

THE ART OF

# STAR THE RISE OF SKYWALKER WARS



Written by PHIL SZOSTAK

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*The Art of Star Wars: The Rise of Skywalker* is the official behind-the-scenes companion to the definitive conclusion of the Skywalker saga. Featuring conceptual sketches and artwork, keyframe and matte paintings, costume and vehicle designs, storyboards, and much more, this book offers fans exclusive access to the Lucasfilm art department's creative process.

J.J. Abrams (*Star Wars: The Force Awakens*) returns to direct this final installment of the *Star Wars* sequel trilogy. With a script co-written by Abrams and Academy Award® winner Chris Terrio (*Argo*), the film rejoins Rey (Daisy Ridley), Finn (John Boyega), and Poe (Oscar Isaac) a year after the events of *The Last Jedi*. Led by General Leia Organa (Carrie Fisher, in her final film appearance), the remnants of the Resistance move toward a final confrontation with Kylo Ren/Ben Solo (Adam Driver) and an increasingly emboldened First Order—all while reckoning with their past and their own inner turmoil.

Led by Academy Award-winning production designer Rick Carter (*Forrest Gump*, *Avatar*, *Lincoln*, *Star Wars: The Force Awakens*) and trilogy veteran Kevin Jenkins (*Guardians of the Galaxy*, *Star Wars: The Force Awakens*, *Star Wars: The Last Jedi*), a group of incomparable artists, designers, and dreamers known as the Lucasfilm “visualists,” came together to create the visual language and fully imagined cinematic landscape of *Star Wars: The Rise of Skywalker*. *The Art of Star Wars: The Rise of Skywalker* is the only book to explore their vision for this final film in stunning detail, taking readers on a deep dive into the development of *The Rise of Skywalker*'s fantastic worlds, characters, and creatures—both old and new. Exclusive interviews with the filmmakers and with the Lucasfilm visualists provide a running commentary on the extraordinary art and design of the film, revealing the inspirations behind moviemaking magic at its finest.

*The Art of Star Wars: The Rise of Skywalker* is the definitive chronicle of the vision, innovation, and creativity that helped guide the Skywalker saga to its conclusion.

**Also available from Abrams**

*The Art of Star Wars: The Last Jedi* by Phil Szostak,  
with a foreword by Rian Johnson













THE ART OF

STAR  
THE RISE OF SKYWALKER  
WARS

Written by PHIL SZOSTAK Foreword by DOUG CHIANG



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## Foreword by Doug Chiang

MORE THAN FORTY YEARS AGO, GEORGE LUCAS ESTABLISHED THE TEMPLATE FOR the modern Star Wars Art Department when he assembled a small group of gifted artists to design *Star Wars Episode IV: A New Hope*. Ralph McQuarrie, Joe Johnston, and Nilo Rodis-Jamero led that charge, and it is their legacy that we build upon today. When I first started working with George Lucas in 1995, it was clear that we were all guests in his sandbox; he set the rules and marked the boundaries. Within this vast playground, his rules guided us while allowing us the freedom to invent. I found the boundaries—the gray area straddling the line between “what is *Star Wars* and what is not”—to be most appealing. Strong designs almost always push the envelope, but it’s a very delicate balance. Push too much and it’s not *Star Wars* anymore. Push too much the other way and we’re just copying what has been done before.

George encouraged us to explore this gray area because he knew this was where we would find the most exciting ideas. He didn’t want us to play it safe. He challenged us to be bold. As a result, I learned to embrace risk as a means to find bold new ideas. He had only one requirement: He insisted that the new ideas be grounded in the old, just as fantasy has to be grounded in reality, and movie sets have to be rooted in real places.

The same design challenge remains, more than forty years later, with the release of *Star Wars: The Rise of Skywalker*. At first glance, this book may look like a simple compilation of beautiful paintings and drawings. But look closer, and you’ll find layers of meaning, function, and history within each piece. They represent lifetimes of work, research, and experience needed to create these visionary concepts. Some of the concepts may look simple and obvious, as good ideas often do, but that’s the magic of concept artists: They make it look easy, as if it was always meant to be. However, finding that simplicity is rarely a straight path. It can be a long, circuitous journey. For example, something seemingly as straightforward as designing the next generation of Star Destroyers is not as easy as it first appears. We have to pay respect to the original design while giving justification for the new modifications. The changes need to be rooted in story.

Concept artists are visual storytellers. We are designers, architects, cinematographers, costume designers, and set decorators; we are also researchers, historians, and world builders. Our art form encompasses a wide range of skills that can be hard to label under a single description. Concept art comprises the illusions that suspend disbelief and immerse the audience in the story. We provide visions of what is possible and develop promises of what could be. We help the audience to see and believe in the film experience, while the methods of its creation remain hidden. We merge diverse ideas to create designs that are fresh and exciting yet familiar. Throughout

THIS PROCESS, WE SHARE A COMMON GOAL, A SHARED DREAM, TO CREATE unforgettable imagery that inspires awe while paying respect to what came before.

Creating compelling designs means being unafraid of failure. Good concept artists listen to their inner child. They embrace a child’s innate ability to create without inhibitions. That unbridled creativity, unbounded by fear, is what drives great design.

What makes for good cinematic designs, then? It’s a misconception that inventing worlds is as simple as painting a beautiful picture. While it may seem that fantastic worlds demand fantastic imagery, that is often not the case—and certainly not when it comes to the well-worn, lived-in worlds of the *Star Wars* universe. Viewing objects from different points of view can turn the ordinary into the extraordinary. Research provides the anchor. The vast wealth of knowledge accumulated from thousands of years of human ingenuity provides endless inspirations and grounds our concepts in reality. With research, we are like archeologists, digging up ancient relics and uncovering hidden treasures. And yet the art cannot exist in isolation as pure spectacle. It needs a purpose. It needs to serve the story first and foremost. In conceiving art for films, there are two distinct phases of design. In the first phase, the goal is to set the aspirational bar as high as possible. The first phase, or development phase, can be considered the “brain dump” where all ideas are put forth as viable concepts. And almost always, the initial ideas are bad; the trick is to get the bad ideas out quickly, so the good ones emerge. From there, the vision inevitably diminishes onto the realities of execution, schedule, and budget come into play. The second phase, the production phase, hones that initial aspirational idea into a design that can be executed.

To that end, artwork is deeply personal yet immensely collaborative in the *Star Wars* traditions set by George and followed to this day. Much of the art in this book doesn’t have one creator, but many. We work together as a team where ideas flow from one artist to another, growing and amplifying with each iteration. We excel by elevating and pushing each other to go beyond our personal limits. Each artist is given autonomy to create, to set themselves free to do what they do best. The goal of the Art Department is to energize each artist with a broader shared vision.

*The Art of Star Wars: The Rise of Skywalker* offers a glimpse into the creative process that has been going on for more than forty years. It is a record of each artist’s skill, passion, and thought process behind their creations. This book commemorates the discarded ideas alongside the ones that did make the cut. It is a culmination of a multi-year design process to bring J.J. Abrams’s incredible, heart-felt story to life. It is a tribute to the many artists who gave “rise” to *The Rise of Skywalker*.

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→ →	<b>BURNING TIE VERSION 06</b> <b>DETAIL</b> Wallin





## Introduction by Phil Szostak

What ultimately is the “art” of *Star Wars*? What is it that makes this modern mythology resonate so strongly, across so many cultures around the world? What is it that makes the designs created by Ralph McQuarrie, Colin Cantwell, Joe Johnston, Nilo Rodis-Jamero, Doug Chiang, and countless others so iconic and indelible, simple enough for any child to draw but also incredibly layered and complex in meaning, with a depth of thought reflecting the cultural, historical, and artistic influences behind them?

Over the years, *Star Wars* creator George Lucas has invoked the words of one of his greatest influences, director Akira Kurosawa, in describing the quality he hoped to achieve with *Star Wars*: an “immaculate reality.” It’s got to look like it’s a real place,” Lucas told fellow director James Cameron in 2018. The monumental societal shifts of the 1960s that so impacted George Lucas’s worldview were likewise reflected in the films of Kurosawa. In *Jidaigeki chuhana* (“sword fighting”) movies, such as *Seven Samurai*, *Yojimbo*, and, the single film with the greatest story influence over *Star Wars*: *Episode IV A New Hope*, *The Hidden Fortress*, Kurosawa masterfully conjured the harsh winds and pelting-down rain—the muck, grit, and clutter of daily life in the countryside of Sengoku- and Edo-period Japan. The romanticized samurai heroes of old were replaced by unkempt, flea-bitten, and flawed—but still deeply virtuous—human beings, fighting for the common man against a system and society that valued obedience and honor over life itself.

*Star Wars* films are inherently period films as well, drawing more upon earthbound human history and culture than other imagined futures fashioned from whole cloth. As Lucasfilm design supervisor James Clyne observed in 2017, “*Star Wars* doesn’t live in the future. It lives in the past. People inevitably think, ‘It’s *Star Wars*. It’s science fiction.’ They want to do something sleek and futuristic. But I would constantly be saying, ‘Let’s look at this German flak gun or a Luftwaffe fighter from the early forties.’ That’s our world.”

On December 17, 1975, two and a half years into the development of *Star Wars*, George Lucas spoke with advertising and publicity supervisor Charles Lippincott. “I’m trying to make everything look very natural—a casual, almost ‘I’ve-seen-this-before’ look,” Lucas said. “Like the X-wing and TIE fighter battle, you say, ‘I’ve seen that, it’s World War II—but wait a minute—that isn’t any kind of jet I’ve ever seen before.’ I want the whole film to have that quality! It’s a very hard thing to come by, because it should look very familiar but at the same time not be familiar at all.”

“I keep saying, ‘Keep it nondescript,’” Lucas continued. “I say that every time, every place I can. I don’t want any of the costumes, any of the spaceships, any sets, any animals—I don’t want anything in the movie to stand out. If the whole movie looks like that, it’ll be terrific. I’m working very hard to keep everything nonsymmetrical. It’s a very common thing in science fiction to set a set that has one influence. Everything matches. The chairs match the table, match the rug, match the design of the doors, match the door handle, match the lamps. I want it to look like one thing came from one part of the galaxy and another thing came from another part of the galaxy.”

Lucas was also drawn to Gilbert Taylor’s documentary-style camerawork on *A Hard Day’s Night* and *Dr. Strangelove*, hiring the director of photography to serve the same function on *Star Wars*: *Episode IV A New Hope*. Through Taylor, Lucas hoped that same casual and nondescript attitude would be brought to the way the movie was shot, as if a film crew from the *Star Wars* universe were dropped into the deserts of Tatooine, the mazelike Death Star corridors, and Yavin 4’s jungle temples, not paying much mind to the everyday background comings and goings of floating landspeeders, marching stormtroopers, and Jawas on siesta.

“I’m trying to make a film that looks very real, with a nitty-gritty feel, which is hard to do in a film that is essentially a fantasy,” Lucas observed. “Framing-wise, I’m going to try for a semi-documentary, loose frame that will give it a nervous ‘now’ quality, a sense of being captured, which will look real but at the same time be slightly fantastic. Binding all those things together will create, hopefully, a fantasy-documentary look.”

In my capacity as Lucasfilm’s creative art manager, I shared this interview with *The Force Awakens* co-production designer Rick Carter and Lucasfilm executive creative director Doug Chiang on May 16, 2013, and with *The Last Jedi* production designer Rick Heinrichs on October 23, 2014, early in the conception of both films. The sequel trilogy production designers took George Lucas’s words on *Star Wars* design to heart. “It’s hard to tell if [Lucas] was making a virtue out of a necessity, in some respects,” Heinrichs wondered in 2016. “But certainly he was able to articulate it as an aesthetic. In all of the quotes that you provided for me, you could see that: ‘Let’s not make the props too noticeable. Let’s not make the sets too distinguished or stand out.’ It really was an aesthetic of, ‘Let’s keep things moving along. Let’s make it about the characters and the story.’”

"The breadth of George's imagination is just staggering," Rick Carter said in 2013. "And his ability to direct and empower the people around him, to imagine and then all funnel it into something that then is so clear and clean. Unbelievable. That's why he's George Lucas. That's why, even without him fully participating in our films, you know that everything you are doing is in his service."

Through their work on the *Star Wars* sequel trilogy, *Rogue One*, and *Solo*, a new generation of filmmakers, including *Star Wars: The Rise of Skywalker* co-writer and director JJ, Abrams, for whom the original *Star Wars* trilogy meant everything, dared to try to recapture the elusive *Star Wars* aesthetic—that "immaculate reality" laid down by Lucas more than forty years ago. In my conversations and hundreds of art department meetings with these artists, their

devotion to Lucas's vision, the seriousness with which they took up the mantle of *Star Wars*, was, to a one, both palpable and deeply personal. As evidenced by the explosion of imagination expressed in the pages of the modern Art of *Star Wars* book series, they succeeded beyond all possible expectations and measures.

With *The Rise of Skywalker*, Abrams's spectacular conclusion to the Skywalker saga, a trifecta of three trilogies born of the imagination of George Lucas and designers McQuarrie, Cantwell, Johnston, Rodis-Jameno, Chiang, et al. comes to an end, the circle now complete. But the art of *Star Wars* lives on, its core ideals and aesthetics resonating, not only into the next chapters of the storied *Star Wars* franchise, but with countless future generations of artists, storytellers, and dreamers.

## Who's Who



↑ REN 06 Glyn Dillon

### J.J. ABRAMS

Co-screenwriter/producer/  
director

### DAVID ALLOCK

Storyboard artist  
(Loki/Riigi art/US)

### CHRISTIAN ALZMANN

Lucasfilm concept design  
supervisor

### MARTIN ASBURY

Storyboard artist

### ADAM BAINES

Concept artist

### YANESSA BASTYAN

Creature supervising  
animatronic designer

### ROY BELL

Concept model painter

### ANDREW BOOTH

Computer graphics  
supervisor

### ROSEMARY BRANDENBURG

Set decorator

### ADAM BROCKBANK

Concept artist

### JOE BROWNING

Prop modeler

### DAN BURKE

Lead graphic designer

### AMEE CARTER

Concept artist

### RICK CARTER

Co-production designer

### BOB CHESHIRE

Concept artist

### DOUG CHIANG

Lucasfilm VP/executive  
creative director

### RYAN CHURCH

Lucasfilm concept design  
supervisor

### JAMES CLYNE

Lucasfilm design supervisor

### DAVID CROSSMAN

Costume supervisor

### RODDOLFO DAMAGGIO

Concept artist

### MATT DENTON

Creature electronics design  
& development supervisor

### GLYN DILLON

Chief costume concept artist

### YANICK GUSSEAULT

ILM senior art director

### SETH ENERTDOW

Concept artist

### DAVE FILONI

Lucasfilm Animation  
executive producer

### LUKE FISHER

Creature concept designer  
Senior sculptor

### LIAM GEORGENSEN

Art director

### JOHN GOODSON

ILM concept modeler

### CALLUM GREENE

Executive producer

### ROGER GUYETT

ILM VFX supervisor

### SEAN HARGREAVES

Concept artist

### KIRIHART

Lucasfilm senior vice  
president of development

### TOBY HAWKES

Assistant HOD costume  
modeler

### RICK HEINRICHS

Star Wars: The Lost Jedi  
production designer

### PABLO HIDALGO

Lucasfilm senior creative  
executive

### GUSTAV HOEBEN

Creature supervising  
animatronic designer

### PAUL INGLIS

Supervising art director

### COLIN JACKMAN

Creature concept designer  
Senior sculptor

### KEVIN JENKINS

Co-production designer

### JOCK (MARK SIMPSON)

Costume concept artist

### RIAN JOHNSON

Star Wars: The Lost Jedi  
director

### JOE JOHNSON

Star Wars original trilogy  
ILM art director

### MICHAEL KAPLAN

Costume designer

### PAUL KASEY

Creature movement  
choreographer

### KATHLEEN KENNEDY

Producer/Lucasfilm  
president

### JOHN KNOLL

ILM chief creative officer

### DAVID LEVY

Concept artist

### GEORGE LUCAS

Star Wars creator

### JAKE LUNT DAVIES

Creature concept designer

### IVAN MANZELLA

Creature concept designer  
Senior sculptor

### JON MCCOY

Concept artist

### JASON MCGATLIN

Executive producer/  
Lucasfilm executive VP of  
physical production

### RALPH MCQUARRIE

Star Wars original trilogy  
production illustrator/  
concept artist

### BRETT NORTHCUTT

ILM senior concept artist

### MAREK OKON

Concept artist

### NICK PUGH

Concept artist

### MICHELLE REJWAN

Producer

### MARTIN REZARD

Creature concept designer  
Senior sculptor

### SCOTT ROBERTSON

Concept artist

### CHRIS ROSEWARNE

Concept artist

### ROBERT ROWLEY

Costume concept artist

### PHIL SAUNDERS

Concept artist

### MATTHEW SAVAGE

Prop concept designer

### NEAL SCANLAN

Creature B droid effects  
creative supervisor

### MICHAEL SHEFFELS

ILM concept artist

### LUCY SIBBICK

Creature prosthetics  
supervisor

### PHIL SIMS

Senior art director

### HENRIK SVENSSON

Creature paint finish designer

### JUSTIN SWEET

Concept artist

### STEPHEN TAPPIN

ILM London senior art  
director

### THOM TENERY

Concept artist

### CHRIS TERRIO

Co-screenwriter

### ERIK TIEMENS

Lucasfilm concept design  
supervisor

### DOMINIC TUOHY

Special effects supervisor

### KURT VAN DER BASCH

Storyboard artist

### OLIVER VAN DER VLIJVER

Action vehicles art director

### CHRIS VOY

ILM art director

### ANDRÉE WALLIN

Concept artist

### CALLUM ALEXANDER WATT

Costume concept artist

### JAMIE WILKINSON

Prop master

### SAM WILLIAMS

Costume modeler

### LOUIS WILTSHIRE

Creature concept designer  
Senior sculptor

### SHAUN YUE

Screen graphics designer

### STEPHEN ZAVALA

ILM senior concept artist



## Return of the Last Jedi

Directed by Rian Johnson (*Brick*, *The Brothers Bloom*, *Looper*), *Star Wars: The Last Jedi*, the sequel to 2015's smash hit *Star Wars: The Force Awakens*, opened on December 15, 2017, in the United States to immediate fan and critical acclaim. By the end of its eighteen-week run, the film had earned more than 1.1 billion dollars at the box office, becoming the highest grossing film of the year and one of the top ten grossing films of all time, both domestically and cumulatively.

As with *The Art of Star Wars: The Force Awakens*, in order to preserve the filmgoing experience for *Star Wars* fans worldwide, concept art for the most spoiler-sensitive scenes was withheld from *The Art of Star Wars: The Last Jedi*, which was released on the same day as the film. That art is revealed in the following pages for the first time.

These surprising sequences include General Leia Organa pulling herself from the vacuum of space with the Force, Rey's vision in Ahch-To's mirror cave, Rey and Kylo Ren's battle with Supreme Leader Snoke's Praetorian Guards, Admiral Holdo's sacrifice aboard the Resistance flagship, Luke Skywalker and Kylo's confrontations both in the past and on the battle-scarred salt flats of Crait, and Jedi Master Yoda's spirit manifesting at the ancient Ahch-To library tree.

"To me, Yoda was possibly the most engaging experience that I have had with a puppet in my entire life," creature and droid effects creative supervisor Neal Scanlan (*Babe*, *The Golden Compass*, *Prometheus*) recalled. "As a younger person watching *The Empire Strikes Back*, I loved Yoda. He was absolutely a triumph of the art form that I wanted to get involved with. And I still believe that he is one of the most successful creatures or characters that have ever been put on-screen. But to create him exactly as he appeared in *Empire*, you almost have to take yourself out of it and look at Yoda in a very clinical but sympathetic way."

Scenes with legendary actor and filmmaker Frank Oz (*The Muppet Show*, *Little Shop of Horrors*, *Bowfinger*) puppeteering the diminutive Jedi for the first time in nearly two decades were shot near the former tank slopes of Longcross Studios, England, just below the Canto Bight casino exterior set and just above the full exterior build of the *Millennium Falcon*, on the night of April 18, 2016, the forty-ninth day of *The Last Jedi*'s principal photography.

The sequences that required the most of *The Last Jedi*'s core cast, both emotionally and physically, were among the final sequences on the schedule. The flashback to Ben Solo's Jedi temple chambers, Luke Skywalker and Kylo Ren's duel on Crait, and Rey and Kylo's

battle with the Praetorians were all shot in a row on June 7, June 8–10, and June 13–17, respectively. Luke's unexpected appearance inside the Crait mine control room—actors Mark Hamill and Carrie Fisher's final scene together due to Fisher's untimely passing—was shot on June 22 and 23, the eighty-eighth and eighty-ninth days of principal photography.

"The best stuff is the stuff that challenges the audience," Rian Johnson said. "But its sole purpose isn't to defy expectations. All of these characters do the things that they do because it makes sense, even in the beginning, with Luke throwing away the lightsaber. It wasn't so much, 'Oh, this will be funny because it's not what everyone's expecting.' It's literally the only reaction I can imagine Luke possibly having in that situation."



### 6 TREE LIBRARY EXTERIOR ON FIRE VERSION 01 Seth Engstrom

"The first night we actually shot the burning tree, Frank Oz was in a pit with the puppet in his hand, and Frank goes, 'So you think it might be, Buba-hetel! [Yoda laugh]?' The hairs went up on the back of my neck, and I looked around me and saw [first assistant director] Jamie Christopher's face. You couldn't have imagined a more childlike expression on this man. Rian was likewise captivated. Off the set, there must have been thirty or forty people, and you could hear a pin drop. Everybody had stopped. They just stood there for what seemed like thirty minutes, and no one moved. I thought, 'This is a spiritual moment.' And it was." **Neal Scanlan**

"That tree might be my favorite set; it certainly was a mind-blowing one to see. It had to be able to burn and burn again. When Jamie scheduled a pre-burn shot after we had been burning it for a while? Sigh. [Lokingly] 'We have to paint it again? Is that what you are asking us to do?'" **Rich Heineichs**

### 4 BATTLE ROBES A Jack

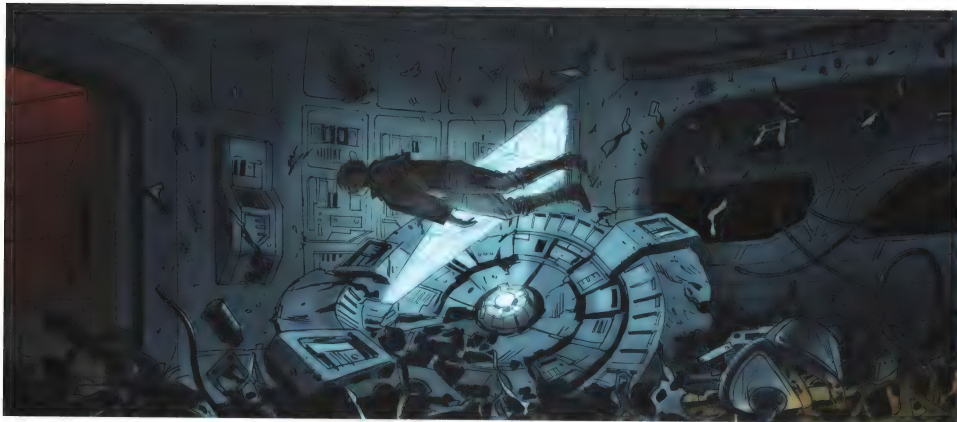
"Luke Skywalker's final look mostly comes from *Return of the Jedi*. Mark Hamill had done all of this work to get in shape for the film, so the black costume looks good on him. It's hopefully quite flattering and gives him power in the same way Kylo Ren's costume and cape does for Adam Driver." **David Crossman**



4 CAVE CLOSE UP VERSION 05 Justin Sweet

4 MIRROR REFLECTION VERSION 01 Sweet





↑ **BRIDGE DAMAGE VERSION 18** Rodolfo Damaggio

→ **TREE LIBRARY EXTERIOR LIGHTNING**

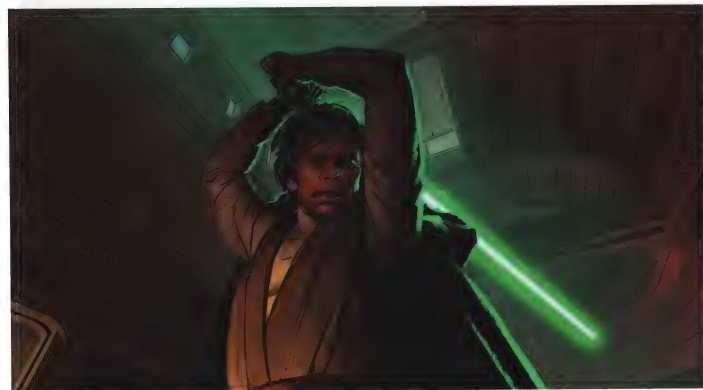
**VERSION 01** Engstrom

"Like Chewie, we had a tremendous success because the guys at the archive found the original Stuart Freeborn Yoda mold. Midway down through a crate, there was this wooden box that clearly was made by Stuart. He'd even gone to the effort of staining it. It had a little hinge on the back, and when you opened it up there was this very delicate little glaster mold. "My God, this is it." Neal Scanlan

→→ **CAVE WALL VERSION 03** The mirror cave was one of the first things we talked about: "You'll notice Rey's reflection isn't a true reflection; I flipped it so it's almost like that was another her. These are obviously representations of good and evil—seeing Rey either in the past or in the future." James Clyne







↑ **KYLO'S BED CHAMBER VERSION 03** Brockbank

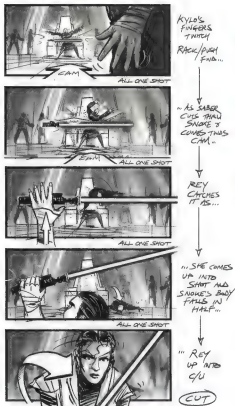
← **KYLO'S BED CHAMBER VERSION 06** Brockbank

↑ **KYLO'S BED CHAMBER VERSION 15** Brockbank

"Luke is very fallible, absolutely. He's got a lot of guilt that he's covering up. And that will do funny things to you." Rian Johnson

"I think Luke understands that it's not about what he wants. It's not about what he gains. It's frankly about what everybody else gained. Sometimes, you have to be the one that carries that burden and becomes that vessel. These aren't characters that go and get married. They don't get over the scar. Frodo [from *The Lord of the Rings*] carries the ring to Mount Doom and for the rest of his life is plagued with fear. On certain days, he remembers those pains. Because he has to carry that burden. And Frodo has no peace until he leaves that world. Luke is that character." Dave Filoni, from the May 21, 2014, Intellectual Property Development Group (IPDG) meeting



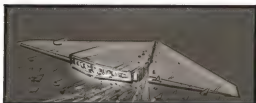


✦ **BACK TO BACK FIGHT VERSION 02** Jenkins

✦ **MEGA DESTROYER SHOWDOWN PAGE 78**  
David Allicock and Martin Asbury

✦ **SNOKE DEATH VERSION 03** "Rian wanted to reveal where we really are through the course of the fight. So a lightsaber touches the curtains, and the curtains go up in flames. After the battle, the audience sees the surface of the Mega Destroyer. It's a very theatrical reveal, this transition from that very important scene between Rey, Snoke, and Kylo to the curtains burning away, leaving just the two of them." Jenkins





BACK VIEW  
MEGA  
DESTROYER  
BRYN APPEARS  
IN SEAT

SC. 26



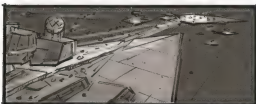
BEHIND THE  
MEGA-D  
IN SPREADS  
3 OTHER  
DESTROYERS  
TORN OUT

SC. 26



TOP SHOT  
TIEAT SPREADS  
IN V

SC. 26



STAR  
DESTROYER IN  
FIR BATTED  
TIEAT LIND-  
LESE

➔ **CRASH VERSION 01** "When he saw that early art, Rian said, "No, that's an explosion. It should be like a knife cutting through butter." Doing these paintings is my way of teasing the answers out of Rian in more detail. You realize that he has such a specific image in his mind. You have to find it." Jenkins

➔ **MEGA DESTROYER SHOWDOWN PAGE 121** Kurt van der Baach

➔ **MEGA DESTRUCTION VERSION 02** Jenkins

"This is Kylo seeing the results of the coup de grâce—busting up the Mega Destroyer. In production concept art, I've skipped right over the visual effects of the cruiser splitting through the middle of the Mega Destroyer because it's such a specific thing that ILM and Rian have to figure out; it's a beat we didn't need to imagine ourselves." Rick Heinrichs





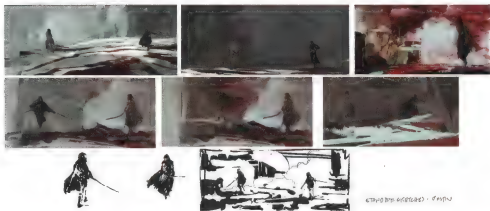
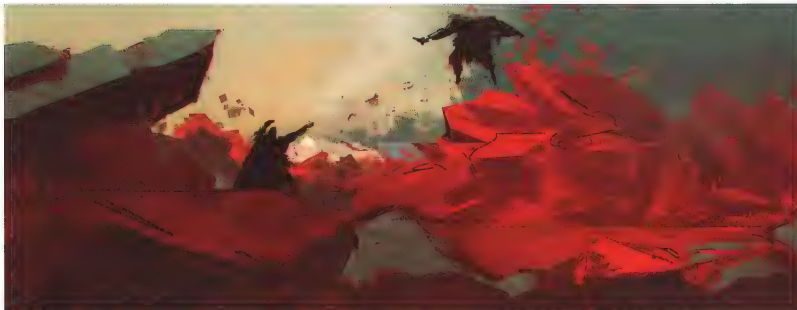
- ◀ **OFFICE HALLWAY VERSION 04**  
Engstrom
- ◀ **STANDOFF VERSION 10** "Rian loved this McQuarrie painting from *The Empire Strikes Back* of the probot with the sun going down ["Probot on ice planet" from mid-1978]. He also loved the colors in that painting, so we played off of that a bit." Clyne
- ◀ **THIRD ACT BATTLE VERSION 08**  
Clyne



- ◀ **LUKE EMERGING VERSION 03** "We're using color very bluntly in a *Star Wars* film, like they did in the 1970s and '80s. The carbon-freezing chamber from *The Empire Strikes Back* was an incredibly colorful and memorable set. It screams at you. And we wanted to do that with Snoke's throne room and with Crat. We wanted you to remember both settings, so we painted them red." Jenkins

- ◀ **CRAT CRATER VERSION 02** Brockbank  
"We wanted to take a very simple dramatic idea and blow it up to a ridiculously huge scale. So if it's this single figure of Luke Skywalker going out to face down the army, what's the clearest visual version of that possible? Flat plain, line of armored beasts, and one man standing in the middle of the plain, in front of a big-ass door that he's protecting. [Laughs] Okay, I get it." Johnson





† **FORCE FIGHT VERSION 01** "Rick and I discussed Kylo pushing Luke back, and having all the red earth ripped up as Luke is thrown back. And Luke would then push back against Kylo, with shards of rock upending. But what Rian had in his head was more of this standoff: Luke standing there and taunting Kylo. Rian was very specific about the samurai stance that Kylo took." *Dyne*

† **STANDOFF SKETCHES** *Sweet*

† **STANDOFF VERSION 5B** *Sweet*

"The idea was that when Luke and Kylo are having their final showdown, it starts to snow/salt and the landscape is restored to white again by the end of the scene. That was the final piece of the puzzle. Purely visual ideas happen sometimes." *[Laughs]* *Jahson*





➤ **POSE 02 SKETCH** Sweet

➤ **BATTLEFIELD CRATER** Clyne and Damaggio

"Luke's going to do what he needs to do to save his friends, but he's not going to travel across the universe to be there physically. It's an amazing display of the Force and the fact that he does before his death. I don't know how the audience is going to react because obviously there will be people who want a full-blown 'Kylo-and-Luke-go-at-it' kind of thing. But that would contradict everything Luke believes in. Star Wars doesn't always have to end in some badass sword fight." Clyne

➤ **SABER STANDOFF VERSION 05** Engstrom

"Luke is frustrated that it's the legend of Luke Skywalker that people worship, but the truth is that legend serves a real purpose. That legend inspires so much good. That legend, at the end of the day, is what the galaxy needs." Johnson

➤ **KYLO DESTROYS ROOM VERSION 02** Engstrom



# The Costume Department

## THE LIGHT SIDE

Carrie Frances Fisher, the writer, activist, and actor who originated the role of Leia Organa in 1977's *Star Wars: Episode IV A New Hope*, passed away on December 27, 2016. Only nineteen years old when cast in the role of Princess Leia in late January 1975, and the youngest of the core cast of original *Star Wars* trilogy actors, her loss at the age of sixty was both unexpected and devastating.

A feminist icon, as well as a steadfast animal rights and LGBTQ and HIV/AIDS-patient advocate who was scarily honest about her own struggles with mental illness and addiction, Fisher made a deeply personal impact on three generations of fans. Those fans expressed their grief with impromptu memorials both at the Yoda fountain just outside of Lucasfilm's San Francisco headquarters and on a blank star on the Hollywood Walk of Fame, redecorated in memoriam as the star Fisher never had the chance to receive in her lifetime.

In a statement released that same day as her passing, *Star Wars: The Force Awakens* director J.J. Abrams (*Mission Impossible III*, *Star Trek*, *Super 8*) said, "You didn't need to meet Carrie Fisher to understand her power. She was just as brilliant and beautiful, tough and wonderful, incisive and funny as you could imagine. What an unfair thing to lose her. How lucky to have been blessed with her at all."

Lucasfilm president Kathleen Kennedy reflected, "Carrie holds such a special place in the hearts of everyone at Lucasfilm that it is difficult to think of a world without her. She was Princess Leia to the world but a very special friend to all of us. She had an indomitable spirit, incredible wit, and a loving heart. Carrie also defined the female hero of our age more than a generation ago. Her groundbreaking role as Princess Leia served as an inspiration of power and confidence for young girls everywhere. We will miss her dearly."

Five months later, in an interview with *Vanity Fair* magazine, Kennedy publicly revealed that General Leia Organa was intended to have a "really significant" role in *Star Wars: Episode IX*, then slated for release on May 24, 2019. Fisher's role in the then-forthcoming *Star Wars: The Last Jedi* would remain unchanged. But her sudden passing necessitated a "rethink" for Episode IX.

Almost exactly three years earlier, on May 21, 2014, a week after the start of principal photography on *The Force Awakens*, Lucasfilm's informal Intellectual Property Development Group (IPDG), formed by Lucasfilm development executive Kiri Hart, met to discuss how they envisioned the then-untitled *Star Wars* Episodes VIII and IX, now that the plot of Episode VII was finalized. The IPDG members present included Lucasfilm animation executive producer Dave Filoni, senior creative executive Pablo Hidalgo, ILM chief creative officer John Knoll, ILM creative director Dennis Muren, Skywalker Sound audio designer Gary Rydstrom, senior vice president of physical production Jason McGatlin, and me.



