DREAMWORKS ANIMATION
THE EXHIBITION

JOURNEY FROM SKETCH TO SCREEN

VET ANIMATION EDUCATION RESOURCE

The Croods, Crystal Cave. Artist: Takao Noguchi Margartet Wuller and Ron Kurniawan. Digital paint.

DREAMWORKS ANIMATION SKG

MELBOURNE VICTORIA AUSTRALIA

acmi AUSTRALIAN CENTRE FOR THE MOVING IMAGE

ArtScienceMuseum MARINA BAY SANDS

CONTENTS

There is no 'DreamWorks way' to draw a girl, or a dog, or a rock, for that matter. From the classic traditional references of The Prince of Egypt, to the cartoony world of Madagascar and the fantastic realism of How to Train Your Dragon, each of the DreamWorks films has a stark contrast in look, feel, style, and sensibility. Whether it's a curmudgeonly ogre who finally finds love in a world of fractured fairytales, a wild stallion travelling across the frontiers of the Old West, or a dumpling-loving panda who masters the art of kung fu in ancient China, it is only through the collective work of all the artists that the final experience becomes complete.

Bill Damaschke, Chief Creative Ocer, DreamWorks Animation,
Foreword, The Art of DreamWorks Animation

DREAMWORKS ANIMATION: THE EXHIBITION
About The Exhibition

DreamWorks Animation: The Exhibition provides a unique insight into the creative process behind the company's on-screen magic, and a rare glimpse into its collaborative, artistic and visionary approach to animation.

Showcasing DreamWorks Animation's creative legacy from the first feature film *Antz* (1998) to the yet-to-be-released *How to Train Your Dragon 2* (2014) and *Mr. Peabody &Sherman* (2014), the exhibition draws on the studio's archive of rare and never-before displayed models, photographs, posters, maps, props, concept drawings, storyboards and original artwork. Featuring over 400 objects alongside seven highly immersive and interactive digital experiences, this is the largest, most diverse exhibition ever created showcasing the art of animation.

DreamWorks Animation SKG was founded in 1994 by director and producer Steven Spielberg, music executive David Geen and former Disney executive Jerey Katzenberg. DreamWorks Animation has grown to become the largest animation studio in the world and is renowned for creating a range of entertaining and immersive feature films that includes *Shrek* (2001), *Madagascar* (2005), *Kung Fu Panda* (2008), *Puss in Boots* (2011) and *The Croods* (2013).

Part of the Melbourne Winter Masterpiece series, the exhibition is a collaboration between DreamWorks Animation and the Australian Centre for the Moving Image (ACMI). Celebrating the studio's remarkable commercial and creative success over the past 20 years, DreamWorks Animation: The Exhibition presents the first ever in-depth exploration of the studio and its groundbreaking animated films.

The exhibition is structured around three key sections: Character, Story and World.

With a focus on DreamWorks Animation's distinctive approach to these three core aspects of filmmaking, each section follows the creative journey from the initial idea through to a fully realised animated film. The first section, Character, traces the evolution of iconic DreamWorks Animation characters from original concept drawings and sketches to fully developed personalities. The middle section, Story, explores the process of constructing a feature-length narrative from original inspiration or idea to final script. The final section, World, focuses on the magical landscapes that are such

an integral part of the DreamWorks Animation design and details the challenges of incorporating characters into the setting and allowing the world to unfold.

DreamWorks Animation: The Exhibition introduces visitors to the complex and creative animation process underpinning each of the studio's distinctive and original productions.

The Croods, Coral Plain. Artist: Paul Duncan. Digital paint.

About This Resource

This resource provides a focus and a series of prompts for senior secondary and tertiary
students studying Animation. To assist VET teachers, the resource has been mapped
against the nationally recognised Vocational Education and Training Unit of
Competency CUFANM301A Create 2D digital animations.

For each section, Character, Story and World, an overview of the key films and
installations in the exhibition is provided, along with focus questions to prompt
thinking and discussion during an exhibition visit.

Mapping against the Unit CUFANM301A Create 2D digital animations:

Task Name	Roles and Responsibilities
Required knowledge	Industry knowledge, including: roles and responsibilities of project team members

Task Name	Principles of visual design and communication
Required knowledge	Principles of visual design and communication – Terms are listed in the range statement

Task Name	Character Development
Required knowledge	Basic animation techniques and principles – Terms are listed in the range statement

Task Name	Character Development
Required knowledge	Generate and assess ideas
Performance Criteria	3. Review animations, artworks and other creative sources that may inspire design ideas 4. Obtain other relevant information that may influence design ideas

Kung Fu Panda, Po Study. Artist: Nicolas Marlet. Pencil and marker.

CHARACTER

This section of the exhibition tracks the intricate evolution of a number of well-known DreamWorks Animation characters, taking students on a journey from the original sketches through to fully realised, animated personalities. Characters are the culmination of creative input from art designers, actors, animators, story artists, directors, costume designers and more – all working together to create a final character.

DreamWorks Animation characters are distinctive in the way they harness the existing relationships audiences have with well-known creatures and animals, before playfully disrupting this familiarity.

In this section students gain insight into the various stages of character development in the pipeline and see the diversity of material and research that inspires DreamWorks Animation artists.

A central installation of more than 80 individual character maquettes from a wide range of DreamWorks Animation films highlights the studio's innovative approach to character design.

Exploring Character Before and During Your Exhibition Visit

MADAGASCAR

The characters featured in Madagascar were designed to look cartoon-like and were inspired by children's picture books from the 1950s. The simple design of the characters determined the design of the world they inhabit: slightly askew with straight lines against curves.

As well as adding to the comedy of the characters and the retro 2D style of the film, the simple character design also gave the animators freedom in their use of the classic "squash and stretch" technique (where characters keep their volume no matter what crazy positions they are stretched into). As producer, Mireille Soria outlines, "The design is definitely more cartoony than anything we've done before. We applied that style to the characters and to the overall design of the movie" (*The Art of DreamWorks Animation*, p.102).

Madagascar screenshot, squash and stretch technique.

The four main characters are caricatures and are each based on a simple geometric shape: Alex is an inverted triangle, Marty a cylinder, Melman a stick and Gloria a circle. Each has a particular personality trait that is communicated through the visual design.

