

FIGURE PAINTER magazine

REVIEWS FROM

Miniaturas Fortes

Nocturna Models

Siren Miniatures

Fallen Frontiers

Olivier Bouchet



INSIGHT

interview with Sebastian Archer





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Ian Succamore
David Powell
Thor Intararanson
Mario B Delgado**Welcome to issue 20 of Figure Painter Magazine.**

It's beginning to look at lot like Christmas or so the song goes. and It's true and it is but a stone's stone throw away. I hope you've all been good this year and make it onto the 'nice' list, and with your Christmas stockings are brimming with all manner of miniature goodness. I know this is a bit of a cliché, but I do think it's the time of year we should consider people less fortunate than us; after all there are some painters out there who don't even use Winsor and Newton brushes or still use paints that don't come in a dropper bottle!

Wait...what...first world problems you say?

Yes, I know, but it does make you think that sometimes our problems aren't really problems at all. We get so wrapped up in ourselves that we fail to see what's going on in other parts of our own community, never mind the rest of the world. With that in mind, we should take the time to think of those less fortunate than ourselves, especially at this time of year when we are surrounded by our families, eating far too much and exchanging gifts.

Well that's it for 2014. All in all, I don't think it has been a bad old year; some plans didn't bear fruit, but others did and there are plenty more for the coming new year, so I am looking forward to 2015. While I have the opportunity, I'd like to wish each and every reader a merry Christmas, Happy Holidays and a Happy New Year from all of us at FPM

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CONT

Features & Inspiration

Insight Interview

Sebastian Archer...Page 10

Agram Arena Winter 2014 Show Report

by Marko Paunovic...Page 32

Best of British: Scott Hockley

by Terry Cowell...Page 38

Monte San Savino 2014 Show report

by Davide Rainone...Page 90

Slayer Sword Winner: Richard Gray

by Jason Martin...Page 94

What's on the Market: Decals Part 2

by Martyn Dorey...Page 111

Showcase Pages

Exposé...Page 52

Putty & Paint...Page 74

Exhibition...Page 115



CONTENTS

Reviews

Fallen Frontiers Joint Unboxing...Page 8

Miniaturas Fortes German Office by Mario Delgado...Page 36

Olivier Bouchet's Gokan by Terry Cowell...Page 56

Nocturna Models' Battle Chick by Marta Ślusarska...Page 70

Siren Miniatures Unboxing by Jason Martin...Page 80



Tutorials & Step-by-Steps

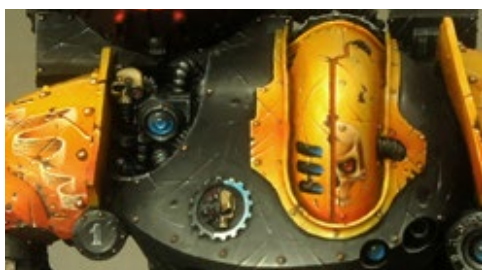
Spring Base Tutorial Part 2 by Luke Wilson...Page 22

Malifaux Gaming Table Part 20 by Marko Paunovic...Page 44

Cavalier Officer Part 2 by Ian Succamore...Page 58

French Dragoon Part 1 by David Powell...Page 84

Eagle Statue Display Base by Thor Intararangson...Page 98





AMMO of Mig Jimenez have release a new set of shelves optimized to store 60 - 17ml dropper bottles in the smallest possible space. The bottles are stored at an angle minimizing its size and allows us to find our colours at a glance. The size of the shelves are 40 x 30 x 6.5 cm and it can be placed on a table or wall mounted. It's easy to assemble in minutes and all you need is some white glue. They retail for €18.50 and more information about them can be found [here](#).



Painting Buddha has gone to IndieGoGo to fund the release of "Black Betty". Their first release under the new label 'Painting Buddha SHARES'.

With community support, they want to bring the idea of fairness in the miniature industry with a series of outstanding collector's edition miniatures designed by some of the best miniature artists in the world.

"Black Betty" and her trusted monkey side-kicks "Bam" and "Alam" are the centrepieces of a fantastically detailed, high-quality, white metal 75mm collectible miniature diorama.

To add your support click [here](#).



Over the past few weeks, FPM has been taking part in a joint promotion with the aim of getting the companies involved better know to the wider painting community.

Central to this was a two stage give away contest where each company asked a question from which a winner was chosen. This winner then went on to be a part of the grand prize draw where they could win €1500 worth of goodies.

Last Monday I chose (at random) the FPM winner who would win every copy of FPM — forever and a place in the final prize draw! That winner was **Daniel Cortez Owen!**

Another FPM reader and contributor **Luke Wilson** took the final prize so we'd all like to wish them both a haaarrty congratulations ☺

There is talk of doing a similar promotion next year around Easter which will again draw a huge prize so if you want a chance to win, watch this space for more info.



Irene is only 1 years old and she is fighting the most important battle in her life. She is affected by a neuroblastoma, a nasty form of children's cancer. Thankfully, she's not alone in the hospital bed, her parents Stefano and Roberta are always on her side.

The Italian painters community is very wide and many of them know Stefano and instantly stepped in to help and let them know they were not alone. Painters from all over Europe began hand written message for her and in few days began a charity collection to delivery Irene a birthday gift her first birthday and Christmas gift.

They have also raised several hundreds euros to help her parents with hospital costs and show they have the community support.

Her Dad Stefano, they'd all become her uncles. Some of us are parents and others will be in a near future and we can only image what are they are going through, but I'm sure you'll all join us and wish Irene and her family all the best for the future.

MiniScaping
capture the essence of life



MiniScaping.com was created especially for sculptors, painters, diorama creators and other artists that create miniatures with a vision to inspire the world and promote the miniature arts.

Each artist that joins the community (totally free, of course) can add his best creations to a state-of-the-art portfolio and get a very large exposure to many people who are passionate about miniatures. Unlike other websites with an audience of only pure miniatures fans, here the artists get exposure to many more people who need high quality figures – for example, people that have Penjing/Bonsai scenes and are desperately looking to add interesting figures to their creations.

The MiniScaping team is working on various ways to help artists. For example, artists are invited to show in their personal profile a link to their own website or facebook page, so all the people who like their work can visit their sites to learn more about them and their services.

The MiniScaping team promises to keep adding features that will make artists lives better and they are very open to suggestions and ideas.

The website went live only 1 month ago and already has many talented artists (from 32 countries) that have joined the community. It is definitely a unique community that is worth considering to join.

advertise in this space

Click [here](#) for more information

Fallen Frontiers

REBOOT

Unboxing



Fallen Frontiers Miniatures



By Jason 'Red' Martin

I have two samples to talk about with you from Fallen Frontiers by Scale Games. Later, we also have Terry adding his wisdom and literary genius to this review as well, so this is a little different than usual.

First impressions are great. The first miniature is from the Riff faction and is one of my fave models from the Fallen Frontiers project. He stands about 34mm, as he's in a running crouch position and comes in four parts (torso, legs, left and right arm) and is cast in grey resin. Now bearing in mind these figures are intended for gaming purposes, they are of a quite superb quality. I constructed the Riff sample within ten minutes, including scraping away the odd mould line; care has to be taken here because the mould line is not continuous and so can be tricky to spot. The pose is very dynamic and I really like the volumes of the anatomy from a painting perspective. The cast is crisp and the detailing is excellent, even down to the flowing folds and creases in the uniforms and the straps, the buckles and buttons on the boots and armour. Holding the miniatures in my own hands and seeing with my own eyes allows me to see that the misgivings that a few within the hobby had towards the first Fallen Frontiers Kickstarter were unfounded.

The next mini is rather more static, but no less impressive. Tarko Stahlen of the Sayx faction stands 38mm tall (remember the Riff is crouching). The cast again is very impressive and full of details, particularly with the uniform; there are lots of straps and webbing, pouches



and holstered a pistol. The sculpt captures a relaxed but ready pose, a proper hero, with his rifle held low at ease and thumb of his left hand tucked into his waistband. The detailing is very crisp, especially considering its small size and the detail in the face. He is replete with a "screaming eagle" haircut, which is great. The resin is of a high quality and again there are few mould lines to clean up; there are no defects or air holes whatsoever. I am very impressed with both samples and now that the Kickstarter has ended (244% funded) with almost 600 backers, I suspect there will be a lot of happy gamers, when that big box thuds onto the door mat! Great job guys!



For my review I will take a critical look at one of the FF hero units. In this case, I have Sihlas Fenn from the Riff faction.

The unit is cast in a very high quality resin that feels strong and durable. I bounced the pieces around a bit and they withstood some quite rough handling. The aim certainly wasn't to

break the pieces, but I established that in my view they will easily withstand lots of rough handling. They are, after all, intended for TT use.

The unit comes in 4 easily distinguishable pieces and unattached to any sprue. I am not sure if this will be the case once mass produced, but it was nice to not have to spend time cleaning up any attachment points. The characters are not uniform in which parts are separate. For example, Sihlas comes with his head pre attached, but some other faction characters do not, giving players the chance to characterise units in a unique way.

The pieces fit together with ease using the ball and socket system. The attachment points were very accurate and required no additional reshaping.

The details are very sharp and will be a delight for anyone wanting to invest some time painting them. Even the smallest intricate details are sharp and clearly visible. The tongue of the boots is a great example of this. There are the usual mouldlines, but these are minimal and well placed for easy removal. On very close inspection I did find a couple of tiny air bubbles, but these could be easily fixed with a tiny amount of greenstuff.

Conclusions

- » Design – Fits together perfectly. This character could be easily painted as a display piece.
- » Cast – Very clean and although some mouldlines and the odd air bubble are present, this is the best I have ever seen for a TT figure.
- » Quality – Excellent. The resin is high quality and the figure is strong and durable. Mouldlines and defects were minimal.

Overall

If I was reviewing a display piece, this miniature would have scored high; the fact that it is designed for the TT is truly exciting. I can't wait until all the pieces are manufactured and I will follow up with a review of the complete set of miniatures when they are produced so keep your eyes open.



INSIGHT

interview with Sebastian Archer



Place of Origin?

Sydney, Australia – the land of crocodiles, koalas and cricketers.

Years Painting/Sculpting?

I've been painting miniatures since I was 10 years old and I have now reached the ripe old age of 31! Realistically I'd say I have been painting seriously for about 10 years and sculpting for 6 years.

Major Awards?

- » Gold medals in the 'master' painting category at World Expo Girona 2008 and World Expo Montreux 2011.
- » Two best in show 'Slayer Swords' at Golden Demon Oz in 2005 and 2009.
- » Gold in fantasy/steampunk category and 3rd overall at Crystal Brush 2012.
- » International guest judge at World Expo 2011 and Monte San Savino 2011

Future Plans?

All my energy is currently being directed towards Twisted, my new steampunk game! I'm very excited about it and all of my time is being spent working to develop the Twisted range of miniatures.

When I first got back into the hobby, I was struggling with a choice – NMM or TMM? At the time, there were (and still are) some fantastic NMM paintjobs, but I always felt they lacked the realism I was striving for. Then, I read an article on CoolMini about painting TMM that had the artistic flair of NMM and it blew me away! Since then, I have watched the writer of that article not only produce some of the best painted models around, but also turn his hand to sculpting and create some truly exquisite miniatures as well. This is Sebastian Archer.

Q1: *How did you get started in this hobby and when did you realise that you would be able to make a living from it?*

As with many hobbyists of my vintage, my journey into the hobby began with Games Workshop. My earliest memory of miniatures is as a small 10 year old boy circa 1994, discovering a dog-eared copy of an old Warhammer 40k rulebook in my older cousin's bedroom – I think it was a Space Ork codex. I still remember my excitement and wonder at it all, as I flicked through the pictures and read snatches of rules here and there. I was fascinated: it was like I had discovered a hidden world and I longed to know more! Shortly after, I received the most thrilling Christmas present of my short life: a copy of the Warhammer starter box set (the old one with the plastic goblins and elves for those of you old enough to remember!). From that point on, I never looked back.

I do remember that I took to painting almost immediately and the creative side of miniatures has always been my main interest – I've never been an especially keen gamer. My enthusiasm for painting miniatures was given a huge boost by the release of the Lord the Rings movie trilogy: I've been a Tolkien lover from an early age, so having the chance to express my enthusiasm by painting some LOTR miniatures was a real creative release and motivated me to push my skills a lot further. This eventually lead to some competition success in 2005 at Oz Golden Demon, which opened up a whole new world to me. Meeting other painters put me in touch with the online painting community and the CoolMiniOrNot galleries and I suppose it was those things that provided me with the opportunity to take on some commission work and start to see the possibility of earning some income from my hobby. I was able to use commission painting as a sort of part-time job while I was studying at university, and this eventually morphed into commission sculpting from 2009 onwards. I've been working as a full-time sculptor since 2011.



Al-Vianna

Q2: *For research into this interview, I had a look back at your early works on Cool Mini; you were getting high scores very early on – what do you contribute this too?*

I'd attribute this to two things: the fact that it took me a long time to connect with the painting community coupled with my nature as a bit of a perfectionist. It's not as if I sprung from nowhere – it's just that up until 2005 I was essentially working in isolation. Sure, I saw photos



Virago



Lathiem



Skaven



Sentinel

of miniatures online or in magazines, but I had no idea that any community of painters existed and I certainly hadn't participated in any competitions or anything like that! So I had years of working by myself and had never met anyone else that was interested in serious painting.

That all changed in 2005 when I decided to fulfil my long-held goal of entering the Golden Demon painting competition. It was something I had always wanted to try since I was a young boy poring over the pages of *White Dwarf*, admiring all those beautiful winners! I put a huge amount of effort into my entry, but as a first-timer I didn't really expect to win anything, so you can imagine my utter shock and amazement when I had the good fortune to win not just a gold trophy, but the Slayer Sword (best in show award)! It remains one of the most exciting things that has ever happened to me, because it

was so unexpected! Anyway, through that experience I met some of the other Australian painters, who in turn introduced me to the online painting community.

Q3: *You are one of the few who have moved from being known solely as a successful painter to becoming a successful sculptor as well. Did you see this as a natural progression or something that was planned for early on?*

I would definitely characterise it as a natural progression. I certainly never set out with any kind of plan to become a sculptor. Rather, I'd say it grew out of pushing myself when painting for competitions, in the effort to create more unique competition entries by modifying or converting existing miniatures. My first full sculpt was an entry for UK Golden Demon 2007 – a skaven miniature loosely based on an Adrian Smith artwork from the old Warhammer 'Battle Bestiary'. I learnt a lot from that experience,

and from that point on I started to see sculpting as a new, more difficult challenge and it's that challenge of developing and improving my technique that is my main motivation and drive to continue sculpting. I think it is a never-ending challenge: the more I sculpt, the

more I realise how much more I have to learn!

Q4: *Having seen many of the pieces you have sculpted and some of your work in progress pictures have you ever thought of switching from putty and going digital?*

Yes, I do think about it quite often. I've never tried any digital sculpting, but there would be obvious advantages... when I'm sculpting there are many, many times I wish I could hit Ctrl Z! Right now, I guess the thing holding me back is the fact that it's taken me a long time to reach my current position where I have a certain level of comfort



Telcharion

with my sculpting and I am mentally balking at the idea of having to re-learn all those skills and habits if I go digital. Yes, I would still have my experience to draw on, so it wouldn't be like completely starting again. However, at the same time I'm sure it would take many hours to adjust to the new way of working and form those new habits and movements; I guess I have a fear that I would lose some of the enjoyment in the process by not being able to make things look the way I want. I also think that traditionally sculpted miniatures have some sort of intangible quality that makes them look more 'organic' and natural – I still prefer the look of traditionally sculpted miniatures. I find many, many digital sculpts to be a little 'sterile', if that makes sense. They can be technically perfect, but perhaps the fact that the shapes are so perfect and symmetrical can make a sculpt look a little 'fake'. I suppose introducing that level of imperfection would be one of the challenges of going digital.



Gaius Pallidus (Arena Rex)



Kreimhilds Revenge (Morland Studios)



Vargr (Arena Rex)



Austral Predator (Predastore)



Arielle (Guild of Harmony)

Q5: You have done some freelance sculpting for companies like Arena Rex, Knight Models, Morland Studios and Predastore, What was that experience like?

It has been a great experience for the most part and it has been a very valuable learning tool. Having the chance to work on a different styles of miniature from a variety of concepts artworks has been a great help in developing my sculpting. It's also a really cool feeling to see something you've sculpted become part of a commercial range. That's why I kind of prefer the idea of sculpting a figure under

commission, rather than painting one: both are one-off original works, but a sculpted figure that is put into production takes on a kind of public life and doesn't seem to 'disappear' in the same way as does a painted figure destined for someone's private collection. Maybe that's a slightly selfish sentiment! It's nice to see something you've created being used and enjoyed by others.

Q6: *I think it was in 2008 that you started Guild of Harmony Miniatures. What made you want to start your own company?*

Guild of Harmony started out simply as a personal website focused on miniature painting, with a photo gallery, some articles, tutorials and the like. When I launched the Guild of Harmony miniature range in 2008, there was no grand plan or structure – it was meant as a side project to allow me to practice my sculpting in-between commission work and hopefully make a little extra bonus income in the process. It has certainly fulfilled both of those goals! The Guild of Harmony range has been more successful than I ever could have thought possible and I am so appreciative to everyone out there who has helped support me by buying the miniatures.

This is where Twisted comes into the picture! I said there was no real plan behind Guild of Harmony and as such I have never seen it as a 'company' per se. It has given me the experience and confidence to try my hand at something much more ambitious with Twisted, which is my dream project!



Chevalier des Baronnies



Severus



www.dementedgames.com



Bill Psyches base

Q7: *What is Twisted – can you explain it to us?*

Twisted is a steampunk-themed adventure skirmish game, with a range of 32mm miniatures. The immersive universe we've created revolves around opposing factions, all trying to discover the location of the mysterious entity known as The Engine in order to either enslave or protect this powerful steampunk world-generating device.

The visual design of Twisted is founded on ramshackle mechanical Victorian steampunk blended with the organic, decorative style of Art Nouveau. These two elements create an interesting visual opposition to each other in our artwork and miniatures. The idea underpinning many of our miniatures is to take famous characters and 'twist' them into an alternate steampunk form to make them part of our universe. Hence the name – Twisted!

I am part of the 3-person team behind Twisted – the other two guys are also Aussies, Peter Overton and

Adam Weller (in truth they're both UK ex-pats, but they live here now, so we're claiming them!). I'm acting as the creative director for the Twisted miniature range of 32mm steampunk miniatures. This means my primary area of responsibility is overseeing the development of the concept artwork for our characters and also working with the sculptors that turn these concepts into miniatures. I am also acting as the lead sculptor for the project, so a large portion of the Twisted range will be sculpted by me.

Because we want to bring you our miniatures as soon as possible rather than make you suffer through the inevitable long delays of a Kickstarter campaign, we have decided to follow a more traditional model and bring you regular new releases – starting in January 2015! The first releases will be designed to introduce you to the main protagonists populating our steampunk world and to flesh out our first two opposing factions ready to battle it out on the tabletop for control of The Engine.

The Reckoning

A guttering lantern illuminated the leaky, dilapidated room with a sickly yellow light. Bill Psyches sat on a ragged armchair, which bowed and groaned under his monstrous weight. His eyes were firmly fixed on the strange device sitting at the far side of the chamber. He glared at it and, if his impression was correct, the machine stared back. At the back of his mind the voices whispered.

The voices had been there ever since the fateful day when Feygin had triggered the device. Quiet voices, that suggested dark deeds. Bill saw dim figures in the smoke of the burners that drove his new legs – he hated them, and he was sure they hated him, too. He'd always been a man filled with grim determination to do whatever benefited him; but now he no longer cared about anything, with the exception of this infernal device. He'd beat it into submission, as he had beaten everything in his hard, cold life. He'd control it and then he would show London what real power, used properly, could do.

With a creak the door opened, and the hunched figure of an urkin – one of Feygin's twisted young pickpockets – entered the dank chamber. Bill looked around and the small, ragged form cowered away from him, seeking refuge just out of his reach.

