

# THE ART OF FILM

VOLUME ONE

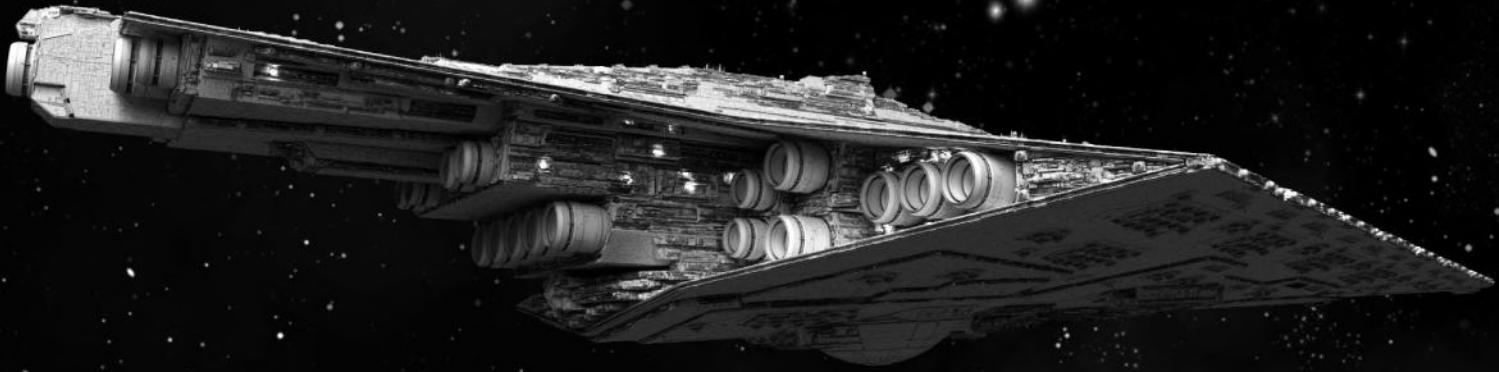


ART &  
INTERVIEWS

Greg Hildebrandt  
Christian Waggoner  
Ralph McQuarrie  
Stephen Hayford  
Roger Kastel  
Iain McCaig

## STAR WARS

ART INSPIRED BY A GALAXY FAR, FAR AWAY...



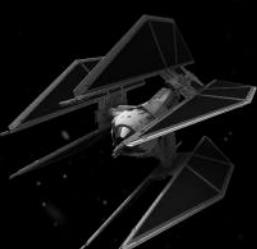
## FEATURED ARTISTS

### Star Wars Identities

Greg Hildebrandt  
Ralph McQuarrie  
Andy Fairhurst  
Cecilia Garcia  
Malcolm Tween  
Grant Gould  
Dave Dorman  
Christjan Waggoner  
Doug Cowan  
Iain McCaig  
Jon Foster  
Justin Goby Fields  
Matt Busch  
Aaron McBride  
Tony Foti

Roger Kastel  
Sean Marino  
Stephen Hayford  
Terese Nielsen  
Terry Dodson  
Steve Argyle  
Alex Garner  
Terryl Whitlatch  
Stephen Chang  
Ashton Gallagher  
Ansel Hsiao  
Brandon Kenney  
Dave Seeley  
Dermot Power  
Alexandre Charleux  
Cat Staggs  
Simon Goinard  
Randy Martinez

Andrew March  
Karen Hallion  
Daryl Mandryk  
Josh Viers  
Jan Urschel  
Furio Tedeschi  
Kai Carpenter  
Michael Pedro  
Izzy Medrano  
Bobby Pontillas  
Michael Peter  
Brent Woodside  
Guillaume Menuel  
Linzy Busch  
Mark Molnar  
Chris Trevas







NO. 4 FOR DIGITAL ARTISTS  
**ImagineEX**  
PRESENTS

# — THE ART OF — **F I L M**

VOLUME ONE

Welcome to a celebration of incredible art inspired by a galaxy far, far away...

Star Wars wasn't only made on the cinema screen, but off screen, in the hearts and minds of everyone who watched it. The Star Wars legacy was etched out over time on sweet wrappers and on book covers, in the pages of comics and in video game concepts... Star Wars was built by us, in our wider lives. This special Star Wars issue, the first in the Art of Film series, celebrates the artists, official and fans, who have had a part in building the Star Wars legacy. Some of the featured artists have worked on the films, some have been inspired by them, all have helped inspire us to continue to love the myths and legends of this great space opera.



