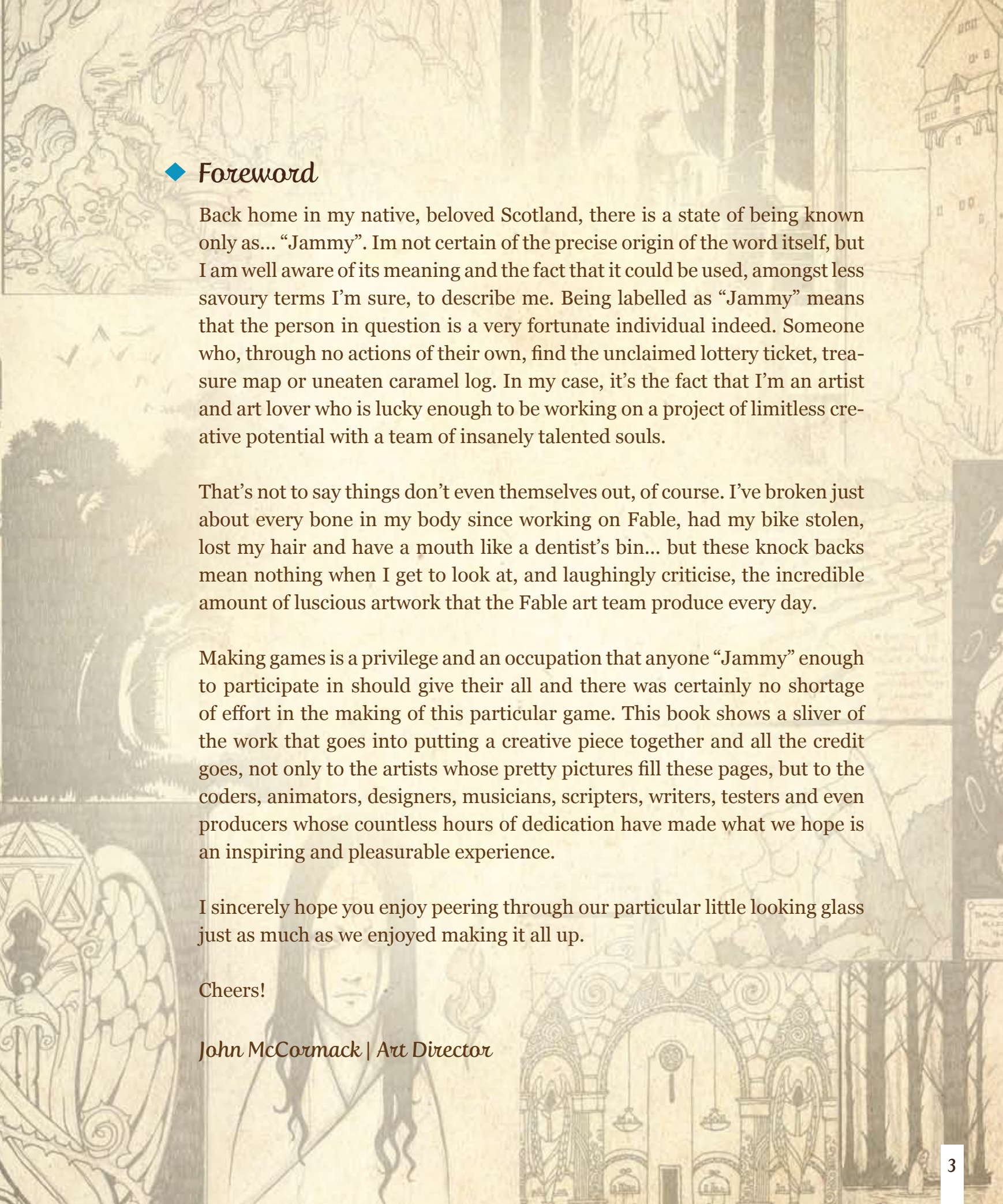




Lionhead Studios Present

The Art of
FABLE III

Foreword by John McCormack



◆ Foreword

Back home in my native, beloved Scotland, there is a state of being known only as... “Jammy”. I’m not certain of the precise origin of the word itself, but I am well aware of its meaning and the fact that it could be used, amongst less savoury terms I’m sure, to describe me. Being labelled as “Jammy” means that the person in question is a very fortunate individual indeed. Someone who, through no actions of their own, finds the unclaimed lottery ticket, treasure map or uneaten caramel log. In my case, it’s the fact that I’m an artist and art lover who is lucky enough to be working on a project of limitless creative potential with a team of insanely talented souls.

That’s not to say things don’t even throw themselves out, of course. I’ve broken just about every bone in my body since working on *Fable*, had my bike stolen, lost my hair and have a mouth like a dentist’s bin... but these knock backs mean nothing when I get to look at, and laughingly criticise, the incredible amount of luscious artwork that the *Fable* art team produce every day.

Making games is a privilege and an occupation that anyone “Jammy” enough to participate in should give their all and there was certainly no shortage of effort in the making of this particular game. This book shows a sliver of the work that goes into putting a creative piece together and all the credit goes, not only to the artists whose pretty pictures fill these pages, but to the coders, animators, designers, musicians, scripters, writers, testers and even producers whose countless hours of dedication have made what we hope is an inspiring and pleasurable experience.

I sincerely hope you enjoy peering through our particular little looking glass just as much as we enjoyed making it all up.

Cheers!

John McCormack | Art Director

3

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I sincerely hope you enjoy peering through our particular little looking glass just as much as we enjoyed making it all up.

John McCormack | Art Director



◆ Male Hero & Costumes

From Prince to Chicken outfit, good to evil and all things between the Hero is a huge undertaking. Add tattoos, facial hair, makeup, skin morphs, hair styles, dying and you have a character who will never be the same in any two players' games. The initial Hero model has to be neutral looking as his look will evolve depending on the choices the player makes, so you essentially start the game with a blank canvas. This has always been a big feature of the Fable games, the player's action dictates the look of the Hero and this is something we developed further on Fable 3.

Ian Faichnie



◆ Female Hero & Costumes

Whether wading through the swamps of Mourningwood, crossing the scorching desert plains of Aurora or simply having a quiet drink at The Cock in the Crown Public House, the Heroine will never be found wanting for the appropriate apparel. When fully unlocked, her wardrobe consists of 28 different outfits, each consisting of jacket, trousers/skirt, gloves, boots and hat, which can be combined individually to create more than 2000 outfit combinations. With the functionality of cloth dyeing, the creative possibilities are almost endless.