"Feygin said ye' wanted summink?" the urkin croaked.

"Go up top an' bring me beer an' a pork pie from The Grey Goose," Bill murmured darkly, "an' tell that fool Reilly that I want 'is best stuff, mind – not the rot 'e sells to the 'arlots." Bill's every word carried malice and the threat of imminent violence. Even a simple instruction could chill the soul, and sap the strength from a brave man.

Bullseye lay dormant, sleeping by Bill's chair. What was once a simple dog was now the size of a wild boar, paws sporting razor talons, tongue long and sinuous. He growled and shifted, causing the urkin to dance sideways, almost out the door.

"'Ow should I... pay 'im?" the enquiry was low and halting, the urkin expecting pain at any moment.

"'Is payment is not bein' called upon by Nance – tell 'im that!" barked Bill threateningly.



Relieved to have escaped any physical harm the lad scuttled off to find some help in his task; he'd need some assistance in case the Runners were about up top. If he was lucky he would be accompanied by a Tall Boy – it was a job for Bill after all, so Feygin would have to send his best.

Bill settled back moodily into his chair, considering the little creature as it scurried off to do his bidding. There had been a number of strange losses of urkin lately. Only the day before, Feygin had sent a scavenging party down the east tunnel; no one but Dodger had returned, spinning tales of a group of punters with weapons – he'd have to look into that. But first there was the matter of this Node, Bill mused, as he continued his silent

contemplation of the strange device.

A short while later saw the intrepid urkin return, bearing a leather flagon and a brass plate piled with golden pastry.

"'Ere it is, Bill," the small figure squeaked as he proffered the goods.

Bill took a deep draught of the liquid before, of a sudden with a thundering cry and murderous roar, he sprayed the room with beer. The urkin cowered, knowing his end was mere moments away should Bill turn on him.

"'E calls this 'is best? This is Old Brickery! Unadulterated Shite!" he roared. "Get yourself back up top an' bring 'im to me – take Ollyver if you 'ave to, but I want that fool Reilly 'ere quicksharp!"

The voices whispered to Bill as the urkin left. They whispered things Bill wished they wouldn't, but these things, they assured him, were necessary. Time moved on and Bill sat unmoving, listening. The sounds of a weakly struggling man heralded the arrival of Reilly, the innkeeper of The Grey Goose, in the company of four urkin and Feygin.

"My Lads 'ave brought 'im to you as you asked, Bill," whined the old man. "No need to 'urt them, eh?"

"No, Feygin. No need..." Bill's voice trailed off darkly, leaving Feygin desperately wishing he'd not come to plead their case. Still, if he hadn't come, he'd like as not be short four lads.

"Bill..." Reilly snivelled haltingly, "I'm sorry Bill..."

"Sorry be buggered, you useless article!" Bill glowered, leaning forwards and looming over the man before him. Even seated Bill was taller than the portly merchant. "Since when did Old Brickery become your best ale, eh?"

Reilly shuffled and began to speak.

"It's not your best, is it?" Bill continued, talking over the terrified innkeeper. He reached into his voluminous overcoat and drew forth his great pistol. The barkeep staggered back and began to sweat in fear as the immense muzzle swung up, pleading fearfully for his life. The bore of the gun, fully an inch and a half across, seemed cavernous.

"IT'S NOT YOUR BEST!" Bill roared again. In his mind a single whispered word gave the command, and Bill pulled the trigger at point-blank range, a hideous grin spreading across his scarred face.

When the acrid smoke cleared, the chamber resembled a charnel-house. Every surface – including the terrified urkin – was dappled with a deep red stain. What remained of the unfortunate Reilly lay motionless, unrecognisable, on the floor.

Bill leant forward to pick up the flagon of Old Brickery. On the surface now floated a thin veil of Mr. Reilly. With a small smirk, Bill took a swig. "Now that's improved the flavour," he grumbled to himself. Then, "Feygin," he said sharply, without looking up. "Send Dodger up top to explain our arrangement to the new owner of The Goose..."



MDusa



Launcelot

Twisted

A STEAMPUNK ADVENTURE GAME



OLIVANDER
OWEN AURELIO



Q8: And finally, what are you working on at the moment? Please feel free to share secrets for the FPM readers!

I can give you a special sneak-preview of an upcoming Twisted miniature I sculpted recently. One of our factions is based around 'steampunked' characters from Oliver Twist and this is our version of Ollyver himself. Instead of a small, innocent boy, Ollyver has been 'twisted' by The Engine into a hulking, threatening monster!

This miniature is a good example of the way in which Art Nouveau decorative elements intersect with steampunk mechanical designs in many of our concepts. I think the two themes complement each other really well and create something that is really visually interesting and a bit more special than your average steampunk miniature.

Thanks for giving me the chance to talk about Twisted. I am really excited about being part of the Twisted team – it's a dream come true for me to be an integral part of such a cool project – and we're working as hard as we can to make the best 32mm steampunk miniature range available!

I'd like to thank Sebastian for doing this interview and sharing with us his fantastic miniatures.



Firestorm Games



Firestorm Games is an Independent Wargames Retailer in Cardiff, South Wales. As well as this webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.

Attached to the store is our gaming area known as 'the Battlefields' which consists of over 35 6"x4" gaming tables, full of scenery for your pleasure! We are open late nights on Tuesday and Thursday and attract a large mix of people ready to play whatever takes your fancy! The Battlefields now also has a fully licensed 'Khador themed' bar, great when playing a casual game against your mates or in one of our regular tournaments or events.

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Spring Base Tutorial

part 2



By Luke Wilson

Hi again. Back for part 2! In the last issue, I showed you my thought process and construction of the base: now I'm going to take you through the painting process and my, er...experiences with a water product that I hadn't used before!

Rocks

The same basic process were used for both the rocky outcrop and the stones that were ultimately going to be at the bottom of the river.

After removing the bulrushes, I was happy with their placement. The first stage was to get everything a nice even coat of grey using Vallejo Dark Grey. This was done completely with a brush. From there, I mixed in various shades and

preceded to drybrush in, Dark Blue Grey, Sea Grey, and finally I added a touch of Ivory. I gave it all a final flick of pure white. The final stages weren't done to the stones on the riverbed as I had a slightly different idea for them. I washed in some Olive Green and Flat Earth. Lastly I gave them a dusting with some Mig pigments, using Vietnam Earth and Allied Green...but forgot to take pictures and didn't realise until I had completely finished the project...sorry!



River Bed

As I said above, I did something slightly different. After I had done the green on the outcrop, I gave the rocks on the river bed a heavy wash of Reflective Green and Olive Green in a 50/50 mix. I also did this to the slime on the river bed, too.



I then dabbed spots of Prussian Blue and the green mix on there and whilst still wet, used a brush loaded with water and washed the riverbed randomly to create some patchy tones, hopefully creating a more natural look. I took a quick snap so you can see what I mean with a blue spot!



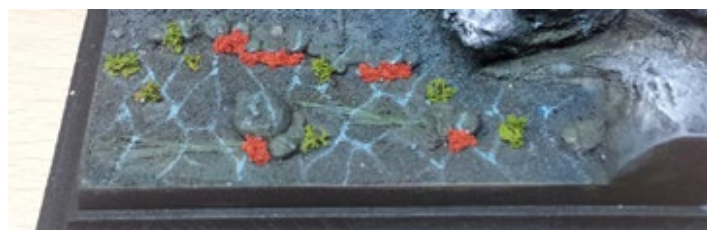
Lastly I wanted to create the light that shines on the bottom of areas of water reflecting the top current. This is the sort of thing I was going for.



After looking at a couple of examples on the 'net, using the Prussian blue with a bit of Ivory added, I marked out roughly the pattern. I then went back round the pattern with more Ivory added highlighting the joins a little; just enough to emphasise the areas, hoping that it would be seen once all the water was done.



I also took the opportunity to play around by adding some vegetation to get a feel for what I wanted.



I was happy where I was with the riverbed, feeling if I added any more it would ruin it, so I left it there and turned my attentions to the tree.

Tree

This is the first part of the painting of the tree; I'll come back to it again at the end.

OK, I'm not going to bore you with loads of pics of me dry brushing the bark, as I am sure you know how to drybrush by now?! I will tell you the colours that I used, however, if you do have any questions, just give me a shout through my facebook page and I'll answer anything I can. I started with Burnt Umber, then worked some Reflective Green into the mix. I then mixed some Burnt Umber and Black together and washed the whole of the bark, paying more attention to underneath the branches to create shadows. I then went back with the brown/green mix; I then added some Blue Grey into the mix and just did this randomly. I wasn't too precise with all this because of the next stage I wanted to do. The only thing left to do was pick out the Dryad's eyes with some red highlighted with orange and given a faint glow with some additional red. This was the only detail I wanted to do as I wanted him to be part of the tree, so blended this perfectly.



My first thought was to have a dead old tree covered in moss; a nice lush green moss, so I created what I hope you will think is convincing.

Firstly, I mixed up some green flock I had with PVA glue and water and some Olive Green.



Taking an old brush, I dabbed this mix over the tree until I was happy with the coverage and left it to dry overnight. After drying, it was like this.



I was happy, but it really needed painting, as I wanted it to be bright. It was given a base coat of Olive Green to take away the dry look. Once this was completely dry, it was washed heavily with Reflective Green and a touch of black and Prussian Blue. I gave it another brush over of Olive Green, then mixed in various degrees of Flat Yellow, then finally some Ice Yellow just to give it some variation here and there. It ended up like this.



I was happy with the result, but still thought something was missing — but I'll come back to that later.

Water

Now the part I was dreading; it's the make or break of many a piece! I had run out of my normal product, Realistic water by Woodland Scenics, so bought some Vallejo Still Water. First of all I wanted some fish, so I painted up a couple of fish using Beige as the base shadowed with Flat Earth and highlighted by adding White back into the beige. I also gave them a red fin, using Flat Red. I didn't go overboard on them, as they would be in the water. I used Water Effects by Woodland Scenics to hold them in place and as this dries clear it would look like they were swimming along naturally.



I then moved back to the bulrushes. I looked up some examples on line. I made the leaves on the computer, printed them out and cut all of them out leaving just a little to be chopped off afterwards. I then set about them with my airbrush to get a good gradient. I use very similar colours that I had already used, as I wanted the base to be unified from top to bottom. I gave them a Reflective Green and Medium Olive 50/50 mix basecoat, then blended in pure Medium Olive. I then did another 2 gradients using Flat Yellow, adding a bit more each time.



I painted the stalks of the rushes the same way, whilst giving the tops a coat of Burnt Umber shadowing with glazes of black and adding Beige to the mix to highlight the top. I then stuck them in place with Water Effects. As you can see in the bulrush picture, there is some slime on the underside of the rock, this was done exactly the same way as the moss on the tree, but I used a bit more Prussian Blue in the mix.



So, now onto the water. I haven't got pictures of all the stages as there were some disasters, which I will tell you about as I go along!

Firstly, I had to make the barrier to 'try' and stop it leaking. I used plastic card lined with acetate, as this had worked really well before. I also had to make sure the surface I was working on was totally flat.





And a shot from the inside.

Now this is where it all started going wrong (no pic time) I started to pour the water product, firstly no leaks, great, but...instantly the Water Effects I had used went bright white, so the fish looked like they were on plastic sticks and the bulrushes looked like it was mounted in under-water snow! Not only that, all the lichen looked like it was covered in mould ☹️. Panic set in — I immediately grabbed my tweezers and ripped out all of the lichen, pulled out the fish and as much water effect from around the bulrushes I could! I had to work quick and decided I would try and paint the base of the bulrushes. I mixed up the water bed colour, tilted the base a little and with an old brush pushed paint into the area, it seemed to work...phew! I replaced all the green with some orange and yellow bits from a pot of Gale Force Nine Autumn 3 colour clump foliage mix. I figured as it was underwater, it wouldn't matter too much, plus add some interest. This seemed to work well. I then left the water to dry. The next layer went in and I thought all was good, until the next morning there was a great crack across the water. Not coming across this before, I simply filled the crack and left it; it seemed to all but disappear the next day. Now, for the fish. I had the idea to pour a thin layer and let it go tacky, place the fish in and let it dry, hoping to keep the fish in place...it worked! Here is a picture of the fish in place after a few more layers. If you look closely, you can see some of the cracks that appeared.



This was a very slow process that took around 8 days to do as the product had to be poured thinner than it stated or it just split. I highly recommend staying away from this product and have since replaced it with my trusted Woodland Scenics water. The next thing to do was remove the barrier and see what patching up needed to be done, and also let air get all the way around it so it fully cured.



Actually, it wasn't as bad as I was expecting. I gave it another couple days and I then spent another couple of days brushing on some more water along the edges to smooth all the divots. Once done, I then carried on and filled the top a bit more as the edges were concave, this levelled out the water and I was sort of happy. The last thing to do was create a surface current.

Creating this was a quick easy process, using a similar technique I had done before. I grabbed one of my handy current making tools (well, a coffee stirrer, er...'borrowed' from a local coffee house). I grabbed my trusty Water Effects from Woodland Scenics and added it to the surface in sections. Firstly I smoothed it into place then dragged it in the direction I wanted the current to go whilst creating a wavy line (I hope this makes sense?) I then covered it and left it to dry overnight.



The finished article.



Meadow and Tree Continued

The meadow was a simple exercise, as it was one of the parts from the start I had pretty much nailed down in my head, ever since I saw an excellent piece from a great painter that goes by the name of Nakatan. He had used some small flower flock in a piece called 'The Final Charge' He told me it was a Mininatur product called tufts with blossom spring...perfect! I broke these up and placed them randomly, so as to break up the colour. I also placed some of these in the forest area and a few randomly on the rocks, again to harmonise the piece with small detailing.



I then moved back to tree. My original idea of leaving it with the moss covering, just didn't sit right as I wanted the base to be quite lush, being spring, so I thought it really should have leaves. I chose to make the tree a young oak and the Editor recommended another product from Mininatur, Oak leaves. After a look around, I found the cheapest place was <http://www.modeldisplayproducts.co.uk/> (I'm beginning to sound like an advert for them!) I chose some spring and autumn oak leaves, as I wanted to do some scatter on the floor, too and I had noted that on my earlier trip to the woods that although it was spring there were still a lot of old leaves on the floor.

I started by pulling apart the leaves as they come on a strip, then using a superglue I started sticking the small pieces onto the branches to give the leaves the basic shape.



You get the idea! It was now a case of doing the same but filling out the body of the tree until I was happy, using exactly the same process, pull apart and stick...what could be simpler?

The only problem I found with this product was that once finished, it just looked like a single wash of green, and unnatural, so I needed to work in some colour; not too much, just enough to break it up and create the shadows and highlights that were so obviously absent. I used an airbrush for this part as it just couldn't be done with a brush!

I liked the basic colour of the leaves, so decided to give a light coat of shadow first using pure Deep Green.



I used a 50/50 mix of Flat Yellow and Olive Green for the top, then a final dusting of pure Flat Yellow just at the very top. Here is a before and after, I think it looks better personally.



I also took this opportunity to paint the ferns on the base using this mix, as I had previously forgot all about them apart from an initial base coat of green!



Now during the process of pulling the leaves apart loads dropped off, but I wanted this to happen. As I mentioned earlier, I wanted some scatter. I also got the autumn pack and made the individual leaves drop off. I then simply mixed them together and did some light sprinkling over the base to give a more natural random pattern. It was then a little arduous task of sticking each one down by hand, I did this using a pair of precision tweezers and some watered down PVA.



Little Friends

The last thing that was missing were some forest animals. Along with the fish, I wanted to add a frog to the river, some sort of bird in the tree and some rabbits in the meadow. I had some little plastic frogs and birds from a set made by Busch I purchased years ago. I selected a frog and I thought a woodpecker would be interesting; I also used a baby rabbit from this set, whilst I got the adults from a French company called <http://www.miniso-cles-store.fr/>



I wanted to paint the animals as near real life as I could. Now the woodpecker was an easy choice — where I work is also a massive nature reserve and in spring there are loads of Green Woodpeckers about. Mine is a bit more yellow than in the picture, but I wanted you, the reader, to have some idea of what I was trying to achieve. I used a base of Flat Green for the wings and mixed in Flat Yellow, then a little Ivory. The Yellow was Flat Yellow, with again, a little Ivory in there. The red was just Flat Red and the black was picked out after. I kept this simple with little shadow or highlights because of the size. It would look too messy and everything would just be lost at this scale.



The frog being the same scale would carry the same challenge. I had to turn to the 'net, to get some ideas. To say there are a few species is an understatement. I settled on a river frog (sorry I can't remember the exact name). I couldn't get all the detail on there, as he was just too tiny!

For the frog I used the same Flat Green and Flat Yellow for the highlight. I did actually do a little shadowing on this by mixing a tiny amount of black into the green, just around his belly. The lines down its body are pure white and pure black. Again nothing fancy, but enough to make out what is there.



Lastly, the rabbits. Again, an easy choice as we have literally hundreds of these blighters running around at work, So I did these from memory. The rabbits have a brown undertone to their grey fur so I picked Natural Grey as this has a slight brown tone; I did some shadowing by adding black and mixed in Glaze Medium. Highlights were added using 2 stages of Ivory; the ears were a simple Flat Red and ivory mix. Lastly, I mixed Flat Brown and Glaze Medium and glazed the chests of the rabbits.



That's it!

I hope you have enjoyed reading this tutorial and a little insight into the way I go about each project. I'd like to think this has given you some ideas to carry forward into your projects. too? If you have any questions, please contact me and I'll be happy to help.

The only thing left to do is see the finished piece in its entirety. Bye for now. ☺





Agram Arena Winter 2014 Report

On the 6th and 7th of December, the Agram Arena Winter 2014, was held. This, their 12th winter event, is the biggest regional wargaming tournament in Croatia and it was held at the Gallery Zvonimir, MORH (Croatia's Department of Defense), Bauerova 33, Zagreb.



This year the main event had 52 competitors from Croatia, Slovenia, Serbia, Italy and Austria. Even one orc came! All to play games such as Warhammer Fantasy Battles, Malifaux and demo games of various other wargaming systems.

Two days of gaming in an extremely friendly atmosphere saw the competitors battle it out in five matches.

"Everything ran smoothly, the e-mail communication prior to the event was excellent. Being from out of Croatia, the fact that we could rely on the organisers to arrange our stay in the hostel was a big help. Also, as this was my first time here the guys of UMS "Agram" provided me with free Saturday night accommodation and both lunches during the event, makes this one of the best value for money tournaments around."



What I like most about the event, though, is the friendly natured opponents and the “after” tournament activities organised by the locals. Even though the guys spent most of the Friday afternoon setting up the tournament, they still took time to take us out to dinner afterwards and the same thing happened on Saturday night as well. I can honestly say, I will come back again!”

Klemens Hofmann-Wellenhof, Austria

On Saturday, the December Horrors IV Malifaux tournament took place on beautiful tables that were one of the highlights of the whole competition. On Sunday, there were numerous demo games being played for all the visitors and onlookers. Games on offer were Malifaux, Warmachine, Warhammer 40.000 and the historical system Pike and Shotte.

Boris Samec and Dean Konti ran demos of Pike and Shotte with their massive, beautifully painted armies on an equally impressive table throughout both days of the event.

Sunday also saw the painting highlight of the whole event, the Best Painted Army competition. Two judges, Figure Painter Magazine’s own Ana Polanščak and me, Marko Paunović, decided that the award should in the end go to Slovenia’s Primož Pirs and his beautifully painted pure Chaos Khorne army.

“There were better painted models in some of the other armies (like the Dwarf Lords in one of the numerous

Dwarf armies) but this one had a really, really high standard of painting throughout the army. The fact that impressed us the most is that the same amount of time and effort was put into all the models. Even models in the back ranks of units or to the back of the display base were painted with as much attention to detail as the lords in the forefront. Almost all the models had some kind of battle damage and the freehand on the banners was executed cleanly and precisely.”

Ana Polanščak: Judge



The People’s Choice Award, the award given to the army that gets most of the votes of the tournament participants, went to Marco Filiplich from Italy and his impressive Dwarf army set on a huge display board.



