

THE ART OF DISNEY'S

DRAAGONS



FEATURING ELLIOT FROM
Disney
PETE'S DRAGON
2016



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THE ART OF DISNEY'S DRAGONS

Foreword by David Lowery
Introduction by Tom Bancroft



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FOREWORD

I recall as a child feeling a certain obligation to like dinosaurs. I noticed this most acutely when *Jurassic Park* opened: there was this cultural syllogism that implied that, because all kids love dinosaurs, and I was a kid, obviously I must love dinosaurs, too. But I didn't! I tried, of course, but my tastes always took a slight left turn from reality: what I was *really* interested in were dragons.

Dragons were more fantastic, more exciting, more timeless, and with them came tales of treachery, of derring-do and romance. They had personality. They could be evil, they could be friendly. Some of them could even talk. And they were everywhere back then! From Peter, Paul, and Mary's "Puff, The Magic Dragon," which my dad used to sing to me at bedtime, to the medieval illustrations of St. George that I'd always turn to in Sunday school; from the Eborsisk in *Willow* to the Vermithrax Pejorative of *Dragonslayer*, Falcor the Luck Dragon from *The NeverEnding Story*, and Ray Harryhausen's many-headed Hydra from *Jason and the Argonauts*, dragons filled my imagination. And, of course, there was the draconian form of Maleficent in Disney's *Sleeping Beauty*, the fairy godmother of all cinematic dragons.

As I paged through this very book you now hold in your hands, I realized just how firmly our modern concept of dragons was rooted in the amazing design that Walt Disney, his artists, and animator Wolfgang Reitherman put forth in that film. It is the lynchpin of a legacy that stretches backward—to the meta-contextual creature of *The Reluctant Dragon* from 1941—and forward—to *Pete's Dragon* in 1977, *Mulan* in 1998, and right through to *Maleficent* in 2014. You can trace the lineage from one dragon to the next, see how one design begot another, and follow the trail of influence all the way to . . .





Well, all the way to the new *Pete's Dragon*, which I had the pleasure of directing and for which I had the luxury of creating a brand-new version of Elliott. As with the classic Elliott, ours is a big green fellow who can turn invisible and breathe fire. But as terrific as the original Elliott was, I wanted to take a step in a different direction—to not only participate in but *contribute* to the history of Disney dragons. My team of artists and I pushed and pulled and had a lot of fun, and in doing so, we realized that there are a few rules one absolutely must follow, a few things that make a dragon a dragon, and make him or her stand out from other mythical beasts. They are as follows:

1. A long, serpentine neck. A short neck will turn a good dragon into something more akin to a goblin.
2. Sharp claws. You can lose the fangs; you can lose the horns. But a dragon needs something pointy to give it that dragonish edge.
3. Leathery wings. If the wings have feathers, your dragon will *instantly* become a griffin or a chimera!

But you know what a dragon can have?

Fur.

It was a real joy creating our new version of Elliott, and it makes me especially happy to find him here, at the end of this book, firmly entrenched in Disney's wonderful dragon legacy. It's a terrific family to be a part of, and I think it's safe to say that my childhood self would wholeheartedly approve.

David Lowery
Director, *Pete's Dragon*

INTRODUCTION

Dragons: they're one of the most awe-inspiring subjects you could give a character designer. I mean, they are *fantasy* creatures. An artist has near-unlimited imaginative freedom—and isn't that what makes a creative person most excited?

Well, not always.

Let me introduce you to the *other* kind of character designer; the kind who is inspired by guidelines and the challenge of designing “within a box.” That's right, I admit it: my name is Tom Bancroft, and I am a reluctant blue-sky character designer. (Pass the candle.)

What is a blue-sky character designer? He's the artist that movie directors call on at the beginning of a film project. The director shoots that person a bunch of “what ifs” as inspiration for drawing a character. One director might say, “What if it was a Dr. Seussian-style alien character? You know, with lots of crazy contraptions on his back and a strange ray gun?”

Another director might excitedly add, “Oh, oh, oh—*or* maybe it's *not* an alien at all, but a little dog that looks strange, and everyone *thinks* he's an alien!” Then said artist, with very little solid information from his bosses, marches to his desk and begins drawing in a frenzy of creativity and joy that would rival a four-year-old romping around the inside of a cotton candy machine.

I created traditional animation for Walt Disney Feature Animation for eleven years starting in 1989. Throughout those years, and up to the present, I have also drawn comic strips, comic books, and illustrations for various clients and publications. The common denominator in all of these artistic endeavors is character design. With any assignment, the time to visually explore is limited because the job of illustrating or animating the character is looming. So, rather than the label blue-sky character designer, I prefer the title of character-design refiner.

A character refiner (by my made-up definition) is someone who is great at taking many of the character-design versions that others (the blue-sky designers) have created and whittling them down to one polished, final version. That was the job of a Disney supervising animator in the traditional animation days. That was the job I was asked to do for a dragon character who would one day be known as “the powerful, the pleasurable, the indestructible: Mushu” for the 1998 Disney animated film *Mulan*.

But, there was a problem. I came onto the film very early—in 1995, about a year before animation production started—and the story of *Mulan* (then called *The Legend of Fa Mulan*) was far from finalized. Additionally, the character of Mushu the dragon was not yet working, both from a story and a character-design perspective. When I came onto the film, the directors and scriptwriters were even considering having the little dragon be two characters: Yin, a dragon, and Yang, a phoenix. That didn't last long, but it illustrates how quickly the changing tides of the story meetings were moving.

As this comical dragon character was becoming more and more prominent in the film, I was asked to be one of the blue-sky character designers for him. To be clear, there were many talented artists who contributed to the final look of Mushu—from storyboard artists to development artists to character designers. The surprise to me was that I needed to wear both hats on the same character: a blue-sky character designer at first and, later in production, a character-design refiner.

The directors of *Mulan*, Barry Cook and Tony Bancroft (my identical twin brother), outlined their goals for me. Phase one was to “go crazy” and “think outside the box” to create a funny, irreverent, bold dragon that was unlike any other that an audience had seen before. Phase two was to then refine that character into a final character design and create all the needed model sheets so that other artists could see clearly what he looked like from different angles. They could then study his changing expressions and the various poses that would showcase his personality.



Without a doubt, phase one was the hard part—the first step of which was to research. This is where *The Art of Disney's Dragons* beautifully illustrates that process.

This book can be flipped through nonchalantly and enjoyed as a stunning coffee-table art book on various Disney dragon characters—and that's perfectly appropriate. But if you look closer, it *also* serves as a road map as to how character designers, development artists, storyboard artists, Imagineers, animators, and cleanup artists all work together to *evolve* a character's look for a given film, attraction, or other form of entertainment. We can't get to final characters looming eighteen feet tall on the big screen, or breathing real fire during Disneyland's Fantasmic! show, without first going down these artistic roads.

What the book can't illustrate are the hours of research spent, and the hundreds of drawings that were thrown away, in the quest to get to the final version of each of these dragons. That book would be larger than the Empire State Building (and it wouldn't look as good on your living room coffee table). The Disney Editions team and numerous image archivists have done the hard work of combing through the art collections of Disney's Animation Research Library, Walt Disney Imagineering Art Library, Walt Disney Archives and Photo Library, and more to find some of the best drawings, most beautiful paintings, and best of all, the most telling examples of how these dragon characters evolved into the characters you now recognize. (Plus, there are even a few that never materialized beyond the concept stage . . . at least so far.)





At the inception of my relationship with Mushu, I was working at the Disney Florida Animation Studio, part of the Walt Disney World-based Disney-MGM Studios, now called Disney's Hollywood Studios. During that time, I visited Figment over at Epcot often, so he was easy to research. I was able to look at the Disney dragons of the past in our studio's local animation research library. I viewed several scenes from 1977's *Pete's Dragon*, studied Maleficent as a dragon in the 1959 *Sleeping Beauty*, reviewed the scene where Madam Mim turns herself into a dragon in 1963's *The Sword and the Stone*, and delighted in the 1941 cartoon portion of *The Reluctant Dragon*. I dug deeper and requested copies of development artwork for some of those dragons from the Disney archive teams. (It's some of that rare artwork you now see in this book.) I analyzed the shapes that were used for each dragon, as well as their different snouts, dimensions, skin colors, and scales (or lack thereof)—but most of all, I looked for ways that Mushu could be different.

The great Disney dragons of the past are a treasure trove. Each is unique to the talented artists' imagination and study. That led me to realize I needed to back up and think about the first appearance and evolution of the dragon as a character in fantasy stories. I researched the roles that dragons play in the ancient tales. I watched many films and documentaries about dragons. It became clear to me that in most stories and folklore, dragons serve one of two purposes: as a protector or as a monstrous destroyer.

In much folklore, a dragon protects treasure. In those stories, the dragon serves as the roadblock that the hero must get past to gain the treasure (be the prize a princess locked in a tower or a treasure chest of gold). In other tales, a dragon functions as an intimidating "henchman" in the service of an evil villain commanded to fight all that is good in the story. Moreover, in some stories, those roles are combined. I started looking at each of the Disney dragon characters, and specifically my little Mushu, slightly differently then. I couldn't lose sight of the purpose these dragons serve in the story. The role of the dragon most often dictated the look of the creature.

The different types of dragons throughout folklore can be traced back to two primary locations: Europe and Asia. This was most important to my Mushu design research because he was a Chinese dragon, not a European dragon. Before I even began sketching my first drawing, this fact was made clear to me by the directors. Mushu's body should be thin, flowing, and snakelike. Asian dragons almost always have thin serpentine bodies; by contrast, European dragons more closely resemble alligators or lizards. For example, the menacing Maleficent as a dragon and the playful, scaly green Elliott from 1977's *Pete's Dragon* are both European dragons. This is evident both in their shape (wider bellies, smaller legs) and from where their stories were originally penned (England and Ireland, respectively).

I knew Mushu needed to have a thin snakelike body; that was the key to differentiating him from all the other Disney dragons. I found that Asian dragons are most often brightly colored, with fish fins and whiskers—another obvious distinction from their European counterparts. According to the *Mulan* script, Mushu was a disavowed guardian that had been punished and was now near powerless and had shrunk in size. His scale is radically different from all the other huge Disney dragons.

After all that research, I was ready to begin the process of creating hundreds of different versions of Mushu over the next six months. Some of those are reproduced here, and you will (hopefully) recognize the final design. Indeed, every dragon in this book needed to be designed. Each is a work of art—specific to its beginnings and true to its purpose. The blue-sky character designers (alongside the character-design refiners) have contributed to a treasury of dragons that are sometimes beloved, sometimes feared, and always admired. The process of creating these fantasy characters involves visionaries.

That you, a fellow dragon admirer, are holding this book, is an indication of your appreciation for our work.

And if you are meeting Disney's dragons for the first time, just remember this: *real* dragons "don't do that tongue thing."

Phhhhtthph.

Dragonly yours,

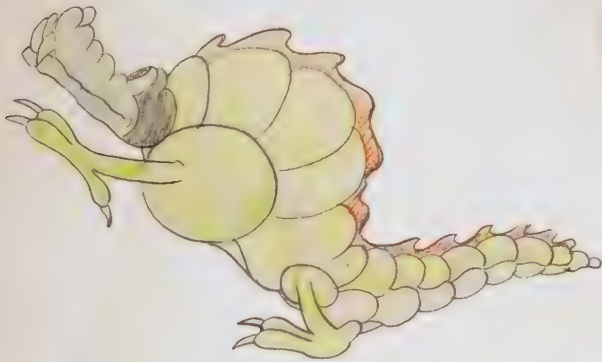
Tom Bancroft
Supervising Animator, Mushu from *Mulan*
Author, Character Designer,
Animation Director

