
The World of Tim Burton

Large Print Guide

the
**DESIGN
MUSEUM**

The World of Tim Burton

Gallery 1 entrance, exhibition introduction

Tim Burton is the creative force behind some of the most significant films of the last four decades, including *Beetlejuice*, *Batman*, and *Edward Scissorhands*. He is celebrated for his gothic but comedic films, often featuring fantastical worlds and tormented yet kind monsters.

Burton produces an abundance of expressionistic sketches, which he often returns to over time, almost like old friends. He prefers the slower process of handmaking to using technological short-cuts, making drawings of everything from individual characters to entire worlds. For him, each film begins with a drawing; these are shared with his long-term design collaborators across costume, set, and production design, who work closely with him to realise his ideas. While Burton is most well-known for his cinematic work, this exhibition displays the full extent of his production as an illustrator, painter, photographer, designer, and author, while also exploring the immense role design plays throughout his world.

The World of Tim Burton includes work created over the last fifty years and immerses visitors into his fantastical world and singular vision.

Suburban Beginnings

Section 1

Tim Burton was born in the Hollywood suburb of Burbank, California, in 1958. He had an isolated upbringing under the conformist ideals of the American Dream, and this profoundly shaped his creative vision. Being 'normal' at this time centred around certain social categories, and Burton found solace in drawing, illustrating, and making films with his Super 8mm camera.

'If you've grown up and lived your whole life in one of those [suburban homes], you start imagining all sorts of things as a reaction against that. It was always a desire to be up, or out, or away, and in an environment that was not white like being inside a shoebox', he remarked. Burton had a vividly active imagination, as seen here through early works with fantastical stories.

The Southbank Show by Melvyn Bragg (excerpt)

2008

Duration: 1 minute, 23 seconds

Courtesy of the ITV Archive

Surviving Burbank

Section 1, House 3

Growing up in Burbank, young Tim Burton channelled his creativity into artworks and self-made films, submitting them instead of traditional school assignments. Aged nine, he requested his mother assemble a Halloween skeleton outfit that would later inspire Burton to create the protagonist Jack Skellington in *Tim Burton's The Nightmare Before Christmas* (1993). His early love of horror and science fiction films further fuelled his artistic style. He often notes the parallels between their key themes and suburban life, a motif evident throughout his later work.

Photo of young Burton in skeleton
Halloween costume
1967
Private Collection



Untitled (Boy Series)

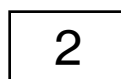
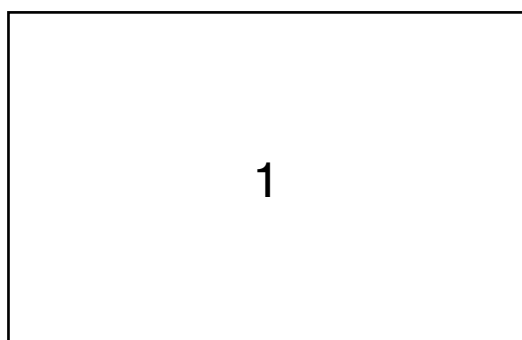
1995

Pastel, watercolour and acrylic on paper

As a high school student, Burton won numerous local art competitions. Notable pieces from this period include the cover for *The Burbank City Employee Newsletter* and the 'Crush Litter' sign designed for the city's refuse collection vehicles. These works provide insight into Burton's early development as an artist.



1. Crush Litter sign
About 1973–75
Painted metal
2. Image of young Burton and ‘Crush Litter’ sign
1975
Reproduction
3. *Untitled (Man in straitjacket)*
About 1972
Pen and ink on paper
4. *Untitled (Painter)*
About 1975
Pencil on paper
5. The Burbank City Employee Newsletter
1977
Ink of paper



College

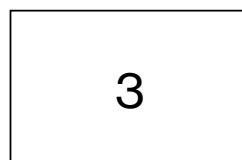
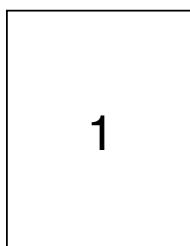
Section 1, Vitrine 2

In 1976, Tim Burton won a scholarship to attend the California Institute of the Arts (CalArts). Walt Disney had recently established a training programme there for aspiring animators. His CalArts final project was the animated short *Stalk of the Celery Monster* (1979), on display in the next section of the exhibition.

This caught Disney's attention and led them to hire Burton as an apprentice animator in 1980. During his first summer there, Burton worked as an 'in-betweener', an artist who draws a character's movement when transitioning between key scenes.



-
1. *Untitled (Figure drawing with monster in the corner)*
About 1976
Pen and ink on paper
 2. California Institute of the Arts class sketches
About 1976
Pen and ink, pencil and marker on paper
 3. California Institute of the Arts class notes
About 1976–79
Pen and ink on paper
 4. *Untitled (The Insect)*
About 1979–82
Pencil and coloured pencil on paper
 5. *Untitled (Swamp monster and man in bathtub)*
About 1979–82
Pencil and coloured pencil on paper



The Giant Zlig

Section 1, Vitrine 1

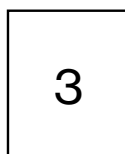
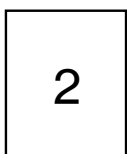
At 18, Burton produced a manuscript for a children's book, *The Giant Zlig*, and submitted it to Walt Disney Publishing. This display includes an excerpt from the original manuscript, Burton's handwritten submission letter and Disney's encouraging rejection letter. These documents reflect Burton's early determination to pursue his creative ambitions.

1. *The Giant Zlig*
cover and selected pages
1976
Pen and ink and marker on paper
2. *The Giant Zlig*
submission letter to Disney
1976
Pen and ink on paper



3. Typed letter from T. Jeanette Kroger,
Walt Disney Productions
1976
Ink on paper, typewritten

4. *Untitled (Creature Series)*
1989
Pen and ink on paper



The King and the Octopus

Some of Burton's first storyboards were created for an animated short titled *The King and the Octopus*, filmed while he was a student at CalArts. The work predates Burton joining the ranks of animators at Disney and illustrates his early development as an animator in training. The boards demonstrate that he was actively channelling the figurative style of Disney characters of the late 1970s, as seen in animated films like *The Rescuers* and *Pete's Dragon*.

The King and the Octopus

storyboards

About 1978–79

Graphite, charcoal, pen, marker and pastel
on paper, mounted on board



Disney

Section 1, House 2

Tim Burton began working for Walt Disney Studios as an apprentice animator in 1980. He was assigned to draw foxes for *The Fox and the Hound* (1981) which did not utilise his unique talents. He also designed monsters for *The Black Cauldron* (1985), producing hundreds of inventive designs that Disney ultimately did not use. Frustrated, Burton channelled his creative energy into personal projects, drawing prolifically on animation paper to entertain himself and his fellow animators. His time at Disney, although challenging, was instrumental in shaping his distinctive artistic style.

Tim Burton as an in-betweener at Disney
About 1980
Private Collection



Unfinished Projects

Section 1, House 7

This section presents works from Burton's film projects that were halted at various stages of development. Some of these undertakings never progressed beyond the initial ideation stage. Other projects in this section were fully realised but did not incorporate any of Burton's concepts in the final product. This rare glimpse into stalled endeavours affirms the continuity of his themes and motifs and reveals the extent of Burton's prolific output.



-
1. *Untitled (Cartoons)*
About 1979–84
Pencil on paper
 2. *Untitled (Ape with Plane)*
About 1982
Pen and ink on paper
 3. *Untitled (Charlie Horse)*
About 1979–82
Pencil on paper
 4. *Untitled (Creature Series)*
1994
Pen and ink, marker and
coloured pencil on paper
 5. *Untitled (Fox and the Hound)*
About 1980
Pencil on paper

1

2

3

4

5



True Love, about 1981–83

1. *Untitled (True Love)*
Pen and ink and marker on paper
2. *Untitled (True Love)*
Pen and ink, watercolour and coloured pencil on paper
3. *Untitled (True Love)*
Pen and ink, marker and crayon on paper
4. *Untitled (True Love)*
Pen and ink, coloured pencil and marker on paper
5. *Untitled (True Love)*
Pen and ink, marker and correction fluid on paper
6. *Untitled (True Love)*
Pen and ink and correction fluid on paper
7. *Untitled (True Love)*
Pen and ink, marker and coloured pencil on paper

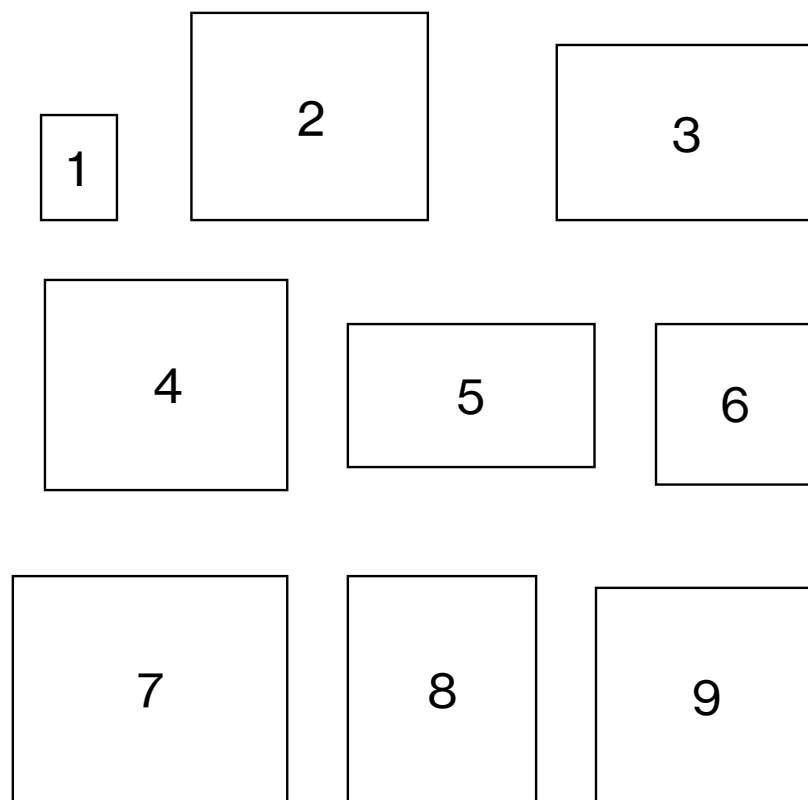


8. *Untitled (True Love)*

Pen and ink, watercolour and coloured pencil on paper

9. *Untitled (True Love)*

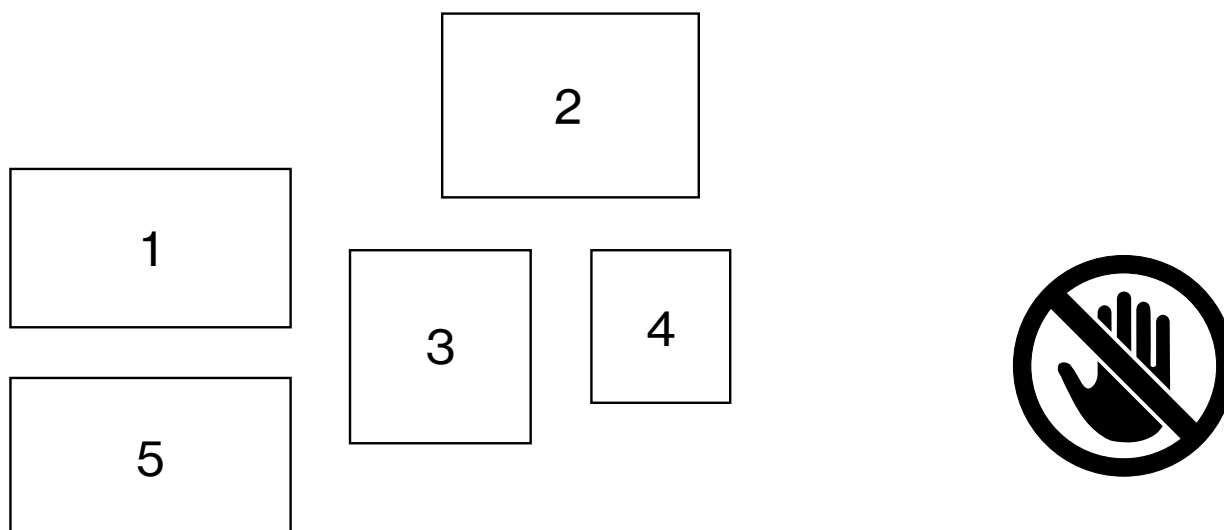
Pen and ink, watercolour wash and coloured pencil on paper



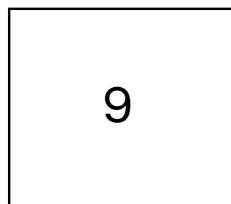
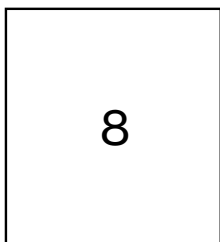
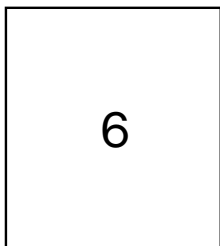
Trick or Treat, 1980

Section 1, House 9

1. *Untitled (Trick or Treat)*
Pen and ink, watercolour wash, coloured pencil, marker and collage elements on paper
2. *Untitled (Trick or Treat)*
Pen and ink, marker and correction fluid on paper
3. *Untitled (Trick or Treat)*
Pen and ink and marker on paper
4. *Untitled (Trick or Treat)*
Pen and ink, watercolour and marker on paper
5. *Untitled (Trick or Treat)*
Pen and ink, marker and coloured pencil on paper



6. *Untitled (Trick or Treat)*
Pen and ink, marker and coloured pencil on paper
7. *Untitled (Trick or Treat)*
Pen and ink, marker and coloured pencil on paper
8. *Untitled (Trick or Treat)*
Pen and ink and coloured pencil on paper
9. *Untitled (Trick or Treat)*
Pen and ink and marker on paper



Trick or Treat, 1980

1. *Untitled (Trick or Treat)*
Pen and ink, watercolour wash, coloured pencil, marker and collage elements on paper board

3. *Untitled (Trick or Treat)*
Pen and ink, watercolour wash, marker, coloured pencil, and collage elements on paper board

2. *Untitled (Trick or Treat)*
Pen and ink, marker and coloured pencil on paper

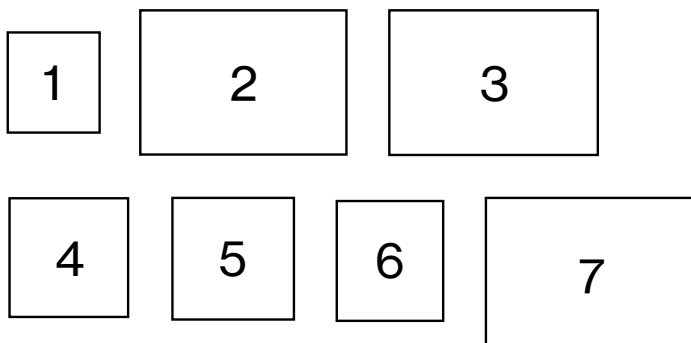
4. *Untitled (Trick or Treat)*
Pen and ink, watercolour wash, marker, coloured pencil and collage elements on paper board



The Black Cauldron, 1983

Section 1, House 8

1. *Untitled (The Black Cauldron)*
Pen and ink, marker and coloured pencil on paper
2. *Untitled (The Black Cauldron)*
Pen and ink and marker on paper
3. *Untitled (The Black Cauldron)*
Pen and ink and marker on paper
4. *Untitled (The Black Cauldron)*
Pen and ink and marker on paper
5. *Untitled (The Black Cauldron)*
Pen and ink, marker, and correction fluid on paper
6. *Untitled (The Black Cauldron)*
Pen and ink and marker on paper
7. *Untitled (The Black Cauldron)*
Pen and ink and marker on paper



Dream Factory, 1983

Section 1, House 6

1. *Untitled (Dream Factory)*
Pen and ink on paper
2. *Untitled (Dream Factory)*
Pen and ink, marker and watercolour wash on paper
3. *Untitled (Dream Factory)*
Pen and ink and marker on paper
4. *Untitled (Dream Factory)*
Pen and ink, marker and coloured pencil on paper
5. *Untitled (Dream Factory)*
Pen and ink and marker on paper
6. *Untitled (Dream Factory)*
Pen and ink, coloured pencil and marker on paper
7. *Untitled (Dream Factory)*
Pen and ink on paper

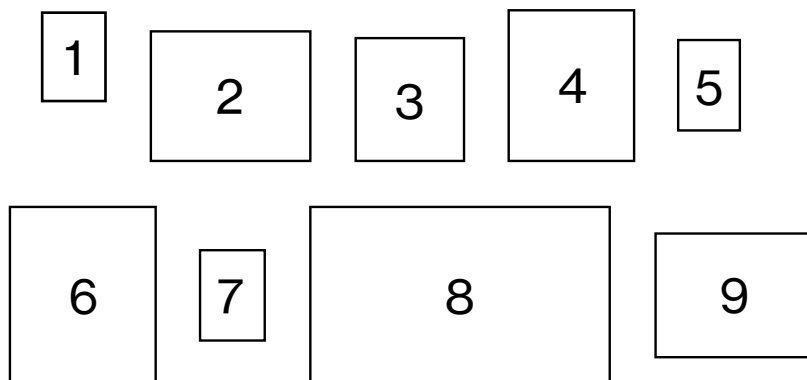


8. *Untitled (Dream Factory)*

Pen and ink, marker, coloured pencil, watercolour, collage elements and correction fluid on paper

9. *Untitled (Dream Factory)*

Pen and ink, marker, coloured pencil and correction fluid on paper



Hansel and Gretel, 1983

Section 1, House 4

Burton's adaptation of *Hansel and Gretel*, produced for the newly launched Disney Channel, aired only once: on Halloween 1983. The film was heavily inspired by Japanese design, from toys to martial arts and monster films. The special effects were ambitious despite the modest budget, including stop motion by frequent collaborator Rick Heinrichs. The film was presented by Burton's idol, the actor Vincent Price and puppeteered by Joe Ranft, a Pixar animator who worked frequently with Burton. It closes with the memorable line: 'In most fairy tales, despite all the horrors we go through along the way, good always triumphs over bad.'

Film

Digital video (sound)

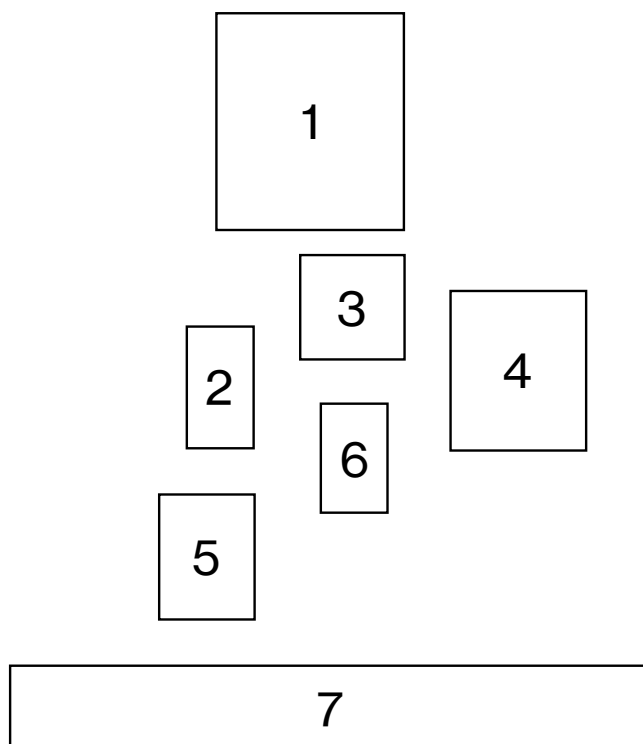
Duration: 35 minutes

Courtesy of Disney Enterprises, Inc.



-
1. *Hansel and Gretel* clock
1982
Paint on wood
 2. *Untitled (Hansel and Gretel)*
1982
Pen and ink, watercolour and wash on paper
 3. *Untitled (Hansel and Gretel)*
1982
Pen and ink, marker and coloured pencil on paper
 4. *Untitled (Hansel and Gretel)*
1982
Pen and ink and marker on paper

Continued overleaf



5. *Untitled (Hansel and Gretel)*

1982

Ink, marker and coloured pencil on paper

6. *Untitled (Hansel and Gretel)*

1982

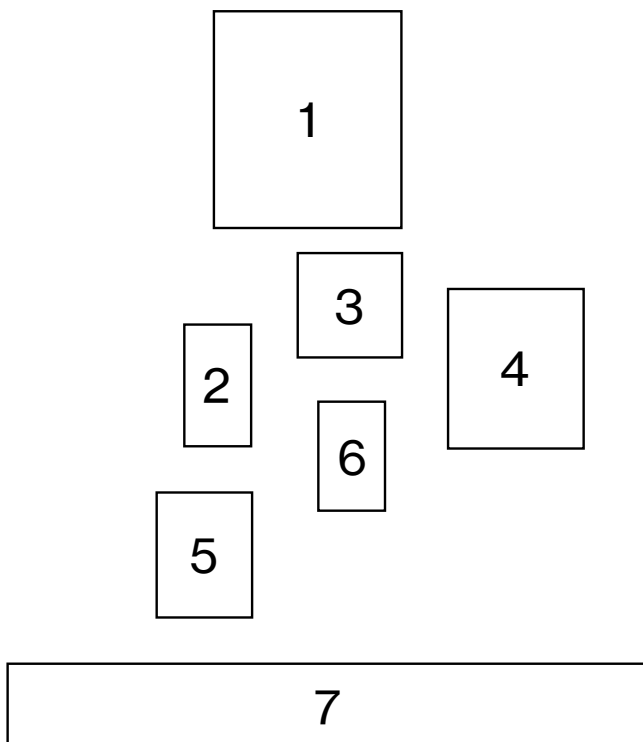
Pen and ink and marker on paper

7. *Hansel and Gretel*

storyboards

1982

Pen and ink, marker and coloured pencil on paper



Recreation of Tim Burton's Studio

Section 1, Artist's Studio

This is a recreation of the private studio where Tim Burton works. Whether travelling or at home, he sets up a creative space where he can draw, paint and review scripts and set designs. The studio is stocked with the materials he favours, giving a glimpse into his processes. The walls are lined with cork boards showing illustrations from recent projects, such as drawings he produced during the Covid-19 pandemic and for the TV series *Wednesday* (2022, 2025).

