

OUT OF DARKNESS



"FULL-THROTTLE, HIGH-CLASS FILMMAKING"

WELOVECINEMA



"BOLD, UNSETTLINGLY CREEPY"

HEYUOUYS



"IMMERSIVE AND INTENSE"

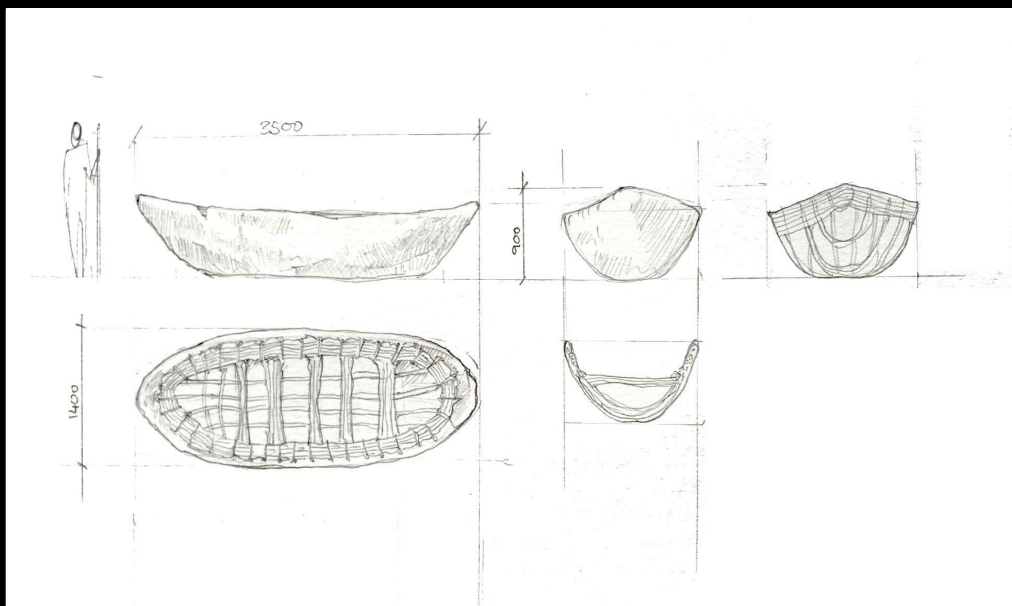
DREAD CENTRAL

Production Design - Jamie Morgan Lapsley
Art Direction - Gordon Rogers
Set Decoration - Imogen Toner Grant

"IMMERSIVE AND INTENSE"

OUT OF DARKNESS

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'Out of Darkness' was filmed during lockdown in 2020 in a 'bubble' on the west coast of the highlands - pretty much the middle of nowhere

Myself and my art director Gordon Rogers pulled together and commissioned makes from traditional tool makers and experts in prehistory. (We were an art dept of two until shooting began)

All props were made as they would have been* apart from stunt weapons and those using prohibited materials - ivory etc

The boat was constructed from animal skins stretched over a willow frame

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Exterior campfire scenes were initially staged on location, but eventually moved to the cowshed on location that served as our propstore, and eventual build space.

Exposing for the firelight let the backgrounds drop away into the terror of nothingness the story required



