

"Visually, Mistress of Evil has even more to offer, relying on a broader array of colors and terrifically imaginative designs deserving a premium theater experience." - **Forbes**

"A fantastical spectacle." - **Forbes**

"Maleficent: Mistress of Evil" Rules International Box Office With \$117 Million... the film marks the third-highest global opening weekend ever for the month of October."

- **Variety**

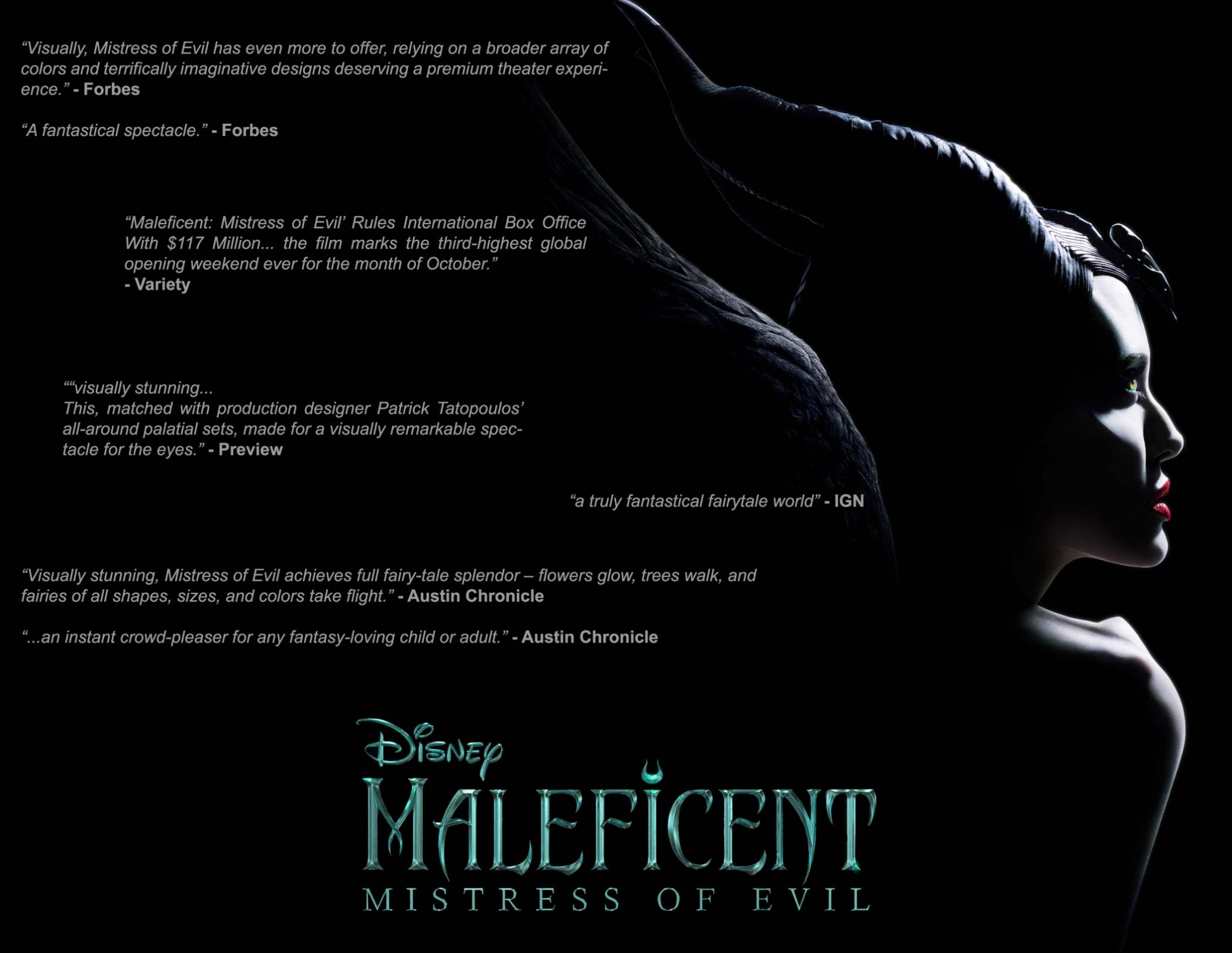
"visually stunning..."

