

Concept Art

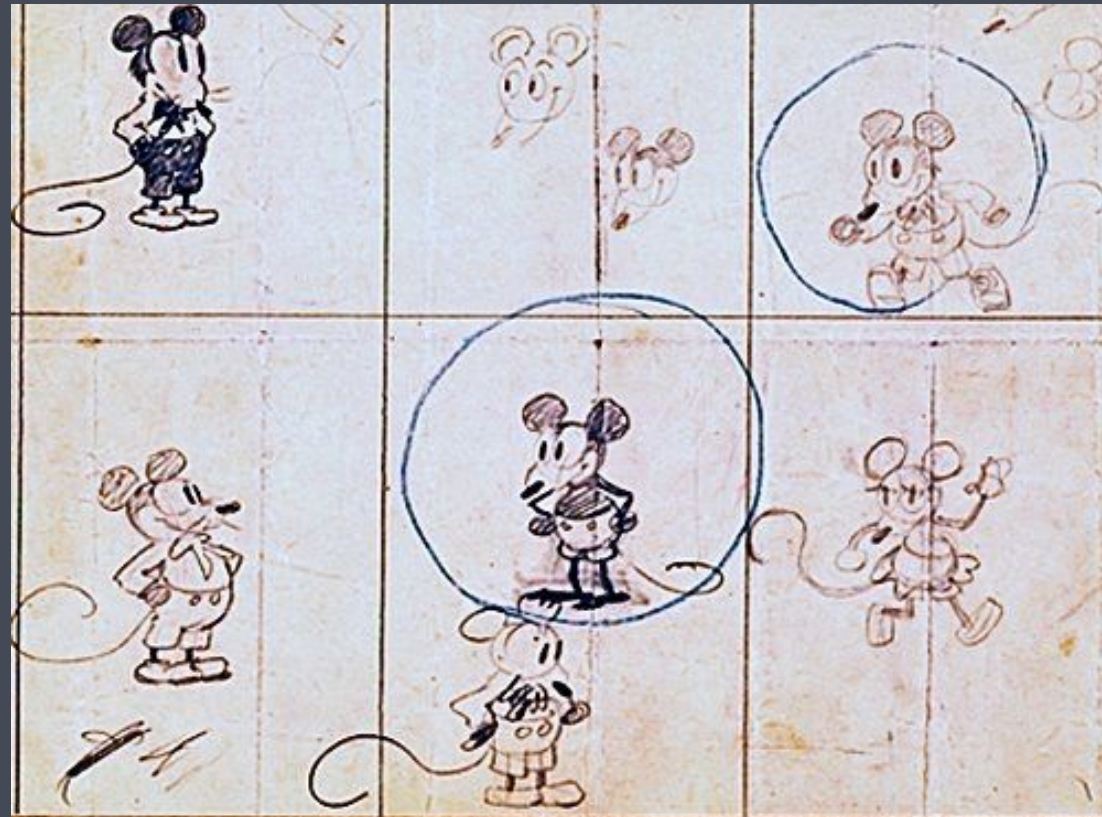




SAI Foo

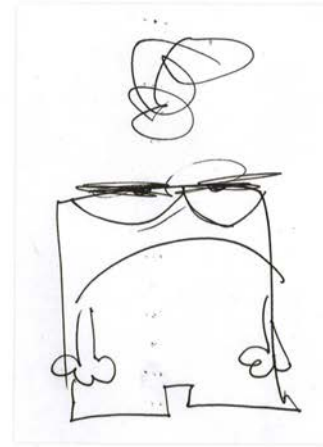