† GENERAL LEIA VERSION 01 Robert Rowley

"The full heroine's journey is Leia's. If you look at the big steps from infancy to mortality, she's the one who's been through everything. So here Carrie is actually acting, not only from her real-life afterlife but through Leia in the movie, as the catalyst for the two primary antagonists—the male and the female, being bonded in a life force." Rick Carter



Lucasfilm executive creative director Doug Chiang wondered, "Since these three films are a female-driven story, where's Leia in Episodes VIII and IX? As Luke's twin, she should have the Force. Maybe she's the nurturing character that overcomes the final evil. Maybe that's the thing we are missing."

PABLO HIDALGO: "I could imagine her being the one thing to break *through the final villain*."

DAVE FILONI: "Oh, I love that. I love too that I look back down this table and we are presided over by Padmé [a Daniel E. Greene oil painting of Padmé Amidala, female lead of the *Star Wars* prequel trilogy and Leia's mother]. There's a powerful idea there about this matriarchy coming back and subverting what has always been dominantly patriarchal in male heroes: Zeus, Hercules, and everything else. What happens with Kylo and what he does to his father is, structurally, not a redeemable act. There's no coming back from that, the way he does it currently. But I've never seen the mother figure try to do it. And maybe she could."

JOHN KNOLL: "The super-intriguing setup in *Empire*. 'That boy is our only hope.' 'No, there is another.' I felt cheated in *Jedi* that this really didn't go anywhere. But maybe Yoda is really talking about what happens with Leia in VIII, thirty years in the future."

DAVE FILONI: "I love that. We should shift it so Leia is the Obi-Wan of this entire trilogy. I don't even think that it hurts that she's not primarily that mentor figure in VII because, like John had been saying, the audience expectation is so on Luke. And when that proves not to be true, it's way more powerful. It's dangerous, because it makes it so about the women of *Star Wars*. Something to me says that's right."

"There is something happening culturally. You look at birth, regeneration, the world itself needing healing: All of those things are emblematic of the 'mother' character in myth. They are all matriarchal things—Mother Earth itself, global warming is a hot topic. George [Lucas] was always so good at tapping into what's happening in culture. And he hits us with it. The idea that we have Leia, a mother character who needs healing in her own right—that's something we can get into in a deeper way."

KIRI HART: "I couldn't survive *one* of the things that has happened to Leia. What causes someone to continue to be willing to battle when she has lost her planet; after she discovers she has a brother; after he disappears? She never actually knew her parents, and now her son has gone awry and, by the time Episode VII is over, she's a widow? I know people in real life who have had all of those types of things happen, and they still keep going. So my question is always, 'How do you do that?' Somehow, we need to find the richness of that character, which can be really powerful in terms of what she has to convey to Rey. It's not about Jedi training. It's about life."

← **REY HOOD VERSION 1A** "I thought white would look great. And then we added a hood to give it more of a Jedi-like vibe. It's also a bit of Leia: from the side, I based it on the Leia hood from *A New Hope*." Dillon

"In the same way that Luke was a kid from a small town who was bored and ready for something greater, Rey is a member of an underclass. And that's a very modern thing that a lot of people all over the world can understand. She can still matter, be valuable and have a contribution to make, even though she started her life living on a junk pile. It is cool to think about how that character is then pulled in and sort of adopted by the Skywalkers. But she doesn't have to be a Skywalker... matter where they start out." Kiri Hart, from the May 21, 2014 IPDG meeting

➔ **REY CLASSIC WITH BELT VERSION 01** Dillon



➔ **TRIXIE REY VERSION 06**  
Calum Alexander Watt

➔ **REY GREEN AMENDED VERSION 1A**  
"J.J. definitely liked Rey's *The Force Awakens* look, that original feel. It had to be something similar but not the same. So we were playing around with different colors." Dillon





"I like the idea that she's going to be our Skywalker, but she's not a Skywalker. Then, for our purposes, 'the Skywalker' is a really a metaphor. It doesn't have to be something that's directly connected to blood." Pablo Hidalgo, from the May 21, 2014 IPDG meeting

✦ **REY PROFILE VERSION 1A** Dillon

✦ **REY NEW VERSION 2A** "In Star Wars films, white costumes have been used quite a lot. I think it works really well, the whole black-and-white nature, theyin and yang." Dillon





← **FINN YELLOW DESIGN VERSION 02** Dillon

✦ **FINN YELLOW DESIGN 2A** "At one point, we were thinking that Finn might stay in his original costume. But it was decided that we should explore some more looks. I thought to get back to more of a pilot look, like a Vietnam pilot with that kind of flak jacket with something on the back. I thought maybe Rasse could have embroidered it." [laughs] Dillon



✦ **FINN WET PONCHO VERSION 01** Dillon

✦ **FINN DISGUISE COLOR VERSION 01** Dillon

✦ **TRIXIE FINN VERSION 16** “[Costume designer] Michael Kaplan wanted to move Finn away from the jacket of the previous two films but was aware that it had to feel tonally similar. The fabric and color, plus the color swatches, were a definite nod to Poe’s jacket. The shirt and pants were a reference, on my part, to Gian Maria Volonté’s costume from *A Few Dollars More*. The darker shirt and blue trousers with detailing added a good Western feel to Finn’s appearance. I recall J.J. remarking in a concept meeting that Finn finally looked like part of the *Star Wars* world.” Watt

“We always felt that the underdog, the discarded, the neglected, the unnoticed would be the people who had to stand up against the First Order.” Chris Terrio

✦ **FESTIVAL DISGUISE VERSION 01** “I thought it’d be funny if Threepio had the festival disguise on J.J. thought it was funny as well. But he wasn’t sure about it. Threepio is bright gold. He’s very noticeable.” Dillon



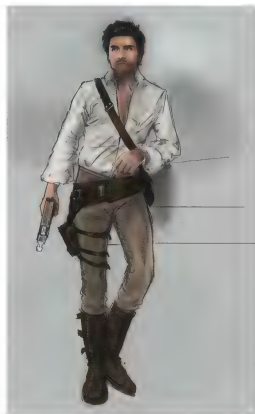


← TRIKIE POE VERSION 07 DETAIL Watt

← TRIKIE POE VERSION 07 Watt



↑ POE DISGUISE COLOR VERSION 03 Dillon



↑ POE LEANING VERSION 01 Rowley



"We don't know much about Poe yet. And he seems like such a sterling squired fighter from a Second World War movie or something. What would be interesting to learn about him? Well, maybe he gained his piloting skills in a way that was slightly dodgy." Terrio

✦ **PDE HELMET VERSION 01.** "The Y-wing helmet was based on the full-face helmet from *Return of the Jedi*, but I removed a lot of it to see more of the face. The top is very similar to that original one, but I made it boxier because the original looked a bit like a motorbike crash helmet. We tried to get away from that and straighten up some of the edges. I liked how weird the original was, however." Dillon

✦ **PDE PILOT ORANGE VERSION 01.** Dillon

✦ **PDE FLIGHT SUIT VERSION 01.** "For a while, Poe was going to be flying a Y-wing; that's why we looked into him wearing a white flight suit. But then they decided to go back to the orange. It's just easier. It made sense to have that clarity of Poe in orange all the way through." Dillon



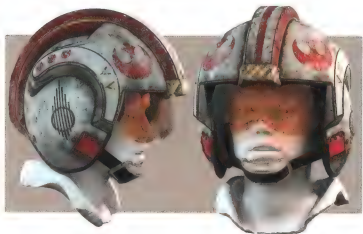


+ FENCING MASKS VERSION 01 Dillon

+ FENCING VERSION 34 Dillon



♦ **Y-WING VISOR DECAL OPTIONS VERSIONS 02 & 04** Dillon



♦ **LUKE'S X-WING VERSION 2A** Sam Williams

"Sam Williams and I managed to do that thing again that we did on *Rogue One and Solo*, where we put in a bit more detail for the HD generation. The clips that are on the side of the original X-wing helmet are really just soft vac-form plastic, but we put sharper detail in. My mom wouldn't notice it, but the fans, when they look closely, will notice that everything is a little bit sharper and crisper." Dillon

♦ **FENCING HELMET FRONT AND SIDE VERSION 01** Williams

"I looked at other helmets from the *Return of the Jedi* era and thought of the A-wing one. 'Well, maybe we could use that.' But J.J. wanted it to come all the way down." Dillon



✦ **TRIXIE PILOTS VERSION 04** Watt



✦ **TRIXIE CREATURES VERSION 04** Watt



✦ **TRIXIE PILOTS VERSION 1B** Watt



✦ **TRIXIE PILOTS VERSION 05** Watt



✦ **TRIXIE PILOTS VERSION 7A** Watt

"Early on, the script called for a huge crowd of pilots to enter the Rebel base—sixty in all, I believe. There was to be a mix of creatures, flight-suited pilots—similar to those we might see flying for the rebels—and freelancers, more in the vein of Han Solo, but all answering the call of the Resistance.

"As with most designs, our starting point was John Mollo's and Ralph McQuarrie's used and unused costume concepts from the original trilogy. It's always interesting to push *Star Wars* into new territory while keeping the DNA intact.

"Many of my designs focused on the freelancer type. I was always drawn to those unique *Star Wars* background characters, and this was my opportunity to contribute to that. In my mind, I saw these characters striding into the base like the pilots from *The Right Stuff*, but a script change rightly shifted their reveal later and under different circumstances. And so, some of the more unique pilots remain concepts only." Watt



✦ **TRIXIE PILOTS VERSION 3A** Watt

✦ **TRIXIE PILOTS VERSION 3A** Watt



CAL

◆ STAR MAN PILOT VERSION 02 Watt



CAL

◆ TRIXIE PILOTS VERSION 13 Watt



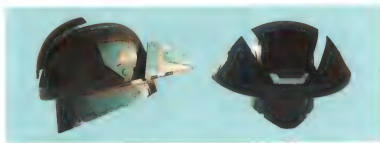
TRIXIE PILOTS VERSION 1.0 Watt



WIZARD 55 VERSION 01 Watt



† ALLY PROFILE VERSION 2A Dillon



† LANDO DISGUISE LINEUP VERSION 1A Williams

- † LANDO DISGUISE VERSION 4A "Originally, J.J. thought the design he ended up using for Lando's disguise would be for a really cool bounty hunter character instead. So I wanted to get that silhouette of an upturned brim of a cowboy hat. From a distance, when the hat flaps up, it did kind of look like that Western silhouette." Dillon

"Getting some translucent material in there was one of those things that I had in my head, but it was quite difficult to convince everyone on paper. Once Sam Williams and I started doing it in Zbrush, however, it became clear. I'm really pleased with how it came out. It feels Star Wars but unlike anything we've done before." Dillon



↔ **LANDO NEW BOOTS VERSION 1L** Dillon

↔ **LANDO ALL BLACK VERSION 2A** Dillon



↔ **LANDO NEW BOOTS VERSION 1D** "I'd done lots of blues and other colors for Lando, and Michael Kaplan said to do yellow like his *Solo* look. So we threw it into the mix. And that's the one that J.J. really liked." Dillon

↔ **LANDO NEW BOOTS VERSION 1A** "I didn't know for sure whether Props had something else in mind, but I thought it would be nice if Lando still had the same pistol from *Solo*. And Lando has a holster that crosses his chest in *Return of the Jedi*." Dillon



"The first people that the First Order targeted were leaders of the old Rebellion; they went for their kids. They went for Lando's daughter. They went for Ben Solo, which begins to make more sense when you look at the wider context of their machinations—the long-game plan." Terrio



↑ WIZARD 52 VERSION 1A Watt



↑ WIZARD 64 VERSION 1A Watt



↑ WIZARD 54 VERSION 1A Watt



↑ FESTIVAL GROUP VERSION 01 Rowley



↑ FESTIVAL ALIEN VERSION 07 Rowley



✦ **KIJIMI TOWNSFOLK VERSION 2A** "Environment should dictate costume, and we knew Kijimi was going to be a frozen, snow-covered town. So Michael Kaplan's direction was furs—lots of furs! Out of all the background characters, these were most fun. I try to give my concepts some character context, so adding props gives them a little motivation. This is where design elements like the light sticks came from and, if a character has an astromech, maybe that unit has cold-weather upgrades like a ski runner." Watt



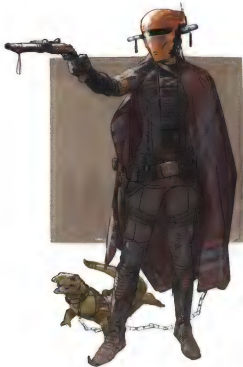
✦ **JOHN WILLIAMS VERSION 1A** Dillen  
 ✦ **KIJIMI TOWNSFOLK VERSION 4A** "The later designs had a Western feel, and I used a more involved render approach to better capture the feel of the broken-down furs. My favorite of this batch was the bounty hunter who could slide her hat down to be a full mask, inspired by a Mexican vaquero hat." Watt  
 ✦ **SNOW FOLK VERSION 2B** Watt





✦ **SPICE GIRL VERSION 6A** "Not revealing Zorii's face was always the intention. J.J. didn't want her to ever take her helmet off. It's the Judge Dredd thing: It's cool if you make a rule like that and you never see a face. Of all of the franchisees and all of the stories, we love a mask in Star Wars." *Dillon*

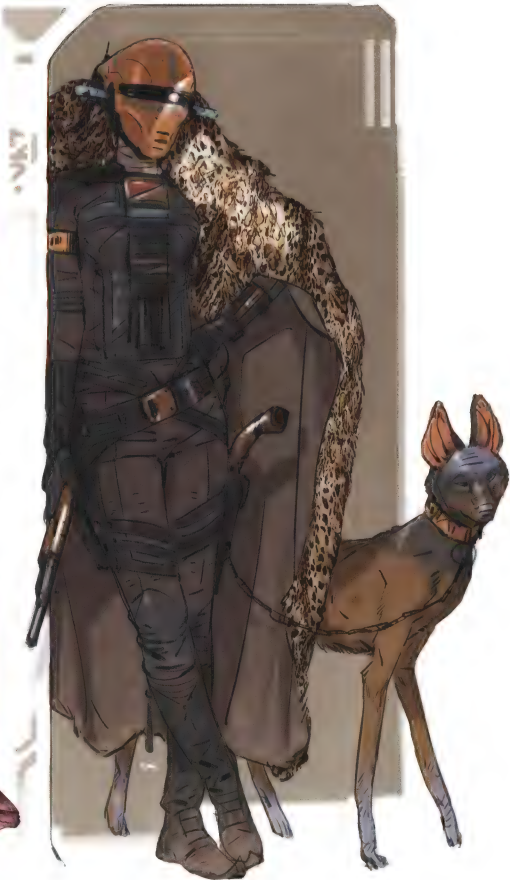
✦ **SPICE BOSS VERSION 01** *Watt*



✦ **SPICE RUNNER BOSS VERSION 02** *Watt*

✦ **ZORII SPICE VERSION 03** *Dillon*

✦ **SPICE BOSS VERSION 02** "When the gang boss changed to Zorii, J.J. wanted a character in the vein of Boba Fett, one who wouldn't remove her disguise but would have a mysterious charisma and had some shared history with Poe. I evolved the basic gang helmet but wanted to elevate her overall look. J.J. was drawn to the design with the elongated back, so we developed this further and further, bringing in other design elements. The precious-metal finish would add status and mark her out as the gang boss." *Watt*





- ✦ **SPICE RUNNER BOSS VERSION 14** "Sam Williams was responsible for taking my little drawings and turning them into a viable sculpt in ZBrush. From this, a quarter-scale maquette was 3-D printed and chromed. Then, Toby Hawkes's team in the costume effects department did a beautiful job fabricating it. Having a physical version really enables everyone involved in the process to gauge how well the design is working—and resulted in removing the 'ears,' as J.J. kept accidentally knocking them off the maquette!" Watt
- ✦ **SPICE RUNNERS VERSION 25** "Zoril's design actually evolved from the helmet concepts for her Spice Gang. Originally the leader of the spice runners was to be a huge creature, so we were tasked with designing the gang only. We were to be introduced to them on a dusty, arid planet, so we looked to make them fully helmeted and shrouded in robes to protect them from the environment. One design was a simple-locking helmet to be worn across the gang, with unique visors and tach elements to add individuality. J.J. liked these, as they called back, tonally, to the Guavian Death Gang from *The Force Awakens*." Watt



✦ **SPICE RUNNER BOSS VERSION 11** Watt



✦ **SPICE RUNNER BOSS HELMET VERSION 03** Watt



✦ **SPICE RUNNER BOSS HELMET VERSION 03** Watt



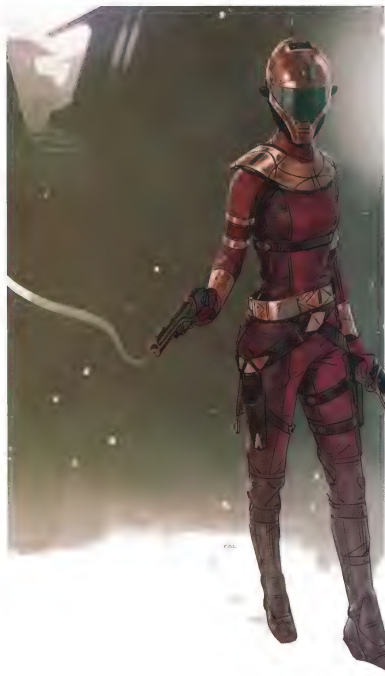


"Doe would know the one place that the Resistance needs to go: Kijimi. And, of course, he's confronted with something that he doesn't want to deal with: his uncomfortable feelings for Zorii." Terrio

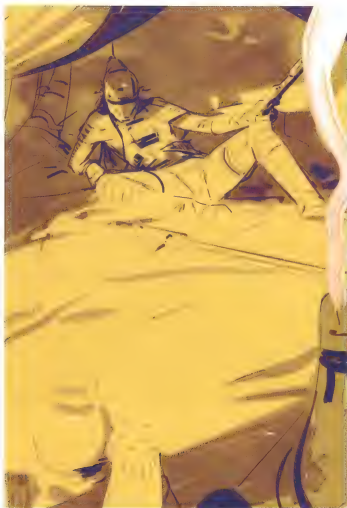
→ **ZORII VERSION 03** "Once the planet changed so that we are introduced to Zorii in the frozen streets of Kijimi, we needed to revisit, so we sat about refining her overall costume. We revised her patchwork and nomadic elements into a more refined look, giving her a flight suit and a huge cape of some alien fur." Watt



→ **SPICE BOSS VERSION 06** Watt



→ **ZORII VERSION 04** "J.J. was concerned she may be confused for a droid herself. So we removed some of her tech elements and, with a prompt from the script, increased the size of the visor. Overall her look became more sophisticated and, while accidental, some of the Art Deco quality in the costume detailing fit well with the design work in Kijimi. Michael Kaplan was keen for her to have a pirate quality about her, which is reflected in her boots and double holsters. Her pistols are flintlock in appearance but, keeping the Star Wars/Western influence, were also inspired by the Colt Navy revolver." Watt



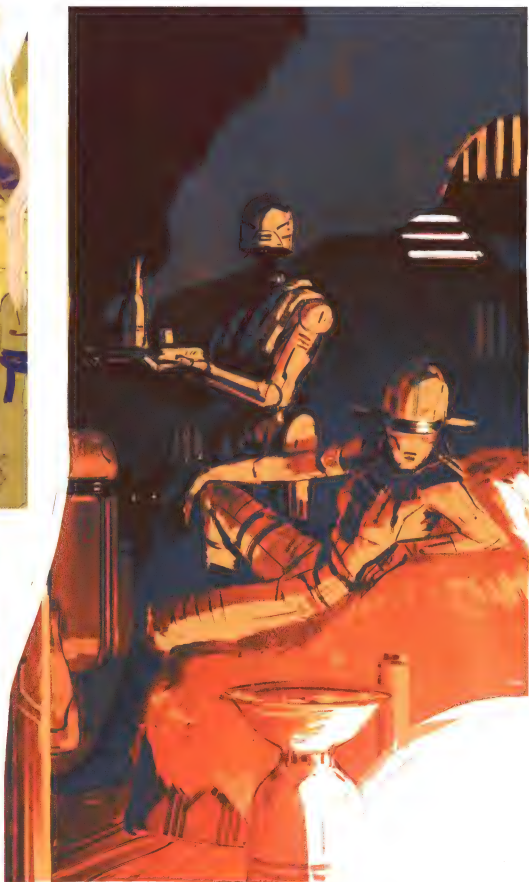
† **SPICE BOSS MOOD VERSION 01** Watt



† **SPICE RUNNERS VERSION 1.2** Watt

† **SPICE BOSS VERSION 06** "The mood images were a good way to sell the costume ideas with a little more context.

"Again, Sam Williams was tasked with a re-sculpt on the helmet, plus her other metallic elements. On the final helmet, the antenna flips so the rear hatch pops to reveal the battery pack for the LEDs and a fan for the performer's comfort. [Actor] Keri Russell was able to keep the full helmet on for more than four hours during the first day of filming." Watt





◆ **ZORRI HENCHMEN MOOD VERSION 1B** "The image of Zorri and two of her henchmen was the only concept where we see her and her gang together." Watt

◆ **WIZARD 12 VERSION 1A** Watt

◆ **WIZARD 14 VERSION 1A** Watt





✦ **ZORII HENCHMEN VERSION 3C** Watt



✦ **ZORII HENCHMEN VERSION 04** "With the new location, we had to return to the gang members also, revising their helmets and adding furs and carved leatherwork to connect them back to Zorii. The gang members were some of the first designs we looked at on the project and, eleven months later, ended up being the last." Watt



✦ HORSEWOMEN PAIR VERSION 1C Rowley



✦ HORSEWOMAN VERSION 2A Rowley



✦ JANNAH DISCO PANTS VERSION 01 "Michael Kaplin had originally made a series of mannequins for the eight people of that land, my original drawing is reflective of that. After more discussions with J.J. and everyone, they wanted to move away from that and add a little bit of color." Dillon

✦ HORSE PAINT VERSION 1B Rowley

"Jannah's company came about because we thought, 'Well, where does Finn belong?' First of all, he needs to learn that he's not the only one with a conscience. He's not the only one who said, 'No.' His family is Rey and Poe and the Resistance, but he needs to find another family. So he ends up being the leader of the group that said, 'No.' For a while, we called them 'Company 77,' which, of course, plays upon Order 66 and the date of the original film." Terrio

→ **JANNAH NEW GOGGLES VERSION 02** "Maybe there's a camera in there that gives her different information, like night-vision goggles or something like that. We thought that the thing around her neck might be something for swimming underwater, a breathing device akin to what Qui-Gon and Obi-Wan use in Episode 1." Dillon

→ **JANNAH SKIFF VERSION 01** "I did the ones with the splashes of red. The idea is that they scavenge stuff from the Death Star, so you see little bits of elements of what she would have found—which is echoing Rey and *The Force Awakens*, with her stormtrooper goggles." Dillon



## THE DARK SIDE

On September 12, 2017, Lucasfilm announced that *Star Wars: The Force Awakens* co-writer and director J.J. Abrams would be returning to complete the sequel trilogy, "serving the same roles for the then-untitled *Star Wars*: Episode IX." With *The Force Awakens*, J.J. delivered everything we could have possibly hoped for, and I am so excited that he is coming back to close out this trilogy," Kathleen Kennedy said.

In that same announcement, Lucasfilm revealed that *The Rise of Skywalker* was rescheduled for release on December 20, 2019, pushed back from its original release date of May 24, 2019 (*Solo: A Star Wars Story* had been intended to be the first of many *Star Wars* films to return to the franchise's traditional late-May release date), with Kathleen Kennedy, Michelle Rejwan, Abrams, Abrams's Bad Robot Productions, and Lucasfilm Ltd. producing. Even with the new seven-month cushion, however, Abrams would have only two years and three months to develop, write, film, and release Episode IX. In contrast, Abrams had nearly three years to do the same for *The Force Awakens*, and Rian Johnson had three years and five months to write and direct *The Last Jedi*.

"It happened very quickly," Abrams recalled. "And it had to. We had to tell a story that was timeless in a very short period of time."

Days prior to the announcement, Abrams contacted Academy Award®-winning screenwriter and director Chris Terrio (*Argo*, *Batman v Superman: Dawn of Justice*, *Justice League*) to ask if he wanted to collaborate on *The Rise of Skywalker*. "I was just a fan of Chris's and called him once after reading a script he'd written that I thought was terrific," Abrams said. "And I loved what he did with *Argo*. So I was just excited to work with him. Luckily, he was the right person to call."

"I got a call from J.J. around September 10th of 2017," recalled Terrio. "He had read a couple of scripts I'd written, including a political thriller that I'd written in Guatemala. He just called out of nowhere, and I didn't know yet that he had been hired to direct *The Rise of Skywalker*. I thought he was joking. He didn't even know that I was a big *Star Wars* fan. He was just calling to feel it out. Of course, I immediately said, 'Yes.'"

"I swore that I'd never do another tent-pole blockbuster-y film. This was the one exception because, as I'm sure it is for everyone, *Star Wars* is in your blood. It's such an urtext of your imagination that you always go back to. Even when I'm on other films, I'll communicate sometimes by saying, 'Well, it's like that moment in the throne room when Vader looks to the left and looks to the right.'"

As a child of the 1980s growing up in suburban Staten Island, New York, Terrio was indelibly impacted by George Lucas's original *Star Wars* trilogy. "The first one I saw was *Return of the Jedi*," Terrio remembered. "I missed the others, but I went to see *Jedi* every weekend for an entire summer. It was dropped off at the Amboy Twin in New Jersey every Saturday. It was the first time I was ever allowed to be alone because in 1983, I would have been pretty little. But after a

while, my father just got sick of sitting next to me and watching the Ewok celebration for the fiftieth time. So I would just be dropped off and picked up at the end."

"Chris has been an invaluable partner," Abrams continued. "He's a brilliant guy, a bit of an encyclopedia, and a real student of anything he's working on, literature and history, in general. Chris has got an incredible recall at his disposal—nearly everything he's ever read, which is an incredibly impressive amount of material."

Also returning in September 2017 to serve in an advisory role on *The Rise of Skywalker* was *The Force Awakens* co-production designer Rick Carter (*Jurassic Park*, *Forest Gump*, *Avatar*). "I was just going to be an associate producer on the side—try to help it along, get it going, and then just let it go. Be of some help, if I could. But certainly, when the production moved to Pinewood Studios in the UK, I was going to back off."

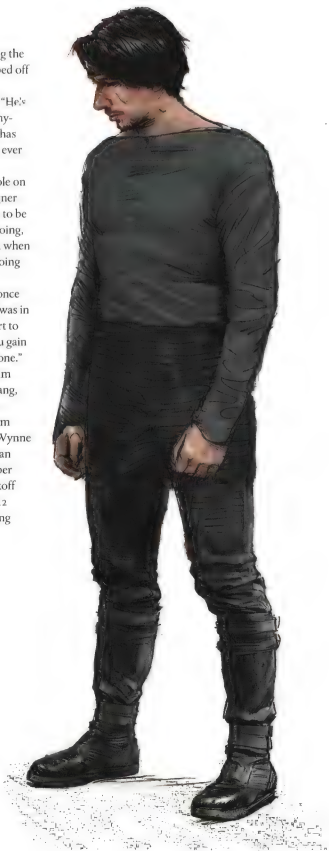
Abrams said, "Pretty early on, we brought Rick in. He was, once again, very helpful in beginning to visualize, beyond just what was in my and Chris's heads, what some of these sequences might start to look like or feel like. Every time you do something like that, you gain some knowledge about what should be done or shouldn't be done."

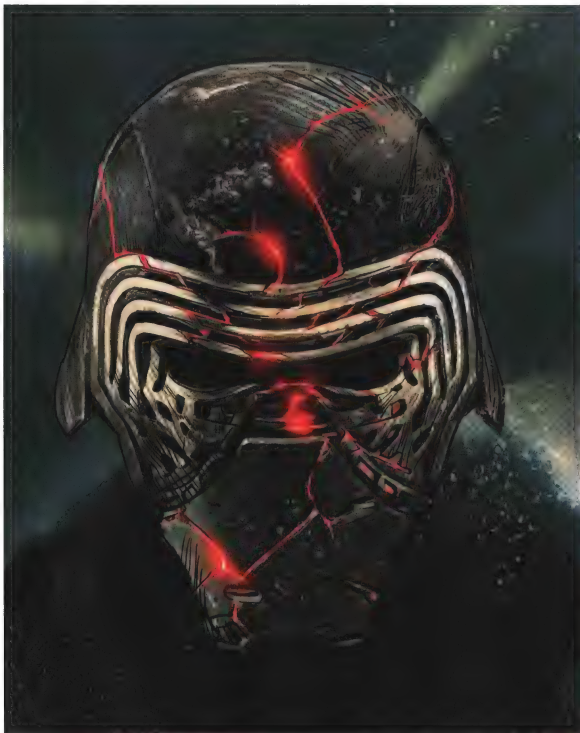
Time being of the essence, concept artists from the Lucasfilm art department, including *Star Wars* design veterans Doug Chiang, Christian Alzmann, Ryan Church, Yanick Dusseault, and Erik Tiemens; Pinewood-based *Star Wars* artists Kevin Jenkins, Adam Brockbank, Bob Cheshire, Jon McCoy, and art directors Matt Wynne and Paul Inglis; and Bad Robot/Santa Monica-based artists Sean Hargreaves and Phil Saunders were all conscripted in September for *Star Wars: The Rise of Skywalker*. With an art department kickoff meeting scheduled for less than a month after the September 12 announcement, J.J. Abrams and Chris Terrio set to work writing the final chapter in the Skywalker saga.

→ **REN VERSION 06** "It's something that he might have worn underneath his clothes, or a garment that he would have had close at hand. Just simplifying it down and making it not black, but off-black. We looked at browns and teal blues." Dillon

"Maybe it's the optimist in me, but I would like to think that anyone, even someone who does the most horrendous things, is redeemable. And certainly because his mother, Leia, is a believer that there is still light in him, it was hard to imagine writing that that she would be wrong about him." J.J. Abrams

"Vader was complicit in genocide and cruelty and depravity. Yet there is this inherent optimism in *Star Wars* that the light in you is never truly gone. That you can still redeem yourself right up until the last minute—which, in Vader's case, was literally true." Terrio





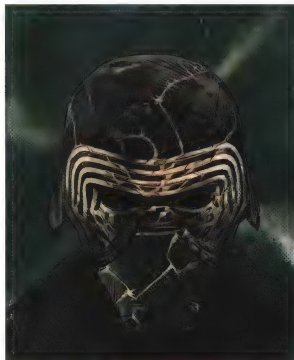
- ✦ **KYLO LAVA AMENDED DETAIL VERSION 01** "When it wasn't backlit, it looked quite flat. So we had the idea of adding light behind it. The original joins looked a bit like the lava on Mustafar. In my mind, Kylo would constantly be using the Force to hold his helmet together, like when he used the Force to stop the laser ball in VII; it would always be alive, this molten thing. But they've since gone with a welding idea instead.
- "The other thought I had was, 'What if it was made completely new, without a blemish on it, as though Kylo had been inspired by

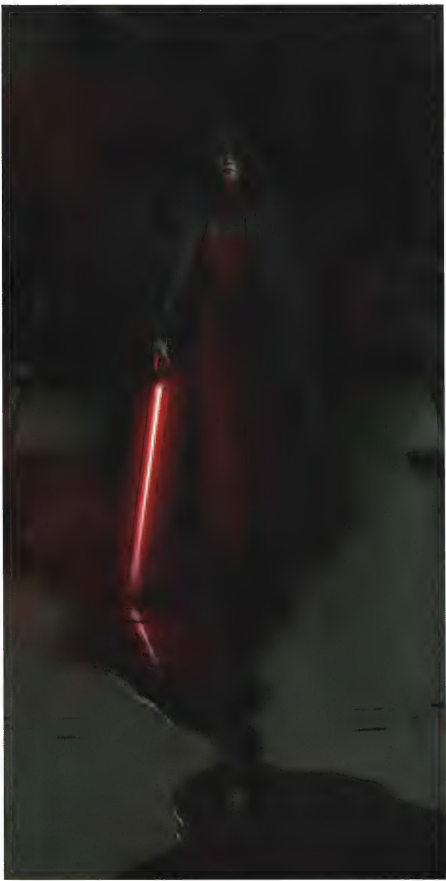
Darth Vader in *Return of the Jedi*? Going for a high-gloss version. So we did one like that, but it had already been decided to go the other route." Dillon

- ✦ **KYLO MASK CHROME VERSION 03** "I liked the silver look, as if it was made of the same stuff that the stripes around his eyes were made out of. But J.J. was really pushing for this red vibe." Dillon



- ✦ **KYLO MASK GOLD VERSION 02** "When I was working on *Solo*, I was thinking, 'I wonder what J.J. is going to do with that helmet'—whether it's going to come back. I'd been in Paris and had seen some Japanese *kintsugi* [the art of mending broken pottery with metallic lacquer seams]. There was a little shop down the road from where we stayed in Paris that was doing it. And it seems that everyone—people in the creature department and J.J.—had been thinking about *kintsugi*." Dillon





"Leia never really gave up hope that Kylo could be redeemed, and she knew that Rey was probably the way that it would happen. The two of them are this dyad in the Force. They are twins of fate, twins of destiny." Terrie

✦ **SITH REY VERSION 2A** "Rey is looking more like an empress now. The dress is high-necked, with the cloak coming down." Dillon

✦ **REY DARK FIGHTER VERSION 2A** Dillon

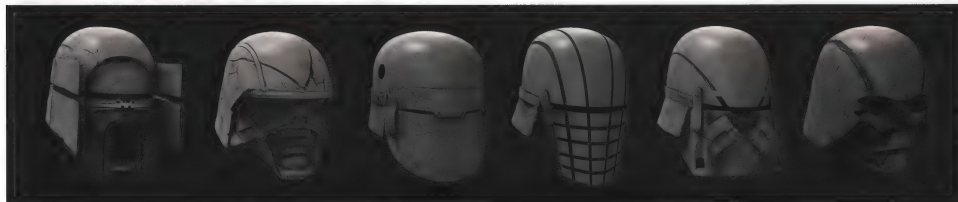
✦ **DARK REY BLADE VERSION 1A** "At some point, Rey would be walking through a forest, and this cloak enveloped her. And then there was talk of the scene being underwater, where the cloak was more of a flowing dark entity that was surrounding her. That's where this picture came from." Dillon





- ✦ **HANDMAID VERSION 11** Dillon
- ✦ **ATTENDANTS VERSION 2A** Watt
- ✦ **LOYALISTS VERSION 2A** Dillon
- ✦ **KNIGHT VERSION 01** "For one of the Knights of Ren I've included the Death Trooper eyes in the same way we did with Rey's *Force Awakens* goggles—the idea being that he's killed a death trooper. So obviously, he's hardcore." Dillon
- ✦ **KNIGHTS RENDER COMPILATION VERSION 1A** Williams

"It was quite a rush to do the Knights of Ren for *The Force Awakens*. All of the helmets were bench-made. And for what we saw of them, they did a great job. It's just that they wouldn't have stood up to the HD generation—to harsh, big close-ups. So we scanned them and put them into Zbrush. It was fun to redo them." Dillon