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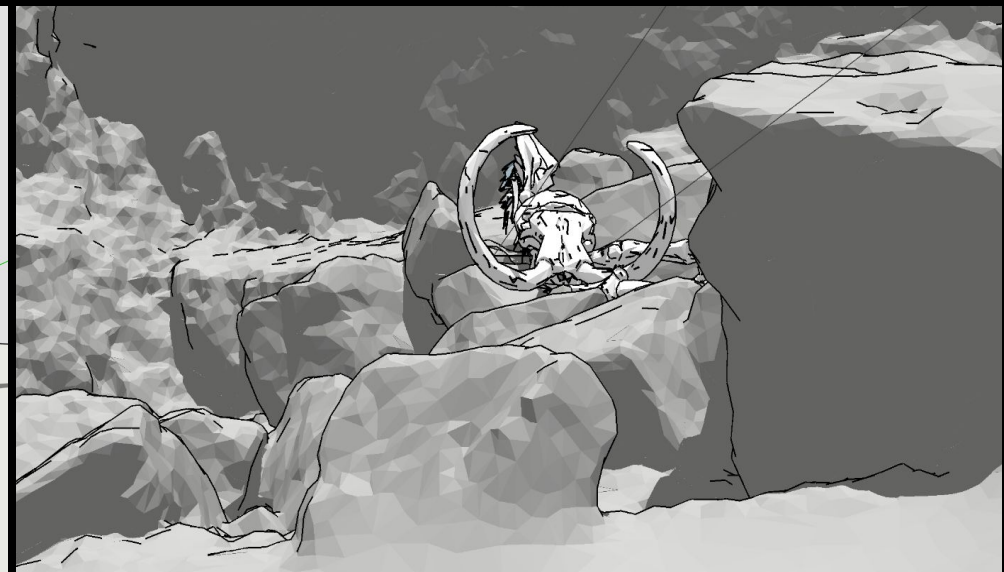
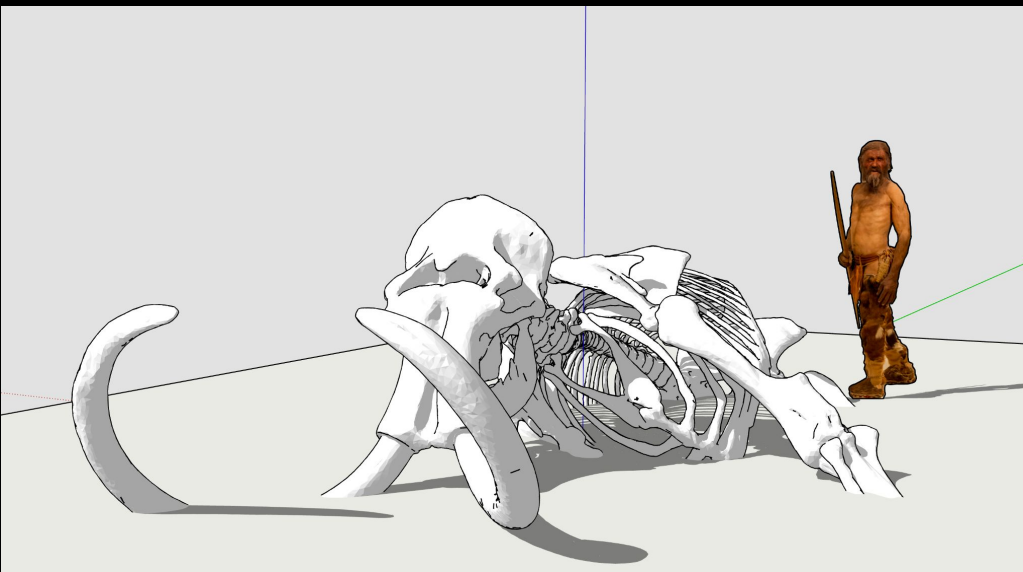
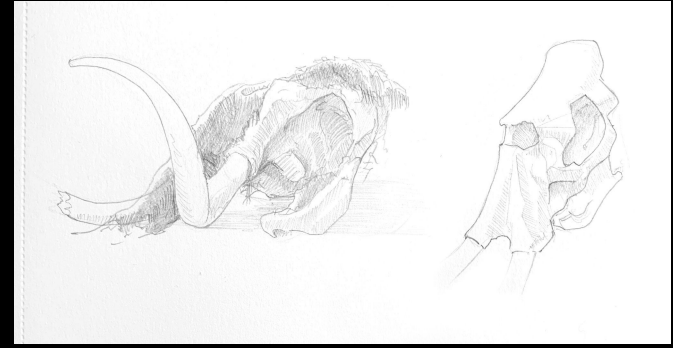
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'the mammoth'

Our Mammoth corpse was initially sketched and some photoshop concepts done, before sourcing a 3D scan from the Smithsonian Museum.

