



## WALK THE LAND OF LEGENDARY HEROES.

*Assassin's Creed Odyssey* takes players on an epic voyage into the Golden Age of Ancient Greece. This book showcases hundreds of never-before-seen images from Ubisoft's art studios, including sketches, concepts, gorgeous fully rendered paintings, plus behind-the-scenes commentary from the artists to provide insight into the world-building process.

Ancient Greece and its diverse landscapes are vividly brought to life in *Assassin's Creed Odyssey*. From the imposing marble statues and intricately decorated temples that epitomize the bustling cities of the time to the epic snow-capped mountains and vast sapphire-blue seas.

And scouring the land and sea is our Hero, on a mission to reunite their family.



GAMING

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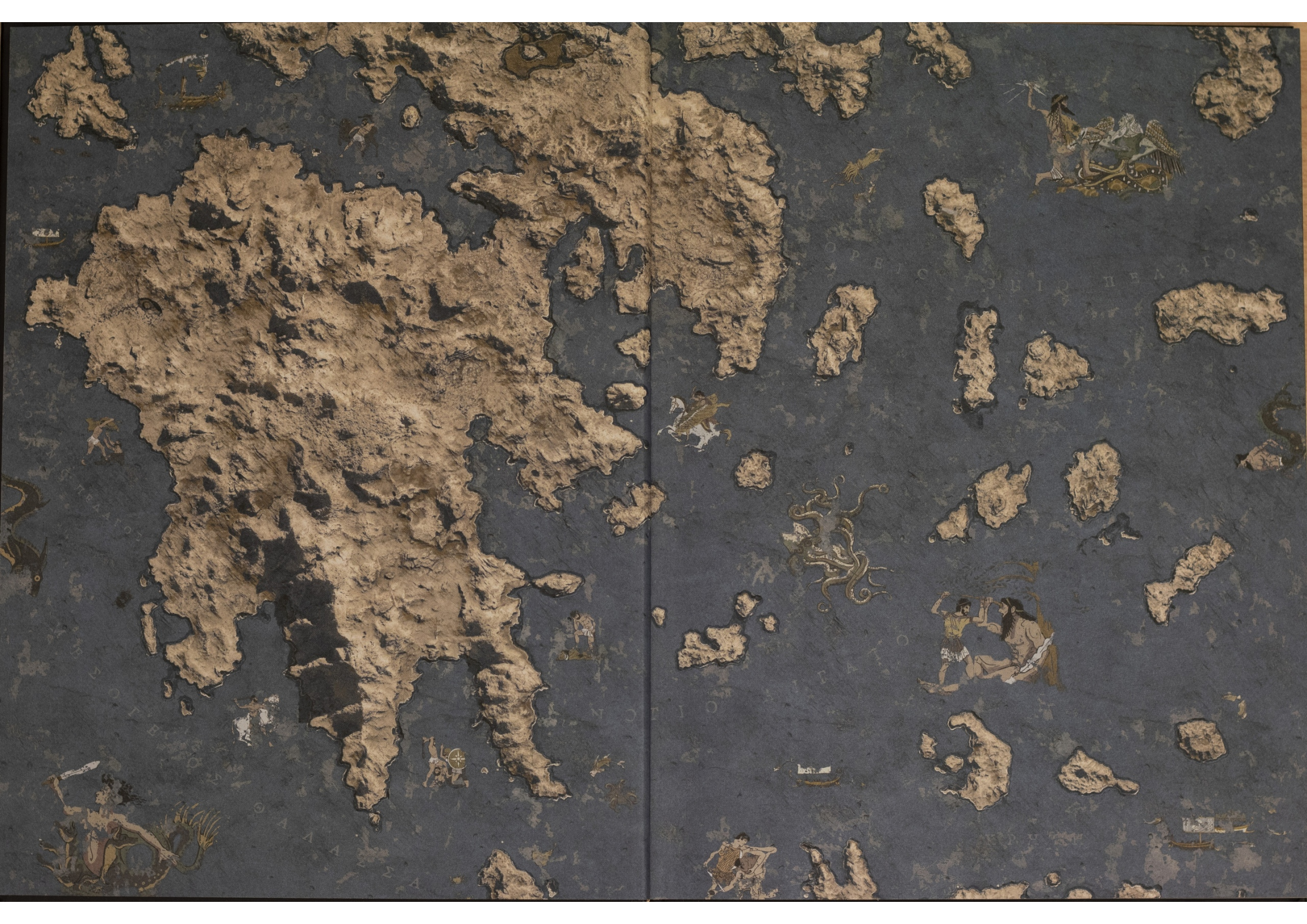
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THE ART OF  
**ASSASSIN'S  
CREED**  
ODYSSEY





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Previous page: Concept art by Caroline Soucy  
Current and next spread: Artwork by Hugo Puzzuoli

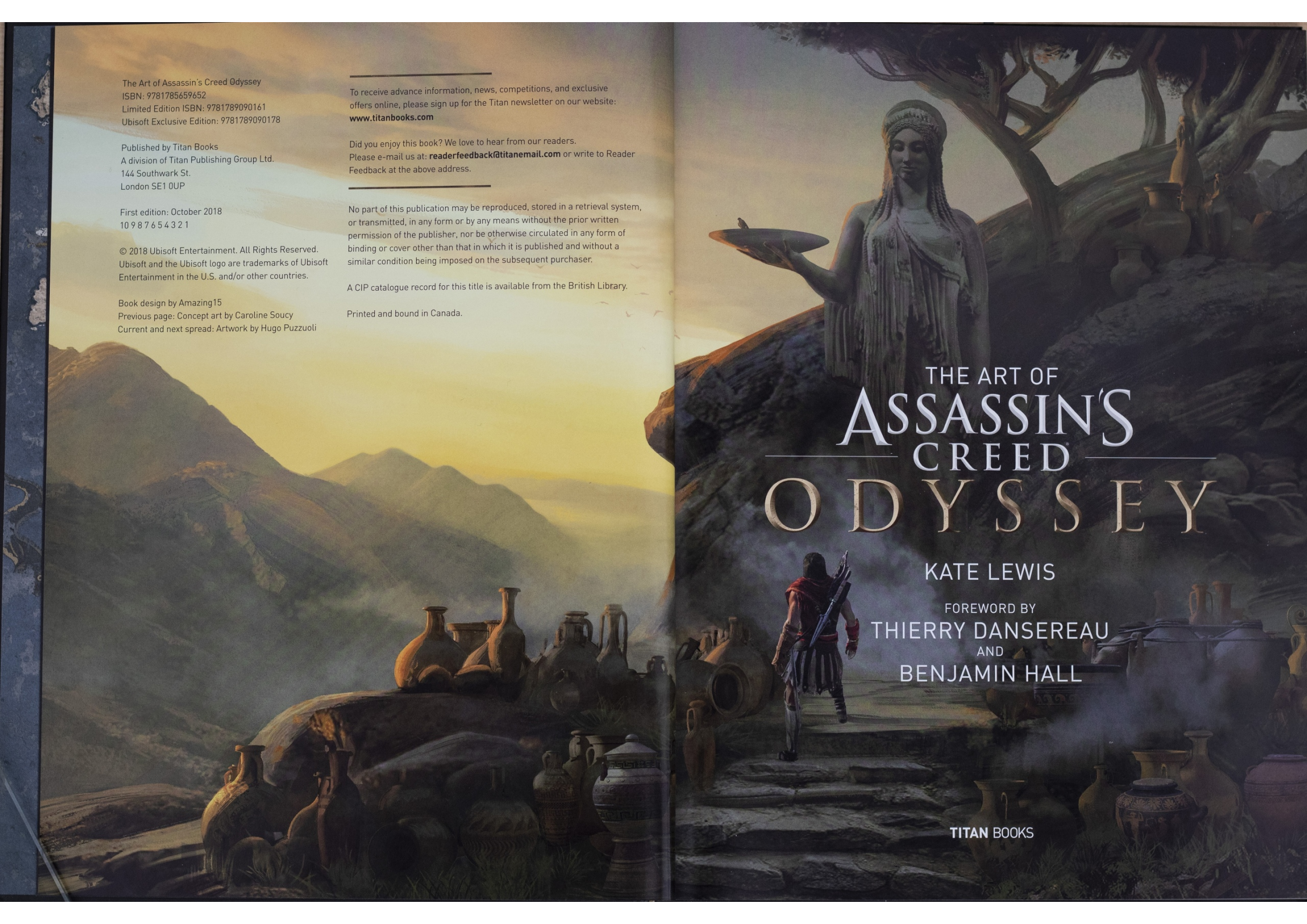
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THE ART OF  
**ASSASSIN'S  
CREED**  
ODYSSEY

KATE LEWIS


FOREWORD BY  
**THIERRY DANSEREAU**  
AND  
**BENJAMIN HALL**

TITAN BOOKS

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## CREATING A CREDIBLE ANCIENT GREECE

Following the hugely acclaimed *Assassin's Creed Origins*, *Assassin's Creed Odyssey* is an epic adventure set during the Golden Age of Ancient Greece, centuries before the events of *Origins* and the creation of the Brotherhood.

The player will explore the civilization that gave birth to democracy, sail on the Aegean Sea, discover legendary cities and sanctuaries (such as Athens, Thebes, Argos, Sparta, Corinth, Delphi, and Olympia), and uncover caves and ruins in their search for Greece's hidden marvels.

With our game taking place in a more ancient time, we had the amazing opportunity and challenge to create a credible world and its landmarks. Many settings that we know only to be in ruins—rocks only four inches above the ground—needed to be built in their full glory. It was especially important for us to work with experts and historians to better understand how Ancient Greece would have looked in our era.

Our most unexpected piece of research taught us something that sent us reeling: everything was painted. From an artistic point of view this was a blessing, and using this knowledge to our advantage, we had the opportunity to add color to almost all man-made structures. This gave us the unique opportunity to create a colorful Ancient Greece as it was two thousand years ago.

From a visual point of view, the player will discover a magnificent world filled with mountains and sea, giving

the landscape a grandeur never seen before within the brand. Players will explore the snow-peaked caps of the legendary Mount Taygetos, the azure blue coastal waters around islands such as Mykonos, the lush green plains of Lakonia, the sun-drenched pine trees and golden grass of Attika, the northern autumnal regions of Makedonia, and the southern arid and volcanic islands of Krete and Thera. Players will discover and experience a massive, vibrant, and diverse world filled with contrast not only in its biomes, but also in its mood and ambiance. We paid a lot of attention to our dynamic time-of-day and systemic weather system to truly support a world contrasted between tradition and modernity, religion and science, and the war between Sparta and Athens.

Customization and choice being one of our core pillars, the player will be able to fully customize their chosen character as they wish. Players will have access to a wide variety of weapons, armor, and legendary outfits to create their own unique, epic-looking Greek hero, ready to face the world and its many challenges—challenges that will come from the Athenians and Spartan soldiers and many other factions, mercenaries, legendary animals, as well as some more mythical creatures...

We are convinced that all these elements combined will give our players the most compelling setting ever seen in an *Assassin's Creed* game.

THIERRY DANSEREAU  
AND BENJAMIN HALL





PROLOGUE

BATTLE OF  
THERMOPYLAE



Left: Early concept art of Leonidas by Frédéric Rambaud and Gabriel Blain, showing the classical Spartan red and molded breastplate.

Right: Leonidas in full battle armor, with his legendary spear in artwork by Frédéric Rambaud.

Previous Spread: Concept art by Hugo Puzzuoli.

## LEONIDAS

Sparta's legendary king, Leonidas lead his 300 warriors to the Hot Gates at Thermopylae to stem the tide of invading Persian forces. Seen in dreams, memories and time-jumps, the Hero pieces together the story of Leonidas' triumph and tragic end, along with the history of the broken spear which the Hero now possesses. Leonidas is depicted here in concept art by Frédéric Rambaud and Gabriel Blain as a formidable, larger-than-life ruler of a famed, warrior kingdom, known throughout Greece for their military prowess and unrivaled courage in the face of insurmountable odds.





## THE BROKEN SPEAR OF LEONIDAS

The broken spear of Leonidas is the most important weapon in the game, bestowing upon the Hero extraordinary abilities. Created by the First Civilization and belonging to the legendary King of Sparta, the staff was broken during the battle of Thermopylae. *Odyssey* sets itself apart from previous *Assassin's Creed* games in that our Hero doesn't have a hidden blade, but instead wields this formidable spear. Always visible on the Hero's back, the broken spear had to have an iconic design. Taking inspiration from the historic Spartan *dory*, early versions were carved with the Assassin's crest, the shape of which forms the blade itself. "The challenge was to try to find a balance between the Greek *dory* spear, First Civ influence and to hint the Assassin's logo in the shape design," explains artist Gabriel Blain.

Right and Above: Early concept art by Gabriel Blain and modeling and renders by Nathaniel Lamartina showing a variety of handle treatments with different ornate designs to the blade.

Below: The full spear before it was broken during the battle at the Hot Gates. Typically these spears were 7-9 feet long, used one-handed with a shield.





## BIOMES

The Hero will encounter seven distinct biomes—six on land, one underwater—as they journey through Ancient Greece. Each features its own flora, fauna, weather systems, and unique topography. The challenge for the art team was to make sure the biomes each had their own individual atmosphere, vegetation, color palette, even down to the type of sand and rocks in each location. “All biomes are a joint effort of several artists, technical artists and technical directors who work together to create those landscapes that are driven by procedural rules. In order to create believable procedural biomes, the biome team had to fully

understand interaction between elements that drive nature and apply it in the game,” explains Vincent Lamontagne, assistant art director and lead biome artist.

Above, cross-sections of the six land-based biomes—Spring, Summer, Arid, Paradise Islands, Volcanic, and Deciduous Forest—give a broad spectrum of the landscape the Hero will have to navigate and survive. Artist Hugo Puzzuoli adds, “Our team had fun translating the diverse nuances of azure blue from the Mediterranean Sea. From the paradisiac white sand beaches to the arid orange volcanic coast.”



Top: “A dedicated river tool has been developed in order to render believable river layouts in a Greek mountainous landscape. Here is an in-game image of a spring river.” Vincent Lamontagne.

Above: Capture of the Summer biome from the game.





Previous Spread: Final in-game renditions of the different biomes. "What would be Greece without the typical olive groves? Early on, some key nature elements were chosen in order to feel the Greek landscape." Vincent Lamontagne.

Above and Right: Concept artwork showing the Volcanic biome as lava drips into the sea, creating plumes of steam to obscure the Hero's path. Artwork by Guang Yu Tan (above) and Caroline Soucy (right.)

Top: Contrasting wildly with the dark Volcanic areas is the Deciduous biome. Artwork by Hugo Puzzuoli.





Above: Concept art by Qiu Zhiwei  
Left: Render of the Summer biome.



## WEATHER

Greece is known for its blistering hot sun, crystal clear seas, and sandy beaches, but there is much more to the weather in *Odyssey* than that. The weather system is huge and systemic, the density of the clouds change to allow for storms and rain to roll in off the sea. As art director Thierry Dansereau jokes, "Since *Syndicate*, the team knows a lot about the rain!"

The weather also changes between biomes, complementing the different topographies and creating a dynamic, unpredictable environment. In these images, adverse weather highlights very different atmospheres for the player to navigate, giving the game a more immersive and realistic feel.

