

ISSUE 24 FOR MATURE READERS \$7.00 U.S. / \$9.50 CANADIAN

# AMAZING FIGURE MODELER

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WILL RULE!

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PRIMATE  
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SAFARI  
THROUGH  
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AMAZING PUBLICATIONS & COMMUNICATIONS, INC.



# AFM DEADITORTIAL

Welcome all to the twenty-fourth issue of AFM. As you can see, we're up to our usual monkey business this issue as we feature seminal simian kits, from Kong to Cornelius. Join us as we don our pith helmets and go in search of elusive apes, from the land of Borneo to the wonderful land of Oz! From the safety of your reading chair you can track the erratic movements of a dangerous, hairy, knuckle-dragging creature through the pages of this issue, but enough about our editor, let's talk about our writers! In my column, I travel to "The Planet Of The Apes" and go bananas over Apemania's Cornelius bust. Ape fan David Voigt tangles with a terrific titanic twosome from sculptors Shawn Nagle and Matt Manitt with Jungle Rumble. Steve Riojas returns with Taylor Designs' "Harry and The Hendersons" kit, and speaking of Taylor Designs, Jeff Taylor documents how he obtains his artistic fur textures just for our readers. Anthony Mestas builds an amazing jungle base for an imposing gorilla warrior- "Attar" boy Anthony! My Partner, Terry "bring 'em back alive" Webb traveled deep into the heart of the resin jungle to gather rare, elusive specimens for his pictorial Gorilla Gallery, a gathering of kits, bronzes and one of a kind ape sculptures. Jerry Buchanan shows his patriotic side with a salute to the Spirit of '76, the '76 Kong that is. If by now you think you've seen it all, you haven't seen anything until you witness monkeys flyin' out of Steve Parkes' a... uh, article, yeah, that's what I meant! The man with an abundance of heart, brains and talent is off to see the wizard and all he brought back to AFM was a flying monkey! Jim Lawrence goes toe to Toho with Japan's version of our beloved Kong; it's Todorific kids! Writer Tony Krowicz creates an elaborate setting (or should that be seating) for John Brown's Emperor Orangutan and the intrepid Mike Wowczuk goes in search of the Great White Ape and finds one pissed off gorilla from Menagerie Productions.

As hinted at last issue, AFM is sponsoring a modeling contest for our subscribers as a way of saying thank you for your support. We know many of you can't travel to shows to enter contests, so we're bringing the contest to you! We've posted general information, rules and categories this issue (see page 73) and we'll be announcing prizes as we get the sponsorships hammered out, so check our website at: [www.amazingmodeler.com](http://www.amazingmodeler.com) for updated information between now and next issue. Have fun and good luck to all!

Now I want to get serious for a moment... (*serious rant warning here*) while I'm loathed to breach this subject once again, I've been asked by so many in the hobby that I feel I have to again address the problems of recasting. For years Terry and I have fought to educate everyone on the cancerous effects of recasting on our hobby. We implemented the "Doghouse" years ago to expose and warn creators as well as collectors as to who were ripping them off, but unfortunately, it had little effect. Why? Because no one joined in to help us fight the battle, and without wide, across the board support, we couldn't fight the fight alone. Yes we've heard all the "comments" from the peanut gallery about "resin police" and such, but you know what? We don't care, because when you know you're right you have to ignore the few who want to justify their stance for their own selfish gain. For those of you who don't know what recasting is, let me explain. A sculptor creates a work of art either for himself or a company, then, at their personal time and great expense they produce that sculpture as a kit for your enjoyment. Then another party, be it a greedy collector, disreputable company or store takes a copy of the kit and remolds it without permission and sells bootleg copies, usually passing off the inferior knock-off as an original. The buyer gets a second generation inferior casting, the seller gets your money, and the creators get screwed. Unfortunately, this scenario gets played out all too often in our hobby, and it's having disastrous results for all of us. The shockingly sad fact is, many who deal recasts produce kits themselves and should know better than anyone how it hurts to be knocked off. Terry and I warned our readers all the way back in Issue Nine about what might happen if recasting continued, that shows would fold, and companies would go out of business...jeez, we look like friggin' psychics! Have you bought any new kits from Screamin' Intelec, or Horizon lately? How about hobby favorite, GEOMETRIC Design? In case you haven't heard, one of the founding members of our hobby, GEOMETRIC Design is closing down after over a decade of providing incredible, affordable kits to modelers all over the world. Why? Because cheap inferior knock-offs from Asia have flooded the hobby market and virtually cut off any profits for GEOMETRIC from their overseas distributors.

Can you believe "legitimate" hobby distributors knowingly buy and distribute this bootleg crap, bypassing GEO right to their face just for a lousy buck? Well they did. I hope they enjoy their temporary profits while driving a stake through the heart of yet another company, way to go guys, thanks a whole helluvalot for again ruining it for everyone! When you support these bastards by buying a cheap knock off, you take money out of the pockets of the creators who provide the products that you crave and love. By cutting off their profits, you cut yours and everyones chances of seeing more exciting work from these individuals and manufacturers. How many of you out there enjoy building kits from sculptors like Mike Hill?

Well guess what, Mike shut down his company Shapeshifters because of, you guessed it, recasters. Mike said he would never produce another kit on his own to put money in the pockets of thieves. Thank you Mr. Recaster, you've really done the hobby a favor. The sad reality is that Mike isn't alone in this sentiment, many sculptors have told us that it's just not worth it anymore to keep creating kits when they immediately get knocked off by dealers who would rather recast them than place a wholesale order. Many stores and dealers complain to us that they can't get copies of the "hot" kits anymore. Why? Because the makers are paranoid to wholesale for fear of getting

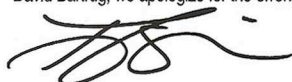
knocked off before they have a chance to break even on their project. Everyone loses when recasters terrorize the hobby. I had a recent "enlightening" conversation with one of the worst recasting offenders of our hobby. His justifications for recasting were disturbing. He actually feels that he's doing the hobby a favor by offering cheaper versions of kits he deems overpriced. It's comforting to know that this person is so smart that he can refigure profit to cost ratios for everyone in the hobby and tell us all why we're charging too much for model kits. Of course it's easy to see how you can make cheaper kits when you cut business overhead like oh, let's see, sculpting fees or the weeks or months of a sculptors life creating a piece, advertising, box art, website design- well, you get the picture. Yeah, we all could sell kits cheaper too if we just ripped them off! He also defended his stance by throwing out that old chestnut defense that all recasters fall back on faster than a fluff mattress; many kits are unlicensed, therefore, they have every right to recast them. First, right or wrong, whether a kit is produced licensed or unlicensed is between the creator of said kit and the company holding the license. In a perfect world, all kits would be licensed, but that's not realistic. Many studios don't want to deal with a small artist looking to produce 25, 50 or even 100 pieces, it would cost them more to draw up a contract than the profits earned from such a small endeavor. The creators of Garage Kits are the ones taking the risk, if a studio wants to go after someone infringing on a license, that is their right to do so, but the anonymous recaster is rarely if ever sought after. They alone assume the legal risk; recasters again shoulder none of the effort or responsibility, yet are all too happy to accept money that they didn't earn.