We incorporated the model with photogrammetry scan data* of our location to determine our final size for the CNC carving of the skull by Artem SFX. The prop was finished by Gary Loughran at Pretty Scenic's Glasgow workshop.

*This was sourced from drone footage art director Gordon Rogers shot on the location scout and processed in sketchup



Procreate Sketch of mammoth corpse

3D scan of location with Smithsonian asset in situ

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Prop sculpt on location



Photoshop concept

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Spear designs were based on the historical record from this time period.

Ever keen to add story into the props the markings on the spear were imagined as representations of the animals killed by the hunt, the notching essentially becoming artistic expression for our characters.

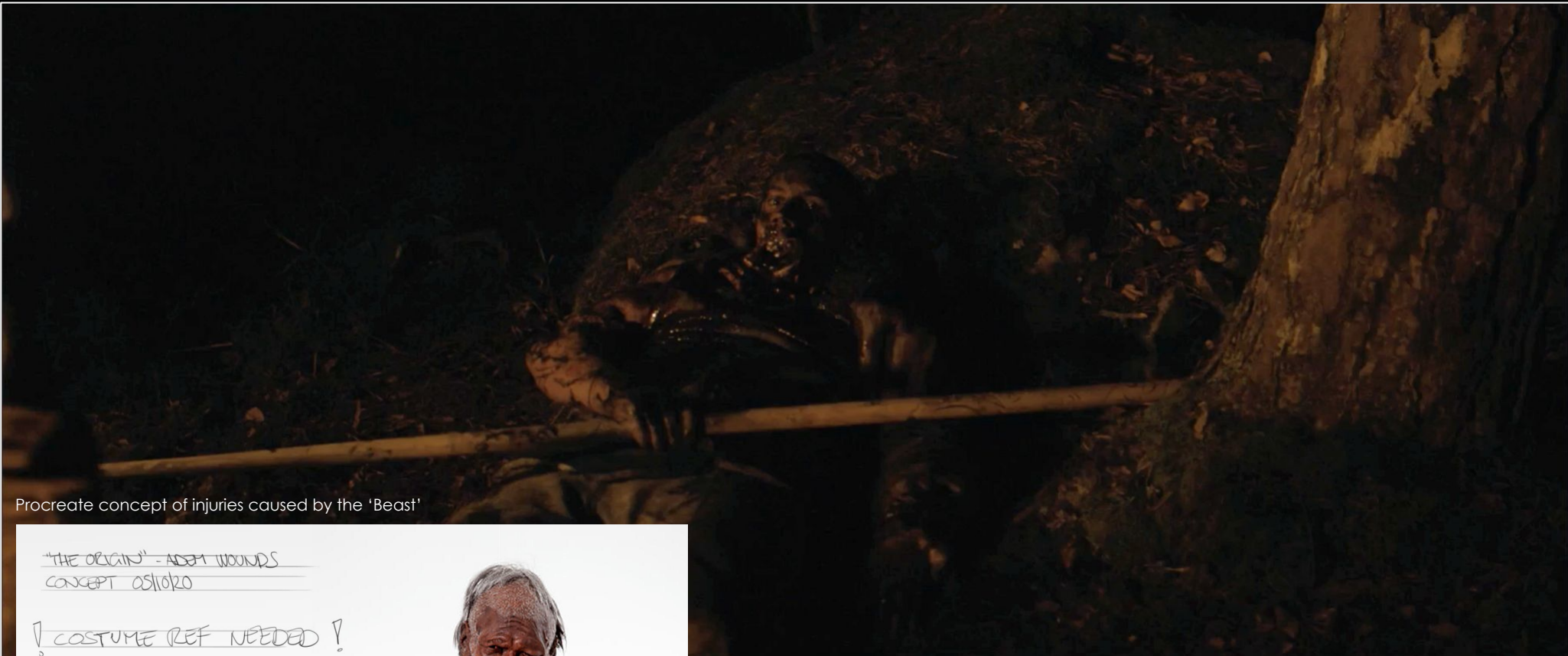
All Spears were made with traditional methods aside from the hero Ivory spear which was hand carved then cast in resin to produce main prop and action softs.



