

THE TERMINATOR

By John Allred

Professional GK artist, John Allred of Phoenix, Arizona, is one of the busiest men in the hobby. He has a multitude of clients for whom he does model-building, customizing, and others for whom he re-paints and customizes limited edition statues. John has a waiting list for clients wanting his work and that list is sometimes as long as three months. One look at his work and everyone knows it is well worth the wait. And, it should surprise no one that John has become one of Black Heart's "go-to guys" for painting articles for our website.

This article was his first for BlackHeartModels.com and was originally published on his old website in 2010. Thanks, John, because it is still making us look good after all these years.



George Stephenson, the founder and former owner of GEOmetric Design, Inc., has returned after a six-year hiatus to the GK world. His new company, Black Heart Models hopes to make a mark with something very different than the smaller scale vinyl and resin figures and busts produced by GEOmetric, one of the leading GK companies back in the early days of the hobby. George's new company is Black Heart Models.



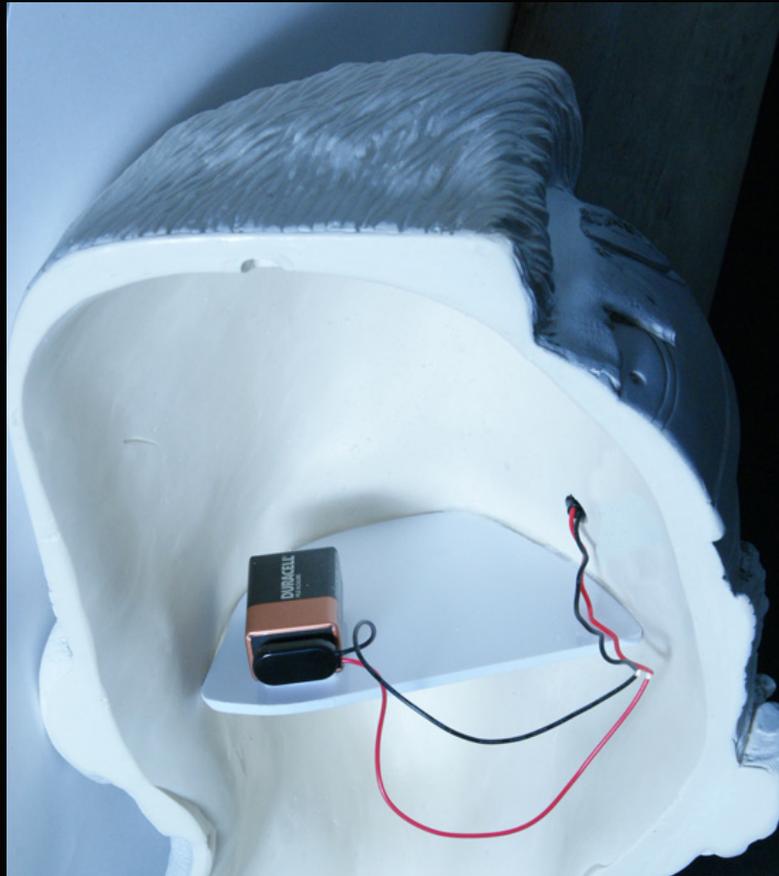
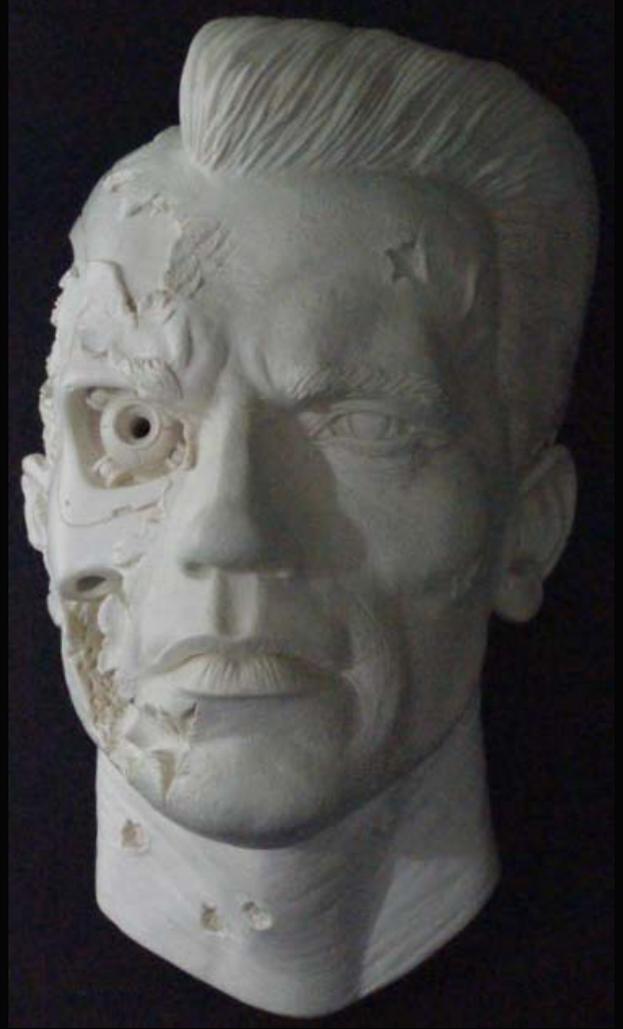
Having already turned a few heads with the releases of their 1:1 scale wall-hangers of Fredric March as Mr. Hyde and their *Clash of the Titans* Medusa, George's third release with Black Heart Models is a life-sized wall-hanger of the cybernetic organism from [Terminator 2: Judgment Day](#). Black Heart is offering the T-800 bust in a limited edition and with a simple LED kit to light up Arnold' cyborg eye.

