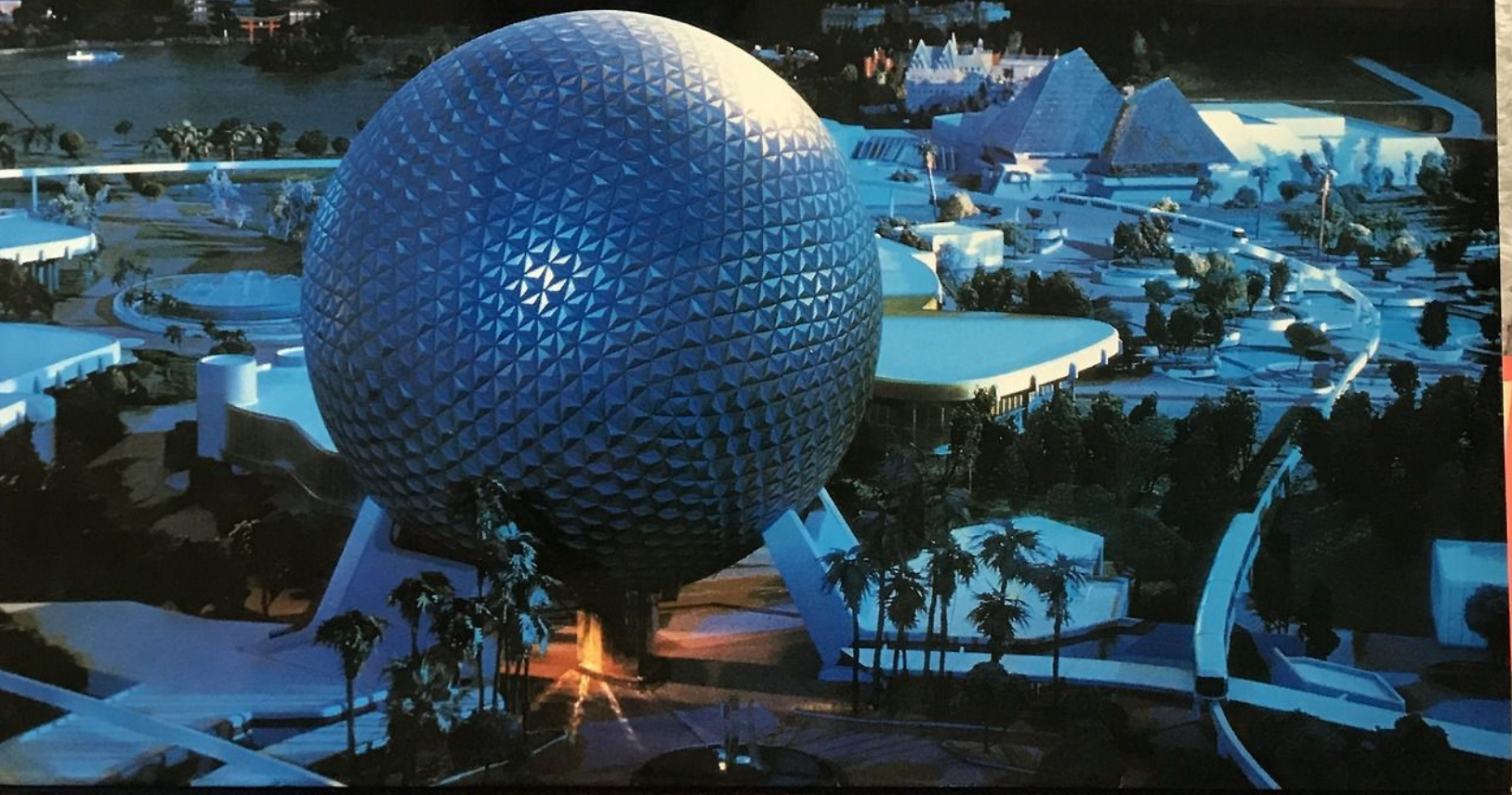
