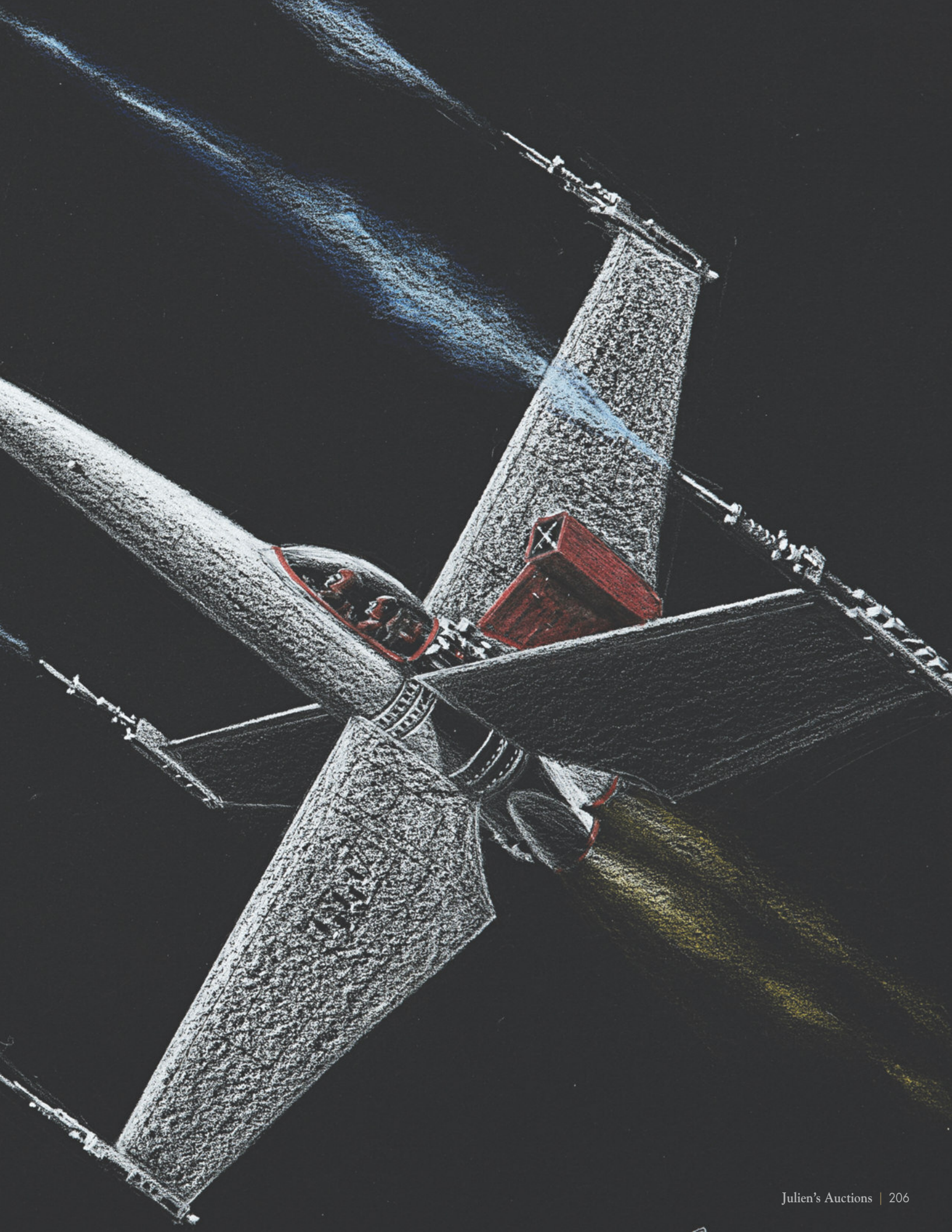


LOT 478
STAR WARS ORIGINAL PRE-PRODUCTION
FULL-COLOR ILLUSTRATION BY COLIN CANTWELL





ICONS & IDOLS: HOLLYWOOD

BEVERLY HILLS, CA | DECEMBER 5TH & 6TH

BEVERLY HILLS EXHIBITION SCHEDULE

Monday, December 1st to Friday, December 5th, 2014

Daily 10 AM – 5 PM PST. Free to the public.

AUCTION SCHEDULE

SESSION I

ICONS & IDOLS: HOLLYWOOD

Friday, December 5th, 2014

10:00 AM PST

SESSION II

ICONS & IDOLS: HOLLYWOOD

Friday, December 5th, 2014

2:00 PM PST

SESSION III

ICONS & IDOLS: HOLLYWOOD

Saturday, December 6th, 2014

10:00 AM PST

SESSION IV

PROPERTY FROM THE LIFE AND CAREER OF MARILYN MONROE

Saturday, December 6th, 2014

2:00 PM PST

cover image: Bryan Hainer

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THE COLIN CANTWELL COLLECTION

LOTS 476-504

Colin Cantwell, both a computer and science fiction movie pioneer, was instrumental in advancing technology with cutting edge techniques, and had a unique vision for realizing the dreams of notable filmmaking auteurs. This collection with Julien's Auctions marks the first exclusive offering of memorabilia from his work in science, film, and television.

Cantwell's career began in 1955 when he attended the University of California Los Angeles (UCLA) as an Art and Engineering major. After suggesting that UCLA add an animation major to their curriculum, Cantwell then became the first animation graduate from the University.

While at UCLA, after listening to a Buckminster Fuller seminar, Cantwell spent three days analyzing the content to determine what Bucky Fuller might have missed. As a result, Cantwell developed the concept of Cosmic Biodesics. Today, Cantwell is still working on innovative developments in this area.

A few years later Cantwell joined Hewlett Packard, where he designed 36 demos with interactive graphic applications and 5000 colors that took Hewlett Packard from green computer screens into the world of color computer graphics.

His next adventure was working as a public information liaison at The National Aeronautics and Space Administration (NASA). In this role, Cantwell created TV animation for each new mission to Mars, Venus, and other planets.

1968 took Cantwell to England where he worked on the classic Stanley Kubrick film, *2001: A Space Odyssey*. During a midnight snack at Kubrick's home, a frustrated Kubrick told Cantwell that he had replaced his fourth composer and still was not satisfied with the music. Cantwell then suggested that Kubrick go for a memorable opening with the music "Also sprach Zarathustra" by Richard Strauss. Cantwell also suggested the compositions of "Adagio" by Aram Kachaturian and "Atmospheres" by Gyorgy Ligeti. In addition, Cantwell designed the title scenes and managed the completion of the animation for the last three months of production on the film.

In 1973, at the Ruben H. Fleet Space Theater Planetarium in San Diego, Cantwell wrote, designed, and directed the first OMNIMAX spherical projection movie, *Voyage to the Outer Planets*. OMNIMAX is now known as IMAX.

Cantwell's most notable contribution to the film industry was working closely with George Lucas on the space ship designs for the original 1977 Star Wars film, *Star Wars: A New Hope* (now known as Episode IV). This includes the prototype models and designs of the X-Wing, Y-Wing, Tie Fighter, Star Destroyer, Death Star, Landspeeder, Sandcrawler, and Millennium Falcon, as well as the T-16 Skyhopper that Luke Skywalker is seen playing with in the film. In addition, in pre-production discussions, he outlined his vision for some of the fighting scenes including the climactic battle scene at the Death Star and contributed the idea of there being a trench with a weakness that could be exploited by our heroes.

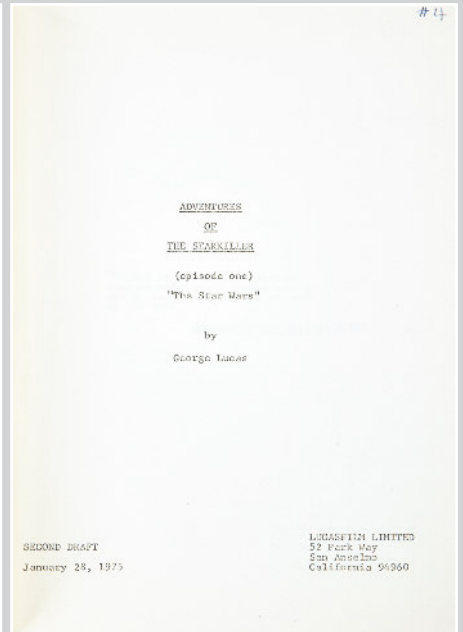
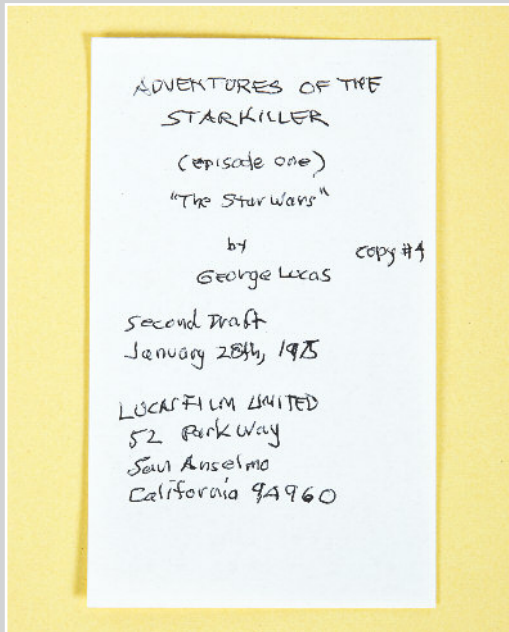
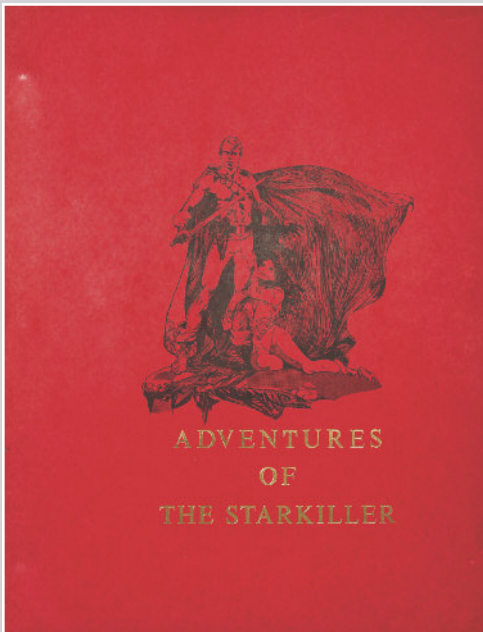
For *Close Encounters of the Third Kind* (1977), Cantwell presented Steven Spielberg with his vision of the first scene design of the hovering alien ship. Doug Trumbull then became responsible for designing the scenes in the final movie.

Around 1979, Cantwell developed a revolutionary new device called an interactive motion control system. This allowed animators to more easily simulate the movements of the spacecraft during the design phase of space battles in the *Buck Rogers* TV Series (1979-1981). Cantwell subsequently proposed the creation of the Universal's Hartland special effects facility.

In one of his last Hollywood projects, Cantwell was asked to design the NORAD war room scenes for the 1983 movie *WarGames*. The 12 giant War Room wall screens were programmed by Cantwell in a rush environment where each screen's programming occurred the night before filming. These "large monitors" were, in fact, about 6 by 8 inch Hewlett Packard computer monitors that were enlarged for dramatic movie effects.

