

THE ART OF

DREAMWORKS
MADAGASCAR

ESCAPE 2 AFRICA

Preface by Ben Stiller
Written by Jerry Beck



Includes
Art from
the Original
Madagascar
Movie!

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THE ART OF

DREAMWORKS
MADAGASCAR
ESCAPE 2 AFRICA

The Art of *Madagascar: Escape 2 Africa* features an untamed look into the visual development art, special effects and character design from the studio that brought you the Academy Award-winning *Shrek* series and *Kung Fu Panda*.

Follow your favorite Manhattan menagerie from their side-splitting misadventures in the zoo to being stranded on Madagascar and their latest trip into the savannah, and see how DreamWorks Animation created a cast of beloved characters and placed them in a rich and vibrant world.



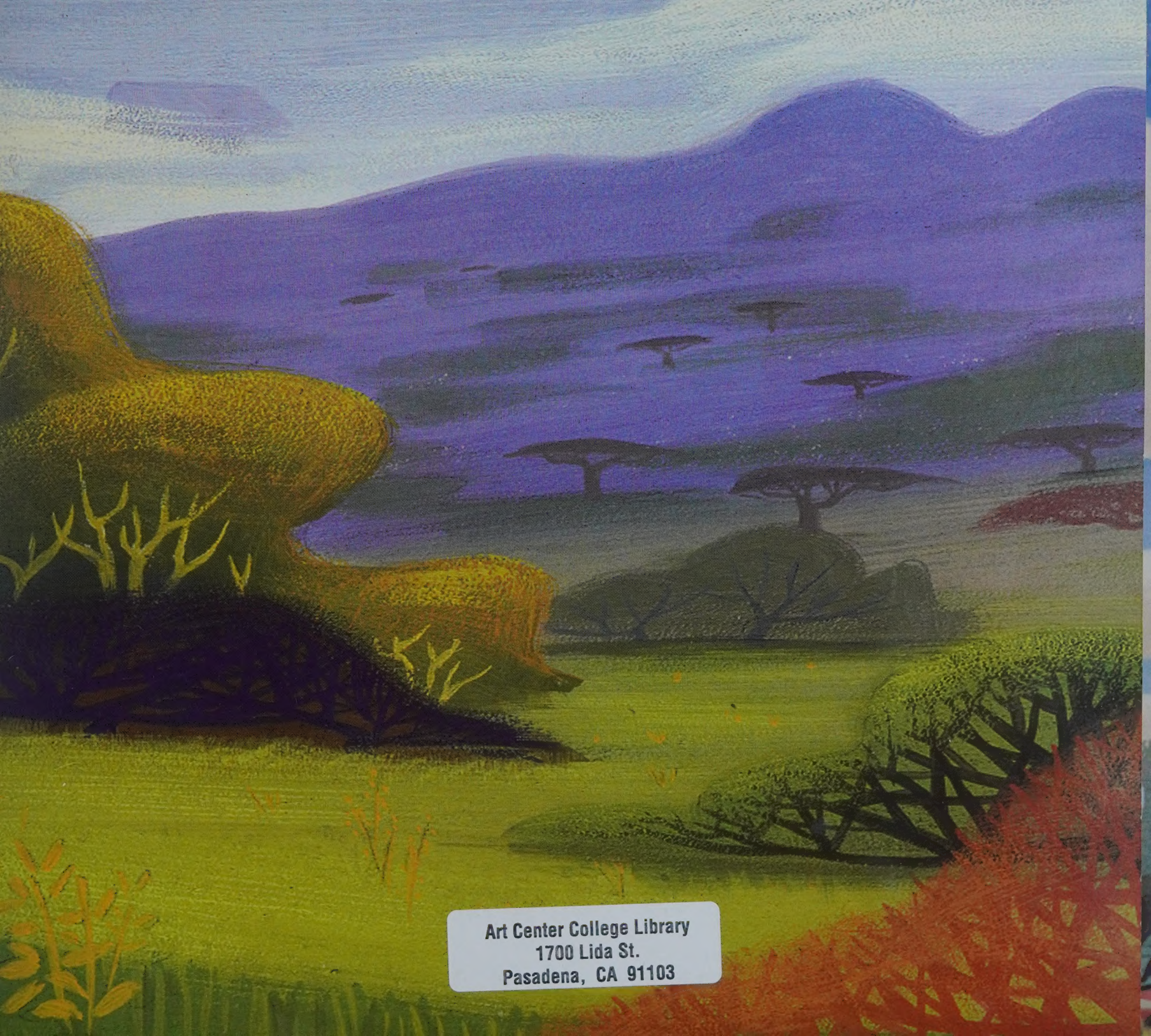


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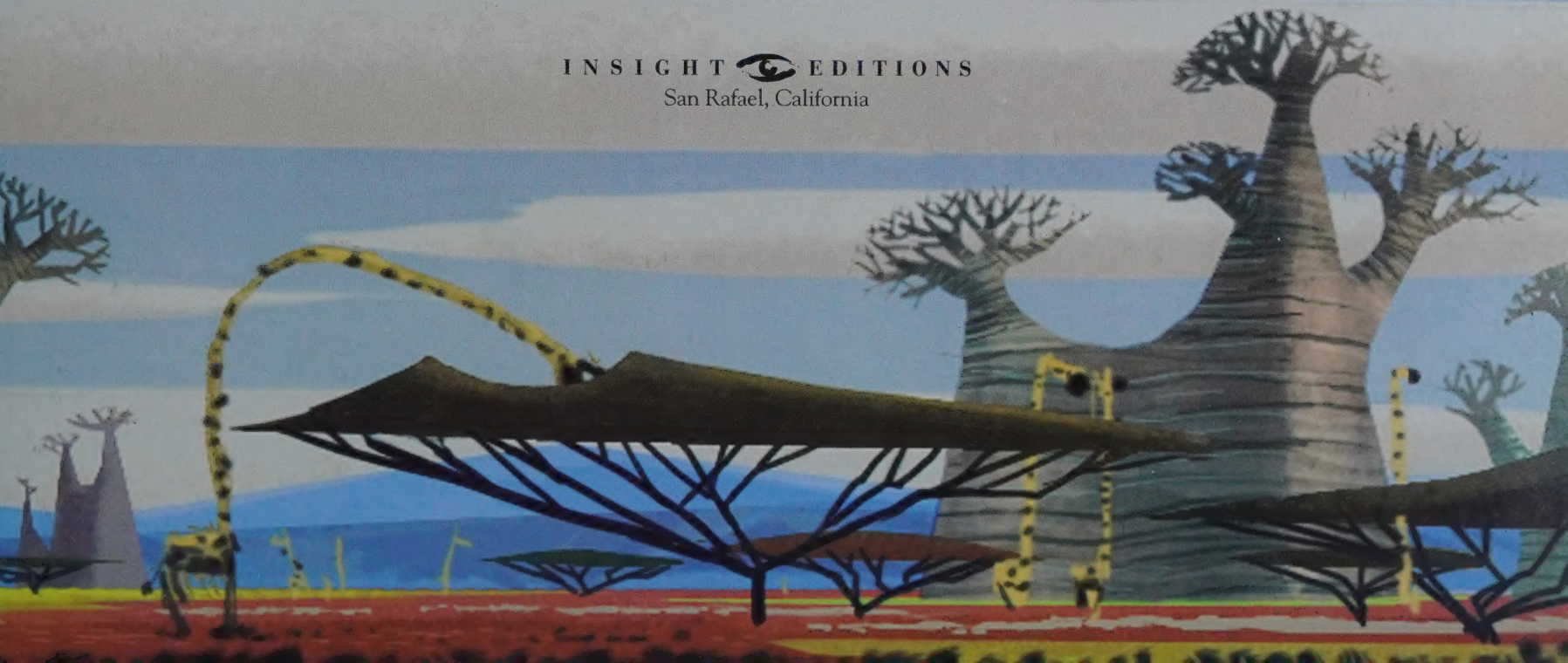
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(Page 1) Savannah • Shannon Jeffries – gouache

(Pages 2/3) Baobab & Giraffes • Alex Puyilland – Photoshop

(Right) Family Tree • Yoriko Ito – Photoshop

(Pages 6/7) Antarctica • Kory Heinzen – Photoshop

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Library of Congress Cataloging-in-Publication Data available.

ISBN-13: 978-1-933784-57-1

10 9 8 7 6 5 4 3 2 1



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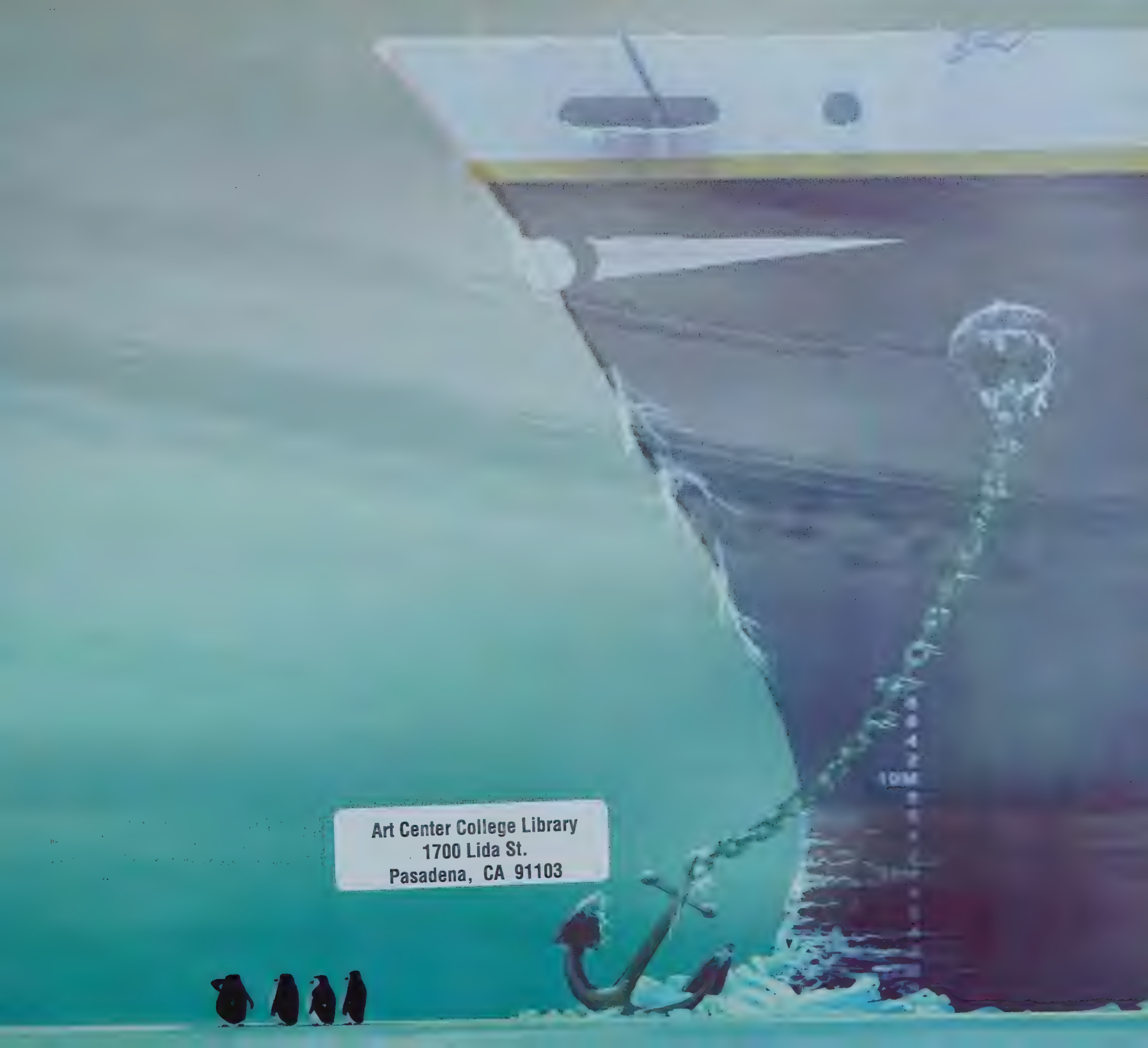
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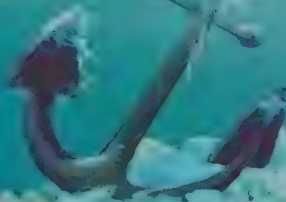
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Preface



When DreamWorks Animation proposed that I give voice and personality to Alex, the lead character in *Madagascar*, I leaped like a New York City lion at the chance. Getting into character was like taking another trip — this time to my past. Like Alex, I grew up in Manhattan and have performing in my blood. Though I did not live in a cage or get fed raw meat, as a boy, I often visited the Central Park

Zoo. Even more important, I spent plenty of time with larger than life performers who are at their happiest while in the middle of a song and dance routine. As soon as I met Alex, I felt like I knew him.

But the biggest delight was the opportunity to work with the producers, directors, and animators at DreamWorks Animation and to witness the years of effort that goes into making one of these movies. What they do is very hard, though they make it look easy.

Making a movie is like building a house from scratch and decorating it — where do you start? In animation, it's called visual development and includes creating a whole new world of people, places and props from scratch — or the filmmakers' imagination.

What's really cool is that the materials used to inspire and visually develop the look of the film are works of art unto themselves. That's why I'm delighted with this book. It showcases the amazing talents of the filmmakers and puts their work in the spotlight. You'll see what

our cast and crew have been developing over the last several years — original storyboard sketches, inventive concept paintings, unique character designs, and gorgeous physical artwork created before the computers do their thing.

With two cubs of my own who love the movies, I'm thoroughly delighted to be a small part of the *Madagascar* team. But without the fabulous artisans at DreamWorks, Alex wouldn't have such a lush jungle to explore, or such a handsome family and bunch of friends to love. Now I'm just waiting for my ticket to our next exotic location — I hope the plane will get us there this time!

—Ben Stiller
Hollywood, CA, 2008



(Right) *Lion in Red Sun* • Yoriko Ito – gouache
(Opposite Top) *Yellow Field* • Yoriko Ito – gouache
(Opposite Below) *Alex on Stage* • Travis Koller – Photoshop



Introduction



Hve you ever imagined what your life might be like if you simply lived someplace more exciting? For four animals living in the comfort of New York's Central Park Zoo, the question

is answered in a way they never could have dreamed possible.

Thanks to the talented artisans at DreamWorks Animation, the saga of Alex the lion, Marty the zebra, Melman the giraffe and Gloria the hippo — along with a quartet of penguins, a couple of chimps, and several unforgettable lemurs — has come to life in a pair of feature films that have made us laugh, touched our hearts, and dazzled our eyes.

“What if you took four New Yorkers and stranded them in the jungle,” recalls producer Mireille Soria. “And wouldn't it be funny if they were animals? That was the basic concept.”

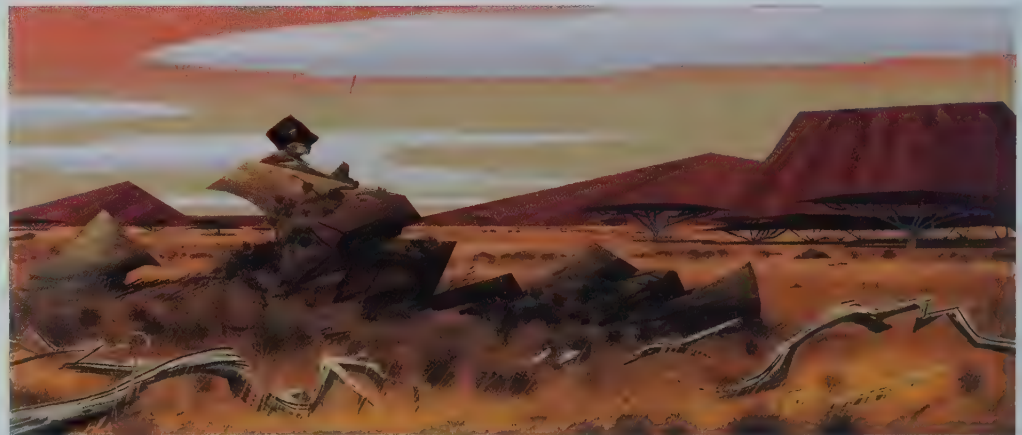
With a strong comedic concept firmly established it was necessary to find a look for the film. “The main characters were designed by Craig Kellman,” says director Tom McGrath. “Craig's a fantastic artist who has worked in the industry for years and was brought in early on. His style was more like the old Little Golden Books artwork of the 1950s. Craig put up his drawings, we looked at them and just said ‘Home run. These are it!’. They can be broadly animated, they can be funny. The whole *Madagascar* world was actually based around the design for these characters.

“Craig's designs dictated that this world would be slightly askew,” continues McGrath, describing how Kellman's character designs went on to inspire the film's

environments. “There would be no right angles. There would be a lot of straight lines against smooth curves. You know, it isn't completely whacked out caricature like a lot of cartoons are. It's very subtle.”

The stylized and humorous character designs were enhanced by terrific voice talent. If you look at the way Ben Stiller performs Alex, he's got all of this vulnerability, expressed particularly when his brows are all knitted up,” says director Eric Darnell. “It becomes much more endearing, because you realize this character has these insecurities.

“Chris Rock does some very edgy, biting comedy, yet it's never mean-spirited,” continues Darnell, describing Rock's portrayal of Marty. “There's always a wry grin on Chris's face, and he can put a positive spin on things. Gloria is voiced by Jada Pinkett Smith as we wanted someone that was really strong and tough. We brought Jada in and showed her what we were doing, and she was clearly perfect. Melman is this sort of nervous, anxious, hypochondriac of a giraffe and we needed somebody that could bring a nervous energy to this character — but could also be a lot of fun and wouldn't become annoying with his problems. I can't imagine a better voice for Melman than David Schwimmer.”

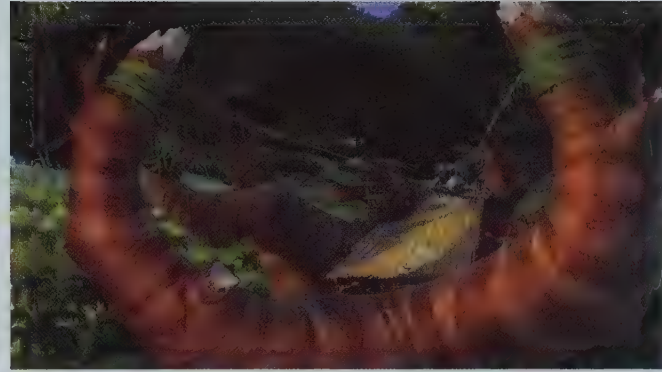


(Above) Zoo at Night • Yoriko Ito – pencil/paint/Photoshop
(Right) Lion Rock Area • Alex Puvilland – Photoshop
(Opposite) African Art Trees • Kendal Cronkhite – pencil/Photoshop





(Above) Lounging in Marty's Pad • Alex Puvilland – Photoshop



(Above) Slingshot • Kory Heinzen – Photoshop

With the look of the characters ironed out, it was time to create a world for them to live in. The plot of the first film finds our city slickers marooned on the island of Madagascar. As producer Mireille Soria put it, “The look of the first movie was inspired by the paintings of Henri Rousseau (see page 99). Much like Rousseau, who never went to the jungle, we didn’t go to Madagascar.”

The second film transports our heroes from Madagascar to Africa, bringing with them a fresh look and feel — dictated by the story as well as newer technologies. This time the production team did visit their location in Kenya. Led by production designer Kendal Cronkhite, art director Shannon Jeffries and visual effects supervisor Philippe Gluckman, the goal was to create a unique look for Africa still in keeping with the style established in the first film.

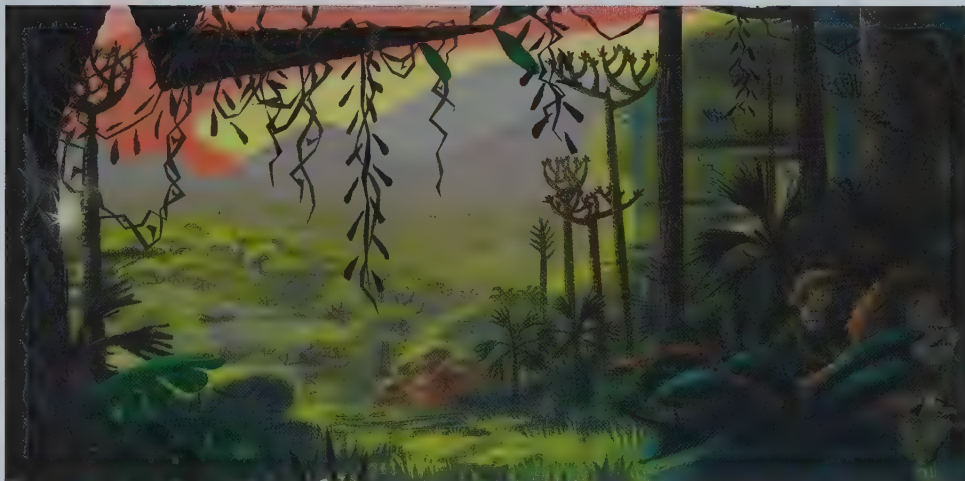
On top of that challenge, the filmmakers decided to enhance the visual storytelling by using a fresh approach to cinematography. Cinematographer

Guillermo Navarro was brought in to help compose the shots for greater dramatic potential. “It was an area we sought to expand,” says producer Mark Swift. “We now have these pre-visual tools where we can go in and whiz around the set very quickly and get a sense of the scope of the set. Guillermo has been fantastic. He encouraged the directors to allow the cinematography to be an extension of the storytelling. He really pushed us to talk about what we were trying to achieve in the story and how we could support that.

“He then started making us do things where we would actually shoot the scene with an old handheld camera, using our artists to act it out,” continues Swift. “We got an immediate sense of how the camera could actually help with the storytelling dynamics. We basically shot several different sequences, cut them together and that would form the basis of what we did in the film. He brought a live action sensibility to our kind of a moviemaking, and it has been incredibly successful.”

A live action shoot for the plane crash sequence, with animators standing





“Working with Guillermo Navarro has been great. Not only has he brought his amazingly skilled eye and input to our layout process, but he also introduced a live action shooting process. Just as he and a director bring actors together and block out a live-action scene before shooting it, we did the same thing for a number of sequences in *Madagascar 2*. This process allowed myself and the directors to get a much better handle on the sequence as well as easily explore lots of different camera angles and character blocking ideas before we started in the computer.”

— Nol Meyer, head of layout

in for the zoo crew, was staged. Using the handheld camera, Navarro spun the animators upside down within a set of make-shift airplane seats. Both the camera’s visuals and the actors recorded reactions to the mock power-dive proved inspirational and helped the filmmakers break from stock set-ups and static camera points of view. “He (Navarro) forced us to think about it in a different way than what we had done before,” says Swift. “We found the use of camera.”

The production team behind the *Madagascar* films actually work out of two California studios located several hundred miles apart. *Madagascar* central headquarters was housed at PDI/DreamWorks in Redwood City (near San Francisco), while the rest of the crew works out of the DreamWorks Animation campus in Glendale. “We have folks working in Glendale and animators up at Redwood City sometimes working on shots that are right next to each other in the film,” says director Darnell. Sounds tricky, but it isn’t. A state-of-the-art hi-def videoconference system called Halo has been

set up to allow them to do this with ease.

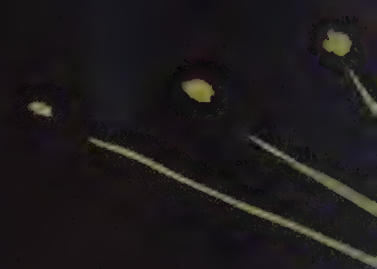
Attention to detail is what makes the productions of *Madagascar* and *Madagascar: Escape 2 Africa* run successfully. That and great stories, strong characters, and a talented crew of filmmakers bringing a singular vision to life. This book sheds light on the incredible artists and the gorgeous pre-production artwork that went into the process of creating two movies that will continue to delight fans for years to come.

“At the core of these movies is something that we can all identify with,” says DreamWorks Animation CEO Jeffrey Katzenberg. “Alex, Marty, Melman and Gloria ultimately discover that it doesn’t matter where you come from or where you end up, when you have family, you have a home. Whether in New York, Madagascar or Africa, these four best friends finally understand that home is where the heart is.”

(Above) Jungle Morning • Shannon Jeffries – Photoshop
(Below) Lion Area to Dik Dik Area • Erwin Madrid – Photoshop



1 · RUN FOR YOUR WILDLIFE





Characters



The characters in the *Madagascar* films are particularly unique within the Dreamworks Animation universe. In addition to their distinct retro look, they were designed, from the start, in a very deliberate and different way — to stretch and squash. Basically, this means that the characters keep their weight and volume no matter what crazy positions or shapes the animators twist them into. The effect is a comical cross between physical reality and pure elastic animation.

Committed to doing something innovative with the animation, the filmmakers nevertheless wanted to preserve key aspects of reality, taking their inspiration from caricature, particularly of New York “types” in the vein of films by Woody Allen or Martin Scorsese. While the protagonists are all animals, they would still stand up and talk like humans and, very often, would find inspiration in the live cast that would come to provide the voices for the characters.

This rooting of the animation and humor in reality had its counterpoint in a strong desire to push the creative envelope and return to some more traditional animation principles. “There was a desire from the filmmakers — the directors, the producers, and myself — that we always really wanted to make a cartoon,” says production designer Kendal Cronkhite. “We had done the *Shrek* movies hyper-realistic but the treatment here suited the idea of doing something different, where we could also stretch as artists.”

In a very deliberate move to capture the cartoon feel and slapstick humor of yore, DreamWorks brought in Craig Kellman (who had designed characters for *Power Puff Girls* and *Dexter’s Laboratory*), to be principal character designer. Cronkhite recalls, “The reason Craig was hired was because his background is really the retro ’50s and ’60s style of Tex Avery and UPA, and he had found a way to make it contemporary.”

Taking his cue from the flat stylized artwork of children’s book illustrators J.P. Miller and Martin Provenson, and 1950s animation cartoonist Ed Benedict (*Yogi Bear*, *Huckleberry Hound*), Kellman played against the studio’s usual realistic computer generated environments with a highly imaginative three-dimensional update on classic 2D animation principles. “I wanted to try to push things a little bit and see how graphically the characters could be designed, knowing that we were going to sculpt them in 3D,” says Kellman. “It was a great experience, because this film was so much more a cartoon.”

“Craig came in and really banged out our four lead characters very quickly and there is really very little that’s changed since then. It was one of those things that never happens in feature animation,” remembers Cronkhite. “The four of them came as a group, and we would see them as a group. Craig broke them down into simple geometric shapes. Alex is an inverted triangle, Marty is shaped like a cylinder, a stick for Melman and a circle for Gloria; they worked together geometrically.”

Director Eric Darnell described the creative process with affection: “I think it’s great to see this cast of characters and how they sort of balance



(Above) Nana • CG
(Right) Alex Eyes • Alex Puvilland – gouache
(Previous Pages) Weeds on Black • Kendal Cronkhite – gouache

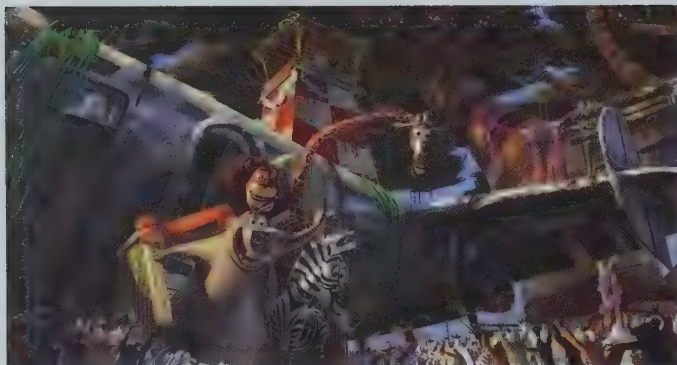


(Above) The Funside • Yoriko Ito – Photoshop
(Right) Inside Lemur Bush • Alex Fuvilland – Photoshop

“We really want making the movie to be fun. If we succeed, and I think we have, it shows up on the screen.”

— Rex Grignon, *head of animation*





each other out. You've got the tall, skinny one, the fat, strong one, the guy with the big bouffant, and then the one with the crazy Mohawk. It's just a great compliment of characters."