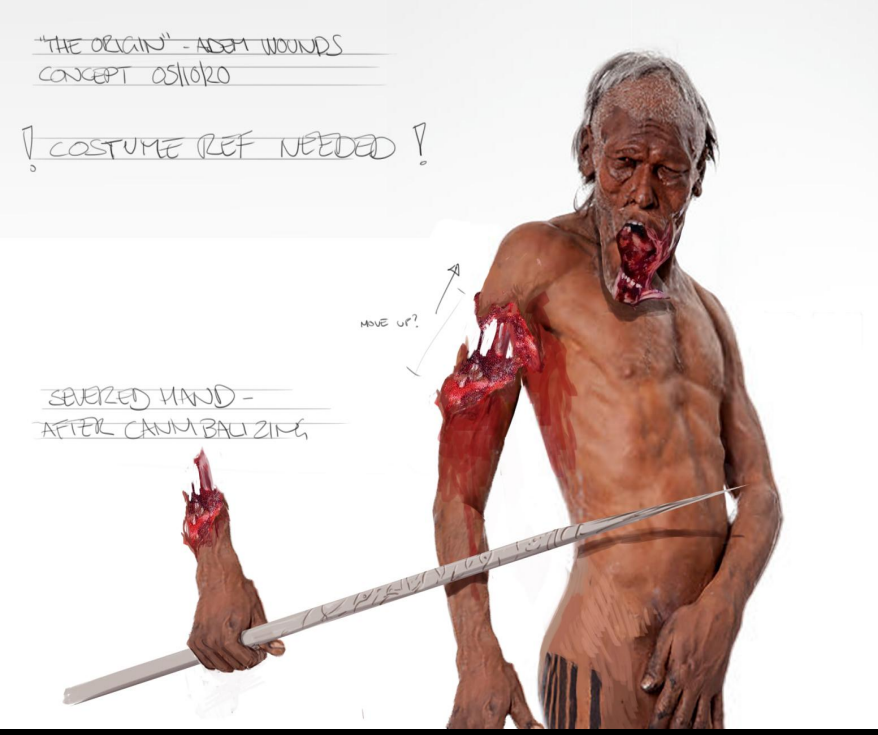
Procreate concept of hero Spear

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Procreate concept of injuries caused by the 'Beast'



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'blood pit'



The 'blood' pit the characters encounter confounds and terrifies them, but the scripted concept was rationalised as an abattoir for the unknown assailants.

We wanted these elements to serve the story - but reveal the thinking behind it that it ties into the high level adaptation the Neanderthals have made to their situation.

