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Shadow of the Tomb Raider: The Official Art Book grants readers an in-depth look at the development of the latest instalment in the critically and commercially acclaimed *Tomb Raider* franchise. This book showcases exclusive concept art, accompanied by interviews with the development team at Eidos-Montréal, and details Lara Croft's defining moment in becoming the Tomb Raider.

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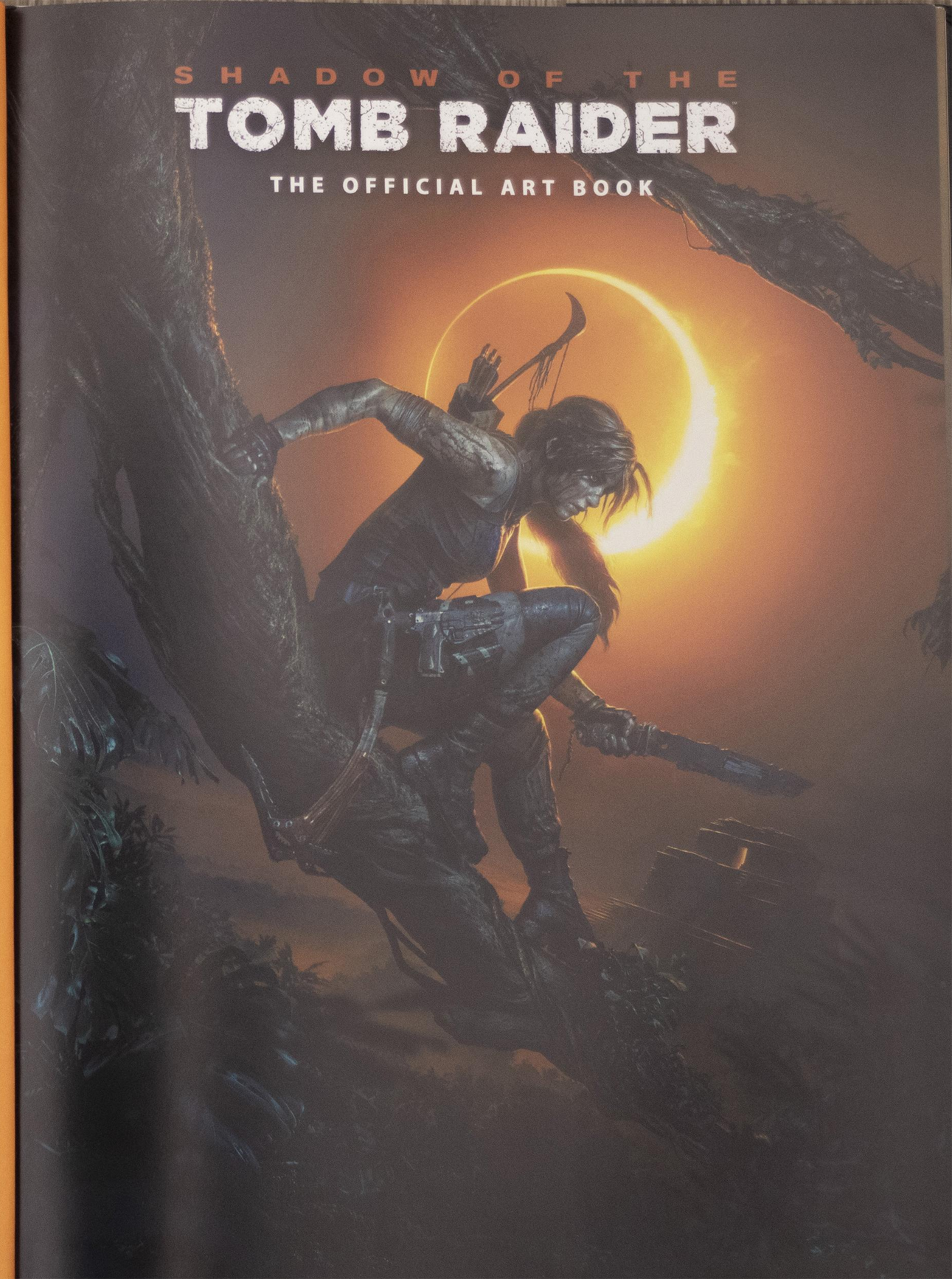
SHADOW OF THE TOMB RAIDER

THE OFFICIAL ART BOOK

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SHADOW OF THE

TOMB RAIDER

THE OFFICIAL ART BOOK

PAUL DAVIES WITH MARTIN DUBEAU

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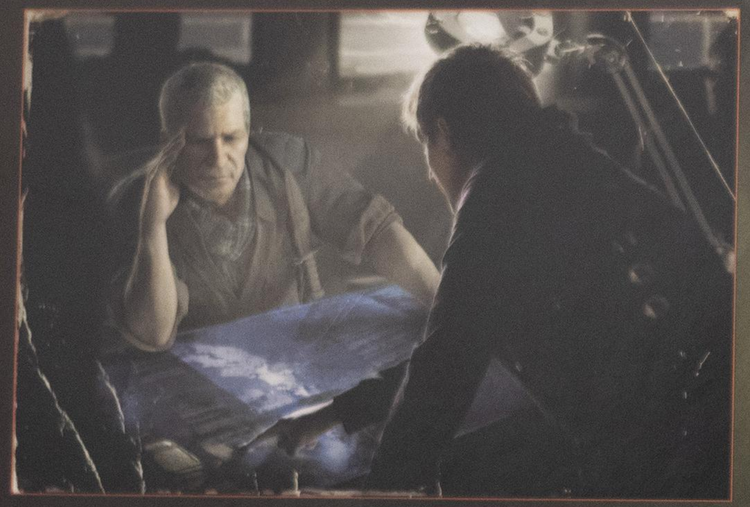
PAGE 1: Art by Frédéric Bennett
RIGHT: Art by Crystal Dynamics

INTRODUCTION: LARA'S EVOLUTION

IN *TOMB RAIDER* (2013), LARA is inexperienced and venturing out into the world for the first time. The pain of her father's suicide has driven her to excel in a rebellious way and her main desire is to prove her father wrong: myths are not real. By the end, she realizes that her father was right; there are things out there that cannot be easily explained.

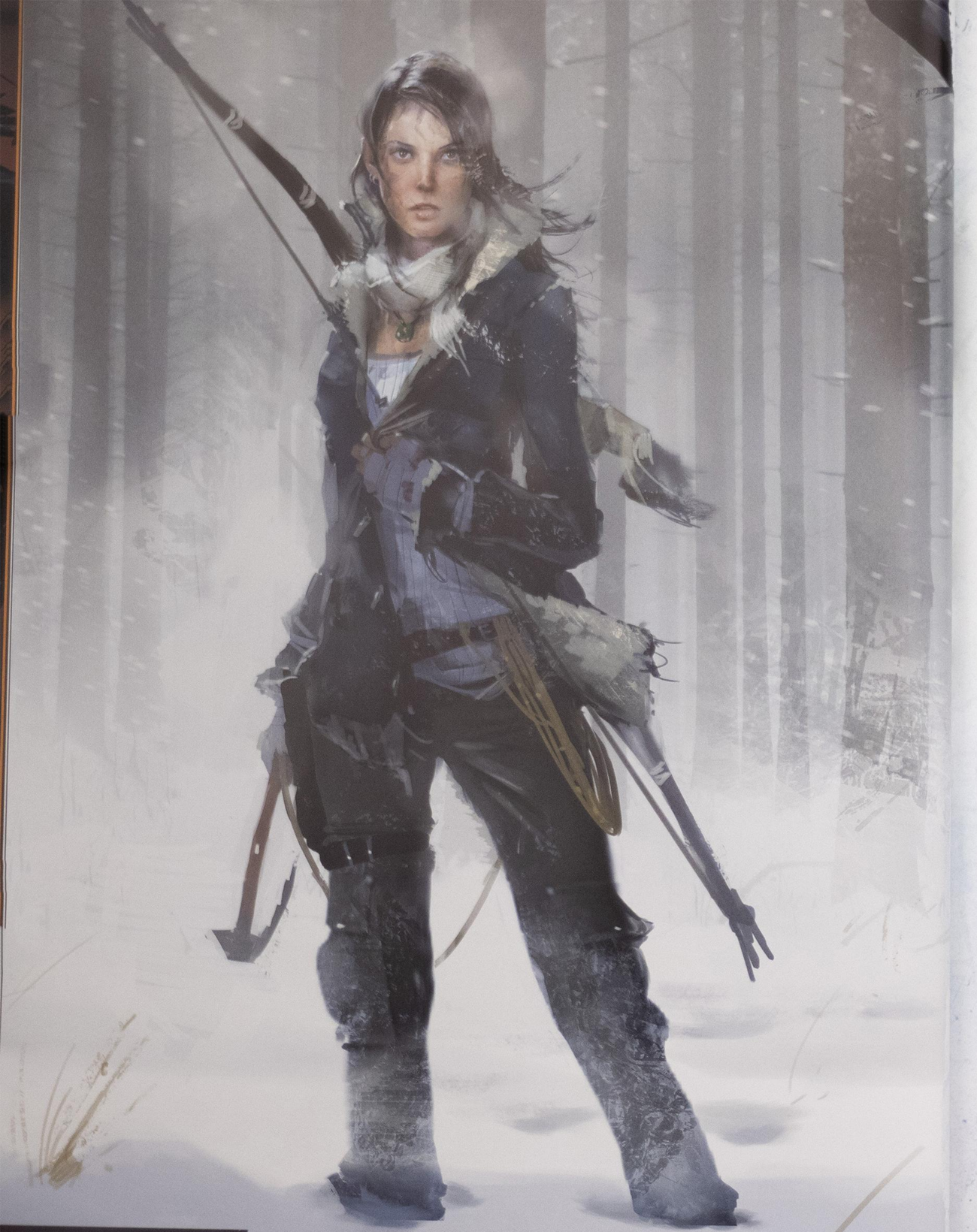
In *Rise of the Tomb Raider*, Lara sets out on her own to validate her father's theories and re-establish the family name. She comes into conflict with Trinity, an organization bent on using the power of myths and artifacts to bolster their own power and control.

Ultimately, Lara needs to destroy the artifact they're looking for, the Divine Source, to prevent them from achieving their aim, sacrificing her own goal in the process and failing in her mission to honor her father.





THIS SPREAD: *Tomb Raider* art by Crystal Dynamics





THIS SPREAD (EXCEPT BOTTOM RIGHT): *Rise of the Tomb Raider* art by Brenoch Adams





RIGHT: *Rise of the Tomb Raider* art by Brandon Russell





By the end of *Rise of the Tomb Raider*, Lara has realized that character is more important than reputation. She has to forge her own path, find her own way. She sets herself the goal of hunting down and stopping Trinity.

In *Shadow of the Tomb Raider*, Lara is a force to be reckoned with. She becomes one with the jungle, an apex predator hunting down Trinity, one cell at a time. But she may have gone too far...

Lara takes the Key of Chak Chel, and triggers the end of the world: the Cleansing. As events unfold, Lara has to decide whether to let go of the darkness that is not only destroying herself, but the world, or be consumed by it.

OPPOSITE & ABOVE: *Rise of the Tomb Raider* art by Brenoch Adams
BELOW: Art by Mathieu Latour-Duhaime

CHARACTERS

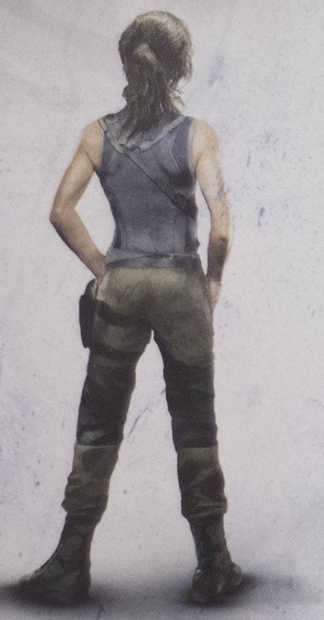
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LARA CROFT

SHADOW OF THE TOMB RAIDER draws to a close the origin story of Lara Croft, embracing powerful themes, such as family and obsession. When we join Lara at the conclusion of this most personal journey, she emerges as the tomb raider she was always destined to become.

For art director Martin Dubeau's team at Eidos-Montréal, Lara's appearance needed to always reflect her capabilities throughout this final transition. Through concepts from character artist Michaël Verhaaf and redolent visions of Yun Ling, that narrative began to take shape.

MAIN BACKGROUND: Art by Yun Ling
BELOW, RIGHT & FAR RIGHT: Art by Clément Crocq & Arnaud Pheu

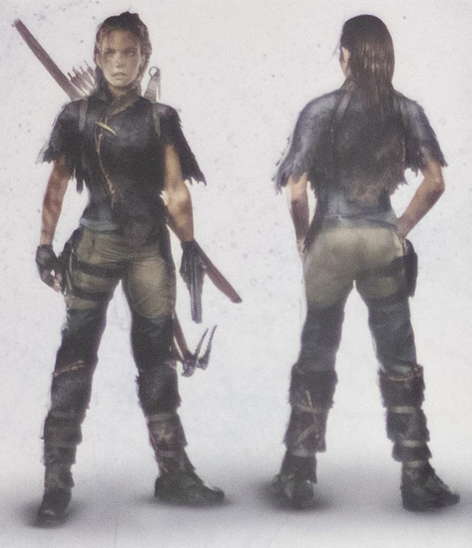


"Our intention in regards to the outfits was to find a balance between functionality and aesthetics," says Dubeau. "Visually, it was essential to associate them with our fantasy, whether it be related to the jungle or the Mesoamerican and South American cultures. A large number of clothing items were designed by taking into account what types of materials Lara might find when exploring the jungle."

Verhaaf's exploratory work depicts Lara clad in ways that suggest the survivalist in her. Every vital component of her attire is rendered true to her sensibilities. "Certain clothing items are made based on different animals found in the jungle," explains Dubeau. "We took great care to show respect towards each animal, making sure it wasn't presented like a hunting trophy. In one, for example, the black-maned wolf served as our inspiration (see bottom page 16)."

Following the assured footsteps of *Tomb Raider* (2013) and *Rise of the Tomb Raider* (2015), a certain style of execution is expected of Lara within this grand finale. Verhaaf decided to approach authenticity with caution; one eye focused on Lara's distinguished credentials.

"Creating outfits for this game was particularly challenging because we had to make them look handmade, but still maintain some elegance," recounts Verhaaf. "For the first one that players can create, we went for something simpler to suggest Lara's skill as a crafter is still rudimentary." A torn shirt, muddied limbs and slicked back hair can be enough to catalogue the kind of experiences that our lead protagonist may have endured at this stage.

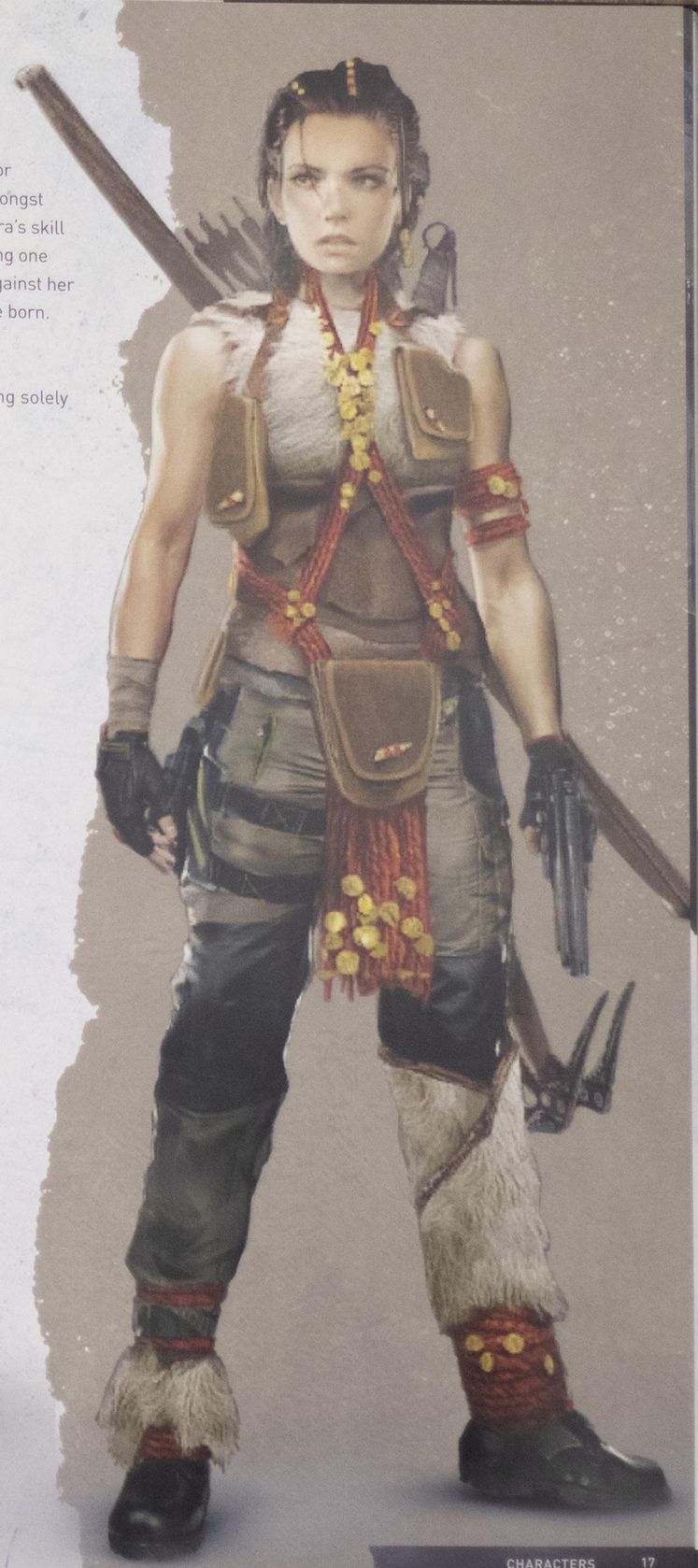




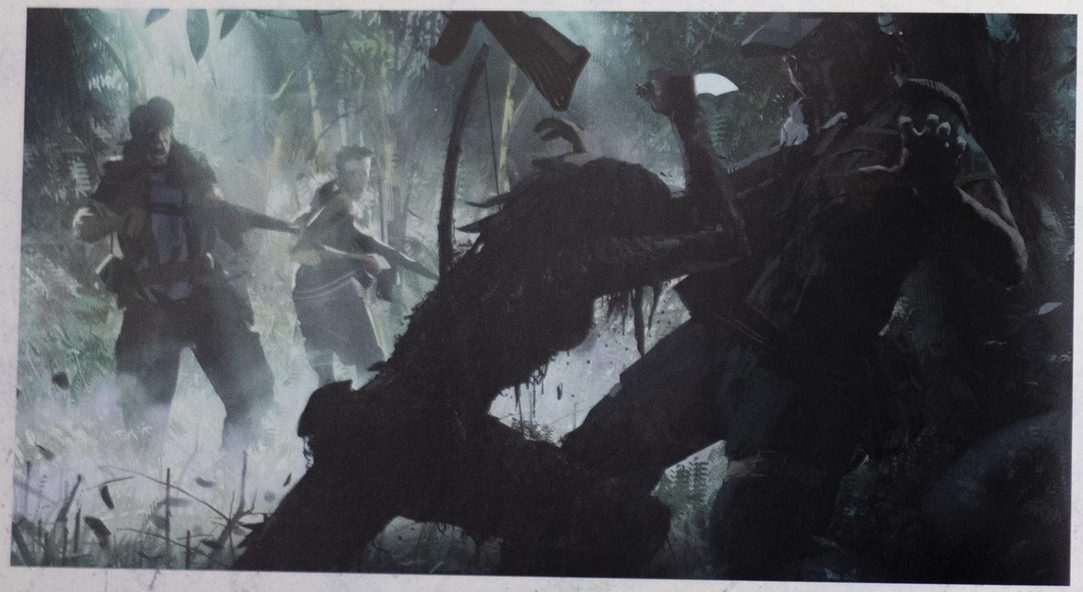
Ling's inspirational sketches – shown on these pages – were used to suggest Lara's persona to the design team at large. Dubeau describes, "[the moment] where Lara is a predator within the heart of the jungle, causing a panic amongst enemy troops," and elsewhere demonstrating Lara's skill at "blending in with the environment and becoming one with it, putting her in an advantageous position against her enemies." From these, interactive scenarios were born.

We are seeing Lara much more at home in challenging environments, better prepared and calculating, as opposed to reactionary and relying solely on her wits.





THIS SPREAD: Art by Michaël Verhaaf



THIS SPREAD: Art by Yun Ling

For a production as complex as *Shadow of the Tomb Raider*, it is important that audiences share in the full value of so much research and creative interpretation. Players may often unwittingly hurry past some meaningful expositional detail in pursuit of new objectives. Therefore it is the designer's job to guide this visual journey in the least obtrusive ways. Yun Ling's depiction of Lara's breathtaking climbing prowess provides such an example.

"One of Lara's new abilities is that she can climb on inverted platforms," comments Dubeau. "We tried to use these key moments to bring to light the breathtaking decor that is within the environment."

Lara's audience is also taken on a detour through her tormented psyche, returning at one stage to the adventurer's childhood. Dubeau detailed the process behind Verhaaf's rendition of young Lara (see page 63): "For this game we really wanted to create a version of a young Lara that could feel real. We closely analyzed the relative proportions of the face for a nine-year-old girl and reverse engineered adult Lara to create this concept. We decided to change the classic ponytail for something more complex and coquettish to make her look and feel more like a young girl."

Upon completion of *Shadow of the Tomb Raider's* main story arc, players will have come to know Lara Croft extraordinarily well. This most uncommon voyage carries great meaning.

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LEFT: Art by Crystal Dynamics. "This bow is called the Wolf Spine, and is made of wood and bone. The goal here was to make it mesh with the visuals associated with the snake people, who tend to be based more in fantasy than reality."—Martin Dubeau

LARA'S EQUIPMENT

A KNIFE IS NOT MERELY a knife; a gun more than something that Lara points and shoots. Every prominent object within the *Tomb Raider* world has a strong narrative association, many examples of which are displayed here, and discussed by Martin Dubeau.

The preliminary version of Lara's knife (page 21, botom, large), for instance, "had too much visual noise, and wasn't iconic enough." After literally going back to the drawing board, Dubeau's artists were on the right track. "I really liked the idea of using orange from the cabin of the plane as a visual link here," Dubeau recalls. "The silhouette of the kukri [a Nepalese knife] was something that I wanted to retain within the final design. We wanted a unique silhouette, while staying true to the idea that Lara crafted it from pieces of the plane she obtained following the crash.

"One of the important characteristics of Lara's knife is that it evolves as the game progresses. Its visual evolution had to be intimately tied to Lara's own development; a simple piece of metal would become a weapon that is perfectly adapted to her method of combat and her environment."

Dubeau reveals Lara's recurve bow was designed with similar concerns in mind. "I wanted it to have a strong South American look and feel, with a visual flavor that tied this bow definitively to the cultures seen within her actual adventure. Its graceful and feminine silhouette makes this bow uniquely adapted to Lara."

Even the flashlight, used by Lara throughout the game, was "meticulously designed for its functionality," according to Dubeau. "Thanks to the clip on the back, it's easily detachable to help adapt to any situation, illuminating even the darkest places that Lara may encounter in her adventures."

Similar detail was applied to Lara's flare gun used throughout the jungle.



ABOVE: Art By Arnaud Pheu
BELOW: Art by Ricardo Lima, Bruno Gauthier Leblanc & Arnaud Pheu





THIS SPREAD: Art by Secret 6



"Getting the basics down was important for us in determining Lara's arsenal," says the game director at Eidos-Montréal, Daniel Drapeau, summarizing the core concepts behind Lara's considerable, and intentionally imposing, weapons locker.

