

E Z I O P R O J E C T

Character: Ezio Auditore
(Wetland Ebony Robes)

Game: Assassin's Creed Brotherhood

Ezio Auditore is the protagonist of the second, third, and fourth games in the Assassin's Creed franchise. In-game he is a highly customizable character, and I have chosen to combine elements to create my own unique costume variation.

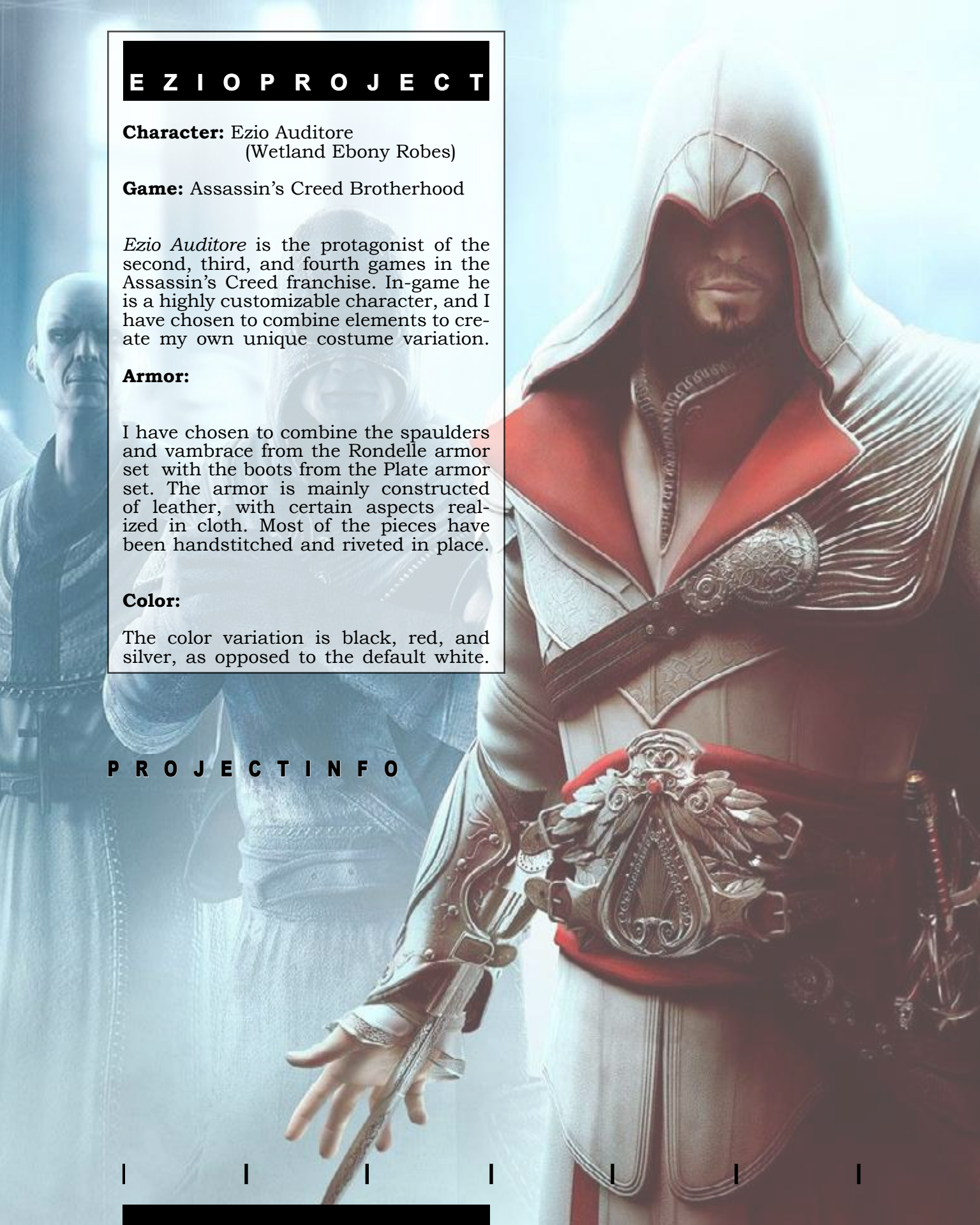
Armor:

I have chosen to combine the spaulders and vambrace from the Rondelle armor set with the boots from the Plate armor set. The armor is mainly constructed of leather, with certain aspects realized in cloth. Most of the pieces have been handstitched and riveted in place.

Color:

The color variation is black, red, and silver, as opposed to the default white.