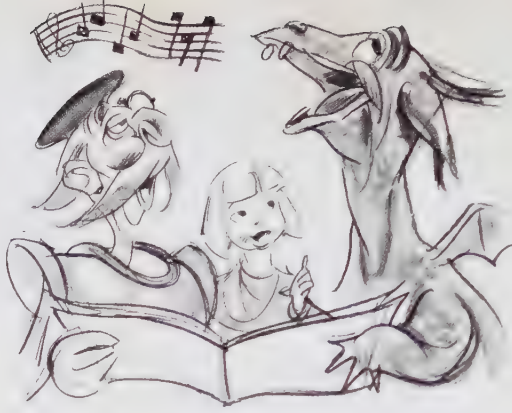




Chuck Ballew '99

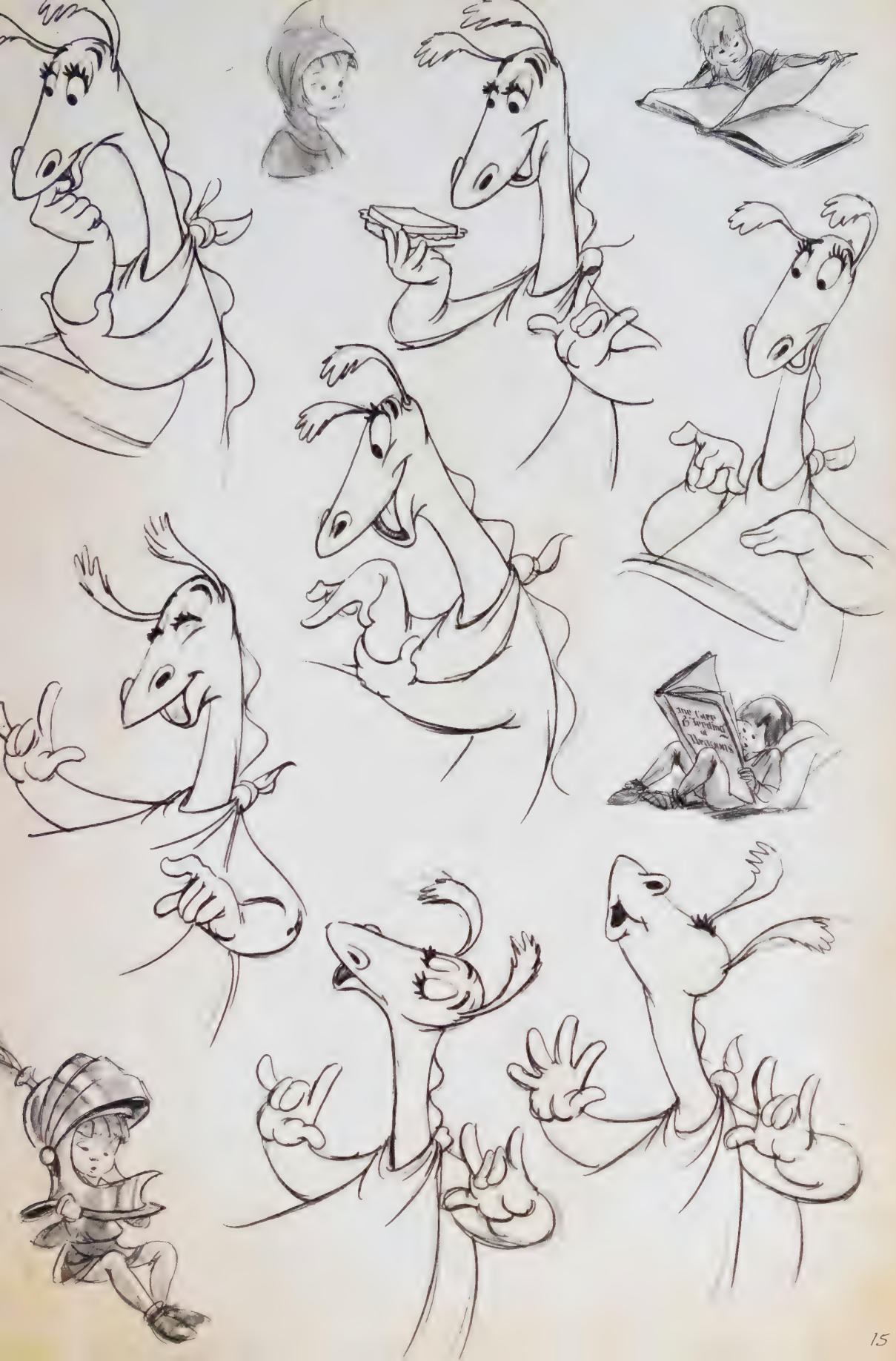




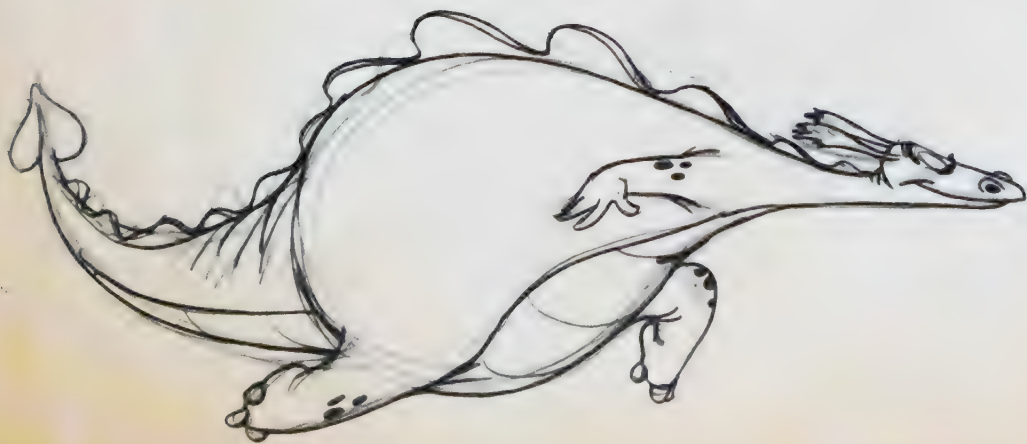


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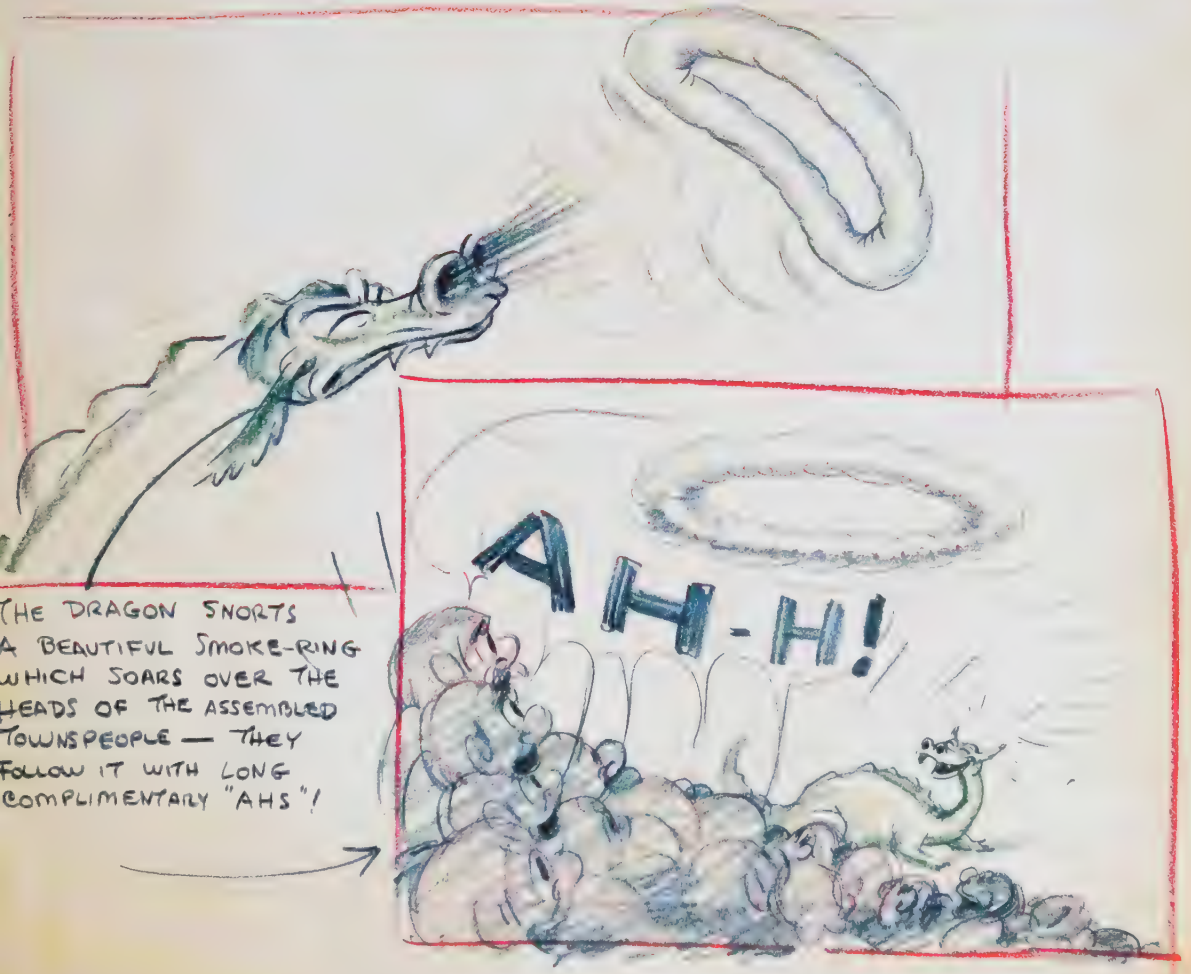








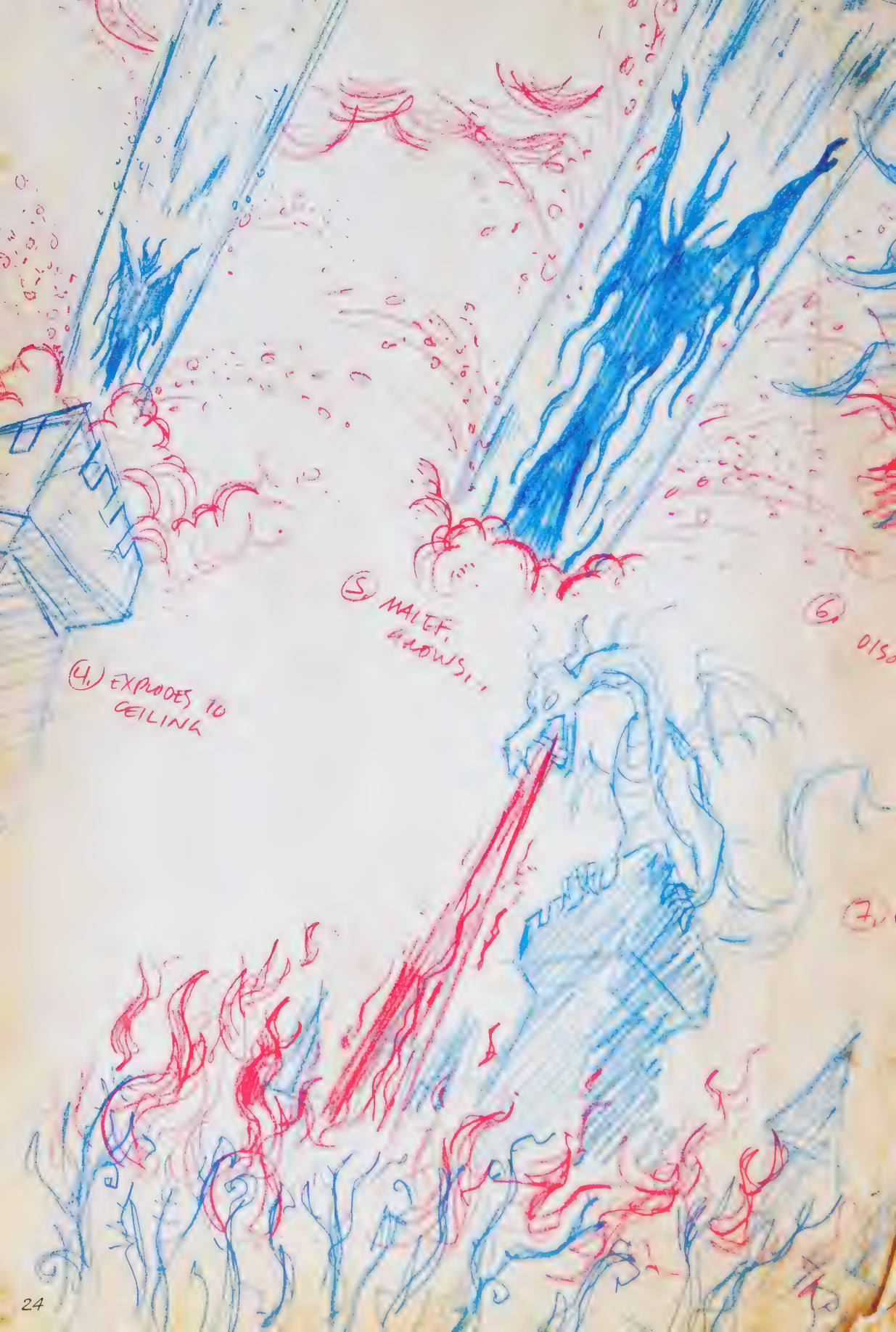




THE DRAGON SNORTS A BEAUTIFUL SMOKE-RING WHICH SOARS OVER THE HEADS OF THE ASSEMBLED TOWNSPEOPLE — THEY FOLLOW IT WITH LONG COMPLIMENTARY "AHS"!







(4.) EXPLODES TO CEILING

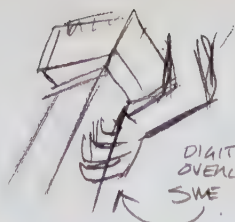
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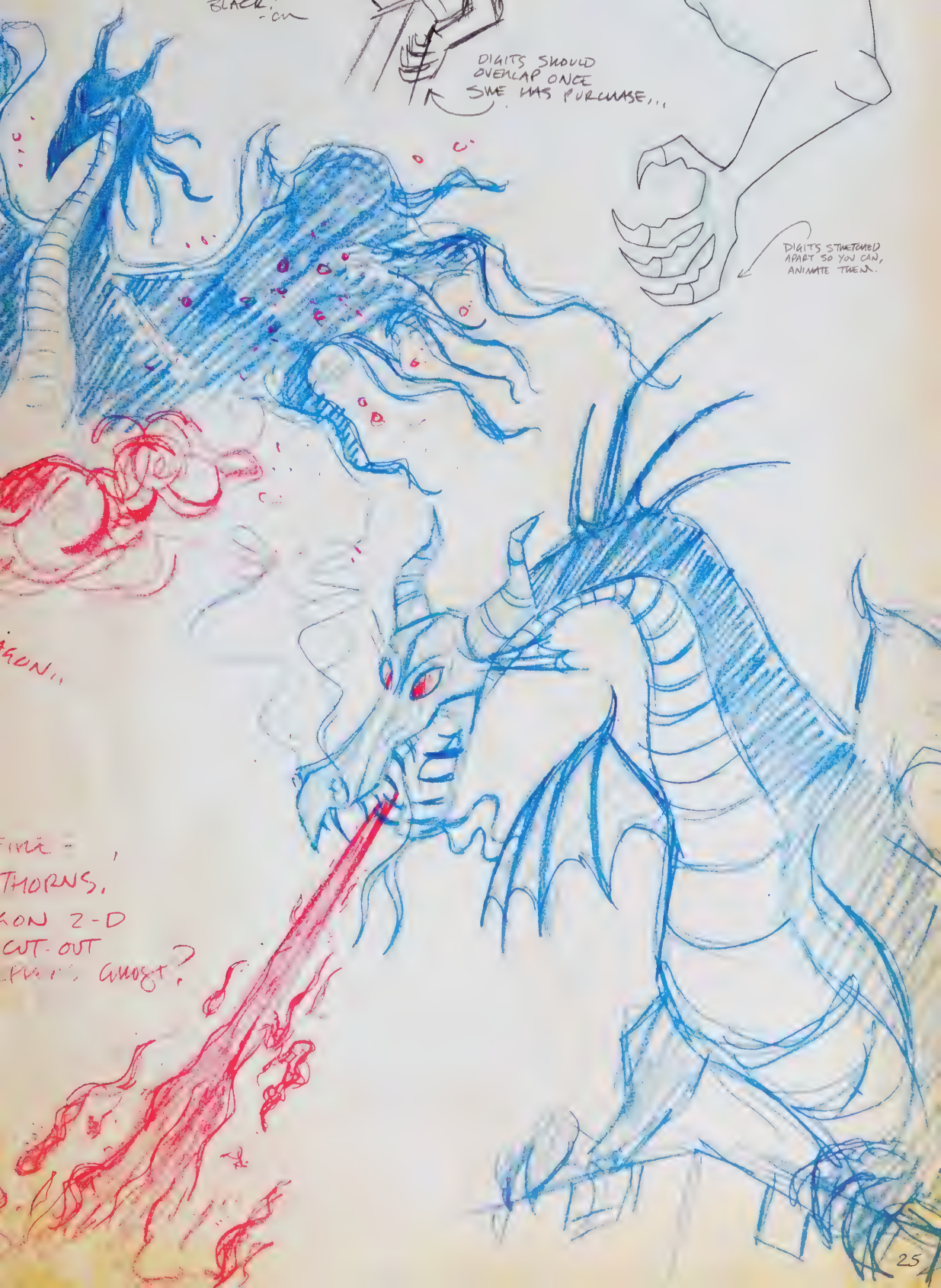
CHUIS -
MAKE ALL LINES
TMT SLATE BLUE-GREY
FROM THE CEL,
THEN FILL WITH
BLACK!
- CU



DIGITS SHOULD
OVERLAP ONCE
SHE HAS PURCHASE...




DIGITS STRETCHED
APART SO YOU CAN
ANIMATE THEM...




KON!!

THORNS,
KON 2-D
CUT-OUT
KON, ANGST?





Maleficent turned herself into a flame-spewing dragon, to stop Prince Philip at any cost. It was a fearsome battle! The Prince finally threw his sword, and struck the dragon in the heart.