♣ **BATTLE WIZARDS VERSION 01** Rowley

♣ **SWAMP THING VERSION 3A** "We just called them 'swamp men,' I think. Cannon fodder. And they went with Rob Rowley's look. I did the pyramid-head version. I even got Sam Williams to mock one up on Zbrush so that I could see how much of a head you could cover without it looking bad. It would have been a hard-edged, four-sided pyramid—a Vietcong kind of silhouette." Dillon

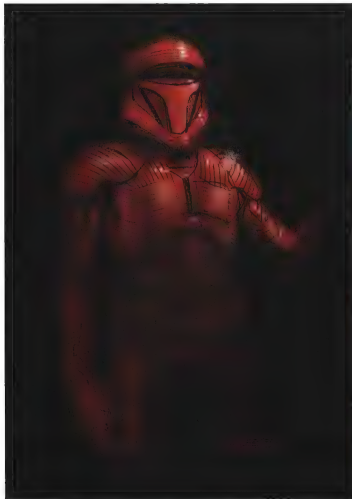


♣ **BLACK LAKE FIGHTERS VERSION 02** Watt



♣ **BLACKSMITH MONKEY VERSION 0A** Dillon





✦ **MUSCLES VERSION 01** "The brief from J.J. was, 'Can we do red troopers?' The first thing that came to my mind were those little science kits that you get when you're a kid where you can pull out the organs—the lungs are visible, and the duodenum, and the muscles. I thought that the bright red muscle in particular would look cool. We were going for a more angular look, which is a bit like what we did on the death troopers in *Rogue One*. So the idea was a Stealth Bomber aesthetic but in red, mixed with raw flesh stripped off. You want them to be a bit more frightening, as if they're devils coming at you out of the dark." Dillon



✦ **IMPERIAL HELMET SPORT VERSION 01** Dillon

✦ **PLATOON LEADER LINEUP VERSION 01** Williams

"Michael Kaplan wanted to do something slimmer, like on *The Force Awakens*. He likes troopers with as little on them as possible. I veer toward sticking more stuff on. [laughs] So I did a simpler one for Michael to show that idea, again, using very triangular shapes. There's an element of the *Rogue One* tank pilot in there because that also has a triangular kind of shape to the face. It didn't feel mean enough for the actual Sith troopers, so we thought that maybe they could be squadron leaders or commanders." Dillon





➤ **RED TROOPER WITH MOUTH  
VERSION 02** Dillon

➤ **OFFICER VERSION 02** "It's a nice helmet design, but it was about finding the right home for it. And in the end, it felt like a new Praetorian Guard. It's crossed with the trooper, so it looks like the wearer could actually do something, unlike the original Emperor's guards, who couldn't even turn their heads." [laughs] Dillon

➤ **NEW TROOPER VERSION 2B** Dillon





✦ RED HELMET VERSION D1 Dillon



✦ RED TROOPER BACK VERSION D1 Dillon

✦ TALL RED TROOPER VERSION D4 Dillon



♦ **RED TROOPER LINEUP VERSION 1D**  
Williams

♦ **MARK II SPEED TROOPER VERSION 01**

"That was another idea: that the triangular-helmeted troopers might pilot the First Order speeder. But I think J.J. went with the *Force Awakens* stormtrooper instead—helmet-wise, anyway. The costume is slightly different. You had to have soft trousers for him to sit on the bike, like the speeder cops from *Solo*." Dillon

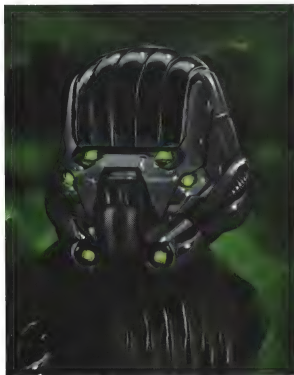


"I wanted to do tighter-fitting armor, which I really liked about *Rogue One*'s death troopers. I think they look meaner when everything's a bit tighter. So we shrank down the helmet as much as we could on the red troopers, and it has that meaner, leaner feel. They're not weighed down. They can move quickly, jump over things easily. If anything, it's better for the performers playing the troopers—especially for vision. If the mask is closer to your face, then you can see better." Dillon

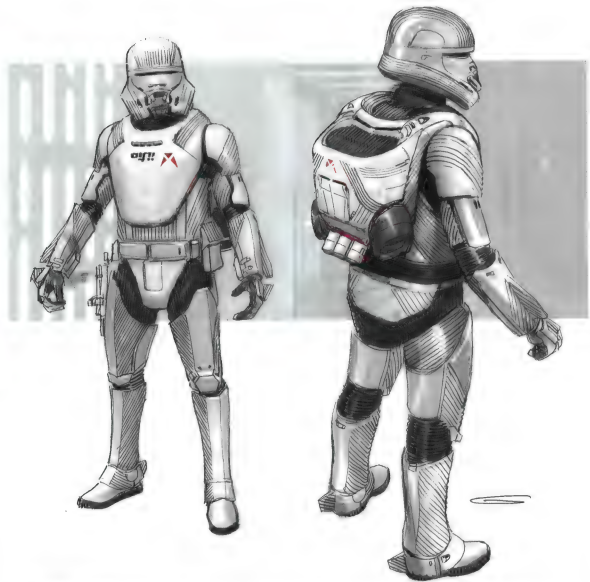
→ **RED TROOPER MAQUETTE RENDER VERSION 01** Williams

♦ **RED TROOPER CLOSE-UP VERSION 1E** Williams





✦ **DEATH TROOPER POLISHED VERSION 1B** Dillon

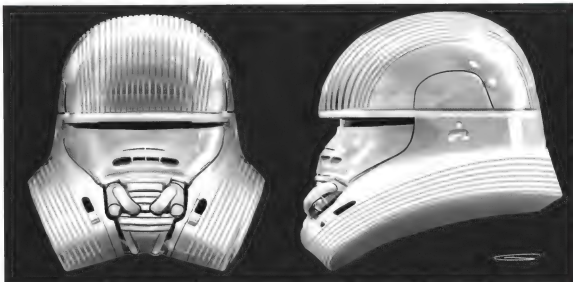


✦ **WHITE JUMP TROOPER VERSION 01** Dillon



✦ **MUDTROOPER VERSION 1B** "The insect mandibles are an old idea that I've been trying to get into one film or another for a while. [laughs] Even when I was originally thinking about it for the death troopers in *Rogue One*, it had that scary, spider-heel. Then, in *Solo*, it was considered as a possible Mimban trench trooper. Ultimately, it just seemed appropriate for the jet trooper. So I thought, 'All-white would look really nice.' Nice and white and shiny." Dillon

✦ **JUMP TROOPER WHITE HELMET VERSION 01** "Having some of the tech exposed on the outside made it feel old. And it has a roaring gorilla feel. The mandibles look like teeth, as well, with a mouth wide open." Dillon





"The props department did jetpack designs. But because they didn't know what we were doing with the costume, it felt like maybe the jetpack should be more integrated with the armor. So they let us design a jetpack that incorporated the new design language of everything else in the armor." Dillon

✦ **ROCKET MAN BACK VERSION 2D** Williams

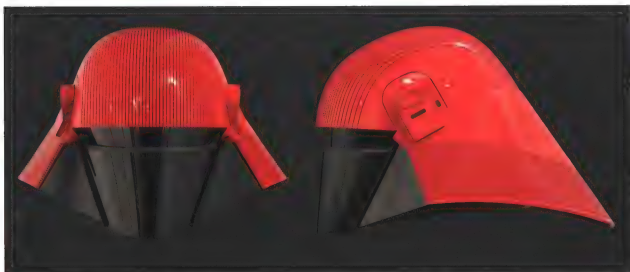
✦ **SITH FLEET TROOPER ORTHOS VERSION 1A** Williams



✦ **ROCKET MAN RED VERSION 2B** Williams

"The lettering is in the style of Ralph McQuarrie, but it's not one-to-one. Whereas I completely lifted it [from the June 1978 production illustration "Attack on generator"] for *The Force Awakens*'s snowtroopers, with this one, I just did something that felt like it belonged to the same language." Dillon





✦ **FLEET OFFICERS VERSION 2B** "They've just got a different badge: '011' or 'the DIL,' as Gareth Edwards [director of *Rogue One*] used to call it. What is that: '011' on the back of the stormtrooper armor? Is it something that is just technical? Or is it some kind of symbolism having to do with the dark side?" Dillon

✦ **DARK TIE TROOPER VERSION 3B** "I think I've now done more stormtrooper designs than anyone from the originals. I'd love to keep on going. [Laughs] It's my favorite part of the job. The thing I most loved when I was a kid were the stormtroopers. It blew my mind that they were the bad guys, but they were in white—and were they robots? Before I'd seen the film, I only saw pictures. Were they robots? I didn't know. So that was what really caught my imagination." Dillon

✦ **FLEET TROOPER VERSION 1A** Williams

"In the script it said, 'Stormtroopers sit at consoles.' Hang on—stormtroopers don't sit at consoles. That should be something the equivalent of a fleet trooper does. So the costume was done reasonably quickly. The main cowl is the same kind of shape as the First Order fleet trooper, but the bits around the side are more reminiscent of the New Hope-era one. With all the Sixth stuff, we wanted to look back to the original trilogy. And then J.J. said he wanted to cover their faces. I was again trying to do that triangular shape.

"I loved the original fleet troopers because they feel like samurai. If you've got the right guy inside, when he's standing there at the door with the big gloves on, then it's great. But it was nice to make them more faceless." Dillon

✦ **THE PILOTS RED VERSION 2B** Williams





✦ **SITH OFFICER UNIFORM VERSION 5A** Dillon

✦ **SNOWTROOPER DARKER VERSION 2A** "We thought it would be really nice for the snowtroopers to have a big poncho or a cloak or something that moves around in the wind. It makes them more imposing. We actually shrank their helmet down a bit, too. Those are the main changes." Dillon

✦ **SNOW EMPIRE OFFICERS VERSION 1A** Watt





Control panel with a screen displaying data and a keypad.

0	1	2	3	4	5	6	7	8	9
0	1	2	3	4	5	6	7	8	9

Central table with various bottles, tools, and equipment.

Large piece of machinery with a screen and various components.

Large metallic device being worked on by the character, emitting a bright orange-red glow.

DAEM

## The Props Department

The first art department meeting for *The Rise of Skywalker* was held on the morning of October 5, 2017. Three teams of deeply experienced film designers in three nerve centers—Lucasfilm's San Francisco campus, Bad Robot's Santa Monica office, and the Lucasfilm art department at Pinewood Studios—met over video conference, with Rick Carter listening in. The artists were updated on what was learned at a meeting with director J.J. Abrams three days prior.

At this earliest of junctures, the First Order abandoning super-weapons in favor of a fleet or array of Star Destroyers, Kylo Ren's new role as Supreme Leader of the First Order, and the possibility of Poe Dameron having a "checked past" were discussed. Reference imagery of Sith temples was briefly mentioned, as well.

Dozens of concept art pieces of Star Destroyer formations and Kylo Ren's throne room were generated over the week that followed. On October 11, 2017, the art department reconvened. The full *The Rise of Skywalker* story as it currently stood was shared with the three teams of artists, with the intention of assigning specific imagery to each.

A mere month after Abrams and cowriter Chris Terrio started on the film's screenplay, many of the story beats and design elements that would make their way into the final film were quickly coming into focus.

The traditional *Star Wars* introductory text crawl resolves with a boom down to a forest where two Jedi duel in something akin to "fencing gear." The scene shifts to the present day, six months to a year after *The Last Jedi*, where Kylo Ren "decimates a warrior gang," akin to Darth Vader cutting through rebels near the conclusion of *Rogue One*. Acquiring a "sacred object," Kylo brings it before the Oracle, envisioned as a large puppeteered creature like *Return of the Jedi*'s Jabba the Hutt.

We then transition to Poe, Finn, and BB-8 in a new location, a snowy First Order—occupied walled city. The remaining Resistance meets in a back-alley speakeasy "with a secret door knock," in which Poe presents an "enigma machine," a new form of secure communication. During the meeting, First Order stormtroopers raid the pub, necessitating a hasty retreat through the city's canals. The 1943 film *Edge of Darkness*, depicting Nazi-occupied Norway under a resistance led by Errol Flynn's Gunnar Brogge, was referenced by Chris Terrio for this sequence. Early *Force Awakens* concept art images of "Exotic City" were also mentioned as a possible jumping-off point for design.

Ultimately, a scene in Akira Kurosawa's 1958 *Jidaijeki* ("period drama" in Japanese and the most likely inspiration for the word "Jedi") *The Hidden Fortress*, depicting a prisoner revolt on stone steps beside Akizuki castle's high, sloping walls, would be the primary influence for the snow city's look. *The Hidden Fortress* is widely acknowledged as the primary influence on 1977's *Star Wars*: Episode IV *A New Hope*'s structure, particularly the story being told from the point of view of two lowly peasants, like the droids R2-D2 and C-3PO.

Rey's training by General Leia Organa in the forest outside of the Resistance's hidden base was described. Within, Rey has a small workshop where she repairs her lightsaber, torn asunder in *The Last Jedi*.

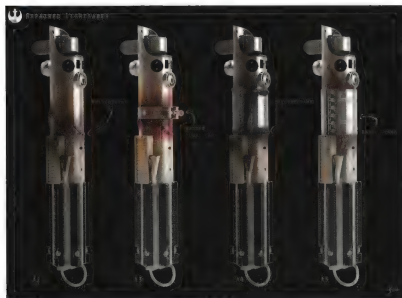
The First Order's General Hux flips sides and turns himself in to the Resistance. Meanwhile, in a scene mirroring the Resistance gathering in the snowy city, Kylo Ren congregates with "warlords" in what is described as a "Godfather mob scene." Kylo throws a severed head, hand, or other "iconic feature," possibly once belonging to the Oracle, onto the table. Opposite Kylo Ren sits a "retired Imperial general" (described as a "Nazi in hiding"), the "second most powerful person in the room."

Briefly mentioned, but without a clear place in the story, is a horse charge, which Abrams hoped to depict with real actors on horseback. "One of the first images we came up with was a classic Western charge," Terrio recalled. "I remember reading a *New Yorker* magazine profile on George Lucas, when he was doing the prequels. And he talked about being inspired by the Vietnam War for Endor in Episode VI—how a group of people with not much technology at their disposal could defeat the biggest military power in the world. And that spirit informs this, the idea of people without much access to technology riding against the Empire, coupled with the idea of dipping into the well of archetypal American film. The Western charge is one of the great American film images. So when we went back to Westerns and *Flash Gordon* and all those things, we were thinking, 'What sort of images do we want to capture in this film?'"

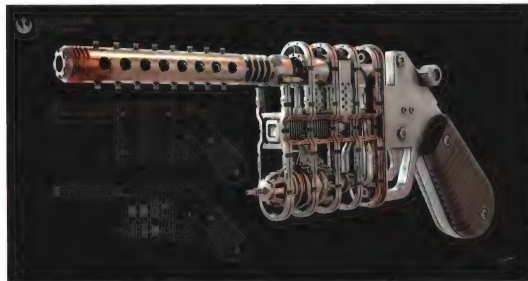
Terrio continued, "I have these legal pads where I just write wish lists of images. And sometimes those get you into trouble because you find yourself bending story points to try to get those moments. But other times, it's the purest vision of the story you've ever had because you're just like a kid thinking, 'What do I want to see in the last *Star Wars* of the Skywalker saga? What things feel right?'"



↑ **REY SABER 01** Savage



↑ **REY'S BLASTER PARTS** Savage



↑ **REY SABER 02** "When working on the repaired lightsaber, we didn't yet know from the script what resources were available to Rey. So we didn't know how good a job she would be able to do. With that in mind, we explored a number of different repair jobs, ranging from quick and dirty welds to clean panels that would seal the two halves of the hilt." **Savage**

"We went through ideas of very crude welding—whatever the equivalent to spot welding would be in Star Wars. But because it was Rey fixing it, it's now got this strap around it. You can still see little elements of the welding, from when it ripped apart, and you can see

that the buttons have been lowered. So Rey put in new elements as she built it. Basically, the strap is almost like a leg-brace that she put around it and riveted it through. You're trying to tell a story with the end product, but retain Rey's signature." **Jamie Wilkinson**

↑ **REY'S BLASTER FULL** "At one point, during Rey's visit to the submerged Death Star, there was going to be a scene where she had to disassemble her blaster in order to dry it out. This was a brilliant opportunity to have a look at the inner workings of a blaster we had designed five years previously for *The Force Awakens*." **Savage**

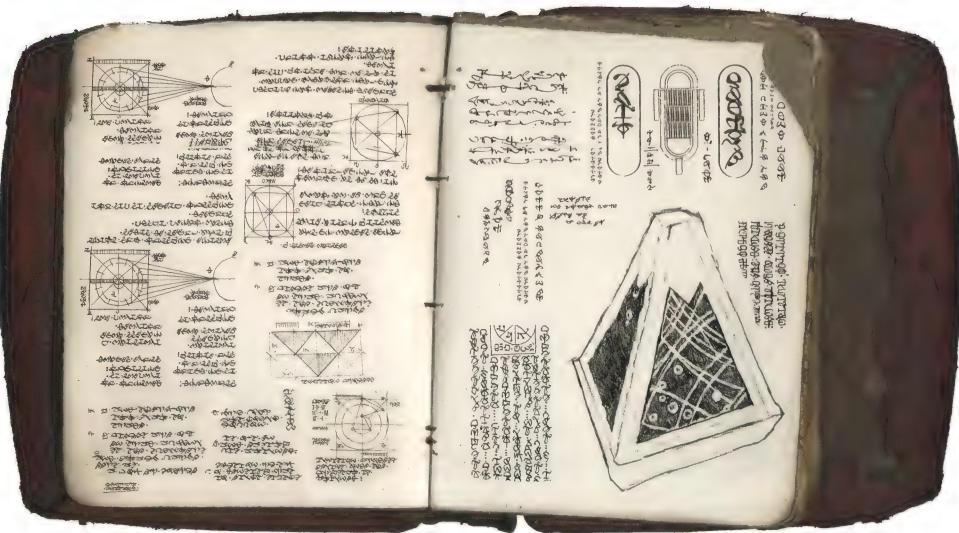


✦ **KYLO HELMET 02 VERSION 03** Savage

→ **KYLO HELMET 05 VERSION 04** Savage

✦ **KYLO HELMET 04 VERSION 04** "There has always been a medieval theme running through Kylo Ren, from his costume to his broadsword-style lightsaber. To that end, we knew that the repairing of his helmet would take place in a *Star Wars* version of an ironmonger's forge. We tried to design mechanical arms and tools that had one foot in the underlying medieval theme and one foot firmly in the *Star Wars* universe." Savage



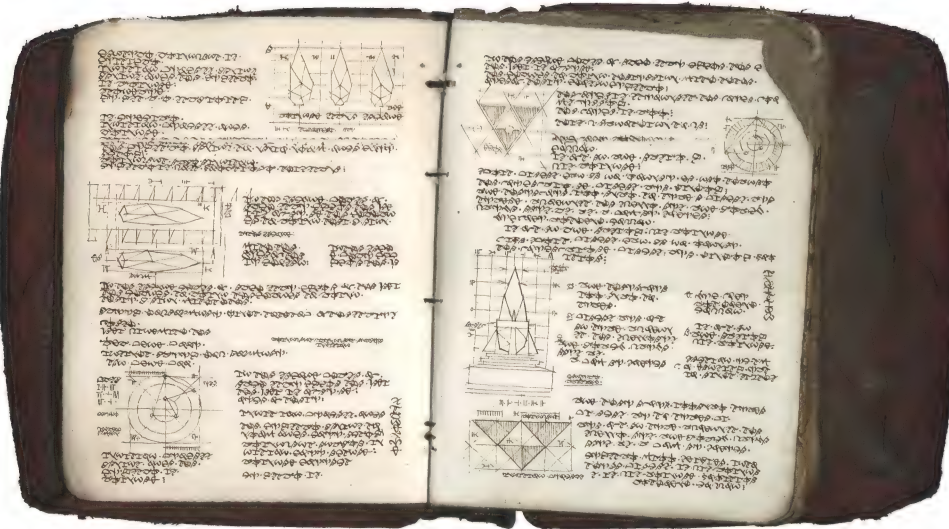


✦ JEDI TEXTS HERO 01 Dan Burke

✦ JEDI TEXTS FILLER 03 Burke

✦ JEDI TEXTS HERO 02 Burke

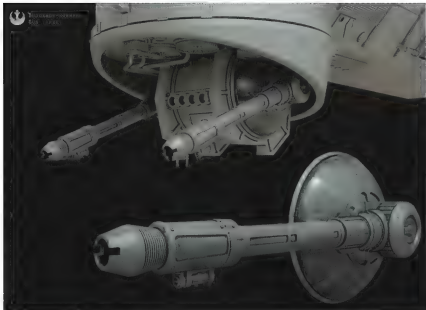




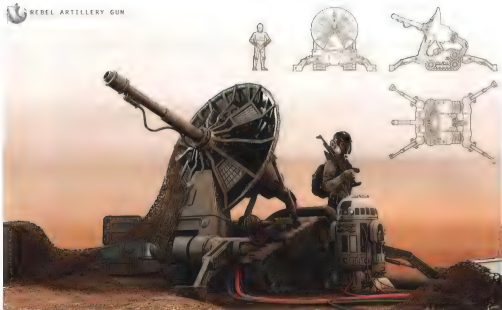
"Initially, we only had one book to make pages for, based on what we saw in *The Last Jedi*. But in *Rise of Skywalker*, because there are scenes where they flip through two or three of the nine books, we had to make pages for almost all nine. We just kept adding and adding pages and notes. It's part of the journey and part of the MacGuffin, as well, because there's information that Luke has left in his journals. So we added all of these bits of parchment, notes, and overlays, things that people have added over the years, sketches and documents. Layers upon layers of information." Wilkinson

- ✦ JEDI TEXTS FILLER 01 Burke
- ✦ TRAINING REMOTE 02 Savage





← HAMMERHEAD GUNS 01 Savage

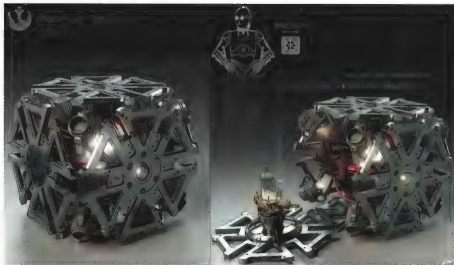


← REBEL ARTILLERY GUN FINAL PASS Savage

← REBEL ARTILLERY GUN VERSION 01 Savage

REBEL ARTILLERY GUN  
FINAL PASS





✦ **MACGUFFIN VERSION 11** Savage

✦ **DEAD-DROP BOX WITH HOLD CARD 03**

"The dead-drop box was made at a point in the script development when the Resistance had to secretly pass information or a message in a capsule left floating in space." Savage

✦ **MACGUFFIN VERSION 20** Savage

✦ **MACGUFFIN ELEMENTS VERSION 22**

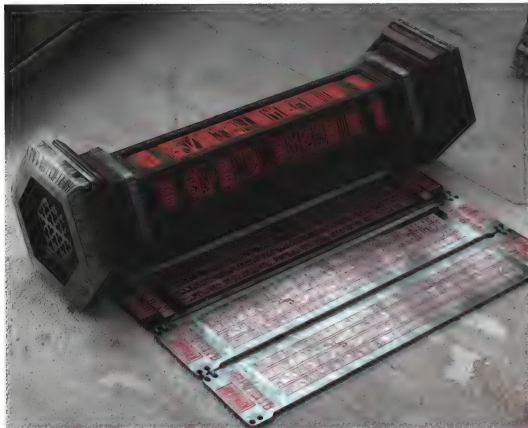
Savage

✦ **MACGUFFIN VERSION 21**

"In early drafts, the MacGuffin was the kill switch for all First Order tech, constructed over many generations by an Empire-hating alien race. So Jamie and I spent many weeks playing with ideas, both in 2-D and with kit-bashing found physical elements." Savage

"Probably eight months ago, Rick Carter said to me that the MacGuffin is going to be the bane of your existence. And here we are. So we went from the MacGuffin, for which we probably did twenty or thirty mockup designs, to the Codex. And from the Codex, it became something else. And then, eventually, we hit on the wayfinder." Wilkins





✦ **SITH SCROLLS 02** "The scrolls were another prop that cropped up before we fully knew their purpose in the script. We worked heavily with the graphics department developing ideas for how the Sith legacy and records have been handed down from generation to generation." **Savage**

✦ **CODEX 05** "J.J. wanted us to experiment with forms of storage for the kill-switch data card. And he had the idea that, over time, the data card might perish, and the only known way of preserving it would be inside of an alien bug!" **Savage**

✦ **VADER HELMET STRONG BOX 01** "The white room was influenced by Brutalist architecture, and we wanted to follow that through-line into the strong box: clean, sharp lines and planes that would then contrast with the soft, melted, black helmet." **Savage**

"Sometimes, you shoot your self in the foot. The idea was that it opens up and then down. It's a very cool movement. But the problem was trying to get the direction of motion, open and down, at the same time. We ended up having to do it in two paths. There are lots of motors in there. But it was one of those things where, the morning of shooting, we're still trying to speed it up and slow it down. The box was going to be white, placed in a white environment, but the color felt too convenient. Stark black with an edge line made it feel like it didn't belong in the room as much." **Wilkinson**



♦ **DARK WAYFINDER D4** Savage

"The wayfinder is now almost like a position finder in a submarine. You've got maps on the outside and inside, and there are powders and a pump. Basically there's this movement of gold and silver powders in the dark liquid. When it's top-lit, it feels like something mysterious is happening. And you see this beacon flashing through it. We're going to try and make it very surgical, almost medical. It's going to be like you could put anything into the wayfinder and it would be able to read the information. We're not saying it's a holocron, but it has the language of one. It's in the same family and it's holding information." Wilkinson

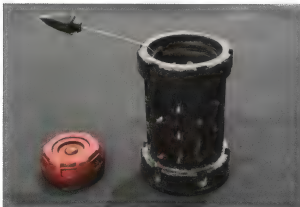
♦ **SITH KNIFE SKETCH 1D** "The dagger was a real chicken-and-egg design, as we had to get the design locked off and built before shooting, obviously, but in this situation the design of the blade had to interact and line up with a matte shot that wouldn't be fully locked off until well into post-production! To that end, the design was slowly achieved through 2-D concepts, 3-D prop makers, and regular meetings with J.J., VFX, and the art department." Savage

♦ **SITH KNIFE SKETCH 1B** Savage

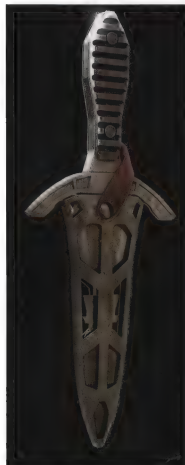
"There's one thing on the dagger that catches Rey's eye. She pulls it out, and then it shows the way into the vault. There were probably twenty or thirty changes to the design to get it to that final place. That Sith writing is what C-3PO translates but can't tell anybody." Wilkinson

♦ **DARK WAYFINDER VERSION 02** Joe Browning

"The first idea was that the wayfinder was going to be a crystal, with the movement of the crystal acting as a directional arrow. I had it on a piece of leather, and it almost had its own life force. We even illustrated that in the Jedi scriptures, which we shot. And right at the last moment, J.J. realized that it wasn't the right direction." Wilkinson



♦ **SITH KNIFE SKETCH 1B** Savage





✦ **JET TROOPER GRENADE LAUNCHER 02** Savage



✦ **BLASTER PISTOL VERSION 02** Savage



✦ **JET TROOPER GRENADE LAUNCHER 05** Savage



✦ **ELITE TROOPER HEAVY BLASTER RIFLE VERSION 02** "The elite trooper blaster gave us a chance to rethink stormtrooper weapons and move the design as far forward from *The Force Awakens* blasters as they had been from the original trilogy blasters. As with many prop designs, this was one design that was built up from a back and forth between the 2-D concepts and the 3-D prop makers, bouncing the design between us until it was approved by J.J." Savage

✦ **JET TROOPER HEAVY BLASTER 01** Savage

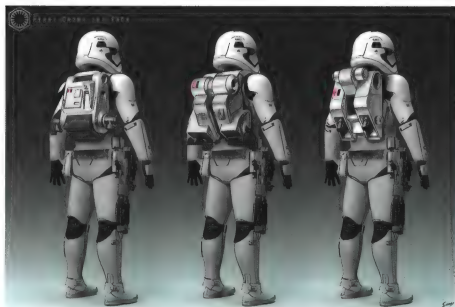
✦ **ELITE TROOPER RIFLE VERSION 03** Savage





↑ **GUARD WEAPONS VERSION 01** Savage

"Way back in Episode VII, J.J. was looking at one of our weapons the wrong way 'round, and he liked it. You look at it coming out of the cape now, and you don't really know whether it's a blade or a blaster. And the guards are kind of like the Roman Standard in their legions. I don't know how much of the fight they are going to be in or how much of an interaction they're going to have, but the idea is that these are ceremonial weapons. So you've got a contemporary blaster, but then it also has the blade—so it's almost a corruption between the two different weapons." Wilkinson



↑ **FIRST ORDER JETPACK 03** Savage



↑ **CLOSE COMBAT WEAPON 01** Savage

"When we spoke to J.J. a long time ago, he wanted the end scene to have these really elite close-combat weapons, almost more for crowd control. We've got three versions: a big claw and a small claw, giving them an asymmetrical crab look. Then we've got batons that pop out, almost like a pulse baton. And then we've got these blade batons, as well. So it's sophisticated weaponry against very primitive technology." Wilkinson



➤ **LANDO CALRISSIAN COMM D1** Savage

"The inscription says 'Baron Lando Calrissian.' Obviously, we based the shape on Cloud City. It was one of those ideas that I didn't think J.J. would necessarily go for. But he loved it." Wilkinson

➤ **ALLY WRIST CROSSBOW 01**

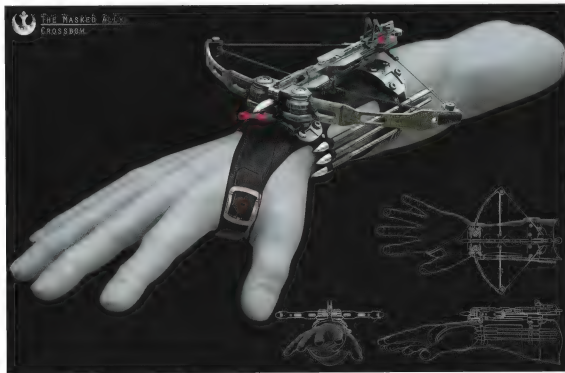
"We read that the Ally would be operating in the shadows and would possibly need to conceal his crossbow. So Jamie and I considered having a wrist-mounted weapon on a cuff, similar to Bobo Fett's." Savage



➤ **LANDO WRIST COMM D1** "I believe the wrist comm is entirely based on the *Empire Strikes Back* legacy version. Jamie proposed we keep this as close to the original as possible." Savage

➤ **PISTOL CROSSBOW 02** "J.J. requested a more traditional, pistol-shaped crossbow. The obvious place for us to go was with a weapon along the lines of the pistol that we had designed the year before on *Solo: A Star Wars Story*—mother-of-pearl handle and all." Savage

"We just put a little bit of history into the weathering, it's as if the *Solo* one was his pistol version and this was his crossbow version. We would have had to destroy the *Solo* hero pistol completely to turn it into the crossbow because of all of the tech and everything we would be adding. It was just easier to rebuild." Wilkinson





→ **SPICE RUNNER BLASTER O1** Savage

- **ZORRI PISTOL O1** "The design for Zorri's pistol actually came from the costume department, who at that point had been conceiving the character and had a good feel for what she would require from her blaster. We took a quick pass, based on their design, to bring it more into the classic Star Wars look, greebles and all." Savage

"It was really important that the pistols literally match the costume, right down to the finishes. Normally, blasters in Star Wars are big and bulky and quite un-designed. This is one of those opportunities where you can use nice, soft lines, almost like a piece of jewelry. Like a dueling pistol, where somebody handmade them for you. We wanted to keep it really slender, so we had to hand-sculpt all of this. So from the front, the lines are like an hourglass." Wilkinson



→ **SPICE RUNNER SIDE ARM O1** Savage

→ **JANNAH GRAPPLING HOOK O1** Savage

"Rather than a single bow, we made it a cross between a howcaster and a traditional longbow. It started off as a really long bow and, obviously, being on horseback and becoming one of the main actors' props, we made them smaller and smaller so they are more durable. We put a barrel in the middle so it becomes more than just an arrow. How do you penetrate the armor of a stormtrooper? You feed it through a fusion rod or something, so it has a little bit more power. We've made the bow double-sided, so you could hold it left- or right-handed."

"They were part of a stormtrooper squad that defected, so there are little elements of that left over in what they are still using. They made the quill out of one of the arm pieces of a stormtrooper. At one point, the arrows had the equivalent to directional feathers on the end. But I feel like there's so much going on, we just kept it simple." Wilkinson

→→ **FESTIVAL MUSICIAN GROUP O1** Savage





## The Creature and Droid Effects Department

Three days after the October 11, 2017, *The Rise of Skywalker* art department meeting, the final scene of *Solo: A Star Wars Story*'s principal photography, an ultimately deleted scene depicting Han Solo's Imperial tribunal, was shot by director Ron Howard.

In the subsequent months leading up to the December 2017 holiday hiatus, the tripartite art department continued to meet weekly. Concept artist David Levy joined the team remotely from North Carolina in mid-October, and concept artists Scott Robertson and ILM London art director Stephen Tappin joined the Bad Robot and Pinewood Studios UK-based teams, respectively, in mid-November. Meanwhile, director J.J. Abrams and cowriter Chris Terrio continued to shape their story.

"This one has so much riding on it," Rick Carter said. "It's coming off of a situation where the signal went out into the galaxy for help and nobody responded. You end up with fourteen people on the *Millennium Falcon*, and that's it. It's massive, and it's got multiple layers."

On October 16, a new idea was shared with the art department: a garbage planet, echoing Rey's home planet of Jakku, inhabited by First Order rejects, possibly prisoners, who were "not up to being stormtroopers." There, Finn might find a sibling and learn of a weakness in the First Order's technology. "One of our original inspirations was that what the First Order contributes to the galaxy is trash," remembered Terrio. "The people that they've discarded end up being the people who rise up against them."

Abrams and Terrio relocated to London on October 17. Two more art department meetings followed, leading up to the preliminary assemblage of an Episode IX "moviescape," all of the current concept art in film chronology, shared with Abrams on October 24. New ideas apportioned to the designers included a swampy "pirate world," themed to the Francis Ford Coppola-directed *Apocalypse Now*, with Poe Dameron escorting his Resistance compadres upriver to face his illicit past; *The Last Jedi*'s Ahch-To alien Caretakers acting as assassins; Finn leading the previously proposed horse charge; and Kylo Ren's life being saved by an alien shaman, a concept recycled from mid-2013 work on *The Force Awakens*. On October 25, *The Rise of Skywalker* was officially code-named "Trixie," a play on words where the middle "IX" form the roman numerals for "nine."