P R O J E C T I N F O



REFERENCE_1

Front/Back
Default Version
/Reference Art



REFERENCE_2/3

Side (Left/Right)

In-Game Model

Rondelle Armor/
Plate Boots





REFERENCE_4

Pouches

In-Game Model

Rondelle Armor



REFERENCE_5/6/7

Left Pauldron (Left)

Insignia (Bottom Left)

Right Pauldron (Bottom Right)

In-Game Model

Rondelle Armor





REFERENCE_8/9/10/11

Right Vambrace (Top) Boots (Bottom Right)
Cestus (Right) Left Vambrace (Bottom Right)
In-Game Model
Rondelle Armor/
Plate Boots





REFERENCE_12/13/14/15

Knife (Top)

Venetian Falchion (Middle)

Beveler (Bottom Left)

Swivel Knife (Bottom Right)

In-Game Model

Me



Ezio is a noble living in Renaissance Italy, and would have had access to expensive clothing, tailors, and blacksmiths. Armor was made of thick cowhide, weapons were made of steel, and most clothing was cotton, silk, or leather. In the hyper-realistic promo art, Ezio appears to be wearing robes of leather. However not only would that be incredibly expensive for me to make, but it would also be unbearably hot. Also, leather doesn't stretch, which means decreased flexibility. In other references, such as the Official Ubisoft trailer, Ezio's robes appear to be made of cloth.

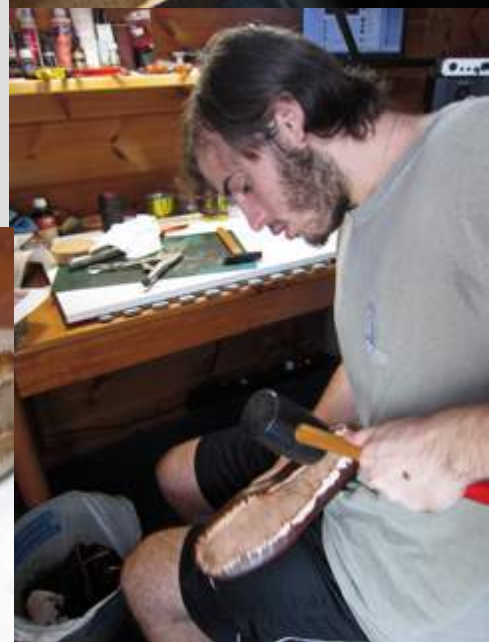
The design of Ezio's robes is not ideal for physical construction. Since the robes are completely closed all around (think T-shirt versus dress shirt, which has buttons in front), it would have been impossible to recreate without using stretch fabrics. This means that it is not entirely period-accurate. Therefore I went for a blend of cotton/polyester to give me the elasticity I need, while attempting to keep in line with the period materials by basing it in cotton.

All armor was made of genuine vegetable-tanned cowhide leather. Most of the stitching was done by hand, with exceptions being the areas where cloth is sewn to leather, and the two belt straps which were made by taking a strip of leather, thinning the edges, folding them over, and sewing them down. This way the edge of the leather is in no way visible, which ultimately leaves a cleaner look.

BOOTS



An inner sole was cut from thick leather and tacked to the bottom of the last (top left). The upper was sewn together and placed on the last (middle + bottom left). The leather was stretched over the last using a pliers and tacked down (upper right). The leather was hammered to retain its shape, then the folded leather was cemented to the inner sole. The welt was then cemented around the perimeter of the bottom of the shoe and hammered in place (bottom center). The outer sole was then glued to the inner sole. The upper boot pieces were created separately and then stitched to the lower boot element.



VAMBRACE



The Vambrace was made using 2-3mm vegetable-tanned cowhide leather.

The silver stitches are simultaneously decorative and functional, as they serve to hold the multiple panels together.

In order to achieve the carving I first used a swivel knife to cut out the lines, and then a leather beveler to compress the edges.

An awl was used to punch holes before all the pieces were handstitched together.



Step 1: I drafted patterns and cut the pieces out of leather.



Step 2: I drew out the pattern for the carving. Using a swivel knife I cut out the lines, and then hammered it down with a beveler



Step 3: Once everything was carved and dyed, holes were punched with an awl and the pieces were stitched together.



Step 4: Continued sewing together the panels.



Step 5: Preparing the cloth detail. Lines were stitched with a double-stitch technique; edges were folded and glued to the leather.



Step 6: Decoration detail + edge stitching. 2 rows of stitching for zigzag effect.

