



WEAPONS

PRODUCTION DESIGNER

TOM HAMMOCK

SET DECORATOR

GRETCHEN GATTUSO

Welcome to the world of Weapons. The design of the film was built around supporting six different storylines, which take place in the fictional town of Maybrook, and following them as they ultimately converge. The goal was to build an every-town USA, working-class world that felt entirely familiar to the audience and immersed them in each storyline. This is the kind of film where the sets are filled with real details, such as groceries on the counter that haven't been put away yet. The ease of the familiar. The more that the audience believes this town is real, the more they can buy the scares, the horror which descends on the town and the crazy journey the film takes us on.

No journey quite as crazy of course, as the final chase sequence with the children. From the beginning, everyone believed that with enough planning, this sequence could be achieved largely in camera. That became the goal and an enormous part of this endeavor fell to the art department. We ended up building much more than planned to support this stunt and special effects-heavy sequence. It needed to seamlessly integrate multiple sets with locations and practical effects, heavily modifying both locations and sets so the children could safely and utterly destroy them. This involved everything from incorporating enormous amounts

of breakaways into the architecture and concealing elaborate hydraulic rigs underground to remodeling houses and even removing countless sprinkler heads to protect the sprinting children.

Another unique aspect of this film was Zach (the director's), process. His specificity with staging the actors in concert with the rhythm of the camera demanded that the entire film be storyboarded in advance. This went hand in hand with initial set design sketches. Ideas were traded back and forth, journeying across drawing boards from storyboard frames to sketched plans and back to frames. Then, when the crew started, the art dept had the entire film storyboarded. Locations were chosen and sets were designed around the very specific coverage and long takes. This dance between the actors and camera meant that many scenes, which would normally take place on location, became sets to accommodate predetermined camera moves. It was an amazing opportunity for the art department to contribute to such visually specific filmmaking.

Thanks for taking a look.

THE WEAPONS ART DEPT.

THE TREE



THE TREE

Aunt Gladys' evil tree, which started out as a few offhanded lines in the script, became a labor of love that almost every dept touched and ultimately ended up on the movie's poster. Scripted as Gladys' plant, we knew it needed to be as special as her. It went through a process of backstory, sketches and illustrations before moving into 3d modeling and 3d printing. The black thorns and leaves were then individually sculpted and cast after extensive material testing. The whole botanical monstrosity was assembled, plastered, painted, and covered in slime before having a tiny garden of moss and lichen installed below its canopy. In between its time on set as talent, it proudly greeted visitors to the art department.





JUSTINE'S HOUSE



JUSTINE'S HOUSE



JUSTINE'S HOUSE UPSIDE DOWN SPECIAL EFFECTS SET



ALEX'S CLASSROOM



ALEX'S HOUSE



ALEX'S HOUSE



ALEX'S HOUSE





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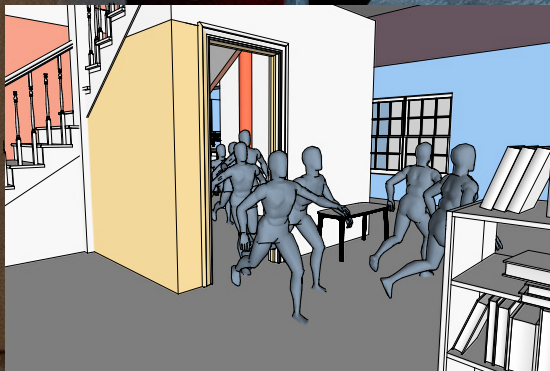
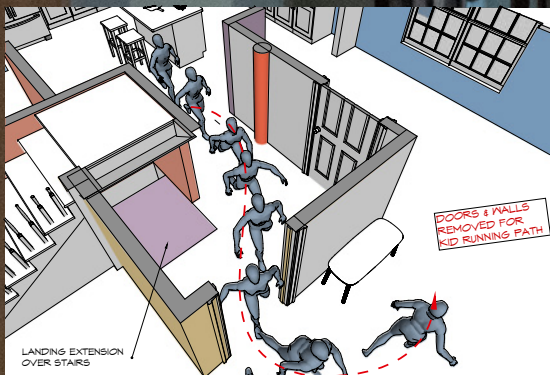
ALEX'S BASEMENT



ALEX'S BASEMENT



THE FINAL CHASE



THE FINAL CHASE



THE FINAL CHASE



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THE FINAL CHASE



ART DEPARTMENT

PRODUCTION DESIGNER

TOM HAMMOCK

SET DECORATOR

GRETCHEN GATTUSO

SUPERVISING ART DIRECTOR **CAMERON BEASLEY**

ART DIRECTOR **NATHAN KROCHMAL**

ASSISTANT ART DIRECTOR **JUSTIN KISTLER**

DRAFTSPERSON **JENNY WENTLING**

DRAFTSPERSON **KONSTANTIN SUMTSEV**

DRAFTSPERSON **MAGGIE DITRE**

DRAFTSPERSON **JOSHUA WELLS**

DRAFTSPERSON **ROB NAGY**

STORYBOARD ARTIST **VINCENT LUCIDO**

STORYBOARD ARTIST **JEFFREY ERRICO**

STORYBOARD ARTIST **PATRICK HORVATH**

GRAPHIC ARTIST **JESSICA SANCHEZ**

GRAPHIC ARTIST **CHRISTOPHER B. FORSTER**

ART DEPARTMENT COORDINATOR **STEPHANIE RYAN**

PRODUCTION ASSISTANT **AVANTHEA HOLZMAN**