

The Lingering Legacy of id Software's Quake: A Glimpse Into Thirteen Years of Darkness

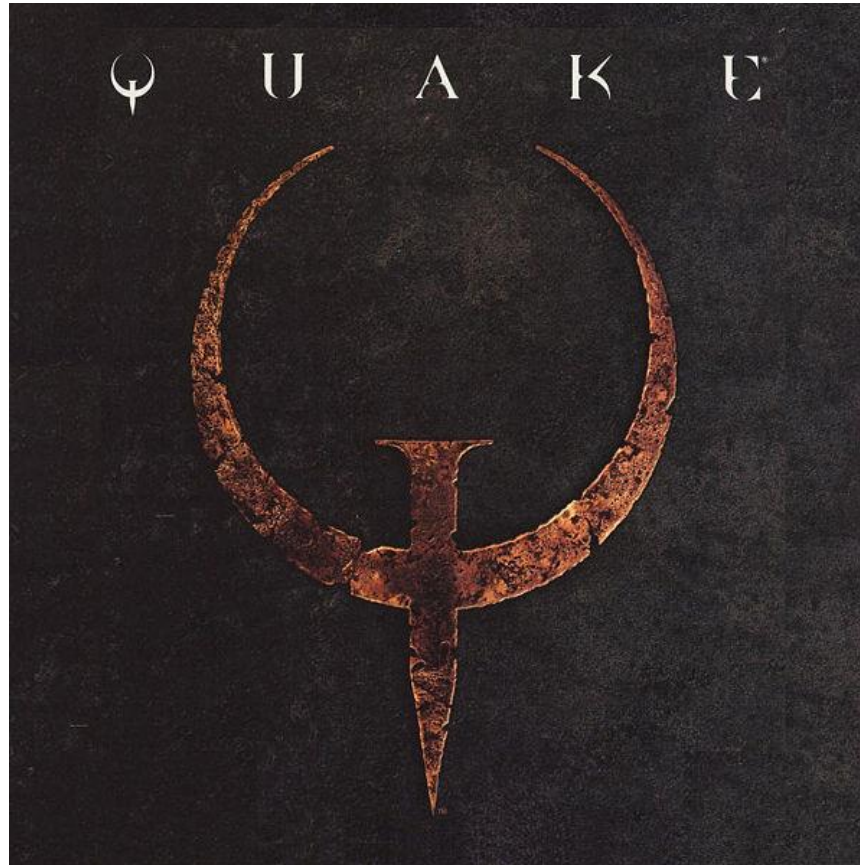
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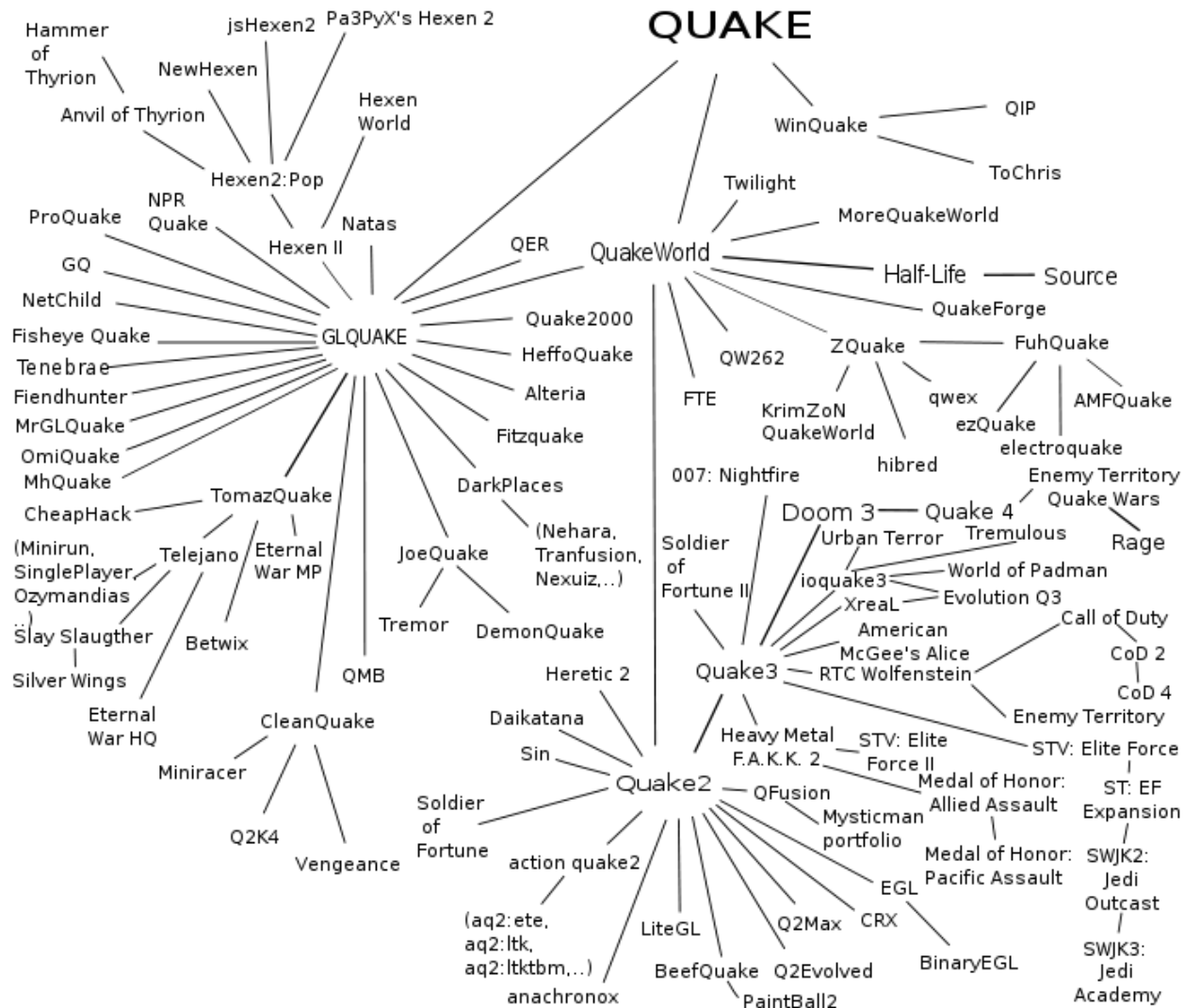
By Dustin Geeraert

