

#29

FP

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FIGURE PAINTER

insight
interview
with Fernando Ruiz



REVIEWS FROM

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- Ax Faction*
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Thor Intararangson



Welcome to Figure Painter Magazine issue 29.

So, the big one is over again for another year. I am, of course, referring to Euro Militaire and I'd like to say well done to all that took part in the painting competition and congratulate those that took away an award. The standard was very high this year, so you should all feel very proud.

On to this issue and it's jam packed full of stuff. We have lots of reviews this issue and plenty to inspire you with your own painting and modelling. We also have Justin McCoy continuing his epic Remora build and Thor Intararangson finishes his tutorial about painting natural marble in addition to other tutorials from Davide Rainone and Marko Paunovic.

We also have some brilliant interviews and spotlight articles, but starting us off is a fantastic Insight interview with Fernando Ruiz from FeR miniatures.

Shane Rozzell, Editor

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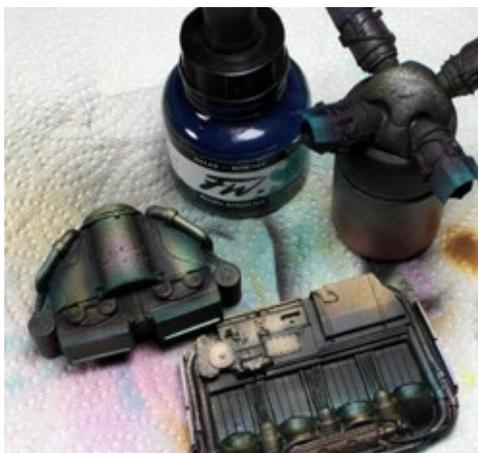
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Karol Rudyk has been quiet for a while, but he has not been sitting on his laurels. In fact, he's been busy sculpting...The piece is finished, but all's he will show is this, somewhat, cryptic silhouette, but if you want to find out more. check out the next issue of FPM ☺



Darkstar Miniatures have release a new set of ink washes to their growing paint range. FPM reviewed their metallic paints a while ago and they were very good so, if that's anything to go by, these should be equally as good. The ink washes are water based and dry matte. The bottles retails at £2.75 each or £15 for the set. For more information head over to the Darkstar website by clicking [here](#).

TIN SOLDIERS



Not something we like to report on, but it has been brought to our attention that the above company, Tin Soldiers, based in Russia are selling counterfeit miniatures. This is something we are strongly against and have worked with companies in the past to try and stop this. By supporting companies that sell fake, recast goods, you are stopping new miniatures from being made. If you have bought anything from a company that you feel is a recast please let us know, we will help put you in touch with the company so you can report them we'll and keep trying to stamp this practice out for the good of our hobby.

ARES MYTHOLOGIC Presents

Ares Mythologic are renown for their superbly sculpted 54mm and 75mm figures. Now, the have set themselves an even bigger goal. With funding raised on Indiegogo, they want to produce The Last Battle - Alliance of Blood. A very ambitious 1:24th scale (75mm) diorama.

Inspired by what would only be a fragment of the final battle be-

tween races against the armies of darkness, the designs come from the masterful hand of Beni Lobel, designer / illustrator for publishers like IDW, Dynamite, Random House, Titan Comics or DC comics.

The sculptures are modelled in high detail 3D by Laslo Forgach, digital sculptor of great experience working for large international companies, and will be printed using the most advanced technology to ensure the perfect quality of the original. Click [here](#) for more details about this project.



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Unboxing



By Normski Ealand

Details

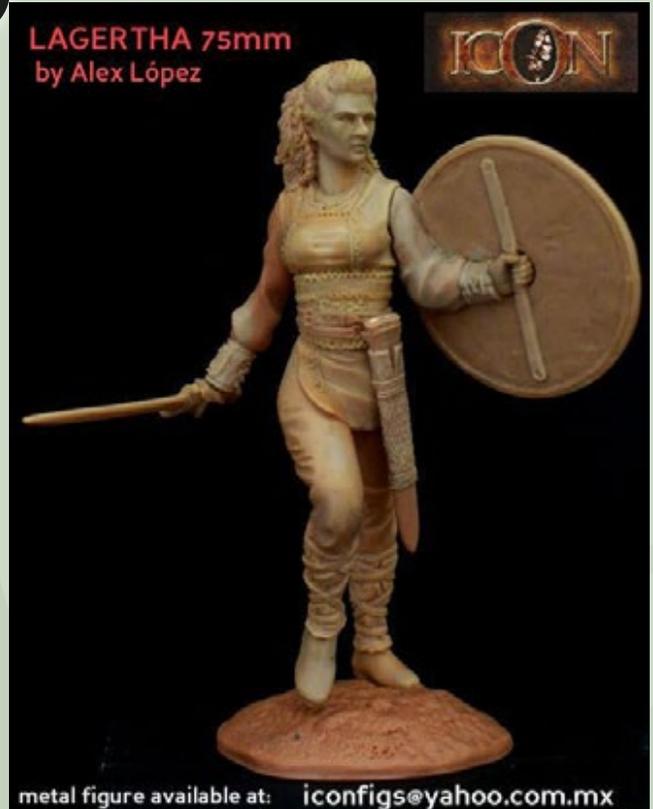
Price: \$40 inc postage

Size: 75mm

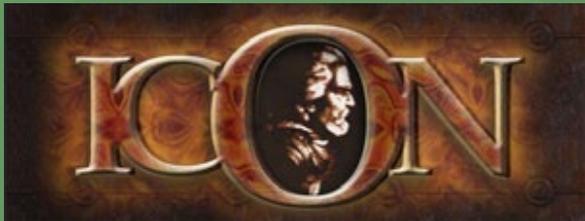
Material: metal

Available from

[Icon Figures](http://iconfigures.com)



Icon Figures' Lagertha



Icon Figures is a miniature manufacturing company from Mexico, headed up by Alejandro Lopez Ramirez, known simply as Alex Lopez. The Icon team consists of Alex's family, his wife Gris and their children Omar and Maribel. The Icon Figures range consists of 54/75mm historical and fantasy figures. They also have a range of fantasy movie characters such as Dracula and Frankenstein's Monster. To view their ranges, take a look at their blog. <http://iconfigures.blogspot.co.uk/>

In this article, I will be taking a look at the 75mm scale Lagertha, which if you are not already aware, is an icon from the Vikings TV series.

When I saw Alex was sculpting Lagertha, I knew this was a must for myself. I have collected other Vikings based miniatures as the show is one of my all-time favourite shows. Bit of a geek, I hear you say? Possibly, yes.

I know miniatures like this are not open to a lot of interpretation as they are quite generic in colour scheme, but as the title suggests TV and movie based characters are indeed icons of the big and little screen.

Once Alex had completed the sculpture, we were in touch almost immediately and ahead of casting, we arranged for the delivery of Lagertha.

As she was coming from Mexico this was estimated at around 3 weeks from the day Alex received the miniatures from the casters the following Friday and almost 3 weeks to the day Lagertha turned up on my doorstep...so, to the unboxing.

On opening the packet it arrived in, there was a plain black plastic box (Alex apologised for the lack of box art I may add, as this was the first purchase of the miniature and the art was not ready). However, Lagertha is such an icon we all know what she looks like, so the art on the box wasn't that much of an issue.

Inside the box I found a well protected 75mm scale miniature, comprised of 6 pieces which at first glance looked quite nice.



I lifted all the pieces from the box and placed them on the table for a closer inspection; I began first with the main body. Holding the mini closer to the light, it was pretty obvious Alex had done a nice job on the sculpt; all the lines were fluid and organic. I started by looking for the obvious dreaded mould lines, which on a miniature of 75mm scale are not hard to spot. However, the mould lines on this piece were quite fine and anyone with a little experience could make short work of them in just a few minutes.

In fact, the mould lines were completely limited to the legs and, as mentioned, were indeed easily taken care of in just a few minutes. I scrape with a file and they were gone. Nothing too time consuming, which is always a good thing.

The pose of the mini, as you can see, is an action pose rather than a static display pose. This lends to the possibility of display and diorama usage, which I personally like the idea of as painting busts and static poses are purely for display

purposes. I do like to see movement in a piece.

The sculpt itself is nicely done, although she doesn't look exactly like Kathryn Winnick who plays Lagertha. The face is not a million miles away, which would please any collector of the TV show's memorabilia.

All in all, the main body is a lovely piece with minimal prep time. There are no difficult areas to clean or paint, so the mini will be easy to assemble and paint without issue. Compared to another 75mm scale miniature of Ragnar Lodbrock, the Icon sculpt wins hands down. The Ragnar sculpt is full of flash and many mould lines, which will take more time to correct than the Icon **sculpt**.

I then turn to the rest of the pieces in the box.

The next piece was the separate arm and the sword and sheath. The arm again was the same with a very small mould line running along the





length of the arm, top and bottom, but is so fine that a quick scrape will see this cleaned off quite quickly.

The sword and sheath I also cannot complain about, as the mould lines are perfectly placed and can be quickly taken care of. The sword is sculpted nicely and only has one fine line along the bottom edge; this runs along the knuckles, but like the rest of the lines will take next to no prep at all.

The sheath is exactly the same. Mould lines placed perfectly and so fine that a quick scrape will see them gone. With the lines only at the tip of the sheath, this will take seconds to do.



There is a display stand should you wish to use it. It is a basic earth texture with a fitting point in it for the foot of the mini. There is a mould line around the very edge, but this is also fine and will be taken care of in seconds.

The shield is of a very similar quality; the mould line runs around the edge and is so fine a quick rub with some very fine emery paper or a good file will take it straight off. The shield is nice and crisp with no defects and has the left arm sculpted into it. I will choose to pin this to add strength to the joint, but this is not essential for a display piece.



With close inspection, I really cannot find any faults that would cause major issue with assembly of the Lagertha miniature. All mould lines are easily taken care of and the sculpt itself is up there in quality, especially when compared to the above mentioned 75mm Ragnar miniature.

If anyone is thinking of buying this miniature, I would recommend it. I can't wait to get it started and painted.

This was my first purchase from Icon Figures and can say without doubt I am happy with what I have seen.

Alex has informed me he is sculpting his own version of Ragnar and you can see the step by step of the sculpting process on his facebook page for Icon Figures.

<https://www.facebook.com/ICON-figures-150762241605068/timeline/>



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Poppy's Angels

Poppy's Angels are holding a Super Raffle in aid of raising funds for an Angel who is dealing with childhood cancer.

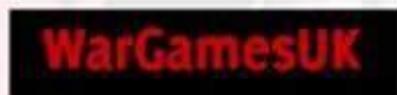
We are an online Facebook Group of like minded servants of the Emperor, and going against their creed, the Lords of Chaos have blessed us with many gifts to auction off in order to raise funds towards Poppy's Treatment.

Tickets are £2.00 ea, and can be purchased through the Go Fund Me Page link found on the Super Raffle FaceBook Page QR below.

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insight

interview

with **Fernando Ruiz**

Questions by Luke Wilson



Place of Origin?

I come from Málaga in Spain. I am currently 40 years old.

Years Painting?

I have tinkered since I was a child, but I would say I have taken to painting seriously for around 24 years now.

Major Awards?

Hmm, I would say some, but awards are not really important to me.

Future Plans?

I have been very busy with projects all over, so I think I would say: get some rest. ☺

This month's Insight is Fernando Ruiz Ceano of Fernando Ruiz Miniatures. I've been a big fan of his work and his company's miniatures for a while and just recently I have had the honour of being able to call him friend. When the opportunity to interview him came up, I jumped at the chance so I (like you) could find out more about what makes him tick.

1

Hi Fernando. For those that don't know you, please tell our readers a bit about yourself.

Well, my name is Fernando Ruiz. I was born 40 years ago in Málaga, Spain and I love miniatures.

I have had contact with this world since my childhood, as my friends and I liked to play with 1/72 soldiers and tanks. I really started in the hobby around 23 years ago, helping out a friend with some new weird thing called "Warhammer 40K" that started to be trendy in those days. I remember we were painting some old plastic MK6 Space Marines (yes that old 30 figures box), trying to make them look as much as possible like Star Wars stormtroopers and I thought "I LOVE doing this!". We were using some half dried Humbrol paints and even some paint from a brick red big enamel can that my dad had used for painting our home's balcony wall. We used it in order to add some gore and blood effects, as some of the figures had chainsaw bayonets!

It was messy and fun--that is the real me.

I have painted for collectors, companies and gone to lots of shows; I have hosted seminars around the world and now I have my own miniature company, FeR Miniatures.

2

It sounds like a lot of experience. OK, tell the readers about your company in case they don't know about it and what you produce.

At FeR Miniatures, we produce high quality resin figures and busts under several different lines or series. These series are themed around a certain subject or around a certain artist, normally a sculptor. More than just another miniature company, we consider our venture



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*Tarleton's Legion Officer,
Charleston, 1780*

a platform for independent artists, where we can work like equals based on a collaborative effort and a fair deal for everyone involved. Everyone takes responsibility for their products and tries to give their best at it, because we are actually more like several small companies grouped together.

Our aim is to become the platform for the top independent miniature artists around the world (or at least for some of them), providing the means for new and fresh initiatives and, at the same time, having the ability to operate at equal level with any other established miniature company in terms of quality, amount of releases, distribution, etc... Unity makes strength.

3 *I have seen you have just entered into a collaboration with Forged Monkey and will now be stocking their excellent miniatures. Is this a one off or are you wanting to do more collaborations with sculptors, and if so, any exclusive news you can share with our readers?*

Even though we have some lines of our own, these collaborations are basically the way we work with these independent artists, so we already had some other people involved when Raffa arrived. At Euro Militaire, we will reveal yet another collaborator and new line of product and we are expecting to incorporate two or three more artists in the near future. I prefer to keep the details of these new collaborations private for the moment, as there might be some delays here and there.

About getting new people involved, we are open to talk about it with more people, of course. Time will tell!



79th New York State Militia

4 *That has just made me look forward to Euro a little bit more now.*

I have recently found out you're an excellent painter, with your outstanding tutorials for both Painting Buddha and the Teutonic knight you did for FPM. Tell our readers more about your journey to get where you are today.

After that initial contact with the miniature world, I really got into Games Workshop stuff for many

years. I even moved to Barcelona to work in a position at a GW store! But before that, something more important regarding my actual career happened. By pure chance, they opened a model kit and figure shop just in front of my parents' house in Málaga. When I first visited it, I was surprised to see also historical figures, Star Wars merchandising and lots of cool things. The shock came when I checked what a guy around my same age was doing sitting there painting at a table. That guy was Raúl García Latorre.



2nd Lt Washington Artillery of New Orleans, 1864



2nd Missouri Cavalry, Merrill's Horse, 1863

I had the pleasure of meeting him there and also other “old school” historical miniature painters like Pepe Gallardo; the owner of the shop and company behind all that was Manuel Moya from Elite Miniaturas.

After that initial contact with the historical miniature world, I moved to Barcelona and I spent the next years more interested in GW stuff, without really wanting to move my painting a step forward but keeping always some variable interest in the historical angle. Those were the days in which internet was not as widespread as today and I remember a really fun discussion when I was working at the GW store:

– GW staff 1. “After seeing the pictures of this diorama in the White Dwarf, I have to say that Mike McVey is the best miniature painter in the world”.

– Fernando. “Nope. The best painter

in the world is a friend of mine from Málaga, Raúl García Latorre. And he even sculpts his own figures”. *

– GW staff 2. “Are you telling us that the best painter in the world is some guy from your hometown that we have never heard about?”

– Fernando. “Yes, he has won all sort of awards in different competitions, like Euromilitaire, World Expo... Pity I don’t have around any historical figure magazine to show you his work”.

– GW staff 1. “Of course, how convenient!”

– Fernando. “I’m telling you the truth! You would freak out if you saw his stuff!”

– GW staff 2. “Yes, sure, whatever...”

*Note. I love McVey stuff and his old dioramas of that time (late 90’s), but

the comparison was between those dioramas and the first figures that Raúl made for his own company, Latorre Models, so...

Soon I got bored collecting an army with the idea of playing some day and focused more on the painting. In time, that led to a renewed interest in the historical figures and I started buying some WWII and medieval knight figures again. However, the thing that really caused the evolution was the explosion of miniature forums that has happened in the last decade. The internet was here to stay and it was a window to the outside world where all sorts of previously unknown people were sharing their works. The desire for getting my painting to the next level started to be the top motivation.

Because of that, a friend and I, Carlos, decided to go to our first show in 2006, El Soldat de Plom. We didn’t

even participate, as we thought that our figures were going to be inadequate! But we had the chance to see live some incredible masterpieces and meet some people from the hobby. That made our motivation grow bigger.

I started competing in Standard category in 2007, then began to get

awards and moved to Master category in 2009, where I kept getting awards. In 2010 I went for my first time to Euro, a long dream come true, and shortly after I started painting box art, first for Nocturna Models and then for Art Girona. Around that time I also hosted my first seminar in Spain and started to go to additional shows in Europe.

In 2011, after a well received online seminar I hosted on a couple of miniature forums, I had the chance to do my first international seminar in the USA, in collaboration with Planetfigure. At that moment I was already working on box art, commissions for collectors and seminars and it was clear that the possibility of a professional career in the miniature industry was there.

The next step was to create a miniature company, Heroes & Villains Miniatures. That company was the basis for most aspects of what we do today at FeR Miniatures, as I personally devised all the main characteristics of it; from its name to the contents of the catalogue and general operation policy. The problem is that, as sometimes happens in life, I chose the wrong person as a partner. After experiencing diverse problems and a really nasty incident that this person caused at the Stresa World Expo, I decided to cease the partnership. As we were partners at 50% and he decided not to let me buy him out of the company, the rest of the team originally involved in H&V and myself thought that it was better to move on and start a new venture.

That new venture started in October 2014 and the current evolution is just a continued work from that moment, so here we are! Now that everything is settled and rearranged, I'm happier than ever, feeling that we are finally on the right track.

5

So, you have scooped many major awards in your painting career. What one means the most to you and why?

Yes, I have been awarded several major awards in my painting career, but at this moment I consider that as a part of a past motivation that now is no longer there. I'm always reluctant to produce any "list of medals". In fact, right now I don't even compete in shows anymore and even less if that involves the company. It simply doesn't appeal to me right now. Maybe one day, if I manage to get

9th Kentucky Infantry, Logan's Grays, Shiloh 1862



Random Encounter!

18



some time for personal projects, but I don't see that coming in the near future.

About the awards that mean the most to me, I guess that maybe they were not the most prestigious ones, but the ones that made me realize that I was making progress, like the medals I got in my first show in Standard category, the first gold in Euro Militaire, etc...

6 *I have seen you run seminars; do you plan to do any in the UK? I ask this from a selfish point of view... If so, what sort of things could we expect if we attended one of your events?*

Doing seminars is something that I simply love. You spend a weekend with likeminded guys to enjoy the hobby, visit cool places and get paid for it! The only downside is that preparing and hosting a seminar is always time and energy consuming, but it is worth the effort.

I always try to be as didactical as possible and try to personalize the teaching to each pupil's level of expertise, besides making it all as fun as possible. In addition to learning, there's also an important social side to seminars. The format can vary depending on the place, number of people or the subject of the seminar. For example, the next seminars are going to be in Seoul, Korea that I will host with Jaime Ortiz and in collaboration with Nuts Planet and Life Miniatures and another one in Hamburg, Germany, in collaboration with my good friend Vlado from Big Panda V. As you can imagine, the characteristics are going to be quite different from one to the other, as are the subject of the seminars and the people involved.

And about a seminar in the UK...it might be happening for next year, as I have been thinking about possibilities for one there. Stay tuned!

Spirit of Adventure



Scottish Clansman, Stirling
Bridge, 1297



7

I will. You are a miniature company entrepreneur and award winning artist. Is there anything in this industry you would like to do. Maybe something that hasn't been done before?

You forgot to mention that I'm very handsome and intelligent! He, he, he...

My highest aspirations regarding the hobby are not so much aimed at personal achievements, but toward gains for the miniature industry itself (and note that I use two different terms, hobby and industry). I think that both our hobby and industry need a coming of age in which we get rid of certain stigmas and past clichés. We need to make this hobby bigger, friendlier and better known. For that we need a more professional, ethical and open minded industry behind it. This needed evolution is not possible if we don't make both hobby and industry evolve, parallel and interconnected. And if we make things go better for all, everybody will benefit from that on a personal level, correct?

If the company or I can help, even in the slightest way, that evolution I would be really satisfied. Of course, there are also lots of projects and mad ideas than might materialize in the future or not. Who knows?

For example, as a personal artistic aspiration I would like to learn to sculpt.

8

Yes sorry, I forgot to mention you are seductively handsome. ☺ As an owner, a painter and obviously a fan of miniatures, I'd love to get your opinion on the rise of 3D sculpting. It's obviously here to stay, do you have many figures 3D sculpted and which do you prefer, traditional or 3D sculpts?