James Vale

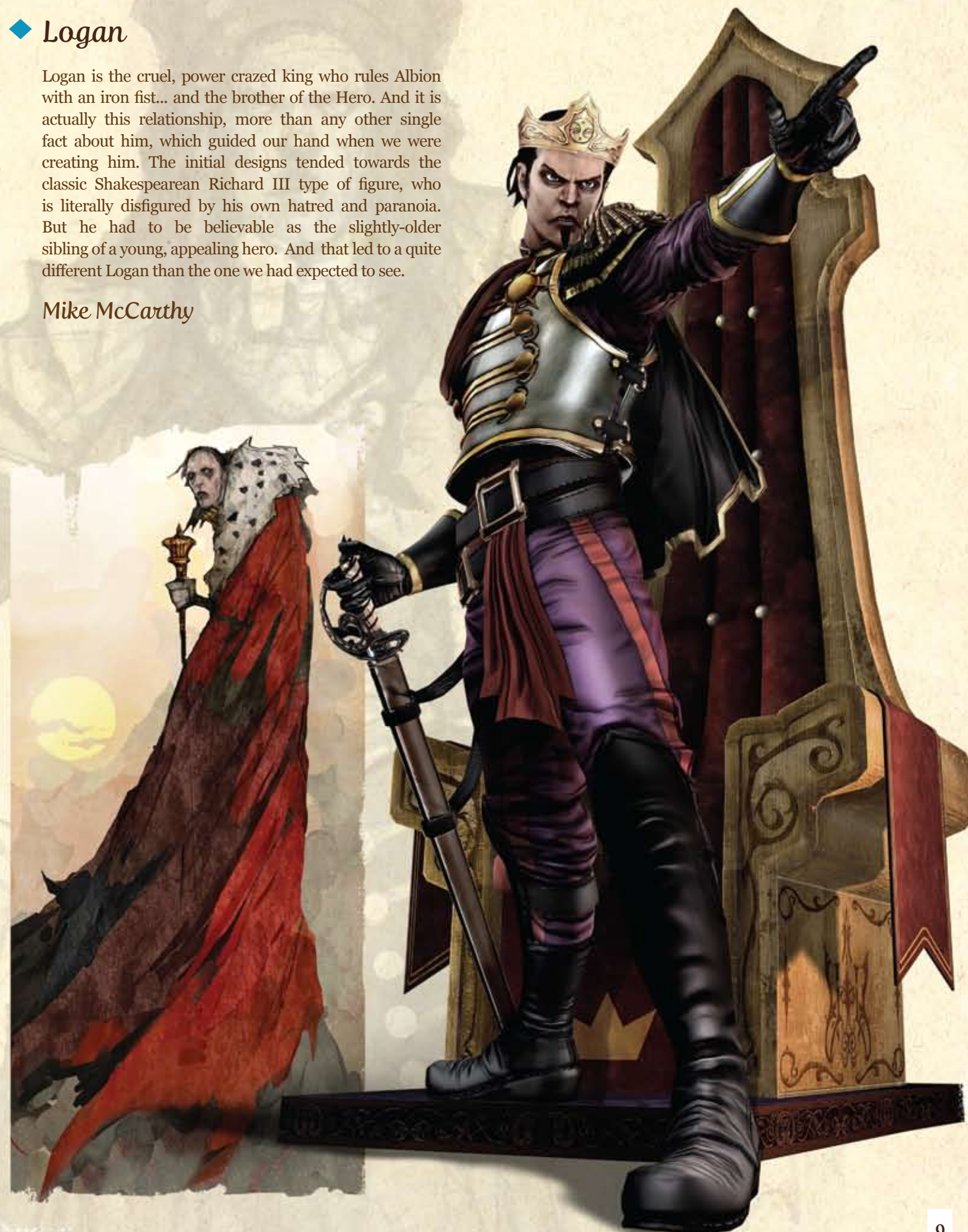




◆ Logan

Logan is the cruel, power crazed king who rules Albion with an iron fist... and the brother of the Hero. And it is actually this relationship, more than any other single fact about him, which guided our hand when we were creating him. The initial designs tended towards the classic Shakespearean Richard III type of figure, who is literally disfigured by his own hatred and paranoia. But he had to be believable as the slightly-older sibling of a young, appealing hero. And that led to a quite different Logan than the one we had expected to see.

Mike McCarthy





◆ Walter Beck

Walter Beck was one of the first characters we made for the game and, consequently, he went through many iterations. As a former soldier and commander we wanted him to be a strong mentor and likeable companion, someone the player would really enjoy spending time with. With Bernard Hill as the chosen voice actor we ended up with a very well rounded, witty, loyal, and burly guide for our Hero. He might be a big, reliable man but he hates the dark and with good reason...



Ian Faichnie



◆ Jasper

Jasper is your loyal servant who will always be there to help and make sure you'll grow into a true prince of Albion.

Jorge Sanchez





◆ Page

Page is one of the strongest female non-player characters we have ever had in any Fable game. Being the leader of the main city's underground movement, we decided on a very detailed game model and unique look; she isn't like anyone else in the world. Page is intelligent, a driven idealist, and passionate in her belief in undoing the wrongs of Logan's oppression. In either her main outfit with its skirt made from the pages of a book to her alternative ball outfit, she is stunning in appearance.

Ian Faichnie



◆ Ben Finn

A soldier in his mid twenties and second in command to Captain Swift, Ben is another character we wanted to be both liked by the player and have his own hero-like appeal and charm. Dressed in military gear that's certainly seen some action, he's one of Albion's most skilled sharpshooters, one of the Hero's strongest allies but perhaps best described as a man who wants to do the right thing but is constantly sucked back into criminality.

Ian Faichnie





◆ Sabine

The very idea of the character of Sabine was always an appealing one. A scrawny, sarcastic, bad tempered old warrior who rules his clan quite literally from atop the shoulders of his seven-foot-tall bodyguard is a gift to a concept artist. And although having him ride around Boulders' back sadly wasn't to be, he was still a lot of fun for us to create. Who ever would have guessed that he would turn out to have such a great Welsh accent, too?

Mike McCarthy

◆ Swift

Captain Swift is a gentleman soldier. His wits are sharp, his eyes are keen and his moustache is immaculately waxed. Even when he is stuck in a ruined fort in the middle of nowhere and surrounded by the screaming hordes of the undead, he plays a straight bat. With his trusty pipe ever to hand and a smart word for those who will not do their duty, he is a man hewn from the very stuff that made Albion Great! And damn the impudence of the bounder who says different, Sir. Hoorah!

Mike McCarthy





◆ Kalin

Kalin is the spiritual leader of the Auroran people in Fable 3, who are the inhabitants of a Desert City in a valley covered with rocks and sand. She helps out our Hero on the way to revolution. Her clothing is subtly influenced by Middle Eastern and North African traditional villager clothes. These influences can be seen in the baggy trousers (Shalwar) and waist clothes, as well as accessories like necklaces and bracelets.

Emrah Elmasli

◆ Reaver

Reaver is one of the few characters who appeared in Fable 2 as well as Fable 3. In Fable 2, he was involved in the action so he looked a bit more adventurous. In Fable 3, he became a cruel business man, so we gave him an urban and sophisticated look. He is the owner of Reaver Industries and he'll make the Hero make really difficult choices.

Jorge Sanchez



◆ Elise & Elliot

Elise/Elliot is the Hero's first love. She/he will be your best friend at the beginning of the game and also the one who will make you realise that something is going wrong in the kingdom.

