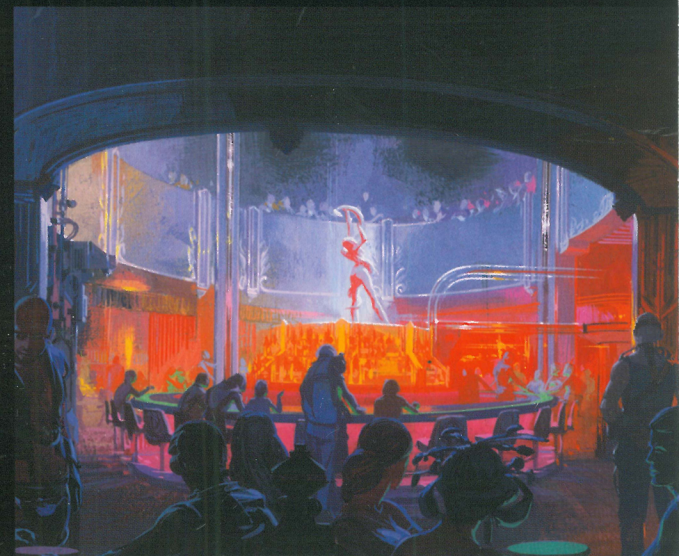
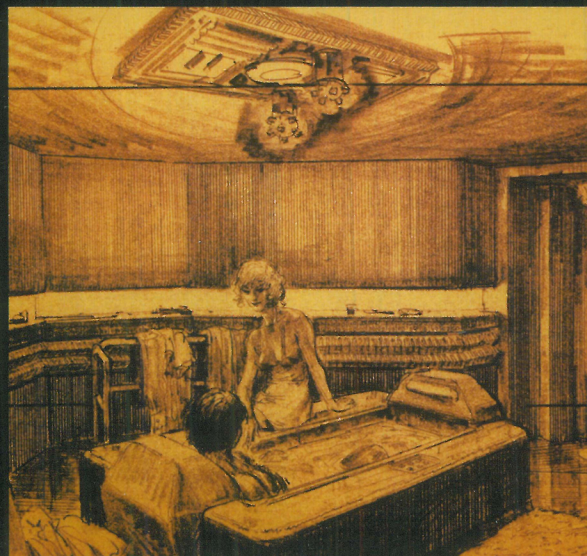
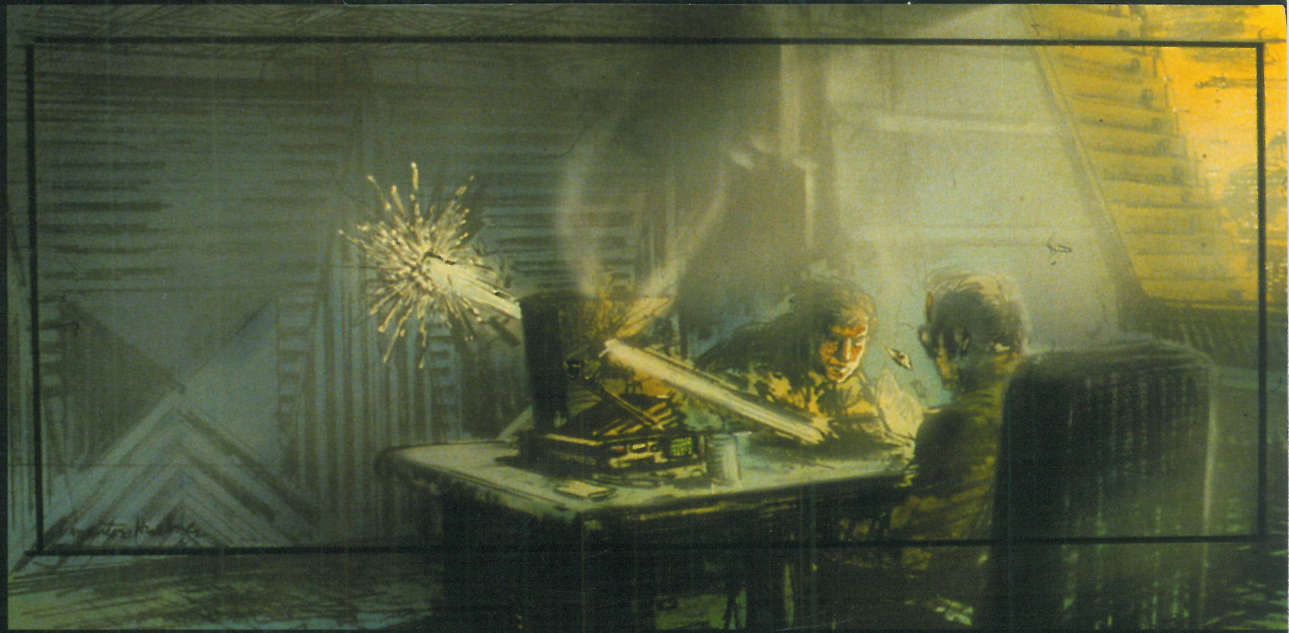