If unlicensed kits were the moral catalyst for most recasting, then how do you explain GEOMETRIC Design? They have the most recasted products on the market, yet licensing didn't save them. I don't recall any of the studios that they paid their hard earned money to rushing to their defense to stop the infringements and recastings of their products either.

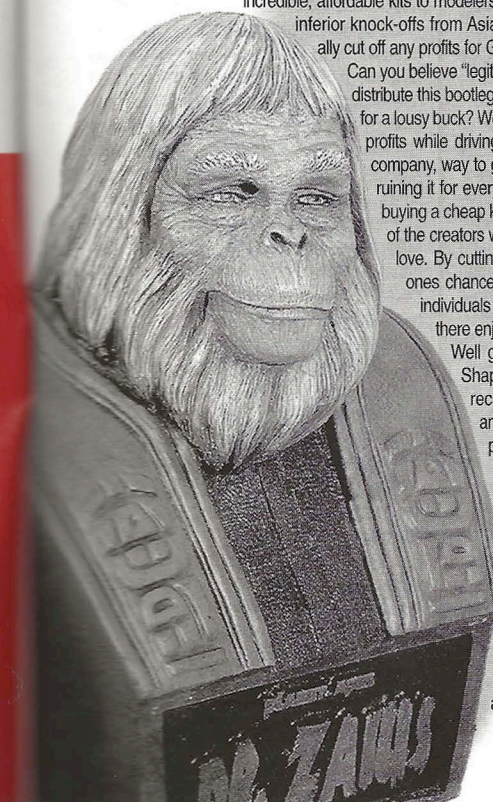
What about companies like VOLKS, Max Factory, Fewture, Azimuth Designs and Solarwind Productions? All have licensed or original creations, and all have been victimized by recasting. I don't want to muddy the debate over recasting with licensing issues, recasters love that smoke and mirror game. Whether a kit is legitimate or not, a sculptor created it as a piece of art that they retain the artistic copyright to. Another statement Mr. Recaster made to me was that the reason he began recasting was that years ago, a sculptor accused him of knocking off one of his kits, so to retaliate, he knocked off all the sculptor's pieces! Wow, think about that logic for a moment... I only hope no one falsely accuses this guy of murder or he'll have to set out on a cross-country killing spree just to prove his innocence! I suppose given the opportunity, most recasters or dealers of recasts can come up with all sorts of skewed justifications to defend their practices, but my guess is that they just want to make a fast and easy buck. Believe me, they don't care about sculptors, collectors or the hobby, they care about their bank accounts. They are either too unimaginative, untalented, lazy or cheap to create or commission a kit actually worth purchasing, so they cannibalize others creations to further their bank accounts. I guess I've painted a pretty bleak picture of what is becoming a deadly trend. I've always said the best thing about this hobby is the worst thing about the hobby, anyone can do it. The price of admission is a lump of clay and a bucket of silicon. "Is there any hope for our hobby you may ask?" Sure there is! First, let's be honest with each other- (there's no one looking!) The dirty little secret to all this is *recasters wouldn't be successful if people didn't buy their products*. If you as a collector or a dealer knowingly buy a recasted kit instead of supporting the original maker, you're part of the problem not the solution. "But David, I can't afford to buy originals because they're too expensive or the profit margins aren't wide enough for me you say." While I can truly sympathize with that statement, my answer is simple, but it's going to sound harsh. If you can't afford this hobby, find another one. Quit ruining it for everyone else. I know that's cold, but let's face it, there's many things I want I can't afford, but I don't go around stealing them. If you can't afford a kit, here's a novel idea, save your money! Or better yet, ask for it as a Birthday or Christmas present. Buying original kits from their creators is like investing in the future of the hobby, buying recasts just speeds up our hobby's demise.

It's time for everyone to do a little soul searching. If you really love this hobby it's your choice, invest or destroy, you hold the hobby's future in your hands. Some kits are expensive yet worth every penny, and some kits are overpriced. My guess is overpriced kits don't sell very well. The market usually bears what is fair. There are hundreds of affordable kits out there, from Polar Lights to Mad Lab Models, you can find plenty of well-sculpted pieces to purchase for a little as ten dollars. With the influx of quality action figures and dolls from the likes of Sideshow and McFarlane, there's no shortage of inexpensive products to model.

What else can be done? As a publisher, keep recasts out of magazines. We try to scan all ads for recasts, and over the years we've turned away dozens of ads that featured them at the loss of valuable revenue. As a show promoter, it's your duty to give legitimate dealers and creators a recast-free environment to sell their wares. No other collectibles shows I know of would allow known thieves and bootleggers into their midst, so why the heck do we? These guys should be running for cover, not proudly perching on a dealer table. As model sculptors or manufacturers, you need to stick together and look out for one another, there is strength in numbers. Demand a zero tolerance no recast policy at shows you attend, demand that stores and dealers you sell to quit dealing in recasts, and put pressure on ebay to block dealers who trade in recasts. As a collector, ask whether the kit you are buying is an original, and report dealers to the manufacturer when they offer you knock-offs. Keeping quiet is just what recasters hope you'll do, we've got to make these ripoff artists just as paranoid as they make many of us. There has to be a multi-level approach to exposing and eradicating these unscrupulous people before we lose any more beloved companies or talent from our midst. It's not too late, but the creative and productive death toll is mounting. Everyone has to pick a side, either to support the hobby or to cannibalize it, which would you rather do? On that note I'll end my rant for now and say that I hope to see you at upcoming shows and keep the faith, there are only a small handful of bad guys out there ruining it for the rest of us, surely we can band together as a united front to turn things around before it's too late. I'll see you in the Fall for our fun filled Villain issue! Lastly, in issue #21, we inadvertently omitted the sculptor for the Dr. Tongue bust, David Bartrug; we apologize for the error!



