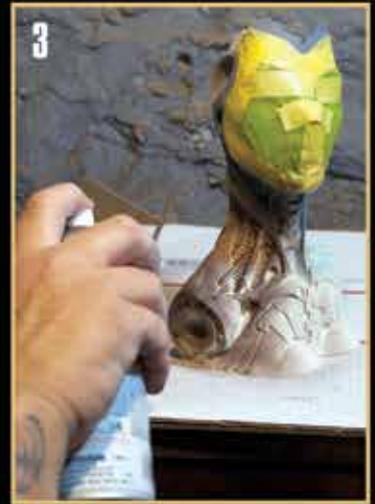


Corrosive Angel

ANGELIQUE

Paul Gill

Mark Van Tine



Sometimes unexpected surprises can fall right into your lap. That was the case when George Stephenson of BlackHeart Enterprises contacted Paul Gill of Gillman Productions to create a unique take on Abner Marin's otherworldly Angelique bust, an imaginative blend of natural beauty (inspired by iconic actress Angela Bassett) and cybernetic awesomeness. George asked Paul to utilize his expertise at creating stunning distressed and weathered effects on this stunning bust. It was then that Paul suggested that while he would bring the mechanical aspects to life, it might be interesting to team up with his creative partner Mark Van Tine (AKA Man-ThingVT), who would bring his own painting and design strengths to the "human" aspect of the character. Having already worked together on many projects together, this seemed like the perfect creative solution!

The Gillman's Hand:

I wanted to demonstrate how a beautifully distressed, corroded and rusty effect can be created by starting with basic cans of spray paint from your local hardware emporium. I used Rust-Oleum Camouflage spray paint in Black, Earth Brown, Forest Green, Army Green and Sand (Photo 1).

The first step after washing and priming the kit (airbrushed using Stynylrez grey primer from Badger) was to mask off the face using a masking tape product from Tamiya and a plastic grocery bag (recycle! lol!) (Photo 2). I started by spraying an initial coat of Earth Brown over the entire bust, then used Black, spraying from specific directions to mimic shadows (Photo 3). I had already decided that I wanted to base Angelique's look off of a military industrial green color, so I began spraying Forest Green and Army Green randomly, yet progressively lighter, leaving the shadow areas with the original dark colors (Photo 4).

Now it was time to add some decals. I used a white water



slide decal and placed it on the chest of the robotic armor (Photo 5). After tamping the decal dry with a paper towel, I sprayed a light coat of Tamiya Matte Clear (Photos 6-7). Using a simple wooden toothpick, I begin scraping away at the decal creating a realistic worn and distressed look as if it occurred naturally with age and wear (Photo 8). An oil wash made with tube Raw Umber and Turpenoid was next applied with an old brush, then blotted with a paper towel to complete the look (Photos 9-10). I then applied this technique on several other areas with various decals in different spots on the torso (Photo 11). When dry, make sure to seal with matte clear.

The next stage is ultimately the most important. This is where the distressed and corroded look to the overall paintjob really takes shape. Using a sponge brush, I dabbed AK Interactive Crusted Rust Deposits (which comes in several tones and dark/light variations) on various edges and let dry (Photo 12). Next (after I have applied my decals- see the previous paragraph), I began applying my oil wash over the surface unevenly, and applying the AK Interactive Rust Deposit directly onto the wet wash using sponges and old flat brushes-- the older the better! This allows the Rust Deposit to spread in a natural manner over the surface and creates a very realistic finish. I also sprinkle weathering powders (from the Internet; powdered pastels would probably work well too) over all this, yet sparingly when wet. This process goes back and forth, using the oil wash to help tone down areas as needed to get the desired effects. Let it all dry and seal, then adjust more as needed. Have fun with it! At this stage, I also add drips and splashes using oil washes (these are very liquid and runny). The important part is to keep everything looking natural and unplanned. (Hint: When I'm out and about, I take photos of old, rusty and decaying structures, cars,



pipes, etc. and keep these as reference). Some metallic silver was drybrushed over some of the wires and cords then again washes were used to send them back into the subtle depths a bit (Photos 13 and 14)

I wanted the spiky fins to have some contrast with the main torso and head, so they were also base coated with the dark spray can colors, then misted with Sand (Photo 15). I used a small piece of foam sponge to scumble Raw Umber over it and create the distressed crack and peel look, then used my trusty oil wash to create tones and tie it all together (Photos 16-17). Don't forget to seal your work!

