

ISSUE # 3

REVIEWS OF  
AMMON MINIATURES  
SPELLCROW

# FIGURE PAINTER magazine

sculpting • painting • displaying • gallery



# INSIGHT

interview with Roberto Chaudon

[www.figurepaintermagazine.co.uk](http://www.figurepaintermagazine.co.uk)

JULY 2013 £1

Robert Pigeon

ISSN 2052-8507



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**Contact Figure Painter Magazine**

**Web** [www.figurepaintermagazine.co.uk](http://www.figurepaintermagazine.co.uk)

**Email** [info@figurepaintermagazine.co.uk](mailto:info@figurepaintermagazine.co.uk)

**Editor** Shane Rozzell [editor@figurepaintermagazine.co.uk](mailto:editor@figurepaintermagazine.co.uk)

**News Editor** Robert Monnar [news@figurepaintermagazine.co.uk](mailto:news@figurepaintermagazine.co.uk)

**Sales** Sarah Evans [sales@figurepaintermagazine.co.uk](mailto:sales@figurepaintermagazine.co.uk)

**Proof Readers** Martyn Dorey

Ian Pursey

Peter Rodway

**Reviewers** Mario B Delgado (mbd)

Marta Slusarska

Martyn Dorey

Jake Cannon (Gamespace)

**Cover Artist** Roberto Chaudon

**Other Contributors** Marko Paunovic, Barry Ford, Mario B Delgado (mbd), Martyn Dorey, Marta Slusarska

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Robot Pigeon  
PUBLISHING

Figure Painter Magazine is published by  
Robot Pigeon Publishing. South Cheshire. UK

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Shane Rozzell.

Firstly, let me welcome you to issue three of Figure Painter Magazine and our largest issue to date. One thing I have found is that almost everyone in this hobby always has time to say thanks for the hard work when creating a magazine like this and this was no less evident last week when I attended a model show not too far from where I live. I had a great day, even though temperatures were rising in the show hall due to the hot weather and I met lots of nice, helpful and talkative people. Model shows, large or small are a great place to visit. At them you can learn new things, meet the people behind some of the great miniatures we see on the Internet; not to mention, pick up some great deals on new tools and miniatures. They really are the front end of this solitary hobby we all love and we should support them as much as possible or they could die out.

Before you all delve into the pages of FPM3 I'd like to thank you all for purchasing it. It really has made us proud at how popular the magazine has become in such a short space of time and that is all down to you, the reader. To keep the magazine popular we invite your input. Either on the forums or by using the mailbox email let us know what you like and don't like about the magazine because without your input we can't grow the magazine.

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# CONTENTS



10

Insight



18

Tutorial



24

Gamespace



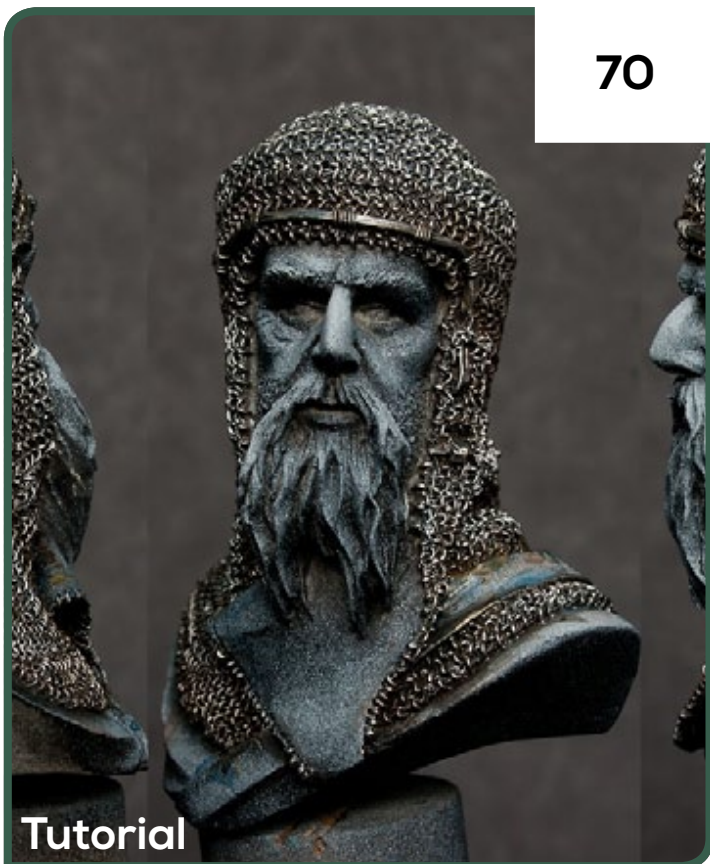
31

Exposé



66

Review



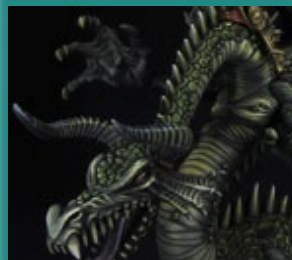
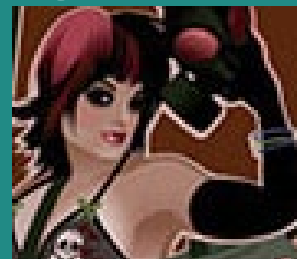
70

Tutorial

## HIGHLIGHTS

Headlines

Page 6



Exhibition

Page 75

## FEATURES

6	Headlines	The latest news from the hobby
9	Mailbox	Where readers get their say
10	Insight	insider interviews
18	Tutorial	Homage to JMD Miniatures
24	Gamespace	Regular game review
28	Review	Spellcrow's Plague Prince
31	Exposé	What's hot this month
38	Tutorial	Tale of Two Kitties Part 2
50	Market Place	Tools roundup
54	Show Report	June Roundup
58	Tutorial	Malifaux gaming table Part 3
66	Review	Ammons' Ana Bot Hunter
70	Tutorial	True Metallic Metals
75	Exhibition	Reader image submissions



Over the last few weeks Figure Painter Magazine have been running a miniature give away contest over on our facebook page. Viewers had to answer four questions about Blockhaus 82's "Kolaps: Ground Zero" game and about the magazine to be in with a chance of winning. The answers to the questions are as follows.

A1: Chrisme, Sheol, A.P.C.

A2: Lego

A3: Sergeant

A4: Six

FPM would like to thank everyone who took the time to enter this and we were very pleased with the large number of responses.

We are pleased to announce that the winner of these fantastic miniatures is

**Darren Lysenko**

in Essex, UK.

# COM·ART™ colours for Airbrush & Paintbrush

Com-Art™ water-based acrylic colours are non-toxic and specifically formulated to be ready-to-use in your airbrush, without the need for thinning, filtering or straining.

This set of Creature Paints is designed for the monster/fantasy fan to help them achieve otherworldly, undead and just plain creepy, skin and body effects. The different flesh colours are meant to be a starting point. The mixing and matching of any or all of the colours is limited only to your imagination!

This kit contains 10 x Com-Art colours, plus tips and tricks by Steve Rojas. Colours include: Flesh, Inner Mouth Flesh, Green Flesh, Purple Flesh, Bone White, Vein Blue/Green, Stone Grey, Olive Green, Brown/Black and Opaque Raw Umber.



Hanger 18 Miniatures are Bringing Andrew Bawidamann's pinups to life in the form of 54mm resin miniatures, using 3D sculpting and printing technologies.

Andrew Bawidamann's pinups evoke the style of old school bomber nose art. You have seen them on shirts all over the gaming conventions, and we've loved them for years. We finally got to meet him in person and set a plan in motion we've been secretly plotting for years. Andrew has been approached to do miniatures by well known companies before, but nothing ever came of it, until now.

Andrew is very excited to see this project realized. He supplied us with his original art for this project and has agreed to hand sign limited edition fine art prints as incentives for this project's backers. Lately he has been working on even more designs and has been highlighted in a documentary on independent artists that is currently in production. Keep an eye out for "Making It".



Humbrol have released a new series of Enamel Washes that they say are the perfect way to enhance your models to the next level. Adding effects such as

grime, dust, rust and may more to those areas exposed to the elements and general day-to-day wear and tear. Designed for a wide range of modelling subjects such as armour, vehicles, planes, figures, buildings, locomotives, wagons... the list is endless! Humbrol Enamel Washes can be mixed together to create additional shades to achieve the desired effect.





# ANDREA Miniatures

Spanish company Andrea has recently released an acrylic paint set for painting browns Under their Andrea Color brand.. Andrea say that it's perfect for painting leather, wood and cloth. the paints have a matt finish. Like all their colour specific paint sets, it contains six dropper bottles.



Fans of the 1978-80 Japanese TV show Monkey (Saiyuki) will be excited to know that a new company called Marrow Production is busy finalising some great new sculpts of the main characters for a new game that will be released in the future. All the main characters are there and so far I for one am pretty excited by these.

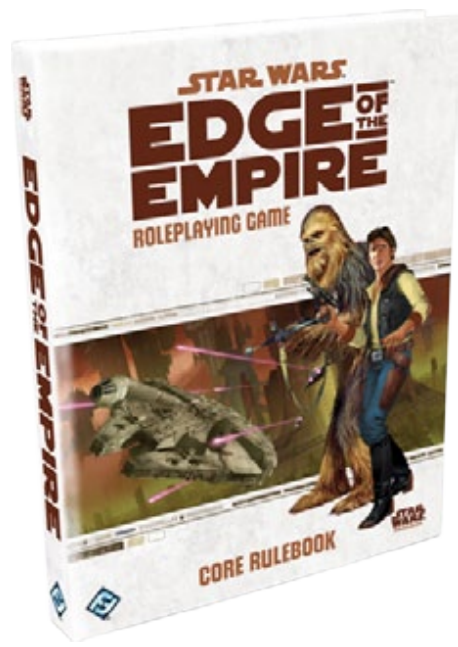


Not much else is known about this yet but as soon as we get some more information we'll let you know. For more images of the characters visit and like Marrow Productions facebook page that can be found [here](#).



To celebrate the one year anniversary of BLACKSMITH MINIATURES, we offer 2 fantastic deals LIMITED quantity throughout the month of July and while supplies last: 10% off Shaggra the Troll

An exclusive promo internet pack including our three references. To order: [www.blacksmith-miniatures.com](http://www.blacksmith-miniatures.com)



## Fantasy Flight Games

FFG have recently published The Edge of Empire Role playing game core rule book. This is the first of three standalone roleplaying systems, the Edge of the Empire Core Rulebook invites players to experience the thrills and adventures of life on the outskirts and the fringes of the Star Wars galaxy. Its 448 pages explain how to use the game's narrative dice and "Obligation", they allow you to build an astonishing array of compelling characters, and they offer everything you need to get started, including a complete adventure set on the Outer Rim planet, Formos. Altogether, the Edge of the Empire Core Rulebook is your introduction to a universe full of grim and gritty adventures, complete with bounty hunters, smugglers, crime lords, explorers, fringers, and thrilling drama!

In the Star Wars®: Edge of the Empire™ Roleplaying Game, players immerse themselves in interactive tales full of danger, excitement, and challenges. Whether you're repairing a starship, exchanging blaster fire, or keeping a low profile in stressful situations, you'll use your character's skills and roll dice to determine the success or failure of your actions. Of course, since this is Star Wars, the action is fast-paced and entertaining, and each session blends moments of high drama with opportunity for some humour to cut the tension.

# FIGURE WORLD

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Since the publication of Figure Painter Magazine issue 1 we have had lots of great feedback from users on all the major forums. We thought we'd publish some of those here and address the issues brought up. If you would like your say then you can email **MAILBOX** at [mailbox@figurepaintermagazine.co.uk](mailto:mailbox@figurepaintermagazine.co.uk).

► **Just downloaded both issues, #2 seems much better than #1. After a glance over, I would like to see more articles about painting; specific techniques, step-by-step tutorials, etc. It seems like the content may evolve as more feedback is given so that's my contribution.**

mad robot (DakkaDakka)

*That is what we want to see as well but we have to balance a lot of genre's and interests. Painters aren't interested in gaming tutorials and visa-versa.*

*Our only hope is that you all find something of interest from each issue.*

*As for your second point you are 100 percent correct. obviously it's in out interest to keep producing a magazine that people want to read so everyone's input is welcomed.*

► **"...and 40mm is the future of gaming, trust me!"**  
-1 credibility there. Please don't do the overboard fanboy thing to anyone who gives you a touch of sponsorship. Saying that you think they're great sculpts is one thing, "future of gaming" just hurts your credibility.

Azazelx (DakkaDakka)

*There is a few issues here I'd like to clear up with this comment. Firstly, Blockhuas82 is a fairly new company that has had little exposure. I personally had never heard of them before. They approached us and offered the miniatures and at first I was at a loss with what to do with them and it was suggested by a third party that I run the competition. Secondly, I am not really a gamer but I do have more than a passing interest in them and it's something I have been saying for a few years now. If you look up some of the posts I have made on various forums that have touched on the scale of gaming miniatures, as well as scale creep you will see this is the case. Also being in a position where part of my job is to stare at miniatures all day I see a lot more being sculpted at 40mm.*

► **Bought both issues.**

**Any chance these will be available via iPad Magazine subscription?**

40k-noob (DakkaDakka)

*Sorry, not in the foreseeable future. Before the launch of issue one I seriously looked into using the itunes and kindle to distribute the magazine but both wanted too much money and I thought it was important to keep the price to £1.*

*Another thing I have looked at is on-demand-printing. At the moment HP's "Magcloud" is the best option but it's still around £14 per issue without postage. It would be fairly easy from our point of view to make a physical version like this but, I personally wouldn't pay £14 for any monthly magazine. I would like to hear everyone else's thoughts on this though.*

► **It's really welcome that a new e-magazine costs 1 euro and give interviews, tutorials etc. Figure painter is at most a fantasy figure magazine. I'd like to see something about historical figures, painting techniques and good interviews ;)**

Ilias Chalkidis (Kiddo) (PlanetFigure)

*Well you'll be pleased to know that we have a couple of historical based painting articles in the pipeline. I don't want to give too much away but the first will be an article of how to paint metallics using printers inks, something I am eager to learn about and the second will be a full build up and painting, using oils, of a larger scale miniature that will be used for competitions. I have already received the first part to this and it looks fantastic.*

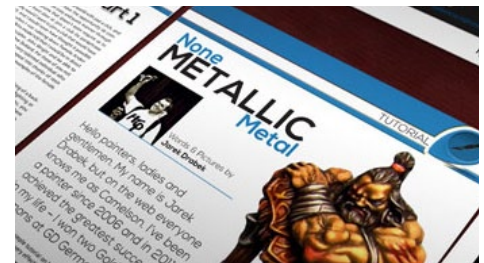
► **I recently created an account and purchased issues 1 & 2 of Figure Painter. Today when I tried to log into my account, my email was not recognised.**

Jacob Hansen (via Email)

*We get a lot of emails like this and it always comes down to simple typos' when users cre-*

*ate their account on the FPM website so I'd like to ask everyone to be very carefull when signing up and double check the email address you enter.*

*If you do encounter this problem don't worry, just send me an email, including your order number and date of purchase and I can fix it very quickly.*



**Should that be Non-Metallic Metal or is it an intentional play on words?**

Uber-Mensch (Reaper Forum)

► **Just a shame that so many magazines these days are all missing the same thing — a proofreader. I do believe that central headline in the pic above should read "Non-metallic metal" not "None metallic metal".**

Conrad Turner (Platoon Britannica)

*This was picked up by a lot of people on various forums and on our facebook page. We do have 3 proof readers that have a combined age of well over 3000 (no that's not a typo). Two have at least 2000 years experience in the hobby and the 3rd makes a living teaching English.*

*As was pointed out by Avicenna on Platoon Britannica, the English language does have provision for "non-metal" but not "non-metallic" which is an Americanism.*

*Another point is artistic license. I split the title of the article into three separate words so I could highlight the word "Metallic", meaning I needed to use "None" as "Non" isn't a word on its own.*

*My final point, the English language is vague at the best of times and we all understood what the article was about.*



# INSIGHT

interview with **Roberto Chaudon**

Regardless of the miniature company, one sculptor has always drawn my attention with the quality of his work. This is Roberto Chaudon.



Place of Origin? Mexico City.

Years Sculpting? I began when I was a kid, so many years ago!

Major Awards? These are some of them: 2002 gold in fantasy category IPMS Mexico. 2003 best painted army 40k and fantasy. Rogue Trader GW, Mexico. 2005 Silver "Prestige" category, Golden demon, France. Silver open category and fantasy Golden Demon, Spain. Gold Creation category, Mondial de la maquette, Paris. Gold in several categories, Expo-Escala Mexico.

2006 Gold fantasy and Best of Show Figuri' Nice, France. 2007 Gold "green" category Soldat de Plom, Spain. Gold master/creation and Best of Show for a big model, Ravage Mix-Open, Paris, France. Best of show in Montrouge Paris, France. 2008 Gold, Master/Open Historical and Silver Master/Open World Expo, Girona, Spain. Gold in Master/Création, Montrouge, Paris, France. 2009 Gold Creation fantasy and silver Historical, Sèvres, France. or, fantasy and Best of Show Hyères, France. Gold, Création Menton, France. Gold, "Green" Figuri' Nice, France. Gold, master/Création, Montrouge, France. Gold Master/Open, Lyon, France.