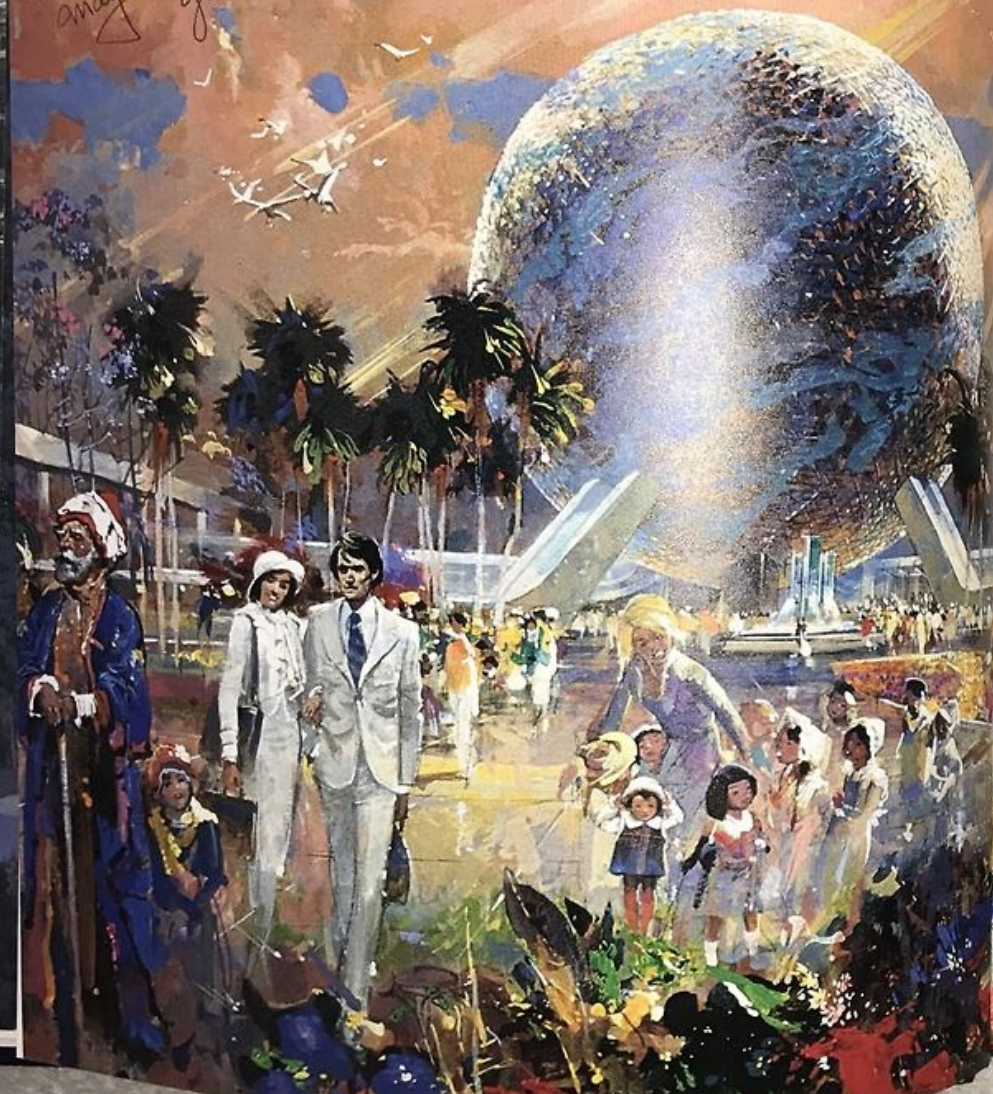


