

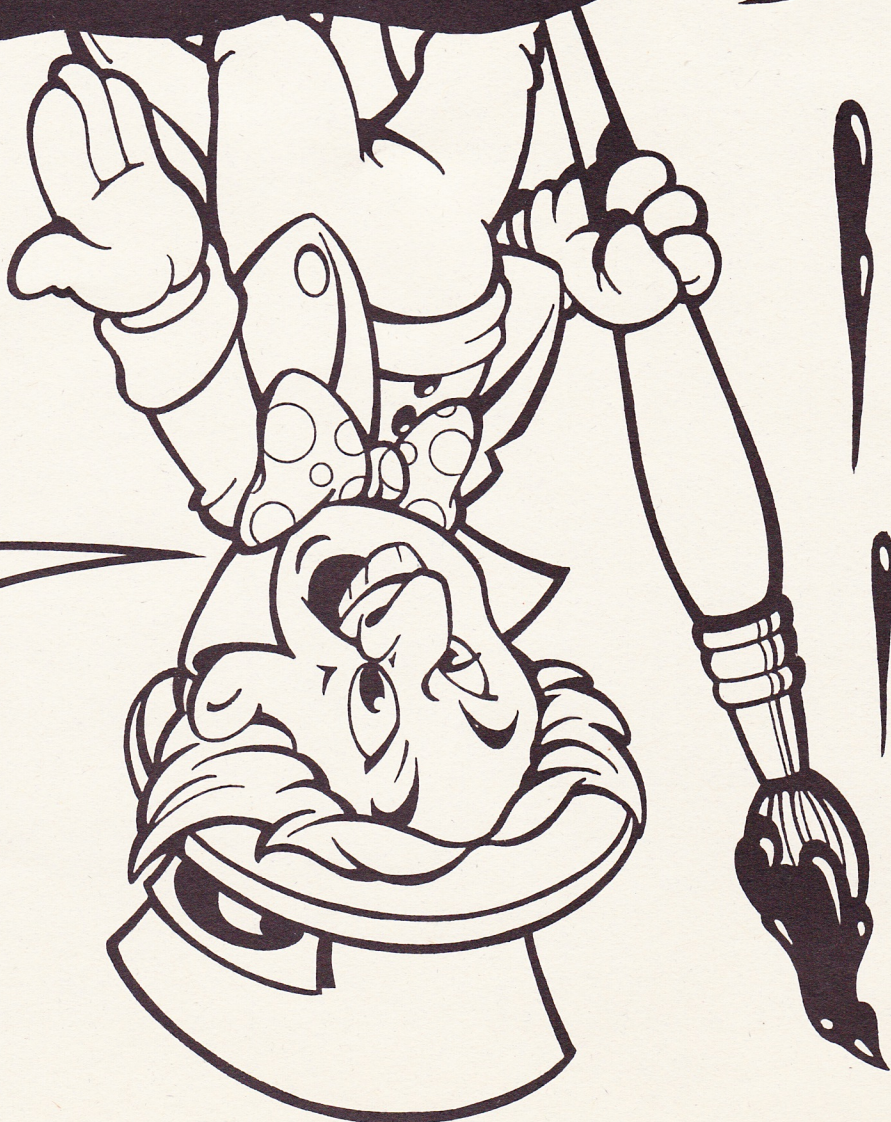
Painting Instructions

The Official SIDESHOW INC.

By Thomas Gilliland

Frankenstein

BERNIE WRIGHTSON'S



Well there it sits!... You have just opened your **BERNIE WRIGHTSON FRANKENSTEIN MODEL KIT** and are gazing at the pieces with a comic-book dialogue balloon over your head that reads, "WHERE DO I BEGIN?!" Considering the fact that there are dozens of props, a few wacky machines, and two figures, that question would seem pretty justified. With all this in mind, I've put together this little booklet with my good friend Tom Gilliland containing a few thoughts on some of the ways to approach this **MEGA-MODEL** that will keep your frustration low and leave you feeling **TRIUMPHANT!**...