This, matched with production designer Patrick Tatopoulos' all-around palatial sets, made for a visually remarkable spectacle for the eyes." - **Preview**

"a truly fantastical fairytale world" - **IGN**

"Visually stunning, Mistress of Evil achieves full fairy-tale splendor – flowers glow, trees walk, and fairies of all shapes, sizes, and colors take flight." - **Austin Chronicle**

"...an instant crowd-pleaser for any fantasy-loving child or adult." - **Austin Chronicle**



Disney
MALEFICENT
MISTRESS OF EVIL

MALEFICENT: MISTRESS OF EVIL ~ ART DEPARTMENT

Production Designer:	Patrick Tatopoulos				
Supervising Art Director:	Helen Jarvis				
Art Directors:	Toby Britton, Guy Bradley, Greg Fangeaux, Sam Leake, Daniel, Nussbaumer, Andrew Palmer, Jason Virok, Helen Xenopoulos				
Assistant Art Directors:	Jake Hall, Elicia Scales, Luke Whitelock				
Concept Artists:	Robert McKinnon, Christian Scheurer, Shae Shatz, Emmanuel Shiu, JD Dickerson, Vincent Jenkins, Dominic Lavery, Gert Stevens				
Design Supervisor for Fae & Phoenix:	Patrick Tatopoulos				
Fae & Fairy Concept Artists:	Constantine Sekeris, Michael Kutsche, Yohann Schepacz, Howard Swindell				
Set Designers:	Anshuman Prasad, Jamie Burrows, Stephanie Clerkin, Teri Fairhurst, Jade Lacey, Jasmine Lean, Olivia Muggleton				
Junior Set Designers:	Heather Rackstraw, Yelle Rebry				
Graphic Designers:	Heather Pollington, Kathy Heaser, Dominique Sanglier, Isobel Mackenzie				
Storyboard Artists:	Jim Mitchell, Martin Mercer, Jane Clark, Tracey Wilson				
Visual Consultant:	Allison Klein				
Art Coordinators:	Jessica Ripka (US), Tabitha Quitman (UK)				
Art Department PAs:	Tom Coxon, Abigail Levers, Elena Marinou				
Set Decorator:	Dominic Capon	Props Master:	David Balfour	HOD Armourer:	Simon Atherton
HOD Greensman:	Jon Marson	HOD: Construction:	Paul Hayes	HOD Scenic Painter:	Paul Wescott
HOD Sculptor:	David Hodges	HOD Model Maker:	Robert Jose	HOD Locations:	Amanda Stevens

AURORA'S CASTLE



"...These scenes were shot in Aurora's Castle at Pinewood Studios outside of London. Designed by Patrick Tatopoulos this huge set took over three months to build - and even had a river running through it!"
- Joachim Rønning, Director

AURORA'S CASTLE

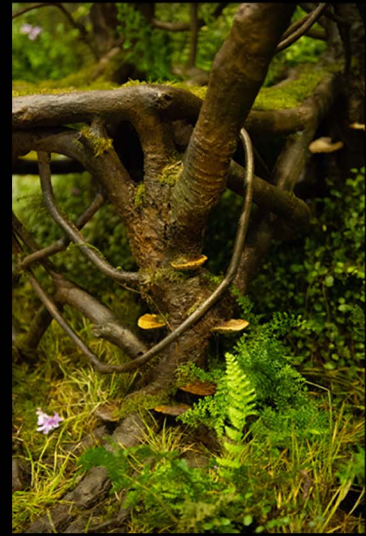


With its design driven by nature, Aurora's castle is an architecture of greens.

With no straight lines and no solid walls, it is like living in the heart of a magical plant.



AURORA'S CASTLE



TOMB BLOOMS

Set in a forest location outside of London, and shot overnight, close to 2,000 "tomb bloom" flowers were crafted and wired by hand for this scene.

Each flower contained its own light source and individual battery pack hidden inside a replaceable leaf.



