

THE REPTILE

USING THE LIZARD BRAIN

BY STEVE PARKE



There she is...a sexy woman lying asleep on the floor, her form-fitting dress and beautiful long hair enticing you to draw nearer. You do move closer. She stirs...as do feelings of passion in you. She rolls over and stretches her long sinewy arms, revealing her face. And, at that moment, you experience what many red-blooded males before you have experienced... a reptile dysfunction!

Rarely have women in Hammer films inspired any kind of "physical" dysfunction in male viewers. Hammer Films was renowned for portraying female characters as sexy, alluring creatures, in flattering costumes that made them the object of a man's affection or of a monster's bloodlust.

Jacqueline Pearce as the title creature in Hammer Films' *The Reptile* (1966) was an exception to Hammer's treatment of its female characters. The character itself is intriguing to me: a shapely silhouette in a bookish, drab gray dress; a creature whose low-budget, poorly executed make-up effects changed throughout the film. The movie itself was a writhing Hell on Earth with sitar and acid pits in the basement. How could one not be intrigued?

Black Heart Enterprises and sculptor Joe Simon bring us a pretty faithful 1:1 scale interpretation of said Reptile; a creature with whom many monster aficionados are surprisingly unfamiliar. Joe's fairly sexy turn of the head, the accurately bulging eyes and patterned detailing on her dress stirred feelings within me...eagerness to throw some paint on this beauty.

I like to primer my resin kits according to where I may go with the paint scheme. In this case, I used Rustoleum Camouflage

Ultra Flat Khaki; a nice color fill for the deep folds and scales of the sculpt. Once dry, I mix a wash of Floetrol with Badger Airbrush Co.'s Freak Flex Gangrene. This just punches in a first look at the detail in the sculpture and sets up some contrast (Photo 1).

I decided to use Badger's Minitaire paint on this project. For such a colorful character, I like the array of choices in Badger's Minitaire line. I often use a lot of transparent colors (which this line has) but really needed some bright and opaque colors for this paint job.

I lower my airbrush pressure to 10 PSI so I can loosely spatter Minitaire (M) Ghost tint Purple on the top of her forehead. I keep the same air pressure and spatter M Noble Gold upwards from below the face (Photo 2).

Cranking up the pressure to 20-25, I spray M Humanoid Flesh over the ear tips, the teeth, mouth, tongue, and lips (Photo 3). Establishing a little fleshy human color is a good idea to add a little variety and this color references back to the original make-up in the film where small parts of the actor's skin showed through the make-up.

I catch edges of the scales on the forehead and above the eyes with M Pestilence to drive it a bit greener. M Ghost Tint Orange is misted along the hairline for another breakup of color (Photo 4).

Mixing M Raven with Floetrol, I make a wash in a clean carry out bowl with a lid (so I can make a lot and save it throughout the process). I can apply this with a large brush over the hair and ponytail. The wash lets the paint fall into crevices and hang in there, letting the high point of the sculpt stay lighter. This makes good use of the well sculpted hair strands and a quick way to keep the hair from being flat (Photo 5). I force dry the wash with a heat gun and seal everything I've done to this point with a rattle can of Mohawk Dead Flat lacquer.





Another M Raven wash over the hair and ponytail helps deepen the color. The combination of the original primer plus this particular black reads a bit purple/brown which is how the hair reads in the film stills. Heat dry again and rattle can seal.

Using colored Prismacolor pencils, I pull out individual details in scales: Green Bice, Flesh and Cloud Blue make up my palette for this. It's a subtle touch but one that breaks up the continuous green and adds nice detail (Photo 6). Dark green and gray pastels deepen crevices in the forehead. Pastels are rubbed on the surface of sandpaper, creating a powder that can be applied like make-up with a Micro Mark dry brush. Brown pencil adds a few more break-up spots to the reptile skin, then it is sealed again. Sealing is important between steps that might lead to colors bleeding or blending inappropriately when using varied mediums.

Turning attention to the mouth and gums of the teeth, I use M Ghost tint Blood Red cut with wiper fluid sprayed over the initial flesh tone. A bit of M Lust Pink is misted to wrap-up the initial mouth and gum color and seal again (Photo 7). Rubbing White pencil edge over the pores in



the tongue and swirling point along the inner cheeks pops the detail Joe has meticulously sculpted. Carmine, Burnt Sienna and Burnt Umber pastels are pushed into the mouth to add shading and depth.

