

FIGURE PAINTER magazine

sculpting • painting • displaying • gaming

REVIEWS OF
PONTOSH THE ARCHER
APG'S HESSIEN JEAGER
MKC'S ELF DRAGON PRINCE
GoH'S ARIELLE



INSIGHT

interview with **James Wappel**



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Welcome to issue four of Figure Painter Magazine, an issue we are all very proud of because we feel it has something for everyone.

While writing this editorial I am also reading through what I wrote last month about model shows being the front line of this hobby and we are currently in the midst of four of the biggest, Games Day Germany, Gencon, Games Day UK and Euro-Militaire. I suppose it's something like Christmas, Easter, your Birthday and Valentine's Day all rolled into several weeks of miniature nirvana.

Even if you cannot attend any of these shows it's a good time to be a miniature painter as all the new releases with fantastic paint jobs will be hitting your news feed page as I type. Rumours of who is releasing what is already rife proving that the online hobby community is as healthy and vibrant as ever. Facebook is fast becoming the central hub of this community and a place where you can find painters from all over the world who want to share their painted miniatures and expertise with everyone who will take the time to read their posts. I for one love this and think it shows that as this hobby grows, the people in it are coming closer together.

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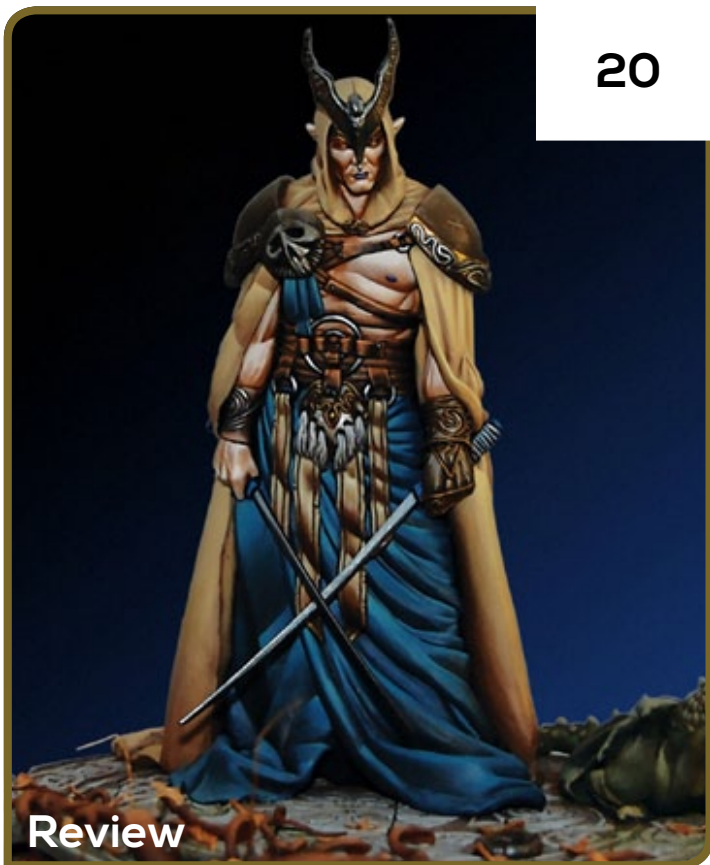


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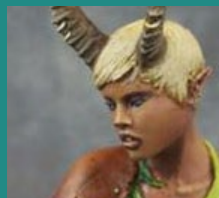
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Another month and Scale 75 have released another paint set. The new set is called Blood and Fire and focuses on painting reds. Like all the others it contains 8 dropper bottles ranging from dark purple through various shades of red to yellow. It sells for € 20.66.



For five years [Resina Planet](#) has been making metal 30mm miniatures and the highest quality 6, 15 and 30mm scale resin scenery.

Now, they're are ready to carry forward their miniature game based on [Euphoria Miniatures](#), their futuristic miniature range.

A simple game to play but difficult to master, and finally the moment has come.

Their goal with this campaign is to produce the starter game plus 4 miniatures that will increase the list of 8 characters that have already been produced reaching a total of 12 miniatures to choose from in order to create your teams. if you want to check this out and add your support then visit the Indiegogo page [here](#).



Game development seems to be moving along fanatically at Marrow Productions. Not only do they have some great looking miniatures in the pipeline but details of the game have started to appear.

A player takes on the role of one of the Pilgrims, each of whom has unique weapons and skills to encounter demons. The actions of the demons are controlled by the rules of the game. For all the quests in the game, players win or lose as a team. If Tripitaka is defeated, players will immediately lose the game.

For more information click [here](#) to visit their facebook page. Hurry up guys I want to paint some of those miniatures.



Last Saturday the German city of Cologne paid host to Games Workshops 2013 German Games Day. From the pictures around the web the competition looked extremely tough but they're has to be a winner of the exulted sword. This year the title went to [Roman Lappat](#) who was a truly worthy winner with his Diorama. We at Figure Painter Magazine offer our most sincere congratulations to Roman and all the others who took away awards. For more on this story visit the [Mastermini.net](#) blog and a big thank you goes out to them for allowing us use of their picture.



At Gencon Gale Force Nine will be unveiling Firefly: The Game, one of the most anticipated releases at the show. Scheduled games and demos will be running throughout the weekend and if you like what you see you can be one of the first people in the US to get your hands on a copy of the game. Every box sold at the show will also include a resin Alliance Cruiser. This high-quality game piece is exclusive to our Gen Con customers.



Sticking with GF9, they have also previewed the new Dungeons & Dragons collectors Series Umberhulk. The miniature will be limited to 1500 copies so don't delay.



QU-SH-UG is a new miniature created by Pure Evil Miniatures. It is suitable for use with Cthulhu, Horror, Space and Dungeon - style miniature games. It will come as a high quality resin cast multi-part model that is ready for assembly

and painting. The size of the miniature is 4.5cm tall (without base) and 7cm long. It will be supplied with a 5cm circular base.

If you want one of these cute little critter then pop over to their [kickstarter](#).



British publisher Modiphius Entertainment has announced a licensing deal with Paolo Parente's DUST Studio to create a tabletop roleplaying game set in the DUST universe.

Scheduled for Spring-Summer 2014, DUST Adventures will consist of a core rulebook and setting guide and will be followed by supplements and campaigns. The books will feature both new artwork as well as stunning photography of DUST miniatures. The campaigns will also feature DUST Tactics and DUST Warfare missions allowing fans of the miniatures games and roleplayers alike to enjoy the DUST universe in new ways.



More information about this and other Modiphius projects can be found on their website [here](#).



REVENGE OF THE JUNGLE

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Saturday 10.00am to 4.30pm

Blue Cap Hotel, Chester Road, Sandiway
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Enquiries: ukgk@hotmail.co.uk





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.

► **The Dawn of the Apocalypse Ford Truck painted by John Keys aka megazord_man. I've been looking for more Screen Material similar to what Mr Keys used on the aforementioned truck model. I've emailed a lot of the aftermarket companies here and to date, I haven't received a reply from anyone. I don't understand why I can't get an answer from anyone and no one has even made a suggestion. What happened to this hobby? People used to go out of their way to help someone.**

Mark (email)

If you follow this [link](#) it will take you to the Dark World Creations web page where you can buy the after market parts you need for the truck. DWC include in the set some photo-etched mesh. Alternatively, any car body repair shop will sell you a similar mesh but you may have a problem with the scale of that.

I also contacted John Keys about this and this is his reply,

"The screens are etched brass made specifically for that kit by Dark World Creations, it even has a rim the shape of the window. However, I've just seen that [Hasslefree Miniatures](#) have similar etched brass sheets in their accessories brass etch architectural section."

► **Guys, forgive me. Your magazines are on my tablet which I don't have at work with me. Remind me, in one of them did you feature a company who were making kind of medieval reliefs? Rather than regular miniatures or busts, they were kinda flat backed, wall mounted reliefs? I may have seen these somewhere else, or imagining it completely but I'm sure it was in your mag. Could you put me on track please? Thanks.**

Alan McKenzie (facebook)

I think you are referring to what are called "Flats". In issue 2 Kev Peart reviewed some by [Mil-Mart Miniatures](#)

For more information about flats you can also visit the International & British Flat figure Society web forum [here](#).

► **Are there any options for a subscription to Figure Painter magazine? If not, are there any plans to possibly offer this at some point in the future? I am really enjoying the magazine and have been impressed with the quality and content so far. I would be very interested in a subscription option if one becomes available.**

Craig (email)

Adding a subscription is high on our priority list of things to do but to make it happen we have to employ a programmer who can add the option to our website so until the magazine can afford it we can't offer that just yet.

► **Just bought all 3 issues, I'm loving it! It would be really cool if you could upgrade the picture quality even more and let us zoom in more on the details. Maybe in the future it would be possible to create a special page on the website for buyers of the magazine where they can download the individual images in higher quality?**

In most magazine's image quality would be less important, but seeing this is about painting miniatures even the smallest detail in a picture is important. And one of the things I personally love to do is zoom in on the models and get a good look on how it was painted.

peterwas (coolmini)

This is a tough thing to do simply because it's a balancing act with an eye to our future growth. If I up the resolution by 5 pixels then the file size of the pdf shoots up to almost double. The last issue was output at 98dpi and came to 12.4 meg. I did a test at 100dpi and it came to just under 19meg which is fine for a single file but one thing we have found is that many people like yourself get many issues in one go. We have already had

to update our hosting package to a dedicated server so imagine when we have people downloading 5 or 10 issues in one go, the bandwidth will be huge!

One other issue to take into consideration is internet speed. I don't know what it's like in Holland but here in the UK it ranges from 3-50 meg a second depending where you live so we have to plan for everyone.

Your idea of supplying images separately is an interesting one but we don't own the images of the miniatures so would have to seek the permission to do so for every one.

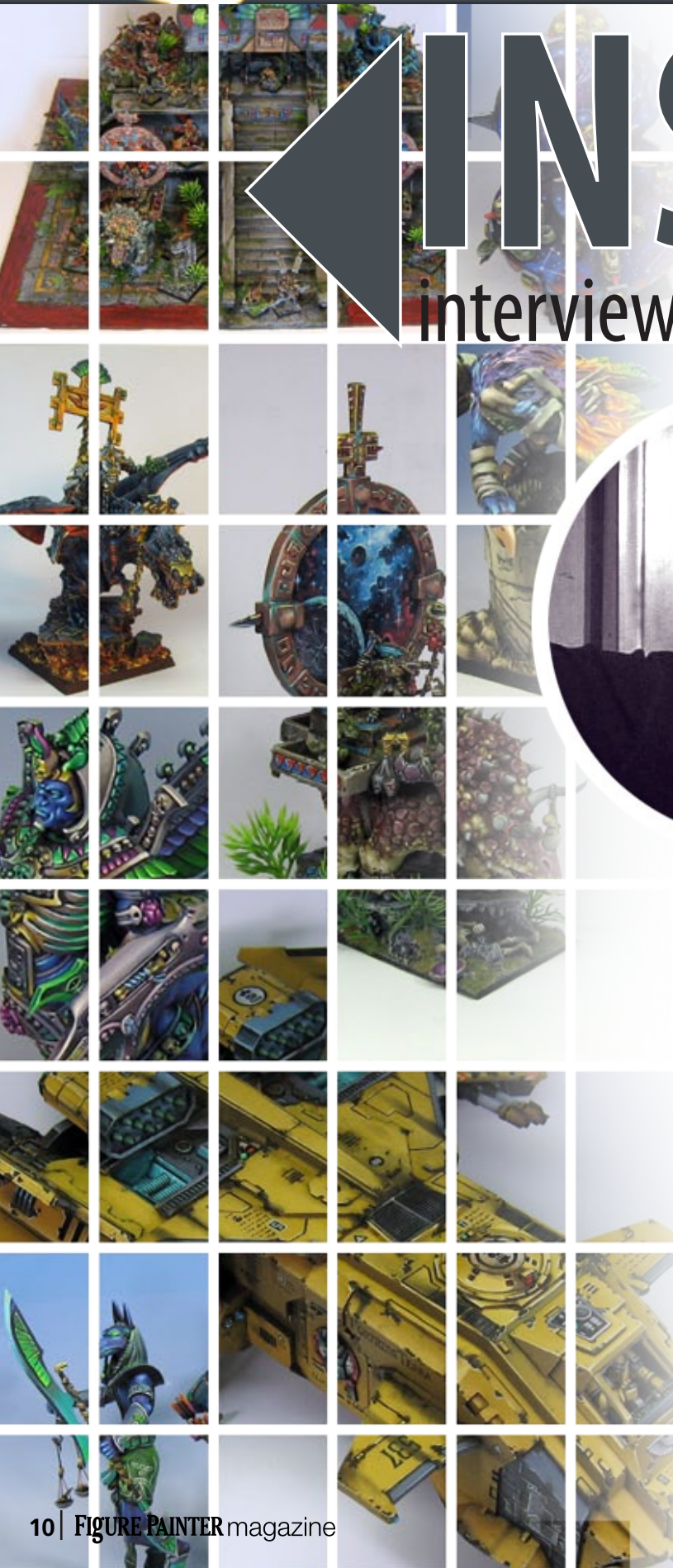
► **I'm tending to download these onto my iPad so that I can browse through them as and when I get time (still not read through the latest issue fully) so the smaller file size is really beneficial and makes the display time much quicker when flicking between pages.**

A possible compromise could be to have one or two "feature miniatures" that have a higher definition image in for that extra "zoom" and a subscribers gallery online for a some of the display miniatures. That way you can have an optimally compressed jpg on the site rather than Adobe compressed image in the PDF.

RuneBrush (coolmini)

You emphasise my point made in the previous reply about producing the magazine for lots of platforms and web speeds. I myself have an iPad with retina display so that throws another resolution into the mix. It also links to the reason we produce the magazine as a PDF rather than an epub or other format. The PDF makes it available for every platform. This unfortunately, as far as I know, makes it impossible to have a single publication that has different resolutions for different pages.

This is an interesting thing that both you and peterwas have raised though and I will put on my thinking cap and try to come up with something in the future.



INSIGHT

interview with James Wappel



Place of origin? Chicago, Illinois, south side.

Years Painting? I have been painting miniatures since 2002, but I spent many years prior to that painting (and teaching) watercolours, pastels, oils, etc. Total combined, about 34.

Major Awards? 14 Demons (a variety of gold, silver, and bronze). 8 Crystal Brushes (more variety). 12 Rogue Demons from Adepticon. 5 Best painted Army at Adepticon (along with about a dozen other tournaments). Last but not least, Armies on Parade winner with my Lizardmen.

Note: Most of my Gold's tend to come in the Squad/Regiment categories.

Future Plans? A ton, the recent Painting Pyramid kickstarter program was just the beginning of a whole new direction for me. While I will still be doing lots of miniature painting (commission work, my own armies, etc), I am trying to shift much of the focus towards instructional videos. Before I started painting miniatures, I used to teach those mediums I mentioned above. I tried to teach in person seminars at Adepticon, but the miniature painting videos will reach many more people.

The videos included in the kickstarter represent only a portion of all the subjects I want to cover. In addition, I want to begin providing painting guides for various miniature companies. That is already in the works.

Since I seem to develop new techniques on a daily basis, I will have plenty of subject matter to cover!!!



Q1 Your journey has taken you from an art teacher to a miniature painter, which seems a pretty strange path to take, can you elaborate on the steps taken to get you where you are today?

A1 Sadly, that was somewhat of a forced path. For about 10 years prior to miniature painting, I made my living as an illustrator/artist, selling my artwork at nearly 50 shows a year. These were mostly sci-fi conventions and Ren Faires (*Renaissance Faire*). I was also teaching individual classes and seminars.

As 2001 approached, I was doing all those shows and classes, but the biggest of all the shows was Celtic Fest. This was held in downtown Chicago and it represented about 20% of our income for the year. Unfortunately, it was scheduled to be held in mid-September.



The 9/11 attacks forced the cancellation of that show. It also wiped out the next several months of shows, since people were too afraid to travel. The economy began to unravel for the people who usually purchased my artwork.

Early in 2002, I had begun to do a limited amount of miniature painting on a local basis, doing a few small commissions. These were originally intended to get us through the leaner months of the year, when there were fewer shows. I did a few "experiments" that year, doing some ebay auctions of my miniatures at the same time as a live show.

To keep things short, ebay proved to have many advantages over what I had been doing. I did not have to worry about weather, show cancellations, etc. and now I had the entire world as a customer base. I was already very used to shipping artwork, so sending minis was quite easy.

Paypal also emerged side by side with ebay and that facilitated an ever growing online business. By 2007, that had grown to the point where I had to choose one or the other and the two dimensional art had to be abandoned. This was also our first year at Adepticon, where I taught hobby seminars. They proved to be wildly successful and we have been coming back ever since. I will never forget my first time walking through one of the tournament rooms between rounds, staring at all the painted armies like an open air art gallery. It is still a great experience.

If I may, I have to say that all my previous experience be-



fore the miniature painting allowed me to develop critical skills, such as computer graphics, web design, pricing art, packaging and shipping it, dealing with buyers and so on. My time in the advertising industry made me learn that time is all important, deadlines are subject to change and to always search for the fastest way to do things.

This has allowed me to dominate in areas of the hobby, particularly in group, squad and even army categories. Painting a whole army to GD standard with a display board in a limited time frame is just another day that ends in 'Y' for me :-)

I use my watercolour, oil and pastel techniques every minute of every day in my miniature painting. This will really stand out in the painting videos, as it does in my live classes. To me, a miniature is nothing more than a three dimensional painting. While it was very painful to give up on a business I had spent a decade building, I have enjoyed the miniature painting much more. The recent explosion of new companies in the industry has made that even better. I love companies such as Secret Weapon and Raging Heroes, who seem to make products specifically for me! I know that's not true, but it sure feels that

way. Events like Adepticon are fantastic, as they let me bring in whole armies and play with them in tournaments.

Q2 *You mentioned your video's and I know you are busy filming them now. How did they come about?*

A2 The Painting Pyramid came about by accident and necessity as well.

I had never even heard of Kickstarter until the summer of last year... I had no idea what it was. There was a lot of talk about the Reaper miniatures kickstarter. Sometime in August I checked that out and was able to get in on the 'post kickstarter' second round.

At the same time, I was getting multiple questions every day regarding various techniques. How to paint black, how to do flesh tones, how to create OSL and many more queries would come in day after day. It was getting hard to keep up!

In answering your previous question, I mentioned the hobby seminars that I conducted at Adepticon. While those were great



The Tainted Pharaoh

When I decided to create the army, I swore off all 'standard' colour schemes. That meant no blue, red... Or gold! That did not leave me with too many options.

I happened to watch a PBS show about the "Silver Pharaoh", an intermediate era Pharaoh who brought back the glories of Egypt for a brief time. His sarcophagus was made of silver, which is one of a kind. I started to think of "Fantasy Necrons", with silver and glowing green as a colour scheme.

I developed the story idea around this. It led to the "Tainted Pharaoh" story, and the association with the Tzeentch god. When the army was wiped out in one game after another ('cause TK stink!), I had to explain why.

That is when I created the notion that the Tzeentch god WANTED the army to lose, so that the questing armies would take back the tainted artefacts to their homelands.

This story is told on the army board, with real hieroglyphics and images. Even the movement trays warn, "All those who plunder the Tomb Cities of Pseusenes shall suffer a fate worse than death". It just takes a while for that 'change' to occur :-)



I bask in the gentle gaze of the sun through my palace window, feeling as if it were a friend long lost. Its rays gleam upon my Golden City, illuminating great temples and colossal statues. Immense carvings flanked by glyphs describe my wondrous deeds. Below me, thousands pour in and out of my Temple of the Sun, making offerings, ensuring the health of my Reign. The din of cattle and smithies fills the air. In the far distance, I see the dust of the quarries, where my defeated foes toil without end to gather the materials for my master architects.

