

FIGURE PAINTER magazine

sculpting • painting • displaying • gaming

Tutorials

Slaughterbrute by Sergey Chasnyk

Sculpting by Alex Huntley

Gaming Table Chapter 7



REVIEWS OF

Scale75's Kitty Reimer

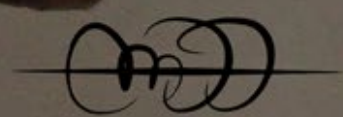
Nocturna's Enchantment

Wyrd's Malifaux Edition 2

H&V's Germanic Warrior & Roman Senator

INSIGHT

interview with **Pepa Saavedra**



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Welcome to issue 7. We are pleased to announce that in this issue we have a new feature in which we have teamed up with the miniature showcase website Putty&Paint. In this collaboration, we get the opportunity to bring you even more high quality painted miniatures and where possible, some extra words from the artist about the miniature, so we hope you enjoy it.

Also in this issue, we have our first tutorial from Russian painter Sergey "WE7" Chasnyk, someone whom I hope we will work with again in the future as his instructions are very well written and very easy to follow. We also have another first; this time by Arcworlde creator and sculptor Alex Huntley, who has found time after his successful kickstarter to bring us a sculpting tutorial.

As well as these great features, we also have our usual articles that keep you, our readers, in touch with what's new in the miniature painting hobby; but to kick things off, we have something pretty special—our Insight interview is with none other than the Spanish painter and all round nice lady, Pepa Saavedra. To celebrate this, we have made a special cover that pays homage to the National Geographic Magazine cover from June 1985 that gave her the inspiration to paint the bust in question.

As usual, if you have any questions, comments or suggestions for the FPM team then please feel free to email them to the mailbox@figurepaintermagazine.co.uk.

Shane Rozzell: Editor.

Web www.figurepaintermagazine.co.uk

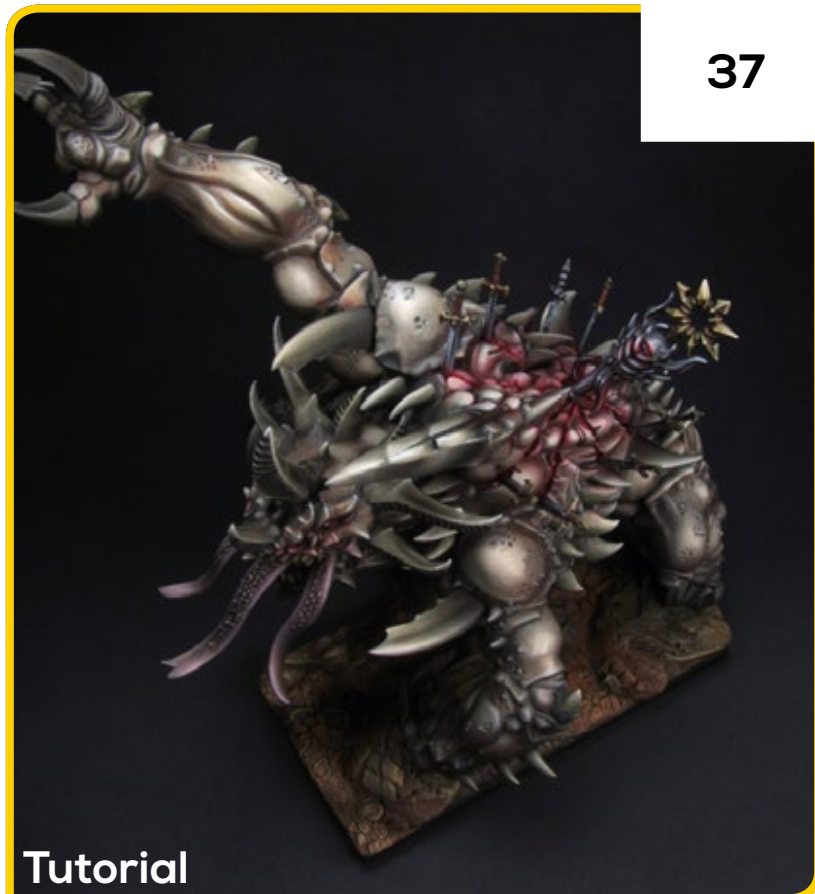
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Andrea Miniatures have released their first airbrush. The "Andrea Airbrush" is engineered by Grex and has been especially designed for figures, armour and aircraft and is compatible with all other Grex accessories. The price is set at 115€ (roughly £95 or \$154), which doesn't make it the cheapest air brush about, but puts it firmly in a price bracket for the serious painter.



