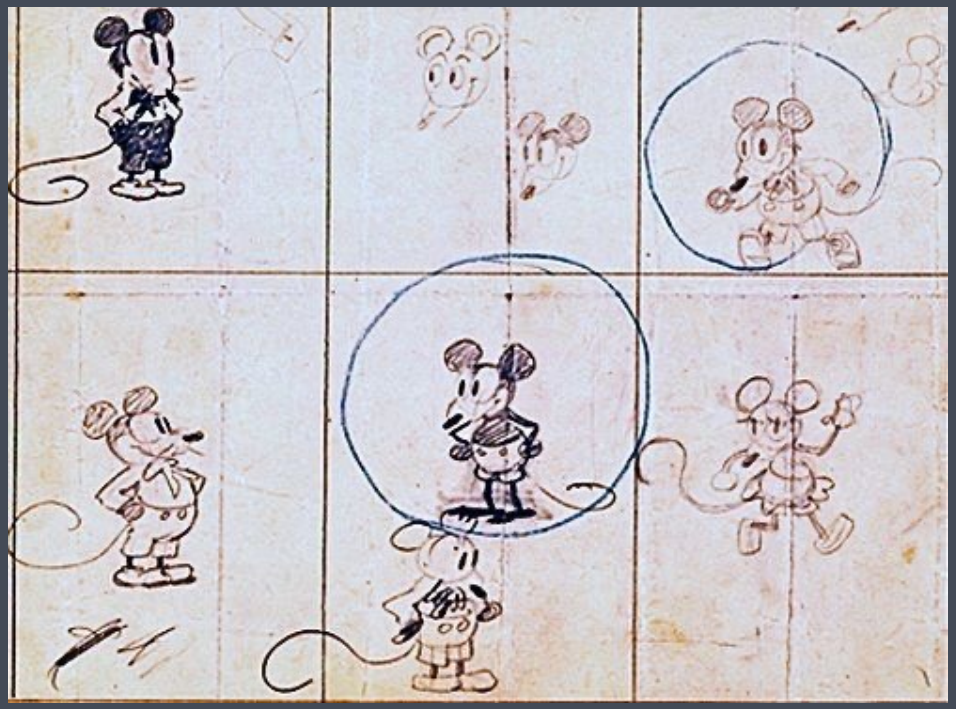
Concept Art




Sai Foo
http://tantaku.deviantart.com/

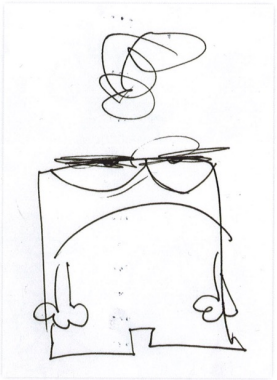
Disney



‘Pre Production’