For many years I have ruled, subjugating inferior kingdoms and peoples at the head of my vast legions. Time and again, my chariots thunder across the landscape, conquering, adding to my great wealth. The name of Pseusenes is spoken with reverence by my own people, but with fear and

fun and much was learned by all, those live seminars were very difficult to maintain. There were a lot of 'moving parts', which made them less practical to do on a frequent basis. Everyone liked them so much, but the class size had to be kept very low to keep the quality of the class high.

I was also getting lots of questions about running more of the seminars and I had to say that they were just not practical. While people enjoyed the 'how to' articles on the blog, more and more people were requesting video to go with them. They wanted to see me actually doing the techniques, instead of pictures taken after a stage was completed.

My answer was that I had none of the equipment needed to create videos. No camera, no software and so on.

There was no time to interrupt my painting schedule to take the time to get through the steep learning curve that would surely be involved. While I have used Photoshop-esque programs since the 1980's, I had never edited movies. Shooting still images of miniatures is difficult enough, but now I had to figure out how to do that with a video camera.

For a few months, I kept saying that I could not do videos, until I saw a question on facebook about kickstarters. The idea clicked that I might be able to get the funds for all the equipment via kickstarter. Over the course of a few weeks, my wife and I created various lists of potential topics, starting with a few, but then exploding into several dozen.



I checked out lots of kickstarter campaigns to get a feel for how it might work and how it should be approached. Fortunately, the folks at Cool Mini were able to give me a lot of insight into the running of such a campaign, mostly in the form of what to avoid! Since I was painting some sample figures for their kickstarters, I got a glimpse from the 'inside'. That is where I discovered that running a campaign and backing one are about as similar as asteroids and raisins.

That made me more hesitant to try this out, but then the necessity bit became involved. I was already painting 10-19 hours a day, every day, just to keep from falling further behind. When I did those art shows that I discussed in the previous answer, I was able to "Paint once, Print many", meaning I did one original (that I usually never sold) and offered lots of prints instead.

Those prints were far more affordable for a much larger group of people. It was more reasonable to manage painting a few new originals each month to add to the mix, while using prints as the bulk of the merchandise.

While I love painting minis and would do it 24 hours a day if I could, reality says otherwise. As the work on the campaign progressed, I started to see the possibility of this expanding well into the future. I was able to make some great relationships with Raging Heroes, Ultraforge, Urban Mammoth and more. They were generous enough to allow me to use their miniatures (along with Reaper!) for the videos.

This was the last stumbling block... finding miniatures that I could use without any legal issues. By getting permission to use them, I could forge ahead! During and after the kickstarter, Secret Weapon Miniatures came through with more and more products that enhanced the quality of the videos by leaps and bounds.

Their products are used in almost every video. My techniques have changed with the addition of each product. I paint much differently now than I did before the kickstarter began, in fact, as a result of using those products!

So, for many months, I have spent even MORE time each day working on the kickstarter. As expected, there were a million and one things to learn, sometimes the hard way. I am sure more hard lessons are to come. However, this is just supposed to be the beginning, not the end result. There are dozens more topics that I want to cover in future videos! I am also going to be doing some 'How to paint Faction X' videos for various manufacturers looking ahead,

which might be included in starter boxes and so on. The future holds much in store!!!

Q3 *Staying with the Kickstarter theme. Your Painting Pyramid drew in a \$45,898 in its 30 days, over 5 times your \$8000 goal. How as a business, do you plan for that kind of success?*

A3 This will sound strange, but the planning was more complex.

Not only do you have to plan for success, but you must also plan for failure and even 'too much' success!

As an example, I held back on some of the videos in order to keep the kickstarter at a more manageable level. While I would have loved to bring in \$100k, that would have become the be all and end all for many months. It would have wiped out everything else.

The 'cap' for this was about \$60K. We calculated that more than that amount would be too hard to deal with and set back future plans.



As I mentioned in the previous answers, the kickstarter was supposed to be just the beginning. I want to create many more new videos as time moves on. Since I learn new techniques every week, there will never be a shortage of new information to pass on!!!

I observed many other Kickstarters do stunning 'giveaways' in the last 48 hours to radically boost their totals. That's great, but I did not want to sacrifice the future to do so. I would much rather have people adding more videos to their collections years from now as their hobby expands.

There are a number of people who could only get a few of the videos, so they began with the 'core' group of techniques. I would like them to be able to 'move up' the chain of videos, getting into more advanced techniques as they feel comfortable (I have tried to structure them in such a way). It was very likely that I was going to overwhelm the very people I was trying to help by making too much for them to absorb all at once!

So, I kept at least 15 topics out of the kickstarter. More have been added to that list since, as I learn even more techniques.

Other aspects had to be anticipated, including failed collection attempts. There was a significant amount and that has caused me to make do without certain things that would have made the production go faster. Let's just say I would have had one more rendering machine had the complete total gone through.

Even now, I am still purchasing equipment that we had initially discussed last November. I knew that many changes would have to be made to the original plan, because you can only anticipate so much :-). The process can be extremely challenging.

Ideally, we would have been able to create the videos and do all that 'in house', but kickstarter was the only viable solution. I needed the 'space' provided by the kickstarter funds to cut back on the painting for as long as possible. Learning how to

dread by our enemies.

All is as it was destined to be; yet I long for more. I must secure my glory for all time. The desire to rule eternally in this life consumes me. My priests assure me that this is possible, for they have uncovered a dark tome which contains magics thought lost to the ages. I do not know how this is possible, but the lure is undeniable.

As I turn away from the window, I hear only silence... The commotion of the Temple complex vanishes abruptly. The warm hues of my palace now glow with a sickly and eerie shade of bluish green. Startled, I turn back to the window, and a horrific sensation permeates every fibre of my being. I can no longer feel my own flesh! With great dread I look down at my hands. Beneath tattered bandages I see only dried sinew and bones, covered in the dust of ages, stained and blacked by time. How can this be? Struggling to move my own living corpse, I reach the window.

No longer do I see the glorious edifices and magnificent statues... I see nothing but decay, desolation, and ruin. Fallen temples and shattered carvings litter the once broad avenues and plazas. The only movements come from the sand that blows in the never-ending wind. As I look closer, I see piles of bones and skulls that are occasionally exposed in the howling gusts.

The only living creatures, if they could be called such, are giant carrion birds, crawling over the carcasses, flying high above in search for more. One of these beasts flies close to my window, peering back at me with an eyeless skull! Even the living here, it seems, are long dead.

I begin to remember now.

The betrayal, a loss of all that was to be mine for eternity. I recall the promises of the priests as they enacted their bizarre rituals. The transformation. The Fall.

Before this path to damnation had been completed, I sought my vengeance upon those priests who had betrayed me. All were banished into the desert or killed outright, save for one.

Since the Fall, all feeling, all sensations all pleasures once taken for granted are forgotten as decades, centuries and millennia pass. I only exist in this hideous, un-living state. Great heroes, faithful generals who had been part of my great victories in ages past, are nothing more than mindless, shrivelled husks. Our troops suffer an even worse fate, the loss of all that makes them human. At first, the horror of their transformation was too great for them to bear, and they painted their exposed bones to conceal what they had become. As time passed, the last fragment of humanity faded, and so did the paint, the final, desperate measure to hang on to themselves. Now they are animated solely by Sephet, the last remaining liche priest. Had he been eliminated along with all the others of his kind, not even these desiccated remains of my Empire would live on.

Of all that has been lost and forgotten, there is something that still blazes inside me. Rage. Eternal rage, which has further poisoned my mind for untold centuries. Rage at the fate of my kingdom and myself. Rage as I watch lesser beings loot and pillage all that I have constructed. During one of these fits of rage, I was alone in the shattered remains of the inner sanctum of the Sun Temple. I stared up at the desecrated carving depicting the Sun God, which depicted his watchful eye looking down upon me. Some vestiges of yellow paint remained on the rays which had been carved into the relief, showing the God bathing myself and my Empire in his light.

"How could you allow this betrayal to occur?!" I demanded. Many times I had gone into this part of the Temple, to rail against the God to whom I had dedicated all my conquests. "Is this how you repay my devotion? Was I not your faithful servant?" "How could all that was so glorious be forgotten?" At first, the response was the same as it had always been. Nothing. No answers, no reasons. I was about to turn away when I noticed that the faded rays of the Sun God had begun to brighten, as if the paint were being restored before my eyes. Other parts of the relief also seemed to be altered, all the while becoming brighter and multihued. The eye of the sun god began to shine with a strange pallor, nearly blinding me. The figures on the relief also changed. Even the carving of the God itself slowly, almost imperceptibly, morphed into a two headed birdlike creature.

Amazed, I called out to the apparition. "Have you come to answer my demands?" This was said with far less confidence than I had intended.

The Eye, now glowing a bright, noxious green, turned its gaze to me. I could sense the room beginning to flow with newfound power. All around the inner chamber of the Temple,



use a new camera, new software, new machines, etc., was not going to be easy!

So, it is my hope that something has been created which will live on long after the kickstarter!

Q4 *So, You're a Fine Arts teacher that has turned his hand to become a Pro Miniature Painter who has just ran a highly successful kickstarter project to make video DVDs; when put that way it sounds hectic so can you explain to us what your typical day is like?*

A4 Well, the tasks that I have to perform each day have changed since the kickstarter, but I can break things down into my 'work session' plan for a typical day in Wappleville.

It starts as soon as I can drag myself out of bed in the morning. Nowadays there is a laptop right there next to me, so sometimes I don't even get to do that. :-)

Once I can get myself going, the 'morning' work session begins. These tasks are usually quite simple and basic, since I am barely awake and can't even see straight. I don't do any painting at this point. Image processing of photos taken of painted miniatures is a primary chore in these early hours.

By 1 o'clock, the 'afternoon' work session begins. If I am painting, it is simple tasks such as priming, shaded basecoat, all things that I consider warm up exercises. Musicians, calligraphers, writers, etc., all 'work themselves up' in some way or another and this is mine! This session usually goes to 4-5 PM. Then it is time to cram down some food, so the 'evening' work



session can begin.

The evening work session begins at 5:30-6 PM and lasts until 9-10pm. More complicated painting tasks are attempted. Nothing with super detail, since it is still possible to be interrupted by a late delivery, a phone call, etc., or something that would otherwise distract me!

By now, fatigue is starting to set in, since I am usually working on 3-4 hours of sleep. I try to get in some kind of power nap, so that I can survive the all important 'late night' work session. To get myself out of the evening stupor, I exercise until about midnight. By 12:30 AM, the real work begins! This critical session lasts

until 4:30-5:30 AM. This is the time of the work day that has no interruptions, unless the house is on fire, or someone is trying to break in.

As a result, I can spend hours of unbroken painting, usually not moving from the desk the entire session. That gives me 4-5 hours of high quality work time.

The wonders of self employment requires that I repeat this schedule 7 days a week. There are no days off, no vacations, just this schedule... every day. If for some reason I am taken away from this, finances are lost unless I want to go without even more sleep. If I'm not working, I am eating, sleeping, or exercising.

Obviously, the kickstarter project has thrown this way out of whack and I have had to substitute tasks. For instance, the



statues and glyphs were being recreated, transformed. The God spoke. "This 'God' in which you believed and to which you have dedicated yourself for so long has never existed. He was merely a creation meant to assist you in fulfilling your ultimate destiny." I have guided you thus far, and now I require even more from you."

Briefly, my anger returned, casting aside my foreboding. "The decay of my civilization, the loss of all that I was... is this guidance? Is it my destiny to exist in this derelict form, watching all that I built slowly turn to dust?"

Deep in the inner sanctum of the Temple, Pseusenes listened in wonder as the new God proclaimed that he would restore not only his kingdom to its former glory, but more importantly, the Pharaoh and all his forces would be changed back to their mortal forms once again! It was almost more than he could bear to hear, but the mere thought of being human once again was truly irresistible. He pledged that he would do as the new God commanded, for he could see its power on display, transforming statues and objects in the temple before his eyes.

morning hours usually involve transferring raw film and other data to backup drives and other rendering machines. There are many more interruptions, since there always seems to be more equipment to purchase, more packages arriving.

And, I still have to keep up with some semblance of 'regular' painting. This makes life even more hectic, if you can imagine that!

This sort of schedule is the reason why I did the kickstarter. While the videos take an incredible amount of energy and

Many years had passed after that incident in the Temple. As the God commanded, the Pharaoh sent his legions to stop the never-ending incursions into his lands. Time and time again his skeletal hordes were defeated, crushed beneath the sands by all manner of beasts and war machines. How was it possible that he would once again be witness to the pillage of his tomb cities? Decades passed, and still his mummified warriors would be pushed back or wiped out altogether, with shattered constructs littering the field, and more priceless objects hauled away by the victors.

Far from restoring the glory of my kingdom, its cities fell into further ruin. Even my own Tomb City was not to be spared, though it suffered from a different manner of violation. Once a shining city of gold, almost none was to be found. These treasures had not been stolen away by looters, but instead had transformed into what looked like silver. It was not any form of silver familiar to me. Rather, it would constantly change in colour and even in form, as if it were quicksilver. The braziers in the temples and tombs now glowed in strange colours of azure, green and even purple. The flames would seem to burn blue hot, yet they cast no warmth. Instead, the coldest chill I could imagine emanated from them. Even the carrion were different. Their feathers had turned the shades of exotic birds that I used to keep in my palace. Some now had a second head, mirroring the God.

When asked why my armies won no glory, no victories, the God responded. "Those meaningless artefacts and trinkets which they take back with them are not as they would appear. They cannot know what it is that they bring back to their distant lands. What you perceive as defeat is actually a great victory in my cause, for you conquer each of the races which has come here to loot your treasures." "The value they place on these objects allows me ultimately to bend them to my will." Unease washed over me as he informed me "One day they shall all be changed, as I have told you that you will also be changed." What choice did I have but to continue? This, it seemed, was my fate.

Once again, as I have done countless times before, I go to the window of my palace. The chill of a sickly green sun rises above a twisted landscape, where the sand writhes along the ground without the aid of the wind. Temple edifices rise, their glyphs morphing and changing moment by moment. They fall just as quickly, making way for even more bizarre buildings to take their place... Impossible and unnatural forms for which no necrotect could be responsible. Statues of great Kings and generals, covered in feathers, look back at me with eyes glowing bright green. Everywhere are the images of the God and his ever watchful Eye. It is emblazoned on the banners of incalculable number of chariots and archers. Constructs march forth at their flanks. This New Kingdom shall now seek its vengeance upon all those who had for so long dared to disturb the slumber of the Great Silver Pharaoh.





work to create, once they are done, they are done. Painting an army... and adding subsequent miniatures to that army, is never ending. Factoring in multiple buyers (each with multiple armies) and game companies that want you to paint things for their Kickstarters... the work load becomes unbearable rather quickly.

You also have to factor in the blog, which takes a few hours of each day. Creating enough content to cover 2-3 posts a day is no mean feat!

So, wanna be a miniature painter?

Q5 *You mentioned painting commissions and working for other companies. I know a fair few readers would find this a dream job so do you have any words of wisdom for anyone thinking of doing this?*

A5 There are a host of things we tell people who are looking to get into the industry.

Be prepared to spend vast amounts of time painting. Your hours and schedule will not be "your own", they will belong to the buyers. They will rule your daily life, since they have their own deadlines. They need things when they need them and that is that.

You will have to learn how to paint "Assembly Line style" and put in a set number of hours each day. Figuring out how to manage each day will have a steep learning curve, especially if you have not been self-employed most of your life :-). Discipline will be vital. No getting distracted by texts, calls, computer games, etc.

Choosing who you work with will be very important. Each side needs to know what is expected from the other. The temptation is, of course, to work with anyone who wants to throw business your way. That is not wise, since a commission that blows up in your face for one reason or another will be horrible for everyone involved.

I learnt many years ago to abandon any "Table-top Level" painting. Every miniature I paint is something that I would enter into a competition. I have yet to enter a miniature in a painting competition that was not simply painted for one of my armies or ultimately for someone else long after the contest. This way, there are no unfortunate 'debates' about what level the figure was supposed to be.

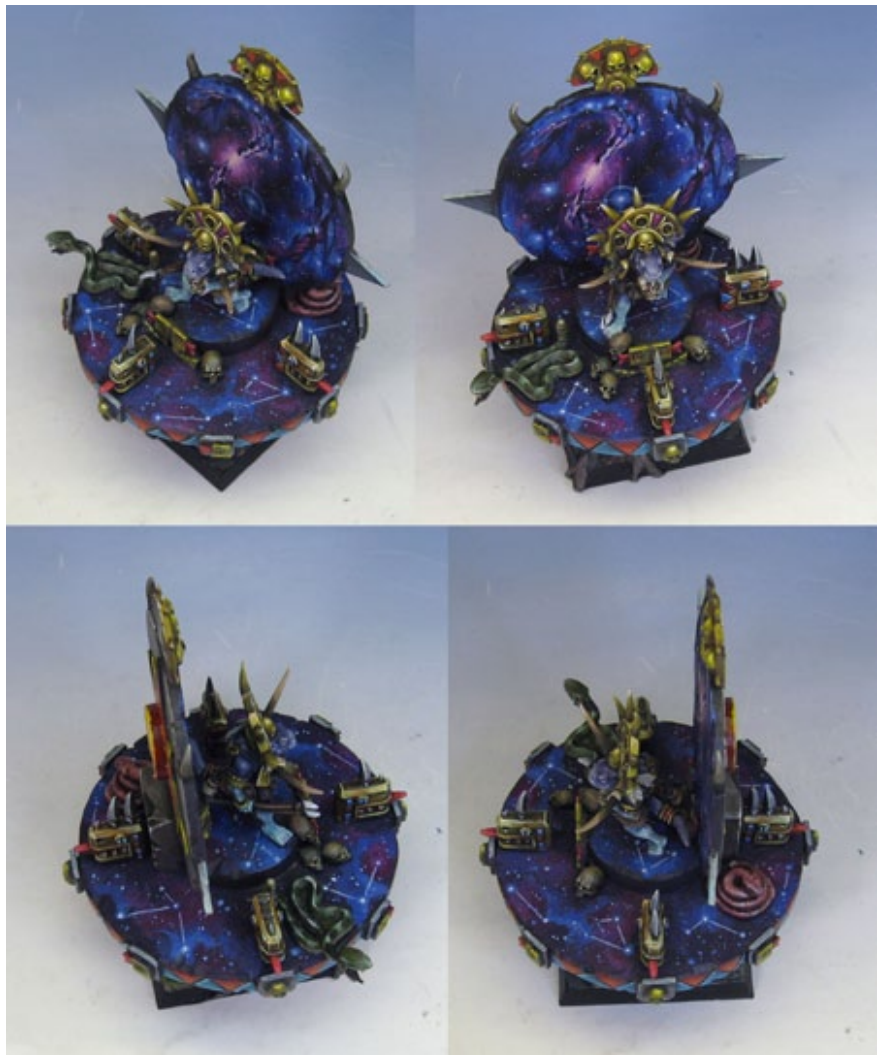
It is all too common for a buyer to have one

view of table-top and your own be quite different.

Crunching the numbers, it was better to sell one figure at \$100 than five for \$20, or even four for \$25. If you factor in all the time needed to prep 4-5 minis instead of 1 and the time, supplies and funds needed to ship multiple minis instead of just one, you would not believe how quickly the costs rack up.

Speaking of shipping, that is more art than science. I have been shipping art in one form or another for 30+ years, so it is not such a big deal to me. This is probably the area that is likely to drive someone away from painting minis for a living, next to the amount of hours you will have to spend. Painting only for local clients is very limiting and it will not take long before you exhaust that resource. You will have to broaden that spectrum.

Painting for companies is even more 'interesting', since all of their problems will instantly become yours. Any issues with the casters (who are making the masters) means that you will have less time to paint them... or worse, you will have to learn the hard way that the cast is no good. You are also the guinea pig





minis, or at least very ugly. I still pine for those early days of ebay, when I painted whatever I wanted and then put it up for auction. On the plus side, I think the sculpting is improving overall. You have heard me rave and rave about Raging Heroes!! Also, companies such as Secret Weapon are coming up with products that are literally straight from my wish lists! If I only had that stuff years ago...

