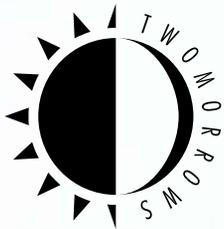


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Issue 17 • January 2012

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Right: Luis Castañada's *Starcraft* Space Marine.
 Photo by Mark Stafford.



"I'm going to need all the help of you guys to do the countdown and I hope and pray that this works..." So spoke LEGOLAND Florida General Manager Adrian Jones (above) to a crowd of thousands as he put his hands on a lever to open the park on October 15, 2011. The countdown started at 5 seconds with the crowd joining in a deafening crescendo as the numbers quickly dwindled... 4 ... 3 ... 2 ... 1... and at zero, the lever was pulled by Adrian, and confetti cannons fired to celebrate the opening of the gates to the public.

Apparently it worked.

Thousands of people came that day to this new park, the first to open in Central Florida in a decade. What they saw was a park that was once another park, Cypress Gardens, but had been transformed to a theme park that appeals to a different crowd than the other theme parks an hour away.

The media got a peek at the park a day before Grand Opening with a ceremony that placed the last brick, the Golden Brick, on the last model. Present for the occasion were local officials and representatives of the LEGO Group and Merlin Entertainments Group, the company behind the LEGOLAND parks.

Speaking for the park was Adrian Jones, and speaking for Merlin Entertainments was Nick Varney, Chief Executive Officer of the company. Both thanked local officials and staff, and looked to the future with the park. Adrian stated, "Some people think that this is the end of the Cypress Gardens era,

LEGOLAND® Florida Opens!!!

*Article by Joe Meno
Photography by Joe Meno
and Chip Litherland*

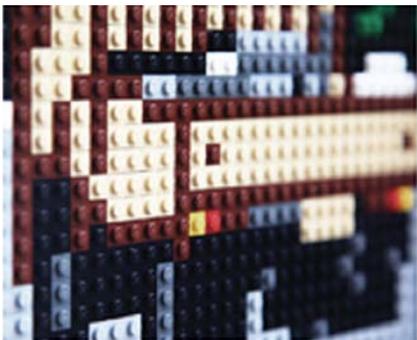
but I would prefer to think of this as a new beginning, the opening of LEGOLAND Florida, which inherited all the beauty, the character, the personality and soul of what Cypress Gardens had and made special... This is only the beginning though. LEGOLAND Florida coming to the old site of Cypress Gardens is not the change... It's actually the catalyst of a broader change that the whole community has to play a part as we move forward."

Nick echoed these remarks: "Something very special is happening here today and what I think is remarkable is normally a project of this magnitude would take seven to eight years from original conception to opening. And yet, we only acquired Cypress Gardens in January of last year and only set foot on the site a little over three years ago. And what's been done was thanks to a lot of people's extraordinary support and effort."

Building

IMAGINE Windows to Another World

Article by Nicholas Foo
Photography provided by
Ogilvy & Mather



Top right: The Whale mosaic on display in Singapore. Display space was provided by Clear Channel Singapore.

Above: Closeups of the Whale mosaic.

Nicholas Foo, a LEGO Certified Professional, made some award-winning mosaics. He talks about the project:

These 3 murals were commissioned by Ogilvy & Mather and completed in March 2011. Titled *Whale*, *Monster*, and *Caterpillar*, the murals were mounted in 3 bus stop shelters (adshels) at different locations in Singapore. When viewed from the front, these murals would blend with the background, even in their illustrative and studs-out form.

Working with the creative team, the technical details and dimensions were worked out before I was given the photo collages to sketch out and dot ink.



John with his Transformers 2 diorama, "Help!... Save me Brother!"

John Ho: Mecha Builder and More!

Article by Matthew Hocker
Photography by John Ho

Up until recently, I have been living and working in Mainland China. When I found out that Bricks Adventure, a LEGO exhibition in Hong Kong, would be held in January, 2011 I knew I had to check it out. While there, I had the opportunity to meet John Ho, a Hong Kong AFOL and the "curator" of the exhibition. John had some excellent MOCs onhand, many of which fell under the theme of Mecha. I knew I had to interview John about his work.

Matt Hocker: How long have you been building with LEGO bricks?

John Ho: For the record, I never stopped playing with LEGO bricks. Back in time, before I completely focused on building with LEGO bricks, I used them as supplementary parts for my toy collection. In late 2007, I discovered on the Internet that there were many people creating different kinds of MOCs, and I started to spend hours looking at MOCs on websites like The Brothers Brick. They amazed me so much that I started to focus on building my own LEGO creations. It's been four years since then, and I'm still building.

MH: What is your favorite LEGO set, and why is it your favorite?

JH: I don't really build the LEGO sets I get before I sort the pieces and put them in my MOCs parts shelf. Yet, I would say that I love the 10191 and 10192 sets (Star Justice was originally a MOC theme, so it's kind of cheating, right? LOL). Sets 10191 and 10192 are my favorites because I love the color scheme and overall design, and I am personally a sci-fi fan.

MH: Describe your building philosophy.

JH: I have always believed that a toy is not only a toy. It all depends on how you treat it. (You could probably guess that I was an art student back in University.) For me, LEGO is a raw material for art, and I believe there are no differences between a good illustration and a good MOC because it is still a kind of a design. LEGO is a form of expression for our creativity, and that is how we should treat it.

Yet, I usually build MOCs according to scale. I try to build models in minifig scale all the time, so scale is a part of my building philosophy too, I guess.



The City University of Hong Kong logo, made by John as a college art assignment.

MH: What do you like to build?

JH: Mecha is my focus area of building, and this genre has been my favorite since I was a kid. I guess I was influenced by Japanese animation as a kid, such as Gundam. I am also interested in building other themes. For example, I had also tried to build the City University of Hong Kong logo as a university art assignment. (It's kind of fun to include a personal interest in your studies and get an A out of it, LOL). In the meantime, I am developing a few plans for building an army similar in style to Warhammer 40K (a tabletop war game), so, I would say that sci-fi related stuff is what I like to build too.

MH: Where do you draw inspiration from when building your MOCs?/Where do you find inspiration for your models? (Could you give examples, citing specific MOCs that reflect each inspiration?)

JH: My inspiration mainly comes from two sources that are directly related to my building theme. For themes like *The Matrix*, *Transformers* (the movie), Japanese animation or logo of the University, I usually spend two to three days studying pictures of the subject I want to build, trying to get the overall feeling of it. As you might notice, my renditions of the *Transformers* are not actual replicas. They are more like a different design of the same character from the movie. Therefore, I would say the inspiration for these creations comes from my first impression of them. What I do is recreate that first impression so everyone can recognize what I am building right away. In other words, it is a likeness.

The second part of my inspiration comes from my interest in looking at concept art. I have over five gigabytes of concept art on my iPod Touch, and I will quickly page through the pictures. It's kind of like how a writer reads a lot of books before he starts to write his own stuff. I guess I spend one hour per day studying these random images I collect from the Internet.