WALT DISNEY'S EPCOT

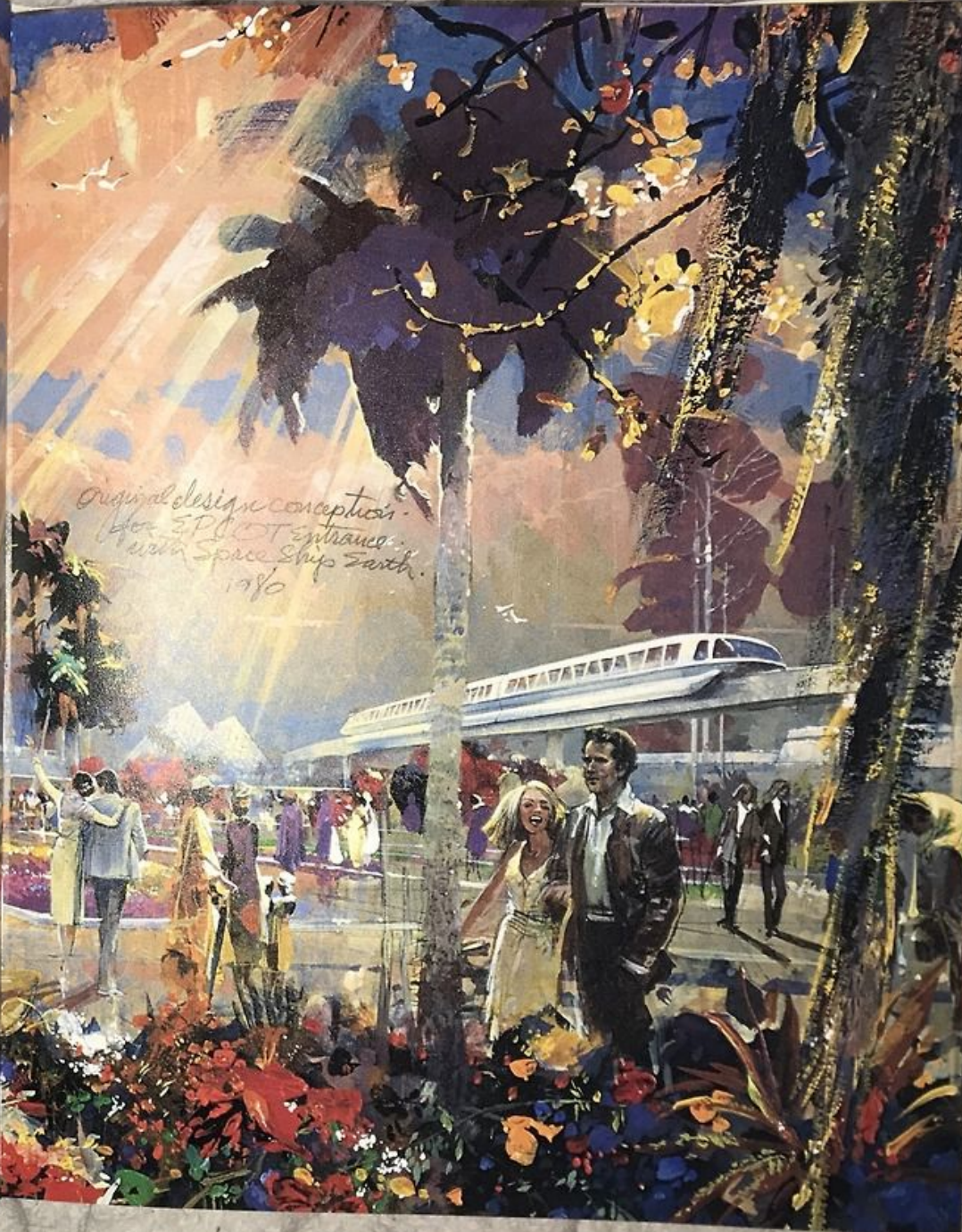
Creating the
New World of Tomorrow



To Karen and Arnie
best wishes from EPCOT
with may all your days be filled with
golden Sunshines.
- Robert Ryman



Original design conception
for EPCOT entrance
with Spaceship Earth.
1970



to
with
may
Karen and Lorie
best wishes from EPCOT
all your days be filled with
golden sunshine
about Fryman

original design conception.
for EPLOT entrance.
with Space Ship Earth.
1980

The American Adventure



Harold Ryman 1981

Presented by American Express and Coca-Cola



The centerpiece of World Showcase Adventure, which is housed in this building. From the artist's rendering to the unfinished three-dimensional model, a step in which design problems are solved and decisions made. Colors must be matched to swatches on the artist's table, and the model also be sent to the site of the actual

Design illustration for the American Adventure

Considering Epcot Center's everything fitting so neatly as it could be no other way—it that in its original conception the Adventure pavilion was to be a stand of Future World, where stands. Moreover, it was planned as a temporary edifice, a mammoth structure on stilts, somewhat akin to the Museum in Washington, D.C.

As the host to all the other countries, the American pavilion was intended as a huge bridge with a ride-through attraction between Future World and the rest of the park. In theory, visitors would walk from the pavilion toward the lagoon, past the foreign pavilions of Canada, Japan, Italy, China, and so on—would beckon invitingly.



The centerpiece of World Showcase is The American Adventure, which is housed in this handsome Georgian building. From the artist's rendering, left, to the unfinished three-dimensional model, above, is a giant step in which design problems are solved and adjustments made. Colors must be matched to the approved swatches on the artist's table, and these swatches will also be sent to the site of the actual construction.

Design illustration
for the American Adventure Building.

Considering Epcot Center's present layout—everything fitting so neatly and smoothly, as if it could be no other way—it is hard to imagine that in its original conception, the American Adventure pavilion was to be smack in the middle of Future World, where Showcase Plaza now stands. Moreover, it was planned as a sleek contemporary edifice, a mammoth ultramodern structure on stilts, somewhat akin to the Hirshhorn Museum in Washington, D.C.