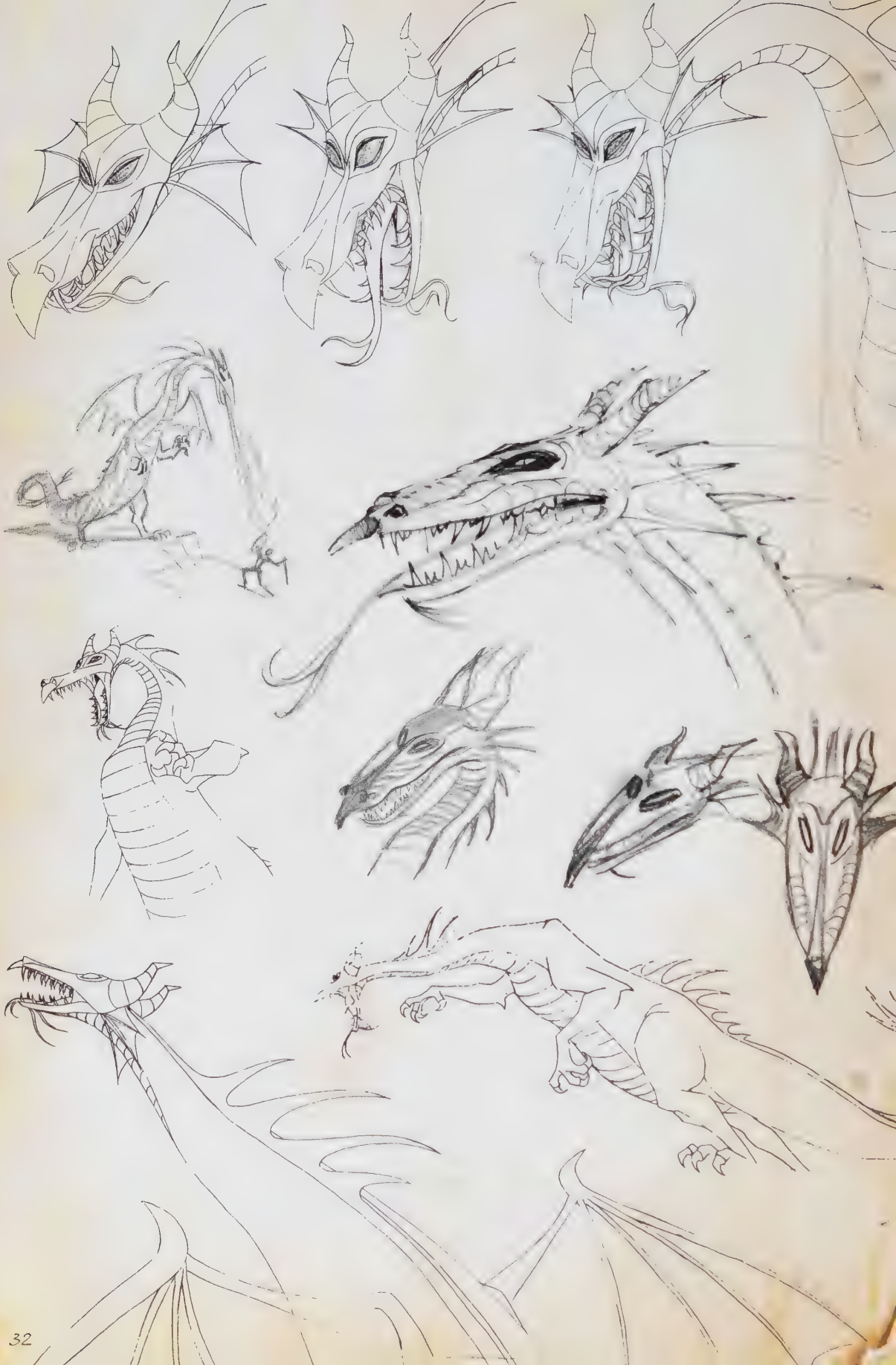




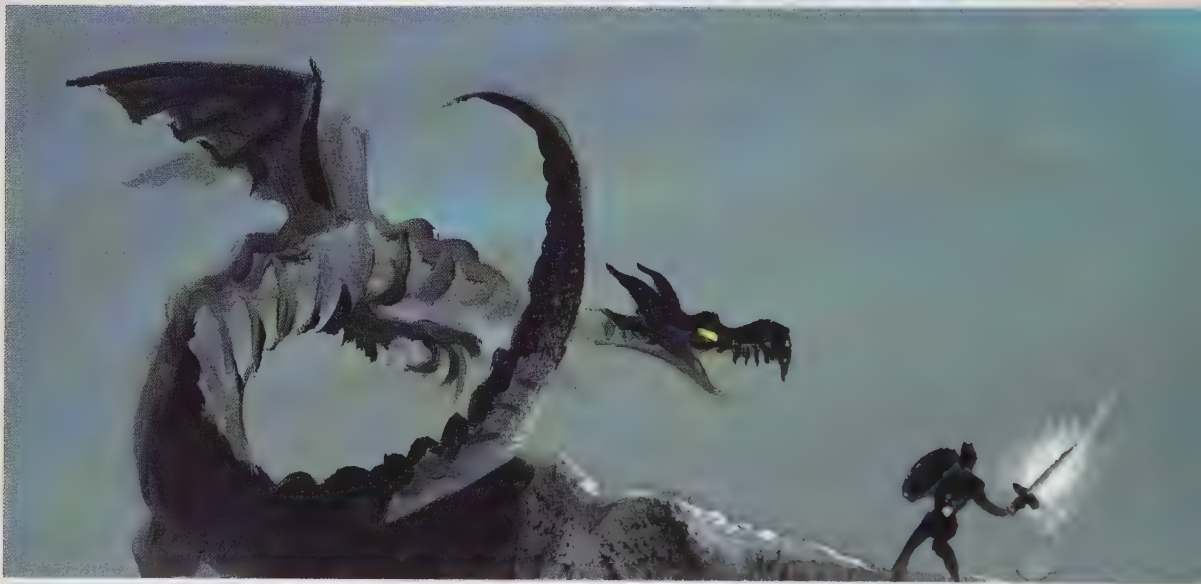
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Glass - on front
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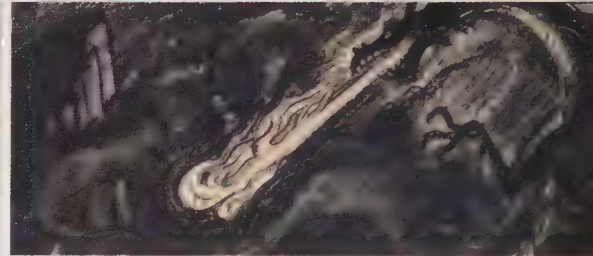
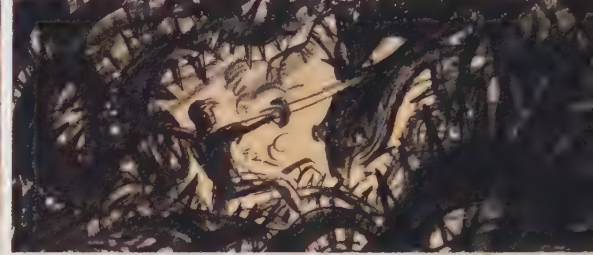
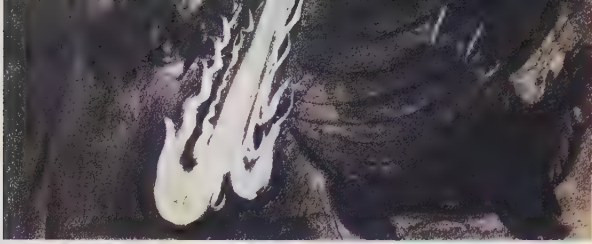






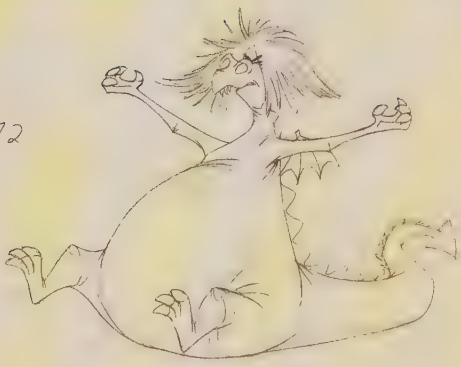




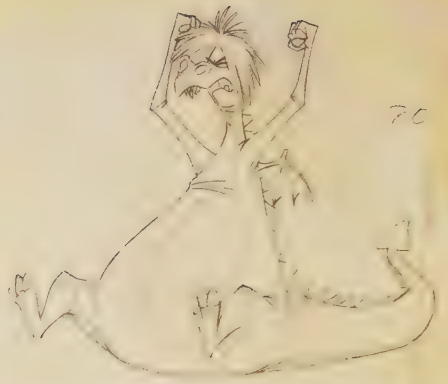




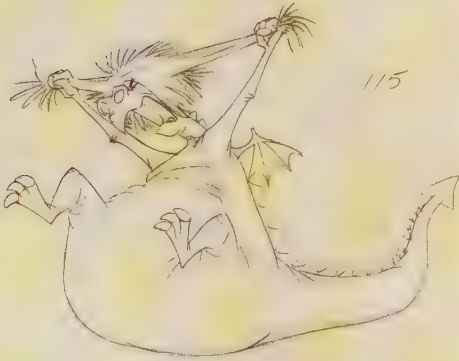
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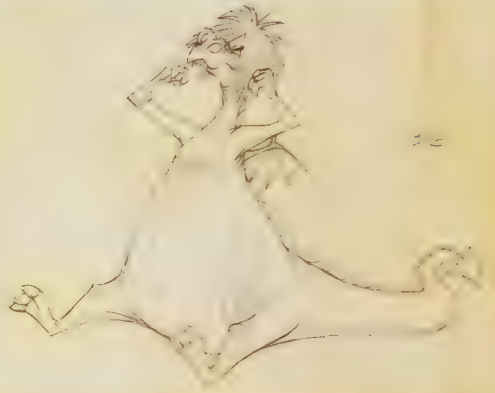
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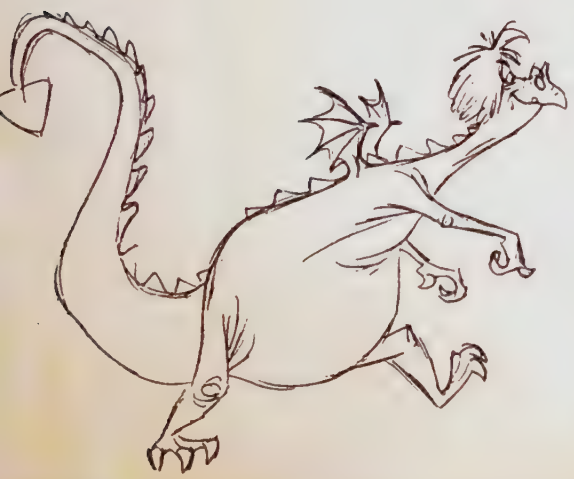
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9.



FIRE RED

MING YELLOW

AVACADO

EMERALD GREEN

LIME GREEN

WHITE

FIRE RED

MING YELLOW

LIME GREEN

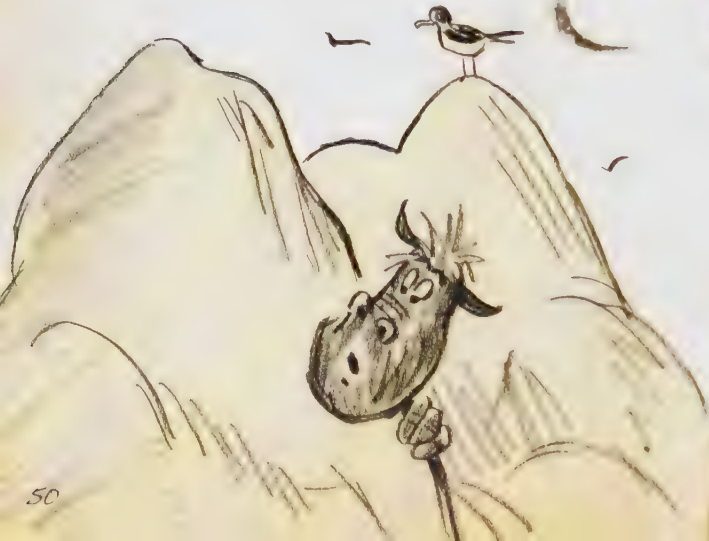
LIME GREEN





























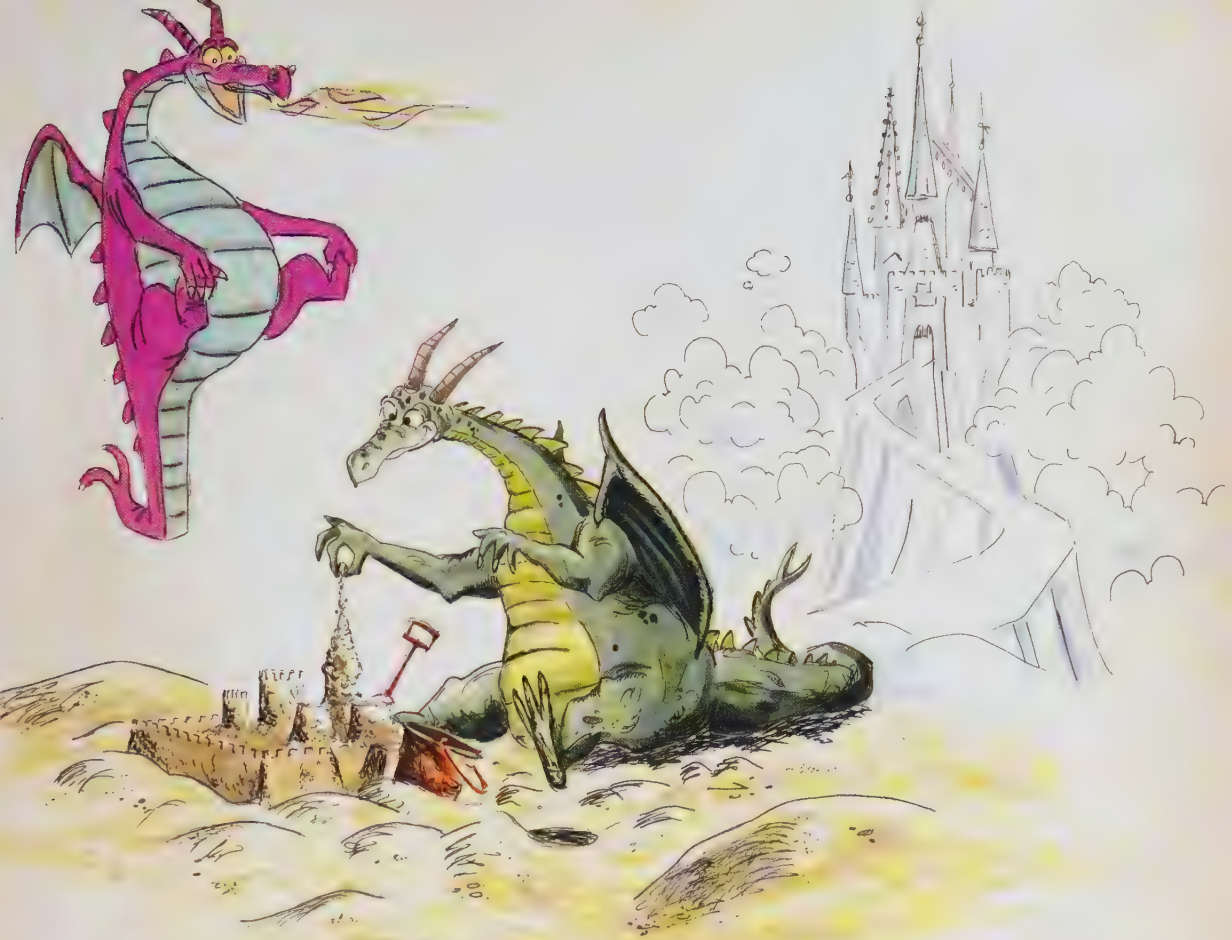
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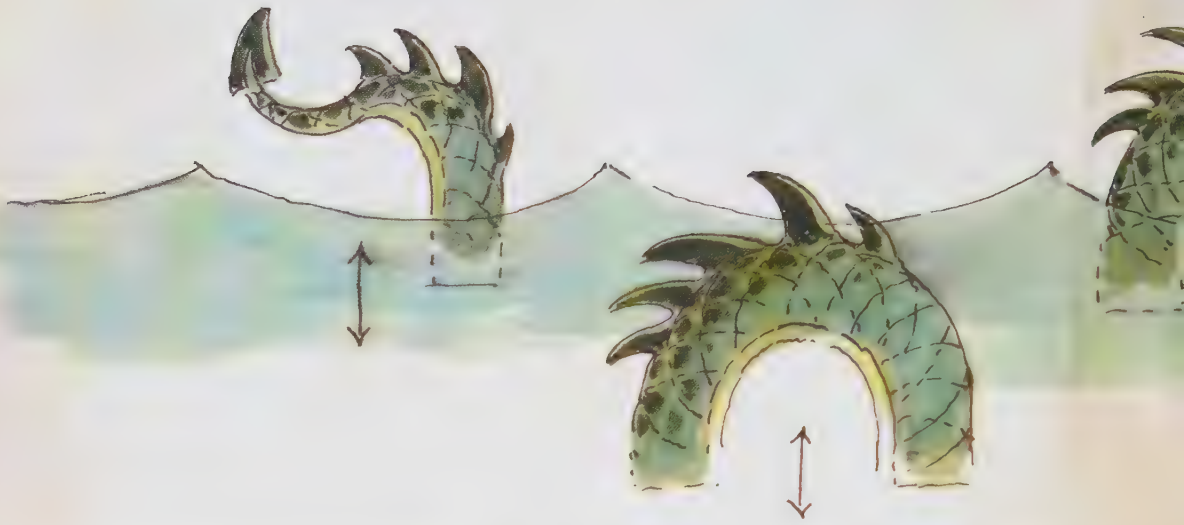
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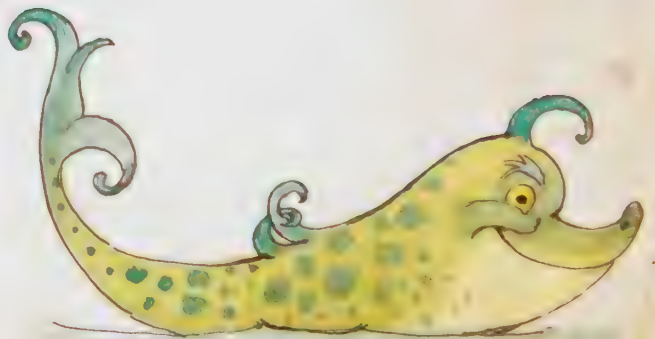
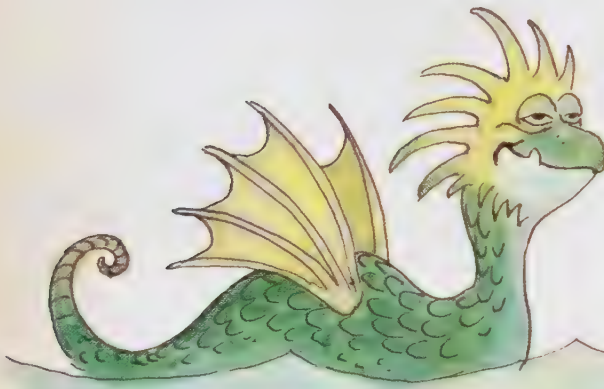


