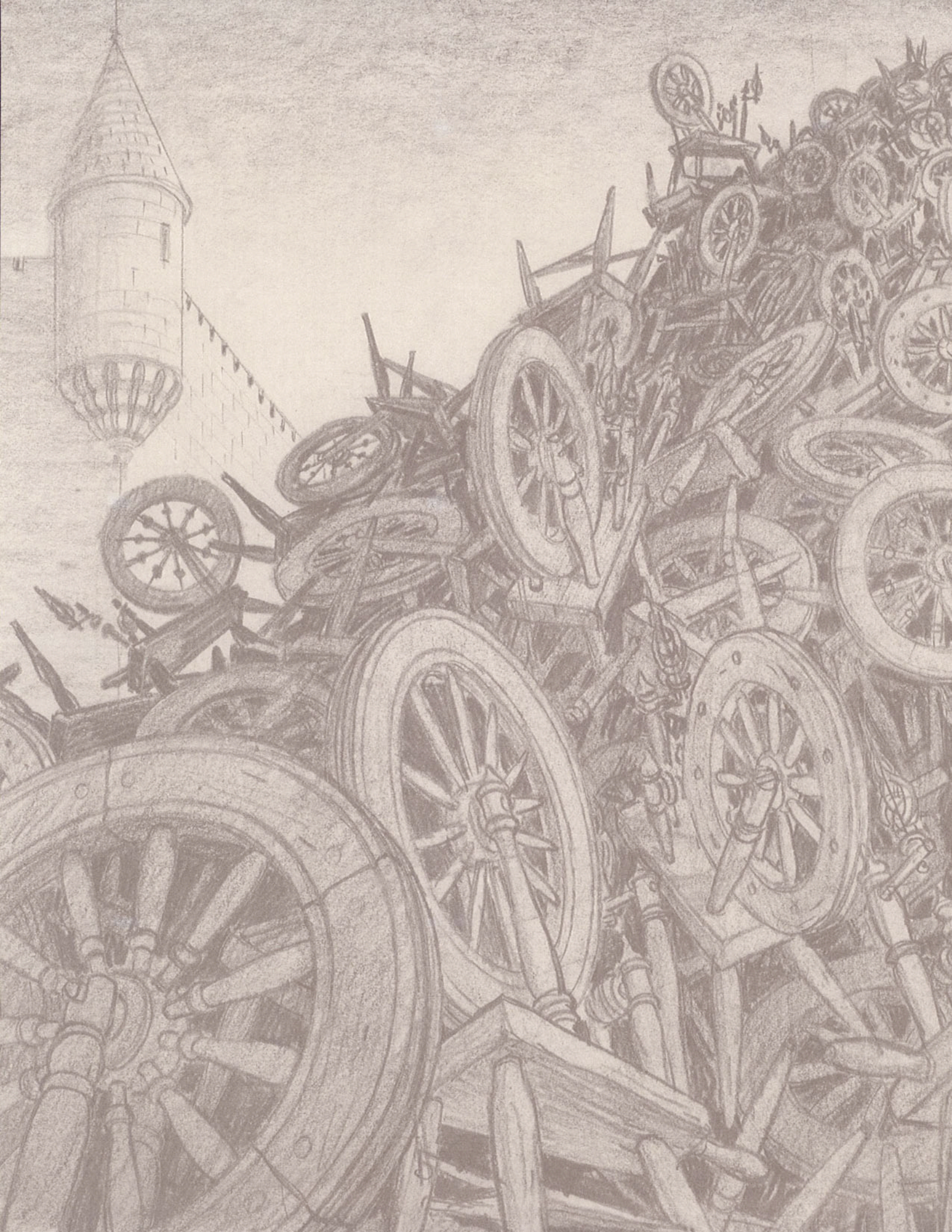


Walt Disney's
Sleeping Beauty



THE SKETCH-BOOK SERIES

SKETCH
BOOK







This sketchbook celebrates the work of the artists who provided concepts, inspiration, and character studies for the feature film *Sleeping Beauty*:

Marc Davis

Eyvind Earle

Ollie Johnston

Milton Kahl

Frank Thomas

and the many others at The Walt Disney Studios who contributed their ideas and talents.



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Sleeping Beauty



CONTRIBUTING EDITORS

Frank Thomas and Ollie Johnston



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To catch the beauty of a distant age

That spawned the birth of mystic faery tales

When heroes fought and died to save the right

From evil monsters hiding in the night



Eyvind Earle

April 1997





Sleeping Beauty was the first Disney animated feature to be designed for wide screen. When we discussed this with Walt Disney, he was looking at Eyvind Earle's beautiful background styling. He said, "Let's treat this film as a moving illustration."

The animation drawings of the characters have a unique style all of their own, quite different from any other Disney animated feature. The drawings of Briar Rose, the forest animals, Maleficent, the three good fairies and the other characters come to life with elegance and grace. The magic of Maleficent turning into a dragon and her pet raven turning into stone was great magic indeed.

And of course Aurora and the entire kingdom was awakened with one kiss. You will see the development of them and of many other great characters in this sketchbook.

MARC DAVIS



B R I A R R O S E







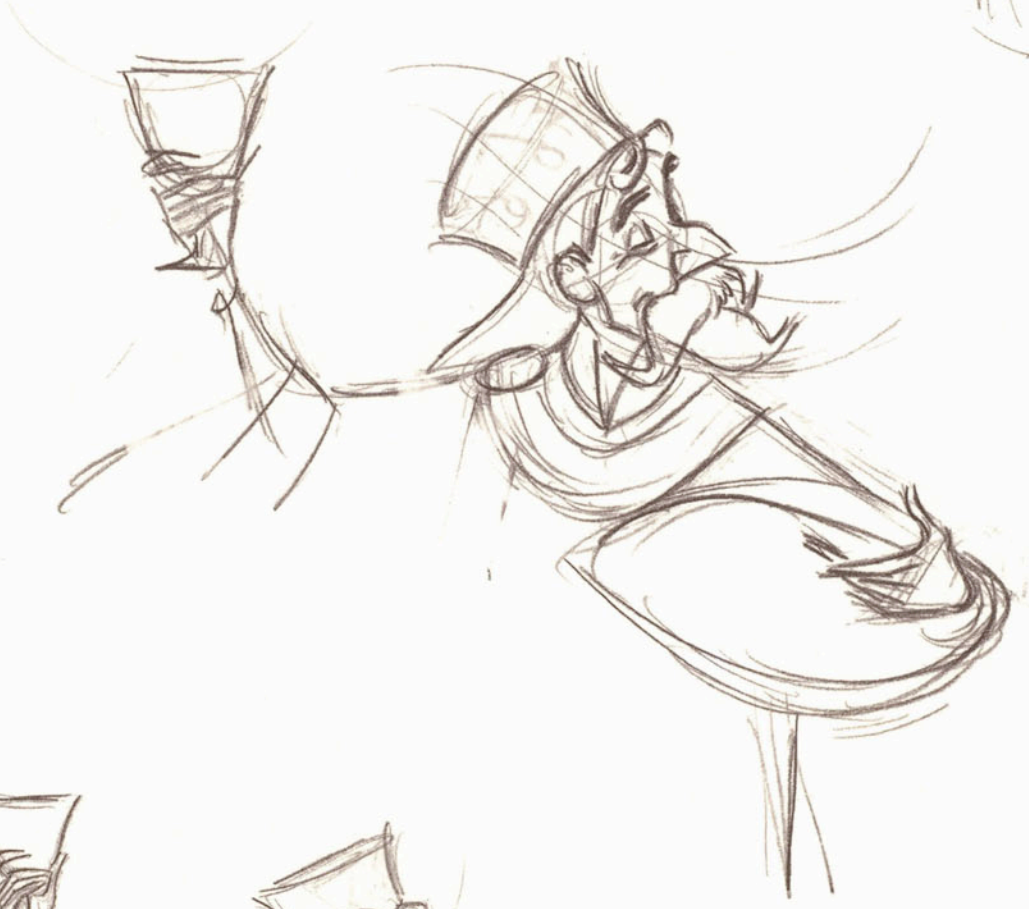
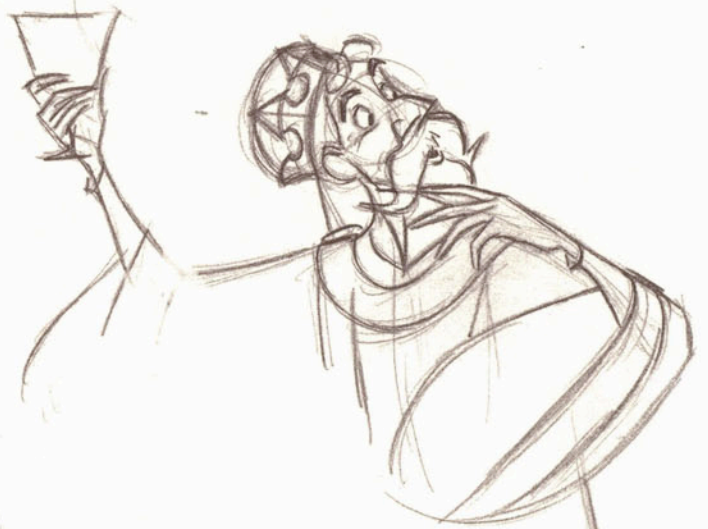