Continue left to Section 2



Crafting Imagination

Section 2

Tim Burton's imaginative cinematic worlds are informed by a variety of inspirations, from the Carnavalesque to his frequent travels to classic illustrator-poets such as Edward Gorey and Dr Seuss. Japanese *kaiju* (monster) movies, directors like Federico Fellini, and Universal International productions, would inspire in him a commitment to handmade and expressive cinema. Several of the Universal International classics starred Burton's hero Vincent Price, who would later appear in *Vincent* (1982) and *Edward Scissorhands* (1990).

Burton invests himself in every aspect of his projects, from initial sketches to storyboards and working closely with frequent collaborators and designers. This room explores the influences behind Burton's detailed process and examines in depth four of his stop motion films.

Around the World

The spontaneity of Tim Burton's creative process is highlighted by the works in this section. Drawings made in sketchbooks and on hotel notepads, and restaurant napkins, capture the impulses of his restless imagination. The worldwide travels necessary to the itinerant life of a film director—shooting locations, film festivals, publicity tours—provide both inspiration and subject matter. The resulting dream-like imagery of hyper-reality reflects Burton's perceptions of the people and places he encounters.

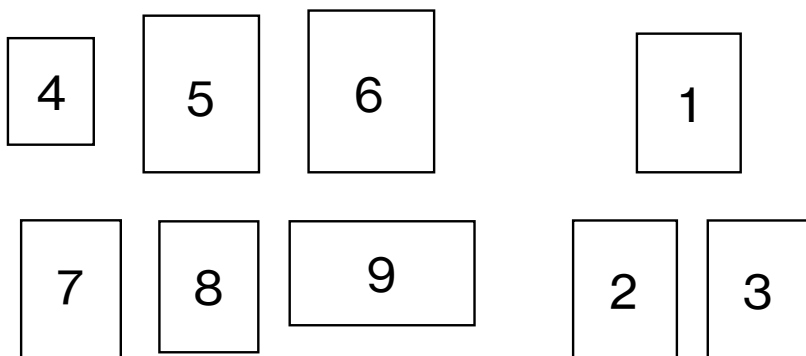
Around the World

1. *Untitled (Mexican Wrestler in a Cape)*
About 1980–89
Pen and ink, marker and correction fluid on paper
2. *Untitled (Mexican Wrestlers)*
About 1980–89
Pen and ink, watercolour and crayon on paper
3. *Untitled (Mexican Wrestlers)*
About 1980–89
Pen and ink, marker, watercolour and crayon on paper
4. *Untitled (Boy Series)*
About 1980–89
Pen and ink and watercolour on paper
5. *Untitled (Toxic Girl at Eiffel Tower)*
2001
Pen and ink and watercolour on paper
6. *Untitled (Teddy Bear in Paris)*
2001
Watercolour and coloured pencil on paper

7. *Untitled (Man in Beret)*
About 1980–85
Pen and ink on paper

8. *Untitled (Saluted by a Clown)*
2001
Pen and ink and watercolour on paper

9. *Untitled (Bar Vendôme Series)*
2008
Pen and ink and coloured pencil on paper



Napkin Series

About 1995–2011

Mixed media

Universal Monster Films

Universal Pictures produced a series of influential horror films from the 1930s to the 1950s under the banner Universal Classic Monsters. Early films, such as *Dracula* (1931) were standalone adaptations of well-known novels. However, their success fast-tracked the production of others like *Frankenstein* (1931), and opened up the potential for sequels. Burton grew up watching these films and their influence is evident in his work. He particularly loved the father-son acting dynasty of Lon Chaney and Lon Chaney Jr., even owning artworks depicting their famed characters from *The Phantom of the Opera* (1925) and *The Wolf Man* (1941) respectively.

Frankenstein

Universal Studios' *Frankenstein* (1931) directed by James Whale and starring Boris Karloff, profoundly influenced Burton. The film's climactic windmill scene, where The Monster is trapped as villagers set it ablaze, inspired similar motifs in Burton's *Frankenweenie*, 1984 and 2012.

Japanese Kaiju

These drawings are inspired by Burton's love of Japanese *kaiju* films, a subgenre of science fiction. *Kaiju* refers to giant monsters, like Godzilla or Gamera, often depicted attacking major cities and battling the military or other monsters. Burton has described his exposure to this genre as contributing to the overall design sense evident in many of his films.

Untitled (Gargantua)

2010

Pen and ink and watercolour on paper

Continued overleaf

Untitled (Gargantua)

2010

Pen and ink and watercolour on paper

Untitled (Gargantua)

2010

Pen and ink and watercolour on paper

Untitled (Mothera)

About 1980–88

Pen and ink and marker on paper

Untitled (Creature Series)

1994

Pen and ink and pastel on paper

The Monster on Campus

1958

Universal Pictures Co, Inc.

Poster

The Golden Voyage of Sinbad

1973

Columbia Pictures Industries, Inc.

Lobby card

Untitled (Gargantua)

2010

Watercolour, crayon and pastel on paper

Untitled (Creature Series)

1994

Pen and ink and pastel on paper

Untitled (A Trip to the Moon)

1988

Pen and ink and coloured pencil on paper

The Spider/The Braineaters

1958

American International Pictures Poster

Edgar Allen Poe's The Haunted Palace

1963

American International Pictures

Lobby card

The Oblong Box

1969

American International Pictures

Lobby card

Horror Movies

About 1977

Pen and ink, pencil, collage elements
and marker on paper board

Continued overleaf

Untitled (Creature Series)

1994

Pen and ink, marker and crayon on paper

*Burbank Police Youth Band presents Horror
Movies Flyer*

1977

Ink on coloured paper

Untitled (Boy Series)

About 1980–90

Pen and ink and marker on paper

Untitled (Vincent Price)

About 1970–78

Pencil on paper

The Bad Guys: A Pictorial History of the Movie Villain

1965

William K. Everson/ Citadel Press

Famous Monsters of Filmland, #119

1975

IDW Publishing

Batman: Year One

1988

Frank Miller/DC Comics; Titan edition

Grand Guignol: Theatre of Fear and Terror
1988
Amok PR

Edgar Allen Poe, Tales of Mystery and Imagination
Facsimile printing of 1919 edition
1971
Minerva Press

Federico Fellini, Il Libro Sei Sogni
2007
Rizzoli

Famous Monsters of Filmland,
100th issue, #100
1973
IDW Publishing

'The Killing Joke'
1988
DC Comics

Cinema of the Fantastic
1972
Galahad Books

Continued overleaf

Ray Harryhausen, Film Fantasy Scrapbook
1972
A.S. Barnes & Company, Inc.

Edgar Allen Poe, Tales
1964
West Virginia Pulp and Paper Co.
Edgar Allen Poe, The Raven
1884
Harper and Brothers Publishers, New York

Dr. Seuss, Comment le Grinch a volé Noël (French)
2016
Nouvel Attila

Tim Burton's The Nightmare Before Christmas
1993
Pen, ink, watercolour and crayon on paper

Festivities

Growing up in the homogenous suburban neighbourhood of Burbank, California, young Tim Burton often felt bored and creatively stifled by his environment. During the holidays, however, Burbank came alive when houses and lawns were decorated with festive trappings. These momentary escapes from monotony had a lasting influence on Burton from an early age. Consequently, holidays serve as a major motif – in the form of sincere appreciation as well as a satirical wink – in his personal and professional projects.

-
1. *Untitled (Reindeer in Snow)*
About 1994–99
Acrylic, oil and pastel on paper

 2. *Untitled (Tim Burton's The Nightmare Before Christmas)*
1993
Pen and ink, watercolour, crayon on paper

 3. *Untitled (Miscellaneous)*
1989
Pen and ink on paper

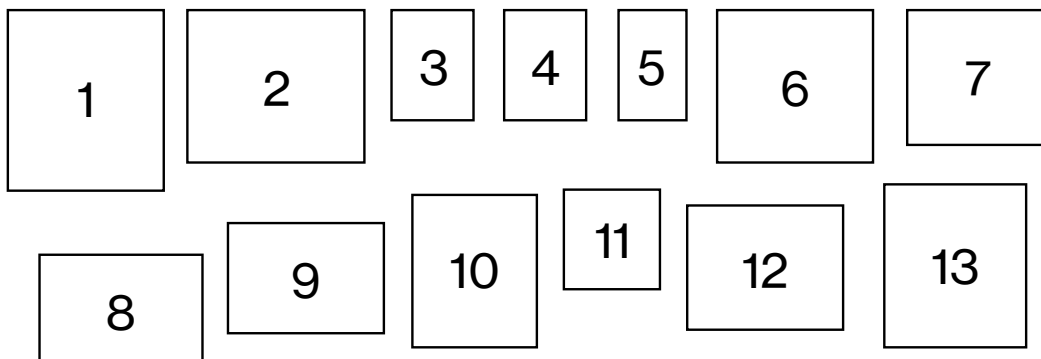
 4. *Untitled (Creature with Ornament)*
About 2002–3
Pen and Ink and watercolour on paper

 5. *Untitled (Miscellaneous)*
About 1980–84
Pencil, ink, marker and coloured pencil on paper

 6. *Untitled (Cartoons)*
About 1979–84
Pen and ink and marker

 7. *Untitled (The Nightmare Before Christmas)*
1983
Pen and ink, marker, and coloured pencil on paper

8. *Untitled (Cartoons)*
About 1979–84
Pencil on Paper
9. *Untitled (Cartoons)*
About 1979–84
Pencil on Paper
10. *Untitled (Blue Hair, Red Trees)*
About 1994–99
Acrylic, oil and pastel on paper
11. *Untitled (Miscellaneous)*
About 1990–93
Pen and Ink and watercolour on paper
12. *Untitled (The Nightmare Before Christmas)*
1992
Pen and ink, marker, acrylic, and crayon on paper
13. *Untitled (Eating A Tree)*
About 1999–2001
Acrylic, oil and pastel on paper



Sketchbooks (film)

On display here are a selection of 14 of Burton's sketchbooks, taken from the over 350 contained in his archive. They offer a glimpse into the sheer volume of drawings Burton produces, as well as the variety of books he favours, from tiny pocket books to A4 sketchpads.

A selection of Tim Burton's sketchbooks
(about 1977–2014)

2024

Produced by Andy Hui

Hand model: Sadie Doherty

Duration: 13 minutes, 28 seconds

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The Carnavalesque

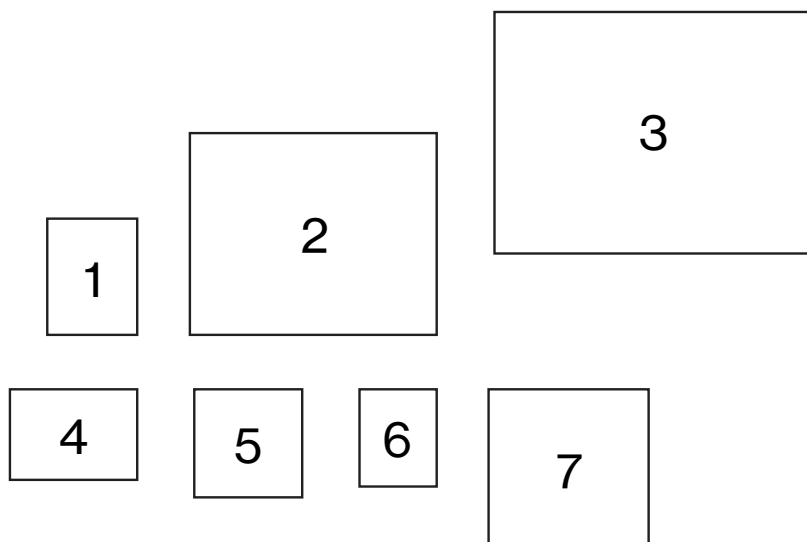
Tim Burton's worlds often embody the Carnavalesque: the dichotomy of comedy and horror and the result when the two opposing sentiments combine. His imagery of twisting tongues, eyeballs wandering out of their sockets, masks, circuses and poisonous clowns – often accompanied by deadpan wordplay – alludes to this contrast between fear and fun and evokes the notion of the Carnavalesque. Occurring immediately before the beginning of the period of penitence known as Lent, the end-of-winter Carnival was often an opportunity for consumption and excess. From this origin, carnivals have evolved to be synonymous with grotesque amusements.

Carnival Clowns

Clowns were a hallmark of Burton's 1960s suburban childhood and continue to fascinate him. Particularly well-known clowns were Bozo, the protagonist of a popular children's TV show, and John Wayne Gacy, the serial murderer known as the 'killer clown'. Today Burton collects photographs of clowns who patent their makeup as their intellectual property. Frequently featured in his artworks and films, they emerge as complex characters blending a childlike element of mischief within the more adult themes of horror, humour and satire.

1. *Untitled (Clown Series)*
About 1985–94
Pen and ink and watercolour on paper
2. *Untitled (Blue Clown)*
About 1993–97
Oil and acrylic on canvas
3. *Untitled (Three-Eyed Clown)*
About 1993–97
Oil and acrylic on canvas

4. *Untitled (Boy Series)*
About 1980–90
Pen and ink, watercolour and coloured pencil
on paper
5. *Untitled (Clown Series)*
1992
Pen and ink and coloured pencil on newspaper
6. *Untitled (Clown Series)*
1993
Oil on canvas
7. *Devil Dog*
2014
Acrylic on metal and laminated polyester



Cartoons

These works illustrate how fantasies come to life in Burton's world. Eyeballs can nip out for a walk, tongues are twisted into knots and lovers are more generous with body parts than expected. Burton's deadpan humour, inspired by cartoons from pioneering animators such as Henry Syverson, Angelo Torres and Gahan Wilson, provide a witty respite from the tedium of everyday life.

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1. *Untitled (Cartoons)*
About 1979–84
Pen and ink and marker on paper

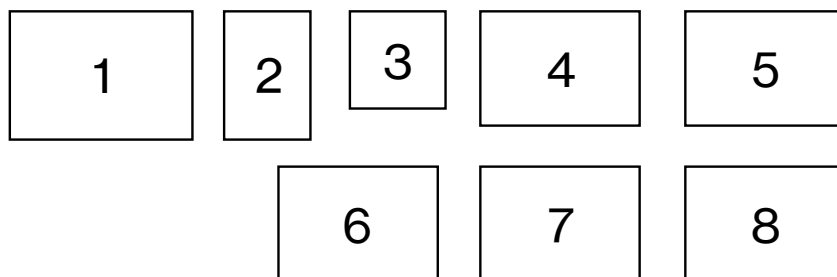
 2. *Untitled (Cartoons)*
About 1979–84
Pencil and coloured pencil on paper

 3. *Untitled (Cartoons)*
About 1979–84
Pencil on paper

 4. *Untitled (Cartoons)*
About 1979–84
Pencil on paper

 5. *Untitled (Cartoons)*
About 1979–84
Pencil and coloured pencil on paper

Continued overleaf



6. *Untitled (Creature Series)*

1994

Pen and ink, marker, coloured pencil and correction fluid on paper

7. *Untitled (Cartoons)*

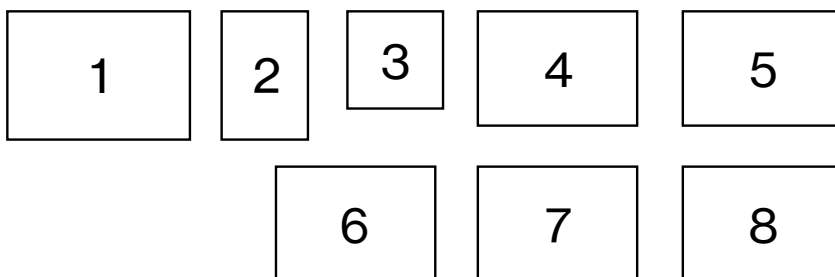
About 1979–84

Pencil on paper

8. *Untitled (Cartoons)*

About 1979–84

Pencil on paper



Stop Motion

As a child Tim Burton encountered stop motion animation (the physical manipulation of objects frame-by-frame, so they appear to be moving on film). He was influenced by the work of American-British animator Ray Harryhausen, particularly his film *Jason and the Argonauts* (1963). This early inspiration led to a lifelong dedication to the art form, exemplified by the numerous instances of stop motion animation utilised in his films. A contemporaneous *The New York Times* review of *Tim Burton's The Nightmare Before Christmas*, noted that its release marked 'a major step forward for both stop motion animation, which is stunningly well used, and for Mr Burton himself.'

Tim Burton's The Nightmare Before Christmas, 1993

The film follows Jack Skellington, the Pumpkin King of Halloween Town, as he attempts to commandeer Christmas. Burton wrote the poem which formed the screenplay's basis in 1982. He created puppets of Jack Skellington with production designer Rick Heinrichs, to pitch the idea to Disney executives, but they were unsuccessful. Disney eventually greenlit the project in 1990, and Burton was adamant that only stop motion could fully capture the story's unique energy. He collaborated with Danny Elfman, who composed the songs prior to Caroline Thompson writing the script. Unusually for a stop motion character, Jack doesn't have eyeballs, but due to skilled designers and animators, he was still able to convey intricate emotions.

Tim Burton's The Nightmare Before Christmas
1993

Duration: 30 seconds

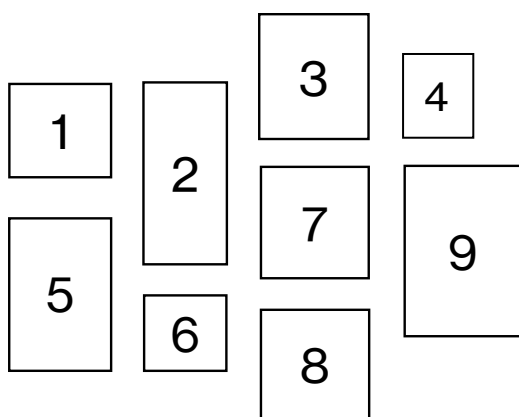
Courtesy of Disney Enterprises, Inc.



