

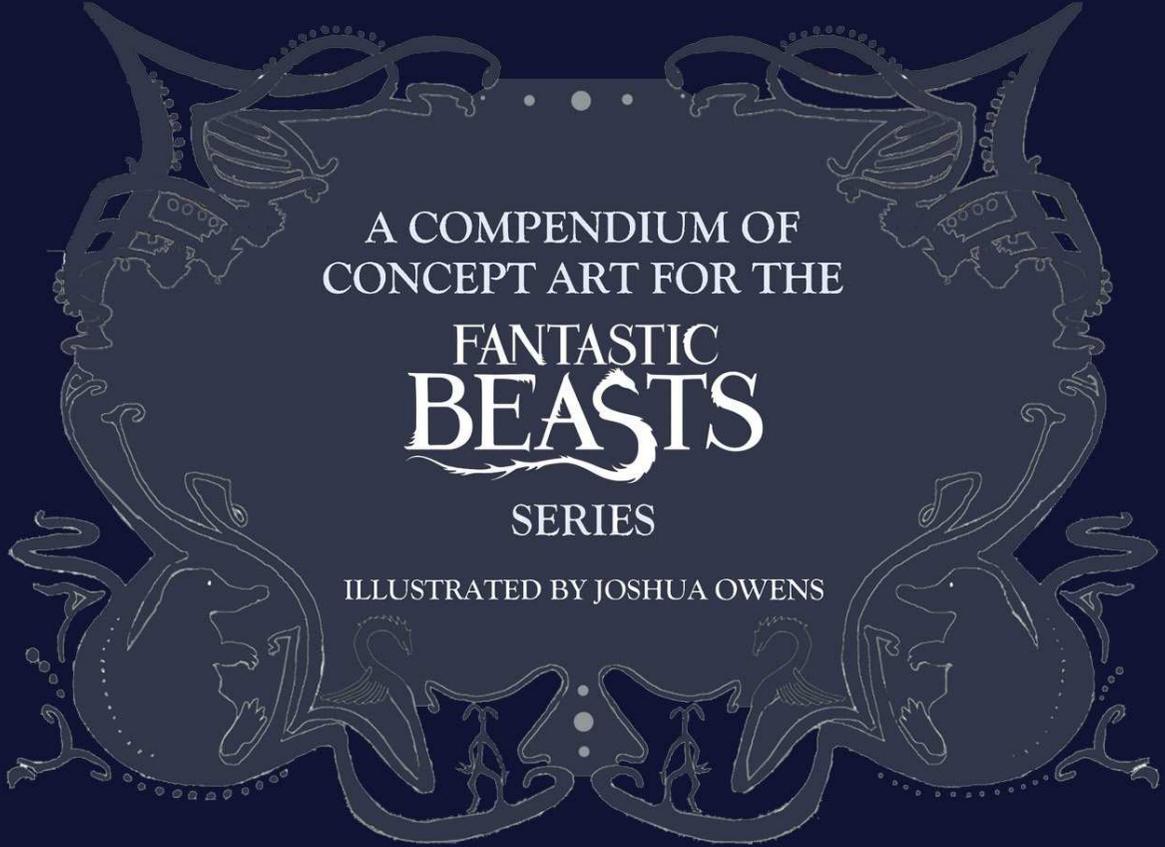
A COMPENDIUM OF
CONCEPT ART FOR THE

FANTASTIC
BEASTS

SERIES

ILLUSTRATED BY JOSHUA OWENS

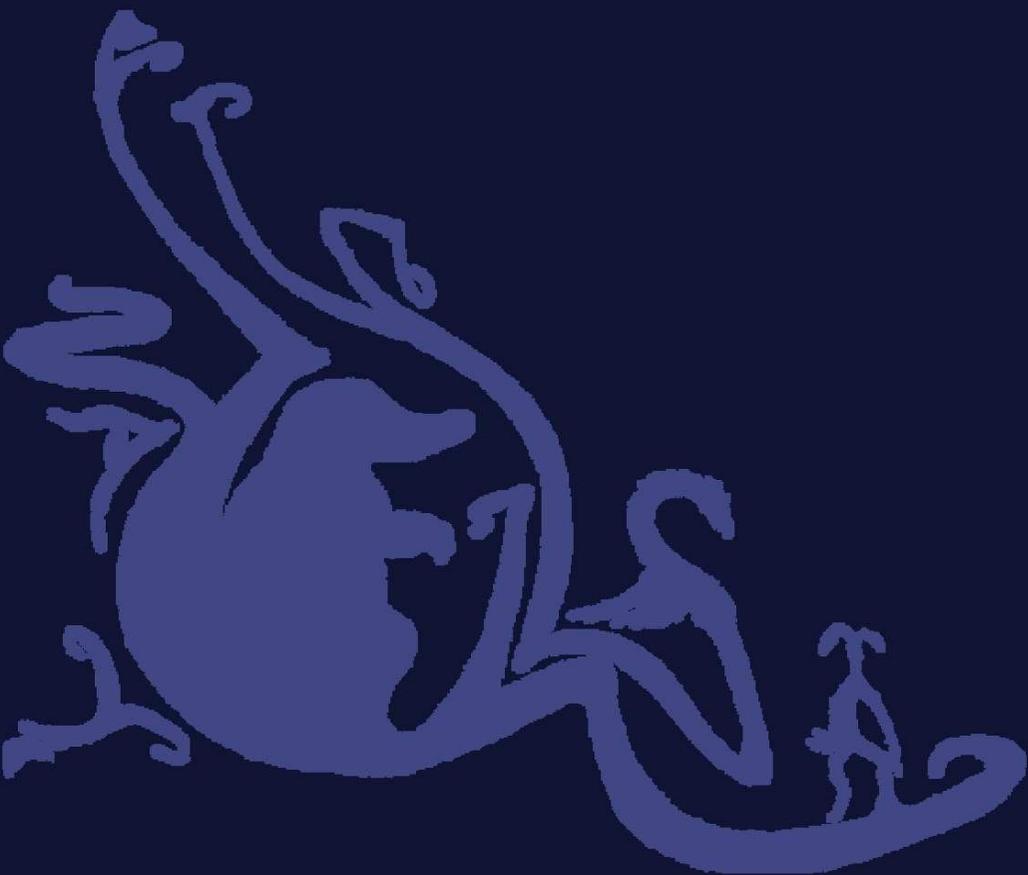




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J K Rowling's Wizarding World has been a constant source of adoration in my life from a very young age and the creativity and innovation within its narrative has often had a great influence on me within my own artwork. Being so familiar with both Rowling's novels and the Harry Potter film series, when deciding upon my final project to end my BA Illustration degree, I decided to create conceptual imagery for the remaining movies in the Fantastic Beasts series. Taking inspiration from the already established aesthetic and creative direction taken from the Harry Potter and the first two preceding Fantastic Beasts films, I have created a compendium of artwork categorised into four chapters:

Wands

Beasts

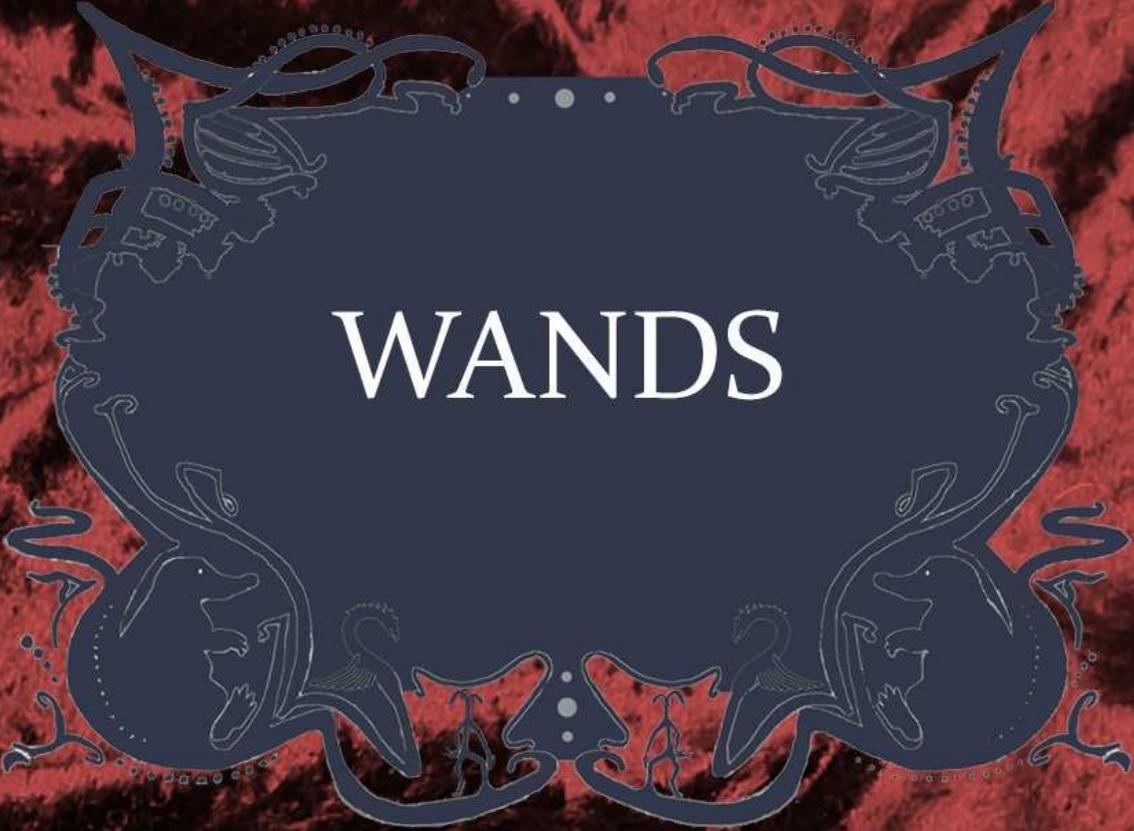
Costumes

Scenes and Locations.