<http://tantaku.deviantart.com/>

Disney



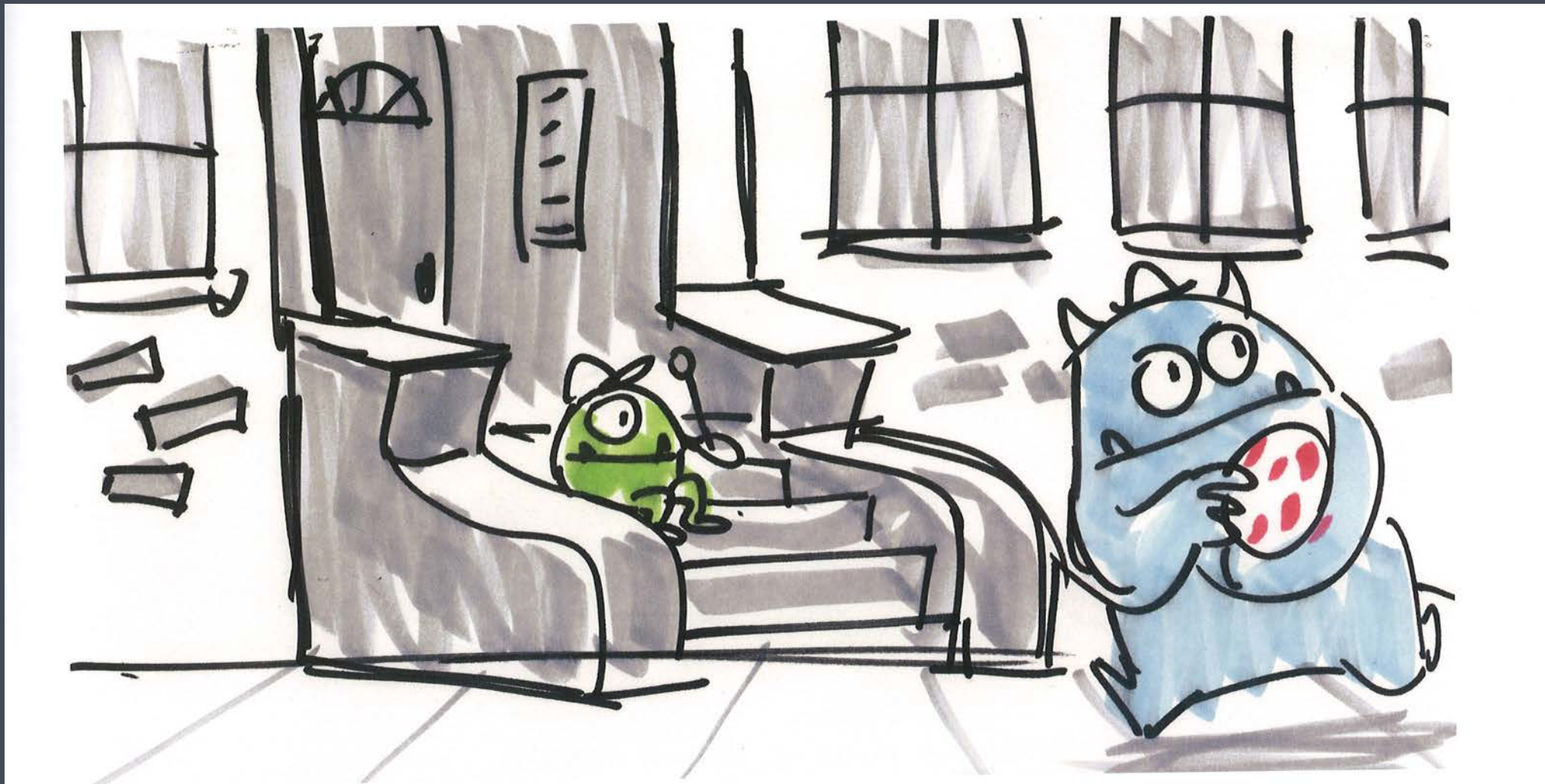
‘Pre Production’