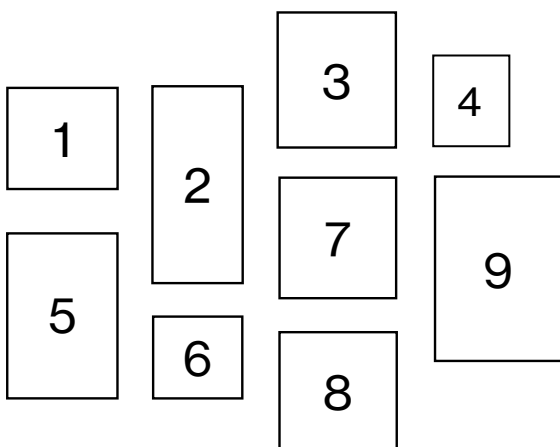
Tim Burton's The Nightmare Before Christmas

1. *Untitled (Tim Burton's The Nightmare Before Christmas)*
1992
Pen and ink, coloured pencil and graphite on paper
2. *Untitled (Tim Burton's The Nightmare Before Christmas)*
1993
Pen and ink and coloured pencil
3. *Untitled (Corpse Boy)*
1992
Acrylic on black velvet
3. *Tim Burton's The Nightmare Before Christmas*
1993
Pen and ink on paper
4. *Untitled (Tim Burton's The Nightmare Before Christmas)*
1993
Pen and ink and coloured pencil on paper

Continued overleaf



5. *Tim Burton's The Nightmare Before Christmas*
storyboards
1993
Pen and ink, marker and coloured pencil on paper
6. *Untitled (Tim Burton's The Nightmare Before Christmas)*
1993
Pen and ink and coloured pencil
7. *Untitled (Tim Burton's The Nightmare Before Christmas)*
1993
Pen and ink on paper
8. *Untitled (Tim Burton's The Nightmare Before Christmas)*
1992
Pen and ink, marker, and coloured pencil on paper
9. *Tim Burton's The Nightmare Before Christmas*
Jack Skellington heads
1993
Painted polyurethane plastic resin



Tim Burton's The Nightmare Before Christmas

10. *Untitled (Tim Burton's The Nightmare Before Christmas)*

1993

Pen and ink, watercolour, graphite on paper

11. *Untitled (Tim Burton's The Nightmare Before Christmas)*

1993

Pen and ink on paper

12. *Untitled (Tim Burton's The Nightmare Before Christmas)*

1993

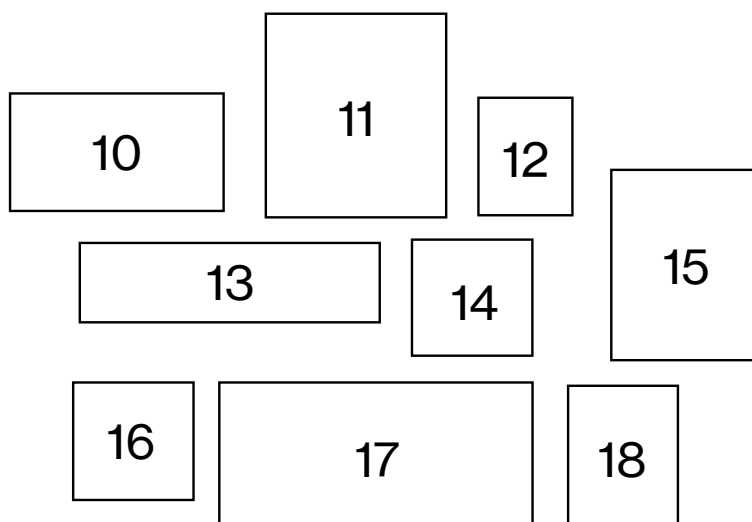
Pen and ink on paper

13. *Tim Burton's The Nightmare Before Christmas*
storyboards

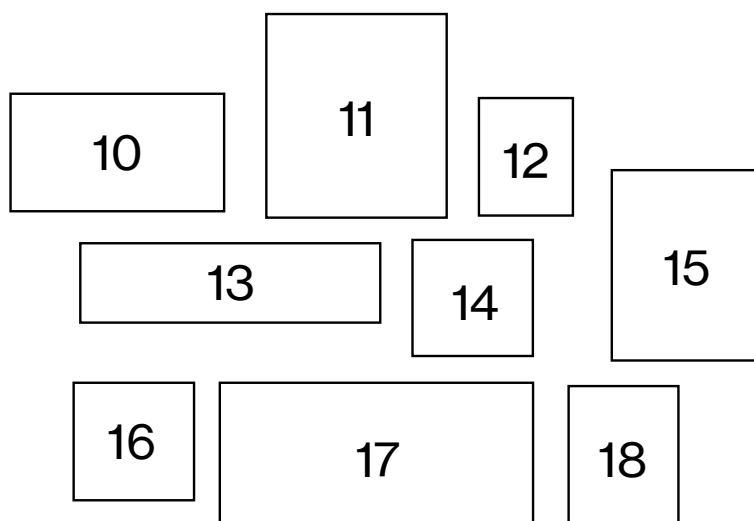
1993

Pen and ink, marker and coloured pencil on paper

Continued overleaf



14. *Tim Burton's The Nightmare Before Christmas*
storyboards
1993
Acrylic, pastel, and coloured pencil on black paper
15. *Untitled (Ghost Dogs)*
1992
Oil on black velvet
16. *Untitled (Tim Burton's The Nightmare Before Christmas)*
Pen and ink, marker and coloured pencil on paper
16. *Untitled (Tim Burton's The Nightmare Before Christmas)*
Coloured pencil on photocopied paper
18. *Tim Burton's The Nightmare Before Christmas*
Handwritten prologue
1993
Photocopied paper



Tim Burton's The Nightmare Before Christmas, 1993

1. *Lock, Shock, and Barrel* puppets
1993
Latex foam, fabric, resin, aluminium, steel and acrylic
2. *Oogie Boogie* puppet
1993
Latex foam, burlap, resin, aluminium, steel and acrylic
3. *Jack Skellington and Zero* puppets
1993
Latex foam, fabric, resin, aluminium, steel and acrylic
4. *Sally* puppet
1993
Latex foam, fabric, resin, aluminium, steel and acrylic
5. *Dr. Finkelstein* puppet
1993
Metal armature, latex foam, Styrofoam, resin,
fabric, latex gloves and acrylic
6. *Mayor* puppet
1993
Metal armature, latex foam, Styrofoam, resin,
fabric, plastic and acrylic

Continued overleaf

7. Spare parts for *Mayor's* facial expressions
1993
Painted polyurethane and plastic resin

Puppets fabricated by Skellington Productions.

Frankenweenie, 1984 and 2012

In 1984, Tim Burton directed *Frankenweenie*, a 25-minute black and white homage to director James Whale's *Frankenstein* (1931) and *Bride of Frankenstein* (1935). Inspired by Burton's suburban upbringing, the film tells the story of young Victor Frankenstein, who brings his beloved dog Sparky back to life using school lab-learned science. Burton revisited the story in 2012, recreating it as a stop motion feature film, but retaining the black and white world.

Frankenweenie

2012

Duration: 25 seconds

Courtesy of Disney Enterprises, Inc.



Frankenweenie, 1984 and 2012

1. *Untitled (Frankenweenie)*
2012
Pen and ink and watercolour wash on paper
2. *Untitled (Frankenweenie)*
2012
Pen and ink, marker, watercolour wash and charcoal on paper
3. *Untitled (Frankenweenie)*
2012
Pen and ink on paper
4. *Frankenweenie* storyboards
1982
Pen and ink on paper
5. *Untitled (Frankenweenie)*
2012
Pen and pencil on paper
6. *Untitled (Frankenweenie)*
1982
Pen and ink and marker on paper

7. *Untitled (Frankenweenie)*

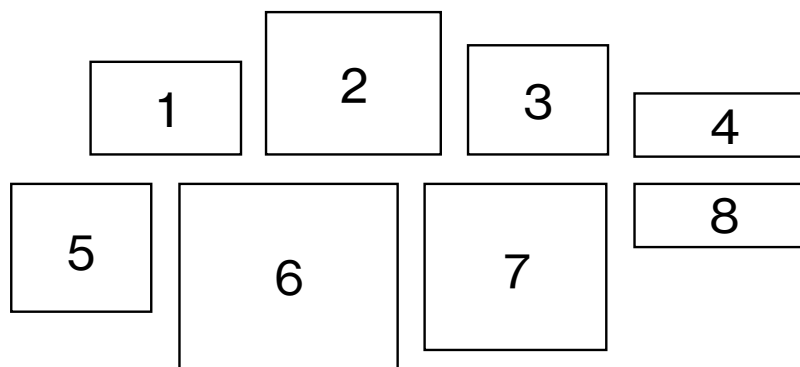
1982

Pen and ink, watercolour wash and coloured pencil on paper

8. Frankenweenie storyboards

1982

Pen and ink on paper



Frankenweenie, 1984 and 2012

1. *Windmill set*
2012
Steel, resin and wood
2. *Sparky puppet*
2012
Steel, resin, and silicone
3. *Victor Frankenstein puppet*
2012
Steel, resin, silicone, fabric and hair
4. *Edgar 'E' Gore puppet*
2012
Steel, resin, silicone fabric, and hair
5. *Weird Girl with Mr. Whiskers puppet*
2012
Steel, resin, silicon fabric and hair
6. *Persephone puppet*
2012
Steel, resin, silicone and hair

7. *Vampire Cat* puppet

2012

Steel, resin silicone and hair

8. *Colossus* puppet

2012

Steel, resin silicone and fabric

Puppets fabricated by Mackinnon and Saunders.

Frankenweenie, 1984 and 2012

9. *Frankenweenie treadmill*
2012
Mixed media
10. *New Holland Pet Cemetery gate*
2012
Mixed media
11. *Elsa puppet*
2012
Steel, resin, silicone, fabric and hair
12. *Victor Frankenstein* body armature and
partial head mechanic
Mackinnon and Saunders Ltd/
Merrick Cheney/Mechinations
2010
Steel, brass and aluminium
13. *Sparky Frankenstein* prototype body armature
Mackinnon and Saunders Ltd/
Merrick Cheney/Mechinations
2010
Steel, brass and aluminium

Puppets fabricated by Mackinnon and Saunders.

Corpse Bride, 2005

Corpse Bride introduces characters Victor Van Dort and Victoria Everglot on the day of their wedding, before a twist of fate takes their story from Victorian London to the so-called 'netherworld'. Tim Burton was inspired by 19th-century Jewish folktale *The Finger*, and re-told the story using characters he created with Carlos Grangel. The gothic drama was Burton's stop motion feature film directorial debut, achieved after years of collaboration with puppet makers Ian Mackinnon and Peter Saunders. Bonejangles's skeleton band is an homage to *The Skeleton Dance* (1929) a seminal early stop motion animation by Walt Disney Studios.

Corpse Bride

2005

Duration: 30 seconds

Licensed by Warner Bros. Discovery.



Corpse Bride, 2005

Burton drew the figure of the Corpse Bride as early as 1995, sharing the sketches with puppet makers Mackinnon and Saunders. Ten years later, they worked with Burton to realise his world and characters, particularly for the titular Bride: 'Her costume was like a puppet in itself. It was silk, embedded with silicone and wires. When you see her dancing in the forest, her veil following the wind, it looks like it's the lightest, most delicate fabric, but it's none of those things', reflected Ian Mackinnon.

Image of Corpse Bride with hair tags

Mackinnon and Saunders

2005

Photograph

Courtesy of Mackinnon and Saunders

Corpse Bride, 2005

1. *Untitled (Corpse Bride)*
About 1995–98
Pen and ink, pastel and watercolour on paper

2. *Untitled (Corpse Bride)*
About 1995–98
Pen and ink and crayon on paper

3. *Untitled (Corpse Bride)*
About 1995–98
Pen and ink and coloured pencil on paper

- Untitled (Corpse Bride)*
About 1995–98
Pen and ink on paper

4. *Untitled (Corpse Bride)*
1998
Pen and ink, watercolour and coloured pencil
on paper

Corpse Bride, 2005

1. *Untitled (Stitched Bride)*
1998
Watercolour and pastel on paper

2. *Untitled (Corpse Bride)*
About 1995–98
Pen and ink, crayon and watercolour on paper

3. *Untitled (Corpse Bride)*
About 1995–98
Pen and ink, watercolour, crayon and correction fluid on paper

4. *Untitled (Corpse Bride)*
About 1995–98
Pen and ink, watercolour, and coloured pencil on paper

Sculpting Burton's drawings

Corpse Bride cat maquette

Mackinnon and Saunders

2005

Photograph

Courtesy of Mackinnon and Saunders

Corpse Bride cat diagram

Mackinnon and Saunders

2005

Photograph

Courtesy of Mackinnon and Saunders

Corpse Bride cat armature

Mackinnon and Saunders

2005

Photograph

Courtesy of Mackinnon and Saunders

All reproductions courtesy of Mackinnon and Saunders

Corpse Bride, 2005

Transforming Burton's sketches for *Corpse Bride* into three-dimensional form required hours of labour.

Filming took place in East London, while the building of puppets took place at Mackinnon and Saunders' studios in Altrincham, Manchester.

1. *Elder Gutknecht* puppet
2005
Steel, resin and silicone
2. *Scraps* puppet
2005
Steel, resin and silicone
3. *General Bonesapart* puppet
2005
Steel, resin and silicone
4. *General Wellington* puppet
2005
Steel, resin and silicone

5. *Black Widow Spider* puppet
2005
Steel, resin and silicone

6. *Corpse Bride* puppet
2005
Steel, resin, fabric and silicone

Puppets fabricated by Mackinnon and Saunders.

Corpse Bride, 2005

7. *Victor Van Dort* puppet
2005
Steel, resin, fabric and silicone
8. *Victoria Everglot* puppet
2005
Steel, resin, fabric and silicone
9. *Bonejangles* puppet
2005
Steel, resin and silicone
10. *Harryhausen piano*
2005
Wood, plastic and metal
Courtesy of Warner Bros. Discovery Global
Archives and Preservation Services
11. *Emily the Corpse Bride* body armature and head
mechanics with fitted silicone skin
Mackinnon and Saunders Ltd/
Merrick Cheney/ Mechinations
About 2003–04
Steel, brass and aluminium
Courtesy of Mackinnon and Saunders

12. *Victor Van Dort* body armature and head mechanics
Mackinnon and Saunders Ltd/
Merrick Cheney/ Mechinations
About 2003–04
Steel, brass and aluminium
Courtesy of Mackinnon and Saunders

Puppets fabricated by Mackinnon and Saunders.

Vincent, 1982

Vincent is Tim Burton's first commissioned film and its critical acclaim was a career-defining milestone. Originally conceived as a children's book, Burton penned a 16-line poem about a seven-year-old boy called Vincent Malloy. The protagonist fashions himself after acting legend Vincent Price, star of Universal International films, and is obsessed with the poetry of Edgar Allan Poe. Burton created two sets of storyboards for the film, converging striking German Expressionist scenography with the humour of Dr Seuss. *Vincent* established Burton's reputation for a unique visual language and debuts motifs found throughout later films.

Vincent

1982

35mm film transferred to digital video (sound),

5 minutes, 52 seconds

Courtesy of Disney Enterprises, Inc.

Vincent backstage photo,

Vincent Price holding Vincent puppet with Tim Burton

1982

Photograph

Vincent backstage photo,

Tim Burton and Rick Heinrichs with set model

1982

Photograph

Untitled (Vincent)

1982

Pen and ink on paper

Vincent, 1982

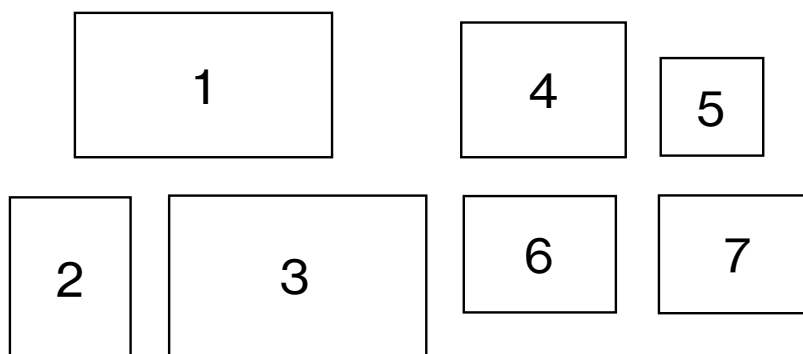
Burton crafted Vincent's story frame-by-frame, envisioning the latter's family life, dreams and fears and shaping his fantasies and his reality. To make the character three-dimensional, he brought together fellow Disney animator Rick Heinrichs and Burbank-based animator Stephen Chiodo. They collaborated on Vincent's gait, posture and expressions, creating new techniques that they would use in future stop motion projects.

1. *Vincent* storyboards
1982
Pen and ink on paper
2. Character notes
1982
Pen and ink on paper
3. *Vincent* storyboards
1982
Pen and ink and marker on paper
4. *Untitled (Vincent)*
1982
Pen and ink on paper

5. *Untitled (Vincent)*
1982
Pen and ink on paper

6. *Untitled (Vincent)*
1982
Pen and ink on paper

7. *Untitled (Vincent)*
1982
Pen and ink on paper



Vincent, 1982

Mapping Vincent's movements introduced live theatre dynamics into the stop motion studio. Burton would pose to mimic the protagonists, while animators Rick Heinrichs and Stephen Chiodo photographed him, then created drawings. Burton aimed for a rapid pace of movement, utilising more frames than was typical at the time: 10 frames of action followed by an 8-frame pause. Each movement on a storyboard represents significant decision-making.

Vincent, 1982

(Stop motion camera)

1982

Stephen Chiodo

Ink on paper

(And wander dark hallways alone and tormented)

1982

Stephen Chiodo

Ink on paper

*(‘Every horror in his life that had crept through his
dreams/Swept his mad laugh to terrified screams’)*

1982

Stephen Chiodo

Ink on paper

(‘There he could reflect on the horrors he’s invented’)

1982

Stephen Chiodo

Ink on paper

All reproductions by Stephen Chiodo

Vincent, 1982

Burton created this hand-made book of Vincent from his final drawings of the story. It gives the prolifically sketched character Vincent Malloy yet another crafted form. The scenography of Vincent's world comes to life through a combination of materials, including collage and correction fluid, highlighting the extent of revisions and attention paid to crafting the book.

Handmade book of Vincent

1982

Pen and ink, marker, pastel, acrylic paint, correction fluid and collage elements on paper, in wire-bound book

Pee-wee's Big Adventure, 1984

Tim Burton was chosen to direct *Pee-wee's Big Adventure* for Warner Bros. by actor-writer Paul Reubens. Reubens watched just 30 seconds of Burton's recent release *Frankenweenie*, before deciding he had found someone with an appreciation for art direction in comedy. Early Burton tropes are evident in the film: clowns, distorted shadows, chequered floors and surreal dream sequences. The film also features two stop motion scenes, depicting a desert T-rex and the Large Marge character transformation.

Pee-wee's Big Adventure

1985

Duration: 46 seconds

Licensed by Warner Bros. Discovery



Untitled (Pee-wee's Big Adventure)

1985

Pen and ink and coloured pencil on paper

Untitled (Pee-wee's Big Adventure)

1985

Acrylic and pastel on paper

Early Film Projects

In the lead-up to, and during his time at CalArts, Burton created Super 8 mm films – a popular home movie format – with his friends. These films, displayed on projectors above, included a wolfman horror, a mad doctor narrative, and a stop motion piece featuring model cavemen. These early works were made purely for fun, as Burton had not yet envisioned a career as a director.

Untitled (King and Octopus)

About 1978–79

16mm film transferred to digital video (sound),
4 minutes, 22 seconds

Luau (excerpt)

About 1980–82

16mm film transferred to digital video (sound), 6 minutes

Doctor of Doom (excerpt)

1980

16mm film transferred to digital video (sound),
3 minutes, 24 seconds

Untitled (Prehistoric cavemen)

1971

16mm film transferred to digital video (silent),
3 minutes, 22 seconds

Houdini, the Untold Story

1971

16mm film transferred to digital video (silent),
3 minutes, 51 seconds

Untitled (Tim's Dreams)

About 1972–75

Super 8mm film transferred to digital video (silent),
6 minutes

1997

1974 Super-8mm film transferred to digital video (silent),
35 seconds

Untitled (Detective Story)

About 1972–75

16mm film transferred to digital video (silent), 5 minutes

Stalk of the Celery Monster (excerpt)

1979

16mm film transferred to digital video,
4 minutes, 11 seconds

Building Worlds

Section 3

Two distinctive worlds often coexist in Tim Burton's films: the conventional 'normal' world and an imaginative 'other' world. They are brought alive through Burton's collaborations with set, costume and production designers. His scenes are rich with swirls, spirals and stitches, while a monochrome motif is often used to bring an eerie beauty. Burton has reflected, 'When you're drawing, every element, every line, makes up what it is; and there is a feeling of that when I think about a shot.'

Films set in 'real' locations still feel otherworldly; for example, production designer Rick Heinrichs constructed a massive Tree of the Dead for *Sleepy Hollow* (1999), despite filming in a Buckinghamshire forest. Burton's films evoke the feeling of a place rather than reflecting reality. This room showcases concept sketches, storyboards, costumes and props from fourteen of Burton's major projects.

Beetlejuice, 1988 and *Beetlejuice, Beetlejuice*, 2024

After the success of *Pee-wee's Big Adventure* (1985), Tim Burton rejected countless scripts from screenwriters, until he was drawn to *Beetlejuice* (1988). It follows a deceased couple – Adam and Barbara Maitland – who enlist a mischievous ghost named Betelgeuse to help scare away the (living) Deetz family from their home. Stop motion, prosthetic make-up, puppetry, and false perspective were employed by production designer Bo Welch and VFX supervisor Alan Munro. In September 2024, Burton released the film's sequel, *Beetlejuice Beetlejuice*. Following a death, three generations of the Deetz family return home. Burton once again utilised practical effects, integrating stop motion animation and working with frequent collaborators Mackinnon and Saunders.