The concept art that I have created are all based on theories and information already gained from the previous films and books. I hope that my adoration for the Wizarding World, and my knowledge of the stories that inhabit it, translates into the designs and artwork that I have created for the *Compendium of Concept Art for the Fantastic Beasts Series*.

- Joshua Owens





WANDS

Percival Dumbledore

Previous: A wand designed for J K Rowling using design motifs from Gloucestershire Cathedral as inspiration.

This page: wand designs for Percival Dumbledore

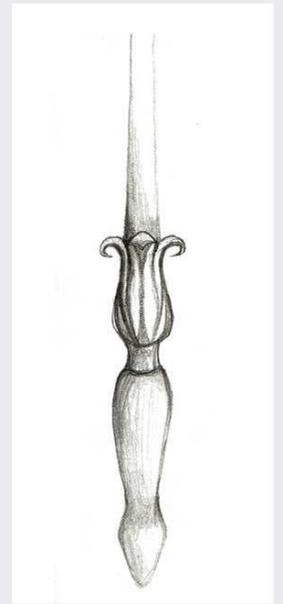
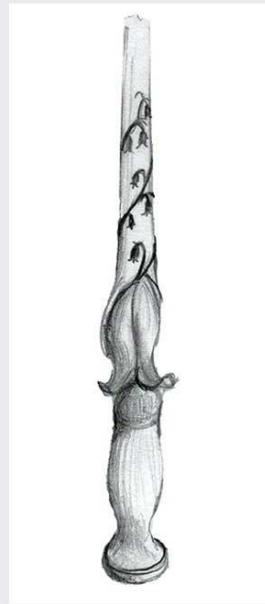
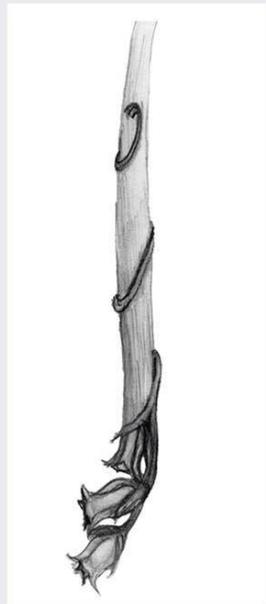
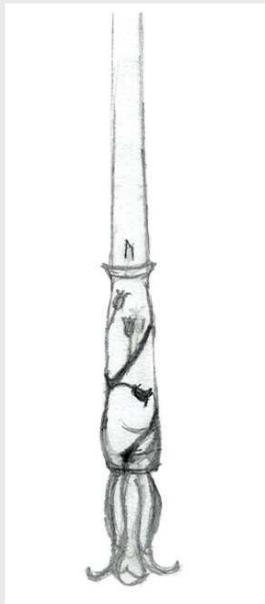
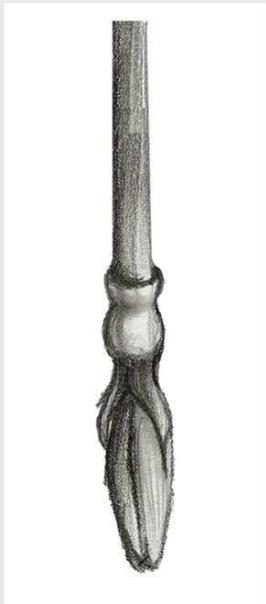
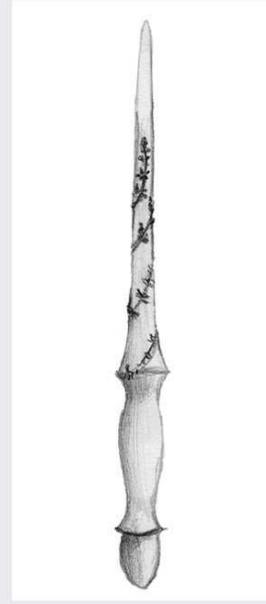
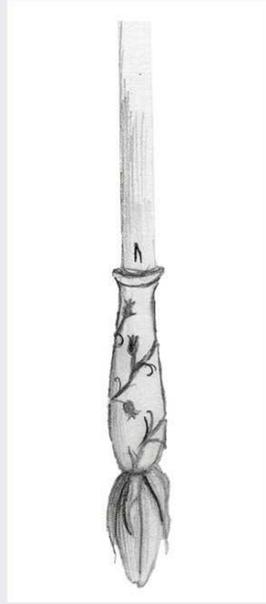
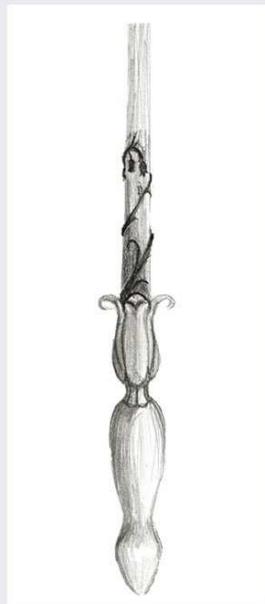
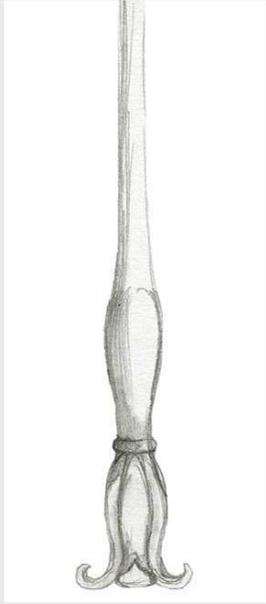


Little is known about Albus Dumbledore's father, Percival, except that he was imprisoned in Azkaban. Ariana was teased by three muggle boys after they saw her accidentally using magic in her garden. Following the harassment, Ariana suppressed her magical powers until she was ill. Percival attacked these muggle boys in the name of his daughter's wellbeing and as a result, was imprisoned where he would later die.

With this back-story in mind, I designed an ornate Victorian-influenced wand encased in a rougher wood to show his *rough side* and the direction of the wand implies he was a bit *crooked*; although his actions were out of love for his family.



Kendra Dumbledore



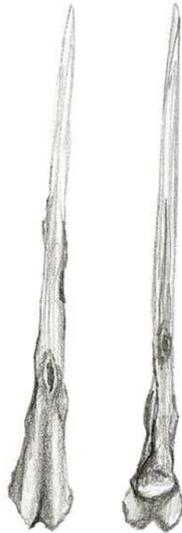
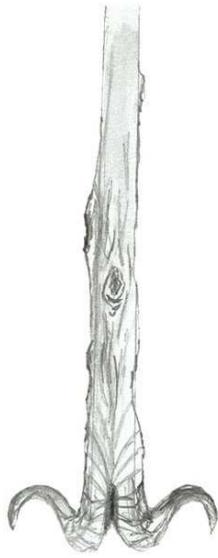
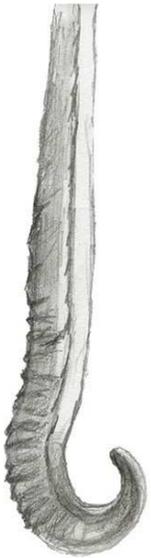
Kendra Dumbledore is the mother to Albus, Aberforth and Ariana, and the widow of Percival. In the Harry Potter books, when Percival is arrested, Kendra has to protect her children and moves them to Godric's Hollow where Ariana is hidden from danger, and the repercussions of her condition. This was Kendra's top priority until, she was accidentally killed by her daughter in a fit of rage.

For Kendra's wand, I studied Floriography- the Victorian language of flowers- and I found the explanation of Bluebells to fit well with Kendra's situation; symbolising humility and constancy and is often linked to a mother's love. As Kendra's overall empowering characteristic is her devotion to her children, I kept the wand elegant but practical with the bluebell incorporated into the handle.

