

THE ART OF

VAMPIRE

THE MASQUERADE

COTERIES OF NEW YORK



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INTRODUCTION

“ VAMPIRE: THE MASQUERADE – COTERIES OF NEW YORK has been an extraordinary project for me, a dream come true in more ways than one. It also proved to be the toughest game I have ever worked on. My love for the setting, the atmosphere, and the feeling of sheer luck that a small company in Poland could be given the chance to work on such a cult IP were what pulled me through. This opportunity is something that my teenage self would have thought was impossible. My 30-something self is eternally grateful for the opportunity.

Within these pages is a selection of some of the best art from the game. To see characters and places I once imagined only through my words (alongside the project's three other writers, Cross, Andrzej, and Juhana) be made real by a team of talented artists is truly one of the best things about being a creative in the video game industry. We may have inherited the WORLD OF DARKNESS vision for New York City from many other creators and years of VAMPIRE: THE MASQUERADE lore (such as the team behind 2000's VTM: REDEMPTION), but I believe we have made it, at least in part, our own.

Rafał's incredible character art, Filip's atmospheric location backgrounds, and the invaluable additional art from Marzena and Paweł (not to mention Wojtek's, Mateusz's and Kuba's animations, plus Andrzej's and Jarek's excellent work on the game's UI) all worked in tandem to support the writing and audio design, the result of which is a game that doesn't merely tell a gripping story, but is also phenomenal to behold.

I hope you enjoy exploring their art as much as I enjoyed watching it all come together.

— KRZYSZTOF ZIĘBA
PROJECT LEAD

“ Since I have a personal history with VAMPIRE: THE MASQUERADE dating all the way back to the late 90's, working on COTERIES was beyond exciting to me. Character design deadlines were quite tight, but this turned out to be a good thing in the end, as I didn't have much time to feel overwhelmed. In fact, the characters I find most appealing now are the ones I had a very little time to overthink, and had to go with my gut on.

The most challenging part of the process was to make each character work well within every possible environment. To allow for this, all characters were drawn without specific lighting, to avoid situations where the environment and the character lighting would not match.

We added lighting later. On the one hand, that allowed us to create a simple illusion of movement. On the other, we needed to give up on situational, personalized lighting scenarios for these characters.

— RAFAŁ GOSIENIECKI
LEAD CHARACTER ARTIST

“ The WORLD OF DARKNESS was always close to my heart – starting from the traditional paper version of Vampire with the famous red rose on the cover that I used to play in candle-lit rooms with friends, all the way to Troika's BLOODLINES on the PC. When Krzysztof contacted me about the possibility to take part in a new VAMPIRE: THE MASQUERADE project, I was immediately on board.

— PAWEŁ HORDYNIAK
BACKGROUND AND SPECIAL SCENE ART

“ Working on this project was a big challenge. On the one hand, we wanted to call back to the aesthetic of the tabletop version of VAMPIRE. On the other, we were aiming for something unique and recognizable in its own right. I wanted to show a New York City rife with contradictions: dark, but teeming with life; dirty but beautiful; full of familiar landmarks, but at the same time mysterious and intriguing. Key to this was making my art gel with Rafał's extraordinary character designs. That's why I decided to make the location art have a bit of a hand-painted character, with the visible marks of a digital brush.

To make a game set in New York City, I had to work closely with the writers and designers. Most of my locations are real-life places, and their appearance was driven by the story. We had to go back and forth on some of the details, but the end result is art that supports the narrative. I believe achieving this was the key to success in our chosen genre. Personally, making a game that merged an interesting, artistically coherent style with the story being told was very satisfying.

— FILIP ODZIEREJKO
LEAD BACKGROUND ARTIST

“ Anytime I have the chance to get involved in a game that includes vampires, I'm instinctively drawn to it. There's something incredibly intriguing about these creatures – as I have learned from RPGs, that morbid curiosity can sometimes lead a character straight to their grave. Taking part in this project allowed me to breathe new life into some of the characters you will meet along your way. Drink deep!

— MARZENA PIWOWAR
ADDITIONAL CHARACTER ART



THE ART OF
VAMPIRE
THE MASQUERADE
COTERIES OF NEW YORK

THE BEAUTIFUL MONSTERS



SOPHIE LANGLEY



Although she only made her way to New York City at the turn of the century, Sophie Langley has been around for a long time. As she settled into her second century of undeath, her taste for art and the sublime shifted to wanting more recognition and influence. Although she is still an almost stereotypical Toreador at heart, that's exactly how she wants others to perceive her – as a harmless, self-centered diva with no political ambitions. The truth, however, is much different...

“ Sophie is an original character at the center of the game's plot, and the events that follow are almost as much her story as they are the protagonist's. Unfortunately for both of them, Langley is not nearly as adept at political intrigue as she was led to believe!

— KRZYSZTOF

“ I think of Sophie as a femme fatale. While sketching her, she reminded me of one of the characters from the TV show BOARDWALK EMPIRE, and it became clear where I wanted to go with her look.

— RAFAŁ

THE BEAUTIFUL MONSTERS

DESIGN DIARY



Sophie was the only character to possess face variants. However, due to production concerns, that feature did not make its way to the final game.



This is how Sophie looked in the proof-of-concept demo. Keep reading, and you might notice a certain other character who inherited some of this outrageous look...

HELLENE PANHARD

THE PRINCE



Hellene Panhard is the child of Michaela, the previous Camarilla Prince of New York City. Her sire met final death at the hands of the Sabbat, as detailed in *NEW YORK BY NIGHT*. Out of all the potential candidates, it is she who managed to secure her claim to Princeship after the Ivory Tower spread and secured their domain. Her previous status as a court mainstay allowed her to pull many strings and call in many favors, but it was one secretive ally who tipped the scales in her favor...

“ The Prince’s appearance in the game is brief, and we needed to make it impactful. Panhard makes a show of being a strict ruler without coming off as cruel, but some rumors suggest she’s not as hardline in private as her political appearance suggests.

— KRZYSZTOF

“ Prince Panhard is someone you don’t want to mess with. I wanted her to give that impression at first glance.