- Alex's posture and mane communicate his self-confidence,
- Marty's huge and expressive mouth and eyes communicate his upbeat personality,
- Melman's skinny body and large facial features highlight his phobic character traits,
- Gloria's full-figured gracefulness is linked to her strength and stability.
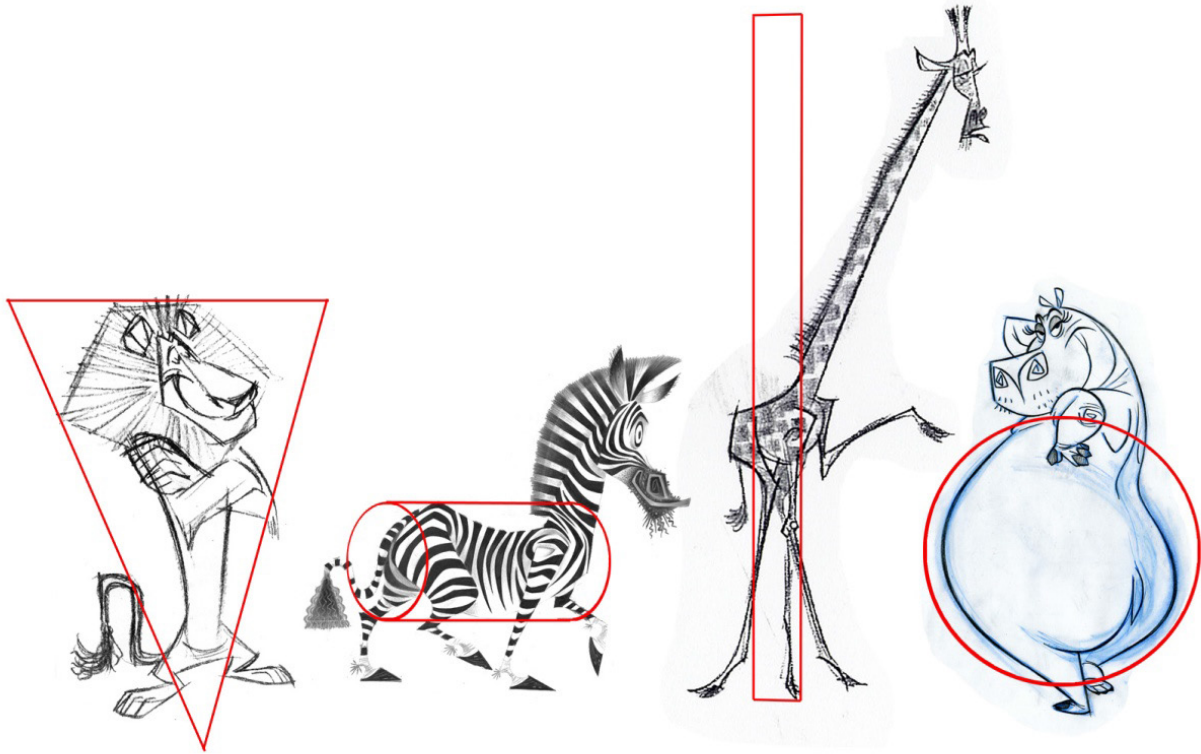
Madagascar Zooster Shape Study. Artist: Craig Kellman. Graphite and marker.

The material displayed in the exhibition unpacks the development of these four key characters and includes colour gouache portraits, pencil sketches detailing anatomical poses and movements as well as large-scale character masks.

Interviews with Craig Kellman (character designer), Kendal Cronkhite-Shaindlin (production designer) and directors, Tom McGrath and Eric Darnell add to students' understanding of the creative process.

KUNG FU PANDA

Inspired by the traditional art of kung fu and set in ancient China, Kung Fu Panda tells the story of Po, a panda who loves kung fu more than anything else in the world. This unlikely hero is voiced by actor Jack Black who describes Po as "an innocent, chubby dreamer on a quest to find his destiny" (*The Art of Kung Fu Panda,* p. 6).

Chosen by Grand Master Oogway over the Furious Five (characters based on different styles of kung fu fighting: monkey, snake, crane, tiger and praying mantis), Po must prove himself to be the true Dragon Warrior. To do this, he needs to use what is special about him as a panda – his size, shape and ravenous hunger - to defeat the terrifying snow leopard Tai Lung.

Character designer, Nicolas Marlet, worked with the natural shapes of the animal characters. As Production Designer, Raymond Zibach states, "The way Nicolas designs, he looks at the actual animal and tries to distill down what's there into something that works for the film" (Academy of Art Character and Creature Design Notes).

Po's soft, round panda shape influenced the overall character design in which "good things were round and soft". His large and unwieldy body contrasts with the elegance of the settings and opened the way for much visual humour. Body shape is also used to great comical effect in the relationship between Po and his father, Mr Ping, a duck.

Kung Fu Panda, Mr. Ping Study. Artist: Nicolas Marlet. Pencil and marker.

Because of the decision to adhere fairly closely to all of the characters' natural animal silhouettes, costume was a particular challenge. The traditional Chinese costumes and robes that were part of the original concept art had to be pared down so as not to interfere with the natural animal-like movements of the characters. The character design also had to allow for the characters' individual and distinctive fighting styles.

The display traces the development of Po from early concept art to the final character design, presents key drawings of each of the Furious Five characters by artist Nicolas Marlet and includes an interview with Raymond Zibach (production designer).

SHREK (INCLUDING PUSS IN BOOTS)

The Shrek films are inspired by William Steig's story about a smelly ogre who finds true love when he saves a magnificently ugly princess.

The DreamWorks Animation team fleshed out the story and amplified the crazy humour by populating the film with eccentric fairytale characters. As well as making Shrek a fractured fairytale epic, the team also had to meet the challenge of creating an appealing protagonist out of an ugly smelly ogre.

In the exhibition students can track the gradual evolution of the look of the character: the original designs are closer to the character in Steig's picture book and gradually developed into the lovable character that we all recognise. Shrek nevertheless remains undeniably ugly and it was up to the animation team to communicate his true nature through the use of facial expressions.

Shrek ,Shrek Squat. Artist: Carlos Huarte. Pencil graphite.

In *Shrek 2*, Shrek continues to be haunted by his lack of self-esteem and insecurity and drinks a magic potion to transform himself into a handsome hero. In transforming Shrek, the character designers focused on retaining some of the original ogre within the handsome features of the new-look Shrek. Character designer Tom Hester solved this challenge by using "toned-down aspects of his ogre features, like his squared-off nose and underbite, and gave him the body of a football player – big, strong and developed, but, with a softening layer of body fat" (*Shrek: From the Swamp to the Screen,* p. 85).

