

Disney · PIXAR

Toy Story 4

THE ART OF



Foreword by **ANNIE POTTS** Introduction by **JOSH COOLEY**





THE ART OF

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Foreword by Annie Potts, Introduction by Josh Cooley



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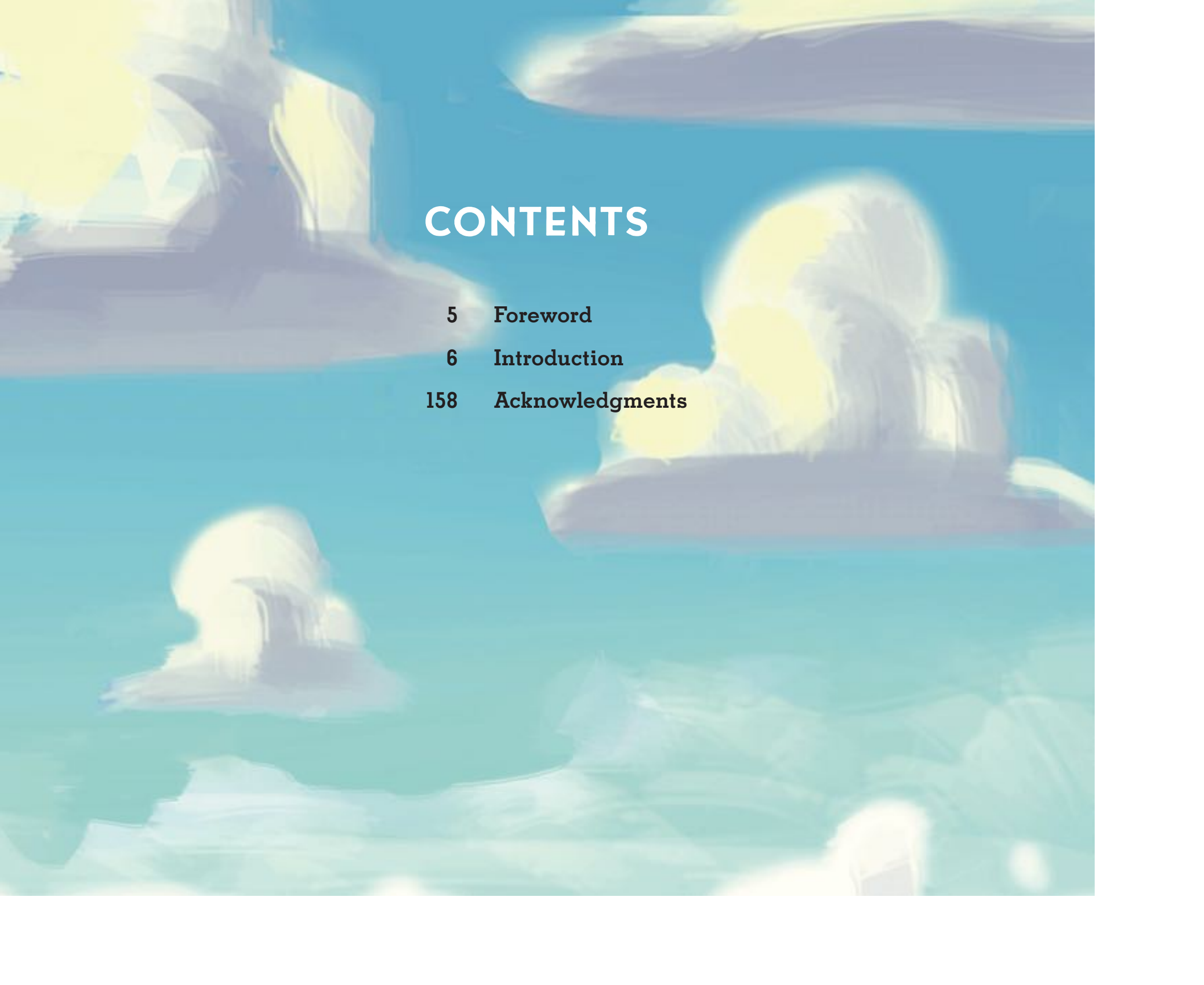
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FOREWORD by Annie Potts

It was 1994. I had been working all day. I came in the back door, where I was immediately tackled by my young son, who pulled me into the den where he was watching a video sent to me some weeks before by John Lasseter. A call had come from my agents with the arrival of the package stating that Mr. Lasseter would like me to be a voice in his animated movie . . . “the *first* completely computer-animated full-length feature film.” I had tossed it aside with a yawn. I was overwhelmed with work and two young children. And as I told my manager, I don’t really do cartoons. “Well,” he said, “take a look at his shorts.” I promptly forgot about the offer until that moment when my son pushed the “play” button and one marvel after the other unspooled in front of my disbelieving eyes. *Luxo Jr.*, *Red’s Dream*, *Tin Toy*, *Knick Knack*. The world stopped while we watched them all twice.

So utterly original and beautiful and funny and touching and like NOTHING ANYONE HAD SEEN BEFORE. I practically tripped over myself trying to get to the phone (this was before cell phones!) to make the call to say, “YES, YES, YES! Please I want to be a voice for you!!” That was twenty-four years ago now. And here we are with *Toy Story 4*, Pixar’s 21st animated feature. These beautiful stories and characters and films are a foundational language known now to the world. This was so richly illustrated to me last year when I was cruising the Amazon River and discovered, as we rounded a bend, a remote jungle village and a young boy playing on the banks of the river . . . dressed in a *Toy Story* T-shirt with Woody’s face. Like stardust and sunshine, Pixar’s spirit is everywhere. And it is welcome.

I can tell you there is almost nothing more fun than being in a recording session with these masters of storytelling—not to mention getting to work with the matchless Tom Hanks. A vast team of people brings our beloved characters to the big screen. It will be a revelation to most to see in this book how mind-bogglingly complex the making of these masterpieces is, from the earliest sketches and storyboards to fully realized worlds where toys come to life.

I’ve given some thought to how it is that what Pixar does is so thoroughly good. So beloved by all. It seems that it is about the values and virtues that each picture extols. Be kind. Be a friend. Reach out a hand. Hold on tight. Understand that there might be monsters under the bed—but they might be your friends! It’s good to share. It’s good to be nice to old people. Boys and girls are equally smart and brave. Your parents love you no matter what. Your toys love you unconditionally. No one is “bad”—they probably just have a hurt they’re hiding. We’re all the same INSIDE. We are ONE. We are ALL ONE. There is one single force that unifies us and makes us laugh and cry and dance and be more than we thought we could be, and the force that animates every single thing in the universe is LOVE. That’s what Pixar gives us with every frame. Love. And Hope.

Keep shining your light, Pixar. We need it.

INTRODUCTION by Josh Cooley, director

“The only constant is change.”

–Heraclitus, Greek philosopher

There were two reactions I would get from people when I mentioned we were making *Toy Story 4*. Either the largest grin from ear to ear, usually followed by a high-pitched squeal of delight and then dancing . . . or that smile would morph into confusion. “But . . . wasn’t the third one the end?”

How *do* you follow the ending of a great trilogy?

That question was what got me excited about the idea of *Toy Story 4*. If every end is a new beginning, then what is next for Woody? What is Woody’s life without Andy? How would the most loyal toy in the world deal with being in a new kid’s room, with new toys, new relationships . . . and not being a favorite toy anymore? He couldn’t be the same toy he’s always been. He would have to change.

I wanted to make that film.

Turns out that making a *Toy Story* film that feels like a *Toy Story* film but is different enough so it doesn’t feel similar to the past three *Toy Story* films . . . is not easy. We went down a LOT of different story paths over the years. (We could fill a twenty-volume set of *Toy Story 4* “Art of” books with all the material created for the different versions of the film. But one will work just fine.)

When I began as an intern at Pixar sixteen years ago, my mentor, Joe Ranft, would always tell me to “trust the process.” He talked of how, in his experience working on films, if you work long and hard enough, the film will eventually reveal itself to you. The characters will begin to tell you what they want to do and say. Sounds hard to believe, but it happened. We were unknowingly

populating our story with characters that were all dealing with transition in their lives. Woody was grasping for anything familiar so he didn’t have to change, Gabby Gabby was doing anything in her power to create change, Duke Caboom couldn’t accept the change from his past, Forky physically changed and wanted no part of it, and Bo had accepted and embraced change and was a catalyst for Woody to embrace it as well. We were touching on a universal truth, which is always a good sign when creating stories. Life is constantly shifting the sands beneath us, and how we adapt to it (or don’t) shows our true character.

I’ve learned that “trust the process” also means “trust the people you work with.” I have had the honor of working with some of the greatest story minds, artists, and technical geniuses in the world on this film. (Some of whom worked on the first *Toy Story*.) Their talent would blow my mind daily, so I’m excited to share a small fraction of their brilliance in the pages of this book. As a young artist, I was endlessly inspired while looking through Pixar’s “Art of” books. The artwork transcends the page, invoking the images on screen that create emotion and connection with the audience.

I was reminded of this one day when I ordered a sandwich for lunch from outside the studio. When it was delivered, there was a note attached from the sandwich maker. Somehow they knew who it was coming to because the note read:

“Thank you for *Toy Story*. I never thought toys could teach me what it means to be human.”



Josh Cooley, STORY DRAWING



[this page] John Lee, DIGITAL PAINTING

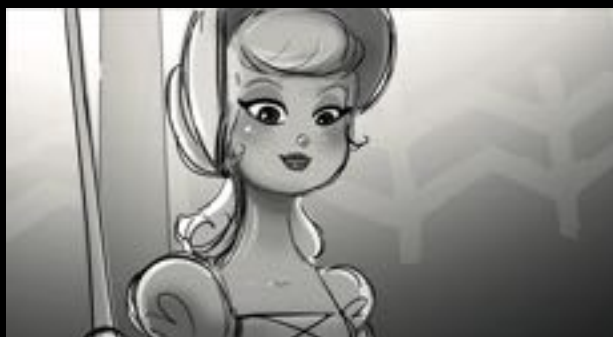
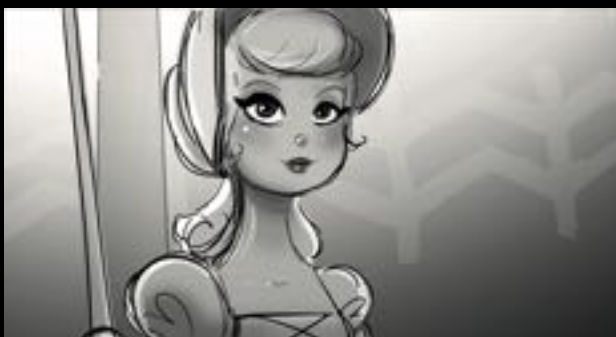




Daniela Strijleva, INK PEN AND DIGITAL COLOR



[this page] Valerie LaPointe, PENCIL AND WATERCOLOR



Louise Smythe and Bobby Rubio, DIGITAL STORYBOARDS



John Lee, DIGITAL PAINTING



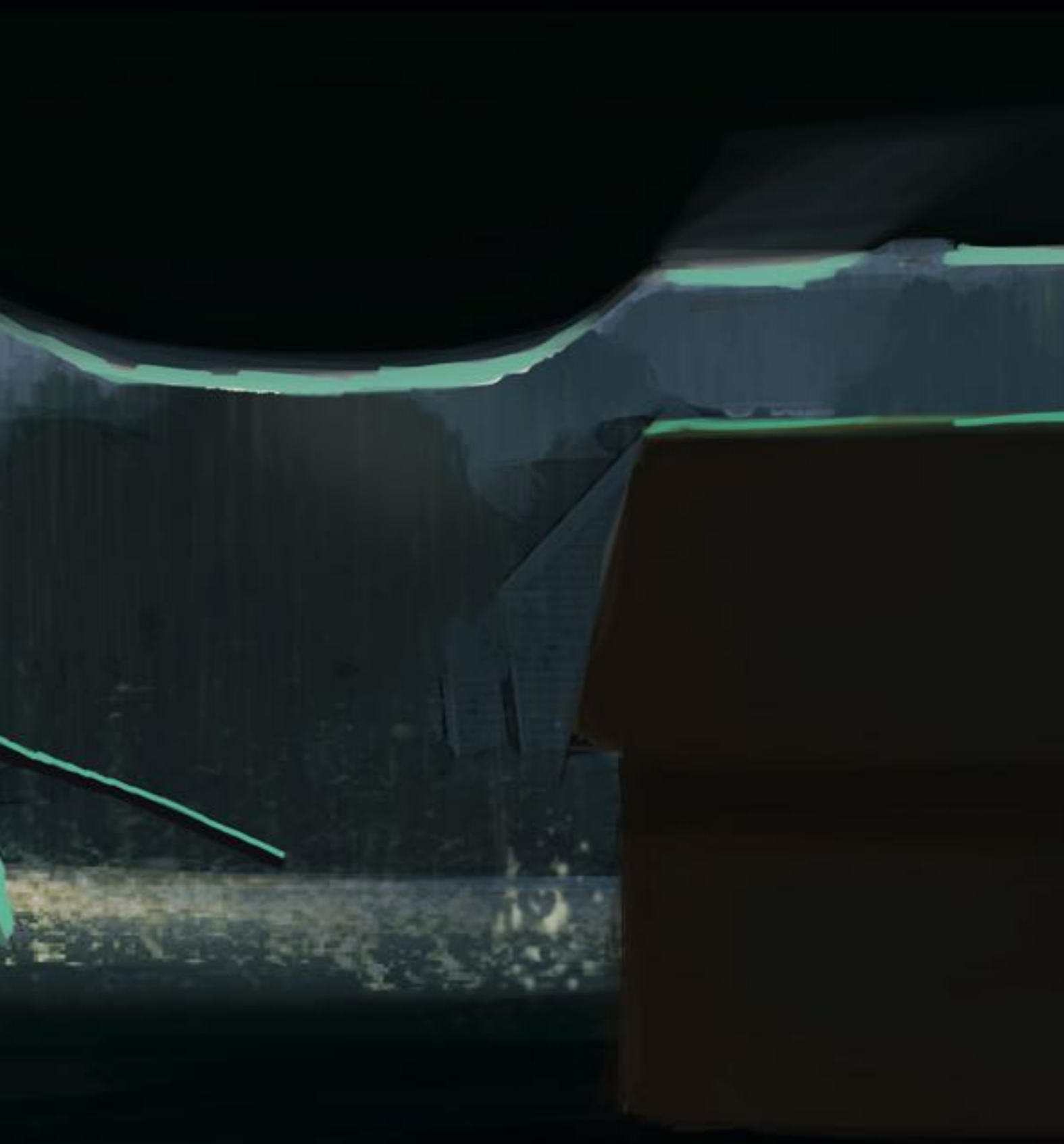
Kristian Norelius and Valerie LaPointe, DIGITAL OVER PENCIL



[this spread] Yung-Han Chang and Valerie LaPointe, DIGITAL STORYBOARDS





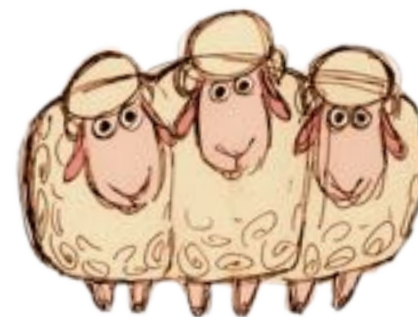
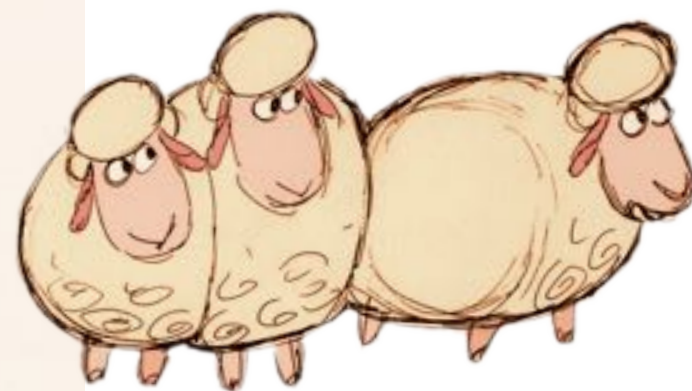


John Lee, DIGITAL PAINTING

BO PEEP



Ralph Eggleston, PASTEL AND INK PEN



[this page] Daniela Strijleva, INK PEN AND DIGITAL COLOR



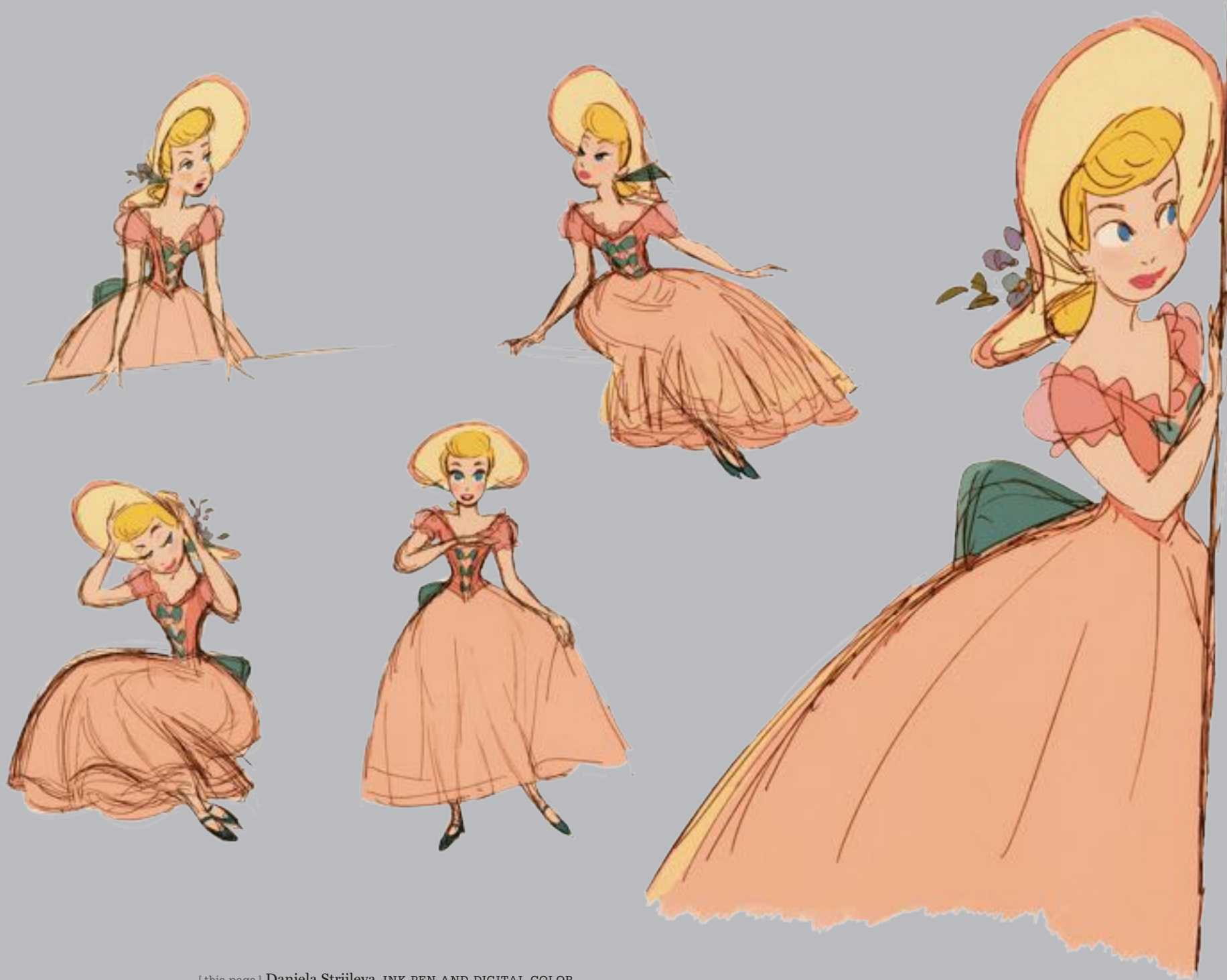
Daniela Strijleva, INK PEN AND GOUACHE



Daniela Strijleva, INK PEN AND DIGITAL COLOR



Daniela Strijleva,
INK PEN AND DIGITAL COLOR



[this page] Daniela Strijleva, INK PEN AND DIGITAL COLOR



Daniela Strijleva, INK PEN
AND GOUACHE

I loved the idea of seeing the moment when Bo was given away early in the film. When Woody meets up with Bo years later, Bo originally went into great detail about what happened to her after she left Andy's house in a flashback. We saw her given to a new family, placed in storage for years, donated, bought at a thrift store, given

as a white elephant gift, and then broken accidentally by a child. Bo then made a huge choice and left that kid. She and her sheep traveled through rain and cover of night to create a new life at the antique store. Although emotional, the flashback was ultimately cut as the story evolved. —JOSH COOLEY, DIRECTOR





[above] Celine You and Bill Zahn, DIGITAL PAINTING

[opposite] Valerie LaPointe, PENCIL



Celine You, DIGITAL PAINTING



Erik Benson, DIGITAL

There are a *lot* of toys in Bonnie's room, and it was a challenge deciding which ones she would bring on the trip and that would help us tell the story. Putting both Mr. Potato Head and Mrs. Potato Head's pieces on one potato, an idea that I was surprised we had never done in the past, lowered the body count, and could have been a lot of fun for the animators. But in the end, it didn't serve Woody's story. —JOSH COOLEY, DIRECTOR



John Lee, DIGITAL PAINTING





Daniel Holland, DIGITAL DRAWING



Ana Ramírez González, DIGITAL



Kristian Norelius,
DIGITAL OVER PENCIL

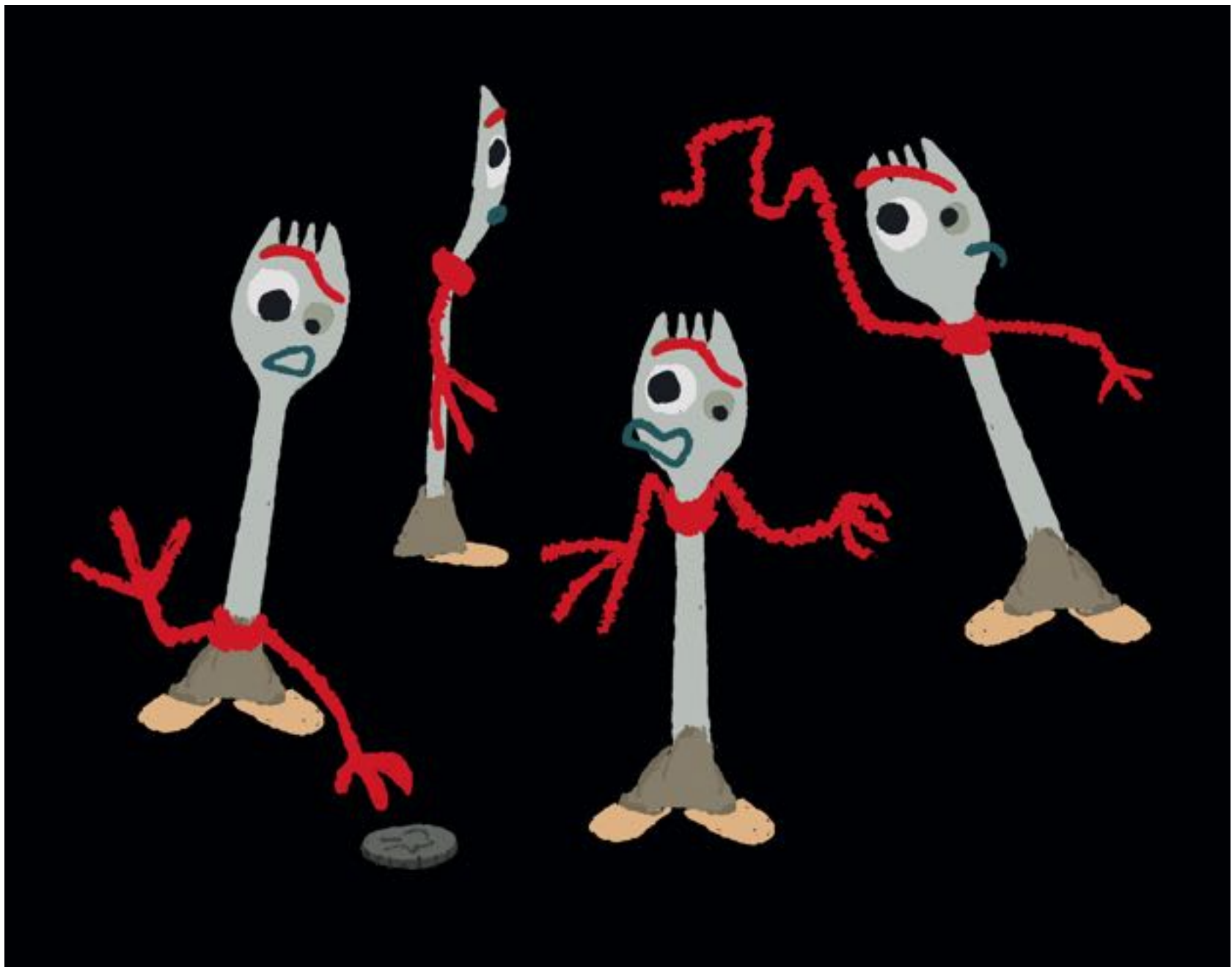


John Lee, DIGITAL PAINTING

FORKY



Albert Lozano, PHOTO COLLAGE AND DIGITAL



Albert Lozano, DIGITAL



Patrick Lin, PHOTOGRAPH



Patrick Lin, PHOTOGRAPH



Robert Russ,
PHOTOGRAPH



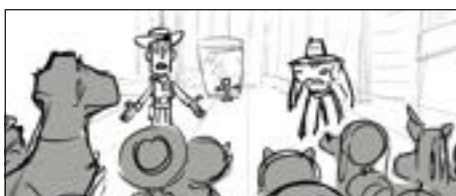
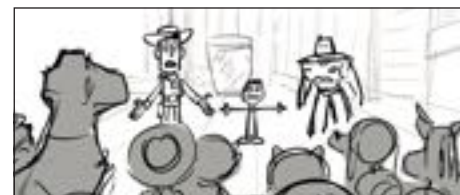
Patrick Lin, PHOTOGRAPH

Forky is essentially a character that is a craft project. Rather than design via drawings and the traditional model packet, we brought everyone on our crew together for what we dubbed the Forkshop. We bonded, and learned from the materials and the process. It was super fun to do. The Forkshop directly led to the character design, with Albert Lozano taking individual photos of each creation and designing within those photos, using Josh Cooley and John Lasseter's original sketches as inspiration.