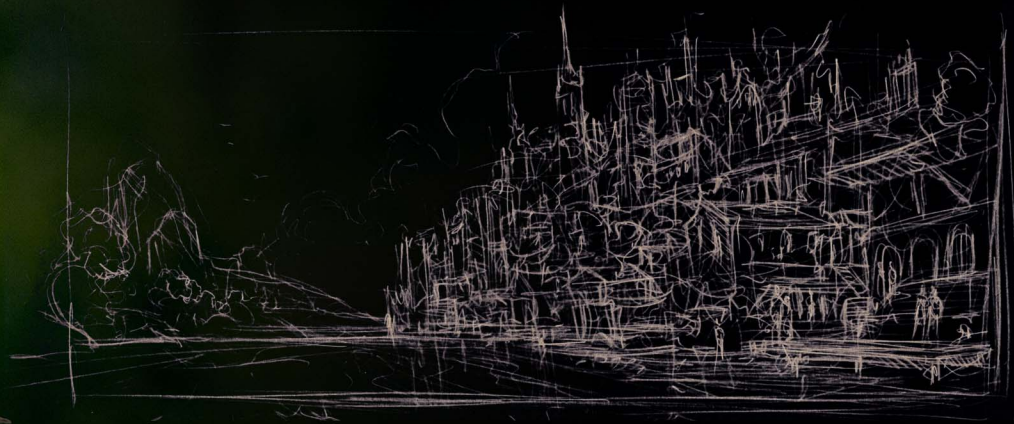
WILLOW TREE



"Just for the visuals alone, Maleficent: Mistress of Evil is worth the price of admission. From start to finish there is rarely a scene or shot lacking fantastical creatures, magic spells, and storybook settings." - Forbes



BRIDGE CROSSING



ULSTEAD TOWN SQUARE

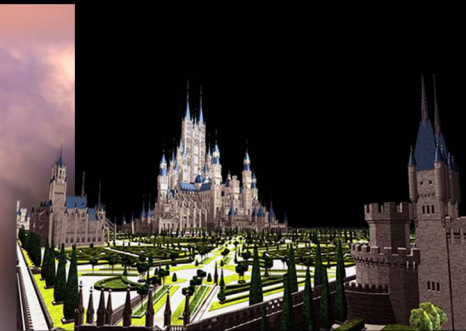


Influenced by 13th century German towns, the Ulstead town square was built on the Pinewood backlot, complete with its own artificial body of water.

A powerful river set created in collaboration with the SFX team became a violent border between two conflicting worlds, the Ulstead Kingdom and the Moors.



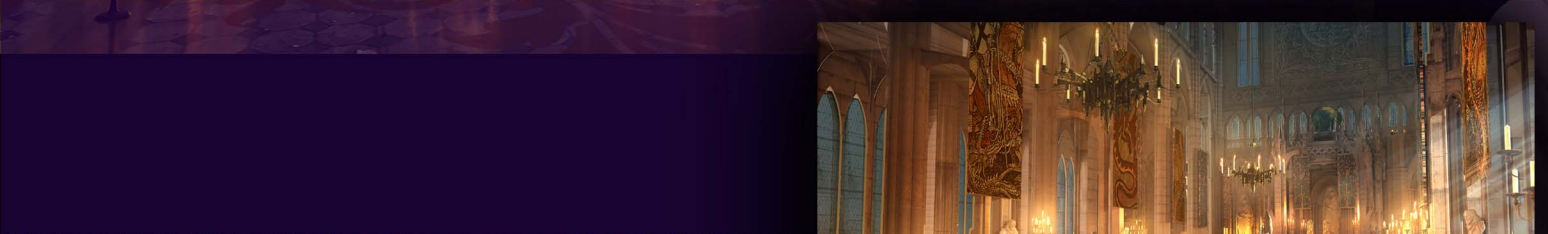
ULSTEAD CASTLE



"...there's plenty to ooh and ahh over as the film both figuratively and literally swoops through the subterranean nests of the Dark Fae and up into the skies above Queen Ingrith's towering castle." - IGN Entertainment



ULSTEAD CASTLE MAIN HALL



VLSTEAD CASTLE MAIN HALL



"At the end of the day, it was one of the best experiences on the whole shoot and almost the whole cast is there and they're battling out and it's all real. It's not blue screen, it's not green screen, there's nothing of that. What you see is what you get, which is rare in these big movies because they're very visual effects heavy... and we built this huge dining hall and it was all there. I really felt that the actors loved it and I loved it." - Joachim Rønning, Director