...PAINTS

The best way to begin is to gather all your paints before getting started. Here is the complete list of colors my good buddy Tom used in the reference photos...

Poly-S acrylics and Pactra acrylic enamels are two of the best brush-on waterbased paints on the market. These paints apply smoothly and thin evenly for excellent washing...

For advanced airbrush work, the Polytranspar line of taxidermy acrylics can't be beat. They offer a host of transparent and semi-transparent colors in shades every figure painter dreams of...

...BRUSHES

Now lets talk brushes. My experience is that the better the brush, the better the performance. I recommend the following assortment: one or two fine detail brushes sized between #1 and #50 being of the best red sable that you can find or afford. Get a selection of white synthetic flat bristle brushes in the sizes #1, #4, and #6 for base coating and dry brushing. And for general painting use the large cone shaped brushes #2 and #6 in either red sable or synthetic blend...

Before the first drop of paint gets slapped on this kit, give it a light dusting of spray primer. This will help protect your paint job as well as serve as a better base coat for your acrylic paints. The most highly recommended primer out there is made by Floquil and is called, interestingly enough, Figure Primer. It comes in white, light grey and black. I prefer it in grey as it brings out the best surface detail of a model. Apply the spray primer with a soft misting stroke, this prevents heavy build-up. Give the primer an hour or two to dry and then go at it with your paints...

...BOOKS & PAPERS

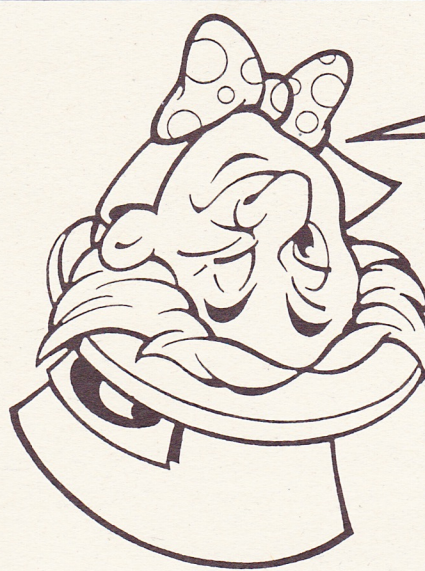
With the wood complete it acts as a foundation for the remainder of the props. The brown colors from the washing will have blended the stacks of books, bowls, bottles and other props onto the overall surface. Begin to bring them out of the background with some sharp detail painting. The colors that you use are not critical to each item, but you should apply them strategically so that you spread your color selections across the entire base. With this in mind here are a few ideas...

...WOOD

Although you can begin painting almost anywhere, I recommend that you start with the wooden areas of the kit. The floorboards, the chest and barrel, the wooden buckets and the stacked crates were all base coated with either caramel brown or yellow brown. You will want to vary the color arrangements in order to break up the surface colors...

...COLORS

WHITE	IVORY	BLACK	LIGHT GREY	BLUE GREY	DARK GREY	MUSTARD YELLOW	YELLOW GREEN	DARK GREEN	OLIVE GREEN	TAN	YELLOW BROWN	RED BROWN	CARAMEL BROWN	CHOCOLATE BROWN	LIGHT BLUE	MIDNIGHT BLUE
LAVENDER	DARK RED	ORANGE	PINK	PINK/BURGUNDY	CAUCASIAN FLESH	TRANSPARENT GREEN	TRANSPARENT RED	TRANSPARENT PINK	TRANSPARENT BLUE	GUN METAL	COPPER	SILVER	GOLD			



The rope can be base coated with a mix of mustard yellow and tan and then dry brushed with ivory. Apply a wash of olive green and tan. Apply the wash with a flat bristle brush using long strokes that give you a streaked, uneven surface color that will be achieved by lightly dry brushing the rope texture. (refer to photo 1B)

