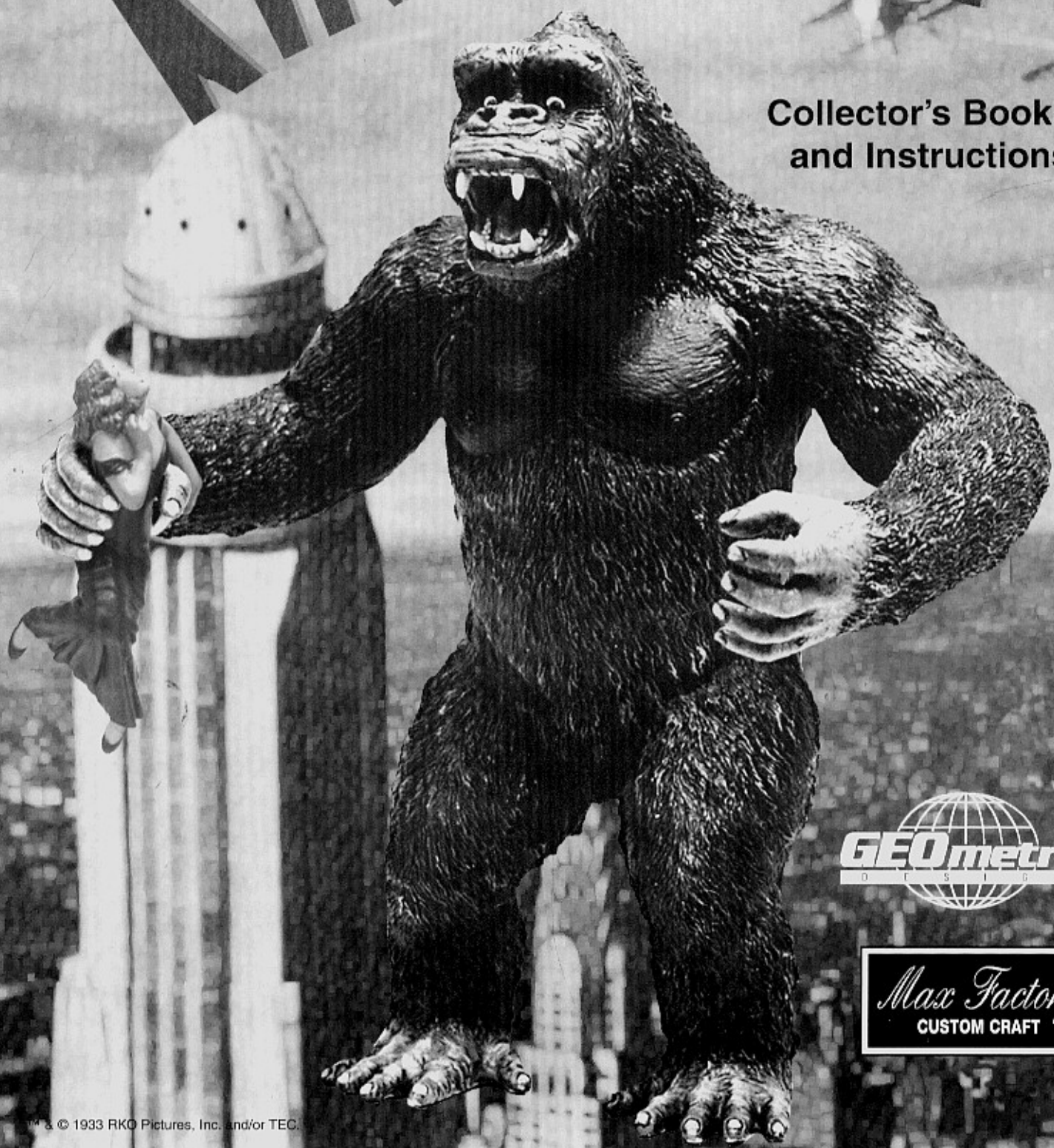


TM

# KING KONG

Collector's Booklet  
and Instructions



**GEOmetric**  
DESIGN

*Max Factory*  
CUSTOM CRAFT

*It is well known that the 1933 film King Kong™ is one of the most notable films in motion picture history. The film inspired movie legends like Ray Harryhausen and Steven Spielberg in their film work and is a milestone in stop motion animation and special effects.*

*What may not be so well known is that there were two early test versions of the Kong™ puppet. One version made him look more human and the other made Kong™ look like "the missing link" from man's evolutionary ladder. Both versions were sculpted by the very talented Marcel Delgado under the supervision of stop motion master Willis O'Brien (affectionately nicknamed "Obie").*