"First, regarding geography: Lara's adventuring in South America means that extensive research was done to ensure that all firearms models would make sense in that setting. For bows, cultural and anthropological adornments like quipu [a device used by ancient Peruvians for recording information, made of a cord with knotted strings of various colors] were added to bring flavor and identity to the tools Lara uses.

"Another theme that permeates Lara's weaponry is this refusal of modernity. Trinity soldiers are equipped with the best items, but Lara uses older, more worn-out weapons. This theme is further pushed with the upgrades that Lara applies to her weapons – we call it makeshift weaponry. In this vein, Lara can mix natural resources, such as hide, with mechanical parts to improve her firearms. For example, by combining the barrel of a flare gun with her pistol, Lara can create a rudimentary dual-barrel weapon that shoots blinding flares at enemies as well as bullets.

"Each weapon was made to cater to a particular play style. If you want to have your bow drawn for a longer period of time, go with the long bow – damage is increased, but you're given more time to perfect your aim. Each equipped weapon has its advantages and drawbacks. By collecting weapons and upgrading them, players can customize Lara's weaponry to suit their play style."

RICHARD & AMELIA CROFT

LARA LOST BOTH HER PARENTS under mysterious circumstances; her mother, at age six, then three years later her father of whom she had grown especially fond while travelling around the world. The representations of Richard and Amelia Croft (née DeMornay) in *Shadow of the Tomb Raider* are partly influenced by Lara's fond memories of them.

In life, Lord Richard Croft was an obsessive archaeologist, driven by a thirst for discovery, inspired by the great myths of humanity that he believed were real. Even after Lara was born, her father continued his pursuit of legendary artifacts, creating tension whenever he was at home.

Amelia was very much Richard's muse, described by those that knew her as sharp, witty, and creative. Like her husband, Amelia DeMornay came from the aristocracy. She enjoyed painting, her talent attracting many admirers and would-be suitors, but fell for Lord Richard Croft while studying at Oxford.



PAGE 24: Art by Brenoch Adams
PAGE 25: Art by Marek Okon

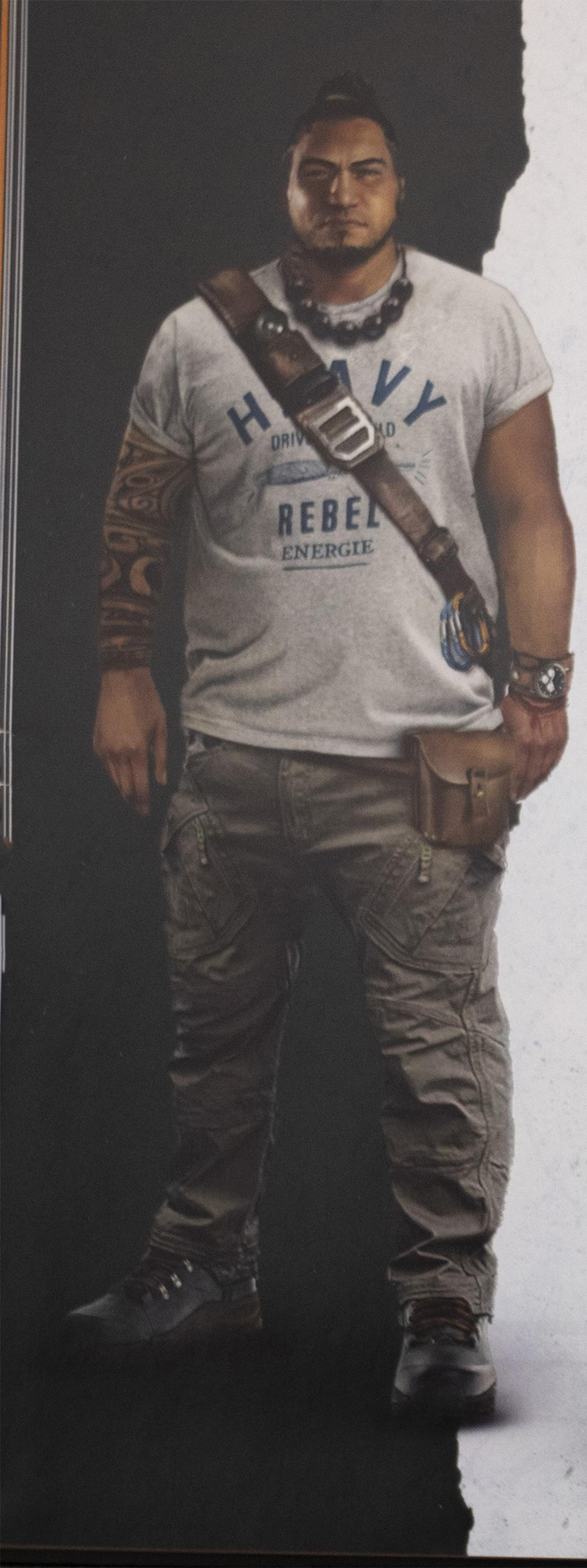
The Eidos-Montréal concept artists strived to envisage Lara's beloved parents as vividly as their daughter still sees them. The Polish concept artist Marek Okon is responsible for the image of Amelia seen here. His background working with major movie studios and across AAA videogame franchises enable his concepts to breathe life into sensitive notions.

JONAH

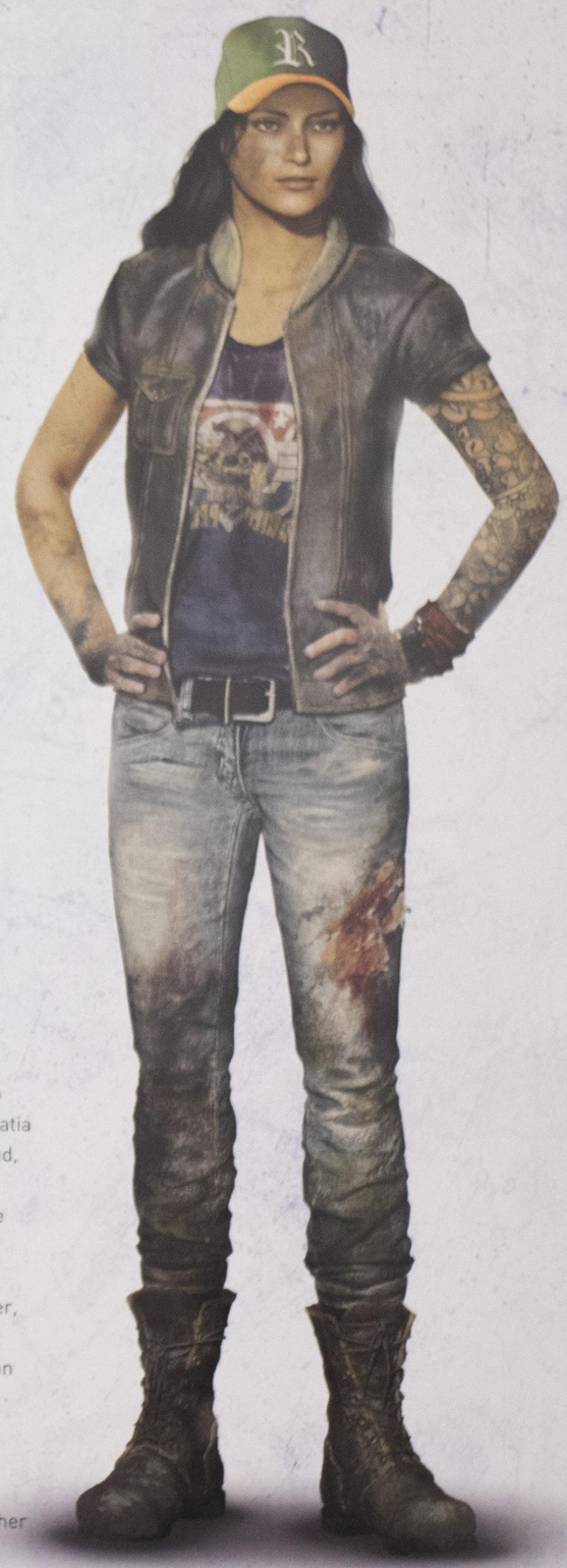
IN THE ABSENCE OF HER biological family, Lara welcomes the kinship of her most loyal assistants, and most prominent among them is Jonah Maiava.

Jonah has become a familiar and trusted figure to *Tomb Raider* fans since 2013. The New Zealander's gentle nature draws attention away from his powerful physique, which gained its considerable bulk while serving in the army. He manages to appear unassuming, though it is said that his army buddies learned to rely on Jonah's ability to sense danger.

His obvious and immediate connection to new ally Abby is likely the result of Jonah putting other people first. He looks as kind and steadfast as his nature, a very capable accomplice that the audience learns to care for.







LEFT: Art by Jean-François Mignault
RIGHT: Art by Maxim Verehin

ABBY

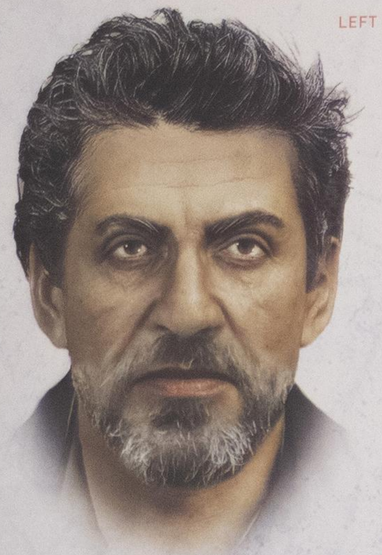
DURING *Shadow of the Tomb Raider* we are introduced to another resilient member of Lara's crew, Abigail 'Abby' Catia Ortiz, whose personality sweetly resonates with Jonah and, with her dependable nature, soon grows on Lara as well.

In concept artist Maxim Verehin's depiction of Abby, we immediately understand that she is a mechanic of some description, her powerful stance showing confidence, accompanied by a comfortable smile. She is a hard worker, selfless and community spirited.

It transpires that Abby is a pilot, hailing from a Peruvian oil town. She is of Inca origin, which becomes a point of convenience for Lara's latest expedition. Through Abby's help, Lara and Jonah are guided toward the location of a valuable treasure, the silver Box of Ix Chel.

Abby fits right in with Lara and Jonah, which was another design consideration when conceptualizing her look.

LEFT & RIGHT: Art by Crystal Dynamics





DR. DOMINGUEZ

WITH THE PORTRAYAL OF DOCTOR Pedro Domínguez, we can clearly see several iterations leading toward his preferred appearance. Domínguez is a driven man, concealing his dual identity (as Amaru), which is unknown to Lara – or the player – when she first encounters Trinity's lead archaeologist.

In the early sketch for Domínguez we see a haughty figure, quite at ease in his lengthy coat, not quite cutting the image of an explorer with secrets to hide. Martin Dubeau's team also considered a more agile, pioneering type.

"Domínguez is driven to become the embodiment of Kukulkan, to activate the end of days that will bring about the all-cleansing rapture, elevating his soul to a seat next to god, and ensuring the eternal salvation of humanity," explains Dubeau. "Honestly, I found that the first iteration of Domínguez's model didn't do justice to our initial intentions. This is why I adjusted his traits to make him more atypical."

The time-ravaged, guilt-ridden man with a full beard and tousled hair is more representative of the Domínguez that belongs in Eidos-Montréal's story. A commoner from Paititi, who is initiated into the Cult of Kukulkan and becomes a high-ranking Trinity official, tormented by faith in the improbable.



ABOVE: Art by Michaël Verhaaf

The audience must fully comprehend that Domínguez and the Cult of Kukulkan represent a power of cataclysmic potential. Michaël Verhaaf's treatment of Domínguez is purposefully exotic. A startling transformation, with something vaguely sinister in the ceremonial garb.

"Amaru, being the antagonist, needed more presence, a look that you would remember," says Dubeau. "We went through a lot of iterations to get to this design. We refined it until the last possible minute. We had to really think about how the helmet could be attached to his head and how to blend the skull with the gold to make it look good, while still being menacing. We tried to maintain the same balance with the colors of the outfit, retaining something colorful but gritty and strong."

Amaru is sincere in his piety toward the old gods, so the desired effect is that the audience takes him seriously when seen as a warrior priest. We respect his position, though we struggle to agree with it, just as surely as Amaru has grown weary of Trinity.

Lara observes how obsession has turned Amaru into a monster capable of unspeakable acts against his own people. It is a very powerful image for players to dwell upon in retrospect.

TRINITY SOLDIERS

THE PRESENCE OF THE ORDER of Trinity – this ancient and secretive organization with its powerful privately funded military always in support – in any location usually raises a red flag for Lara. In *Shadow of the Tomb Raider*, Trinity has managed to stride one step ahead of Lara in its quest for the same Maya artifact: the silver Box of Ix Chel.

Trinity forces are an established presence in the Peruvian jungle, their gear, comprising water bags and thermal goggles, indicates that they are guarding their operation 24/7. Armed with shotguns and assault rifles, their purpose is primarily to dissuade the local populace from interfering so that Trinity officials may continue their shadowy business.

"With these enemies, we wanted to symbolize fear and death," Martin Dubeau explains. "The face paint and the face net really give the impression of a ghost prowling the forest."

Artists Clément Crocq and Nicolas Francoeur worked this chilling element into their designs, rendering the Trinity forces, fighting the Inca Rebels in Paititi under their assumed guise of the Cult of Kukulkan. The various archetypes provide Lara, and in turn her audience, vital clues as to how best to bring them down.

Ultimately, it is she who is to be feared.

THIS SPREAD: Art by Nicolas Francoeur

TRINITY'S WEAPONS

THE IMPRESSION WE ARE GIVEN of the Trinity forces, as Lara opts to reconnoiter an area, is that they are rigorously trained and have an abundance of resources, both hardware and human; never wanting for appropriate firepower or boots on the ground to ensure its effectiveness. There is always more where that came from, whether it's ammunition or soldiers.

As game director Daniel Drapeau explains, "Trinity's armament is spread between their two armed branches: militia and PMC [private military company]. Militia soldiers are lightly armored and not very reliant on tools other than their guns. However, they should not be treated lightly, as they are still equipped with a wide arsenal of deadly weapons, such as rifles, shotguns, and pistols. PMC, on the other hand, have state-of-the-art weaponry. They have modern firearms that pack a punch, and are perfectly equipped to hunt down Lara. They are the most significant threat that Lara will face."



BELOW: Art by Ricardo Lima



JUNGLE CREATURES

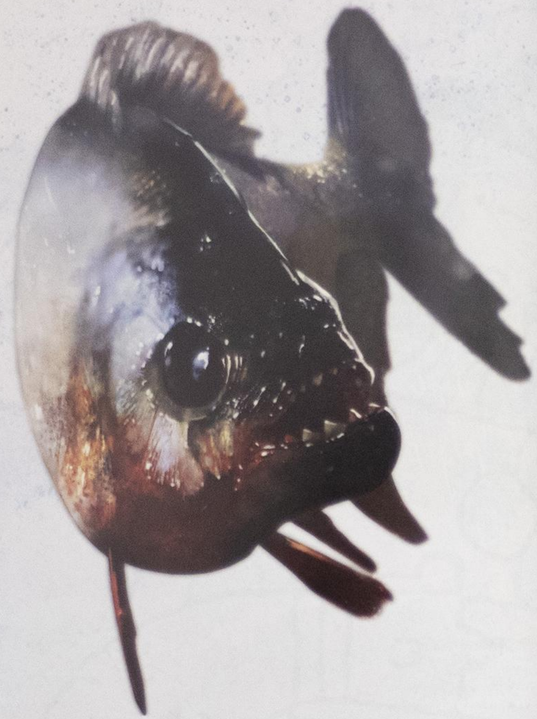
ALL OF THE JUNGLE CREATURES, rendered here by the very versatile concept artist Mathieu Latour-Duhaime, are a clear indication that Lara has stepped far off of the beaten path, and they all surely sense that trouble is brewing. Each is shown in an agitated state, regarding Lara and any other interlopers as a threat.

However, during her time in the jungle, Lara becomes so in tune with her surroundings that she is able to use the wilds to her advantage, leading Trinity soldiers into traps, into the mouths of prowling jaguars, or driven deeper into their own terror by the sounds of howler monkeys and shrill oropendola.

Players familiar with the *Tomb Raider* series are also accustomed to considering beasts as resources for their hides and fatty meat. A capybara – the largest rodent in the world – would be a welcome contributor to Lara's supplies, though a llama is a much easier target.

Even while Lara is not on the hunt, the notion of a wild unspoiled habitat is ever-present. She may even feel oddly at home, reminded of her journeys by her father's side. Such reverie cannot last too long, however.

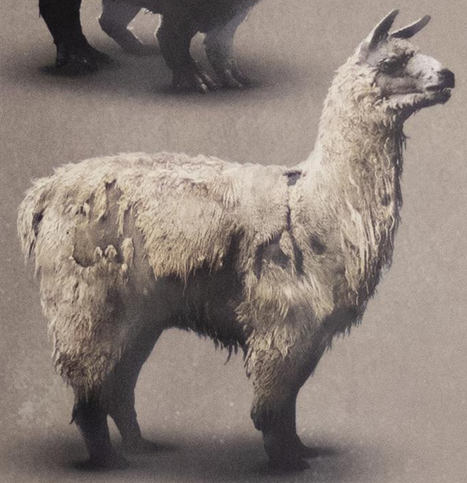
THIS SPREAD: Art by Mathieu Latour-Duhaime



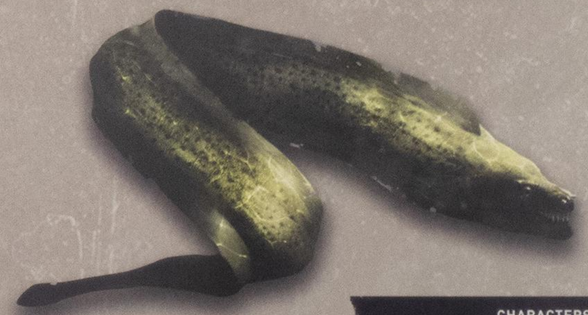














LEFT: Art by Michaël Verhaaf



UNURATU

THE LEADER OF THE PAITITI Rebels is a native warrior-woman of tremendous stature and presence. Unuratu is closely linked in many ways to the mysteries that Lara strives to solve. Indeed, she bears tattoos resembling an engraving that Lara discovers, serving as a vital clue to the whereabouts of an elusive artifact, the silver Box of Ix Chel.

In a similar manner to a trained dancer, or more appropriately a skilled martial artist, Unuratu in repose looks as though she is only a breath away from startling motion. She does not harbor violent intention, but can be frighteningly swift to intercept an attack on those she protects.

While undeniably strong-willed, the Rebel Queen is grounded, measured, and responsible, and keeps the greater good in mind at all times.

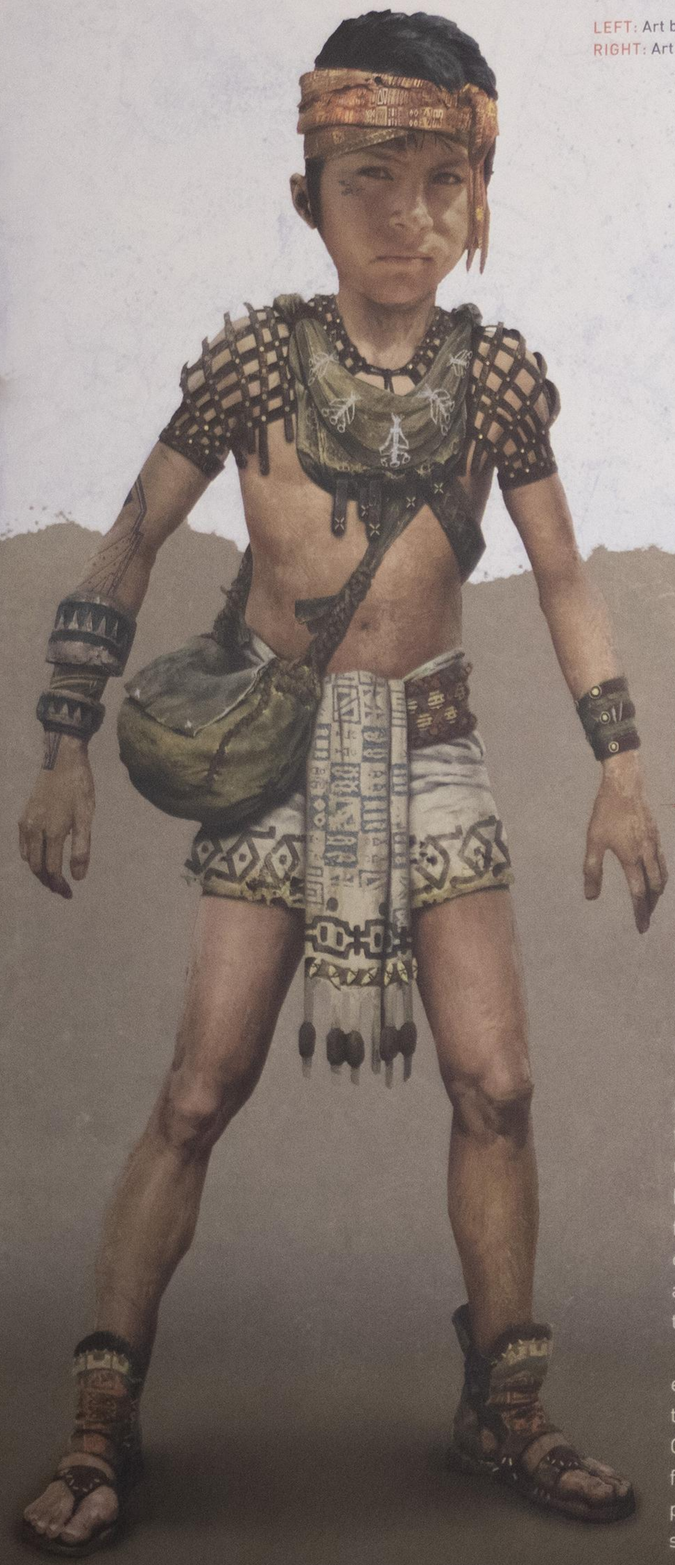
"The amulet worn by Unuratu represents the sun and the moon, a visual used throughout the entire game," says Martin Dubeau. "The amulet seen in the center [below] is the one that was chosen for use in the game."

ABOVE: Art by Nicolas Francoeur
BELOW: Art by Ricardo Lima
RIGHT: Art by Crystal Dynamics





LEFT: Art by Maxim Verehin
RIGHT: Art by Ricardo Lima



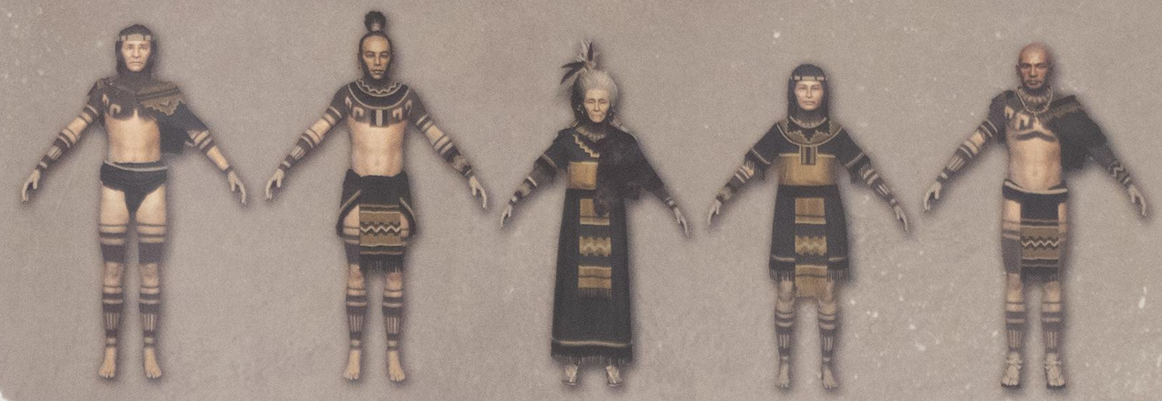


ETZLI

LIKE THE FATHER HE NEVER knew, young Etzli has a valiant heart and a caring soul, and is raised as the rightful successor to the Rebel leadership in Paititi. He is a brave warrior and a natural scout, with a hunter's instinct originating from his father's side, and an ability to read people that is owed to his mother.