— RAFAŁ



QADIR AL-ASMAI

THE SHERIFF

Qadir's loyalty to the sect is the sole reason why he took on the role of Sheriff at the behest of Calebros, the leader of the local Camarilla during the Battle of New York. He hoped for another to take over his post after a new Prince was established, but Panhard decided to keep him – and his sense of honor made him remain, though he feels his humanity slowly dissipating every night. He believes himself on the path to damnation, and has taken a defeatist view of his prospects. Although there is a more altruistic part of him that shines through occasionally, his increasing cruelty foretells his destination... or does it?

“ Qadir is easily one of the more interesting characters we were happy to update from the *NEW YORK BY NIGHT* sourcebook. My initial take on him was interpreted and refined by Cross, who granted him a few quirks and a crueler tone, and decided it would be our dear Sheriff who helps the protagonist deal with their past at a certain point in the story – a great choice, I think.

— KRZYSZTOF

“ I had an Arabian Nights-inspired image of him in my head from the very beginning. As I could not get rid of it, I think his final look still has a bit of romanticism in it.

— RAFAŁ





THOMAS ARTURO

THE ARCHITECT



A designer whose skill and talents have been preserved by his sire, and who has since found himself to be quite an influential figure in the Camarilla court. He does not hold an official title, but having a haven planned out by this undead celebrity is a mark of status, and one that was paid with far more than exorbitant sums of money in the past.

“ Another key character from *NEW YORK BY NIGHT* who we adapted to *COTERIES*. It was very interesting to work from the original description of this Toreador and figure out what his role in the story should be. Although his appearances are few and far between, I think he leaves quite the impression.

— KRZYSZTOF

“ Thomas Arturo is loosely based on my own look at the time of creating him. I wanted him to look quite ordinary, which I thought made him scarier once you realize who he is and how much power he holds.

— RAFAŁ



ROBERT LARSON

THE THIN-BLOOD
PRIMOGEN

Not your typical, ever-scheming vampire. Larson is a surprisingly selfless individual. Thrust into a demeaning position in the Camarilla court, his role as Primogen is at best seen as Prince Panhard's rare attempt at humor, and at worst as a slap in the face to the other members of the council. As far as he is concerned, all the abuse and ridicule is worth it, if his influence can – if only rarely – sway the Prince's opinion in favor of the downtrodden thin-bloods. It also helps that his position gives a bit more protection to his mortal family, who he cares for dearly.

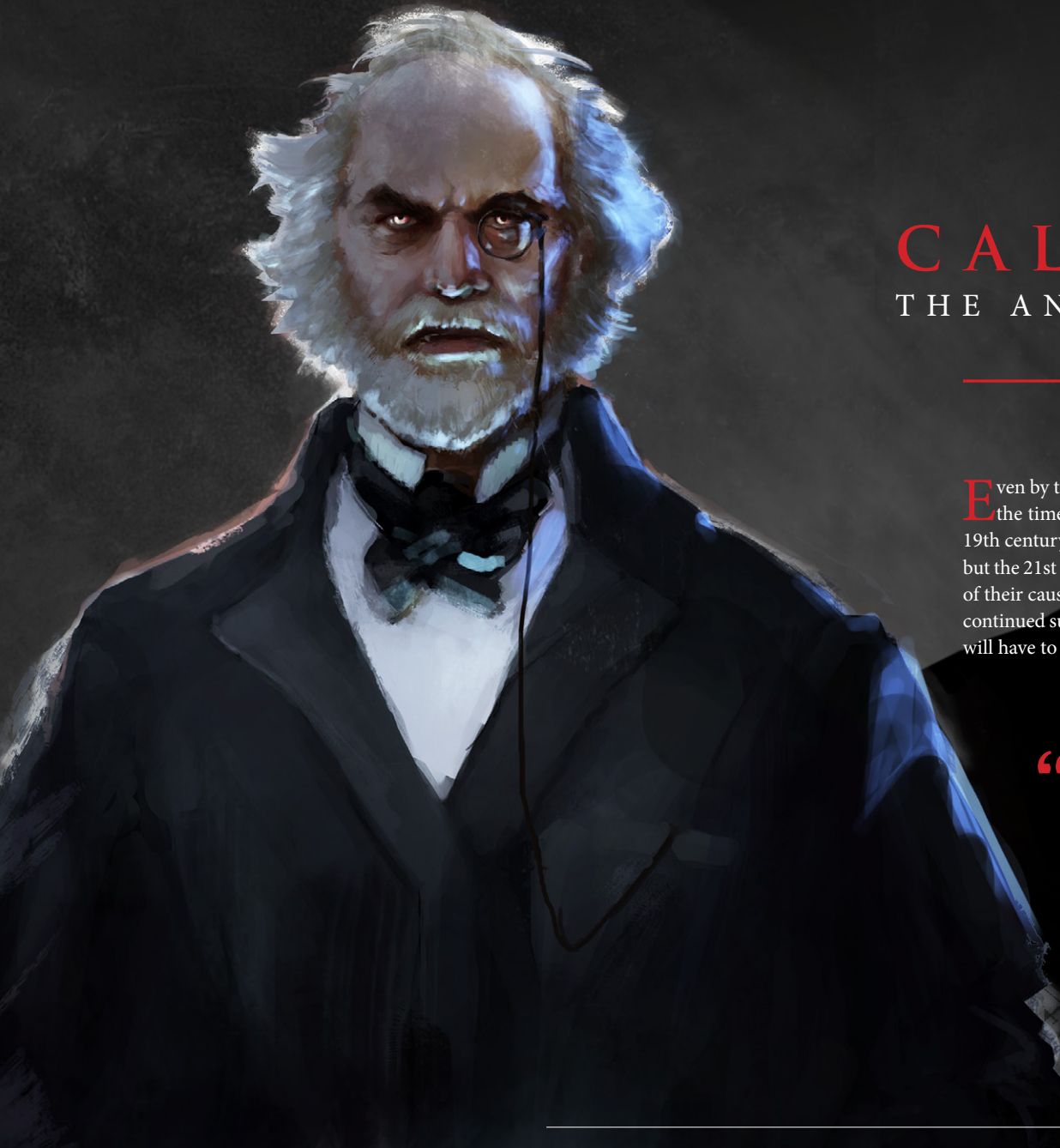
“ When I read the CAMARILLA source book for V5, I was surprised to find a mention of a thin-blood member of New York City's Primogen council. They went unnamed in that passing note, so we gave him a name and a story. Hopefully, our players found it interesting!