KeyMaster – Mislav Gorupec, UMS "Agram"

GIMP (worst placed UMS "Agram" member) – Luka Kani, UMS "Agram"

Last Place – Mathias Perzi, I

"Congratulations to the winners and a big thank you to all the competitors and all who participated in the organisation of the twelfth annual Agram Arena Winter. A big thank you to all the sponsors: MORH, ZZTK, Carta Magica, Figure Painter Magazine, Ravnice Youth Hostel, Escenorama, Micro Art Studio). See you in 2015!"

Marko Lukić, organiser

List of the Winners

1. place – Anze Horvat, SLO

2. place – Matic Anzeljc, SLO

3. place – Dragomir Dopudja, SRB

Best General – Anze Horvat, SLO

Best Sportsmanship – Anze Horvat, SLO

Best Painted Army – Primož Pirs, SLO

People's Choice Award – Marco Filiplich, I

Best Story – Josip Ivani, UMS "Agram"





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Unboxing

Miniaturas Fortes' German Officer 1914

75 IS THE NEW BLACK...So many years ago when I started in this wonderful hobby of plastic soldiers, tanks, planes and other amazing things, the most important scale was 1/35. Planes, due to their size, were generally a lot smaller at 1/72 scale.

Planes have changed little, but figures have had multiple fads and changes. After 1/35 scale, the figures grew bigger and 1/16 (120mm) figures became popular as they allowed better detail and easy handling, but they were too big to do displays using more than a single model. Then, as the technical expertise of the model companies developed, the models got smaller.

25 to 32mm miniatures were the next big thing to come to the market and as the casting techniques improved the level of detail reached new heights. At that size, models allowed gamers to play large armies and create wonderful dioramas and as we know, this scale remains

popular. As the average age of the modeller increased, the popular scale of the model required by them needed a change as well.

From traditional gaming models at 30mm, I have gone to 54mm single figures (back to or close to the original 1/35) and more recently to 75mm figures.

I think the popularity of this scale is twofold. First, as I have said, the modeller population is growing older and the weight of age on the eyesight is starting to get noted. Secondly, for the model makers and sculptors it is an ideal size to develop complex figures with plenty of detail and good areas to entice the most proficient of painters.

As such, I have recently purchased two 75mm miniatures that I think illustrate this point exactly...and also because I like them so much that I had to have them! Over this and the next issue, I will share my thoughts about them.

This Spanish model maker is a small company that recently started to release very peculiar, but interesting subjects, all at 75mm. Since this is the year of WWI and a German subject was well overdue, Diego Fortes has managed a wonderful rendition of an early war officer of the German army wearing full combat uniform including a "pucklehaube" helmet. All of the models from Miniaturas Fortes are cast in a good quality resin and are full of character and details.

This particular model is comprised of 10 pieces, including the scenic base. The head, body and arms are the main pieces and, apart from a little flash, there is very little to clean. The fitting of the pieces is simple, but effective and the quality of the sculpt is superb with great details on such a "plain" subject.

The rest of the pieces are the figure's accessories and include a back pack, the sabre, the gun holster and the binoculars. There is also a small piece of lead sheet to fashion the holding rig of the sabre and there are a couple of extra details cast in resin to add further detail. Inside the box there is also paper sheet with a full explanation and painting guide.



BEST OF BRITISH



We at FPM are enthusiastic when it comes to promoting home grown talent – so we’re starting a regular feature, which considers some of the talented artists based in the UK.

with Scott Hockley

I wanted to kick off with Scott Hockley simply because I have found his work jaw dropping from the first time I discovered it and I am unashamedly a fan.



He isn't someone who shamelessly promotes himself, but selflessly promotes his working processes in detail so that others can learn from his experience.

Please provide FPM readers with an insight into who you are, how many years you have been in the hobby and a brief description of any relative awards earned along the way.

I'm a fairly long term member of the whole hobby community, who has been hanging around the various forums for a good few years – certainly “seriously” since around 2008/9. For the last 4 or 5 years I have been involved in the running of Platoon Britannica, a British based hobby forum/group that started off as a mostly Golden Demon oriented group, but has very much branched out from that in the years that I personally have been a part of the “staff”. I would consider myself still as a keen amateur, but I have recently moved into the world of commission painting.

In terms of competitions, I picked up my first finalist badge at GDUK 08 and my first and only demon – a Bronze in squad – in 2009. Since then, I have had a couple of second place awards at Salute (UK) in 2010 and 2011, and a best of show at the 2011 Wamp event. I



started attending Euro Militaire in 2012 and so far I have picked up 3 silver medals, a bronze medal and several commendations. I was invited to the judging panel for Euro Militaire in 2013, which is something that I am very proud of.

I've also participated in quite a few on line competitions within this time frame, with several wins.

How did you discover the craft? Are you strictly an artist or a tabletop general too?

I first got into the hobby at about 12 years old – Around 1986! (yeah, I'm 40...) There was a shop that I passed on my way to and from school called "Games & Puzzles" in Colchester (it's gone now, of course) and it used to have a cabinet of little lead characters in the window. I was just drawn in and started buying odd minis with my lunch money. In late '87 Warhammer 40k "Rogue Trader" was released, which I promptly bought along with the iconic RTB01 plastic Space Marines (30 marines plus spares for a tenner!!!! Those were the days...) I also bought my first GW paints back then and splashed around trying to copy (badly) the lovely Mike McVey creations in the book and in White Dwarf magazine that I was buying by then. I remember the frustration of not understanding why the paint wouldn't stick to the models, despite not priming them and using paint straight out of the pot!

In that time, I think I played two actual games of 40k. It was a weird unwieldy thing that didn't really work, but the background was still so cool and the artwork was what inspired me. A bit later, Bloodbowl came along and I got quite into that as a painting and gaming thing. I really enjoyed that game as a fun and quite quick to play thing.

I gave the hobby up at around 16 or 17 when I discovered nightclubs and girls, then went off to university and on to working life. A chance visit to a games shop in 1998 got me briefly back into the hobby when I found a load of 40k stuff in a bargain bin. I think that about £40 later I had enough marines and vehicles to field a full company! At this stage, I got more into painting minis "properly" or at least priming them and using a bit of water to dilute the layers! I casually dipped in and out of the hobby then until about 2006. I had seen the Horus Heresy "Visions" art books and I had discovered that there was now an online community dedicated to minis and more specifically mini painting. I joined CMoN in 2007 and the rest is history, I guess.

In a long and very roundabout way, my answer to the question is that I am (and probably have pretty much always really been) a painter. Lol.

Tell me what you really love about the hobby. What do you find is personally or professionally the most rewarding aspect?

What I love about the hobby is the quiet time most of all – don't get me wrong, I absolutely love meeting up with like-minded people, joining in with the various forums, taking photos and posting them up, going to big shows and all that stuff. The real nub of what I love, though, is that I can be almost completely empty of other thoughts – I have a pretty busy, stressful day job and I have a wonderful 2 year old son who I try to spend as much time with as life allows and of course my lovely wife of 15 years – so a few quiet hours to myself doing something which has something to show for it at the end is great. I used to be quite into video games like Championship Manager and Civilisation, which have nothing to show for



them – who cares if you have taken Mexico to the World Cup semi-finals!

I have a cabinet in my man cave filled with my painted works along with a little haul of awards too. Sometimes I have painter friends come and paint with me in the cave and that can be even better because it's still quiet time, but you're not doing that on your own (if that makes ANY sense!?!).

In a professional sense, I have been fortunate enough to have some private clients and a couple of companies actually pay me to paint models for them in the last couple of years. In particular lately I have done some works and articles for my favourite range of models, Kingdom Death. I really, really enjoyed putting together the articles and actually analysing for myself the kind of processes that I go through.

Would you describe your painting style as such that it leans towards fantasy, realism or something in-between?

I guess that I would probably call my style a kind of comic style. There are elements of realism and elements of fantasy, but most of my more successful pieces involve a couple of punchy colour combinations rather than overall mood. I don't honestly think that there are many others that paint in the way that I do. I'm not sure if that is a good or bad thing, though!

I take great inspiration from several 2D artists, especially Matt Dixon and Kingdom Death's main concept artist Lokman Lam, who has a style that dovetails brilliantly with the way that I paint models. That said, I do like to switch things up from time to time.



Many of your completed projects display beautiful vibrant layered tones; you clearly have a great command of colour. Describe the process you go through to achieve this?

I like using some kind of bright colour somewhere in every piece that I do. Most often I will use some kind of complementary colour combination. I love to work the big, strong colour transitions first in my pieces, and then fill the rest in with more "background" types of colours. I will also often "story board" a display piece, getting colour and light reference images from books and the internet, then printing several off to have around me while I paint. Got to love a Google search!

I am also a BIG fan of skin tones, to the point where I am probably most well-known for a particular style of female skin painting. It's not that I'm obsessed with painting female minis; I just prefer the more subtle blends of female skin to the more harsh transitions that heavily muscled male flesh tends to demand.

One thing that I try not to do, though, is make every piece that I do look the same. There are a lot of artists who are extremely successful using the same 10-12 paints for everything that they paint. That is great and makes their works really distinctive. I am sure that by honing those particular colours, it gives them a chance to explore every nuance of mood that it is possible to do with those same colours. I may paint 2 or 3 pieces in similar colours, but then I'll get bored and try something else. I don't like to stand still with what I do and I am quite prepared to change direction completely from time to time, just to see if I like doing things a different way.

The other thing there is that I have a big pile of colours

out on my desk for each piece, half of which I pull out as “maybes” that never get used; they get tidied away at the end of the piece and I start again with a clean desk for the next piece. I’m very particular about having a clean desk!

Aside from entering the odd competition, you also judge competitions. Have you found this to be enlightening in any way?

Definitely. It has opened my mind to be a lot more inclusive of styles and techniques. I like to take the time to explain why I have or haven’t given awards for a model, but I also love asking other people how they achieved certain effects or finishes and there’s no better opportunity than when their model is in your hand! Also, some people take rubbish photos of great pieces and vice versa...

For many of us who know of you already, you are sometimes referred to as the ‘Black Glove’ please enlighten our readers as to the peculiar reason you picked up this endearing moniker?

I think that the crux of it is that I might be mildly obsessive compulsive and I hate getting paint on my hands!

Seriously though, I tend to handle my models a lot and don’t like fixing where my hands touch the model and rub off the paint. I also do use my thumb as a kind of

testing palette, so having a glove on the hand that holds the model makes it possible just to take that off at the end of a session without having any paint on my hand and with less chance of rubbing off the paint, too.

The black part was kind of accidental. My wife is a part time nail technician, so uses a wholesaler near to home. She used to get me normal flesh coloured gloves when I asked for them. I happened to go there with her one day and decided to get some gloves. There were blue ones and purple ones and green ones and flesh coloured ones, but there were also the black ones. They just called to me. Oh, and a lot of tattooists use black gloves and they’re cool, aren’t they? The rest is now mythology...

Like me, you balance work, family and hobby. Are you well organised in this respect or do you find them constantly overlapping?

Hmm. Well, I would say that I am well organised until the wife says that I am spending a lot of time painting lately, then I scale it back!

My job is Monday to Friday, and my family takes up pretty much all of the weekend. So, time isn’t actually that freely available. What I do tend to have is “agreed” time on a Monday evening after about 8pm for a couple of hours, while the wife watches her TV programmes and the little one is already in bed. My wife also works part





time two afternoon/evenings a week, so once the little one is in bed I get a few hours to myself. If I am lucky, I get 8-10 hours a week. Having been in the hobby for so long, I tend not to need too much warm up or thinking time, so I just sit at the desk, pull out the palettes and carry on from where I left off. If I am working on a commission, then I get a bit more time allowed, as the money from that tends to get spent on the little one or contributing to holidays!

I admire artists who are generous enough to share the techniques they use and discuss their own processes, you fit firmly into this category. Do you find it also helps provide a stage by stage record for personal reference and valuable feedback from followers?

I'm entirely self-taught and have no art background from school, so I've learned something new with nearly every model that I've painted over the years. Recording images and text of what I did, how and why in various forums over the years has been helpful. I decided to strike out with a blog at the start of 2014 with a view to collecting everything in one place and then doing articles as time and mood allow. The series of articles done for Kingdom Death plus one or two others will get added to the blog soon.

Having a series of articles does also allow me to point questions about techniques and colour schemes back to the articles for reference.

Also, none of this is witchcraft, but it is about practice. I think that too often people will ask "what paints did you use to do that?" or similar, which is fine if you understand the principles of the painting techniques, but if not you end up with someone spending money on something they don't know how to use. You do need to try stuff (and make a lot of mistakes) to improve. The secret to improving is recognising the mistakes and working out how to eliminate them or compensate for them.

In terms of feedback, I really like to get as much as possible and from all levels of hobbyist. Some people feel "unworthy" of commenting, because they don't feel that they are at a level to do so... B****s to that! If you see something that you don't think works, say so. At worst, I'll tell you why I did it! At best, you may have spotted something that I missed and done me a big favour! It's happened before and no doubt it will happen again!

Could you talk to us about your own blog that has been up and running since January 2014? It's one of the few blogs I like to return to check for new content.

I hummed and harred about doing a blog for a couple of years for a few reasons. One of the main ones is that I don't consider myself that PC savvy, but also because up until recently I hadn't considered myself experienced enough to provide a blog that would kind of be anything other than a vanity project. I'm getting forgetful in my old age now too, so I don't have to remember stuff if it is written down and easy to access!

As mentioned above, I've had work in progress threads running on a couple of forums, but they do end up a bit spaced out and I feel that now is the time to get things in one place.



Also, having now collected a few more medals and taking the plunge by making myself available for commissions, I decided to create a space where I could share my thoughts and progress, plus be contactable directly.

I've also found that the stats for the blog make very interesting and fun reading, as I seem to have a much bigger audience in the US than anywhere else!

Eventually, I plan on getting the Kingdom Death articles all put up on the blog, plus any further ones as they come along.

What do you have in store for 2015? Will we see you at any more competitions? Will you be starting any new projects we can look out for?

Try to get more sleep!! Other than that, I still have a LOT of toys to paint! There are several things that I want to try out for the first time in 2015; a bust is a definite. I have a few now and I've been making excuses not to paint one for a long time. One or two other large scale models are in mind and I have a Kingdom Death/Studio McVey crossover piece planned that I'm quite excited about, particularly if it turns into a joint project with a fellow high profile UK painter – We discussed it over a few rums recently! ;)

I really want to do a few historical miniatures at some point, but the research side of it has held me back a little, as I do tend to want to just get on with the painting a lot of the time...

I think that I've almost exhausted the current supply of KD Pinups, so I'll be looking for others to work on. I do paint some other companies' minis; I've just been deeply, and happily, entrenched in KD for the last couple of years.

Actually, I have some Hasslefree minis – another favourite company I must add, who I have helped out with at Salute for the last two years and have done some "official" pieces for, too. Also loitering around the edges of the desk currently is a conversion of a JoeK mini that I pick up, do some work on (then usually accidentally break bits because it is tiny!) and put to one side again until inspiration strikes, plus there's a Christian Hardy sculpt. Oh, and I've just committed to getting the Patrick Masson/Blacksmith Miniatures' Clio et Erato sculpts painted by early April and I must paint the Twisted Medusa model that was handed to me at Salute 2014...

What was I saying about more sleep! ^_^

I can only endorse Scott's blog; he has always been informative and I continue to learn from him on my own journey. His blog is certainly interesting and occasionally amusing (he will likely be pleased to hear that).

If you would like to see his latest work, if you are a kingdom death fanatic or If you want to follow an artist with a unique and individual style of painting then, please follow the link.

<http://blackhandpainting.blogspot.co.uk>



MALFAUX

A story of a gaming board



Last month my team and I finished the main build of the modules. All that is left to do before painting is to finish the detailing of the modules, maybe close the gaps between the walls and frames on some of the modules and do the texture. That is basically what we are going to describe in this month's issue. I'll be adding some cool details, but most of the time I will spend texturing various modules; to be precise adding gravel, dirt and sand.

Meanwhile, Ana will be busy filling the gun cabinet with various weapons and building a piano for the whorehouse module.

Before all that, let us start with the fiddliest task this month. For the aforementioned whorehouse module, I would be requiring some cool lanterns. I had already placed the LEDs (orange and purple, if you remember [FPM#12](#) and [#13](#)), so now I needed transparent lanterns. In my bits box I found two types of lanterns. One is actually made by [Wyrd Miniatures](#) and the other, larger one, is made by [Basicks](#).

The Wyrd one is one-piece metal lamp post that I needed to cut just below the lantern itself, while the Basicks one comes in a cool, but somewhat strange set. I say strange because it is a multipart street lamp post kit consisting of several pieces. One is a stone foundation/base made from resin and the other part is the actual body of the lamp post that seems to be either plastic or resin. The quirky holders for the lanterns are, however, MDF. Then we have a two piece lantern itself, which is resin. I removed the excess flash and glued the two pieces together. Fortunately, the lanterns I intended to



make were wall-mounted, so I only needed one half of the lantern to be cast. Using methods already described in this series of articles, I made a mould from [Siligum](#) and after waiting for 10 minutes for the Siligum to set, I removed the original lanterns and poured in the Still Water Vallejo resin. Using a toothpick, I made sure it entered all the small crevices of the mould. A day later, I had my first lantern-half casts. Granted, they were white-ish and needed a lot of excess flash removed. The excess flash is easily removed using an exacto knife, while the white colour would eventually fade to almost see-through. For some reason, when I remove Still Water casts from Siligum moulds they are almost all the time white. However, over time (about a week) this does seem to fade. It is almost as if the mould is somewhat wet and it "frosts" the clear resin which then needs some time to defrost.

A careful reader will now ask, what is so fiddly about this process? Well, nothing really; but I do need eight of these lanterns and using two moulds, it takes four days for the process to finish. Actually, it took a bit longer as not all the casts were up to par.

Once I was satisfied with the eight lanterns, I painted the metal rims black and then gold, being careful I don't cover the glass parts. This is quite tricky, because the small details on the almost white/seethrough lanterns are extremely hard to tell apart.





Marko's Lamentations: Making the Brazier

According to the wikipedia:

'A brazier is a container for fire, generally taking the form of an upright standing or hanging metal bowl or box. Used for burning solid fuel, braziers principally provide heat and light, but may also be used for cooking and cultural rituals.'

whereas

'A brassiere commonly referred to as a bra, is a woman's undergarment that supports her breasts. Bras are typically form-fitting and perform a variety of functions; not only do women usually wear them to support their breasts, but they have also evolved into a fashion item.'

So, as much as I would like to place a couple of brassieres inside a crypt for the stiffs to enjoy, I think it would be better to put in the other one. Therefore, I will explain how I made the braziers. If you remember inside Nicodem's crypt from [FPM#15](#), I left a couple of white LEDs hanging from a wall. That was the place that I envisaged the braziers to be.

The making of the braziers can be divided into a couple of steps. First is making the bowl and for these I decided to make use of some Lego radars 2x2. Because the LEDs are placed near the abutment, I needed to cut the Lego dish so it fits the wall. Once that was done, I made a dryfit test to see how it fits. While doing that, I prepared some PVA glue and some pebbles that I would put inside the Lego dish and paint black to represent coals. This would suffice if you wanted the brazier with the fire died out. However, I wanted to make it burn, so I'd paint the white LEDs orange with a red tint.

I still needed the flames. Fortunately, I had a torch bit (from a random GW set I think). This again would suffice just being painted normally, but I had an LED so I decided to make a Siligum mould and cast the flames part of the torch in clear resin (in the same way I did the lanterns). Once this was cast I then tinted the flames with black wash (GW's Badab Black).

Once fitted the whole thing would give a nice fiery effect!



On to the next task, texturing. With this term, I actually mean adding gravel and sand texture to the areas that need those textures. Obviously, the brick or stone walls/floors, or wooden planks already have their own texture. These are the areas that need covering:

- » Walls inside McMournings module (facade)
- » Gravel inside the gaol on McMournings module
- » Some dirt and holes that need filling on the Random Canals module, as well as the upper edge of the walls
- » Rocks and walls of the mine on the Random Mine module
- » Bits of knocked down walls, bricks, gravel (small, medium and large) on the Random Ruins module
- » Mostly dust on Nicodem's module, as well as on the Random Basin module.