Herbert Pyman 1977

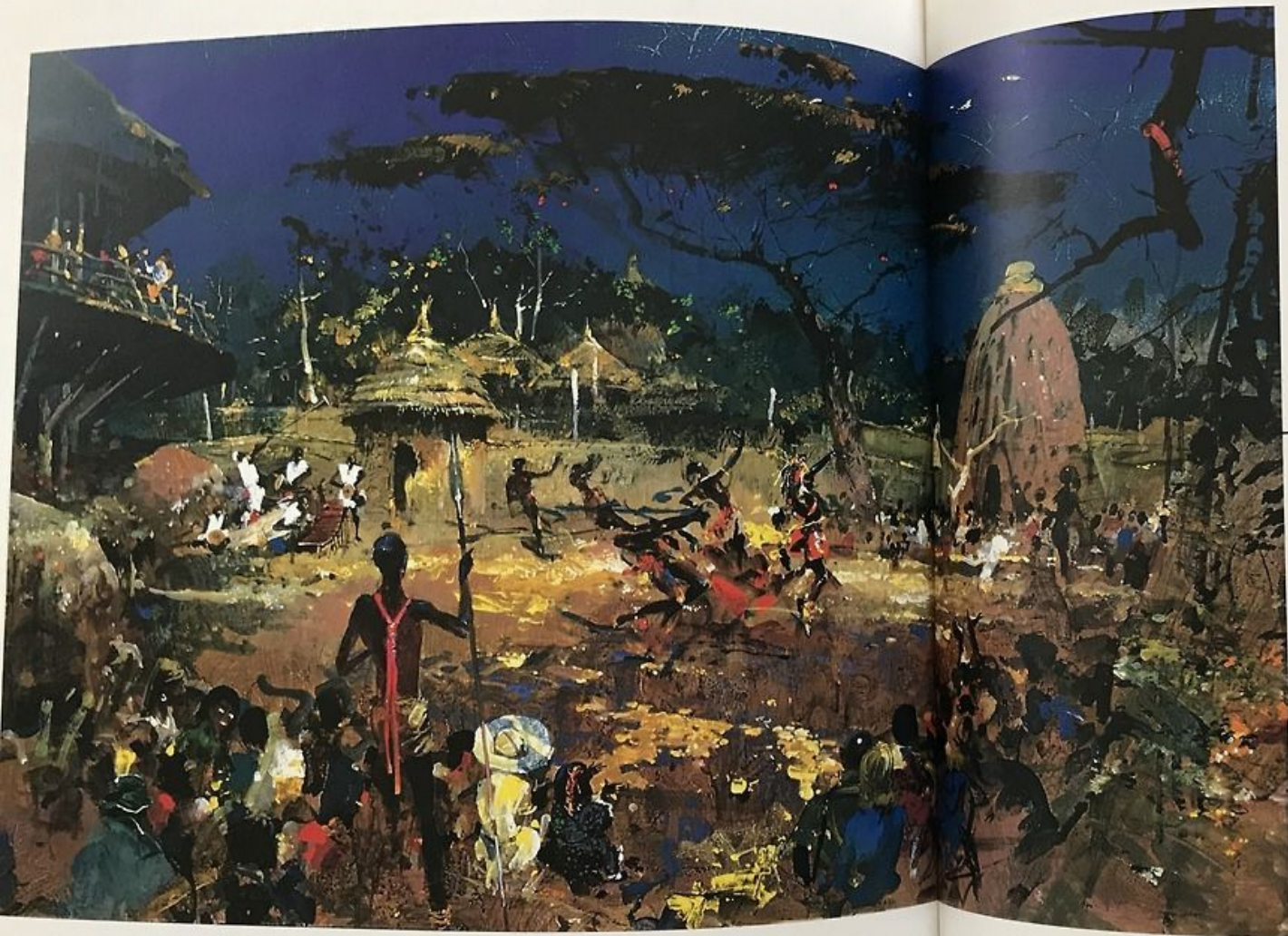


Our hosts in The American Adventure's dramatic trip through this country's history are Benjamin Franklin and Mark Twain, two remarkable Audio-Animatronics figures. The spirit of the characters was first suggested in these detailed and expressive paintings.

Herbert Pyman
First Studies
of Mark and
Ben-

Herbert Pyman 1977.





In the Heritage area, authentic traditional performers vividly enact village life in Equatorial Africa.

to the pavilion. The film tells the story of the various kingdoms and civilizations of Equatorial Africa, a thrilling account of which the Western world is largely ignorant.