Department of English, Film, and Theatre

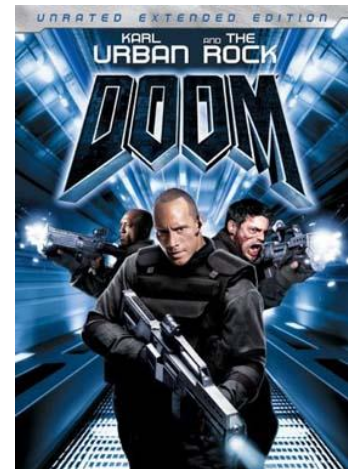
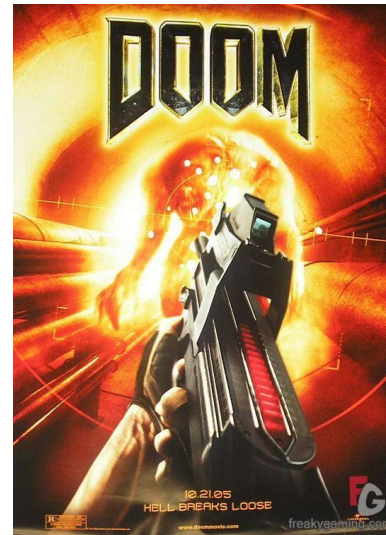
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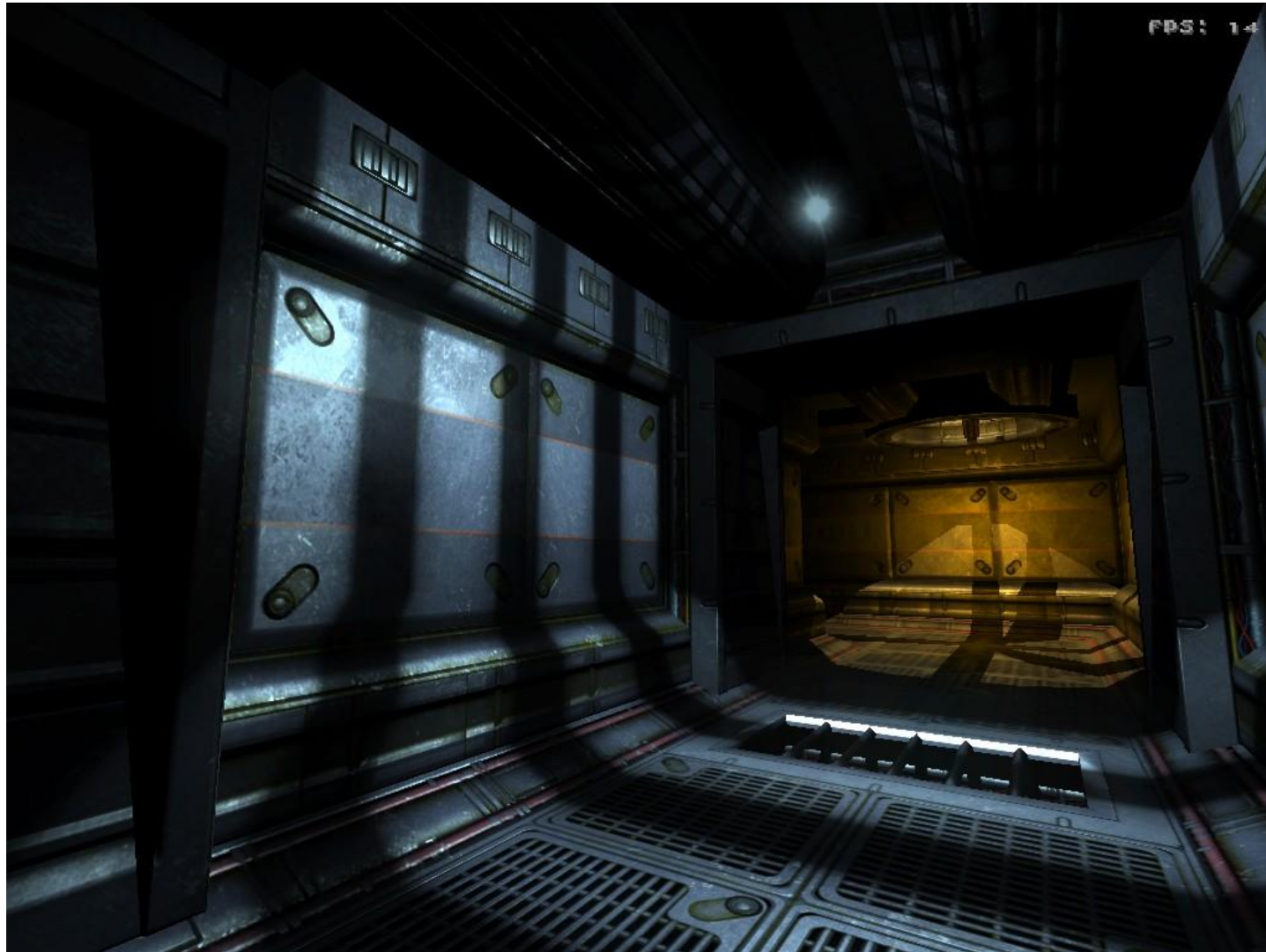
The box art for id Software's *Quake*, the groundbreaking First Person Shooter (FPS) game released in mid-1996. Every aspect of the game has been modified in the 13+ years since its release, including its engine.