Above: Artwork by Michael Guimont

Top Right: Artwork by Caroline Soucy

Center Right: "To enter the city of Athens, you had to walk through a cemetery and pass near numerous corpses of criminals sentenced to death... Nothing there to make you smile. Imagine when it was raining..." Caroline Soucy

Bottom Right: Artwork by Hugo Puzzuoli





CHAPTER 1

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KEPHALLONIA

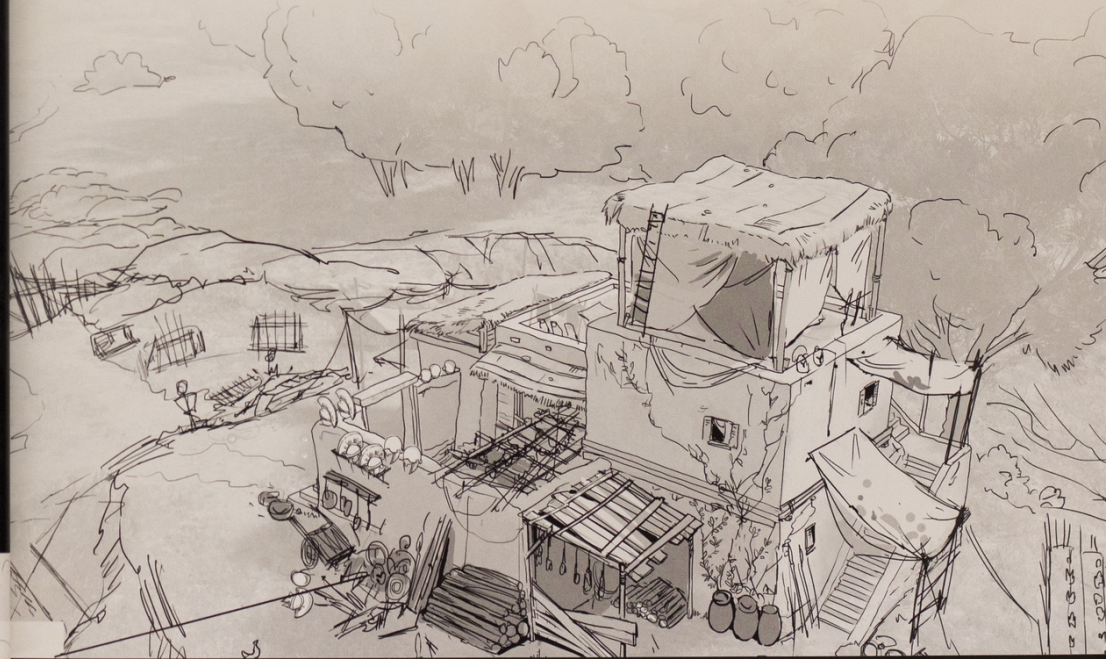


## KEPHALLONIA ISLAND

The small island of Kephallonia sits to the far West of the Corinthian Gulf. This once prosperous but now war-torn island rife with bandits and earthquakes is where the game begins and is home to our Hero. Fallen on hard times, even Zeus, looking over the people, cannot stop the illness and corruption ravaging the island. Shown on these pages, destitute people sleep rough beside once glorious, now broken, statues, and make-shift houses are left unfinished. "The player needs to want to leave this place full of bandits and corruption, it is an unsafe place," explains art director Thierry Dansereau. Despite the run-down appearance, the island still holds beauty and life.

Above and Previous Spread: Artwork by Hugo Puzzuoli

Left: Artworks by Caroline Soucy.





## KASSANDRA

*Assassin's Creed Odyssey* focuses on RPG gameplay, so choices made by the player directly affect the outcome or development of certain situations. The most notable of these is choosing to play siblings Cassandra or Alexios. Both Heroes involved similar development and design. We first meet Cassandra in her home on Kephallonia, she is a mercenary, hardened and scarred by her experiences. When designing her features, the team wanted her to look strong and vibrant, bringing such a character to life includes the smallest of details. "We had to create a false reflection in her eyes to ensure she looked alive. She needed to look great in every angle," explains Thierry Dansereau.

Above: Early concept sketches by Thierry Dansereau.

Right: Concept art of Cassandra by Yan Li.

Next Spread: Early concept art by Frédéric Rambaud.



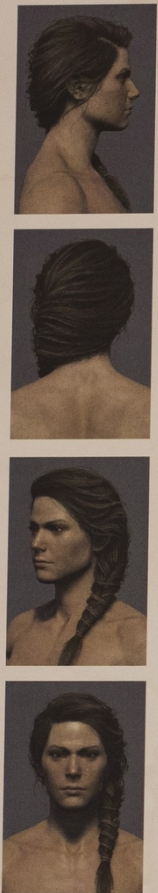






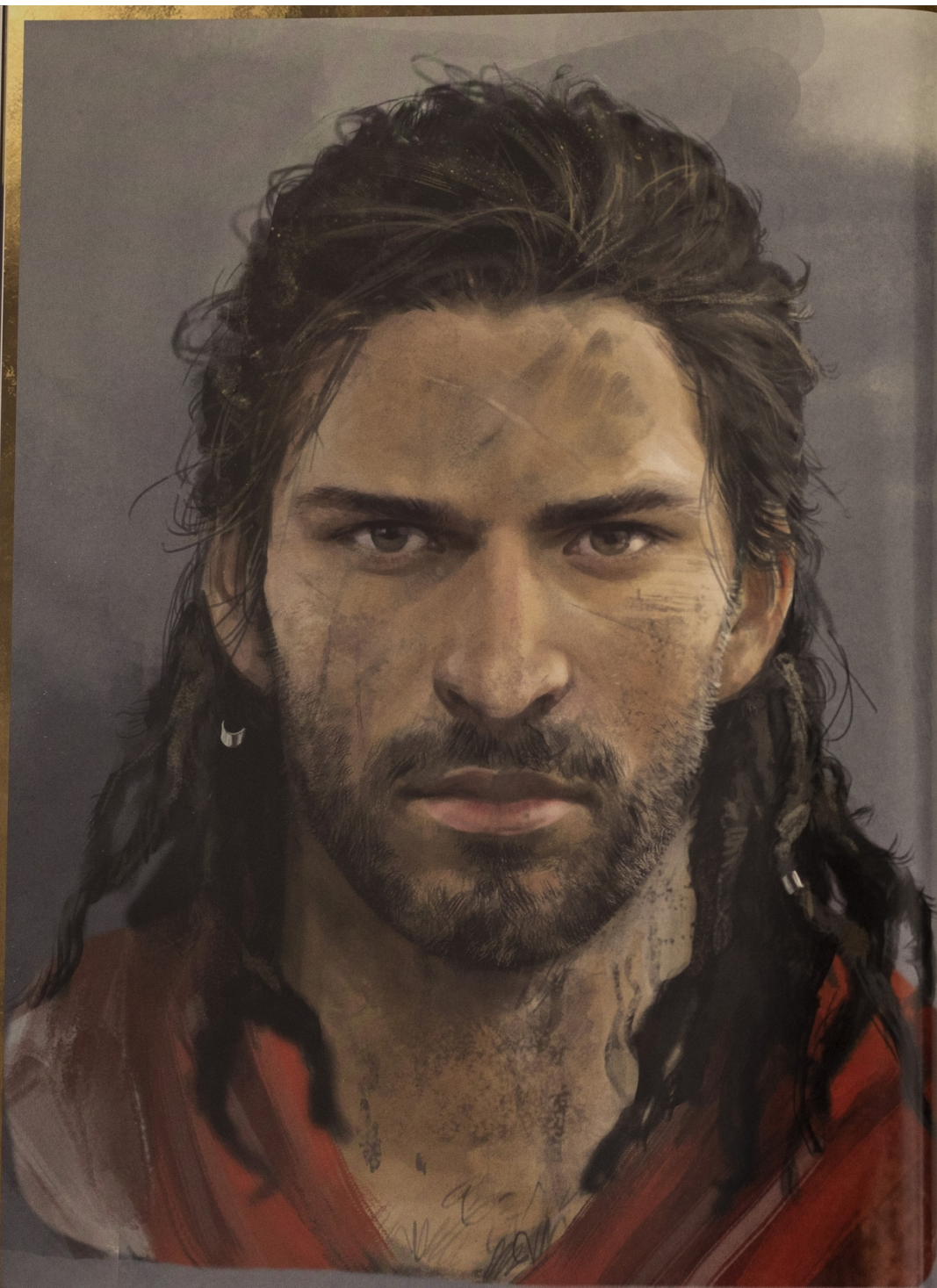
Previous Spread: Concept art by Frédéric Rambaud of Cassandra in action, taking down Athenian guards using both her bow and the broken spear.

This Spread: Early concept art exploring Cassandra's clothing by Gabriel Blain. The designs were inspired by real-life examples, gathered from various museums and historians. Thierry Dansereau explains, "The outfits are leather, copper, and bronze. There is no stitching either, only wrapping and linen. Legendary outfits and armor designs were freer."



Detailed 3D renders of Cassandra.

Kassandra grew up on a poor, down-trodden island and her armor and appearance needed to reflect that. She is muscular, can defeat brutes as well as soldiers and has followed the mercenary life from a young age. She carries a sword, bow and arrows, and the broken spear. From a design perspective, the way these weapons are carried on her body is crucial to the visual identity of her character. The weapons create an angle, her bracers differ from one leg to the other, introducing elements of asymmetry which gives an interesting and unique design.



Below: Early concept sketches of Alexios by Frédéric Rambaud exploring different outfits and weapons, from bare-chested brawler, to full Spartan warrior.

Left: Artwork by Yan Li.

## ALEXIOS

Whether the player chooses Cassandra or Alexios, the story plays out the same. Flung from the cliffs of Mount Taygetos and left to fend for themselves, the Hero sets sail through warring Greece to find their parents, save their sibling, and destroy the nefarious Cult of Kosmos. The development team kept the siblings as close as possible in look and feel, with a few distinctions. Alexios has a different body type and gait, he's larger and sports dark brown dreadlocks, but they share the same coloring and variations on the same outfits.

Alexios and Cassandra fight with a sword, bow or spear. The development team wanted to show a proactive combat, wielding dual weapons with a focus on attack rather than defense.





Previous Spread: Artwork by Frédéric Rambaud.

This Spread: All concept artwork by Gabriel Blain.

"We tried to have a strong theme for all of the legendary armor. Some rooted in the Greek mythology and some more grounded in facts and history.

Bottom right is a representation of Agamemnon, based around a mask that was found in what is

believed to be his tomb. Agamemnon was the King of Mycenae and commanded the Greek army in the Trojan wars. The immortal one [second to top right] is based on the army of Xerxes, King of the Achaemenid Empire. We chose to go with a dark and menacing look that would well suit an Assassin." Gabriel Blain.



## MARKOS

Markos is a sleazy but loveable merchant who lives on Kephallonia. He often makes promises he can't keep, owes many people money, and always asks the Hero to clean up his messes. He discovered the Hero on the beaches of Kephallonia and takes credit for the formidable mercenary they turned out to be.

Right: 3D render of Barnabas by HELIX.

Left: 3D render of Markos.



## BARNABAS

Barnabas is one of the first allies the Hero meets and is the comic relief of the game. "Born in London during the press tour for Syndicate, in a pub. Humor worked well in Syndicate. We need a sidekick who jokes and make comments," explains Dansereau.

Barnabas spins tall tales of shipwrecks, claiming that was how he lost his eye and washed up on the shores of Kephallonia. After the Hero saves his life, Barnabas promises his help, his skills as a sea captain, and his friendship in return.

Everything about Barnabas points to a seafaring past. He wears the trident of Poseidon around his neck, a boat hook and rope at his belt and blue, wave-like patterns on his clothing.



CHAPTER 2

MEGARIS



## NIKOLAOS

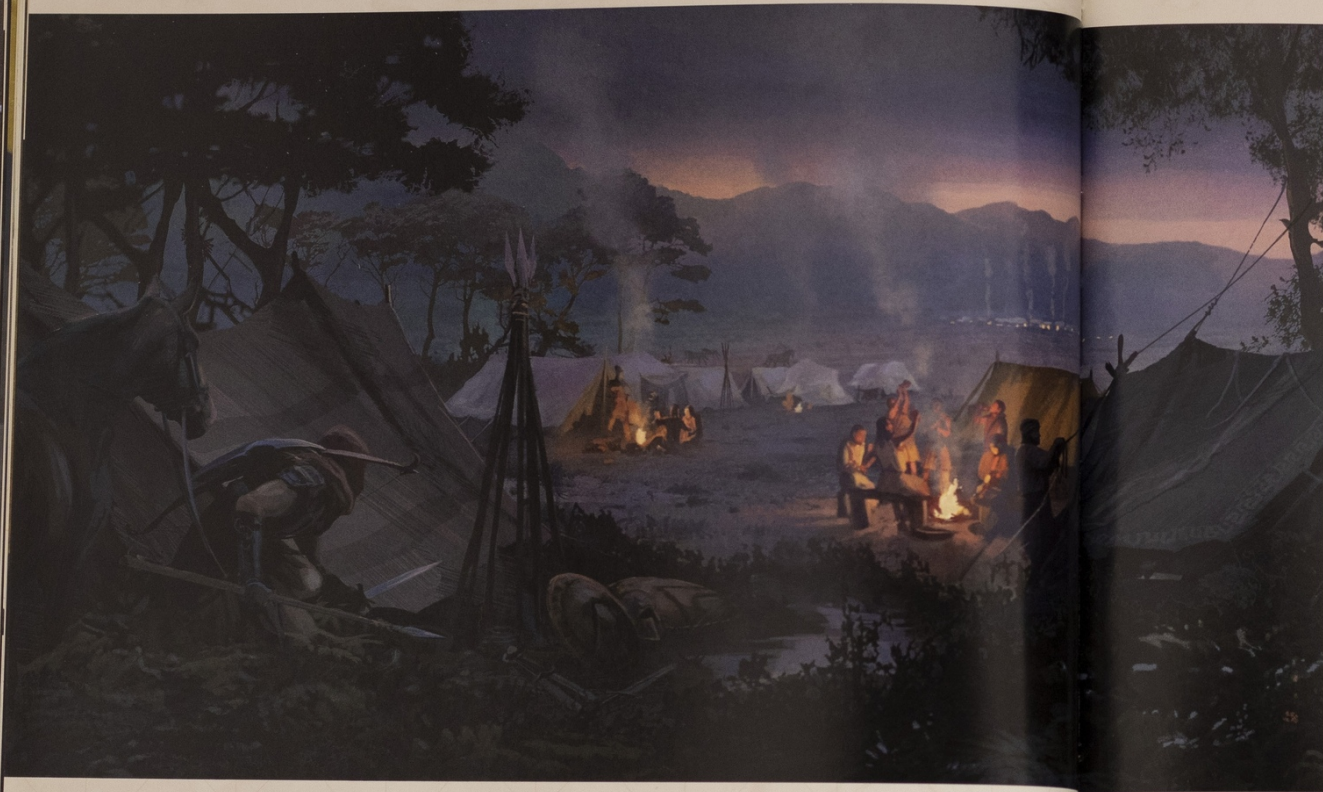
Found in Megaris, a strategic area in the Peloponnese caught right in the middle of the brutal war between the occupying Athenians and invading Spartans, Nikolaos is a fierce Spartan general. Resplendent in classic Spartan armor, Nikolaos is a force to be reckoned with. Nikolaos has embraced his ferocity and his nickname of the Wolf, wearing a wolf helmet to battle. Father of two children, Cassandra and Alexios, it was prophesized by the Oracle of Delphi that one of these children would bring doom to Sparta. Agonizing over his decision, he chooses his duty to Sparta over his duty as a father and casts both children from the cliffs of Mount Taygetos. One ends up on the shores of Kephallonia, and one with the Cult of Kosmos. Nikolaos may think he has saved Sparta, but the cost was far too high. Efficient and ruthless, the Wolf has become a target of the Cult of Kosmos who know if he is dead, the war will never end. And it's up to our Hero to kill him or not.