Fiona posed a similar problem, with the beautiful princess becoming an ugly ogre after the sun goes down. In both versions of Fiona, the character was defined by her beautiful eyes and sweet expression.

In the exhibition students can explore the design process and the development of Shrek and Fiona's characters through clay maquettes and early developmental drawings, and can hear from Guillaume Aretos (art director and production designer). Note to teachers: Professor Jack Zipes' blog on William Steig's original picture book Shrek gives a great introduction to the story that inspired DreamWorks Animation's Shrek films: On Re-Reading William Steig's Book Shrek!

TASK – ROLES AND RESPONSIBILITIES

While in the character section of DreamWorks Animation: The Exhibition, watch the interviews. What roles do different people play in the production of an animation?

Craig Kellman

Role_____

Movie/Animation _____

Description of role: what is this person responsible for?

_____

_____

_____

_____

Tom McGrath or Eric Darnell

Name and Role_____

Movie/Animation _____

Description of role: what is this person responsible for?

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_____

Tang Kheng Heng or Guillaume Aretos

Name and Role_____

Movie/Animation _____

Description of role: what is this person responsible for?

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_____

Kendal Cronkite-Shaindlin or Raymond Zibach

Name and Role_____

Movie/Animation _____

Description of role: what is this person responsible for?

_____

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_____

TASK - PRINCIPLES OF VISUAL DESIGN AND COMMUNICATION

While in the Character section of DreamWorks Animation: The Exhibition, can you identify and list any of the following visual design principles that are found in the character designs.

- Composition – The way you place or combine elements on a page/screen to give clarity and order to ideas.
- Balance – the way you compose an image using the design elements (point, line,shape, form, tone, texture, colour and letterform), to make the viewer feel like there is an equal distribution of elements on the page/screen. This does not always imply that there is symmetry.
- Emphasis/Focal point – A place on the page/screen that draws the eye by using contrast, isolation, location, or an unusual combination of elements.
- Movement – Use of repetition or tension to imply movement in a still image.
- Perspective – Perspective is used to create an illusion of space and depth on a flat surface
- Proportion – Involves the relationship between sizes, either to recreate or distort nature.
- Scale - Used to determine the relationship of an object, relative to its surrounding. For example; a bug or a giant in relation to humans, to buildings or objects.
- Unity – When all the design elements (point, line, shape, form, tone, texture, colour and letterform) work together in a way that is pleasing to the eye.

Describe at least two characters, referencing a design principle. Try not to use the same principles for each character. You can use an early developmental sketch or the final design.

Character one

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Character two

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How to Train Your Dragon, Training The One. Artist: Pierre-Olivier Vincent. Digital paint.

STORY

When DreamWorks Animation filmmakers begin developing stories for their films, they often look towards traditional storytelling techniques before contradicting or subverting them.

It is not simply about adapting a pre-existing script or developing a new script from scratch, but also about finding a 'breakthrough' moment that encapsulates a character's motivations and fills the story with imagination and surprise. DreamWorks Animation stories almost always contain key scenes where audience narrative expectations are playfully undercut.

In this section of the exhibition students can investigate three enormous, open diorama cases that invite students to explore the story-making process of *How to Train Your Dragon*, *Kung Fu Panda* and *Mr Peabody & Sherman*.

Exploring Story Before and During Your Exhibition Visit

MR. PEABODY & SHERMAN

Mr. Peabody & Sherman follows the actions of Mr. Peabody, the smartest dog in the world, and his adopted boy Sherman. Together, using the WABAC machine (Way-back machine), they are able to travel back in time and experience world-changing events firsthand.However, time travel is not all it is made out to be and they find themselves in a race to repair history and save the future.

This film is based on the characters from the Peabody's Improbable History segments of the classic 1960s animated television series *The Rocky & Bullwinkle Show*, created by Jay Ward.

Featuring clips from the original cartoon alongside the DreamWorks Animation film, this display explores how the directors and story artists worked with their primary source material to create a film that resonates with today's audiences. This section of the exhibition includes an interview with director Rob Minkoff, storyboards and visual development materials.

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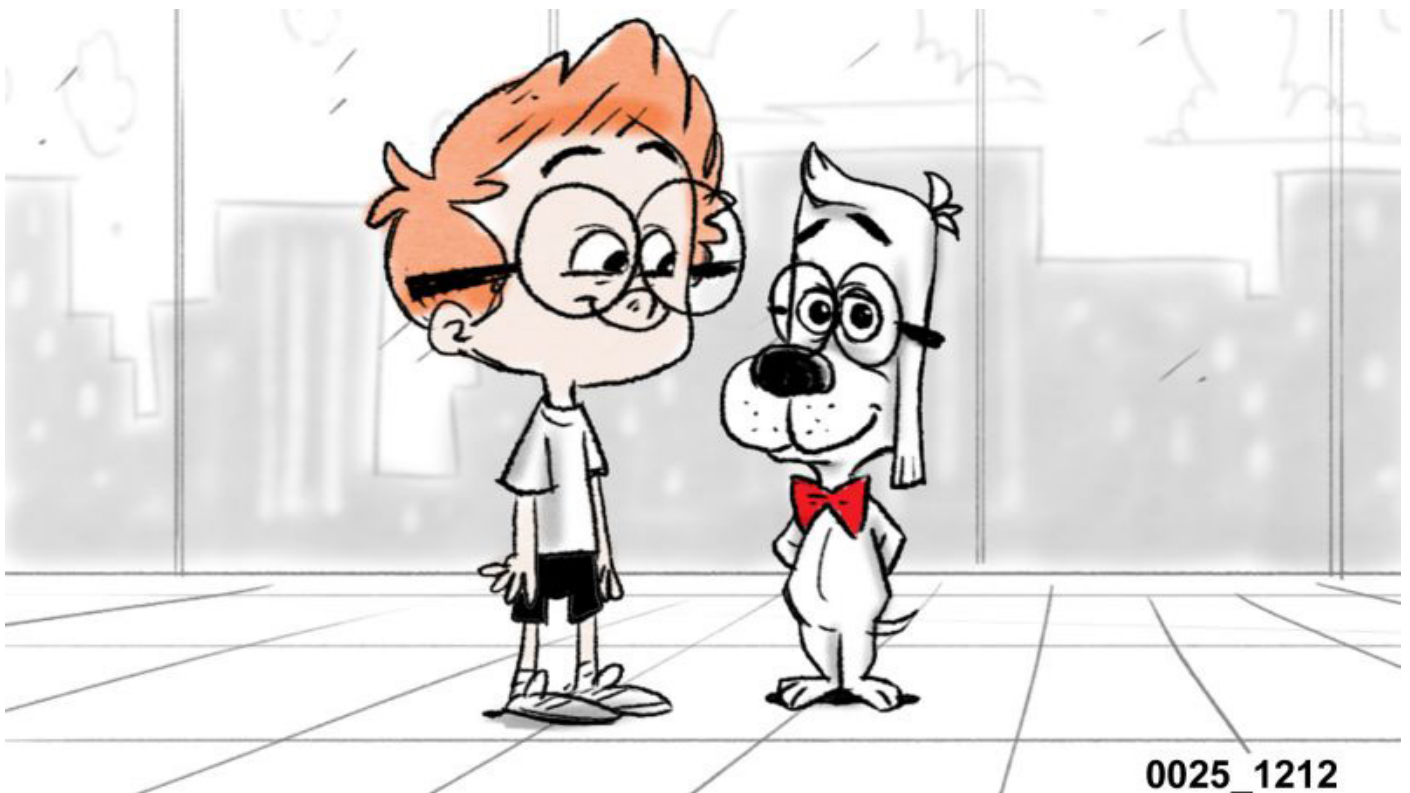
Mr. Peabody & Sherman Storyboard. Digital paint.