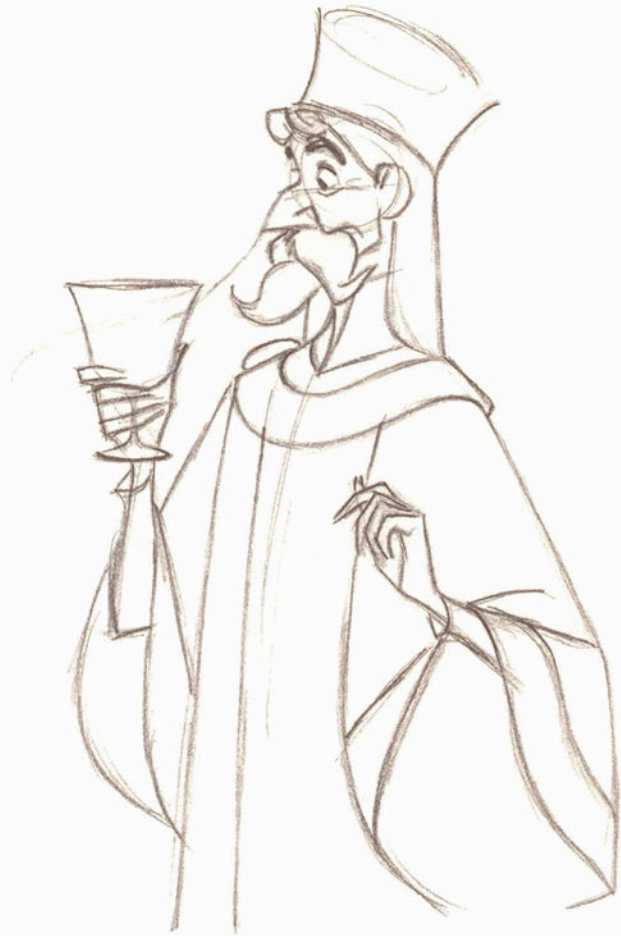


K I N G S T E F A N
A N D
T H E Q U E E N





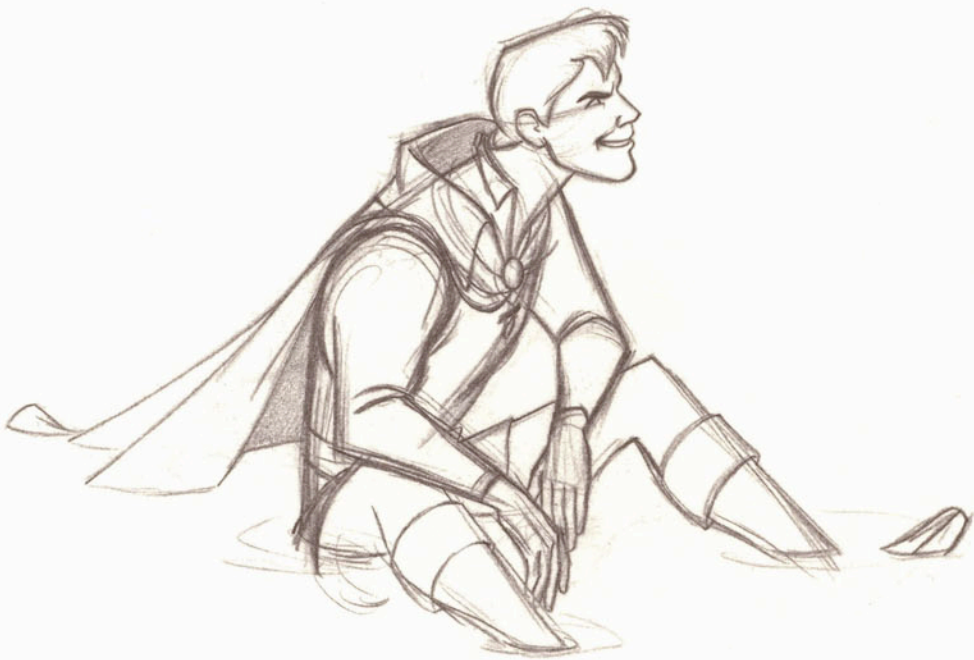


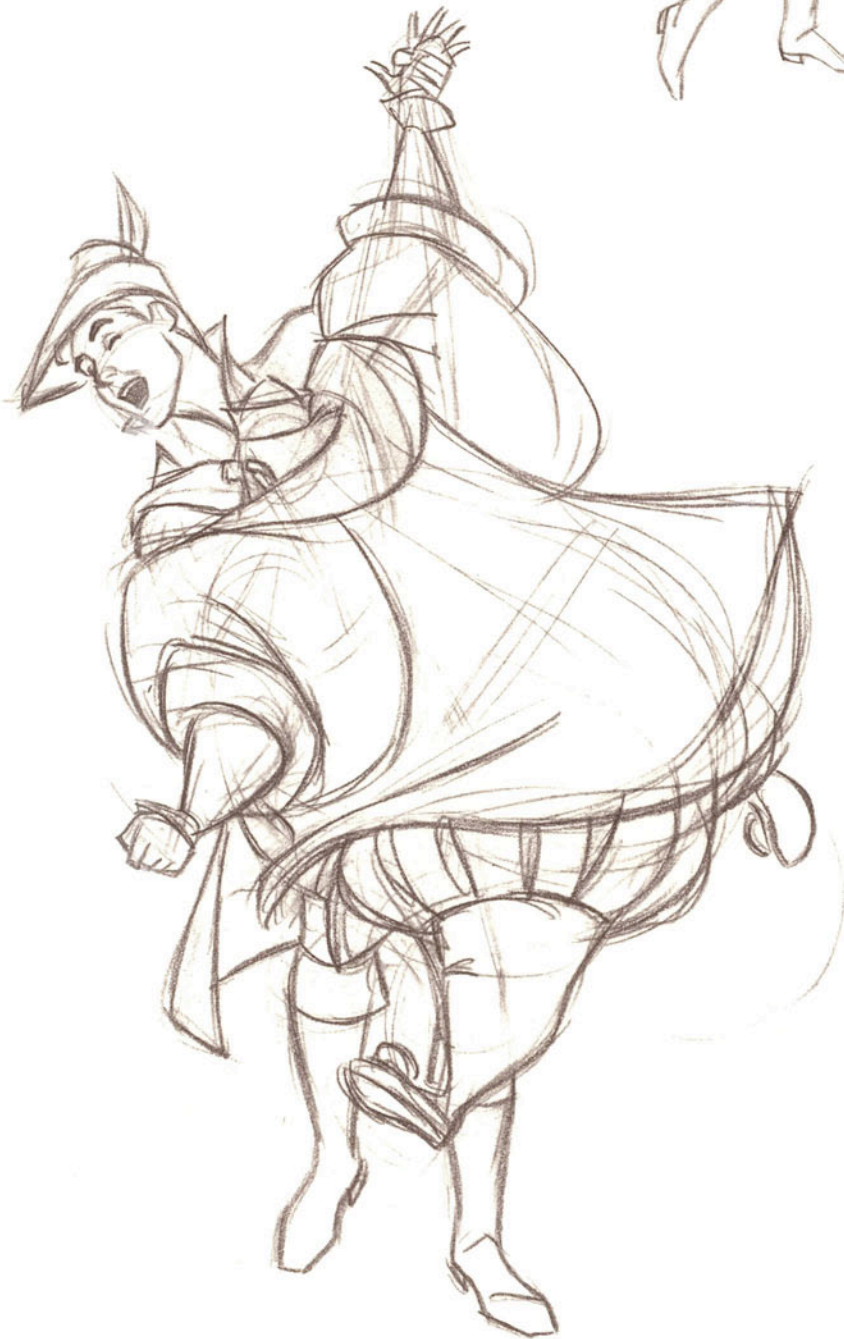




