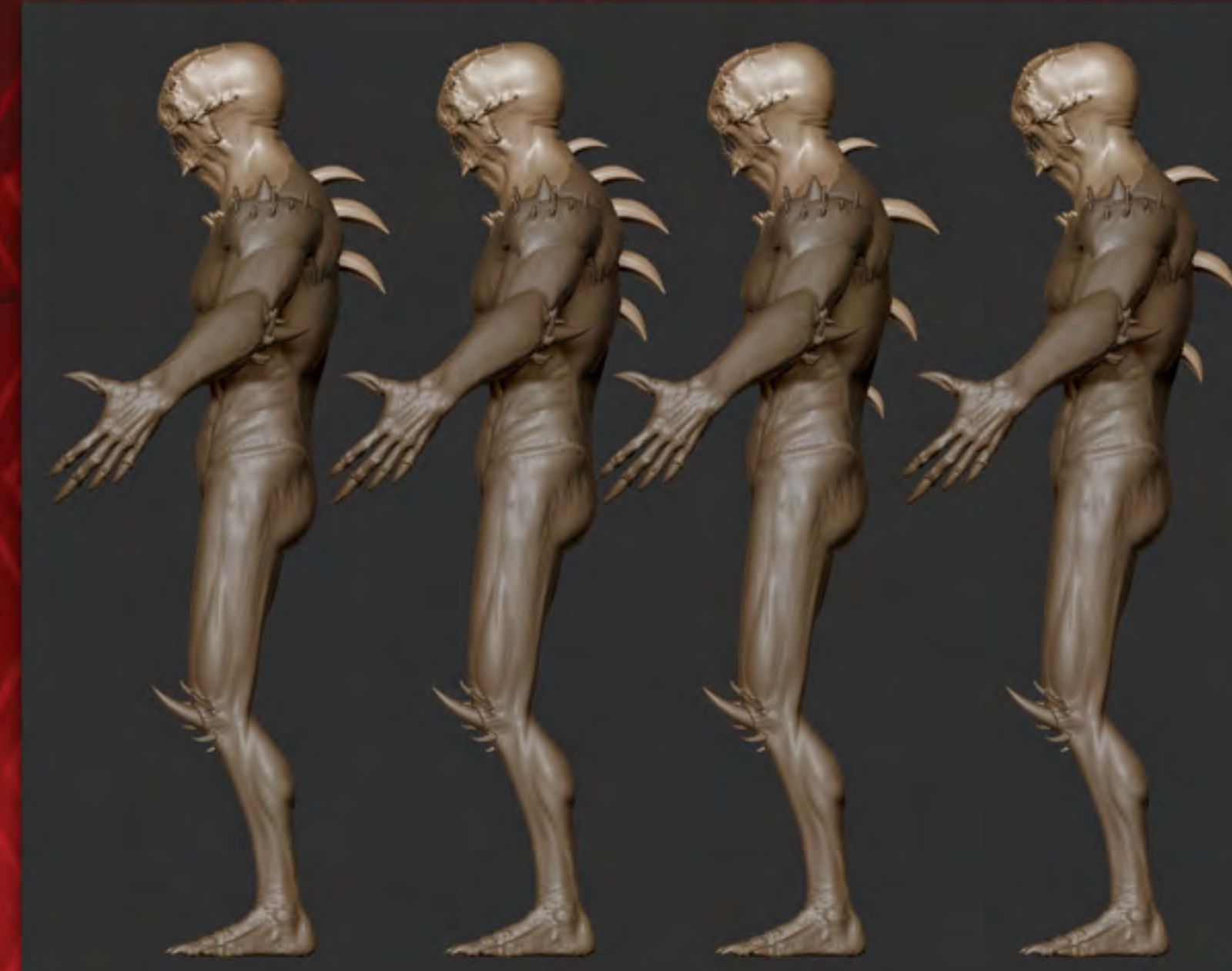
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## SLASHER

The Slasher clot's visuals came mostly from his animation set which was finished before his visual design. He was sporadic, twitchy, clearly insane and covered with self inflicted wounds.







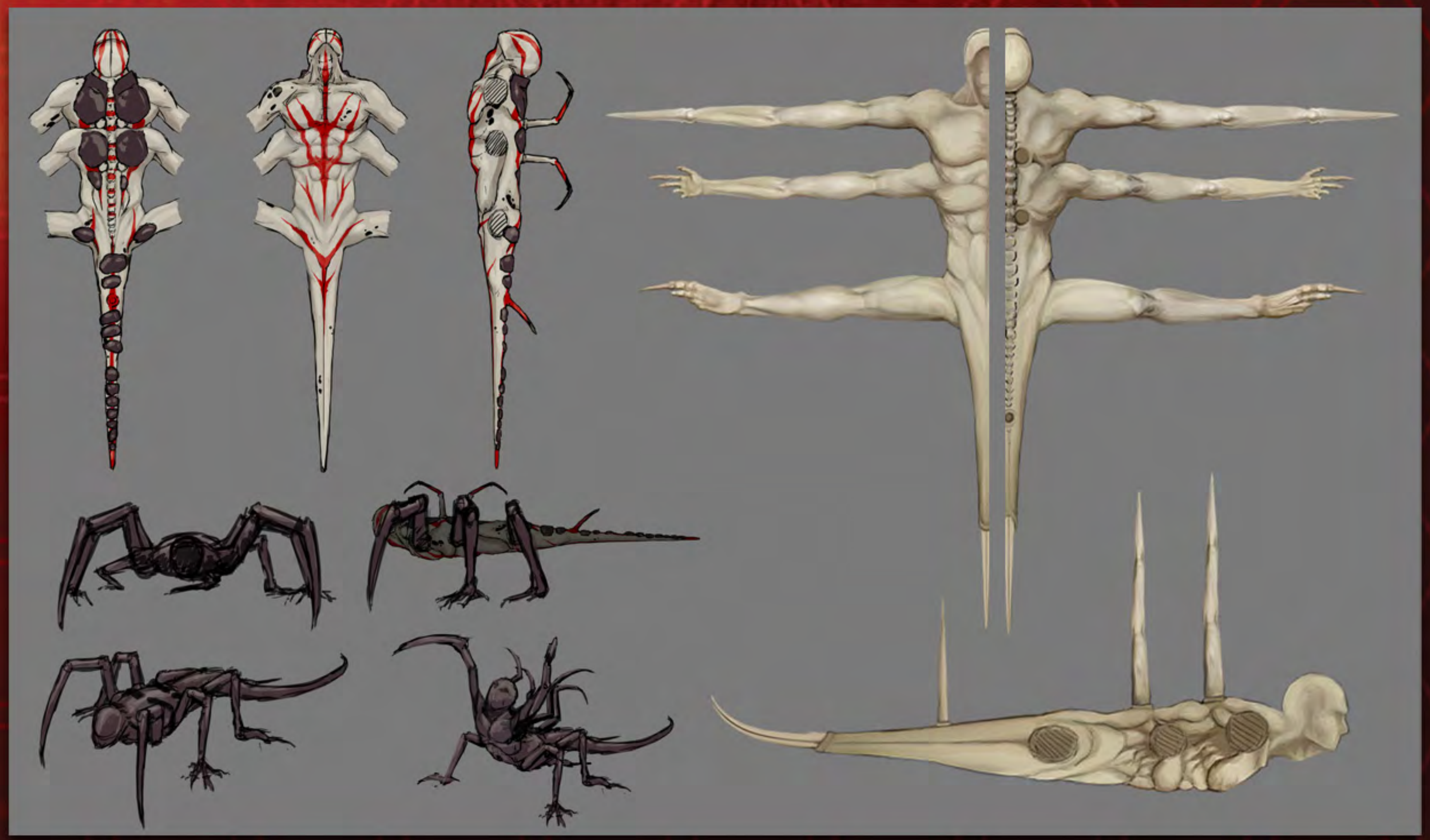


## CRAWLER

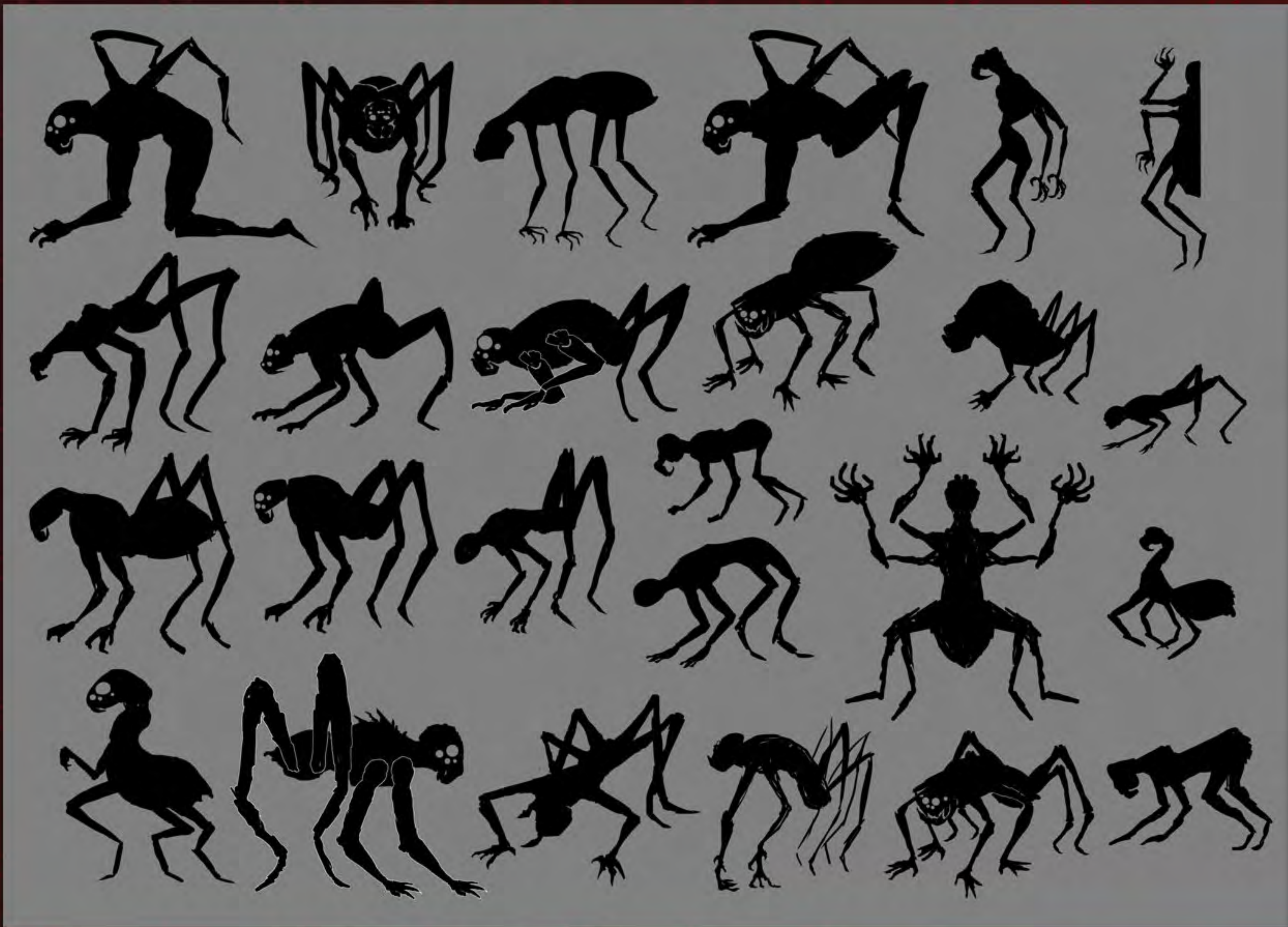
The Crawler had more iteration than almost any other Zed. Early on we wanted a complete redesign that did not resemble the crawler from Killing Floor. The Crawler was light colored, had a lizard like tail, more limbs and was much larger then he is now. In the end we decided he should be recognizable from the original Killing Floor but with a much more mutated/interesting design.