MVT Takes Over

Now that Paul had completed most of the cybernetic parts of Angelique, it was now time for me to unmask and begin work on her beautiful human face. The first thing that I noticed was how great the distressed robotic parts looked against just the primed face. I had been thinking about how I would approach my part and Paul and I had discussed a few possibilities, yet it wasn't until this unveiling that I could envision something that would make it sing. After looking online for some otherworldly inspiration, I chose a color pattern that I felt would really set off, yet not clash with the body.

After cleaning up any imperfections, I started by masking the edges so I could have a free hand with my airbrush. I then sprayed a base-coat over the entire face with a mixture of Illustration Dermatitis Tan and Illustration Expired Blue from ComArt's Bloodline series of paint (Photo 18). I sealed with a matte clear -as I do between EVERY step. Then I mixed ComArt Riojas Vein Flesh and Pthalo Blue (which resulted in an aqua color) and misted it over the entire piece making it darker in all the shadow areas, creases and edges. The base color still showed through in the higher spots which will be the highlight areas when finished (Photo 19).

Next, I mixed a darker color using Illustration Code Blue and Illustration Deep Bruise Purple. This resulted in a rich blue-violet that I used for the deeper shadows and for darkening the head above the eyes, above the eyes, lips, the edging and the pattern area that extends over the temple making sure not to cover up the aqua color throughout the entire face (Photo 20). I then mixed Diseased Umber and Vascular Violet for darkening the top of the head and the deepest shadows of the eye area, the cheeks and lips. This color was more neutral and helped tone down some of the brighter colors (Photo 21).

I used the initial aqua color to begin the pattern under the eyes and used the blue violet color to deepen the edges. Next, I used Prismacolor colored pencils to add some depth to the pattern. The pencils need a gentle touch and should be kept sharp when using them on a kit. Then, to punch the color up a bit, I used some aqua and purple pastels over top of everything else on the pattern. I also used some off-white pastel on the highest points of the cheeks, nose and chin. I also used the off-white and a light ochre just above the line on her brow to make that pop. I also airbrushed the original base color over the highlight areas such as the bridge of the nose, cheeks, chin, etc. (Photo 22). Remember, as I said earlier, seal between each step!

I then used some thin washes made from Liquitex and Golden artist tube acrylic Black, Burnt Umber and Dioxazine Purple to strategically





punch up the shadows and edges and wash over the lips using a paintbrush (Photos 23-24). I washed the same dark color into the sculpted line work design over the brow to highlight it. I try to never use black straight out of the tube or bottle as it tends to feel a bit lifeless.

For the eyes, I used a paintbrush and artist tube paints in order to have control, and began by lining them with a mix of Black, Burnt Umber and Dioxazine Purple, being careful to create a smooth, flowing line. I then built up the white area starting with a warm grey up through parchment white with thin washes to create a soft transition. I decided a vibrant green coloring was a good choice to set off against the aqua and purple coloring of the face and painted the iris starting with a dark green working progressively lighter and more vibrant until I finally speckled it with Brilliant Yellow and Indian Yellow Hue. The pupil was painted with the same dark mix used earlier. I painted the area of the tear duct with a warm pink and washed a warm

red around the corners. When dry, I painted the highlight dot (which was sculpted in) with Parchment White (Photos 25-26).

The lips, which already had a foundation from my earlier paint applications, were drybrushed with a mix of Dioxazine Purple, Alizarin Crimson and Titanium White and then with various darker washes to pull it all together. Everything was sealed again with matte clear and then I glossed the eyes and lips, which really made it all pop. At this point, I attached the metallic fins to her head and called it a day.

Angelique was a joy to paint and painting it as a team really made for something completely unique for Paul and myself. It was also a great exercise in artistic cooperation between two model enthusiasts letting each bring their own strengths to a fascinating project. Thanks to George Stephenson, Terry Webb and David Fisher for the opportunity to share our vision with fellow modelers! If you are on Facebook, drop by our FB group: <https://www.facebook.com/groups/figurekit/>