Beetlejuice

1988

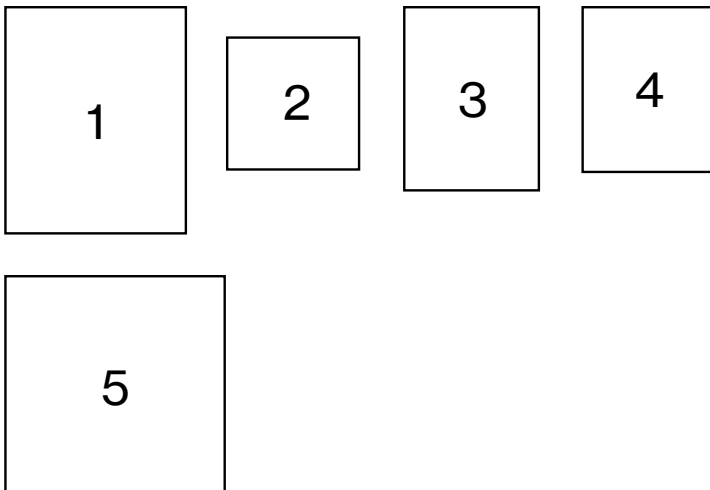
Duration: 52 seconds

Licensed by Warner Bros. Discovery



Beetlejuice, 1988 and Beetlejuice, Beetlejuice, 2024

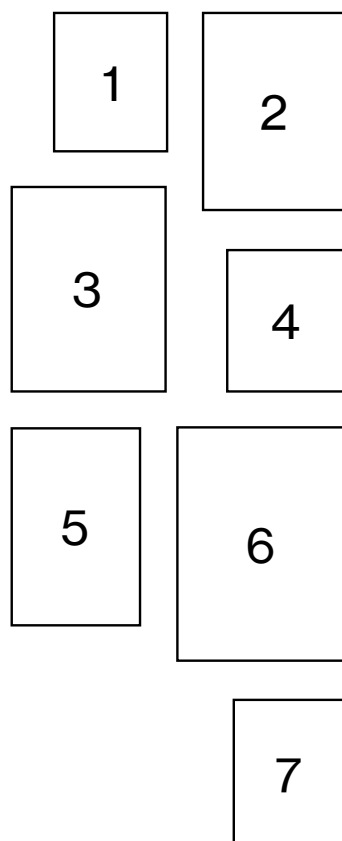
1. *Untitled (Beetlejuice)*
1988
Pen, coloured ink and coloured pencil on paper
2. *Untitled (Beetlejuice, Beetlejuice)*
2023
Pen and ink and watercolour on paper
3. *Untitled (Beetlejuice, Beetlejuice)*
2023
Ink, watercolour and pastel on paper
4. *Untitled (Beetlejuice, Beetlejuice)*
2023
Pen and ink and watercolour on paper
5. *Untitled (Beetlejuice)*
1988
Pen and ink and coloured pencil on paper



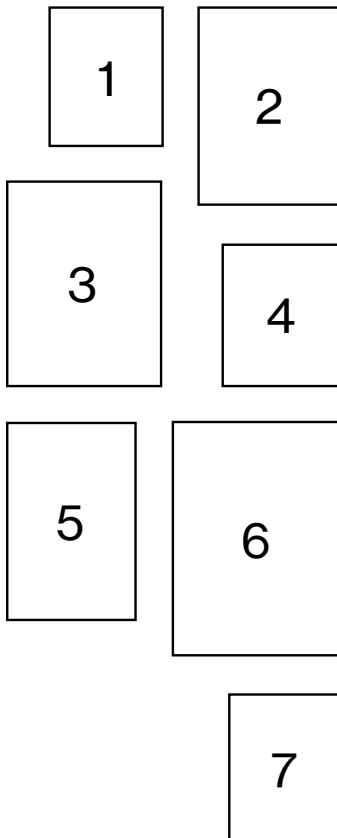
Beetlejuice, 1988 and Beetlejuice, Beetlejuice, 2024

1. *Untitled (Beetlejuice, Beetlejuice)*
2023
Pen and ink and watercolour on paper
2. *Untitled (Beetlejuice, Beetlejuice)*
2023
Ink, watercolour and pastel on paper
3. *Untitled (Beetlejuice, Beetlejuice)*
2023
Pen and ink, watercolour and pastel on paper

Continued overleaf



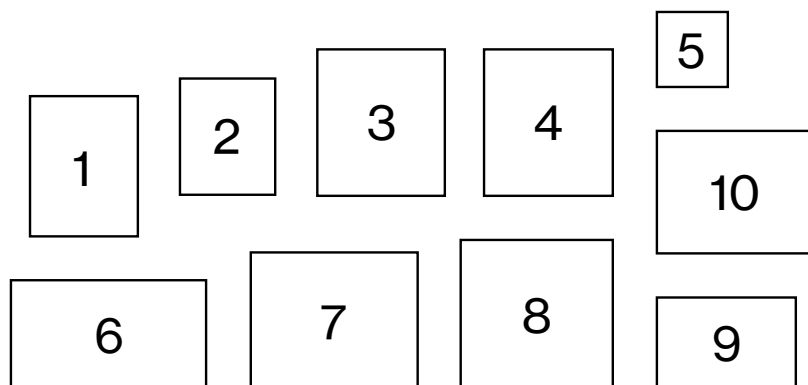
4. *Untitled (Beetlejuice, Beetlejuice)*
2023
Pen and ink and watercolour on paper
5. *Untitled (Beetlejuice, Beetlejuice)*
2023
Pen and ink and watercolour on paper
6. *Untitled (Beetlejuice, Beetlejuice)*
2023
Pen and ink and watercolour on paper
7. *Untitled (Beetlejuice, Beetlejuice)*
2021
Pencil on paper



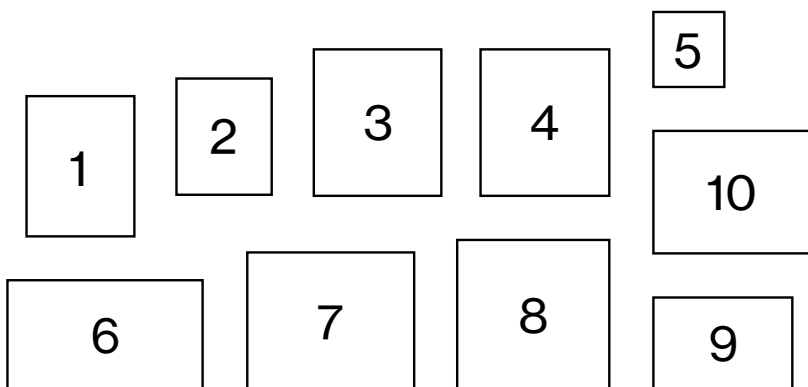
Beetlejuice, 1988

1. *Untitled (Beetlejuice)*
Pen and ink and pastel on paper
2. *Untitled (Beetlejuice)*
Pen and ink and watercolour on paper
3. *Untitled (Beetlejuice)*
Pen and ink and crayon on paper
4. *Untitled (Beetlejuice)*
Pen and ink and crayon on paper
5. *Untitled (Beetlejuice)*
Pen and ink, crayon and coloured pencil on paper
6. *Untitled (Beetlejuice)*
Pen and ink and coloured pencil on paper

Continued overleaf



7. *Untitled (Beetlejuice)*
Pen and ink, crayon and watercolour on paper
8. *Untitled (Beetlejuice)*
Pen, coloured ink and coloured pencil on paper
9. *Untitled (Beetlejuice)*
Pen and ink and watercolour on paper
10. *Untitled (Beetlejuice)*
Watercolour, coloured pencil and pastel on paper



Beetlejuice maquette

1988

Fabricated by Rick Heinrichs for *Beetlejuice*

Mixed media

Sandworm puppet

2024

Painted cast resin

Fabricated by Mackinnon and Saunders

Batman, 1989 and Batman Returns, 1992

In 1986, Tim Burton was approached by Warner Bros. to bring the iconic comic book Batman to life. Burton, though not a comic book fan, was fascinated by the imagery of Gotham and the character of the Joker. Drawing inspiration from New York City and the style of Catalan Modernist architect Antoni Gaudí, Burton's Gotham City was constructed vertically. The film was shot at London's Pinewood Studios in 1988 and is credited with kickstarting the superhero genre of films.

His direction for *Batman Returns* (1992) delves deeper into the dualities of its characters, particularly the Penguin and Catwoman. The film's visual style enhances its dark, operatic quality, and Gotham remains crammed with skyscrapers, intensifying its eerie timelessness.

Batman Returns

1992

Duration: 45 seconds

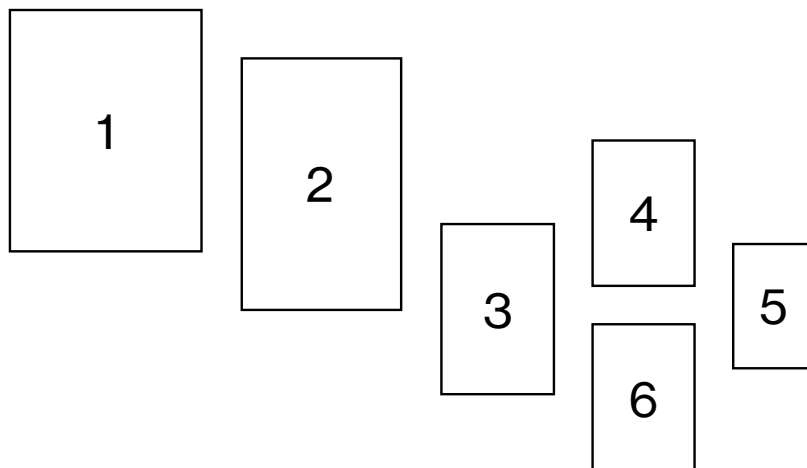
Licensed by Warner Bros. Discovery



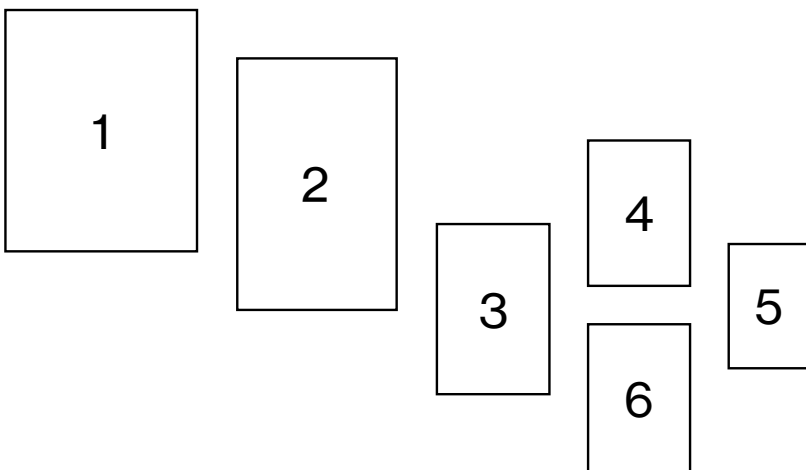
Batman, 1989 and Batman Returns, 1992

1. *Gotham Central Park*
Matte painting
1992
Fabricated by Brian Flora for *Batman Returns*
Photographic reproduction
Photography by Joshua White, JW Pictures/
Academy Museum Foundation.
Courtesy of Academy of Motion Pictures
2. *Untitled (Batman)*
1989
Pastel on black paper
3. *Untitled (Batman)*
1989
Pastel on black paper

Continued overleaf

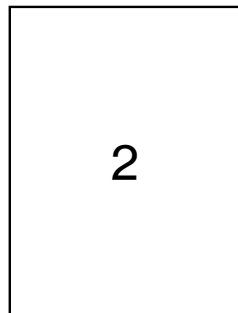
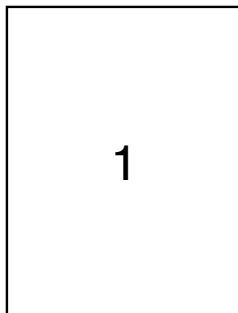


4. *Untitled (Batman)*
1989
Pastel on black paper
5. *Untitled (Batman)*
1989
Pen and ink on paper
6. *Untitled (Batman)*
1989
Pen and ink and watercolour on paper



Batman, 1989 and Batman Returns, 1992

1. *Untitled (Batman Returns)*
1992
Pen and ink on paper
2. *Untitled (Batman Returns)*
1992
Pen and ink on paper
3. *Untitled (Batman)*
1989
Pen and ink and coloured pencil on paper
4. *Untitled (Batman)*
1989
Pen and ink and coloured pencil on paper



Designing the Penguin

Burton and Stan Winston Studio collaborated on *Batman Returns* (1992), having previously worked together on *Edward Scissorhands* (1990). In this sequel, Batman battles the Penguin to thwart his quest to control Gotham City. Winston's team, including Shane Mahan and John Rosengrant, designed the Penguin's makeup. Starting from Burton's sketches, they developed a jowly, monocled villain, creating plastic shells of the Penguin's face.

1. *Untitled (Batman Returns)*
1992
Oil on canvas
2. Photograph of Penguin in profile
1992
Stan Winston
Reproduction
Courtesy of Matt Winston/Stan Winston Archive
3. Image of Penguin face moulds
1992
Stan Winston
Reproduction
Courtesy of Matt Winston/Stan Winston Archive

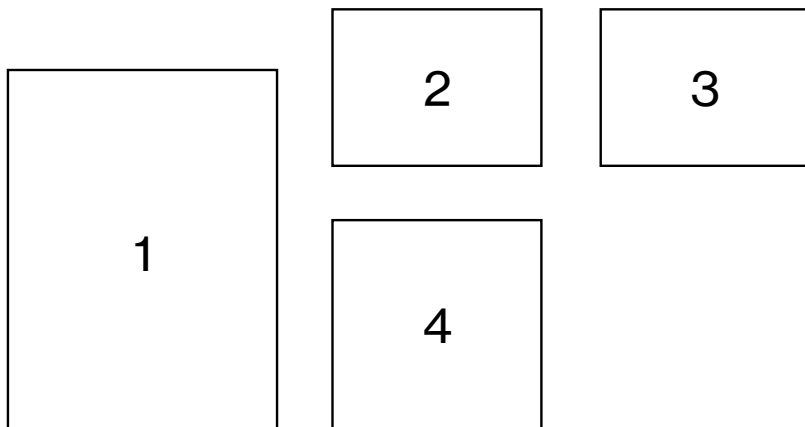
4. Sketch of penguin in profile

1992

Stan Winston

Reproduction

Courtesy of Matt Winston/Stan Winston Archive



Designing the Batmobile

Terry Ackland-Snow, an art director at Pinewood Studios, UK, since 1960, was entrusted by Burton to design the 'organic and sinister' Batmobile. Starting his career as a print boy and junior draughtsman, Ackland-Snow's innovative design encapsulated Burton's dark and dramatic vision and made the Batmobile an ominous presence that became synonymous with future iterations of the film.

Batmobile model

1989

Fabricated by Terry Ackland-Snow

Mixed media

Courtesy of Terry Ackland-Snow, Production Designer,
Art Director on 1989 film

Designing Catwoman

This ensemble was designed by Bob Ringwood and Mary Vogt for Michelle Pfeiffer's iconic Catwoman in *Batman Returns* (1992). Burton had envisioned a character composed of patchwork with white stitching. This reflected the duality evident in the role: a meek office secretary by day, an almost comedically sexy feline by night. Pfeiffer was literally stitched into the costume for filming and painted in wet silicone to achieve the authenticity of shine. The costume is here displayed flat, due to its intense delicacy and deterioration over time. The costume illustrates the stitched motif that Burton has returned to several times.

Catwoman costume

1992

Bob Ringwood and Mary Vogt

Polyurethane coated nylon, plastic, rubber, latex, thimbles, leather and wood

Edward Scissorhands, 1990

Edward Scissorhands evolved from an image Tim Burton had been developing since childhood of an artificial man with scissors for hands. Residing in a castle attic, Edward is eventually taken in by a suburban family, where he struggles to navigate human interaction and seeks acceptance. The film's world, contrasting a gothic castle with pastel suburban houses, epitomises deeply personal themes of isolation and longing, mirroring Burton's own childhood feelings. He enlisted the help of novelist Caroline Thompson once again, to bring the story to life.

Edward Scissorhands

1990

Duration: 60 seconds

Courtesy of 20th Century Studios, Inc.

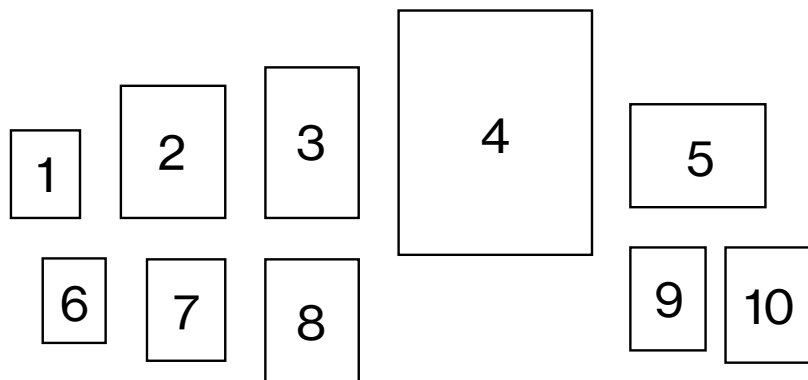
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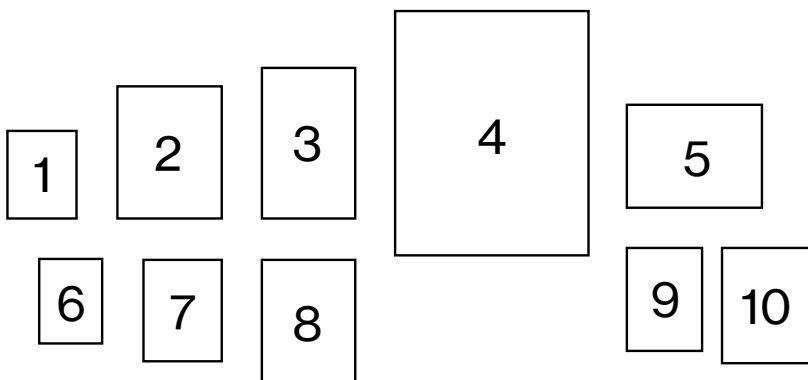
Edward Scissorhands, 1990

1. *Untitled (Edward Scissorhands)*
1990
Pen and ink, watercolour, crayon, coloured pencil
and correction fluid on paper
2. *Untitled (Edward Scissorhands)*
1990
Pen and ink and coloured pencil on paper
3. *Untitled (Edward Scissorhands)*
1990
Pen and ink and pencil on paper
4. *Untitled (Edward Scissorhands)*
1990
Pastel on paper

Continued overleaf



5. *Untitled (Edward Scissorhands)*
1990
Pencil on paper
6. *Untitled (Edward Scissorhands)*
1990
Pen and ink on paper
7. *Untitled (Edward Scissorhands)*
1990
Pen and ink on paper
8. *Untitled (Edward Scissorhands)*
1990
Pencil on paper
9. *Untitled (Edward Scissorhands)*
1990
Pen and ink on paper
10. Handwritten story of *Edward Scissorhands*
1990
Pen and ink on paper



Edward Scissorhands, 1990

Colleen Atwood's design for Edward Scissorhands's costume marked the start of her enduring collaboration with Burton. Atwood brought his vision to life using vintage leather crafted by a tailor for ballet dancers, who had experience designing to allow for a range of movement in restrictive costumes. The straps and buckles represent Edward's mobile prison and that he is an assemblage of spare parts. Atwood reflected, 'I always embrace the architecture of the whole film; I think it's really important in costume. You're creating a world together.'

Edward Scissorhands costume
1990

Body suit by Colleen Atwood

Hands by Stan Winston Studio

Leather, plastic, metal, synthetic knit fabric,
metallic paint, polyurethane foam, adhesive

Courtesy of Johnny Depp

Edward Scissorhands case

Edward Scissorhands model

1990

Stan Winston

Reproduction

Courtesy of Matt Winston/Stan Winston Archive

Edward Scissorhands case

Sketch of scissorhands

1990

Stan Winston

Reproduction

Courtesy of Matt Winston/Stan Winston Archive

Bo Welch's set design for *Edward Scissorhands* captures the eerie charm of suburbia, inspired by Burton's home of Burbank. The pastel palette was influenced by American sweets, specifically Necco wafers, and represented a neighbourhood where every detail was carefully controlled. Welch imagined the development as an American-style housing complex in Leningrad. They chose Carpenters Run in Florida for the location and styling of the homes, which required repainting and garden changes to fit Burton's vision. Residents were compensated, although some required extra persuasion, meaning their homes were only film-ready at the last-minute.

Edward Scissorhands Attic model

1990

Bo Welch

Wood and painted cardboard

Edward Scissorhands Pop-up scenography

1990

Printed card

Cookie making robot from Edward Scissorhands

1990

Mixed media

Mars Attacks!, 1996

Mars Attacks! is based on a series of Topps Trading Cards from the 1960s, initially illustrated by Norm Saunders. Tim Burton was drawn to the cards' anarchic spirit, which resonated with his own subversive style. The plot follows a global Martian invasion, where chaos ensues as world leaders struggle to respond. The film drew further inspiration from 1950s invasion films and critiques the incompetence of the American political elite and military through dark humour and vivid imagery. It marks the beginning of Burton's long-term collaboration with Manchester-based puppet makers Mackinnon and Saunders, who also collaborated on *Corpse Bride* (2005) and *Frankenweenie* (2012).

Mars Attacks!

1996

Duration: 27 seconds

Licensed by Warner Bros. Discovery



Mars Attacks!

Trading cards

1994

The Topps Company, Inc.