SHREK

Shrek turns the classic fairytale formula upside down. After Shrek's swamp is overrun by fairytale characters seeking refuge from Lord Farquaad, Shrek and his trusty sidekick, Donkey, travel to Farquaad's palace. Farquaad agrees to remove the fairytale creatures from the swamp, but only if Shrek and Donkey rescue Princess Fiona.

After reading the William Steig children's picture book on which the film Shrek is based, DreamWorks Animation co-founder Jeffery Katzenberg found what was special about this particular tale, "Irreverence, humor, and a wonderful heart" (*Shrek: From the Swamp to the Screen,* p. 10).

The book, of the same name, tells the story of an ogre who is more disgusting than any other creature. Shrek is kicked out of home by his parents and forced to explore the world. Upon hearing a witch's prophecy that he will marry a princess with the help of a Donkey, Shrek sets out to find the Donkey and his hideous princess.

As the original text is only a short children's picture book, the film is much more than a simple adaptation. The characters and basic plot remain similar to the original text however the addition of multiple fairytale references and the idea of flipping the entire fairytale world upside down was original to DreamWorks Animation.

Developing the story for the film was an extremely difficult process and proved to be challenging as the book's plot needed to be expanded to cover the length of a feature film. It was through the process of trial and error that the narrative of Shrek began to take shape.

The pre-production process began in 1994 and at the end of 1999 an entire rough storyboarded version of the film was shown for the first time. After editing the storyboards the crew would watch the reel every four to five weeks to keep them on track. This illustrates the importance of planning and structure that are essential to the preproduction process, especially when working with a large team.

Story development was not an easy task but the focus was placed heavily on the reworking of the fairytale genre. As director, Andrew Adamson, outlines, it was a task of "deconstructing traditional fairytales and reconstructing a new fairytale" (*Shrek: From the Swamp to the Screen,* p. 14)

In this display, one wall is covered with storyboards from the iconic 'interrogating Gingy' scene in *Shrek 2*. The installation has a projection overlay where director Conrad Vernon is energetically pitching the scene.
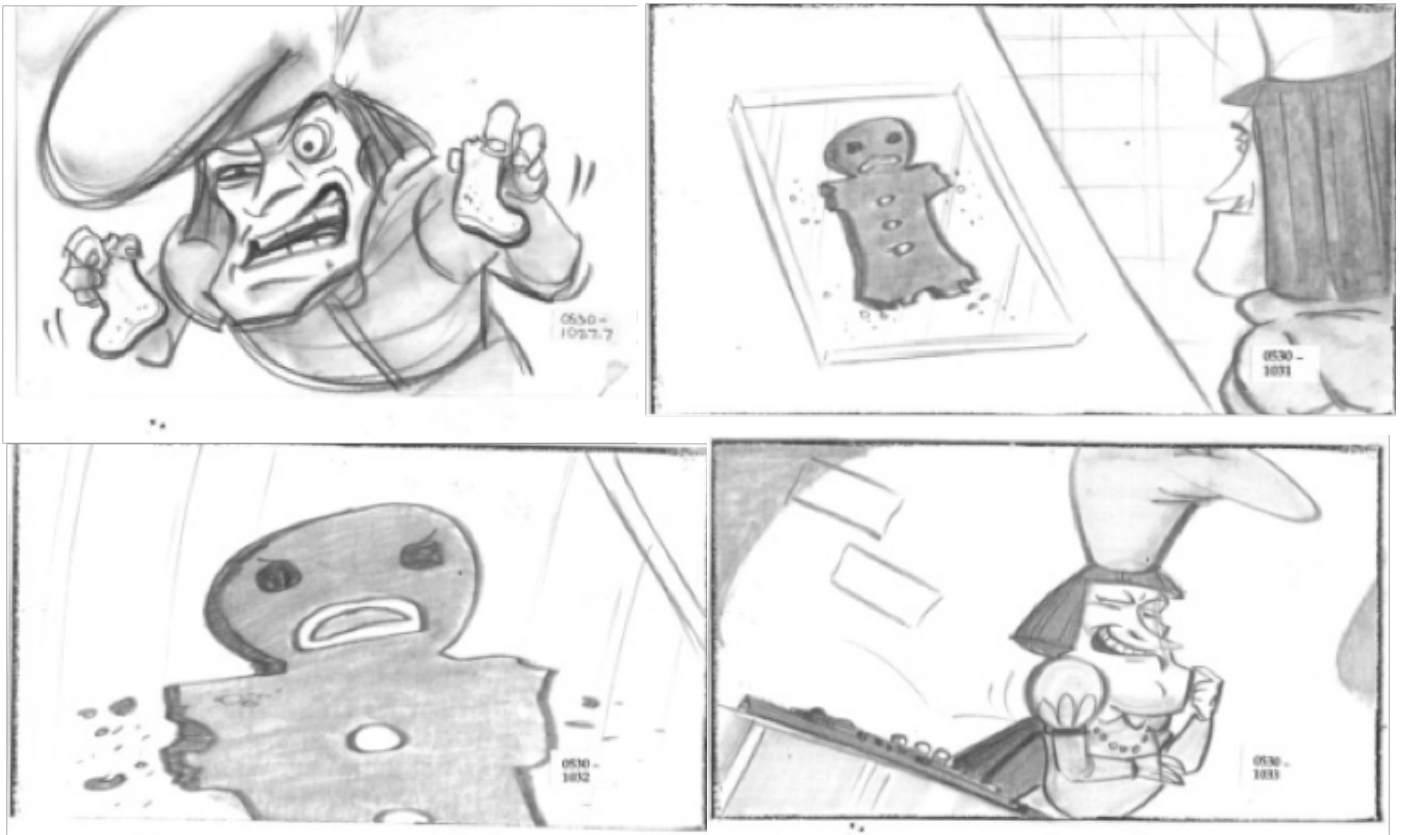
*Shrek 2 'Interrogating Gingy' storyboard. Artist: Conrad Vernon.*