Jorge Sanchez





◆ Bowerstone Castle Concept



Stainglass Window ◆



◆ Throne Render & Concepts



◆ Bowerstone Castle

Bowerstone, being the commercial and residential hub of Albion, has for centuries featured a building of power. With Bowerstone Castle we gave it mythology of its own. The castle has grown over time, with successive men or women of power adding to it. The design and artworks show the history and heraldry of those before. The present ruler, Logan, displays his rulership with a statue of himself in a commanding looking pose. One of the symbols of power, the throne (shown with conceptual variants), reflects the robust nature of Logan's rule. The throne chosen for the game is sturdy, strong, bold and contains minimal detail.

Mark Smart



◆ Bowerstone Castle Soldiers

There are two types of soldiers you can expect to meet in Bowerstone castle and its environs. There are the regulars, conscripts who are poorly paid and battered down by years of fighting and the toil and drudgery of army life. These are the guys in red, straight out of Regency history and into Albion. Then there are the guys in Purple. Ruthless. Tough. Merciless. They are Logan's men. Much nicer uniforms, much blacker hearts. Beware!

Mike McCarthy





◆ Castle Characters

Sporting Bowerstone's finest apparel, the well trousered Gentry of Albion reside in the serene region of Millfield, but also can be found going about their daily business in and around the grounds of Bowerstone Castle. Play your cards right and you could marry into this upper-class elite.

James Vale



◆ Castle Characters

Wherever there is Gentry, you'll also find the downtrodden servants and staff to cater to their every whim. No Aristocrat would be complete without these minions or, just as vital to the High Society gent, a moustache large enough to hide a badger in!

James Vale



◆ Clock Tower Concept & Model



◆ Bowerstone Market

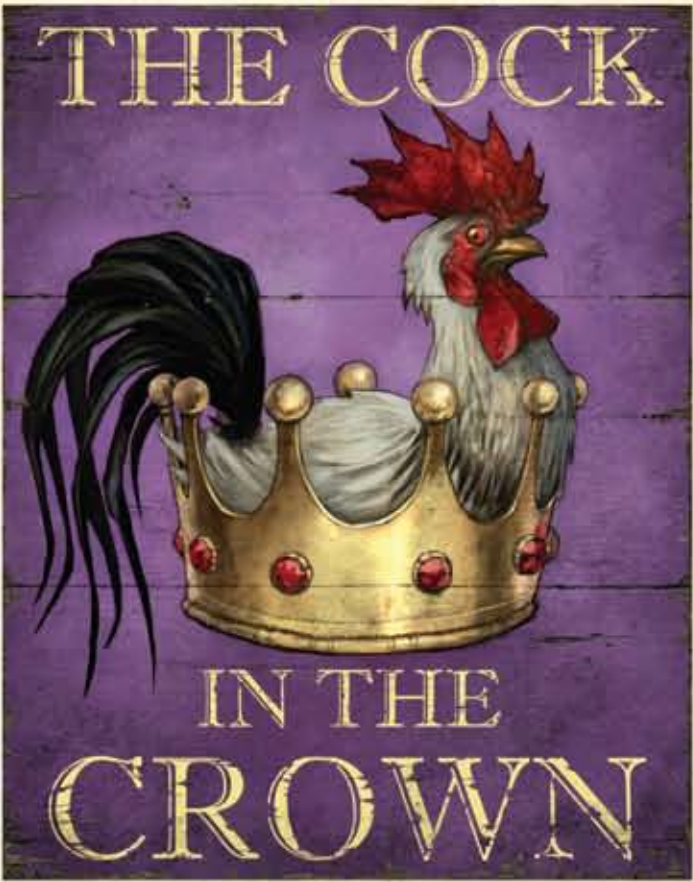
Bowerstone Market has gone up market! A new clock tower serves as the showpiece for success of the area. Shops selling a variety of items, cloths, potions, furniture, and more make this a real hub for the surrounding region. After all that shopping, you can always enjoy a pint in The Cock.

Mark Smart

◆ Plinth Concepts



◆ Albion & Royal Flag





◆ Bowerstone Market

The idea behind the furniture was to make a clear difference between the classes of people in Albion. Because we wanted the difference to be quite obvious, we made sure the pieces were quite extreme. The poor man's cupboard looks like it's all rotten and falling apart, whilst the most expensive cupboard looks royal and is inlaid with gold. When you travel throughout the different regions in the game, you will notice some areas have nicer furniture in general and other areas have worse furniture. This really helps to establish the feeling of the region and their inhabitants.

Christian Bense



◆ Bowerstone Market Characters

Once past the rot and filth of the industrial region, the player enters market region, one of our strongest nods to the Bowerstone of the previous game. Here the villagers are affluent, their clothes are well cared for and everyone the player encounters seems relatively content with their lot. Quite possibly many of them enjoy organic food and the occasional expensive trip abroad to Aurora. If Logan taxes them more, they might write a stiff letter of complaint to their local paper. Or possibly not. Mustn't grumble.

Angus Syme



◆ Bowerston Industrial Concept



Bowerstone Industrial Concept ◆



◆ Galleon



Warehouse ◆



◆ Crane & Machinery



◆ Bowerstone Industrial

Following the industrialization, Bowerstone has gone through a lot of changes and there are now huge smokestacks dominating the skyline. Bowerstone Industrial is a grim place. Poverty and child labor have almost brought the place to corruption. We tried to convey this through the concepts and general colour palette. If you wander around the level, you'll see that the Fable 3 Art Team has done a really good job. The attention to detail is immense. It's definitely one of the best levels in the game.

Emrah Elmasli

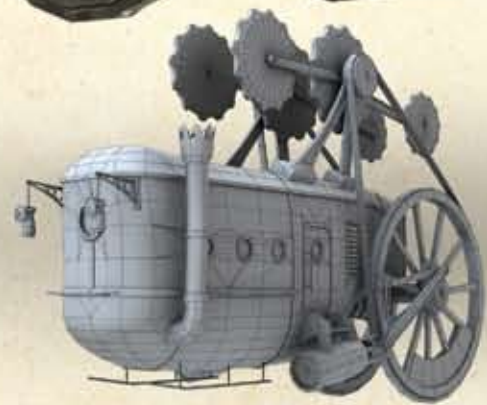


◆ Reaver Industries Logo

◆ Cable Car Model & Wireframe



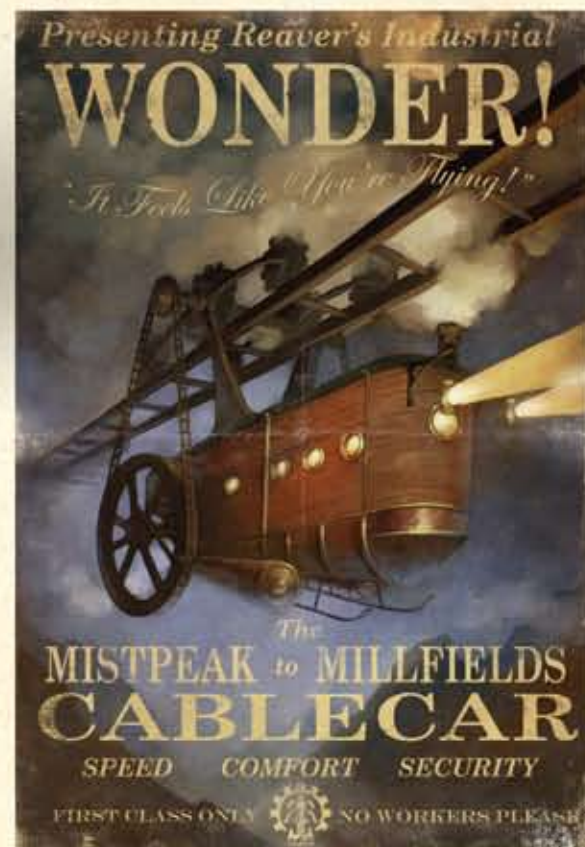
Cable Car Poster ◆



◆ Cable Car

Reaver is a show-off, so the design of his private cruiser was intended to reflect that. There is a deliberate air of “Jules Verne” about it, though classic Victorian era and steam-powered machinery was referenced for its design. The intention, however, was that we pushed the technology of the age as far as possible for this luxury ship so it stood out visually within the region.

