

**A 3D lenticular portrait of Angelina Jolie for Guerlain Fragrance / LVMH by Rob Munday, 2016**



In May 2016, I was commissioned by Anton & Partners, a New York advertising company, to shoot and create a three-dimensional lenticular light sculpture portrait of Angelina Jolie. Its intended use was for a worldwide advertising campaign to launch a new fragrance by Guerlain Fragrance / LVMH, of Paris, called Mon Guerlain. It is believed to be the first time a leading luxury goods company has commissioned a 3D lenticular portrait to launch and promote a new product. A large-format 3D version of the portrait was displayed in the world's leading department stores, and a 2D version was used for point of sale, advertising displays, and magazine advertising.

Prior to this commission, I had famously shot and created three-dimensional holographic and lenticular portraits of Queen Elizabeth II, fashion designer Karl Lagerfeld, and other celebrities, which attracted the attention of David Anton of Anton & Partners, and subsequently, Bernard Arnault, the founder, Chairman, and CEO of LVMH - Moët Hennessy Louis Vuitton, who gave the go-ahead for the project.

The project consisted of two creative stages, firstly the photographic shoot, at which parallax image sequences were recorded, and secondly, the post-production and creation of the lenticular light sculpture portrait.

## Stage 1.

The portrait shoot was conducted at the Red Studios in Hollywood, USA, on the 25th June 2016. I flew out an updated version of my custom-built and proprietary 3D camera system, the VIP system (Video Images with Parallax), which I had originally developed and built to shoot my portrait of Queen Elizabeth II in 2003/4.

Upon arrival at the Red Studios, the day before the shoot, Angelina was busy being photographed in an adjacent studio by internationally acclaimed fashion photographer Tom Munro. Tom's shots were to be used for the 2D print (although my portrait was ultimately chosen in preference to Tom's shots, see more on this later). Whilst Tom did his part, my team and I set up my studio and lighting and tested my VIP camera system.

The following day, I arrived at the studio to find that Tom's shoot had overrun the day before. I had been allotted the whole day to shoot Angelina's 3D portrait, but instead, I was told that I would have only three hours that afternoon, so I was faced with conducting a far more complex and time-consuming shoot in less than half the time. I therefore spent the morning conducting further test shots using my stand-in model, the actress and model Annabel Schofield, who famously played Laurel Ellis in the 1988 television series Dallas.



*Stand in model, Annabel Schofield, with Briese reflector.*

I finally got to discuss my shoot with Angelina later that day. The first thing that Angelina told me was how much she loved my portrait of Queen Elizabeth and, whilst recognising that it would not be suitable for the Guerlain project, asked me if I would first shoot a private portrait of her in the same style. This posed a slight problem, as my team and I had spent the entire day beforehand setting up and testing the lighting for a completely different style of portrait, namely that dictated by the Creative Director of Guerlain Fragrance for their campaign. Of course, I was happy to oblige, and so, whilst Angelina prepared, my team and I hastily re-set up the lighting to emulate the much softer lighting that I had used for my portrait of the Queen. This involved placing a large Briese Focus 2 140 reflector, set up for wide-angle diffuse light, directly above and in front of the sitter, with polystyrene boards to the sides for soft fill.

I had pointed out to Angelina that the main feature of my portrait of the Queen was the Queen's white ermine cape, which gave volume and texture to the portrait, and asked Angelina if she had anything similar. She mentioned that she had a grey shawl in the Winnebago, and so it was agreed between us that she would wrap this around herself. I also agreed with Angelina that she would put her hair up and apply a more suitable and subtle shade of pink lipstick than the bright red colour planned for the Guerlain shoot.

Whilst shooting the first sequence, and already thinking about the shot in three-dimensional terms, Angelina suggested turning her diamond ring to face the camera, and I agreed that it would provide an interesting feature as it would 'glitter' in the final portrait. I asked Angelina to turn slightly to her left but to look directly toward, but above, the camera. This was to prevent Angelina from accidentally following the camera with her eyes as it moved along the rail.

I shot three portraits, after which, they were shown to Angelina in 3D, courtesy of a large-format 3D TV that I had set up especially for the purpose. Angelina remarked that the portraits were 'great', and 'quite stately', but that they were not intended or suitable for the campaign. I agreed and commented that the portrait might be perfect for the United Nations foyer. Angelina smiled and agreed.



*Rob's private portrait of Angelina looking 'stately'.*

The Guerlain shoot then finally commenced.

My lighting assistant and I, my agent at the time, Willy Camden, along with the rest of the team, hastily switched the lighting back to the much harsher, spot lighting needed for the Guerlain portrait whilst Angelina changed her clothes, let her hair down, and applied bright red lipstick.