**BLADE RUNNER™**

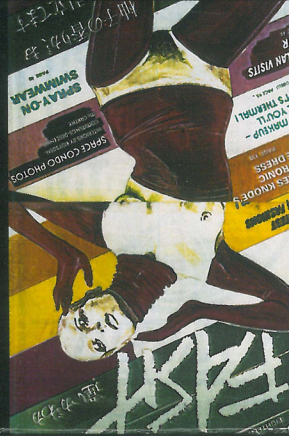
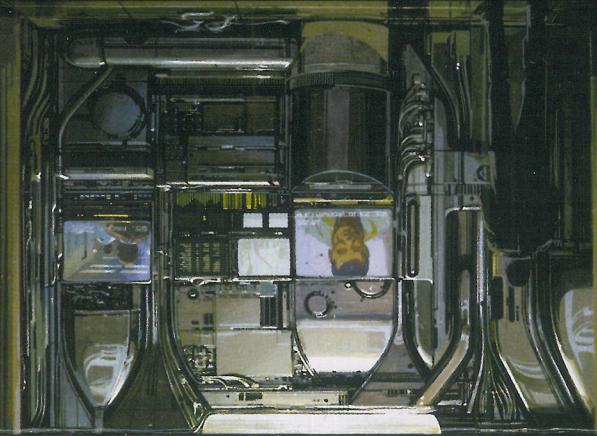
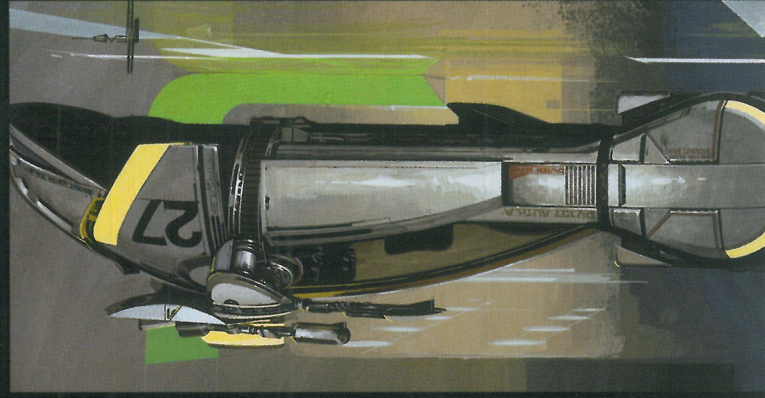
