

TRINE 2

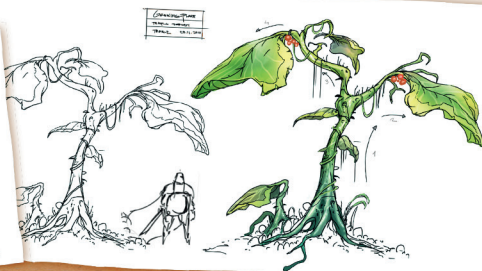
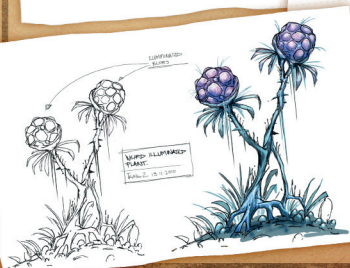
-ARTBOOK-



TEMPLE FOREST ELF STATUE
TRINE 2: 21.12.2010

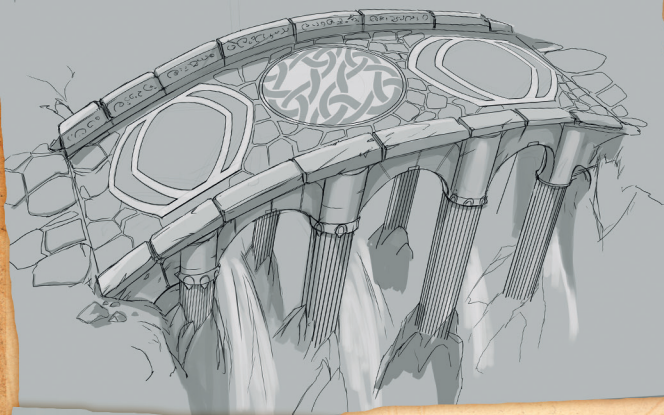
HEAD TO BE USED
AS A SWINGING
OBSTACLE

GREENS
ORNAMENTS
ON THE ARMOR



"We aimed for a huge snake
with fantasy elements, which
would look menacing but not
too scary."

Santtu Huottilainen



"In Forlorn Wilderness we wanted to depict a place with ethereal beauty, but with a hint of melancholy in the form of abandoned buildings and possibly lost, ancient, civilization - elves, perhaps?"

Santtu Huottilainen

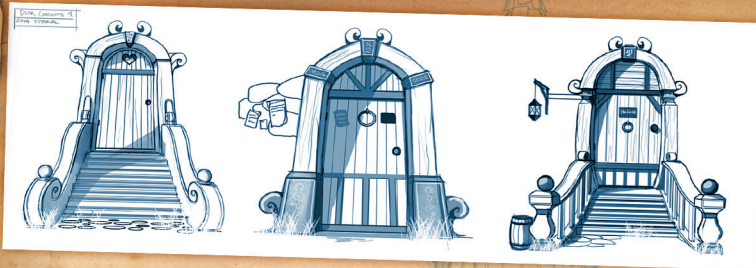
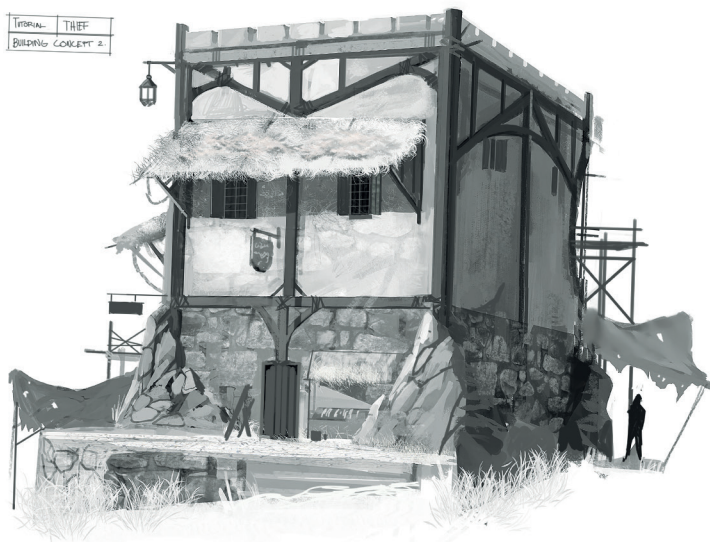


"After a couple of preliminary sketches, we decided to go with a Tudor inspired style for basic buildings in our town level - with a few fantasy twists here and there of course."

