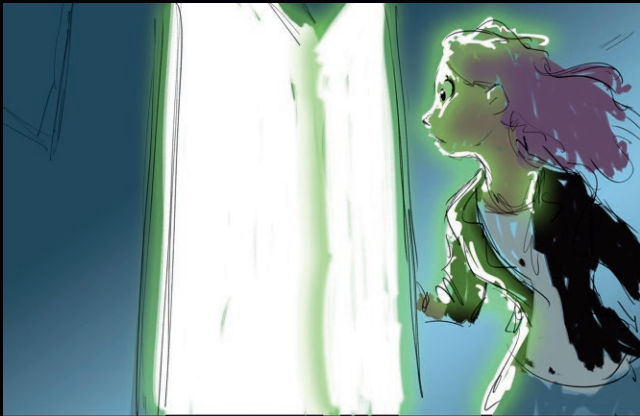




Byron Howard / Digital



By age four he had grown a moustache by the sheer force of his will.



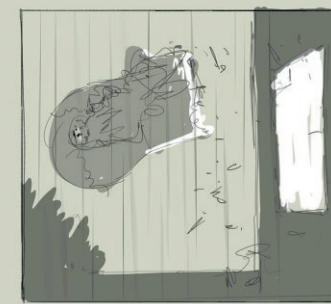
By his twenties, the moustache was resplendent.



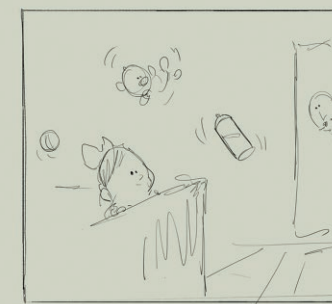
He was warned by a mysterious woman not to build a house there.



On the first night in his home, it was clear to Agustin that he, as always, had acted wisely.



The house did not agree.



Each child in turn discovered that they had been given a special talent.

“Early on we explored many different versions of what the story could be, even before the character of Mirabel was born. In one version, we had a young woman receive a magical doorknob, transporting her to an unexpected world. In a different version, Agustín was a patriarch who found the Encanto where he builds the magical home.”—Byron Howard, Director





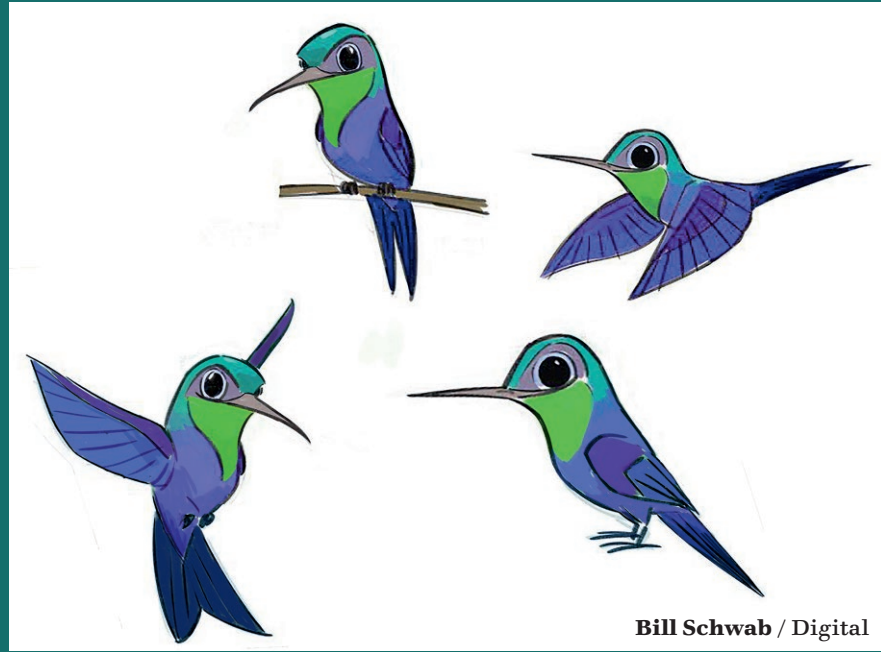
One breakthrough the film team made in finding creative ways to show personality and family ties was through the use of color, as explained by Production Designers Ian Gooding and Lorelay Bové: “We assigned a different color palette to each branch of the family tree, to subtly cue to the audience who was related to whom. Mirabel’s side of the family wears cool tones of blues, purples, and greens, while Pepa’s side wears warm tones of orange, yellow, and red inspired by Félix’s joyful Caribbean heritage. Abuela sits in the middle, dressed in darker shades of purple, brown, and black. The townspeople, on the other hand, wear neutral colors so the core family stands out with their vibrant hues.”