In late October, the location of the Resistance base shifted to inside the roots of a giant tree, referencing the fairy-tale forests of Japan's Yakushima Island. Our heroes would arrive on the

river-delta planet in the midst of a colorful festival, followed by a speeder-boat chase. "The key was emotionally, for Rey, to experience something she had never seen—that much color, that much openness," Carter recalled. A "fork in the road" during the chase would culminate in a "pirate fortress" where Poe is recognized and brought before their "Godfather."

The Resistance heroes would arrive to the snowy city aboard a new "*Millennium Falcon*—proportioned" ship. Inside the speakasy's chaotic kitchen, they would find an eighteen-inch alien "directing traffic," reflective of a late-2013 idea for Maz Kanata's introduction. Following the demise of Admiral Ackbar in *The Last Jedi*, we meet the "next generation of Mon Calamari" in the low-ceilinged basement of the speakasy. In the midst of a raid on a Resistance meeting, Chewbacca is captured and tortured in a First Order interrogation cell. Abrams also proposed a Star Destroyer factory, where the massive battleships are being equipped with miniaturized Death Star weapon technology.

New story points discussed and illustrated for December and December's art department gatherings included Kylo Ren visiting a desolate Coruscant's Jedi Temple; the swamp boat chase ending in a quicksand pit; BB-8 plugging into a dying droid inside a garbage bin; the garbage planet evolving into chunks of the second Death Star on a storm-tossed sea; and an Errol Flynn–like rope-swing moment on the surface of a Star Destroyer, evoking Luke and Leia's swing in *A New Hope*.

The first monthly creature effects department review also took place on November 16, in which concept illustrations of what would become the final look for the Oracle and the Aki-Aki were among those presented. The week of November 16–20 also found the Lucasfilm Art Department's Christian Alzmann, Ryan Church, Brian Matyas, and Erik Tiemens completing story-pitch concept art, based on Dave Filoni sketches, for creator Jon Favreau's (*Iron Man, Chef, The Jungle Book*) *The Mandalorian* TV series.

*The Rise of Skywalker*'s holiday break began on December 9, 2017, the same day *Star Wars: The Last Jedi* had its red-carpet premiere at Los Angeles's Shrine Auditorium, with J.J. Abrams among those in attendance. One week later, on December 15, the day *The Last Jedi* opened in the United States, Abrams pitched his current *Trixe* story, complemented by the latest concept-art moviescape, to Lucasfilm president Kathleen Kennedy and The Walt Disney Company CEO, Bob Iger.



✦ **SKULL VERSION 11** Lunt Davies

✦ **SKULL VERSION 8A** Lunt Davies

✦ **SKULL VERSION 01** Lunt Davies



✦ **SKULL VERSION 04** "My aim was to find an interesting 'terrain'—areas with large open spaces, and more challenging areas with obstacles like tusks or horns, giving opportunity for dynamic fight scenes and interesting camera angles. Then, incorporate these elements into a skull design that would fit the *Star Wars* aesthetic." Luke Fisher

✦ **SKULL BIRDSEYE VERSION 01** Fisher



- **MAZ VERSION 03** "This was a great chance to revisit Maz's design after creating her five years ago. I thought I'd try some new clothing. In the end we changed very little. I reworked my original sculpt, adding more detail to her skin and some adjustments to make it more suitable for the puppet-making process." Fisher



L. Fisher



"I remember the conversation with Martin Rezzard. Aftab is nineteen years old. He's inherited this responsibility, but he doesn't really want to do it. His shoulders are down, and his pants are halfway down his backside. 'Hey, this is all too much, really. I should be in bed.' It just shows what a brilliant design Ackbar was, because you can go young and old. There's Raddus, the granddaddy, the young teenager, and Ackbar, in the prime of his life." Scantlan

- **ACKBAR JUNIOR VERSION 01** Lunt Davies

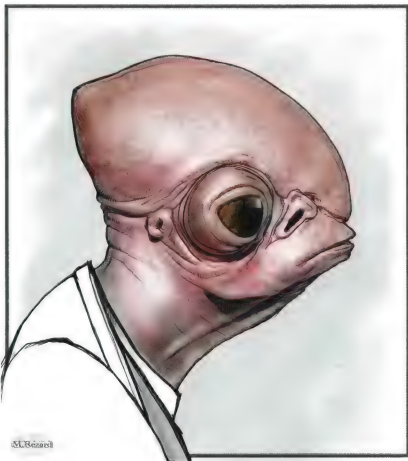
- **AFTAB VERSION 01** "With Aftab, or 'Minibar' as he was first referred to, I was searching for that teen-ager look, just out of childhood but already knowing it all, with a bit of a pout. I did some initial sketches that grabbed J.J.'s attention, then I sculpted a plasticine maquette. We wanted to keep it as close as possible to the performer's head to avoid the big-head look you sometimes get with animatronic heads. Once again, Gustav Hoegen and Matt Denton did an amazing job at bringing it to life thanks to their combined out-of-this-world animatronic and programming skills." Martin Rezzard



- **MAZ VERSION 01** Fisher

"I think Maz is the most sophisticated puppet that we've made. There was a physical suit that was worn by Dairei Roi Harvey, the physical performer—effectively a lecturer that has sensors right down to her fingers. She would either be right next to the Maz puppet or very close to the monitor, near J.J. He could just turn and say, 'Claire, just play more with the hands on that one.' He could see the interpretation of that

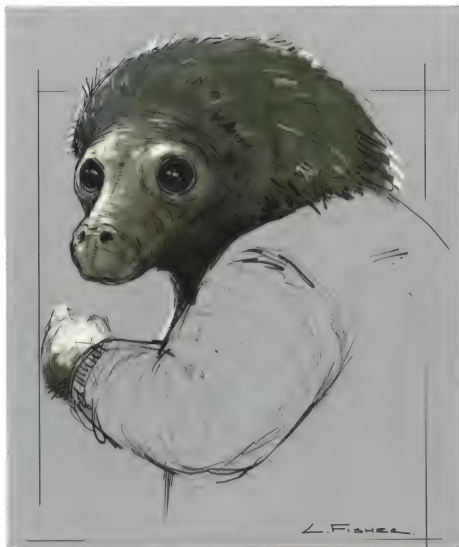
instantly on the screen. Puppeteer Richard Coombs vocalized and performed Maz's lines at the same time. And Matt Denton laid on the eyes, eyebrows, and all the other little expression levels on top. Gustav Hoegen built the mechanics for the head and did a superb job. The motors were tiny, so we were able to put in as many as we [wanted]. It was the culmination of five years of working on these films and saying, 'We can make this work.'" Scantlan



SLURResearch



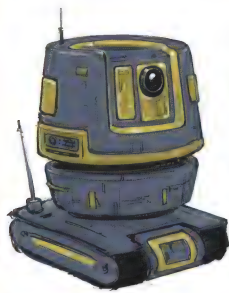
✦ WIZARD 35 Lunt Davies



✦ WIZARD 43 Fisher



✦ WIZARD 45 Louis Wiltshire



✦ DROID 02 Fisher



✦ WIZARD 021 VERSION 03 Lunt Davies



↑ **WIZARD 61** Ivan Manzella



↓ **BIG NOSE WIZARD 24** Fisher

"Neal Scanlan is a genius, obviously. I don't even know how those guys begin to conceive of what they do. They have such expansive imaginations. They can show you all of these different options, any of which would be an action figure that I'd want to have on my desk." Terrio

↑ **BB TANK VERSION 01** "I was just having some fun with this tank. I'm not sure I would have actually wanted to see it realized in the final film." Lunt Davies

↓ **WIZARD 75** Wiltshire



↓ **WIZARD 71** Fisher



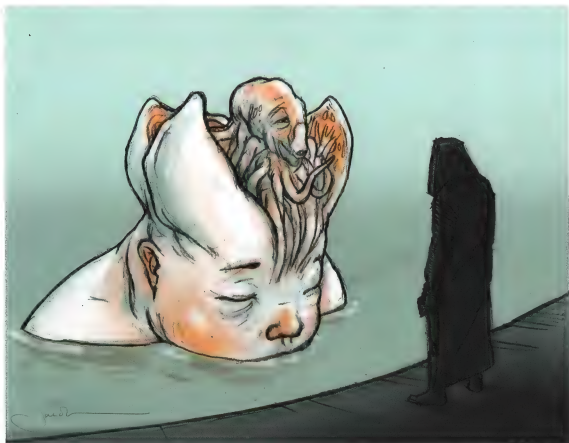


† **ORACLE 14** Lunt Davies

✦ **ORACLE EYES 01** "I liked the idea that, at first appearance, she had fly-like, compound eyes. Then, you see that her eyes are actually made of tiny insects, gathered in her sockets. Maybe just a bit too gruesome for *Star Wars*." Lunt Davies

✦ **ORACLE 12** "This was the image that resonated most with J.J. While maybe too grisly as is, we went forward with the idea of the Oracle as a symbiotic creature, sourcing whatever knowledge and power it needs through a slumbering, giant, submerged baby." Lunt Davies

✦ **ORACLE 08** Manzella





ORACLE VERSION 04 Manzella

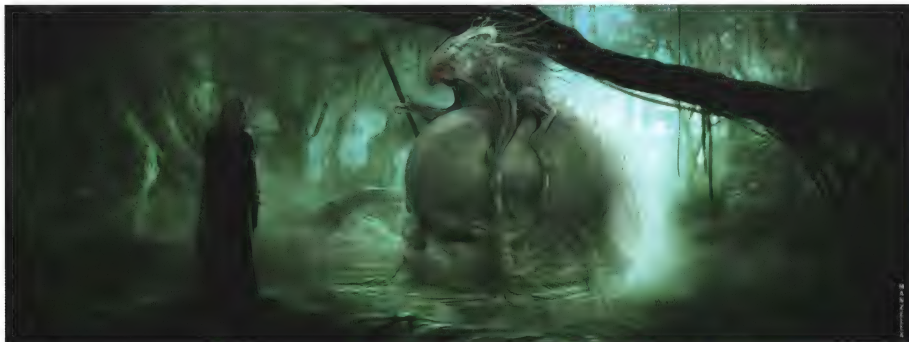


ORACLE 17 "By this stage, we had established that we would be going down the giant-head route. This illustration combined some ideas that Luke Fisher had with stone balls marking out a celestial map or orrery that would aid Kyo Ren in his search." Lunt Davies

"It's very Studio Ghibli, I think, in its concept. Jake drew it up, and J.J. immediately loved it." Scanlan

ORACLE 06 Lunt Davies





ORACLE VERSION 02 Manzella



ORACLE 04 Lunt Davies



ORACLE 27 Lunt Davies



ORACLE YEETH 43 Lunt Davies

→ **ORACLE VERSION 03** "Jake came up with the original concept for the Oracle. But as there was a bit of uncertainty as to the final look of the creature, I spent a couple of days offering alternative looks. They were not chosen, and the final look was really based on Jake's design." **Rezard**

→ **ORACLE #1** **Lunt Davies**

"The Oracle is the biggest silicon pour we have ever done. The guys who did *Bohannon* for *Rogue One* approached this one in a rather off-handed way. To their credit, they did it in one pour. It was nearly twenty-eight thousand pounds of silicon. And if it didn't work, we couldn't strap it—because you always end up with some form of witness line where the two halves of the mold meet.

"Two puppeteers will be looking after the eyes and the general rocking motion. And then Derek Arnold, one of our performers, will actually be connected to the Oracle's body, with his hand up inside the head. Adrian Parish will be building the animatronics that fit inside the head and performing those. And then there will be six more puppeteers, around that group, who individually move each leg in a little arachnid sequence. So yeah—isn't it odd that we just kind of approach this stuff in a slightly easygoing way, whereas a few years ago that would have just been a nightmare? Now, it just seems that's the norm." **Scanlan**





← **KLAUD VERSION 03** Rezard



← **KLAUD 02** Fisher



← **KLAUD WIZARD 13** Wiltshire



← **KLAUD VERSION 02** "Klaud was supposed to look really incongruous—too big for the space he was in, very weird, and maybe a bit tentacular. He would come in behind Finn in the Falcon cockpit, and when the others see him, they would go, 'What is that?! Who is this guy?'" J.J. wanted a design that was a bit out there, borderline comical." Rezard

← **KLAUD 03** Fisher

← **KLAUD** Colin Jackman

"Colin Jackman did the design. Beautiful, very simple. Absolutely the moment that J.J. was trying to describe. Nick Kallington was the performer and is wonderful. There's something about Nick when he gets in the costume. It was just colossal. Took about four guys to put the head on. And they're all, 'Oh, it's not heavy.'" Then why are four of you carrying the head? "There are certain characters where people really seem to warm and engage with. Klaud was one of them. It's that simplistic, eyeballs-looking, Wallace-and-Gromit sort of feel about him." Scanlan



← **KLAUD 05** Lurt Davies





"Boelio getting decapitated factored a lot into the design. Holding a decapitated head is actually quite difficult. And if you hold it with hair, it looks really brutal, doesn't it? Where else do you hold it? The curved horns were perfect. When we sculpted it, we were able to move things around so that it swung to a certain place. I demoed it for Kathleen, J.J., and [actor] Adam Driver. It was all about being able to swing it, smack it down on the table, and have the rest looking at you. The decapitated version was very much thought ahead in those terms: where the disarticulation would be, the angle of it, and where his horns would be placed, the angle of his horns, and the width of his jaw. His design refinements were driven by what the shot was going to require." Scanlan

- ◆ ALIEN PILOT 01 Lunt Davies
- ◆ BOOLIO 05 Lunt Davies
- ◆ BOOLIO GUNNER 05 Lunt Davies





✦ KYLO HELMET 03 Manzella

✦ KYLO REN HELMET 04 Fisher

✦ **KYLO REN HELMET 01** "These were very early designs. We knew J.J. wanted to bring the helmet black, so we started with the approach that Kylo had built a new helmet. I took the current design and began adding more of the Vader aesthetic, as if Kylo were paying homage to his grandfather. We then met with J.J. and discovered the helmet was to be a repaired version of the original." Fisher



✦ WIZARD 52 Wiltshire



✦ KYLO REN HELMET 08 Fisher



✦ KYLO REN KINTSUGI 03 Lunt Davies



✦ **KYLO REN 04** Lunt Davies



✦ **KYLO REN 03** Lunt Davies



✦ **KYLO REN 15** Lunt Davies

→→ **FESTIVAL Q1** "A lot of time was spent trying to determine what the festival was celebrating. This idea is about water, represented by the long tubes that emanate from a huge effigy paraded through the crowds." Lunt Davies



✦ **KYLO REN 16** Lunt Davies





✦ **FAMILY OB** "This was originally just a sketch for a general background alien, later submitted as a candidate for the Aki-Aki." Lunt Davies

✦ **AKI-AKI KISS 01** Lunt Davies



✦ **ELEPHANTINE ALIEN 00** Lunt Davies

✦ **FENLANDERS 01** Lunt Davies





† ELEPHANTINE ALIEN 0A Lunt Davies



† ELEPHANTINE ALIEN 10 Lunt Davies

† MOTHER AND CHILD Lunt Davies



† ELEPHANTINE ALIEN 15 Lunt Davies

† AKI-AKI BAND 03 Lunt Davies





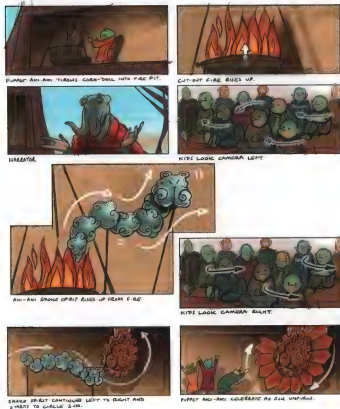
#### ← PUPPET SHOW 02 Fisher

• **AKI-AKI KIDS 04** "I did some clay sculptures of the Aki children, and even though they looked different than the older Aki, J.J. thought they looked much cuter. I imagine they go through quite a change as they get older. Then I sculpted a group of sixteen Aki children, as a mock-up, to show them in different poses, which is how the final puppets were posed for the film." Manzalla

#### ← PUPPETS 01 Lunt Davies

#### ← PUPPET SHOW 03 Lunt Davies

"Alan Murphy, who put the physical puppets together, posed each one into the same positions as the wonderful little maquettes that Ivan sculpted. That was enough to sell that they are watching this puppet show. But to Rey, this is something that she never experienced as a child. And to get that connection between the show, the children, and Rey, that was the emotional envelope we were trying to work within, rather than thinking, 'This is going to be a great alien' or whatever." Scanlan





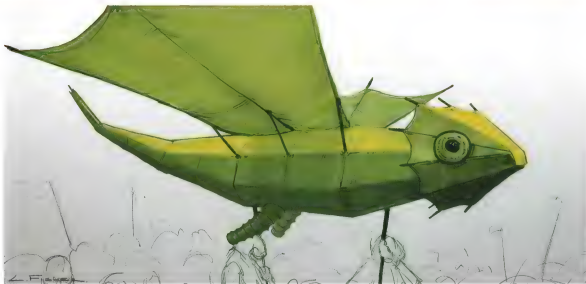


➤ **EFFIGY 09** Lunt Davies

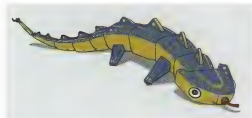
➤ **EFFIGY 03** "Everyone, from the art department to set dec, costumes, and CFX spent a long time exploring ideas for a deity that the Aki-Aki festival might be celebrating. This included giant effigies, puppets carried by the Aki-Aki, and smaller iterations: statues, amulets, and votive tokens." Lunt Davies

➤ **EFFIGY 08** Fisher

➤ **EFFIGY TOY 01** "The focus was on the smaller, 'hand-held' version of the effigy, before looking at the larger-scale version. The challenge was to find a creature design that felt native to the desert environment and then to distill that design down into a simplistic, colorful creature with a very strong visual identity." Fisher



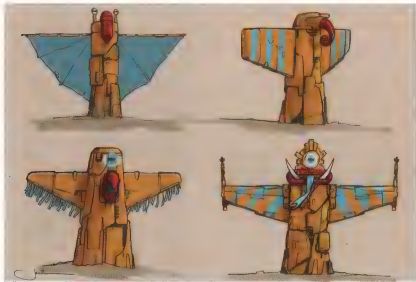
➤ **FEST 01** Fisher





↑ EFFIGY 11 Fisher

← EFFIGY 18 Lunt Davies



↑ EFFIGY 11A Lunt Davies

"Paul Kasey, our choreographer, worked on this routine that all of the Aki-Aki performers learned. From that moment on, it just became a logistical thing for the creature department. It drained us. I do think people lost the will to live, after a while—after you're on your four hundredth Aki head." Scanlan



↑ EFFIGY 25 Fisher



↑ EFFIGY 26 Lunt Davies

## ALIENS FROM A THOUSAND WORLDS

*Star Wars* production's holiday break concluded on Monday, January 9, and the massive project brought major shifts to *Star Wars* Episode IX's story, as J.J. Abrams and Chris Terrio had continued to write throughout December.

Three weeks of pick-ups and reshoots on *Solo: A Star Wars Story* commenced on January 9, including a shower scene between Han Solo and the Wookiee Chewbacca inside their stolen AT-hauler; a new heart-to-heart between the pair on the hauler's gantry; and Qi'ra congregating with her Crimson Dawn uber-boss, the fearsome Maul. Also starting January 9, the San Francisco-based Lucasfilm art department, led by Doug Chiang, officially began pre-production design for Jon Favreau's *Star Wars* TV series, *The Mandalorian*, which they would continue to work on full-time until early September 2018.

Reconvening on January 9 and 12, the three art departments, based in San Francisco, Santa Monica, and Pinewood Studios, were brought up to speed on *Trixie* story changes. Training with General Leia in the woods outside of the hidden Resistance base, Rey encounters a large serpent, aggressive due to a wound that Rey, revealing a new Force power, heals with her hands. The serpent would later be moved to the caves beneath the festival planet. In the snowy city's catacombs, a "haunted alien" tells the assembled Resistance about "thousands upon thousands of Star Destroyers" assembling in a desolate area of the galaxy.

We are introduced to the newly named, previously eighteen-inch-tall (now, demoted to nine) Babu Frik, a member of an alien species who, for generations, cleaned the engines of Star Destroyers due to their diminutive size. Babu has a device, a nearly complete "sabotage brick," that can disable First Order technology. "For a while, we had this whole plot about how the weapon that would undo the First Order was something that had been discovered by a race of aliens that cleaned the engines," Terrio remembered. "But that turned out to not be right for this movie." Ackbar's son, relocated to the Resistance base, works with *The Last Jedi*'s Resistance engineer Rose Tico to deploy the sabotage device.

Kylo Ren's mask, shattered in *The Last Jedi*, has been repaired. Aboard his Star Destroyer, Darth Vader's burned mask disintegrates, cascading down the hallway to Kylo's shuttle and leading him to Coruscant.

Rey leads her friends to the swamp planet in search of an elderly shipbuilder who has a component that they need for the sabotage device. The shipbuilder made regular visits to Jakku in Rey's youth to source parts for her starships. In full swing when Rey, Finn, Poe, et al. arrive, the festival is now centered on an alien crab totem, a creature appropriate to that world's boggy climate and found in everything from toys to decorations. A bounty hunter with connections to Poe's past recognizes him in the crowd and gives chase, alongside First Order stormtroopers. The pursuit culminates at the

blind shipbuilder's home, where we find her retired but still tinkering with ships in her garage. Abrams describes the shipbuilder as a "cat lady," trailed everywhere by a pack of tiny droids.

A "night cap" will be joining the brutish alien bounty hunter enough cover to kidnap Poe. The shipbuilder donates her retired twin-cockpit *Spitfire* to Rey, Finn, and the droids can rescue their friend. Over the coming months of *The Rise of Skywalker*'s pre-production, the shipbuilder and Babu Frik's (originally named "Babu Zazi") roles would combine, with Babu becoming the source of information needed for our protagonists to continue their quest; the *Spitfire* becoming Sith loyalist Ochi's freighter (another vessel that once journeyed to Jakku); Ochi becoming the person from Rey's past; and the little duckling droids transforming into D-O.

The *Spitfire* lands in the ancient ruins of the bounty hunters' compound. Less than a month later, Abrams and Terrio would change the bounty hunters to spice runners, but Poe's connection to them would remain the same. Terrio recalled, "We didn't want to say that Poe was exactly a smuggler like Han. But obviously, there's this whole spice runner mythology in *Star Wars*. And that set of skills would have been useful for the Resistance."

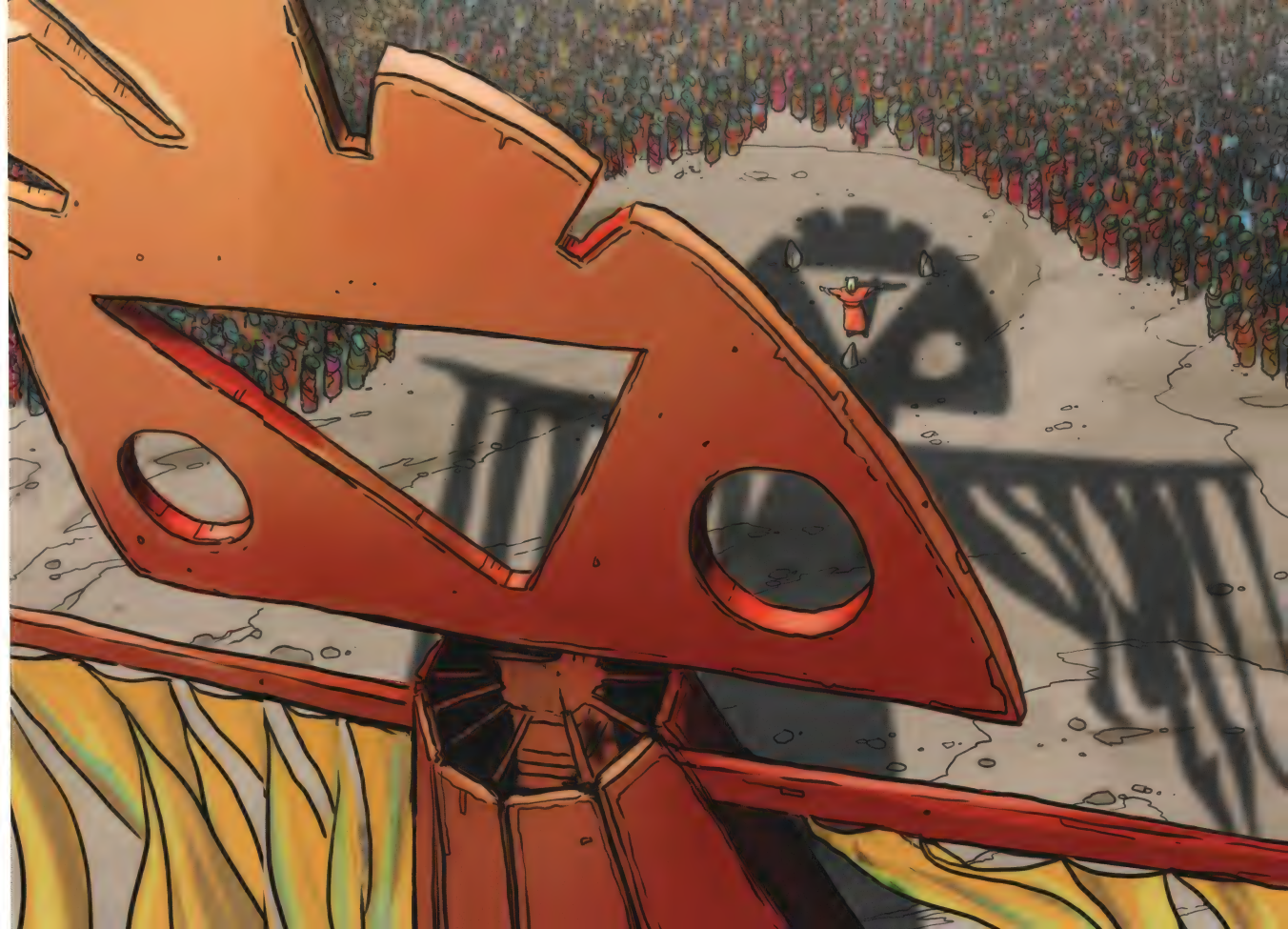
Poe attempts to convince his former clan that he's fighting for a better cause and that they should join the Resistance. Meanwhile, Kylo Ren locates and kills the shipbuilder, connecting with Rey through the Force. They battle, dueling with lightsabers across two locations—Kylo in the dark shipbuilder's garage and Rey in the daylight of the bounty hunter courtyard. In a major shift, the festival/shipbuilder's planet was relocated from a swamp to a desert planet in late January, with Dunhuang Yardang National Geopark in Gansu Province, China, and the deserts of Bahrain and Jordan mentioned as possible design inspirations.

"An old friend" alluded to earlier by Leia, Lando Calrissian, reunites with the Resistance in a space convoy. Rey battles the Knights of Ren within the giant chunks of the second Death Star.

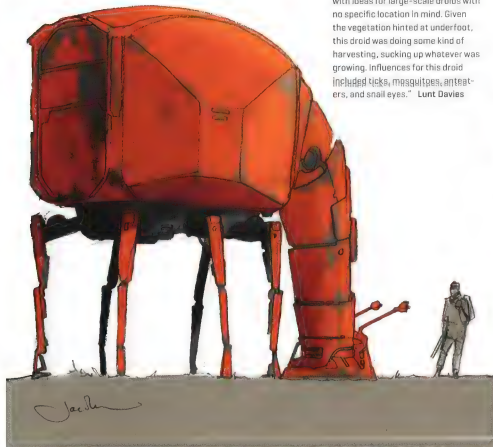
On January 15, Cardington Studios, the former Royal Air Force station comprised of two massive airship sheds, was scouted for the Star Destroyer horse charge. Cardington's Shed One was the shooting location for *Star Wars* Episode IV *A New Hope*'s Yavin 4 Rebel base while Shed Two served the same function on *Rogue One: A Star Wars Story*.

Joining the *Trixie* team at Pinewood Studios that same week were concept artists Marek Okon, Nick Pugh, and *The Force Awakens* alumni André Wallin. After seventeen years as a visual effects art director and matte painter for Industrial Light & Magic, including extensive work on *Star Wars* films from *Revenge of the Sith* to *The Last Jedi*, Yanick Dusseault left ILM on January 19.

→ EFFigy 27 Lunt Davies



- 4 **DRAGON 16 ORIGINAL** "This is the original sketch for what would end up as a background droid in Jordan. At the time, I was just playing around with ideas for large-scale droids with no specific location in mind. Given the vegetation hinted at underneath, this droid was doing some kind of harvesting, sucking up whatever was growing. Influences for this droid included ticks, mosquitoes, ant-eaters, and snail eyes." Lunt Davies



- 4 **WIZARD 25 PACK HORSE** Fisher



- 4 **WIZARD 65 ORIGINAL**  
Lunt Davies

- 4 **DRAGON 26 ORIGINAL**  
"This design was inspired by what I only know as the 'Bernie Clifton catrich costume.' Bernie Clifton is a British entertainer and comedian. The performer's legs are the inspiration for the legs of the droid." Lunt Davies

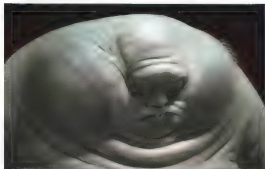




† WIZARD 44 Wiltshire



† WIZARD 64 Fisher



† WIZARD 88 ORIGINAL. "I love trying to find ways of pushing the form and hiding the performer. I squeezed Aiden Cook into the cages of Bobbajo on *The Force Awakens*, and this time he's hidden in the load on this long-necked alien's shoulder." Lunt Davies

† WIZARD 80 Manzella

† WIZARD 54 Lunt Davies

† WIZARD 74 Wiltshire

"These are some of the finest designs ever, as far as I'm concerned. I would take one of those mice home tomorrow, way more than I would a porc or anything else. They are genius. We tried three times in Jordan to shoot the sequence of them watching TIE fighters coming through a valley, a little like the metal-pecking bird on Jakuu. Just very simple little creatures that play to that throw-away *Star Wars* moment—starting a sequence with something, then away you go." Scanlan





➤ **ELEPHANTINE ALIEN 17** "A concept for an Aki-Aki street scene. I was playing with the idea that local fauna might have some evolutionary relationship to the Aki-Aki. J.J. liked these animals enough that we made three for the shoot, although he didn't want them to have trunks and the design changed from this look." Lunt Davies



➤ **GIRAFFES 09** Lunt Davies

➤ **GIRAFFES 12 SMALLER EARS**

"This piece is a paint-over of a sculpt. Unfortunately, due to concerns that these creatures might be confused with the fathiers from *The Last Jedi*, it was decided to reduce the size of the ears." Lunt Davies



➤ **FEN STILTS 10** "Early on in development, the Aki-Aki lived in and around fens and marshes. This was another concept for the indigenous creatures. The idea was that their height, long legs, and trunks would allow them to wade in the deeper parts of the marsh." Lunt Davies



✦ **FEN SPEEDERS 06** Lunt Davies



✦ **FEN SPEEDERS 01** Lunt Davies

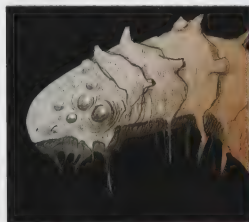
✦ **OCHI WIZARD 09** "Ochi was chosen from a previous round of designs created for a character called Booole. Ochi was only ever to be seen as a skeleton, so a distinctive skull shape was needed." Fisher

✦ **FEN SPEEDERS 07** Lunt Davies

✦ **BB-8 RAMP 02** Lunt Davies

In the July 25, 2018, draft of the *Rise of Skywalker* screenplay, BB-8 rolls off the back of Rey's Passaño junk speeder and pops off one of his ball panels to form a ramp, which the pursuing First Order tread speeder careens off of.





✦ **SERPENT 15** Manzella

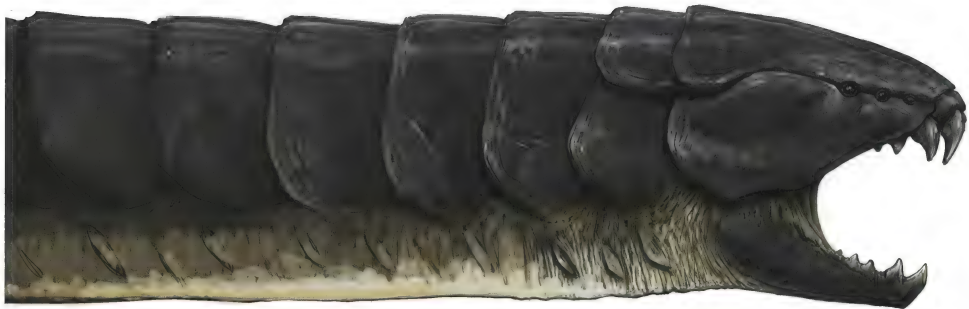
✦ **SERPENT 04** "Initially, Rey was to encounter the serpent in the surrounding forest of the rebel base. Upon presenting a round of designs, J.J. informed us that it was no longer in the script, but he would look at the designs anyway. He really liked the direction I'd taken with serpent designs and joked that maybe they should write it back into the script. I presumed that was the last we'd see of the serpent. Sometime later, we got word that it had indeed been written back in, this time in an underground cave system." Fisher

✦ **SNAKE 01** Lunt Davies

✦ **SERPENT 1A** Manzella

✦ **SERPENT CAVES** "Our aim in the creature department is to make practical creatures wherever possible. And despite the serpent's large scale, I wanted to find a design that would allow us to build a practical puppet. I took inspiration from a fossilized prehistoric fish called Dunkleosteus, a T-rex of the ocean by taking its predatory appearance, expanding upon its plate-like structure, and adding a soft underbelly. I found a design that I felt would both fit the Star Wars universe and allow us to take the practical approach." Fisher





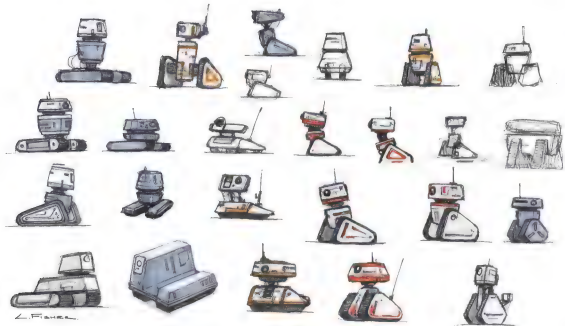
"We were quite skeptical, to be honest, if we should do it practically. I've done snakes in the past, and they are very difficult. Just to get the ball rolling, we mocked it up with an agility tunnel used in competitive dog training. When you colled it up and had four puppeteers roll inward and outward, it gave this impression of compression and expansion of a body that, when tied in with the head, surprised us all and was convincingly good. Essentially, the final creature was no more sophisticated an approach than that first mockup. It was just basically a big piece of hollow tubing with a head on it. We built the set raised up so we could physically get our hands in there. Some puppeteers laid down so they were hidden by it and could push it. And that combination of about twelve or fifteen people, with Paul Kasay choreographing the group together, allowed us to shoot that sequence in that tiny environment."