One of his most memorable and important experiences was in July of 1969. At that time, Cantwell was positioned behind Walter Cronkite in the CBS studio while Walter gave a blow-by-blow description of the first Apollo 11 landing on the moon. Cantwell was the "Hal 9000" computer that was feeding Walter the actual flight information that was broadcast live on TV during the moon landing.

Today, Cantwell continues to advance his Stellar Biodesics concept that he has been developing since the Buckminster Fuller seminar in 1955.

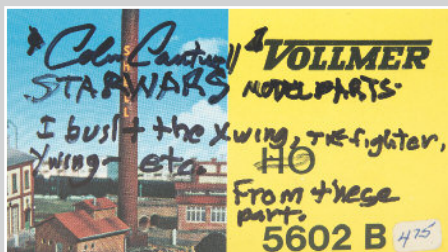


476 ORIGINAL SCREENPLAY FROM JANUARY 1975: ADVENTURES OF THE STARKILLER (EPISODE ONE) "THE STAR WARS" BY GEORGE LUCAS (COPY #4 FROM THE PRODUCTION)

An original copy screenplay of *Star Wars* (20th Century, 1977) from very early in the pre-production stages of development, issued to Colin Cantwell in an effort to recruit him for involvement in the production of the film. From the collection of Cantwell, who worked closely with George Lucas on the spaceship and vehicle designs for the original 1977 *Star Wars* film *Star Wars: A New Hope* (now known as Episode IV). This very early draft of *Star Wars* is bound with red cardstock, front and back, with copied pen and ink artwork and "ADVENTURES OF THE STARKILLER" imprinted below it in gold foil. The artist of the cover artwork is not known, and other appearances of this illustration could not be found in use through our research. It may have been "borrowed" from another source at the time, or an artist may have been commissioned to create it for Lucas. The work does bear some resemblance to the style of art created by Alex Tavoularis, who began working for Lucas around that time. Inside is a title page that reads "ADVENTURES OF THE STARKILLER (episode one), 'The Star Wars,' by George Lucas." It is marked in the lower left corner "Second Draft, January 28, 1975" and in the lower right corner "LUCASFILM LIMITED, 52 Park Way, San Anselmo, California 94960." "#4" is handwritten in the top right corner. Enclosed with the draft is a 5 by 3-inch slip of paper, handwritten, with the same information and "copy #4." The script is 115 pages in length. The script opens with, "And in the time of greatest despair there shall come a savior, and he shall be known as: THE SON OF THE SUNS. Journal of the Whills, 3:127."

PROVENANCE From the Collection of Colin Cantwell

12 by 9 inches
\$2,500-5,000



477 STAR WARS ORIGINAL KIT BASH PARTS FROM BATCH USED TO CREATE FIRST PROTOTYPE MODELS (X-WING, Y-WING, DEATH STAR, STAR DESTROYER, LANDSPEEDER, ETC.)

A box of vintage (circa late 1960s/early 1970s) model kit parts that are from the same batch used by Colin Cantwell to create the original *Star Wars* (20th Century, 1977) prototype models in 1974/1975 for George Lucas. From the collection of Cantwell, who was among the first approached by Lucas to work on the original *Star Wars* film back in 1974. Cantwell's most notable contribution was working closely with Lucas on the spaceship designs for *Star Wars: A New Hope* (now known as Episode IV). Cantwell was provided with "Copy #4" of the screenplay, then titled "Adventures of The Starkiller (episode one), The Star Wars." The German model kit box holding these parts has a personal message and autograph from Cantwell dated 7/14/2014 asserting these facts: "I built the first Star Wars models (X Wing, Tie Fighter, Y Wing, Death Star, etc.) from this actual batch! Enjoy!"

PROVENANCE From the Collection of Colin Cantwell

11 by 5 by 3 inches
\$250-500



478
STAR WARS ORIGINAL PRE-PRODUCTION FULL-COLOR ILLUSTRATION BY COLIN CANTWELL

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features the second of two X-Wing Fighter designs depicted in this collection of early pre-production artwork. Cantwell created the X-Wing Fighter in design and name with his original artwork and prototype model designs. In this illustration, the X-Wing is depicted two times, in the two different modes. Half of the illustration depicts the X-Wing Fighter in attack mode (with wings open on each side, forming the iconic "X"). It is also firing lasers from the armament on each wing. Two pilots appear in the cockpit, positioned in tandem, wearing orange suits and helmets, much like Luke Skywalker does in the original trilogy. In the bottom left of the artwork, the X-Wing Fighter is seen in a much smaller scale shown in flight mode, with wings closed, appearing to make a landing on the surface of a planet. In the upper left corner of the artwork is a schematic-style design showing the craft head on, with wings in closed and attack ("X") modes. This version of the two designs features more of the "used" look of the *Star Wars* universe that was ultimately adopted. The ship appears to be flying in space toward a moon-like planet with a barren surface showing crater impacts. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 13 by 10 inches

\$2,500-5,000

479

**STAR WARS ORIGINAL PRE-PRODUCTION
FULL-COLOR ILLUSTRATION BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features one of two X-Wing Fighter designs depicted in this collection of early pre-production artwork. Cantwell created the X-Wing Fighter in design and name with his original artwork and prototype model designs. In this illustration, the X-Wing is in flight mode (with wings closed together on each side). This version of the two designs is more "boxy," though the critical design elements are all present. The ship appears to be flying over what might be a mountain range, perhaps on an ice planet like Hoth. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 13 by 10 inches

\$2,500-5,000



480

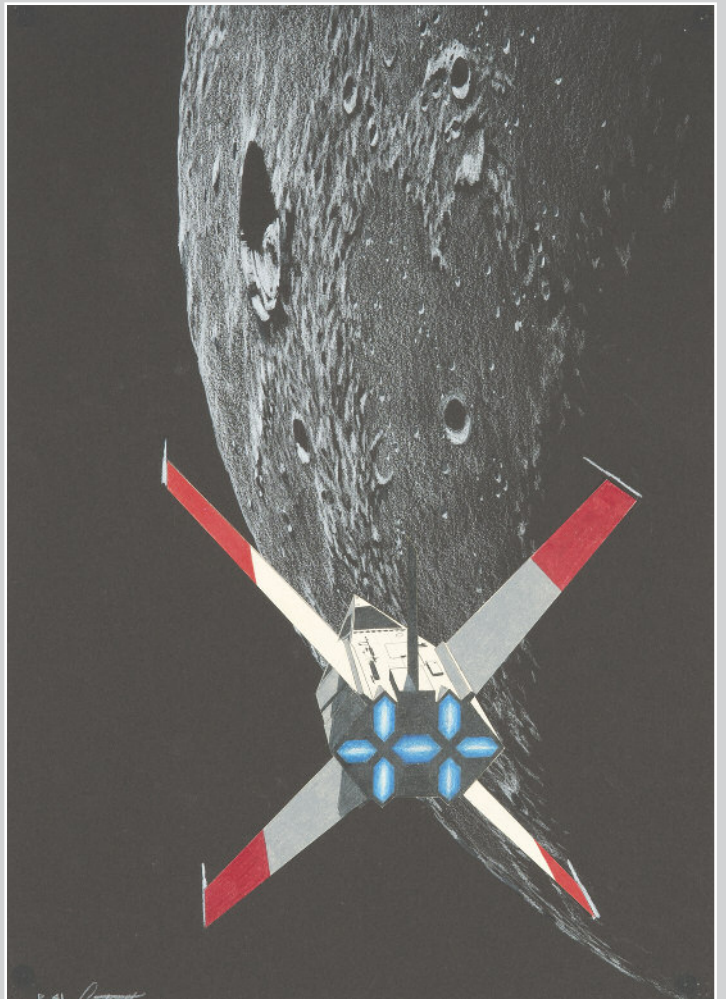
**STAR WARS ORIGINAL PRE-PRODUCTION
FULL-COLOR ILLUSTRATION BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features one of two X-Wing Fighter designs depicted in this collection of early pre-production artwork. Cantwell created the X-Wing Fighter in design and name with his original artwork and prototype model designs. In this illustration, the X-Wing is in attack mode (with wings opened on each side, forming the iconic "X"). This version of the two designs is more "boxy" contemporary, though the critical design elements are all present. The ship appears to be flying in space toward a moon-like planet with a barren surface with crater impacts. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 17 by 13 inches

\$2,500-5,000



**481
STAR WARS ORIGINAL
PRE-PRODUCTION
FULL-COLOR ILLUSTRATION
BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features a sleek, silver starship with a narrow nose section that sweeps back with arching wings and a multi-window control center in the back section, flanked by two tail fins. It appears to be flying over what might be a desert planet, like Tatooine.

Though it is almost certainly coincidental, since this artwork is only being shown publicly for the first time with this auction this year, this particular illustration closely (coincidentally) resembles the Naboo Royal Starship (a.k.a. J-Type 327 Nubian Royal Starship) heavily featured in *Star Wars: Episode I – The Phantom Menace* (1999). This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

20 by 9 inches

\$2,500-5,000



**482
STAR WARS
ORIGINAL PRE-PRODUCTION FULL-COLOR
ILLUSTRATION BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features a single small, fixed-wing flight craft with what appears to be two rows of two seats. The front is occupied by two pilots, dressed in orange (much like Luke Skywalker and the other X-Wing fighter pilots throughout the original trilogy). It appears flying over what might be a swampy planet, like Dagobah as seen in *The Empire Strikes Back*. The flat pyramidal shape of the ship with the centered cockpit in some ways resembles the snow speeder seen in the 1980 film. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 17 by 13 inches

\$2,500-5,000

483
STAR WARS ORIGINAL
PRE-PRODUCTION
FULL-COLOR ILLUSTRATION
BY COLIN CANTWELL

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features an early design of the Imperial Star Destroyer. The base of the vessel shares the basic shape and design of the final version of the ship, though the control tower is fixed on the opposite end. This version is also more complex, with a second section protruding from the front and short wings on the side, as well as three radar dish-like laser weapons affixed to the ends of those three pieces.