Etzli is also visibly strong and conveys a serious demeanor. He has a big voice that comes from an indomitable spirit, one which has no reason to question the sense of destiny instilled by Unuratu since before he could talk. Rebel fighters will kneel before Etzli, trusting that his orders will lead them to victory. Every detail applied to Etzli by artist Maxim Verehin is to evoke this future headship role.

One of the ways that Eidos-Montréal encourages players to align with Etzli is through the acquisition of a unique weapon – the Champion's Bow, which once belonged to his father, Sayri. This prize is awarded only to those players that complete a specific objective that sheds more light on Etzli's bright persona.

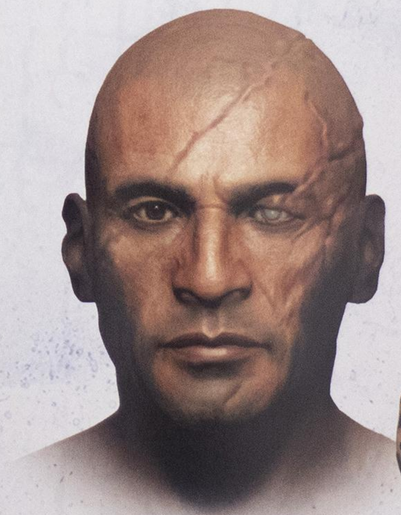


THIS PAGE: Art by Michaël Verhaaf

REBELS

FOR THE DEPICTION OF UCHU, commander of the Rebel guard, character artist Michaël Verhaaf envisioned a man who literally bears the scars of a frontline career. We also see somebody who is obedient and loyal, though wise enough to only accept orders from those he trusts.

Uchu's remarkable body art is inspired by the tattooed tribes of South America, such as the Karajá, Ikpeng and Kayabi. This also speaks to the high level of artistry among the Rebels, who are as precise with the flight of a perfectly balanced arrow as they are with a tattooing needle.





PAITITI CITIZENS: LOWER DISTRICT

LOWER PAITITI IS HOME TO the Rebels, who are in conflict with the Cult of Kukulkan. Although Paititi is located in Peru, in centuries past, it became home to people seeking refuge from as far north as Mexico. Evolving in isolation, its culture still bears echoes from the ancient Maya, and Inca people. The audience is presented with the vision of a human way of life that has remained pure and untouched for centuries, allowed to appreciate this culture and its true forms of expression through fashion, craftsmanship, and indicators of social standing. Appearances were based on present-day South American Indian tribes located in remote regions across the continent.

Their presence in *Shadow of the Tomb Raider* in the poorer district of Paititi is a shock revelation for Lara. The Cult of Kukulkan keeps the peace-loving people in check. Though an uprising is nevertheless nascent from an otherworldly guardian force unwittingly disturbed.



RIGHT: Art by Ricardo Lima
BELOW & OPPOSITE: Art by Crystal Dynamics











PAITITI CITIZENS: UPPER DISTRICT

UPPER PAITITI IS LARGELY OCCUPIED by the Cult of Kukulkan and home to a religious ruling class. Civilians have access to rare and expensive dyes, and dress colorfully. Their architecture includes a mix of Inca and Maya influences. Artistically, there is something romantic about this ancient Mesoamerican and South American creed, with its focus on the celestial entities of the sun, moon, and planet Venus, along with many geographical deities.



LEFT: Art by Maxim Verehin
ABOVE: Art by Gabriel Van de Walle
RIGHT: Art by Crystal Dynamics





Maya clothing was greatly symbolic, representing allegiances and belief systems. High society children were similarly dressed according to these associations – if nothing else they could be easily reunited with their noble parents should they become lost.

The warriors bore insignia representative of their sect, the mightiest among them dressed in brightly colored feathers, creating extraordinary silhouettes to strike fear into the hearts of their enemies. Eidos-Montréal researched the unique ichcahuipilli Mesoamerican armor, comprising padded layers of cotton. Such attire proved to be a surprisingly effective defense against sharp or pointed weapons, while allowing free-flowing, graceful combat techniques.

The Cult of Kukulkan believes that the world can be remade, so that its people may live in paradise.



LEFT: Art by Maxim Verehin
ABOVE: Art by Crystal Dynamics
RIGHT: Art by Jean-Francois Mignault

THIS PAGE: Art by Crystal Dynamics

LEFT: Art by Ricardo Lima. "This Maya war bow [left], constructed from the wood of the Tepozán tree, is about five feet long and stringed with animal sinew."—Martin Dubeau
"This generic bow [middle] for NPCs [non-player characters] has a tribal look, using an animal's horn, carved wood, feathers, pelt, bones, and blue fabric, tying back to the turquoise often used in Maya culture."—Martin Dubeau

LEFT & RIGHT: Art by Nicolas Francoeur

LEFT: Art by Maxim Verehin
RIGHT: Art by Michaël Verhaaf

YAAXIL

THE YAAXIL, OR SNAKE PEOPLE, are portrayed as extremely brutal and animalistic. They actively terrorize Trinity's soldiers. Much of their persona is captured through the outstanding animation work produced by the Eidos-Montréal team, both in-game and during the cinematics. The Yaaxil remain intimidating, however, while frozen in concept imagery.

During Lara's *Shadow of the Tomb Raider* quest, we learn that the leader of the snake people is the charismatic female "Red," who Martin Dubeau says is "as cool as Lara, but in a creepier way." Red is considered the real star of the show in the Yaaxil sequences, flaunting her traditional Maya wardrobe, made from scavenged and distinguishable items, owing to her assertive and aggressive profile.

Lara and Red realize that they share a common enemy, leading to Lara's acceptance among their ranks. This opened up the potential for Lara to appear as one of them, which included crafting a Yaaxil-style pick-axe with a distinct look and feel, simply to explore this cool idea.

Sketches of Red featured on these pages were penned by the freelance concept artist Ricardo Lima, whose portfolio comprises numerous examples of fantasy scenarios with one foot in reality, as if poised on the threshold to grand adventures.





RIGHT, OPPOSITE LEFT & OPPOSITE BOTTOM: Art by Ricardo Lima
BELOW: Art by Mike Chassagne
OPPOSITE RIGHT: Art by Nicolas Francoeur







NON-PLAYER CHARACTERS (NPCS)

FOR THEIR REPRESENTATION OF PEOPLE in a Mexican village and remote areas of Peru, Martin Dubeau's art team consulted a library of imagery for everyday folk, bringing validity to Lara's present-day adventures. Regular folk need to have their own clothing style, according to Dubeau, in order to be identified in a village setting. The Cozumel residents are celebrating the Mexican Day of the Dead, a day for remembering fallen loved ones where an "ofrenda" or "altar de muertos" is created in memory of them, which includes a collection of pictures of them, along with food that they enjoyed when they lived. However, those living in the Peruvian countryside village of Kuwaq Yaku needed to look like a people down on their luck after industrial ambitions fell by the wayside.

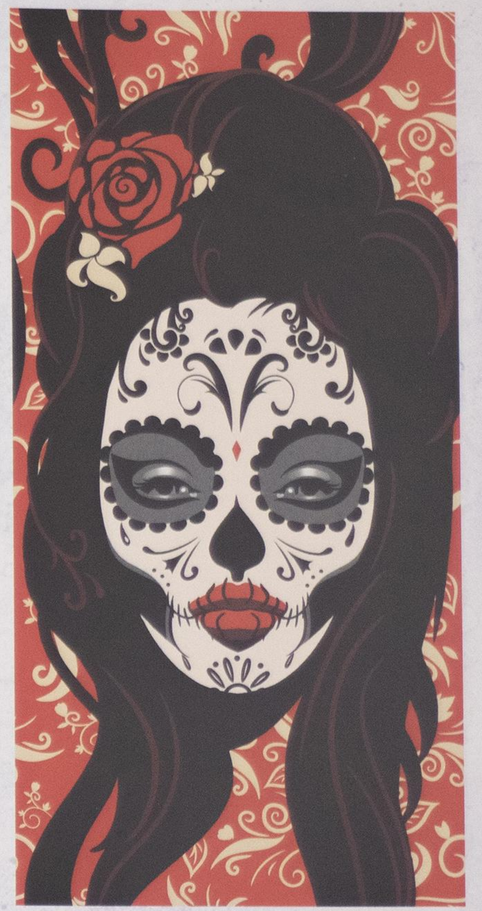
The latter are the people in pilot Abby Ortiz's community, whose elders survive on modest gains, with the younger generation appearing agitated and restless, resigned to the simple pleasures that they can hardly afford, puffing on cigarettes, waiting for divine inspiration, weathering the storm. These are folk that might honestly appreciate a history reset, some second chances at a brighter tomorrow, with no screw-ups this time around.

Concept artists Blake Rottinger and Nicolas Francoeur capture the mood in Kawaq Yaku supremely well, with old folk looking on from the shadows, and hardworking men and women supporting each other and their young families in any way they can. Body language indicates that hope is lost, but if there is an opportunity to turn things around, look no further for able-bodied volunteers.









LEFT: Art by Blake Rottinger
BELOW: Art by Nicolas Francoeur
ABOVE & RIGHT: Art by Charly Chive




ARTIFACTS

BOX OF IX CHEL

LARA IS INITIALLY EMBOLDENED TO believe that the treasures she seeks are of Maya origin, which has the benefit of placing her within reach of the prize. However, it transpires that the ancient silver Box of Ix Chel and the Key of Chak Chel are of unknown provenance, which deepens the mystery somewhat.

"The Box of Ix Chel is a key element to the development of the game," says Martin Dubeau of this first part to the puzzle. "The visual engine of its design revolved around the fact that we did not want to establish the origin of its creation – human, mystical, divine, other? This is why its shape and materials seem anachronistic and atypical to the Maya culture. The group of variant concepts (right) shows some of the first iterations that were based on these foundations.

"[In the final version of the box], the object in the front of the box, the gold circle, serves as a lock. My inspiration here was the golden disc that was placed aboard the NASA Voyager 1 space probe, which contained several facets of information on our civilization. In the same way, this inscription, which has unknown origins, may have been misinterpreted by the Maya at the time."

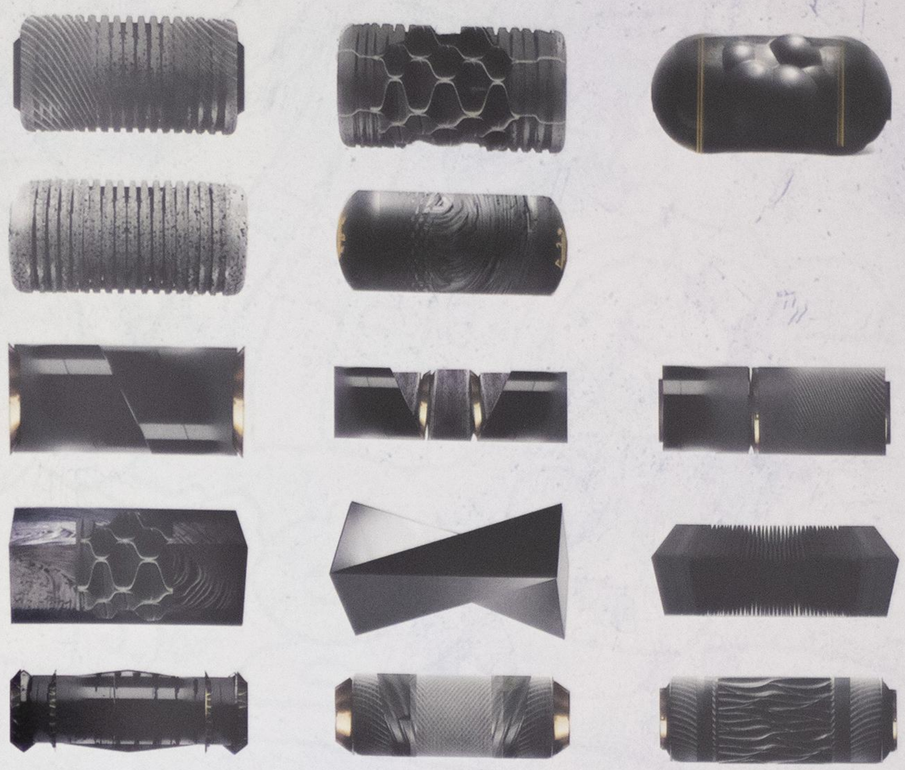






LEFT & RIGHT: Art by Arnaud Pheu
BELOW: Art by Ricardo Lima. "Iteration of research on the materials. At this moment, it was becoming clear that a box with a more twisted form was preferred."—Martin Dubeau







THIS PAGE: Art by Clément Crocq/Ricardo Lima

KEY OF CHAK CHEL



"THE MAYA TURNED THE ORIGINAL key into a sacrificial knife, done by adding a handle made of gold and jade," Martin Dubeau observes of the Key of Chak Chel. "So we did some visual research of the different handles that could be attached to the key, which we also designed in its original state (opposite top)." The result is shown opposite bottom.

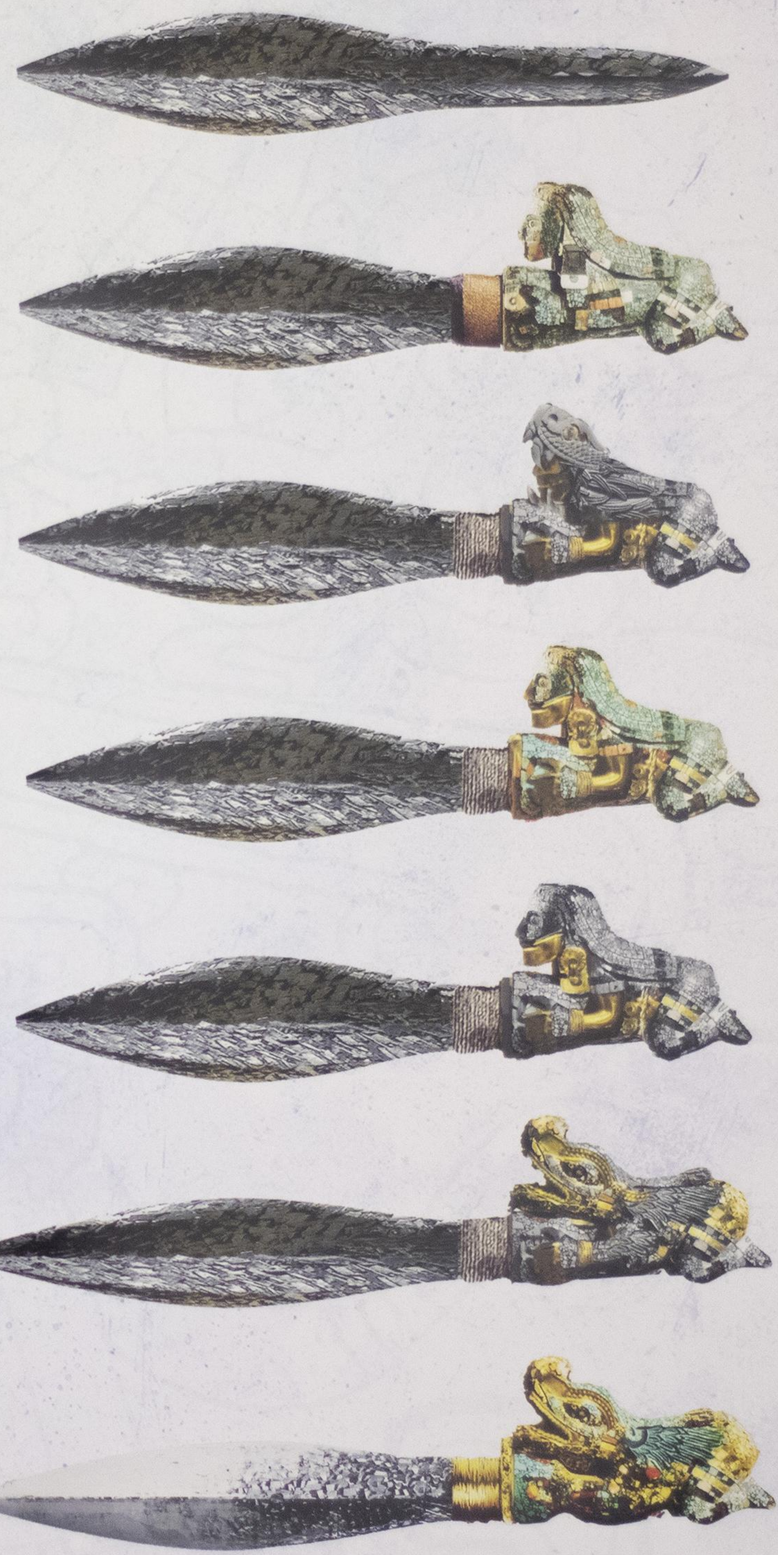
Upon viewing the key, the audience may ponder how such a small, albeit decorative, artifact could be so wondrous, as it has characteristics in common with items on display in a municipal museum. However, as soon as Lara takes possession of it, events take what appear to be a supernatural turn, though this is in part owing to the fearmongering of Doctor Domínguez.

"The key to Ix Chel's heart unlocks the cleansing," reads an inscription. When Lara takes hold of the Key of Chak Chel she senses a power, convincing her that its legend is true – something important enough to die for. "Or for Trinity to kill for."

Whether Lara is responsible for bringing about the world's end, we cannot be sure at this early stage. We do know that the Key of Chak Chel raises more questions than answers.

THIS PAGE: Art by Clément Crocq. "First version of the Box of Ix Chel. We started with a more classical approach, based on a type of portable vault. This approach was quickly abandoned."—Martin Dubeau
OPPOSITE: Art by Arnaud Pheu





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LOCATIONS





CROFT MANOR

THE CHANCE TO EMPATHIZE WITH (though not easily predict) Lara's often-difficult choices is a key story-telling component throughout her latest journey. One of the ways that the team at Eidos-Montréal achieves this is by taking us back to Lara's childhood, and a place that very powerfully resonates with the tomb raider she will become. The Croft Manor flashbacks are experienced through Lara's consciousness, and particularly zero in on the emotional connotations of her memories.

With her father distant, and her mother gone, the grounds and halls – and walls and roof – of Croft Manor offer young Lara a world of mystery, imagination, adventure, and intrigue.

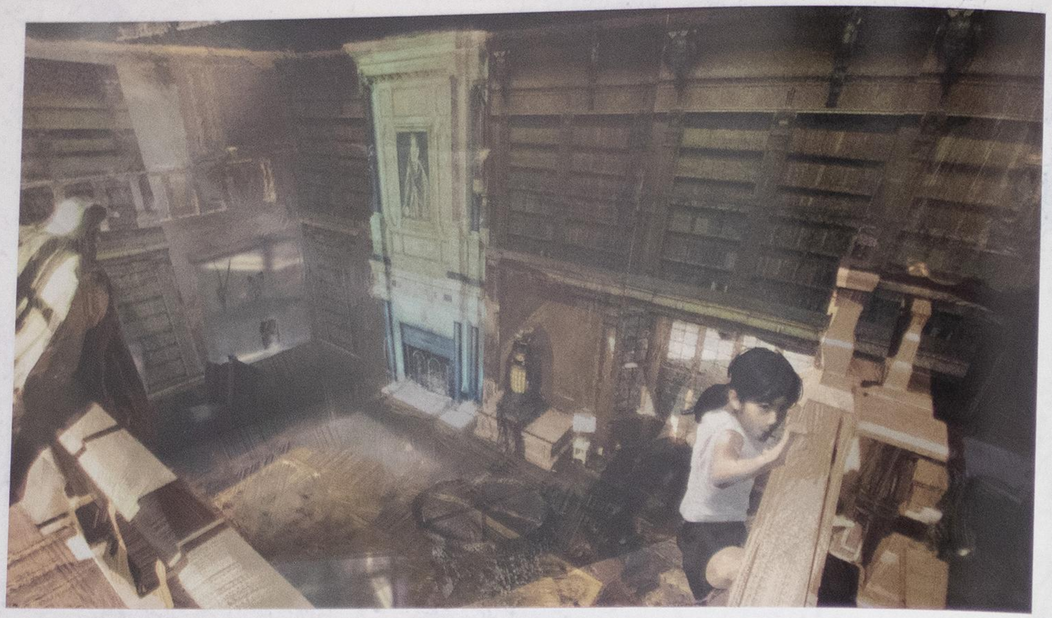
With the concept art, Eidos-Montréal particularly wanted to "highlight Lara's ability to climb on walls, showing that she already had the soul of an adventurer," adds Martin Dubeau.

The Croft Manor sequences bring together various aspects of Lara's background that speak to her character: lush English countryside held dear to her heart; a wealthy estate that would offer no comfort in the event of tragedy; and Lara's bold spirit, uncompromised since youth.

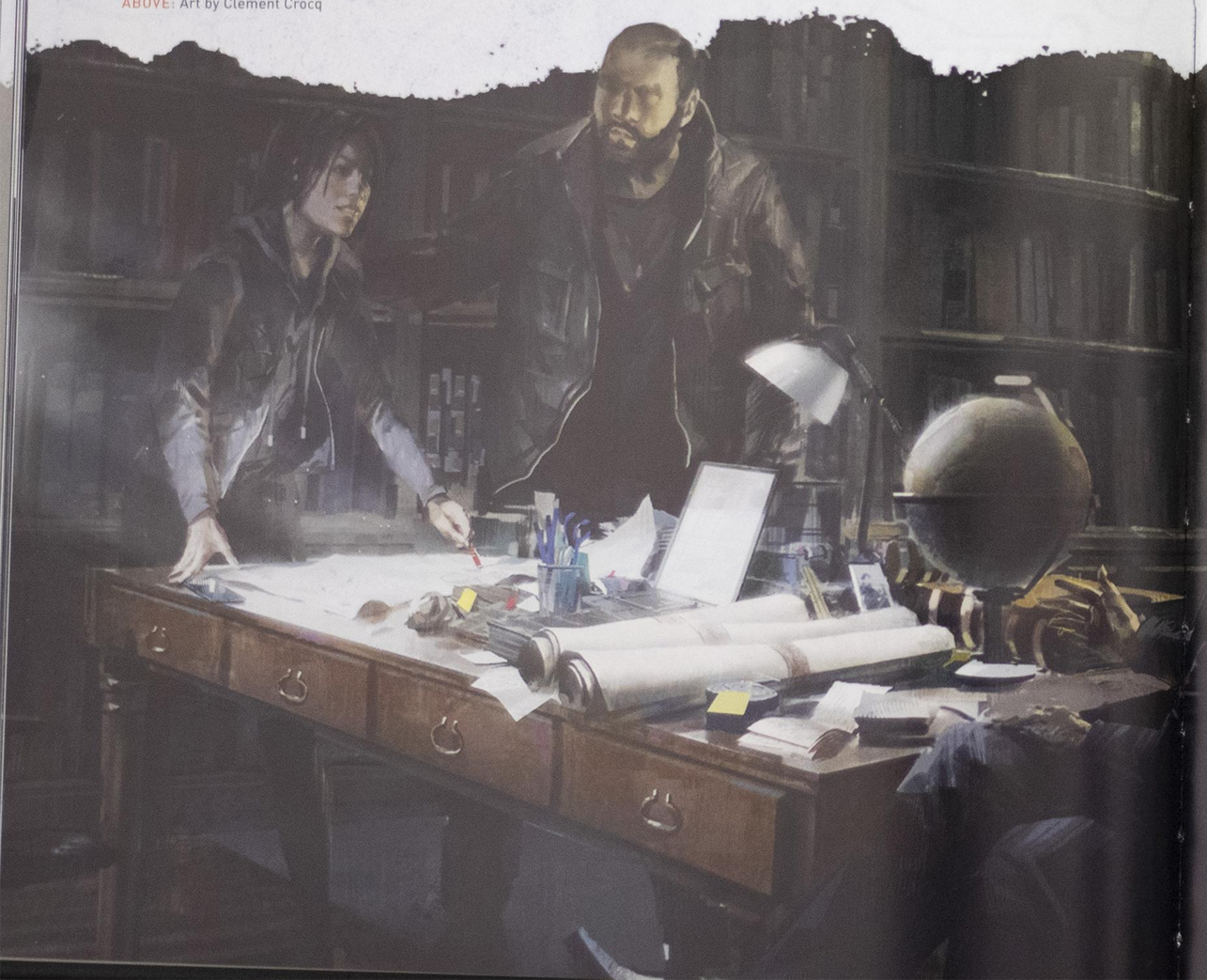
PREVIOUS SPREAD: **Art by Fred Bennett. "Concept of Lara on the edge of a cliff. In front of the storm that is forming on the horizon, Lara observes how the rock formation on the coast is eroding in a way that is making it form a gigantic, crane-like silhouette. Based on previous clues, this helps her to confirm that she is on the right path." —Martin Dubeau**

LEFT: **Art by Yun Ling**
BELOW LEFT: **Art by Kenrick Leung**
BELOW: **Art by Ricardo Lima. "Amelia Croft's personal studio. After her death, Lord Croft kept this room hidden away within the mansion. The elements of modern art and the visual arrangements, as much as the decorations and the color palette, create a strong link between this space and Amelia's personality." —Martin Dubeau**





ABOVE: Art by Clément Crocq



Consider that Lara Croft has by no means experienced an ordinary life. This is very likely the reason why she faces the extraordinary with a still mind. Some venues, which would seem huge and daunting if shown to a typical girl, comprise the cozy nooks and crannies of the family home. Objects usually kept out of reach of schoolchildren during trips to stuffy museums were offered as playthings for Lara's petite, inquisitive hands. 'Do Not Touch' is a warning sign that Lara was seldom asked to acknowledge. History, adventure, and Lara are intertwined.