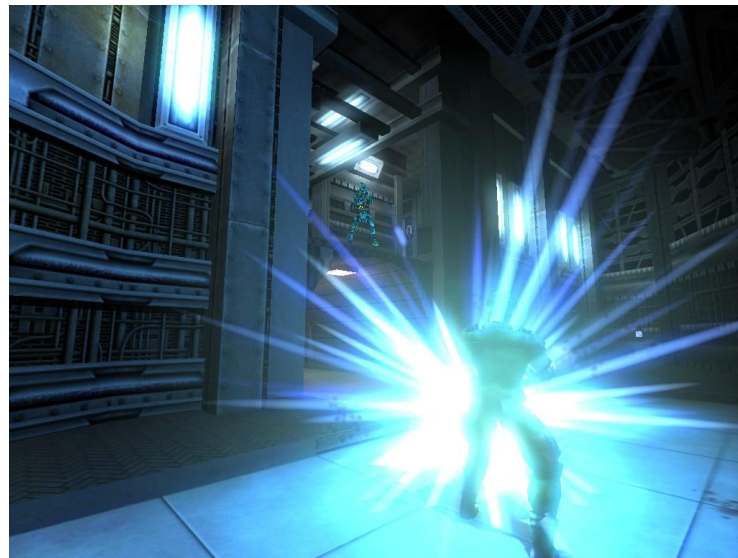
A “family tree” chart showing the use of *Quake’s* technology by commercial and third-party developers.



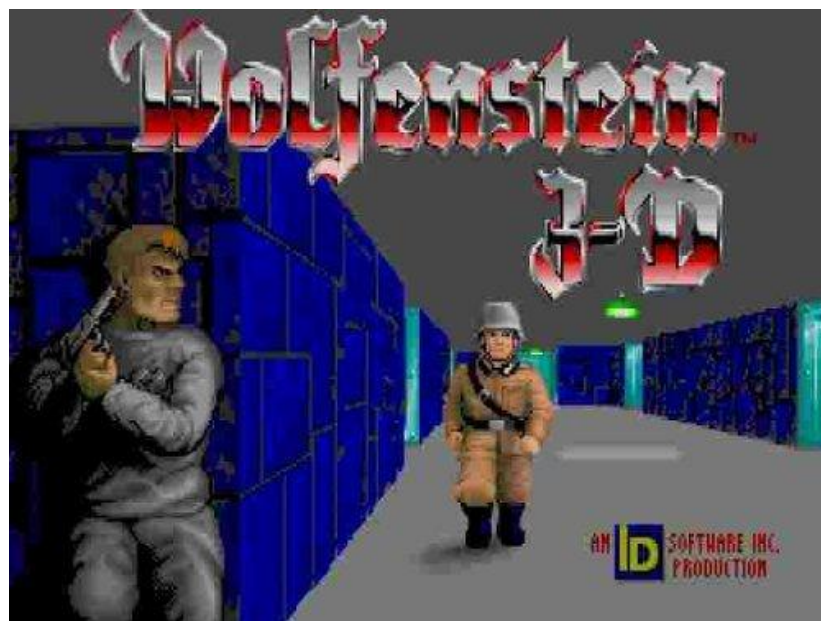
Pre-release screenshots for id Software's 2004 game *Doom 3*. Bottom right are two promotional images from the 2005 B-movie *Doom*, based on *Doom 3*.