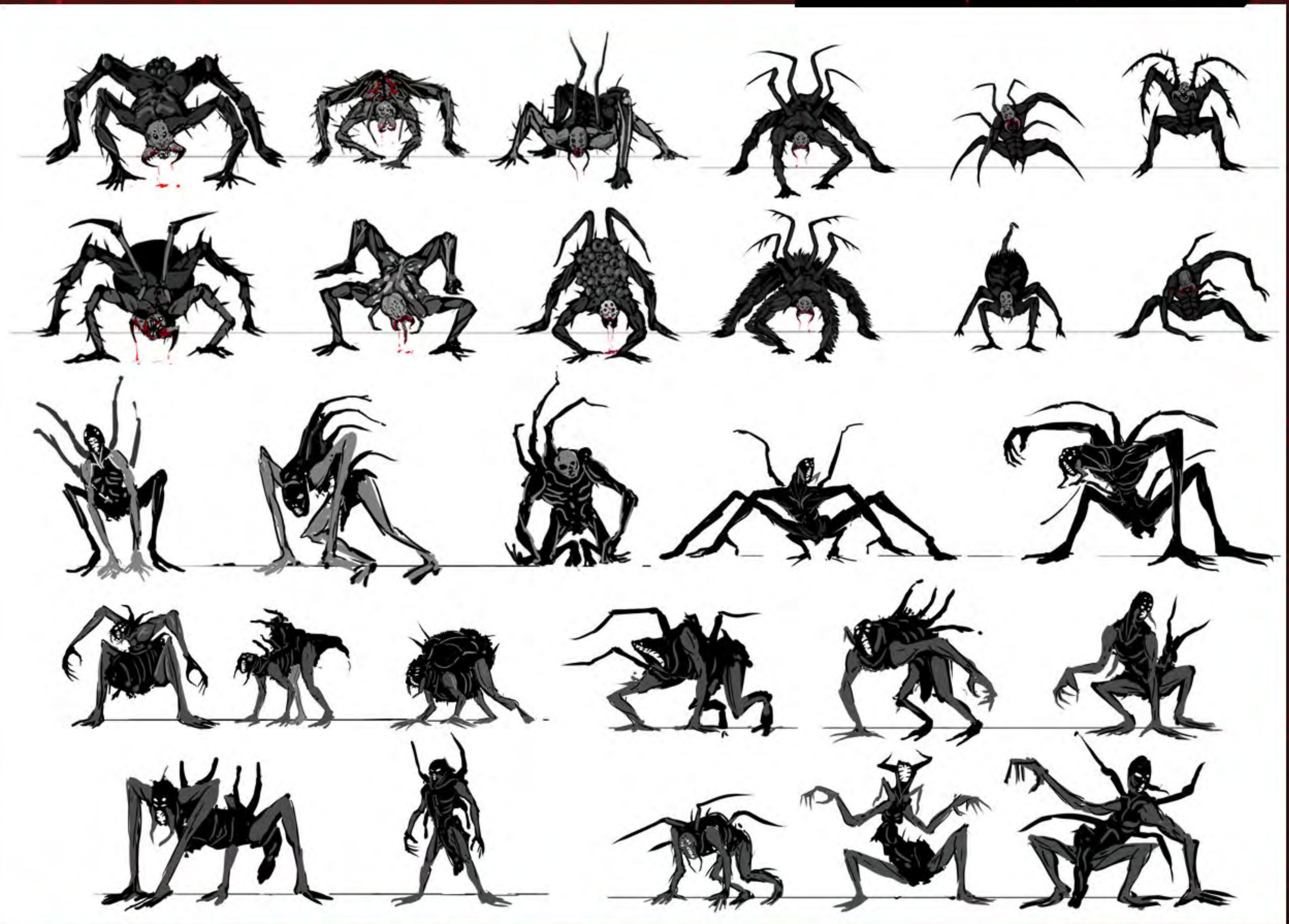








ARTIST: ANDREW QUINTILIANI



ARTIST: DAVID HENSLEY



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ARTIST: DAVID HENSLEY





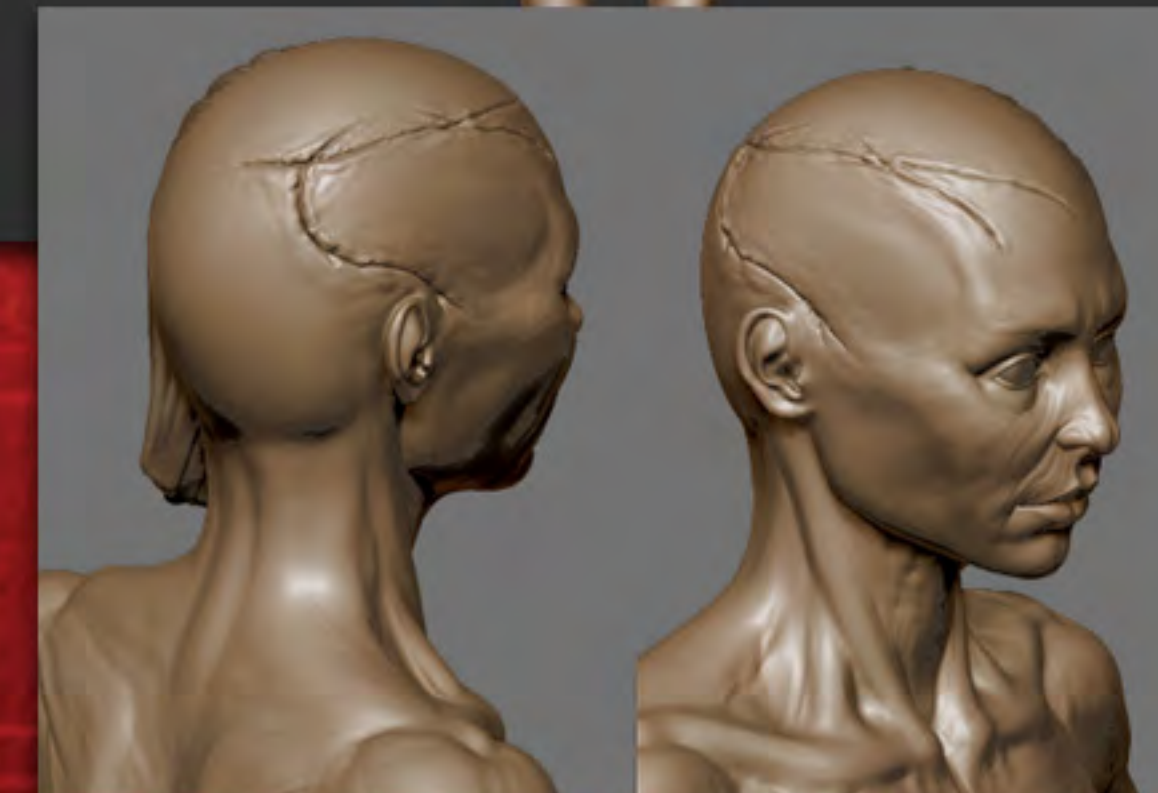
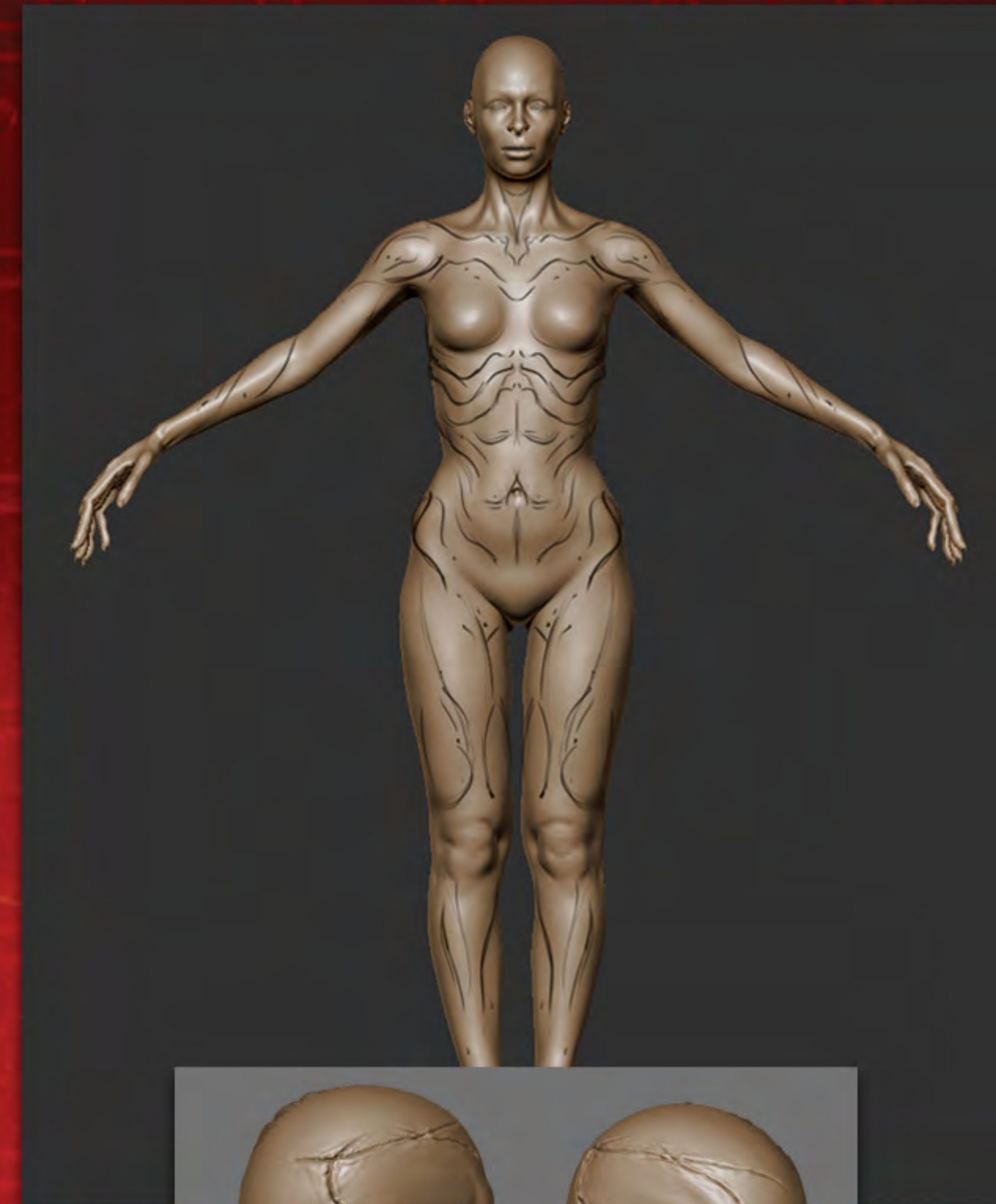
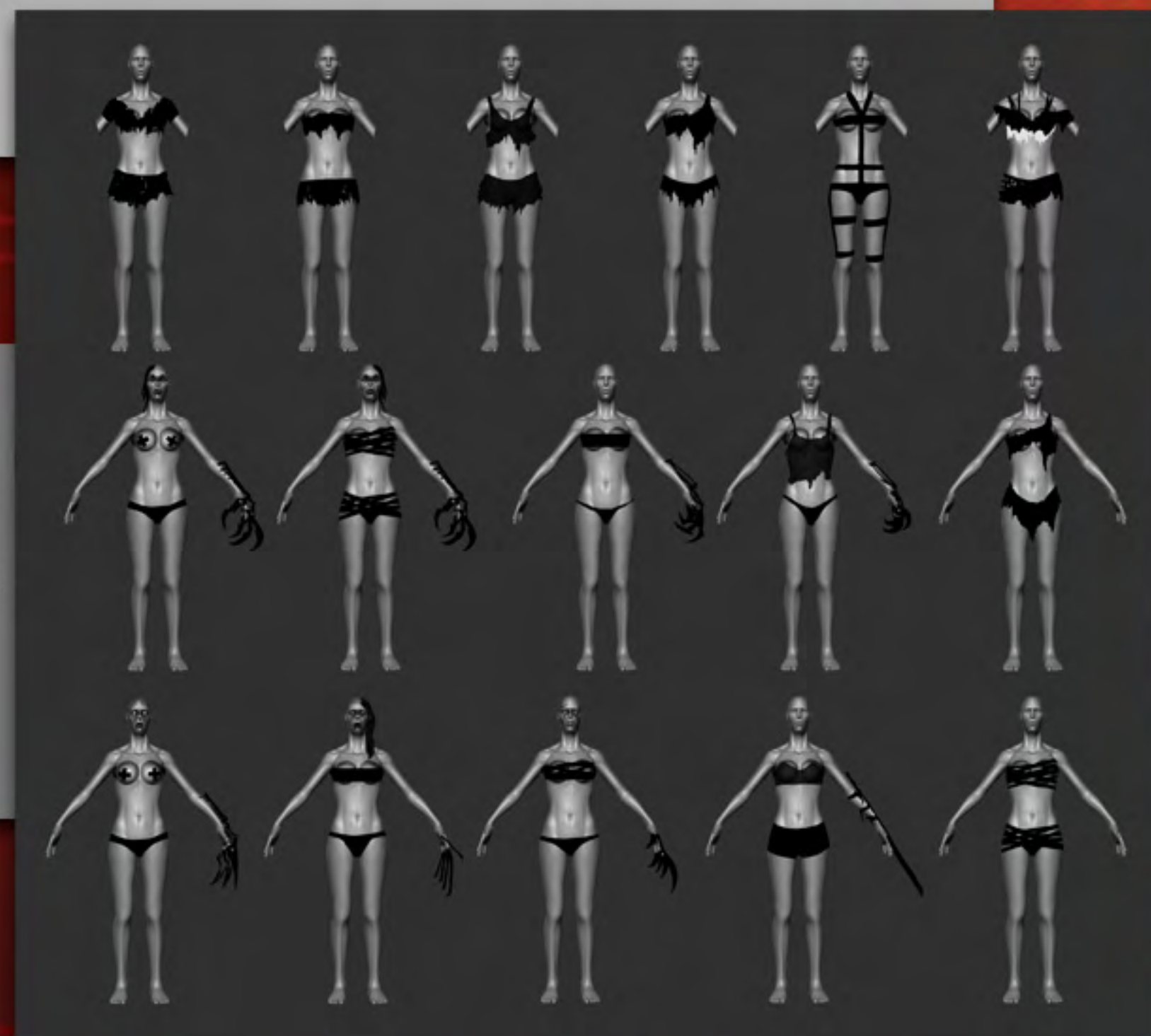
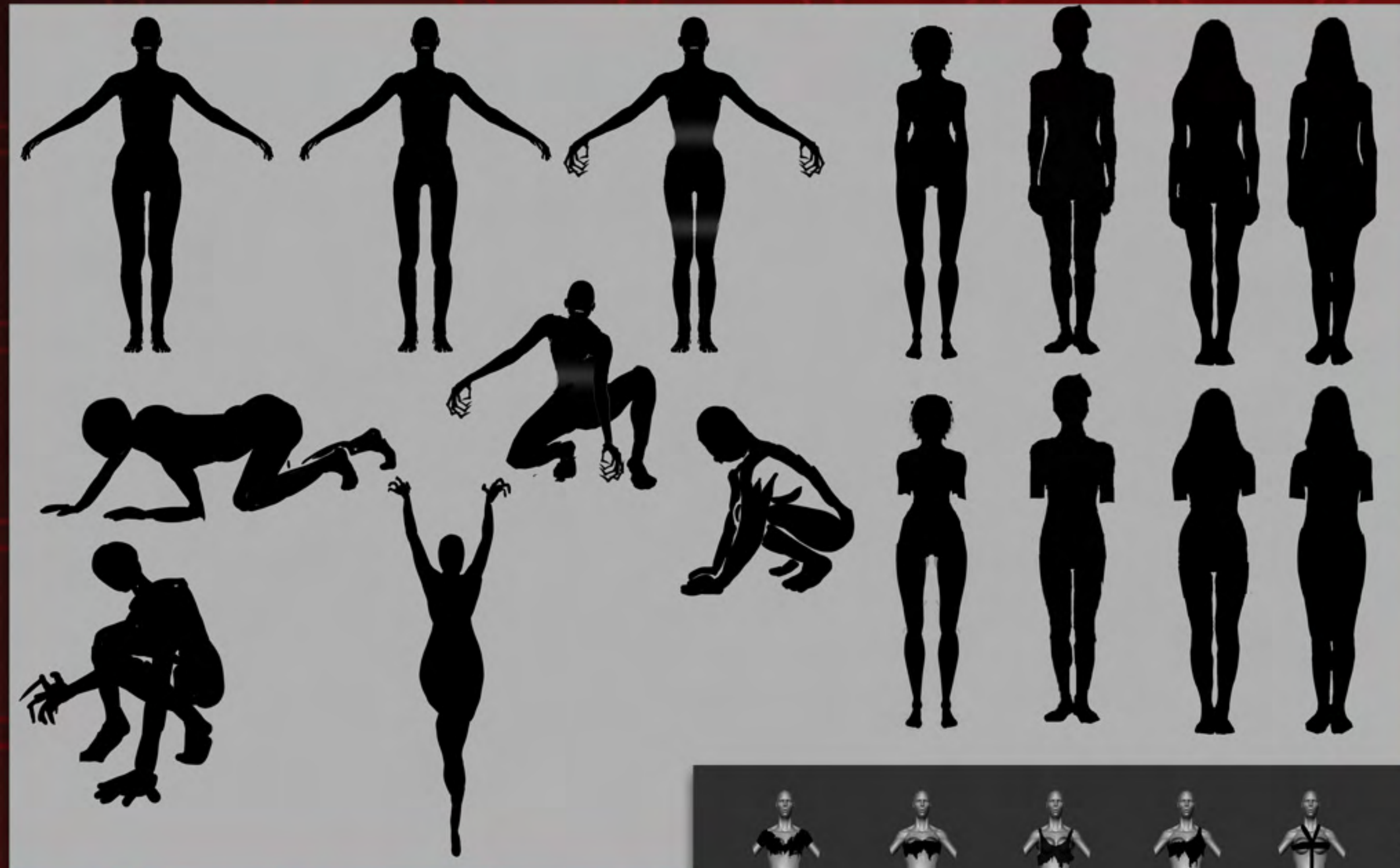
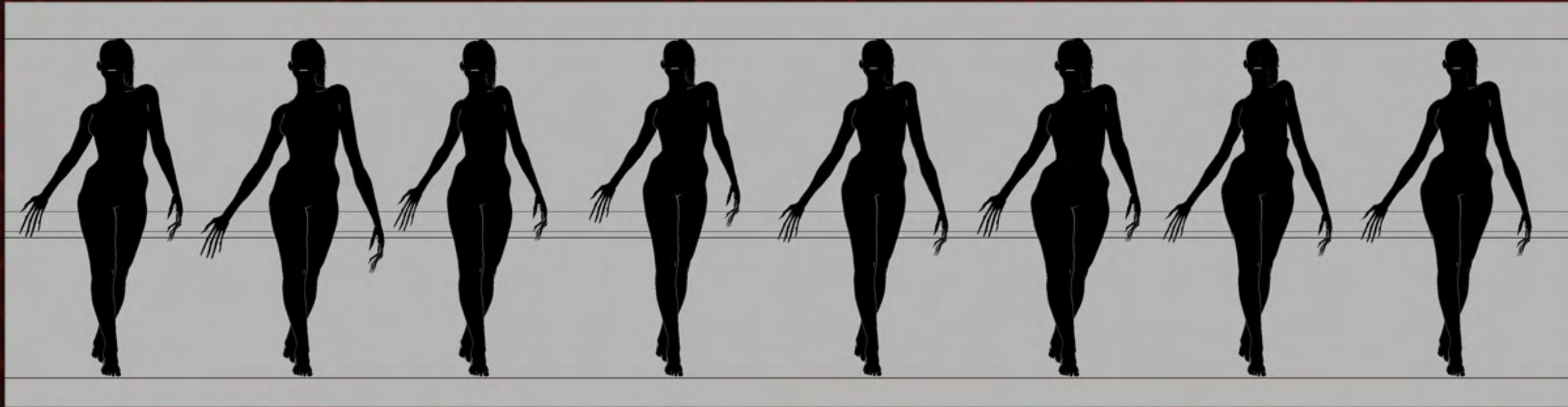




## STALKER

The Stalker's design was based off the idea that she was meant not only for cloaking but also for staying hidden when uncloaked. Her skin attempts to absorb light when visible and completely refract light when cloaked. She has scars from the bio-mechanical implants that give her the cloaking ability. Her form is also mutated with enlarged slashing claws.