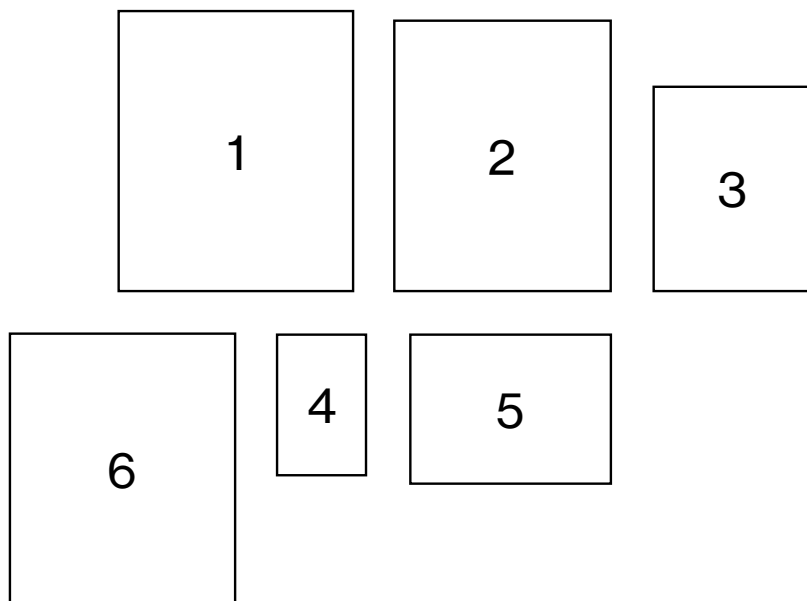
-
1. *Untitled (Mars Attacks!)*
1995
Watercolour and pastel on paper

 2. *Untitled (Mars Attacks!)*
1995
Watercolour and graphite on paper

 3. *Untitled (Mars Attacks!)*
1996
Watercolour, glitter and crayon on paper

 4. *Untitled (Mars Attacks!)*
1996
Pen and ink on paper

Continued overleaf



5. Story notes

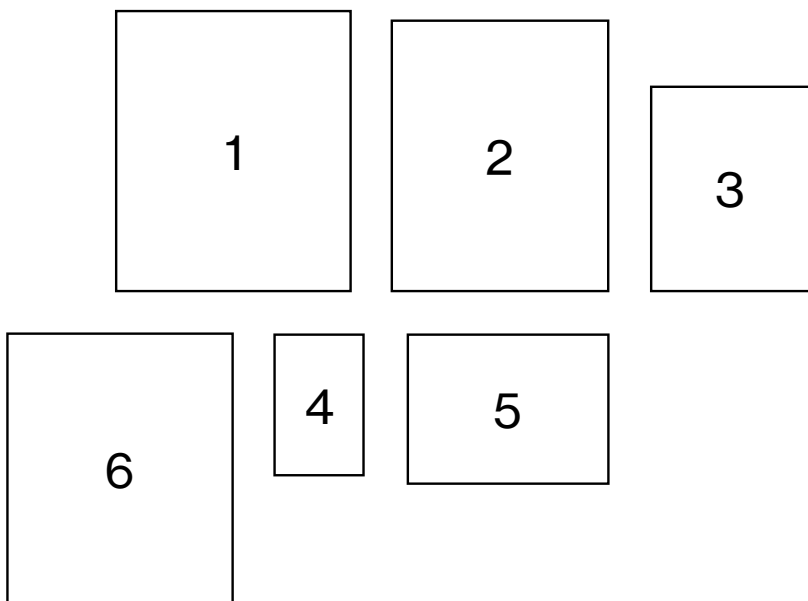
1996

Pen and ink and crayon on paper

6. *Untitled (Mars Attacks!)*

1995

Glitter, watercolour and graphite on paper



Mars Attacks!, 1996

Burton wanted the Martians to have a handmade quality and awkward articulation. Initially, he planned to achieve this through stop motion animation. However, budget constraints and logistical difficulties led to the use of computer animation for the final special effects. These puppets, created for the early stop motion tests, reflect Burton's original intent, even though they were not used in the completed film.

Martian Girl dress from Mars Attacks!

Colleen Atwood

1996

Nylon, silk, foam, glitter, sequins and hard metal
Courtesy of the Warner Bros. Discovery Global Archives
and Preservation Services

Space-suited Martian puppet

1996

Steel, plastic, resin, foam latex, silicone and glass eyes

Ambassador Martian puppet

1996

Steel, resin, foam latex, fabric and glass eyes

Continued overleaf

Naked Martian puppet

1996

Steel, resin, foam latex and glass eyes

Puppets fabricated by Mackinnon and Saunders.

Sleepy Hollow, 1999

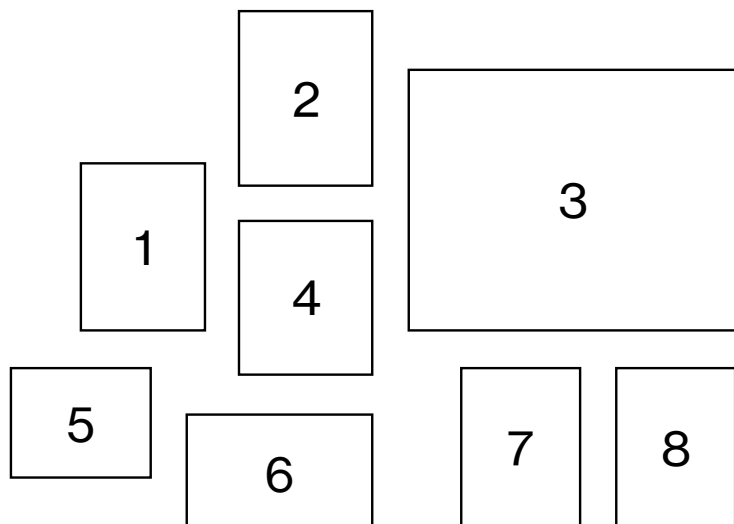
Sleepy Hollow is a retelling of an 1820 gothic short story by American writer Washington Irving. It is named after a small hamlet plagued by a series of grisly murders attributed to the Headless Horseman, with police constable Ichabod Crane sent to solve the crimes. The town was built and shot in an actual hollow between Marlow and Henley, to the west of London, rather than the original town in New York. Tim Burton's long-term collaborator, Rick Heinrichs, designed the visual effects, and they worked closely to create a world expressive of its gothic roots without being restrained to reality. Burton likened this approach to certain Van Gogh paintings, which for him are 'not "real" but capture such an energy'.



Sleepy Hollow, 1999

1. *Untitled (Sleepy Hollow)*
1998
Pen and ink on paper
2. *Untitled (Sleepy Hollow)*
1999
Pen and ink on paper
3. *Sleepy Hollow Van Tassel's house blueprints*
1999
Reproduction
Courtesy of Paramount Pictures
4. *Untitled (Sleepy Hollow)*
1998
Pen and ink, coloured pencil, and watercolour
on paper
5. *Untitled (Sleepy Hollow)*
About 1998–99
Pen and ink on paper

6. *Untitled (Sleepy Hollow)*
1998
Pastel and watercolour on paper
7. *Untitled (Sleepy Hollow)*
1998
Pen and ink and coloured pencil on paper
8. *Untitled (Sleepy Hollow)*
About 1997–99
Pen and marker on paper



Sleepy Hollow, 1999

Katrina Van Tassel's black and white dress reflects late 19th-century clothing in the United States; still influenced by European fashions of billowing sleeves, pleated bodices and lower waist bands. The black stripes were hand-painted by Colleen Atwood. She also created multiple iterations of the Headless Horseman costume that was adapted in each scene. The version shown here is incomplete, with the full costume comprised of multiple layers reflecting the evolving plot.

Katrina's dress

1999

Colleen Atwood

Silk, netting and paint

Courtesy of The Paramount Pictures Archive

Headless Horseman costume (incomplete)

1999

Colleen Atwood

Cotton, wool, metallic threads, wax

Courtesy of The Paramount Pictures Archive

Process book for *Sleepy Hollow*
1999
Colleen Atwood
Mixed media
Courtesy of Colleen Atwood

Big Fish, 2003

Big Fish is based on Daniel Wallace's 1998 collection of short stories. The film intertwines fables and fairy tales – witches, mermaids, giants, werewolves, circuses and romanticised small towns. The narrative follows Edward Bloom, whose tall tales blur the line between reality and fantasy, allowing Tim Burton to explore storytelling itself. He was particularly drawn to the circus motif, finding enjoyment in portraying old-fashioned acrobats.

Big Fish, 2003

The world created for *Big Fish* evokes a sense of magical realism. Joey Orosco sculpted the 'big fish', a giant catfish, under the guidance of American puppeteer Shane Mahan and Burton. The design featured a cable-controlled gill, and tail and mouth movements were operated by puppeteers.

The production also included an animatronic wolf puppet for Danny DeVito's character. The town of Spectre was custom built at Jackson Lake Island, Alabama, with realistic trees made from wire mesh and Styrofoam.



-
1. *Untitled (Big Fish)*
2003
Pen and ink and watercolour wash on paper

 2. *Untitled (Big Fish)*
2003
Pencil on paper

 3. *Untitled (Big Fish)*
2003
Pen and ink and watercolour on paper

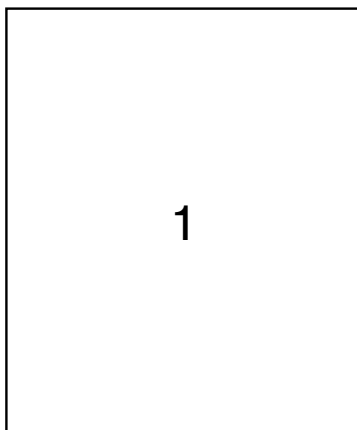


Image of Stan Winston with Big Fish animatronic
Stan Winston
2005
Courtesy of Stan Winston/Matt Winston Archive

Big Fish catfish
2003
Fabricated by Stan Winston Studio
Rubber



Charlie and the Chocolate Factory, 2005

Charlie and the Chocolate Factory is an adaptation of Roald Dahl's classic children's book, which captivated Tim Burton with its vivid depiction of childhood. The story follows young Charlie Bucket, who wins a tour of Willy Wonka's mysterious chocolate factory and encounters other Golden Ticket winners who embody traits from myths and fairytales. Willy Wonka, isolated in his factory, reflects Burton's recurring theme of seeking solace in creativity. The film underscores the dangers of greed and exemplifies the deadly sins, rewarding selflessness and generosity.

Charlie and the Chocolate Factory
2005

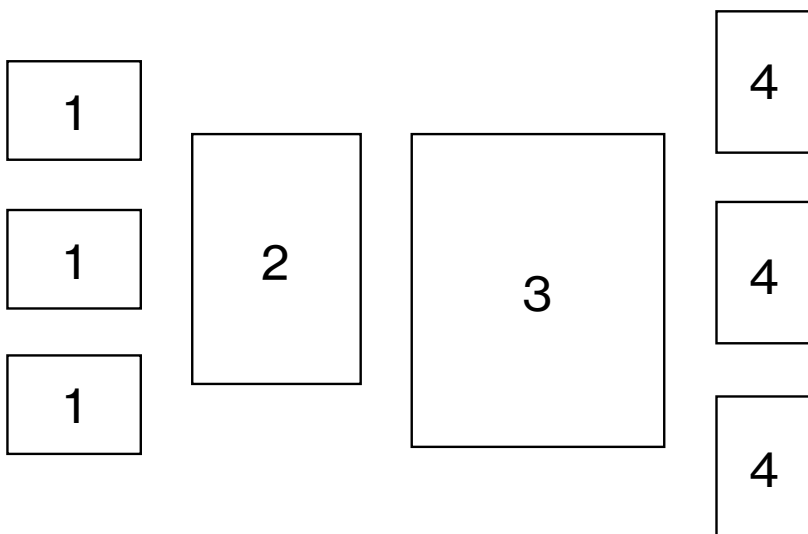
Duration: 60 seconds

Licensed by Warner Bros. Discovery



Charlie and the Chocolate Factory, 2005

1. *Untitled (Charlie and the Chocolate Factory)*
2005
Pen and ink and watercolour on paper
2. *Untitled (Charlie and the Chocolate Factory)*
2005
Pen and ink, watercolour and coloured pencil
on paper
3. *Untitled (Charlie and the Chocolate Factory)*
2005
Pen and ink and watercolour wash on paper
4. *Untitled (Charlie and the Chocolate Factory)*
2005
Pen and ink and watercolour wash on paper



Charlie and the Chocolate Factory, 2005

Wonka chocolate bar

2005

Plastic chocolate bar in foil and printed paper wrapper

Oompa Loompa, Red

2005

Mixed media

Oompa Loompa, White

2005

Mixed media

Oompa Loompa, Blue

2005

Mixed media

Puppets fabricated by Neal Scanlan Studios

Sweeney Todd, 2007

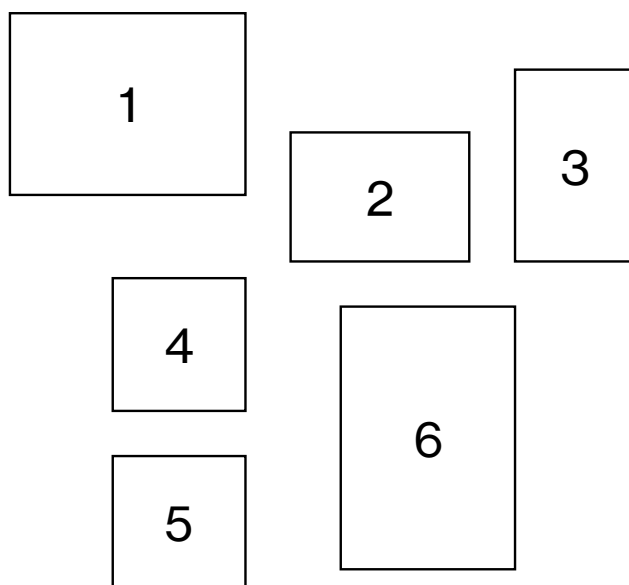
Sweeney Todd is the only live-action musical film directed by Tim Burton. A chance encounter with Mrs Lovett in the attic transforms Todd into the demon barber of Fleet Street. The character first emerged in Victorian England via *The String of Pearls*, which was serialised in cheap publications known as 'penny dreadfuls'. Burton's film offers a psychological prelude to Todd's reign of terror, adapting its plot from the 1970 West End play by Stephen Sondheim. The bold and opulent melodrama contrasts grey-washed Victorian London with copious bloody red.

Sweeney Todd, 2007

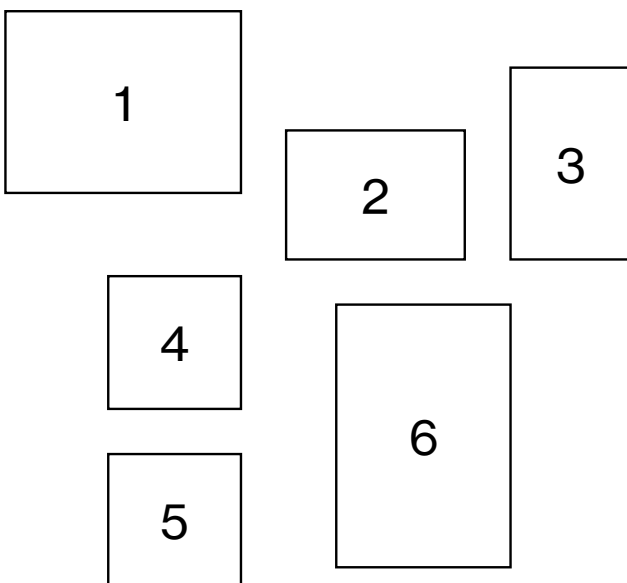
The attic interior represents the symbolic heart of Sweeney Todd's character and echoes the significance of the attic in *Edward Scissorhands*. Sweeney and Edward are both marginal figures, made into monsters and adapting to a cruel society. Naïve Edward is given scissors for hands while Sweeney uses a razor to make society pay.

1. *Untitled (Sweeney Todd)*
2007
Pen and ink on paper
2. *Untitled (Sweeney Todd)*
2007
Pen and ink on paper

Continued overleaf



3. *Untitled (Sweeney Todd)*
2007
Pen and ink and watercolour on paper
4. *Untitled (Sweeney Todd)*
2007
Pen and ink on paper
5. *Untitled (Sweeney Todd)*
2007
Pen and ink on cocktail napkin
6. *Untitled (Sweeney Todd)*
2006
Pen and ink and watercolour on paper



Alice in Wonderland, 2010

Alice in Wonderland is based on Lewis Carroll's iconic Victorian novel and its sequel *Through the Looking Glass*. The story introduces the precocious Alice Kingsleigh, who follows a white rabbit into the fantastical Underland, meeting, among others, the Hatter, the Cheshire Cat and the Jabberwocky. Usually an outspoken advocate for practical effects, in a first for Tim Burton's career, the majority of filming utilised green screen technology, digitally capturing movements via motion capture, with visual effects added in post-production. Containing familiar Burton themes such as a wedding gone awry and a journey into an underworld, the 2010 release heralded a new era of live-action remakes of animated Disney films.

Alice in Wonderland
2010

Duration: 30 seconds

Courtesy of Disney Enterprises, Inc.



Alice in Wonderland, 2010

1. *Untitled (Alice in Wonderland)*
2009
Pen and ink on paper
2. *Untitled (Alice in Wonderland)*
2009
Pen and ink, coloured pencil and pencil on paper
3. *Untitled (Alice in Wonderland)*
2009
Pen and ink and watercolour on paper

Alice in Wonderland, 2010

The character Alice Kingsleigh sees subtle changes to her original dress, growing and shrinking in scale, reflecting her descent deeper into Underland. The outfit she wears in the Red Queen's castle while concealing her identity is this red costume. Disguised as a palace courtier named Um, the heart-printed red dress emphasises the domination of the Red Queen's world, making Alice blend in with the decor, but her black and white striped sash signal her as a Burton heroine.

Alice's red dress

2010

Colleen Atwood

Semi-sheer Hopkins silk, stripe print, ribbon, tulle foundation, chord belt

Courtesy of Colleen Atwood

Process book for *Alice in Wonderland*

2010

Colleen Atwood

Mixed media

Courtesy of Colleen Atwood

Continued overleaf

Alice in Wonderland image of Alice's red dress

2010

Courtesy of Bryan Roberts Kopp/Colleen Atwood

Alice in Wonderland

2010

Mia Wasikowska Ph: Mary Ellen Mark

Disney Enterprises, Inc. All Rights Reserved

Miss Peregrine's Home for Peculiar Children, 2016

Miss Peregrine's Home for Peculiar Children is based on a 2011 children's book by Ransom Riggs. The film introduces Jacob Portman, who grows up in Florida with his grandfather Abraham's stories of fantastical monsters and a world split into 'normals' and 'peculiar'. The film is set in Cairnholm, Wales, and is filled with Burton touches: the misunderstood figure of Jacob, Enoch the inventor's sanctuary in the attic, and Carnavalesque fairground thrills in Blackpool. There's even a stop motion skeleton army sequence. If you look closely, Burton is an extra on the merry-go-round before it is laid to waste by Hollowghasts.

Miss Peregrine's Home for Peculiar Children
2016

Duration: 20 seconds

Courtesy of 20th Century Studios, Inc.

All Rights Reserved.

Please note this clip contains no sound.



Miss Peregrine's Home for Peculiar Children, 2016

Burton leaves room for emotional depth in horror, with the film acknowledging both natural and unnatural childhood fears. Jacob is isolated from other children because of his gifts. He becomes more introverted and gives up on human connection until he meets the 'peculiar', like Enoch and Olive. Jacob and Enoch's characters tell a universal story about finding strategies to cope with tragedy and overcome grief.