Scanlan

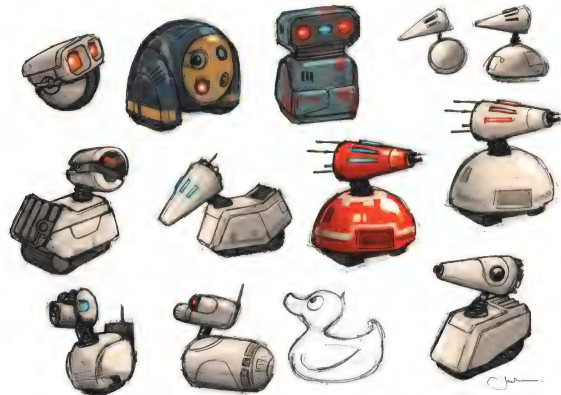
← **SNAKE COLOR SIDE 05** Fisher

→ **SERPENT 02** Fisher



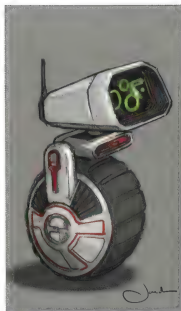


♦ **DROID SKETCHES 01** Fisher



"The first idea we got about D-O's existence was that while the gang were in Babu Frik's droid workshop, BB-8 spots the broken remnants of D-O. BB-8 proceeds to fix him up while the others are doing their thing. When D-O fires up, he attaches himself to the first thing he sees, BB-8, like a newly hatched duckling. That scene subsequently got moved from the droid workshop to D-O being found on Ochi's abandoned ship." Lunt Davies

♦ **DUCKLING DROID 06** "This page has the single-wheel element in the top left corner and some ideas for the cone-shaped head elsewhere. The little sketch in the top-right of the cone on a circle is actually quite precient of the final design. Elsewhere on this page, I was playing around with the silhouette of a duckling. Aside from being a strong silhouette shape, the cone-shaped head is also reminiscent of a duckling, bird, or puppy." Lunt Davies



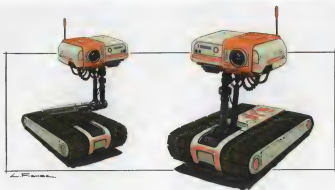
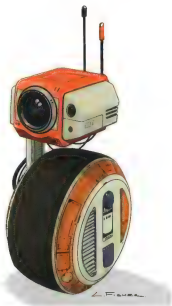
♦ **D-O 05** "A Phase Two D-O design with a seventies/eighties technology feel." Lunt Davies

♦ **D-O 03** Fisher

♦ **D-O VERSION 03** Fisher

"We looked at Chiron and Halina cameras of the seventies and eighties—unique projectors, that sort of technology—and the plastic-injection moldings they were using. We tried to get some of that, as well as some Art Deco lamps and metal work, in there." Scanlan

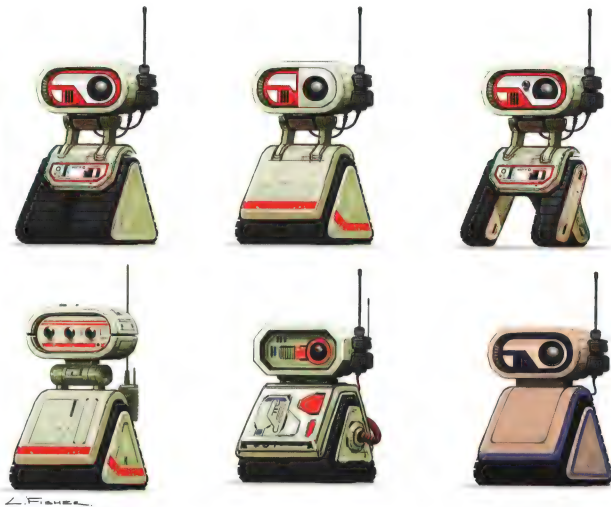
♦ **DROIDS 10** Fisher



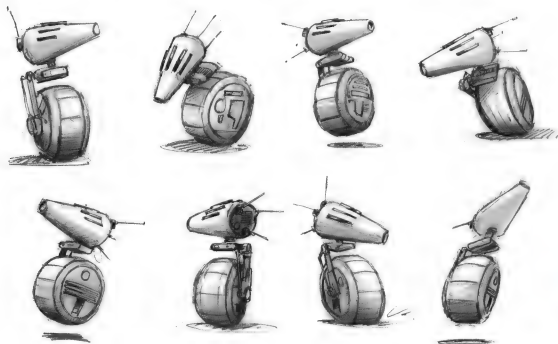


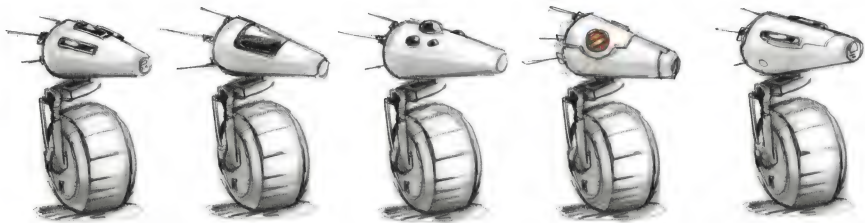
- ↳ **DROID 08** Fisher
- ↳ **DROIDS 07** Fisher

↳ **D-010** "I find it quite useful, in the character design process, to try to explore ideas of emotional expression in a cartoon style, pushing the boundaries of the physical puppet, to convey something in a static 2-D illustration that would be easily readable in a more subtle live-action performance. Also, it's worth noting that at this early stage, the essence of the final hub/body design is actually there in the bottom left-hand corner. I would go through many other iterations and ideas before we came back around to this design." Lunt Davies



↳ **D-011** Lunt Davies

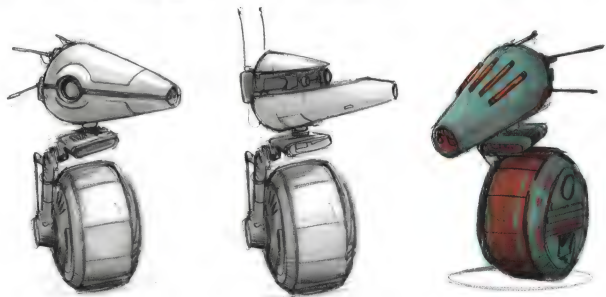




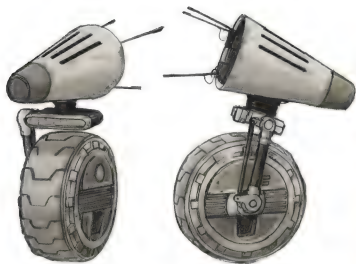
"D-O's personality is my dog. His name is George. My other dog is Charles, whose life has been totally fine. But George had a really rough life at a shelter in Arkansas. So he literally repeats everything Charles does. He just follows him around. When I found George, he had a chain around his neck and was outdoors, soaking wet in the rain. And he didn't even know how to accept kindness. When they find D-O aboard Ochi's ship, he's like that. Then he comes out and wants to imitate everything that his big brother BB-8 does." Terrio

► **D-O 12** Lunt Davies

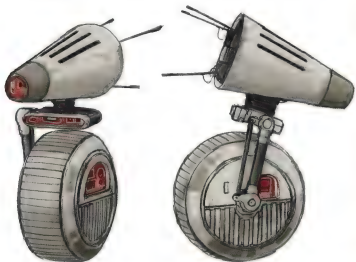
- **D-O HEAD COMP 17** "A Phase Three head design sheet, with five plain key-shaped eyes, a radar dish nose, plus colorways." Lunt Davies



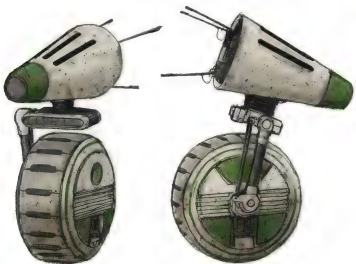
- **D-O HEAD COMP 24** "Another Phase Three head design sheet, with five raised circular eyes, pepper-pot nose, plus colorways." Lunt Davies



† D-O WHEEL OPTIONS B Lunt Davies



† D-O WHEEL OPTIONS G Lunt Davies



† D-O WHEEL OPTIONS H Lunt Davies

"The green and white was derived through a complementary color to BB-8, as much as anything. The color also felt complementary to Artoo." Scanlan

"At first when I saw D-O, I thought, 'Oh, he's not cute enough because he doesn't have eyes.' I went to an anthropomorphic place. But now, I love him. I love his design. I love the way that he's operated. J.J. was really smart about that. Even with BB-8, he knew the ratio of symmetry to asymmetry and all those things. They're so right; it's based on the human face. It's got to be familiar enough that it seems approachable and yet de-familiarized enough that it feels like a proper droid from another galaxy." Terrio

† D-O FINAL VERSION B2 Lunt Davies

"To a large extent, D-O was already in J.J.'s mind. He just didn't quite know what he wanted until we put a bunch of drawings in front of him. I think *Spy vs. Spy* [the MAD magazine comic strip created by Antonio Prohias] was also very much in J.J.'s mind. There was quite an extrapolated refinement process to get the feeling that D-O was built before BB-8 but after Artoo. This mono-wheeled droid kind of works, but falls over. The ultimate version will be a ball, one day. And then, beyond the ball, we don't know yet. Lynn Robertson Bruce and Robin Dulver are performing D-O, Lynn in the head and Robin doing the physicality of him. They had to find their own little droid, outside of BB-8. And they've definitely done so. He just steals the show." Scanlan



WIZARD 41 Manzella



WIZARD 22 Wiltshire



WIZARD 16 Wiltshire



WIZARD 37 Rezard

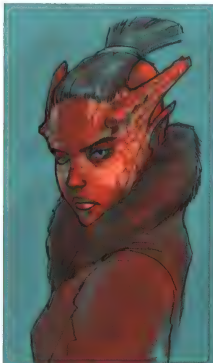


WIZARD 56 Fisher



✦ **WIZARD 12** Manzella

"We've done quite a lot of prosthetic makeup on this film, and that's been a fresh new thing. There's a freshness of putting an animatronic head on someone that drives the physicality of everything. And in so many ways, that is the *Star Wars* visual vocabulary. But using makeup means that we can keep proportions a bit tighter. Prosthetics supervisor Lucy Sibbick and her team have applied the makeup that we've made in the creature shop. And it's been a nice addition to the family, trying to find our version of what they look like. It is a very thin line. *Star Trek* has done that very well for very long, so what do we do to push it to more of a *Star Wars* world? It's something that I personally would like to do more of in the future, if we can." Scanlan



✦ **WIZARD 58** Lunt Davies

**HAUNTED ALIEN** "The haunted alien was supposed to have seen tens of thousands of Star Destroyers and report his discovery to the Resistance. The haunted look was an integral part of the original brief. The idea was, 'Has he really seen that many or is it just that he has way too many eyes?' Then the storyline evolved. But J.J. took a liking to the character and promised he would appear somewhere in the film." Rezard

✦ **LANAIS ASSASSINS 07** Lunt Davies





"Babu started as a little sideshow character, almost—a fortune teller. And so we thought, 'It's a nine-inch figure, so it could be a rod puppet.' He's sitting next to somebody behind a satin curtain, holes in the curtain. This is going to work." Guess what—he is nothing like that. He actually ends up on a table with four puppeteers behind him in green [laughs], and with [ILM VFX supervisor] Roger Guyett having a meltdown every time we go on set with him." Scanlan

- ♦ **NINE-INCH ALIEN 02** Lunt Davies
- ♦ **NINE-INCH ALIEN 03** Lunt Davies
- ♦ **NINE-INCH 02** Fisher
- ♦ **NINE-INCH 03** Fisher
- ♦ **NINE-INCH ALIEN 03** Lunt Davies

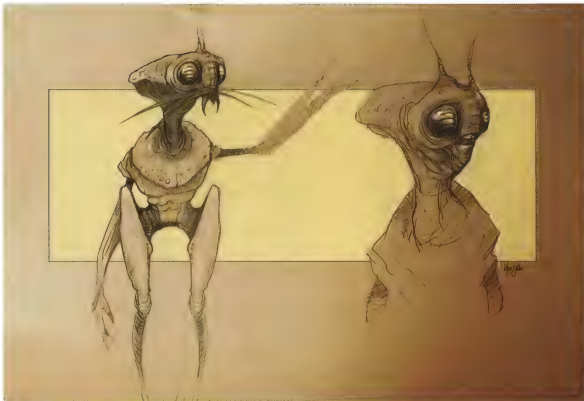




† **NINE-INCH ALIEN 01** Fisher

→ **NINE-INCH GUY 02** Manzella

† **NINE-INCH ALIEN VERSION 02** "Babu did start a bit insect-like, a small character that could crawl in small spaces, oily vents, and hidden places. But then, when you had to feel compassion for him, we had to distance ourselves from that original brief and try to come up with a more likeable fellow. In the end, Ivan got there first and delivered a great, characterful design." Rezard



† **NINE-INCH GUY 05** Manzella





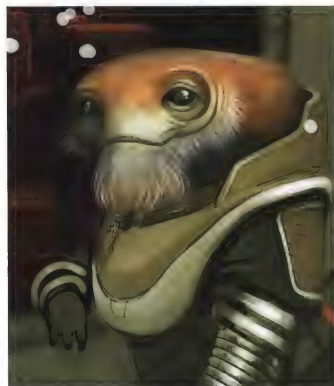
◆ NINE-INCH ALIEN V02 Manzella



◆ NINE-INCH 05 Fisher



◆ NINE-INCH ALIEN VERSION 01 Rezard



◆ NINE-INCH ALIEN V01 Manzella



† **BABU ZAZI 07** Manzella

✦ **BABU ZAZI 08** "J.J. wanted Babu to be kind of like an insect, at first, but he didn't really respond to those designs. Then, one night at home, I was sketching and drew a figure with a head and helmet. And I decided to do a quick sculpt that weekend, which J.J. liked. That became the starting point for Babu. Then it was just a matter of refining him." Manzella

† **BABU ZAZI HERO** Manzella

"Babu's a wonderful little design. We're shooting with him this week, and there isn't that much green in comparison to what we thought. There are a few where the whole background is going to be digitally put in, but on the scale of economics, I don't think it's any worse than, say, a BB-B or a D-D shot. And Shirley Henderson, who I remember as Moaning Myrtle from *Harry Potter*, learned how to do the jaw and the lips as part of our puppeteering team. She's come up with this wonderful gaggling, babbling, strange little squeaky voice for Babu. You can see the smiles on set as soon as she vocalizes it." Scanlan





✦ HORSES 3B Lunt Davies



✦ HORSE COLOUR EDWARDS 02 Lunt Davies



✦ ORBAK 15 "We almost went the whole way practically with the orbak design, but time constraints resulted in the faces being added digitally in post. The upside of going down a digital route was that we didn't have to continue making concessions to the design in order for the horses to be comfortable with a mask. The practical version would have meant larger nostrils, which acted as eyeholes for the horses. There is a minimum aperture that they need to have. In this paint-over illustration, I reduced the size of the nostrils." Lunt Davies

✦ HORSES 09 VERSION 02 Lunt Davies

"Every time you add a practical element to a horse, from the saddle down, you're limiting the very reason why you want to use a horse. Early on, the choice was made with Roger Guyett that we would not go too far up the neck and that we would leave the rest of the design to be done in CG. In many ways, similar to the kod'yok we planned to do on *Solo*, these orbak sequences are an homage to the bantha in *A New Hope*. But the bantha was something perfect for that moment, an elephant moving very slowly that sets a scenario up. This is the Charge of the Light Brigade." Scanlan

✦ ORBAK PAINTOVER 14 Lunt Davies





✦ **WIZARD 38** Wiltshire

✦ **DRAGON 21.** "This was an old L3-S7 design from *Solo*, in turn based on an older casino droid design from *The Last Jedi*. I was really pleased with this version—her cool femininity combined with the idea of a droid accessorizing with a poncho, plus with the gun holsters. She obviously has some independent purpose." Lunt Davies



✦ Jacob



✦ **WIZARD 40** Manzella



✦ **TWO ALIENS WIZARD 80** Rizard



✦ **WIZARD 50** Lunt Davies



## The Art, Set Decoration, and Computer Graphics Departments

In mid-February 2018, Rick Carter and Industrial Light & Magic London art director Kevin Jenkins (*Guardians of the Galaxy*, *X-Men: Days of Future Past*, *Star Wars: The Force Awakens*) were appointed co-production designers for *The Rise of Skywalker*. “I decided to take it on and bring Kevin up as a co-designer, as I thought he had it in him—and he does,” Carter recalled. Abrams concurred. “Kevin’s been incredible. His talent is maybe only exceeded by his fandom for this universe.”

“We actually had to take a different tack with JJ, when I stepped in,” Carter continued, “because it was in February and we had six months to mount the whole thing. My way of looking at it was that I’ve got to get JJ, back to where he wants to be, which is as a kid with a Lego set. Let him get down into it, make it his own. Kevin had this great idea putting Leia’s Blockade Runner in the cave where the Resistance are hiding. Suddenly, everything had a focal point—being *Star Wars*, not just a generic cave. Once we could start to pull that together as a model and JJ, could go, ‘Yes, go with that,’ we could start building even before we knew all the scenes. The same thing happened with the Kijimi backlot set.”

“As a designer on three previous *Star Wars* films, I don’t want to copy what we’ve done,” Jenkins affirmed. “To me, there was no other answer to what the Resistance base could be that wasn’t coming up with something new that didn’t mean anything to anybody. Well, Princess Leia is the leader of Resistance. What would mean something to her? At the end of *The Last Jedi*, there’s only a small group of them. Maybe they don’t even have a base. Maybe there is no base. What if they live in a ship now—that’s their base?”

Jenkins continued, “What would mean something to me as a fan? This is the last film we’re going to do with Carrie, who is sadly no longer with us. As a tribute to her, let’s go back to the very place that we started all of this. Let’s go back to the first shot of *Star Wars*, because we are finishing this series of nine films. What if she’s in the actual Blockade Runner from the first film?”

While in the midst of *Solo: A Star Wars Story* post-production, ILM design supervisor James Clyne began work on *The Rise of Skywalker* three days a week for three months as design supervisor, a role he would take on full-time after *Solo*’s theatrical release. Following a scout of Cappadocia, Turkey, by location production manager Martin Joy on February 16, the region’s unique hoodoo rock spires and underground caves began to be incorporated into festival planet paintings by *The Rise of Skywalker* art department. In the February 20 art department check-in with Carter and Jenkins, the three main

veins of *Star Wars* were defined as “amazing cultures that represent us,” “heroic swashbuckling,” and the “intimacy of a romantic love story of opposites” when discussing the festival, the Western horse charge on the surface of a Star Destroyer, and the Force lightsaber fight between Rey and Kylo Ren.

On February 22, Rick Carter visited Lucasfilm headquarters in San Francisco for a two-hour “trip-out” meeting, as they became known, with the Doug Chiang-led art department. In discussing his new co-production designer role, Carter compared himself to Luke Skywalker, continually trying to throw the metaphorical lightsaber away but it keeps flying back and “bonking him on the head.” Carter also compared the assembled designers to the diminished Resistance in the *Millennium Falcon* at the conclusion of *The Last Jedi*, asking “Is this galaxy worth saving if no one answered the call?”

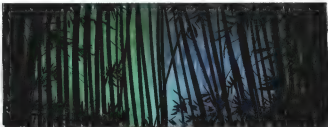
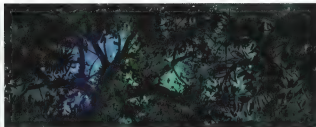
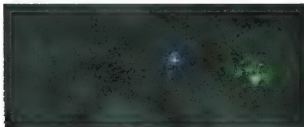
If the original *Star Wars* was reflective of the 1960s counterculture “hippies [the Rebel Alliance] versus Nazis [the Galactic Empire],” Carter wondered who the “united tribes” were now. Referencing painter James Ensor’s work *Christ’s Entry into Brussels in 1889*, Carter discussed the coming together of the Resistance, the shipbuilder, spice runners, and horse nomads to defeat the evil First Order—and the Jedi prophecy of the Chosen One, the Skywalker who will bring balance to the Force in the end:

“*Star Wars* is a tragedy with a happy ending. How do you earn that? *Star Wars* is really just *Apocalypse Now* with a happier ending. Essentially, you go to a temple and you encounter the darkness. And you have to determine whether you’re going to become the darkness or not. And there’s a ritual. The film could have just been about Willard going to assassinate Kurtz. But instead, it became part of a much bigger blood sacrifice. And that made it powerful. Coppola could leave that movie when Willard walks out of the temple. But *Star Wars* has to go another step, go that far and then redeem it. And not just to the story or for that character. But come all the way back to all of these people that you’ve lost along with way, who are now in the afterlife. And have it mean something for us because it means something to their legacy.”

Transitioning fully onto pre-production for Jon Favreau’s *Star Wars* TV series, *The Mandalorian*, the final *The Rise of Skywalker* art department meeting for Doug Chiang’s stateside team took place on March 5, 2018. With only five months until August 1, the first day of *The Rise of Skywalker* principal photography, the pressure was on for the collective Pinewood Studios–based production departments.

### ◀ SOGGY DEATH STAR VERSION 02 DETAIL Phil Saunders

“The most-criticized thing about the new trilogy is that it’s too derivative or too backward-looking. But what if you double down on that? It’s not backward-looking; it’s all the same story. The next generation is still dealing with the war of their parents’ generation and, in fact, Rey and Kylo Ren themselves are still fighting their parents’ war. They’ve inherited this war, and there’s a way to stop it.” Terrio



➤ **OPENING SABER FIGHT STORYBOARDS 02**

Danvaggio

"It's kind of operatic in a way, isn't it? One of the notes that J.J.'s been giving for the sequence between Rey and Kylo on the Death Star, as well, has been, 'Make it more operatic.'" Clyne

➤ **SABER FIGHT STUMP VERSION 01**

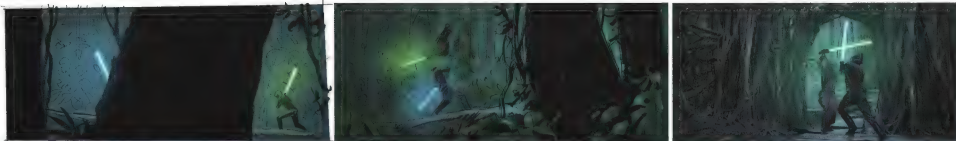
Ryan Church

"Both the creature and art departments explored designs, but in the end, J.J. felt the scene wasn't working with the large-scale skull and, instead, decided to have them train on a fallen tree." Fisher

➤ **SABER FIGHT SKULL VERSION 1B**

Wallin and Baines





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← REMOTES VERSION 01 Alzmann

← REY TRAINING VERSION 01 Allcock

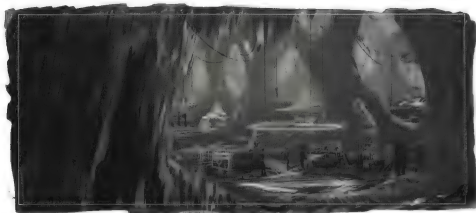




"For Rey's training, we made a second spot in Black Park [a public park adjacent to Pinewood Studios]. We kept cheating because, as you do in Star Wars, if you turn around the corner, sometimes you end up on the same set. We went to this place that was about ten minutes further into Black Park and literally dug a massive chasm. Then we dressed probably about 150 feet wide by about seventy to eighty feet deep of pure jungle behind it." Jenkins

- ✦ **REY TRAINING VERSION 02** Allicock
- ✦ **CHASM JUMP VERSION 03** Bob Cheshire
- ✦ **SERPENT HEALING MOMENT VERSION 03** Erik Tiemens
- ✦ **REY WOODS TRAINING VERSION 2B** Alzmann





➤ **REBEL BASE 1B** Saunders



➤ **REBEL BASE 1C** Saunders



➤ **REBEL BASE SKETCH VERSION 3B** Jan McCoy

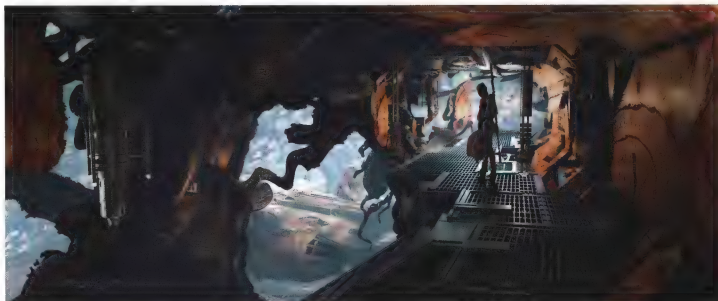
Bouncing off of a note from J.J. Abrams that yet another open hangar and control room centered on a table felt too contrived for *The Rise of Skywalker* Resistance base, it was proposed in the February 13, 2018, art department meeting that the Resistance co-opt an existing haven between the trunk of a massive tree and the latticework of roots out there. There, some ancient civilization gathered sap in jars on the terraces where the Resistance now set up their makeshift equipment.

➤ **VIEW DOWN FALCON VERSION 01** Church

"What Ralph McQuarrie designed with the ice carving on Hoth was genius. So everyone, in the early days, was thinking, 'Maybe the Resistance cut through trees.' But it's still just a tree. I was in the office one day and thought, 'Okay, it's a Rebel base. But it doesn't mean anything to anybody. We've already done that great Rebel base, which was Hoth.'" — Jenkins



➤ **REBEL BASE SKETCH VERSION 2B** McCoy





↑ FALCON APPROACHING VERSION 02 David Levy

↵ RESISTANCE BASE VERSION 04 Yanick Dusseault

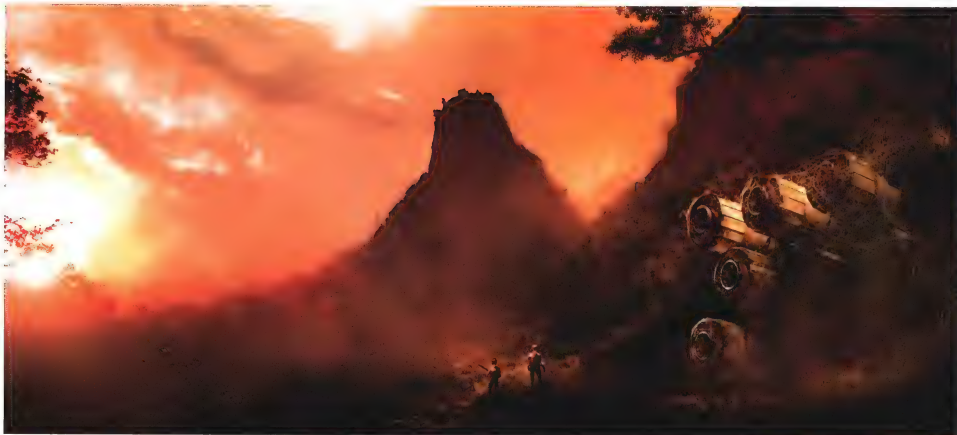




"The Resistance base was one of the first things I worked on. And then I brought Brett Northcutt and Michael Sheffels [from the ILM art department] into the mix, trying to help work this out." Clyne

- ✦ **REBEL BASE VERSION 02** Dusseault
- ✦ **JUNGLE REBEL BASE VERSION 07**  
Michael Sheffels
- ✦ **RESISTANCE CAVE SKETCH  
VERSION 7F** Brett Northcutt



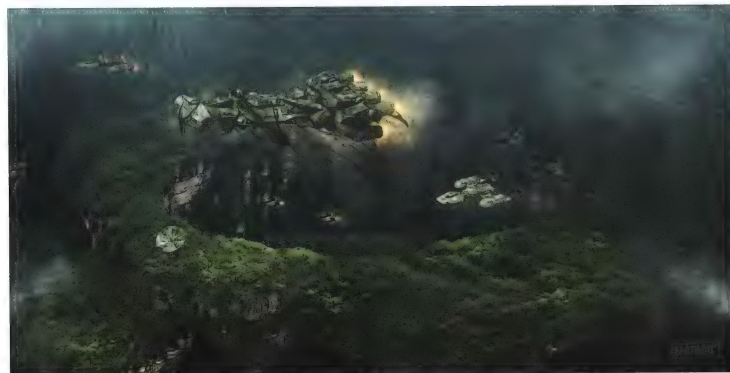


↑ REBEL BASE VERSION 7C Allcock

↓ REBEL BASE VERSION 1E Saunders and Baines



SAUNDERS  
10-18



✦ **BLOCKADE LIFTOFF VERSION 01** Clyne

"There's some great shots of them taking the engines. I think the Blockade Runner is going to take off out of the cave and head off into the battle, which is going to make people cheer." Jenkins

✦ **RESISTANCE CAVE SKETCH VERSION 0C**  
Northcutt



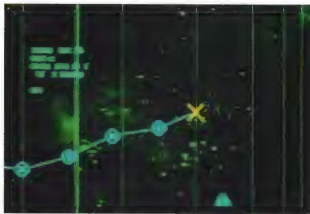
✦ **FLEET ARRIVAL VERSION 04** Church and Clyne

✦ **BASE LOOP VERSION 18** Andrew Booth and BLIND LTD.

"If the First Order are very cold, the Resistance are warm and organic. They're in this jungle world. How can you express that through the graphics a little bit? It's mainly through color, I think." Shaun Yue

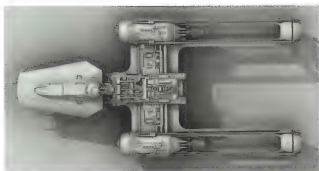
✦ **CELEBRATION VERSION 08** Northcutt

"We had to get all the ground works and everything ready first. Then it took about four or five weeks to get the enormous amount of plants in there. But again, I challenge anyone to work out where they are, with the wonderful weather we had this year. Our warm summer went well into September. When you saw the sunlight come through, Black Park could have been in a jungle." Jenkins



✦ **HIDDEN BASE VERSION 01** Jenkins



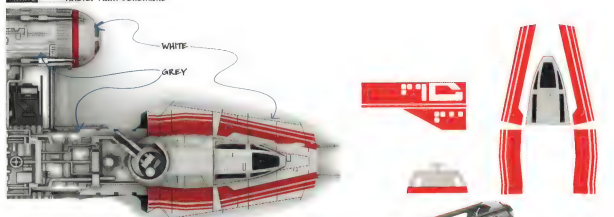


✦ **Y-WING VEHICLE VERSION 05** "We wanted to invent the next version of the Y-wing, which we've never seen before. I've always loved Colin Cantwell's Y-wing, which Ralph McQuarrie put in his paintings—the very retro version. So I took that one but wanted to evolve it, and it's a bit more elegant. I did a Zbrush sculpt, and we showed it to J.J.: "We think we need another ship out in the base, a Y-wing." He just went, "Yeah, okay." And my thought is like, "Is that the approval process? Woo hoo!" Then we made the full-size ones." Jenkins

✦ **Y-WING PAINT SCHEMATIC VERSION 02** Oliver van der Vijver

✦ **A-WING PAINT VERSION 03** We brought back the A-wing from *The Last Jedi*, which J.J. was happy to use because we had two A-wings already built. We repainted them to two of the other designs. The blue one is a tribute to Ralph McQuarrie and his beautiful A-wing concept illustration ["A-wing fighter" from McQuarrie's *Return of the Jedi* portfolio illustrations]. The other was just another design I did." Jenkins

**TWISTER PAINT SCHEMATIC**



RED: Sample NCS 1080C  
NCS 2170-Y90C

WHITE: Standard Kegel White

GREY: Pale grey

AGE: Heavy age, distressed | scratched  
metallic blocking, heat damage etc



✦ **A-WING PAINT VERSION 05** Jenkins



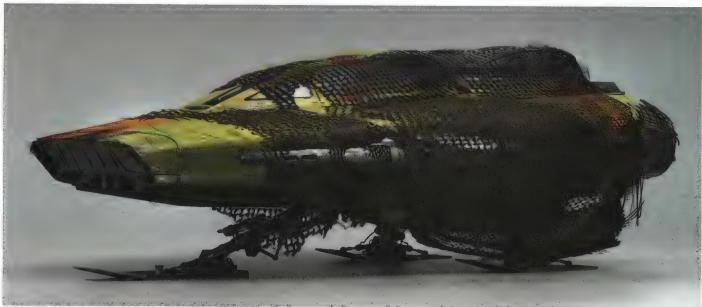
✦ **A-WING PAINT VERSION 07** Jenkins



† **B-WING VIEWS VERSION 08** Tappin

"Basically, we couldn't build a B-wing. So we did a full-size cutout at the back in Black Park. When you stood back thirty feet, you'd say, "That's a B-wing in the woods, between a couple of trees." Jenkins

† **X-WING LOOP MORE BANK VERSION 1A**  
Booth and BLIND LTD.



† **X-WING PAINT VERSION 1B** Bell



† **X-WING BACK-UP PAINT OPTION VERSION 1B** Bell

† **JUNGLE SPEEDER VERSION 04** Stephen Zevala

"We've made a jungle speeder, which was literally a hybrid of early Joe Johnston and Raigh McQuarrie snowspeeder designs. But we did it green, as if it would hang around the jungle. I don't see it as re-purposed. If I'm going to make a World War II movie, I'm going to find a Sherman tank and a Tiger tank. I don't want to redesign a Tiger tank. They did all that work for us in the original *Star Wars* films, so let's use that, because that's the history that works." Jenkins

- "I literally bought a couple of X-wing model kits and threw them to the painters. 'Let's choose the most retro graphic seventies orange stripe we can devise and then add the blue to it.' A lot of our vehicles have been defined through physical models." Jenkins

†† **FIXING HAMMERHEAD VERSION 04** Sheffels

"J.J. asked, 'Well, the Blockade Runner is very big. How do I introduce human scale to it?' Whenever we shot it, we put a person on it. So there's people rappelling on the ship." Jenkins







◀ **REBELS HANGAR COMPOSITION STUDY VERSION 33**

Wallin

- ◀ **RESISTANCE BASE SKETCH 01** "I went to J.J. at Bad Robot with these five little pencil drawings and I said, 'What if there's no base? What if the ship is the base? What if there's all these cables coming out and it powers all the machines as if that's their generator, their home, their everything? And it's just sitting in a cave. That's all they've got, but they're rebuilding. J.J. loved it. That's fundamentally where the base came from.'" Jenkins

◀ **HIDDEN BASE VERSION 03**

"And then J.J. asked, 'Can we see the white corridor?' So when the camera goes past, you go, 'I know that corridor! That's the white corridor Vader entered.' So the Blockade Runner is a history for Carrie and her last moments on-screen. But it powers the new Resistance, and it's the heart of where we started as Star Wars fans. It's Day One, Princess Leia, Blockade Runner, and we're finishing this film series. That was a very deliberate design decision." Jenkins



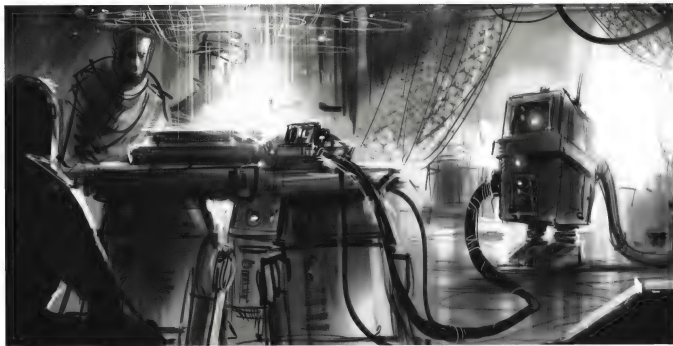


† **BLOCKADE RUNNER VERSION 1B**  
Sheffels and Baines

"This wide shot got the whole conversation really rolling. J.J. felt that had a really nice color palette. The amount of light and shadow coming through and the back-of-the-cave hole being blown out was what he was responding to. For the set build, they copied the exposure back there and how flat those pieces look." Clyne

† **CHEWIE AND MAZ VERSION 04**  
Cheshire



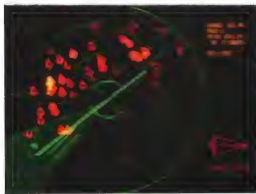


4 DROID TABLE VERSION 01 Alcock

#### 4 RESISTANCE RADAR LOOP VERSION 16

Booth and BLIND LTD.