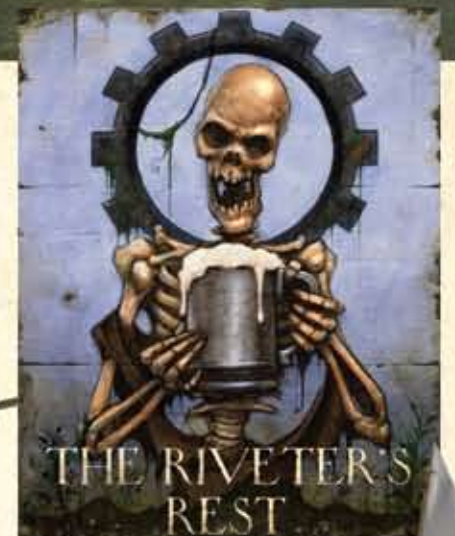
David Oxford



Earlier Bowerstone Concept ◆



◆ Early Canal Concept



◆ Reaver's Ship

◆ Bowerstone Industrial Characters

The Industrial area of Bowerstone is a grim place to be. A smelly, noisy, dirty, dangerous environment where the days are long and life can be very short. It is dominated by the factories and warehouses of Reaver Industries, a cut-throat organisation if ever there was one. The challenge for us was to create a little world that was all these terrible things and yet still drew you in and made you want to explore. The machinery, the ships, the dark satanic mills were all fantastic fun to bring to life... so come and spend some time here. You might never go home!

Mike McCarthy



◆ Prostitutes

You should have seen the ones we weren't allowed to make!

Ian Faichnie





Dweller Caravan & Sabine's Tent ◆

◆ Mistpeak Valley

Mistpeak Valley went through a couple of looks. Initially, the Dweller camp was a pleasant looking winter wonderland, before eventually developing into the harsh Siberian gulag it is now. Everything is blasted by icy snow, people have to wear Mongolian themed furs against the elements. Even Sabine's tent looks a bit on the draughty side.

Mark Williams





◆ Dwellers

With its harsh conditions, Mistpeak is a rough place to live. Dwellers, who are basically Gypsies, are the inhabitants of Mistpeak Valley and Sabine is their king. Considering these conditions, we had to make them wear thick clothes and warm furs. During the design stage, we were influenced by the “Cossacks.” You can see from the size of the moustaches of those men on the left. We tried to keep this East European feel to them while also maintaining the Fable touch.

Emrah Elmasli



◆ Brightwall Village Concept



◆ Brightwall

Stunning mountain views and forests surround this small town. Situated on top of a hill and fortified by a wall, the focus point of the town is the huge structure at the top, which is the Library. Most of it built from the bricks of the—now almost ramshackled—garrison walls. Inhabitants of the town live a peaceful and quite life...

Emrah Elmasli



◆ Library

◆ Pub Sign



◆ Gnome Concepts



◆ Brightwall House



◆ Brightwall Characters

The folk of Brightwall are a fusty lot but live in a safe place with little crime. They have a well ordered appearance, are self-sufficient and dress in clothing that protects them from the cold in the mountains but looks quite decorative and attractive.

Ian Faichnie





◆ Renegade Flag

◆ Renegade Camp

This cannon has a gas-based recoil system and an iron chassis illustrating how the world of Albion has moved on in terms of technology and materials. There were several versions made with different finishes so that they could be shown either assembled or broken apart and covered in moss and dirt.

Mark Williams



◆ Mercenary Characters

Like a ragtag army of misfits, ex-soldiers and dangerous outlaws this set of Albion folk stand somewhere between smart, well dressed soldiers and the rag wearing Bandits from previous Fable games. They stand generally a little larger than your average Albion citizen and live by looting and pillaging. Still sporting some tattered army uniforms, they are a major combative force the Hero will need to deal with in some way or another.

Ian Faichnie



◆ Eco Camp Concept



◆ Sewer Exit Concept



◆ Eco Hut Concepts



Eco Hut Models ◆

◆ Mourningwood

The eco camp in Mourningwood is a combination of organic materials combined with the industrial progression found in Fable 3. The everyday, discarded items that are assumed no longer useful have been gathered and recycled to create an eco-environment of unparalleled swamp blissfulness.

James Bayley

◆ Mourningwood Swamp Concept



Mourningwood Fort Model ◆



◆ Sketches



Mourningwood Fort Concept ◆



◆ Chest Concept & Model



◆ Mourningwood Characters

The gentle folk of Mourningwood are perhaps the most colourful of all Albion. Using a combination of found industrial items and naturally occurring objects, they fashion both their homes and clothes, decorating their humble dwellings and clothes with patterns and colours they contrast with the swampy land their huts are elevated upon. Albion's very own eco warriors bear no resemblance to any of the Fable art team in any respect.

Ian Faichnie





◆ Millfields

Painting these environments is one of the most fun tasks I had taken on. I had to picture “Bowerlake” from Fable 2 but 50 years after. In Fable 3, Millfields is a posh place where rich people live. Reaver’s mansion is also situated here. To convey this, I tried to picture the place with lush vegetation, luxurious houses and vibrant colours. The concept on the right shows another part of this region which takes its name. It’s basically a place full of mines and mills. You should play the game to see it though. I don’t want to spoil it.