**Ian Dean, editor**  
[ian.dean@futurenet.com](mailto:ian.dean@futurenet.com)





The image of the talkative C-3PO is made up of his own words meticulously rendered in Aurebesh. Darth Maul is made up mainly of lots of tiny Darth Mauls!



WHAT FORCES SHAPE YOU?

**STAR  
WARS™  
IDENTITIES**

THE EXHIBITION

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# STAR WARS IDENTITIES

Discover the true characters, and find the secrets, in these unique works in the touring exhibition

**W**hen the original Star Wars movie burst onto cinema screens almost 40 years ago, nobody could have realised just what an impact it and its sequels would have on the lives of so many people. At the heart of the story are characters we all fell in love with – but who are they really? This is the question the touring exhibition Star Wars Identities aims to discover – and along the way you can discover your own true self.

The exhibition, currently on show in Cologne in Germany, brings together unique art and media from the Star Wars archives. Some of it is commissioned for the show, some of it original narrative art from the Lucasfilm archives. There are over 200 original props, costumes and artworks from all six Star Wars films.

"Lucasfilm wanted it to be educational and so after a lot of thinking we came up with the idea of exploring the characters, and

that is how we ended up exploring the notion of identity," explains communications director and museum liaison at X3 Productions Sophie Desbiens. "The exhibition basically asks: what makes you, you? We use – in parallel – the evolution of Luke Skywalker and Anakin (Darth Vader), who started off with similar origins and ended up quite differently."

The exhibition examines the evolution of the personalities of famous Star Wars characters through their stories. With the help of a scientific committee made up of specialists from neuro-sciences, psychology and genetics, the show organisers defined ten elements that compose someone's identity and applied this to the characters of Star Wars. If you visit, you get the same treatment and have the opportunity to not only look at what makes you who you are but also to create your own Star Wars identity.

The centrepiece of the show is a set of unique illustrations commissioned on the theme of

**“Let me tell you, the entire agency's staff fought over who was going to get to work on this project! ”**

Star Wars and identity. The creators of these stunning pieces, Jean-François LeBlanc, Sébastien Maheux and Louis Hébert, all work for the organisers' ad agency Bleublancrouge. "Let me tell you," confides Sophie, "the entire agency's staff fought over who was going to get to work on that project!"

The idea of the exhibition is to explore what makes people who they are. The challenge for the artists was to render that concept visually. Each illustration explores what makes the character who he/she/it is, in a manner reminiscent of Arcimboldo's famous portraits composed of fruit and vegetables.

**There are secrets in all the illustrations. The Millennium Falcon is hidden somewhere in this Darth Vader portrait. Can you see it?**





In the Yoda portrait, can you find Luke, R2-D2 and Obi-Wan Kenobi? There are also a few levitating rocks!

Stormtroopers have meaning and identity only in a mass of Stormtroopers – with their sinister leader literally at the centre

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WHAT FORCES SHAPE YOU?

**STAR  
WARS™  
IDENTITIES**

THE EXHIBITION

MUSEUM X3 Productions

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Take the Darth Vader illustration. The ultimate master of evil, Vader became a powerful Sith Lord when he chose the Dark Side of the Force. At the service of the Emperor, he became an agent of war intent on ruling the entire galaxy. "His portrait illustrates this by making him a literal black hole of space in the galaxy, and his likeness is made up of spaceships with his ultimate weapon of destruction – the Death Star – as his brain," explains Sophie.

In the Yoda portrait, we can see how the character's story plays in the illustration: on Dagobah, his planet of exile, the Jedi master has become one with the Force after his physical existence ends. "His absence is now a spiritual presence in the environment. This translates in the fact that his portrait is made up of empty space," shares Sophie.

The Stormtroopers are an interesting subject, considering that they are not distinct, singular characters. "They have strength in numbers, and so the power of one

Stormtrooper is represented here by the multitude," says Sophie. "It's all for one," she explains, "and their leader, Darth Vader, is at the centre of it all. Literally. Try to find Vader among the multitude in this portrait. And as a bonus, try to find the intruder, namely a little droid called R2-D2."