Miss Peregrine's Home for Peculiar Children

storyboards

2015

Pen and ink and watercolour on paper

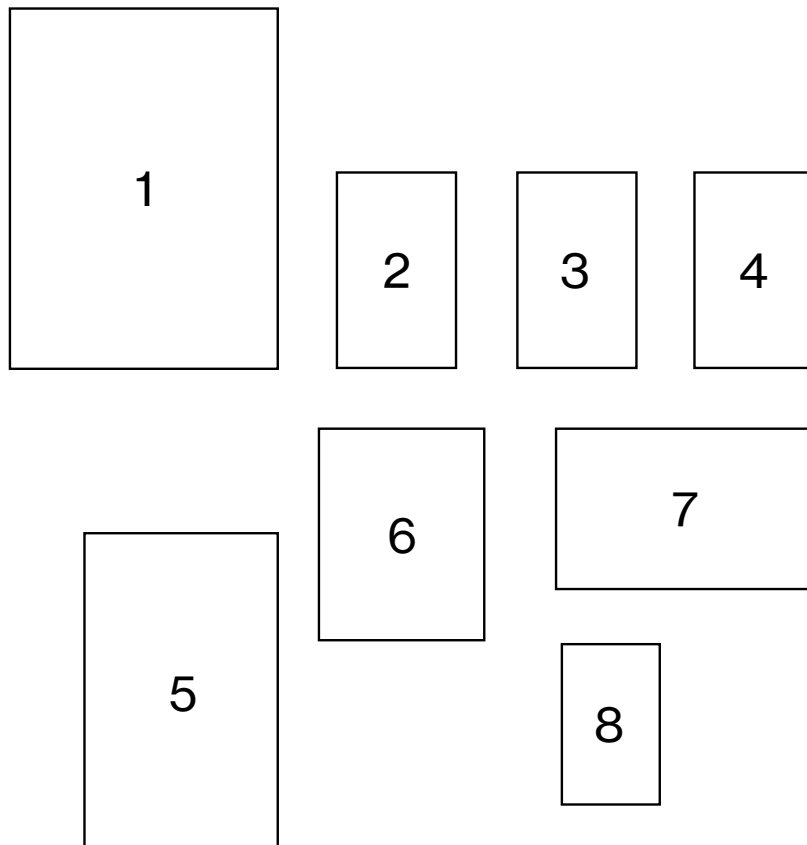
-
1. *Untitled (Miss Peregrine's Home for Peculiar Children)*
2015
Pen and ink and correction fluid on paper

 2. *Untitled (Miss Peregrine's Home for Peculiar Children)*
2015
Pen and ink and watercolour on paper

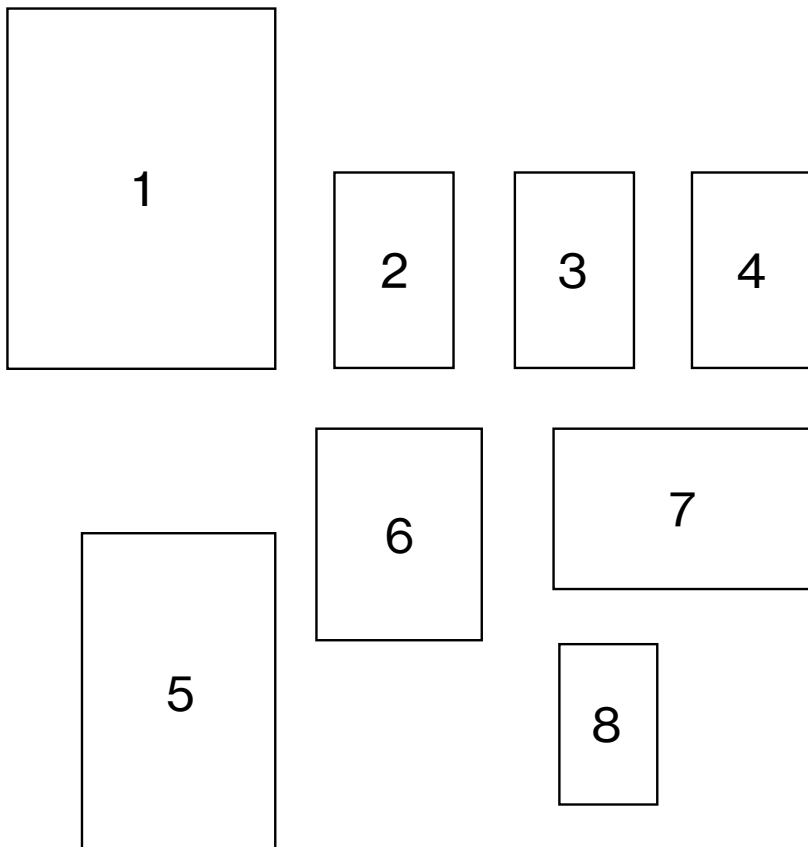
 3. *Untitled (Miss Peregrine's Home for Peculiar Children)*
2015
Pen and ink and watercolour on paper

 4. *Untitled (Miss Peregrine's Home for Peculiar Children)*
2015
Pen and ink and watercolour on paper

Continued overleaf



5. *Untitled (Miss Peregrine's Home for Peculiar Children)*
2015
Pen and ink and watercolour on paper
6. *Untitled (Miss Peregrine's Home for Peculiar Children)*
2015
Pen and ink on paper
7. *Untitled (Miss Peregrine's Home for Peculiar Children)*
2015
Pen and ink on paper
8. *Untitled (Miss Peregrine's Home for Peculiar Children)*
2015
Pen and ink on paper



Miss Peregrine's Home for Peculiar Children, 2016

Enoch, one of the 'peculiar' children, has made alchemy out of his unhappy childhood as an orphan. He transforms himself into an inventor and necromancer, communicating with the dead. But he has internalised the cruelty he has experienced while locked up in an attic and unleashes it onto others, with his doll armies. Enoch overcoming his sinister impulses is an important emotional arc in the film and he finally uses his gifts to help others.

Hollowghast head

2015

Fabricated by Andy Gent

Painted silicone, plastic and metal

Lab Helmet

2015

Fabricated by David Balfour for *Miss Peregrine's Home for Peculiar Children*

Plastic, metal and LED bulbs

Continued overleaf

Puppet for Enoch's Lobster Doll

2015

Fabricated by Andy Gent for *Miss Peregrine's Home for Peculiar Children*

Fibreglass resin, metal, silicone, leather, cloth and foam

Puppet for Enoch's Crab Doll

2015

Fabricated by Andy Gent for *Miss Peregrine's Home for Peculiar Children*

Fiberglass resin, metal, silicone and twine

Dumbo, 2019

Dumbo is Tim Burton's live-action version of Disney's beloved 1941 cartoon classic. The story is set after World War I, when veteran Holt Farrier returns home from war to find his family and friends at Max Medici's circus struggling to pick up the pieces after a string of tragedies. Burton's lifelong fascination with all things Carnavalesque comes alive in the scenography and costume of the circus. He described the film as possessing a 'grand intimacy', where the personal relationships have to match the emotional drive in the more extravagant settings.

Dumbo

2019

Duration: 30 seconds

Courtesy of Disney Enterprises, Inc.

Please note this clip contains no sound.



Dumbo, 2019

Electing to use practical effects wherever possible, Burton opted for Dreamland (the film's amusement park), to be a physical set rather than green screen. He populated it with up to 850 background actors at any time, often including a green suited "Dumbo" actor. Costume designer Colleen Atwood decided to use muted colours for the Medici Bros. circus palette, reflecting the worn-down nature of the travelling circus, in contrast to the sleek and brightly coloured performers at Dreamland.

1. *Dumbo* storyboards
2018
Pastel on black paper

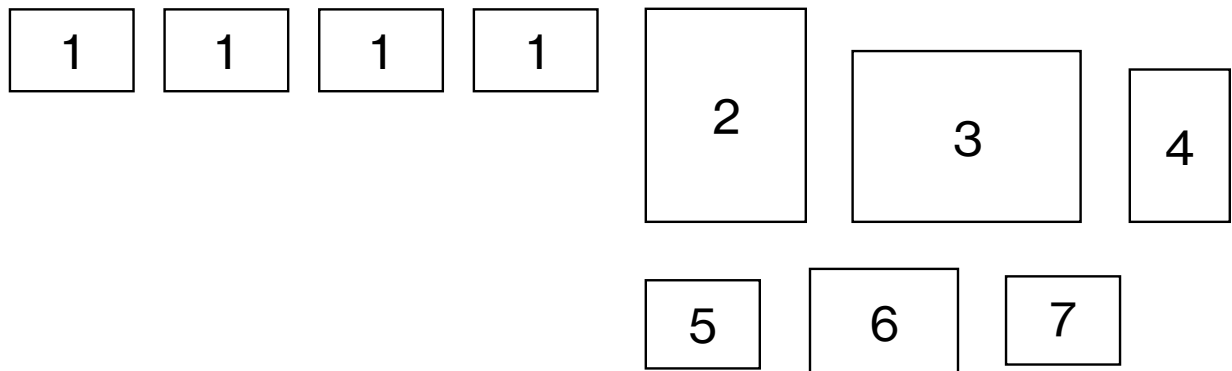
2. *Untitled (Dumbo)*
2018
Watercolour on paper

3. *Untitled (Dumbo)*
2018
Watercolour on paper

4. *Untitled (Dumbo)*
2018
Ink and wash on paper

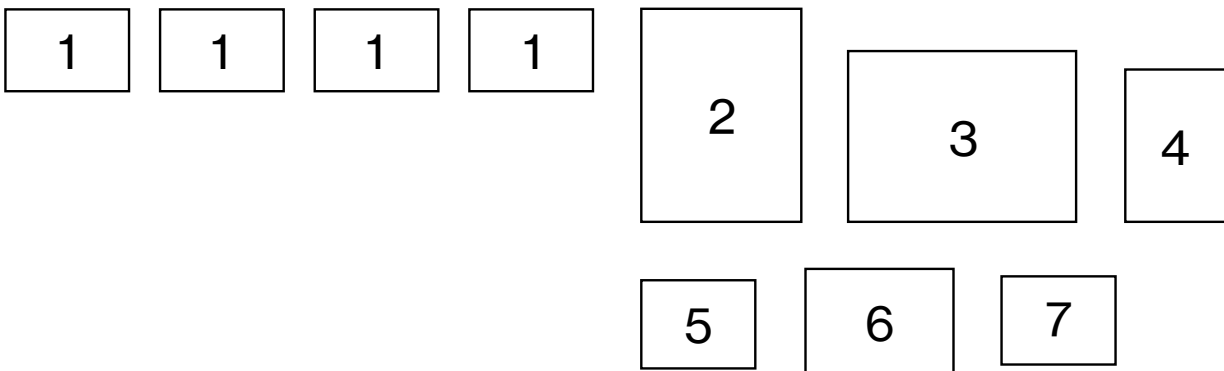
5. *Untitled (Dumbo)*
2018
Watercolour and felt tip on paper

Continued overleaf



6. *Untitled (Dumbo)*
2018
Watercolour, ink on paper

7. *Untitled (Dumbo)*
2018
Watercolour and felt tip on paper



Wednesday, 2022 – present

Wednesday is set in the gothic Nevermore Academy, where outcasts, including werewolves and sirens, find refuge. The narrative begins at Nancy Reagan High School, whose pastel-clad suburban pupils are juxtaposed with the foreboding atmosphere of Nevermore, with its wrought iron gates and gargoyles. Tim Burton's world-building begins at the opening credits, which feature a gothic staircase, spiders and the moon. His distinct style is further evident in the portrayal of seemingly angelic yet inherently sinister characters, such as Principal Weems.

Wednesday

2022

Duration: 58 seconds

Courtesy of MGM Media Licensing

Interview with Colleen Atwood, Costume Designer

2023

Vanity Fair

Material was made available courtesy of Vanity Fair.

Copyright of Condé Nast

Duration: 33 seconds



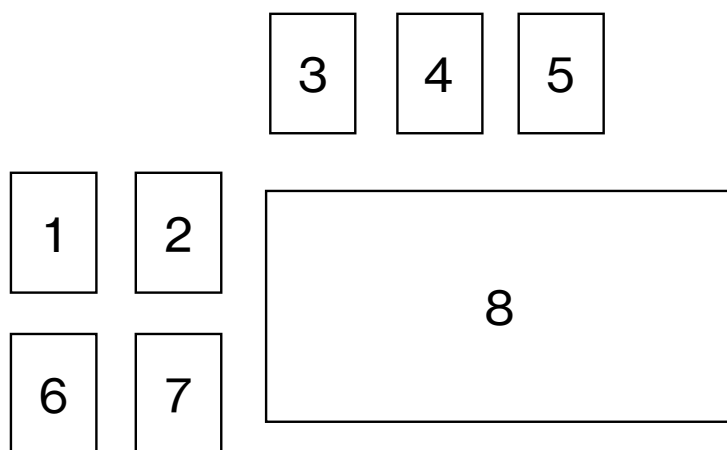
Wednesday, 2022 and 2025

1. *Sirens/Scales (Wednesday cliques)*
2022
Pen and ink, watercolour and correction fluid
on paper
2. *Vampires/Fangs (Wednesday cliques)*
2022
Pen and ink and watercolour on paper
3. *Wednesday (Nevermore Academy uniform)*
2022
Felt tip pen and watercolour on paper
4. *Untitled (Wednesday)*
2022
Felt tip pen and watercolour on paper
5. *Untitled (Wednesday)*
2022
Pen and ink, marker and watercolour on paper

6. *Werewolves/Furs (Wednesday cliques)*
2022
Pen and ink, watercolour and correction fluid
on paper

7. *Gorgons/Stoners (Wednesday cliques)*
2022
Pen and ink and watercolour on paper

8. *Wednesday storyboards*
2022
Pen and ink and watercolour on paper



Wednesday, 2022 and 2025

Colleen Atwood designed the Nevermore school uniform from Burton's drawings and collaborated closely with production designer Mark Scruton. The wool was hand-woven with stripes to achieve the perfect tone of purple, while Wednesday's stripes were silk-screened to avoid the rigidity of a woven approach. Her shirt was sourced from a vintage shop on London's Carnaby Street, and her shoes reflect a gothic aesthetic, avoiding typical sneakers or girlish footwear.

Wednesday uniform

2019

Colleen Atwood and Mark Sutherland

Made by Ian Frazer Wallace and Alessio O'Driscoll

Hand printed Venetian wool, silk taffeta, cotton shirt, silk tie, lamb's wool vest, leather shoes designed by Prada. Courtesy of Colleen Atwood and Mark Sutherland for Wednesday Season One produced by MGM Television, a division of Amazon MGM Studios.

On loan from MGM Television.

Wednesday, 2022 and 2025

Although in the show, Wednesday finds her Rave’N Dance dress in a thrift shop, in actuality costume designer Colleen Atwood adapted an Alaïa dress she saw in the brand’s shop on Bond Street. To accommodate the scenes with Wednesday running through the woods, they manufactured around five versions, a painstaking and labour-intensive process.

Wednesday Rave’N Dance dress

2019

Colleen Atwood and Mark Sutherland

Digitally printed superfine organza blouse and skirt,
leather belt, leather shoes

Courtesy of Colleen Atwood and Mark Sutherland
for Wednesday season One produced by MGM
Television, a division of Amazon MGM Studios.
On loan from MGM Television.

Process book for *Wednesday*

2019

Colleen Atwood

Polypropylene, Polyglass, paper

Courtesy of Colleen Atwood

Enter corridor into Section 4

Drawing Narratives

Section 4

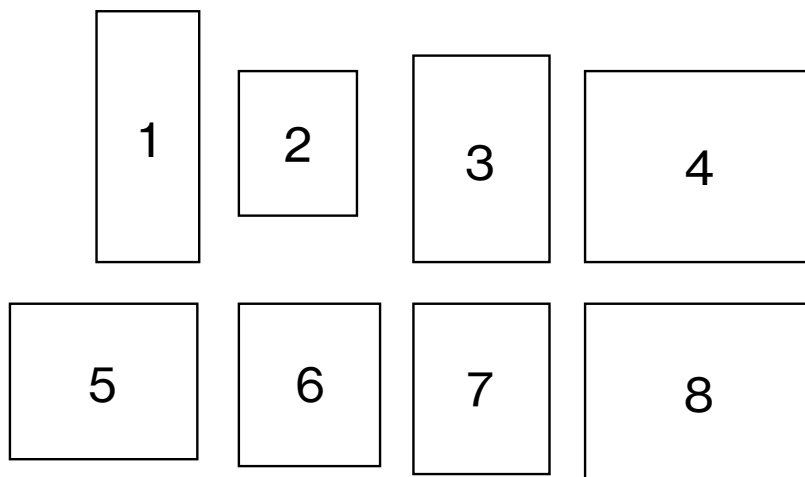
Drawing has always been an essential part of Tim Burton's creative process, driving the look, feel and tone of his characters and sets. His art acknowledges the duality of life: moving and mischievous, funny and heartbreaking. 'His artwork, like his movies, is a combination of the beautiful and the strange', wrote Lynn Hirschberg in a profile in *The New York Times* in 2003.

Burton depicts physical reality as it is personally felt, not as it appears, distorting perspective and the human figure. His caricatures, and amalgamations of humans, animals and mythical beings, are imaginative. The drawings, paintings and sculptures shown here are some of his most introspective artworks, often reflecting his subconscious and his childhood belief that he was a 'misunderstood outcast'. Even when drawing without a set purpose, the works tell a story.

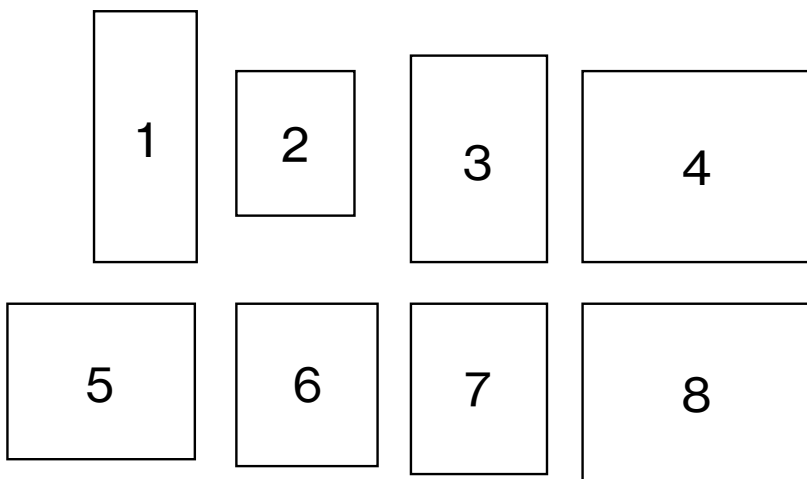
Figurative Works

1. *Untitled (Creature Series)*
About 1980–89
Pen and ink, marker and coloured pencil on paper
2. *Untitled (Boy Series)*
About 1980–95
Pen and ink and watercolour on paper
3. *Untitled (Girl Series)*
About 1980–84
Pen and ink, watercolour and coloured pencil on paper
4. *Untitled (Miscellaneous)*
About 1980–81
Pen and ink and marker on paper

Continued overleaf



5. *Untitled (Boy Series)*
About 1980–90
Pen and ink, marker and watercolour on paper
6. *Untitled (Ramone)*
About 1980–90
Pen and ink, marker and coloured pencil on paper
7. *Untitled (Girl Series)*
About 1980–1990
Pen and ink, marker, watercolour and coloured pencil on paper
8. *Untitled (Miscellaneous)*
About 1980–81
Pastel on paper



These creatures were first drawn by Burton in the late 1990s. They were brought to life in three-dimensional form 20 years later for his inaugural art exhibition at the Museum of Modern Art (MoMA) in New York.

Three Creatures (Creature #1)

2009

Steel, burlap, epoxy, polyester resin, acrylic and rigid foam

Three Creatures (Creature #2)

2009

Steel, burlap, epoxy, polyester resin, acrylic and rigid foam

Three Creatures (Creature #3)

2009

Steel, burlap, epoxy, polyester resin, acrylic and rigid foam

Untitled (Creature Series)

1998

Pen and ink and crayon on paper

Several of Burton's film, television and book projects have been halted in various stages of development. He made almost 200 drawings for Disney's 1985 animated film *The Black Cauldron*, but none of them were used for the final production. Some undertakings never progress beyond ideas. *Romeo and Juliet* was pitched to Disney as a tale of star-crossed creatures separated by land and sea, but was never made.

1. *Untitled (Romeo and Juliet)*

About 1981–84

Pen and ink on paper

2. *Saucer and Aliens*

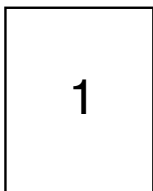
About 1972–74

Oil and acrylic on canvas board

3. *Untitled (Romeo and Juliet)*

About 1981–84

Pen and ink, marker and coloured pencil on paper

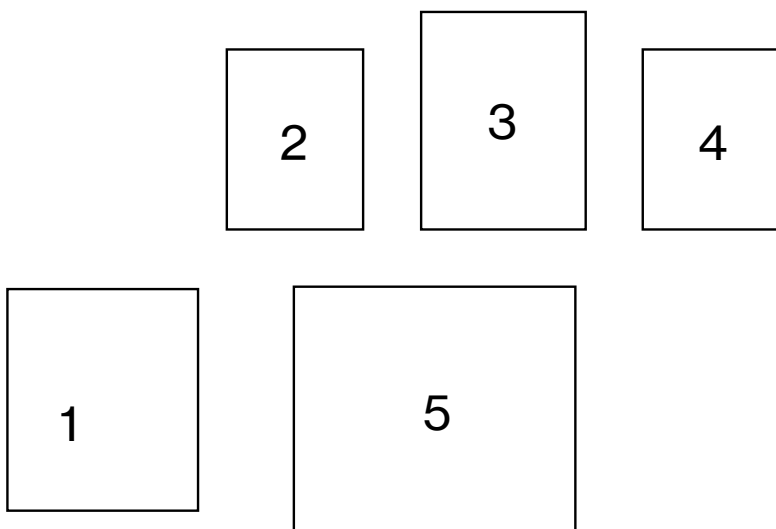


Burton spent nearly a year developing *Superman Lives* with special effects artist and frequent collaborator Lindsay MacGowan of Stan Winston Studio, with whom he shared a love of monster movies, the work of Italian director Mario Bava, and Hammer Films. His vision was not the familiar patriotic version of Superman but instead of an outsider from another planet who ultimately did not belong. Burton was close to finishing the film when the whole project was scrapped, a moment so shocking there is a documentary by Kevin Smith dedicated to finding out why it was never made.

1. *Untitled (Superman Lives)*
1998
Pen and ink on paper
2. *Untitled (Superman Lives)*
1998
Pen and ink on paper

Continued overleaf

3. *Untitled (Superman Lives)*
1998
Pen and ink, watercolour and pastel on paper
4. *Untitled (Superman Lives)*
1998
Pen and ink, watercolour and pastel on paper
5. *Brainiac maquette*
1998
Metal, glass and foam latex



Pirates

Pirates is one of Burton's unrealised projects, created while working at Disney. In 1980, he dreamed up the raucous cast of pirate characters and created concept drawings with accompanying stories detailing their exploits. In 2019, Burton would be given the chance to realise these drawings as real-life sculptures almost 40 years after their conception for his 'Lost Vegas' exhibition at the Neon Museum.