— KRZYSZTOF

“ Another ordinary-looking character. In this case, however, there is no twist. He is who he is: an Immortal being trying to live a normal life.

— RAFAŁ





BOSS CALLIHAN

THE ANARCH BARON



Even by the standards of immortal beings hopelessly stuck in their ways, Douglas Callihan is behind the times. His style of leadership and outlook on the modern world both obviously belong in the 19th century, when the Anarch Baron of NYC was Embraced. It took the NYC Anarchs many decades, but the 21st century seems to be the time when their discontent with the current (supposed) torchbearer of their cause is finally boiling over. Callihan himself is no fool, either – ever concerned about his own continued survival, he realizes that his grasp on the local sect members has grown unstable. A firm grasp will have to become a stranglehold if the old Boss is to maintain his position in the city.

“ Boss Callihan was another character we inherited from *NEW YORK BY NIGHT*. We found the idea of having a self-centered Baron as the Anarch representative was a great plot point that we wanted to develop into an important part of our story.

— KRZYSZTOF

“ Initially, he was pictured holding a miniature poodle. Unfortunately, this idea was abandoned.

— RAFAŁ



TORQUE

THE BARON OF
THE BRONX

Torque, the unofficial “Baron of the Bronx” is a World War 2 veteran who was Embraced into the Brujah clan shortly after coming home from Europe. Since then, he rooted himself in the local Anarch community, slowly becoming a trusted ally of many of his Kindred compatriots – but always remaining in Boss Callihan’s shadow. Torque was patient, knowing that any action he took against the Baron of New York City would surely create an uphill struggle. The events of Operation Lights Out, and the loss of his childe to what seemed, at best, Callihan’s cowardice (and at worst an overt betrayal), embittered him – but also convinced him to make his move sooner rather than later.

“ Torque serves as an obvious counterpoint to Callihan’s cruelty, and it was important to communicate this to the player in the way he is talked about by others, as well as the way he presents himself. He may seem like a great guy worthy of the player’s trust, but of course, in *The World of Darkness*, things are rarely so clear-cut.

— KRZYSZTOF

“ I liked his original design more, as he had quite a colorful outfit. Krzysztof wasn’t really into this; he called it a “pimp look.” Since I had no rational argument for the character to be dressed like that, I conceded.

— RAFAŁ





MIA
TORQUE'S RIGHT
HAND WOMAN



Mia is Torque's right hand. Another member of the Anarchs who previously led her unlife in the shadow of Boss Callihan, and was trying to maintain a level of independence from the old Baron. Naturally, this made her gravitate more and more toward Torque, thus beginning their long-term cooperation. Mia sees in Torque everything an Anarch Baron should be, and she's eager to recruit new Kindred to their cause. However, she's painfully aware that spies – both Callihan's and the Camarilla's – may be waiting for an opportune moment to uproot all of what the two Anarchs have spent so many years building.

“ Mia is one of the characters featured in the original proof-of-concept demo, and shares a name with a character from one of our other games, HALLS OF HORROR. The first meeting with her in the Leech Pit remained almost unchanged from that first version of the game.

— KRZYSZTOF

“ Once I sat down with Mia's design, I wanted to check how she looked before, in the proof-of-concept demo sketch. I decided I liked that foundation. She has a little of a nostalgic 90's vibe.

— RAFAŁ



KAISER

THE INFORMATION
BROKER

Kaiser is New York City's *éminence grise*, the kind of Kindred you want to avoid, but can't. Sooner or later, you'll need some obscure detail or piece of clandestine info, and it's this Nosferatu you'll have to contact. He doesn't play sides, but he never shares anything for free. Over the years, he became embedded in the city's population, foiling any attempts to oust him by either Prince Panhard or Baron Callihan. He travels around the city in a limo that serves as his mobile fortress, in addition to allegedly keeping multiple havens at inconspicuous locations around New York City.

“ Kaiser is an original character who was one of the first new Kindred to appear in the game, back in the proof-of-concept demo. While his role in the narrative and the particulars of the quests in which he stars have both changed significantly, many details remained the same – including his foul mouth!

— KRZYSZTOF

“ I like Kaiser a lot. In the beginning, he had more of a voodoo-adjacent look. I think that, even without knowing who he is, you realize you should try to avoid him.

— RAFAŁ



THE BEAUTIFUL MONSTERS

DESIGN DIARY



Qadir made a short appearance in the proof-of-concept demo. You can definitely see how his design from the final game was built up from this early sketch.



Larson wasn't a character in the proof-of-concept demo, but a thin-blood representative by the name of Godry made an appearance in that version of the game.

THE BEAUTIFUL MONSTERS
DESIGN DIARY



Here's Mia's portrait from the proof-of-concept demo. She's among the characters who's design changed the least between the demo and the final version of the game.



A fuller look at Kaiser's portrait reveals his fancy cuffs and cane. Since the in-game portrait doesn't include them, they were not mentioned in the text.



Kaiser's portrait from the proof-of-concept demo shares some similarities with his final look.

THE PROTAGONISTS

The three playable characters in *COTERIES OF NEW YORK* represent three aspects of classic vampires – their monstrous anger, their romantic side, and the power they can wield over others (the Brujah, the Toreador and the Ventrue clans, respectively). We’ve given each of the protagonists a backstory that frames them in a way which explains why they have been chosen by their sires. Over time, this backstory was further weaved into the plot, but we aimed at giving players enough room for role-playing their own take on each of these archetypes.



“Originally, we planned to make all seven classically Camarilla clans playable, but it soon became clear that it wouldn’t be possible given our production plan – or, at least not possible to the extent we wished to differentiate them. We opted to delegate some of those clans to our companion characters.

