

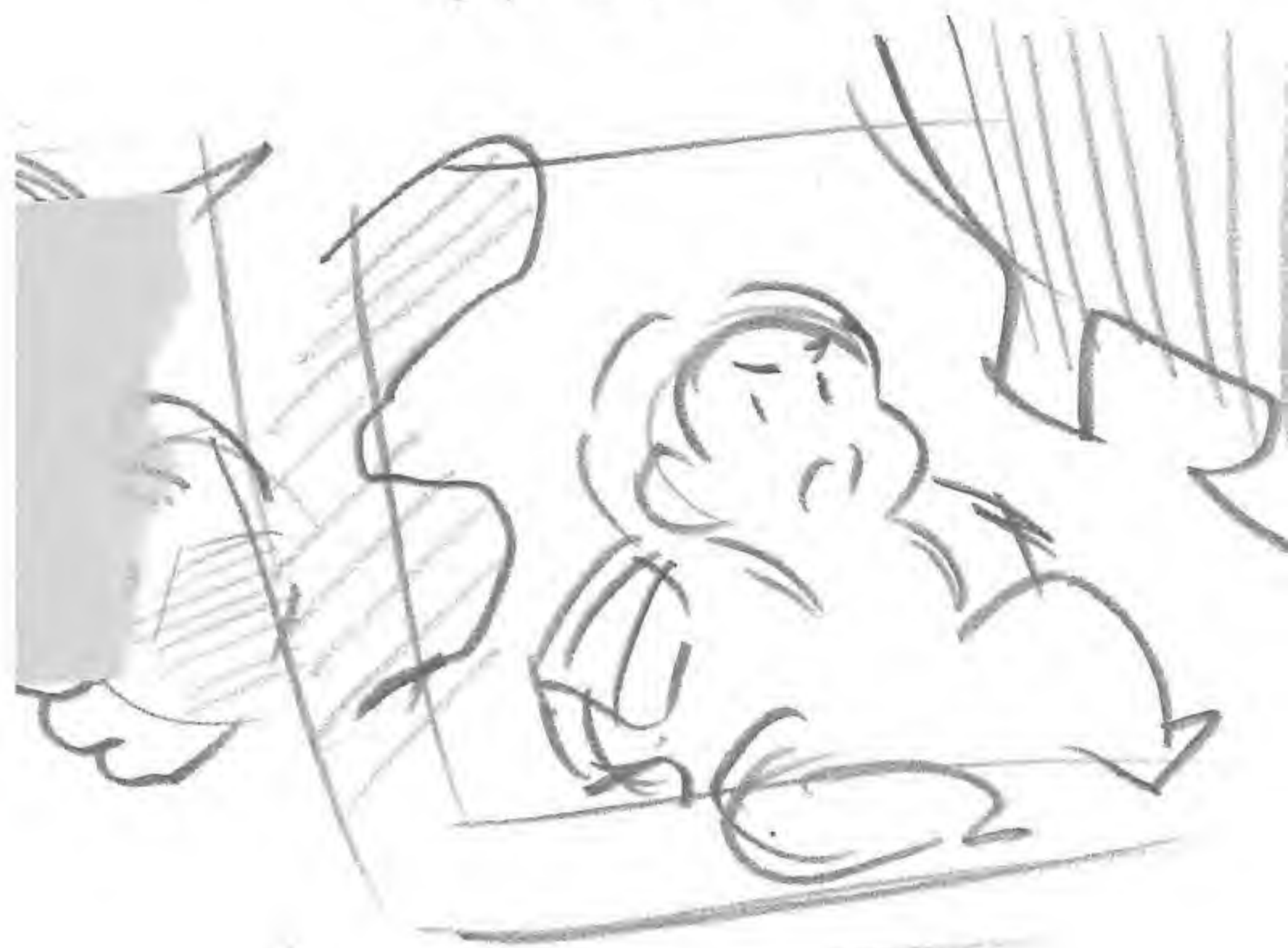


THE ART OF

STEVEN ★
UNIVERSE
THE MOVIE

WHY?!

WHY DID I HAVE TO REE
S-SPINEL - IS GETTING
WHY DID SHE LEAVE A
YOU'RE RIGHT, THAT W
OF COURSE YOU WOULD



THE ART OF **CN**
CARTOON NETWORK

STEVEN★ UNIVERSE

THE MOVIE

Created by
REBECCA SUGAR

Edited and Designed by
RYAN SANDS

Commentary by
**REBECCA SUGAR, KAT MORRIS,
and TAKAFUMI HORI**

Front and Back Cover Art by
REBECCA SUGAR

Inside Front and Back Cover Art by
KAT MORRIS

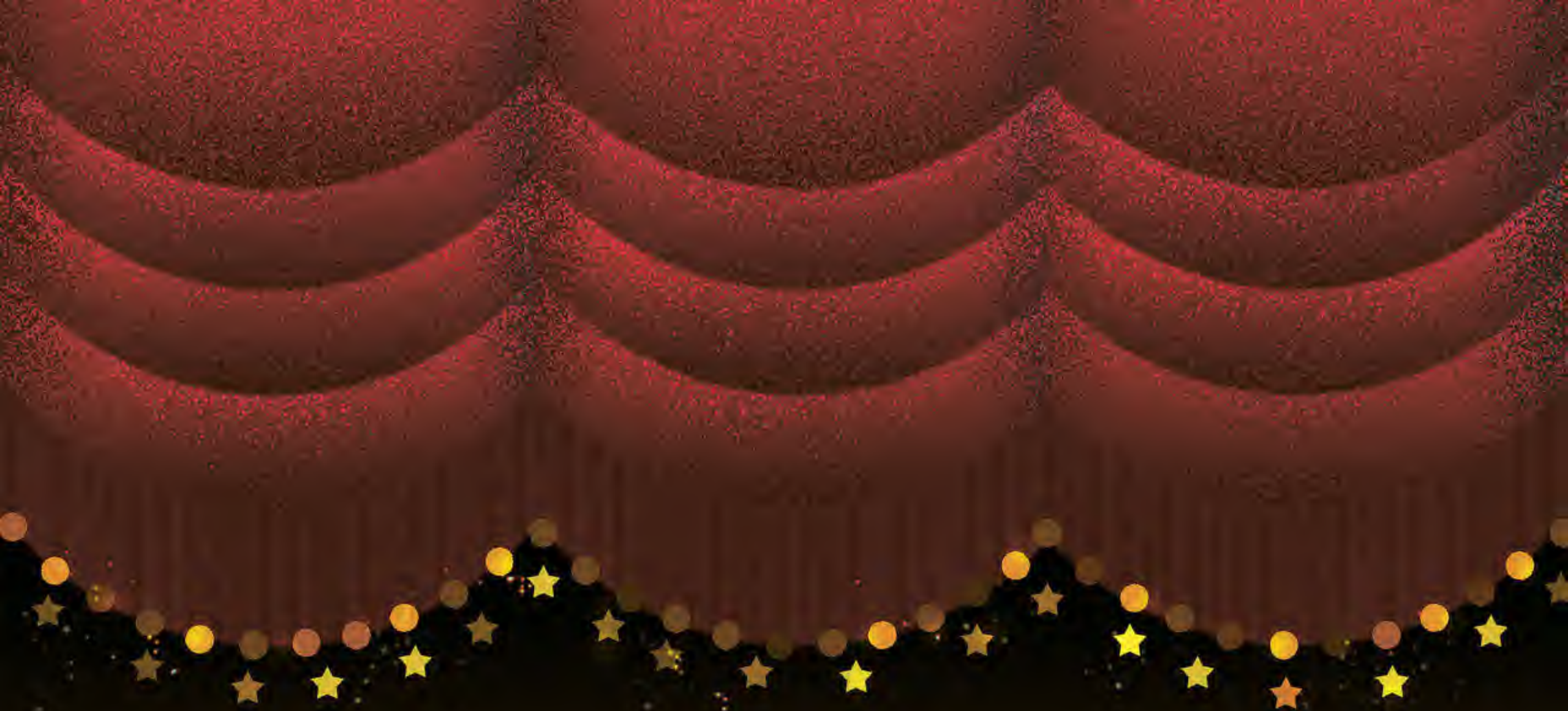


BECKY DREISTADT (FINAL DESIGN) | JOE JOHNSTON
ASHLEY FISHER (COLOR)



FEATURING THE ARTWORK OF

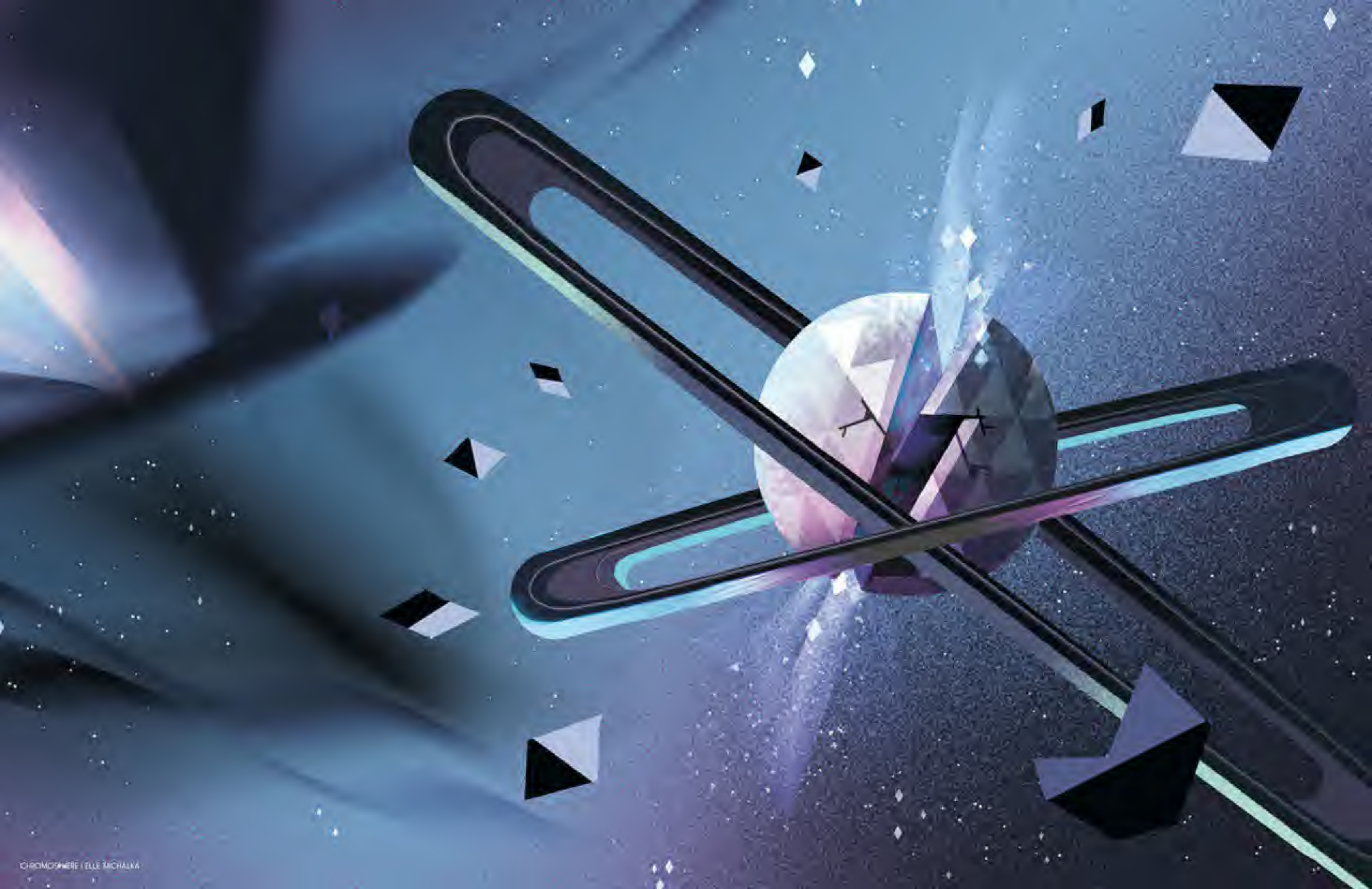
- ★ Rebecca Sugar ◆ Kat Morris ◆ Takafumi Hori
- ♥ Alonso Ramirez Ramos ★ Angie Wang ◆ Ashley Fisher ◆ Becky Dreistadt ♥ Chromosphere ◆ Danny Cragg ★ Elle Michalka ◆ Hilary Florido ♥ Ian Jones-Quartey ◆ Jasmin Lai ★ Jeff Liu ◆ Joe Johnston
- ♥ Julian De Perio ◆ Katie Mitroff ★ Leonard Hung
- ◆ Miki Brewster ◆ Patrick Bryson ★ Paul Villeco

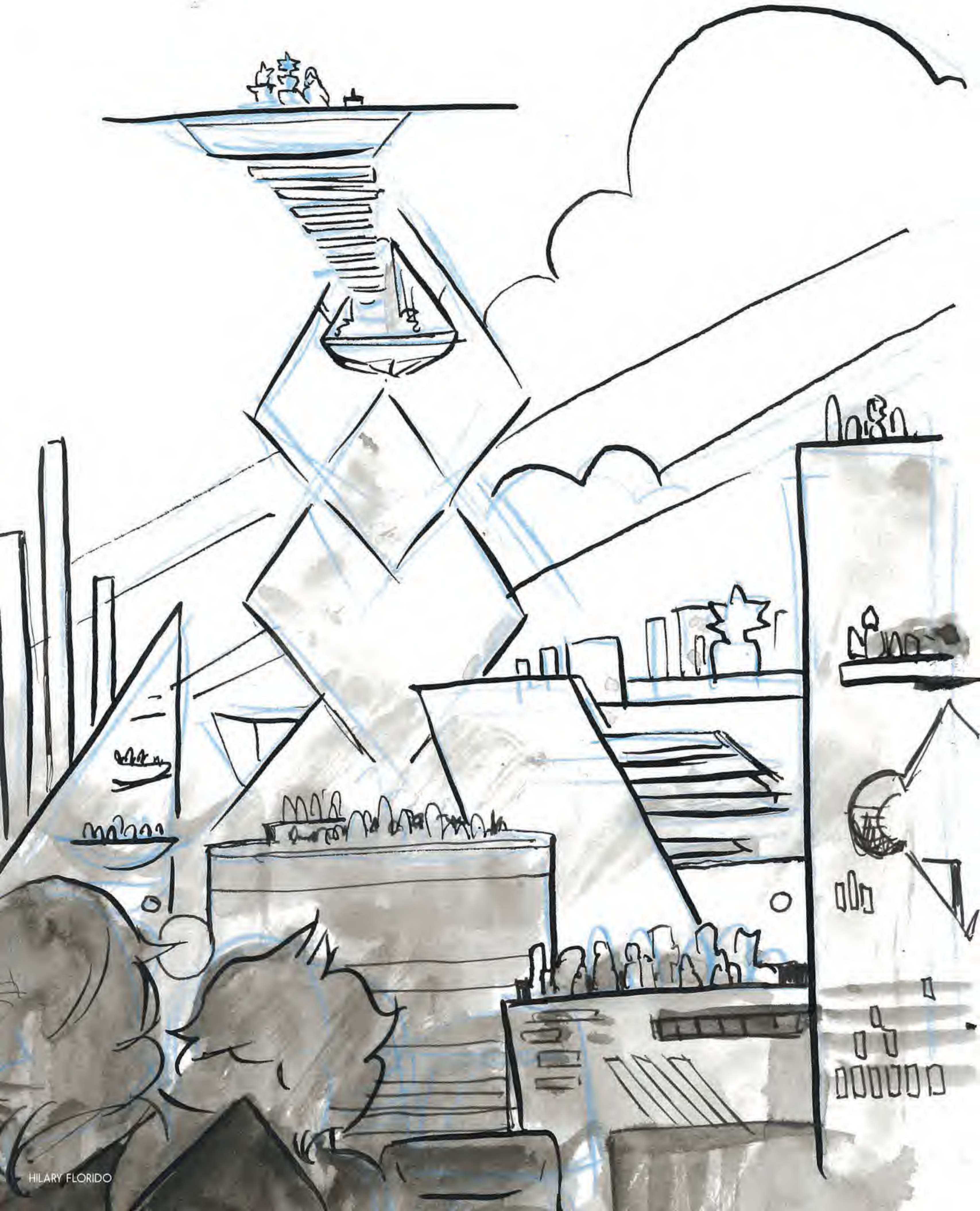


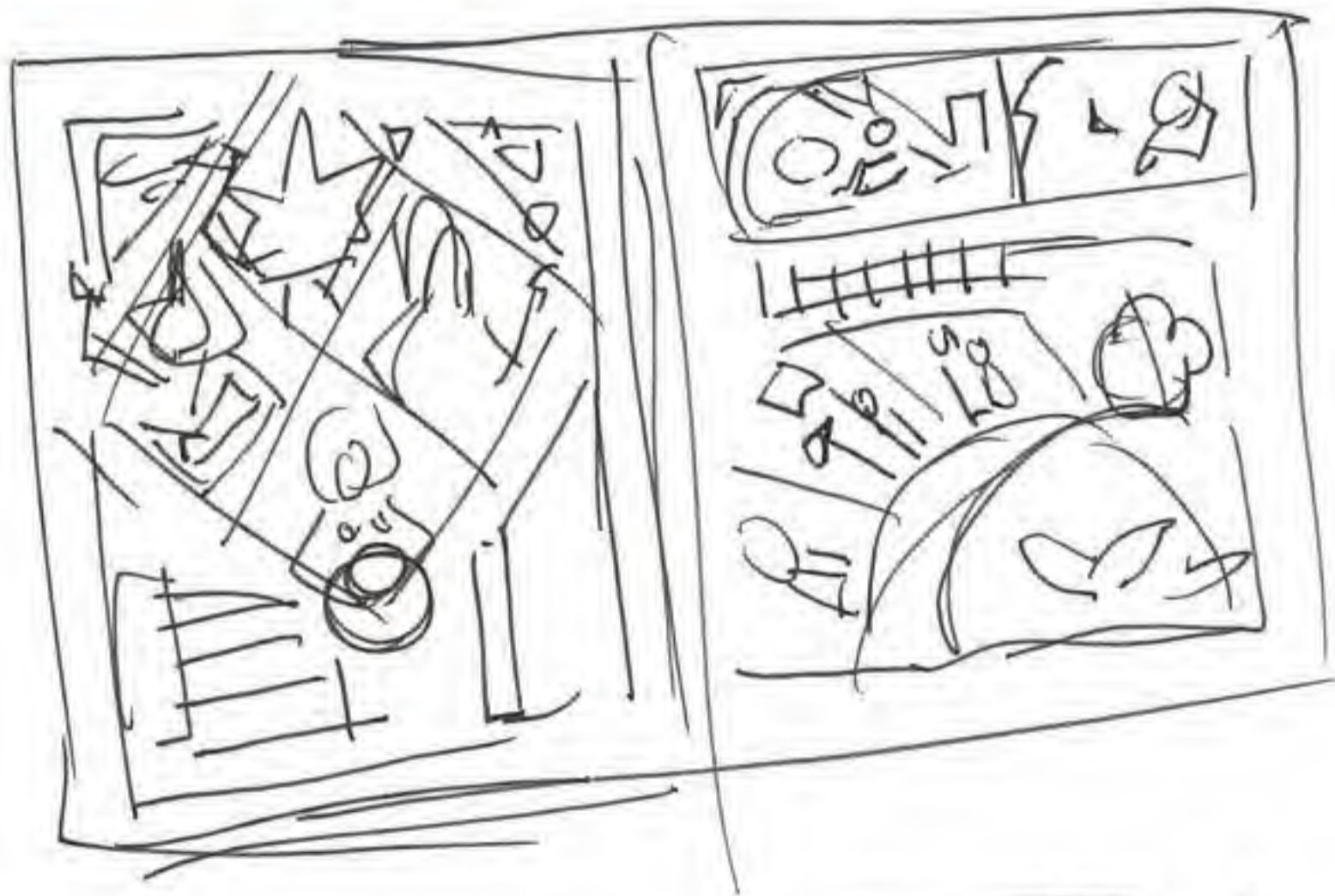
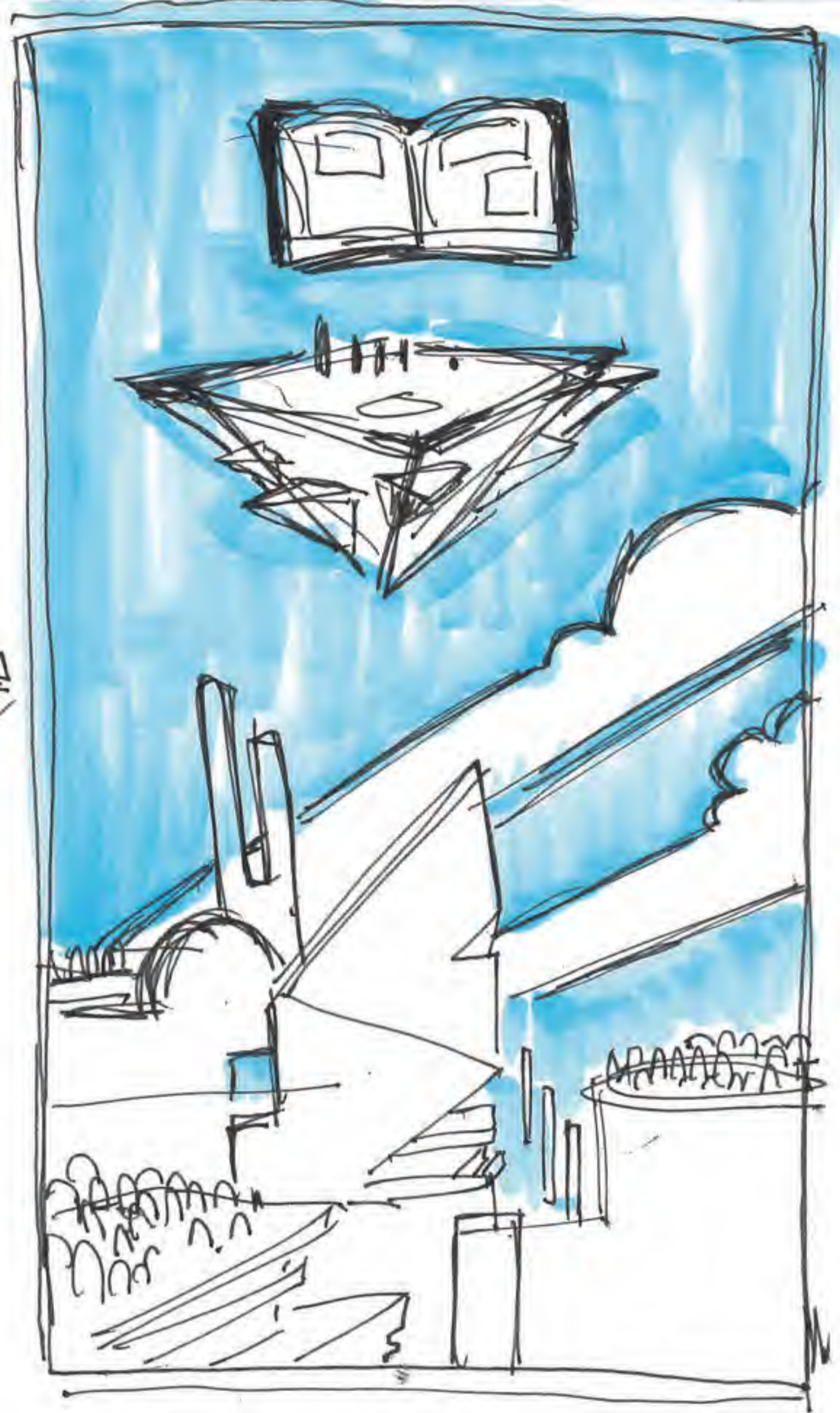
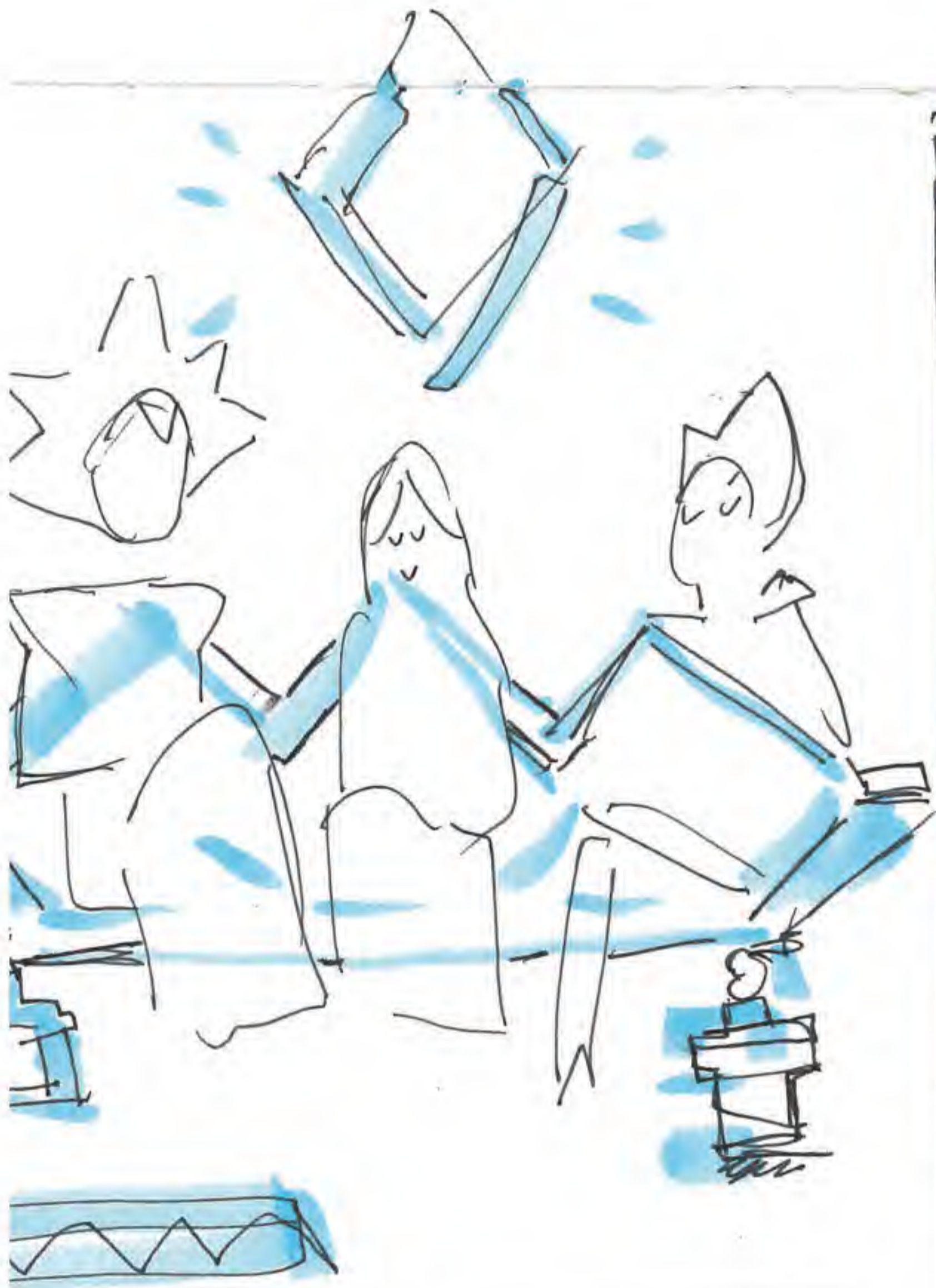
REBECCA SUGAR:

The movie's story began in 2015. I planned a trip to Japan (this is when I visited [Studio] Trigger and met collaborator Takafumi Horii) and as we got ready to go, I tried to set my phone up for international travel. When it asked me to "restore" my phone I accidentally hit yes—and lost years and years of photos and videos and poems I'd written in my notes. I was devastated!

I began thinking about what would happen if the Gems were restored to factory settings. I was studying movies based on TV shows at the time, and I found that my favorites would always fundamentally break the premise of the show. *Steven Universe* is all about arcs: growth, change, character development. So that was the theme I wanted to break for the movie.