Sticking with Andrea, they have also announced that next year they'll have their very own model show. The event will run for three days from 20th March at DFW Airport Marriott South, 4151 Centreport Blvd. Fort Worth, Texas 76155. They say that "The idea for resurrecting a show in Texas is not a new one. It's been floating around for quite some time, but it wasn't until May of 2011 that the idea found a new spark. This time the spark was nurtured and the result is why you are looking at this page now! The new and improved idea was two fold:

We look at it as a way to give back to the modeling community after years of Texans attending shows all over the US, it is time for us to carry the torch of organizing an event.

We also want to offer a show with workshops, seminars and a competition, focusing on giving each participant the opportunity to grow as an artist."

For more information visit the Lone Star [facebook page](#).



Scale75 continue their onslaught of paint releases (as well as new miniatures) with their black and white set. Like all the others it contains 8 colours that also cover sepia tones as well as black and white. This set retails for 20.66€ and is available from their [website](#).

FIGONE



Jérémie Bonamant Teboul and Allan Carrasco, two stars of the miniatures scene, are teaming up to produce Rocco; he is one huge, brute of a miniature. This is your chance to help bring this ambitious project to life.

Rocco will be a large 54mm scale miniature cast in high quality resin, approximately 120 mm high, composed of 16 pieces and will be produced by Figone. The Indigogo campaign will finish at the beginning of December. Allan Carrasco will begin to sculpt the miniature as soon as the main goal is reached. The resin miniature will normally be available in February.

For more information click [here](#).



Italian company Aradia Miniatures have launched a new Indiegogo crowd funding campaign "Fantasyland" to boost their miniature range and they have really nice models in the pipeline; well worth a flutter if you're wondering what to get yourself for Christmas. You can find out more about them on their facebook page [here](#) or go straight to the Indiegogo pager [here](#).



Micro Art Studio have released an official supplement for "Discworld: The Witches" board game designed for its Polish editor - Phalanx. The box includes 4 unpainted, resin miniatures: Tiffany Aching, Dimity Hubbub, Petulia Gristle & Anna-gramma Hawkin. As the supplement includes only miniatures it works well with foreign versions of the game. The rules of the original game stay the same.

For more detail visit their [facebook](#) page or Micro Art Studio's [webstore](#).



The Limited Edition (28mm scale) Miniatures Game from Prodos Games, set in Alien and Predator Universe... The Hunt Begins ... is a bespoke and Kickstarter Exclusive version of the game designed specifically for the model connoisseur and collector alike. The deluxe game includes their Procast model making technique to make the high quality and detail multipose and official 28mm polyurethane miniatures of these seminal icons of screen and prose. As well as the cutting edge miniatures, the KS Exclusive AvP The Hunt Begins Gamers Collection Edition will be packaged in a deluxe KS-only box and include exclusive tokens and cards. (In late 2014 there will be a large scale produced version which will include 1 or 2 piece plastic versions of each model and will be independent of KS).

at the time of writing, there is only 10 days left so if you want in on this exclusive [Kickstarter](#) you'll have to get your skates on.





By Martyn Dorey



Unboxing

Heroes & Villains

Germanic Warrior AD 9

Heroes & Villains Miniatures are a relatively new Spanish company appearing on the market earlier this year with the Sherlock Holmes and Watson busts. I bought the Roman Senator at Euromilitaire this year and picked up the Germanic Warrior at the Scale Model Challenge Show.

Material: **Resin**

Scale: **both are 1/12th**

Price: **both sell for 24.95 €**

Available from:

Heroes & Villains Miniatures

www.hvminiatures.com

▶ The Germanic people (also called Teutonic, Suebian or Gothic in older literature) were a group of people native to Northern Europe that settled during the Iron Age in a wide area of Central Europe, roughly from Gaul to Sarmatia. The Romans were the first ones to name them this way and quite possibly from the Gallic name used for the dwellers of the eastern bank of the Rhine.