In fact, all the illustrations created for Star Wars Identities feature hidden secrets. "The C-3PO illustration is one of my favourites because of its intense geekness," shares Sophie. "Built by Anakin Skywalker, C-3PO is an etiquette and protocol droid who is also fluent in six million forms of communication. Throughout the saga, C-3PO has exhibited a fairly nervous and worry-prone personality and is also known to talk incessantly. He is represented here by his own quotations, taken from all six movies and translated into Aurebesh. Yes, all these symbols are a fictional alphabet of Basic language in the Star Wars universe. How crazy is that? The designers took the time to take





You not only recognise the characters but also recall the themes and incidents represented by the component elements

The exhibition is in three sections, which follow the progression of identity from childhood to adulthood: first Origins, then Influences, and finally Choices

WHAT FORCES SHAPE YOU?

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WARS™**

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LUCASFILM X3 Productions

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famous C-3PO quotations from all six movies, translated them into Aurebesh, and created his portrait out of that. Nuts!"

It's a testament to the strength of the characters created by George Lucas that these heroes and villains still inspire artists today. Sophie believes it's because they are just like us. Star Wars is about archetypes and (in Jungian terms) the collective unconscious. The story George Lucas set out to tell is the story human beings have been telling for ages. As Joseph Campbell (who is known to have influenced Lucas) explained in his book *The Hero with a Thousand Faces*, this story is based on a fundamental structure, called the monomyth of the hero: something happens to a young ordinary person which means he then has to go on a quest. Along the way he will meet friends, mentors and obstacles, and he ends up in a final fight with his nemesis (representing Good vs Evil). Through that adventure, he will come of age and find himself.

**“A love of Star Wars gets transmitted from one generation to the next. It’s very powerful, just like mythology”**

“Basically, Star Wars is modern mythology. And that is why these characters are loved the world over and are still relevant today, almost 40 years after their creation. It is amazing to see that the love of Star Wars gets transmitted from one generation to the next – it is very powerful, just like mythology. What I like the most is that you can see in people's eyes the happiness it brings them,” concludes Sophie, before adding: “That always impresses me. I really love it and feel really lucky to work on such an amazing project.”

[www.starwarsidentities.com](http://www.starwarsidentities.com)



# GREG HILDEBRANDT

The legendary painter shares his new Star Wars art and reveals how he and his brother Tim designed the original film poster

**T**ogether with his twin brother Tim, Greg Hildebrandt was commissioned in 1977 to paint the original Star Wars film poster. The work was produced for the Jon and Murray ad agency in New York, and the two 38-year-old artists were given just four days to paint the poster for a film nobody had yet seen or heard of...

"They called us because of a Young Frankenstein painting that we did for them, in 24 hours, back in 1974 for the Mel Brooks film, and the fame we'd gained thanks to our Lord of the Rings art," Greg recalls. "We went in to the city and discussed the layout they wanted. They gave us some 8x10 photos from the film for reference. Then we went back to my studio and painted non-stop for 36 hours to deliver the job."

Could anyone have anticipated then that Star Wars would become so popular? "Of course not," Greg replies. "No one did." What's more, he adds: "The ad agency that had the account had no idea what it was. When I asked what the movie was about, they said they had no idea, they had not seen it. They thought

Vader was something like The Man in the Iron Mask."

Now, almost 40 years since that poster and 20 years since his last Star Wars illustration, Greg is painting Star Wars again. He's been commissioned by Marvel to create three new paintings, one for each of the original films, for Omnibus Editions of the original comics.

"When Marvel first contacted me, I was hesitant. I had not painted Star Wars since 1995. Twenty years is a long time. But as I began to work out sketches, it felt right. I thoroughly enjoyed jumping back into the Star Wars Universe. I tried to challenge myself with each piece and hopefully I succeeded in creating three paintings that the fans will like."

"Each painting is its own challenge. I try for what I hope is the best composition and the best lighting setup I can come up with. Technical accuracy is important most of the time, [but] especially if it's a subject like Star Wars. You have to make sure you paint the costumes and the ships as the fans know them, or else you look like an idiot. So of course I went out and bought models of the characters and the ships one more time. Thank God my son, Gregory,

Greg Hildebrandt's  
new cover paintings  
for the Omnibus  
editions of Marvel's  
original Star Wars  
comic series





Greg Hildebrandt's first  
Star Wars painting in  
20 years hits all the  
right notes



**"We always shot models for lighting. I got my wife to wear a nightgown, put her in the pose and took black-and-white Polaroid photos. Then we grabbed a friend and put him in an old, torn terry cloth bathrobe for Luke Skywalker. He was holding a hammer – for the lightsaber. Since then I've never been able to throw that robe away. It's become an iconic costume"**



**"The gun went off the second we got back to my studio. We posed the figures, did the layout, then painted like sons of bitches. I slept a few hours while Tim painted, then he slept a few hours while I painted. We did this for the first half of the 36 hours. The second half we just stayed up and painted together, side-by-side. There was no other way we would finish in time"**



is a giant Star Wars kid – at least I have someone to leave all these things to!"

