

THEY CAME FROM VERMINEST



The Making of the Trailer

1. Ideas and Sketches

From the very beginning we set the target towards old 50's Sci-fi movies. Yes, those low budget films with plastic monsters, miniatures and cardboard models.

Initially we surfed the net for some information and images to inspire from, as it is shown in plates 1a and 1b.

As soon as we agreed on the elements and concepts, I did some sketches in pencil and white sanguine over a piece of black posterboard (plates 1c and 1d).

We talked about making a model of clay and cardboard: a space landscape with craters, cracked terrain, mountains in the distance and a background full of stars.

I did a 'multi-sketch' according to that plan (plate 1e) and set a preliminary steps-to-follow:

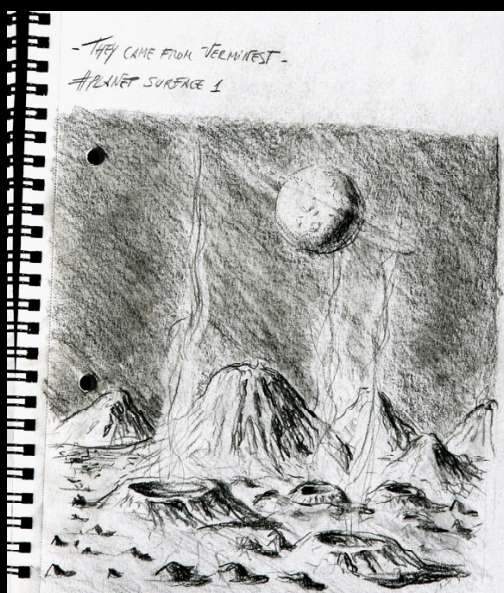
- a) Model of the stage.
- b) Cardboard crops for the terrain level.
- c) Clay modelling and texture.
- d) Camera placement and travelling system.
- e) Smoke system (under the surface).



1a



1b



1c

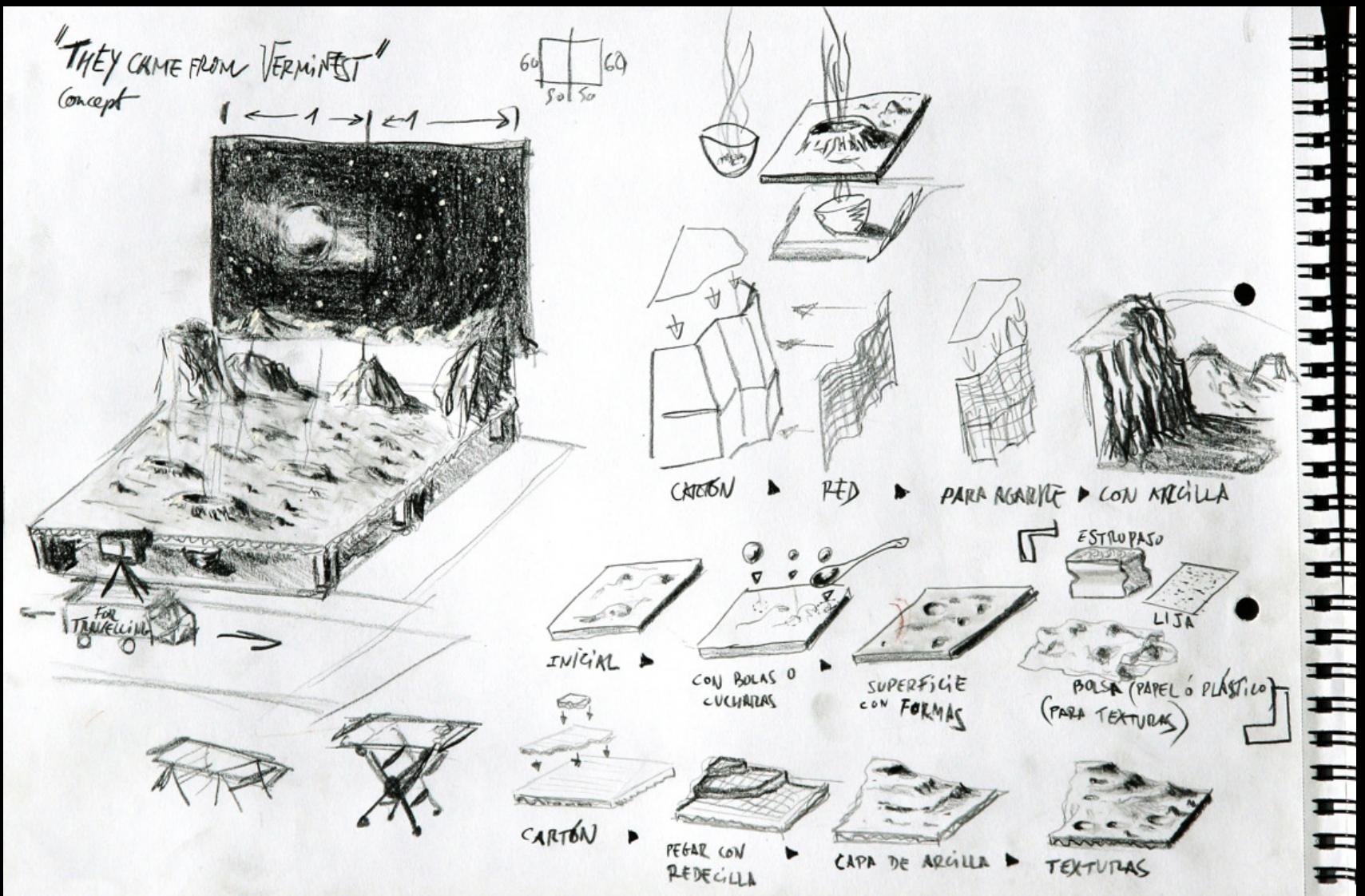


1d

1A, 1B: SOME SPACE LANDSCAPES (FANTASY ILLUSTRATIONS)

1C: ORIGINAL SKETCH (PLANET SURFACE)

1D: ORIGINAL SKETCH (BACKGROUND)



1e

1E: GENERAL PLAN SKETCH

2. First Model

According with a true planet surface (plate 2a), we studied the terrain features and levels.