By the late 2nd century BCE, Roman authors recount, Gaul, Italy and Hispania were invaded by migrating Germanic tribes. This culminated in military conflict with the armies of the Roman Republic, in particular those of the Roman Consul Gaius Marius. Six decades later, Julius Caesar invoked the threat of such attacks as one justification for his annexation of Gaul to Rome.



As Rome expanded to the Rhine and Danube rivers, it incorporated many Celtic societies into the Empire. The tribal homelands to the north and east emerged collectively in the records as Germania. The peoples of this area were sometimes at war with Rome, but also engaged in complex and long-term trade relations, military alliances, and cultural exchanges with Rome as well.

The Cimbri and Teutoni incursions into Rome and Italy were thrust back in 101 BCE. These invasions were written up by Caesar and others as presaging of a Northern danger for the Roman Republic, a danger that should be controlled. In the Augustean period there was — as a result of Roman activity as far as the Elbe River. A first definition of the “Germania magna”: from Rhine and Danube in the West and South to the Vistula and the Baltic Sea in the East and North.

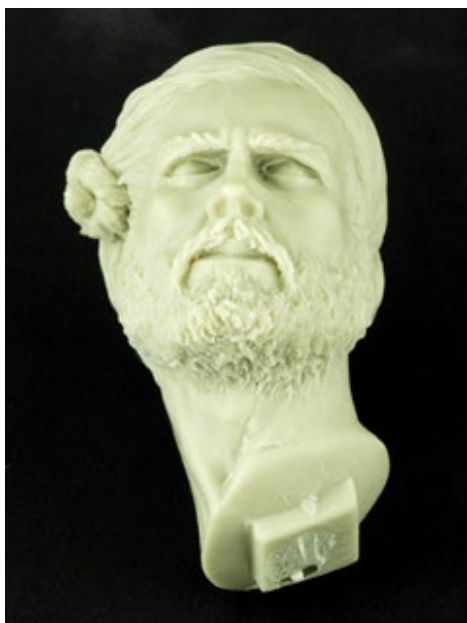
Caesar’s wars helped establish the term Germania. The initial purpose of the Roman campaigns was to protect Transalpine Gaul by controlling the area between the Rhine and the Elbe. In 9 AD, a revolt of their Germanic subjects headed by the supposed Roman ally, Arminius, (along with his decisive defeat of Publius Quinctilius Varus and the destruction of 3 Roman legions in the surprise attack on the Romans at the Battle of the Teutoburg Forest) ended in the withdrawal of the Roman frontier to the Rhine. At the end of the 1st century, two provinces west of the Rhine called

Germania inferior and Germania superior were established. Important medieval cities like Aachen, Cologne, Trier, Mainz, Worms and Speyer were part of these Roman provinces.

In this version of a Germanic Warrior. H&V wanted to portray an attire that showed the hard life conditions of these people, trying to point out a couple of aesthetical elements of their culture; one is the bronze armband, as they had remarkable gold smith skills, and the other one is the typical hair knot, known as the “Suebian knot” that was described by the Roman chronicler Tacitus as a symbol used to tell the free men from the slaves.

The bust comes in a sturdy cardboard box with a colour photograph attached to it and inside are two pieces of foam with a zip seal bag containing the two parts of the bust between them, so it is very well protected. The parts consist of the body and the head, sculpting is really clean and crisp with excellent detail and the casting is first class; the only mold lines visible being on the underside of the body where it is noticeable that a small amount of clean up has been carried out.

On the head there is also the slight remains of the casting plug on the bottom of the neck and a rough line that is hardly noticeable at the front and back of the neck, but neither of these are a major issue to be concerned about.



Overall, the quality of the detail and casting of this piece is going to make it a pure joy to paint. The face has lots of detail, as does the hair and beard and the fur skin he is wearing will give the painter a lot of options for colour schemes.



Heroes & Villains Roman Senator

The ancient Roman Senate was one of the most enduring government institutions in the history of mankind. It appeared around the 8th century B.C. during the Roman Monarchy, and survived, at least in the Eastern part of the empire that later would be known as the Byzantine Empire, until the fall of Constantinople in 1453.

This institution experienced several changes during its history and had an fluctuating importance, reaching the peak of its power during the Roman Republican era. Among its functions was the management of foreign and economic affairs, magistrate counselling and the approval of laws. In this last duty, it helped greatly to establish the principles of the Roman law, some of which is still in force even today.