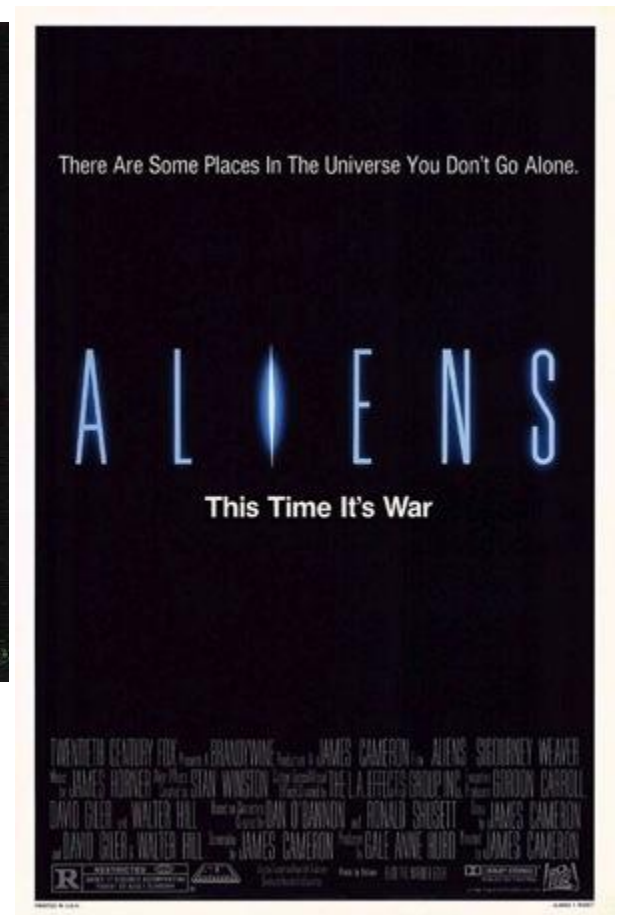
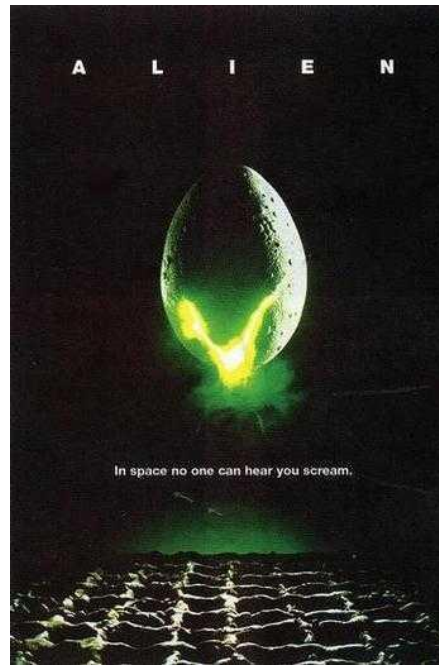
A case of id Software's own fans catching up with them; shortly after they released some of the above *Doom3* images, showing a new style of lighting, a fan created the *Tenebrae* engine for *Quake*, which used the same algorithms and created the same look for anyone to download for free long before id Software even released *Doom3*.



Images from *Nexuiz*, probably the most important third-party game developed on *Quake* technology; it is a free online deathmatch game which uses a modified version of the *Darkplaces Quake* engine.



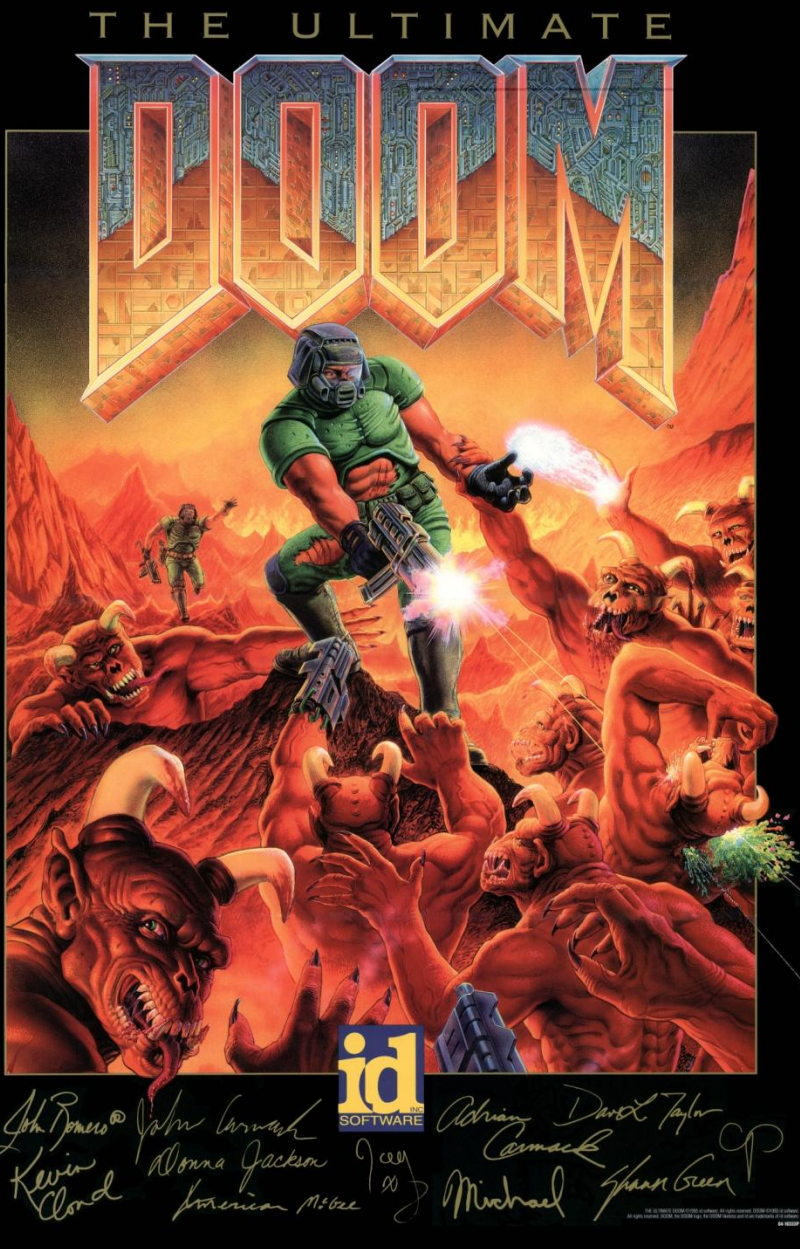
Images from id Software's earliest 3d games, *Catacombs 3d* and *Wolfenstein 3d*. Both were remakes of earlier 2d games; at this time even the crappiest 3d (walls only) was innovative.