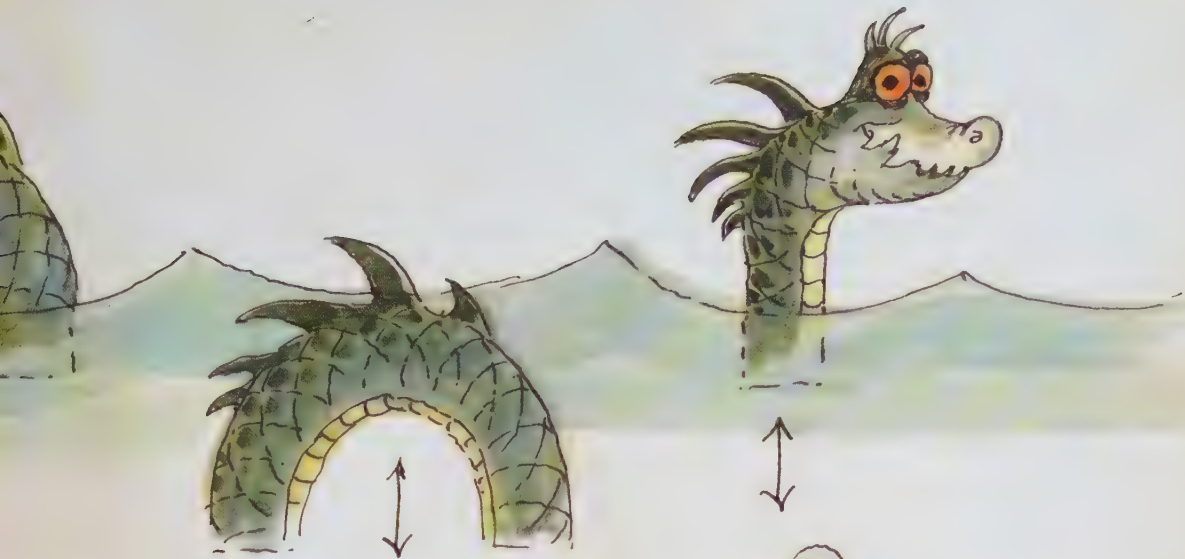




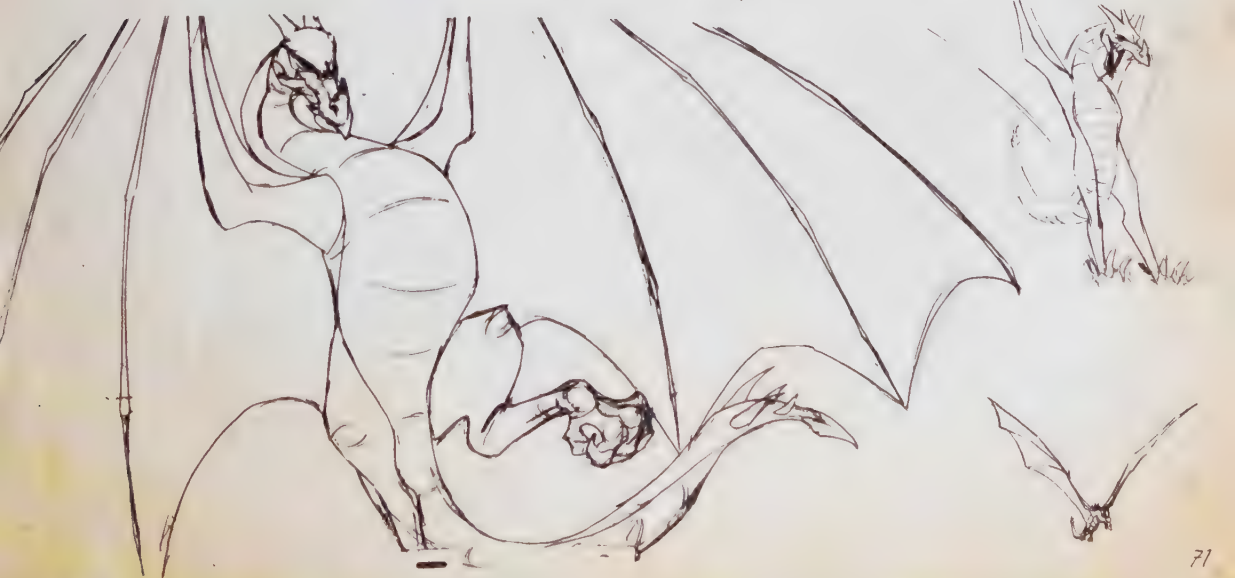


SEA SERPENT UNDULATES UP AND DOWN WITH THE WAVES .









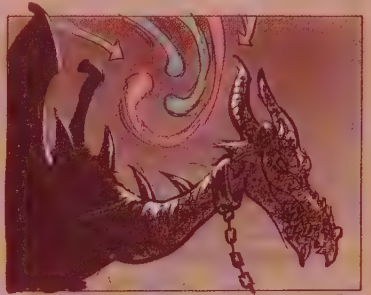
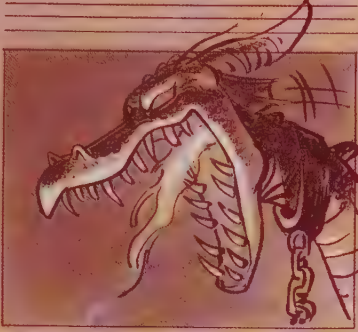
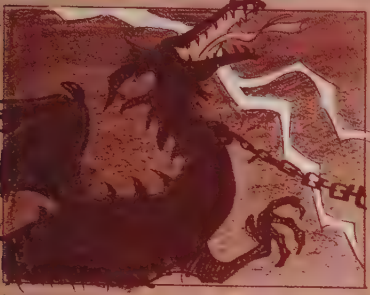
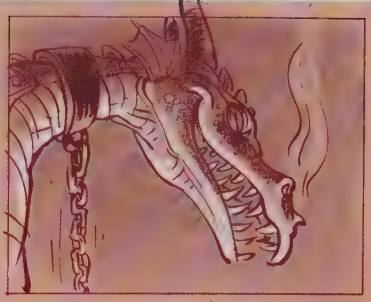
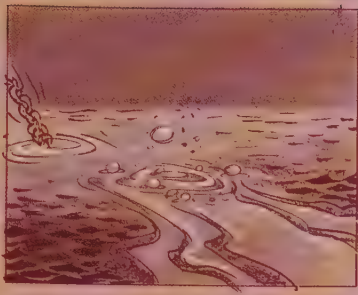
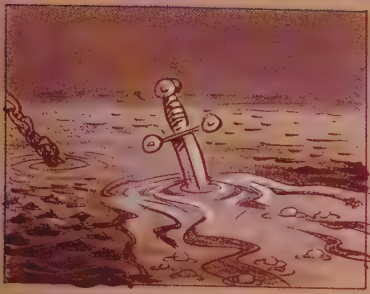












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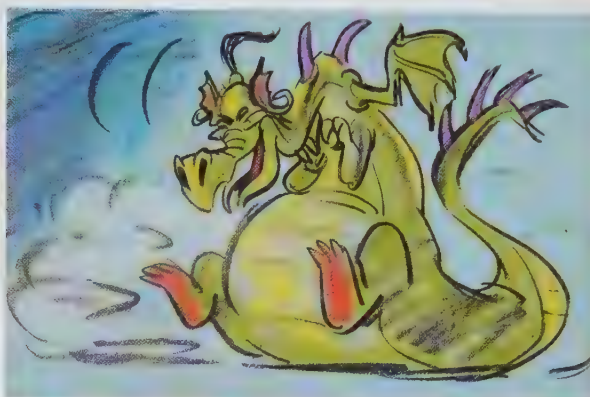
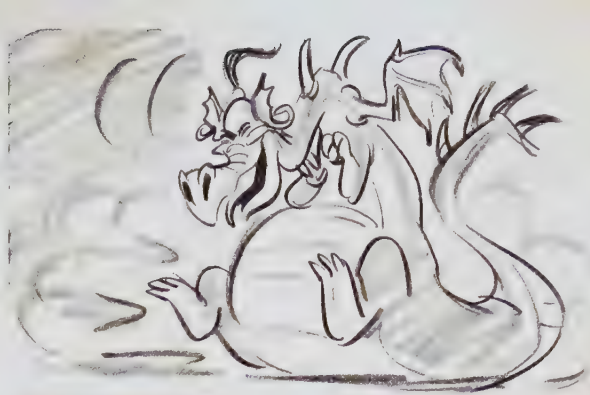
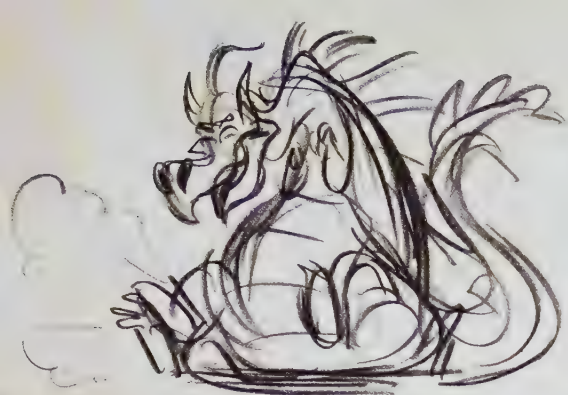