I guess that 3D has come to stay. For mechanical stuff, like weapons, pieces of equipment, etc. it is the perfect solution. However, for the organic things the quality depends on the ability of the sculptor.

Grenadier 71st foot, Fraser's Highlanders, 1780



21



Italo-Norman Warrior, 1061



Corporal 19th Indiana Volunteer Infantry Regiment Iron Brigade, 1862



NCO, Argyll & Sutherland Highlanders, 1915



Lieutenant, French Chasseurs Alpins, Diabes Bleus, 1918

There's a decisive factor involved on 3D. I tried my hand with it and, if you don't really have experience or training as sculptor, it makes it much easier to get something decent done and in less time. I made a couple of sample heads that I would never have dreamt to get by traditional means! That easy going functionality makes 3D really appealing to amateurs that are able to fake, in the good sense, a sculpting ability that really isn't there. So that's why most of the 3D figures we see are "gloriously mediocre", even if they have cool details and such; you see an underlying lack of understanding of the ABC's of the sculpting art, that knowledge you only get with formation and experience. Of course, anyone has the right to give it a try. I'm just trying to figure out why the majority of the 3D figures are not as convincing as they should be.

On the other hand, you see sculptors that are able to make the same equally perfect piece by traditional and digital means. I guess that for them, the 3D method is only one more tool. They are the ones who have the ability and not the program by itself. This means a big difference in my opinion.

Well, thank you talking to FPM. It's been interesting getting an insight to both you and your company. For me personally, I look forward to seeing you at Euro, where I hope to see some of these aforementioned secret collaborations. I hope our readers have also found this interesting and feel they now know you a bit better.

KnighT of Outremer, 1300





by Justin McCoy

REMORA

flying restaurant: part 2

24

When we last left our intrepid model, it was about to have its hull painted. Meanwhile, on the workbench...

Because the focus for the model is going to be the deck, specifically the furniture on the deck, I wanted to make sure that the lower hull didn't distract or draw attention. A split black and white scheme was the perfect option,

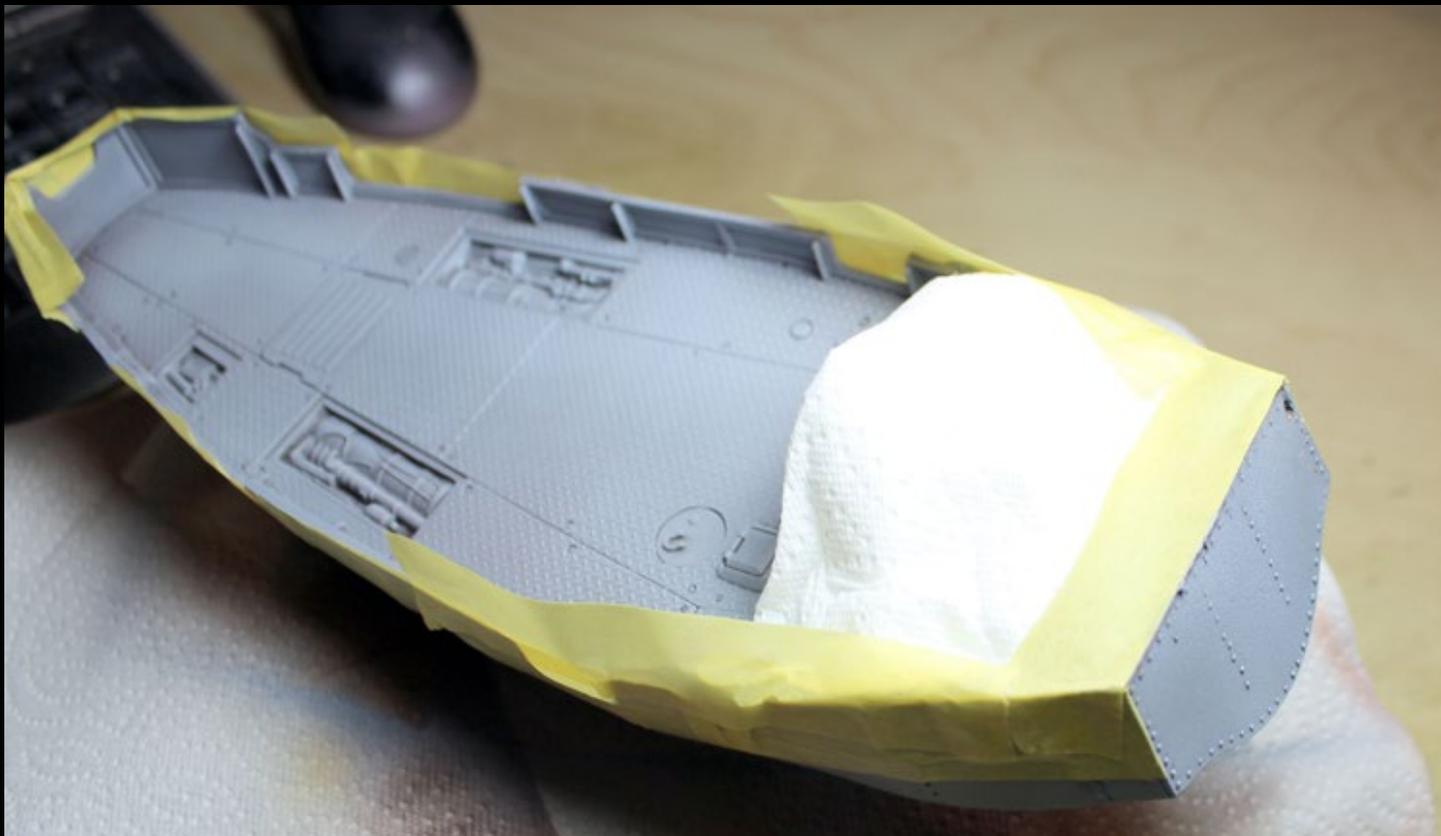
as the furniture is going to be largely dark and will stand out in good contrast against the white deck – while the black lower hull will help draw the eye up.

The entire hull received a generous coating of hairspray prior to a light coat of Cool Grey and the deck was masked off.

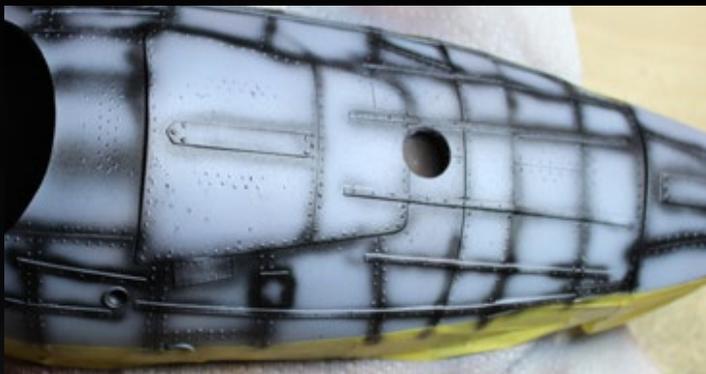


Again using Daler Rowney inks, I created several dark shades to give me some visual interest for the chipping, while largely avoiding bright rust colours.

finished hull and wheelhouse



masked hull



Hull panel lines were pre-shaded with black.



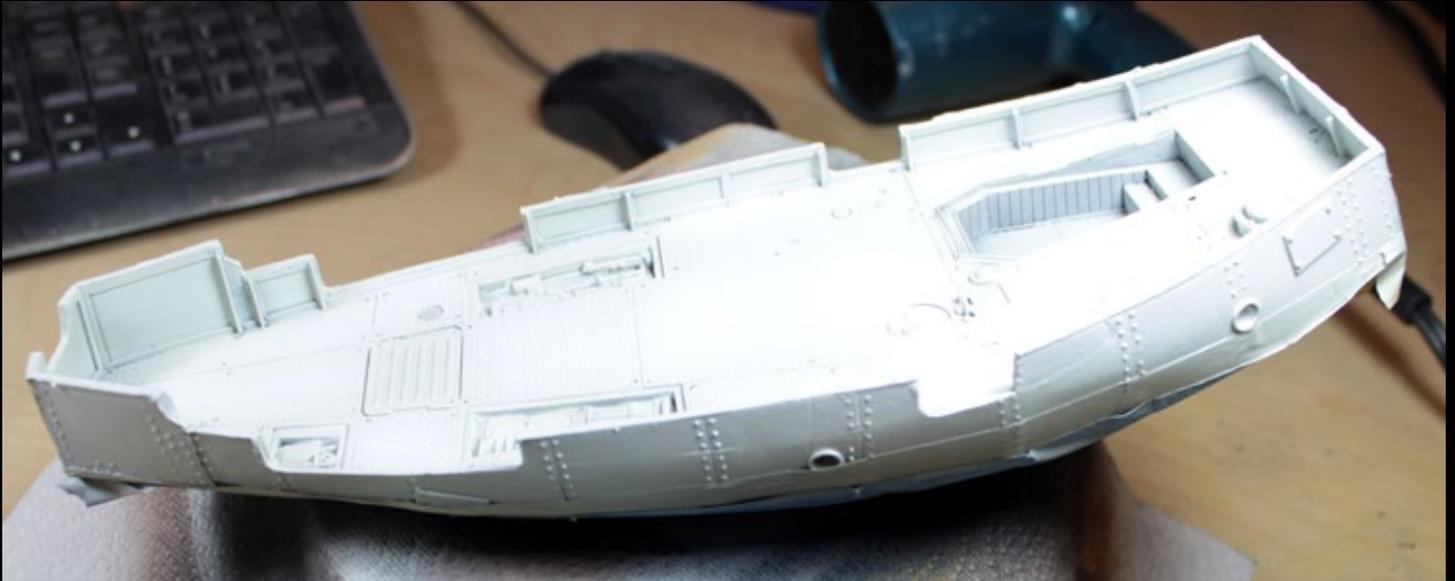
The entire hull then received a coat of translucent Prussian Blue, giving me a slightly metallic finish and then a layer of hairspray.



I alternated colours and hairspray before giving the lower hull a heavy coat of pure black.

In addition to blow drying the lower hull, I left it to dry for 24 hours before reversing the masking tape. This helped ensure that there would be no peeling when I removed the tape from what were now several layers of ink and hairspray. The upper hull and deck received a coat of pure white paint.

TUTORIAL



Once the white was applied, I used the blow dryer again and left the model for another 24 hours to ensure that everything was as cured as it could be before removing the tape and beginning the chipping process.



As before, the chipping was accomplished using a high pressure water spray through the airbrush.

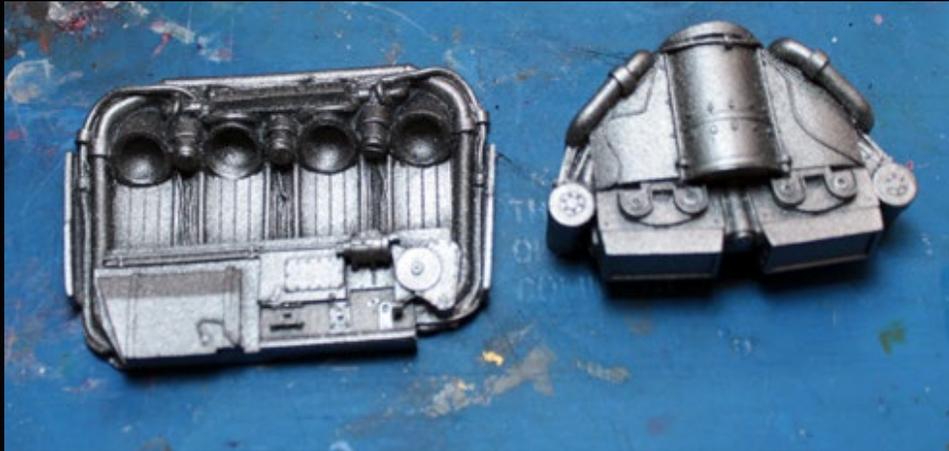


the finished hull



white deck and towel

The deck itself was chipped with only the original Krylon coat, a bit of spot colouring, and the one layer of white. I wanted to keep this area simple and relatively uninteresting, so that it didn't distract from the restaurant elements. Additional weathering, shading and interest was accomplished with enamel paints, generously applied, and then removed with semi-random dabbing.



All of the engine components were primed, sprayed with P3 Pig Iron and then shaded with black in preparation for colour.



TUTORIAL

Lemon Yellow and Burnt Umber were used to give the metal an aged, weathered look. Purple Lake and Marine Blue were added to create the look of hot metal.



Additional Purple Lake was applied to the engine cowling to reflect the heat of the exhaust. Marine Blue, Turquoise and White were used to create a glow effect within the individual engine exhausts.





The side panels were painted and weathered using a one-step hairspray chipping, again to keep them from drawing the eye away from the deck area. Because I wanted a touch of colour, I decided to give the piece a nautical nod and painted the port side panels in red and the starboard side in green – matching ship running lights.

As a bit of added interest and detail, I used the Chinese Coca-Cola logo on one of the patch plates. I'm a big fan of recycled barn billboards and this was a good sci-fi parallel for me.

The rudders and fins were masked for checks, then chipped with a single layer of hairspray over the Krylon base. The black for the checks was sprayed over the entire surface, so that it matched the black lower hull.





At this point, the hull was finished and the detailing was painted. Some weathering was applied to the engine area in the form of oil stains, but detail weathering to the hull itself, such as streaking, will wait until the entire piece is assembled. This allows me to ensure that the visual style of the detail weathering is consistent across the project.

I fit everything together and attached the model to its base. The fins and rudders will be desaturated with weathering down the road, but not until the furniture is in place so that contrast and focus can be compared. Doing too much now might mean it is overdone compared to the restaurant fixtures or underdone and taking attention away from the kitchen.



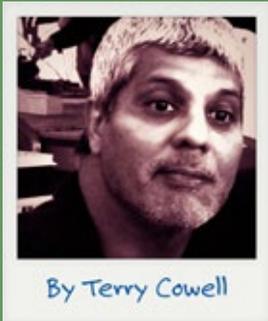
TUTORIAL



And so we close another chapter, with the hull painted and the fixtures dry fitted to see how it's coming together.

Tune in next time as I begin to build out the kitchen, learn to make polymer clay dollhouse food and disaster strikes.

Unboxing



Details

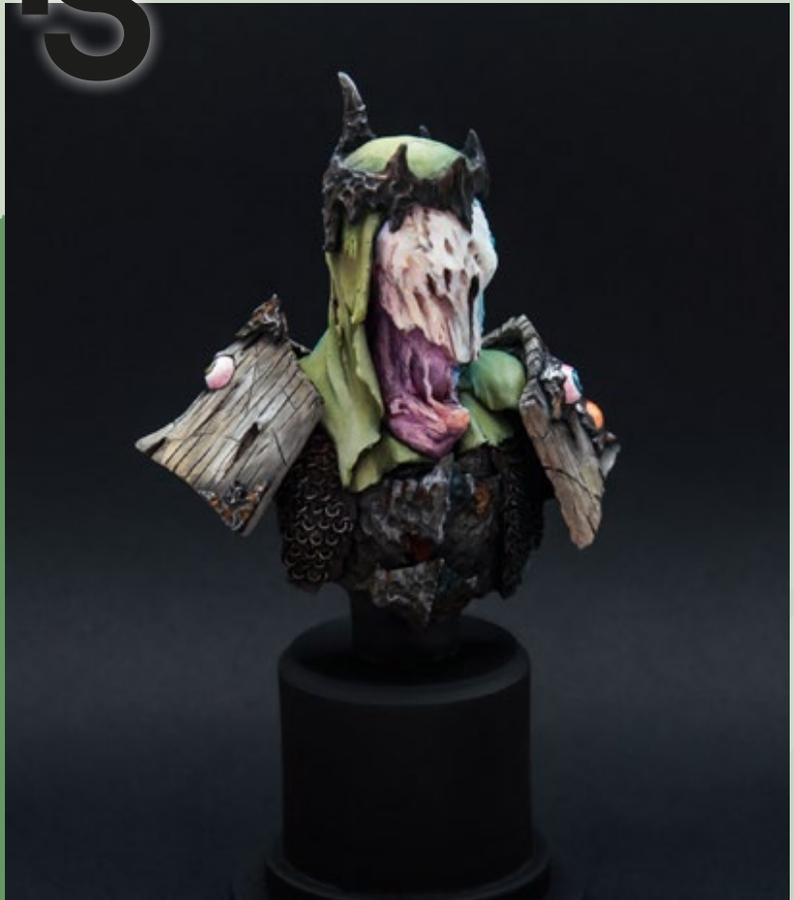
Price: £25

Size: 75mm

Material: Resin

Available from

[BrokenToad](#)



BrokenToad's The Wicken King



The Wicken King is the second bust to come from Broken Toad and, as with the Tooth Fairy, Kris has chosen to release sculptures that are both interesting and edgy. It would be easier to release sculpts that are safe and have popular appeal (and there is room for that especially when done well), but regardless he has so far opted to provide the miniature community with something new, which in my opinion is truly refreshing and long may it continue.

The bust comes in 3 parts, the main bust and head with two separate shoulder pads; despite all the detail, this could be assembled in the dark with the lights off! It comes in a stylised cardboard box with a picture of the King unpainted attached to the lid. The separate parts are individually bagged and packed securely in foam.

There will undoubtedly be some comparisons drawn between this bust and a certain Lord of the Rings Witch King, but it would only lend itself to such if we decided to paint it that way. The Wicken King is so much more.

I must confess that when I first saw the bust I thought it looked interesting, but I wasn't sure if it was a bust I would buy. Closer inspection reveals that it is actually a

bust that cries out to be painted. The bust is so rich in different textures and the versions I have seen painted so far confirm what I suspected at first sight. The bust, although it looks interesting and unusual unpainted, will really come into its own through the different interpretations that the artist will give it.

You will find wood, bone, leather, cloth, metal, chainmail and slimey balls. The list goes on!

If you are an artist and you want to practice a variety of textures on one piece, there is no better purchase out there; but don't mistake this for an academic bust. The three painted versions I have seen look fantastic and they are all very different interpretations.

The resin is high quality and there is no flash to remove, either a testament to the quality or Kris Toad is spending hours prepping them in advance

The detail is high quality, the edges are crisp and precise where needed and textures like the chainmail have lots of individual links rather than an impression of chainmail. Christian Hardy did himself proud sculpting this.

There is actually a moldline I spotted using my magnifying lamp and Optivisor, but it is strategically hidden at the back beneath the shoulder blades.

The bust is sturdy and well balanced; the pads attach easily using the old ball to socket. These fit perfectly.

I do try and find negatives to provide a balanced review and the best I could come up with is that this is a bust that may have benefited from a painted version pictured to help the viewer discern exactly what he is seeing. This really is a bust I am looking forward to painting and I really hope that Broken Toad sells a barn full, so he can keep releasing innovative sculpts such as this in future. You can find the bust for sale here.

<http://brokentoad.tictail.com/>

Here you will find other European stockists, just in case you want to save on the postage.

You can also follow Broken Toad on [facebook](#).





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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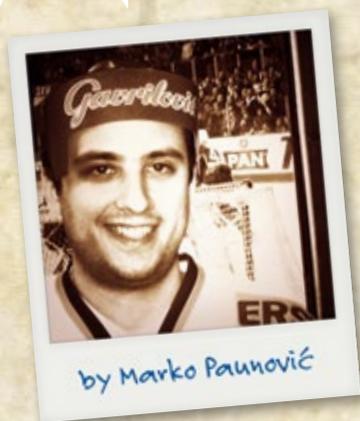
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MALFAUX

A story of a gaming board

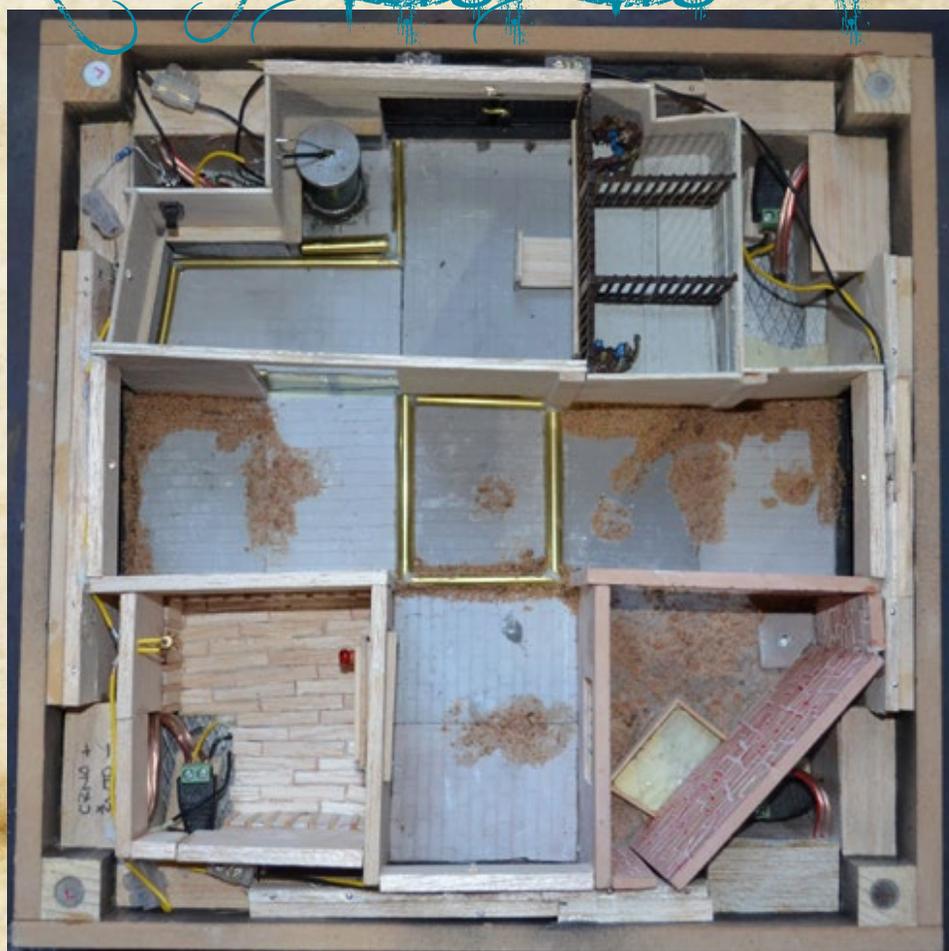


The penultimate module

Penultimate. It sounds really, really nice. Soon my voyage will end and this project will be finished. To be honest, I can't wait. I've been doing this board for 29 months straight and in that period I've had many ups and downs, sometimes struggled with creativity and more often than not with lack of time.