Images from *Alien* (1979) and *Aliens* (1986), the films that id Software unsuccessfully attempted to secure the rights to create a 3d computer game version of in the early 1990s. A third-party user was later threatened with legal action for creating an *Aliens* add-on for *Doom*.



Screenshots from *Doom* (1993), id Software's breakthrough game. Unable to create an *Aliens* game, id Software substituted demons and aggravated censors, boosting sales with controversy over violence and Satanism. The bottom right shot is from an updated engine.



On CD-ROM and 3.5" disks for IBM & compatibles.

Hell on Earth is here. Rejoice.

In the annals of computer entertainment, there's no game that had the rave following quite like DOOM. There's also no game that's quite as breathlessly awaited as its sequel. Well, go ahead and suck in some air. Because **DOOM II: Hell on Earth** is here! And because it'll be a cold day in hell before you can breathe easily again once you start playing **DOOM II**.

This time, you'll wage war against the entire forces of Hell. Bigger, nastier, deadlier demons and monsters. More powerful weapons. More mind-blowing explosions and more of the bloodiest, fiercest, most awesome action-packed blastfest you've ever experienced!

If you've played DOOM, stop reading and haul ass to the nearest game store now. If you haven't, we can only say (respectfully, of course): Go to hell.

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Visit your local software retailer today, or call 1-800-362-9400.

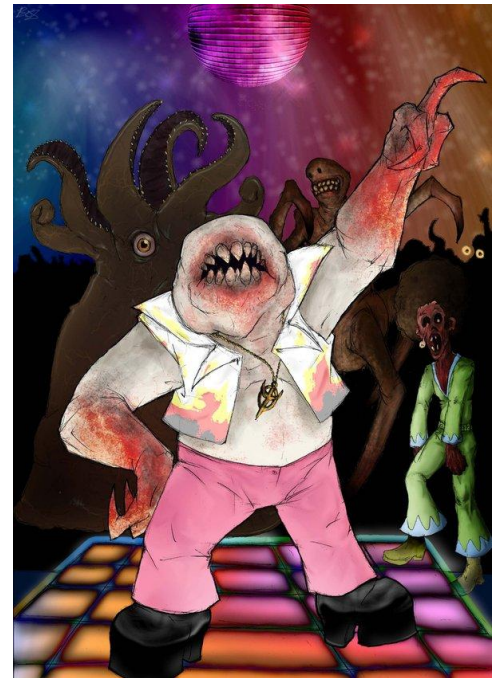
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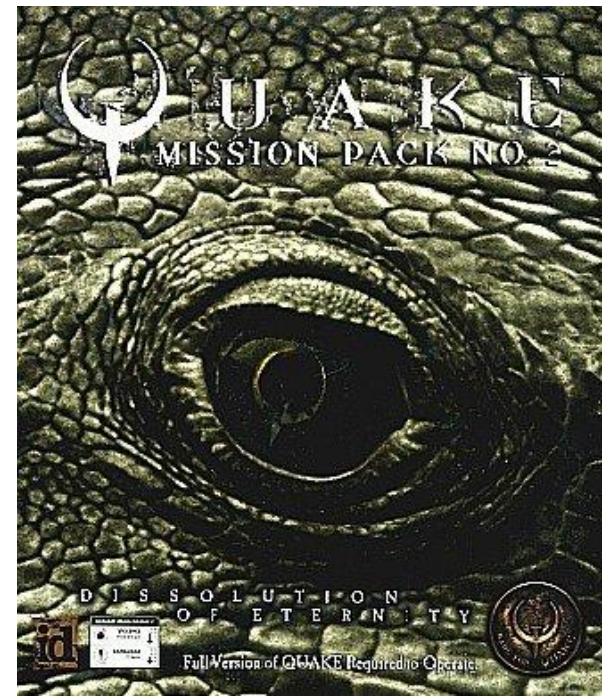
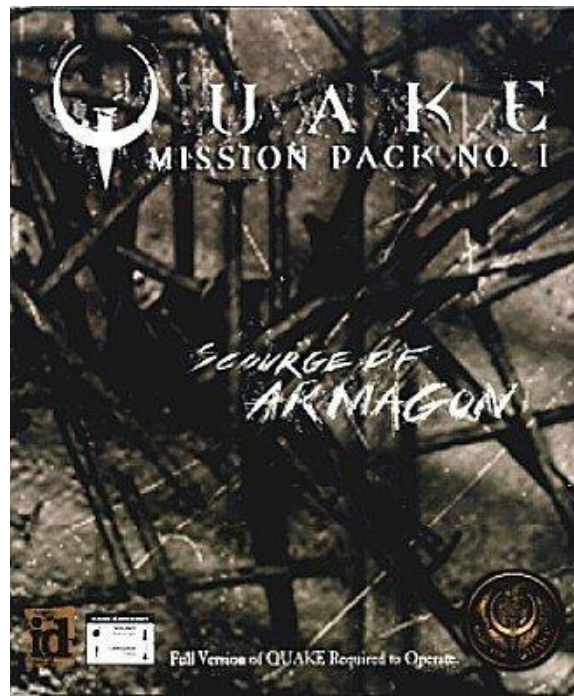
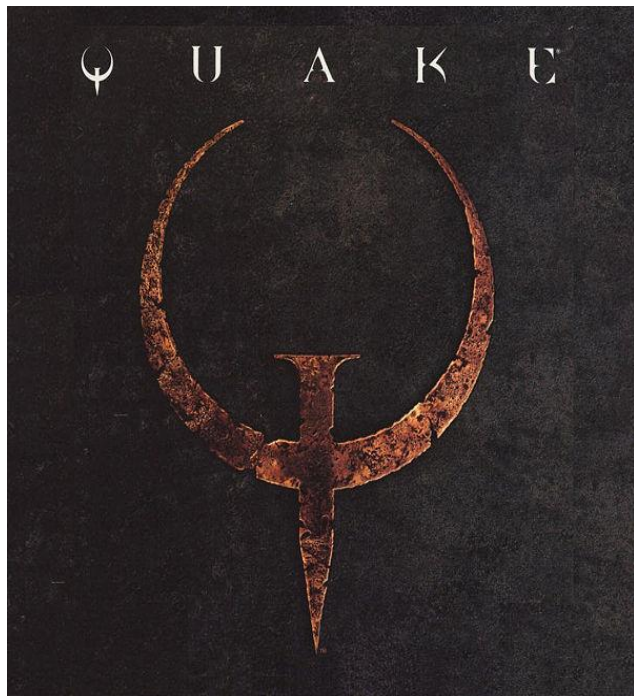
Promotional artwork for *Doom* (1993) and its sequel, *Doom II: Hell on Earth* (1994).