Between 2010-2013 Roberto has won several more awards and has been invited to give workshops in Belgium, Mexico, Italy and France.

Future Plans? I want to continue collaborating with the people I work with at the moment, beside the sculpting, we have a very nice and productive relationship. I also would like to have more time for my own projects, the ones I consider for my brand of figures and busts as well as for my fine arts personal work which is very important for to me.



I bought an army of green skins, another of Chaos Warriors, elves, etc. As I like strategy games and I had the art background which could be expressed in that universe I began to create characters, monsters and creatures for my armies. I participated in some tournaments and won awards thanks to my painting and sculpting, so it was a very nice feeling and I continued that way. After finishing a bust of a Beastman a friend who saw it told me to go to the Golden Demon contest in Paris (2005) and I won silver! So it was motivating and gave me the opportunity for meeting passionate people of the modelism (world of modelling). I created another bust and people asked me if I was going to sell copies of it (this was an elf girl) so I started my own brand of models and now I have over 16 pieces, not so many but something is something!

At the end of the day the artistic side took the most important place and

I'm dedicated to create these small models since then.

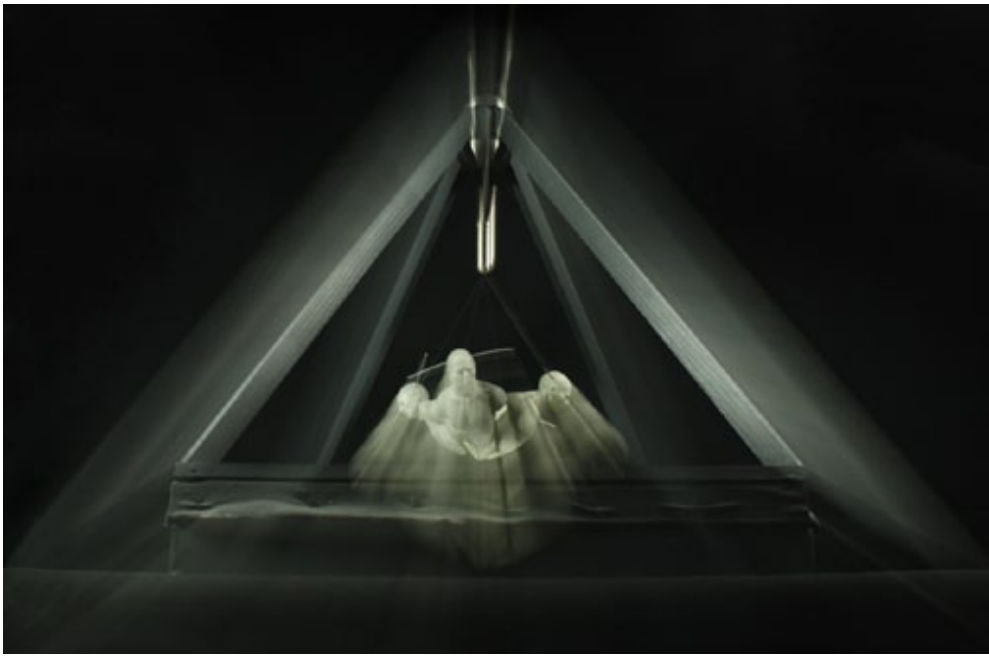
**Q1:** *I know you have a background in fine art but where did your interest in miniatures come from?*

**A1:** Well, as you say with all things this is a matter of many factors that came together. I've been to Art School; I have always loved drawing, painting and modelling since I was 3 years old. I also became a chess player and I've made some chess sets in different materials, like wood, steel, wire, paper, etc. I wanted to make a chess set in a small scale, with small pieces so one day I was walking along the street and saw in a store some warriors that were very well detailed and with a medieval taste which I loved. There were some Chaos and Skeleton warriors and I thought to use the first ones for black and the second ones for white pieces. Then I started to talk with the people about that "universe" in which those little guys lived so

**Q2:** *You mentioned your fine art work, What kind of things do you produce?*

**Q2:** I've touched many disciplines of fine arts such as painting, sculpting, drawing, infography and photography, I've passed through different stages with the main subject being the "human condition". It's not easy to describe the kind of things I have made, It's better to invite you to take a look at a small gallery I've put on my website, there you will find some of the things I make. [robertochaudonblog.blogspot.fr](http://robertochaudonblog.blogspot.fr)

For a long time I have been working on a project which I would like to show some day. This involves some of the work I have made for modelisme. I haven't shared this yet but be my guest and show some examples of it here.



*Q3: So, like many of us your early influences include Games Workshop and I know when you create a commissioned sculpt for a company you follow the concept art provided, but what of your own range, what influences and inspires you for those?*

*A3: Yes, it's a different way to work when you create your own range. You have more freedom about the subject you intend to realise. I am interested in creating something that I like, if it is fantasy, historical or sci-fi, it's secondary. It's more like I have a feeling or idea and it comes naturally. Thinking about the way it happens is different, for example if I have an idea I make a drawing, or I start to sculpt it directly with the putty, or it's the putty that guides me and something appears suddenly when there's no previous idea, there's no formula for that.*

The influences are many, the things I see every day, people on the street, movies, music, comics, art books, history books, etc.

*Q4: I have several of your miniatures and busts and one thing that always strikes me is the detail of the textures you manage to get into them, for example the shoulder pad of "The Grinder". How do you accomplish this?*

*A4: When I make this kind of thing I try to think about the nature of the material in question: stone, cloth, metal, etc. Then I try to sculpt it in a way that looks credible, adequate to the subject. It's not 100% "real" as Sculpture has its own nature, so it's more to go into the expression than a way to imitate the visual appearance.*



For this there are many ways to do it, mine are not so complicated. For the example of the Leather Armour of the Grinder bust: First is to choose the putty (in this case it's Magic Sculpt) then the tool I want to use, it can be a needle, a gouge, a colour shaper, etc.

I start modelling the plates over the bust and then after having the surface of the plate in a medium hardness state I begin to "draw" and mark the general lines with a tool, let's say the colour shaper. This is an indication of a general texture. I let the putty dry for about 5-10 minutes and then I make some marks with a knife.

After some minutes when the putty is beginning to get harder I make finer lines and things to correct and complete the first lines I made. When the putty is already hard I can use a scalpel to refine and make some cuts to go deeper in sensation thinking about the material.

I try to do all this in all the similar parts to keep them uniform. The way of modelling depends of the kind of subject and the putty I use. Weather and room temperature is key too.

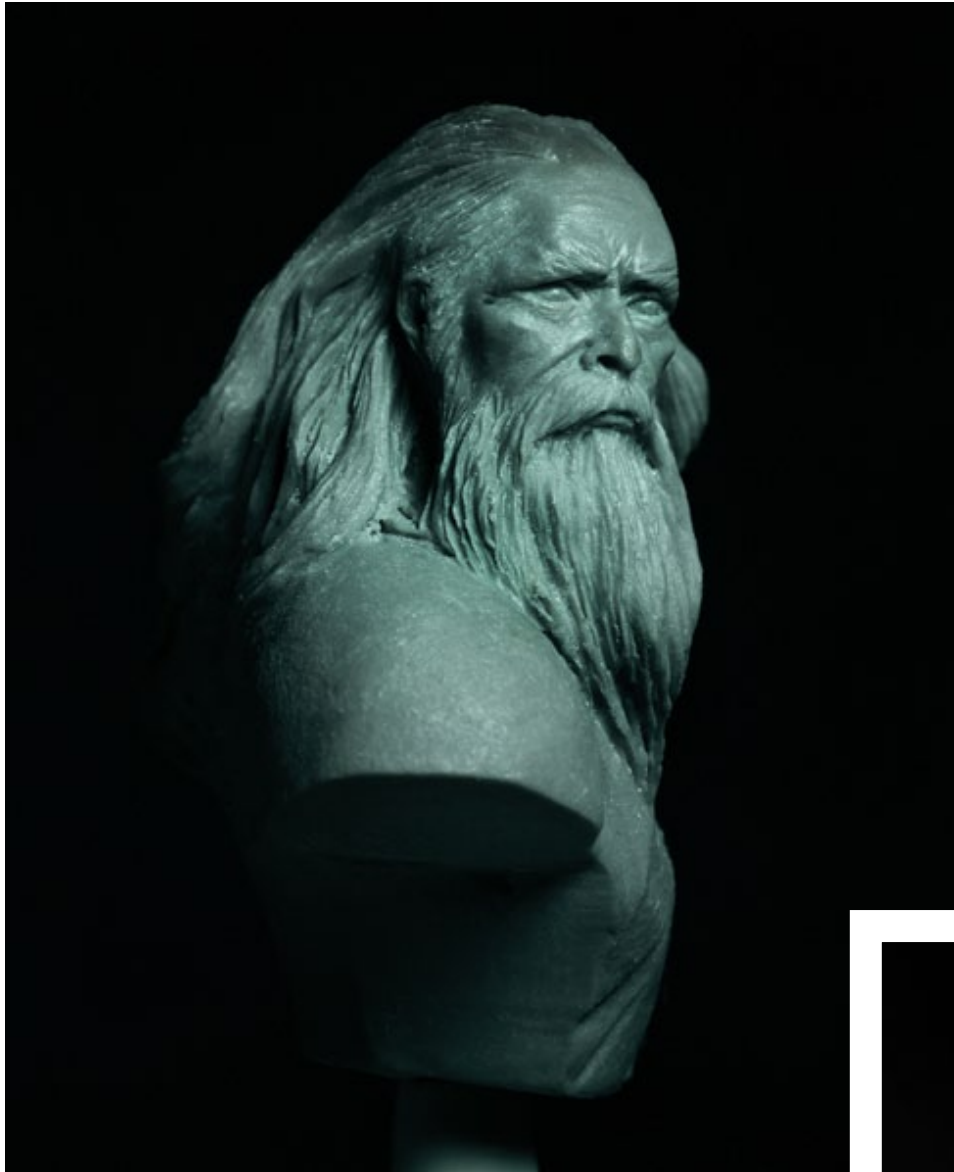


At the end of the day each sculptor has his method of making such things, the most important is the result.

*Q5: One thing I have found when painting one of your miniatures is that they are what I call "Painter Friendly". Each one has some large areas to show off our blending or freehand skills as well as the intricate patterns and textures. Is this something you consciously try to achieve?*

*A5: I'm glad you think like that because I'm a painter too (when I have the time...) I try to see a project as a whole, starting from the idea of the concept to the final result in colour. My interest is to give some freedom of technical resources and*





to achieve such things only with the help of digital tools...

This is a very interesting subject, "switching to digital sculpting?"

I must recognise that (as with almost everything) time enables science to develop in such a way that it facilitates human beings with the tasks they are involved in. Sculpture is one activity where this is happening. Well... now that I'm writing this one side of me doesn't agree at all...why? Because SCULPTURE OCCURS ONLY IN 3D! By this I mean "REAL 3D" and not an imitation of the tri-dimensional space, this leads me to the conclusion that there are no "digital sculptors" at all. I think we should say "digital designers" or something...

I don't mean that I'm in opposition to the fact that a "real" sculptor can create figures, busts or anything with a computer that can be seen in a real 3D condition, it's only that he uses a different tool to achieve that, but at the same time it is not the same feeling... What is

personal interpretation of what I'm proposing. That is with both, figures and busts. When I find a pleasing combination of shape and chromatic universe which are focused in an idea of my personal expression I really appreciate the people who take time and work on my models.

Fantasy and sci-fi are more appropriated for this, much more than historical. I consider Historical miniatures a kind of "document" and you have to respect and follow some established rules.

*Q6: I don't know if you remember but a few years ago someone remarked that they thought one your sculptures was made digitally and you told them yourself that was not the case. At the time 3D printing was in its infancy, but with how things have moved on have you ever thought of switching to digital sculpting?*

*A6: Yes, I remember that, for me it was a kind of double sensation. On one hand I'm glad because that meant the figure in question was no so bad, but on the other I didn't like that people thought it's only possible*







*Q7: I can tell from your last answer that you get very involved with your sculptures and put a lot of feeling and emotion into them. One of the things I have learnt over the years is to develop a "thick skin" when it comes to criticisms, especially when working for other people. Does this sometimes lead to difficulties when dealing with clients who have commissioned you to sculpt for them?*

*A7: When it's a matter of commissions there are different people and so many situations. Every time it is different but if there is one thing I've learnt though in my time, it is that when somebody contacts you for a commission, the person in question has confidence in you and loves your work; it's a very important point! When this happens it is normal that a nice relationship is established, one that will last for a long*

*time. Obviously there are times you don't agree 100% with all points involving the production of a model but when you're a professional you have to make your best effort in all terms and conditions. Another very important thing is that you have to be open to accept criticism, when this is constructive and founded. Fortunately, I can say that I have worked with the right people for many years and I appreciate it a lot to being able to feel free and respected. In my respect, things go very well.*

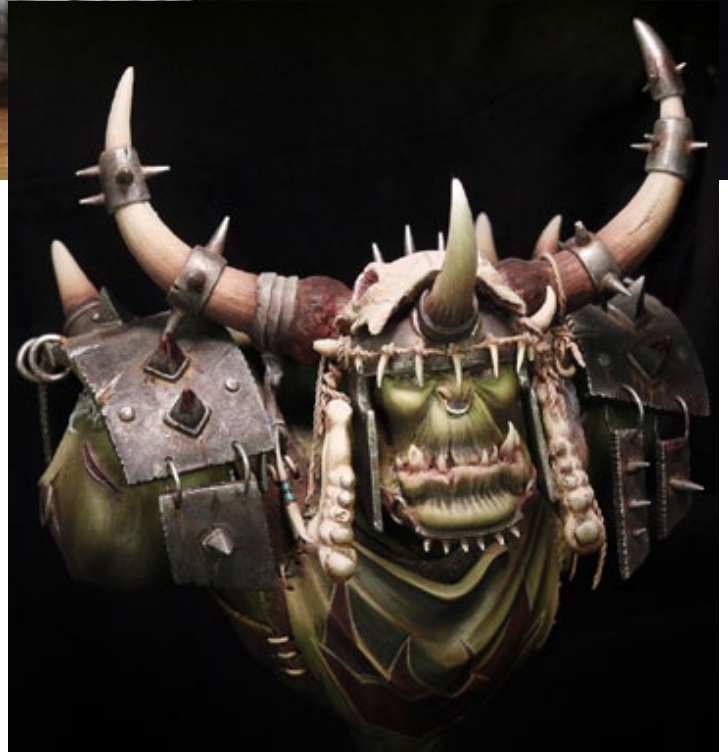
the difference? Hmm... let's think about love (I consider Sculpting as an act of love). You don't want to make it using a computer instead of your own body. Am I right?!

In my personal case I've used some programs to "design sculptures" and it is something that I like very much. In many ways it is more practical, faster; you don't get dirty and there are no bad smells. Space is restrained in the computer, you can apply a lot of material effects, you can see many possible results, you can avoid the symmetrical theme which is sometimes very difficult, etc. But it's not like the real way of sculpting in which all of the process is more sensitive, touching the material is key, you are exploring the space in 3D, smelling, tasting (why not) the materials, having the piece in your hands while you are sculpting and looking at the final result is simply great!!

When you use digital there is a dark side because of pollution, energy consumption, and even if computers are better your eyesight gets tired more quickly, that's not good at all. In this world you have to adapt yourself to the needs and some people have been doing it for many, many years. Presently I'm feeling good with the way I sculpt but as the wise man said "never say never".







*Q8: Finally I would like to thank you for taking the time to do this interview I know you are a very busy man but I have one last question. If you had to choose one piece from your own range which one has given you the most pleasure to create?*

*A8: This a very difficult question to answer... It's a bit like choosing one son among the other children! He he, seriously - I think that piece would be the Beastman bust I sculpted it for myself and there are no copies of him. He "introduced me" to this world of modelism when I entered him in the Golden Demon in France for the first time. For sure, each model of my own range means a lot for me, because I can express myself in a personal way but I must say that I would like to choose the next one I'll sculpt !!*

You are welcome Shane and I appreciate your interest in my work and hope to meet you one day in real-life!



# A Homage to JMD miniatures



Words & Pictures by  
Mario B Delgado (mbd)

As we reported in FPM issue one, JMD Miniatures are closing their doors on August 31st. This prompted one of our regular reviewers to purchase some of their miniatures and paint one. Here is the result.

▶ JMD Miniatures, based in Calais, France announced last month the closure of their doors in August 2013. I always liked the models they produce but never came to actually paint any. Maybe there are many modellers like me and we're the reason why JMD consider that they have to terminate their business. One thing I do hope is that they're ok and move on from this and are happy in the future.