"Lord Croft's library, where we see a young Lara trying to reach an area that is inaccessible to her, also serves to display the various treasures he has discovered throughout all his expeditions," Dubeau cites as an example.

Shadow of the Tomb Raider ushers in a new challenge that Lara is eminently confident to face, but along with it comes a decision nigh impossible to make. We are with her, completely.



ABOVE: Art by Michaël Verhaaf
BELOW LEFT: Art by Yun Ling
BELOW: Art by Ricardo Lima. "Pieces of a human-scale chess board that is used in one of the puzzles Lara has to solve. The White Queen is an analogy for Lara's mother."—Martin Dubeau



MAYA RUINS

VERY FEW CLUES ARE GIVEN as to Lara's whereabouts when we first join her in *Shadow of the Tomb Raider*. Slowly, more of her hostile environment and tricky situation is revealed, right up until we are caught in the moment.

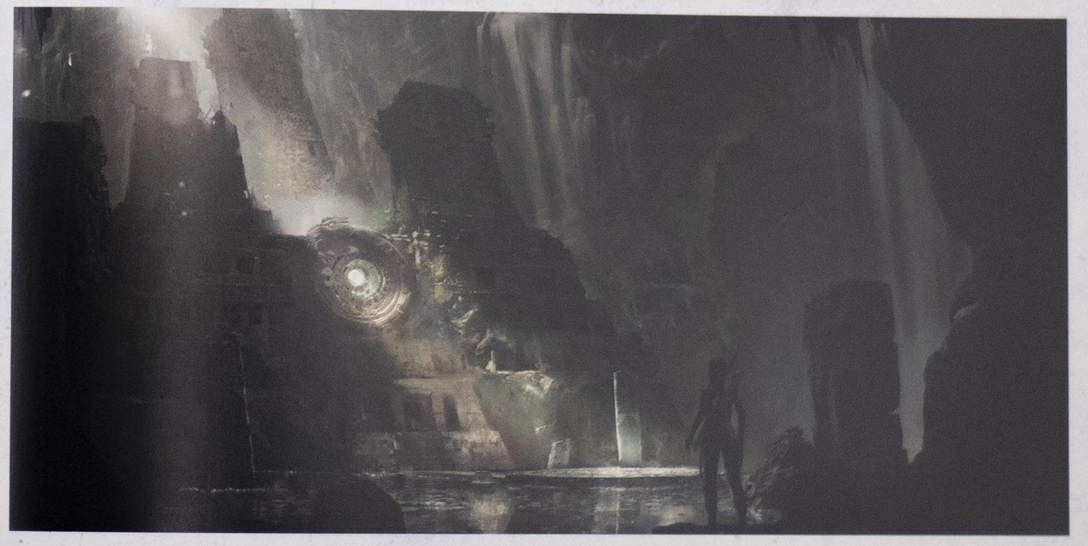
"At the beginning of the game, Lara is stuck at the bottom of a hole," Martin Dubeau explains. "The visual intention was to keep Lara surrounded by negative space (the dark) in order to reinforce the feeling of solitude, along with the claustrophobic aspect. Fear is one of the most important visual pillars when navigating throughout the various tombs in the game."

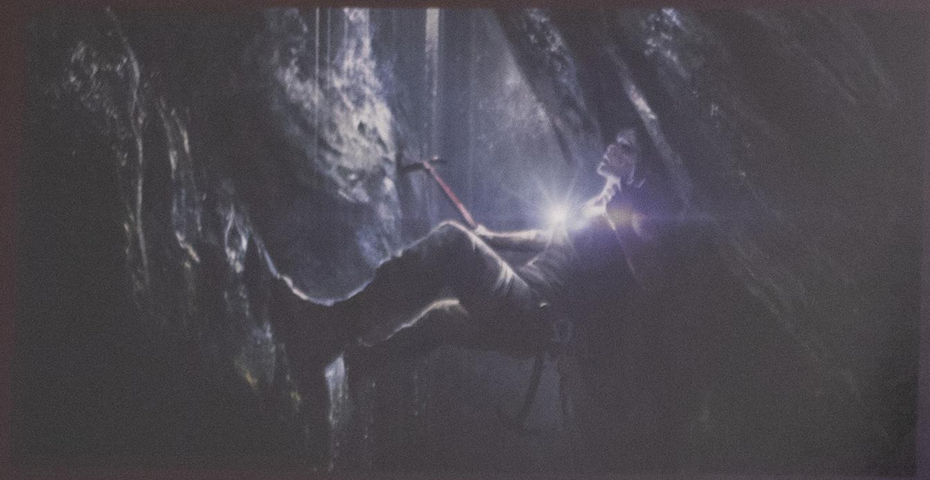
It is eventually revealed that Lara is navigating a Maya tomb. "The presence of the waterfalls gives a sense of scale as much as adding a dynamic layer to the environment," says Dubeau.

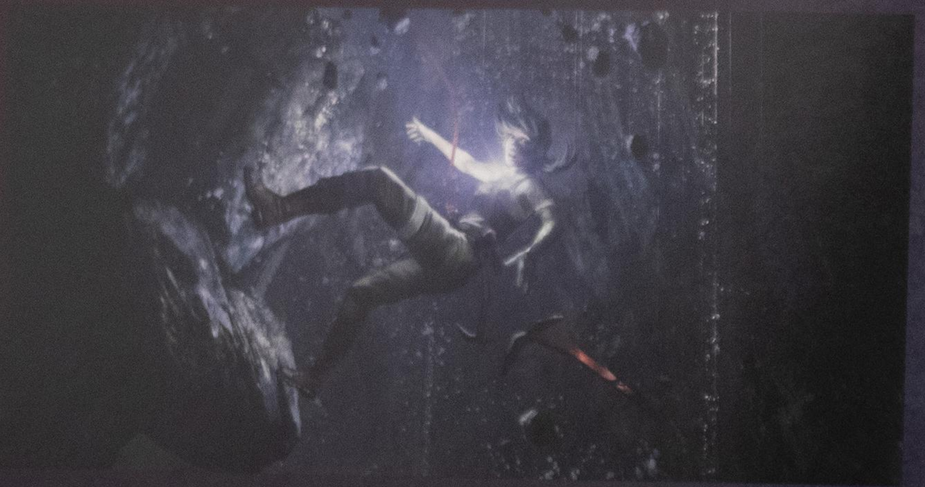
RIGHT: Art by Ricardo Lima
BELOW: Art by Fred Bennett. "Unused concept of an enormous urn containing hundreds of executed bodies that Lara must traverse."—Martin Dubeau
OPPOSITE BOTTOM: Art by Clément Crocq. "Early concept of the puzzle picture cinematic section in the first map of the game. This concept has a really good balance between light and darkness."—Martin Dubeau

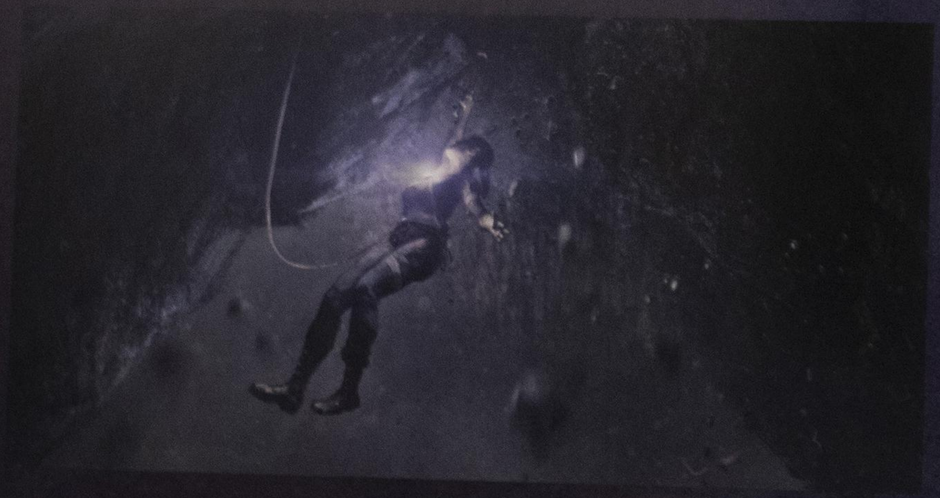










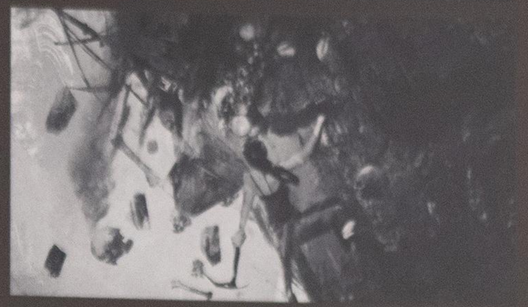


ABOVE: Art by Arnaud Pheu
OPPOSITE: Art by Arnaud Pheu & Clément Crocq













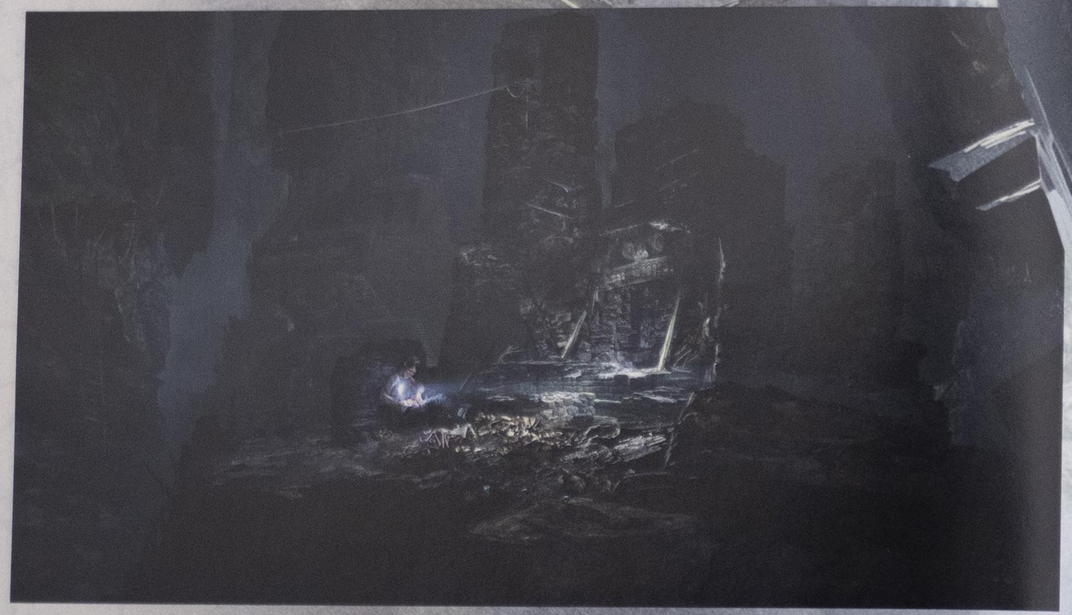








THIS SPREAD: Art by Ricardo Lima
MAIN IMAGE: "A mood shot for part of a Maya ruin, close to the top. The humidity in the air also has a huge impact on the overall feel of this environment."—Martin Dubeau



While watching such a perilous situation develop, the player often experiences an intense level of tension. There is the lingering question of when the player will be asked to take control, to assist the protagonist, ideally improving the chance of survival instead of making matters far worse.

The game designer's skill is to bring players into Lara's mindset as soon as possible, problem solving almost from the start. There may be a clue in the surroundings, something that Lara may have missed owing to her position right in the thick of it. Alternatively, the goal is to disorient the player, so that they feel helpless and lost, trusting that Lara has some ideas.

"This sequence is a visual decomposition of the introductory sequence that was initially planned for the beginning of the game," says Martin Dubeau, outlining his considerations for the drama unfolding here. "This research lets us frame the action in a meaningful way, along with giving us the ability to meticulously define colors and contrasts. Once again, the dark portions of the images are as important as the ones we can see."

LEFT: Art by Arnaud Pheu
BELOW: Art by Clément Crocq

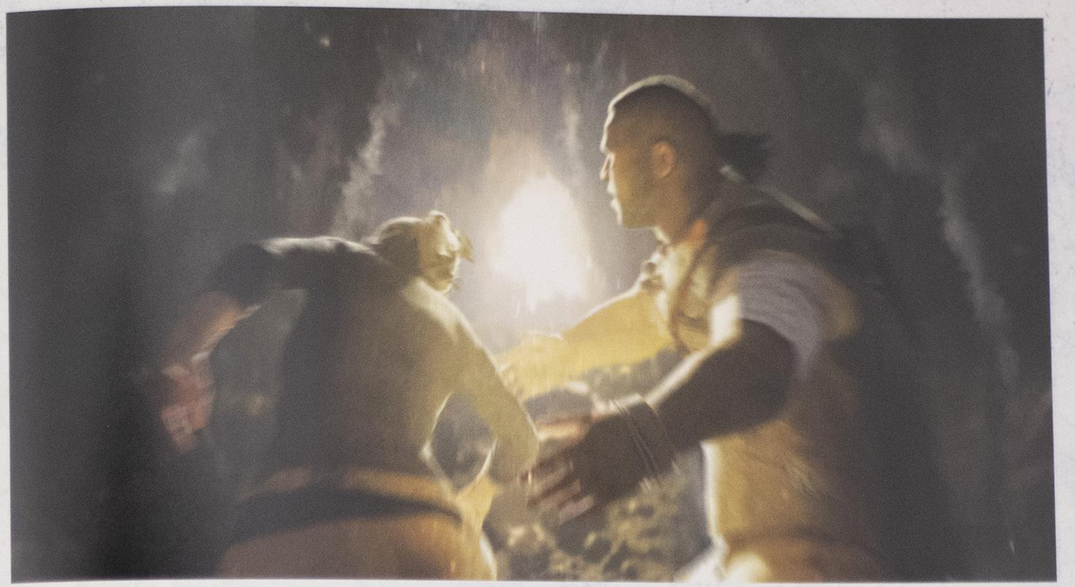
Each layer of comprehension, slowly peeled away by players in order to appreciate a scene, has been tweaked by the design team. Subconsciously, by the subtle, though deliberate use of lighting, we sense a beginning, the transition, and arrival. We may temporarily lose sight of a destination, only to have it pulled back into view a short while later... closer this time.

Among the ruins, we follow Lara's instincts to arrive at someplace relatively sheltered that feels secure. It's not the most comfortable of resting spots, which is how we can guess that Lara is soon to move on. While Lara regains her bearings – or perhaps tends to her wounds – the player is invited to take in the view, wondering what lies around the next corner, and the next.

The concept artists provide reconnaissance that allows the design team to plot a course. They plan the dive, players dive the plan.







ABOVE & OPPOSITE: Art by Charly Chive
BELOW: Art by Clément Crocq

THE PATH OF THE STARS

KEY REVELATIONS ARE STAGED IN the grandest of ways, such as this glorious location in Mexico. Lara finds her way into a hidden temple, initially tracking suspicious movements of the Trinity group. Here she finds a statue in honor of the Maya god Kukulkan, along with a riddle in the form of a mural. However, all of the details carved within this ancient stone are not immediately apparent, nor understood.

Players sense that they are on the verge of an important discovery, and there's an electric tension, rewarded at the least expected moment.

"A beam of sunlight is coming through this gigantic wall sculpture, and is dispersed through a mounted crystal, revealing to Lara a crucial piece of information about the next destination she must go to on her journey," Martin Dubeau explains of the Path of the Stars mural.

The mural hides a riddle, and Lara takes out her camera to capture it for later examination. During these quiet moments, players are briefly unaware that the entire scene is rigged to collapse, forcing Lara to make a hasty escape. This sets the tone for the rest of the game, as Lara's pursuit of the truth leaves very little to posterity.

Almost certainly, the audience is enchanted now, rightly expecting an escalation of events. That this opening gambit from Eidos-Montréal has been awe-inspiring bodes well, in terms of entertainment value, for greater moments further down the line.



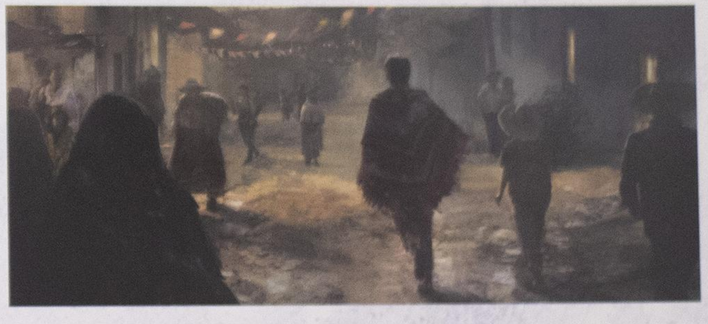
ABOVE: Art by Charly Chive. For each cinematic in the game, we broke down each scene to study the direction of the lighting, contrast, and colorimetry, which when combined are referred to as the color keys." —Martin Dubeau



COZUMEL

IT IS THRILLING TO FIND ourselves at the very beginning of a new quest, and the imagery brought forth at this moment actively works to evoke this emotion from the player. *Shadow of the Tomb Raider* initially bursts into life within a Mexican town square, during *Día de Muertos* (Day of the Dead) celebrations. We unwind with Lara and Jonah at a café.

Explains Martin Dubeau, "With this scene, we were looking to give a warm welcome to the player, making it calm and mellow for Lara and Jonah. Having candles as the only source of lighting also made it feel more intimate and personal. If you pay close attention, the feeling starts to fade out in the cutscene, because it becomes more about Trinity and their leader."

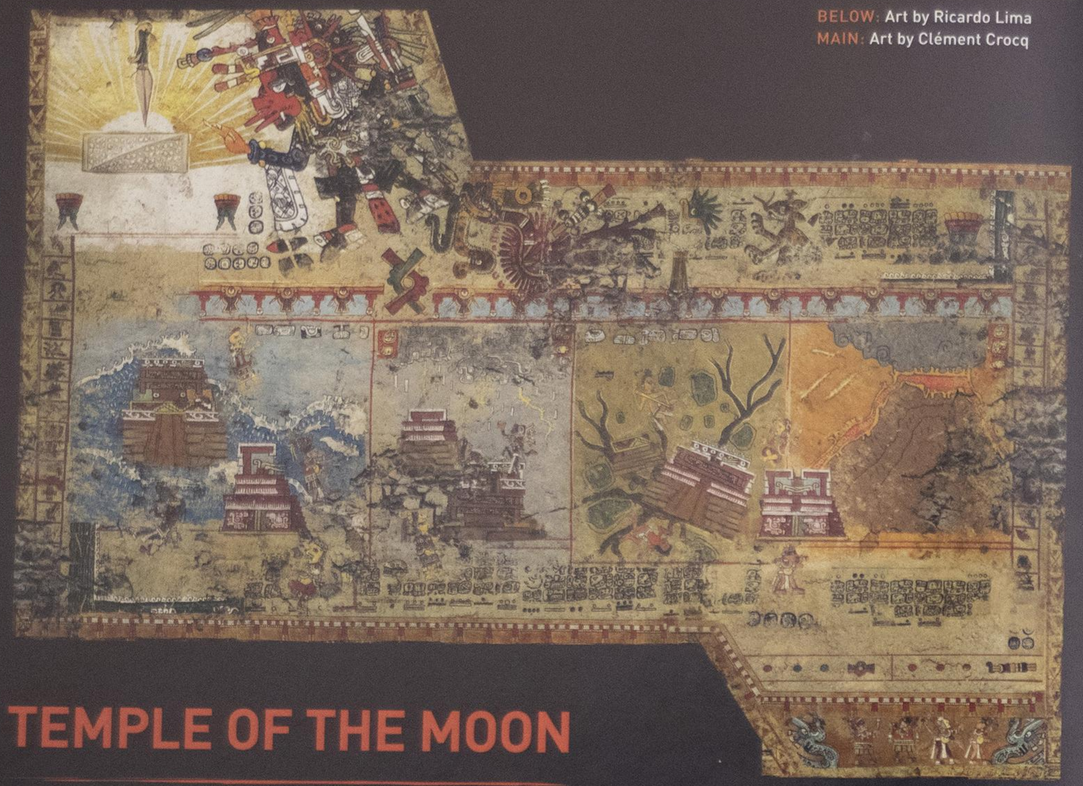


LEFT: Art by Crystal Dynamics
ABOVE: Art by Michael Baytion
BELOW: Art by Clément Crocq. "A vista shot of Cozumel." —Martin Dubeau



THIS SPREAD: Art by Michael Baytion. "This concept is a very good demonstration of the vertiginous aspect that we wanted the player to feel when arriving at this point of the map."—Martin Dubeau

BELOW: Art by Ricardo Lima
MAIN: Art by Clément Crocq



TEMPLE OF THE MOON

THE ITERATIVE PROCESS ACROSS CONCEPT design and in-game mechanics is a collaborative one, where visual improvements may sometimes inspire new gameplay opportunities. Together with the invaluable input of the narrative team, Lara's story evolves, becoming as intriguing to the studio as it will one day be for the players.

"We quickly established the mood that would be used for the rest of the ruins," says Martin Dubeau, referring to the concepts for the first room Lara encounters when she enters the temple area.

"The concept artists were assigned to create a myriad of fresco murals to be used throughout the game," Dubeau continues. "Once the visual language of the Mesoamerican and South American cultures was mastered, we were able to use this same language to tell a story through these pieces. The fresco mural here interprets the four cataclysms that were unleashed by Lara."

"While focused on bringing players interesting visuals and clues, we also wanted to have a certain level of believability in all of the ancient murals found in-game," Ricardo Lima adds. "This mural shows to Lara that her actions can unleash events of catastrophic proportions."