More about that in the last article of the series, though. Right now, I'll get on with this month's work.

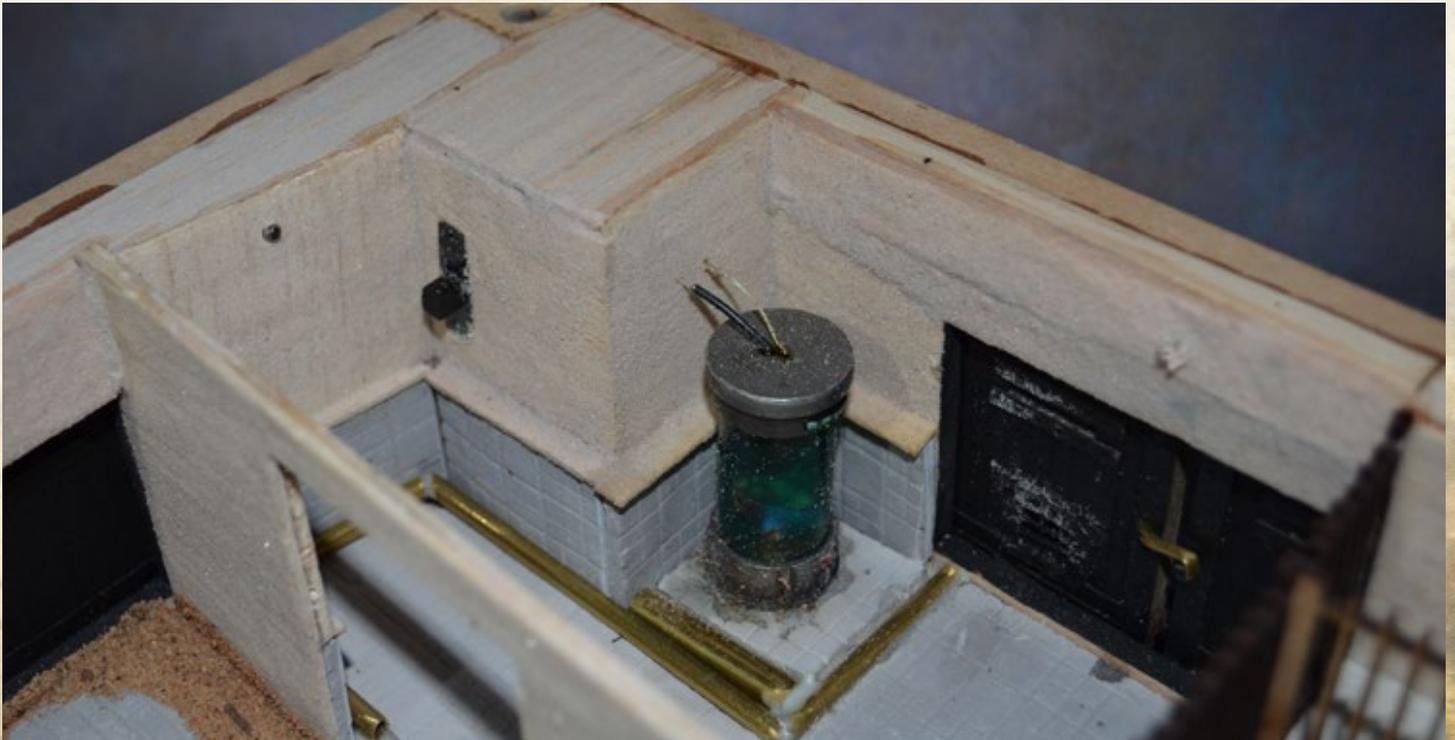
The choice for the penultimate module came down to McMourning's morgue. The module, if you remember, had three rooms with a T-shaped hallway connecting the three of the four entries in the module. The fourth entry goes directly into the largest room of the module – the morgue/laboratory itself. The two remaining rooms are a prison cell and a sheriff's office. The first thing I did was to close the gaps between the module frame and the walls inside the module and to hide all the wires for the LEDs. I used the same method as with the rest of the modules; I simply plugged the gaps with 5mm thick balsa wood.



While I was doing the balsa work, I noticed that when I was assembling the walls of the prison that two of the walls seemed to have moved out of their position, leaving a small gap between them. Rather than trying to pry them out and assemble them properly, I decided to just hide the gap with a wooden beam. This proved both a speedier and easier method, but also it was risk free. With forcefully trying to rip the two walls, there was a big risk I'd do more damage than good, maybe even break some walls in half, as they were plaster casts.



After finishing the gap plugging on this module, I proceeded to add a facade on the walls of the hallway, as well as the upper part of the morgue walls. I used a simple method, described in more detail in several earlier issues. I covered all the walls with diluted PVA and sprinkled the sand used for chinchillas. It is the sand with the smallest grain that I could find and represents the rough wall facade perfectly once painted.





Planning Top Tips: Drain pipe

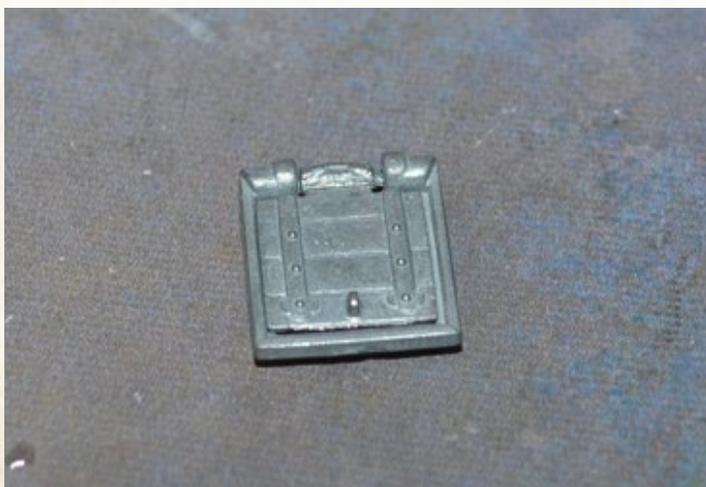
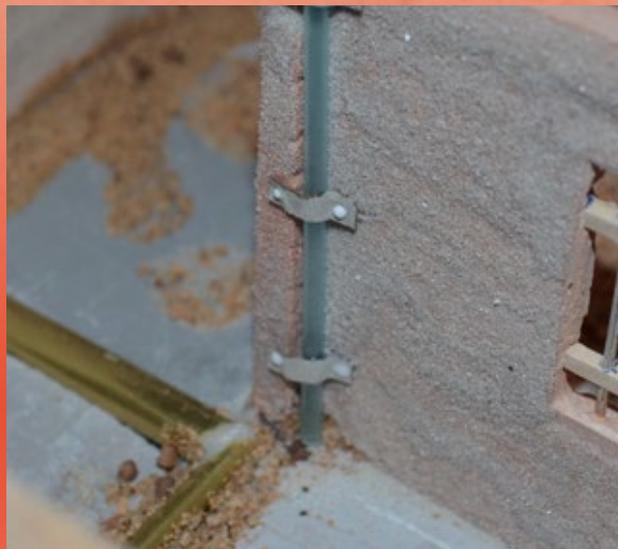
With the two prison walls sliding during the curing period of the assembly (besides the gap in one place), it also left a sort of a crenelation in the other place which looked oddly out of place.

Again, I tried doing the easy fix before resorting to breaking and/or sawing away the excess bit of the wall.

I decided to add a drain pipe running the full height of the wall. After rummaging the bits box for a bit, I found a plastic tube (from a Q-tip with removed cotton buds) that was just long enough to cover the height of the wall and had just the right diameter to cover the excess bit of the wall to make it have some sort of architectural sense. At least, that's what I keep telling myself.

After gluing the Q-tip in place, I cut three pieces

of thick card to make the drain holders and glued them in three places using superglue. In the end, I made two rivets per holder using PVA glue.



With the drain pipe done, all that was left to do on this part of the module was the door of the prison cell with its frame. Again, I resorted to the tried method of building the swinging door that I used on the *Hungering Darkness'* module last [issue](#). However, I did use a bit larger hinges than on the HD module, as this door is supposed to keep the people inside the cell. Again I used 2mm balsa wood for the back and front plates. Both sides were embossed using a pen to make them look as if they were made from wooden planks. I then reinforced both sides using thinner balsa slats with PVA rivets. When Andrija was doing the doors for this module,



he added a small trap door on them. He used a metal bit for a gun cover from a wooden ship model. Fortunately he had one spare, just for this door – to make a proper feeding door for the prisoner. I simply cut a hole big enough to facilitate the gun cover and super glued it in, making sure the glue didn't get into the slots that make it open. All that was left to do was to add the door knob on the outside. I used a thick card to represent the metal plate and two hinges to make the knob itself. The door frames were made from 3x8mm linden slats cut to size to fit the hole in the wall. After dry fitting to ensure the door actually opens without getting stuck, I glued it in

place.

Next up was the sheriff's office. Using the same wallpaper method from last [issue](#), I made the walls of the room. Then it was time to place the furniture: a desk, filing cabinet, gun cabinet, grandfather clock, rocking chair and a normal chair. All these pieces are from a British company called [4ground](#) that makes excellent lasercut pre-painted MDF terrain and accessories.

After dry fitting, I realised I was left with a huge hole where the electronic connector is fitted. I decided to make the cover of the filing cabinet bigger by using a thin piece of balsa that would get painted and I'd store various bits,



Marko's Lamentations: Making framed paintings

Last time, if you remember, I wrote how to use locket frames for paintings. This time, I decided to make my own. I have always wanted to feature two paintings in (at least) one terrain of mine.

These two paintings are: *The Scream* by Edvard Munch and *The Starry Night* by Van Gogh. I decided my sheriff would be an art connoisseur. After printing (several dozen of) the pics, I cut two of them out (one each). I glued them to a piece of blank paper and cut the blank paper 2mm around each side of the painting.

Now it was time to make the fancy part of the frame. I used a method I saw in a Laszlo Adoba book about scenic accessories. Using the thinnest copper wire I could find, I knit a rope. Folding the length of the wire in half and fixing one side into a chuck and the other side into my Dremel drill. I turned it on (at the lowest speed) and let it tangle. Once I was satisfied with the result, I used superglue to glue the thread in place. When it was dry, I cut the wire rope in pieces I needed to make the frame.

Also using the same method, I made a frame for

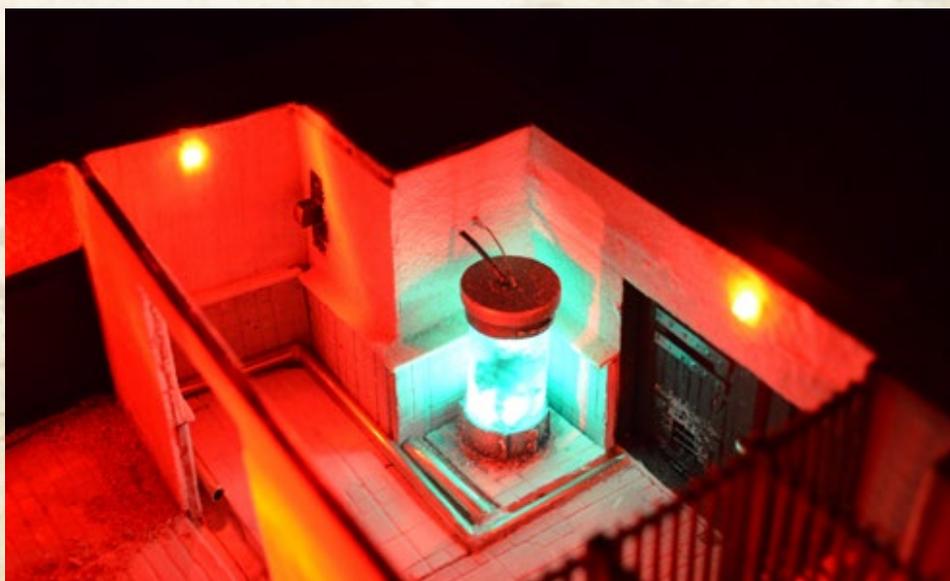
the notice board that will feature various wanted posters in the hall near the sheriff's office.



like books and a framed picture, on top of it.

After fitting the door of the sheriff's room, I was finished with this part of the module so I could continue building the door for the morgue. I decided to make it a pure metal plate door. The door frame was again built with 3x8mm linden slats for strength and the hinges were the same size as on the prison cell. The front and back plate were 2mm balsa wood, which was covered with thin card to make it look like metal. When it was dry, I added some metal supports with thin card strips on top of which I added PVA rivets. After testing if the door opens normally, I glued it in place.

Next time, I'll paint McMourning's morgue and finish the building of the final module. If Murphy agrees this time, I might even finish painting the final module as well. 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.



PUTTY & PAINT

Sg. Connor

(Starcraft Marine 2.0)

by Javier 'Arsies' González



PRO

Website

I have always loved science fiction. I'm a very big book reader (I read around 50 each year and ALL of them are sci-fi or fantasy ones, and, if you let me recommend someone, please read Brandon Sanderson). With this prologue, it's obvious that I love space marines or StarCraft, or maybe everything that could look close to them.

In 2011 I was only a budding painter; I had the technical quality, but I hadn't the experience or name. One of my old customers trusted me so much at that time, asking me for a lot of very complex commissions and making me go one step further every time. Andrea's Sgt. Connor was just released and he asked me to paint a "StarCraft Marine" with his polished armour in blue. That was the first time I painted this miniature, from then on called the "StarCraft Marine". It was an inflection point for me. I was selected to enter the mini in the world Nations Trophy with Spain at the 2011 World Expo in Montreux, where we were disqualified as we hadn't completed our display, but for me it was a big honour and I got lot of positive critiques about the mini which became inspirational to other painters who did their own versions of my blue "StarCraft" Sgt. Connor.

Some months ago I was re-



& PUTTY PAINT

quested to paint another Sgt. Connor as a new and better “StarCraft Marine”, with the same colour scheme as the first one. I really don’t like so much to do the same again and again, but work is work. I wanted to know if I could improve on my earlier version with all the experience I earned in those 5 years as a professional painter; I decided to accept the challenge and not only improve it, but also give it a new point to switch it to a very different atmosphere. I decided to do a small conversion (which, in fact, is not “small”, as this is a metal miniature and I had to cut the leg and the arm in several parts to slightly change the pose). Now he is not in battle; he is resting with a big cup of coffee as a major sergeant of a battle cruiser in the supplies chamber.

About painting, I needed to improve the blues of the original one (I later posted my Ultramarines Sternguard painting tutorial used by so many Ultramarines players over the ‘net), so I decided to go one further step and improve it with magenta and green to give more interesting reflections and work much more on the weakness of the first version (face and base).

It’s hard to see if at last this is a better version of my original one; I think so, but, at the same time, it’s a clear example of how difficult it is to improve once you reach an important technical level. Every new step to improve requires hard work and even 5 years is not enough to make a really different miniature from the first one. All painters need to be aware that we always need to keep pushing. I hope you agree with me.



PUTTY & PAINT

Albrokh, the undead ork pirate

by Sergio Calvo Rubio



First, I would like give my thanks to the magazine for this opportunity. My name is Sergio Calvo and I'm working at Bigchild Creatives as miniature painter.

I've learnt with Jose Manuel Palomares and Ruben Martinez, who were and continue to be my masters. I learnt the basic concept or rules about how I should paint, but currently I'm trying to change those rules. I want to break the rules to be more creative; as soon as possible I paint as if it is an illustration on the miniature. There are a lot of problems because it is 3D and I want paint it like a 2D.

Albrekht, the undead ork pirate, was painted as box art for Bigchild Creatives and I had a lot of changes during the painting process. For example, the light effect on the weapon and the ghost were an amazing challenge for me because painting in a single view is easy; however, doing it around the miniature is really complicated. Sometimes you ask me how I can create an atmosphere like that. The answer is always the same; creating an atmosphere is easy if you paint step by step all the miniature. Do not begin with an item and finish it--you should paint all the basic layers and then paint the first light and shadows, then focus the light on the interest points



& PUTTY PAINT

and continue with the miniature like you were painting a picture. I uploaded a step by step on my personal facebook page explaining that point.

The sculpture was made it by my friend and amazing sculptor Ivan Santurio. The sculpture is 70mm scale with a personal style and is an easy miniature to paint, because the figure volumes are very well defined.

I enjoyed painting the miniature and will continue to change rules and share my opinions and paintings. I hope you enjoy the miniature.

Sergio Calvo.



PUTTY & PAINT

Barin

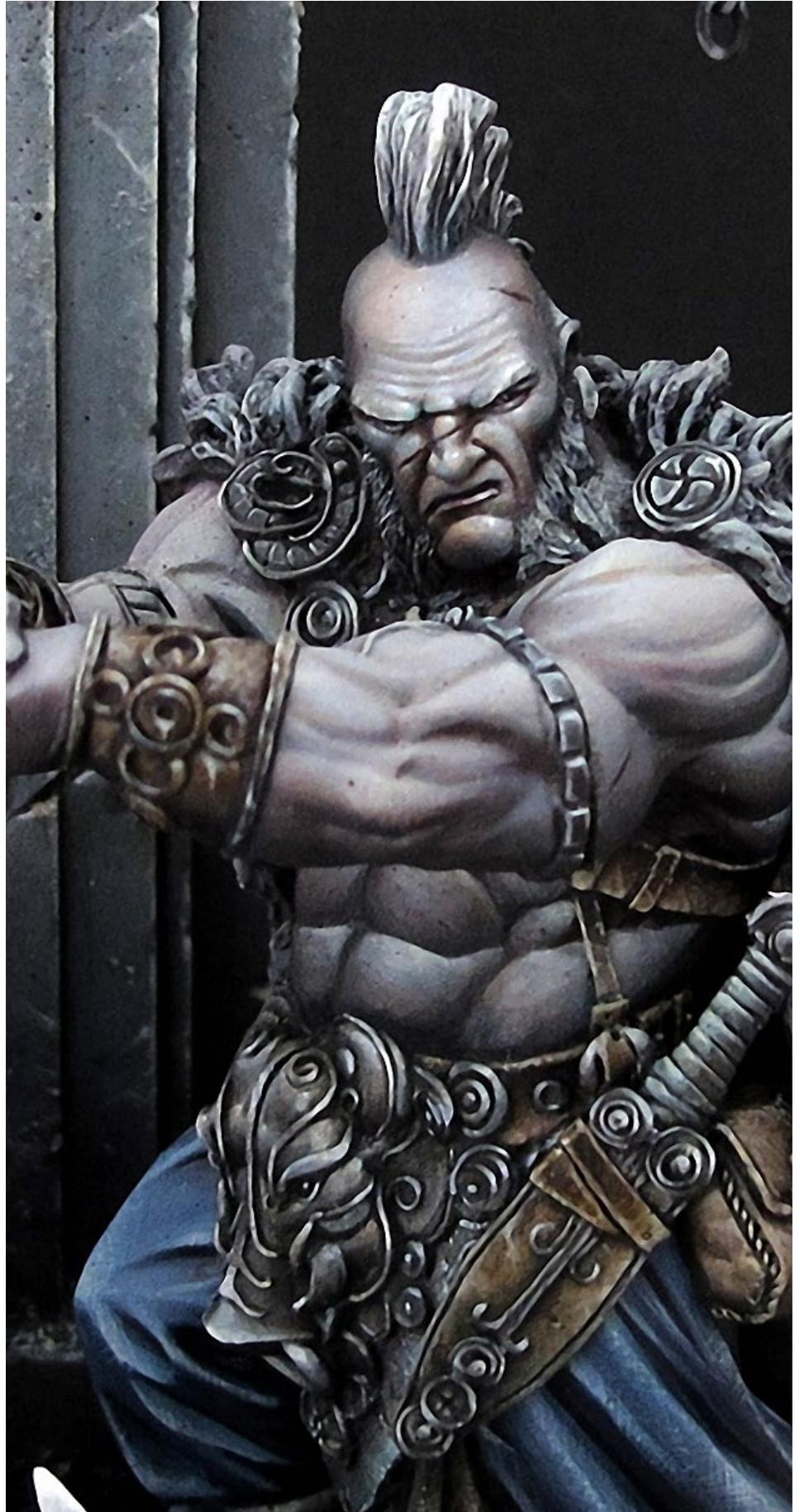
by Enrique Velasco - emuse



PRO

[Website](#)

I started to paint this figure in a private workshop as an example of this kind of mood. I was very happy with the first steps, so I decided to continue and finish the figure. I hope you like it!