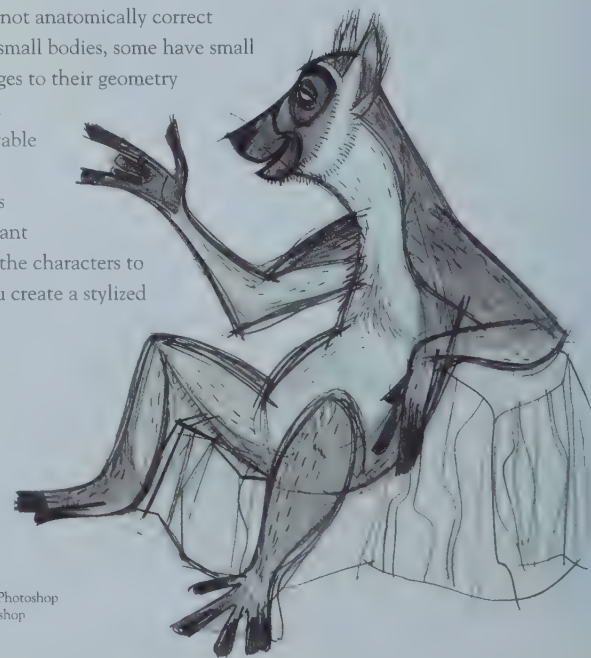
There are no great films without great supporting characters, and the *Madagascar* saga boasts one of animation's finest lineups. Of the other denizens in the Central Park Zoo, the coolest are the four paramilitary penguins that operate like a Special Forces team. They are led by suave Skipper, voiced by the director of both *Madagascar* films, Tom McGrath. He commands Kowalski (voice of *Shrek the Third* director Chris Miller), the crafty Private (Christopher Knights), and strong but silent Rico. The penguins may seem clueless at times, but somehow their complicated, daring plans always seem to work out. Two intelligent chimps named Mason and Phil are likewise on board. Mason is a witty British chap with an elegant voice courtesy of animation artist and *Shrek 2* director Conrad Vernon, while sidekick Phil is an expert in sign language.

In *Madagascar*, our stranded menagerie meets up with a city of lemurs, led by the hyperactive and egotistical King Julien. Comedian Sacha Baron Cohen provides Julien with a hilarious accent and speedy delivery that puts the little lemur into overdrive. Maurice is Julien's more level-headed lieutenant, his voice filled with the comic inflections of popular funnyman Cedric the Entertainer. Last (and perhaps least, in Julien's eyes) is a tiny mouse lemur named Mort whose perky, high-pitched squeaks are supplied by comedian Andy Richter. In the second film, Alex finds his long-lost father Zuba (voice of Bernie Mac) and mother (Sherri Shepard) but also encounters some dangerous enemies in the pride — a scheming lion named Makunga (Alec Baldwin) and his deceptive, deadly sidekick Teetsi. Gloria discovers romance in the form of hefty heartthrob Motomoto (Will-I-Am). Both friend and foe are shaken, however, when nasty Nana, the animal's nemesis from the first film, arrives on a safari tour. Actress Elisa Gabrielli plays Nana as a hard-nosed, crotchety survivalist who nearly dooms the animals by damming up their water supply.

"What we've ended up with are these characters that are very real, and they have all this volume, but they're also so much fun to look at," says director Eric Darnell. "And because they're so stylized, it also gives us license to really push the animation. For example, these guys can jump 20 feet in the air if they get excited, because this is clearly a cartoon."

"The principles of squash and stretch, and taking animation to an extreme, have been around for decades," notes Darnell. "And with the computer, sometimes doing the kind of things that are so simple when you draw — like taking a character's head and just stretching it out this way or that way — can actually be a complicated technical, procedure."

"However," says Cronkhite, "exaggerated movement requires exaggerated design and the *Madagascar* characters are stylized and unrealistic anatomically. You don't worry that they are stretching three times their length in one frame and squashing half their size in the next. It's not a realistic lion, so you don't expect it to move like a realistic lion. Their proportions are not real so their animation is less scrutinized. Nearly all the characters are not anatomically correct — some have big heads and small bodies, some have small heads with big features or edges to their geometry instead of muscles definition. The result can be very believable as well as very entertaining and humorous to watch. This consistency of style is important throughout the film — from the characters to the world they inhabit. If you create a stylized world, stick to it."



(Above Left) Zoosters Say Goodbye • Alex Puvilland – Photoshop
 (Above Right) Zoosters Talking • James Wilson – Photoshop
 (Right) King Julien • Craig Kellman – graphite



“Craig’s reasoning was that if you don’t design a realistic character – if the character isn’t anatomically correct – you have much more freedom in your animation capabilities.”

— Kendal Cronkhite,
production designer

(Left) Marty Talks to Zebras • Ruben Peric • Photoshop
(Below) Jungle Walk • K. rx Hansen • Photoshop



Alex



"It's Showtime!" With those words, Alex begins his job in the Central Park Zoo — a daily performance for hundreds of adoring fans, complete with pyrotechnics, balloons, and a special blower that flares his mane from below. Alex gives quite a show, wowing the crowd with his athletic and agile moves. His theatrical poses and feral expressions are topped only by his ear-splitting roar, which never fails to thrill his fans. In fact, Alex remembers to roar extra loud on Senior's Day! His reward? Stardom and the finest steaks New York has to offer ... raw, of course.

"He's got everything he thinks he really wants" notes director Tom McGrath. "And he thinks he's everything a lion should be. A lion gets up, performs, and he's the best at it. He has no idea what his true nature is in the wild." Director Eric Darnell agrees: "He loves the attention, loves the accolades, he just loves getting out on stage and watching the audiences' faces light up. As far as he's concerned, New York is the top of the heap."

The design for Alex' character reflects this attitude of confidence to a tee — he's capable of striking magnanimous, inviting poses that call attention to his regal stature, placing him at the center of any show. His upright posture and open demeanor exhibit pure confidence.

The initial concept for Alex was given a slight revision, though, once his voice was cast. Ben Stiller, a native New Yorker, signed on as the voice of Alex. "Ben has this ability to sound all up in arms about things, but if you look at him, you know he's more upset at himself than the other guy," says Darnell. "It was great for Ben to be able to bring that to the character, and

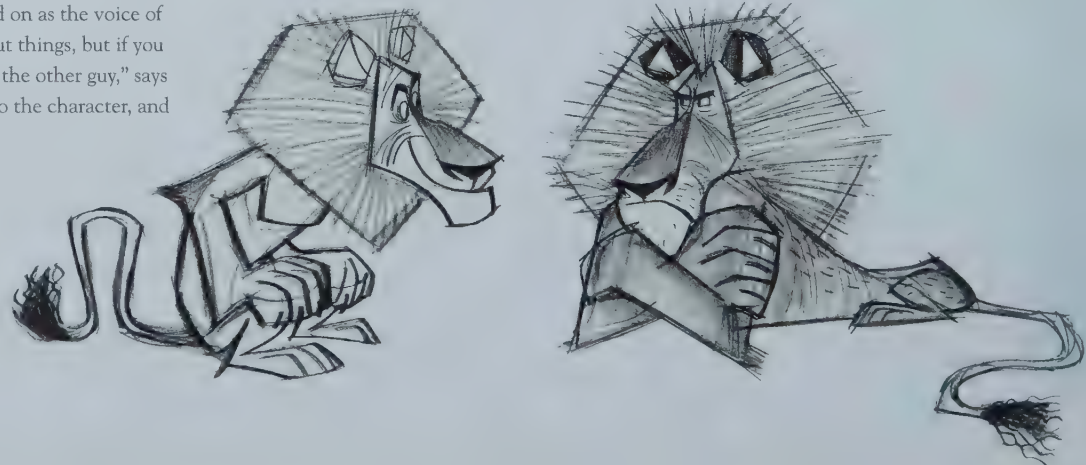
"Alex's mane is basically a bristle brush. It's so perfect and shinny and well groomed. As for the treatment of his fur, Craig wanted it to be felt. We went for fur, but it's really cloth like. And there were all these little flecks that we painted in to give it kind of a 2D textural quality. He's a New Yorker and talks a lot. Craig wanted him to use his hands when talking, and his paws became a big part of his personality."

—Kendal Cronkhite, *production designer*

it gave a lot of inspiration to the animators." Once Stiller was cast, Craig Kellman changed Alex's appearance to resemble the actor's signature look, with more intensity in the eyes, giving Alex an excited, high-strung quality that he didn't have before and that he lends to all his performances.

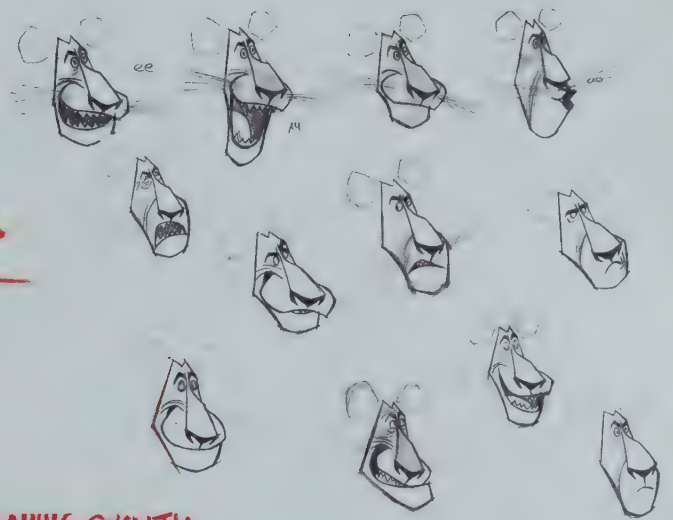
When not performing, Alex spends his time with his fellow zoomates who cherish him as a dear and loyal friend. Life is perfect, at least until the lion finds himself helplessly stranded on the shores of Madagascar. In the face of the unfamiliar wild, desperation sets in and Alex is anything but the king of beasts. "Alex is this guy who's confident when he's got all his ducks in a row, but when things start to fall apart, Alex does too," observes director Eric Darnell. As Alex begins to revert to his wild nature, the big-hearted lion is the one most surprised at his own savagery.

Alex has to face his fears, his carnivorous instincts, and worse, a falling out with his comrades before he rallies to overcome his difficulties and save the lives of his best friends in a thrilling rescue. By the end of his wild adventures, Alex is a far happier and wiser lion, one who has learned a valuable lesson. Producer Mireille Soria put it best: "I think for Alex, the journey of the movie is in finding that it doesn't matter where he is as long as he's with his friends."



(Left & Right) Alex Poses • Craig Kellman – graphite

* THOUGH STRAIGHTS/CURVES SHOULD CONTRAST ONE ANOTHER FOR INTEREST, RARELY IS THERE INSTANCE WHERE ONE LINE WILL ALWAYS BE STRAIGHT OR ALWAYS BE CURVED — THE POSE WILL HELP DICTATE WHICH

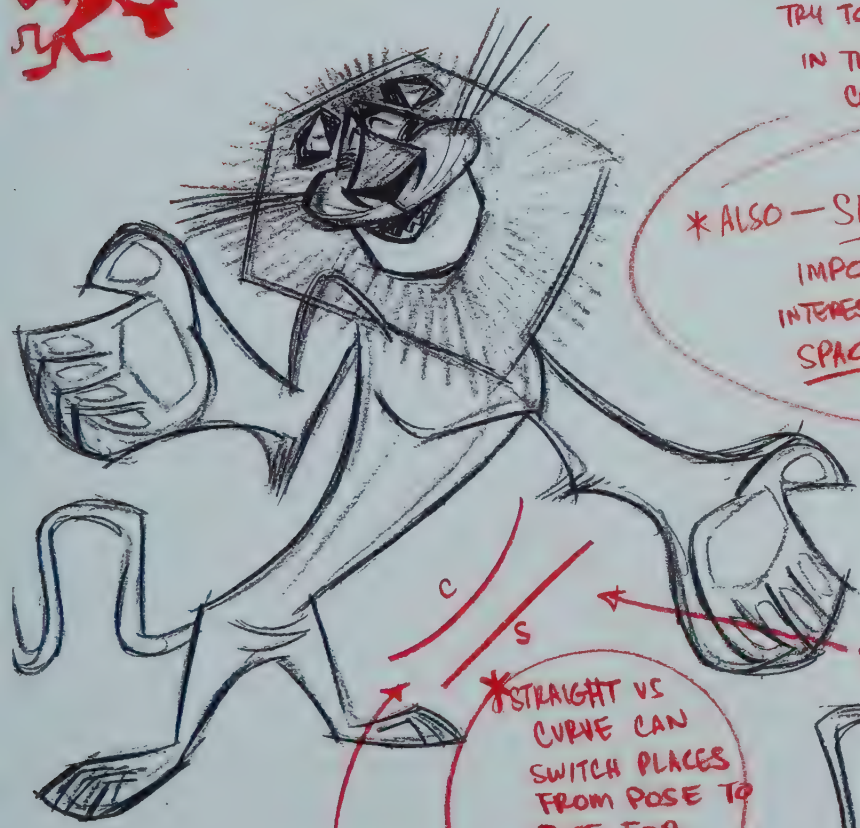
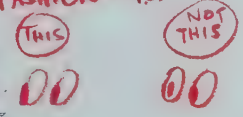


TRY TO EXPLOIT THE GRAPHIC QUALITY IN THE DESIGN — KEEP SHAPES SIMPLE & CRISP!

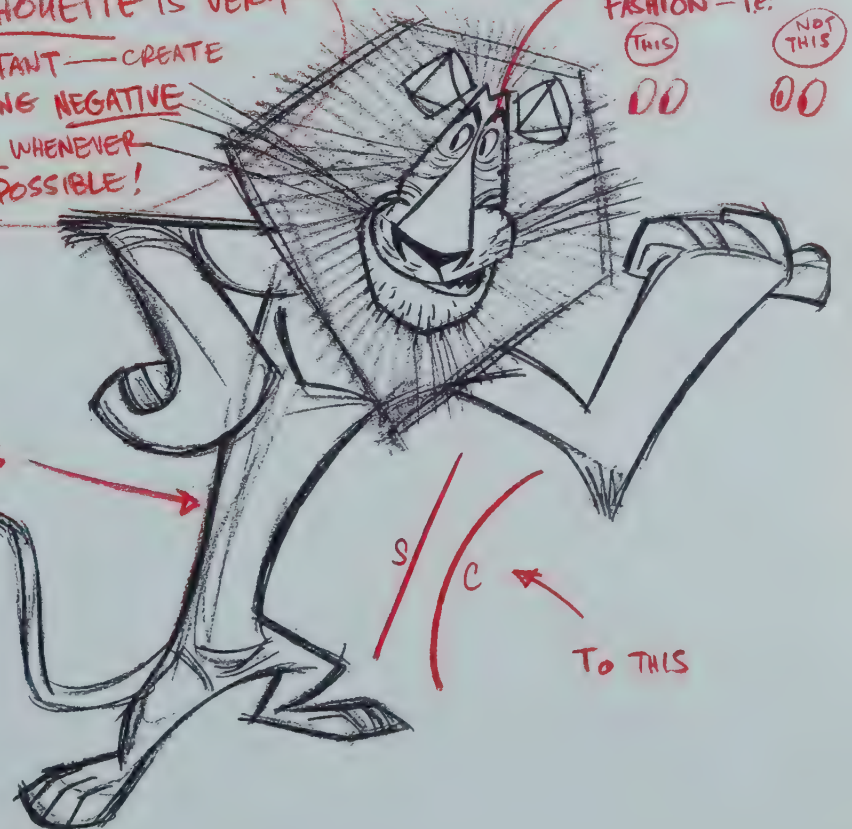
* ALSO — SILHOUETTE IS VERY IMPORTANT — CREATE INTERESTING NEGATIVE SPACE WHENEVER POSSIBLE!

CAN READ POSE EVEN WHEN SHADED IN!

KEEP PUPILS FOCUSED IN A DIRECT, SIMPLE FASHION — IE:



VS



* STRAIGHT VS CURVE CAN SWITCH PLACES FROM POSE TO POSE FOR VARIETY (AS IN ALEX'S TORSO)

FROM THIS

TO THIS



(Left) Alex Color • Craig Kellman – Prisma color pencil/markers



(Above) Alex CG Progression



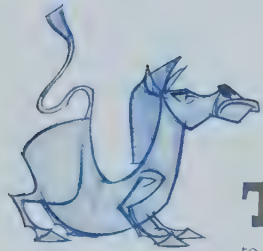
(Above) Alex • Craig Kellman – graphite
(Right) CG Alex



“Where I come
from we say
‘BREAK A LEG.’”



Marty



Turning ten years old might not seem like much of a milestone — unless you're a zebra. That means midlife, and a burning desire to make big changes, like leaving the Central Park Zoo for the world beyond. Marty's insane birthday wish to live in the wild results in him and his closest friends being stranded on the shores of Madagascar, but it's hard to blame him; he's a high-spirited, curious zebra with a zest for life, even if he doesn't foresee the consequences of his actions. Marty was just never meant to be confined for the viewing pleasure of Central Park visitors.

It's not really unusual that Marty decided to follow the rogue penguins out of the zoo, since his sense of adventure was being stifled by the daily routine. As Marty tells the crowd during the end of a performance, "I'll be here all week! In fact, I'll be here my whole life, 365 days a year including Christmas, Chanukah, Halloween, and Kwanzaa!" Not even constant cheerleading by his best friend, Alex the lion, can make Marty any happier.

Comedian Chris Rock lends his attitude to this discontent zebra, shining as he gives Marty the most crack-a-lackin' personality in the zoo. Or Madagascar. Or Africa. Rock notes that his off-screen friendship with Stiller added to Alex and Marty's onscreen relationship. "It helped that Ben and I are already friends. There's a kind of rhythm to the way friends talk, so even though we weren't in the (recording) room together, the animators did really well picking it up. They made it work."

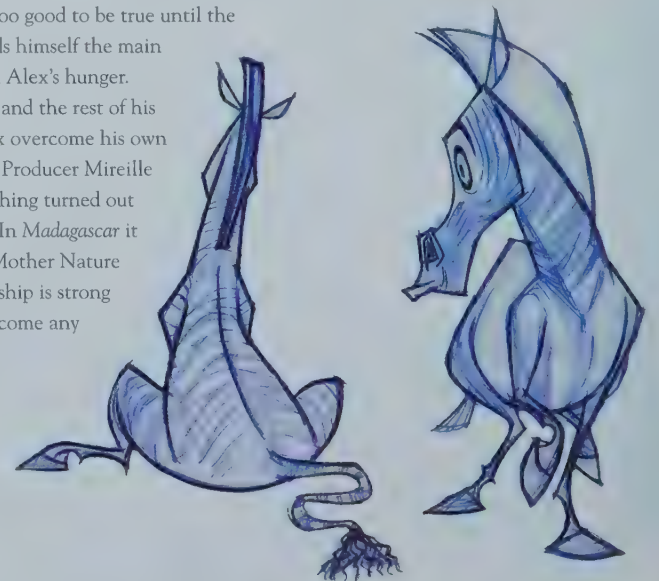
Rock was in the running from early on to play Marty, so designers crafted a look inspired by the actor's expressions and physical stature (although most DreamWorks staffers will tell you that Marty looks more like designer Craig Kellman). The goal was to create a character that's always lively and upbeat, despite having a midlife crisis or facing other existential challenges. His rotund body topped with a slender neck and a head that is always looking

up create an eternally lively, peppy, and ready character. His upright ears and crest of a coifed mane reinforce this alert look.

As he's always talking, Marty's eyes and mouth became crucial elements in his design. His eyes are proportionately large, and always open for maximum expressiveness. His mouth, complete with poor teeth, is always talking, and is capable of scores of expressions that animators worked hard to implement.

With all the effort put into his design, Marty became a big favorite with the filmmakers. Kellman has always felt that Marty was his most successful character (perhaps it's the resemblance!), and director Tom McGrath came to sympathize with the lively zebra: "It's his birthday, his life is half over, and he starts to think, maybe there's more to life than doing this job every day. What else is out there in the world? He's the first one in the group who challenges the idea that there may be something outside of New York."

Once in the wild Marty is ecstatic over his crack-a-lackin' new home and he soon establishes the "fun side" of the island. Roaming free and living off the land is too good to be true until the irrepressible zebra finds himself the main target of meat-starved Alex's hunger. Then it's up to Marty and the rest of his zoomates to help Alex overcome his own reversion to the wild. Producer Mireille Soria tells how everything turned out for Marty and Alex: "In *Madagascar* it doesn't matter what Mother Nature tells you. If the friendship is strong enough, you can overcome any differences."

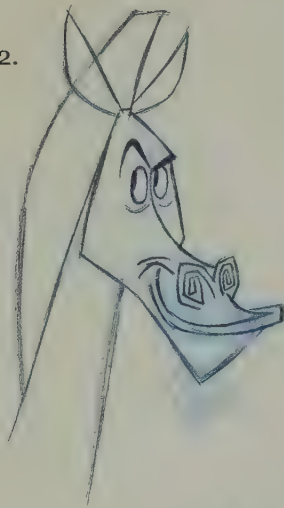


(Above Left & Right) Marty Poses • Craig Kellman – Prismacolor pencil/graphite
(Opposite) Marty Facial Expressions • Craig Kellman – Prismacolor pencil/graphite

1.



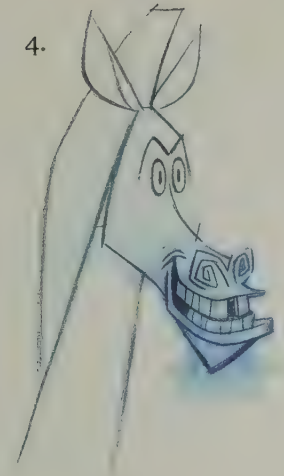
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3.



4.



5.



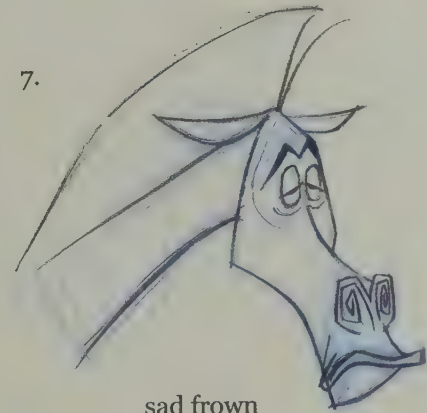
frown

6.



determined frown

7.



sad frown

8.



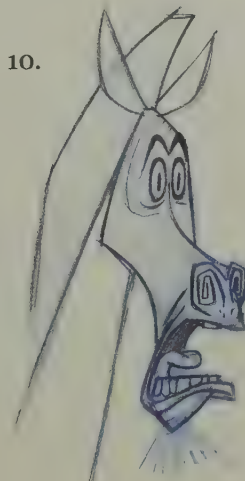
angry yell

9.



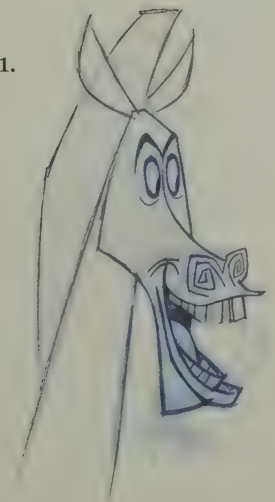
shocked

10.



fearful yell

11.



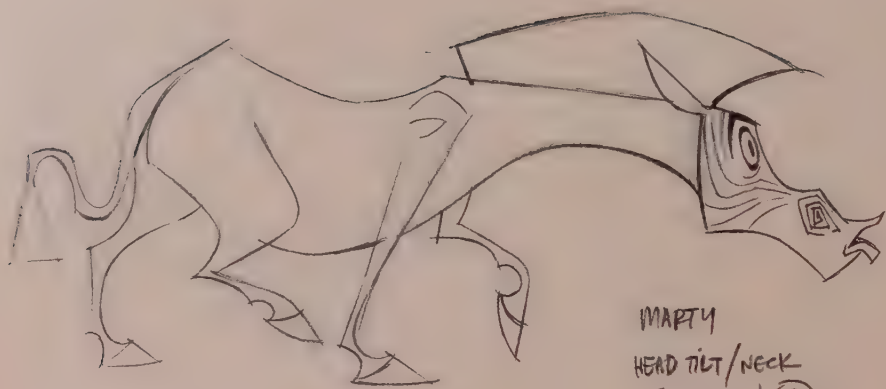


(Above) Marty Poses • Craig Kellman - pencil
(Opposite) Marty Color • Craig Kellman - Prismacolor pencil/marker

"Before we cast Chris Rock, we knew that Marty was essentially a positive character. He wanted to go to the wild. He had a vision of it. He was Alex's best friend, a New Yorker and a zebra. Chris gives him a heart, and soul."

—Kendal Cronkhite,
production designer





MARTY
HEAD TILT/NECK
EXTENSION ②



MARTY
HEAD TILT/NECK
EXTENSION ①

(Above) Marty Poses • Craig Kellman - graphite
(Opposite) Marty • CG

**"It's our
ancestral
crib!"**



Melman



Every cough is a crisis, every sneeze a trip to the emergency room. That's what life is like for Melman, the hypochondriac giraffe of the Central Park Zoo. Melman is in perfect health, but he believes he's the victim of every disease written up in the medical journals. Terrified of germs and ever-dependent on his formulary of daily medications, Melman doesn't even trust the markings on his own hide. "I found another brown spot on my shoulder, see?" he tells an exasperated Alex.

In fact, Melman's spots were a bit irregular to start — keeping with the overall retro production design, they were derived from classic 1950s wallpaper patterns with rectangles of all different sizes in a wacky brick pattern, which looked entirely unnatural. Character designer Craig Kellman tempered this extremism, bringing the final look of Melman's coat closer to the real thing, with more irregular hexagons linked together like puzzle pieces.

Tom McGrath, who directed the film, remembered that Melman started out quite differently. "He was a know-it-all, the brains of the group, but that really didn't lend itself to comedy as well as taking a neurosis like hypochondriasis, then adding and adding to it." Thus, the world's most phobic giraffe was born.

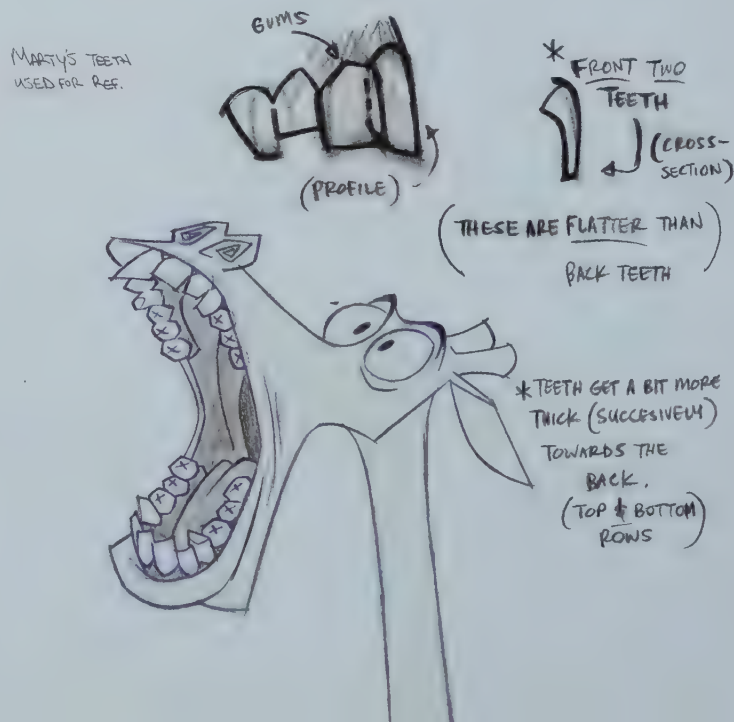
"Melman is a hypochondriac so the thinner, the better," says Craig Kellman. "I obviously want to play contrasts, and we had a love story between Gloria and Melman. She would be wide, so he would be lean. I originally had his legs stick thin and it looked great. The technical directors at PDI/DreamWorks thought the design was impractical, and he would crash against himself. I would be hearing things like, 'I don't know how Melman is going to be able to walk on those legs. They look like they're going to break at any minute!' My thought was, well, that's the power of animation. He is going to walk. We're going to make him walk."

"It was really important that his exaggerated characteristics add to the humorous aspect of our story. When you have a stick of an animal like Melman, with huge teeth and nostrils on the end of a very thin face and big eyes — that's funny. That mixture of elements creates humor and was a big part of designing all our lead characters."