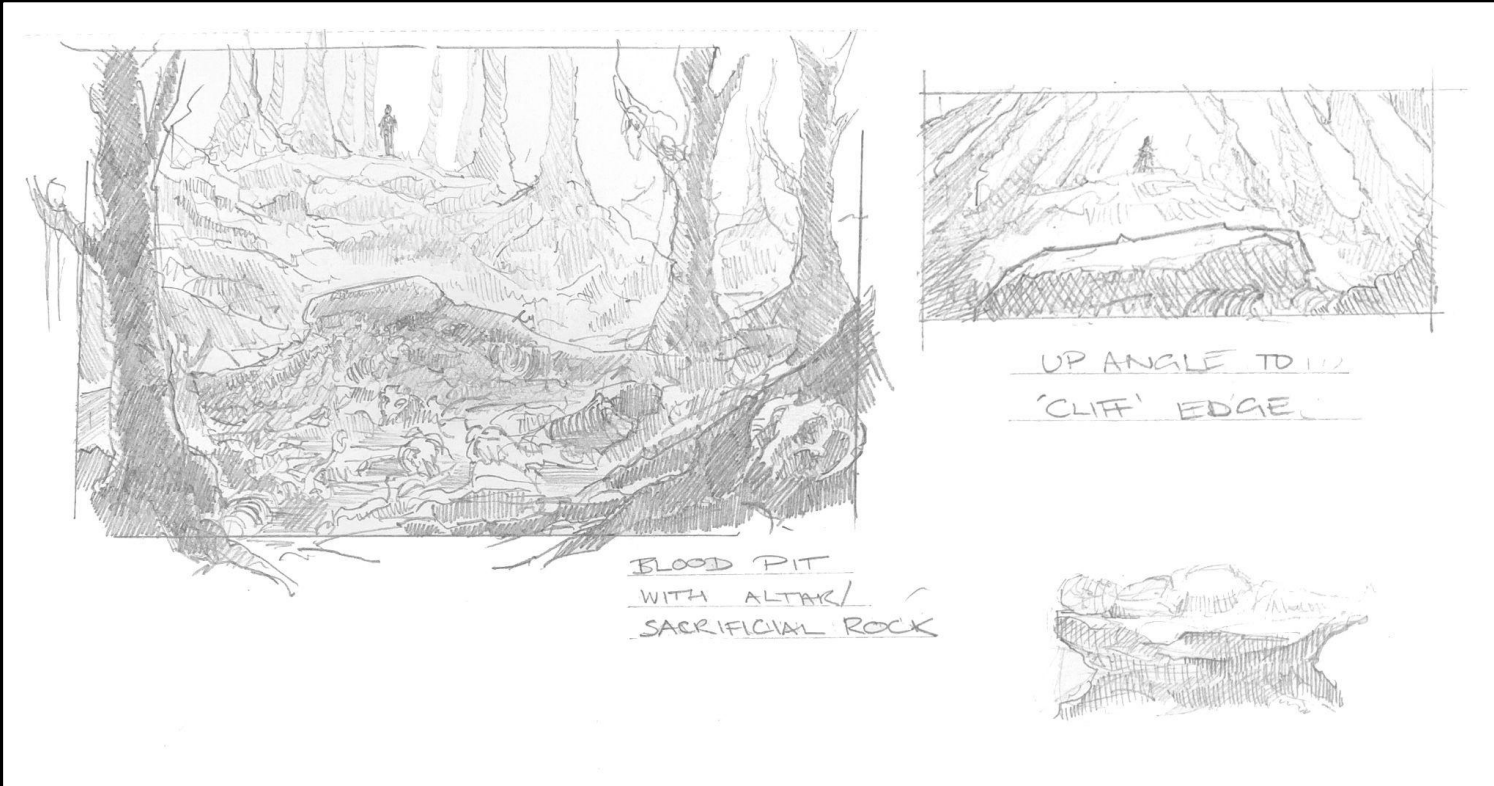
- Large stone is for butchering
- Skins hung to treat?
- Stink pit as per deer hunting and so on? (avoid contaminating meat)

It's not designed to scare anything, it's just part of the neanderthals food processing - their technology as it were.

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'blood pit'