Consider using a dark base coat which is then lightly dry-brushed with a lighter version of the same color. This works especially well on the books. The loose paper, scrolls, and book pages can be base coated with ivory and washed with caramel brown to bring out the stain in the book covers. For some extra spice, use a fine point detail brush to paint gold onto the book spines for that old textbook look. Writing on the books or loose papers can be done with a sharp #2 or softer pencil. (refer to photos 1B, 2B)

...METAL

Many of the other props are composed of diverse metals. After deciding what metallic shade to paint the various metal objects, base coat them all with black before going to your secondary metallic base coat. When the metallic coat has dried thoroughly, apply a thick wash of chocolate brown or black and gently dab away the excess with a tissue or lint free cloth. The brown color wash works best with the copper and gold tones, whereas the black is most effective with silver and gunmetal. (refer to photos 2B, 3B, 4B)

Mix light blue and dark green to create a tourquoise to simulate a patina finish on the vat. To complete the metallic effect, use a fine point detail brush to apply squiggles of the original base color to the metal props to simulate chips and scratches on the surface. (refer to photo 4B)

If you have an airbrush try softly "blotching" the metallic surfaces of the machinery with chocolate brown and black for a heat stained appearance. (refer to photos 3B, 4B)



...VAT

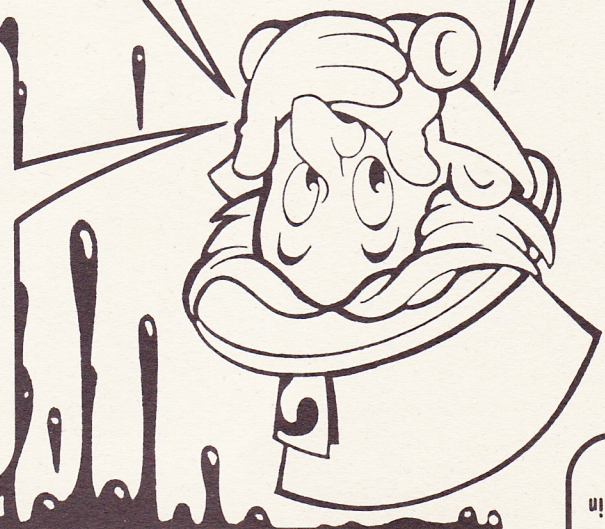
The life-giving fluid of the vat should be base coated in yellow green. Use the airbrush to fog in shadows onto the surface with dark green. Next, dry brush or airbrush some yellow highlights onto the bubbles and ripples in the liquid. Follow this with a smack of white on the top section of each bubble. Complete the look with several coats of clear gloss for a deep, wet look. (photo 4B)

...BOTTLES, POTTERY

Use different shades of grey or red brown on the assorted pottery bowls. Then use a bit of ivory to lighten the base color and dry brush some highlights onto the surface. Some of the bowls, and mug appear to have liquid in them. This scientific slop can be painted with a brighter color like orange or yellow green. Once dry, apply a little clear gloss for a wet look and WHAM! you have a moist looking bowl of sludge. Use this same technique around the openings on the bottles, jars and the sealed pots that are scattered around the base. (refer to photos 3A, 4B).

To put a little touch of HORROR onto the slop, base coat with tan and then apply mixtures of transparent pink, blue and green. This will look especially gut wrenching (and that's the point isn't it?) if used on the bucket filled with extra body parts. Try using blue grey, light green grey and yellow green to further accent the assorted areas of carnage. If you have an airbrush you will find it especially useful to apply soft blending colors to these organic horrors. (refer to photos 2B, 3B, 4A)

...VICTOR



...RATS

Now that your ready for the figures, start small. Do the rats next. Base coat each rat with yellow brown, then go over each one with a thick wash of chocolate brown or dark grey. Try not to make the rats look identical, mix up the colors you use. Next, dry brush each rat with light grey or a mix of ivory and caramel brown. Use black to add in some crest markings behind the head and down the back. Pink can be used to paint the feet, tails and insides of the ears. Add a bit of ivory to the pink and dry brush some highlights onto the rat flesh. Dot in the eyes with black and then finish with a touch of clear gloss. (refer to photo 4A)