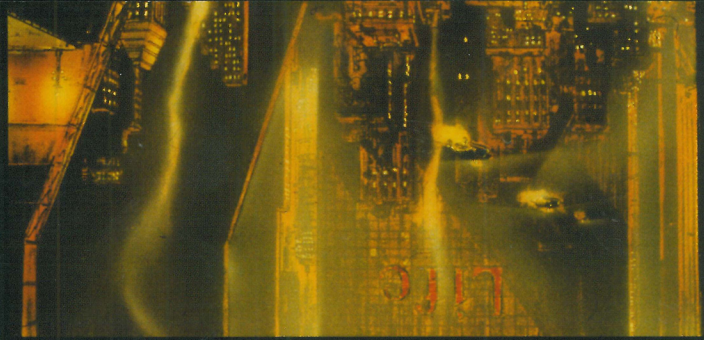
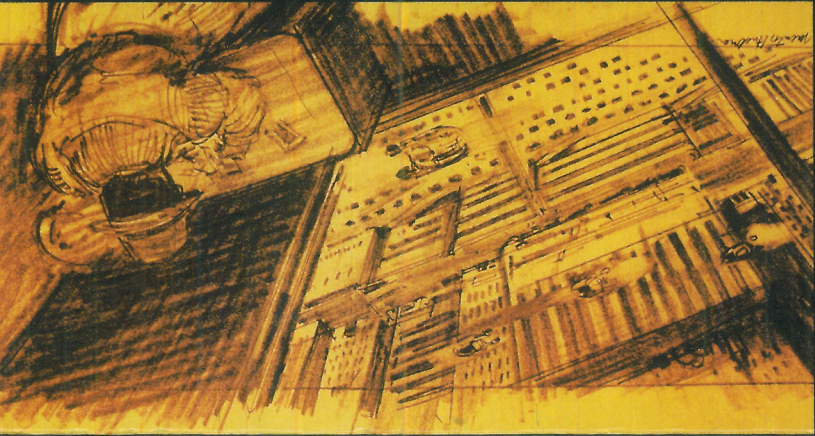
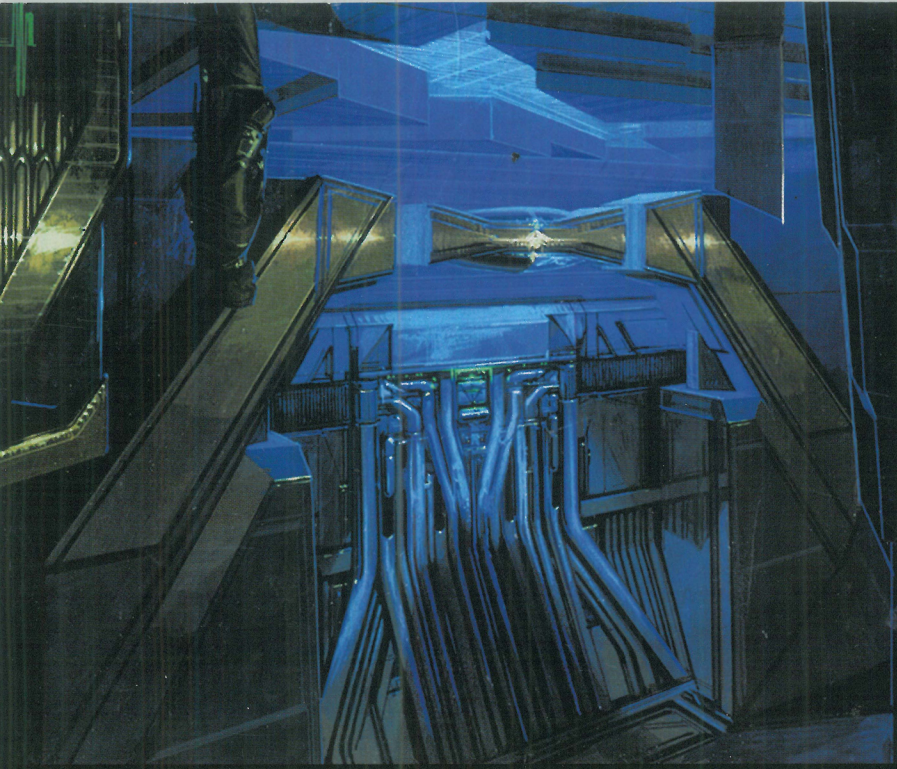
**BLADE RUNNER**