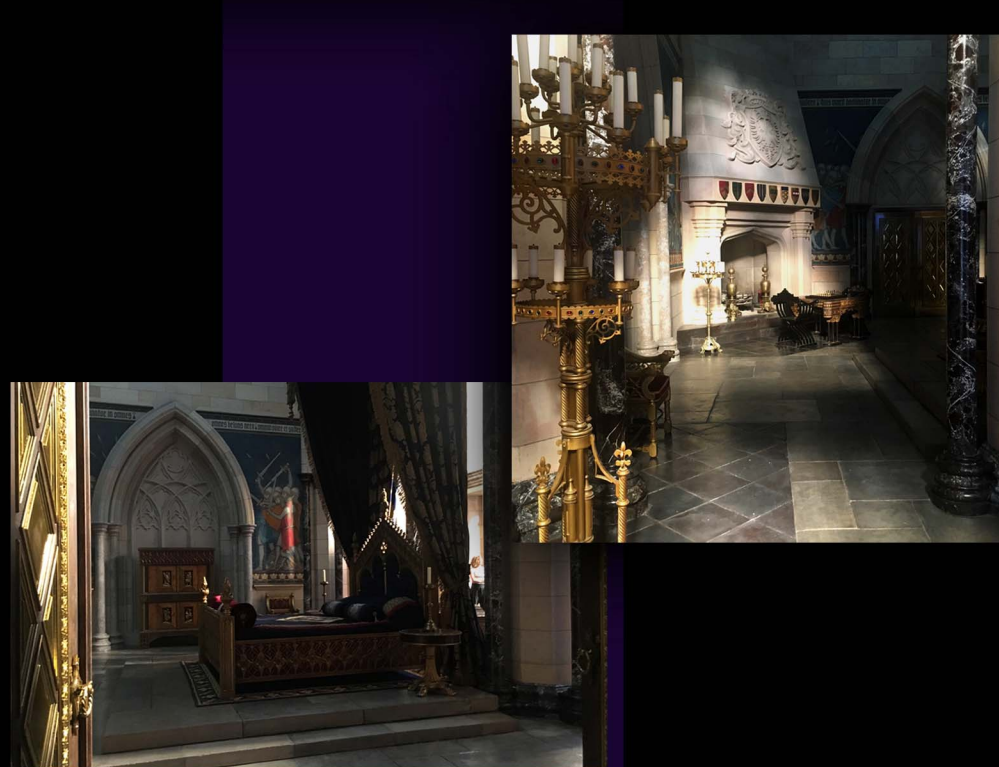
AURORA'S GUESTROOM & BALCONY



Aurora's bedroom appears first as a lovely room adorned with intricate nature motifs everywhere. You only need look a little closer to reveal that every flower and every tree, is in fact petrified dead. The large tapestry and focal point of the the guest chambers appears to depict a peaceful nature scene, however, when seen closer reveals that each animal, is in fact bound and chained. This manufactured "lie" becomes a important recurrent motif in the design of the Ulstead Castle.



KING'S CHAMBER



QUEEN'S CLOSET



To create a sense of unsettling creepiness, the Queen in her dressing chamber, seems to be surrounded by many figures of herself.

Eluding to the representation of her multiple personalities.



STAIRWELL



The stairwell was created as a transition between the beautiful castle and the hideous bowels where evil things are happening. This was made more apparent by a change of architecture. As the queen descends the stairwell, we go from Gothic to Romanesque, an earlier era.

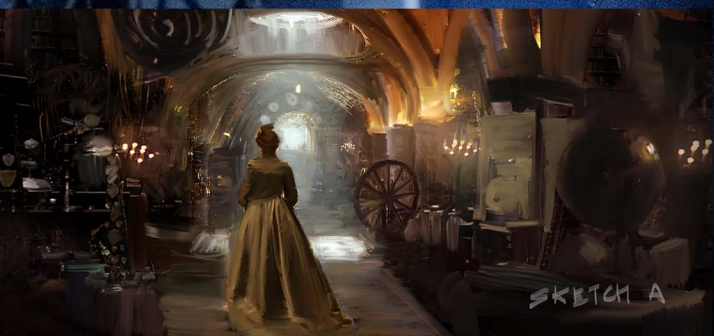
It is like going back in time. In a sense it allows us to create history.