I decided to make a mock-up model before the definitive one.

In a small sheet of cardboard I did some cuts and prepared different levels (plate 2c).

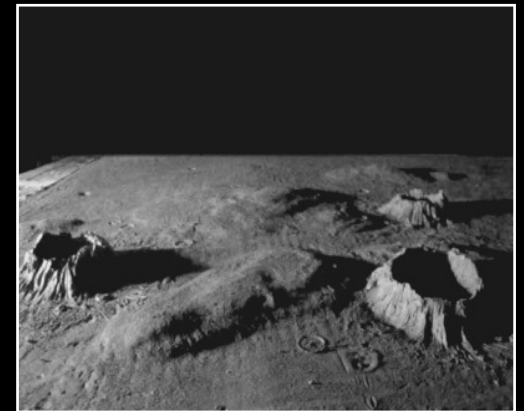
I glued the cardboard and covered it with a plastic net used to protect plantations from birds (plate 2d). I thought this could be helpful for the clay to hold on the floor. Then I mixed some wheat flour with water to obtain a powerful adhesive (and a cheap one!). The result is shown in plate 2e.

Once I covered all with clay, I let 24 hours to dry and we noticed the surface was cracked (plate 2f), and said: "Mmm, interesting!" Maybe this could help with the lights, creating nice textures.

At this point, we were ready to explore the unknown. That experiment of 'creating a mock-up planet' and filming it for the trailer could be a success or a complete mess...



2a



2b



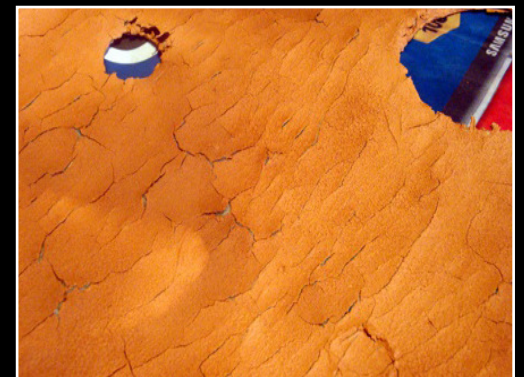
2c



2d



2e



2f

2A: PLANET SURFACE

2B: DEFINITIVE SURFACE USED ON FINAL MODEL

2C: FIRST MODEL PIECES

2D, 2E: PREPARING THE NET AND THE GLUING

2F: SURFACE AFTER DRYING

We painted some parts of the surface with a light grey spray in order to create more contrast in black and white when filming (plate 2g).

We also did some minor purchases, and were lucky to find one single box full of plastic bugs and even a mini-mountain made in China for less than one euro (plates 2i, 2j, 2k).

In the final trailer, the first footage shows those plastic mountains and bugs, as it is shown on plate 2h and 2l.

When you apply some lights and turn the images to black and white, some magic is releasing...

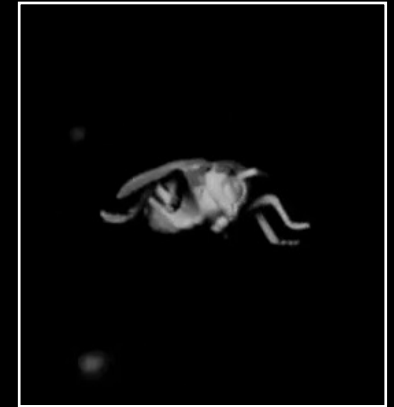
In the beginning we thought about using all those plastic bugs, but only a few of them were 'hired' for the film.

The true starring was about to appear...

In the meanwhile we decided to start with the background panel. two or three pieces of black posterboards would be enough, full of stars, planets, and even a galaxy.



2g



2h



2i



2j



2k



2l

2G: CRACKED SURFACE ON TESTING MODEL

2I: THE CHEAP BOX OF PLASTIC BUGS

2J: TWO PLASTIC MINI MOUNTAINS (10 CM HIGH EACH)

2K: A SCORPION, TWO BEES AND A FLY ASKING FOR SOME IMPORTANT ROLE IN THE TRAILER

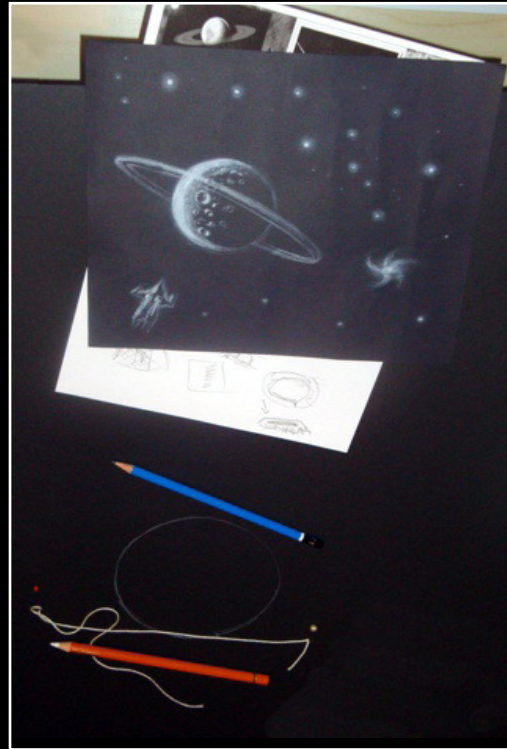
2L, 2H: DEFINITIVE FOOTAGE OF THE TRAILER (YOUTUBE CAPTURE)