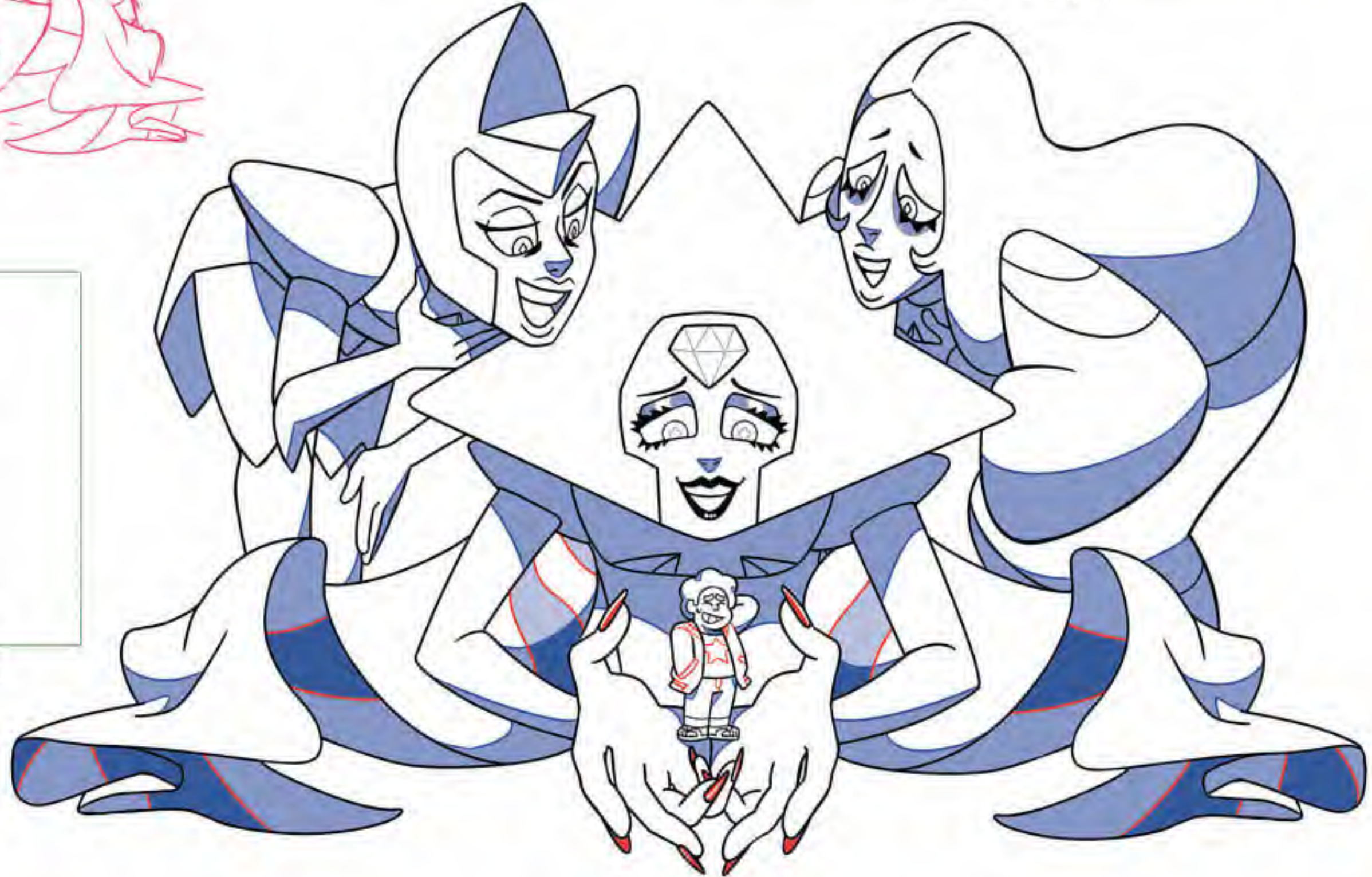
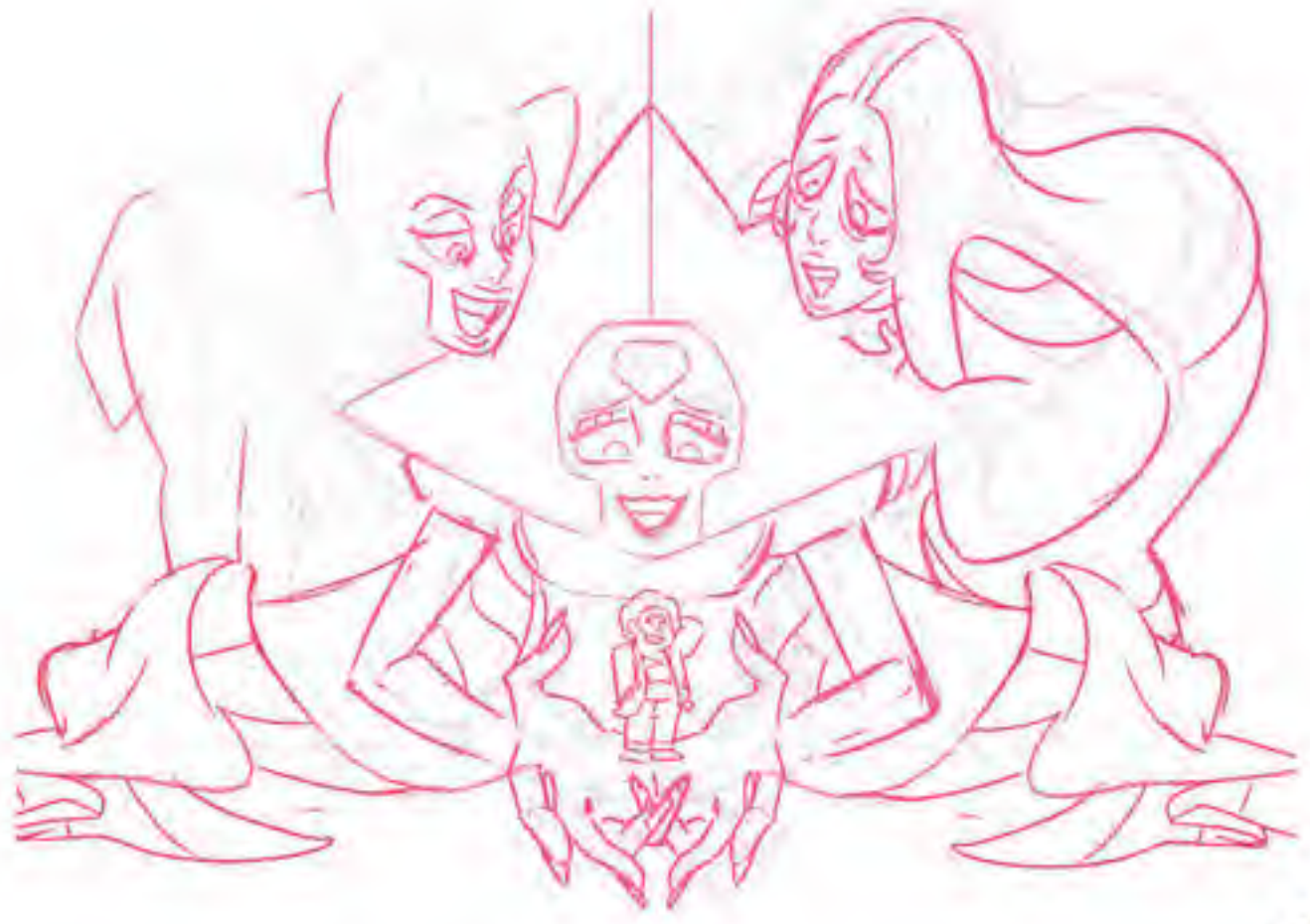




You remind me
so much of
her...

WITH OUT PINK, GEMKIND ENTERED AN
ERA OF DISPAIR!

BUT WHEN STAVEN U. LEARNED OF HIS
HERITAGE, HE REUNITED WITH HIS
FELLOW DIAMONDS + CHAMPIONED A
NEW ERA OF PEACE + FREEDOM
ACROSS THE FURTHEST REACHES OF
SPAIN



1. ~~WIP~~ / ONCE UPON A TIME THREE WARRIORS
FOUR DIAMONDS

2. WHITE, YELLOW & BLUE USED THEIR MIGHT
TO CONQUER WORLDS THROUGHOUT THE
UNIVERSE

3. BUT PINK ~~DID NOT~~ THE SMALLEST OF THE
DIAMONDS HAD TO WATCH FROM THE SIDE
UNTIL SHE WAS FINALLY ALLOWED ~~TO~~ HAVE HER
FIRST PLANET: EARTH.

~~BUT~~ HOWEVER, INSTEAD OF ~~CONQUERING~~ CONQUERING
IT, SHE LEFT TO LIVE THERE
& MAKE A LIFE OF HER OWN

4. HOWEVER, PINK DISOBEYED
~~AND INSTEAD OF CONQUERING~~
EARTH SHE RAN AWAY TO ~~THE~~ EARTH'S
SURFACE AND MADE A NEW
LIFE FOR HERSELF

~~THAT~~ SHE WAS FREE TO MAKE
A NEW LIFE

THE GARTH WAS FREE AND PINK
WAS FREE TO HAVE A NEW LIFE
THAT.

SOON ENOUGH SHE MADE A NEW
LIFE - HER SON, STAR



Tale of Steven

from the *Steven Universe*

Lyrics by Rebecca Sugar
 Music by Rebecca Sugar, Aivi & Surasshu

$\text{♩} = 110, \text{ with rubato}$

6 A D E

White Diamond Ste- ven!— Ev -ery-one be-lieves in

Blue Diamond

Yellow Diamond

9 C#7 A D C#7 F#m7 A7

White Diamond Ste- ven.. All a-cross the u -ni-verse.

Blue Diamond Ev-ery-one be-lieves in Ste-ven.

Yellow Diamond Ev-ery-one be-lieves in Ste-ven.

13 Bm E7 C#7 F#m B 3 3

White Diamond E-ven with us at our

Blue Diamond Can you i-ma-gine it?

Yellow Diamond E-ver com-pas-sion-nate.

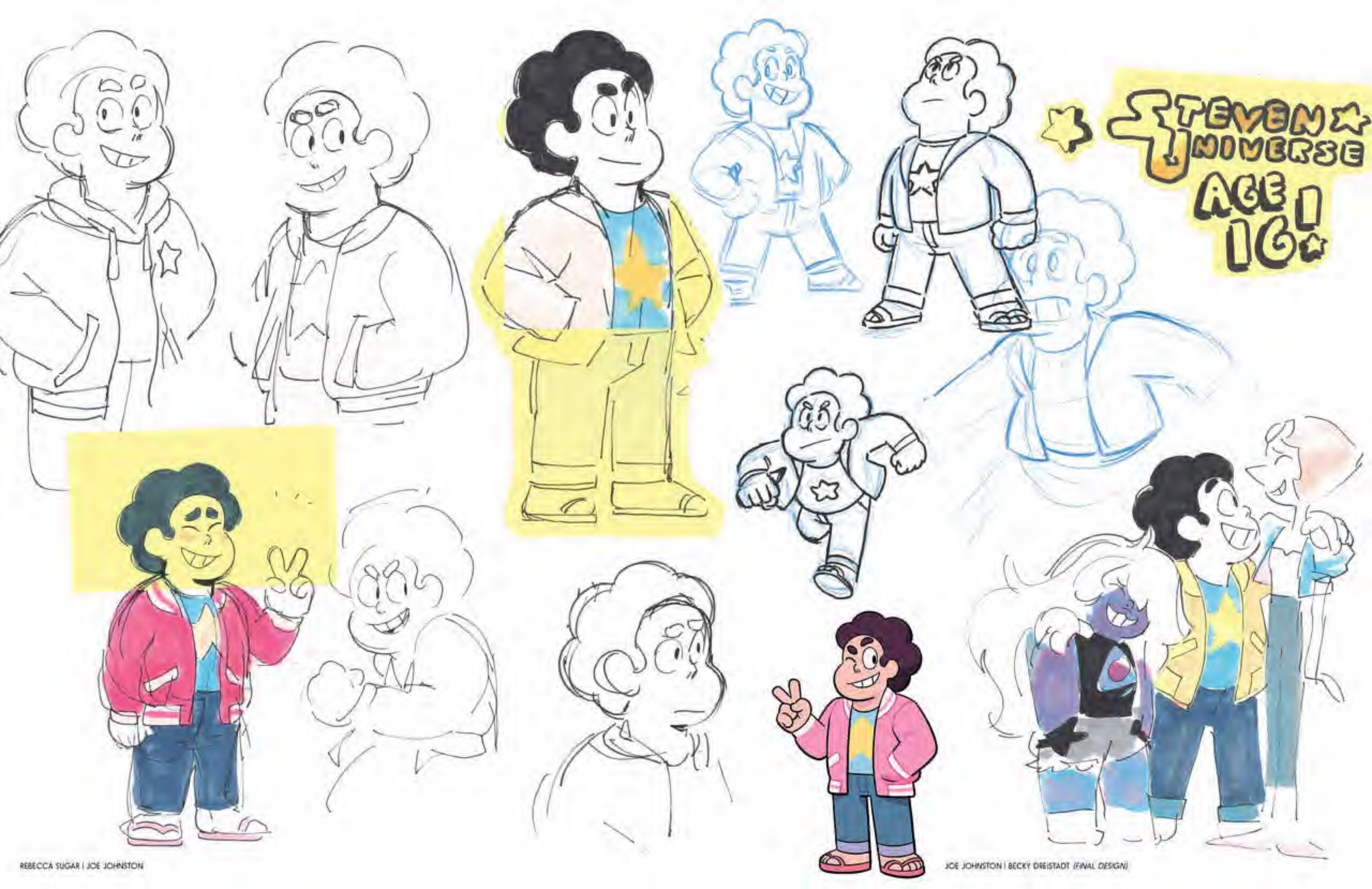
The closer we got, the more real the story became, because we were finishing pre-production on the series. It felt like we'd finally reached the finish line just in time to get crushed by this huge new challenge. On top of the difficulties of producing something at this scale, I had to sell the idea. The movie wasn't green lit, I had six weeks to write all the songs, and the story wasn't approved. I was just coming off of the pre-production for "Change Your Mind," and I was burned

out beyond belief. But I wanted to do the movie so, so badly. I was so panicked that I wouldn't get the songs done in six weeks (I usually take multiple weeks to write a song on my off hours). Even after I finished the demos, my adrenaline kept surging for a few extra weeks.

The songs have a lot of truth in them. I did feel like we'd come so far, I did want to stop and enjoy life, but I knew I couldn't if I wanted to keep growing. And it was a

shock to the system to be pitching again, with the movie hanging in the balance, after feeling like we'd already proven ourselves with the show. I went in cocky, and I got blindsided by the pushback. I had to fight again.

At the end of the day it helped. I have a hard time writing songs that aren't coming from a real place.



★ STEVEN ★
UNIVERSE
AGE 1
16★







USE JACKET & COLLAR TO DESCRIBE NECK WHILE KEEPING STE'S SIGNATURE BLOCKY SILHOUETTE



JACKET:

PINCH ON SIDES

LINES UP W/ BOTTOM OF TORSO & TOP OF LEGS

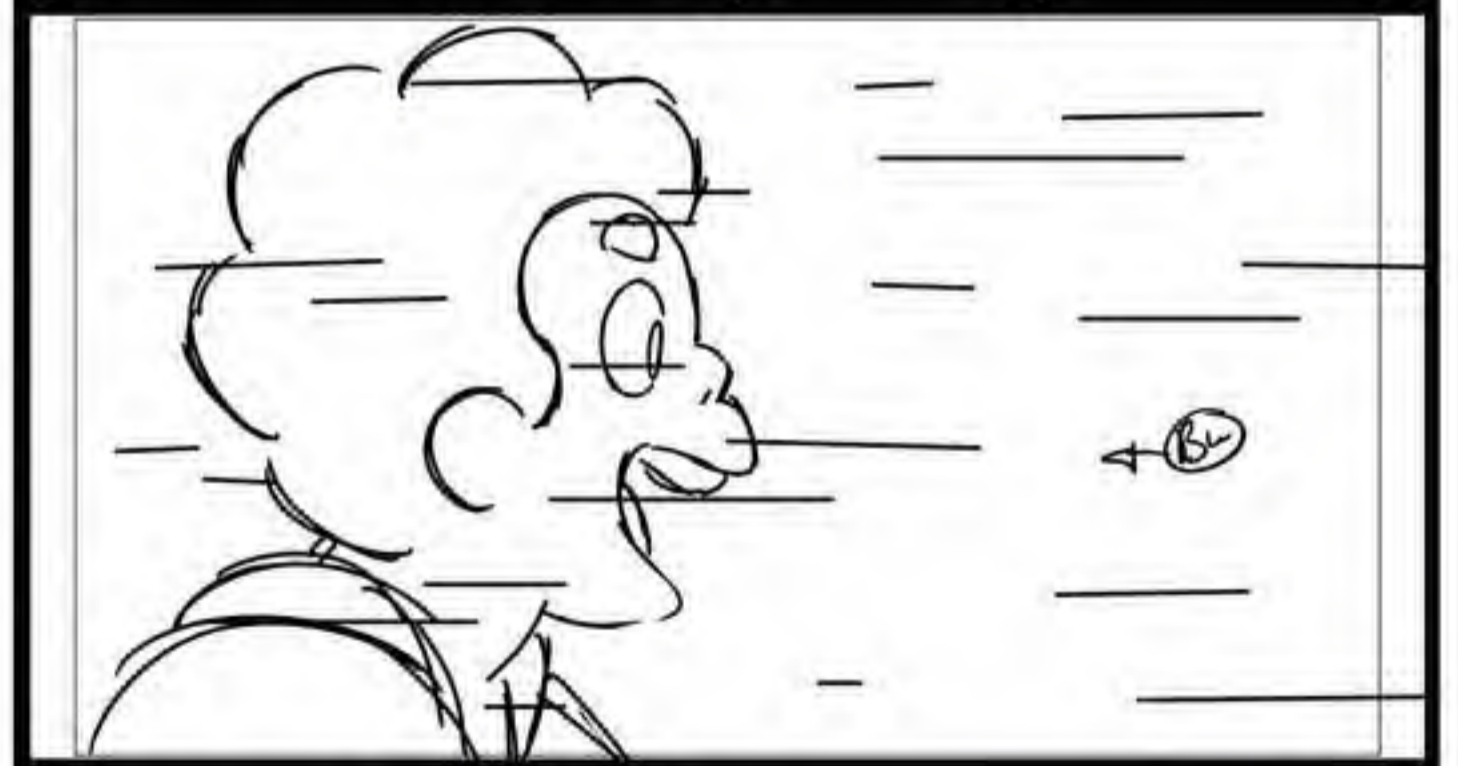
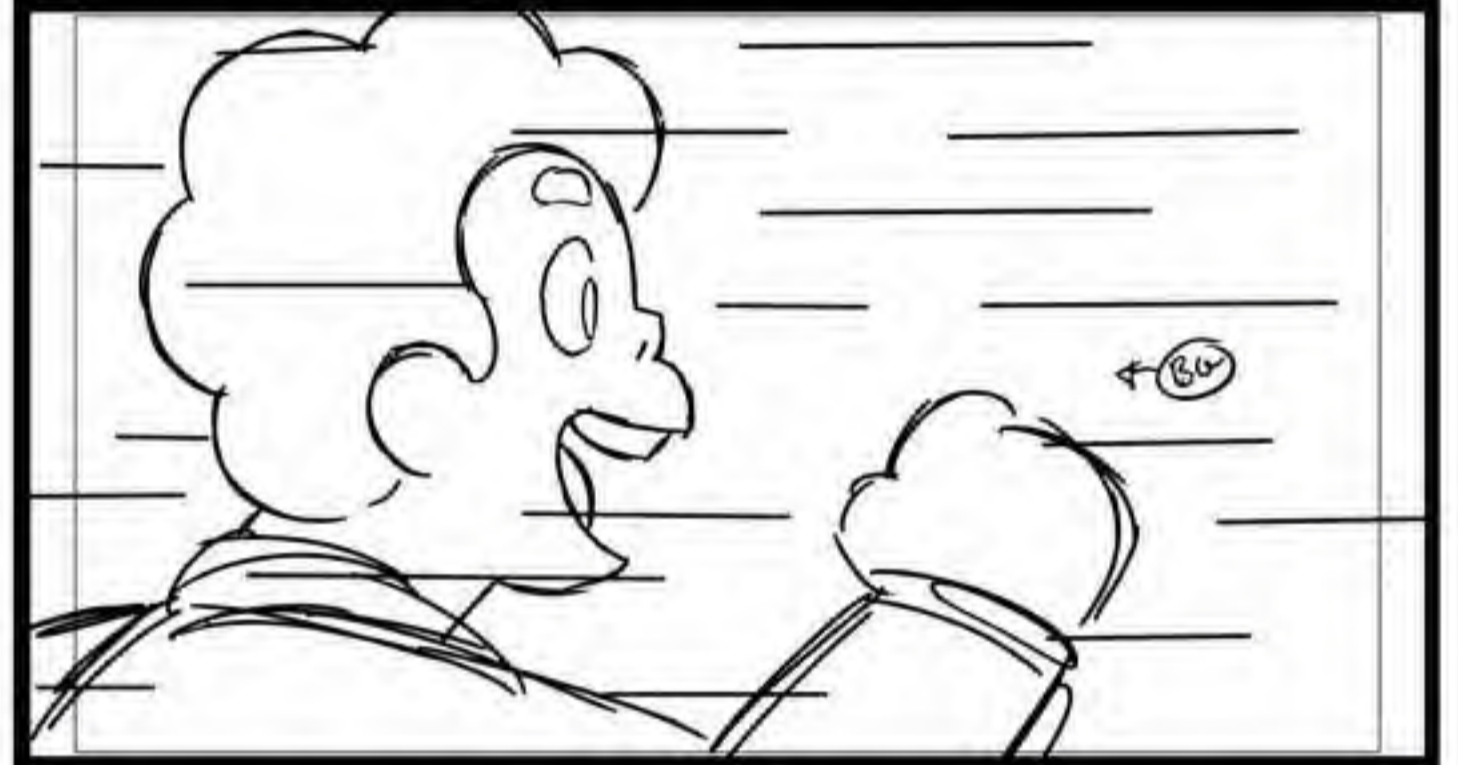
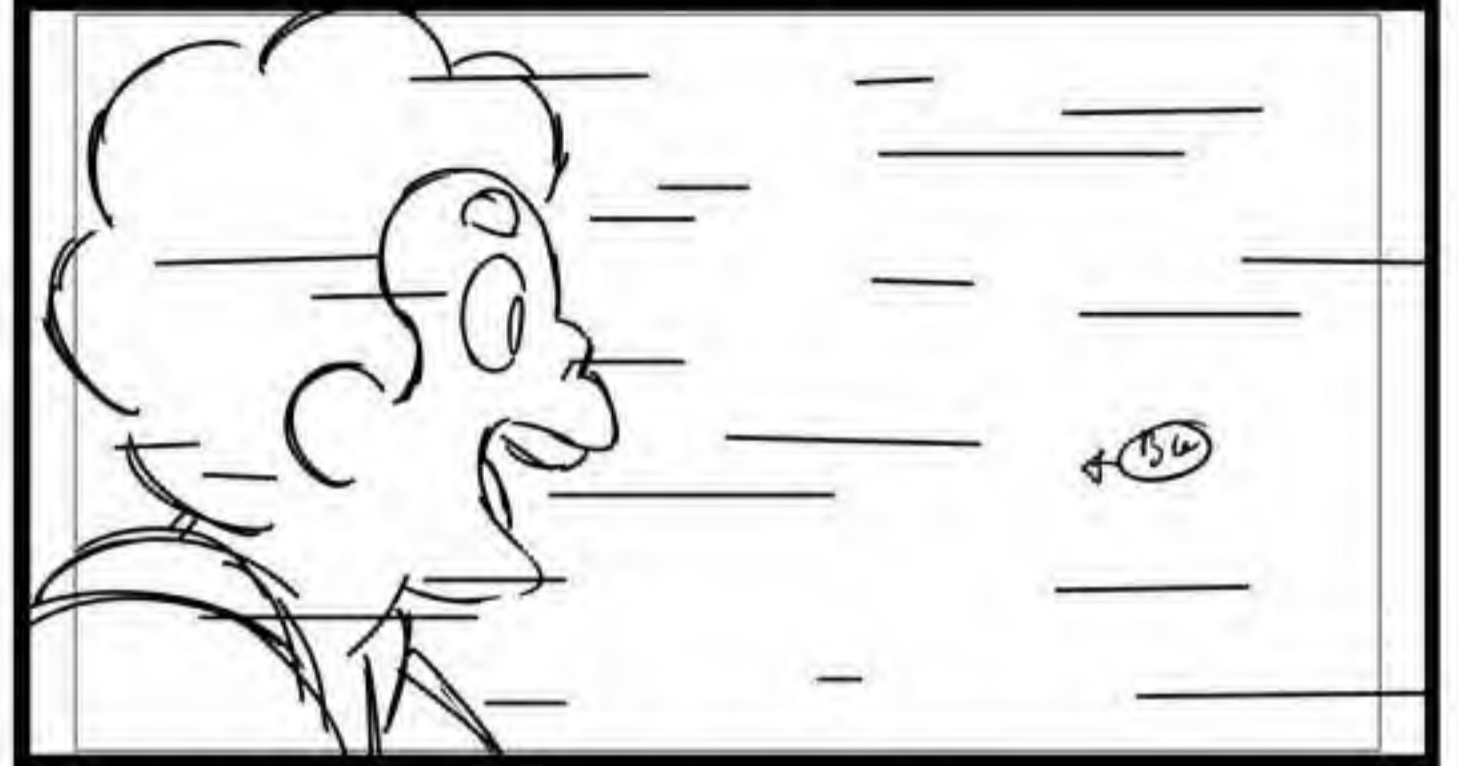
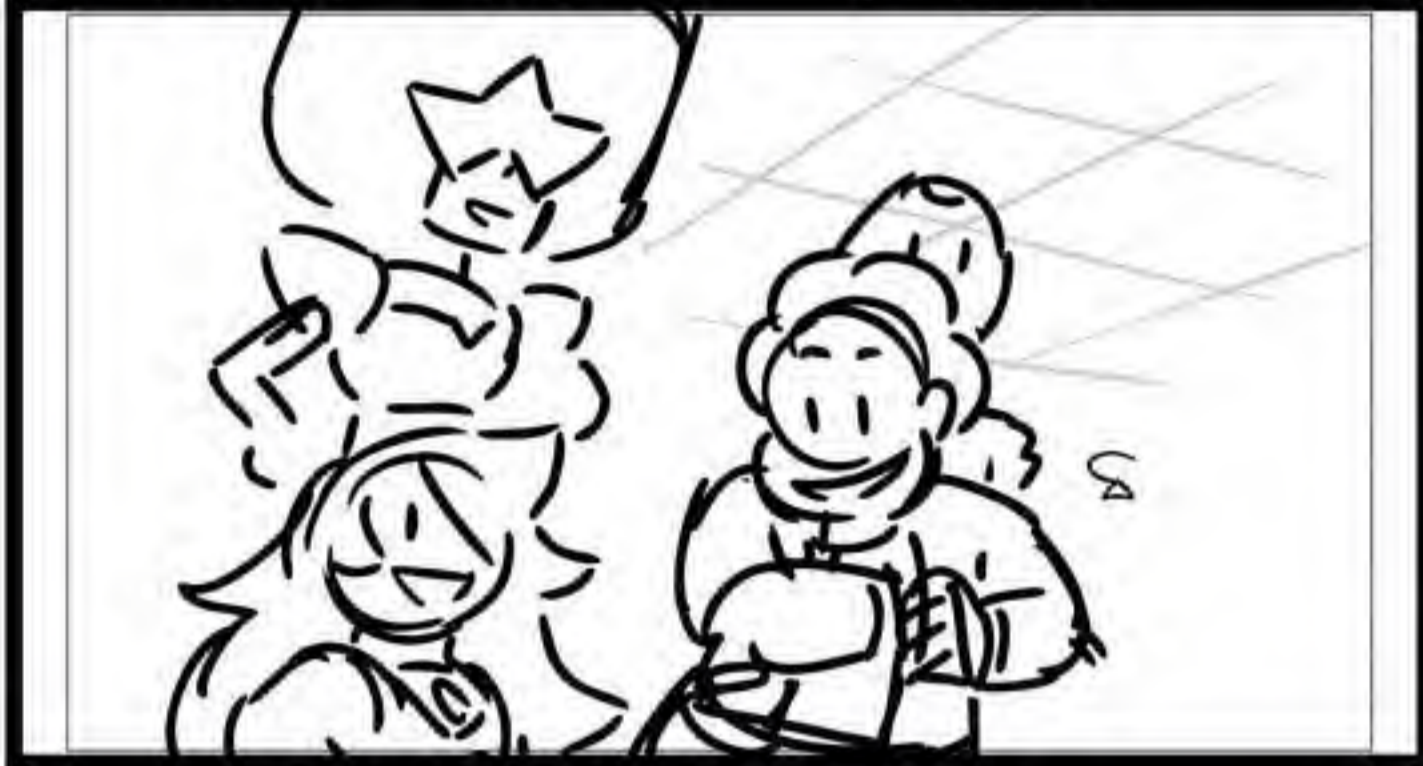
STRAIGHT DOWN THE MIDDLE

