Having worked on the original Star Wars trilogy as an art director and then production designer, I have discovered that the beauty of the finished product could only be realized when the original ideas were built on a solid technology foundation. The making of Star Wars is a process that begins long before the first film is shot, and it is the attention to detail that makes the final product so exciting. From the concept drawings to the final models, each step is crucial and must be done with precision. The result is a film that is as visually stunning as it is emotionally engaging.

In this book, I will share my experiences and insights from my time on the Star Wars films. I will discuss the creative process, the challenges and successes, and the lessons I learned along the way. I hope that this book will inspire others to pursue their passions and to never stop pushing the boundaries of what is possible.

The Star Wars films are a true masterpiece, and I am honored to have been a part of their creation. I hope that you will enjoy reading this book as much as I enjoyed working on the films.

Thank you for choosing to read this book. I hope you find it informative and enjoyable.

Mike McCallum

Preface

Foreword

M
ike McCallum, an art director and production designer on the Star Wars films, shares his insights and experiences in this book. He provides a behind-the-scenes look at the making of the films and offers valuable advice for those interested in pursuing a career in film production design.

Foreword

Working on the Star Wars films was an amazing opportunity for me. I was able to work with some of the greatest designers in the industry, and I learned so much from them. The experience taught me the importance of collaboration and the value of hard work.

I hope that my experiences will inspire others to pursue their dreams and to never stop pushing the boundaries of what is possible. I believe that anyone who has a passion for film can make a difference in the industry, and I encourage you to follow your heart and pursue your dreams.

Thank you for reading this book. I hope you find it inspiring and informative.

Gavin Bocquet

Production designer, Episode VI: Return of the Jedi

About the Author

Gavin Bocquet is a production designer and art director with over 20 years of experience in film and television. He has worked on numerous films and television series, including The Mandalorian, The Mandalorian: The Apprentice, and The Mandalorian: The Marshal. He is known for his innovative designs and his ability to bring complex concepts to life on screen.

Gavin was born and raised in England, where he developed a love for film and design. He attended the Royal College of Art, where he studied set design and production design. He has worked on numerous films and television series, including Star Wars: The Force Awakens, Star Wars: The Last Jedi, and Star Wars: The Rise of Skywalker.

Gavin's work has been recognized with numerous awards, including a BAFTA nomination for Best Production Design for The Mandalorian. He is a member of the Society of Art Directors and the Art Directors Guild.

Gavin is currently working on the Star Wars series The Mandalorian: The Apprentice, and he is excited to bring new and exciting designs to the screen.

Thank you for reading this book. I hope you find it informative and inspiring.
S

Star Wars: The Blueprints give a voice to the Star Warsedula

and development of the masterpiece of modern cinema, the Star Wars universe. These beautifully illustrated books, published by Ballantine Books in 1977, offer a unique glimpse into the creative process behind the legendary films. The Blueprints provide insights into the design and construction of Iconic sets and vehicles, revealing the artistry and craftsmanship that went into bringing these visionary creations to life.

INTRODUCTION

In the introduction of Star Wars: The Blueprints, Alex Tomkins reflects on the history of film art departments and the significant role they play in shaping the visual narrative of a film. The introduction highlights the unique approach taken by the Star Wars art department, which was led by John Barry and his team. Tomkins emphasizes the importance of the art department in translating the director's vision into tangible reality, from concept drawings to final frames.

According to Tomkins, the art department serves as a key player in the filmmaking process, working closely with directors, designers, and other creative teams to bring the director's vision to life. The introduction mentions the collaboration between the art department and the visual effects team, highlighting the importance of communication and understanding between these departments. Tomkins also notes the influence of previous art departments, such as those in the United Kingdom, on the development of the Star Wars art department.

The introduction concludes with a preview of the book's contents and a statement about the value of the Blueprints series. Tomkins mentions that the book will offer a unique opportunity to explore the art department's role in the creation of Star Wars, providing insights into the design and construction of iconic sets and vehicles. The introduction sets the stage for an in-depth exploration of the art department's creative process, offering readers a glimpse into the world of Star Wars filmmaking.
how we were going to make it work. There’s the story of the droid prototype "mechanical arm arrangement; preparations couldn’t begin until January, the date of this movie’s re-release. The theatrical poster for Douglas Trumbull’s Silent Running (1972) shows the film’s angular robots. Ralph McQuarrie, who headed up the mechanical effects department at Elstree to make R2-D2 a physical reality; they would have to fill in a hundred variables naturally left by McQuarrie’s airy if brilliant design work. In turn, the art department would work hand-in-hand with John Stears, who headed up the mechanical effects department. (Much to Louise narrowed; McQueen’s tiny figure stood out.)

