BUILD THE BACK TO THE FUTURE™ DELOREAN

ISSUE 36









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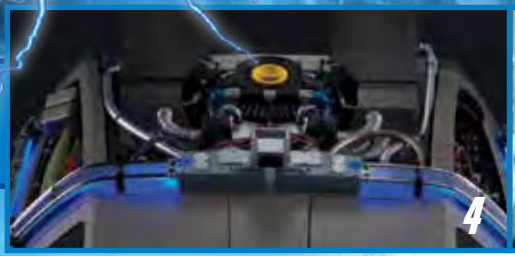
BUILD THE ICONIC 80s TIME MACHINE IN 1:8 SCALE

UNIVERSAL

BUILD THE

BACK TO THE FUTURE™ DELOREAN

ISSUE 36





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Costume designer Joanna Johnston created the feisty fashions of 2015 for *Back to the Future Part II*.

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The look of Hill Valley in 1955 and 1985 was the work of *Back to the Future*'s talented designer Lawrence G Paull.



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ISSN: 2057-357X
Printed in Italy/Czech Republic

The price of this issue includes the magazine and the attached pieces for model assembly.

UNITED KINGDOM
Published by DeAgostini UK Ltd c/o Royds Withy King, 69 Carter Lane, London EC4V 5EQ.

UNITED STATES
Published by DeAgostini Publishing USA, Inc. 299 Park Avenue, New York,New York 10171.

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YOUR CAR PARTS

With this issue you receive right and left rear pontoons, plus brackets and fixing screws.



36A LEFT REAR PONTOON



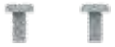
36B LEFT REAR PONTOON BRACKET



36C RIGHT REAR PONTOON



36D RIGHT REAR PONTOON BRACKET



AP 2 X SCREW

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DRIVE TIME

Assemble the rear pontoons for your DeLorean.

Fit together the rear pontoons by following these step-by-step instructions. Next issue, we will give you instructions on how to fix the pontoons to the chassis.



ASSEMBLING THE PONTOONS



STEP 1 ›› Place part 36B onto 36A, inserting the pin into the indicated hole.



STEP 2 ›› Secure 36B with an AP screw.



STEP 3 ›› Insert the pin on the underside of 36D into the indicated hole in 36C.



STEP 4 ›› Secure the two parts together with an AP screw.

THE PONTOONS

This is what your finished assembly should look like.





DRESSED FOR THE FUTURE

COSTUME DESIGNER JOANNA JOHNSTON

The feisty fashions of 2015 added excitement and amusement to Back to the Future Part II.



© Rob Latour/REX/Shutterstock

AT THE OSCARS
Joanna Johnston at the Academy Awards in 2017 when she was nominated for her work on Allied.

In *Back to the Future Part II*, we encounter the residents of Hill Valley in 2015. The future is a dazzling place, with individual clothes created out of many different fabrics in a riot of clashing patterns and styles. Some garments even incorporate various bits of electronic technology! This upbeat vision of tomorrow was devised by director Robert Zemeckis and scriptwriter Bob Gale, but the fashions that the futuristic Hill Valley folk are wearing were created by British costume designer Joanna Johnston.

Johnston admits that she was quite 'green' when she was asked to go to Hollywood for the two *Back to the Future* sequels, but, as she said, she "took the job and ran with it."

DESIGN EXPERIENCE

By 1988, Johnston had in fact been working with movie costumes for more than ten years, and with some of the biggest names in the business. She initially worked in the theatre, then became an assistant to costume designer Anthony Powell and worked with him on the 1978 film adaptation of Agatha Christie's *Death on the Nile*.

Their work won the Academy Award for Best Costume Design in 1979, and that honour was repeated the following year when she assisted Powell on Roman Polanski's *Tess*. She then joined Powell for a third film to create costumes for Steven Spielberg's *Indiana Jones and the Temple of Doom* in 1984, and worked with Spielberg again on *The Color Purple* in 1985 as part of the wardrobe department in Kenya, assisting Aggie Guerard Rodgers.

Joanna Johnston's first on-screen movie costume design credit was *Hellraiser* (1987) for which she brought to life the outlandish horror characters of writer/director Clive Barker.

"I was absolutely in awe of Robert Zemeckis as a filmmaker."

JOANNA JOHNSTON



© Moviestore/REX/Shutterstock

2015 FASHIONS
Marty meets two Hill Valley girls in 2015 – one has a record player hat. Costumes by Joanna Johnston.

Johnston then worked as Costume Designer on *Who Framed Roger Rabbit?* for Robert Zemeckis. It was a long and involved shoot but ultimately successful and throughout she got on well with the director. She was nevertheless surprised to get a call afterwards from Zemeckis inviting her to come to Hollywood, even though she was based in England. He asked her to be the costume designer on his two new *Back to the Future* films.

