

**A three-dimensional lenticular light sculpture portrait of Angelina Jolie for Guerlain by Rob Munday, 2016.**



In May 2016 Rob Munday was commissioned by leading New York advertising company, Anton & Partners, to create a three-dimensional lenticular light sculpture portrait of Angelina Jolie for Guerlain Fragrance / LVMH, Paris. The portrait was used as part of a worldwide advertising campaign to launch its new fragrance, Mon Guerlain. The 3D lenticular portrait is thought to be the first ever commissioned by a leading luxury goods company to launch and promote a new product. A large format version of the portrait was shown in the world's leading department stores and used in 2D form for point of sale, advertising displays and print.

Prior to the commission, Rob had famously shot and created three-dimensional holographic and lenticular portraits of Her Majesty the Queen, fashion designer Karl Lagerfeld and many other celebrities, and this secured him the commission. Rob is one of only a few artists in the world that has both the creative and technical skills, plus his own custom, state-of-the-art 3D camera system, to shoot and create such portraits.

The project consisted of two creative stages, firstly the photographic shoot, at which a parallax image sequence is recorded, and secondly, the creation of the lenticular light sculpture itself.

## Stage 1.

The portrait shoot was conducted at the Red Studios in Hollywood, USA, on the 25th June 2016. Rob flew out an updated version of his proprietary 3D camera system, the VIP system (Video Images with Parallax), originally developed by him to shoot his portrait of Her Majesty the Queen in 2003/4.

Upon arrival at the studios, the day before the shoot, Angelina was being photographed in an adjacent studio by internationally acclaimed fashion photographer Tom Munro. Tom's shots were to be used for 2D print. Whilst Tom did his part, Rob and his team set up his studio and lighting he tested his VIP camera system.

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

Rob finally got to discuss his shoot with Angelina later that day. The first thing that Angelina said to him was how much she loved his portrait of Her Majesty the Queen and, whilst recognising that it would not be suitable for the Guerlain project, asked Rob if he would first shoot a private portrait of her in the same style. This posed a slight problem, as Rob and his team had spent the entire day beforehand setting up and testing the lighting for a completely different style of portrait, namely that dictated by Guerlain for their campaign. Of course, Rob was happy to oblige and so, whilst Angelina prepared, he and his team hastily re-set up the lighting to emulate the much softer lighting that he had used for his portrait of the Queen. This involved placing a large Briesse 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.



Stand in model, Annabel, with Briesse reflector

Rob had pointed out to Angelina that a main feature of his portrait of the Queen was the Queen's white ermine stole, 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 them that she would wrap this around herself. It was also agreed that Angelina 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 clearly already thinking about the shot in three-dimensional terms, Angelina suggested turning her diamond ring to face the camera and Rob agreed that it would provide an interesting feature as it would 'glitter' in the final portrait. Rob 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.

Three portraits were shot by Rob, after which, they were shown to Angelina in 3D, care of a large format 3D TV that Rob has set up specially for the purpose. Angelina remarked that they were 'very nice' and even 'quite stately' but remarked again that they were not intended or suitable for the campaign. Rob commented that the portrait might be perfect for the United Nations foyer and Angelina smiled and agreed.



Robs private portrait of Angelina looking 'stately'.

The Guerlain shoot then finally commenced.

Rob and his lighting assistant, his former agent, 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 a 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 of, she offered all manner of poses that she thought might work well with the 3D medium, but always respectfully referred to Rob for his opinion. One even involved her crouching down on all fours.

Prior to the shoot, Rob had specifically asked if he could capture Angelina's tattoos in the shot but was told that this would not be acceptable to Guerlain. After shooting several portrait sequences however, and keen to capture her tattoos in at least one or two sequences, Rob found himself alone with Angelina in the studio. He directed Angelina to turn her body almost ninety degrees to her left, knowing that the tattoo on her back would then become visible in the final three-dimensional portrait, particularly in the left-hand view. Little did he know then that, despite earlier warnings not to show her tattoos in his 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 Rob, smiled, jumped up and ran towards him. Rather startled, Rob looked around to find Brad Pitt towering right behind him. It was apparently rare for Brad to attend Angelina's shoots, but he had driven to the studios especially to see Rob's unique work. He viewed several of Rob's portraits in 3D, commenting that they were 'great' and that 'this was the future'.

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



After the shoot, Angelina asked if Rob if he would like a photo of himself with her and, despite looking rather dishevelled, he 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 Rob at his studio in London, was to create the final 3D lenticular artworks. Firstly however, the images were retouched in LA by Lauren Baker at Velem. This part of the process was overseen by both Rob and his 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 Rob at regular intervals so that he could check this by animating the sequence using his custom animation software and direct other aspects of the retouching.

Once the beauty retouching had been completed the sequence was then further processed by Rob which included cropping, and contrast and colour adjustments to tailor the images for the lenticular process. Most importantly however Rob used his proprietary distortion removal technique and software, that he had originally developed and used for the first time to enhance his portrait of the Her Majesty the Queen, to remove the three separate distortions present in parallax image sequences, which results in a much more realistic and dimensionally correct final three-dimensional image.



To visualise the resultant portrait in three-dimensions, and prior to overlaying the text and adding a three-dimensional image of the bottle of perfume itself, which was needed for the final work, Rob 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 Arnoult, Chairman of LVMH. Both loved the portrait and gave their go ahead for the final creative process. This very special glass lenticular portrait, signed by Rob Munday, was gifted to Angelina.

The final step of the process, conducted in January 2017, was for Rob 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 Rob. Again, Rob processed the images, removing distortions etc. He also created a three-dimensional image sequence of the Mon Guerlain logo, again using his custom written software.



Finally, he composited and combined all three of the three-dimensional elements, the portrait, the bottle and the logo, together to create the 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.



Promotional display at Heathrow Terminal 5, London



The final three-dimensional lenticular light sculpture

Two years later, it came as a complete surprise to Rob that Guerlain had chosen Rob's 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 magazines adverts, such as for Vogue Magazine.

Rob Munday is 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.





Displays, point of sale and Vogue Magazine.

Rob says '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 Rob 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, Rob stayed at the famous Sunset Marquis, West Hollywood. On the first evening he was invited to the opening of a photography exhibition entitled Don't Look Back at the hotel's own art gallery. The exhibition showed 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 Rob 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 very special place!*