3. Background

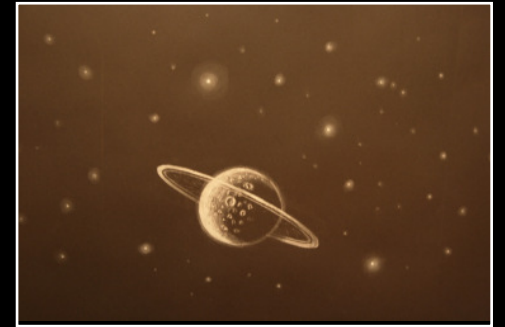
With a piece of black posterboard, a white sanguine pencil and a blender, I just did a 'Saturn-like' planet and some stars around. We hung all panels from the wall. In some parts we turned into black the background to create more contrast.



3a



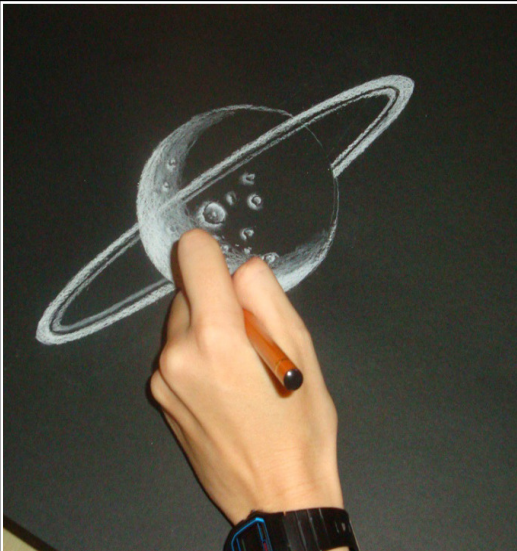
3b



3c



3d



3e



3f

3A: BACKGROUND EFFECT USED ON FINAL MODEL

3B, 3E: SKETCHING THE PLANET

3C: FINAL ASPECT WITH NO CONTRAST TREATMENT

3D: ALL PANELS HANGING FROM THE WALL

3F: CONTRAST TREATMENT

4. Main Model

We were ready to build the main model. A cardboard sheet of 90 x 70 cm was used for this.

A few domestic tools like a scissors, ruler, pencil and cutter were enough to operate.

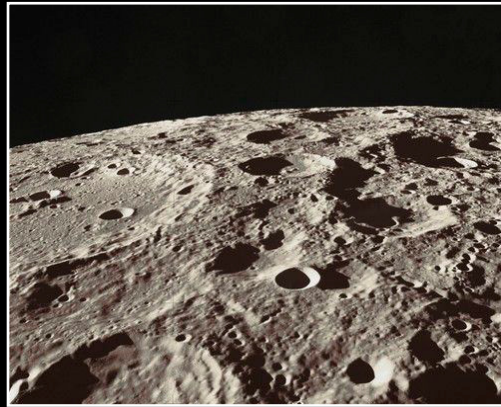
With a true planet surface in mind we cropped some pieces of cardboard to simulate the terrain levels.

We also put several holes throughout the cardboard to build the craters over.

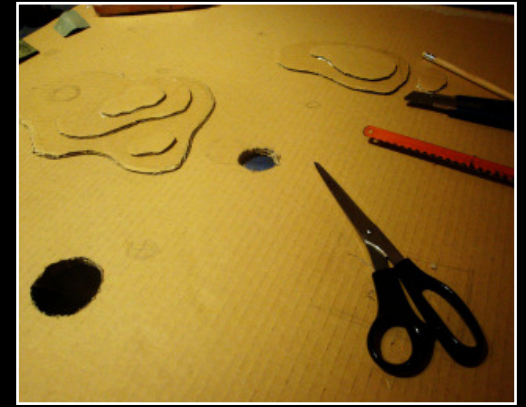
The plan was covering all with clay and let it dry. The cracked surface would produce interesting shadows if light properly.

Once we achieve this surface OK level, the next step could be modelling the background mountains and the space ship.

The clay covering process was easy, we only had to put care on the textures applied by a sponge (plate 4g, next page).



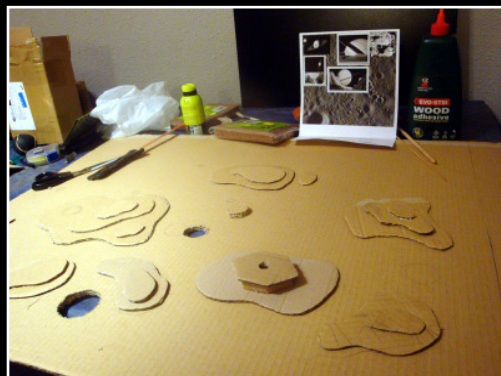
4a



4b



4c



4d



4e

4A: A TRUE PLANET SURFACE PHOTO (INSPIRATION)