— KRZYSZTOF

“The Brujah protagonist was inspired by Hong Kong movie gangsters. The Toreador was inspired by the artist Jean-Michel Basquiat. The Ventrue character is the most “neutral,” without any specific inspiration – she is also the only protagonist to have had her portrait change mid-production. I wasn’t happy with the original – reworking her from the ground up only took a few hours, but I think she’s my favorite of the three.

— RAFAŁ



THE TOUCHSTONES

These characters are our protagonists' primary connection to their past: an ex-girlfriend; an overbearing boss; a somewhat estranged sister. Not the strongest links to their lost mortality, but links nonetheless.

THE SIRES

Each of these original, unnamed characters push one of the protagonists head-first into a world of darkness, and then disappear from their newfound unlife (left to right: Ventrue Sire, Brujah Sire, Toreador Sire).



AGATHON

THE TREMERE COMPANION

Agathon's parents were murdered in what the police called a random act of violence, but Javier (Agathon's mortal name) saw it as a sign of something more nefarious. Pushing his only surviving relative, his grandmother Silvia for information, as well as his own research led him to uncover part of the truth. The rest would be revealed after the Tremere High Regent of New York City, Aisling Sturbridge took him in as her retainer, and then eventually Embraced him into the clan. Agathon's passion for knowledge and introverted nature make him the perfect scholar, and a valuable asset to the Warlocks.

“ I think Agathon's name came from a quick search for greek male names. Giving him an ancient-sounding *nom-de-guerre* fits in with the Tremere's focus on the arcane. It sounded very cool, and is surprisingly uncommon in history. It also pointed me to the art of French artist Agathon Leonard, whose coolest piece is called – no joke – “The Vampire.” Coincidence?

— KRZYSZTOF

“ Agathon used to have a different outfit, as did Aisling. Both were changed, as their style was believed to be too goth.

— RAFAŁ

JUNO



Agathon's old flame. She was one of the first characters conceived for *COTERIES OF NEW YORK*, but her role in the proof-of-concept demo was much different. We kept her hard-headedness and sense of determination in the final story, though.

AISLING STURBRIDGE



A well-recognized and loved character from *VAMPIRE: THE MASQUERADE* lore, it was a pleasure to bring the High Regent into this game, even if she doesn't play a huge part in the story.

SILVIA



It's not uncommon for vampires to have living relatives, but it's rare for them to play a big part in their unlife. Agathon's grandmother is that exception. The Tremere neonate will do almost anything to protect her.



D'ANGELO

THE NOSFERATU
COMPANION



D'Angelo fancies himself an undead detective. With a knack for gathering information and getting into places he's not supposed to be, and a habit of verbally narrating his own actions, he's the spitting image of a neo-noir private eye. He has a few ties to the Camarilla structures – chief among them an occasional ally in Qadir Al-Asmai – but most often, he works alone. One reason is that he does not shy away from cases presented to him by the Anarchs, or the much maligned thin-bloods. Like the detectives that he models himself on, D'Angelo might seem crude or cynical, but he's more empathetic than he lets on.

“ D'Angelo was born as a mix of ideas from Cross and me, but it was one of our writers, Andrzej who fleshed out his story and edited much of his dialogue – even stuff I'd originally written. It's safe to say he did a terrific job.

— KRZYSZTOF

“ He underwent a bunch of changes. I spent some time convincing Kris that having him holding a script was a good idea. I think that every character should hold some sort of object that adds to their story. A cigarette, a notepad, car keys... or, a poodle.

— RAFAŁ



VALERIE

Another connection D'Angelo has to the Camarilla, and one that's more than a little surprising, is the current Scourge, Valerie. The two share some history, and each will often leverage this against the other.

SANA

The reason for D'Angelo's current predicament. This thin-blood is causing trouble, and it's up to the screwball sleuth to do something about it... before someone else does.



HOPE

THE MALKAVIAN
COMPANION



Most vampires fall out of touch with modern trends not long after their Embrace, but Hope's trajectory was the exact opposite – instead of shying away from technology, she doubled down on her mortal practices. The Camarilla might be critical of Kindred using the internet after several high-profile Second Inquisition interventions, but if you ask Hope, those events stemmed from insufficient mastery of the digital. Hiding behind dozens of online handles, some of which have become ingrained in her psyche, this Malkavian feels secure in her nightly escapades into the Web for profit... and fun.

“ Hope was born as a completely different character for use in our proof-of-concept demo, but was “adopted” by Cross, who made her entirely his own. She turned out great – so much, that the majority of the office considers her their favorite companion.

— KRZYSZTOF

“ Everyone likes Malkavians. To me, Hope's design is in her tattoos, with other elements of her look being secondary. Originally she had her phone cracked into the same pattern as the mirror in the old Malkavian clan symbol, but I was told that it was weird that the phone back was cracked. Apparently, not everybody remembers phones with ceramic coating anymore...

— RAFAŁ



TAMIKA

THE GANGREL
COMPANION

It's not easy being a Gangrel in the Camarilla. Ever since the clan unofficially quit the sect at the turn of the century, its members had to choose their loyalties carefully. For Tamika, a restless soul born on the West Coast but Embraced on the East, a grace period was ensured by her lineage – she is the childe of Jezebelle, a noted member of the Clan of the Beast in New York City. This time is coming to an end, however. With her sire having moved on from the city some years ago, Tamika will now have to decide her own path. On the one hand, the Ivory Tower offers nominal safety at the cost of dignity; on the other, the Anarchs promise freedom, at the price of having to constantly watch your back. The choice is tough, and it seems there is no simple answer.

“ Tamika is another character who made her first appearance in the proof-of-concept demo. From that version, she mostly inherited her connection to a certain feral character, with the addition of Raoul expanding on her backstory as the childe of Jezebelle.

— KRZYSZTOF

“ Tamika was the first character I drew, and I probably still like her the best. Maybe because, back then, we were still considering having multiple cameras showing characters in full shots, medium shots, and close-ups, and I used Tamika for some test sketches. Also, she is pretty vampy.