But of course, this was all going on at the same time that we were trying to go to the location stuff off. We had to get truckloads of stuff sent off pre-made to Tunisia, so they could start building sets there. And it was all going on at nearly the same time as we were building off Kenny and Artoo. That was a really bad patch for me—the two robots were a nightmare to build."

"I arrived, and I think there were a couple of people near me, but they hadn’t had their hair cut; they were actually still wearing capes," Reynolds says. "So I remember I had just gotten up in the morning; I had a little drum for Kenny to get into to establish the size of Artoo."

"So we got Kenny and saw what he could do physically, very strong, fortunately, because it’s very hard to move. But of course, this was all going on at exactly the same time we were trying to get the location stuff off. We had to get truckloads of stuff sent off pre-made to Tunisia, so they could start building sets there. And it was all going on at nearly the same time as we were building off Kenny and Artoo. That was a really bad patch for me—the two robots were a nightmare to build."
The power trench set was used for two short but key scenes on the Death Star: Ben switching off the tractor beam, along with Luke and Leia’s swing across the chasm. In both cases, the chasm floor was in reality only a few feet below the actors, hence a note on one of the blueprints to prepare for a “high camera tilt down for matte shot lift sequence.” ILM would add the matte painting of the chasm in post.

The seemingly massive center “cores” that hang over the trench when Luke and Leia make their dramatic swing to safety with the hanging cores (drawing no. 229) in plain view. Much of the Death Star set was constructed with pieces created by an outside fabricator found by Reynolds, who injected a mixture of fiberglass and resin into concrete molds. This technique allowed the sets to be completed on time.

“A single Death Star set was built on Stage 2. It was first used for Luke and Leia’s swing and then redressed for Obi-Wan’s scene in which he turns off the tractor beam. The Death Star set is prepared for filming.

The seemingly massive center “cores” that hang over the trench when Luke and Leia make their dramatic swing to safety with the hanging cores (drawing no. 229) in plain view. Much of the Death Star set was constructed with pieces created by an outside fabricator found by Reynolds, who injected a mixture of fiberglass and resin into concrete molds. This technique allowed the sets to be completed on time.

“The power trench set was used for the two short but key scenes on the Death Star: Ben switching off the tractor beam, along with Luke and Leia’s swing across the chasm. In both cases, the chasm floor was in reality only a few feet below the actors, hence a note on one of the blueprints to prepare for a “high camera tilt down for matte shot lift sequence.” ILM would add the matte painting of the chasm in post.

The seemingly massive center “cores” that hang over the trench when Luke and Leia make their dramatic swing to safety with the hanging cores (drawing no. 229) in plain view. Much of the Death Star set was constructed with pieces created by an outside fabricator found by Reynolds, who injected a mixture of fiberglass and resin into concrete molds. This technique allowed the sets to be completed on time.

“A single Death Star set was built on Stage 2. It was first used for Luke and Leia’s swing and then redressed for Obi-Wan’s scene in which he turns off the tractor beam. The Death Star set is prepared for filming.

The seemingly massive center “cores” that hang over the trench when Luke and Leia make their dramatic swing to safety with the hanging cores (drawing no. 229) in plain view. Much of the Death Star set was constructed with pieces created by an outside fabricator found by Reynolds, who injected a mixture of fiberglass and resin into concrete molds. This technique allowed the sets to be completed on time.

“A single Death Star set was built on Stage 2. It was first used for Luke and Leia’s swing and then redressed for Obi-Wan’s scene in which he turns off the tractor beam. The Death Star set is prepared for filming.
The Elstree art department had to match the detailed underside of the ILM Falcon model when preparing the technical drawings.

above
Very early in preproduction, Marcon Fabrications Ltd. examined the Empire production office and pointed out that its facility— with hangar doors that were 160 feet wide and with 60-odd feet clearance to the eaves—was big enough for the re-creation of the Millennium Falcon. For this ship, solo’s pirate ship was to be constructed full-sized, but the metal armature job was so enormous that it had to be farmed out. Consequently, a year after work had begun, Norman Reynolds, Bill Welch, and Alan Tomkins, “boarded a tiny Cherokee plane at the Elstree airfield to fly to Pembrokeshire to see the Falcon being constructed.”