It appears to be in orbit in space with an Earth-like planet as a backdrop. Small ships of the style featured in the previous lot are seen launching from this vessel, which also provides an idea of scale. This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 11 by 20 inches

\$2,500-5,000



484
STAR WARS ORIGINAL
PRE-PRODUCTION
FULL-COLOR ILLUSTRATION
BY COLIN CANTWELL

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features an early design of the Imperial Star Destroyer, as seen in the previous lot, though this piece depicts a space battle. The base of the vessel shares the basic shape and design of the final version of the ship, though the control tower is fixed on the opposite end. This version is also more complex, with a second section protruding from the front and short wings on the side and three radar dish-like laser weapons affixed to the ends of those three pieces; two of these weapons are firing,

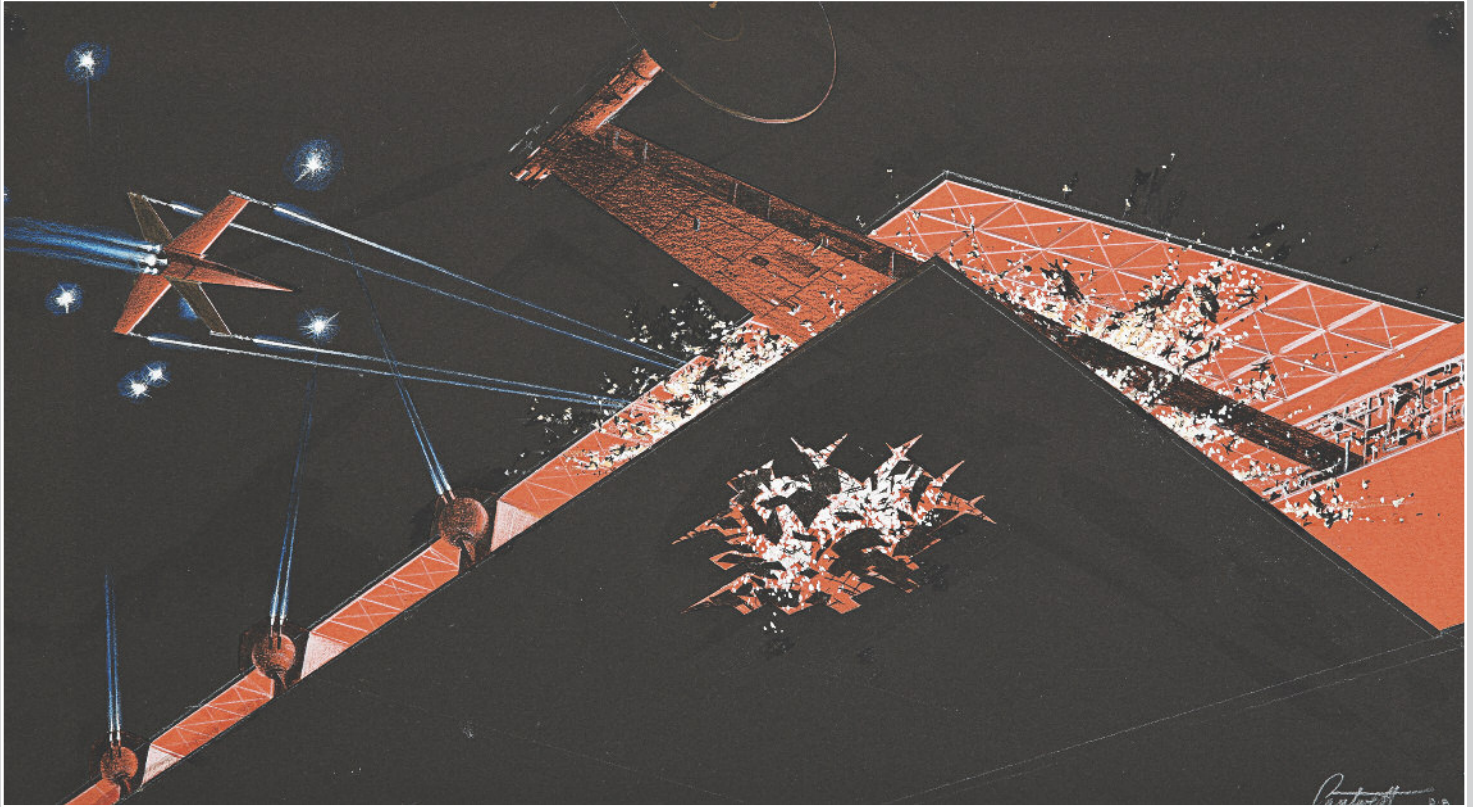
destroying fighter craft. In the foreground is a floating, partially destroyed fighter craft. The design of these ships is similar to the Y-Wing craft, which Cantwell is credited as creating in model prototype form (as with the Imperial Star Destroyer). The smaller fighter craft provide an idea of scale. The backdrop on this piece is space (no planets). This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 13 by 10 inches

\$2,500-5,000





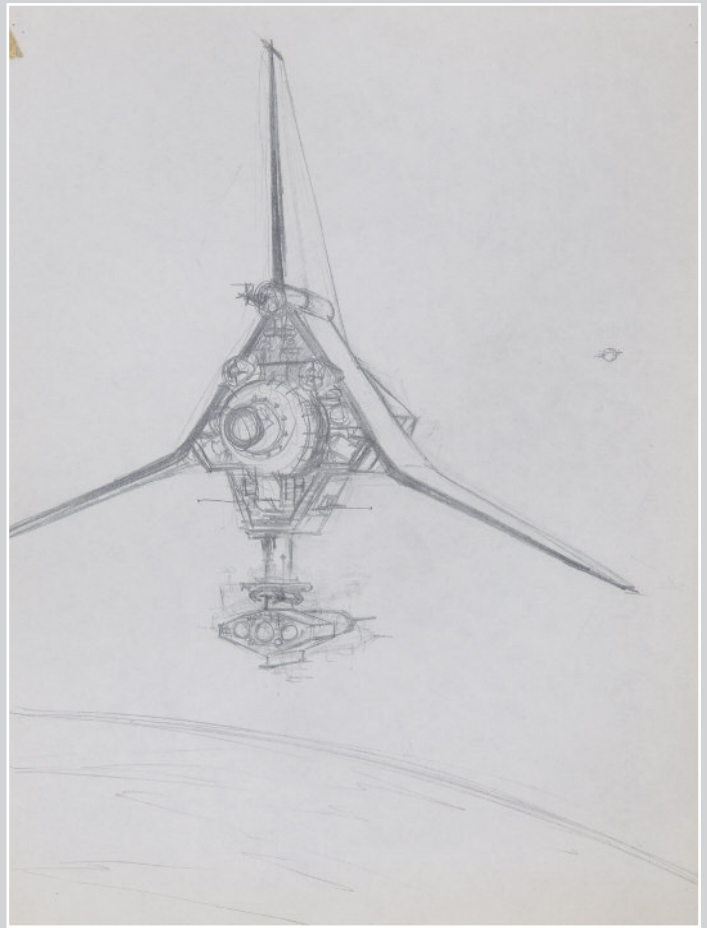
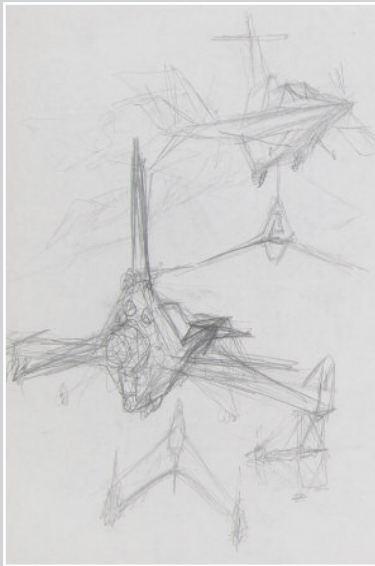
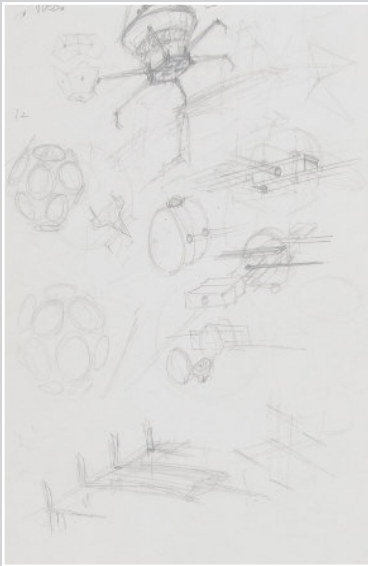
**485
STAR WARS ORIGINAL PRE-PRODUCTION FULL-COLOR ILLUSTRATION BY COLIN CANTWELL**

One of eight pieces of original pre-production art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. This full-color mixed media (predominantly colored pencil) illustration features an early design of the Imperial Star Destroyer, as seen in the previous two lots; this piece depicts a space battle close up. In the foreground is an X-Wing Fighter in attack mode (wings in "X" formation), firing on the Star Destroyer. The limited color palette of this piece (reds/oranges, white, and black) convey some sense of style and scene in this illustration, compared with the others in the collection. In this close-up perspective, it can be seen that the open side design of the final version of the Imperial Star Destroyer was realized in these earliest of illustrations. The smaller X-Wing Fighter craft provides an idea of scale. The backdrop on this piece is space (no planets). This mixed media illustration was done predominantly with colored pencil with multilayered sections glued onto illustrative backgrounds, akin to an animation cell. This is one of the eight original illustrations created by Cantwell for Lucas in realizing his vision of *Star Wars*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 11 by 20 inches

\$2,500-5,000



486

PARTIAL

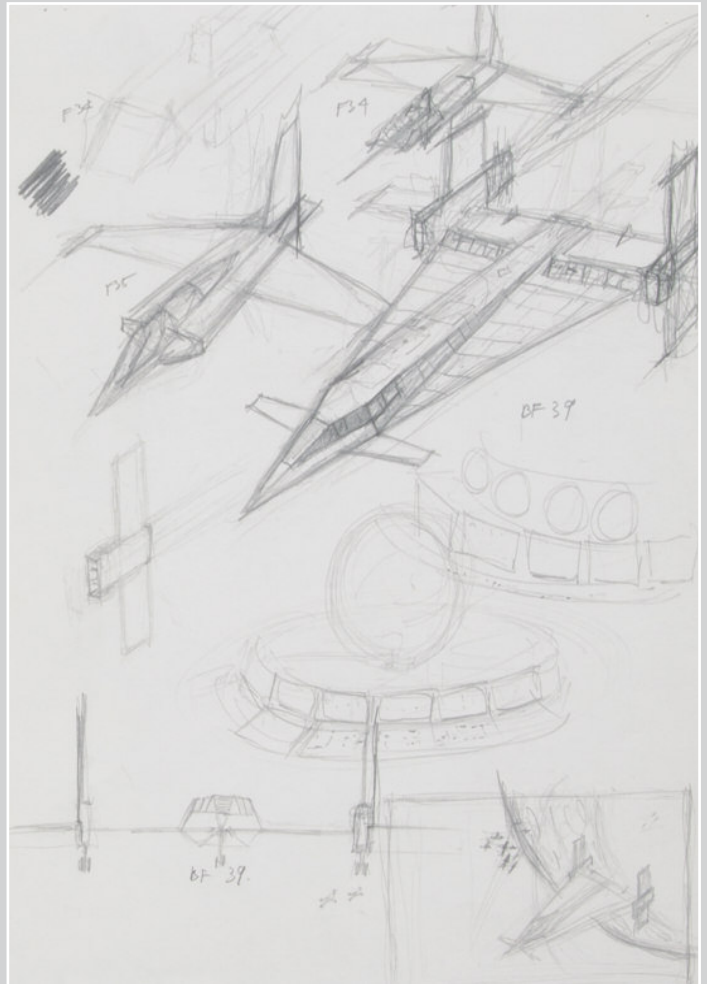
**STAR WARS ORIGINAL PRE-PRODUCTION ART SET
(DETAILED T-16 SKYHOPPER DRAWING AND FOUR ADDITIONAL PAGES)**