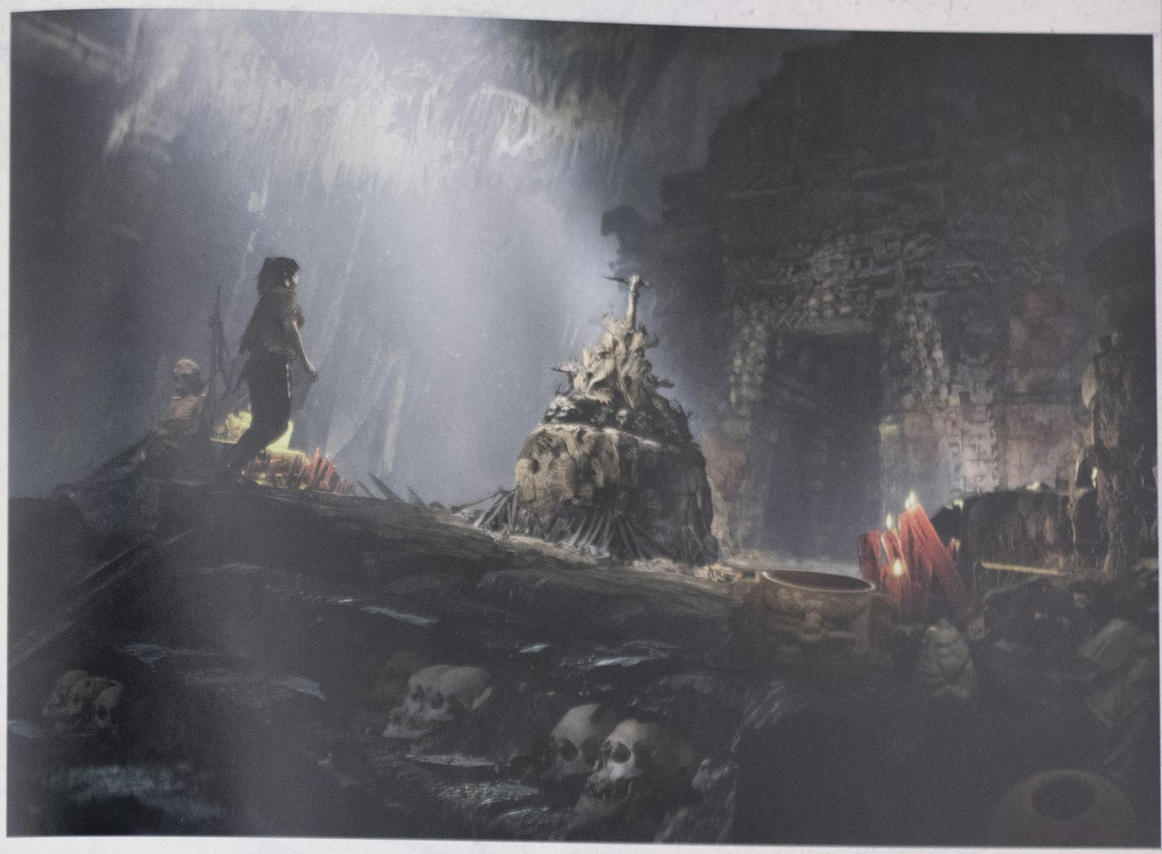
ABOVE: Art by Arnaud Pheu
TOP RIGHT: Art by Ricardo Lima
BOTTOM RIGHT: Art by Bruno Gauthier Leblanc

Many elements were taken into consideration to capture the temple's atmosphere, helping to quickly convey the message that Lara's successful traversal would be less than straightforward.

Of his concept for one of the first rooms encountered in the Temple of the Moon, Arnaud Pheu explains, "It wasn't easy to make this narrow area, which leads to an underwater passage, very interesting. To help tell the story, we added some collapsed Maya structures, along with a flooded section. We could imagine people may have been held captive here, with a cloud of bats adding to the oppressive atmosphere of the room."

"I'm really quite pleased with how close the concept is to what we were able to achieve in-game," Dubeau states, regarding the Temple of the Moon overview (right). "I really like the subterranean ambience here, especially since the sole source of light comes from the moon."

As an example of how concept artists can influence game direction, Dubeau discusses the area found at the top of the temple, opposite top. "It was at this time [in the image shown] that a type of altar was added to the final version of the game, which ended up being a puzzle activated by Lara. This is where she found the Key of Chak Chel," explains Dubeau.





TEMPLE OF THE SUN

THE TEMPLE OF THE SUN is located in the Cozumel cemetery and "is the first combat zone in the game," explains Martin Dubeau. "It takes place on a rainy night, and is well guarded by several Trinity soldiers.

"After having traversed the subterranean ruins in darkness, Lara, dazzled by the spotlights in the pouring rain, must ambush a Trinity worker when exiting the cave," Dubeau continues.

Senior concept artist Arnaud Pheu explains of that moment (right), "The difficulty with this concept was the angle of the camera, because the action takes place in a very narrow space. Sometimes, even if the shot is less interesting at the compositional level, you still have to show the maximum number of elements to help flesh out the storytelling aspect of the scene."





ABOVE RIGHT: Art by Blake Rottinger. "In one of the final rooms in the temple, there was an area that lacked personality. We therefore gave it a more burial/ancient tomb theme."—Martin Dubeau



OPPOSITE TOP LEFT & ABOVE: Art by Arnaud Pheu
BELOW: Art by Michael Baytion





THE FLOOD

AS THE FIRST OF THE four foretold natural disasters that Lara's actions have triggered unfolds, the tsunami needed to appear disastrous and almost inescapable.

"The waves of the tsunami carry Lara throughout the roads of Cozumel," says Martin Dubeau. "In the final version of the game, this section takes place at night, contrary to the initial concept (seen on page 87).

"We have an extraordinary scene where Lara is having a lot of trouble swimming amongst all the debris," Dubeau continues. "She is finally able to escape the torrential waters by grabbing onto the ledge of the church, which is among the few things to remain intact throughout the chaos."

As seen in the storyboards of the aftermath (right), "We needed to give Lara a reality check between the chaos of the flood and the guilt that comes with it," Dubeau explains. "Jonah comes in and it just feels like time ceases to exist. A volatile Lara starts a conflict, and Jonah doesn't back down for one second."

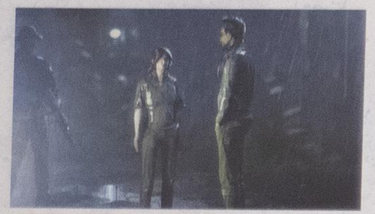
THIS IMAGE: Art by Jeff Adams

BELOW: Art by Charly Chive. "It was a lot of fun making the mood transitions and testing out a bunch of different lighting scenarios to find the right balance."—Charly Chive

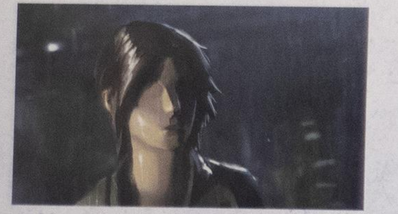




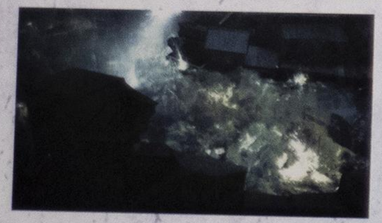






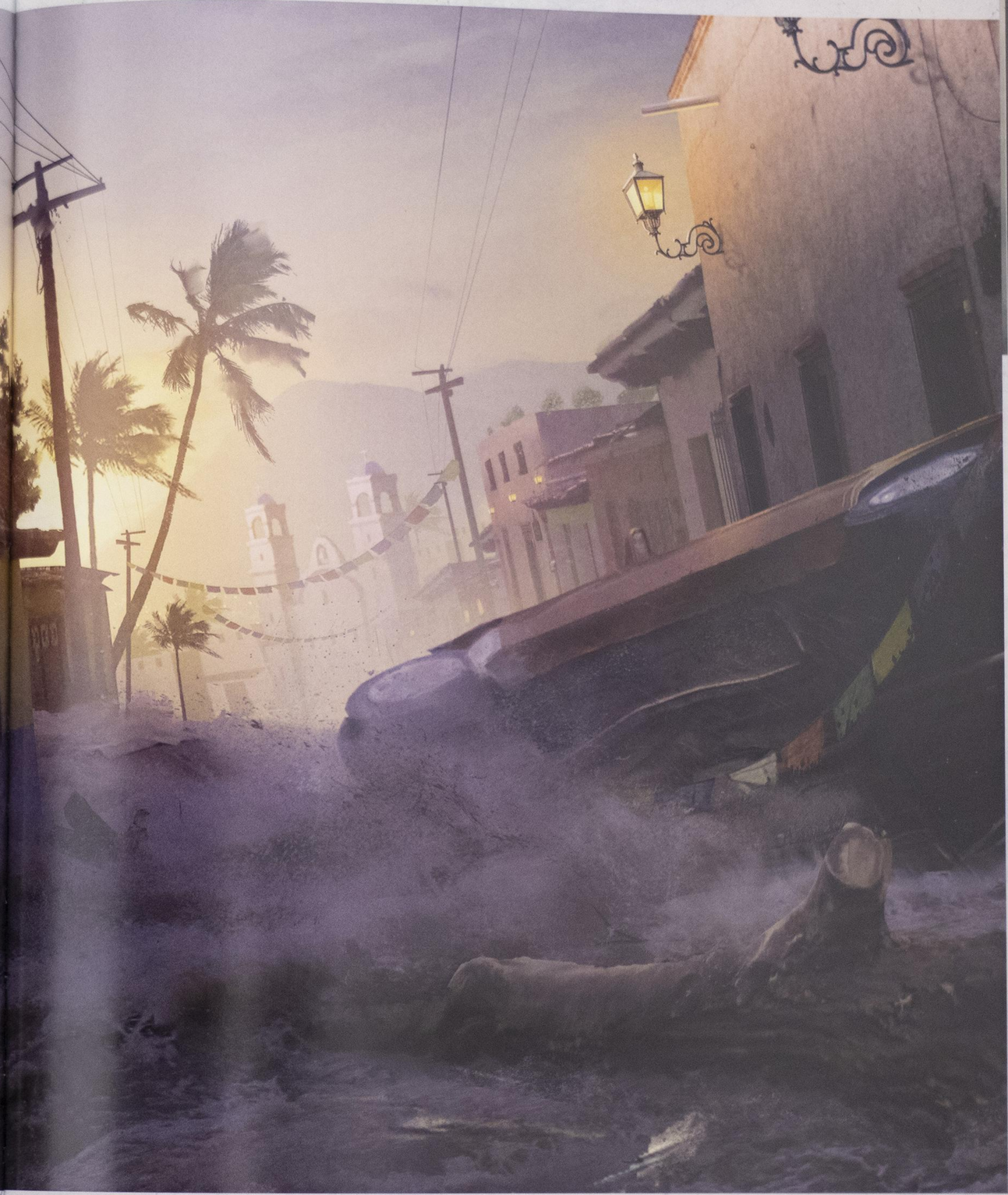






LEFT: Art by Charly Chive
BELOW: Art by Brandon Russell







PLANE WRECK

LARA AND JONAH FINALLY LOCATE the silver-crowned mountain from the Path of the Stars mural. "We had to find a way to make this mountain memorable," says Martin Dubeau. "Since it is seen multiple times over the course of the game, it acts a bit like a beacon for the players, perhaps even their compass. We opted for uninviting and steep slopes. The sharp spikes at the peak of the mountain render its silhouette unique and distinct."

However, during their reconnaissance flight over the Peruvian jungle, the plane is brought down in a storm, a sequence that required a lot of color key development. "The research determining which colors to use served to emphasize the psychological states of our protagonists," Dubeau explains.

Afterwards, Lara wakes up, disoriented, hanging upside down from a tree, and blearily surveys the scene.

ABOVE & OPPOSITE TOP: Art by Charly Chive
BELOW: Art by Nicolas Lizotte
OPPOSITE BOTTOM: Art by Michel Chassagne







ABOVE: Art by Charly Chive. "These were the first color keys I worked on. [I] learned a lot, especially since there are three to four mood shifts within the same sequence. The green felt calm but uneasy, and then turned into an ambiguous purple, forecasting unexpected events, then danger comes in the form of harsh reds. Lara reacts in this instance, tries to take control, then the mood goes back to green, but only because we're about to crash."—Charly Chive





In Yun Ling's rendering of the crash site debris, there is a cloying 'cold light of day' feeling. Through the concepts of Blake Rottinger, Arnaud Pheu, and Charly Chive, we begin to see pathways forming for Lara to potentially follow, with the light showing the way forward. In contrast, the dimly lit fuselage, enveloped by mist, will eventually be reclaimed by nature. "The entirety of the visuals here serves to tell this story, using a high contrast, cold and desaturated color palette," explains Dubeau. "Additionally, intriguing silhouettes and a misty background leave some room for the imagination."

Thrown into the midst of an inhospitable, extremely dangerous environment, Lara is forced to fight for survival. "At first glance, the jungle is inhospitable," says Dubeau. "This environment, and its wildlife, will try to eliminate Lara. Now alone, she has to overcome this obstacle, and carve a path out of this area."











OPPOSITE TOP: Art by Arnaud Pheu
OPPOSITE BOTTOM: Art by Blake Rottinger

TOP: Art by Yun Ling
ABOVE: Art by Crystal Dynamics
BELOW: Art by Charly Chive



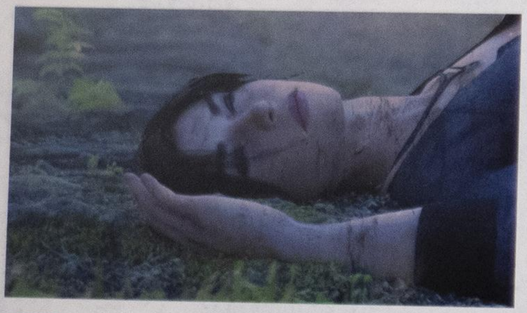
THE JUNGLE

INTRICATE, HIGHLY TEXTURED, INTERWOVEN JUNGLE flora provided a showcase opportunity for the Eidos-Montréal team, and a challenge. Players must easily visually decipher environments, so a balance needs to be struck between the display of rich detail and density, and the need for visual clues that inform spatial awareness. Lighting plays a prominent role in achieving this, which is why grayscale concepts are created. Though Lara is intended to vanish into the jungle in order to evade the Trinity search party, the player mustn't lose sight of her completely.

"Lara needs to track her enemies by relying on this environment, that was previously one of her greatest obstacles," says Martin Dubeau. "She needs to become one with the jungle, transforming herself into a predator, using camouflage to blend with her surroundings."









ABOVE: Art by Charly Chive

BELOW: Art by Ricardo Lima







TOP: Art by Crystal Dynamics

ABOVE: Art by Yun Ling

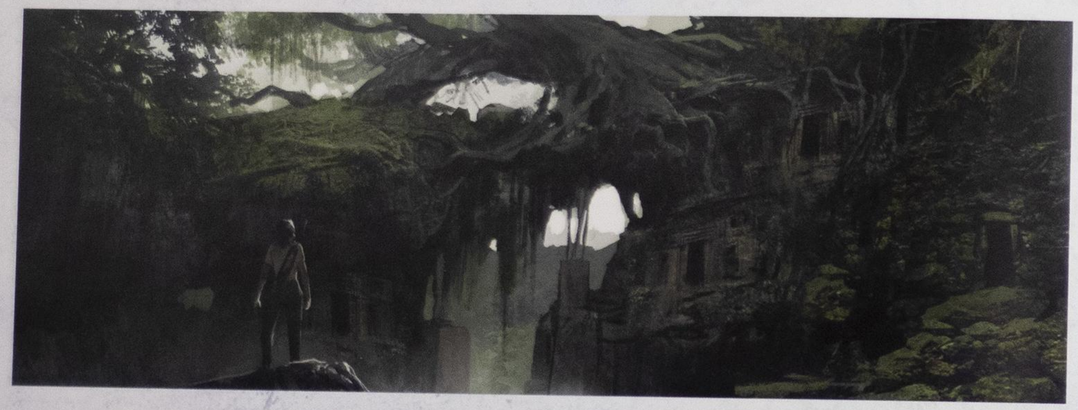


BELOW: Art by Yohann Schepacz



ABOVE: Art by Charly Chive. "Combining the beauty of the jungle with this hostile situation was a fun challenge. Lots of fog, strong shadows and warm desaturated sunlight helped sell the intention."—Charly Chive









"During her trek through the jungle, Lara discovers an Ancient Inca temple that is almost completely covered by a thick layer of equatorial vegetation," says Martin Dubeau. "We wanted to keep it in the darkness to reinforce that this is an area to be feared, and we added animal skulls to help support this idea. The clear, bright background really helps to create this effect."

Lara is brought face to face with death in this sequence, after being temporarily separated from Jonah. She stumbles across the corpse of her deceased pilot, before encountering the powerful jaguars responsible for his death, on the hunt. "In this scene Lara encounters the true danger of the jungle. Unexpected enemies are fencing her in, ready to kill," Dubeau adds. Our senses are heightened, Lara as prey.

The apparently random jungle terrain is swiftly brought into sharp focus as players look for vantage points and places to duck out of sight. During the fight sequence choreography, Lara contends with the environment almost as vigorously as the jaguars in pursuit. She vocalizes her disgust at being splattered in mud, for instance, so that her audience feels intimately involved with the experience.

Every compositional element is served with intent, responding to questions that play on the audience's mind. All destinations communicate their purpose. "This environment was conceptualized so as to serve as a combat zone with two jaguars," Dubeau says. "The utilization of an ancient, dried out riverbed made it more plausible that Lara and the two jaguars would encounter each other here."

OPPOSITE: Art by Arnaud Pheu
BELOW: Art by Clément Crocq










ABOVE: Art by Charly Chive. "This sequence was arduous to get in the engine. We are in the middle of a bright jungle and we fall into a dark pit, with the mood shifting to a more dramatic cold light, fog enveloping Lara. Balancing HDR [high-dynamic-range] lighting was a tricky thing, and required a lot of experimentation. However, in the end, we obtained nice results in regards to both gameplay and cinematics, so it was worth the effort."—Martin Dubeau
BELOW: Art by Charly Chive

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ABOVE: Art by Arnaud Pheu. "Early concept of what became the upper vista shot."—Martin Dubeau



ABOVE: Art by Yun Ling. "Early concept, no longer represented in the game, which shows Lara trying to escape from dangerous quicksand."—Martin Dubeau

BELOW: Art by Arnaud Pheu. "Lara reaches a higher vantage point in the jungle, where she spots a flare. She now knows that she's not alone, giving her the strength to continue. Aside from the point of impact of the plane, which she quickly needs to reach, we also tried to give some important visual information about the rest of her journey, such as the Amazon River on the left, as well as the silver-crowned mountain in the distance."—Martin Dubeau



KAWAQ YAKU

"AFTER BEING LOST IN THE jungle, Lara finally reaches an inhabited village," says Martin Dubeau. "After an old refinery shut its doors forty years before, people continued to live in the region."

Kawaq Yaku appears peaceful at first, with Lara and Jonah befriending pilot – and future team-player – Abigail 'Abby' Catia Ortiz. The village's makeshift assembly, with everything locked into place like a playset of incompatible pieces, is oddly endearing. "We based our design on actual references from villages that surround the Amazon River," Dubeau explains. "We literally fabricated the whole structure with scavenged parts from the old closed refinery."



ABOVE: "Logo research for the company that owned the old refinery. It was visually interesting to use this logo on many old metal parts all around the village. It helped to reinforce the storytelling aspects, along with the credibility, of this space."—Martin Dubeau



THIS PAGE: Art by Clément Crocq





ABOVE & BELOW: Art by Arnaud Pheu



BELOW: Art by Blake Rottinger. "Early concept. The jungle wasn't feeling present enough here, something we added in all the subsequent concepts."—Martin Dubeau



THIS SPREAD: Art by Ricardo Lima
ABOVE & OPPOSITE: "A small shop in the village that is filled with local goods, catching the eye of any traveler who passes by. You can see the shop was built within an old Maya vestige."—Martin Dubeau
RIGHT: "The bar, where people of the village gather together. As with all the structural visuals for Kawaq Yaku, makeshift elements were used to create this setup, such as the fan built from a plane propeller."—Martin Dubeau





THIS SPREAD: Art by Ricardo Lima



ABOVE: "Unused concept. This structure was meant to be inhabited by some local smugglers."—Martin Dubeau



"This large river barge once carried shipping containers up and down the river, bringing in food, fuel, and other supplies," says Dubeau. "During a storm, it ran into rocks and capsized. Most of the barge's contents spilled into the river, creating a large, jumbled pile of containers. Lara must swim around, in between, and inside these containers."

What would certainly be the least attractive option for regular folk faced with this situation, becomes the most thrilling for players while navigating as Lara. If we cannot find a suitable way over the tops of these containers, likely there's a way beneath, with more visual and atmospheric surroundings in store.





THIS SPREAD: Art by Yun Ling

Most of the concepts for the Kawaq Yaku area reference the old oil refinery in some way. On these pages are examples of what stays and what goes, and why, as those concepts are developed. Sometimes, elements are added to assist the player. Conversely, promising ideas are dropped because they no longer support the narrative. Through this, we can appreciate the subtle difference between traditional concept artwork and modern concept design.

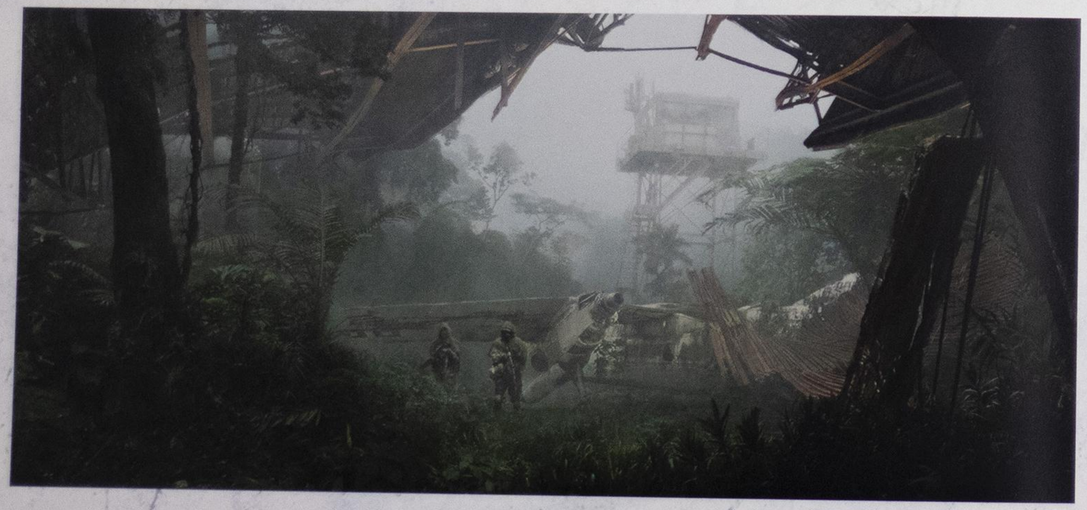
Left is an "Old intention for Kawaq Yaku, which was previously planned to be a dig site," rather than a village, Dubeau explains.

"To help the player navigate through the whole region, we added an old abandoned pipe that was previously used for oil transportation. It also creates an interesting visual element in the background."

Another area used to be "a small airport used for the employees of the refinery. Now guarded by an enemy faction, I wanted to keep this area as intimidating as possible," Dubeau continues. "That's why I added a thick layer of fog to create an oppressive mood."

LEFT & BOTTOM: **Art by Arnaud Pheu**
BOTTOM LEFT: **Art by Clément Crocq**
BELOW: **Art by Ricardo Lima**







TEMPLE OF DEATH

HERE, ART DIRECTOR MARTIN DUBEAU brings some personal experience of the South American jungle to the production team. Vivid childhood memories and visceral sensations have now been visualized for players to explore in *Shadow of the Tomb Raider*.

"Right at the fringe of the village, there is on old abandoned structure called the Temple of Death. That's where Lara and Jonah find an important mural that leads them further into their journey," Dubeau explains. "Growing up in Mexico, I had the opportunity to climb up and enter similar pyramids during my childhood, which often made me feel like I was in a movie; it was surreal at times, almost as if I was discovering something that was straight out of a legend or myth. With that in mind, I wanted to keep it as natural as possible, while still retaining the magic that I remember."