Emrah Elmasli



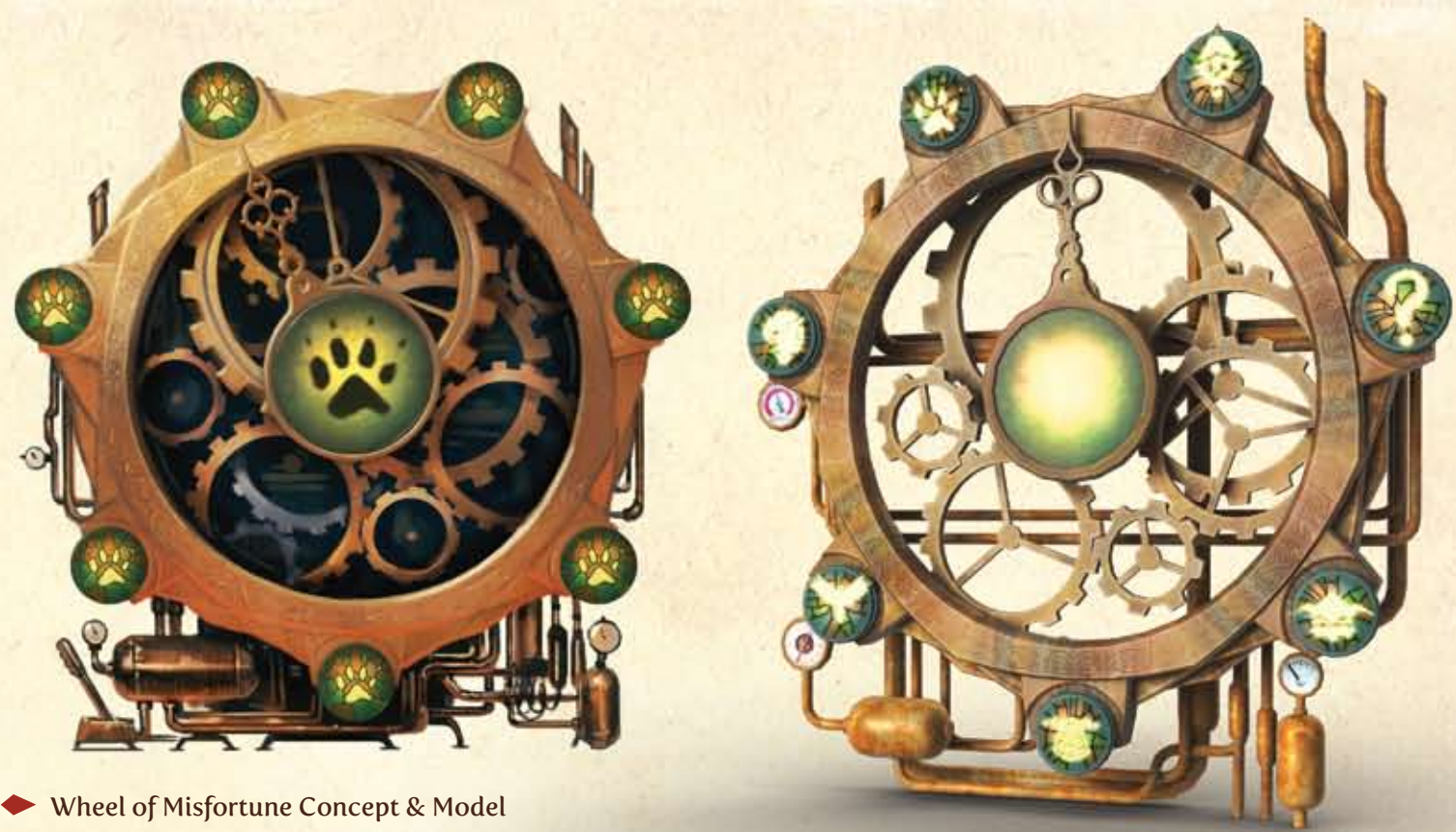
Millfields Mines ◆



◀ Reaver's Mansion Concept



◀ Reaver's Mansion Model



◀ Wheel of Misfortune Concept & Model



◀ Demondoor Concept & Model

◆ *Reaver's Mansion*

The mansion makes a visual statement of Reaver's mark on the region of Millfields and creates a focal point within the landscape. In order to realise the asset correctly, it was important to think about where it exists in the world and build it to retain a sense of harmony with its surroundings. The materials, therefore, portray the effects of weathering on the manor foundations with signs of damp plaster and tangled ivy.

David Oxford



◆ Auroran Desert

Vast deserts, dunes and sand storms. This place is weird, I tell you. While wandering around the desert you can stumble upon a huge statue of a head or a giant hand. As the Fable 3 art team, our main goal was to make this place as non-Albion looking as possible. Since Aurora is a whole other continent, it hosts different types of vegetation as well. You can find these odd looking flowers in the desert. You can collect them, they are not poisonous.

Emrah Elmasli



◆ Desert Plant Renders



◆ Desert Plant Concepts

◆ Statue Sketches



◆ Auroran City

With the continent of Aurora we were aiming for a completely different feel to that of the familiar Albion. With Aurora we wished to create an ancient alien land. A once great civilisation that through the years and advent of external factors has crumbled into the dust. The visual style still retains Fable elements, the swirl motifs being familiar. We tried to keep the stonework to a similar saturation, but with a different textural feel, endeavouring not to be too contrasting or jarring.

Mark Smart

◆ Statue Render & Wireframe



Tomb Pieces & Door ◆

◆ Auroran City

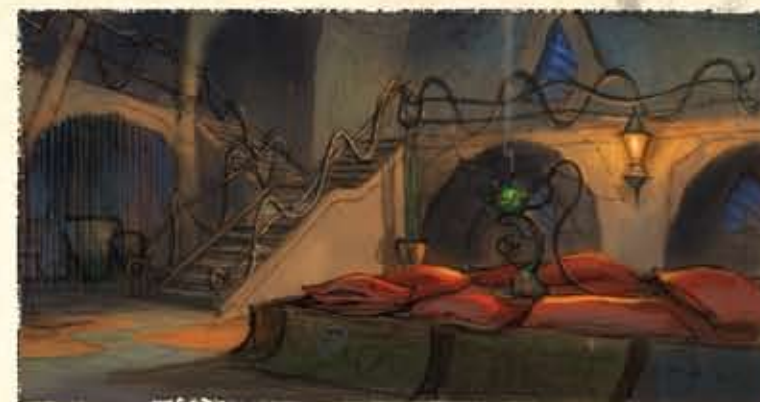
Auroran architecture uses a skeleton of patterned, ancient metal finished with sandstone, constructed to make unusual, almost wind-carved designs. These two materials were intended to create a striking contrast between the wind-swept sandstone that softly scatters the light against the reflective framework of the metal. The intricate patterns in the fabrics, pottery and metalwork give Aurora a unique, foreign feel to that of Albion.

David Oxford

◆ Auroran House Model



◆ Auroran Market Stall Concepts & Model





Auroran Chest Concepts & Model ◆



◆ Auroran City

These images showing the transition from concepts to final models highlight the process by which the artwork evolves—taking into consideration aesthetics combined with design considerations for final game play. The attention to detail in the early stages with regard to how each environment asset relates to one another will result in higher quality game art. It is an important opportunity for the artists and designers to work on ideas that will lead to the total immersion of the player in the environment.

James Bayley



◆ Auroran Villagers

If you create a whole different continent, you obviously have to design its inhabitants as well. We had to take a different approach to designing these characters because they had to be unique. Our influences range from Middle Eastern to North African traditional villager outfits. To get a more “Tribal” kind of feel, we decided to use vibrant colours on everything. This affected the overall look of where they live as well, the City of Aurora. It was such a fun task for us and I hope it shows.

Emrah Elmasli





◆ Dog & Wolf

The only restriction we had for our four-legged friends (and enemies) was that the models must fit on the existing dog rig. This limited us somewhat in the breeds that we could use, but in the end it worked out fine. What could be more fitting to the world of Albion than a Bulldog and Border Collie.