KUNG FU PANDA

Kung Fu Panda is rare amongst DreamWorks Animation films in that it did not originate from a primary source; rather it was developed within the studio from the simple idea of a panda that loves kung fu.

The story is centred around the film's title and the premise of featuring one main character, Po. In the creation of Kung Fu Panda a compelling character design came first and an equally compelling personal tale followed. As Nicolas Marlet, character designer, outlines, "My process is to develop the shape first and personality comes out of that later" (*The Art of Kung Fu Panda,* p. 29).

Heavily influenced by the kung fu principles of balance and the yin yang concept, the film incorporates the use of contrast in order to tell Po's story and strengthen its effect on the audience. This is illustrated through the principle storyline where Po, a clumsy Panda is given the heroic role of Dragon Warrior.

The 'dumpling chopstick' scene in which Shifu teaches Po the basics of kung fu with chopsticks and dumplings sets up the relationship between these two contrasting characters. This scene was central to how the story developed and has been described as the 'lightning rod' moment that created the narrative momentum.
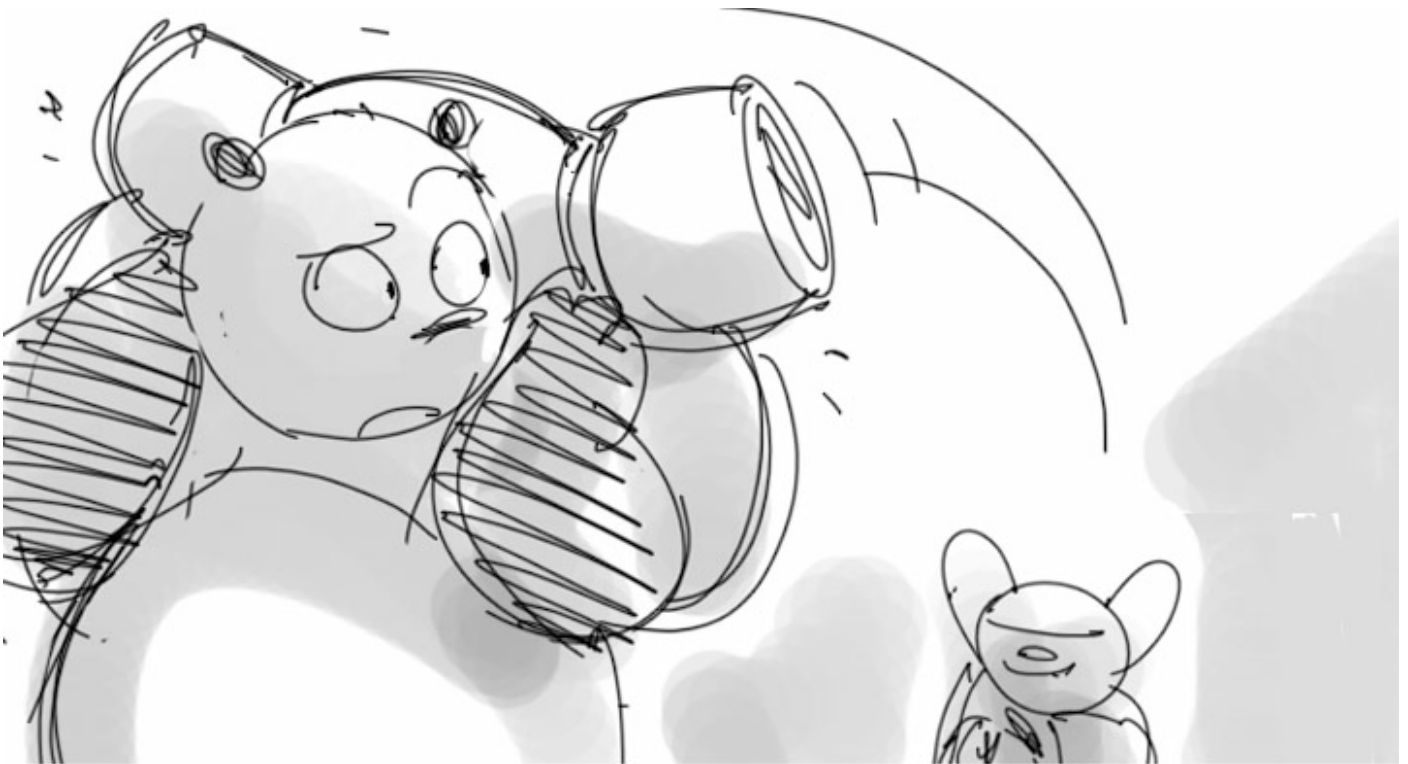
Kung Fu Panda 'Dumpling Chopstick' Storyboard. Artist: Phil Craven. Pencil.

This section of the exhibition explores the 'dumpling chopstick' scene in detail, and includes interviews with Bill Damaschke (executive producer), Jennifer Yuh Nelson (head of story *Kung Fu Panda*; director *Kung Fu Panda* 2 and 3) and Phil Craven (head of story Kung Fu Panda 2 and 3), storyboard and process-related ephemera.

