



Discover the story of Pixar Animation Studios in this book illustrated with development art from the Pixar archives.

- Discover concept artwork and the stories behind film favourites such as *Toy Story*, *Finding Nemo*, *Up*, *WALL:E*, *Cars*, *A Bug's Life*, *Coco*, *Inside Out*, *Ratatouille*, *The Incredibles* and more.
- Features a foreword by a Pixar insider.
- A stylish, must-have addition to the collection of any Pixar or animation fan.
- Cover finishes: Matt lam & spot UV.
- Approximate size in inches: 14 1/2 x 10 3/4.

IN THE BEGINNING

1. The idea
Pixar Animation Studios began in 1986, and the result by 1990 was released as the first Pixar film, *Toy Story*. The idea for *Toy Story* came from Ed Catmull, the CEO of Pixar, and John Lasseter, the CEO of Pixar. They had been working together at Disney for several years, and they had a shared vision of creating a new kind of animated film. They decided to create a film that was not just for children, but for everyone. They wanted to create a film that was funny, heartwarming, and that would make people of all ages laugh and cry.

2. The characters
The characters in *Toy Story* are all designed by John Lasseter. He wanted to create characters that were relatable and that people could identify with. Woody is a cowboy, Buzz is a space ranger, and the other toys are all designed to be fun and interesting. The characters are all designed to be memorable and to have their own personalities.

3. The animation
The animation in *Toy Story* is a mix of traditional hand-drawn animation and computer-generated imagery. The Pixar team wanted to create a film that was visually stunning and that would be a step forward in the world of animation. They used a combination of traditional and digital techniques to create a film that was both beautiful and innovative.

4. The success
Toy Story was a huge success. It was the first fully computer-animated feature film, and it was a critical and commercial success. It won several awards, including the Academy Award for Best Animated Feature. It was a landmark moment in the history of animation, and it paved the way for many other computer-animated films.

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COCO

1. The idea
The idea for *Coco* came from Pixar's desire to explore a new cultural perspective. They wanted to tell a story that was both heartwarming and educational. They decided to focus on the Mexican holiday of Día de los Muertos, a time when families gather to remember and celebrate their loved ones who have passed away. They wanted to create a film that would honor this tradition and introduce it to a wider audience.

2. The characters
The characters in *Coco* are all designed to be relatable and to have their own personalities. Miguel is a young boy who dreams of becoming a musician, and he is determined to follow his dream despite the opposition of his family. He is joined by Héctor, a deceased musician who helps him on his journey. The other characters are all designed to be fun and interesting, and they all have their own roles to play in the story.

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4. The success
Coco was a huge success. It was a critical and commercial success, and it won several awards, including the Academy Award for Best Animated Feature. It was a landmark moment in the history of animation, and it paved the way for many other films that explore diverse cultures and perspectives.

SPARKSHORTS

SparkShorts is an experimental storytelling initiative at Pixar that encourages new creative voices at the studio to share their stories. A small team is given just six months and a limited budget to develop a short animated film. The programme was created to provide opportunities to a wide array of artists – each with something unique to say,” said Lindsey Collins, Vice President of Development for Pixar. Jim Morris, President of Pixar Animation Studios adds, “The SparkShorts programme is designed to discover new storytellers, explore new storytelling techniques and experiment with new production workflows. These films are unlike anything we’ve ever done at Pixar.”

One SparkShort film, *Furl*, directed by Kristen Lester features a brightly coloured ball of yarn named Furl who gets a job in an office dominated by men. Lester was inspired by her own early experiences in animation. She says, “I was often the only woman on the team I was working with. I just wanted to be one of the guys, so I could have friends and colleagues.” At Pixar however, she learnt “acceptance of myself, and the fact that I was a woman and I work in this business.” This epiphany becomes the theme of *Furl*. It was released at SIGGRAPH in 2019, where it was named Best in Show, and then shown at El Capitan Theatre and on YouTube and Disney+.

Smash and Grab is a mini-action adventure about two robots making a daring escape from the engine room of a futuristic locomotive. Under director Brian Larsen, the team experimented with a new production process. For example, animators would wear motion-capture suits to translate real body movements directly into the computer, a new way to conceive of storyboarding and location scouting.

Moving in the opposite direction, *Kitbull*, written and directed by Rosana Sullivan, is all about drawing unusually for Pixar: it is animated in a 2D style. Set in the Mission district of San Francisco, it follows an unlikely friendship between a stray kitten and an abused pit bull. In common with other SparkShorts, it shows a willingness to look at slightly more mature themes than typical Pixar films, and it was nominated for an Academy Award.

Float is a short film directed and written by Bobby Rubio, who said that his autistic son inspired the story. In the film, the son has the ability to float. “Floating to me, just visually looks beautiful,” Rubio said. Producer Kristy Cababa observed, “It’s the story of any child’s difference, it doesn’t necessarily have to be autism.” For Rubio, the film becomes about accepting who his son is, not who he wants him to be.

Another highly personal story is told by director Edwin Chang in *Wind*, it was inspired by his grandmother who fled the Korean War and brought up four boys, making every sacrifice to help them to settle in the US. In the film, the boy and his grandmother are trapped on a floating rock, symbolising “a broken place, a place of lost opportunity,” according to Chang, they must build a rocket to escape.

Loop, directed by Erica Misson, features a non-verbal autistic girl and a talkative boy who must loop a lake on a canoe together. For Misson, the film explores “that place between two people who don’t share a common language. It’s a language you have to feel out and find a means of communicating with each other that’s very personal.” These inspirational and diverse shorts are just the beginning – additional films in the SparkShorts programme are in production.

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