If you are fortunate enough to have a 'core group' of buyers as I have had for years, your life gets much easier. Not only do they know how you go about your work on their projects, but they also know how to unpack the figures when they get them and so on. They get to know when your busy times are and know that you don't want pre-assembled minis, finecast and so on. :-)

I hope that this is not sounding too negative! For whatever reason, I tend to see people burning out rather quickly, since they are not used to perpetual, unending, constantly shifting deadlines. Going into the advertising industry not long after high school makes such a life seem normal. The reality is that most painters give up after a few months.

My situation is more unusual than most. This has been my entire life for as long as I can remember. There are no other jobs. I have also sacrificed getting new pets, anything resembling days off and many other things to make this career path work. I think many new painters get overwhelmed and then burn out from the constant demand. This probably makes me a little (or very!) crazy. The satisfaction, however, is pretty darn nifty!

I would like to thank James for taking time out of his crazy schedule to talk to us and impart some of his wisdom.

who has to figure out how to assemble a figure that you have never seen before and likely have no idea what it should be!

It's like getting a tiny puzzle with no picture of what it should look like and some of the pieces probably don't fit anyway :-). You are, in all likelihood, not part of the design process and the guys who were just assume you know everything they do. In addition, you could be asked to paint some really awful





Unboxing

Michael Kontraros
Collectibles

Elf Dragon Prince



By
Martyn
Dorey



Material: **Cream Resin**

Scale: **90mm**

Price: **€ 69**

Available from: **Indiegogo**
campaign or **Direct**

I first heard of Michael Kontraros when he displayed at The World Expo 2011 in Switzerland with Chris Panagiotou and walked away with the Best of Show (Fantasy) for his "Deck of Cards" display. Like a lot of other people in the hobby I have been keeping an eye out for his work ever since.

Unfortunately the "Deck of Cards" went to a private collector so we will never get the chance to see it as a commercial kit but then I discovered he was going to put a project on Indiegogo as Michael Kontraros Collectables back in June of this year and that there are going to be more added to this range with the theme staying with fantasy.

I was one of the first couple of people to pledge into this as I really liked the figure which was to be a 90mm scale Elf Dragon Prince. This was being offered at various buy in options so I went for the 69 Euro option which was for the kit and laser cut plate for display with the name of the figure on it, all the options included postage.

The project had a fifty day run/funding time which is unusual in that most projects run for thirty days but straight away it was clear that this would be far different from any crowd fund-



ing project such as can be found on Kickstarter or Indiegogo. Delivery was due for August but within a few days of pledging I received an email from Michael asking for my shipping details and in response to a question on the project Michael had stated that they would all be sent out recorded delivery.

I was therefore pleasantly surprised when on 30th July, five days after the project had funded with 28 backers I received a parcel and on opening it I might have even smiled!! Inside was a silver tin which seems to be favoured by more than a few figure producers of late and provides good protection for the contents. On opening the tin and removing the top layer of foam to reveal the contents to say I was blown away is a little bit of an understatement, this was everything I had expected from the photographs I had seen plus some!!

The model consists of seven pieces, the three main pieces are the actual figure itself, the base and the dragon. You then have a small bag that contains the brooch/clasp for the cloak, the two sword blades and the front piece for the helmet/headband that is hidden under the hood of the figures cloak, besides these pieces being packed in a small bag the sword blades and head piece are on their own sprues for added protection. You also receive a card print of the figures concept and for the deal I opted for I received the laser etched plate to go on whatever type of display base I choose to put it on.

The blurb on indiegogo for this stated that the figure was cast in high quality resin, they weren't joking, the first thing I picked up out of the tin was the figure and straight away I was struck by how clean the casting looked and on looking at the base and then the dragon the quality of this piece just got better and better. The base has securing points for the figure in the form of 1/4 inch resin pins and the corresponding holes for these in the base of the figure, no clean up is required these two fitted together perfectly. The dragon, has an oblong peg on its underside that sits in the hole on the base and the leg of the dragon that is part of the base casting fits snugly into the dragon.





There is very little clean up required for the kit I received as you can see from the photos, there are a few slight mold lines around the edge of the base and the odd little bit of excess resin in some of the deeper recesses of the figure. I couldn't find a single mold line on the figure itself and with a bit of care and a sharp knife the modeller would also be able to take out the small pieces of resin between the rings on the figures stomach where the ring doesn't actually meet the stomach itself.

The one wing of the dragon I thought at first had been sculpted with some wing damage but I am not so sure as it is only on the one wing and I think this is more likely a bit of surface porosity but either way certainly isn't a problem. Apart from taking care when cutting the head piece and the sword blades out of their sprue and the cleanup of these pieces that go with this task, the only other bit of clean-up required is to remove the casting point on the cloak broach/clasp and after a wash to remove any grease or silicon oil from the parts it would be ready for priming and painting.

I have only one gripe about this model and that is, there are no locating points for the sword blades to slot into the hilts and as the blades themselves are very thin. I think this will be a problem unless the modeller wants to physically carve a small slot for the blades to fit into because the blades are too thin to allow them to be pinned.

Having had major issues with the light sabre of Knight Models Yoda that I did a few years back this is the only part of the Elf Dragon Prince that will cause me any concern, otherwise cleanup and assembly of this model is easy even for a beginner and painting it will be pure joy. The campaign is now finished as I mentioned earlier but it may still be possible to pick this up by contacting Michael direct via his website www.mkontraros.com



THE DRAGON LORD



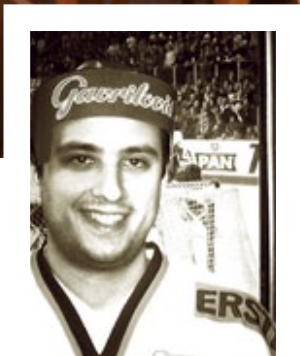
Also available
The Old Gnome &
The Gem Smith
plus many more





UMS Agram

Arena Summer 2013



Words & Pictures by
Marko Paunovic

On weekends of 13th, 14th and 20th, 21st of July in Zagreb, Croatia, the eleventh annual Agram Arena Summer was held.

As a part of this two weekend event, the club UMS "Agam" has organized two international wargaming tournaments — Malifaux and 40k, the Black Queen hobby and miniature painting competition and numerous demo games throughout the four days of gaming. Some of the games that could be seen and played were Lord of the Rings Strategy Battle Game, Infinity, Flames of War, Warmachine/Hordes, Malifaux, 40k and WHFB. Presenters were on hand with the club's armies so all the interested parties could have any game they liked even if they didn't have any miniatures of their own.

The main event of the first weekend was the Malifaux tournament that consisted of three 35SS games, three 25SS games and a 25SS multiplayer final round.

The Malifaux tournament also offered a number of hobby side-events like the Best Painted Crew award that went to the Kaeris crew, Best Supply Wagon and Best counters/markers Awards. The large number of sponsors, who UMS "Agram" would like to thank again (Figure Painter Magazine, Wyrd Miniatures, Micro Art Studio, Hangar 18 Miniatures, Systema Gaming Scenery and Art Zumber), ensured that everyone left with a swag-bag.

The 40k tournament was held on the second weekend with hard fought games between the visiting Austrians and the local UMS "Agram" members. In the end the Austrians took the first two places and the local Necron player coming in third. The best painted army also went to the Austrian (in a dress :)) for his exquisitely converted Tau army.



During the tournament in the other part of the hall, the Black Queen hobby and miniature painting competition was held with 7 categories (Single miniature, Large/Mounted miniature, Unit, Open, Diorama, Flames of War and Masterclass). Same as the weekend before, every contestant went home with a swag-bag and the winners (first three places in each category plus the Best of Wyrd combined category and the People's Choice) got rich prizes from club's sponsors: Figure Painter Magazine, Wamp, Micro Art Studio, Carta Magica, Art Zumbur, Kabuki Models, Phlegyas Art, Terrible Kids Stuff, Infamy Miniatures, Lumos Hobby and Art and Hangar 18 Miniatures.

Overall, both parts of the Agram Arena Summer 2013 event gathered a great number of players and hobbyists from Croatia, Serbia, Slovenia, Austria and Czech Republic. Most of whom are likely to return to UMS "Agram" events as they are always totally free of charge to all the participants with refreshing beverages and soft drinks served throughout the event.

The first time comers get a free one night accommodation in a local hostel as a part of the club's try and see if you like policy. This all is possible due to the fact that the Agram Arenas (Summer and Winter) are co-financed by Zagreb's City Office for social welfare as well as Zagreb's Community of Technical Culture as a part of their efforts in preventing unwanted behaviour of minors and youths. For more info check out www.ums-agram.hr/eng and we hope to see you next year!



A couple of years ago Super Dungeon Explore appeared and for those who followed it on Kickstarter it was something exciting and eagerly awaited. But this was early in the Kickstarter revolution so it didn't make it onto a lot of people's radar until reviews started going up and people actually got to see the product being played.



Two years later where do we stand? Some of you will ask if we need a review after this long. Well if you have the game then no but if you are like me and have kept missing this game as it arrives and sells out in about a week this might be for you as it has just been reprinted for a third time and has arrived with a brand new expansion, Von Drakks Manor. Right that's the history let's have a quick overview of the game itself and then a look at the minis, let's be honest they are what you really want to see.

Super Dungeon Explore is marketed as a light semi co-operative dungeon crawler/tactical combat game. The semi co-op aspect comes from the fact that one of you will need to run the dungeon and the minions. A game can take anywhere from 30 minutes to 3 hours depending on the number of players and size of game. The style of the minis will be discussed shortly but the style of the game is worth addressing here - they have gone for a cool retro computer game theme with bosses given a rating in "bits" and subtle additions such as the icon for movement points being a directional pad similar to the old mega drive pads. It's cool, it's very cool, I miss Sonic, why Sega, why the Dreamcast. I digress, that's a rant for another time.



Gcon 2011



Components

OK here we go - let's look at them, you get tons of minis in this game and you do have to assemble them yourself, something that has divided the internet with many board gamers

not used to having to do this and many war gamers thankful for this as it gives you a chance to remove mould lines and green stuff assembly gaps the size of a Fast and Furious runway. The first generation of Super Dungeon Explore had such bad mould lines; some of the Kobolds looked like they came from fish parentage as they practically had fins but I am happy to report the latest edition has been much improved, quality control is no longer just a sweet for Christmas now it does seem to be a focus for Cool Mini or Not.

Right minor fixable gripe down, on to the minis themselves. I always say to people when looking at a mini you need to look at the target, the design sketch, the inspiration before rating how a mini has turned out and never has that been more true than here. The style of these minis is anime, something which I have never really had an interest in let alone an obsession and I will be honest I really don't like the style of the heroes. Over inflated air heads with something next to no clothing on just isn't something I find particularly appealing. But each to their own and this is where my point comes in when you look at the mini next to its artwork the detail and representation is quite super, he he, super, like the name...anyway moving along.

The heroes are all your stereotypical D&D/Heroquest/World of Warcraft classes and combinations. You have Dwarf fighters and Elf like archers here plus special abilities for each character that's based on their fighting style and class. That work is what



they have gone for here - style. Everything is stylised and that works with the style of the game, being a fighter with a massive axe cutting through swathes of bad guys.

Right let's move on to the make or break point for any good action film - the villains. They come in three flavours: boss, mini boss and minion. It's a dragon in the base set for a boss, some half ogre/half kobolds for mini bosses, not sure how they even exist as I didn't think there was enough tequila in the world for that date to go the distance... What's that? Kid friendly game you say? Ohhh well then a wizard did it then. A sick wizard if you ask me, anyway — minions come in two types; hatchlings and kobolds. Now this is the point where all my cynicism of the Anime style melts as the minions are sooo cute and soooo cool. So much variety out of the box this really is a painting project worthy of completion.

All of the models in this game come with their own plastic bases with a broken cobblestone sort of effect which really does put other games to shame as they should at least be seeing this for what it is— a blatant challenge. The bar has been raised for what to expect from your miniatures in board games. Of course I think they would look even better mounted on a variety of custom resin bases with different themes for each of the different minion groups, if only. The card stock is fine with some good effort made to make the boards interesting to the eye and not just generic rooms, artwork for this game is consistent across all of the components this really helps draw you into the game world. The rulebook...ah yes the "rulebook" how do I put this? It's as useful as Jar Jar Binks as a public relations agent. You are sure it's meant for something but once you've seen the product in action you never need the rulebook again. In this case it is unclear and unhelpful, a basic introduction of how to play but any deeper questions like how certain abilities interact are completely missing, a better version is available online as well as an extensive official FAQ, so soda pop minis are listening to their players.

Gameplay

So how does the game play? Well the players select heroes and the "console" player selects their minions, not a huge amount of choice in the base game but with expansions or extra gang mini expansions you do get a good mix to choose from.

Once the game begins the games master sets up his spawning points, one on each board and gets to spawn a certain amount of minions from each once a turn, re-spawning is allowed and in fact essential with the speed the heroes carve through the minions. You are limited by the types of minions available so you cannot spawn the same minion 10 times which is good because it means you will need to set up balanced parties to attack heroes. In return heroes are always looking for the weak chain to break in order to reduce the effectiveness of the cute little minions, I mean diabolical demons of the greatest enemy any of us shall ever know.





Over the course of a game the console player will attempt to whittle away wounds on the heroes, trying each turn to bring the mighty players down just a point or two, this is an exercise in patience and perseverance using minions to set up super turns with planning and guile. After a time the players will one way or another summon forth the super level boss, once this happens there are no more minions, no more spawns just a fight to the death. The heroes have such power, such ability to wipe out droves of minions a turn and wade through legions of opposition that the final fighting is a bit of a steep learning curve. A dragon will survive your initial assaults; it will fight back and if the plan goes wrong it will eliminate a player a turn.

The heroes need to destroy all of the spawning points, both to reduce the constant stream on minions and summon the boss in a weakened state. If they do not manage this in time the boss will appear anyway and if even a single spawn point is still standing he will activate it twice a turn instead of once. Now I found the tome limit mechanic really interesting as in many other games there are lulls to recover or ways to meta the mission to player advantage in this it is really simple - every time a wound is inflicted by anything, move the tracks along. Track one is a loot track that resets each turn but grants loot cards at certain intervals and the second is the main track for the game. Once it is half way along 16 bit monsters can be spawned, these are generally mini bosses; once it gets to the end the Main Boss spawns and wants to talk to whoever has been touching his stuff. He is not going to use his inside voice.

Combat is extremely simple, each attack has a listed set of dice, roll them plus any bonus dice from items and tot up stars and specials. The defender will roll their dice and tot up stars ignoring specials, if there are more attacking stars than defending the defender takes a wound, if not then the defence has succeeded and nothing happens. Specials can be hearts which can heal or remove an ongoing effect, like being on fire, from any hero on the board, monsters in the base set cannot use special icons. When reading this in the "rulebook" I thought this was a really cool addition to a dungeon crawler as usually you take your turn and watch until it's your turn again, this gives reactivity and planning decisions even out of turn.

Conclusions

What do I think of this game? Well I really have to split it in two - game play and value for money. Value for money of the minions is excellent. I originally bought descent with the idea of using the minis for D&D and this is no different, they are a brilliant painting project and if you can get past the style then you are on to a winner. I have managed to get my disdain for the heroes down to a slight eye squint and this is from a full body, Side Show Bob-ish shudder, cute minions helped.

What about the gameplay?

Well this is where I have issues, this is not my type of game, I love dungeon crawlers but not this one. There is no story guiding me, there is no interesting combat system with unique characters and monsters that all take practice to learn how to master. This is a simple hack and slash game where your turn is broken down to a couple of very simple choices and some dice rolls. I will freely admit it is me that is not right for this game, I like deep games and this is a bit of fun which is what I look for in my shorter games, if you are looking for a game to slap down on the table with some friends and have a fun couple of hours and you like the theme then this is the game for you. If you are looking for something with a bit more depth to it then I would recommend Descent to you but if you do get the chance to try this for free then most definitely grab that chance as it may be just the right game for your group.



Sculpting

...give it a go!



Words & Pictures
by Mario B
Delgado (mbd)

Sometimes, in the life of a miniature model aficionado we get an urge that grips us to sculpt something, usually a model that is not on the market. Thankfully the urge passes quickly... Well, for most of us anyway!

► This is OK because sculpting requires a different set of skills and most people don't have such a wide range of skills. Even so, once in a while it is nice to try something new that could excite you and even teach you something about yourself, the hobby and a bit about how miniatures reach our work benches.

Recently the German company Masquerade Miniaturen (Masq-Mini), in a stroke of marketing genius gave away free samples of their new sculpting medium; BeesPutty. The offer was on many sites on the internet and I took the opportunity to ask for one, well it was free! With the idea of perhaps taking some small steps into the world of sculpting. The putty is now for sale on their site in a variety of formats and you can find out more from, masqmini.com

My little package arrived soon after being requested and it was smaller than I expected, the package was a small plastic bag with a label that had some printed instructions, inside was a small amount of the grey putty. The soft material is easy to knead and make flexible and I also had the idea where the sample could be used.



In a previous issue of FPM I had mentioned that the French company JMD was closing and that this unfortunate event was a good opportunity to buy some of those models that I'd always wanted but never had the chance to get. As part of the order that I placed with them a couple of months ago I asked for an "Academy Bust" that I originally thought would never be used... The Academy bust in question is a head and shoulders of a well built man; it's simple, bold and has attitude.

As my sculpting skills are not great, in fact I should say they are "very basic", a simple project was required. So I decided that adding some hair was simple enough but I also wanted to push my skills as well so I looked for something a bit different.

While examining the bust an image of a sumo wrestler came to mind so after searching through some images on the net I decided to attempt this type of hair style. The putty was so easy to use that I started to believe I could actually sculpt! The difficult bit is to judge exactly how much putty to use, but the putty handling is so easy that removing, placing and carving the hair was easy with just a couple of tools: a knife and a needle.

The baking of the putty is done at a low temperature and for no more than half an hour. This helped to preserve the original bust which is made of resin. But be careful, if used to sculpt onto a manufactured resin bust or figure check if it's possible before hand by baking with it with some "excess" resin from the piece. Make sure that it tolerates the temperature and baking time required to cure the putty.