MH: Out of all of the MOCs you have made, which has been your favorite one? Why?

JH: This is a difficult one, but I will try my best. Although the Twins from *Transformers* gave me a lot of attention from MOC builders around the world, I think that I am not yet satisfied with the design. (In fact, I am still modifying the design.) My personal favorite is the *Matrix* APU I built this year. I had built another version of the APU in 2008, and rebuilding the same MOC after a few years actually gave me a clear sense of improvement in terms of the use of parts and building techniques.



Above: Two of John's color robots.



Skids, one of the Twins from *Transformers 2*, doing what he does best...making trouble.



Matt's Starcraft collection.

Building Starcraft in LEGO Bricks: A New Game

In 2009, a LEGO fan took it upon himself to build some of the crafts and units in the Starcraft II game. Problem was, the game wasn't out yet! So the fan took matters into his own hands..

Article and Photography by Matt DeLanoy

The war begins!



Years ago I, like many other fans, was eagerly anticipating the sequel to one of the greatest computer games of all time. A year later I was still anticipating it. And then another year after that. Eventually, I got tired of waiting to once again enter the world of *Starcraft* and instead brought *Starcraft* into my own.

I did a bunch of research and pulled as many promotional images and videos as I could find. After I selected a unit to build, I then needed to figure out the one of most important aspects: scale.

In a project like this, scale is very important to determine right at the outset. You want to work at a size that seems reasonable and allows for a certain amount of detail. The one-stud-to-one-foot ratio works well in some scenarios, but in others you will quickly find yourself running out of bricks, money, time, patience, or all of the above.

I settled on a size that gave the appearance of minifig scale, but in actuality was closer to "game" scale. Players of the game are aware that almost none of the playable units are in scale with each other, instead sized relative to their threat level. The basic soldier units are nearly half as big as some vehicles, and the massive battle ships are a fraction of what they should be. My creations, then, would emulate the scale of what you would see on the computer screen.

Color is another important aspect to the game, with each team having a unique color for easy identification on the battleground. I chose to go with red for the Terran (human) units, blue for the Protoss aliens, and orange for the Zerg aliens.



Outside the Oblong: The Animation Secrets of Chris Salt

Article by Peter Reid

Photography by Chris Salt

Chris Salt has been making animated LEGO films for nearly a decade, and is a master of his craft. He is the man behind Oblong Pictures, and has spawned a legacy which has been viewed by millions. To find him on YouTube, search for 'Oldscratch' (with a zero, not an O).

Chris took time out of his hectic schedule to chat with BrickJournal about his methods, his dreams, and moving things just a tiny amount.

The Golden Age Of Steam — This was a quick mock-up. To get everyone in focus, I had to take six separate shots of the carriage with different focus settings and then merge them all into one.

Peter Reid: Hi Chris, it is great to speak with you. I have always wanted to ask, do you have any formal background in animation?

Chris Salt: I don't have any background at all in any kind of filmmaking. I've always enjoyed watching animated films but, growing up in the '70s and '80s, it never seemed like something you could really do as a hobby without spending an awful lot of money.

It was only some time around 2001, when a work colleague brought a cheap digital camera into the office, that I realized how much things had moved on. The camera came with some basic stop-motion animation software and he spent a lunch break filming paperclips and toys moving around on his desk. I went out a few days later and bought a cheap camera, then stopped by my parents' house to collect the old LEGO collection that had been gathering dust for 20 years. That was it — I'd got the bug.

PR: Your earliest footage (viewable on the YouTube account "Hurtinator") seems very basic. You took a huge leap forward with your first proper film (*Out Of Time*). What made you suddenly start taking it seriously?

CS: Those grainy old clips on YouTube were my very first attempts at figuring out the animation process and learning what you can and can't do with minifigs. I spent a few afternoons playing around with different things so I could get an idea whether it was something I could do, and whether it was worth buying a better camera and expanding my meager childhood LEGO collection.

PR: *Out Of Time* was a story about a couple of regular guys who meet up with some time travelers and find

themselves inheriting a time machine...

CS: Ha ha, yes. Early on, I was planning to make an epic pirate story — a real swashbuckler. The jump from ten-second test clips to a sweeping tale of love and vengeance on the high seas seemed a bit too big though, so I thought I'd try something a bit simpler first.

I came up with the idea for *Out Of Time* to see how easy it would be to make a film that had a bit of a story. It was supposed to be just two guys in a room talking to each other but it kind of grew as I got more confident.

PR: You've said in the past that *Out Of Time*, which was filmed in 2003, was planned as a trilogy. Will we ever see the other two parts?

CS: If I'm completely honest, it wasn't planned as a trilogy right from the start. However, by the time I finished work on the first film, I had a rough idea where to take the story in parts 2 and 3. I made the mistake of telling people this, and they started asking when it was going to happen. Right now, I've written some scripts and I'm thinking of setting some time aside this year to finally make them.

PR: Your more recent films feature talking minifigs with full lip-synching, which looks amazing. Will you be using this approach in the *Out Of Time* sequels? Or will you stick to the same methods that you used in the first film?

CS: I've been making these films for a few years now and my building skills have come a long way in that time. As you know, I'm also calling on the services of some expert builders for some of the props, so I think the sequels are going to look significantly different to the original.

If I can find the time to do a good job, I'd quite like to remake it so that the three films look like they belong together.

PR: Speaking of your skills, you have the ability to coax the most wonderful performances out of minifigs, even though they only have seven points of articulation. Are you comfortable working with such a limited range of movement?

CS: In a lot of ways, the limitations make things easier. Sometimes it would be nice to have a minifig scratch his chin or hold a rifle properly but, for the most part, I'm happy with what you can achieve.

The limitations speed things up too. Because there's only seven points of articulation to worry about, in a fairly straightforward scene, I can shoot between four and ten seconds of footage an hour. When Nick Park was shooting *Chicken Run* at Aardman, an animator would typically only manage a couple of *seconds* of footage per day.

PR: Several of your films reference the LEGO Space theme. Are you a big fan of LEGO Space Themes?

CS: I've always been a science-fiction fan and the Classic Space theme appeared at just the right time for me as a kid, so I've always had a soft spot for that era. If I can work a spaceman or a robot into a film, I will.

PR: Which of your films are you most proud of?

CS: That's a difficult question to answer because I'm never one hundred percent happy with any of my films. There are always shots where I know that I had to cut corners to get something done.



In the Office - Setting up the first shot on a new film, with placeholder Post-its and computer screen.



On Stage - The lights and animated backdrop were added digitally after shooting the stop-motion.



Shooting Day for Night - Switch off one light, cover the other with a blue gel, and presto! It's night time.