4B: SOME TOOLS OVER THE CARDBOARD

4C: IN THE VERY BEGINNING: TOOLS AND CARDBOARD

4D, 4E: TERRAIN LEVELS READY FOR GLUING



4f



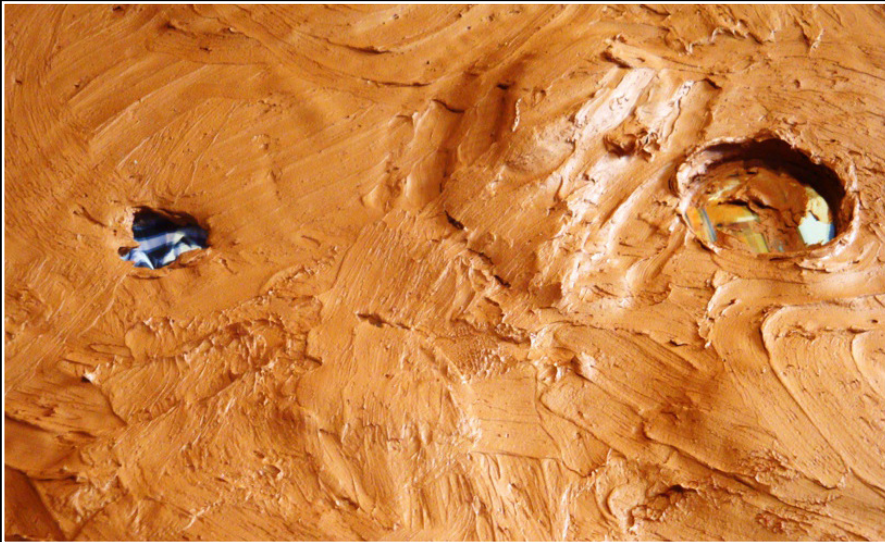
4g



4h



4i



4j



4k

4F: FINAL TERRAIN LEVELS (CARDBOARD)

4G: APPLYING TEXTURE WITH A SPONGE

4H, 4I: PREPARING AND APPLYING A LAYER OF CLAY

4J: SURFACE COVERED WITH CLAY (NO TEXTURE)

4K: TEXTURIZED SURFACE AFTER THE SPONGE

After creating some textures, we did the crater shapes and modelling the entire surface.

We had to deal with cracked surface, and fixing it to cover big hollows, but finally we achieved a decent result.



4l



4m



4p



4n



4q



4o

4L: A SNACK FOR ENERGY RECOVERY DURING THE WORKS

4N: SURFACE COVERED WITH CLAY BEFORE DRYING

4M, 4O, 4P: THE MORNING AFTER (THE CLAY WAS DRIED, AND THE SURFACE CRACKED)

4Q: A QUICK SHOT OF SURFACE AND BACKGROUND WITH WRONG SIDE LIGHTS

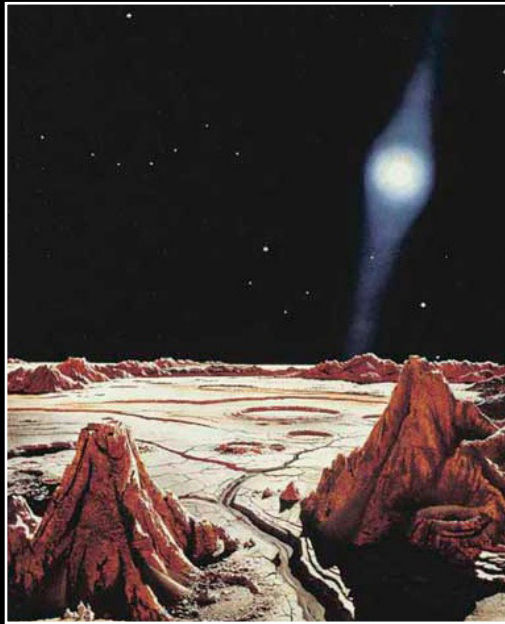
6. Mountains

The first idea was “giving the scene a sensation of distance”. We took some images to inspire from, and began to work with cardboard and glue.

With basic structure set and dry, we covered the cardboard with some ‘Terracota filler’, and began to modelling using a simple fork.

Once dried, we placed them with the surface, and tested the lights from various angles to create uniform and interesting shadows.

With definitive placement, we added some filler to create a continuous terrain from the floor to the cliffs (plate 6j).



6a



6b



6c



6d



6e

6A, 6B, 6C: INSPIRATION IMAGES (6C IS EXOTIC, BUT DIFFICULT TO PERFORM. 6B WAS CHOSEN FOR THE MODEL)

6D: FORK MODELLING

6E: MORE FORK MODELLING (NOTICE OF THE BASIC STRUCTURE BEHIND)