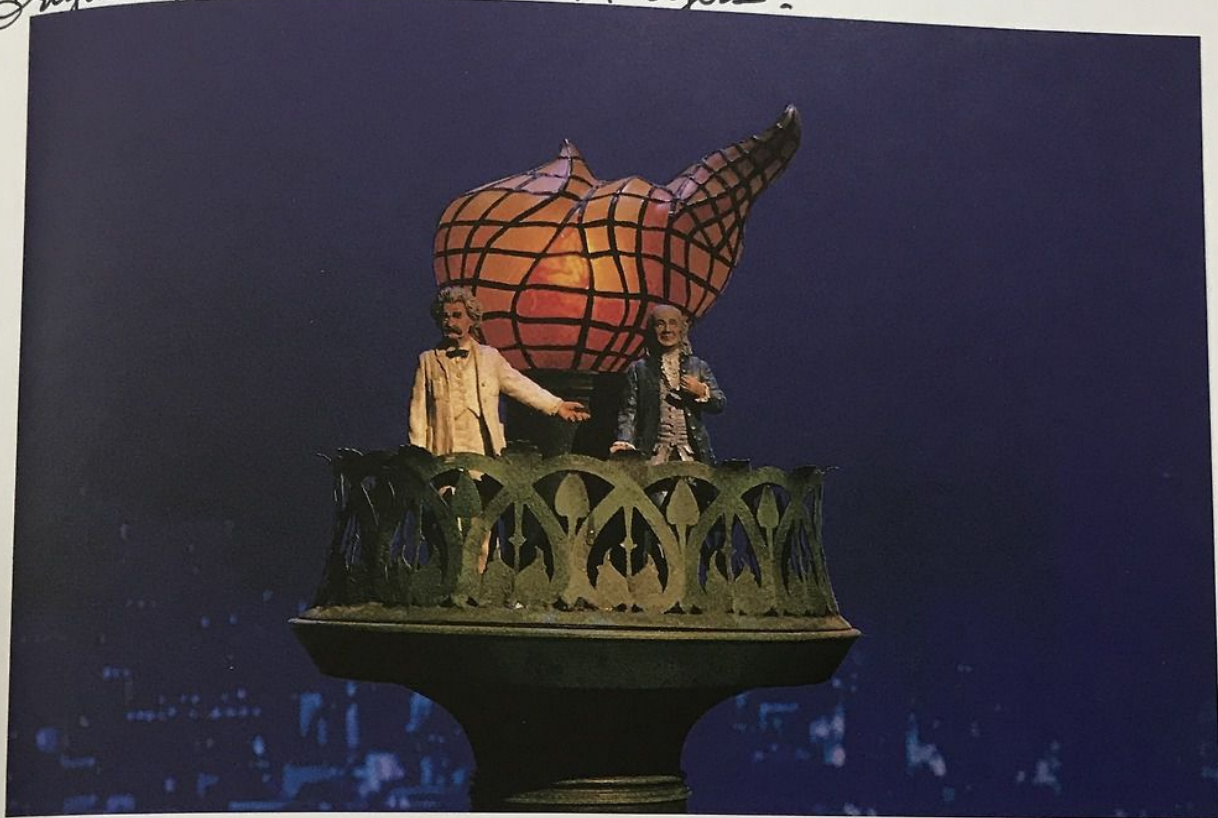
After the show, on the way out of the pavilion, the visitors will view a montage, in the style of the popular and provocative "Family of Man" exhibit, of thousands of extraordinary photographs of African people.

In a kiosk outside the exhibit, books and pamphlets will be available for purchase by those who wish to pursue the study of the history, traditions, and people of this vast and fascinating continent.

Herbert Ryman 1981

my painting showing the
 Natuz Dance and Music Area
 of the African Pavilion -
 - the audience is seated on
 logs and stumps and earth mounds.
 Show and music interval
 to be about 20 minutes -
 - this scene includes all
 male dancers and musicians.

Suggested idea for the finale of the "American Adventure" - originally included Will Rogers.



Twain and Franklin, on the platform beneath the torch flame of the Statue of Liberty, wind up their tour through American history with Thomas Wolfe's hopeful words about the American promise.

Robert Ryman. 1977

To the strains of "Golden Dream" the shapes take form, become pictures of memorable moments: Jackie Robinson sliding into second base; Marilyn Monroe entertaining the troops in Korea; Albert Einstein; John Kennedy addressing a crowd ("Ask not what your country can do for you..."); the Peace Corps; Martin Luther King ("I have a dream..."); Joan Baez at Woodstock. An astronaut plants the American flag on the moon. The camera moves in, pulls back, picks out a detail, sweeps across a panorama. The country's collective memory is rekindled.

Predawn New York, its fabulous skyline in

silhouette, fills the screen. Then the glowing torch of the Statue of Liberty takes the stage.