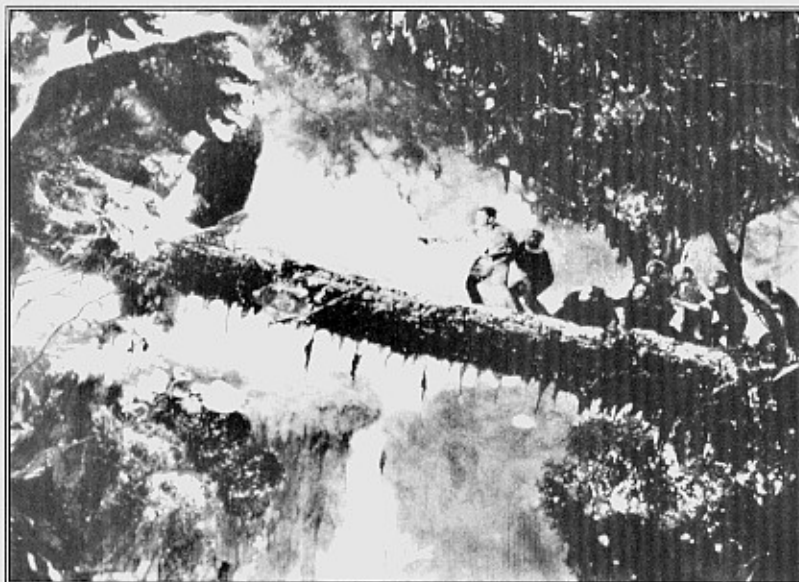


Version 1 :The "more human" type face.



Version 2 :The "missing link" type face.

*Obie had used Marcel a few years prior to the filming of King Kong™ to sculpt all of the dinosaurs for the 1925 film The Lost World. Marcel's more human versions of Kong™ were rejected by producer Merian C. Cooper, so he sculpted a more simian face for the puppet.*



™ & © 1933 RKO Pictures, Inc. and/or TEC.

*If you watch the film closely, you will notice that there are two different heads used for Kong™ (three if you count the full-sized head and chest used for Kong's™ close-ups). One of the puppet heads has more of a long face and was used in two of the Skull Island sequences: when Kong™ shakes the men off the log bridge and when Kong™ fights the Tyrannosaurus. The other head has a rounder face with a bigger brow. This head was used in the other Skull Island scenes and in all of the New York scenes.*



Long-face Kong™ used for Skull Island sequences

The different heads were from a test reel by Obie and Marcel which was used to help sell the idea of King Kong™ to the RKO executives. The footage contained the log bridge and Tyrannosaurus scenes. Marcel sculpted the long-face Kong™ for this test footage. However, it is believed that Cooper may have thought the long-face Kong™ still looked too human and instructed Marcel to sculpt the round-face version for the rest of the film. Nevertheless, the scenes from the test footage were used in the film

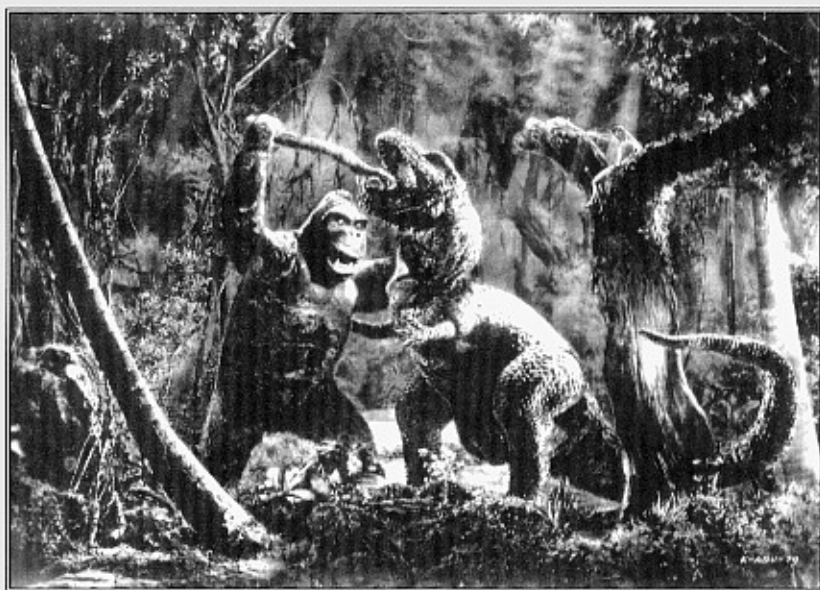


Round-face Kong™ used in all New York scenes.

to save time and money. In building the Kong™ puppets used in filming, Marcel covered metal armatures with sponge rubber to form muscle structure. He then covered the rubber with a medium brown rabbit fur and sculpted the face using latex rubber over other materials. Kong's™ face was pretty much the same brown as the rabbit fur.