The golden era of the Senate had great political personalities. Names like Cicero, Cato, Pompey and Julius Caesar remind us about an era where certain individuals got together with impressive qualities that made them apt to decide the destiny of thousands of citizens. Lawmakers and philosophers, tacticians and poets, managers and orators. Dedication and cleverness, intelligence and cruelty, wisdom and sacrifice. Without doubt, an interesting and probably un-repeatable age.

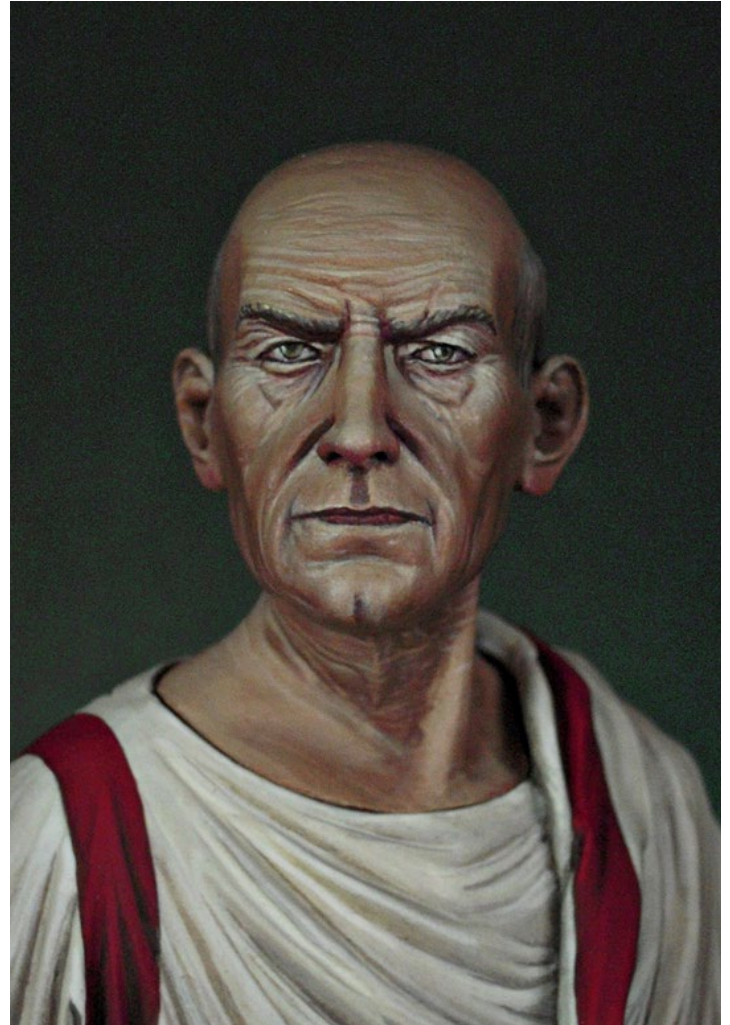
The bust is based on period marble sculptures and wears the famous senatorial toga. This garment of Etruscan origin consisted of a single piece of cloth that was around six meters long. It was wrapped around the body, over a tunic. Only the Roman citizens were allowed to wear it and curiously, the prostitutes, who had to wear it to avoid being taken for decent women. It was also considered a symbol of peace, as it was not worn by soldiers.

Packaging for this piece is the same as for the Germanic Warrior and all the other busts in the H&V range. Once again, this piece consists of two parts, the body and the head and as with the Germanic bust the only visible mold lines are on the base of the body which again look like they have been cleaned up prior to boxing. The folds of the toga are very nicely done, but if there is one thing I am not too



kept on, it has to be the little finger as it looks rather skeletal in appearance and the side of the palm in this area appears to bulge slightly as if another finger should be there!!

The head has some really nice detail for the painter and you could really go to



town with this if you wanted to; once again, the only visible mold line area is on the bottom of the neck where it would sit into the body.

I have to say I have been very impressed with the quality of these two kits and both would be excellent additions to anybody's collection. They are very simple to put together with very little, if any, clean up to do before you sit down to escape reality with a paintbrush in hand and some music or a film on in the background.