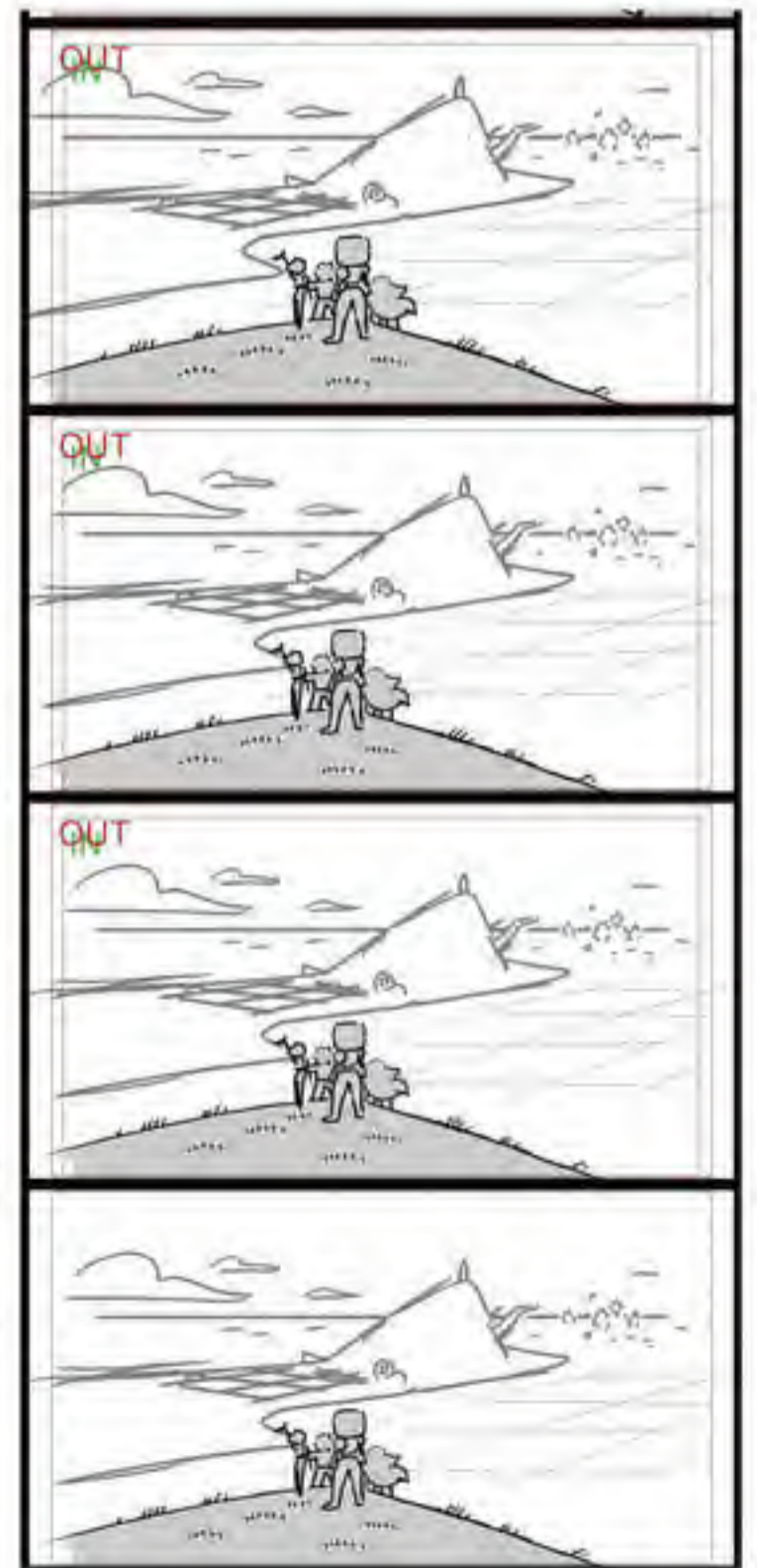


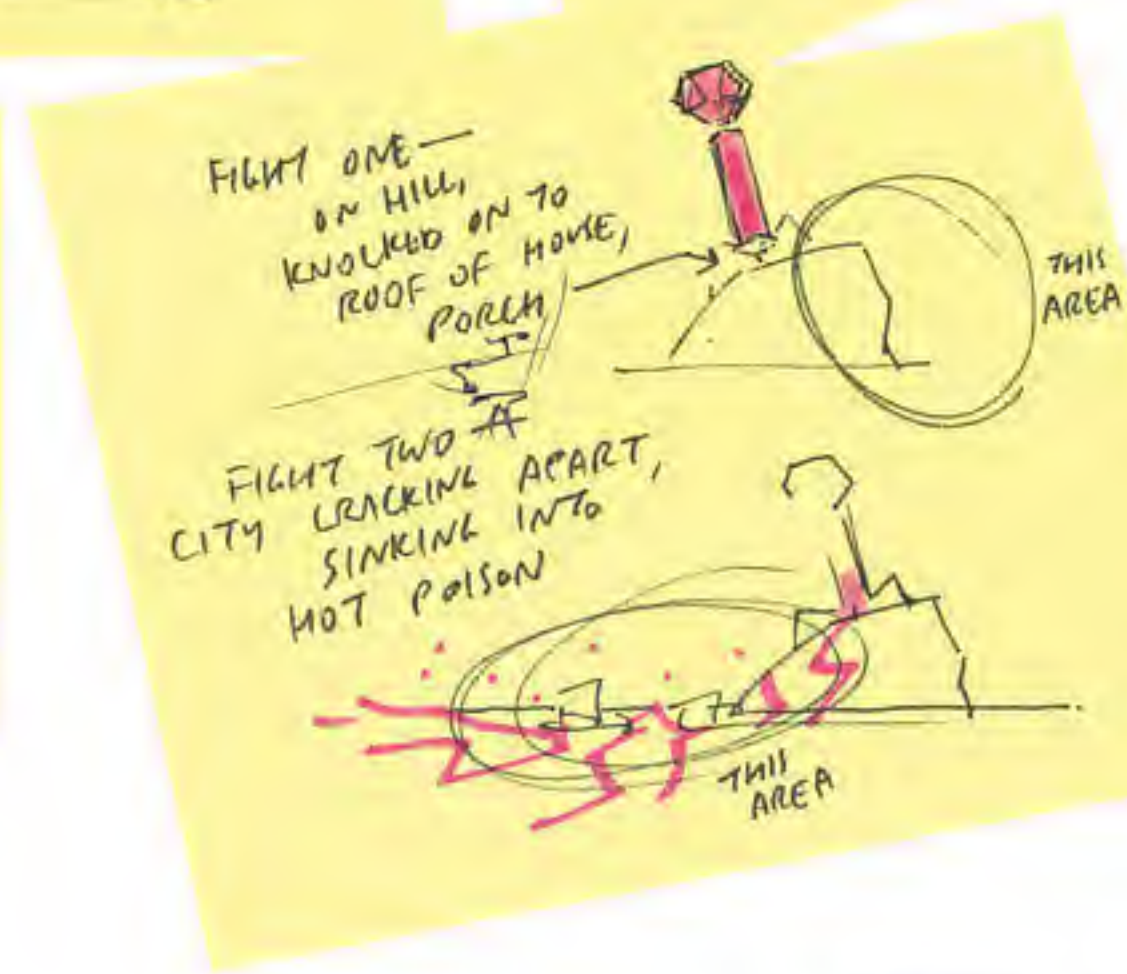
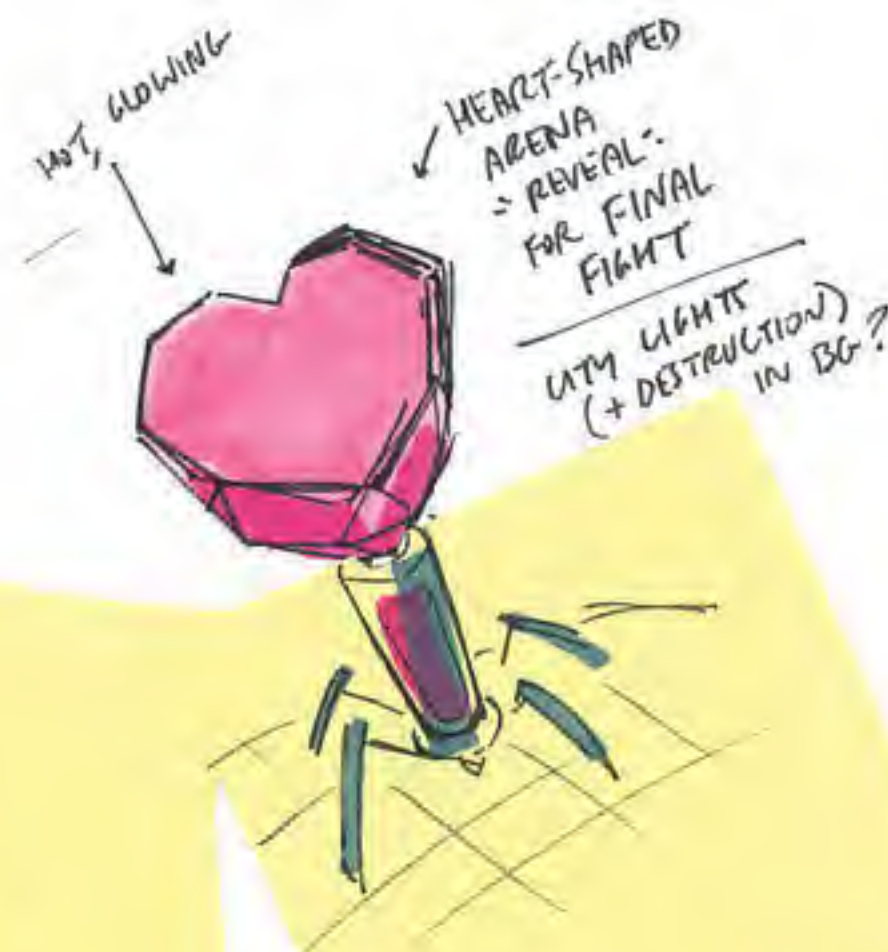
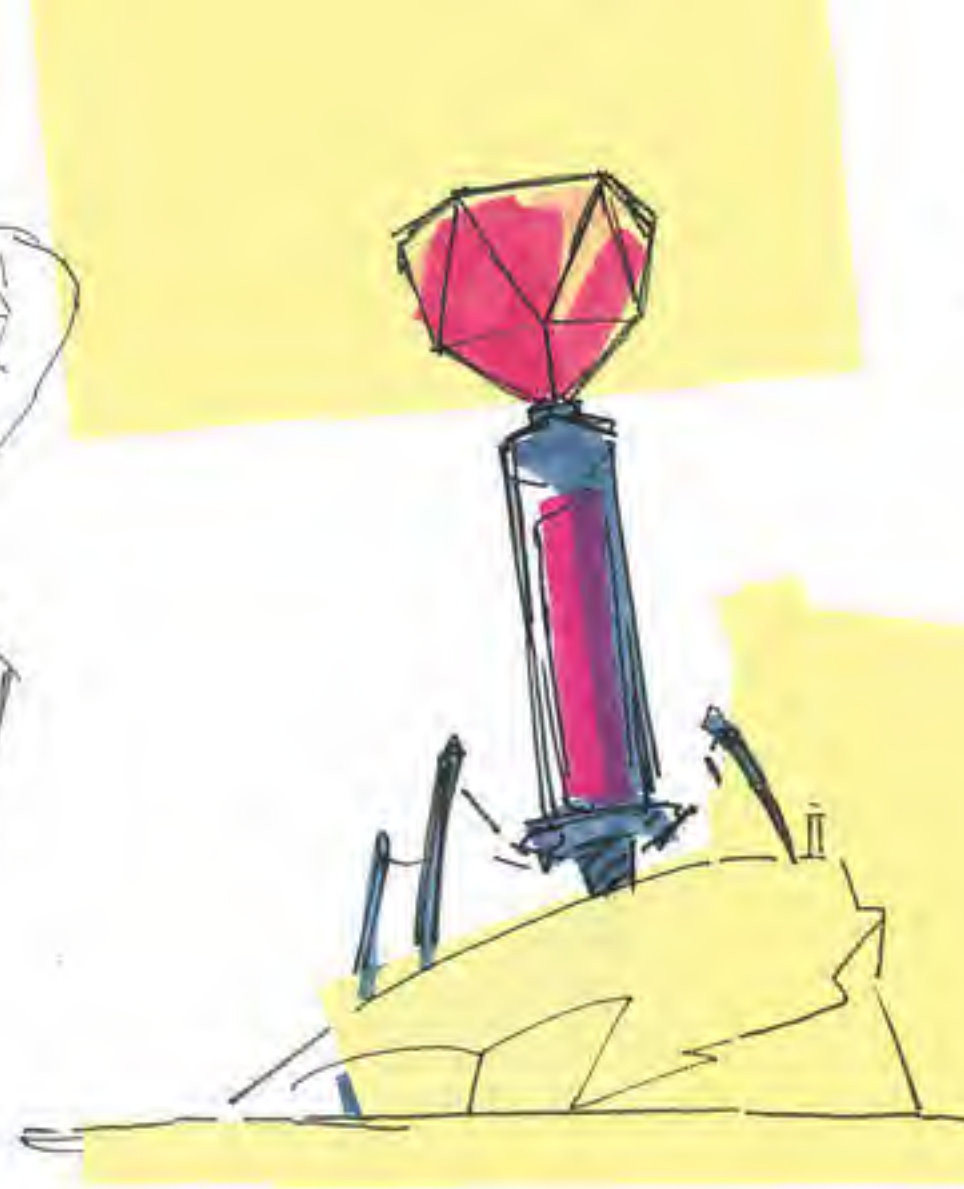
RS 17

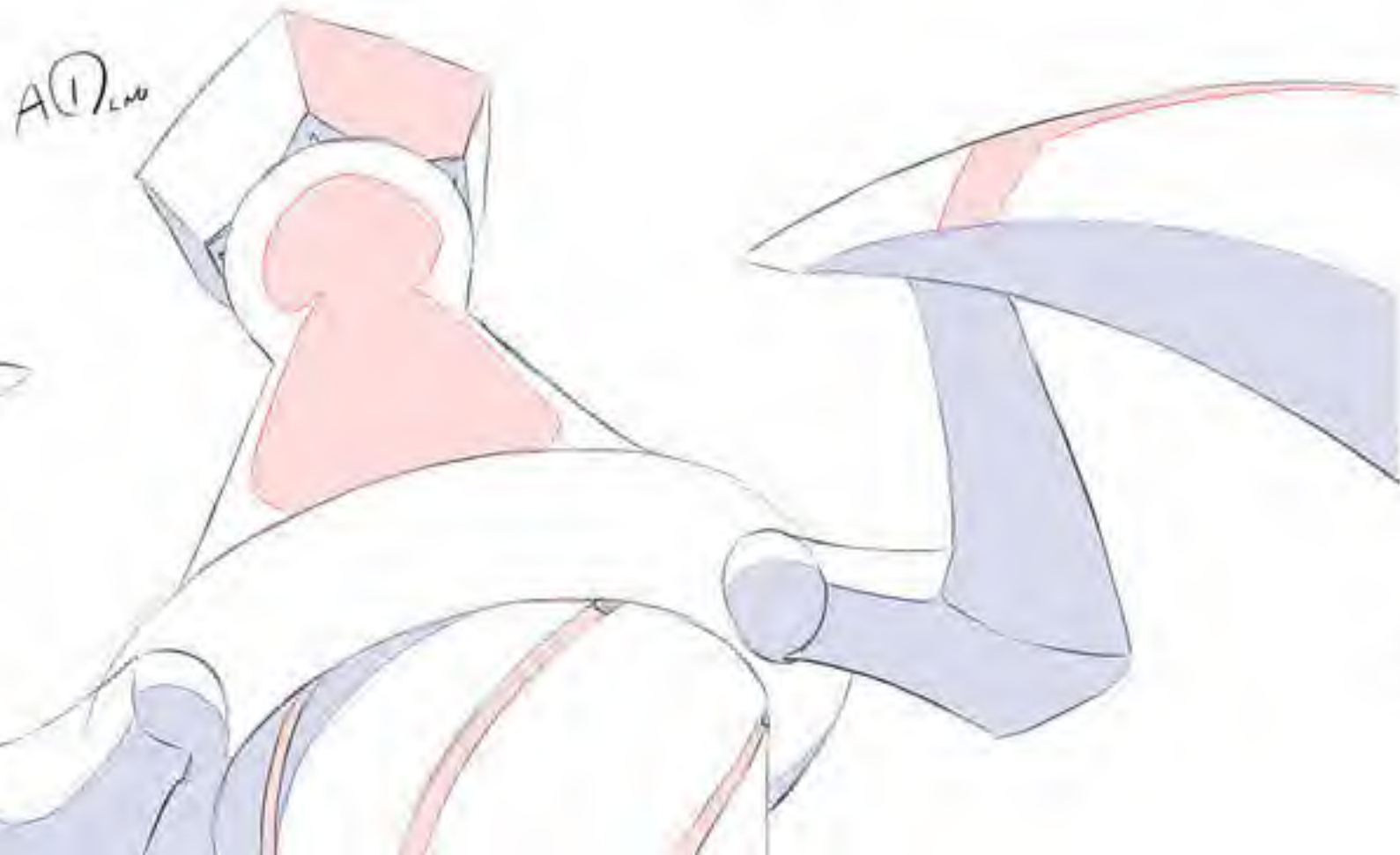
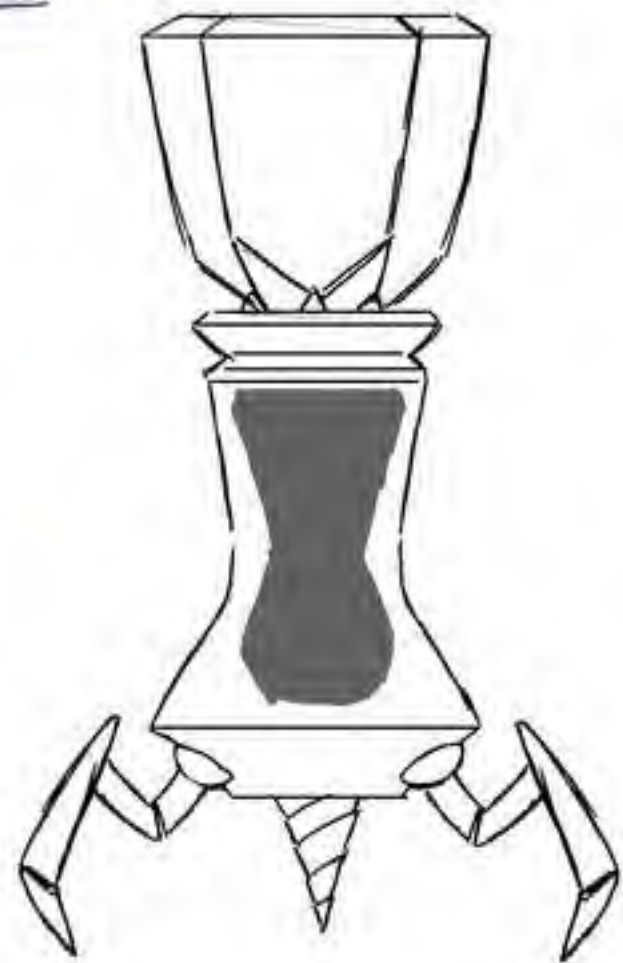


TEEN * STEVEN
NECK STRAVAGANZA







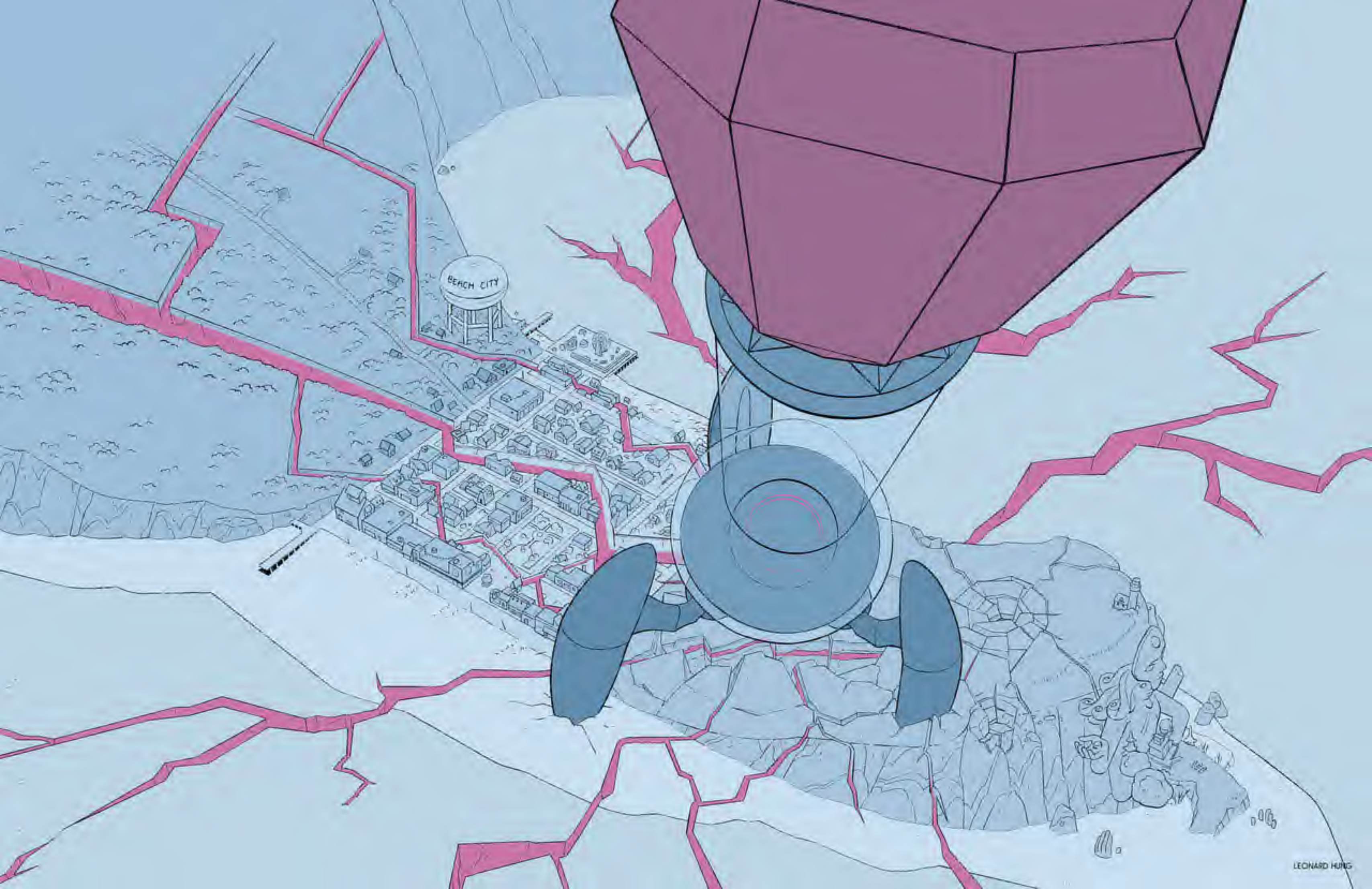


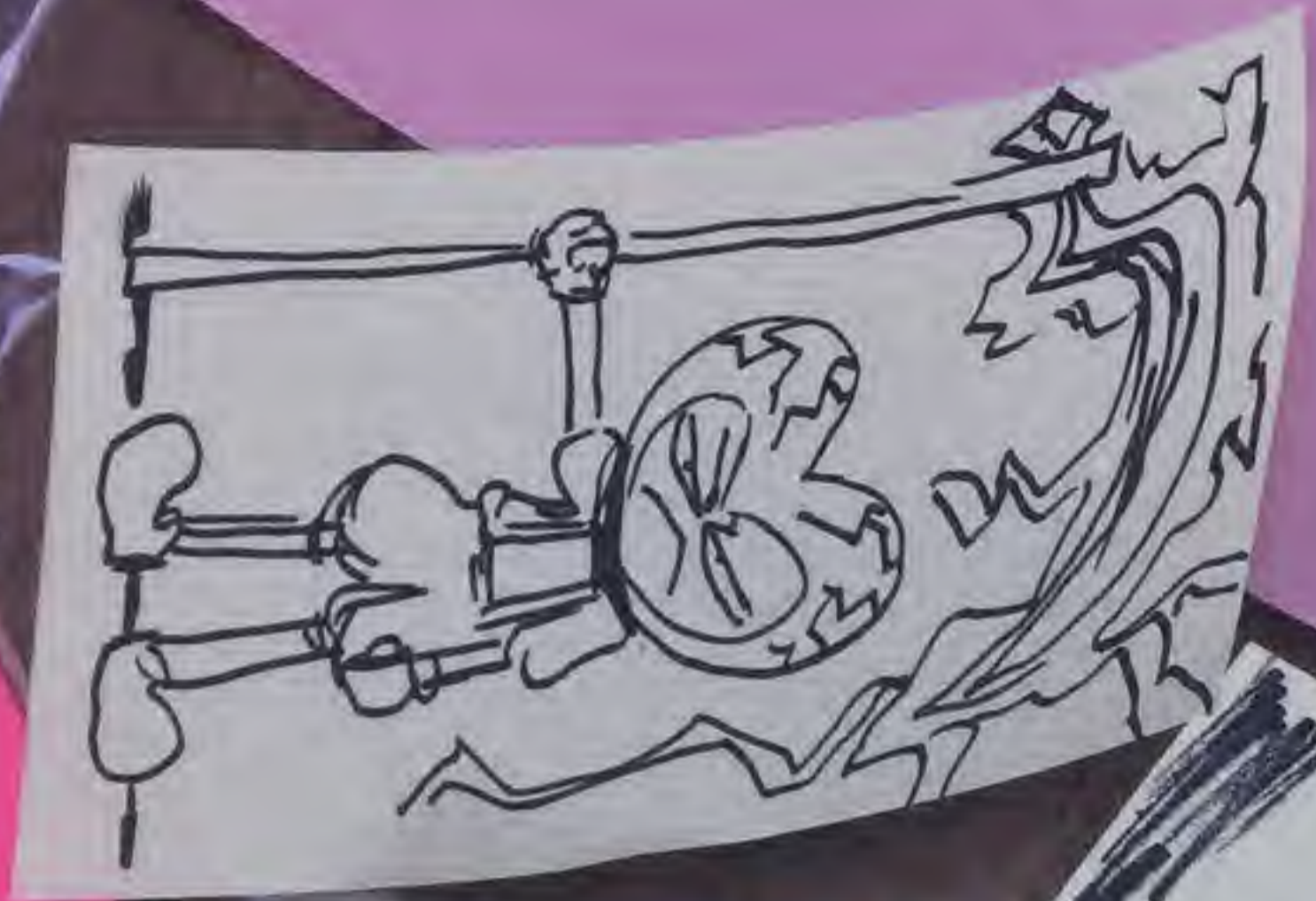
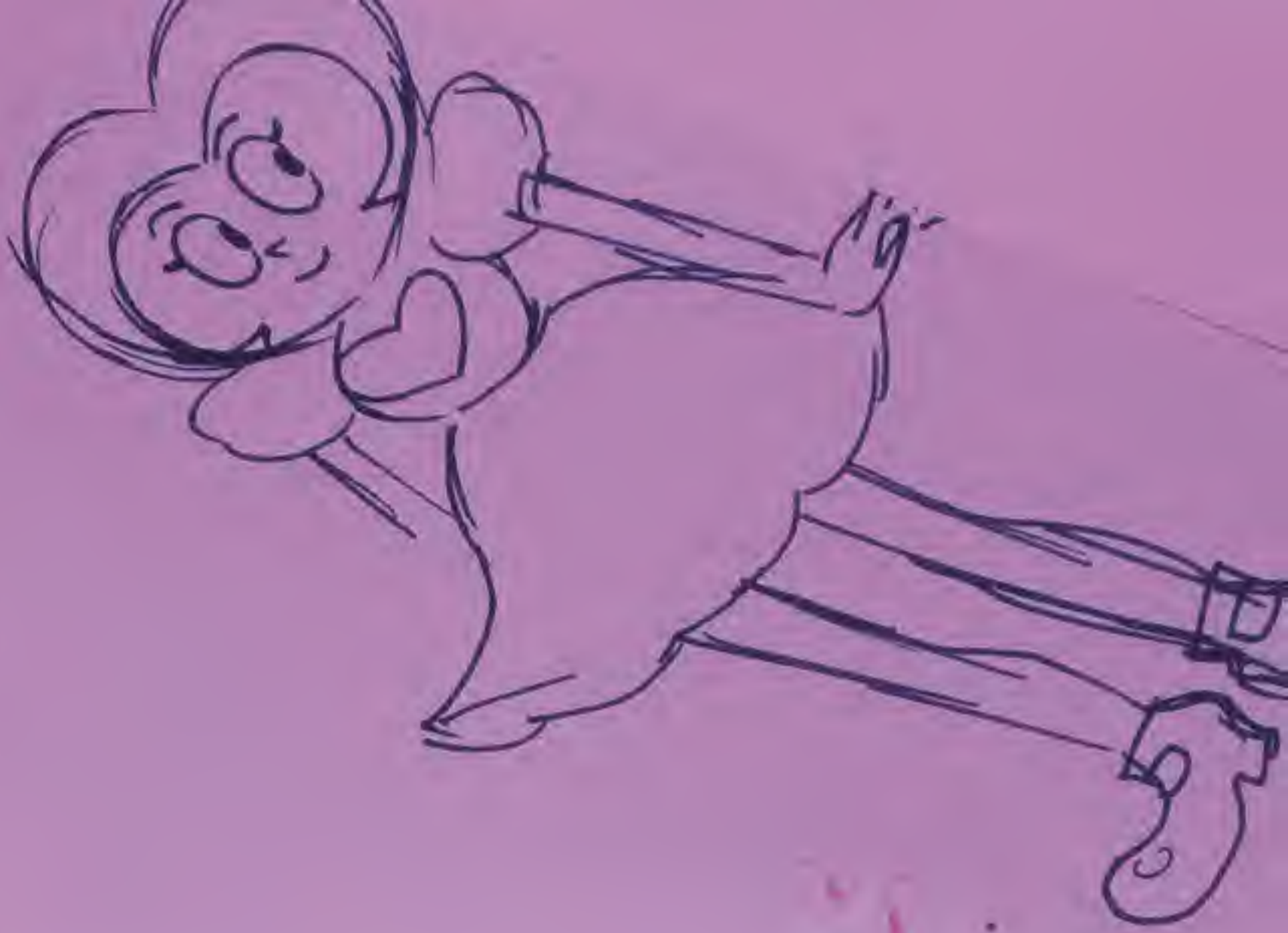
EXAMPLE FOR SCALE

MEGA INJECTOR

(ROUGH CONCEPT)

HORI-SAN
WE WOULD LIKE TO COMBINE
DESIGN ELEMENTS FROM THIS
AND THE STORYBOARD. PLEASE
MAKE IT COOL! THANK YOU!
-JOE



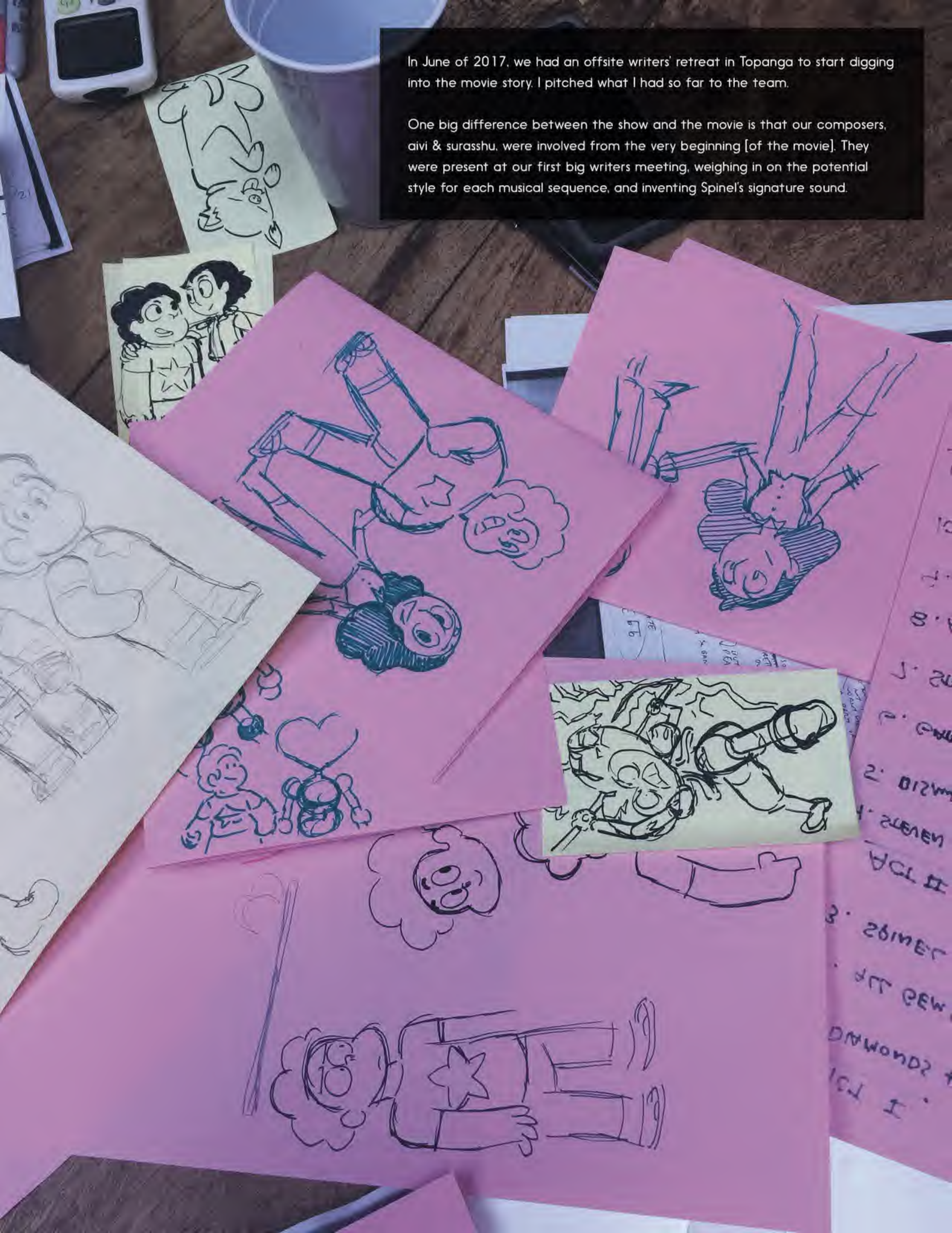


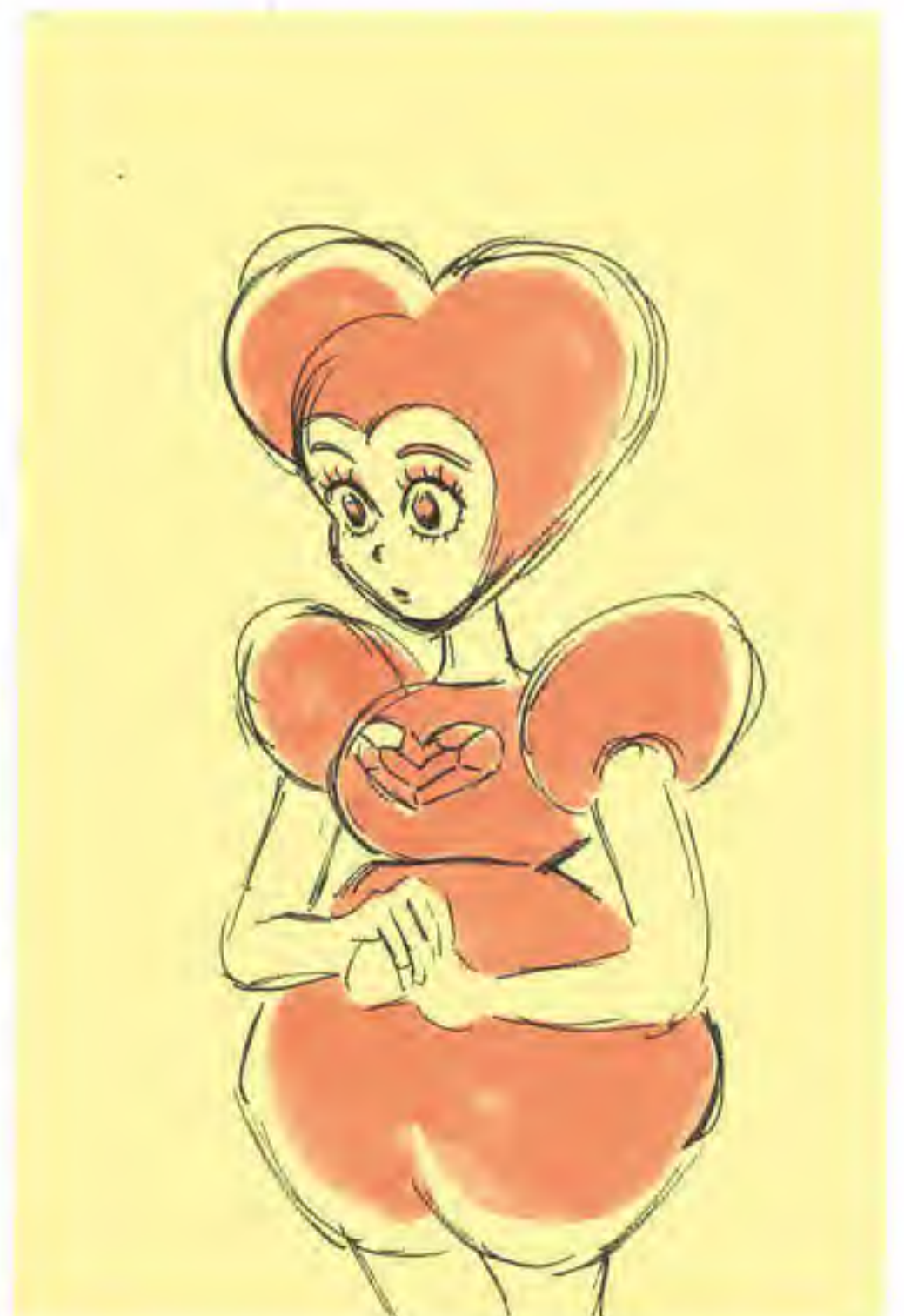
PHOTOS FROM THE TOPANGA WRITERS' RETREAT.
JEFF LIU | REBECCA SUGAR | JOE JOHNSTON
KATIE MITROFF | IAN JONES-QUARTEY

Domtar

In June of 2017, we had an offsite writers' retreat in Topanga to start digging into the movie story. I pitched what I had so far to the team.