I will place some of the texture in some places for a purpose other than representing the desired effect. You will notice on some modules that the edge where two floor tile casts meet is quite stark and abrupt. Using some carefully placed gravel, this effect can be greatly reduced. The best example of that are the Nicodem and Random Basin modules.

I just used some slightly watered down PVA glue that I applied as randomly as I could, but also trying to hide all the imperfections. After the PVA was spread, I just sprinkled on some GF9 Medium Basing Grit, then I sprinkled some GF9 Fine Basing Grit and to top it off, I covered the entire surface with finest grade sand I could find – sand for chinchillas from my local pet shop. I left it to dry and just turned the module over some newspapers for the sand/gravel mixture that hasn't been glued to fall off.





Planning Top Tips: Gaol Bog

McMourning's module has the most diverse setting of all the modules. It has a morgue, a sheriff's office and a gaol. All the details are done in the morgue. Almost all the details are done in the sheriff's office. I just need to finish hiding the electrical bits behind the filing cabinet.

But, the gaol remains empty. The floor will be gravel; however, I needed to put some cool stuff in it. That had me thinking — what can I put inside a gaol?

First thing is a cot and I'd do that out of some balsa wood planks and some long tall grass

(actually called Field Grass produced by [Noch](#), although other model train companies have them, too) to simulate straw. I may even put a sheet of some sorts...yet that wasn't enough. I decided I needed to put something else in there and then it hit me! A bog! But what should it look like?

I opted for the simplest design. I used a floor tile that Ana made a while back and that was used on numerous modules. I drilled a 5mm hole in the middle and put an aluminium tube inside. Then I tailored the tile to fit the corner of the gaol and drilled a hole in the base of the module so the tube would fit.

Hey, presto! The bog was done.

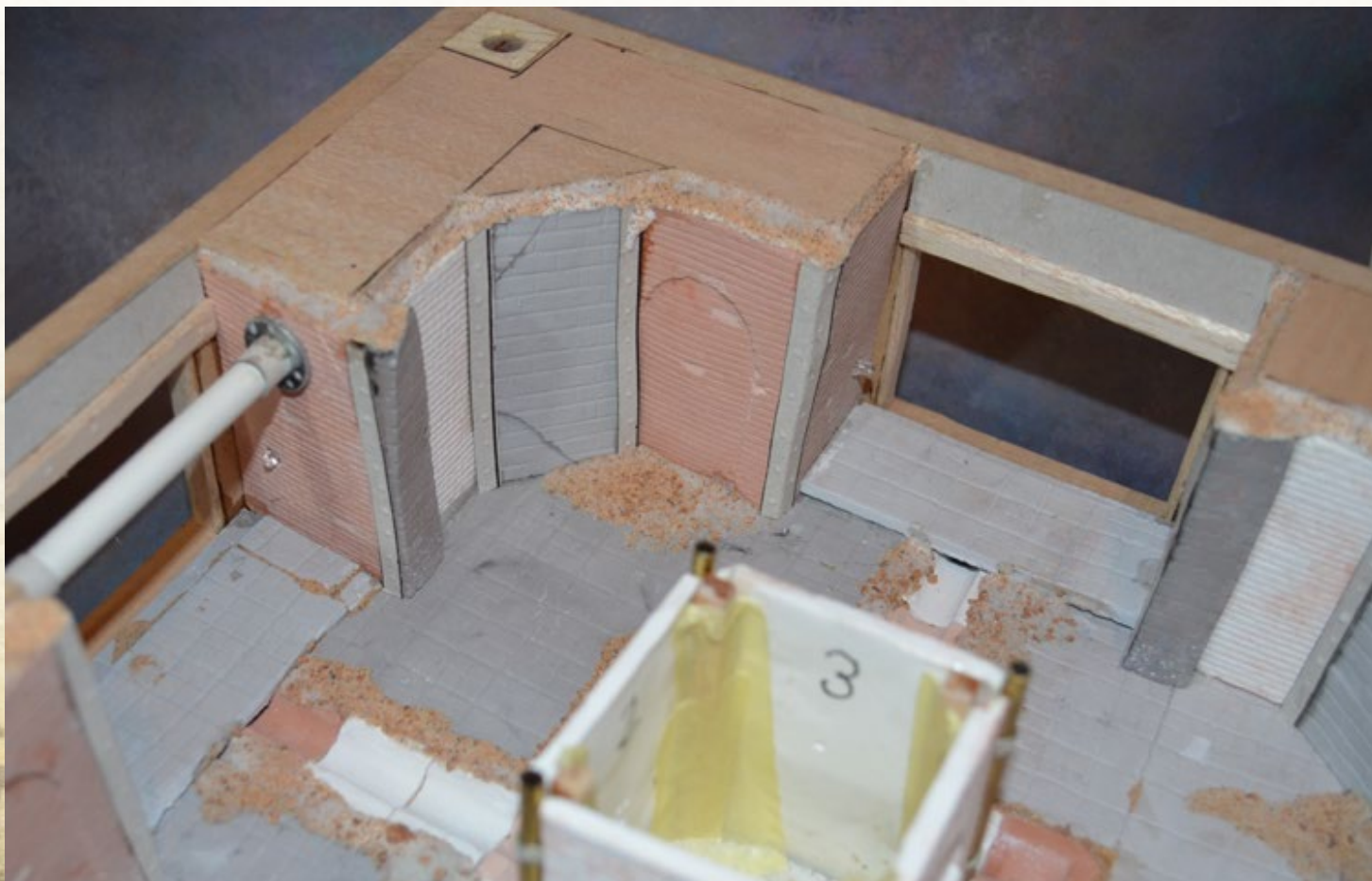


Next up, texturing the McMourning's module. On this module, after making the bed and the bog, I coated the floor of the gaol generously with PVA, then I sprinkled some GF9 Rocky Basing Grit followed by the three stages mentioned before. Once that was dry and I got rid of the excess sand, I covered the walls of the hallways with watered down PVA glue. Watch out if you have over diluted the PVA; it might run in streaks, which is something not really desired on a facade. After covering the walls with PVA, I poured the finest grade sand (chinchilla sand, again). Once this is painted, it really looks like a fine facade.



When McMourning was done, I went on to the Random Canals module. Since the canals were made out of individual tiles, there were some

holes and gaps that needed filling. I just soaked those holes with PVA and sprinkled it all with a mixture of all four grades of sand.





Andrija's Bitz and Bobz: Office Desk by ZITERDES

Another thing I did was the Office Desk, from the Bits&Pieces product line by ZITERDES. It is a resin piece of furniture, nicely sculpted and cast.

because it is meant to face a wall. Since this piece will not stand against a wall in our sheriff's office, I had to fix that side and make it presentable with a bit of plasticard. I painted it brown using Citadel paints.

The only problem with it is that one side of the desk had no texture nor details sculpted, clearly



The Abandoned Mine (actually, I think I called it Random Labyrinth in the previous issues) module had loads of texture to be done. Using various combinations of sands/ gravel used on other modules, I made different effects. The floor of the module would be mostly small gravel (chinchilla sand + Fine Basing Grit). I imagined the walls of the mine to be more coarse, so I made them using the three grades of GF9 grit. When both of those were dry, it was time to do a couple of cave-ins. I explained the basics of cave-ins in [FPM#09](#). After applying a generous amount of PVA glue (not watered down this time), I carefully placed larger stones (pebbles in real life) in the middle of the PVA puddle. Around it I sprinkled the GF9 Rocky Basing Grit. Spreading from the centre, I now sprinkled GF9 Medium Basing Grit and finished the whole thing with the GF9 Fine Basing Grit. To add a bit of character to the module, I placed two mine carts that were painted by Ana a couple of issues back ([FPM#16](#)). One cart went into the elevator shaft and the other was placed in the middle of a cave-in.



Finally, to end the texture part of the build, I did the Random Ruins module. This module would be similar to the Abandoned Mine. Since the walls of the module are made from bricks, there would have to be bricks



scattered all around. I used Red Bricks (1:48 scale) by [Juweela](#) and scattered them all over the place using up the whole package on this single module. After that, I followed the same procedure I did on the Abandoned Mine.



Ana's Research: 4Ground Upright Piano

4Ground's
28mm scale

Upright Piano in medium wood kit comes packed in a resealable plastic bag and consists of five laser cut MDF sheets that contain enough parts to assemble a piano and an accompanying stool, plus a comprehensive instructions sheet.

Most of the piano is a brown colour, engraved here and there with decorative lines. Details such as the black and white keys come pre-painted, which is sweet; no painting is necessary, but 4Ground recommends a coat of matt varnish. The illustrated step-by-step instructions are clear and all the parts are labelled on the sheet. The stool legs are quite fiddly, but all the rest is easy to work with. I used a hobby knife and PVA glue to assemble the kit.



During this past year, my team and I built six modules (three being done in 2013.) We finished all the electronics on the entire board and textured it, but best of all we managed not to set the board ablaze. Overall, it has been a successful year; even more so if you, the readers, managed to learn something new from our escapades. What remains to be done in 2015 is prep work for painting, painting and final detailing (with posters, weathering and water effects). As always, if you have any questions or suggestions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions. Season's greetings from the entire modular board building team!

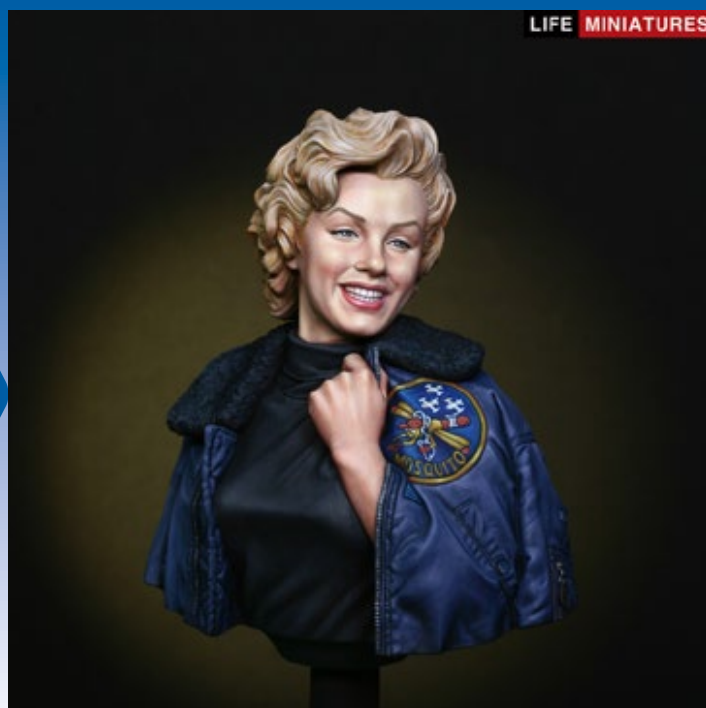
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Company: Life Miniatures

Scale: 1/10th

Contact: lifeminatures.kr



Livonian Knight XIII Century

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Scale: 1:24 (75mm)

Contact: www.pegasomodels.com

US WWII Paratrooper 101th Division Currahee

Company: Young Miniatures

Scale: 1/10th

Contact: www.young-miniatures.com





101st US Airborne 1944

Company: Pegaso Models

Scale: 1:9 (200mm)

Contact: www.pegasomodels.com



Varyag (Viking East) 11th Century

Company: Tartar Miniatures

Scale: 1:24 (75mm)

Contact: tartarminiatures.blogspot.co.uk



Venetian Mask

Company: Tartar Miniatures

Scale: 1:10th

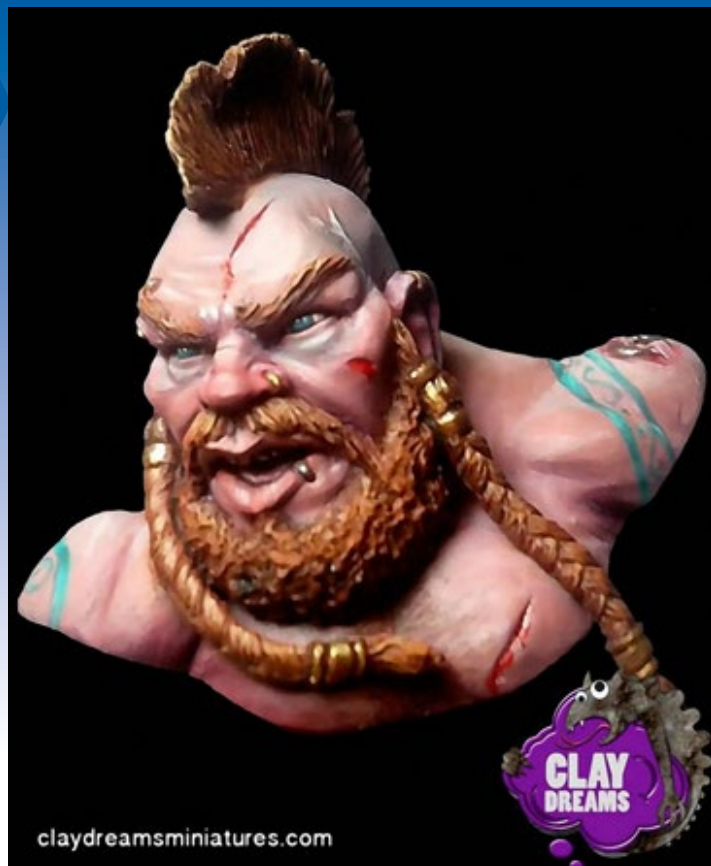
Contact: tartarminiatures.blogspot.co.uk

Dwarf Slater

Company: Clay Dreams

Scale: 1/10th

Contact: www.claydreamsminiatures.com



Fag Knur the Orc

Company: Clay Dreams

Scale: 1/10th

Contact: www.claydreamsminiatures.com

Excelsy

Company: Draconia

Scale: 1:32 (54mm)

Contact: www.aresmythologic.com

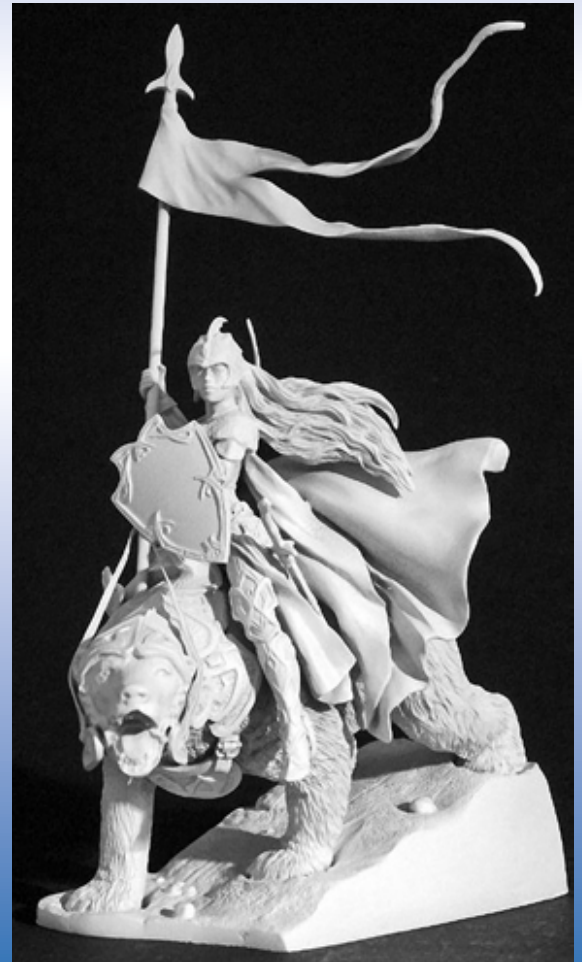




Lisbeth

Company: Scale75

Scale: 75mm

Contact: www.scale75.com

Veluthil Ice Elf Standardbearer

Company: Pegaso Models

Scale: 1:32 (54mm)

Contact: www.pegasomodels.com



By Terry Cowell

Price: 25 €

Scale: 54mm

Material: Resin

Available from

See below



Unboxing

Olivier Bouchet's

GOKAN

Olivier Bouchet is a miniature designer based in his own studio in France. Through his company BlackForest Miniatures, he already designs a 32mm fantasy range produced by and available from Figone.

He also undertakes freelance work and most recently sculpted a character for Mierce Miniatures' Darklands range.

In September 2014, I came across a beautiful 75mm sculpt called Herakles and ordered one straight away. At the same time, I noticed another project by the same artist was nearing production. When he was available, Olivier contacted me and agreed to allow me the pleasure of this review.

Gokan will be instantly recognisable. Not as Gokan, but for his similarity to the obvious inspiration behind this miniature. There is no copyright infringement, because without the multitude of paint jobs that will use the character I infer to as source material, he could be any



kickass barbarian warrior. However, for anyone who spent their childhood reading such comics, the similarity has been captured beautifully. Not just in appearance, but also the pose and stature. Gokan carries the confidence and swagger one would enjoy in the comic strip on a weekly basis. This sculpt will likely make me curl my lip and sneer of disdain when I am painting it, as I get captured by old feelings of heroic misdeeds and reckless abandon.

Gokan is 54mm to the eyes and comes in 3 separate parts. The joins are cut to fit with a small pin and hole which act as a guide toward the correct alignment, which will make assembly easy. The components make sense when added to the main body, meaning even an inexperienced model maker will put this together perfectly.

There is a small amount of flash and the mould lines are barely visible. The sword hilt is attached to sprue and will need careful separation.

The physical proportions are realistic and the anatomy well sculpted; there is plenty of skin area for those who wish to consider the odd freehand tattoo. I noticed tiny claw marks on the left shoulder so minute they are

barely visible, but certainly serve as a reflection on how involved the artist must have been during the creation process.

The facial detail is captivating. The sculptor has captured a brooding menace that instantly had me imagining the life this character may be living. The hair is simply iconic. It could have been sculpted by Vidal Sassoon himself.

My favourite qualities about this miniature come from the armour, clothing, straps, chains, skin, shield and sword collectively. The details are clean and precise, but it is the different textures and the interplay between them that will delight and assist the painter.

The shoes are moccasin type and selfishly I would have preferred fur lined boots, but that's a reference to my misspent youth reading certain comics and drawing comparisons to a certain character; however this does not detract from the overall presence and Gokan still retains that rock star feel.

I know that Gokan and Herakles are from Olivier's personal work, but I really hope that in future they are turned into a full range. I would place my order in advance.

The nicely painted version seen here is by Yohan Leduc.

Gokan can be purchased for 25 €, plus shipping. Contact olivier2bouchet@laposte.net or contact him via pm on [facebook](https://www.facebook.com/olivier2bouchet).



CAVALIER OFFICER

A SCRATCHBUILT FIGURE FROM THE ENGLISH CIVIL WAR

Part Two: Painting



Continuing from last month, I move forward from sculpting the Cavalier Officer to applying paint to the finished cast of the figure. If you didn't catch my article from last issue, it can be found [here](#).

PAINTING



After cleaning up all the parts, the figure was glued together with super glue. The right arm was still left weapon-less, as I remained undecided whether to arm him with the sword or the pistol. I also left off the hat for ease of painting the face and the scabbard, as I would probably break this off if I had glued it on at this stage. He was primed with Citadel Skull White from a rattle can, then the face was base coated with Lifecolour (LC) Flesh secondary base, mixed with LC Terracotta in a 50:50 ratio. Painting of the face was then completed as follows:



By Ian Succamore





Photo 38

Photo 38: The whites of the eyes painted with LC Flesh Set Secondary Highlight. The iris with Vallejo (AV) Burnt Umber, plus a catch-light with AV Off White. A thin line was then painted along the upper eyelid to represent lashes.



Photo 39

Photo 39: First highlights painted with a mixture of LC Flesh Set Primary base plus LC Terracotta. Thin washes of this were applied until the intensity of the colour reached a level I was happy with. Any hard edges to the highlights were smudged immediately with a wet brush.



Photo 40

Photo 40: Second highlights were painted using the same technique. LC Flesh Set Primary Base was mixed with their Primary Highlight to achieve this.