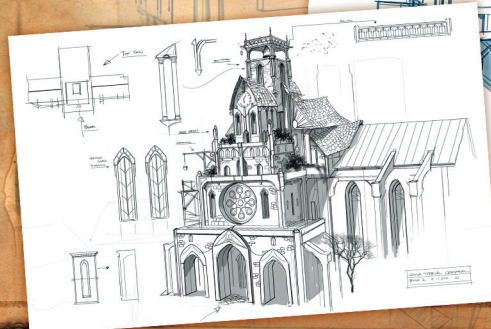
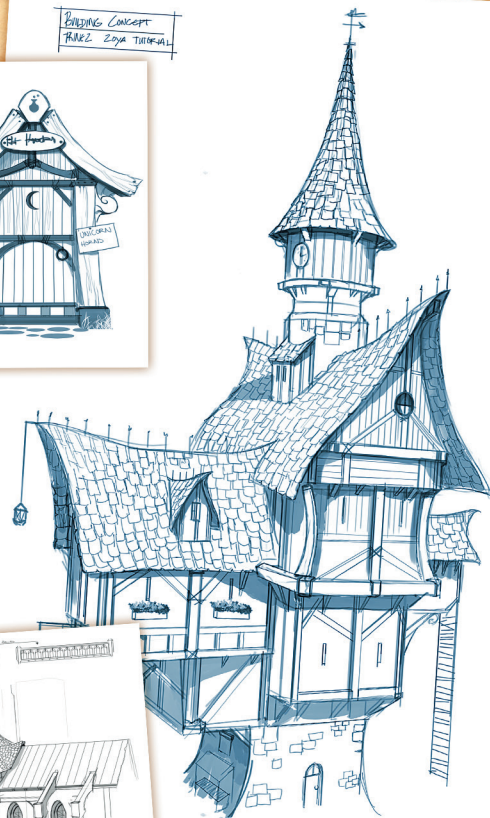
Santtu Huotilainen



TUTORIAL THIEF
BUILDING CONCEPT 2



Building Concept
RARE: Zoya Tiltwall



TRINE 2



Full-Suited Goblins

"Our enemies range all the way from primitive brutes to more evolved and human-like creatures. One of the design goals from early on was to offer much more variation than in our first Trine game. To have enemies that can show signs of emotion and intellect and work together as a team to overcome the player. Goblins fitted the bill perfectly."