Pirates

1. *Untitled (Pirates)*
1980
Pen and ink and coloured pencil on paper
2. *Untitled (Pirates)*
1980
Coloured pencil on paper
3. *Untitled (Pirates)*
1980
Pen and ink, marker, coloured pencil, collage elements and correction fluid on paper
4. *Untitled (Pirates)*
1980
Pen and ink, marker, coloured pencil and correction fluid on paper
5. *Untitled (Pirates)*
1980
Pen and ink, watercolour wash on paper
6. *Notes from Pirates project*
About 1980
Pen and ink on paper

7. *Untitled (Pirates)*

1980

Pen and ink and coloured pencil on paper

8. *Untitled (Pirates)*

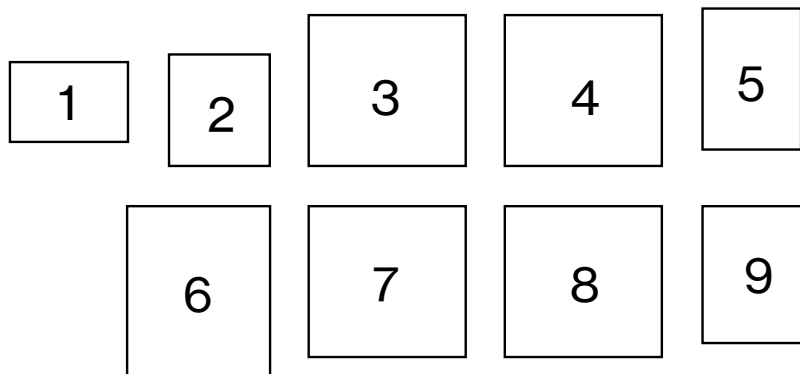
1980

Coloured pencil on paper

9. *Untitled (Pirates)*

1980

Pen and ink, watercolour wash on paper



Untitled (Doodle Pad Series)

About 1989–93

Pen and ink and coloured pencil on paper

Polaroids

After decades of sketching, Burton began to experiment with photography as a visual diary and a record of time. His tool of choice was a rare large-format Polaroid camera, which he would return to over the years for creative shoots. These compositions were created while filming *Tim Burton's The Nightmare Before Christmas*, 1993. They are styled with maquettes and scenography from the film, featuring characters Jack, Sally, Zero and Corpse Boy.

1. *Untitled (Sally heads)*

1993

Polaroid

2. *Untitled (Zero)*

1993

Polaroid

3. *Untitled (Jack heads)*

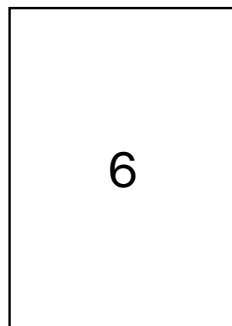
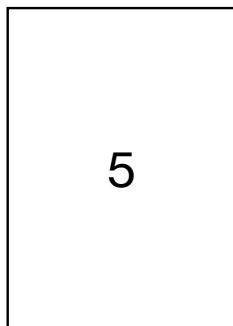
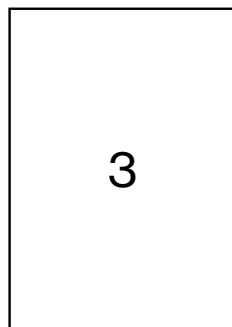
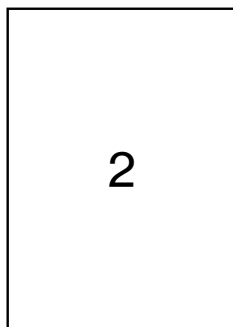
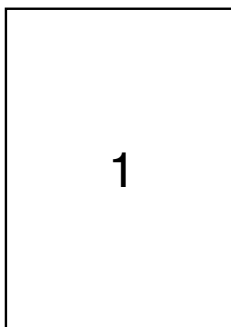
1993

Polaroid

4. *Untitled (Corpse Boy)*
1993
Polaroid

5. *Untitled (Jack and Sally)*
1993
Polaroid

6. *Untitled (Sally parts)*
1993
Polaroid



-
1. *Brains with coiled feelers*
1997
Plastic and metal

 2. *Untitled (Alien Series)*
1983
Oil and pastel on black paper

 3. *Untitled (Alien Series)*
1983
Oil and pastel on black paper

These drawings are part of Burton's *Creature Series*. They were created over many years and show Burton's unique vision as he expresses mental health as anthropomorphic creatures. Some creatures are drawn as diminutive and cowering in fear, while others are expansively towering over their prey. In one sketch, the world itself is a hungry monster devouring those in its path.

-
1. *Untitled (Creature Series)*
About 1980–99
Pen and ink and marker on paper

 2. *Untitled (Creature Series)*
1994
Pen and ink, watercolour and coloured pencil
on paper

 3. *Untitled (Creature Series)*
1994
Pen and ink, marker and watercolour on paper

 4. *Untitled (Creature Series)*
About 1990–94
Watercolour on paper

 5. *Untitled (Creature Series)*
1994
Pen and ink and marker on paper

 6. *Untitled (Creature Series)*
1994
Pen and ink, marker, coloured pencil and
watercolour on paper

7. *Untitled (Creature Series)*

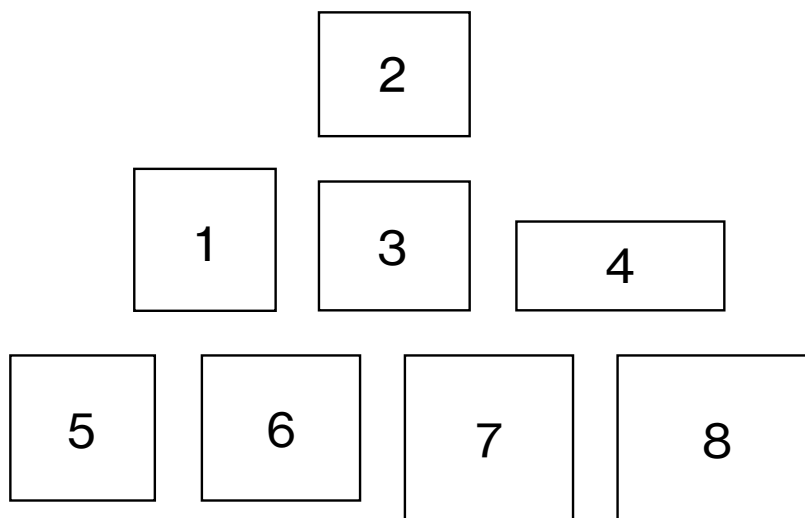
1994

Pen and ink, marker and watercolour wash
on paper

8. *Untitled (Creature Series)*

About 1980–89

Pen and ink and watercolour on paper



-
1. *Untitled (Surrounded)*
About 1996
Pen and ink on paper

 2. *Untitled (Dogs in space)*
1998
Pastel, crayon, watercolour and glitter on paper

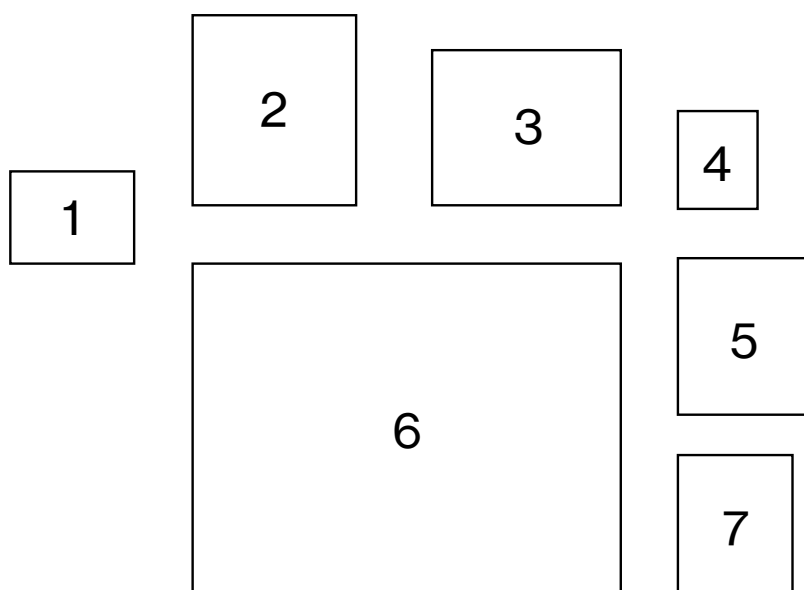
 3. *Untitled (Girl Series)*
About 1997–98
Watercolour and pastel on paper

 4. *Untitled (Girl Series)*
About 1997–98
Pastel and glitter paint on black paper

 5. *Untitled (Creature Series)*
About 1997–98
Pastel on paper

6. *Surrounded*
1996
Oil and acrylic on canvas

7. *Untitled (Creature Series)*
2001
Pencil on paper



-
1. *Untitled (Lost in Oz)*
About 1998
Watercolour, coloured pencil and pastel on paper

 2. *Untitled (Helena and Billy)*
2004
Pen and ink and watercolour on paper

 3. *Untitled (Girl Series)*
2004
Pen and ink, watercolour and coloured pencil
on paper

 4. *Blue Girl with Wine*
About 1997
Oil on canvas

 5. *Untitled (Lost in Oz)*
About 1998
Pen and ink, watercolour and oil pastel on paper

 6. *Untitled (Lost in Oz)*
1998
Watercolour and coloured pencil on paper

7. *Untitled (Lost in Oz)*

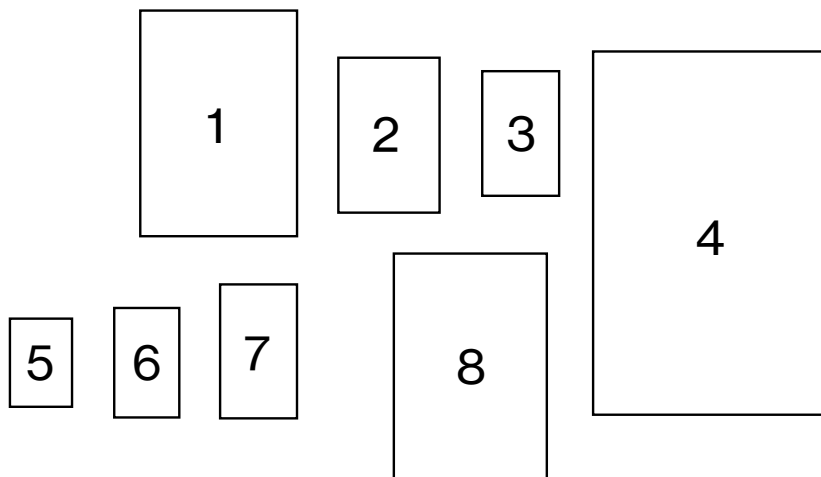
About 1998

Pen and ink, metallic oil pastel and watercolour
on paper

8. *Untitled (Girl Series)*

About 1980–90

Watercolour on paper

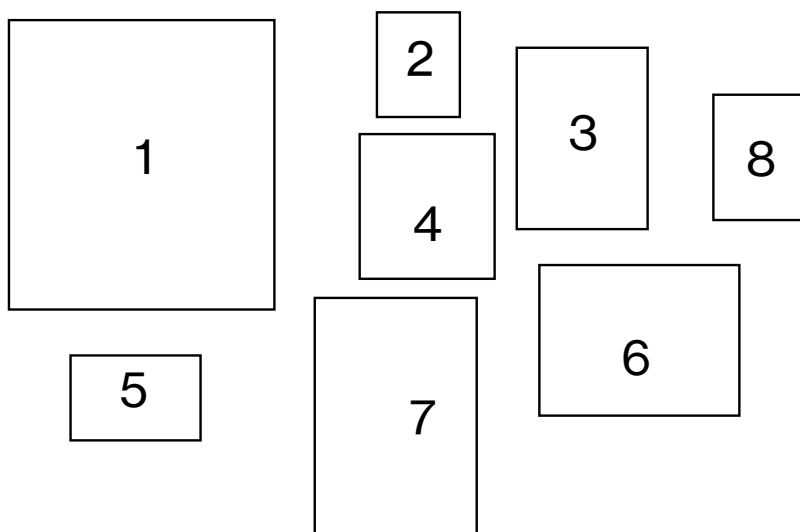


Figurative Works

These figurative drawings by Burton include some of his most rarely publicised and emotionally composed works. Some blur the borders of his imagination with his more intimate moments and others, such as *The Green Man* and its study, are self-portraits, offering rare glimpses into his inner life.

1. *The Last of Its Kind*
1994
Acrylic on canvas
2. *Untitled (Boy Series)*
About 1999
Pen and ink and crayon on paper
3. *Untitled (Boy Series)*
2009
Marker and watercolour on paper
4. *The Green Man*
About 1999
Oil and acrylic on canvas
5. *Untitled (Wolfman)*
2010
Pen and ink and watercolour on paper

6. *Untitled (Creature Series)*
About 1995–99
Pen and ink, watercolour and pastel on paper
7. *Percepto*
About 1996–97
Acrylic on canvas
8. *Untitled (Percepto)*
About 1996–97
Pen and ink, marker and crayon on paper



This shoot brings together two of Burton's great loves: dogs and Christmas. There are scenographic nods to *Tim Burton's The Nightmare Before Christmas* (1993) featuring his dog Poppy styled with large vintage fairy lights and reindeer antlers.

1. *Untitled (Christmas)*

1997

Polaroid

2. *Untitled (Christmas)*

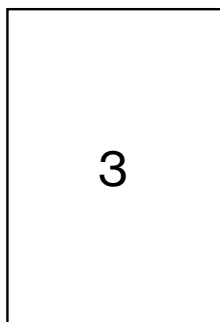
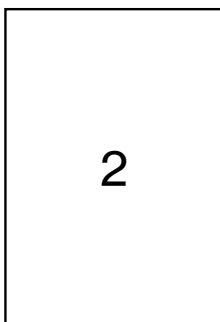
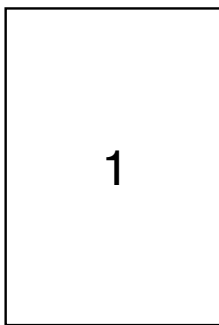
1997

Polaroid

3. *Untitled (Christmas)*

1997

Polaroid



Tim Burton enjoys taking photographs on a rare 20 × 24 inch large-format Polaroid instant camera. He produced several series of oversized Polaroid prints between 1992 and 1999, staging vignettes with the puppets from *Tim Burton's The Nightmare Before Christmas* (1993). Here he repositions iconic film monsters as heroes, setting characters such as the wolfman, vampire and sea creature against a full moon.

1. *Untitled (Mermaid)*

1993

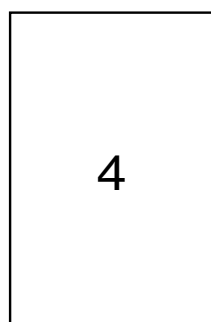
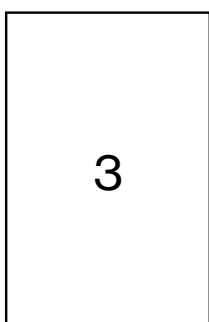
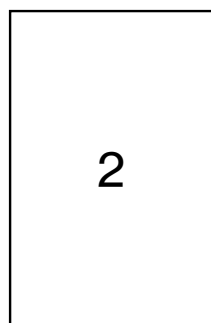
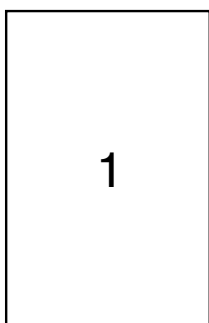
Polaroid

2. *Untitled (Vampire)*

1993

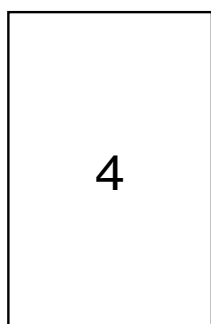
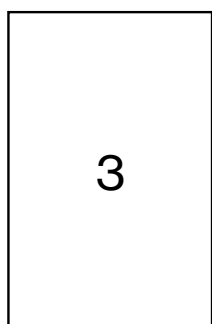
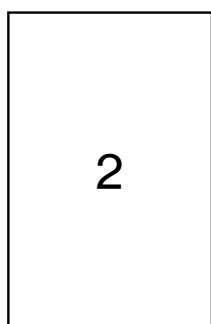
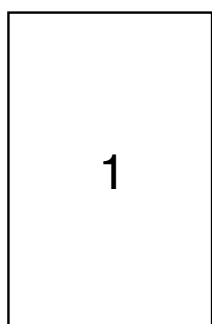
Polaroid

Continued overleaf



3. *Untitled (Vampire)*
1993
Polaroid

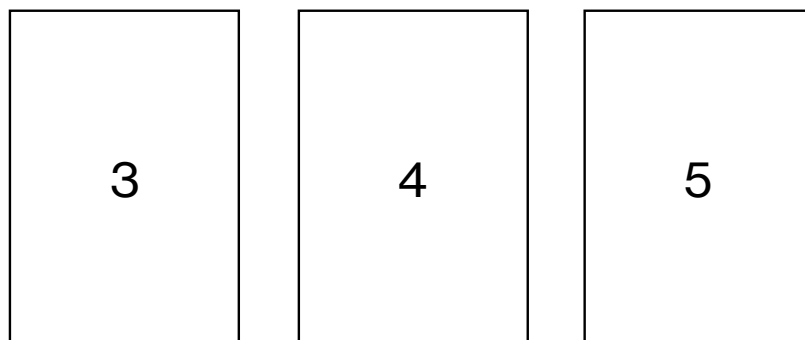
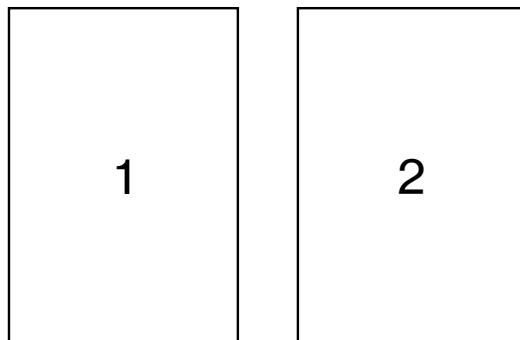
4. *Untitled (Wolfman)*
1993
Polaroid



The Blue Girl series draws on the Carnavalesque theme of the comically grotesque. The imagery includes dismembered body parts and the recurring stitch motif seen throughout Burton's work. He has given the Blue Girl many forms in his films, including the titular character in *Corpse Bride*, 2005 and Sally in *Tim Burton's The Nightmare Before Christmas*, 1993.

1. *Untitled (Blue Girl with Eyes)*
About 1992–99
Cibachrome print
2. *Untitled (Blue Girl with Bouquet)*
About 1992–99
Cibachrome print

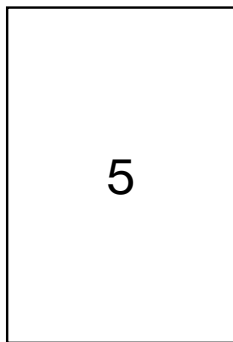
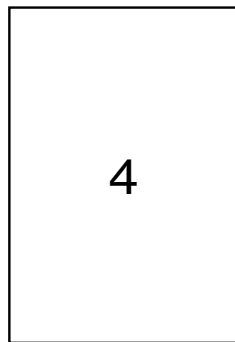
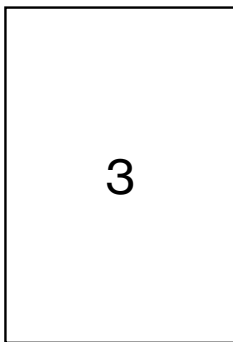
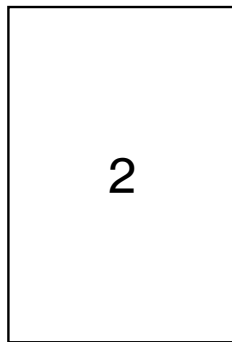
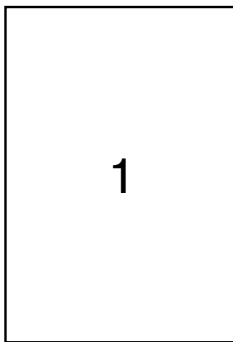
Continued overleaf



3. *Untitled (Blue Girl with Leg)*
About 1992–99
Cibachrome print

4. *Untitled (Blue Girl with Skull)*
About 1992–99
Cibachrome print

5. *Untitled (Blue Girl with Nails in Doll)*
About 1992–99
Cibachrome print



The sculptures and scenes in these Polaroids were devised by Burton while filming *Mars Attacks!* (1996) in Death Valley, California. Though the photographs were a personal project, as they were created while shooting, they show creative overlap and include some of the same visual themes as his films.