Forky is a prime example of truth in the materials given that he has pipe cleaner arms with no shoulders to shrug, and that he can't bend or twist. The constraints will be fun for the animators to work within to make Forky emote. —BOB PAULEY, PRODUCTION DESIGNER



Patrick Lin, PHOTOGRAPH



Jeff Pidgeon and Edgar Karapetyan, DIGITAL STORYBOARDS



[this page] Bill Cone, DIGITAL PAINTING

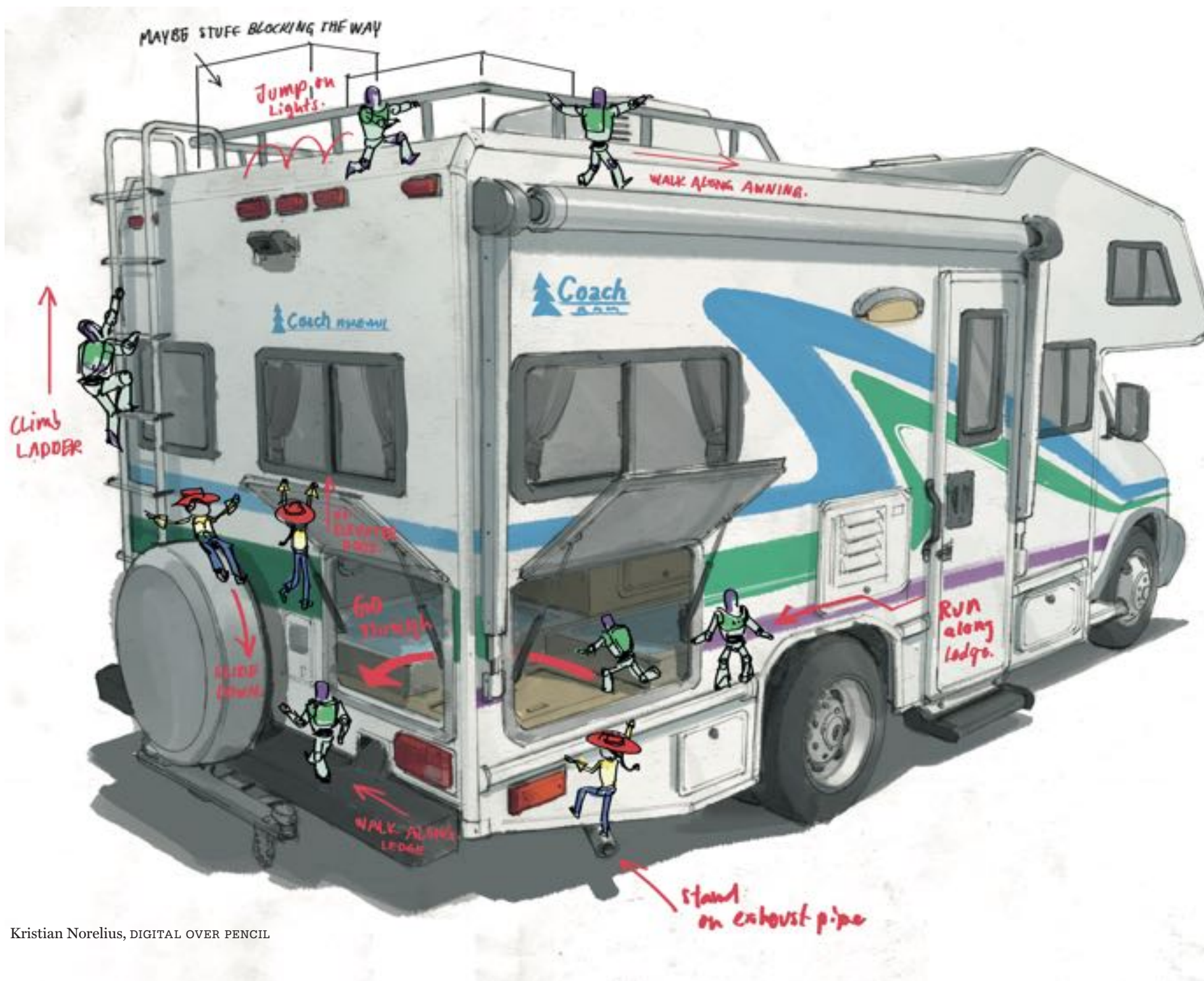


[this page] Tom Gately, PENCIL AND DIGITAL





Laura Phillips, DIGITAL PAINTING



Kristian Norelius, DIGITAL OVER PENCIL



[this page] John Lee, DIGITAL PAINTING



[this page] Bill Cone, DIGITAL PAINTING



Daniel Holland, DIGITAL OVER PENCIL



Bill Cone, DIGITAL PAINTING



Bob Pauley, DIGITAL

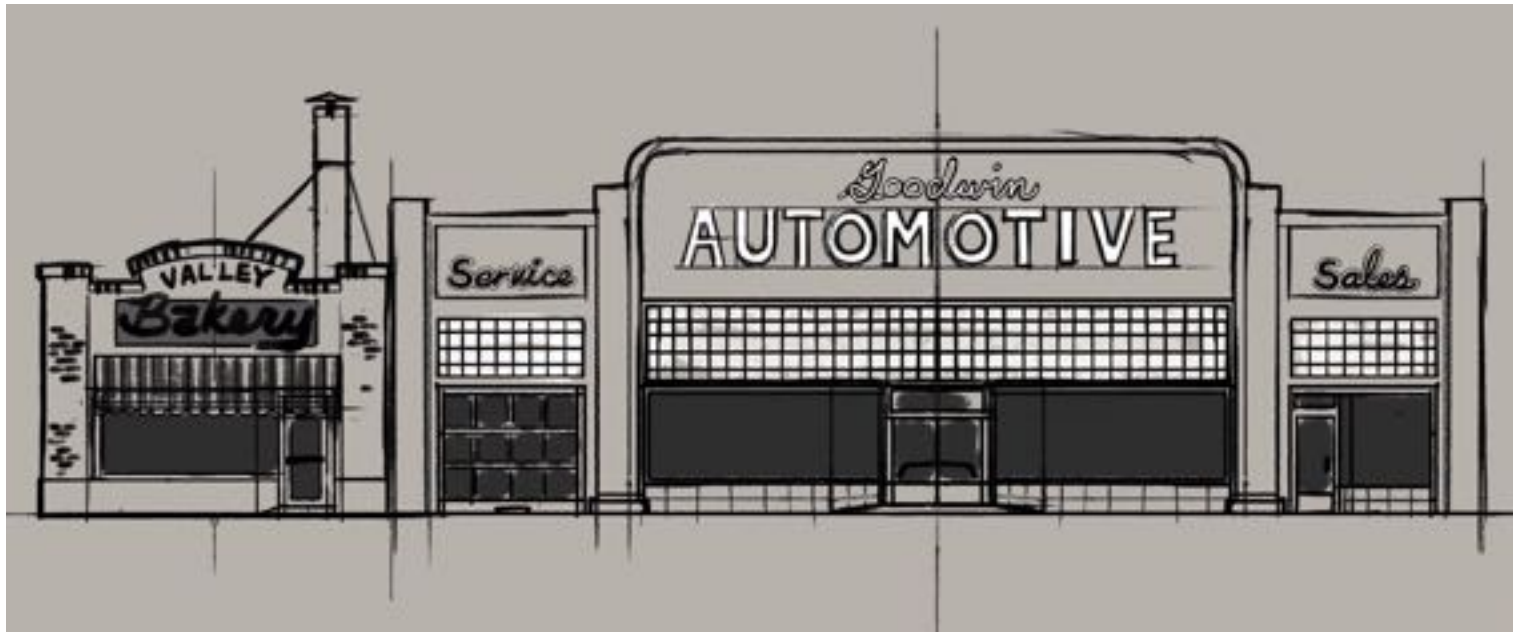


Craig Foster, DIGITAL





John Lee, DIGITAL PAINTING



We decided early on that what is now our antique mall was originally an art deco furniture store. Giving it layers of invented history helps create an authentic sense of place.
—DANIEL HOLLAND, ART DIRECTOR, SETS

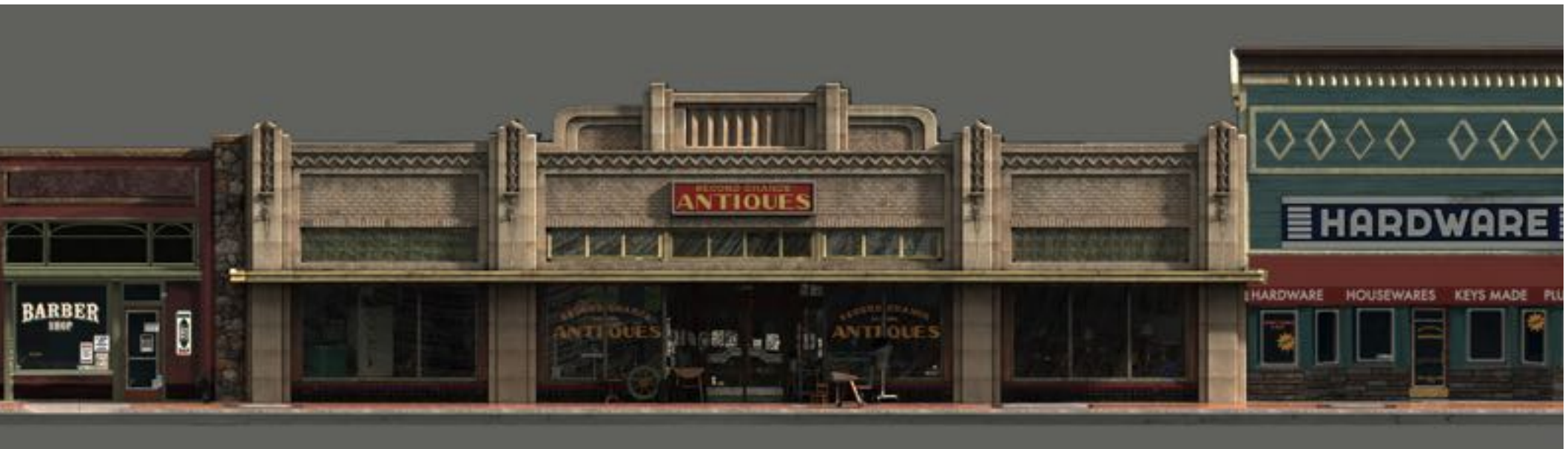
Daniel Holland, DIGITAL



Bert Berry, DIGITAL; Graphics on storefronts: Craig Foster and Catherine Kelly, DIGITAL



Daniel Holland, DIGITAL

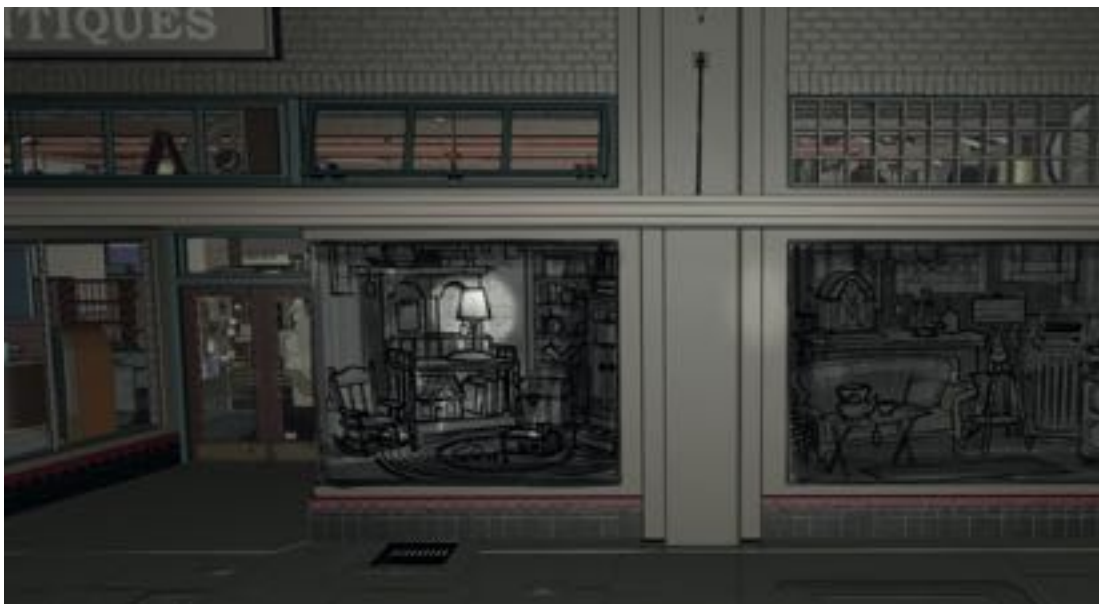




Garett Sheldrew and Michael Yates, DIGITAL STORYBOARDS



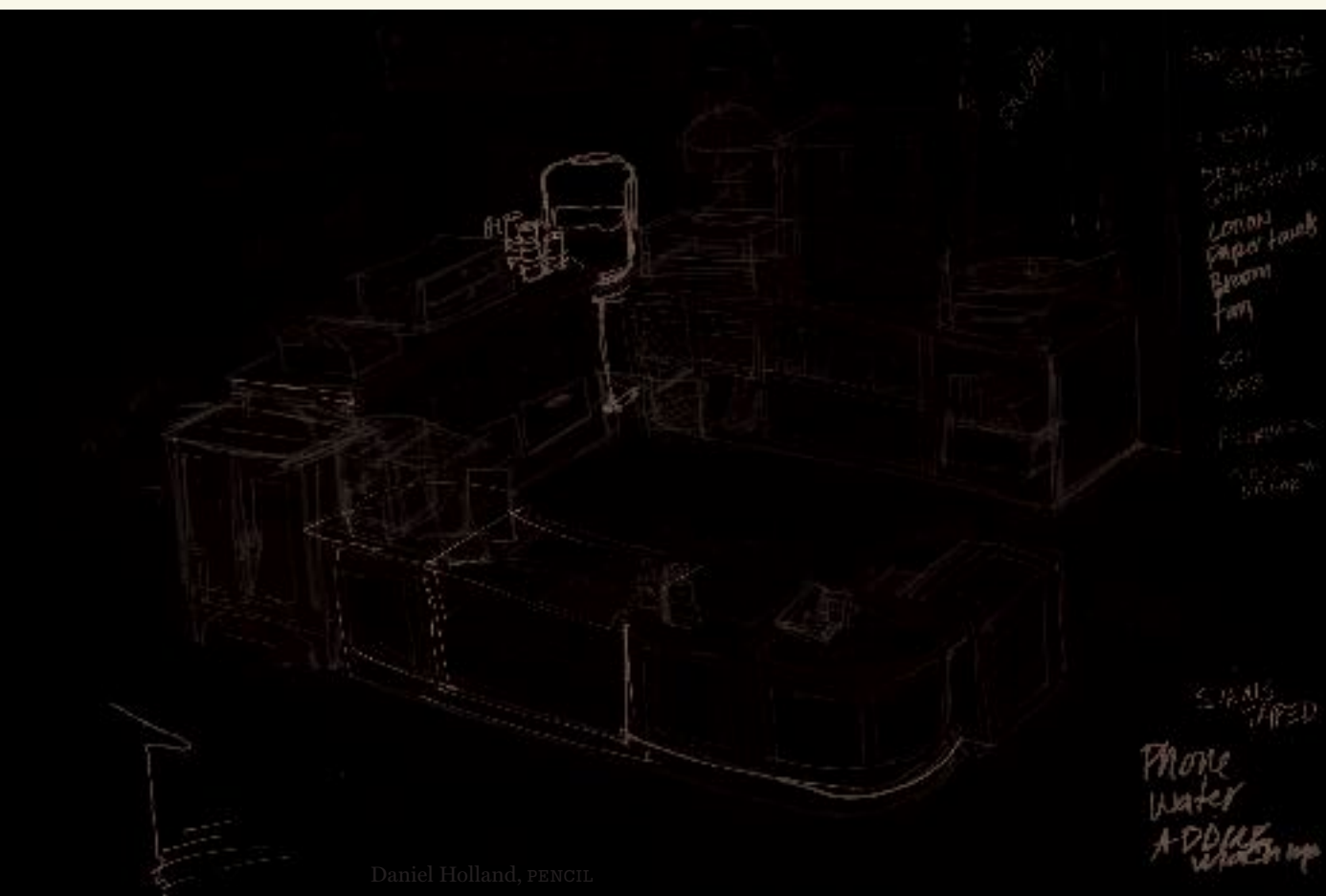
Daniel Holland, DIGITAL



Daniel Holland, DIGITAL



Craig Foster, DIGITAL

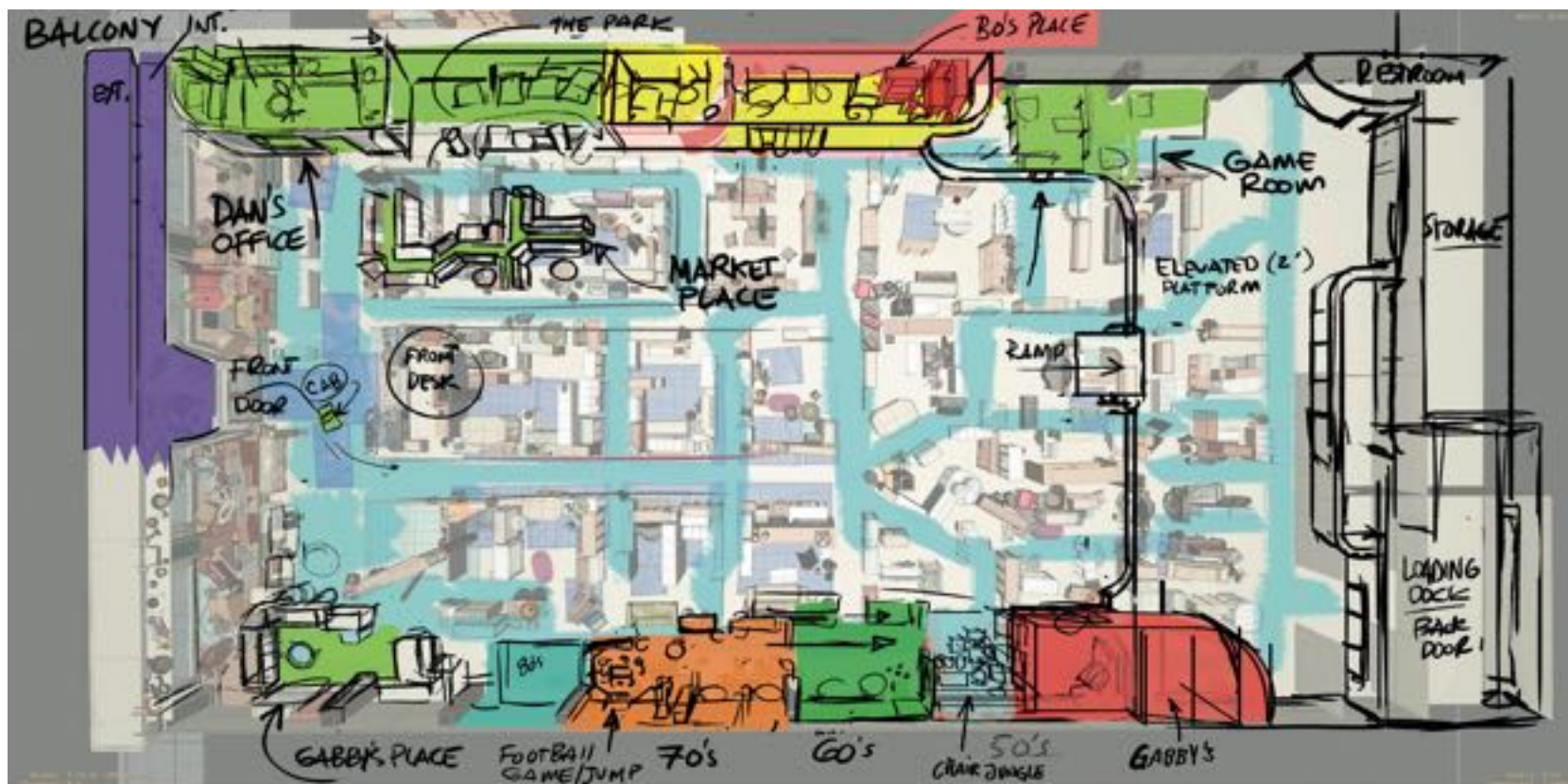


[left] Bob Pauley, DIGITAL

[right] Kristian Norelius,
DIGITAL OVER PENCIL







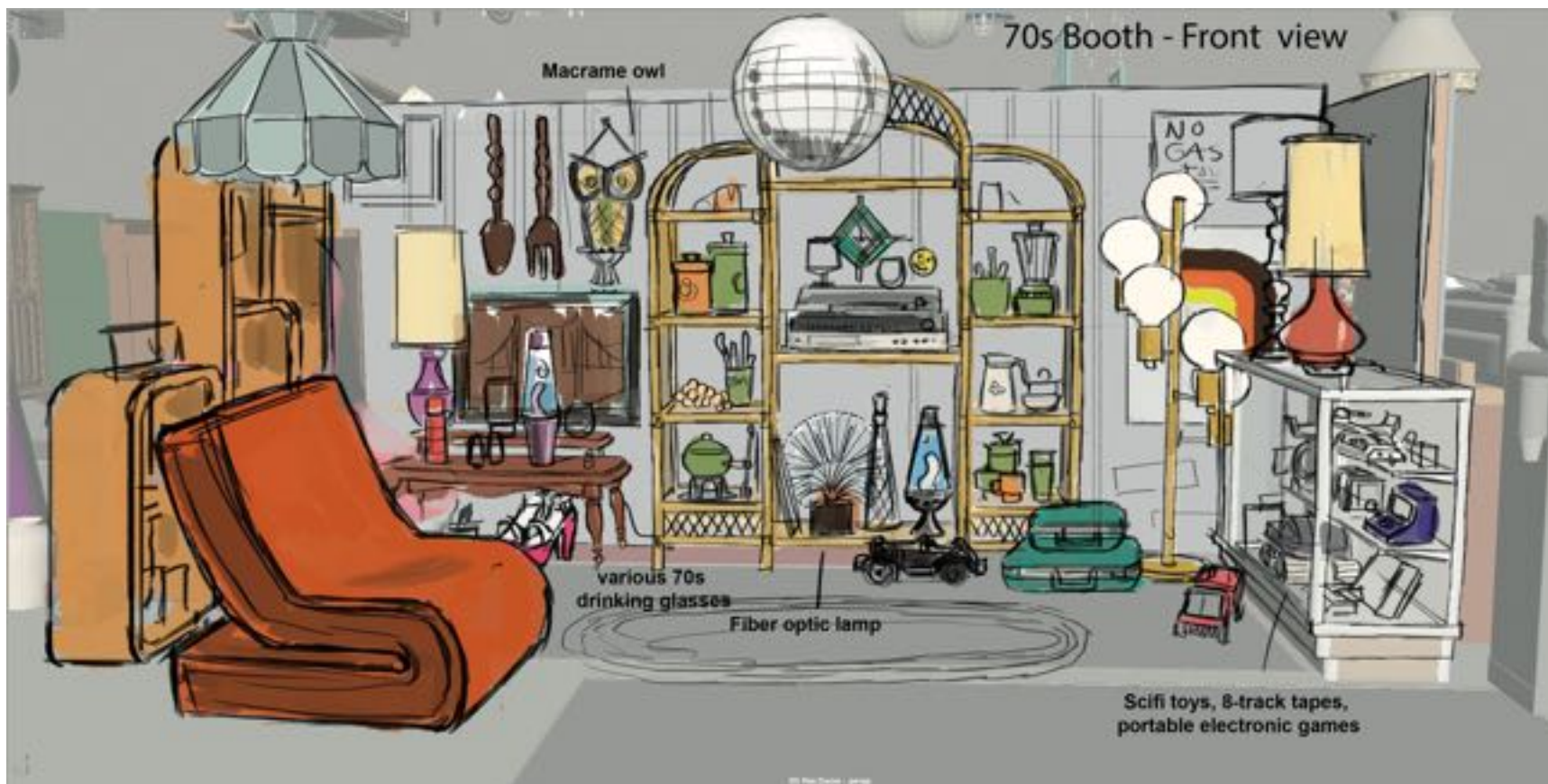
Bob Pauley, DIGITAL



Bob Pauley, DIGITAL

Our antique store started out as an antique mall made up of individually-themed booths operated by various owners. That idea transformed into a single store, taking residence in an old Art Deco retail space that has been a dozen or so businesses in its lifetime. We liked the idea of keeping themed booths that were rich in layers of history.