Never the less this was a great opportunity to order some of their miniatures and I chose to build and paint one of their iconic busts, one that I have always consider the most intriguing; the "Yodleur des cascades"

After I ordered it from the JMD on-line shop I did not have to wait long for





With the putty cured the painting could start. Last year I was browsing around the net and found several blogs from Korean modellers. They like to prime their busts in black and used it as background for the shadows. They also use many different tones and glazes so that is how I have tried to paint this bust. This will not be a tutorial or step-by-step in the traditional sense but a guide to show you how you should experiment with your own painting.



the bust to arrive. Well packed in an envelope bag with a full colour image for some painting references. I considered that the price was very reasonable and the postage good and the delivery was quick.

I feel this is a very enigmatic piece so I decided to alter it a bit by adding a pair of horns that I sculpted onto the bust myself.

Why would I despoil such an iconic and recognisable model? I always imagined that this particular character was some kind of a Sage from a dry, arid desert country at the edge of the jungle in a similar continent to Africa. A dweller in the dark magic trying to combine the power of nature and the unknown. His dealings with magic had left him affected by horrible disfigurements, boils and abscesses over his head and face. No upper lips and horns on the side of his head and on his chin.

To build the horns I looked at some pictures of antelope for references and with some twisted wire and two component putty I managed to get two nice pointy horns, all in keeping with my choice of geographical location for the character.



The base skin colour is a mixture of Mahogany, Golden Yellow and Deck Tan. Once that is laid down it is a matter of playing with the proportion of deck tan to lighten the highlights. I added Oxford Blue and Dark Angels Green for the shadows, this combination gives a very "Caucasian" feel to the skin but that was intentional to give more background to our character's story.





For the worn leather look of the headpiece I started again from a black base then I used a "pointillist" technique where you use the tip of the brush and dab little points of paint over the raised surfaces. I used orange, cinnamon and dark yellow colours. The scratches are done using an old brush and are light colours like sand and Deck Tan.

For contrast and also trying to keep the "sub-Saharan" influence I used bright saturated blues for the tunic.

I know the traditionalists tell you to work the highlights to the maximum and then add the shadows but I like to go back and forth which makes for a quite organic method, going from light highlights, mid tones and shadows in a random way and this dictates how the model progresses.

And here are the pictures to show you... Not very good ones but I hope, better than any words.

I really enjoyed this little bust from a great company that sadly will cease production but certainly won't ever lose their place in our hobby.



Association of miniature collectors, modellers and tabletop wargamers "Agram"

*Dear friends, it is time for the,*

# 11TH ANNUAL AGRAM ARENA SUMMER TOURNAMENT

We are in the second decade of organizing Arena events  
and this year's Agram Arena Summer is going to be  
held over two weekends.

13-14th of July 2013 -Malifaux International tournament + Demo  
Games / Open play (Infinity and LOTR SBG on Saturday 13th;  
Flames of War and Warmachine on Sunday 14th)

20-21th of July 2013 – Warhammer 40K International tournament +  
Black Queen Hobby and Miniature Painting Competition

Location:

MS "Cvjetni trg", Miskecov prolaz 3, Zagreb, Croatia.

Entry: **FREE!**

Refreshing drinks for all players will be free during the tournaments.  
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comers (read more in the rules)!  
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Check out the tournament rules & other info with background:  
<http://www.ums-agram.hr/app/webroot/dokumenti/AAS2013.pdf>  
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Official languages of the tournament will be **English** and **Croatian**.

Registration:

40K - from 1st of June to 15th of July

Black Queen - from 18th of June to 15th of July (not necessary - see  
the rulespack)

Malifaux - from 1st of June to 7th of July

Demo Games / Open Play - from 7th of July to 12th of July  
(you can find guidelines on registration in the rules, check out the  
above link).

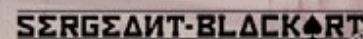
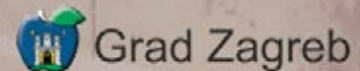
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Welcome!

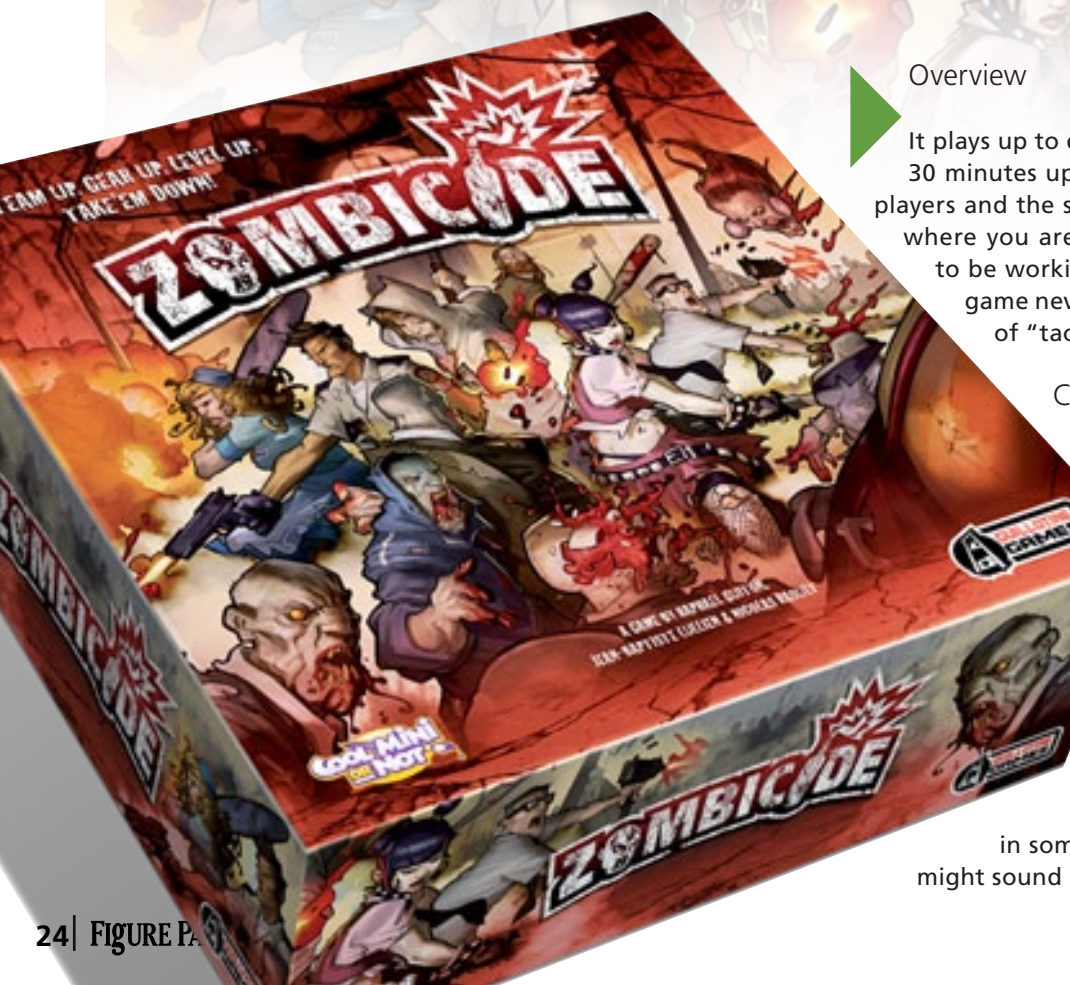


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**Zombicide is a fully co-operative zombie survival game from Cool Mini or Not and guillotine games.**



#### Overview

It plays up to eight players and can take anywhere from 30 minutes up to 3 hours depending on the number of players and the scenario chosen. This is a fast paced game where you are most likely to have an overall objective to be working towards and as with any good zombie game never enough bullets to kill them all so plenty of "tactical withdrawals".

#### Components

Zombicide was the big one that set the precedent for Cool Mini or Not Kickstarters. This was the first one that lead to the almost textbook Kickstarter tactics that have subsequently become common place with games such as Sedition Wars and Relic Knights putting up a really cool game idea with breath taking miniatures and continue adding stretch goals whilst working up the crowds to a fever pitch, litter stretch goals with movie and game references then throw in some more gorgeous minis and as cynical as I might sound remember always that it worked.





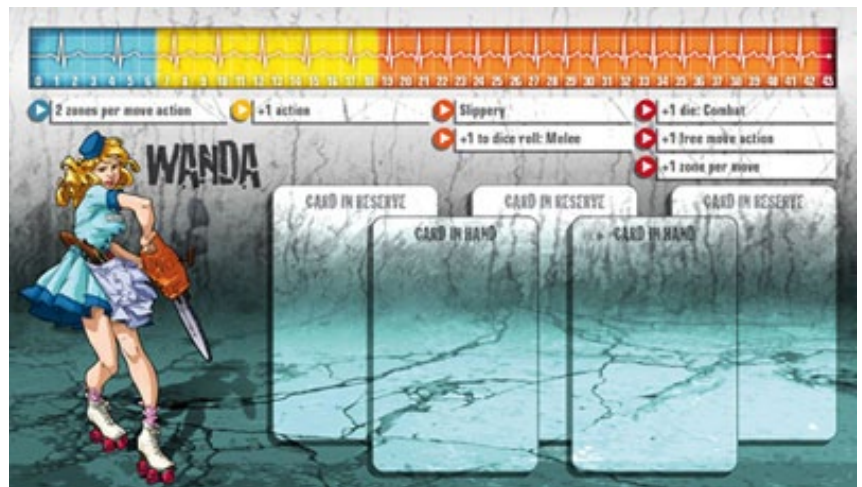
So what do you get in Zombicide? 9 giant double sided street tiles to play on, characters each with their own unique player board with character specific level ups, tons of tokens, zombie activation deck and item decks containing such classics as chainsaws, shotguns, hockey masks and bowling balls. The art on the cards are fun and from a game play perspective are clear both in how they work and when to use them.

Now onto the main event - the minis, let's start with the heroes. Each is unique and produced in a different colour plastic for if you don't wish to paint them but we both know you are going to want to. The detail on each of these minis is really good and matches the pose of the character artworks represented on each of the cards so you can use it as a painting guide if you so wish, if you like the look of these wait until you see the zombies, anyone who has played left for dead will see certain similarities here and when you see similarities read "references" and when you see "references" you should read "completely ripped off from".

There are giant abominations that have shards erupting from their backs and blood covered claws, there are some really nice opportunities to paint here as certain people have gone to town on this model and given it glossy wet looking blood covered claws literally adding dripping blood to the model. Next we have fatties that are bloated

hulks of zombies with puss erupting from so many places they wouldn't be out of place at a Nurgle family reunion. Runners are the fast zombies in mid movement pose and just aren't as special as the rest in my opinion, still plenty of detail but not such a good pose choice.

Finally you have the walkers, these are your standard zombies and come in different versions no difference in game but it's nice to have some variety in your zombies, I've already mentioned the detail on these miniatures and it is better than good, it feels like the sculptor wanted to make a mini cool enough for you to want to paint with enough detail for it to





be a challenge to any level of painter. Note to the wise, I have seen lots of these zombies painted and if you are going to use a wash choose carefully and do a test run, there are a lot of crevasses with detail in and around that can get lost with a heavy handed wash.

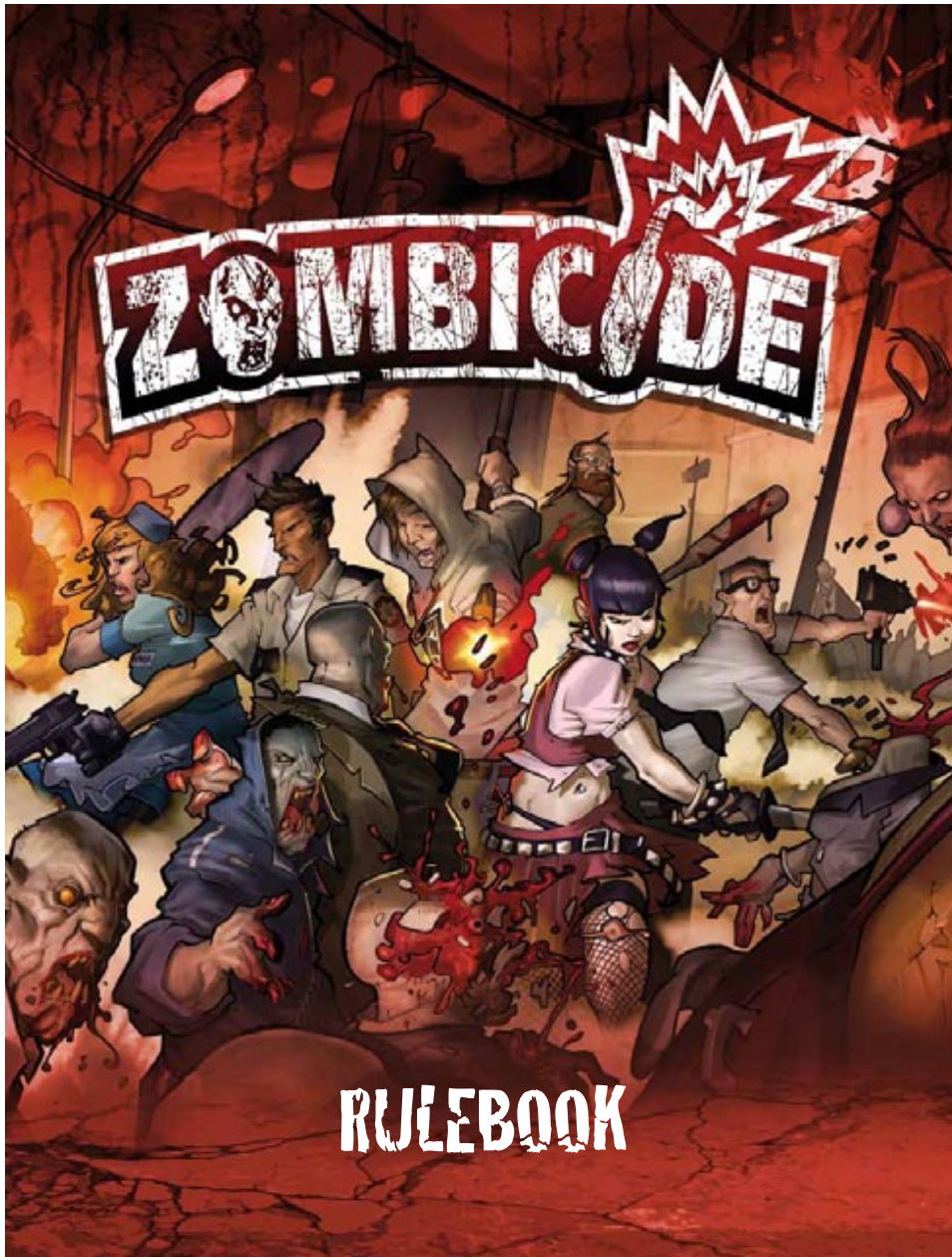
## Game Play

This is a fast paced co-op game that has very little downtime, you will have an objective to complete and different ways to go about doing it, you can go down the main streets guns blazing or you can try to sneak through buildings dealing with zombies and running street to street, the choice is yours.

In your turn you will get to move and attack or move further if you wish, combat is based on the weapon you use which will have a range, number of shots and to hit result, the damage value is used to denote how big a zombie it can hit, for example a fatty is immune to small arms fire and an abomination is vulnerable to only the biggest of hits like Molotov cocktails. Zombies are told to move by cards and will move towards the nearest visible heroes or otherwise the loudest noise, more on that in a minute, if they are told to move but are in your space they instead take one of your two hit points.

Now the noise mechanic mentioned earlier is hands down my favourite part of the game, most melee weapons are silent





but ranged weapons on the other hand attract zombies so every time you use them you need to place a noise counter in your space. If zombies cannot see any heroes when told to move they run towards the space with the most noise counters, this means you can lay traps or even kite zombies round the map.

The second part of this game I really love is the experience system, every kill you make adds one XP to your character and at certain thresholds you level up and gain new abilities and action points but this is where it gets interesting. The different levels also correspond to different amounts of zombie activation a turn, on each zombie card it has 4 levels of activation, getting increasingly hardcore, the level used each time is chosen by looking at the highest experience level amongst all heroes. That's right if one of your party runs around being

selfish and doing everything in a co-op game then they are going to attract too many zombies and if they do that then it becomes everyone's best interest if they get eaten and have to start a new character, whereas if the party looks after each other and people remain at similar levels they level up together.

Conclusions

Now this game was huge on Kickstarter and is only now about to have a second base set and a large expansion released so it's doing something right, the miniatures are gorgeous and the zombies have even been released as a standalone pack to add to your base set or more importantly for anyone who is looking for some modern age zombie models to paint and use in other game systems.

Mechanically this game is nothing special, the experience and noise elements I love but the combat and movement mechanics are extremely generic and the zombie action step is poor but I speak as an avid board gamer. The people most likely to love this game are the casual gamers or gamers who play with groups containing gamers and non-gamers. This is a fun and fast game with low set up and pack up time, quick rules explanation and low down time, if you are looking for a game like this attached to your zombie painting project then check this out.