TASK – CHARACTER DEVELOPMENT

After the script is written and before any animation has been done, most story development takes place during the storyboarding process. This is an important time where story and action are brought together.

"Once a script page is ready, we give it to our storyboard artists. Imagining how the words will translate into actions and pictures, they make a series of sketches, a kind of comic book, to tell the story and bring it to life"
(Dreamworks Website - Production Process)

The following is a list of possible animation techniques:

- Acceleration/deceleration – Speeding up and slowing down in relation to the physics of an object.
- Audio integration – Using music to change mood or audio effects to mimic the environment and emphasise action.
- Hinges and pivots – Points of the body or object where natural rotational movement occurs. For example, elbows, the join point in both scissors and a compass.
- Looping backgrounds – The use of one background that scrolls and repeats.
- Morphing – Changing one object into another.
- Motion paths – a path for a moving object to follow.
- Rotation – An object moving around a pivot point.
- Speed/motion blur – Using blur to create the illusion that an object is moving so fast, the eye is unable to follow it.
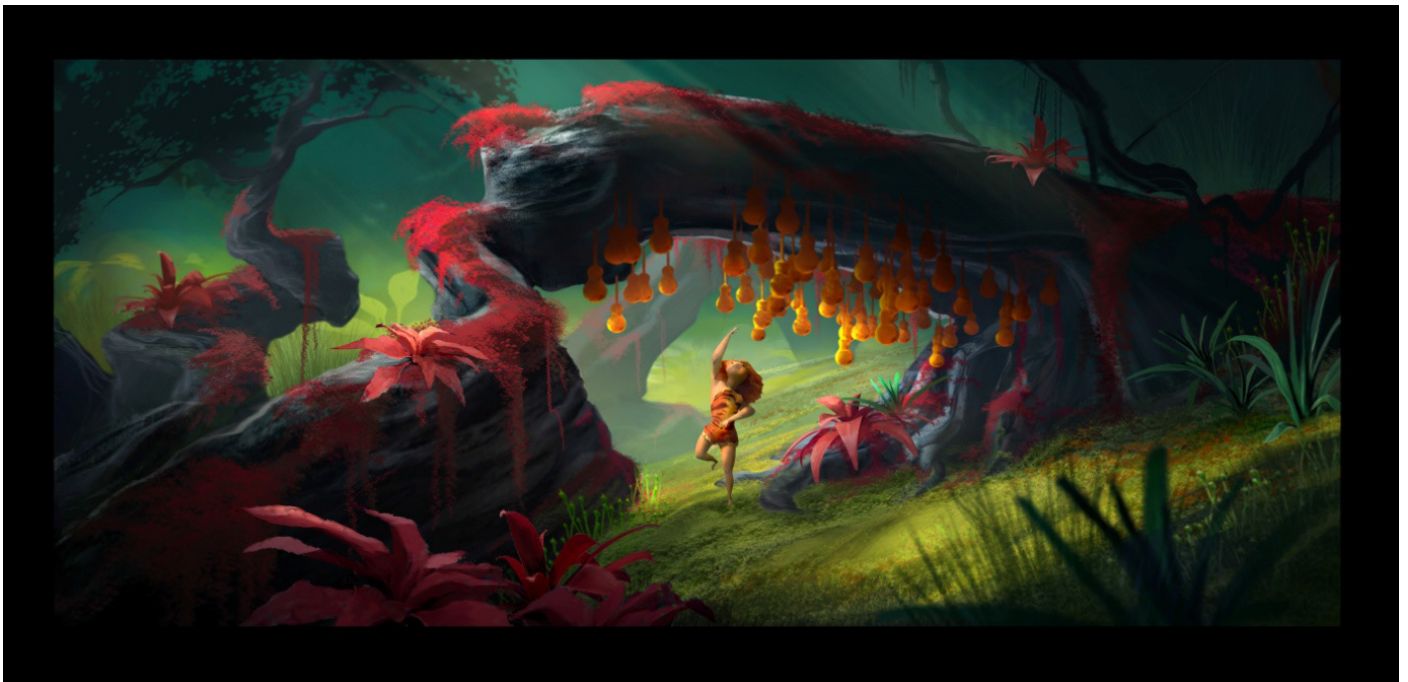
Focusing on either the Shrek Pitch or Kung Fu Panda chopstick sequence displayed, describe where the animators would use the following animation techniques:

Audio integration

_____

_____

_____

Rotation

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_____

_____

Acceleration/deceleration

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_____

_____

Speed or motion blur

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The Croods, Jungle Development. Artist: Margaret Wuller. Digital paint.

WORLD

This section explores world-building, focusing on the collaborative work of directors, production designers and concept artists in creating fantastical and authentic worlds.

When it comes to world-building, nothing exists already. Every element of a film's environment needs to be imagined; every detail needs to be considered and made. The challenge for the filmmakers is to create a fully realised imaginary space that resonates with the audience, and which supports the story and character evolution. DreamWorks Animation characters navigate multiple worlds, all of which pose new creative and technical challenges for their makers.

This section highlights the depth of research, imagination and detailed decision-making that underpins the environments within all DreamWorks Animation films. It is divided into a series of immersive, semi-circular spaces. Students walk around and into these spaces, encountering unique and diverse worlds at every turn. Artworks and moving image content are displayed both on the inside and outside of these spaces.

Exploring World Before and During Your Exhibition Visit

MADAGASCAR

Spanning three feature films, the lands created in Madagascar take us all around the world. From the enclosures of the Central Park Zoo to the busy and hectic New York City, from the lush and unique Madagascar to the African jungle, and a journey across Europe with a travelling circus. Each of these locations is unique in style, colour and technical execution.

The New York Central Park Zoo is based on the actual zoo from the 1960s, not the modern-day zoo you can visit today. As Madagascar director Eric Darnell outlines, "We also knew that the backdrop was going to be a stylized New York" (*The Art of DreamWorks Animation,* p. 107) and the 1960s zoo layout allowed for a more classic feel to the buildings and provided a very concrete and enclosed location for the animals. Yet even though the enclosures are confined, the zoo is presented as a resort-like home for the animals in the first film.

The Madagascan jungle was inspired by famed French artist Henri Rousseau who painted many jungle landscapes. Rousseau has a childlike view of a jungle with the inclusion of multiple colours, flowers and fruit. As Madagascar director Eric Darnell outlines "For the island parts of the movie, we looked at the paintings of Henri Rousseau to bring that magical quality to the location. We actually never went to Madagascar for research" (*The Art of DreamWorks Animation*, p. 107).