— RAFAŁ



CARA



The yang to Hope's yin, a past partner-turned-bitter foe, Cara is a girl boss who seems to be at the top of her game. She considers herself a hip and modern businessperson, but Hope sees her for what she really is – a cynical, corporate CEO hiding under a veneer of buzzwords and token acts of “wokeness”.

RAOUL

Tamika's “brother,” another of Jezebel's brood, is the closest thing she has to a family member, even if their relationship has grown strained in recent years. Brash and violent, Raoul covers his insecurities up with bravado, but he cares for his “sister” more than anything.



Like in most cities, Kindred in New York usually have at least one or two mortal retainers at their service. Many of these partake in their patrons' Blood, which grants them longer life and some limited aspects of that vitae's lineage: enhanced reaction times, strength, or senses.

Presented on this page is a selection of these servants who appear in the game.

THE RETAINERS

“ Sophie's driver, Gregory, is an example of a character who wasn't meant to play an important part in the story, but it became obvious that he needed more screen time. On the flipside, and an example of a character we knew we had to have, is Kaiser's ghoul Jackie – a mash-up of two other characters from the proof-of-concept demo.

— KRZYSZTOF

“ I like ghouls to be less human looking than Jackie is. Krzysztof had a point arguing that they mingle with regular people and can't really look like freaks. I prefer when cool looks triumph over logic, though.

— RAFAŁ

“ Being a vampire's retainer has its perks, for sure. But, do they outweigh the cons? Personally, I'm not sure if I'd want to find out.

— MARZENA



THE MORTALS OF NEW YORK CITY

New York City has over 8.5 million inhabitants. We could not hope to represent all the immense diversity one could witness during even a casual stroll through the streets of this metropolis, but we did our best to include people of different backgrounds as the mortals who the protagonists can interact with.

Here, we showcase just some of the portraits you can see in the game.



“ Like we were reminded several times during production, when everyone’s a bloodsucker, being a vampire stops feeling like being a monster. The scenes in which interacting with mortals takes the spotlight in *COTERIES OF NEW YORK* serve as a counterweight to the intrigue-heavy and vampire-centric plot of the game.

— KRZYSZTOF

“ I treat creating every character portrait as a challenge. It’s not just an image that I’m making. I always consider how to infuse some storytelling into the final piece. The inherent diversity of NYC’s community was a good reason to enhance the unique details of each of these mortals. Perhaps you’ll come across an anxious, shy teenager who likes listening to industrial rock and k-pop at home, or a lonely man who works at a bar in addition to several other jobs to pay back his enormous debts. No character that I created a portrait for is one-dimensional. They are all people, some of whom you can prey upon in the game... you monster.

— MARZENA

“ Marzena did a great job as soon as she jumped on board, getting her characters to fit right into this world. Our challenge was to add lighting without screwing up her work.

— RAFAŁ



THE BEAUTIFUL MONSTERS



DESIGN DIARY

The original design for Agathon included earrings and a general vibe that provoked more than one comment of, “Why is he a pirate?”



Aisling's original design for COTERIES OF NEW YORK was scrapped, due to a somewhat Masquerade-unfriendly look, and going against the character's established lore.

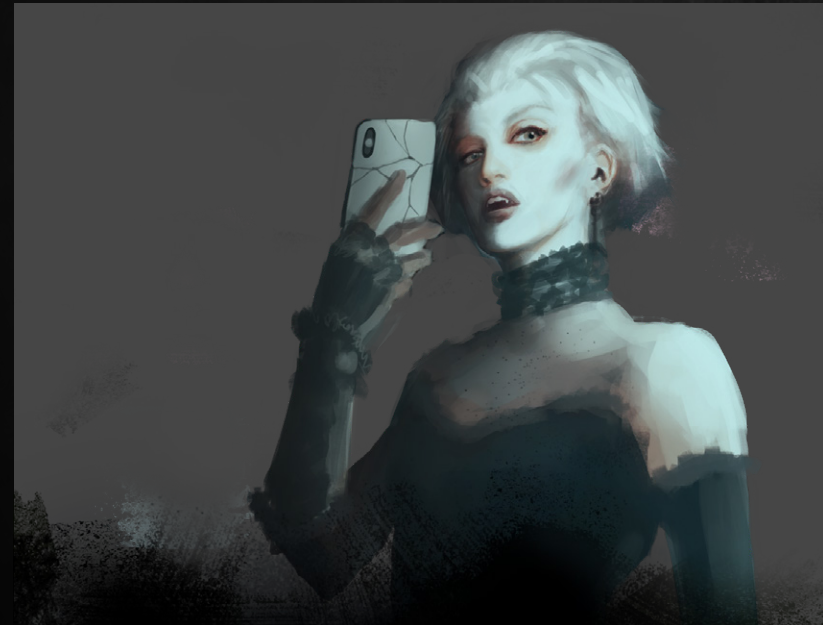


THE BEAUTIFUL MONSTERS

DESIGN DIARY



Out of all the D'Angelo-adjacent characters, Valerie is the only one to have made an appearance in the proof-of-concept demo. Her current look, however, is inherited from the original design of Sophie.



While Hope's pose remained roughly the same from the proof-of-concept prototype to the final game, the details of her appearance changed several times.



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SOPHIE'S APARTMENT



THE ART OF VAMPIRE: THE MASQUERADE - COTERIES OF NEW YORK

“ The player visits this place often, and spends a fair amount of time here. In the game, this location is flipped so the lighting is more dynamic. Here it is presented in its original form.

— KRZYSZTOF

“ One of the first locations in the game. I've smuggled a few pieces by some of my favorite 19th century artists into the background to underline Sophie's age and dated artistic interests.

— FILIP



BROOKLYN HOUSES

“ I think Filip outdid himself here. The balance of warm and cold light gives this otherwise typical neighborhood a very unique look.

— KRZYSZTOF

“ This was one of the first locations completed, and I have often used it as a reference point for other backgrounds in the game.

— FILIP





“ This place has just the right vibe for a night club in a modern vampire story. The purple lights remind me of the cover for the current VAMPIRE RPG corebook, which is an added bonus!