Pencil Sketch of the Blood Pit



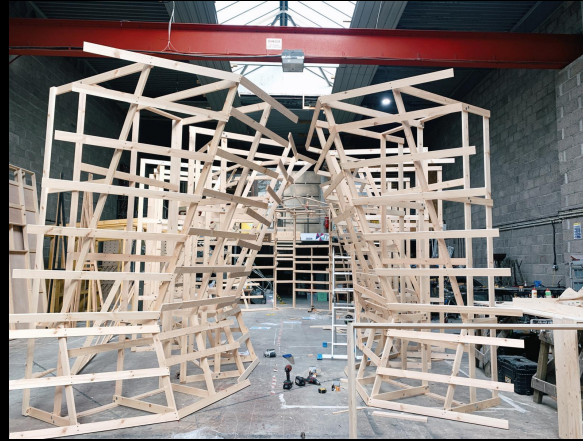
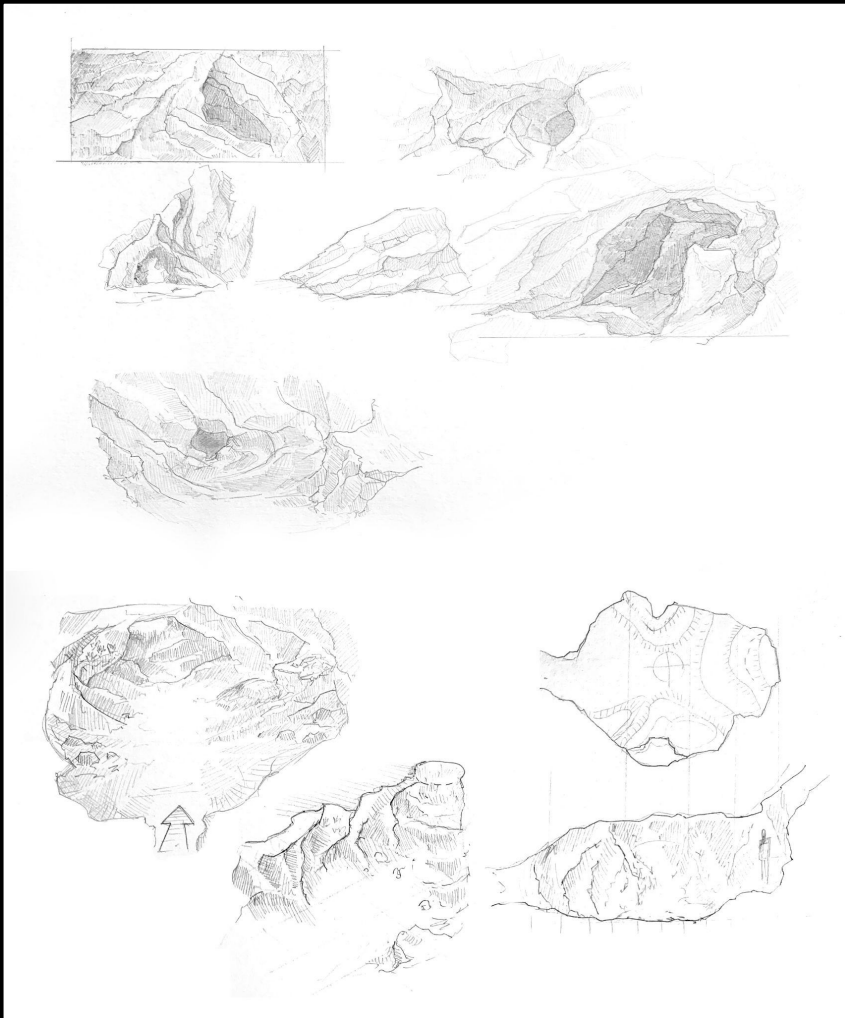
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'the caves'

Whilst the cave exteriors were filmed at the Bone Caves near Ullapool (an hours hike to location), the interior cave complex was realised as modular set that was reconfigured for every camera setup over 6 days of filming to fully flesh out all the scripted environments and stay within budget.

The build was carved and assembled in the workshop then stood up on location in an actual cow shed - the breath of the characters being seen one of the unforeseen side effects of our covid compromises.



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'the caves'

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77 INT. CENTRAL TUNNEL - CONTINUOUS

Through the pitch Deyah begins to make out the shimmer of rock. She sneaks with stilted movement as she moves along a wide, high tunnel into the belly of the cave.