Photo 41

Photo 41: The third highlight was painted using LC Flesh Set Primary Highlight.



Photo 42

Photo 42: Fourth highlight painted with a mix of LC Flesh Set Primary Highlight mixed with their Secondary Highlight.

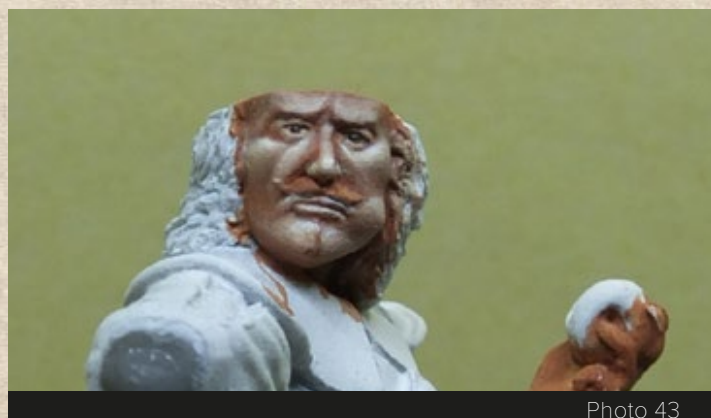


Photo 43

Photo 43: Fifth highlight was used to pick out the very uppermost areas on each highlight. This painted with neat LC Flesh Set Secondary Highlight. Some even more extreme highlights were then added by mixing some AV Off White with the Secondary Highlight.



Photo 44

Photo 44: The first shadows have been painted with thin washes of LC Flesh Set Primary Shadow plus LC Terracotta. The Terracotta helps take away some of the orange tinge that this flesh set seems to have. The paint was applied in much the same method as the first highlight.



Photo 45

Photo 45: Second shadows were realised using a mix of the first shadow colour plus LC Flesh Set Secondary Shadow.



Photo 46

Photo 46: Neat Secondary Shadow was used for the third layer of shadow colour. This was concentrated onto the deepest folds.



Photo 47

Photo 47: The fourth and last shadow was painted using the Secondary Shadow mixed with LC Black. This was painted sparingly into the darkest recesses.



Photo 48

Photo 48: The last phase was painting facial tones. A five o'clock shadow was washed over using LC Black mixed with Andrea (AC) Wood into the darkest beard areas. This tone was also painted underneath the lower eyelids to give an impression of weariness to the face. Where the beard areas are lightest, a touch of the Flesh Sets highlight colours were added to the mix. Washes of Terracotta were then applied over the cheeks, end of the nose and lips to give them a red tinge. The eyebrows were painted with AV Burnt Umber. The highlights were then touched up to complete the face.

Painting a figure's hair, facial hair, hat and collar always seem to change the nature of the completed face. I will tend to paint these parts after the face as a matter of course these days, as I want to see how the face will finally look before I move on. It is strange that I state this, mostly because I have never re-painted a face after I have painted the hair, hat etc...! So after painting the hair with varying shades of brown, painting many dashes of the lighter colours on the upper most portions and the darker colours dashed onto the lower portions, I moved onto the white collar and his yellow coat (photo 49).



Photo 49

I have lately developed a preference for painting base coats using a darker colour than I used to. I do this to assist me in developing more highlights onto the subject matter. Instead of using a base coat of the basic colour I wish the final colour to represent, I use what I perceive to be the first shadow colour as the base coat. In this instance I began the collar with a grey/brown and the coat with a brown/ochre (photo 50). Starting from a darker colour helps me build more contrast into my painting. Photo 51 shows the collar painted. I kept adding AC Wood to the basic grey whenever I added AV Off White for the highlights or LC Black for the shadows. The photo series 51 to 62 show the painting of the coat. The varying shades were painted on using the same method as the face; many washes of the same colour were painted on repeatedly until the level of colour built up to the level I was looking for. Any hard edges to the colour were immediately smudged with a wet brush. If the colour dried before the edges could be smudged, then the previous colour used was washed over the offending edge, which then serves to blend this colour in with the previous one.

Photos 51 and 52: The first highlight was painted using AV Ochre Brown and AC Ochre Yellow.



Photo 51



Photo 52



Photo 53



Photo 54

Photos 53 and 54: The second highlight was painted using Ochre Yellow and AC Basic Yellow.

Photos 55 and 56: The third highlight using Basic Yellow.



Photo 55



Photo 56

Photos 57 and 58: Fourth and final highlights. To weather the coat slightly, some of the highlight colours were mixed with AV Iraqi Sand and a pointillism method was used to rough up the edges of the coat and along the highlights.

Photos 59 and 60: First and second shadows painted. The first shadow barely showed, so I moved on to the second layer without taking a photo. The opposite colour to yellow on a colour wheel is purple, so AV Royal Purple was mixed to the base colour to get the shadow colour.

Photos 61 and 62: The final two shadows were painted by adding more AV Royal Purple to the previous colour used, then finally a touch of LC Black for the darkest shadows.



Photo 57



Photo 58



Photo 59



Photo 60



Photo 61



Photo 62

The cross belt and waist belt were painted using various shades of black and dark brown. The trousers had a base coat of AV Burnt Umber. Then the buttons, buckles and piping on the epaulettes were undercoated with LC Black, and then base coated with Vallejo Model Color Air Silver mixed with LC Black. This silver paint has a much runnier consistency than other silver acrylic paints I have used in the past, because it was designed for going through an airbrush. I find it easy to use with a paintbrush, too. It was used neat for highlighting the buttons and the piping on the epaulettes (photos 63 and 64). I was unhappy with the epaulettes at this point, as the silver did not look right. I wasn't sure what colour would look right, so I stuck with the same colour as the coat and re-painted them (photo 65).





Photo 66



Photo 67

It was soon coming to the point where I would have to glue the hat on. I had already decided to paint it separately from the figure to ease the application of the paint. I used a base of AC Wood. This was highlighted with a small amount of AV Ochre Brown plus the base for the first highlight. To this mix was then added increasing amounts of AV Iraqui Sand to further increase the highlights. AV Burnt Umber was mixed to the base to create the shadows, followed by adding LC Black to the shadow mix. This formula was also used for the gloves. The right hand one I kept separate for ease of painting; the left one you can see tucked into his belt. After painting the apple a shade of green and the hand in the aforementioned flesh colours, I then glued on his hat. This join needed a small amount of filler and the paint touched up (photos 66, 67 and 68).



Photo 68

The red hat band (to signify he is for the King rather than Parliament) was painted with a dark red base and the highlights were gradually built onto this using firstly a lighter red, then by adding orange and finally mixing in some pink. That left only some black to be added to the base coat for the darkest shadows.

The feathers were first painted dark grey, a near black in fact. Increasing levels of white were added to this initial colour. I was toying with the idea of dry-brushing the highlights on. In the past I have tried this and although it is easier to do, I have never really liked the outcome, as it always looks wrong. This time I painted the lines of the feathers on with a sharp tipped brush from the base of the stem to the tip. When I had finished with each shade of grey/white, I then added a touch of blue to this colour and used this to paint the very tips of the feathers. This method I continued until I had an almost completely white shade, with a hint of blue at the tips of the feathers.

The trousers and boots were both painted shades of brown (photos 69, 70, 71 and 72). To distinguish them apart, I used AV Burnt Umber on the trousers as a base coat and AC Wood for the base coat of the boots. I used neither colour for the mixing of the highlights and shadows on the other part. This way it I avoided ending up using the same colours on the shadows and highlights on both garments; instead I used various other brown colours and black for mixing the shadows, highlights and weathering shades.



Photo 69



Photo 70



Photo 71



Photo 72



Photo 73



Photo 74



Photo 75



Photo 76

The building of the base is shown in photos 73-76. Using small blobs of putty, the cobbles were built up by sticking them down with superglue while the putty was still wet. They could then be pushed together and flattened to achieve a realistic shape. The figure was also embedded into the groundwork at this point, so that his feet adapted the shape of the groundwork. By doing this, he looks like he is standing on the cobbles rather than floating above them.

When dry, the cobbles were roughly painted a variety of red, brown and grey colours. This looks a little stark at

this stage, but the following washes of dark brown soon toned them down and brought the colours together. I then rubbed the cobbles with my finger. The natural oils from my skin gave the cobbles a natural sheen which is not apparent in the photographs. The gaps in between the cobbles were filled out using PVA glue sprinkled with a little ground up dirt. This was painted dark brown and then dry brushed with various greens to represent moss. A few leaves were then glued on and after adding a few sprigs of grass, which were painted in the same way as the moss, a plaque from "Name It" was added. All that was left to do was to glue him together and add the finishing touches.



The final photos show the finished figure. As I could not decide whether to have him holding the pistol or the sword, I decided to do both. The photos on the next page show the pistol toting version. An enjoyable project and probably my favourite one to date. The Cavalier Officer is available now from Elan13 Miniatures (Elan13.co.uk).





Price: 45 €

Scale: 1:28 (70mm)

Material: Resin

Available from

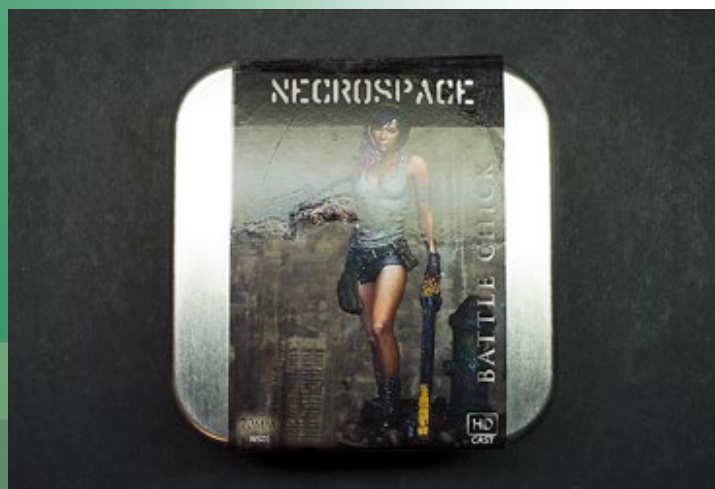
www.nocturnamodels.com



Unboxing

Nocturna Models' Battle Chick

I bought this miniature during Euromilitaire last September (I think it's the last review fuelled by this year's show), but I'm not entirely sure why I did this. I guess you can call it shopping on a whim.



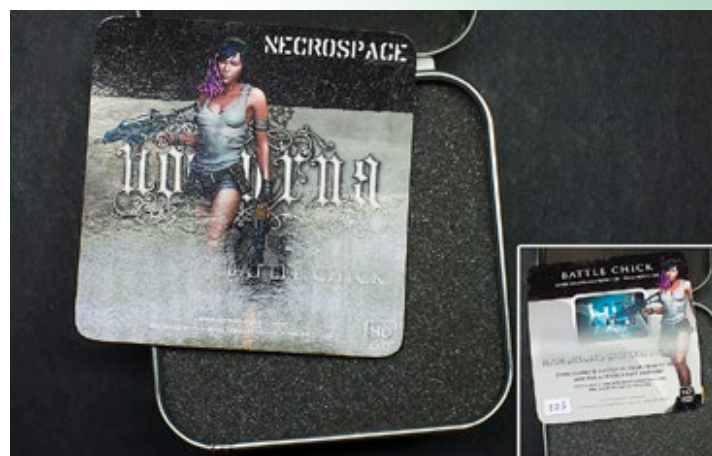
True enough, I was thinking about buying some other Nocturna pieces, but they were sold out before I got there, so I just left the stand empty handed and forgot about it for the rest of the day. The next day, I saw someone who'd bought it in his pile of goodies and just went for it, almost without thinking.

The Box

It comes in a pretty little metal box with full colour promotional paint job on the sticker, which secures the contents of the box from accidental opening. Inside you can find a colour card with the same photo as on the top cover and a number on the back (mine being no. 225), which I'm guessing is its production number, but as far as I know, Battle Chick is not a limited edition model. Under-

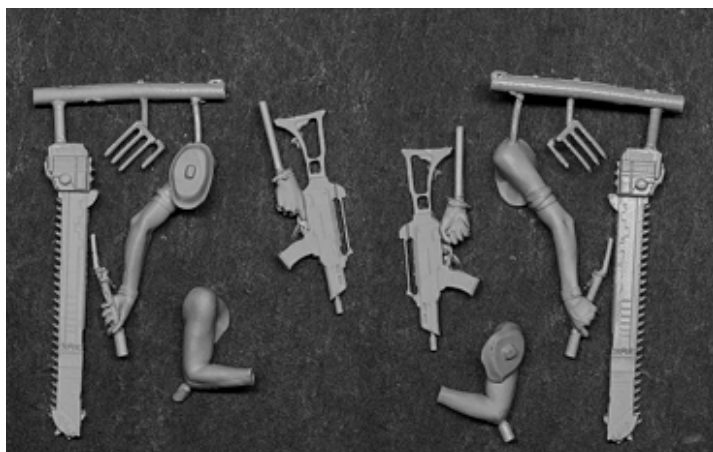
neath the card, between two layers of really thick foam, there are the parts nicely packed in a plastic bag (minus the base, which is under the second layer of the foam, in case someone's looking).

I think exactly the same type of packaging is used by some other companies (Knight Models for one), so it must prove to be effective; if you like to display your grey army on your shelves it looks really nice too.



Quality of the Cast

I'm not sure what to tell you guys here... Seriously I'm just not sure if the cast is great or horrible. At first glance, everything looks beautiful and on the second one too, to be honest. Almost no mould lines, with no resin residue whatsoever, all details seem to be crisp and, I'm not afraid to use the word, perfect. It's like a painter's dream come true, almost no prep work required — but...and this is a pretty big but for me, when you touch the miniature you can feel tiny little grooves everywhere. I'm not sure if that's just my cast, or '3D printed' miniatures are all the same, but it feels really scary. Of course, because I've never painted this kind of mini before, I can't be sure if it will be a problem, but I'm worried. I paint with fairly diluted paints, with lots of thin layers, so I feel that there is a risk of paint gathering in the recesses, which will make my life hell and the paint job will end up being a fiasco. Of course, I might be panicking without any reason. Maybe all the grooves will disappear under the primer, but I wouldn't like to use it too thick in fear of covering tiny details of the sculpt.



Just to be thorough, here you can see a close up photo of two Nocturna's heads. On the right, one sculpted traditionally (belonging to the piece called Enchantment from the Akelarre line) and on the left, this one created digitally.

As you can see, the difference is huge. The traditional piece has some imperfections when it comes to the shape (i.e. right eyelid) and there are some uneven surfaces, but in my opinion the overall effect is smoother, more organic and at the same time sharper. The '3D' piece is perfect when it comes to the shapes. There is no reason for any imperfections, because you create all of the shapes and curves in the computer, using geometric blocks. At the same time the face seems to be softer and less defined than the other, less perfect one; not to mention the ubiquitous grooves. Look at the eyes, eyelids, mouth...look at it and tell me you are convinced that it will be no problem whatsoever.

I've seen some of the new Nocturna miniatures painted already and I didn't read or hear anyone complaining about the grooves, so hopefully it won't be a problem. It could be that it's just a bad cast, but like I have said many times before, I can only review a copy I have in my hands.

Assembly

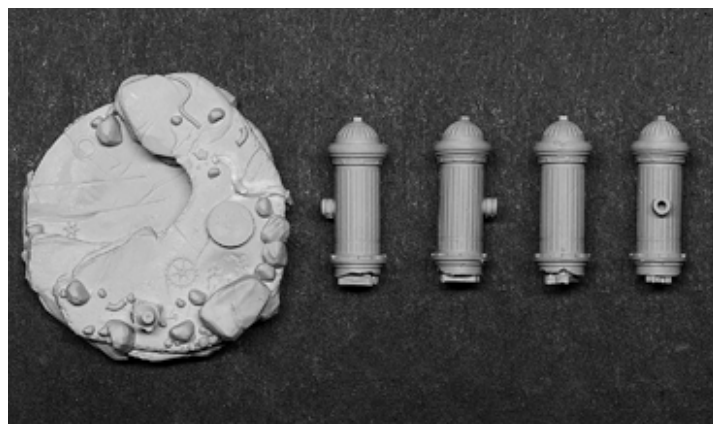
I think it's going to be a rather easy miniature to assemble. All parts seem to fit together nicely and the joining points are somehow obscured by the edge of the clothes. With only a small amount of putty, all of them should be easily masked. As far as I can tell, all the pins and corresponding holes are a match; so no problems here, either. There are a few rather thin parts, so you'll want to be careful dealing with them, but I doubt they will be too much of a problem. In the photo (right) you can see a tiny part that I'm not actually sure what they are — four little sticks attached together. I guess it has something to do with the chainsaw, but as far as I can tell no one used it yet, so I guess you can ignore it if you want ☺

Overall Opinion

I'm really torn apart here. I do like the concept; I don't even mind the chainsaw and the kind of cheesy base, too. I love how precisely all of the parts fit together. I even have an idea how to modify her slightly, to make her a bit more unique and in my style. I'm really excited about what I want to do with her, but to be honest with you I'm truly scared that the tiny grooves will ruin everything — the joy of painting her, the paint job itself and the overall effect.

If it turns out to be no problem, I'll be more than happy. If not, then sadly, all of the new Nocturna releases will be lost for me and that would be a pity, as they have a few more minis I'd like to paint. ☺

Anyway, I think I'll be more cautious with 3D designs next time. Lots of touching and feeling will be involved, before I make the purchase. ☺





MINIATURE HEROES

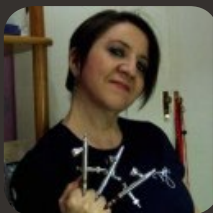
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Reaper Miniatures in the UK.

Over 3700 separate products either in stock or
available to preorder.



Boudica

by Pepa Saavedra



PRO

 Website

1/9 scale bust sculpted by Pedro Fernández Ramos for his own brand Origen Art and boxart painted by me using Airbrush and paintbrush and Vallejo Acrylic Paints.





PUTTY & PAINT

Mr. Sandman

by Mattia Papaleo - Raccolor

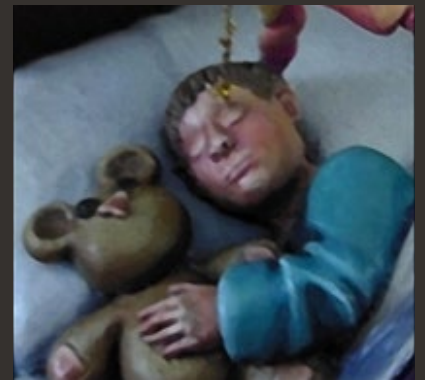


 Website

The story told in this little diorama is the child reads a story about a winged horse in his fairy tale book. When he fell asleep Mr. Sandman came and with his powder made the boy's dream come true! ☺

Sculpted by Eliana Balossi





Tsar Ivan the Terrible

by Olga Zernina



I can only say a few words about Tsar Ivan the Terrible figure. I wanted to paint this figure because I was attracted by the beautiful sculpture by my favourite sculptor Viktor Konnov and because Ivan the Terrible was a smart and powerful king who has done a lot for the development of Russia.

Thank you!

Best Regards,

Olga.