6f



6g



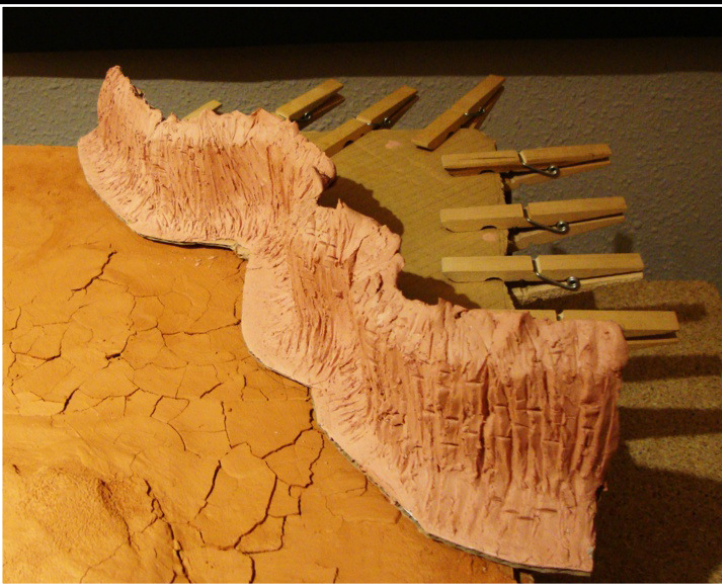
6h



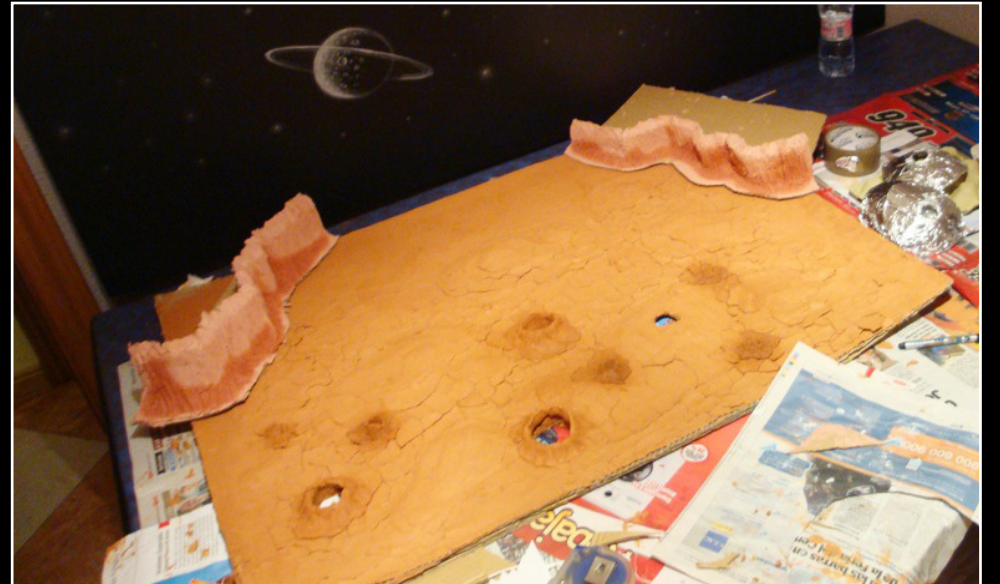
6i



6j



6k



4l

6F: SETTING THE RIGHT PLACEMENT FOR THE MOUNTAIN

6G, 6H, 6I: PREPARING THE FURTHEST MOUNTAINS (SMALLEST ONES)

6J: MAKING THE TRANSITION BETWEEN FLOOR AND CLIFFS WITH FILLER

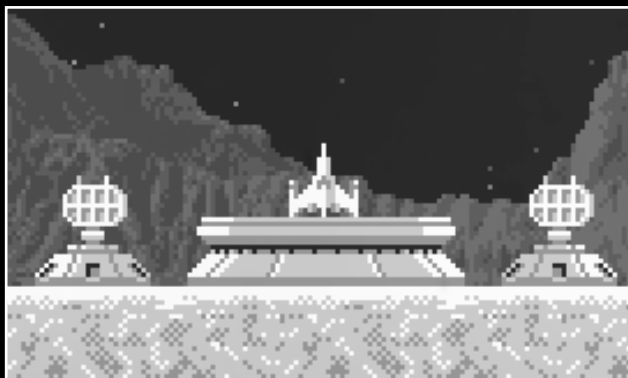
6K: DRIED MOUNTAIN ON THE RIGHT PLACE

6K: ASPECT OF THE FILMING SET AT THIS POINT

7. Space Ship

The space ship would appear just a few seconds, and it didn't need too much details. Locomalito modeled it with white filler, and painted it with a simple school pencil. Then added a stick for easy operation.

He wanted to make the ship as close as possible to the original one (sprite shown on plate 7f).



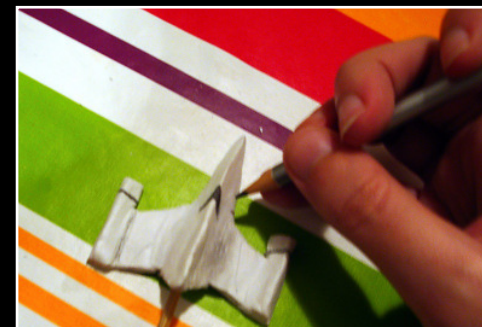
7f



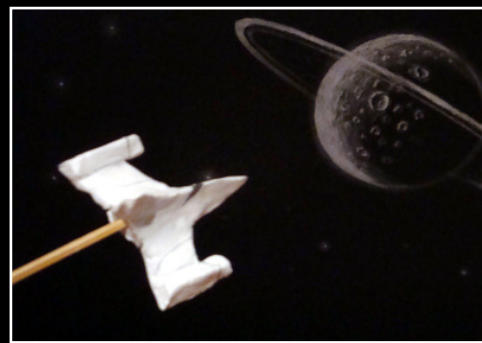
7d



7a



7b



7c



7e

7A, 7C: SHIP CLOSE UP

7B: OUTLINES MADE WITH A PENCIL

7D: MODELLING THE SPACESHIP. ANOTHER TEST MODELS ARE ON THE TABLE

7E: SPACESHIP PLACED ON ITS BASE (DEFINITIVE MODEL)

7F: ORIGINAL SPACESHIP SPRITE

8. FX & Lights

We were ready to perform all tests, including smoke, lighting effects, the spaceship taking off from the base and the scorpion attack.

For the smoke effect, the planet surface had to be raised to leave enough room below for operative control, as it is shown on plates 8a and 8b.

We built a kind of cones to concentrate the smoke and focus it (plate 8c) through the craters. At this point, we did some tests (plates 8e, 8h, 8i, 8j).