Stop motion master Willis "Obie" O'Brien standing in front of full size bust of King Kong™ used in close-ups.



Long-face Kong™ fighting the Tyrannosaurus Rex

**DIRECTIONS**

**Adult Supervision is recommended for modelers under the age of 14.**

Wash all parts with dish soap and water to remove mold release.

Some parts may have become misshapen during shipping. Heat parts in warm water, or with a hair dryer, and reshape. Then, run cold water over reshaped part.

After studying the diagram, carefully trim excess as indicated. Warming some parts with a hair dryer or warm water allows easier trimming.

Check parts for fit before gluing and, then, assemble as indicated in the diagram.

**NOTE:** This kit is designed for posability. If you choose to model this kit in a fixed pose, a modeling putty can be used to fill in the seams.

For better balance and support, fill legs with solid material (some modelers use plaster or resin).

Primer this savage simian and paint as you wish.

Now step back and admire your work.

Original Sculpture by Izume Takabe  
Assembly Diagram by Richard Hilliard.



Carefully examine the diagram and all parts BEFORE assembly. If any parts are missing, return the kit to the place of purchase BEFORE you begin work on the kit.

**KIT INCLUDES**

- |  |                 |
|--|-----------------|
| 1.Head                                   | 8. Lower Torso  |
| 2.Shackle clamp (located on upper torso) | 9. Right Leg    |
| 3.Upper Torso                            | 10.Left Leg     |
| 4.Right Upper Arm                        | 11.Right Foot   |
| 5.Left Upper Arm                         | 12.Left Foot    |
| 6.Right Forearm                          | 13.Left Forearm |
| 7.Right Hand                             | 14.Left Hand    |
- (Fay Wray option includes right arm, left arm, & skirt)