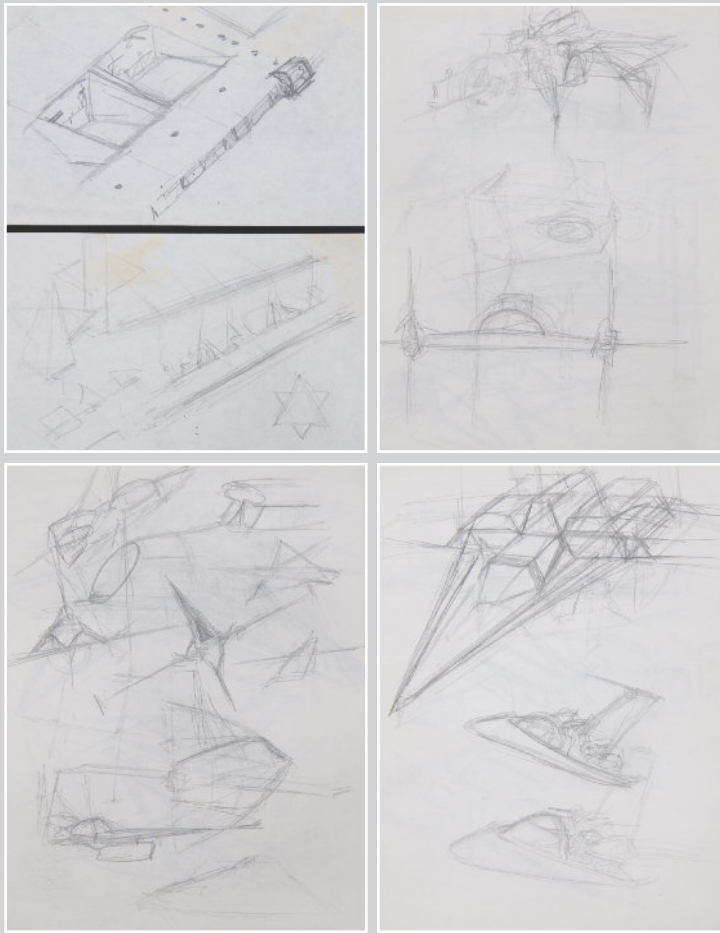
One set of five pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations feature a variety of *Star Wars*-related imaginings, though the most important is a full-page rear view, highly detailed pencil illustration of the T-16 Skyhopper. Cantwell created the T-16 Skyhopper model that Luke Skywalker is seen playing with on Tatooine in *Star Wars: A New Hope*. The detailed pencil sketch found in this collection is the only fully realized illustration that was created prior to constructing the model. This lot includes additional artwork, among them the second page, which features what appears to be a number of different ship designs on one side and the center section and one wing of an X-Wing on the reverse side. The third page features a number of different conceptual sketches on the front and back. The fourth page includes a number of illustrations as well, including a larger ship at multiple angles that includes some notations and mathematical equations and the words "ROYAL FLASH" and "FLASHMAN!" and other notes. The fifth page has been torn in half (with just half remaining), and one side has ship designs while the reverse shows two dual pilot cockpit designs that are rounded overall with arms protruding from the front. From the collection of Cantwell, who was among the first approached by Lucas to work on the original *Star Wars* film back in 1974. Cantwell was asked to head up ILM, but he did not want to be tied down to a long-term obligation at that time. Cantwell's most notable contribution was working closely with Lucas on the spaceship designs for *Star Wars: A New Hope* (now known as Episode IV). Cantwell is known as the creator of the first and original prototype models and designs of the X-Wing, Y-Wing, Tie Fighter, Star Destroyer, Death Star, Landspeeder, Sandcrawler, and Millennium Falcon as well as the T-16 Skyhopper that Luke Skywalker is seen playing with in the film. What has just recently been discovered is that in addition to the models, in pre-production discussions, Cantwell created illustrations of some of those same ships prior to creating the models as well as some sketches outlining how to create the three-dimensional models. These pages were saved in a collection of early sketchbooks and designs made back in 1974 and just resurfaced in 2014, 40 years later. This work represents the earliest of visualizations of the *Star Wars* universe, created by Cantwell for Lucas in realizing his vision.

PROVENANCE From the Collection of Colin Cantwell

Most, 11 by 8 1/2 inches

\$500-1,000





PARTIAL



PARTIAL

487
STAR WARS ORIGINAL PRE-PRODUCTION ART SET
(BOUND SKETCHBOOK OF VARIOUS SHIP ILLUSTRATIONS, 11 PAGES)

One set of 11 pages still notepad bound at top and two loose sketch notes of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations are sold as a lot as they are still bound together at the top from being part of a working note pad (though the cardboard backing, included, is loose). This booklet includes a number of fighter ship designs, front and back, including one distinct design not seen in Cantwell's other illustrations in other lots. Additionally, some of the pages appear more schematic-like, perhaps for building his prototype models. Also included are two smaller loose notes with sketches. These pages were saved in a collection of early sketchbooks and designs made back in 1974 and just resurfaced in 2014, 40 years later. This work represents the earliest of visualizations of the *Star Wars* universe, created by Cantwell for Lucas in realizing his vision.

PROVENANCE From the Collection of Colin Cantwell

Largest, 11 by 8 1/2 inches

\$500-1,000

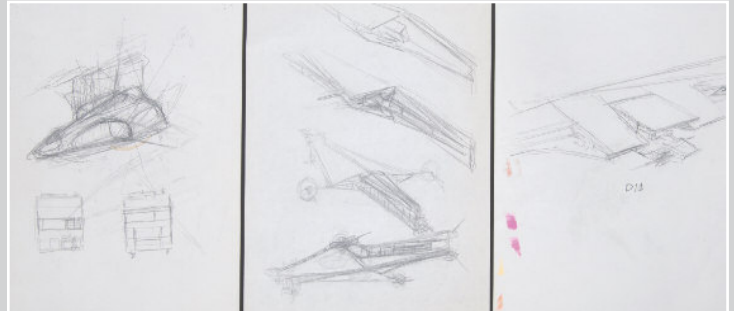
488
STAR WARS ORIGINAL PRE-PRODUCTION ART SET
(ATTACK FIGHTER VARIOUS DESIGNS, NINE PAGES)

One set of nine pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations feature varying designs of one of the fighter craft envisioned by Cantwell. Four pages have multiple illustrations front and back. Three pages are one-sided only. Two of the pages appear to have been used as part of Cantwell's "palette" in creating animation cell-like ships in his larger full-color illustrations. One shows two full-color ships to apply to those larger illustrations, and the other shows a cutout surrounded by glue to where some of those pieces may have been prepped.

PROVENANCE From the Collection of Colin Cantwell

11 by 8 1/2 inches

\$500-1,000



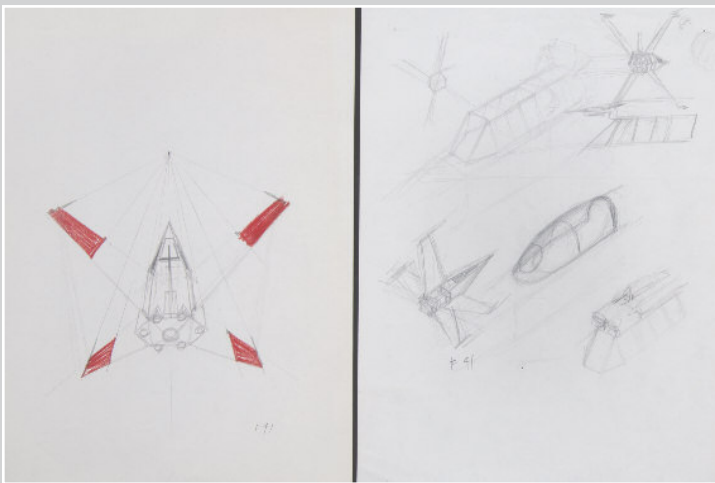
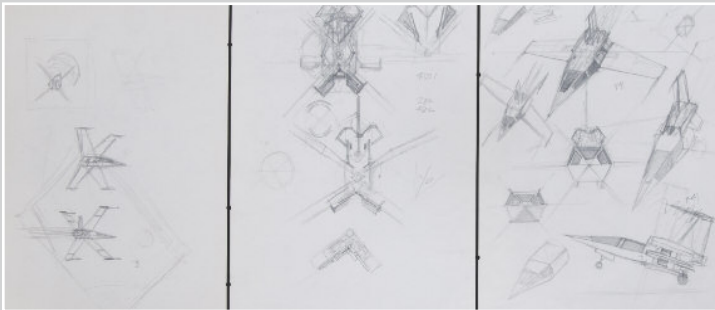
490 STAR WARS ORIGINAL PRE-PRODUCTION ART SET (IMPERIAL STAR DESTROYER COLLECTION OF 11 PAGES)

One set of 11 pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations feature an early design of the Imperial Star Destroyer. The base of the vessel shares the basic shape and design of the final version of the ship, though the control tower is fixed on the opposite end. This version is also more complex, with a second section protruding from the front and short wings on the side, as well as three radar dish-like laser weapons affixed to the ends of those three pieces. The first of the 11 pages in this set closely resembles one of the larger full-color illustrations offered separately in this auction. It appears to be in space battling smaller ships, with explosions and a partially destroyed smaller ship floating. There are also smaller, separate illustrations of armaments. The reverse side shows additional illustrations of this ship. Of the remaining 10 pages, six are one-sided only, and the remaining four have illustrations on both sides of each page. All feature this early Star Destroyer design, both artistically and schematically with mathematical equations, presumably to aid in model building.