Previous Page: Concept art by Hugo Puzzuoli.

Above: Concept art by Caroline Soucy.

Right: Concept art of Nikolaos by Yan Li.





Left: Artwork by Caroline Soucy.

Below: Early concept sketch by Michael Guimont.

Bottom: Artwork by Hugo Puzzuoli

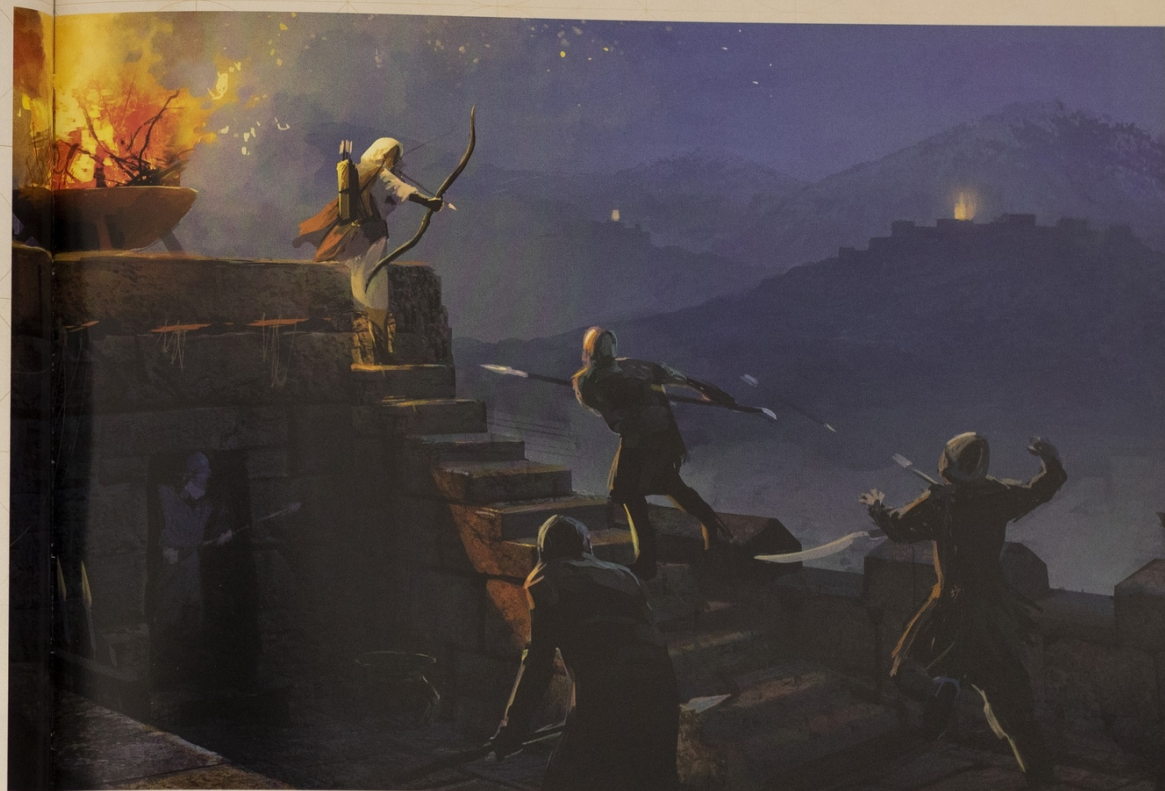
## ENCAMPMENTS

The Spartan army encampments in Megaris sprawl across the landscape. Tents house weary soldiers, shields and spears neatly arranged, to be quickly grabbed if the Athenians should attack. Our Hero must infiltrate this camp in order to get close to the target, the Wolf, but these camps are a maze of tents and low buildings, temples and houses overtaken by war and generals, and are always well guarded. "The layout of the locations needs to feel credible as though it could be lived in and at the same time needs to fit within the game metrics of fight and stealth," explains world director, Benjamin Hall. "Anywhere in the world where the player finds themselves against enemies are designed to be a homogeneous blend between art and design."



## FORTS

Hilltop forts formed the main line of defense against the invading armies. They are built of stone packed around wooden frames as demonstrated in the fort at the bottom of the page, created by Michael Guimont. It's up to the Hero to infiltrate these to bring them down from the inside, allowing the army to advance, as shown in concept art by Caroline Soucy (far right). But these are not simple structures, as Benjamin Hall explains, "Forts are some of the most complex challenges design wise. These locations need to offer something different for the player from both a visual and gameplay point of view."





## WAR OUTCOMES

Every action has an outcome and an effect which ripples throughout the game. The player is able to influence these outcomes in the widest sense and have direct impact on the war between Sparta and Athens. By choosing sides and using the Hero's fight skills, you can turn the tide of battle in either nation's favor.



The Hero does not use shields but the player will encounter all manner of shields through the game, some of which are shown here.

Previous Spread:  
Artwork by Guang Yu Tan



## WEAPONS

Drawing on classic, historical weaponry, the art team designed a range of shield types, from simple Spartan and Athenian designs to complex, ornate designs depicting mythological and legendary creatures of Ancient Greece—the Nemean Lion, the Medusa, and the Minotaur. These were used to intimidate enemies and show the prowess of the warrior.

Above shows the iconic helmet for the phalanx soldier. They would carry a shield in the left hand to protect themselves and their neighbor and a spear in the right hand. Each faction and army has different coloring, the Spartans are red, the Athenians blue-yellow, the Artemis warriors wear animal skins and even the Cult of Kosmos has a distinct appearance drawing on the First Civilization for inspiration.



Almost everyone in *Assassin's Creed Odyssey* carries a sword. The Spartan hoplites can carry short, deadly blades known as *xiphos* or an even more vicious sword called the *kopis*. While the broken spear is our Hero's key weapon, they are able to carry any weapon they like. Shown on these pages in artwork by Caroline Soucy and Gabriel Blain is an array of swords modeled on both the *xiphos* and the *kopis* with ornate patterns carved into the blades and extravagant handles. Also shown are concepts for legendary and epic bows, ranging from relatively simple design to fantastically elaborate, showing off the full imagination and daring of the creative team.

The variety of weapons in *Odyssey* is huge, from simple swords to intricately carved tridents and war hammers, double-axes to elaborate bows, and of course, our Hero's iconic broken spear, an artifact of the First Civilization.



CHAPTER 3

PHOKIS


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## ANCIENT STRUCTURES

Greece is known for its monuments, temples, and statues, some of which still exist today. But even in 431 BCE, Greece had ruins of even older civilizations. In Phokis, thought of as the Land of the Gods and center of the world, stands the Sanctuary of Delphi, sitting on the slopes of Mount Parnassos, along with other temples and structures from the pre-classical Greek age. While drawing on real-life examples, historical research, plus popular culture in the form of movies and comics, the art team had to reconstruct these monuments from nothing but myth, and bring life back into these magnificent structures.


Artwork on previous page and these pages by Hugo Puzzuoli.



A concept art illustration of the Oracle of Delphi. She is depicted as a woman with long, dark, wavy hair, wearing a red and white dress. She is seated on a stone ledge, holding a golden bowl. The background is dark and atmospheric, with a large, arched stone structure. The lighting is dramatic, highlighting her face and the bowl.

## ORACLE OF DELPHI

The Oracle of Delphi, shown in this concept art by Frédéric Rambaud, is one of the most significant figures in the Ancient Greek world. Thought to have been discovered by Apollo, the Oracle and her temple have spiritual and historical roots dating back thousands of years. In *Assassin's Creed Odyssey*, it is here Nikolaos comes to hear the prophecy that will bring tragedy to his family. It is also in Delphi that the Cult of Kosmos has its base.

A concept art illustration of Herodotos. He is depicted as an older man with a full, grey beard and hair. He is wearing a blue and white patterned shawl over a white tunic and brown trousers. He is holding a long wooden staff in his right hand and a brown hat in his left hand. The background is a light, textured wall with a repeating geometric pattern.

## HERODOTOS

Herodotos, the 'Father of History' was a chronicler of facts and events rather than heroic tales like his Homeric counterparts. An ally to our Hero, Herodotos discovers the corruption in Delphi and helps the Hero uncover the truth about the Cult and bring safety and peace to Athens. In this piece of concept art by Frédéric Rambaud he is shown as a wise, older man. His full head of hair and lustrous beard tell of his health and potential wealth, and his garments are colorful and of differing styles. On his torso he wears a traditional Greek wrap, but his legs and feet are clad in more exotic styles, hinting at his Persian roots.

## CULT OF KOSMOS

Meeting far beneath the Sanctuary of Delphi, the Cult of Kosmos is the main antagonist in the game, comprised of forty-two members. Their symbology is derived from snakes, based on the myth of Python, an ancient, giant snake said to guard a stone at the center of the world in Delphi. Apollo slew the snake and took over its temples, and so now the Oracle of Delphi is housed in the Temple of Apollo. The Cult centers its rituals in the Temple of Gaia, a site even older than the Temple of Apollo and situated below it. The Cult has members spread throughout the country. They're unknown, invisible to the Hero, much like Templars, inhabiting upper echelons of society. Their full regalia, displayed on these pages, feature dark, oversized robes so their bodies remain indistinguishable. Their masks, white with red and gold highlights, are based on traditional Greek theatre masks.



The snake symbolism is apparent throughout the design, most notably in the staffs and scepters, each adorned with a cobra head. All concept artwork on these pages by Frédéric Rambaud.



## PYRAMID

This sacred artifact, a pyramid made up of tiny triangular pieces attached to a frame, shows visions of the past, present, and future when touched by a descendent of the First Civilization bloodline.

## CULT CEREMONY

The Cult of Kosmos thrives on chaos and attempts to spread their rule through every rank in society. Once a year, the Cult comes together to perform sacred rituals and discuss their plans for the sustainment of the war, as depicted below in artwork by Hugo Puzzuoli. The Hero infiltrates this annual ceremony and encounters Deimos, a highly trained warrior and the Cult's deadliest weapon. Deimos and the Hero both experience a vision given by the sacred artifact in the center of the chamber and discover they are long-lost siblings.





CHAPTER 4

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ATTIKA





Previous Spread: Artwork by Hugo Puzzuoli.  
Left: Capture of Athens from the game.  
Bottom: Concept art by Caroline Soucy.  
Fold-out: Artwork by HELIX.



## ATHENS

Athens is the biggest and most important city of the age, a complex warren of streets, buildings, temples, and wealth. Athens gained a lot of its wealth from the silver mine at nearby Lavrio and that wealth is displayed in huge monuments like the Acropolis and Parthenon and the Chryselephantine—gold-covered—Statue of Athena. As the Hero navigates the city, the player becomes embroiled in the tension between the champion Perikles who wishes to remain separate from the war, and Kleon, the warmonger stirring up fear and hate among the people of Athens.

Athens contains many different areas, from the wide avenues and white marble colonnades seen in the art above, to the narrow market streets and busy theatres, bustling with life as shown in the artwork to the left.

"We over-scaled some key monuments to make them stand out more and make them more epic," says art director Thierry Dansereau. "We added colors to the statues and buildings, making them new again in the game. The concept art must push the envelope and the vision further than what's in game."





## PERIKLES

Perikles is the elected leader of Athens, a great political mind and visionary, he is beloved of his people. He ordered the constructions of the Parthenon in honor of Athena and grew Greece into a world super-power. He wears fine clothing with elaborate patterns and embroidery, as shown in the artwork to the right by Yan Li, a sign of his wealth and status. Perikles lives in a large mansion and holds a symposium, shown in these concept artworks by Hugo Puzzuoli, which is the Hero's key to another clue to finding their mother, Myrinne. Through various missions, the Hero is invited to the symposium, a lavish party full of the best and brightest of Athenian society.



## ASPASIA

It is during Perikles' symposium that our Hero meets Aspasia, the most influential—and hated—woman in Athens and wife of Perikles. Historically, little is known about this mysterious woman but she was considered by Perikles' peers to be brilliant, highly intelligent, and a mentor to the famous Sokrates. She is drawn to the Hero, and uses her extensive network to uncover three possible leads she hopes will help put the Hero on the path to finding their mother.

Aspasia exudes money and status in every aspect of her appearance. Bright purple and gold were signifiers of wealth and her Persian heritage and her home—above—is lavishly painted in vibrant colors, with murals and patterns adorning the walls and columns. No expense has been spared.

Left: Artwork by Yan Li.

Above: Artwork by Hugo Puzzouli.

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“I TRIED TO CAPTURE ASPASIA’S ENTRANCE INTO THE MAIN ROOM OF PERIKLES’ HOUSE, FOCUSING ON HER BUT ALSO ON THE GUEST REACTIONS.”

HUGO PUZZOLI

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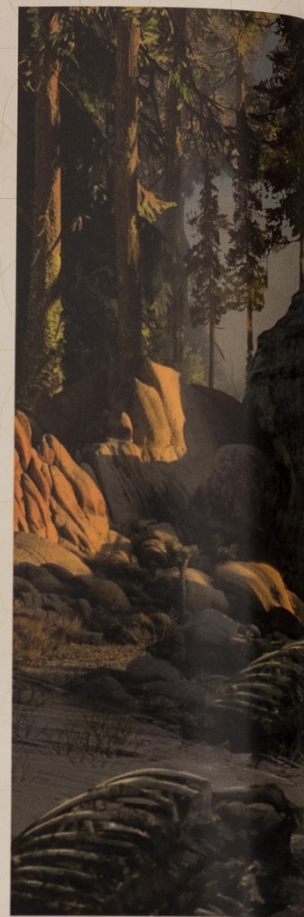


Below Left: Artwork by Caroline Soucy.

Below: A sketch of Athens' walls by Michael Guimont.

"The Acropolis is one of the most iconic historical landmarks of Greece. Thousands of people visit each year. We really wanted to make this the postcard shot of Athens and the oversized statue of Athena creates a memorable landmark at the heart of the city." Benjamin Hall, world director.





Clad in the deep blue of Athens, Kleon shows his wealth in his attire, with gold edging, patterning, and jewelry in artwork by Yan Li.

## KLEON

Upon returning to Athens to speak with Aspasia and gain more clues as to the whereabouts of Myrinne, the Hero learns the city has been struck with plague and Perikles has been replaced by Kleon, a key member of the Cult of Kosmos. Initially beloved of the citizens who elected him, Kleon goes mad with power. He institutes an oppressive regime and commits the region to full support of the war. Kleon is rich, loud, brash, and dangerous and will do anything to further his cause.