RELOCATION

It was an offer Johnston couldn't refuse. "I was pretty young and quite green," she told Caseen Gaines in his excellent book *We Don't Need Roads: The History of the Back to the Future Trilogy*. "But I was absolutely in awe of Robert Zemeckis as a filmmaker. We got on well, so I quite blindly went to work in LA, on an entirely American project. The only people I knew were Bob and Steve Starkey." Starkey was another veteran of

JOANNA JOHNSTON

- Joanna Johnston's successful association with Robert Zemeckis continued after *Back to the Future* with *Death Becomes Her* (1992), *Contact* (1997), *Cast Away* (2000), *The Polar Express* (2004) and the wartime drama *Allied* (2016).
- In 1989, Steven Spielberg hired Johnston as costume designer on *Indiana Jones and the Last Crusade*. They would work together again on *Saving Private Ryan* (1998), *War of the Worlds* (2005) *Munich* (2005), *War Horse* (2011), *Lincoln* (2012) and *The BFG* (2016).
- Johnston also designed the costumes for two of M Night Shyamalan's early features *The Sixth Sense* (1999) and *Unbreakable* (2000).
- She has received two nominations for an Academy Award for Best Costume Design, for *Lincoln* (2012) and *Allied* (2016).
- On almost all of the Zemeckis and Spielberg films, Johnston has worked alongside production designer Rick Carter – they first worked together on *Back to the Future Part II*.



RAGING GRIFF
Tom Wilson as Griff Tannen (grandson of Biff), in a 'cybernetic' costume designed by Joanna Johnston.



© Curtis/StarPix/REX/Shutterstock

BOB'S PACK
Robert Zemeckis (right) at the premiere of his 2017 film Allied with (from left) costume designer Joanna Johnston and actors Simon McBurney and Marion Cotillard.

Roger Rabbit, who had supervised the painstaking visual effects work. Zemeckis brought him in to oversee the many visual effects in *Back to the Future Part II* – far more than in the first film.

FOLLOWING THE PATTERN

As the new film would be revisiting scenes from Marty's original adventure, Joanna Johnston was required to work with costumes created by another designer – Deborah Lynn Scott, who provided the costumes for *Back to the Future*. However, this proved an interesting challenge. "Scott's stuff was really quite challenging," Johnston said, "The style of it was really interesting to me because I'm not an American, and I'd not lived in America at all at this point, so I had to look at all the cultural stuff of American clothing. It was just totally different from what was going on in London at the time. There was no question of shifting off it, because you're picking up someone else's baton. You need to honour that."

FUTURISTIC DETAILS

Johnston was given more creative freedom when designing the 'future' scenes. "The production got actual futurists in to tell us certain things that were going to happen, like the device you're going to wear on your arm that's going to hold all your communications and everything you need to know. It felt incredibly wacky to us back then. We put retro into it too, in that we took objects that were really new at the time, like CDs, which we assumed were going to be completely useless and rubbish in 2015, so we turned them into fashion accessories." Johnston said that she avoided silver on the costumes because she thought that was too obviously 'futuristic', and didn't use fluorescent colours. "If I wanted to use metallics I used copper and kept it to warm tones on the whole."

As well as the costumes for the main cast, Johnston also created more than 150 striking outfits for the background players in the future scenes. ■ TO BE CONTINUED...

> **"American clothing was totally different from what was going on in London."**
>
> JOANNA JOHNSTON

© Photo 12/Alamy Stock Photo





Left, Hill Valley town square in 1955, and above, the tired-looking 1985 version. Both were designed by Lawrence G Paull on the Universal backlot.

LAWRENCE G PAULL

PRODUCTION DESIGNER

The look of Hill Valley in 1955 and 1985 was the work of *Back to the Future*'s talented designer.

Production Designer Lawrence Paull came to the world of *Back to the Future* with a reputation as one of the foremost designers in his field, and an Oscar under his belt for his work on *Blade Runner*. For that film, Paull had recycled old Hollywood sets to create the look of a dystopian future, and he found himself doing something similar for Robert Zemeckis's new time-travelling comedy. Rather than using a location, Paull advocated filming Hill Valley on the Universal backlot. This gave Paull and his team the freedom to recreate a 1950s town square in exacting detail. "I began to delve into a lot of *Life* magazines and used a lot of photographic research from the time," Paull stated. "I did a lot of digging. I went through old high school yearbooks in order to come up with a feeling and a visual concept."