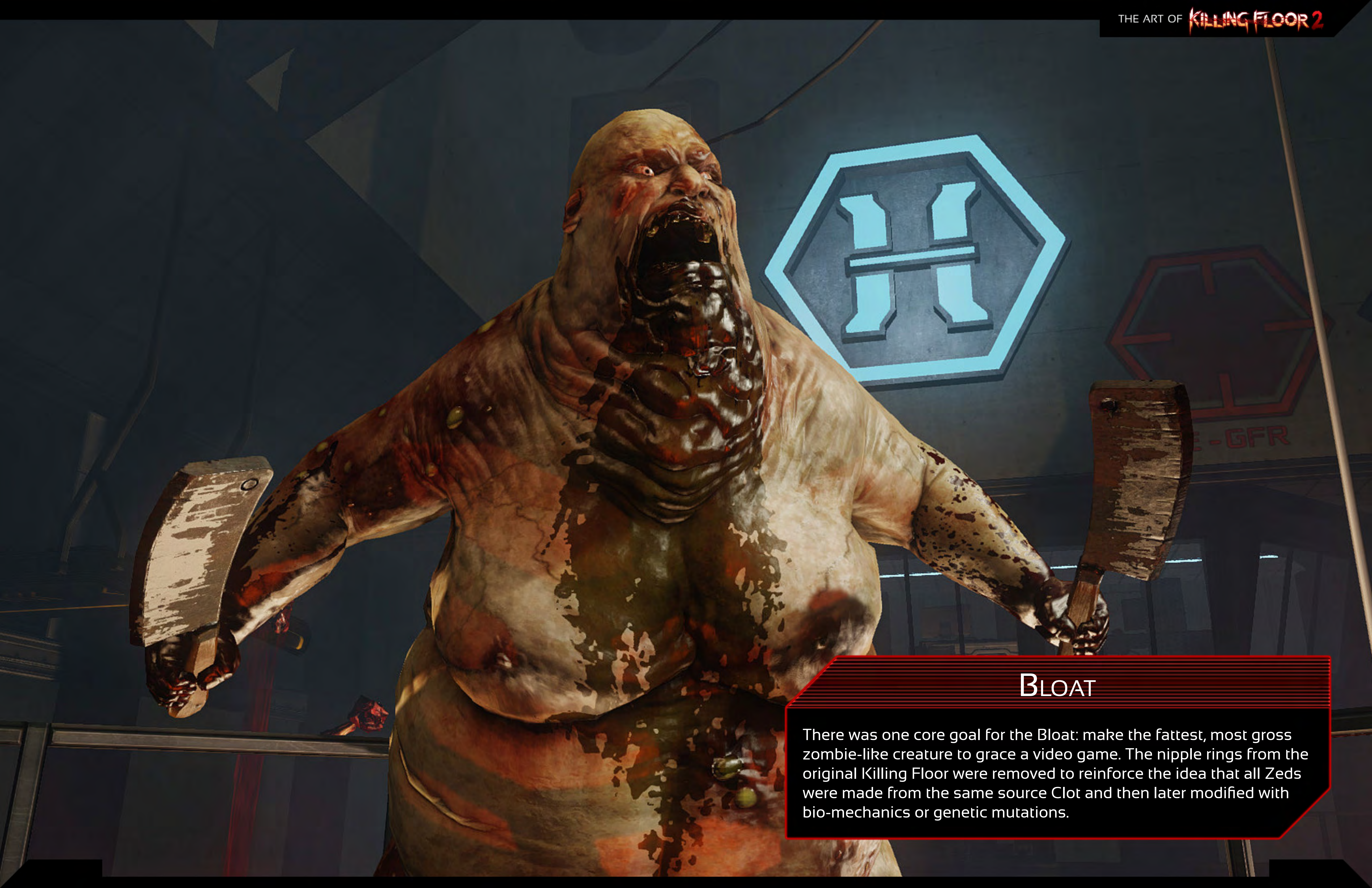












## BLOAT

There was one core goal for the Bloat: make the fattest, most gross zombie-like creature to grace a video game. The nipple rings from the original Killing Floor were removed to reinforce the idea that all Zeds were made from the same source Clot and then later modified with bio-mechanics or genetic mutations.





ARTIST: ANDREW QUINTILIANI



ARTIST: ANDREW QUINTILIANI



ARTIST: DAVID HENSLEY











## GOREFAST

The Gorefast remains largely unchanged from the original Killing Floor. One goal with KF2 was to push the color and silhouette of each Zed to be more unique, more instantly recognisable to the player. The Gorefast already fit this, given his red tone and asymmetrical body. We did explore strange versions of the Gorefast that walk on all fours and that still had some skin left hanging on them. But they never made the cut!













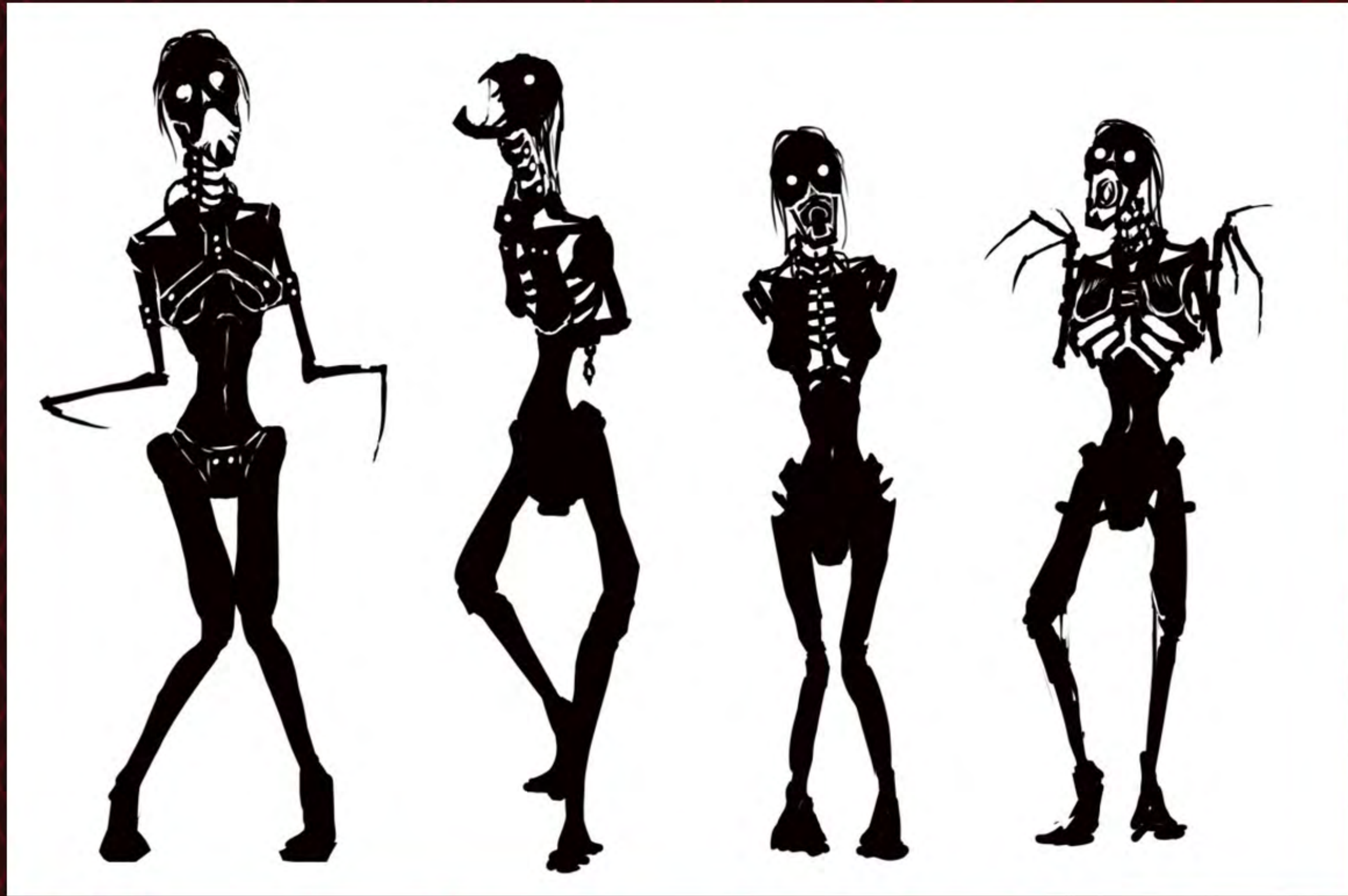




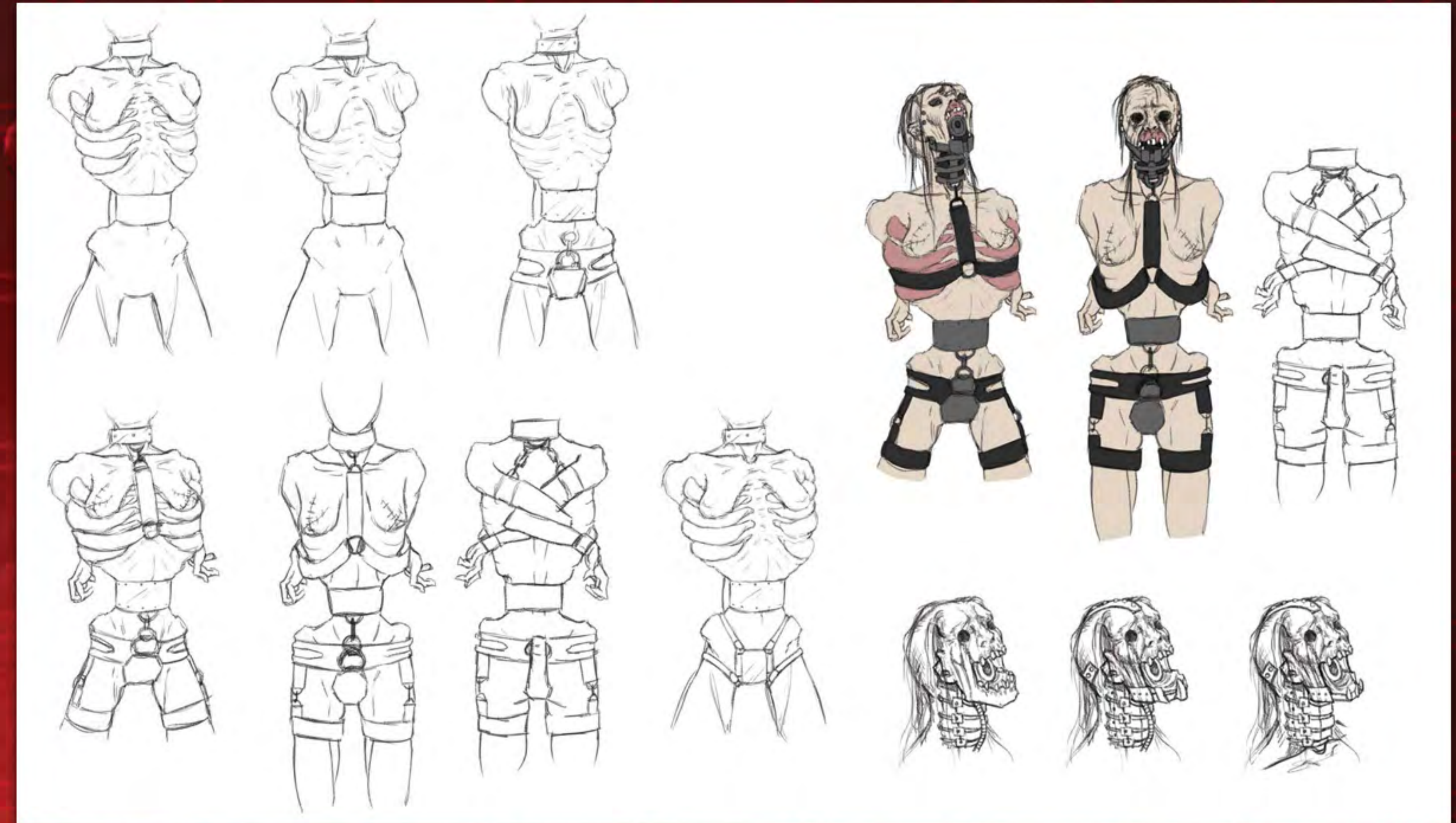
## SIREN

The Siren is flesh made into a sonic weapon. Blinded, tortured, emaciated and truly one of the most horrifying Zeds in Killing Floor, her hands are pinned away from her body to prevent self-inflicted wounds. Her mechanical structure and emaciated form gives her a very distinct silhouette.