# BLADE RUNNER



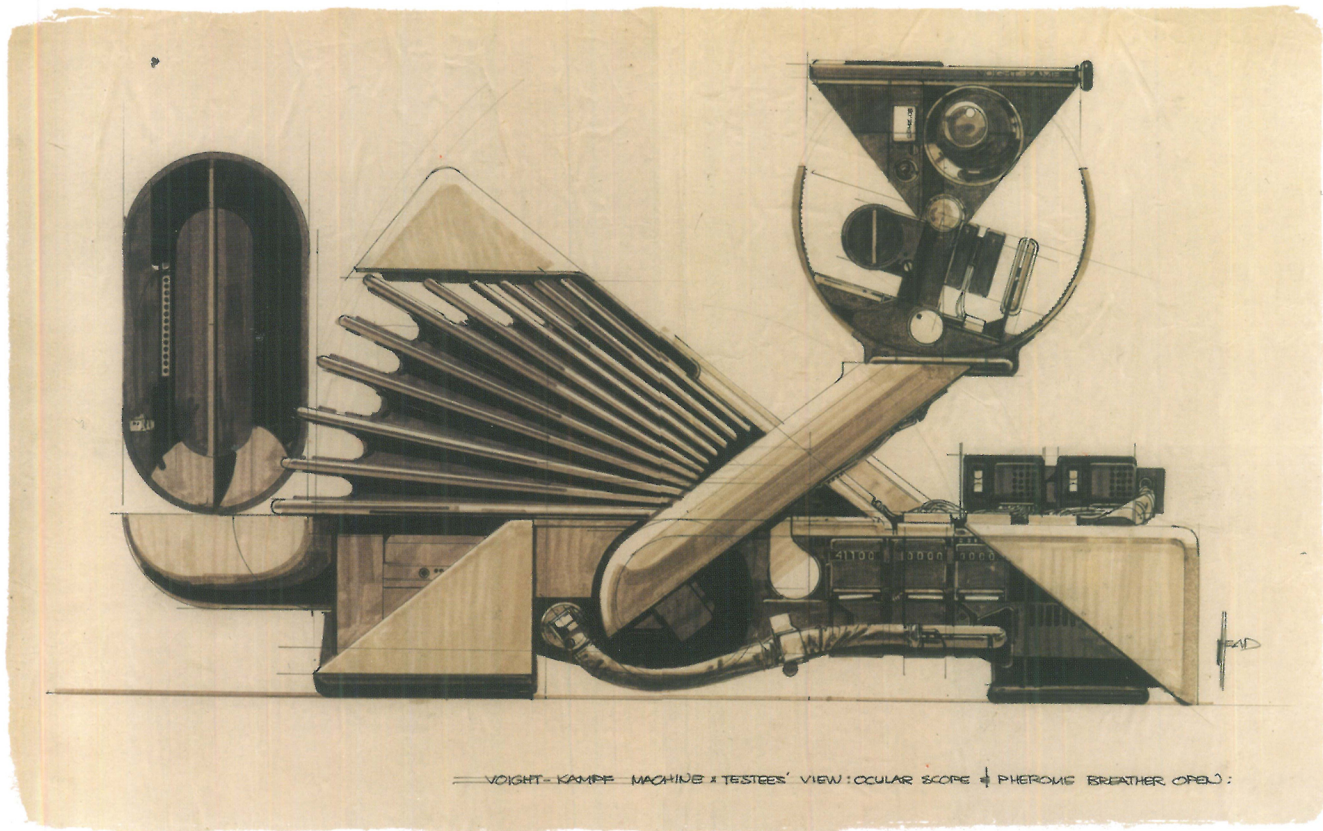








Inspired by the ability of animals to smell fear, the Voight-Kampff device's bellows "breathe" in and process the odors of its subject in an effort to distinguish replicants from humans. The VK machine was literally built over one weekend when the first prop proved to be unconvincing for filming purposes.



