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AMAZING FIGURE MODELER

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APES
WILL RULE!

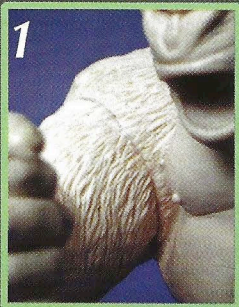
**JOIN AFM'S
PRIMATE
PACKED PARTY!**

**SCULPTOR
JEFF TAYLOR'S
HAIR RAISING
TALE!**

**TAKE A KIT
SAFARI
THROUGH
OUR GORILLA
GALLERY!**



AMAZING PUBLICATIONS & COMMUNICATIONS, INC.



When Dino De Laurentis' twenty four million dollar remake of King Kong was released in 1976, it upset a lot of film critics who grew up loving the original. They had nothing but contempt for a movie that tried to improve upon a 'classic'. Being eight years old at the time and oblivious to movie critics, I was more than thrilled to see a realistic (well, as realistic as it could be) Kong on the big screen. Adults on the other hand couldn't see past the fact that the majority of the scenes featured a guy in a monkey suit. The suit was designed and worn by legendary makeup artist Rick Baker who, oddly enough, didn't even receive a screen credit!

Unfortunately for him, the suit's quality suffered and it didn't look very ape-like because most of the special effects money was sunk into Carlo Rambaldi's 40 foot tall, robotic Kong which seemed to be more of a publicity stunt than anything else. It ended up getting a laughable few minutes of screen time in the final cut of the film. All this negativity probably explains why there has never been a good '76 Kong kit - until now. Twin Flame Design has released an incredible, four piece bust that was sculpted by Gabriel Marquez and expertly cast by Mark Brokaw. Gabriel has really done a good job of capturing Kong's likeness. By giving the bust just a little tilt of the body, he has injected movement and attitude into what could have been a pretty boring piece. You can

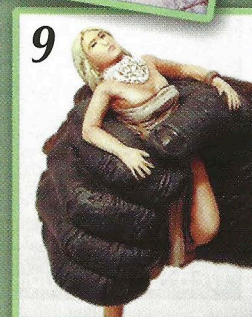
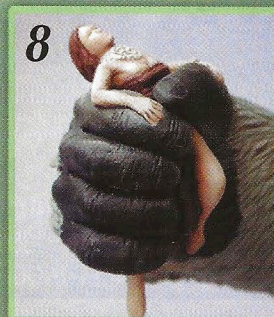
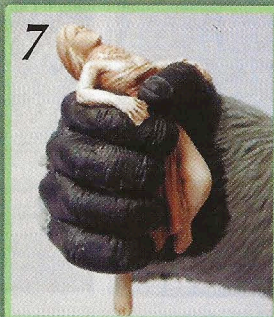
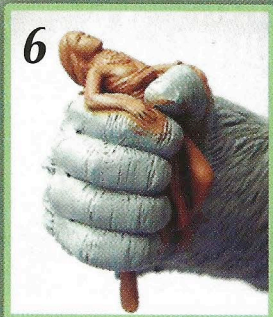
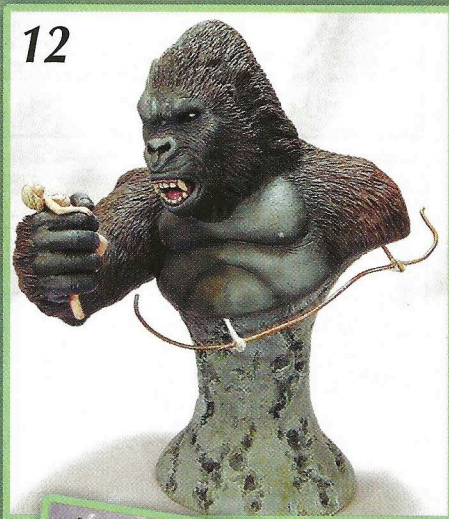
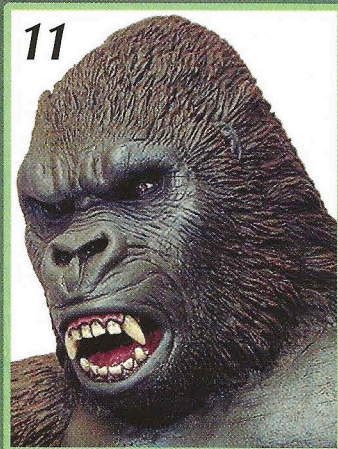
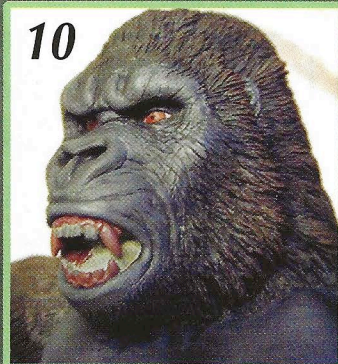
almost smell Kong's foul breath as he snarls at his new bride. The sculpting of Dwan's face is a little soft, but this is forgivable considering the fact that it is smaller than your pinkie fingernail.