P R I N C E P H I L I P



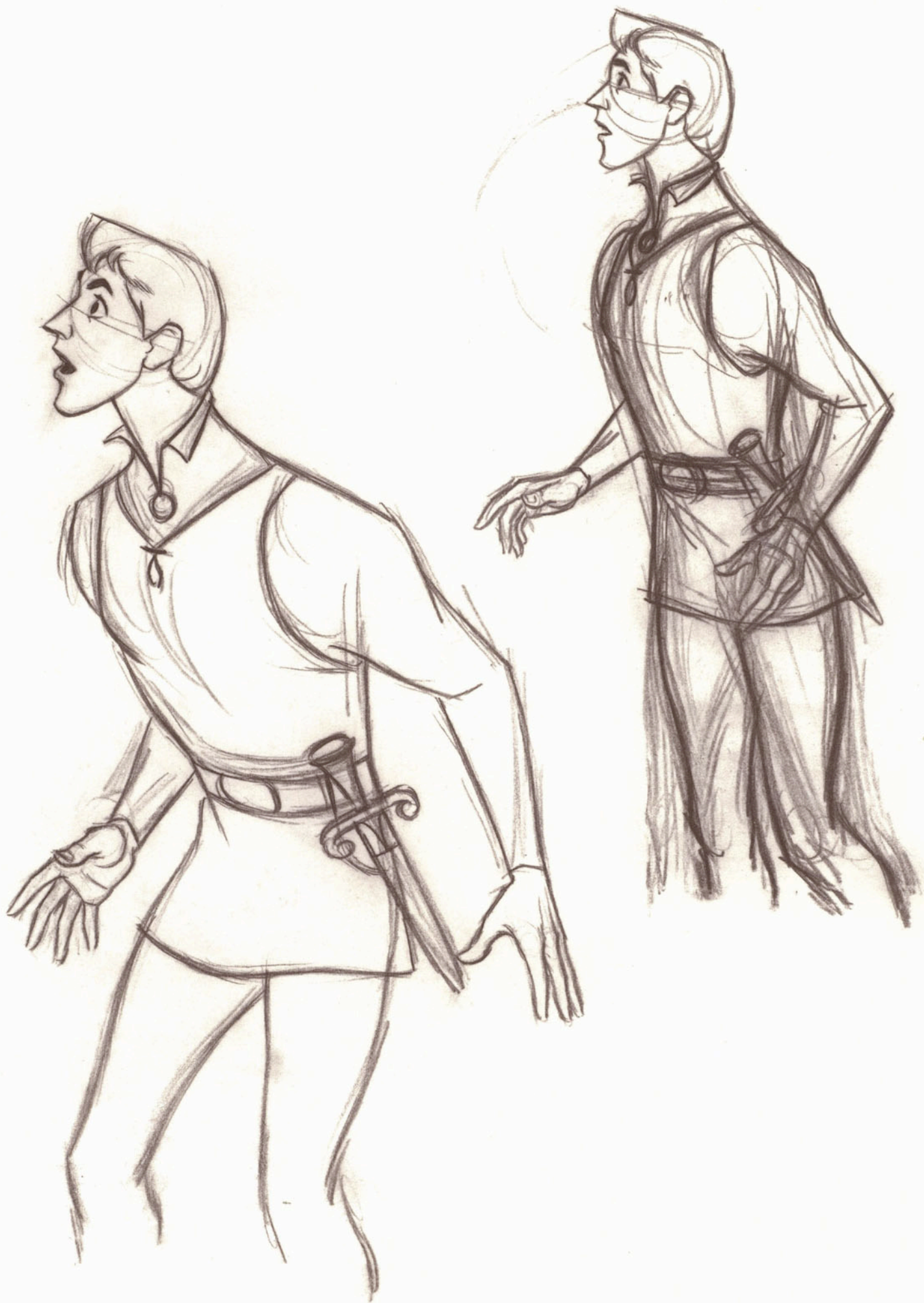




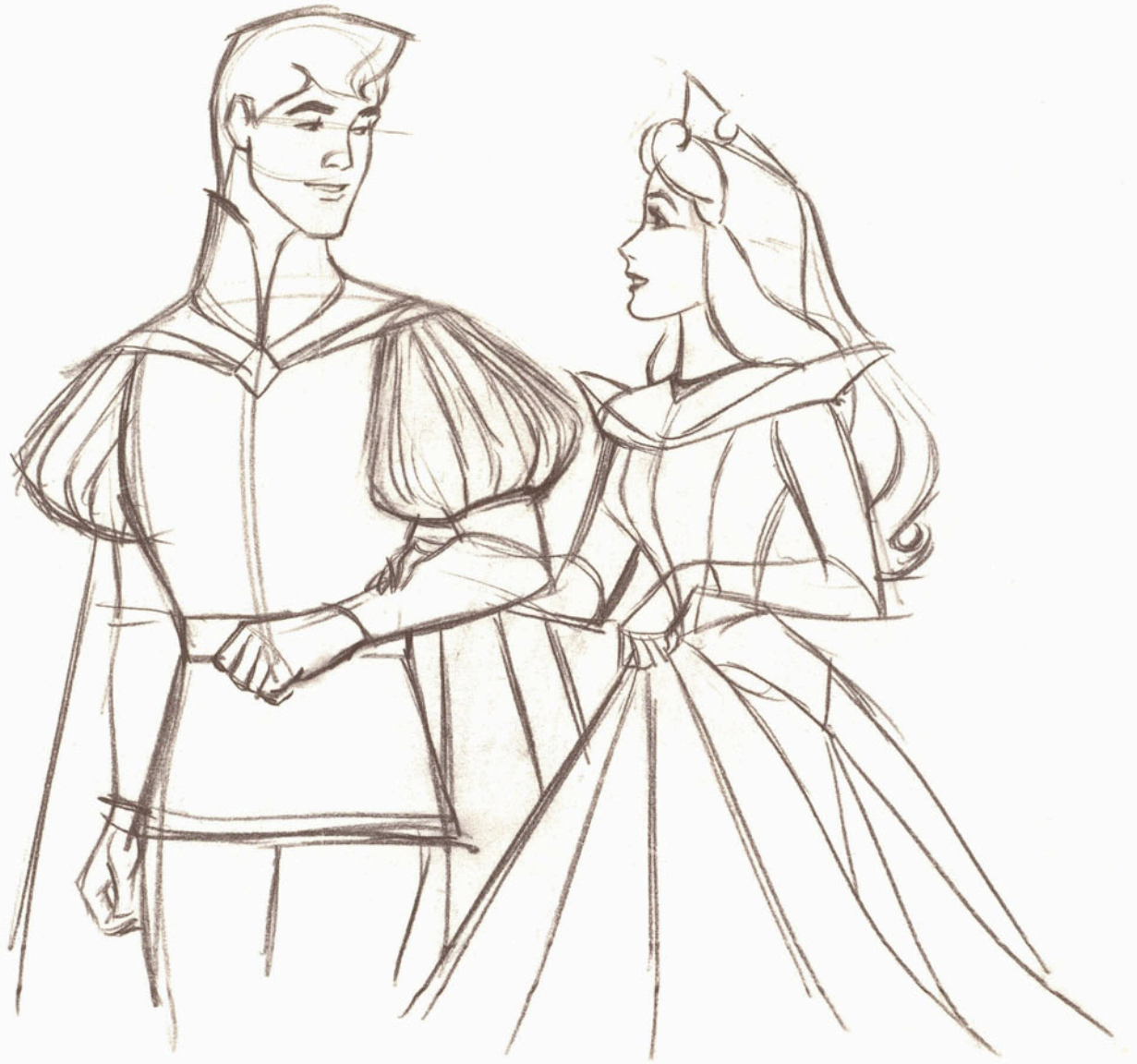














K I N G H U B E R T





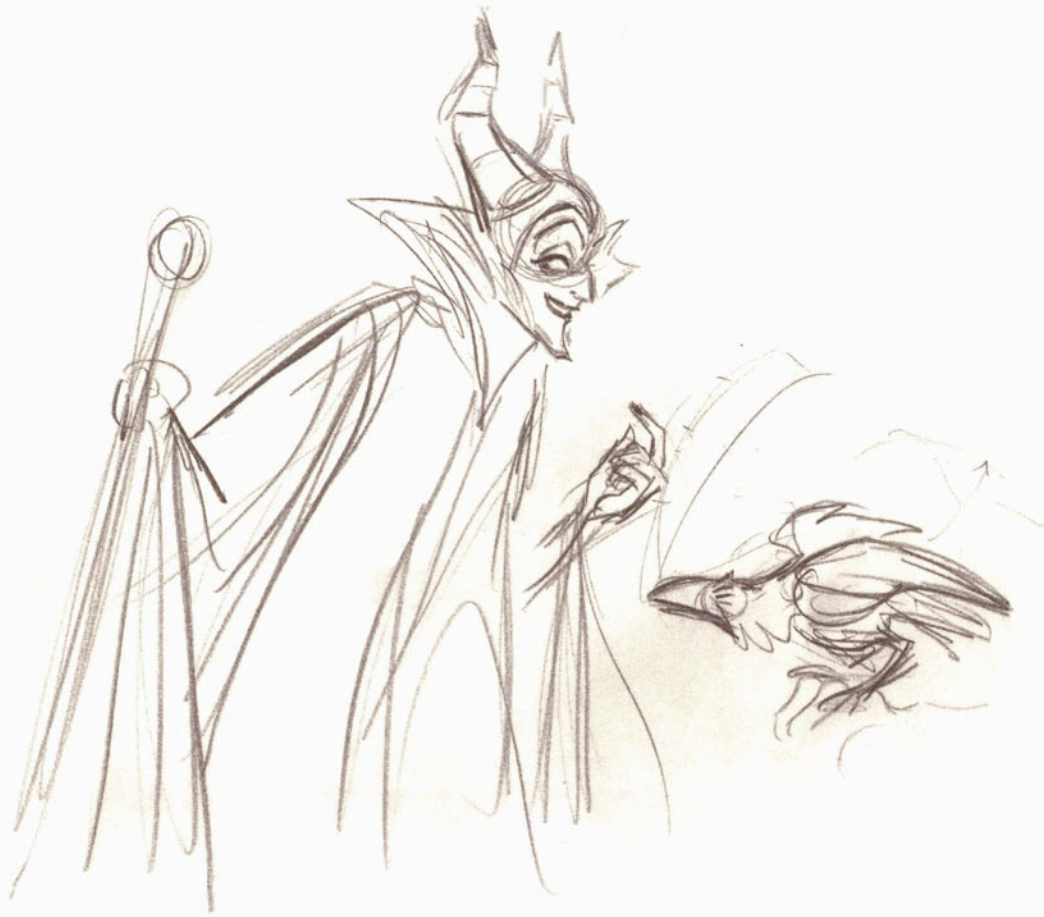