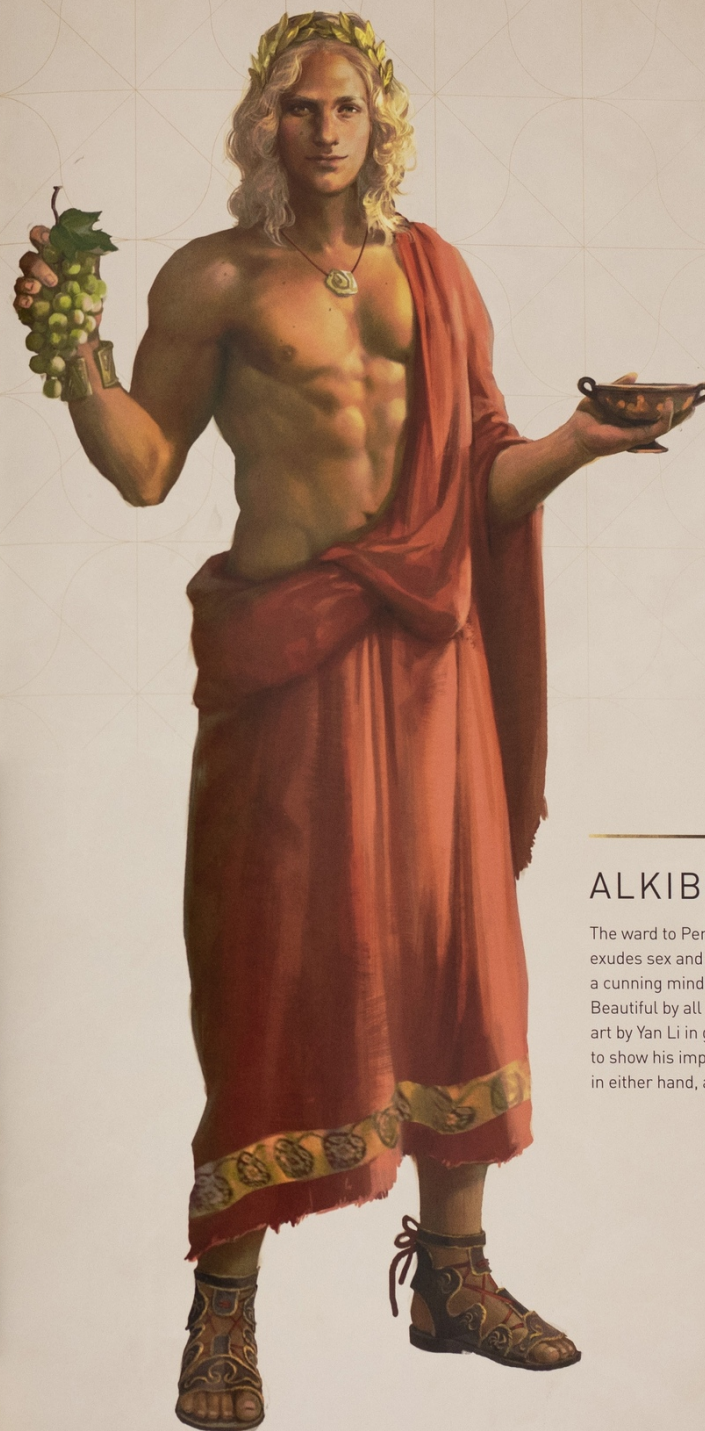
“IN THIS CONCEPT I WANTED TO SHOW THE DEATH OF KLEON IN HIS FINAL BATTLE AGAINST ALEXIOS. PAINTING AND USING DEAD HORSES, RED LIGHT ON THE ROCKS, AND THE BURNING CITY IN THE BACKGROUND AS MY MAIN INGREDIENTS TO CREATE A DRAMATIC MOOD.”

HUGO PUZZUOLI

Bottom: "In this night mood room, I wanted to recreate a philosophers' confrontation, showing Sokrates smiling as he talked, and the other one really upset." Húgo Puzzuoli

## SOKRATES

In *Assassin's Creed Odyssey*, our Hero meets Sokrates as a young man in his mid-thirties. He is broad, and simply clad in a single drape. He is known in Athens as anything but the revered philosopher modern-day audiences are familiar with. Art director Thierry Dansereau adds, "He used to be a very good fighter, known to be very hairy and dirty with no manners and no shoes. This is how we have chosen to present him." And despite this reputation, he is still a great thinker, a friend of Perikles, and in demand by Perikles to attend his symposium where he often uses our Hero as a guinea pig in his philosophical arguments.



## ALKIBIADES

The ward to Perikles and playboy of Athens. Alkibiades exudes sex and intrigue, he is privy to secrets and has a cunning mind behind the long, golden locks. Beautiful by all standards, he is depicted here in concept art by Yan Li in god-like iconography—a loose drape to show his impressive physique, libations and offerings in either hand, and a golden crown of laurel leaves.





Artwork by Hugo Puzzuoli.



## FACTIONS: ATHENIANS

Concept artwork on this spread by Gabriel Blain and Frédéric Rambaud showcases the variety of opponent to be found in Athens, Attika, and all over Greece. The Athenian army is similar to the Spartan but does have key differences. The Athenian breastplates are smooth, favoring motifs and symbols over representation of muscles. And there is of course the color: Athenians are always represented in blue so they are easily recognizable to the player.



CHAPTER 5

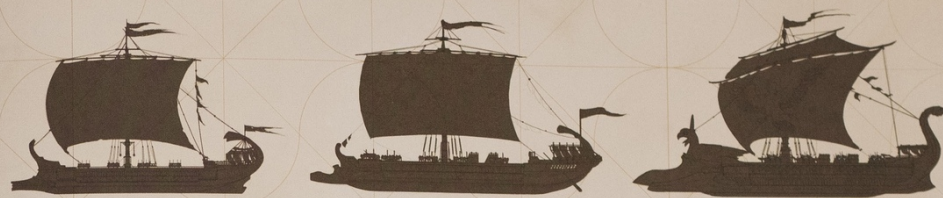
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LIFE AT SEA



## SHIPS

The Greeks have long been known as a naval powerhouse. The development team created multiple ship models, covering the trireme (with three rows of oars), the bireme (with two), merchant ships and other smaller boats. Historical and pop culture sources, including a visit to a life-size replica of a trireme, 3<sup>rd</sup> century BCE graffiti, depictions on vases and stone reliefs, and movies like *Hercules* (1958), *Jason and the Argonauts* (1963) and many others, all served to inform the design team to create realistic and functional digital replicas of these classic ships.

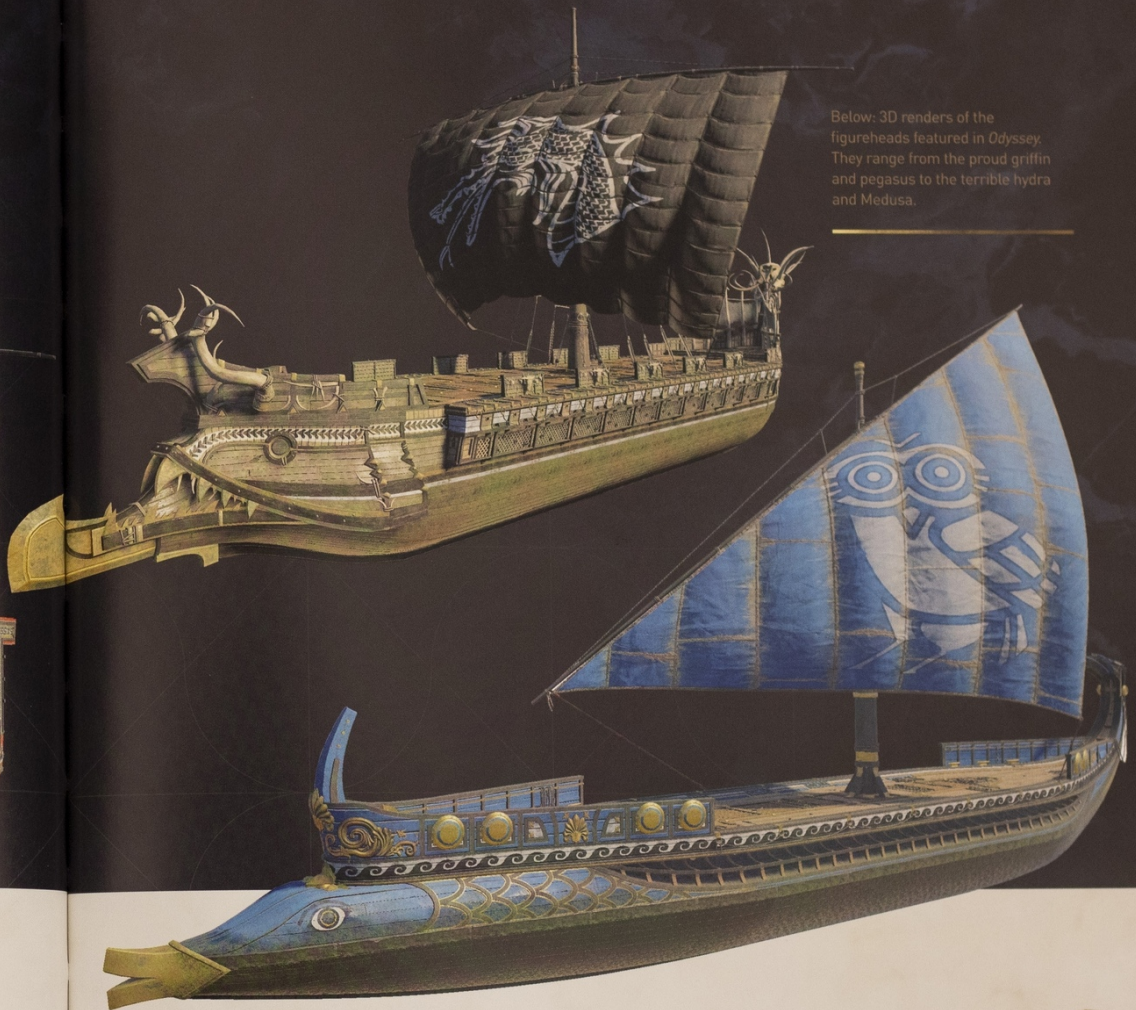


Previous Spread; Artwork by Michael Guimont.

This Spread: Sketches and 3D renders developing variations of the player's ship, the *Adrestia*. Given to the Hero by Barnabas, the ship is customizable and must be crewed by hired NPCs. Above silhouettes created by Michael Guimont.



The color and animal based designs of the ships are also significant. To the far right, the Athenian ship is clear, not just from its blue coloring but also the owl adorning its sail. In the center is a darker colored ship common among pirates, to the left is a Spartan ship, and in the far left, the smaller and less streamlined ship is a fishing boat.



Below: 3D renders of the figureheads featured in *Odyssey*. They range from the proud griffin and pegasus to the terrible hydra and Medusa.





Top Right: Blue-clad Athenians have their ship cleaved in two in concept art by Hugo Puzzuoli.

Right: Flaming arrows shot from the deck hit their target, an already ablaze ship, while the debris from wrecked triremes floats in the surf. Artwork by Hugo Puzzuoli.



## SEA BATTLES

Waging war in the ocean was a brutal affair in Ancient Greece. The ships, mostly triremes, were simply designed and unstable, especially in high seas and adverse weather. The development team looked at historical accounts of naval warfare from the period to recreate the drama and danger in game. Our Hero must battle to survive, throwing javelins and shooting flaming arrows in hopes of killing the enemy. Without canons or guns, the biggest weapon in our Hero's arsenal is the ship itself, which she uses to ram and sink her opponent.



## FACTIONS: PIRATES

Of the many factions the player will encounter in *Assassin's Creed Odyssey*, pirates are some of the most dangerous. As world director Benjamin Hall explains, "They are brutal both on land and sea. Feared by all Greeks as they travel the world looking for a fight with anyone they find." Clad in informal armor and covered in scars, they carry vicious weapons and make for fearsome enemies.

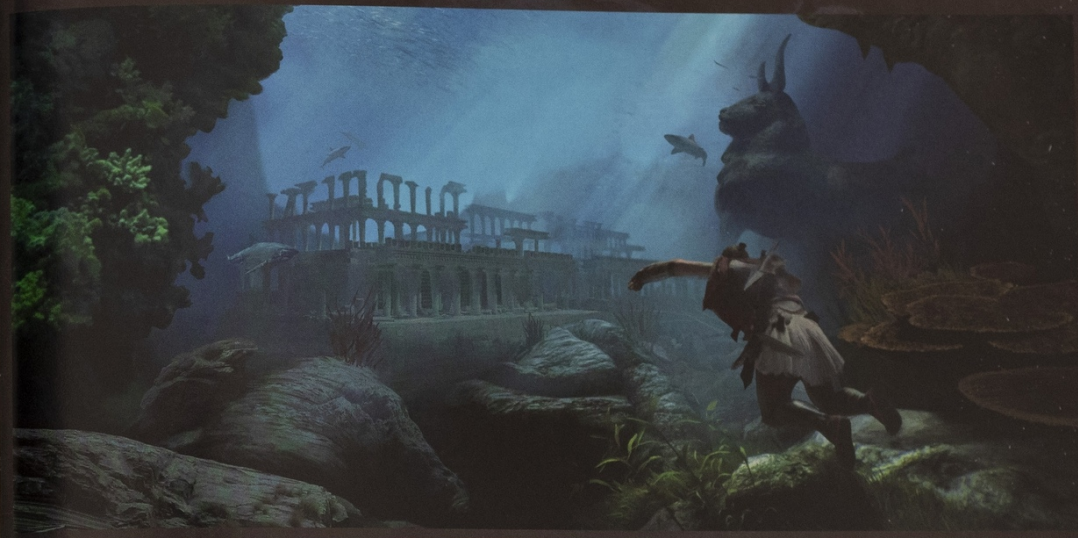


Early sketches and concept artwork by Frédéric Rambaud, exploring the varied elements of the pirate faction.



## XENIA

Pirate leader Xenia is a formidable character but ends up being an important ally, leading the Hero closer to finding Myrinne. Covered in scars and wielding a huge hammer, Xenia doesn't go unnoticed. Her helmet forms an impressive silhouette, giving her height and grandeur, like she's wearing a giant crown, depicted in concept art by Frédéric Rambaud. Thierry Dansereau expands, "She's a strong-looking woman and leader of a band of pirates. She's a brute and was very cool to create. With the rest of the characters, it was a challenge to make them stand out from each other, but we did not have that issue with Xenia."



