



LEFT: Sun Guoliang. This weird scene is intended to be a prophet trying to tell Alice something. Ken commented it was too “conventional fantasy,” so we decided not to use it. **TOP RIGHT:** Ken Wong. This was the very first image I did for the game—I was pushing for a style closer to photomontage. Babies are creepy. I remember even at this date we were talking about whether there should be light bulbs in Wonderland. **BOTTOM RIGHT:** Luis Melo. Nothing is what it seems in Wonderland . . . The trees are hollow, and clockwork is ticking inside them. In fact, whole worlds of clockwork are ticking while Alice tries to find her way around. This is a study for a game poster, based on the forest and clockwork settings, which we think are emblematic to the game series.



Tyler Lockett. This idea came from a desire to see Alice running on the walls and ceiling. KW: An M. C. Escher-inspired environment, which we tried to get into the game, but which ultimately posed too many technical problems.



Tyler Lockett. A sagging and warped Victorian slum house. I was looking closely at the brilliant set designs in Carol Reed's *Oliver!* KW: One of our first test assets. When you outsource 3-D art, you need to add as many notes and instructions as possible for the artist.

Tyler Lockett. KW: In our initial designs, Alice was armed with an umbrella in London, which she could use as a tool or weapon.



Sun GuoLiang. *KW*: An early exploration for a forest environment.



Tyler Lockett. Alice warns a group about the dangers of drug use.



Tyler Lockett. The March Hare's house. I wanted the top hat on the skull to read as his house, and the white trees to read as skeletal ears.



Nako. This was my first design for Alice. The brief was quite simple: put a Victorian animal into a scene and show some gameplay. At that time I knew little about Victorian style, so I collected a lot of reference, then I made this. It is the Alice world in my mind. *KW*: One of the challenges of working with Chinese artists is that they're not as familiar with surrealism as Westerners are. However, I think Nako showed a good understanding in this picture. It also has quite a Victorian sensibility to it, which was another challenge for them.



Emmanuel Malin. This was the initial idea, a giant Alice wearing the Rabbit's house. Unfortunately, it doesn't give her much room for destructive mobility.



THIS PAGE AND FACING: Emmanuel Malin. *KW:* Some early mood shots. These are incredibly beautiful paintings, but ultimately we wanted to root Alice in a more recognizable, less abstract world.