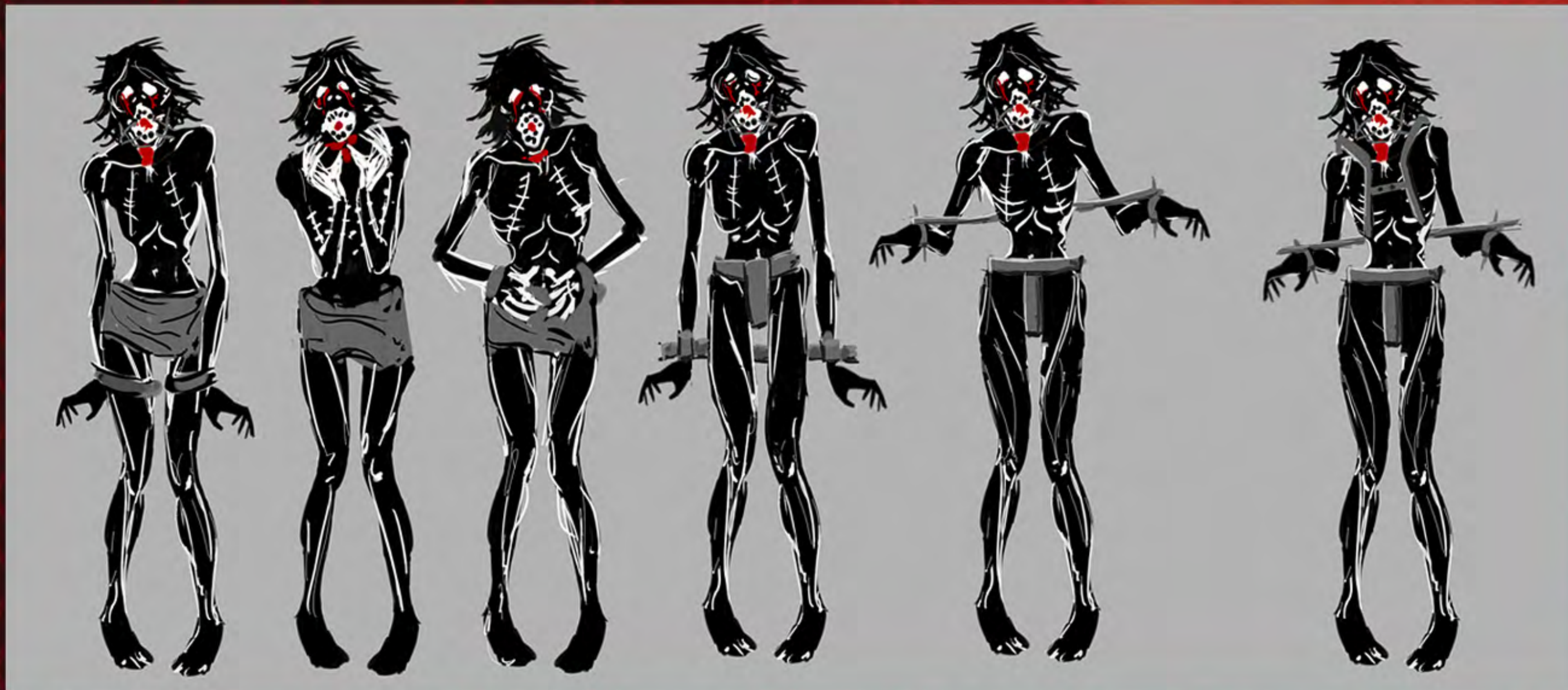




ARTIST: LOUISE ADLER



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ARTIST: DAVID HENSLEY



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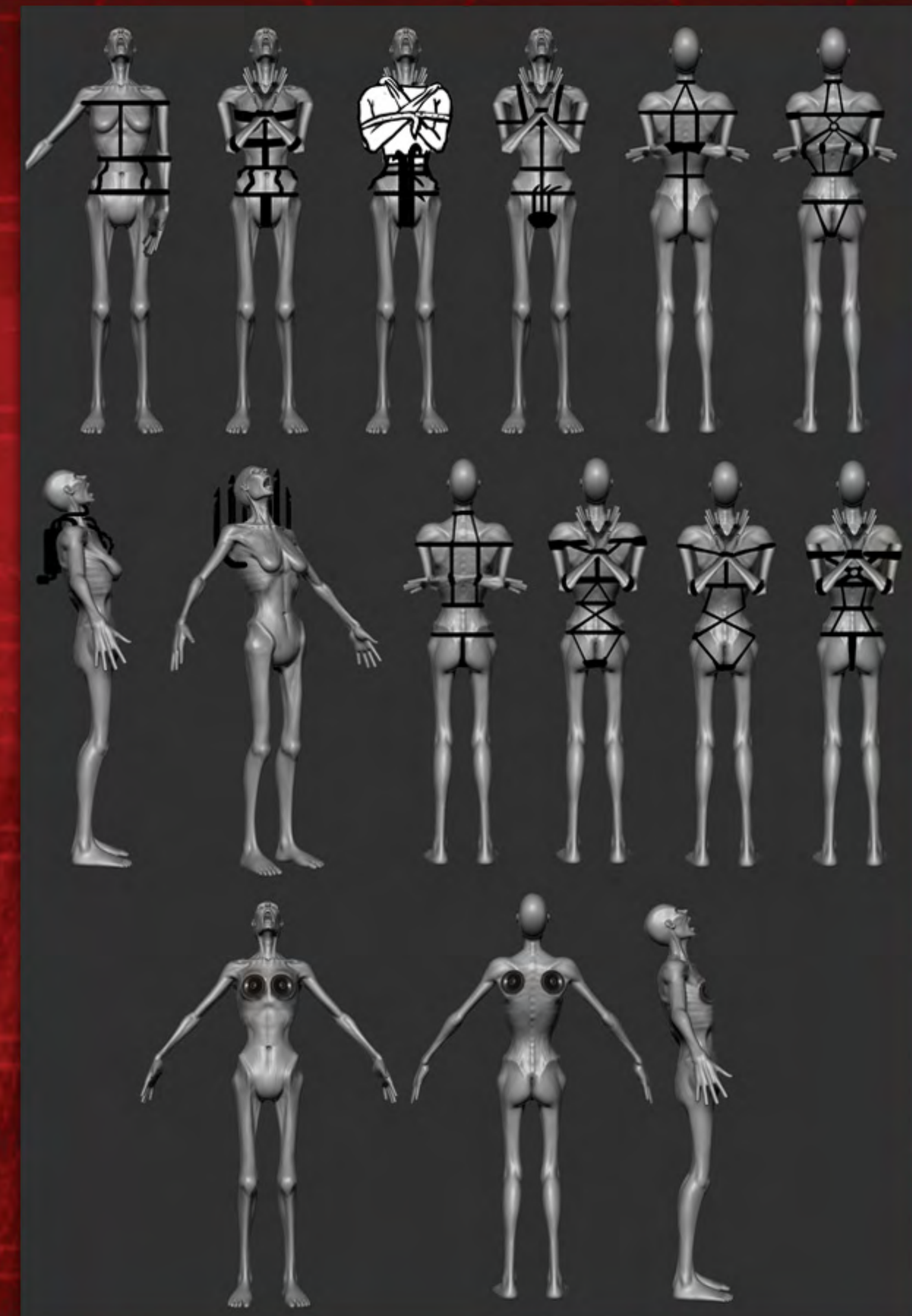




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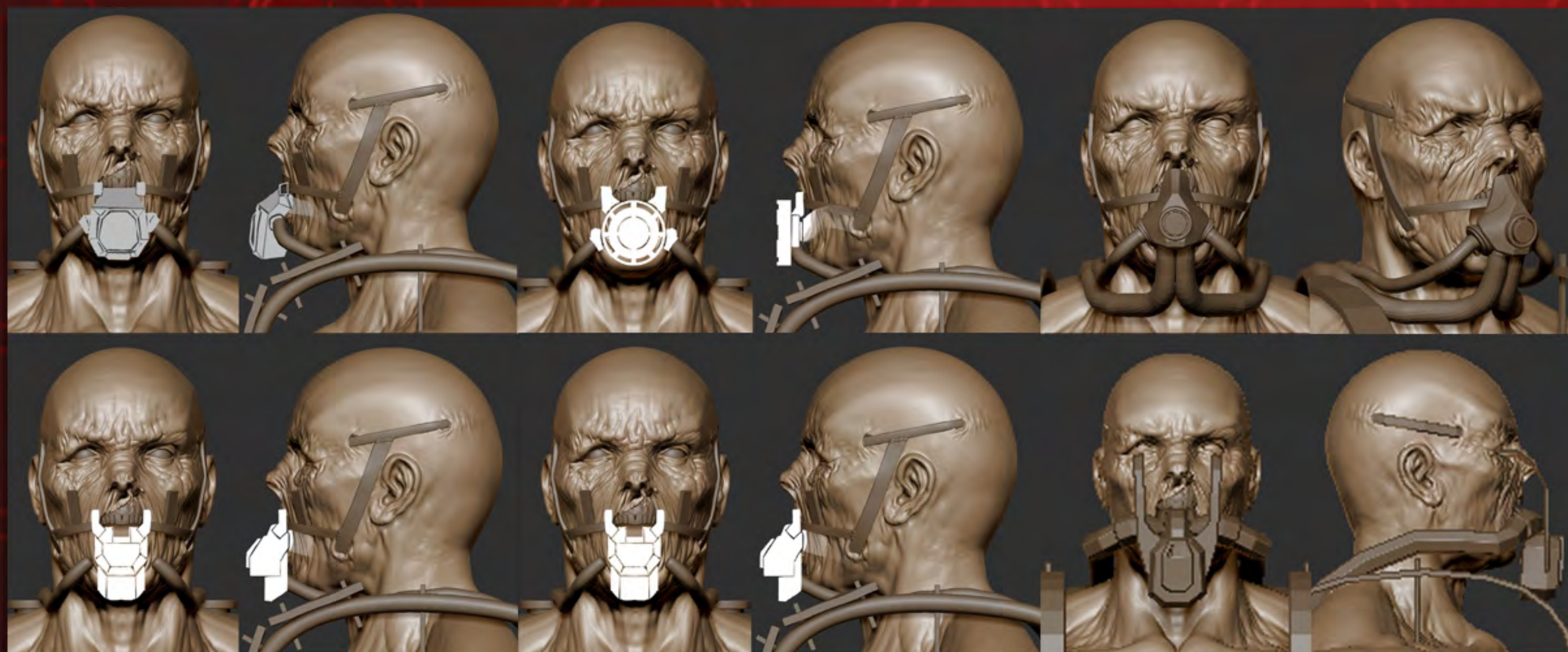




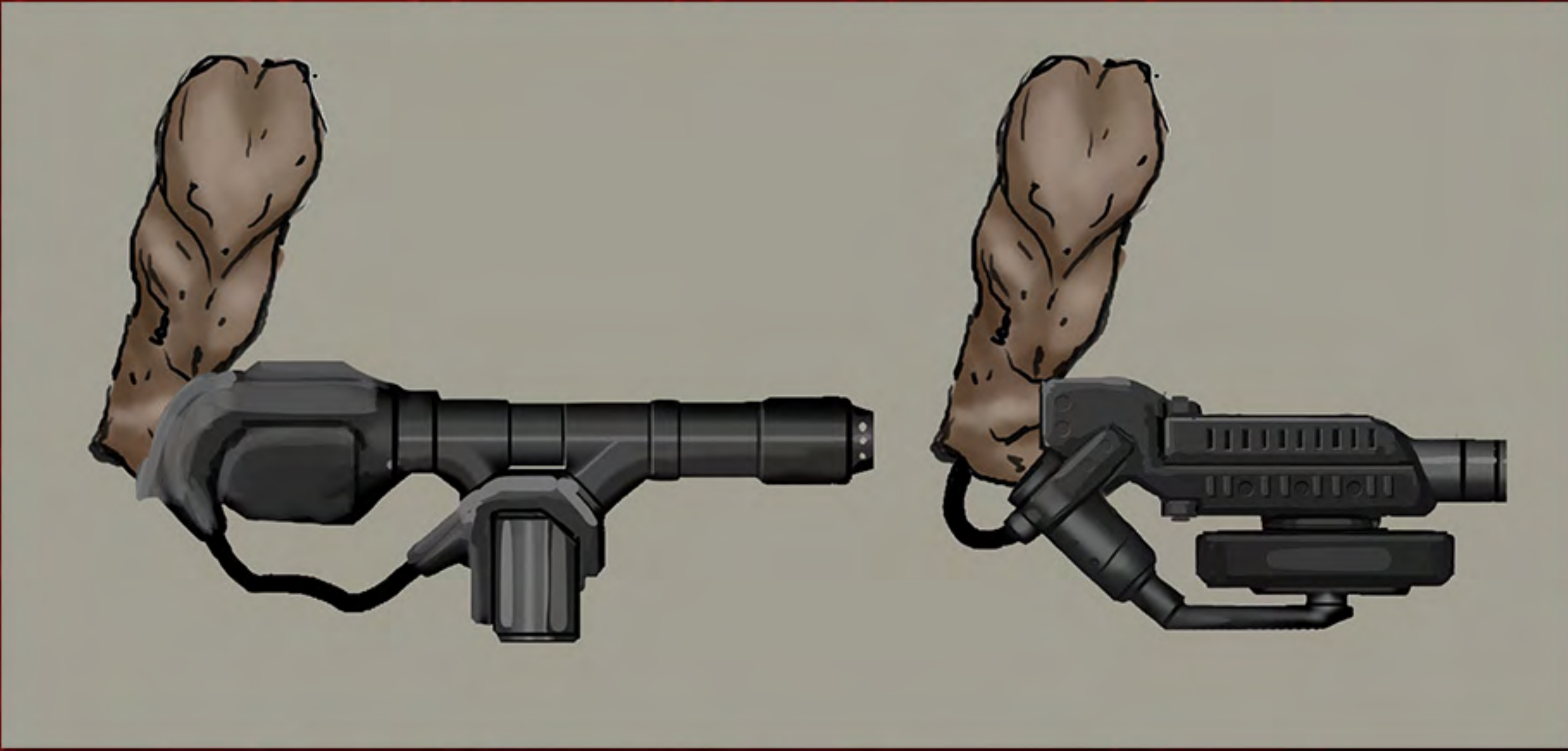
## HUSK

The Husk design remains largely unchanged from the original Killing Floor. We opted for color blocking interesting shapes on his body with keloid scarring. His body is but a Husk, his insides an inferno. Emissive glows breaking through his skin help to pick him out in the darkness.

