We spent a lot of time in antique malls researching, and had great fun bringing the quirkiness and charm we found in the real world into our store.
—DANIEL HOLLAND, ART DIRECTOR, SETS





Nelson Bohol, DIGITAL



Nathaniel McLaughlin, DIGITAL

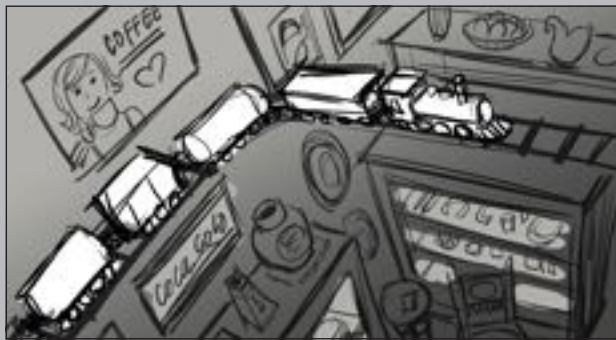
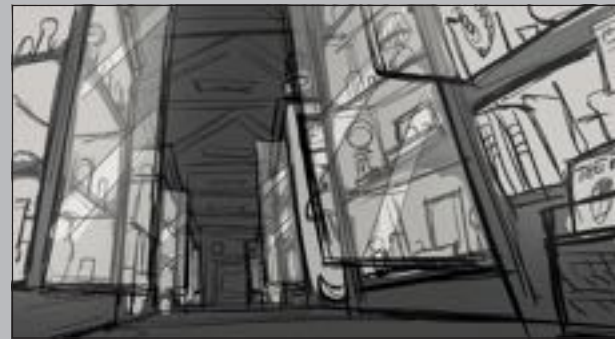
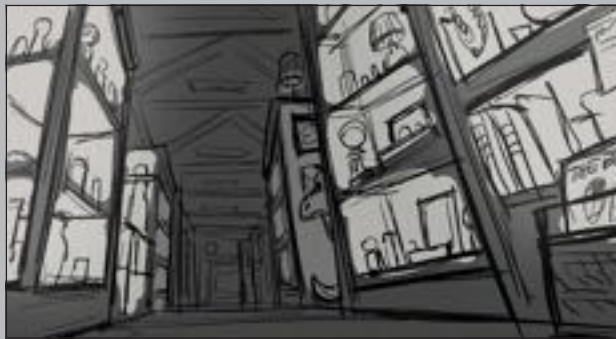


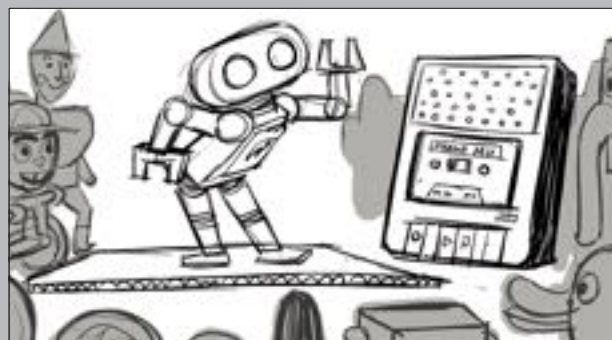
Nelson Bohol, DIGITAL OVER PENCIL



Bob Pauley, DIGITAL







[this spread] Bobby Rubio and Valerie LaPointe, DIGITAL STORYBOARDS

In one version of the story, Buzz and Woody search the antique mall to find Bo Peep. We thought, *What if the store was a toy city that came alive at night?* We imagined a cut-throat economy where toys bartered and sold parts to repair themselves in order to have a second chance at finding a kid. It would have been an overwhelming new world for Buzz and Woody to walk into while interacting with all these new characters and places as they tried to track down Bo. —VALERIE LAPOINTE, STORY SUPERVISOR



The antique store was originally owned by a couple: Margaret and her husband, Dan. Animation fans may recognize that these designs were based on one of Walt Disney's Nine Old Men, Ollie Johnston. The character of Dan eventually became unnecessary to the story and was cut from the movie. —JOSH COOLEY, DIRECTOR



[this spread] Tom Gately, PENCIL AND DIGITAL

Harmony's House



Kristian Norelius, DIGITAL OVER PENCIL

In an early version of the story, Woody and Buzz had stowed away in Bonnie's backpack for a playdate with Harmony. Harmony's Mother was a fan of "upcycling" and therefore had many unusual props in the house and yard, including a makeshift scarecrow. The duo

concocted a plan to cross the busy street, hiding inside the boots of the scarecrow, and wheeled themselves across the street to the antique mall. They encountered many obstacles along the way and hilarity ensued! —BOB PAULEY, PRODUCTION DESIGNER



John Lee, DIGITAL PAINTING



John Lee, DIGITAL PAINTING



Deanna Marsigliese, DIGITAL



[this page] Tom Gately, PENCIL AND DIGITAL





Deanna Marsigliese, DIGITAL



Tony Maki, DIGITAL STORYBOARD



Jennifer Chang, DIGITAL PAINTING



Ana Ramírez González, INK PEN AND WATERCOLOR



Ana Ramirez Gonzalez, INK PEN AND WATERCOLOR



Ana Ramírez González,
INK PEN AND WATERCOLOR



Maria Lee, DIGITAL PAINTING



GABBY GABBY

Michael Yates, DIGITAL





[this page]
Jason Deamer,
DIGITAL



Jason Deamer, DIGITAL



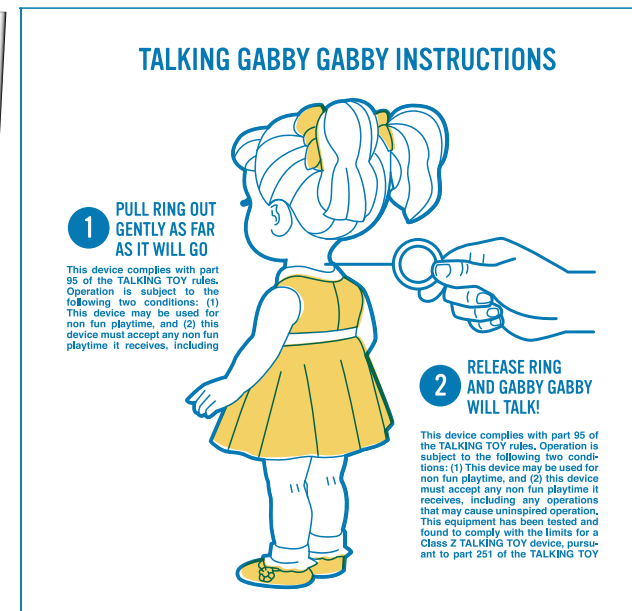
Jerome Ranft, CLAY



Maria Lee, DIGITAL PAINTING;
Graphics by Craig Foster, DIGITAL

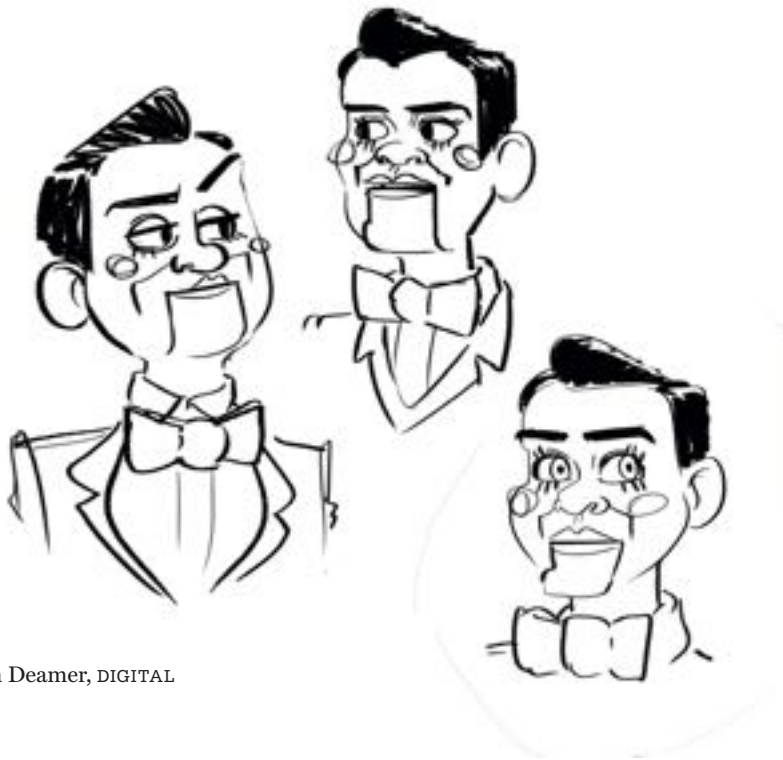


Craig Foster, DIGITAL





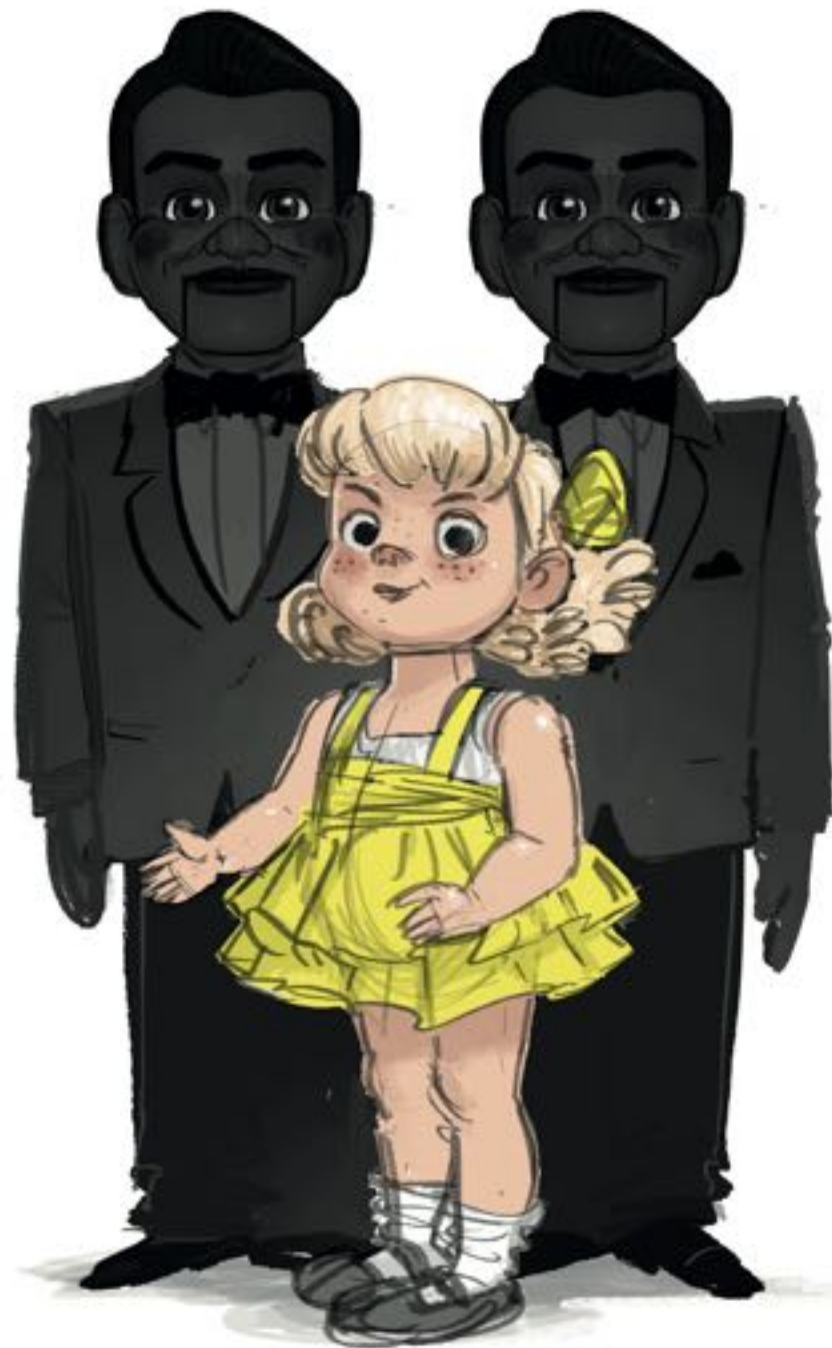
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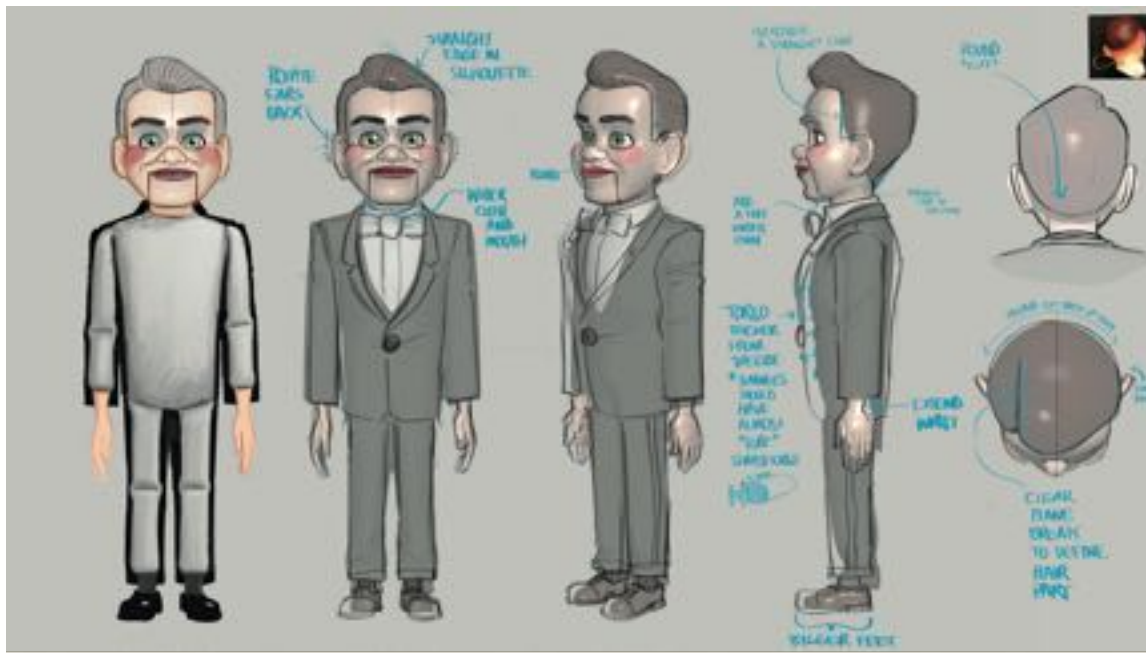
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Maria Lee, DIGITAL PAINTING



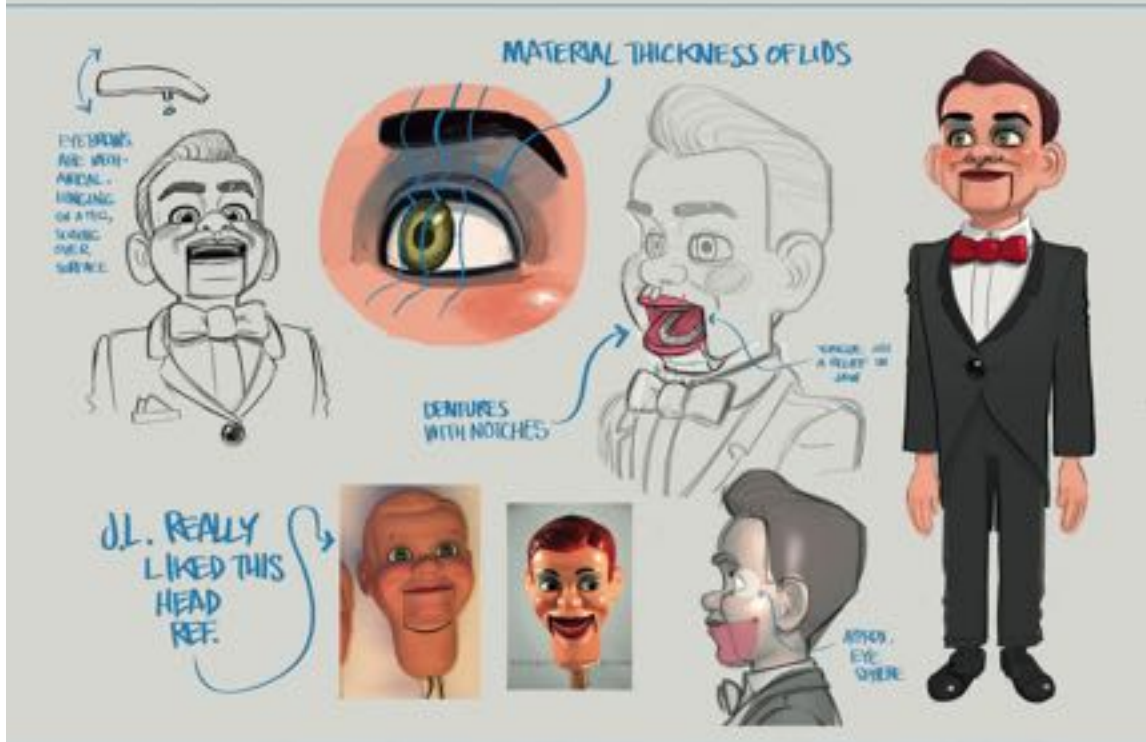
Jason Deamer, DIGITAL



Bob Pauley, DIGITAL



Kristian Norelius, DIGITAL OVER PENCIL



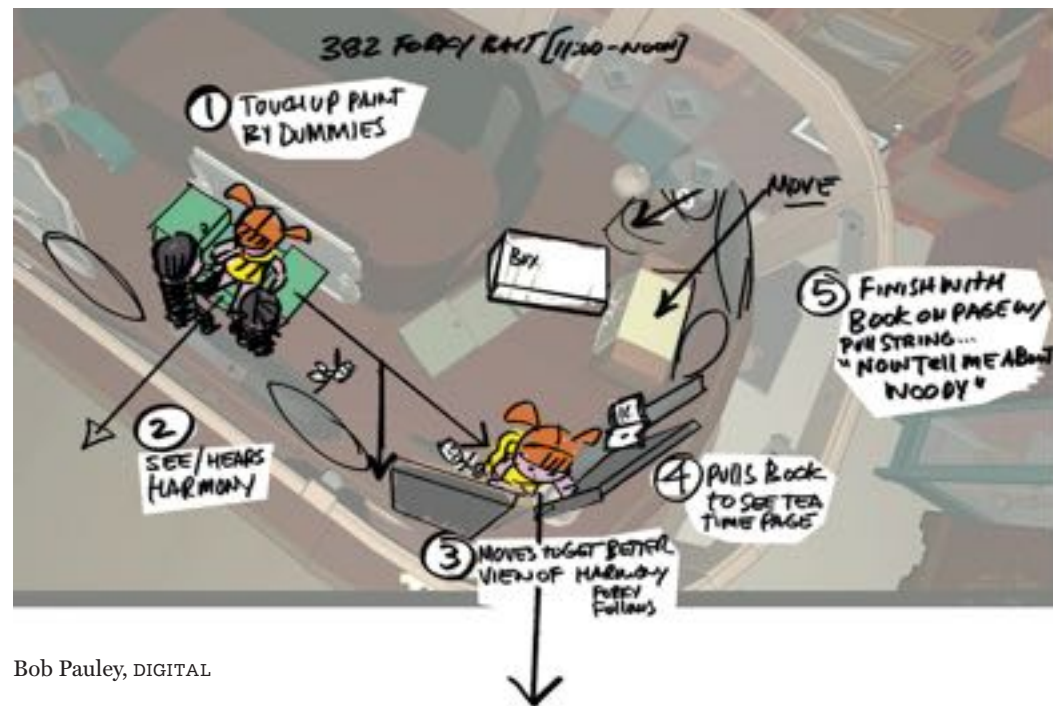
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John Lee, DIGITAL PAINTING



John Lee, DIGITAL PAINTING



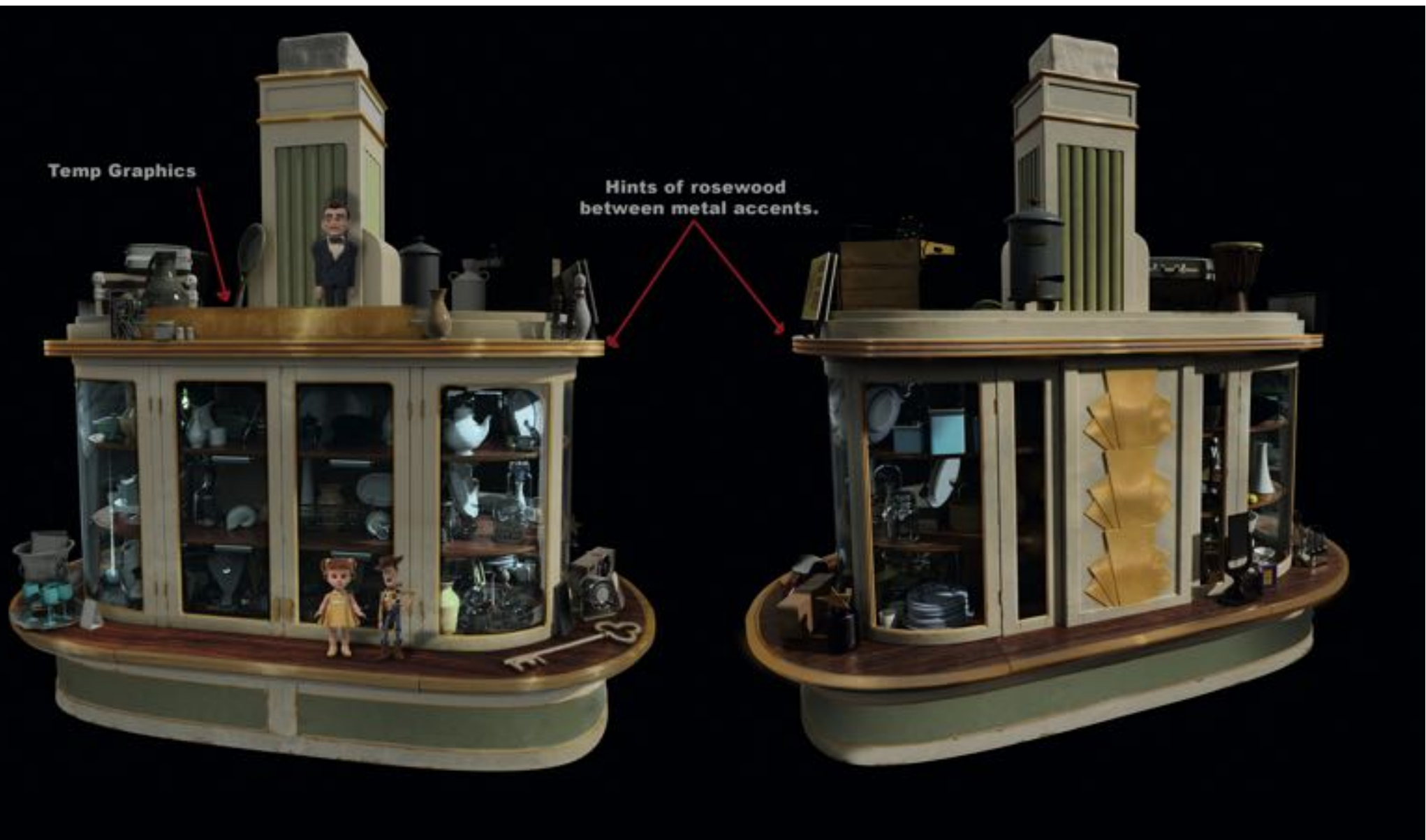
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Daniel Holland, DIGITAL