On a platform ringing the torch stand Ben Franklin and Mark Twain, pondering America's past and addressing themselves to America's future, with concern and with some criticism, but also with confidence and, above all, with hope. After the show ends, the words of Thomas Wolfe, spoken by Ben Franklin, linger in the memory:

"To all people, regardless of their birth, the right to live, to work, to be themselves, and to become whatever their visions can combine to make them. This is the promise of America."



Among the artwork for Japan's show, "Meet the World," the panels above represent contemporary Japan, with its exotic mixture of centuries-old traditions and advanced technology, and the storyboard below shows a Chinese illustration.

NOT A STORYBOARD AND NOT A CHINESE ILLUSTRATION -

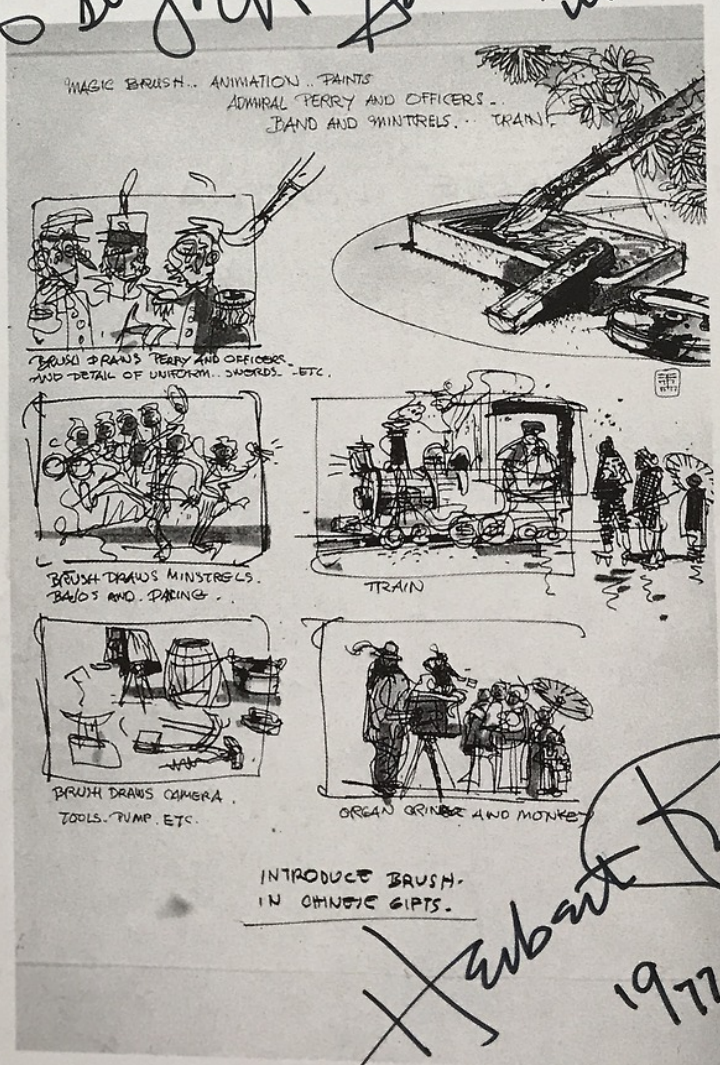


Herbert
Ryman
1977.

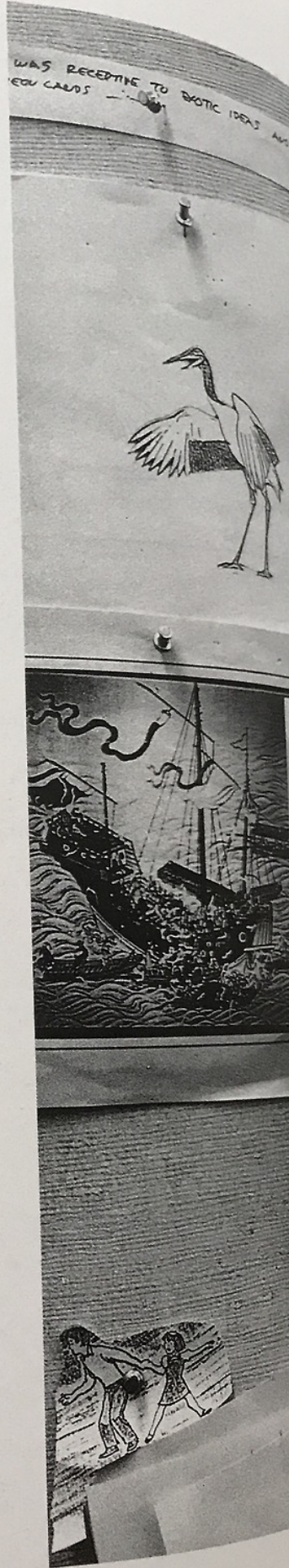
one of a series of my paintings designed to convince the Japanese that they did need an ethnic and cultural presentation. They finally accepted this suggestion. The show is now called - "MEET THE WORLD"

"Meet the World" will trace Japan's history and legends from prehistoric times to today in a lively and entrancing presentation. These are sketches and renderings for several scenes, including the magical crane, right, who takes two children, far right, on a journey through time. Two comic characters, right center, introduce later developments in Japan by using sliding screens that open and shut on each new scene.