Now for the good doctor. Base coat him with Caucasian flesh. Mix a wash of chocolate brown and pink/burgundy to deepen the shadows in the face and between the fingers on the hands. Add a touch of ivory to the Caucasian flesh and dry brush some highlights onto the bridge of the nose, ears, tops of the cheeks and the tip of the chin. For a more tired look, lightly dry brush dark grey mixed with chocolate brown around the lower portion of the face. (refer to photo 2A)

Base coat the hair with chocolate brown and wash in the details with a mix of black and chocolate brown. Once dry, use caramel brown and yellowbrown to dry brush some highlights onto the hair. (refer to photo 2A)

The smock should be base coated with blue grey and then dry brushed with a mix of ivory and blue grey. To add some shadowing to the smock, use dark grey and apply it into the folds and undercuts. The leather apron should be painted chocolate brown and then dry brushed with red brown. To punch in some deep stains apply a wash of chocolate brown in a blotchy pattern onto the center of the apron. Finishing off the apron, use transparent red and pink to simulate the splattered gore. (refer to photos 2,3)

Complete the painting on the waistcloth and thigh of the "Monster" before painting the liquid of the vat. The cloth should be base coated with light grey and then dry brushed with light grey mixed with ivory. Splotches and stains can be applied using a thin wash of nearly any color. (refer to photos 1-4)

The pants should be base coated with olive green and then dry brushed with an olive green and ivory mix. The doctor's shoes can be painted with caramel brown and then detailed with yellow brown.

If your basic work I strongly d the Tamiya nels. The color s well suited for ing, and all of can be made into accent tones by with the clear tum offered in

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...MONSTER

Now for the main event, the **MONSTER!**... The approach here will likely be different than with most kits. You should apply the colors to the body in a very general manner so that a bruised organic look can be achieved. An airbrush would be perfect for this application, but a soft carefully blended wash can also achieve some stunning results...

First, base coat the entire body with mustard yellow and Caucasian flesh in a blotchy uneven pattern. Apply olive green and midnight blue in uneven blister patterns along the bottom edge of each leg, the arms and down the back. Now mix a thick wash of olive green and chocolate brown and apply it to small sections of the body. Immediately dab away the excess wash with a lint free cloth or tissue, leaving the dark stain in the stitch lines and wrinkles of the flesh. Next dry brush the body with a mix of ivory and skin mustard yellow...

Remember that the flesh has been soaking in liquid for quite some time, the colors of the skin can be very strange as long as they are lightly feathered onto the surface. Use a #1-5/0 detail brush to strike in each of the stitches with black. Use white to carefully pick out the raised flesh around some of the more puckered wounds. This creates an especially gross effect!

The metallic parts of the body should now be base coated with black and then touched in with silver highlighting. Softly apply lavender and blue grey to the originally placed midnight blue, to bring out the skins' bruised effect. Now, follow this same step across the entire body using olive green, dark red, orange and yellow green to apply soft skin discolorations. Use Transparent red and pink around wound and stitch areas to create a moist, fresh look. Adding Transparent blue to the red, creates a great purple that can be used in the wound areas...

Once both the Doctor and the Monster have been painted, place the two figures together. Now it will be important to apply some yellow green mixed with clear to the hand at the doctors' throat as well as to the surrounding area. This will be the important link of color that binds the two characters together. Be strategic about the placement of color so that it supports the "in-motion" action of the sculpture...

The last step will be to place all the remaining props into place on the base. Once this is done you may find that additional painting is needed to blend and "set" the pieces into their surrounding areas. This can be done easily with a wash of chocolate brown or even black, applied with a cone-shaped brush directly to the area where the part touches down onto the base. You will have gone far enough once an overall blend has been accomplished...

Now, step back and take a good look at **YOUR** creation!... Hopefully you will feel as triumphant as Doctor Frankenstein did in those first few fleeting seconds before his creation wrapped its hand around the doctors throat, **AND**... So enjoy your finished **MEGA-MODEL**, just don't get to **CLOSE!**...