LICKSPITTLE'S LAB



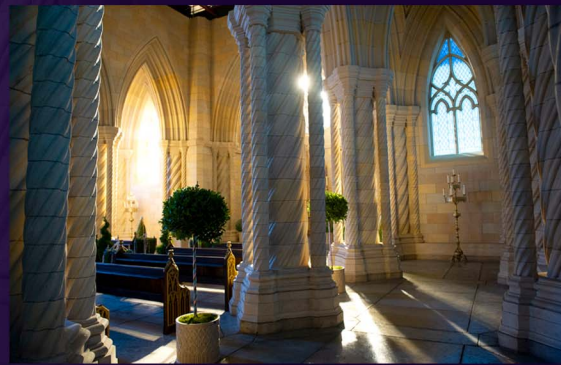
ULSTEAD CASTLE ARMORY



THE BATTLE



ROYAL CHAPEL

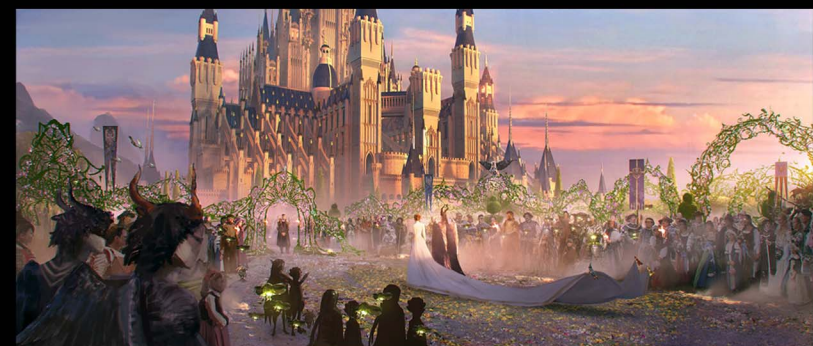


Ultimately, the chapel set had to be a redress of the main hall, with both ends being replaced. On one side, an altar and a large stain glass window, were built. On the other end, a new wall and door including a portion of the gardens were erected.

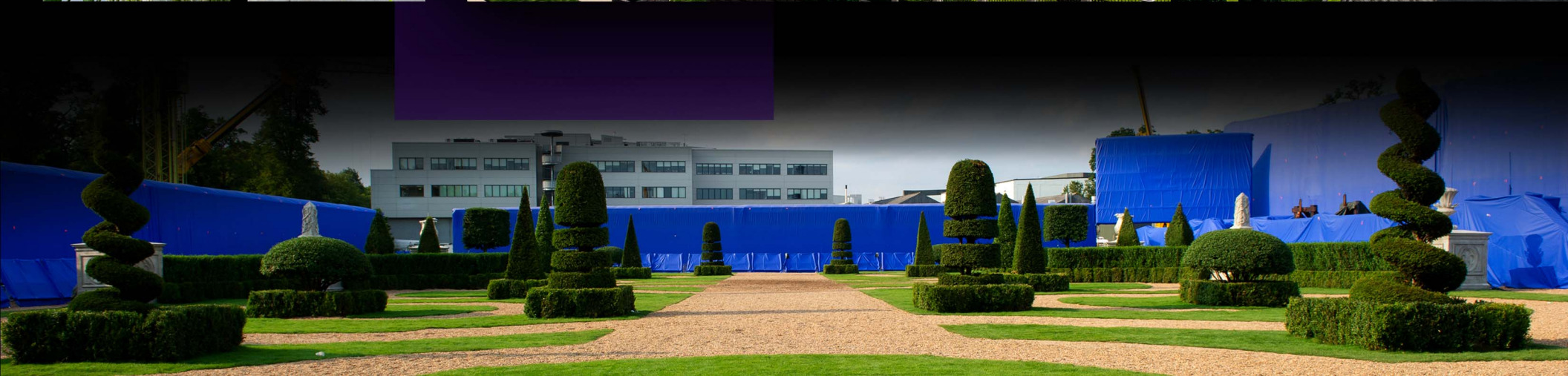
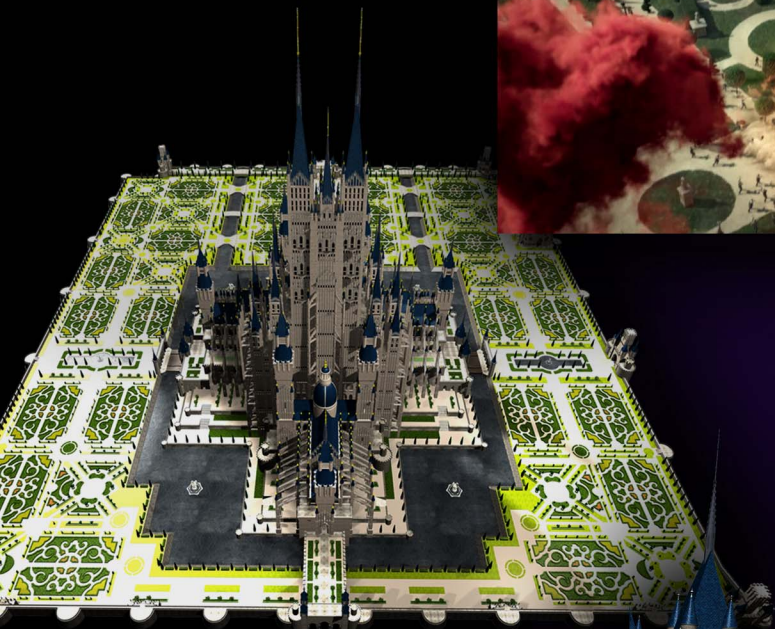
Finally, the second floor of the set, about twenty feet above rested a large practical organ built from scratch.