One big difference between the show and the movie is that our composers, aivi & surasshu, were involved from the very beginning [of the movie]. They were present at our first big writers meeting, weighing in on the potential style for each musical sequence, and inventing Spinel's signature sound.



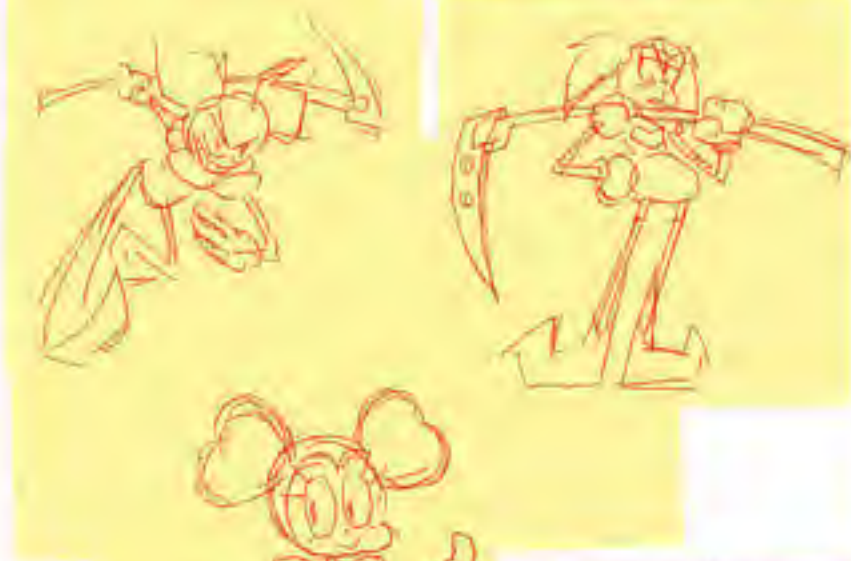


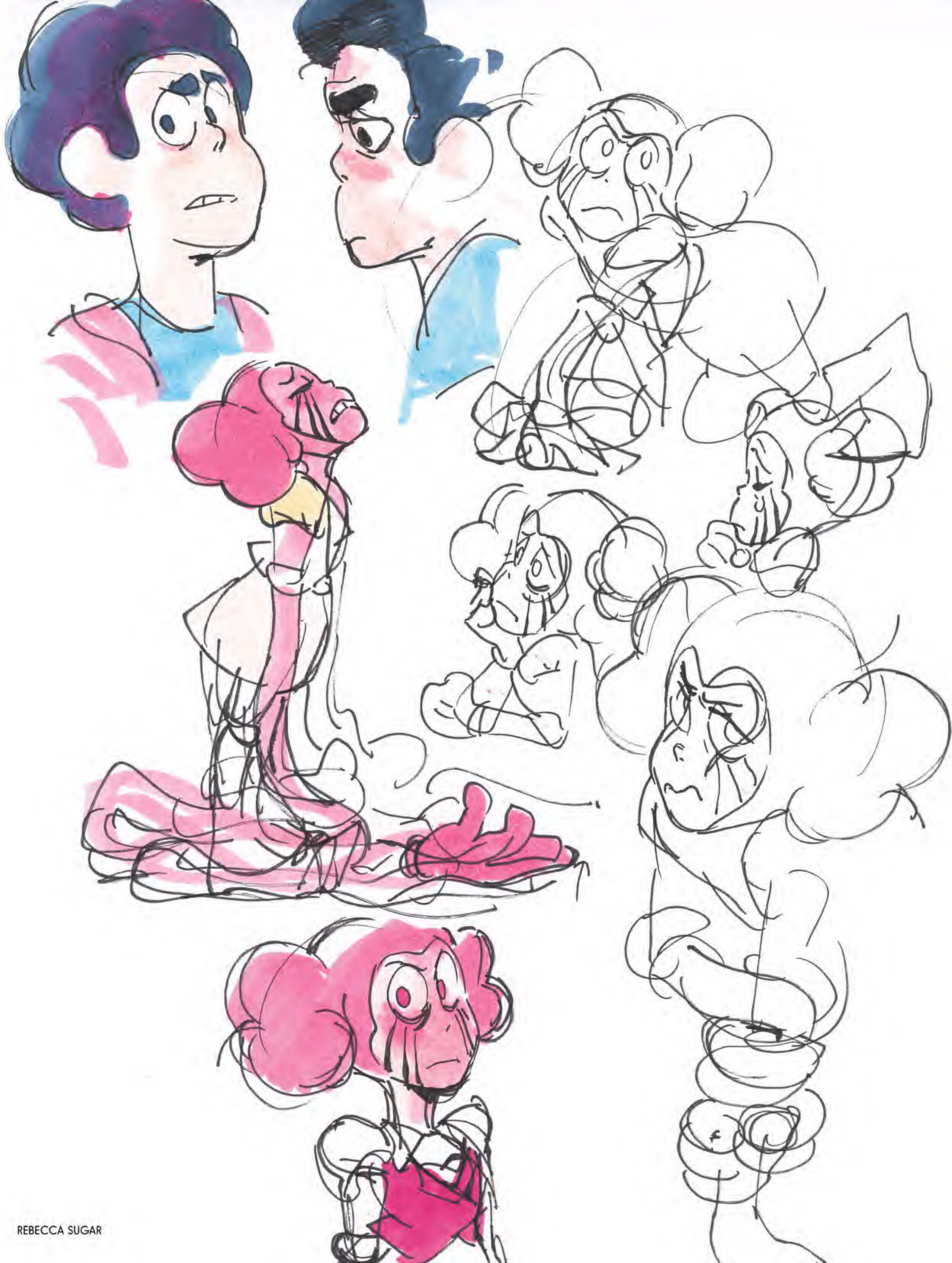


When I began pitching *Steven Universe* in the early 2010s, I sat down with Mike Mignola to ask him about mythology and symbolism. He talked about the power of repeated imagery: the same flower you see on an important site is also carved into an important wall or engraved on an important item. Or it could be any site or any wall or any item, but that imagery makes you feel the connection, and enhances the importance.

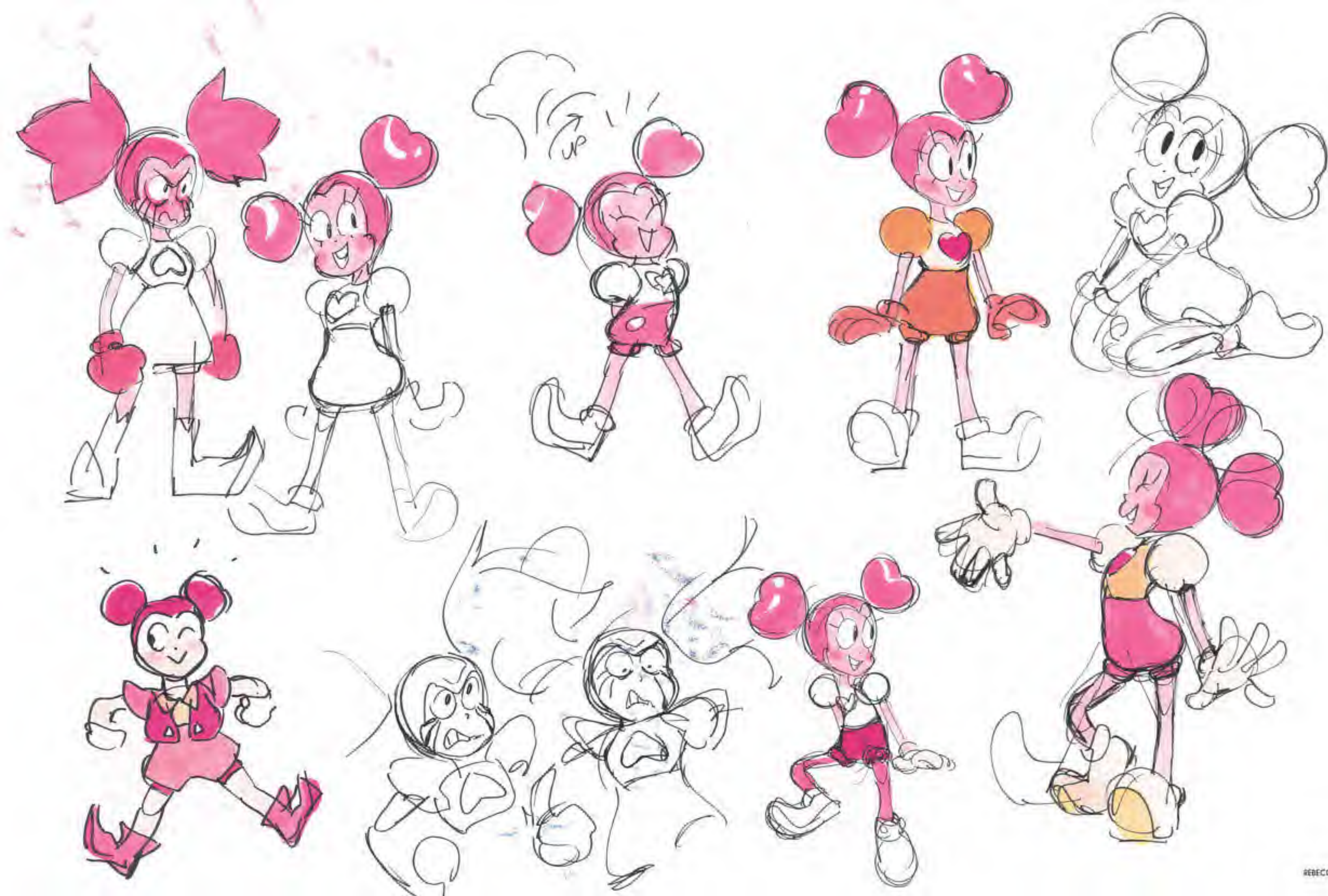
After speaking to him about this, I landed on the gold star as Steven's symbol for many reasons: the space theme, the youthful motivational-sticker vibe of getting a "gold star," and because stars read as gender-neutral. At the time I said, "YES STARS! NO HEARTS!"

So here we were years later, and we still had hearts in our back pocket.



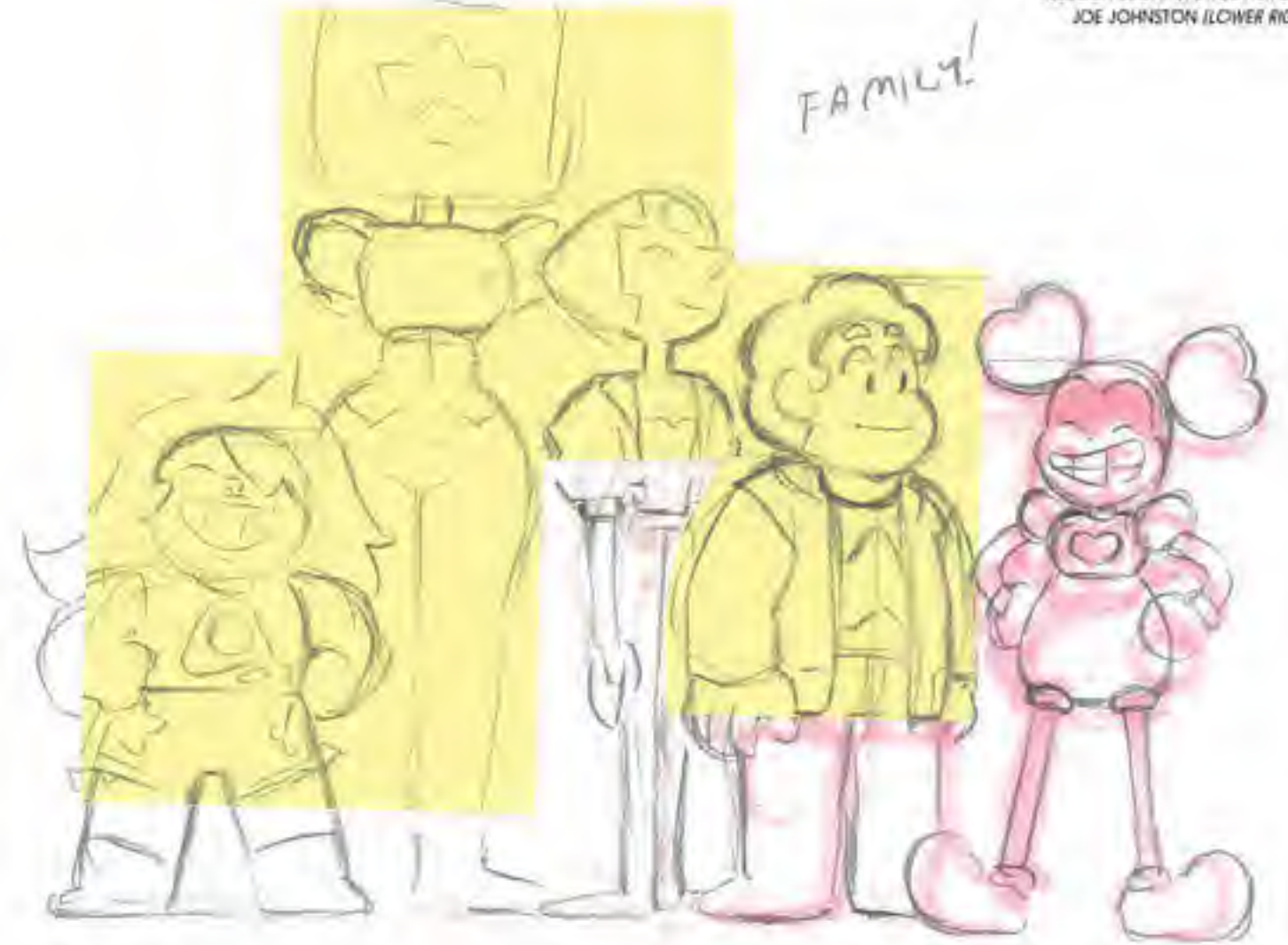




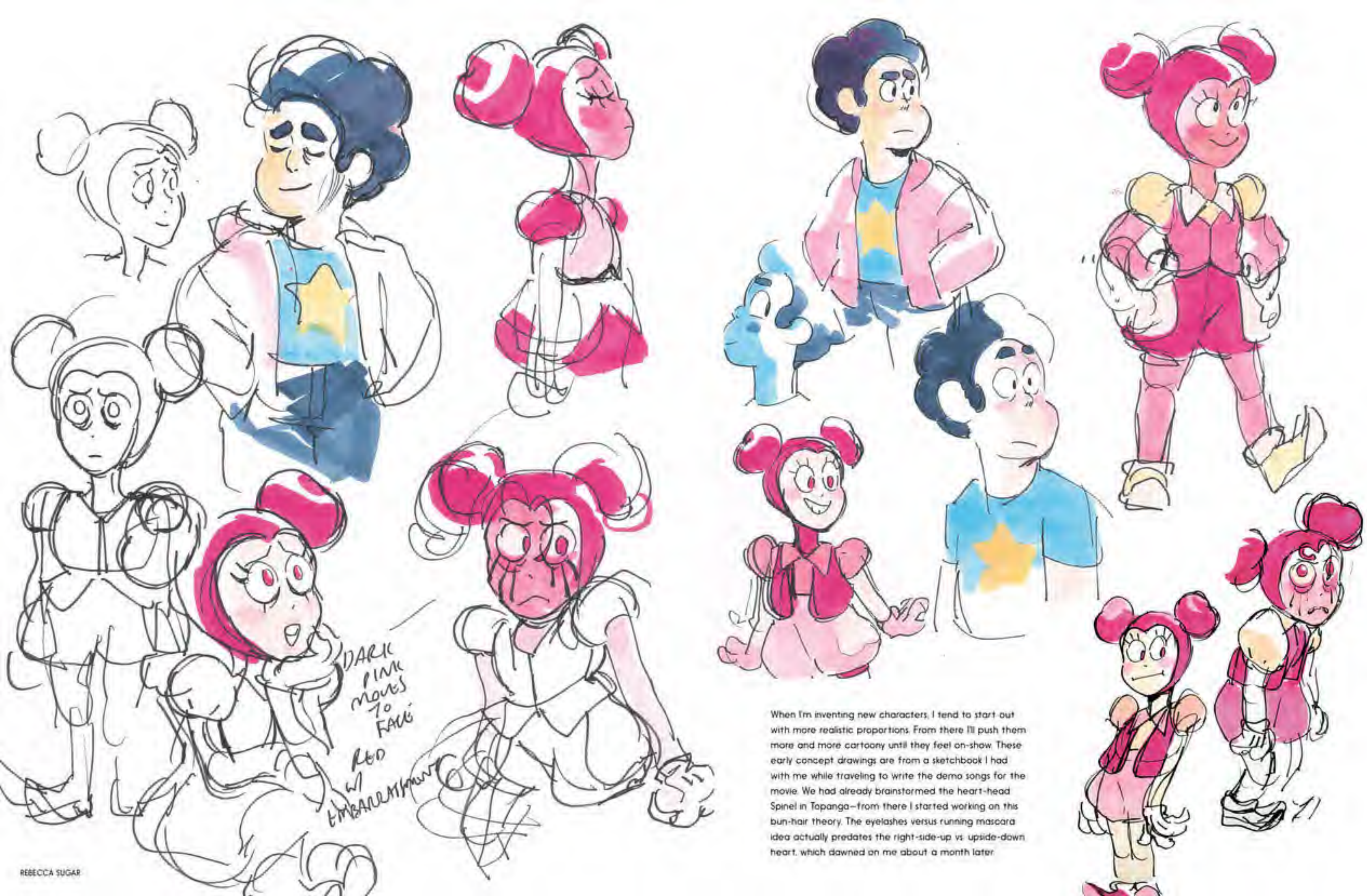


JOE JOHNSTON (TOP)
DANNY CRAIG (BOTTOM)

REBECCA SUGAR (TOP LOWER LEFT)
JOE JOHNSTON (LOWER RIGHT)

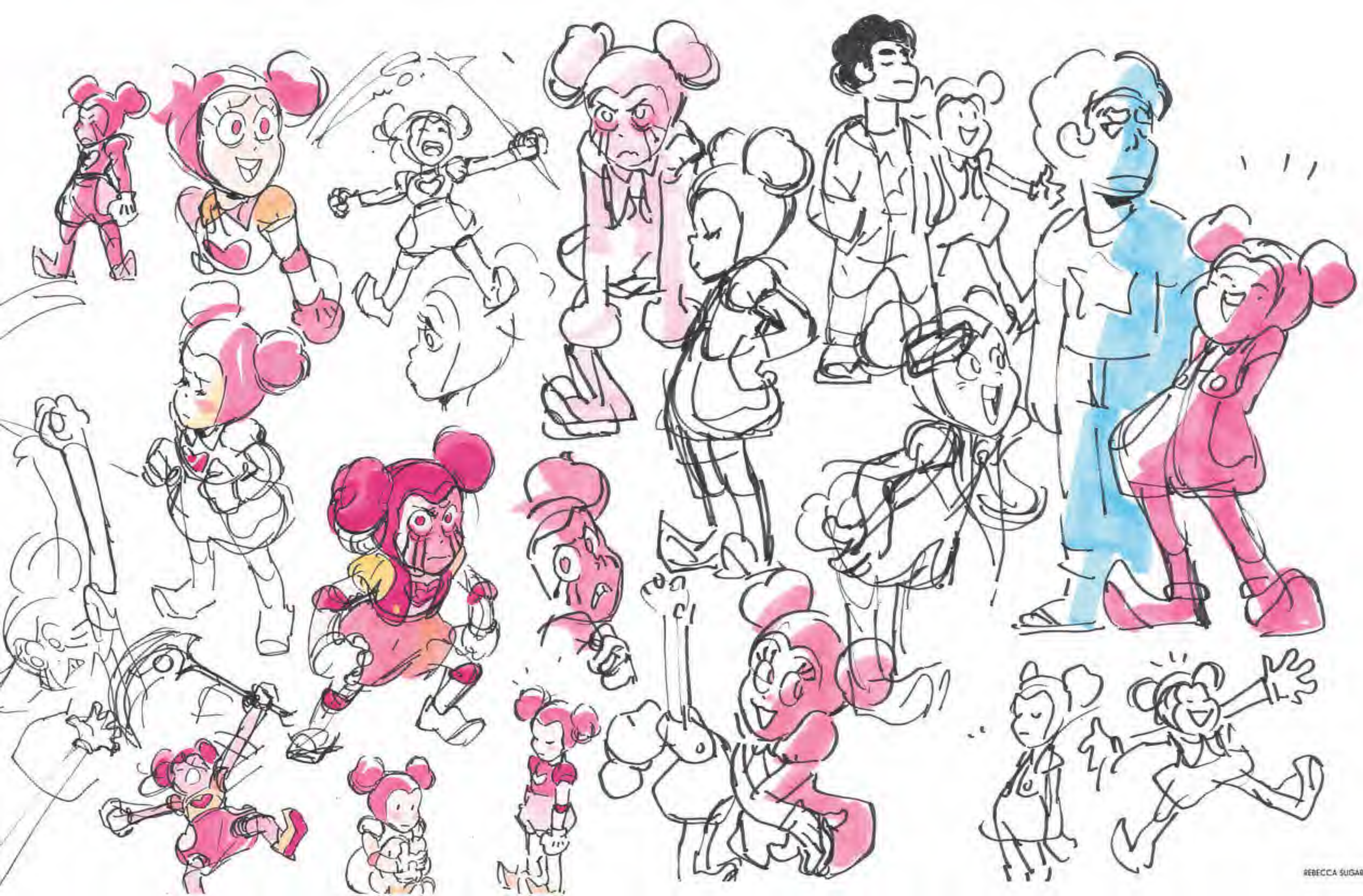


With Spinel we started with hearts. The earliest drawings of her were just a heart with a face. We knew she needed to feel old, from a different era, frozen in time: a rubber-hose cartoon interacting with modern Cartoon Network characters. Clinging cartoon imagery that we had sworn to avoid like bubbly hearts and cartoon eyelashes, were suddenly on the table for her.

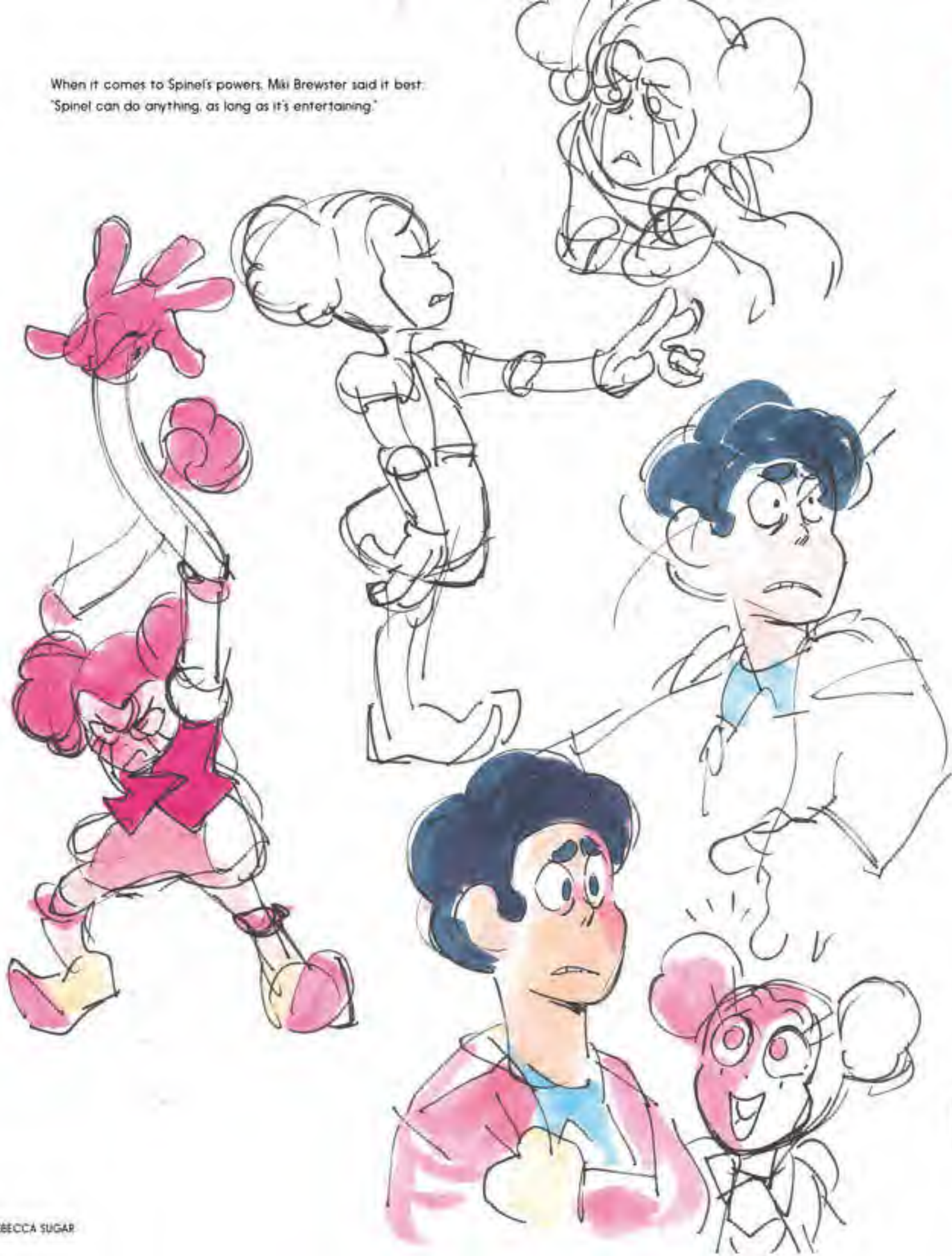


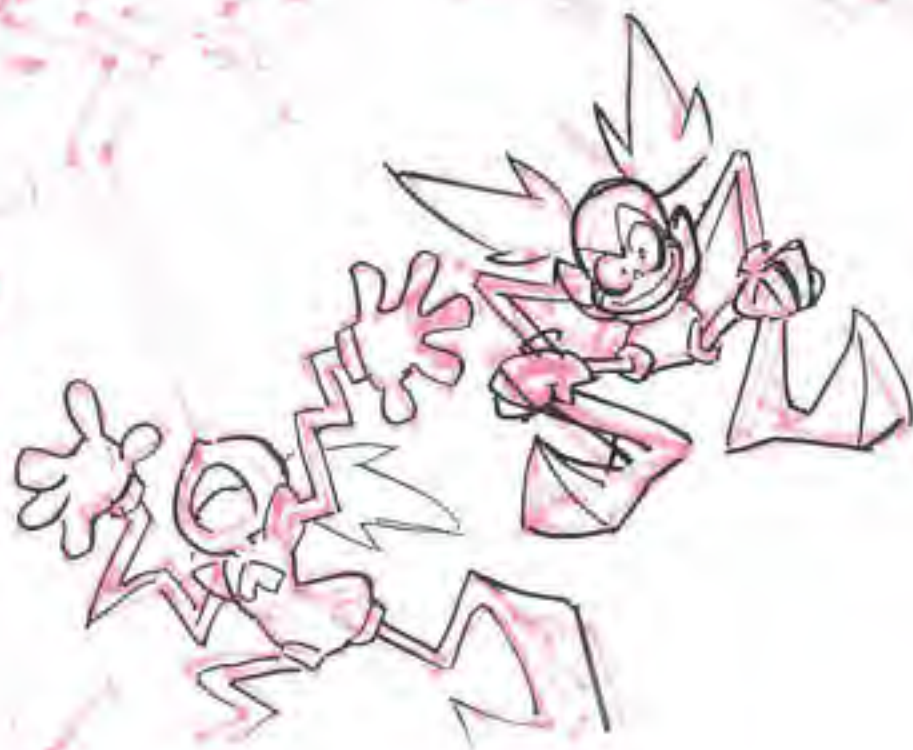
DARK PINK
MOVES
TO
FACE
Red
w/
EMBARRASSMENT

When I'm inventing new characters, I tend to start out with more realistic proportions. From there I'll push them more and more cartoony until they feel on-show. These early concept drawings are from a sketchbook I had with me while traveling to write the demo songs for the movie. We had already brainstormed the heart-head Spinel in *Topanga*—from there I started working on this bun-hair theory. The eyelashes versus running mascara idea actually predates the right-side-up vs upside-down heart, which dawned on me about a month later.



When it comes to Spinel's powers, Miki Brewster said it best:
"Spinel can do anything, as long as it's entertaining."









A DOLL
DESIGNED
FOR
FRIENDSHIP
FUN & GAMES!
OF A DIFFERENT
ERA — HOKEY,
CHARMING,
WEIRD...

SUPER
GULLIBLE &
TRUSTING



INCREDIBLY
LOYAL.
CONSTANT
ENTERTAINMENT
MACHINE!

your
new
best friend
SPINEL!



But I'm fascinated by animation from the 30s, especially Grim Natwick's Betty Boop animation, and the classic Ub Iwerks click-track bounce. Like those old cartoons, Spinel is designed to entertain; there are aspects of her that are lovable, adorable, inscrutable, and fun, but she's also insensitive, obtuse, and problematic.



MANIC!

YOUR NEW
WORST ENEMY
SPINEL

DEPRESSIVE

NO
TRUST
NO
LOVE



In terms of cartoon semiotics, Spinel is so exciting to me, I have a complicated relationship with old cartoons. I'm obsessed with animation history but I can't stand nostalgia. If I were to go back in time, I wouldn't be able to do this work. Even five years ago we couldn't tell the stories we've fought to be able to tell now.