## O2Y-ZONE

The living are being ground. The pockets of resistance fall one after the other and our CB radio area building with messages. It now silent. We must leave. The zombies are growing in numbers and our supplies are getting scarce. It could kill for some backdrops.

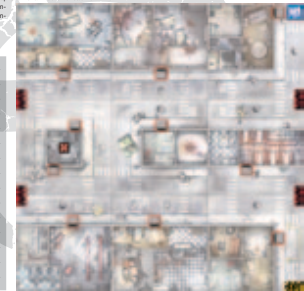
You will need the following tiles for this scenario: 4B, 4E, 1B, 7B, 5D, 6B, 3C, 4C & 2C.

### OBJECTIVE

Reach the Exit Zone shown on the map with all Survivors.

### SPECIAL RULE

The Objective token represents a medicine cabinet. The Survivor who takes it immediately loses a Wound card.



ZOMBICIDE - SCENARIOS

MEDICINE CABINET  
4 SURVIVORS  
60 MINUTES  
19



By Marta Slusarska



© Spellcrow

# Unboxing Spellcrow's Plague Prince

Material: Resin

Scale: 1/72 (32mm)

Price: 30.50€ + P&P

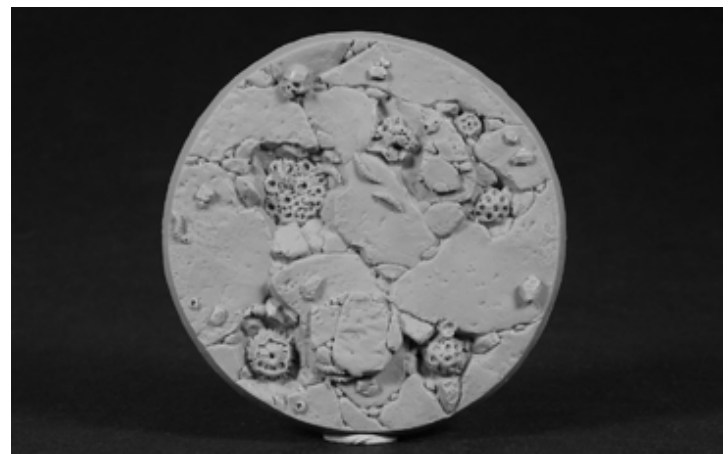
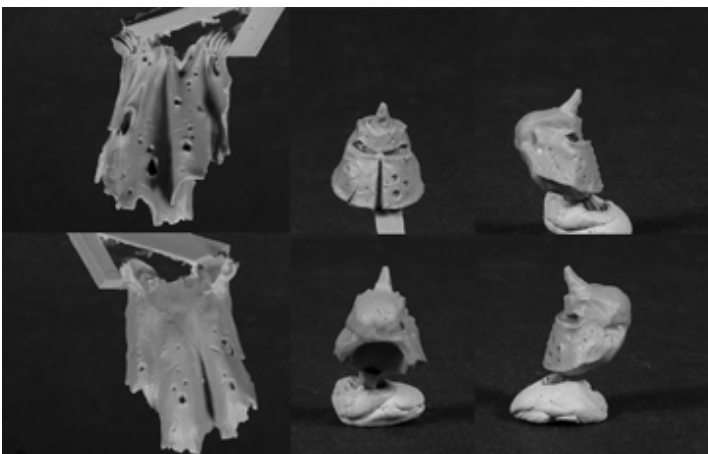
Available from Spellcrow

[www.spellcrow.com](http://www.spellcrow.com)

▶ The Plague Prince is a rotting hero. A death dealing warrior, spreading decay and diseases anywhere he goes. Beautifully sculpted, the miniature stands 70mm tall and is from a young Polish company called Spellcrow.



The mini arrived in three clear bags with some company information on them. Not the best packaging ever, but the bags were in a thick cardboard box filled with some stuffing so everything was in perfect condition. In these bags you can find as expected 7 elements of the mini and a nice 60mm sculpted base.



The only surprise was the different head and weapon that came. The image on their website shows a bare head and an axe while my prince is wearing a helmet and using a club. Therefore, I'm guessing they've introduced options to the mini. There is no information on the website about it yet but I think it's just a matter of time.

#### Quality of the cast

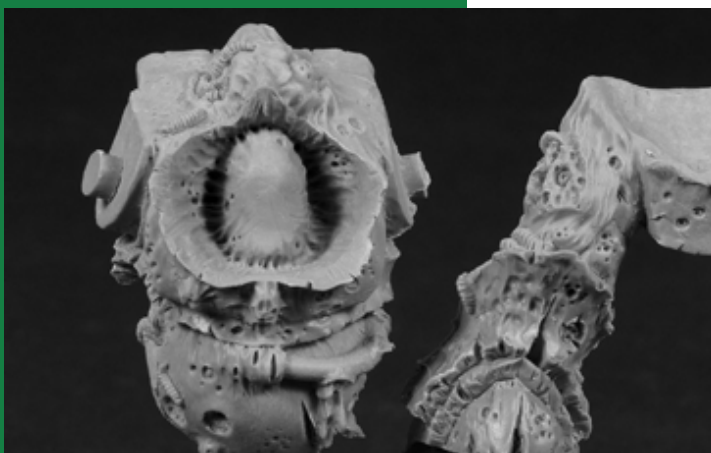
The mini is extremely detailed, so I can imagine casting such

a thing can be difficult, but I feel that guys from Spellcrow meet the challenge. All details are crisp, the only two flat surfaces (belly and the 'backpack') are nice and smooth. There are some mouldlines and flash, but both look easy to remove, said mouldlines are really thin and should disappear under a knife scrape.

So far I found only one air bubble, on his right hand but even if there are any more I'll find them while painting. With this kind of miniature it won't be a problem as I'm simply going to paint it as yet another hole in an armour or flesh.



Here you can see some of the close ups:



## Assembly

Assembly looks to be fairly easy and straightforward, all limbs have decent length pins and corresponding holes in the right places, so in my opinion there is no need for additional pins, except for the main body but only if you want it to be extra secure. For me the surface to be glued is big enough, so I guess I'm not going to pin it. The head looks like it's nicely secured by the armour around it so no pinning will be required here either. Only the hand with the club/axe should be secured with a metal pin.

There may be some delicate filling necessary to mask the joint lines but that's standard procedure in most cases.



Dark Mace & Prince Head option

## My Overall Opinion

I don't know too much about wargaming so I'm not going to discuss the value of this miniature in an army. But I do have a feeling that it would look good as a hero in any rotten/decaying type of chaos army.

From a painter's point of view, this mini is a very promising piece, full of character and offering interesting options for experimentation. All this is combined with great details and good cast quality which makes it a miniature worth painting. Of course, only if you like these kind of decaying characters.

For me it's going to be a real pleasure and hopefully lots of fun to paint it.



EXPOSÉ is where Figure Painter Magazine highlights the very best new releases from around the Figure Painting hobby

Pontosh the Archer

Company: Personal Project

Scale: 1/24th scale

Contact: [forghi.labor@gmail.com](mailto:forghi.labor@gmail.com)





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Kaer - Gnome Adventurer

Company: Smok's Sculptures  
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Contact: [www.smok-sculpture.blogspot.co.uk](http://www.smok-sculpture.blogspot.co.uk)

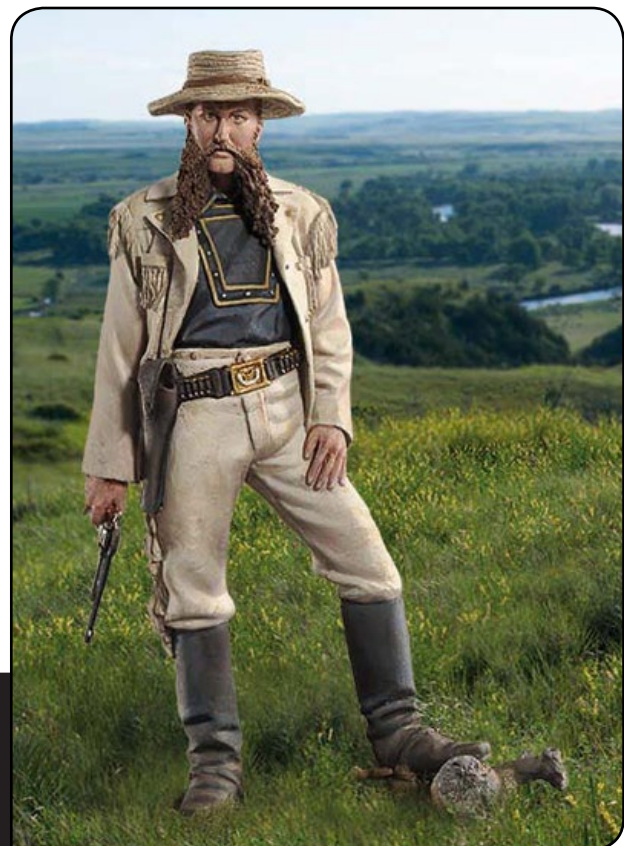




Vlad Belinski, Ice Ranger  
 Company: Andrea  
 Scale: 70mm  
 Contact: [www.andreaeurope.com](http://www.andreaeurope.com)



Steampunk Arielle  
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 Scale: 32mm  
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1st Lt. W.W. Cooke, 1876  
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Kamikaze  
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Scale: 100mm  
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Byzantine Draconarius, 6th Century  
Company: Pegaso Models  
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# EXPOSÉ



Elfgirl

Company: Model Design Construction

Scale: 90mm

Contact: [www.modeldesignconstruction.co.uk](http://www.modeldesignconstruction.co.uk)



Forsaken Princess - Witch Hunter

Company: Ax Faction

Scale: 32mm

Contact: [www.axfaction.com](http://www.axfaction.com)



The Messenger

Company: Galapagos Miniatures

Scale: 1/10th scale

Contact: [galapa.jj@gmail.com](mailto:galapa.jj@gmail.com)

# THE DRAGON LORD



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The Gem Smith  
plus many more





# A Tale of Two Kitties Part 2



In the second part of this tutorial I move my attention to Felicia and the kitchen scenery. I'll then finish up by putting all elements together to create the finished diorama.



When it came to painting Felicia I decided to go for a different flesh tone mix comprising Liquitex Dark Portrait Pink, Raw Sienna and Soft White. Two lighter shades were created by adding more Soft White, and darker shades were created by adding more of the Dark Portrait Pink along with some Burnt Sienna and Burnt Umber. Other than the slight change in skin tone Felicia's face and chest were painted in exactly the same way as Selina. I decided that Felicia's make-up would



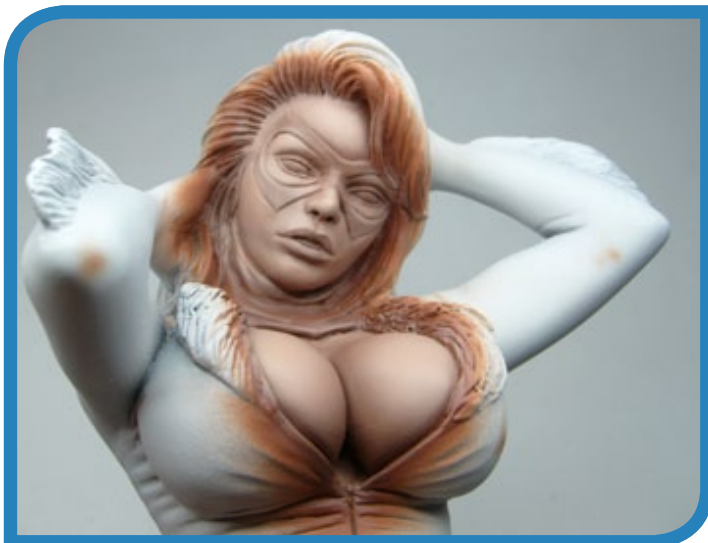
be a little more subtle than Selina's and so used a very dark brown for the eye lashes; used the warm, dark brown pastel powder as eye shadow, and created a pink lipstick colour by using flesh, Red Oxide and a little Naphthol Crimson.



As with Selina the paint was applied dark to light and, when dry, masked off with Blu-tac. I then sprayed Felicia's catsuit Vallejo Black as I wanted an intense flat black and I carried out no shading at this time: the reason will be apparent shortly. After removing the masking I painted Felicia's hair and the fur parts of her costume with Games Workshop Dheneb Stone, again just laying down an unshaded base colour. By the way, the Dheneb Stone would make an ideal base colour for platinum blonde hair.



Okay, now for the reason why I had not shaded Felicia's costume: I had decided to flock her. Now, before you start writing letters of complaint to the editor that is not a spelling mistake, or a euphemism for some perverted modeller's fantasy. Considering the costume I decided that it could be made from leather or PVC (I'm definitely going to need a cold shower by the time I finish this chapter), or from a velvet type material. I decided that velvet was the way to go and started considering the ways I could achieve it. I chose to use flocking, which is very fine coloured fibres and can be found in craft shops for card making. The reason why I pre-painted the costume is that because the fibres are so fine any base colour will show through. I realised that it would be impossible to cover the model in one go and decided to create a break line where the seams in the costume would naturally occur using masking tape. I started off by applying diluted PVA glue, but realised that it started to loose its tack before I could completely cover the work area, and there were odd spots where the glue ran off. Of course, I only discovered this after applying the flock.





To apply the flock in an even layer you will need a kitchen shaker or tea strainer. I pulled out a retired roasting tin to try and contain the excess flock, and lined the roasting tin with grease proof paper to protect the model from damage and to enable me to collect and re-use the excess flock. With the glue applied to the model I placed it in the roasting tin and sprinkled over the flock, which was not unlike watching a snowstorm in negative. Be warned: the flock does get everywhere, so I suggest that you carry out the work where there are hard surfaces that can be easily wiped down (don't even think of doing it outside as you are likely to get a flocked face if the wind is in the wrong direction). After shaking off the excess flock I noticed some bare patches and realised that I would need to give it another coat. What I needed was a glue that could be applied evenly, remain tacky long enough to grip the flock, yet be fine enough not to obscure any of the details on the figure. After some serious head scratching and a fresh cup of coffee



I decided that the spray glue manufactured by 3M as Spray Mount and Photo Mount would be ideal. Whilst it was going to be difficult to control the over spray I felt that it was worth trying. After applying the flock for a second time I left it to dry without touching it, as the flock is easily disturbed. Once the glue had dried I shook off any loose particles and then applied a couple of coats of varnish to fix the flock in place. It was at this point that I first started having doubts about the process as the flock appears to be slightly grey in shade following the varnish application, but I convinced myself it was a trick of the light and carried on.

After twenty four hours I removed the masking tape and discovered two problems: firstly, the masking tape had lifted a small amount of paint near her groin, so that need touching up; and the over spray had left a ridge on the far side of the masking tape that needed carefully removing. To do this I dipped a cotton bud in some Isopropyl alcohol and gently rubbed it over the affected area. By doing this you may disturb the surface of the base paint which may require a gentle sanding before making good any paint that has been removed during the process. I repeated the flock application for the other side of her body and I immediately realised that the varnish had tinted the black flock grey. Not wanting lots of loose fibres I repeated the varnish application for the second half and reviewed the situation. Knowing that I was now beyond proceeding with Plan A (a non-paint finish), unless I wanted my feline femme fatale to look more like a mangy moggy, and should now seriously consider Plan B – strip off all the flocking and just paint the model. Always ready for a challenge, or just too stupid to admit defeat, I developed a Plan C – paint the flock.



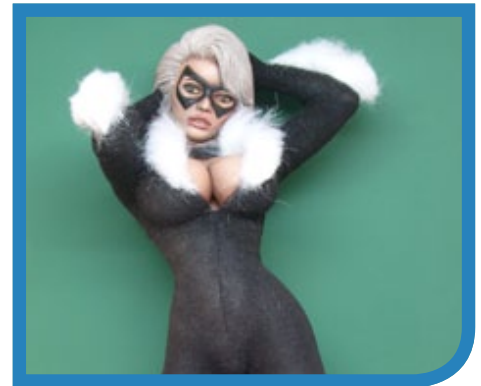


I realised that with the flock set in place with varnish it would now accept a paint finish, so I pulled out some Liquitex Mars Black (which is a blue-ish black) and mixed up some highlight shades by adding a very small amount of Titanium White. To try and avoid an out and out grey shade I added some Payne's Grey to add a bit of blue to make the shades a little richer. I started off by airbrushing the pure Mars Black as a base coat to the whole figure, and my heart sunk as I found that the areas where I had been holding the figure had a different surface texture to the rest of the model as the fibres had become compressed. Catastrophe! I was beginning to think I was flocking a dead horse (and about to exceed the legal maximum number of puns in any one paragraph). Just as I was considering the implications of going back to Plan B and stripping her (time for another cold shower) I decided to compress all the fibres on the figure to see what it looked like: at this point I had nothing to lose. And, it looked okay: at least enough for me to carry on with the paint job. I wouldn't be able to give the paint a coat of varnish to finish off for fear of affecting the colours, but the slight sheen from the paint worked to my advantage as velvet has this naturally.