Black Heart's Terminator bust was sculpted by the very talented Joe Simon. Ralph Cordero assisted with lathe and machining work on the cyborg portions. The casting, by Mark Brokaw and Earthbound Studios, is flawless as usual. I honestly could not find any seam lines to sand.

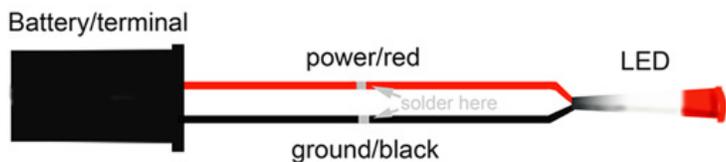
CYBORG EYE

The first thing I wanted to address was the wiring for the LED light for the cyborg eye. The wiring was relatively simple black to black and red to red. I made a small shelf for the battery to sit on out of sheet plastic but the battery can be mounted anywhere inside the bust with some Velcro.

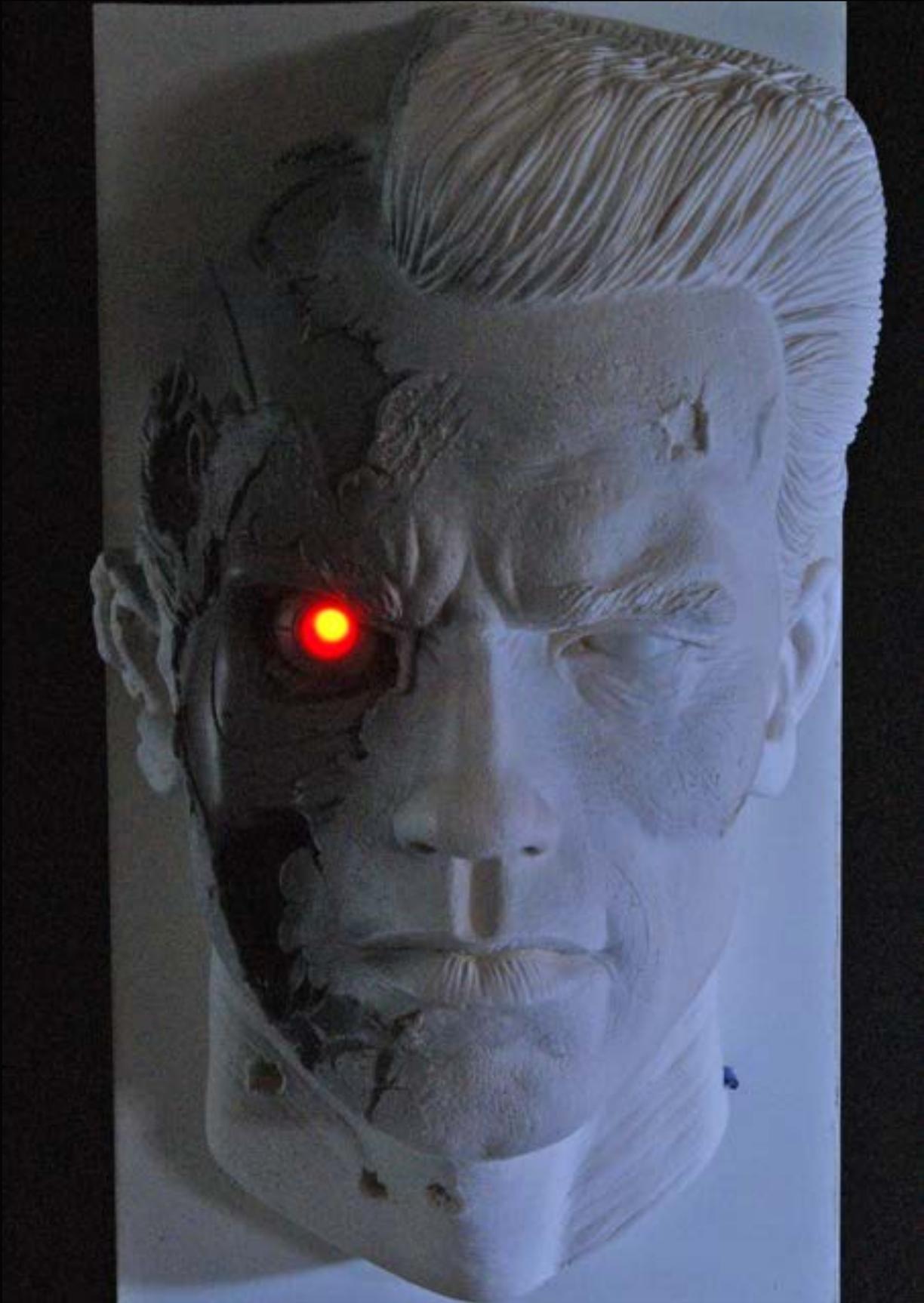
Black Heart includes a simple wiring diagram with the kits. The only thing I would change on this design would be to add a screw hole or notch molded into the back of the casting for hanging the bust on the wall. I had to guess as to its placement due to the overall balance of the bust and that was a bit tricky.



I should mention that I sanded the groove around the iris of his "human" eye. I should mention that I talked with George about hard-edged iris cutouts and how they can make an unrealistic look to the edge of an eye. George understood and indicated that most of Black Heart's future busts will feature smooth areas within the eye. Thanks, George!