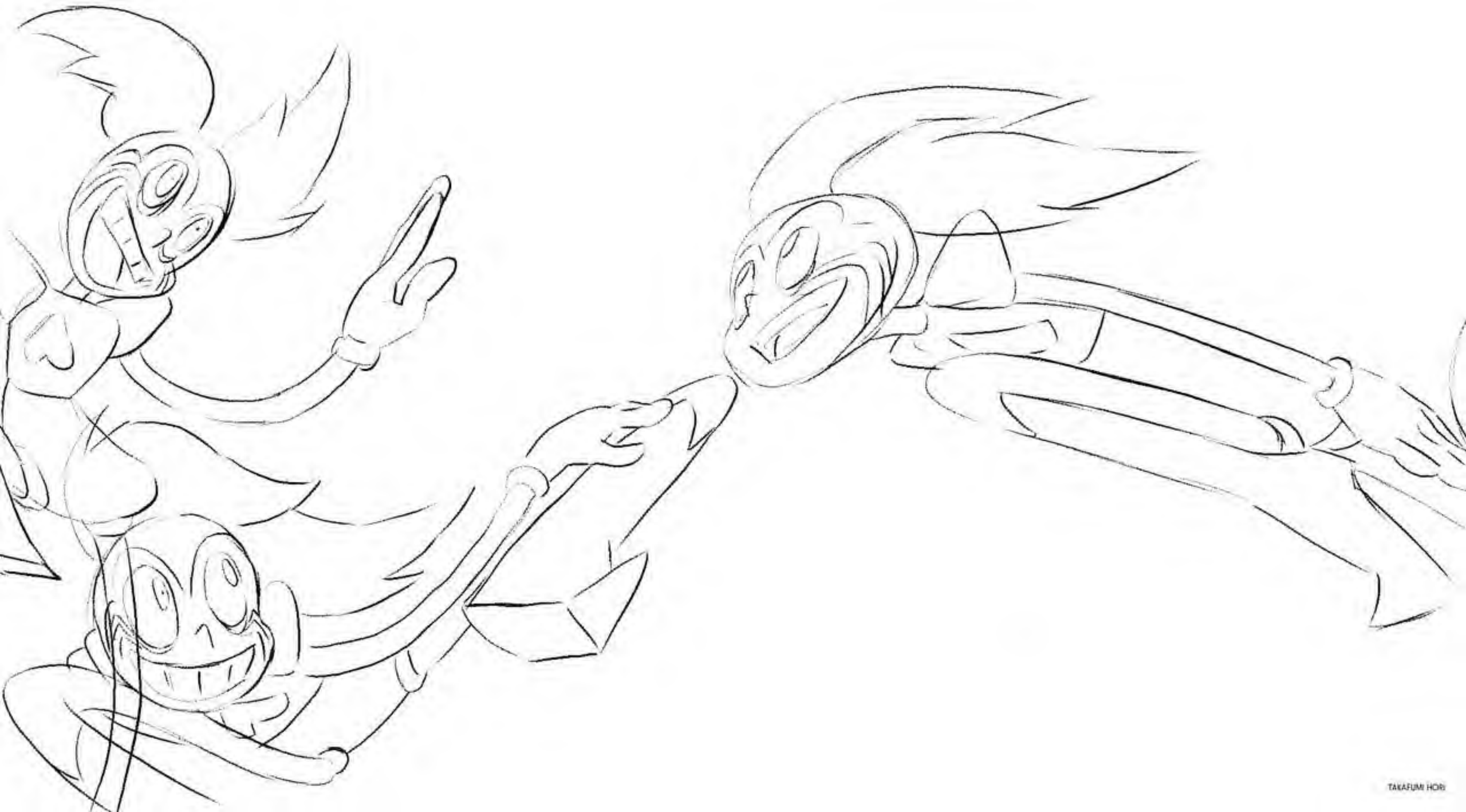
TAKAFUMI HORI / 堀剛史:

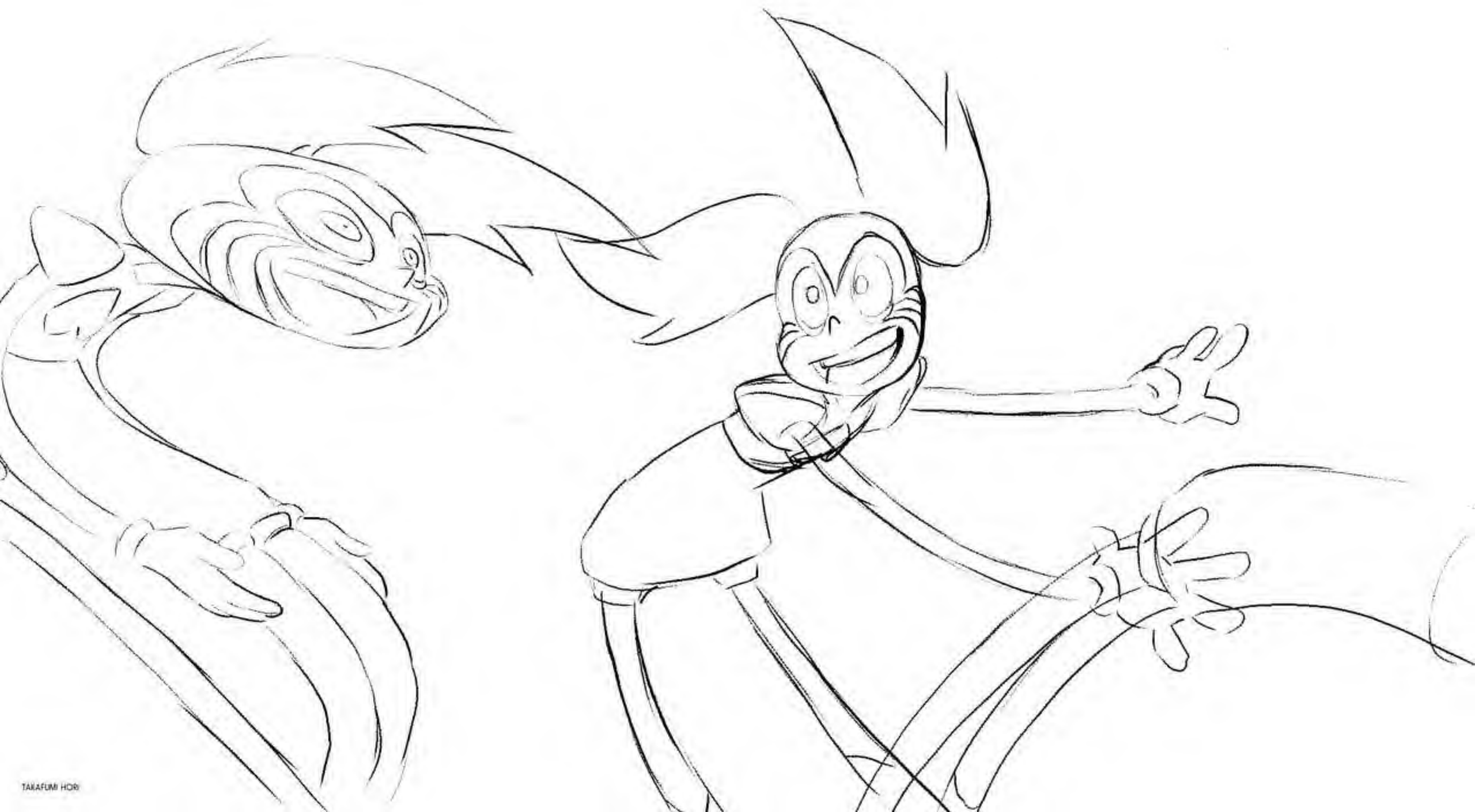
Spinel is an amusing Gem with a tinge of madness. She attacks with a fierce, Grim Reaper-like scythe, but its slash creates heart-shaped slot machine trails when she swings it. As an animator, I had so much fun drawing her—a creepy Gem with both fun and scary sides!

Her rubber-hose limbs and wild movements remind me of classic cartoons. This was one of the many reasons I enjoyed drawing her so much. Ideas for the action scenes came from Miki Brewster's storyboards. I really admire her great drawings and rich imagination!

スピネルは陽気だけど狂気を帯びたジェム。死神のような恐ろしい鎌で攻撃してきますが、その刃先の残像はハートの形だったり、鎌を振り回すとスロットマシンのようになってたりと、楽しさと怖さが同居した不気味なキャラクターで、アニメーターとしては描いてとても楽しかったです！

ゴムホースのような手足や多彩なアクションは昔のカートゥーンアニメーションを彷彿とさせ、それも描いて楽しかった理由の一つ。アクションのアイデアはストーリーボードを担当したミキ・ブリュースターに拠るものが多く、ミキさんが描いた多くのドローイングと豊かな発想にただただ感服しました！





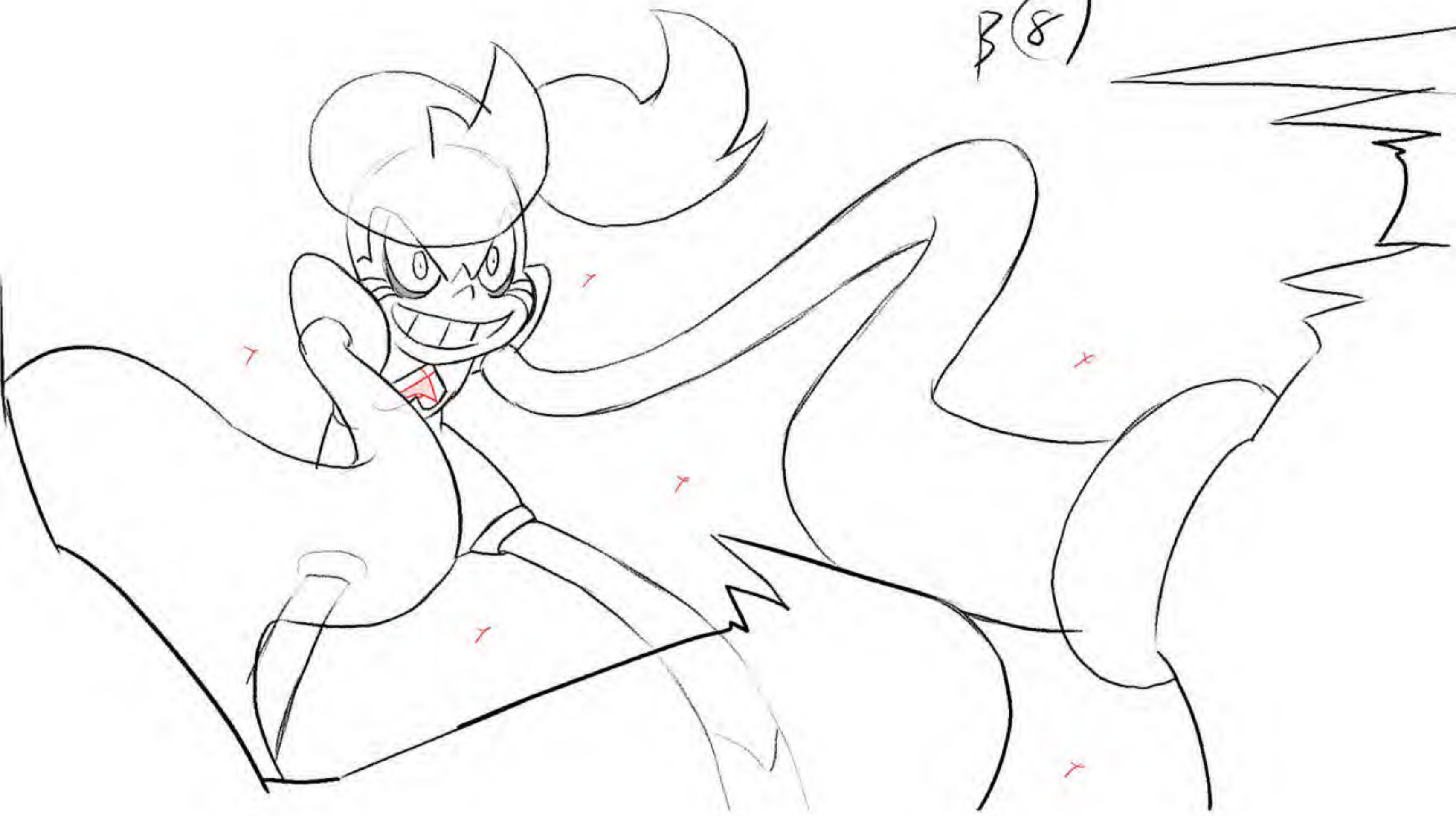


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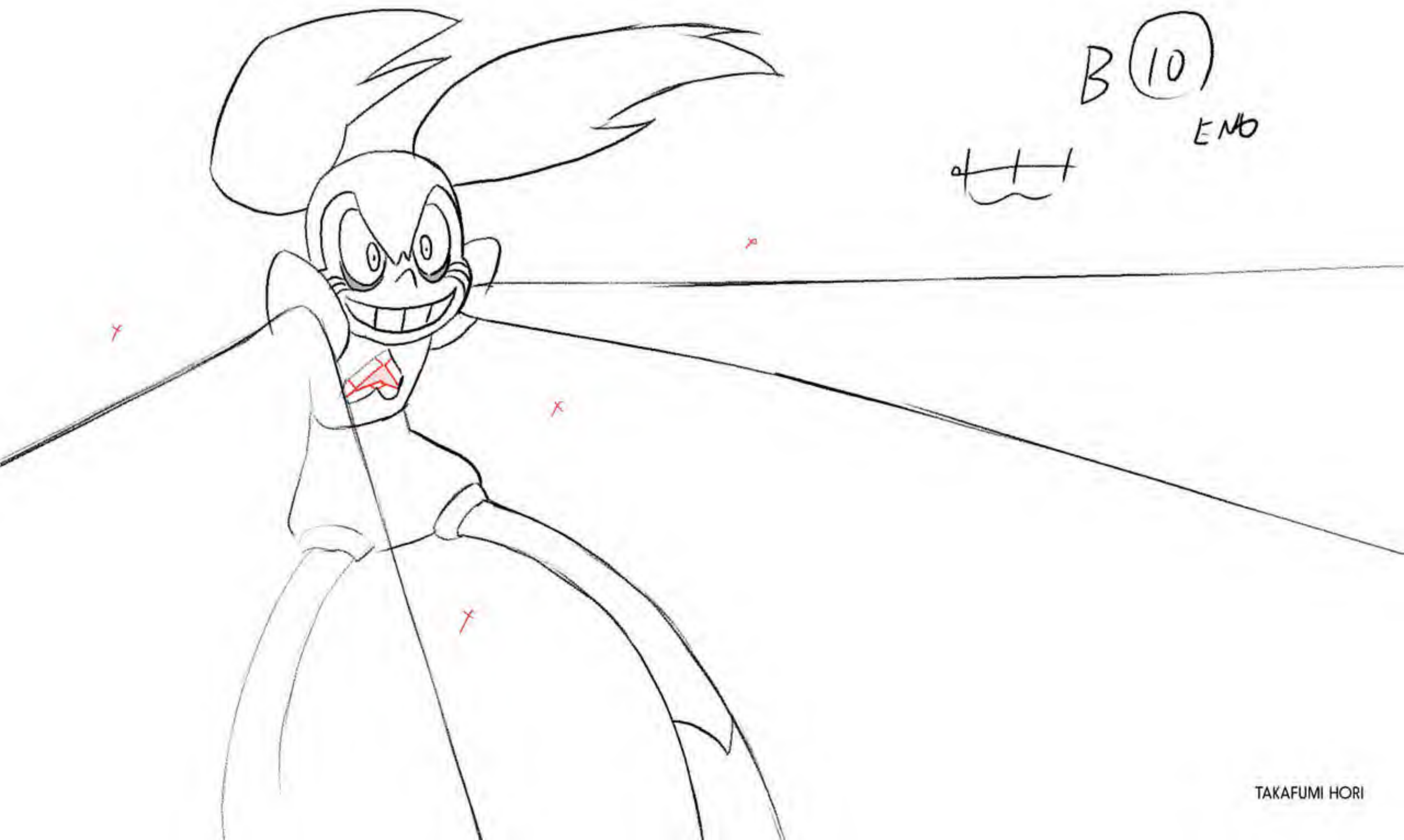
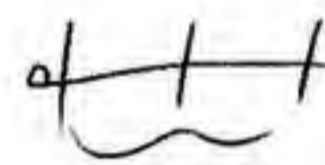
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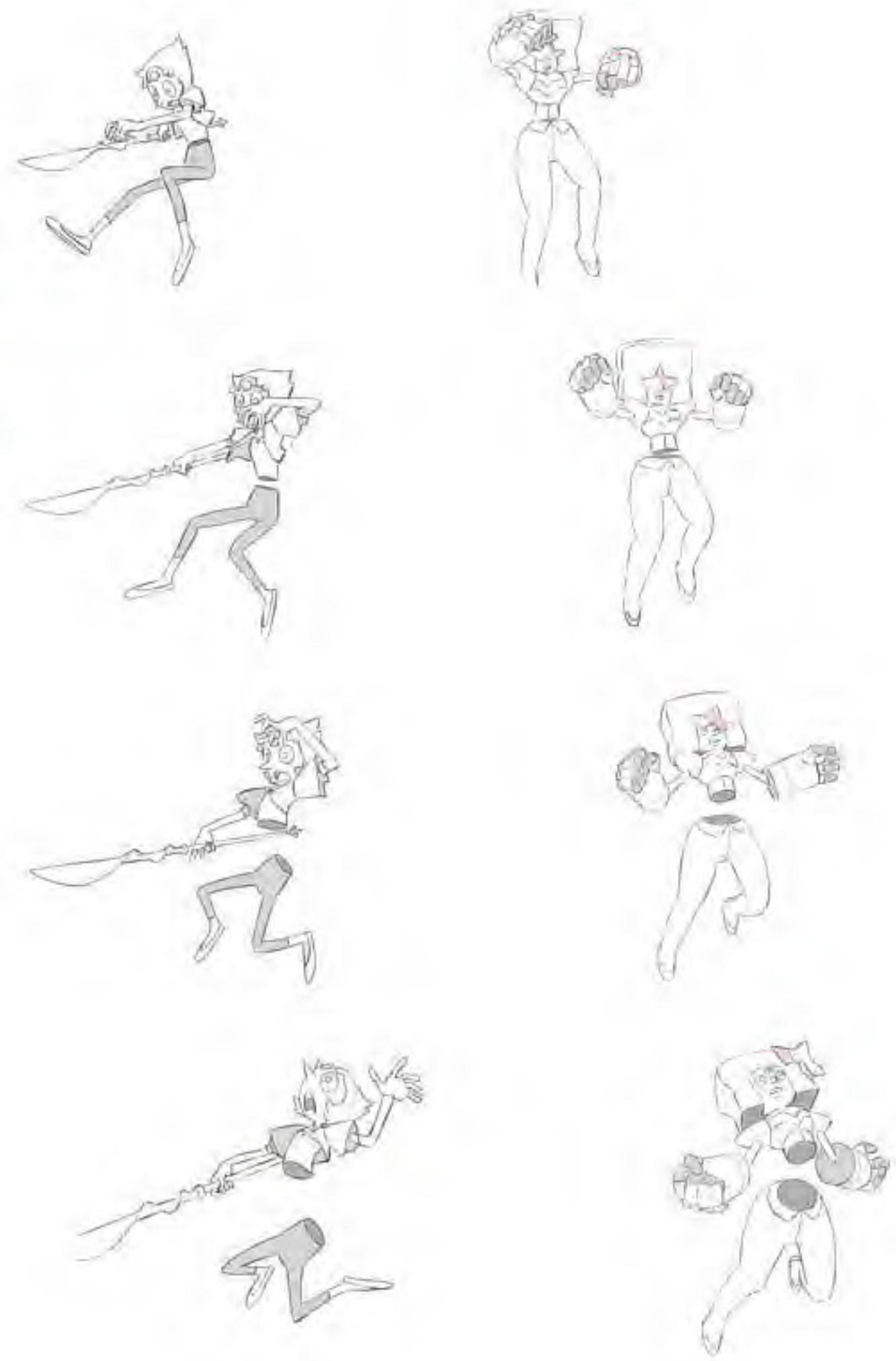
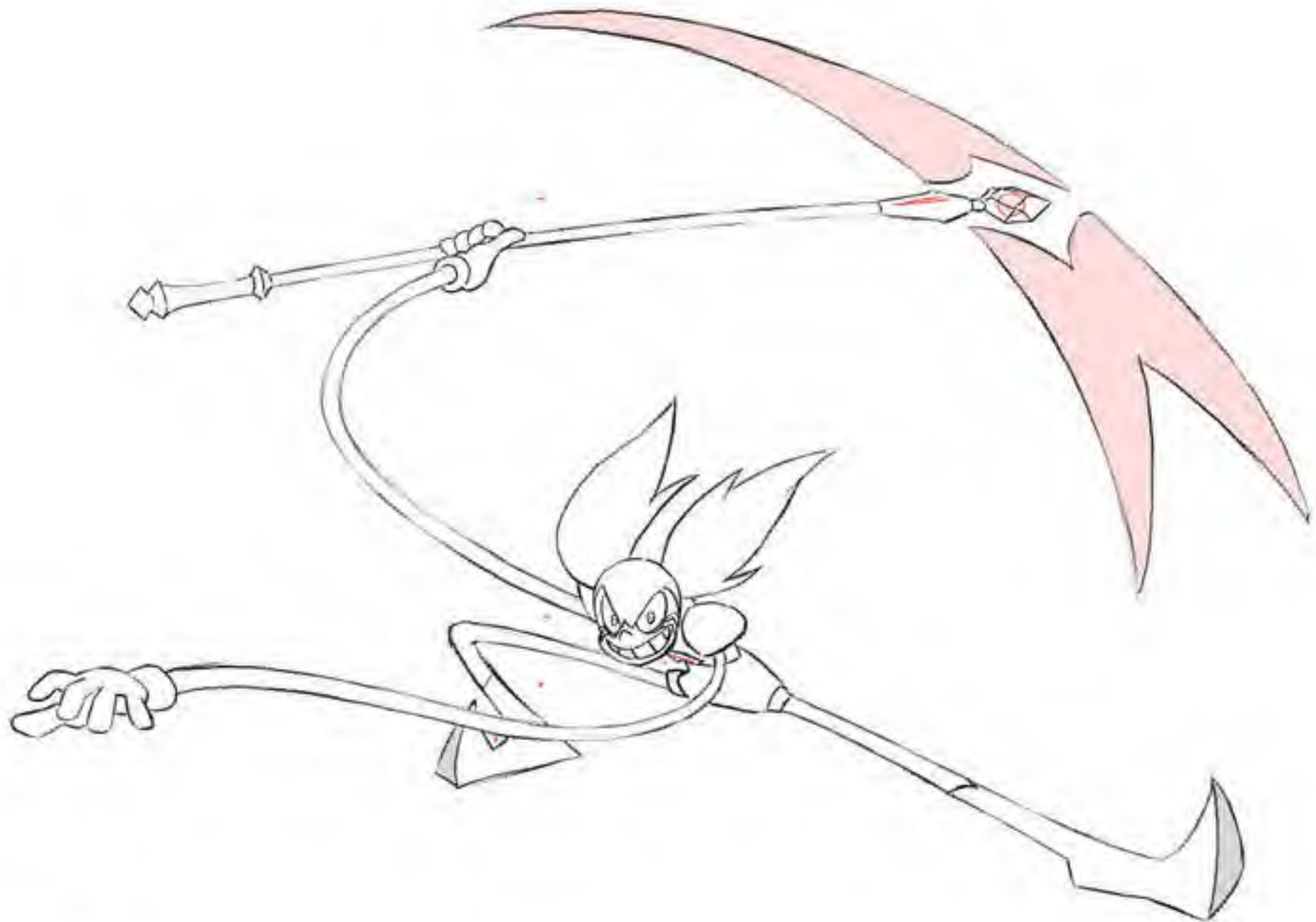
B(8)



B(10)

END







A(2)



A(3)



A(4)



A(5)



A(6)



A(7)



A(8)



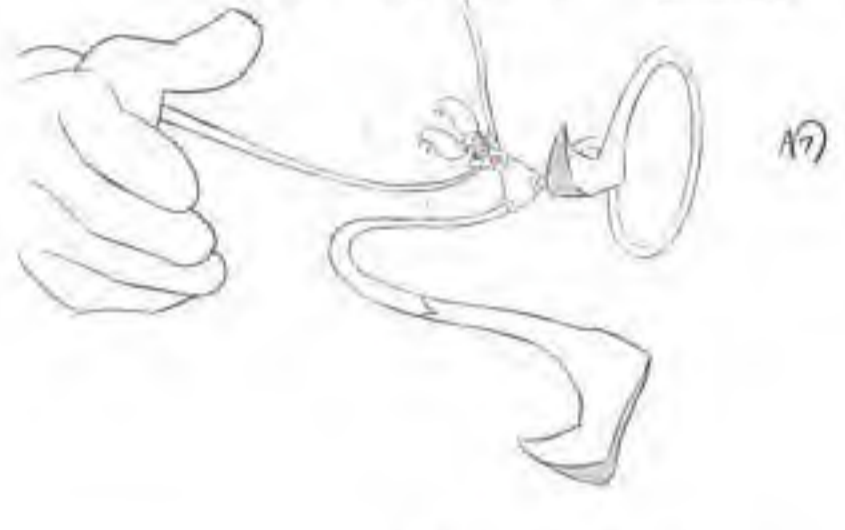
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A(10)



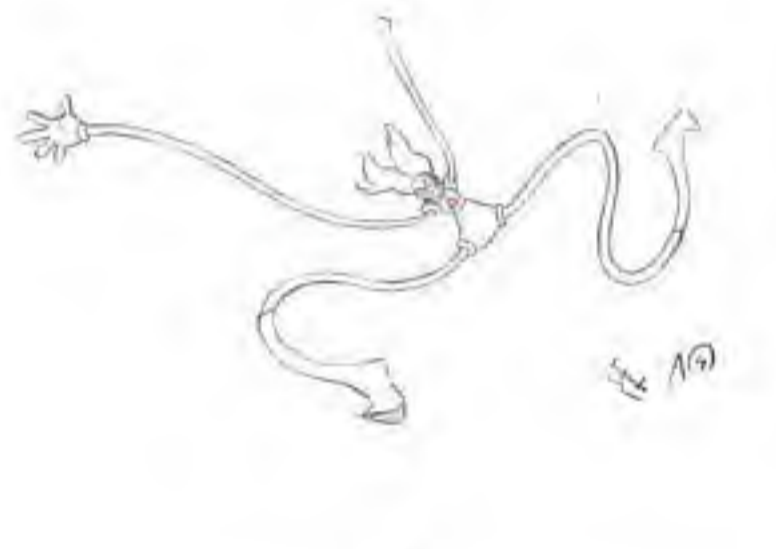
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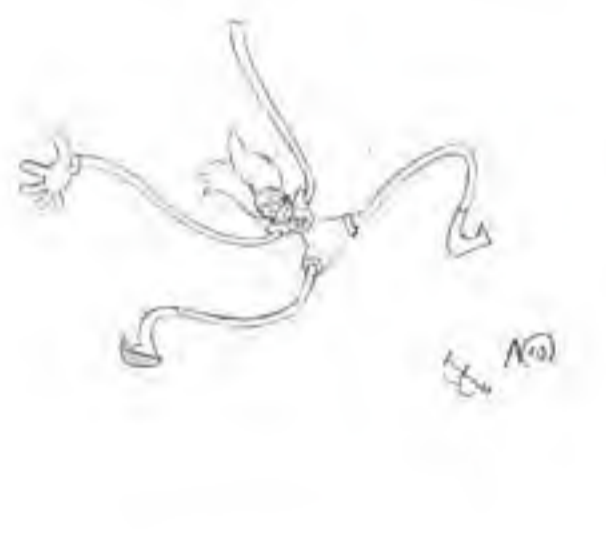
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A(13)



A(14)



A(15)



A(16)



A(17)



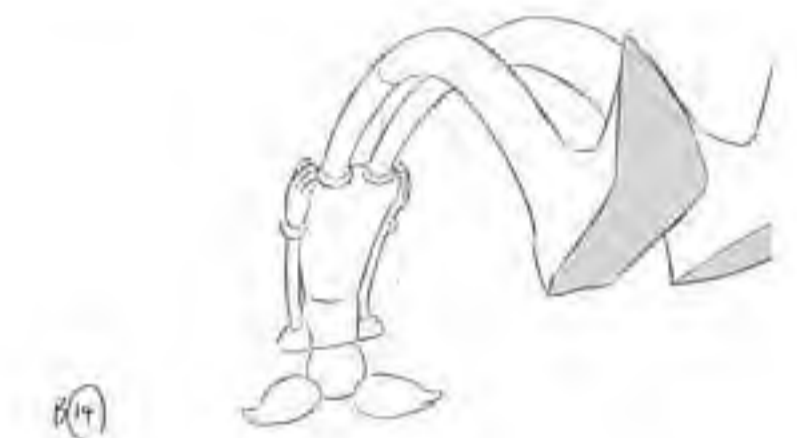
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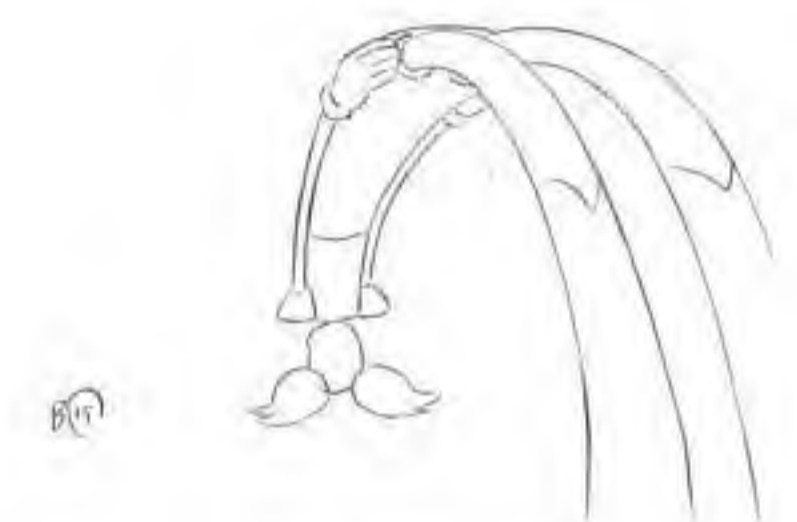
B(2)



B(3)



B(4)



B(5)



B(6)



B(7)