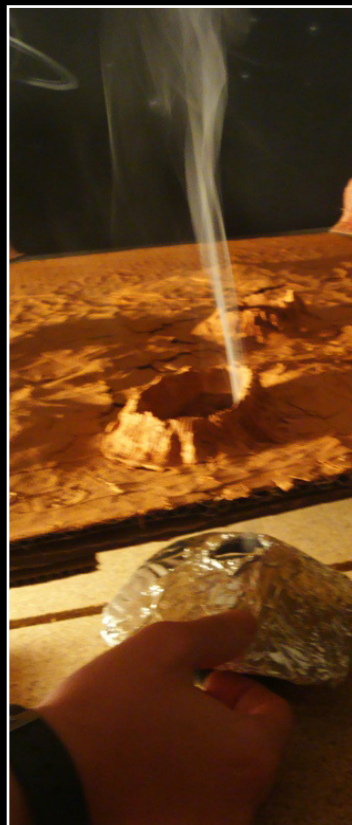
We also did a black and white test with some photos, to make an approach for the final aspect (plate 8d. Notice of the light coming from the wrong direction -right- on surface and from the left on the background planet).

For the lights, we set a fixed light coming from the left, at low range and covered it with a piece of translucent cloth, to create semi-hard shadows on the surface.

Another lamp was intended to light with general purpose, but we wanted to focus just on the background, and for this reason we covered the lamp with a cardboard structure (plate 8f).



8a



8c



8b



8d

8A: CARDBOARD STRUCTURE STAND FOR SUPPORTING THE PLANET SURFACE

8B: PLANET SURFACE ABOVE, SPECIAL FX OPERATIONS BELOW

8C: CONE DRIVING THE SMOKE COLUMN (YEAH, IT WORKS!)

8D: BLACK AND WHITE TREATMENT

Of course we found many obstacles on the way and had to test several things by 'trial and error'. We tried to collect some small pebbles and put them on the surface, but the result wasn't good with the visuals, and we had to reject the idea. We used brown sugar instead and it worked!

For the scorpion we purchased a 15cm toy figure from 'Primeval' TV series directly from UK, and amazed by the quality of the monster! it has a lot of tiny details and 100% articulated. This would become a real starring for the photo sessions. It is sooo handsome!

We were ready to make the 10-15 second introduction with a single shot: a smooth travelling from left to right, focusing on the planet surface, some smoke coming out of the craters and the spaceship taking off.