According to unit publicist Alan Arnold, who accompanied them, “it was a bitterly cold morning.” Marcon was a firm of maritime engineers in Wales, 260 miles southwest of London. Upon arriving at Pembroke Docks, the Empire crew examined the 23-ton prop. Talk in the town pub was that Marcon was building a genuine spaceship, perhaps because the company, about a decade before, had made the iconic centrifuge for 2001.

“I did fly down once, but the overriding thought in my mind was actually coming back in this small plane, because we were losing height and being buffeted around in that little plane. I really thought the game was up,” remembers Reynolds. “I really thought we wouldn’t make it there to begin with, because we were losing height and being buffeted around in that little plane. I remember thinking, ‘Well, I’m not going to finish Empire after all.’”

The Falcon had to be reconstructed and redrawn in part based on little clips of 35-millimeter film. Because no one had anticipated the success of Star Wars, the previous ship had not been properly photographed and catalogued, and the actual set had wasted away to almost nothing. Indeed, Dawking’s blueprint (no. 166A) instructs other departments to re-create the craft’s battle damage using photo reference; he also asks for greeblies in the recesses, while shaded areas generally indicated basic cladding beneath applied paneling.

“We had little pieces of film for some parts,” Tomkins says. “It was virtually trying to see the way the top of the set worked and how all the buttons and panels joined to the angle, things like that.”
Star Wars BluePrints (Epic Ink) 1st Print (BML 1103003)

EPILOGUE

Within Vader’s flagship Star Destroyer is his meditation pod, also referred to as his “chamber,” where the dark side equivalent to Jedi meditation takes place. The set design was by Reynolds and its teeth-like pod halves contain a “floater tooth” for camera or lighting access. The script had described the chamber as follows: “a dark cubicle is illuminated by a single shaft of light from above. The brooding Dark Lord sits on a raised meditation cube.” It was up to the production designer to flesh it out.

“Tallis at a loss at quite what to do for that,” says Reynolds. “But certain things take a certain amount of time to prepare: Drawing takes two or three weeks, depending, so the making of it would be say, two months, and then installing it in the set is more time needed. The greatest spur to coming up with a design is to know that the date is coming fast upon you. Yet I had reached a point of still not knowing quite what to do. I was literally sitting in the kitchen at home, wondering what on earth I was going to do for this.

“Well, I thought, this guy suffers from asthma and has alopecia, so maybe he just goes into a chamber, and it’s filled with purified air and other materials that regenerate him. Then I came up with that idea of using a cube like they used here. I thought that might be the bell. I knew that while filming at the location, that might make something, and then later became a medallion.”

Armed with this concept, Reynolds worked up the blueprints in conjunction with Reg Bream. “Reg was so fast,” says Tomkins. “We all aspired to the level of his drawings. There’s a marvelous one of Darth Vader’s pod with these big teeth coming down. Reg was the top draftsman who never wanted to do anything else but draw, and who was an absolute master with a pencil.”

Reynolds adds that actually building the pod was another matter. “Bill Welch did a first-class job,” says Reynolds. “It was a very tricky thing to evolve, develop, and actually make.”

STAR DESTROYER II

SET: Star Destroyer [pgs. 128–129]
DETAIL: Vader’s Meditation Pod    DRG. NO.: 276
SCALE: 1 inch    DATE: February 16, 1979
DRAWN BY: Reg Bream

above left

In Empire, the Emperor makes his first appearance, albeit only as a hologram. To initiate their trans-galactic conversation, Vader kneels on his hologram pod, the base and top of which was to be lit through Perspex panels. To help his department visualize what would only be completed in post, Reynolds drew several conceptual sketches that showed the relative sizes of the Emperor and Vader: To visually convey his dominance, the former was to be larger, 12 or 13 feet to Vader’s 6 foot, 6 inches.

During principal photography and until fairly late in postproduction, the idea was that the Emperor would enter through a kind of inter-dimensional door. Ultimately, Lucas decided to show only the Emperor’s head as a giant hologram.

left

The Emperor makes his holographic appearance in The Empire Strikes Back.
As the script developed, so did Jabba’s barge, into the biggest set Lucasfilm had ever built, or location, or Star Wars set built on location (in Buttercup Valley, Yuma, Arizona, which had prettier and more accessible sand dunes than those in Tunisia). With a maximum elevation of about 40 feet, a width of 42.6 feet, and a length of 135 feet (blueprint no. 40), stupidly built by his own means, the barge represented a contract on Reynolds’s art department of disbelief: “Building what? Building where?”