"One of the things that we were told at the very beginning was that the Resistance is on its knees. I think the First Order is also on its knees because the fight is still going on, but everything's a bit broken. The universe is fragmented. One of the things the graphics represent is that fragmentation of the universe and things not working well." Booth



4 CONTROL ROOM VERSION 08 Wallin





♦ **RESISTANCE CAVE VERSION 3A**

Sheffels and Baines

"Design-wise, I always loved Ralph McQuarrie's landing legs on the original pirate ship, which became the Blockade Runner. He put them in the early Mes Eiseley docking bay, not-for-production painting. I wanted to use those landing legs, an A-frame design. We do our homework! [Laughs] This is the art of Star Wars. All of those nuggets of design make it more classic. Even though I tried to be a bit bolder in color palettes and scale on this movie, I've never wanted to feel that it's not in that retro-futuristic, used universe." Jenkins

♦ **BASE COMPOSITION STUDY VERSION 30**

Wallin and Baines

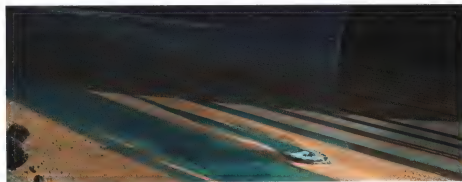
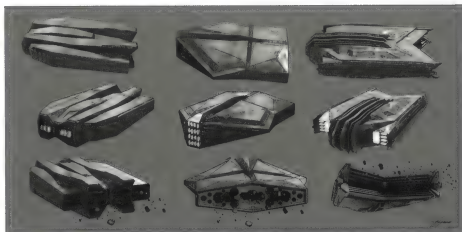
"We had a lot of really cool backstory on Leia that Michael Arndt had developed—how she had worked really hard to rebuild the Republic after Episode VI and at a certain point was discredited because it was revealed that she was Darth Vader's daughter. Cast out of the thing that she cared about the most—reestablishing the Republic—Leia is then at a loss as to what her role should be. All of that is really interesting. It's still conceivably stuff that we can use. I remember Michael saying at one point that Carrie is a survivor. And Leia is, as well, and that's what we are saying about her. Tapping into what that actor can do, what feels real to her." Hart, from the May 23, 2014 IPDC meeting

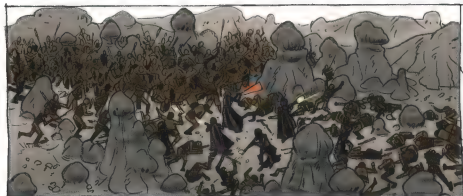




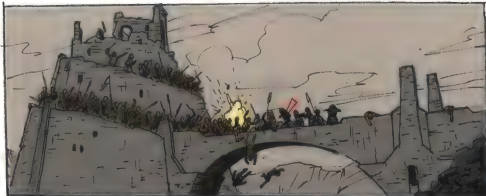
In mid-November 2017, Kevins Jenkins's idea of a massive ship or space station eating the rings around a planet or the home of the Oracle, J.J. Abrams liked the concept but ultimately couldn't find a place for it in the ever-evolving story.

- ✦ **ORACLE ASTEROID VERSION 3D** Sean Hargreaves
- ✦ **ORACLE ASTEROID SHIP VERSION 01** Hargreaves
- ✦ **ORACLE ASTEROID SHIP VERSION 02** Jenkins
- ✦ **ORACLE ASTEROID SHIP VERSION 03** Jenkins

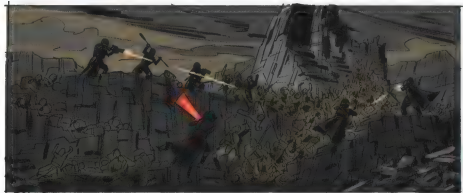




↑ KNIGHTS OF REN 06 Damaggio



↑ KNIGHTS OF REN 03 Damaggio



↑ KNIGHTS OF REN 07 Damaggio



↑ KYLO REN WAIDE THROUGH VERSION 12 Wallin

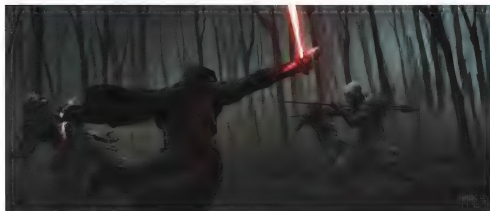




◀ WADE THROUGH VERSION 02 McCoy

◀ WADE THROUGH VERSION 03 McCoy





← **WADE THROUGH VERSION 12** McCoy

← **MEETING VERSION 06** Wallin

"J.J. fell in love with this creature and wanted some exposition for Kylo. So the Oracle has moved with the planet every time. My challenge, at the moment, is how to evolve Mustafar so that maybe the lava has dried up a bit. It's not as volcanic as it was, and there's going to be a broken Vader castle in the background. What's happened to this planet since we've been there? I suppose it's been maybe forty years since we were last there. I'm trying to imagine how the planet might have evolved. And then what can we do that makes it our own and have the audience discover where they are rather than see it immediately." Jenkins

← **KYLO REN WADE THROUGH VERSION 02** Wallin

← **SWAMP VERSION 26** Wallin and Baines





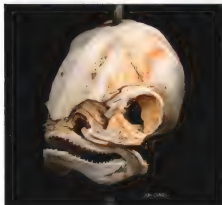


✦ **BLACK PARK SWAMP VERSION 54** Wallin



✦ **BLACK PARK SWAMP VERSION 42** Wallin

"We're trying to make peace with why there's water on Mustafar, so we're going to make it a boiling lake. And when we're in the forest, there's ash, burning trees, and things like that. Also, there are 'colonial settlers' there now. People have taken Mustafar back. That's why the forest that we're doing the fight in only has saplings. They've only been there for twenty or thirty years, rather than the hundreds of years that big trees need to grow." Jenkins



✦ **ACKBAR SKULL VERSION 01** Chris Rosewarne



✦ **KIT FIBTO VERSION 01** Rosewarne



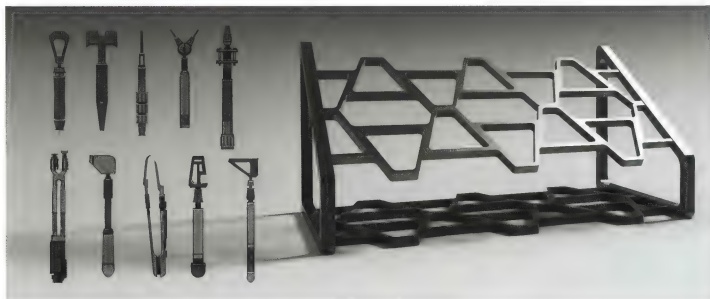
✦ **GAMORREAN GUARD VERSION 01** Rosewarne



"This storyline has things that are still just being connected now—what the nature of the darkness is, how it's represented, and how it relates specifically to Rey and to Kylo Ren. And then, how to resolve all of that, giving you the ability to finish this trilogy." Rick Carter

◆ **FORGE GRILL VERSION 2C** Brockbank

◆ **TOOL RACK VERSION 01** Cheshire



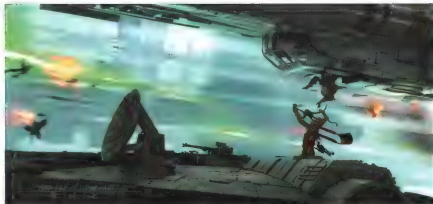


← CHASE SKETCH VERSION 21 Clyne

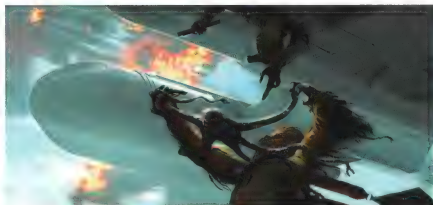
← ICE WORLD ESTABLISHING VERSION 01 "To be honest with you, the most inspiration we found was a Chris Foss illustration of an iceberg being towed by a space ship [the cover illustration for David Pringle's *The Ultimate Guide to Science Fiction: An A-Z of Science Fiction Books*]. J.J. said, 'What's that? What if it's an iceberg? And they're mining it.' That's how it began. And then there was going to be this lightspeed skip where they visit a couple more places very quickly." Jenkins

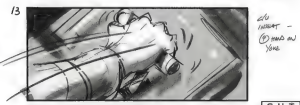
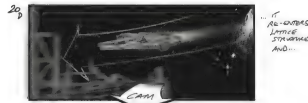
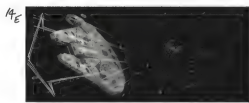
← CHEWIE HANDOFF CLOSE VERSION 01 Church

"We added a new top hatch that didn't exist before. But that's the beauty of the Falcon: You can keep adding things. Everyone loved when Lando went up through the hatch in *Empire*. But J.J. didn't need to travel up it. He just needed someone to throw a cable down through it. We did show that we could do an entire column, like the Lando hatch. But he said, 'No, we'll actually want to shoot it in the Falcon.' So we drilled through the ceiling [laughs] and added a new hatch. If you go into the main hold and walk around to the left, it's there." Jenkins



← CHEWIE HANDOFF WIDE VERSION 01 Church





◆ DEAD DROP SEQUENCE VERSION 08 Allcock

◆ CHASE STUDY ANGLE 01 Wallin

"Andrée Wallin did this beautiful illustration: 'What if the Falcon comes out of hyperspace skimming the top of the rings of Saturn, so to speak?' Then it flies into them, between the layers. Finally, they went to this honeycomb place." Jenkins





SPONGEROID CHASE VERSION 10 McCoy

SPONGEROID CHASE VERSION 07 McCoy



## AN ADVENTURE IMI IVE ANYTHING ON YOUR PLANET

From March 8–13, 2018, *The Rise of Skywalker* location scouting team visited Cappadocia, Turkey, again, as well as the Wadi Rum valley in southwestern Jordan, famous as a shooting location for *Lawrence of Arabia* and the alien landscapes of *The Martian*. Both locations were now being considered for the festival planet. Cappadocia later receded (short for “reconnoitered,” a film production term meaning a pre-shoot location visit) by JJ. Abrams and team from April 29 to May 3 and Wadi Rum from May 13–16. “Rick and I were both big fans of Cappadocia,” Jenkins said. “We went there, and it feels like a seventies science fiction film, wherever you are. It’s very retro, and it’s very odd, and it’s very otherworldly. It is very much *Planet of the Apes*. It worked for the festival, but it didn’t have the rest of Pasaana.”

A return to Ireland, after shooting there for *The Last Jedi* from May 12–25, 2016, was also briefly considered, and Jenkins scouted locations for the bluffs overlooking the wreckage of the second Death Star there from April 16 and 19–20. “JJ. has always described the location as being in a bowl with cliffs that drop off thousands of feet, and grassy hills to work up to those cliffs,” Jenkins recalled. “I did go look at some spectacular places in Ireland. But ultimately we didn’t go there.”

Design supervisor James Clyne arrived in the UK on April 15 and would continue to travel back and forth from Pinewood Studios and Lucasfilm in San Francisco until August 4, wrapping up post-production on *Solo: A Star Wars Story* prior to its May 10 Hollywood premiere.

Rounding out their respective work on the sequel *Star Wars* trilogy, costume designer Michael Kaplan (*Blade Runner*, *Fight Club*, *Star Trek* [2009]) and costume supervisor David Crossman (*Saving Private Ryan*, *Harry Potter* and *The Gables of Five*, *Lincoln*) returned for *The Rise of Skywalker* in early 2018, with Glyn Dillon serving as chief costume concept artist following the *Solo: A Star Wars Story* pick-up and reshoots in January, where Crossman and Dillon served as co-costume designers.

“Not long before my brother [comic book artist Steve Dillon] died, he sent me a text saying, ‘Have you heard of Calum Alexander Watt?’ I think you’d like him,” Dillon recalled. “I looked Calum up, and we got him onto *Solo*, working remotely. Dave was also pleased with what he did on *Solo*, so we brought him in for this.”

Watt remembered, “I had worked briefly with David Crossman and Glyn Dillon on *Solo*—a few designs for Enfy’s Nest, her gang, and Chewbacca’s new belt. It was great to hear back from David and meet with Michael to work on *The Rise of Skywalker*. To be part of the costume team and see the process from my concept through to full costume has been an amazing experience, and one I feel very privileged to have been part of.”

“The costume, set decoration and digital effects departments” included designers Jake Lum Davies, Luke Fisher, Ivan Manzella, Martin Rezard, and creature paint finisher Henrik Svensson, returned for their fifth consecutive *Star Wars* feature film. “Our accumulated knowledge and experience is unquantifiable,” said Seanlan. “Although the personalities have changed in a few areas, the crew hasn’t. In many ways, the knowledge base has never dropped. That knowledge base has learned to work in a quietly unshaken confidence. When I sit opposite Dom Tuohy from special effects in a production meeting and we talk about something, I intuitively know where Dom is. And he intuitively knows where I am. And that only comes from all of the departments working together over a successive number of projects. There is a huge trust factor. Somehow, we are all confident when we say, ‘Yes.’ And when we don’t, there’s a damn good reason why somebody is saying, ‘No.’”

Also resuming duties on their fifth *Star Wars* production were prop master Jamie Wilkinson (*The Dark Knight*, *Alice in Wonderland* [2010], *Skyfall*) and prop department concept artist Matthew Savage, as well as computer graphics supervisor Andrew Booth (*Batman Begins*, *Skyfall*, *Kingsman: The Secret Service*) and his BLIND Ltd. interface design team. “One of the most beautiful things is that our work is created by craftspeople, by technicians, by designers, by artists,” Booth reflected. “To be able to do that in this very modern world and that those disciplines still have a place is amazing. I still get a buzz when we come through the gates here at Pinewood and you’re in the dream factory where you get to play in this amazing galaxy.”

*The Rise of Skywalker* marked veteran set decorator Rosemary Brandenburg (*Amistad*, *Public Enemies*, *Kingsman: The Golden Circle*) and her team’s very first *Star Wars* production. “I don’t just say it to be obsequious, but there really is so much cross-pollination in the departments,” Terrio recalled. “I’ve never been on a film where, like, Kevin Jenkins and I just text all the time. ‘Did you see this?’ We’re just like geeking-out all day about *Star Wars*. Or Kevin will have a story idea, and I’ll have an art idea. Roger Guyett had a good idea for a line in the tunnels. He was like, ‘I hope I’m not intruding.’ And I said, ‘We’re all telling the same story!’”

“On films that I’ve done that I haven’t been happy with the result, it’s because everyone’s telling a different story. Especially with a film as visually complex as this one, the art department and the writers all have to talk and get along and communicate, because otherwise, I don’t know how you’d even begin to do this. It’s one thing if it’s all in George [Lucas]’s head. He’s creating the world from scratch. But when we have such a rich, detailed, referenced, grounded world, it really does take a village or an army to realize it. And the village and army all have to get along and not be at war [laughs], which is the case on some films that I have done,” Terrio concluded.



+ KYLO COMMAND SHIP VERSION 01 Doug Chiang

+ KYLO FLAGSHIP VERSION 01 Church

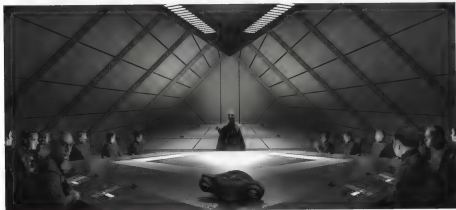


- **FLAGSHIP ANVIL SKETCHES VERSION 06** Clyne
- **KYLO FLAGSHIP ANVIL VERSION 05** "Kevin had us play with what Kylo Ren's version of a Star Destroyer could be. I thought going really long and sleek like the *Executor* would be interesting. It's also a bit like his *Last Jedi* TIE fighter. Kylo Ren has his own aesthetic. But I think it's best the *Force Awakens* Star Destroyer now." **Chase**



- **KYLO DESTROYER VERSION 01** Jenkins





← **STAR DESTROYER CONFERENCE**

**VERSION 05** Brockbank

"I tried to do something very Ken Adam [production designer for Stanley Kubrick's *Dr. Strangelove* and the early James Bond films] with the boardroom. But at the end of the day, J.J. wanted Kylo framed against a window." Jenkins

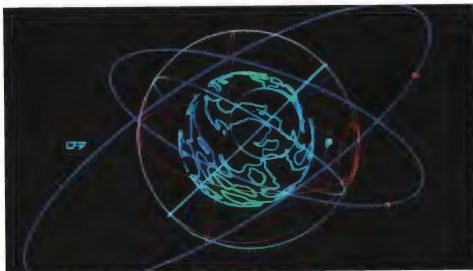
← **CONFERENCE ROOM VERSION 05**

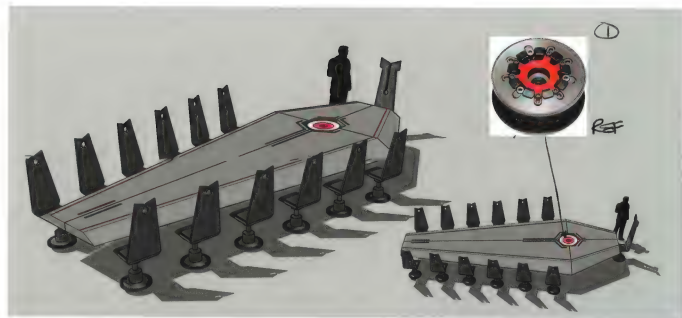
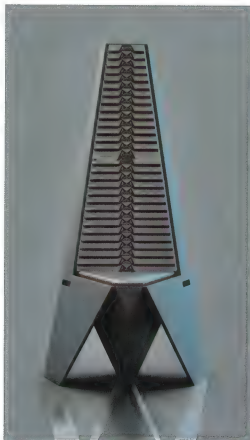
Northcutt

→ **STAR DESTROYER CONFERENCE VERSION 02** Brockbank

← **PLANET LOOP VERSION 7A** Booth and BLIND LTD.

"When we first showed J.J. our range of work, he really honed in. And interestingly, right from the get-go, he said, 'I prefer the aesthetic of *Rogue One's* graphics to *The Force Awakens's*.' So even though we had worked with J.J. on *The Force Awakens* and followed the direction of that particular production, he actually felt more synergy with the *Rogue One* stuff because it had a much more simplistic, bold graphic language. That was quite telling." Booth





✦ **CHAIR VERSION 03** Rosewarne

"I was not initially convinced by the chairs. I was very confused, if I'm to be genuinely honest. But in conjunction with the actors and the table, I have to say they're perfect. It works brilliantly. 'Well, that's so simple, it's right.'" Jenkins

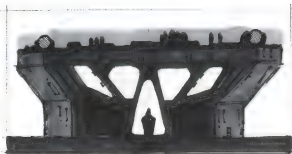
✦ **TABLE VERSION 02** Rosewarne

"Rosemary Brandenburg in set decoration made this amazing glossy black table. When we taped it out for J.J., he stood there and said, 'This table can never be big enough.' And so we just kept making it bigger until it became, 'That's a table.'" Jenkins

✦ **BOARDROOM VERSION 03** "That Star Destroyer bridge

set is probably the most efficiently used set in *Star Wars* history. For the boardroom, we closed the bridge down between the buttresses. Looking at the original Death Star conference room, we blocked off all of the windows apart from three at the very end. But really, it's the same set. We just we just boarded it all up, lowered the roof, and put the sides and the window in." Jenkins





✦ **MULLION IDEAS 06** Liam Georgenssen

✦ **STAR DESTROYER BRIDGE VERSION 31** Marek Dikan



✦ **BRIDGE INTERIOR VERSION 02** McCoy



✦ **BRIDGE VERSION 10** Dikan





↑ **CHEWIE INTERROGATION VERSION 04** Cheshire



↑ **PRISON VERSION 01** Church

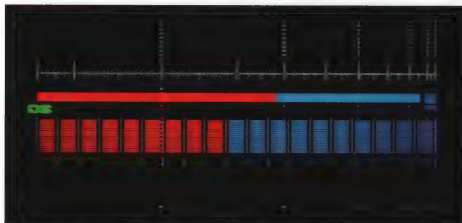


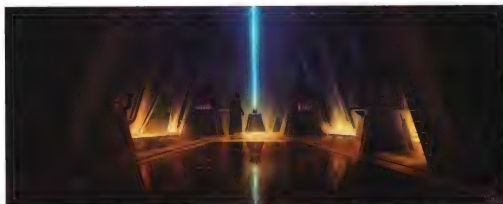
♦ **TORTURE DEVICE VERSION 04** Brockbank

"My initial impulse was so say, 'Let's make a set out of the interrogation droid,' which is all glossy black with the white Harry Lange lines around it. But then I thought, 'What if you turned a probe droid on its side and had the arms holding or injecting or any other horrible thing you can think of into the back of whoever's in this room?' So it's these bays of circular pods, all pointing into the center." Jenkins

♦ **GAUGE VERSION 07** Booth and BLIND LTD.

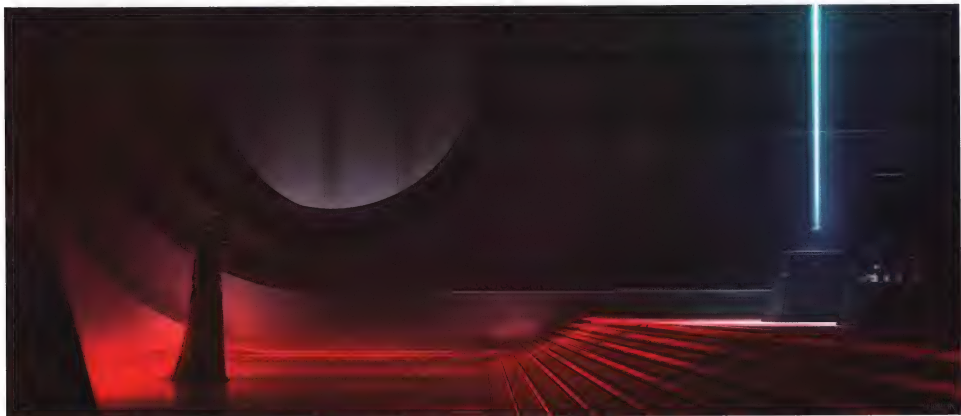
"We did a motion graphic homage to the tractor beam being shot down in *A New Hope*, a piece that they used in the *Star Destroyer* corridor. They kept moving the graphic around. Every time they needed something in the background, it got shuffled there." Booth





"We'd have these weekly calls with J.J., and one of the pieces of reference I put in there was David Bowman in the up-lit room at the end of *2001: A Space Odyssey*, where he's in bed. And J.J. said, "Why did you put that in?" I said, "Well, it's Kubrick, and it's cool." He went, "Right," and then it just stopped. The next time we had a conversation, J.J. said, "Oh, we should have a white room." "Okay." — Jenkins

- **MASTER TORTURE VERSION 01** "Initially, Kylo was going to have his own personal mega-bridge, a command room. That morphed into more of a throne room, which morphed into his white sanctuary." Clyne
- **KYLO REN SANCTUARY VERSION 27** Wallin
- **KYLO REN SANCTUARY VERSION 26** Wallin
- **KYLO REN SANCTUARY VERSION 30** Wallin





↑ KYLO PRIVATE QUARTERS VERSION 03 Brockbank

4 KYLO PRIVATE QUARTERS VERSION 2D Brockbank





→ KYLO REN SANCTUARY VERSION 45 Wallin



→ KYLO REN SANCTUARY VERSION 12 Clyne

→ SANCTUARY VERSION 80 Wallin



→ SANCTUARY VERSION 01 Jenkins



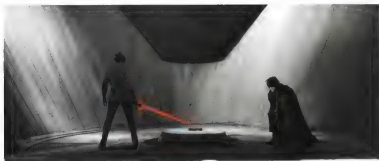
→ **SANCTUARY VERSION 07** Wallin

→ **SANCTUARY FIGHT VERSION 01** Brockbank

"Because we have this fight between Rey and Kylo that starts and traverses over the snowy city through a Force connection, he wanted something that really visually complements the conditions of the snowy city. So J.J. said, 'Well, why don't we do the white room in the Star Destroyer?'"

"It's pretty much asking, 'How glossy do you want it?' It can never be glossy enough. And it's very hard to do a white room. There's about eight shades of white to make it not feel flat white. We looked at the original Blockade Runner. And there's tons of 2001 tributes all over the place. If you turn around one of our buttresses, HAL 9000 is on one of the controls. On the sides, there's a graphic Star Wars version of the EVA Pod, a version of which was also outside of the cantina in the original Star Wars. The black line graphics on the white flooring, again, came from looking at the EVA room from 2001. So our white room is a huge Kubrick tribute, mixed with doing everything in white padding. Jenkins





Following the very first art department meeting on October 5, 2017, the Pinewood Studios-based concept artists riffed on the idea of *Kylo Ren's* new role of Supreme Leader of the First Order—what his throne room might look like and what his interaction with Rey might be there. These pieces were completed prior to any sort of art department overview of the preliminary *The Rise of Skywalker* story, as Abrams and Terrio had only started writing three weeks prior.

- ✦ **THRONE ROOM**  
**VERSION 02** Cheshire
- ✦ **THRONE ROOM**  
**VERSION 10** McCoy
- ✦ **REFLECTION 02**  
Brockbank
- ✦ **THRONE ROOM**  
**VERSION 02** McCoy





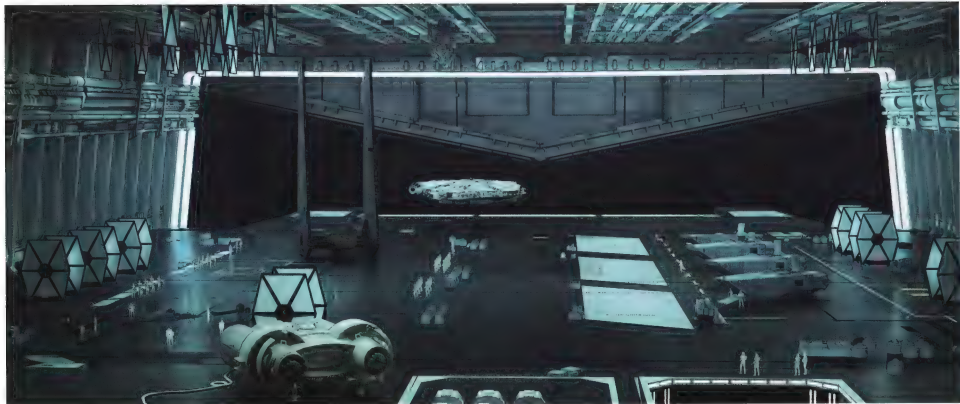
† **THRONE ROOM VERSION 1B** Brackbank

‡ **THRONE ROOM VERSION 2D** Brackbank

→ **GANTRY FIGHT VERSION 02** Northcutt







♦ **HANGAR LAYOUT VERSION 12** Sheffield

"J.J. wanted a more compelling view outside the hangar. Originally, Kevin had it on the side of the Star Destroyer, cut out of a wedge, which was a great idea. And then we eventually arrived to, 'Well, what if it's in the belly and we can see the long nose of the destroyer?' But it meant that we had to extend the hangar down, not embed it in. Right now, it's more akin to the *Force Awakens* arrangement, where it's off the side, so we get a star field. But one thing we do need is obviously the Falcon to rise up and for Rey to jump on top of it. So the hangar can't be on the top." Clyne

♦ **HANGAR LANDING ATTACK** Northcutt

"I went one step further than where we went before. The First Order corridors have been very pure for the last two films, and I kind of hit it with a hammer. Everything is now soufflé and aged and worn. I've gone back to that kind of Roger Christian/Allen version of, 'Oh, there's a drill. Quick, stick it on the wall.' I picked up all sorts of mad things and glued them on. And I've added color to the First Order. When we put the bridge up, re-creating the one we did in *The Force Awakens*, we saw the dailies and went, 'It's a bit flat and gray, isn't it?' So then I went, 'Right. Let's put a big blue band around the whole ship.' And then we did the same in the hangar." Jenkins





♣ **GANTRY FIGHT CLOSE VERSION 01** Northcott

"This piece is from the early days of trying to understand what's happening. I thought it would be fun if Kylo's in the upper hangar area, chopping through TIE wings." Clyne

♣ **FALCON BLAST VERSION 01** Brockbank

♣ **HANGAR LAYOUT VERSION 03** Clyne

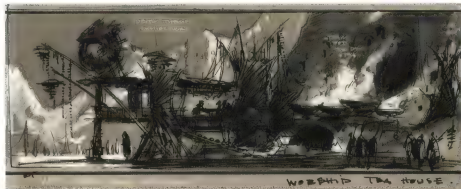
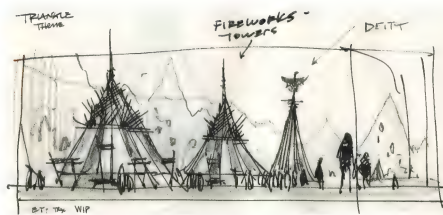
→ **HANGAR EDGE VERSION 2A** Brockbank

"The big thing for this hangar was the idea that Rey and Kylo will eventually end up on the edge. How do we get our characters to the edge of a hangar, which we'd never been to before? Integrating the light band into the floor rather than having it raised up was a big design change. Maybe it's flush on the floor, but then, as it wraps around vertically and then across the ceiling, it looks more old-school. We never ever got so close to it to really understand how much it wraps around. Do we do a double band? We eventually went to a single. You don't question how it keeps out space at all. The beauty of *Star Wars* is you can make up your own science." [laughs] Clyne





"At the festival, the ancestors are in the fires, and they're able to speak to the Aka. It's almost the pagan version of what's going on in the story—all of these forces coming together. Where are you going to get the answer from, ultimately? It's really the ancestors. Everyone has this litany of people in the afterlife who can come forward and guide you, which to me is a metaphor for where we are in our world. Where are we going to get the guidance to get through this? It's pretty right on, in this vibrating way." Rick Carter



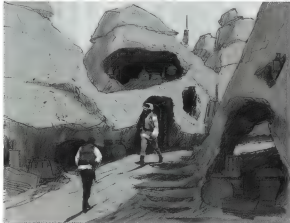
- ✦ ISLAND FEST VERSION 05  
Tiemens
- ✦ FESTIVAL GROUNDS THUMBNAIL  
VERSION 02 Tiemens
- ✦ FESTIVAL GROUNDS THUMBNAIL  
VERSION 01 Tiemens
- ✦ ISOPPO TOWER 03 Tiemens



→ **FESTIVAL STUDY VERSION 02** Wallin

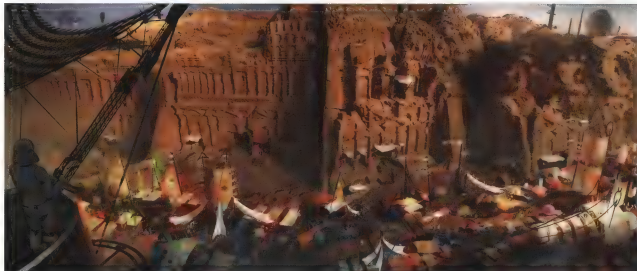
quite enough for what J.J. wanted out of the speeder chase. And the reason we were doing Cappadocia at all is so you could anchor the festival in the architecture of a natural setting. But in Jordan, there's this fantastic rock formation. And you also get the vastness—it opens up—and the color of it.” Rick Carter

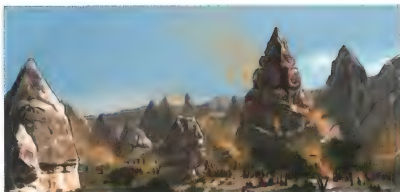
↳ **MARKET SKETCHES VERSION 02** Cheshire



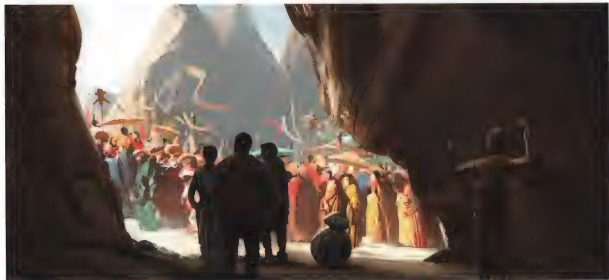
→ **FESTIVAL MARKET OVERVIEW VERSION 02** Tiemens

↳ **JORDAN EXTERIOR** Levy





♦ **DEITY CARVING SKETCH VERSION 01** Brockbank



♦ **FESTIVAL REVEAL VERSION 03** Tappin

"Literally half a mile from where we put the main festival site is the French fort where the original site for Jakku was going to be. They were within visible distance from each other. The thing about Jordan is that it's been used in many films, but for some reason, apart from, say, *Lawrence of Arabia*, it's really hard to capture what it feels like to stand in Wadi Rum. It's kind of hard to define how amazingly impressive the place is. That's the trick. I've seen some of the photography we got, and it's absolutely stunning. It was about finding a place with a great landscape and light." Jenkins

♦ **MARKET SKETCHES VERSION 04** Cheshire and Baines

♦ **FESTIVAL AREA VERSION 01** McCoy and Brockbank

"There was the main festival ground, which we called 'Candelabra' because the rocks look melted." Jenkins



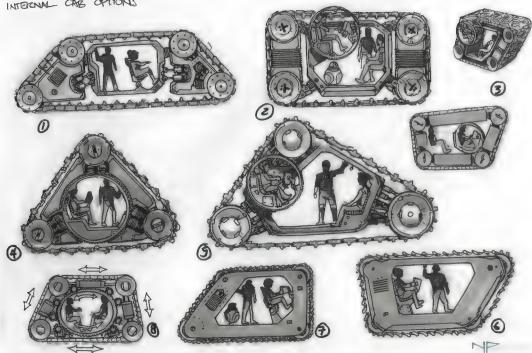


✦ FIRST ORDER LANDING VERSION 08 McCoy

✦ FESTIVAL KYLD VERSION 08 McCoy



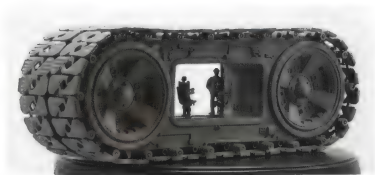
REGIONAL CAB OPTIONS



→ **ROCK CRAWLER SKETCH VERSION 01** Nick Pugh



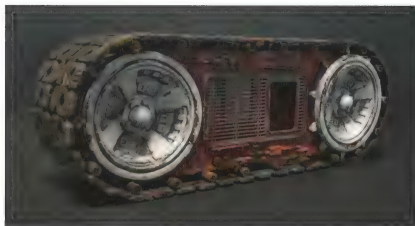
→ **TRACK VEHICLE 02** John Goodson



→ **TRACK VEHICLE 03** Goodson



→ **CRAWLER SKETCH VERSION 07** Cheshire



➤ TREADABLE MODEL VERSION 01 Roy Bell

➤ TREADABLE WAITING VERSION 1 Church

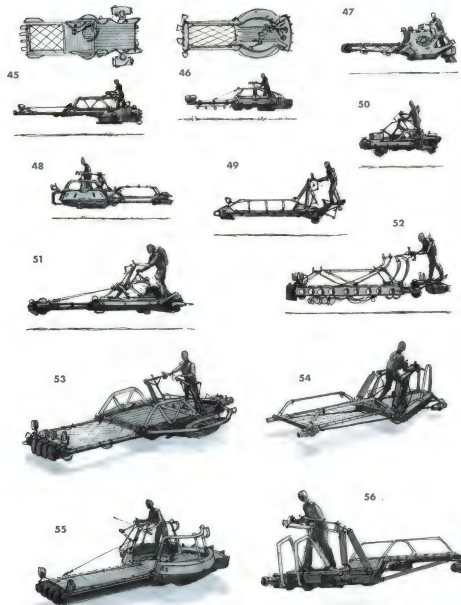
"Originally, J.J. said that the treadable is something like a sandcrawler. Ryan Church did some very cool things. But J.J. always loved Thom Tenery's version of this big cassette." Jenkins

➤ TREADABLE VERSION 05 Jenkins and Clyde

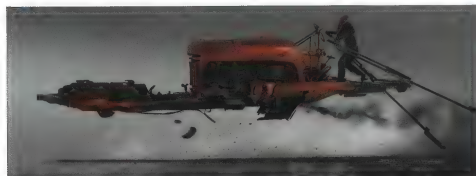
"In the 'Forceback' sequence for *The Force Awakens*, a character was going to lean out of the door of Thom Tenery's tread vehicle and have a conversation with someone about Luke's lightsaber. We tried adding loads of colors, like it was a 'jingle truck' from South Asia. But it all got to be too much. In the end, we've come down to a version that's red and white. But that's where that design came from." Jenkins

➤ TREADABLE INTERIOR SKETCH VERSION 03 Cheshire

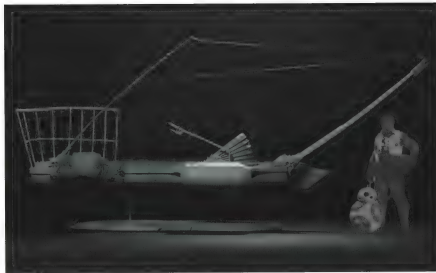




✦ **SPEEDERS VERSION 01** Scott Robertson



✦ **INDIGENOUS SPEEDER VERSION 01** Church



✦ **SPEEDER MODEL VERSION 08** van der Vijver



✦ **INDIGENOUS VEHICLE VERSION 02** Jenkins



✦ **FARMING SKIFF VERSION 01** Chiang

8-27-17  
Triple  
- Art Polton.