— KRZYSZTOF

“ This nightclub was a nice change from most of our locations, which tend to be devoid of people. My main inspiration was the club scene from BLADE. The antique sculptures clashing with the concrete pillars and chains dangling from the ceiling are meant to convey an air of decadence and exclusivity.

— FILIP

GRIMY MOTEL CORRIDOR



“ This location doubles for a few different places in the story. I feel like it has a very noir feel to it – a hard-boiled detective in a trenchcoat and a fedora would feel right at home here.

— KRZYSZTOF

“ The basis of this location was a decrepit, abandoned building. I took that base and filled it with old couches, rugs, and potted plants. The flickering lights and moldering ashtray add to the dreary and depressing atmosphere I wanted to convey.

— FILIP



HIGHRISE OFFICE



“ The Ventrue character’s story begins here. I love its modern feel, and the view from the window is excellent, too.

— KRZYSZTOF

“ If you look closely, you’ll see a piece of art from one of our previous games, HALLS OF HORROR, on the monitor. I have also placed one of my own oil paintings on the wall – it’s one of several that I sprinkled throughout the game.

— FILIP

METRO STATION

“ No representation of New York City is complete without its iconic metro system. New Yorkers would prefer it to be modernized, but most still use it as their primary method of transportation.

— KRZYSZTOF

“ When creating this location, I knew I wanted to have a train passing on the far track. This adds movement to the background, and makes our New York City seem more like its real world counterpart – a place teeming with life, even after dark.

— FILIP



PROSPECT PARK

“ Prospect Park is such a great-looking and sprawling place that I’m kind of sorry we only managed to grab a small snippet of it. Maybe one day, we’ll manage to do more with it!

— KRZYSZTOF

“ One of the few “non-urban” places in the game. Creating the trees and bushes for this one was a nice change from the more typical New York cityscapes.

— FILIP

TREMERE CHANTRY





“ Agathon’s HQ. The thing I love about the Tremere is that they allow the setting to have elements of real-world pseudo-science and historical “magical” traditions turn out to actually work! I do enjoy a good pulpy detail like that.

— KRZYSZTOF

“ I’ve included many different museum pieces here. The place is full of sculptures, art, and artifacts from various time periods. Putting them all in this one location was meant to convey that this collection was pieced together over many years, and its owner is somebody who does not shy away from knowledge that may be considered forbidden.

— FILIP



RUN-DOWN STREET



“ Not all neighbourhoods our characters visit are necessarily up-and-coming or well-to-do. However, I think this piece shows there’s beauty to be found even in less desirable places.

— KRZYSZTOF

“ A rather austere location, onto which I sprinkled some torn-up posters of my favorite movies set in NYC. Complete with a tin trash can, which in my mind is a key element of any run-down American neighborhood.

— FILIP

VAN CORTLANDT PARK

“ One of several places around the Bronx that the player visits in the course of the story. Originally, this park was meant to play a role in the Tamika storyline. In the final game, it's a view that surprises the player after a certain unexpected event...

— KRZYSZTOF

“ Another rare, “non-urban” location. A sizable area of this piece is taken by the sky and green terrain, which I had the chance to treat somewhat more painterly than in other backgrounds.

— FILIP



HOPE'S HAVEN

VARIANTS

“ Hope is the brainchild of Cross, one of our writers. She proved to be quite hard to pin down, thematically, so we went back and forth on how her Haven should look.

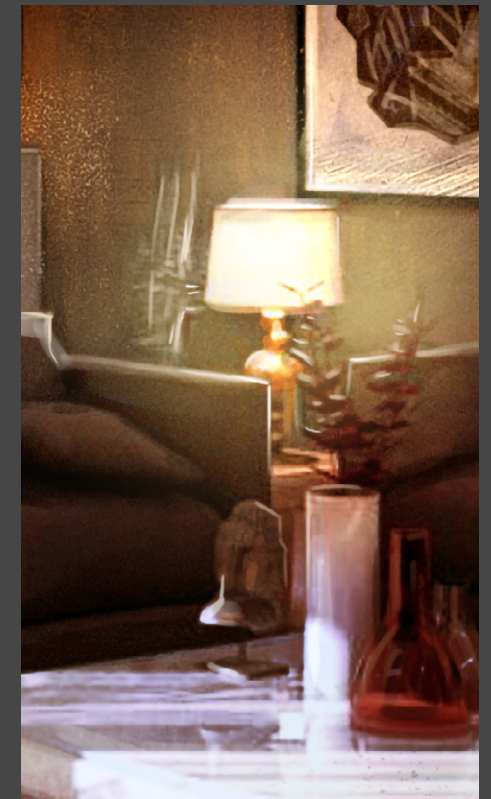
— KRZYSZTOF



“ This is the location I had to revisit the most, as it changed multiple times due to changes in story and character details. I had my share of fun looking for ideas for which “toys” to include in Hope’s room.

— FILIP

EXCLUSIVE APARTMENT



“ One of my favourite locations in the game. I wouldn't mind having a similar flat, but the rent would probably be ridiculous!

— KRZYSZTOF

“ The exclusivity of this place is underlined by its simple geometric design and the cold light coming in from the window. To balance it out, I've put some of my personal artwork on the wall, and sprinkled in some more “warmth” by adding the plants and a warm light from the right side.

— FILIP

CONY ISLAND

“ In some pictures, Coney Island looks like a laid-back California waterfront transplanted to the East Coast. In our vision of New York City, it’s a much seedier, nefarious place.

— KRZYSZTOF

“ A location we decided to “mess up” in order to serve the narrative. I added messy trash cans, discarded bags, and carton boxes, then coated the location in graffiti and leftover paint.

— FILIP

WILLET'S POINT

“ Rob, one of the composers for SERIAL CLEANER, tipped me off about the existence of this place. When I read about it, I knew we had to use it in the game. New Yorkers might notice that a certain landmark has been obscured on the left.


— KRZYSZTOF

“ This is an authentic place in NYC that looks more like something out of the American South. When working on this piece, I kept wondering whether the vast, open country of some areas of the USA would make for a good game set in the universe of VAMPIRE: THE MASQUERADE...