David Fisher  
Publisher/Art Director







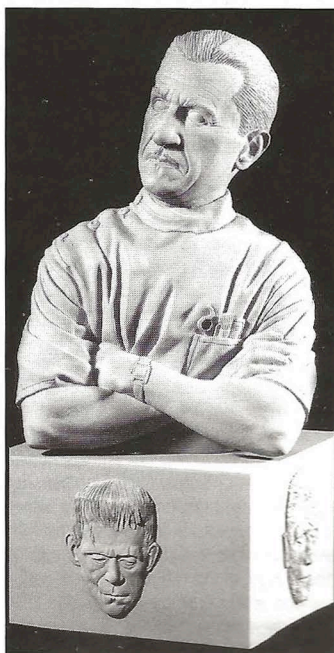
**King Kong Plaque**  
**Height: 10" Width: 14"**  
**Parts: 1**  
**Material: Solid Resin**  
**Sculptor: Mike Parks**  
**Cost: \$80.00 plus 10.00 S&H**  
**Maker: Mad Lab Models:**  
**869 Northwest Blvd.,**  
**Columbus, OH, 43212**  
**614-299-6509**

TW: Here's one sensational looking piece of art for all you Kong lovers out there. Mad Labs latest plaque is a large sized, thick slab of resin that features no less than seven images from the legendary 1933 film. Each scene was meticulously relief sculpted by Mike Parks and then was carefully lined with appropriately styled art-deco borders that beautifully frame this multi-layered plaque. The lower left and right sections feature Kong log-rolling some sailors and peeling off Ann Darrow's top while the center is devoted to the infamous "Lost" footage of a spider devouring a sailor. The plaques upper left half shows a movie poster image of Kong atop the Empire State Building and the upper right focuses on Kong vs. a Pterodactyl. The upper center image is dedicated to the famous pre-production drawing of Kong attacking a T-Rex. Sandwiched in between these cool mini images is the 8th wonder of the world's title emblazoned in large block letters, set apart by a micro-sized chained Kong. Every King Kong buff should thoroughly enjoy this hand-crafted piece. It's well cast and certainly redefines what can be accomplished with something as simple as a wall hanging plaque. Highly recommended. ★★★★★



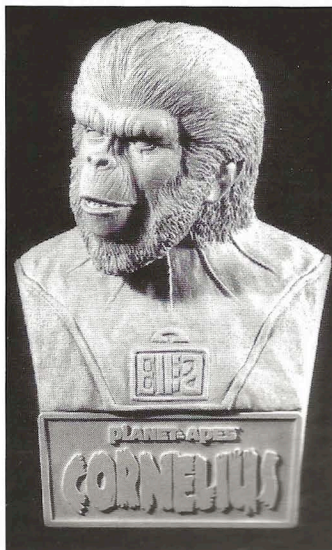
**Creature Walks Among US**  
**Height: 5 1/2" Parts: 3**  
**Material: Solid Resin**  
**Sculptor: Casey Love**  
**Cost: \$49.99 + \$6.00 S&H**  
**Maker: Geometric Design**  
**Website: www.geometricdesign.com**  
**email: geo34@ix.netcom.com**

DC: Geometric has yet another bust to add to their line. This time they put Casey Love in charge of nailing the likeness of the Creature. As far as I know this is Casey's first release of a movie character. Never fear, he hit the likeness right on the numbers. By now I am sure that everyone is pretty familiar with the look of this line, and this piece fits in with the rest of them. Assembly is virtually nonexistent, just attach the bust to a rod, and into the support base and you are finished. Prep work was also very simple thanks to castings that were clean as a whistle. Kits produced like this one are great for getting a quick painting fix. As is the case with the rest of this line, a nice little name plate is included. I know many modelers have been collecting this entire line of busts, and it is easy to see why, they are all great! If you are one of these collectors or a fan of this character, I highly suggest that you call Geometric Design and pick one up. ★★★★★



**Jack Pierce Tribute**  
**Height: 10"**  
**Parts: 2**  
**Material: Cold cast resin**  
**Sculptor: Ray Santoleri**  
**Cost: Kit: \$90.00 + \$8.00 S&H**  
**Bronze Resin Finish: \$110.00 + \$8.00 S&H**  
**Maker: Dark Carnival**  
**Website: www.darkcarnivalmodels.com**  
**Phone: (203) 736-9388**

DF: Universal Monster fans know that the secret to the success of all of the classic monsters was two fold; the excellent actors that portrayed the creatures and the ground-breaking artistry of makeup master Jack Pierce. Jack walked down a creative path that no one had traveled, except perhaps Lon Chaney Sr. There were no makeup books or night schools to train people in the art of creating creatures, Jack Pierce had to call upon his own talents and resources to invent the art as he went along, the sign of true genius. Sculptor Ray Santoleri has created an awesome tribute to this master artist, one that all makeup fans and Universal Monster fans should rush to add to their collections. Ray captures the likeness to Mr. Pierce with stunning accuracy, I love the body language to the piece, you feel Jack's self-assuredness, some would dare say arrogance, but how can you be arrogant when you're a genius I ask! Expertly rendered in his trademark doctor's smock, the figure is displayed on a clean, simple block which features four of Pierce's most famous creations, "Frankenstein's Monster", "The Mummy," "The Bride Of Frankenstein," and my personal favorite, "The Wolfman," one per each side of the base. The castings were flawless, the piece is ready to go straight from the box. Whether you paint yours as a kit or order the bronze finish casting, this tribute is a must for monster fans everywhere. Highly recommended. ★★★★★



**Cornelius and Julius**  
**Cornelius:**  
**Height: 9"**  
**Parts: 2**  
**Material: Resin**  
**Sculptor: D. Avelle**  
**Cost: Unpainted Kit: \$95.00 + S&H**  
**Faux Bronze Finish: \$119.00 + S&H**  
**Professionally Painted: \$235.00 + S&H**

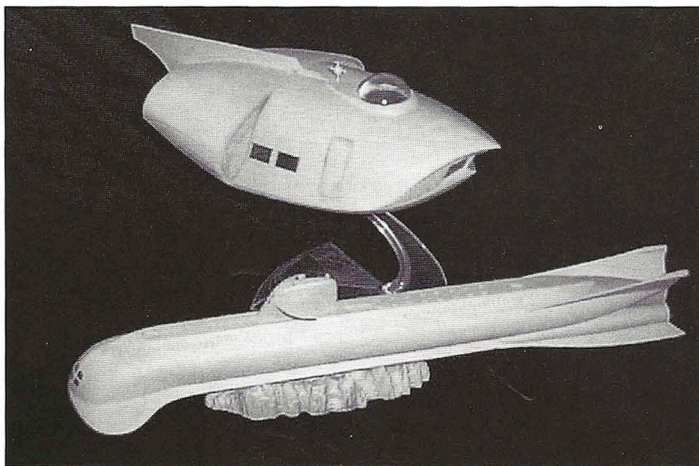
**Julius**  
**Height: 10 1/2"**  
**Parts: 3**  
**Material: Resin**  
**Sculptor: Greg Smith**  
**Cost: Unpainted Kit: \$95.00 + S&H**  
**Faux Bronze Finish: \$119.00 + S&H**  
**Professionally Painted: \$235.00 + S&H**  
**Maker: Apemania, a division of**  
**Make-up and Monsters Studios**  
**21115 Devonshire Street,**  
**Suite 109**  
**Chatsworth, CA 91311**  
**PH: 818-886-6587**  
**FAX: 818-709-6587**  
**Website: http://www.apemania.com**  
**email: apeman@apemania.com**