Santtu Huotilainen

BONE CRUSHER
TRINE 2, 24.3.2011



TRINE 2

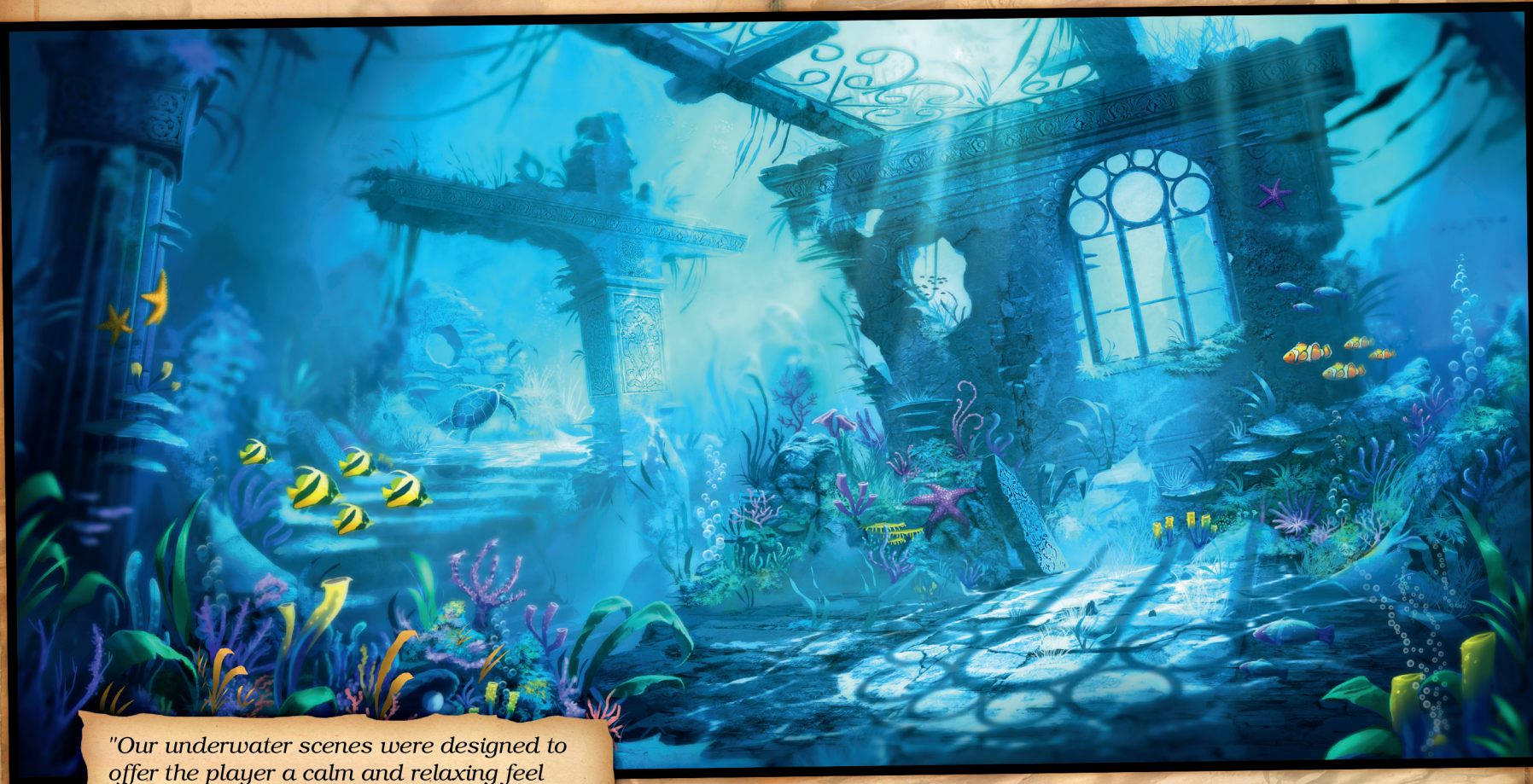


ARTBOOK



"One of the many early concepts for various level ideas we had at the beginning. This particular level never made it to the final game, but we later were able to use some of the themes from this in a couple of other levels."

Santtu Huotilainen



"Our underwater scenes were designed to offer the player a calm and relaxing feel with a touch of mystery to balance out the more hectic gameplay on surface."

Santtu Huotilainen



"This is one of my favourite concepts for level art that Juhani created for Trine 2. It captures the epic feel and contrasting elements of Icewarden Keep perfectly and has the sense of depth we wanted our level to contain."