Unboxing



By Jason 'Red' Martin

Price: TBA

Scale: 32mm

Material: See Below

Available from

[Siren Miniatures](#)



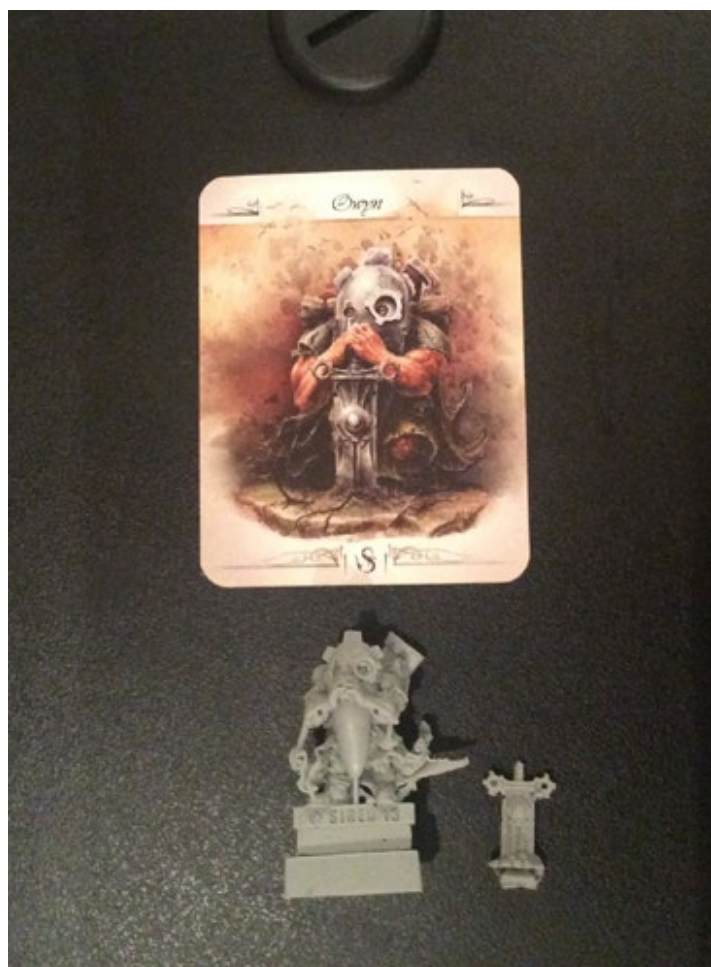
I have been lucky enough to get my hands on the first wave of miniatures from a new company called Siren. For me, one of the things I expect to accompany my purchase is good communication and customer service and I can honestly say I've found them to be friendly, passionate and always willing to talk and answer my queries, so a big thumbs up from me on that front.

There are five minis to review, so let's get some basic facts out of the way to eliminate redundancy in my review. The miniatures come in a sturdy, plastic blister pack, cushioned by a piece of foam along with a round slot base and a nice piece of concept art as an insert.

Each miniature rather uniquely has its own name, rather than just being a foot soldier in a horde; the first, Greid, is the only one to be cast in metal. It is a three piece miniature, armed with two stout, brutal looking swords. Each has very clean, crisp engravings along their blades. Slung across Greid's back are the two scabbards and he dons a very distinctive diamond shaped hood. I spoke to Jacek briefly about some of the rather interesting designs including the hooded dwarves. He told me that "all dishonourable dwarves that commit dishonourable deeds meet one simple punishment – their beards are cut off. Being such an outcast is worse than death itself. The only way to redeem themselves is to hide their face

behind a mask and find honour or death in battle." It takes a while to put my finger on where their inspiration and influence may have come from in their miniature design; there's Rackham, Chibui, Bonner and maybe even something from Blizzard, but ultimately the curves and flowing lines natural elements ultimately lends itself to an impressionistic concept.

The first of the four resin miniatures beautifully encapsulates my belief that they hold to an impressionistic concept for their miniature design. Owyn is a two part mini; only the sword that he leans upon requires attaching and this is done via a three pin set up. He stands about 26mm in height, donned almost head to foot in a hooded robe. He is another dishonourable dwarf with fantastically folded edges and curves and flowing lines. He is carrying a backpack, bedroll and scabbard and has possibly another nod towards impressionism and the interaction between the artist and nature and the



shift of time, symbolised by cog iconography. There are two pieces of excess resin that need cutting away and if you plan on building a scenic base, say for a collection or competition and not gaming, then the inevitable removal of the slotta needs careful removing so as not to damage the mini itself; other than that I can't see there being much to clean up before getting it primed and ready for paint.

Medrin, an honourable dwarf warrior, comes in five pieces; adorned in heavily detailed, filigree armour with flamboyant, "over the top" flowing cape (which comes in two pieces), this mini further strengthens my view/observations. However, they're keeping pretty much everything secret, so I could be way off — we will just have to wait and see. Care has to be



taken when removing the cloak pieces from their sprue, as the plugs are very short and it's a tight squeeze to get clippers between the piece and the sprue to separate them. In particular, I love the sword on this one and again the iconography is present. He stands about 30mm to his top knot and his grizzled, veteran features are complimented by a scar running through his right eye and down his cheek. The cast is as always immaculate.

Next up in this motley bunch is Menudo, who I am told is a frogger. "He is a simple being, with a simple personality and needs: just to eat a lot, be rich and do nothing. Everything else and everyone else is a nuisance if they do not help to achieve his goals." He's quite cute according to my wife — in a creepy way. Replete with dungarees and feathered cap, he has the leprechaun look about him. Armed with a blunderbuss type pistol and dragging what looks suspiciously like a bag of loot with a worn, battered shovel strapped across his back, he is obviously returning from or going to retrieve or bury his loot. There's a little more cleaning up to do with this mini, but nothing that will cause someone too much stress and it's simply a case of attaching the shovel. He stands 32mm to the top of his feather and is jam packed full of detail and character. I really think each of these minis will be a lot of fun to paint.

I have, in my opinion, saved the best for last. The final mini in this initial wave of releases is Virgil. Where the others (to some degree or another) have an element of cuteness, this guy on first impression oozes malice. Due to my love for a certain epic poem and the art of Gustav Dore, I know who and what Virgil is, but Jacek asks us



to leave his story a secret for a while; in a few months (during the third or fourth release) more will see daylight. Just a hint – his story is not as obvious as his look may suggest.



In fact, you get three miniatures and three bases with this purchase. Virgil himself and his two devilish imps. Virgil comes with a larger 50mm base, predominantly because of the hyper stylised cloak that spills out onto the floor which seems to creep menacingly behind him. Firstly, the imps look sinister! Very sinister! One armed with a crude chopper and the other a sharp, pointy “sticker” of a sword. Chubby, horned, Mohawk sporting little bundles of spite, my only concern (again if I don’t want to use the base) will be removing them from the slotta, as their tiny feet will be at risk of being damaged.

Virgil stands about 32mm high and attaches to the base, joining his cloak to the trailing ends of the cloak cleverly sculpted directly to the base via a three pin mechanism. However, during the casting process some resin has filled one of the holes, so I’ve had to remove the corresponding pin to allow the piece to be attached. There is a gap that will need a little filling, but nothing too traumatic. The armour is very ornate, with lots of ribbed panels and spikes which reminds me of a gothic Dracula or Vlad. The pose seems quite aggressive and the trailing cloak adds to the spectacle and theatrics of the piece. He’s armed with two rather brutal, but ornate swords and he sneers a malevolent grin. I think this is a beautiful miniature and if care is taken in its preparation prior to painting, I think could become an exceptional piece showing up at shows and in people’s collections. There is a lot of fine detail and may prove quite a fun, but challenging paint job.

Each of the miniatures are beautifully sculpted and the casting is up there with any other miniature company. The concepts are interesting and original and each mini in itself offers the painter a lot of opportunities. Their website will be up and running in the new year, but for



now you can follow their work on their [facebook](#) page. Jacek had this to say about availability and pricing: “As you see our miniatures are really diverse – from single dwarfs to Virgil and his imps. Prices will depend on the number of parts for each model, because it makes

the casting process more difficult. Also the complexity of the model is a factor for price calculation; some of our models require lots of work during the casting process. Our prices will be somewhere between 13 euros for a single model and 20 euros for the most complex ones. We should be in a position to put the miniatures up for general sale by mid January”. So there we have it, I hope you found the review useful and perhaps whetted your appetite for more.



54mm Napoleonic Figure Step-by-Step

French Dragoon

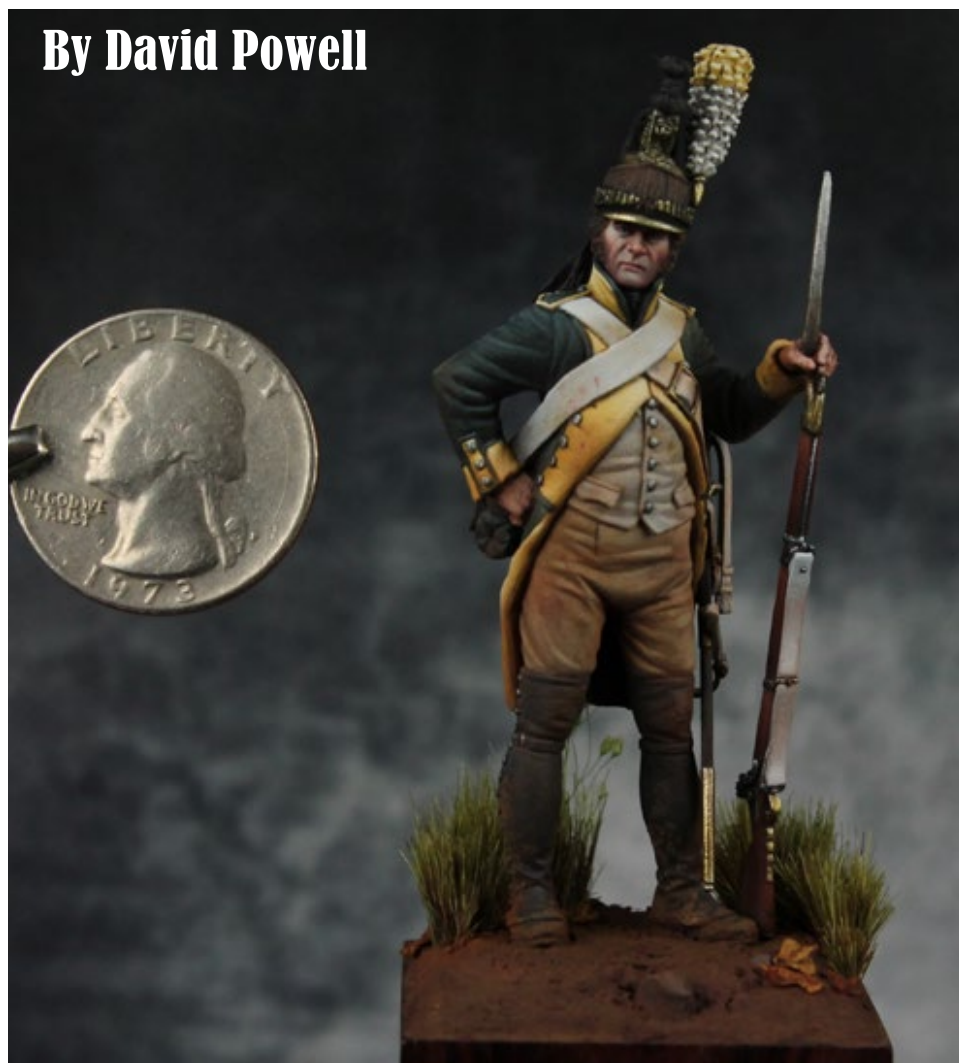
By David Powell

Part 1

The figure I'll be using is from Pegaso Models and represents a Dragoon on campaign, so that gives us a chance to work in some weathering as well. I will focus primarily on how I paint the face, dark colours, whites and weathering. I use these same techniques on a wide range of historical as well as fantasy and sci-fi figures, so I hope that you will find this article useful even if you do not work on Napoleonic figures.

Of all the historical figures available, I find myself drawn to Napoleonic figures because I really enjoy painting their detailed and colourful uniforms. While much of the Dragoon's colours are set, I still have some options on the detail colour for the coat. I could have selected scarlet, crimson, pink or orange, but I chose yellow and decided to paint him as a member of the 22nd Dragoon regiment.

In this tutorial, unless stated otherwise, I will be working with Reaper Master Series acrylic paint. I find them to be very similar to Vallejo Model Colour; however, I have an easier time blending with them. Still, you should not have a problem substituting the colours I use with similar ones from just about any other brand. I'm assuming the reader is already familiar with the basics behind layering acrylics to achieve smooth blends and the concept of zenithal lighting for determining the placement of highlights and shadows, so I will not spend much time discussing either of those topics.



In this two part article, I will share my approach to painting a 54mm French Dragoon with acrylics.

Prep and Assembly

After the parts were cleaned and mould lines removed, I assembled the majority of the figure. I left off the helmet plume, as it would make accessing some of the small details on the helmet more difficult. I also left off the sword, as that would obstruct my access to a good portion of the figure's left side. Normally I would also leave off the base; however, I needed that second point of attachment for his musket. I chose to use a white primer for this figure. I used to use black primer for all of my projects, but lately I've been trying out white instead. This figure has a pretty even mix of light and dark colours, so it is hard to say either choice is right or wrong.

Painting the Face

I almost always begin my painting with the face. Our eyes are naturally drawn to the figure's face and, no matter how well done the rest of the figure is, a poorly done face will really detract from the overall look. To paint the face, I use several of the Reaper skin tones and augment them with some reddish browns and a few GW glazes.



Reaper's Mahogany Brown, Chestnut Brown, Rosy Shadow, Fair Skin, Fair Highlights and Linen White. GW's Bloodletter and Guilliman Blue glazes.

I begin by base coating the face with Rosy Shadow. Following that, I base coat all of the sections that are touching the face. I apply dark green for the coat, black for the shirt and dark brown for the hair and helmet (I like to do my metallics over a dark base). I could have base coated the rest of the figure at this point, but I was a bit impatient and wanted to get started on the fun part! I like to get the eyes done early and in preparation for this, I need to lay down the darker shadow tones around the eyes. I sketch on the shadows for the face using a reddish brown (Chestnut Brown). I hit the shadows under the cheeks, details around the nose and mouth, under the brows and lower eyelids, etc. To make some of these shadows just a bit darker, I took Mahogany Brown and applied it under the brows, in the nostrils, under the chin, and in the shadow for the left cheek (since his head is tilted). I tend to work from dark to light, so I will take care of the blending later. If you prefer to blend from mid-tone down to the shadow, then you'll change this initial step a bit.



With the dark tones in around the eyes (second image) I begin with the eye details. The amount of detail depends on the scale and how comfortable you are with the brush. I find detailed eyes difficult on a 54mm and at times feel it's as much luck as it is skill that the paint hits the right spot. This is more or less how I do the eyes on 75mm and 90mm figures and I do my best to adapt it to 54mm ones as well. To begin, I lay down a pink colour covering the eyes (a mix of Rosy Skin and Violet Red). I then cover this up with the white of the eye, but a little of the pink remains in the corners. For the white of the eye, it's best to use an off white. Pure white is too bright and makes the eyes stand out in a bad way. Here I used Weathered Stone. I then mixed in some Leather White to the Weathered Stone and did a little highlighting, primarily on the figure's right eye (middle image). I'd be more careful about this on a larger scale, just a hint of highlighting is fine at this scale. With the white finished, I will

go in with the skin shade and the shadow tone to clean up the lines above and below the eye. Moving onto the iris I start with a dark colour, in this case Ritterlich Blue. Take the figure's pose into account as you place the irises. His head is angled to the right, so I placed the irises slightly off centre so he's gazing off to the right as well. I find it easiest to start with a small dot and then gradually expand the irises outward to the correct size and shape. This lets me make small adjustments in case one is too far to the right or left. You may be happy to

leave it at this stage (4th image) and that is fine at this scale. However, I like to try to get a little more detail into the eyes. I take a lighter shade of the iris colour (in this case I'm using Ashen Blue) and highlight the lower half of the iris. Because of the small size you can really exaggerate the colour difference. When you highlight the iris, try not to go all the way to the edge so you leave a little of the dark colour as a border. The final steps are to carefully add a dot of pure black for the pupil and then a dot of pure white for the catch light (final image).



With the eyes complete, I return to the shading on the skin. I work with a number of semi-transparent layers of Chestnut Brown mixed with Rosy Shadow to smooth out the shadows I blocked in earlier. I prefer to work from dark to light, so I start with mostly Chestnut Brown and gradually add more and more Rosy Shadow until that is all I have. I focus on just the shadow areas; no need to apply these darker shades in the highlight regions. The second image in the series below shows the face with the shadows blended in. You can see that the shadows are much more subtle at this stage, but we will develop some of them more at the end. To create the highlights, I blend Fair Skin into the Rosy Shadow and when I'm at pure Fair Skin, I start to add Fair Highlight to take them even further (middle image). The highlights are concentrated on the tops of the cheeks, upper part of the chin, lower eyelid, and the nose. Notice how I used the highlights to define some of the shape at the tip of the nose and in the cheeks.

Now I go in and add some of the details to the face. I repeat the earlier steps for the ears. I mixed some red into the skin tones to do the lips and I used some dark brown to draw in the eyebrows. I also decided the highlights needed just a little more pop, so I took some Linen White mixed into the Fair Highlight and applied it to the very tops of the cheeks, tip of the nose and just a touch on the top of the chin (4th image). We could leave the face at this point, but I like to go back in with a few glazes which I feel adds a bit more life to the figure. I work with red, blue and purple glazes (Game Workshop's Bloodletter, Guilliman Blue and a mix of the two for purple). For all of these, I further thin them with water to help keep the effect subtle and the blends smooth. I apply the red glazes to the front and lower part of the tip of the nose, the bottom of the ears and onto the middle and lower half of the cheeks. I took the purple glaze and used it to darken the shadows under the cheeks and around the eyes. Lastly, I took the blue and applied it on the lower half of the face. It changes the tone just enough to create a stubble look (final image).



Painting the Coat Part 1 – Dark Green



Reaper's Rainy Grey, Minitaire's Dark Green, Reaper's Burgundy Wine, Scale75's Anthracite Grey, Reaper's Grass Green, Green Liner, and Green Shadow

Dealing with dark colours can be tricky, especially when you're working with both dark and light areas in close proximity. You need to bring the highlights up enough that they read well next to the lighter sections while at the same time not making a dark green appear more like a medium green. This is my first time attempting a dark green like this, so I decided to follow an approach I used to create a dark blue coat. Instead of working with medium greens to highlight, I would instead transition from dark green into grey to lighten the colour while also desaturating it. When I tried this previously, it had the effect of creating dramatic highlights while still appearing to be dark blue. Unfortunately, having not worked much with dark green I ran into a few problems along the way; more on that shortly.

I began with a basecoat of Reaper's Green Shadow, as can be seen in the previous photos. To create my highlights I decided to work in a medium grey, in this case Scale75 Anthracite Grey. Perhaps I had an old bottle of Green Shadow, but the paint started to give me a chalky finish. So instead I switch to Reaper's Green Liner, another nice dark green shade. Unfortunately, this colour had an extremely satin finish to it; definitely not the look I was going for. So, out of dark green paints, I was left to improvise. I took a more medium green, Reaper's Grass Green, and darkened it with Burgundy Wine, a deep purple shade. I could have used black, but I thought the dark purple would make a slightly more interesting shadow tone (first image). Again, to create the high-

lights I added in Anthracite Grey to the Grass Green and Burgundy Wine mix (second image). Still, I just was not happy with how the dark green was looking. The blends weren't great and the contrast was not dramatic enough. So I took a break and decided to come at the problem another way.

Since I was disappointed with the Reaper dark greens, I decided to try another brand. I recently picked up some of the Badger Minitaire paints. They're designed for the airbrush, so are already thin and easy to blend with. Their Dark Green wasn't quite dark enough, so I again mixed in Burgundy Wine to create my shadow tones. At about 2 parts Dark Green to 1 part Burgundy Wine I started to mix in Rainy Grey. Whereas before I was using a medium dark grey, this time I switched to a lighter grey in the hopes I'd get brighter highlights. It was a bit of a gamble as too close to white and I'd lose the desaturation of colour I wanted. Luckily, I think it paid off (third image). I focus my highlights on the upper parts of the folds and top of the shoulders. I also highlight towards the edge of the elbow as the coat would probably be a bit more worn there. Try to limit your highlights and retain as much dark area as possible.



Painting the Coat Part 2 – Yellow



Reaper's Olive Skin Shadow, Palomino Gold, Buckskin Pale, and Linen White

With the green finished, it was time to turn to the detail colour for the coat. As I mentioned earlier, we have several options depending on the regiment of the dragoon: scarlet, crimson, pink, yellow or orange. I decided to use yellow and, as you can see from previous pictures, base coated those parts of the coat with Palomino Gold. My target is a soft pale yellow as opposed to a bright lemon yellow, so I'm working primarily with Palomino Gold and Buckskin Pale. For the shadows, I've chosen a brown that's a bit more on the yellow end of the spectrum and a yellow-white for the top highlights. I'm intentionally ignoring some of the border areas on the coat (green piping around the yellow sections and yellow piping on the back). Once I have the larger colour sections finished, then I will go back in to finish off these smaller detail areas.