THIS SPREAD: Lorelay Bové / Digital



# El Encanto



Bill Schwab / Digital



David Goetz / Digital



Mehrdad Isvandi / Digital



Ian Gooding / Digital



Ian Gooding / Digital



Mehrdad Isvandi / Digital



# Casita

“Traditional Colombian architecture is abundant and beautiful, and earth is an important component while building typical homes. There are several variants: In one you have mud stucco walls called bahareque, which are made out of frames of organic materials like bamboo, filled with soil, and then plastered. Another is adobe, uncooked mud bricks, or tapia pisada that consists in a hollow structure with compressed layers of mud. For the roofs, it is common to use ceramic tiles called *tejas*.”  
—AGRA, Martin and Stefano Anzellini, Maria Inés García-Reyes, Architects



Mehrdad Isvandi / Digital

IN THE DEVELOPMENT OF *Encanto*'s story, the house became not only a place but also a character. Early on, the filmmakers landed on the idea of the physical house as a literal representation of the family and their emotional connections. If the family is happy, the house is healthy, but if the family is going through struggles, the house too will crack.

“Both Byron and I naturally started to talk about the house as a character and about how fun it would be for it to just come alive. We knew early on that we didn’t want to do a journey movie, so we wanted their home to be the most interesting place for everything to happen. At the same time, we wanted to show the diversity of environments in Colombia, so being able to

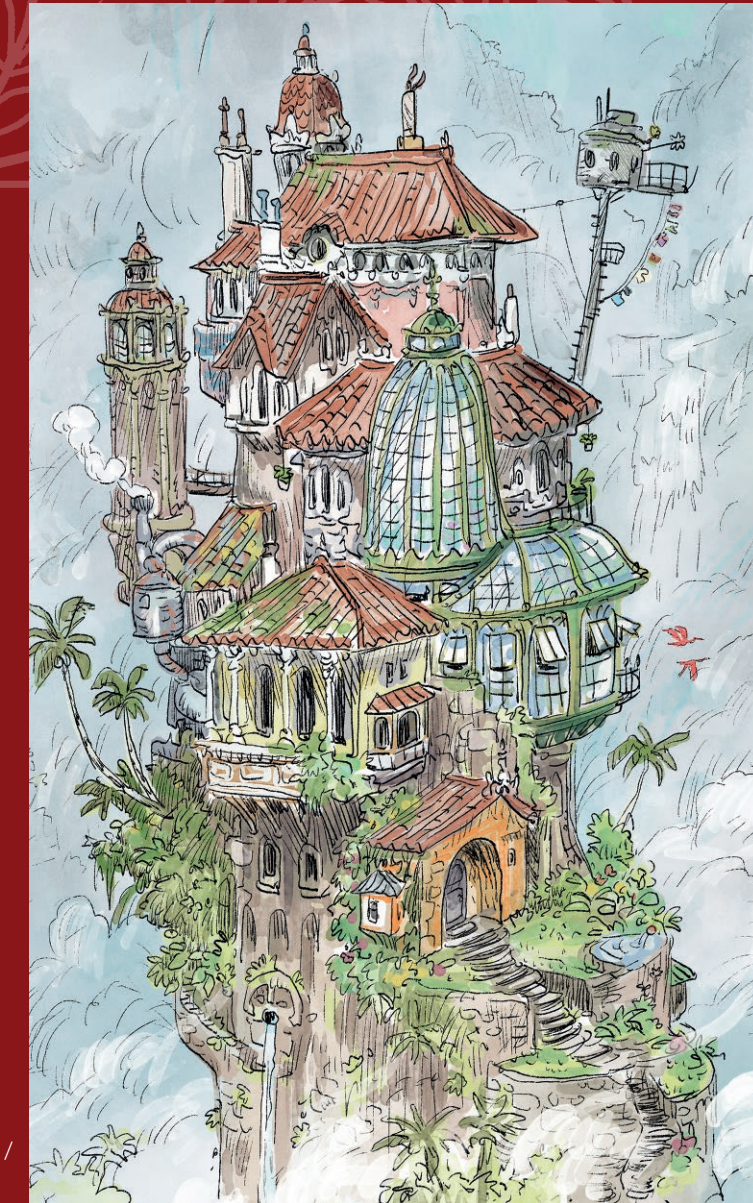
have these endless magical rooms with different regions represented allowed us to do both,” says Jared Bush.