## UNDERWATER EXPLORATION

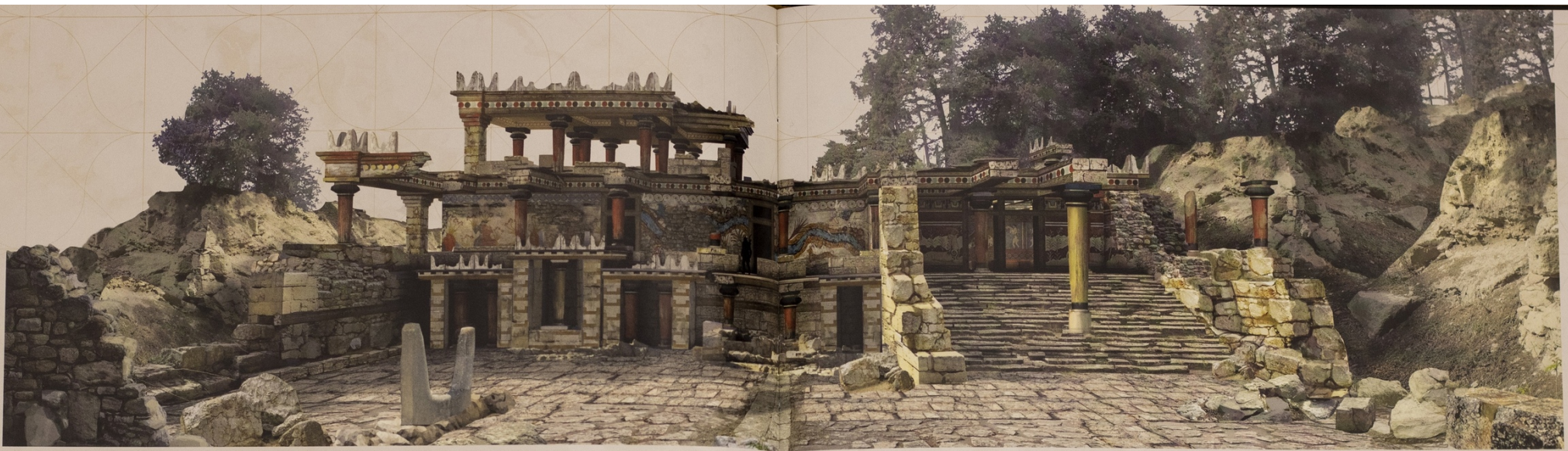
The seventh biome of the game, the Hero explores the underwater world of the Aegean Sea looking for treasure and artifacts. The sea teems with all manner of life including dangerous sharks and beautiful corals. "By exploring the depths of the ocean the player can choose to take a dive amongst long forgotten ruins. Here they can take on fights with deadly sharks as they search for hidden treasures," adds Benjamin Hall. Featuring shipwrecks, ruins, and remnants of ancient civilizations as shown in these concept arts by Hugo Puzzouli, this biome is just as diverse and intricate as the rest.



CHAPTER 6

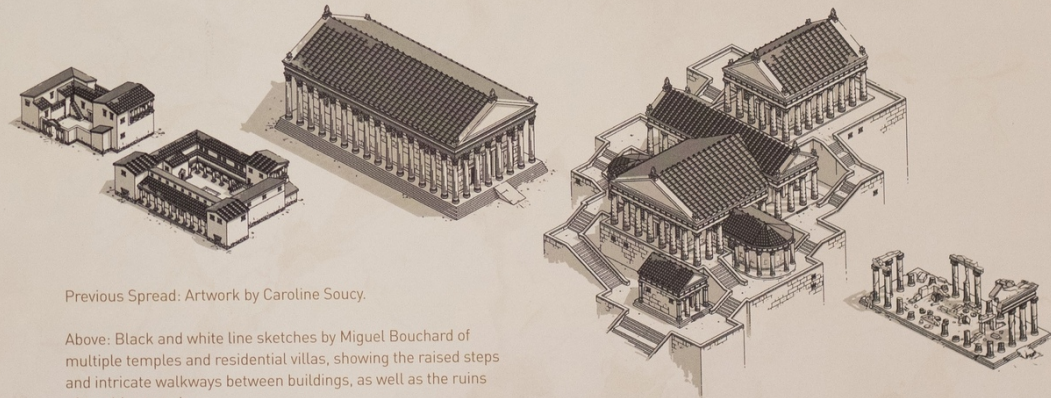
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ARGOLIS



## ARCHITECTURE

The architecture of each city, town, and village reflects both its location's biome and the building materials readily available, for example, Argos, capital of Argolis and known as the 'White City' is constructed from marble. Shown on these pages is a variety of concept art by Hugo Puzzuoli, Miguel Bouchard, and Caroline Soucy depicting the types of building and structure the Hero will encounter in the game. The variety of heights, sizes, and spacing is important to keep the locations navigable during gameplay. Like most Greek cities there is a clear distinction between rich and poor, with muddy streets and low, ramshackle houses, leading into stone structure, clean roadways and plenty of vegetation.

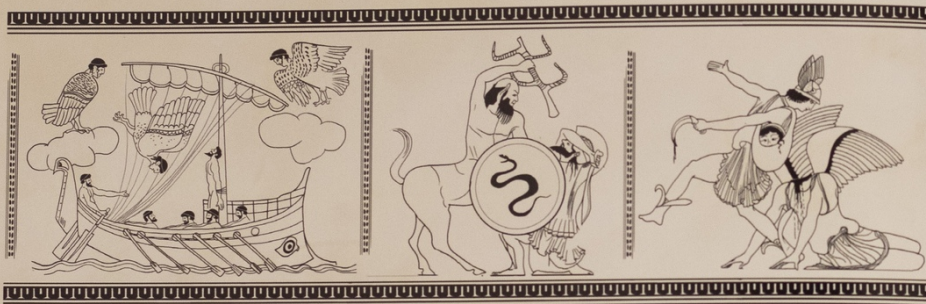


Previous Spread: Artwork by Caroline Soucy.

Above: Black and white line sketches by Miguel Bouchard of multiple temples and residential villas, showing the raised steps and intricate walkways between buildings, as well as the ruins of an older temple.







These detailed frescoes adorn the walls of residential houses, villas, gymnasiums, bath houses, boats, temples, and pretty much any other surface in the game. In Ancient Greece, they were added to walls while the plaster was still wet and serve to show scenes from everyday life, such as preparing meals, to more dramatic and heroic battles, games, and chariot racing. These sketches by Ubisoft artists show just a tiny selection of the frescoes found in *Assassin's Creed Odyssey*.





## TEXTURES AND MATERIALS

*Assassin's Creed Odyssey's* focus on the details is what really takes the game to the next level in terms of immersion. The sheer variety of textures that make up the layered backgrounds to the cities and landscapes are what give the locations their character and quality. The art and development team are constantly pushing the boundaries, aiming for bigger, better, and higher quality than ever before. The textures on these pages are a fraction of what will appear in the game. Even the simplest white stone blocks are not plain but richly detailed with grains and imperfections. The colorful tiles and murals speak to the craftsmanship of Greece itself, giving history and life to each wall and column.





The rich attention to detail in *Odyssey* is on display throughout the game. Each column, fresco, tile, and lime-washed wall has been carefully considered and inspired by historical sources such as surviving structures, etchings, museum pieces, and accounts from the time.



## HIPPOKRATES

Hippocrates is widely considered the Father of Medicine, he is selfless, administering to the sick and tirelessly trying to cure their afflictions. When our Hero encounters him, Hippocrates offers his help in tracking down Myrinne. On designing the character, the artists had plenty of sources to draw from. From a 3<sup>rd</sup> century mosaic and a bust sculpture from the 4<sup>th</sup> century, the artists built a picture of the man. The busts of Hippocrates present him as a half-bald man with a beard, and so the artists decided to make him a little younger, with more hair on his head, to match the time frame in which our Hero meets him, as shown in the concept art (left) by Frédéric Rambaud.



Top: Concept art by Caroline Soucy of the Hero helping an injured child.

Above: Hippocrates showing the Hero to the ancient Epidaurus Sanctuary where she might find a lead to her mother's whereabouts, and clues about her sibling's fate at the hands of the Cult of Kosmos. Artwork by Caroline Soucy.



CHAPTER 7

KORINTHIA

## BRASIDAS

Historically, and also replicated in the game, Brasidas was credited with being the first Spartan general to bring mercenaries onto the Spartan side of the Peloponnesian war. In the game this manifests through his relationship with the Hero and he's an important ally. He's a commander overseeing a Spartan encampment and a true advocate for peace. An accomplished and brave fighter, shown below in concept art by Caroline Soucy, Brasidas is also a noble statesman, asking Myrinne to join his war council, impressed by her Spartan heritage and her worldly experience. It is through Brasidas that our Hero joins the battle of Pylos where, once again, they come face to face with Diemos.

Previous Spread: Artwork by Caroline Soucy.

Far Right: Character concept for Brasidas by Yan Li. The quality, intricacy, and gold of his armor shows his status in the Spartan army.







## POINTS OF INTEREST

Greek mythology is a fascinating and enduring collection of fantastical stories, ones which the art team had great fun recreating for *Assassin's Creed Odyssey*. Drawing on the myths, Homer's *Iliad* and *Odyssey*, and representations in classic artwork and popular culture, the mythological world becomes real for the Hero.

The myths are instantly recognizable in the artwork on these pages. To the right, the notorious and tragic gorgon Medusa. Below, Sisyphus, the brutal and deceitful King of Ephyra, condemned to roll a boulder up a hill every day only to have it roll back down, a punishment from Zeus for breaking the rules of hospitality. Below, on the right, the Titan Tityos, who attempted to rape Leto, the daughter of Titans Coeus and Pheobe, and as punishment was tied to a rock in Tartarus and his liver was eaten each day by two vultures, only to regrow overnight to begin the torment again.

Concept art by Hugo Puzzuoli, showing points of interest in the game where side quests, treasure, and secrets can be discovered.

Fold-out: Artwork by TWO DOTS.



It wasn't just those who defied the gods who merited giant statues. The gods themselves, as seen on these pages, stand tall over their domains, reminding the people below them of their constant, watchful presence.

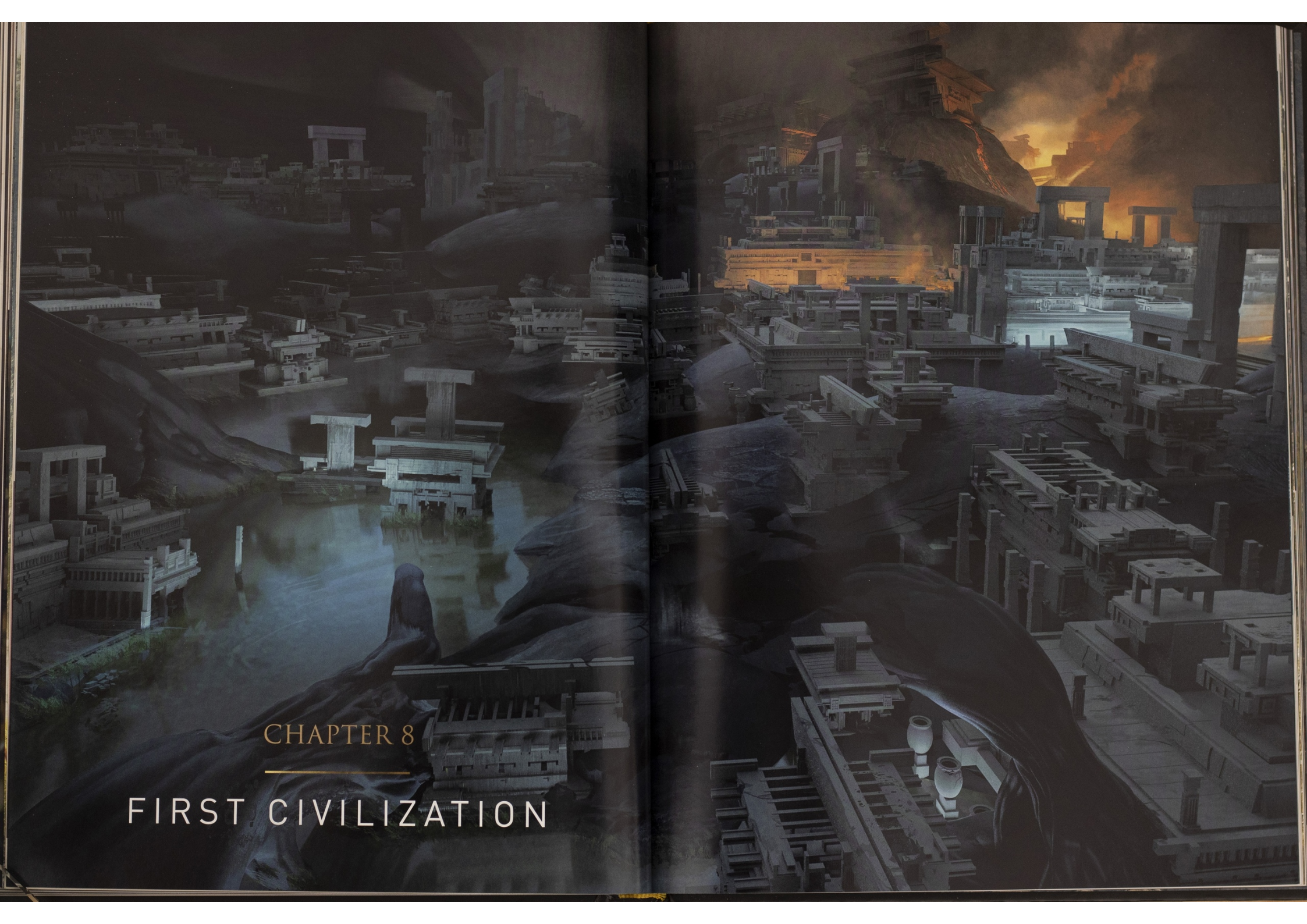
A magnificent statue of Athena (created by Hugo Puzzuoli) stands over Athens, reinforcing the epic scale of the world. Below (Caroline Soucy) and to the right (Hugo Puzzuoli), Poseidon stands guard with his trident in hand. Then over the page a colossal statue by Hugo Puzzuoli of Kronos, father of Zeus, devours his offspring.



"Using big statues to add 'epicness' and mysteries to our world was really fun. Different weather conditions like fog, huge waves and clouds were also really useful, not only to add dramatic storytelling, but to show contrast in this Ancient Greece which was not always sunny and arid." Hugo Puzzuoli.







CHAPTER 8

FIRST CIVILIZATION

## FIRST CIVILIZATION

The First Civilization is well established aesthetically in the *Assassin's Creed* universe, but the *Odyssey* team pushed the design further. Alongside the classic dark stone, sharp geometric pillars and intricate, mystical carvings, they added creature symbology and new lights and colors to denote new areas and beasts. Solving puzzles unlocks quests involving the Minotaur, Medusa, Sphinx, and three Cyclopes, all of which add to the mythology of the universe and allow greater understanding of the First Civilization and its effect on the world, past and present.



Left: "This huge First Civilization statue was created as a guardian to keep the library. I wanted this kind of sea creature to have an archaic style, keep the shapes simple and heavy but still frightening. I was inspired by ancient Hinduism and Chinese art." Hugo Puzzuoli



Above: Concept art by Hugo Puzzuoli of the First Civilization Forge where the player can upgrade the Broken Spear.  
Previous and Next Spread: Concept art by Hugo Puzzuoli.



"THESE CONCEPTS WERE EARLY EXPLORATIONS OF FIRST CIVILIZATION ARCHITECTURE. I USED MAINLY TRIANGULAR SHAPES FOR THE ATLANTIS LIBRARY, AND SQUARE SHAPES FOR ALL THE OTHER BUILDINGS AND TEMPLES, TRYING TO TEASE THIS HUGE SUNKEN CITY."