INSIGHT

interview with **Pepa Saavedra**



Place of origin? I was born in Alcala de Gudaira a city near Seville in the south of Spain. At present I, am resident there too.

Years painting? I started to paint figures in the year 2000

Major awards? I like competitions, but I don't give much importance to the prizes that I have won.

I don't like to talk about prizes... a friend of mine told me some days ago that it is because I have so many that I can't remember them all... He may be right!

To tell the truth, I don't like to talk about prizes because of a deeper reason. Over the years I have attended different competitions and shows, sometimes as a visitor, sometimes as a participant or even as a judge and I know how difficult and how great an effort it is to organize such events. Talk about prizes is, for me, a way to compare shows and to mention which prize has more prestige than others, which is a way of comparing shows in a way that may be detrimental for the others.

Future goals? At present I am interested in learning to sculpt. I feel at ease when I like what I paint and I think that it is only logical to move forward and create what I like to paint.

Her painting is very easy to recognise, the ultra smooth finish and vibrant colours have become synonymous with high quality and is an inspiration to many of us. This is Pepa Saavedra.

Q1 : I suppose the usual opening question for most interviews is "How did you start in the hobby" but I want to ask you something slightly different. When did you first realise that you were good at painting miniatures?

A1 : I started as a painter by accident. My brother-in-law used to collect pre-painted figures to click and build and because he didn't have enough spare time, asked me if I could help him. I started to paint some of these figures for him. In those years, I used to paint big plaster figures as a hobby; some were big 200mm figures!

I did note that the finish between my big figures and his was different and I asked about it. He told me that for his models he used an airbrush due to the size of the models. He showed me his airbrush and showed me how to prep the model and how to use the airbrush, but still I did not try it as I was a bit intimidated.

However, I am quite inquisitive and I did like the results of the airbrush, so some days later I went to a local model shop and ended up buying an airbrush and the equipment. After, I met my brother-in-law who lent me some paints and a big 120mm figure to practice on. This was a resin figure called "Nina Dolono" which is still on display in his cabinet.

This one has many mistakes, but it is the first figure that I painted with what was to become my favourite tool—the airbrush. It was in the year 2000 and after the guys from the model shop encouraged me, I entered it to the CMEAG show that took place in my city and still does today. Although I did not get any prizes this time, I learned a great deal after talking to judges and competitors.

I was talking to one of the guys at the model shop about paints. I like to touch the models, as I tend to work with big models and it is difficult to hold them and not touch them. With the Gunze and Tamiya paints, the paint took too long to dry and therefore they get marks when touched. They also produce



fumes and require the use of solvents and therefore had to be used in well ventilated areas.

He recommended to me a new range of acrylic paints especially designed for airbrush use; Vallejo Model Air. Back then, they were so new that their list of colours were limited and mainly compromised of military colours.

I decided to try them and mix my own colours. I bought some Scarlet Red, yellow and blue as well as white, umber and black and by mixing these colours, I obtained the colours I wanted, all very nice and proper. Also because of the type of paints, the rapid drying time and the lack of toxic fumes with greater



toughness and good airbrush use... I could paint for hours with a good results and excellent use of the airbrush. Because of this, I improved and started to get much better results.

Next year in 2001 and 3 months after the local show, I presented a couple of entries to the Fuengirola Show. Two 200mm models—one resin (Cutey Honey which is a manga type figure) and one vinyl (Ney the Archer based on Luis Royo's artwork) of which one got a prize; as both were in the same category, only one could get the prize. After that, I was asked to write couple of articles for Hobby World and since then I have not stopped painting, and winning... and will continue to, as long as it's fun!!

Q2: You are a highly regarded box art painter and have painted lots of different types of miniatures. You say fun is a very important part of why you paint. How do you keep it fun even when you're asked to paint something that you wouldn't ordinarily like?



After The Battle



Beijin Belle

A2: It may sound "big headed", but the truth is that I have dismissed some requests for commissioned painting because the subject or the model itself was not to my liking. As I can't enjoy myself painting subjects I am not attracted to, I don't take those commissioned works. If I don't like what I am doing, I won't be able to finish it. I won't get rich but, I am happy this way ☺

Q3: I know you do a lot of travelling going to model shows and conventions; you must find it hard managing time. Can you explain what a typical day is like?