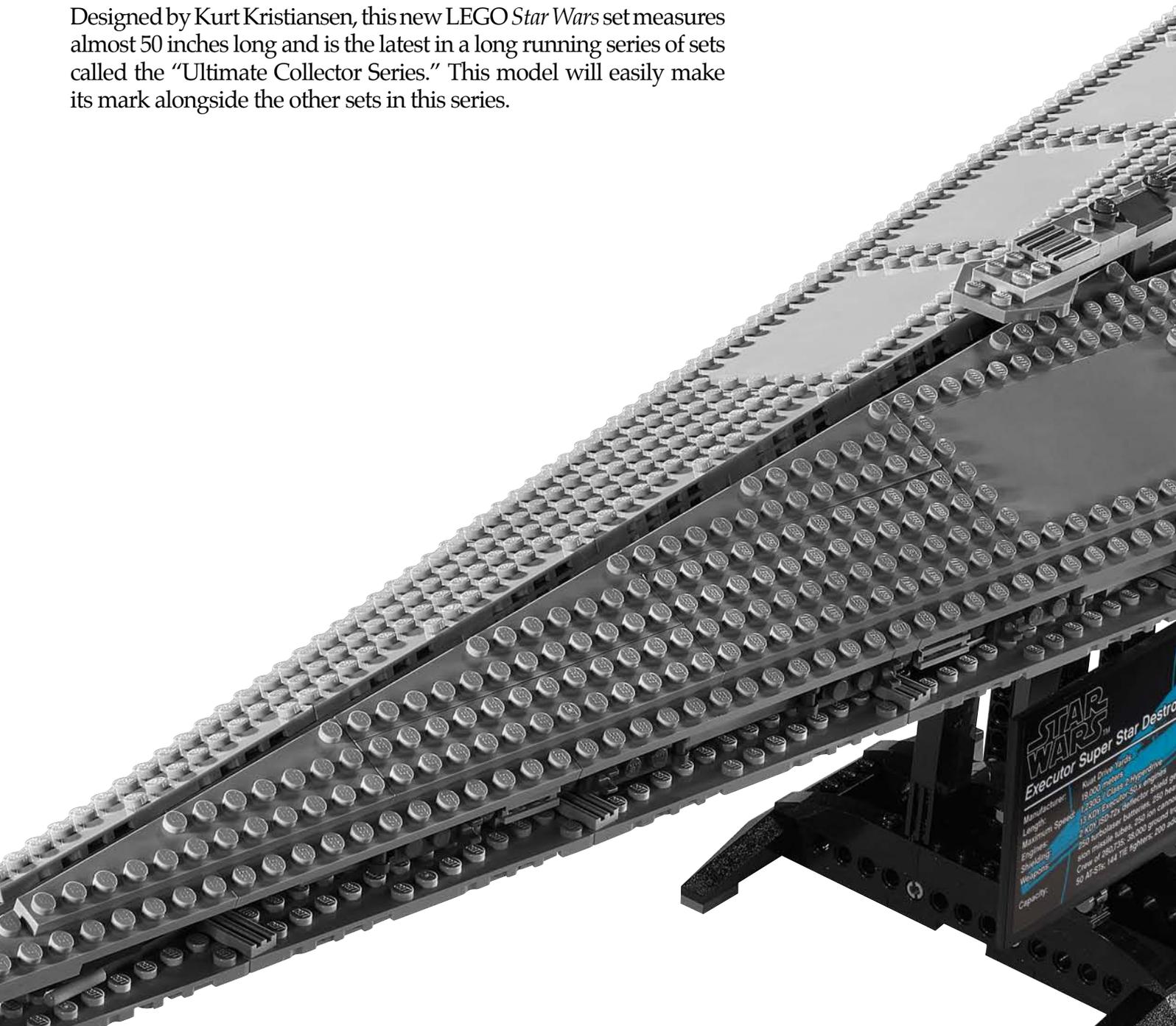
Set Review

The Super Star Destroyer

Darth Vader's command ship comes alive in this exclusive LEGO UCS set.

Article by Geoff Gray

Designed by Kurt Kristiansen, this new LEGO *Star Wars* set measures almost 50 inches long and is the latest in a long running series of sets called the "Ultimate Collector Series." This model will easily make its mark alongside the other sets in this series.



At the end of 2009, I got a chance to review the LEGO *Star Wars* set *Tantive IV*, the latest in their Ultimate Collectors Series. I gave a brief background of the UCS sets and the movie timeline. Recently, the LEGO Group released a new set called the “Super Star Destroyer.” It is not the biggest set they have ever released, but it is indeed the longest. It also brings to life a vessel from *Star Wars Episode 5* that is one of the most massive ships in the Empire’s fleet, and is Darth Vader’s fleet flagship. When I found out about the release of the set, I got in touch with the people at The LEGO Group and asked if I could review it. Two weeks later, a package arrived at my door and I got very excited, and so did the dogs (for those that have read my past articles, you know the dogs love LEGO as much as I do). We unpacked the set and started checking out everything for the review. I got out my camera, the board I use to build on, a supply of paper plates (for sorting), my small “Ott-Lite” desk lamp that has been so valuable with sets in the past, and my Netflix account cranking through episodes of *Law and Order: Criminal Intent*.



The Packaging:

The set comes in a sturdy cardboard box, with all of the pieces and instructions in separate smaller boxes inside. I love the fact that the large kits are now shipping with instruction books in their own bag or box. I have had a number of instruction books come out

of the boxes in pretty bad shape in the past, but not this time. When I opened the boxes of parts, I discovered that this set was a modular build where the bags had been labeled with numbers for each major step. The build is broken into seven different sections, so there is no need to have every bag opened at the same time. This is different than previous UCS models like the Tantive IV and the original ISD.

The Sorting:

I do not know why I decided to sort all of the pieces to the level I did. I usually just pour each bag onto a different plate, but this time I actually stacked all pieces together wherever I could. I’m pretty sure this did not make the build any faster, but it was relaxing to me. One thing that made the sorting and piece finding MUCH easier was the splitting of left and right “wing” elements into separate bags. In the past you would often find both sides in the same bag.



The Build

The design of the steps is well thought out and makes the build very enjoyable. The first step involved building the bottom of the actual ship. This part was fairly flat and wedge-shaped. It contained a small amount of Technic pieces to start building the skeletal structure. The second step added much more of the skeletal structure, as well as the angled Technic brick sections used on outside edges of the



The mutts are as anxious to get going as I am
model. By the time steps 1 and 2 were completed, the set measured almost 46 inches long.

The next couple of steps started fleshing out some of the city-like details of the middle of the set. The modular style allowed each section to be built by itself and then attached to the main model. The greebling pieces also started being built (see the Tantive IV review for more detail on “greebling” *Issue 10, page 56-59*). The detail on the greebling is very nice. The number of different elements used is not so much that the kit looks “busy.” The detail is just right.



After step 4, the ship is now sitting on the display stand and most of the top detail is in place. Step 5 completes the back part of the underside and adds the engines to the ship. The ship contains 13 engines throughout the underside back of the ship. With the use of transparent orange plates, this part of the model really catches one’s eye.