HUGO PUZZUOLI

## ATLANTIS

Situated on the island of Thera, Atlantis was built by the First Civilization. The entrance is protected and can only be accessed after solving all the quests and defeating the mythological creatures. The designs for Atlantis differ subtly from the First Civilization temple. There are more intricate structures and embellishments, reflecting the Greek aesthetic while maintaining an otherworldly feel.



Left: Early sketches by Michael Guimont exploring the scale and depth of these ancient temples.

Above: Concept art by Hugo Puzzuoli showing the destruction of Atlantis due to volcanic activity.

Next Spread: Artwork by Hugo Puzzuoli.





In these concepts by Hugo Puzzuoli, the entrance to Atlantis is destroyed and sealed by a volcanic eruption. Rising sea levels or sinking islands, mean that in the present day (lower image) the entrance is submerged, accessed only by scuba diving.



The explorer seeks the hidden cave entrance. The once inhospitable cavern, now teems with life, and bioluminescent jellyfish light the way.



Above: Concept artwork of the Assassin hideout by Hugo Puzzuoli.

Right: A view across London in concept art by Caroline Soucy, taking in the historical sights of Big Ben and the Houses of Parliament, and the modern, high-tech London Eye.

## PRESENT DAY


The present day story follows Layla and her search for the Staff of Hermes Trismegistus. "While experiencing the life of the Hero, she stumbles upon the existence of Atlantis, a First Civilization treasure trove," explains Benjamin Hall. "During the present day players will be able to explore Layla's current hideout. Inside the loft there are several things the player can learn about Layla's lore and life. At one stage Layla travels to Greece to explore ruins she learns of while in the Animus. Here the player will dive through caves and solve puzzles of their own."



## LAYLA HASSAN

Time-jumping from 431 BCE to present day, the Hero is dropped into modern-day London, and into the body of Layla Hassan. First appearing in *Assassin's Creed Origins*, Layla is talented and rebellious, and works for the Historical Research Division of Abstergo Industries. Layla's attire and character, created by artist Jeff Simpson, show her restless nature, she's always ready to go at a moment's notice and has everything she'll need to hand.



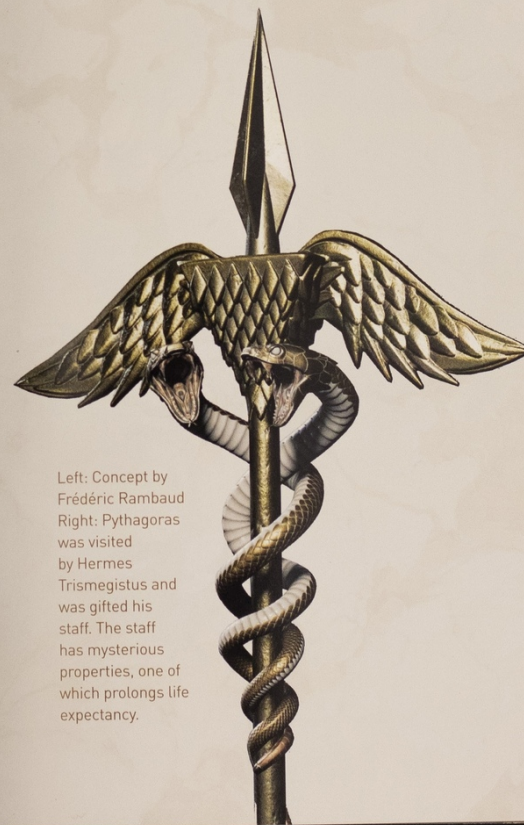


## IKAROS

Ikaros, the eagle, acts as the Hero's eyes in the game. Similar to *Origins*, Ikaros can be used to scout out and tag enemies and locations and explore elements of the environment allowing the player to understand the world around them. The eagle is also an important symbol in Greek mythology. Thought to have been sent to Zeus before the war with the Titans, Zeus saw the eagle as an omen of victory, and took it as the symbol on his war standard. It is this association, and the Hero's relationship with Ikaros, that causes Barnabas to believe the Hero is blessed by the Gods and so agrees to help her.

## PYTHAGORAS

Famous philosopher, mathematician, and scientist, Pythagoras' place in *Odyssey* has deep roots in the First Civilization mythology. He sends the Hero on quests to defeat the mythical beasts, sends Ikaros to watch over the Hero, and resides in Atlantis. But the truth is deeper and more personal. Pythagoras is the Hero's real father, and it's his and Leonidas' DNA and connection to the First Civilization which allows the Hero to wield the true power of the broken spear.



Left: Concept by Frédéric Rambaud  
Right: Pythagoras was visited by Hermes Trismegistus and was gifted his staff. The staff has mysterious properties, one of which prolongs life expectancy.





## CYCLOPS

In Greek myth, the Cyclopes are members of a race of one-eyed primordial giants. They would hunt and kill humans, most notably Odysseus and his crew, so it is fitting that our Hero should run into one. Huge humanoids with unparalleled strength, the Cyclopes wield mighty axes and are adorned with the bones, skulls, and claws of those they have slain. Artwork exploring the variations of these beastly foes are shown here, by artist Gabriel Blain, including a moss-covered, forest-dwelling version and one painted with blue eyes, his shoulders and arms bristling with enemy arrows. The team had fun creating these, as Thierry Dansereau explains, "The first villain you meet is called the Cyclops but he is only a one-eyed man. Then you meet a *real* Cyclops. Surprise!"

"It was fun trying to make the design tell a story about what environment each Cyclops lives in. There are some theories that the myth of the Cyclops originated when the Greeks found some buried elephant skulls. We tried to recall that on one of the Cyclops." Gabriel Blain.



CHAPTER 9  
LESBOS

## PETRIFIED FOREST

Lesbos is an island situated in the North East of the Aegean Sea. Lesbos rebelled against the Athenians, leading to its eventual surrender to Athens. Lesbos is notable in real life for its 18-million-year-old petrified forest, a UNESCO World Heritage Site, home to fossilized remains of a once vast swathe of vegetation and forest. The art team used their artistic license to grow the trees into dense forests of tangled roots and branches, a maze for our Hero to navigate. The atmosphere of the forest is oppressive, with temple ruins appearing from the murky background, and a sense of dread lingering behind every corner.

Below: An early sketch by Guang Yu Tan and finished concepts by Hugo Puzzuoli, showing the red and yellow accents in the rock of the petrified trees, caused by intense volcanic activity millions of years ago.

Previous Spread: Artwork by Qui Zhiwei.



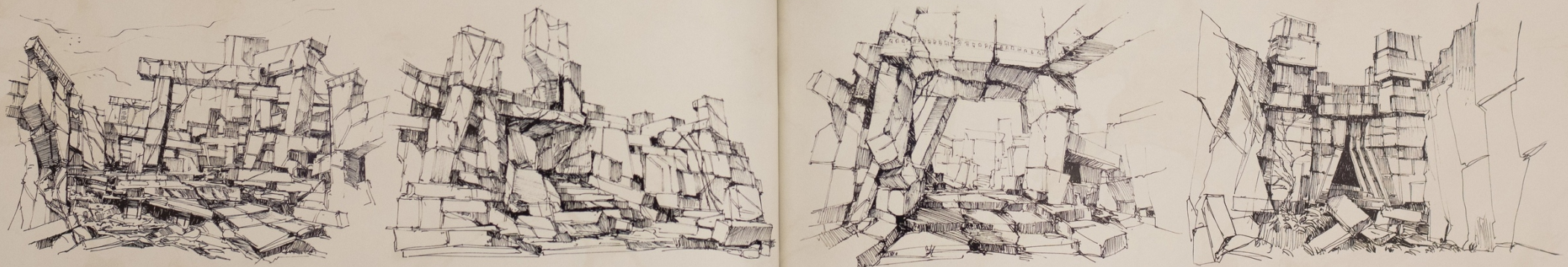
“THE CREEPY AND MASSIVE MEDUSA TEMPLE ENTRANCE, AGELESS STONES SURROUNDED BY PETRIFIED FOREST.”

HUGO PUZZUOLI.

## MEDUSA'S TEMPLE

Where better to have the home of the notorious Medusa, famous for turning her victims to stone, than in a petrified forest. As one of the most well-known creatures from Greek myth, featuring in countless books, movies, and historical records, it was a challenge for the development team to strip away the previous incarnations and start fresh. In mythology, Medusa was one of three Gorgons, sisters with wings and snakes for hair, able to petrify onlookers. The Medusa in *Assassin's Creed Odyssey* is a woman, transformed by a First Civilization artifact, into a creature of great power. As such, her temple features the classic geometry and architecture of First Civilization construction and is the only open-air First Civilization temple in the game.

Below: Early sketched variants of sections of Medusa's temple by artist Cristian Chihaia, and above, the final design, which appears in the game.



Medusa looks down on the Hero as she haunts their passage through her temple, in concept art by Hugo Puzzuoli.

Bottom: Explorations of the First Civilization architecture invaded by the forest and left in ruins, also by Hugo Puzzuoli.



## MEDUSA

The Medusa has been portrayed in many different ways over the years, from a beautiful young woman, to a monstrous creature with a serpent's body and tail. The art team decided to move away from these depictions, concentrating on the details of her appearance. The snakes are based on actual Greek species found on the islands and mainland Greece. Her dress is made from large swathes of snake skin, suggesting even bigger serpents once existed. "Medusa is represented in her Greek form, as a humanoid woman, rather than in the Roman version that would follow," explains art director Thierry Dansereau. She is, after all, a woman transformed by an ancient artifact, rather than the will of the gods.

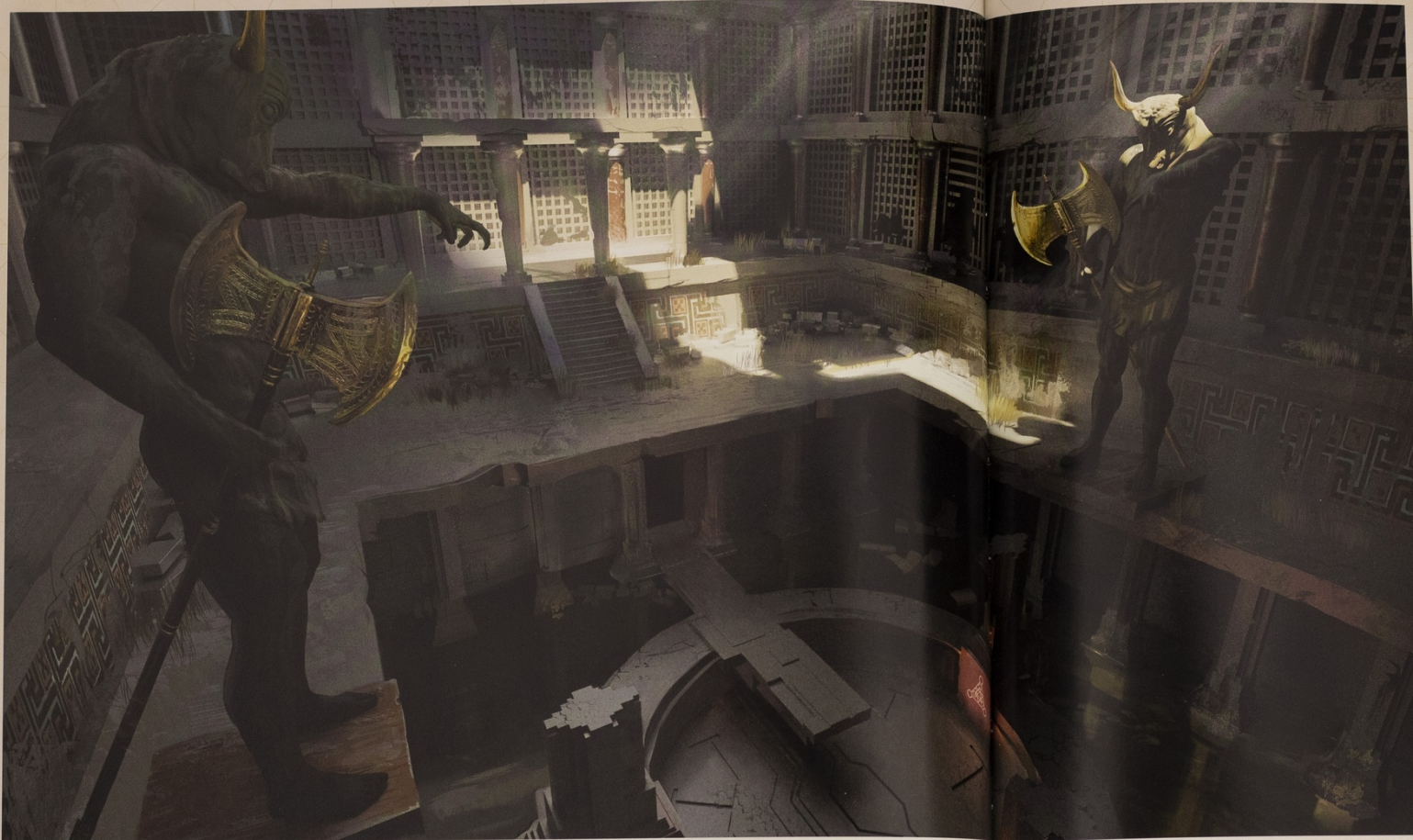
Below: Explorations of Medusa's clothing color and texture as well as her skin tone, going from almost healthy to grey-black, in artwork by Yan Li.





CHAPTER 10

KRETE



This Spread and Next: Artworks by Hugo Puzzuoli.