One of a series of story board suggestions of mine, showing by gifts to the Japanese by Admiral Perry "in Tokyo Boy."



*Hubert Feyman
1977*



my conception of the entrance gate to the
China Pavilion,
Herbert Ryman 1981

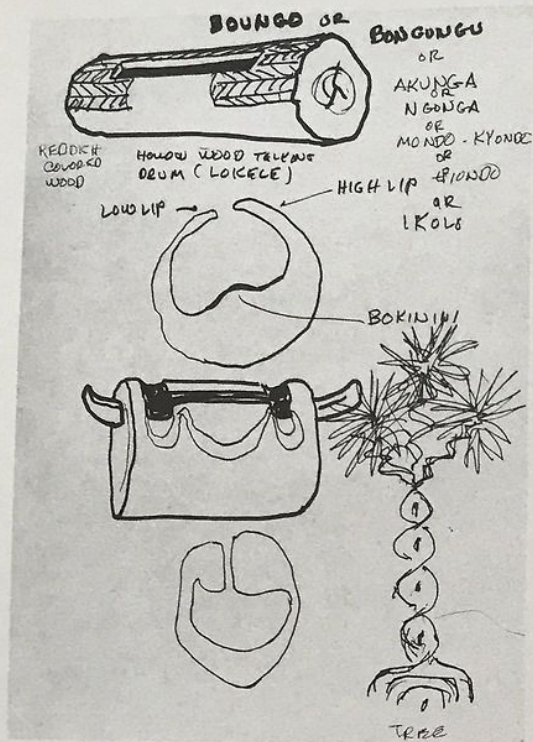


People's Republic of China
Beijing Concept Design
1981

This early rendering gives an idea of what China will look like to visitors arriving by boat.

View from the Lagoon

Africa



Incredible fidelity is achieved as a result of careful homework done on every detail of a presentation. These rough sketches for a display on the history of the drum, the pre-show to "The Heartbeat of Africa," document several instruments.

There is an ever-expanding number of pavilions to be incorporated into the World Showcase complex, some already in the planning stages.

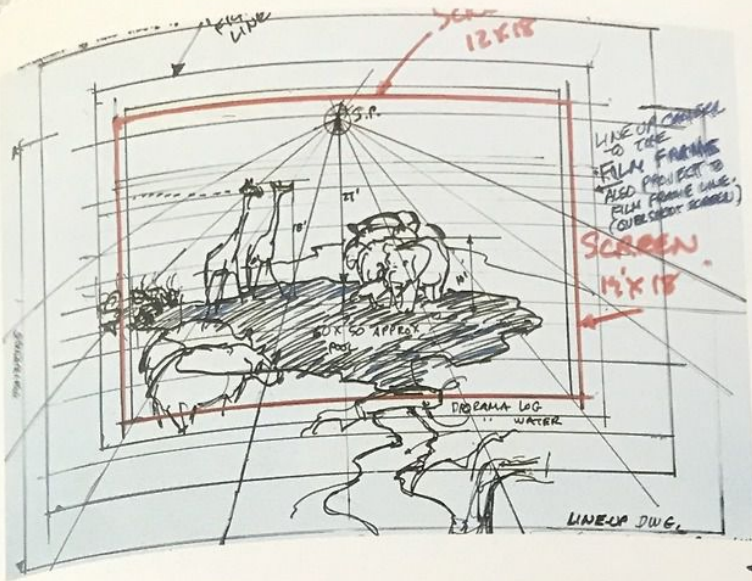
Farthest along in concept is the African Nations pavilion, unique among World Showcase projects in that it is not devoted to any single country but to all of those in Africa that lie, roughly, across the equatorial belt.

The pavilion will offer a comprehensive view of the "dark continent." Its architectural motif is a tree house, in which visitors will overlook a jungle water hole in a simulated nighttime environment. The illusion of the jungle will be heightened by a remarkably authentic diorama of trees, vines, boulders, and rushing water; even the scents of the forest will be re-created. These actual objects, sounds, and smells are blended skillfully with a rear-projected film of animals visiting the water hole to convince visitors that they are actually in the heart of Africa.