Painting Green Skintones



By Jason Martin

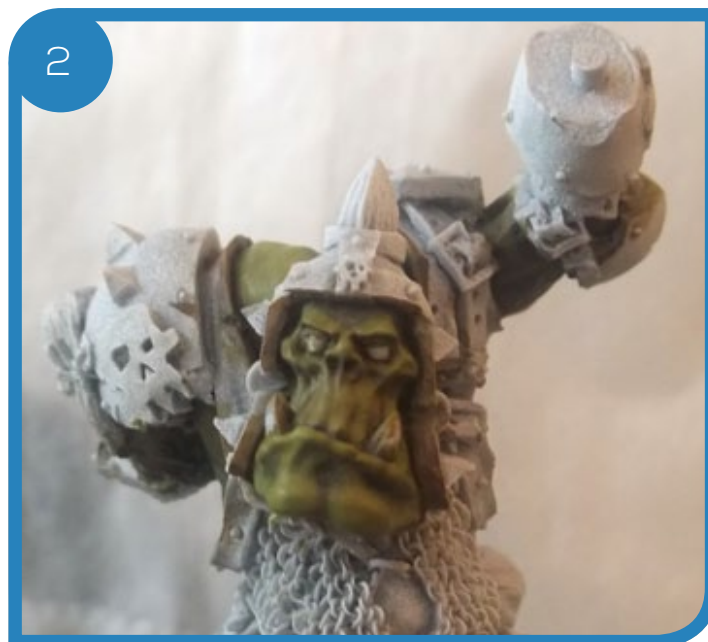
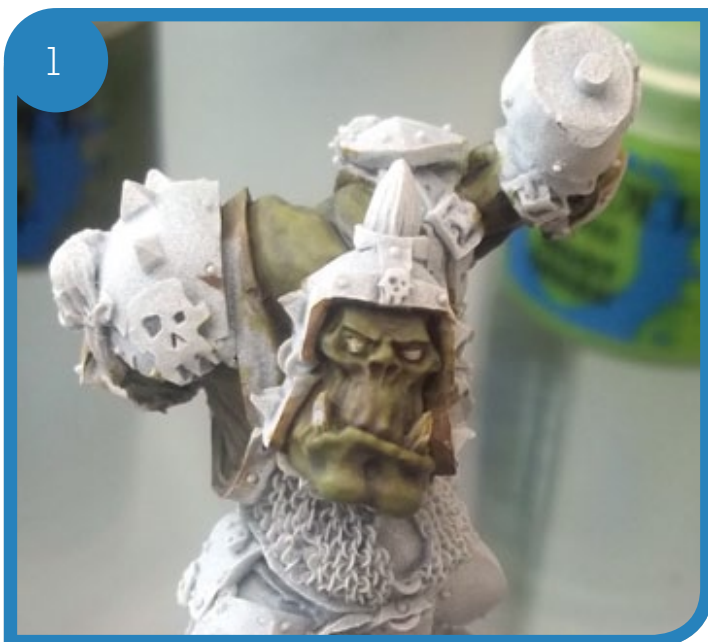
Hi, my name is Jason "Red" Martin and I am the founder and creator of the facebook page warpaintstudios. I have been painting on and off for about 6 years but it was only since I created my page this year and started talking to other miniature artists across the world that I feel my painting has progressed. I have been lucky to win several regional competitions and made the finals of the last five years in a row at GD UK. I am working on a project at the moment for this year but can't divulge any details, just hoping that maybe this year I might get lucky. I will be looking at entering more competitions now and am working everyday to be the best painter I can be. I am not a gamer at all, so for me I do not paint large groups but rather, one off pieces that I feel I would really like to paint. I am known to take commissions but for me, being part of the painting community, getting recognition for my painting, developing friendships and becoming a better painter are far more important drivers for me within this awesome hobby. I am certainly not even in the same league as many of the painters I look up to but I do get asked by many others, questions about my painting or how to perfect a certain technique, and though I always reply and try to help them I always leave them with the same message that I have been told by those that I aspire to, that is to enjoy your art, practice, practice and practice.



First of all I want to say that I am a moderate painter at best and it is the help and guidance I received from Bohun, Camelson and Loler that has pushed my painting on these last couple of months.

▶ I have been asked several times on how I painted the skin and whether I would consider writing a tutorial. So here it is!

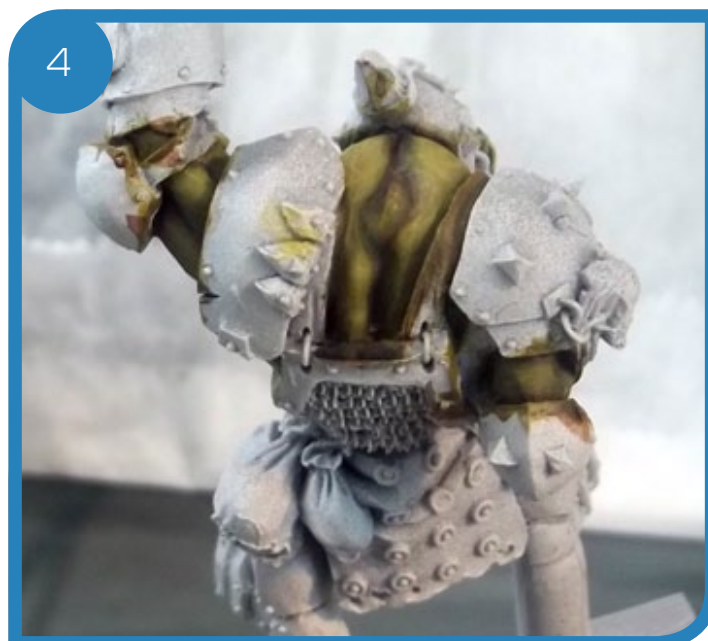
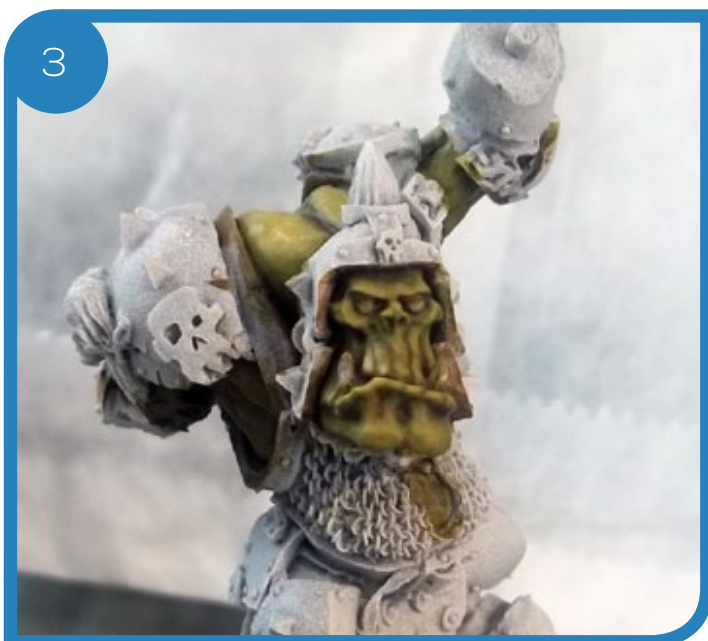
First of all I was thinking about the overall colour scheme and as I am going with a cool colour (blue or purple) for the dragonhide banner, I decided to go with a warm skin tone. So a warm green was needed, I chose Camo Green (GW) which is a yellow/green and fitted perfectly. Camelson taught me to always add a touch of black to my basecoat, which basically begins to lay in the shadows. So I painted two or three layers of a thinned mix of Camo Green with just a touch of black added.

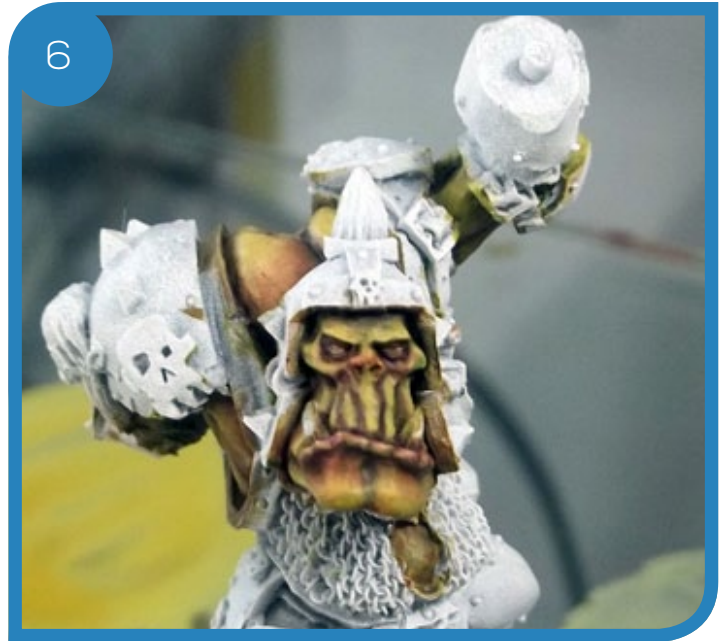
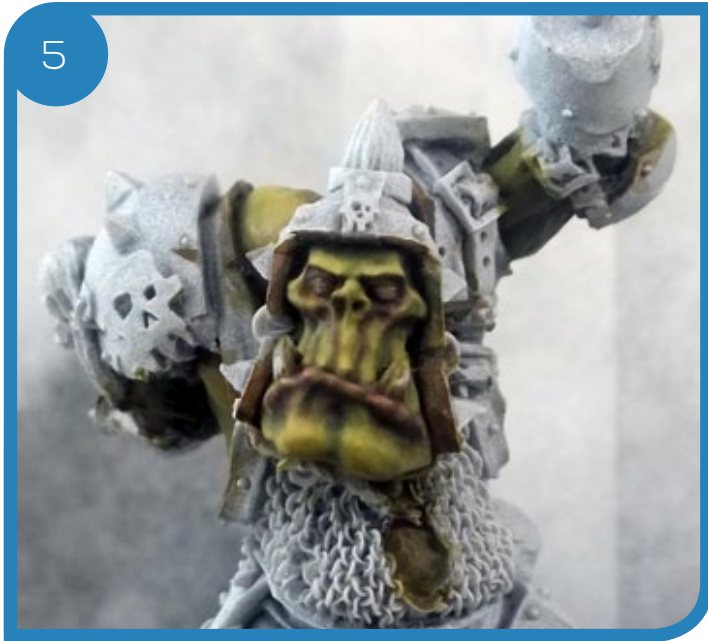


The mini was painted with zenithal lighting i.e., imagine a light source shining down from above. Next, I started building up the skin tone with many thin layers of Camo Green, careful to leave the shadows within the darker base colour. To start building up the basic highlighting, increasing amounts of Elf Flesh (GW) were added to several subsequent layers of the Camo Green. Pretty basic stuff so far, just remember to keep the paints thin and use the direction of the brush to apply the paint. For instance when highlighting, your strokes should be aimed from shadow to highlight and vice versa when applying the shades.

Now for the fun stuff. I had always assumed glazes were the same as washes but Loler (Adam Halon) showed me otherwise.

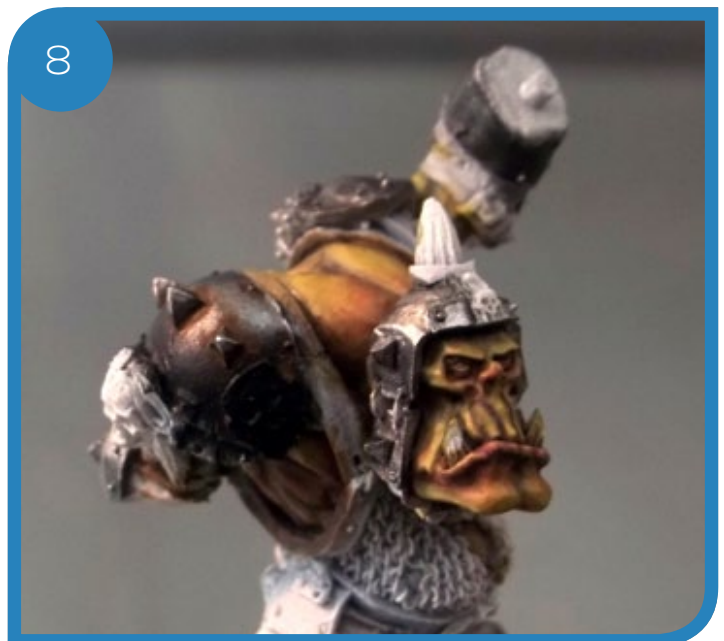
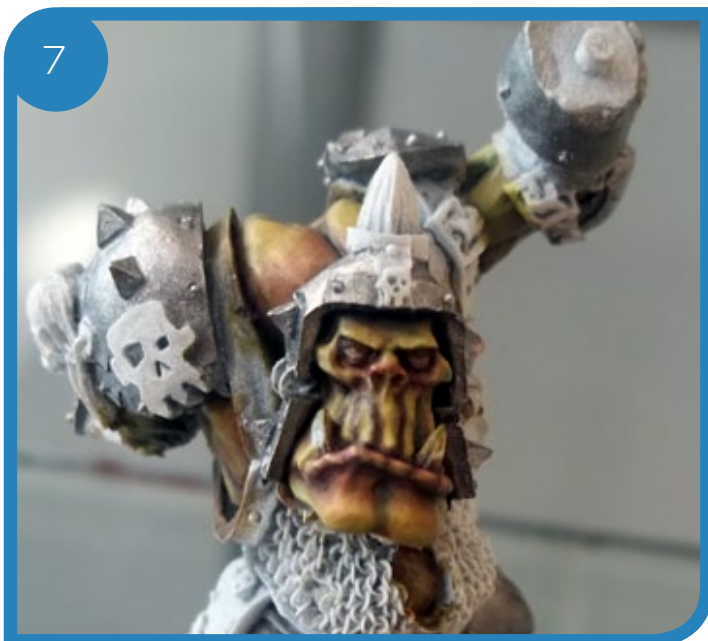
Both are very diluted paints, but with a glaze most of the paint and water is removed from the brush, unlike a wash where the brush is loaded with paint/water and the miniature is flooded with the mix. With a glaze therefore you have much tighter control of where you place the glazes. The glazes will not only add varying contrasts and interest on the large areas of skin but it will also blend the various transitions that I had painted through 1) Camo Green + Black 2) Camo Green and finally 3) Camo Green + Elf Flesh. It is important that the glazes are applied carefully and slowly. Allow each glaze to dry before applying the next. A glaze will also dry much quicker than a wash.





Firstly, to accentuate the shadows, a drop of purple and black was added to the base mix, thinned down and carefully applied to where most of the deep shadows would fall. Pure thinned black was painted into the very deepest shadows. Working out of the shadows purple by itself was added to the base mix and applied leading up to the mid-tones, meeting glazes of blue which were added to the base mix. A dark brown/black mix, heavily thinned was used as "black lining" to define different areas i.e. certain muscle groups, the spine and around the face and head where it meets the helm. In addition to accentuate the details on the face the "black lining" technique was used around major details such as the nose, eye socket and the creases in the skin leading from the nose to the top lip. This helps to make certain details pop!!

Sometimes it is necessary to go back to applying mid tones and highlights and/or to tidy up certain areas. Pure purple glazes were placed under the eyes and upon the bottom lip, and a red glaze was painted around the eyes leading down and onto the nose. To bring out some bright spots to the skin some very dilute glazes of Camo Green and a yellow (doesn't matter which) were placed in key areas again to add contrast and interest to the skin. Tops of muscle groups and shoulders are good places to do this. The highlights were once again picked out and a final extreme highlight along eye brow ridge, nose, elbows etc were picked out with thinned down Elf Flesh. And that's it!





Unboxing

Artist Preservation Group's

Hessian Jeager 1780



By Kevin Peart



Material: Cream Resin

Scale: 1/9

Price: \$47

Available from [APG, SK Miniatures](#) & [El Greco Miniatures](#)

▶ What made you go into modelling figures? If like me, initially it was a love of history and everything military. It is so important for us to preserve our history and heritage and also artefacts where ever in the world we live?

There is a group of dedicated modellers, historians and artists who do just that in America, they are called "The Artists Preservation Group" (www.artistpreservationgroup.com) who were formed in 2005 by a retired Sgt Major from the US Marines, namely Mike Stelzel. They gathered together miniature painters, sculptors, and artists in order to aid preservation of historical sites and





artefacts through various methods including raffles and donations. Amongst those that have been involved included sculptor Ron Tunison, modellers Matt Springer and Shane Terry, painter Keith Rocco and many others.



Preservation projects have included colours from the ACW - 5th Alabama and also the 149th Pennsylvania Regt as well as swords and personal items including caps and uniforms.

Amongst the models that have been sculpted for sale in the online shops includes busts and flats, we will be looking at a bust from Shane Terry, a German Soldier from the 1780's ... A Hessian Jaeger.

Before we do, who were these soldiers fighting in America on the British side? The majority of them were either from the state of Hessen-Kassel (17,000 officers and soldiers) or Hessen-Hanau (2,600 officer and men). The 'Hessians' actually came from all over what is now Germany. Brunswick sent 5,723 men, Waldeck sent 1,225 men, Brandenburg-Anspach sent 1,040 men, and Anhalt-Zerbst sent 1,119. Using shorter weapons than the American Kentucky rifle, normally clothed in green faced uniforms, these men were traditionally hunters on estates in Germany,

Casualties that are known from Hessen-Kassel include

- » 535 reported as killed in action
- » 3,014 reported as deserted or missing
- » 2,628 reported as captured during the war
- » 4,983 reported as died of other causes (disease, accidents, etc.)

The fate of the deserters and captured Hessians varied greatly. Some were paroled into American factories and farms, others were merely made to stand down and not fight anymore. It has been estimated that some 6000 Hessian soldiers remained in America and Canada after the war, either from desertion or naturalization.

Well that's the background history to the piece; now onto the actual model itself.

You can of course get the model direct from the website shop but I got mine from Steve Kirtley at SK Miniatures; El Greco Miniatures also carry the range.

The order was received with Steve's usual excellent service, well packed in a jiffy bag, contained in a strong cardboard box. On the cover we have the box art, a good reference to begin with, the 3 pieces were wrapped in bubble protection. A painting guide is also included.



Cast in a cream resin, consisting of 3 pieces, the main torso with head, the tricorn and the pigtails.

Before putting the model to the kolinsky brushes, some preparation is needed included removal of small casting plugs and lines, then a wash in soapy water to remove any potential casting residue left... All fairly easy to do, even for the beginner.

The torso is cast wearing the uniform, its not parade dress but one of a campaign and I like this a lot as it adds character to the model. The folds and creases are well done, soft and natural, undercutting is good, items like the buttons are well defined and round, sometimes lost in other castings I have seen, the uniform looks like it has seen many a hardened campaign.



What attracted me to the model initially was the facial features, a real cheeky chappie, grinning all over his face... Wonderful character... I see this guy as being able to survive whatever life throws at him.



Eye and ear sculpting is very good, the hair is pulled back at the sides and a round the back towards the pigtail which needs to be fitted, with the strands being well done, like the hair poking out of the tricorn... Nice touch.

The pigtail is a nice part of the model, minimal prep needed as said, it fitting

cleanly onto the lower part of the hair at the back. I would be tempted to pin these parts. In real life these were greased and wrapped in cloth strips .

The tricorn needs a casting plug removed then dry fit to check on the head to make sure the edges fit to the hair. If it doesn't then fill with sculpting putty as needed. Mine did not! This is a soldier's cap and suitably less formed in shape.



Once you have put the piece together then it's a primer (for me I prefer to use GW black from a spray can) and then bring him to life, I find if I paint the face first the rest just flows.

My final thoughts on this model is that it's a 1st class subject not often seen, giving the modeller a well sculpted and presented piece in addition to help preserve history... What more can you ask for.

Why not have a good look round the APG website, lots of interesting items to look at and of course the shop to spend your hard earned money on such a good cause.



References include

www.jaegerkorps.org (Re-enactors, a great website with lots of information on every aspect)

Thanks to SK for the bust and also to my long suffering wife Carole... So supportive in all I do in the hobby... Thanks babe.

If anyone would like to contact me then feel free on: napoleonpeart@yahoo.co.uk



Painting Caucasian Skintones

In this tutorial we will talk about painting a face on a 30mm tall miniature and I have chosen Han Solo, by Knight Models. My thoughts were, everyone loves Star Wars so it could be a good subject for our tutorial. The miniature is very well crafted and it's a very good resemblance with the actor Harrison Ford.



By Davide
Rainone

Hello everyone, I'm Davide Rainone, an Italian painter and I really love this hobby. I began painting a few years ago with Rackham miniatures, then thanks to my friend Davide Decina (international master painter) I discovered a new wide world and now I pursue my passion in every scale with miniatures for personal collection or freelance commissions. My intent is to get better at painting while juggling my academic career and taking part in various painting contests of which I have had some success.

The second aspect of this tutorial is to show how to paint the miniature using specific references, in this case, to paint it with a likeness of a Han Solo/Harrison Ford's typical facial expression. Did you think this was a typical tutorial eh? Not at all! So to accomplish this we need a reference image and this frame from the film fits well.

The tutorial is aimed at the beginner painter and its aim is to pass on some of my knowledge about painting models while hoping to keep you engaged with some pleasant reading for several minutes.

So, what are we waiting for? Let's begin by putting on some background music of the Cantina Band and begin with the primer.