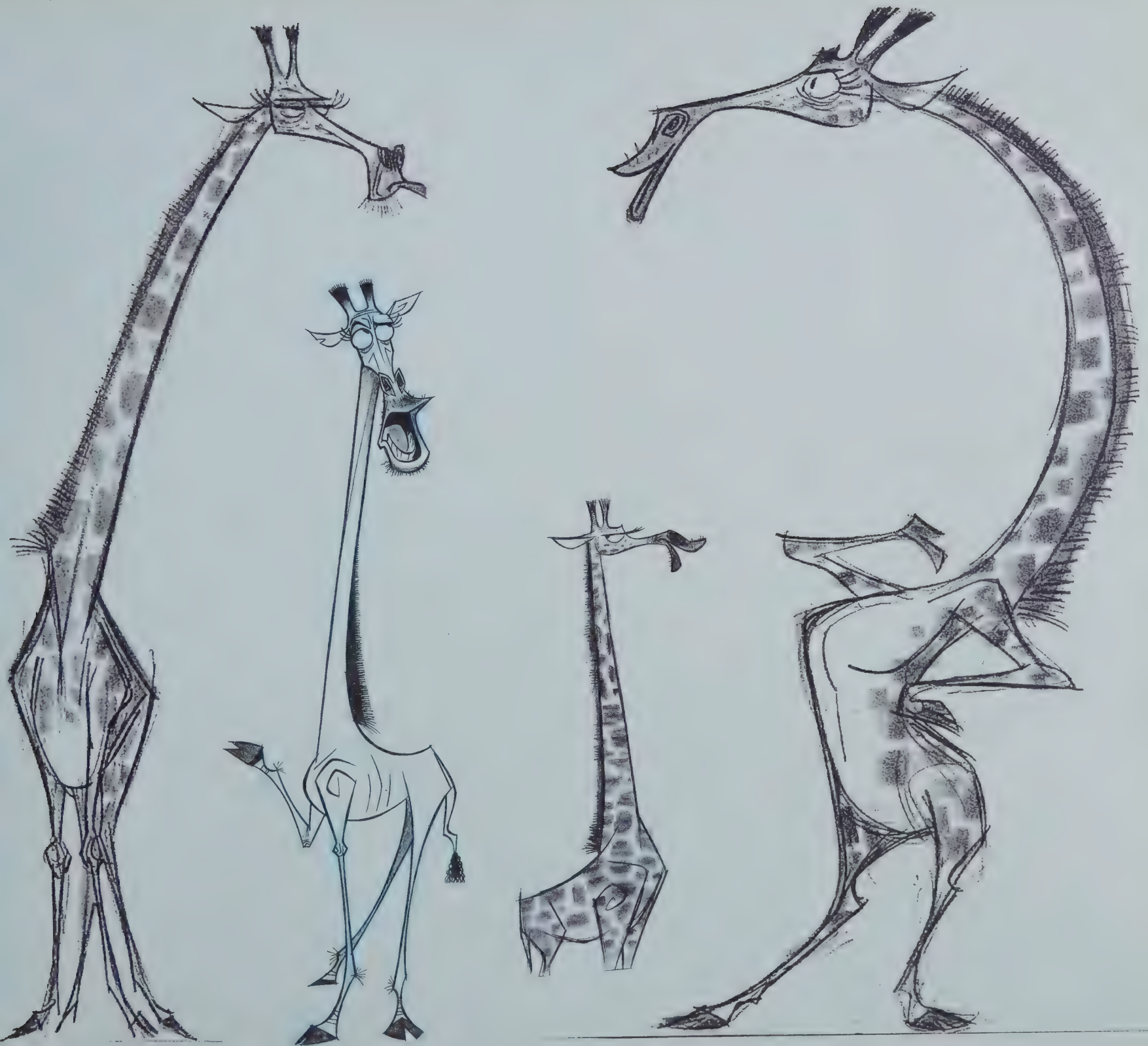
—Kendal Cronkhite, production designer

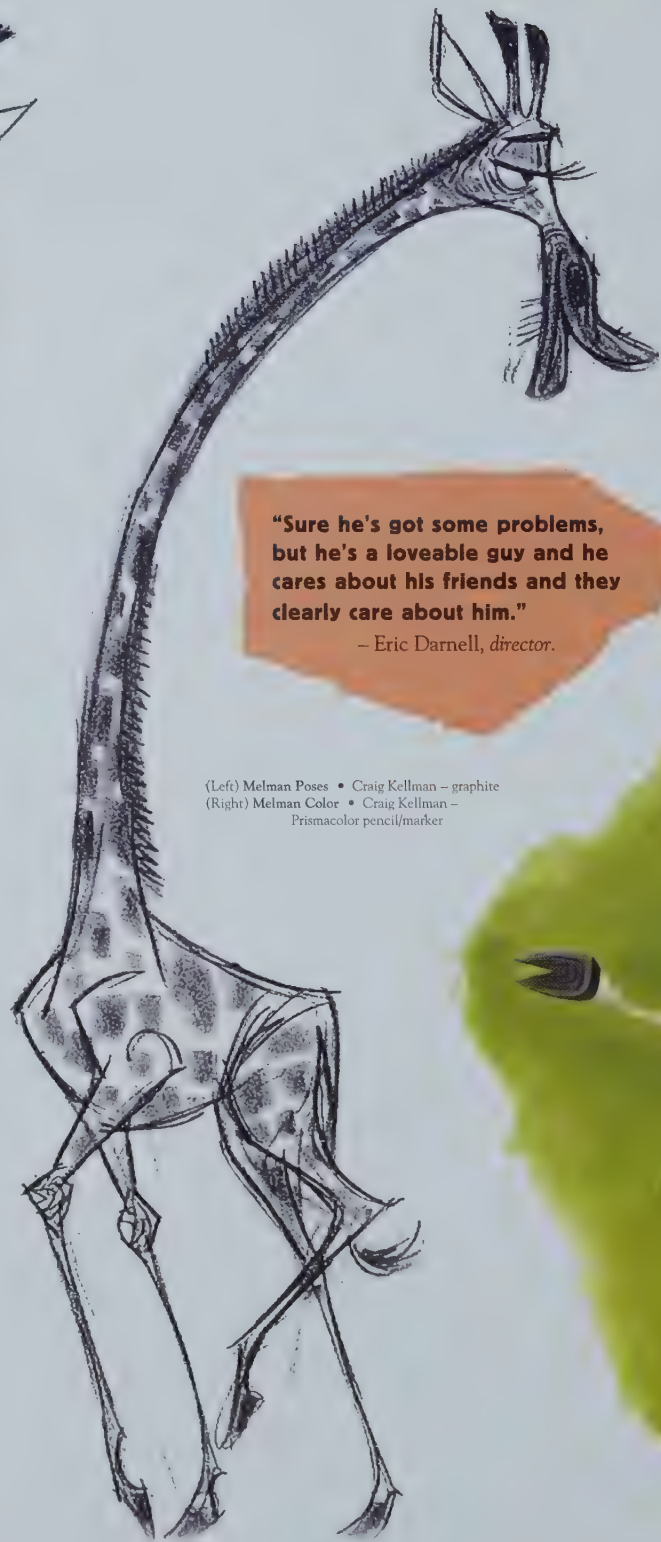
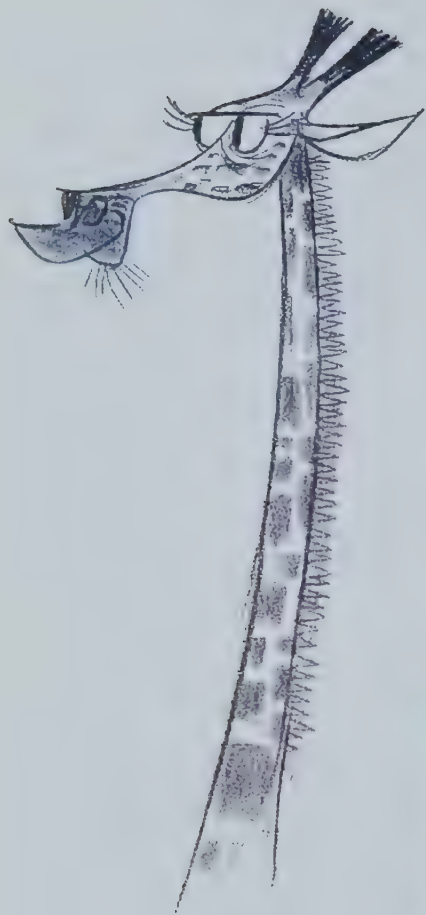
Melman's disproportionate design lent itself heartily to the brand of humor he incarnates. His extreme facial features (bulging eyes, big mouth and lips), along with his skinny body make him look like a very stressed out giraffe, constantly scrutinizing himself and worrying about what he finds.

David Schwimmer provides the voice of Melman, who may have to get used to a more holistic approach to his medical problems in the wilds of Madagascar. McGrath says the filmmakers knew Schwimmer was the perfect choice for the role of Melman right from the start. "Some actors' voices just lend themselves to an animated character, and David's is one of those. We wanted Melman to be comic relief as well as really lovable, and David has the charm and sincerity that comes through in every line that he says."



(Above Left) Melman Pose • Craig Kellman – graphite
 (Right) Melman Mouth Study • Craig Kellman – graphite
 (Opposite) Melman Poses • Craig Kellman – graphite





**"Sure he's got some problems,
but he's a loveable guy and he
cares about his friends and they
clearly care about him."**

– Eric Darnell, *director*.

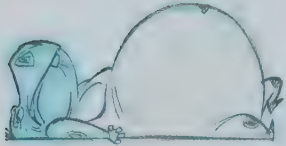
(Left) Melman Poses • Craig Kellman – graphite
(Right) Melman Color • Craig Kellman –
Prismacolor pencil/marker



"I love you Gloria...
like you love a good
book or the beach."



Gloria



The Central Park Zoo can be a rowdy place at times, but never fear: Gloria is the level-headed den mother of the bunch. Sweet by nature, this gargantuan yet graceful hippo is tough when she has to be and, with a group that includes characters like Alex, Marty, and Melman, that's certainly a good trait to have. When not performing ballet,

Gloria dives into her pool for the public, keeps the other animals on an even keel, lays down the law, breaks up arguments, and applies a much-needed dose of common sense in dire situations. She's more than just a peacekeeper, however. When Gloria sees Marty depressed on his tenth birthday, she firmly reminds Alex of his duties as the zebra's best pal, not relenting until the lion offers Marty some comfort.

"Gloria is the foundation of the group," as director Tom McGrath sees it. "She's the one with the level head. Alex, Marty, and Melman act mostly like adolescents and she's the one who wears the pants and keeps them in check. They argue, they have different points of view and they can panic, but she's really the glue of this group, especially when things are challenging."

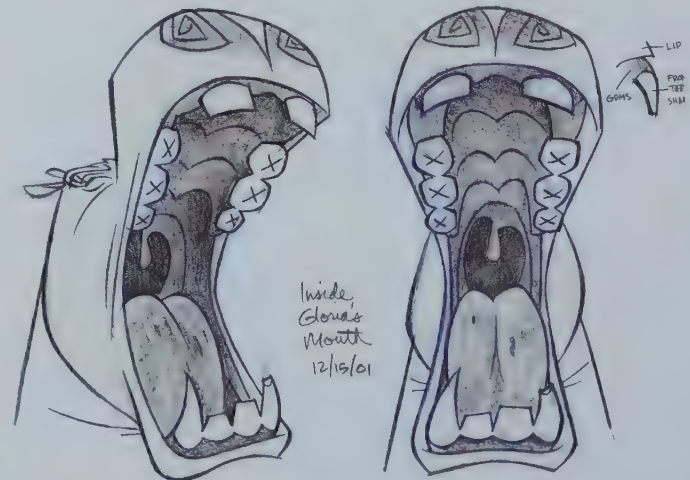
"Hippos are big," says head of animation Rex Grignon — an understatement for the graceful and happily full-figured Gloria. "You never have a skinny hippo, but as hippos go she is tight. We always think of her as a dancer, that she never struggles under her weight. We feel like, in the hippo world, she'd be a swimsuit model. We always want her to look like she's very coordinated, like she's got lots of strength where she needs it but is always very feminine. And she's the one who keeps the cool head when things get out of control."

Originally, Gloria was much more robust — a super-huge, round character. Besides downsizing her to fit with her personality traits, the filmmakers also ended up slimming her down significantly for technical reasons. Because she was so big, she would bump into everything, including herself, with every movement she made. This created a number of technical challenges, as

collisions have always been difficult in CG. It also made for a very physically disruptive character who wasn't elegant or reassuring in the way that Gloria was meant to be.

Gloria the hippo is also a New Yorker through and through, which means that she is sweet when she wants to be, tough when she needs to be, and sassy when she feels like it. "She has great confidence," says producer Mireille Soria, "and yet, there is a real sweetness there. We didn't want her to just be bossing everyone around and having an attitude."

Director Eric Darnell was enthusiastic about Gloria from the beginning: "She has the biggest backbone in our group of heroes. She's really got her act together, and when the other three guys start to lose it, which is pretty common for them, she's the first one to step in and shut them down." Such a character required a steady and supportive voice. Director Tom McGrath related that, "The character required someone to be strong, but to be sweet as well. Just from hearing Jada Pinkett-Smith's voice — she has a beautiful voice and she can sing — we heard just the right range in her intonation."



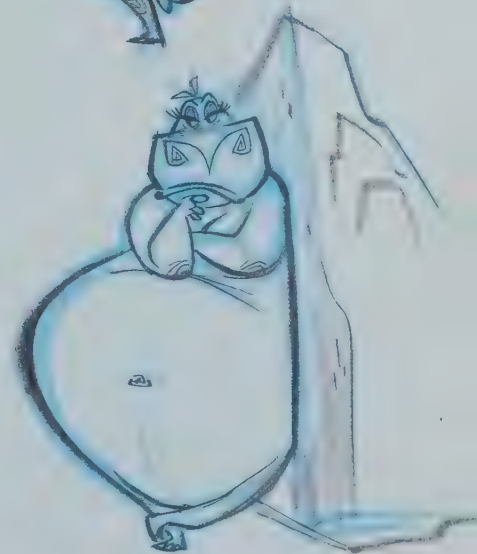
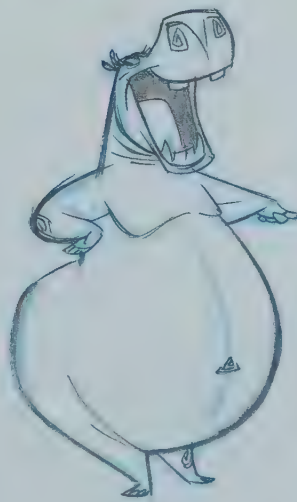
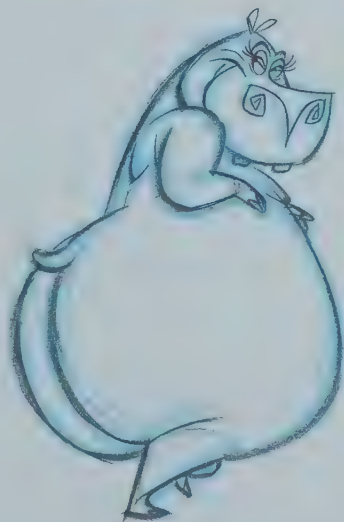
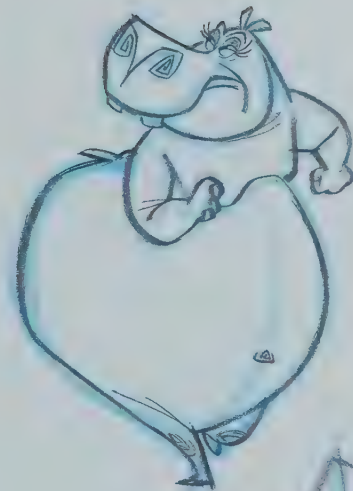
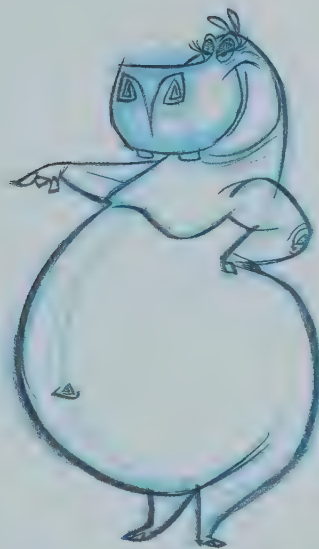
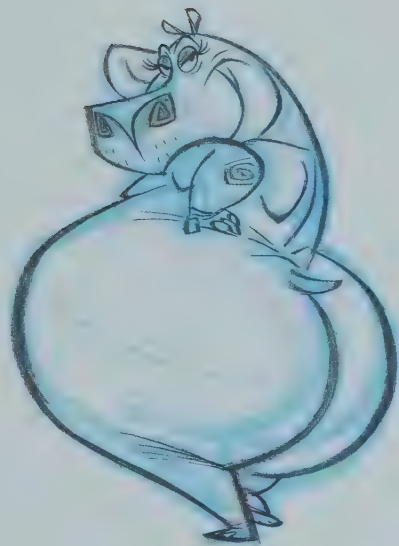
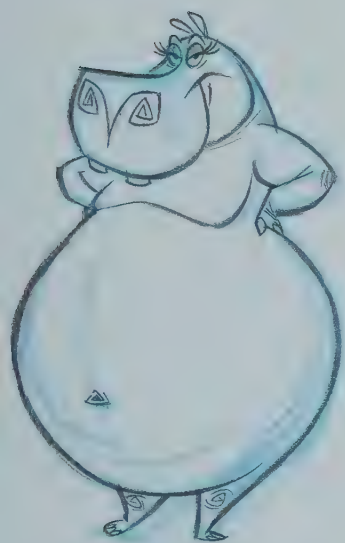
(Above Left) Gloria Pose • Craig Kellman - Prismacolor pencil/graphite
(Right) Inside Gloria's Mouth • Craig Kellman - Prismacolor pencil/graphite



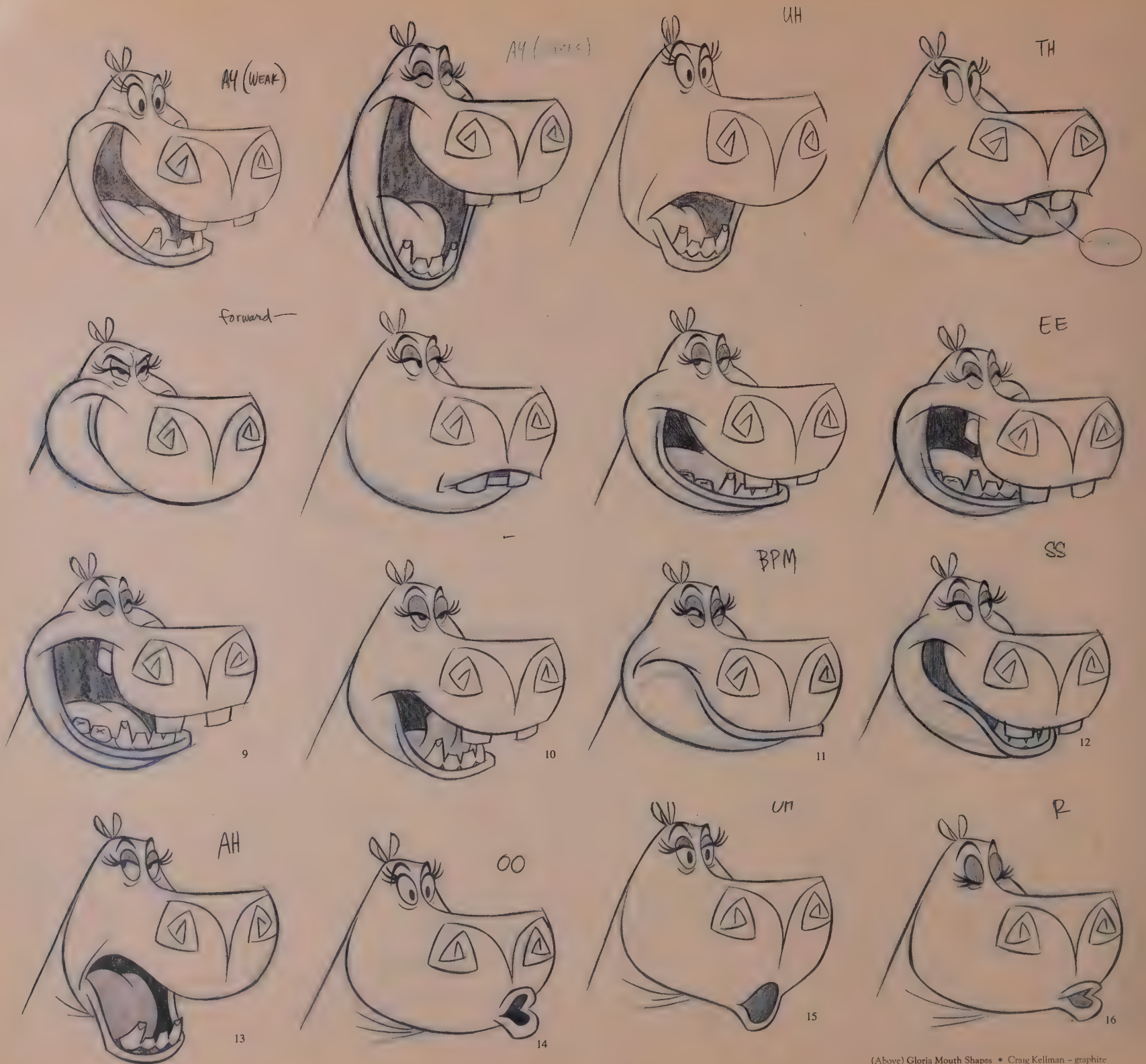
**Art Center College Library
1700 Lida St.
Pasadena, CA 91103**

(Above) Gloria • Craig Kellman - Prismacolor pencil/marker





(Left & Right) Gloria Poses • Craig Kellman - Prismacolor pencil/graphite

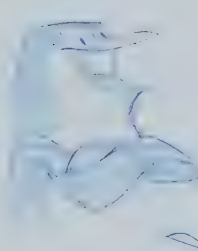


(Above) Gloria Mouth Shapes • Craig Kellman - graphite
 (Right) Gloria • CG

**“Why am I the
parade and
you’re the rain?”**



Penguins



Cool. Confident. Highly skilled. Ready to take on any assignment, no matter what the danger. Does this sound like the perfect description of an elite commando unit? Would you believe that elite unit is composed of four penguins? Believe it. No one can plan an escape, commandeer a cargo ship, or improvise an attack plan like these black-and-white brigadiers.

Skipper is their commander, giving orders in his clipped, suave manner. Kowalski is the strategist; cool in a crisis and a master of improvisation. Private is young but clever, able to crack any code. Rounding out the team is reckless Rico, skilled with all weapons and the martial arts. For the penguins, their captivity is a plot engineered by sinister forces. Skipper favors a breakout and an escape to Antarctica, telling his cohort “We don’t belong here. It’s all some kind of whacked-out conspiracy!” The birds won’t rest until they reach their goal, even when Antarctica turns out to be less than they had expected.

“The penguins really didn’t have a major role early in production,” says director Tom McGrath. “I was working on a section, just storyboarding this part of the script that said, ‘the crates are washed overboard in a massive storm at sea’. I wanted to do something interesting with it. There happen to be these penguins that were also being shipped and the question came up, why are penguins going to Africa?”

“I thought it’d be even a better idea if these penguins didn’t want to go to Africa, and revolted, got out of their crate, took over the boat, turned the boat around in a hairpin turn, and the crates just happened to flow overboard. And end up in Madagascar,” adds McGrath. “and so from that, it was just fun developing these characters that were initially more like POWs, being in the zoo.”

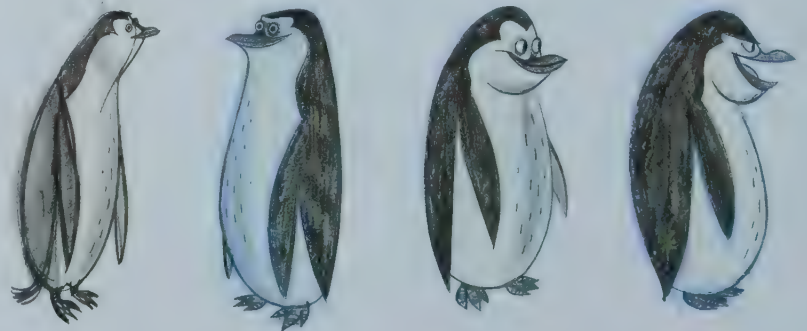
In order to emphasize their tight-knit, military nature, each of the four penguins was cast from a single original design that was subsequently manipulated in the computer, giving each a distinct look that fit into an

overall uniformity. For instance, “Skipper was really influenced a lot by Robert Stack,” recalls McGrath, giving him a more authoritative presence.

While deadly serious, these highly competent aquatic birds also had to be cute and appeal to a general audience, as well as embody the physical contradiction between penguins’ natural awkwardness and their characters’ secret-agent-like agility. The dual contrast between their cuteness and hard personalities, as well as their species clumsiness and martial arts precision, is ultimately where the laughs come from.

“We really landed in this place where we realized that they’re penguins and they’re limited,” recalls the head of animation Rex Grignon. “If you watch real penguins, they’re very limited in their physicality, and they walk. It’s really awkward in the way they hop up on things. But that’s what is funny about them. So we really wanted to keep that, but then give them this ability to somehow do these things that just seemed impossible. But we dished that out very selectively. When you first see them they look like these awkward little guys, waddling across, but then they kick open the door and do an amazing karate chop, then waddle back across but can’t push buttons because they don’t have thumbs ... It was just sort of a fun juxtaposition.”

Adding to the fun is the fact that director McGrath voices Skipper himself, with *Shrek the Third* director Chris Miller (Kowalski), and DreamWorks editor Christopher Knights (Private) voicing the others.



(Above Left) Penguin Pose • Craig Kellman – graphite
(Right) Penguin Poses • Craig Kellman – Prismacolor pencil/marker

“Who says a penguin can’t fly?”



(Above) Penguin Color • Craig Kellman - Prismacolor pencil/marker
(Right) Penguins • CG



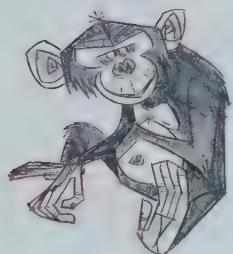
(Above) Penguins Release Parachute • Alex Puvilland – Photoshop
(Left) Penguins Regroup • James Wilson – Photoshop



(Above) Penguins in Ditch • Tim Lamb – Photoshop
(Right) Penguin Office Area • Erwin Madrid – Photoshop



Chimps



Chimpanzees Mason and Phil live the easy life at the Central Park Zoo. Mason is an erudite gentleman of a chimp with his British accent, taste for high culture, and total disdain for Phil, his lazy cage mate. Phil lacks Mason's excellent communication skills; he tends to chatter noisily while communicating in frantic sign language.

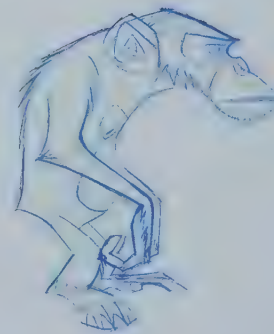
Mason and Phil are among the most entertaining secondary characters in both *Madagascar* movies due to the contrast between the sophisticated Mason and the inarticulate Phil.

As with the penguins, designers struck Mason and Phil from the same general chimp model, making them excellent foils for one another by providing sharp contrast at the level of personality, to great comedic effect. Drawing on the idea of British restraint, they overlaid the natural image of the chimp as a fun-loving comedian with an at times stoic, enduring demeanor to craft Mason. Phil, on the other hand, was able to revel in the traditional, off-the-wall chimp role.

"Expect the unexpected," says Rob Koo, head of story, on the supporting characters in the *Madagascar* films. "We try to challenge the audience's expectations when it comes to certain animal characteristics. Mason and Phil are a perfect

example. One acts exactly as we expect a chimp to be, the other defies the stereotype. They are a hilarious team."

Providing Mason's voice is Conrad Vernon, director of *Shrek 2*, who also voiced the unforgettable Gingerbread Man in the *Shrek* films.



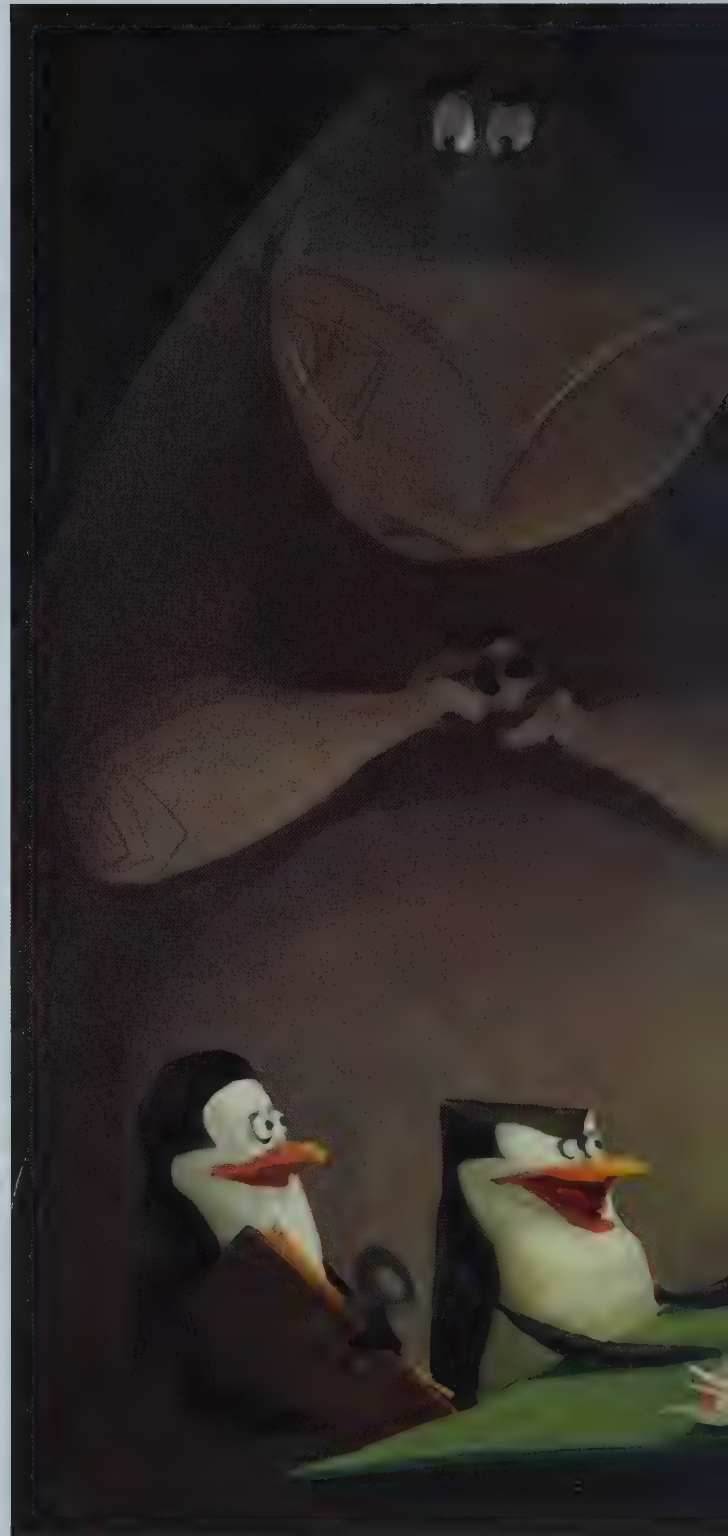
(Above) Chimp Pose • Craig Kellman – prisma color pencil/graphite
(Right) Chimp Poses • Craig Kellman – prisma color pencil/graphite/marker
(Opposite) Mason & Phil • CG

"Brake for Bananas."