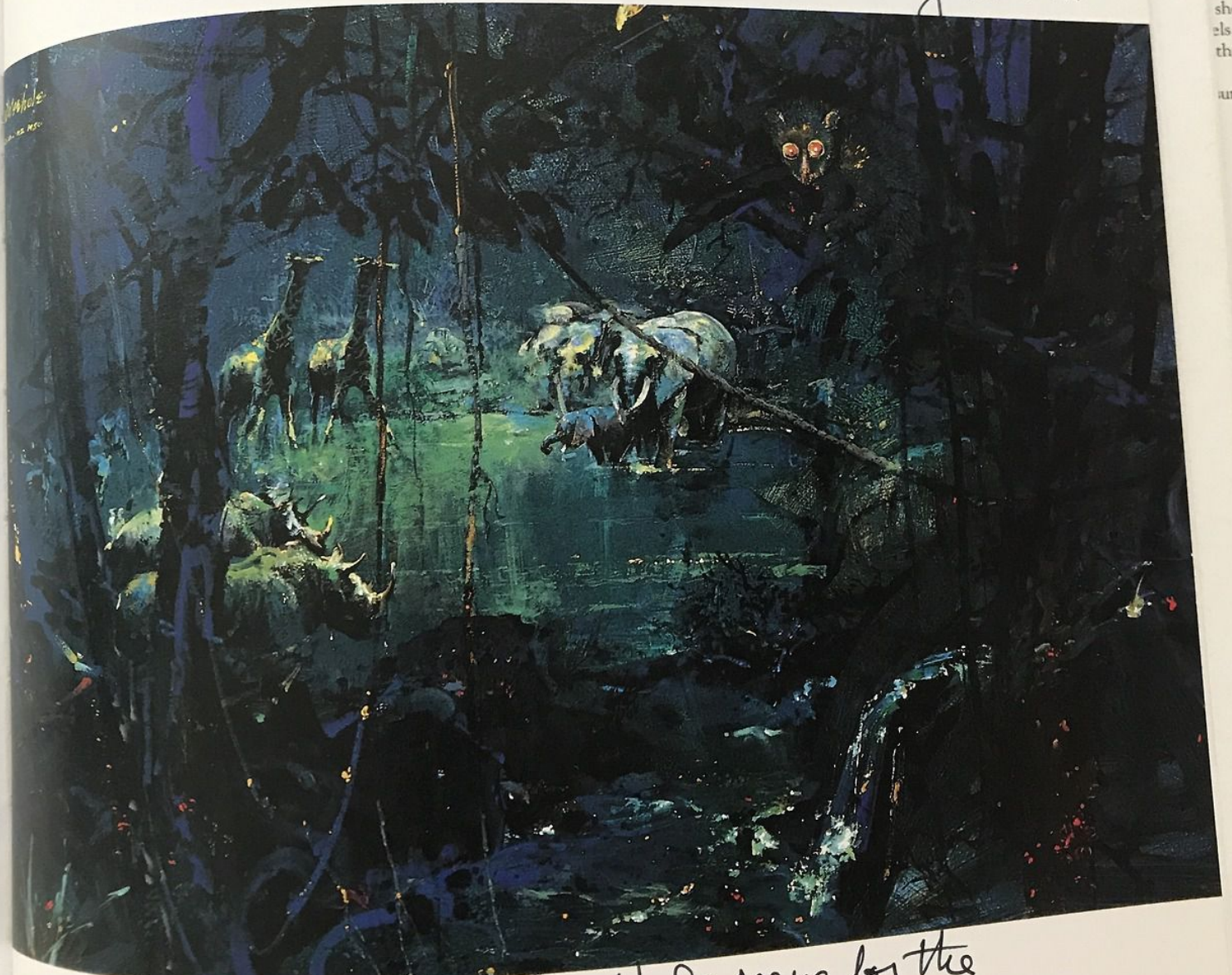
One of the pavilion's shows is called "The Heartbeat of Africa." In the pre-show area, dedicated to the history of the drum, an African narrator and actual instruments vividly demonstrate its significance to the African culture.

"Bush Baby" in upper right foreground is an audio-animatronic figure.

When the Africa pavilion opens, visitors will be enthralled by the film sequence of animals coming to drink at a jungle water hole. Its effectiveness is due in large part to the painstaking thoroughness that went into the planning of the shot. Above right is the layout, and below it is the rendering; in the pavilion the experience itself awaits you.



Herbert Thyman 1977



my conception of the Water Hole scene for the African Pavilion -
 Rear projection - Live action, shot in Africa.

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