Unboxing



by Davide Rainone

Details

Price: €32

Scale: 1/12th

Material: Resin

Available from

[FeR Miniatures](#)



Forged Monkey's Ragnok, Norse Orc Hero

As you will see, this issue of FPM is almost totally addicted to FeR Miniatures... My review for this month is about one of the two new ones of a new line for FeR, 'Forged Monkey'.



You surely know it already. Born from the talented hands of Raffaele Picca, Forged Monkey was his personal production range, which now has moved under Fernando Ruiz's patronage. I am totally sure that this new-born collaboration between Raffaele's talent and Fernando's reliability will bring us a lot of surprises and I imagine this bust is only the first of a long series. It has arrived in the FeR Miniatures store with another bust, "Jamal", which was seen some time ago. It was not a big enough release to spread in the market; the wind is going to change about this, you can bet.

The package is a standard "large" plastic box that FeR Miniatures already uses for their larger scale busts. It is solid and it protects the miniature inside well; but here is, I think, the one thing lacking I found in this product. It's too big for the 1:12 scale bust inside and there is no other protection to stop the bust from rattling about.

These are only some thoughts of mine; I do have to tell you this bust arrived intact and safe.

The bust is a unique piece of resin, absolutely perfect in its casting. There are no signs of mould lines, air bubbles or leftovers of the mould's silicone. In addition, the most inner recesses are also clean from the smallest resin imperfections.

The quality of the details is amazing: the skin texture, the scars, the scratches, the shaven beard and hairs are perfect.

The sculptor has been able to make subtle variations over a very simple model: the hairs, the beard and the fur are all similar things, yet different; the fabric, the leather and the woven decorations are well separated and characterised.

The subject is clearly an orc, but Raffaele has been able to portray the orc in an unusual way. He is not the savage, gigantic green being we are used to seeing done by Paul Bonner. This orc manages to keep some of those features, but is more humanised and transposed into looking Nordic, wearing Viking attire.

The stunning box art done by Roman Lappat for "Ragnok" can show you the full potential of this bust; about how to take advantage of his grim expression, the details on the skin, etc. and to help you think up your own interpretation and to give life to your miniature despite his static look (it is still only a bust, after all).

Personally, I like this scale a lot. It is not too big or too small: big enough to play with a more complex chromatic interpretation or freehand, yet small enough to not make it feel like an endless project.



I have fallen in love with it from the very first moment I saw it on the web and I can't wait to try to give him my personal vision. I love these kinds of static, yet the same time versatile busts, because they encourage my imagination. Indeed, I am already curious to see how many ideas other painters will have.

I consider this new collaboration between Raffaele Picca's Forged Monkey and FeR Miniatures a brilliant coup for Fernando Ruiz and an even better one for us painters and I wish them good luck for the future, even if I am sure they won't need it. 😊

SHOW REPORT



Agram Arena Summer 2015 Report



by Marko Paunović

July in Zagreb is always the time for a wargaming extravaganza. UMS "Agram" has been organizing an annual event called Agram Arena Summer since 2003 and this year rather than booking a large hall, the club decided to go for the smaller, more personal venue where all the different people could intermingle and talk without having to shout as is the case in the larger conventions. This meant stretching the event over two weekends.

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On July 11th and 12th as the first part of Agram Arena Summer, UMS "Agram" organized two parallel competitions, an international Warhammer 40.000 tournament and Black Queen Hobby and Miniature Painting Competition. Players and painters from Croatia and many neighbouring and not-so-neighbouring countries like Slovenia, Germany, UK and Poland attended this year's competition.

Frederic "Athenys" Eysell from Germany, winner and one of the main 40k referees on the last European Team Championship (ETC 2014):

First of all, I'd like to thank UMS Agram for hosting the event and supplying so many (and high quality) prizes. The (free!!!) catering was good as always and there was enough to drink for everyone and all the time – which was really outstanding considering the scorching heat throughout the weekend! The tables this year had more terrain and I never felt that it was placed in a bad way or that they weren't enough line of sight blockers. The schedule was pretty good and I never felt to be in rush. Pauses were reasonable and so were the game lengths.

Aljoša Sodec, SLO:

Naturally thanks go to the organizers. The tournament was really fun; it was very fluid, with cold drinks and good atmosphere...so how could one ask for more? Yet the guys also threw in consolation prizes. So yeah, I am definitely going to be back next year (even if there won't be any prizes), plus we'll try to nag other Slovenians to come with us.

While the battle in the 41st millennium raged in one part of the hall, the other was reserved for the more quiet part of the event – the painting competition. It was judged by a panel of judges over seven categories and, as usual, all

of the visitors and participants could decide the People's Choice Award. Although the atmosphere was a lot quieter than at the 40k tournament, the competition itself was quite fierce with numerous high quality entries providing judges with quite a dilemma trying to decide the winners.



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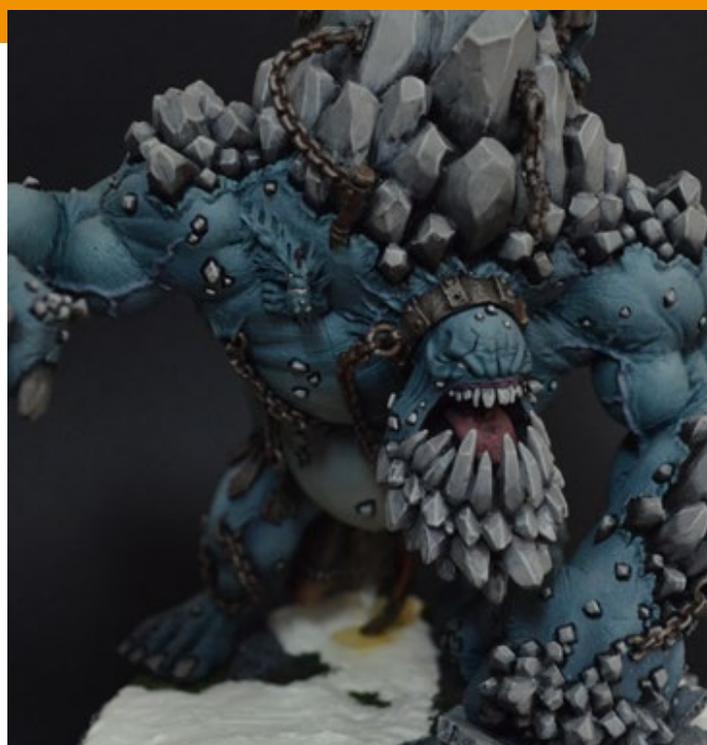


Norman "Normski" Ealand (UK), the winner of the most prestigious prize – the first place in Masterclass category, had this to say:

Travelling to Croatia to take part in the Black Queen Painting Competition was a great experience; the competition was run alongside the 40K tournament which had a nice turn out. The Black Queen had over 50 entries and had some really stiff competition. Viruk, Guardian, Gujozec, Demonn and Sparks (Wojtek Tekielski, Mario Ogrizek-

Tomaš, Ana Polanščak, Marko Paunović and Adam Parkhouse) all offering some quality pieces that had me worried for a place in my chosen categories. So my wins were a nice surprise for sure. I would like to thank the whole UMS Agram Club for such a cool welcome and being an awesome bunch. I recommend the Black Queen to anyone wishing

to take part and I am sure anyone wishing to travel to take part would be a welcome competitor to the contest. I would also like to thank all the sponsors for making the prize fund so diverse; everyone walked away with awesome prizes. The whole event was run very well indeed and I congratulate the UMS Agram staff on such a good event.



A week later, on July 18th and 19th, the fourth annual international Malifaux tournament took place. Parallel to this event, loads of demos of various tabletop wargames (like Flames of War, Warmachine/Hordes, Infinity and Warhammer 40.000) were presented as well as all of our programmes with special emphasis on the Library where visitors and competitors could leaf through or read any and all of the books dealing with miniature painting and terrain building that UMS “Agram” has accumulated over the years. People sat around reading books (like the Figure Modelling series, Figopedia, all of the Laszlo Adoba scenery making books and also all the issues of FPM in print form), discussing the hobby, sharing their experiences and insight. This is by far the best part of such an event – having so many different people, from

different countries and cultures with different views on the hobby mingling together for two weekends and sharing their thoughts and promoting the hobby in general. After such an event, I always get the urge to do more stuff, try something new that I’ve heard mentioned or just paint a mini.

The Malifaux tournament that featured players from Croatia, Hungary and Bulgaria consisted of three 40 soul stone and three 55 soul stone games upon which all the scoring was summed up along with the sportsmanship and painting results. The top two players got to play in the Grand Finale on a mountain top board for the win of the tournament and the rest fought it out for the remaining placings in multiplayer games with 5 players per board.



Andras Farago, the winner of the Malifaux event:

The Croatian food was awesome and I found the people very kind and sportsmanlike. I really want to come back again next summer to defend my title. The event was very well organized and ran really smoothly without any set backs. The guys even managed to save half an hour on the last day, so we could head back home a bit earlier.

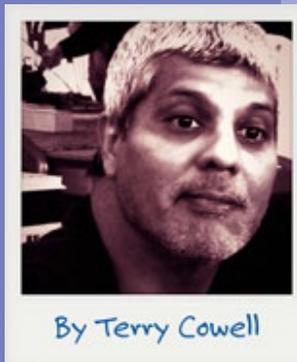
With the end of the Malifaux tournament, this Croatian two-weekend hobby onslaught came to an end. All the competitors went to their homes: Bulgaria, Hungary, UK, Germany, Poland, Slovenia and the staff of UMS "Agram" had quite a bit of cleaning to do. However, seeing the smiles on the faces of all the participants makes

the months of effort put into organizing the event all worthwhile.

In the end, UMS "Agram" would like to thank the sponsors of this event for all the help and providing the prizes: City of Zagreb, Zagreb's Association of Technical Culture, Ravnice Youth Hostel, Carta Magica, Micro Art Studio, Secret Weapon Miniatures, Battlefield Berlin, MDP, Figone, Ebenezer's Emporium, Savage Forged Miniatures, Infamy Miniatures, Gamer's Grass, Hangar 18 Miniatures, Art Zumber, Wamp, Mr Black Publications, Wyrd Miniatures and, of course, Figure Painter Magazine for providing media coverage of this event!

See you next year!

BEST OF BRITISH



By Terry Cowell

with David Zabrocki

David Zabrocki is a British artist who has been quietly perfecting his craft for many years and while I have been aware of his work for some time, I must confess that it wasn't until John Keys suggested asking David to consider a BOB interview that I realised by way of a little research that there is so much more to this quietly spoken gentleman than will be apparent to those who randomly happen across his work on facebook.



1 Hi David, welcome to FPM, please give our readers a little biography information, please clarify the surname Zabrocki and tell us how many years you have been modelling with a brief description about how you are involved in our hobby?

Hi Terry, and thanks for the invitation to do an interview for FPM.

Well, I'm currently 43 years old and after working in the insurance industry for around 24 years I've recently entered an exciting new chapter of my life. Basically, in April this year I left my insurance job in order to follow my long held dream and try and work

towards a point where I can make a living from artistic endeavours. My plan is to spend as much time as I can developing my drawing and painting skills over the next 3 or 4 years to see if I can push them to a good enough standard to become a professional artist. In the meantime, I'm continuing to spend a few hours each day on figure sculpting and painting as a means to generate a modest income. Of course, none of this would be possible without the belief, support and blessing of my wife Michelle.

The surname Zabrocki is Polish. I don't really know the exact circumstances, but my grandfather came to the UK during WW2; initially to Scotland, but later living in Sandwich and Folkestone. It might amuse
FPM



readers to know that my grandparents actually met at a dance at the Leas Cliff Hall in Folkestone where the Euro Militaire show is held.

As for modelling, I've been doing figure modelling seriously for nearly 12 years. However, I started building model kits when I was around 7 or 8 years old and continued doing that for a few years, then moved on to painting Citadel miniatures for a while until my mid-teens. I have to be honest and say that I wasn't particularly proficient back then at building models or painting the miniatures; in fact it's fair to say I was pretty hopeless, but I just really loved doing it irrespective of the results I could achieve.

2 *Has your excursion on the road towards artistic enlightenment been an academic endeavour or a school of hard knocks education?*

Mostly it's been a school of hard knocks trial and error process. I really enjoyed art and design subjects when I was at school and did well at them. I liked the idea of being a designer when I left school, but didn't have a clue how to go about becoming one. Sadly, I was rather naive and incredibly shy when I was younger, so I didn't have the confidence to do what needed to be done to find out and pursue that desire. If the internet had existed, then maybe things would have worked out differently. Bizarrely, after leaving school I did almost no artwork whatsoever for over a decade, something which baffles me now. In my late twenties,

I decided to do an art A level course at a local art school. I got a 'B' in the end on account of not completing sufficient work over the 6 months of the course to deserve an 'A', but in my defence I was doing two jobs at the time to save up enough money to go backpacking for a year, which I did when I was 28 (because I'd really had enough of my first insurance job after 10 years!)

3 *Please tell us about any notable awards or achievements that you may have accomplished throughout the years.*

I'm guessing you mean modelling related? Some of the awards which hold the most special significance for me are:

» Receiving the best of show award at the AMSS Antwerp show in



2008 for my 2nd sculpt 'The American Dream' and having it presented to me by Bill Horan.

»Receiving a gold award in the three classes I entered pieces into at the Montreaux World Expo in 2011 (master painter, master open and master fantasy painter).

»Receiving the 'best master painter' award at the Trofeo San Giusto show in Trieste in 2011. The award was a replica 19th century sabre. At the time I collected the sabre, I didn't have a clue what the award was for because the ceremony was being conducted in Italian!

»My gold medals from Euro Militaire (I received my first gold medal in 2006 and have now been awarded 23 in total – each year I've wondered if that will be the last time I can achieve the gold standard).

4 *I know you started off painting Citadel fantasy figures when you were a young lad, but fast forward a few years. Do you currently have a preference for painting historical or fantasy?*

My current preference is towards historical subjects, but a few years ago when I was in a bit of a motivational slump for historical

miniatures I painted some of the quasi-fantasy busts produced by JMD Miniatures. It was a lot of fun and felt very liberating not to be burdened by the constraints that exist when trying to depict a historical uniform with some degree of accuracy. I love looking at high quality fantasy miniatures and occasionally have a yearning to pursue that direction. Who knows, one day I may take that path...

5 *Your list of achievements is impressive. Have you ever felt the desire to add a Golden Demon or a Slayer Sword to that list?*

I must confess I don't know what level of achievement these awards relate to in relation to fantasy miniatures, but they sound awfully impressive. Since I use a more representational painting style, I'd be surprised if any fantasy work I produced would arouse much excitement in fantasy circles where more imaginative and flamboyant painting styles seem to be the expectation.

6 *Following on from the previous question, can you elaborate about what participating in a competition means to you?*

For the first 5 years I was figure modelling I went to only one show each year, which was Euro Militaire. At that time I lived in Folkestone about 2 minutes walk from the show venue, so it was really no trouble at all to get there! I didn't go to any model clubs or their shows. During that period, the awards I received from entering the competition were my only means of benchmarking my progress as a modeller.

When I started painting figures, the notion of me getting any kind of medal at Euro Militaire seemed like an impossible dream to me. I can still remember how elated I felt when I found I'd been awarded my first medal at Euro Militaire in 2005; it was a bronze medal for the

RAF Ace from Latorre Miniatures. I was walking on air all day on the Sunday. Getting my first Euro gold award resulted in similar feelings of euphoria.

Nowadays, competitions are more about sharing my work and socialising with other modellers than trying to win medals. Don't get me wrong--I'm always delighted to be awarded a good medal at a major show and I don't take that for granted; but whatever the award, it's ultimately my own evaluation and satisfaction with a piece that matters most, followed by whatever pleasure it gives other modellers when they see it. As an artist, can there be any greater satisfaction than to be told by your peers how much they enjoy or are inspired by a piece of your work?

7 *You mentioned on your blog that you became interested in sports and drifted out of the hobby. Truly without any information on this, I will take a wild guess and speculate that you were a professional badminton player. How far from the mark am I?*

Ha ha, I wish that were true! Actually, badminton was one of the first sports I took kind of seriously and really enjoyed. I joined a badminton club at the local sports centre when I was perhaps 11 or 12 and must have played that for a year or so. Somehow, it's vague in my mind now, I drifted into table tennis and played that competitively for several years, representing the school and playing with a team in the local league. I got pretty good at it and now regret the fact I gave up playing when I did. I also represented the school for running and triple jump.

Then I got into lifting weights at the gym when I was about 15, which led to me getting into competitive powerlifting for a few years. After I'd given that up, the next serious thing was chess and I played that



for several years, again participating in tournaments.

It's fair to say that whatever I've chosen to pursue throughout my life, I've always done it in a rather determined, obsessive, single-minded and competitive way. That was something my father instilled in my brother and I when we were growing up; it wasn't enough just to take part, we had to play to win!

8 *On your return to the miniature mountain you mentioned you purchased a copy of Mike Blank's book 'Black and White'. Was this significantly inspiring and if so please elaborate?*

I actually purchased Mike's book and two others about figure painting at that Euro Militaire show in 2003. The other two books were about painting with acrylics, but I was drawn far more to Mike's work because his figures seemed to be painted in a more natural and realistic way, whereas those in the acrylic books were painted with stronger, more saturated colours which was less appealing to me. For that reason I focused on learning how to use Humbrols to paint, since those were the paints Mike's book related to. Of course, I realised later that the medium one chooses to paint with doesn't have to dictate one's painting style.



9 *Where else do you search for inspiration? I know you have an interest in art in general.*

I find inspiration can come from virtually anywhere--movies, TV series, artwork, nature, man-made objects and structures that have been subjected to the elements. It's surprising how much beauty an artist or modeller can find in everyday things that the average person wouldn't give a second glance to. For example, just this morning I was sitting in a queue of traffic by some road works and there was a rusty old oil drum beside the road – I took great pleasure in studying the wonderful variety of faded blues from the original paint and the nice variety of rusty tones. Little satisfying moments of inspiration such as these are waiting for us every time we step outside our front door.

10 *Your latest work utilises oil-based paint. Do you find this a better medium or do you still use acrylics, too? Also what properties are you looking for when using each?*

At the time of writing this, I'm doing around 75% of my painting with



oil paints and the remainder with Humbrol enamels. For some areas, I will switch between oil and enamels for different stages in the painting. I typically use acrylic paints for base coats for the simple reason that they dry so quickly. It is my intention to give acrylic paints a serious attempt at some point in the next couple of years, as I find the drying speed and the fact solvent based thinners aren't required very appealing. If I can get to grips

with them, it's likely that I will then continue to use all three mediums.

The properties that I take advantage of with oils are:

- » The ease with which highlight or shadow tones can be blended in after application.
- » Because of point one, the actual



time I have to spend painting larger or more complicated areas of clothing (i.e. with lots of folds) is significantly reduced, blending the edges of Humbrol enamels applied wet over wet or wet over dry can be tedious and time consuming by comparison.

» Very subtle transitions over flowing areas of cloth can be far more easily achieved than with enamels or acrylics.

» The fact that I can put my oil

palette in the freezer (in a sealed Tupperware container) between sessions keeping the paint very useable for at least couple of weeks, which is useful for the principle painting of an area and if adjustment or retouching is required later on. This also enables me to pre-mix the full range of tones I'll need to paint a particular area, a useful means of ensuring tonal harmony.

» The paint can be lifted off after application with a dampened

brush if needed, useful for cleaning up edges of lining or other details (although some colours leave a residual stain more than others).

» They can be used in very thinned down washes for staining purposes (obviously only over dry areas).