Assistant art director Chris Campbell says, “You see streets and whole towns that are really huge, but, for a single set, this is probably it.”

Reynolds was given a million dollar budget to clear the desert of all vegetation over a 4-acre area, and to construct a chain-link fence around the whole locale. There was concern that the set would be literally carried off piece by piece by fans, so guards were posted twenty-four hours a day. Timber and labor were shipped in, the latter from Los Angeles, but the blueprints were once again drawn in England. A worry of producer Jim Bloom and Reynolds was the sails themselves, which went through several designs.

“We were building away up there on this elevated platform, 15 or 16 feet up, and it was like a forest of these great 12-foot-by-12-foot timbers,” says Reynolds. “In the afternoons, I noticed that there would be this wind coming up, so it occurred to me that if it got very windy and the sails were up, then it would actually tear them all off! So I found quite a well-known yachtsman and he devised a rig for lowering it all very, very quickly, which could have saved our bacon. It never actually transpired. It was never really windy enough, but at least my mind was at rest.”

While the yachtsman, “Commodore” Warwick Tompkins, helped with the sails and rigging, issuing orders to his twelve-man crew, Welch’s construction team built the barge in thirty-eight days, a job that normally would have taken four months. In the end, the total set would cost $2.5 million for only a few minutes of screen time during which Jabba’s barge, the good guys on the skiff, and more bad guys on a second skiff engage in a do-or-die battle. A miniature of the barge would be blown to bits at ILM for the scene’s climax.
PLAN of CHIEF'S HUT (yellow tree #6) AND HUTS 4 6 7
scale 1:50
The Ewok village was another elevated set, but built even higher than usual—20 feet off the studio floor. Actors and crew would get to the set via a forklift. Housed in Stage 3, which had been reconstructed following The Shining fire (the first set to occupy the rebuilt stage had been Raiders’ Well of Souls), each Ewok hut was made up of composite vertical struts, with door and window openings assembled around composite small branch hoops, and finished with a small spread over their bathroom areas. All of this was supported by value inserted into the great fake trees at the base and top of each hut base.

The trees and trees were surrounded by a scenic cyclorama painted to match the location shoot that would take place in a redwood forest in Northern California (near Crescent City). Most of the scenes on set would be filmed in simulated night or twilight, which would match the lighting of the location exteriors. The smaller trees on set were live ones, which provided realism to the décor. Many of the Ewok forest elements would be recycled for the next set to occupy Stage 3, the Imperial landing platform.

“The Ewok village plan was very interesting and was a fun thing to build, to provide the maximum vertical angle,” says Reynolds. “I determined the level of the set floor to be exactly halfway between the stage floor and the stage ceiling. I had never done that before. Everyone was very nervous to begin with, but we did have protective handrails and that sort of stuff, so it did all work out.”

The Ewoks were portrayed by little people wearing five-piece suits with full head masks, elements of which had been cast in the plasterers’ shop. “I was second unit director for six weeks, and they put me on the Ewok village, which I started during the end party,” says Christian. “We were having a blast; these things were the Ewoks. And the more I shot what he wanted, the more I shot what he wanted. ‘Oh, have the babies dancing, and do this and do that.’ We spent ten days shooting the Ewoks dancing and falling and doing all the things for the whole ending sequence.”

“I did a series of drawings of Ewoks for fun,” says Peterson. “You know, after a while you get pretty tired of Ewoks. So I drew friendly Ewoks stepping out to meet new people in the woods, but they turn out to be stormtroopers—and the stormtroopers would blast away and you’d have Ewok eyeballs and guts flying.”

Djurkovic’s drawings show the 2-inch diameter handrails, a necessary safety precaution for the elevated set. In drawing no. 100, he notes that the floor was to be made possibly of stripped bark, and that the chief’s hut would be constructed within a hollow tree and house a practical fire. The fire would be used for a scene in which C-3PO tells the Ewoks of the heroes’ adventures.

The Ewok village was another elevated set, but built even higher than usual—20 feet off the studio floor. Actors and crew would get to the set via a forklift. Housed in Stage 3, which had been reconstructed following the fire that caused the whole stage area to be rebuilt. Each Ewok hut was made up of composite vertical struts, with door and window openings assembled around composite small branch hoops, and finished with a small spread over their bathroom areas. All of this was supported by value inserted into the great fake trees at the base and top of each hut base.