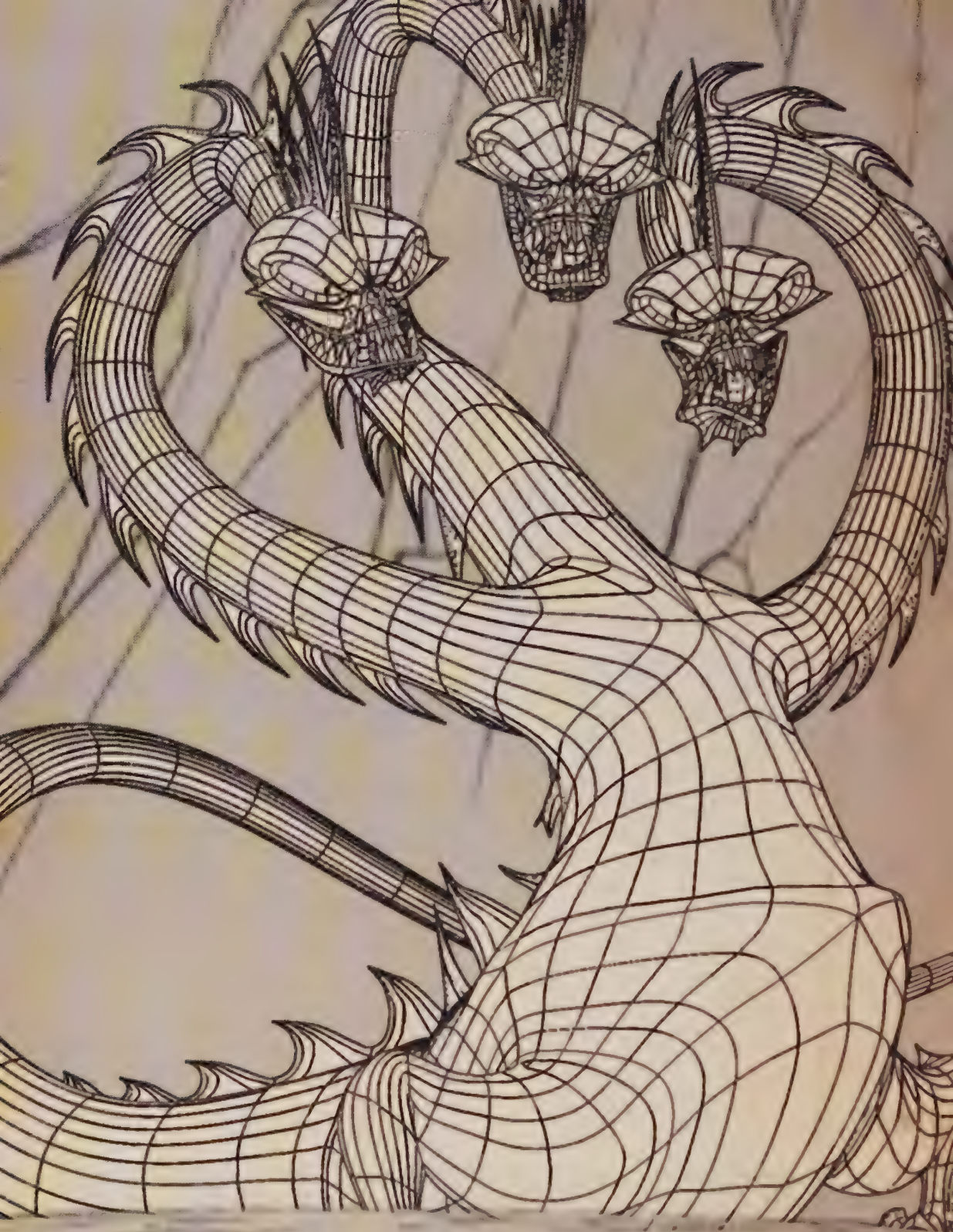


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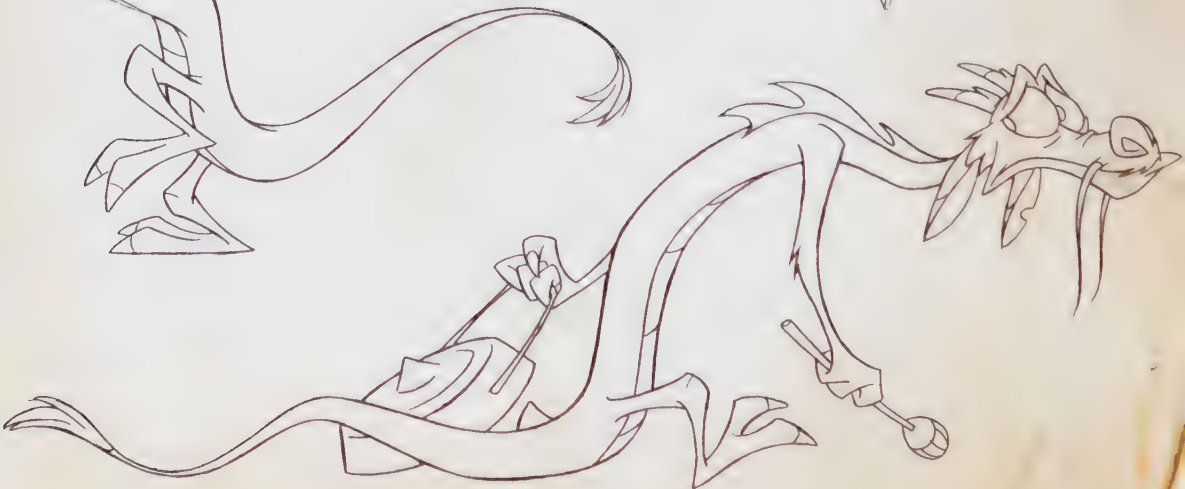
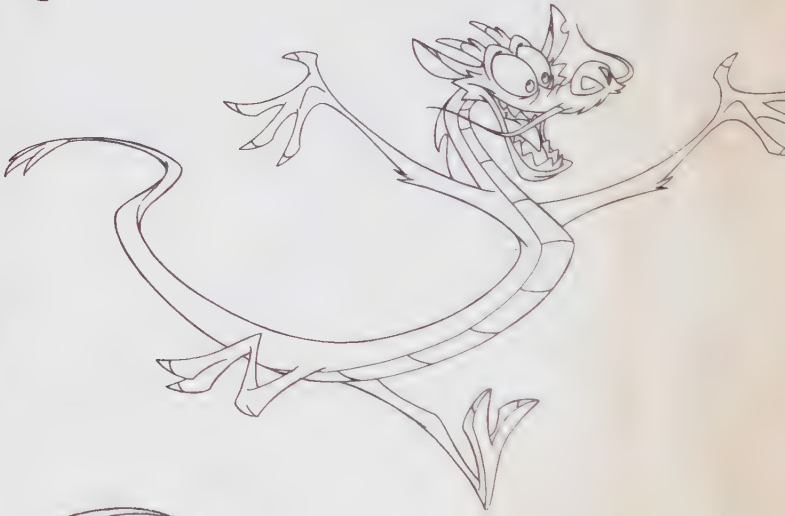


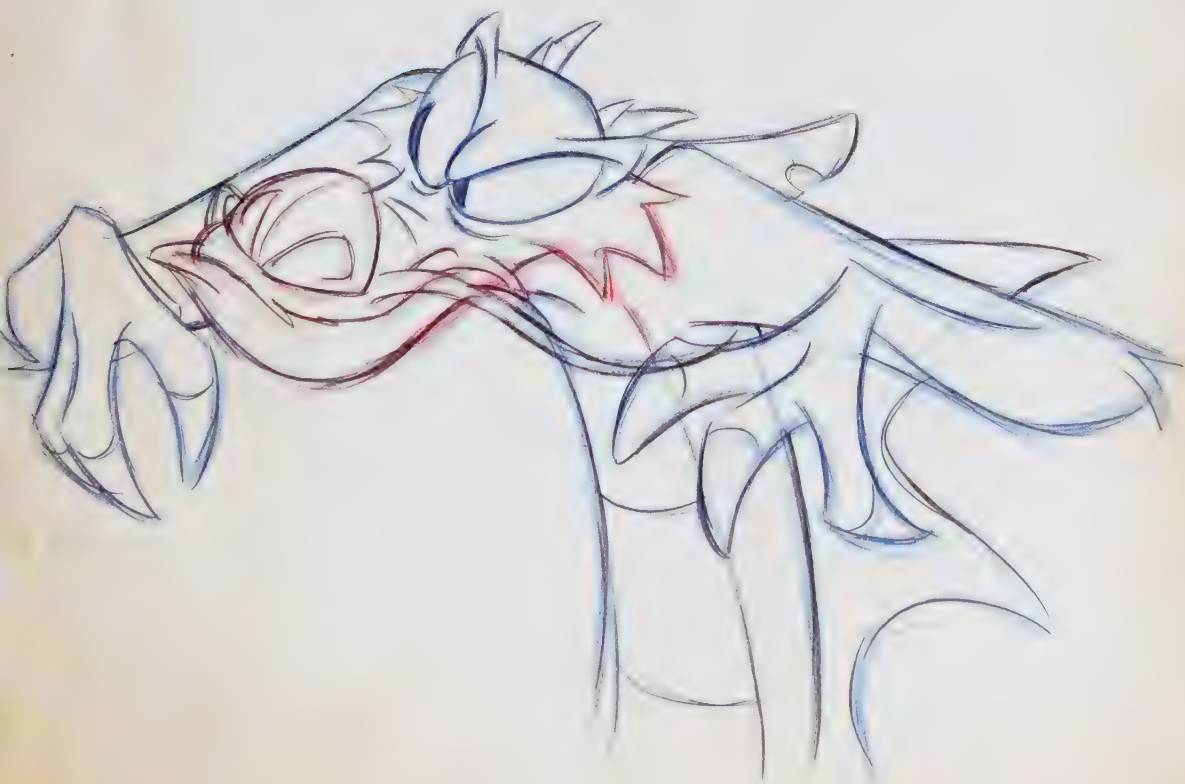
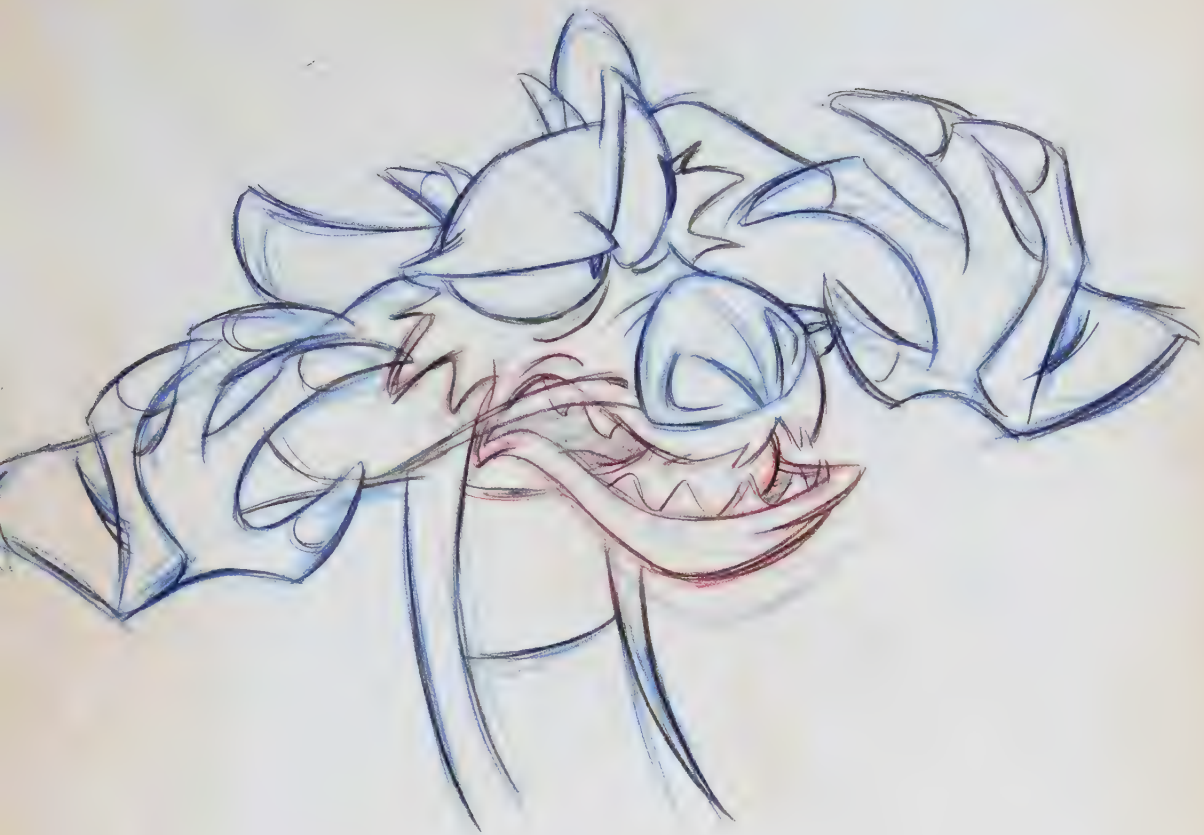