» They can be stippled on or manipulated in some other ways to create nice effects.

The properties I take advantage of with Humbrol enamels are:

» I can mix a small puddle of paint in just the right consistency I need to paint edge lining or other details. With oils I have to keep introducing some thinners with the brush and fiddle to get the right consistency and almost every time I need to take more paint from the palette.

» If used in the right consistency, they seem to flow from the brush for longer compared to oils when doing things like lining work or other detailing.

» They dry quicker than oil paints, but slow enough to allow for some blending or correction to paint after applying and often with less staining than when removing oil colours.

» It's easy to achieve muted colour tones, if that is your preference

» They can be stippled in a similar way to oils to achieve interesting variation in a particular area (but will likely dry with a sheen if applied this way).

» I can paint smaller areas far more quickly than I can with oils and know that the tonal range will be correct when the paint has dried.



11 *Do you plan a paint job before executing careful stages or do visualize what you want to achieve and set out your palette as you go along?*

I usually execute the painting in stages having pre-visualised what result I would like to achieve, working from top to bottom and from inner to outer parts. I've painted this way from the start, as it facilitates my method of achieving separation and definition between the various elements of a piece.

12 *I deliberately haven't mentioned this until now because it's nice to fully appreciate your contributions as an inspiring painter before adding a big fat cherry on top! One of the amazing credits to your work that many*

of us in the community may not be aware of is the fact that many of your wonderful and beautifully painted works are not only painted by you but also sculpted by you! I understand that this would have been an incredible commitment, what led to this undertaking?

Looking back to my first few years painting miniatures, two of the figure modellers whose work inspired me most profoundly were Bill Horan and Mike Blank. Their books were a constant resource for me during those early years and I was closely studying one or another pretty much every day. Bill and Mike are both sculptor/painters and have predominantly worked in 54mm scale. Given their influence, it was simply a matter of time before I started thinking that at some point I would have to try my hand at

sculpting a figure myself. I sculpted my first figure, a Viking warrior, in 2006.

At first I felt a great sense of accomplishment, but later after comparing it with better work at Euro Militaire I struggled to see anything I liked about it anymore. It had been such a struggle to get the putty to respond the way I wanted it to; throughout the sculpting process I was constantly on the verge of hurling it out of the window and giving up. As it happened, shortly after starting a second sculpt I did actually give up the hobby completely because all the hours I was spending sitting down bent over the table were having a detrimental affect on me physically, plus the company I worked for relocated and the commute was exhausting me. I'd thought I was quitting



13 *Do you feel that painting your own creations adds a different experience? Furthermore, I perceive you to be an artist that sets himself a challenge and then commits to meeting it with perfection. If this is accurate, did you start by sculpting accessories and adding to existing sculptures or did you practice until you could sculpt a whole figure?*

Undoubtedly, provided that you are relatively pleased with the sculpt you have done prior to painting it. I often experience feelings of euphoria after a particularly successful painting session or upon finishing a figure that I am pleased with. If I've also sculpted the figure myself, those feelings can be amplified and there is a wonderful sense of accomplishment.

Yes, it's true that I set myself challenges from time to time, trying to master some aspect of painting or sculpting that I haven't done before. A recent example being a desire to be able to sculpt my own 54mm faces. Periodically I utilise a method known as 'deliberate practice' when trying to acquire new skills or to extend existing ones. (This is one of my recommendations in answer to the final question.)

I didn't practice any sculpting techniques beforehand; I basically dived straight into sculpting a

permanently, but after 8 months off I couldn't take the creative emptiness I was feeling anymore and started painting again, adjusting my sitting position and doing shorter sessions and incorporating more stretching and exercises. However, I'd decided I wouldn't subject myself to the frustration of sculpting again.

Then, in 2008 I went to the World Expo in Girona. While I was there, I had the good fortune to be able to watch Raul Latorre and Bill Horan giving sculpting demos. Seeing how they used the tools to manipulate the putty was a revelation to me. I pretty

much thought of nothing else for the rest of the time until I got home. The very next day I resumed work on sculpting my second figure, the one that I would call 'The American Dream'. The awards and positive feedback I received for that piece were beyond anything I could have expected. There are undoubtedly numerous flaws with the sculpting in that figure, but I think the painting and the charm of the subject help the viewer not to focus on those flaws. In any case, this gave me the boost in confidence I needed to continue sculpting.

figure and learnt the hard way at every step of the process. It may have been better to learn some fundamentals about how to manipulate the putty, anatomy, etc, beforehand. Again, in my answer to the final question I briefly elaborate on how my approach to painting and sculpting, which probably accelerated my progression towards competency.

14 *If you are able to share information on your future plans at this stage, can you tell me if you intend to share your sublime sculptures with the community either as a commission artist or perhaps you will develop your own company?*

I should certainly like to do some commercial releases at some point, but I've come to the realisation that I don't like the stress that I've found I tend to feel with doing work on a commission basis, particularly if it involves sculpting. That being the case, it's possible that I'll work towards producing my own range of figures and/or busts in the future. I'm sorry if that's a bit vague, but I can't say more than that right now.

15 *I feel it's particularly poignant to ask that you conclude by offering some advice to aspiring artist given that you set a wonderful example through your creative inspiration, commitment and diligence towards achieving perfection.*

I'd like to answer this question at some length in order to try and offer what I hope will be a few relevant and practical suggestions.

i) Undertake 'deliberate practice' on a regular basis

Novice painters and/or sculptors who are finding that it always feels like a struggle to improve their skills may look at those painters/sculptors in the hobby winning high awards and assume that it must have been easier for them to get to that





standard because they possessed more natural ability or 'innate talent'. A while ago I read a couple of interesting books that challenged my preconceptions about the notion of 'innate talent', the idea that some people are naturally blessed from birth with the potential to excel at a particular skill. The two books in question are 'Talent is Overrated' by Geoff Colvin and 'The Talent Code' by Daniel Coyle.

I'd strongly recommend reading one or both of these books. In addition to challenging the notion of 'innate talent' based on a variety of relevant research, they go on to consider (among other things) the concept of 'deliberate practice', which is believed to be the key to growing any skill most effectively. For a quicker read, this short web article provides a good summary of how 'deliberate practice' differs from ordinary practice. <http://expertenough.com/1423/deliberate-practice>

I realised after reading about deliberate practice that my approach to painting (and later to sculpting) had incorporated an element of deliberate practice. If I didn't think the part of the figure I had just completed was as good as it could be after careful scrutiny, I would re-basecoat it and paint it again (or carve away the putty and re-sculpt that part) repeating this on occasions as many as 4 times until I was satisfied it was as good as I could get it at that stage of my development as a painter/sculptor. The repetition of the same task and reaching for a better result with each attempt takes some of the pleasure out of the process of painting/sculpting a figure, but I believe yielded a more significant improvement in my skill over the first few years than would have happened if I had simply painted one figure after another to improve. The later approach can, of course, still yield good results over time.



An alternative approach could be to set aside time to focus intensely and repetitively on one particular technique of figure painting or sculpting; for example, painting 5-10 faces one after the other to improve face painting technique rather than just painting a face once with each new figure. There are many ways structured deliberate practice can be undertaken.

ii) Find opportunities to watch proficient miniature painters/ sculptors at work

Watching someone proficient at painting or sculpting can help you fill in the gaps of knowledge you might have acquired from reading how-to articles. Seeing how they set out their palette, mix colours,

use the brush for blending and so on. Such things can be almost impossible to adequately convey in words, however articulate the modeller may be. If you get this opportunity, my suggestion is not to try and learn everything in one hit; instead, try and gain an understanding of one or two things that are just beyond your reach. As human beings we are hard-wired to imitate, because that's how we learn how to do so many things from infancy. It's important to put what you see into practice at the earliest possible opportunity while what you've seen is fresh in your mind. My answer to question 12 illustrates the potential benefit of this recommendation.

iii) Utilise visualisation techniques

If I have to undertake a challenging aspect of painting or sculpting on a figure, I often spend time a day or two beforehand regularly visualising myself doing that process and achieving a successful outcome. I also visualise the result I want to achieve. Visualisation techniques can have a powerful effect of the subconscious mind and after using them, I have often found that the thing that I was concerned about causes me less difficulty than originally anticipated.

iv) Use the best brushes you can afford and treat them well

We've all heard the saying that 'a good workman doesn't blame

his tools'. I always think that that's because a good workman doesn't need to because he makes sure he only works with the best tools available. To paint well, it's essential to use good brushes; one that holds a sharp point and has a good spring in the brush. In my experience the extra expense is usually a good economy in the long run, because cheap brushes seem to get bent or splayed tips very quickly. I've always used Winsor & Newton Series 7 brushes and do virtually all my painting with a size 0 (not the miniature range, because I don't like the shorter tip). They're expensive, but one carefully selected size 0 brush can last me for several miniatures. By treating them well I mean I avoid mixing colours or doing things like stippling with your best brushes and always wash them carefully with warm water and washing up liquid after a session, reshaping the tip to a sharp point afterwards.

v) Experiment

Be open-minded about trying as many different techniques and mediums as you can in addition to those you currently use. You need to give them a fair shake to see if they suit you or not. The more mediums and techniques that you can add to your tool box, the more options you will have when it comes to finding the best solution for handling the different aspects of a miniature.

vi) Persevere and adopt a positive attitude towards failing

It's impossible to become a good painter or sculptor without having first been a mediocre one and everything in between the two standards. There is no way around this and it's important to cultivate a pragmatic mindset about this, so that you don't become totally demoralised by the almost constant failures and frustrations that have to be endured at every stage of the



journey from novice to expert. Try to see every failure as an opportunity to learn and taking one step closer to mastery. Even at the level of competence I've now achieved, I constantly have to contend with these things for every figure or bust I work on. I anticipate always having to do so; it's just part of the creative process.

This hobby is full of people who are fantastic at designing and promoting wonderful creations that encourage and inspire us to attempt the same. I will certainly have a little play with enamels and it's something I wouldn't have considered before this article.

However, the hobby is also made up of many artists who quietly and industriously dedicate themselves to pushing our hobby further

towards excellence without seeking the headlines on a regular basis and there is room for both. David is clearly the latter. He is no less deserving of recognition and for this reason I am pleased that FPM is able to celebrate his achievements this month and even happier to meet and get to learn a little about him. I consider David to be a perfectionist and anyone in the hobby looking for an artist to aspire to would do well following the blogs on his website.

www.davidzabrocki.com

You can also find him on facebook, where he also post updates on his latest work.

Unboxing



by Shane Rozzell

Details

Price: €32.50 (limited edition)

Scale: 1:32nd

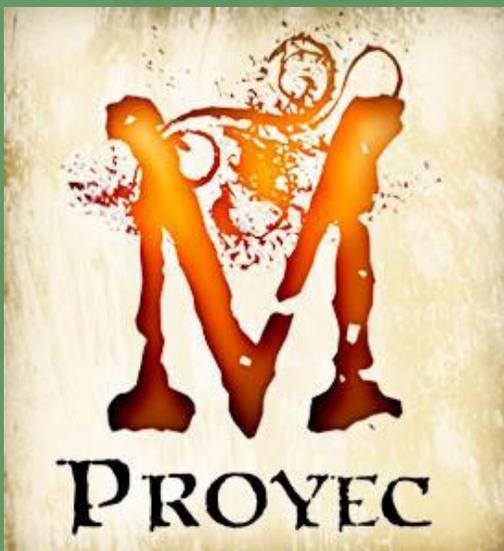
Material: Resin

Available from

[Mproyec](#)



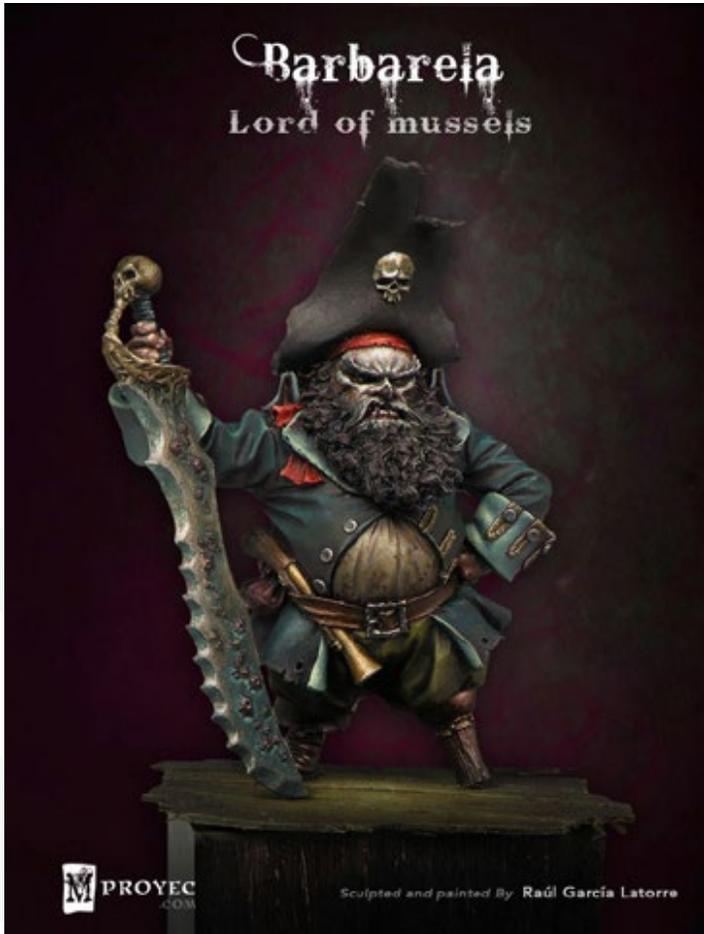
Mproyec's Barbarella, Lord of Mussels



Mproyec is an enigmatic company hailing for the sunny south of Spain. Figureheaded by the amazingly talented Raúl García Latorre, Mproyec concerns itself with the more artistic aspect of this hobby, producing some very nice limited edition miniatures.

I will be honest; this is my first Mproyec miniature. I have always admired their releases and even converted a few, but the limited nature of them made them hard for me to get hold of. When I first saw the WIP pictures that Raúl posted on facebook of Barbarella, I knew straight away that I had to have him.

There is a great love of pirates at the moment, both fantasy and historic. LeBeN Studio, Black Sailors, Rum and Bones to name but a few are based in the fantasy



while FeR, Nuts Planet, Pegaso and Andrea are producing more historical themed pirates, but for me the dwarf filled all the criteria I love in a miniature. First off...he's a dwarf with some serious attitude. Second...a pirate and third, the scale.

When the miniature arrived, I was pleased to find him well packed in a nice sturdy box filled with polystyrene chips for extra protection. The miniature came in two zip lock bags and is, itself, in two parts; the main body and head as the main and the second being the left hand and rather spectacular sword.

Burbler is 1:32nd scale, which is 54mm (to the eyes) for a sculpt of a 6 foot man which means our little chap come in at around 45mm to the top of his head and 60mm to the top of his hat. Studying the miniature, it's a quite a simple sculpt, but done to such a high standard with everything done so perfectly that I now have a much higher regard for Raúl's skill; it's breath-taking. The face is full of character and you can really see the malice in the dwarf's grimace. His beard is almost bristling with indignation. The baggy pantaloons, the wooden peg-leg and the huge sword festooned with barnacles...I love everything about the concept and sculpt. The proportions are perfect and the attention to the details is superb.



Moving on to the cast, I can honestly say it's damned good, too. There are a couple of air holes that will need filling under the pantaloons and boot fold and the odd mould line that needs removing, but preparation is down to a minimum, which leaves me more time to paint him. (Ha, I wish!) The two parts go together very easily, so assembly is never going to be an issue.

Conclusion

Although this review is pretty short, I have nothing negative to say about this mini. In fact, I love everything about it. The scale is perfect for my ailing eyes and the concept, sculpt and cast are fantastic. Even the service from the Myproc guys has been great, with those guys being very helpful. Truthfully, I haven't been this enthused about a miniature in a long time and I can't wait to paint him.

Building & Painting a Ruined Marble Columns Base Part 2



By Thor Intararangson

If you read the article in the last issue of FPM, you'll know that this is my experiment at painting realistic marble using techniques I haven't tried before.

Read on to see the conclusion ☺



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26-27. The sponge technique may create small clots or rough texture on the surface. I used a clean sponge and gently rubbed the column in order to clean the surface, then gently rubbed again with fine sandpaper (1000 grit or more).



28. Here are the colours and palette I used for this method.



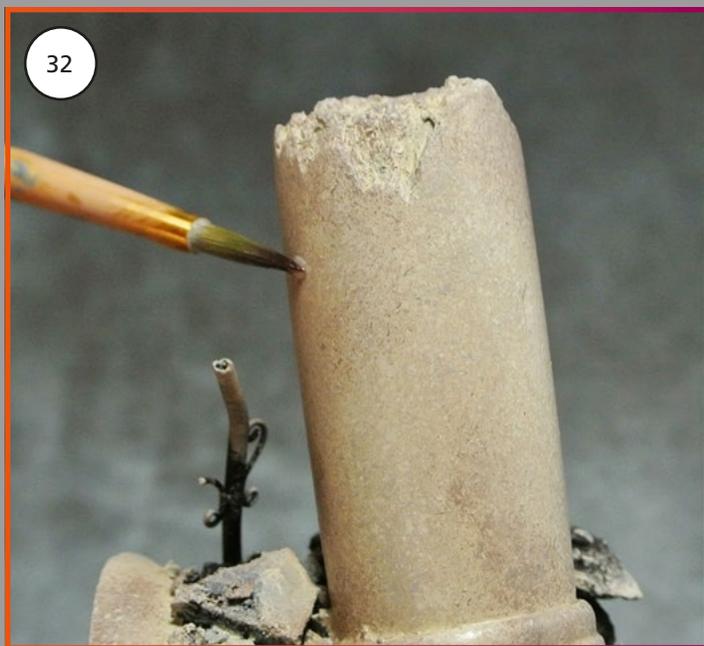
29. After finishing with the sponge technique on the close-up picture, you can see the various colour grains on the surface of the column. The overlapping of the colour grains on each layer helps to simulate a realistic appearance of marble very well, in my opinion.



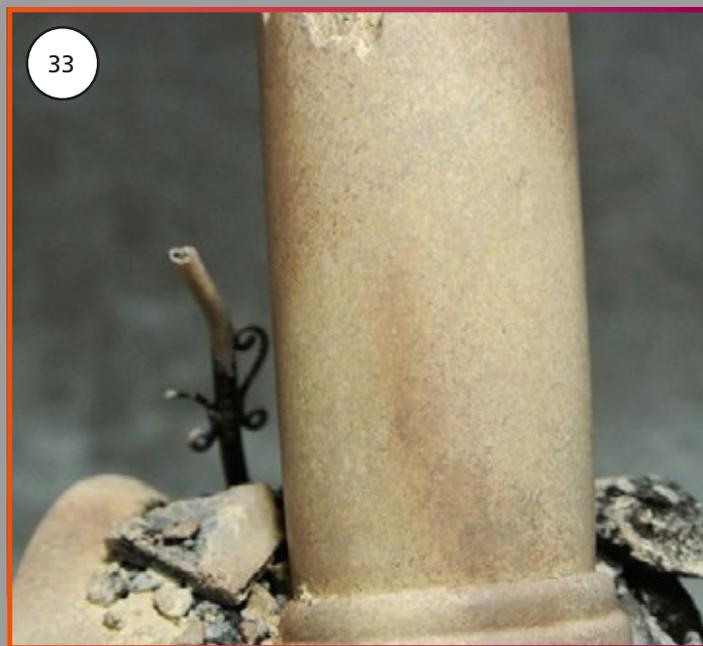
30. I then used the colour from the fifth layer (70871 Leather Brown with a bit of base colour) and glazed it on the fifth layer area (brown pattern) in order to blend it with the nearby colours.



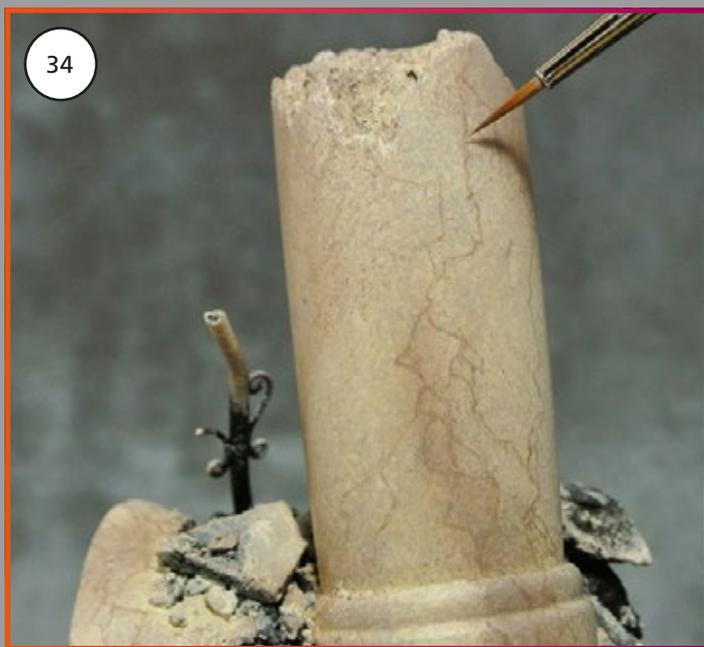
31. I also glazed on the light area with the colour from the third layer (base colour mixed with white) in order to blend the various colours together.