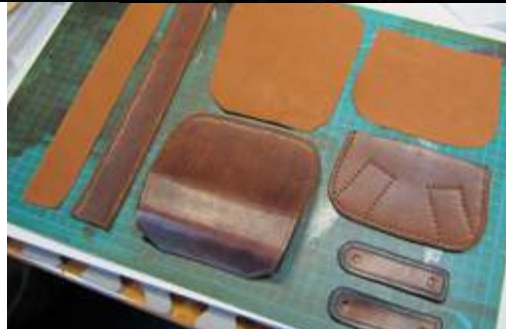


Step 7: Painting begins. Painted in all the details using a detail brush and silver leather paint. Coated with paint sealant and seal fat for protection.

POUCHES



To create the center pouch a mold was carved from wood, and the leather formed over the mold and clamped in place to dry.



All the pieces for the second pouch. I chose to line the inside with pigskin for a smoother, more professional look.



Once the leather was dry it was dyed, and the second layer was stitched in place.



The pigskin was cemented to the cowhide and the two pieces were stitched together. This is the forward pouch detail stitching.



The details were carved into the backplate, which was dyed and stitched to the back of the molded shell.



The inside of the pouch. The pigskin provides a soft layer pleasant to the touch and easier to clean.



Once the pieces were stitched together the edges were evened, beveled, and burished to create a smooth, shiny effect. This was then painted silver.



The belt loops were riveted to the backplate and the two pieces were stitched together. The edges were beveled and burished, and the detail was painted on.

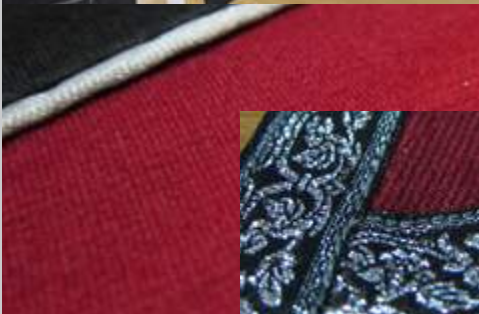
ROBES



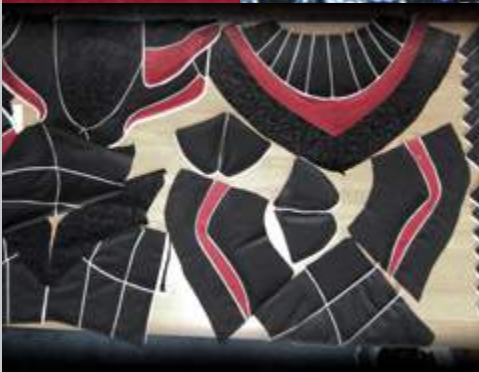
In order to hide the stitches, the two fabric pieces were placed RSI, and the piping was fed between. It was stitched together, flipped, and ironed flat.



Piping was placed between most seams, but all the edges were hidden. Occasionally topstitching was used for added strength.



All the large pieces are double layered for a more professional look and added durability.



These were the pieces for the outer jacket only. I drafted all patterns myself, and assembly was one of the most difficult aspects of this build.



A flowered fabric was chosen for the ruffles. After marking the correct distance, a thread was passed through the fabric skipping one ruffle each time. The same was done on the opposite side. Once pulled tight the fabric folded evenly to form the ruffles.



The same thick, tough fabric was used for all the robe elements, ensuring uniformity.



The inner tunic was fashioned in the style of a renaissance doublet. Since it wasn't visible in the reference, I took the liberty of adding buttons to the front, so it could be more easily worn.



Studying the reference, the lower tunic seems to be attached to the inner tunic. This means there is an inner tunic which includes the "skirt" and a jacket, to which the hood, waist flaps, and shoulder decorations are sewn.

INSIGNIA AND BELT



In the artwork the Insignia appears to be metal. Most cosplayers sculpt it out of putty. It made the most sense to me to use leather because it is both flexible, durable, and least likely to cause harm when bending over.



All the pieces were handstitched together.



I weathered the silver leather pieces to mimic the wear and tear the 'metal' insignia would have suffered through normal use.



First the designs were carved onto the leather, then it was soaked and molded to form the raised insignia shape. Multiple layers were utilized to achieve a 3D effect.



The belt was constructed separately using the simpler method of beveling the edges and then burnishing them with beeswax to achieve a smooth, dark finish on the edges. It was then weathered.



Because I was using thick leather, 3mm, I applied a technique known as skiving to thin the leather, enabling it to fold over and accept the buckle.



The center piece was filled with scrap leather pieces to support it against the weight of, say, my body, allowing it to retain its shape under pressure. Contact cement was used to bond all the pieces.



A rivet press was used to press all rivets and eyelets.

Sandpaper, knives, and various other sharp objects were used to battle damage the straps and edges of the leather pieces and simulate wear and tear from fighting.