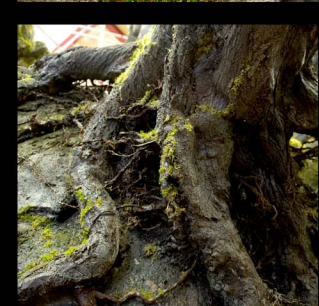
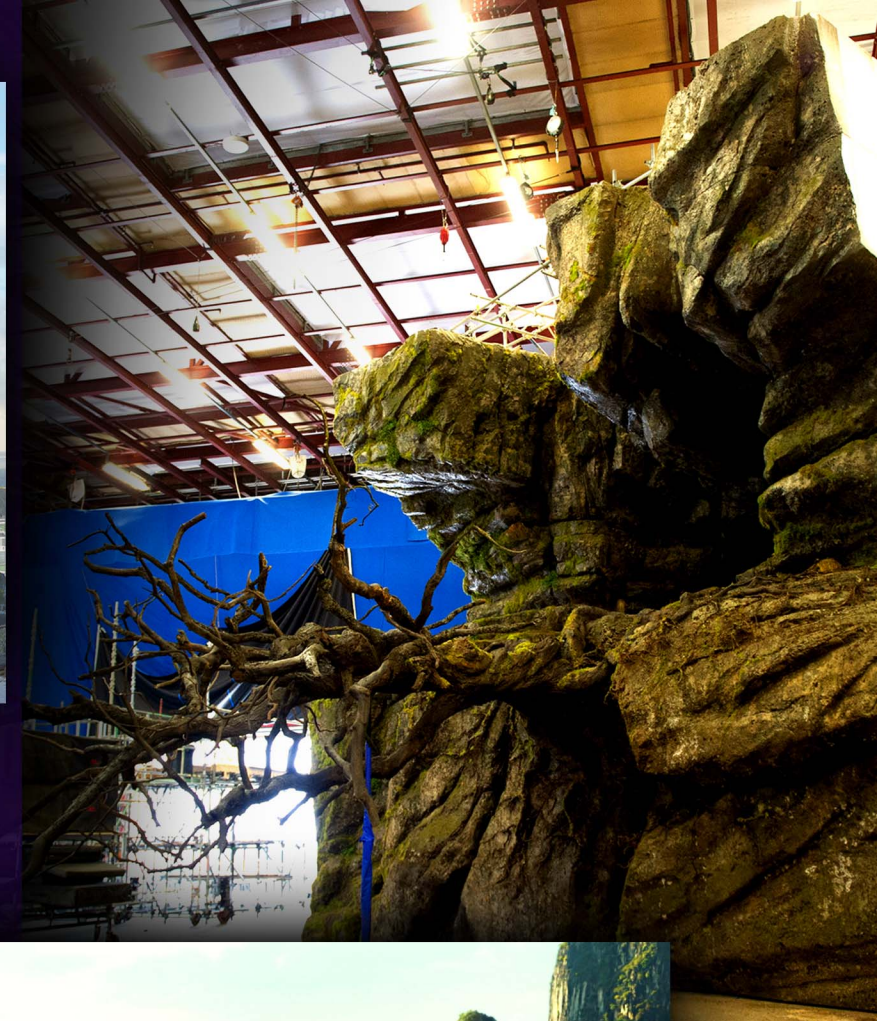
THE WEDDING