Editor's Note: Because making the eyes look realistic is typically the most challenging part of painting a 1:1 scale project, many of Black Heart's customers prefer to have the eye detail sculpted in to make painting the eyes easier.



I primed the bust in flat white and gray, white for the human flesh areas and gray for endoskeleton areas. I used a simple baffle from a sheet of paper to block the paints from over-spraying too much. At this point, I did a test of the light to get an idea of what it would look like. I see lots of potential!

CHROME

I wanted to make sure I got a realistic chrome look to the areas where the endoskeleton was exposed. I chose Alclad chrome.

I used Silly Putty and Play Doh to mask the areas I primed white. Then I laid down a coat of Liquitex gloss black. Next, I applied two light coats of Alclad. I have to say I was impressed with the results. It was really helpful that the casting was super smooth on the metal areas as any flaws will be amplified when chrome is applied.



FLESH-TONE

To begin the flesh-tones, I hand-painted the areas around the endo-skeleton with a mix of Ceramcoat Medium Flesh and Maple Sugar Tan. Taking the same flesh-tone mix, I airbrushed the rest of the flesh blending it into the hand brushed work. Next, I added Ceramcoat Autumn Brown to my fleshtone mix to begin to darken the shadow areas. To get into all the deep crevices, I used some soft pastel chalks to deepen the shadows and start to create the little blemishes and warm areas around the features and damaged skin.