Steps 6 and 7 build the two halves of the ship’s upper skin, and a couple of final pieces of greebling. These two sections are the longest in the entire build, since they are what provide



Recently *BrickJournal* had another chance to talk with LEGO Designer Mark Stafford and catch up on the latest theme he has been a part of: Alien Conquest.

BrickJournal: Hi Mark, hope all is well with you!

Mark Stafford: It's great, thanks, still can't believe they pay me for this.

BrickJournal: So the new space theme, how did you guys come up with Alien Conquest?

MS: The first thing we do when developing a theme is come up with some art. Can the theme be encapsulated in one picture that kids can understand immediately and invent lots of play ideas from?

So we had a kids test for the new space line coming up. We had four really strong ideas and beautiful painted art work ready to go. At the last minute, Tim Ainley had a bright idea and stuck in his own fifth board. One nowhere near as polished as our usual boards with '50s flying saucers and "gray" aliens zapping civilians, it was cheesy and awesome!

The kids loved it! Something here triggered all their imaginations, stories flew out of them: the battles they would fight, the reasons the aliens were here. Tons and tons of pure adventure. But, they told us, Earth needs defenders!

BrickJournal: There were no good guys?

MS: Not yet, but it was obvious early on we'd have no problem doing the good guys. A conflict-based space theme? Aliens and humans going head to head? The managers would have to beat the designers back with sticks! We built a little at this point and experimented with orange as a main good guy color, and that seemed to be the way we were heading, though I threw in this blue and grey helicopter very early on too, as seen below.

The LEGO Group

Building



Article by Hadley Scrowston

Photography by Mark Stafford

Art provided by the LEGO Group





So then you started on the good guys?

Not yet, we still had to find our aliens. Kids didn't really get the classic "grey alien," and we felt it had been done by other toy companies, so we began exploring other routes. Although the "grey alien" ideas did end up in the Minifigure line, series 6.

We also took all of these early ideas and decided to produce some new artwork. This concept still triggered the kids' imagination, but suddenly it became scary. Aliens were invading, melting things etc. I think it worried our marketing and leadership team a little. We had to find a tone that was palatable to the kids, much like we had with the monsters in Power Miners. So we introduced a healthy dose of humor to our presentations, they were still invading, but they weren't very bright about the normal human world. Things like fire hydrants and toasters confused the heck out of them! The new "Alien Invasion" artwork was produced to give an idea of the encompassing tone; perfect, the theme got a full go ahead.



Here Come the Space Marines!

Article by Hadley Scowston

Photography by Geoshift, Mark Stafford, Jarek Książczyk, LEGOhaulic, and Luis Castañeda

Hadley Scowston: So, hello guys, let's start off by introducing ourselves to the readers. Who are you and what do you build?



I'm **Dave**, otherwise known as Geoshift on Flickr (which is the main place online to find my work). I'm an AFOL and my focus is minifig customization.



I'm **Mark Stafford**, I work for LEGO as a Designer and I'm an AFOL, online I go by the name Nabii or LEGO_Nabii. I mostly build space MOCs with a particular interest in building futuristic military models.



I am **Jarek Książczyk**, a web developer during day, AFOL at night. While I build more or less everything, I tend to go for fictional models and replicas of real-life cars or other vehicles. Probably



I'm **Tyler**, but online I use the name LEGOhaulic. I'm an AFOL and I like to build a little bit of everything.

the least-represented group of models in my portfolio are buildings. After all, how cool a house can be? It can't shoot, jump into hyperspace or even move. Over the Web, I am known under nicknames Jerac and Scharnvirk.

I'm **Luis F.E. Castañeda**. I'm a LEGO Designer and mostly build and draw space marine suits.

Hadley: You're being interviewed because you have shown a marked interest in Space Marines of one kind or another. What is your favorite space marine universe to base creations on? Or do you prefer your own marine universe?

Dave: I'm a fan of many sci-fi settings, so I don't have a single favorite. That being said, some of the settings I prefer are *HALO*, *Warhammer 40K*, *Gears of War*, and *Star Wars*. Of course, I always like to create non-themed builds as well.

Tyler: While I like a variety of different types of Space Marines, my LEGO involvement with them has remained exclusively within the *HALO* universe.

Mark: I love the *Warhammer* universe and the *Starship Troopers* movie, but I prefer to make my own military space creations rather than base it too closely on anyone else's ideas.

Jarek: *Warhammer 40000* is the one I like the most, because of complexity of the world, lore, and Orks, which are in my opinion the most interesting sci-fi race ever created. Also, every single Marine is a genetically-engineered warrior who could easily mop up the ground with any of the movie superheroes... this just *has* to be worth building! Then there is *Starcraft* universe, which is based on *Warhammer* one, so it could not have failed, and is backed up by probably the best game ever made.

Luis: *Starcraft* is probably my favorite universe, which also inspires me to create my own characters.

Hadley: Which of your Space Marine creations do you think is the best to date?

Dave: This question is almost like asking a parent to pick which child is their favorite! I can't point to one build in particular, but I would say that the designs based on *Warhammer 40K* imagery (seen at right) are probably the most unique and have received a lot of positive attention. In this instance, I wasn't trying to be game-accurate, but rather draw inspiration from the characters in *40K* and let the designs flow from there. I think it translated well into the look and feel that I was going for with these minifigs and I'm very pleased with the result.



Tyler: I always feel like my best stuff is usually the most recent stuff. This situation is no different. My best Space Marine creation would be my most recent *HALO* vehicles: The Warthog and Mongoose, seen below.



Mark: A lot of my creation carry space marines of one type or another, but I guess the latest and greatest is probably the *Warhammer 40K* Ultra Marine figure I recently completed, seen at the right.



Building



In costume at Brickworld 2011.

Master Chief Masterpiece

LEGO building is one thing, but LEGO wearing? Ben Caulkins talks about building a costume from a video game!

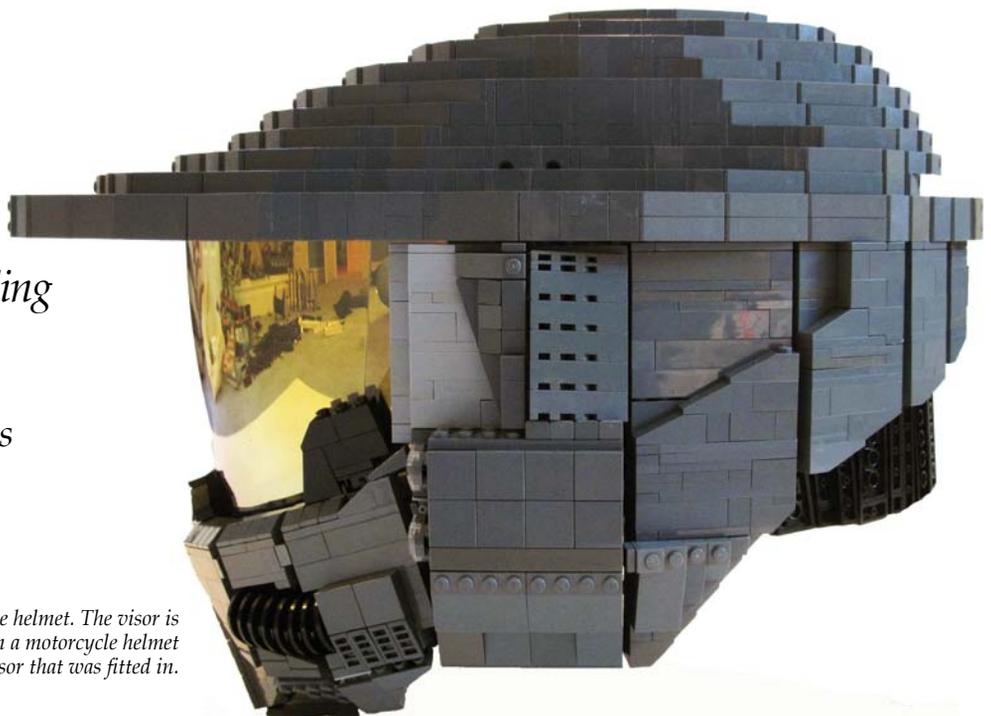
*Article by Benjamin Caulkins
Photography by Benjamin Caulkins
and Joe Meno*