PROVENANCE From the Collection of Colin Cantwell

11 by 8 1/2 inches

\$500-1,000



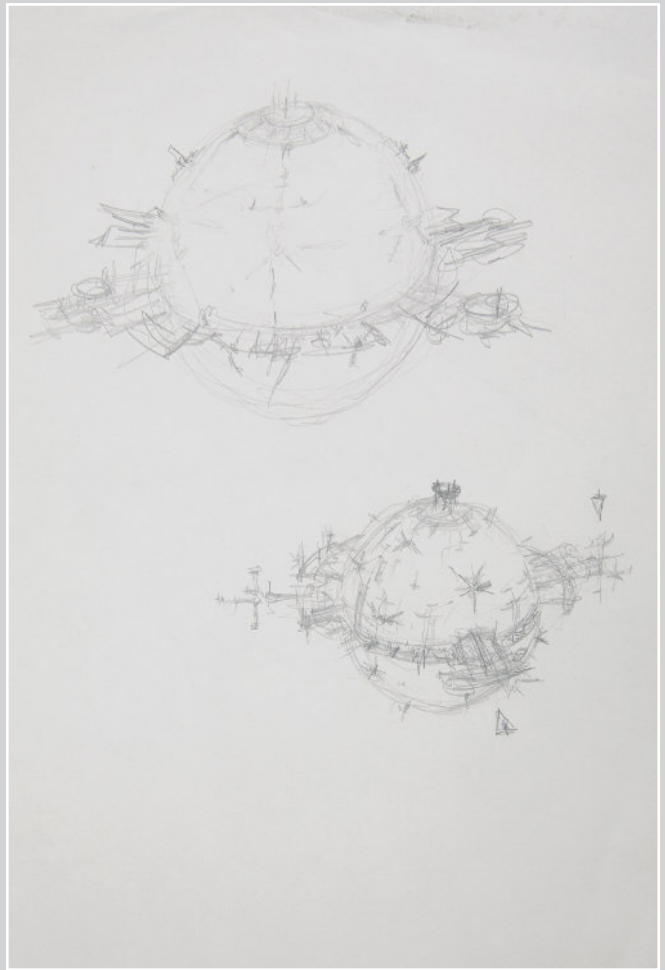
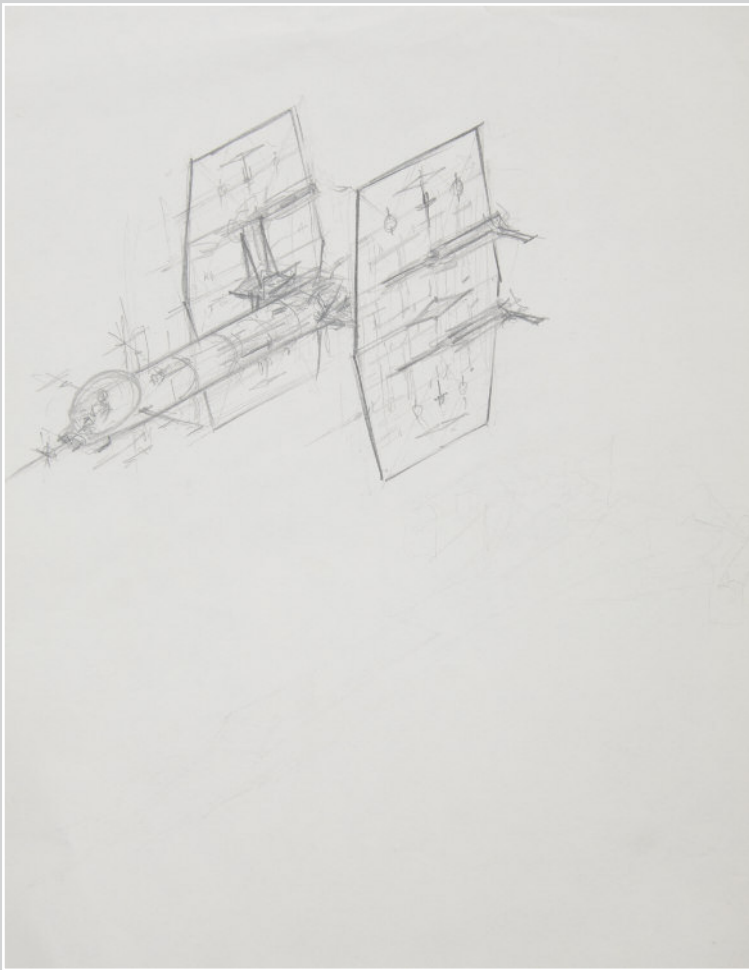
489 STAR WARS ORIGINAL PRE-PRODUCTION ART SET (THE X-WING FIGHTER COLLECTION OF FOUR PAGES)

One set of four pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. These sketch illustrations all feature the X-Wing Fighter, which is a Cantwell design. The first page includes an illustration that is similar in style and perspective to one of the larger full-color illustrations offered separately in this auction. It shows the X-Wing Fighter from behind, in attack mode (wings in "X" formation). The outer half of each of the wings are colored red in colored pencil (as the final design seen in the film also feature red designs on the wings). The reverse side of the same illustration shows the X-Wing Fighter in four smaller profiles, all in attack formation. The second page includes incredibly detailed pencil illustrations of the rear of the X-Wing Fighter (engines and base of "X" formation) on one side. On the reverse side are additional illustrations of the X-Wing Fighter in flight as well as four different cockpit designs. The third page includes nine different views of the X-Wing Fighter, with wings open and closed, taking off, and different angles. The reverse side has a small light sketch of the X-Wing Fighter. The fourth page is one-sided only and shows the X-Wing fighter in flight mode (wings closed) and a reverse shot showing the "X" formation of the wings.

PROVENANCE From the Collection of Colin Cantwell

11 by 9 inches

\$500-1,000



491

PARTIAL

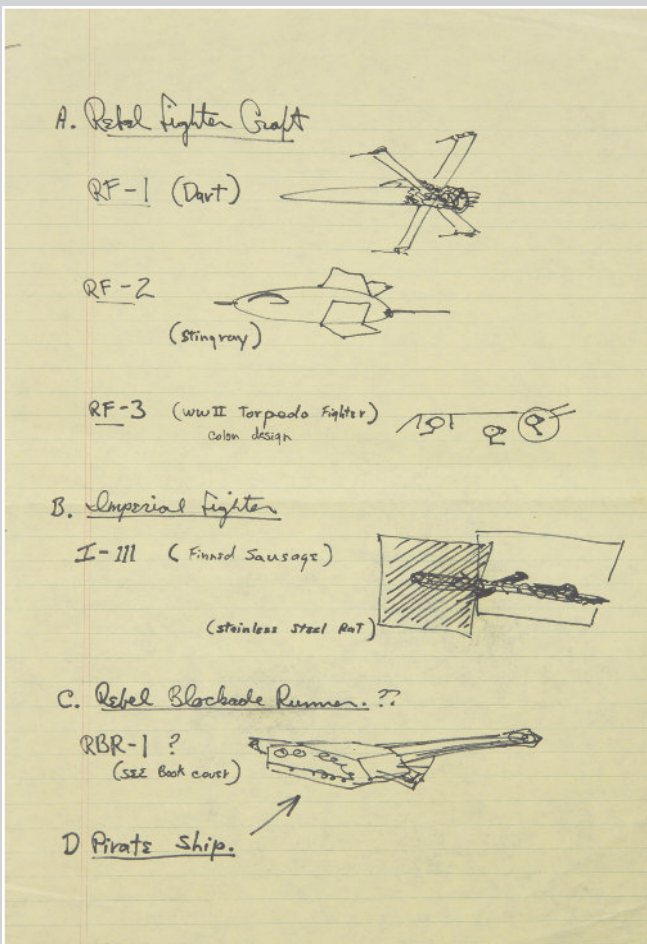
**STAR WARS ORIGINAL PRE-PRODUCTION ART SET
(REBEL & IMPERIAL SHIPS OUTLINE, FIRST TIE FIGHTER & DEATH STAR DESIGNS)**

One set of two pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the *Star Wars* (20th Century, 1977) universe, circa 1974/1975. The first of the two pages included in this lot is a sheet of yellow ledger paper that outlines initial ideas for the principal ships featured in *Star Wars: Rebel Fighter Craft, Imperial Fighter, Rebel Blockade Runner, and "Pirate Ship."* Three style of ships are listed under Rebel Fighter Craft: the RF-1 (Dart), the RF-2 (Stingray), and the RF-3 (WWII Torpedo Fighter). The RF-1 is the design that would ultimately be known as the X-Wing Fighter (which, according to Cantwell, he named as well). The one example of the Imperial Fighter, the I-111 (Finned Sausage and also referenced as the "Stainless Steel Rat"), resembles the Tie Fighter, though with an elongated center section as opposed to the "ball" center that Cantwell ultimately designed in his three-dimensional prototype model. The second of the two pages included in this lot is a sheet that has illustrations on both sides. One side features the first detailed illustration of what would become the Tie Fighter, though with an elongated center section with a single pilot ball cockpit on the end. The wings closely resemble Cantwell's prototype model. The reverse side of the second page features early detail sketches of the Death Star (two representations). The trench, which was an idea proposed to Lucas by Cantwell, is clearly seen in these drawings. These pages were saved in a collection of early sketchbooks and designs made back in 1974 and just resurfaced in 2014, 40 years later. This work represents the earliest of visualizations of the *Star Wars* universe, created by Cantwell for Lucas in realizing his vision.

PROVENANCE From the Collection of Colin Cantwell

14 by 9 inches

\$500-1,000





492
2001: A SPACE ODYSSEY
NEW IN BOX AURORA
"THE MOON BUS" MODEL KIT

An original, new in box Aurora "The Moon Bus" Model Kits (Kit number 829-250) officially licensed kit from 2001: A Space Odyssey (MGM, 1968) from the collection of Colin Cantwell. This is a rare model kit acquired by Cantwell at the time of release. He has autographed the shrinkwrap. This kit has never been opened, though it shows some age from storage. Cantwell worked on the classic Stanley Kubrick film. During a midnight snack at Kubrick's home, a frustrated Kubrick told Cantwell that he had replaced his fourth composer and still was not satisfied with the music. Cantwell then suggested that Kubrick go for a memorable opening with the music "Also sprach Zarathustra" by Richard Strauss. Cantwell also suggested the compositions of "Adagio" by Aram Khachaturian and "Atmospheres" by Gyorgy Ligeti. In addition, Cantwell designed the title scenes and managed the completion of the animation for the last three months of production on the film.

PROVENANCE From the Collection of Colin Cantwell

16 by 11 by 3 inches

\$100-250



493
2001: A SPACE ODYSSEY
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PROVENANCE From the Collection of Colin Cantwell

16 by 11 by 3 inches

\$100-250



494
2001: A SPACE ODYSSEY
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PROVENANCE From the Collection of Colin Cantwell

16 by 11 by 3 inches

\$100-250



495
2001: A SPACE ODYSSEY
NEW IN BOX AURORA
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PROVENANCE From the Collection of Colin Cantwell

16 by 11 by 3 inches

\$100-250





496
2001: A SPACE ODYSSEY TWO ORIGINAL PRODUCTION NOTEBOOKS

Two original production notebooks from *2001: A Space Odyssey* (MGM, 1968) from the collection of Colin Cantwell, who worked on Stanley Kubrick's epic film. Cantwell worked closely with Kubrick in England on the film. During a midnight snack at Kubrick's home, a frustrated Kubrick told Cantwell that he had replaced his fourth composer and still was not satisfied with the music. Cantwell then suggested that Kubrick go for a memorable opening with the music "Also sprach Zarathustra" by Richard Strauss. Cantwell also suggested the compositions of "Adagio" by Aram Khachaturian and "Atmospheres" by Gyorgy Ligeti. In addition, Cantwell designed the title scenes and managed the completion of the animation for the last three months of production on the film. Included in this lot are two production notebooks (three-ring binders). Notebook #1 features an early version of the screenplay, then titled "Journey Beyond the Stars," a film story by Kubrick and Arthur C. Clarke. The notebook has extensive (photocopied) notes in some of the margins. The screenplay is broken into parts. There is a seven-page Foreword. Part 1 is 32 pages. Part 2 is 251 pages. Notebook #2 is the "2001 PRODUCTION NOTES," version 1.VI.65 for 2001 that was made during a series of conferences held in New York in May 1965. The notebook is 159 pages. It includes details about the entire production of the film, with details on characters, costumes, makeup, set notes, instrumentation, props, models and miniatures, special effects, storyboards, and more.