As with the previous sections, I sketch Olive Skin Shadow in my shadows, over the base colour (first image). As I blend back up to my base colour, Palomino Gold, most of these shadow sections get smoothed out, leaving only some very subtle darker regions (second image). The only locations where the brown is readily apparent are in the shadows on the cuffs and the regions where the flaps on the rear fold around behind the body. I then use the brighter colours, mixing Buckskin Pale into the Palomino Gold, to define the shape on the front



and rear of the coat (third image). I highlight near the centre of the chest, but also a bit near the bottom of the front flap to reinforce the look of the convex portion changing into a concave area. For the final highlights, I mix Linen White into the Buckskin Pale.

With the primary green and yellow sections finished, I then went back and did the smaller detail regions like the green piping around the cuffs and the yellow piping on the rear of the coat. Next month, I will cover the remaining work on this figure. The next article will focus on painting white and black as well as an in-depth look at the weathering on the figure.



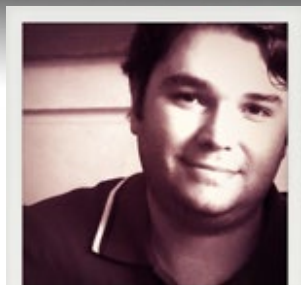
That's all for this issue, I hope this gives you enough information to have a go yourself.

In next month's issue, I'll show you how I painted the white areas of the uniform, the boots and some weathering.

See you next month ☺.



Monte. San Savino Show



by Davide Rainone

There are very few model shows that are able to summon painters and visitors from all over the world and only one in Italy; that show is Monte San Savino. I had never witnessed the charm of the show until now because, this year, I had the chance to visit the show for the first time.

Now, I think I know why this little town in the middle of Tuscany, for few days only, becomes the centre of the modelling world; why so many people are waiting for it all year round and why it's considered one of the most beautiful and important shows in Europe.

My trip starts on Thursday evening in the south of Rome. My friends Federico Sorgi, Federica Laviano and I are traveling to greet two fellow painters flying in to Fiumicino Airport from Prague. One of them is Milan Dufek, a judge at the MSS Show. We'd never met before, but immediately made friends and pass all the travelling time talking about our passions, daily life and trying to teach each other some Italian or Czech words. After arriving in Monte San Savino, we suddenly fell into another universe made of artists from all over the world, with beautiful models and great atmosphere.

The show made provisions for everyone to attend. There were open lunches and dinners in local restaurants, painting courses held by Massimo Pasquali, Aleksander Michelotti and Francesco Farabi. Public seminars on painting or sculpting themes were also held; these were led by many including Bill Horan and Rafael Garcia Marin, who were both judges for the event. The show also had a great commercial area, where it was possible to find lots of miniature brands which included, above all, a Pegaso Models stand who have their headquarters a few kilometres from the show.

One of the best moments of the day was the unofficial rite of passage for those participating at the show for the first time. We had to drink "Idromele" (mead that was homebrewed by Fabio Mattina) from the hands of Francesco "Franciuus" Farabi. The first to drink was Bill Horan.





This is just one of the unofficial activities that I found a great addition to the show. Another one, organised by painters themselves, was a basketball tournament held in a local school that was open to everyone and proved a great success!

My team was Luca Masetti, Rafael Garcia "Volomir" Marin, Raul Garcia Latorre and myself (wow!), but a stronger Italian/Spanish team knocked us out after the first match...so I passed the rest of the time supporting other friends and talking with Alfonso "Banshee" Giraldes about a second tournament, a soccer one, for next year. A lot of people took part in this basketball tournament even if they weren't able to play or even know the rules for that matter; the most important thing was to be together as a group and have fun! This follows a similar match from the World Expo in Stresa last July and shows the true community spirit we have, not one where we're just wrapped up in the hobby, or ourselves, but one that, even though we live far away from each other, has friendship at the centre. What a beautiful thing!

The show itself was hosted in the local museum called the "Cassero" over several rooms, which held all of the entries as well as the master and standard categories and also the judges' showcases...in all, hundreds of pieces!





Every room was full of masterpieces...everyone with their own space for a display and all visitors had plenty of time to view all the models on display. During the show I, like many others, had the chance to talk with great painters, asking for opinions and tips and nobody refused; everyone was glad to talk about techniques, models and their experiences with other painters. You have no doubt seen many pictures on the internet and some in FPM, but they don't convey the creative magnificence I saw with my own eyes. Bill Horan himself said to me, 'The level [of painting] is very, very high and it has been very hard to judge.'

In fact, the last time I saw this many pieces all painted to such a high standard was at the World Expo.'



For the award ceremony we moved into the local theatre, which, although pretty big, didn't have enough room to allow everyone to have a seat...there were a lot of people! Many painters including myself received awards, but the bests went to:

- » Best of Fantasy: Jose Manuel Palomares and Joaquin Palacios (a scratch built diorama from an illustration by Paul Bonner)
- » Best of Historical: Pepa Saavedra (busts display)
- » Best of Painter: Martin Goumaz (whole display)
- » Best of Sculpting: Steve Party
- » Best of Show: Diego Esteban Perez ("Sogni d'Oro")

I can't hide the fact that I arrived home feeling a little sad, because four days just flew away in such a short time...so yes, I've started to make a new countdown for the MSS Show in 2015 where I plan on doing a 360 degree tour of the modelling world, because someone said that Monte San Savino Show is a starting point and the arrival point for all model painters.

I think it is both at the same time; such a high quality show can be an arrival point where we bring our best models to be viewed. It also represents a starting point where we plan and aim to do better next year. No one can leave Monte San Savino disappointed, because somehow it manages to reward our past efforts while still managing to push us to the next level. It pushed me a lot and I hope that next year you will be there with me ☺.



Interview Slayer Sword

Winner: Richard Gray



After almost a year of wondering whether we would even have a Golden Demon anywhere in the world this year, Warhammer

Fest was announced and the Golden Demon was held on Sunday 12th November, a date which for one person in particular will live long in his memory. Meet Richard Gray, Golden Demon winner, Best of Forge World winner and winner of one of the ultimate prizes in figure painting, the Slayer Sword!

1. So Richard, welcome to Figure Painter Magazine and forgive our readers and I if we say up until now we have never heard your name within the painting community before. Where have you been hiding?

I haven't been hiding as such, more not engaging! I love to look at posts and photographs from other artists, but I'm more of a lurker than a contributor, to my shame. I haven't participated in any painting competitions since 1999, when I won a silver Demon in the Warhammer Monster category, so it isn't surprising that people haven't heard of me. Mostly I paint commissions and for my own collection.

2. For me and many others, social media has been an excellent platform to share and learn painting techniques and as such has helped the community to develop strong bonds and friendships. With that in mind, are we likely to see more of a presence from yourself and your art, say on facebook, immersing yourself more in our cool community?

I think I will interact with the community more. In some ways, I feel guilty for not joining in as I have read lots of articles and watched a lot of YouTube videos with tutorials and show pieces. I actually used Youtube to learn about wet blending and how to use and create a wet palette about

a month before starting my Golden Demon entry, as I had used standard layering and edge highlighting for so long and fancied a change. Looking at all the different painting styles and techniques really inspired me to try something else out.

When I posted my photos on facebook, I got bombarded with people asking for tips and advice; while very odd for me, it was quite fun. I'm always happy to give tips—I just assumed that people wouldn't need them from me as there are so many great artists out there.



3. Personally I have now entered seven Golden Demons in a row and always just the finalist pin for me, so I can only tell you how much I dream of winning a bronze demon, let alone winning the ultimate prize. How did it feel standing on that stage?

I think I was the most shocked person in the room, but also quite out of my comfort zone! When I got the Forge World best of show, I shook the hand of one of the guys who was at the steps to help in case you stumbled; he raised his hand when I came down the steps to help me and I didn't realise why he did it. I'm certainly not at my best in front of large groups of people! I also got told to hold the sword correctly, as I apparently did it wrong to start with.

I have quite a lot of finalist certificates from entering the Golden Demon in the 90's, but I was so out of practice at painting to competition standard that my aim was only to get a finalist pin. It was actually quite sad for me to discover that Games Workshop had stopped giving out pins and were using the same certificates I used to get. Once they gave me the sword, my aim was to get home so no-one could take it off of me and to show my family. There was also a bittersweet element to me winning; my mother had died on the 20th August from cancer, just days after I had been discussing entering the competition with her. It is a great sadness for me that I can never show her how it turned out.

4. Right, now that we've made friends, I'm going in for the kill. On the day when the Slayer Sword was announced, I have to admit to a level of surprise and in the immediate aftermath the decision was causing quite a stir and a split in opinion. It was only afterwards, when I saw your own images of your winning entry just how good it actually was. The lighting in the cabinets was woeful, especially if you were on a top shelf or your miniature was placed directly under one of the spotlights in the cabinet. Were you aware of the mixed reactions your entry received and what were your thoughts about the level of competition on the day and the judges' decisions?

I'm not surprised about the mixed reactions at all. My model was placed right under a spotlight, so it was almost impossible to see any of the detail or subtlety. After seeing how it looked under the light, I thought I wasn't even going to get a finalist pin. It took quite a while for them to put a green sticker on it! After that, I was happy and looking forward to leaving early as you could remove your models if you were not in the top three. I had seen the judges looking at the finalists and my model was to the side with some others while they were looking at three particular pieces. I thought I was out of the top three for sure.

I don't have a problem with people thinking that other entries should have won, as it is such a subjective thing anyway. Preferences for style, technique and even models will influence opinions. The quality of the entries seemed very high to me, as far as I could tell with the lighting. I had seen a few of the entries (including yours!) on facebook and it was very exciting to see them in the flesh. It's a shame that there were some very high quality entries that didn't even get to be finalists. I did notice that there were a lot fewer entries than the Golden Demons from the 90's, but the quality of the pieces in general was much, much higher.

I've been dimly aware of disagreements with mine and previous Slayer Sword choices, but I don't pay too much interest to the politics of who people think should win. It's also important to remember that only the judges get to examine the pieces up close under equal conditions in the flesh. I would have been happy with any of the other winners to have been given the sword; I certainly didn't think I was in the running for it.

5. Can we expect to see more of you at future events, maybe even those other than Warhammer Fest?

At the moment I have started to work on a model I may consider for next year's Golden Demon, but nothing for definite. I'm also considering popping into Forge World's Open Day; they have a painting competition there. I will mainly be going to see the new models though, so the competition is not a priority.

As for other competitions, I'm not too sure. I don't really have a drive to "beat" other people at painting. I only entered the Golden Demon for personal reasons, and because it would be good for my commission painting.





6. Is there a particular style you feel you have developed and if so, has this come about due to your isolation from the rest of the community?

My style tends to be a little muted and towards realism, but with a touch of cartoon added. I'm not a great fan of too much NMM (non-metallic metal), which seems to be very popular at the moment. I also use an airbrush, but mainly for quicker or large projects.

I don't think my isolation has made much difference to my style, as the internet is full of images and videos of beautiful models that have influenced me. The only effect the isolation has had on me is that by not entering competitions I haven't really pushed myself enough to paint to a higher standard. If there is one thing to encourage me to enter competitions, I think that will be it.

7. Is there a particular technique you use to achieve your results? Is it grounded in an understanding of colour theory, are you from an artistic industry or is just about painting what you like?

I'm really enjoying using a wet palette combined with glazes for now, but this may change! I have a degree in visual communication specialising in illustration, so I do have a background in art. Regardless of all the lessons I have had, I still tend to paint what I like more than consciously decide which colours to use based on a colour wheel.

8. There's a plethora of miniature producers, whether they be independent sculptors or established big

names such as Andrea, Pegaso and many others. Is your interest in painting solely around GW and its products or are there others that tickle your creative fancy?

There are quite a few non GW models that I would love to paint; it is just finding the time to do so. I have also recently had a desire to try painting some busts after seeing so many painted to such a high standard.

I love the setting of Warhammer 30K/40K and I'm a big fan of mechs, so titans/knights etc. are really my thing when buying models for myself, but I would love to try some from other companies if I were commissioned to do them. I have been painting a lot of Tabletop World's awesome buildings, which require quite different techniques compared to other figures.

9. Finally, one of the aspects that many people seem interested in is showing off or seeing other peoples work-spaces, neat and organised or total chaos. Which are you and do you have a pic you can share with us?

My desk is a nightmare! I have brushes and paints scattered everywhere, there are masking tape strips stuck to things, bits of greenstuff, etc. There are so many chips of resin on the floor and I have a huge bag that had a Forge World Reaver titan in it that is full to bursting with the big blocks of resin that come attached to some models. There are note books, my drawing tablet and half finished armies/models in pieces; I'm ashamed to show it! I also have my computer right next to me, which I keep on for entertainment while I am painting.

Thanks for spending some time with us Richard, hope to see you on the circuit or kicking about on facebook and congratulations once again on the Slayer Sword!





By Thor Intararangson

Build & Paint an EAGLE STATUE Display Base

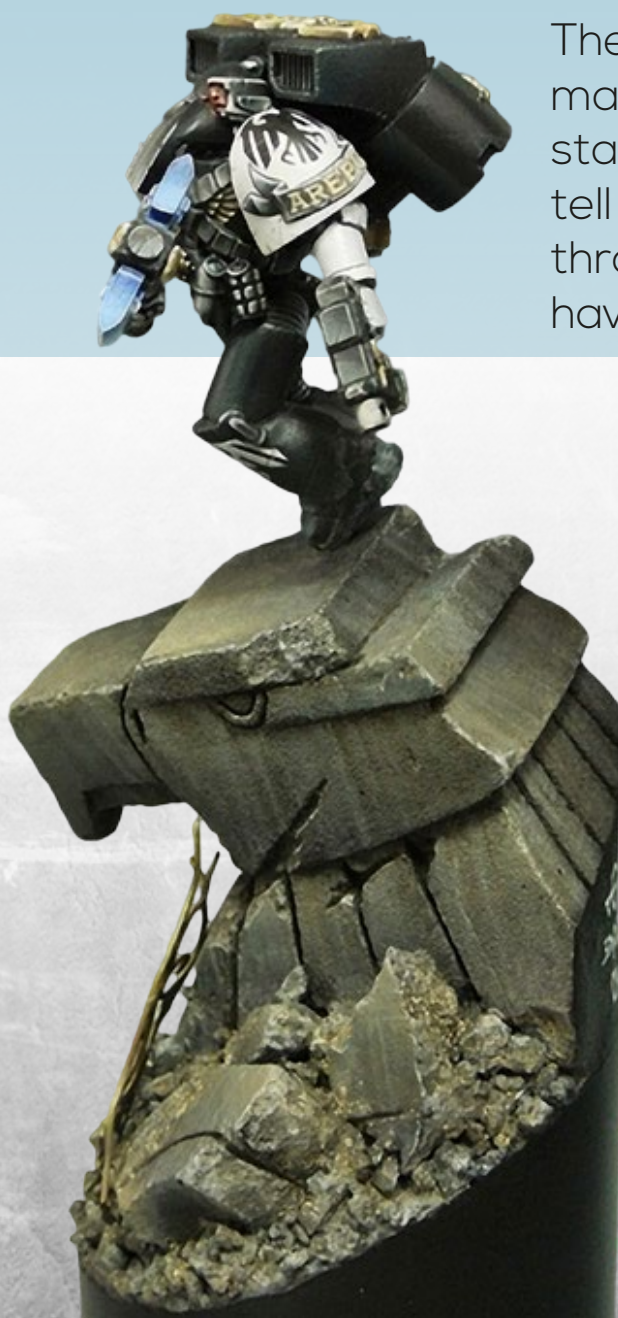


The base is one of the things that makes your mini more attractive and stand out, in my opinion. It also can tell the story and scene of your mini through elements and composition you have created on the base.

There are a million ways to create the base and it doesn't have any limit or rules for your creation, everything is up to your imagination.

In this article, I will show you one of the methods I often use in my works in order to create an attractive base; creating a large element on the base. This element can be anything related to the story or scene on the base; big or tall enough to attract some attention without distracting from the main subject. Examples would include things such as a tree, a sign, electric pole, pillar, wall, etc. for a small base (or perhaps some parts from a robot, house, bunker, bridge, a whole destroyed or abandoned vehicle, etc. for vignette or diorama).

For this project, my mini is a Raven Guard Assault Marine. The action of this mini is showing the movement and he has a jet pack on his back, so I imagine he is going to take off from the ground. Therefore, the base must have an element that is high enough to show this action when putting a mini on top of it. Because the height of the element will create the space between the mini and the ground, this space will help the viewer to imagine the movement of the mini as it is going to take off and up into the air. Thus I ended up with the idea of large statue destroyed and laid on a pile of debris. I chose to make an eagle statue because it is a symbol for the Imperium and the shape is not too difficult to do by myself.





1. I started with the eagle statue. I searched for some references of eagle statues on the internet, then I sketched some ideas on paper first. I have planned to carve this statue from plaster, so I wanted it as a symbol in a geometric shape rather than a realistic eagle. The geometric shape also doesn't have too many details, so it will be easy to carve with an art knife.



2. I used Plaster of Paris and cast it in plastic box with height and width enough to make a thick rectangular plaster block, then let it dry at least for twelve hours.



3. This step may a bit difficult, because you must use your imagination to see the shape of the statue from the rectangular plaster block. I drew an eagle form from my sketch on the top, front and side of plaster in order to make it easy to see the excess of the statue to carve out. I started to carve the excess on top of the eagle head with an art knife.



4. I carved down on both sides and tapered the plaster from front to back of the statue. In this step I can see a rough shape of the statue, so I cut the excess on the back with a hand saw.



5. I carved the excess on the front to create an eagle beak and tapered the area under beak to create a chest. I also carved and tapered the back side of statue in order to make eagle feathers on the head. I used a sanding stick (made by sandpaper glued on plywood) and sanded each side to create a plain surface.



6. I carved the detail lines such as the eyes, nostrils, beak line and chest feathers with an art knife. Now you can see the overall look of the statue.



7. In the previous step, I made some mistakes while carving the lines, so I filled the excess line with plaster. The beak shape on the front is too short, so I covered it with plaster as well. At the same time, I also filled inside of the plinth with plaster in order to be a base for the statue. This plinth was made from a plastic toothpick box and I sawed it obliquely, because this is a round plinth and to cut it in this shape will create a front and back side of the plinth and it also work with a concept of a debris pile.



8. After let it completely dry for one night, I sanded the whole surface with fine sandpaper (1000-2000 grit) and emphasized the details on the head and feathers again with an art knife and sandpaper. I then cut the excess under the statue with a hand saw.



9-10. The reasons I carved the statue from plaster are because it is quite soft and easy to carve with art knife and also is easy to damage and get a scratch on the surface. However, this is good when you planned to do it as destroyed things, because it is easy to create damage and has a rough surface when fractured and looks like concrete. It also easy to fix if you make some mistakes

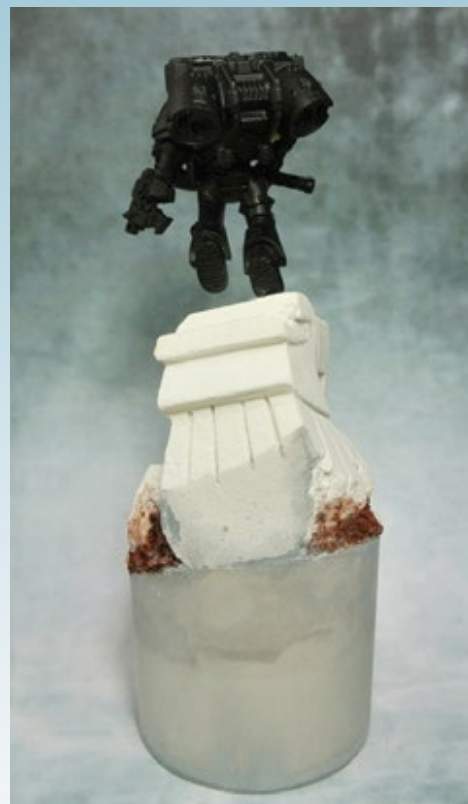


as I did in step 7. As you can see in the pictures, I did some damage to the statue with an art knife and drilled the hole on top of the eagle head for the position of mini. I put the statue on the plinth for a placement test and adjusted it until I found suitable positions for both the statue and mini, which now shows the movement clearly.