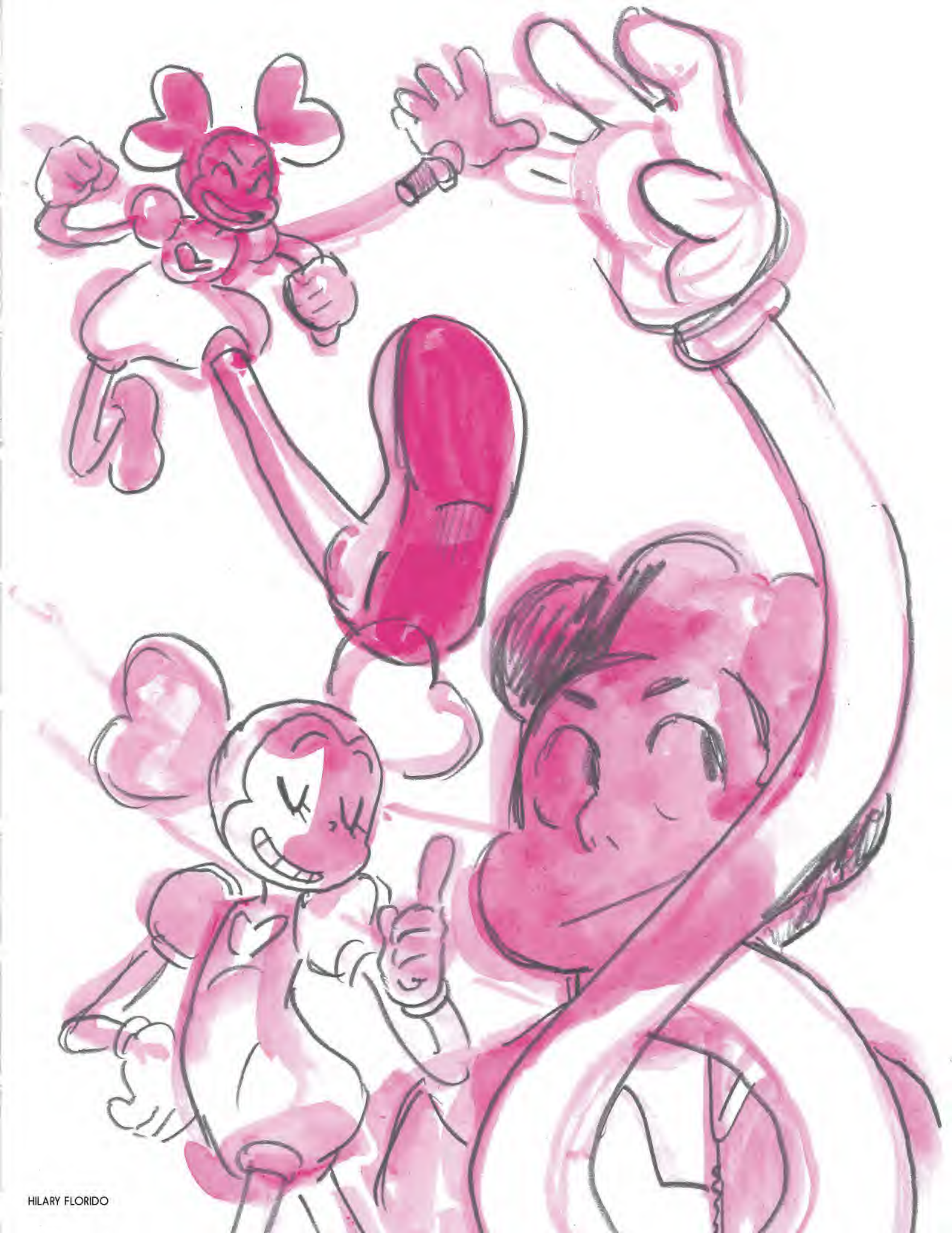


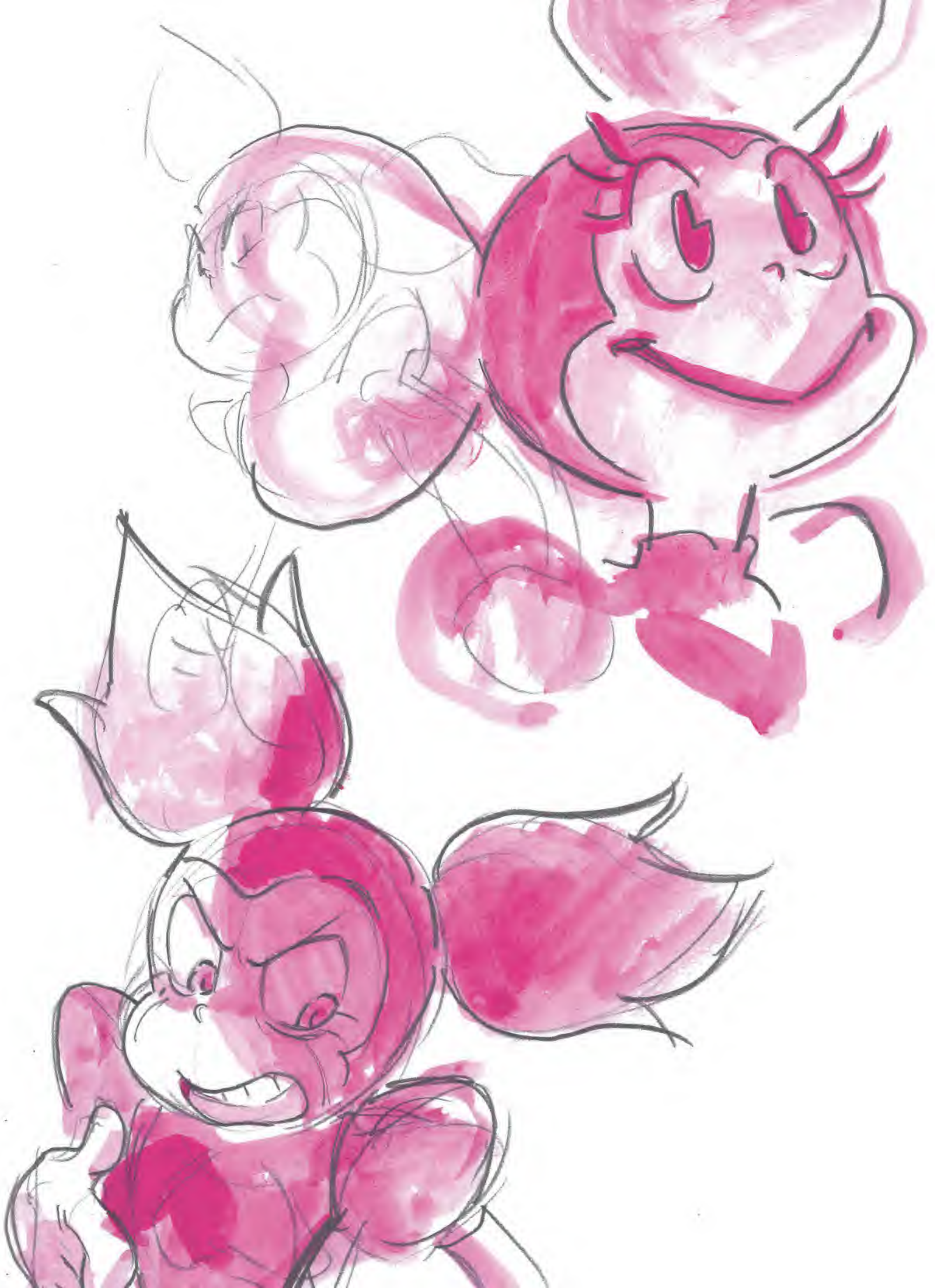
B(8)



Handwritten signature or initials.

A(5)
LMO

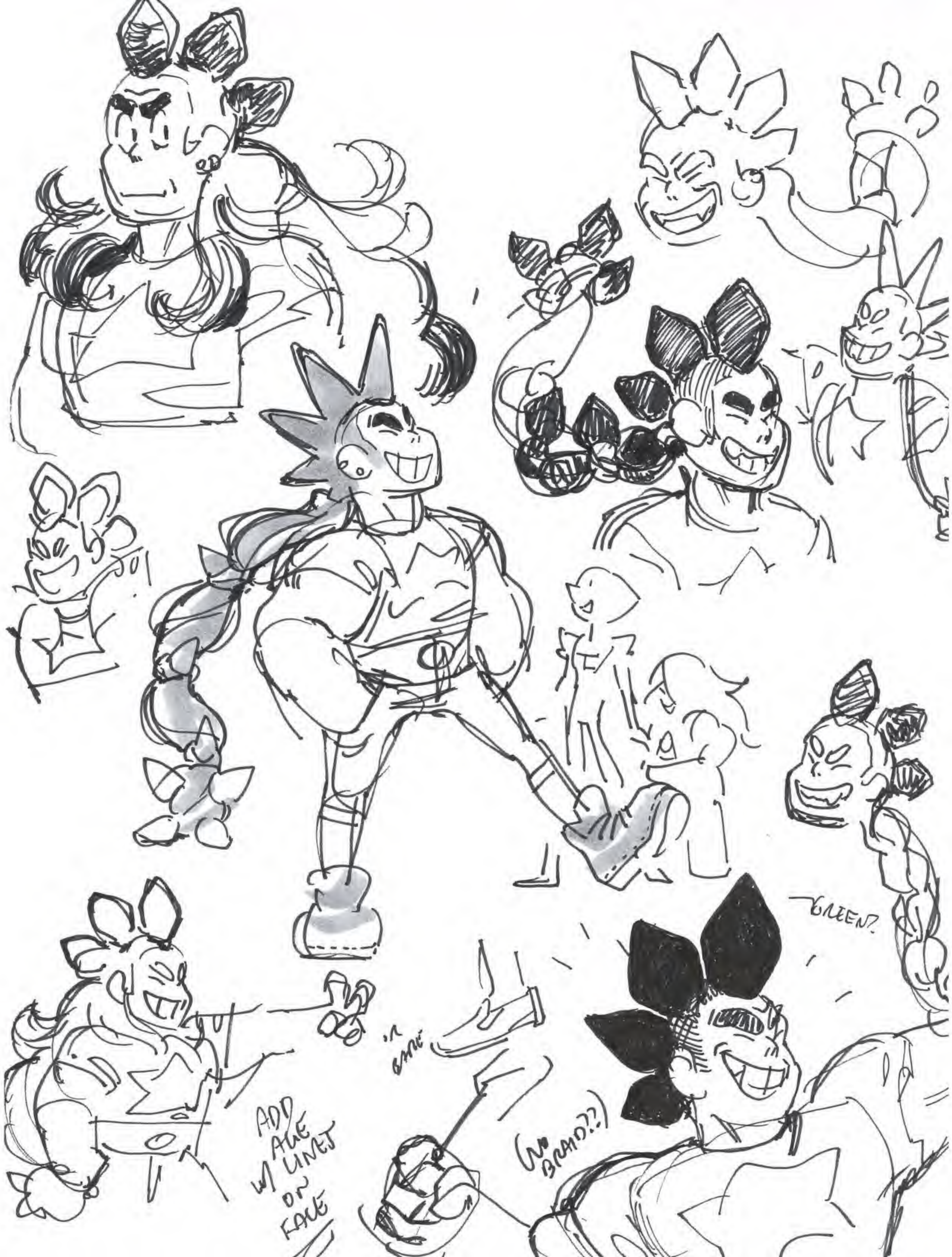




**REBECCA SUGAR:**

Greg's infinite well of love and support, Steven's power, courage, and kindness, their Universe charm, and the incredible strength of their relationship creates an indomitable rock star, so uplifting that he can literally make you fly—STEG MULTIVERSE.

In early sketches I wanted to work a stegosaurus vibe into Steg's look, but it didn't feel right to lose the long, free-flowing hair that Greg brings to the table, so we arrived at a "long in the back" pompadour. The pomp had been established for Steven earlier in the series with "Steven and the Stevens," and I liked the thought of bringing some of Greg's hair volume up to the top and front, and working in big, round, Steven-style curls. Paul Villeco really tied down the design and brought this character to life while storyboarding this sequence!

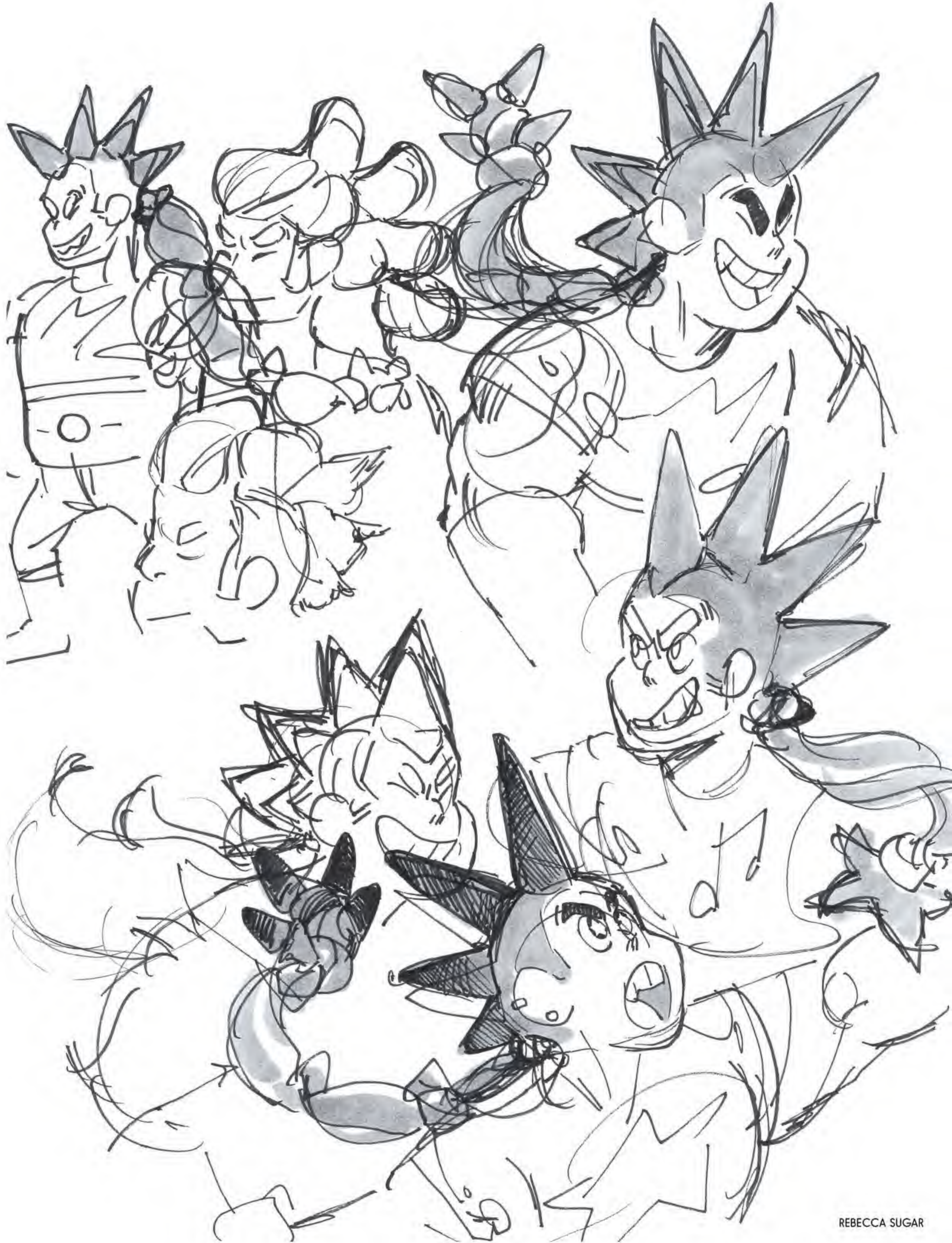


ADD AGE ON LINE
ON FACE

OR ONE

(NO BRAND??)

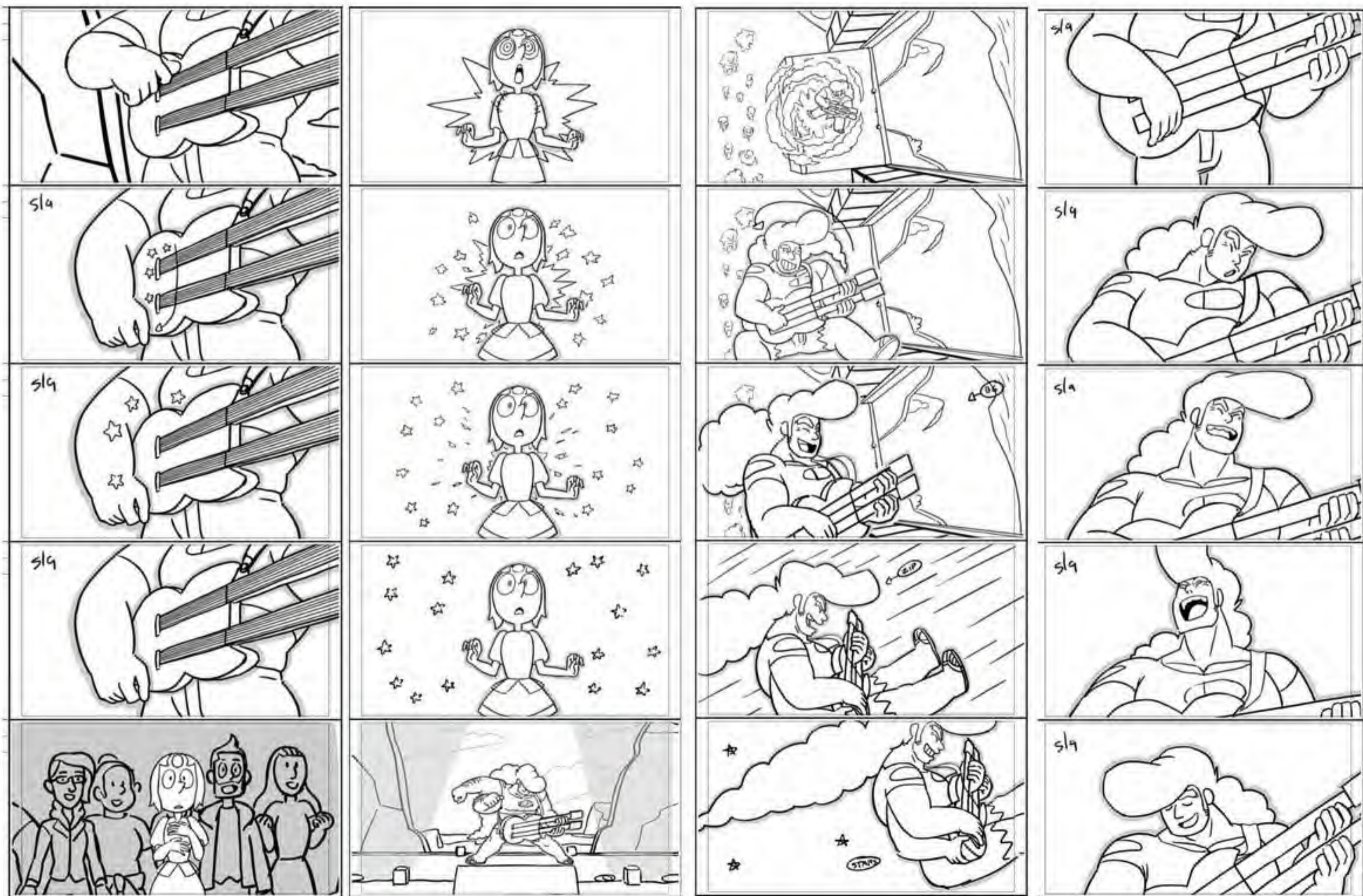
GREEN?

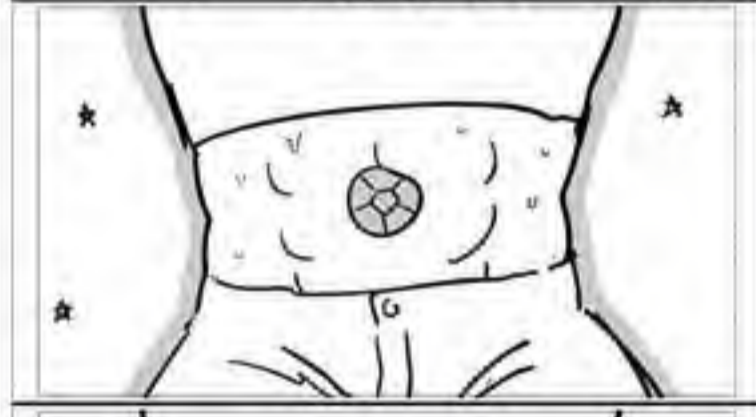
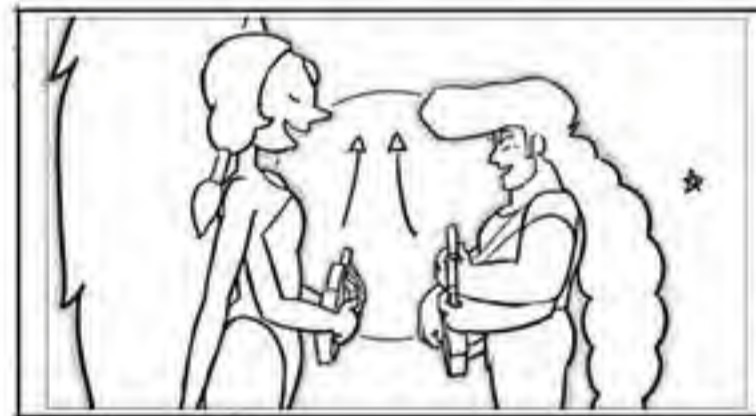
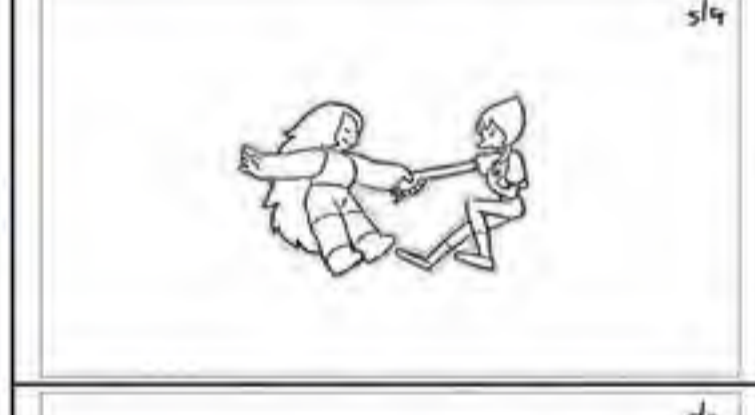
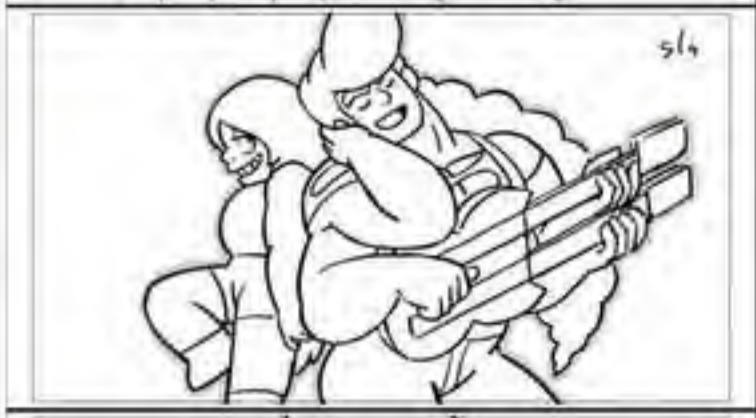




X
Two
DARK
SEARCH

Uran's
Feet?







3 STRINGS PER NECK
IN DISTANCE,
IF NOT STRUMMING

- 1- MEMORY IF SPIN BEING INSTRUCTED BY PO
PO MOUTHS 'THIS'LL BE SO MUCH FUN!' - SMILES
- 2- SPIN GOES FROM MESMERIZED TO OVERJOYED
MIRRORING EACH OTHER?
SPIN MAKES A BIG SHOW OF FOLLOWING
ORDERS - PLAYFUL
- 3- SPIN HAPPILY IN PLACE, SEE PO WALK TO
WARP PAD
4. PO WARPS OUT
- 5 - → CHECK IN WITH S + REALSPIN?
↳ AT (2), SPIN NARRATES FEELINGS
SPIN WAITS IN PLACE
WIDE SHOT OF ENDLESS SKY
SPIN KIND OF LAUGHS TO HERSELF, LIKE
'WOON'T THIS BE GREAT? WHAT FUN!'
- 6- STARTS TO DOUBT A LITTLE - VERY SLIGHT
→ DOES TIMELAPSE FTT SOMEWHERE?
SPIN GETTING HAGGARD FOR DOUBTFUL
PART - MORE PATHETIC
→ POSSIBLE 5+6 - WIDE TIMELAPSE
CUT IN FOR WEAR AND DOUBT
7. REALSPIN COMMENTING ON SCENE
- 8- WARP PAD, NO ONE THERE.
- 9- REAL SPIN AND (5) START WALKING
→ POSSIBLE WATER REFLECTION HERE?

- 10 - REAL SPIN ADDRESSES S ?
- 11 - REAL SPIN AND S TURN AT MEMORY OF TRANSMISSION
SPIN NOTICES FROM HIDING SPOT
- 12 - REPLAY OF TRANSMISSION ON SCREEN
SPIN FINALLY STANDS AND GOES TOWARD TRANSMISSION IN SHOCK.
- 13 - REAL SPIN NARRATES, S WATCHES SYMPATHETICALLY
- 14 - CHECK IN WITH SPIN
 MAYBE SHOW CHANGE IN ~~DEMENTIA~~ BEHAVIOR
- 15 - SPIN DISAPPEARS, LEAVING ONLY REAL SPIN AND S
- OR CUT TO REVEAL REAL SPIN + S ALONE
 CLOSE UP ON S REACHING FOR REAL SPIN
 STOPS SHORT
 REVEAL REAL SPIN TURNS OVER SHOULDER
VILLAIN SPIN

KAT MORRIS:

When I heard the "Drift Away" demo I saw Spinel wandering the garden, searching for herself as Steven followed silently behind. She looked lost in a dream, remembering her past bit by bit, but with new insight that made it painful and humiliating. Spinel's character is so much about duality, I wanted to show her past and present selves existing at once and blur the lines of where one ended and the other began.

[Spinel]

1 "Here in the garden
Let's play a game,
I'll show you how it's done.
Here in the garden
Stand very still
This'll be so much fun."

2 And then she smiled!
That's what I'm after!
The smile in her eyes
The sound of her laughter,

3 Happy to listen,
Happy to play,
Happily watching her

4 Drift away.

5 Happily waiting,
All on my own,
Under the endless sky,
Counting the seconds
Standing alone
As thousands of years go by.

6 Happily wondering,
Night after night,
Is this how this works?
Am I doing it right?

7 Happy to listen,
Happy to stay,
Happily watching her

8 Drift away.

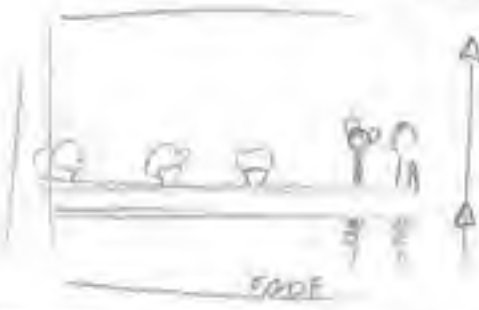
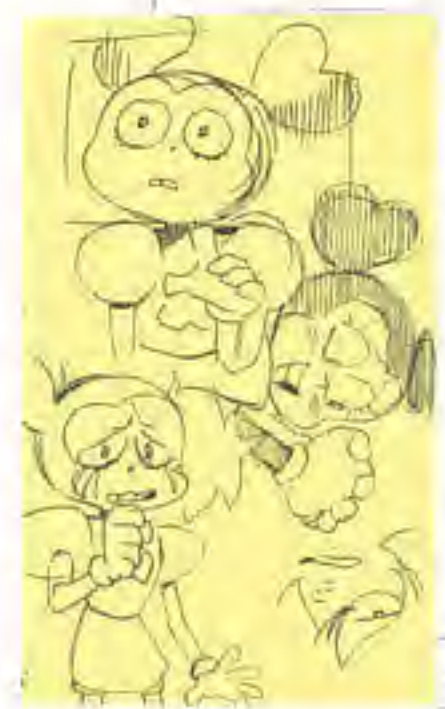
9 You keep on turning pages,
For people who don't care,
People who don't care
About you.

10 And still it takes you ages,
To see that no one's there,
See that no one's there,
See that no one's there,
Everyone's gone on without you.

11 Finally something,
Finally news,
About how the story ends.

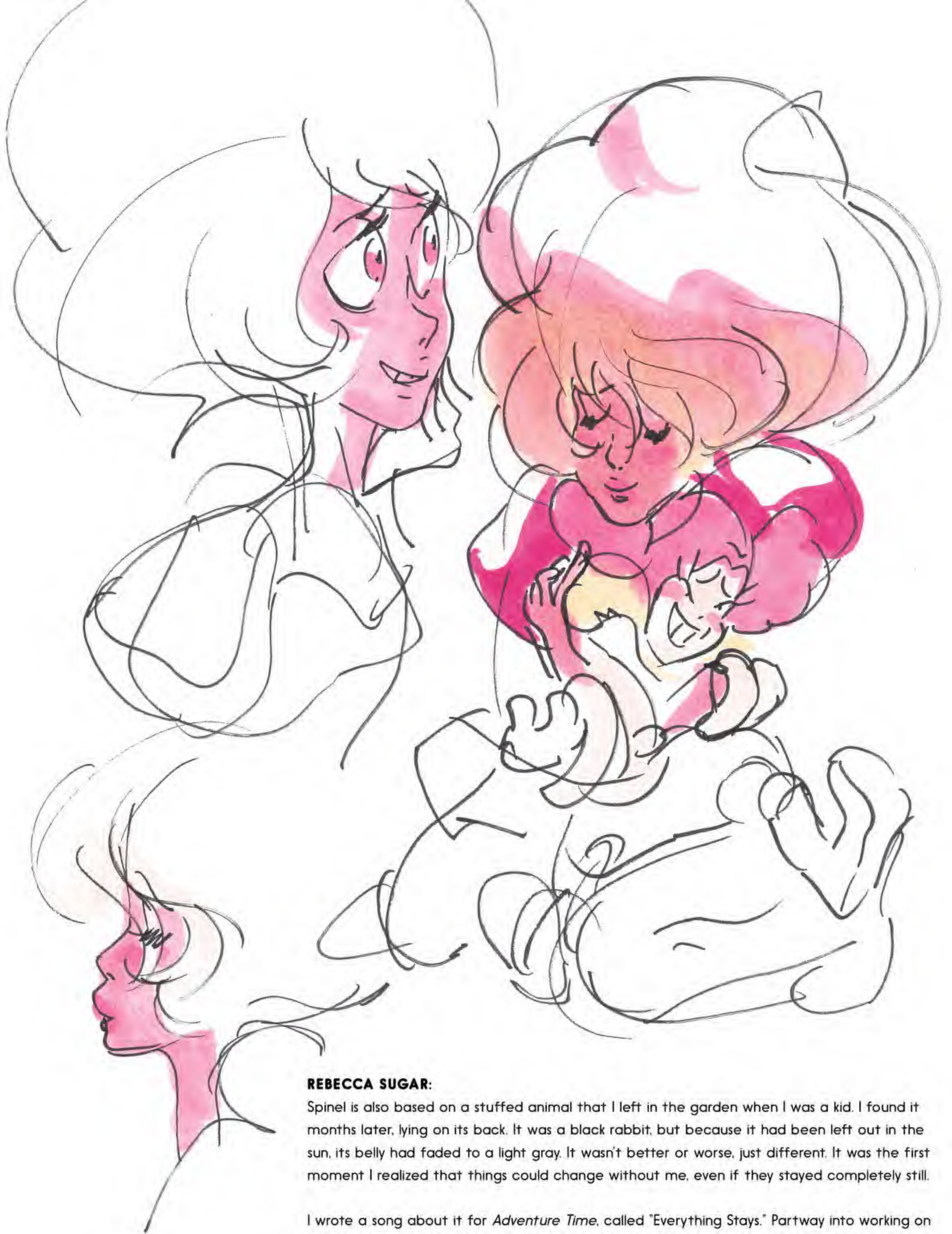
12 She doesn't exist now
Survived by her son
And all of her brand new friends.