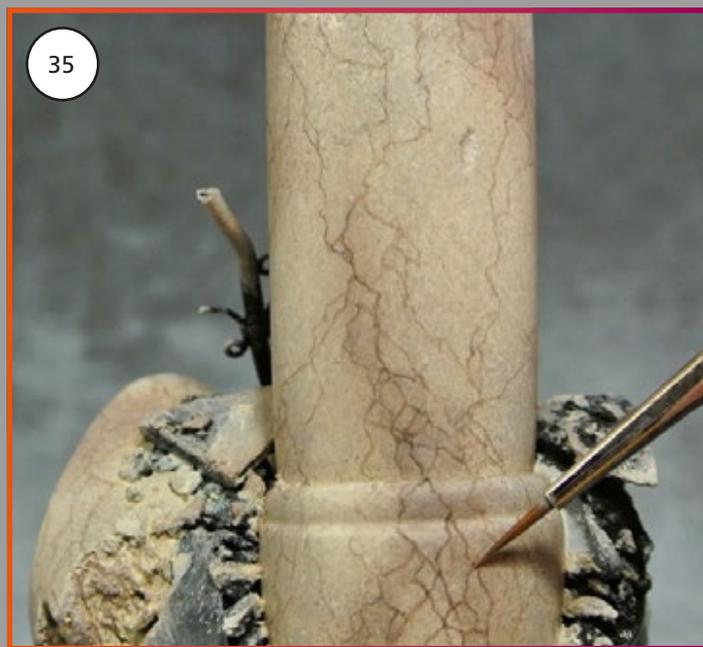
32. I used pure 70871 Leather Brown and glazed on the side and back of the column in order to simulate the shadow on the column.



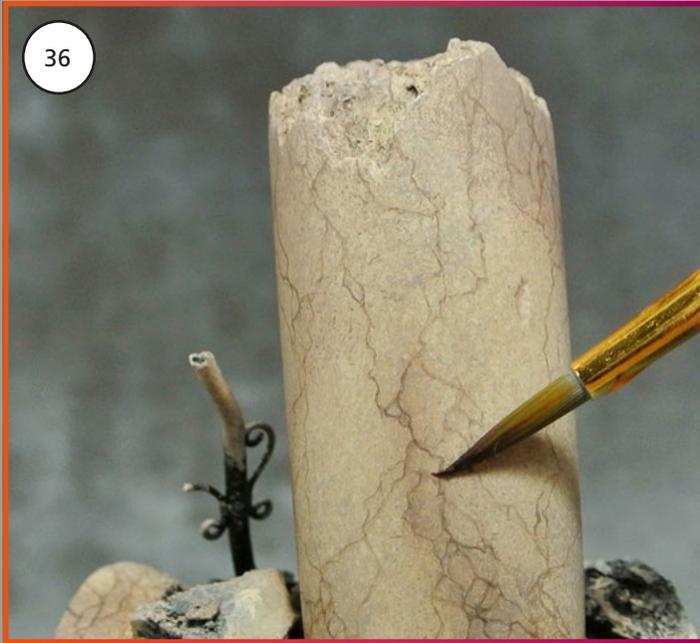
33. After glazing several times, the overall colour of the column looks softer, especially on the brown pattern area.



34. The reference of the real marble is very important and helps to understand the pattern or direction of the vein, as well as the colour and size. I used 70871 Leather Brown and a very fine paintbrush for painting the veins and tried to paint every line as thin as possible.



35. I used 70822 German Camo Black Brown mixed with 70871 Leather Brown and painted over the veins in some areas (especially on the brown pattern area) in order to emphasize the veins in that area.



36. I glazed over the dark brown veins with 70871 Leather Brown in order to soften the colour a bit.



37. I then used the colour from the third layer (base colour mixed with white) and glazed over the edge of the column base and used 70871 Leather Brown to emphasize the shadows over the edge.



38. The broken edge of the column was emphasized with white mixed with a bit of base colour. I also painted the base colour on some debris with 70995 German Grey and used 70982 Cavalry Brown for the tile. Cavalry Brown makes the tiles contrast with the rest of the base, but also relates with the colour on the mini. It will help both parts (base and mini) connect in terms of composition.



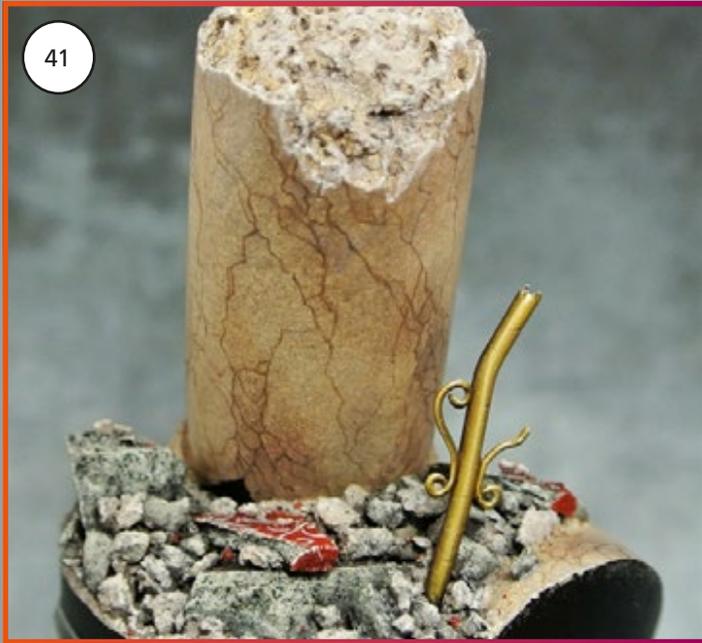
39. I applied a highlight on the debris with 70995 German Grey mixed with 70884 Stone Grey and 70918 Ivory and painted some small debris with 70982 Cavalry Brown. I also applied the freehand painted on the tiles in order to make it look more attractive; this pattern was referenced from some oriental ornaments.

TUTORIAL

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40. The broken pole was painted with NMM gold technique. (Citadel Zamesi Desert, Balor Brown, Rhinox Hide and Vallejo 70918 Ivory)



41. A close-up shot from the back side after I applied all of the colours on the base.



42. After I finished painting, I started to weather the base with Earth and Light Dust enamel from Ammo by MIG in order to create a dust effect on the base. Enamel colour is easy to use for weathering, because it dries slowly, is easy to blend and remove with solvents (enamel thinner, turpentine or white spirit). I applied it on the debris, tiles and bottom of the column, then blended or removed the excess with enamel thinner.



43. In addition to the painted dust on the base, I used pigment to create small dust grains. Pigment can be used as dry, liquid or clot, depending on how you mix it with the solvent. I mixed this pigment from various shades and brands in order to make the dust colour that suited my personal taste.

44 I applied the pigment onto the base by wetting the painted dust area from the previous step with Pigment Fixer. I then dipped a dry paintbrush on the pigment and tapped the paintbrush with my forefinger over the area that was covered with Pigment Fixer. The pigment will fall from the paintbrush onto the Pigment Fixer and then be fixed on the base as dust grains.



45



45. The finished base.

46



46. Afterwards, I attached the mini on the base.

Conclusion

As I said in the preface, this article was my experiment for this method. It was my first time to use the sponge technique to imitate the appearance of natural material, instead of using it for weathering an AFV model. Although it has many steps for this method, the whole process of the sponge technique can be finished within thirty minutes (without taking photos). I think the sponge technique is one of the most useful techniques and can be used for many purposes.

I am quite happy with the result from this method, even though it took many steps to finish. Maybe there are some ways to make it easier or faster or some steps might not necessary. I don't know--perhaps you will find it by yourself or even find another way to use the sponge technique, so just try it. Have fun and enjoy. 😊

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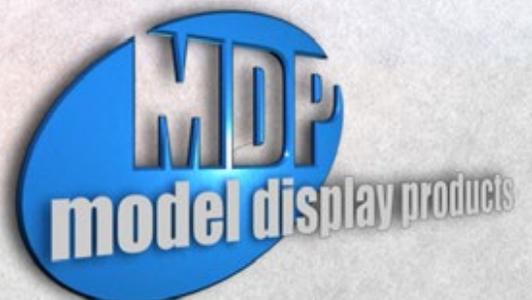
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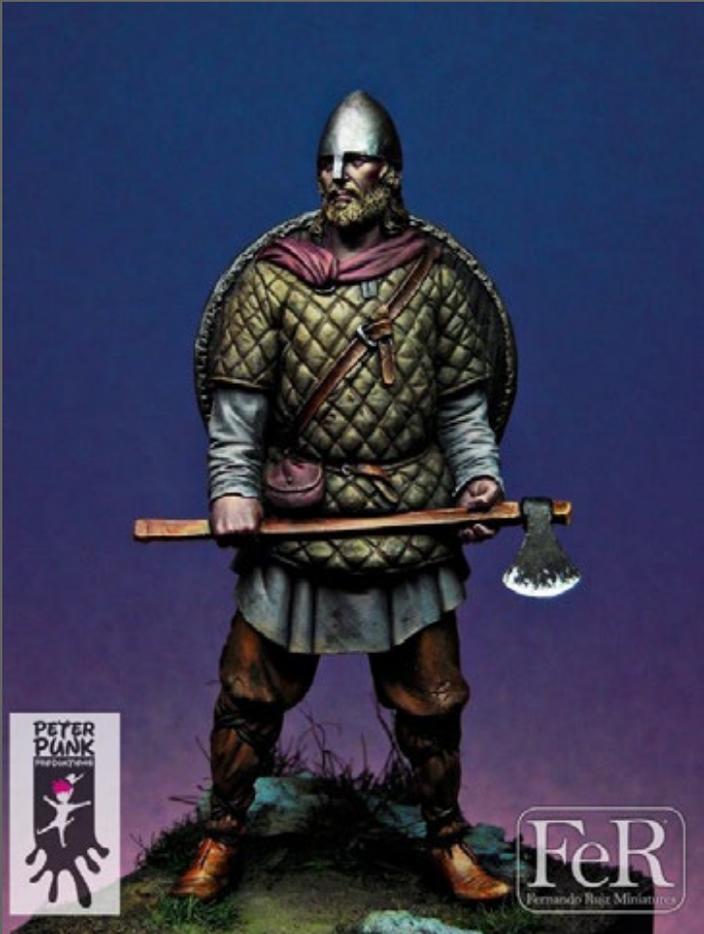
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74



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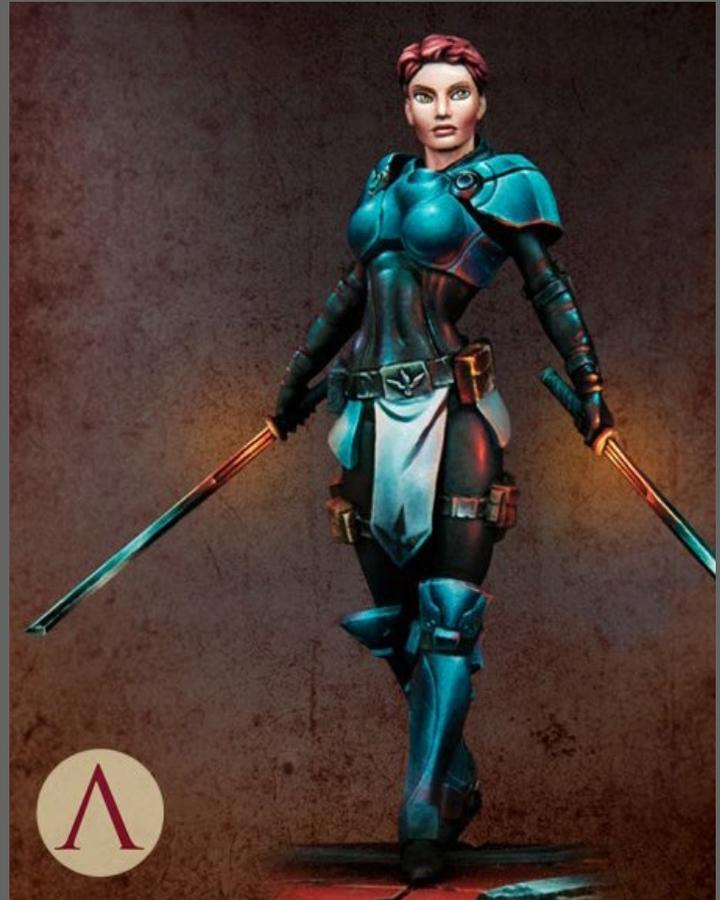
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77



inspiration

Interview with

Bogusław Bohun Stupnicki

What makes you sit up and really notice another painted miniature on facebook? What is it that makes you spill your tea and say to yourself WTF! How? What makes you immediately take to messenger to start spamming all your regular painting contacts? This interview will provide the answer!

1 *Hi Bohun, let's get the formalities out of the way; please tell our readers who you are (we can pretend they didn't know already). Tell us what it is that you do within our miniature community and also about any awards or notable achievements.*

Hi Terry, my name is Bogusz Stupnicki. I live in Warsaw, Poland and my age is 30+. I am a professional miniature painter. I focus mainly on technical painting, effects, colours and contrast. I don't have many awards and those that I have (a few Golden Demons and such) come from my early days, when I used to attend some painting contests. I guess I became pretty withdrawn after a time and didn't attend many events, focusing on my work and showcasing it by social media. This might change in the future, although I don't really see myself as one of those travelling painters, but then again, who knows...

2 *You mention on your own blog that you have been seriously committed to miniature painting since 2005, was there any involvement with art before this in a different form?*



No, not really. When I was younger I've done some writing, both poetry and short stories, but only for my personal pleasure, as well as a little bit of drawing, but nothing serious. I never considered myself especially talented in any form of art and didn't have any experience before I decided to paint miniatures. I had to learn everything from the very basics!

3 *We could say you started your relationship with miniatures before 2005 if we consider that you were originally a gamer. Was there a particular army you favoured?*

We could say that to some extent. I used to be a gamer when I was a teenager. I collected Skaven, Dwarfs and Chaos Dwarfs as well as



artist? Looking at your early work with respect it could be easily lost among the work of other miniature artist, so where along your journey did this change and what sacrifices were made in the process? (This question is definitely not referring to goats or virgins, but if there are any such sacrifices we would find this interesting, too).

Thank you, it gives me a lot of satisfaction that I managed to develop my own, unique style over the course of the years. Of course, at the beginning of my journey, I learned the basics by trying to copy the results of other painters that inspired me. As a result, my work wasn't very original. I am not really aware of any particular moment in which I could have said that I crossed some line; it was a long process and it just sort of happened along the way.

As for sacrifices, well, there were quite a few! Since 2005 when I decided to become a professional painter, I have been deadly serious about making this my career and becoming one of the best. I gave up my studies at Warsaw University, as I completely lost my passion and felt burned out. The early days were a never ending labour of learning, getting up at 4am, sleeping 4-5 hours a day, painting and discarding models, starting from the beginning. It was a hard road, but I kept believing I could do it. I probably wouldn't have been able to succeed if not for my wife, who kept believing in me and supporting me all along, even when everyone else considered my decision immature.

As for more recent and conscious sacrifices, I decided to dedicate myself totally to my work and avoid other distractions. As a result I gave up computer, video and tabletop games, as well other time consuming interests. This turned out to be rather painful, but I only need one passion to occupy my time, especially now that I have

Dark Angels and had some games with close friends. When I decided to return to miniatures, this time as a painter, it was a completely new and fresh experience!

4 *Given that we have all seen what you can do with a FW dreadnought, a great unclean one or an Eldar Avatar, etc., do you feel you have developed a special fondness for FW models? Are they something you chose to return to or are they purely coincidental, perhaps as a result of commission work?*

It is true that Forge World has been my company of choice for a long time. It is partly due to

my commissions, as most of my customers collected models from the Warhammer/Warhammer 40k universe. Having to choose from the standard GW models and Forge World, I prefer the latter. Their models are usually of higher quality; the details are finer, proportions better, etc. On a personal level I am still a big fan of the 40k universe, especially the Horus Heresy period, so it gives me some satisfaction to paint minis from that range.

5 *Your work is undoubtedly an inspiration to many others, but your style or approach is unique, sometimes groundbreaking. Can you discuss how you grew as an*



a baby son and want to spend as much time as possible with my family!

Virgins and goats? I've put some thought into it, but decided it's not my style. I am, however considering cutting off one ear with a modelling knife as a sort of tribute to art!

6 *When I consider some of the freehand work you have done on the Contemptor dreadnoughts, the Filbot mech and, in particular the Cube, I find it mind blowing that the designs which look scientifically mathematical in nature are so precisely controlled. It's not just a pretty pattern; you also control the light and shadows, the texture and*

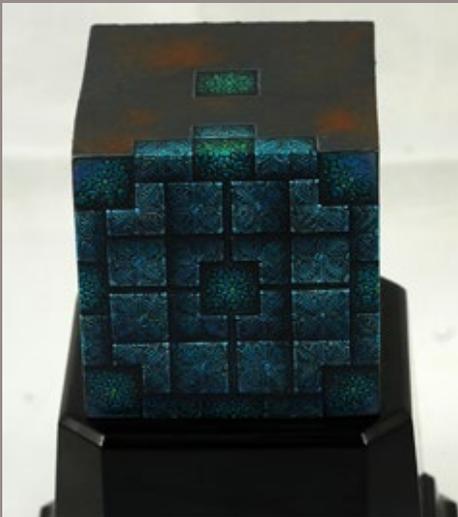
so on. One of the things we all hear from the aliens who live outside our world of metal and resin when they see a painted figure is "You must have so much patience", but for me your work suggests endurance and focus would also be critical. Can you discuss this side of your work?

Well, I guess it is a combination of all of those things. It is funny, because I don't really consider myself as particularly patient in other aspects of life. Focus and endurance is essential. This ultra-precise sort of painting is very straining, I tend to hold my breath while painting precise freehand. On the other hand, that type of work comes naturally to me, so it is also

strangely relaxing.

7 *Do you find you have to carefully consider commission work in order to retain your passion and love for the art? Does commission painting effect your enjoyment or do you only consider work you will find satisfying personally?*

I would love to be able to paint only the stuff I would do for myself! I am rather picky when it comes to commissions; I tend to choose long term commissions and working for the same customers, as it gives me more financial stability. I try to take some satisfaction from every commission I do, even if I don't



particularly like the model I'm painting. It's still better than office work! On the other hand, there are commissions that I enjoy much more than others.

8 *Asking which artist and miniature painters have personally inspired you is an interesting question, but I am more interested which artist have inspired you to try and emulate their techniques?*

Most of the artists that inspired me, especially in the early days, were also the ones that I tried to emulate. The ones that come to mind are: Allan Carrasco, Cyril Abati, Thomas Barse, Albert Moreto Font, Kirill Kanaev, Alfonso Giraldes and some others which I remember only by their CoolMiniOrNot nicknames: nano, mercenary ogryn, mathieul. I

tried to emulate mostly their use of colours, contrast, as well as work on true metallics.

9 *I know you have the support of your family to be creative, but how does perfect preparation look and feel to you? Is it music, tranquillity, one man and his pug?*

Both music and tranquillity are important; it is really essential for me to set up the mood for each project. I also really enjoy painting while listening to audiobooks. Currently my painting studio is outside of my living place, so my pug isn't keeping me company anymore, sadly... I often think of myself as a monk in a medieval monastery, working in his cell on a codex, spending long hours in tranquillity dedicated only to his work. I really like to set the mood like that, everything should be simple,

almost ascetic—it makes me calm and relaxed.

10 *Following on from the previous question, can you provide an insight into how you plan your work? Do you make drawings, test colours, paint test pieces or do you have a general concept and then let the force guide you?*

I always start by gathering references and inspirations and then letting the ideas stew in my mind for some time. I do colour testing sometimes, especially if I am going to paint many models with the same colour scheme, but usually I simply improvise. On the other hand, all the references I gather serve the purpose of creating inspirations and I very rarely try to stick exactly to them; rather just keep them in the back of my head

as a rough guideline. The same is true for painting freehand patterns: I look up different patterns and ideas, but in the end simply paint my own version, which is usually rather different from the original idea!