↑ SPEEDER VERSION 03 Church

↑ FARMLAND SPEEDER VERSION 06 Zavala

↓ INDIGENOUS SPEEDER VERSION 10 Clyne

"It was a very torturous journey of many designs for the speeders—torturous only because we wanted to be original. And there were so many iterations of ideas. Loads of models were made. I'd say 40 percent of the designs in this film have come purely from model building, without even drawing a pencil stroke." Jenkins

↓ POE SPEEDER PAINT VERSION 03 van der Vliet

"We started off with farming vehicles as the analogy. We got it down to the one that Rey's on, and then we needed a second one. So I just thought, 'Make it all triangles.' One's red, one's blue, so you are clear where you are in the desert. And that's how we got there, but it was a very difficult process. After the initial thumbnail-sketch process, they were moved immediately into concept modeling. So they're all scratch-built models. And the paint jobs were approved as models, the same as all the ships in the Resistance base." Jenkins



↓ REY SPEEDER PAINT VERSION 05 van der Vliet

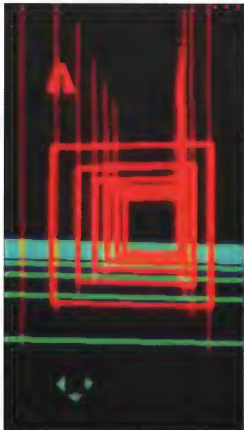




◆ INDIGENOUS VEHICLE VERSION 5A Jenkins

◆ INDIGENOUS SPEEDER VERSION 64 Tappin





← **PURSUIT BIKE DRIVING LOOP VERSION 1A**

Booth and BLIND LTD.

"This was about creating speed and going to the left and to the right. But again, all the graphics for this film have a specific aesthetic. The arrows aren't all accurate. It has a bit of a glow. If it were too symmetrical, we'd kick one out or make it smaller—even go back to things we'd previously done and break them down a bit." Booth

▶ **FIRST ORDER SPEEDER MODEL Q2**

Goodson

▶ **FIRST ORDER SPEEDER MODEL Q3**

Goodson

▶ **FIRST ORDER BIKE VERSION 01** Jenkins

"Another early design that sort of sailed through, because it was very different, was this bike that looked like it had a chain saw on the front, maybe because I was playing too much *Gears of War* at the time. I was very inspired by those half-tracks that Germans were using in World War II as motorbikes in the snow—a motorbike front with a half-track back. I thought, 'What if we turn that around the other way and make the back end float?' So that was as straightforward a design as any. There was one drawing, and then we went straight into model-making." Jenkins







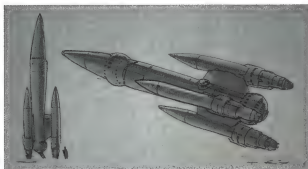
← **SPEEDER CHASE VERSION 06** Tappin



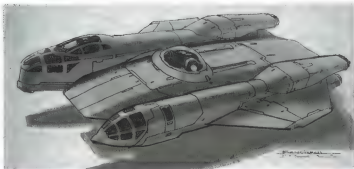
→ **STOLEN SHIP VERSION 12**

Clyne and Tappin

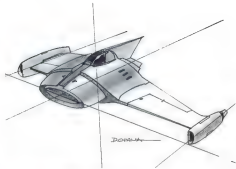
"J.J. said that there's a very massive story point about Dohi's ship, and it has to link back to *The Force Awakens*. It's the ship seen in Rey's Forceback as it leaves the atmosphere from Jakku. So the back end of that ship and our ship match exactly. I got the *Force Awakens* ship back to me from ILM, turned it around, and thought, 'We can make ours work, glue a few bits together.'" Jenkins



↑ BLAZE CARAVEL VERSION 05 Church



↑ BLAZE CARAVEL VERSION 26 Church



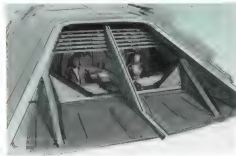
↑ BLAZE DRAWING VERSION 24 Chiang



↑ BLAZE VERSION 20 Clyne



↑ STOLEN SHIP VERSION 06 Clyne



↑ STOLEN SHIP COCKPIT VERSION 06 Clyne

In a conversation with James, I went, "We need to give the cockpit something special. I always loved the *Battlestar Galactica* [1978] Dylon Raider cockpit, a cube with louvered windows. Ralph McQuarrie designed those. Try that." When J.J. saw it, he said, "Oh, we could open the louvers when the sunlight comes in!" But for the inside, I wanted it to be very much of the era of the *Falcon*—that messiness, that very retro vibe, but a place where you go. "I've never been here before, but this feels exactly right." My main inspiration is the interior of *Apollo 11* from the moon landings. But what caught me in that photo was actually the lighting, the photography, which is these lovely yellows against teals. So I've decked out the whole vehicle in that color palette. We're making it a messy time capsule because it's been abandoned in the desert for thirty years." Jenkins

↑ STOLEN SHIP VERSION 06 Clyne

"The first pass for Doh's ship came before the idea to make it the one we saw in *The Force Awakens*. I think it might have been Chris Terrio who got this idea of making it that ship. And then we adjusted some of the design." Clyne



→ **FIGHTER STANDOFF VERSION 04** McCoy

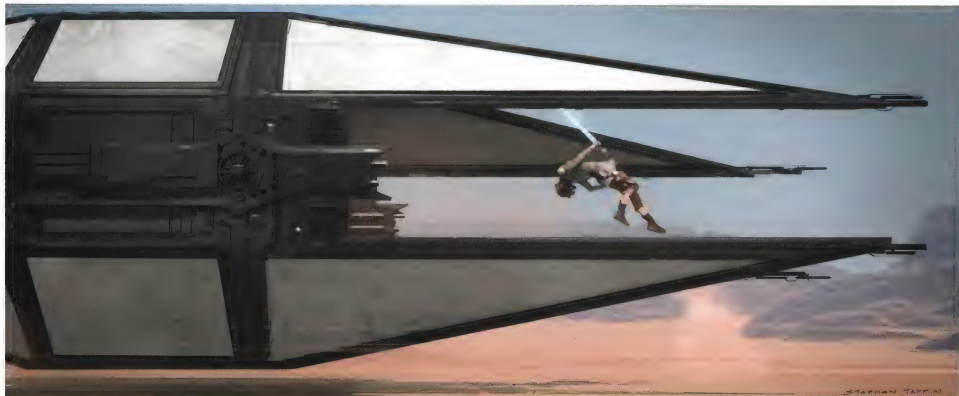
"We found another great area we called Ship Rock, where they find Ochi's freighter. The plane outside of Ochi's freighter is the place where Rey faces off against the TIE fighter." Jenkins

→ **REY VERSUS TIE VERSION 05** Tappin

"Kylo's TIE is a hybrid of a standard First Order TIE and the wings developed for *The Last Jedi*. But we did want to make it a little bit different. We just clad some clasps on it, like a tarantula face with these red buttressing things coming around the glass—an X, which makes it a little bit more dramatic." Jenkins

→ → **KYLO CRASH SITE VERSION 20** Wallin

"We dressed a burning crashed TIE ball in Jordan with only two hours' notice. But we managed to pull it off just as the sun was setting. J.J. and Adam turn up at the TIE. Everybody goes, 'Oh, looks great!' And I'm thinking, 'Oh my God, we only just made it.'" Jenkins



→ **CUSTOM TIE VERSION 05** Clyne



→ **TIE CRASH VERSION 4A** Tappin







"There was an area in Jordan we called Shifting Sands, where they fall into the mire." Jenkins

- † **BLACK QUICKSAND VERSION 07** McCoy
- † **SINKHOLE VERSION 1B** Brockbank
- † **SINKHOLE SKETCHES VERSION 03** Brockbank





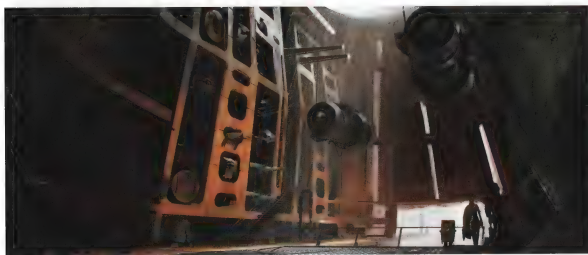
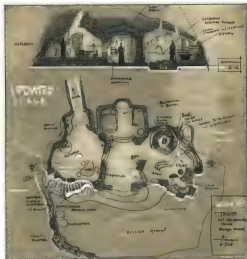
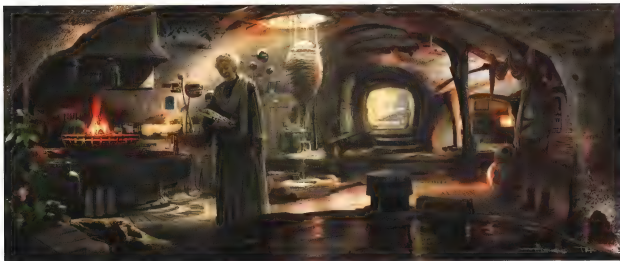
← **SERPENT VERSION 4A** Brockbank

← **D-3PO SNAKE VERSION 12** McCoy

"Hopefully, the practical snake stays in the movie. It's great for the actors—the really intimate moments with Rey [feeling] both compassion and fear. It does really help.

There's a lovely reveal over D-3PO that could be really cool: "What are you all looking at? Oh!" [*laughs*] It's wonderful." Scanlan





✦ **SHIPBUILDER PLAN ROUGH VERSION 02** Tiemens

✦ **KITCHEN TUNNEL VERSION 03** Tiemens

Following the holiday hiatus of late 2017, a new character: was temporarily added to *The Rise of Skywalker's* growing roster, a blind shipbuilder of advanced years with a connection to Rey's youth as a scavenger on Jakku. Her cozy, cave-like dwelling would provide a welcome respite for our heroes following a speeder chase into the desert beyond the festival grounds of Pasaana. As night falls and a fog rolls over the land, however, spica rumers abduct Poe Dameron from the shipbuilder's abode. Eventually, the shipbuilder character would combine with a pocket-size chef de cuisine to become the diminutive alien droidsmith Babu Frik.

✦ **GARAGE SKETCH VERSION 04** Baines

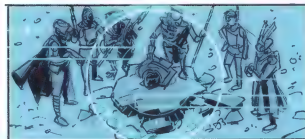
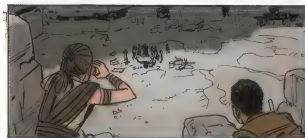
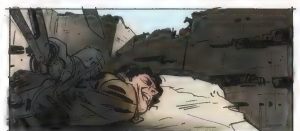
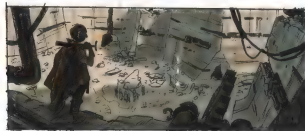
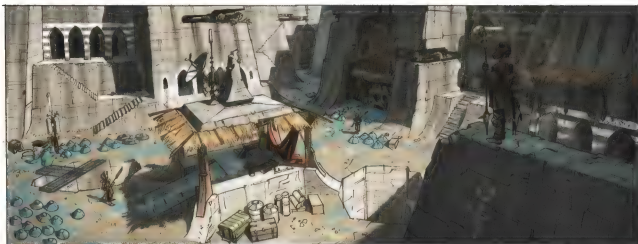
✦ **NIGHT FOG VERSION 02** Alzmann



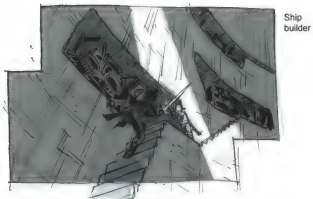
Continuing the deleted festival-planet sequence, the spice runners take their captive, Resistance Commander Poe Dameron, to an abandoned spice quarry, where their boss awaits. Having raised Poe from a young age only to be deserted by their adoptive son, the gang threatens to throw the pilot into the quarry. Poe's ally, Resistance pilot Finn, helplessly as his friend tries to reason with the spice runners, clamoring down a rusted pipe to Poe's aid.

→ **SPICE MAZE VERSION 01** Damaggio

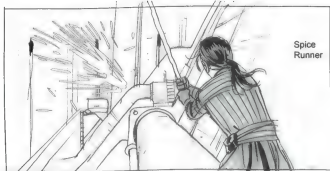
→ **SPICE RUNNERS STORYBOARDS VERSION 01**  
Damaggio



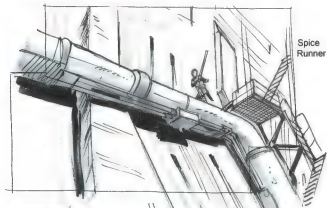
→ **MAZE AERIAL VERSION 1B** Damaggio



Ship builder



Spice Runner



Spice Runner



Spice Runner



Ship builder



Ship builder



#### ✦ FORCE FIGHT STORYBOARDS A Damaggio

Hot on Rey's trail, having located the shipbuilder's home, Kylo Ren suddenly reaches out to her through the Force, connecting as they did throughout *The Last Jedi*. Realizing that Kylo has murdered her old confidant, Rey battles him through the Force, her friends and the spice runners only seeing her half of the lightsaber duel. Kylo's jagged blade slices through hoses and cable-slung engines, creating deadly swaying obstacles in Rey's path. Their force duel would ultimately be relocated to Kylo Ren's white sanctuary room and the snowy city of Kijimi.

#### ✦ REY KYLO FIGHT VERSION D2 Alzmann

In the February 20, 2018, art department meeting, co-production designer Rick Carter described the Force duel between Rey and Kylo Ren as a dance, taking place in a M.C. Escher-like path of crisscrossing stairwells, and evoking the timeless Enrii Flynn-Basil Rathbone sword fight on the steps of Nottingham Castle in *The Adventures of Robin Hood*, as well as the treacherous verticality of Mount Rushmore at the end of Alfred Hitchcock's *North by Northwest*.

## THE STORY OF A BOY, A GIRL AND A UNIVERSE

On May 4, 2018, with only three months of *The Rise of Skywalker* pre-production remaining before the start of principal photography, director J.J. Abrams met with co-production designers Rick Carter and Kevin Jenkins to review the current state of upcoming set builds. The majority of *The Rise of Skywalker*'s sets would occupy the relatively new Stages 1 through 4 and the Roger Moore Stage, across Pinewood Road from the bulk of Pinewood Studios' backlots and stages. The Lucasfilm art department and administrative offices would also soon relocate across Pinewood Road to the new Carrie Fisher Building, named in honor of the late *Star Wars* actor.

Abrams appraised the latest tabletop foam-core model of the hidden Resistance cave base, dominated by Leia Organa's *A New Hope* and *Rogue One* Blockade Runner, the *Tantive IV*. Later in May, construction would begin on the massive set, eventually filling nearly every inch of the Roger Moore Stage, aka Stage 5's 39,000 square feet.

The Vexis snake tunnel set was discussed at the site of its eventual construction, Stage 2, as was the colorful set decoration for the interior of Lando Calrissian's tread vehicle. The latest model of the bayou and surrounding gnarled trees where the Oracle emerges was also appraised. "The Oracle sequence had been cut from the movie," creature department supervisor Neal Scanlan remembered. "So we found out working on it for four weeks, and then suddenly we were out through the grapevine that it was back in the movie." Thankfully, the scene would not shoot until January 2019.

"I've never rewritten a film as much as this one," said cowriter Chris Terrio. "It's like the tide. There's a new script every morning. But we just keep going at it and going at it, loosely thinking that it's not good enough. It's never good enough. Luckily, the production team is so good that they can shift and adjust. We're course-correcting as we go—we're trying things, and some things don't work and some things aren't ambitious enough. Some things are overly ambitious. Some things are too dense. Some things are too simple. Some things are too nostalgic. Some things are too out-of-left-field. We're finding our balance."

Moving on to Stage 1, Abrams, Jenkins, and Carter discussed Kylo Ren's Star Destroyer bridge set, which would first be shot, in a redressed form, as the "boardroom" meeting between Kylo and the assembled First Order generals.

Less than a week later, *Solo: A Star Wars Story*, the second in the series of *Star Wars* stand-alone films, had its red-carpet premiere at Los Angeles's El Capitan Theatre on the evening of May 10, 2018, opening throughout the United States on May 25. *The Rise of Skywalker* costume, creature, and props department show-and-tell

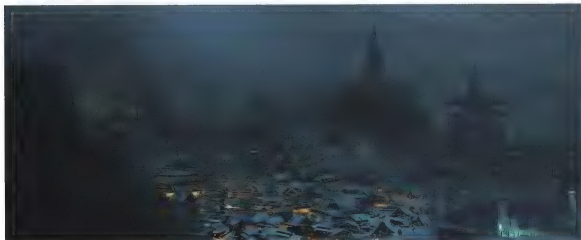
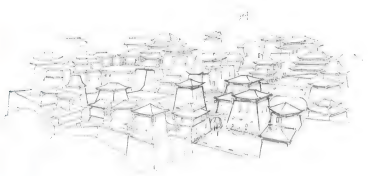
meetings continued throughout the months leading up to August 2018, with the first camera test for *Star Wars*. From *Star Wars* director of photography Dan Mindel occurring at Pinewood Studios' B Stage on May 22 and 23.

Scouting for location shoots continued in June, with a tech recce to Jordan from June 10 to 14; nearby Ashridge Estate in Hertfordshire and Ivinghoe Beacon in Buckinghamshire, England scouted as potential locations for the hills overlooking the crashed second Death Star on June 21; and Pinewood Studios-adjacent Black Park for the jungle outside of the Resistance Base on June 25. Abrams reviewed the marked-out Kylo Ren's sanctuary set on Stage 4 (eventually constructed on Stage 2) on June 22, and also checked the progress of the massive Resistance base set on Stage 5. Two months out from shooting that sequence, the aluminum skin of the Blockade Runner was being applied to its steel framing as cave walls were raised and painted around it.

As the departments scrambled in preparation for Abrams's first day of shooting, on July 25, Abrams and Terrio completed their first shooting draft of *The Rise of Skywalker* script. Two days later, the thirteenth and final camera test took place on Pinewood's B Stage. John Boyega as Finn, Oscar Isaac as Poe Dameron, and Jeannin Suotamo as Chewbacca rehearsed alongside creature performer Nick Kellington as Klaud inside the restored Millennium Falcon cockpit, following the set's stint as young Lando Calrissian's Falcon cockpit in *Solo: A Star Wars Story*. Actors Daisy Ridley as Rey, Adam Driver as Kylo Ren, and Naomi Ackie as Jannah also appeared before the camera in front of a Resistance base wall set piece.

That same day, Lucasfilm announced that *The Rise of Skywalker* would begin filming on August 1, with *Star Wars* newcomers Ackie, Richard E. Grant, and Kerri Russell joining the returning cast members, including Mark Hamill, Anthony Daniels, and Billy Dee Williams, reprising his *Empire Strikes Back* and *Return of the Jedi* role of Lando Calrissian. The return of composer John Williams; second unit director Victoria Mahoney (the first African American or female director in *Star Wars* feature film history); and the various heads of the production departments were also made known that day. Finally, Lucasfilm announced that, with the blessing of her family, Carrie Fisher would be reprising her role of Leia Organa in *The Rise of Skywalker*, using previously unreleased footage originally shot for *The Force Awakens*.

"Carrie was someone we didn't know how to do without," recalled Abrams. "And Leia was a character we didn't know how to do without. Luckily, we had filmed a number of scenes that hadn't been used, and we realized that we could repurpose the footage and have her be a part of the story in a way that felt meaningful. We're seeing these shots come together. It's been pretty mind-blowing how invisibly it will be done."



❖ **SNOWY CITY ECLIPSE VERSION 01** Alcock

❖ **OCCUPIED CITY SKETCH VERSION 01** Cheshire

"Even though we didn't know what the scenes were going to be, we knew that J.J. wanted to do it in the snow. He had been attracted to some research of Italian places that had windy streets, but the real idea that ended up solidifying for me was, 'Let's go back to an aspect of the DNA of Star Wars: Where can you go?' There's always McQuarrie. But this is more Kurosawa and *The Hidden Fortress*, the stone walls that go up. We basically created a Kurosawa set as a proscenium when you walk in." Rick Carter

❖ **OCCUPIED CITY EXTERIOR VERSION 03** Cheshire

"Hopefully, when they get to the snowy city, people will feel that Ralph McQuarrie would have approved of that design, and it would have been in his vernacular. But Ralph never tackled anything like that—a square-roofed snowy Kurosawa city with sloped, flagstone walls." Jenkins

❖ **SNOWY CITY GATE VERSION 1E** Brockbank



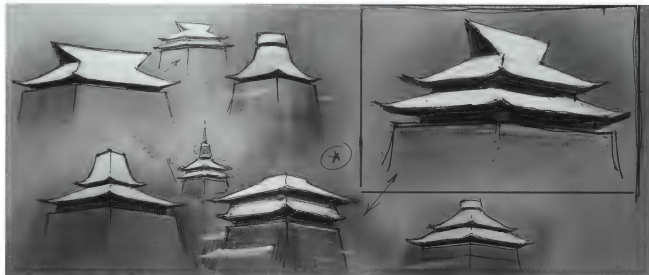


→ SNOWY CITY PAINTOVER VERSION 08 Wallin

→ SNOWY CITY ROOF SKETCH VERSION 01 Cheshire

"The Asian influence comes from the Kurosawa tribute. We had pictures of Kyoto, with all of these stacked roofs. But there were *Star Wars* things that needed to be added to the buildings: the McQuarrie band around the top; the windows as almost two pills, proportionally off the band; and the round door. Even the insets—If you look at the doors that are cut into the buildings, the reason they're cut into the buildings is because when snow falls, you don't want the door to go straight out into the snow. We thought that deeply about how to enhance the design and make it feel like we found a location, like they found in Tunisia, to film in.

"The hardest bit to design was those roofs. I can't tell you how long it took, because I always said to J.J., 'The danger is we will end up with Santa roofs in Switzerland.' Everyone avoids square roofs in *Star Wars*. They were purely designed as a model that was reiterated and reiterated on. We had to look all the time and go, 'What makes it *Star Wars*?' It's unusual, but hopefully, it doesn't draw attention to itself. It's *Star Wars*, but it just sits there quietly. You don't notice it, it's not trying too hard." Jenkins





➤ MAIN STREET SKETCH VERSION 01 Cheshire



➤ MAIN STREET SKETCH VERSION 05 Cheshire



➤ MAIN STREET SKETCH VERSION 04 Cheshire



➤ BAR EXTERIOR VERSION 12 McCoy



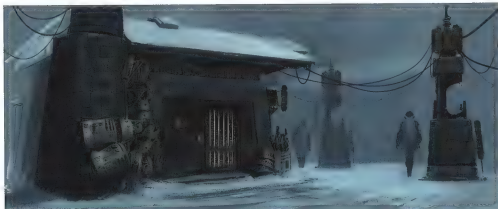
➤ BAR UPSTAIRS SKETCH VERSION 07 Cheshire



↑ ELASTIC LADY VERSION 2A Brockbank

↓ SOUP KITCHEN VERSION 01 Brockbank





← **DROID WORKSHOP EXTERIOR VERSION 03** Cheshire and McCoy



← **CORNER SCENE VERSION 28** Brockbank



← **DROID TROLLEY BENCH VERSION 6C**  
Brockbank

"I found this wonderful picture of this waved wall with cables in it, which was an old power station or something. I thought, 'Well, there's the graphic of the room right there, as if he's crocodile-clipped the power of the city by stripping the wall back, powering this mad little world he's got, with all of the droid bits in there. But the set was approved by setting up big foam blocks, marking it out in one-to-one scale, and taking J.J. down to it. I got Rosemary Brandenburg to hang all the bits of cardboard droid legs from the ceiling."

"There's a massive tribute to John Williams in there. For every film that he's ever done a soundtrack on, Rosemary Brandenburg in set dec has made a Star Wars version." Jenkins

← **CHOPSHOP VERSION 02** Brockbank



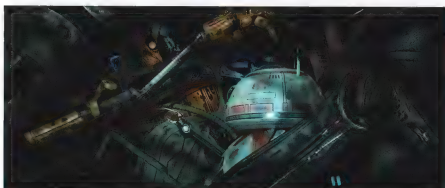
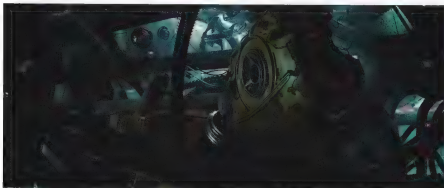
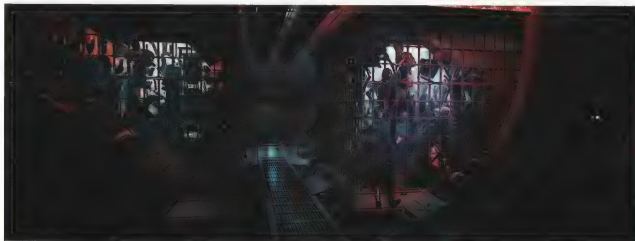
✦ **D-O BB-8 VERSION 07** McCoy

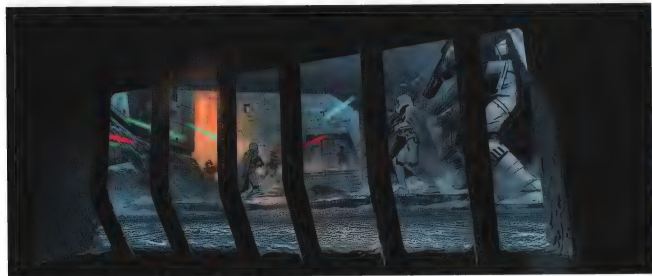
In late November 2017, what would become the desert festival planet of Pasaana was more of a swampy pirate planet, with speeder trucks forming fast-moving and dangerous shipping lanes. The leader of the pirating/raunty/hunter-gang sends our lead characters on a trucking starship, and BB-8 is separated from the group. He ends up trapped in a cage crammed with broken droids, befriending a dying droid who sacrifices himself to allow BB-8 to escape. Aspects of this scene would morph into BB-8 meeting and powering up D-O inside of Ochi's ship, which took place in Babu Frik's droid workshop in an earlier iteration of the story.

✦ **DROID JAIL VERSION 05** Alzmann

✦ **DROID JAIL VERSION 08** Alzmann

✦ **DROID JAIL VERSION 06** Alzmann





← **TUNNEL SKETCH VERSION 01** Cheshire

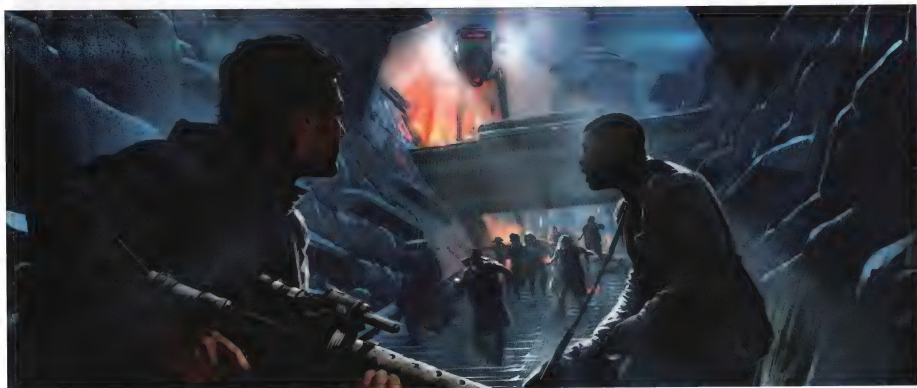
← **TUNNEL SKETCH VERSION 02** Cheshire

"instead of escaping through the sewers, they're now on the rooftops and see searcher droids, as J.J. has called them. Zoril says to Poe, 'They're coming.' And now they escape through the streets." Jenkins

← **SEWER EXIT VERSION 03** Brockbank

← **CITY GATES VERSION 1C** Brockbank

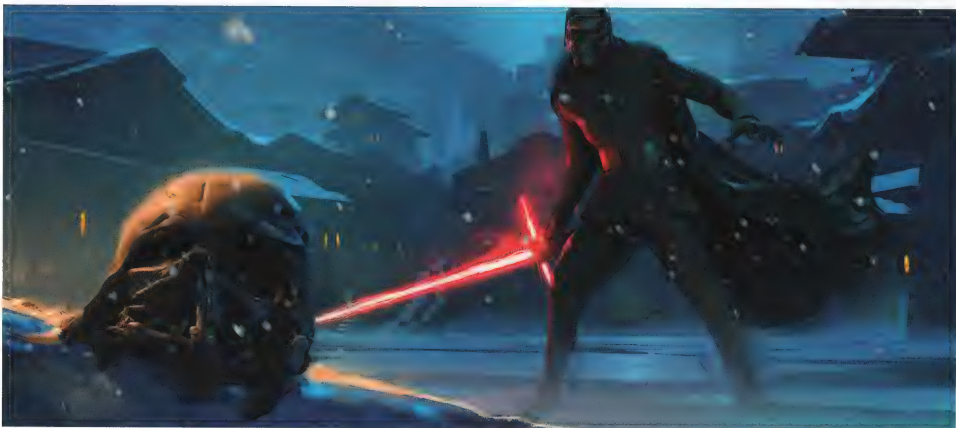
"At one point, the tri-ped walker was destroying the city. I think it's just going to be a cool piece of gack (random bits of technological detail) that walks past. It's in the middle of being designed. Adding a third leg to a walker is really hard." Jenkins

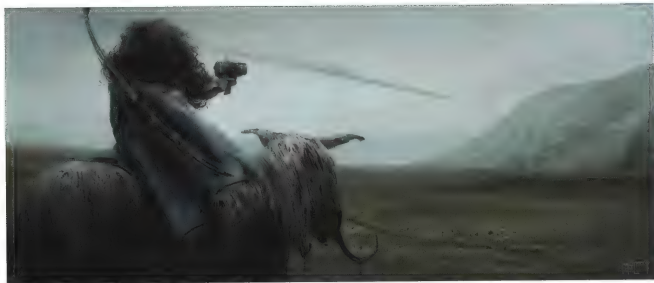




↑ CHEWBACCA CAPTURE VERSION 4A Cheshire and Baines

← KYLO SHOWY VERSION D4 Alzmann

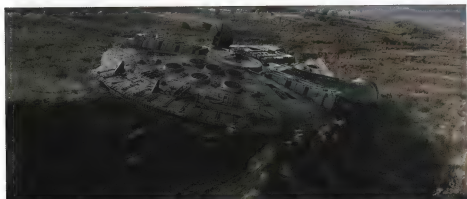




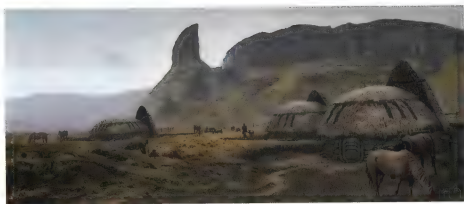
✦ **JANNAH BROKEN FALCON VERSION 06** McCoy

"We shot in Inglehoe Beacon, putting a scar in the ground for where the Falcon crashes. But the rest of it is going to have to be put in digitally." Jenkins

✦ **FALCON LANDING SCAR VERSION 04** McCoy



✦ **FALCON LANDING VERSION 01** Zavala



✦ **HUT SKETCH VERSION 4A** McCoy and Balines



"One of the images from the very beginning of *The Force Awakens* was Doug Chiang's painting (as seen on page 53 of Abrams Books' *The Art of Star Wars: The Force Awakens*) that explored the idea of, "What happened to the second Death Star? If it fell to earth, then what context would it be in? Would it be out in the desert? Would it be in the snow? Would it be in the water?" Then we started playing with it. Well, what if you went and explored it underwater? That became a part of what is now in this movie." Rick Carter

- **TRENCH VERSION 01** Dussault
- **DEATH SHARD VERSION 10** McCoy
- **DEATH STAR BLACK SUN VERSION 3A** Jenkins and Baines

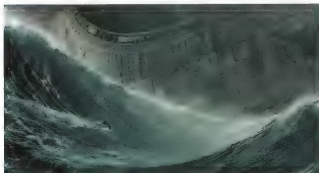




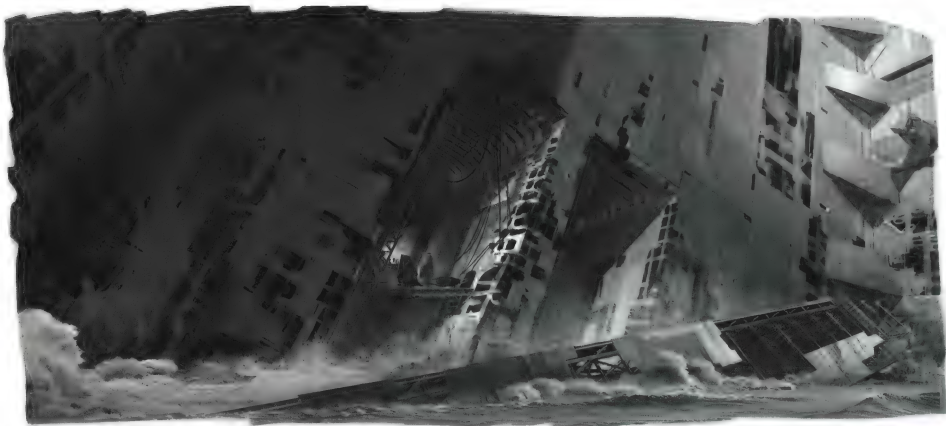
✦ **SKIFF BOAT VERSION 02** Tappin and Jenkins

✦ **SEA SKIFF VERSION 01** Hargreaves

"We did all of these skiff designs, but J.J. wanted to see people winding things, pulling things, doing all of that. We said, 'What if the boom goes over your head?' I've got the sketches in my little book from that meeting where we talked about this boom flopping over the top of your head." Jenkins



✦ **SEA APPROACH VERSION 03** Brockbank



↔ **STORM PLANET THUMBNAIL VERSION 01** Saunders

↔ **STORM PLANET FLOOD VERSION 4C** Hargreaves and Baines





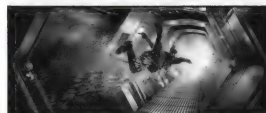
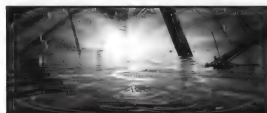
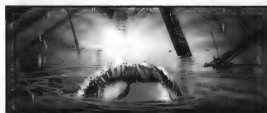
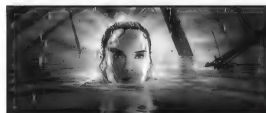
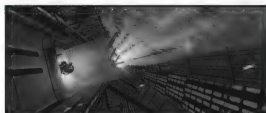
"Rick Carter always loved the imagery of the Death Star. I personally was very worried about going back there. I was thinking, 'Oh God, not another Death Star.' And I felt like that up until we made the sets. I think we've really owned it by making it something that you'd like to visit. The reference and inspiration was the Titanic, as if it's all covered in water and encrusted in rust.