**BLADE RUNNER**

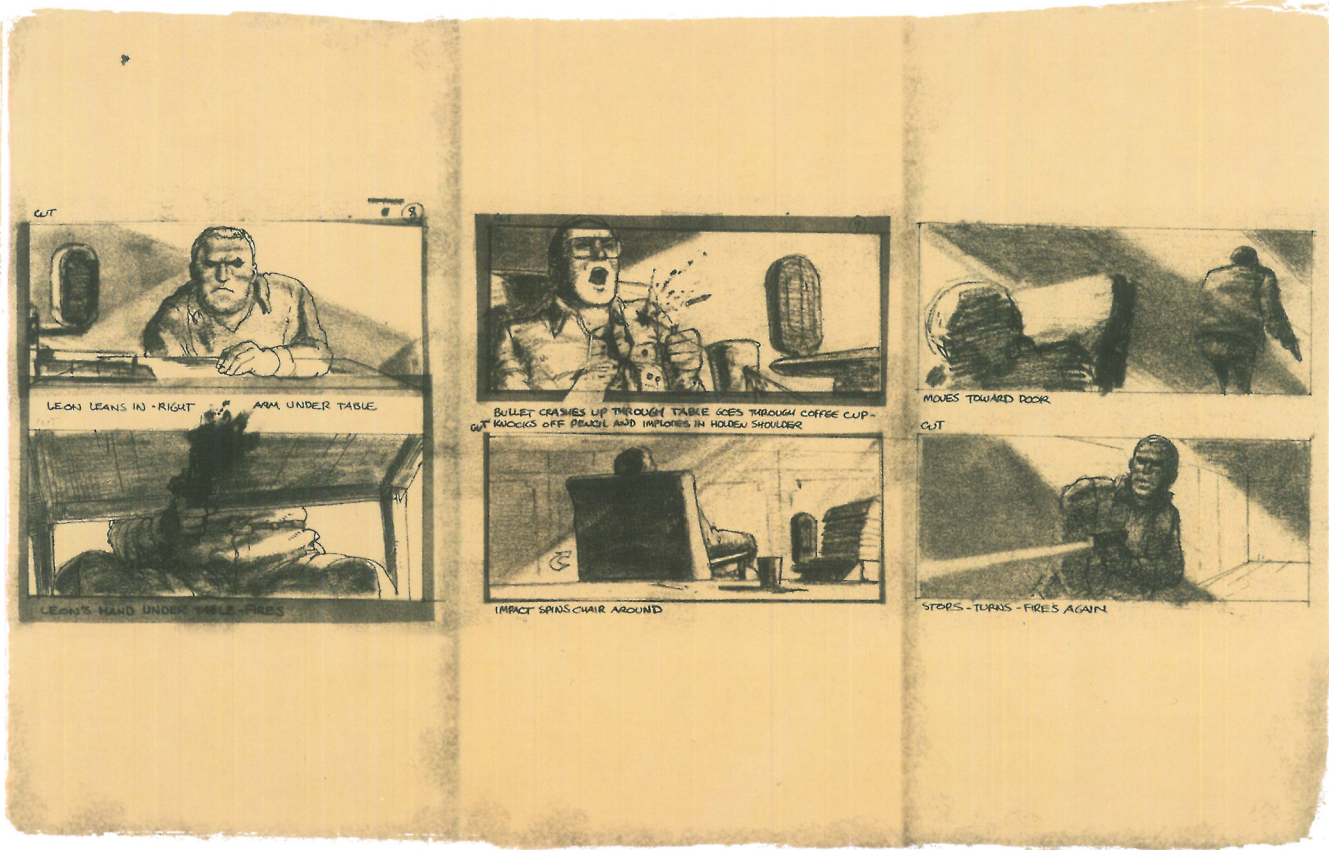
Conceptual Art, Syd Mead





Leon's blaster was originally intended to discharge a beam of anti-matter that would have completely disintegrated Holden. But special effects tests did not turn out as planned and the concept was changed. However, careful observers will notice that the black-beam effect does briefly appear as Leon first fires in all versions of the film.





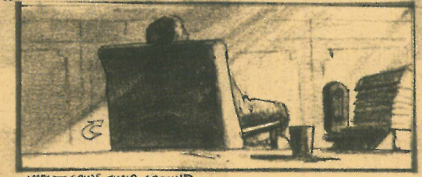
LEON LEANS IN - RIGHT ARM UNDER TABLE



LEON'S HAND UNDER TABLE - FIRES



BULLET CRASHES UP THROUGH TABLE GOES THROUGH COFFEE CUP - KNOCKS OFF PEACH AND IMPLANTS IN HOLE'S SHOULDER



IMPACT SPINS CHAIR AROUND



MOVES TOWARD DOOR



STOPS - TURNS - FIRES AGAIN

# BLADE RUNNER

Storyboard, Sherman Labby





Although originally hired to design vehicles and props for BLADE RUNNER, visual futurist Syd Mead often included immersive backgrounds into his artwork for context. His work so impressed director Ridley Scott that Mead soon found himself also designing detailed environments for the film and even a few matte paintings.





**BLADE RUNNER**

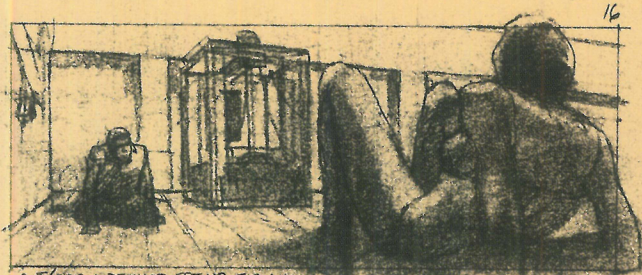
Conceptual Art, Syd Mead





A combination of two females and two males performed the role of Pris in this physically demanding moment late in the film: the naturally athletic Daryl Hannah, stunt coordinator Gary Combs and two professional gymnasts. Only one performer was required for Deckard in this scene: Harrison Ford.