Early screenshots from *Quake*, which promised a truly 3d world (all earlier games simply faked 3d); the Shambler (bottom right) became the game's iconic monster.



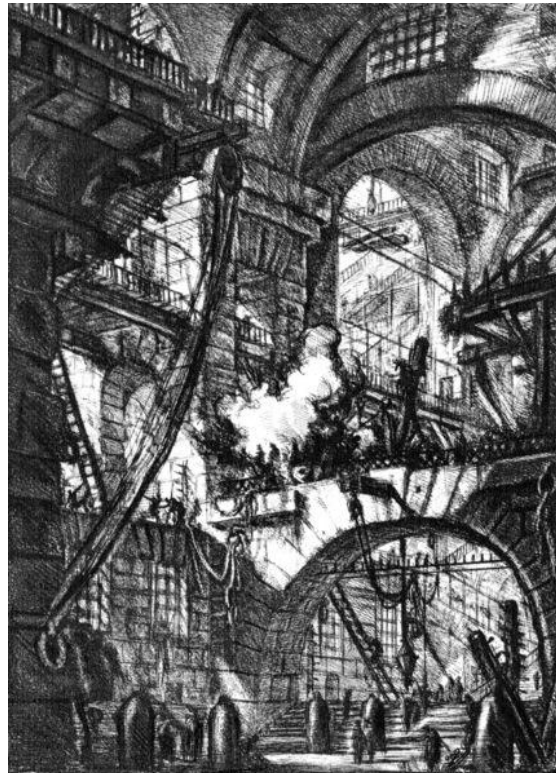
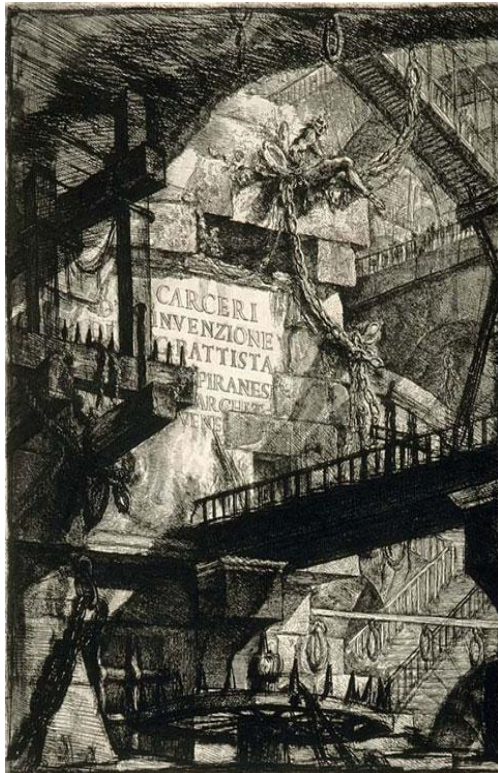
Fan interpretations of *Quake's* Shambler monster, of varying levels of seriousness.



Artwork for *Quake* (1996) and its two official add-ons, *Scourge of Armagon* and *Dissolution of Eternity* (both 1997). The grimy colour scheme reflects the game's scruffy look due to its earth-tone focused colour palette and its stone/wood art style. Shots from each below.



Perhaps an analogue for the “purposeless, mysterious, perpetually indoor architecture” of some of the strangest *Quake* levels can be found in the works of the Italian woodcarver Piranesi. Unfortunately the game’s physics are too regular to allow for imitations of the even more intriguing architectural art of Escher.