After pulling off the Blu-tack masking I realised what a boob I had made in not masking off the fur and hair areas, as these were liberally coated with the flock. Fortunately, this was reasonably easy to remove using some Isopropyl alcohol applied with a cotton bud. The more stubborn areas were given a gentle scrub with a tooth brush and I used the fine tip of a sculpting tool to get into the nook and crannies. Looking at the figure after completing this process I realised that there was another cock up: in my enthusiasm to remove the flock some had gone onto her chest with the alcohol and damaged the flesh painted area. So, for a model where I was trying to minimise the use of painting in the finishing process, I had to get out the airbrush again to repair the paintwork to her breast and whilst I had it out it decided that I would beef up the blacks on her costume as it was looking a little too grey in places.

It was now time to tackle the fur sections of her costume. This was another time when I had received strange looks on a shopping trip. Popping in to a sewing shop in my local town of Bury





I looked through the shelves trying to find a suitable scale fur alternative. The only thing I could find was a furry white strand, but I was a little concerned about the length of the fibres. When asking the shop assistant if she had anything similar but with longer fibres I could tell by the look of puzzlement on her face that she was wondering what the heck I was up to. I nearly commented that I wanted it because it tickled my fancy, but thought better of it before leaving the shop. When I got home and looked at the fur more closely I realised that the fibres more resembled small feathers in their stem like arrangement. I decided to press on with this as the feather-like appearance was only obvious extremely close up. Little did I realise what problems it was going to cause me later.

If I had been more convinced in my abilities to pull this off I could have made life a heck of a lot easier by cutting off the

sections of resin fur and just glued the strand of fur in place. Because I had left the resin in place I was going to glue the fur to the resin. I decided to use Woodland Scenics' PVA glue, which I knew dried to a matt finish. I applied the glue to the part with a flat brush and cut off sections of fur which were pushed into place: unfortunately, because of the structure of the fibres they had to be placed in the right direction, which made placing the fur extremely awkward. Now, when I mentioned before that flock gets all over the place, that is nothing compared to the mess that this fur made. By the time that I had finished I looked like I had come last in a pillow fight: either that or I had started a new job as a pheasant plucker. I let the glue dry and removed the loose fibres, which was easier said than done. I then trimmed the fibres to follow the shape of the resin parts and reviewed the model. And, truth be told I was not satisfied with the appearance: the fur sections of her costume looked



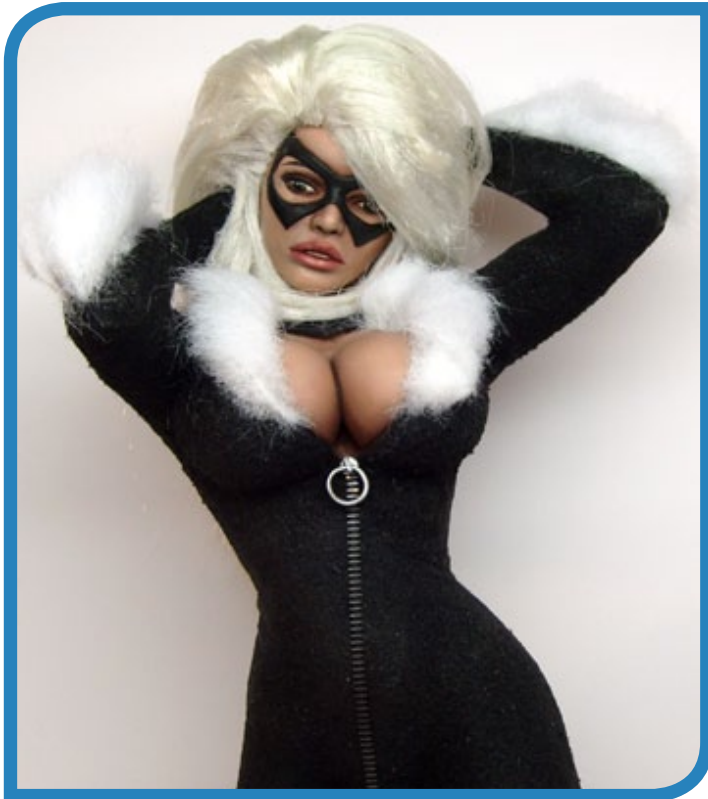
more like an anaemic chicken, and what I hadn't taken into account was that the black staining of the fur sections caused by the flock was showing through in places.

Time for Plan D: but first I was going to have to pluck her to get back to a clean resin base. Why is it that when you want something to come off it decides to stick like the brown stuff to a blanket? So, it was after much cursing and swearing that I finally had a feather free Felicia. Unfortunately some of the flock had also decided to come off in the clean up process so I had to carry out some localised repairs and touch up the paintwork again. Talking about touching up the paintwork, I learnt my lesson and repainted all the fur and hair areas with the Dheneb Stone before starting again. This time I sourced some long fibred white fur fabric on ebay, which, at least, saved me a further embarrassing trip to the shops.

I applied the fur in two coats: I coated each area of fur with PVA glue and laid down a thin layer of fur in small sections at a time. I then applied a second, thicker, layer of fur using the thinner Scenic Cement, which runs in between the individual fibres, but kept the glue application to the "roots" of the fur patches. As I carried out the process Felicia looked rather shaggy because of the long length of the fibres and

their desire to go off in all directions. After the glue had been allowed to set for twenty four hours I ran my fingers through her fur to remove any loose fibres. I was then able to give her a trim with some hairdressing scissors so that her fur patches looked a bit more respectable. Removing the loose fibres is a tedious process, but fortunately they did not stubbornly cling to the flock.

With the successful completion of the fur trim I felt more confident about tackling the hair on her head, but first it was time for another of those embarrassing moments. Don't ask me why, but at the time I did not think of searching the internet for hair used in doll making, but I had thought of getting some fake hair that a lady would use for hair extensions. Fortunately there are a number of hair product shops in Manchester, and on my way to Forbidden Planet on Oldham Street I popped into one of the larger ones. As I went through the door I could feel the eyes of the two assistants weighing me up, and I thought I was going to have to come up with some explanation of what I needed to try and find it. Fortune was shining on me and the first counter I came to was full to the brim of various different forms of hair extensions. As I was rummaging through the various strands of hair to find something appropriate I could hear some faint giggling coming from the direction of the as-



sistants, but I soon found some long lengths of straight hair in the correct colour - "snow white", and better still it was only £2. Taking the hair to the counter the strange looks were now a little more obvious, and I thought that it was a little strange when I was asked twice if I wanted a bag for the hair, which I declined as I already had a bag with some shopping in it. As I headed for the door I could hear the giggling again and then I suddenly remembered that this was the day before the big procession through town to mark gay pride week. Well, at least it meant I could get some use out of the hair extension before I cut it up for the model.

I cut the hair into more manageable length, but still longer than the final cut would be, as once fixed in place I could always shorten it but wouldn't be able to lengthen it. I initially tried using the same technique as I used to fix the fur in place, but quickly discovered that the hair was not as flexible as the fur and would not follow complex curves without fixing it in place. Using the sculpted hair as a template I used very thin superglue to fix an initial layer of hair in place. Whilst this gave me the initial grab I needed to hold the hair in place it also made the hair very stiff, which was why I kept the hair thin to allow for an additional layer. This process is not the easiest job in the world and you do need to take your time over it. Long tweezers are essential for getting the hair into tight spots and for holding the hair in place while the glue sets on the head and not your fingers. Saying that, before very long I was cleaning off the strands of white hair that had found their way onto my digits. I know that folklore suggests that a man with hair on the palm

of his hands is a werewolf by night, but long white hair on your fingers? At least I got the hair off my hands before going into work the next morning and having to come up with a plausible explanation that wouldn't further convince my colleagues of my eccentricity.

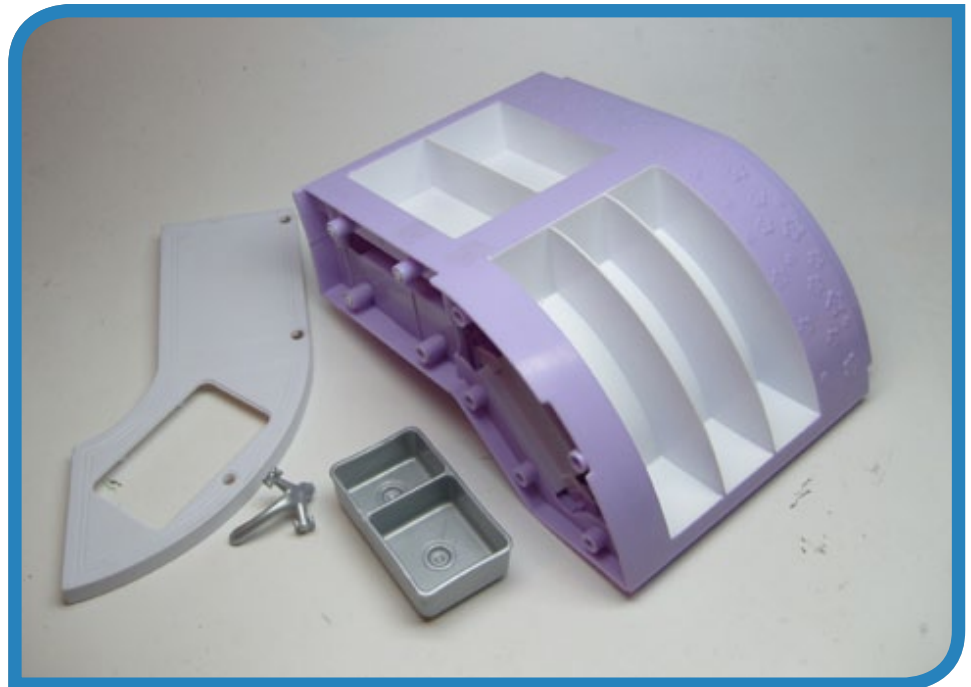
When I had an initial layer of hair I tried to tidy it up a little by removing the loose strands and trimming some of the fly-away hair. To try and give the hair a better shape I used some hair gel, which I had been fortunate enough to purchase as a male hair care product, rather than embarrassing myself further at the chemist counter. I worked the gel into the hair using a very small fine comb that came in a set of make-up brushes: I can only assume that ladies use it to comb their eyebrows - if it has other uses, I don't want to know. I then repeated the process with a second layer of hair to ensure that she didn't have any bald patches and further tidy up any loose ends. With all the hair in place I attempted to give her a hair cut and whilst I think that the results suggest that I shouldn't think of a second (or is that third now) career as a hair dresser, the "do" is sufficient for this modelling project. Actually the finished hair style is a little on the "big" side and I wish I had been a bit more brave earlier on in the project and ground her resin "hair" off before starting applying the fibre hair to enable the fibre hair to lie a little flatter on her head. But: we live and learn - and this has certainly been a learning process for me, which will hopefully stand me in good stead should I decide to go through this again (Memo to self: leave it until you're in a masochistic frame of mind).

To complete Felicia's outfit I glued in place an etched brass zip and white metal zip pull borrowed from the same source as the zips on Selina's boots. I then put Felicia safely to one side while I turned my attention to completing the work on the kitchen.

The Barbie doll kitchen furniture I had brought home in a brown paper bag was pulled out of its packaging, which was a feat in itself and probably took the better part of half an hour to remove all the clear plastic covers, ties and sellotape. I would imagine a young child would swiftly loose patience on Christmas morning and say blow it and turn on a computer game. The furniture is probably more suited to 1:6 or 1:7 scale figures, but would not look out of place with my larger ladies. However, I would need to raise the height of the kitchen units so that they did not look too low. I dismantled the toys into their component parts: which was remarkable easy to do considering all the health and safety legislation concerning children's' toys. The kick board on the kitchen unit was actually on the small side anyway so I decided that would be the most appropriate area to increase the height. Before I did any more work I had to remove the cast on flowers to the front face of the unit: they certainly weren't to my taste and I just couldn't see them in Selina's kitchen. So out came the power tool with a sanding disc and off I went and off went the flow-

ers: the whole unit was then given a good sand down with a sanding sponge to get an even finish. To raise the height of the unit I glued it to a piece of 25mm thick insulation board with hot glue and then trimmed the board to suit: just extending it to be in line with the end of the main part of the unit so that I did not have a gap at skirting level where the unit met the wall. I then hot glued in place a strip of plasticard to cover the foam and provide a rigid edge. Whilst I could have used polystyrene cement I needed an instant fix so that the plasticard strip would follow the curve in the unit's base. The kitchen unit and the other accessories I had decided to use for the diorama were then primed for painting.

I gave the kitchen unit, worktop, sink and taps a base coat of matt black before adding any further colour. I decided that I would give the floor unit a metallic finish, but go for more of a brushed metal feel rather than a high sheen chrome. To do this I sponge applied some Games Workshop Chainmail which leaves a very fine texture and a slight unevenness of colour

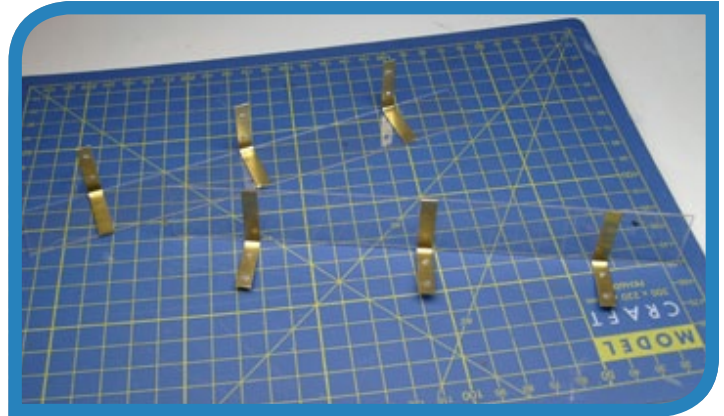


finish. The kick board and handles were painted black and the whole thing was given a coat of matt varnish, before finishing off the handles with a coat of gloss varnish.

I wanted the worktop to have a marble type appearance and I attempted this by painting the colours with a sponge. On top of the black base I applied Neutral Grey; Raw Sienna, Titanium White and Mars Black to tie all the colours together with the black base. I placed some paint on my palette and I dabbed the sponge in the paint, but before I applied the sponge to the worktop I removed the excess paint from the sponge by pressing it into a clean section of the palette – not unlike preparing to drybrush. The idea of applying paint this way is to build up to a final finish that becomes the sum of its parts, and to do this I went through the process twice. I then gave the worktop three thick coats of varnish to try and replicate the high sheen finish of marble.

The microwave, mixer, sink and taps were given a coat of chrome paint, and the sink and taps were fixed into place on the worktop. I then applied gloss black paint to the microwave and mixer in appropriate areas before completing the paintwork with some white numerals to the microwave and white knobs for the mixer; in addition, the microwave was





given a small lime green screen. The microwave was completed by giving the viewing panel a coat of Johnson's Klear to improve its appearance before fitting it in place in the kitchen unit.



I created a pair of "glass" shelves from some strips of clear Perspex. I created some brackets from some bent brass strips, which were glued to the Perspex with some clear drying PVA glue. I created some screw heads for the brackets by creating some small circles of plasticard using a miniature punch and die set available from Historex Agents. The screw heads had to be picked up with a fine pair of tweezers and the thin superglue applied with the head of a cocktail stick. Once the glue had dried I painted the screw heads chrome. I must admit that I cheated here and only applied the screw heads to the section of the bracket against the wall as I thought that they would be hardly seen on the underside of the shelves. The brackets were then superglued to the wall.





For decoration I had bought some small plastic cats from a toy shop: the range of figures manufactured by Schleich are very realistic and I have successfully used some of their "big" cats painted properly in another diorama. In this instance, though, the cats would be out of scale with their owners so I decided to give them a spray coat of Antique Gold before mounting them on the shelves.



To populate the kitchen unit I filled the shelves with a mixture of doll's house drinking glasses (many thanks to my good friend, Steve Walsh, for helping out with these) and a tea set. I also used some of the accessories from the Barbie set. To give the glassware more of a sheen I gave them all a coat of Klear before mounting them on the shelves. I also had in my possession a couple of scale bottles of Vodka and drinking glasses that had been included with a James Bond action figure (or should I say doll, to be brutally honest?). Before fixing the mixer in place I realised that it was missing a power lead and plug, which I created using a box shaped plastic piece from the spares box and some thin black PVC coated wire. If you have a plug you need a socket, so I created two from squares of plasticard: creating the socket holes with lines drawn on by a thin permanent marker pen. And before you say anything, I know that the socket arrangement is for a British Standard plug, but let's just assume that the diorama is based in an alternative reality where our colonial cousin's have seen the error of their ways and decided to adopt the British way of doing things, and finally learned how to spell modeller.



All that was left to do was to fix the figures to the base, but I couldn't use my usual technique of using a brass rod inserted in the base as my drill bits weren't going to go through the ceramic tiles. This being the case I decided that I would just rely on a two part epoxy glue and the fact that both figure had a good sense of balance. I fixed Selina's whip into her hand with a brass pin to strengthen the joint and warmed it up with a hair dryer so that I could bend it to shape. And there we have it: a 1:5 scale diorama that brings new meaning to the name "Pussy Galore".