▶ Applying primer to the miniature is a very delicate process. This is because we need the smoothest surface possible to work with. I used a Vallejo Light Grey Primer Spray because it has a thin finish and a neutral colour. At this size the scale is not on our side, but we'll try to do our best.

Step 1

For the basecoat I mix a blend of Vallejo Model Color (VMC) Beige Red (70.804), VMC Dark Flesh (70.927) and Games Workshop's (GW) Dwarf Flesh. I used these colours because our base must have that typical reddish and yellowish human skin tone at the same time. To also add contrast with models nearest parts, I paint the base for the hair with Andrea Color (AC) Dark Brown Leather NAC-49. Note that we will have to use the skin base colour again when we mix our light and shadow colours, make a note of your recipe or mix a good amount to make sure we have enough.



Step 2

My next step is to paint the eyes. I do this at the beginning, because in this phase it's easy to make mistakes that we can correct with base colour.

To paint the eyeball I use the base skin tone mixed with VMC Offwhite (70.820) and the pupils with AC Flat Black NAC-02. I did not use a pure white because in this scale it doesn't give a very natural effect. This is my method of action.

1. Paint with your smallest brush tip a dark line on the edge of upper eyelid.

2. Make the pupil like a dot partially covered by the upper eyelid, to avoid a perplexed or scared look.

3. Paint a light line of our mixed skin tone on the lower eyelid defining the lower edge. To achieve a good appearance and avoid the eyes being cross-eyed, use the corners of the mouth as reference points.

4. If you can, but it's very hard in this scale, you can get a little dot of light into the pupils side as a highlight.

Then I used the same hair base tone for eyebrows; here is the result.





Step 3 (Shadow 1)

It's time for some shadows. Add to the base mix a drop of VMC Mahogany Brown (70.846) and VMC Carmine Red (70.908). We can now glaze all the areas in shadow following the zenital light theory. For these areas I mean between eye and eyebrows, under the cheekbones, under the nose and lower lip, on the side of the cheeks, under the chin and finally on the throat. It's possible to give him a facial expression, remember to look at the Han Solo reference image and try to apply that look to the sculpture, playing with shadows around the mouth and on the forehead as I did. With a little drop more of Carmine Red it's possible to give a more reddish tone to the lips, the side of the nose, temples, nostrils and the upper cheek areas.

Step 4

It's time to switch off the Cantina Band (we were listening to it for the last thirty minutes at least) and play something more dramatic. Hmmm, Star Wars and the Revenge of the Sith.

In step four we'll start with highlights and correct the shadows from step 3. This is the hardest phase. I prepared three more mixes.

» *Light 1: our base skin tone with a drop of VMC Basic Skintone (70.815).*

» *Light 2: light 1 with a drop of VMC Light Flesh (70.928).*

» *Shadow 2: shadow 1 with a drop of AC Army Green NAC-09 or AC Basic Blue NAC-26*

Again, following the zenital light theory and being careful of the mid-tones (they are the secret in skin painting), we add glazes of more and more lights working on the upper forehead and drawing a light spot over the eyebrow, the cheeks, under the eyes, upper nose and nostrils, upper lip and the upper chin.

With the last shadow (greenish or blueish more than before) we can reinforce some shadows giving them depth. I work on the miniature's temples, just under his eyes, side of cheeks and nose and under the chin. While painting the highlights we have to blend all the underlying tones together with very thin layers until we reach a good equilibrium. One thing to be careful of is in the contrast of skin hues in young men. Because the skin is quite smooth you don't want your shadows to be too strong so don't overdo them and remember, the more thin layers we paint, the colour transitions will be more natural, and so to the final effect. Again in this step, we can play with where we paint our highlights and shadows to give him the typical Harrison Ford smile as in reference film frame.





Step 5

With the skin finished it's time to work on his hair. I mix a wash of VMC Chocolate Brown (70.872) and AC Flat Black NAC-02 and with a damp brush (dab it a few times on a paper towel) I carefully apply it to all the hair depressions. When this is completely dry I work on the hairs' first highlight. The first highlight is a mix of AC Dark Brown Leather NAC-49 and AC Burnt Sienna NC-52. This is applied along the highest edge and along the full length of each hair.

Next I mix the hairs' final highlight. It consists of the highlight 1 mix plus VMC Brown Sand (70.876) and I paint the tips of the hair. This is the final result.

To have a better understanding of how the colours tie together I briefly worked on the shirt and the gilet as this will give us a better understanding of what we have achieved.



I hope you have enjoyed this tutorial and I offer my thanks to the editor for giving me the chance to write this article for Figure Painter Magazine and I hope to see you all on the FPM facebook page soon.



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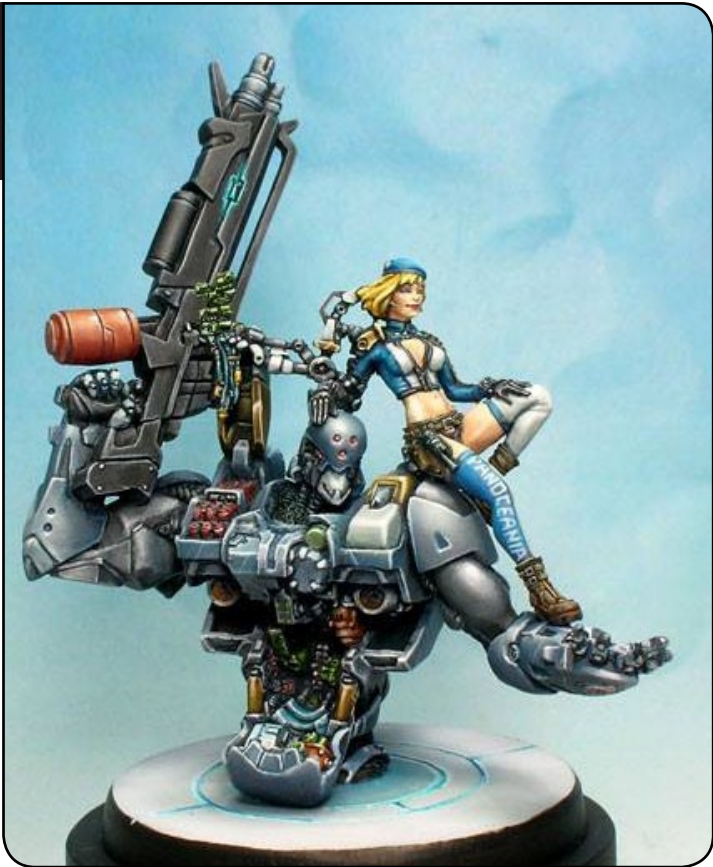
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Sculpted by / Esculpido por Felix Paniagua
 Artwork by / Ilustración por Wayne England
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Abdel Rashid

Company: Origin Art

Scale: 1/10th scale

Contact: origenart.blogspot.com.es



Gill Man

Company: Dominic Qwek

Scale: 1/3th scale

Contact: www.dominicqwek.com



Gypsy

Company: Hasslefree Miniatures

Scale: 54mm

Contact: www.hfminis.co.uk



A Brief Look Around the UK Shows July 2013



Well that was a busy month compared to June's Shows! July is usually a mad rush of shows before the holiday month so to be honest I wasn't expecting a quiet month but then I was only expecting to do three shows but ended up doing four!!



Words & Pictures by **Martyn Dorey**

8th July saw me heading north as the beginning of July is always the date for the Staffordshire Moorlands Model Show held in Stoke-on-Trent. This is a small show that is steadily growing and this year was its fourth year, the venue is a TA Barracks so there is plenty of room for clubs and traders in the main hall and best of all plenty of parking space. It is a friendly show and there was plenty to see besides the usual competition categories, clubs were displaying a good variety of figures as well as aircraft and armour and once again I noticed a few garage kit figures scattered around the displays as well. There was also a good balance of traders covering all aspects of the hobby without too much repetition.

The Birmingham IPMS club had a good selection of work on display but what caught my eye was the figures and busts by Roger Harthill and Norman Otty, some very nice work, the FPM editor also managed to make the show and somehow walked away with a first and second place from the sci-fi and fantasy competition (not sure how he managed that...). Well done guys ☺. Attendance was apparently down on last year but I have a



feeling the weather and the fact that there was some Scottish guy in the tennis finals had something to do with that!!

Once again though entries for the Juniors Category of the competition was down as has been the case at a lot of shows I have attended this year.

14th and 15th July was going to be a weekend off but I had an email on the Friday asking if I would like to attend the Essex Model Show on the 15th. Hmm, choices... Gardening or a model show? Yes, you guessed it the model show won the vote so on the Sunday over to deepest, darkest Essex I went. From what I heard this is the second year they have held the show and it certainly was a friendly show. They made me feel very welcome and despite the hot weather there was a good turn out and amongst the usual aircraft and armour there was once again a good selection of figures including flats and garage kits, some Solarwind (Foxfire) kits were amongst the garage kits on display and were very nicely done.

The show is held at a local community/leisure centre in Billericay and consisted of the main hall and an adjoining room which also held the kitchen/coffee bar area. They also had a

competition but I missed the announcements for this and didn't manage to spot where the entries were being displayed but I did manage to get away for five minutes and dive around the room to take a couple of photos of what was on display.

Lots happening on the weekend of the 20th and 21st, as I said earlier July is a busy month and for some clubs this means a lot of juggling to try not to clash with other events. One such event that draws a lot of the armour modellers is the War & Peace Show, this is usually a week long event held at Hopwood Farm. However this year had a venue change and was instead held at the race course in Folkestone (Kent). Not an event I covered so personally I can't really comment on the show itself but from what I have heard it was just as good as previous years. Although as with any change in venue it has a few teething issues to sort out for next year.

The highlight for July for me is Figureworld and if you have an interest in figures regardless of size/scale or whether it is Sci-fi, Fantasy or Historical then this is the place to be. This was the fourth year for Figureworld and the third year at its current venue. The venue itself is the main hall of a private school in Oundle near Peterborough and the first thing that is usually



SHOW REPORT

commented on is the fact that walking into the hall itself is like walking onto the set of a Harry Potter movie.

There is no competition at Figureworld and this in itself makes it very unique, the atmosphere is very friendly and the hall is set up in such a way that the displays of figures whether it is by clubs or individuals gets your attention as soon as you walk into the hall. The figure displays take up the centre of the main hall and traders are then around the outside, displaying clubs included the White Rose Club, Darlington, South West Figure Modellers, Friends of The Basement, British Flat Figure Society, Jolly Bodgers and Platoon Britannica to name but a few and there was plenty of space for people not affiliated with a club to be able to turn up and display their work.

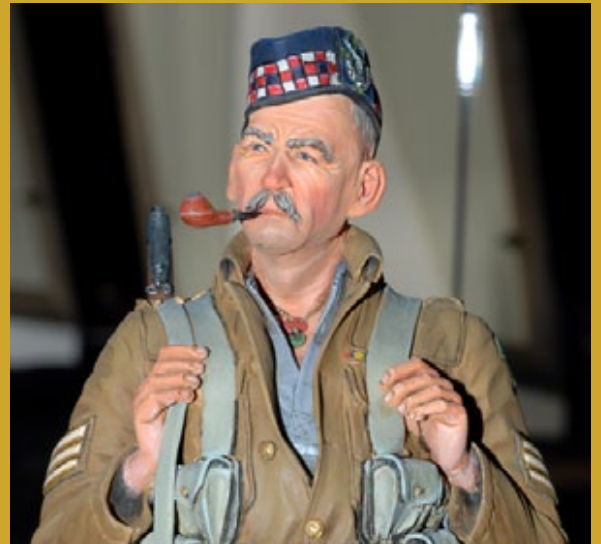
Figureworld has grown a reputation for the friendliest event as wherever you turn there is somebody from a club or display willing to answer questions or share techniques on how a particular model was painted or chosen to be displayed in a specific way. There are even a couple of sculptors (I won't mention names) that will happily discuss the virtues of various clays/



putties as well as displaying their latest work. When I went around with the camera though it was disappointing not to be able to get to one of the displays because the members of that particular display decided that was where they were going to congregate to talk to each other and thus prevent a lot of visitors from seeing what they were actually displaying!!

The venue has a separate room which is used as a tea room and also demo room; this year demos were being conducted by Conrad Mynett who was last year's Salute best of show winner and as a result went across to the States this year to attend the Crystal Brush competition, Dave Maddox was demonstrating his skills and Nick Ball was showing people how to paint flat figures with oils.

Besides the tea room being used for demos and an area for people to sit and chat it was also the area for Avid Reader to set up their book stand, (if you want





SHOW REPORT



a book for reference then I can highly recommend these guys) whereas the rest of the traders were in the main hall. Traders in the main hall included El Greco, SK Miniatures, MDP, Hawk Miniatures and Ax Faction as well as many others so it was possible to pick up a very wide range of figures in various scales and ancillary equipment and basing needs were also catered for.

The Sunday was the second year that the Painterthon took place and this year had between 20 and 30 people attending with a wide variety of mediums being used to paint with as well as a chance to see the work and techniques being used by some of the well known names in the UK for figure painting and ask them questions.

July then finished with the Midland Expo Show held on 28th July at Cocks Moor Wood Leisure Centre, this year proved to be a busy show with a lot of traders and clubs attending. The event is held in the main gym of the leisure centre so plenty of room for all the traders and clubs as well as the competition area and there was plenty to see amongst the club stands but there didn't seem to be a lot entered into the competition categories with some categories looking a bit sparse when I managed to escape for a walk around. Unfortunately I managed to leave my camera at home but once again there was a good spread of figures on display from the various clubs ranging in scale from 28mm Sci-fi & Fantasy up to 1/6th scale modern military figures.

There was a good selection of traders but this year it seemed there was more traders selling tools and accessories than selling models. Walking around the room I counted at least six (including myself)! Traders included Little Cars, Squires Tools, Avid Reader, Sprue Mart, Mitches Military Miniatures, Name-It and the usual plastic kit sellers plus others.

A big downside to the venue for this event is the parking arrangements, the venue is a large leisure centre that has a very busy pool and a golf course so parking is something that is sought after and fills up quickly and very early. Last year and this year arrangements were made to use the car park of the local pub just down the road for those attending the show but this needs to be made more publicly known by the organisers otherwise the show could be on the wrong road to that which the organisers wish (but that is just my thoughts).

I guess I have to admit at this point I actually came away from the show with a plastic kit...no I am not turning to the dark side as it is my intention to turn this kit into a couple of wedgies to go with the Live-resin figures.



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Unboxing Laslo Forgach's Pontosh the Archer



By Shane Rozzell

I have decided to write this review while I prepare this miniature for painting in the hope that it conveys a better understanding of what any of us will face when taking on this miniature.

Material: **Resin**
Scale: **75mm**
Price: **£23.99 + £3.50**

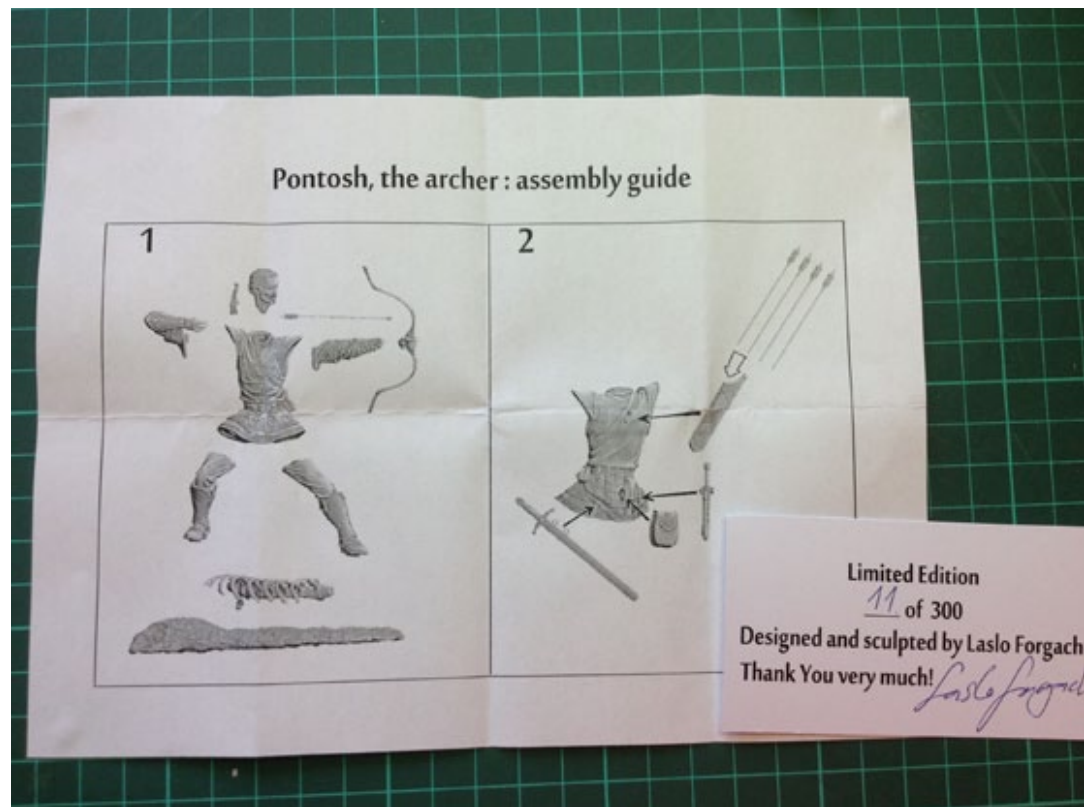
Available direct from
forghi.labor@gmail.com

▶ Pontosh arrived in a small cardboard box alongside a detailed instruction sheet and a thank you card from Laslo with the limited edition number written on it.

When I first saw the picture Laslo posted up on [PlanetFigure](#) of this miniature I was blown away by the detail of his sculpt and now I have one in my hands I'm doubly impressed. Granted, Pontosh comes in a lot of parts but this is aimed at the more experienced modeller and I find that I'm enjoying the building aspect of the hobby more and more as I get better at it. At first glance the cast is pretty clean but I will have a more detailed look as I work on each separate piece.

The Sculpt

One of the things I like about this miniature is how down to earth it is; yes, he has some fancy design at the edging of his clothing which puts him squarely into the realm of fantasy and a bit of a 70's thing



with his hairstyle and goatee, but he could almost be a medieval archer from history. It's this that I like as it reminds me of the old school D&D characters that I used to enjoy playing when I was a younger.

Laslo has done a great job of giving this figure lots of personality; his stance is very natural and well balanced and he has an air about him that suggests he knows what he's about. From the intricate detail of his accessories down to his boots that have a weathered look to them; to me, every square millimetre of the miniature screams out to be painted.

The base is very simplistic, just a pile of rocks and a bit of ground works. It also has a set of ribs and spine of some mysterious mythical creature. This might sound like a criticism but I can assure you it isn't because this miniature is aimed at the display painter and like me, they will want to create their own story for the miniature which goes hand in hand with modelling their own base. I like the bones although I don't think I will use them for my version so I will clean them up and drop them into my bits box.

The Casting

The first thing I look for when planning a miniature is where the focal point will be,





usually the miniatures face and eyes. If there are any casting problems with the face I don't usually bother but as you can see here, the face of this miniature is perfect.



Upon closer inspection a few of the pieces have some small air bubbles and moulding lines but like every resin model that is to be expected and is easily fixed. Apart from this the casting is exceptional and all the detail is very sharp.



There are a couple of bent pieces due to the casting process but by dipping them into hot water I can easily straighten them. I will explain this process in full later.

Dry Fitting the Model

When I take on a miniature like this, in fact, any type of miniature it's best to dry fit the pieces together to see how they fit and Pontosh goes together pretty well. There are shaped lugs so the parts fit nicely but I noticed some parts need a small amount of filling to create a seamless joint. This happens when the original master is cut up for the mould making process and can't be helped. For a seamless joint, filler is required; this leads me on to the next question...