11 *Preparation, planning and painting. The 3 P's. Assuming this all comes together, what does success mean to you? Are you ever perfectly satisfied with your work or do you find it hard to admit to yourself when you have pulled off another blinder?*

It all depends on the type of work I do. For some commissions, where I paint multiple models, the key to success is effectiveness: if I am able to paint fast, while retaining the high quality, I am satisfied. For the more ambitious projects, the only thing that counts for me is the final effect; I don't care how much time it takes me to achieve the result, as long as I'm pleased with it. On the whole, I guess I am never completely satisfied, even with my favourite works, I can still find aspects which could have been done better...

12 *You recently decided to no longer post your work on Putty&Paint. You are going to be one of the major attractions on any painting forum where you show your work. I know you thought long and hard about this beforehand, so could you elaborate on why you arrived at this decision?*

My main reason was simply the feeling I didn't belong there, that I didn't fit in the somewhat narrow 'box art' type of works that seems to be the bread and butter of that site. Also, I had some problems with the voting system, which seems to promote the most popular artists. For the time being, I will concentrate on posting my works on my personal page.

you're not sure which one did it ☺). My pug is called Eddie and he's very easy going and causes almost no trouble at all, with the exception that he's a relentless snorer. Actually, he's so loud that he has to sleep in a different room! As for the mind control, well the aluminium helmet kind of works, but in the end is so uncomfortable that it's not worth the bother.



14 *I was looking at your current Kingdom Death Lion Knight on facebook. It is astonishing work as I have come to expect from you, but I noticed that you are using a discordant colour scheme to amazing effect which retains subtle nuances, yet is also highly contrasting. It has a chaotic anarchic quality—is this decision to show another side of your work or did you feel the urge to free your brush in a different direction?*

13 *One of my pug dogs ate the head off one of my coveted Julien Casses Barbarian Dudes (I'm not sure if it was Humphrey or Roland, as both denied it). Have you had any similar experiences with your pug? What is he/she called and have you discovered a way to resist their relentless mind control yet?*

I am fortunate enough to have a pug that doesn't eat random stuff; not sure if this is rare, but it sure enough makes life easier! So no, I never had that problem. I hope your pug didn't suffer (guess not, since

Thank you. I wanted to paint that model for some time now, but I've been holding off due to the lack of a good idea. Recently, I've been listening to H.P. Lovecraft's 'The Colour Out of Space' (I've got my few favourite L's stories almost memorised, but I like to get back to them every now and then) and it just struck me how well this model fits with that idea. I don't know if you're familiar with the story, but it's about an extraterrestrial entity that comes to Earth in a meteorite and manifests as strange colours that



couldn't easily be defined. I don't want to spoil anything, just read it for yourself if you don't know it, it's a great story! Anyway, I thought about how to paint colours which are difficult to define, which change all the time and came out with this. I hope nobody will ask me which colours I used (btw, this is by far the question I hate the most, haha!) It was a wild freestyle session, I couldn't repeat it if I tried!

15 *Finally, do you have plans for the future that you can share with FPM readers? Is it still your goal to become the best artist you can be or are there any other directions you are considering?*

keep being an inspiration to some people and an annoyance to others. To keep pushing the borders in any direction that comes to mind. Nothing concrete, but I am sticking to painting for life. I am dedicated and you'll hear from me again!

My personal page

www.facebook.com/bohunarts

Conclusion

We all have artists we aspire to; someone who creates work that makes you sit back in awe. Artists that make you feel like learning a new technique or attempt to paint something you haven't tried before.

My plans are to continue to do what I do. To try new things, experiment and come up with new solutions;

Bohun is such an artist to me. Not just for the sublime freehand skills that look as though they were painted with Zen like precision, not for the exciting colour choices and masterful control of the brush and not even because anyone who owns a Pug gets an automatic +1.

For me, it is because Bohun pushes boundaries. It would be forgiven if he was content with being a fantastic artist, but like the true masters of our hobby he attempts new techniques and then explores them to such a degree it seems almost out of reach to a mere mortal like me. Yet it encourages me to explore, too!

Bohun paints in a way that is unexpected and in doing so, he has successfully defined his own unique and recognisable style. I consider this to be a testament to his successful personal development as an artist.



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Unboxing



by Richard Rose

Details

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Forge World Mars-Alpha Pattern Warlord Titan Head

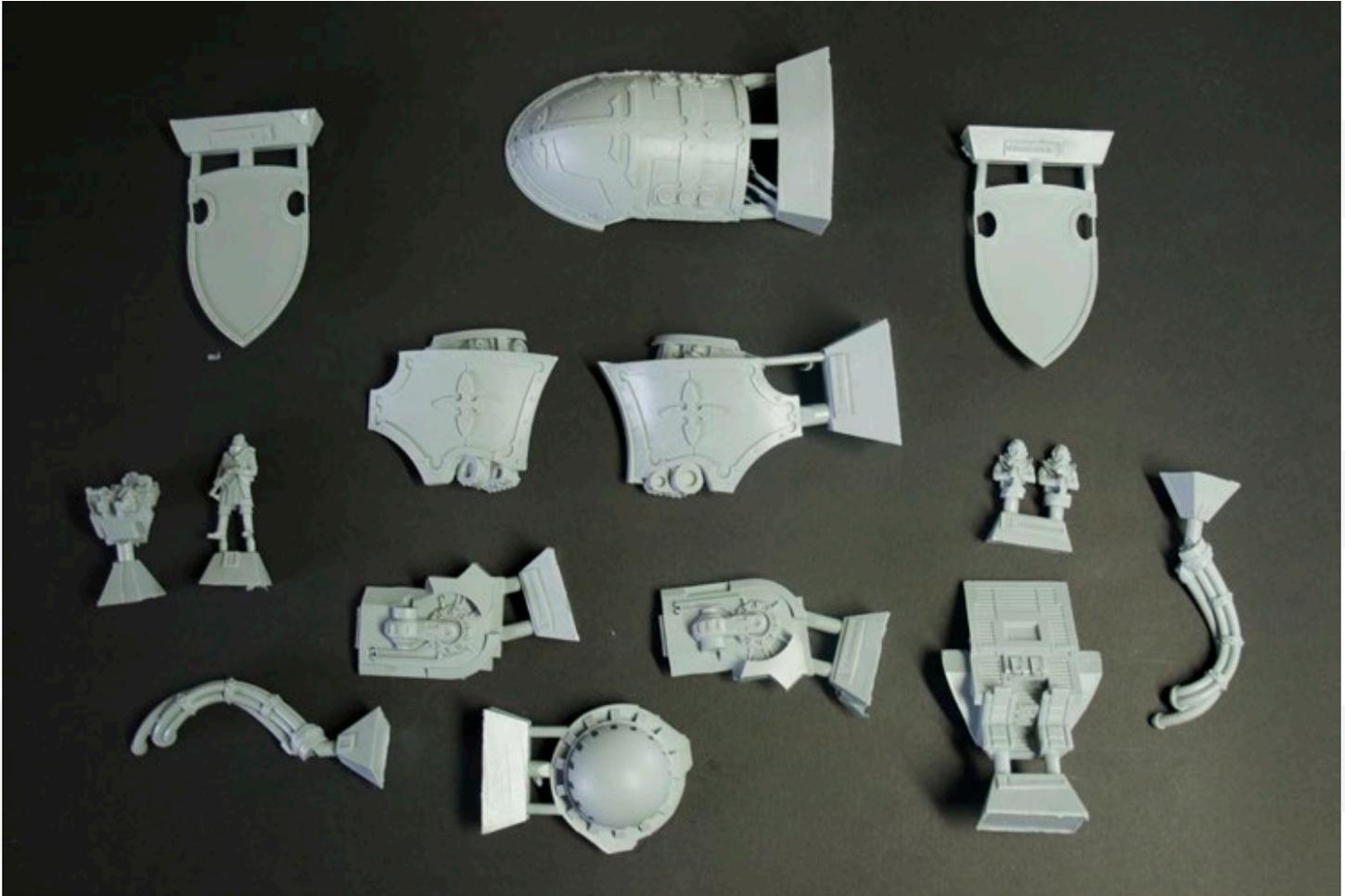


“No weapon in the arsenal of the Imperium or the Traitor Legions equals the Titan on the battlefield, and a legion of such vast war machines can bring any world to its knees. In truth, a Titan has only three enemies: folly, hubris and another of its own kind.”

Earlier in the year, the internet was abuzz with the news that Forge World was looking to produce a 28mm scale Warlord Titan. This was met with great excitement and upon its release at the recent Forge World Open Day in Nottingham, the pre orders were high.

Due to saving for a home, I don't have a spare £1300 to furnish myself with one of these kits; however, upon review of the Forge World website, the 'New Items' page had a separate Warlord Titan head as an option. At the cost of £60, this was a much more appealing option into modelling some Titan hardware.

Upon its arrival, I was surprised to find the kit in a new white box with the Forge World logo printed onto it. This was a nice improvement over the usual clear plastic bag and adds a little something to the kit delivery. The parts were to be found wrapped in a bubble wrap bag and in the usual Forge World logo stamped bag.



The kit consists of 14 parts cast in a light grey resin. The quality is up to the usual high standards of Forge World with no mould slip, very little flash and I found only 2 small bubbles on an internal part that is not seen when the kit is finished or if you are showing the interior, for example. The kit is larger than I was expecting and really gives a sense of how large the full Warlord kit would actually be.

The kit included 4 figures; 2-seated moderati and 1-seated princeps as well as a princeps on foot (to model beside the head on a plinth, for example) along with 2 heraldic shields that can be used as part of a display or for other modelling needs. They are not part of the build, but are a nice addition.

Once cleaned up of the casting plugs/pouring tunnels, the fit of the parts is to an excellent standard

with no warped seams or sanding required. A new addition to the kits from Forge World I have never seen before (and was extremely happy to see) was the inclusion of high quality bespoke printed instructions, with highlighted parts showing the construction process and some text instructions explaining the process and a call out box with some painting tips for the figure, which included washing the parts before painting to release any mould release. This is a huge improvement upon the usual photocopied sheets of black and white paper.

Conclusion

I have been a fan of Forge World's output for many years; however, the Titans have always been a cost level I have resisted due to being a large investment for something I would not have been able to

game with. However, this separate component idea from Forge World allows modelers to realise an iconic part of the whole Titan for a fraction of the cost.

The kit was above my expectations with the addition of the new high quality box and much improved build instructions. The quality of the casting is top notch with crisp lines of detail both internally and externally. All in all, I am very pleased with the kit and I am looking forward to using it as part of a diorama for an upcoming painting competition.

I can recommend this kit to others looking to own a Titan, but don't want to part with the amount needed for the entire battle engine.

Moment in CONTRAST

by **Nadia Reka**

The Eldar Wraithknight 'Cicero' has been my most significant work in the last year. That's why I want to share with you the beginning of its birth and some of my thoughts during working on it.

The painting and searching different variations of concepts took me about one month, but let's start from the beginning...it was the moment when I first read this story written by Peter Almo which describes the future miniature.

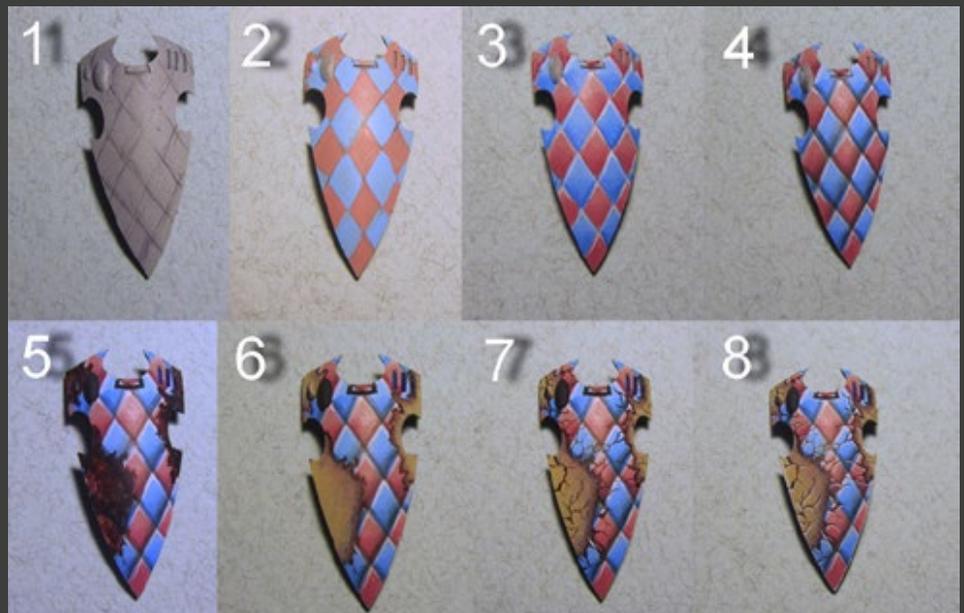
'Many millennia before the 41st millennium, a Harlequin Shadowseer had a twin, a fellow Harlequin, who was slain by a daemon of Slaanesh. Grief stricken and not wanting to part with her twin, the Shadowseer defies the law of the craftworlds and in secret places her spiritstone inside a Wraithknight, planning to pilot the Wraithknight herself and forever be connected with her twin. When the rulers of the craftworld realise what she has done, they banish her and the Wraithknight from society forever, to walk the webways alone. And so she does, taking the name "Cicero"; she wanders the darkness of the webway alone, connected to her sister always, sometimes appearing to help the Eldar.'



That is why I had an interesting task to join several contrasting things in one model; the Harlequin bright colour scheme with sadness. The Eldar's technology aged and worn, One character—half alive, half dead; abandonment, loneliness and so on. It took some time to gather ideas together and think about the concept to display all these tasks before the painting could begin.

All this was in my mind while assembling, basing and reposing the model. I started with the base creation, which represents some abandoned land with elements of Eldar symbols. Different materials were used for it; cork, bark, sand paste, PVC pieces for the Eldar construction, Eldar bits and green stuff. After this part, I set the model on it. I wanted to set it in a dynamic pose but retain the stability, because the model is big enough without it balancing precariously on the base. Some surgical intervention was needed to bend the legs; also I added hairs as a ponytail using green stuff and small beads on the head to show a female nature.

I chose a bright blue-pink colour scheme for main armour plates on the dark technology frame, which lose their bright colours toward the arms and legs tips to show it's dying. Besides that, I had to do some kind of weathering and destruction. The usual weathering was not suitable here because in my imagination, there aren't any metal parts in the Eldar technology, but other materials such as ghost bone or some kind of plastic or something else. I decided to imitate a peeling paint over the bone material and crack surfaces. You can see how I painted the rhomboid pattern and aging on the next pictures seen to the right.





This technique was then repeated over the whole model.

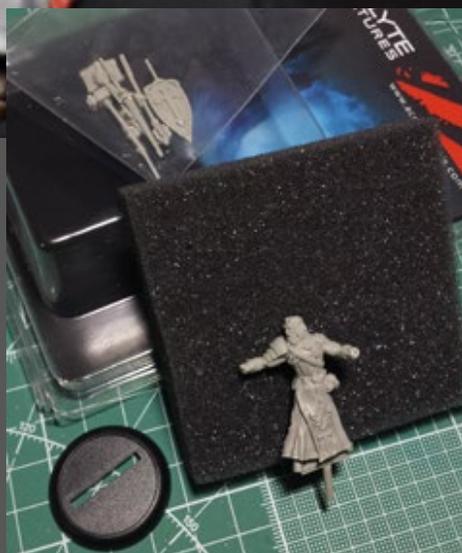
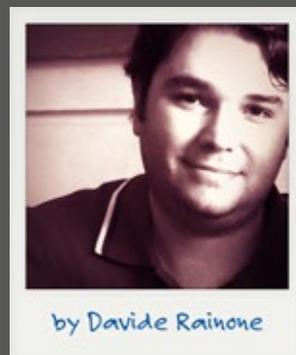


The main focus of the model is her face. I wanted to show two people in one head – the face of living Eldar woman, crying about her dead twin. It was the most demanding part of the work and I repainted it twice to find optimal proportions and colours.



There are lots of details; weapons, antennas, gems and so on, so it's impossible to describe it all as it happened. This work received recognition in the recent Bananalicious 2 painting contest held by Massive Voodoo. It also won the Best of Show prize. I'm so happy about it, because the competition was really brutal! I want to thank the Bananalicious organizers – the Massive Voodoo team for their hard work during the contest. Also, I'd like to say a great thanks to Figure Painter Magazine for their prize and the opportunity to say some words about Cicero in such wonderful magazine.

The Cleric's METALS



Acolyte Miniatures is an entertainment company producing unpainted gaming miniatures that are perfect for a variety of tabletop role playing games, including horror games and fantasy RPG games such as Dungeons and Dragons, Pathfinder and Warhammer Fantasy. Their figures are also excellent for those who like painting miniature figures for collecting, exhibiting and entering into painting competitions.

For these reasons, I have chosen one of their miniatures in order to represent, in an uncommon way, one of my characters to play with friends. This 32mm scale miniature, from Acolyte Miniatures' ongoing fantasy RPG miniatures range of figures, depicts a Cleric/Holy Warrior, Robert de Foresta, sculpted by the Italian artist Francesco Pizzo and it's perfect for my purpose. In fact, it's a seven piece resin kit with multiple hands and weapons options that I can build as I prefer (empty hand, mace, hammer plus shield and sword, spell or prayer book).

As you can see from the images, the plastic box is very nice and the miniature is protected with a layer of sponge while a plastic envelope contains the smaller pieces. The cast is very good, without any imperfections, and you need very little effort to clean it to perfection from the resin inserts. Each part fits very well with the body, thanks

to some pins already in place; a good glue is enough to build the combination of weapons and options you wish.

The following step by step painting guide is a very fast way to obtain nice and realistic effects with metallic parts on your small scale miniatures for gaming or showcase purpose. Of course it is not the only one way, but just a nice way to obtain good results in a short time. I haven't used any washes, but glazed or layered the metallic colours directly, even if mixed with inks or normal colours. For me, it is a very fast way to keep the metallic pigment always bright where I need it or switch off it in the shadows.

I hope you enjoy it.



Chain Mail

(FIG.1) According to my D&D character, my version of the cleric has a mace and book.

I used a light grey Tamiya spray as primer. The choice of a light background is essential to have a bright metallic effect using very thin layers of colours.

The colours I am going to use from the start to the end are shown on my wet palette; look at the image to see them all.





(FIG.2) The base layer is a thin film of Thrash Metal from Scale75. It gives a bright, warm base taking advantage of the light primer and its fine pigment. Then I add a very thin and light glaze with Vallejo Model Color Black to underline the chain mail's edges and each little scale.

(FIG.3) Now, in order to give some colour variations, I give a little glaze of Thrash Metal + Cobalt Alchemy and Thrash Metal + Sepia Ink in different places: blue where the light must be like a midtone and brown to reinforce the shadows (zenithal light concept). The most important thing is the contrast, so another step is to push hard on the deepest shadows adding more Black and pushing the lights

scale by scale using Vallejo Air Aluminium, a very bright metal. As you can see, doing this, each scale is very defined and the volumes of the body under the chain mail are pointed out (the shoulder, the back, the arm).

Collar

(FIG.4) The process for the collar is almost the same, but I have to do some variations to keep it different from the chain mail. Thrash metal is the base once more; I add pure Cobalt Alchemy to give a "fantasy" steel effect and pure Aluminium for stronger lights on the top. Again the most important thing is the contrast, so I point out the rivets' boundaries and the shadows under the collar's

edges with pure black and I pushed hard with pure Aluminium for the strongest linear and point lights.

Shoulder Pad

(FIG.5) Thinking of this volume like something similar to a cone (always remembering the zenithal light concept), I basecoated it with Thrash Metal. Using a very diluted metal colour, I added some hue, shading the dots with Thrash Metal + Sepia Ink or Thrash Metal + Cobalt Alchemy. The stronger shadows are reinforced with pure Black and stronger lights (lines, edges, point of rivets) with pure Aluminium. It is a plain shape, so a nice hue and colour variations are very important even if it is a small scale miniature.

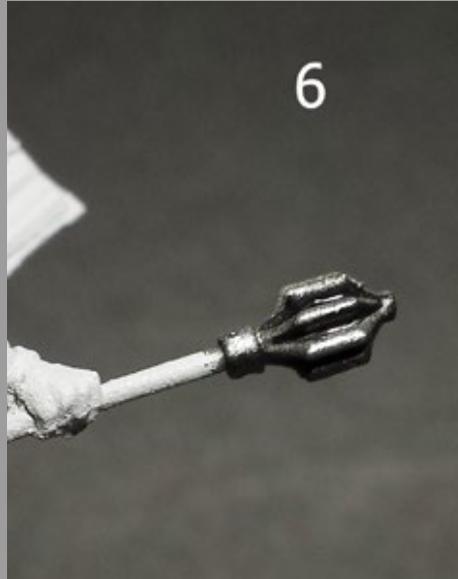
Mace

(FIG.6) Here the contrast is much more important than before, because of the very sharp geometry of the volumes. For this reason, the base colour is darker, Thrash Metal + Black, with pure Black to reinforce the stronger shadows. The hue between base colour and shadows is clear cut in order to exaggerate the contrast between lights and shadows, slim volumes and edges.