(Top) Chimp Chess • James Wilson - Photoshop
(Above) Chimps Show Up • Ruben Perez - Photoshop
(Right) Skipper & Mason Argue • Tim Lamb - Photoshop





Zoo Animals



As much attention as Alex, Marty, Gloria, and Melman receive from adoring patrons, they are not the only stars of the Central Park Zoo. Over 130 species of animals grace the popular park and every kind of animal from giant polar bears to Brazilian black tarantulas. And many of them were required to make a quick appearance in the first film.

The zoo houses many exotic birds, such as ostriches, noisy toucans, and colorful parrots. Various alligators and snakes represent some of the reptiles, and polar bears are found not far from where the penguins are plotting. Elephants, rhinoceros, and even a few porcupines are spotted for a moment or two.

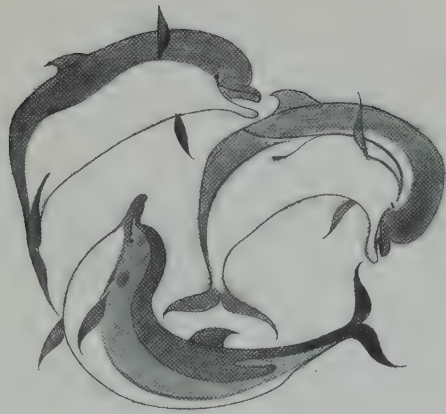
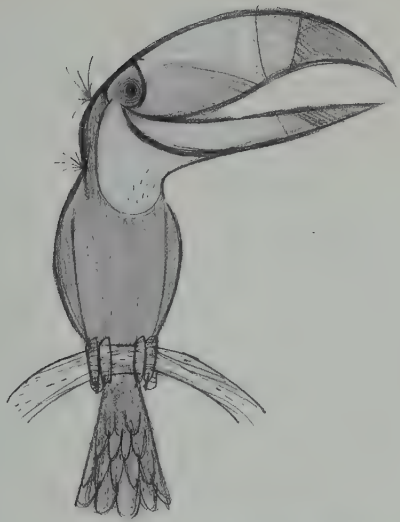
All of them were designed by the Dreamworks team with the same care as any of the leading figures. "I had designed many of the zoo characters for the original movie," says artist Craig Kellman. "I wanted all of them to have that classic 1950s modern graphic stylization. I was well aware that we were

making a comedy, and not a National Geographic documentary, and it was important to me that you can tell a little something about the characters personality in one simple pose or facial expression."

It was a delicate balance for the character designers. "If they were too funny looking, they wouldn't communicate which animal they were supposed to be," says Kellman. "If they were too realistic, then Marty, Alex, Gloria, and Mellman wouldn't fit in. The characters had to be in the same design universe."



(Above) Masakuro • Nico Marlet - Prismacolor pencil
(Right) Alligator • Craig Kellman - Prismacolor pencil/graphite/marker



(Above) Toucan, Snake, Elephant, & Rhino • Craig Kellman - graphite
(Above) Dolphins • Nico Marlet - Prismacolor pencil/graphite

(Below) Camel, Parrot, Pigeon, Ostrich, & Mouse
• Craig Kellman – Prismacolor pencil/marker
(Bottom Right) Duck • Phillippe Tilikette –
Prismacolor pencil/graphite





Nana



Nana likes to make a good first impression. Preferably on the head, the butt, or in the groin. This is how Alex is greeted by the nearsighted little old lady upon entering the Grand Central Station concourse in the first film, where she batters “kitty” with judo, a can of mace, and several well-placed smacks with her bag.

“She was one of our generic females that the technical directors and modeling artists just squished and pulled and worked,” says Kendal Cronkhite. “Nana is actually a very young, sexy female generic just pushed into position and animated like this. That long coat that hides her? She is hiding her assets under there.”

From scene stealing cameo in the first film, to chief adversary in the penguins Christmas short, Nana was clearly destined

for bigger things in the *Madagascar* movie universe.

“Whenever we have antagonists that are too real, too harsh or too dark, it doesn’t feel right,” producer Mireille Soria says, explaining how Nana was developed from a bit player. “She obviously has a problem with these animals in the street, and in her house. It just kind of grew from there.”

“Nana was a more organic element to our story and it made sense she could play a humorous adversary, and wouldn’t detract from the main story arc between Alex and his dad,” says Rob Koo, *Madagascar*’s head of story. “I love the character. She can beat Alex up, but when she strolls around the zoo or the jungle, she can barely walk.”

“We picked Elisa Gabrielli out of the loop group in the first film to audition for the old lady, now known as Nana. We ended up using her there, in the penguins short and in an expanded role in *Madagascar 2*. Talk about a success story. She’s wonderful.”

– Mireille Soria, *producer*



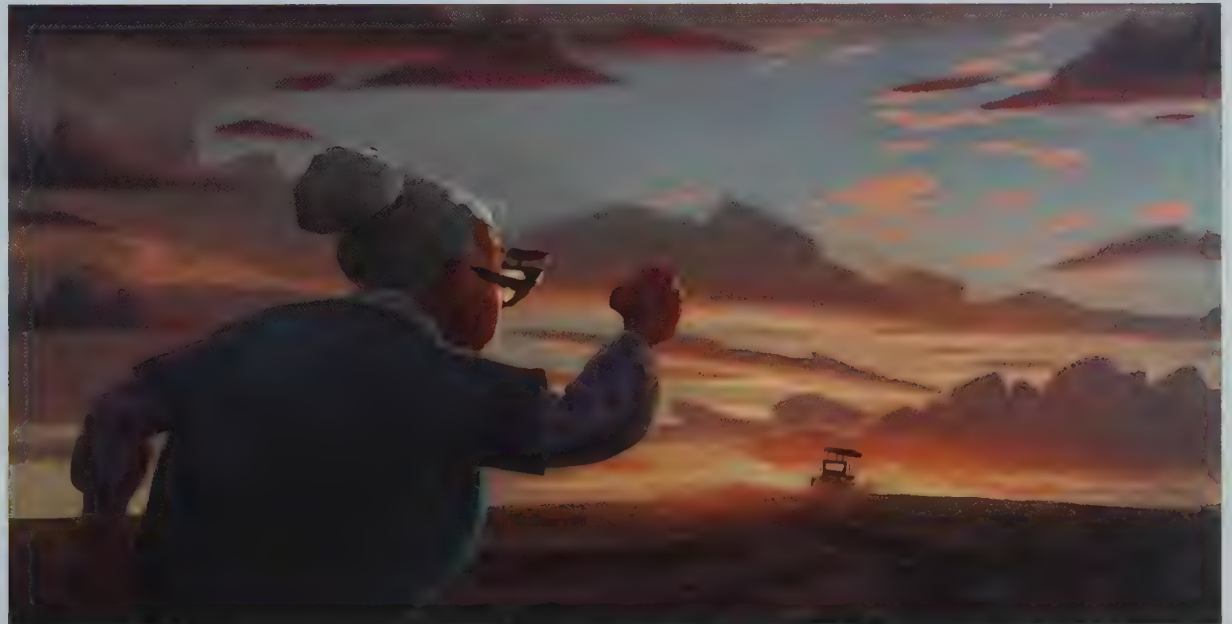
(Above) Nana • Shanfion Jeffries – Photoshop
(Right) Nana Stages • James Wilson – Photoshop



(Above) Nana Kicks Alex • Alex Puvilland – Photoshop
(Right) Granny Shakes Fist • Tim Lamb – Photoshop

**“She’s like The Terminator
in sensible shoes.”**

— Rob Koo, head of story



Julien & Maurice



Nobody really chose Julien to be king of the lemurs on Madagascar; he just thought he'd make a great one. The self-proclaimed King Julien the Thirteenth firmly believes he's the greatest ruler ever, and who's to argue? Hyperactive, egotistical, and phys-i-call-y fit, Julien believes that life is meant to be a party! Thanks to his brilliant leadership (and energetic singing), his subjects' days are spent in happy revelry. All of Madagascar is a dance floor, and Julien never once lets his subjects forget that he's the star.

"One day, several years ago, the casting department came to us and proposed Sacha Baron Cohen as a voice talent," says director Tom McGrath. "They thought maybe he could add something." That was an understatement. "Sacha is incredible. We'd get him into a recording session and he'd have one line. He'd turn it into eight minutes of comedy."

"King Julien has a big impact on events in the first film, and he continues to do so in the second film," says Rex Grignon, head of animation. "He was a bit of a surprise. Sacha Baron Cohen did this amazing vocal recording, and it just inspired us as animators to really play. In watching him record, we noticed that he uses his hands in this very cool way so we introduced this into the character. It really brought this quirky, crazy king idea to Julien. He thinks of himself as a king. Everybody thinks of him as the king and Maurice is his right hand man. Maurice is the more sensible one, really analyzing the dangers and the risks in all these situations. But Julien is just 'Let's party, let's go out and have fun.' They make a great little duo — funny man and straight sidekick."

As his second-in-command, Maurice is the voice of reason to the manic monarch. Maurice understandably has misgivings upon observing the powerful lion, and a few more after seeing Alex's jaws clamped around Marty's butt. Unfortunately, being number two means having your good advice ignored most of the time, especially when your king is always right.

Maurice originally had it better. As director Tom McGrath relates, "There was an Aye Aye named Maurice who was the leader of the island. He was more of a straight man who had a plan how to use Alex, and there was this little character, Julien, who was questioning the idea that they should have a lion help them. Director Eric Darnell proposed we make Julien the king because he was such a fun character. Maurice was still a great character, too, so we wanted him to be the sensible side of Julien, the voice of reason to this crazy king."

Designers took this message to heart, too, crafting a delicate balance between the natural Aye Aye appearance (not too cute, truth be told), apparent level-headedness, and the need for comedy when fashioning Maurice's likeness. Designer Craig Kellman brought his eyes closer together, giving him a more focused and human, intelligent appearance, while at the same time rendering the goofy ears and funky nose that make the Aye Aye so distinct looking in a comic light.

No matter what roles they eventually played (or how they play off one another), King Julien and Maurice are a terrific team, and Madagascar is the funniest place on Earth when they're holding court.

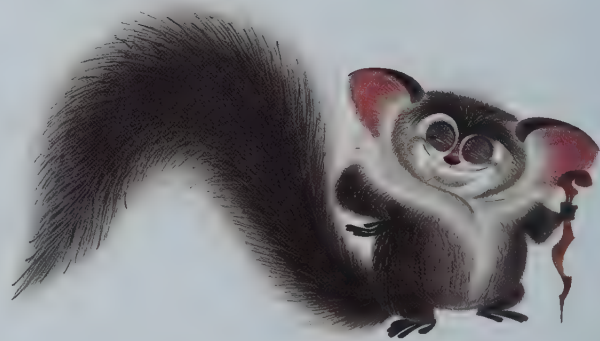


(Above) Julien Headpiece • Yoriko Ito – Photoshop
(Right) Raise Your Arms! • Kory Heinzen – pencil

“When Sacha did King Julien, we were all on the floor laughing hysterically because he would go on and on as the character.”

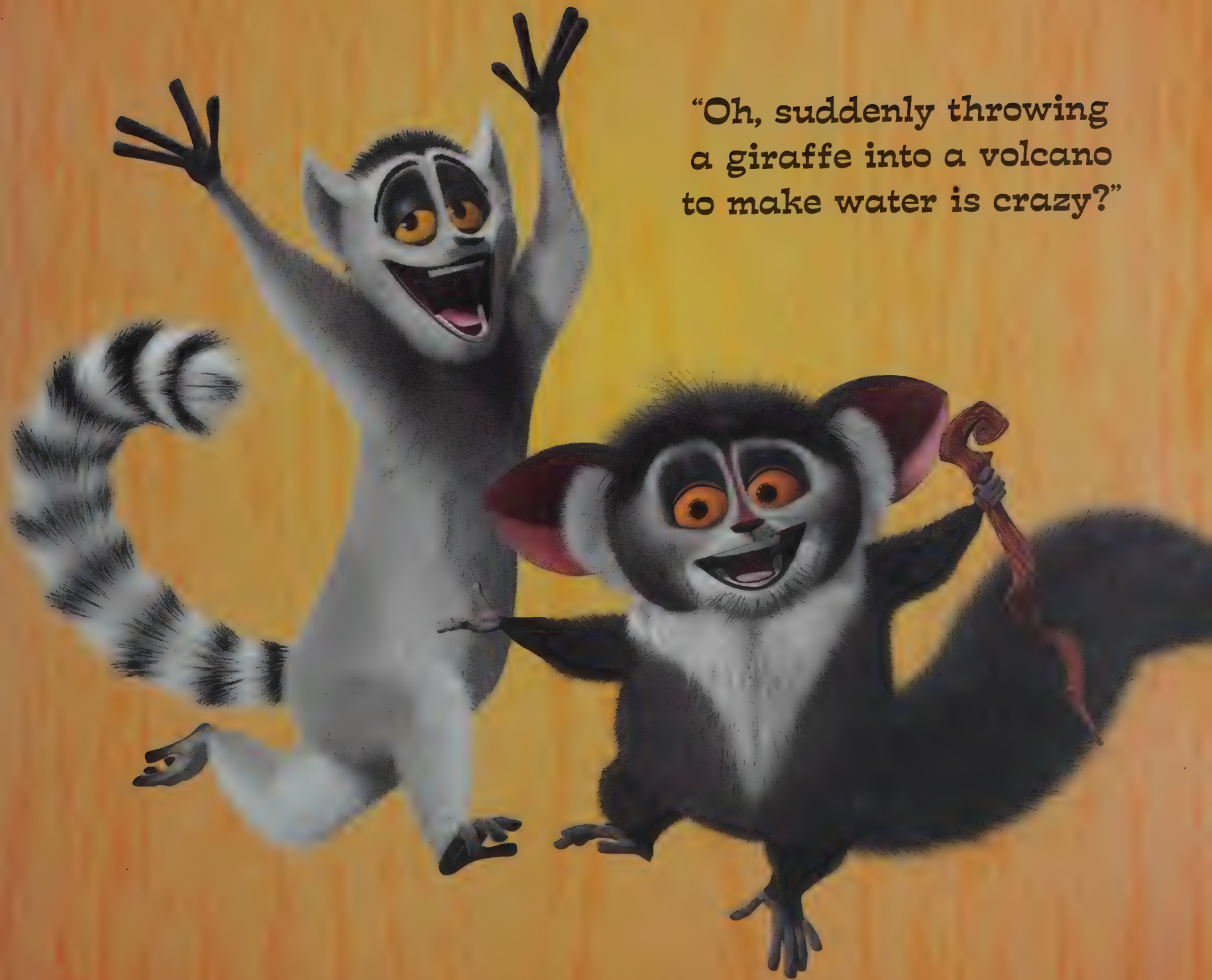
— Mireille Soria, *producer*





(Top & Left) Maurice • Craig Kellman - graphite
(Middle) Maurice Color • Craig Kellman - pencil/marker
(Bottom) Celebration • Ken Pak - Photoshop
(Right) Julien & Maurice • CG

**“Oh, suddenly throwing
a giraffe into a volcano
to make water is crazy?”**



Mort & Lemurs



All hail the New York Giants!" shout King Julien's subjects, a city of colorful and lively lemurs who do their best to make Alex, Marty, Gloria, and Melman feel like royalty. The lemurs come in many shapes and sizes and are adept at climbing trees, throwing parties, and dancing to hip-hop tunes.

Director Tom McGrath noted that, "Madagascar is the only place in the world that has lemurs. The variety of lemurs that live there make them exotic, interesting animals." Eric Darnell, McGrath's co-director, added that "one reason we chose Madagascar was because of the lemurs. They're not characters that have really ever been exploited in traditional or computer animation. It was just a great opportunity to go with characters that are anthropomorphic, sort of human, that we could go crazy and run wild with."

The littiest and decidedly cutest of the lemurs is Mort, an aptly named mouse lemur, who uses his appeal to his advantage. Darnell attests: "I don't

"We wanted Mort to be the cutest darn lemur you've ever seen in your life, and when he does that thing with his eyes and the audience goes 'Awww,' we know we've been successful."

— Eric Darnell, *director*

know how he did it, but Andy Richter managed to pull off this great little kid voice that didn't seem forced, and it was just hilarious. Because of what Andy brought to the part of Mort, we ended up expanding the role and gave the character more screen time. We wanted Mort to be the cutest damn lemur you've ever seen in your life."

Designer Philippe Tilikette obliged, creating the original look for the cutest of lemurs. Craig Kelman then added the finishing touches, making the model more angular and consistent with the rest of the character designs, placing a special emphasis on the eyes, carving out the eye sockets to make them more hard-edge and expressive. "When he does that thing with his eyes and the audience goes 'Awww,' we know we've been successful," says Darnell.



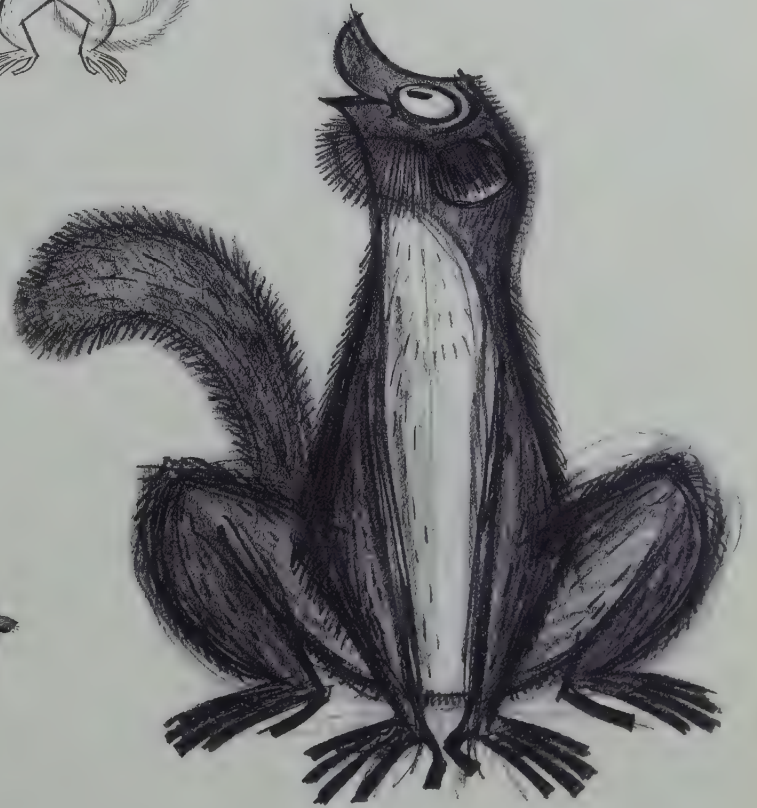
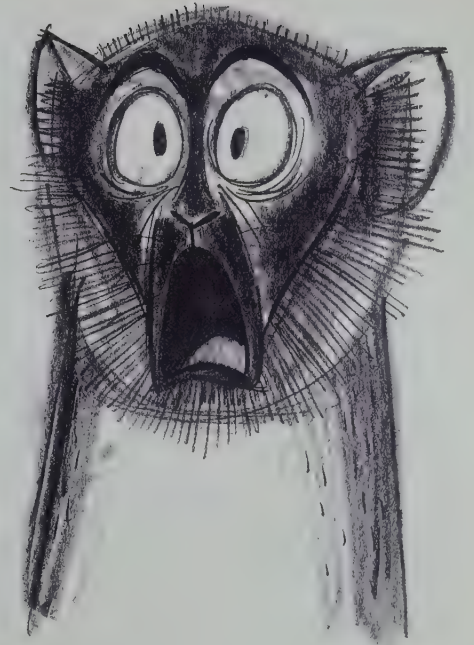
(Above) Mort • Philippe Tilikette - Prismacolor pencil
(Right) Mort Waving • Erwin Madrid - Photoshop
(Opposite) Mort • CG



**"I'm all packed.
I've brought many
hats and snacks."**

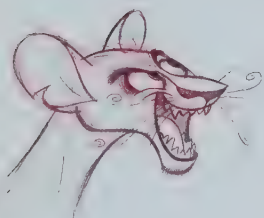


(Above) Lemur Color Variations • Craig Kellman - Prismacolor pencil/marker



(Above) Lemur Poses • Craig Kellman - graphite

Fossa



Madagascar may be a tropical Shangri-La, but there's trouble in paradise. No sooner do King Julien and his subjects start to party than the feared fossa show up, looking to make dinner out of any hapless lemurs they can catch. The fossa inspire such terror that the mention of their name can traumatize the entire lemur colony, and there's good reason for that: Fossa look somewhat like hyenas — all spindly limbs and bad attitude — as they lope like wild dogs across the island. The fossa hunt in packs, staging forays from a rocky maze that they call their home. Their favorite snack? The much smaller lemurs, who are no match for the beasts. There is a lighter side to the fossa: They are so confident in their ability to intimidate lemurs that they take the time to prepare their prey like master chefs (as poor Mort discovers). This balance between ferocity and humor was the result of many revisions of the fossa during production.



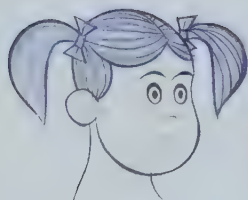
"Fossas are the only predators on Madagascar," relates producer Mireille Soria. "They are about the size of a small coyote. We've gone to the zoo and seen them, and they look just crazed, which is what we were going for. We wanted them to be like tasmanian devils — not good or evil, just completely obsessed with eating animals." Kendal Cronkhite commented on the predators' refinement: "Craig Kellman had a million different drawings for fossa. At one point they were hunting and eating machines, and then they were exotic chefs, but in the final design they ended up being kind of comedic." The fossa may inspire a chuckle or two among audiences, but you won't catch Mort laughing anytime soon!



(Above Left) Fossa Face • Craig Kellman – Prismacolor pencil/graphite
(Above Right) Fossa Pose • Craig Kellman – Prismacolor pencil/graphite
(Above) Fossa Color • Craig Kellman – Prismacolor pencil/color marker



Humans



Before they “relocated” to Madagascar, Alex, Marty, Gloria, and Melman shared their lives with the humans of New York City. Alex loves to perform to cheering crowds of field trip kids and other zoo patrons, who toss him roses (and occasionally underpants). Marty also performs, but tends to spray onlookers with mouthfuls of water. Any human watching the penguins might have their ice cream spoons swiped by Rico, who needs them to dig an escape tunnel.

Our friends soon find out that people love them only when confined to the zoo; outside of its walls things are much different. The humans who watch Marty prance down the street seem a bit jaded, but commuters on the New York subway flee the scene screaming when a lion, a giraffe, and a hippo enter their car. Whether the humans adored our heroes or panicked at the sight of them, the *Madagascar* crew realized that they would need people in order to tell a complete story.

“As the story took shape the need for specific humans — lots of them — became a priority” says Cronkhite. So the production team challenged Craig Kellman with developing shapes that could be easily adapted or changed to meet the ongoing demands of human characters. “He ended up designing generic humans: two males, two females, and two kids who could be either male or female. All the variations (such as hair and skin tones) were put into the computer, and our entire cast of humans was based on them. Zoo workers, crowds, all the cops in Grand Central Station, firemen — all of them are

“Craig Kellman’s designs dictated that this world would be slightly askew — not overly caricatured, just whacked out a little bit. We started referring to it as ‘the whack factor.’”

— Tom McGrath, *director*

actually Craig’s basic designs.” The human characters are, in fact, so well done that no casual observer can tell that they are clones of one another in different dress and hairstyle.

The humans are just as expressive as their animal counterparts, however, and the rules of “squash and stretch” animation apply equally to them as well. Their naturalistic movements and emotional realism can easily be seen in the police officer who is terrified of Alex in Grand Central Station, or in the animal activist who gives an impassioned speech at the Central Park Zoo following the animals’ capture.

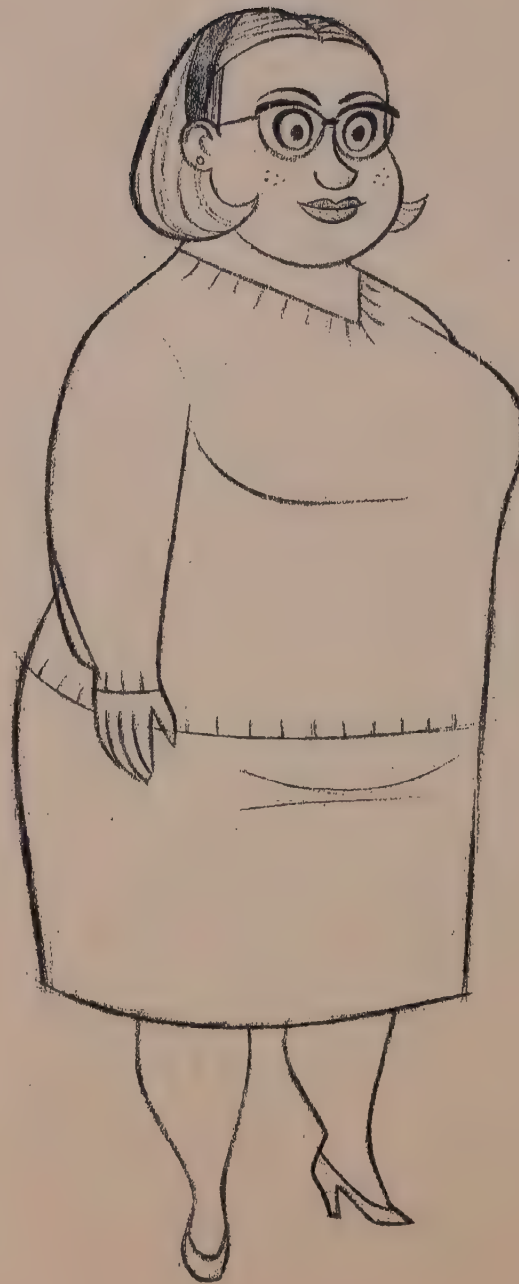
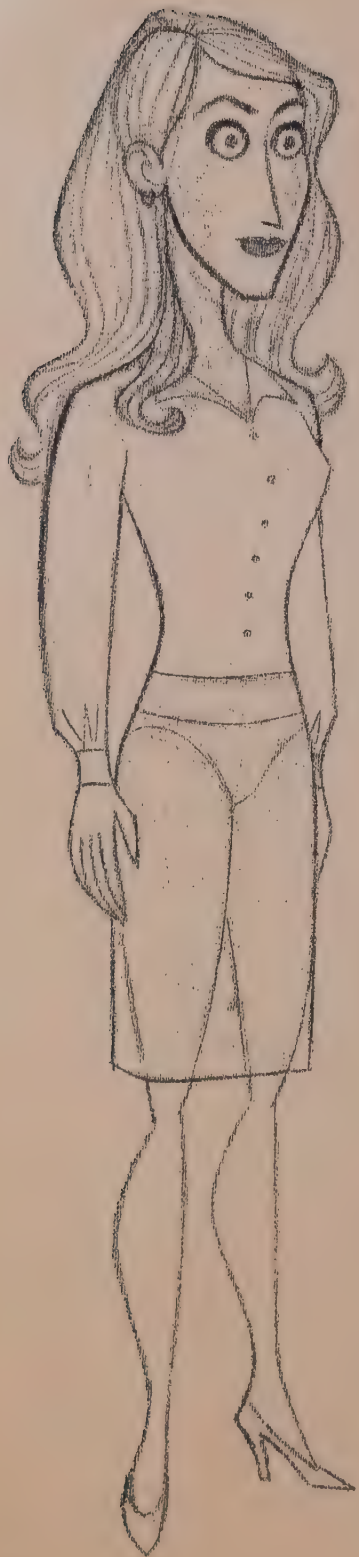
Cronkhite admired how well Kellman pulled off this simple yet convincing illusion in his cartoon people. “They all hung together and stuck together as one design element, and didn’t stand out from each other as far as characters were concerned.” As entertaining as the humans were, they still took a distant back seat to a lion, a zebra, a hippo, and a giraffe.