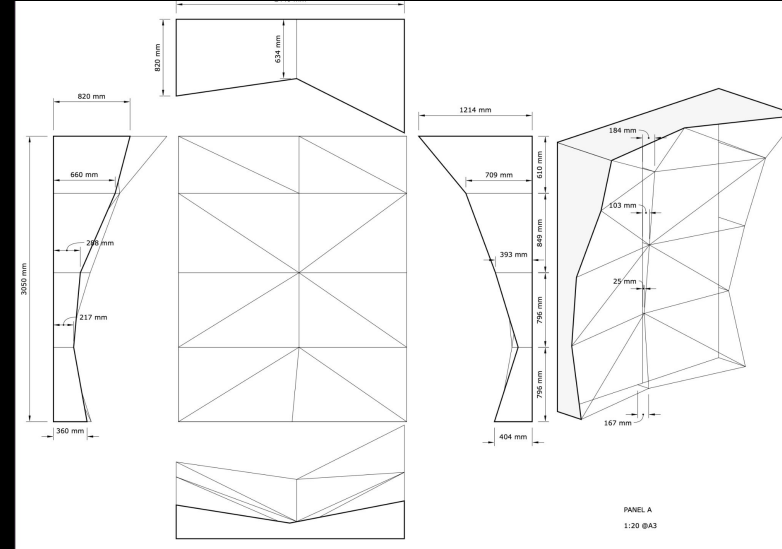
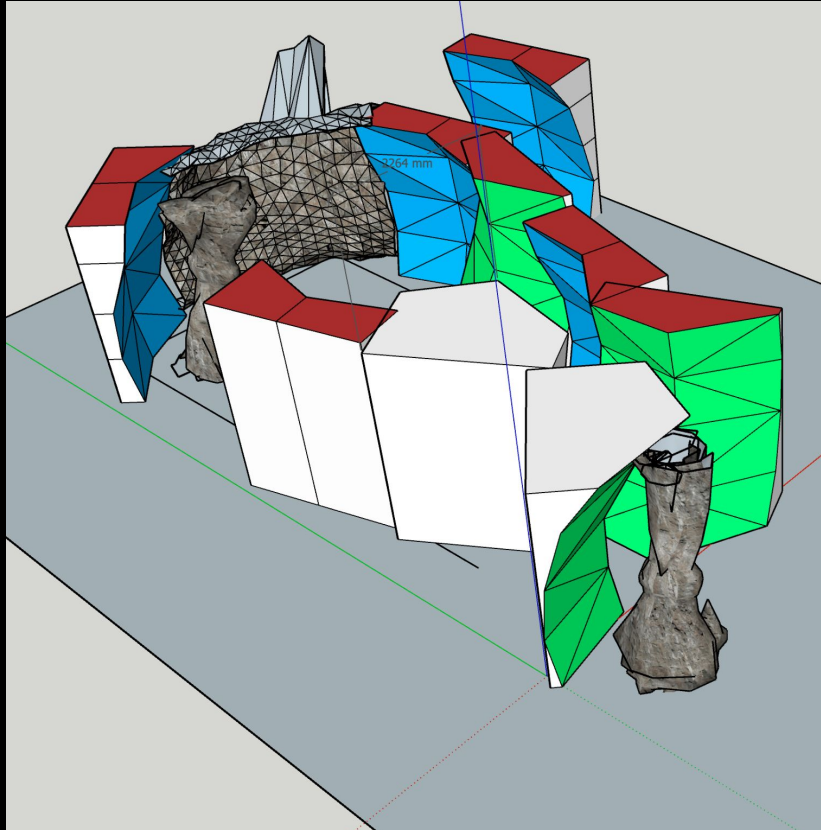
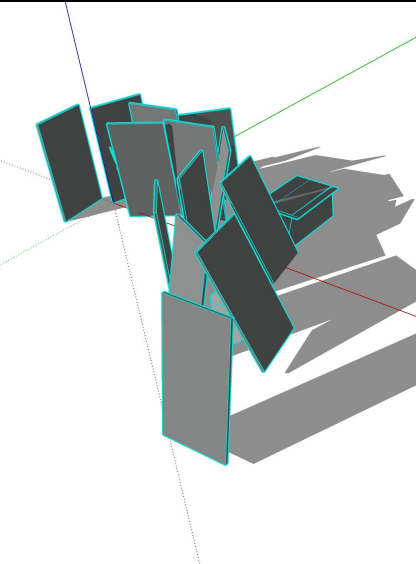
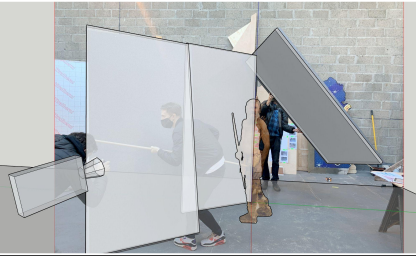
*size of its may need to be smaller - need to compress and expand the tunnels so we can use as much of the real location as is possible