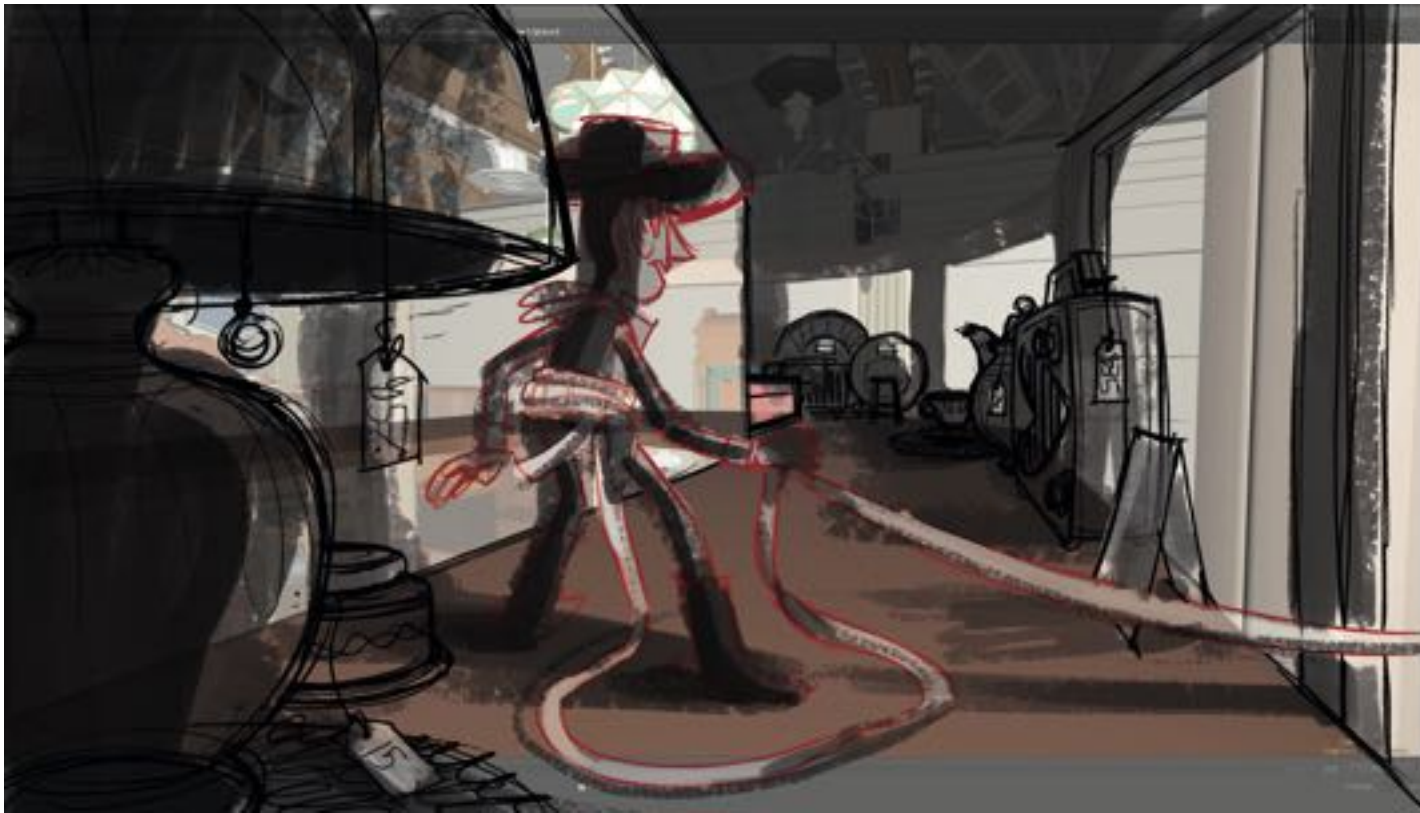
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Bill Zahn, DIGITAL PAINTING



Tony Maki, DIGITAL STORYBOARDS



Daniel Holland, DIGITAL



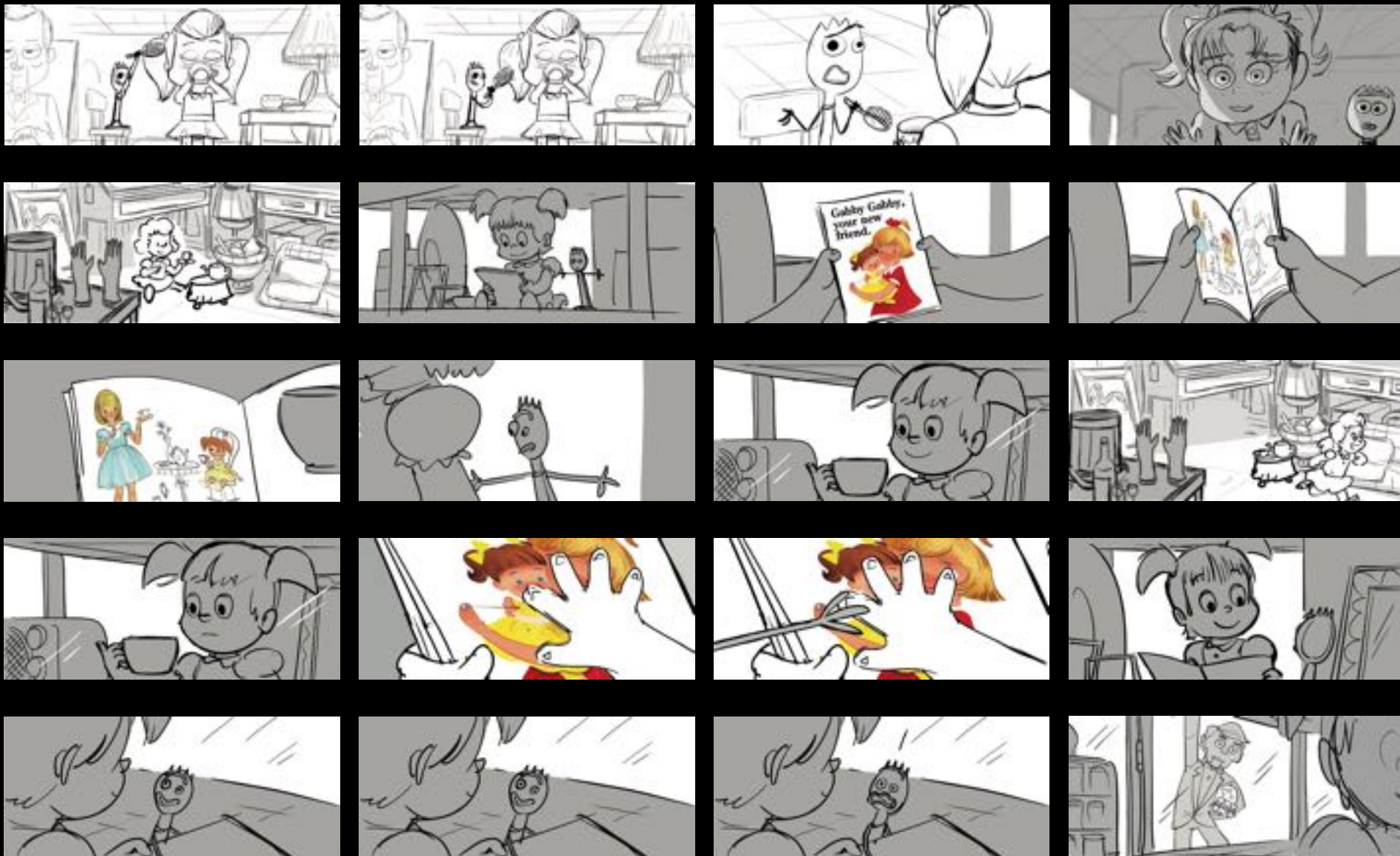
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Daniel Holland, DIGITAL



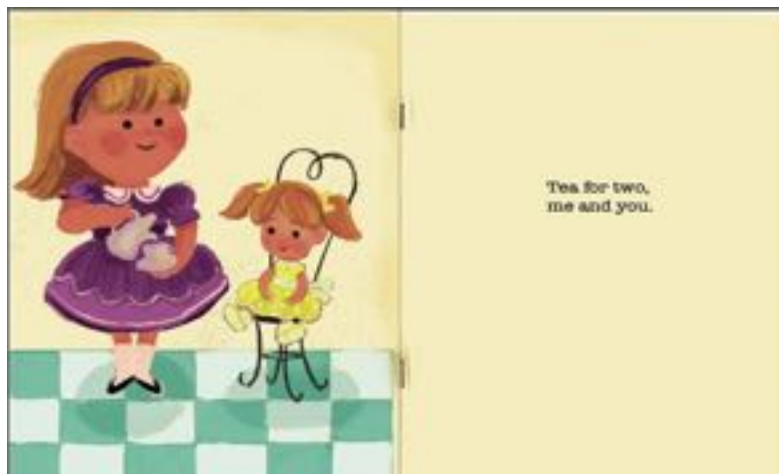
Daniel Holland, DIGITAL



Edgar Karapetyan, Jeff Pidgeon, and Michael Yates, DIGITAL STORYBOARDS

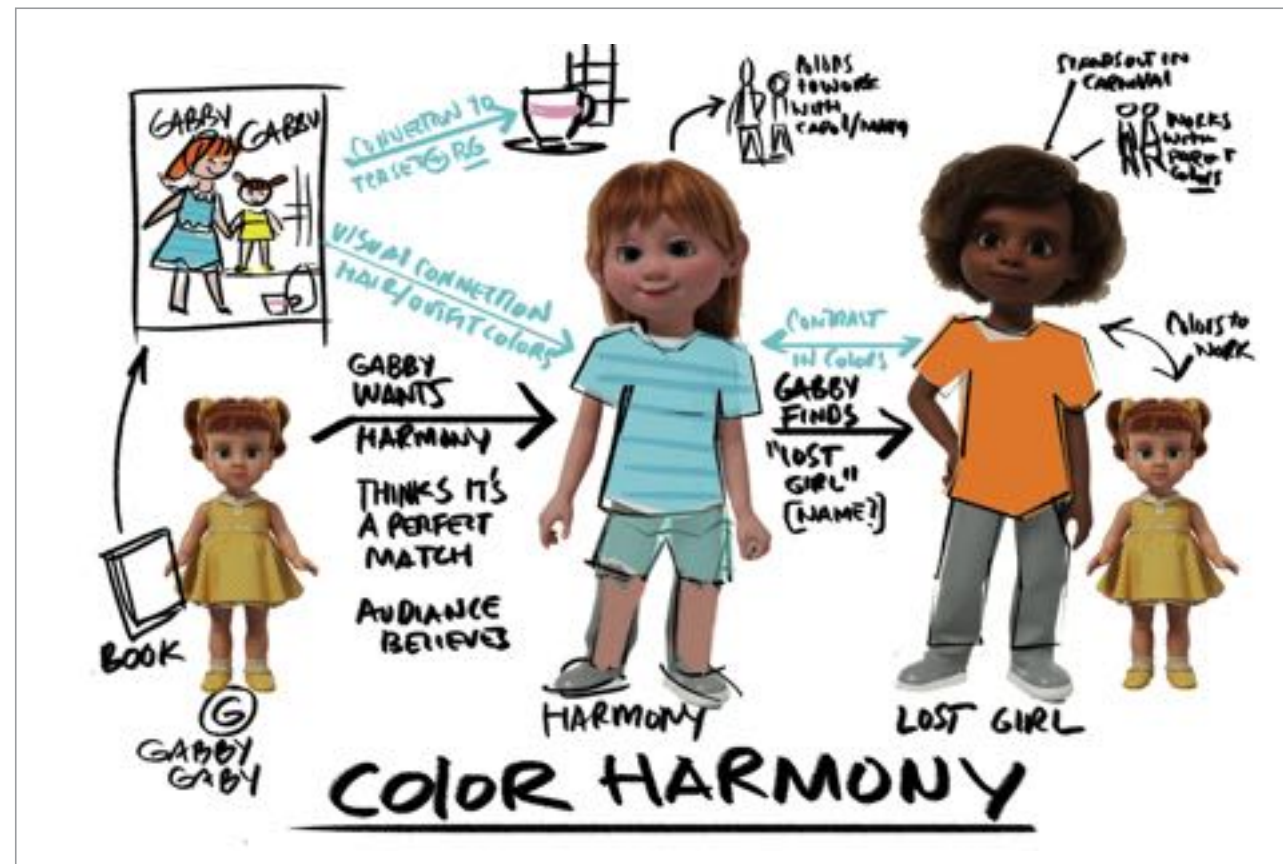
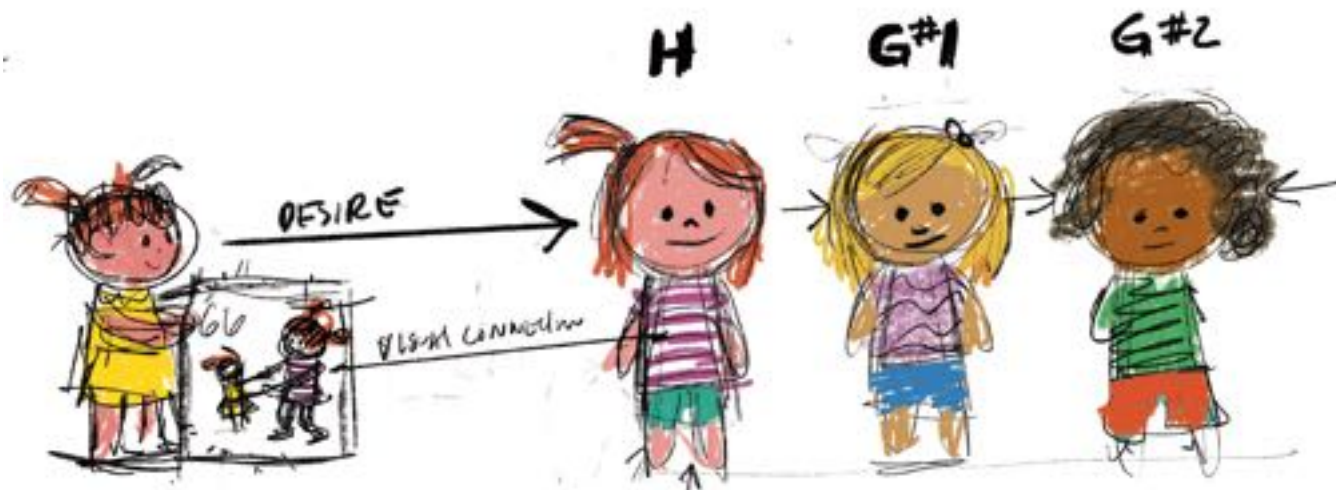


[this page] Celine You, DIGITAL





Celine You, DIGITAL



GIGGLE McDIMPLES



Albert Lozano, DIGITAL



Albert Lozano and Celine You, DIGITAL

Celine You, DIGITAL PAINTING

Albert Lozano and Celine You, DIGITAL



Celine You, DIGITAL PAINTING

Albert Lozano and Celine You, DIGITAL





Celine You, DIGITAL PAINTING



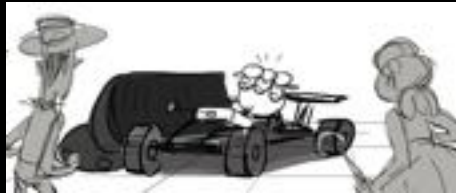
Celine You, DIGITAL PAINTING



Catherine Kelly, DIGITAL



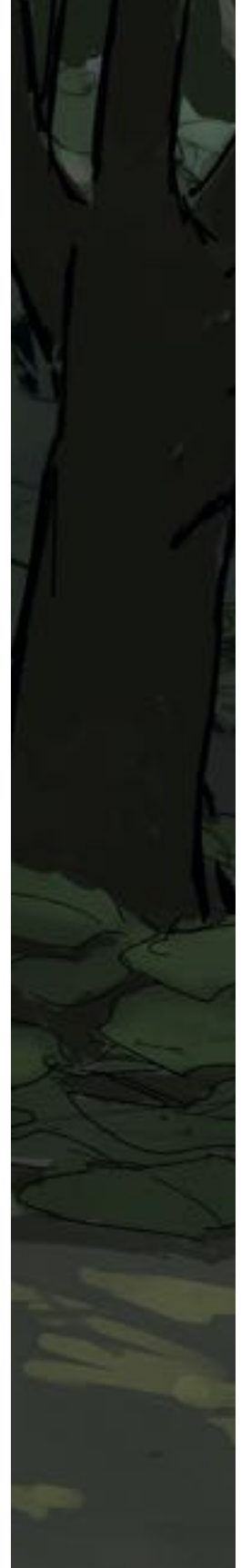
Celine You, DIGITAL PAINTING



Carrie Hobson, Yung-Han Chang, and Garrett Sheldrew, DIGITAL STORYBOARDS

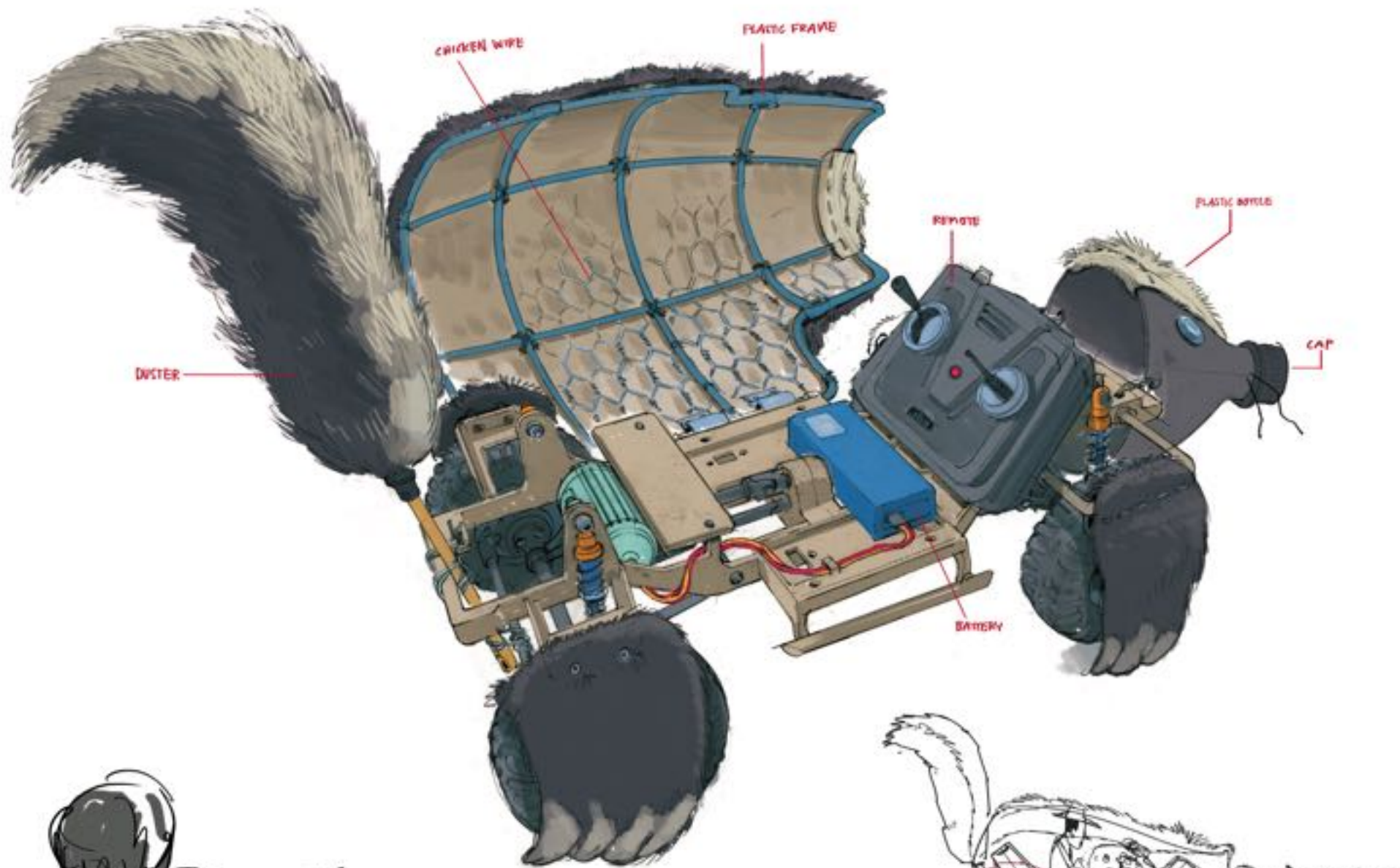


[this page] Albert Lozano, DIGITAL

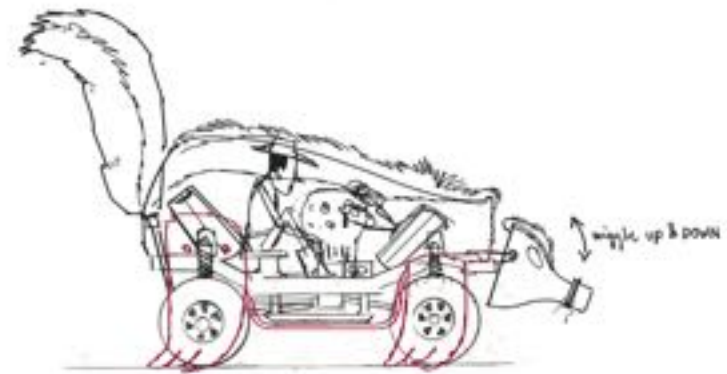




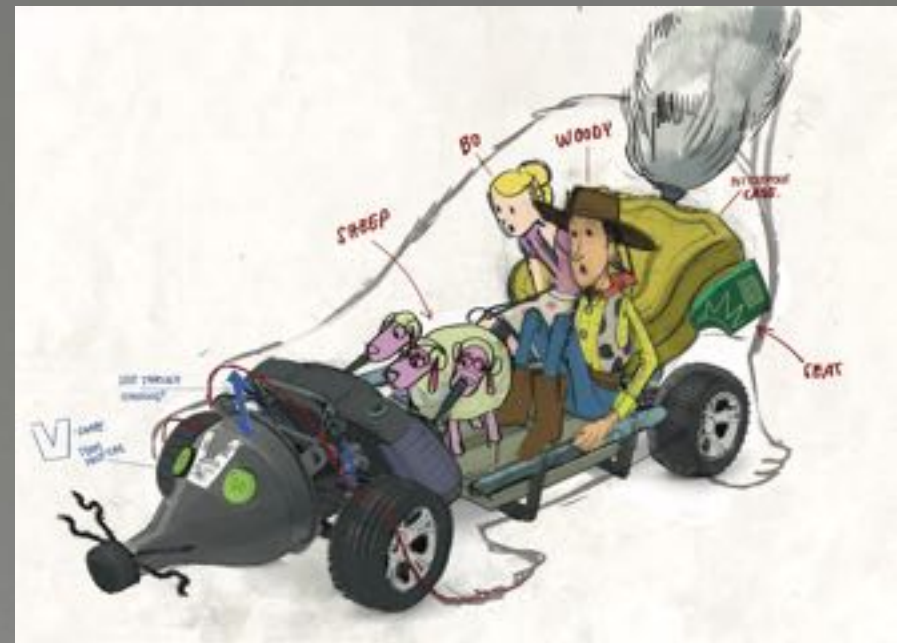
Kristian Norelius, DIGITAL



Carrie Hobson, DIGITAL



Kristian Norelius, DIGITAL



Kristian Norelius, DIGITAL OVER PENCIL

Simon Baek,
DIGITAL PAINTING



Maria Lee, DIGITAL PAINTING





Carrie Hobson and Michael Yates, DIGITAL STORYBOARDS



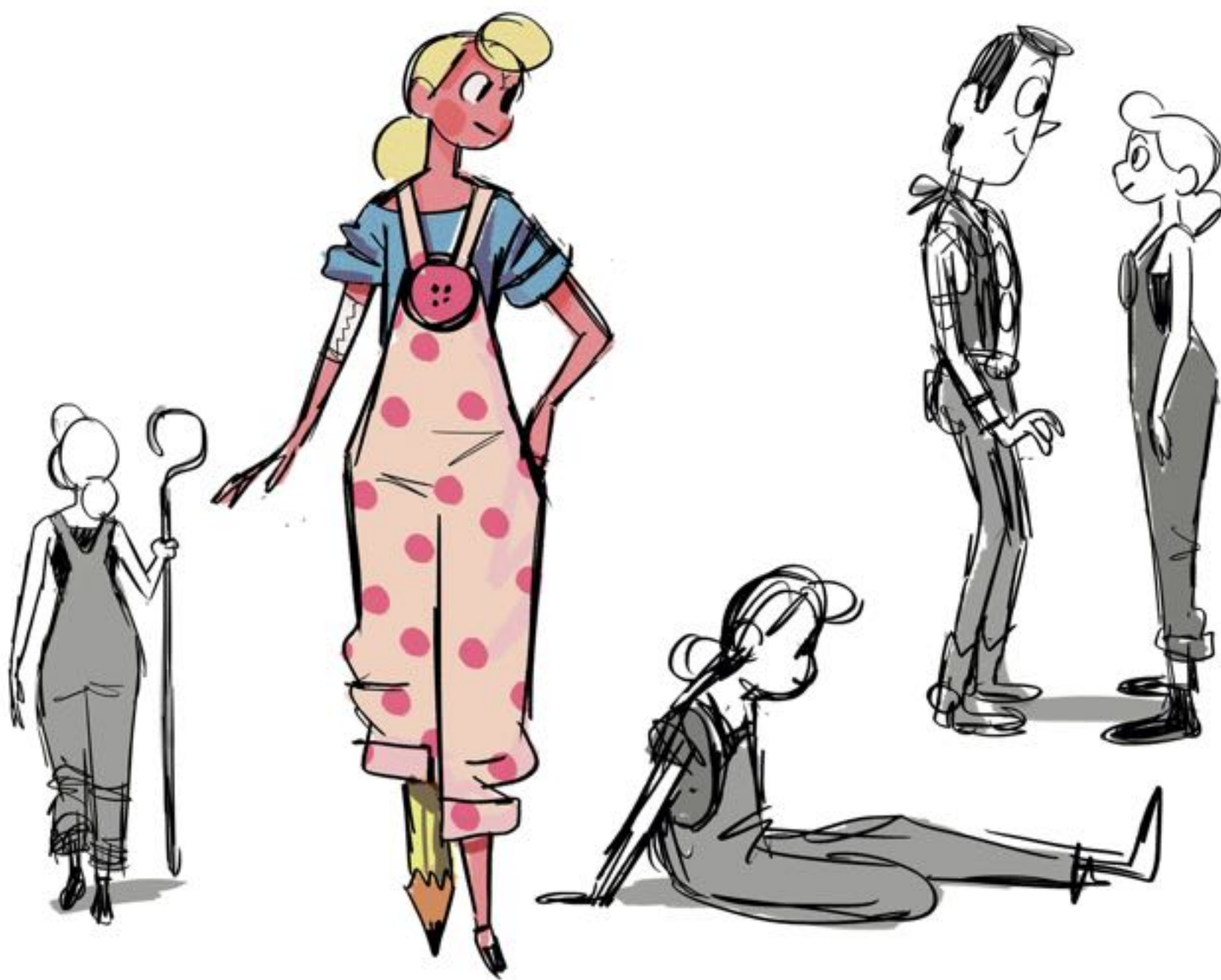
Mara MacMahon, DIGITAL

Bo Peep was a secondary character in the previous *Toy Story* films. We refined her design with greater detail in her face and body for her expanded role, using current tech to fulfill the original goal, some twenty-plus years ago, of a beautiful porcelain doll. Re-envisioning Bo's outfit to support her character was a challenge and a journey, made possible by "Team Bo." "Team Bo," which spanned several years of effort, was a collaborative group of artists from art, story, character, and animation departments, including Daniela Strijleva, Tanja Krampfert, Mara MacMahon, Carrie Hobson, Radford Hurn, Laura Phillips, Albert Lozano, Mariana Galindo, Celine You, Ana Ramírez González, Becki Tower, Patty Kihm, George Nguyen, and me.