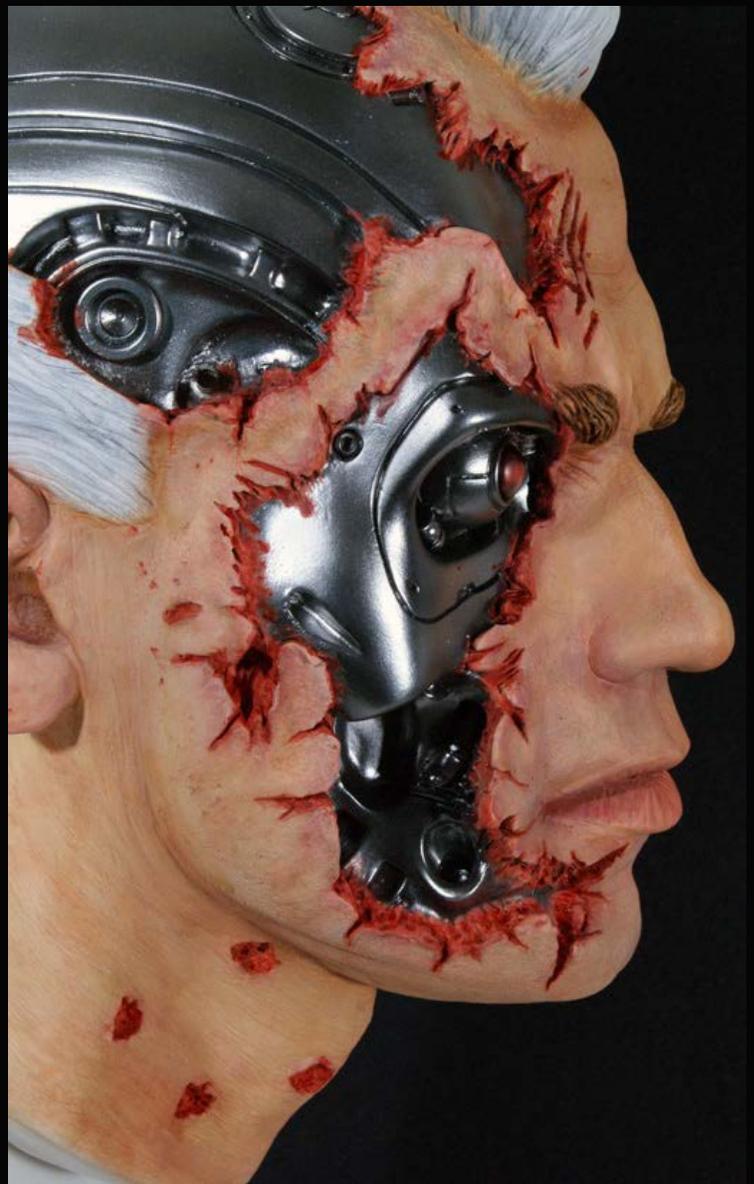


BATTLE DAMAGE

The T-800 gets brutalized by his more advanced counterpart, the T-1000. Joe Simon has gone to great lengths to add all the little details of that carnage. I started off by painting the sub-dermal skin layer with the medium fleshtone. Then I added a wash of dark red. I furthered the look with some darker reds and, finally, a coat of Liquitex Gloss coat.

After I was satisfied with the fleshtones, I detailed the eye. I could do a whole article on eye detailing; maybe another time. Next, I airbrushed the hair with Liquitex Burnt Umber which gives the perfect reddish brown color to Arnie's hair.

For the bullet holes, I used the same process as the damaged flesh and then added a drop of Testors Enamel Silver for the metal effect. At this point I usually take a few shots of the work and go over everything in detail, tightening up areas and toning down some things here and there.



I added the LED set-up and then the clear red outer lens that comes with the kit. After that, I glossed Arnold's *human* eye and added a little bit of semi-gloss to the skin to give it a bit of sheen.





T-800

FINIS

I mounted my bust on a custom metal plate and detailed with real metal bolts. There is no limit to the ways to display these wall busts and this is just one idea. This was great fun to paint. **John Allred**