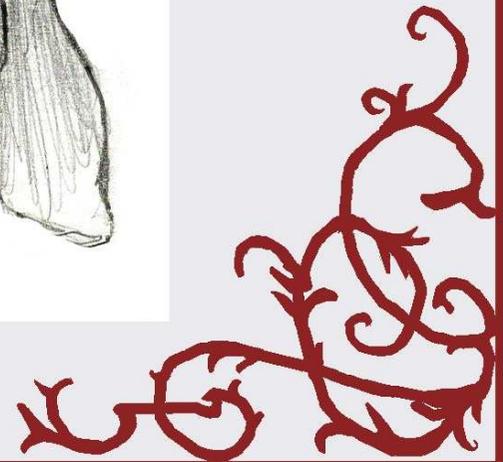
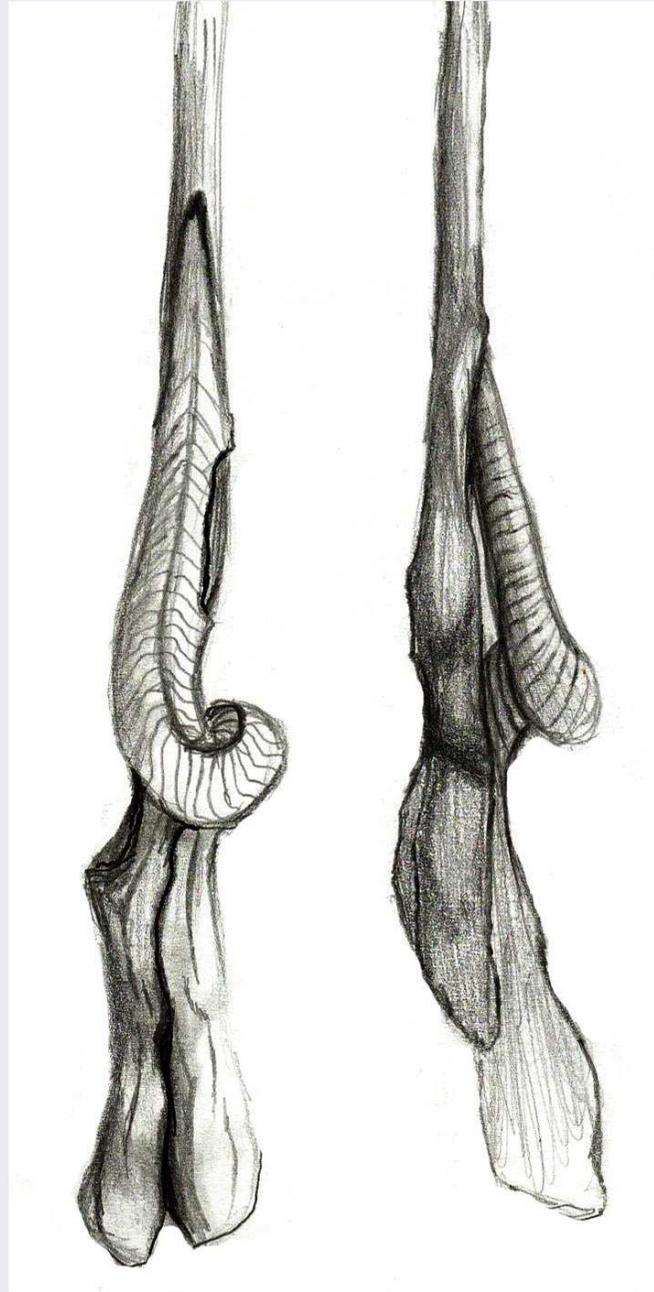
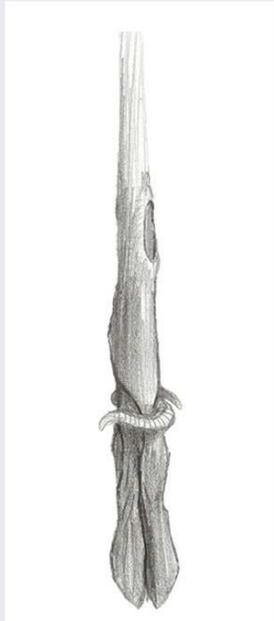
These pages: Wand designs for Kendra Dumbledore.

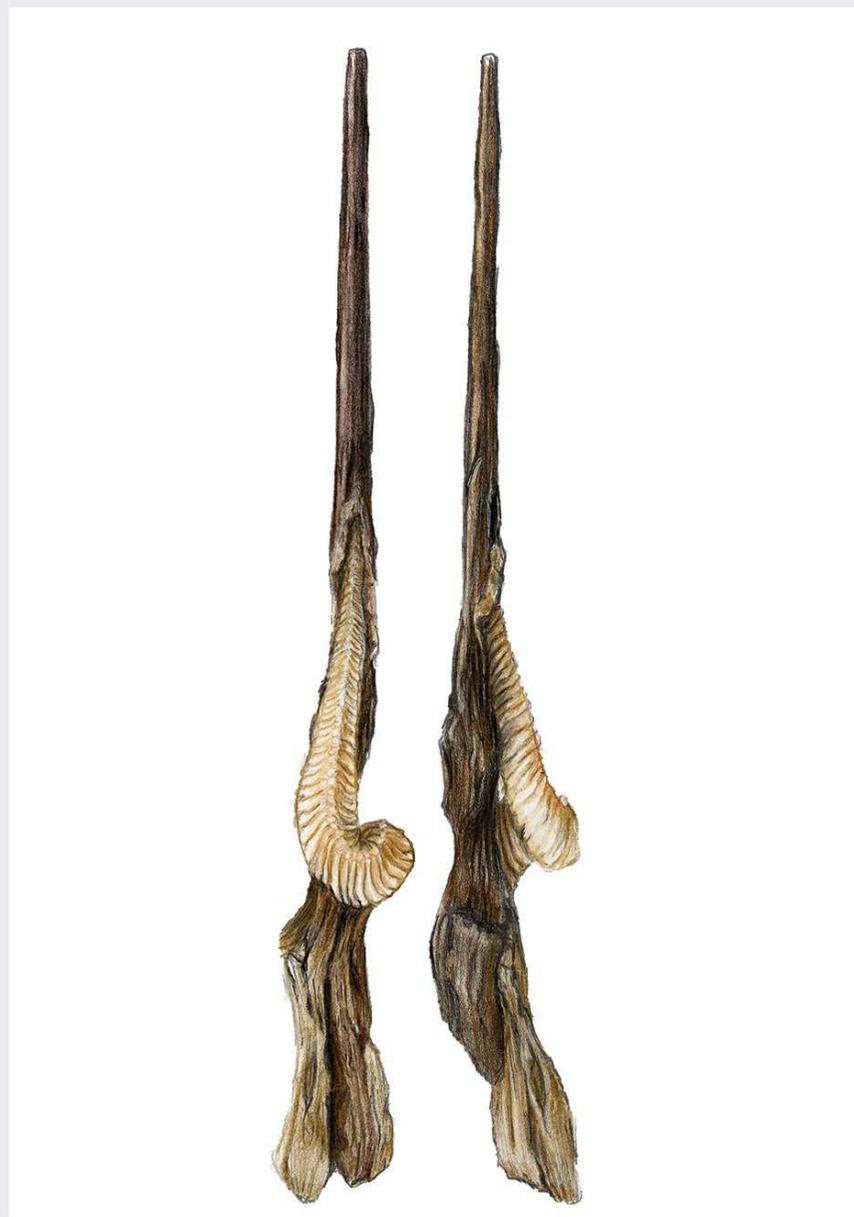


Aberforth Dumbledore



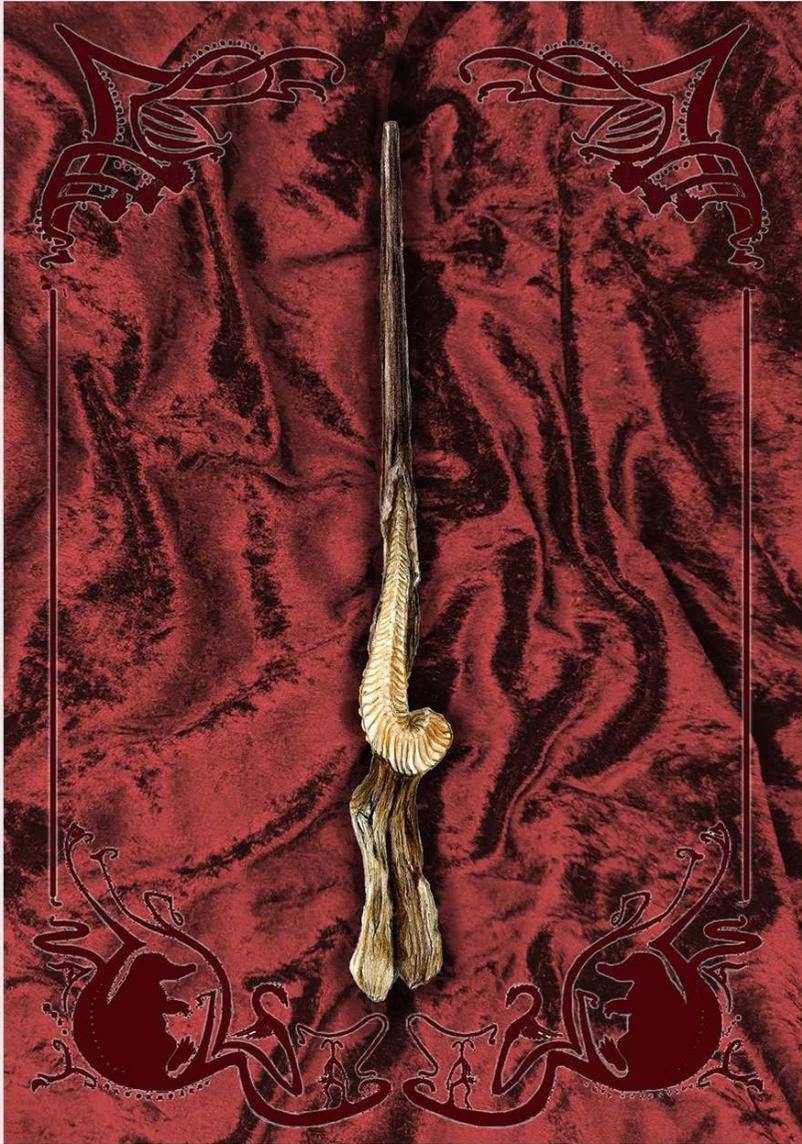
Above and opposite:
Designs for
Aberforth
Dumbledore's
wand
Opposite: The
chosen design.





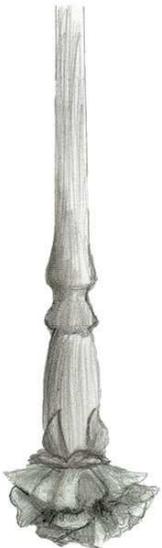
Above: The wand design created for Aberforth Dumbledore, wittled from wood and painted (Left).
Detailed drawings of Aberforth Dumbledore's wand (Right).

Following page: Final pieces for Aberforth Dumbledore's wand with front and side views.



Readers met Aberforth Dumbledore briefly in Harry Potter and the Deathly Hallows where he explained the backstory regarding his family's history and his brother Albus's relationship with dark wizard, Gellert Grindelwald. Despite featuring in the film adaptation, his wand was never seen nor released so I decided to create a wand with a goat horn as its main design feature as his Patronus companion- a charm to ward off Dementors- was that of a goat. It features a spiral in the wand reminiscent of his brother's wand and the handle ends in a goat hoof shape with a river-like opening running up the wand. This is in reference to the Welsh origins of his name meaning "mouth of the river"

Honoria Dumbledore



This page: Wand designs for Honoria, including the chosen design.