THE GARDENS

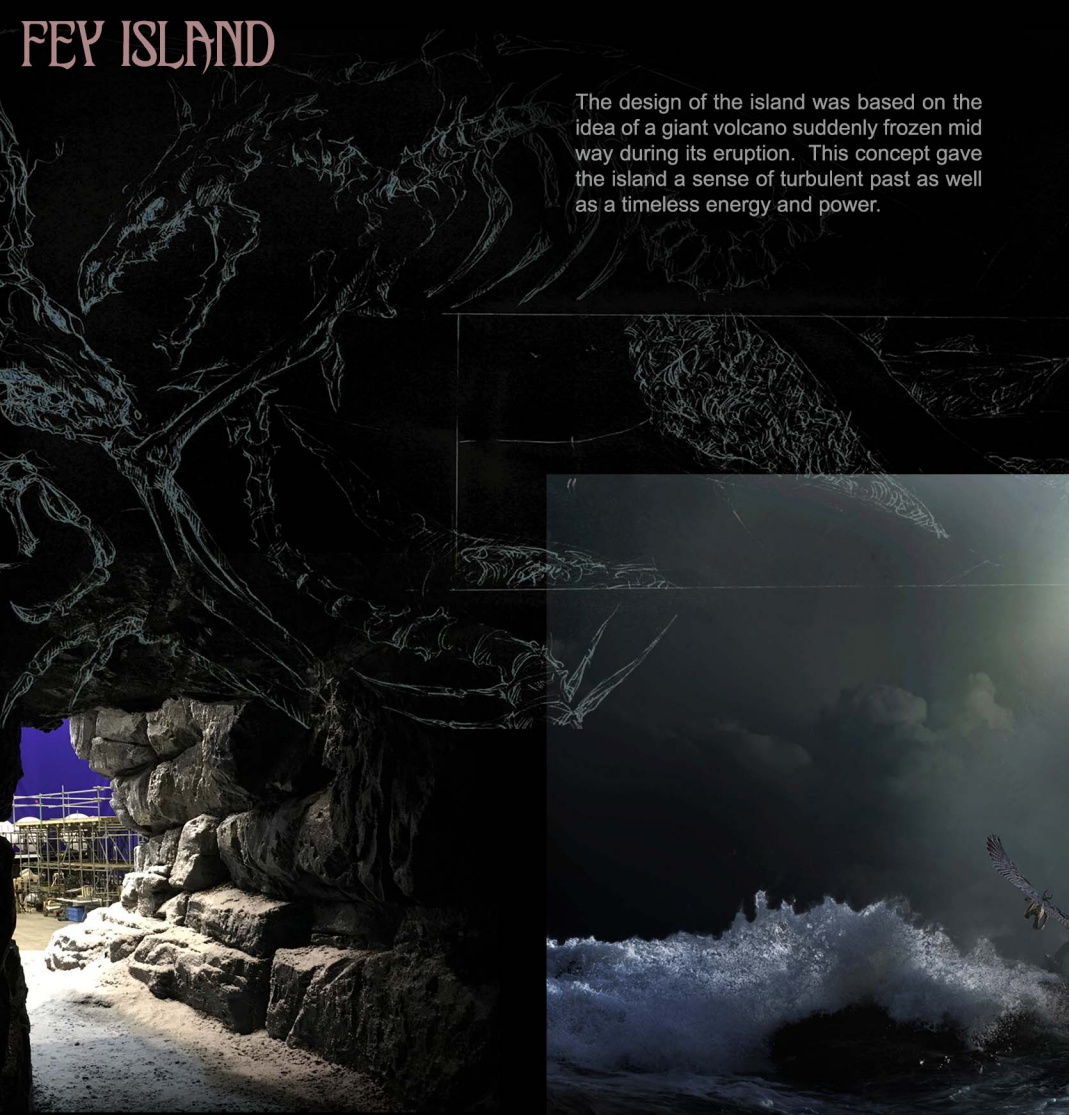


HIGH CRAG



FEY ISLAND

The design of the island was based on the idea of a giant volcano suddenly frozen mid way during its eruption. This concept gave the island a sense of turbulent past as well as a timeless energy and power.



FEY NEST & CORRIDORS



FEY INFIRMARY



"...the creative team does an incredible job of creating new expansive spaces as well as introducing an entirely new cast of characters in the Dark Fae." - IGN Entertainment



CHAMBER OF GENERALS



For the first reveal of the fey's home and cave interior, the choice was to make the chamber of generals extremely large, stark, and minimalistic.