DF: I've really gone ape this issue, mainly due to the fantastic set of busts sent in by the monkey men at Apemania. Since I cover the piece in depth in this issue's Modelmania™ column, I'll just say that the Cornelius bust sculpted by D. Avelle is the best piece ever done on everyone's ape scientist, you couldn't ask for a more accurate rendering of the character. My hat's off to the sculptor, D. Avelle for such an amazing piece. Next up on the ape parade is Julius, (I've shown the pre-painted version in the photo) the cigar chomping jail guard who antagonized the already irritable Taylor! Julius was sculpted by Greg Smith, who breathes eerie life into this masterwork of resin. Greg nails a perfect likeness to the gorilla guard, I love the detailing, I mean the cigar looks real enough to smoke (I tried it... didn't taste so good!)

Apemania's castings are next to perfect, I just washed the pieces to remove any excess mold release and they were ready to paint. Speaking of paint, Apemania provided me with their pre-painted versions as well as the regular kits, and while I prefer to paint my own pieces, if you're looking for ready to display busts, I recommend their painted versions. The busts feature impressive, deluxe hand-painted finishes that anyone would be proud to own. For fans of the classic "Planet of the Apes," these officially licensed busts are as good as it gets, amazing recreations of all your favorite characters, with more to come, check out their website for more pictures and products! ★★★★★







**Seaview**  
Length: 13" Parts: 20  
Material: Styrene Plastic  
Cost: Approx. \$20.00

**The Spindrift**  
Length: 10" Parts: 43  
Material: Styrene Plastic  
Cost: Approx. \$20.00  
Maker: Polar Lights  
Available at stores and  
hobbyshops everywhere.

DD: Two new kits from Polar Lights, the Seaview from "Voyage To The Bottom Of The Sea" and the Spindrift from "Land Of The Giants." First the Seaview, molded in 20 of the thickest plastic parts I have ever seen for a model kit. The parts are clean and require minimal cleanup. Assembly is easy and straightforward. The kit includes the clear observation windows per the film version, there are 2 rows of 3 windows, and the window section is molded in a clear panel that when glued to the body leaves a difficult seam to fill. I chose to fill in the seam, sand right over the windows eliminating the window frames molded into the plastic. I continued to putty and sand until the seam was gone. I then polished the clear plastic with varying grades of wet and dry sandpaper until they were perfectly clear. Then I masked off the window and primed the Sub. The windows were the part of assembly that took any effort. As far as accuracy, it looks a little short for me, it could be longer. I do like it and recommend it; I would go even further and light this nice kit.

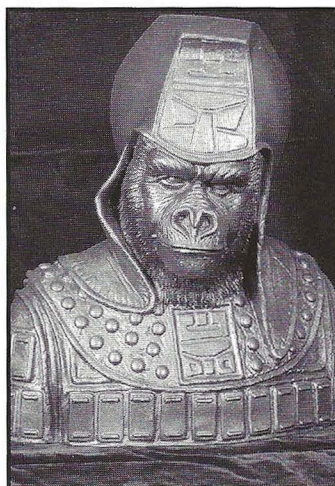
Next the Spindrift...WOW, this is molded in orange and green plastic that feels like it was molded from the kind of plastic water buckets are made of...It is weird stuff, but glued together just fine. Molded in 43 parts it is well cast and simple to put together. The instructions for both kits are well done. The entire kit was built in sub-assemblies and painted per the instructions, I could not find any reference except for the exterior of the ship, so I followed the instructions guide lines. I also liked this kit; this could also be wired up for electronics.

Both kits are relatively small the Seaview is approx. 13 inches and the Spindrift is approx. 10 inches when complete. These are fun models, it is great to see the things of the past reemerge through a company such as Polar lights, they are introducing these classics to the new model builders as well as the old timers that built them when they were kids! Great job on the kits as well as making our hobby fresh. ★★★★★



**The Grim Rocker**  
Parts: 13 + Guitar strings  
Scale: 1/7  
Sculptor: Nick DeAngelo  
Cost: \$75 + \$7 shipping and handling  
Maker: Posthumous Productions  
Contact: P.O. Box 59 Flanders, NJ 07836  
Make check or money order payable to John Appar.

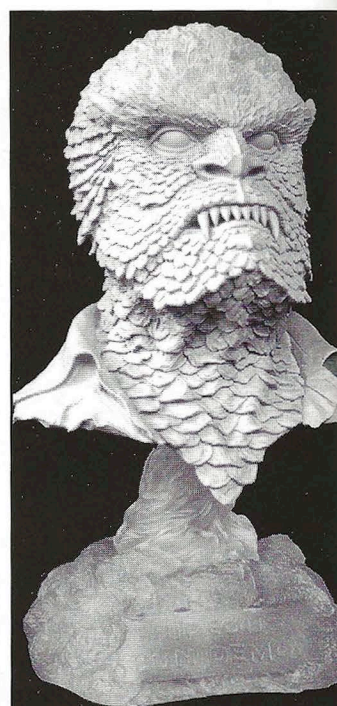
TK: The latest offering from Posthumous Productions Rock n' Roll line of figures is a punk rock version of the Grim Reaper. This is Nick DeAngelo's sculpting debut and it shows promise. The castings were clean and only the arm joints needed a little putty. The Grim Rocker comes with a two part resin mohawk, but comes with a great instruction sheet with suggestions on customizing the kit for a multitude of hair styles. The kit also comes with clear fishing line which can be used for guitar strings. The true beauty of this kit is what you don't get. The character really lends itself to a variety of customizing possibilities, so contact Posthumous Productions and let your imagination run wild. This is a fun kit with a lot of potential at a very affordable price. Any punk rock fan will really enjoy this kit. ★★★★★



**General Ursus and Marcus Busts**  
Height: 11 1/4" and 10 1/2"  
Parts: 1 each  
Material: Resin slush with rigid foam core  
Sculptor: Jim Towler  
Cost: \$150.00 plus \$10.00 S&H each  
Maker: Jim Towler  
479 W. Roberta Ave.  
Fullerton, CA 92832  
cjtowler@mac.com

JB: FX Modeler and master sculptor Jim Towler has really delivered a one-two punch with two knockout busts featuring two of your favorite simians - Marcus, head of security police and General Ursus, defender of the faith and all around bad gorilla. These 1/2 scale busts are studies in perfection. Jim really has an eye for detail and an apparent love for the subject material. The leather and fur textures are amazing. You could almost swear that you are looking at miniature versions of the real things! Although they are a good size (approx. 11" tall), they are slush cast resin with a solid foam core, so you don't have to worry about one falling and taking out the family pet! Cleanup time is non-existent as these busts have no seams or air-bubbles. As an extra-added bonus, Jim goes one step further and finishes each bust in a faux-metallic finish at no extra charge! This is a pleasant bonus for people like me who like to let a kit sit around for a few years before painting. The dark, metallic finishes make these busts look like bronze museum pieces and you might find yourself NOT wanting to paint them! Of course you garage kit purists out there can request an unfinished bust for your priming and painting pleasure as well. From General Ursus' stern look to Marcus' smirk, you can't go wrong with these classic POTA busts. Recommended.