Opposite: The wittled, wooden and painted wand and final piece for Honoria Dumbledore's wand.





Honorina Dumbledore is Albus's *spinster* aunt. Again, little is known of Honorina except that she was once engaged to a wizard who worked in the Improper Use of Magic office at the Ministry of Magic. This engagement was, however, broken off as the wizard exclaimed he had a *hairy heart*- a term used in the Wizarding World to mean a person who is unfeeling. I then had the idea to add her would-be wedding ring to her wand as embellishment. I kept the design of the wand sophisticated and classic but with harsher lines in reference of the late Roman origins of the name, meaning *honour*.

Eulalie "Lally" Hicks





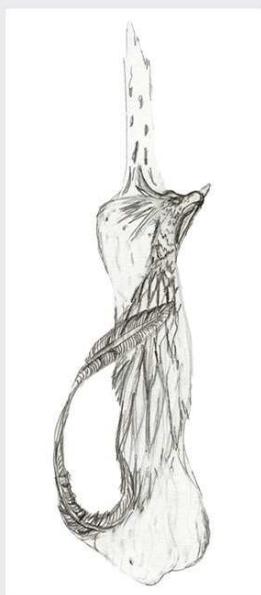
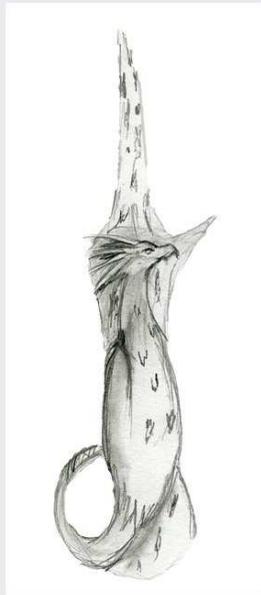
Professor Eulalie "Lally" Hicks is an American witch who teaches Charms at Ilvermorny School of Witchcraft and Wizardry. This character has been confirmed to feature in the upcoming third *Fantastic Beasts* movie by J K Rowling.

Although there is very little information regarding Eulalie's character or the role that she will play in the narrative, there is a story that focuses on the school she is a professor at, Ilvermorny. In the grounds of Ilvermorny stands a tree which grew from the buried wand of Salazar Slytherin- a founder of Hogwarts School. The tree gives its *snakewood* to be made into wands and because of this, I decided to make Lally's wand form the roots of a tree with a snake-like pattern travelling up the shaft. At the tip of the handle, lies a crystal, which was a common feature of American wands sold by wandmaker, Johannes Jonker.

Opposite: Wand designs for Eulalie Hicks.
This page: Final designs.



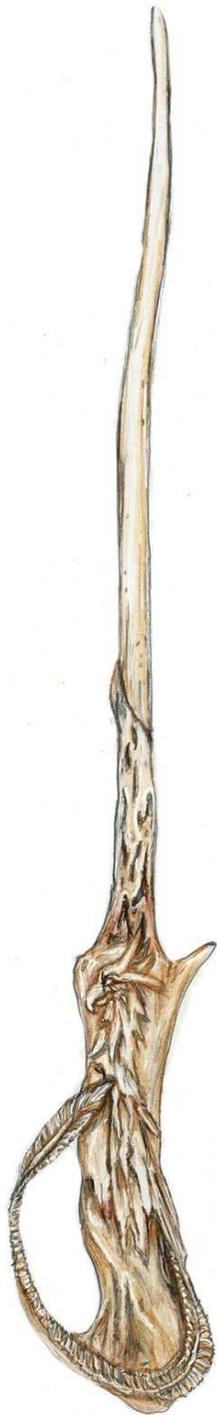
Tom Marvolo Riddle



This page: Wand redesigns for Tom Riddle
Opposite: The final designs

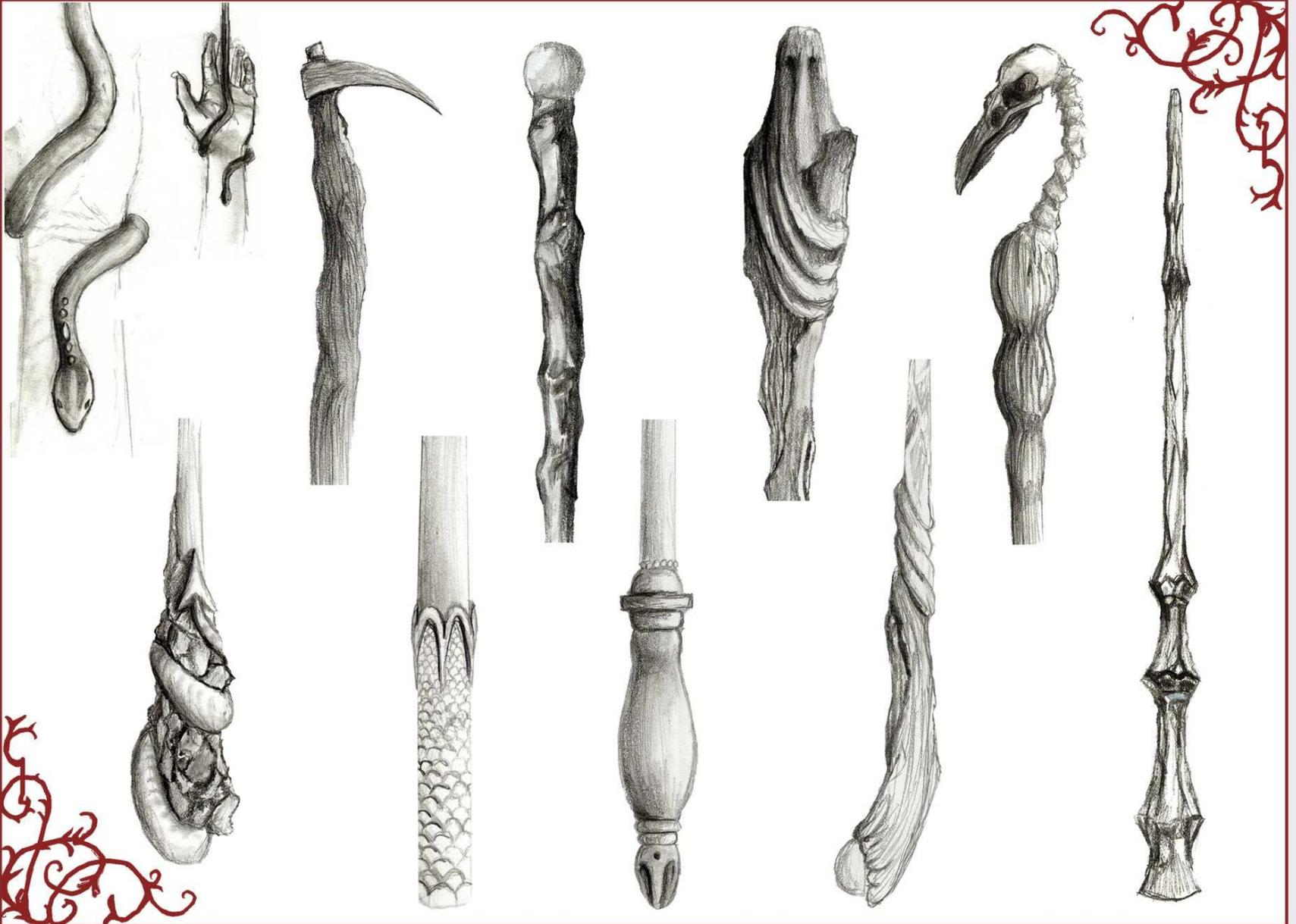
Tom Riddle is a name that fans of the Wizarding World will be very familiar with as he is the antagonist of the Harry Potter series. Tom Riddle was born in 1926, the year before *Fantastic Beasts and Where to Find Them* was set and, as we know that the film series spans from 1927-1945, I have theorised that Riddle may appear as a student at Hogwarts.