-
1. *Untitled (3 Sunflowers in Desert)*
1994
Polaroid

 2. *Untitled (Pierced Baby Doll Against Stripes)*
1994
Polaroid

 3. *Untitled (Unnatural History: Sunflower)*
1994
Polaroid

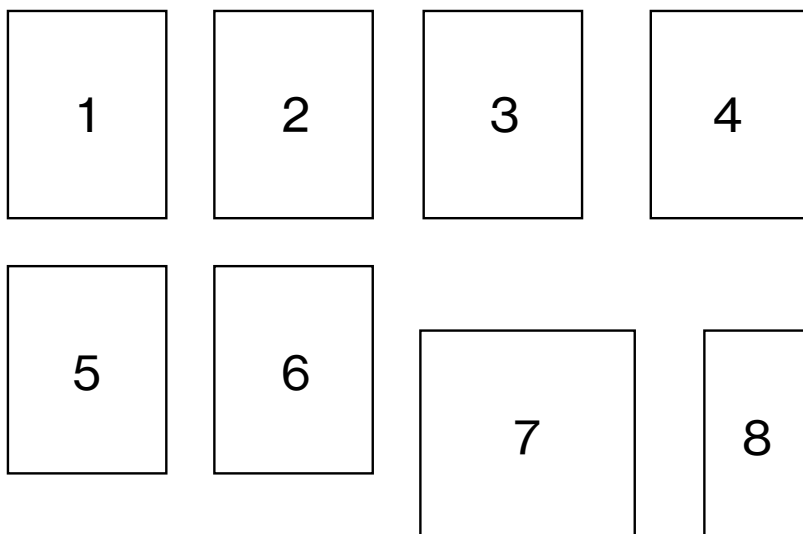
 4. *Untitled (Unnatural History: Spider Cactus)*
1994
Polaroid

 5. *Untitled (Seahorses on Pink Tree)*
1994
Polaroid

 6. *Untitled (Black Flower)*
1994
Polaroid

7. *Sunflower*
1994
Mixed media on wood base

8. *Cactus*
1994
Mixed media



Beyond Film

Section 5

Tim Burton's creativity extends beyond the realm of film. He has explored various other projects, including directing music videos, producing illustrated books such as *The Melancholy Death of Oyster Boy and Other Stories* (1997), and creating an online animated series. These endeavours continue to capture Burton's unique ability to portray so-called 'misfits' who resonate deeply with audiences.

Burton's distinctive worlds, now broadly referred to as the 'Burtonesque', also influence other creative practitioners. Photographer Tim Walker photographed a fashion story in October 2009 titled *Tim Burton's Tricks and Treats*. Fashion designer Alexander McQueen's *Supercalifragilisticexpialidocious* Autumn/Winter 2002 collection is based on Burton's drawings.

The Art of Tim Burton, 2009

These drawings were created in 1982 for an unpublished children's book. Nearly 30 years later, Burton repurposed them as chapter headings for his book *The Art of Tim Burton, 2009*, on display nearby, adding numbers 11, 12 and 13 specifically for the publication.

The Art of Tim Burton, 2009

Untitled (Number Series, #1)

1982

Pen and ink and marker on paper

Untitled (Number Series, #2)

1982

Pen and ink and marker on paper

Untitled (Number Series, #3)

1982

Pen and ink, marker, coloured pencil, watercolour and correction fluid on paper

Untitled (Number Series, #4)

1982

Pen and ink, marker and coloured pencil on paper

The Art of Tim Burton, 2009

Untitled (Number Series, #5)

1982

Pen and ink, marker, coloured pencil and collage elements on paper

Untitled (Number Series, #6)

1982

Pen and ink, marker, watercolour and coloured pencil on paper

Untitled (Number Series, #7)

1982

Pen and ink, marker and watercolour on paper

Untitled (Number Series, #8)

1982

Pen and ink, marker, collage elements, watercolour and correction fluid on paper

The Art of Tim Burton, 2009

Untitled (Number Series, #9)

1982

Pen and ink, marker, watercolour and correction fluid on paper

Untitled (Number Series, #10)

1982

Pen and ink, marker and coloured pencil on paper

The Art of Tim Burton

2009

Book

Steeles Publishing

Untitled (Chapter Headers for The Art of Tim Burton)

2009

Pen and ink and watercolour on paper

Untitled (Chapter Headers for The Art of Tim Burton)

2009

Pen and ink and watercolour on paper

Untitled (Chapter Headers for The Art of Tim Burton)

2009

Pen and ink and watercolour on paper

The World of Stainboy

In 2000, Burton created a series of three-to-five minute online animations based on the adventures of Stainboy, and featuring a cast of characters from his illustrated book *The Melancholy Death of Oyster Boy and Other Stories*. Burton created sketches, watercolours, and pastel-accented washes, which Flinch Studio translated into Macromedia Flash animation. He was keen to support Shockwave, the technology used to animate the series, which was new at the time. Though 26 episodes were planned, only six were completed.

The World of Stainboy, Episode #1:

Staring Girl

2000

Macromedia Flash files transferred to digital video
(sound), 3 minutes, 50 seconds

The World of Stainboy, Episode #2:

Toxic Boy

2000

Macromedia Flash files transferred to digital video
(sound), 4 minutes, 1 second

The World of Stainboy, Episode #3:

Bowling Ball Head

2000

Macromedia Flash files transferred to digital video
(sound), 4 minutes, 53 seconds

The World of Stainboy, Episode #4:

Robot Boy

2000

Macromedia Flash files transferred to digital video
(sound), 3 minutes, 48 seconds

Continued overleaf

The World of Stainboy, Episode #5:

Matchstick Girl

2000

Macromedia Flash files transferred to digital video
(sound), 2 minutes, 51 seconds

The World of Stainboy, Episode #6:

The Origin of Stainboy

2000

Macromedia Flash files transferred to digital video
(sound), 5 minutes, 30 seconds

*The Melancholy Death of Oyster Boy
and Other Stories, 1997*

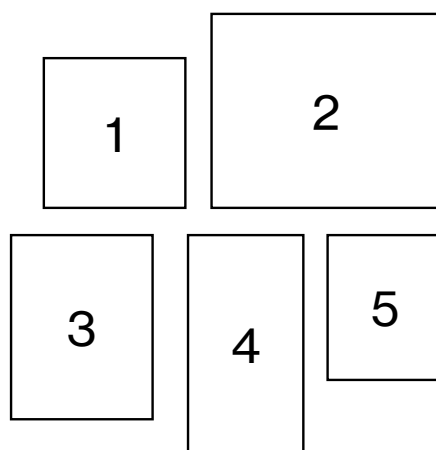
The Melancholy Death of Oyster Boy and Other Stories consists of 23 illustrated tales, inspired by childhood heroes like Dr Seuss and Roald Dahl. The stories blend innocence with the macabre and, as James Ryan of *The New York Times* noted, “the volume exquisitely conveys the pain of an adolescent outsider, managing to be both childlike and sophisticated.” For Burton it was a chance to share the stories behind the characters that he creates.

1. *Untitled (The Melancholy Death of Oyster Boy
and Other Stories)*

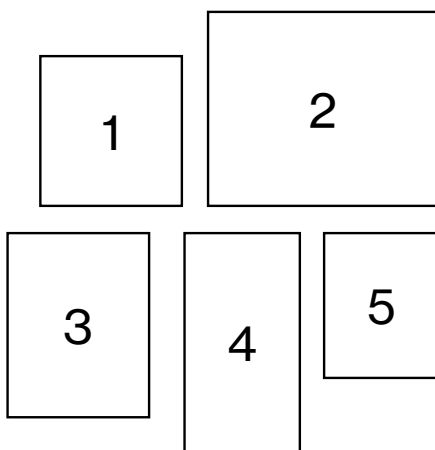
About 1982–84

Pen and ink, marker and coloured pencil on paper

Continued overleaf



2. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*
1997
Pen and ink on paper
3. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*
1997
Pen and ink and pastel on paper
4. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*
1997
Pen and ink and watercolour on paper
5. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*
1997
Pen and ink and marker on paper



1. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*

1997

Pen and ink and coloured pencil on paper

2. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*

1997

Pen and ink, watercolour, marker and coloured pencil paper

3. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*

1997

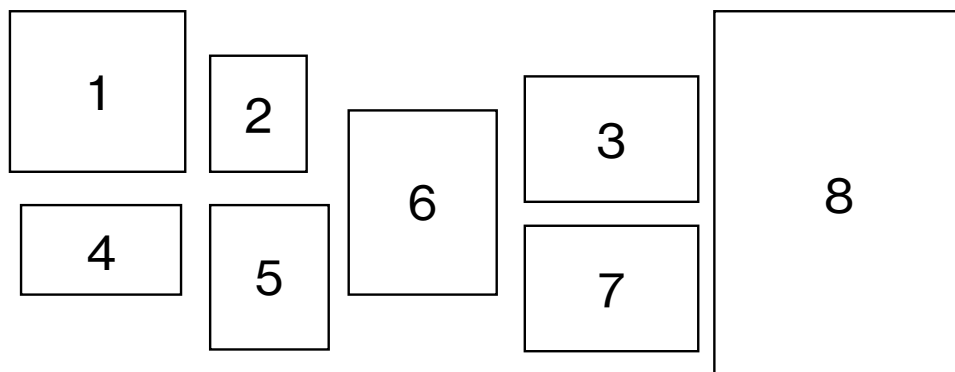
Pen and ink and watercolour on paper

Untitled (The Melancholy Death of Oyster Boy and Other Stories)

1997

Pen and ink on paper

Continue overleaf



4. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*
1997
Pen and ink and correction fluid on paper
5. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*
1997
Pen and ink and coloured pencil on paper
6. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*
2002
Pen and ink and watercolour on paper

7. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*

1997

Pen and ink, watercolour and pastel on paper

Untitled (The Melancholy Death of Oyster Boy and Other Stories)

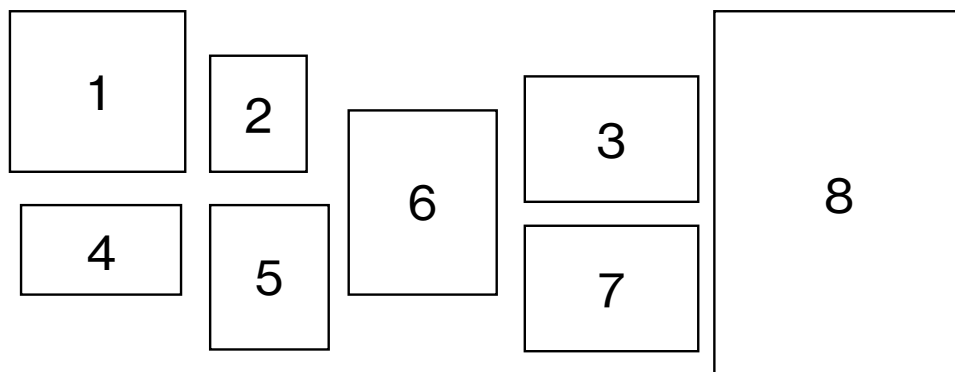
1997

Pen and ink on paper

8. *Untitled (The Melancholy Death of Oyster Boy and Other Stories)*

1997

Pen and ink on paper



Stainboy House diorama

2009

Wood, paint, colour blast 12 fleenor, 6-way power supply, urethane resin, acrylic carpet, tar roofing, Christmas lights, Christmas decorative balls, wire-wrapped mylar, steel and plexi-glass

Untitled (The World of Stainboy)

2000

Pen and ink and watercolour on paper

Untitled (The World of Stainboy)

2000

Pen and ink, marker, watercolour and coloured pencil on paper

Untitled (The World of Stainboy)

2000

Pen and ink and watercolour on paper

Untitled (The World of Stainboy)

2000

Pen and ink and watercolour on paper

Untitled (The World of Stainboy)

2000

Watercolour on paper

Untitled (The World of Stainboy)

2000

Pen and ink, marker, watercolour and coloured pencil on paper

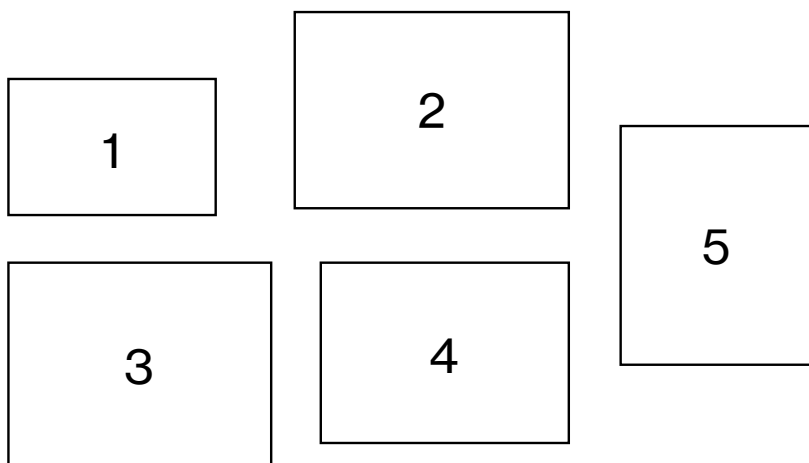
Untitled (The World of Stainboy)

2000

Pencil on paper

Alien Series, 1983

1. *Untitled (Alien Series)*
Pastel on black paper
2. *Untitled (Alien Series)*
Pastel on black paper
3. *Untitled (Alien Series)*
Chalk and pastel on black paper
4. *Untitled (Alien Series)*
Pastel on black paper
5. *Untitled (Alien Series)*
Pastel on black paper



Carousel

Carousels and the Carnavalesque are recurring motifs in Tim Burton's work, featuring in *Hansel and Gretel*, 1982, *Beetlejuice*, 1988, *Big Fish*, 2003, and *Dumbo*, 2019. This carousel, created for the MoMA exhibition, 2009 by frequent collaborator Albert Cuellar, showcases creatures and elements designed by Burton, based on the adjacent wall drawing. These themes reflect Burton's fascination with the whimsical and eerie aspects of carnival life.

Carousel

2009

Epoxy, polyester resin, plasma ball, muslin, fiberglass, electric motor, rigid foam, Styrofoam, fluorescent paint and plastic filagree



Robot Boy

Robot Boy, a sculpture created by art students from California State University, Fullerton, is based on a character from Burton's *The Melancholy Death of Oyster Boy and Other Stories*. Following Burton's detailed sketches and artistic direction, the students crafted this piece for his 2009 MoMA exhibition. This project allowed the students to closely collaborate with Burton, blending their skills with his unique style and vision.

Robot Boy

2009

Steel, cast aluminium, LEDs, Arduino programmers, blown glass, copper wire, rubber, electric motor and paint



The Burtonesque

The photographer Tim Walker is known for capturing images that invite onlookers to escape into their imagination. His storytelling techniques exemplify the Burtonesque, featuring surreal props, fantastical contortions and advanced set design. The late Alexander McQueen, one of fashion's most influential British designers, shared a renegade spirit and dark romanticism with Burton. This was immortalised in the *Supercalifragilisticexpialidocious* show. The Killers' music videos memorably received the Burton touch twice. His art direction beyond film is easily identifiable by its layered cinematic references and dark humour, as well as plenty of skeletons.

Tim Burton at his Disney animation desk

About 1979–1984

Filmed by Randy Cartwright

Interview with Tim Burton

1999

Charlie Rose

Courtesy of Charlie Rose

Stalk of the Celery Monster (excerpt)

1979

Private Collection

Frankenstein (restored)

1931

James Whale

Courtesy of Universal Pictures

Tim Burton on *Batman Returns*

1991

Le Monde du Cinéma

Courtesy of Radio Télévision Belge Francophone

Untitled (King and Octopus)

About 1978–79

Private Collection



Making of Tim Burton's *Vincent and Hansel and Gretel*
1983

Footage from *Backstage at Disney*.
Courtesy of Disney Branded Television

Vincent

1982

Footage from *Vincent*
Courtesy of Disney Enterprises, Inc.

The Making Of The Nightmare Before Christmas

1993

Sam Hurwitz/Hurtwitz Creative
Footage from *Tim Burton's The Nightmare
Before Christmas*
Courtesy of Disney Enterprises, Inc.

The Cabinet of Dr. Caligari

1920

Robert Wiene
Courtesy of Decla-Bioscop AG

Tim Burton on 'Batman Returns' on Cinema Showcase

1992

Cinema Showcase Collection,
University of Georgia Libraries

Continued overleaf



20 Million Miles to Earth

1957

Nathan Juran

Courtesy of Morningside Productions

The 7th Voyage of Sinbad

1958

Nathan Juran

Courtesy of Morningside Productions/
Columbia Pictures

*How 'Wednesday' Costume Designer Created
Every Season 1 Look*

2023

Vanity Fair

Material was made available courtesy of Vanity Fair
Condé Nast

The Killers 'Bones' music video

2006

Tim Burton

Courtesy of Island Records

Untitled (Detective Story)

About 1972–74

Private Collection



The Killers

The Killers' 'Bones' video is an ode to the 'old Las Vegas' that Burton visited as a young child, which attracted thrill-seekers and spectators. Keen-eyed cinema lovers will note the triple bill at the West Wind Las Vegas Drive-In – *Jason and the Argonauts*, *Creature from the Black Lagoon*, as well as Stanley Kubrick's classic *Lolita*. There is also a reference to the 1953 film *From Here to Eternity*, with a bone-chilling twist.

The Killers, 'Bones' music video

2006

Digital video (sound), 3 minutes, 52 seconds

Untitled (The Killers 'Bones' music video set pieces)

2006

Plastic, paint, wood, neon, metal and electrical elements

Untitled ('Bones' Music Video)

2006

Pen and ink and watercolour on paper



The Killers

Here with Me draws influences from 1935 British thriller *Mad Love*. It is set against the backdrop of the seaside promenade and the stage at Blackpool's Tower Ballroom. What starts as a tale of romantic obsession with a famous actress turns to a story of two kindred spirits finding each other. As the lovelorn fan stares at the object of his affection, he is hypnotised. The black and white spirals in his sunglasses are perhaps the Burton equivalent of a thumping heartbeat from a cartoon.

The Killers, 'Here with Me' music video

2012

Digital video (sound), 4 minutes, 56 seconds

The Killers, 'Here with Me' Behind-the scenes

digital video

2012

Digital video (sound), 5 minutes, 8 seconds

Untitled ('Here with Me' Music Video)

2012

Pen and ink on paper



Alexander McQueen

Alexander McQueen's Autumn/Winter 2002 collection, *Supercalifragilisticexpialidocious*, was inspired by Burton. Starting with a dark tone and becoming more romantic, the collection reflects McQueen's view of life as a Grimm fairytale. Burton's hand-drawn invitations, inscribed with 'And the show begins howling!' set the tone for the event. McQueen's connection to Burton extended beyond this collection, with Burton also creating drawings for McQueen's runway looks.

Supercalifragilisticexpialidocious look from runway
Alexander McQueen
2002

Acetate, wool, rayon viscose, nylon polyamide, leather
Courtesy of Alexander McQueen

Supercalifragilisticexpialidocious
2002
Courtesy of Alexander McQueen

Design notebook in Tim Burton's handwriting with
drawings for *Supercalifragilisticexpialidocious*
2002
Paper
Courtesy of Alexander McQueen

Evelina Mambetova and Siobhan Lyons
as Mummy Boy.

Fashion: Givenchy and Philip Treacy for Alexander
McQueen, Kings Seeds, Colchester, Essex

2009

Courtesy of Tim Walker

Malgosia Bela and crying skeleton wearing
Ralph Lauren, Cants of Colchester, Essex

Tim Walker

2009

Courtesy of Tim Walker

Tim Burton in a suit made by Shona Heath,
Kings Seeds, Colchester, Essex

Tim Walker

2009

Courtesy of Tim Walker

Malgosia Bela in lace catsuit wearing Giorgio Armani
and Emilio Cavallini, Kings Seeds, Colchester, Essex

Tim Walker

2009

Courtesy of Tim Walker

Tim Walker

Burton and photographer Tim Walker collaborated for the second time in October 2009, when *Harper's Bazaar* saw them return to the English countryside. Burton's style comes through in the surreal sets and vivid characters. A model with a fringe styled like *Beetlejuice's* Lydia Deetz holds a life-sized Mummy Boy with a bulbous head, while other models brandish scissor hands. Burton joins in the fun, dressed as a clown reminiscent of his 1983 *Hansel and Gretel* sketch.



Monica Bellucci for *Vogue Italia*

In 2024, Burton acted as creative director and photographer for a special sixtieth anniversary issue of *Vogue Italia*. The cover story featured Italian actress Monica Bellucci, shot at the Sacro Bosco sculpture park located just outside of Rome, Italy. The shoot was conceived by Burton, in honour of the actress' sixtieth birthday, and features many recognisable elements from his body of work.

Monica Bellucci for *Vogue Italia*, Sept 2024

2024

Archival Pigment print

Untitled (Creature Series)

Though Burton's career is primarily as filmmaker, an artistic passion he consistently returns to is photography. His photo projects are deeply personal and, though separate from his professional work, embody the same 'Burtonesque' quality. Often raw and featuring a cast of figurines and objects that he travels with, the images form a visual diary of his daily experiences. These works, taken over a span of 5 years, highlight recurring motifs and showcase his enduring commitment to storytelling.

Untitled (Creature Series)

2019–24

Archival pigment print

Designing the Burtonesque

This film delves into Burton's unique approach to world-building. From the context of the room – designed to evoke the historic movie palaces that Burton frequented as a child – to the content of the film, Burton's enduring relationship with cinema is evident throughout. *Designing the Burtonesque* features interviews with frequent collaborators, such as production designer Rick Heinrichs, and clips from films that have inspired him, like Ray Harryhausen's *The 7th Voyage of Sinbad* (1958). It provides a close analysis of stop motion animation and reveals Burton's contributions to the advancement of this special craft.

Designing the Burtonesque

2024

Directed and edited by Carlos Jiménez

Music by Tomi Rose

Animation by Victor Mazurek

Duration: 6 minutes, 22 seconds

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Avalon Theatre, Catalina Island

Hiroshi Sugimoto

1993

Gelatin silver print