Building the kit: I've gotten pretty lazy in my old age. I want instant gratification so I'd rather glue everything together and paint the whole kit at one time. It turned out to be a bad idea this time around. If you paint Kong's denture plates first and glue them in later, you will save yourself a lot of trouble. Due to Dwan being in the way, I was forced to hold the paintbrush at weird

angles just to get to the back of the mouth and teeth. It's up to you to decide whether to paint Dwan first and then glue Kong's arm on or to glue and then paint. She's fairly easy to get to either way. After pinning and gluing Kong's arm to his body (1), I ran a thin band of Magic Sculpt around the seam (2). This was blended into the fur detail with some old dental tools that I bought at a past Wonderfest show (3). Once the putty was dry, I painted that area with black paint to see if I could still detect where the seam was (4). I then used a small, round file to scribe additional fur detail where needed.

Painting the figures: The kit was washed and primed first. Always wash your kits before priming to remove any dust or oils that might interfere with the adherence of the paint.

Dwan is small enough that you can paint her skin with a brush, but I still prefer the smooth color transitions and shading that you can get with an airbrush. I was able to airbrush her like I would any other larger, 1/6 scale figure with my Sotar 20/20 airbrush. Her clothing was based with Burnt Umber and drybrushed up to a beige color by mixing ivory into the brown. Her hair was drybrushed with Yellow Oxide and her necklace was drybrushed with white.



KING KONG

The Spirit of '76



Article by Jerry Buchanan

I then carefully painted Kong's hand black with a brush (5-9).

Painting Kong is pretty easy. After covering Dwan with a plastic bag, I sprayed Kong with Polly Scale Engine black. I then removed the bag and sealed the entire kit with Testors flat. The skin areas were drybrushed with dark shades of gray that were worked up to lighter shades by mixing in white. Drybrushing will make his skin look rough due to Gabriel's meticulous skin detailing, but do not worry. To shade and tie the different skin tones and textures together, I loaded my Sotar 20/20 with a mixture of black ink and a little Polly-S Airbrush Thinner. I gently shaded his eye sockets, nostrils, and all creases on his brow and chest. I then held the airbrush further back and gently misted the skin areas with a wide spray pattern to soften the rough areas caused by the previous drybrushing. The ink really helps the skin and gives it a slightly blue-gray tint. Now it is time to paint the fur. The costume in the movie was a patchwork of different browns and blacks. The fur was darkest around the head area and more of a reddish brown around the arms and shoulders. The first round of drybrushing consisted of Burnt Umber in random areas. The shoulders were drybrushed with Burnt Sienna and the highest areas were drybrushed with Burnt Sienna with a little Red Oxide mixed in. The eyes threw me a bit. Imagining what ape eyes look like, I painted them a reddish-brown color and he ended up looking like a demon-possessed monkey (10)! Going back to the movie, I noticed that his eyes almost look black in a lot of scenes due to the shadows created by his brow, so I ended up going in between black and a reddish brown settling on a dark brown color. Light and shadow work differently on different sized objects. Due to the bust's small size, you should paint the eyes a little darker because natural shadows will not make them dark enough (11).

Detailing the base: The volcanic rock base was painted a light gray color and given a wash of black that was sponged with a damp paper towel. Streaks of Olive Green were washed in ran-

dom areas to simulate mold and fungus. The bust on it's own looks amazing but I decided that it would be more interesting if it had a tree line for Kong to be rising above. To accomplish this, I bought different colors and textures of Woodland Scenics foliage and foliage clusters (13). A coat hanger was bent to shape so that it encircled the front of the base (12). It was attached with two smaller pieces of wire. I then coated sections of the wire with hot glue and quickly threaded medium sized clumps of foliage onto the wire much like you would thread a worm on a fishhook. You will have to work quickly because the hot glue dries fast. I then tore off small bits and pieces to break up the clumps and make them look more like trees. I was also sure to overlay different colors of foliage to get a mixture of greens. For the tree branches, I broke the dried branches off a small bush in my front yard that had given up the ghost this past winter. These pieces were immersed in a matte medium/water mixture and set aside to dry. This will seal the wood and prevent it from disintegrating over time. Once the branches were dry, I randomly inserted them into the foliage. Tiny clumps of foliage were then glued to tips of the branches.

I think the 1976 version of King Kong stands up to this day because it humanized Kong more than the original ever could. Rick Baker's gorilla costume (coupled with Carlo Rambaldi's animatronics underneath) conveyed a wider range of emotions than Willis O'Brien's original stop-motion model. As you watch, you find yourself getting attached to Kong and actually rooting for him by the end of the movie. Every time I look at this bust, those feelings come back to me and I say that is the mark of a great kit. To have the Spirit of 76 shipped to your door Priority Mail, just send a check or money order for \$85.00 (this includes shipping in the US) to: Twin Flame Design Studio at: 185 Glen Dr, Warwick, RI 02889 or email twinflame3@aol.com or visit their websight at www.angelfire.com/ri/twinflamedesign for more information. ♡

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