To pin or not to pin? If this was a metal miniature there would be no question about pinning it, the weight of the in-

dividual pieces would mean that if no pin was present, over a long period of time it would weaken the adhesive. One of the areas where resin is superior to metal is the weight of the piece and the way it bonds with superglue, so pinning is not always necessary, however since I'm going to be displaying this piece and it's going to be doing a lot of travelling I have decided to pin it.

Preparations for Painting

I decided to take this review a step further than normal, so I could show the work involved with this miniature. I have chosen to paint the head and left bow hand separately from the rest of the body simply because the raised right hand is in front of the face and would make life difficult getting a brush in to make the blends smooth. In addition, keeping the left hand separate just makes the painting easier and the piece less likely to snag and break as I manoeuvre him around getting the brush into those hard to reach places.



After carefully removing the mould lines using a combination of a flexi-file, scalpel and 600 grit wet and dry abrasive paper I drilled holes to fit the pin for the head and dry fitted it to make sure it all aligns correctly. Next I attached the legs, arms and some of his accessories; the sword I will do last so I can show how I straighten it. Above is an image showing some of the filling work I have done once the glue thoroughly cured.



Straightening the sword and arrow

One of the drawbacks of resin is that some thin pieces can sometimes bend during the casting process but thankfully it's very easy to fix.

You need three things, on the left is a pot of hot water, on the right is a pot of cold water and lastly the resin disc is a clean, flat surface. The first thing to do is drop the curved parts into the warm water. After about a minute I remove them using some tweezers and press them onto my flat surface. The arrow was a tricky little thing, because it was so thin, so I used two blobs of blu-tack to hold it in place. Once it's out of the first pot it starts to cool but to fix it into place I drop it into the cold water. In the case of the arrow I put the whole disc into the water face down.

The last stage is to go over the joins again with a very fine grit sandpaper to smooth out all my filling work and get a nice, even surface for the primer.

Pro's

- » *Superb sculpt, subjective I know but to me this has everything in just the right amount. For a first sculpt it is pretty amazing and I look forward to seeing Laslo's next offering.*
- » *Lovely casting and one of the best I have seen in a while, you will have to go a long way to see a better cast miniature.*
- » *Very affordable, the price is great compared to other 75mm miniatures, metal or resin.*

Con's

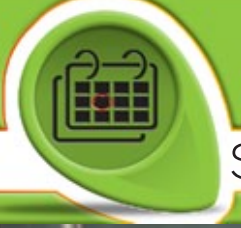
- » *Bent pieces; with a little bit more patience the two curved parts could have been avoided.*
- » *Lots of Parts; the many separate parts might put you off but if it does, you're missing a treat and it certainly adds to the detail of the model.*

Conclusion

I am very pleased with Pontosh the Archer and can't wait to paint him, to me the model ticks all the right boxes and I have already got a good idea of what I will do with him.

I do think the model is aimed at the more experienced modeller but even if your skills aren't up to it yet, he's worth getting before he sells out. Then when you do have the skills you'll have a cracking piece to look forward to making and painting. I already know of one up and coming painter who has done this and look forward to seeing what he does with the miniature.





Words By Jason Martin
Pictures by John Harrison

The Weekend Workshop with Chris Octive

The Weekend Workshop is the brainchild of John Harrison and I believe was spawned from the Platoon Britannica forum. Previously, the classes have been held in Liverpool but when I heard one was planned for my neck of the woods in Cambridge and that the Master Painter was Chris Octive of Monkeyman7x fame, I just had to get my name down.

I would like to point out that this won't be an exhaustive account of the techniques taught during the weekend or even a full account of the painting class and the events that transpired (as peoples reputations could be destroyed) but I hope that it is a pleasant article that you may enjoy reading with a cup of tea and may bring a smile to the faces of those that attended the workshop.

So Day 1. Having packed everything I needed for the workshop the night before, in the manner of an excited kid on Christmas Eve, I drove to The Inner Sanctum in Cambridge. A great location for the store, easily accessible, close to shops, a cheap hotel and free parking by taking advantage of the residential area nearby. So the morning of the first day and rather surprisingly John and Chris were a good half an hour later than they intended (I



believe beer o'clock as Chris calls it, may well have happened on Friday night). After breaking the ice with the other painters as they arrived, there was time to get in some last minute supplies and set up our wet palettes and painting area.

We were to be painting a Games Workshop ogre, so we assembled our own in pretty damn quick fashion and then a quick trip outside to do some priming. Chris explained how he primed in grey as it is a happy medium between black and white. Black darkens or obscures details too much whereas white can be more difficult to cover evenly. After 3 or 4 quick passes with the grey primer, a carefully placed passing of white primer was applied from above at a 60° angle, front and back. Done! Chris explained that this isn't as people believe to indicate where your highlights should be, but rather to make it easier to paint your lights in general and to make them the brightest element of the mini and to therefore increase your overall contrast.

Back inside and it's time for some theory, so we all gathered around Chris whilst John started taking pictures of us all with studious looks (or confusion in my case) on our faces. Chris set about choosing two complimentary colours (in this case his favourite combination, purple and yellow) and then chose his colour range accordingly for the flesh tones. Here's where he delivered the main concept that he wished for us to take away from the weekend. That is, to treat the miniature as a whole (global) in the same way that you would paint the individual

components. That is, to highlight, mid tone and shade the whole mini in a series of contrasting transitions from the top of the ugly brute's head down to his iron shod boots.

So with heavily diluted paint, you have to wet blend the transitions starting with the highlights applied to the top of the head, face and shoulders. Mid tones are blended in for smooth transition and applied to the front of the face,





SEMINAR SPOTLIGHT



upper torso, arms and back and finally the darkest shades applied to the very bottom of each segment within the whole and dragged into the mid-tones. It is not important for any accuracy or detail in this early stage but just to introduce a stark but smooth transition through light, mid tone and shadows. This provided an even cover after two applications.

Chris moved amongst us, helping where he saw fit (i.e. me, myself and I) and then gathered us around for the next step. So now each transition requires you to apply highlights, mid-tones and shadows. So... And this is important, to shade the bottom (shadow) transition you must use an even darker colour than your first shadow, in this instance pure black. For the highlight you use the mid-tone. You apply this logic through the other transitions moving across and slowly up the miniature. Now you have begun to apply a form of contrast. To take this a step further, you can start to imply temperature contrasts too. So for instance I chose my complimentary colours as blue/green and orange/red for my ogre and by introducing a touch of orange (warmth) to some areas and placing some blue (cold) in other areas close to my orange lights I can further accentuate the contrast between the various tones of my flesh. There are many articles on contrast kicking around on the web and various forums so I won't go into detail but a strong and effective use of contrast is to simply place your lightest colours immediately next to your darkest colours.

We stopped for lunch and coffee just after 2pm (where did all that time go?) and after 30 mins or so, we were all refreshed enough to continue with our shades and lights. The remainder of the day passed in a blur of hobby chat, banter and scratching of head's as everybody thought everybody else's ogre looked better than their own. It has to be said that John Keys otherwise known as megazord_man was determined to win the boldest paint job with his great use of contrast. Before we knew it, it

was beer o'clock, I mean six o'clock. Though sadly for me my wife and six week old baby son were waiting at home, so it was with heavy heart I said my reluctant farewells and set the sat nav to Bury St Edmunds.

Day 2 began and carried on at a more relaxed pace than the previous day (nothing to do with our teacher, mentor and 90% of the class having propped up the bar (literally) at a local watering hole until 3am!!). Chris ploughed into some theory and a demonstration of his metallics technique that he applied to his now famous Colossus miniature and then as for the previous day allowed us some practice on our ogres. Here he explained the importance of getting very good coverage for the base layers of the metallics and highly recommended the Vallejo Air series of metallics, in particular Chrome, as these are already thinned for airbrush use they go on very smoothly. Peculiarly, Chris very rarely mixes his colours on the wet palette, if the colour has not been wet blended on the miniature, then colours are added in the form of glazes and this was no different for his metallics.

Despite Marta's (Twisted Brushes fame) best efforts to charm John into getting us coffees and lifting our flagging attention, we soldiered on until a break was allowed where we headed straight for our caffeine fix. Suitably buzzing afterwards and with a renewed swagger in our step we practiced our new metallic technique. After I had applied two, diluted coats of metallic paint, I revisited the early lesson. As such, light, mid-tone and shadow glazes were applied to my ogres gut plate. So with my colour range, orange at the top, Sotek



John Keys, Jason Martin, Marta Slusarska, Chris Octive, Luke Wilson, Rachel Jones, David List and Gary Whitfield.



Green (GW) in the mid-tones and my new favourite colour (VMC Deep Sea Blue) and a touch of black added to the deepest shadows at the bottom. Always remembering to place my brightest metallic highlights immediately next to my deepest shadows for great contrast and a super clean paint job.

Finally we were on to the home straight but sadly I knew the weekend was coming to an end and I would have to say goodbye to my new painting buddies. Chris was reminded that our ogres wore trousers and we needed to know how to paint them as well. So as before, this section was treated exactly the same. Highlights at the top of the trousers, wet blended into the mid-tones and then likewise for the shadows. Here the important factor again was the correct choice of colour for maximum contrast. As the trousers are obviously closest to the bottom of the back and stomach which were the darkest and warmest colours for my colour range I chose to paint my trousers with Sotek Green (blue/green in colour) to contrast nicely with my orange toned skin. Also the colour choice of the trousers dictates the colour choice for the boots as once again we want to place maximum

contrast. So warm flesh to cold trousers to warm boots (i.e. a red brown such as Scorched Earth). If your skin tones were predominantly cold, then you would have warm trousers followed by cold boots (for instance black, dark blue). And with the day coming towards an end we began to chat amongst ourselves, swapping contact details and getting ready for the trip home.

I have missed out many moments of humour during the day that contributed to a great experience. For instance that Marta never realised they had custard in Poland or our insistence that John should have some water on his lizardman base. That Luke should write a guide to parenting (NOT!!) and that John Keys was Mr Contrast. That Dave List was worried about any photos being taken that may accentuate his bald spot and not forgetting that Chris at 1:30am insisted the drinking was not over!!

This was my first painting class of any kind and it was a truly unforgettable experience. I learnt new techniques, got to meet one of the true masters (and a genuine good guy), made new friends and contacts and most importantly got **INSPIRED!** Happy painting everybody!





What's on the Market?

a regular look at some of the hobby tools available



Words by **Martyn Dorey**

Putties & Surface Primers

▶ Having gone through adhesives and abrasives that are currently on the market it is now the turn of putties & surface primers. Why are we covering these? Well I am sure you have heard of the six P's, you haven't? OK, then for those that don't want to take the time to look it up; this is an old saying used in many walks of life where quality and presentation are required to a high standard, basically it means "Prior Preparation Prevents P**s Poor Performance" or in the case for modellers, you can swap the "performance" for "presentation". As I have harped on about before, it is all about the presentation and the road that leads to the final finish.



Putties aren't just for sculpting; these days there is quite a lot to choose from on the market, we are all familiar with Milliput. It comes in various colours and has been around for years. Its original use was as a repair putty for pipe systems but like everything else in engineering it can be used for a lot of things including plugging holes in the superstructure of ships. A lot of sculptors will use it to bulk out armatures before using sculpey or other polymer clays; another of its uses is to dilute it with water and use it as a wash but I will cover this a little later with surface preparation.

One of the better known putties on the market is Green Stuff (GS) or Kneadatite as it is sometimes known and is usually

Milliput comes in various colours and has been around for years. Its original use was as a repair putty for pipe systems but like everything else in engineering it can be used for a lot of things including plugging holes in the superstructure of ships.



MARKET PLACE



has a rubbery feel to it when dry and I also don't find it as good to sand as some other substances on the market. Also it will shrink back as it dries, so depending on how much you need to use in one particular area will depend on how much/many coats of it you will need to apply. Some AFV modellers have used it to make Zimerite for small scale WWII tanks!!



found in a blue/yellow strip. When mixed together in equal proportions it turns green and can then be used to fill gaps and blend in damaged or missing areas of the model. However this doesn't have to be used in the recommended 50/50 mix you can play around with the proportion by adding more or less hardener i.e. 60/40 so you can speed up or slow down the curing time.

I find green stuff a little too firm for what I use it for. It can be carved or sanded once it has dried but doesn't respond to this as well as some other putties, it can also be mixed with other two part putties and my favourite mix is to add it to Magic Sculpt (bit more on this when I get to it).



If you use GS in the strip form you shouldn't really use the centre portion where the yellow/blue meets because this portion has already been in contact with each other it can be assumed that is partly mixed

and can lead to unwanted lumps of cured putty in your mix. Because of this a lot of people are now moving away from the traditional GS ribbon to buying the bars which is basically a bar of yellow and a bar of blue (similar in a way to Milliput). It can be used in exactly the same way but without the waste. Also appearing on the market is Grey Stuff, this is exactly the same as the green but its grey instead. Another good property of GS is that it will give a good bond between two parts as well and is often used when pinning a model as well as using a glue.

Something else that appeared just after Games Workshop changed to Fine Cast instead of metal was Liquid Green Stuff. This is a pre-mixed water soluble solution that can be applied with a brush, cocktail stick or another item of choice. I find it



About ten years ago a two part clay called Pro Create appeared on the market, not as widely known as GS but it is used more by sculptors because of its working properties and the feel of it when pushed about with clay shapers. I find this firmer to work with than GS and like GS, Pro Create can be mixed with other putties.

A lot of people have their own favourite mixtures that suit their needs, be it sculpting or just gap filling. There is also a quick drying version of this called stick putty.

Magic Sculpt I discovered via a friend that likes to dabble and has also done some sculpting work for me, I know a few sculptors that will use this because it is more workable than GS or Pro Create, it is very firm when dry and sands very well, it can also be carved or etched into when dry. It mixes well with the other putties and I find it adheres better when mixed than





on its own. However, as I mentioned earlier, mixing it with some GS can give you the best of both worlds, just mix each up as normal and then mix the two together.

Something the armour and aircraft modellers have been using for a lot longer than Liquid GS has been around is Mr. Dissolved Putty. This is a lot thinner than Liquid GS but is very good for gap filling, it sands very well when dry and areas of overlap can be cleaned up with Isopropyl Alcohol (IPA) or Mr. Thinner even when dry (Mr. Thinner works better than IPA). It is a larger jar than Liquid GS so will last a lot longer and if it starts to thicken it can be thinned down again with a little Mr. Thinner. It can also be used to back fill areas so is used by some sculptors for this purpose as well.

Last, but by no means least, are a couple of plastic putty products, the two that are probably best known are the Vallejo Plastic Putty and the Mr. White Putty, these are ideal to fill small imperfections in numerous materials such as air bubbles in resin or can be smeared on surface porosity on metal kits. It doesn't sand as well as other putties though due to its plastic like nature and it will shrink slightly as it dries.

Obviously there are other putties on the market and new ones appearing all the time that I have not mentioned here; some, like art modelling clays are air drying, whilst others need to be baked but I have tried to stick to the more common ones used throughout our hobby. One thing to consider is Blue-Tac or Poster-Tac as Americans may know it, not much use as a modelling putty as it doesn't hold shape or form and a lot of us will use it to hold parts together whilst glue dries or to enable us to get an idea of how the model will look when finished. How many of you reading this know that you can actually use Blue-Tac as a putty to fill gaps permanently though? Yes you read that last bit right, when super glue is added to Blue-Tac it will cure and go hard so if you ever run out of putty and need to fill a gap fill it with Blue-Tac and then add super glue.



Moving on to the last part of this article for this month I want to cover surface preparation. It seems more and more I am coming across surface porosity in metal castings, some look just like a rough area but some can look like a lunar landscape, given what we pay these days for metal figures/kits I hardly think that this is acceptable, however we seem to grit our teeth and carry on. What can we do as modellers to get rid of this sort of casting defect?

I have already mentioned the Milliput wash, which is a method some people use for covering surface imperfections such as porosity particularly found on large surfaces of metal models.

A small amount of Milliput is mixed together as normal, it is then put on a flat surface and a depression is made in the top of it, into this depression water is added and this is then used to dilute the Milliput so it can be applied to the model. Once cured it can be sanded and blended to smooth it in.





Sounds like a lot of faffing about doesn't it? Trust me it is and there are a lot more products on the market these days that will do the same job just as well, if not better, without the messing about. One of the best products I have found for this is once again a cross over from the Armour/Aircraft side of the hobby called Mr. Surfacer yes, you guessed it, by Mr. Hobby. This comes in three grades and besides the liquid form there is a spray version of each for those larger areas. Similar in a way to the Mr. Dissolved Putty, the jar contents of Mr. Surfacer can be applied by brush or other tool of choice. It is cleaned up using IPA or Mr. Thinner and they have a good gap filling property that can be sanded when dry. Areas of overlap can be wiped away whilst still wet or removed by rubbing with Mr. Thinner or IPA when dry.

As I mentioned earlier they come in three grades: 500, 1000 and 1200. The 500 grade is the thickest and roughest with the 1200 grade being the smoothest. I have been told that the 500 grade makes very good nonslip plating for small scale vehicles and all three grades can be diluted enough to go through an airbrush. I wouldn't recommend this though unless you are using a very old airbrush and it seems like a pointless exercise to me as you can get all three grades in a

The spray versions are just as good as the jar version and can be sanded down when dry and over spray removed with either IPA or Mr. Thinner. The 1200 grade spray can also be used as a primer but for me I prefer a flat finish for a primer whereas



www.modeldisplayproducts.co.uk ©2012

the Mr. Surfacer 1200 spray has a satin like finish when dry.

That's it from me for this month. I hope you have found this informative and as always if you have any questions just drop the editor an email or stop by a show I am attending for a chat. Next month I will be having a look at some of the primers on the market.



REVIEW

Unboxing

Guild of Harmony's
Arielle



By Sean Fulton



Material: **Resin**

Scale: **32mm**

Price: **AUD 17.95 + 3.50 P&P**

Resin limited 300 copies

Available from:

Guild of Harmony

www.guildofharmony.com

► Guild of Harmony is the brainchild of Sebastian Archer, an Australian painter and sculptor. He has won a number of awards for his painting and a few years back began doing his own sculpting. He initially began doing fantasy sculpts, but in recent years has become one of the premier steampunk sculptors. His most recent release is Arielle, a steampunk lady that gives a nod to Disney's Little Mermaid. Once I saw this one was coming out, I knew I had to snatch it up.



Arielle arrived about 10 days after purchase in a small bubble lined package. Inside the package, was a small ziplock bag with a GoH card and the two piece Arielle. The main body and right arm were one piece and the left arm and harpoon were separately cast.

The model itself was loaded with detail. Mr. Archer was able to pack



a lot of frills on the dress with assorted steampunk bits and bobs around the model. The details were very crisp. The mold lines on the main body were minimal with very faint ones present along the right side of the body and arm on my copy. These were very superficial and easily removed. Similarly, there was a faint mold line on the top of the stock of the harpoon gun. Small areas of flash were noticeable, but these were again minimal and could be easily removed. I only found one pinhole sized air bubble on the bottom of the air tank. This spot would not be readily visible with the miniature in its normal upright position. My one complaint would be that the resin of the gun barrel was slightly curved.

The model itself is quite dainty. The left arm could certainly be glued into position without much fuss, but personally I would pin it to be sure. The resin model would best be reserved for display purposes, but once the limited resin run

is completed, there are plans to switch to metal, which will of course be more durable for possible gameplay.

Overall, I really like this piece. It is loaded with possibilities for weathering and sheer effects on the dress. I have to admit I am a bit intimidated by the fine details on her, but I am looking forward to setting her on a display base with some crashing waves at her feet.

Pros

Excellent quality cast and wonderfully detailed piece.

As a limited edition resin run, it would make a nice collectible piece.

Cons

Slight curve of the gun barrel on the harpoon.



Maurice Corry 200 mm CONFEDERATE

Infantryman 1864: Part One

At the ripe old age of sixty tired eyes and less steady hands, are beginning to dictate the size of subjects I can enjoy painting. I have tended to gravitate towards busts for the ease of handling and the detail they offer.