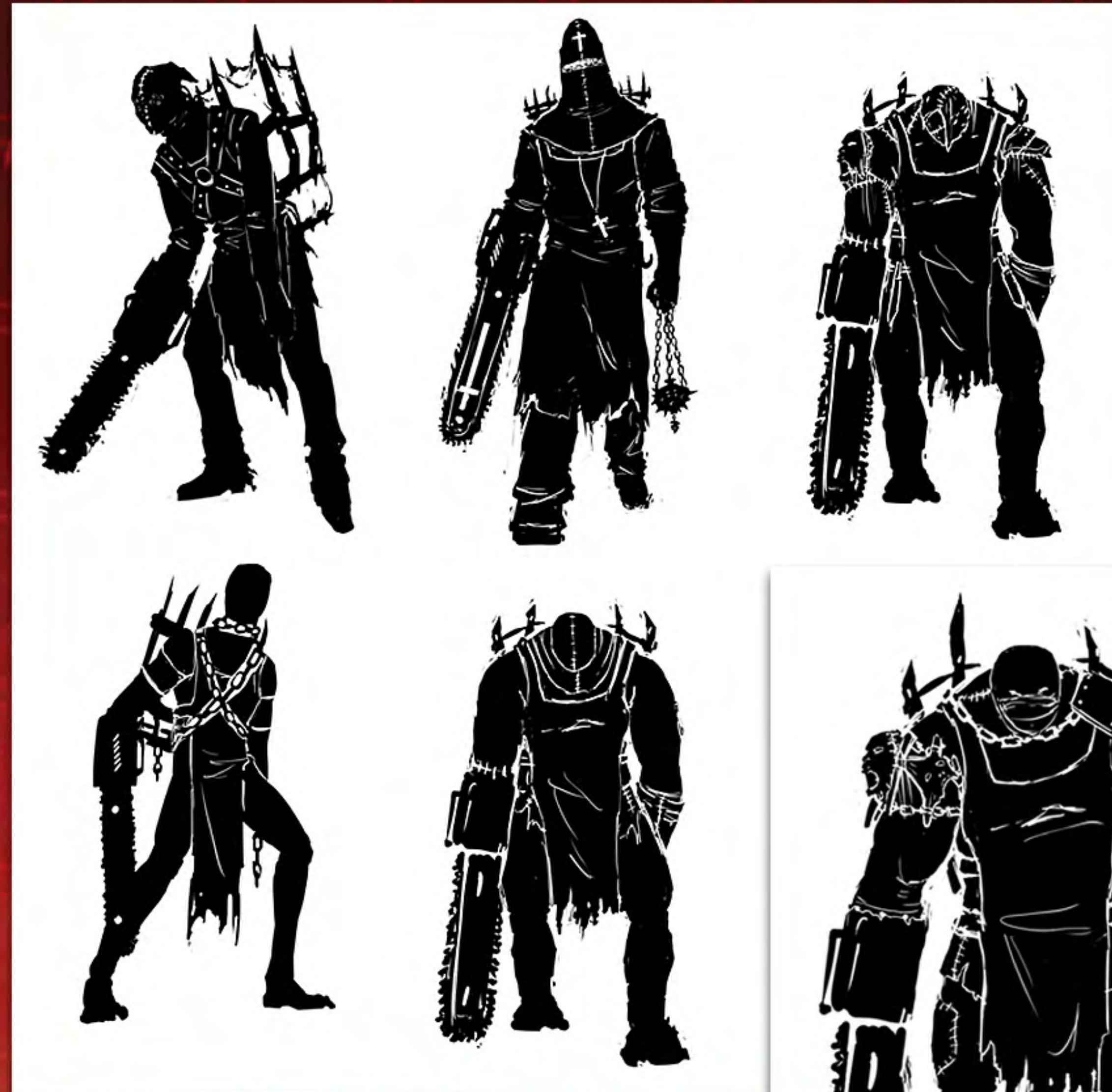
## SCRAKE

The Scrake went through a lot of iteration. He originally had a backpack to process bio-matter in the field. We were also experimenting with a harpoon gun that could pull players into his chainsaw. Ultimately we went for a design that is similar to the original Killing Floor but leans towards a mad butcher rather than a doctor.

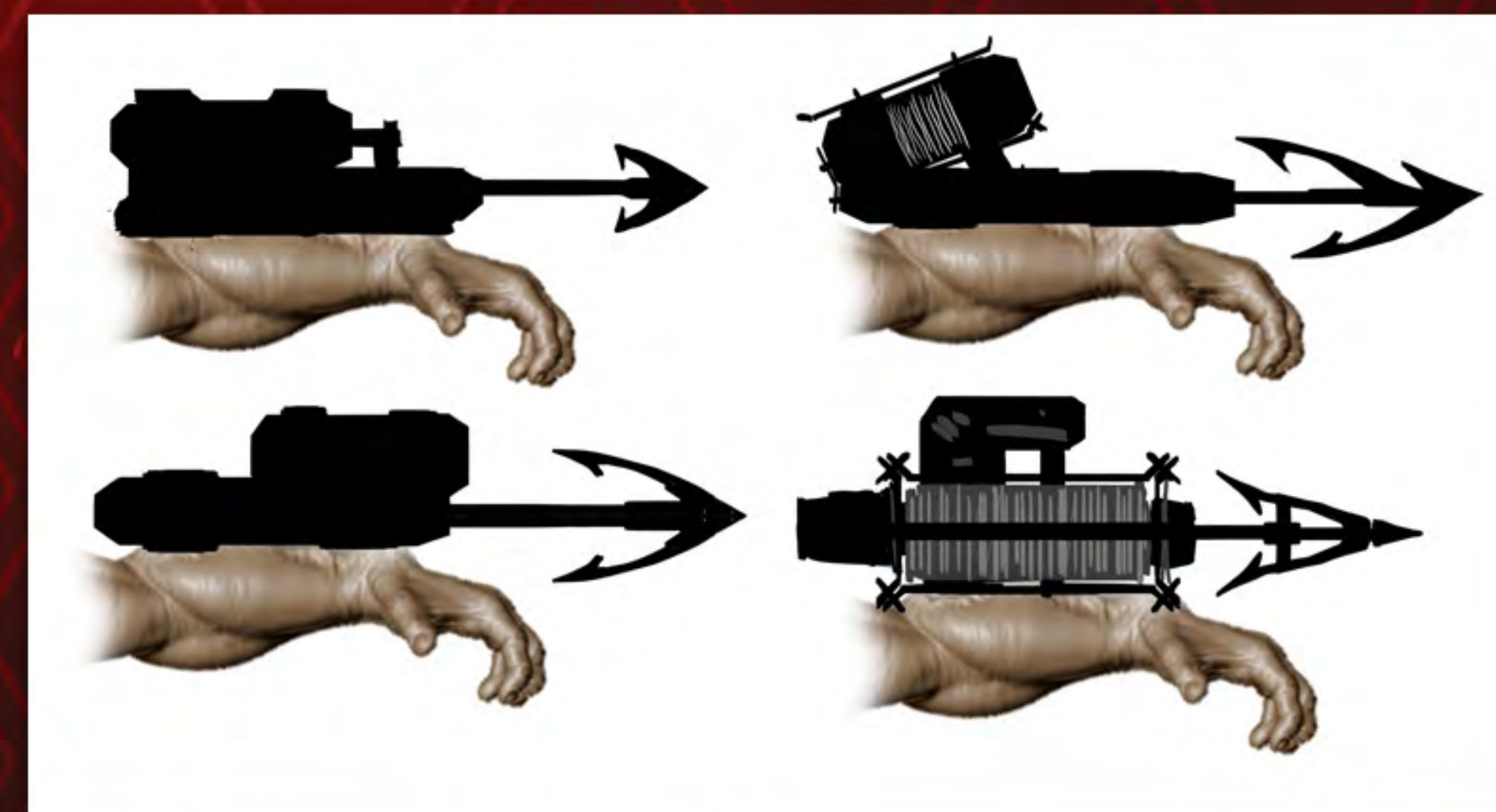




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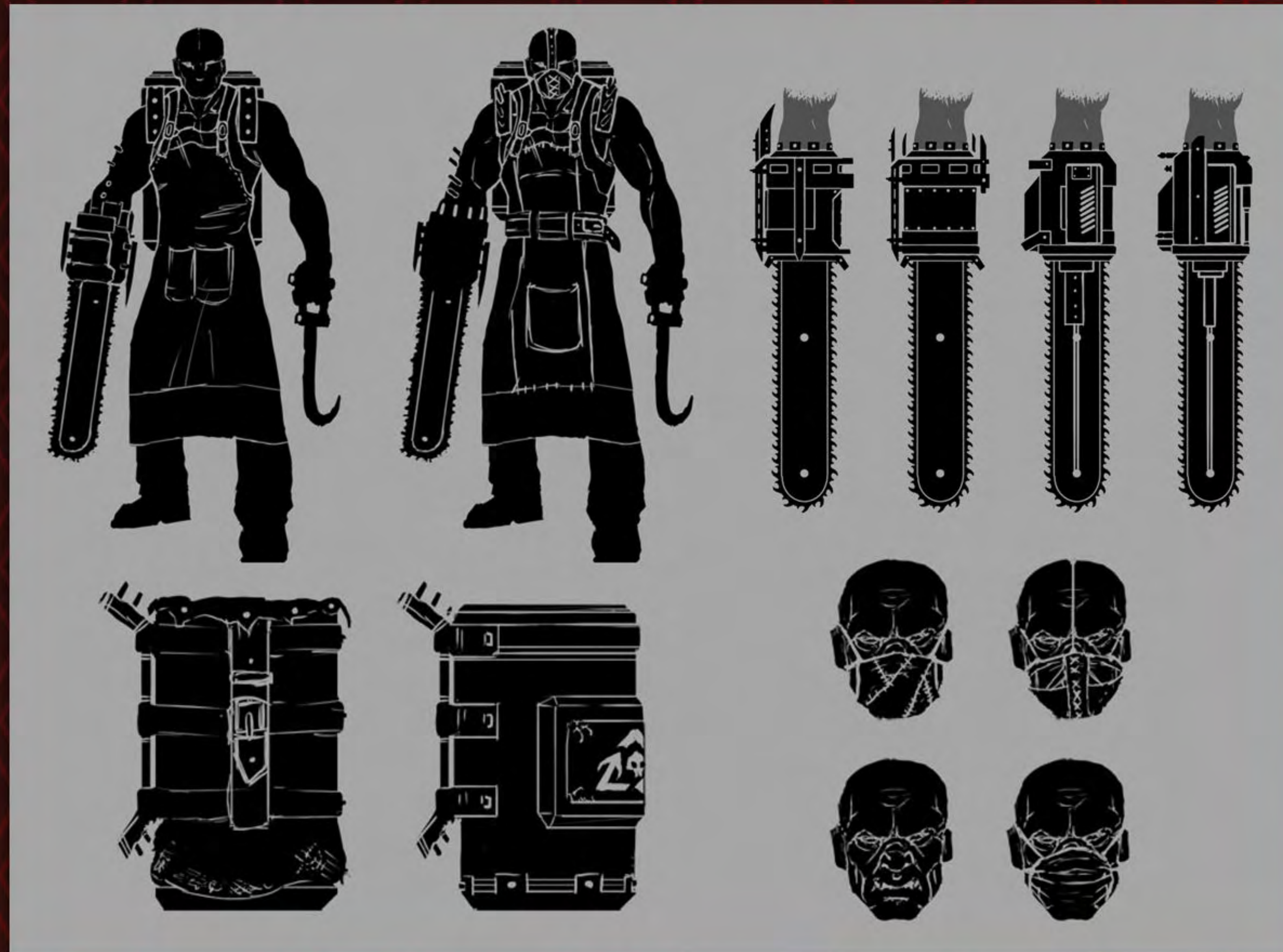


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ARTIST: ANDREW QUINTILIANI









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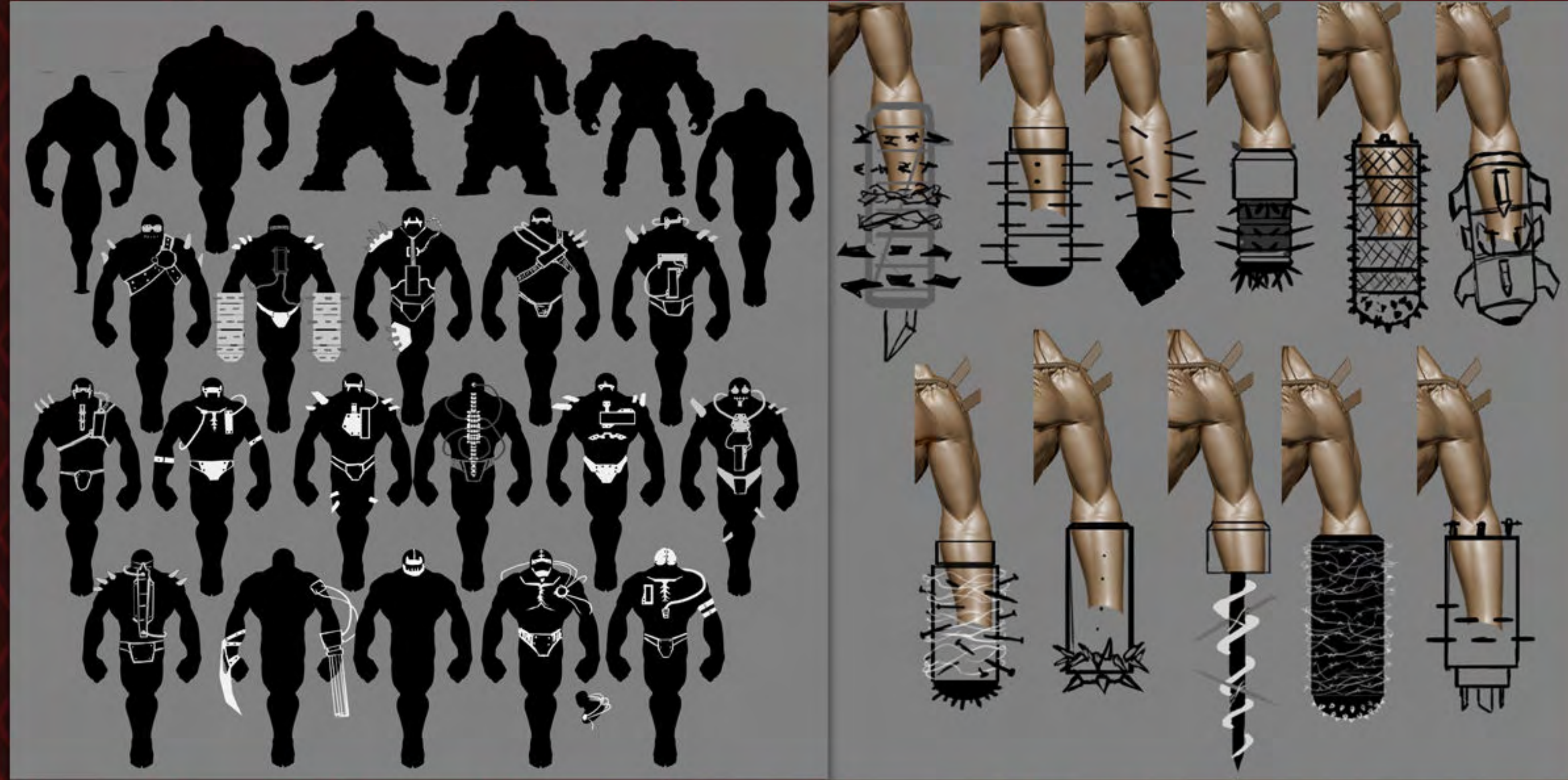




## FLESHPOUND

The biggest design change on the Fleshpound was his silhouette and body form. We wanted him to be truly hulking. The idea is that the threat of a zed can be communicated by size and how mutated or bio-mechanical it is. More detailed mallets were explored but dropped due to the polycount limitations.