— FILIP



KAISER'S LIMO

The image shows the interior of a futuristic limousine. The space is filled with multiple monitors and screens displaying various scenes, including cityscapes and characters. The lighting is a mix of blue and purple, creating a high-tech, cinematic atmosphere. The seats are upholstered in a dark, textured material. In the foreground, a pair of headphones is visible on the left side.

“ The idea that Kaiser travels around in a (relatively) inconspicuous Limo was Cross’ take on the “all-knowing information broker” archetype. I initially had my doubts about it, but it made for some very interesting details in the story.

— KRZYSZTOF

“ I populated the screens of Kaiser’s mobile base of operations with some COTERIES concept art for locations and characters. These pieces did not make their way into the final game, but some were part of an early proof-of-concept prototype.

— FILIP

MORGUE



“ Although it only appears briefly, its inclusion fleshes out D’Angelo’s storyline and its mammoth second quest.

— KRZYSZTOF

“ The inspiration for the look and feel of this place was the morgue from the 1997 movie NIGHTWATCH, starring Ewan McGregor. While looking for references for this location, I stumbled upon a few particularly interesting-looking morgues and funeral homes.

— FILIP

QUIET QUEENS NEIGHBORHOOD

“Something about this one screams “vampires,” and the warm atmosphere only makes it more likely that a smart bloodsucker would make his secret haven here.

— KRZYSZTOF

“We added this location to the game shortly after our Christmas break, which might be the reason it has a bit of a holiday vibe. The warm light invites us to come inside for a moment, rest by the fireplace, and perhaps have a glass of warm blood.

— FILIP

MOTEL ROOM

“ The circumstances of the Brujah character’s Embrace are a bit of a homage to the opening of the original V:TM BLOODLINES. This place is almost as grimy as the setting where that game starts.

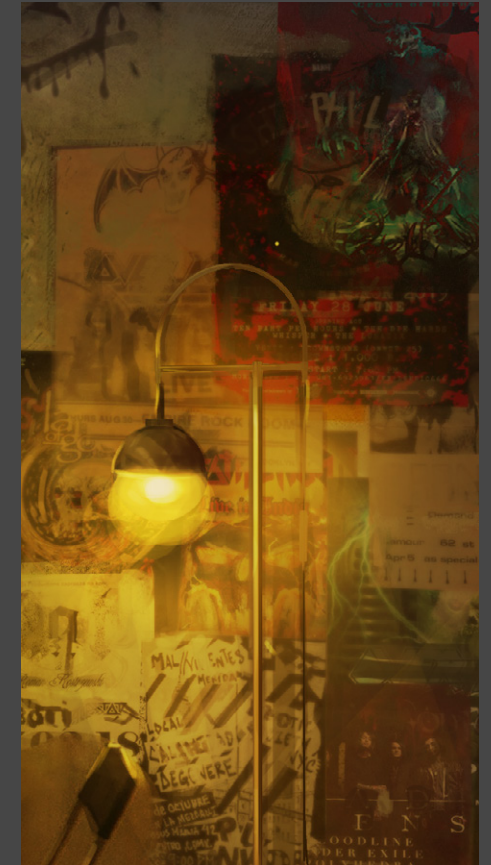
— KRZYSZTOF

“ A motel room of the kind that you’d rather not spend a night in. I was aiming for a mysterious and somewhat depressing atmosphere. Instead of colorful bed sheets and a soft rug, I opted for a creased coverlet, and added some more grime and wear-and-tear to the walls.

— FILIP



THE BACK ROOM AT THE LEECH PIT



“ Mia, the Anarch who regularly hangs out at this fictional hard rock venue, has a thing for mosh pits. But when Kindred matters are being discussed on the premises, this rec room is where you can expect to find her.

— KRZYSZTOF

“ I’ve plastered this somewhat dirty backroom of a rock pub with my take on some posters from New York rock bands. I’ve thrown a bit of Polish heavy metal in, too, including a poster for my friends’ band. Of course, it wouldn’t be complete without the mess one of the bands who played at the Leech Pit left in their wake...

— FILIP

BED STUY APARTMENT



“ Quite an important location in the D’Angelo questline, and one of the latest additions to the game. Like the Morgue, it fleshes out the longer second quest of our screwball sleuth’s story.

— KRZYSZTOF

“ The plant on the right side is probably the only thing in this room that hasn’t been wrecked. The reference for this one was our office after the SERIAL CLEANER launch party ;)

Fortunately, we’ve since moved to another place...

— FILIP





THE ART OF
VAMPIRE
THE MASQUERADE
COTERIES OF NEW YORK

SCENES
FROM AN
UNLIFE

INTRO SCENE

“ Unsurprisingly, the city panorama you can see behind the window has become the wallpaper of choice for a few of our team members.

— KRZYSZTOF

“ This was a very important piece. When you paint a whole cityscape, you are responsible for establishing much of the game's mood.

— PAWEŁ

SCENES FROM AN UNLIFE



THE ART OF VAMPIRE: THE MASQUERADE - COTERIES OF NEW YORK

SCENES FROM AN UNLIFE



BRUJAH EMBRACE

“ The first Embrace scene to be completed, and also the most traumatic. The cuffed woman’s unnatural gaze creeps me the hell out!

— KRZYSZTOF

“ This one had to be a quickie, but it was fun. I wish I could have spent some more time on it, but I think it communicates the most important thing: the horror of being a newly-Embraced Kindred, waking up to the mess you yourself have caused.

— RAFAŁ



T O R E A D O R E M B R A C E

“ This one was tricky, because Paweł had to match the background to an existing location and improvise it a bit. He pulled it off, obviously!

— KRZYSZTOF

“ I am eternally grateful to my wife Lidia, not only for posing for this piece, but also for fully understanding my weird requests.