Tropical Forest with Apes and Snake, Henri Rousseau, 1910. Sourced from: NGV Kids.

The three-part *Madagascar* display is the largest in this section, encompassing the distinct worlds of New York City's Central Park Zoo, the Madagascan and African jungles, and the travelling European Circus. From city, to beach, to jungle, to circus – the locations are unique in style, colour and technical execution. Students see models, reference photographs, sketches, digital paintings, posters, book illustrations, maps, props and more.

Madagascar Jungle (After Rousseau). Artist: Shannon Jefferies. Acrylic paint.

HOW TO TRAIN YOUR DRAGON

The two main worlds created in How to Train Your Dragon are amazingly detailed, enticing and frightening. The Isle of Berk and Dragon Island are tough and unforgiving places where only the strong can survive, yet the latter's infernal, volcanic atmosphere is more stylised than the Isle of Berk, which carries the weight of reality.

The Isle of Berk is based on the family holiday location of the author of the How to Train Your Dragon book series, Cressida Cowell. When she was a child her family would spend the summer on a small, remote, uninhabited island off the west coast of Scotland.

The world created in the film is a lush, sweepingly whimsical, and natural wonderland inhabited by the Vikings. The village consists of a range of askew log houses adorned with dragon statues and was placed on a sloping field. As art director, Pierre-Olivier Vincent explains, "It's as if the Vikings thought 'flat fields are stupid, and we are big and strong and don't need that'" (*The Art of How to Train Your Dragon*, p. 113).


How to Train Your Dragon, Village Sea Statues. Artist: Pierre-Olivier Vincent. Digital paint.

This section of the exhibition focuses on the distinct environments created in How to Train Your Dragon, with concept sketches, backdrops, set pieces, models, props and ephemera representing the development of both worlds.

THE CROODS

DreamWorks Animation creates three beautifully diverse worlds in *The Croods*: the desert, the jungle and the tropics. The Croods turned the traditional filmmaking workflow on its head. Whilst the world-building process usually follows the development of a film's storyline, in the creation of The Croods the relationship between the art department and the scriptwriters was much more fluid. In many cases the story was adapted to accommodate the extraordinary landscapes and creatures created by The Croods art department.
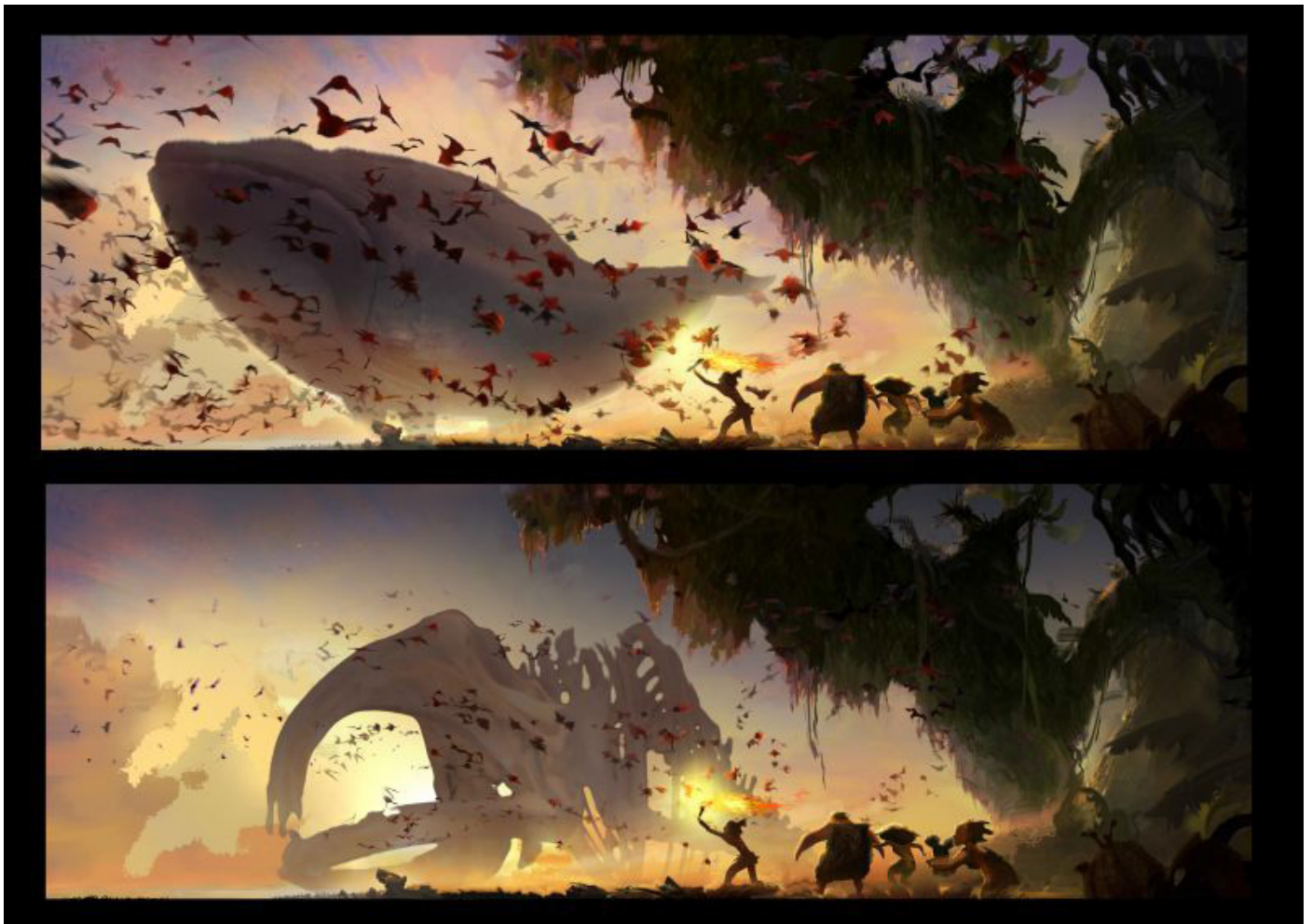
The Croods, The Tundra. Artist: Paul Duncan. Digital paint.

In this section of the exhibition students see concept artwork, developmental sketches and film excerpts to provide insight into the organic production design process.