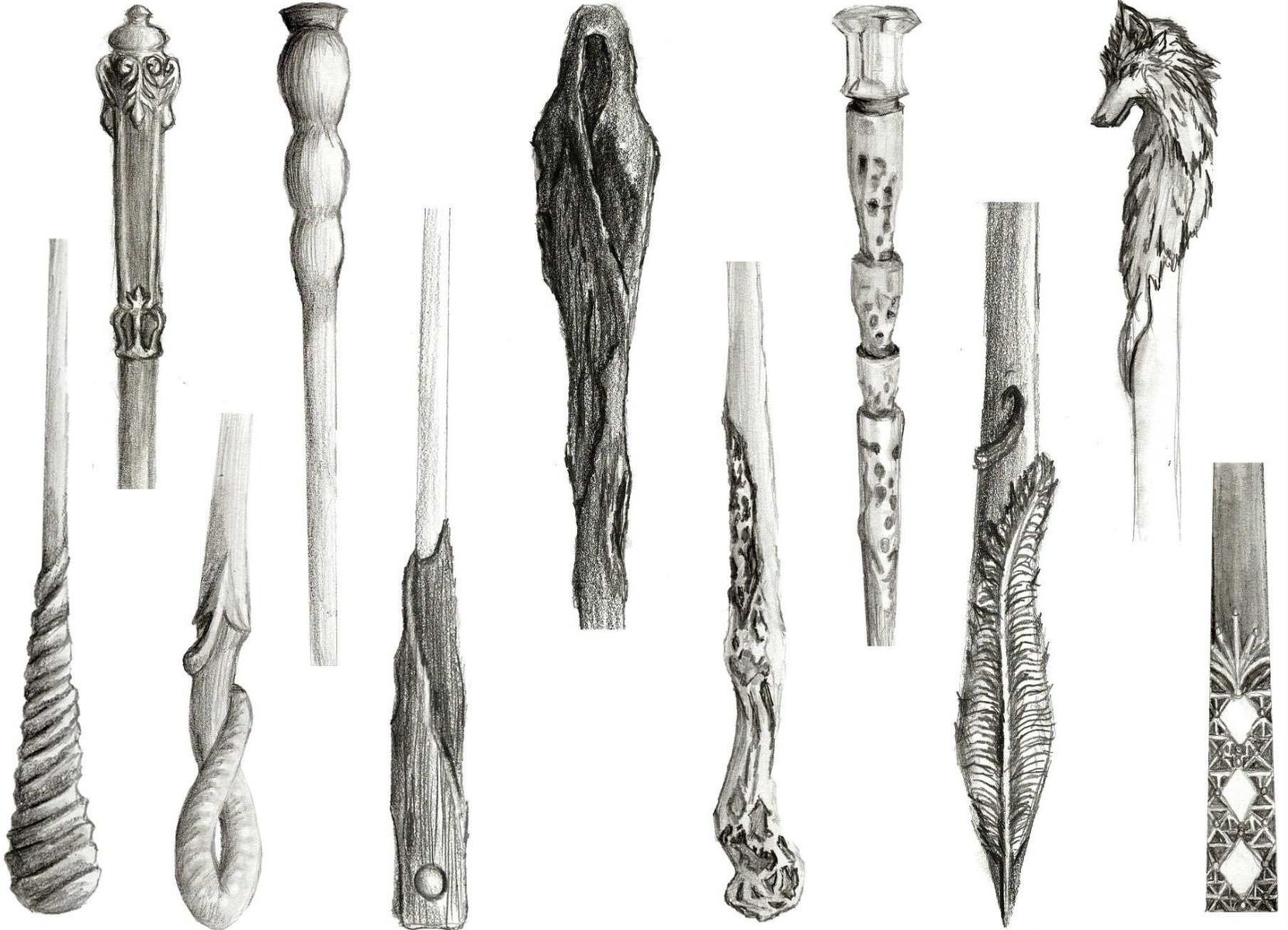
Tom Riddle- or as he is known in the Harry Potter series, Lord Voldemort- of course has a wand that was designed for him but on appearance, I decided it looked too *sinister* to be given to an eleven year old. Voldemort's wand is particularly interesting because it shares the same core as that of Harry Potter's- a tail feather gifted from Albus Dumbledore's domesticated Phoenix, Fawkes. Using this knowledge, I drew a Phoenix design onto Voldemort's existing wand in the same bone-looking wood that was already existent in the design for the films. The Phoenix's tail feather would wrap around the little and ring fingers. I have devised a scenario where Riddle would break this feather off and scratch the surface of the wand to remove its Phoenix imagery, as it is often linked to Albus Dumbledore and those opposing the ideology of Gellert Grindelwald, to exclude himself from being considered a part of the *good* side; opting to choose a lifestyle of dark magic.



Other wands inspired by Great Britain

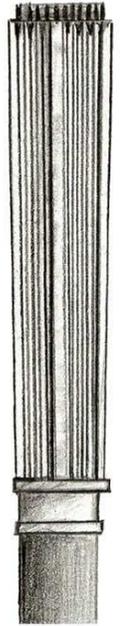
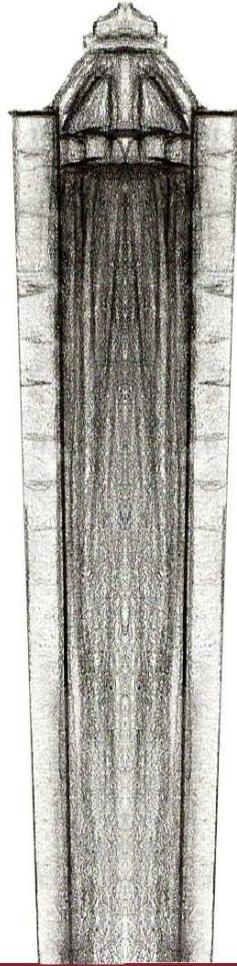
A selection of wand designs inspired by the designs used in the Harry Potter films and the already established aesthetics of the props created for the series.





Wands inspired by
1920s-40s USA





Wands inspired by
1930s-40s Berlin

Wands inspired by
1930s-40s Rio De
Janeiro



Wands inspired by
1930s-40s China

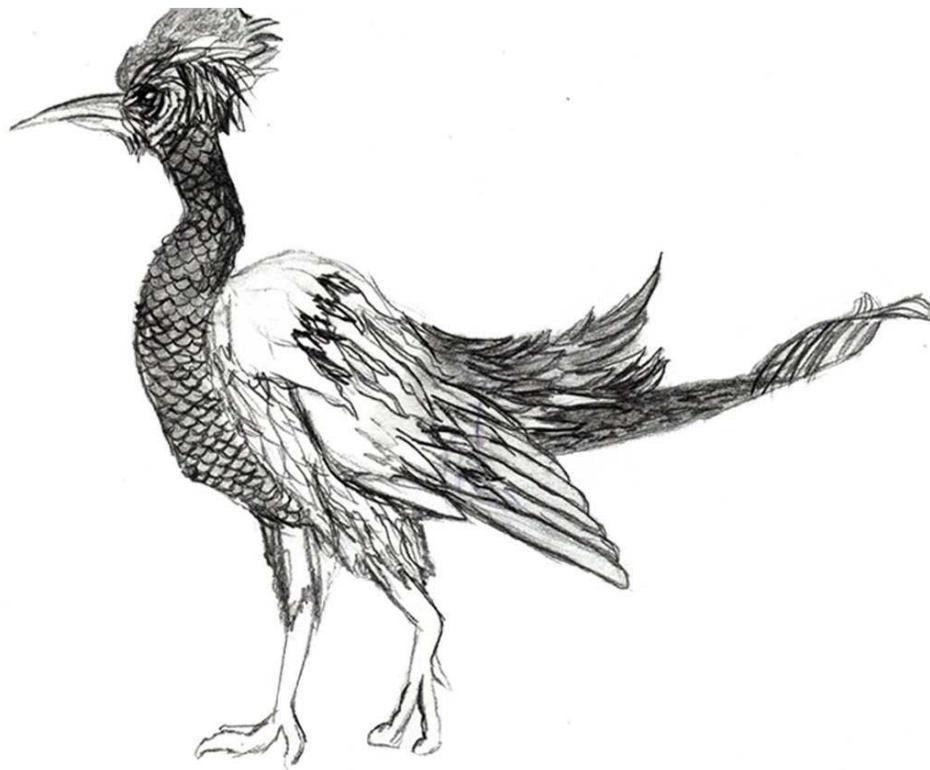




A decorative frame with a dark blue background and a light blue border. The border is composed of stylized, symmetrical illustrations of various creatures, including what appear to be dragons or mythical beasts at the top and bottom, and smaller, more intricate creatures in the middle. The word "BEASTS" is written in a white, serif font in the center of the frame.

BEASTS

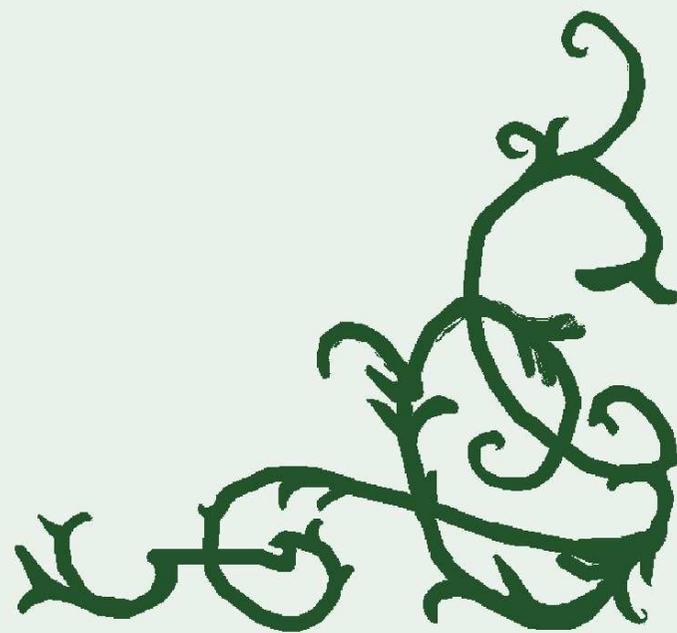
Vermillion



Previous: A piece depicting the Niffler- a creature already seen in the first two *Fantastic Beasts* films, notorious for its love of shiny objects-being carried away by the Golden Snitch he had tried to steal. A *Beasts-inspired* Art Nouveau border surrounds the scene.

Below: Development sketches working out the perfect silhouette for a *Vermillion*- a bird from Chinese Mythology

This page: Colour development for the Vermillion





This page: Watercolour development pieces for the Vermillion.

Opposite: The final design for the Vermillion.



The Vermillion is a creature in Chinese mythology that is one of four cosmological sacred beasts and is closely linked to and reminiscent of the Phoenix. The third Fantastic Beasts film is confirmed to be partly set in China and the project title is *Vermillion*. Its known mythology is often mistaken for a Phoenix but its documented description describes it as being reminiscent of a pheasant in stature with the head of chicken, a snake's neck, five-coloured feathers and a fish's tail and I used this as my starting point.

In this final piece, the Vermillion is in flight above Zhangjiajie sandstone columns in China- a location linked with the third film! I wanted the Vermillion to bear a similar grace to the Phoenix with the flame-creating attributes being contained to its body until it spreads its wings.



Chinese Fireball



These pages: Design work showing my process in creating my Chinese Fireball dragon.







The Chinese Fireball is a beast created by J K Rowling and featured in *Harry Potter and the Goblet of Fire* and a 2001 textbook, *Fantastic Beasts and Where to Find Them*—which inspired the film series. This oriental dragon is described as having smooth, red scales, a fringe of golden spikes around a snub-snouted face, and protuberant eyes.