"It's a haunted house. It's like discovering the Titanic. Even in painting the sets, we've gone for this, 'What if the Titanic wasn't underwater?' vibe. It doesn't matter that it's not always underwater. Who knows what happened to this chunk that's fallen in the sea? It has its own look again, which is really good. I was very worried because it was another wreck that might look like Jakk. So we've tried very hard to make it its own place." Jenkins

← CORRIDOR VERSION 09 Wallin

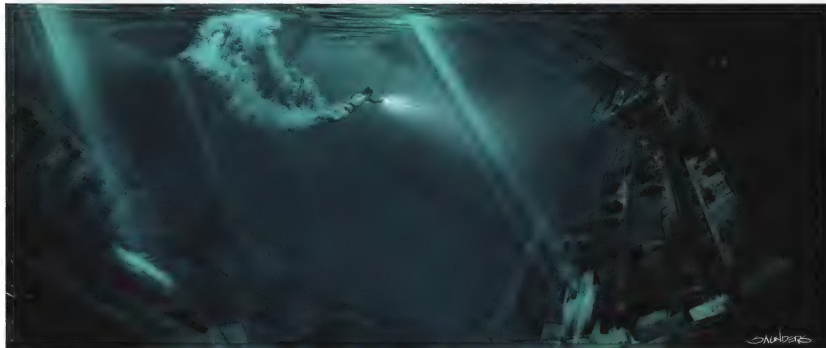
← CORRIDOR VERSION 11 Wallin





✦ REY THROUGH DEATH STAR BEATS VERSION 01 Allcock

✦ DEATH STAR INTERIOR VERSION 1C Saunders, Baines, and Ames Carter





✦ DEATH STAR UNDERWATER VERSION 2A Cheshire and Baines

✦ DEATH STAR CHASM VERSION 2A Northcutt and Baines





↑ REY CLIMBING VERSION 1A Saines

↓ RUINED INTERIOR VERSION 1A Baines





♦ **WRECKAGE VERSION 01** Clyne



♦ **THRONE ROOM VERSION 01** Clyne



- ♦ **THRONE VERSION 02** Cheslro
- ♦ **DEATH STAR FIGHT VERSION 01** Brockbank

"As the story evolved, we struggled to work out what exactly we needed to do in the Death Star, until we understood that there's a very important conversation between Rey and Kylo that takes place here. Finally, we managed to convince J.J. that we need the throne room. It's all shattered. And that's where Rey finds the vault; it's on the wall in the downstairs floor—as if the floors collapsed—where Vader hunted for Luke at the end of *Return of the Jedi*. It has a hidden secret door that opens up and allows her into the vault. You can't just put a door anywhere. So that was a tough one to work out." Jenkins



✦ **DEATH STAR FIGHT VERSION 1C** Brockbank

"I'm really excited that the lightsaber fight ended up in this elemental environment, because we tried different versions of that scene, with swinging TIE fighters and stuff. But it was pared down so that we leave the throne room and go straight out to this jetty where there's waves crashing, and it becomes very like Wagnerian and operatic. And it's just the two of them, their bodies, the sabers, and the elements, and all the gadgets and gizmos have fallen away." Terrio

- ✦ **JUMP FIGHT VERSION 01** "We are firing millions of gallons of water up into the air in the middle of their fight on the Death Star surface. It came from a lovely, very abstract image that John McCoy did when we were looking for how to place this fight." J.J. said, "That could be between the waves" and then started to picture this fight. The jetty that they are on has Joe Johnston Death Star tiles from Star Wars. There's eight of them there, in a row—twenty by twenty feet, all made up with extra gack." Jenkins





✦ **FACTORY RING VERSION 01** Dusseault



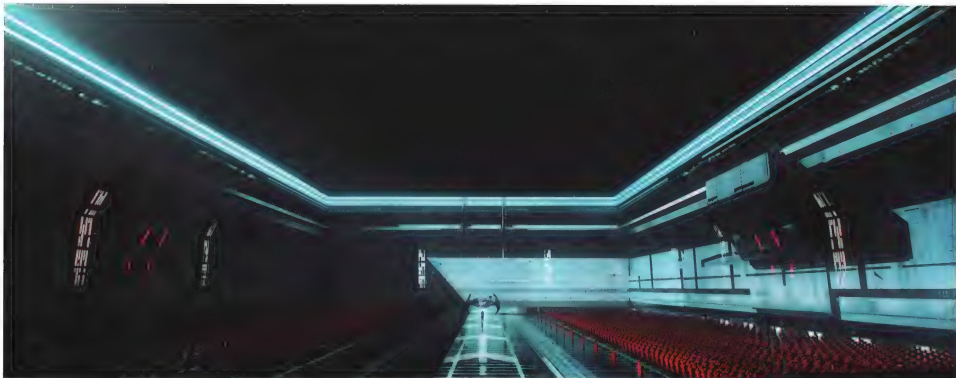
✦ **FACTORY RING VERSION 02** Dusseault



✦ **STAR DESTROYER FACTORY VERSION 01**  
Dusseault

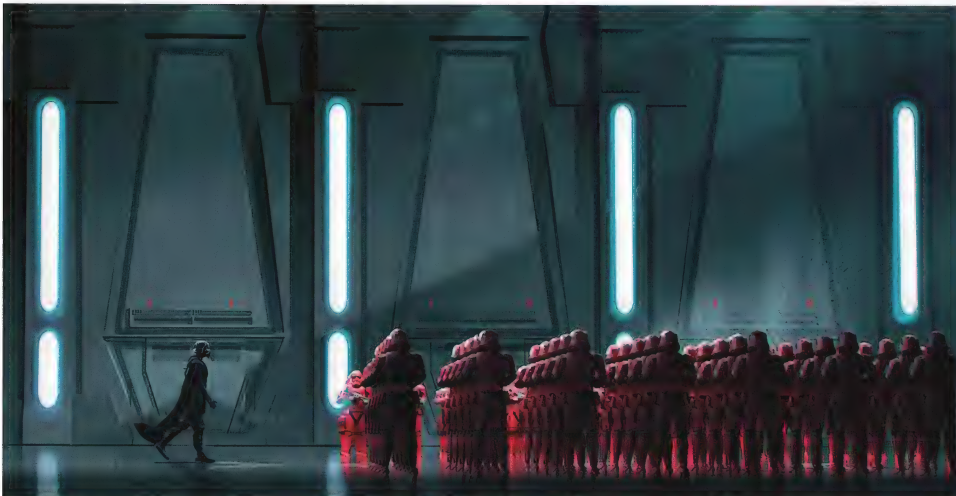
✦ **STAR DESTROYER FACTORY VERSION 02**  
Dusseault

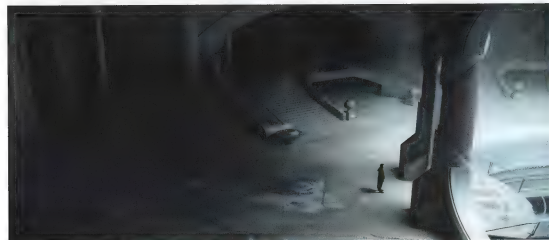
"The idea for the design vernacular is that these are exiles that have gone to this dark place of the galaxy, and they have continued their belief in the Empire. And so, the technology has evolved almost like in a time capsule. They've decided not to reinvent the Star Destroyer. They've just got their Imperial Star Destroyer. The loyalists are almost like the Nazis in Argentina, so to speak, but they have the resources of the Third Reich with them." Jenkins



↑ KYLO REN HANGAR VERSION 08 Wallin

↓ KYLO HANGAR VERSION 01 Alzmann and Clyne





✦ **CORUSCANT LANDING VERSION 01** Alzmann

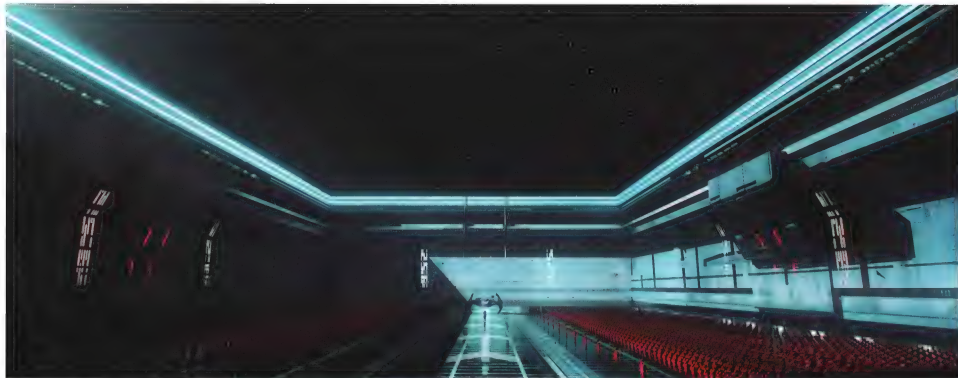
Instead of finding his way to Exegol, in the early November 2017 version of *The Rise of Skywalker* story, Kylo Ren instead takes his shuttle to a desolate, ash-covered Coruscant, the once bustling city streets now overrun by giant wolves, inside the abandoned Jedi Temple, Kylo takes a central elevator down to the temple's deepest level.

✦ **CORUSCANT WOLVES VERSION 05** Alzmann

✦ **JEDI TEMPLE VERSION 01** Dusseault

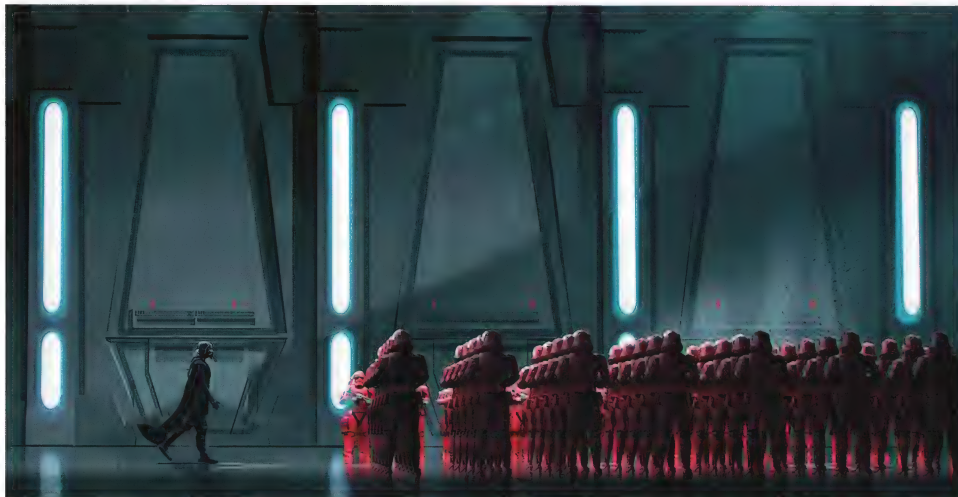
✦ **KYLO HELMET VERSION 01** Alzmann

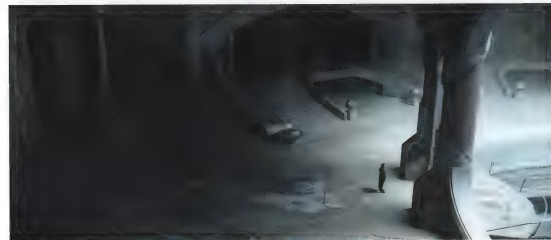




↑ KYLO REN HANGAR VERSION 08 Wallin

↑ KYLO HANGAR VERSION 01 Altmann and Clyne





✦ **CORUSCANT LANDING VERSION 01** Alzmann

Instead of finding his way to Exegol, in the early November 2017 version of *The Rise of Skywalker* story, Kylo Ren instead takes his shuttle to a desolate, ash-covered Carusant, the once bustling city streets now overrun by giant wolves. Inside the abandoned Jedi Temple, Kylo takes a central elevator down to the temple's deepest level.

✦ **CORUSCANT WOLVES VERSION 05** Alzmann

■ **JEDI TEMPLE WOLVES 01** Dusseault

✦ **KYLO HELMET VERSION 01** Alzmann





✦ HORSE CHARGE VERSION 01 Church



✦ WESTERN CHARGE VERSION 02 Church



- ✦ **HORSE CHARGE VERSION 04** "Instead of having the horses interact with the set, we have a six-degree angled surface that indicates the side slope of the Star Destroyer. Then, we're faking it by having a run in front of that for the horses, and we're building another lip so you feel like they're still interacting with the Star Destroyer. It's a cheat. That came from the work that Rick Carter and I did on *War Horse*, making sure that you had these very flat roads hidden among all of the craters and trenches." Jenkins

✦ CARDINGTON STAR DESTROYER VERSION 01. McCoy





← BATTLE MOMENT VERSION 04 Church

↓ SWING VERSION 06 Jenkins





◆ WINDOW CRASH VERSION 01 Alzmann

◆ BRIDGE VERSION 02 Brockbank





4 BATTLE VERSION 1B Clyne and Jenkins

4 WIDE SHOT VERSION 0B Clyne





← BATTLE VERSION 2B Clyne and Jenkins

← BATTLE VERSION 7B Wallin





## Industrial Light & Magic and Post-production

Principal photography for *The Rise of Skywalker* began on August 1, 2018, with J.J. Abrams's Main Unit shooting Finn, Poe Dameron, Chewbacca, and the alien Klaud inside the *Millennium Falcon*'s cockpit on Pinewood Studios B Stage, a scene that would ultimately be cut from the film. The Main Unit shifted from the Falcon to Stage 1's First Order conference room aboard Kylo Ren's Star Destroyer on Monday, August 6. In the week that followed, that same set would be converted and redressed as the Star Destroyer bridge for shooting August 13-17.

Co-production designer Kevin Jenkins reflected, "The First Order and Resistance are in a battle of attrition. I keep looking back at the original *Star Wars*. When you first saw a stormtrooper in the desert and his outfit was just beaten to death, that's the look I want. Less of this pure version of *Star Wars* design, more back into this very lived-in, grimy, believable universe that was brilliantly captured in *Star Wars* and *Empire*. It got a bit clean in *Return of the Jedi*. It's quite hard because everyone's trying very hard to make it perfect. I've had to stand there with the painters and the art directors and say, 'Yeah, muck it up more. I'll tell you when to stop. On a scale of one to ten, you're at three. When you hit ten, give me a call.' It's really brought the sets to life."

In the midst of those two Star Destroyer sequences, the Main Unit moved to Stage 2 from August 13 to 17, where the creature department's practical Vexis serpent awaited in the tunnels under Pasanaa. Victoria Mahoney's 2nd Unit began shooting on August 14, filming any remaining clean-up shots in those same Stage 2 tunnels.

On August 20 and 21, Main Unit relocated to Irvinghoe Beacon at the National Trust's Ashridge Estate in Buckinghamshire, England, a grassy hill overlooking the surrounding countryside less than an hour north of Pinewood Studios. There, the aftermath of heroes' crash-landing on Kef Bir, including their initial meeting with Jannah and her orbak horse tribe, was filmed.

Returning to Pinewood on August 22, the Main Unit focused on scenes in Star Destroyer corridors on Stage 3, the Star Destroyer torture room on D Stage, and the barnacle-encrusted and canted second Death Star corridors and wreckage on C and D Stages, across Pinewood Road on the studio's main campus. Meanwhile, the art and set decoration departments put the finishing touches on the Resistance base interiors on Stage 5, the Roger Moore Stage, including the massive ninety-six-and-a-half-foot long, thirty-seven feet tall Tantive IV set build.

"We've invented a few new things that weren't on the ship," Jenkins recalled. "But all *Star Wars* models are fractal. None of them

line up with each other or the set builds. None of them. And that's the fun of *Star Wars*. We embraced that. The paint job very much replicates the original Blockade Runner, but has a weathering of another forty years. There's a story there in that childlike part of my mind that goes, 'I wonder where they found it?' But I don't really want anyone to ever tell me."

Abrams's Main Unit spent the entirety of September bouncing between the Resistance base interior set on Stage 5 and the Resistance base exterior set (including the full Resistance A-wing, X-wing, Y-wing, and partial *Millennium Falcon* vehicle builds) in Black Park—famous as the shooting location for the woods of Transylvania in countless Hammer Film Production horror films of the 1950s, '60s, and '70s.

Meanwhile, the Stage 3 Star Destroyer corridors were reconfigured to the Star Destroyer hangar while the Stage 2 snake tunnel set was struck to accommodate Kylo Ren's white sanctuary room for Main Unit shooting from October 2 to 12. But the primary focus of all *The Rise of Skywalker* departments in October was the impending late-October and November shoot in Wadi Rum near Aqaba, Jordan. "We filmed in Jordan for three weeks, but there were five months before that of an enormous amount of work," Jenkins said. "We basically had to build a city in the desert to accommodate over a thousand people." Wadi Rum was also a shooting location, more than three years earlier on July 23 and 24, 2015, for *Rogue One: A Star Wars Story*, as Captain Cassian Andor, Jyn Erso, and the droid K-2SO overlooked the city of Jedha.

The 2nd Unit traveled to Jordan on October 8, in advance of the Main Unit, running speeded chase tests from October 11 through 19. Wrapping up their Pinewood Studios shoots for October, Abrams's Main Unit filmed *Millennium Falcon* hold and corridor interiors on C Stage from October 10 through 12, the helmet forge on D Stage October 11 and 12, and the interior of the "readable" vehicle with returning cast member Billy Dee Williams as Lando Calrissian on Stage 4 from October 15 to 16. Two days later, Abrams and the Main Unit relocated to Jordan for their three-week stint in Wadi Rum.

The first shot turnover to visual effects supervisor Roger Guyett's (*Star Wars*: Episode III *Revenge of the Sith*, *Star Trek* [2009], *Star Wars*: *The Force Awakens*) ILM team in San Francisco occurred on October 9. Those visual effects shots included the opening flashback lightsaber duel, Rey training in the jungle outside of the Resistance base, the "lightspeed skipping" *Falcon* chase, the Vexis snake pit, a scene between General Hux and Allegiant General Pryde, and Rey clambering inside of the second Death Star.



◆ **SKIP EXTERIOR VERSION 17** Sheffield

"We are calling this the 'spice-berg' right now. I think [ILM visual effects supervisor] Pat Tubach came up with that. We kept saying 'space-berg' but he changed it to 'spice-berg.'"

"The idea of transparency. We've been really focused on where we put the sun to give it the most magical feel. It's definitely pushing reality, which we are a little worried about, but I think it pushes it just enough to keep it within the Star Wars universe. We hope. And then as we get closer to it, we start to see how it really functions." ◆ Clyne

◆ **ICE TUNNEL BEATS** Chris Voy



→ ICE BUILDING VERSION 03 Zavala and McQuarrie

◆ **APPROACH VERSION 02** Voy

"We were banging our heads against the wall. How do we get it to look like *Star Wars* and super readable? I think we were going through some of the [*A New Hope*] Death Star shots. 'Just do that but change it to ice?' [laughs] It's taking these familiar tropes and viewpoints, and playing off of them. Whether that shot's in the movie or not, J.J. really responded to the look and the vibe." Clyne

→ **ICE BUILDING VERSION 02**

Zavala and Ralph McQuarrie

"One note that came back to us was, 'We need to make sure that this feels very *Star Wars*, even though it's a whole new thing that we've never seen before.' What better way than to just go back to the well of McQuarrie structures. We literally went through the McQuarrie book [*Atrama Books' Star Wars Art: Ralph McQuarrie*], tagged a bunch of buildings, and rotated the book 180 degrees. Do that one, do that one, and do that one." Clyne





→ **ICE TUNNEL CUTAWAY VERSION 1B** Zavala

"We're playing with this idea of transparency and reflectivity in the ice tunnels, and maybe we'll see, as lasers streak by, reflections of it on the ceiling. The idea that was expressed to us was to make sure that it's bright. It's not like a dark tunnel. The sun is able to really flood in and bounce light around it. So that's been fairly successful. We don't know how much it's going to be seen, but we offered a bunch of fun ideas." Clyne

→ **ICE REFINERY VERSION 14** Zavala

"We don't even know what function it serves, so we're just coming up with stuff. But we want to show enough human impact on it. We don't want it to just be a complete asteroid. Have they gouged out some pieces, in a very geometric way, as a juxtaposition to its beautiful ice shapes?" Clyne

→ **FALCON DISH VERSION 01** Zavala

"The Falcon dish is now the classic round one. I'm going to push for putting in just a few different labels or something on it to set it apart. This isn't the exact same dish, but it's off the same shelf." Clyne



## A SPECTACLE LIGHT-YEARS AHEAD OF ITS TIME

From October 29 until November 9, 2018, *The Rise of Skywalker* director JJ. Abrams and 2nd Unit director Victoria Mahoney shot *Pasaana* scenes on location in the World Dressing Room of Pinewood Studios, including the Aki-Aki festival; speeder chase vehicle stunts; chase elements in front of green screens to capture the unique light of the locale; the standoff between Rey and Kylo Ren in his TIE fighter; and our protagonists getting sucked beneath the sands of the desert. With only a little more than a month before the scheduled winter holiday break, both the Main Unit and 2nd Unit hurried back to Pinewood Studios on the weekend of November 10 and 11.

Rey and Kylo Ren's epic duel on the broken surface of the second Death Star was filmed from November 14 to 23 and December 8 to 11 in Pinewood Studios' paddock tank, one of Europe's largest exterior water tanks. "Emice Huthart, our stunt coordinator, is amazing," cowriter Chris Terrio said. "And I think they did really extraordinary stuff out there. You want it to be the saber battle to end all saber battles. And we've been promising it, not only for the movie, but really for the entire trilogy."

Meanwhile, in Pinewood's 4.3-acre outdoor North Lot, the finishing touches were being put on the snowy city of Kijimi, a 360-degree set with three stone stairwells rising out of a main courtyard, surrounded by thirty building facades. Main Unit night shoots on the North Lot ran from November 26 to December 12, interspersed with day shoots of Babu Frik's droid workshop on nearby B Stage.

Scenes in the second Death Star throne room between Rey and Kylo Ren were filmed on Stage 4 from December 6 to 14. Returning to neighboring Black Park, Kylo and the Knights of Ren's battle on Mustafar was shot on December 13 and 14. In the interim, the second and third visual effect shot turnovers to ILM were delivered on November 16 and December 17 respectively, covering scenes including Pasaana festival and chase scenes shot in Jordan and Rey and Kylo Ren's standoffs in the Star Destroyer hangar and Death Star "jetty."

Rick Carter recalled, "The Episode I prophecy was that a Skywalker was somehow going to help balance the Force. Rian Johnson opened *Star Wars* up to the possibility that, if Rey is not a Skywalker by blood, then being the mythological Skywalker is something you can aspire to and achieve in your life—which I think is great. It's not only your destiny based upon birth. Maybe the life lesson in this one is that sometimes you have to go beyond what seems like a finite destiny. That's what it is then to be a dreamer and to be a Skywalker."

After a relentless five months of shooting, Abrams and *The Rise of Skywalker* team took a short two-week break, including Christmas and New Year's Eve, before hitting the ground running in 2019. From January 7 to 16, *The Rise of Skywalker* became the second *Star Wars* film, after *Rogue One*, to utilize Cardington Studios' massive 98,000-square-foot Hangar 2, a mere hour's drive from Pinewood Studios. The Star Destroyer surface set measured forty feet high and 254 feet in length with over three hundred feet of soft flooring for the thirty horses

portraying orbaks to run on. "There's a full-size cannon there that rotates to fire on the orbaks," said Jenkins. "There's working airlocks that the troops come out of. The trenches are between the plates that you see as score lines on a Star Destroyer model. So it's very World War I/World War II—like *1917*."

On January 10, Daisy Ridley and John Boyega took a break from their *The Rise of Skywalker* shooting duties to film Rey and Finn scenes for the *Star Wars*: Galaxy's Edge "Rise of the Resistance" attraction on Stage 1, including automated dialogue replacement (ADR) in the Ken Adam Building. Following several starfighter interior shoots on Stage 4, the Main Unit returned for the third and final location shoot at nearby Black Park on January 24, this time for Kylo Ren's encounter with the Oracle. Abrams's Main Unit also revisited the paddock tank the following day for Rey, Finn, and Jannah's skimmer journeys to the second Death Star, the forty-eight-foot vehicle built affixed to a powerful motion rig. For the remainder of principal photography, in January and early February, scenes on Exegol shot on Stages 3, 4, and 5 dominated the schedule.

Finally, on Friday, February 15, 2019, the one hundred and thirty-first day of principal photography, Main Unit officially wrapped on *The Rise of Skywalker*, with Abrams writing this note to his team on the final call sheet: "Dear Best Crew of All Time—I'm speechless and sad. Despite an epic desire to go home, the idea of not seeing you all every day is a heartbreaker. I can't possibly thank you enough. You are miraculous. With love and endless gratitude, JJ."

"The thing about *Star Wars* is that it's endless in that it frees your imagination in all kinds of ways: verbally, visually, and emotionally," Terrio reflected. "That sounds pretentious or grand, but I think it's true."

Rick Carter mused, "You could call the whole essence of *Star Wars* 'a new hope.' You could call it 'a glimmer of hope.' Where does the glimmer of hope come from and in what form? That's the storytelling part that is so subtle. And that's where George excelled. The overall conclusion to the story in *Return of the Jedi* was so fulfilling and satisfying. That's what *The Rise of Skywalker* is up against. And that's really hard because it's like trying to capture lightning in a bottle again, right? Wrapping up both a trilogy and three trilogies is incredibly ambitious, but ambitious for the right reasons. I don't feel that there's a more serious and appropriate movie for me at age sixty-eight, almost sixty-nine, to be making, which is good to be able to say. Even coming into it in 2012, I always felt that *Star Wars* was important.

"People ask, 'What are you going to *Star Wars*?' Carter continued. "*Star Wars* is fun. It's a bunch of gadgets and spacecraft. But it can't compete on those levels anymore because that got mined over the last forty years. Everybody went crazy with that. How many of those kinds of stories can you have out in the public consciousness? *Star Wars* has to be something different. Its metaphors are much closer than that. The more you say, 'A long time ago in a galaxy far, far away...,' the more I think, like Luke says, 'Every word of what you just said is wrong.' *Star Wars* is like, 'Close, close, close, right now.'"





+ ORACLE Voy

+ ORACLE FINAL VERSION D1 Dlyne





→ **REY CLIMBING VERSION 07**

Northcutt

"So Rey does a little bit more of the climbing around, mirrored in *The Force Awakens*, traversing like she did inside the busted Star Destroyer on Jakku." *Dwyer*

→ **REY INSIDE VAULT VERSION 02**

Northcutt





← KYLO ROOFTOP Voy

↓ DEATH STAR ROOFTOP VERSION 02 Clyne





↕ **DEATH STAR SURFACE** Voy

↕ **DEATH STAR FIGHT VERSION 04**  
Northcutt and Clyne

"The duel on the Death Star was going to be in one of the *Return of the Jedi* hangars. Ripped on its side. And water would be crashing through the opening." Clyne

↔ **JETTY DUEL** Voy



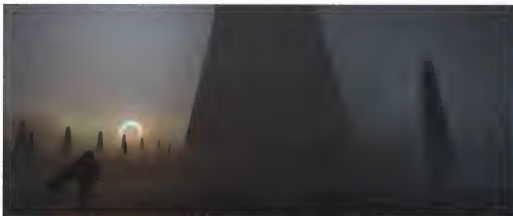




4 DUEL WIDE VIEW V04

4 DEATH STAR DUEL VERSION 23 Northcutt





← **TEMPLE 01** Voy



← **TEMPLE 02** Voy

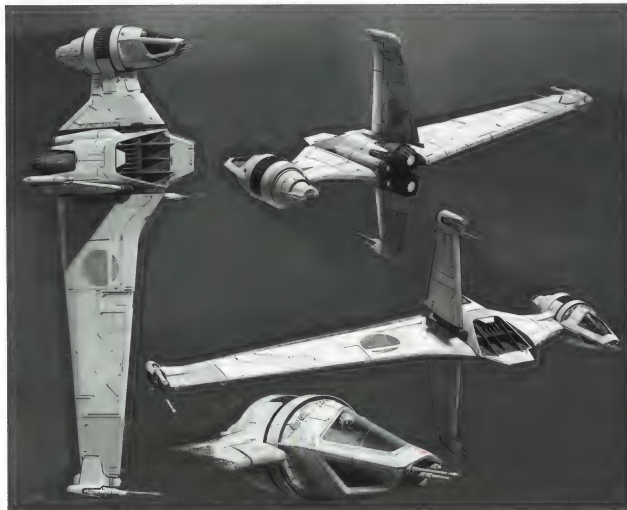
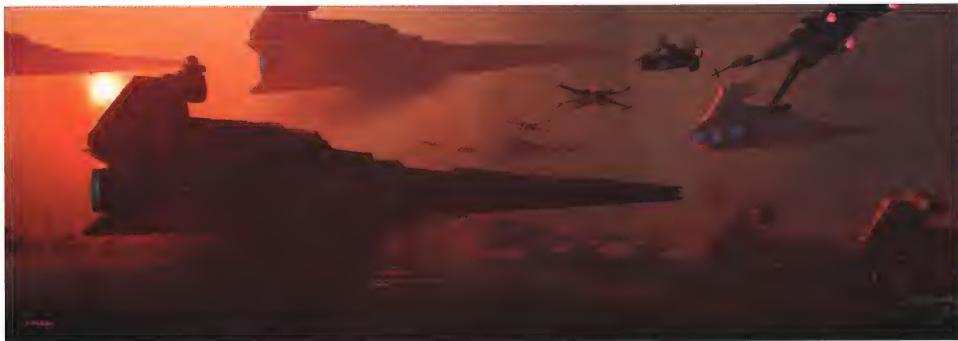


← **EXEGOL VERSION 02** Northcutt

← **FLEET STAGING AREA VERSION 01** Voy

"Most likely, the Star Destroyers are all coming up from behind some kind of city, because there are moments where Kylo is walking through a bit of the ruins. It's not just the one structure but it's also not a massive city. Early on, it was going to be an old McQuarrie version of Coruscant. The vibe is still similar on Exegol. But it's evolved into ruins that have been there for millennia." Clyne

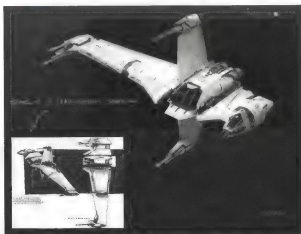


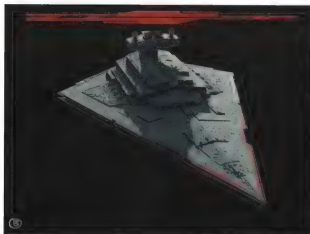


♦ **FLEET WIDE SHOT VERSION 07** "How do these massive Star Destroyers emerge from the ground? At one point, they were in these big hangars. But right now, J.J. is liking this idea that they're just buried. That concept wasn't there before this illustration. I was just showing that there would be some dirt that fell on top of the Star Destroyer. And then as they're lifting, the falling sand was just an easy way to give it some scale. He liked that idea a lot. Whether they're buried or in hangars all remains to be seen." Clyne

♦ **RESISTANCE B-WING VERSION 02** "I always loved the Joe Johnston B-wing, and the B-wing in general. I love how this feels like a flying knife. Fortunately, J.J. responded to it well. The approach was looking at the old X-wing versus the new X-wing. It's relatively the same ship but slicker—it's got more of an edge to it, like going from the F-14 to the F-16. They're all essentially the same silhouette, but there's a lot of changes in the details. We're building the B-wing at ILM, and it will be in the fleet at the end." Clyne

♦ **RESISTANCE B-WING VERSION 01** Clyne and Joe Johnston





† **SITH STAR DESTROYER PAINT VERSION 02** Clyne

† **SITH TIE PAINT VERSION 02** “J.J. really wanted to give these their own little look without changing it too much. So I spent weeks doing different red lines. He said, ‘It’s like blood on the edges of a knife.’ So we thought, ‘Red, just on the edges, here and there.’ I really hesitate to add too many graphics to things. But we eventually landed on this, just to set the new Imperial fleet apart.” Clyne

† **STAR DESTROYER VERSION 07** Clyne

→ **STAR DESTROYER BATTLE VERSION 02** Wallin





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