E Y E S  W I D E  O P E N

Stanley Kubrick stamped his films with a unique visual style. A selection of photos from the new book, *The Stanley Kubrick Archives*, shows what the view looked like from the director’s chair.

THE WHITE HOUSE: (Right) Preparing to shoot the concluding sequence from 2001: A Space Odyssey. (Above) The Stanley Kubrick Archives from Taschen Books is the first volume to draw from the director’s personal collection.

Photos from the Stanley Kubrick Archives, edited by Alison Castle, published by Taschen. All photos © courtesy of The Stanley Kubrick Estate.
DO IT THIS WAY: Kubrick demonstrates the proper technique for pie throwing to George C. Scott and other world leaders in the war room in Dr. Strangelove or: How I Stopped Worrying and Learned to Love the Bomb.

TWO YOUNG TO SMOKE: A pensive Kubrick talks it over with Sue Lyon, the teenage nymphet in Lolita.

OPEN THE PORT DOOR: Kubrick is delighted with production designer Tony Masters’ idea for deprogramming Hal inside the computer’s logic center in 2001: A Space Odyssey.

DARK ROOM: Ryan O’Neal and Hardy Krüger with Kubrick on the candlelit set of Barry Lyndon.
STRIKE THREE: Shelley Duvall wards off a crazed Jack Nicholson with a baseball bat in a scene from The Shining.
MIRROR IMAGE: Kubrick frames a shot with femme fatale Irene Kane in Killer’s Kiss. The director was his own cinematographer (and editor) on the film noir.

WHO’S SPARTACUS: To film this battlefield scene in Spartacus, Kubrick put numbers next to extras playing dead bodies so he could call out directions to them.

THE OLD ULTRA-VIOLENCE: Malcolm McDowell (left) and his droogs driving a stolen car in a scene from A Clockwork Orange. The shot was filmed using rear projection.

DEAD RIGHT: Julienne Davis, playing a corpse, makes a point to Tom Cruise, Kubrick and director of photography Larry Smith (right) during the filming of Eyes Wide Shut.