8e



8f



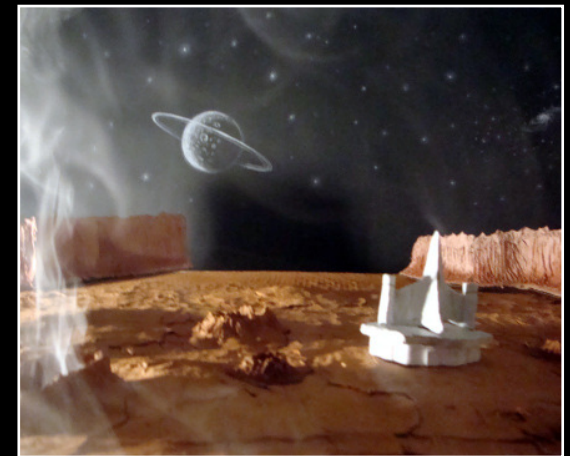
8g



8h



8i



8j

8E, 8H, 8I, 8J: SMOKE TESTS WITH DIFFERENT INTENSITIES

8F: A LAMP IS WRAPPED IN CARDBOARD STRUCTURE TO FOCUS ON THE BACKGROUND

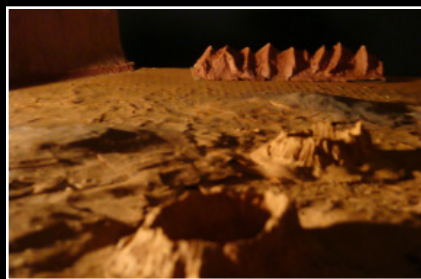
8G: SPACESHIP BASE IS BURNED AGAIN AND AGAIN DUE TO SPARKLER'S INTENSIVE TESTS



8k



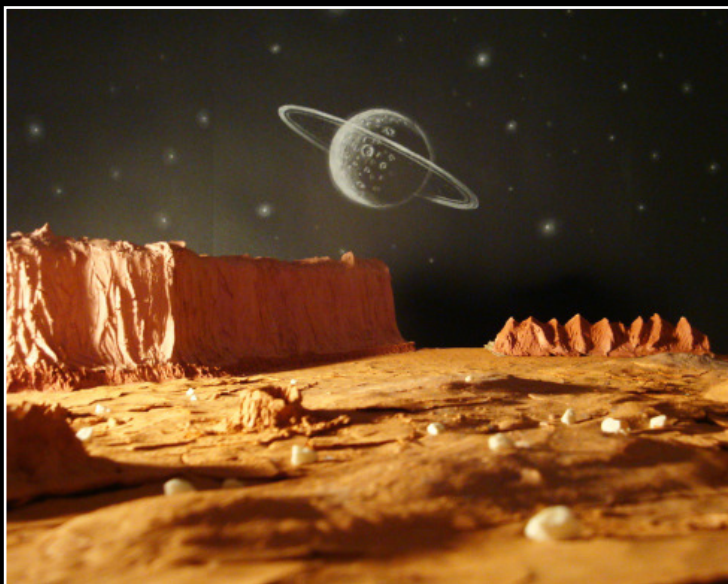
8l



8m



8n



8o



8p

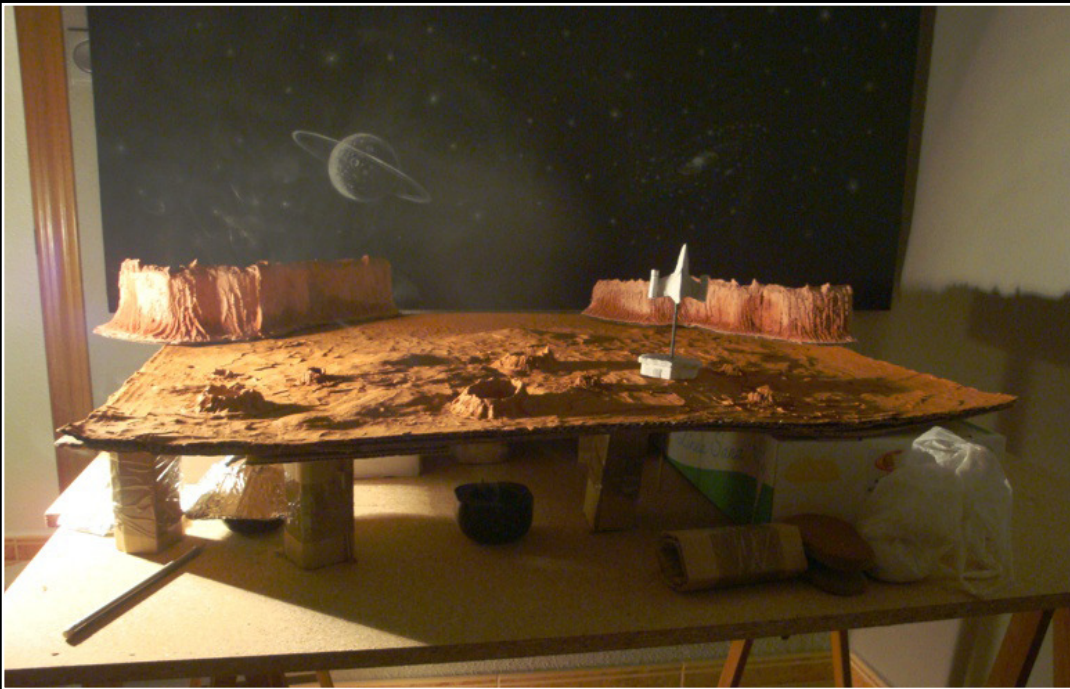
8K: OUR DETAILED STARRING

8L, 8O: SELECTING SMALL WHITE PEBBLES AND TESTING ON THE SURFACE (IT DIDN'T WORK)

8M: CRATER DETAIL AND SMALL MOUNTAINS SHADOW TEST

8N: THE SCORPION IS THREATENING YOU

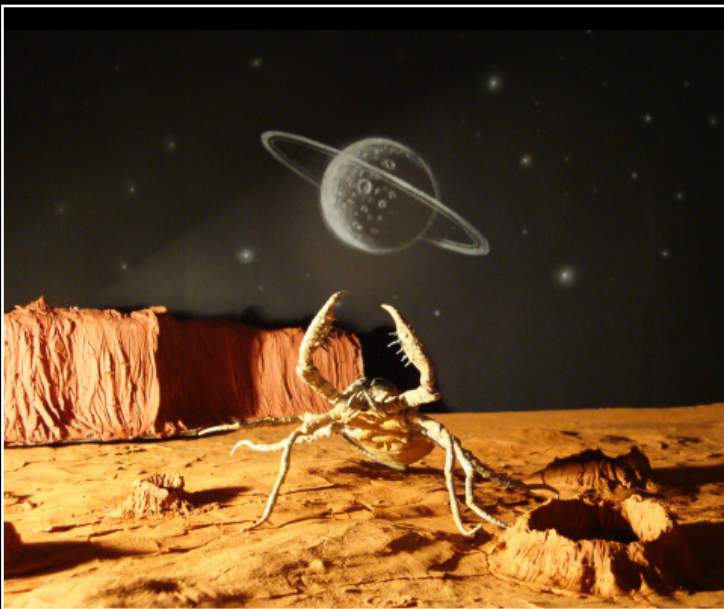
8P: GENERAL FRAMED VIEW



8q



8r



8s



8t

8Q: SMOKE CUP SYSTEM UNDER THE SURFACE

8R: MECHANISM (VERY SIMPLE) FOR TAKING OFF: A STICK RAISES THE SPACESHIP

8S: OUR SCORPION ON THE SET READY TO ACT

8T: GENERAL VIEW OF THE FILMING SET WITH SOFT LIGHTS

9. Filming

Once every test was passed, we were ready to film the most important scene: a travelling from left to right. A vehicle toy was used for the smooth movement of the camera. This little Sony DSC-W210 was set with a small tripod. Cool!

We did nine or ten takes and finally one of them was OK.



8u



8w



8v



8x



8y

8U: OUR TRAVELLING DRIVER

8V: GENERAL VIEW OF THE FILMING SET

8W, 8X: MONITORING THE FRAMED SCENE ON THE SONY CAMERA SCREEN

8Y: REJECTED SHOOTING OF 'SCORPION ATTACK' ON THE SPACESHIP

10. Trailer Stills

The next stills are taken directly from the Youtube trailer. The images have a special black and white treatment. Enjoy!



10a



10b



10c



10d



10e

10A: TAKE OFF!