(Above Left) **Generic Girl** • Craig Kellman – graphite
(Right) **Human Color** • Craig Kellman – prismacolor pencils/markers



(Above) Back to Nature Guy • Craig Kellman – Prismacolor pencil/graphite
(Right) TV Reporter • Craig Kellman – Prismacolor pencil/graphite
(Far Right) Ship Captain • Craig Kellman – Prismacolor pencil/marker

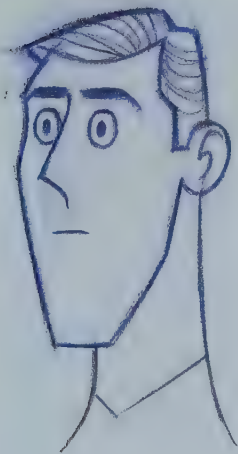


(Above) Generic Women Variations • Craig Kellman - graphite
(Opposite) Generic Men Head Variations • Craig Kellman - graphite/Prismacolor pencil

Variation ②



Variation ③



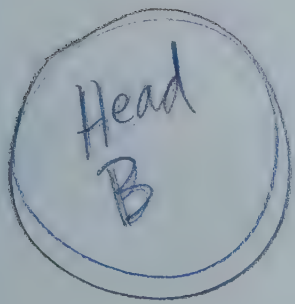
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Variation ①



Variation

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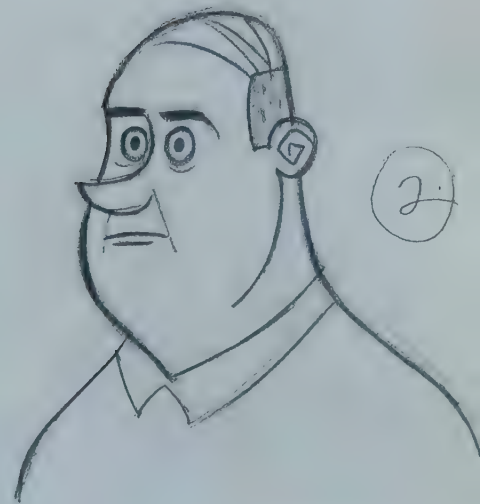


Variation

⑤



②



Little Zoosters



Aren't they cute? Long before Alex, Marty, Gloria, and Melman went on their great adventure, they grew up together in the Central Park Zoo. Alex, who had been trapped by poachers as a cub, was actually the last to arrive; zoo toddlers Marty, Gloria, and Melman were on already on hand to witness Alex's arrival and first performance. Although just a youngster, Alex already had his poses, moves, and charisma down pat. The little lion was born to perform, and his friends-to-be knew it right away.

Animating younger versions of the zoosters was a challenging task, as they had to maintain the same mannerisms and characteristics they would

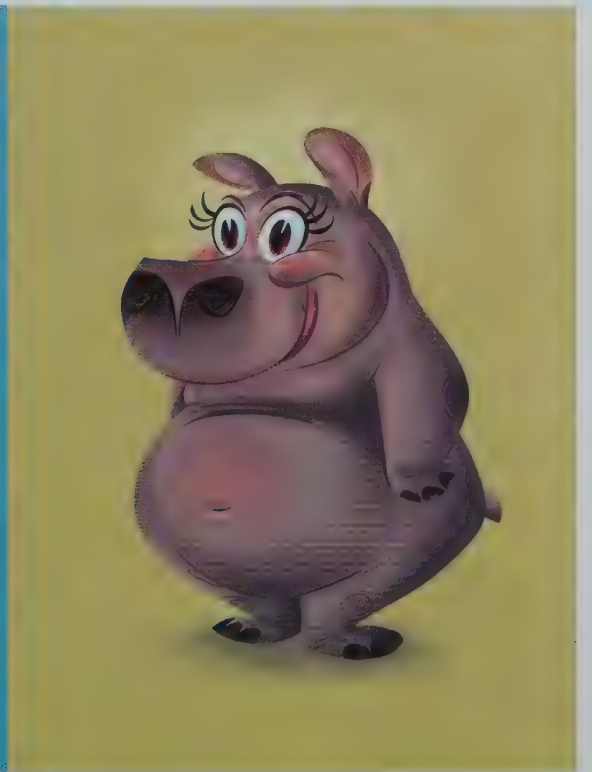
keep in later life. Head of Animation Rex Grignon recalls, "These designs just opened up some amazing opportunities. It was really about finding an animation style that lived up to these designs." With only minutes of screen time, Grignon's crew managed to accomplish this with brilliant results: Little Alex, Marty, Gloria and Melman are as adorable as they are funny.

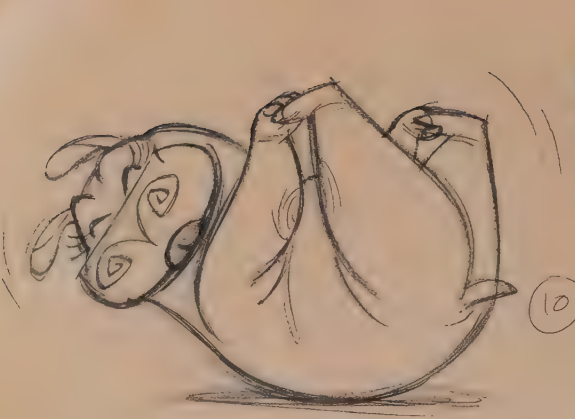
(Above) Baby Alex • Andy Bialk – graphite
(Right) Baby Alex • Andy Bialk – marker/Photoshop
(Below) Little Zoosters • Andy Bialk – graphite/Photoshop





(Above) Baby Alex • Andy Bialk - Prismacolor pencil/graphite
 (Above Right) Baby Alex Color Variations • Andy Bialk - Photoshop
 (Below) Little Zoosters • Craig Kellman - Painter

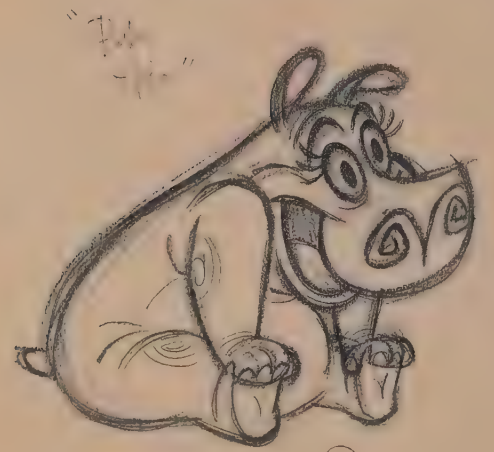




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(Above Left) Baby Gloria • Craig Kellman - graphite
(Above) Baby Marty Concept Art • Andy Bialk - graphite/Photoshop
(Below) Baby Melman • Craig Kellman - Painter



(Above) Alex Cub • Andy Bialk - Prismacolor pencil/graphite

Zuba & Florrie



Africa has its royalty, but no king or queen can match Zuba and his mate Florrie in their majesty. Zuba, who we discover is father to Alex, has been king of the lions for many years, as well as guardian of the life-giving water hole. He's an enormous lion with a bushy mane, capable of defeating all comers who aspire to take his place as Alpha Lion.

Kendal Cronkhite described Craig Kellman's efforts to refine the early designs of Alex's dad. "Originally, we had the African lions looking really wild, going crazier with their manes so that they all looked a little rock and roll. We wanted Zuba so that he didn't look quite as wild, and that's where Craig came in and helped. He took a more geometric approach and rounded out the lions' manes, but to make Zuba stand out he's sort of inbetween, with a roundish top and sharp bottom to his mane. All of the African lions, in fact, are different from Alex in that they have wider heads with more muscle."

Director Eric Darnell clearly recalls how Zuba's design and character were also strongly influenced by actor Bernie Mac. "We struggled with the storytelling and the design of the character and tried so many different avenues that didn't pan out. It wasn't really until we got into the studio with Bernie and recorded him for the first time that we found Zuba. When we heard his interpretation of this character, filled with paternal warmth, we knew that no matter what they went through you would see the good in Alex and his dad coming together at the end. It's really through getting Bernie's voice that we could charge forward with the storytelling."

"He's a loving, kind father," producer Mireille Soria agreed. "He's always known that lions have to be strong and protective, and his heart is broken when Alex is taken away. He feels he has failed to raise him as a lion."

"My first assignment on *Madagascar 2* was Zuba, keeping in mind that the directors described him primarily as stoic. To make him feel like he's related to Alex, I gave him similar body type, tail, and hands but increased the size. A mane is important – it's receding and unkempt because he doesn't have time to blow-dry it like his son although it's similarly diamond-shaped. I also played with the idea that Zuba would be bald which got a lot of laughs. Finally, the color of his fur is similar to Alex's but slightly faded for an aged look."

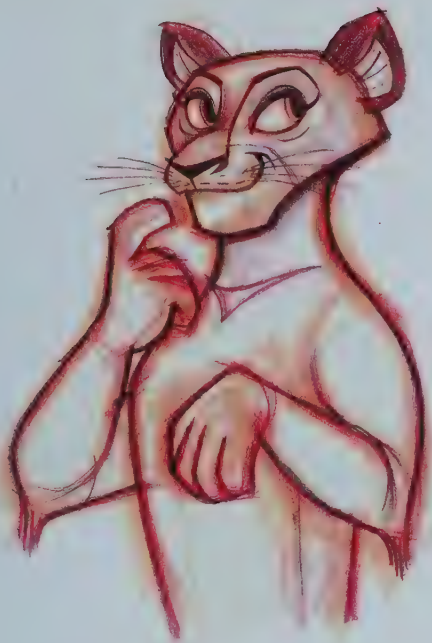
— Andy Bialk, character designer, *Madagascar 2*

Zuba's mate, Florrie, is a trim, tawny lioness voiced by Sherri Shephard. She has been Zuba's comforting partner since Alex disappeared, reassuring her mate that their son's disappearance was not his fault. Mireille Soria recalls that Florrie — originally known only as "Mom" — developed over time as the story progressed. "She is just a big, warm character, very down-to-earth, who loves her son unconditionally. Still, she busts her husband whenever she feels he's getting too big for his britches." When Alex is defeated by Teetsi in the Rite of Passage and faces exile, Florrie insists that she and Zuba accompany him, so as not to lose Alex a second time. "We're a family and we've got to stick together," the brave lioness reminds him.

In the end, Zuba and Florrie are the proudest parents on the continent, and are once more the rightful rulers of Africa's animals. The outstanding work done on Alex's parents by the DreamWorks artists and designers and voice actors helped to make the lion family's reunion the emotional center of the second movie.



(Above) Zuba Pose • Andy Bialk – prismacolor pencil/graphite
(Right) Alex & Zuba • Andy Bialk – prismacolor pencil/graphite



(Above) Florrie Color • Andy Bialk - Prismacolor pencil/marker
(Below) Florrie Pose • Craig Kellman - Painter
(Right) Zuba Color • Andy Bialk - Prismacolor pencil/marker



Makunga & Teetsi



Who's King of the Jungle? Makunga the lion certainly thinks he should be! The only problem is, Makunga can't seem to defeat reigning king Zuba in battle. Makunga is very sure about his qualifications: "I'm better looking, I have better hair, I'm deceptively smart, and I want everyone else to do what I say." This vain pretender to the throne does have an impressive pompadour, but little else to recommend him.

The character of Zuba's rival and the film's central villain was present in the initial scripting, but Makunga's final appearance and personality was fashioned by designer Craig Kellman. Makunga is a slick con artist with a mane. When Alex returns to the water hole after many years, his father

Zuba enlists him in the Rite of Passage, a form of trial by combat. Makunga has an ace up his sleeve, a sleepy, dimwitted sidekick named Teetsi. A lumbering brute, who needs a boulder smashed over his head to awaken from a nap, Teetsi lives to flex his muscles and show off his six pack — make that eight pack. The character was originally named Fang in the film's pre-production phase. The name was changed to add a laugh when the character is first introduced in the wrestling ring.

Though Makunga triumphs during the Rite of Passage, he is defeated in the end. However, it's hard to imagine that we've heard the last of this nasty guy.



(Top) Teetsi Concept Art • Craig Kellman – Painter
(Above) Teetsi Concept Art • Pete Oswald – graphite

(Above) Teetsi • Craig Kellman – Painter



"Alec Baldwin is our [voice of] Makunga. He brings a lot to the role as a manipulator, someone who is more intellectually sophisticated and less the twisting mustachioed villain we've seen before."

— Rob Koo, head of story

(Above) Makunga Turnaround • Craig Kellman – Painter
(Right) Makunga • Craig Kellman – marker/Photoshop
(design: Craig Kellman, color: Andy Biak)
(Below) Makunga Pose • Craig Kellman – Painter



Moto Moto



He's a huge, hefty hunk of sex appeal, and that's the way he likes his women as well. Moto Moto ("Hot Hot" in Swahili) is a muscular ladies' man that is used to being the biggest ticket in town. Producer Mireille Soria goes on to say, "He is, of course, the most seductive animal on Earth — in his own mind. He is all looks, and all about being the stud." A hippo like Moto Moto can't help but sit up and notice when the beautiful Gloria makes her first arrival at the water hole, and his opening line is a killer: "Goodness, girl! You huge!" His goodbye line is sure to get any girl's phone number: "I'll see you around girl. It won't be hard, because you so plumpy!" Guys everywhere, take notes.

"Moto Moto speaks like Barry White," says Kendal Cronkhite. "Mister R&B, a smooth operator with basically one pick-up line. His muscles pop, he can flex his butt, and he's got a hairy chest. Gloria is really smitten by him. He's really a very sexy character."

Moto Moto does have two strikes against him, however. The first is that he's a rather shallow guy, unable to give Gloria any better reason to be his mate than "You are the most plumpin' girl I've ever met." The second strike is that, unbeknownst to her, Melman has been in love with Gloria all his life.

"Moto Moto was an exciting character to design. I wanted him to visually contrast with Gloria. She is soft and pear-shaped while Moto Moto is hard, and rectangular. I continued this theme throughout the design from the squared-off nostrills down to his square butt cheeks. Gloria's color is cool and grey while Moto Moto is warm and brown – the idea being that he spends a lot more time in the sun working on his tan. He's also unshaven with a hairy chest. We all pitched-in with the thought of giving him one tooth. It was the perfect final touch to Moto Moto's character."

– Andy Bialk, character designer.

Moto Moto is voiced by Will-I-Am, singer for the Black Eyed Peas. Mireille Soria describes his portrayal of the hot, hot hippo as having "a deep, dark, chocolate voice." Perhaps Moto Moto should package some of that chocolate up with a few roses; it might get him farther than pickup lines like "My gosh, girl! You chunky!"

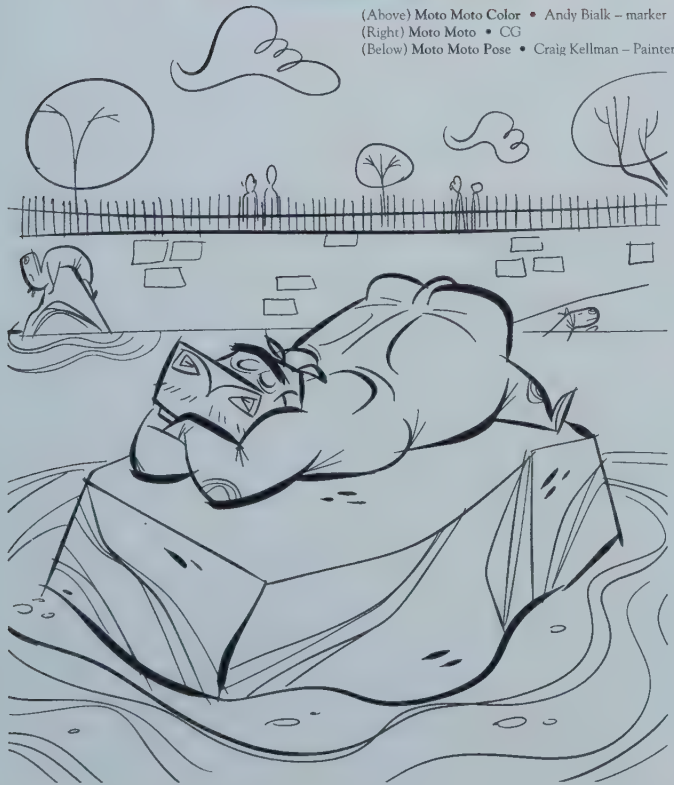


(Above) Moto Moto • Andy Bialk – Prismacolor pencil/graphite
(Right) Moto Moto Pose • Andy Bialk – graphite

**“The name is so nice, you
have to say it twice!”**



(Above) Moto Moto Color • Andy Bialk – marker
(Right) Moto Moto • CG
(Below) Moto Moto Pose • Craig Kellman – Painter



Tour Guide & Tourists



The safari guide has led many eager tourists through the wilds of Africa, and it seemed like business as usual on the day the safari tour ran into four unstoppable penguins. They needed to steal the truck, you see, in order to build an airplane ... but that's another story. With no truck and no way home, the tourists are forced to obey the will of the fearsome Nana, who turns an innocent safari into a brutal test of survival skills.

"These characters are built on the original two models of generic men and women from the first film," says Kendal Cronhite. "Their surfacing has completely changed, because now they are tacky tourists and not sophisticated New Yorkers."

Originally armed with nothing more than cameras and a sense of

adventure, they are forced by Nana to build a fortress and dam up the animals' water supply. Soon the poor tourists, their clothes in tatters, are making weapons and setting booby traps for the unfortunate denizens of the jungle. "At one point we had them in camping tents with camouflage and that hunter's orange and all that," recalls Cronhite. "But now they are in huts that they have been created from the environment, and they created this kind of fortress almost where they are protecting themselves from the animals, and they can also fight from there."

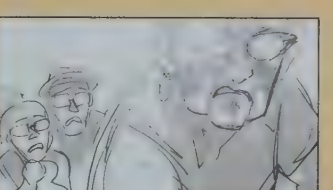
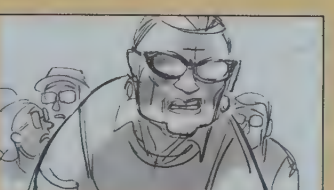
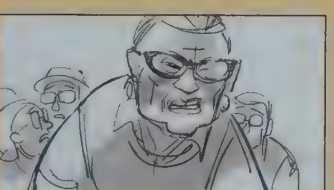
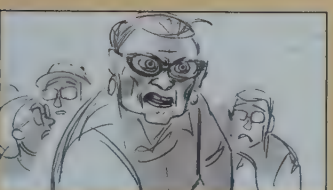
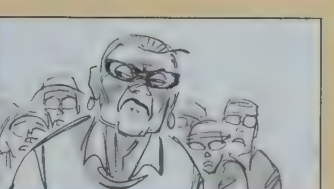
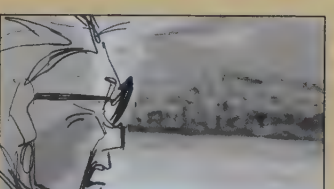
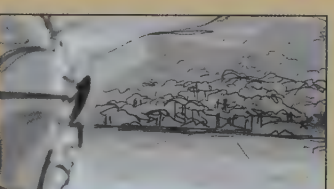
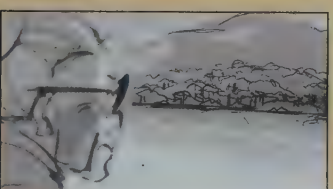
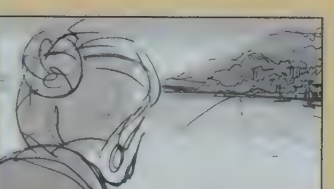
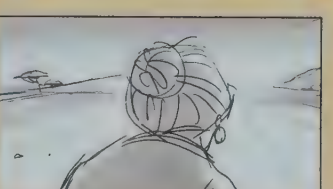
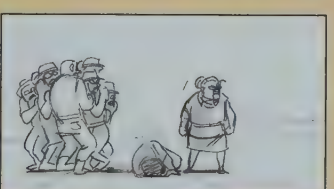
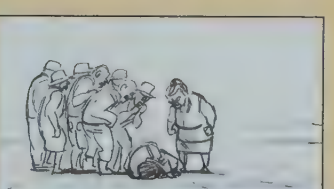
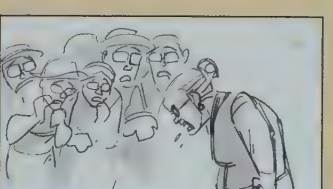
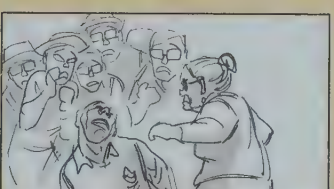
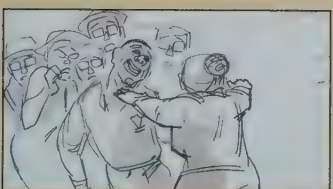
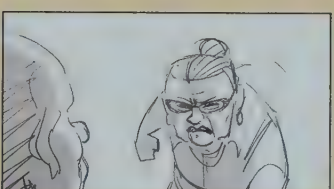
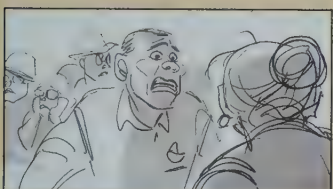
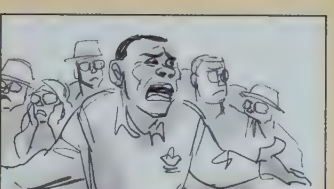
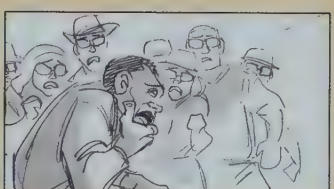
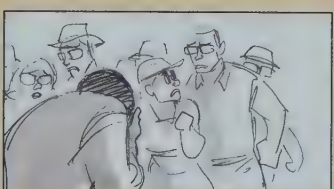
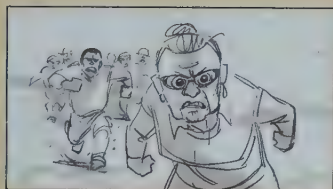
Although the tourists seem more like villains, it was really Nana who corrupted them. As Alex told his father, "They're just confused and frightened people." Hopefully, their next safari will be free of Nanas ... and penguins.

"The penguins steal the tourists truck, not realizing that Nana is on board. I literally boarded this with the intent that it would just be thrown out of the movie. But it's in the movie, rendered and animated."

— Rob Koo, head of story.



(Above) Penguins Stealing Parts • Yoriko Ito – gouache
(Right) Crowd Taking Pictures • Tim Lamb – Photoshop



African Animals



Dozens of colorful animal species were required for roles large and small in the African sequences. King Julien and Maurice ride upon bright pink flamingos (which they later exchange for ostriches), and when the loony lemur king decides to hold a dance party, every animal on the savannah from massive elephants to the tiny antelopes known as dik-diks swing to the music. There are more brilliantly plumed birds than the audience can count, and no water hole would be complete without a mighty herd of cape buffalo. Add a few rhinos, and one can only marvel at the rich and varied menagerie of animals created for this film.

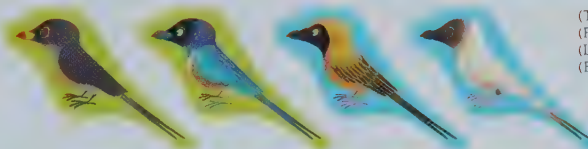
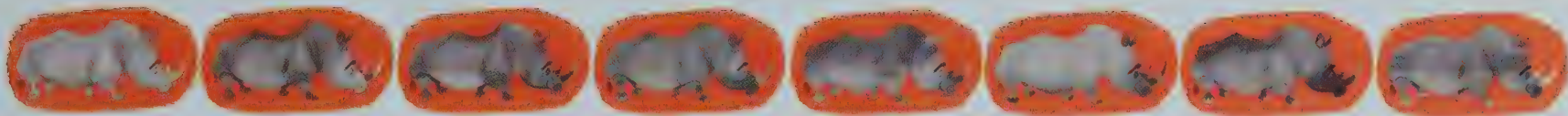
Character designer Pete Oswald was one of the artists who created the look of *Madagascar 2*'s additional supporting characters. "I like to use lots of different types of mediums," he says, explaining how he works and which tools he uses. "When I'm roughing ideas for a character I like to use pencil, marker, or sometimes the Cyntiq. It just

depends what mood I'm in. As far as coloring a character I use gouache, acrylics, markers, and a number of computer software programs. I tend to use a combination of these tools. A lot of the time I will color the character in marker or gouache and then scan it into Photoshop and adjust the colors from there. When I'm painting something work related I like to have it in the computer so I can easily make adjustments based on director's notes."

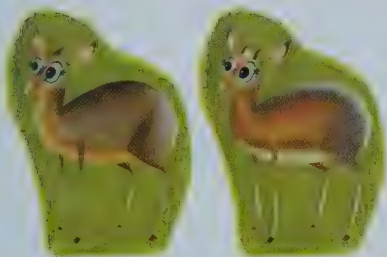
Once the characters are designed, each species of animal is built in the computer, duplicated, and given its own unique coloring. It's then grouped with others of its own kind and they become "extras," forming the populace of the African terrain.



(Above) Flamingo Color • Pete Oswald – Photoshop
(Right) Sacrifice • Yoriko Ito – gouache



(Top) Rhino Color • Pete Oswald – Photoshop
 (Far Left) Elephant Color • Andy Bialk – Photoshop
 (Left) Oxspeckers Color • Pete Oswald – Photoshop
 (Below) Cape Buffalo • Pete Oswald – Photoshop



(Above) Dik Dik Color • Pete Oswald – Photoshop

(Below) Lioness in Grass • Kendal Cronkhite – gouache

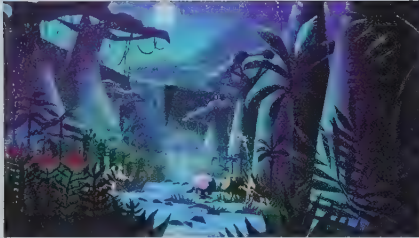


2 · NATURE DESERVES BETTER





Locations



Whether the zoo crew are in the concrete caverns of a New York subway, in the lush jungles of Madagascar, or at the summit of a threatening volcano, the scenery is an important facet of everything that happens to our friends.

Each destination presented unique challenges in style, design, and technical execution, because several environments were nestled within each locale. New York City needed a zoo, a subway, and street scenes. Madagascar required beaches, jungles, a gigantic baobab tree, and a rocky wasteland. Africa was depicted in a wholly different style with savannahs, rivers, and even sub-locations such as the lion den and Nana's camp. Nothing can remain static in an animated film, and in the Madagascar saga the scenery is as lively as the performers. From city to beach to jungle, the artists at DreamWorks created the perfect stage for every performer in the film be it — lemur, lion, or penguin.

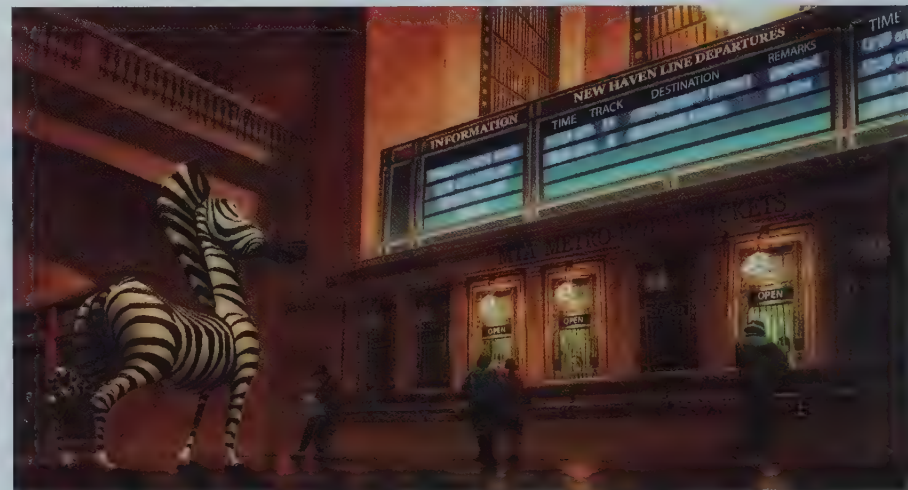
In New York, the animals live in the busy environs of the Central Park Zoo, a wonderful place (even if Marty and the penguins think otherwise) modeled on the actual zoo itself. Production designer Kendal Cronkhite decided on a soft, nostalgic look for the city that harkened back to the 1950s. “We decided to set the New York scenes in late autumn,” noted Cronkhite, “which gave us a very muted palette. We basically have a brick, concrete, and limestone zoo set against an autumn tree line. We essentially sucked any semblance of nature out of New York so that we could pour it into Madagascar.”