Mike Morton



◆ Hollow Men & Simmons

The Hollowmen in Fable 3 reflect two eras—the bodies of fallen soldiers from the Civil War and the deceased bodies of those fighting to contain the former. Simmons is a rather large (and angry) Hollowman roughly based on one of our rather large (less angry) producers, who appears during the Mourningwood fort battle. If you listen carefully, you can hear the wind whistling through him.

Jon Eckersley





◆ Derwish

Quite unlike anything seen in Albion before Fable 3, the Dervishes are bandit nomads found in the region of Aurora. Whatever these creatures really are they will attack unwary travellers or merchants with great speed in pursuit of their one goal—money. Their desert habitat required a particular clothing style, many strips of material bound together with their faces and eyes fully covered.

Ian Faichnie



◆ Minions & Sentinels

The minions and sentinels are strange metal automatons who inhabit the land of Aurora but, more importantly, Shadelight Dungeon. In the large part, they are built from rigid ornate plate and had some interesting animation requirements requiring the top and bottom halves to spin independently. Stylistically, these creatures needed to reflect the distant, magical land from which they come.

Jon Eckersley





◆ Night Crawler

Working on the Nightcrawler was perhaps the most fun I've ever had working on Fable creatures. Concept massively influenced the design, which in turn influenced further concept. The Nightcrawler required a great deal of textural detail in the head for some really close-up cut scenes and was both a challenge and a joy to work on.

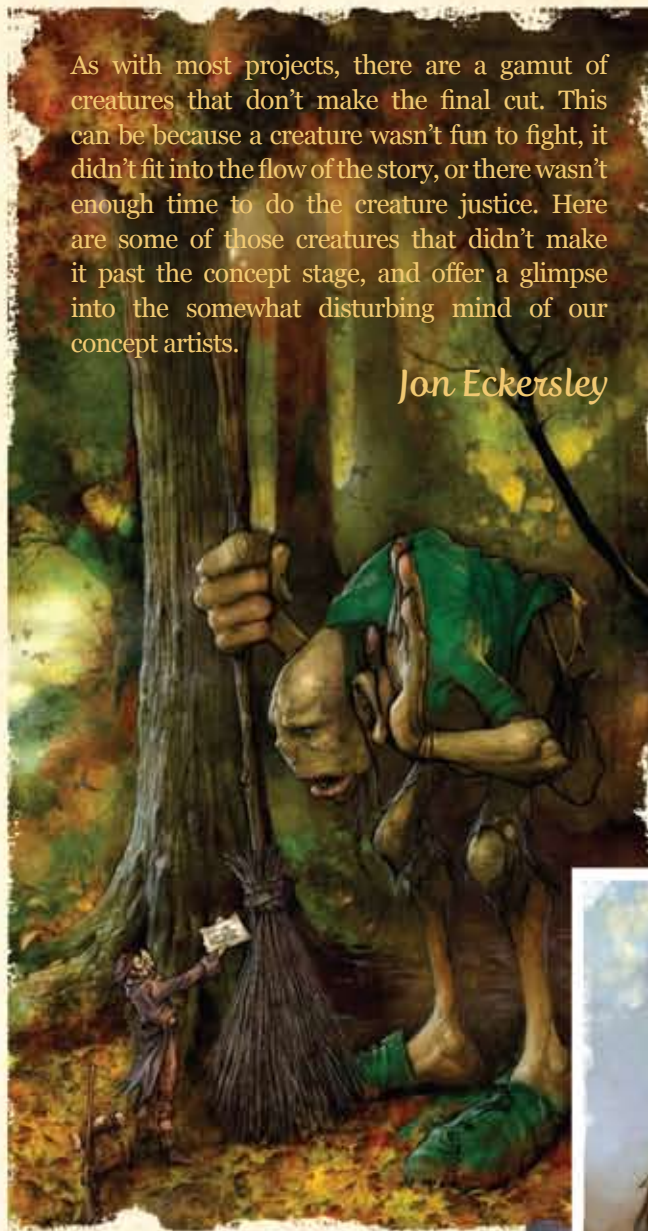
Jon Eckersley



◆ Unused Creatures

As with most projects, there are a gamut of creatures that don't make the final cut. This can be because a creature wasn't fun to fight, it didn't fit into the flow of the story, or there wasn't enough time to do the creature justice. Here are some of those creatures that didn't make it past the concept stage, and offer a glimpse into the somewhat disturbing mind of our concept artists.

Jon Eckersley

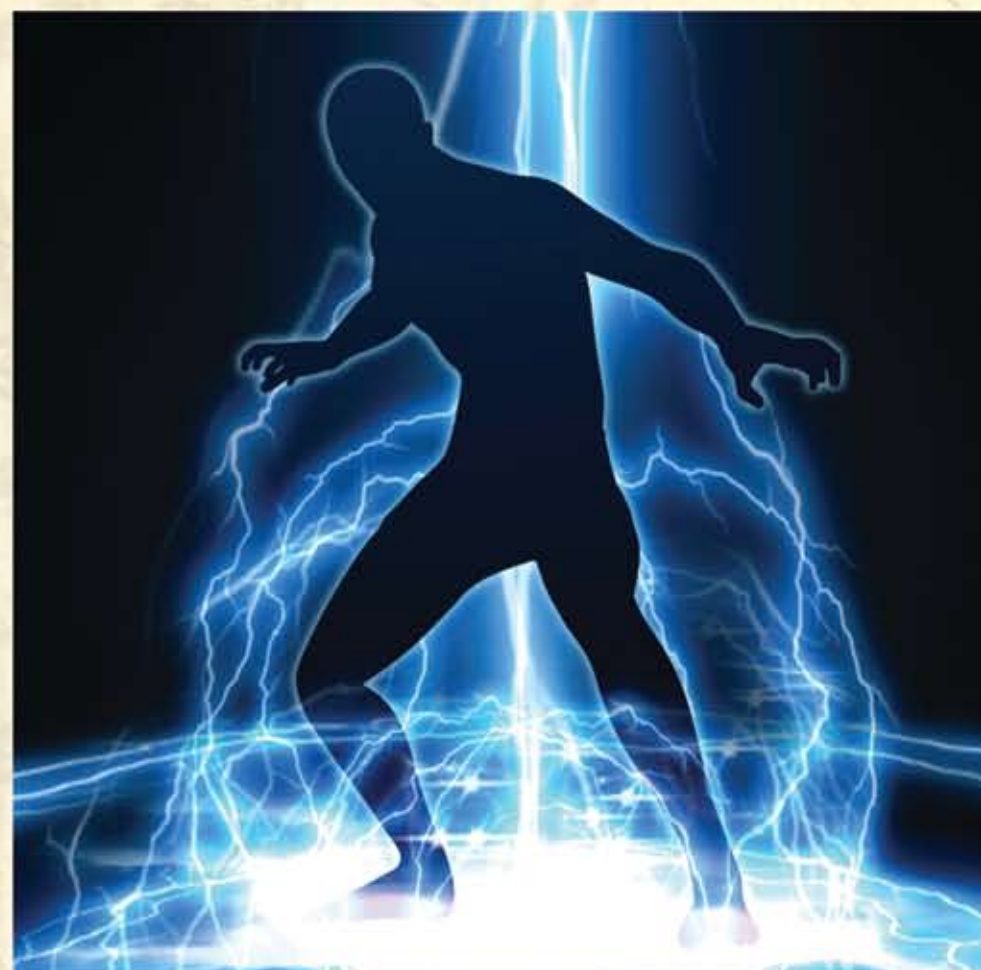




◆ Spells

There are well over one thousand unique particle effects in Fable 3, with a large portion dedicated to the spells system. With an increased range of spells and the new spell weaving mechanic, we've been able to be really creative while adding that sense of power to magic.