10B: GENERAL VIEW AT THE BEGINNING OF THE SCENE

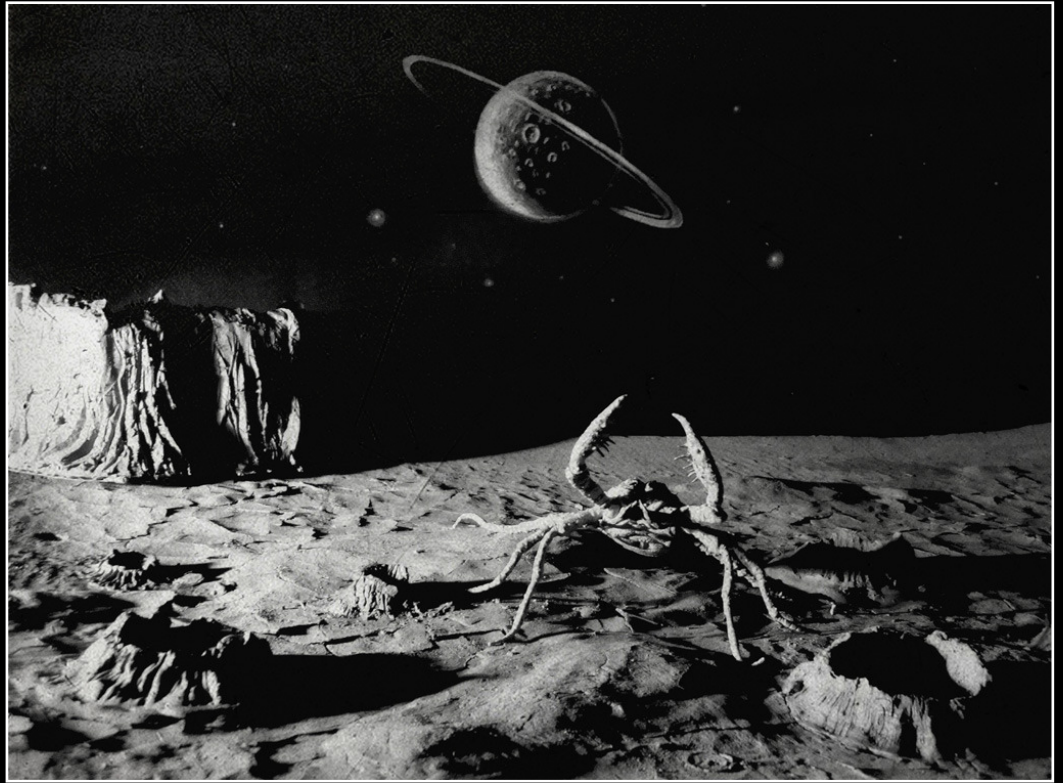
10C: SOME COLOR IS ADDED. ANAGLYPH 3D IS AN OPTION FOR THE GAME

10D: SCORPION READY TO ATTACK

10E: MAIN TITLE AT THE END OF THE TRAILER

II. Photo Album

The next stills are taken throughout all the process. There are also black and white treatment on some of them. Notice of the fine details on scorpion figure (nice!).



11a



11b



11c



11d

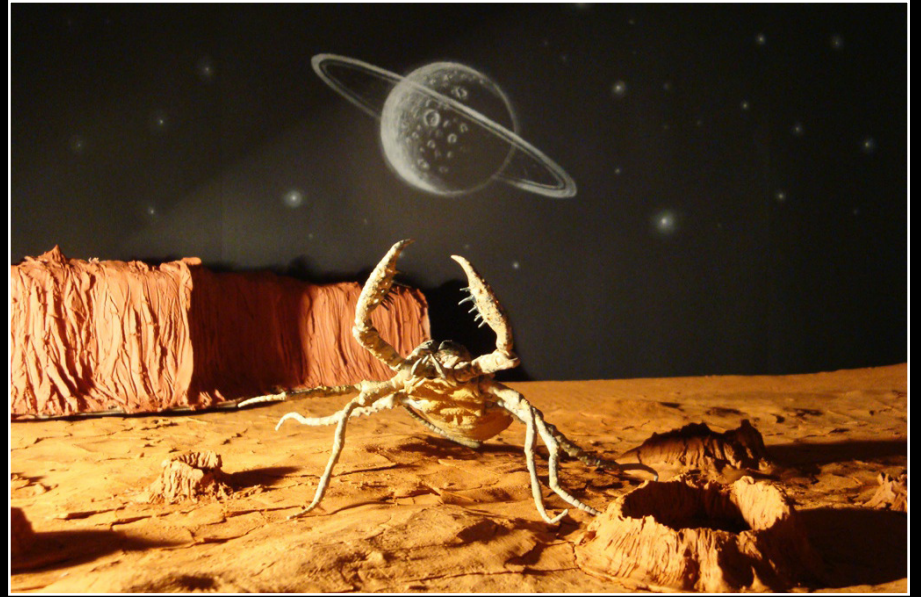
11A: VIEW OF THE SCORPION ON THE PLANET SURFACE

11B: SCORPION CLOSE UP

11C, 11D: MORE SHOTS OF THE SCORPION



11e



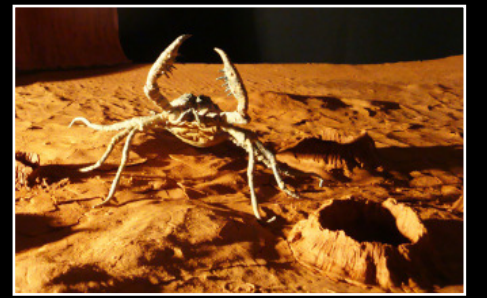
11f



11g



11h



11i

11E: AN INTRUDER HAS BEEN LOCATED BEHIND THE MOUNTAIN.

11F, 11H, 11I: SCORPION STILLS

11G: CLOSE UP CRATER VIEW

Credits

(in no special order)

This document.....Gryzor87

Clay modellers.....Locomalito
Gryzor87
Canoug

Smoke effect.....Canoug

Lights.....Roman Empress

Camera.....Locomalito

Background.....Gryzor87

Voice over.....Greg Thomas

Postproduction.....Locomalito

THANKS TO:

- Chinese supermarket
- 50's Sci-fi movies
- Primeval action figures
- H.R. Giger

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-www.gr87.com