This approach, however, makes New York look greatly appealing. When Marty dances through Times Square, the excitement of the world's most famous city is featured in a dazzling array of bright lights, busy traffic, and bustling people. The famous Grand Central

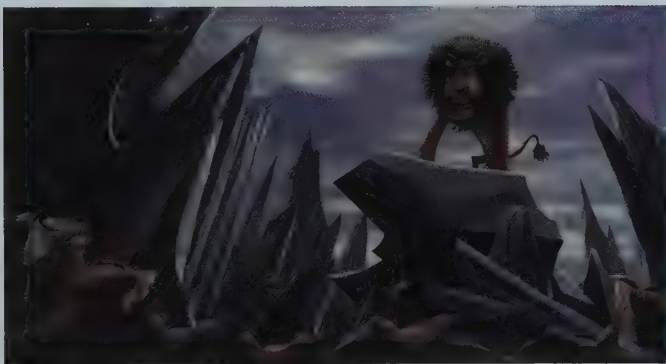
Station, where our escapees are rounded up by New York's finest, is faithfully reproduced down to its distinctive clocks and colorful street musicians. It's New York in a way that only the fantasy of animation can capture.

Madagascar is a verdant, colorful jungle courtesy of Cronkhite and inspired by the exotic paintings of French painter Henri Rousseau. Art director Shannon Jeffries recalled that “We really looked at what made Rousseau's style what it is. But he was working in a 2D medium, very flat and painterly. For our 3D environment, we had to create a stage.” Model builder and sculptor Facundo Rabaudi crafted a jungle that DreamWorks effects artists, headed by Phillippe Gluckman, could play in.

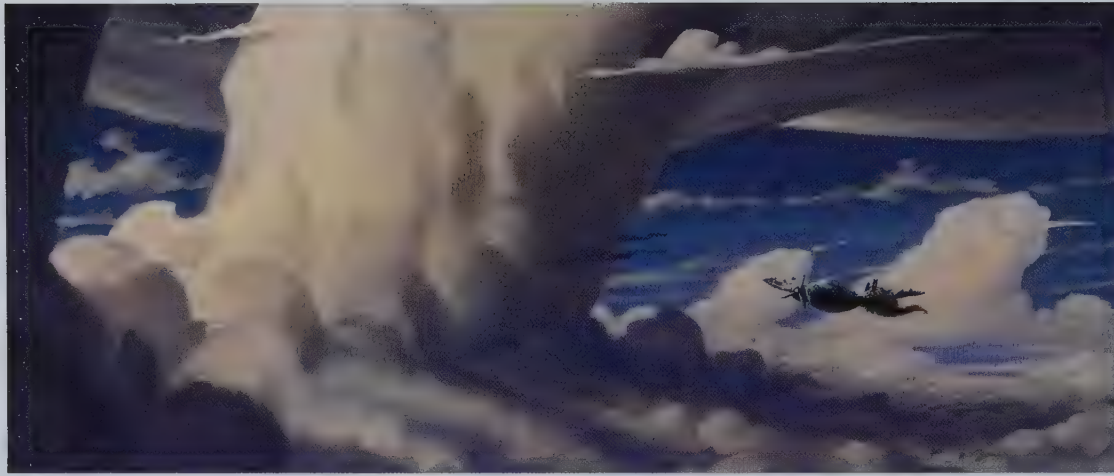
The results can be seen on Madagascar's beaches, jungles, grasslands, and also in the rough and rocky maze-called the Tzingy, home of the dreaded Fossa. “It's miles of gray limestone that have an almost post-apocalyptic appearance to them” recalled Cronkhite. “It's nearly devoid of plant life and the rocks have been naturally formed into these pinnacles that we felt were reminiscent of New York skyscrapers.”



(Above) Nighttime Waterfall • Julia Woolf - Photoshop
(Right) Marty at Ticketbooth • James Wilson - Photoshop
(Previous Pages) Waiting on the Beach • Julia Woolf - Photoshop



(Top) Split Screen • Ruben Hicknan – Photoshop
(Above) Evil Alex • Alex Puvilland – Photoshop
(Right) Gloria Garden • Kendal Cronkrite – graphite



(Left) Plane About To Fall • Kory Heinzen – Photoshop
 (Below) Sky 8 • Yoriko Ito – acrylic/Photoshop

For *Madagascar: Escape 2 Africa* the production team was given a new challenge: The re-creation of the legendary continent. Kendal Cronkhite remembered that “For Africa we wanted to get a little more sophisticated but still maintain our style. So what were we going to do? Make a cartoony Africa in our mad, retro style. Again, we’re looking at ’50s and ’60s design all across the board, everything from fabric and furniture to art and design. The new factor was African, and we didn’t pull any *Madagascar* style or design into it. We used African design everywhere, including tree designs and the surfaces of cracked earth.”

The design of Africa, in fact, led to some exciting new discoveries for the DreamWorks artists. Visual effects supervisor Phillipe Gluckman remembers the obstacles that had to be overcome simply to put clouds in the skies. “The story required a change of location to the savannah, instead of being on an

island, and to execute those kinds of landscapes, you want those huge vistas.”

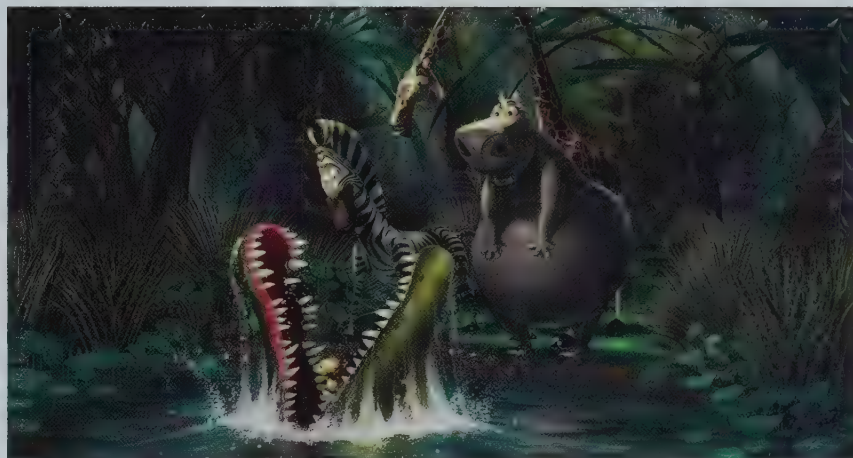
Expansive vistas were needed in order to accommodate Africa’s many faces. The DreamWorks designers, artists, and effects team had to come up with a water hole, grasslands, rivers, a raging volcano, and even a makeshift aircraft factory manned entirely by chimpanzees and penguins. As if this were not difficult enough, many new characters had to be integrated into the overall *Madagascar* style while the original characters had to fit into a new background environment that retained nothing from the first film!

No challenge, however, proved too great for the production crew. Our heroes can ramble through the streets of New York, wash up on the beaches of Madagascar, or crash-land in Africa knowing that a special world has been created just for them ... and for us.



“The goal with *Madagascar 2* was to build on all the great camera work that was done in the first film. The coolest thing about the cinematography on the second film was trying to meet the goal of bigger, better and more dynamic. Every aspect of *Madagascar 2* is extremely ambitious and the camera work really had to be pushed in order visually capture and support the story as well as the brand new and immense African environment in which the movie takes place.”

– Nol Meyer, *head of layout.*



(Right) Pond • Yoriko Ito – Photoshop
(Below) Jungle Flower Set • Yoriko Ito – Photoshop



The Central Park Zoo



If Central Park is a paradise set in the heart of New York City, the Central Park Zoo is where paradise runs wild. Set on an intimate six and a half acres, the Zoo originated during the 1860s when citizens of New York donated a number of animals to a “menagerie”. The first denizens were seventy-two white swans and a black bear cub.

The Central Park Zoo has undergone several changes over time, first becoming a zoo in 1934 and then undergoing major renovations during the 1980s until it reached its present form in 1988. When it came time to construct the zoo for *Madagascar*, however, the designers were guided by the vision of production designer Kendal Cronkhite. “She wanted to depict the zoo in a more retro style” recalls director Tom McGrath. “She went back to a 1960s fantasy version of the zoo.”

Cronkhite was fascinated by the history of the zoo and incorporated its past into the design used in the film. “It is predominantly like the zoo of the 1940s and 1950s. We went to the archives in New York and found all the old photos of the zoo.”

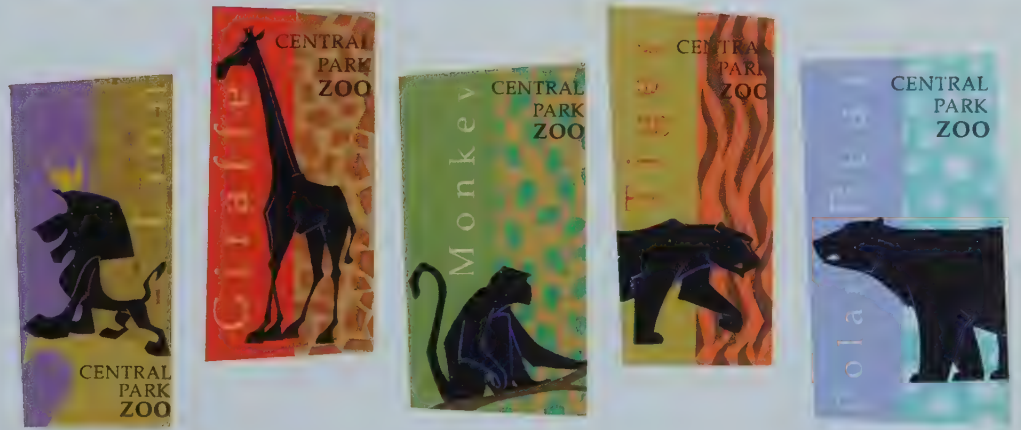
“There are a lot of things that we stripped out of the modern design of the zoo and tried to keep it retro,” says Cronkhite. As we can see, our animal friends each have their own area complete with pools, sleeping quarters, and rocks on which to perform their crowd-pleasing acts. Although Kendal Cronkhite designed a stylish zoo where the animals’ enclosures are more like apartments than cages, one thing we never do see is the zoo’s expansive gift shop, which is apparently well-stocked with Alex the lion merchandise and memorabilia!



(Top) Alex Snow Globe • Travis Koller – Photoshop
(Right) NYC Zoo • Facundo Rabaudi – practical model



(Above) Zoo Overview • Ruben Hickman – Photoshop
(Right) Zoo Banners • Shannon Jeffries – Photoshop





(Top) Marty's Mural • Yoriko Ito - Photoshop
(Above) Zooster Pens • Kendal Cronkhite - acrylic



(Top) Gloria's Viewing Window • Ruben Hickman - Photoshop
 (Middle) Chef's Procession • James Wilson - Photoshop
 (Bottom) Alex in Front of Crowd • Ruben Hickman - Photoshop

(Top) Marty's Routine • Kory Heinzen - Photoshop
 (Middle) Penguins • Alex Puvilland - Photoshop
 (Bottom) Crowd Color • Kory Heinzen - Photoshop

New York City



Every adventure starts somewhere. For Alex, Marty, Gloria, and Melman, that place is the Big Apple, New York City. The action starts in the Central Park Zoo, but once Marty escapes we see a lively depiction of the big city beyond. New York City was lovingly re-created for the film under the direction of production designer Kendal Cronkhite. “Kendal approached New York with, I think, a real fondness,” says producer Mireille Soria. “New York is a great city and we wanted to convey its warmth.

Kendal went for a slightly retro look, a slightly softer and rounder New York than one might see in reality. We wanted people to feel like they were in New York City. Now, it's not photorealism because that's not what we do in animation. So we've created our bigger-than-life version of New York City, reflective of the speed, the fun, and the urban hustle and bustle of it all.”

“I think the stylization captured New York, and it felt like an epic metropolitan city, even though it was very simplified,” says director Tom McGrath. “There is a great amount of detail, fine detail, in everything. We tried to create a world that's big and vast. It's very readable, and it creates an epic scope to a lot of these environments.”

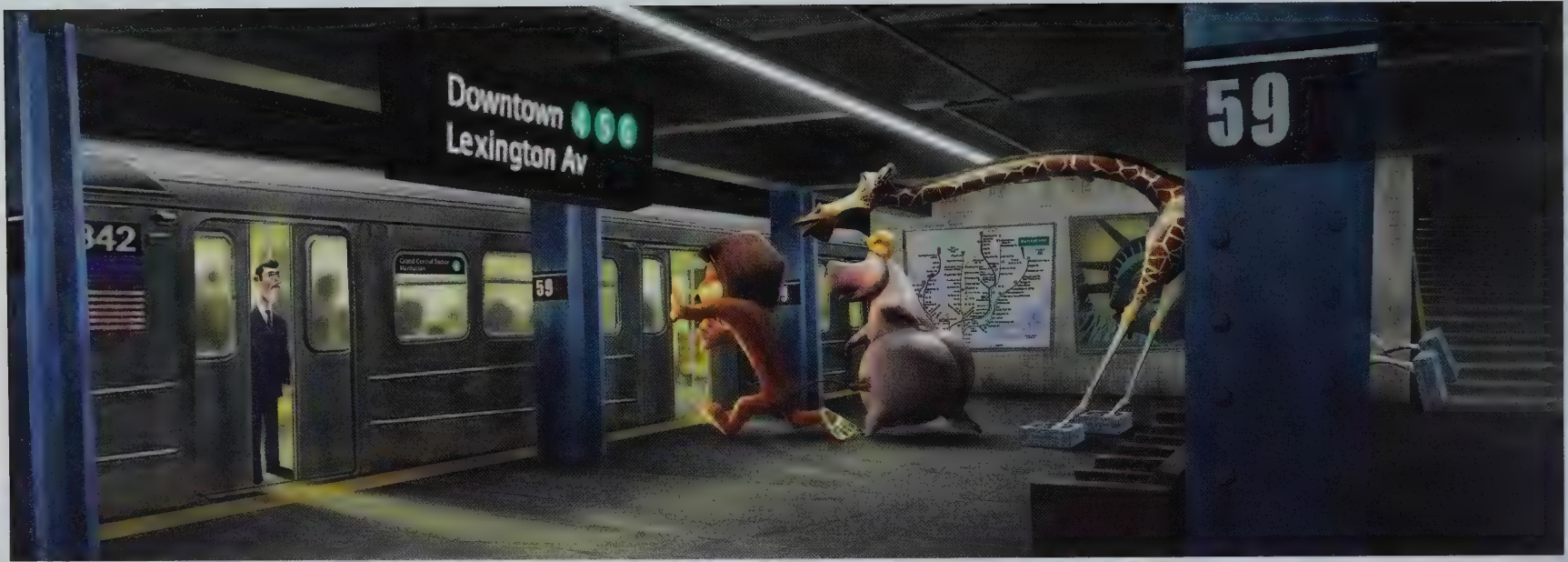
“We built everything structurally, normally, that you and I could live in it,” says Kendal Cronkhite. “Then we threw things off kilter. There are few ninety degree angles. For example, the walls of the buildings aren't perfectly vertical and even the bricks on the buildings don't line up perfectly. We dubbed it the Whack Factor. We wanted to be realistic, but not photoreal. We wanted the cartoon aspect. We wanted our characters to fit in the world, to believe this world as existing and we wanted to have fun,” Cronkhite continues.

New York City is always in view just beyond the boundaries of the zoo; at times its elegant storefronts are visible, at other times its skyscrapers and bright lights hold our attention. When Alex attempts to comfort his depressed pal Marty, the Essex House can be seen lit up in the background. As Marty later struts down Fifth Avenue, any New Yorker could identify the exact path he's taking. No trip through Manhattan is complete without skating at the Rockefeller Center, and that's just what the happy zebra does!

Our friends eventually convene in Grand Central Station (“It's grand! And it's central!”) The subterranean wonder, complete with its famous clock, is first seen in a magnificent wide shot from Marty's point of view, brilliantly lit and bustling. When the riot squads rush in to capture the wayward animals, however, it becomes a dark, claustrophobic place lit only by harsh spotlights. At this point we bid adieu to New York City, but our tour of the Big Apple has been a very entertaining one, thanks to Kendal Cronkhite and her talented crew.



(Above) Newspaper Box • James Wilson – Photoshop
(Right) Arriving to NYC • Yoriko Ito – Photoshop
(Opposite Top) 911 Operator • James Wilson – Photoshop
(Opposite Bottom) Fifth Avenue • James Wilson – Photoshop





(Opposite Top Left) Lexington Station • Yoriko Ito – Photoshop
 (Opposite) Grand Central Station • Yoriko Ito – Photoshop
 (Above) Grand Central Station • Alex Puvilland – Photoshop
 (Right) Zoosters in the Spotlight • James Wilson – Photoshop

“We decided to set the New York scenes in late autumn, which gave us a very muted palette. You don’t see the sun, the moon, or the stars in the sky. We essentially sucked any semblance of nature out of New York so we could pour it into Madagascar.”

– Kendal Cronkhite, *production designer*



The Ship



It's easy to get a herd of zoo animals from New York to Africa; all you need is a gargantuan cargo ship capable of making the inter-continental trip. Just ask Alex, Marty, Gloria, Melman, the penguins and the chimps, since they're the ones making the trip. The cargo ship is a large seafaring vessel with a gleaming white superstructure mounted on a black hull. The ship would have performed its task perfectly if not for the machinations of the wily penguins.

But first the gargantuan superstructure had to be built by the model makers at DreamWorks. Initially it was worked up as a physical miniature, a practical model based on photographic resources for the art directors to use as reference. The ship was re-created in the computer and designed to be perhaps the harshest, most oppressive environment the zoosters would encounter.

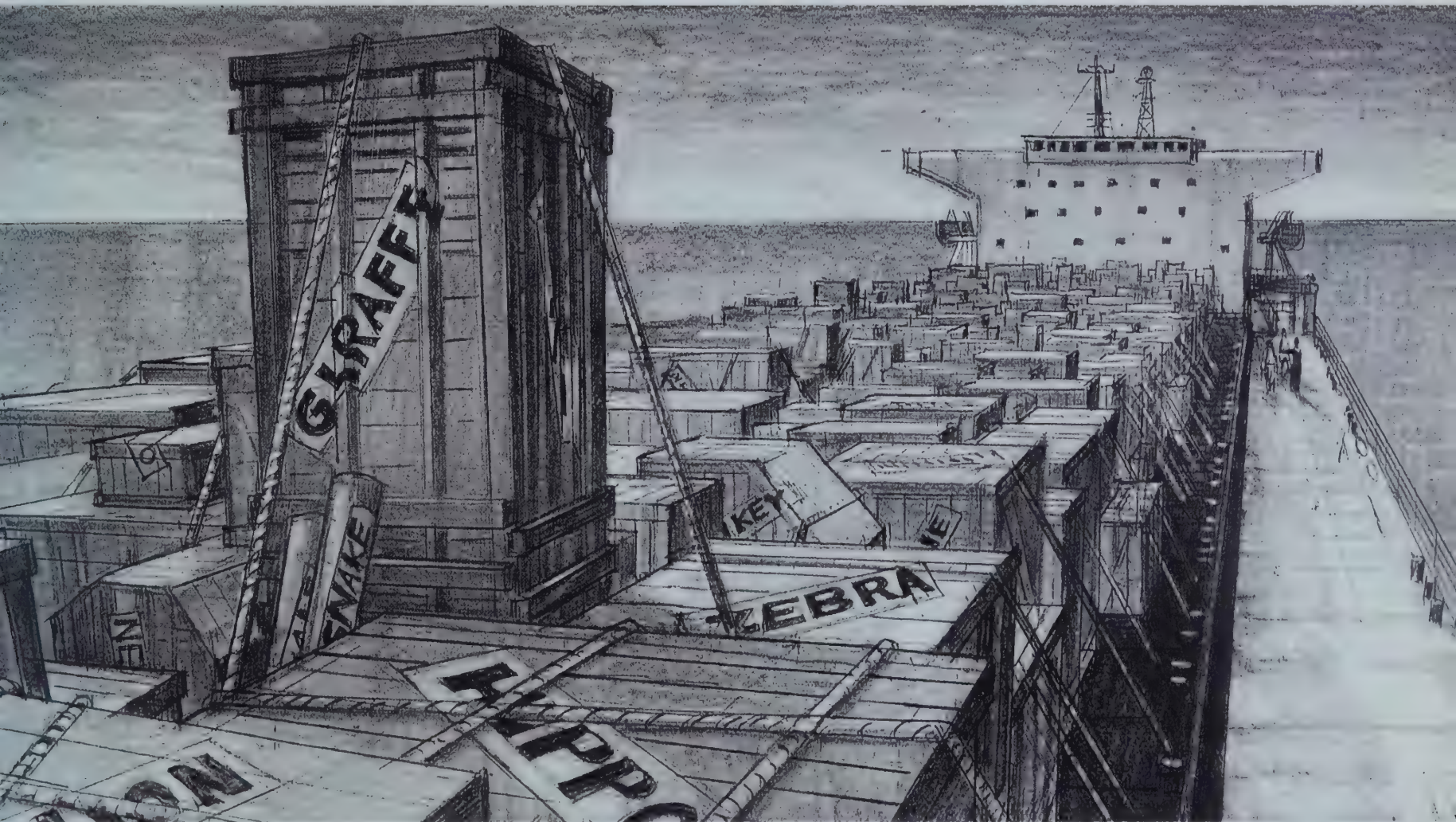
Artistically, the scenes with the ship were designed as transitional sequences, which would bridge the established manmade world of the zoo

and New York City with the more organic world of Madagascar. "When we designed the ship and the sequences that the ship was in, we concentrated on the manmade qualities, wooden crates covered with plastic tarps, metal surfaces with monochromatic and desaturated color," says production designer Kendal Cronkhite. "The Ocean, specifically the water, which we hadn't seen in the film up until then, was designed to be very organic with curves of water and rolling waves — a hint of what is to come in Madagascar."

The hijacked vessel makes a final appearance at the end of the first film, as the penguins have learned that Antarctica is far less the paradise than they imagined it to be. Heading for warmer climes, Skipper and crew arrive in Madagascar just in time to rescue our friends and provide them the means to return to New York. Now, if only the fuel tanks had any gas left in them...



(Above) Ship's Wheel • Alex Puvilland - Photoshop
(Right) Ship at Large • Alex Puvilland - Photoshop



(Above) Zooster Crates • Alex Puvilland – graphite
(Right) Ship Bridge • Alex Puvilland & Ruben Hickman – Photoshop
(Below) Ship • Facundo Rabaudi – practical model



Madagascar



“**M**adagascar is this place cut off from the rest of the world with its completely unique set of flora and fauna, plants and animals that are unlike anything else in the world,” director Eric Darnell relates. “A place that a lot of people don’t even know exists.” Thanks to the film’s production crews, however, that’s no longer true. The island where Alex, Marty, Gloria, and Melman discover their destinies is a visual feast for the eyes.

“Eric Darnell presented a book of art by famed French artist Henri Rousseau, with his paintings of jungles, and I thought it would be really cool if Madagascar looked this way,” recalled production designer Kendal Cronkhite. “Rousseau had this naïve child’s view of a jungle, very colorful, painted in primary accents, with big flowers and fruit. A sweet version of Shangri-La.

“We took the visual organization of Rousseau, the density of the jungle, and pushed them into a retro 1950s straight-against-curves design. The reason for using this technique is to contrast everything that is rectilinear and urban in New York with curves and exploding shapes. To contrast shape and line, and then the surfaces, the color palette was as rich and varied as what you would find in nature,” says art director Shannon Jeffries, who had the job of creating a 3D stage where our animal actors play out their adventure.

That was only the beginning. As head of effects on the first movie, Scott Singer put it, “The single biggest effect in *Madagascar* is the jungle. There are tons of trees and plants and we had to make them move as naturalistically as possible without being distracting.” Kendal Cronkhite agrees: “We had a lot of story to tell in the jungle. We created a huge plant library and ended up with fifty-five varieties of plants. We ended up having to mix and match using different plants to savor in different locations. We used bursting shapes for uplifting moments in the film, and down-turned shapes for moments that were not so uplifting.”

“We really looked at what makes Henri Rousseau’s style what it is. But, obviously, he was working in a 2D medium, so his work is very flat and painterly. For our 3D environment, we needed to create a stage.”

—Shannon Jeffries, *art director*

The Jungle was not the only challenge in the film: Madagascar also has beaches, waves, and rock formations as well, and each of them had to be created by dozens of talented effects artists.

The first we see of Madagascar is the beach where our zoosters wash ashore. Visual effects supervisor Phillippe Gluckman recalls how the surf was created: “There are moments in the movie when the characters are actually in the water. We had to be able to choreograph what the water was doing, so we designed systems that allowed us to animate the waves by hand. The beach sand required its own animation program, which allowed for effects such as footprints or particles of sand being kicked up by running animals.”

Another challenge was constructing the tzingy, the jagged rock maze that served as home to the fossa. As Kendal Cronkhite put it, “This is where the island’s carnivores live, so the location had a very different look to it. We looked at a couple of different images of rock formations and some of them felt like a post-apocalyptic New York. When Alex hides there to avoid eating his friends, he walls himself off and cages himself in, as if the rock formations are a crude representation of his zoo enclosure. The tzingy represents the New York skyline. We also used a monochromatic, overcast palette, just like the one we used in New York. It was everything that Madagascar was not.”

Considering that no one in the production crew was actually able to visit Madagascar, their evocation of the exotic island is truly remarkable. Eric Darnell noted that Rousseau himself had never visited a jungle in his life; his creations were pure fantasy, and that’s exactly what the design crew of Madagascar wanted to put on display.

“From the time that the zoosters hit the beach, I wanted people to be bowled over by the fact that these characters are in a new world,” remarked Cronkhite. “We wanted to suggest that, even though they consider New York their home, they actually fit better in the wild.” There is no doubt that Cronkhite and the talented production crew of *Madagascar* achieved that goal perfectly.

(Above) Tree • Steve Pilcher – graphite



(Right) Jungle • Shannon Jeffries – acrylic
(Far Right) Alex the Lion • Alex Puvilland – gouache
(Below) Jungle with Horse Attacked by a Jaguar
• Henri Rousseau – oil (1910) © Alexander Burkatovski/CORBIS





(Top) Baobab Jungle • Robert Hickman • graphite
 (Middle) Baobab Tree Lineup • Yoriko Ito • Photoshop
 (Right) Baobab Sunset • Yoriko Ito • acrylic/Photoshop
 (Below) Baobab Jungle • CG







Top: Party Table • Yoriko Ito / The Art Dept.
 Middle: Melman Makes Fire • Kory Hennessy / Photoshop
 Bottom: Marty's Pad • Alex Desilva / The Art Dept.