The possibility that ancient legends could be true, that dusty stones may hide secrets older than time, is a provocative and very powerful starting point for any adventure.



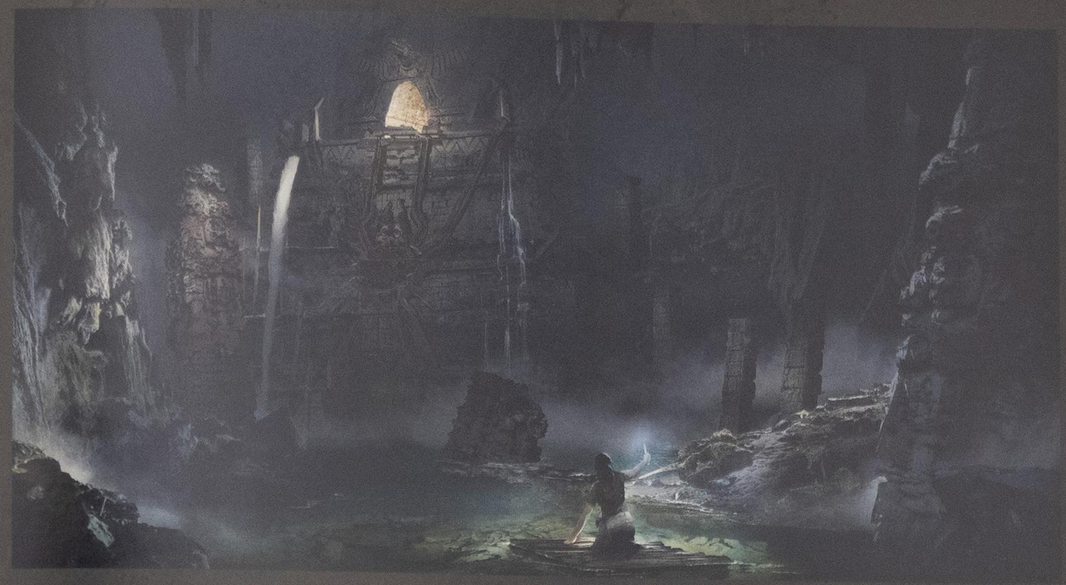


ABOVE: Art by Clément Crocq. "At the highest point of the temple, a wall opens up, and a bas-relief of Ix Chel and Chak Chel comes into view, revealing the location of the Temple of Life."—Martin Dubeau
LEFT: Art by Ricardo Lima. "The meaning of this mural is: 'The twins Ix Chel and Chak Chel come together before turning away.'"—Martin Dubeau
OPPOSITE: Art by Charly Chive



THIS SPREAD: Art by Ricardo Lima





THE PATH TO PAITITI

A CHANGE OF PACE GREETS Lara and Jonah at the Temple of Death. Here, players are required to stop and think more so than react. It's a time to settle the mind, as opposed to spur-of-the-moment decisions made purely in the name of survival. The designers invite onlookers to scour the environment for every detail, dwelling upon an exquisite mural whose design becomes more satisfying the longer we hold it in our gaze. This is a plot escalation point.



TEMPLE OF LIFE

OUR AWARENESS OF THE SPIRITUAL is significantly heightened in the Temple of Life.

Numerous iterations of the temple were trialed, each one more fanciful than the last, striving toward the desired awe-inspiring effect. The sense that Lara is on the brink of an exceptionally challenging ordeal, even for her, is conveyed in the most convincing of ways.

Deep within the temple, Lara is getting closer to her goal. As she enters the heart of the temple, she wonders why it's called the Temple of Life: there are snakes everywhere, on the walls and on the floors.

"Since it was not really evoking much fear in its first iteration [right], we added some silhouetted corpses on wooden spikes in the background," Martin Dubeau reveals. "In addition, and to help reinforce this feeling, we added pits of fire that originated from the lower floor."

The audience is by now also aware that the design team is clearly invested in providing an immersive and emotionally charged experience. This is the ride that many millions of players signed up for.

RIGHT: Art by Arnaud Pheu
BELOW: Art by Clément Crocq
BOTTOM RIGHT: Art by Ricardo Lima







PAITITI

LARA AND JONAH GO IN search of a hidden city, which may be the fabled Lost City of Gold, interpreting a riddle that speaks poetically of 'pink fish' and a 'silver-crowned mountain'. However, instead of an abandoned tomb, they find a living, breathing city: Paititi.

"In the concept of Paititi [shown here], the sense of scale is quite epic," says Martin Dubeau. "Many elements included in this image – the houses and trees in the foreground – emphasize that. The mountain overhanging the core of the city also produces a striking effect. Of all of the images we've created, this is one of my favorites."

The hidden city is home to a group of Rebels striving to drive out Trinity, whose operatives are masquerading as the Cult of Kukulkan. Trinity has also unwittingly awoken a seemingly malevolent force that strikes from the shadows, which Lara will soon encounter.

THIS SPREAD: Art by Mathieu Latour-Duhaime





THIS SPREAD: Art by Arnaud Pheu. "This concept served as research for the palette that would be used for a village at the base of Paititi. I wanted it to be colorful in order for it to immediately come across as a living, breathing area of the game, a clear contrast with the abandoned ruins that Lara may traverse throughout the game."—Martin Dubeau



"It was incredibly critical for us to recreate the way of life within Paititi, untouched by modern society," says Dubeau. "Paititi's people still live as they did a thousand years ago. We tried to be as true as possible to South American history, studying their agriculture, chase [metalwork] techniques, cultivation, medicines, and so on."



THIS SPREAD: Art by Mathieu Latour-Duhaime









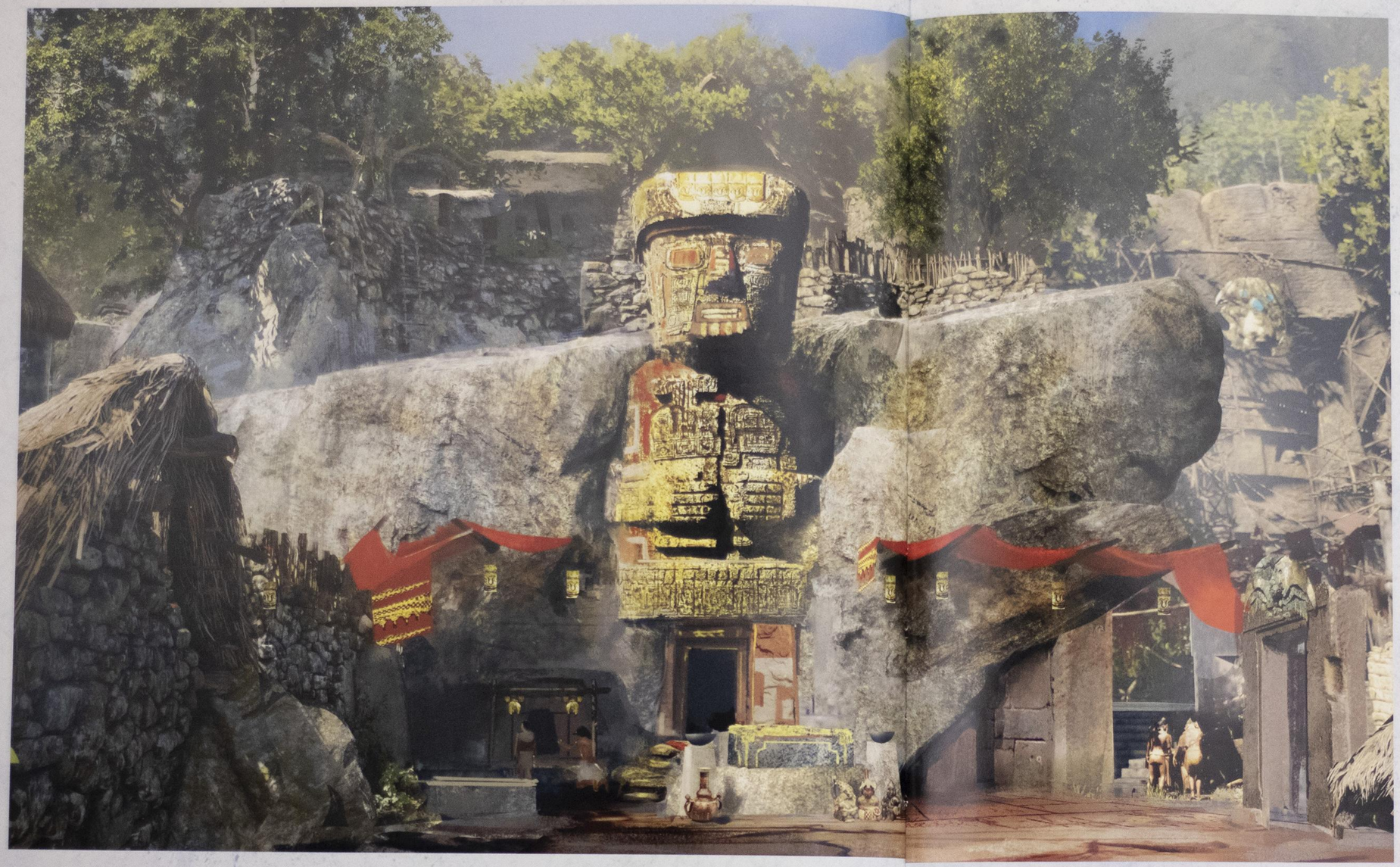


The home of Rebel leader Unuratu (above) is more than a domestic retreat. It is a school for her son and heir, Etzli; an interrogation chamber for interlopers; a base of operations; and a center for research. Its chambers are regarded as a royal palace, Unuratu addressed as 'your majesty.'

"Although Unuratu's residence was mandated to feel like a cavernous house, our challenge was to add some subtle touches that reflected Unuratu's personality as well," reveals Dubeau.

ABOVE: Art by Arnaud Pheu
BELOW & RIGHT: Art by Mathieu Latour-Duhaime





LEFT: Art by Arnaud Pheu. "This concept helps to represent a part of the religious district of Paititi. The large statue seen here serves as a strong visual landmark to help the player navigate within Paititi. As gold is not a rare element in Paititi, it allowed us to be really creative in implementing it within Paititi's architecture."—Martin Dubeau

BELOW: Art by Ricardo Lima

BOTTOM: Art by Charly Chive. "Lara gets to the bottom of a deep cave, pursuing a key that will help her to open the Eye of the Serpent. It was interesting to see this sequence in motion, with the fire crawling into a dark room, revealing the shape of the island. The fire is designed to be very intriguing here, and is meant to catch the eye."—Martin Dubeau















ABOVE: Art by Ricardo Lima
BELOW: Art by Clément Crocq







Lara's daring mission to break Unuratu out of the Upper District prison becomes an elaborate traversal sequence, with breathtaking views of the Old Temple and furious, cascading waters in the ravine below. It is another moment for the designers to hide their finest work in plain sight; a transformation from astonishing backdrop to an immense interactive puzzle for players to confront.

"I thought that the prison was well suited to being an area you can't escape from, particularly due to the height of the structure and the deathly white water flowing down below," explains Arnaud Pheu.

While Jonah coordinates an escape route with the Rebels, Lara, wearing a stolen Warrior Priest disguise, enters the Upper District to begin her death-defying ascent.



TOP: Art by Arnaud Pheu
ABOVE: Art by Michel Chassagne

The exact part of the hidden city that Lara seeks, indicated by the eye of a serpent on her map, is described by Unuratu as 'a place of death and sacrifice', and no Rebel who has entered ever escaped alive. The Cult of Kukulkan uses it as their sacrificial pit. This location can be considered as an entirely treacherous and cavernous environment.

"Not always positively colorful, Paititi also has a darker side to it," says Dubeau. "In the left-hand concept, we see Lara right in the middle of a pit full of corpses, originating from some religious sacrifices. Below is our concept of the platform where corpses are thrown into the pit. This is one the creepiest moments in the game."

THIS SPREAD: **Art by Mathieu Latour-Duhaime**











THIS SPREAD: Art by Mathieu Latour-Duhaime







The upper district of Paititi is where the overseers abide, which includes cultist leader Amaru Domínguez. It is an affluent, perfectly preserved area, in contrast to the slums of the poorer classes below. Lara can embark on a number of side-quests here.

"We conducted quite a bit of colors and values research for the Upper District," explains Dubeau. "Among the challenges here was to improve the visibility of all the elements pertaining to side quests. Sometimes, what we created was too monochromatic. Similarly, in rooms where the ambience was mostly red, such as the one [left] that is lit mostly by fire, it was hard not to overshadow the other colors within the scene. We had to keep it fresh, done in this particular case by reducing the strength and brightness of the flames, making the rest of the colors in the scene pop more"



LEFT & OPPOSITE: Art by Charly Chive
LEFT: "This concept shows how credible we wanted to be with every aspect of the game. We used actual Maya writing in creating the riddle that Lara encounters."—Martin Dubeau
OPPOSITE BOTTOM: Art by Arnaud Pheu

BELOW: Art by Crystal Dynamics. "Lara, Unuratu, and the Paititians come to rescue Etzli from the Cult of Kukulkan. Unuratu gets captured in the process, but Lara has to keep going to follow the Eye of the Serpent. Sometimes when we get a scene to paint over, it has little or no information to work with insofar as lighting, so it is good practice to start with an environmental shot. That way, it helps us to understand exactly where lighting will need to be added."—Martin Dubeau





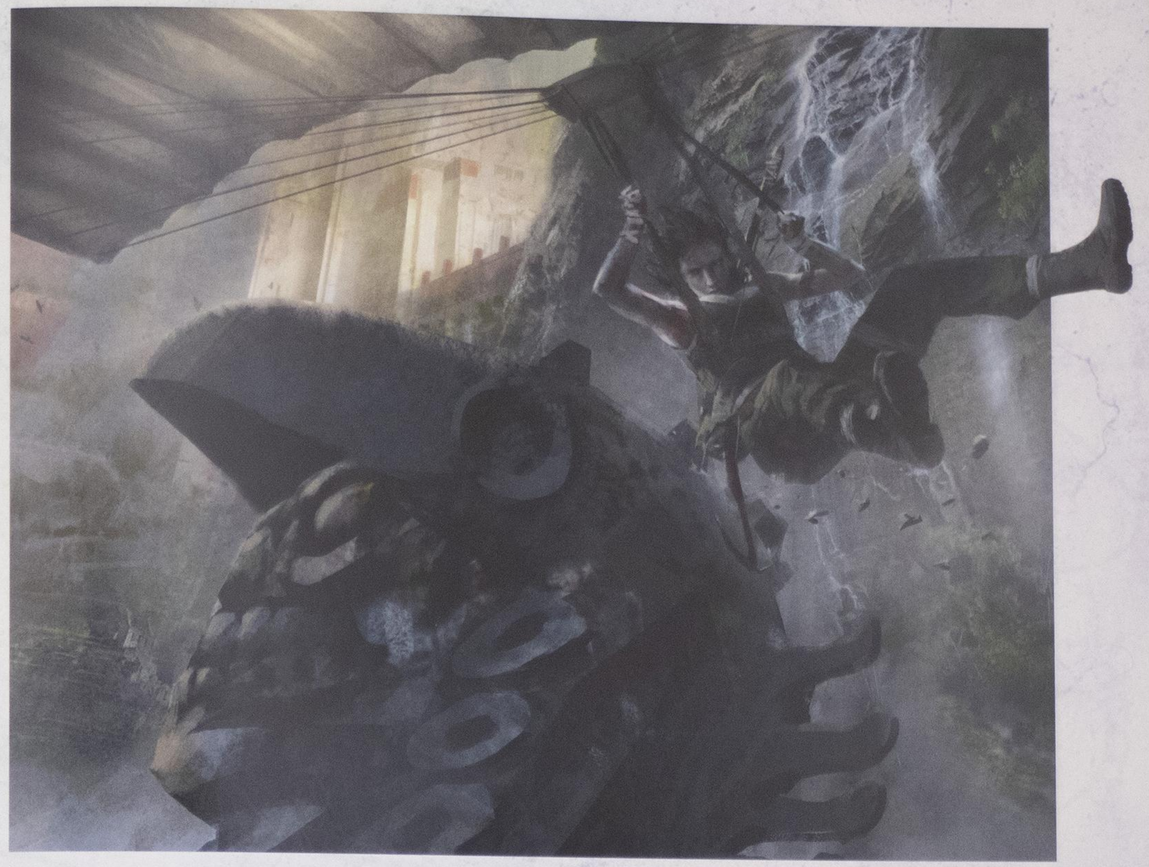
CENOTES

IT WAS NOT ONLY THE rich South American cultures that inspired the artists while working on *Shadow of the Tomb Raider*. The vast geographical region holds environmental wonders, such as the iconic cenotes – natural pits, or sinkholes, formed in the limestone bedrock. Cenotes are associated with ancient Maya history as a place of ritual sacrifice, the name referring to places where groundwater is exposed. For the design team, cenotes that lead into vast networks of tunnels, in some cases stretching several kilometers, suggested a new source of intrigue. In many instances these tunnels are entirely flooded, presenting an increased level of risk.

Says Martin Dubeau, "It was really interesting design-wise to play with the contrast between this astonishingly beautiful, but inhospitable and claustrophobic space."

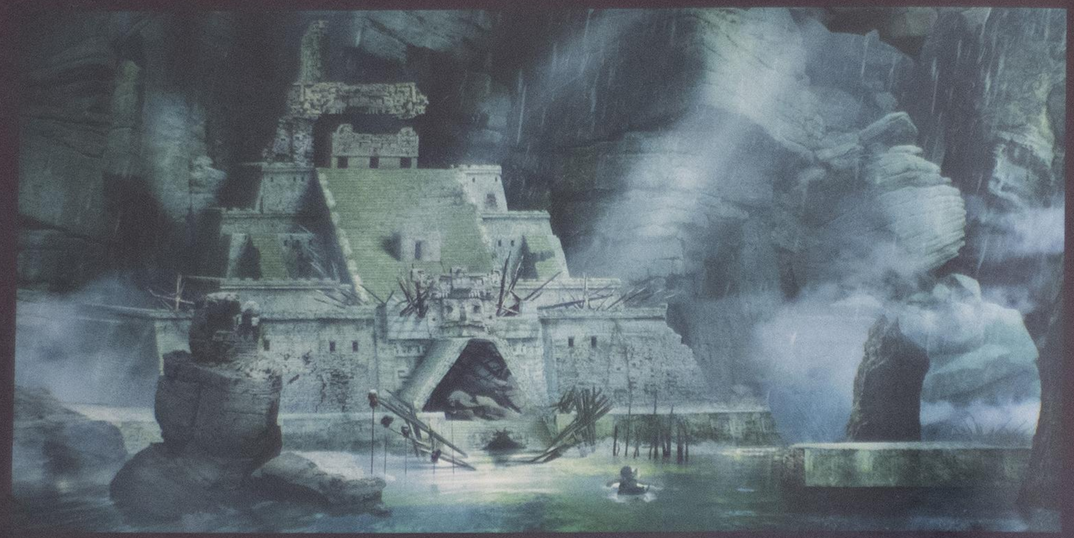
Lara enters the mysterious cenotes through the Eye of the Serpent (a cave opening in the river). It is here, in the depths of one cenote, that she comes into direct conflict with the Yaaxil: strange creatures that are killing and terrorizing Trinity operatives near Kawaq Yaku.





ABOVE & OPPOSITE TOP: Art by Yun Ling
OPPOSITE BOTTOM: Art by Crystal Dynamics
BELOW: Art by Ricardo Lima







ABOVE & OPPOSITE BOTTOM: Art by Vincenzo Barkasy
BELOW & OPPOSITE TOP: Art by Yun Ling



Holding our breath is a recurring theme in *Shadow of the Tomb Raider*, whether owing to the beatific nature of the sights we behold, or through the many submerged sequences. Martin Dubeau's team strived to create the ultimate cenote experience in many ways, with astonishing natural formations explored via precarious paths or extended, magical swims.

"For this map, while sketching ideas, I wanted the scale to be huge, with imposing bodies of water surrounding Lara, inspired by the Hang Sơn Đoòng cave in Vietnam," says Dubeau of the scene depicting Lara at the foot of another impossible climb (above). "We wanted to capture the feeling that Lara was descending into a very ominous area, nestled between an array of gigantic stalactites and dangerous crevasses."







TOP: Art by Clément Crocq. "When we designed the last section of the cenotes, we enjoyed the challenge of needing to craft an unsettling mood. In this case, the light in the background doesn't represent hope, but fear."—Martin Dubeau
ABOVE: Art by Brandon Russell
RIGHT: Art by Vincenzo Barkasy





"This puzzle room [left] is one of my favorites in the whole game," says Dubeau. "We designed the room to have two different states, ensuring that each rendition evoked a unique and distinct feeling amongst the players."

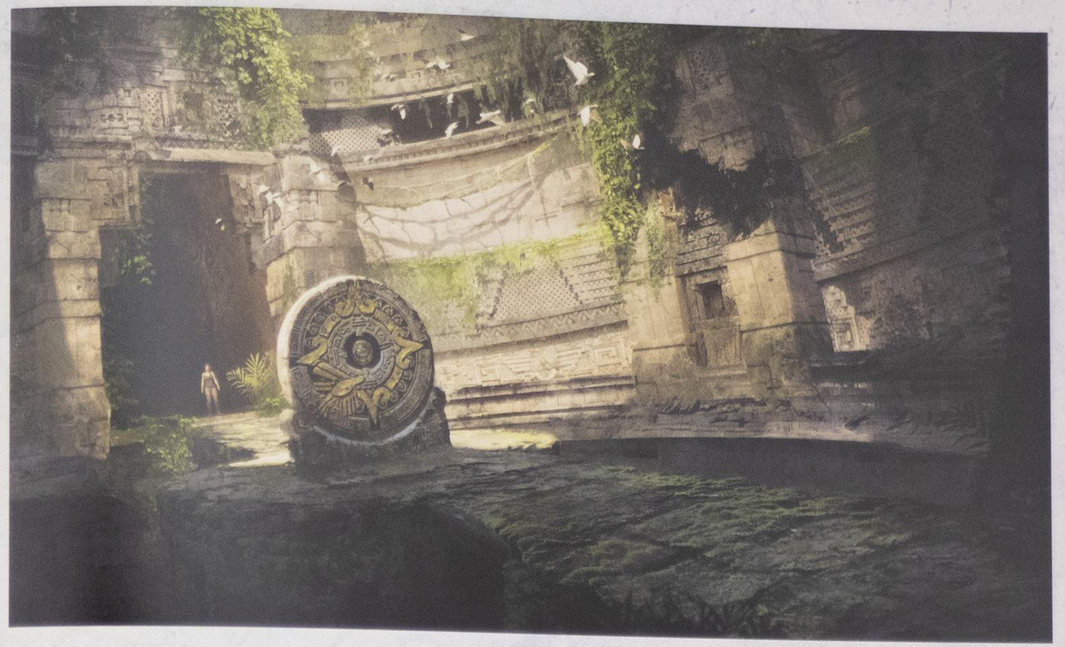
Lara's exploration of the cenote system climaxes when she encounters the Yaaxil, depicted below. "In this zone, which is infested with dreadful enemies, we have some dramatic lighting seeping through the ground. This lighting serves to amplify the existing environmental light sources to create a sense of fear and foreboding for the player," explains Dubeau.