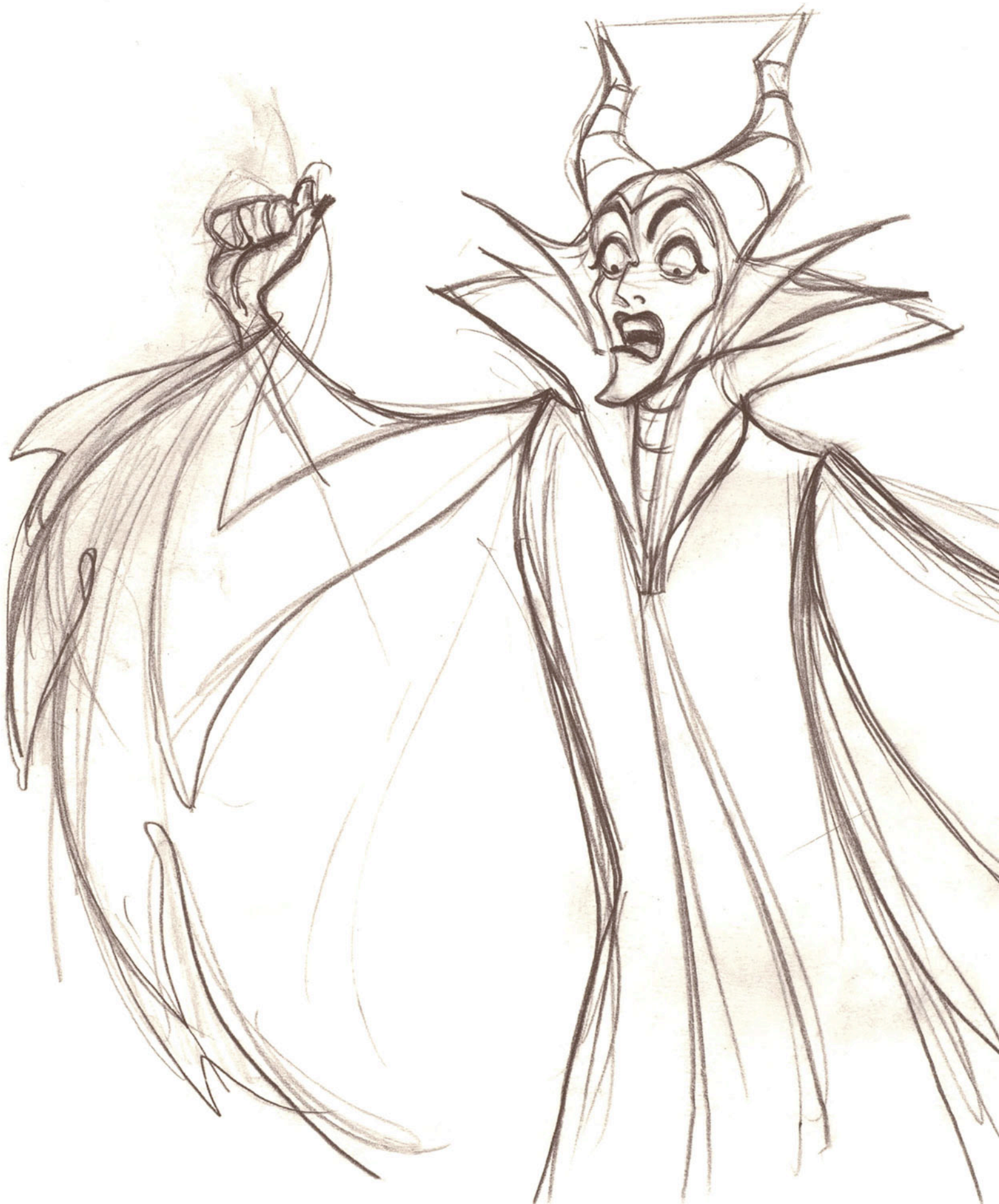


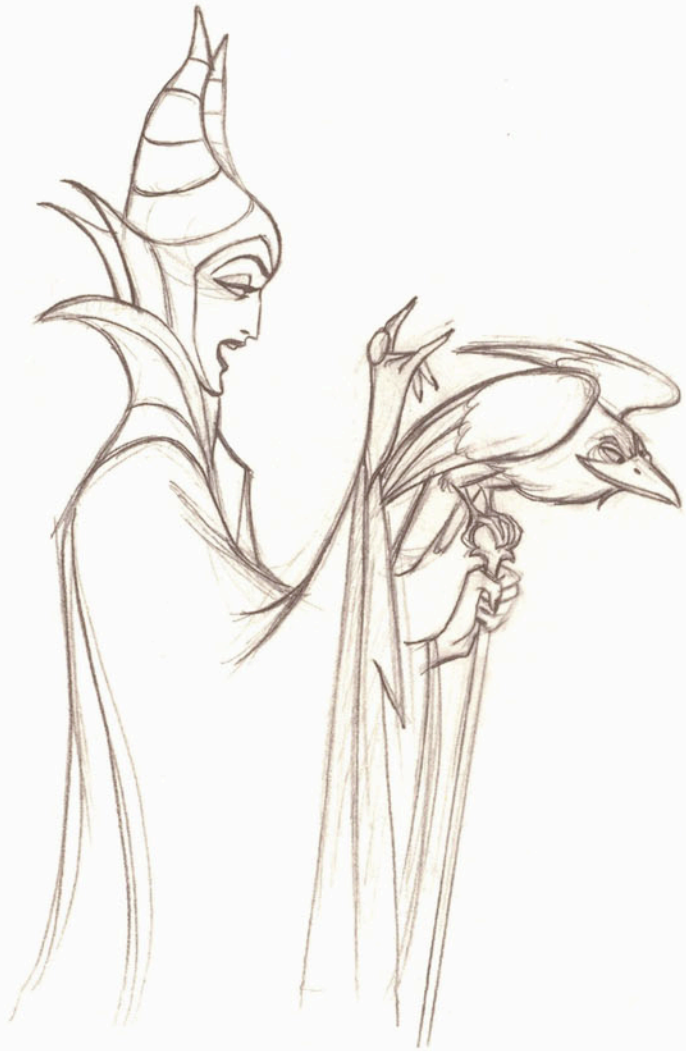


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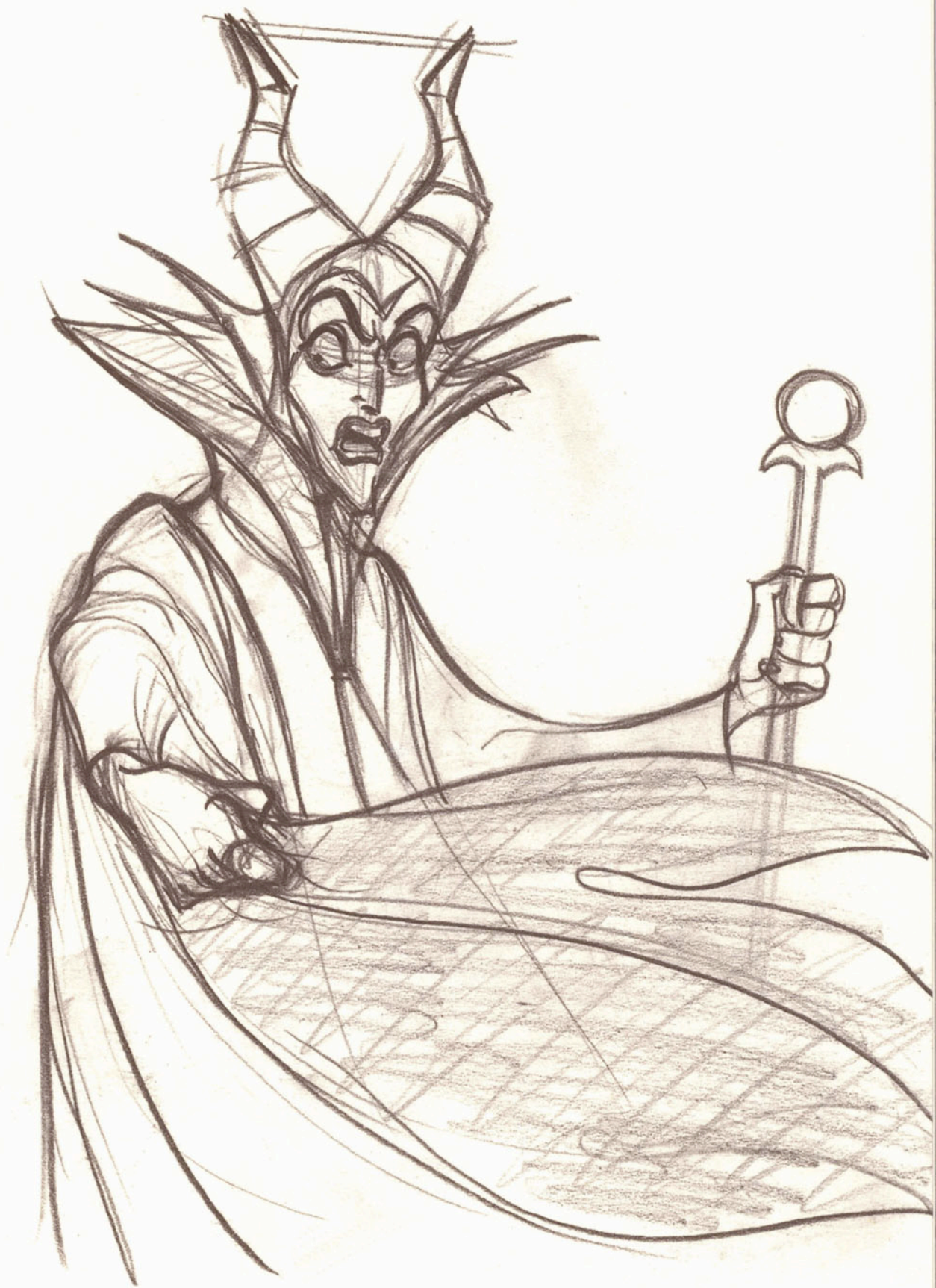