▶ That is, until I happened across the 200 mm ACW by Maurice Cory. It depicts a Confederate Infantryman in a nice relaxed pose, with plenty of extras to give an idea of what these guys carried around with them.

When I received the kit, what struck me first was the need to display him in a scenic setting to show him at his best. With this thought in mind, I started doing some research into the possible scenarios he would appear in. Because of the size of the figure itself, it would be easy to get carried away, and end up with a piece that would take up a lot of room in the cabinet and overpower pieces around it. I first considered having him standing under a tree, but quickly dismissed that idea when I scaled it out, and realised how big it would have to be to look right. Purely by chance, I came across some pictures of the trenches they fought from at the battle of Petersburg June 1864. One particular picture stuck in my mind and over the next few days, the idea began to take shape in my head. I envisaged him standing in a section of trench which, if it were placed at a suitable angle would frame the figure and allow me to add in some extra detail to create a suitable atmosphere for the figure to look its best.

In the first of a two part Step by Step, I will show you how I went about creating the trench setting for the figure.

By Ron Clark



1 Because of the size it would have to be, I needed a material that is light and easy to work with.

I chose balsa wood for these very reasons and, because with very little effort and a couple of tricks, it is easy to get some convincing results.

Having measured up the whole piece, I ordered a nice mahogany base to fix the finished piece onto. Once this arrived, I was able to draw out the shape for the bottom of the trench.

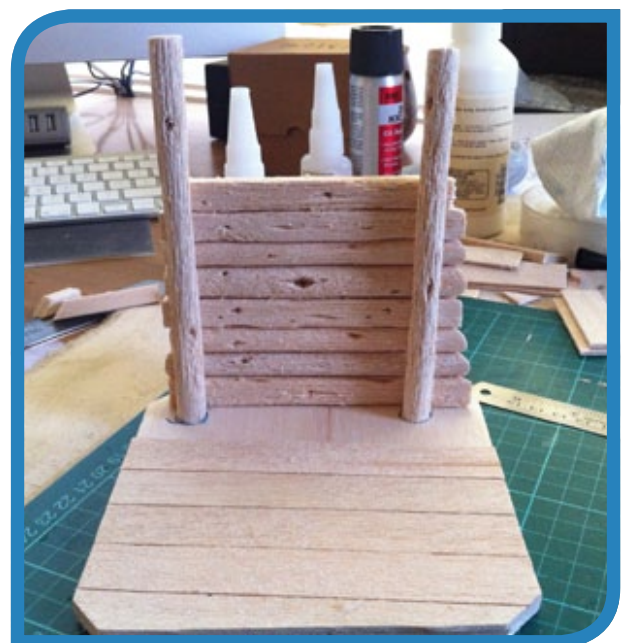


2 Once the shape was cut, I then cut some 'planks' to go across this, to set the angle for the walls.

With these in place, I then cut the uprights, which would hold the walls of logs and planks in place. As I wanted to keep the whole scene as compact as possible, the angle of lean is a little less than it would have been in reality.

With these cut and fixed to the base section, it was time to start cutting the logs and timbers for the walls. Once they were cut to the size I needed, it was time to add the bark detail.

This was done with the aid of a wire brush. You just run the wire brush along the piece of balsa, using enough pressure to score in the detail. You can get a realistic 'bark' by varying the pressure and direction you apply to the wire brush to the balsa.





3 It was then just a matter of repeating this process until all the logs and timbers were detailed and glued in place. I used PVA for the initial assembly and once I was happy that everything was where it needed to be, I used spots of Super Glue to make sure it was permanently held.

4 One of the big advantages of using balsa wood, is that you have many choices of how you colour it.

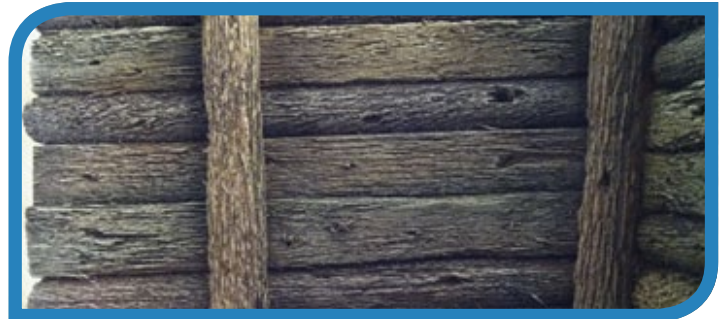
For the first stage of this I chose acrylic inks. You can apply them straight from the bottle or, thin them with water to get a more transparent stain. I use the ones that are not waterproof when dry. This allows me to keep adjusting the colour, until I am happy with it.

Having got the colour where I want it, I let it dry, then sealed it with a matte coat.





5 Next I 'dry brush' a suitable range of colours over the highlights, to enhance the detail and add depth to the whole piece. Again, once this stage is dry, I spray on another coat of matte sealer.



6 At this stage, I need to add some high level ground work to give the impression of depth to the trench. To do this I build a shelf at the top of the rear and side walls, and spread some filler over it. As the filler begins to dry, I texture it with a wire brush. When this has dried, I give it a couple of washes of thinned oil paint.

7 With the high level groundwork in place, it is time to add some fallen earth/mud to the bottom of the trench. This is the same technique as the top. I spread some filler along the bottom of the side and rear walls, let it dry, and do the same as with the above ground area.

When all is dry, I give it another coat of matte sealer, ready for the next stage.

To add the dust and dirt, I personally prefer using pastels, as they are much easier to work with and have a huge range of colours to choose from. Once done, I give the whole piece a coat of matte sealer to fix the pastels in place.





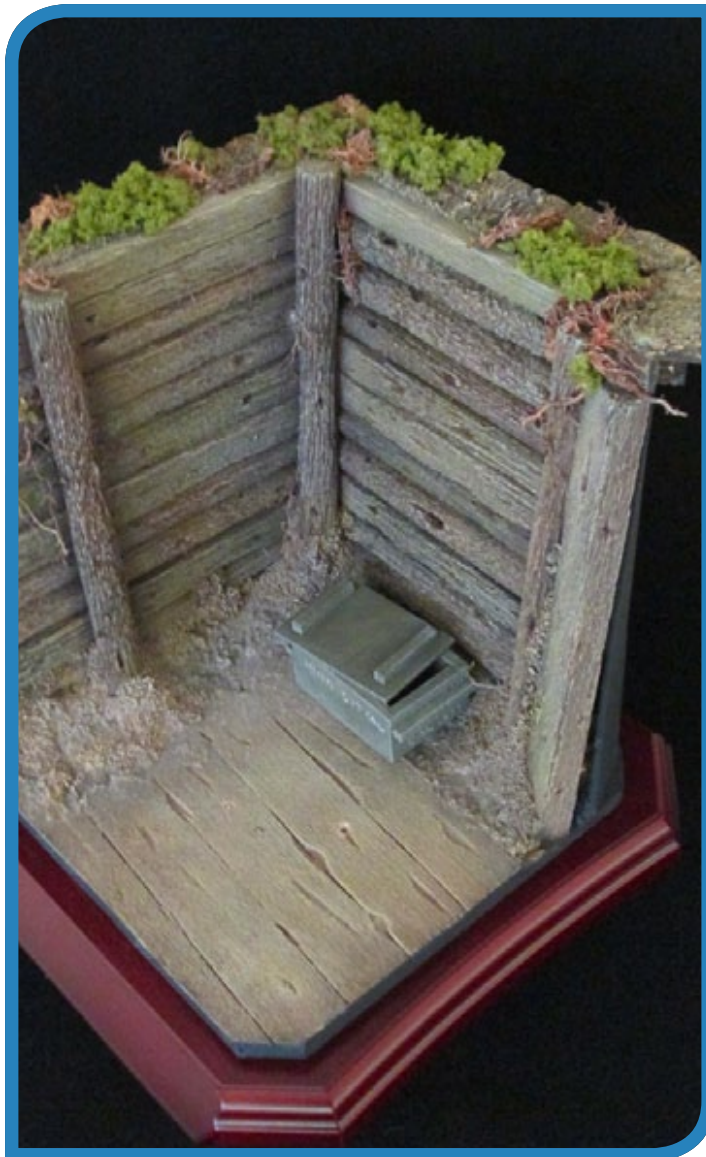
TUTORIAL

7 All that remains now, is to add the above ground scrub and foliage, a few hanging roots between the logs and timbers, and a final dry brushing to blend it all together.

With these last touches done, a final coat of matte sealer is applied to the whole piece.

I leave it to dry for 24 hours, then mount it on the mahogany base.





8 I wanted to add a couple of extra details for the finishing touch. First up, I made an ammo crate out of balsa, with the paint and lettering suitably faded. I fixed the lid to look like the crate is empty and being used to stand things on. I will add a couple more bits when the figure is finished and fixed onto the base.

In the second part of this Step by Step, I will detail how I paint the figure, using my particular technique with oil paints. With the end result being the bringing together of the figure and the scenic base.

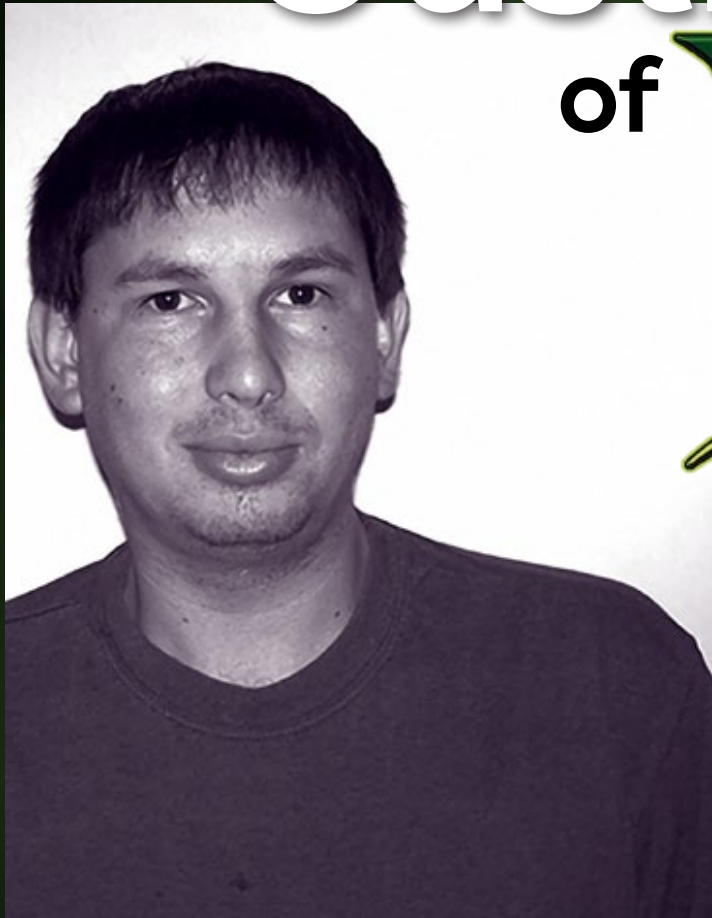




Interview with

Justin Gibbs

of



We were lucky enough to catch a few words with one of the industry's movers and shakers. The man who is one of the game designers with one of the most important game companies around.

Some know him as Lalochezia, some as Justin, others as Justin Gibbs but most recognize him as the face behind the Evil Baby Orphanage Kickstarter campaign. Whatever name you know him by, he is Mr. Justin Gibbs of WyrD Miniatures.



by
Marko Paunovic





1 This last year has been a busy period for Wyrd: first the change to plastics, then the Evil Baby Orphanage game coming out (through kickstarter), then Through the Breach RPG (also kickstarter), new plastic re-release of Puppet Wars (with new rules) and now the Malifaux 2nd edition. How are you guys handling all that?

Caffeine. Lots of caffeine. And you didn't even mention Showdown or Artifice...

Last year Wyrd opened its first development office with full time employees. Up until that point, we were spread out with freelancers all over the world. Consolidating everyone into one building so they can playtest/work together, as well as having full time designers has greatly increased productivity.

2 Malifaux 2nd Edition, how come? What made you change the game, quite a bit, some would say?

Miniatures games are in an interesting place when it comes to editions. The market requires a steady stream of new models for us to stay relevant. However, there is only so much design space. Eventually the game gets bloated and top heavy. New players don't know where to start, there are multiple rule books, errata, FAQs, etc. and on top of that, there is only so much (literal) shelf space in stores for our products. Video games can be automatically updated. CCGs can cycle out entire sets. But we need to keep our old models relevant while still expanding our line and keeping our design fresh; that's why pretty much every miniatures game eventually needs a new edition.

For Malifaux in particular, we wanted to clean up a lot of the rules clutter, balance the game and improve it in every way possible. But, at its core, it's still the same game. It still

has the cheating mechanic, the beautiful models, the emphasis on objectives and resource management that really makes the game shine.

3 How come you opted for public beta testing? And how strenuous is it to read all the jib... input people write?

We felt that we would get a better product with a wider testing pool and we really wanted to hear what our audience had to say while there was still time to adjust the game. Reading through all of the posts was mostly my job. There were a lot of long nights and weekends but we made it happen.

4 There has been some concern that Wyrd will start releasing new edition upon new edition and with each incarnation change the balance of the minis so people need to constantly buy and buy. Is there any reason for that concern?

Not really. Have a look at M2E when it comes out. We did change the balance of the minis, but only so that things would be more equal across the board; not to artificially increase sales and make people re-buy their crews. Now we are re-releasing our crews in plastic and I hope that they're gorgeous enough that people WANT to re-buy them but there is nothing wrong with playing with your old metal models.

5 One of our readers asked, how are the old cards going to be replaced with the new. Because when Wyrd did a change of the old book one characters a couple of years back, Wyrd offered a service of exchanging the old cards (which people sent you) for the new cards. Will something like that be available now?

No. Stat cards will be sold in faction packs at a decent price.

6 Will there be alternative decks coming out considering there are now 2 new factions (without their decks)? eg. there is a red, green, blue, purple and gold deck which leaves Ten thunders and Gremlins without their own coloured deck?

I don't know, but I hope so!



7 *This being mostly a painting magazine, I have to ask, about a year and a half ago Wyrd introduced some resin minis (like Avatar Seamus etc) but quite quickly turned away from it and started doing plastics. How come you dropped the resin from production? And what is and how do you like the response to the new plastics?*

We feel that our plastics are simply superior to the resin. The detail is amazing, they're durable and they're easy to work with. Overall, I think the response has been very positive.



8 *Do you paint? What do you like to paint and what's your favourite Wyrd miniature? and non-Wyrd miniature?*

Yes I paint; although I haven't had time lately. I enjoy painting flesh tones with lots of highlights. My favourite Wyrd Miniature is probably Snow Storm and my favourite non-Wyrd miniature would probably be one of the large GW demons, maybe the Lord of Change.

9 *Back to the changes in the second edition. What's happening with the upgrade system? Will it be released in faction specific decks or downloadable content or both?*

Upgrades will be included with the faction decks, and upgrades specific to a model will be included with that model as well.

Time for a couple of questions from our readers:

10 *If Gremlins are getting their own faction, will McTavish become dual faction?*

We have fun things in store for him...

11 *Will Zoraida become dual faction with Gremlins?*

Yes.

12 *What's in store for us after the wave one of the M2E, apart from wave two ©; how drastic will the changes in the Wave two masters be? For instance, in the 1.5 edition, Collette was all about Soulstones*

We have lots in store. New fluff, the Wyrd Chronicles, probably some more story encounters. As for masters like Colette, we will need to be careful to make sure that they still feel the same on the table even though they use different mechanics. For



example, Companion changed drastically and Perdita and her crew were very reliant on it but I think most people would agree they still feel like the same crew.

13 *It's almost GenCon and Wyrd has a lot planned out for the event. What are you looking forward to the most?*

Watching people play second edition (and all of our new games there) for the first time and enjoying them. At the end of the day, that's what it's all about.

14 *And to end this on a lighter note, what's it like working for Wyrd? How strenuous is it (apart from the GenCon week)?*

It's a lot of fun! Unfortunately, it isn't about getting to play games all day; but when you do, you're trying to hammer the kinks out of a new rules set. It is a lot of fun to get to be a part of something creative and watch it come to life.

That concludes our short interview and we'd like to thank Justin for taking the time at this hectic pre-GenCon time to answer our questions and we wish him and Wyrd Miniatures all the best for the future.



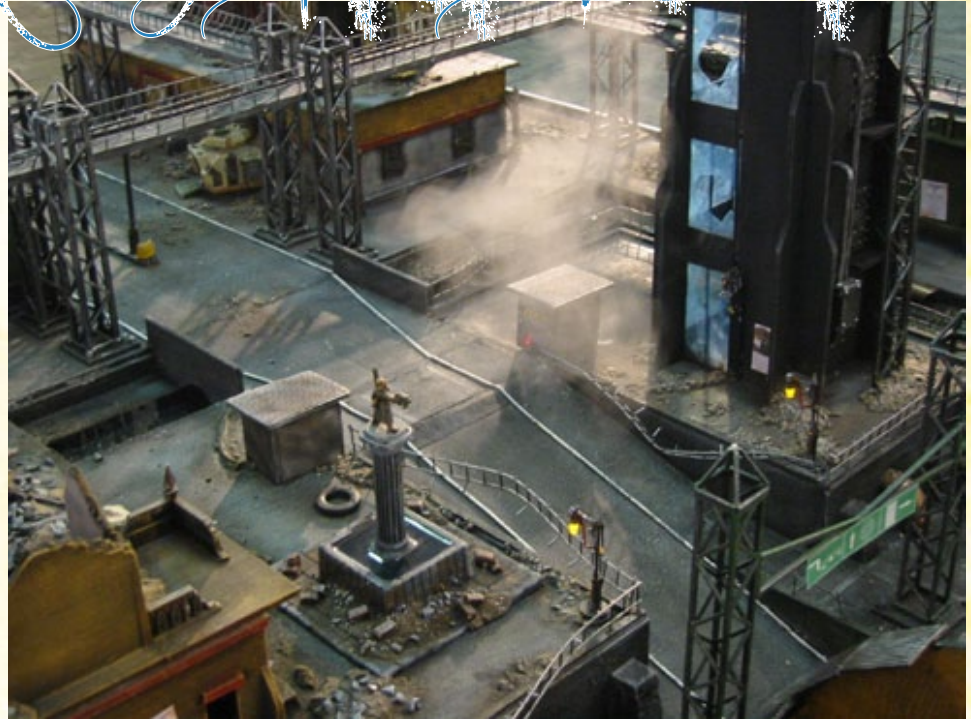


MALIFAUX

A story of a gaming board



Words & Pictures by
Marko Paunovic



This month's article will be mostly about electronics but very useful if you ever want to use LEDs on one of your diorama's or models. We'll cover the basic theory and get introduced to various elements of the electrical circuit.

This article will be a good introduction to some practical examples that provide you with cool effects for your terrain, dioramas and even bases for your miniatures and vital to understanding the circuits used on the Malifaux board later on. For more information and details about electronics I can heartily recommend Practical Electronics for Inventors by Paul Scherz. Note: Here, we'll discuss only direct current!

But first, to finish what has been started in last issue. The holes for the connectors were cut using the hole saw kit (38mm diameter) and the square holes for sliding doors were cut by Proxxon jig-saw. Once that was done, the modules could be put together. First the module halves were glued together with PVA. I used a drop or two of superglue as well to help hold the sides together instantly



(and give the PVA a chance to cure). Afterwards it was just a matter of gluing the two halves together and placing the HD styrofoam floors inside and gluing them also with PVA (note: do not glue styrofoam with superglue as it will dissolve it). The final step was to place the magnets inside their holes. The placement of the magnets is vital. In order to make the modules interchangeable, I had to be careful with the poles of the magnets. First, I marked all the North and South poles of the magnets. All the North poles would be placed on the left hand side so I marked them with letter L (written in red) and all the South poles would be on the right side so were marked with a green R. Upon marking them, I could place them inside their appropriate holes in the modules.