In *Toy Story 4*, Bo is empowered and independent, she has moved beyond her traditional hoop skirt and has left her lamp behind. Her clothing reflects her evolution, part remnants from her original costume plus some found elements and tape repairs reflecting her breaks along the way. Her dress can double as a cloak to give her maximum freedom of movement. No lost toy, Bo is in charge of her future. She has grown to adapt to her changing situation, taking care of herself all along while looking out for her sheep. —BOB PAULEY, PRODUCTION DESIGNER



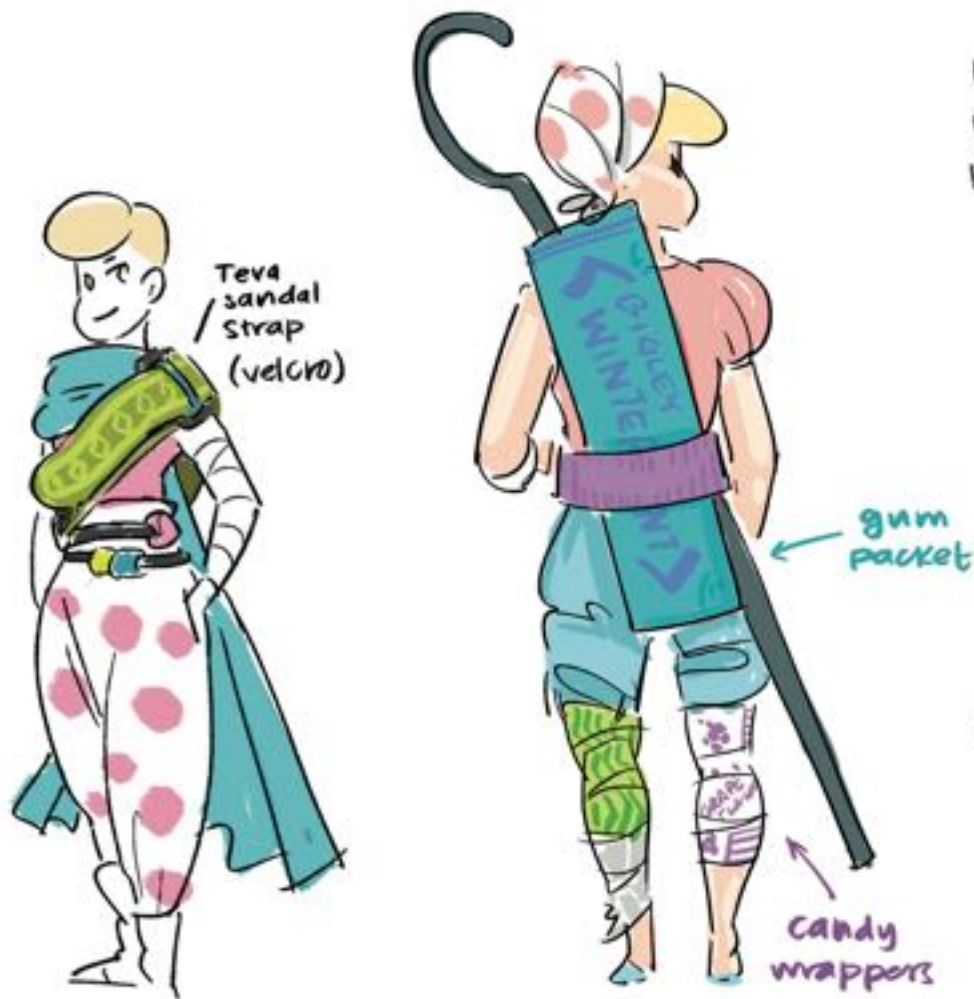
Laura Phillips, DIGITAL PAINTING



[this page] Carrie Hobson, DIGITAL



Celine You, DIGITAL



Mara MacMahon,
DIGITAL



[this page] Michael Yates, PENCIL AND
WATERCOLOR



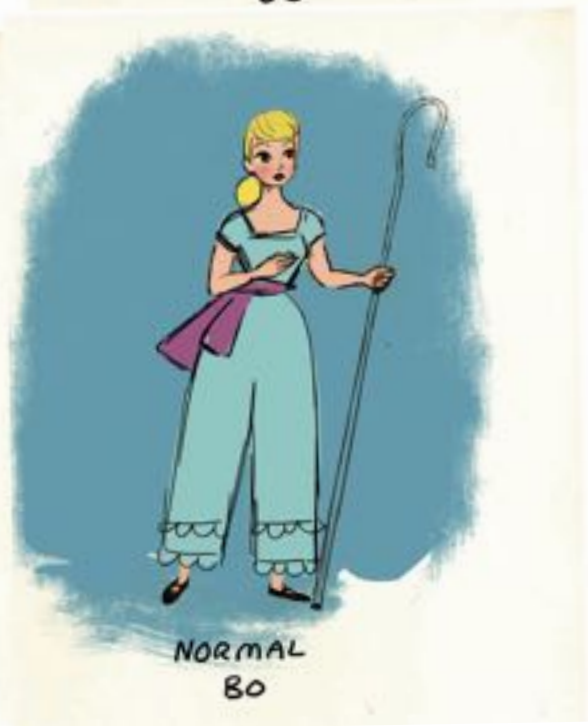
Ana Ramírez González, DIGITAL



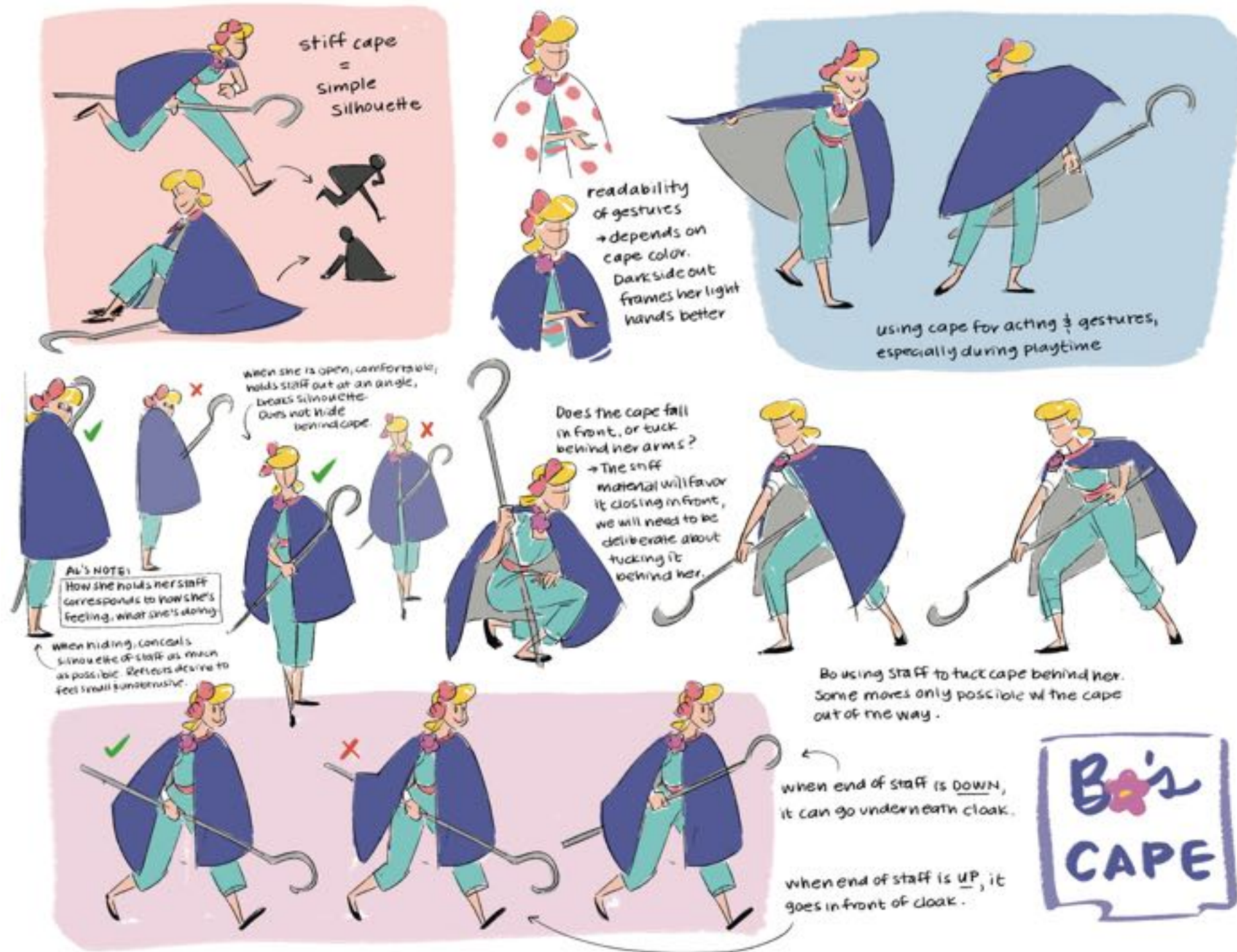
Mara MacMahon, DIGITAL



[above] Daniel Strijleva, INK PEN AND DIGITAL COLOR



[this page] Carrie Hobson, DIGITAL DRAWOVER





Jason Deamer, DIGITAL



Jason Deamer, DIGITAL



Josh Cooley, DIGITAL



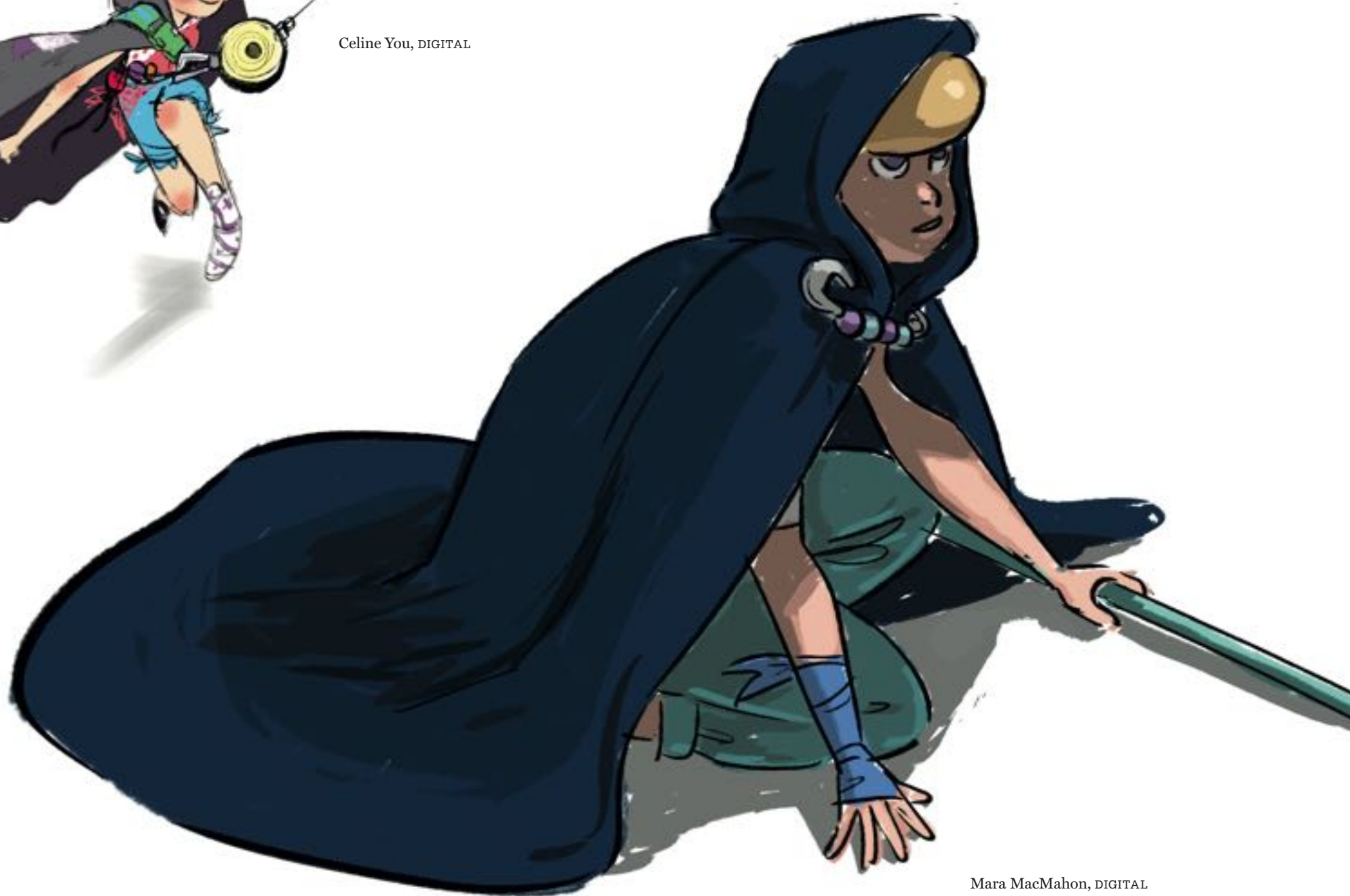
Albert Lozano, DIGITAL



Carrie Hobson, DIGITAL STORYBOARDS



Celine You, DIGITAL



Mara MacMahon, DIGITAL



Daniela Strijleva, INK PEN AND GOUACHE



Daniela Strijleva, INK PEN, DIGITAL COLOR, AND GOUACHE

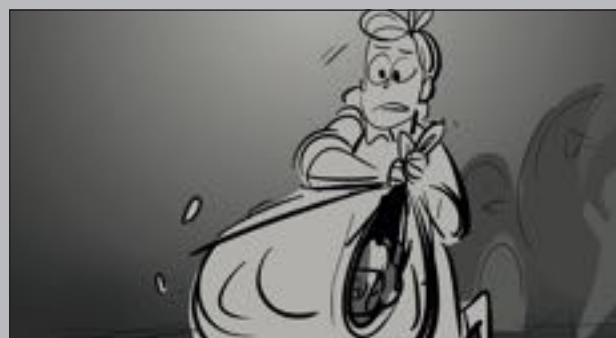


In an early version of the film, the antique store was a huge city full of old toys that were all trying to fix themselves so they could be sold. Woody found Bo in the store dressed in a work outfit like Rosie the Riveter. Bo was trading batteries and toy parts for fabric to make a new dress so she could be sold as a porcelain figurine.

The Star Command Bo design was from a wild idea where Woody's head and Buzz's heads were removed and

put onto each other's bodies. No, seriously. Buzz's head on Woody's body and Woody's head on Buzz's body. When Buzz's body was switched to demo mode, Woody was able to see what Buzz saw when he thought he was a real space ranger. Everything became super-space-realistic in his eyes . . . including Bo Peep. —JOSH COOLEY, DIRECTOR





[this spread] Domee Shi, DIGITAL STORYBOARDS

One version of the film had Woody re-meeting Bo Peep inside the antique store, in the toy version of a black market/gambling den. This was a place, hidden between shelves, where toys bartered and made bets to get things they needed to repair themselves. Bo's character was a Robin Hood-like personality that would cheat the already-corrupt system to get the things she needed for her pack of toy friends. We also explored the idea of Woody having immediate flashback memories when he sees her again. —VALERIE LAPOINTE, STORY SUPERVISOR

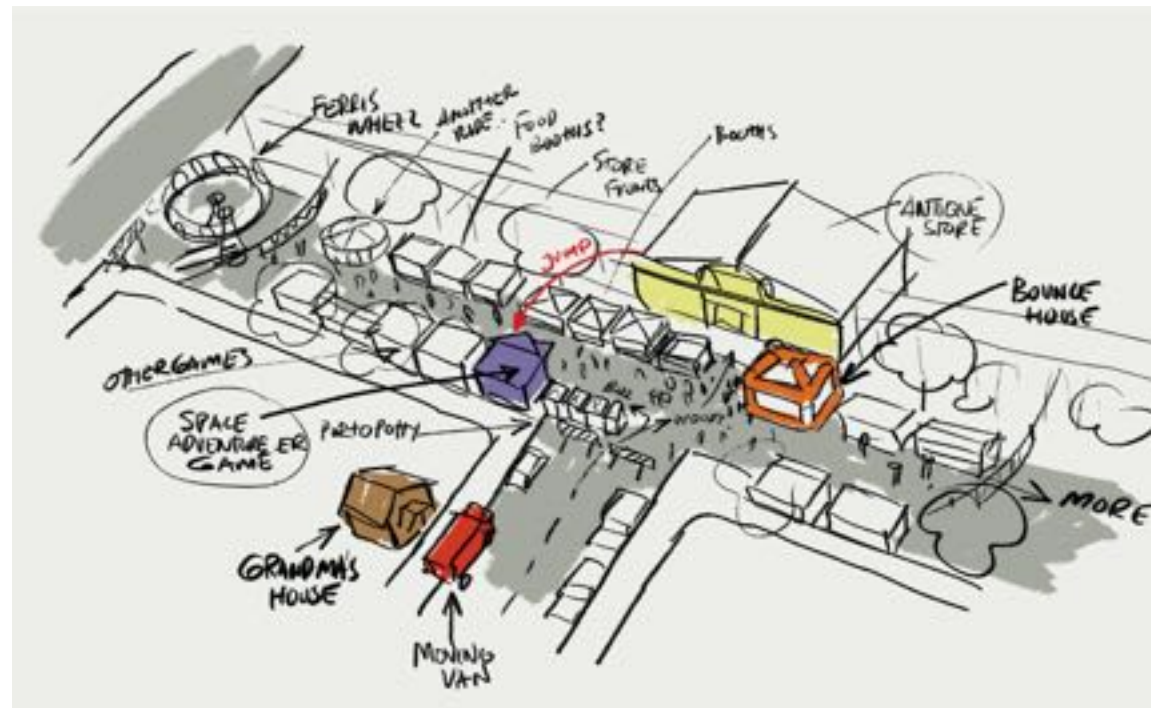




John Lee, DIGITAL PAINTING



Nathaniel McLaughlin, DIGITAL



Bob Pauley, DIGITAL





Nathaniel McLaughlin, DIGITAL



Kristian Norelius, DIGITAL



John Lee, DIGITAL PAINTING



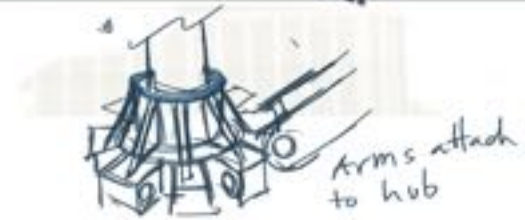
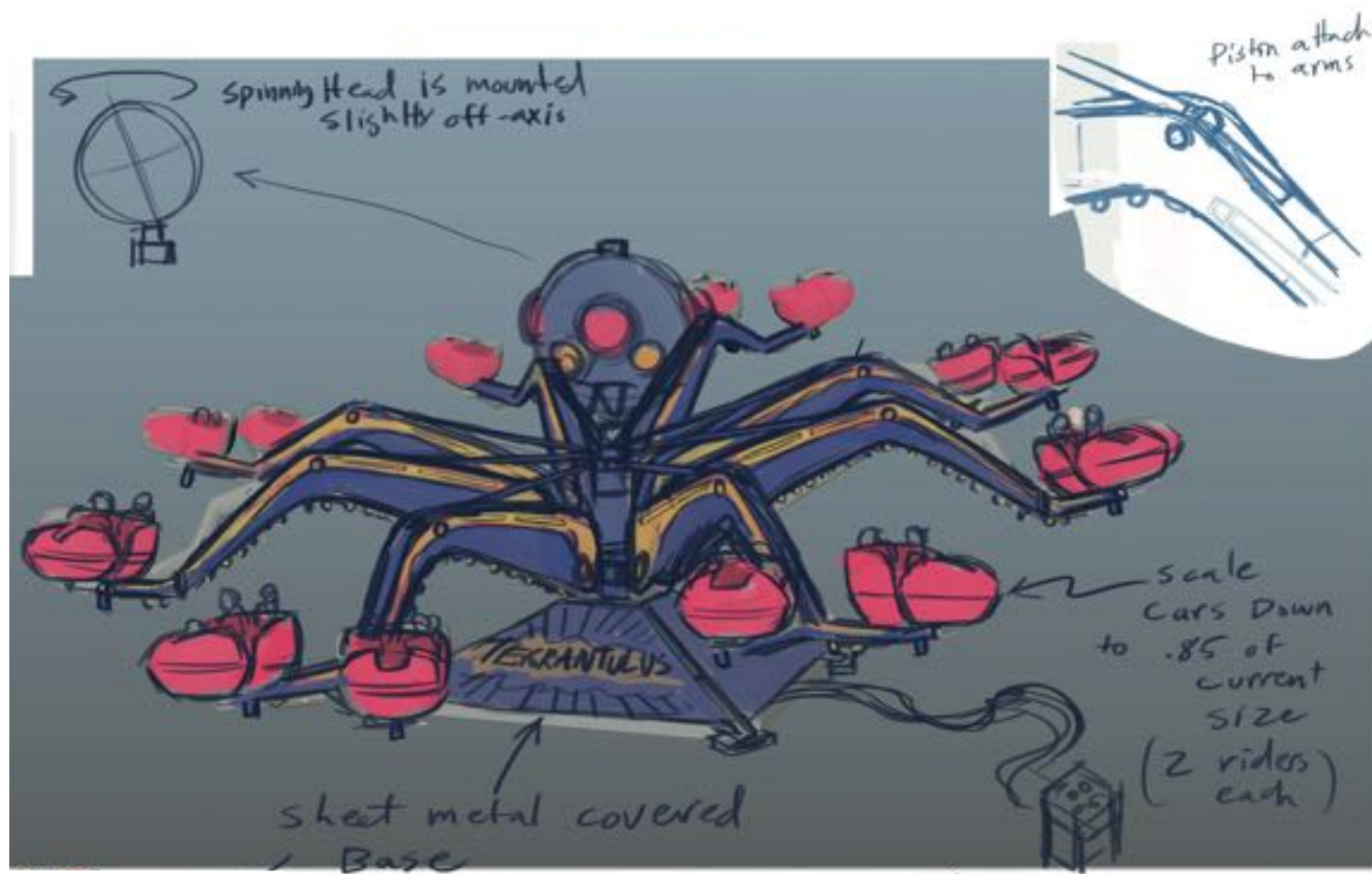