Brown and white pencils can add texture on fang gums to give them more interest. The teeth are base-coated by brush with M Ancient Bone. M Jaundice is thinned into a wash with Floetrol and wiped off with a paper towel especially toward the points of the teeth. Once dry, I used a super

dry brush to brighten the teeth with M Snow White at the tips (Photo 8).

Now it's time to address those giant eyes! Masking seems to be the easiest way to go here. Silly Putty is applied to the area around the eye, making sure to push the putty right to the edges and make as clean a line as possible (Photo 9). I use white Stynylrez primer to basecoat. The paint adheres well, covers super opaquely, and finishes flat very quickly. This is exactly what is desired as a base coat for yellow, though I let the white fall off at the sides of the orb to enhance the roundness. M Mustard Gas is sprayed as the yellow base with the same fall off as the white (Photos 10-11).

Using a round plastic template to spray through (low pressure), I create a circular mask — a combo of Scorching Red and Red Clay is used so we have a very definitive red

but not as poppy as the film red (Photos 12-13). I lower my PSI and spray Woods and Water Detail Black at the edges of the iris, allowing it to spatter towards the pupil (Photo 14). Colored pencils are used to bring out iris details and striations. I used Lemon Yellow in wavy lines in the iris and around the pupil circle; I used Carmine Red and Neon Red to pull







out more reds. This pattern is based on an image of lizard eye details. You can use any pattern you like just to give it some realism instead of the film's solid red (Photo 15). To finish the colors on the eye, I use Carmine and Burnt Umber pastels to darken the edges of the yellow while continuing to brush them into the crevices in the above and below lids. Next, I use a kneaded eraser to squiggle off some of the pastels at the edges to create a little texture (Photo 16). The pupil is brush painted Woods and Water Detail black following the scribed line in the sculpt. I seal my work once again.

Once sealed, I think there is a little too much detail, so I push the details back (trying to retain a look close to the film make-up with more detail). I overspray the pupil with M Noble Gold from the center letting it fan out and then some Ghost Tint Red to redden the iris a bit more. I darken the pupil with another layer of the Woods and Water detail black (Photo 17).

Studying some reference photos and stills from the film, I see a goldfish cast to the appliance so I dry brush some M Noble Gold over the scales above her nose and add some Metallic Gold pencil detail around the bridge of her brow (Photo 18).

That wraps up the face except for the metallic and pearlescent finishes after all the paintwork has its last sealing coat applied.

For her dress, I use putty and tape to mask the neckline. I spray M Demonic Skin, a purplish color that accents the green of the face (think of Spiderman's arch enemy, the Green Goblin) as opposed to the dull gray of the dress she wore in the film.

The back of the bust stand is sprayed with M Sewage Water for the lower half and M Swamp Ground toward the top just to subtly vary color there. Then I go back to my M Raven Black wash (see, I told you we'd use it a lot) with M Red Clay added to it and brush it on allowing the mix to settle into the pits on the back, creating more depth.

I touch up any edges of purple that the airbrush masking kept from her dress. I added more Floetrol to the red/black mix (to make it more transparent) and lightly wash over the scales on the shirt. I use a heat gun again to force dry everything a bit more quickly. A last misting of Ghost Tint Brown loosely over the recessed shadows helps the visual flow of her purple dress top (Photo 19 and opening finished image).

After all is sealed with lacquer and then dry, it is time to gloss the eyes, mouth and gums. I use Triple Thick Gloss Glaze and thin it to about 1/3rd of the thickness. I use a few coats instead of just one which seems easier than paying attention to how the thicker coat dries. Doing this avoids the gloss from running and pooling in places you may not want. Freak Flex Interference Purple is applied lightly over the dress top and then M Copper Monkey misted on her nose and forehead scales to bring a little more reptilian feel into the forehead. It is important to leave any sort of metallic or pearlescent until the end or it will get flattened out by the lacquer.

Finally, brush Badger's Stynylrez Black Primer on the ponytail holder, glue on the pony tail and you are DONE! Thanks to George and Joe for finally getting this kit out and Ken at Badger for the great line of paints and airbrushes. The Reptile is available through www.blackheartmodels.com and Minitaire, Woods and Water, Freakflex, and Stynylrez at www.badgerairbrush.com