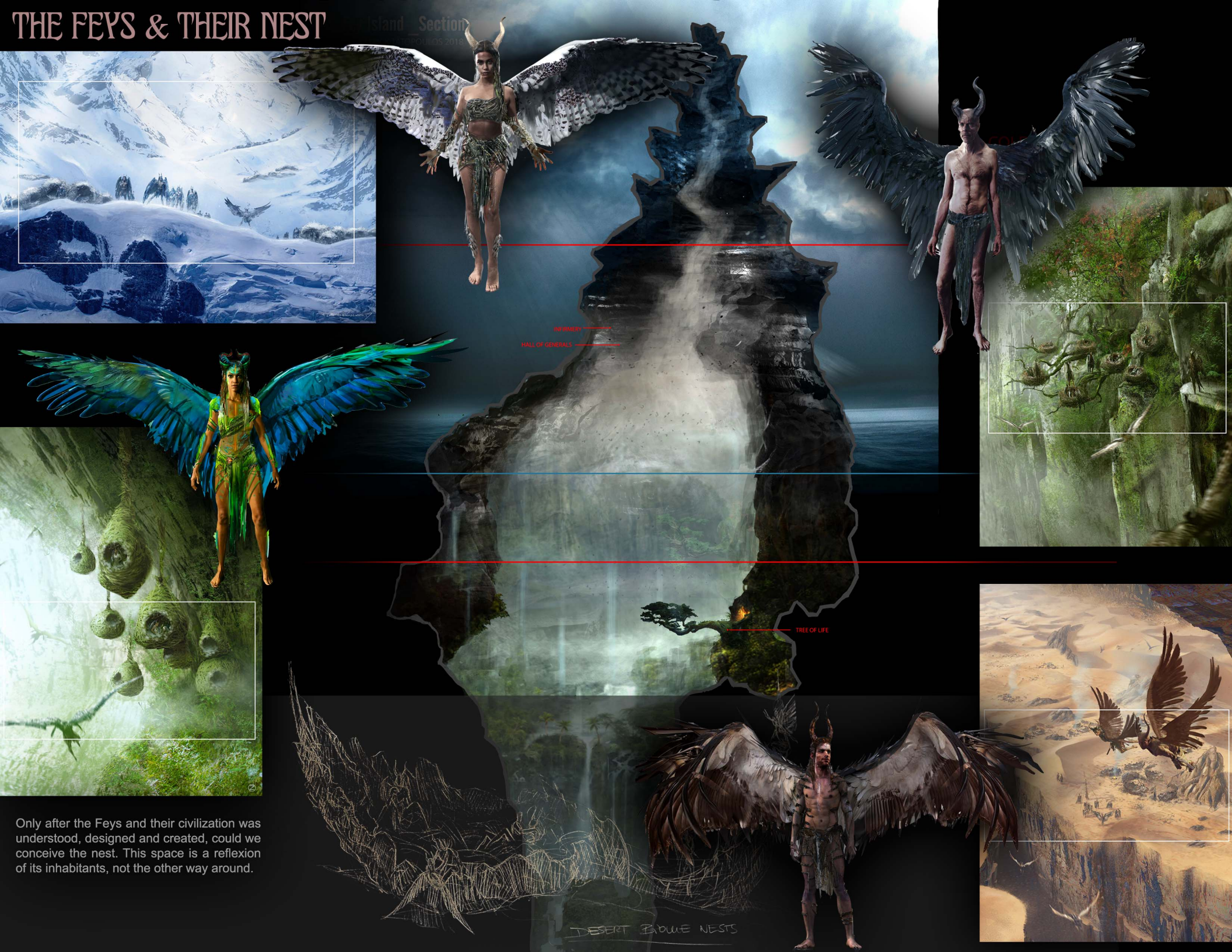
Operatic in intention and design, the stage approach lets the audience to focus on the new characters. This would allow us later to create a powerful reveal of the massive nest.



VIGNETTES



THE FEYS & THEIR NEST



Only after the Feys and their civilization was understood, designed and created, could we conceive the nest. This space is a reflexion of its inhabitants, not the other way around.

DESERT BADWE NESTS

THE GREAT TREE



"Mistress of Evil... does a good job crafting an expansive magical world, adding to it the wondrous underground caves and land of the Dark Fey." - USA Today





Disney
MALEFICENT
MISTRESS OF EVIL

The passion and personal investments of the heads of department and crews are what propelled the design of MALEFICENT: MISTRESS OF EVIL.

The design of this film flourished and grew to new levels because of the expertise and talent of the creative teams.

A big thank you to everyone involved.

- Patrick Tatopoulos