[this spread] Tom Gately, PENCIL AND DIGITAL



[above] Craig Foster, DIGITAL





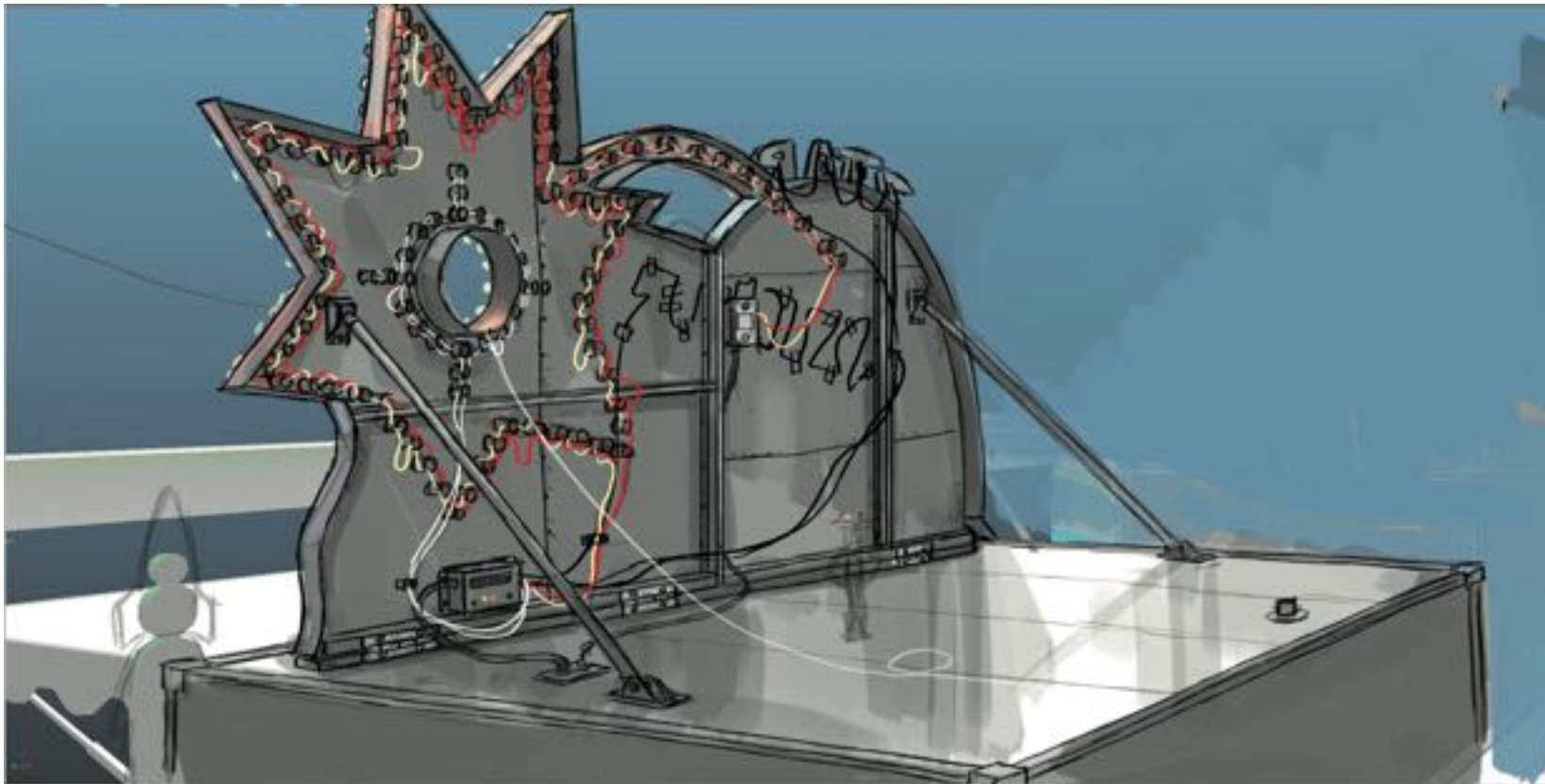
[this page] Nathaniel McLaughlin, DIGITAL

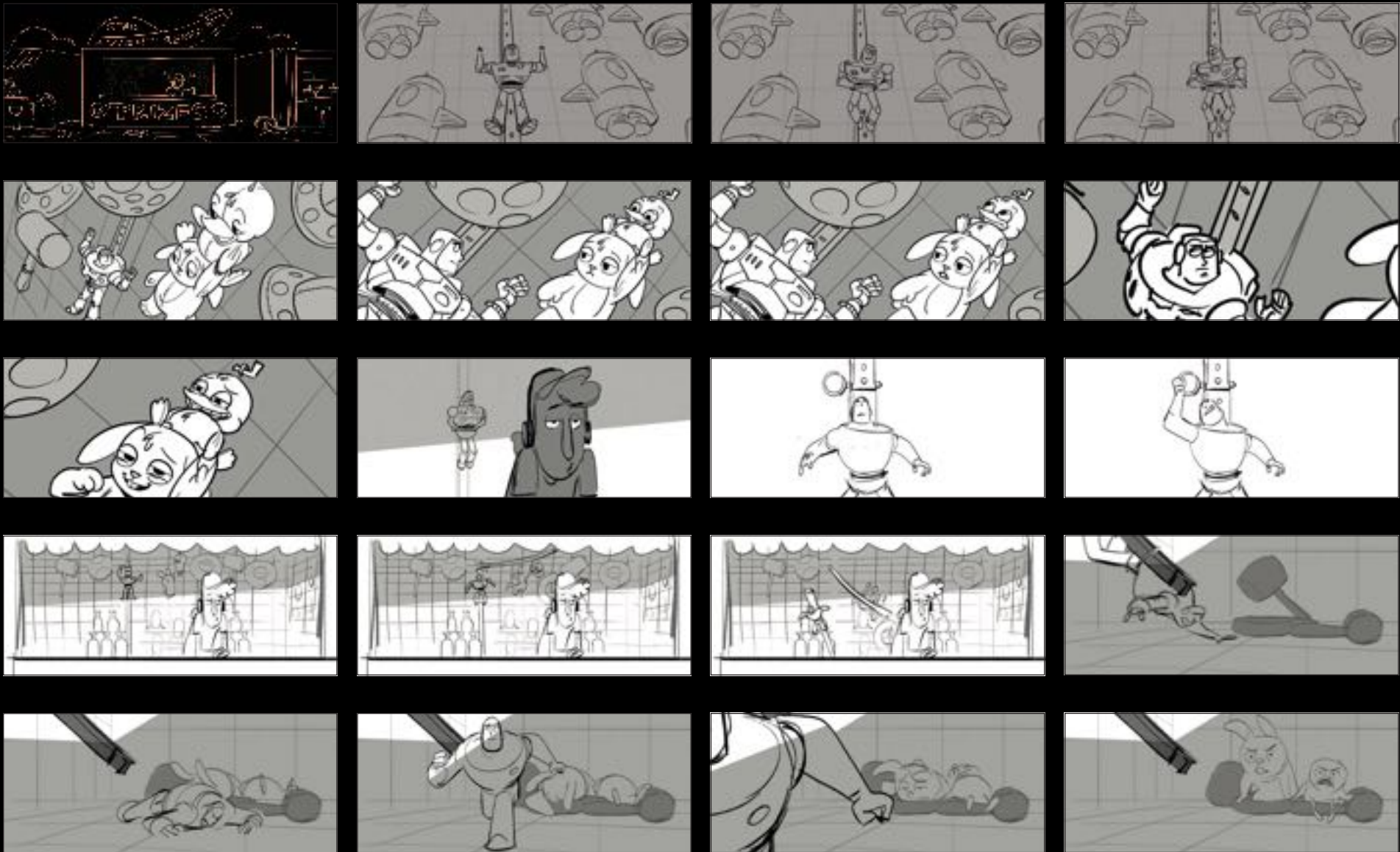


Nathaniel McLaughlin, DIGITAL



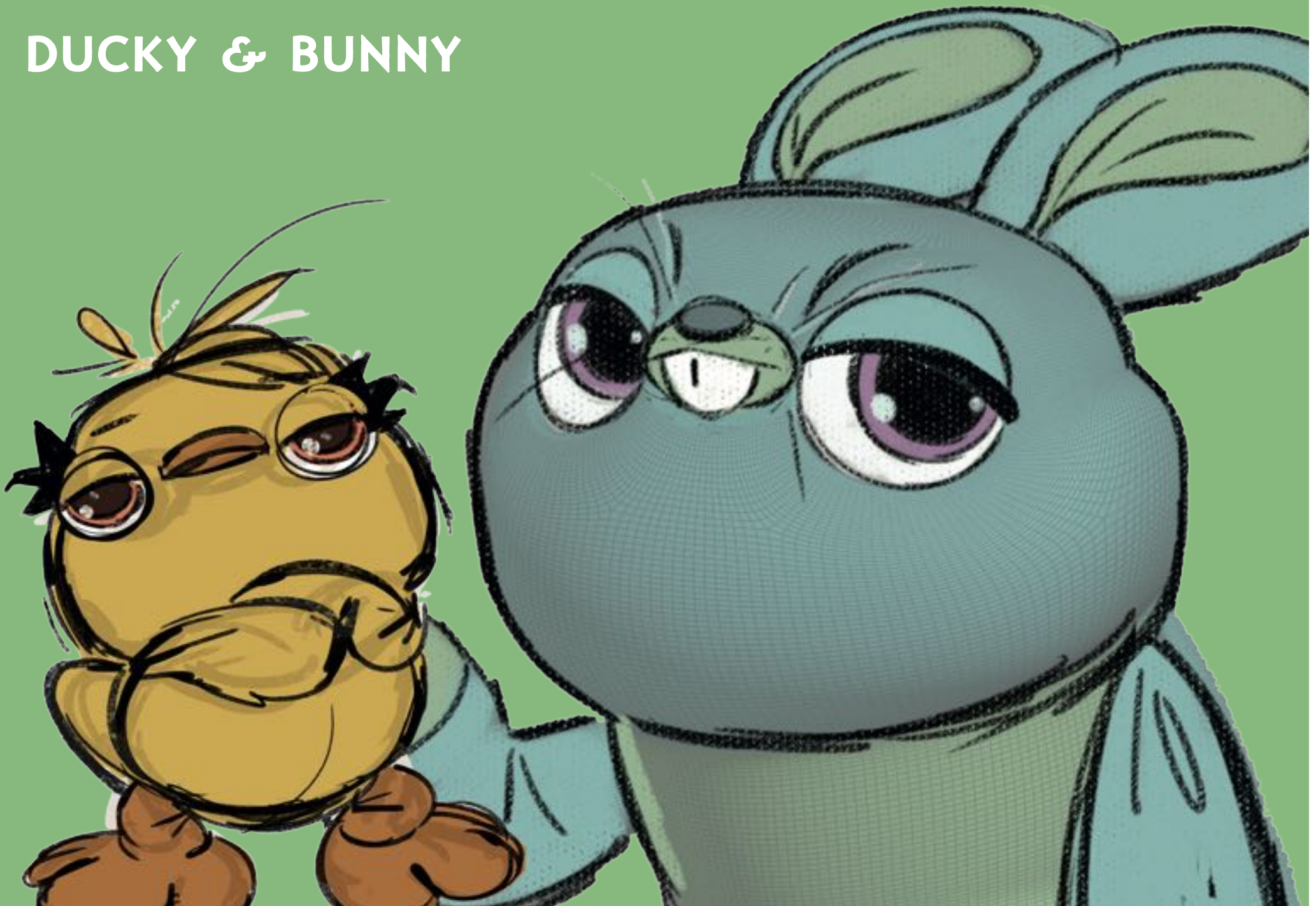
[this page] Nathaniel McLaughlin, DIGITAL





Carrie Hobson, Le Tang, and Jeff Pidgeon, DIGITAL STORYBOARDS

DUCKY & BUNNY





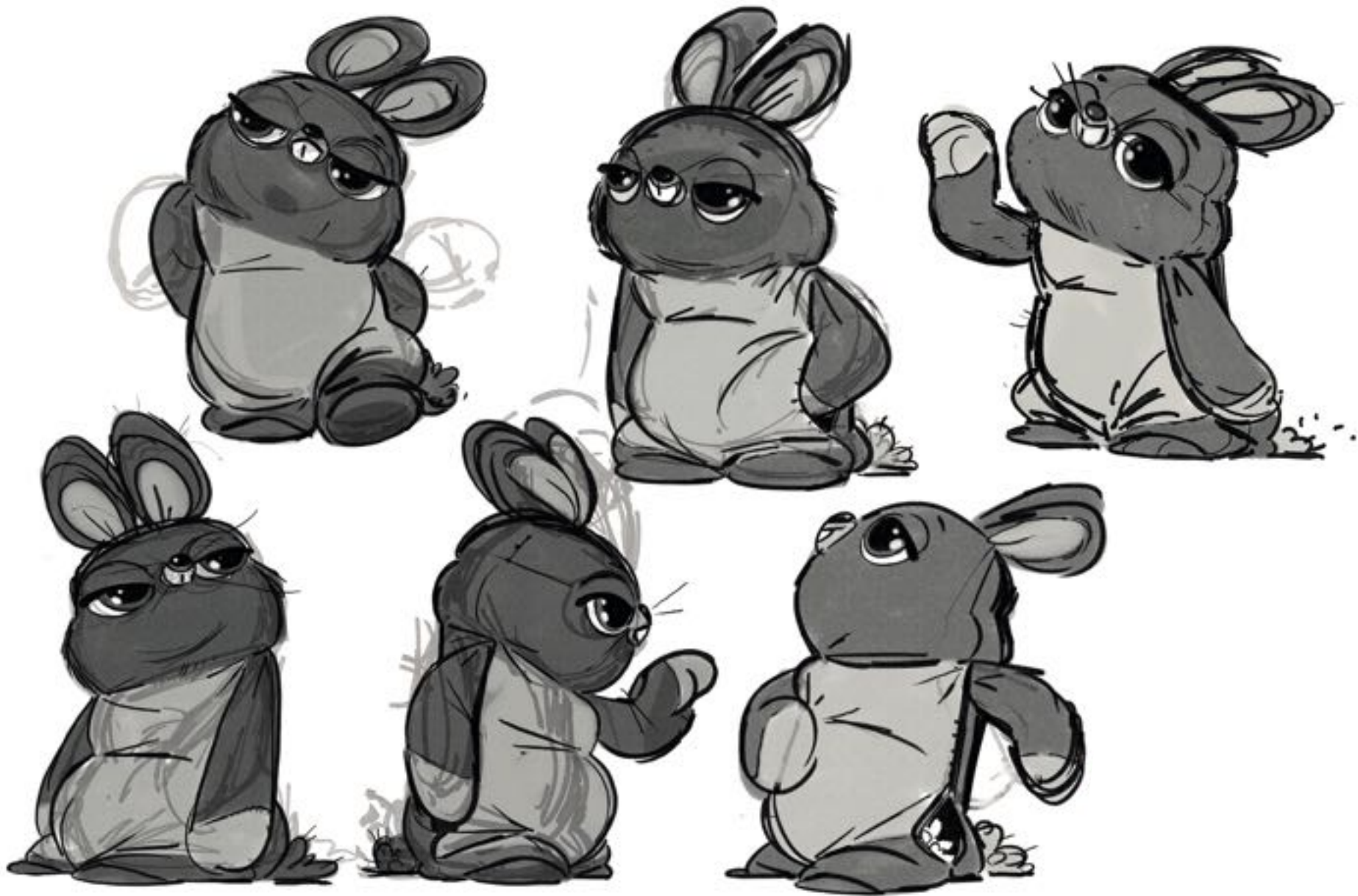
[opposite and above] Deanna Marsigliese, DIGITAL



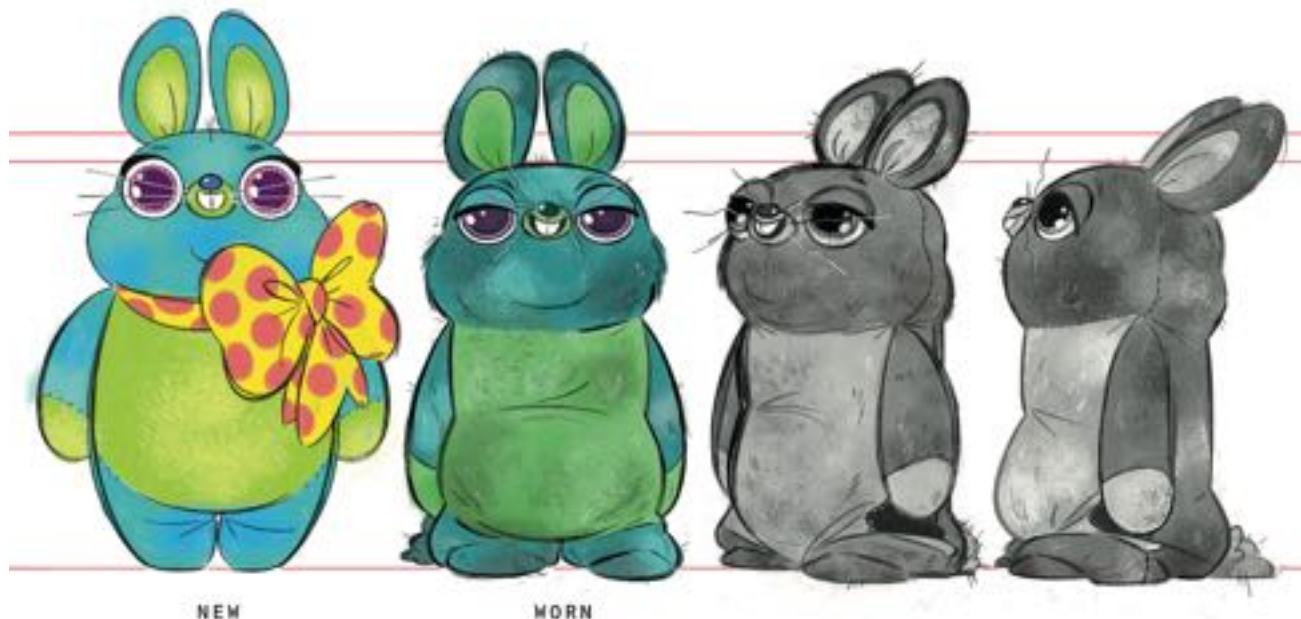
John Lasseter, PENCIL



Deanna Marsigliese, DIGITAL



[this spread] Deanna Marsigliese, DIGITAL





Ducky and Bunny always had those names, but where they came from changed as the story changed. Originally, we thought of them as small stuffed animals that were stuck behind a dresser in a kid's room. Then they became carnival prizes that were discarded and were trying to be bought by a kid in the antique store. They would change their look to try and stay relevant to whatever kids were into at the time. They used stuff around the store to dress like Buzz Lightyear toys. Another variation was having Bunny be a storytelling toy with a cassette player in his stomach named Buster Cottontale. We created another toy in his toylane that was a worm, appropriately named "Tape Worm." When the carnival was relocated outside the store, having Ducky and Bunny be toy prizes trying to be won was a better fit for the story. —JOSH COOLEY, DIRECTOR

[this page] Jason Deamer, DIGITAL

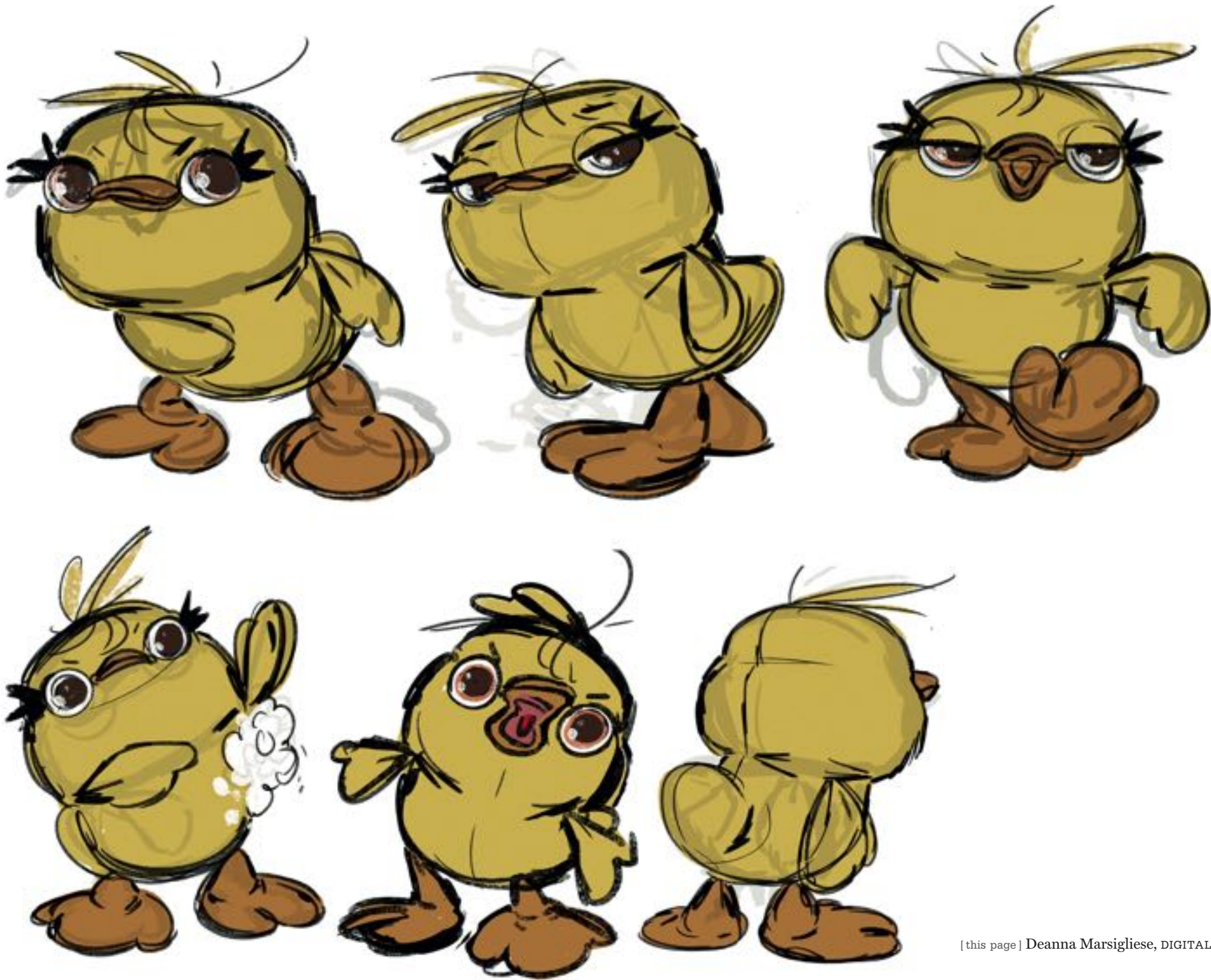




Deanna Marsigliese, DIGITAL



Jerome Ranft, CLAY



[this page] Deanna Marsigliese, DIGITAL

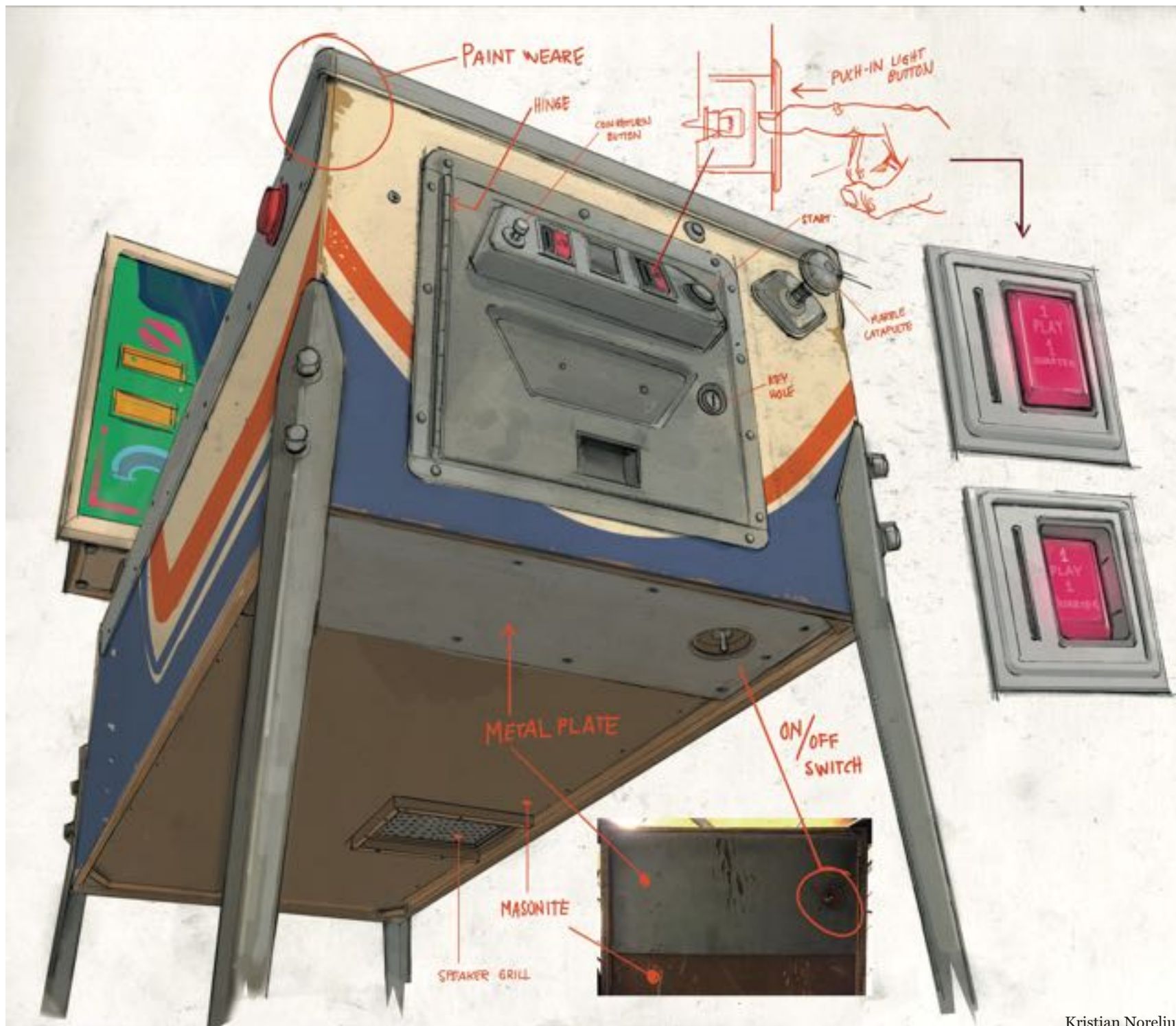


Jerome Ranft, CLAY



John Lee, DIGITAL PAINTING





Kristian Norelius, DIGITAL



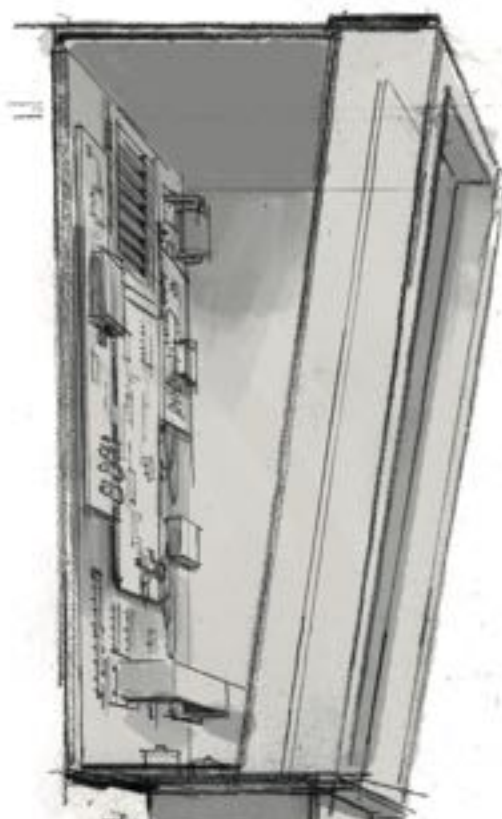
Kristian Norelius, DIGITAL OVER PENCIL

Having access to a pinball machine from Duke's era was crucial in helping us to keep things authentic, so I brought mine in. We had to know what was real so that we could break the rules when we needed to. —DANIEL HOLLAND, ART DIRECTOR, SETS

