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many challenges, not the least of which was shooting and composing for 16:9 while protecting for NTSC 4:3. This makes framing for 16:9 somewhat awkward. In the first season we struggled early on with the heights of the animated characters. Even though the characters had been scaled and we had their reference heights, it was difficult to judge the frame size when they weren't really there on set. Lord Fear is nearly 7' tall and Pig Face is 3'6" tall. It is difficult to accommodate such a great height discrepancy in the same frame along with the human characters.

Further complicating this issue were the actions of the animated characters. How fast do they move from point A to point B? What is acceptable in terms of panning to accommodate the characters when they run towards the lens or away from it? The animated characters can't physically cross the real-life characters without the need to do expensive rotoscoping, and this was not economically feasible. An educated guess and experience were our allies here. For the most part we gave the animators good frames to work with, but on occasion they would have to adjust a character's size to fit the frame.

Some of our young actors were under 16, the permissible age for working overtime, so sometimes we would have to shoot out an actor to get them off the clock, leaving backplates until after the live-action sequences were complete. This presented occasional problems for the animators to integrate animation with live action. The light would change between live action and the backplates session, making it difficult to match. But fortunately the animators have tremendous latitude in their compositing workstations and they were able to match disparate scenes almost flawlessly.

Production designer Rupert Lazurus and I discussed his thoughts and ideas about how the show should look, and our collaboration formed the basis for much of what we did in the field. He provided me with detailed drawings of each set and the accompanying colour scheme as well as the overall thematic colour scheme for the show. We conferred on an almost daily basis during pre-production and production.

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