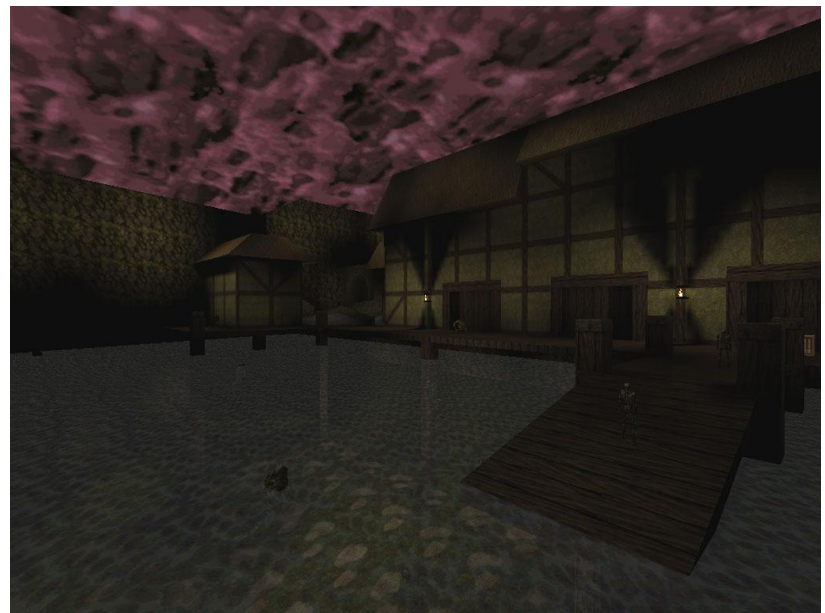




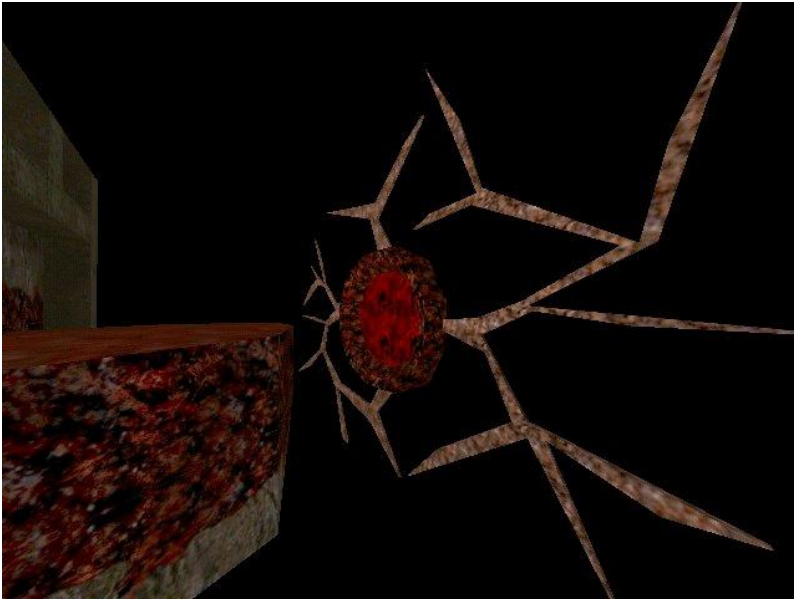
Even before id Software could release its official add-ons, numerous custom add-ons (modifications or mods for short) appeared. These early mods were very ambitious and diverse. From top left to bottom right: Quake Aircraft (cockpit shot), AirQuake (added numerous aircraft and vehicles), Quake Rally (a racing game), and Quess (Quake Chess).



Shots from early custom episodes for Quake. From top left: *Beyond Belief* (an attempt to outdo the game's original first episode), *Fantasy Quake* (which added character classes and new weapons), *The Demon King* (also fantasy themed) and the horror themed *Zerstorer*.



Early period (1997-2001) masterpieces. From top left: *Temple of the Thousand-Faced Moon*, *The Shadow Over Innsmouth*, *Moonlit Assault*, and the “void map” *Coagula II: Flesh*.



The *Nehahra Project* (above) was released in 2000 and contained 17 maps, its own engine, and a lot of new content and features. It was accompanied by a 4 hour long machinima film done entirely in the Quake engine.

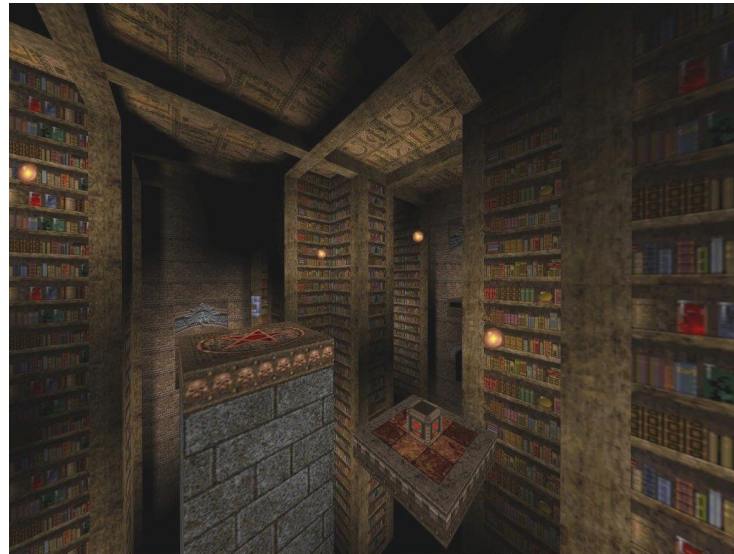
The high-tech and organic/blood-themed episode *Insomnia*, left shots, was released at the end of 2000/start of 2001. It set a new standard for size, scale and technical prowess, thus bringing the early period (1997-2001) to an end.