For as long as I can remember I have been building with LEGO. I'm pretty sure I came out of the womb with DUPLO in hand. The earliest thing I can remember building was in kindergarden, where I built a box-shaped rainbow restaurant. We all gotta start somewhere.

Before I discovered the online LEGO community, I was a huge *Star Wars* fan. For years I read the books, watched the movies, and bought the LEGO *Star Wars* toys. After I had watched the entire series one too many times, I began to watch a wider variety of films, mainly those introduced to me by my Dad. I saw films like *Citizen Kane*, *Blade Runner*, and *Clockwork Orange*, and I quickly became a film fanatic. This passion for film jumpstarted my creativity, and I began to build MOCs of what I saw on the screen. I remember my first MOC being a model of Bumblebee from the new *Transformers* movies, followed by MOCs from *Star Trek*, *Terminator: Salvation*, and *Avatar*. As I got older, I started to become interested in media in general, including video games and certain types of music, particularly classical. One video game franchise in particular caught my eye with its interesting and creative vehicle design: the *HALO* franchise. Now, I almost exclusively build things from *HALO*, and everything I've built in the last year was at least based on something I saw in a video game.

I started building *HALO* around one-and-a-half years ago, when I had a friend over and he suggested that I build a warthog. It wasn't much to look at, but it was a start. From there, I began to become more and more involved with the *HALO* series, even buying a copy of the *HALO* encyclopedia! Then in Fall of 2010 I made the transition from building MOCs based on things from film with a few *HALO* MOCs here and there, to building almost exclusively *HALO*. I think the main appeal to the *HALO* franchise for me is the design of the vehicles, all of which have very distinct and unique appearances, ranging from very smooth, curved surfaces to sharp, angular designs.

In October of 2010, I decided to act on an idea that I had gotten in August: build a Master Chief suit out of LEGO. It took a couple months to sink in, but sure enough on October 31st, I had uploaded my first Work in Progress picture to my Flickr account.



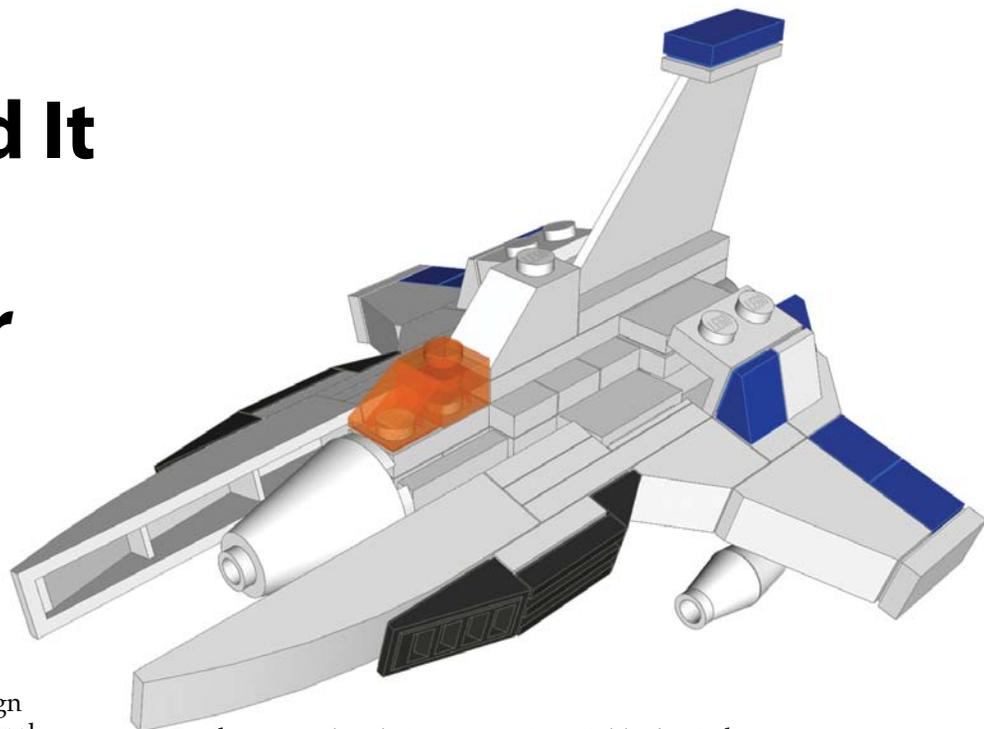
The helmet. The visor is from a motorcycle helmet visor that was fitted in.

You Can Build It

MINI Model

MINI Vic Viper

Design and Instructions
by Christopher Deck



Hello everybody, I am glad to join again for this fantastic issue of *BrickJournal*. In this issue which is focused on space battle, I'd like to present a popular starfighter design to you. The "Vic Viper" is the player's personal starship in the *Gradius* computer game series which was released in the '80s. It has a memorable shape with two front prongs as extensions of the main wings and a large single dorsal tail.

To realize this special wing construction the best solution was to use slopes instead of plates. This required a SNOT approach with a final attachment to the main body via hinge bricks. For the air intake sockets located on top of

the wings, brackets were quite suitable due to having studs on the two outer sides which allowed for attachment in the SNOT wings leaving an open air intake.

It was again a pleasure to share this creation with the *BrickJournal* community. For now I wish you happy building and hopefully see you next time!