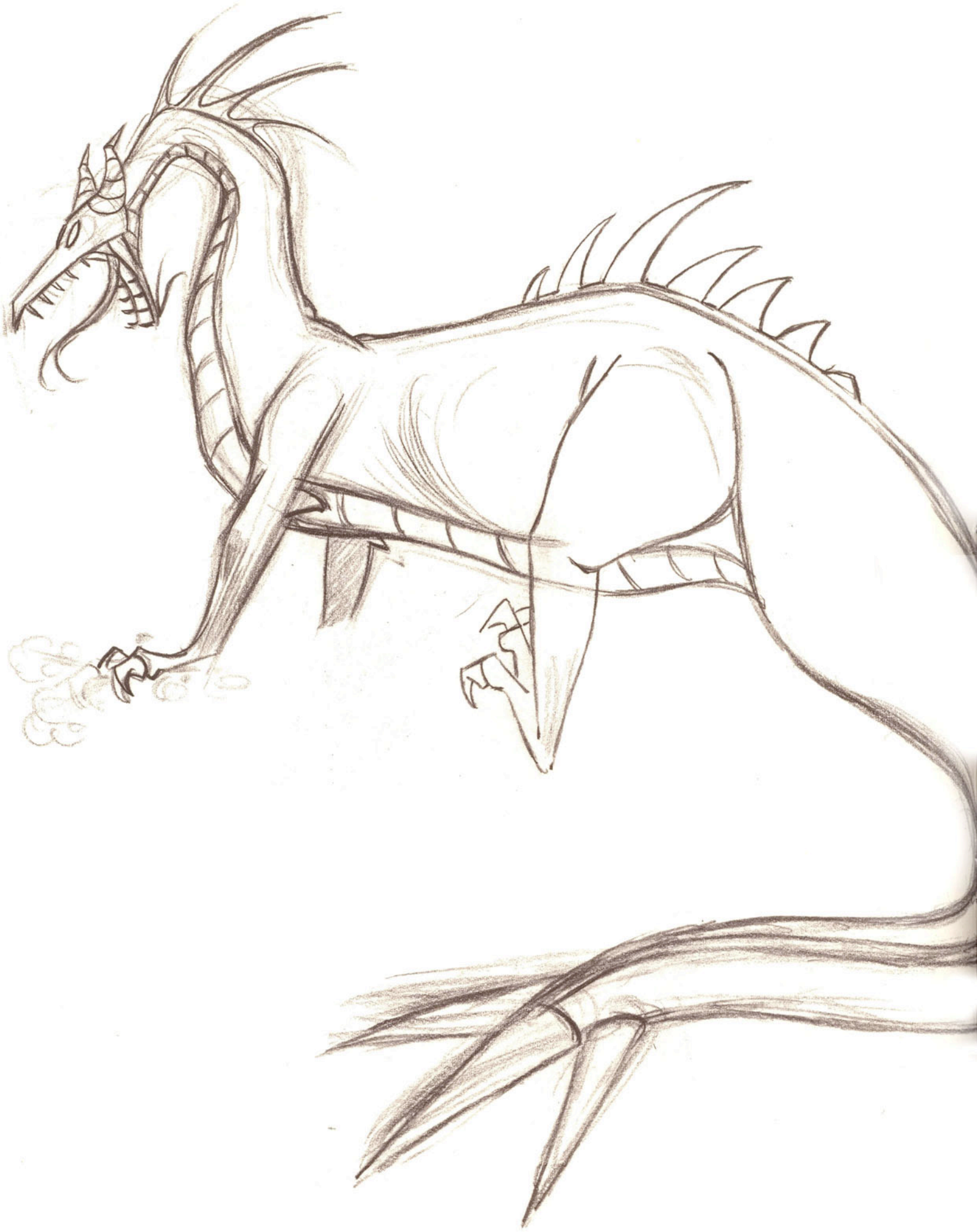






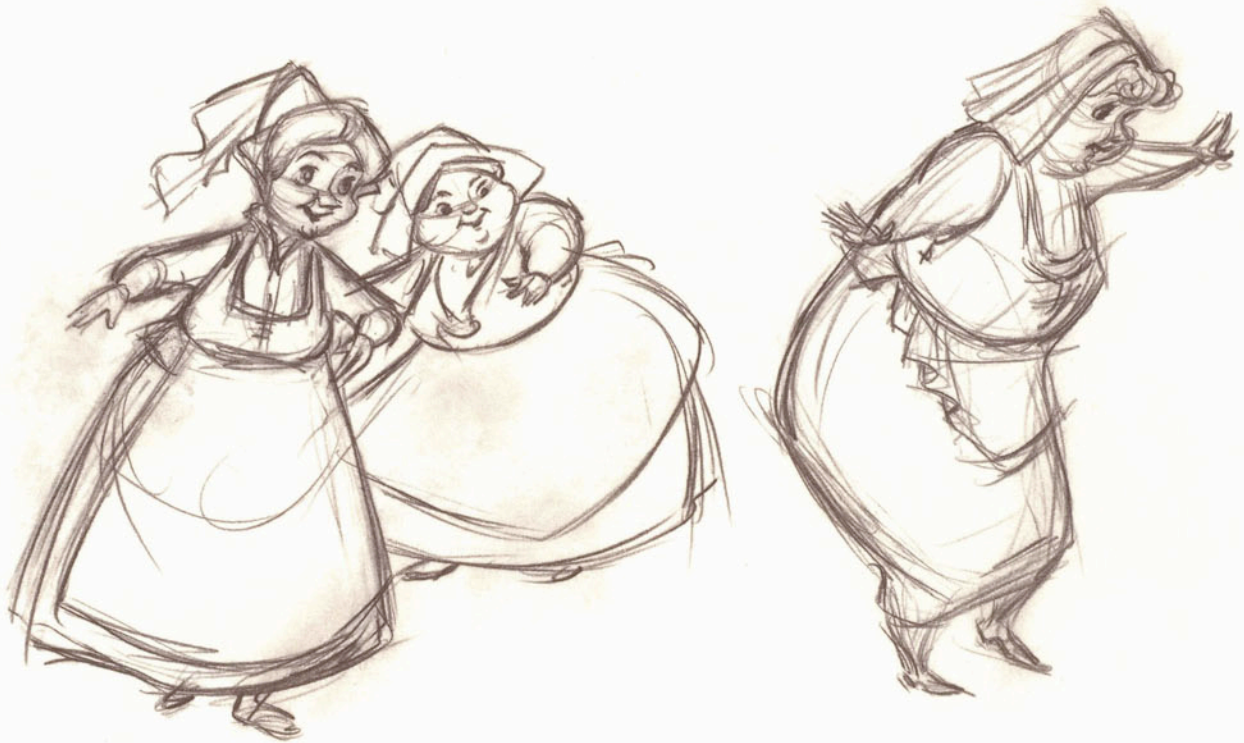




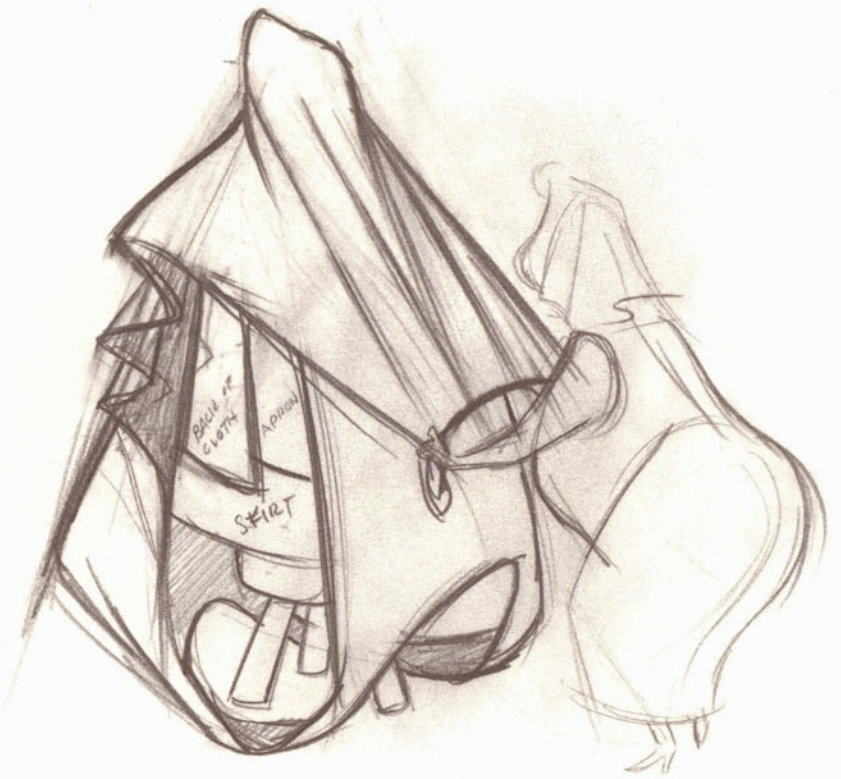




THE THREE
GOOD FAIRIES





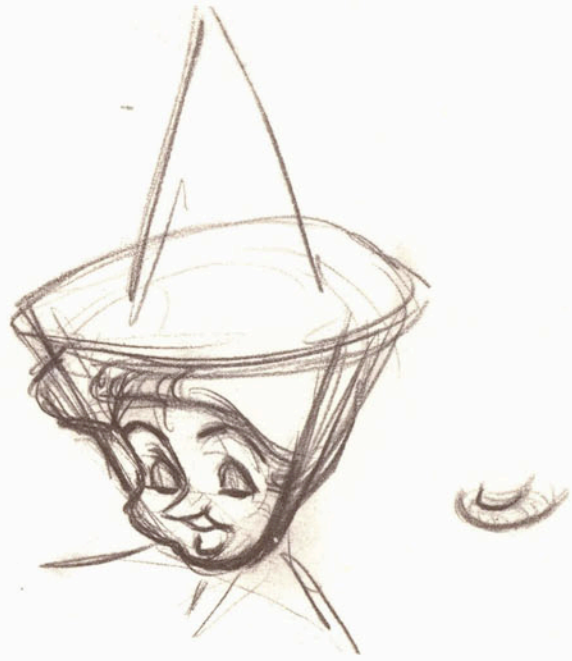