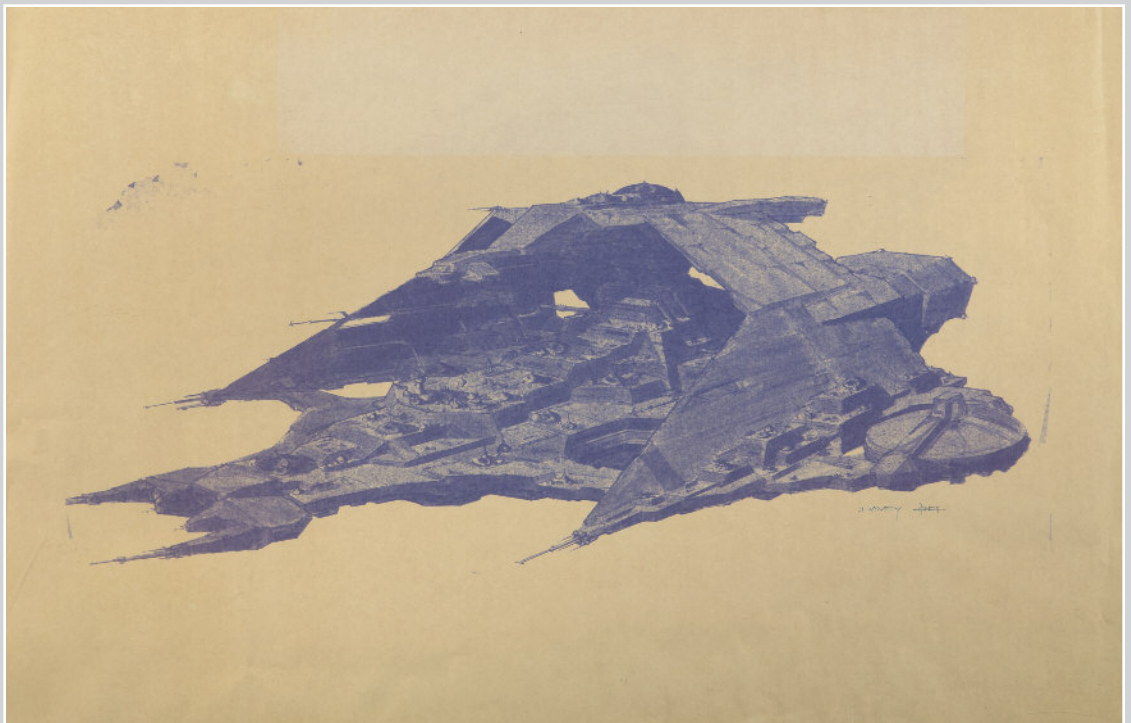
PROVENANCE From the Collection of Colin Cantwell

12 by 11 by 6 inches

\$500-1,000

497
BATTLESTAR GALACTICA ORIGINAL PRODUCTION BLUEPRINT

An original *Battlestar Galactica* (MCA/Universal, 1978) production blueprint of the Galactica ship by Davey Jones, which Colin Cantwell saved from his time working on the show. Also included in this lot are unused runs of fiber optics used to light the original model of the ship. In 1978, Cantwell proposed to Universal Studios that they create a facility called Universal Hartland that would provide special effects. With motion tracks, model shops, and design teams, it first served the *Buck Rogers* and *Battlestar Galactica* productions at that time. When Jones first revealed his incredible artwork of the Battlestar ship, everyone involved was blown away. To work for filming, the model would need to be about nine feet long and nearly as wide, yet tiny enemy fighters would dive in close during attacks. Also, there was a problem of wiring a few hundred tiny lights for those close-ups. Jones decided to build the model in two halves, one upper and one lower. The objective was

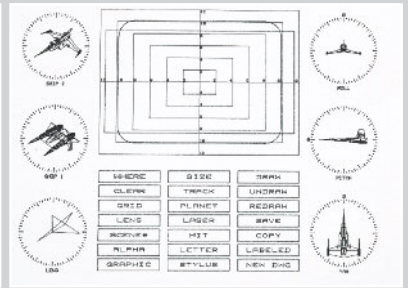
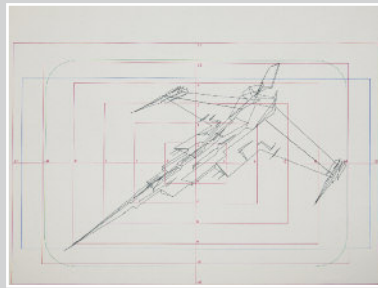
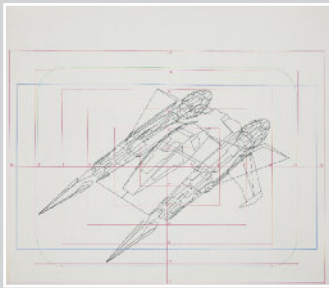


to have as few wires as possible, so each half was finished and single fiber optic strands were then threaded into the model, then bundled at the light source, to ensure that all of the lights would be continuously lit up during filming. This strategy proved to be a new standard in this field.

PROVENANCE From the Collection of Colin Cantwell

Approximately 34 by 23 by 12 inches

\$250-500



498
BUCK ROGERS IN THE 25TH CENTURY TV SERIES PRODUCTION MATERIALS

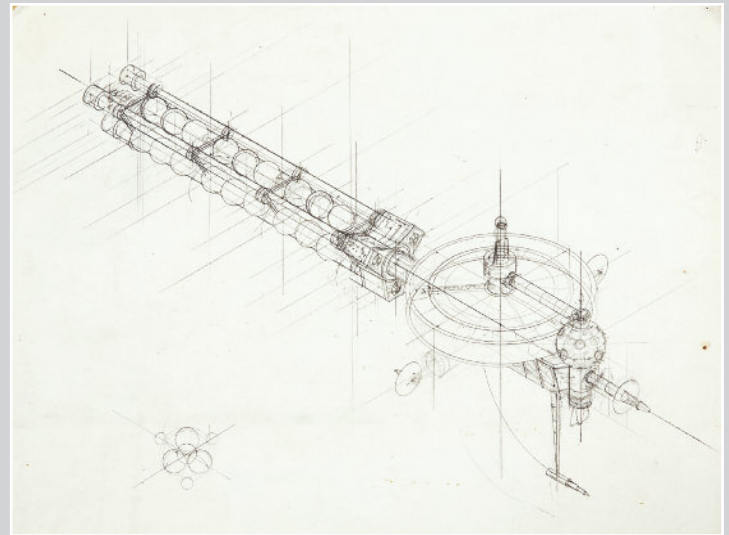
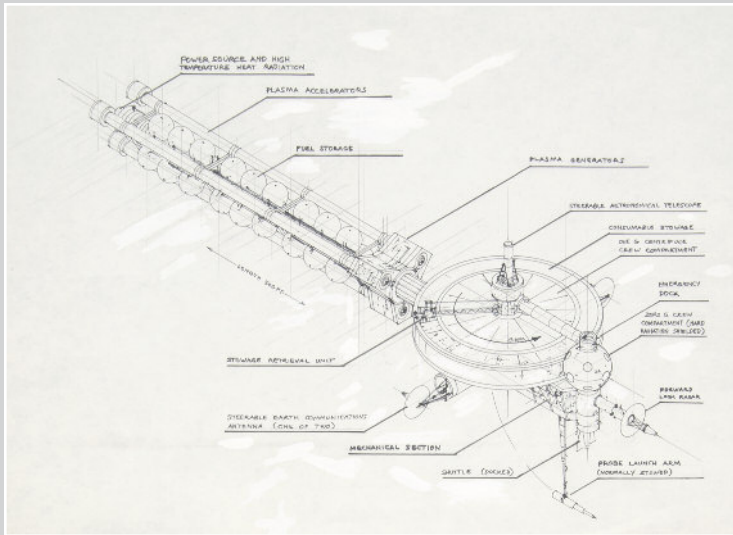
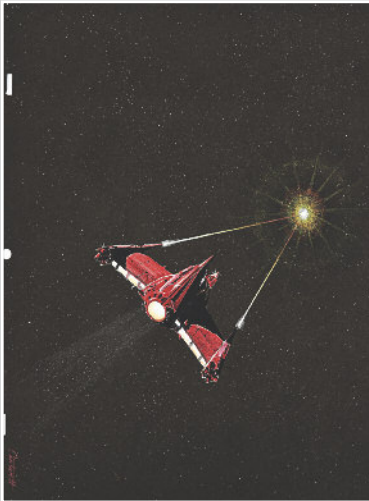
PARTIAL

An assortment of production materials from *Buck Rogers in the 25th Century* (Glen A. Larson, 1979-1981), including two full-color Starfighter illustrations (colored pencil) by Colin Cantwell, five motion control system diagrams (for ship special effects plotting), and one illustration of the interactive control panel. In 1979, Cantwell developed a revolutionary new device called an interactive motion control system. This allowed animators to more easily simulate the movements of the spacecraft during the design phase of space battles in the *Buck Rogers* TV series. Cantwell subsequently proposed the creation of the Universal Hartland special effects facility. Included in this lot are two full-color original illustrations by Cantwell, one of the Buck Rogers Starfighter and the other of one of the Marauder ships. These works were done in colored pencil and glued onto illustrative backgrounds, much like an animation cell. (Cantwell also worked with UCLA to create the university's animation degree and was their first animation graduate; he also worked and trained with Disney animators.) These illustrations were done utilizing the same media and methodology as the eight *Star Wars* illustrations also offered in this sale. Also included are five motion control system diagrams (showing the ships) and illustrations of the interactive control panel and plotter.