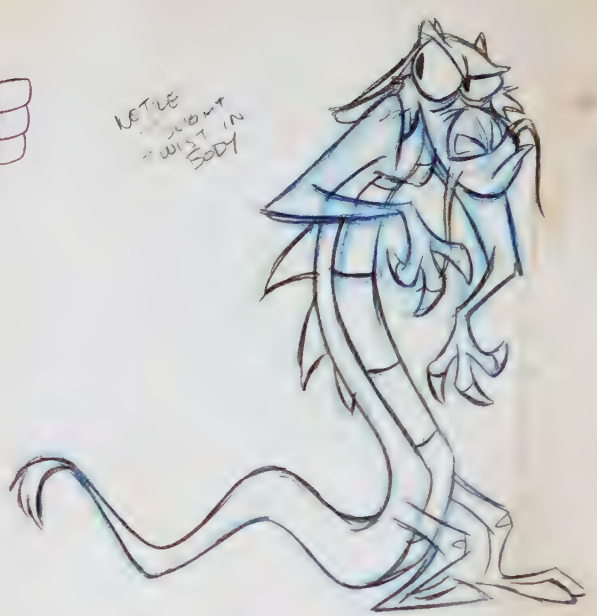




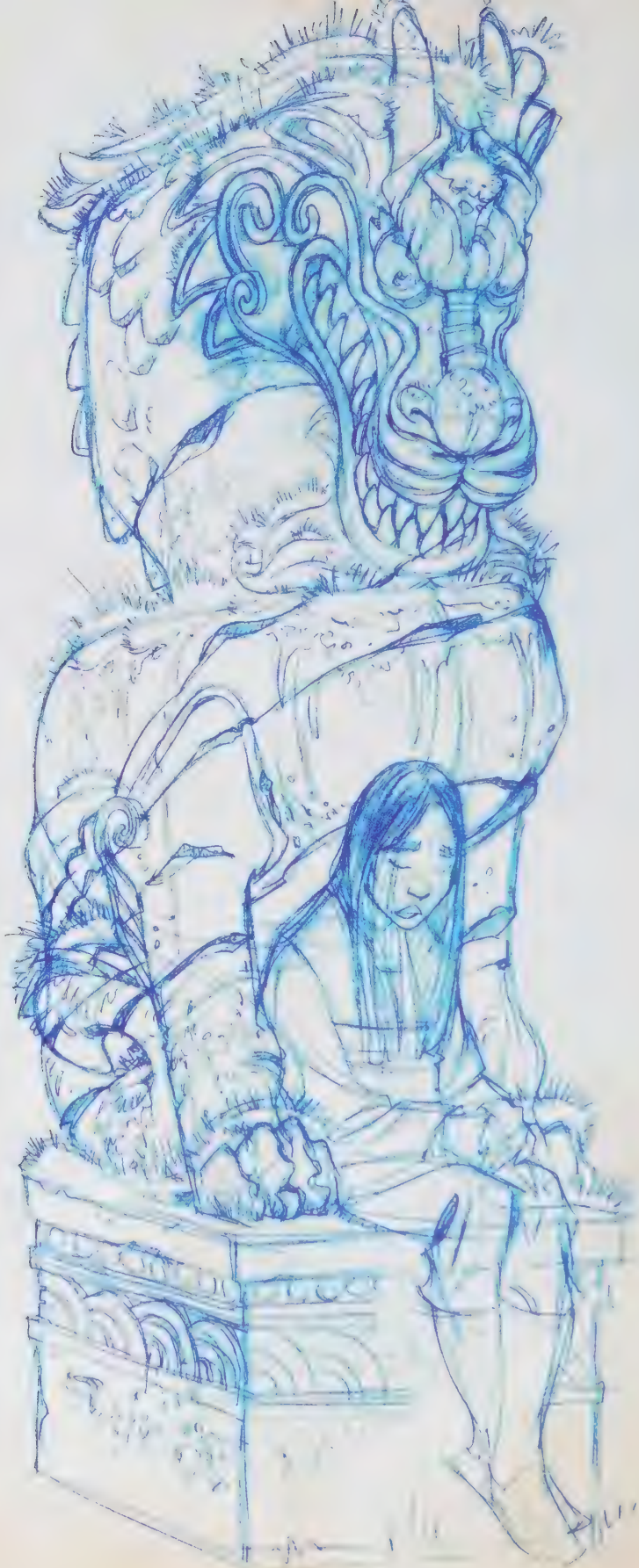




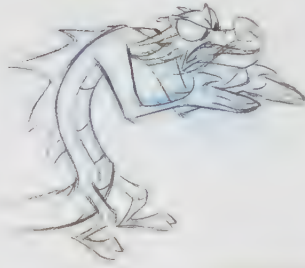
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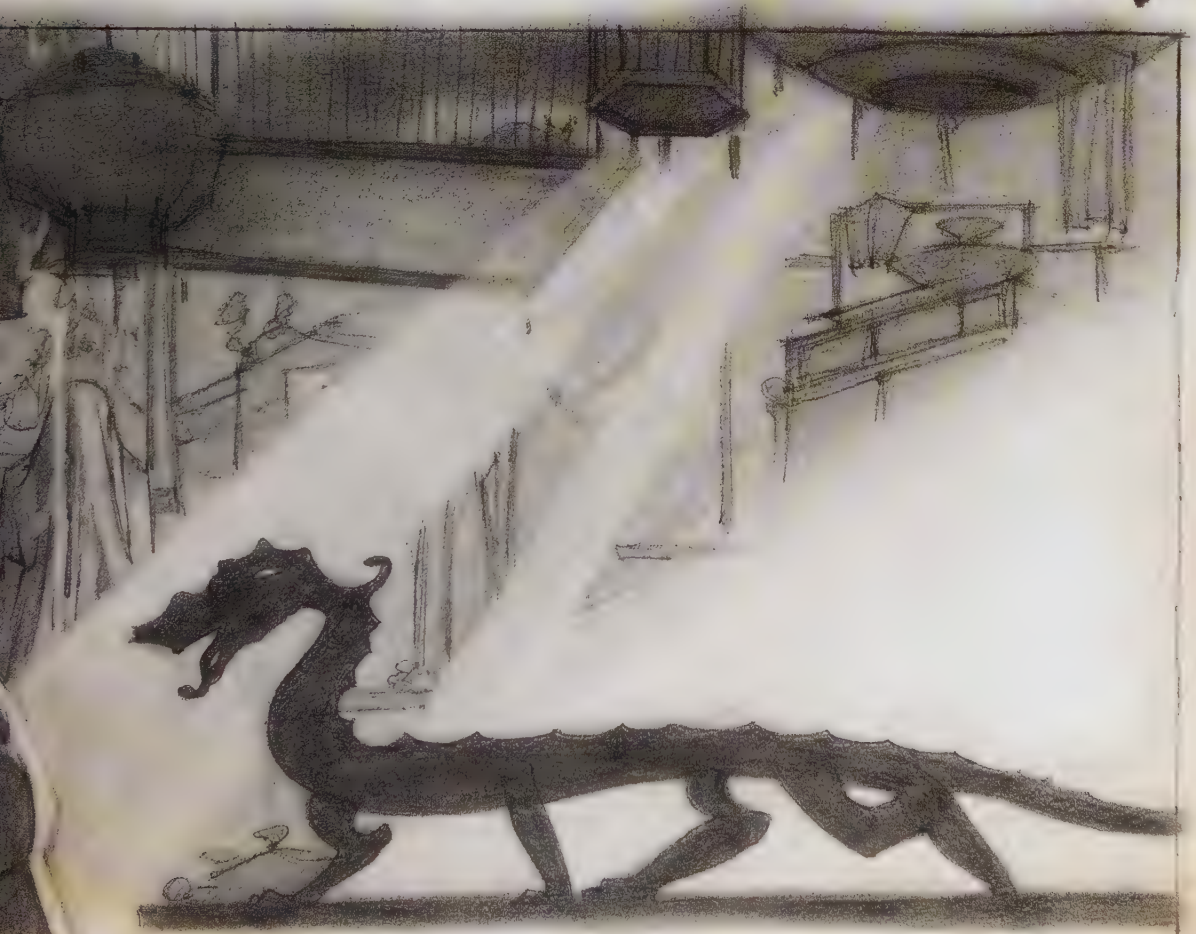






MUSHU
SHE'S KIDDING ME.



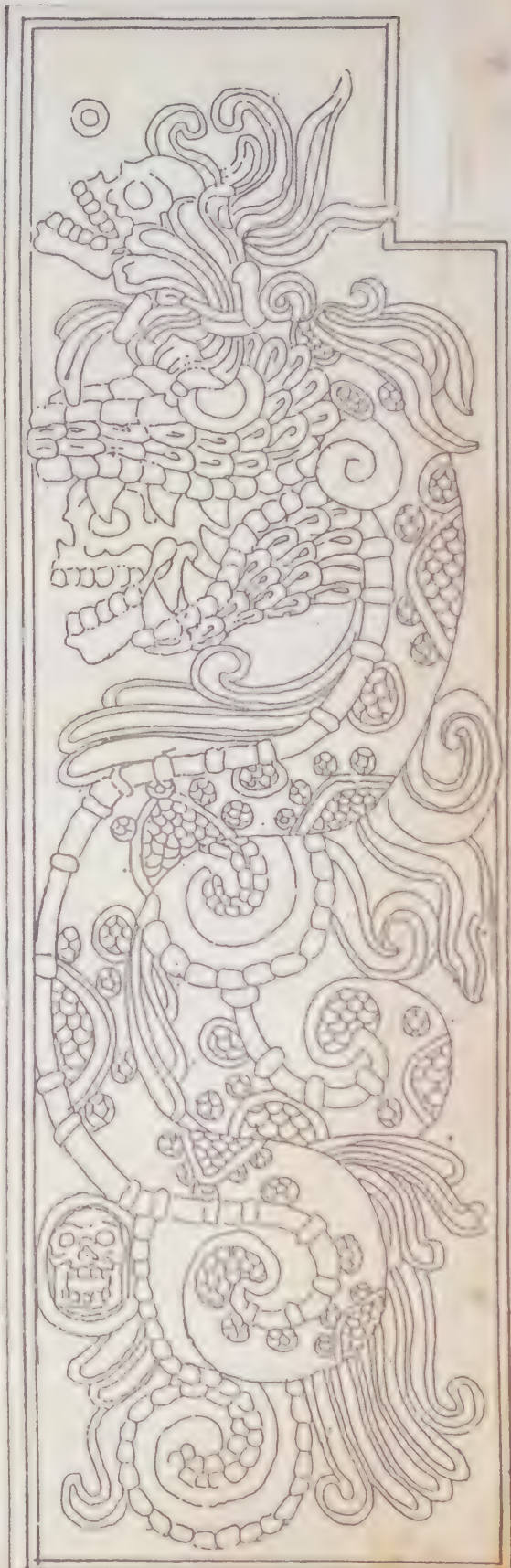
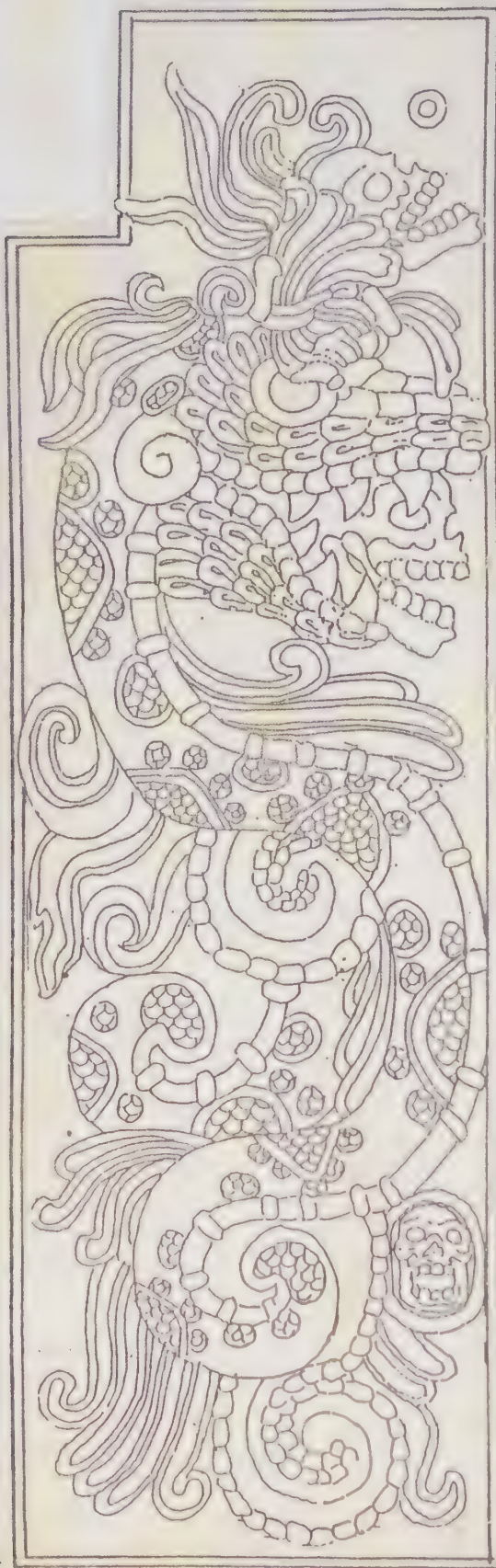




















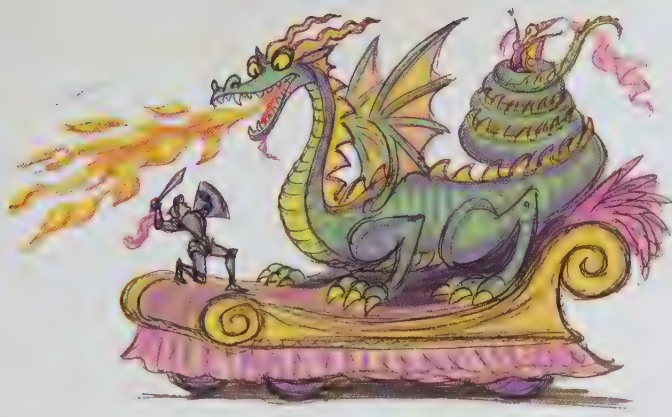


WAKE UP! YA LAZY BEAST!



HELP!











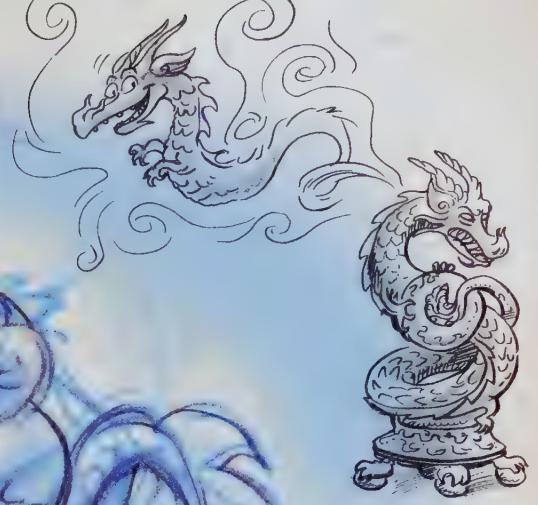
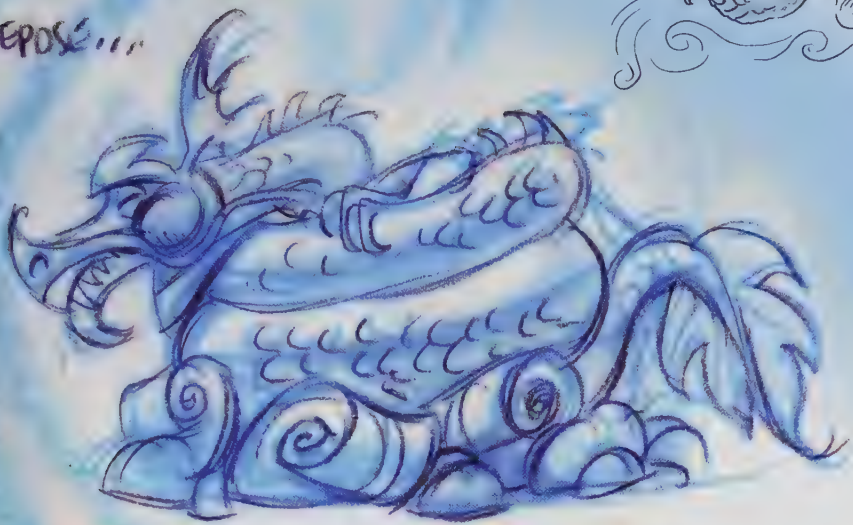




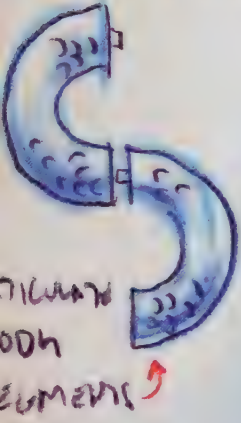




IN REPOSE...



AWAKENING
DRAGON..



UPWARD
MOUTH
ELEMENTS

MP2F

TAIL
STRAIGHTEN
+ QUIVERS..





















NOTES

FRONT COVER: Maleficent from *Sleeping Beauty*, animated feature, released January 1959. Artist: Disney Studio artist, concept. Medium: gouache. One piece; courtesy Animation Research Library.

ENDSHEETS: Hotel Hightower's dragon décor from Tower of Terror, American Waterfront attraction at Tokyo DisneySea, opened September 2006. Artist: Chuck Ballew, concepts. Medium: digital. Three pieces; courtesy Walt Disney Imagineering Art Collection.

PAGE 1: Queue mural from Under the Sea: Journey of the Little Mermaid, Fantasyland attraction at Walt Disney World, opened December 2012. Artist: Chris Turner. Medium: digital. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 2: Figment from Journey Into Imagination, Future World pavilion at Epcot, Walt Disney World Resort, opened October 1982. Artist: David Michener, concept. Medium: marker, pen and ink. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 3: Elliott and Hoagy from *Pete's Dragon*, live-action feature with an animated character, released November 1977. Artist: Disney Studio artist, story sketch. Medium: graphite. One piece; courtesy Animation Research Library.

PAGE 4: Maleficent from *Sleeping Beauty*, animated feature, released January 1959. Artists: Disney Studio artists, cel. Medium: acrylic, ink. One piece; courtesy Animation Research Library.

PAGE 5: Elliott from *Pete's Dragon* (1977). Artist: Disney Studio artist, story sketch. Medium: graphite, Conte crayon. One piece; courtesy Animation Research Library.

PAGE 7: Mushu from *Mulan*, animated feature, released June 1998. Artist: Tom Bancroft, character studies and animation drawings. Medium: graphite, colored pencil. Six pieces; courtesy Tom Bancroft private collection.

PAGE 8: Sea serpent from a never-produced update to Submarine Voyage, Tomorrowland attraction at Disneyland Resort, which was open June 1959 September 1998. Update planned circa 1993. Artist: Kelle De Forrest, concept. Medium: colored pencil. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 9: Sleeping Elliott (*Pete's Dragon*) from a never-produced area called Dumbo Circus at Disneyland, planned for opening circa 1976. Artist: Bill Justice. Medium: pencil. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 10: Mushu from *Mulan*, animated feature, released June 1998. Artist: Jules Agumatang, story sketch. Medium: graphite. Courtesy Animation Research Library.

PAGE 11: Maleficent and Prince Phillip (*Sleeping Beauty*) from a never-produced statue called *Dragon's Lair* at Fantasyland at Disneyland, planned for opening circa 1992. Artist: Chuck Ballew, concept. Medium: watercolor, acrylic. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 12 (TOP, CENTER, AND BOTTOM): Dragon and little devils from *Hell's Bells*, Silly Symphony animated short, released October 1929. Artist: Ub Iwerks, cleanup animation. Medium: graphite. Three pieces; courtesy Animation Research Library.

PAGE 13 (TOP AND BOTTOM): Dragon from *The China Plate*, Silly Symphony animated short, released May 1931. Artist: Gilles "Frenchy" de Tremaudan, cleanup animation. Medium: graphite, colored pencil. Two pieces; courtesy Animation Research Library.

PAGE 13 (CENTER): _____. Artist: Johnny Cannon, cleanup animation. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGES 14–15 (SPREAD): Dragon from *The Reluctant Dragon*, live-action feature with animated segments, released June 1941. Artist: Disney Studio artist, model sheets. Medium: black line. Fourteen pieces; courtesy Animation Research Library.

PAGES 16–17 (SPREAD): _____. Artist: Disney Studio artist, model sheets. Medium: black line. Six pieces; courtesy Animation Research Library.

PAGES 18–19 (SPREAD): Dragon and Sir Giles from *The Reluctant Dragon*, live-action feature with animated segments, released June 1941. Artist: Disney Studio artist, model sheets. Medium: black line. Eight pieces; courtesy Animation Research Library.