With that in mind, just like the other characters of the Madrigal family, the magic and personality of the house itself needed to be translated into its visual design. Part of the team’s challenge was taking that story-driven creative license and marrying it to traditional practices. “One way in which we brought in elements of traditional Colombian architecture was through the use of wooden beams used on the ceilings. There is a lot of thought that goes into this type of design, so we really had to study the way they built houses and talk to architects from the region,” says Art Director, Environments Mehrdad Isvandi.



Jason Hand / Digital

Scott Watanabe / Digital



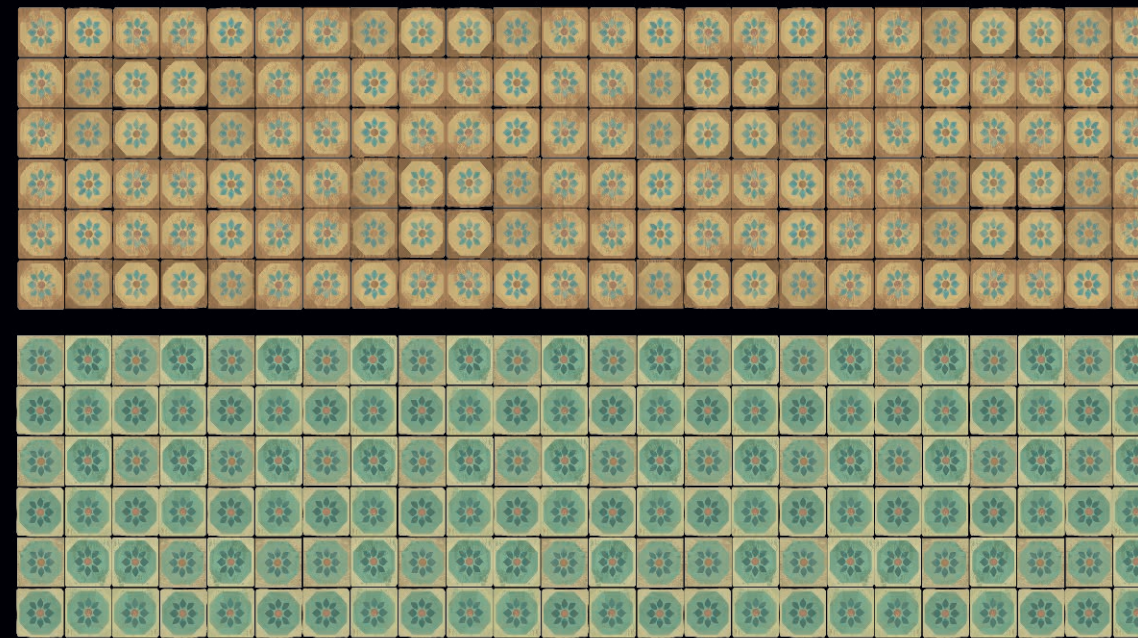




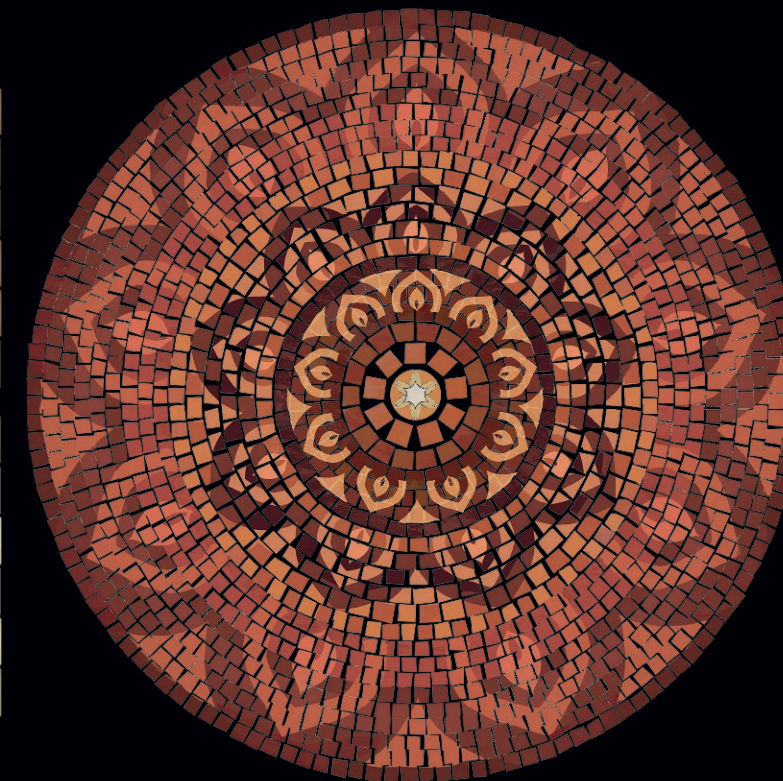
Lorelay Bové  
/ Digital

“Designing the kitchen was all about making the space feel homey and unique. We added some curves and made things bulkier and thicker. Also, to add character into the space, I was able to leverage beautiful Colombian tilework. The kitchen includes artwork depicting the traditional black pottery from the La Chamba Community.” —Mac George, Visual Development Artist

Mac George / Digital



Lorelay Bové / Digital



Lorelay Bové / Digital

“We wanted to keep the courtyard symmetrical and have the rooms around it, as in real Colombian houses. It was important to have them on the same level, the second floor, to show that everyone is equal and there isn’t a hierarchy.” —Mehrdad Isvandi, Art Director, Environments

Various  
Artists /  
Digital



Mac George / Digital