# What's on the Market?

a regular look at some of the hobby tools available



Words by **Martyn Dorey**

## Adhesives and Applicators

▶ What's your glue? Let's face it, in today's modern world there is a hell of a lot to choose from, be it super glue (Cyanoacrylate), plastic/polystyrene cement, Araldite and many more. I am not going to go into the argument of what glue is best or which version of a type of glue is better than the others in the range for that type and neither am I going to try and tell you how the stuff is made or from what animals they use these days to make the different types, as I child I was told that old horses were boiled down to make glue but then as we have recently discovered the poor horse is also ending up in our burgers as well...

At the end of the day it comes down to what we are making as a model and what we have used in the past and therefore prefer to use out of preference although like many I am usually prepared to try something new at least once if I think it will work for what I need to do.

Working with a mixture of materials



over the years from metal, resin, plastic, polyurethane, wood and many more there are a lot of adhesives to choose from, years ago as a 10 year old I wasn't allowed to use super glue (I can't even remember if it was available then either to be honest) but you could easily pick up Araldite, a two part strong adhesive mixed in equal quantities and then buttered onto the surfaces to be joined, messy to say the least and not forgetting the long wait before it dried.

We all know it is very good at sticking fingers together when we use it on models but also excellent to stop you getting blood all over your nice new model and modelling area when you cut yourself with the modelling knife.



# MARKET PLACE



nozzle which means taking it off and trying to clean it and the cap that they do give you is just a push on type for the bottle itself which means if you travel around with it to shows, for example, then it will inevitably leak at some point.

Usually the best method to use super glue for me any way, has been to place a small piece of masking tape on my cutting mat with the super glue squeezed/dripped onto the piece of tape, then I use a cocktail stick or needle to apply the glue where I want it, Albion Alloys have taken this a step further by bringing to the market a CA Applicator which has a fork like end allowing for a spot of glue to be held between the prongs and then applied to the model. The tool is then cleaned with a cloth and a small amount of acetone or if it has dried it can be cleaned with a modelling knife, the tool is a lot easier to hold than a pin or needle as it is more pen/brush like.



This usually results in me sticking the hairs on my arms together at times though as I forget it is there and reach across for something or just place my arms on the mat to rest them whilst holding parts together waiting for the glue to try. Some makes of super glue will come with a brush attached to the cap but my experience of these has been that after a short while the brush starts to clog as the glue inevitably starts to thicken before I have even used half a bottle.

Entering the market with a solution to this is the Japanese Company Gunz Sanyo who produce Mr Hobby and any other product they produce for the hobby is usually Mr something or other and in this case it is Mr Glue Applicator. The set consists of three shaped applicators and a small open top dish/pot, glue is poured into the dish and then the shaped applicator of your choice is used to apply the glue to the area of model that you wish it to be applied. No difference to the tape and pin method I hear you say well actually it is a lot different when you exam this a little more.

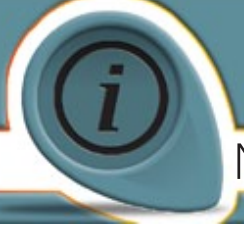
The applicators themselves as I mentioned above come in three shapes, one is pointed, one is like a taper point and the other has a curve on it, the plastic material these are made from is also unique in that there is a degree of flex in them but more importantly, should you allow the glue to dry on them then don't worry just flex them a little and you can then peel the dried glue off leaving you with a clean applicator to use again. The dish/pot itself is also slightly flexible but what I like

Then onto the market appeared super glue or Cyanoacrylate as some people like to refer to it, it's intended use was for medical purposes and more specifically battlefield triage, as we all know it is very good at sticking fingers together when we use it on models but also excellent to stop you getting blood all over your nice new model and modelling area when you cut yourself with the modelling knife...

Super glue these days comes in many types of container as well as coming in thick and thin versions, so does the way it is packaged make a difference for us? Up until recently I would have said yes, over the years I have tried many different brands and some to be honest are big let downs, fine for sticking my fingers to parts but not the parts to each other unless an accelerator is used. Majority are found in tubes or bottles which means for the inexperienced the problem of squeezing said tube or bottle to get a small amount out is a task on its own and often results in the stuff going not just where you want it go but everywhere else as well and when you then add an accelerator to the equation it turns the glue white...



I have tried Zap a Gap which many people seem to love and this comes with a separate nozzle but unfortunately they forgot to package a cap for this



most about this is that the glue will remain workable in the pot for over four hours (it really does I tried it!) and I am told people have also used it for a lot longer than that. When the glue dries in the pot just give it a squeeze to lift it and then peel it out and you have a clean dish/pot ready to go for your next session.

The applicators can also be used to push putty about similar to putty shapers so you can use them for that as well and should you ruin the edges then a sharp knife and a little care will sort that out and the pointed applicator can be put in a pencil sharpener to put the point back on. These quickly became a

permanent fixture on my work bench and I have even used to them to mix acrylic and oil paint as well as pigments and putty



so they really are quite versatile, I even use them to apply glue!!

Moving on to adhesives for plastics, I can't remember the last time I used a tube of plastic cement but I can still remember the mess it made of the model I was working on at the time when the tube got to the point of the air bubble and squeezing a little harder in frustration resulted in more glue than required, similar really to when using the things when new it was always a hassle with too much too soon and the result...a mess.



The tubes are still available, not sure why really given the advances various companies have made in the production of shaped bottles with and without needle applicators attached and even bottles with brushes in the caps. In the case of the later I often wish they would make the brush smaller, the needle applicators are a good advance in that they allow you to apply a controlled amount of glue but you still need to squeeze the bottle whilst doing so and hence this can also result in too much if you are not careful.

Albion Alloys have come up with an application system for the plastic modeller called Touch-n-Flow System. This is based around the Touch-n-Flow Applicator which has a distinct advantage over conventional brush and nozzle applicators these are:

- » Capillary action draws the solvent from the reservoir to precisely where it's needed on the model or plastic card.
- » Small bore nozzle allows for pin point accuracy.
- » Join seams with a continuous application, no stopping to refill a brush.
- » One refill is normally enough for an entire session of building – clever design means it's ready for immediate use with no evaporation worries.

The complete system can be obtained in a 3 piece set which includes the popular Touch-n-Flow applicator; applicator squeeze bottle and Plast-i-Weld liquid solvent cement. Use of the squeeze bottle makes a convenient way to fill and empty the Touch-N Flow applicator. All can be purchased separately and they also do a one drop applicator bottle with two gauges of tube as well as a flexi tube so you

can apply the glue in hard to reach areas.

Although I haven't personally tried this system I have seen it demonstrated on several occasions and talking to modellers at the shows that use it, it is a very good system if you build a lot of plastic kits which need long runs of glue as well as just small drops.

Well that is about it for this month's article, next month I will be having a look at what is out there for surface preparation and fillers so see you all then.





# A Brief Look Around the UK Shows June 2013



Words & Pictures by  
**Martyn Dorey**

▶ A quiet month for me, or you could say I have been a bit of a light weight on the shows for this month, since the beginning of March I have only had a couple of weekends without a show

to attend so I had planned June to be a rest month and a deserved one having attended over twenty shows since the start of the year (not all of them as a trader). I even managed to pick up a brush and splash some paint on a model or two...sorry no photos of that event that I can disclose at this point in time.



Beginning of June I was on the road heading east to Salisbury for Scale Model Show

2013 hosted by the Salisbury IPMS. Although I class this as a small show, it is in fact one of the larger



small shows on the UK show circuit and has the usual programme of events during the day such as the competition, traders of various model kits and books, a children's 'Make & Take' sponsored by a local model centre, club displays and of course not forgetting the all important competition that everybody seems to like.

Clubs attending were mainly from around the South West and South East of the UK with some very nice displays and Dioramas to be seen on the tables covering all aspects of the



# SHOW REPORT







# SHOW REPORT

hobby and all scales. The South West Figure Modellers were in attendance both sculpting and painting with a very nice display of busts and large scale figures, also a good showing of some very nicely weathered armour both modern and SF. There was a very good showing for all categories of the competition which is always nice to see at local shows.

Other shows throughout the UK which I unfortunately didn't attend this month for various reasons included Phalanx and Valhalla (just two of about four wargames shows this month), Model Show & Open Cockpit Day put on by the Coventry & Warwickshire IPMS, West Norfolk IPMS Annual Show and lastly at the end of the month saw the launch of "It's a Small World" which is the model show for the Orchards (Junior) Scale Model Club. The Orchards (Junior) Scale Model Club is a new initiative aiming at promoting our hobby to the younger generations. Under experienced adult supervision, it's young members will be encouraged to dabble with our hobby and will hopefully develop their skills and 'be hooked' for life!

And on that note I shall leave this until next month :)



## Show Calendar



Below is a list of what model shows are coming up. Please support them if you can and let us know about your day on our [facebook](#) page.

Date	Show & Venue
July 17th	<i>War and Peace Revival</i> , RAF Westenhanger, Folkestone Racecourse, Stone Street, Westenhanger, Kent , CT21 4HX
July 20th	<i>Figureworld</i> , Great Hall, Oundle School, New Street, Oundle, Northamptonshire, PE8 4GH
July 28th	<i>Midland 2013 Model Expo</i> , Cocks Moors Woods Leisure Centre & Golf Course, Alcester Road South, Kings Heath, Birmingham, B14 6ER
2, 3 & 4th August	<i>Military &amp; Flying Machines</i> , Damyns Hall Aerodrome, Aveley Road, Upminster, Essex RM14 2TN
August 3rd	<i>Claymore 2013</i> , Granton Campus of Edinburgh College, 350 West Granton Road, Edinburgh, EH5 1QE
August 11th	<i>Plastic Model and Wargaming Show</i> , Thornbury Leisure Centre, Alveston Hill, Thornbury, South Gloucestershire, BS35 3BJ



# MALIFAUX

## A story of a gaming board



Words & Pictures by  
**Marko Paunovic**



Before we start this month's article, let us recap what we've done so far.

Once the team was approached by Shane and FPM, we did a quick brainstorming session which resulted in a general plan but also produced a couple of unanswered questions (electricity and deadline). After we got the answers from Shane, we had another session which produced a rough sketch of the whole board from which we could do a preliminary materials list and we could calculate the cost of the board. The planning was by no means over now, but we could go to phase 3 – Execution. These two phases (planning and execution) will intermingle throughout the building of the board. It is only natural that one can not foresee all the possibilities and problems that might arise this early in the project.

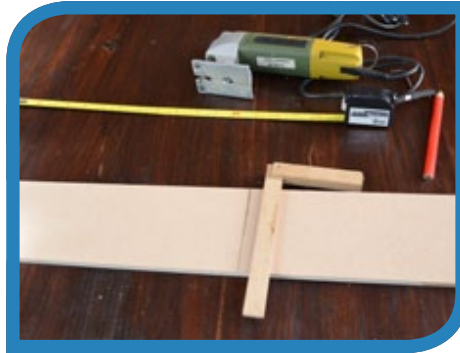
### Phase 3 - Execution

The obvious start to this project would be to build all the modules and to do that we must build the frames first. We decided on using 8mm MDF boards to build the frames as I already had some MDF lying around from the previous projects. However the rest of the material for the frames (20 x 20mm slats, magnets, Styrofoam) needed to be purchased, so we set off to the various DIY stores to get them. As mentioned in the last issue, it is often worth your while to scout the area before spending your money in one place. The savings can be really big.



Once the material was obtained, I checked all the tools I'd need for the build. Once satisfied I had enough saw blades, drill bits and glue, I proceeded to make the frames.

As stated before, I already had some 8mm thick MDF lying around which we decided to use for the walls of our subterranean modules. The modules will be 10cm high – so I needed to cut my MDF boards into planks 10 cm wide. Through some careful sawing it can be done, especially if you have a big sawing table with a circular saw attached. Unfortunately, I do not own one, so I decided to try my luck in a local woodshop. Amazingly enough, it cost less than 3 GBP to cut all my MDF boards into 10cm wide planks and was done in less than 10 minutes. I decided against having the woodshop cut my boards into exact sizes I needed (10 x 28.4 cm and 10 x 30 cm) so that was the first thing I needed to do. The modules would be 30 x 30cm so the length of the shorter planks (28.4cm) plus width of a plank (0.8cm) on each side give:  $0.8 + 28.4 + 0.8 = 30.0\text{cm}$ . I drew the lines where I would saw the planks with my jigsaw and proceeded to saw.

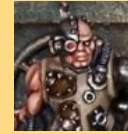


#### Planning Top Tip

Remember always to cut a couple of millimetres longer than necessary. You can always sand away the excess material. However, if you cut too much — there is no going back!

Once I finished the first four (two shorter and two longer), I arranged them to see if everything fits. I was satisfied and continued to cut the rest of the boards to size. Once done, I clamped half of the shorter boards with the first one cut (which was cut and sanded to size before). I used my belt sander to sand all the frames to exactly the same size. I then repeated the process with the other half of the shorter ones and then in further two iterations the longer ones as well. Bear in mind to always use the same reference plank (no matter how many iterations you make as the chance of mistakes minimizes itself)!

Then I cut the 20 x 20mm wooden slats into 10cm long pieces. I'd use those pieces as corner supports for the frames. I did not sand them at this point. When everything was cut, I checked if all the parts of the wooden frame fit and I drew where the holes for the magnets that will lock the modules into place will be.

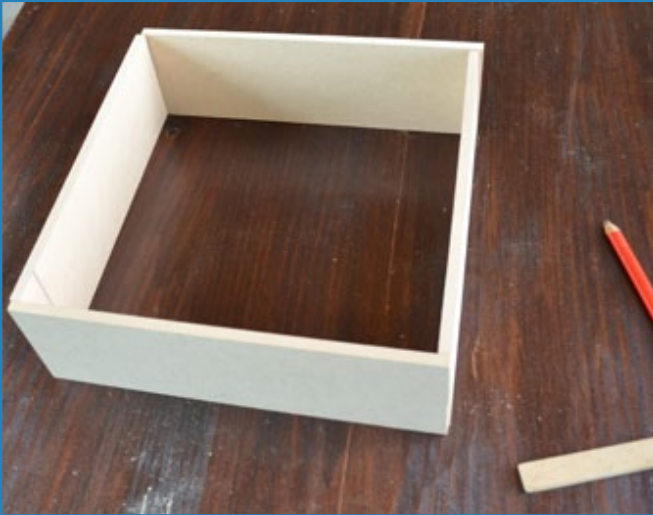


#### Marko's Lamentations

When it comes to my hobby power tools, I use those made by [Proxxon](#). It's a German company that specialises in precision power tools. Among other items, it makes two lines of products: 12 Volt ones and 230 Volt ones (Proxxon America has 115 V range as well, I believe). I prefer to use the 230 V ones as they do not need the extra adapters and their power output is a bit higher. All of their machines are built for precision work and have next to no vibrations while in action. During the build of this table, I'll use the FBS 230/E Drill (with the appropriate stand MB 140/S and a flexishaft 110/P), the STS/E Super Jigsaw and the OZI/E Delta Sander. With these I'll also be using a footswitch FS for easier handling.

Beside those, I'll be using a belt sander and a pillar drill. For cutting bigger holes, I'll be using the hole saw drill bit attached to the hand held power drill.



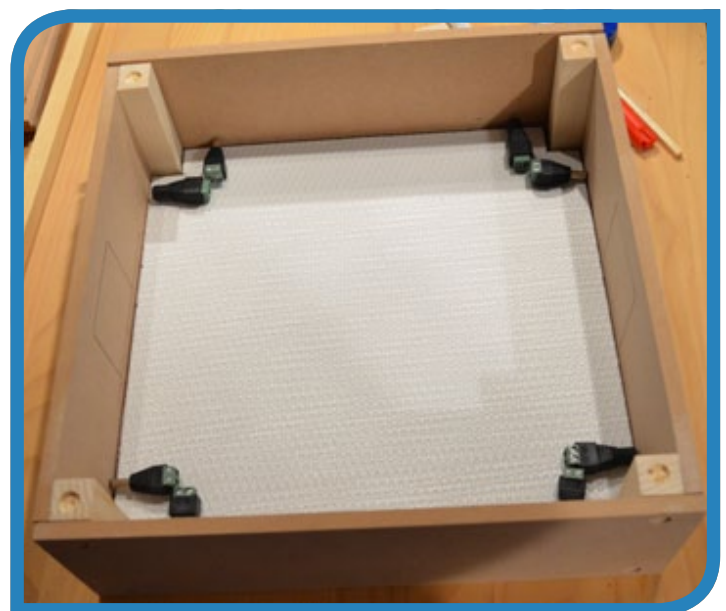
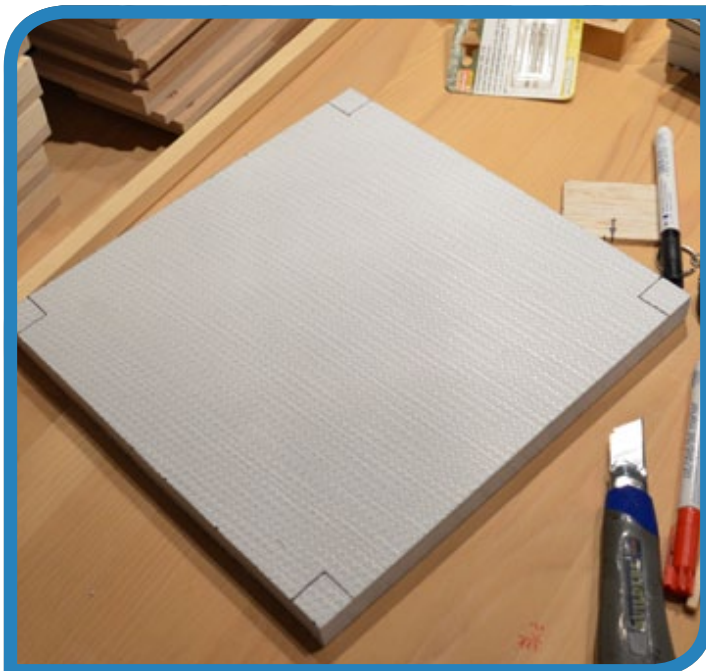


To make the stacking of the modules easier (for storage or moving), we decided to add magnets to the top of each support. I used the pillar drill with a 10mm mill end on both the corner supports as well as on the planks that now form the walls of the modules. After the milling, I checked the alignment as well. It is vital to check and recheck everything often as it will prevent mistakes becoming even bigger ones.