PAGE 20 (TOP): Dragon from *The Reluctant Dragon*, live-action feature with animated segments, released June 1941. Artist: Wolfgang "Woolie" Reitherman, cleanup animation. Medium: graphite, colored pencil. Two pieces; courtesy Animation Research Library.

PAGE 20 (BOTTOM): _____. Artist: Hamilton Luske, cleanup animation. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGE 21 (TOP AND BOTTOM): _____. Artist: Ches Cobb, story sketches. Medium: graphite, colored pencil. Two pieces; courtesy Animation Research Library.

PAGE 22 (TOP AND BOTTOM): Dragon and Saint George from a never-produced segment in *Victory Through Air Power*, live-action feature with animated segments, released July 1943. Artist: Disney Studio artist, concepts. Medium: pastel. Two pieces; courtesy Animation Research Library.

PAGE 23 (TOP): The Jabberwock from a never-produced segment in *Alice in Wonderland*, animated feature, released July 1951. Artist: Disney Studio artist, concepts. Medium: pastel. Four pieces; courtesy Animation Research Library.

PAGE 23 (BOTTOM): _____. Artist: Disney Studio artist, concept. Medium: pastel. One piece; courtesy Animation Research Library.

PAGES 24–25 (SPREAD): Maleficent from Sleeping Beauty Castle walk-through, Fantasyland attraction at Disneyland, opened April 1957. Artist: Chris Merritt, re-creation piece circa 2008. Medium: pencil, colored pencil. Two pieces; courtesy Walt Disney Imagineering Art Collection.

PAGES 26–27 (SPREAD): Prince Phillip and Maleficent from Sleeping Beauty Castle walk-through, Fantasyland attraction at Disneyland, opened April 1957. Artist: Walt Disney Imagineering artist, original book pages. Medium: acrylic, pen and ink. Two pieces; courtesy Walt Disney Imagineering Art Collection.

PAGES 28–29: Dragons, skeletons, and other nightmarish creatures from a never-produced sequence within “The Legend of Sleepy Hollow” segment of *The Adventures of Ichabod and Mr. Toad*, animated feature, released October 1949. Artist: Disney Studio artist, story sketch. Medium: gouache, pastel. One piece; courtesy Animation Research Library.

PAGE 30 (TOP): Maleficent from *Sleeping Beauty*, animated feature, released January 1959. Artist: Wolfgang “Woolie” Reitherman, cleanup animation. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGE 30 (BOTTOM): _____. Artist: Disney Studio artist, story sketch. Medium: graphite, Conte crayon. One piece; courtesy Animation Research Library.

PAGE 31: _____. Artist: Disney Studio artist, concept. Medium: gouache. One piece; courtesy Animation Research Library.

PAGE 32 (TOP, CENTER BOTTOM LEFT, AND BOTTOM): _____. Artist: Disney Studio artist, model sheets. Medium: black line. Six pieces; courtesy Animation Research Library.

PAGE 32 (CENTER TOP AND CENTER BOTTOM RIGHT): _____. Artist: Disney Studio artist, concepts. Medium: graphite, colored pencil. Five pieces; courtesy Animation Research Library.

PAGE 33 (TOP): _____. Artist: Disney Studio artist, concept. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGE 33 (BOTTOM): _____. Artist: Disney Studio artist, concept. Medium: pastel. One piece; courtesy Animation Research Library.

PAGES 34–35 (SPREAD): Maleficent and Prince Phillip from *Sleeping Beauty*, animated feature, released January 1959. Artist: Disney Studio artist, story sketches. Medium: gouache, graphite. Six pieces; courtesy Animation Research Library.

PAGE 36 (TOP): _____. Artist: Disney Studio artist, story sketch. Medium: ink, watercolor, gouache. One piece; courtesy Animation Research Library.

PAGES 36–37 (BOTTOM): Maleficent from *Sleeping Beauty*, animated feature, released January 1959. Artist: Disney Studio artist, cel setup. Medium: acrylic, gouache. One piece; courtesy Animation Research Library.

PAGE 37 (TOP): _____. Artist: Disney Studio artist, story sketch. Medium: ink, watercolor, gouache. One piece; courtesy Animation Research Library.

PAGES 38–39: _____. Artist: Disney Studio artist, story sketch. Medium: pastel. One piece; courtesy Animation Research Library.

PAGES 40–41 (TOP SPREAD): Maleficent and Prince Phillip from *Sleeping Beauty*, animated feature, released January 1959. Artist: Disney Studio artist, story sketches. Medium: graphite, pastel. Seven pieces; courtesy Animation Research Library.

PAGES 40–41 (BOTTOM): _____. Artist: Eyvind Earle, concept. Medium: gouache. One piece; courtesy Animation Research Library.

PAGE 42: Madam Mim from *The Sword in the Stone*, animated feature, released December 1963. Artist: Eric Larson, cleanup animation. Medium: graphite, colored pencil. Eight pieces; courtesy Animation Research Library.

PAGE 43: _____. Artist: Disney Studio artist, model sheet. Medium: black line. Twelve pieces; courtesy Animation Research Library.

PAGE 44 (TOP AND BOTTOM): _____. Artist: Eric Larson, cleanup animation. Medium: graphite, colored pencil. Three pieces; courtesy Animation Research Library.

PAGE 45: _____. Artist: Disney Studio artist, story sketch. Medium: ink, crayon. One piece; courtesy Animation Research Library.

PAGE 46 (TOP): Dragon element on Tower of the Four Winds, kinetic structure at the Pepsi-Cola pavilion housing “it’s a small world” at the 1964–1965 New York World’s Fair. Artist: Rolly Crump, concept. Medium: pencil. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 46 (CENTER): Tower of the Four Winds, kinetic structure at the Pepsi-Cola pavilion housing “it’s a small world” at the 1964–1965 New York World’s Fair. Artist: Rolly Crump, concept. Medium: marker, acrylic. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 46 (BOTTOM): Knight, princess, and dragon costume from a never-produced Christmas Parade sequence at Disneyland, planned circa 1966. Artist: Bill Justice, concept. Medium: gouache. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 47 (TOP LEFT): Dragon (*The Reluctant Dragon*) from a never-produced area called Dumbo Circus at Disneyland, planned for opening circa 1976. Artist: Rolly Crump, concept. Medium: pen and ink, marker. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 47 (TOP RIGHT): Loch Ness sea serpent character from a never-produced Frontierland attraction at Disneyland, planned circa 1976. Artist: Phil Mendez, concept. Medium: marker. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 47 (BOTTOM): Elliott (*Pete's Dragon*) and firefighter clown from a never-produced area called Dumbo Circus at Disneyland, planned for opening circa 1976. Artist: Bill Justice, concept. Medium: gouache. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 48: Elliott from *Pete's Dragon*; live-action feature with an animated character, released November 1977. Artist: Ron Clements, cleanup animation. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGE 49: _____. Artist: John Pomeroy, cleanup animation. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGE 50 (TOP): _____. Artist: Disney Studio artist, story sketch. Medium: graphite. One piece; courtesy Animation Research Library.

PAGE 50 (CENTER): _____. Artist: Disney Studio artist, story sketch. Medium: Conte crayon. One piece; courtesy Animation Research Library.

PAGE 50 (BOTTOM): _____. Artist: Disney Studio artist, story sketch. Medium: graphite, Conte crayon. One piece; courtesy Animation Research Library.

PAGES 50–51: Elliott, Hoagy, and Dr. Terminus, from *Pete's Dragon*; live-action feature with an animated character, released November 1977. Artist: Disney Studio artist, story sketch. Medium: graphite, Conte crayon, paint. One piece; courtesy Animation Research Library.

PAGE 52 (TOP): Elliott from *Pete's Dragon*; live-action feature with an animated character, released November 1977. Artist: Disney Studio artist, story sketch. Medium: watercolor, China marker. One piece; courtesy Animation Research Library.

PAGE 52 (BOTTOM): _____. Artist: Disney Studio artist, story sketch. Medium: pen, watercolor. One piece; courtesy Animation Research Library.

PAGE 53: _____. Artist: Disney Studio artist, story sketch. Medium: graphite, colored pencil, paint. One piece; courtesy Animation Research Library.

PAGE 54 (TOP AND BOTTOM): Elliott and Pete from *Pete's Dragon*; live-action feature with an animated character, released November 1977. Artist: Disney Studio artist, story sketches. Medium: China marker, pastel, black line. Two pieces; courtesy Animation Research Library.

PAGE 55: (TOP AND BOTTOM): _____. Artist: Disney Studio artist, story sketches. Medium: China marker, pastel. Two pieces; courtesy Animation Research Library.

PAGE 56: Dragons statue from a never-produced segment titled "Emperor's Nightingale," from *Musicana*, a never-produced animated package feature, developed circa 1980. Artist: Disney Studio artist, concept. Medium: pastel. One piece; courtesy Animation Research Library.

PAGE 57: Vermithrax Pejorative the dragon, Galen, Valerian from *Dragonslayer*; joint Disney/Paramount live-action feature, released June 1981. Artist: unknown, movie poster art. One piece; courtesy Walt Disney Archives Photo Library.

PAGE 58 (TOP, CENTER RIGHT, AND BOTTOM RIGHT): Figment from Journey Into Imagination, Future World pavilion at Epcot, Walt Disney World Resort, opened October 1982. Artist: Disney Studio artist, animation character models. Medium: graphite, colored pencil. Five pieces; courtesy Animation Research Library.

PAGE 58 (BOTTOM LEFT): _____. Artist: Disney Studio artist, painted cel. Medium: black line, acrylic. One piece; courtesy Animation Research Library.

PAGE 59 (TOP AND BOTTOM): _____. Artist: Disney Studio artist, story sketches. Medium: graphite, colored pencil (TOP); graphite (BOTTOM). Two pieces; courtesy Animation Research Library.

PAGE 59 (TOP RIGHT, CENTER LEFT, AND BOTTOM RIGHT): _____. Artist: Disney Studio artist, painted cels. Medium: black line, acrylic. Three pieces; courtesy Animation Research Library.

PAGES 60–61 (TOP): Rotunda showcasing Figment from Journey Into Imagination, Future World pavilion at Epcot, Walt Disney World Resort, opened October 1982. Artist: Toshi Muto, concept. Medium: acrylic. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGES 60–61 (BOTTOM): Dreamfinder and Figment from Journey Into Imagination, Future World pavilion at Epcot, Walt Disney World Resort, opened October 1982. Artist: Andrew Gaskill, concept. Medium: acrylic. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 62 (TOP LEFT): Figment from Journey Into Imagination, Future World pavilion at Epcot, Walt Disney World Resort, opened October 1982. Artist: Andrew Gaskill, concept. Medium: marker. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 62 (TOP RIGHT AND BOTTOM): _____. Artist: David Michener, concepts. Medium: marker. Two pieces; courtesy Walt Disney Imagineering Art Collection.

PAGE 63 (TOP LEFT AND CENTER MIDDLE): _____. Artist: Andrew Gaskill, character study. Medium: marker. Two pieces; courtesy Walt Disney Imagineering Art Collection.

PAGE 63 (TOP RIGHT): _____. Artist: Tom Morris, concept. Medium: watercolor, pen and ink. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 63 (CENTER LEFT): _____. Artist: Walt Disney Imagineering artist, concept. Medium: pencil. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 63 (BOTTOM): _____. Artist: Andrew Gaskill, concept. Medium: pen and ink, marker. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 64 (TOP LEFT, TOP RIGHT, CENTER LEFT, BOTTOM RIGHT): _____. Artist: Andrew Gaskill, concepts. Medium: marker. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 64 (TOP CENTER AND BOTTOM CENTER): _____. Artist: Andrew Gaskill, concepts. Medium: marker, pen and ink. Two pieces; courtesy Walt Disney Imagineering Art Collection.

PAGE 65 (TOP): Dreamfinder and Figment from Journey Into Imagination, Future World pavilion at Epcot, Walt Disney World Resort, opened October 1982. Artist: David Michener, concept. Medium: marker. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 65 (BOTTOM LEFT): _____. Artist: David Michener, concept. Medium: marker, pen and ink. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 65 (BOTTOM RIGHT): _____. Figment from Journey Into Imagination, Future World pavilion at Epcot, Walt Disney World Resort, opened October 1982. Artist: David Michener, concept. Medium: marker, pen and ink. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGES 66–67 (SPREAD): _____. Artist: Mike Barry, character variation study, circa 1997. Medium: marker, photocopy. Eight pieces; courtesy Walt Disney Imagineering Art Collection.

PAGES 68–69 (SPREAD): Sea serpents and merpeople from World of Motion, Future World pavilion at Epcot, Walt Disney World Resort, which was open October 1982–January 1996. Artist: Marc Davis, concepts. Medium: watercolor, pen and ink. Seven pieces; courtesy Walt Disney Imagineering Art Collection.

PAGE 70 (TOP AND BOTTOM): Gwythaints, Taran, Eilonwy, and Gurgi, from *The Black Cauldron*, animated feature, released July 1985. Artist: Mel Shaw, concepts. Medium: pastel. Two pieces; courtesy Animation Research Library.

PAGE 71 (TOP AND BOTTOM): Gwythaints, from *The Black Cauldron*, animated feature, released July 1985. Artist: Disney Studio artist, model sheets. Medium: black line. Four pieces; courtesy Animation Research Library.

PAGE 72 (TOP, CENTER, AND BOTTOM): _____. Artist: Tim Burton, concepts. Medium: ink, marker. Six pieces; courtesy Animation Research Library.

PAGE 73: Elliott (*Pete's Dragon*) from Chef Mickey's restaurant, Downtown Disney Marketplace, Walt Disney World Resort, July 1990–September 1995. Artist: John Hench, concept. Medium: pen and ink. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 74 (TOP): Poster concept for Star Palace, an unrealized show planned for Tomorrowland at Disneyland Resort, circa 1990. Artist: Topper Helmers. Medium: marker. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 74 (BOTTOM): Dragon-themed idea from a never-produced park called WESTCOT Center at Disneyland Resort, initially announced March 1991. Artist: Scott Baker, concept. Medium: pencil. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 75: _____. Artist: Bill Casey, concept. Medium: acrylic. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 76 (TOP AND BOTTOM): Dragons and knights from Le Carrousel de Lancelot, Fantasyland merry-go-round at Disneyland Paris, opened April 1992. Artist: George Edwards. Medium: acrylic. Two pieces; courtesy Walt Disney Imagineering Art Collection.

PAGE 77 (TOP): Storyboard for a never-produced Dragon's Lair show in Fantasyland at Disneyland Resort, planned circa 1994. Artist: Marcelo Vignali, concept. Medium: Brown line, acrylic, pastel. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 77 (BOTTOM): Dragon from *La Tanière du Dragon*, Fantasyland attraction underneath Sleeping Beauty Castle at Disneyland Paris, opened April 1992. Artist: Bryan Jowers. Medium: colored pencil. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 78 (TOP LEFT): Genie, as a dragon, and Aladdin from *Aladdin*, animated feature, released November 1992. Artist: Jean Gillmore, concept. Medium: ink. One piece; courtesy Animation Research Library.

PAGE 78 (CENTER): _____. Artists: Broose Johnson, Brad Kuha, cleanup animation. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGE 78 (BOTTOM): Parade dragon from "A Whole New World" sequence within *Aladdin*, animated feature, released November 1992. Artist: Randy Cartwright, rough animation. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGE 79 (TOP, CENTER, AND BOTTOM): Genie, as a dragon, and Aladdin from *Aladdin*, animated feature, released November 1992. Artist: Disney Studio artist, story sketches. Medium: Conte crayon (TOP); black line, colored pencil, pastel (CENTER LEFT); black line, marker, pastel (CENTER RIGHT AND BOTTOM). Five pieces; courtesy Animation Research Library.