The trees and trees were surrounded by a scenic cyclorama painted to match the location shoot that would take place in a redwood forest in Northern California (near Crescent City). Most of the scenes on set would be filmed in simulated night or twilight, which would match the lighting of the location exteriors. The smaller trees on set were live ones, which provided realism to the décor. Many of the Ewok forest elements would be recycled for the next set to occupy Stage 3, the Imperial landing platform.

“The Ewok village plan was very interesting and was a fun thing to build, to provide the maximum vertical angle,” says Reynolds. “I determined the level of the set floor to be exactly halfway between the stage floor and the stage ceiling. I had never done that before. Everyone was very nervous to begin with, but we did have protective handrails and that sort of stuff, so it did all work out.”

The Ewoks were portrayed by little people wearing five-piece suits with full head masks, elements of which had been cast in the plasterers’ shop. “I was second unit director for six weeks, and they put me on the Ewok village, which I started during the end party,” says Christian. “We were having a blast; these things were the Ewoks. And the more I shot what he wanted, the more I shot what he wanted. ‘Oh, have the babies dancing, and do this and do that.’ We spent ten days shooting the Ewoks dancing and falling and doing all the things for the whole ending sequence.”

“I did a series of drawings of Ewoks for fun,” says Peterson. “You know, after a while you get pretty tired of Ewoks. So I drew friendly Ewoks stepping out to meet new people in the woods, but they turn out to be stormtroopers—and the stormtroopers would blast away and you’d have Ewok eyeballs and guts flying.”

Djurkovic’s drawings show the 2-inch diameter handrails, a necessary safety precaution for the elevated set. In drawing no. 100, he notes that the floor was to be made possibly of stripped bark, and that the chief’s hut would be constructed within a hollow tree and house a practical fire. The fire would be used for a scene in which C-3PO tells the Ewoks of the heroes’ adventures.
above

Creating the set dressing of the Theed Plaza on the back lot at Leavesdon, early summer 1997 (the upper portions of the buildings would be added digitally by ILM in post) are: dressing/props charge hand Peter Watson, dressing props supervisor Martin Kingsley, and set decorator Walpole.
Thed Plaza

Episodes I

Set: Thed Plaza (pgs. 274–275)

Detail: Building No. 3, Main Plan & Elevation

DRG. NO.: 416    SCALE: 1/4 inch    DATE: June 18, 1997

Drawn by: Paul Cross

Set: Thed Plaza

Detail: Exterior Main Hangar Entrance

DRG. NO.: 329    SCALE: 1/4 inch    DATE: May 21, 1997

Drawn by: Paul Cross

Set: Thed Plaza

Detail: Building No. 5, Elev., Plan, Sect. & Detail 1

DRG. NO.: 471    SCALE: 1/4 inch, 1 inch    DATE: June 17, 1997    Drawn by: Jane Clark Pearce

On the Leavesden back lot, the Thed Plaza set was built to only 20 to 25 feet; the rest would be digital extensions, summer 1997.

A detail is from an ILM Thed model.

On this maquette of Thed Plaza the bluish portions would all be digital extensions of the white/built portions.

In the final film, Thed Plaza is seen complete with digital extensions.

At ILM are miniatures of Thed Plaza and the estuary.

The process of creating digital extensions from physical models was complex and challenging, requiring precise attention to detail to ensure that the digital elements seamlessly blended with the physical models. The team at ILM worked closely with the production designers to ensure that the digital extensions accurately represented the intended look and feel of the Thed Plaza set.

The Thed Plaza set was a significant undertaking, requiring the collaboration of a diverse team of artists, engineers, and technicians to bring the vision of the Star Wars universe to life. The attention to detail and the meticulous planning that went into the creation of the Thed Plaza set were key to the success of the final film, allowing the audience to fully immerse themselves in the Star Wars universe.
For Star Wars: Episode II, production designer Bocquet moved his art department from England to Australia, taking some of his staff, but also employing several local draftspeople and art directors at Fox Studios in Sydney. In the second movie of the Prequel Trilogy, Anakin Skywalker (Hayden Christensen) returns to Tatooine. Searching for his mother, he first hires a rickshaw to take him and Padmé to visit his old slave master, Watto. Based on Marc Gabbana’s concept art, the practical transport was built on a trolley frame with tires suitable for operation over soft sand, as Lucas once again took production to Tunisia. The day of the shoot, a pickup truck would pull the rickshaw. Fred Hole’s blueprint (no. 462) also notes that parts of the rickshaw were to be painted blue, so that ILM could later make it look like it was floating above the ground being pulled by a droid.