(FIG.7) As I did for the collar, it's nice to give to the weapon a look like steel metal, so I gently glazed a very transparent Cobalt Alchemy in the midtones and pushed high the strongest lights, the edges, with pure Aluminium.

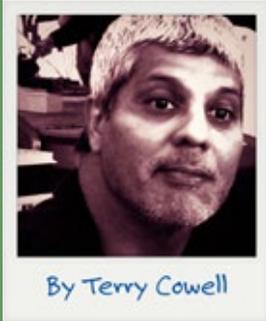
In the end, even if this is a 32mm miniature, we can look at four different aspects of metal, even if I overall used the same colours everywhere. The different combinations and variations of tones give the metals a different look for each part.

The brightness of the metals, looking like true metals, side by side with painted matt fabrics, satin leather and hairs give us, looking at the model, a general look that is very nice. This difference among finishing looks are clear from the final pictures.



Unboxing

Boxart – Jess Rich



By Terry Cowell

Details

Price: £13.50

Size: 32mm

Material: Resin

Available from

[Ax Faction](#)



Ax Faction's Steampunk Cowgirl



The very first Paul Billingham figure I purchased was the Victorian Darling – Kraken Hunter. At the time, it was one of the coolest 32mm miniatures available and if you haven't checked it out it's certainly one to add to your list. Why do I mention the Kraken Hunter? To put simply, the Steampunk Cowgirl is a welcome return to the audacious, cheeky chic type model that first made me take notice.

Cowgirl is a 7 part resin kit. All pieces are attached to two sprues, except a small base which simulates a sandy terrain minus a coyote and tumble weed.

The main body is Cowgirl's head, torso and legs. To this you can add a Stetson and two 6 shooter gun arms, a feather to the hat and a gun blast to add a little dynamic to the piece. When assembled, she is posed as though she is taking a shot at the target of your choice.

The resin is decent and the cast is good. There is a little flash to be removed, but nothing troublesome. The pieces detach from the sprue easily and there are no obvious moldlines to contend with, although careful inspection reveals that one runs down the side of one leg/boot. I would say this will be an easy model to assemble for most tabletop gamers.

Some of the details on this hand sculpted miniature are very precise — the boot buckles and the hair, the gun barrels and the gun sling are all very nice.

I would like to have seen a hole in the gun barrels; easy to do myself, but we can be a lazy lot, eh!

The base for me feels like an addition that the miniature could easily do without. The shape is not round and



there is a lack of any purposeful detail. I have seen this with miniatures before and while they are added with the customer's happiness in mind, I feel that if they are no more complicated than gluing a bit of sand to a 32 mm base, then you could afford to leave them out.

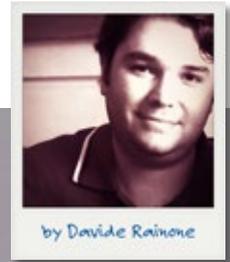
When I picked up the miniature at Figure World, it was still in the old packaging. Ax Faction has now replaced the old brown box with a stylised collector's version, complete with artwork on the lid and a personal thank you inside.

I can't help look at this figure without thinking to myself that it could be time for Ax Faction to consider creating a board game. It would be a nice to be able to develop some of the characters a bit further and give new purpose to some of the characters already in their stables.

You can find Cowgirl and other Ax Faction miniatures by following the link and keep up to date on latest released by following them on facebook.

<http://www.axfaction.com>





Durgin Paint Forge's Dragon



I am sure some of you can remember an article I wrote a few months ago about some new dwarf models. Durgin Paint Forge has been a guest in Figure Painter Magazine a couple of times in the past, but for those that don't know, it's a very young company base in Italy.

They have a new project that, I think, deserves spotlighting and one that I am very enthusiastic about and I hope many of us will help bring to life. I thought that there was no one better to explain this to you than the owner of Durgin Paint Forge, Matteo Onzelli.

Come on, Matteo! The stage is all yours now.

Hello everyone, I am Matteo Onzelli owner of Durgin Paint Forge. I began this journey a few months ago and I guess we are still unknown to a lot of you who read FPM, but we are creating one hell of a model and this is the story of its conception.

This project was made possible thanks to two friends of mine, both of whom are very talented sculptors and honestly without them, anything you are seeing (or will see) would never have been possible and would have continued to float around my head in that empty space between my mind and reality. They are Carmine “Thor” Giuliano and Valerio “Yro” Terranova.

The biggest and most ambitious model released by Durgin Paint Forge was born like every beautiful thing in this world — unexpectedly. One day I was blissfully snoozing and imagining which new dwarf model I could create (I love them, even if you prefer elves; it’s only a matter of time before you realise you are wrong). Suddenly, I was on the phone talking to with Carmine about the details of a sculpture 18cm tall and with a wingspan of 40cm with production costs that quickly overcame my madness. How could I say no to one of the best Italian sculptors, ready to sculpt a dragon so huge for my newly founded and still unknown miniature brand? I didn’t, I said YES!

A few minutes later, I called the other of my trusted sculptors, Valerio, who has since become a sculptor for Malifaux, in order to add more fuel to the fire. A huge dragon wasn’t enough; I also wanted to create a rider that could mount him, a multi-component one. Then, in a state of omnipotent delirium, we decided to add also a little scenic base for them.

Like a gambler in a casino, we were all in...everything on black! I don’t know if there are other companies that reason like us, or if this is the right way to do business...but guys, we have a dragon on the table! I don’t believe there is another subject (apart from dwarves...and I told you, the world, it’s not ready yet) able to instantly catalyse the interest of every person with good values and a morality like a gigantic,



majestic, glorious winged dragon.

Once we drank to the conception of what I think will be our biggest project for a long time, we immediately established some crucial points for its realisation.

This model must be majestic, a model that alone in any showcase can shout, “I am here!”

It must be also be playable in any fantasy wargame...for example, one that I cannot mention without

a legion of lawyers knocking at my door. You get it.

The dragon must have six limbs, four legs and two wings, because I don’t want to experience the nerd-religious barrage that Peter Jackson went through with his Smaug.

The rider would be an elf. This has been the hardest part for me to decide and no one could ever change my mind that a dwarf rider would have had a more effective silhouette, but hey...

The price for the whole kit can't be over 150€. In front of us there were many months of hard work and my primary goal was not the money, but to make this affordable to as many people as possible.

With all this in our mind, there has been five months of joy. Watching the sculpture take shape and to listen the first comments of approval from modellers all over the world. Reading (again and again each morning to motivate us) his majesty Paul Bonner himself congratulating the sculptor for work well done. I believe this is the nicest part in working in this industry.

There have also been moments of utter frustration; for example, when I realised I had spent almost the half of the last five months looking for boxes that can be nice for packaging. It has been an almost daily routine; wake up in the morning, a quick breakfast, three hours spent on the web looking for someone who can provide a good level of packaging that did not cost more than the model itself, then quick lunch and again on the web. It was starting to become an obsession — I was also starting to see my reality as a box! Luckily, my doctor changed the pills and I started to read Mr. Bonner's comments again.

At the end of May, the greatest predator in Durgin Paint Forge's history was ready. You can understand my point of view and I cannot hide it, but in my opinion, it is a very great job. I am talking like a modeller and like a painter who spent the last 14 years buying and painting miniatures.

We have chosen a dynamic pose, vertical, as if it is arriving from the sky with a primordial fury and letting everyone see all the model's details from a full frontal view at the very first look! We opted for a classic anatomy, very old school, which is now very rare to find and with a look somewhere in the middle between the reptilian and the humanoid shape. This has been a thought out decision for the painters, who will have much more interesting volumes to paint and appraise. We tried to walk along that tiny line between the classic and the new, exactly as we like it; taking something iconic and propose it again, under our creative process. We also did not stretch out with details: every single slough has been sculpted with love and dedication, each little wrinkle engraved with that imagination only great artists have.

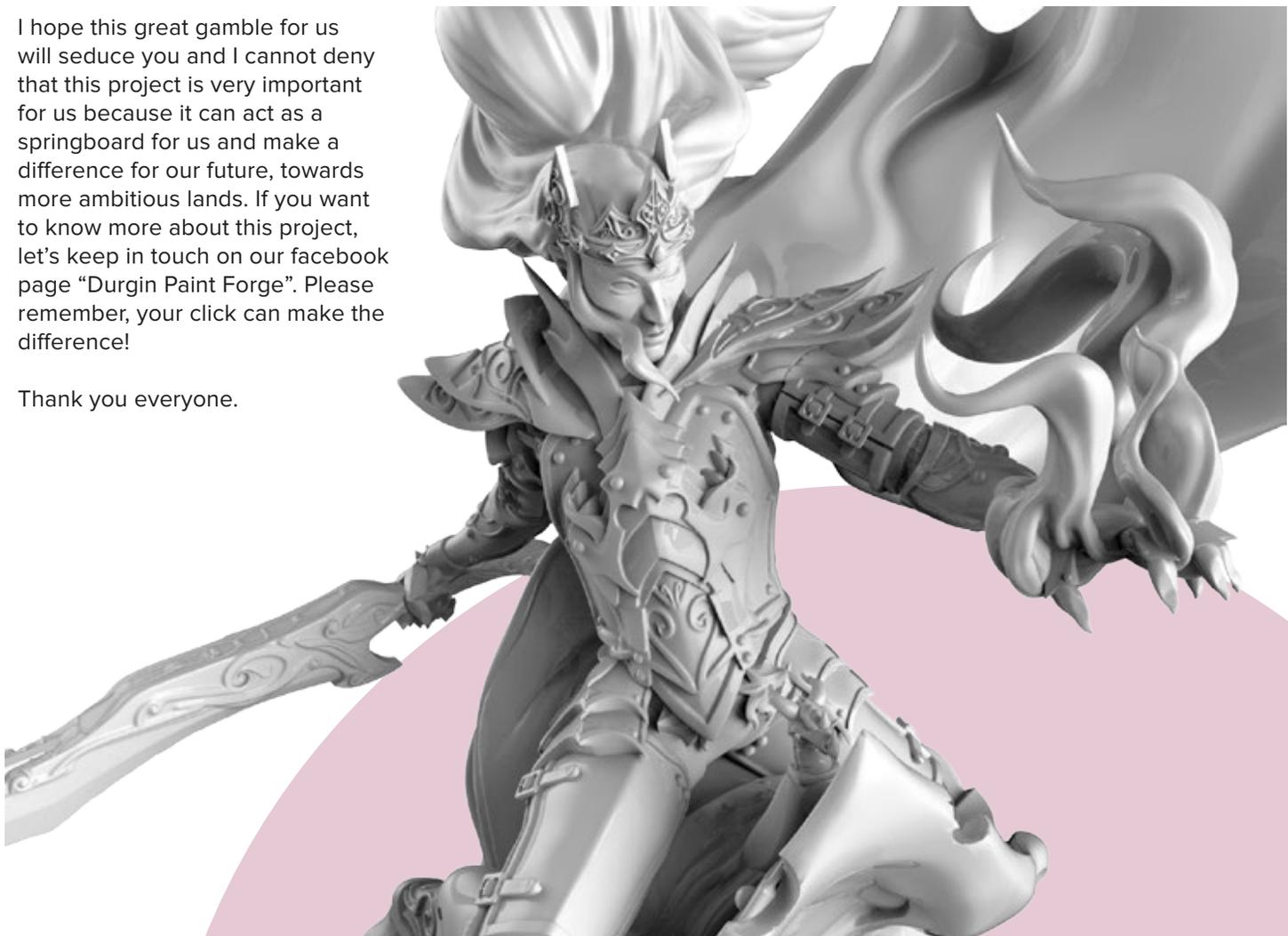
This kit will let you assemble a

dragon in two versions; the first is a mounted one, with a neck sculpted in order to fit with the knight's saddle. The second one is "free". The elf knight has two options for the head, two options for the weapons (sword or spear) and the chance to choose between a shield and a hand wrapped in a spell. For those who will not assemble the dragon as the mounted version, they can assemble the elf knight on foot. Yes, there are two types of legs, too! Add to all this a scenic base optimised to show off the dragon's pose perfectly.

The final kit retail price will be 125€, an amount I am very proud of. This project will be supported with a Kickstarter; it is the only one way for us to make many happy modellers without re-mortgaging my house!

I hope this great gamble for us will seduce you and I cannot deny that this project is very important for us because it can act as a springboard for us and make a difference for our future, towards more ambitious lands. If you want to know more about this project, let's keep in touch on our facebook page "Durgin Paint Forge". Please remember, your click can make the difference!

Thank you everyone.



Market?



Details

Price: Various

Size: See below

Material: Wood

Available from

[Bespoke Bases](#)



Bespoke Bases Figure Holder

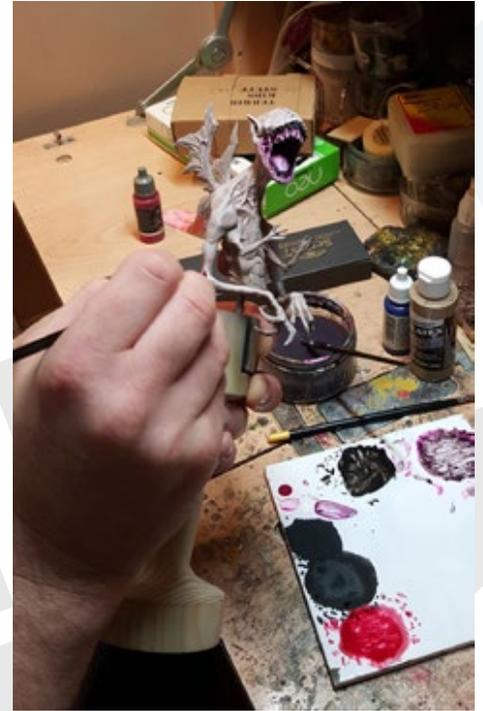


When you mention a company called Bespoke Bases, you would imagine beautiful plinths for your pieces of art. Well you'd be right, but something else they make are these figure holders. I have been lucky enough to put one through its paces whilst I have been painting my latest figure (the Tooth Fairy from Broken Toad).

Before I carry on, who are Bespoke Bases for those of you that haven't heard of them?

Bespoke Bases (BB) is owned by Michael Sewell who comes from Nottingham. I was able to ask Michael why he started BB.

BB was born out of my interest in figure painting. As a figure painter I started making my own bases, then my friends started asking me to make them a base and from there it grew until I decided to get myself a workshop and start Bespoke Bases as my part time business, as during the normal working day I am a plumber. My figure holders were a creation born out necessity; I got frustrated using pin vices that wouldn't stand on their own and figures blu-tacked to paint jars, so I turned to my lathe for a few prototypes and later the figure holder was created.



Michael originally produced just one holder, the larger one that I have been using.

This one is comfortable to hold. It's made from a soft wood. It has a simple but very effective mechanism. It consists of a thumb screw moving along 2 runners and has been inlaid with rubber, so not to damage anything it is holding. It also has a large diameter on the base, so this will comfortably hold your miniature without falling over, something that particularly impressed me.

As said, I used it to paint my tooth fairy and I found it invaluable in doing so. Here are a couple of shots of me using it.

As you can see, you can hold it different ways due to the ergonomics of the design. Michael has really thought about the design and you can tell he has made this through his passion of also being a figure painter, too.

It is not pictured, but I did also try this with a 75mm scale figure, as well as 54mm and 32mm. I would happily use it for both the 75 and 54mm, but this one really isn't suitable for the 32mm; you just couldn't get your brush into the areas you would need to, due the diameter of the top.

I have since spoken to Michael and he has made a smaller one, which I also hope to try. This one is made from a hard wood and fits in the palm of your hand. Apparently he was aware that the larger one (after some personal testing) was a bit too large for the smaller scales. I hope to get this one too, as I think it will be





perfect for some upcoming minis I have to do. These are some candid shots he sent me so I could include them in this article to give you, the readers, an idea.

The price on both of these is very reasonable for what you get and how they can aid you.

The large holder costs just £10.95 plus postage and the smaller one is a little more expensive at £12.95 plus postage, but that is because of the hard wood.

As said, I will be getting one of the smaller ones and highly recommend the larger one for anyone that is looking for something to hold their minis both whilst painting and when you have finished your session.

You can find Bespoke Bases on facebook at:

<https://www.facebook.com/Bespoke-Bases-662018770574361/timeline/>

Whilst you're there, check out some of their awesome custom bases in their gallery, too.



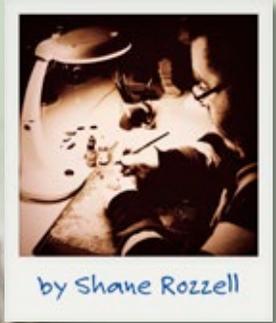
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by Shane Rozzell



Details

Price: €52

Size: 100mm

Material: Resin

Available from

[El Greco, SK Miniatures & Historex](#)

RP Models' Lord Lovat

With me being more a fan of fantasy miniatures, when I was asked to review this model I straight away went to Wikipedia to find out what I could about the subject of the sculpt. What I found there soon made me sit up and take notice of the man the sculpt is based on. He was a very colourful character and hero in the proper sense of the word.

Simon Fraser, 15th Lord Lovat and 4th Baron Lovat, was a hero of the Second World War. In 1939, he resigned his reserve commission to be mobilised as a captain of the Lovat Scouts. He was later attached to 4th Commando, where he took part in many successful raids. In 1944, he was eventually promoted to Brigadier on the newly formed 1st Special Service Brigade, which took part in the landing on Sword Beach during the invasion of Normandy. During this landing, he supposedly asked his personal piper to pipe his men ashore. When the piper, Bill Millin, told Lord Lovat that this was against army regulations Lord Lovat replied 'Ahh, but that's the English War Office, you and I are both Scottish, so it doesn't apply.'

There are lots of stories and anecdotes about Lord Lovat on the internet, so I won't go too much into the history of the man, but concentrate on the subject in hand, the review of the new RP Models bust of the man himself.

We covered RP Models back in issue 25 of FPM a few months ago, when they only had one or two releases and more in the pipeline. What makes them unique is



Huge box



Info sheet and three bags



All 14 parts



HIGH DEFINITION DETAILS



example of the mouldline, nothing drastic and to be expected

by posting WIP images online and working with modellers, they instigate changes during the 3D sculpting phase of the project; this is something I think is most admirable.

When this bust (a half figure, really) arrived I was initially stunned at the size and weight of the box. Upon closer inspection you can see why — the miniature is huge and contains 14 parts in total. Also in the box, which I think is a very nice touch, is an information sheet detailing the life of Lord Lovat on one side and your certificate of ownership (limited to 200 copies) and details telling you that 5% of the purchase fee goes as a donation to the Royal Marines Museum on Portsmouth.

The Concept

Lord Lovat was a man of action and his pose reflects that perfectly. He is seen wearing full battle gear about to throw a grenade. His face is stern with concentration; left elbow raised high and pointing in the direction of the throw. I must say I'm very impressed with the attention to detail on this bust and like a lot of 3D sculpted miniatures, the engineering is fantastic. The pieces fit together very well with little or no need of pinning if strong glue is used.

This is very complex miniature and will require some working out to see what parts can be painted separately from the main, but one thing I have noticed is that some parts have to be assembled in a specific order or they are blocked by other parts, so some serious planning will have to happen before I start painting.

The Cast

Again, I'm suitably impressed with what RP has created. Lord Lovat is covered with surface detail and textures that are a painter's dream. Some are so fine that I'm not sure

they will survive priming, but we'll see. There are some mould lines to remove which is to be expected with any mass produced figure, but I also noticed some sub-surface air bubbles. I think they occur because the resin is setting too quickly in the mould and the vacuum chamber doesn't have time to pull them all out. These aren't a problem as the areas will not be touched during the prepping of the miniature, but I know that they're there and leaving them goes against the grain...there are lots of parts to prep for painting, but many of them need no work doing at all.

Conclusion

At first I was sceptical about doing this miniature; for a start, it's a huge chunk of resin that I've to somehow mount onto a plinth. There are lots of parts that will need to be carefully attached to already painted areas, some of which will need filling, so I'm going to have to really up my game. However, as I read more and more about the exploits of Lord Lovat, who is a true 'Boy's Own' type hero, the more I want to complete this model to the best of my ability.

I don't know...for a long time I have comfortably rested both feet on the Fantasy/Sci-Fi side of the hobby, but as I get older and especially doing what I do, I see more and more historical miniatures painted to a truly inspiring level that I am now having a dabble myself. This miniature alone, with its sublime textures and very interesting subject matter, has made me slip a toe over to the historical side of things and I can honestly say I'm looking forward to getting some paint onto this guy, once I have done a lot of research that is. 😊



Sub-surface air bubbles



a shame the casting point is spoiling the lovely texture



Some careful planning is needed as the water bottle won't go on after the backpack is fitted, yet some filling will need to be done to the backpack straps

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111



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