THIS SPREAD: Art by Arnaud Pheu





ABOVE & OPPOSITE: Art by Charly Chive
BELOW: Art by Crystal Dynamics



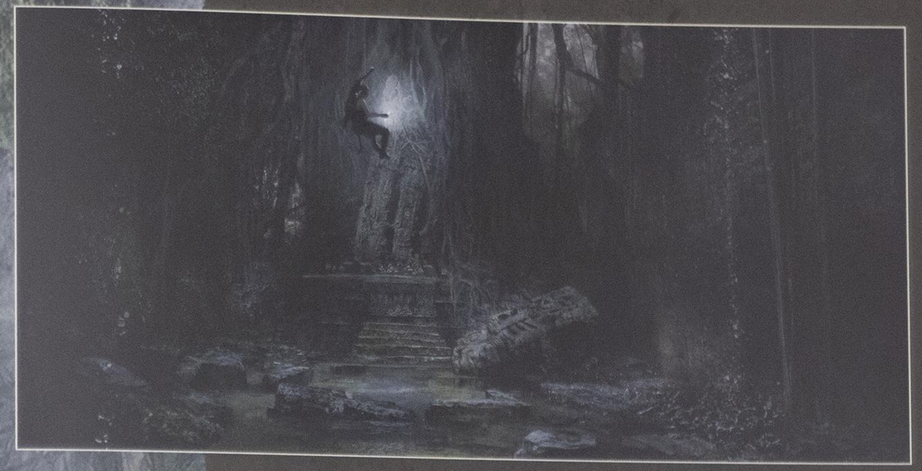
BELOW: Art by Arnaud Pheu

MOUNTAIN TEMPLE

LARA FINALLY PINPOINTS THE SUPPOSED location of the silver Box of Ix Chel in Paititi.

"I tried to convey Lara discovering an ancient Maya shrine in total obscurity," says Arnaud Pheu. "As these ruins are buried beneath the jungle, there is a general absence of tree root silhouettes, making this location feel more barren and oppressive."





The interior of the temple is a sharp contrast to the exterior.

"For this moment where Lara was meant to find the silver Box of Ix Chel, I wanted to employ something completely different [to the other tombs in the game]," reveals Pheu, "with a room made almost entirely of jade, containing golden doors and ornaments. I was inspired by the King Pakal funeral mask, with the thought that jade for the Maya was probably the equivalent of what gold was for the Inca."

"We started with a raw-architectural version of this space, and we finally opted for something richer, plated in jade," adds Martin Dubeau.

LEFT: Art by Yun Ling
ABOVE: Art by Arnaud Pheu













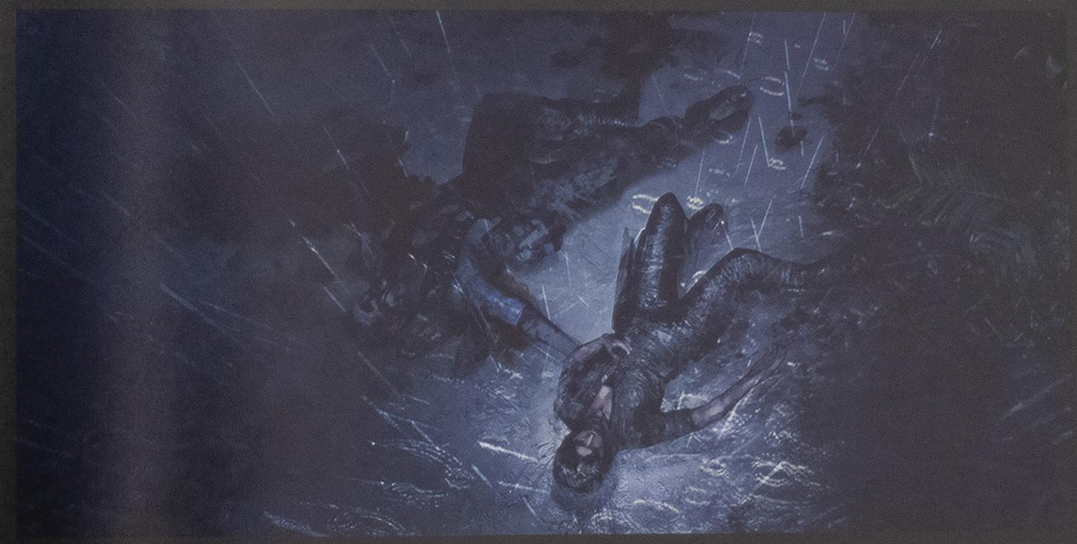
OIL REFINERY

FOR THE OIL REFINERY, THE concept artists toyed with complementary colors to create interesting contrasts between nature and industry. The setting also visually clashes with Paititi, just recently left behind.

"Mood was always an important factor in this game," says Ricardo Lima. "In this vista, we wanted the players to be faced with the contrast of the lights within the oil refinery after having just stepped out from the nighttime darkness of the Amazon jungle."

OPPOSITE TOP: Art by Ricardo Lima
OPPOSITE BOTTOM: Art by Clément Crocq

THIS PAGE: Art by Charly Chive







"The long-lasting warfare with Trinity has a significant psychological impact on Lara, bringing her to a point of no return," explains Charly Chive. "We now see Lara behave in a new, almost-unhinged manner. We played with the light sources and fire against heavy silhouettes, giving the feeling of empowerment and strength."

ABOVE: Art by Charly Chive
BELOW: Art by Arnaud Pheu. "The challenge here was to, in the midst of metal rubble following the collapse of the oil-rig, find a nice layout. In the middle of all of the fire, Lara would be able to find spots underwater where she could hide and ambush soldiers."—Arnaud Pheu
BOTTOM: Art by Charly Chive. "Lara is recovering from a sudden attack by a Trinity chopper. She gets caught in the shadows by a roaming guard, who suffers a lethal fate. Using films as a source of inspiration here, I wanted to create an intense look using both the moonlight and enemy spotlights. Fog is also a key element in this part of the game."—Charly Chive
OPPOSITE: Art by Mathieu Latour-Duhaime





















THIS SPREAD: Art by Ricardo Lima

MISSION OF SAN JUAN

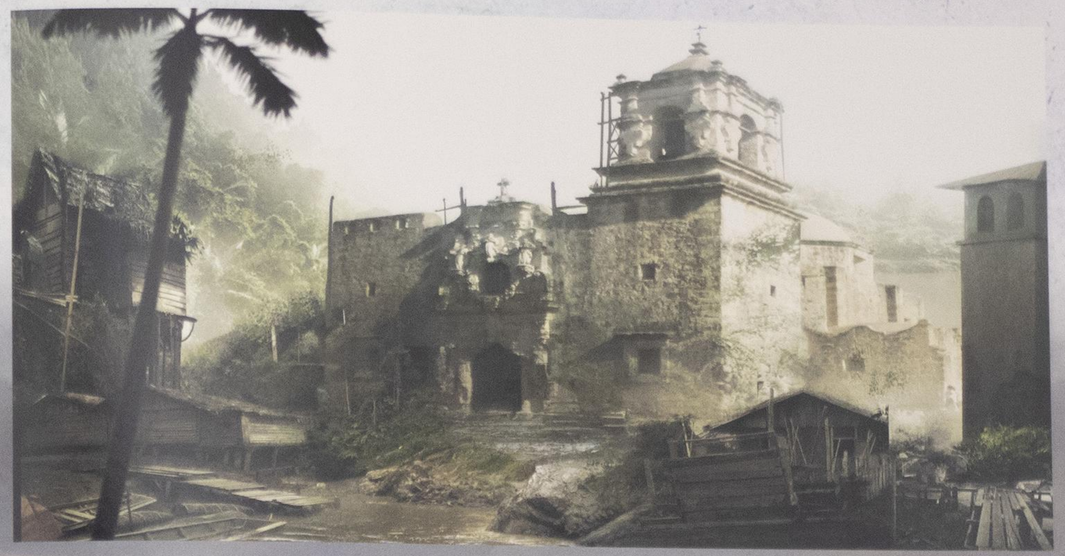
THE SPANISH MISSION IS LOCATED on a Peruvian mountainside, overlooking a lake. Lara and Jonah arrive to find the inhabitants recovering from an earthquake, the third in a series of predicted cataclysms. Nearby, at the base of the silver-crowned mountain, a section of the rock contains Maya stone carvings, depicting giant heads. These serve as a clue for Lara's next steps.

Such establishing scenes are used to provide the bigger picture for the designers, as well as to visually assist players that are left to wonder where the road will lead them to next: Where to look for clues at a relaxed pace, or which area should deliver maximum thrills.

Inside the mission, Lara and Jonah discover the ancient library, built in the 1600s. As with several concepts in *Shadow of the Tomb Raider*, the Spanish mission was inspired by historical fact. In this case, the many Jesuit Catholic religious outposts of Spanish origin.

Art Media Library
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OPPOSITE TOP: Art by Arnaud Pheu. "Early concept of the Spanish mission hunting grounds, where the jungle is once again brought into focus. We avoided flat terrain, including mounds of leaves and branches, intended to conceal various traps, along with uneven trails that could lead to some abandoned Spanish ruins."—Arnaud Pheu

ABOVE: Art by Mathieu Latour-Duhaime
BELOW: Art by Blake Rottinger



LIBRARY & CRYPT

LARA AND JONAH SOLVE A complex puzzle, leading them to a library location with a curiously chastening atmosphere. Everything about this old room suggests a long-forgotten place, one with the smell of mustiness emanating from centuries of damp.

This is the first time in the adventure that Lara enters a building to examine the interior up close. Object detail, atmospheric light, and other considerations pose a different challenge for the artists. It is also important that the protagonists have freedom to move between the obstacles, without having the location appear unusually sparse or oddly arranged.

The fact that there has been a recent earthquake, and that the 17th-century library was already in a state of disrepair, helped from a narrative standpoint. Indeed, it is owing to the catastrophe that a clue is revealed, in the form of a mural depicting Stations of the Cross, leading to the silver Box of Ix Chel. The hidden mural is exquisitely painted.



ABOVE: Art by Blake Rottinger
BELOW: Art by Martin Sabran







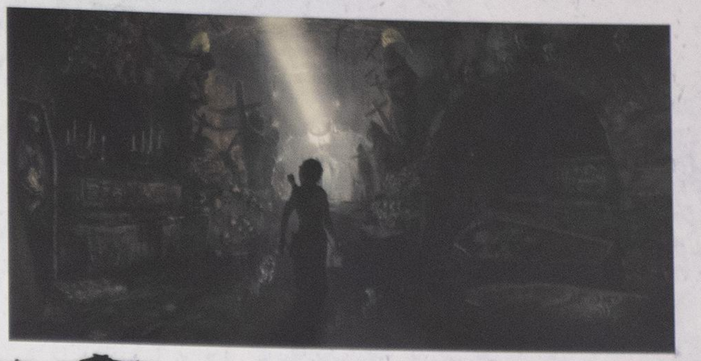
THIS PAGE: Art by Ricardo Lima. "To convey the story, the artists had to find a design based on both a heron and the sun. The main challenge was to represent it through the lens of a 16th-century painting. We finally used the middle version, and placed it on a wall in the library."—Martin Dubeau

In each of these scenes from the crypt, we are given a sense of guidance, as if by way of a holy light, penetrating the gloom. Lara is drawing closer to her prize, and her path to take.

"Right below the mission, 500 years ago, Andrea Lopez built this unsettling sanctuary," explains Martin Dubeau. "This lair is full of deadly puzzles, with the religious icons altered by the madness of their creator, making this place unpleasant and scary."



OPPOSITE: Art by Ricardo Lima. "As concept artists, we should always try to find those small details that can help to tell a story and bring believability into this new world. Here, all the small cracks, spider webs, and worn paint on the walls help to establish the creepy mood required for this part of the game."—Ricardo Lima

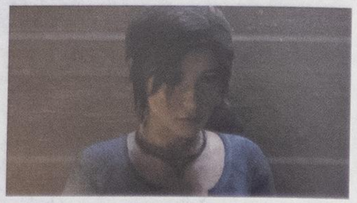
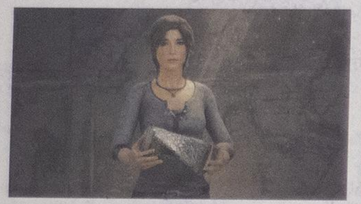
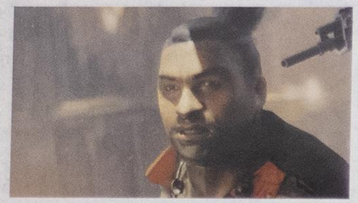
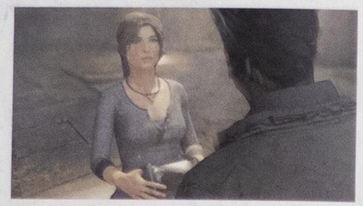


BELOW: Art by Arnaud Pheu. "The goal was to showcase Lopez's madness. A creepy mix between Maya culture and Christian iconography, with monks praying to a fake god, could provide the sense that a dark ceremony is taking place."—Arnaud Pheu

ABOVE: Art by Arnaud Pheu. "This concept serves to show how disturbed Andrea Lopez was. Using a combination of elements found in catacombs, along with crosses and bodies, we framed this narrow and dark path in order to display some disquieting silhouettes."—Arnaud Pheu





ABOVE: Art by Charly Chive. "In order to save Jonah, Lara decides to give away the silver Box of Ix Chel to Amaru, despite the consequences. There was a lot of discussion with my colleagues about the lighting and narrative context behind this moment. We wanted to keep Amaru in the shadows as much as possible to reflect his personality."—Charly Chive

BELOW: Art by Clément Crocq
RIGHT: Art by Arnaud Pheu. "This room is modest compared to the others, done in order to direct your focus towards the confessional pillar in the middle of the room, further emphasized using a light that is seeping through a broken ceiling tangled with roots."—Arnaud Pheu





FLOODED CATACOMBS

AN AFTERSHOCK SHAKES THE MISSION, causing Lara to tumble into the flooded catacombs below. We are reminded of the volatile state in which the region has been placed since Lara took possession of the Key of Chak Chel, now further intensified by Lara laying hands on the Box of Ix Chel. We become disoriented as Lara finds her bearings with blurred vision.

The many contrasting states of safety and danger; dry and warm, cold and wet; breathing freely then almost drowning, are captured in these concepts. There is the queasy sensation that it is now too late for Lara to turn back, with the flooded catacombs of the mission of San Juan constituting a grim escape route for Lara.





OPPOSITE: Art by Blake Rottinger
THIS PAGE: Art by Yun Ling

VOLCANIC ERUPTION

THIS LAST IN A SERIES of cataclysms, foretold by the inscription in the Temple of the Moon, needed to transpire with maximum impact.

"In this concept (right), I really like the salmon color created by the setting sun," says Martin Dubeau. "This concept was created to serve as a background when Lara runs down to the village during the mudslide. I like the contrast of this peaceful scene colliding with a catastrophic event."



ABOVE: Art by Blake Rottinger
RIGHT: Art by Ricardo Lima

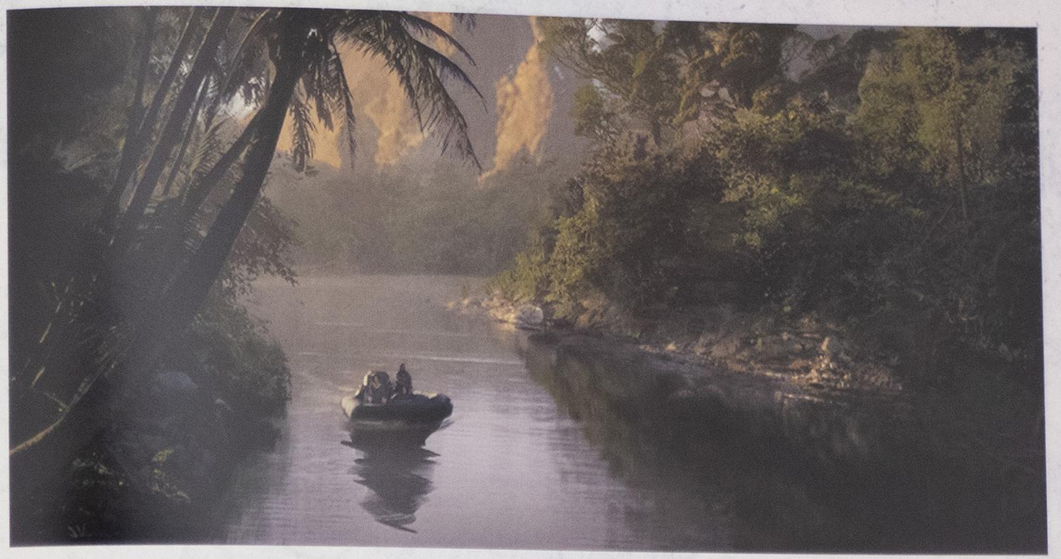




In Yun Ling's representation (left), we see Lara silhouetted against the disaster scene as it unfolds, most likely incredulous, but ever prepared to take action. The townspeople seem oblivious to the situation, continuing with their daily chores.

Taking a similar approach (below), Arnaud Pheu explains, "To showcase the violence and the power of the eruption, I contrasted a calm and silent foreground with a more active background, one which contains ashes and smoke that are completely blotting out the sun."

TOP LEFT: Art by Yun Ling
LEFT: Art by Mathieu Latour-Duhaime
BELOW: Art by Arnaud Pheu



ABOVE: Art by Crystal Dynamics. "With all the crazy fire and intense cinematics in this game, it's nice to have something calm to ease the tension. This scene was very brief, but it was important for the pacing. It gives the player some time to unwind, allowing the environment and lighting to tell the story."—Martin Dubeau



CHAMBER OF HEAVEN





WITHIN THE CHAMBER OF HEAVEN, *Shadow of the Tomb Raider* approaches its eventful climax, the grand finale. Amaru Domínguez witnesses Lara's full might, shocked that she has arrived here, aided by the Yaaxil that plagued the cultist's mission. She has survived the impossible to claim what is rightfully hers. Her entrance is worthy of the hero we recognize.

This was an opportunity for Eidos-Montréal to honor the closing moments of one of the greatest fantasy epics in living memory, which the team enthusiastically set out to realize. For the concept artists, they could imagine anything they wished that was practically achievable.









ABOVE: Art by Crystal Dynamics
BELOW: Art by Clément Crocq



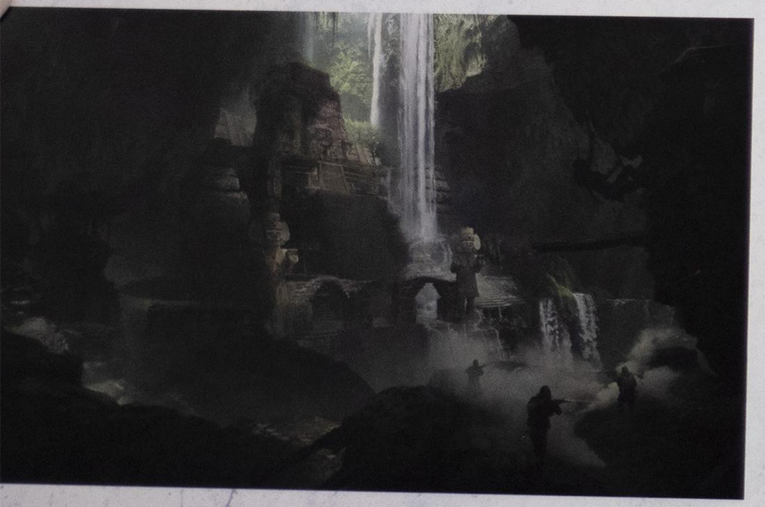




"Among many propositions for the Chamber of Heaven," says Arnaud Pheu, "one idea was to create a very organic layout of tribal totems and pyramid-like structures that blend in with the cave and giant stalactites," as seen above.

THIS PAGE: Art by Arnaud Pheu
BELOW: "This is the space where Red, the queen of the Yaaxil, allies with Lara. This whole room is surrounded by lava, resulting in a horribly stifling and sulfuric atmosphere."—Martin Dubeau
OPPOSITE: Art by Martin/Gabriel





"The Chamber of Heaven is our 'city of gold'. But could you imagine that same city slowly melting from the heat of a waking volcano?" asks Martin Dubeau. "That was the idea we played with to create the entire visual signature of this section. We had to think about the initial state of many elements, and figure out how they'd react beneath rivers of molten gold."

ABOVE: Art by Clément Crocq
LEFT: Art by Crystal Dynamics
RIGHT: Art by Michaël Verhaaf







BELOW: Art by Arnaud Pheu



"If this were to be the place where the fate of the world may be decided, I saw it as being gigantic, with huge structures for Lara to climb," says Pheu. "These structures were meant to be organic, using Maya architectural elements and wooden spikes of Yaaxil origin."

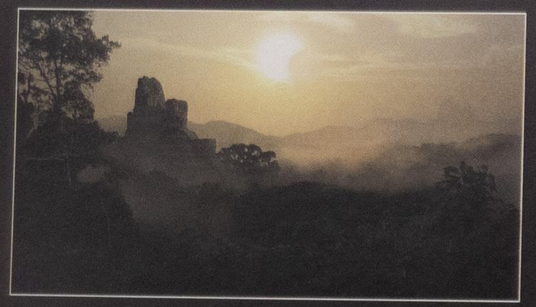


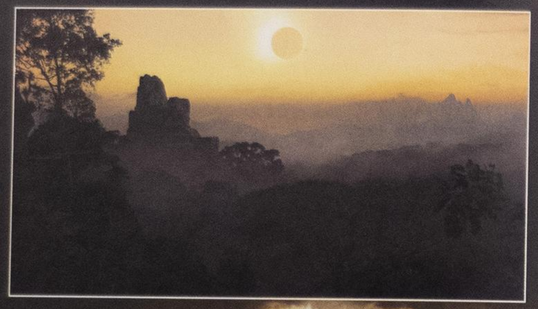


LEFT & BELOW: Art by Ricardo Lima
ABOVE: Art by Yun Ling

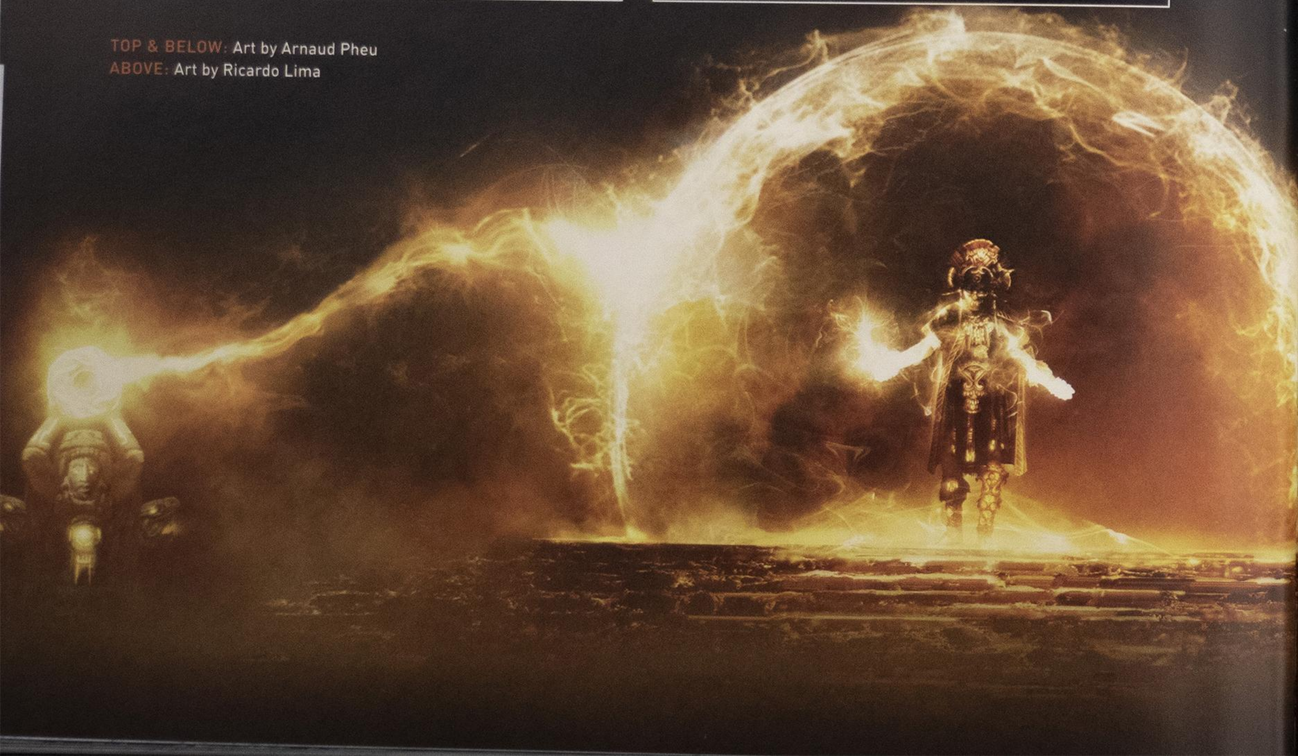








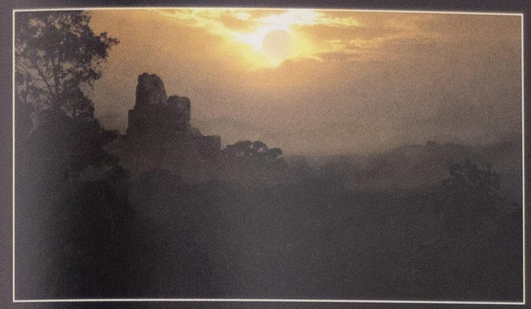
TOP & BELOW: Art by Arnaud Pheu
ABOVE: Art by Ricardo Lima



"The sequence of 3 images [below] are research for the final fight against the warrior priest. The scene was an impressive collaboration between Arnaud Pheu (concept) and Dominic Bélanger (effects)," says Dubeau. "The final result is quite dynamic, and wonderfully references the slow waves of the eruptions seen on the sun's surface."