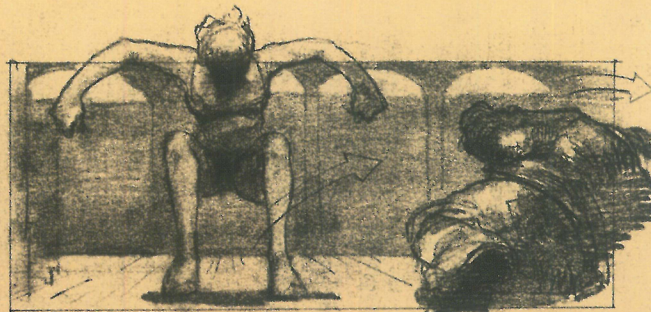
CUT/PRIS + DECKARD SET UP FOR ACTION



CUT AS PRIS JUMPS UP AND OS



CUT/PRIS COME FOR HIM

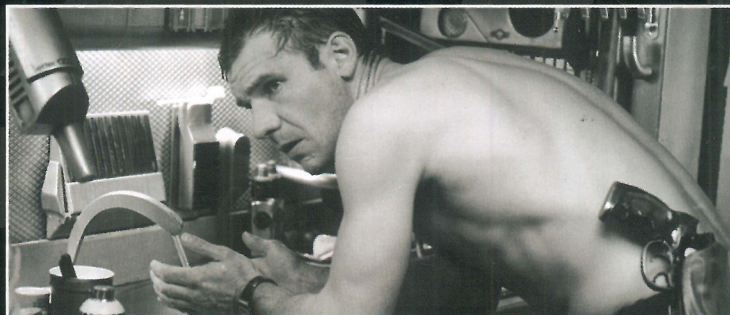


... AS SHE LANDS HE ROLLS AWAY + OS

# BLADE RUNNER

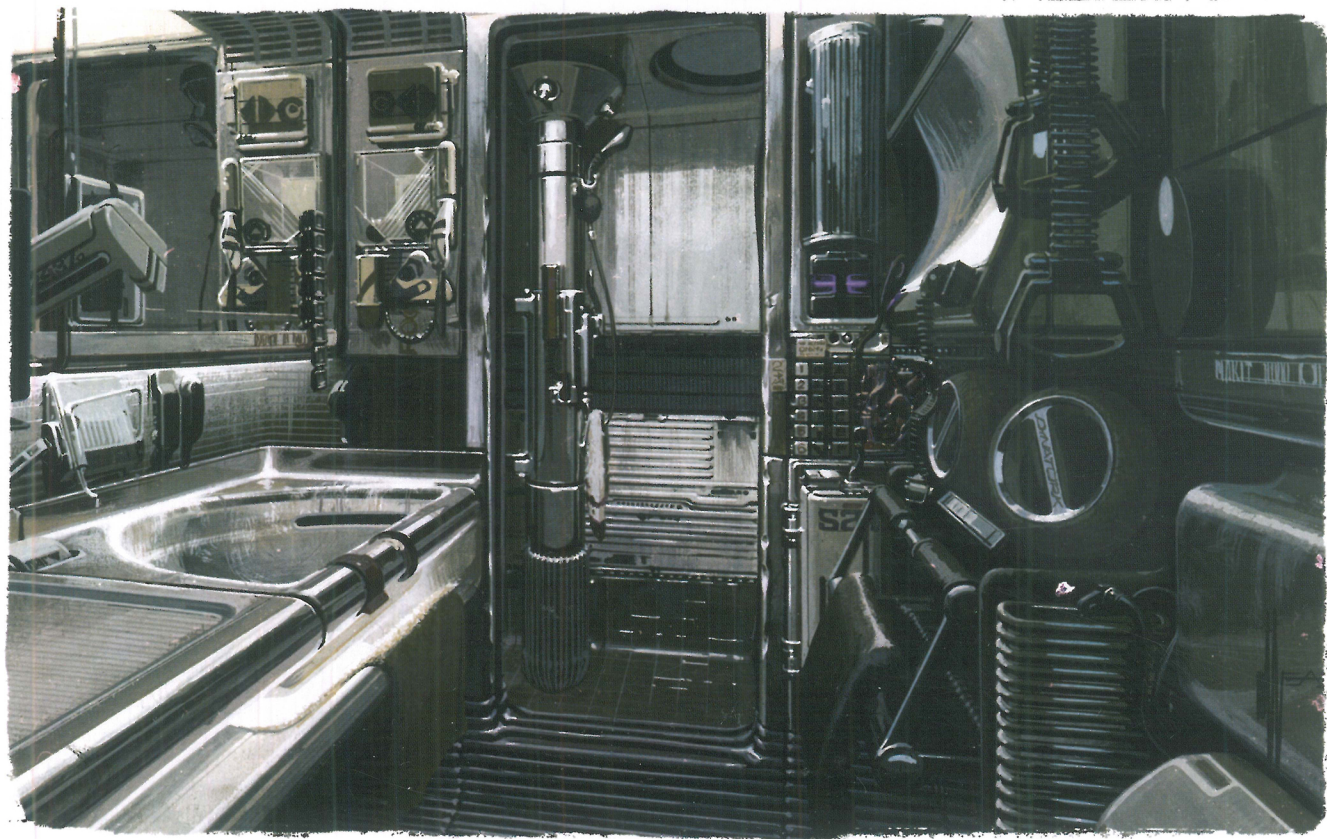
Storyboard, Sherman Labby





Inspired by airline lavatories, Ridley Scott urged Syd Mead to design Deckard's bathroom with similarly sleek and utilitarian functionality. Visitors to the set would notice numerous small graphics on almost every surface of the bathroom.