Rob Tatnell



◆ Spells

Throughout development, our appetite for making the spells visually spectacular and greater than those in Fable 2 often landed us in trouble with panicky engine coders pleading with us to “use less lights” and “cut down on sizes.” We’d usually send them on their way with a nod and a wink and then do the opposite. I think we did them a favour in pushing development on the Fable 3 engine.

The spells on Fable 3 presented us with a bigger challenge than ever before. The addition of “Spell Weaving” meant having to create a considerable number of particle effects, not only for the individual spells, but for any combination of those spells. These “combinations” had to work both aesthetically and within the technical limitations of the engine.

Adam Sibbick

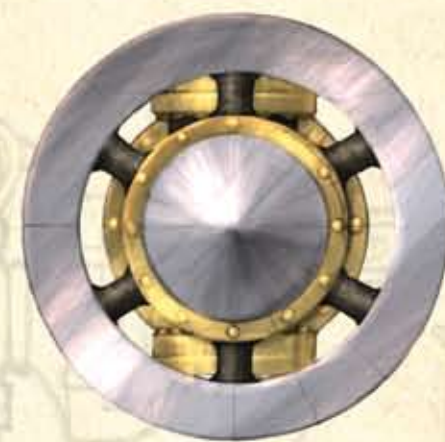
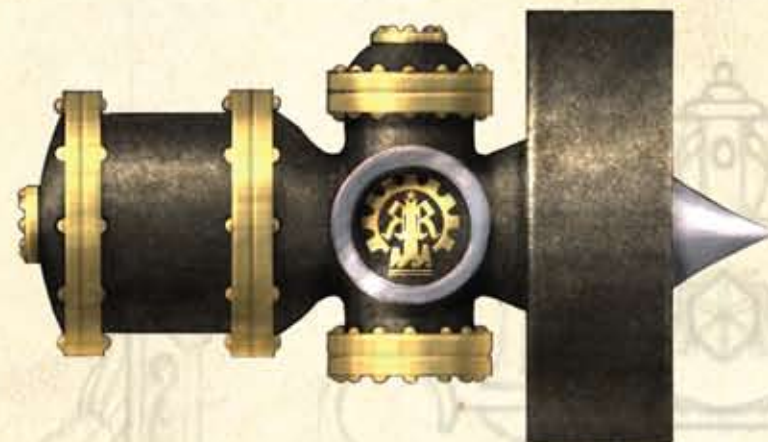
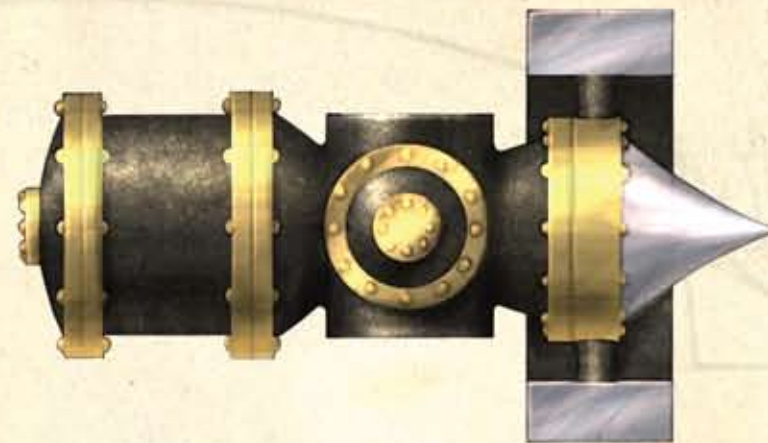


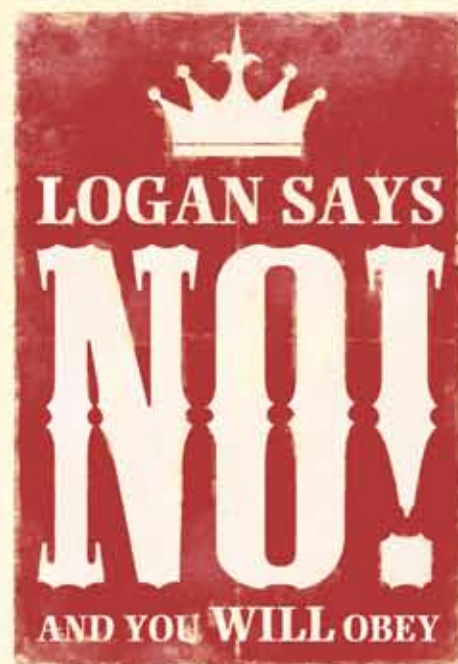
◆ Weapons

The weapons that the Hero wields morph depending on the choices made by the player during the game. Much careful planning was done creating concepts in the initial stages of Fable 3's development so that different meshes could slot into one another, change colour and materials and grow in size without any mistakes occurring. This then allowed us to create many thousands of unique weapons from a smaller number of pieces.

Patrick Martin







◆ Posters

Communicating a message through the medium of graphic design isn't an easy task but it's surely a lot of fun! The idea behind these were to create posters for the loading screens that change throughout the game depending on the region you're entering or the choices you make. Mike McCarthy and I did more than 60 posters. You can see a selection of them here and some of them on the walls around Albion as well. Luckily, a handful of them even got printed as marketing materials! Yay!

Emrah Elmasli



REAPER IS
INDUSTRY!

BRAWN
NOT
BRAIN!
REAPER INDUSTRIES

SHORT
But....
INDUSTRIOUS!
Give Your Child the REAPER Life!

Tired of Bogies on your Gloves? Get
AUTOPICK
By Reaper Industries

With Custom Tools to Pick:
NOSES • EARS • TEETH • SPOTS
Ties Cravats, Plucks Eyebrows
& Waxes Your Moustache!
Plus belt attachment to deal with Rectal Blockages!

STEAM HAT

KEEPS YOUR HEAD WARM
ORDER IT TODAY!
AT JIMMY TITTER'S HAT SHOP

For That
HEROIC SMOKE...
Choose
ROYAL SHAG
"Fill Your Pipe with Albion's Finest!"

SIR! Does Beating Servants
DIRTY YOUR HANDS?
Then with this
Remarkable
Invention....
....You Need
Touch the Poor
No More!
REAPER'S GAS POWERED
PEASANT PRODDER
POKES! • SLAPS! • PUNCHES!
"A GOOD PROD WILL SHOW THEM WHAT'S WHAT!"

BUSY HANDS
OR
BROKEN
FINGERS

From REAPER'S FACTORY
To ROVER'S BOWL!
He's going to
LOVE
the Taste of....
"SKIVVY"
The Dogfood with REAL Person-ality!

Mmm..... it's SO TASTE!
Feed Your Brat a
CHOC-O-RAT

BALD?
Then Get a
TAR & FEATHER
Hairpiece Today!