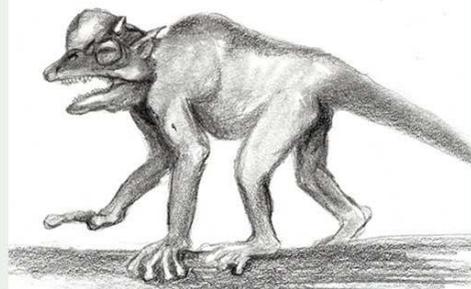
I studied real animals with similar descriptions, such as snakes and lizards, and was greatly inspired by Chinese Mythology and the iconic imagery they use for their Chinese dragons and how it differs from Western representations. I created two images to represent the scale and design of my Chinese Fireball, and one where I have devised a scenario where it is breathing a mushroom-shaped flame (as described) in its cavernous habitat.

Left: A Chinese Fireball spreading its wings in a cave.

Right: A Chinese Fireball breathing fire.



A Clabbert

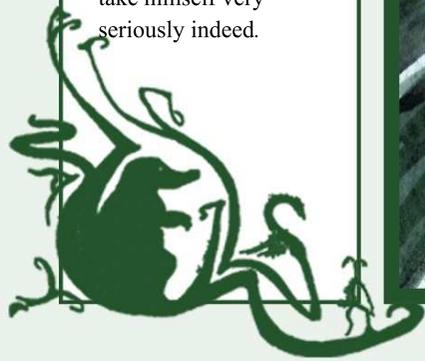


Above: Design sketches for the Clabbert.

Opposite: The final design for the Clabbert

The Clabbert is a creation of J K Rowling's from *Fantastic Beasts and Where to Find Them*. This tree-dwelling creature is described as a cross between a monkey and a frog with smooth, hairless, mottled green skin, and webbed hands and feet on its long and supple limbs. Its head adorns short horns and a wide mouth full of razor-sharp teeth, but its most distinctive feature is the large pustule on its forehead that flashes scarlet when it senses danger.

My intention when developing designs for the Clabbert was to remain as faithful to the vivid description already available in the source text. My initial idea was to make it cuter than my other beasts that I have designed but I instead opted for a more elderly face with a gurning mouth and he would take himself very seriously indeed.







COSTUMES

Gellert Grindelwald

Previously: A rework of protagonist Newt Scamander's costume, similar to that which he wears in the first two movies, with a new colour scheme.

These pages: Costume designs for the series' antagonist, Gellert Grindelwald.

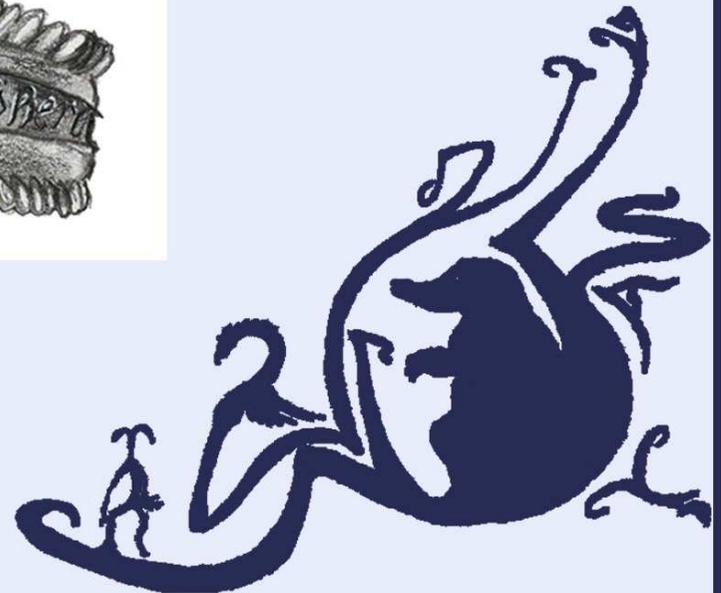






Above: Grindelwald's final costume design and silver cuff accessory designs.

Right: Gellert Grindelwald's final costume piece.



Gellert Grindelwald is the main antagonist and dark wizard in the *Fantastic Beasts* series. Grindelwald is fighting for a world where Wizards are not forced to hide their abilities from the Muggle world, and instead be the dominant presence—recruiting like-minded witches and wizards to benefit the cause.

Grindelwald is often described as the Wizarding equivalent of Adolf Hitler and because of this, I wanted his costume to have an obvious dictatorial-leader design. The silhouette had to have as much charisma and presence as the man wearing them. I took inspiration from 1920s-40s German and Austrian attire and the costume, as a result, has a definite Bavarian feel. While there are elements that are decorative and obviously fitted for accessory, such as the fur-line cloak, the overall style is very obviously a uniform fit for battle— as we know that the final film will lead up to a great Wizarding War in 1945 which mirrors that of the Second World War. On his wrist, he wears a silver cuff over his sleeve that all of his Acolytes would wear to show their support for his cause. This is reminiscent of the Nazi party's Swastika symbolism. Grindelwald's shirt is made of a thick leather with silver clasps and he wears lederhosen that fastens to the shirt with knee-high boots.



Credence Barebone/
Aurelius Dumbledore

Below: Conceptual designs for Aurelius Dumbledore's costume

Opposite: The final design piece for Aurelius Dumbledore.



We meet orphan Credence Barebone in *Fantastic Beasts and Where to Find Them* where we discover that he is an Obscurial which Grindelwald seeks- a parasitical entity where he has suppressed his in-laid magic for so long that a dark matter erupts from him in fits of terror. Grindelwald seeks Credence to use his Obscurus as a weapon of mass destruction- much like the atomic bomb of the Second World War. Grindelwald succeeds in obtaining Credence as a follower and in the climax of *Fantastic Beasts: The Crimes of Grindelwald*, after searching for his rumoured birth-mother in Paris, Grindelwald reveals his birth-name- Aurelius Dumbledore, the brother of Albus Dumbledore.

For the design of Aurelius's costume, I wanted to keep the appearance as reminiscent of Grindelwald's costume as I theorised that Grindelwald would want to keep him close by and treat him as an equal to himself in a bid to keep him on his side. However, I also researched the uniforms of the Nazi Youth movement of 1930-40s Berlin where shorter jackets were common. Aurelius wears the same silver cuff as Grindelwald and his followers, Lederhosen-inspired trousers with patches of matte-black at the pockets and a black shirt underneath the suede jacket. The pointed collar of the shirt was inspired by the Chinese military where needles would often be placed to maintain an elevated head at all times- again a way of Grindelwald enforcing a dignity in Aurelius now that he has discovered his identity. The style of the jacket was inspired by Austrian attire but both the pattern and the colour scheme references his Obscurial manifestation as it is a similar shape to the being once it erupts from him.



Vinda Rosier



Above: Designs for Vinda Rosier's costume for the upcoming films.
Opposite: The final design for Rosier's costume.

Vinda Rosier is a French witch and most devoted Acolyte to Gellert Grindelwald. Through much of *Fantastic Beasts: The Crimes of Grindelwald*, Rosier instigates many of the complications that Newt Scamander and his friends face- and she may have played a part in uncovering Credence Barebone's real name.

As Rosier is French, and taking inspiration from the costumes she has worn previously, I knew that her costume had to be elegant but with a ferocity in its feeling- accentuated by the cape and harsh lines of the shoulder and collar. Her costume is predominantly green or khaki, similar to the colours she has worn previously and I wanted her to wear a cape similar to Grindelwald, whom she aspires to please. I gave her multiple collars to add a Wizarding *flair* and a corset-belt to add to the authoritarian appearance. Her trousers were particularly popular with Bavarian women during this period, as she is likely to be staying predominantly in Austria where Nurmengard, Grindelwald's fortress, is located. Despite the elegance of her attire, the clothes are also practical and she could be considered *battle-ready!*



Queenie Goldstein

This page: Costume designs for Queenie Goldstein, with an additional finished dress design.

Opposite: Queenie's final costume design piece.



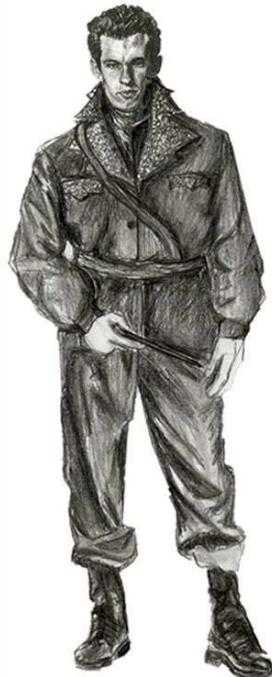
Queenie Goldstein is an American witch and Legilimens- she can read minds. From the first film, Queenie has been a member of the integral foursome of the story- along with her sister, Tina, Newt Scamander and a No-Maj who she mutually loves, Jacob Kowalski. As Queenie hopes to love freely and marry Jacob- which is forbidden in the USA under a legislation under MACUSA (Magical Congress of the United States of America)- Queenie makes the decision to join Grindelwald in his bid to allow Wizards to live freely as equals (or unbeknownst to Queenie, as a dominant force) with Muggles or No-Maj's.

Although Queenie is certainly not a character naturally suited to the dark arts, the costumes I have designed reflects her decision to join Grindelwald. Her dress (**previous page**) is now much more subdued than has previously been seen, in blacks and greys but with her signature pink hues and retaining the elegance of her 1920s New York style. In the Crimes of Grindelwald, she wears a moth pin to show how her character is evolving over the films and I decided to integrate this design motif into her collar designs, but in a more bavarian-style.