Yours, Christopher Deck 

Parts List (Parts can be ordered through Bricklink.com by searching by part number and color)

Vic Viper Main Body

#	Color	Part	Description
4	White	4070.dat	Brick 1 x 1 with Headlight
1	White	4733.dat	Brick 1 x 1 with Studs on Four Sides
1	White	3942c.dat	Cone 2 x 2 x 2 with Hollow Stud Open
1	Trans-Orange	58176.dat	Cylinder Domed 1 x 1 x 1.667 with Bar
2	White	3937.dat	Hinge 1 x 2 Base
2	White	4865.dat	Panel 1 x 2 x 1
2	Trans-Orange	3024.dat	Plate 1 x 1
2	White	3023.dat	Plate 1 x 2
3	White	3794.dat	Plate 1 x 2 with 1 Stud
2	White	3623.dat	Plate 1 x 3
1	White	3666.dat	Plate 1 x 6
1	White	3021.dat	Plate 2 x 3
1	White	3020.dat	Plate 2 x 4
1	Trans-Orange	50746.dat	Slope Brick 31 1 x 1 x 2/3
1	White	3040b.dat	Slope Brick 45 2 x 1
1	White	2340.dat	Tail 4 x 1 x 3
1	White	6541.dat	Technic Brick 1 x 1 with Hole
3	White	3700.dat	Technic Brick 1 x 2 with Hole
1	Blue	4274.dat	Technic Pin 1/2
1	Stone-Gray	32556.dat	Technic Pin Long
1	Stone-Gray	32187.dat	Technic Transmission Driving Ring Extension
1	Blue	3069b.dat	Tile 1 x 2 with Groove
4	White	3069b.dat	Tile 1 x 2 with Groove

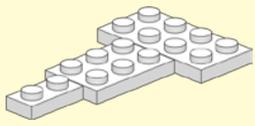
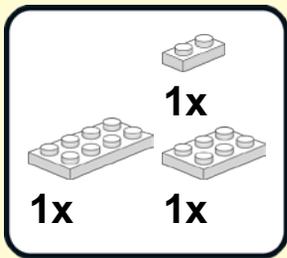
Vic Viper Wings

#	Color	Part	Description
2	White	44728.dat	Bracket 1 x 2 - 2 x 2
4	Blue	3005.dat	Brick 1 x 1
2	White	87087.dat	Brick 1 x 1 with Stud on 1 Side
2	White	3938.dat	Hinge 1 x 2 Top
2	Stone-Gray	6141.dat	Plate 1 x 1 Round
2	Stone-Gray	6019.dat	Plate 1 x 1 with Clip Horizontal
6	White	3023.dat	Plate 1 x 2
2	White	3710.dat	Plate 1 x 4
2	Black	61409.dat	Slope Brick 18 2 x 1 x 2/3 Grille
2	Black	50746.dat	Slope Brick 31 1 x 1 x 2/3
2	Blue	50746.dat	Slope Brick 31 1 x 1 x 2/3
2	White	50746.dat	Slope Brick 31 1 x 1 x 2/3
2	Blue	3040b.dat	Slope Brick 45 2 x 1
4	White	3040b.dat	Slope Brick 45 2 x 1
2	White	60481.dat	Slope Brick 65 2 x 1 x 2
2	White	41762.dat	Slope Brick Curved 6 x 1
2	Black	2412b.dat	Tile 1 x 2 Grille with Groove
2	White	3069b.dat	Tile 1 x 2 with Groove

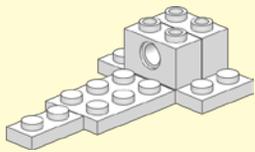
Vic Viper Rockets

#	Color	Part	Description
2	White	4588.dat	Brick 1 x 1 Round with Fins
2	White	6188.dat	Cone 1 x 1
2	White	2343.dat	Minifig Goblet
2	White	6141.dat	Plate 1 x 1 Round

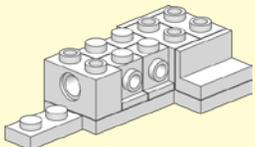
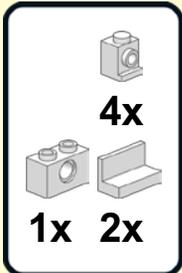
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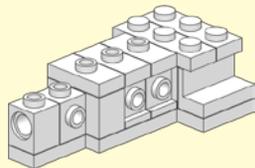
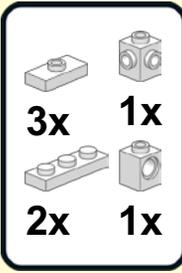
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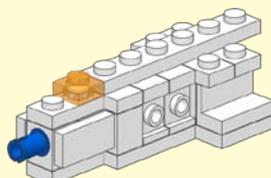
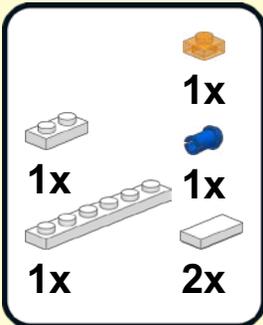
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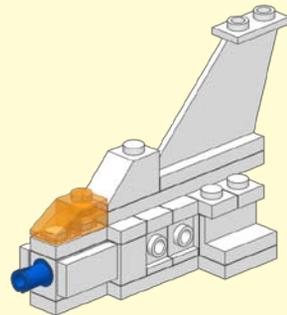
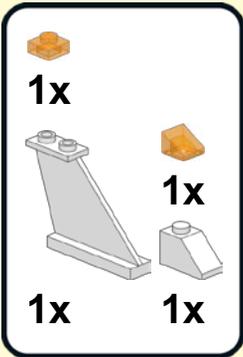
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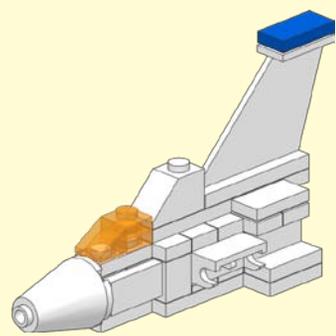
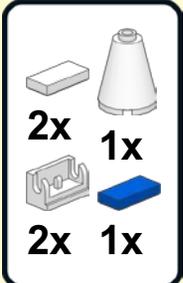
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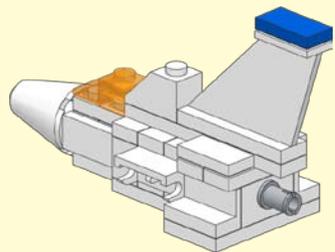
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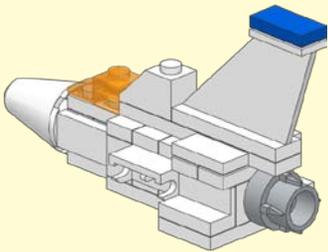
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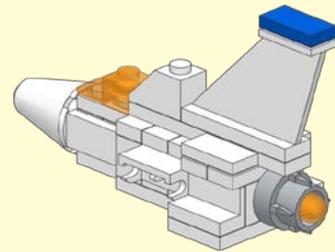
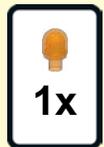
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9



10





Minifig Customization 101:

Designing in a Theme

by Jared K. Burks

Guest Contributors:

Michael Anthony Steele & Scott McFadden



Cpl. Honky:
CC Quartermaster

Pvt. Jumbo:
Engineered Clown

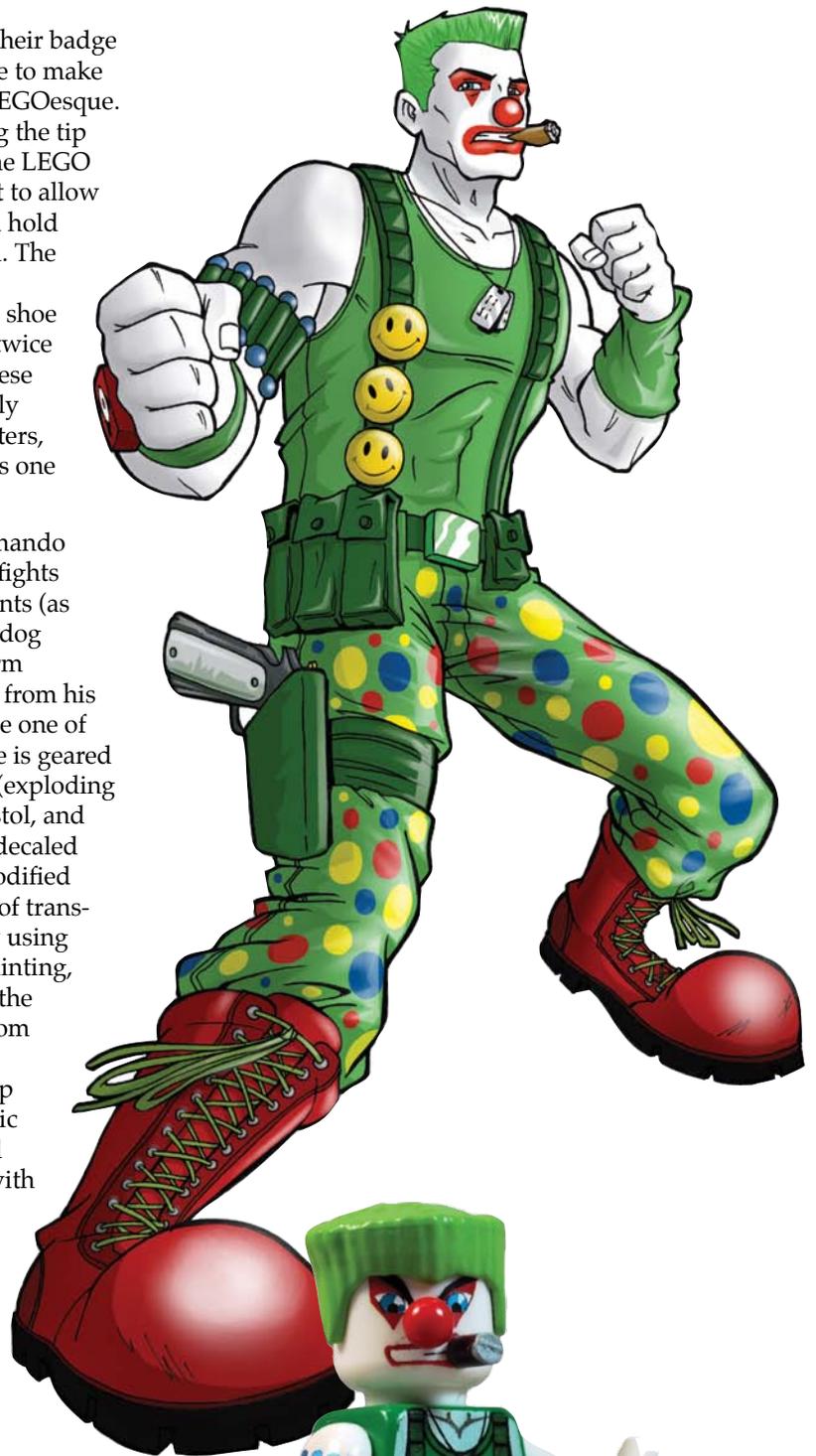
Col. Clown:
Commander of the CC

Lt. Bubbles:
Stealth expert of the CC

Sgt. Blammo:
Explosives expert of the CC

The key to creating the squad in LEGO form is their badge of honor, the red nose. I utilized the nose to make these figures unique and yet totally LEGOesque. The nose was constructed by cutting the tip off of a LEGO antenna element. The LEGO head had a small hole drilled in it to allow the antenna shaft to fit inside and hold the nose onto the minifigure head. The unit was also further identified as clowns by my sculpting the big red shoe elements making these clowns feet twice as large as a normal minifigures. These two custom elements were continually utilized as baseline for all clown characters, except one (please note, as in life, there is always one exception to every rule).

Colonel Clown is the leader of the Clown Commando unit. Instead of donning the whole uniform, he fights in a tank top, yet still wears the Clown-camo pants (as mentioned by Scott McFadden). His prominent dog tags describe this clown as military issue. His arm bandolier and wrist guard further set him apart from his squadmates (watch that bandolier; this would be one of those elements that is recycled in new ways). He is geared up for non-lethal combat with his happy bomb (exploding in rapidly-expanding knock-out gas), seltzer pistol, and seltzer cigar. The happy bomb is a painted and decaled BrickArms product and the seltzer pistol is a modified BrickArms 1911 that has the addition of a piece of trans-blue LEGO bar. The seltzer cigar was created by using the LEGO antenna element shaft: specifically painting, cutting to length, and gluing (cyanoacrylate) to the minifigure head. The LEGO hair piece was custom painted bright green. To further make Colonel Clown more LEGOesque, I designed his tank top and musculature after an official LEGO mechanic minifigure. This helps blend the comic style and the LEGO style together. This tank top design with a few tweaks was used to create Lt. Bubbles.



Top: Col. Clown
Above: Col. Clown's torso decal, based on the LEGO Mechanic's torso.
Right: Col. Clown in minifigure form, with seltzer gun and happy bomb.

Adding More 'Green' to the Palette

The LEGO Group makes changes to become more environmentally friendly

Article by Ty Keltner

Photography by Ty Keltner and the LEGO Group



In working on a prized MOC, adult fans of LEGO may have to contemplate using dark green, sand green, lime green, or another one of the many shades that LEGO is known for. However, there is a shade of green that the LEGO company itself is contemplating using. This color won't be showing up in a set anytime soon, but LEGO hopes it will play a big part in the future of the company.

The LEGO Group has begun a quest to dramatically reduce its impact on the environment. But becoming a more "green" company is no easy task, especially for one the size of LEGO—the largest construction toy company in the world, and LEGO is well aware of the challenges in becoming more environmentally friendly. The 2010 Progress Report clearly states:

"The core elements of LEGO products of today contain plastic polymers that are primarily based on fossil oil resources, have high energy need during production and processing and become potential waste elements after use."

With a statement like that, it would appear LEGO has plenty of work ahead of itself to become an environmentally friendly company. However, LEGO is actually far ahead of most of its international counterparts thanks to innovation and good planning.

In 2008, LEGO documented the carbon footprint of its operations. The company found a number of areas it could cut emissions as its products flow from manufacturing to the store, in a process called the value chain. The biggest area of concern was the materials phase,

which accounted for 60 percent of the CO₂ produced in the value chain.