★★★★★



**Hideous Sun Demon**  
Height: 16"  
Parts: 6  
Material: Hollow Cast and Clear Cast resin  
Sculptor: Steve West  
Cost: \$145.00 plus \$15.00 S&H  
Maker: Earthbound Studios:  
P.O. Box 1833,  
Battle Ground, WA. 98604.  
360-263-8535

TW: Bust number four from Earthbound Studios' series of big head kits has just been released and it's based on the latex clad star of the 1959 schlock fest, "The Hideous Sun Demon". Sculptor Steve West shoots straight from the hip with another excellent sculpture that does some serious justice to actor, writer and director Robert Clarke's pine-coned nightmare. Apart from some minor ad-libbing on the nose, eyebrows and chin, the lizard-like visage is excruciatingly recreated scale for scale and stands as a testimony to the young artist's skills. The bust itself ends in a v-shaped pattern and is collared with an open shirt design. To display their new pet, Earthbound Studios pulled out all the stops by including a two part, clear cast stand. It measures 8" x 8" and features a nameplate, hot molten rocks and a column of fire which ends in a ball hitch which can position the bust at a variety of angles. The hollow cast head has four unblemished parts that can be popped into place and on to the base in a matter of seconds. The only minor catch is that you must wrap several layers of cellophane packing tape around the base's ball hitch in order for a snug and secure fit into the bust's accommodating hole. If you already own any of the previous three Earthbound busts, I think you'll be surprised by this one. Sure it's ultra-detailed but between the numerous paint schemes one could conjure and the lighting possibilities for the clear base, I think it's the best one yet! Highly recommended. ★★★★★





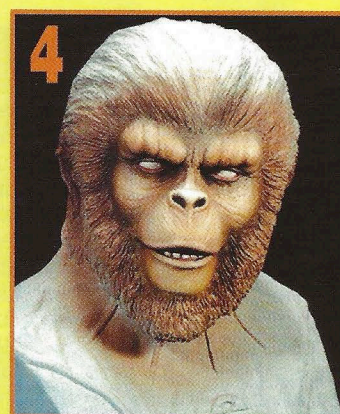
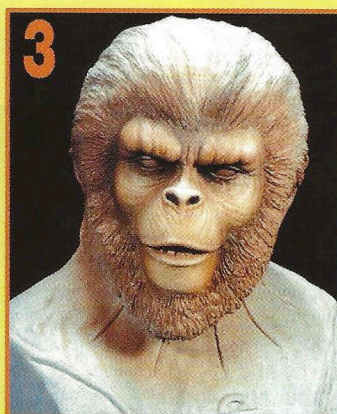
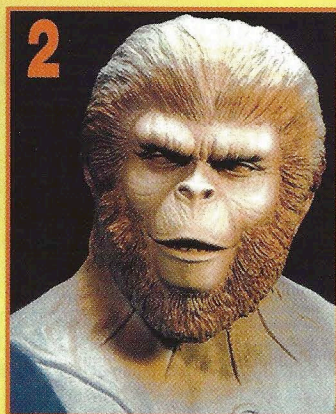
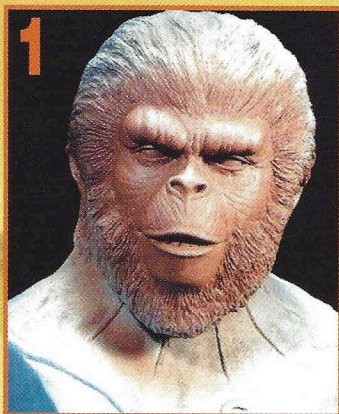
**E**veryone has a defining childhood movie experience, one that leaves an indelible impression on you for the rest of your life. I was seven years old, in the backseat of my parents car preparing to watch the latest fare at our local drive-in theater when suddenly, a preview for an upcoming movie splashed across the screen... "Planet Of the Apes!" I felt as though someone had shot a lightening bolt through my brain, I had never seen such an exciting looking film, I had to see it, yet the first words out of my mom's mouth were "you're not going that!" (She remembered the disastrous results of allowing me to see "The Evil Of Frankenstein" and the many sleepless

# CORNELIUS

nights that followed!) I immediately protested and began to conspire a way to see this film; I had to- my very life depended on it! Buying all the trading cards, I familiarized myself with the important plot details and would use them as a visual incentive to win my Dad over to my side; not an easy task as he didn't particularly like going to movies in the first place. After one extensive and dramatic begging session on our patio early one evening, I had finally won him over, he would take me to see the film, "If your Mom says it's o.k." Those dreaded words, just when you think you're in, they throw you a curve. Mom finally relented and warned him that he'd be the one dealing with me all night if I had nightmares. Nightmares? How could a planet where apes hunted man for sport and perform vivisection on their bodies give a seven-year old nightmares? Well needless to say, the film was more than I had ever hoped for, and my father even seemed to enjoy it, so much so, we returned a week later, this time with Mom in tow to see it once again. Naturally, I slept like a baby that night with the knowledge that I had witnessed one of the ultimate science fiction movie going experiences, one that would be seldom equaled in the thirty-five years since that night.