F L O R A

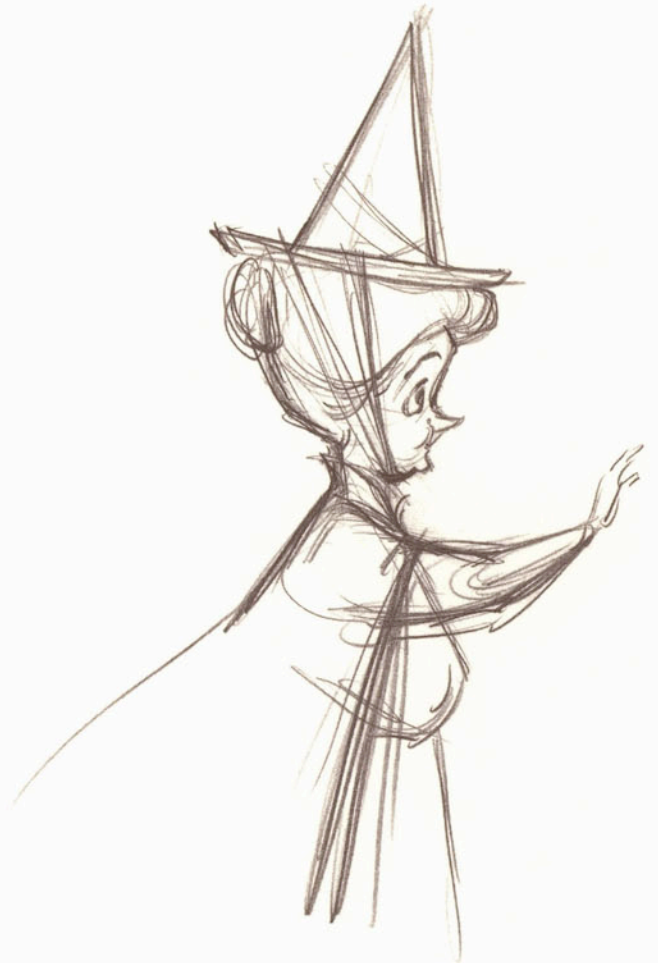
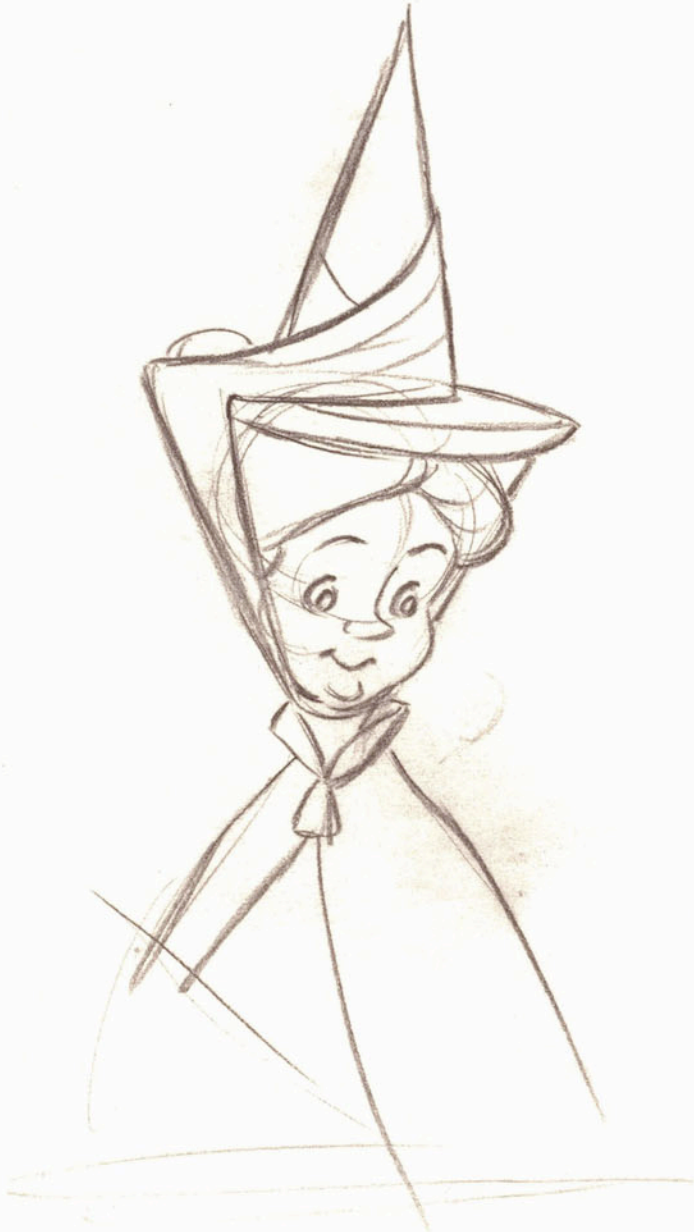




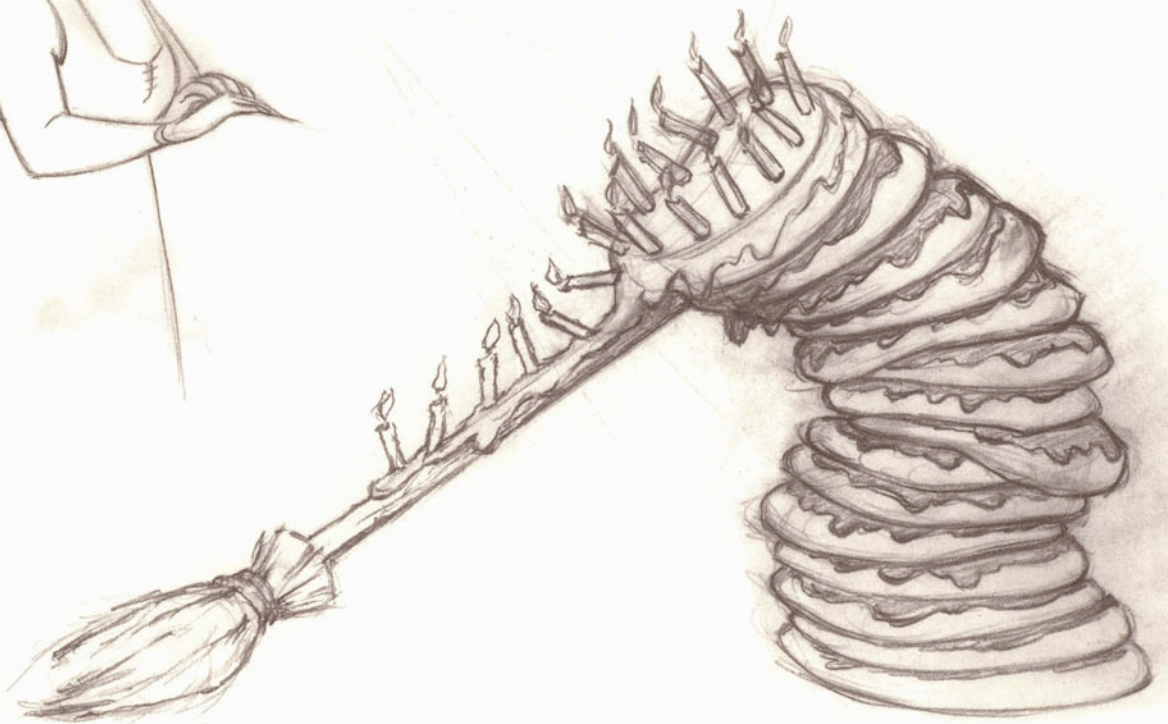
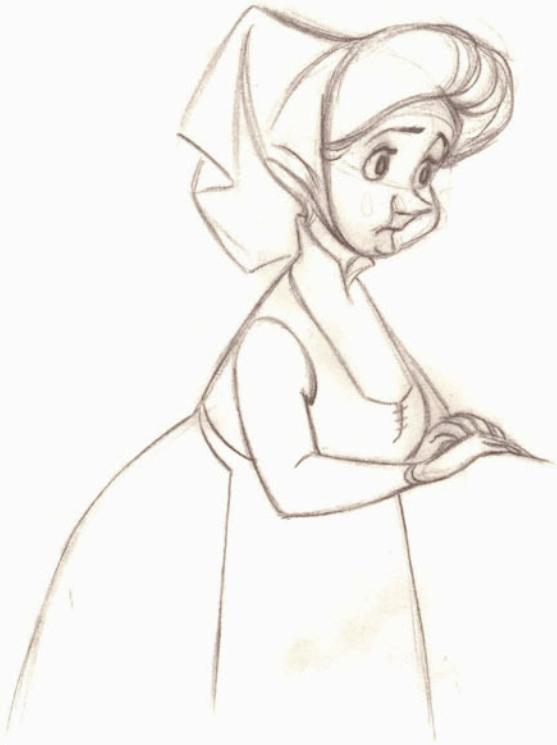