“Another Fred Hole classic,” says Russell. “Not quite such a complicated one as the droid tank, but he just has such a sweet hand. You know, he could make a toilet seat look good.” From Watto, Anakin learns that his mother has married a man named Cliegg Lars, so the Jedi Knight travels to the Lars’s homestead, where audiences first met Luke Skywalker in the original film more than two decades before. “I think the biggest moment was when we all walked onto that location near Nefta, Tunisia,” says Bocquet. “We had reproduced the homestead igloo out there, but it was only really Anthony Daniels, myself, and George who had ever been part of that world, and of course the only two people who had been there were George and Anthony. George never saw us in the set, but is it all right? I have to say, and Anthony tells me, that George looked visibly moved when he walked in onto that completed and dressed location. It was a nice thing. I suppose he knew that we had recreated the whole environment and establishing shot. It was because we had; it was an act, it was all there. We had created a world, it was real, it was real.” Indeed, once again, the homestead was a combination of scenes from the set, but also “ghosts” of the first shot. Lucas asked the props needed to look like they were there, and it was difficult to continue to one idea. “There’s a bar to the head, on the wall, today the bar, there’s a bunch of grass at the set being used for Tatooine,” says Bocquet. “I think there are some articles up about it, too.”

The homestead was a combination of two locations: the berm and surface “igloo” outside of Nefta and the Sidi Driss hotel pit in Matmata, though this time around, thanks to the advances made in effects, the surface and pit could be combined in one shot. “There’s a bar in the hotel, and on the wall, today the bar, there’s a bunch of grass at the set being used,” says Bocquet. “I think there are some articles up about it, too.”

Art director Phil Harvey’s blueprint (no. 25) notes that the homestead layout plan was based on approximated survey measurements and that all measurements were to be rechecked on site. Boxes and crates were to be added as dressing, along with a vaporizer cluster (no. 02), with blue and red bulbs, which recalls the very first blueprint of the “Oil Rig Christmas Tree” created for the first Star Wars. Says Russell: “I love the drawing of the old vaporizer, the homage to the original.”
The blueprint of the Diplomatic cruiser hallway, designated as 001—the first technical drawing executed for Episode III—was another element that brought the Prequel Trilogy art department full-circle to the first drawings created at Elstree. Ironically, though Bocquet’s team built exactly the same amount of the L-shaped corridor as Barry’s had of the Rebel ship, their reference material was limited. “The tricky thing about building this set was that the first film wasn’t really archived very well, because nobody knew it was going to be successful,” Bocquet says. “We had to rely much more on photographs; we only had a few drawings to work from.”

Harvey’s blueprint of the rebuild (no. 001) notes that the wall panels between columns were to float and that several of the doorways were single-sided and non-practical. “The white corridor from the Diplomatic cruiser hallway was fun to do,” says Russell. “We were all watching old DVDs and trying to work out how big it was and how long it was. We couldn’t find any useful drawings from the original set, so we were just guessing in what we wanted.” (See below.) The blueprint collection for the first set took the original drawing of 001, revised since found in the Lucasfilm Archives, along with an extension (MP50).

In addition to the corridor, the Prequel art department constructed 15 of the sets seen in 2003. For the cockpit of the Starfighter in Episode III, David Lee drew up a blueprint (no. 006). “That was a three-and-a-half-wall little cockpit for a flying scene,” says Russell. “George was convinced that ILM could do it with just the seats and blue, but eventually, as a treat, he said, ‘No, you can build it.’ And that was the last thing we built and shot.”

The final frame shows Jeremy Bulloch, who played Boba Fett in the original trilogy, as the pilot to the left of the viewscreen. The cockpit was the last set built for the Star Wars Saga, appropriately at Shepperton Studios where Lucas had filmed decades before on its H Stage.

The re-created Rebel Blockade Runner set was reincarnated as the Episode III Diplomatic cruiser on Stage 7, July 2003.

R2-D2 is in the original corridor; Yoda, Obi-Wan, and Bail Organa are in the re-creation.