Planet of the Apes is one of the best and most respected Sci-fi films of all time, it's pointed social commentary about racism, animal rights, environmental issues, religious theories and politics never get in the way of it being first and foremost, an amazing adventure! The film set many milestones, the most obvious being the Academy Award winning makeup work of John Chambers. Mr. Chambers had to pull off an impossible feat, to make talking apes believable, if the audience were to laugh at the wrong moments, I wouldn't be discussing the merits of this film today. With overpowering makeup one needs powerful actors, and Roddy McDowell was a





# CORNELIUS

## MODELMANIA™ WITH DAVID FISHER

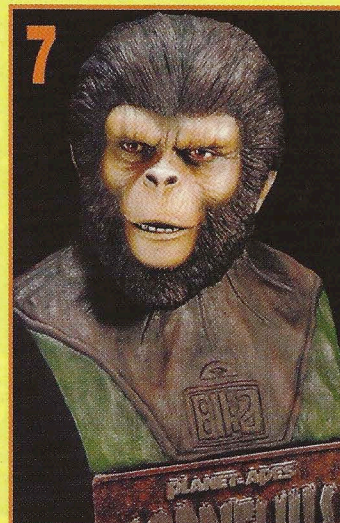
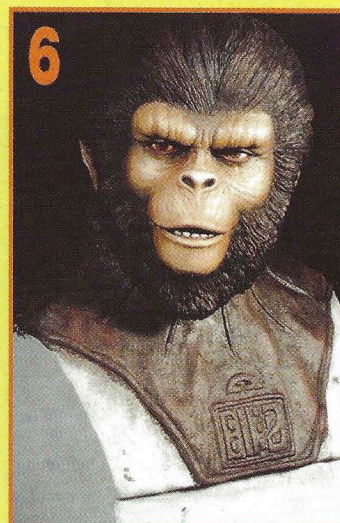
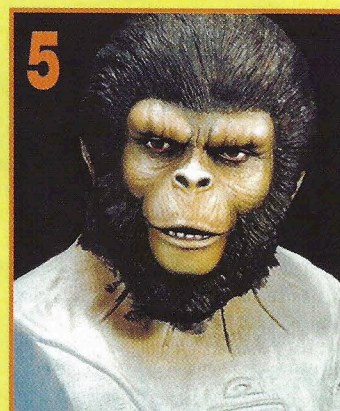
perfect choice as the intellectual chimpanzee scientist Cornelius. With his distinctive voice and acting skills, Roddy made Cornelius an outstanding role in a sea of excellent performances. Cornelius was always my favorite character, so when we decided to do an issue devoted to apes, I knew this chimp was choice number one for my article. Fortunately for me, I had the opportunity to use the very latest and best Cornelius piece you could ever take a brush to, the latest bust release from the talented troop at Apemania. I reviewed their stunning Dr. Zaius bust a while back, and I'm happy to report that their officially licensed line has expanded to include Julius, Nova and a soon to be released General Ursus. Fresh out of the mold this month comes Cornelius, expertly sculpted by D. Avelle. This one third scale bust is a dead on likeness to the character, and the sculptor has captured every detail, down to the minute pores in the skin! Since the sculptor has done all the hard work, it makes my job as a painter all the easier, so here I go!

To begin, I wash the bust to remove any mold residue and once it has dried, spray it with a light gray sandable automotive primer to give the paint a good surface to adhere to. The first step in my paint scheme is to basecoat the skin area of the face. After freeze framing several sections of the DVD for "Planet Of The Apes" I make a few observations about Cornelius's coloring. Like many makeup creations in other films, the colors vary slightly scene to scene based on lighting and setting. In other words, Cornelius looks a little different inside as opposed

to outside so I go for a happy medium between the various subtleties in the makeup. The first detail I notice is that Cornelius's skintones are not a Caucasian flesh, but have brownish gray overtones to them, along with olive shadings. I mix a basecolor to reflect these color tones. I use Liquitex acrylic Titanium White, Raw Siena (a yellowish brown), and Burnt Umber (a dark chocolate brown) to make a light warm grayish brown skintone and spray this over the surface with my Badger Sotar 20/20 airbrush. You could hand brush this bust as well, but I prefer to use an airbrush at this stage. After the basecolor has dried, I mix a little Burnt Siena (a reddish brown) and increase the Raw Siena to warm up the color and spray around the perimeter of the face and shade underneath the brow and along the muzzle (Photo 1).

Now I want to add highlights to the skin. I take my original basecolor and lighten it with a bit more white and softly airbrush the lighter skintones over the surface details such as the brow, nose and muzzle (Photo 2).

After I have the initial shading where I want it, I spray a couple of light coats of Testor's Flat Lacquer to seal and protect the work done so far. Now I want to add deeper shadings and tones to the skin. I could use my airbrush or paint, but I decide to use artists chalk pastels; they are easier to control and will make the shading more organic. Applying pastels is just like applying powdered makeup, all you need are pastels, some sandpaper to rub them on, and soft, clean bristled brushes to apply them. I always preference this technique with the same advice,





practice with pastels on another surface to get the feel for the material. Different brands react to different surfaces and sealers, so you need to know the properties and interactions of the specific brands you choose. Some pastels dry darker when sealed than others so don't let yourself be unhappily surprised when you spray your flatcoat sealant! I like to use Faber Castille or Alpha Color pastels; they seem to seal and dry pretty accurately without many surprises. I choose a dark brown pastel, one that looks close to Burnt Umber, and make a pigment powder by rubbing it on a piece of rough sandpaper. I transfer the powder to the bust with a soft brush (I recommend a brush like Micro Mark's brushes for dry-brushing, they are the perfect size and texture for this technique). I stroke the dark brown around the edge of the face where the hair meets the skin and underneath the brow and in the corners of the eyes. I then take a clean brush and feather and blend the color with the underlying skintones (Photo 3). To achieve some of the olive skintones I use an Olive Green pastel mixed with a little of the Brown and punch in deeper tones in the middle of the forehead, by the sides of the muzzle and temples. I also deepen the shading in the nostrils. As with any painting project, it's hard to judge where you stand without something to contrast your work against. I line the eyes with a pinkish coral color made with Red Oxide (a rust red), Burnt Umber and a touch of White, then I return and basecoat the eyes a light warm gray to see whether I have the shading too harsh around the eyes. At this point, I also detail the interior of the mouth (photo 4). I decide I like the colors as they stand, so I proceed to the next stage.

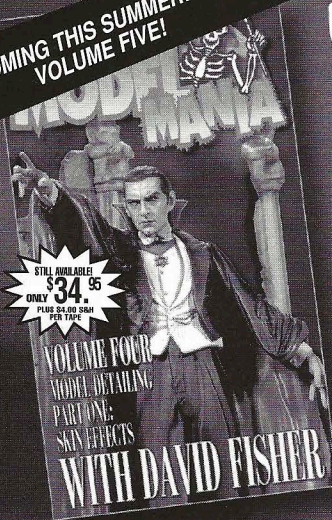
In Photo 5 you can see that I've basecoated the hair a dark brown using Liquitex Burnt Umber and a touch of Mars Black. I've also detailed the eyes. I painted the iris dark brown with lighter brown highlights, then added a black pupil. After the hair has dried, I return with a little more olive green and brown pastel to punch up the shading a bit more here and there. At this point I seal the work again with flat lacquer.