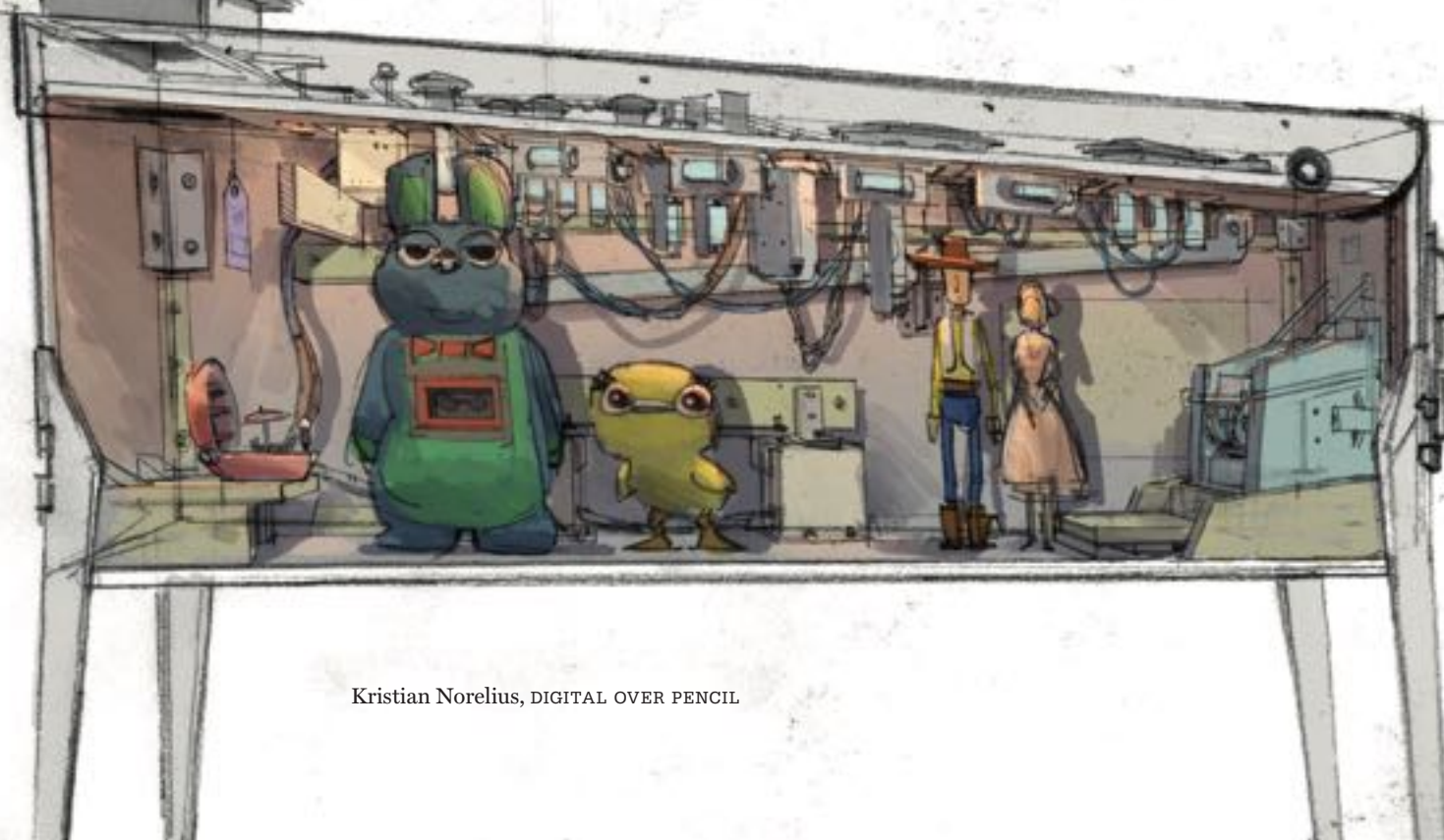
[right] Deborah Coleman,
PHOTOGRAPHS

[below] Camilo Castro,
DIGITAL PAINTING



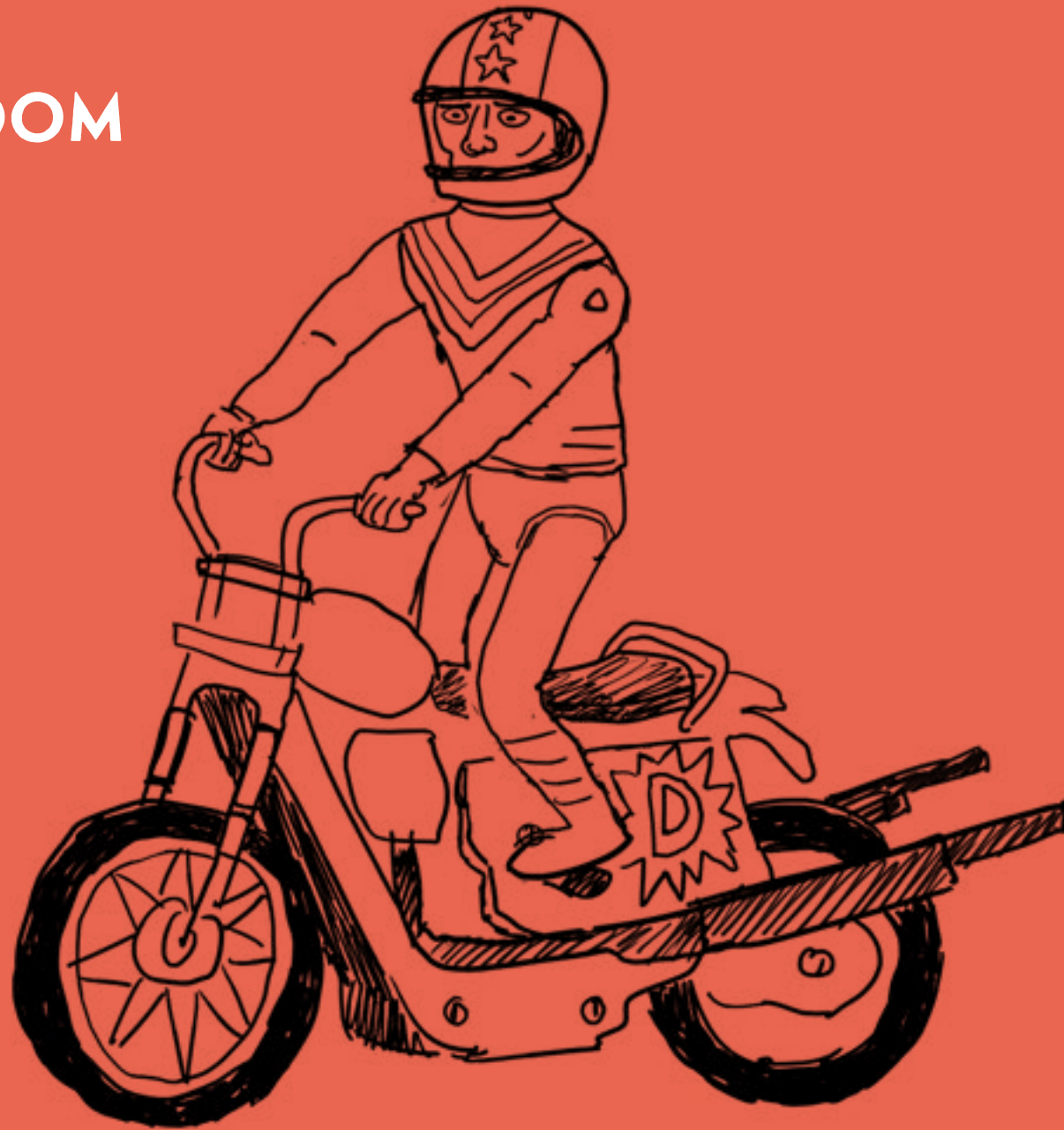


Josh Holtsclaw, DIGITAL



Kristian Norelius, DIGITAL OVER PENCIL

DUKE CABOOM



Erik Benson, DIGITAL



Daniel Holland, DIGITAL



[above and below] Albert Lozano,
DIGITAL



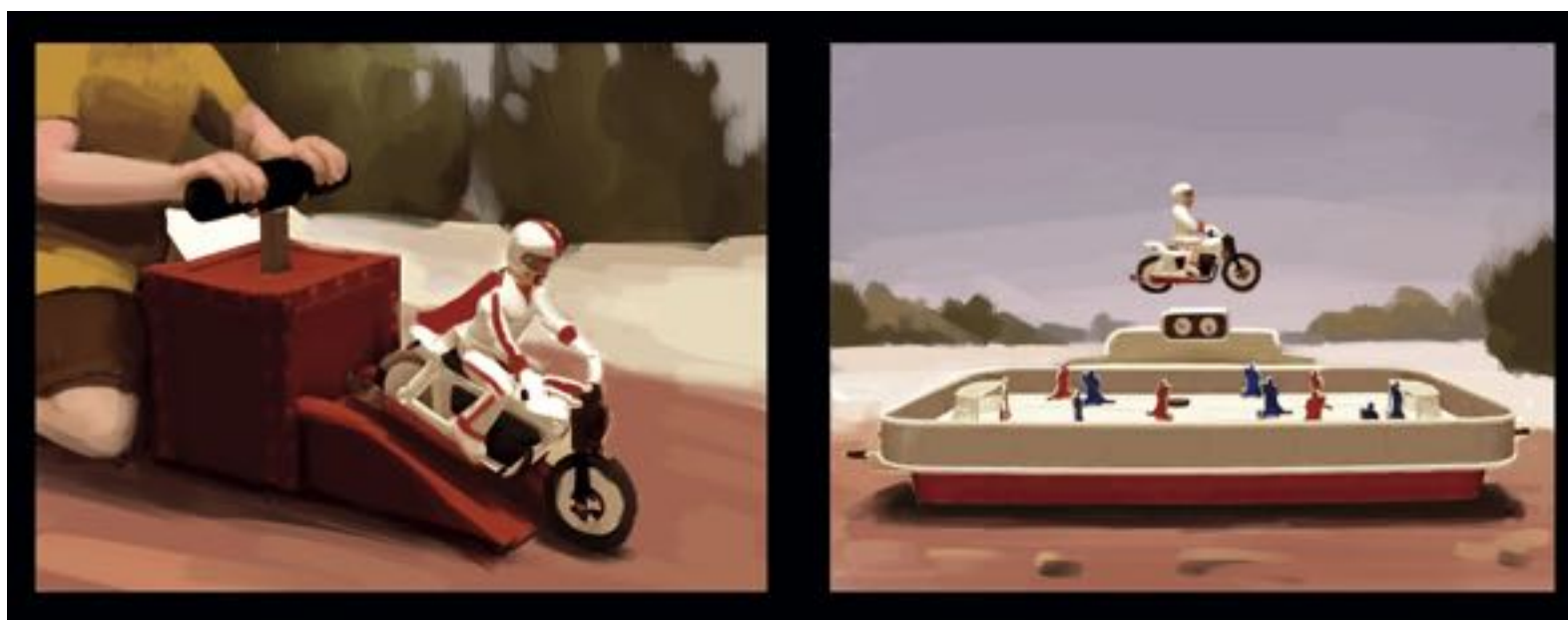


Aphton Corbin and Yung-Han Chang, DIGITAL STORYBOARDS





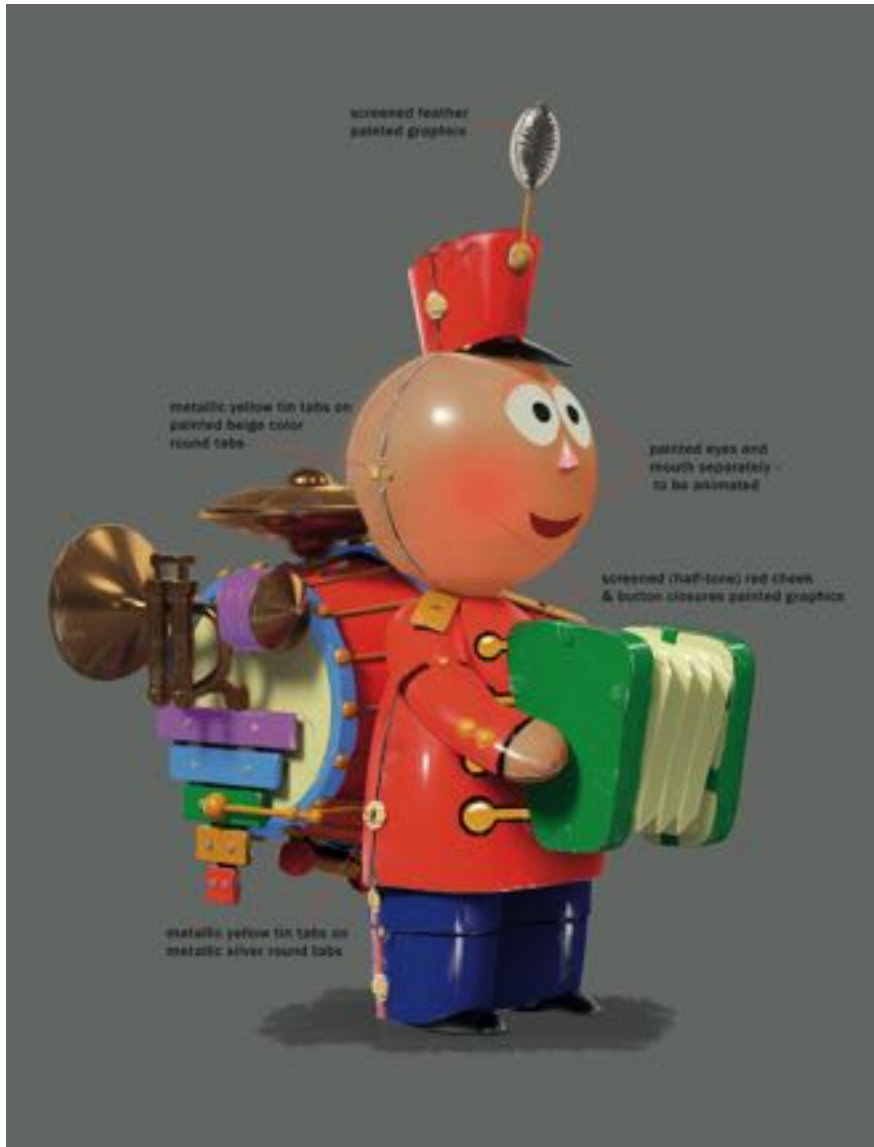
Nathaniel McLaughlin, DIGITAL



John Lee, DIGITAL PAINTING



John Lee, DIGITAL PAINTING



Maria Lee, DIGITAL PAINTING



Jason Deamer, DIGITAL



John Lasseter, PENCIL

Tinny is a character throwback to Pixar's short film *Tin Toy*. This “digital recycling” from the groundbreaking short film is a way *Toy Story 4* is connecting with our Pixar heritage. This is a timeless design that holds up well and gets a modern upgrade. We are happy to have Tinny in the film. —BOB PAULEY, PRODUCTION DESIGNER



Celine You, DIGITAL



Albert Lozano, DIGITAL



Celine You, DIGITAL



Deanna Marsigliese, DIGITAL



Greg Dykstra, CLAY

At one point in development, when Woody was looking for Bo Peep in the antique mall, he was directed instead to Beaux the Lamp. From afar the silhouette is similar to Bo Peep's, and when they get up close he comes out of the shadows and you meet the most charming French-Canadian fur trapper lamp. Deanna [Marsigliese], who designed the character, did her research to ensure his costume and design were authentic to this part of Canada, which happens to be where she is from. —BOB PAULEY, PRODUCTION DESIGNER