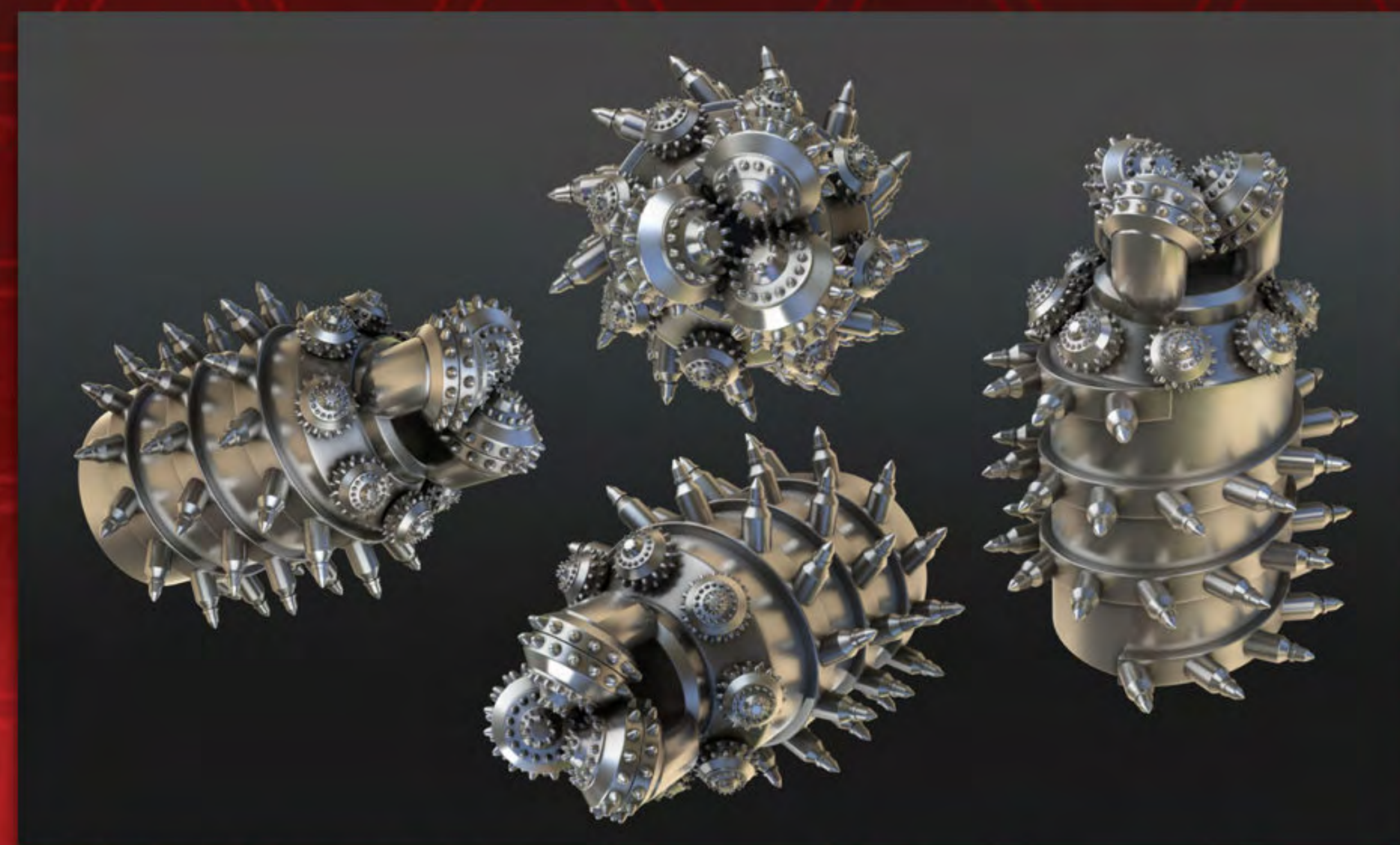








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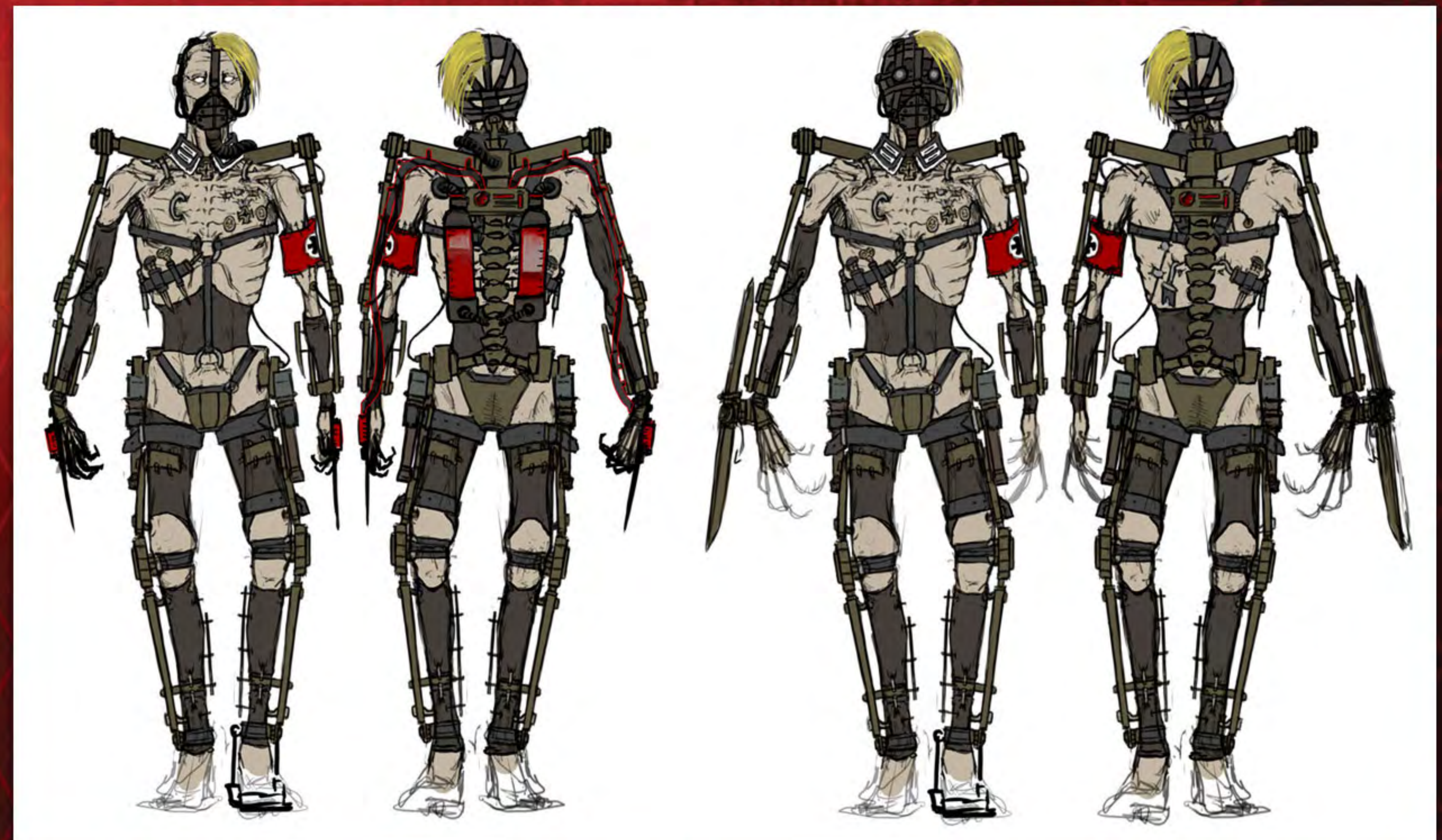
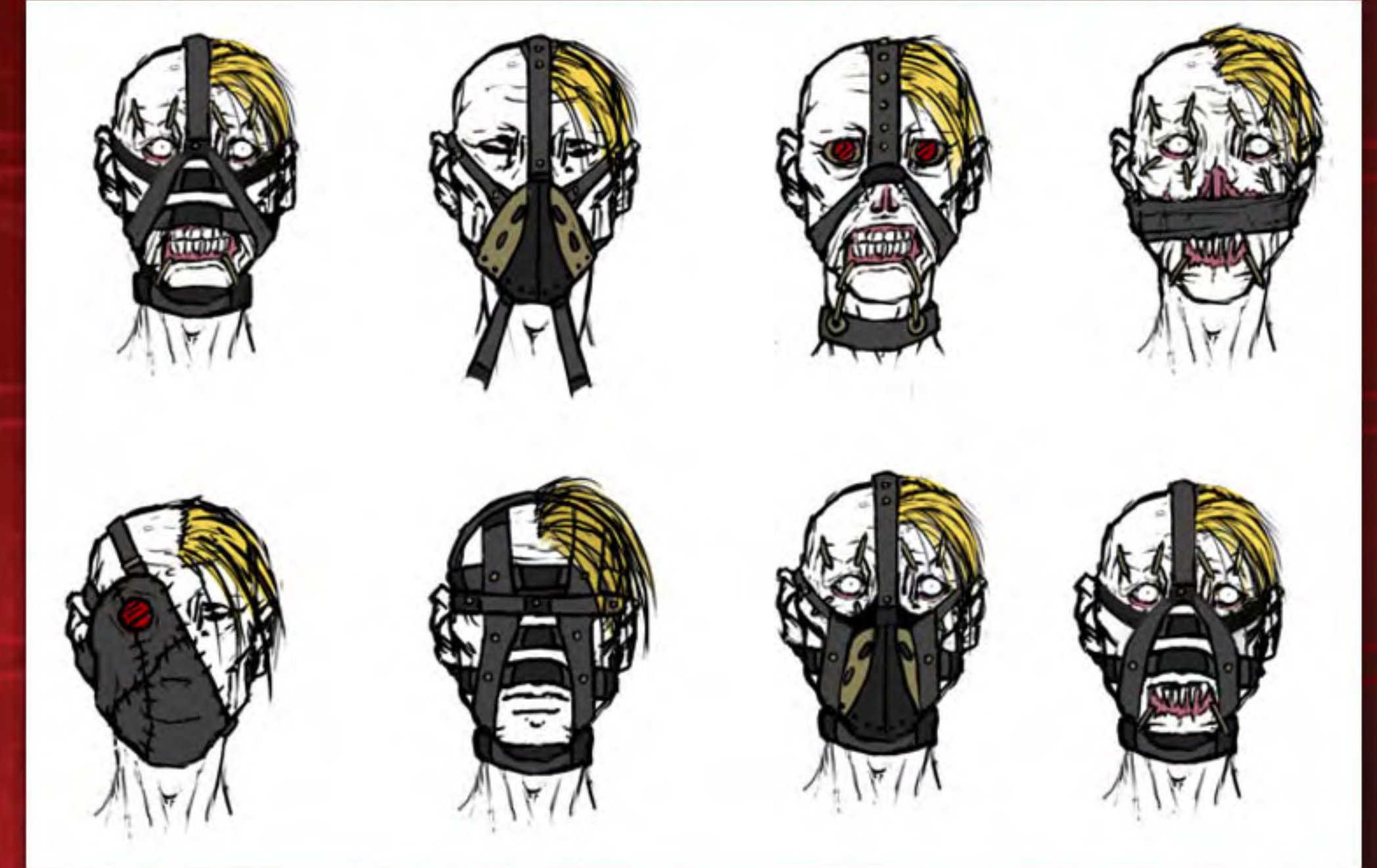
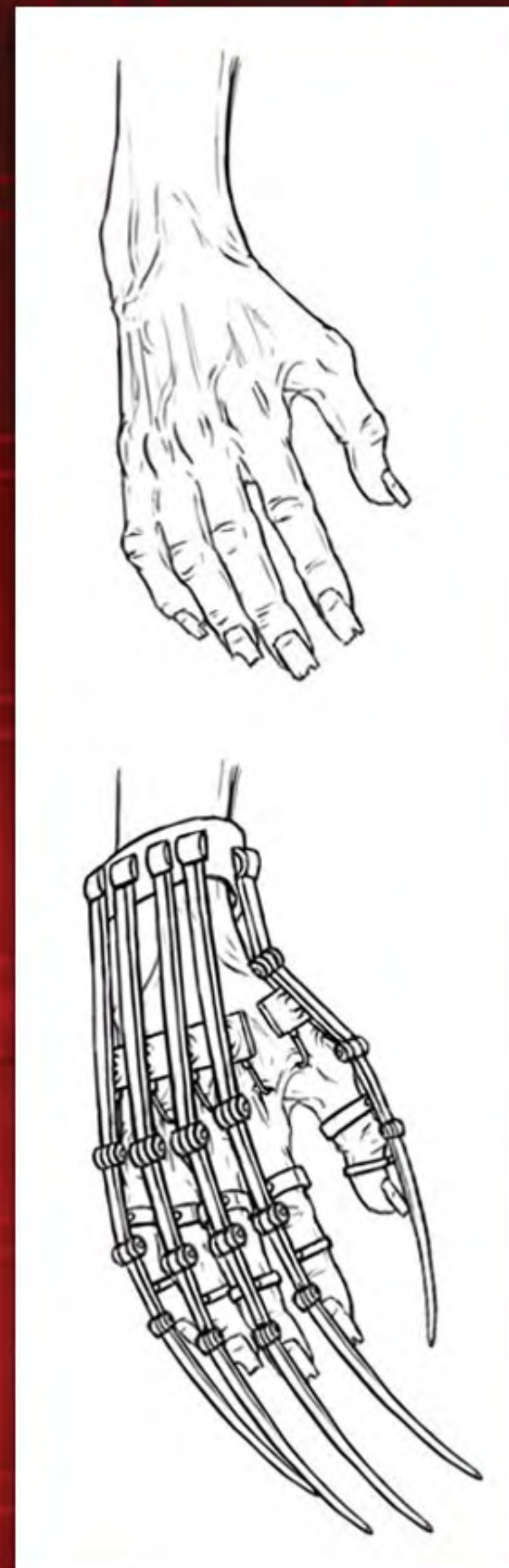
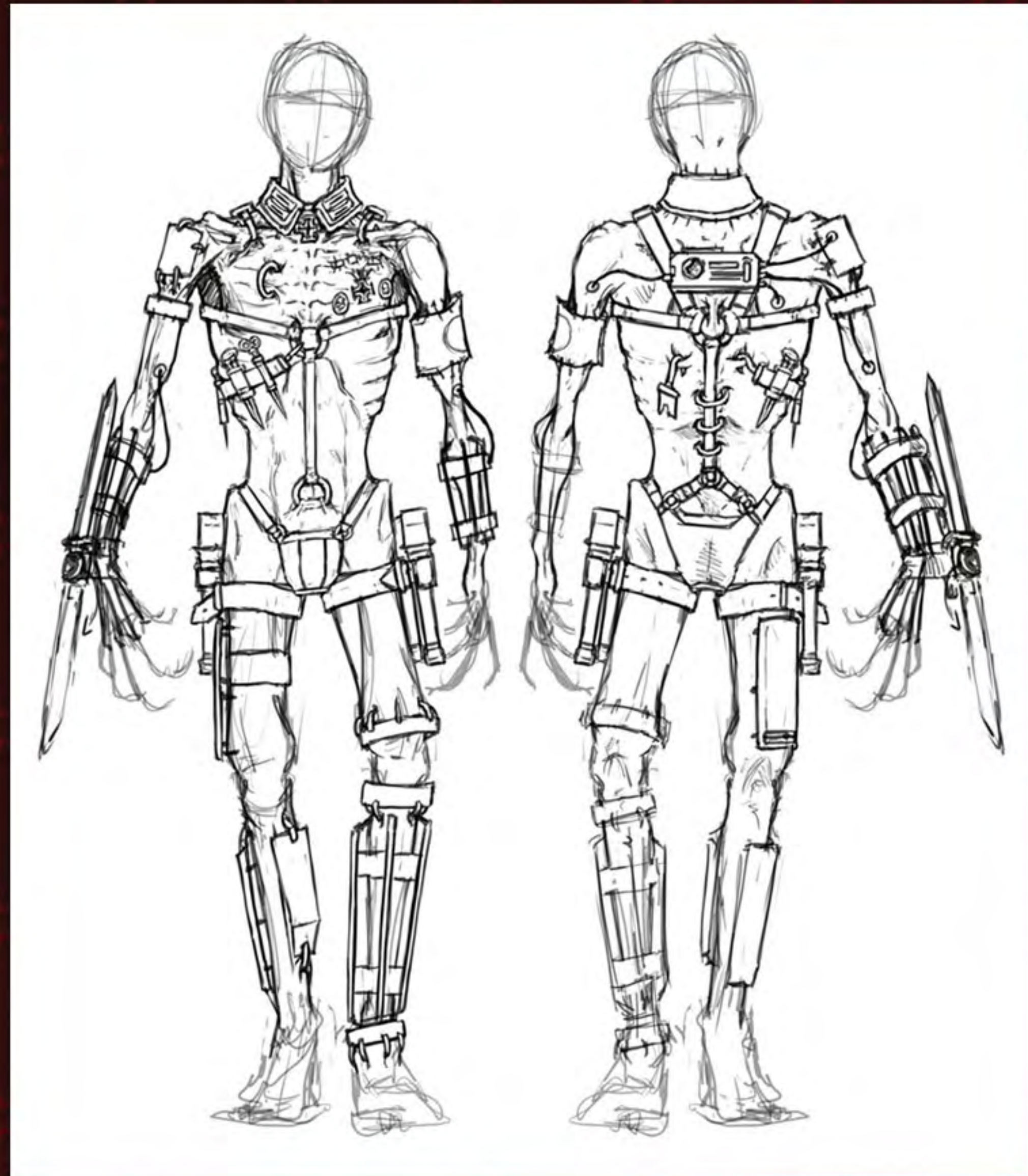