Freshen Your Mind with While U Wait
TREPANNING
PAINFUL
BUT
EFFECTIVE!
MINIMAL
BLOOD
LOSS!
BANISH LEWD THOUGHTS!
Curtail Your Cravings and Let the
Ether INVIGORATE Your BRAIN!
COMES WITH COMPLIMENTARY HAIRCUT!

IGNORANCE
IS
BLISS

Improve Your Profile!
Professor Augustus Beak's
NASAL ENHANCEMENTS
In an Attractive Range of Models for
Gentlemen & Ladies

Celebrate in Style! Wear a
CORONATION
TOPHAT
Complete with
FLAGS & FIREWORKS

Start Your Day with a Cup of
CHICKEN TEA
Only the Best will
Cock-a-Doodle-Do!
It's CLUCKING Tasty!

MAKE SURE YOUR NEXT DUEL
ISN'T YOUR LAST!
Always Insist On....
GENERAL MARTIN'S
MUSKETS and AMMUNITION

GENTLEMEN!
REGAIN YOUR SMILE WITH
DR. FAUSTUS MOLAR'S
SOLID OAK TEETH
GUARANTEED WORMPROOF ONE SIZE FITS



◆ 3D Map

It's been alot of fun taking the Albion map to a whole new dimension. We were aiming for a more stylized version but wanted to keep the industrial theme of the game cute but not too colorful. My work was never particularly hard with great concepts coming in from Emrah, Mike and Elliot and all the amazing art assets created by the rest of the art team I used as a reference. I hope that you'll enjoy our work while playing the game as much as we did making them. Still reading? Go and buy some properties!

Kajfa Tam

◆ Achievement Icons

Creating the achievement icons was an interesting design challenge. We needed the icons to be descriptive of the player's accomplishments whilst also maintaining readability at very low resolutions. Finding a strong, simple design was key. To do this we had to make sure that each design was stripped down to only the most important elements, whilst also trying keep it interesting.

Elliot Upton



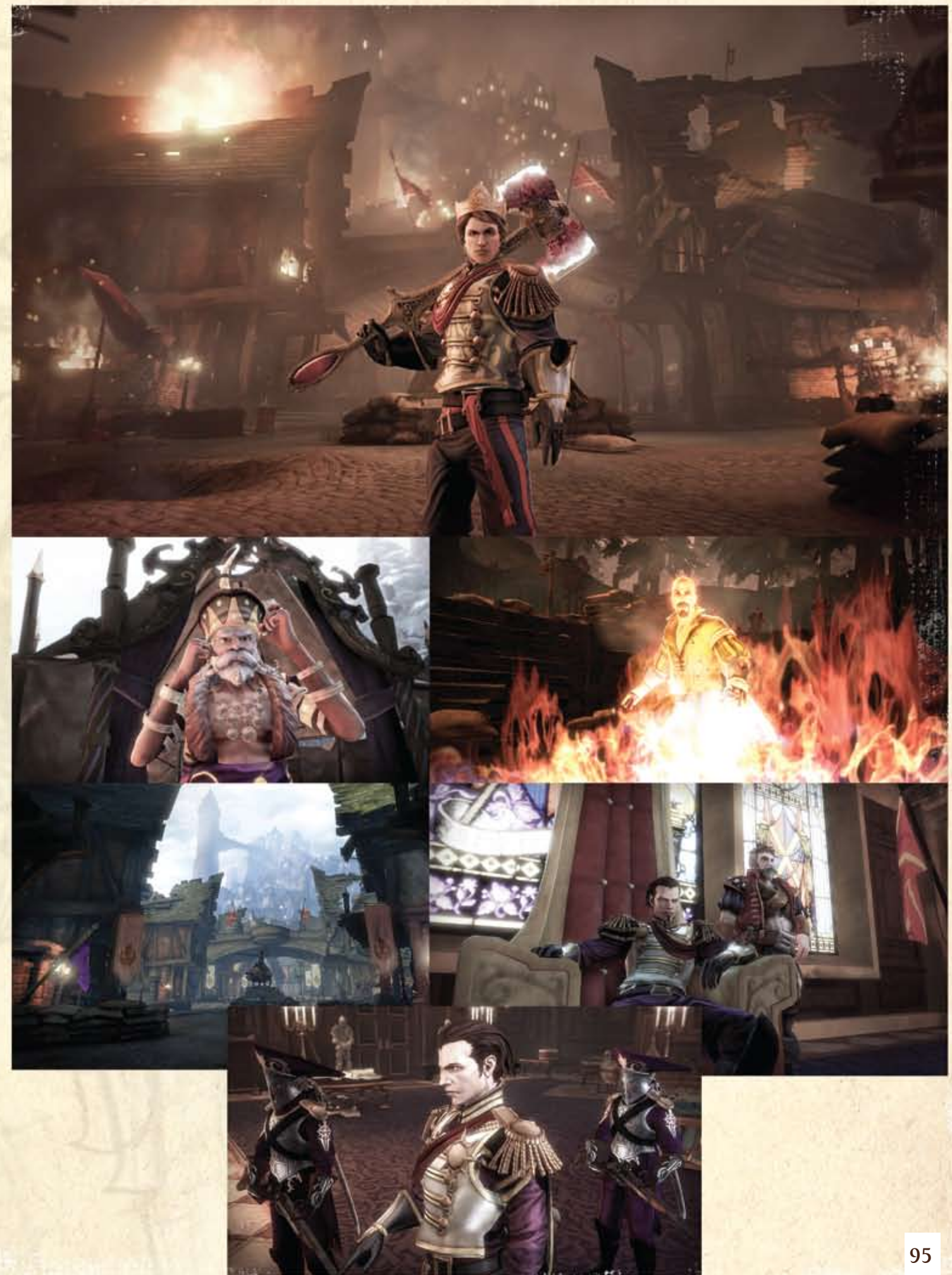
◆ Screenshots

Watching all of the artwork the team has produced come together at the end grants a real satisfaction for everyone involved. No matter how much pre-planning and concept work goes on in a production, you never really know for sure where its all going to end up. In this case, we were very pleased with the results.

John McCormack

Capturing the world of Fable 3 is equally as easy as it is hard. Everywhere you place the camera the environments and characters are just stunning. From the breathtaking vistas to the emotional closeups, the range of animation and lighting, or the Hero and weapon morphing, the work done by the team at Lionhead is a real joy to behold and it's constantly changing around every corner and encounter.

Chris McNeil





Andrei Szasz



Ian Faichnie



Mike Morton



James Bayley



Christian Bense



Elliot Upton



Mike McCarthy



Chris McNeil



Jon Eckersley



Jennifer
Clixby



Adonis
Stevenson



Emrah Elmasli



Jorge Sanchez
Magdaleno



John McCormack



Adam Sibbick



Ben Troughton



James Vale



Robert Watkins



Ian Lovett



Robert Tatnell



David Oxford



Mark Smart



Kajfa Tam



Rob Corcoran



Angus Syme



Mark Williams



Patrick Martin



James
Duncan

Special thanks to the wonderful people at Pearl Digital, Blur Studios and BradyGAMES