This concludes this part of the drilling and sawing and it was time to glue the corner supports to both ends of the shorter walls making sure that the upper surface (the one with the hole for the magnet) was level with the top side of the wall. Once the PVA glue set, I sanded the pieces using the delta sander and checked the alignment of the whole board.



It was time for the floors of the modules to be made. I used HD (high density) Styrofoam. It's a material used for insulating building walls, similar to more widely spread low density Styrofoam. But unlike the LD Styrofoam's granular structure, it is produced by pressing so when cut with a knife it's surface is straight. The boards were cut to 28.4 x 28.4cm with their corners cut (20 x 20mm) to accommodate the corner supports of the frames.





## Ana's Research

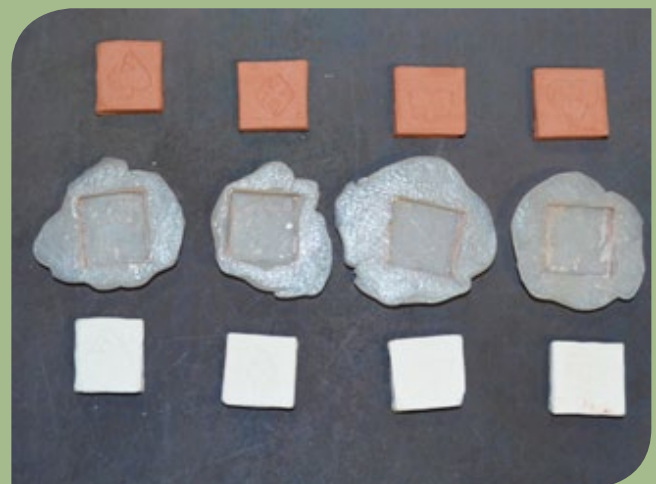
Moulding and casting of stone tiles with motifs

The game of Malifaux, as mentioned before, uses decks of playing cards where other games use dice. The Fate Deck has the same number of cards and suits as a standard 54 card deck of playing cards. However, instead of Hearts, Spades, Clubs and Diamonds the Fate Deck has its own special suits: Rams, Crows, Tomes and Masks, which represent the four sources of magic in Malifaux.

Rams represent the source of buffs, healing, physical damage and strong willpower, and that suit is commonly associated with Guild. Crows represent death, the undead, wounds, debuffs, and as such are associated with Resurrectionists. Tomes go with magical ability, constructs and elements, all found with Arcanists. And Masks represent deception, speed, control and defence, associated with Neverborn. Along with 13 cards of each suit the Fate Deck contains the Red and Black Jokers. The former has the value of 14 and any suit you choose; that, along with some other benefits it brings, makes it the most desirable card to flip. On the other hand flipping the latter can make your plans fall apart instantly as it has the value of 0, no suit and it prevents you from Cheating Fate.

We wanted some thematic tiles for our walls and floors, and we decided on the four suit symbols. So I proceeded to make some. I thought it would be best if I started from square 20mm bases. At first I intended to sculpt the symbols with green stuff on the bases, but then I figured it would be simpler to just cut the designs out of thin plasticard and glue them on. Fiddly job, but I succeeded in the end and I had my master sculpts. We decided to have two kinds of tiles with the symbols embossed and the symbols engraved; I had the former at that point. To get the latter I pressed the masters side by side into DAS clay which was formed into a bar and framed by balsa to prevent deformation. Once the clay was dry I removed the masters and cut the bar up into tiles. Finally all eight masters were used to make moulds. There are several different ways to do that.

Oyumaru, also known as Instant Mold, is a reusable compound for mould making. It comes as rubbery sticks which, when put into hot water for a short while, soften. At that point you press whatever you wish to replicate on it, and once Oyumaru has cooled it will hold its shape perfectly while being flexible enough for you to be able to pull out the original, and later the cast, without damaging either. As I mentioned before it is reusable, so when you want to make something else you just throw it into hot water again and you can make a different mould. Another good thing

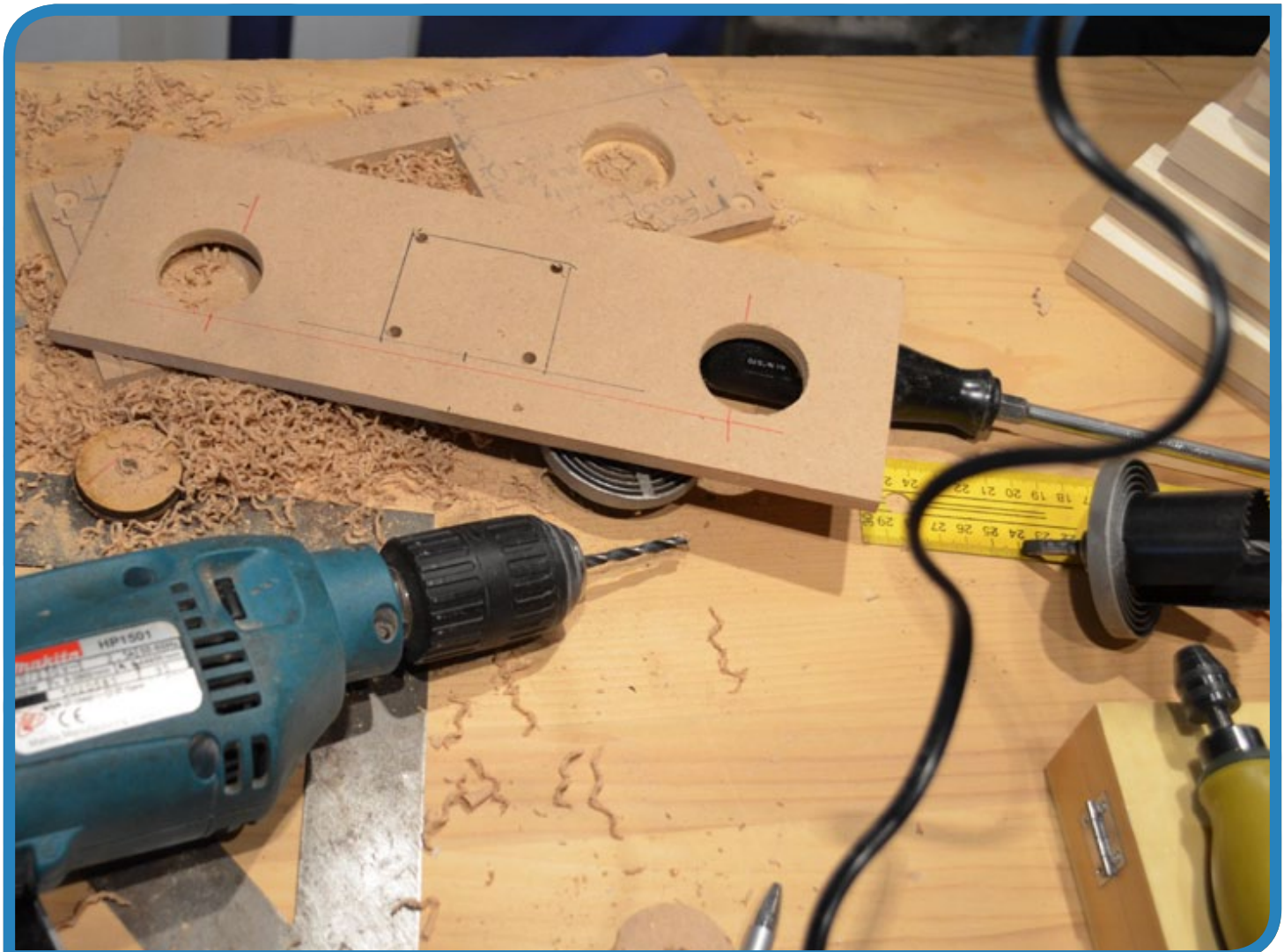


about it is it doesn't stick to almost anything. You can easily get it on e-bay from Hong Kong retailers who sell it for about a dollar per stick (they usually come in packs of 6), and the shipping is free. Now we can make as many plaster casts as we need.



Next it was time to draw the places where the doorways that lead from one module into the next will be but also where the holes for the electricity will be. Every wall will have two holes for the connectors. Left side holes will hold the male connectors and the right side ones female. I cut those holes using a standard power drill with a 38mm hole saw drill. When drilling through MDF it will cause smoke and lots of dust so always wear a breathing mask suitable for the task!

As you can see, the tools mentioned in my Lamentations are useful, but are not necessary to build a table like this. They enable the builder to do all the work themselves. However, almost all of this could have been done in a local woodshop in just a fraction of time. You just need to go along with the dimensions of your planks, i.e. Walls of the modules and their number – in this case 18 pieces of 10 x 28.4cm (note: the 28,4 cm length is conditioned by the thickness of the planks – so if you use 5mm thick MDF – then the length of the shorter side would be 29.0cm) and 18 pieces of 10 x 30cm. That gives 9 modules with 36 sides (18 of each).





## Andrija's Bitz and Bobz

Until now we have been mostly talking about theoretical preparation and planning. Now we are coming to the more practical part of the build, where one has to prove some concepts and invent ways to bring the ideas to life. This process is called prototyping. Prototyping serves to provide specifications for a real, working system rather than a theoretical one. In our case a prototype might even end up being used in the actual build.

In many fields, there is great uncertainty as to whether a new design will actually do what is desired. New designs often have unexpected problems. A prototype is often used as part of the design process to allow us the ability to explore design alternatives, test theories and confirm performance. Engineers use their experience to tailor the prototype according to the specific unknowns still present in the intended design. In general, a series of prototypes will be designed, constructed and tested as the final design emerges. A common strategy is to design, test, evaluate and then modify the design based on analysis of the prototype.

There are many categories of prototypes, but we'll only use the following; visual & functional. A visual Prototype will capture the intended design aesthetic and simulate the appearance, colour and surface textures of but will not actually embody the function. The Functional prototype will, to the greatest extent, attempt to simulate the final design, aesthetics, materials and functionality of the intended design.

In a build such as ours there are quite a few things we have to prototype. For instance, there are all the connections between different modules. We have to figure out how the

modules are going to stay connected and not move about. We have to provide ways to easily connect electric's between modules. And there are also the doors between different modules. They have to be moveable because the miniatures have to be able to move between modules in which case we want them opened or able to be opened. We decided that every theme module will have four doors (the other 4 generic modules will be without them) and therefore we will need a total of 20 doors. Each door is going to be more or less unique. But figuring out a good build process is important because it will speed up the build time. In this case, prototyping is also important because you want to make sure that the doors are sturdy enough so that they don't break after only a few games and we want the doors to open and close with ease.

### Sliding Door Prototype

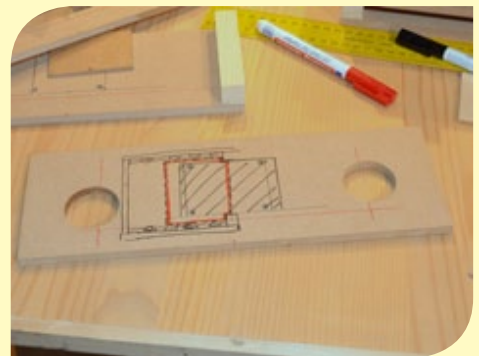
Many modules dictate the need for many sliding doors so we first need to make functional prototypes. We decided that the doors would only be on the "themed" modules. After a few attempts and a little brainstorming session, we figured out what conditions the door needed to meet. The doors must:

- » *Be able to slide easily.*
- » *Be up to 5mm thick – we do not want our door mechanism to occupy too much space.*
- » *Be relatively simple in design – to enable us to manufacture 20 pairs relatively fast.*
- » *Allow enough space for details that will make each door unique.*
- » *The doors must be hard wearing and strong to be able to withstand day to day manipulation. The physical attributes come from*



### Planning Top Tip

When cutting a big number of bars always make the "original" bar and then use it as a model for each next bar you cut. This way the variations between each bar will be minimal.







*the above mentioned. They also have to be rigid and lightweight to be able to slide easily. They should not bend or break after only a few games on our board.*

### The Sliding Mechanism

We decided to build an elegant mechanism using beads mounted on little nails. Unfortunately, the beads we ordered for this task haven't yet arrived in time for this month's issue. So we are not able to test this. What we tested was a simpler but less beautiful backup solution. The doors slide on a precise and tight fitting rod. This solution works OK, but will not give us the steampunk aesthetics we are striving for. To atone for slight imperfections leave 1mm "breathing" space for your doors.

### The Physical Attributes of the Door

After a few variants the doublebarded design was chosen. On the top and bottom of the 1.5mm or 2mm thick balsa wood is two 2 x 5mm slats, one on top the other. The outer slat is slightly shorter because of the door stopper design. This variant gave us the desired physical attributes and it is really easy to manufacture a large number of parts needed to make the 20 pairs of doors for this project.

Since the door handles will probably be used to open and close the doors it is also important that they are not mounted directly onto thin and brittle balsa wood. This is why we use a vertical 5 x 5mm linden slat. It will make the construction really hard and rigid and to take that even further, it is possible to pin the vertical and horizontal rods together.

The 1.5 – 2mm balsa will give us enough space on each side of the 5mm wide doors for all the details we want to put on our doors. Also, balsa wood is soft which makes it easy for us to make our doors look like they are made out of planks.

Next time, we'll have some more variants for the doors, most notably we'll be testing out the original idea with the beads as bearings for sliding.

This concludes this month's build. In the next article, we'll conclude the building of the modules and do a short intro into electronics that will be necessary for the total understanding of the processes involved in the rest of the build. Until then, feel free to contact us with any questions or comments at:

[terrain@figurepaintermagazine.co.uk](mailto:terrain@figurepaintermagazine.co.uk).





# Unboxing

Ammon Miniatures

## Ana Bot Hunter

Sculpt of Ana by  
**Valentin Zak**

Sculpt of robot  
hand by **Mateusz  
Gajos**

Box art painting  
by **Valentin Zak**

By Martyn Dorey



© Ammon Miniatures

Material: **Resin**

Scale: **32mm**

Price: **39.00 € + 5.00 € P&P**

**Limited 250 copies**

Available from:

**Ammon Miniatures**

[ammon-miniatures.com](http://ammon-miniatures.com)

Ammon Miniatures recently released 3 Limited Edition kits, Sgt. Tyra, Eva & Ike.0 and Ana Bot Hunter. Out of the 3 of these I really liked Ana so I went ahead and bought her, delivery was very quick and only took 4 working days :)



She arrived well packaged and the parts are contained within its own box with box art and details on both sides, inside the box amongst the crinkled packaging are two zip seal bags, one contains the parts for the robot's hand and the other the figure and her gun which is in two parts. Note I haven't mentioned instructions, this is because none have arrived with it!!



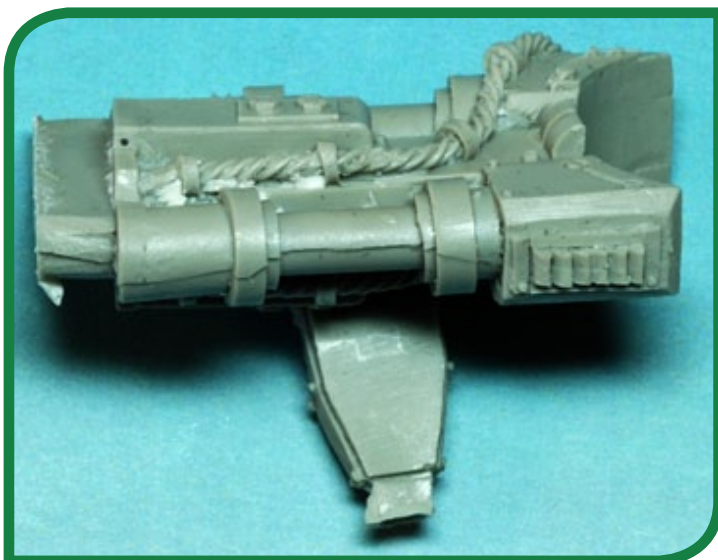
The figure and robot parts are cast in grey resin with the 2 gun parts having been cast in a lighter grey resin.