**MATERIALS NEEDED**

- Hobby Knife
- Superglue and/or Epoxy Cement
- Acrylic (Water-Based) Paints

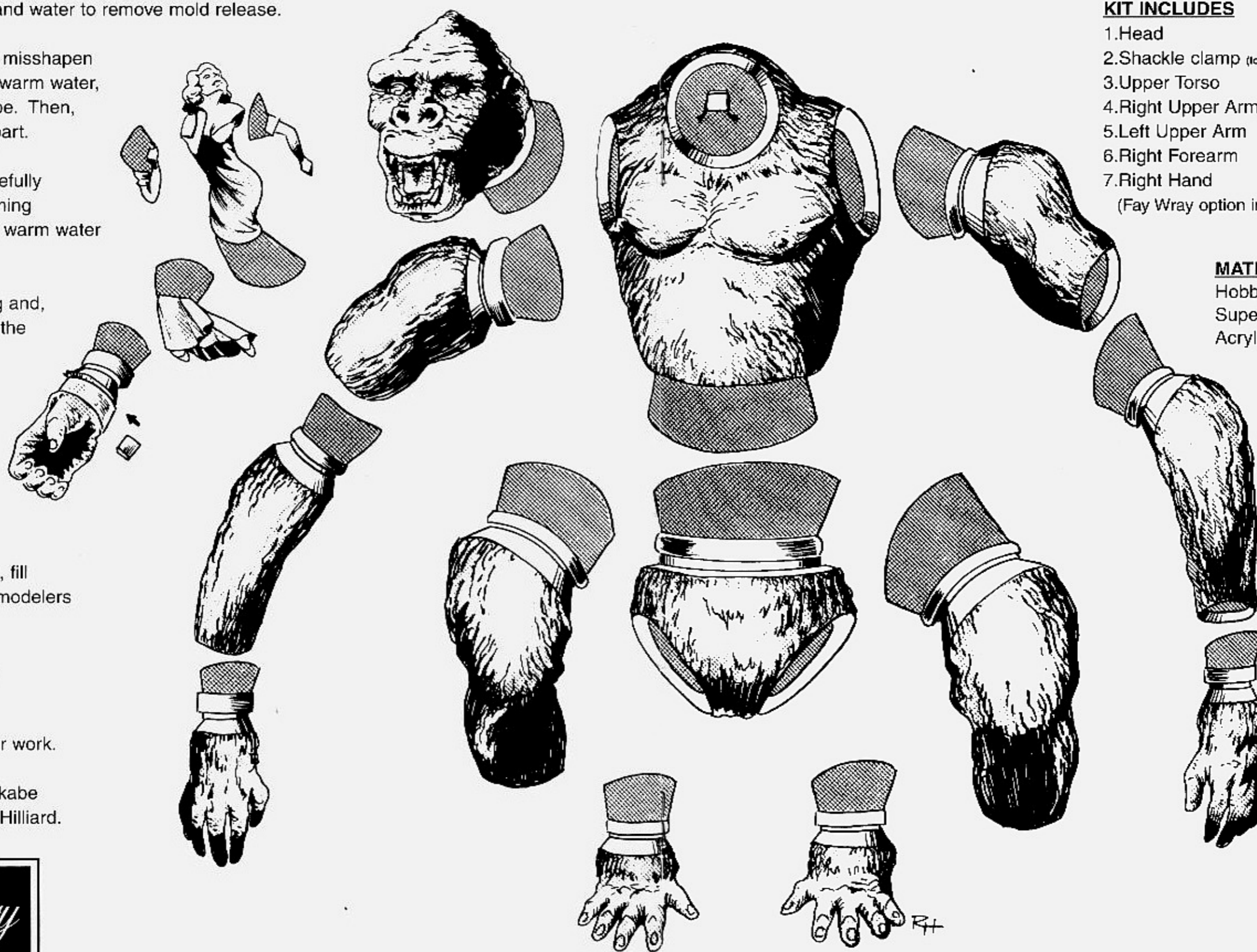
**SUGGESTED PAINT SCHEME**

King Kong™ was a black and white film. Fans disagree as to what colors should be used on this monster. However, as Bob Burns has noted in this booklet, the colors are as follows:

Body . . . . .Rabbit Fur Brown

Flesh on Face, Feet, Hands & Chest . .Medium Brown

Eyes . . . . .Dark Brown



*There has been much speculation about how many Kong™ puppets were originally made for the film. I have heard that there were as many as six puppets made. However, in my conversations with people who actually worked on the film, such as Orville Goldner, as well as others, only two eighteen inch puppets could be recalled; both of these were constructed by Marcel.*



The two eighteen inch Delgado puppets.

™ & © 1933 RKO Pictures, Inc. and/or TEC

*It is possible that those who believe there were six puppets may be confusing King Kong™ with another giant ape film on which Obie and Marcel worked in 1949, Mighty Joe Young. For that film, six puppets were used (four sixteen inch puppets, one bust puppet, and one six inch puppet). After King Kong™ was*

*finished, one of the Kong™ puppets was dismantled and the metal parts from the armature were used for other things. The remaining puppet became the title creature for Son of Kong™, a film also shot in 1933. Marcel formed a new body and head for Son of Kong™ and, this time, covered the puppet with a light gray fur.*

*Years later when the Son of Kong™ puppet was in its final stages of decay, it was steam cleaned to remove the rest of the rotting rubber and fur, thus returning it to its original armature state.*



Buzz Gibson animates the Kong™ puppet climbing up the side of the Empire State Building



Son of Kong™ puppet

™ & © 1933 RKO Pictures, Inc. and/or TEC

™ & © 1933 RKO Pictures, Inc. and/or TEC.

*In 1962, Jim Danforth, one of the best stop motion animators in the business, was animating a two-headed giant for the film Jack, The Giant Killer. In the film there is a scene in which the giant had to pick up an anchor. Jim needed the puppet of his Giant to have a good grip. So, he borrowed two fingers from the left hand of the Kong™ armature. You might say that Kong™ lived again in 1962. Those two fingers still remain in what is left of the two-headed giant puppet today.*

*And now, thanks to Max Factory and GEOMETRIC Design, King Kong™ lives once again in this fantastic new kit.*

*Bob Burns 1996*



*GEOmetric Design, Inc. and Max Factory Custom Craft wish to acknowledge and thank Mr. Izumi Takabe for his excellent sculpture of King Kong™; the excellent technicians and separators at Max Factory for the design and engineering of the Kong™ model kit; the vinyl slingers at GEOmetric for the production (in the USA) of this vinyl kit; "our artist friend" Rich Hilliard for the instruction diagram; Mike Wowczuk for the build-up and paint job on the model for the box label (yeah, Mike, you can keep it!); Lynn Suilmann for the graphics, box label design, and instruction booklet design and layout; and Cathy Burns for the photo of the round-head version of Bob Burns and the Kong™ armature.*

*And, last but not least, a special thanks to Bob Burns (The Ninth Wonder of the World) for an excellent and enlightening piece of writing on the making of King Kong™ and for the use of rare photos from his personal collection (The Tenth Wonder of the World). Bob's quiet contribution to figure modeling is one of the most under-appreciated, undervalued and understated assets we have. Thanks, Bob!*