This time Greg had more time for the paintings, so the process was more enjoyable. "I wasn't moving like a house on fire," he says. But now he had to work without his brother, who passed away in 2006. "These paintings were the first Star Wars pieces I was doing on my own without my brother Tim, which made these paintings unique for me and a new experience."

Now that he is revisiting Star Wars, Greg reflects on how the series has stood test of time. "I am not surprised because it has been consistent since 1977. I am however amazed that it is stronger than ever. George Lucas was able to combine all the archetypes of mythology that have been here since the beginning, into one world that touched each of us in its own way. He created the ultimate sci-fi fantasy."

"The entire universe that Lucas created inspires art. It is filled with universal archetypes of good and evil that transcend any particular moment and time. And conflict is a universal theme in art since the beginning of time."

Now his new Star Wars paintings are finished, Greg is turning to other projects. He's created new pin-up paintings in his American Beauties series and finished the third painting in his Kid Stuff series – paintings of dolls: "These are dark, scary, very large paintings that I have wanted to do for years, and I love them."



**"When we delivered the painting the droids weren't in it. I told the art director that the space was too open and it needed something. I suggested the big hairy guy, but they called George Lucas and he said, 'Good idea. Tell them to paint the droids in it.' We ran to an art store in New York. There wasn't time to go back to my studio, so we painted R2-D2 and C-3PO right there at the agency"**



## ■ MAKING HISTORY

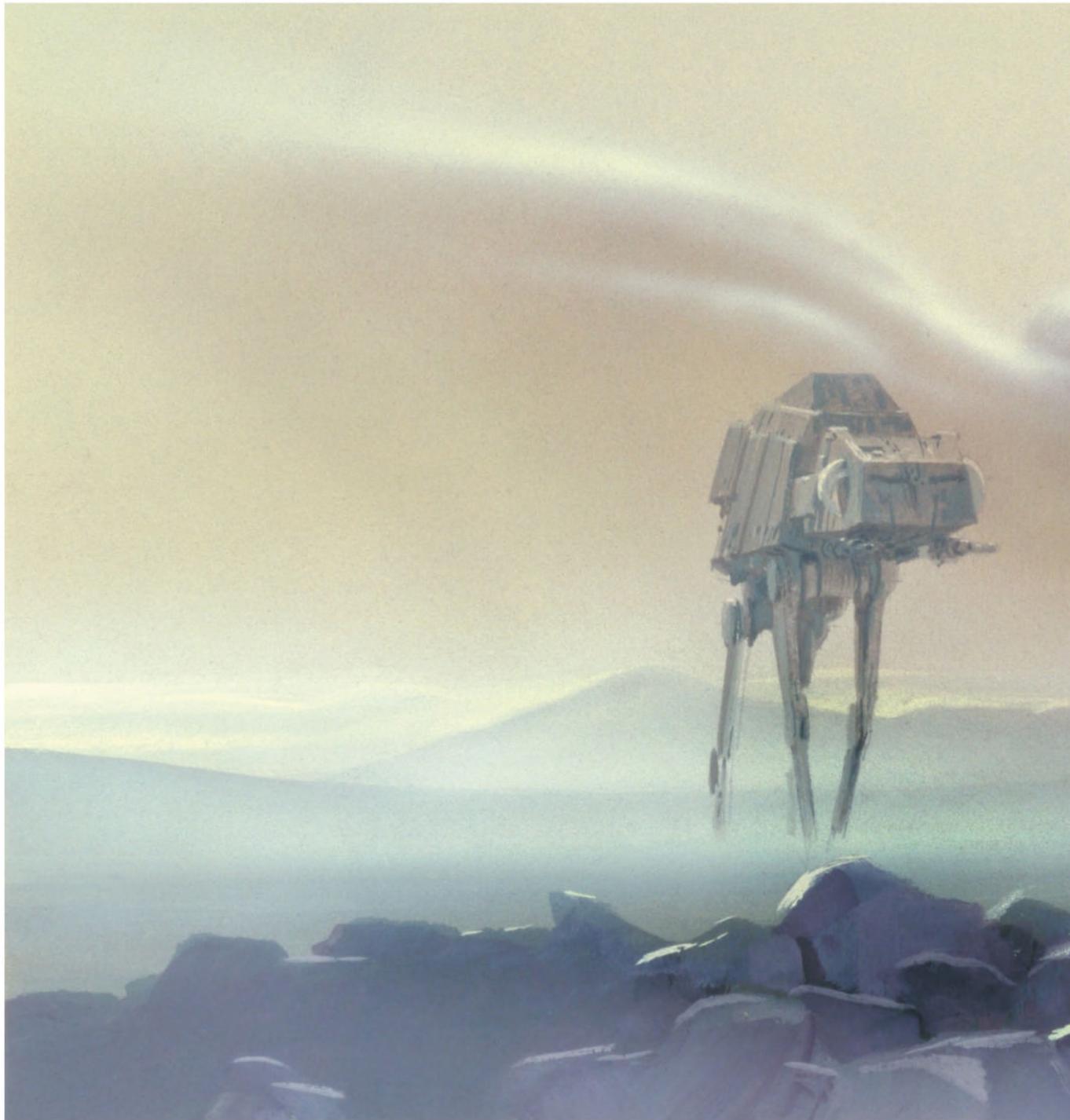
Greg reveals some of the secrets behind the iconic film poster