## HANS

Hans Volter is meant to look like a sadist. For him pleasure becomes pain. Self inflicted wounds and a barbarically-attached exoskeleton round out his design. His suit is meant to look like the peak of Nazi-era technology. Emissive glows and lights on the character communicate the current stage of battle.





Hans early design had him more emaciated and borrowed contortionist themes. All though he went through a re-design late in development, many of the original design themes were kept but had the goal of making him look more threatening.





ARTIST: LOUISE ADLER



ARTIST: ANDREW QUINTILIANI AND DAVID HENSLEY











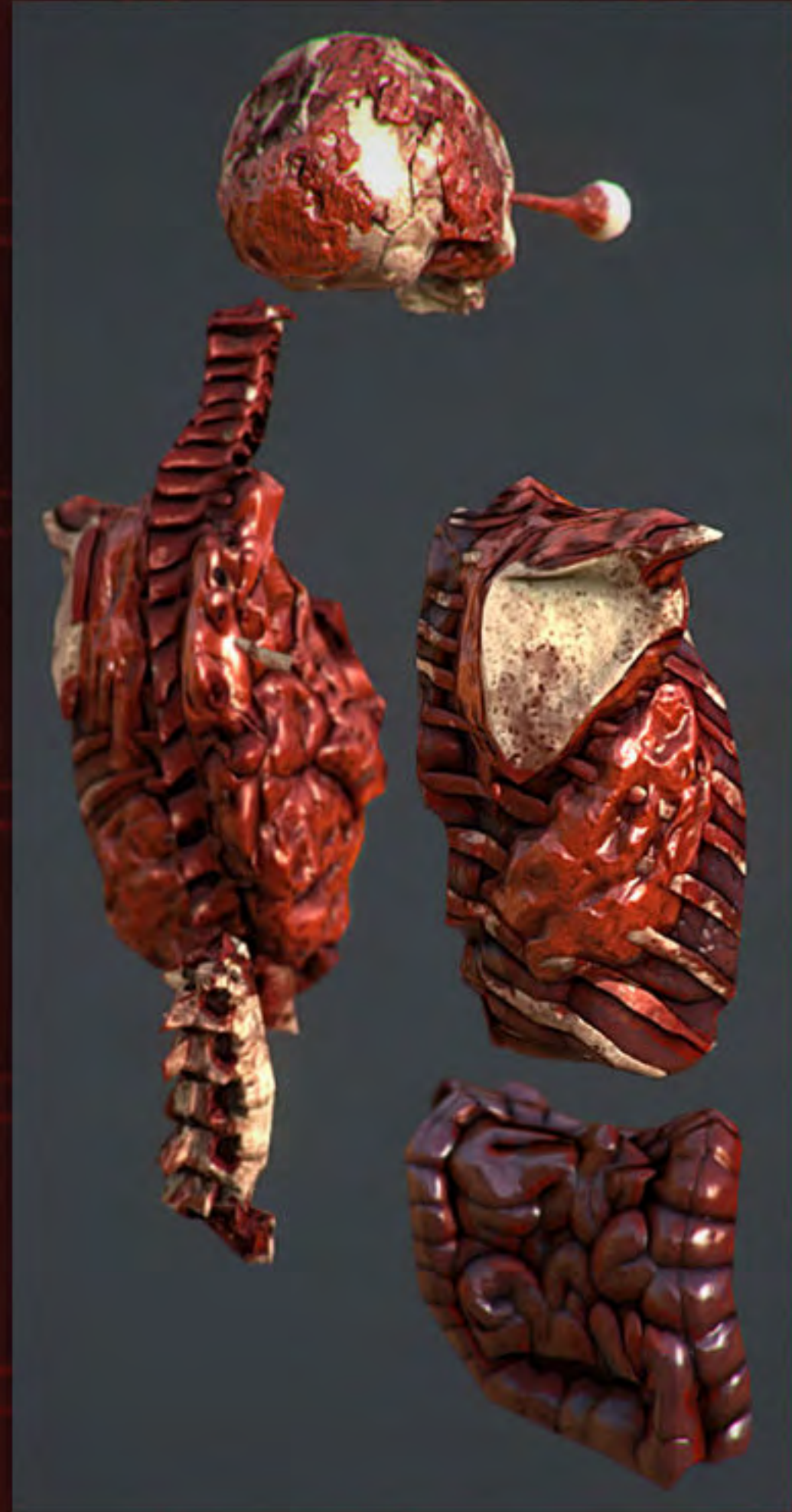




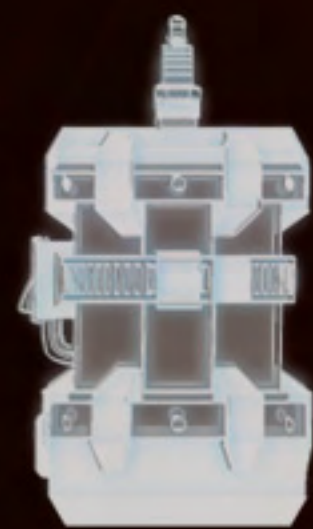




# THE M.E.A.T. SYSTEM







## BERSERKER

In Killing Floor 2, the Berserker has become focused on the more brutal melee weapons, often jury-rigged out of weird and wonderful collections of parts. The Crovel, Pulverizer, Vlad-1000 Nail gun and the suitably evil Eviscerator, that combines the actions of a chainsaw with the ability to fire off spinning saw-blades. You like close-quarters, then this one is for you.



# KRÖVEL







# PULVERIZER





# NAIL SHOTGUN







EVISцерATOR













## COMMANDO

Here's clarity of focus: assault rifles, in any and all forms. The AR-15, SA80, AK-12 and the SCAR. Single shot or burst fire, not wasting ammunition by hosing it down-range. Not always the heaviest hitting power, but a great choice for those who like to dish out a lot of damage at a decent range.



# AR-15 VARMINT RIFLE





# SA80 L85A2 BULLPUP





# KALASHNIKOV AK-12





# SCAR-H ASSAULT RIFLE







## MEDIC

All-new weapons for the Medic, specially-designed just for you. A series of very special weapons - pistol, SMG, shotgun and assault rifle, all based off the same principles. Caseless ammunition, so nothing to eject. And a built-in healing dart, with targeting. Not to mention healing grenades, that can also poison Zeds!





HMTECH-101 PISTOL



AMMO



AMMO



AMMO

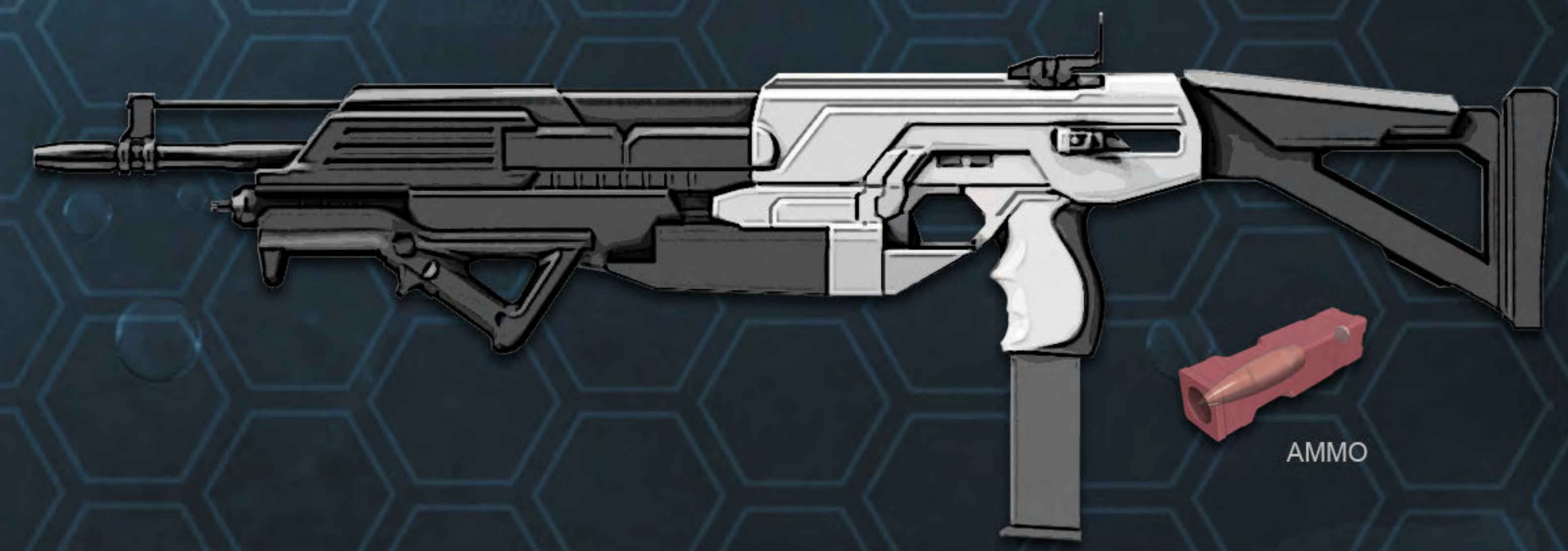
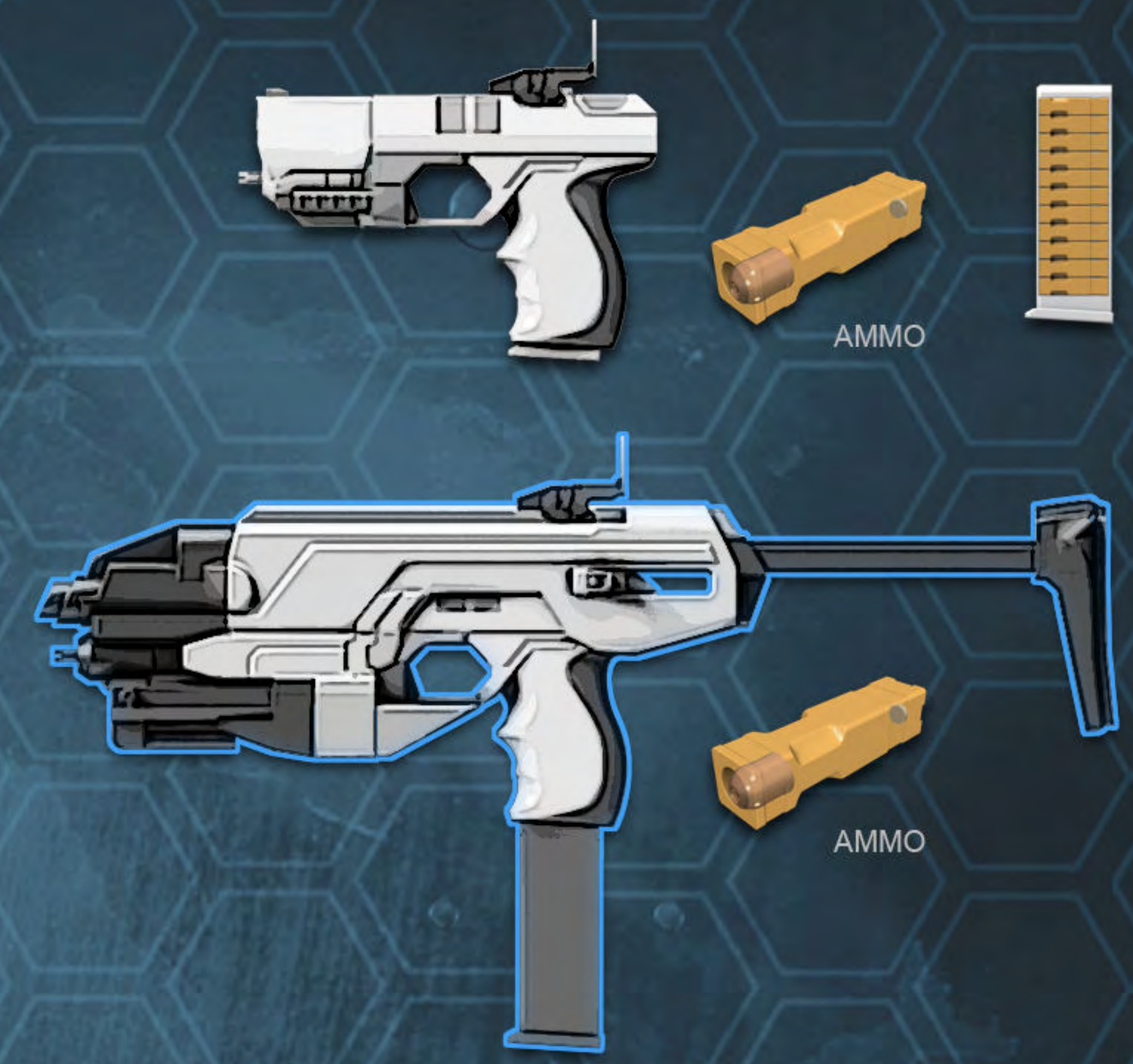


AMMO





HMTECH-201 SMG







HMTECH-301 SHOTGUN



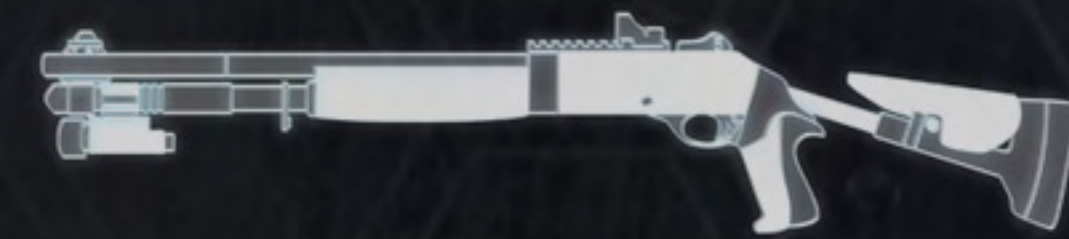
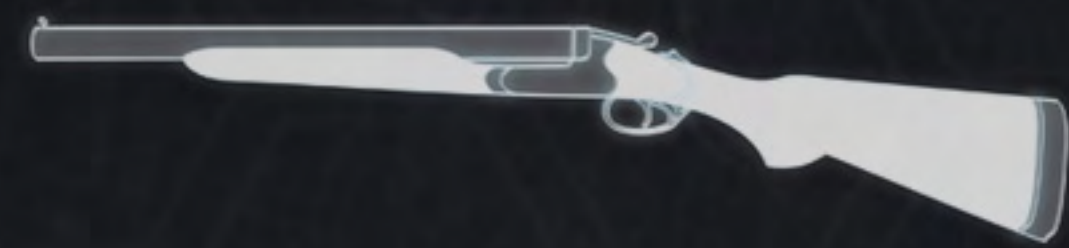




HMTECH-401 ASSAULT RIFLE







## SUPPORT

Ammunition, welding - and shotguns. If you like in-your-face firepower, this is the one for you. From a straightforward pump-action shottie, through the classic double-barreled version, to a combat shotgun and, finally, the fully-auto AA12. Serious firepower, yes. Subtlety, no.