The Croods Production Designer's Desk is a dramatic, animated sculptural installation that playfully recreates the desk of a production designer. Students encounter early developmental artwork, sketches and research material, and watch it magically evolve into fantastical worlds, shape-shifting plants, insects and sea-creatures.

The Croods, Crystal Cave. Artist: Takao Noguchi Margartet Wuller and Ron Kurniawan. Digital paint.

Have a look at the production designer's desk. Look at the variety of objects and elements that inspire him or her. Think about the animation you are about to make. Now is a good time to start looking outside, inside and everywhere for your inspiration. This section of the exhibition illustrates the diversity explored in *The Croods*.

KUNG FU PANDA

The textured, picturesque worlds within the Kung Fu Panda franchise were inspired by Asian colour theory and the contrasting principles of yin and yang. Majestic hillsides, sweeping valleys and grand palaces draw the viewer into an accessible yet imaginative space, rich in detail and thoughtful in its portrayal of an elegant historical culture.

Kung Fu Panda, Golden Valley of Peace. Artist: Tang Kheng Heng. Digital paint.

Throughout these locations the animators have incorporated mist, a common motif in Chinese painting. Especially prevalent around the temple and peach tree the mist adds magic and mystery to the landscape.

Kung Fu Panda, Wu Dan Mountain. Artist: Max Boas. Digital paint.

Asian colour theory was also extremely influential when creating the mood of the film through the landscape. In an interview, Production designer, Raymond Zibach discusses the 'power colours' used throughout the film and how the team working on the film, "actually decided what every colour would mean". This strong vision meant that at times the sky would be orange to symbolise Po's goodness, fire may be blue to illustrate Tai Lung's evil power, green represents Oogway's wisdom and brown would be used in the background to show Shifu's strong work ethic.

In this section students find concept sketches, backdrops, film clips and ephemera from the Valley of Peace, Gongmen City and Po's arresting Dream Sequence.

TASK - LOOKING OUTSIDE, INSIDE AND EVERYWHERE FOR
INSPIRATION

While in the World section of the DreamWorks exhibition, stand in one of the semi-circular world areas. What are some of the things that seem to have inspired the creation of the animated world? List 10 possible sources of design inspiration.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

Moving around the exhibit can you identify where the production designer got the inspiration for the look and feel of each film?

How has the look of the world you are standing in influenced the character design? Pick one film and character to discuss.

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LIST OF DREAMWORKS ANIMATION FILMS

Antz (1998)

Bee Movie (2007)

Chicken Run (2000)

Flushed Away (2006)

How to Train Your Dragon (2010)

How to Train Your Dragon 2 (2014)

Kung Fu Panda (2008)

Kung Fu Panda 2 (2011)

Madagascar (2005)

Madagascar: Escape 2 Africa (2008)

Madagascar 3: Europe's Most Wanted (2012)

Megamind (2010)

Monsters vs. Aliens (2009)

Mr. Peabody & Sherman (2014)

Over the Hedge (2006)

Prince of Egypt (1998)

Puss In Boots (2011)

Shark Tale (2004)

Shrek (2001)

Shrek 2 (2004)

Shrek the Third (2007)

Shrek Forever After (2010)

Sinbad : Legend of the Seven Seas (2003)

Spirit: The Stallion of the Cimarron (2002)

The Croods (2013)

The Prince of Egypt (1998)

Rise of the Guardians (2012)

The Road to El Dorado (2000)

Wallace & Gromit: The Curse of the Were-Rabbit (2005)

Turbo (2013)

DREAMWORKS ANIMATION FILM SYNOPSES

How to Train Your Dragon (2010)

A young Viking named Hiccup, whose village is constantly under attack by dragons, aspires to bring down one of the dragons to prove that he is a strong Viking to his father and village. However, in an attempt to achieve this dream Hiccup befriends a terrifying Night Fury and learns that there may be more to the creature than he first assumed.

Kung Fu Panda (2008)

Despite his cuddly appearance and lack of martial arts training, Po, a panda, is chosen to be the Dragon Warrior and protect his village against the evil Tai Lung.

Madagascar (2005)

Four animals who know nothing outside their life at the New York Central Park Zoo, unwittingly assisted by four penguins, find themselves in Madagascar, a remote island full of a group of hilarious lemurs and evil foosa.

Mr. Peabody & Sherman (2014)

Mr. Peabody and his adopted boy Sherman are able to travel back in time using the WABAC machine, to experience world-changing events first-hand. However, time travel is not all it's made out to be and they find themselves in a race to repair history and save the future.

Over the Hedge (2006)

This film tells the story of a scheming raccoon, RJ, who tricks a mismatched family of forest creatures into helping him repay a debt of food under the illusion he is assisting them in the collection of food for hibernation. The group work together to invade a new suburban housing estate and RJ learns a lesson about family.

Puss In Boots (2011)

A tabby cat, together with Humpty Dumpty and Kitty Softpaws, fights against Jack and Jill, who in this fractured fairytale are two murderous outlaws, for ownership of legendary magical beans.

Shrek (2001)

This film turns the classic fairytale formula upside down. After Shrek's swamp is overrun by fairytale characters seeking refuge from Lord Farquaad, Shrek and his trusty sidekick, Donkey travel to Farquaad's palace. Farquaad agrees to remove the fairytale creatures from the swamp but only if Shrek and Donkey rescue Princess Fiona.

Spirit: Stallion of the Cimarron (2002)

This epic western follows the adventures of a wild stallion as he travels across the frontiers of the Old West. In his adventure he makes enemies with humans and befriends a young man named Little Creek.

The Croods (2013)

A family of cave men must trek through unfamiliar and dangerous landscapes after their cave is destroyed, with the help of clever and inventive young man.

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Madagascar: Character Design interview with Tom McGrath and Eric Darnell (directors), Craig Kellman (head character designer), and Kendal Cronkhite-Shaindlin (production designer)

Kung Fu Panda: From Mr Ping's Noodle Shop to the Tower of the Sacred Flame interview with Raymond Zibach (production designer) and Teng Kheng Heng (art director)

How to Train Your Dragon: To Berk and Beyond interview with Pierre-Olivier Vincent (art director and production designer)

Madagascar: Wack Factor interview with Tom McGrath and Eric Darnell (directors) and Kendal Cronkhite-Shaindlin (production designer)