11. I filled inside of the plinth again for a sloped ground with DAS modelling clay, then put the statue in position and glued it in place with white glue. The debris was made from smashed plaster and red brick. It was glued on the base with white glue diluted with water. I sprinkled the debris a little bit at a time with the spoon, then dropped diluted white glue on top of it and let it absorb the glue into the bottom. I repeated this process until it covered all of the ground and looked like a pile of debris. The white glue will take many hours until it completely dries, so I can adjust the shape or clear the excess debris with a paintbrush and fix it again with diluted white glue.

12-15. The complete base after letting the white glue completely dry for one day. I made ornamental iron from copper wire in order to fill the space on front of the base and provide it with more variety of materials(colours) on the base. Note the back side of the statue was sanded so the edge was flush with the plinth.





16. After I primed the base with Citadel Chaos Black, I started painting with base colour; I used German Grey (VMC 995) and applied it on the whole base.



17. I started the statue by applying highlights and shadows with wet blending technique. This technique works very well on a rough surface like the surface of the plaster, because the colour will be blended easily on its surface rather than a smooth surface on plastic or epoxy, in my opinion. For painting this technique, I covered the area that I am going to paint with a small amount of water first, in order to moisten the plaster surface. I then painted the highlight with Stone Grey (VMC 884) mixed with a bit of German Grey.



18. I then dipped the paintbrush in the water and blended it with the highlight. With a small amount of water on the paintbrush, it will be dilute the colour and make it easy to blend. I blended the highlight colour toward the opposite side until it gradually faded and blended with base colour.



19. I applied the same process on the opposite side of highlight, but this time with base colour German Grey (VMC 995) and blended until it has smooth gradient between both colours.

20. After the first highlight was applied, it made the statue look more three dimensional in each area. As you can see, I applied the highlight on the highest or front of each area and blended smoothly to the base colour. I also drybrushed the debris with the same colour.



21. I applied the highlight several times; I started with the first highlight with Stone Grey (VMC 884) mixed with German Grey, then mixed with more Stone Grey and applied it several times with gradually brighter shades of highlight until I finished the final highlight with pure Stone Grey. You can see the details on the statue and debris are clearly visible after I applied the highlight.



22. I added more shadow on the base with German Camo Black Brown (VMC 822) in order to create more depth on the statue and debris. The technique I used for this method is similar to a wash technique, but a bit different in the process of how I applied it. I painted the brown first in the lower area to create the shadow.



23. I then blended it with water in order to dilute the colour and wash it off on the raised area; the rest of the colour then flowed into the nearby recessed area. I used the paintbrush to control the direction of the colour, for covered or glazed the shadow area or flowed into the recesses area.





24. After finished painting the shadow several layers, it has brown glaze on the shadow area.



25. The edge highlight was done with Stone Grey (VMC 884) mixed with Off White (VMC 820). This colour also was used as scratches or chips on the statue and I tried to make these effect with very thin line as much as possible. Note the colour is looking too bright in this step, but it will be toned down later.



26. After finished painting the base, the next step is weathering the whole base to create wear and tear on the statue and debris. I used the enamel products from Ammo of Mig for weathering, it dries slowly and is easy to remove the excess with their thinner. However, if you don't have this kind of product, you can also use oil paint or acrylic paint for weathering and achieved the same result as well.

I started with the wash to darken and harmonize the colour. I used Dark Brown Wash for German Vehicles and painted just a small spot on the statue.



27. I then blended the colour with their Enamel Thinner (or you can use Turpentine or White Spirit). You can see the washed area looks darker than the nearby area. I washed it separately in each section such as top, front, side and back in order to control the overall colour glazed in the same shade. I also tried to apply the wash bit by bit, because it will be easier to add more wash to darken it rather than clean it because it is too dark.



28. After I washed the whole base with Dark Brown Wash. The overall colours look harmonious and the statue has an aged look and shabby. The details on the statue were emphasized by applied dark brown wash in the grooves and crannies. The enamel took several minutes to dry, but after it has dried you still can dissolve it with thinner and remove or fix any mistakes.



29. I painted the ornamental iron in brass colour (NMM) because I wanted more variety of colour on the base and it will also be consistent with the gold colour on the Raven Guard Assault Marine.



30. I used Rainmarks Effects to create more wear and tear on the statue. First, I painted vertical lines upward from the bottom of each area. You can see the lines are not perpendicular to the base, but perpendicular to the eagle head, because it was where the stain ran down before it collapsed to the ground.



31. I let the enamel dry for a few minutes, then blended it upward with Enamel Thinner. You can see it leaves some pale stains which I finished before on the eagle beak. You can also repeat this effect until you satisfied with the result.



32. The result from Rainmarks Effects on the other side after I applied it a few times and made it clearly visible.



33. I added more stains on the statue, but this time with Streaking Grime. It was done with the same process of Rainmarks Effects, but different on the applied location. I painted vertical lines down from the grooves or joints of the eagle head.



34. I then blended it downward with Enamel Thinner.



35. After I applied it a few times, here is the result.



36. Dust is another effect that needed in any destroyed structure. I used enamel paint Light Dust and Earth to create this effect.



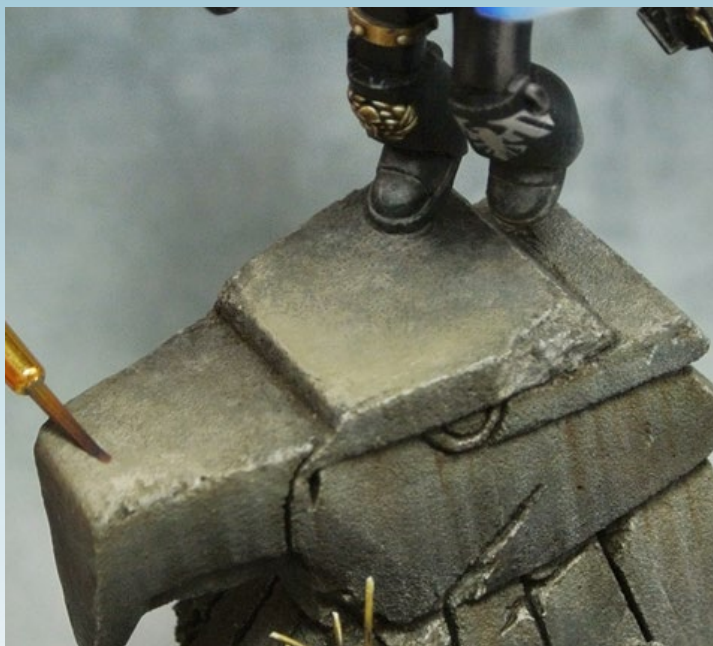
37. I painted both colours randomly on the debris pile and bottom of the statue and its fragments.



38. I then washed it off on the raised area with Enamel Thinner. The dust colour will be covered the raised area in a thin layer and the rest of the colour will be collected in the recesses area. This method is similar with step 22-23 but this time with enamel.



39. Another area that supposed to collect the dust is on top of the statue. I used a fine paintbrush and painted Light Dust and Earth in small patches and dots.



40. I dipped the paintbrush in Enamel Thinner and absorbed it a bit on tissue paper. With a little amount of Enamel Thinner, it was easy to control the direction and shape of the dust colour. I also blended and mixed both colours on the area in order to create a variety of dust stains.



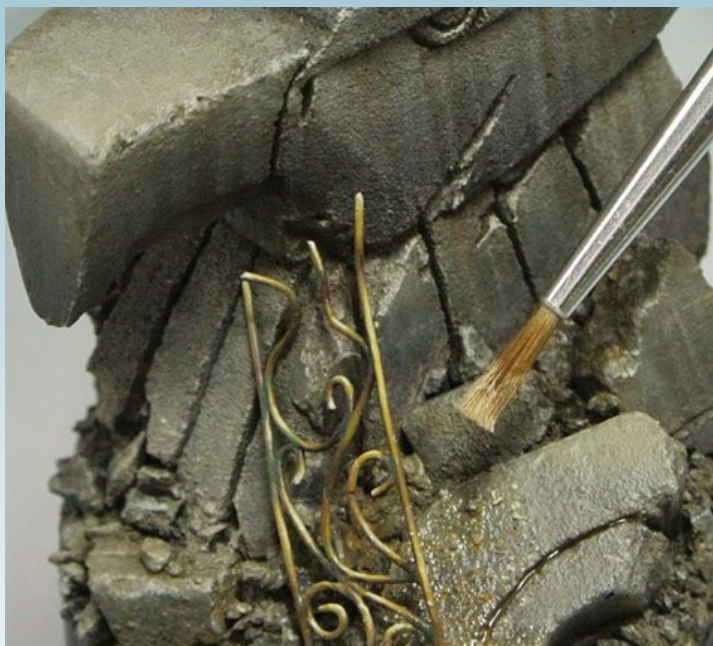
41. The last step for weathering is using pigments to create more variety of dust on the base. These are the pigments I mixed from various shades and brands to create my personal taste of dust in three different gradient colours. However, you can use other pigments to create this effect such as Light Dust, European Earth, Dark Earth, Sand, etc.



42. I started with the dust on the ground by diluting the pigments with Pigment Fixer, then randomly washed on the debris, the statue and fragments. The colour of the pigments change when wet, but they change again into their original colour when they dry.



43. After letting it dry for a few minutes, I applied Pigment Fixer with paintbrush on the same area from the previous step.



44. I then dipped a dry paintbrush on the pigment, and tapped the paintbrush with my forefinger over the area that covered with Pigment Fixer. The pigment will fall from the paintbrush into Pigment Fixer and fixed on the base as dust grains.



45. The dust grains can be seen clearly after it has dried. I repeated this process a few times and used Pigment Fixer to remove the excess pigment; then it is finished.



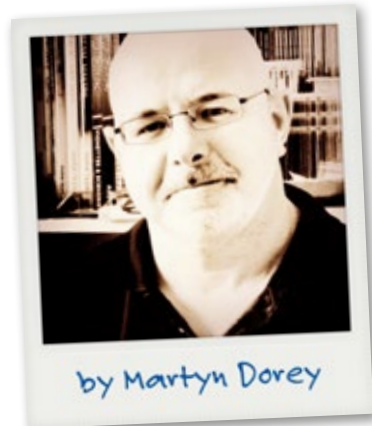
I hope this article will be useful for everyone who wants to build and paint their own base for their miniature. Although some of the weathering techniques I used in this article may not familiar in miniature painting (it's famous in AFV and military models), I think it is very useful when using it for painting and weathering bases and terrain. So don't be afraid to try something new on your works. If you make any mistakes, let it be the experience to improve your skill.

Happy Holidays and Best Wishes,

Thor Intararangson

What's on the Market?

a regular look at some of the hobby tools available



Transfers & Decals *part 2*

Last month I talked a little about decals and what can be found in the way of the more interesting ones such as wood grain, graffiti and marble decals. For part two of this article, I want to talk about application of decals and what can be used.



You have probably seen some of the decal solutions produced by the likes of Vallejo and Humbrol, but have you ever used them?

For most people, soaking the decal in water and then putting it in place on the model is as far as it goes to get the job done, but what if that model isn't a flat surface and has things like panel lines and rivets, etc? Don't have those on a figure, I hear you scream at me (which is) true but you do get a lot of folds and what about the scenic base you are putting the figure into?

I briefly mentioned soaking the decal in water and then placing it on the model, but this tends to mean that a lot of water can carry over onto the model as well; this has to be soaked up with a cloth, otherwise there is a risk of the decal

moving. This method also relies on the adhesive properties of the decal itself to adhere it to the model and will often result in air bubbles under the decal, as well as being able to clearly see that it is a decal that has been used, especially if you use decals that are quite old.

Another method is to use varnish to apply the decal. For this, you will need a brush on acrylic gloss varnish (such as GW "Ardcoat"); don't use a matt or satin varnish. Gloss the area where you are going to apply the decal. Place the decal in a dish of water to soak and then before the decal lifts clear of the backing paper (you want it to slide, but not lift clear), take the decal out of the water and place it on some damp tissue/ paper towel. When you are ready, apply the decal over the gloss varnished area and go over it with a diluted coat of gloss varnish to seal it.

This method works well on smooth, flat areas. I haven't tried it on an uneven surface, though, so I can't tell you how well it would work over rivets or panel lines.



Decal mediums have been around for years and normally come as a two part application, whereby one part softens the decal and allows it to drape over irregularities without distortion of the decal and as it dries it pulls the decal into the models surface. Care is needed

to make sure there is no dust or other unwanted particles where the decal is going to go, otherwise these may show under the decal once in place.

The second solution is usually a fixer/setter that then helps the decal to harden and strengthen the adhesiveness of the decal, but these can also help with softening or (if the decal has not been varnished over) they can also help remove the decal.

For this article, I tested three of the more popular names on the market for this type of product, Micro Sol & Micro Set, Vallejo Decal Medium & Decal Fix and Mr. Hobby's Mr. Mark Softer & Mr. Mark Setter. Each of these makes has its own pluses and minuses, albeit petty depending on how you look at it (or maybe it is just me ☺)



Micro Sol & Set

For the first decal, I applied the Micro Sol over the area where the decal was to go. The first thing I noticed was that this solution tended to pool and run rather than stay where it was brushed. This left me wondering whether I was doing it right and also put more onto the surface of the model, but it still pooled; this was not what I was expecting. The decal was then applied with the edge slightly over a couple of rivets on the barricade. Using a soft brush, I pushed the decal into the area where I wanted it to be and applied some Micro Set over the top of it and left the whole thing alone for a few hours. It does what it says on the label. After a couple of hours, it was difficult to see where the edges of the decal were, even around the rivets. The only downside I found was that there is no brush, so you need a clean brush to apply both solutions.



Vallejo Decal Medium & Decal Fix

I carried out the same procedure as above, applying the medium first. This actually stayed where I put it with the brush rather than pooling up, so gave me a bit more confidence. I then placed the decal over a large rivet on the barricade and I even managed to damage the decal itself during the process of applying it. Once the decal fix was applied, it was again left to its own devices to dry for a couple of hours. The end result was a nice matt finish, but it hadn't pulled itself over the rivet as well as I would have expected. As these two solutions come in the standard Vallejo dropper bottle, you need to squeeze some out into a pallet and then apply with a clean brush, so it means a little more faffing about, but over a flat surface, they worked excellently.



Mr. Hobby Mark Softener & Mark Setter

I have heard wonderful things about these two, so trying them was something I had wanted to do for a while. Using the same method as for the other two makes (I am sure you don't want me to repeat myself, as there are other articles in the magazine worth reading more than my ramblings) the softener reacted in a similar way to that of the Micro Sol in that it pooled rather than stayed where it was brushed, so a little more was applied. This time the decal was applied over a riveted strip of the barricade as well as several rivets; the setter was applied and left for a few hours. On return it had bedded in nicely, although I had again damaged the decal during application; I clearly need more practice at this. For me, this was the easiest to use of all the solutions. Each pot came with its own brush attached to the inside of the top, so there was no need to hunt for a clean brush or clean the brush between solutions. This also meant less waste of the product.



Overall, the products of all three makes performed in a similar manner to that expected. The rivets on the barricade were a lot more pronounced than you would find on an aircraft or vehicle (unless it is a GW/Forge-world one), so was probably more of a test than anything else for the product. I am not an expert at using them, but they are something I would use again if I needed to apply decals.

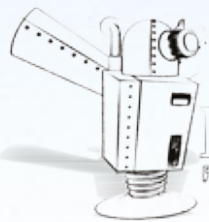
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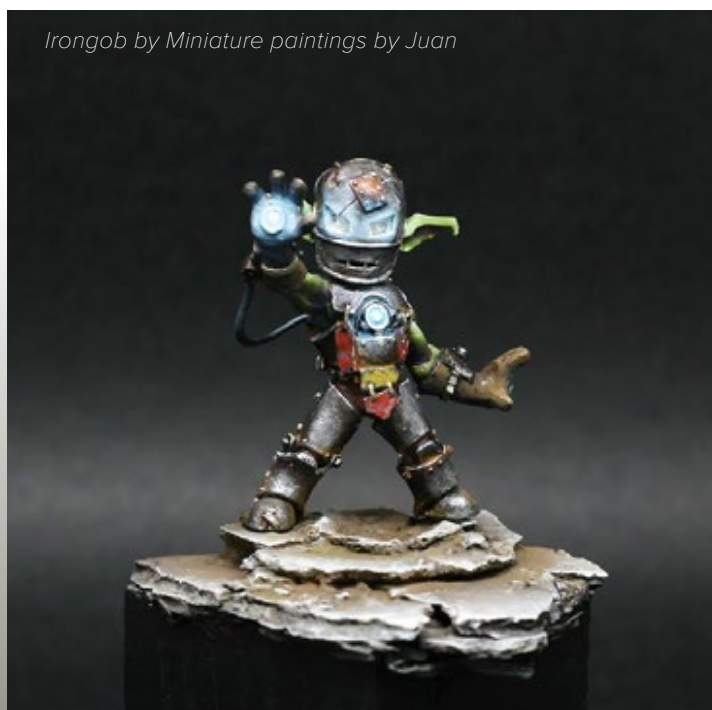
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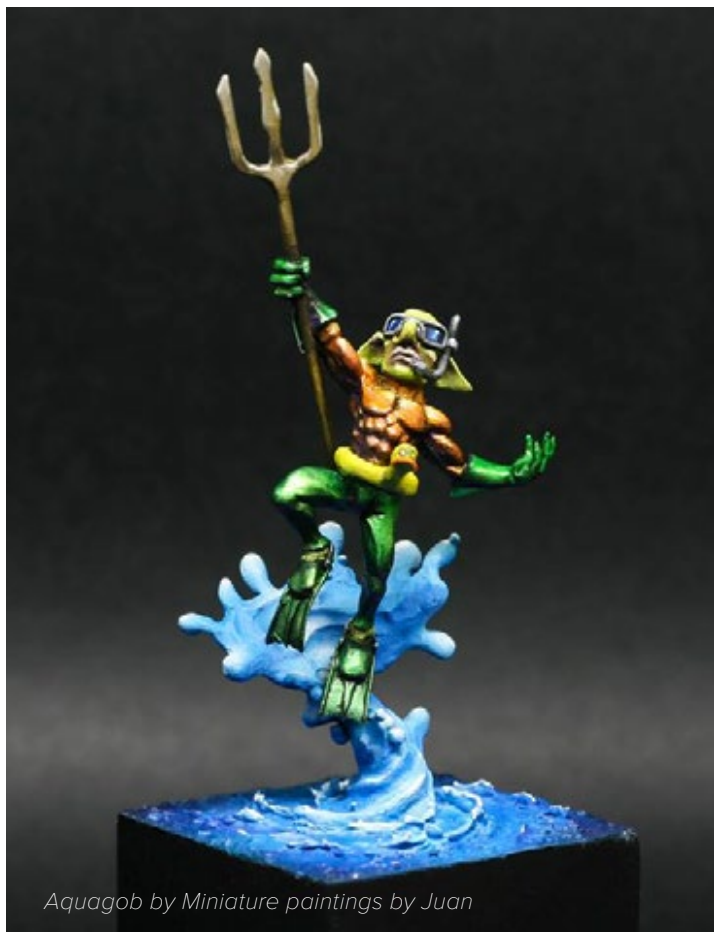
115

Crossbowman XVc by JM Robinson



Irongob by Miniature paintings by Juan





Aqua-gob by Miniature paintings by Juan



Voax - bug scheme by Jean-Pierre Vosges





Polish Test pilot 1931 by Paolo Się Nie Ma

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