A3: Well not so much travel ☺ I'd like to attend more shows, but it's difficult. There are the economic issues to consider. Travel, hotels, meals and the obvious purchases at the trade fairs that accompany such events means I have to discriminate a little about which shows I attend and which I miss. I usually arrange to attend an event months in advance, but always I make plans to ensure that my experience is good. There are sometimes the unforeseen or last minute encounters, but being flexible is the key.

Audrey Hepburn



Q5: *Being a successful box art painter takes a lot of dedication, what do you think separates you from the rest of us painters?*

A5: I don't think there is much difference between me and painters who have not painted any models used for boxart. Painting a boxart does not give you a special status within the world of miniature painting. People see a brand and can recognize your paintworks like a fingerprint and the likes and thanks you get from followers show the potential of a sculp-



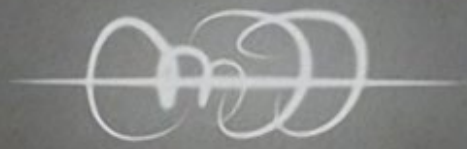
My typical day is quite normal. In the morning I take care of my mother who is of very delicate health and in the afternoon I dedicate myself to painting. I'm currently painting from home, but that doesn't mean that it is not work!

Q4: *The miniature painting hobby has many facets, with shows, online communities, seminars and competitions; what for you is the best part of the hobby?*

A4: For me, the best part of the hobby are the encounters with friends, courses and competitions. I say contests, because such events are much more than the actual competition. Let's say that I like the direct contact with other fans of the hobby. I have many friends and acquaintances, related to our hobby and I love to meet with them. I only get to see them at events and in truth I miss them.

Online communities are very interesting and seem to me, very important, because through them you can meet fans from around the globe. I also think that access to the internet has made it possible that the knowledge and information about our hobby spreads everywhere. We no longer feel so alone painting at home; we have a window to the world that allows us to speak directly with people from all over this planet, sharing our work and seeing theirs. I think that this very much enriches our hobby.

Lord Vampire



Dama de la corte
Francesa



ture and how well it will sell; that is all. Fans may think that painting a boxart for a brand of miniature gives more value to a paint job; others may think that when you're a known painter, it is your work that gives prestige to the brand and help sell the figure... but neither of the two cases is true 100% of the time. I know very good painters of miniatures that have never painted one and very renowned painters that although they have painted a boxart for a brand, this has not done anything for its sales.

Painting boxart is simply a custom paint job; someone likes your painting and wants you to paint for their brand. Before the internet, it was used as a way to get the painter better known, but now it is easy to work be well known without having in our hands a box with a photo on it.



Violette

Q6: *Miniature painting on a whole is sadly a male dominated hobby; you can count the number of really successful women painters on one hand. How would you encourage more women to take up the brush?*

A6: I don't like to make the distinction and I would say the same to a man or a woman. In the end, this hobby is only that—a hobby, or a business for some. It's a way to express yourself artistically. It is true that the hobby needs more of a feminine touch as we ladies have a different sensitivity and a different approach, not better or worse, but different.

Q7: *You mentioned that you plan to learn how to sculpt. Given free reign, what would you sculpt?*

A7: I like to paint large scale miniatures; 120mm, 200mm, therefore I would like to sculpt something at these scales. I especially like busts, preferably of female subjects and I would like to reach a technical level that allowed me to model figures that tell a story. A sculpt that transmits something to the observer with a background, but this is very complicated and hard to get. Even so, I hope to be able to do this one day.

Q8: *And finally the last question. What are you currently painting and what attracted you to the miniature?*

A8: I am currently painting a bust for a friend from Heroes & Villains Miniatures, as an alternative to the one already painted and no, it's not a female showing her breast. I also have a female bust from Taurus Miniatures and a figure of a geisha from Alexandros Models on my desk that I like a lot. I'm also painting a bust of Pegasus for a collector. In short, I think the coming months are going to be entertaining. More immediately though, is completion of the H&V bust. What attracted me to this miniature is mainly his face; it has lots of character and shows some aggression. This attracted me because it is very different from what I usually paint and is a challenge for me to attempt to emphasize the aggression and ferocity. I hope that the end result will be very good.

