



**Interview with Deak Ferrand on 'Blade: Trinity'** *Posted by [ianfailes](#) on Jan 08, 2005*



Experienced designer, matte painter and Hatch co-founder, **Deak Ferrand**, talks to vfxblog about his work on *Blade: Trinity* and breaks down the Ziggurat sequence from the film.

**Interview by Ian Failes**

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### ***Can you tell me about your background and training in matte painting and visual effects?***

I am a traditionally trained painter that was kicked out of art school after the second year. I then joined a scenic painting firm as an apprentice (scenic paintings and trompe l'oeil). I spent some time in Amsterdam where I first began working on computers. I moved to Canada and started night classes at the NAD center which is where I was first introduced to Softimage. I began using Photoshop on a project called 'Screamers' when working for Buzz in Montreal which are also my first matte paintings.



- Live action plate.

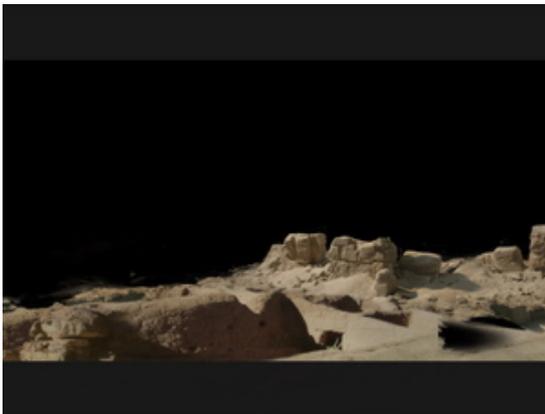
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### ***When did Hatch start working on Blade: Trinity?***

We began working on Blade: Trinity in early June.

### ***How many shots did you complete for the film?***

We worked on 6 shots.



- Foreground painting.

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### ***Which shots were they?***

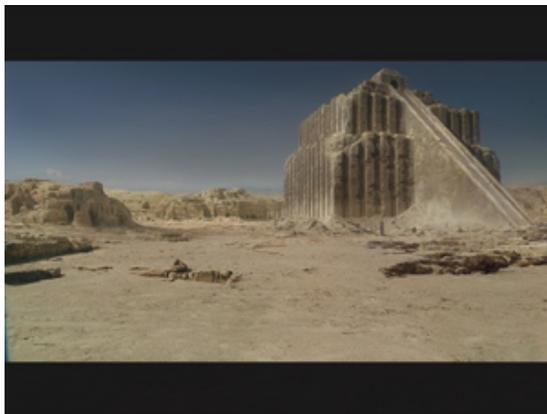
We worked on the Ziggurat sequence which appears at the very beginning of the movie.

### ***Who made up the Hatch team?***

Dominic Daigle: CG artist

Andrew Whitelaw: Roto and tracking artist

And myself, Deak Ferrand: Designer and matte painter



- Background matte painting with miniature Ziggurat integrated (Pyramid).

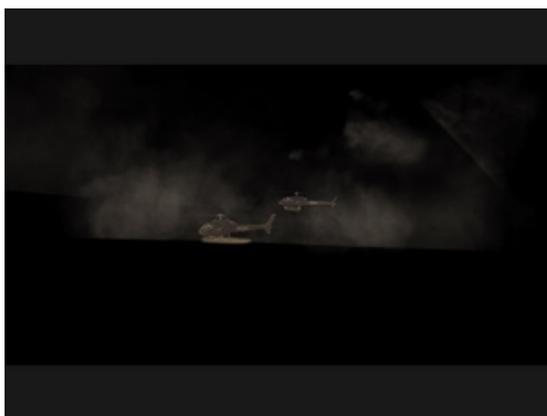
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### ***You previously worked on the second Blade film. Did that help you in getting the work for Trinity?***

We had worked with New Line previously so they recommended we work on these shots.

### ***What kind of interaction did you have with the director or visual effects supervisor? Did you have to collaborate with any other effects vendors?***

I met with the director to go over what he was looking for, after that I submitted designs and from there screened the shots with the supervisor. The Ziggurat was a miniature built and shot by Mike Joyce's Cinema Production Services (CPS).



- CG Helicopters.

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### ***Can you break down a specific sequence or shot you worked on and talk about how it was conceived, what plates you received and what tools and techniques you used to achieve the final shot?***

On most shots we received a miniature plate (shot on green screen) and a live action plate with the actors (shot somewhere in the desert), a couple shots had the actors on a small set piece shot against green that we had to do set extensions on. We in turn added structures to the environment, debris and desert to the surroundings, a new sky and lots of dust.

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- Background matte painting with Helicopters.  
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***Where do you think the art of matte painting, in terms of its contribution to filmmaking, is headed?***

It has proven to be quite cost effective for productions, it has been around for a long time and with the added flexibility offered to directors in the sense of camera movement that can be treated with projection mapping, I feel it will continue to evolve but definitely stay around.

***Can you talk about any of Hatch's upcoming projects?***

We are finishing off Constantine and working on Skeleton Key.



- Final shot.  
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#### **Related Links**

Hatch - [www.hatchfx.com](http://www.hatchfx.com)

Blade: Trinity Official Site - [www.bladetrinity.com](http://www.bladetrinity.com)

*Special thanks to Deak Ferrand and Cheryl Bainum for making this interview possible.*