(Top) Zoosters Surrounded • Yanki Iv • Thotshup
(Above) Alex Bites Marty • Alex Lewand • Lantornidop



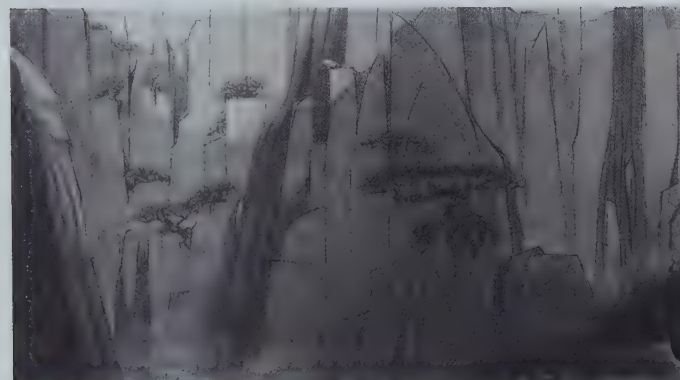
(Right) Alex's Fort • Alex Pasdand • Piroushag



(Top) Fossa • Guillaume Aretos – acrylic
 (Above) Jungle • Shannon Jeffries – acrylic

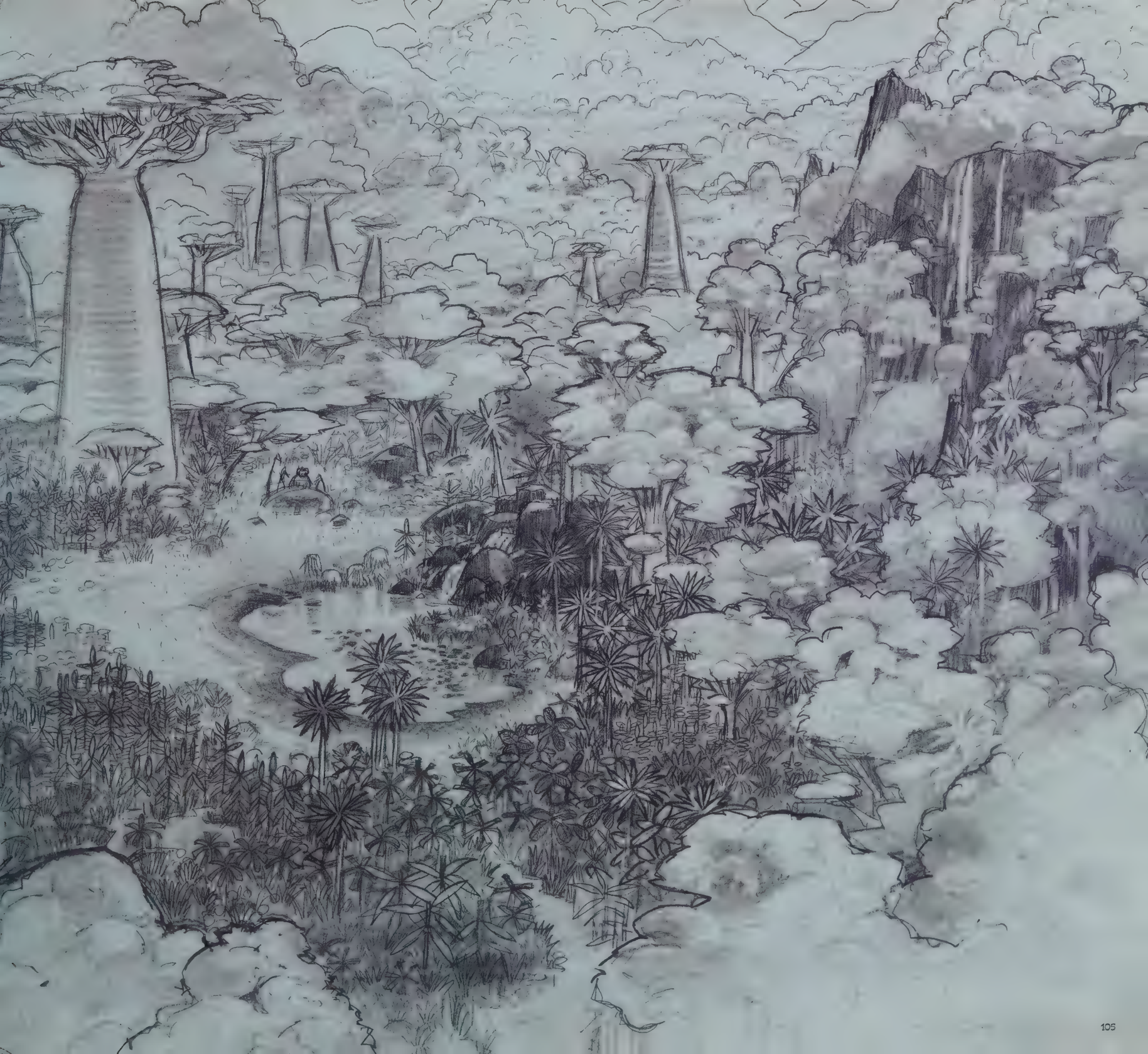


(Top) Mudbath • Yoriko Ito – acrylic
 (Above) Alex and Maurice • Kendal Cronkrite – acrylic



(Above) Tsingy • Shannon Jeffries – graphite
 (Above Right) Waterfall • Ruben Hickman – graphite
 (Opposite) Jungle • Alex Puvilland – graphite







U.S. Navy plane flies over ship • Associated Press



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The Airplane



“New York or bust” is the message painted on the fuselage of the vintage bomber that will — hopefully — fly our zoosters back to New York City. The plane originally crashed in the boughs of a huge baobab tree during World War II. The lemurs and penguins have

refurbished the plane and built a runway in the treetops.

With the penguins at the controls, the plane is launched from a giant slingshot ... and flies! Unfortunately for the passengers, the plane begins to decompose in mid-flight. Alex, Marty, Gloria, Melman and company are now stranded in Africa.

Skipper and his resourceful crew begin stealing safari tour trucks and cannibalizing the parts to build an all-new aircraft. Mason and Phil have recruited a labor force composed of their fellow chimps, and their handy

opposable thumbs save the day. Using the remains of the old plane and thousands of truck parts, the chimps construct a monkey-powered “super-plane,” a jury-rigged, hunk of junk that somehow flies.

Tom McGrath remembers that the airplane construction site served as a backdrop that mirrored the film’s action. “The friends get together in the middle of the film and everybody is having problems, not communicating well. While we’re shooting the scene, the monkeys keep coming in and dismantling the plane as the argument heats up. So, as the friends fall apart it gets more cacophonous with the monkeys using grinders and ripping the plane apart. There’s just a great build to it.” Eventually, the chimps get the plane built. Production Designer Kendal Cronkhite calls it “inspired by a wacky, chitty-chitty bang-bang flying machine.” As the production art demonstrates, no description could be more accurate than that.



(Above) Airplane • Travis Koller Photoshop
(Right) Tree Plane • James Wilson Photoshop



Crash Landing Storyboards
 • Tom McGrath - pen/marker





(Opposite) Plane Reveal • Alex Puvilland - Photoshop
(Above) Flying Machine Reveal • Alex Puvilland - Photoshop

Crash/Construction Site



From the ashes of disaster rises ... an aircraft factory? That's what the penguins are hoping for, and that's what Mason, Phil, and their chimpanzee labor pool are trying to bring them. The ancient bomber that brought the zoosters to Africa is nothing but a ruin, lying forlornly on the bare terrain.

Designer Kendal Cronkhite wanted the crash site to reflect the hopelessness of the zoosters' situation. "What I love about the plane crash is that it happens in this sort of desolate area of Africa. The plane crash site is rough and barren, with dead trees, scrub, thicket — just bare dirt and dust with tufts of grass." The production art demonstrates Cronkhite's vision of a dry, lonely wasteland.

"Operation Tourist Trap" finds the penguins pilfering safari trucks for parts and transporting them to the crash site. Cronkhite recalls the action: "Basically the crash area becomes a

construction site. The penguins carjack all the tourist's trucks and bring them all back to create this flying machine. They gather millions of chimps to help them using their opposable thumbs." In no time the chimps have constructed makeshift hoists, pulleys, and platforms, building a monkey-powered monstrosity that even Lockheed might envy. A desolate patch of ground becomes a bustling factory under Cronkhite's direction.

"There's tools, there's pounding," relates Cronkhite. "The site is pretty chaotic because the chimps just pound and jump and swing. There's constant construction noise and sanding and stuff in the background. It's got this urban quality, which suits the zoosters in a way, like going back to their former lives."



(Above) Jeep Parts Pile • Tim Lamb & Travis Loller – Photoshop
(Right) Flying Machine Construction Site • Alex Puvilland – graphite/Photoshop



(Left) Zoosters Out of Plane • James Wilson – Photoshop
(Top) Alex Argues with Skipper • James Wilson – Photoshop
(Above) Penguins Drive Off • Kory Heinzen – Photoshop
(Bottom) Crash Site • Kendal Cronkhite – graphite





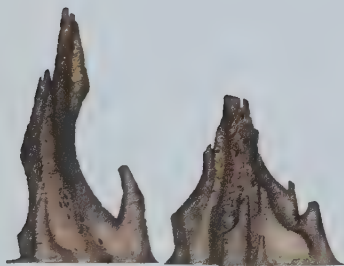
(A sinistra) Plane Lands Safely • Alex Povillard - Photoshop
(a destra) Truck Junkyard • Tim Lamb - Photoshop



(a destra) Paper Airplane Pan • Alex Povillard - Photoshop



Africa



One of the biggest challenges faced by the DreamWorks creative team involved the construction of an entire continent. Africa had to look entirely different from Madagascar, yet still be consistent with the artistic design of the previous film. As soon as production began on *Mad 2*, the artists and designers realized that Africa, unlike the island of Madagascar, was a place that audiences were much more familiar with.

“People have an idea in their heads of what Africa looks like, so the challenge here was to bring them a world that they would recognize as Africa,” says director Eric Darnell. “We needed to stay consistent with the design conceits that we developed for the first movie, but also bring an Africa to the audience that was unlike anything that they’d ever seen before. It was a bigger design challenge than we had in the first film.”

Key personnel took a trip to Kenya to get a first hand look. “We did go to Africa, which was great,” recalls Kendal Cronkhite. “The overall impression of space is just mind boggling. So we started by designing Africa with an incredible scope, where you could see for miles and miles with a huge sky and clouds. We found that this world became more dominating than the characters and the complexity of it was too grand. It didn’t ultimately work for our emotional, character-driven film.”

Cronkhite began conceptualizing a new vision for Africa: “In Madagascar, the palette was great but it was intentionally childlike with loud, bright, colors. We thought that we could do that with Africa and just get a little more sophisticated with the color palette.

“We also looked at a lot of African sculpture, masks, and textiles. We began noting the African patterning and put it into everything, even in the branch structure of the trees. We went with gold, yellow, and orange as our primary colors. Because of our animation style, which is so cartoony and fun, we have to keep it simple, so that the animation and the acting can really read on this landscape.”

Because much of the action in Africa is on the savannah, the sky became a much bigger element in the second film than in the first, which was set primarily in the jungle. Visual Effects Supervisor Phillippe Gluckman remembers that, “When you go to Africa it is overwhelming. We had to execute those kinds of landscapes in which you want those huge vistas. A part of those vistas included the sky and the clouds.”



(Above) Termite Mounds • Travis Koller – Photoshop
(Right) Yellow Savannah • Kendal Cronkhite – gouache



"One horizon line, that's what our movie is this time around. On a macro level it's very, very simple. But on a micro level really complex".

— Kendal Cronkhite, *production designer*



(Top) Peach Savannah • Kendal Cronkhite – gouache
(Above) Gnarled Tree • Kendal Cronkhite – gouache

(Top) Silhouette of Weeds • Kendal Cronkhite – gouache
(Above) Pink Sky Baobab • Yoriko Ito – gouache



(Top) Waterhole • Yoriko Ito - Photoshop
(Above) Safari Concept • Shannon Jeffries - gouache
(Left) Kilimanjaro Concept • Yoriko Ito - gouache



(Above) Giraffe Area • Alex Puvilland – Photoshop



Water Hole



In *Madagascar 2*, it's a place to meet and a place to drink for herds of zebras, hippos, giraffes, and lions. For Marty, it's the place to perform his famous water show. For Gloria and Moto Moto, it's a rendezvous for romance.

To Alex, it's coming home. Ultimately, the water hole means life itself to the animals of the savannah

"The water hole is the home base for all these animals," says production designer Kendal Cronkhite. It's the place of safety, security, and great beauty. "We wanted to treat this setting as being really lush and wet. There is clarity, all the way to the horizon and everything has curved shapes in this area with rich, thick grasses and leaf-covered trees."

It also becomes a place of great drama. "The animals go to bed one night, and the next day the world is completely changed. The water hole has dried

up. It is now a mud patch." For the film's art directors, that meant creating two versions of the same location. "We took out the curves, took out the clouds, and took out any sort of water in the environment. For the dry landscape we added cracks in the mud and took the leaves off the trees and exposed all the hard, rectilinear branches and went more monochromatic with the palate."

Cronkhite continues, "And then we added the heat. There's no escape from the heat and no more shade since there's no water. We really pushed the contrast in the lighting here to reflect the changes in heat and atmosphere. The lighting we used really sharpened the highlights of the landscape, and the dark areas were in super contrast. It's quite a dramatic shift. I don't know about you, but I get thirsty just thinking about it."



(Above) *Birds Attack* • Erwin Madrid – Photoshop
(Right) *Julien Arrives* • Alex Puvilland – Photoshop
(Opposite Top) *Water hole* • Kendal Cronkhite – gouache
(Opposite Right) *Waterhole Set* • Doug Pierce – Maya
(Opposite Far Right) *We're Staying* • Alex Puvilland – Photoshop





(Top) Hippo Love • Kory Heinzen - Photoshop
 (Above) Melman with Staff • Erwin Madrid - Photoshop
 (Right) Marty's Routine • Ruben Perez - Photoshop
 (Opposite Top Left) Julien and Melman Look • Erwin Madrid - Photoshop
 (Opposite Top Right) Julien Finds Maurice • Alex Puvilland - Photoshop
 (Opposite) Dry Waterhole Reveal • Erwin Madrid & Alex Puvilland - Photoshop





Lion Area



They say you can't go home again — but for Alex, exploring the rocky terrain where his parents have settled with the rest of the pride, this is the next best thing. Kendal Cronkhite designed the

lion's home ground as a wide-open savannah with mountains jutting up in the background. She then selected a dramatic, monochrome palette for the grasslands. This was all the result of careful observation: "We were in Kenya, and we went to, I think, six parks in eight days. It was amazing! We just started looking at Africa and found our style of straight lines against curves working for our African landscape, allowing our characters a sense of reality audiences could identify with."

The lion area therefore becomes an important setting in *Madagascar 2* as it represents Alex's true home. It's the warm, nostalgic homestead of his youth, a place of safety, comfort, and rest. It's where families eat their meals by the glow of firefly light — and where Alex reunites with his beloved "foofie" (his baby blanket).

Home is also the dressing room for Alex's Rite of Passage to the pride, a rehearsal area for his "New York moves." Unfortunately, Alex thinks that the Rite is a performance, not a trial by combat!

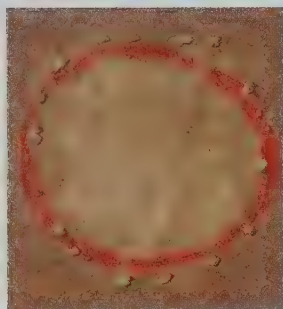
Alex's memories of his old den and earliest childhood experiences are both touching and humorous. Kendal Cronkhite embellished the setting with warm colors, softer textures and lighting, and sentimental touches. Alex rediscovers his well-worn baby rattle, his little rock bed, and his own tiny paw print left on the den wall from the day he disappeared. "The tone of this film is a little more emotional," says Cronkhite. "We wanted to up the sophistication factor."



(Above) Say Goodnight • Ruben Perez – Photoshop
(Right) Lion Homes • Ruben Perez – Photoshop
(Opposite) Zuba and Florrie Say Goodnight • Ruben Perez – Photoshop



Wrestling Ring



The Rite of Passage. A traditional coming of age ceremony where young lions earn their manes by demonstrating their prowess. To Alex it's simply the performance of a lifetime.

The Rites take place in the center of a rocky amphitheater, in the Wrestling Ring, which is itself bordered by stones, circled in red, and functions as a main stage — or as Alex might imagine, “A Theatre in the Round.”

But the Wrestling Ring represents more than the key location for Zuba's pride. Concocting unique settings, scenery, and surroundings from the African wilderness was one of the chief creative hurdles facing the film's main designers.

“There are high expectations for Alex to perform this right of passage – which is a wrestling match. But he thinks it's a dance recital and gets pummeled. So Alex's world goes straight into the pit. He doesn't feel any kind of respect from his father and his father doesn't see Alex for who he is. That's the core of the story.”

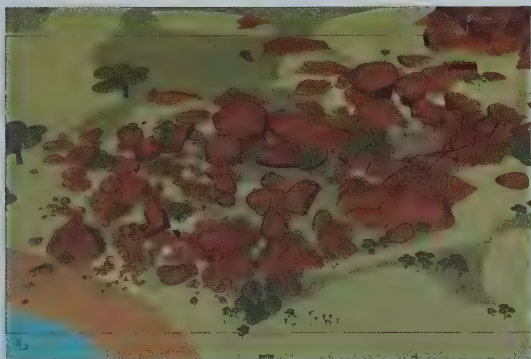
— Tom McGrath, *director*.

“The biggest challenge for us was focused on production design,” says director Eric Darnell. “In Madagascar we had a world with a lot of vertical quality to it, walls of foliage that our characters could play in front of. In Africa we basically have taken that wall and dropped it down and stretched it to the horizon.

“Africa is really about scope and perspective, the horizon in the distance and the kind of things we saw when we went to Africa as a creative team and experienced it first hand. I mean, it's a big, big place. And it's been a really interesting challenge to take the design conceits that we developed for the first movie and apply them to this very different world of the African landscape.”



(Above) Lion Ring Surface • Bryan LaShelle - Photoshop
(Right) Alex Looking at Teetsi • Erwin Madrid - Photoshop



(Above) Lion Rock Area • Doug Pierce - Maya
(Below) Waking Teetsi • Brian LaShelle - Photoshop



(Above Left) Alex Breaks Podium • Ruben Perez & Erwin Madrid - Photoshop
(Above) "Arena Overview" • Erwin Madrid - Photoshop



Reserve Border



The Reserve Border is the area that separates the sun baked safety zone where the animals reside and the harsh, lush jungle in which man lives and hunts.

The center point is a simple manmade road and a barbed wire fence. The challenge for the production team was to create a distinct contrast between the animal reserve, which is characterized by the spare landscape of the savannah, and the dense green jungle on the other side. This setting needed to play up the drama of the climactic situation, as Marty and Alex begin their perilous journey toward the Dam and to other parts unknown.

“It is a very different jungle from Madagascar,” states Kendal Cronkite, “and the reason is part of a major story point. It is now a scary jungle, and the animals know that to cross that reserve border means danger. They have been told by everyone not to cross it. We go from one monochromatic palate in the savannah: reds, oranges, browns, beige — sunlight colors — into another monochromatic

palette of the jungle: greens, blues, dark overcast and misty — just to keep that fear element visually.”

For the audience to feel the menace, Cronkhite and her team had to utilize several ideas to set the scene. “With Alex and Marty en route to the Dam, we use color and atmosphere to cue the mood. We first fill the air, as a sign of trouble, with dust in the savannah and we carry that through with mist in the jungle. You can see through it, but it gets more and more hazy, so you can’t really see very far. There are shadowy figures in the distance. There’s no sunlight and it’s very overcast.”



(Above) **River Jungle** • Yoriko Ito – acrylic/Photoshop
(Right) **Boundry** • Yoriko Ito – Photoshop



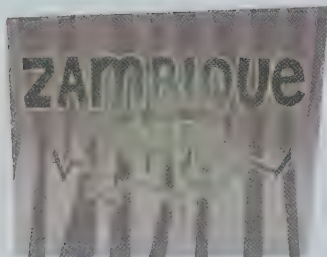
(Top) Alex Addresses Crowd • Ken Pak - Photoshop
(Above) Marty Exits Crowd • Ruben Perez - Photoshop
(Left) Alex in Crowd • Travis Koller - Photoshop





(Top) Hanging Jungle • Alex Puvilland – Photoshop
(Above) Jungle Green • Alex Puvilland – Photoshop
(Left) Alex and Marty Takeoff • Ruben Perez – Photoshop

Nana's Camp



African tourists beware! Of all the dangers of a jungle safari, none is more hazardous than being hijacked by a flock of penguins and stranded with an obsessed octogenarian bent on revenge.

Nana's Camp may be the most unusual spot amongst all the locations created in Africa. It's a man-made ... err, Nana-made central command base carved into the heart of the jungle. "Nana's camp was partially influenced by Polynesian Tiki designs," says art director Kendal Cronkhite. "Combined with all sorts of jungle plants and Nana's massive throne, it's quite an impressive lair.

"At one point we had the tourists in hunter's tents with the camouflage and that bright hunter's orange," continues Cronkhite, "now they are in huts that they have created from the environment, and they've created this fortress where they can protect themselves from the animals."

Cronkhite also recalls the inspiration for the look of the tourists. "I remember one day I was hiking, out in nature. All of a sudden, in the distance on this trail, I hear big pounding music. And this woman runs by me with headphones blasting some music. She is in full Day-Glo regalia, the latest hot pink and red sneakers, yellow and green sweats, with all the gadgets strapped everywhere. And she even had sun glasses that were colored. And I thought, you know, this is perfect for the tacky tourists in our film. It would be great if our villains didn't quite fit in the environment."



(Above) Zambique Tours Sign • James Wilson - Photoshop
(Right) Wide Granny Camp • Alex Puvilland - graphite/Photoshop
(Opposite) Granny Camp Color • Alex Puvilland - Photoshop



The Dam

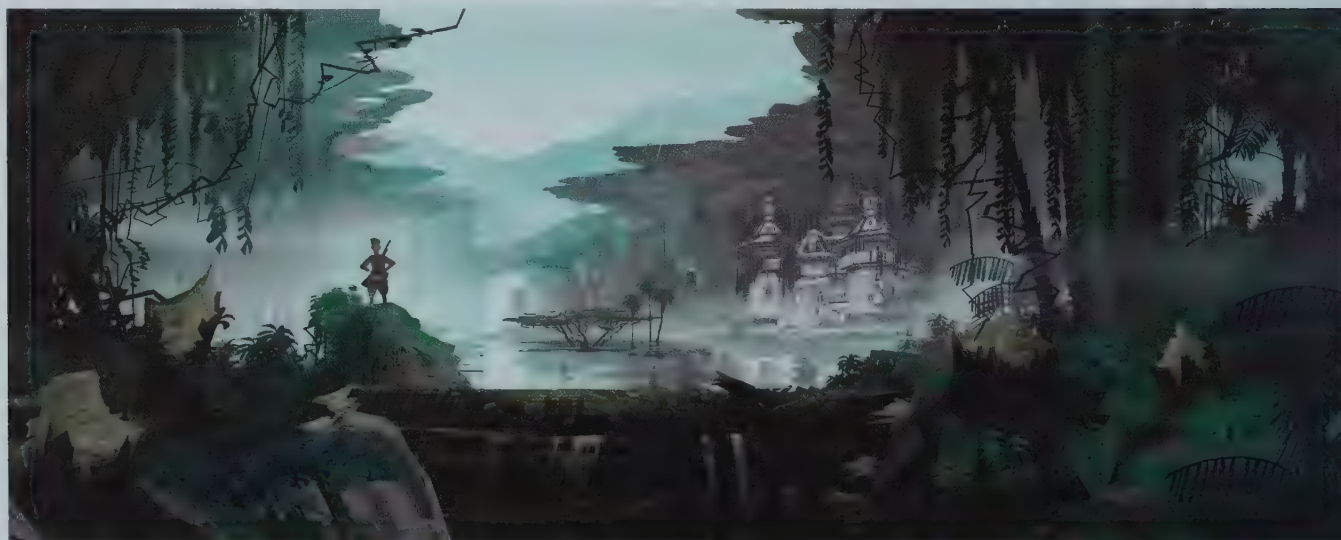


Throughout the development of the script, the dam had been a major part of the story as a way to lure the African animals off their reserve.

In the final film, the dam itself plays a significant part in the story's climax and as the backdrop to several key action sequences. The urgent mission to reach the river blockage was vital to the lead characters' journey. Quite simply, its destruction would revive animal life and restore Zuba and Alex's honor.

At right is the storyboard of the sequence in which Marty and Alex climb the log wall and are amazed to see the reservoir of water on the other side of the dam. The storyboard is the first step toward visualizing the film. This scene is a prime example of expert staging, dramatic storytelling, and the level of craftsmanship required to move the story from script to screen. Rob Koo, head of story, explains how the boarding process worked at DreamWorks for this movie:

"The directors sit down with us and the script, and tell us exactly what the key element of this particular sequence is — what they ultimately want to come away with. So we go away and we start thumb nailing it and start planning it out. That means drawing. You know, although we have gone digital, it is still all done by hand. Once we get an initial pass we pitch it to the directors and see if it's anywhere close to what they were hoping to get. There is also an opportunity to introduce some ideas of our own. Initially we will do a first pass that is pretty close to the script, and then we'll do a second, maybe even a third pass where we're introducing more ideas that would bring more color and humor. It's a unique process. Unlike comic books, where you can flip the pages back and forth, film only goes in one direction. You can't stop it. We try to visualize a story and convey a lot of information to the audience, without having to stop the projector."

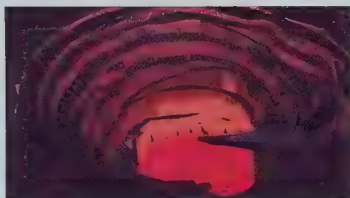


(Above) Monkey Strike Sign • Kory Heinzen - Photoshop
(Right) Dam View • Alex Puvilland - Photoshop



The Hunt Begins Storyboards
• Gary Graham - Photoshop

The Volcano



“So this is Melman being sacrificed,” says Kendal Cronkhite as she points to a storyboard sequence. “Originally it was like a virgin sacrifice. He is like a bride with white mud all over his neck and

face with a bit of a veil, because it becomes a love scene. Melman goes to sacrifice himself and the rock breaks. He starts falling and Gloria runs out, grabs him by the horn and then pulls him up and holds him in her arms. And he has got the whole bride thing on him. And they have this little moment. It’s very romantic. And if you look carefully, you’ll see a spiraling quality to the inside of the volcano that was inspired by New York’s Guggenheim Museum.”

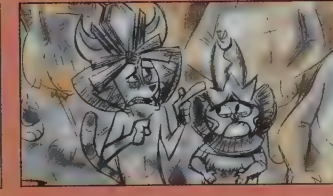
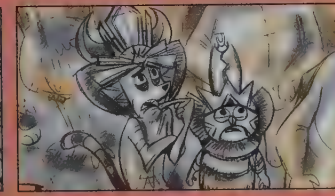
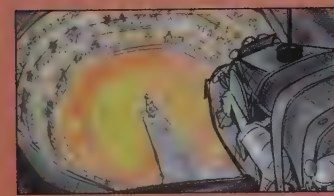
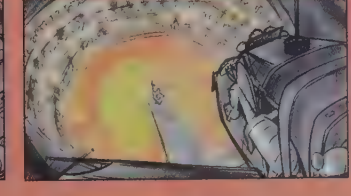
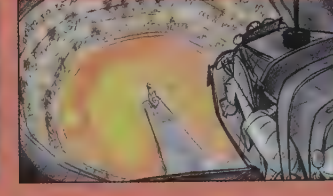
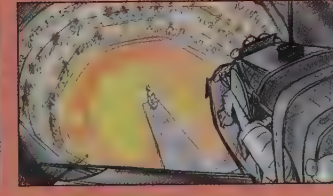
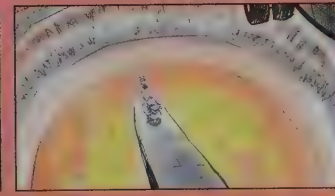
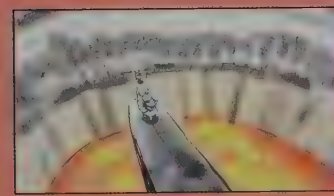
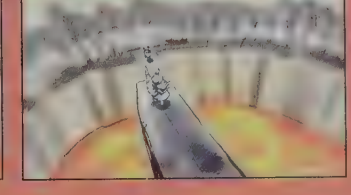
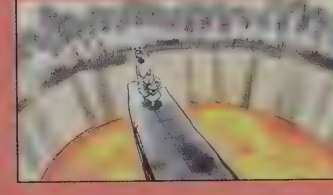
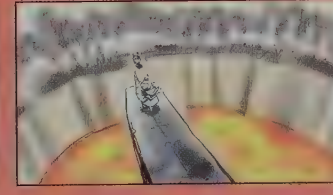
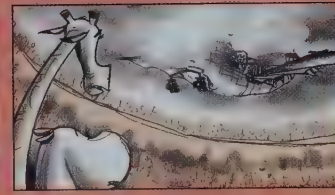
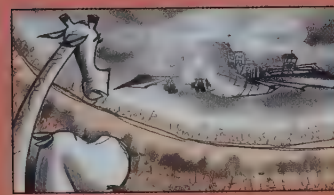
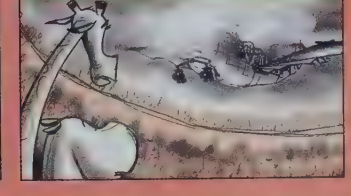
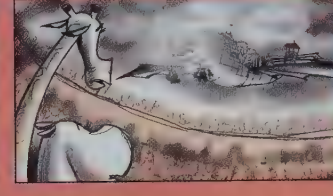
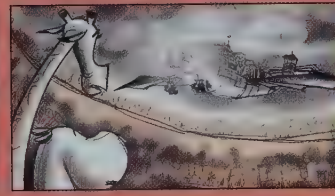
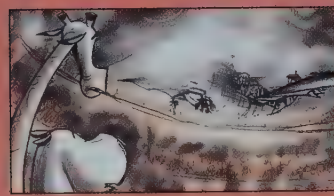
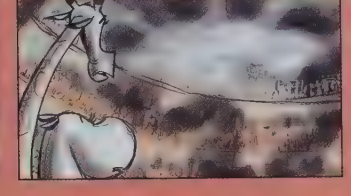
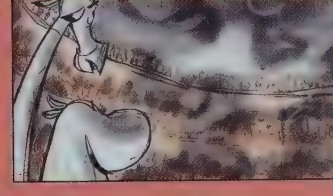
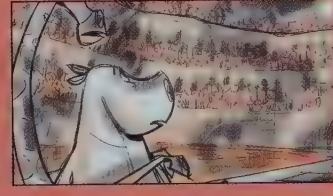
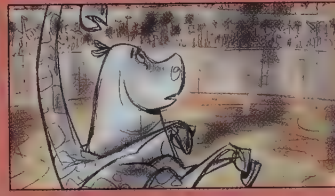
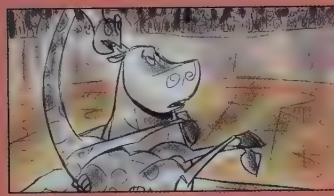
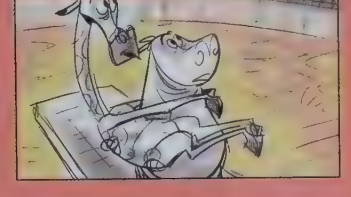
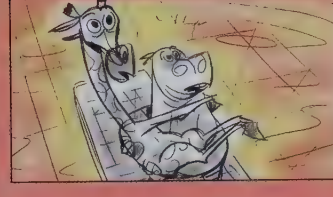
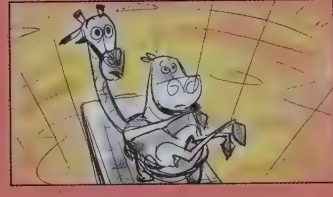
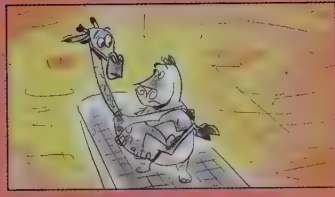
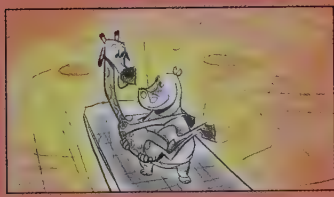
How do you make something as serious and as potentially sinister as a volcano sacrifice both fun and humorous? For one, you dress the natives, led by King Julien and Maurice, in tribal masks and body paint. But Rob Koo, head of story, knew it would be more of a challenge.