F A U N A





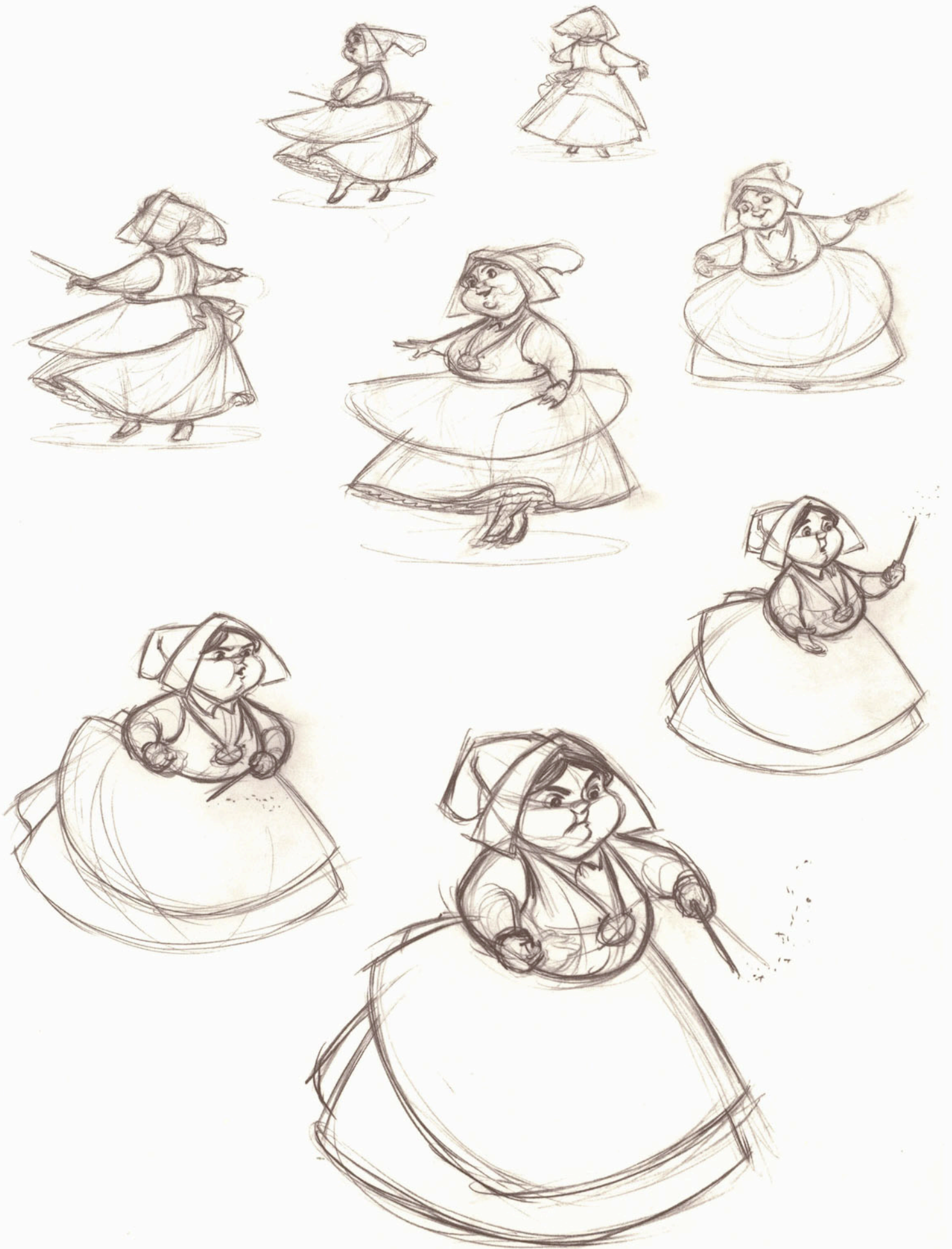


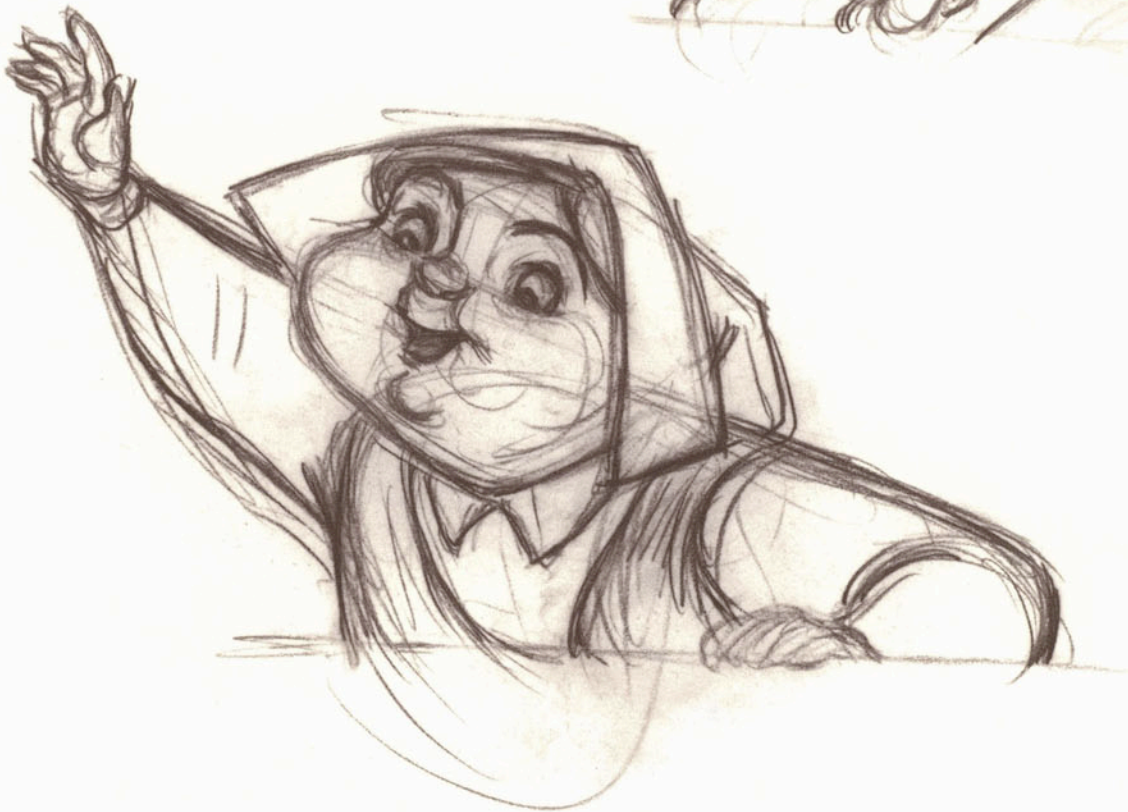
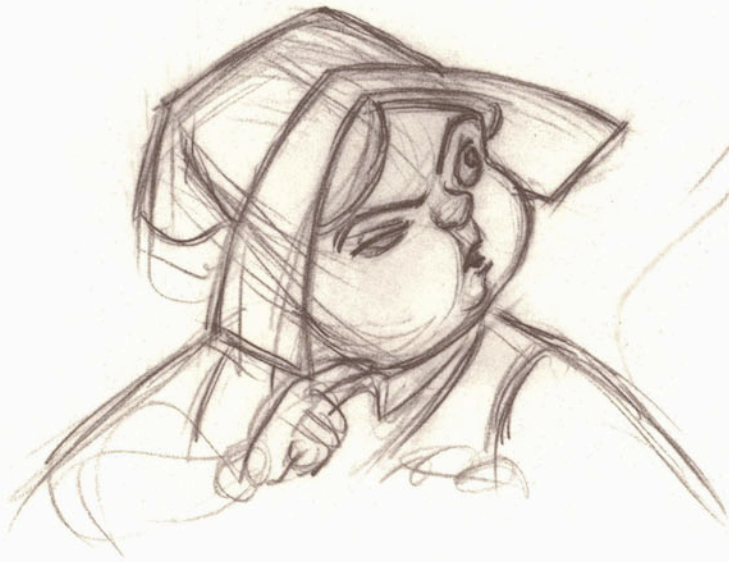