دانشگاه هنر
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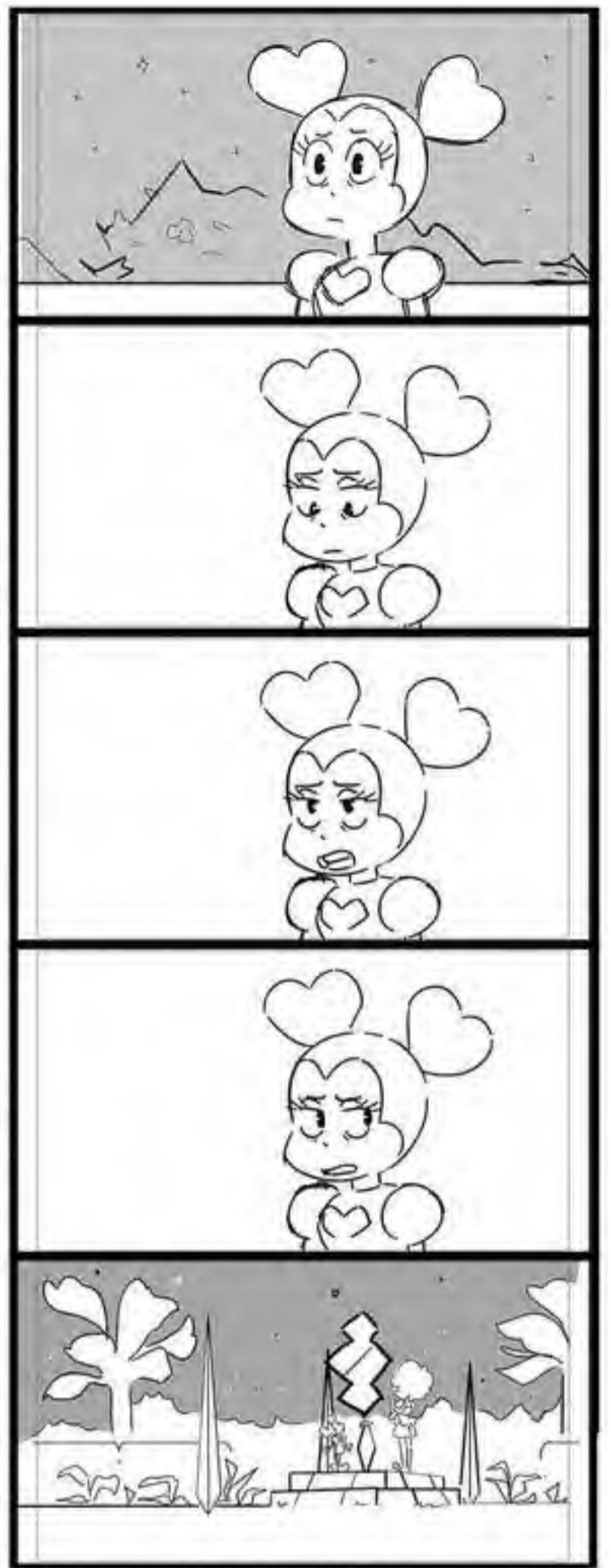
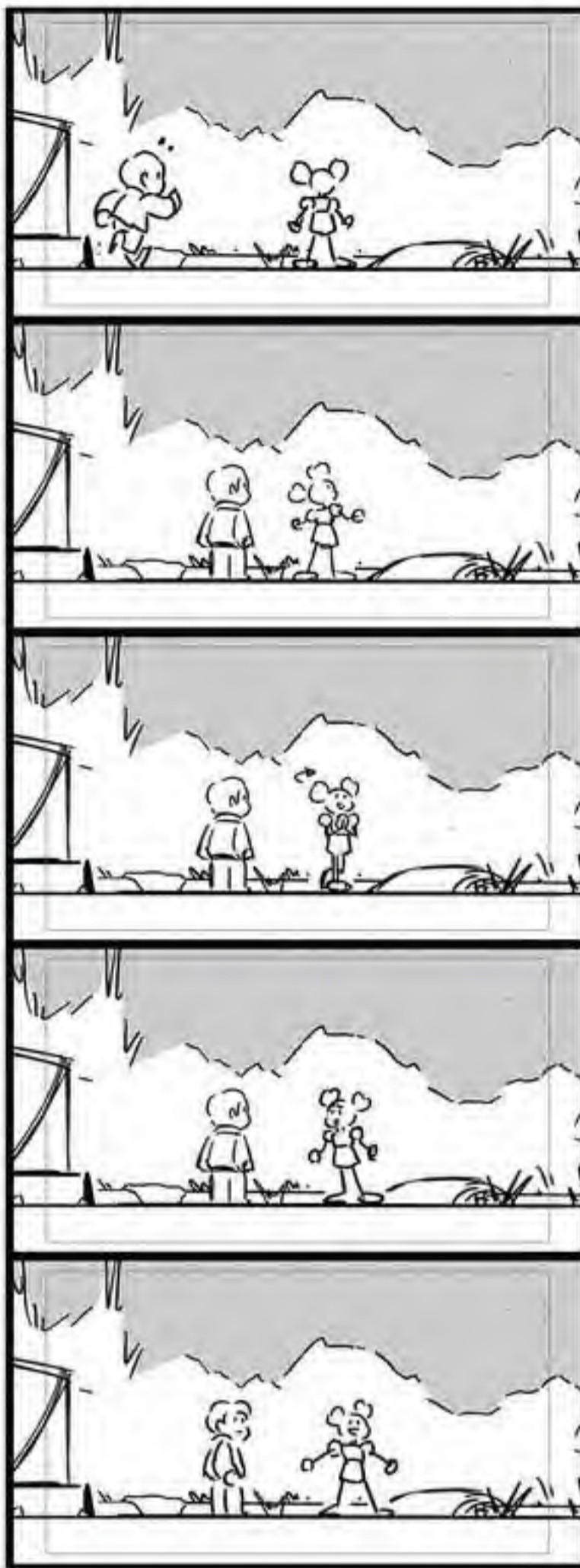
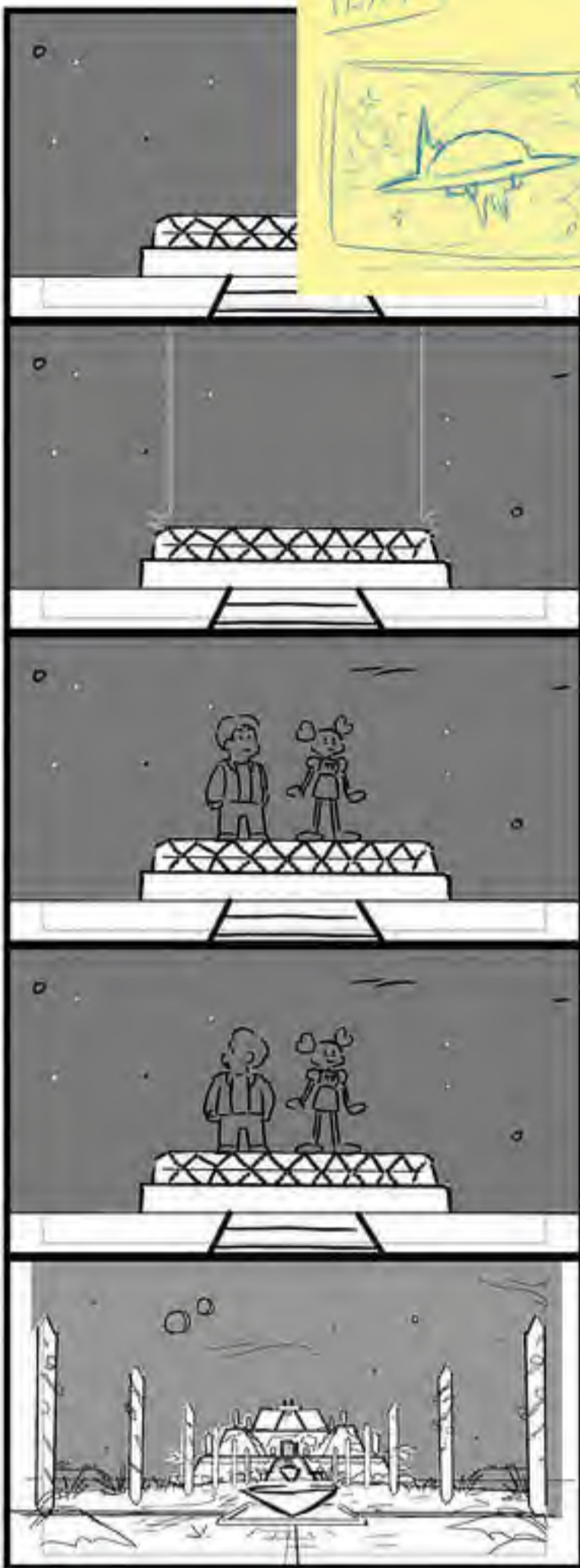
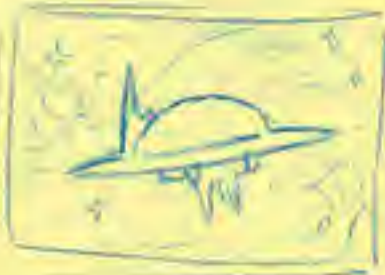
REBECCA SUGAR:

Spinel is also based on a stuffed animal that I left in the garden when I was a kid. I found it months later, lying on its back. It was a black rabbit, but because it had been left out in the sun, its belly had faded to a light gray. It wasn't better or worse, just different. It was the first moment I realized that things could change without me, even if they stayed completely still.

I wrote a song about it for *Adventure Time*, called "Everything Stays." Partway into working on the movie, while drawing Spinel, it suddenly hit me that I was writing about this toy again. I suppose I still feel guilty for being so careless with something I thought I loved so much.

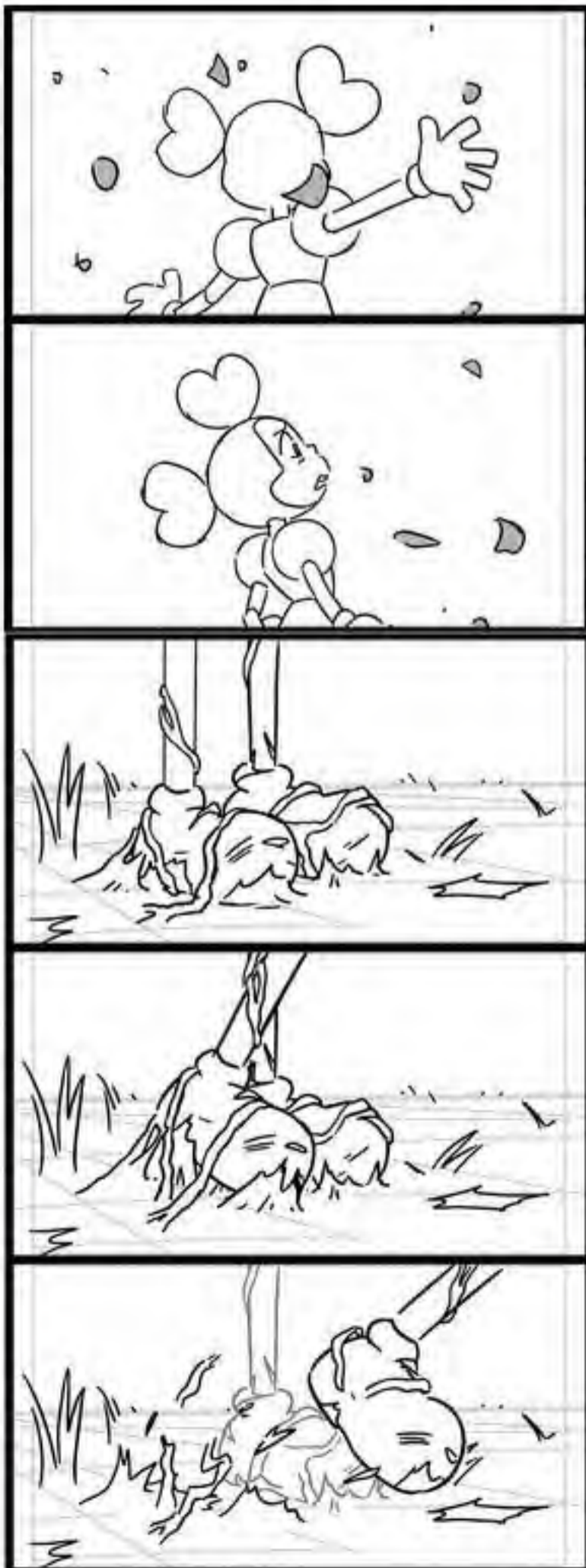
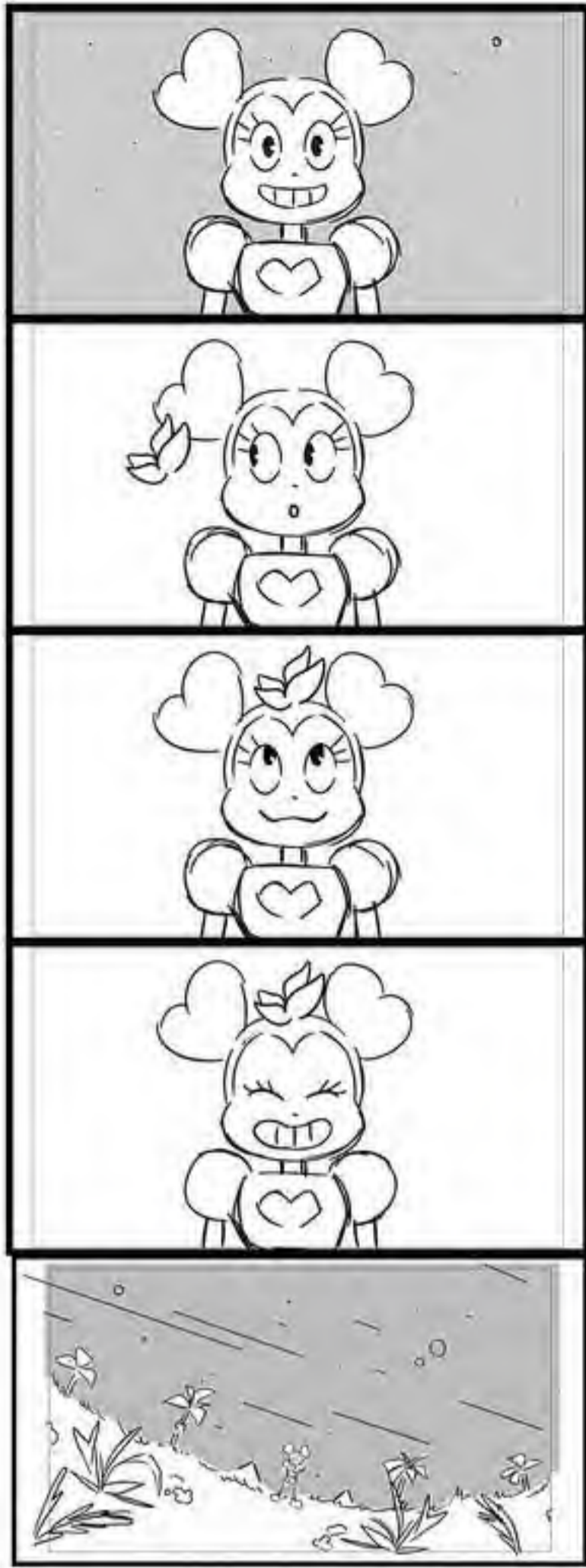


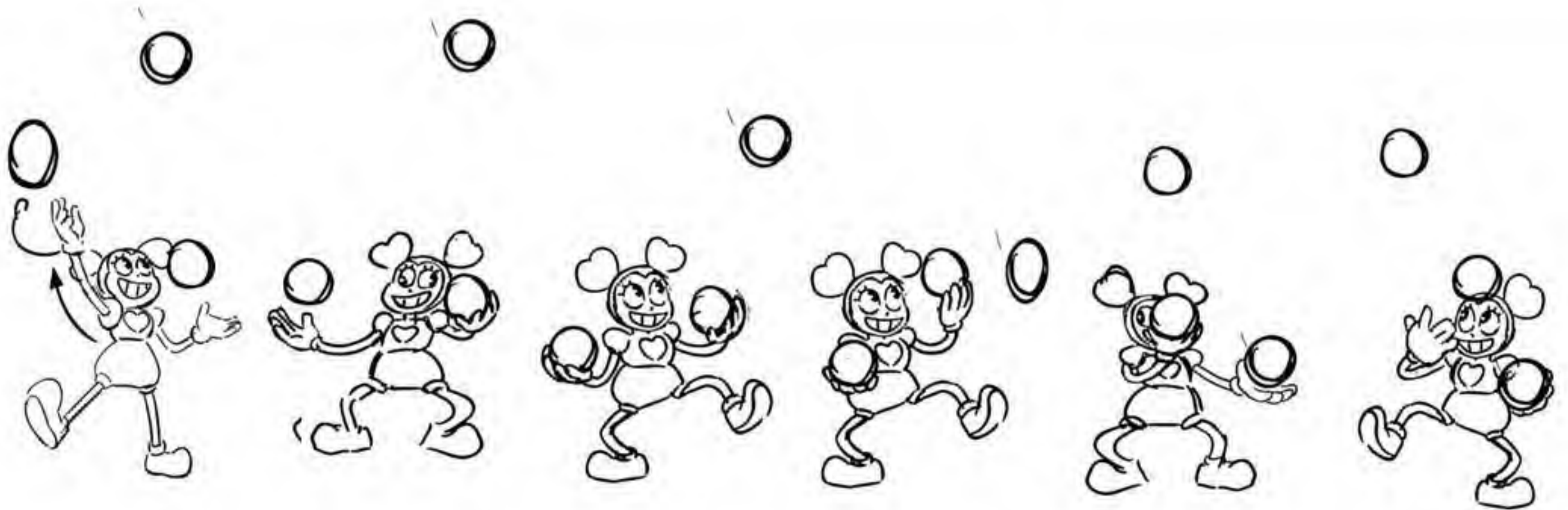
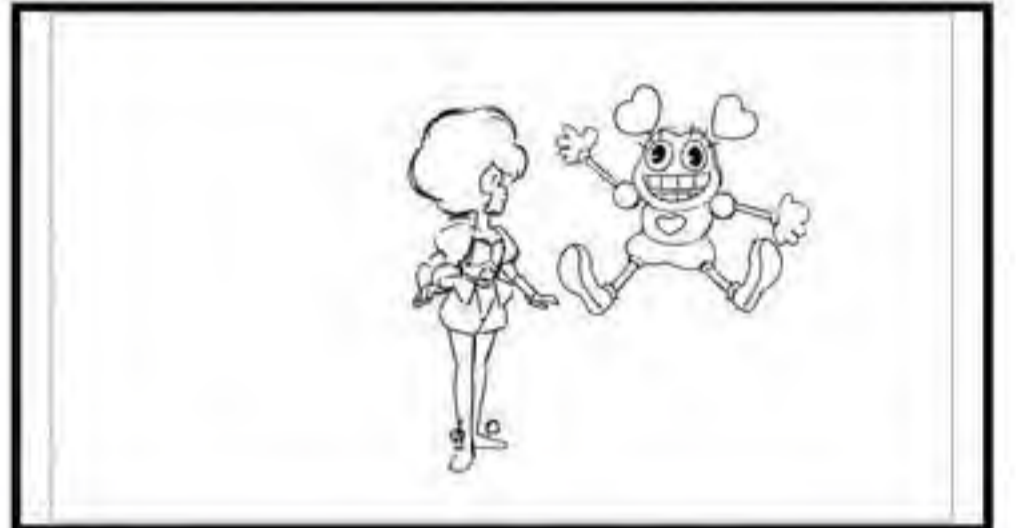
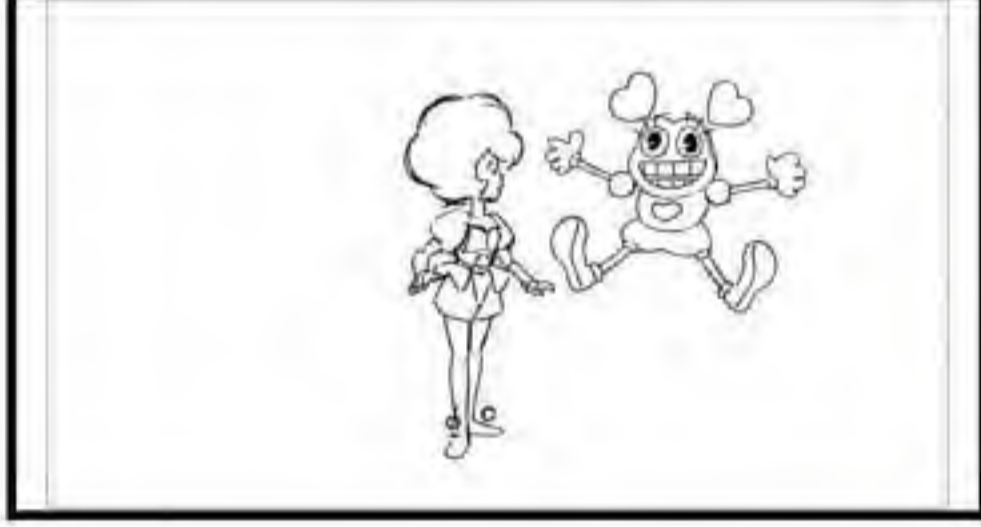
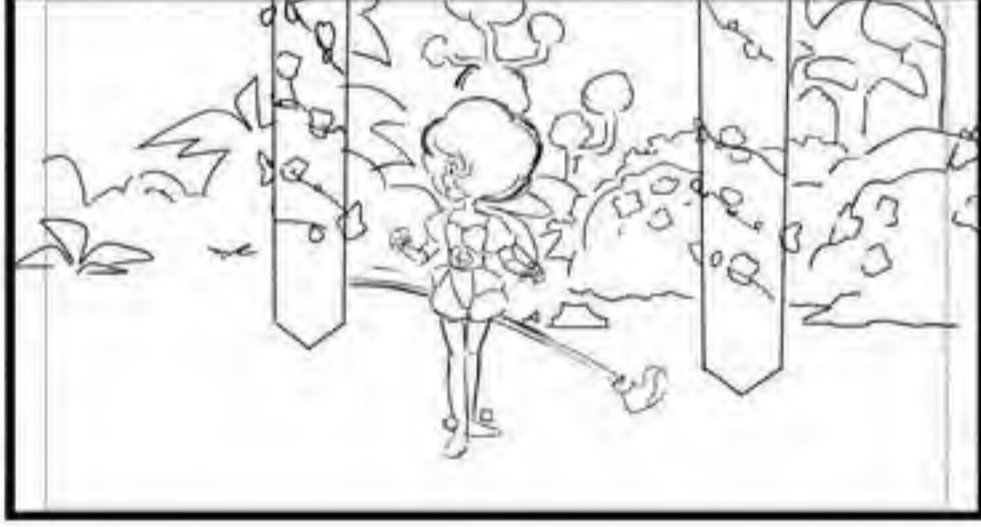
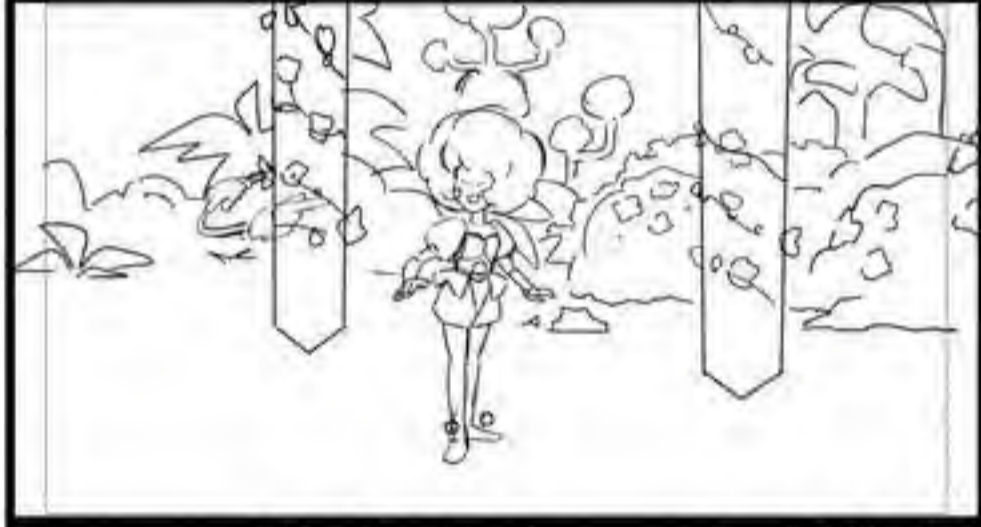
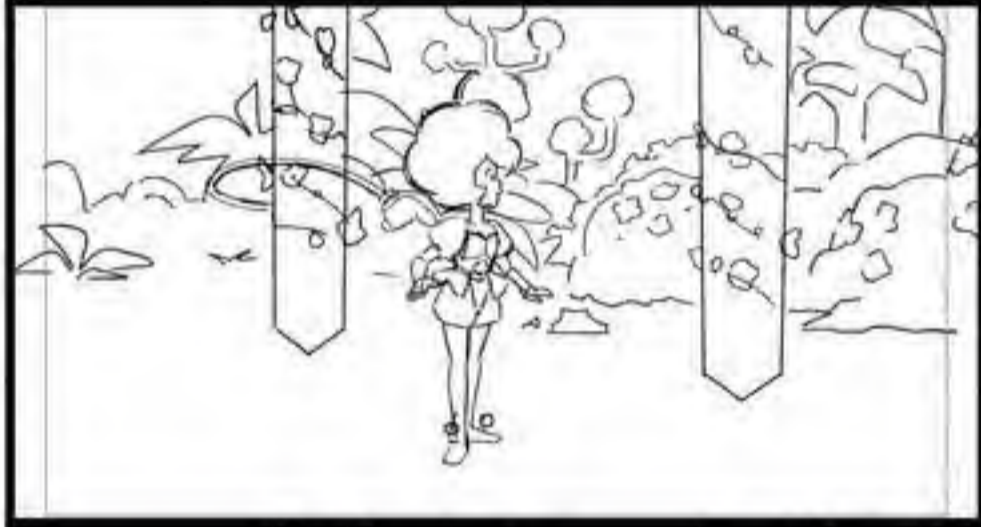
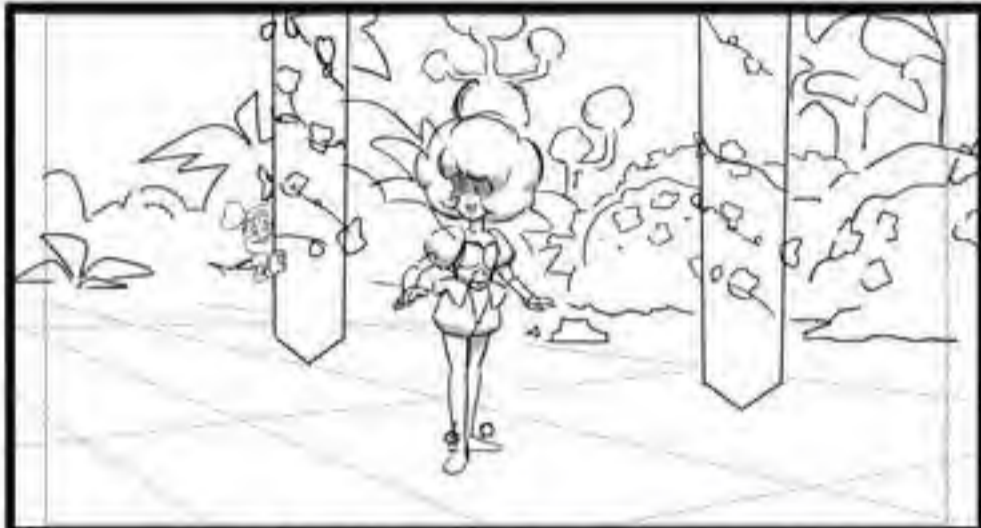
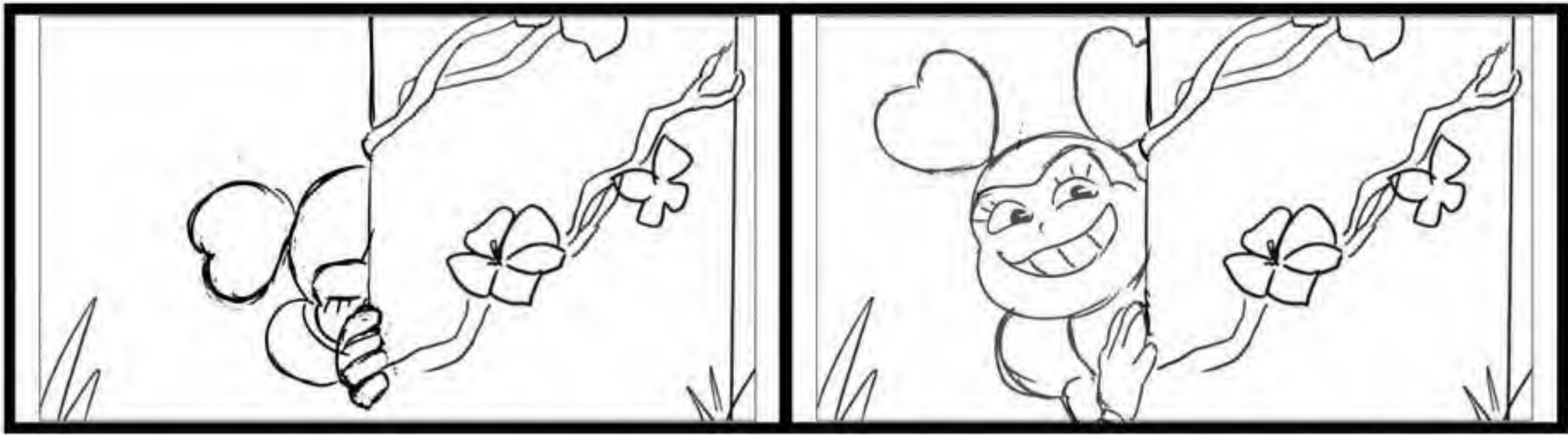
TEXT