“Picture scary long shadows and orange bottom lighting,” says Koo, describing how he approached this sequence. “It will look scary but it will be more like a crazy party.

“An idea came from the directors to use *Joe Versus the Volcano* as an inspiration,” recalls Koo. “Poor Melman. He’s heartbroken and doesn’t expect to live anymore. He wants his last moments on Earth to mean something for the other characters, so hopefully that’s enough of a motivation to allow you to buy into this situation. He doesn’t really want to die, because once he’s at the precipice of the volcano ledge, he is hesitant. You know, he doesn’t really want to be burned to death by lava. But this is his attempt to be noble and it was the impetus to make him open up to Gloria.”



(Above) Volcano Set • Doug Pierce – Mava
(Right) Volcano Exterior • Shannon Jeffries – Photoshop



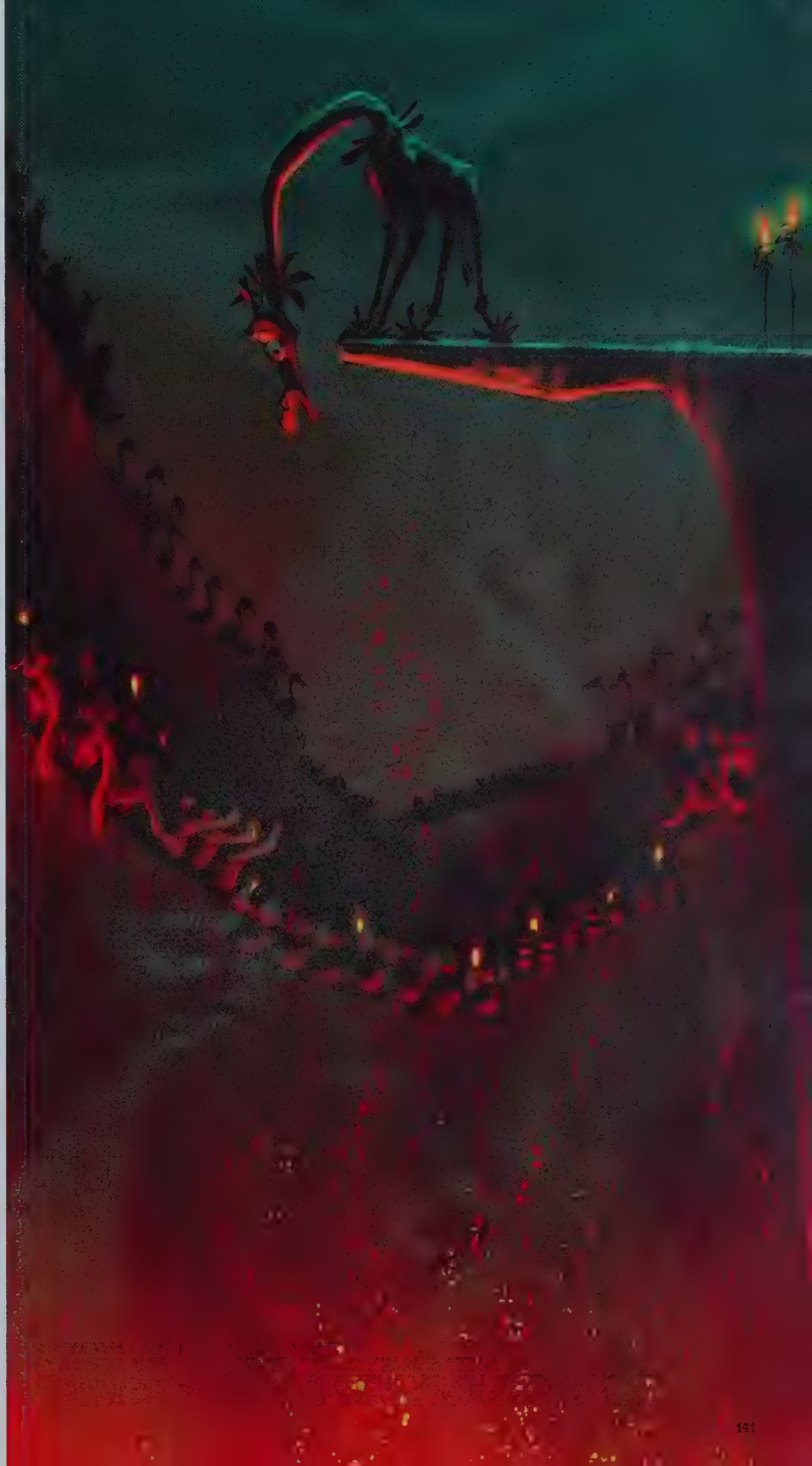
Volcano Sacrifice Storyboards • Tim Heitz - Photoshop



(Above) Volcano Wide • Alex Puvilland – Photoshop
(Left) Volcano Crater Rock Design • Alex Puvilland – Photoshop



(Top) Gloria Runs Past Animals • Erwin Madrid – Photoshop
(Middle) Melman on the Cliff • Erwin Madrid – Photoshop
(Bottom) Gloria Looks at Melman • Erwin Madrid – Photoshop
(Right) Volcano • Yoriko Ito – Photoshop



3 • EVOLUTION GONE WRONG





Out of Picture



They may be gone — but they're not forgotten. Every animated feature has its share of concepts, characters, and script that gets altered, edited, or dropped completely. A lot of time, energy, and art is expended on these ideas before a final fateful decision is made and they are cut from the film entirely. Luckily the artwork remains, much of it exceptional, and, it should be noted. This material is just as important to the pre-production of the film as anything created for the final picture.

For example, several villain subplots were developed and abandoned so that the focus could stay on Makunga. "At one point we had two villains," says Head of Story Rob Koo. "We had a hunter, and then we had this great lion. But then, as the story progressed it turned out that the storyline of the hunter was inconsistent with the rest of the film, and with the other characters, so he was deleted."

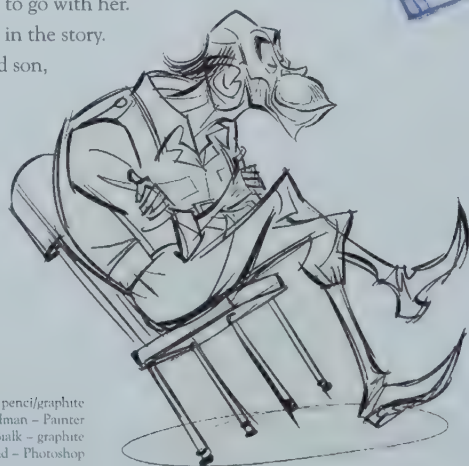
"Then there was the female, Gerta, a Bavarian raised by her grandfather," says Cronkhite. "There are a couple of versions of her. She had an arrested development issue and she dressed up in these weird little princess outfits and stuff. She was crazy and wanted her blue-eyed lion.

We really thought we were going to go with her. However, it was just not working in the story.

"So then we went to father and son, Drake and Patterson. They had

a hunting lodge and they were struggling to keep it going, so they were damming the river to bring animals off. They just wanted to hunt."

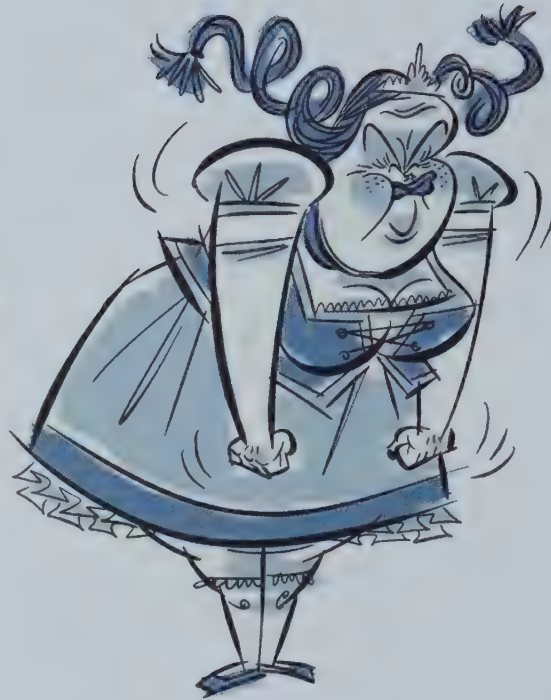
What became the villain's headquarters also had a history long before it became Nana's camp. "We've got a lot of different sketches of this camp," recalls Cronkhite. "Originally it was a lodge, a scary version of a hunting lodge, and they had this shooting range off the sides. It was sort of a psycho version of the Hotel Coronado (in San Diego). The Coronado gone bad ... its evil twin."



(Above) Patty Patterson • Andy Bialk - Prismacolor pencil/graphite
(Right) Father Patterson • Craig Kellman - Painter
(Middle Right) Patterson and Drake • Andy Bialk - graphite
(Previous Pages) Villain Lodge • Alex Puvilland - Photoshop



(Above Left) Patterson Pith Hats • Andy Bialk – Photoshop
(Above Right) Hans • Craig Kellman – Painter
(Far Right) Mad Hunter • Craig Kellman – Painter
(Below Left) Mad Villain • Craig Kellman – Painter
(Below Right) Mad Villain • Craig Kellman – Painter



(Above Far Left) Patty Patterson • Andy Bialk – graphite
(Above Middle) Gerta • Craig Kellman – Painter
(Above) Gerta • Cecile Picard – clay maquette
(Below Far Left) Hunter Gerta • Craig Kellman – Painter
(Below Middle) Hunter Gerta • Craig Kellman – Painter
(Below) Hunter Gerta • Craig Kellman – Painter



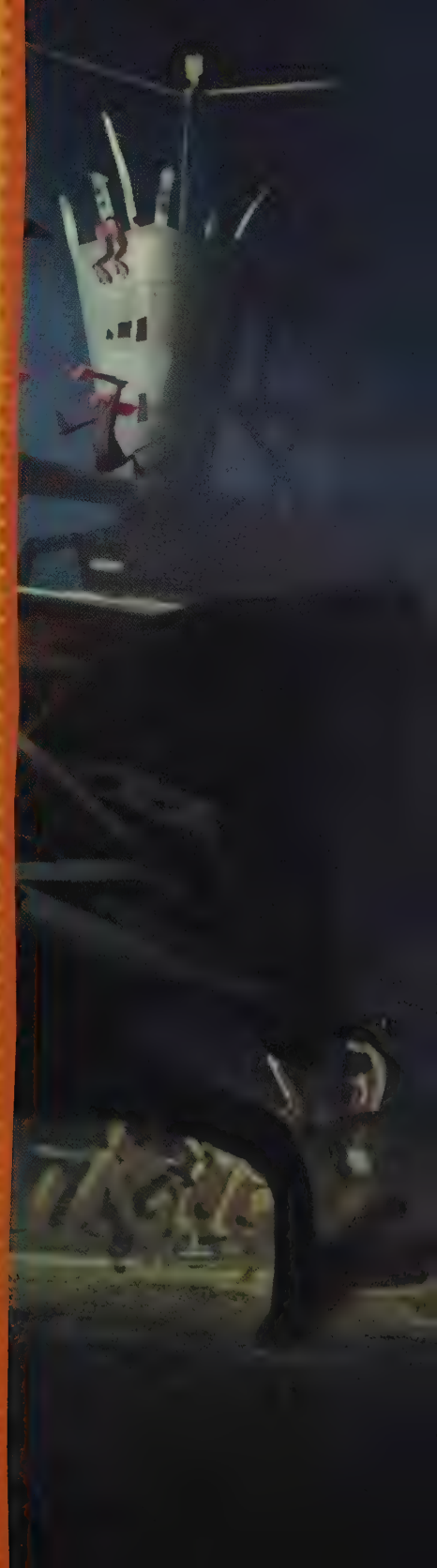


(Above) The Hunting Lodge • Alex Puvilland - Photoshop



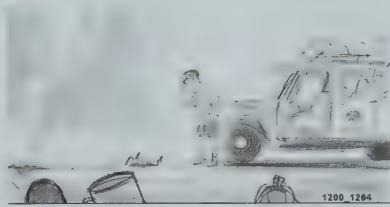
(Above) Hunting Lodge Color • Alex Puvilland – Photoshop

4 • TIME TO BUILD





Four Stages of Production



1 “Taking that first step into revealing and discovering the visual potential of the written script is, for me, the most exciting aspect of filmmaking. Working with the directors, each artist crafts the sequences and shots with the desire that each and every board drawn and every idea we come up with, contributes to advancing the most sacred of all elements of production — story.”

Robert Koo, head of story — Story Board Stage



2 “This was our first sequence in production. We wanted the idea of the penguins driving the jeep off into the sunset to be like a cowboy movie because it’s kind of a cowboy moment. Once we established that idea, the time of day and the light direction was set. It was also a sequence in which we wanted to realize our simple, grass covered environment, and big, complex skies. We really worked hard at trying to find a way to stylize these elements, which I think is well represented in this sequence’s art. What was established here carried through into the look of the rest of the picture...edgy, dimensional clouds, graphic layers of grass, African pattern inspired tree design, and dramatic, theatrical lighting.”

Kendal Cronkhite, production designer — Art Key Stage



3 “Every shot in Layout is launched by the Directors so that the goal of both the shot and sequence is clear to the artists before we start. All the assets for the sequence/shots, including characters, sets, and props are collected in a mastershot. From this mastershot each individual shot in the sequence is created. The Layout artist then blocks in rough character animation and

then sets up a camera to shoot the characters or action for each of his/her shots. The sequence/shots then go through a series of reviews with the Directors and other department heads. Once approved the sequence/shots are sent on to FLO for anim. prep.”

Nol Meyer, head of layout — RLO Stage

4 “Finally, the objects in the scene are lit to produce this final frame. We match the original art key stage closely, while enhancing it through the richness of lighting an actual three-dimensional scene. The process is actually similar to a live action movie — except it’s all done on the computer. The artists place virtual lights in the scene that produce a naturalistic illumination.

This scene contains technical challenges that are specific to the *Madagascar 2* world: grass and clouds. Grass is difficult due to the overwhelming amount of data it represents — the computer has to build and light every single blade of grass! As for the clouds, we created and lit dimensional models, replicating their sophisticated translucent quality, which produced unique visual results.”

Philippe Gluckman, VFX supervisor — Final Render Stage





Props & F/X



Melman's pharmaceuticals (and rectal thermometer), the Penguins plastic "shovels," Alex's souvenir cups — these are just a few of the hundreds of props created and built by the designers, artists, and technical directors for the *Madagascar* saga. Numerous pieces of signage and static background art are also required for these films, and they are prepared by DreamWorks resident specialists in everything that isn't character animation.

Props are more than mere objects; often they enhance the characters and provide visual insights about them. Take, for example, Alex's baby rattle and his beloved blanket "foofie." When we see Alex react to them, we understand how cherished his African childhood was to him. Skipper's beloved "hula doll" showed a soft side to a penguin that's usually all business and provides the audience with an additional laugh. Sometimes props set an emotional tone; think of the forlorn stuffed Alex the little boy carries as he looks with disappointment into the lion's empty cage. Or the scepter made of human arm bones that King Julien waved around during his town meeting. As gruesome as it was, nothing could have looked sillier.

Of course, props are part of the movies and have work in the context of their style. Alex's gift shop souvenirs must resemble him in miniature. His "foofie" is made out of woven reeds rather than cloth, just as his rattle cannot be made of modern plastic. To do so would make them inconsistent with the African setting. The penguins' impromptu ice cream spoon "shovels" can't be too big for them hold. Many props are seen only once, and briefly at that. However, much thought must go into their use and design if the picture is to be successful.

Special effects also play a crucial role in adding to the look of the film as well as helping tell the story. "Production designer Kendal Cronkhite literally conceives an effect on paper and says, 'okay, this is what we want to execute' and I come in and we implement the artwork," says visual effects supervisor Phillippe Gluckman. "My role is sort-of an extension of hers with a little bit

more of the technical side of things. Knowing how to create special effects in computer graphics, working with the effects and lighting departments, and doing everything that has to be done to create the final commission, that's my job."

Grass, clouds, and crowds. Not a problem in live action film, but in computer generated animation, in particular *Madagascar 2*, providing these effects were a challenge. Kendal Cronkhite recalls the overwhelming nature of the effects work. "We worked on everything from the qualities of dirt, the pebbles, the little ground cover to the eight variations of grass that needed to be created. Then there were the animal crowds, elephants, hippos, crowds of dik diks, rhinos, ox peckers, birds, and flamingos. There were crowds for everything."

"Grass is very, very difficult to do," says Gluckman. "The computer has to create every single blade of grass, light it, and compute what it looks like several times until it makes it to the final image."

Phillippe Gluckman says clouds were very important to the directors "because when you go to Africa they are overwhelming. Even though some clouds need to be painted, there is still something about the way clouds react to light that is very difficult to paint from scratch. It may not sound like a big deal, but it is actually a difficult visual. The clouds are translucent and it is just much harder to conceive. We created a collection of spheres that kind of look like a cloud. And once you build that, you can rotate around it and make it react to light in the way a cloud would. It just takes a lot of render power to come up with these images. But, you know, once we do it right, it can look great."

"And then there is the vast landscape, so important to the look of Africa which the filmmakers wanted to portray as sweeping vistas, engulfing even the largest animals portrayed in the film," says Cronkhite. The creation of this landscape also presented some peculiar and unique challenges."

(Above) Monkey Strike Sign • Kory Heinzen – Photoshop
(Previous Page) Monkeys Get to Work • Tim Lamb – Photoshop

(Left) Alex Plush & Hula Girl • Kory Heinzen - Photoshop
 (Below Left) Melman's Will • Travis Koller - Photoshop
 (Below) Photographs • Tim Lamb - Photoshop
 (Right) Julien's Headpiece • Alex Puvilland - Photoshop



LAST WILL AND TESTAMENT

I MELMAN MANKIEWICZ BEING OF SOUND MIND AND UNSOUND BODY HAVE DIVIDED MY ESTATE EQUALLY AMONG THE THREE OF YOU. I DO HEREDY AND LAWFULLY STATE BEING OVER THE AGE OF EIGHTEEN (18) YEARS OR HAVING BEEN LAWFULLY MARRIED OR A MEMBER OF THE ARMED FORCES OF THE UNITED STATES, AND NOT BEING ACTUATED BY ANY DURESS, MENACE, FRAUD, MISTAKE, OR UNDOE INFLUENCE, DO MAKE PUBLISH, AND DECLARE THIS TO BE MY LAST WILL; HEREDY EXPRESSLY REVOKING ALL WILLS AND CODICILS PREVIOUSLY MADE BY ME.

I. EXECUTOR:

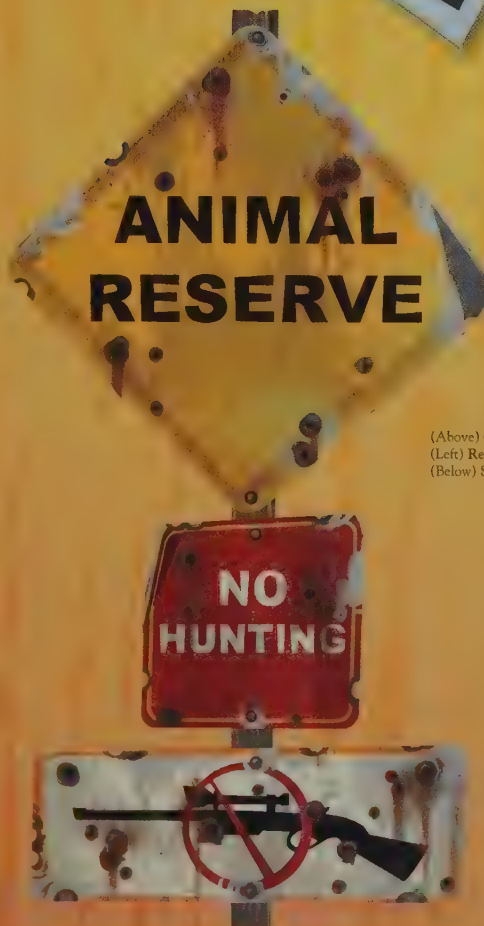
I APPOINT GLORIA AS EXECUTOR OF THIS MY LAST WILL AND TESTAMENT AND PROVIDE IF THIS EXECUTOR IS UNABLE OR UNWILLING TO SERVE THEN I APPOINT ALEX AS ALTERNATE EXECUTOR. MY EXECUTOR SHALL BE AUTHORIZED TO CARRY OUT ALL PROVISIONS OF THIS WILL AND PAY MY JUST DEBTS, OBLIGATIONS AND FUNERAL EXPENSES.

II. BEQUESTS:

I WILL, GIVE, AND BEQUEATH UNTO THE PERSONS NAMED BELOW OR IF HE OR SHE SURVIVES ME, THE PROPERTY DESCRIBED BELOW:
 TO GLORIA, SWEET GLORIA I LEAVE MY LITTLE BLACK BOOK OF VETERINARY REFERENCES. USE THEM IN GOOD HEALTH.
 TO MARTY I BEQUEATH MY TISSUE BOX SHOES. MAY THEY EASE YOUR STEPS.
 TO ALEX I LEAVE MY MERCHANDISING RIGHTS, MAY MY LIKENESS BRING YOU HAPPINESS.

SIGNED,

Melman Mankiewicz III
 MELMAN MANKIEWICZ III



(Above) Quiver Tree • Erwin Madrid - Photoshop
 (Left) Reserve Signage • Travis Koller - Photoshop



(Below) Steamed Dungbeetles • Yoriko Ito - Photoshop

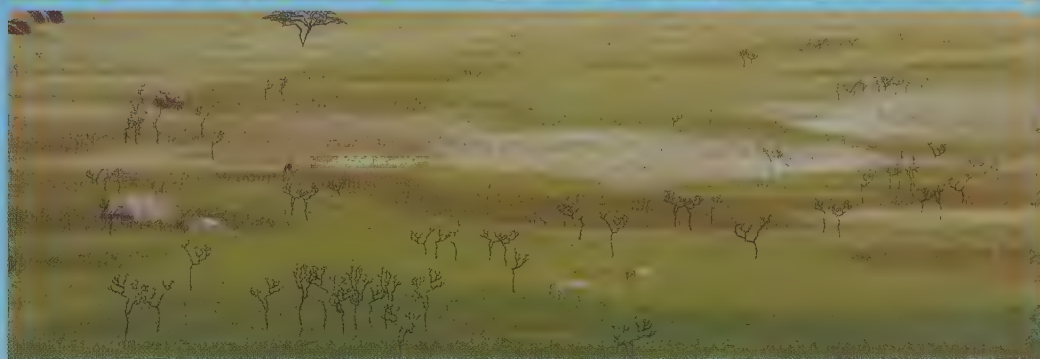
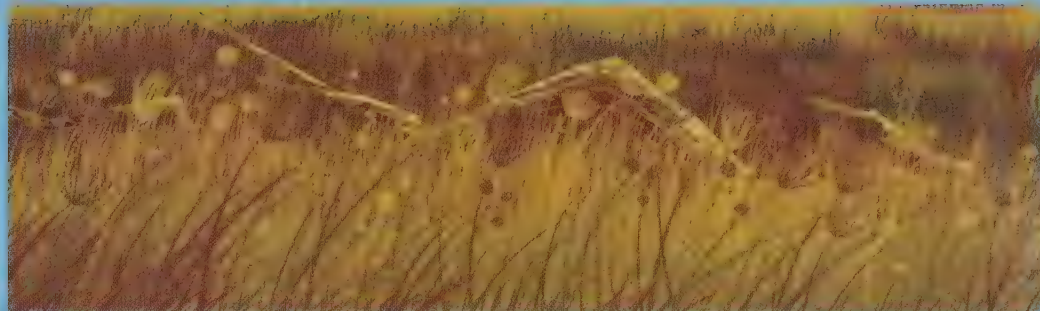


trim the top edge of the grass. Make a shape.

flowers are bit taller than the grass
but some are shorter than grass or the same. high
Make varieties.



(Opposite Top Left) Final Frame • CG
(Opposite Bottom Left) Zebra Grass Flower • Yoriko Ito - Photoshop
(This Page) Zebra Ground Patterns • Yoriko Ito - Photoshop



The Crew



(Above) PDI/DreamWorks crew • Redwood City, California
(Left) DreamWorks Animation Crew • Glendale, California
(Opposite) Alex Gives Up • Kendal Cronkhite - pencil

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Acknowledgments

My gratitude to all the amazing artists at DreamWorks Animation and PDI/DreamWorks who made both *Madagascar* films the colorful, hilarious, and heartfelt experiences they are. Thanks to Eric Darnell, Tom McGrath, Mireille Soria, Mark Swift, Kendal Cronkhite, Shannon Jeffries, Rex Grignon, Craig Kellman, Rob Koo, and Philippe Gluckman for allowing me to peer over their shoulders and take notes. And to Ben Stiller — Alex himself — for his lively introduction.

A personal thank you to my associate Martin Goodman and my transcriber Dale Hoffer for their special assistance on this project. Thanks also to friends Yvette Kaplan, Leslie Cabarga, and my *Cartoon Brew* colleague, Amid Amidi for their moral support.

Special thanks to Kristy Cox, Ann Hathaway, Cori Hansen, Tiffany Navarro, André Rodriguez and Robin Yapplee at DreamWorks, and editor Lisa Fitzpatrick, art director Iain Morris, and Peter Beren at Palace Press. This book wouldn't exist without you.

— Jerry Beck



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Insight Editions would also like to thank
Sadie Birdfeather, Jake Gerli, Steven Knipe,
Chris Maas, and Ashley Nicolaus

(Below) Opening • Travis Koller – Photoshop





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Jerry Link is the author of fifteen books on animation history, including *The Art of DreamWork's Bee Movie*, *Looney Tunes: The Ultimate Visual Guide*, and the award-winning *Hanna-Barbera Treasury*. He is also an animation producer and executive who has created shows for Warner Bros. and Nickelodeon. His website, *Cartoon Brew* (www.cartoonbrew.com), is the most popular blog devoted to animation.

DreamWorks Animation SKG and Insight Editions have partnered before to create the incredible book *Shrek: The Art of the Quest* and *The Art of Kung Fu Panda*. Other movie tie-in books by Insight Editions include *The Art of Open Season*, *The Art & Making of Monster House*, *Surf's Up: The Art & Making of a True Story* and *Hairspray*.

Front cover: *Waterhole Reveal* – Yoriko Ito

Back cover & flaps: *Silhouette of Weeds* – Kendal Cronkhite

INSIGHT EDITIONS

17 Paul Drive, San Rafael, CA 94903

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Printed in China by Palace Press International
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Take an inside look into how Alex the lion, Marty the zebra, Melman the giraffe, Gloria the hippo and the gang were conceived, created and animated in *The Art of Madagascar: Escape 2 Africa*, a lavish and insightful book showcasing the creative process behind both *Madagascar* movies.

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ISBN 1-933784-70-9

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