**BIOGRAPHY**

**Name:**
Pablo Ferro
(A.K.A: DePablo)

**Born and Raised:**
He was born January 15, 1935 in Antilla, Cuba. Raised on a farm in Antilla until moving to New York in his teens.

**Animation:**
Self taught animator from a book by Preston Blair. Ferro worked freelance in the 1950’s for animation studios like Elektra and Acadmeny Pictures making black and white commercials. He worked with Stan Lee at Marvel comics and produced some science fiction noveles. Also trained by Disney animator William Tytla.

He rose to prominence when he became the member of the firm Ferro, Mogubgub and Schwartz and made the famous NBC peacock animation and Burlington Mills stitching logo. In 1964 he would create his own production company Pablo Ferro Films.

**Film Work:**
He got his big break when he was hired to cut the trailer for Stanley Kubrick’s “Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb” in 1964. He has made titles and special effects for almost 90 films since then.


Presently Pablo Ferro continues working as a title designer and movie producer.
Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb (1964)
Director Stanley Kubrick hired Ferro originally to create the trailers and television spots for Dr. Strangelove because Kubrick was a fan of Ferro’s commercial work.

Ferro used his quick cutting technique of using as many as 120 unique images within one minute of film. This technique of using images and quick cutting would become one of Ferro’s trademark techniques.

The title scene for Dr. Strangelove was thought up by Ferro who decided to use stock footage of a bomber refueling and playing it to a love song, making a sexual reference and playing off the satire of the film. The title sequence was a film within a film which was pioneered by Ferro and a few others at the time.

The elongated hand written text was only supposed to be a test which would be further refined but Kubrick loved it so much he kept it as is.
A Clockwork Orange [1971]
Kubrick hired Ferro again to design the title sequence for a clockwork orange and also a one minute commercial for the film. Ferro again used his quick cutting technique for the commercial which told the whole story even including a frame from a rape scene in the film.

His commercial was never shown but his title sequence is included in the film.
WORKS

**Men In Black (1997)**
Ferro’s elongated font style shows up in both the Men In Black films and shows how his iconic writing still resonates with today’s audiences.

The elongated font also shows up in the Adams Family and a Talking Heads concert from 1984.
L.A. Confidential (1997)
Ferro uses stock footage again to depict the 1950’s and set the tone of the film. He also uses quick cuts to setup a lot of story in a short amount of time.
Napoleon Dynamite (2004)
One of the reasons that Napoleon Dynamite got the backing it needed to be made was because of the concept art that Pablo Ferro made for Director Jared Hess to pitch the film at the Sundance Film Festival.

The Title that appears on Napoleon’s desk in the beginning of the movie was designed by Pablo Ferro. The credit sequence with plates of food was designed by Aaron Ruell when the film got a budget.
CONCLUSION

Pablo Ferro created many iconic styles. From quick cutting images and text to creating iconic typography, Ferro has done it all. He is a typographer, editor, animator and film maker.

His use of multiple images and quick cuts in title sequences for *The Thomas Crown Affair* and *Dr. Strangelove* set standards that are copied by film makers to day.

His organic and elongated has been a source of creative inspiration for many designers such as Kyle Cooper who did titles for films like *Seven, The Mummy, Spiderman* and the *Dawn of the Dead* remake.

Ferro is also a pioneer in motion typography which won him acclaim and caught the eye of Stanley Kubrick back when Ferro was designing commercials with motion type that had never been done before.