OK let's have a look at what we have in the 2 bags of parts starting with the robot hand parts, altogether this bag contains 19 parts which give us the forearm section, wrist, palm

and fingers/thumb of the robot's hand. The detail is good and overall has come out well in the casting, vent and pour points have been given consideration prior to casting, as has how the mould for the palm and forearm sections as regards to cutting the mould for release of parts.

This has resulted in good casting with only the pour points needing to be removed on the majority of the parts, I say the majority because a little extra work will be required during clean up down the one side of the forearm section where there has been a little mould slip but nothing major and also my copy has bits of the mould rubber imbedded in areas (white areas in the photo). There are also a few areas of the palm and forearm pieces that have suffered a few small air bubbles during the moulding process but nothing a little putty of your choice or an extra dab of glue won't fill.

The number of parts for the hand itself means that there are 18 joins in total this allows the modeller a lot of scope to position the hand how they want and also to best suit the scene they have in mind when building/considering an actual base for this model (no base is included). Positioning of the wrist to palm joint is aided by the fact that there are starter holes in the wrist position of the join to the palm which will allow





for some pinning but in order to do this the modeller will also need to drill through one side of the palm joint and then fill this drill hole before painting.

The wrist joint can also be tilted left to right as well as the palm movement forwards and backwards. Each finger has 3 parts and the thumb consists of 4 parts, this means the movement/positioning of the hand is really very similar to that of a human hand with regards to possible positions. I would advise pinning the finger and thumb sections for added strength once final positioning is decided upon.



As mentioned earlier the second bag contains the figure and the gun parts for the gun that she is carrying so firstly the

figure. At first glance this is very well sculpted, the detail is very crisp and there is only a mold line down the outside of one leg and arm and the inside leg of the opposite side and her jacket under the arm, disappointingly though the right eye detail is very soft/not as well done as the left eye and will therefore give the less experienced painter a few problems, there is also an air bubble in the toe of her left boot. The pose of the left arm also seems a little awkward as the back of her hand is resting on her hip rather than the palm.

The gun itself is in two halves, the barrel being separate from the main part of the gun the latter also has her hand attached. The barrel is thick enough to allow it to be pinned to the main section and also allow the barrel to be drilled although again my copy has a small air bubble in the barrel section where it joins the main part of the gun but is easily fixed, mould lines on the gun parts are light and cleaning of these will not take a lot of effort or time.

## Conclusion

It is a very big gun but then to bring down a large robot I guess it would need to be but on the other hand she must be very strong to carry this thing around let alone change the magazine but no different I guess to a fantasy figure with a sword that is bigger than they are...

Overall I really like this model and I am looking forward to getting the time to sit down and build/paint it, there are a lot of possibilities for the modeller with regards to painting as you can try out lots of new weathering techniques with various products that are on the market.

## Pros

- » Overall good cast quality and detailing.
- » An excellent range of positioning possibilities.

## Cons

- » No instructions (although it is reasonably simple to work out from photos).
- » A little extra work required for the mould slip of the forearm section and to remove the rubber as well as filling of the air bubbles.
- » Right eye of the figure.

## Difficulty level

I would say this was for the intermediate to more experienced modeller/painter mainly due to the amount of pinning work required for positioning and also the ability to work from a photograph as there appears to be no instructions

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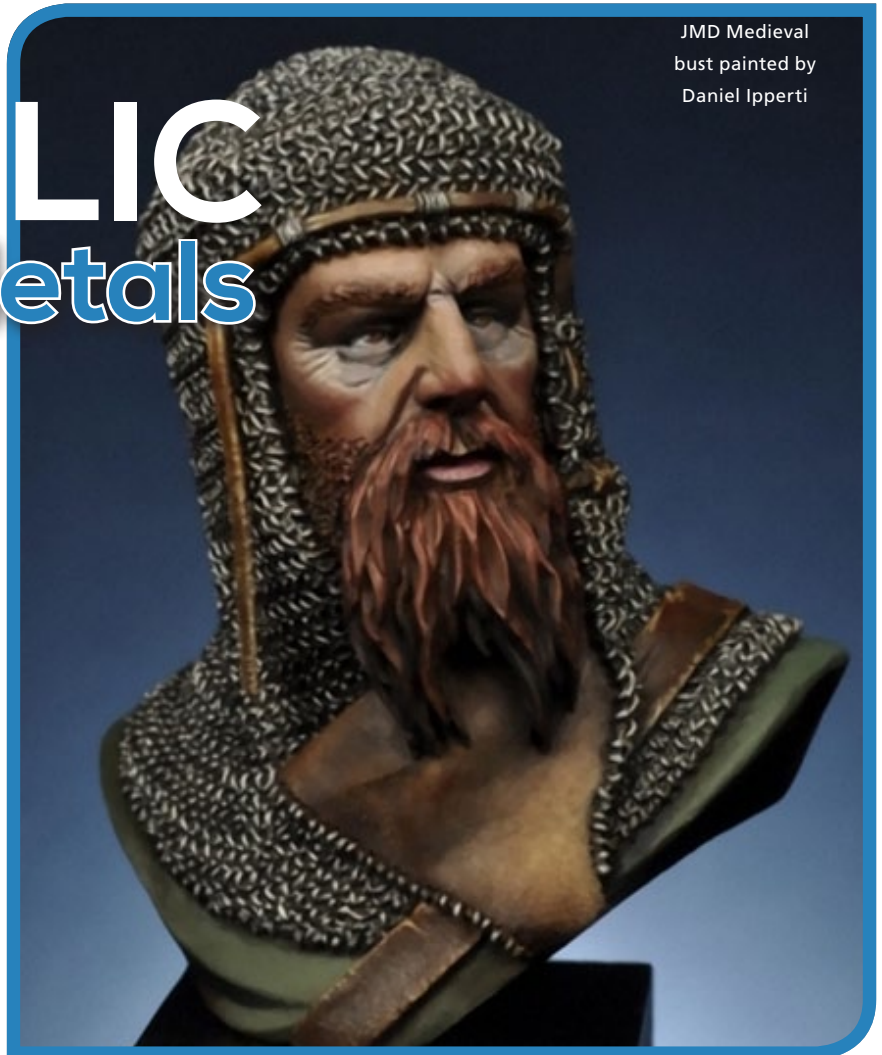


# True METALLIC Metals

JMD Medieval  
bust painted by  
Daniel Ipperti



By Marta Slusarska



Over the last few months some people have asked me how I paint my metallics and as I have nothing to hide, I was more than happy to help 😊

▶ This, to me is a rather natural way of painting figures and I find it very easy and intuitive, but when I tried to explain my method without any photos to support it I failed. So I thought I could do a step-by-step tutorial while painting my next piece that has a large amount of metal parts. The miniature I chose just happened to be the gorgeous medieval bust from the soon to be closing JMD Miniatures.

Before I start with the photos and steps, I should mention a few general things.

1. I paint my metal parts using the 'TMM' (True Metallic Metals) method, which basically means I paint them like NMM but using metallic paints.

2. Always use black primer. It adds lots of depth to the metallic paints. So even if you prefer to paint over white/light primer, it's worth it to basecoat all the metal parts black.

3. This is not a 'one and only' recipe you need to follow to the letter of the law. Use it more like a guide for your own experiments.

4. Don't be afraid to go to full matt with your shades. You can always reintroduce some metallic shine later if you feel like it, but there is no shine where there is no light, so the deepest shadows can be completely matt. It's going to add more contrast and realism to the finished piece.



1. Basecoat

As you can see on the photo I used black primer over the whole bust, and then light gray spray from the top to emulate zenithal lighting. Normally I would cover the metal parts before doing that. Unfortunately here almost the whole mini is going to be painted as metal, so it would be difficult to cover it and apply a light colour effectively. Masking tape would shade too much of the face, and masking fluid would be very difficult to pull out of the little holes of the hauberk. So I just sprayed the whole thing with a light colour. Later on I can use photos from this stage as a reference where to place my lights and shadows.

Of course I could paint metal parts back in with black, but I decided to try painting it this way, to find out if this type of 'pre-shading' can be helpful at all.

It wasn't. Seriously! I guess it even hurt the paint job in the early stages. I was able to fix it, but it's going to be easier and faster if you start the metallics on pure black.



2. Metallic base

Just apply a layer of dark metal colour. I used Boltgun metal (GW) but any darker shade will do. You can use an airbrush here if you want, but I had a feeling that this paint will clog the nozzle in no time, so I used a normal brush. I wasn't too precise here, leaving some black in the deepest recesses.



3. First Discolouration

A layer of diluted Agrax Earthshade (GW) or any other dark (rather cold) brown wash to cover whole hauberk with a thin layer of colour. If you want to, of course you can use a thinned down regular paint, just keep it dark and rather cool.



4. Further Discolouration

I then applied a thin layer of blue wash. In my case it was Asurmen Blue (GW), but you can use any other blue-ish or even blue-green colour.

Like I said you can use highly diluted paint, but I find washes to have this slightly satin finish when applied in thin layer and this helps to achieve a more oily, metal look.



5. First Shadows

At this point I began introducing undiluted washes to the shade area only. Layers are now thicker, with even more paint pooling in the deepest recesses.



6. Second Shadows

Apply black wash into the deeper shadows. Make sure not to cover the brown wash completely. Like with the previous step, you can repeat the application until you're happy with the result.



7. Reintroducing the mid-tones

Now after applying the first round of shadows, take a large brush, preferably flat to speed up the process a bit and paint

the hauberk with the side of the damp brush.

Try to move the brush from the top to the bottom, leaving most of the paint on the parts facing the sun. Make sure you're not leaving too much paint (almost none) in the recesses and under the rings. Cover the whole surface, trying though to leave less paint in the shadow areas.

You can go a bit heavier with the brush (and Boltgun Metal) while painting the brightest parts to apply some more paint into the second, deeper layer of hauberk, so it's going to work as a shade for the colour you'll use as the last highlight.



8. First lights

With the same technique in the previous step, paint the brighter parts of the hauberk with Chainmail (GW) or any other brighter colour of silver.



9. Final highlights

With chrome (Vallejo Air), accent only the top highlights making sure you're not covering all of the chainmail paint. Be especially careful not to paint the lower layer of hauberk and try to keep it as 3 dimensional as possible and as you can hopefully see, the Boltgun Metal in the recesses is working nicely as a shade with the highlights giving a more 3D feel to the piece.





10. Glazes

And now it's time to bring back some colours. First apply a thin layer of diluted blue wash to the light parts, allowing it to pool a bit in the ring holes. After that, a layer of sepia (a bit lighter and much warmer shade of brown ink/diluted paint) in the shadows.

Try to be rather delicate with the blue wash at this point, but you can be a bit heavier with the sepia though.



11. Rinse and Repeat

Now you can repeat some, or all of the steps from 6 to 10 to areas that you judge to need some more attention.



12. Weathering Options

If you want to achieve a more worn out/weathered look, you can add some rust to the places where it's most likely to appear. In this case I'd go for the places around the leather strap, as I can imagine this area would be the hardest to clean (even if what I found out about cleaning hauberks back in the day, was true).

For me to decide if I want rust or not, I need to wait until the whole piece to be finished.

### Summary



As you can see the method I have used is fairly simple and when working with a hauberk really fast, yet very effective. Without taking photos it would take me less than an hour to bring such a big piece to the point you can see here and to this standard. Also, you can use this technique just as easily on plate armour elements. Just use the flat face of the brush instead of the "side of the brush" technique, using slightly more diluted paint to build up the highlight layers and remember to add a lighter highlight along the edges. You should also remember to be a bit more delicate with adding colour filters to the lights as they are going to be much more visible on a solid surface. Unless of course you're working on a fantasy piece where you can afford a more unnatural look.

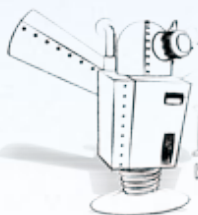
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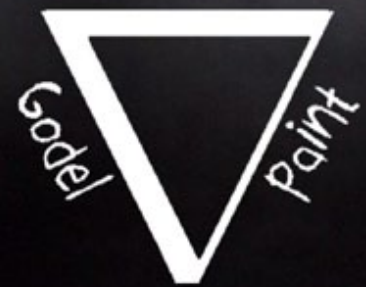
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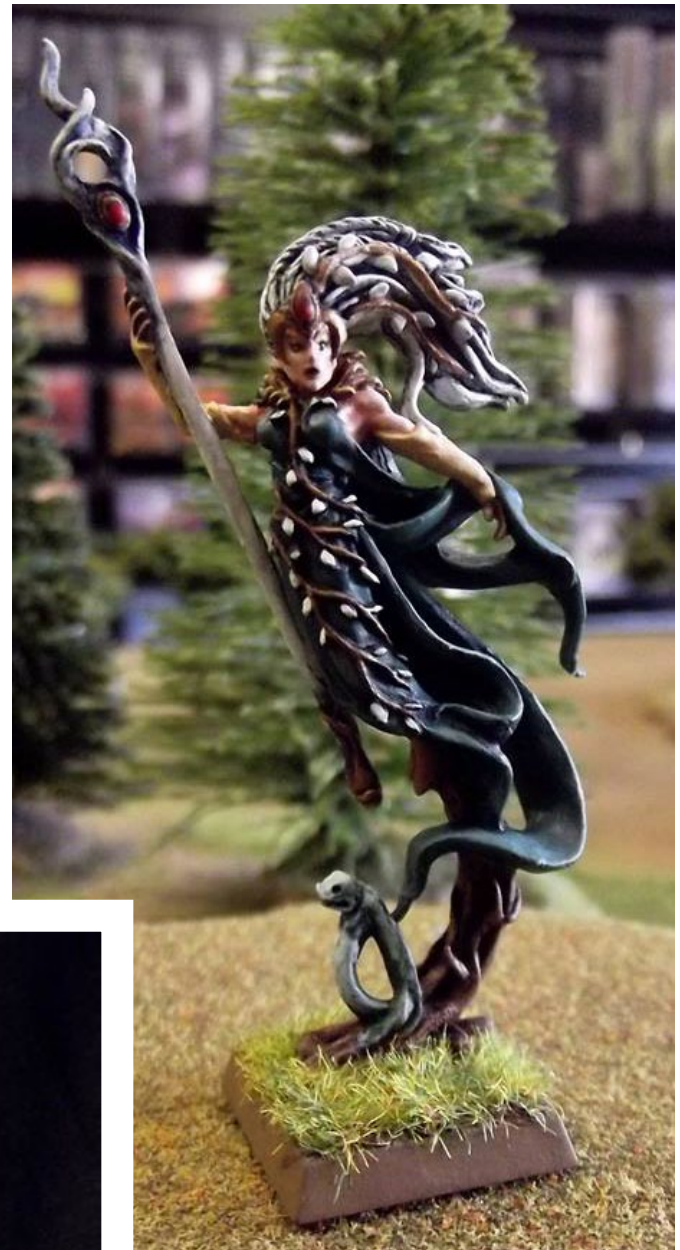


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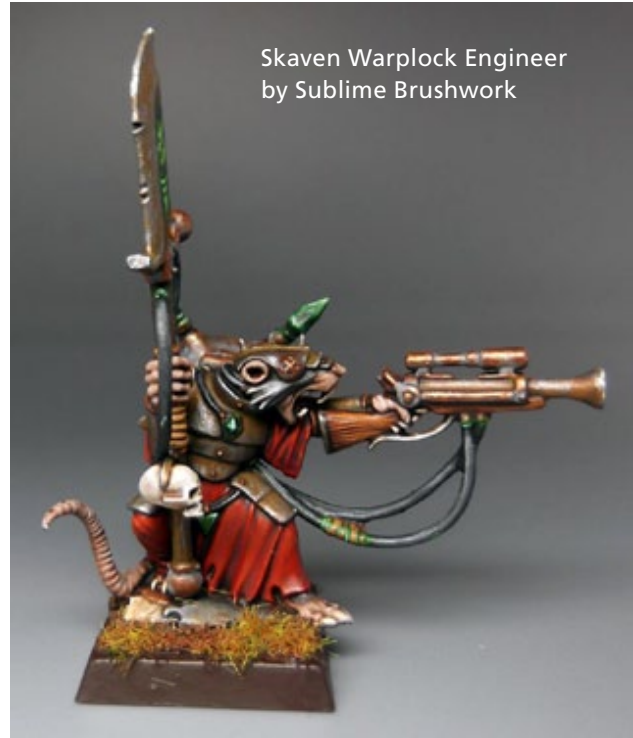


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