In Photo 6, I drybrush lighter brown highlights over the fur to accentuate its texture. I also add several streaks of dark brown over the slightly raised areas of hair sculpted by the artist to bring

out their detail and lift them visually from the rest of the fur. Using a solid black pastel powder, I deepen some of the details in the fur around the face and smaller tufts of fur to give a more three dimensional effect to the hair. I return to the face with a brush and use a reddish brown toned pastel, almost like a Burnt Siena and very softly warm up the edges between the fur and skin, as well as the cheeks and edges of the muzzle. I also basecoat the leather tunic collar with Liquitex Burnt Umber and drybrush lighter brown highlights over its surface. After all has dried I seal the work again for protection.

The final steps to completing my bust are to paint the tunic its trademark Olive Green and add highlights to it as well. I painted the sides and back of the bust a solid black to throw all emphasis onto the sculpted areas. To bring out extra detail and texture, I decide to add a couple of washes. I make a wash using a bit of paint and a touch of blue windshield washer fluid mixture, available in gallon jugs at any automotive supply store. I mix the fluid in a ratio of 2 parts washer fluid to one part water and add a couple of drops of liquid soap to keep the mixture from beading up on a kit's surface. I mix a black wash and brush it over all the fur to blend and soften the painting. I make a wash of Raw Siena and spread it over the skin to bring out the pores and textures, then wipe off any excess wash before it dries. After all is complete, I seal the kit with a couple of coats of Testor's Flat Lacquer and return with a glosscoat for the eyes and teeth. I gave the nameplate a metallic copper finish using Testors enamels, and there it is, an amazing replica of Cornelius from the Planet Of The Apes. Apemania has created a spectacular series of officially licensed busts that will be a prize addition to any ape fans collection. I have three busts so far, take it from me, you'll not find better pieces for your collection. Never in my wildest dreams as a kid in the backseat at the drive-in did I ever think I'd own treasures such as these. If you love Planet of the Apes (and who doesn't?) don't monkey around, rush to Apemania's website now ([www.apemania.com](http://www.apemania.com)) and order these incredible pieces, and check out their other extensive ape collectibles. See their ad this issue for ordering details! 

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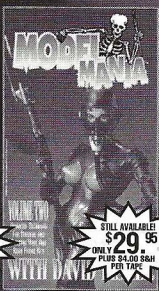
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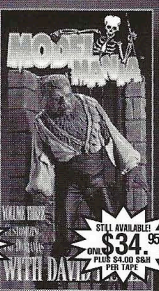
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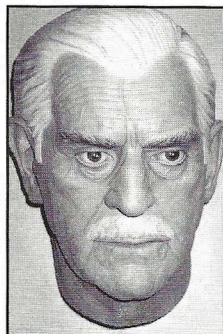
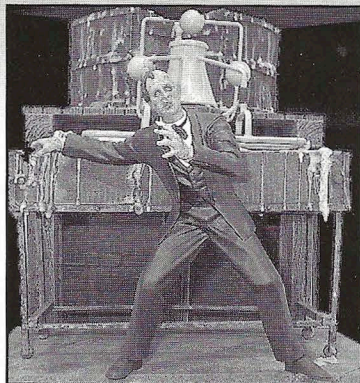


# IT CAME FROM THE GARAGE!

## AFM COVERS ALL OF THE LATEST PRODUCT RELEASES!

Monsters In Motion has again teamed up with kit maesters

Jeff Yagher to produce two exciting new kits. First there's "Wax Encounter," the latest edition to the popular Jeff Yagher "Encounter" series. Inspired from Vincent Price in "House of Wax," you get a full 1/9 scale figure that's back by an incredible looking wax machine that features details like a wax vat, piping, wax bath and a nude female figure! Instructions, box art and a certificate of authenticity rounds out this release. All the Jeff Yagher "Encounter" series have completely sold out and this model is sure to be one of his best, so don't miss out as only 50 copies will be made! The other cool new Yagher kit is William Defoe from the recently made film "Shadow of the Vampire." The 1/6 scale, 12" tall kit comes with a base and features extraordinary detail on the hands and face. All Monsters In Motion kits are cast in a high quality, odorless resin and comes with a satisfaction guarantee! Visit M.I.M on line at: [www.monstersinmotion.com](http://www.monstersinmotion.com) or look for their display ads this issue.

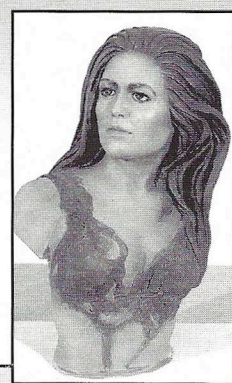
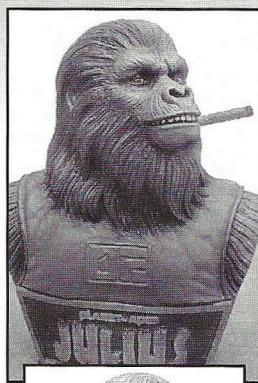


Allow us to introduce Classic Creature Craft and their all-new 1:1 scale wall-mount busts. These sculptures look so alive they almost seem to be staring at you from the wall! There are several to choose from including Vincent Price, Christopher Lee, Peter Cushing and even a licensed Boris Karloff. All are sculpted and painted by Norman Bryn, a professional makeup artist and FX sculptor for over 20 years. Each limited

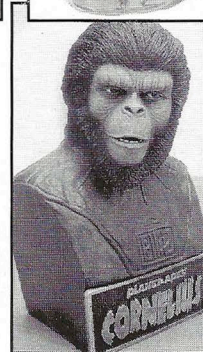
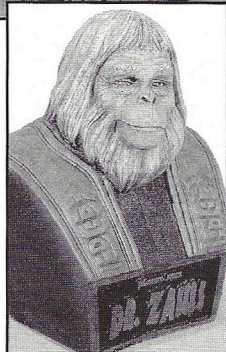
edition bust comes with a numbered certificate of Authenticity and is available unfinished, or hand painted in oils by the artist. A must have for the serious collector! To order visit their website at: [www.classiccreaturecraft.com](http://www.classiccreaturecraft.com) or write to: P.O. Box 423, Cob, CT 06807.



From Blix Studios comes a slick looking model titled "Swamp Witch." This 1/3 scale bust is cast in nine white resin parts and was sculpted by John Guenther. Overall height is 9" high while her arm span from hand to hand is 10" across. The kit also includes fake moss and grass to help detail the base for a realistic swamp look. Contact Blix Studios at: 1027 Ontario St., Apt-1, Port Huron, MI 48060 or online at: [blixstudios@webtv.net](mailto:blixstudios@webtv.net).