Initial stages



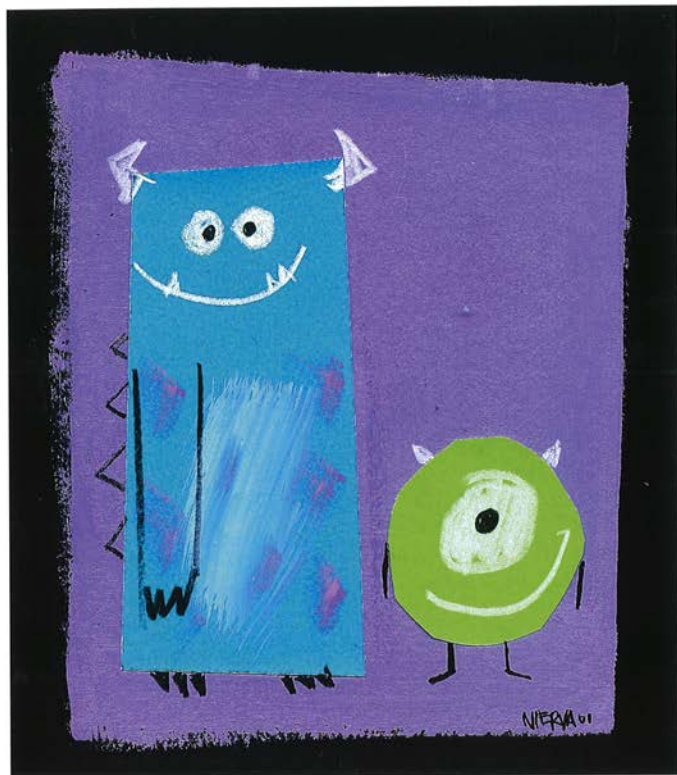


SQUIDWARD TENTACLES





ALBERT LOZANO Collage and spray paint



**study of
Sullivan and Mike**

Ricky Nierva, 2001
gouache, 5 x 5"
gift to Billy Crystal



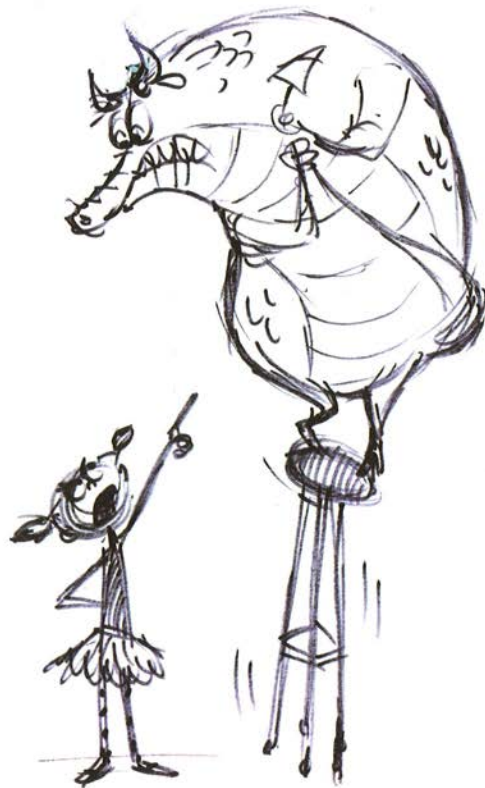
**study of
Sullivan and Mike**

Pete Docter, 1999
marker, 8½ x 11"



**concept sketch of
Sullivan and Boo**

Ralph Eggleston, 1997
ink, 8¼ x 10¼"



**concept art of
Sullivan and Boo**

Harley Jessup, 1997
mixed media, 8½ x 11"





TEDDY NEWTON, 1999
collage, 9.25 x 15.25"



TONY FUCILE, 2001
pencil and marker, 8 x 9.5"







The badger says, "I love to eat fat slugs. It's a special treat. I don't think they're at all nasty. They're yummy! Makes a change from eating earthworms. The **black slug** is a particular favourite of mine. Even foxes like an occasional meal of slugs."





Brenda Chapman (top row, right), Craig Grasso (middle row, center), Steve Pilcher | Photographs | 2006-2007



Bill Cone | Pastel | 2006

THE HIGHLANDS

"I want audiences to say, 'That was Scotland. That was awesome.' Mist, rock, ruggedness, skies that are changing all the time with the rain, snow, big patches of sunlight moving over large landscapes. That's what has to come across."
—Steve Pilcher, production designer



Steve Pilcher | Digital | 2007









The Pitch! 4th November

Research & influences

A synopsis of your chosen narrative.

Concept art. The development sketches and experiments leading up to the final designs.

Final character designs. Can include turnarounds.

Poses & expression sheets

Backgrounds

Characters in situ

Anything additional relative to your narrative. The guide for example.