PAGES 80–81: Hydra, Philoctetes the satyr, and Hercules from *Hercules*, animated feature, released June 1997. Artists: Howard Baker, Daniel Hu, Bill Waldman, CAPS wire-frame composite. Medium: digital. One piece; courtesy Animation Research Library.

PAGE 81 (TOP): Hydra and Hercules from *Hercules*, animated feature, released June 1997. Artists: Roger Gould, William E. Miller, Jean Morel, CAPS painted character levels. Medium: digital. One piece; courtesy Animation Research Library.

PAGE 81 (BOTTOM): Hydra from *Hercules*, animated feature, released June 1997. Artist: Oskar Urretabizkaia, cleanup animation. Medium: graphite, colored pencil, digital. One piece; courtesy Animation Research Library.

PAGES 82–83: _____. Final frame; courtesy Animation Research Library.

PAGE 84 (TOP, CENTER, AND BOTTOM): Mushu from *Mulan*, animated feature, released June 1998. Artists: Tom Bancroft and David Nethery, model sheet. Medium: black line. Five pieces; courtesy Animation Research Library.

PAGE 85 (TOP AND BOTTOM): _____. Artist: Tom Bancroft, rough animation. Medium: graphite, colored pencil. Two pieces; courtesy Animation Research Library.

PAGE 86 (TOP LEFT): _____. Artist: Tom Bancroft, animation drawing. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGE 86 (TOP RIGHT AND BOTTOM): _____. Artist: Tom Bancroft, rough animation. Medium: graphite, colored pencil. Three pieces; courtesy Animation Research Library.

PAGE 87: Decorative background dragon from *Mulan*, animated feature, released June 1998. Artist: Disney Studio artist, concept. Medium: black line, ink, colored pencil, marker. One piece; courtesy Animation Research Library.

PAGE 88: Great stone dragon and Mulan from *Mulan*, animated feature, released June 1998. Artist: Disney Studio artist, concept. Medium: colored pencil. One piece; courtesy Animation Research Library.

PAGE 89: _____. Artist: Barry Kooser, production background. Medium: acrylic, gouache. One piece; courtesy Animation Research Library.

PAGE 90 (TOP LEFT): Snow White (*Snow White and the Seven Dwarfs*) caricature and Mushu from *Mulan*, animated feature, released June 1998. Artist: John Sanford, story sketch. Medium: colored pencil, marker. One piece; courtesy Animation Research Library.

PAGE 90 (TOP RIGHT): Mushu from *Mulan*, animated feature, released June 1998. Artist: Joe Grant, concept. Medium: black line. One piece; courtesy Animation Research Library.

PAGE 90 (CENTER): _____. Artist: Tom Bancroft, rough animation. Medium: graphite, colored pencil. One piece; courtesy Animation Research Library.

PAGE 90 (CENTER RIGHT): _____. Artist: Floyd Norman, story sketch. Medium: Conte crayon. One piece; courtesy Animation Research Library.

PAGES 90–91 (BOTTOM): Mulan's grandmother in a shop with a dragon statue from a never-produced sequence within *Mulan*, animated feature, released June 1998. Artist: Robh Ruppel, concept. Medium: graphite, watercolor. One piece; courtesy Animation Research Library.

PAGE 91 (TOP): Mushu and Mulan from *Mulan*, animated feature, released June 1998. Artist: Ric Sluiter, concept. Medium: gouache, graphite. One piece; courtesy Animation Research Library.

PAGE 92: Dragon from a never-produced area called Beastly Kingdom (aka Mythia) at Disney's Animal Kingdom, Walt Disney World Resort, planned for opening circa 1998. Artist: Joe Rohde, concept. Medium: Acrylic and colored pencil. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 93: _____. Artist: Phillip Freer, concept. Medium: photocopy, colored pencil, acrylic, chalk/pastel. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGES 94–95: _____. Artists: Jenna Frere Goodman and Joe Rohde, concept. Medium: acrylic. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 96: Dragon-themed door from Indiana Jones Adventure: Temple of the Crystal Skull, a Lost River Delta area attraction at Tokyo DisneySea, opened September 2001. Artist: David Durand, concept. Medium: acrylic, photocopy. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 97 (TOP, CENTER, AND BOTTOM): Temple guard, dragon, birds, and a plane from Indiana Jones Adventure: Temple of the Crystal Skull, a Lost River Delta attraction at Tokyo DisneySea, opened September 2001. Artist: Wes Cook, concepts. Medium: pencil. Five pieces; courtesy Walt Disney Imagineering Art Collection.

PAGE 98: Hotel Hightower's dragon décor from Tower of Terror, American Waterfront attraction at Tokyo DisneySea, opened September 2006. Artist: Chuck Ballew, concept. Medium: digital. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 99: _____. Artist: Chuck Ballew, concept. Medium: digital. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 100: Queen Narissa as a dragon from *Enchanted*, live-action feature with animated segments, released

November 2007. Artist: Three final frames; courtesy Walt Disney Pictures.

PAGE 101 (TOP AND BOTTOM): Charlotte's knight-and-dragon-themed daydream from a never-produced sequence within *The Princess and the Frog*, animated feature, released December 2009. Artist: Kevin Gollaher, concepts. Medium: digital. Two pieces; courtesy Animation Research Library.

PAGE 102 (TOP): Charlotte's knight-and-dragon themed Mardi Gras parade float from a never-produced sequence within *The Princess and the Frog*, animated feature, released December 2009. Artist: James Finch, concept. Medium: pen, digital. One piece; courtesy Animation Research Library.

PAGES 102–103 (BOTTOM): _____. Artist: Rick Maki, concept. Medium: watercolor, pen, digital. One piece; courtesy Animation Research Library.

PAGE 103 (TOP): _____. Artist: Kevin Gollaher, concept. Medium: digital. One piece; courtesy Animation Research Library.

PAGES 104–105: Jabberwocky from *Alice in Wonderland*, live-action feature, released March 2010. Artist: Michael Kutsche, concept. Medium: digital. One piece; courtesy Walt Disney Pictures.

PAGES 106–107: _____. Three final frames; courtesy Walt Disney Pictures.

PAGE 108: Title character from *The Ballad of Nessie*, animated short, released July 2011. Artist: Andreas Deja, concepts. Medium: graphite, colored pencil. Five pieces; courtesy Animation Research Library.

PAGE 109 (TOP LEFT AND BOTTOM): _____. Artist: Mark Henn, concepts. Medium: graphite, colored pencil. Two pieces; courtesy Animation Research Library.

PAGE 109 (TOP RIGHT): _____. Artist: Ruben Aquino, concept. Medium: graphite. One piece; courtesy Animation Research Library.

PAGE 110: Child defeating Maleficent (*Sleeping Beauty*) from Sorcerers of the Magic Kingdom, role-playing game throughout the Magic Kingdom, Walt Disney World Resort, opened February 2012. Artist: Keika Yamaguchi, concept. Medium: digital. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 111 (TOP RIGHT): Dragon statue from Mystic Manor, Mystic Point attraction at Hong Kong Disneyland, opened May 2013. Artist: Chuck Ballew, concept. Medium: digital. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 111 (CENTER AND BOTTOM): _____. Artist: Ray Cadd, concepts. Medium: digital. Three pieces; courtesy Walt Disney Imagineering Art Collection.

PAGE 112 (TOP): Diaval from *Maleficent*, live-action feature, released May 2014. Artist: Dylan Cole, concept. Medium: digital. One piece; courtesy Walt Disney Pictures.

PAGE 112 (BOTTOM): _____. Final frame; courtesy Walt Disney Pictures.

PAGE 113: _____. Artist: Dylan Cole, concept. Medium: digital. One piece; courtesy Walt Disney Pictures.

PAGES 114–115: Diaval and knights from *Maleficent*, live-action feature, released May 2014. Artist: Howard Swindell, concept. Medium: digital. One piece; courtesy Walt Disney Pictures.

PAGES 116–117: Mulan and Mushu (*Mulan*) in a scene for *Voyage to the Crystal Grotto* at Shanghai Disneyland, planned opening Spring 2016. Artists: Richard Improta and Gordon Meier, concept. Medium: digital. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 117 (TOP): Mushu (*Mulan*) piece for Garden of the Twelve Friends Zodiac at Shanghai Disneyland. Artist: Andy McPhee, concept. Medium: acrylic. One piece; courtesy Walt Disney Imagineering Art Collection.

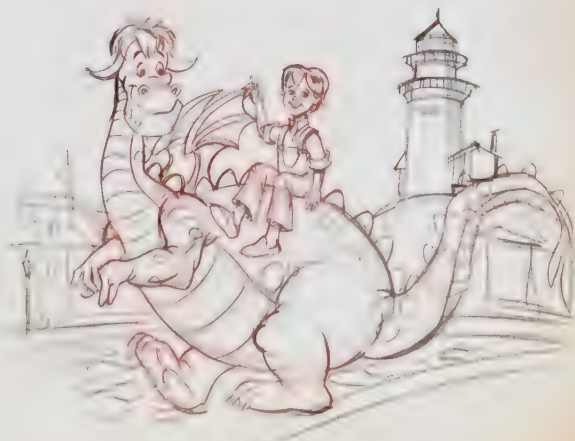
PAGE 118 (TOP AND BOTTOM): Elliot from *Pete's Dragon*, live-action feature, rereleased August 2016. Artist: Benjamin Lowery, concepts. Two pieces; courtesy Walt Disney Pictures.

PAGE 119: _____. Artist: Jared Krichevsky, concept. Medium: digital. One piece; courtesy Walt Disney Pictures.

PAGES 120–121: _____. Character pose. Medium: digital. One piece; courtesy Walt Disney Pictures.

PAGE 127: Pete and Elliott (*Pete's Dragon*) live entertainment concept from American Waterfront at Tokyo DisneySea, opened September 2001. Artist: Barbara Nelson, concept. Medium: pencil, colored pencil. One piece; courtesy Walt Disney Imagineering Art Collection.

PAGE 128: Figment from *Journey Into Imagination*, Future World pavilion at Epcot, Walt Disney World Resort, opened October 1982. Artist: Larry Nikolai, concept. Medium: colored pencil, acrylic. One piece; courtesy Walt Disney Imagineering Art Collection.





MONA FIGMENT

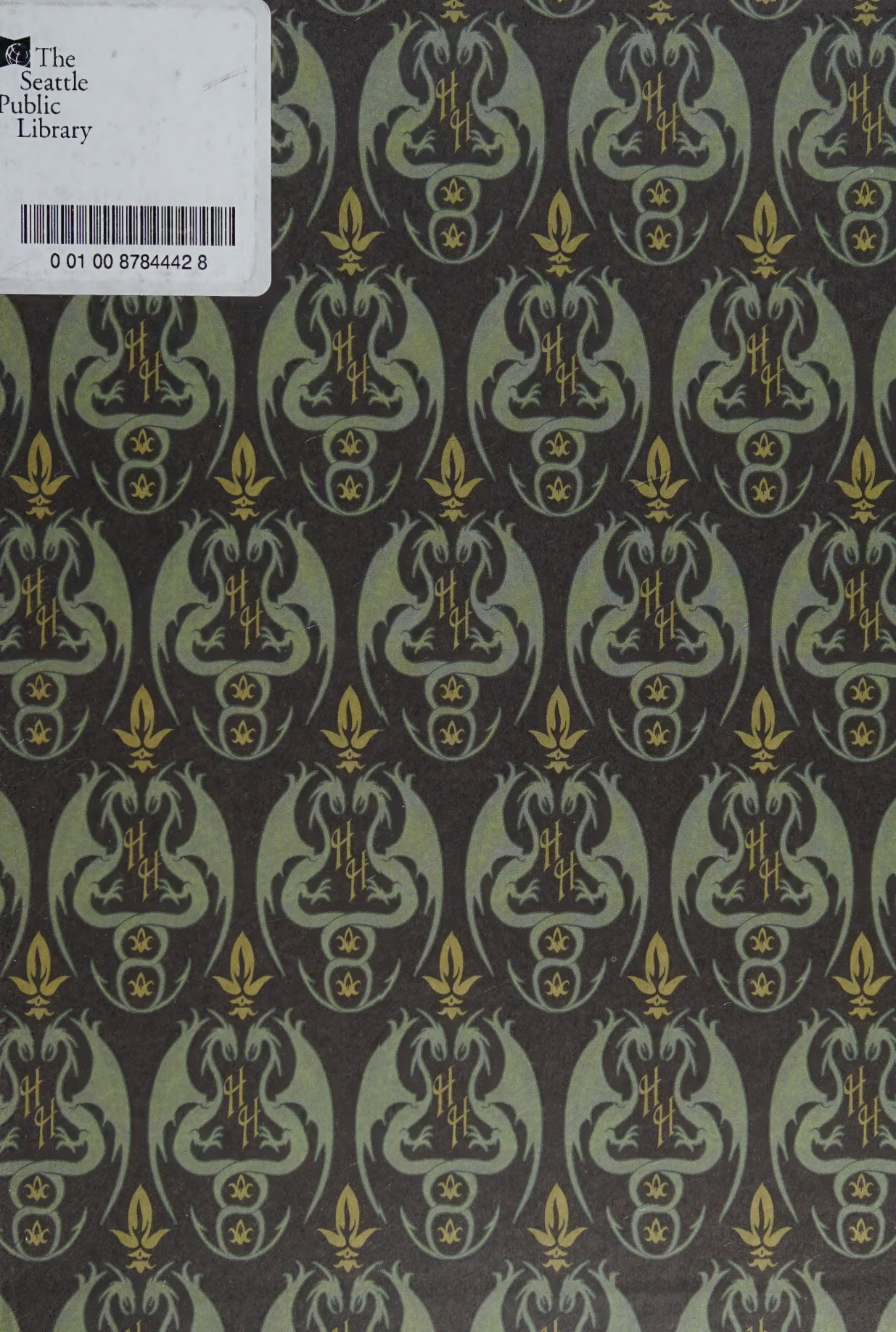




The
Seattle
Public
Library



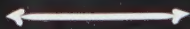
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THROUGHOUT TIME AND ACROSS CULTURES, dragons have existed as part of our collective imagination, breathing fire, guarding treasure, and embodying magic. Some are evil, some are kind—but all are fascinating. The Walt Disney Company has had a long-standing fascination with dragons, and this book—conceived as a sketchbook handed down through generations of Disney artists—chronicles the impact that dragons have had on Disney films, parks, and resorts. Inside these pages are the bold storyboards of Sleeping Beauty’s Maleficent, color concepts of Epcot’s Figment (who was green before he became purple!), playful studies of Mulan’s Mushu, and production poses of Elliot from 2016’s *Pete’s Dragon*, directed by David Lowery. The illustrators—a wide variety of animators, live-action studio artists, and Imagineers—include Tim Burton, Rolly Crump, Marc Davis, Eric Goldberg, Bill Justice, John Hench, Joe Rohde, Chuck Ballew, and more.

Tom Bancroft, who’s worked in animation for more than twenty-five years, offers memories and insights from his tenure as Mushu’s lead animator, during which he character designed, and later refined, the look of Mulan’s feisty little dragon.



FOREWORD *by* DAVID LOWERY
INTRODUCTION *by* TOM BANCROFT

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