It has been implied that the third film is set in the Winter, with Queenie likely to remain either in Austria or Berlin with Grindelwald, so I decided to design a coat that is much more in line with Queenie's innate glamour, but in a deeper shade of pink to what she has worn previously, with a fur collar. Her sleeves are also in a similar style to those seen on Grindelwald's and his Acolytes' costumes.



Theseus Scamander



Above: Designs for Theseus Scamander's war uniform, along with a black work suit for his job at the Ministry of Magic.

Opposite: Theseus Scamander's final Wizarding War uniform

The first mention of Theseus Scamander, Newt's older brother, in *Fantastic Beasts and Where to Find Them* labels him as a war hero of the First World War. We then meet Theseus in *The Crimes of Grindelwald* where we learn he works as a Head Auror (dark-wizard catcher) at the British Ministry of Magic and is engaged to Newt's old school friend, Leta Lestrange. Theseus travels to Paris to monitor a Grindelwald Rally which turns out to be a trap which we are led to believe ends in the death of Leta Lestrange.

As Theseus is a government man, I have designed a simple three-piece suit (**left**) with a slightly wizarding-style and collar in black to mourn the loss of his fiancée, Leta. In *The Crimes of Grindelwald*, Leta wears a purple-burgundy silk dress and I added a tie of this description to the suit with a raven brooch-her family emblem- attaching the tie to the collar.

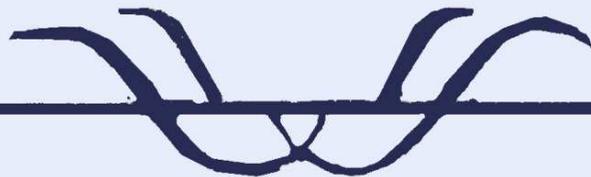
For the final costume (**right**), as we know that remaining three films are gearing up for war, it is likely that Theseus will play a key role in its progression. I have designed a war-uniform that all troops may wear. Taking great inspiration from attire worn by Captains during the Second World War, I designed a navy, heavy leather coat and trousers and boots that appear equally as durable. The collars are arranged to look Wizarding with a detachable wand holster that attaches to the shoulder and the belt.



Albus Dumbledore



These pages: Costume designs for Albus Dumbledore





This page: Colour designs for Albus Dumbledore's costume.

Opposite: The final costume piece for Albus Dumbledore.



Albus Dumbledore is a name that is very familiar to readers of the Harry Potter books as he is Harry's wizened mentor-figure throughout the series and instigates much of the events that occur in the story. However, in the Fantastic Beasts films, Albus is a young professor teaching at Hogwarts School of Witchcraft and Wizardry and is integral to the story because of his previous relationship with the dark wizard, Gellert Grindelwald.

Ultimately, we know that the series will climax with the infamous duel between Dumbledore and Grindelwald in 1945 where Dumbledore claims the Elder Wand- an event that has been highlighted from as early as *Harry Potter and the Philosopher's Stone* and then further expanded upon in the *Deathly Hallows*.

In the Harry Potter books, Dumbledore is described as "eccentric" and although he is a far more insecure man in his early years, he should still bear a resemblance to his older self. I kept the overall colour scheme of his clothes to blues and navy. The collar is the stand-out part of the design as it is even unusual by Wizarding standards. It rises high to the face and falls as a cloak to his upper shoulders behind him. The coat is fastened with a Golden Phoenix- a symbol that is often linked to Dumbledore. To reference his shaded past, he wears a wide-brimmed hat, to partially shade his face, and its trim is a pleated feather swooping around the crown in the same material- again, as a reference to the association of Phoenixes to his family.







SCENES &
LOCATIONS

Grindelwald Rally



This page: Development work to compose the final piece for Grindelwald's rally. I have included a close up of Grindelwald in his rally.

Opposite: The final Grindelwald Rally piece.



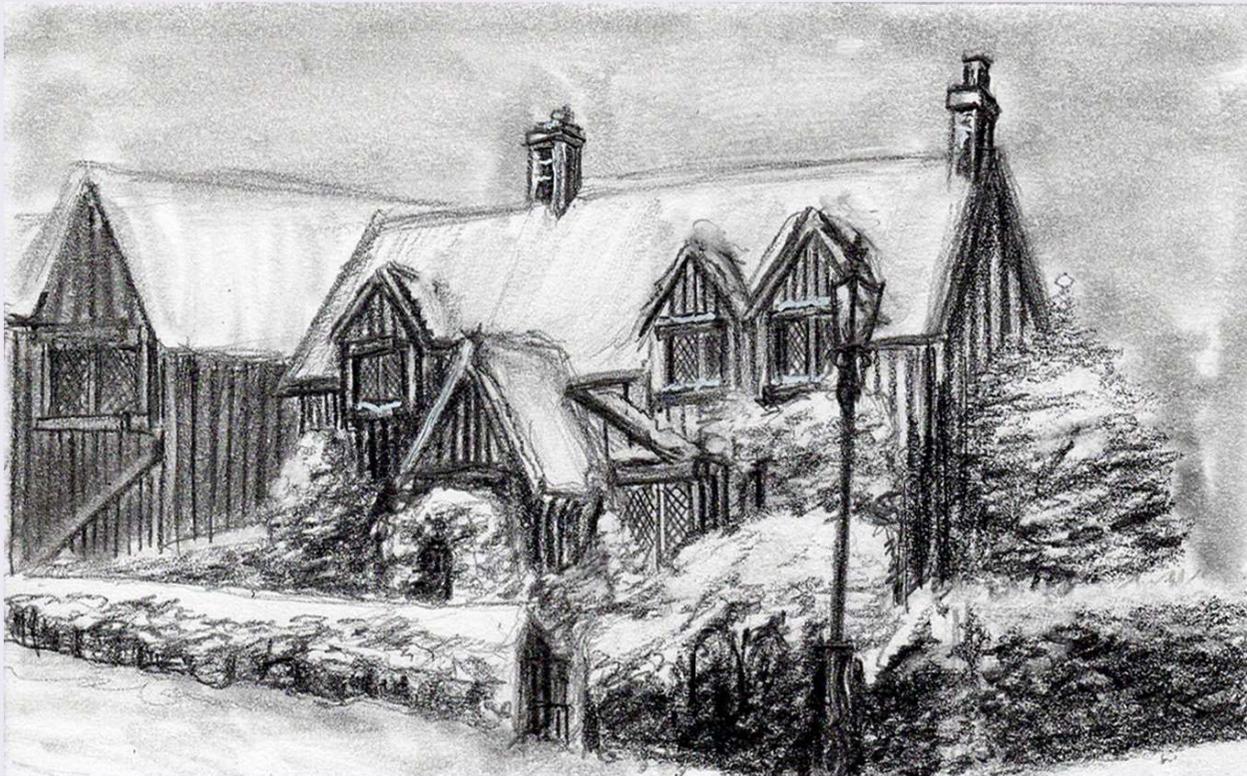
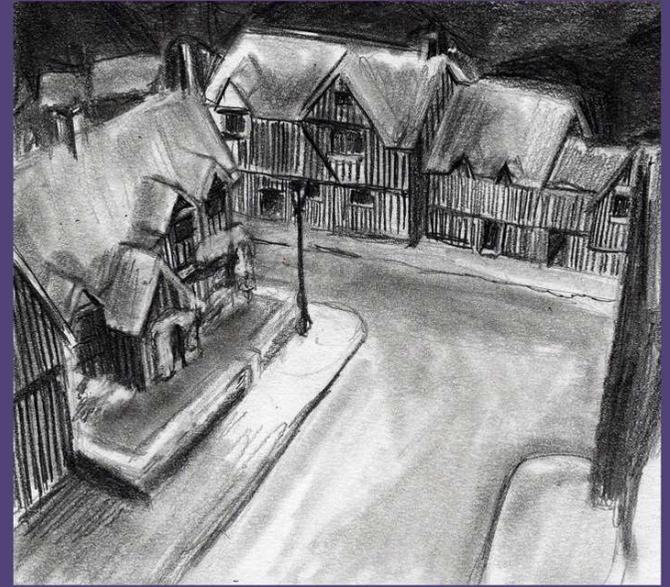


When I began this project, one of the first pieces of artwork that I had pictured in my head was a scene of Grindelwald walking through a crowd of his followers and walking up a large flight of steps that leads to an oppressive dictatorial-looking building where he holds his rally. This scene shows this concept. Albus Dumbledore stands secretly in a crowd of followers while Grindelwald holds his wand to his neck and uses the "Sonorous" charm to project his voice and address his devotees. Large black drapes with his logo scale the building- reminiscent of the Nazi ruling of 1930-40s Germany.