PROVENANCE From the Collection of Colin Cantwell

Largest, 17 by 14 inches

\$250-500



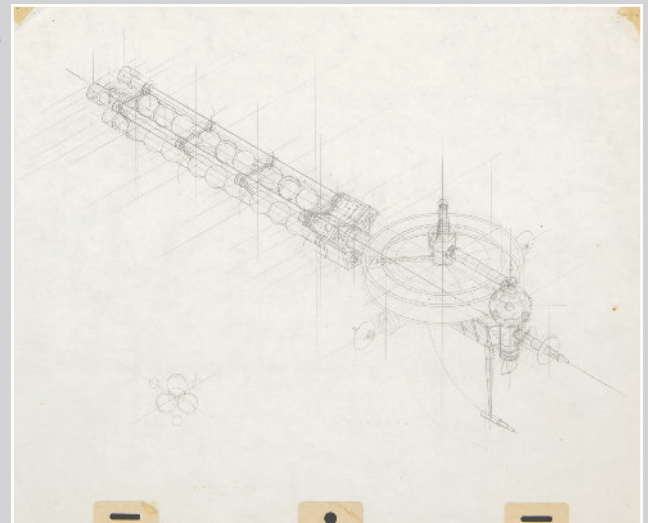
499
OMNIMAX VOYAGE TO THE OUTER PLANETS ORIGINAL SPACESHIP ILLUSTRATIONS

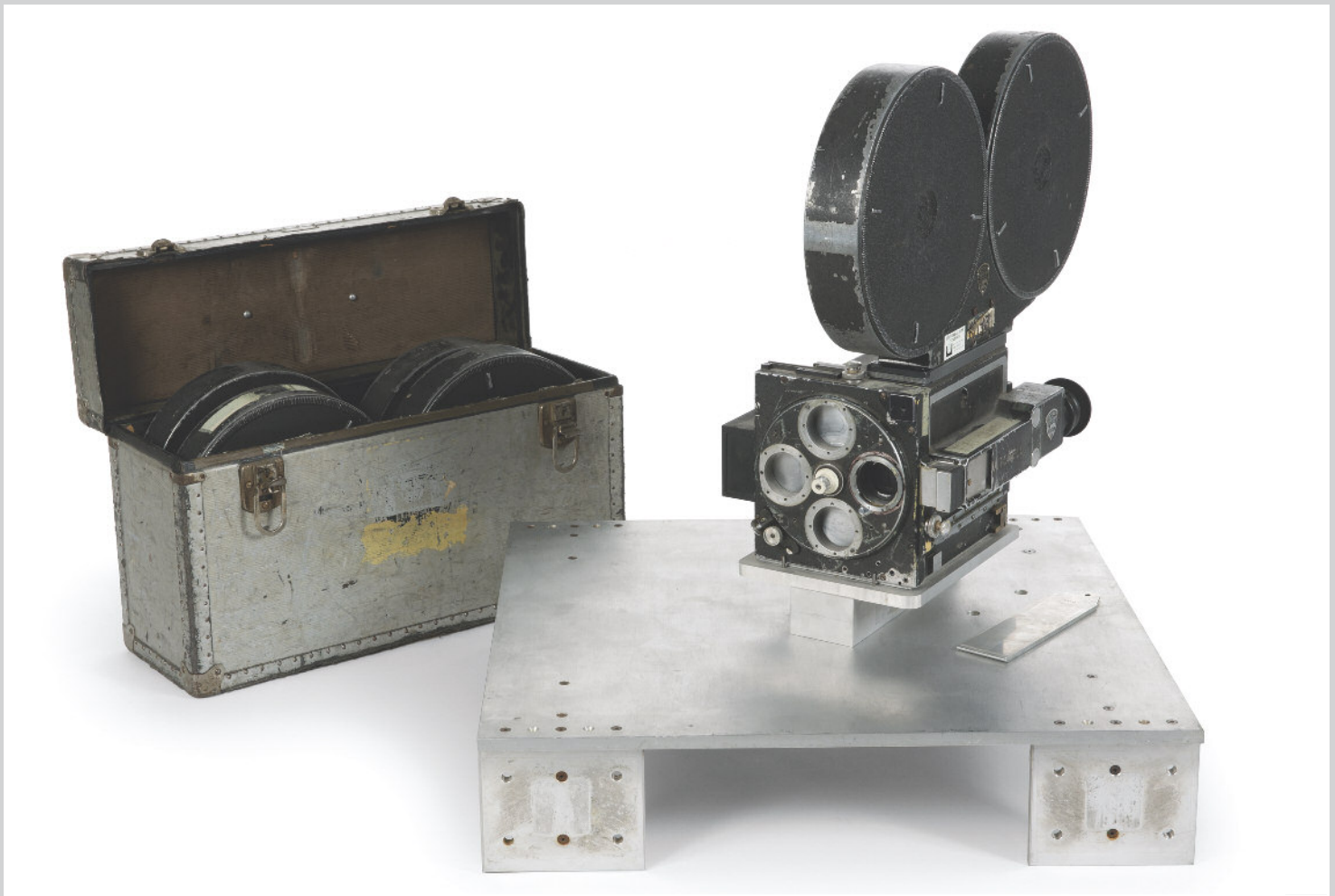
Two original spaceship design illustrations from *Voyage to the Outer Planets* (Omnimax, 1973). One is the original design done in pencil, and the other is pen and ink with notations. From the collection of Colin Cantwell, who was the writer and director of the first Omnimax film, *Voyage to the Outer Planets*. In 1973, at the Reuben H. Fleet Space Theater Planetarium in San Diego, California, Cantwell wrote, designed, and directed the first Omnimax spherical projection movie, *Voyage to the Outer Planets*. Omnimax is now known as IMAX. This is the original spaceship design illustration. This film was an early multimedia experiment utilizing Omnimax film, 70mm film, and planetarium special effects, using zoom-equipped slide projectors provided by the Reuben H. Fleet Space Theater and its Spitz Space Transit Simulator. The film portrayed a fictionalized manned mission to the outer planets in 2348 as part of a three-year exploratory journey.

PROVENANCE From the Collection of Colin Cantwell

Approximately 13 by 9 inches

\$250-500





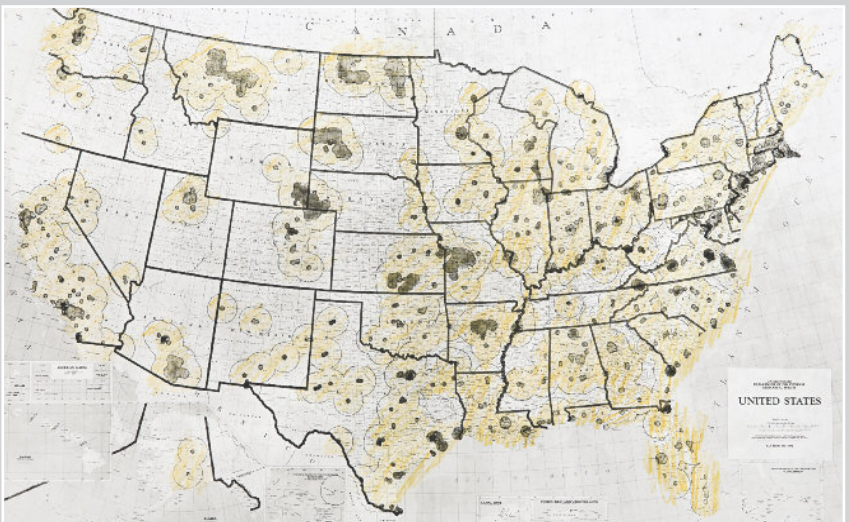
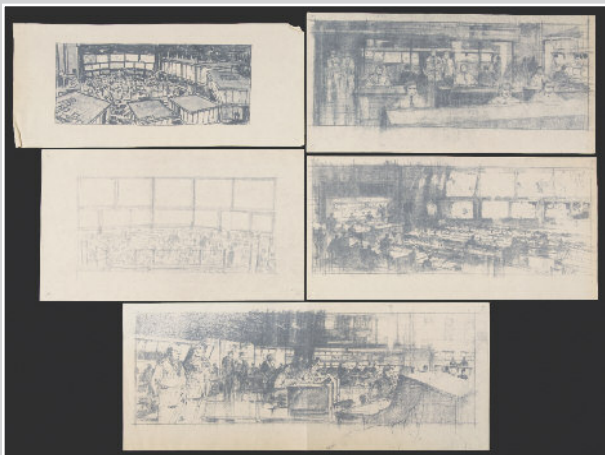
500 WARGAMES 35MM MITCHELL CAMERA CORP MODEL NC WITH STEPPER MOTOR AND THREE FILM MAGAZINES

A customized Mitchell Camera Corp Model NC 35mm camera used in *WarGames* (MGM, 1983). Colin Cantwell used this camera for his work on creating NORAD at MGM Studios in Culver City, California. The 35mm Mitchell Camera Corp cameras (the GC, NC, and BNC models) are historically viewed as “the cameras that made the movies,” and visual effects cameramen continue to use them to this day (particularly to make use of stop motion and high-speed capabilities and precision). In one of his last Hollywood projects, Cantwell was asked to design the NORAD war room scenes for the movie *WarGames*. The 12 giant War Room wall screens were programmed by Cantwell in a rush environment where each screen’s programming occurred the night before filming. These “large monitors” were, in fact, about 6 by 8 inch Hewlett Packard computer monitors that were enlarged for dramatic movie effects (see other lot offering). The Mitchell Corp NC/BNC was popular in the filming of major motion pictures from the 1930s through the late 1960s, though they were expensive, and only around 30 per year were made at the height of production. Mitchell purportedly produced 364 (model numbers 1-365; there was no #13), and the NC was the smaller model. NC is an acronym for News Camera. This example offered for sale is Model No. 338. Cantwell used this particular camera for his work in these practical effects in *WarGames* with the NORAD scenes filmed at MGM Studios (now Sony) in Culver City. Includes a Bodine 23T2BEHD HY-Sync AC Synchronous DC Stepping Motor, which is mounted on the camera. Three Mitchell Camera Corp 35mm, 1,000-foot film magazines (two Model NC10B and one Model NC10) are included as well as one wooden case that holds two magazines. Also included is an industrial grade custom plate mount used during the production of *WarGames*.

PROVENANCE From the Collection of Colin Cantwell

Sizes vary

\$2,500-5,000



501 WARGAMES COLLECTION OF SPECIAL EFFECTS EQUIPMENT, CUSTOM VINTAGE HP COMPUTERS AND DISPLAYS, PRODUCTION NOTEBOOK, STORYBOARDS, MAPS, MODEL, AND SCREENPLAYS, AND RELATED MATERIAL

A collection of customized HP computing equipment and other production material used in *WarGames* (MGM, 1983). Colin Cantwell used this equipment and related material for his work on creating NORAD at MGM Studios in Culver City, California. These displays were designed to match the NORAD look by using special filters and software. In one of his last Hollywood projects, Cantwell was asked to design the NORAD war room scenes for the movie *WarGames*. The 12 giant War Room wall screens were programmed by Colin in a rush environment where each screen's programming occurred the night before filming. These "large monitors" were, in fact, mini customized Hewlett Packard computer monitors that were enlarged for dramatic movie effects. This lot includes three sets of equipment that were set up in front of each camera so that each of the three monitors could be filmed: an HP custom code writing green image display, no model number, and a modified HP 1336 A (two stand-alone monitors) and 1336 P power supply (three of each piece, nine total). These were custom modified medical displays that were converted by having picture tubes with special phosphors to produce the seven colors needed for the war games monitors. Included are all three pieces of equipment for each setup, one for each of the three cameras; nine pieces total for each of the three systems: one monitor that is 20 by 8 by 8 inches, one monitor that is 20 by 8 by 6 inches (x3), and one power supply that is 14 by 8 by 6 inches (x3). In addition, there is a fourth, slightly modified set of the above three items, which were used by Cantwell in programming the content for the NORAD screens for the next day's shootings (same dimensions as outlined above). Also included in this lot: manual for the HP 1336 A&P equipment; stage plan for the shooting of the war room scenes; technical production schematic; five production blueprint storyboards for the NORAD war room; map and diagrams of *WarGames* studio location at MGM Culver City; scale model of *WarGames* MGM Culver City Sound Stage 16; illustration/diagram of image projection paths for shooting the movie (two copies); NORAD image of U.S. Air Bases (one black and white, one with red as printed by the HP printer); the first illustration/proposal of the *WarGames* screens (13 pages loose, some with hand illustrations); later arrangement of NORAD screens; multiple pages showing screens as the movie progressed (26 pages in a black three-ring binder, with notes and hand illustrations), *WarGames* 35mm still picture camera with custom bracket and interface used to check camera alignment; *WarGames* Production Notebook with Final Draft of Screenplay ("FINAL DRAFT" dated January 6, 1982; 132 pages), script is bound in a black three-ring binder and includes handwritten notes from Cantwell throughout; a *WarGames* Production Script marked "29" ("FINAL DRAFT," dated July 8, 1982; 116 pages), script is loose bound with two brass brads; and a map illustrating layout of the War Games rapidly expanding attack on the United States.