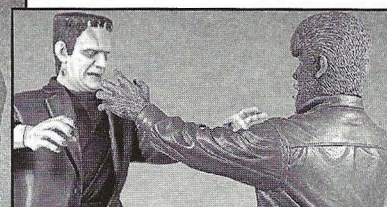
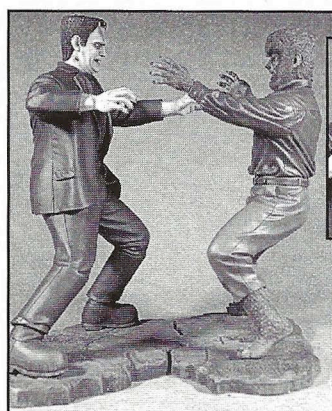
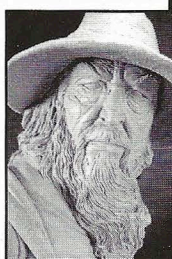


Get set to be taken to Ape city courtesy of the talented folks at Apemania, a division of Make-up and Monsters Studio. Currently available are three approximately 1/3 scale busts that include a two-part, 10" tall Julius piece sculpted by Greg Smith, a 9" Cornelius bust by sculptor D. Avelle and a 9" 'Rock Me' Dr. Zaius bust also by Greg Smith. Coming soon is a 10" Nova bust along with General Ursus and Milo apeonaut busts. All Make up and Monsters Studios' busts are officially licensed thru 20th Century Studios and are solid cast in resin. Look em up on the web at: [apemania.com](http://apemania.com) or write to them at: 21115 Devonshire St., #109, Chatsworth, CA 91311.



Fantasy fans should appreciate the following two releases from our friends

over at Cellar Cast. First up is a hairy gent titled "The Horned Giant," a 7 3/8" bust that is available unpainted or finished in bone or bronze. Another release is the mystical looking "Wizard," a three-piece bust that stands 8" high. The piece includes a raven (not pictured) that sits on the right shoulder and a clear crystal like ball. The "Wizard" is also available as a kit or finished in bone or bronze. Both busts were sculpted by Steve West and are available thru Cellar Cast: 9621 54th Ave. South, Seattle, WA. 98118.

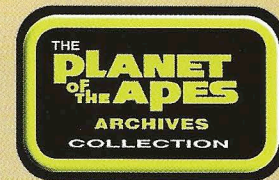


Quick somebody call the burgomaster. Its Frankenstein meets The Wolfman, the second kit in KOMA Designs' horror series. Titled "Fight of the Night," it includes both monster and werewolf characters with bases that let you display each piece separately or locked in mortal combat! Both figures are approximately 11" tall and come with a detailed two-part base. Sculpted by Ray Santoleri and cast by Earthbound Studios, this is one super clean kit that fright fight fans have been waiting for! Coming soon, The Shrieking Bride!! Contact Amok Time at [www.amoktime.com](http://www.amoktime.com).

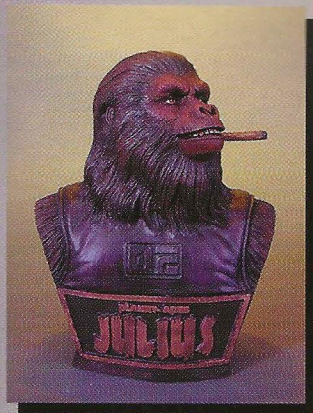


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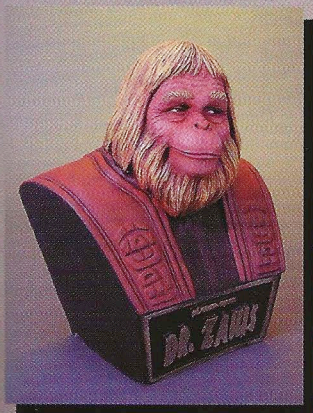
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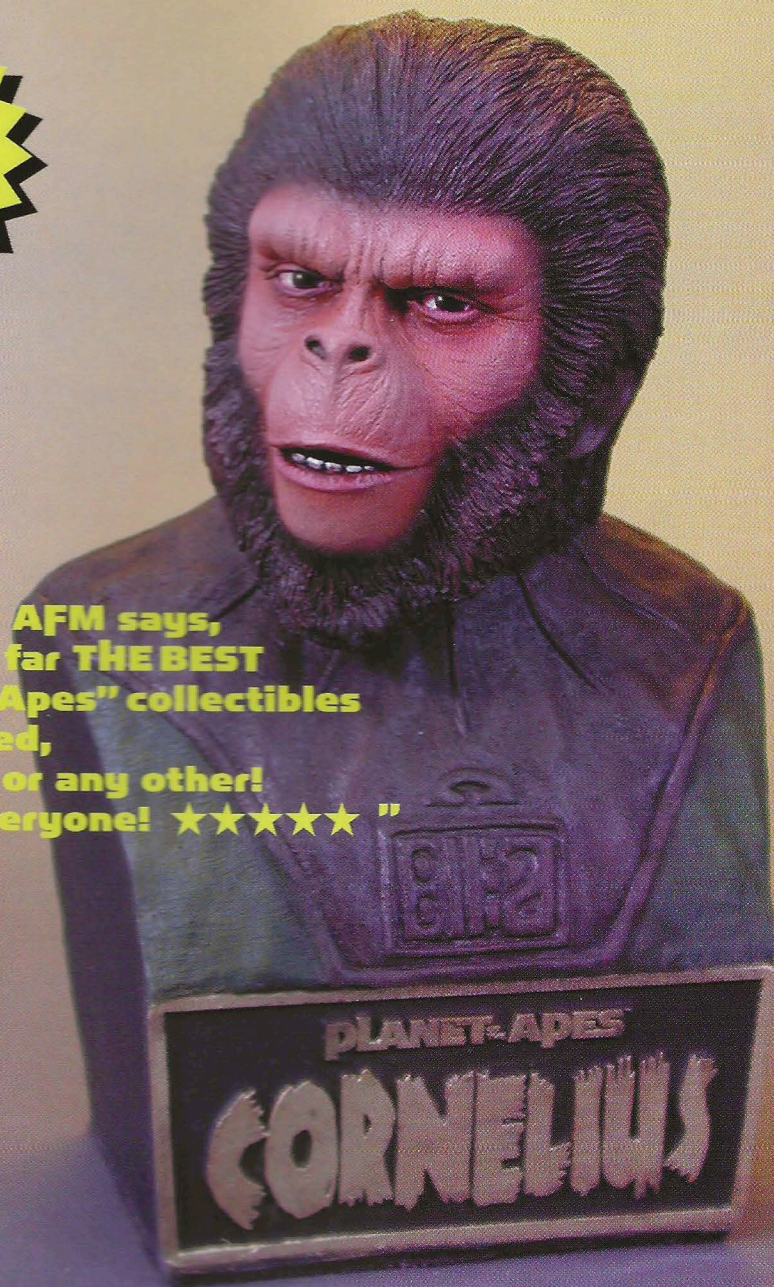
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