Angelina was the perfect model. Being creative in her own right, and undaunted by a technology and process that she had no experience with, she offered all manner of poses that she thought might work well with the 3D medium, but always respectfully referred to me for my opinion. One even involved her crouching down on all fours, tiger-like.

Before the shoot, I had specifically asked if I could capture Angelina's tattoos, but was told that this would not be acceptable to Guerlain due to their target audience for the product. After shooting several portrait

sequences, however, and keen to capture her tattoos in at least one or two sequences, I found myself alone with Angelina in the studio. I directed her to turn her body almost ninety degrees to her left, knowing that the tattoo on her back would become visible in the final three-dimensional portrait. Little did I know that, despite earlier warnings not to show her tattoos in my portrait, this was the very shot that was ultimately selected by Guerlain for their campaign.



*Angelina posing for Rob with Rob's VIP camera system in the foreground.*

Halfway through the shoot, Angelina appeared to look directly at me, smiled, jumped up, and ran towards me. Rather startled, I looked around to find Brad Pitt towering right behind me. It was rare for Brad to attend Angelina's shoots, but he had driven to the studios especially to see my work. He viewed several of my portraits in 3D, commenting that they were 'great' and that 'this was the future'.

I shot a total of twenty-six parallax image sequences, each comprising fifty images taken from different angles of view, using my VIP system with a Canon 5D Mark II and Canon EF 70-200mm f.2.8L USM lens.



After the shoot, Angelina asked me if I would like a photo of myself with her and, despite looking rather dishevelled, I was glad to take her up on the offer.

Tired but happy, the first half of the creative process had been completed successfully.

## **Stage 2.**

The second part of the creative process, conducted by me at my studio in Twickenham Film Studios, London, was to post-process the sequences and create the final 3D lenticular artworks. Firstly, however, the images were retouched in LA by Lauren Baker at the company Velem. This part of the process was overseen by both me and my then-agent Willy Camden. It was important, from a three-dimensional point of view, that any retouched parts were identically treated in all fifty frames, otherwise, parts of the skin and hair would be seen

to 'flicker' in the final portrait. The retouched sequence was sent back to me at regular intervals so that I could check this by animating the sequence using my custom animation software and direct other aspects of the retouching.

Once the beauty retouching had been completed, wrinkles and spots removed, and hair tidied up, the sequence was then further processed by me, which included cropping, contrast adjustment, and colour adjustment to tailor the images for the lenticular process. Most importantly, however, I used my proprietary distortion removal technique and software, which I had originally developed and used to enhance my portrait of the Queen, to remove the three separate distortions present in parallax image sequences. This results in a much more realistic, dimensionally correct, and visually pleasing final three-dimensional image.



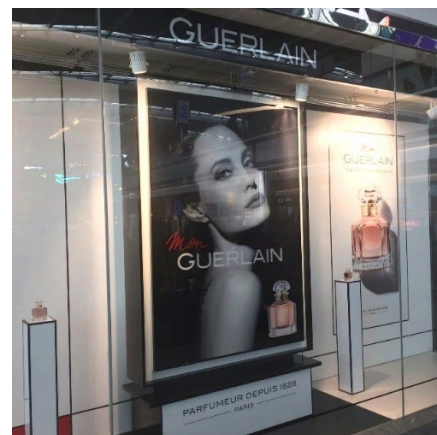
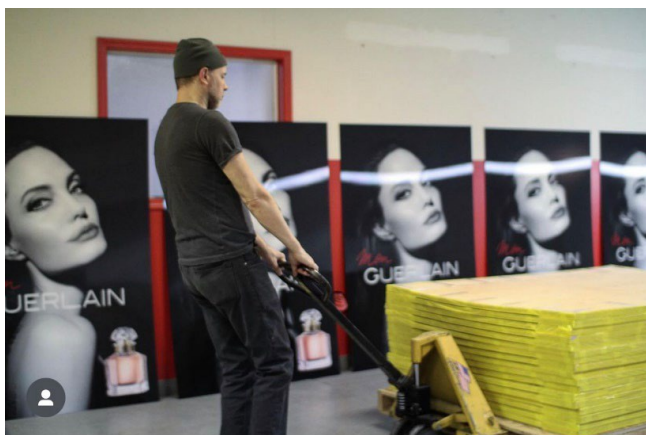
*A sequence of images taken through an angle of approximately 30 degrees of Angelina Jolie*

To visualise the resultant portrait in three-dimensions, and before overlaying the text and adding a three-dimensional image of the bottle of perfume itself, which was needed for the final work, I then created and produced several three-dimensional lenticular artist's and printer's proofs. Also, at this time, a large format 3' x 4' lenticular light sculpture of Angelina Jolie was printed by Jake Purches of Lenticular Europe in the UK, and shown to both Angelina and Bernard Arnault, Chairman of LVMH. Both loved the portrait and gave their go-ahead for the final creative process. This special glass lenticular portrait was signed by me and gifted to Angelina by Bernard Arnault.