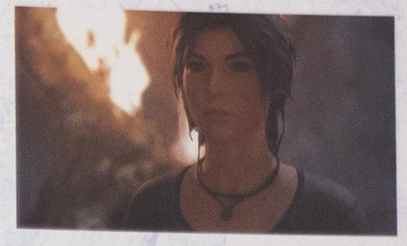
"Everything is made to look warm," adds Pheu, "while the waterfall and smoke form a wall where the light becomes diffused, putting focus on the center of the scene where the action takes place. High contrasts are also used, providing a more dramatic feel."

Concludes Dubeau, "The eclipse served as visual language which we continually called back to throughout the entire story – it became an icon that effectively represented our project as a whole. Based on an idea from David Boileau, our user interface lead, we implemented all the stages of an eclipse within the loading screens in the game. As you progress through the game, you'll be able to enjoy and experience each stage of the eclipse."



RIGHT: Art by Charly Chive. "This map was all about contrasting heavy fire and smoke to represent chaos, with the dim blue sky signifying that hope was quickly fading. The architecture of this map, along with the intensity of its mood, resulted from the hard work of the whole team, giving this finale a truly unique look."—Martin Dubeau

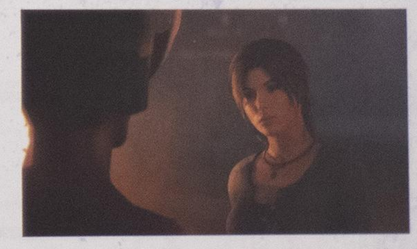












CHALLENGE TOMBS

TOMB RAIDER **RESIDES AT THE** pinnacle of form and function within game design, seamlessly interweaving its story-related themes with impressive props that players diligently deconstruct. Each Challenge Tomb is a self-contained, elegantly constructed conundrum that becomes more marvelous with every interconnected component methodically guided into place.

"The main goal of these areas was to incite that 'treasure hunt' feeling we all have inside," explains concept artist Ricardo Lima. "The design of these tombs had to help portray unexplored grounds, propose threatening spaces, and retain the constant promise of reward. Here the gameplay mechanics needed to be the key ingredient."





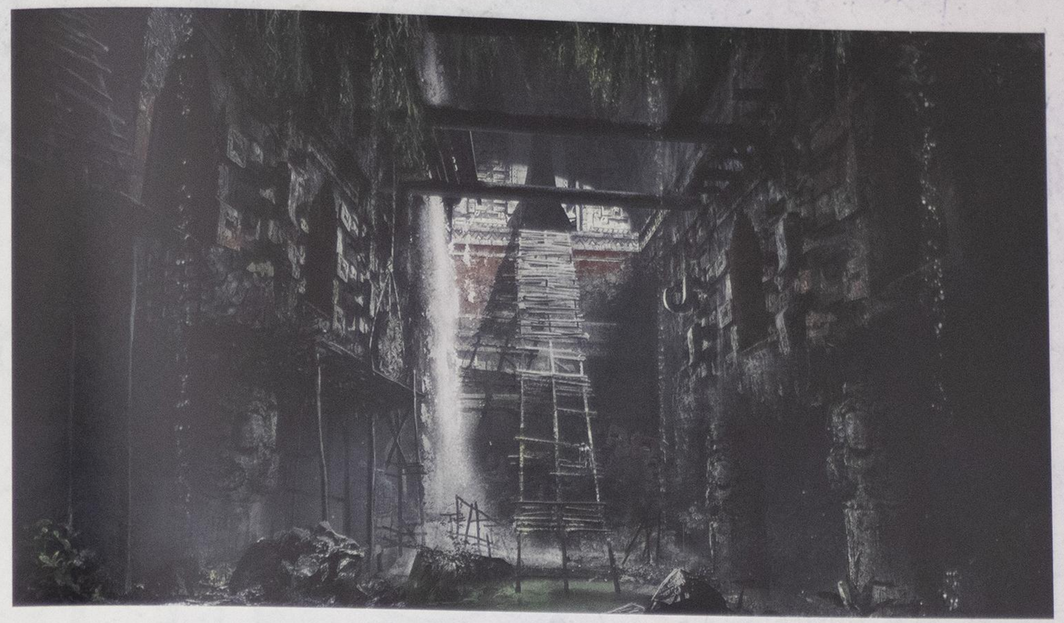




OPPOSITE TOP: Art by Clément Crocq
OPPOSITE BOTTOM & BELOW: Art by Ricardo Lima
ABOVE: Art by Vincenzo Barkasy



ABOVE: Art by Ricardo Lima
BELOW: Art by Arnaud Pheu



ABOVE: Art by Yun Ling



BELOW: Art by Crystal Dynamics





BELOW: Art by Ricardo Lima



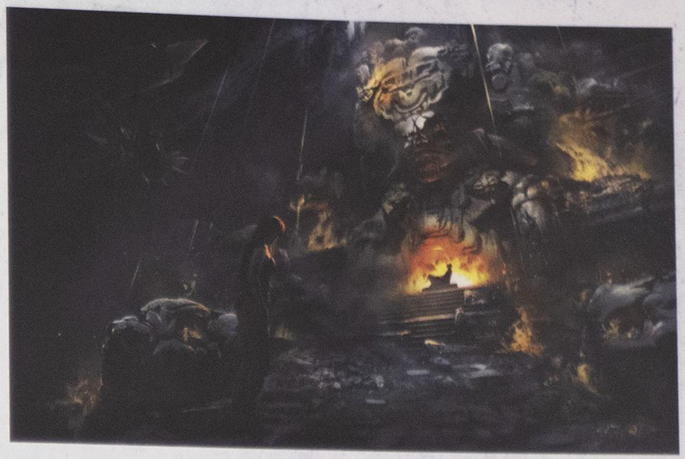




OPPOSITE TOP & THIS PAGE: Art by Michael Baytion





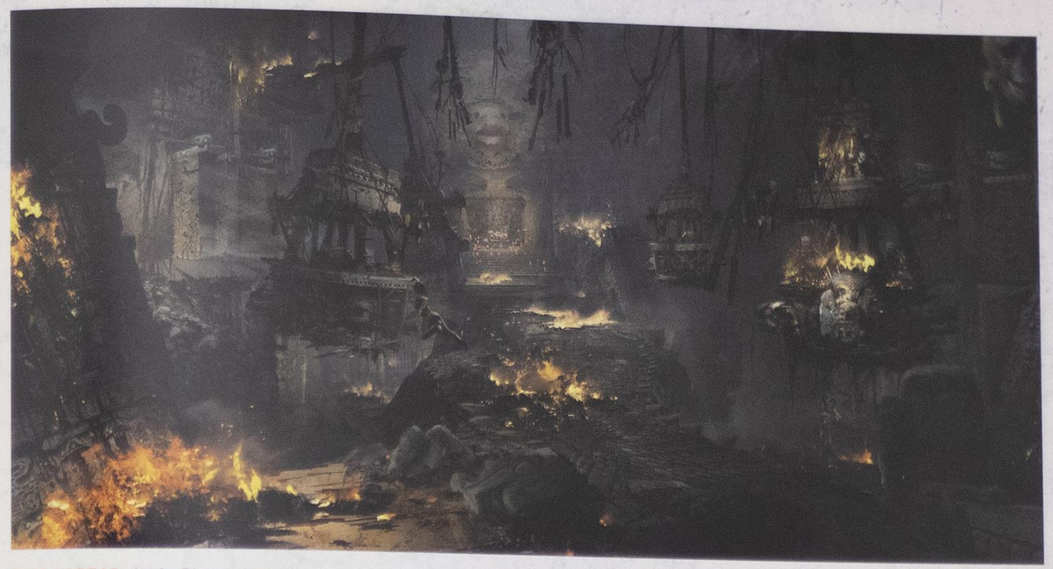


FAR LEFT: Art by Vincenzo Barkasy
LEFT: Art by Arnaud Pheu
BELOW: Art by Crystal Dynamics
RIGHT: Art by Virtuos









THIS SPREAD: Art by Ricardo Lima





PUZZLE DESIGNS

GENIUS INVENTOR AND 3D MODELER Yann Régnier, the man chiefly responsible for creating the perplexing puzzles in *Shadow of the Tomb Raider*, walks us through a selection of his designs.

THE SKY TEMPLE PUZZLES:

1. "Primitive ratchet-and-crank mechanism made of wood, obsidian, stone, rope, and copper rings, which converts a translational movement into a rotational movement, done using a light-controlled remote reverse function."

2. "Primitive foldable parabolic mirror based on roped curves with copper rings attached to the ropes (like the Arecibo Observatory radio telescope). When unfolded, the sunlight coming from the ceiling is concentrated onto one burning point, a 45° mirror made of shiny iron pyrite stitched onto an obsidian section (think satellite dish head). This head is fixed onto the rotating crown."

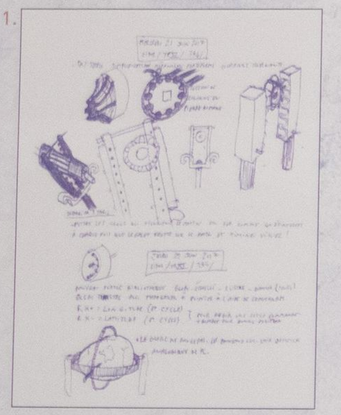
3. "Light and water-powered mechanism, built around a set of three pillars that support a giant mobile stone crown, enabling a foldable parabolic mirror to be deployed. This mechanism converts the river's water flow into a linear translational motion using a vertical water panemona (a kind of ancient windmill), an obsidian wobble plate, and a camshaft.

4. "Remote copper spring coil device controlled by light, with the light serving to aim the coil, while also making it rotate due to the dilatation of the copper metal (old analog thermometer). The center of the coil is fixed. The other end of the coil is attached to a crystal stick, designed to push and pull the ratchet-and-crank device, which controls the direction of the crown."

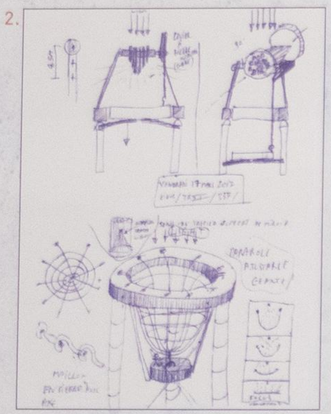
5. "Researching ways to convert the energy from a rotating water paddle wheel into a low-tech elevator device without using a screw. Adapting a vertical wind axial (a wind panemona) to work with water, like a classic radial watermill waterwheel."

6. "Multifunction walkable navigation beam, made of assembled lightweight volcanic pumice stone slices. A wood frame, with obsidian rollers, isolates and supports the stones. These stones are then heated by the concentrated sunlight that passes through some stone tubes, which in turn are lined with iron pyrite to maintain reflectivity within them."

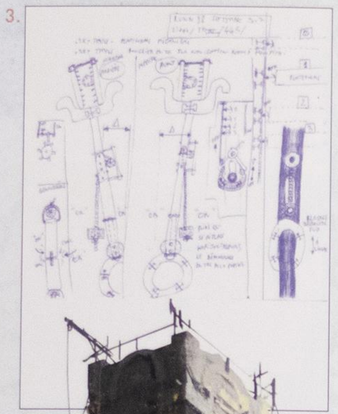
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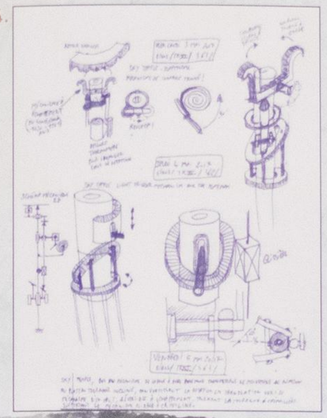
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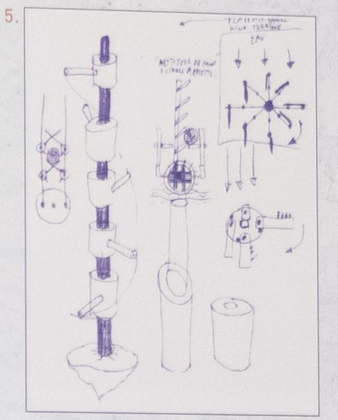
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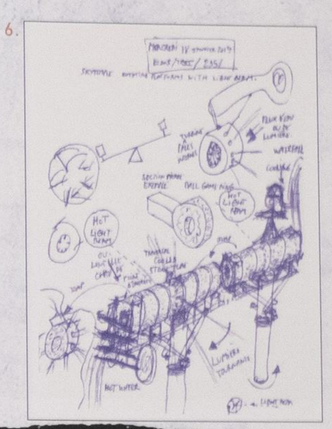
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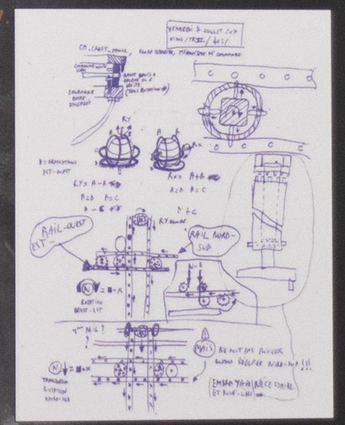


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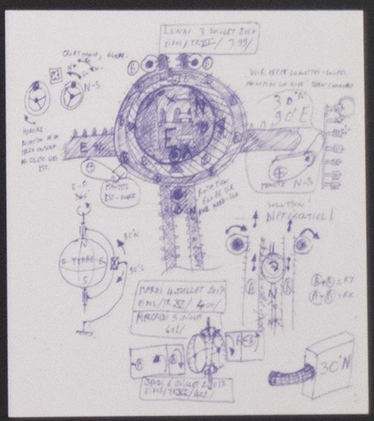
THE CROFT MANOR PUZZLES:

7. & 8. "The mechanical globe found in Croft Manor had to look real, and be easy to animate. The challenge was to allow the independent rotation of the Earth on its vertical and horizontal axes using two interface cranks. It uses a dual locking differential mechanism to achieve the movement. Designing a cool Victorian-style brass-copper device was interesting because of the low-tech requirements."

7.

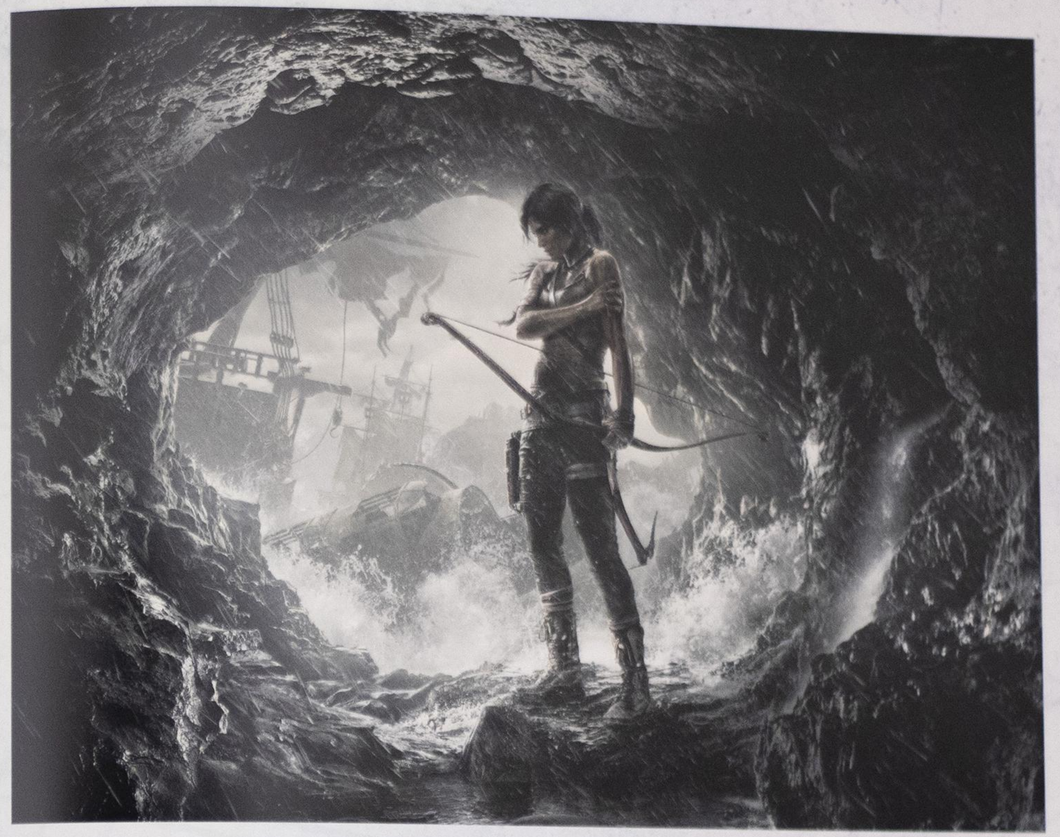


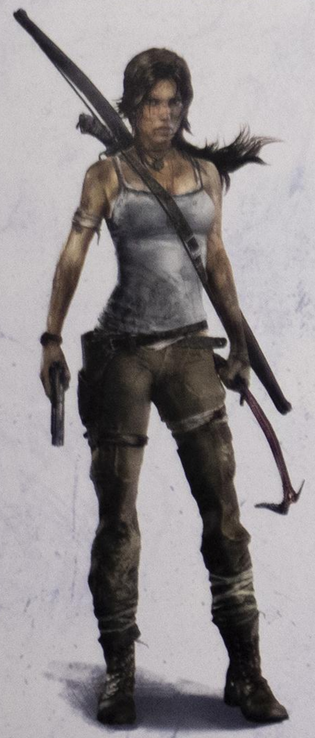
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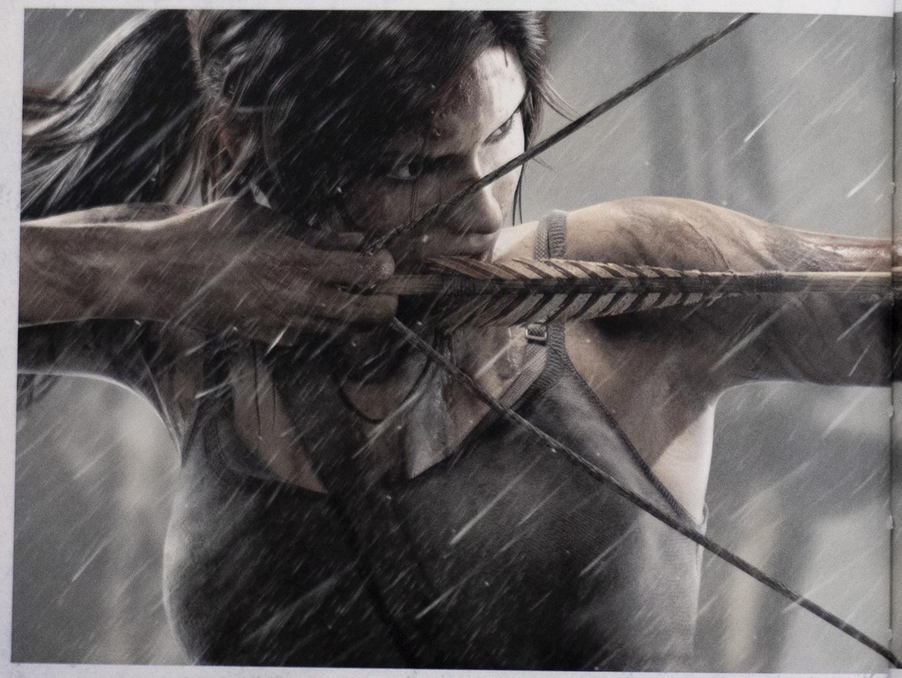


TOMB RAIDER: ICONIC ART





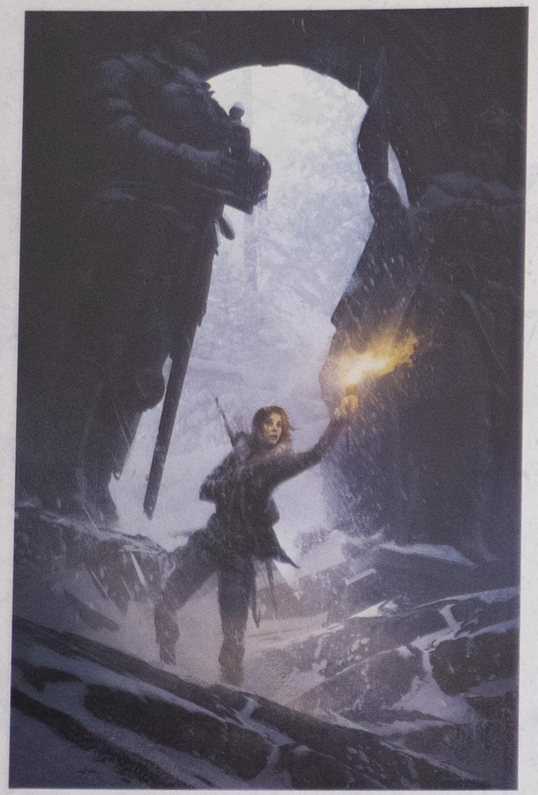


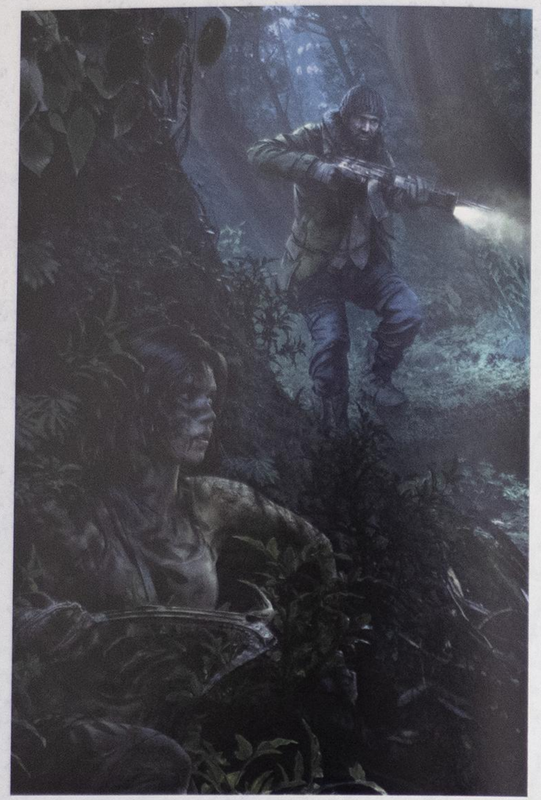




THIS SPREAD: Art by Crystal Dynamics

RISE OF THE TOMB RAIDER: ICONIC ART









THIS SPREAD: Art by Crystal Dynamics