# SG 500 PUMP-ACTION





# DOUBLE-BARREL BOOMSTICK





# M4 COMBAT SHOTGUN





# AA-12 AUTO SHOTGUN





K  
A  
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N  
A



9mm PISTOL



FLAMETHROWER











Reload Vial





HEALER



WELDER



# PERK KNIVES & GRENADES



KF-BAR



LAWNMOWER BLADE



SCALPEL



MINI-MACHETE





MEDIC NANO-GAS GRENADE



BERSERKER EMP GRENADE





COMMANDO HG85 GRENADE



FUSE

PIN

SPOON

BODY

SUPPORT MKII GRENADE



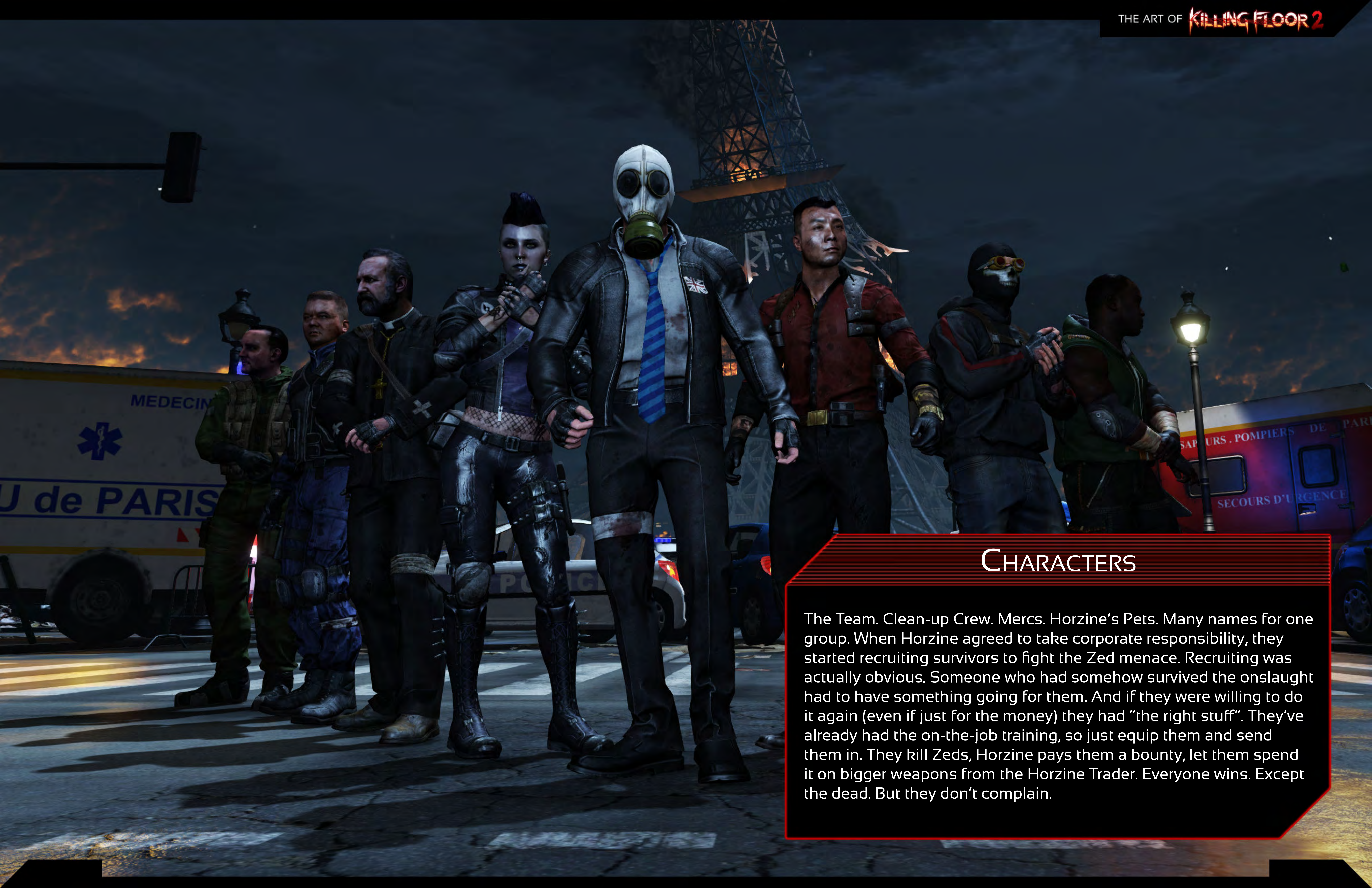
FUSE

PIN

SPOON

BODY





## CHARACTERS

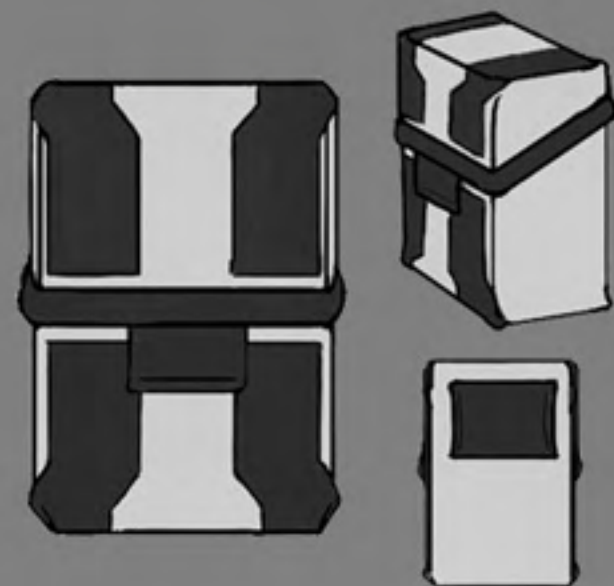
The Team. Clean-up Crew. Mercs. Horzine's Pets. Many names for one group. When Horzine agreed to take corporate responsibility, they started recruiting survivors to fight the Zed menace. Recruiting was actually obvious. Someone who had somehow survived the onslaught had to have something going for them. And if they were willing to do it again (even if just for the money) they had "the right stuff". They've already had the on-the-job training, so just equip them and send them in. They kill Zeds, Horzine pays them a bounty, let them spend it on bigger weapons from the Horzine Trader. Everyone wins. Except the dead. But they don't complain.



# ANA LARIVE



ARTIST: LOUISE ADLER



ARTIST: JEFF IAN WILSON



# DONOVAN "BULLDOG" NEAL



ARTIST: LOUISE ADLER



ARTIST: JEFF IAN WILSON



# DJ SCULLY



ARTIST: LOUICE ADLER



ARTIST: DAVID HENSLEY AND JEFF IAN WILSON



# LT. MASTERSON



ARTIST: LOUICE ADLER



ARTIST: ANDREW QUINTILIANI AND JEFF IAN WILSON



# MR. FOSTER





# CONSTABLE BRIAR



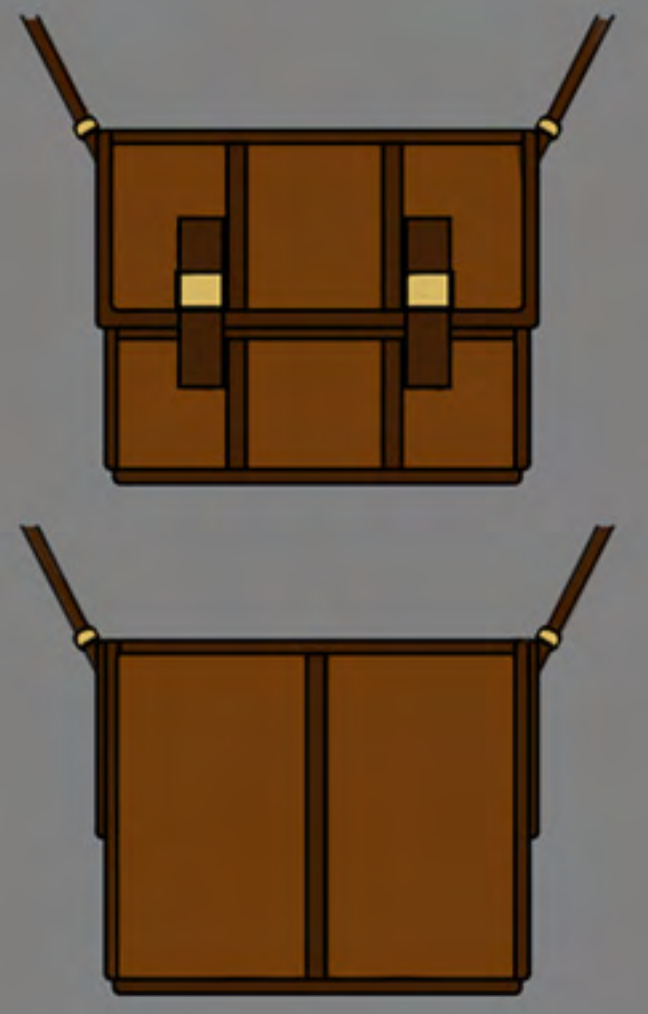
ARTIST: LOUISE ADLER



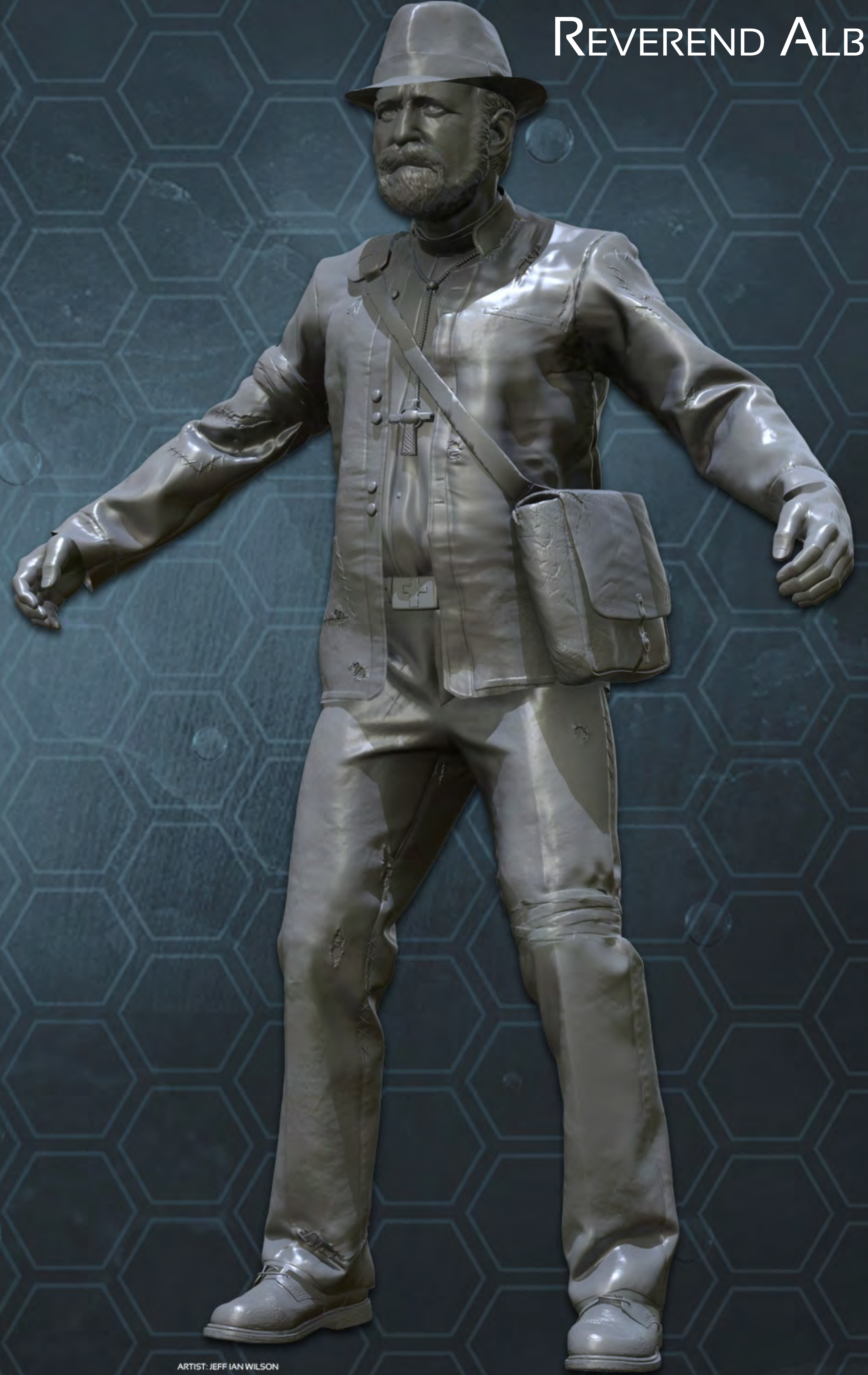
ARTIST: WESTON REID AND JEFF IAN WILSON



# REVEREND ALBERTS



ARTIST: LOUISE ADLER



ARTIST: JEFF IAN WILSON



# HAYATO TANAKA



ARTIST: LOUICE ADLER



ARTIST: JEFF IAN WILSON



# TRADER POD

TACTICAL REMOTE AIR DEPLOYED EQUIPMENT REPLICATOR







ARTIST: TYLER WINDHAM

TACTICAL REMOTE AIR DEPLOYED EQUIPMENT REPLICATOR





ARTIST: TYLER WINDHAM



ARTIST: ROB DION