Add a Title
 ARRI Alexa Mini 16:9 Mode / 3.2K / 2.39:1
 35mm Spherical Lenses (Generic)
 LAT: 55° 53' 28.87" LONG: = 4° 15' 51.13"
 Tilt 80° Down Bearing 278° (W)
 DATE: Jul 2, 2018 , Sunrise 4:37 AM Sunset 10:04 PM
 Photo Taken: 7 Oct 2020 at 11:33

24 mm

76a
76b
77
80a2
80a3-6
80a
80a3
80a



Layouts were determined according to the storyboards drawn up by director Andrew Cumming (1) by rehearsing in the construction workshop with sheets of and then rationalised in Sketchup leading to the 2 forms which could be pivoted, stood and hung on any axis - each was only a 1 person lift

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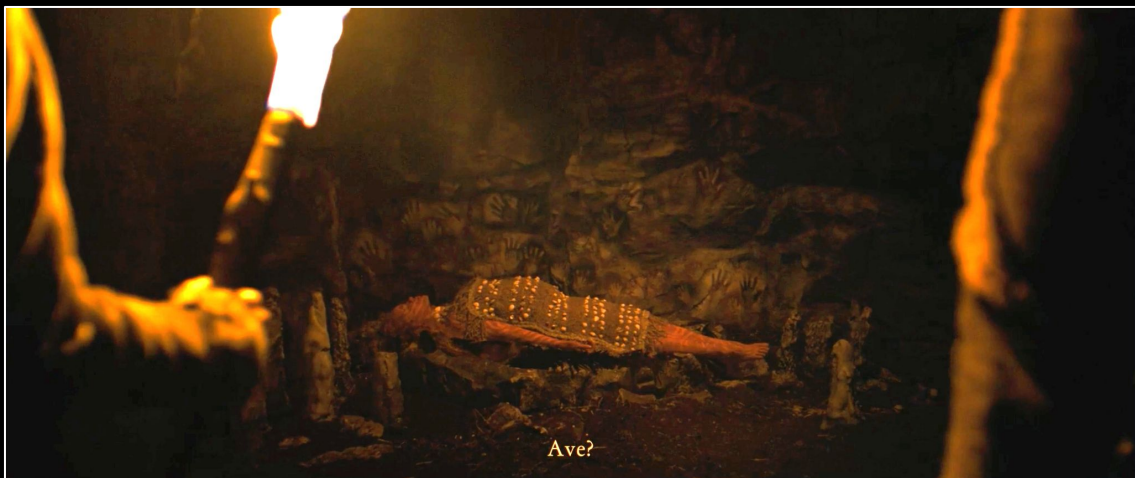


These Images showcase some of the various scenery arrangements achieved during the studio shoot with the same 12 pieces of rock wall.

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Set Decorator Imogen Toner led the charge on the cave interiors and dressing - sourcing faux furs and crafting the tools and technology of the neanderthals

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