Transitional period levels. From top left: the dreary medieval levels *Day of the Lords* and *Rain Palisade*, the sci-fi themed *Colony*, the industrial *Nihilore*, and the Taj-Mahal inspired *KJSP1*.



Top: Three works inspired by H.P. Lovecraft. Left: The level *The Castle of Koohoo*, an unparalleled achievement of slimy, monolithic Lovecraftian atmosphere in a Quake level. The others are an illustration of *The Shadow Over Innsmouth* and a liberty-taking portrait.



Left: scenes of “Demonic Libraries” (another Lovecraftian theme) from the episodes *Soul of Evil* and *Contract Revoked*, both released in 2002. Both have modern sequels.



The first of two maps to set an even higher standard and thus bring the transitional period (2001-2005) to an end: the netherworldly, neck-craning *Marcher Fortress*.



The second of the two transition period-ending maps: *The Masque of the Red Death*

Modern Period (2005-Present) Levels Dark Ruins/Dungeon Theme



The Living End



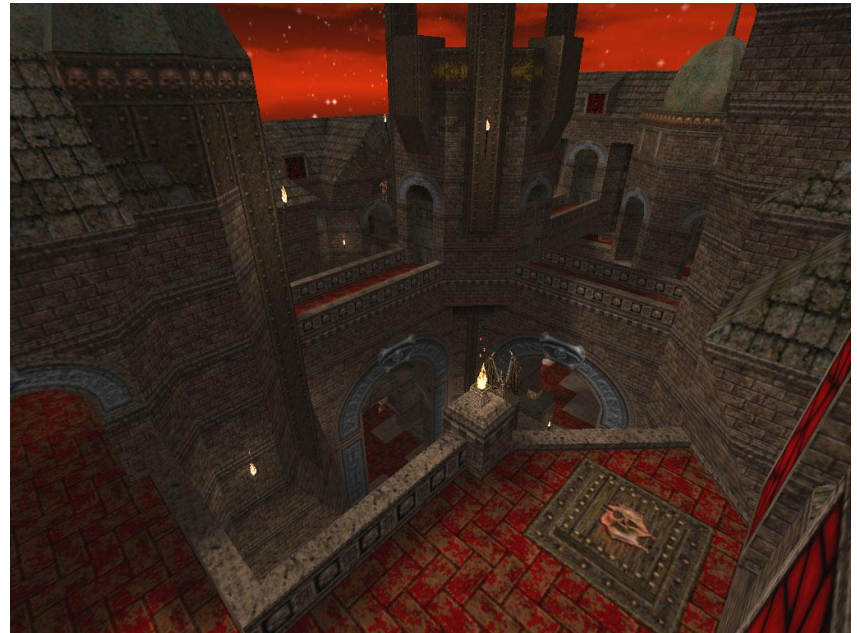
Coagula Contest 3



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This Onion



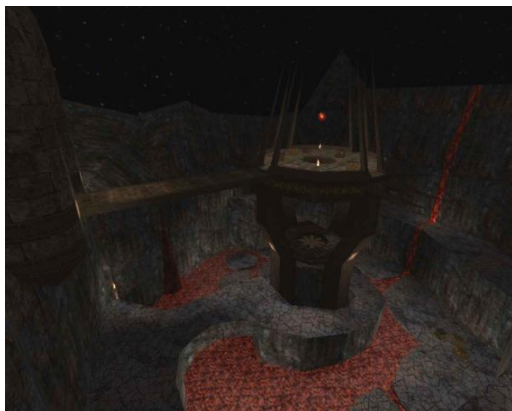
The “Netherworld Palace/City” theme in modern *Quake*. From top left: *Arcanum*, *The Rest Is Silence*, *Breakfast At Twilight*, and *Red777*. The last three all use the modern *Quoth* custom content.



Modern Episodes: Above: Shots from the episode *Travail* (2007), the longest episode of the modern period.



Left: Shots from *Warp Spasm* (2007), an episode which increased map size and monster count further. Below: One of the first Quoth maps, *Crescendo of Dreams*.





Screenshots from *Soul of Evil: Indian Summer* (2008), sequel to 2002's *Soul of Evil*. Both use an unusually bright/autumnal fantasy medieval theme, rather than the darker standard. This episode pushed level design limits even further in terms of outdoor designs, horde combat, and new gameplay features.



Top: *A Roman Wilderness of Pain*, an episode released in 2009. The right shot is a “Venice of Blood.”



Bottom: The Ogre in 1995 and in 2009. 95% of the tech/art advances between the two are fan-made.

Finally! The End. Thanks To:

The *Quake* Community, especially webmasters metlslime, Spirit, and Baker; the organizers of QEXPO; engine programmers LordHavoc, metlslime, and aguirRe; mod creators Preach, Kell, PM, and Necros; too many level designers, graphics artists, players and reviewers to name; all who deserved to be named here and weren't, and numerous evil tinkerers, conspirators and schemers.

"An Interview with John Romero." By Scar3crow. QEXPO 2006. http://www.quakeexpo.com/interview_romero.php

"A Quake Bestiary." By Underworldfan. UWF's Level Reviews. <http://www.quakewiki.net/archives/underworld/quakemonsters.html>

"Quaddicted Archive." Created by Spirit and others. Quaddicted.com. <http://www.quaddicted.com/spmaps.html>

"Lovecraft in Quake" and "Violence in Games" by Kell. Signs of Koth. <http://kell.quaddicted.com/>