**BLADE RUNNER**

Conceptual Art, Syd Mead





Syd Mead drew upon real-world inspiration for his futuristic taxi design, the Metrocab. In an effort to minimize costs, vehicle fabricator Gene Winfield hired a local cabinet maker to construct the Metrocab out of a decidedly low-tech substance: wood.





**BLADE RUNNER™**

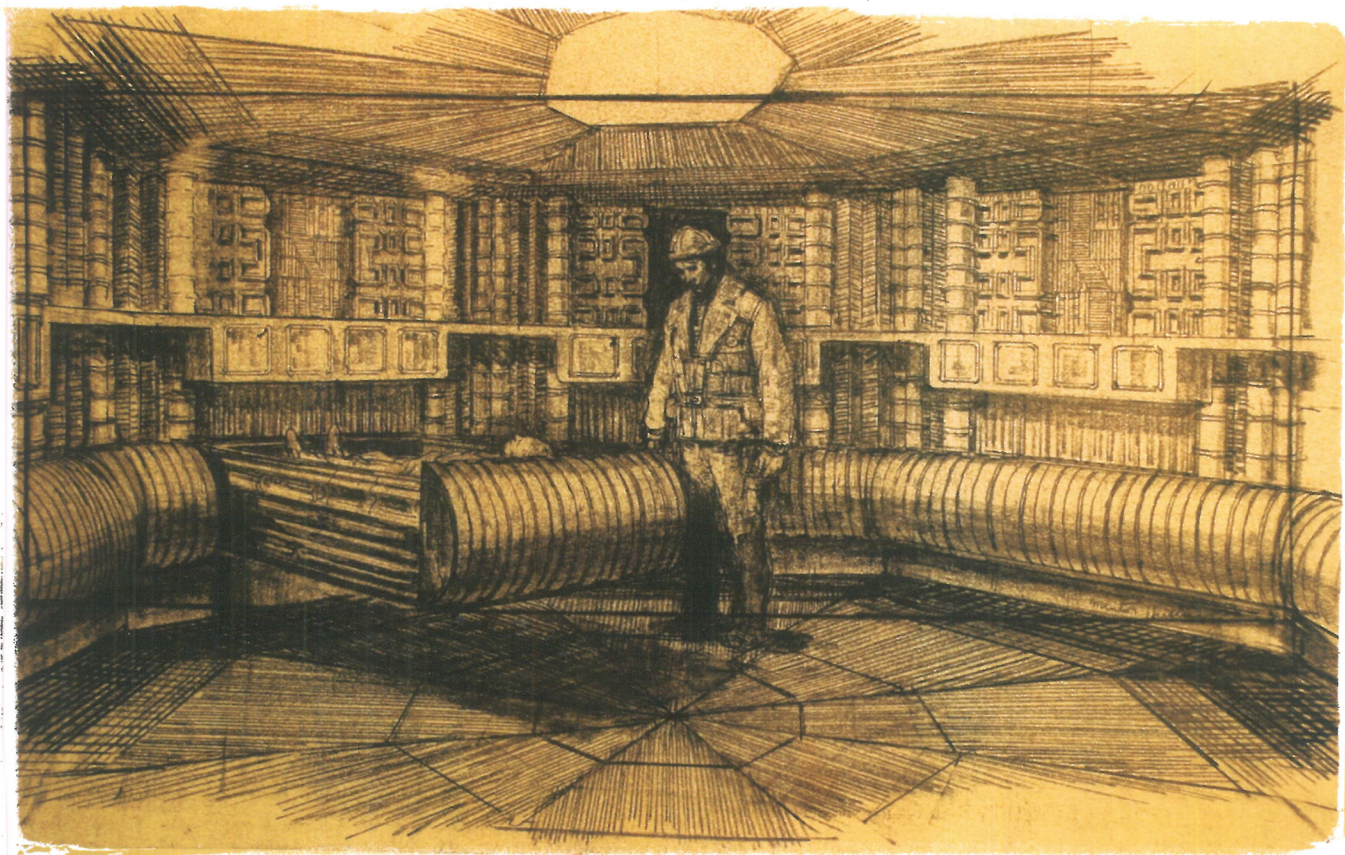
Conceptual Art, Syd Mead





In this deleted scene, Deckard visits fellow Blade Runner Holden, who remains on life support following his near-deadly encounter with Leon. The “iron lung”-type device appears elsewhere in the film as a police kiosk outside Abdul Ben Hassan’s snake shop.





