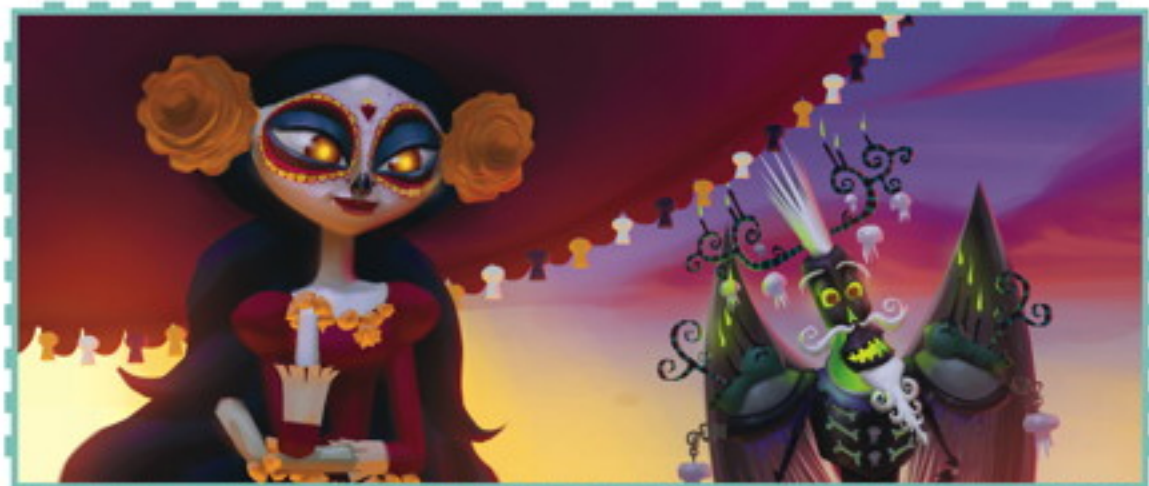


ART OF
The
Book
of Life

BY
JORGE R. GUTIERREZ

FOREWORD BY
GUILLERMO DEL TORO



Some of the challenges were her ridiculously huge hat and the fact that she had no legs under her wedding-dress-style skirt. But as one can see in the film, these limitations made her movements more unique and supernatural. Well done, animation team!

Lighting key by Yashar Tahtolkassai



La Muerte acting exploration by Paul Sullivan

La Muerte acting explorations
by Sylvain Debassy





La Muerte painting by Shane Richardson



La Muerte sculpt by Simon Varela, Oscar Cornejo, Mauricio Fuentes, and Ulises Martinez. Simon and his team of artists in El Salvador took our original flat design and created this amazing sculpt to guide the modeling and surface team.



SURPRISED



HAPPY



ANGRY



SAD

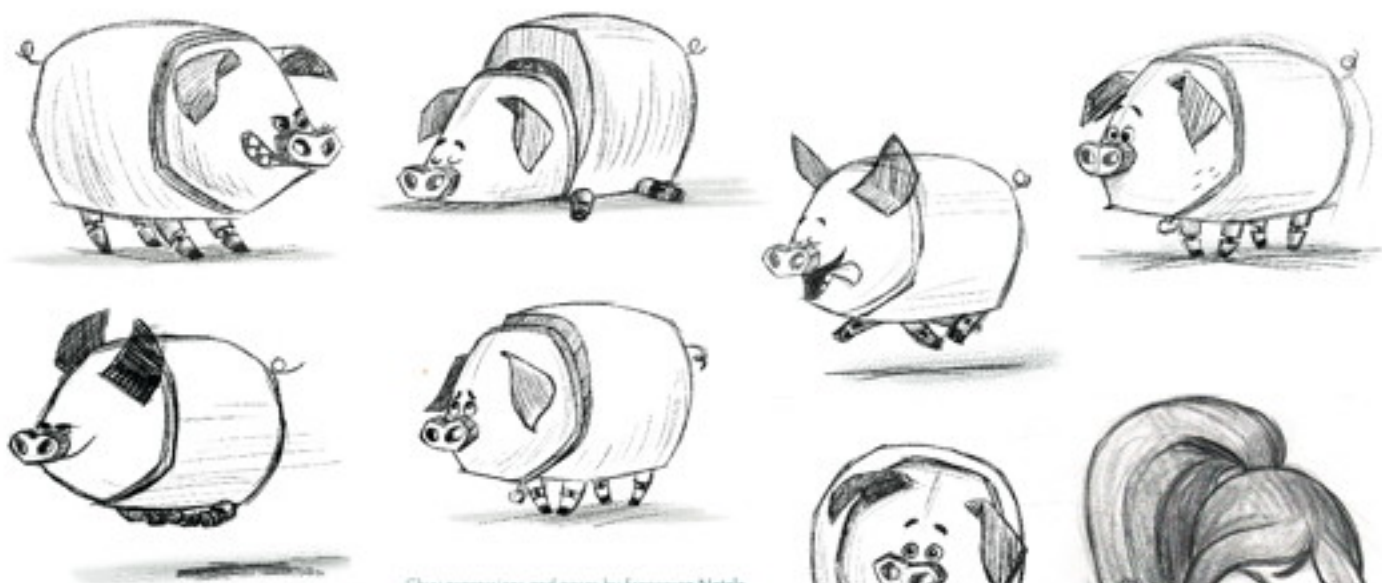
La Muerte face paint acting explorations by Sandra Equihua. To have Sandra and me pouring our hearts and souls into such a personally meaningful and culturally overwhelming design really brought us together as artists and collaborators.



Manolo paintings by Paul Sullivan. While working on the Manolo model, our beloved art director, Paul Sullivan, managed to climb into my brain and mustachioed heart and somehow figure out exactly what I was dreaming of. These two paintings are proof!



OLÉ! Here you have the final CG model of Manolo! Look at all that amazing detail and wear and tear. So why the skulls and crossbones on his suit? Like everything in our film, this has a story. Maria gave little Manolo a guitar decorated with a skull and crossbones, and so he matched his suit to his guitar. Duhi! And if you look real close, Manolo is wearing his heart(s) on his sleeve. And why no mustache? In a world full of mustaches, the clean-shaven one is the true iconoclast.



Chuy expressions and poses by Francesca Natale



Chuy original design by Sandra Equihua, texture paint by Gerald de Jesus. I took the first stab at designing Chuy and I was pretty proud of myself. Then Sandra laughed and designed him a thousand times better.



Chuy and Maria sketch by Paul Sullivan



Chuy is a somewhat-confused three-hundred-pound pig, in that he sounds like a goat, acts like a dog, and thinks he's a puppy. But Maria loves him anyway. Why? Because he's happy with who he is, regardless of what others think of him. Just like . . . Manolo.



Chuy and Maria expressions and poses by Tom Caulfield





San Angel style frame paint by Yashar Yashakassai