■ We were told that George Lucas wanted the image to be comic-book-like – not our genre at that time. We decided the figures had to be of heroic proportions, which in reality the actors were not, with intense colours.

■ We were told not to make it look like the actors because they were unknown – not for long, obviously!

■ In those days artists weren't usually credited on movie posters, so we painted our name small. Murray said that George wanted the signature large. So we painted it out and repainted it bigger.

■ For the first time we used Dioxazine Purple instead of black. We realised it's actually a deeper black than black. This was a revelation for us.



# RALPH McQUARRIE

From films to book covers to NASA, the iconic artist has visualised many projects, but it all began with Star Wars...



R.M'QUARRIE

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**W**ithout Ralph McQuarrie there would be no Star Wars. In 1975 a young George Lucas was touting his idea for a space extravaganza around Hollywood. United Artists turned it down. Universal couldn't grasp the idea. Men in suits used to counting bottom lines failed to connect with a universe of a myriad boggle-eyed creatures, rebellious galactic princesses and space-knights wielding pseudo-religious doctrine. Lucas needed someone to visualise his ideas... At the time Ralph was fresh from California's Art Center College of Design and, after a stint at CBS creating paintings and animation for the Apollo 11

moon landing, took a job with Hal Barwood and Matthew Robbins on a movie pitch called Galactic. "There were furry blue aliens with lights on their chests, robots that climbed up the wall [and] a big vehicle they explored this planet with," recalls Ralph when ImagineFX spoke to him in one of his last interviews before his death in 2012. "I really enjoyed the work. I felt like I was where I should be as an artist with these illustrations."

Although Galactic never reached the big screen, Hal and Matthew introduced Ralph to their friend George Lucas, who was struggling to get his intergalactic war film made. "It sounded like a neat idea, but I didn't expect to ever hear from him again," says Ralph, remembering his first, casual

**Luke on Hoth.** Ralph's contribution in visualising key scenes in the scripts cannot be overestimated. As George Lucas put it, "When words could not convey my ideas, I could always point to one of Ralph's fabulous illustrations and say, 'Do it like this'." He helped bring a galaxy to life – and to a cinema near you



**When work on The Empire Strikes Back began, Ralph moved to England and spent time on set and at the studio, as he had not done for the first film. Ralph produced more artwork for The Empire Strikes Back than for any of the other Star Wars movies. As with A New Hope, George would riff off Ralph's paintings, reworking the script to combine his designs into the story – such as the battle on Hoth**

meeting with the filmmaker.

But soon George was back and needed Ralph's help with one last pitch, to 20th Century Fox, to create paintings that would enable the executives to understand the scope of the film George had in mind. "While I was working on these things, I thought, wouldn't it be great if some of these actually made it into the movie!"