**BLADE RUNNER**

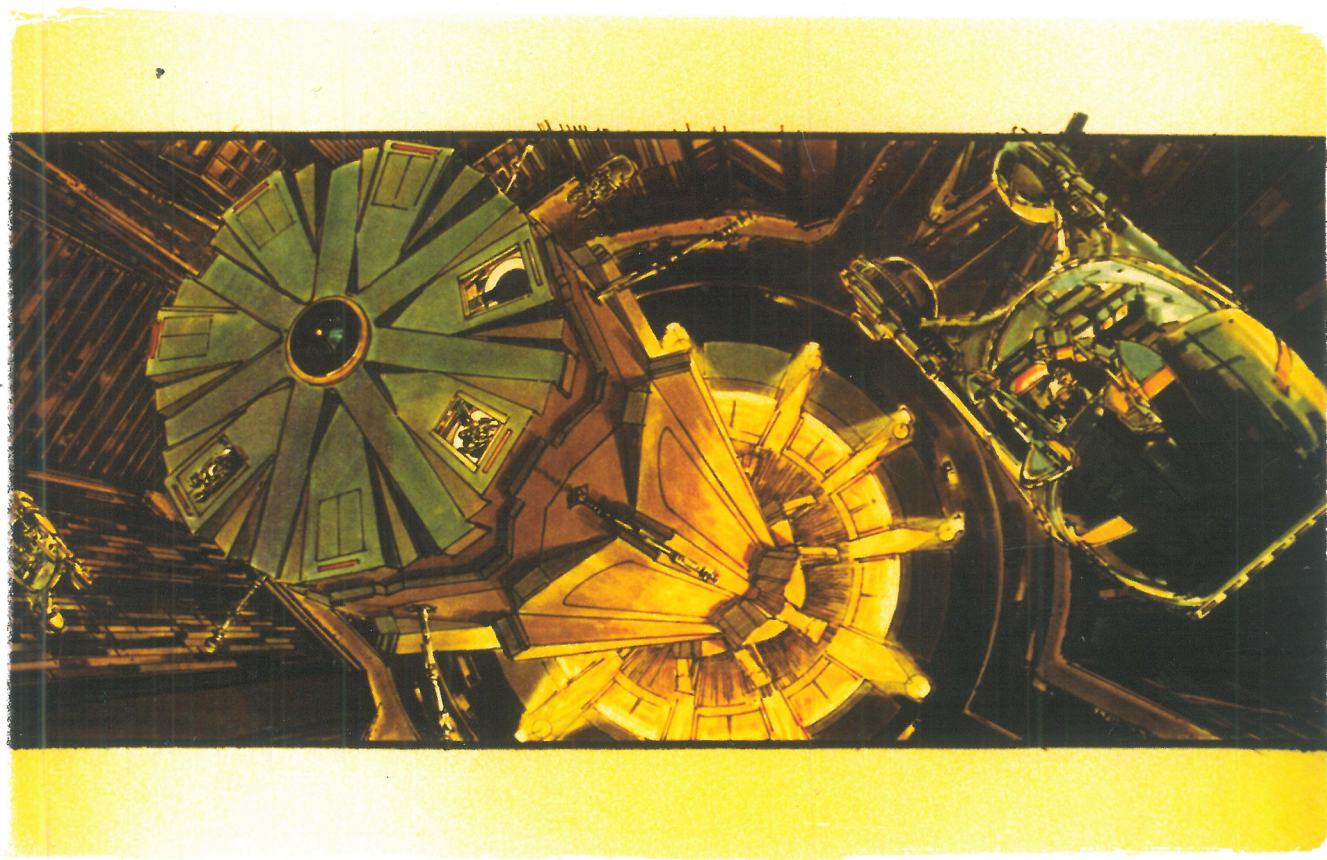
Production Illustration, Mentor Huebner





Perhaps BLADE RUNNER's most iconic visual effects moment, the Spinner's landing at the 8<sup>th</sup> Precinct Police Headquarters was later realized in large format 65mm by Douglas Trumbull's visual effects company, EEG. The model buildings were pitched at unnatural angles to simulate the perspective of towering skyscrapers.





**BLADE RUNNER**

Visual FX Illustration, Tom Cranham