M E R R Y W E A T H E R



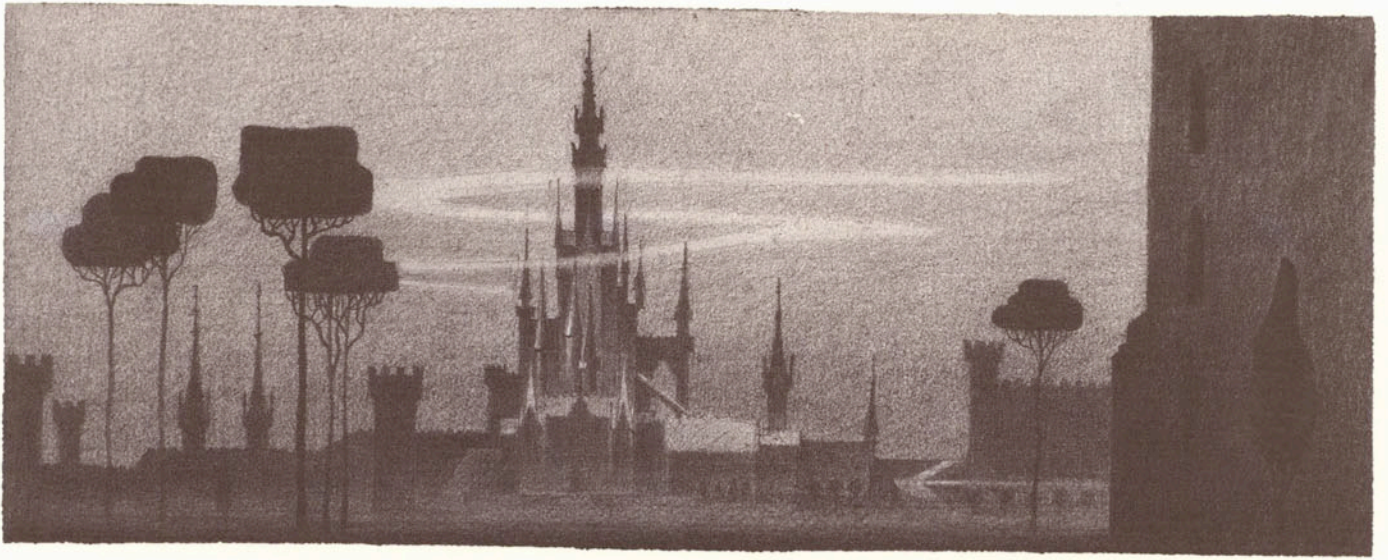




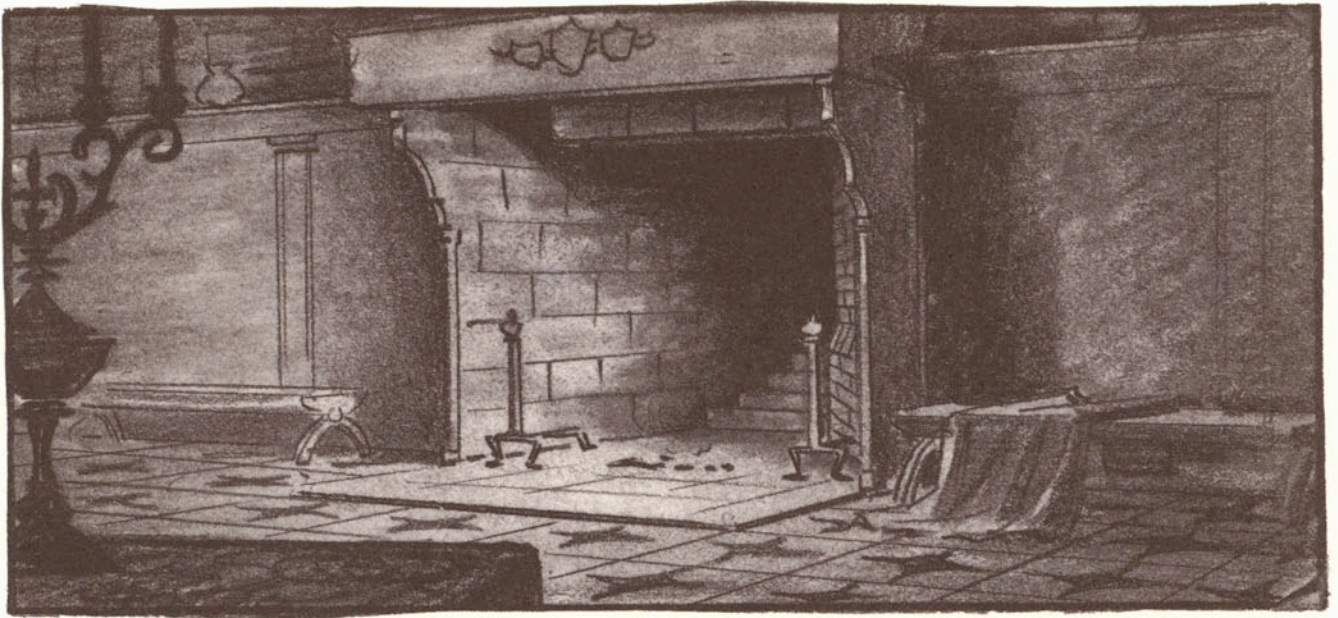


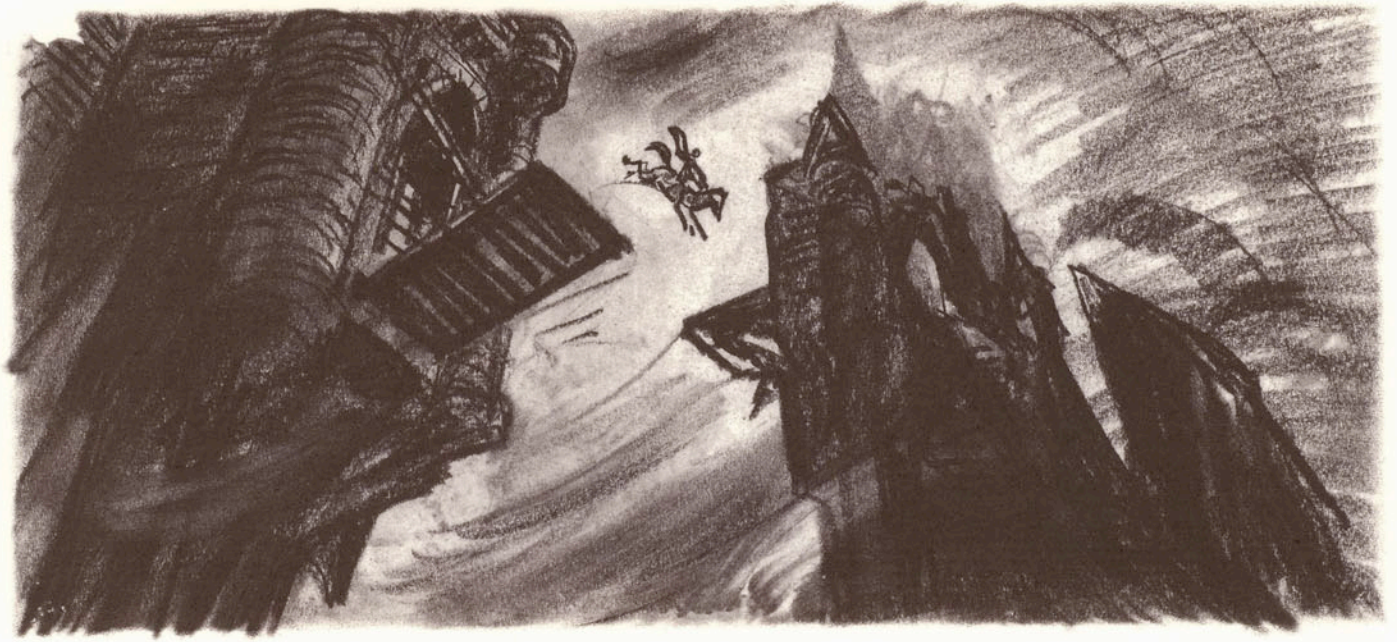
THE KINGDOM
AND
THE FOREST















Walt Disney's
Sleeping Beauty

MUSIC ADAPTATION

George Bruns

SONGS BY

George Bruns	Erdman Penner
Tom Adair	Sammy Fain
Winston Hibler	Jack Lawrence
Ted Sears	

STORY ADAPTATION

Erdman Penner

ADDITIONAL STORY

Joe Rinaldi	Winston Hibler
Bill Peet	Ted Sears
Ralph Wright	Milt Banta

PRODUCTION DESIGN

Don DaGradi	Ken Anderson
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LAYOUT

McLaren Stewart	Tom Codrick
Don Griffith	Erni Nordli
Basil Davidovich	Victor Haboush
Joe Hale	Homer Jonas
Jack Huber	Ray Aragon

C O L O R S T Y L I N G

Eyvind Earle

B A C K G R O U N D S

Frank Armitage	Richard H. Thomas	Fil Mottola
Al Dempster	Thelma Witmer	Anthony Rizzo
Bill Layne	Walt Peregoy	
Dick Anthony	Ralph Hulett	

C H A R A C T E R S T Y L I N G

Tom Oreb

D I R E C T I N G A N I M A T O R S

Milt Kahl	Marc Davis	John Lounsbery
Frank Thomas	Ollie Johnston	

C H A R A C T E R A N I M A T O R S

Hal King	Hal Ambro	Don Lusk
Blaine Gibson	John Sibley	Bob Carlson
Ken Hultgren	Harvey Toombs	Fred Kopietz
George Nichola	Bob Youngquist	Eric Cleworth
Henry Tanous	John Kennedy	Ken O'Brien

E F F E C T S A N I M A T O R S

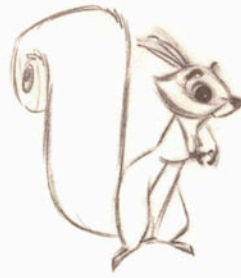
Don MacManus	Joshua Meador
Jack Boyd	Jack Buckley

S U P E R V I S I N G D I R E C T O R

Clyde Geronimi

S E Q U E N C E D I R E C T O R S

Eric Larson
Wolfgang Reitherman
Les Clark



When he was asked recently to define a *romantic*, Frank Thomas explained, “It means living with your dreams. . . dreaming quite a bit about connections between things – the trees, the sky, the grasses, the birds, the animals – and *you* being part of the whole thing. A realist would have trouble with some of those concepts, but if you’re going to go into an imaginary field like animation, you’d better come equipped with that kind of nonsense.”

It’s impossible to imagine this book coming together without being guided through the fantasy, magic and romance that we discovered in drawings that have been hidden for over 40 years.

For example, one beautiful spring afternoon in 1997, at a table in a storage room at The Walt Disney Feature Animation Research Library, some wonderful “nonsense” happened. For weeks, Ollie Johnston insisted that some of Eyvind Earle’s beautiful small color studies must be available. Then, a stack was placed in front of him.

Ollie pulled back a cover sheet and jumped out of his chair. “That’s it! Oh! Look! This is what I meant! This is what we need!” As Frank and the rest of the sketchbook team looked on, we knew at that moment the *Sleeping Beauty Sketchbook* had come together. In contrast to the development of the *Bambi Sketchbook*, this title had much to choose from, and the challenge here was to decide what to leave out.

First the Queen section was in. Then it was replaced with more Prince Philip. Then there was a push for happier drawings of the good fairies. Then Frank and Ollie searched for more expressive drawings. They actually storyboarded the book at one point, with a need to show how the characters have life and think for themselves. “They’re *acting*, not just *reacting*!” Ollie insisted.

The Sketchbook Series is designed to provide the viewer with an experience of discovery similar to the one described above. It celebrates drawing, and strives to simulate the tactile experience of touching pencil and paper to begin the process of creating the characters, drama, comedy, color, and music of a Disney classic animated film.

As *The Sketchbook Series* continues to develop, we’ve grown a list of contributors and dedicated friends who share our excitement.

In the case of *Sleeping Beauty*, we’re very grateful to Andreas Deja



for sharing his passion for some of the most masterful rough animation drawings The Walt Disney Studios ever produced. His contribution to the development of this book can't be overstated.

Once again, Lella Smith and Vivian Procopio at The Walt Disney Feature Animation Research Library donated extra time and care in searching for unique material. Vivian's understanding of the Disney creative legacy is deeply rooted, and she has an intuitive and informed perspective.

At The Disney Publishing Creative Development Department, Thomas S. Phong used his masterful and restrained skills as a digital artist to carefully prepare faithful reproductions. Jeanette Steiner once again lent her knowledge and editorial skills. Eric Huang took special care of the art as it made its way through the production process. The hi-resolution scans from the original drawings were provided by Wace Imaging in Burbank.

Violeta Diaz faithfully rendered the *Sleeping Beauty* calligraphy for our cover and title page. Artist David Pacheco provided the beautiful drawing of Briar Rose used on the cover.

We're grateful to Eyvind Earle for sharing his creative process, revealing how he planned the color and atmosphere that drove the film's sense of *fantasy* and unique visual style.

Our thanks to Marc Davis who generously supplied us with insight into the creation of *Sleeping Beauty* and helped direct the team toward sources of material. Through his words and drawings, he imparted the sense of *magic* that makes this art so special.

And to Frank and Ollie, who selected and edited the artwork, using their experience, expert eyes, dedication, and instructive advice (along with great stories of fun, mystery, and *romance*), we extend our utmost gratitude and admiration. They willingly shared their own collections and materials, always faithfully reminding us to include plenty of work by their respected colleagues.

In 1997, the Disney artists who helped put this book together continue at work, making vital contributions to the visual arts, and making sure that *fantasy*, *magic* and *romance* will always be a part of the Disney legacy.



Kenneth Shue
Janice Kawamoto
Hunter Heller
Disney Publishing
Burbank, July 1997