While the pitch went smoothly – Star Wars was up and running – it was the result of a solid three months' hard work. Ralph had been given reference material edited together by George, from which he would create his art. Then the film-maker would come by, indicate which pieces he liked and which needed changes.

Of course, Ralph also had an early draft of the script on his desk. "I was captivated by it," says the artist as he remembers the first time he read the script for Star Wars. "The day I got the script from George and Gary [Kurtz], I started sketching right away. I did some thumbnails of

the ships flying around the planet being chased by rebel fighters. I think I had it all wrong in terms of what was finally filmed, but those were the first illustrations I did for Star Wars."

By the time filming began, George had hired an art team to visualise his story. Although Ralph worked from home, rarely visiting the sets, his work on the pre-production designs influenced the whole film, including those artists who were hired. Like Ralph, new storyboard artist Joe Johnston and modeller Steve Gawley had a similar industrial design background. "While at Art Center, Syd Mead was one that we all looked up to," recalls Ralph.

Eventually even the script was waylaid as Ralph's imagination took hold, with George preferring to talk through ideas before writing them down. This creative approach led to many of the film's key designs, including Darth Vader, R2-D2 and the Sandcrawler. However, the most iconic design was the Death Star.



**“I picked up a bubble gum wrapper with Darth Vader on it. I knew then I was part of something very special”**

### ■ DEFINING EVIL

One of cinema's most iconic villains looked very different before filming

Darth Vader went through many changes, beginning as an elegant Japanese-inspired warrior dressed in silk. Ralph changed the design, adding the now famous helmet and suit based on a line in the script that explained how Vader was cutting his way into the Blockade Runner from outside, in space. He'd need a helmet, argued Ralph. In his early paintings Vader was a ratty character, wiry and evil. It was only when modellers in the UK interpreted his paintings that Vader became the imposing eight-foot-tall villain.

Ralph says he couldn't imagine how iconic Vader would become, until the film had been on release for a few months. "I was walking down Hollywood Boulevard and a piece of paper came blowing up the street. I bent down to pick it up and it was a bubble gum wrapper with a picture of Darth Vader on it," he says. "I knew at that point I was part of something very special."

Vader was something special. The original concepts all showed the Sith Lord with a narrow chin and high, sharp cheekbones, set under a wide-brimmed hat. Ralph's Vader had impact and his vision of villains with skull-shaped helmets permeated into the Stormtrooper designs – although, as with his Vader, practicality skewed the design as they were drawn to be pilots.