PROVENANCE From the Collection of Colin Cantwell

Multiple pieces, very heavy

\$1,000-1,500



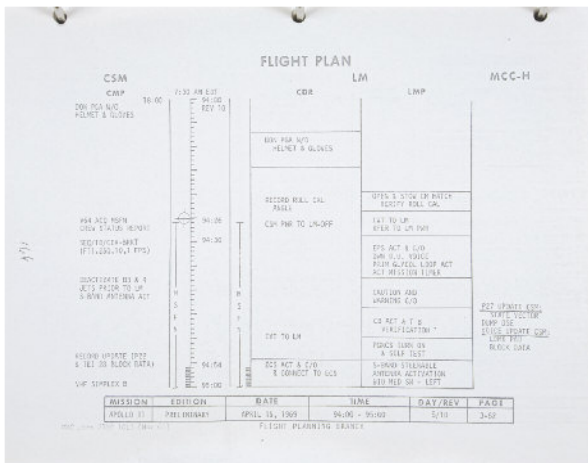
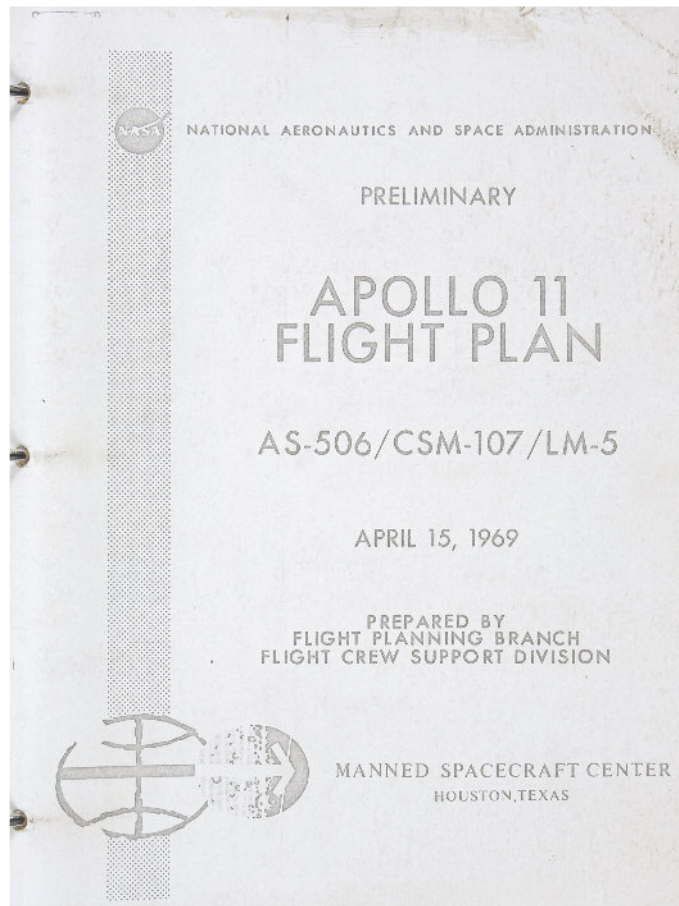
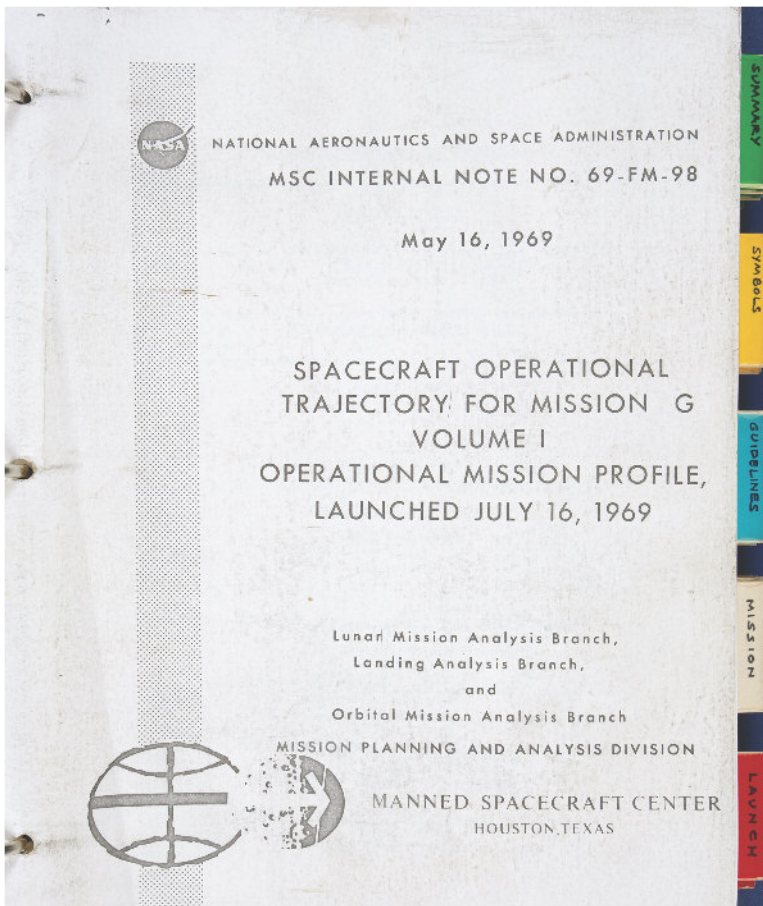
502 ORIGINAL NASA APOLLO 11 FLIGHT PLAN (TWO VOLUMES)

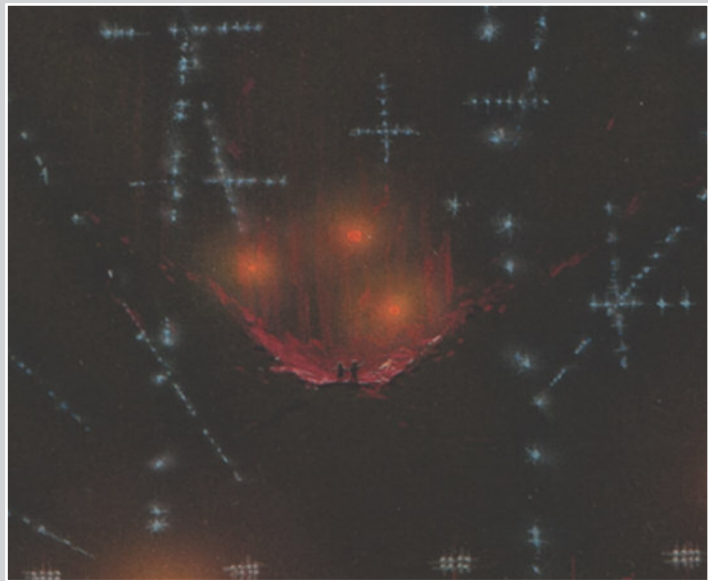
A set of the original NASA Apollo 11 flight plans used by Colin Cantwell in working with NASA, CBS, and Walter Cronkite on the historic moon landing broadcast. From the collection of Cantwell, who worked for NASA as a public information liaison and was positioned behind Cronkite in the CBS studio and provided real-time flight information to Cronkite while CBS broadcast the Apollo 11 moon landing on live television in July 1969. Volume 1 is titled "APOLLO 11 FLIGHT PLAN" and Volume 2 is titled "APOLLO 11 SPACECRAFT OPERATIONAL TRAJECTORY." Volume 1 is titled on the inside cover "PRELIMINARY APOLLO 11 FLIGHT PLAN, AS-506/CSM-107/LM-5, APRIL 15, 1969." The heading reads "National Aeronautics And Space Administration." The footing reads "PREPARED BY FLIGHT PLANNING BRANCH, FLIGHT CREW SUPPORT DIVISION, MANNED SPACECRAFT CENTER, HOUSTON TEXAS." Volume 1 is in a three-ring binder with a number of tabbed sections, including "ABBR," "UPDATE FORMS," "FLIGHT PLAN," "CSM/LM 94:00 GET," "LM JETT 128:00 GET," "DTO," "CONSUMABLES," "SUMMARY FLIGHT PLAN," "SUMMARY OP1-1 FLIGHT PLAN," and "OPT-1 SUMMARY FLIGHT PLAN." It is hundreds of pages of technical diagrams, specifications, and other scientific and detailed information. Volume 2 is titled on the inside cover "SPACECRAFT OPERATIONAL TRAJECTORY FOR MISSION G, VOLUME I, OPERATIONAL MISSION PROFILE, LAUNCHED JULY 16, 1969." The heading reads "National Aeronautics And Space Administration, MSC Internal Note No. 69-FM-98, May 16, 1969." The footing reads "Lunar Mission Analysis Branch, Landing Analysis Branch, and Orbital Mission Analysis Branch, MISSION PLANNING AND ANALYSIS DIVISION, MANNED SPACECRAFT CENTER, HOUSTON TEXAS." Volume 2 is in a three-ring binder with a number of tabbed sections, including "SUMMARY," "SYMBOLS," "GUIDELINES," "MISSION," "LAUNCH," "EPO," "TLI," "FREE RETURN," "POST TLI," "TL COAST," "LO1.1," "LO1.2," "LO1.2 - UNDOCK," "UNDOCK - TD," "CSM PLANE CHANGE," "LM ASCENT," "RENDEZVOUS," "LM JETT - TEI," "TEI," "TE COAST," "ENTRY," "INPUT DATA," and "REFERENCES." It is hundreds of pages of technical diagrams, specifications, and other scientific and detailed information. The rarity and significance of this historic collection cannot be overstated.

PROVENANCE From the Collection of Colin Cantwell

12 by 11 by 6 inches

\$10,000-15,000





**503
CLOSE ENCOUNTERS OF THE THIRD KIND PRE-PRODUCTION
DEVIL'S TOWER ILLUSTRATION FOR COMPUTER SPFX EXPERIMENTS**

A large pre-production illustration of Devils Tower from *Close Encounters of the Third Kind* (Columbia, 1977). Created by Colin Cantwell for Steven Spielberg, the full-color illustration portrays the alien descent in front of Devils Tower, with two principal characters and the throngs of science and military observers that might appear on screen. From the collection of Cantwell, who worked on developing a new special effects technology on Spielberg's *Close Encounters of the Third Kind*. This large original illustration is a "side effect from a very expensive failure," according to artist and special effects pioneer Cantwell. During pre-production, Spielberg explored the possibility of using computer graphics for the scene with the alien spacecraft. Cantwell worked with a company that had done work for the military with ray tracing software. They needed a test of how the alien ships would appear with this experimental technology, using ray tracing software on IBM punch cards. They used the most powerful (non-military) computer available at the time; the cooling for this system employed two and a half blocks of water cooler towers working at maximum to prevent the computer from frying while it did the computations. This piece is a colored pencil illustration of Devils Tower in Wyoming that was used in this experiment, which was kept secret following production. The experiment resulted in one Polaroid image, and it did do what it was supposed to do, but the technology required to power it on a mass scale was not available. According to Cantwell, it was the most expensive photo produced since a camouflage study of a pine tree by the military. Cantwell was asked to keep it secret for three years, and they agreed not to charge him for the cost of that frame of film. Spielberg then decided to do it "the old-fashioned way" and arranged for Doug Trumbull to do it the tried-and-true way, with miniatures in a smoke-filled tunnel. Devils Tower was used as a plot element and as the location of the climactic scenes in *Close Encounters of the Third Kind*.

PROVENANCE From the Collection of Colin Cantwell

Approximately 35 by 23 inches

\$1,000-2,000

**504
ALIENS ORIGINAL FIRST DRAFT SCREENPLAY**

An original first draft of the movie *Aliens* (20th Century, 1986) by James Cameron, dated February 26, 1985. This screenplay was sent to Colin Cantwell in an effort to persuade him to work on the production following his work on a number of other important science fiction films, such as *2001: A Space Odyssey*, *Star Wars*, *WarGames*, and *Close Encounters of the Third Kind*. The script has "COLIN CANTWELL" written on the upper right corner of the front cover and is hand numbered "24" on the back of the last page in red. This script was produced by 20th Century Fox and has "Property of..." printed on the front cover. Cantwell did not ultimately work on this film, but he did save this early draft of the script.

PROVENANCE From the Collection of Colin Cantwell

11 by 9 inches

\$100-250