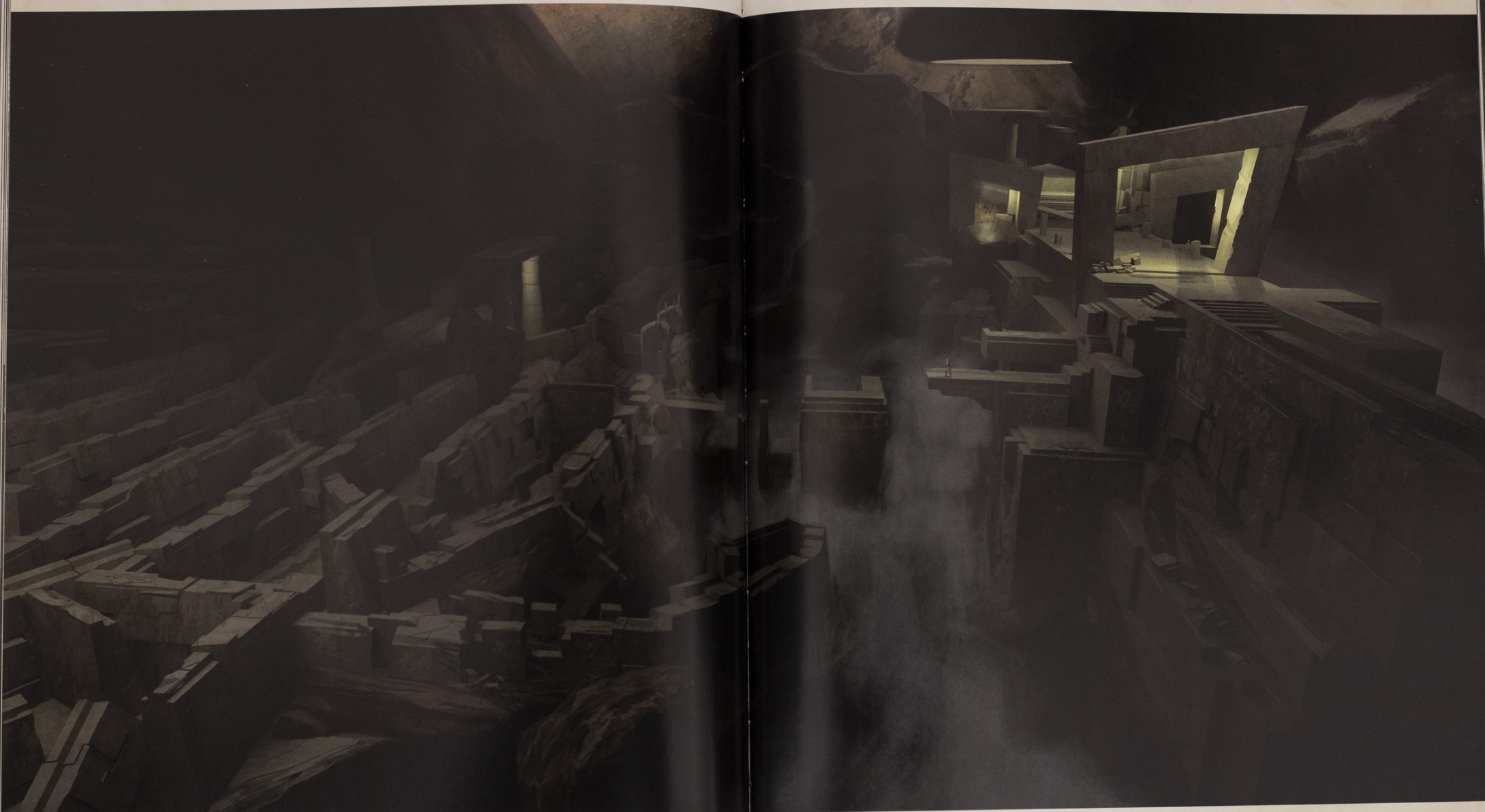
"THE MAIN CHALLENGE WHILE I WAS DESIGNING THE LABYRINTH WAS THE MOOD. CHEATING WITH AN OVERCAST LIGHT TO AVOID THE TOTAL BLACK AND ADDING FEW BEAMS OF HIGHLIGHTS GAVE ME THE OPPORTUNITY TO SUGGEST AND EVOKE THE ENDLESS WALLS."

HUGO PUZZUOLI.

## LABYRINTH

Krete is a large island of pirates and con artists. The area has been overcome with the history of the Minotaur and its labyrinth, becoming a living, breathing shrine to the beast. Along with Medusa, the Minotaur is probably the most famous creature from Greek myth. He is part man, part bull and dwells at the center of the labyrinth. Traditionally, he is the child of Pasiphaë, the Queen of Krete, and a white bull gifted to King Minos by Poseidon. The monstrous offspring was then imprisoned in a vast maze. The labyrinth in *Assassin's Creed Odyssey* is another temple constructed by the First Civilization beneath the surface of Krete.

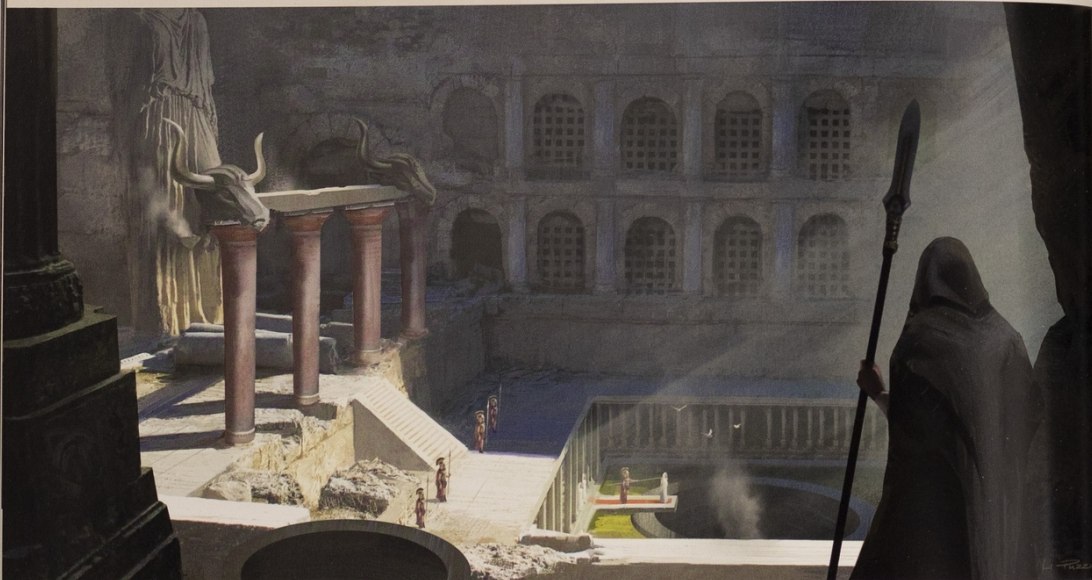




The labyrinth is a huge maze, featuring giant statues of the Minotaur, the geometry of the First Civilization, and at the surface, a great pit into which sacrifices are thrown. Years of tectonic activity, water and fire damage have buckled the maze, lifting huge sections, creating new paths and blocking old ones, toppling the magnificent carved heads of bulls adorning the walls.

Once through to the center of the labyrinth, our Hero finds themselves in a wide open arena where you come face to face with the creature.

The stages of the labyrinth (below) the entrance and sacrificial pit. Below right: the Hero makes their way through the maze, a tiny light to guide them through the vast labyrinth. Right: the final confrontation with the fearsome Minotaur. Artworks by Hugo Puzzuoli.





Far Left: Artwork by Guang Yu Tan.

Left: Artwork by Frédéric Rambaud.

Below: Artwork by Hugo Puzzuoli.

## MINOTAUR

The Minotaur is a formidable foe, wielding a double-headed axe and covered in scars from those who have tried and failed to defeat it. Every mythical creature in *Assassin's Creed Odyssey* will transform into an Apple of Eden when they are defeated.

The team wanted to make the Minotaur a ferocious creature, giving it long, viciously curved horns, huge clawed hands, and black hair to contrast against its white skin, a nod to the mythological origins of the beast.



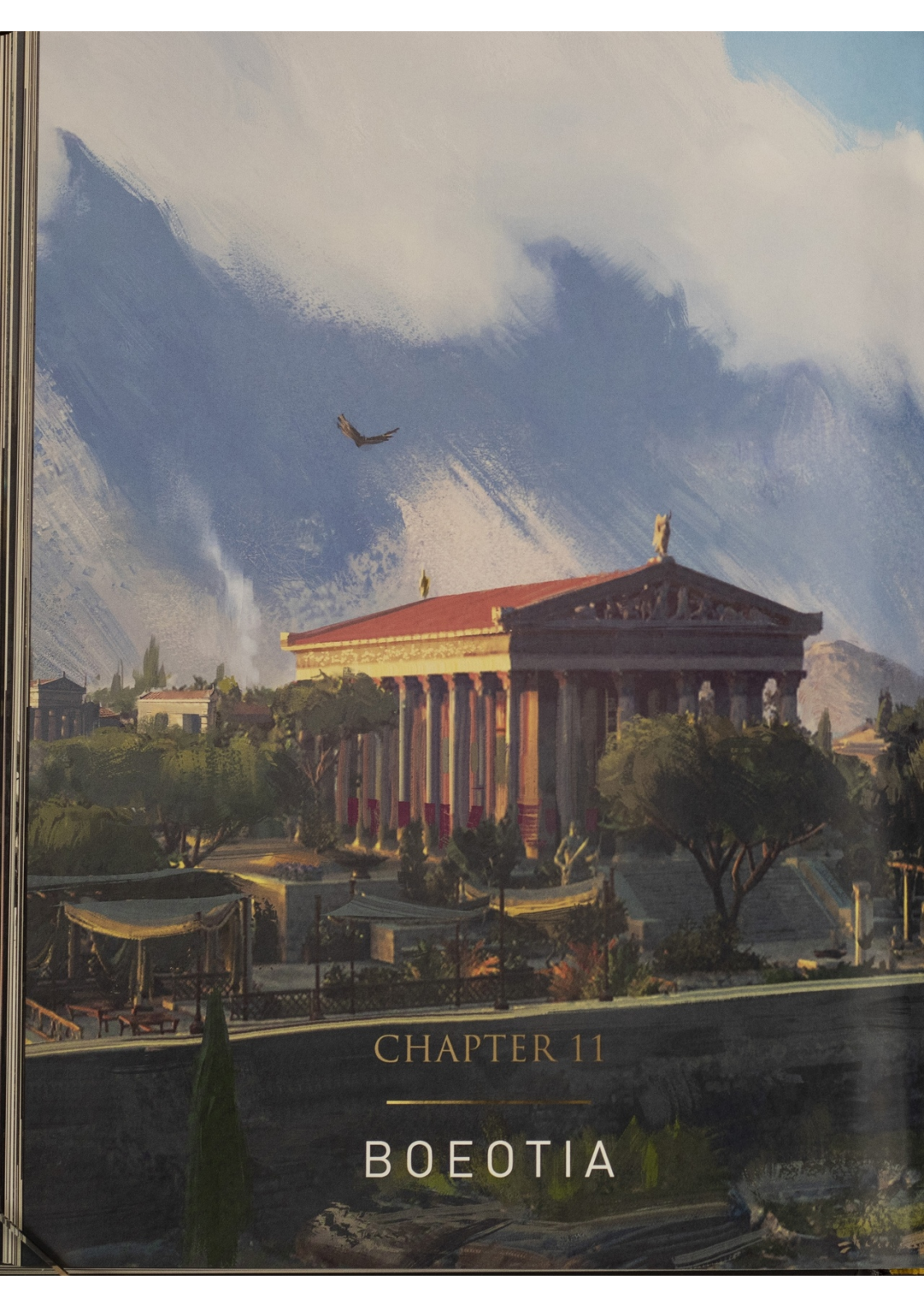


## BATTLE ARENA

The island of Krete is home to other dangers beside the legendary Minotaur. The pirate fight arena, an underground fight club packed to the rafters with villains, mercenaries, bandits, and the toughest warriors of Greece, who fight it out for little more than bragging rights. In this concept piece by Hugo Puzzuoli, the entrance to the fight club is flanked by wrecked pirate ships, no doubt spoils of the ruthless pirate queen Xenia.

“SKULL, BONES, ROTTEN WOODS AND FOG ARE ALWAYS FUN TO PAINT.”

HUGO PUZZUOLI.



CHAPTER 11

BOEOTIA

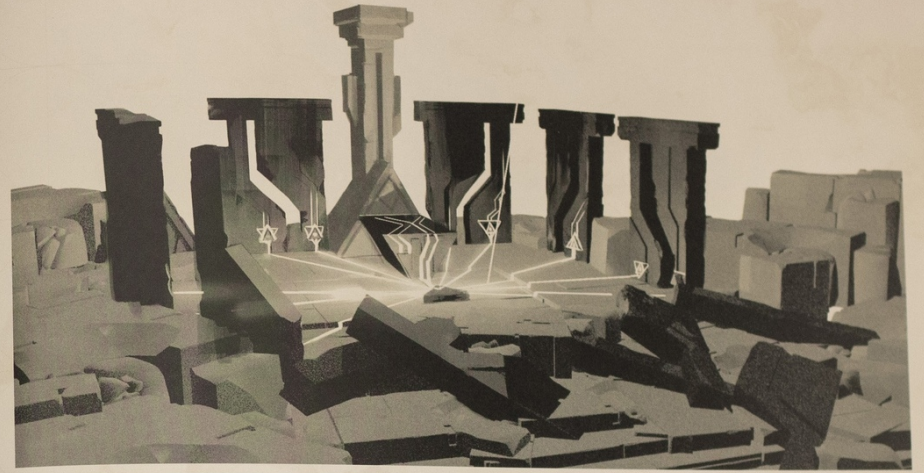


## RUINED TEMPLE

Thebes is the capital city of the region of Boeotia in Northern Greece, and has a long history in Greek myth. It has many temples built to honor past heroes but also has a more dangerous occupant. The third mythical creature, the Sphinx, resides in her own hilltop shrine, built by the First Civilization, as depicted here in the concept art and early sketch by Caroline Soucy. In classical myth, the Sphinx guards the entrance to Thebes and asks a riddle of any who wish to pass into the city. When the riddle was solved by Oedipus, the Sphinx killed herself, and he became king of Thebes. This transition between the old traditions and the rise of the new is a key theme in *Assassin's Creed Odyssey*.

Previous Spread: Concept art by Hugo Puzzuoli.

Sketch (right) and concept art (below) by Caroline Soucy.



## SPHINX

In Greek mythology, the Sphinx was a creature with the face of a human, the wings of a bird and the body of a lion. The *Assassin's Creed Odyssey* team have melded more than one mythological creature into their Sphinx, adding elements of the mythological Chimera, like the tail ending in a snake head. The Sphinx offers a different challenge to the Hero, explains Thierry Dansereau, "You cannot defeat her by force, instead you must answer her riddle." In traditional myth, those who cannot answer her riddle suffer a terrible fate: killed and devoured by the beast.

"IT WAS CHALLENGING TO TRY TO CREATE A MENACING CREATURE BUT STILL HAVE A FEELING OF BEAUTY TRANSPIRE."

GABRIEL BLAIN.



Above: Concept art of the Sphinx by Gabriel Blain, showing clearly the different creatures which make up this hybrid monster.

Left: An early concept of the Sphinx's shrine by Hugo Puzzuoli.





## LEGENDARY ANIMALS

Greek myth is full of stories of impressive animals that are separate from the god-like creatures of the Medusa and Minotaur, such as the Nemean Lion, the Golden Hind of Artemis, and the Stymphalian Birds. No foray into classical Greece would be complete without these legendary creatures. These are strong, powerful animals chosen for their interesting fighting style and appearance. The *Odyssey* team adapted the real-world versions, embellishing them with different markings and natural weapons. They are dangerous, scarred from many previous encounters, and have an almost diseased, unnatural air to them as shown in the concept artwork by Gabriel Blain. They are not to be attacked lightly.





CHAPTER 12

KYTHERA

## KYTHERA CITY

The island of Kythera in southern Peloponnese is the site of the Temple of Aphrodite and a popular destination for pilgrims from all over Greece. The main export of the island is Murex Dye, a purple dye derived from the shells of the murex, a species of sea snail. The process is laborious and the processing of hundreds of thousands of shells only produces small quantities of the dye so it is extremely rare and as such, extremely valuable. The purple dye can be seen lining the streets of Kythera City as a line of pilgrims make their way to the temple at the top of the hill.





In this piece of concept art, the daily comings and goings of the market—traders, children, the drunk and destitute, and shady dealings—all overseen by the great Temple of Aphrodite.

Section Opener: Artwork by Hugo Puzzuoli.  
Previous Spread: Sketches by Mufizal Mokhtar.  
Previous and This Spread: Concept artwork by Guang Yu Tan.