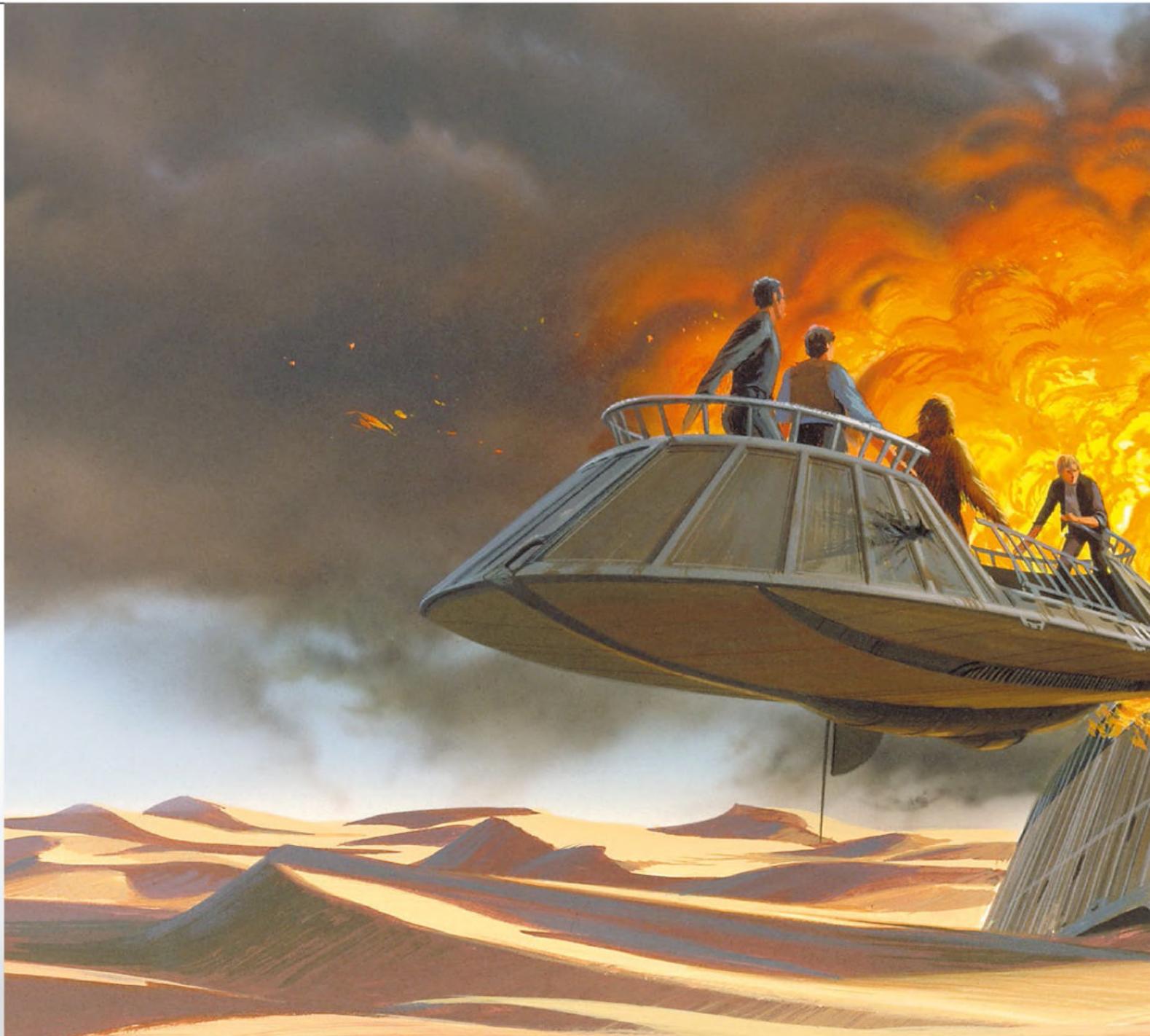
The rancor pit: Ralph spent less time working on Return of the Jedi than the previous two films, largely because many of his designs created for Star Wars were edited out of the A New Hope storyline and incorporated into Jedi

#### ■ BOARD TO SCREEN

Not all of Ralph's concepts made it to the big screen as he intended...

Many of Ralph's Star Wars paintings were used as inspiration while never making it to the screen in their exact form. The Tusken Raiders are one such design. Ralph points out how the Sand People of Tatooine looked different conceptually to those characters up on screen. The characters featured a gauze and metal mask similar to his designs, but they were more bug-eyed and cartoonish. Ralph puts this down to modelling techniques of the time, resulting in caricatures of his designs, making the eyes tubular and projected





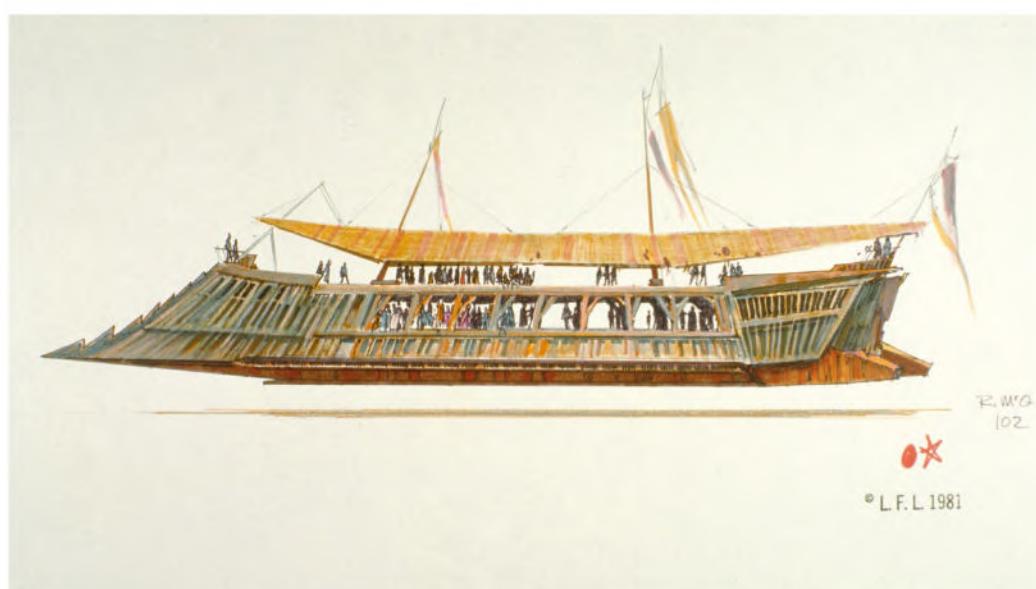
**“At the time, I imagine, many of my illustrations would have been considered ‘out there’...”**