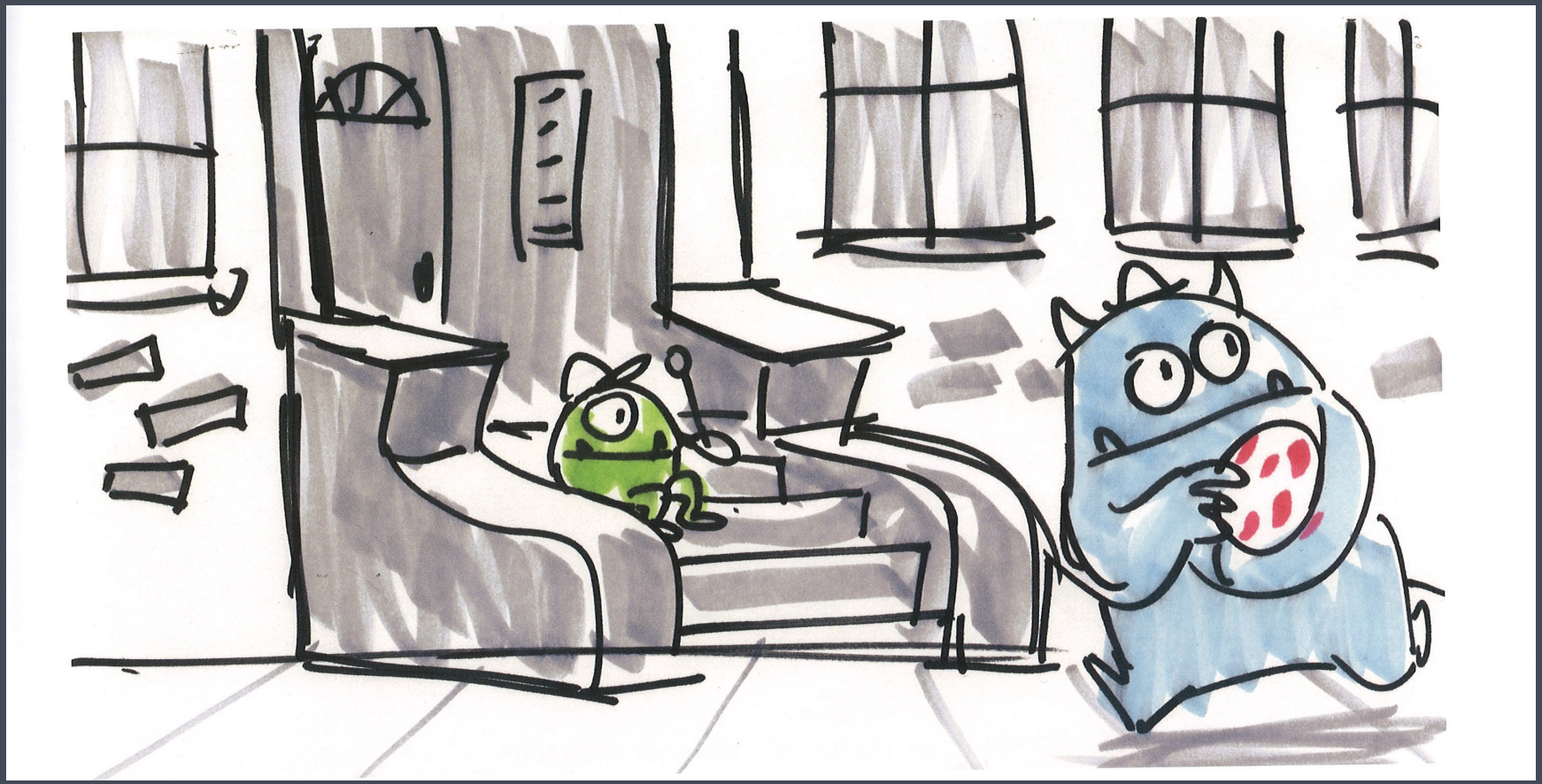
Initial stages







SQUIDWARD TENTACLES





ALBERT LOZANO Collage and spray paint

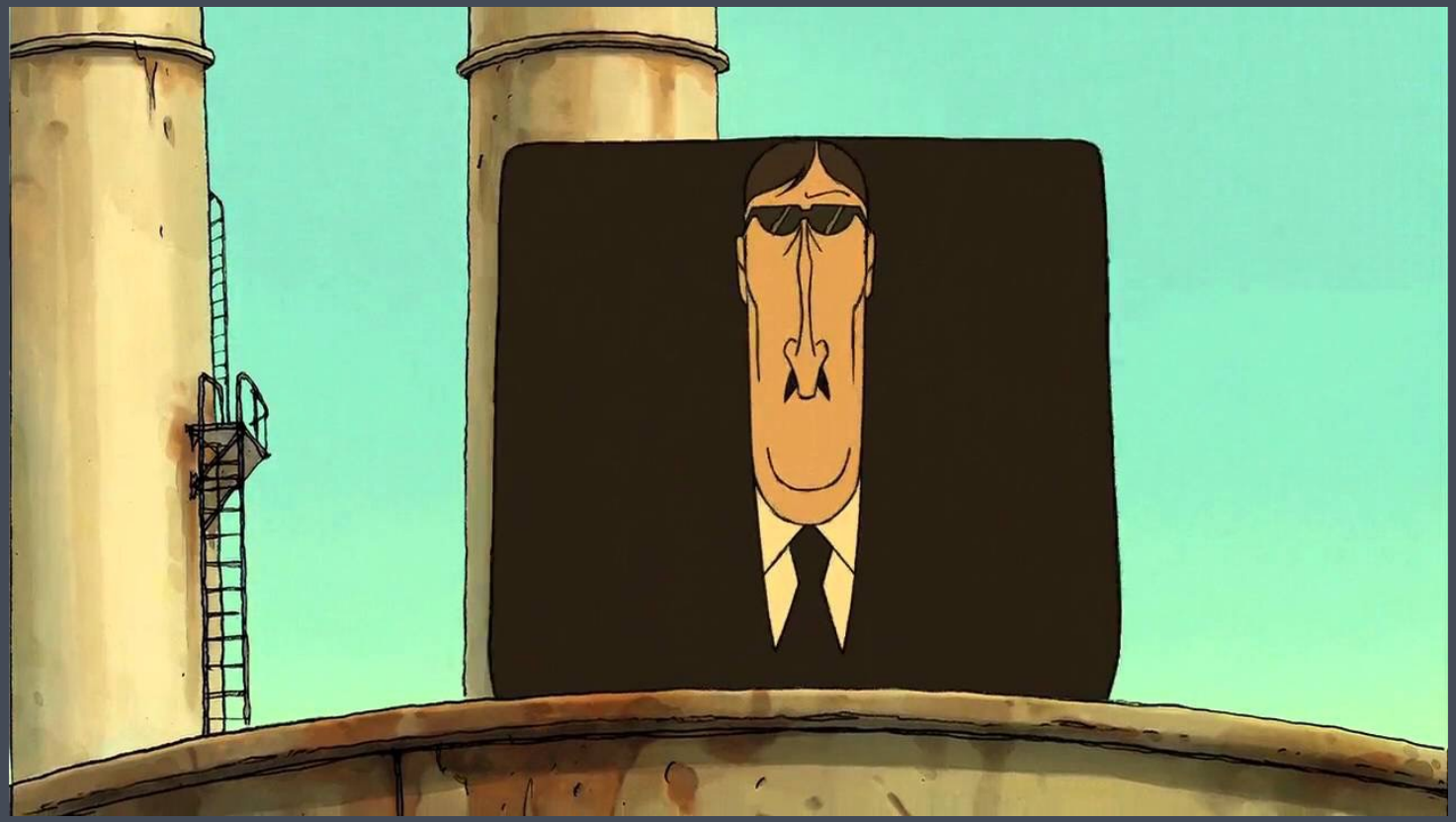


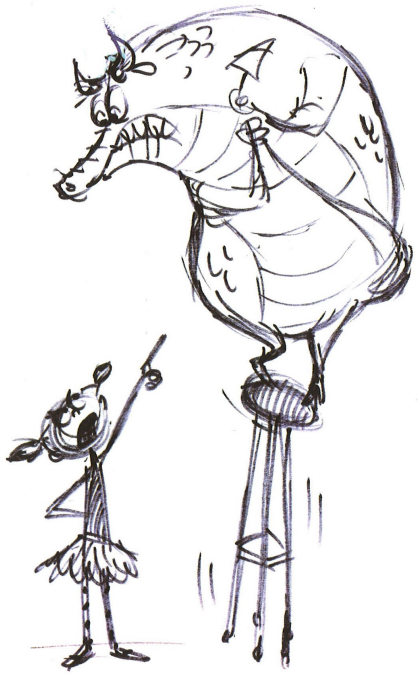


study of
Sullivan and Mike
Ricky Nierva, 2001
gouache, 5 x 5"
gift to Billy Crystal



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"



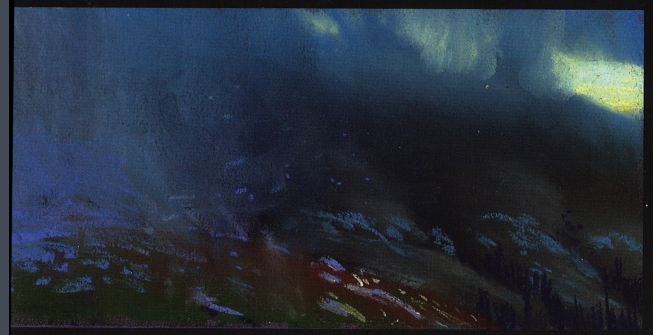

06







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 badger says, "I love
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."






JAZZ
NOEL

The Pitch! 5th 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.

Turnarounds.

Poses & expression sheets

Backgrounds

Characters in situ

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