FOLLOWERS OF ARES

## OTHER FACTIONS

The Huntresses of Artemis are a faction who the Hero encounters all over Greece. They worship the goddess Artemis, who Homer called 'Artemis of the Wildland, Mistress of the Animals'. Clad in furs, horns and simple, unrestrictive clothing, the huntresses are an agile, highly mobile faction found in the wilderness, close to the legendary and rare animals.

The Followers of Ares are a dangerous faction who use poison rather than brute strength. Engaging with these foes is a risky prospect, but they can be found close to caves, ritual sites and abandoned temples.

"We wanted the followers of Ares [above] to stand out and have a unique look. They are outcast of society and we wanted to hint at some of their gruesome rituals in their design." Gabriel Blain

HUNTRESSES OF ARTEMIS





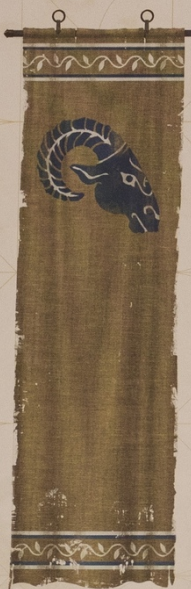
MERCENARIES

Right: The soldiers of the Cult of Kosmos by Gabriel Blain, known by their theatrical masks and snake imagery.

Mercenaries have one drive: money. And one of the quickest ways to get that money is to complete a Bounty. Illegal activities in the game, such as stealing, killing NPCs, and attacking forts, put a price on the Hero's head and draw unwanted attention from mercenaries. The more elaborate and colorful the armor, the more successful and dangerous the mercenary.



SOLDIERS OF THE CULT



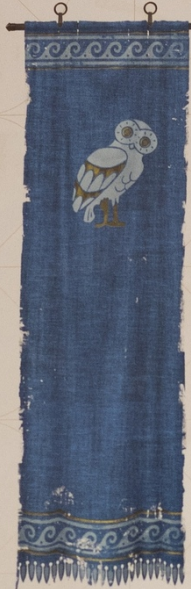
Kephallonia



Megaris



Keos, Seriphos, Andros



Attika



Argolis



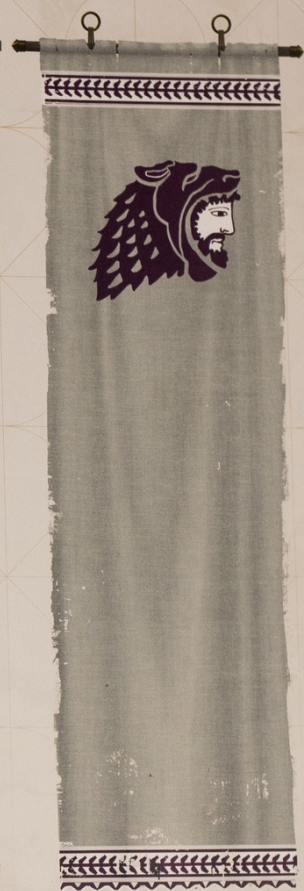
Boeotia



Makedonia



Phalasarra



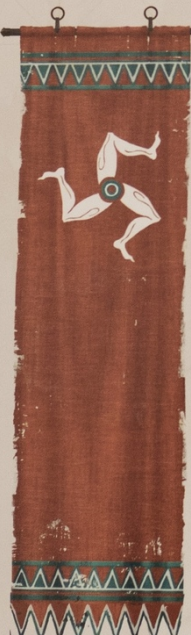
Thasos



Euboea



Arkadia



Melos, Hydra



Lakonia



Phokis




Lokris



Siphnos

## FLAGS

Created by Nika Rukavishnikova for each of the twenty-seven regions in *Assassin's Creed Odyssey*, the flags represent the color and iconography of that region. For example, Athens is easily identifiable as the blue banner with the owl symbol. Krete shows the bull head, and Sparta the rich red with a gold lambda. The flags also denote the export or main industry of that region. A lot of historical research was referenced for these designs, particularly from coins of the period and region.

A panoramic view of a lush, mountainous valley. In the foreground, a large tree on the left and some foliage at the bottom frame the scene. A river flows through the center of the valley. On the right, a prominent temple with a pediment and columns sits on a hillside. The background features rolling green hills and a large, snow-capped mountain peak under a hazy sky.

CHAPTER 13

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LAKONIA



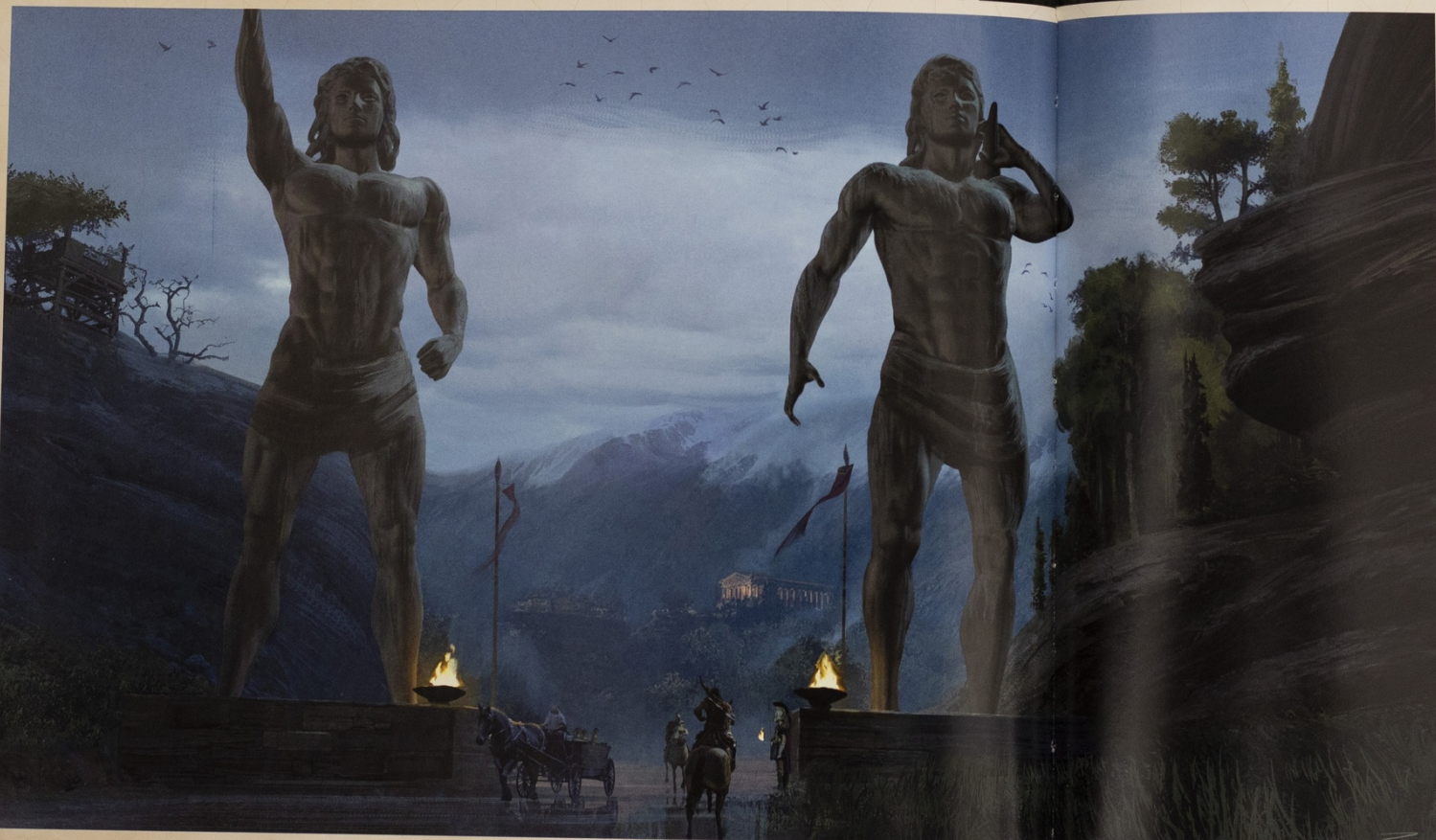
## THE TWO KINGS

Nestled in Lakonia, the valley of the warriors, is the city of Sparta, home of the most skilled and disciplined fighting force in the world. Upon their return to Sparta, the Hero and their mother, Myrinne, plead to reestablish their citizenship in order to stay. In this concept art by Caroline Soucy, the magnificence of the Spartan kings and history of the warriors is clearly on display. The shields, armed warriors, and statue in the background all speak to the military might of the Spartan.

“THIS IMAGE WAS TRICKY TO MAKE. HOW TO SHOW THE SIMPLICITY OF SPARTAN’S TWO RULERS AND AT THE SAME TIME, SHOW THE OPULENCE OF A KING’S COURT?”

CAROLINE SOUCY.

Previous Spread:  
Concept artwork by  
Caroline Soucy.



## SPARTA

A lush and protected valley, Sparta is a self-sufficient, fiercely independent nation, and holds a strong strategic position. The city was the most challenging for the team to build as they had very little historical information. The Spartans built mostly from wood so nothing remains today. From antiquity to present day, Sparta has often been considered as one of the greatest Ancient Greek cities and a source of fascination. To rebuild this iconic city, the designers relied on ancient sources, recent topographical research and reconstructions, and their imaginations.

Top Left: A horseman takes a ride across a snow-covered mountain in this concept by Hugo Puzzuoli.

Left: The entrance to Sparta by Hugo Puzzuoli, guarded by Castor and Pollux, intimidating to anyone who wishes harm on the city.

Above: The palace and temples, lit up by the setting sun. Concept art by Caroline Soucy.

Next Spread: Artwork by Caroline Soucy.





Myrinne is clad in the traditional Spartan red and sports the same dark hair as our Hero, in this concept art by Yan Li.

Below: A happy reunion between mother and child. Artwork by Caroline Soucy.



## MYRINNE

"THIS ODYSSEY IS NOT ONLY ABOUT FIGHTING AND DEATH, IT'S ALSO ABOUT FAMILY LOSS AND REUNION. IT'S A VERY HUMAN JOURNEY."

CAROLINE SOUCY.

Myrinne, our Hero's mother, fled Sparta after saving the child, who would grow up to become Deimos. Stolen by the Cult of Kosmos, Myrinne thought the child had perished. Myrinne travelled extensively through Greece, including Argolis, where she met Hippokrates and Korinth where she won a ship and captancy in a bet. After becoming pirate Phoenix—named for the mythical creature—is now a Delian state leader on Naxos Island, which is where our Hero finds her. Learning both her children are alive, Myrinne decided to return to Sparta and try to reunite her family.

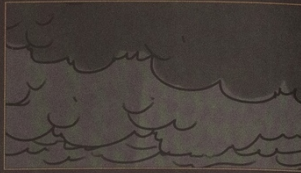


## FACTIONS: SPARTANS

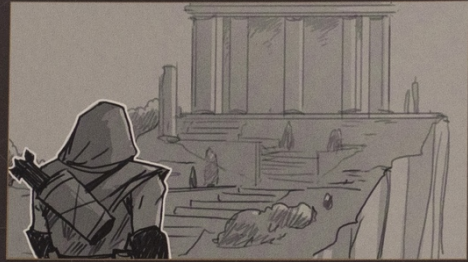
Fearsome and fearful, these warriors are unmatched throughout Greece and the known world. These character studies by artist Frédéric Rambaud show the different types of warrior the Hero will encounter in Sparta, from the heavily armored brute (left), to the more nimble, spear-wielding fighter (above), and the brawler, replete in gold armor and heavy rams-head hammer.

# STORYBOARD: MOUNT TAYGETOS

Storyboards are crucial to mapping out a sequence of events. These storyboards by Miguel Bouchard show the Hero's family sharing some dramatic moments at the top of the treacherous Mount Taygetos. This storyboard demonstrates the terrible decision made by Nikolaos.



Every decision made by the Hero can affect the gameplay options later on. This concept storyboard shows some of the different endings: a happy reunion for an estranged family or a confrontation with devastating consequences.





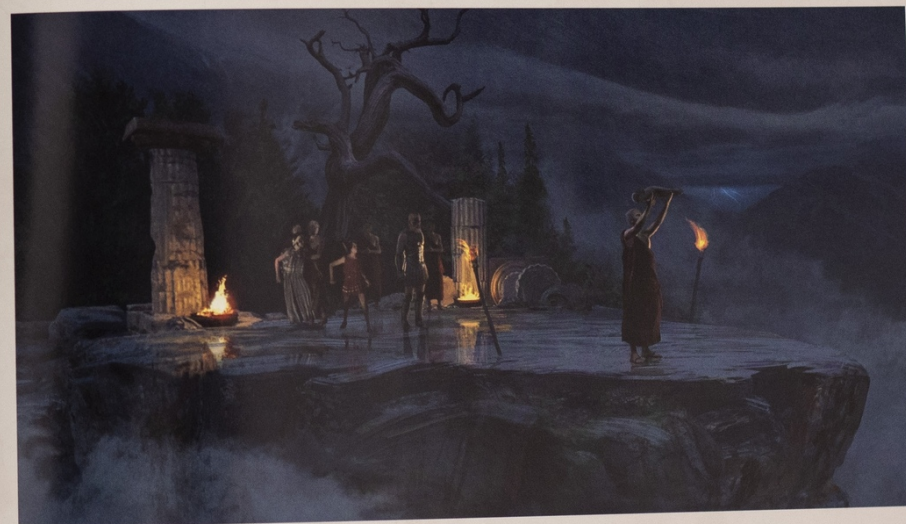
## MOUNT TAYGETOS

Mount Taygetos looms over Sparta and is the site of the tragic origins of the Hero and their enemy, Deimos. Returned to the outcrop after so many years, the Hero sees the cliff where their family was torn apart. First their baby sibling—who would become the ruthless weapon of the Cult of Kosmos—was cast from the cliff by a priest. Then, after the Hero pushed the priest from the mount in anger, their own father threw them from the cliff to calm the gods. It is on this rocky promontory, that the Hero will finally face down Deimos, who has kidnapped their mother and threatens to subject her to the same fate they survived as children.

Above: A field of skulls, the base of the chasm where so many have lost their lives by Hugo Puzzuoli.

Left: The treacherous road up the mountain, by concept artist Caroline Soucy.

Below: The horrible moment (by Hugo Puzzuoli) where the priest tried to kill the child that was prophesized to bring doom to Sparta.



## DEIMOS

Deimos, the child cast from the cliffs, returns to Mount Taygetos to exact revenge at the urging of the nefarious Cult of Kosmos.

Raised within the cult as a weapon, they harnessed the special powers possessed both by Deimos and the Hero, to further their oppressive and bloody cause. Deimos has been all but deified by the Cult, the armor is bright, golden, shining, the opposite of the dark purple and red robes worn by the Cult.

The snake emblem on the breastplate, bracers, and grieves are the only visual elements linking Deimos to the Cult. This is a warrior who wants to be seen and held in the same divine light as the gods themselves.



"We explored so many ideas with Deimos. In the end we kept it relatively simple, but with a bold color choice to emphasize his/her overconfident nature. We still wanted to link them to the cult and that is why we opted for some snake patterning on the armor."

Gabriel Blain.

Next Spread: Artwork by Yan Li.





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