"By looking into that phase we hit on the philosophy of cradle to cradle," said Jes Faltum, Director, Environment & Climate, "Instead of drawing a line in society, we wanted to draw a circle in terms of our products and services. So it was a matter of changing our agenda from minimizing our environmental impact, to creating a positive impact."

The phrase "cradle to cradle" describes the concept of harvesting resources to create a product and eventually returning the product to its source, thus creating a waste-free system. While most companies look at ways to reduce environmental impact, Director of Stakeholder Dialogue & Communication, Mikkel Hausner describes the idea as a step above the typical approach.

"Don't do less bad, do good," says Hausner.

Design4Planet

To accomplish the goal, LEGO started a new campaign called Design4Planet (D4P) that focuses on the environmental impact of its products, ranging from initial design all the way to its arrival on store shelves.

The Design4Planet campaign is divided into five areas:

1. Material Chemistry

LEGO is categorizing the environmental impact of every material used for LEGO elements. Materials that have an "undesirable environmental impact" will be phased out.



Henk
Holsheimer.

LEGO Art: Building a Medium

Article by Henk Holsheimer
Photography by Henk Holsheimer,
Christian Boehm, and Matthias Lindner

Henk Holsheimer is senior concept designer at LEGO Concept Lab Munich and has been working for more than ten years for the LEGO Group. Henk invented and designed the shape system, wedge bricks with different curves that were originally designed to give the Star Wars models more speedy shapes, but are now being used in most product lines. Henk designed many other LEGO products, e.g. the X-Pod, the Creator line for 2003, the DUPLO airplane and pirate ship and various Racers models. At Concept Lab Munich, he has done research for future product lines for preschool and girls. Currently, Henk is working on new concepts for 2014 and 2015 and is leading the LEGO Art project, stimulating artists around the world to use LEGO bricks as artistic medium. Here, he talks to BrickJournal about how he started the LEGO Art Project.

The LEGO Graffiti Styles Convention 2009 was the start of a new project which now officially is called LEGO Art. With this project, the LEGO Group wants to explore the possibilities of using the LEGO brick as an artistic medium.

The LEGO Graffiti Styles Convention was more of an idea which I was thinking about for a while: creating three-dimensional calligraphy with LEGO bricks. The idea was to try and create three-dimensional graffiti one day. I discussed this idea with a freelancer who was working for us during a stay in Billund. He had already made a couple of graffiti sculptures and I was sure we could invite a few like-minded people to Munich for a weekend to toy around with the idea.

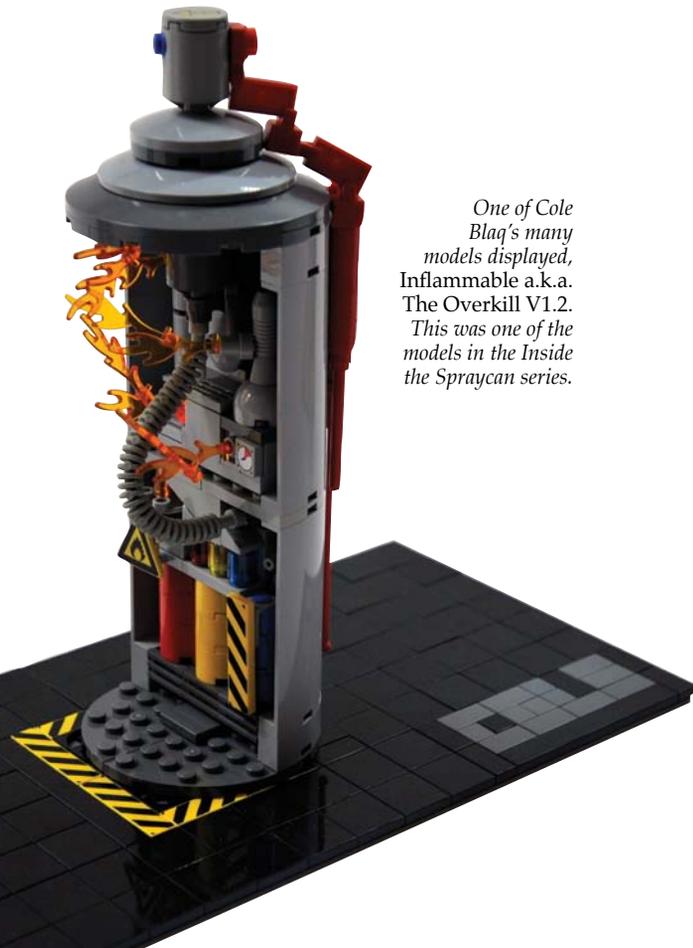
Despite a very small budget from the LEGO Group, and the stipulation that this was to be planned only in my spare time, my passion to make something bigger from it was huge.

Back in Munich, I started planning the event, looking for cool locations, setting the date, looking into the logistics and finding artists which could be invited for the event.

The main communications channels I used for the event were:

- Word of mouth (authenticity)
- Facebook (for announcing the event)
- Flyers (for announcing the event)
- Selected websites (for announcing and reporting about the event)
- Individual people (as key communication and to generate new contacts)

I spread the word, telling everybody of my idea having a building event for street and graffiti artists at a secret location. In fact, I didn't have a location yet, nor had I never organized an event before. However, it seemed the idea was so strong that after a few weeks of research and visiting art fairs to make contacts, I had a list of 25 potential participants — 20 more than expected and even great names from the art scene, like Jan Vormann and SatOne...



One of Cole
Blaq's many
models displayed,
Inflammable a.k.a.
The Overkill V1.2.
This was one of the
models in the Inside
the Spraycan series.

For a better impression and more information please look at these links and check out the book:
<http://www.constructedstyles.com/home.html>

My flickr gallery has more photos:
<http://www.flickr.com/photos/legostyles/>

Video from the event can also be seen here:
http://www.youtube.com/watch?v=EBGD4y_g_Kk
<http://www.youtube.com/watch?v=Zmg8EyhUuHA&feature=related>

The LEGO Graffiti Styles Convention was an event that LEGO Marketing immediately selected art pieces for the Nürnberg event. It was organized by Kjeld Kirk Kristiansen (Owner) and Jørgen Vig Knudstorp (CEO), the international urban art fair "Street Art Berlin" stand under my direction.

This allowed the LEGO Group to explore this artistic medium in an authentic way.

Recently, I just got back from Berlin. The 'LEGO Art Box', the first official LEGO Art Box is a space to experiment where artists can meet and where they can share their work. We opened with a great exhibition showing different approaches of using the bricks with "Dispatchwork," filling gaps with Niemann with "I LEGO New York" in a minimalist way with great humor, and with their "Iron Man," using the bricks to create a life-sized Iron Man.

The Arvo Brother's Iron Man model is a great example of LEGO patchwork, or "Dispatchwork."

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LEGO Art Box opens in Berlin!