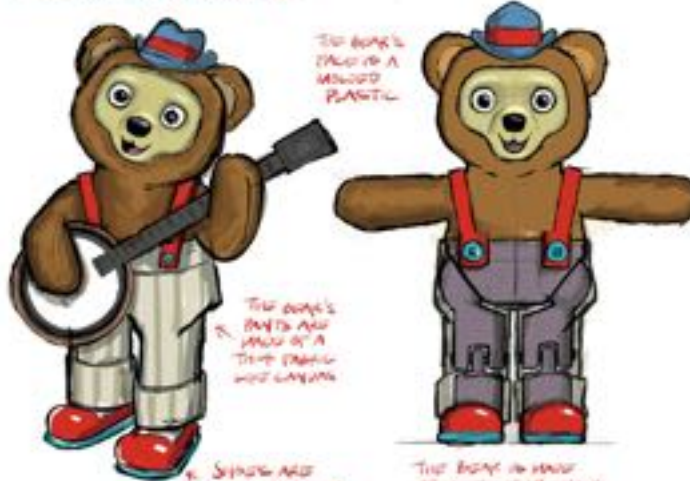




Celine You, DIGITAL

BANJO BEAR

MADE FROM AN ASSORTMENT
OF MATERIALS.
-SUITABLE SCENE OF MATERIAL TOP



THE BEAR'S
FACE IS A
MIXED
PLASTIC

THE BEAR'S
PANTS ARE
MADE OF A
TIGHT FABRIC
WITH LANYARD

SHOES ARE
MADE OF TIN

THE BEAR IS MADE
OF MIXED MATERIALS
-TIN
-PLASTIC
-FABRIC
-FUR

THE BEAR'S HEAD IS NOT MADE
OF PLASTIC, OR MIXED MATERIALS
BUT IS MADE OF A TIGHT FABRIC
WITH LANYARD



Albert Lozano, DIGITAL



Back:
Claxton

①

Jimmy Claxton

Back:
35



②

Rickey Henderson



③

Celine You, DIGITAL



Nancy Tsang, DIGITAL



Celine You, DIGITAL



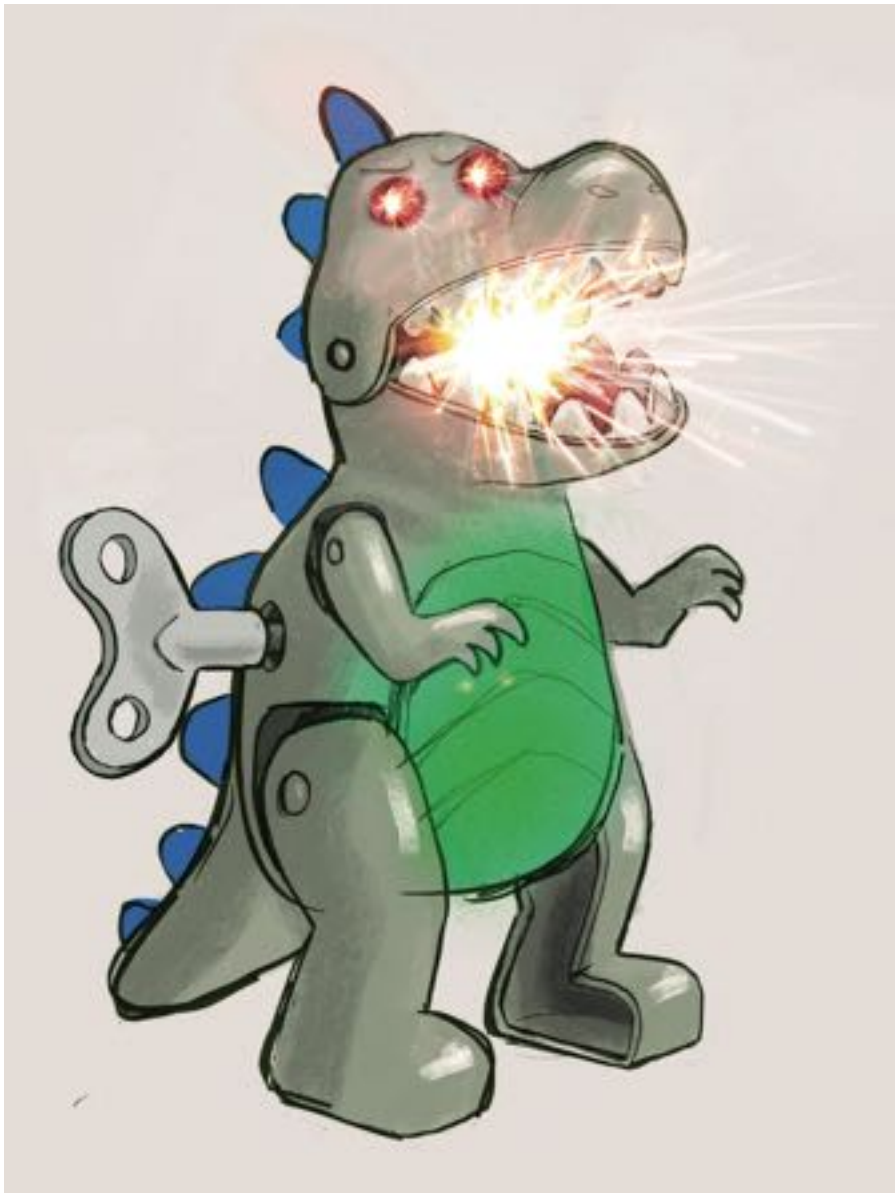
Albert Lozano,
DIGITAL



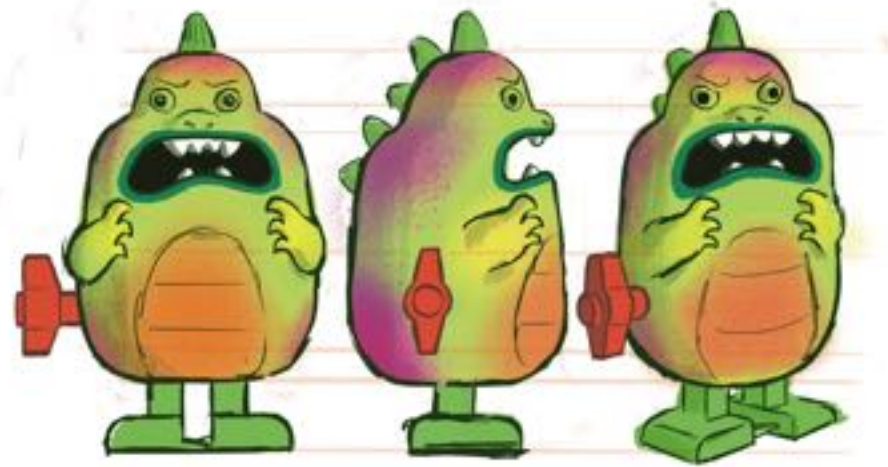
Celine You, DIGITAL



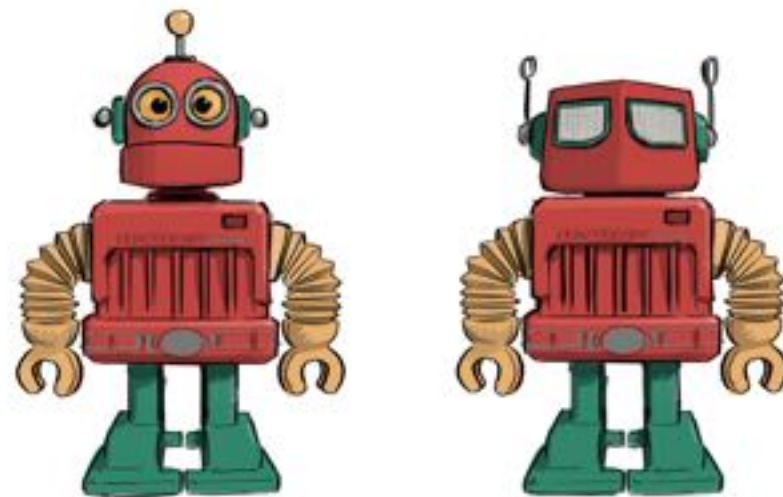
Jason Deamer, DIGITAL



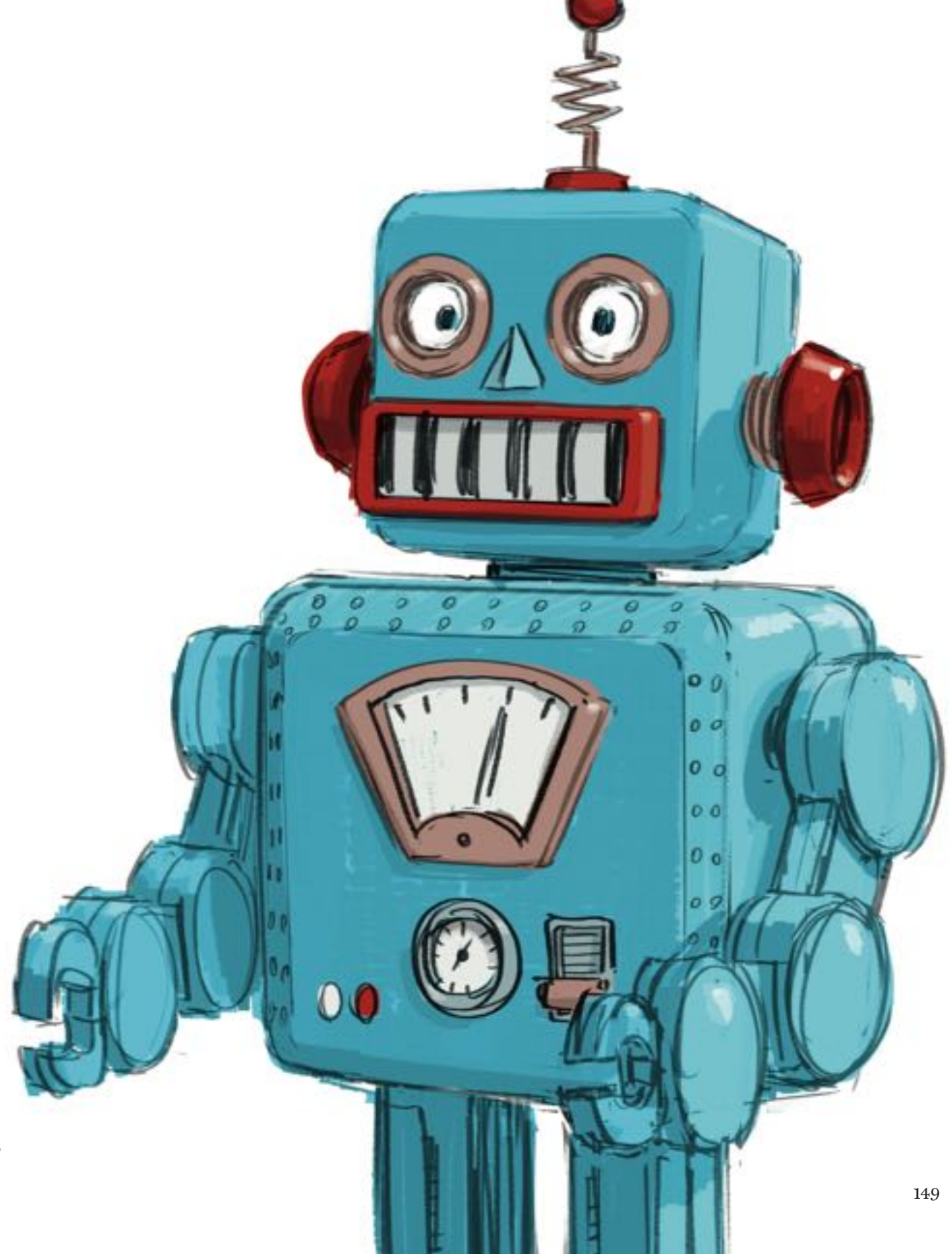
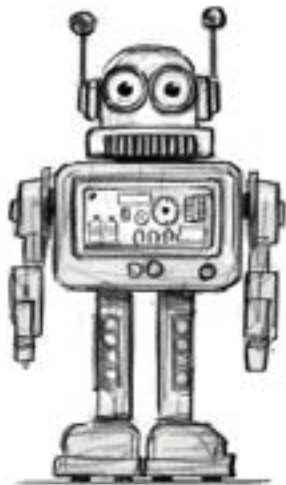
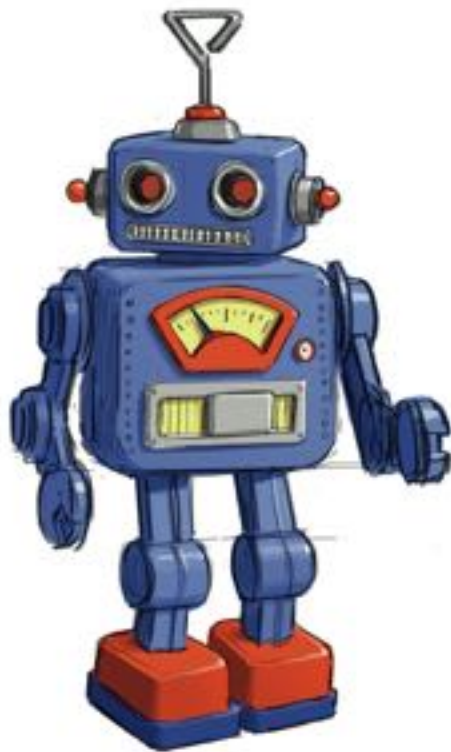
Albert Lozano, DIGITAL



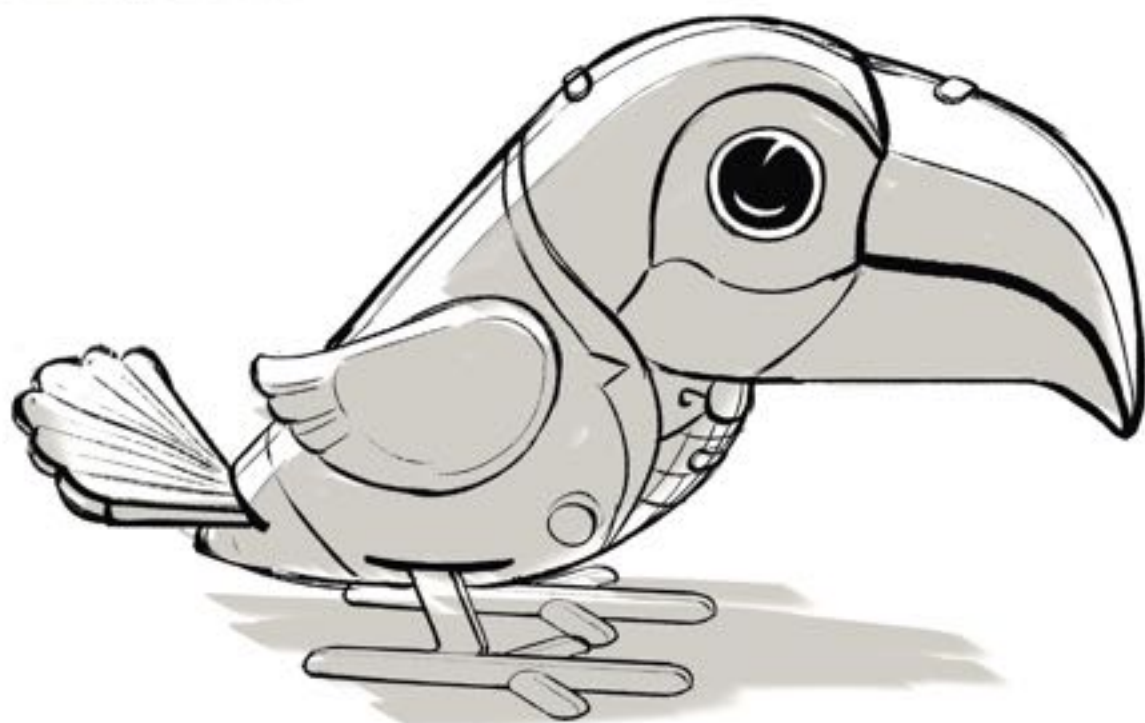
Albert Lozano, DIGITAL



Jason Deamer, DIGITAL



[this page] Jason Deamer, DIGITAL





REVOLUTIONARY WHITE SOAP FOR LA RESISTANCE



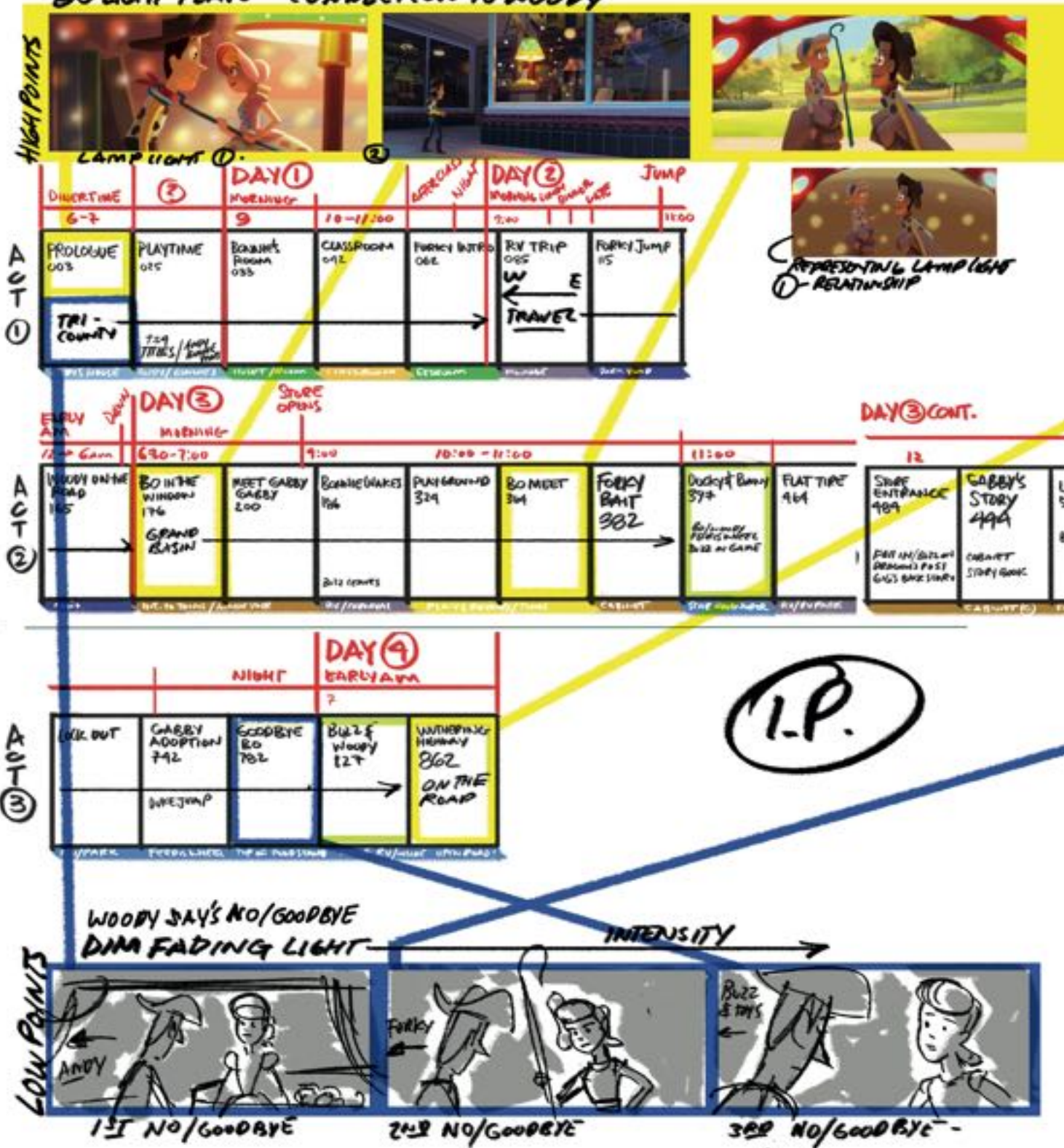
REVOLUTIONARY WAR GEN.

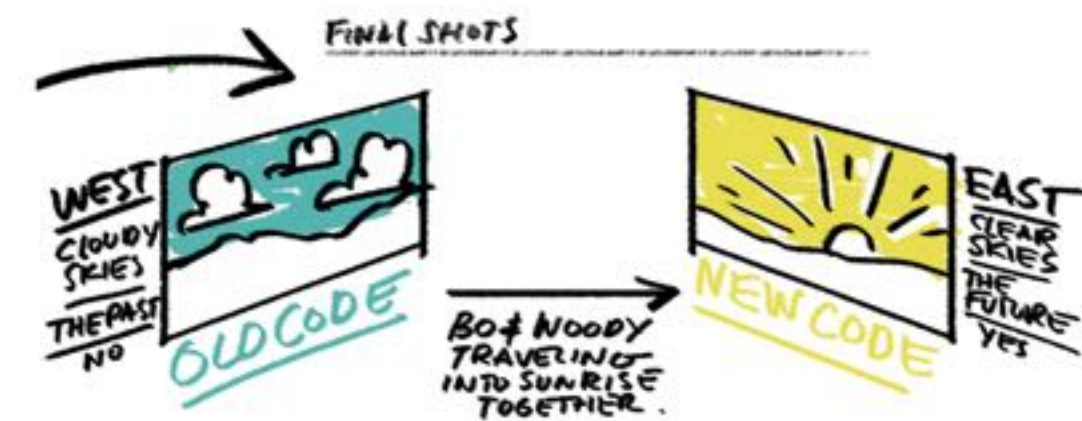
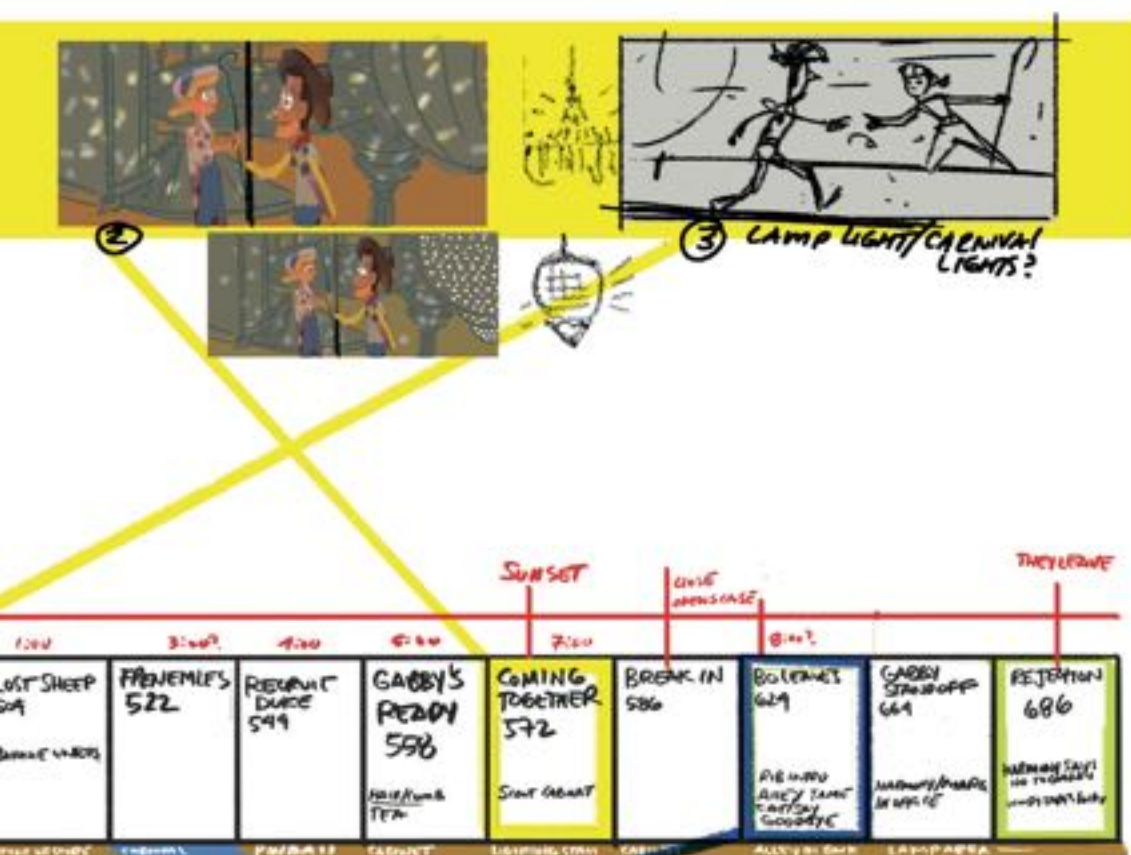


NAPOLEON EDWY ?



BO LIGHT PLAN - CONNECTION TO WOODY



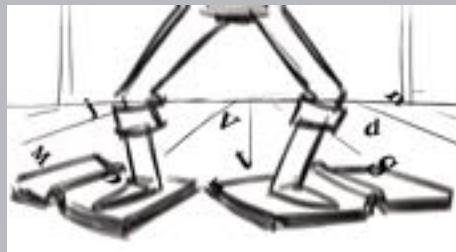


[chart] Bob Pauley, DIGITAL

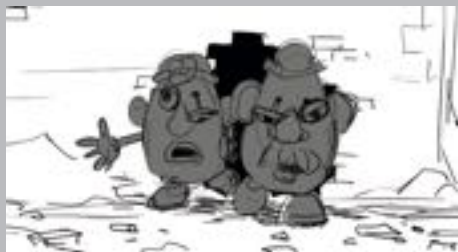
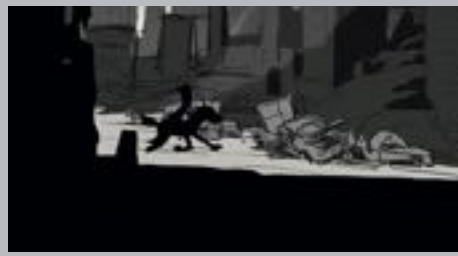
[paintings] John Lee, DIGITAL PAINTING



Erik Benson, DIGITAL STORYBOARDS



Edgar Karapetyan, DIGITAL STORYBOARDS



[this spread] Garrett Sheldrew and Valerie LaPointe, DIGITAL STORYBOARDS



ACKNOWLEDGMENTS

We feel so lucky that we have this book as our reminder of how much talent and love went into *Toy Story 4*. Along with the other wonderful “Art of” books in the Pixar library, this is a look behind the process of making an animated movie. It’s an attempt to capture the sketching, drawing, painting, and more than anything, the thinking that goes into making the film. The artwork that fills these pages is created by some of the most talented artists in the movie industry. It’s a very important book for us. It’s sort of the unofficial yearbook for the *Toy Story 4* crew, and we are so proud of it.

A tremendous heartfelt thanks to the *Toy Story 4* Art Department led by Bob Pauley and Margo Zimmerman, and Story Department led by Valerie LaPointe and Samantha Wilson. Working alongside the amazing artists on this film is the equally talented creative production staff that kept it all moving forward: Maura Turner, Austin Goddard, Jess Walley, Nick Berry, Erik Langley, Hope Bogle, Elise Fitzgerald, and Emily Oyster.

Pixar’s own publishing team poured their heart and soul into this book. You would not be reading this without the talents of Molly Jones, Jenny Spring, Deborah Cichocki, and Shiho Tilley. They partnered with our dear friends at Chronicle Books: Lia Brown, Neil Egan, Frank Parisi, and Beth Steiner, who

together help run the greatest publishing company on the planet! Thank you all!

There would be no book, no film, and no fun without the *Toy Story 4* Production Team. Bob Moyer, Kim Collins, Elissa Knight, Marguerite Enright, Erinn Burke, Kimmy Birdsell, Vincent Salvano, and Maxwell Ernst. A special thanks to our fearless Feature Relations champion Melissa Bernabei. Thank you for being part of this crew. #Squad Goals Forever!

And to the Pixar leadership team that supported us along the way: Pete Docter, Andrew Stanton, Lee Unkrich, John Lasseter, Dan Scanlon, Peter Sohn, Rosanna Sullivan, Jim Morris, Ed Catmull, Katherine Sarafian, Marc Greenberg, Tom Porter, Jonathan Garson, Jim Kennedy (it was a fumble), Lindsey Collins, Steve May, and Britta Wilson. This group always had our backs, and we love you for it. A very special thanks to Galyn Susman, who set this production up and helped to shape one of the greatest production teams ever assembled.

Finally, we draw inspiration from many people and places, and we’d be remiss if we didn’t call them out here. So a very special thank you to: Lake Chalet, Chateau Marmont, Disneyland, House of Prime Rib, all our friends at the Oakland A’s (including Bob Melvin, Vince Cotroneo, and Ken Korach), Howard Green, Tony Baxter, El Compadre, The Walt Disney

Family Museum, Hyacinth Sensationnelle D’Eden, Lucky Clover, The Oaks Card Club, Tacos Chavez, and those beautiful Golden Bears of California.

And of course, thank you to our parents, who filled our lives with love and toys, and inspired us to make movies about how fun it was to grow up.

Last but not least, many thanks to everyone at Pixar. It continues to be an honor beyond words to work among such a talented and inspired group of people.

Jonas Rivera and Mark Nielsen
Producers, *Toy Story 4*

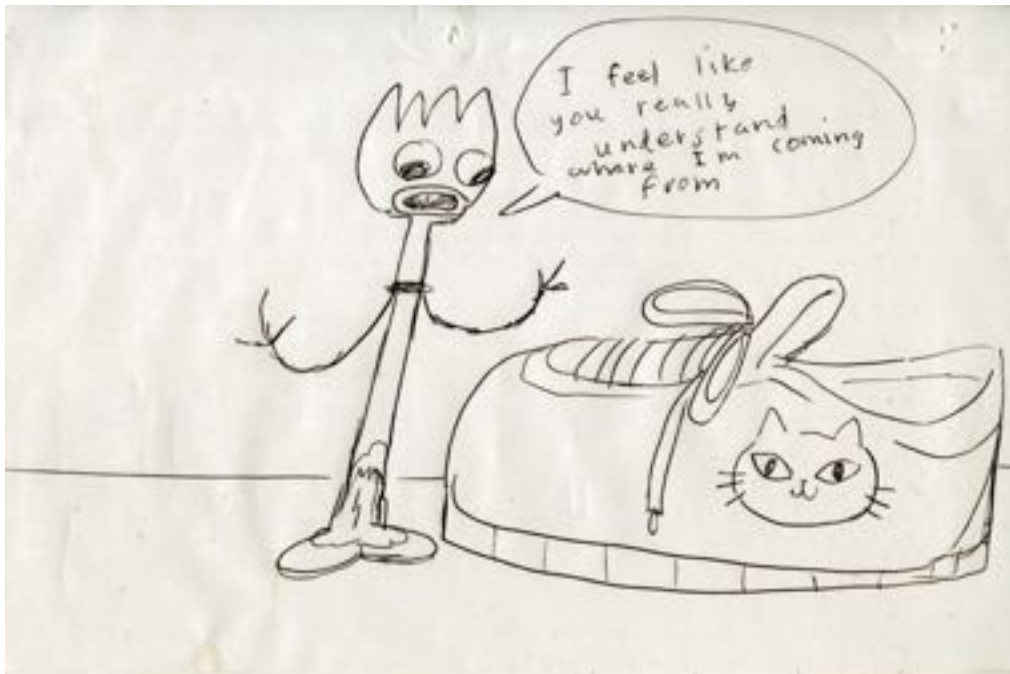




Carrie Hobson, DIGITAL

[opposite] Deborah Coleman, PHOTOGRAPH

Vincent Salvano and Kimmy Birdsall stand in front of the *Toy Story 4* quota board, which tracks the production of the film.



Erik Benson, PENCIL ON PAPER



Yung-Han Chang, PEN ON PAPER



Michael Yates, DIGITAL

Josh Cooley has worked as a story artist on the Academy Award®-winning films *The Incredibles*, *Ratatouille*, and *Up*, and Golden Globe®-winning *Cars*. Cooley recently served as the story supervisor on Academy Award®-winning *Inside Out*, and made his directorial debut with *Riley's First Date?* He is the director of *Toy Story 4*.

The incomparable **Annie Potts** voiced Bo Peep in *Toy Story* and *Toy Story 2*, and returns for another installment in *Toy Story 4*. Currently seen as the outrageous and loveable Meemaw on the CBS hit show *Young Sheldon*, she has appeared in numerous feature films, including the *Ghostbusters* franchise, *Pretty in Pink*, and *Corvette Summer*—for which she received a Golden Globe Award nomination. Other television credits include *Any Day Now* and *Designing Women*.







"We were touching on a universal truth, which is always a good sign when creating stories. Life is constantly shifting the sands beneath us, and how we adapt to it (or don't) shows our true character." — Josh Cooley, director