"The changes we made in the town square from 1955 to 1985 were the same things that were happening in a lot of small towns over the last 30 years. What has happened in most small towns is that the thriving shopkeepers have moved to outlying shopping malls, and left the centres of these little towns to deteriorate."

Every inch of Hill Valley town square offers up new delights for the eagle-eyed. Paull's meticulous, realistic, utterly credible environment is the link between the two worlds of *Back to the Future* and makes the fantasy of Marty's adventure that much more believable. ■

"I did a lot of digging..."

LAWRENCE PAULL

QUICK FACTS!

OSCAR-WINNER

Lawrence G Paull was an architecture graduate but decided to work in film design after seeing *Dr Zhivago* (1965). In the 1960s, he worked as a draftsman before getting his first job as an art director on *Little Fauss and Big Halsey* (1970).

It was his work as Production Designer on *Blade Runner* that cemented Paull's reputation and won him an Academy Award. The film's director Ridley Scott had trained as a production designer and allowed Paull considerable creative freedom, although Scott often changed his mind at the last minute, causing headaches.

After a career in movies, Paull now teaches production design at the Los Angeles Film School and the Chapman University's Dodge College of Film and Media Arts.

NEXT ISSUE...

WHEEL ARCHES

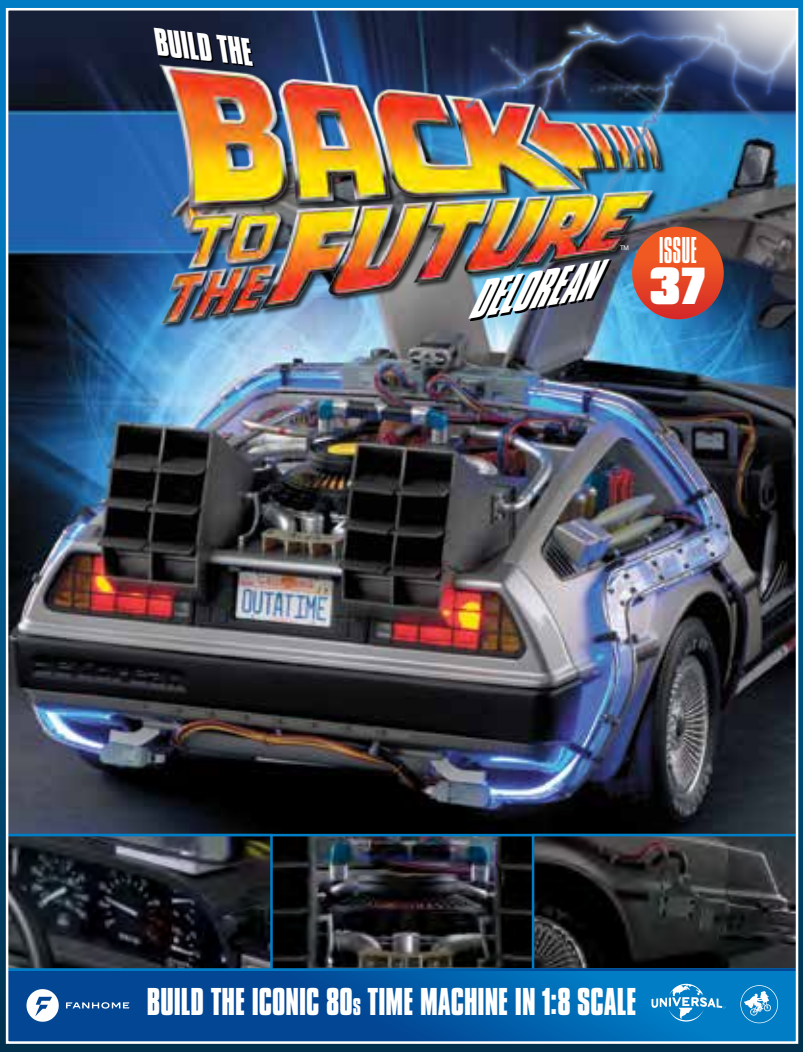
Add the rear wheel arches to your DeLorean model.

In the next issue, you'll receive these parts for your DeLorean, plus detailed step-by-step instructions telling you how to assemble them.

YOUR CAR PARTS...

REAR WHEEL ARCHES





MARTY MULTIPLIED

How revolutionary special effects techniques were pioneered for *Back to the Future Part II*.

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