— PAWEŁ





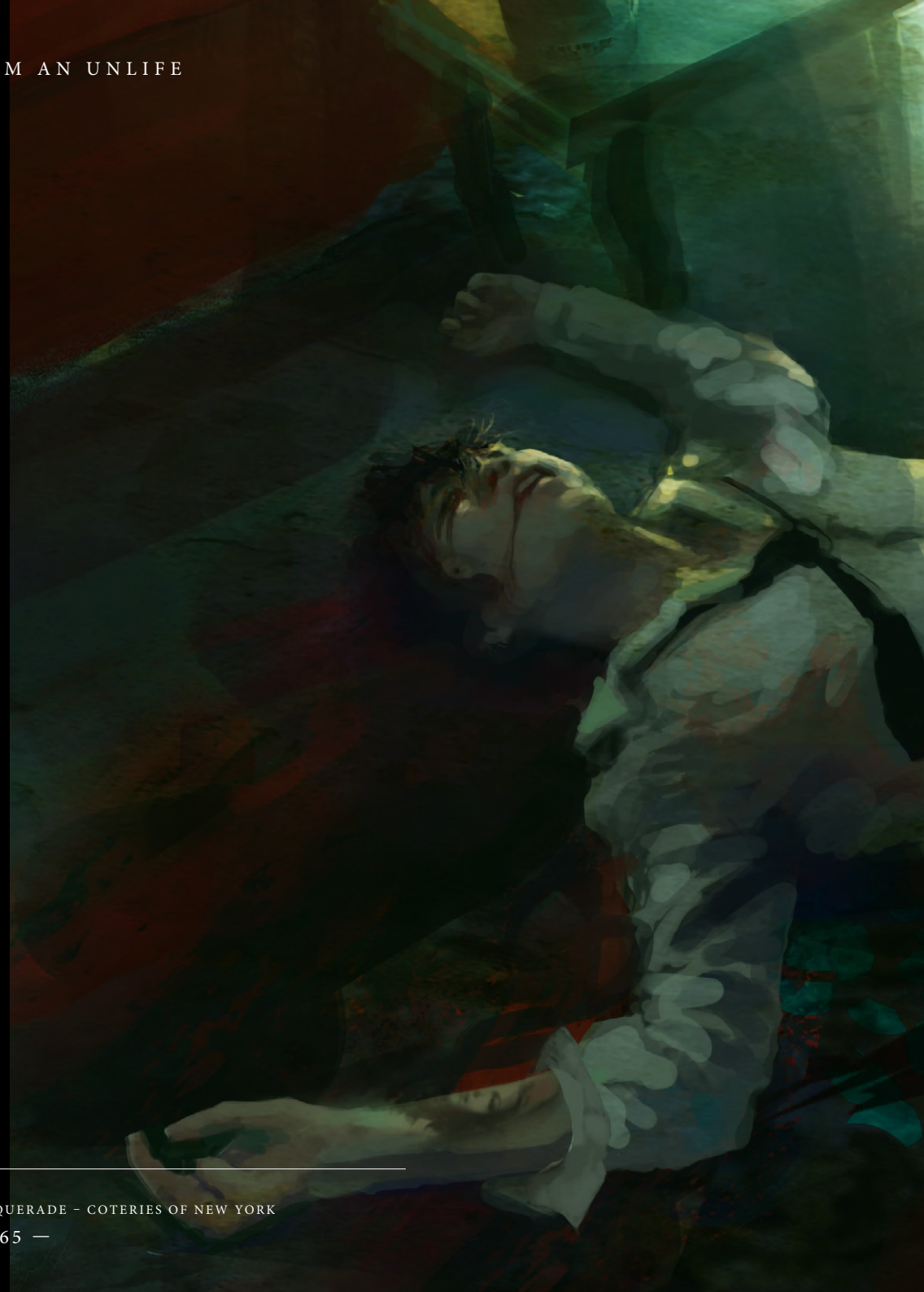
VENTRUE EMBRACE

“ That poor waiter! Had he known he was working in a restaurant with ties to vampires, he'd probably have sought another job...

— KRZYSZTOF

“ This one was a collaboration with Filip. I painted the dead body into his background.

— RAFAŁ



SOPHIE BY THE WINDOW

“ I love how you can read many emotions in Sophie’s face. This piece accentuated the particular scene in the story really well.

— KRZYSZTOF

“ Painting portraits of fictional characters is always a challenge!

— PAWEŁ



NEW YORK CITY



THE ARTISTS

WALLPAPER DOWNLOAD

RAFAŁ GOSIENIECKI – veteran graphic artist with experience in studios such as Grasshopper Manufacture, Square Enix, and GAME FREAK. Alumnus of the Academy of Fine Arts in Gdańsk and the Tama Art University in Tokyo. He lives and works in Tokyo, Japan.

FILIP ODZIEREJKO – graphic artist with Draw Distance since 2016. Responsible for level and concept art for SERIAL CLEANER and RITUAL: CROWN OF HORNS. One of the primary 2D artists for VAMPIRE: THE MASQUERADE – COTERIES OF NEW YORK. Alumnus of the Jan Matejko Academy of Fine Arts in Kraków, with a diploma in woodcutting under prof. Bogdan Miga. Easel paints in his free time.

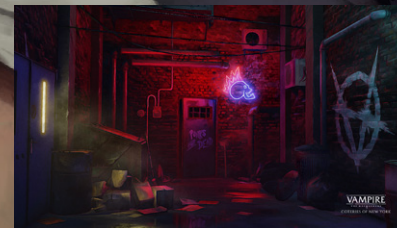
• [instagram.com/filipodzierejko](https://www.instagram.com/filipodzierejko)

PAWEŁ HORDYNIAK – 2D artist hailing from Gliwice, Poland. Alumnus of the Silesian University of Technology with a degree in Architecture. Started his career in game development in Artifex Mundi. Has since done work for companies such as DV Giochi, Creative Assembly, and Riot Games.

• hordyniak.com

MARZENA PIWOWAR – 2D artist specializing in fantasy art, hailing from Katowice, Poland. Has done work for many video game and tabletop companies including Fantasy Flight Games, Cryptozoic Entertainment, Artifex Mundi, Creative Assembly, 11bit studios, and more.

• nereida.artstation.com



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THE ART OF

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