

# RON SHERWOOD FINDS FRINGE BENEFITS IN

# SIN CITY

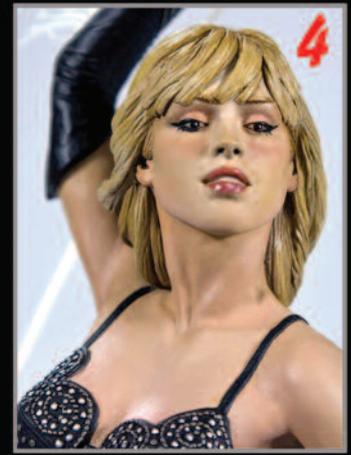
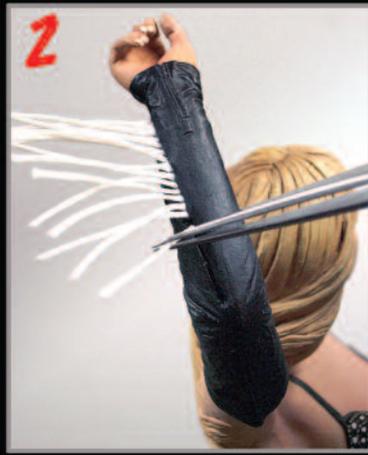


Within past articles, it has been a recurring theme of mine to stress the importance of realism and what a big role it plays in painting and displaying model kits. During the next few moments of your time, I hope to reinforce these ideals as "Bringing it to Life" is what it's all about for me.

The subject of my article is one based on the character Nancy Callahan. Nancy is a major role player in the comic series Sin City written by Frank Miller. In a nutshell, Miller created Nancy as a victim of a kidnapping. In time, Nancy is rescued only to later reappear as a stripper and be reunited with her rescuer many years later. The character is portrayed by Jessica Alba in the movie adaptation and is depicted as one of the few innocent people within the story.

Chuck Needham wonderfully sculpted the kit Nancy, and producer Charlie Dunton of Mad Dog Resin was kind enough to share this wonderful sculpt with the readers of AFM. More than just good looks, this kit has a presence to it that I knew would make for a stunning showpiece. As preconceived by its creators, the kit does not include tassels or rope to form the lasso; but no worries, as it is not difficult to acquire these items as we will soon find.

As part of my realism campaign, I created the tassels from a wax coated string found at my local hobby store and cut it into one-inch sections. (Pic 1) Being wax coated made them partially stiff and easily posed; which in turn, helped to translate a sense of movement. Each string section was super-glued individually and applied with tweezers. It didn't take quite as long as one might expect, but was necessary for the overall feel of the piece. This was essential for my plan, as providing motion to a kit can



bring the other elements of your painting details together nicely. (Pic 2)

For the most part, Nancy was portrayed in the movie as an innocent beauty and very little accentuating make-up was used. My intent was also to portray this; therefore, I kept my color scheme to flesh colors highlighted only with light applications of red oxide pastels and watercolor paint. I did not want to distract from her eyes or her stare with any contrasting eye shadow but rather create a soft natural hue. (Pics 3- 4) As usual, it is not possible to cover all aspects of the painting process when writing, nor do I feel that is always beneficial to the modeler. Each and every one of us can absorb much information from pictures and from other sources. So rather than bore you with all that, I will pick some of my favorite subject highlights on this kit.

At first glance one might be tempted to paint the gun holsters black. In my world of realism this is not the best choice because black on black loses details and can easily appear one-dimensional. Working in 1/6th scale rather than life-size adds a new twist on realism. Small items require a little more accenting to draw your eye to the different parts and pieces. On Nancy's holsters this is done with dark brown. (Pic 5)

Dark brown is similar in properties and values to black yet just different enough to stand out on its own. Up close this brown is more evident, but at a foot or two away it's much darker and helps give depth to the parts, hence illustrating how real world items are made from different materials. (Pic 6)

Naturally, one of the most important highlights of this kit would be the lasso. Finding the material that would

best suit this was actually demonstrated first by the sculptor when pictures of Nancy were released on-line. A product made by Yaley Candle Crafting was found at my local hobby store. Yaley creates candlewick that contains a lead-free zinc core center. Essentially, it was wicking with a thin metal wire in it. This wire was thin enough to allow the wax to be posed easily, yet stiff enough to retain itself once shaped. Study the finished picture here for ideas on how to best apply. Also a little on-line "lasso" research may prove beneficial. (Pic 7)

Concerning the base, my original idea was to provide Nancy a stage but I was not interested in a diorama type feel or depicting bits and pieces of scenery from the movie. I found a bowl made of soft wood at a store one day that when turned over, sparked an idea. I could scribe wood planks into the bottom of it and paint it to resemble the floor of an old bar. This was a good start, but upon having time to think about it proved to be more of a distraction from the figure than anything else.

The tall cylinder type bowl would have added approximately five inches of height to the already thirteen inches of sculpt. I choose to go with a simple base that would not be a distraction but add an interesting aesthetic. On its own, the bowl was not enough as its sides added no flair to the design. I found a ten-inch wall clock and removed the inner mechanism and glass. This left a round interesting frame in which the inverted bowl could fit into. (Pic 8)

Going this route would make it necessary to cut the bowl so the whole assembly would sit flush. I measured the amount to be cut off, glued the pieces together and now it was not too big, not too small, but just right. Prior





grain leaving the pattern I was hoping for. The floor was created by cutting and fitting "popsicle sticks" (Pic 9), then brushed primarily with Lifetone paints Burnt Sienna and Mallard Tan. By using transparent paints I was able to not cover the black grain but still control the depth and darkness of the color by adding more coats. A simple example of "Bringing it to Life" was an idea of accenting a few boards with Lifetone Rich Brown to break up the paint pattern and give the idea that a couple of boards of the stage were replaced at one time. The joint where the two pieces came together was rough and unfinished. I found some white electrical wire that when twisted together would make a nice representation of rope. This proved to be a satisfying accent in tying my base and figure together visually. (Pic 10)

That about covers the important aspects I wanted to point out. Once again, it is not possible to cover in detail all the painting of a kit while writing, nor is it always necessary. For example, there was no need to mention to paint her chaps black or with what. Many times I feel it is more important to translate the ideas behind what was done, rather than spell it out with exact color quotes. I'm a firm believer that imagination plays an equally important role when interpreting what is being seen and read. This can only be more beneficial to a modeler when approaching his or her own pieces in the future. If you find yourself having more questions than answers while preparing this kit or another, please send me note at [time4ron@yahoo.com](mailto:time4ron@yahoo.com). For more information about this kit visit: [www.maddogresin.com](http://www.maddogresin.com).

to assembly, the bowl was sprayed with flat black primer. Once dry, it was sanded down exposing some of the bare wood. Since it was real wood, much of the paint soaked into the



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