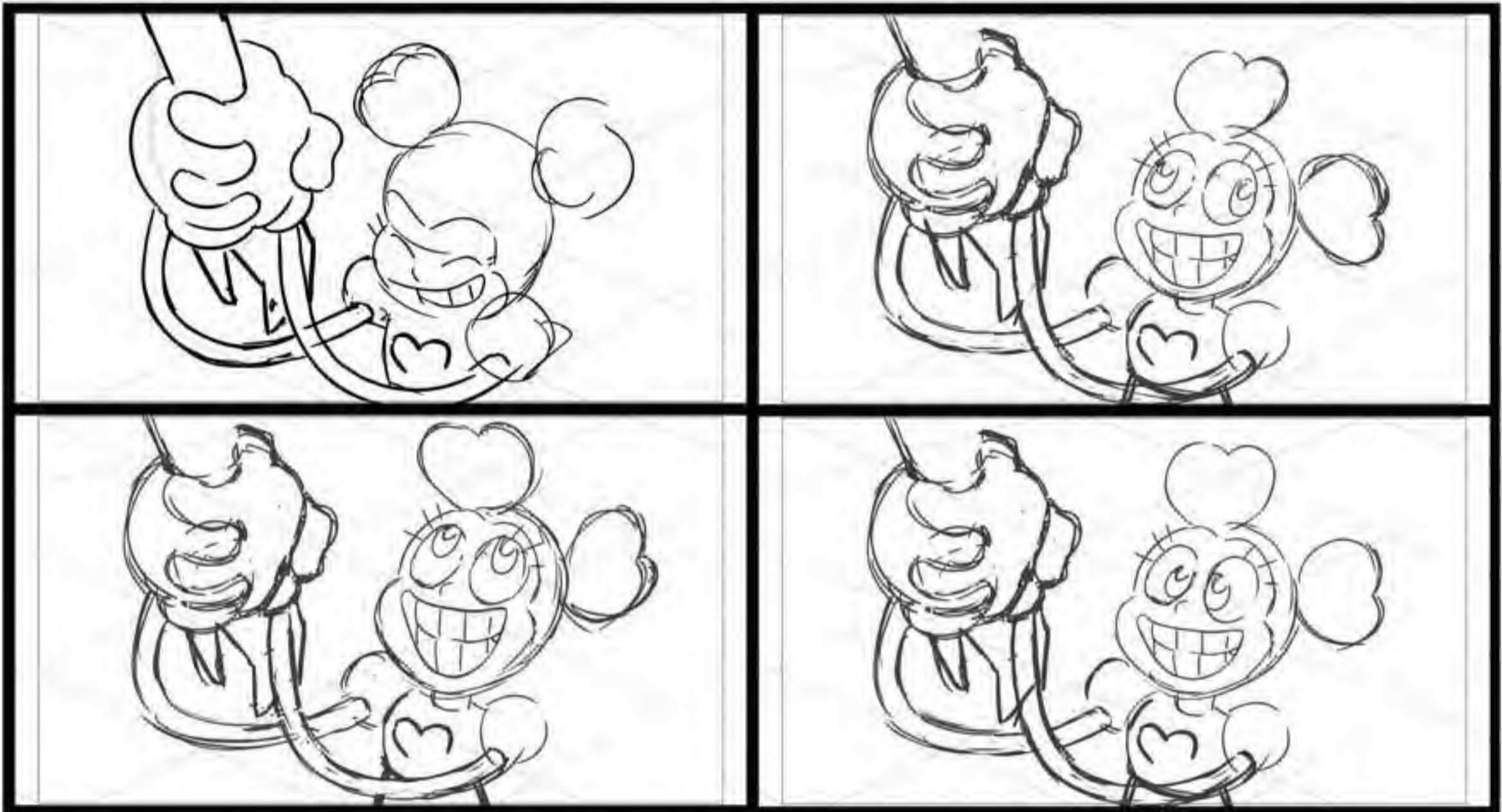


JUMPS
IN FRONT
OF SINGER











Drift Away

from the *Steven Universe* movie

Rebecca Sugar & Aimee Mann

Moderately

1 G G7 C Cm
Here in the gar-den, let's play a game. I'll show you how it's done.

5 G G7 C Cm
Here in the gar-den, stand ve-ry still. This-'ll be so much fun.

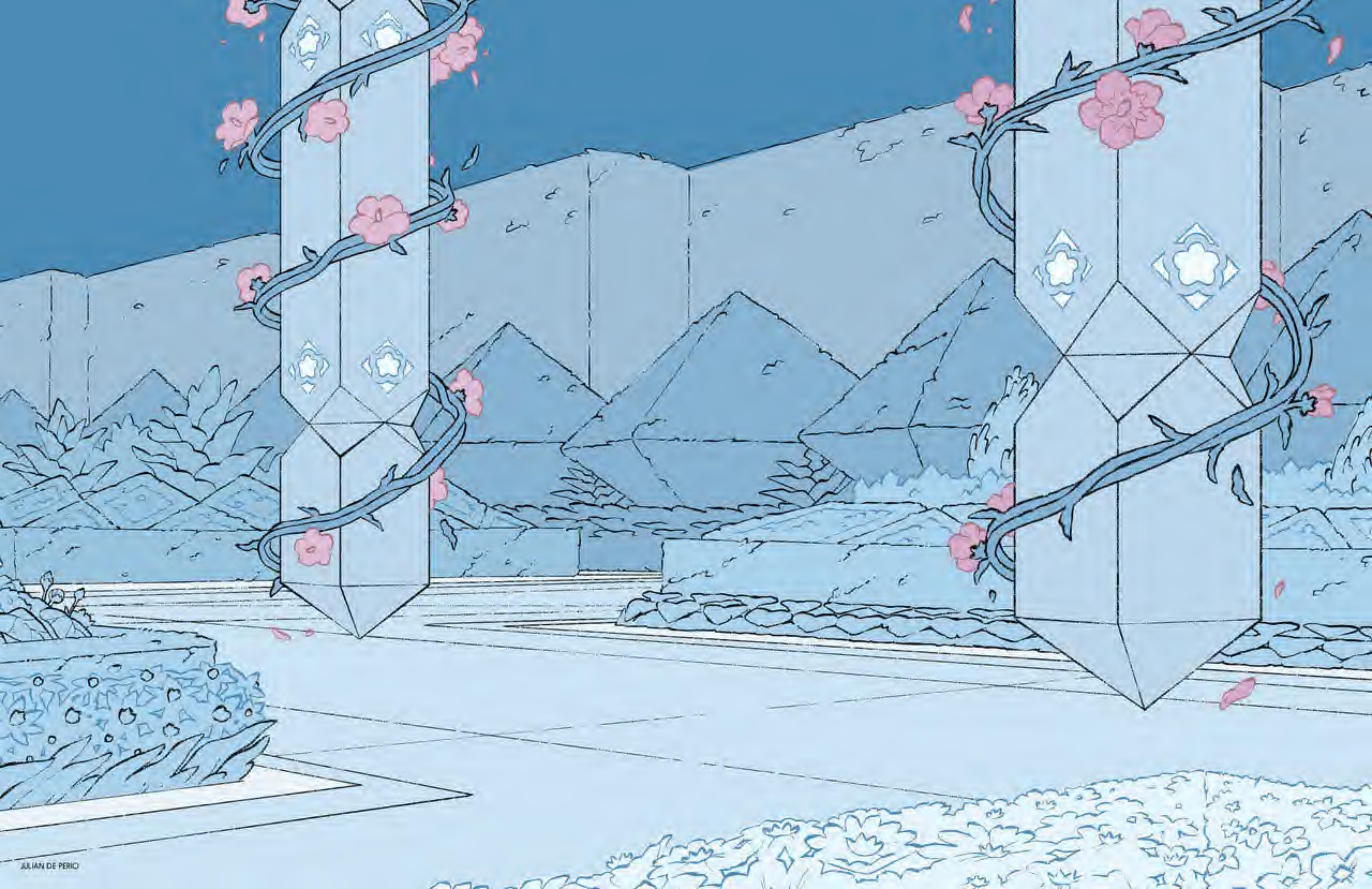
9 Em 3 B G
And then she smil-ed, that's what I'm_ af-ter, the smile in her_ eyes, the

12 A G Dm
sound of her_ laugh-ter. Hap-py to lis-ten,_ hap-py to play,

15 C Cm D G G
hap-pi-ly wat-ching her drift_____ a way._____ Hap-pi-ly wai-ting

21 G7 C Cm G
all on my own un der the end-less sky. Coun-ting the se- conds,

25 G7 C Cm Em
stan-ding a- lone_____ as thou-sands of years go by. Hap-pi-ly won-dering





TAKAFUMI HORI / 堀 剛史:

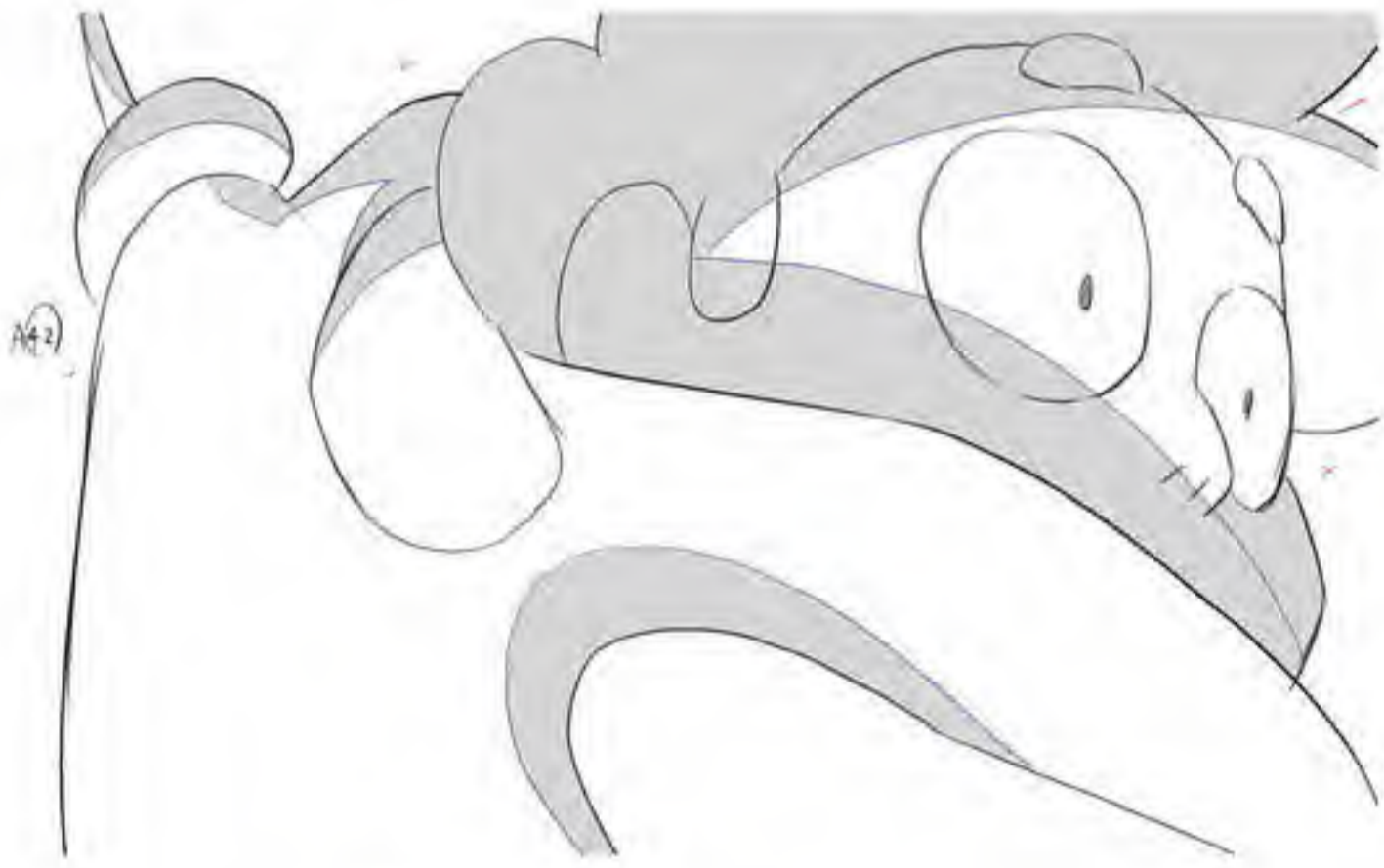
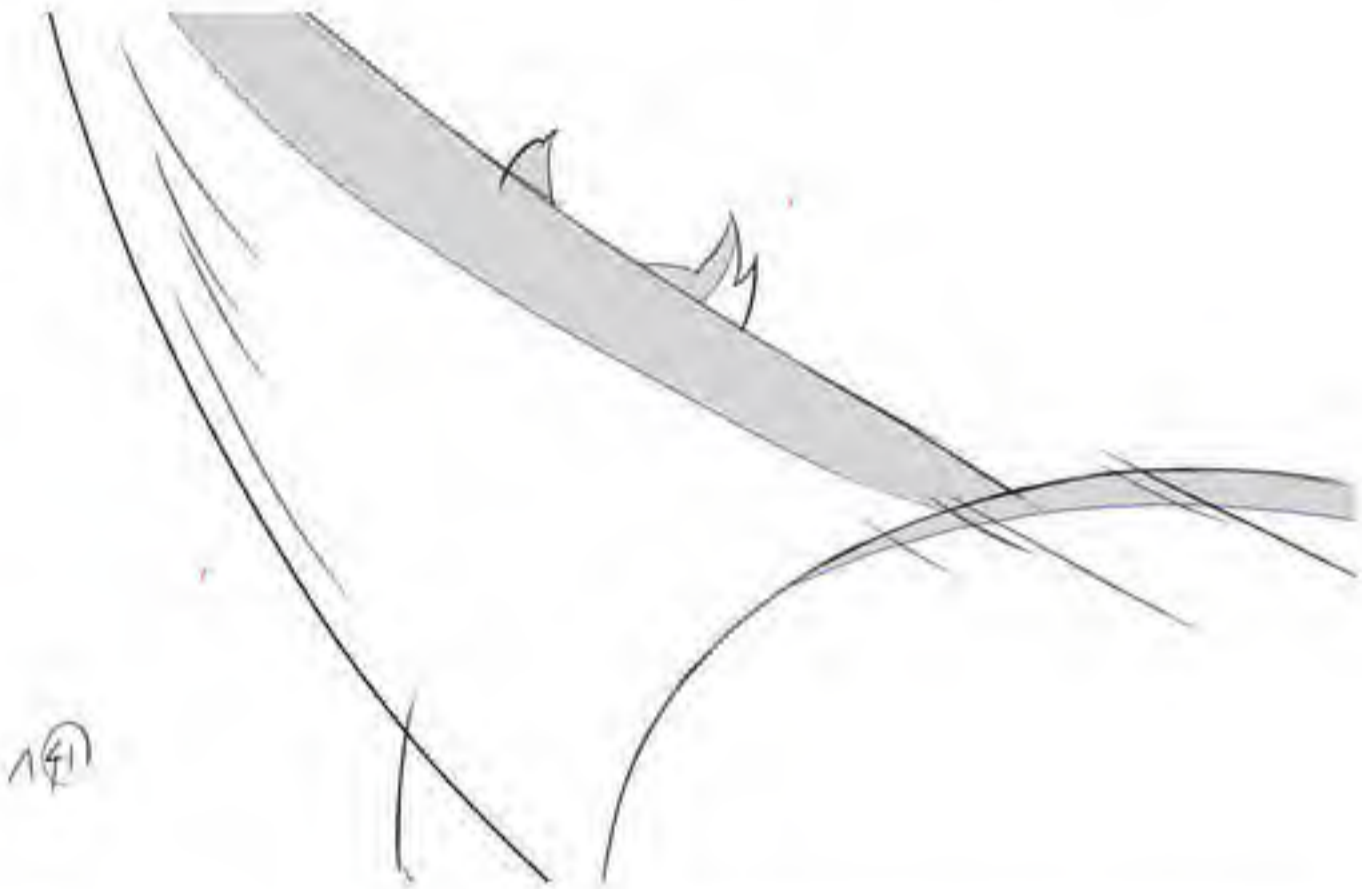
Jeff Liu storyboarded this fight sequence between Steven and Spinel. For the people (including me) who have been watching this show, there is no doubt about Jeff's incredible ideas and representation skills. This is another simply amazing sequence by him! Spinel's actions are awesome, and both Steven and Spinel's facial expressions convey their feelings very well!

Though Spinel's battle style is comical, like when her hands get bigger and she spins 'round and 'round, I worked hard to ensure my drawings would not ruin the tense atmosphere.

スティーブンとスピネルの決闘はジェフ・リウがストーリーボードを担当。ジェフさんのアイデアや表現力はこの作品を観てきた人たち(もちろん私も)で疑う者はいないだろうし、このシーンも素晴らしい内容です!

スピネルのアクションもそうだけど、二人の想いがにじみ出る表情もとても良いですね!スピネルの攻撃表現は手が大きくなったりクルクル回ったりとコミカルなのですが、このシーンでは戦いの緊張感を損なわないよう上手く描けたのではないかと思います。







A(4)



A(1)



A(5)



A(2)



A(6)



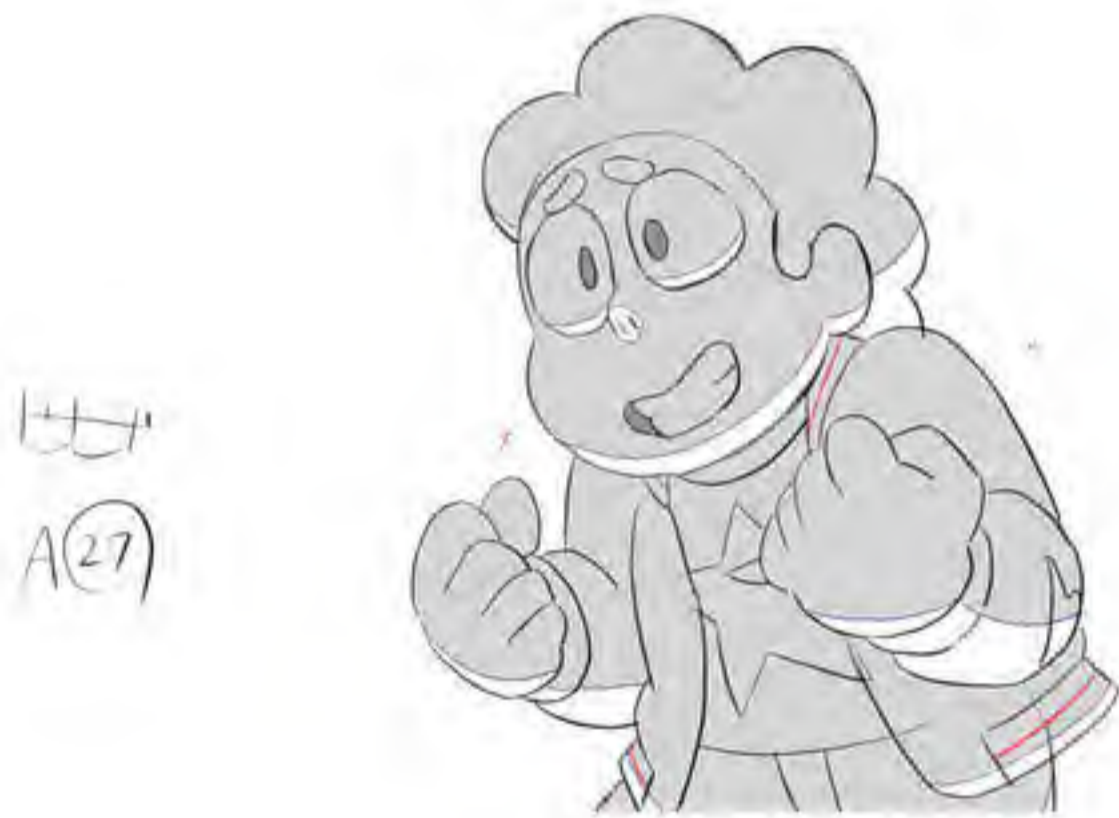
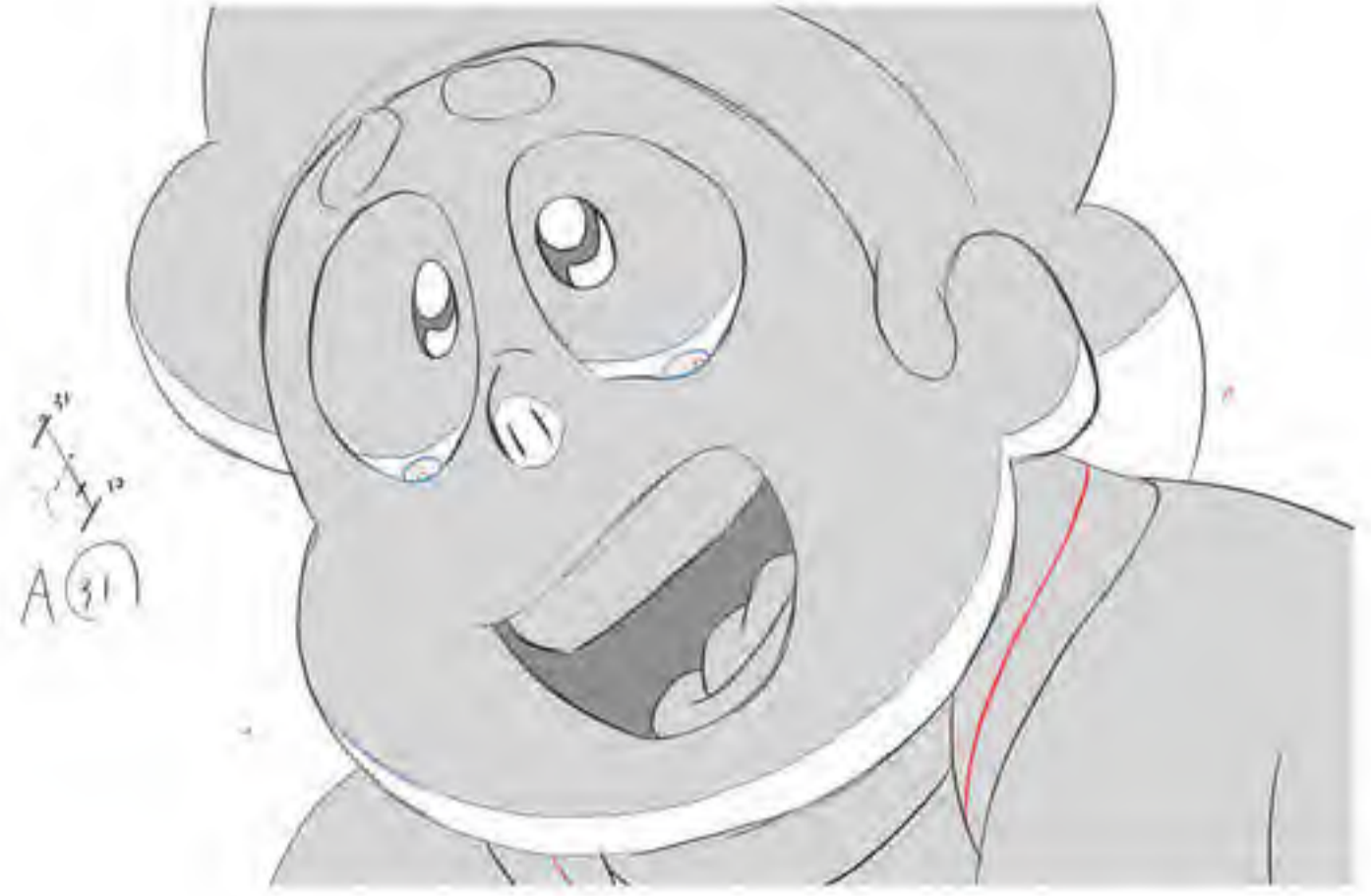
A(3)



A(7)



A(4)



B(1)



B(5)



B(2)



B(6)



B(3)



B(7)



B(4)



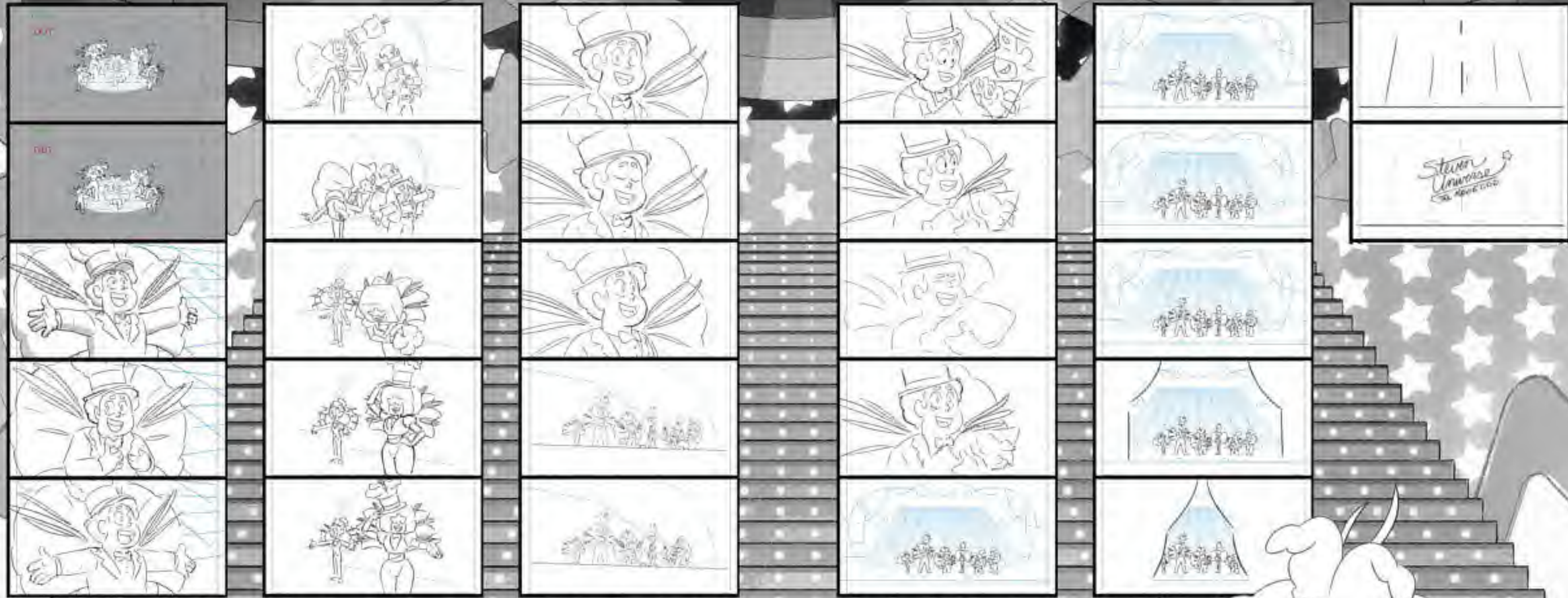
B(8)





I was so glad and very honored to work on these two brilliant artists' storyboards (Miki Brewster and Jeff Liu), and to be part of my favorite show again. While I was working on it, I was listening to song demos made by Rebecca. They are so good! I want everyone to listen to them! Please make a soundtrack album. Thank you so much!!

二人の素晴らしいストーリーボードアーティストのアニメーションを担当できて、そして大好きな作品に再び参加出来てとても嬉しく光栄に思ってます。レベッカさんのデモ曲を聴きながら作業したんですが、これがまた良いんですよ!皆にも聴かせたい!サントラ出して!ありがとうございました!!





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The Art of Steven Universe™ The Movie

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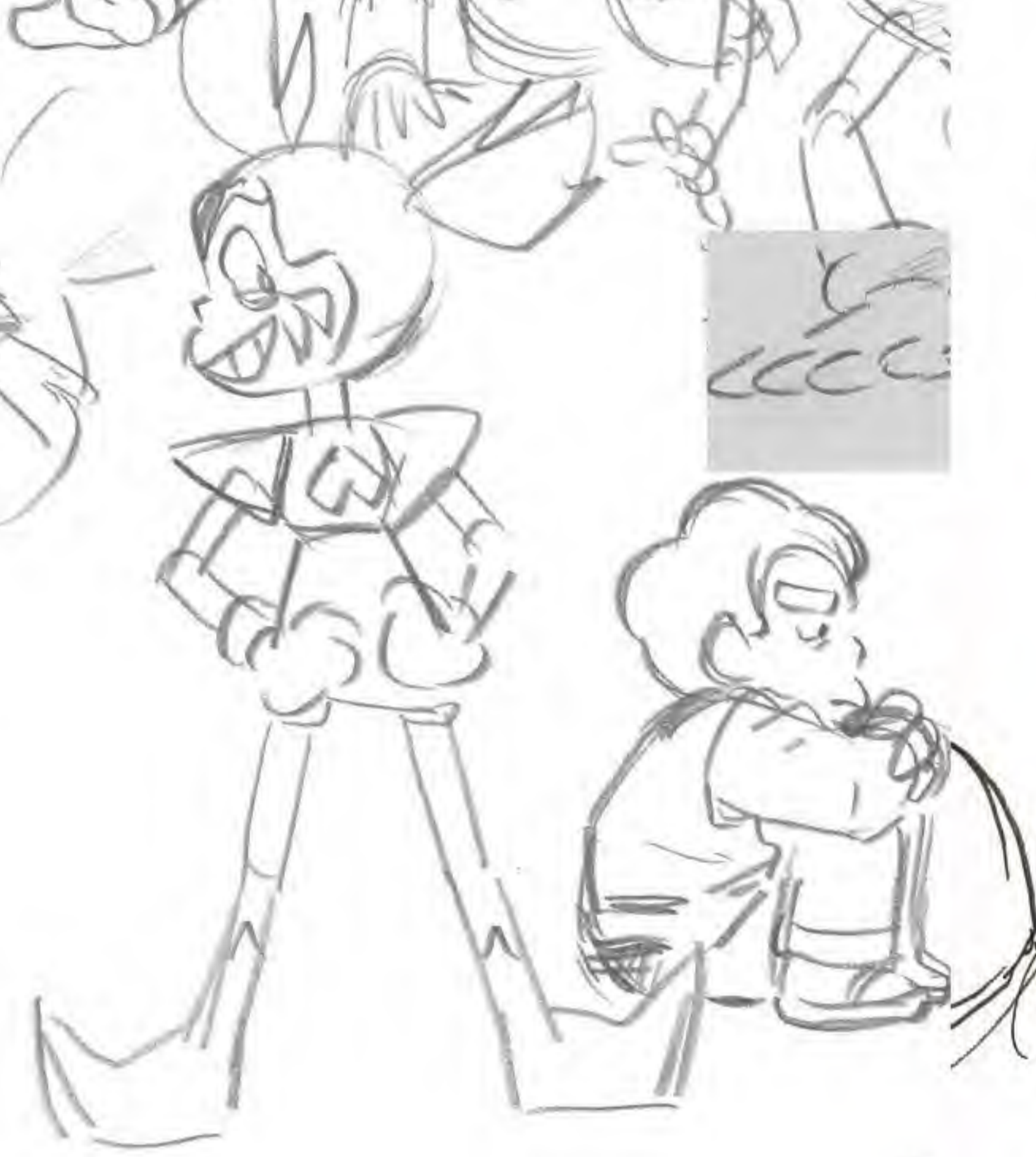
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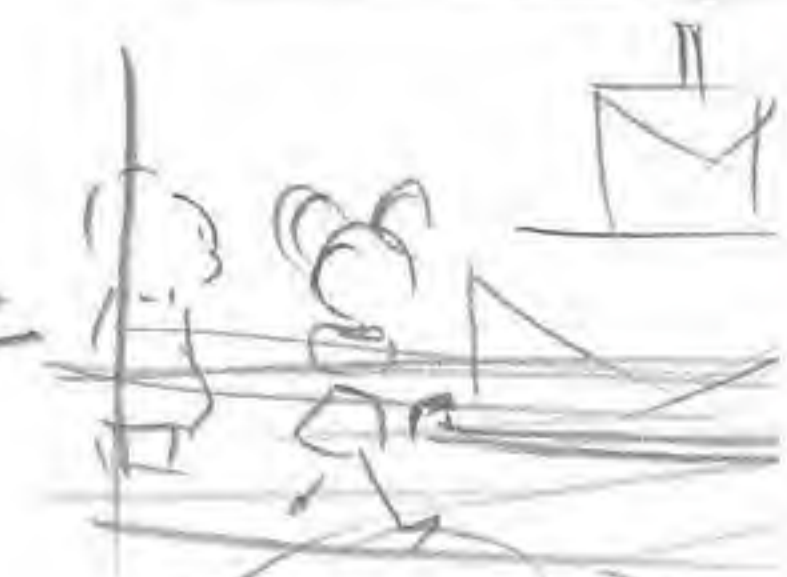
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LETTUCE
ADORE
YOU!





MAYBE NICE
GUTTERAL SCREAM
S-SPINEL?
YOU UP, GOT YOUR
MEMORIES BACK.
HAT'S GREAT, WE
REALLY NEED YOU
BACK ON EARTH -
→ SPIN FREAK OUT



HAPPILY EVER AFTER, HERE WE ARE!

This magical deep-dive into *Steven Universe The Movie* is edited and designed by Steven Universe creator Rebecca Sugar and director Kat Morris with zinemaker Ryan Sands! See preliminary character designs, witness the formation of settings and storyboards, and discover the art that shaped the unforgettable movie. With friends new and old in tow, it's a new kind of artistic adventure with Garnet, Amethyst, Pearl, and—of course—Steven.



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