Mac George / Digital



Mehrdad Isvandi / Digital



Mehrdad Isvandi / Digital



# Dolores

“It was very important to get Dolores’ hair right. I work with organizations that promote the use of natural hair, and it was something important for me to portray in the film, so I collaborated with the team to find the right look for her.”

—Edna Liliana Valencia Murillo, Afro-Colombian Consultant



Brittney Lee / Digital



Jin Kim / Digital



Bill Schwab / Digital



Jason Hand / Digital



Meg Park / Digital



Neysa Bové / Digital



Jin Kim / Digital



Jin Kim / Digital



Neysa Bové / Digital

“Imagine recasting an actor more than three times—that was my experience with all the costume changes for Dolores. We had to adapt and ended up with this beautiful take where you can see the influence of both her parents. Her father’s Caribbean heritage comes through in her loose blouse and skirt with red highlights, inspired by the cumbia dress.”

—Neysa Bové, Costume Design Lead



# The Town

“The town square with the church at the center, designed by Dan Cooper, turned into our focal point, and we continued to build around it. We wanted the house to be nearby and not too elevated, so the family felt like a part of the community and not totally disconnected.” —Mehrdad Isvandi, Art Director, Environments



Zac Retz / Digital



Scott Watanabe / Digital



DRUMS

David Womersley / Digital



Scott Watanabe / Digital



David Womersley / Digital



Scott Watanabe / Digital



Photographs by Byron Howard and Jared Bush



Zac Retz / Digital