“At the time, I imagine, many of my illustrations would have been considered ‘out there’,” says Ralph. He explains how his design for the Death Star would have looked more like one of his favourite photo enlargers he uses for painting – focusing a gigantic laser cannon. “George liked the sphere, based on some science-fiction illustrations he had seen by John Berkey. I felt the sphere was such a comfortable form, but I have to say it worked well in the film.”

Ralph retired before digital art took hold, yet his process is similar to that of many concept artists working today in Photoshop. He’d start with a drawing the same size as he was going to paint, which for production paintings was 15x8.5 inches. Often Ralph would

use his image enlarger to blow up a thumbnail drawing, before refining the sketch on tissue. “I might use several layers of tissue representing different levels in the painting,” says Ralph. He’d tape off a piece of illustration board the size of the painting and put a coat of acrylic on it to get rid of the white. “I would then put my drawing down on the illustration board and trace down what I was going to paint. I’d paint my way from the background to the foreground, painting in silhouettes for foreground objects, and then trace down the details from my original illustration into the silhouette. I’d paint in the details until I felt the piece was finished.”

Ralph would regularly need to refine his paintings as filming and



By the time *Return of the Jedi* came around, Ralph's designs were being converted to screen almost unchanged. One of the best examples is his design for Jabba's sail barge, which remained faithful to his sketches

After Return of the Jedi was completed Ralph was asked to create a number of new paintings to add to a portfolio. This, he says, is why some of the art from Jedi features strong likenesses of actors in the film, like this image of the speeder chase on Endor

**“Many artists work their entire lives without recognition, so I realise how fortunate I am. I owe it all to Star Wars”**

Ralph's impact on the look of the Star Wars trilogy was so great that many scenes are near identical in their setup. Here's Ralph's painting of the closing moments of The Empire Strikes Back





production developed. While he painted concepts for the X-wing and TIE fighter craft, the likes of Joe Johnston and Colin Cantwell would take them on and refine them at the modelling stage.

Likewise, some of Ralph's most popular designs came about by sheer luck. Like many of us, Ralph had a tendency to doodle in meetings. As George Lucas led a meeting about *The Empire Strikes Back*, Ralph etched out a helmet design in his notes. "When we were done, George looked at it and said we should use that for a bounty hunter," Ralph says, and that was how Boba Fett's iconic look came about. "It was just one of many concepts I worked on for the films," says Ralph modestly.

Many of Ralph's pre-production paintings weren't meant to make it to the film, yet they were so concise, fresh and dynamic that George took them down to the set to help him express how he wanted *Star Wars* to look.

Years later Ralph returned to his paintings in the 1995 book *The Illustrated Star Wars Universe*, revisiting some ideas from his production paintings. "I was able to complete additional paintings of Dagobah, Cloud City and the Imperial City that would finally appear on-screen in the prequels," says Ralph. His original production

paintings were used again for the very same purpose when work began on *Star Wars Episode I*, under the leadership of Doug Chiang. Concepts and scenes that went unused from the original trilogy, including designs for the Imperial City for *Return of the Jedi*, eventually made it into the prequels, which proved just how timeless Ralph's concepts were.

From *Star Wars*, Ralph went on to work on a number of other films, including *Battlestar Galactica*, *ET* and *Cocoon* – for which he won the 1985 Academy Award for Visual Effects. He illustrated science-fiction book covers and two volumes of Isaac Asimov's short stories on robots. Over his 30-year career he worked in film and TV, on projects for NASA, video games and advertising, as well as producing many personal paintings.

"As a result of *Star Wars*, my work has been seen by millions, reproduced the world over and collected in numerous art books," says Ralph, acknowledging the impact that those first three months in 1975 have had on his life. "Many artists work their entire lives without such recognition, so I realise how fortunate I am. And I owe it all to *Star Wars*."