Dumbledore's House at Godric's Hollow

Below: A basic compositional sketch to work out the final piece. A sketch of the Dumbledore Family's house in Godric's Hollow

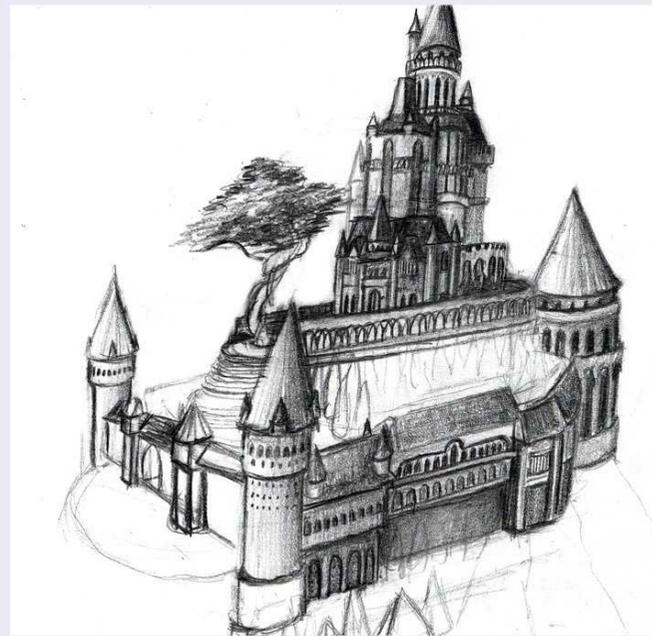
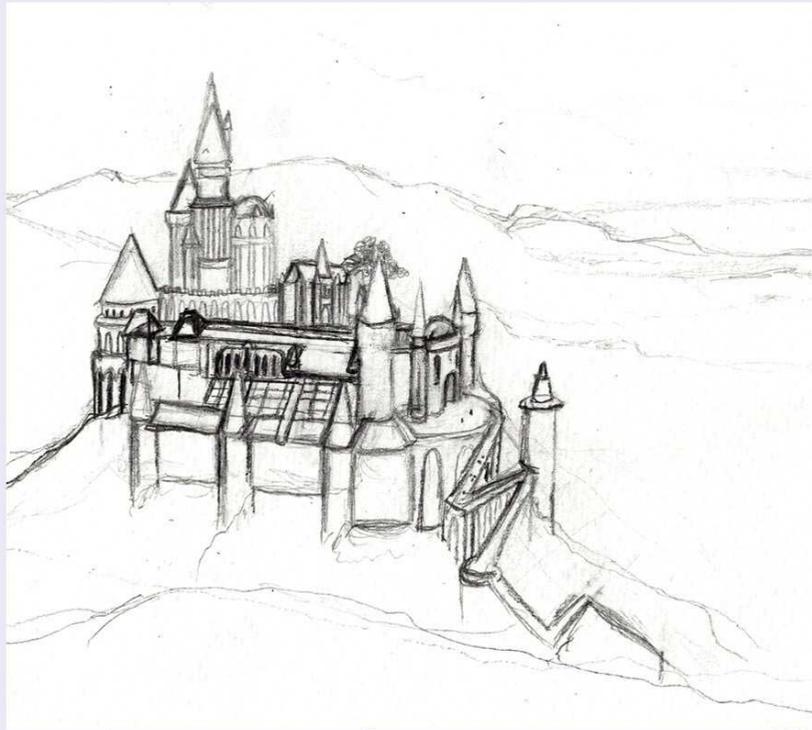
Opposite: The final piece depicting Albus Dumbledore outside of his house in a snowy Godric's Hollow.





In *Harry Potter and the Deathly Hallows*, we discover that Albus Dumbledore had also lived in Godric's Hollow, where Harry Potter had lived as an infant before his parents were murdered by Lord Voldemort. In the same book, it is revealed that in this village, a wand duel broke out involving Gellert Grindelwald and both Albus and Aberforth Dumbledore that resulted in the death of their sister, Ariana. This is a significant story to the relationship of Albus and Grindelwald and I decided it may play a key feature in the *Fantastic Beasts* series. I have designed the Dumbledore's house off J K Rowling's childhood home in Gloucestershire and adorned the village in Elizabethan-styled houses. I decided that it should be snowing in the scene to add to the melancholy and emotions that Albus Dumbledore would likely feel if he were to return to Godric's Hollow after the terrible memories he has of his home-town.

Ilvermorny School of
Witchcraft and Wizardry



This page: Sketches and designs for Ilvermorny.
Opposite: The final Ilvermorny piece.

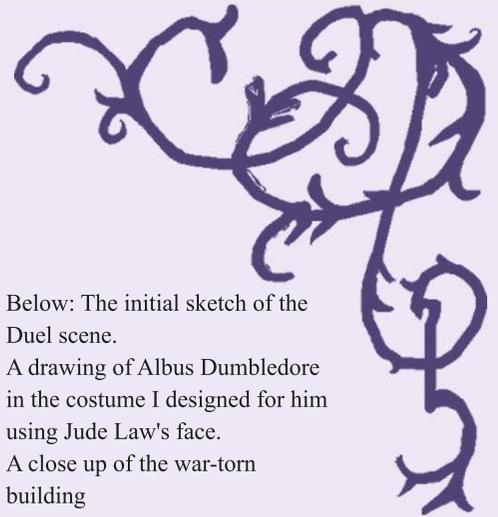


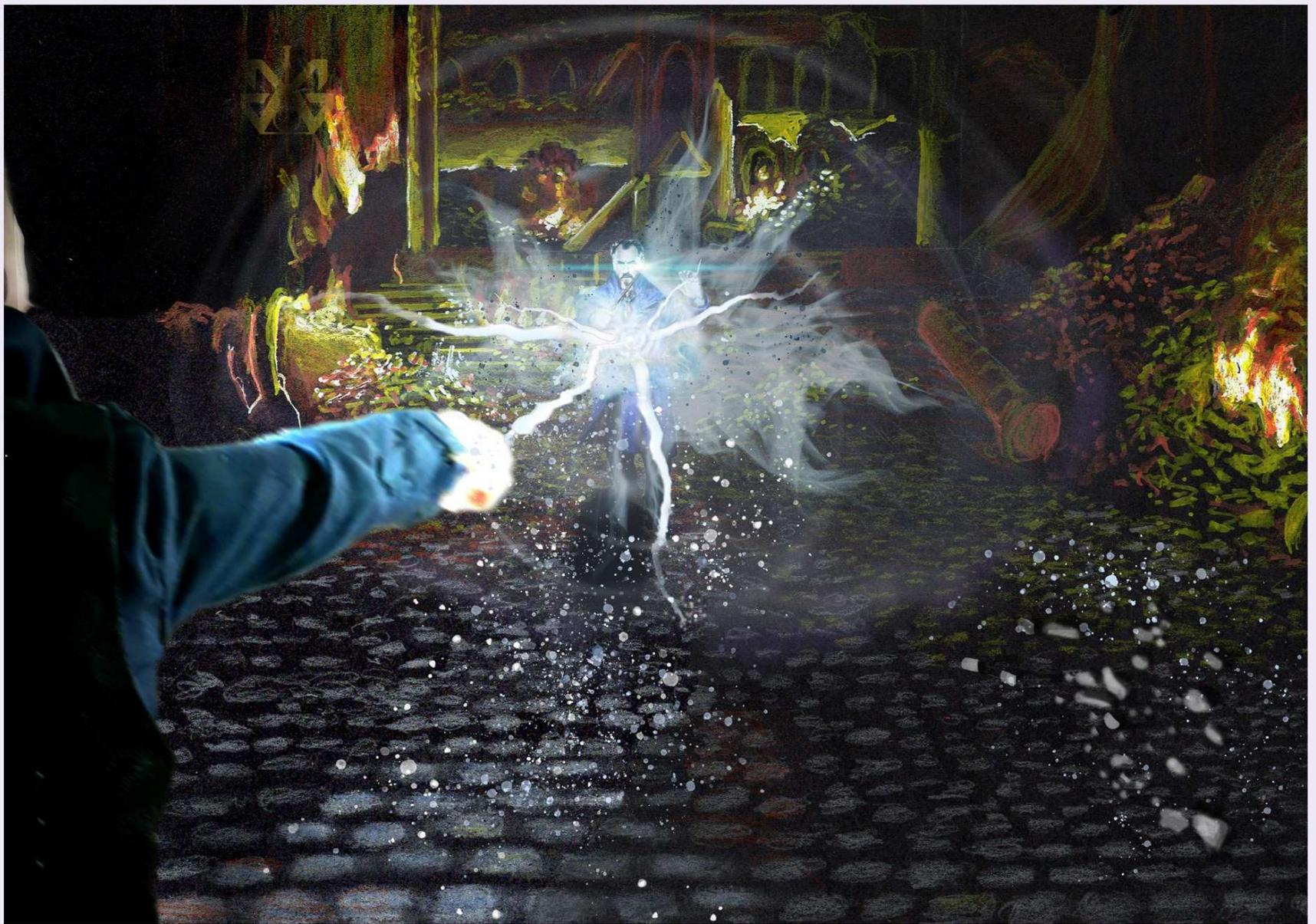
Although an original writing from J K Rowling surrounding the founding of Ilvermorny and the story that surrounds it was released prior to the release of *Fantastic Beasts and Where to Find Them*, we are yet to see Ilvermorny in the series. However, given the inclusion of Eulalie Hicks- the Charms professor at the school- in the upcoming third film, I considered that it may show up and I decided to illustrate it. In the story, the *Sorting Ceremony* takes place in a cylindrical room and that spurred the idea of me making most of the towers and turrets, along with the overall exterior of the castle, cylindrical. It also states that the castle sits atop Mount Greylock in Massachusetts above a "wreath of misty cloud" and expanded from a manor-style granite house to a castle. The design of the castle almost travels diagonally from the tallest tower downwards to accentuate the mountainous surroundings.

A Duel for the Greater Good



Below: The initial sketch of the Duel scene.
A drawing of Albus Dumbledore in the costume I designed for him using Jude Law's face.
A close up of the war-torn building
Opposite: A Duel for the Greater Good- final piece.





For the "Duel for the Greater Good", I had the advantage of knowing that this is a scene guaranteed to be in the final Fantastic Beasts film. The infamous duel between Albus Dumbledore and Gellert Grindelwald. I drew this scene in different layers, the background, depicting a war-torn scene of the building which earlier held Grindelwald's rally, Albus Dumbledore poised for the duel, and I digitally added spell effects. Albus casts the *Protego* spell while Grindelwald fires destructive spells at him. In the background, the oppressive, authoritarian building and the drapes bearing Grindelwald's logo used in his propaganda campaign, all burn with Grindelwald facing onwards as it happens- a reference to his bid for power quite literally "going up in flames." This the duel that will ultimately end the Wizarding War and where Dumbledore gains the allegiance of the infamous Elder Wand.

My philosophy is that
worrying means you
suffer twice.

- Newt Scamander -



BEASTLY BULLETIN



BOTH BEA
Newton Ardenia P
(UK) and