The final step of the process, conducted in January 2017, was for me to shoot and create a three-dimensional image of the Mon Guerlain perfume bottle, this time at a studio in the UK. Once again, the image sequence was first retouched in the USA and then returned to me. I, once again, post-processed the images, removed distortions, etc. I also created a three-dimensional image sequence of the Mon Guerlain logo, again, using custom-written software.

Finally, I designed the composite 3D image by combining all three-dimensional elements, the portrait, the bottle, and the logo, to create a final large-format three-dimensional lenticular work.

The image sequence was then sent to various commercial lenticular printers for mass reproduction, including All Things Lenticular Inc., USA, and Midwest Lenticular, USA. Some twenty-eight large-format copies were produced and shown in leading stores around the world for the launch of the perfume Mon Guerlain.



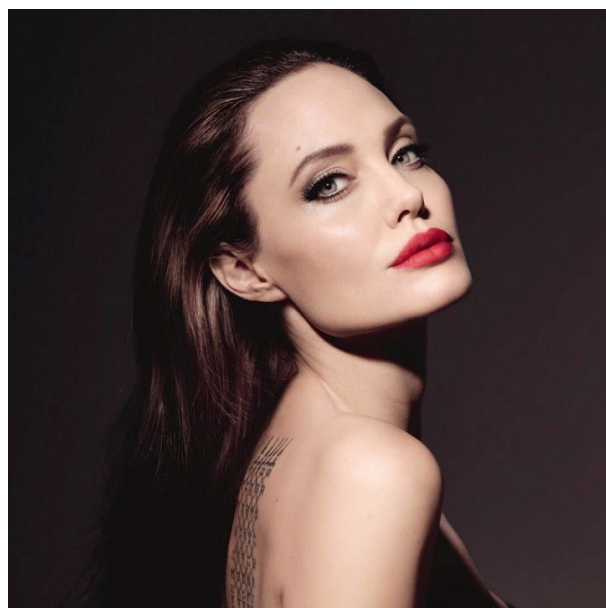
*Left: Production at Midwest Lenticular, USA, © Parallax Printing. Right: Promotional display at Heathrow T5, London.*



*The final three-dimensional lenticular light sculpture*

Two years later, it came as a complete surprise to me that Guerlain had chosen my portrait in 2D form, above those shot by Tom Munro, and this time in colour, to launch another new fragrance - Mon Guerlain Floral. The portrait was used for general advertising, point of sale displays, and for magazine adverts, such as in Vogue Magazine.

I am likely to have been the only artist-photographer ever to have had their work chosen and used for two separate campaigns, in both black and white and colour, and in both 2D and 3D forms.





2D displays, point of sale displays, and Vogue Magazine advert.

Angelina was enchanting, congenial, and a pleasure to work with. She was extremely proactive throughout the shoot, constantly suggesting poses and styles that she thought would suit both the campaign and the medium. She was also interested in the technical aspects of the process, asking how she could best pose for the medium.

**Also working with me on the project:**

- David Anton of Anton & Partners
- Willy Camden – Agent and 1<sup>st</sup> assistant (lighting and retouching)
- Emma Carlsen – Agent & project manager
- Annabel Schofield – Stand in model
- John Collazos – 2<sup>nd</sup> assistant
- Jason Willheim – 3<sup>rd</sup> assistant
- Tom Hendriksen – 4<sup>th</sup> assistant John Cassidy – 5<sup>th</sup> assistant
- Benjamin de L'Apparent – Art Director, Guerlain
- Holly Goline - Angelina Jolie's PA

**Footnote:**

*Whilst conducting the first stage of this project, I stayed at the famous Sunset Marquis, West Hollywood. On the first evening, I was invited to the opening of a photography exhibition entitled Don't Look Back at the hotel's private art gallery. The exhibition exhibited frames from the 1967 film of the same name, created and produced by DA Pennebaker, which chronicles Bob Dylan's tour of England in 1965. Present at the opening were DA Pennebaker, as well as Bob Dylan's road manager, Booby Neuwirth, rock and roll photographer Henry Diltz, Led Zeppelin guitarist Jimmy Page (on the very day that he had won the Stairway to Heaven lawsuit) and singer songwriter Michael Bolton. The next morning, I ate breakfast two tables away from Robert Plant and Jimmy Page and overheard a group of gentlemen discussing how they were going to make the new Star Wars film. The Sunset Marquis is a special place!*



*A 3D anaglyph version of Angelina Jolie for Guerlain Fragrance by Rob Munday.  
Use red/cyan stereoscopic glasses to view the image in 3D.*