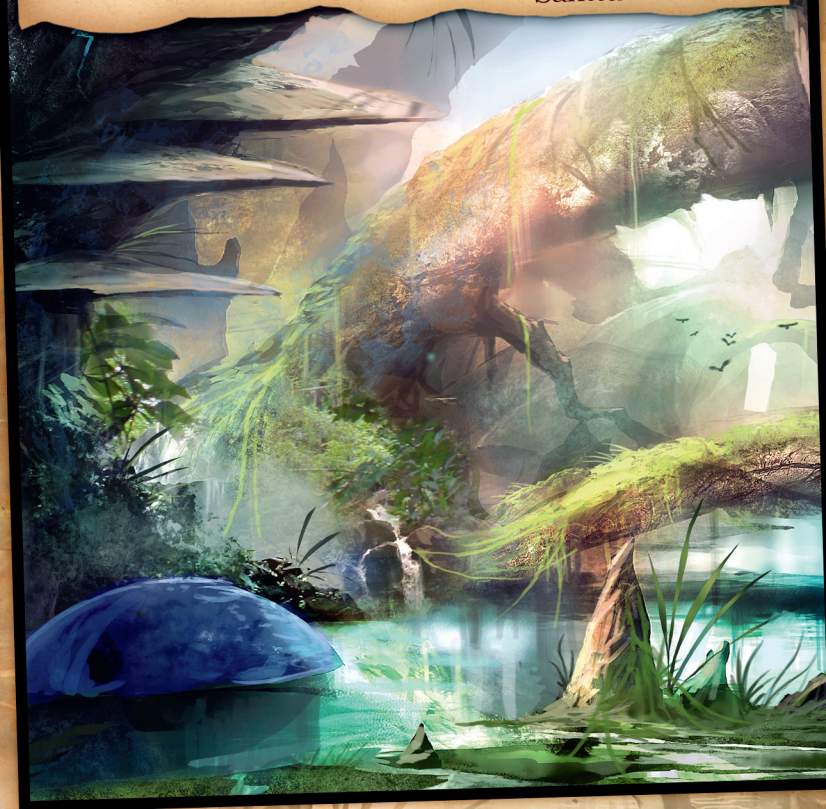
Santtu Huutilainen

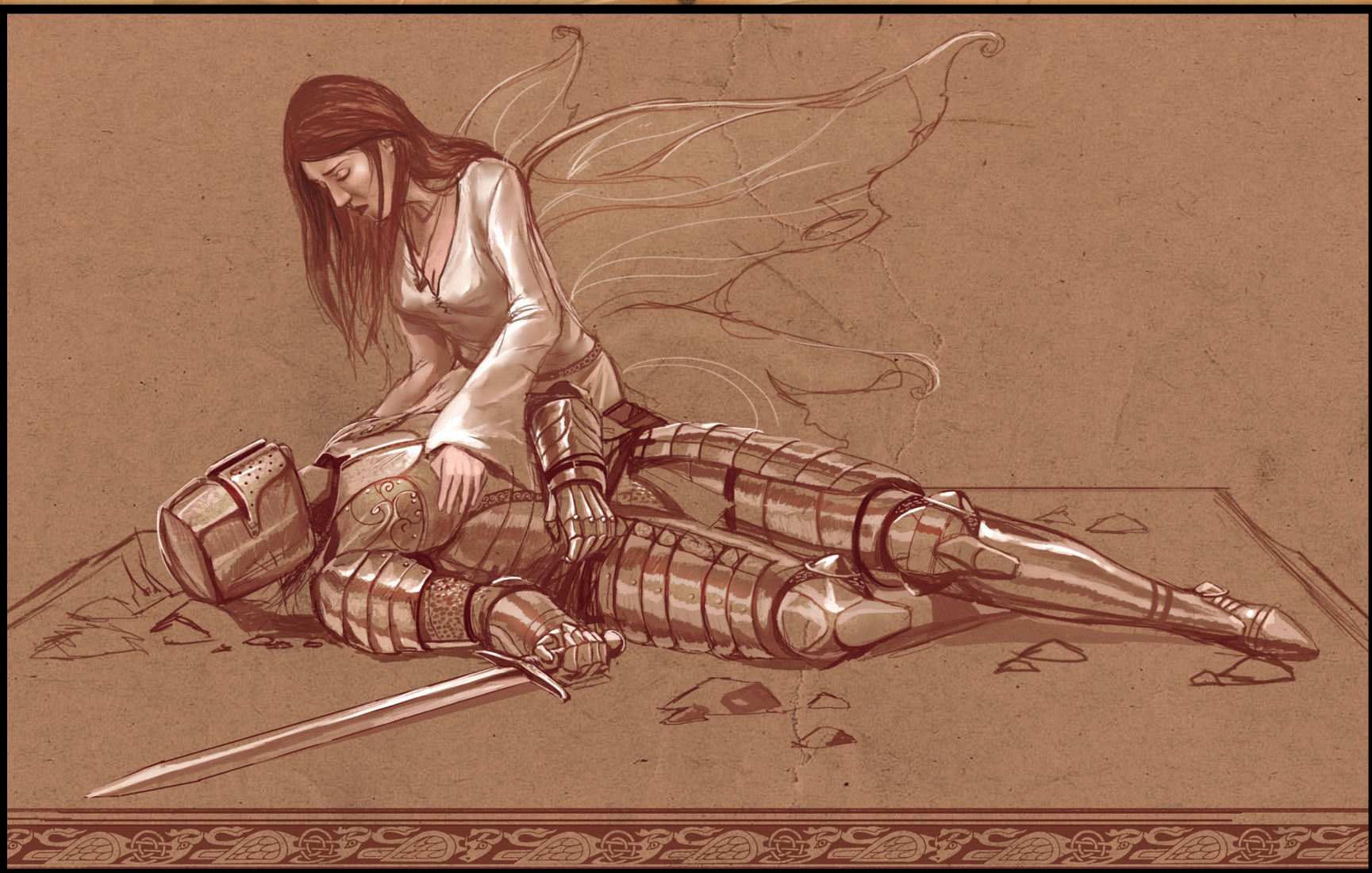




"Variation during levels is very important to us. It also helps in keeping the players on their toes, never knowing what monster or epic scene will come next. Mushroom caves were designed to offer vast open spaces in contrast to tighter passages, so that even the most claustrophobic player wouldn't get too worried while exploring the caverns, fighting evil and just enjoying the view."

Santtu Huotilainen





"Here I decided to revisit an older idea about a confrontation with a huge goblin but this time I needed to design the painting to be better suited for use with different text elements. Other than that, this one was a relatively straight forward process. The bulk of my time was spent painting the two main characters."

Juhani Jokinen





"This painting was particularly difficult to do since I had to depict a huge crowd, something I had never really done before. I decided to make the crowd consist of soldiers to ease the process a bit and painted them individually from the back to the front. I also tried to use the light as a compositional element to guide the eye of the viewer. In the end I think the painting came together relatively well."

Juhani Jokinen









"Originally this was supposed to be the background of the main menu. Later, we opted for a 3D scene instead."

Juhani Jokinen

"This painting is used in the opening sequence of the game where the camera pans across the village. To help me keep the perspective consistent, our art director made a helpful 3d box model, onto which, I was able to paint the scene. During the whole process, I also needed to be aware of all the different moving parts and keep them on separate layers."

Juhani Jokinen



"This image was created to be used as a game over screen. The main goal was to create a somber mood so I came up with a lonely sword deep in the forest."

Juhani Jokinen