The final look of the modules, with the holes cut for electricity (ie. connectors), with holes for the doorways, with magnets in place and a printed floor plan inside the modules (that's the same plan as shown in Issue 2).

ELECTRICITY AND ELECTRONICS – The Basics

Current – is the amount of electric charge that passes through a cross-section in a measure of time. It is labelled by I and is measured in Amperes [A].

Voltage – is defined as the amount of energy needed to move a unit of electric charge from one place to another (similar to potential energy). It is labelled by U and is measured in Volts [V].

Resistance - is a term that depicts the loss of current. It is labelled by R and is measured in Ohms [Ω].

Basic Laws

As stated before, the current can be obtained by the following equation:

$$I = \frac{\Delta Q}{\Delta t} = \frac{dQ}{dt} = [A] = \left[\frac{C}{s} \right]$$

Ohm's Law

When those three variables are written in relation to each other you get the Ohm's Law:

$$R = \frac{U}{I} = [\Omega] = \left[\frac{V}{A} \right]$$

A part of the kinetic energy that flows through a resistor translates into heat energy and the subsequent power loss is equal to the amount of current multiplied with voltage. It is called electric power.



Ana's Research
Sculpting, moulding
and casting your
own resin bits.

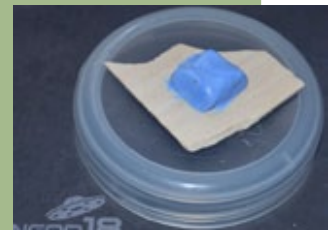
Immediately upon hearing of the project, we started to search for the appropriate bits to be used on the board. We knew we needed a lot of same bits (like lamps, stones with ornaments, hinges etc.) so we started searching the web for them.

Marko soon found a cool looking set of bulkhead lamps, the kind regularly found on ships or industrial complexes. He found them on www.zinge.co.uk. However, 50 or so pieces would cost around 35 GBP with shipping to Croatia and they didn't have them in store at that moment.

I suggested that I sculpt the lamps and that we make the mould and cast them in clear resin. The guys jumped on board. I used plasticard and green stuff to model the lamp. The protective casing was done using the smallest wires I could find. To make the moulds, I used Siligum. It is a two component mix made by Pebeo that once combined sets in 10 minutes and forms a rubbery substance great for making moulds. It comes in 100 g and 300 g packages. It is similar to green stuff in how it's kneaded to make the end product.

1. Making the prototype (sculpting the bulkhead lamp)
2. Knead the two components together until you get a uniform colour of the mixture.
3. Press it over your original piece, preferably on some smooth surface (like plastic or polished metal)
4. After ten minutes remove the finished mould.
5. Pour in the resin, in this case Vallejo Still Water – one component resin.
6. Remove the resin cast from the moulds.

I made ten moulds so the casting would be quicker. As it takes the Vallejo Still Water 24 hours to cure, those ten moulds would allow me to have the 50 lamps needed for this board cast in only 5 days. What's even better as the resin dries it contracts leaving a dent in the middle which will comfortably fit an LED so there is no need to drill the lamps.





$$P = I \cdot U = I^2 \cdot R = \frac{U^2}{R}$$

Electric circuit – the definition

An electric circuit is a combination of resistors, conductors, wires and any other electric components that allow the current to flow. The components within the electric circuit can be connected in two basic ways – serial and parallel connections (and of course, their combinations). Those connections are shown in the table 1.

Kirchhoff's Laws

Kirchhoff's laws represent the simplest way to analyse and calculate the electric circuits. They are as follows:

Law 1: The sum of voltage drops within a circuit is always zero.

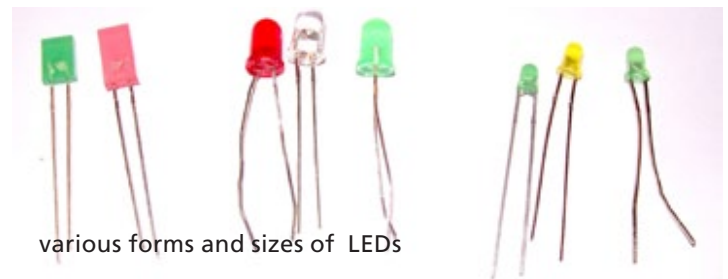
Law 2: The sum of all currents coming into a node equals the sum of all the currents going out of it.

	Formulas	Sketch
Serial connection	$I = \text{constant}$ Resistor: $R_x = R_1 + R_2 + \dots$ $I = U/R_x$ $U_1 = R_1 I/R_x$ $U_2 = R_2 I/R_x$ $U = U_1 + U_2$ Capacitor: $C_x = C_1 C_2 / (C_1 + C_2)$ Inducer: $L_x = L_1 + L_2 + \dots$	
Parallel connection	$U = \text{constant}$ Resistor: $R_x = R_1 R_2 / (R_1 + R_2)$ $I = I_1 + I_2$ $I_1 = R_1 I/R_x$ $I_2 = R_2 I/R_x$ Capacitor: $C_x = C_1 + C_2 + \dots$ Inducer: $L_x = L_1 L_2 / (L_1 + L_2)$	

Some Basic Components of the Electric Circuit

In Table 2 below, there are some of the basic components of the electric circuit. They are easy to use and can give cool effects.

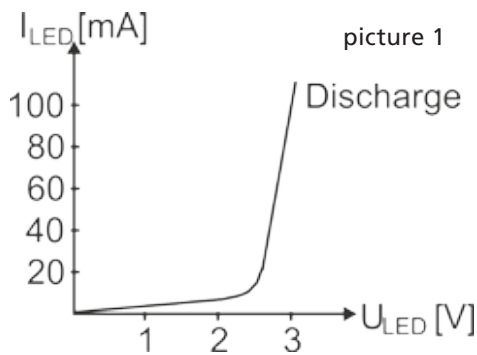
Name	Characteristics	Symbol
Power Source (battery)	The most commonly used power source are batteries, although for this board we'll use the city grid voltage as the power source with a transformer to convert AC into DC and reduce the voltage from 230V to 24V.	
Switch (slide)	Mechanical component that enables the current to flow or redirects the flow of the current	
Resistor	Electronic components that regulate the current through the circuit and at the same time reduce the voltage within it. More on them at the end of this issue	
Diode	Works like a check valve – it allows the current to flow only in one direction. Has a static characteristic similar to the LED.	
LED	Light Emitting Diode. As the name suggests, when the voltage reaches the breaching level it starts to conduct the current and to emit light. More on them below	



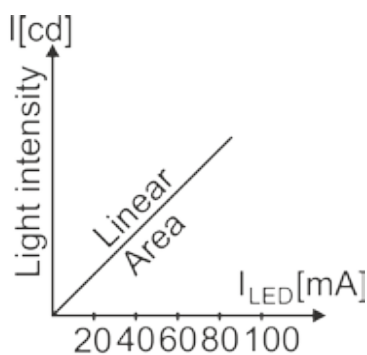
various forms and sizes of LEDs

LED – Light Emitting Diode

An electronic component whose construction allows the emitting of light is called the LED. The voltage surge (see picture 1) in the static characteristic starts at about $U = 1,5-2V$ (except for blue and extra strong LEDs $U = 4V$), the maximum allowed voltage is relatively small $U_z = 5V$ and the currents for constant light emitting shouldn't be much over $I = 20mA$.

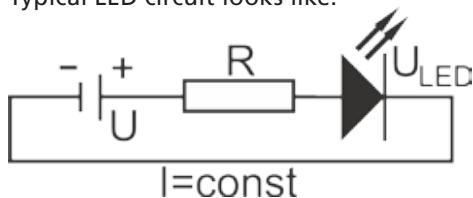


Static characteristic of LED



Level of light emitted in relation to the current through the LED

The LEDs are normally used in a serial connection with one resistor that serves as a regulator of the current – so there is no chance of accidental voltage breaches. Typical LED circuit looks like:



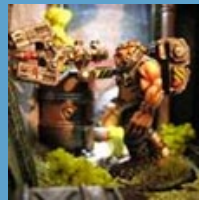
Knowing this and by using the Ohm's and Kirchhoff's laws one can easily calculate the size of the resistor.

$$R = \frac{U_R}{I}, U_R = U - U_{LED} \rightarrow R = \frac{U - U_{LED}}{I}$$

For example, with the $U = 3V$ (two AA batteries in a series or one Cr2032 battery) and the data from the picture 1 and picture 2 you can easily calculate that:

$$I = cca 20mA, U_{LED} = cca 2V, U = 3V$$

$$\rightarrow R = \frac{U - U_{LED}}{I} = \frac{3 - 2}{0,02} = 50\Omega$$



Electronics Top Tips

Here is a list of some microchips that can be used to produce some cool effects on your dioramas. In the following issues there will be some examples on how to use them (even if they probably won't be used on the board itself).

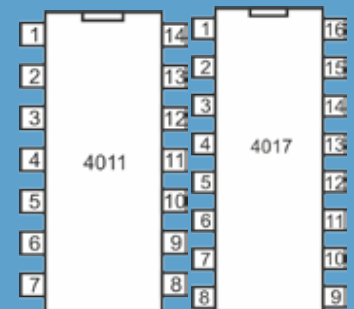
C 555 timer

Can be used in nonstable or monostable modus. It is used to get a on/off output signal



4011 microchip and 4017 microchip

4011 is a quad 2-input NAND operator and can be used in a combination with 4017 chip to get the effect of the running lights as well as a random blinking light. Both of these will be explained in later issues of FPM.



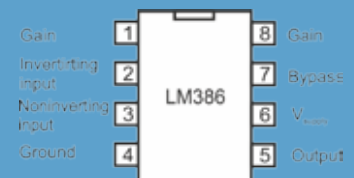
LM317 amplifier

The LM317 amplifier is used to amplify the output voltage. For instance, if you have 2 AA batteries (3 V) but you need 6 V for a circuit to run, you can use the LM317 to boost the voltage.



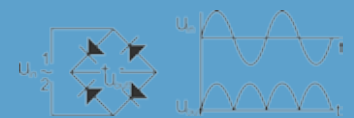
LM386 amplifier

it's main function is audio amplification, but can also be used as an on/off switch (with LEDs for instance).



GRAETZ bridge

It is used for simple AC do DC conversion. Graetz bridge is a single phase full wave rectifier.



List of labels

- AC – alternate current ~
- C – capacitance, unit [F]
- C_Σ – sum of capacitance
- DC – direct current =
- dt – change in time
- dQ – change in charge
- f – frequency, unit [Hz] or [1/s]
- I – current, unit [A]
- I_{in} – current out
- I_{LED} – current through LED, = cca 20mA
- I_Σ – sum of current
- I_{ul} – current in
- L – inductance, unit [H]
- L_Σ – sum of inductance
- P – power (electric), unit [kW]

- Q – el. charge, unit [C]
- R – resistance, unit [Ω]
- R_Σ – sum of resistance
- t – time, unit [s]
- t_{low} – low voltage time
- t_{high} – high voltage time
- U – voltage, unit [V]
- U_o – voltage out
- U_{LED} – voltage drop in LED, = cca 2V
- U_Σ – sum of voltage drop
- U_{in} – voltage in
- U_z – voltage breach

- [C] – Coulomb, unit for electric charge
- [cd] – Candella, unit for the level of light
- [H] – Henry, unit for inductance
- [Hz] – Herz, unit for frequency
- [(k)W] – (kilo)Watt, unit for power
- [m] – Meter, unit for length
- [s] – Second, unit for time
- [V] – Volt, unit for voltage
- [(μ)F] – (micro) Farad, unit for capacitance
- [Ω] – Ohm, unit for resistance

List of units

- [1/s] – 1/second, unit for frequency
- [A] – Amper, unit for current



Andrija's Bitz and Bobz

Making a prototype door system part II

Last time, I did a short intro into prototyping and started explaining how our door system will function. I did a mock up model using some beads Marko had laying around while I waited for the proper ones to arrive.

The beads we ordered off ebay finally arrived so I could try our idea with all the proper pieces.

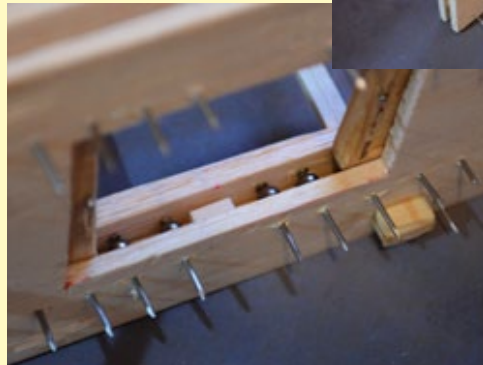
The plan was to put them on relatively wide but short nails with big heads. Unfortunately, the nails I found were too wide near the head which prevented free movement of the beads. Therefore, I ended up choosing slightly narrower nails with heads just big enough to prevent the beads falling off. The narrower nails proved even better in comparison since they allowed a little bit of up and down movement of the beads and therefore making it easier to fit the doors.

While experimenting with the alternative beads, I noticed we might have a problem with the doors getting stuck when using our original design. Same thing happened with the 'proper' beads. The partial solution is to fit the beads slightly closer together but the doors, then, have to be made meticulously precise. The alternative is to do the design with a beam on the upper side and tightly fitted beads on the lower side.

A positive thing we did not anticipate was the sound. Both our designs have a nice clanking sound, but the original design just sounds a bit better because of the larger number of beads rotating.

For the reason of sound and to get a bit more diversity we are probably going to use both designs in our build.

This was a really fine example of the prototyping process. I started the process without knowing what problems there might be. I tried a few variants, removed the problems I encountered and in the end I was able to say, with reasonable certainty, that I know how to produce the best possible door system for our needs within our possibilities and desires.



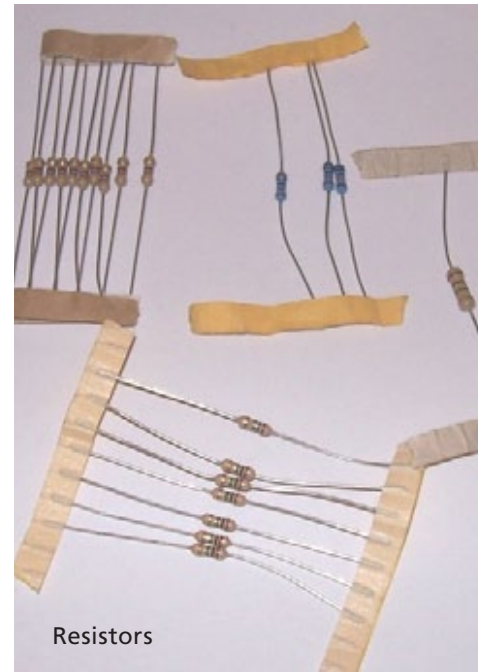


Labelling of the Resistors

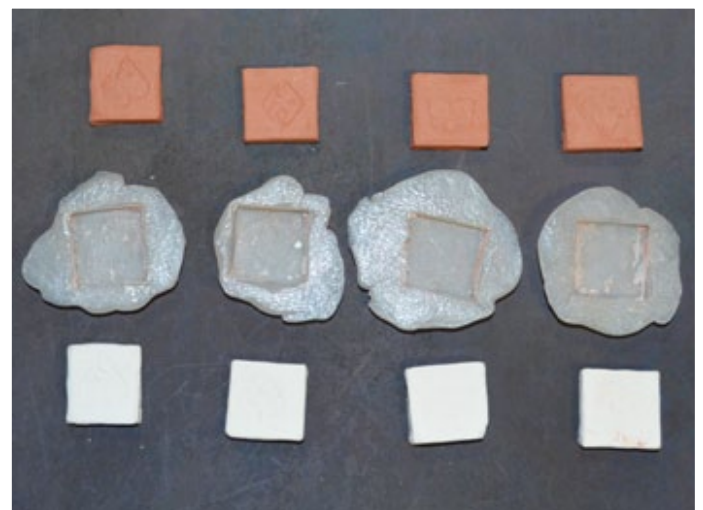
All the resistor labels are named in table 3. The values of the resistance of the resistors is marked by a series of lines, also on some resistors the values of tolerances, temperature coefficient and security factors are marked as well.

Table 3. Resistor labels

	Colour	Digit	Multiplicator	Tolerance
 	Black	0	x 1	-
	Brown	1	x 10	±1%
	Red	2	x 100	±2%
	Orange	3	x 1k	-
	Yellow	4	x 10k	-
	Green	5	x 100k	±0,5%
	Blue	6	x 1M	±0,25%
	Purple	7	x 10M	±0,1%
	Grey	8	x 100M	-
	White	9	x 1000M	-
	Silver	-	x 0,01	± 10%
	Gold	-	x 0,1	± 5%



This concludes this introductory part of the electronics. Next time, I'll be doing the wiring throughout the modules, connecting the modules through cool connectors I got off ebay, while Andrija will be busy making the sliding doors and Ana casting the stone tiles and bulkhead lamps. As always, if you have any questions about this build (or theory behind electronics), feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.





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EXHIBITION



FIGURE PAINTER magazine
GOLD AWARD

Ork Roman Empire by Davide Rainone

Joint Winner: July/Aug



Joker Gang by Myles David

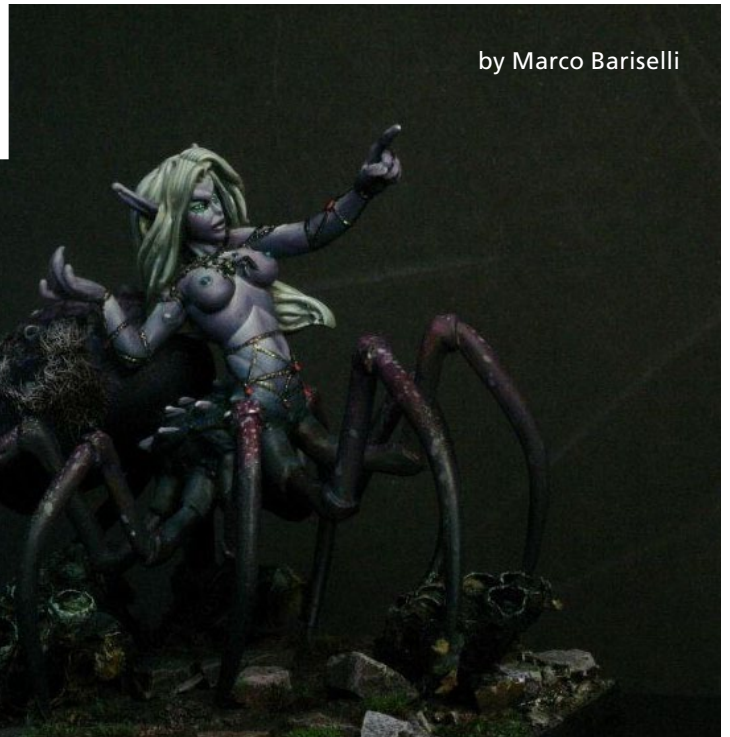


EXHIBITION

by Fausto Greengobbo Palumbo



Ork Warboss by Lukasz Mazur



by Marco Bariselli

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EXHIBITION



Deathwing Company Banner by Lukasz Mazur



Ironman Bust by Łukasz Ziótkowski



by Marco Bariselli



EXHIBITION

by Samuel Diociase





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EXHIBITION



FIGGOLFTHRETT



Mujer Fauno from Origen Art, painted by Philip Esterle (pae)



EXHIBITION



Demon Prince by Al Zakhray



by Relaxdesign Minis



RED SCORPIONS
PAINTED BY RELAXDESIGN MINIS



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EXHIBITION

By
Chip
Harrison



boxing dogs,sloth,goonie. by Paul Evans



Orc Bust by Łukasz Ziółkowski



EXHIBITION



Dust Tactics: Walker by The Minikingdom



Robin Hood & Little John by Marko Paunovic



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