Many thanks to FPM for the interest shown in my work and wanting me to do this interview. I especially thank you for your patience guys. To the readers of this interview, I wish you good luck in your painting and that you continue to keep this hobby alive with your enthusiasm.

A Kiss: Pepa.

Luz, New York



Unboxing

Wyrd Miniatures'

Malifaux 2E

By Marko Paunovic & Shane Rozzell

Painted miniatures by Ana Polanscak

Soft back book, 284 pages.
Full colour

Price: \$40 USD
Available: Wyrd Miniatures
wyrd-games.net



GenCon is now a couple months past, the dust has settled and I've had time to check out my new Malifaux rulebook (M2E) - which by now is probably available at your LGS.

The book itself is a standard sized Malifaux book (excluding the small rulebook of the 1,5 edition), which means that it is 21,7 x 28 cm and is 1,5 cm thick. It is softcover, which in my opinion is a pity as the book will definitely get some usage on the tabletop which are definitely not your average library conditions! Loads of leafing through and frantic searching for that hidden rule will take its toll on the book. At 40USD, it is not the cheapest of books — but it is still a ways from the exorbitant prices of GW rulebooks (which are hardcover). Would I pay an extra 20USD for a hardcover — yes (but that just might be me...)

The rulebook is full colour with plenty of artwork and is printed on glossy paper.

It is divided into several parts. The table of contents is smartly written in two colours: black letters for chapters concerning rules and sort of a Dwarf Flesh colour for the chapters with fluff and stories. This enables the reader/player to quickly navigate through the book (which was not always the case with former Wyrd rulebooks).

2013 saw the first major update of Wyrd Miniatures' **Malifaux**. Now the dust has finally settled FPM takes a look at the ME2.



Rules

Rules are clearly written and are easy to follow even for a beginner. There are a lot of diagrams that clearly depict the situations described in the text. Visually, the only thing that I consider a minus is that the diagrams pertaining to miniatures are illustrations and not actual photos of miniatures mid-game. In rulebooks, I just love seeing the actual minis in action. What better way to sell your minis than have a rulebook full of gloriously painted minis battling it out on great pieces of scenery? Even GW figured that one out (and are sticking to it... I think.) Here, however, I think that Wyrd is a bit understaffed to be able to do that. The switch to plastic would have been an awesome feat if they did it gradually, but they plan to reissue every single (metal/resin) model they made so far in plastic within a year. The first boxes had only arrived in their warehouse a little prior to GenCon and by that time the rulebook was already being released, so no wonder there are no photos of painted minis.

But I digress; as I mentioned, just by reading the rules from the start to finish you can easily play your first game of Malifaux. All of the rules are clearly defined without leaving much for discussion. Public beta-testing has helped a lot.

There are quite a few changes in the rules of the game, mostly pertaining to Soul Stone use, which is now nerfed quite a lot; tokens, which I feel will now be all over the board and to the actual building of your crew.

No longer do your characters have a fixed set of rules. Wyrd has introduced upgrades that can be bought for every character in your crew. This makes it really cool as you can alter your heroes in between games. This brings me to the last part of the book — the list of all the



characters and their upgrades (released in Wave one) of the rules. Wave two is expected somewhere at the beginning of 2014 as the public beta testing is now in full swing and you can check it out at www.wyrd-games.net. They are divided into seven factions: Guild, Arcanists, Resurrectionists, Neverborn, Outcasts, Ten Thunders and (now a new faction) Gremlins. They too are all listed and categorized for easier navigation, so overall I think Wyrd did a good job there.

Fluff

The fluff/story part of the rulebook follows the story line of the game and when the rules get to the various factions in Malifaux, the fluff follows that particular faction. Next to every model's stats there is a small story about that character, which is always cool.





Hired Swords (or the Viktoria boxset) by **Shane Rozzell**

It's not very often that I see renders of miniatures and decide then that I like them and plan to get them as most renders are... Pretty lifeless, but I was so impressed with the new Wyrd Miniatures Ronin that I contrived a way to get a box. It took a while, but eventually they landed on my door mat with a nice heavy thunk and I was soon tearing at the wrapping, eager to get to the goodies inside.

Over the last few years, miniature companies have made leaps and bounds in the production of plastic miniatures. Games Workshop, like always, seem to be at the forefront of this. The limitations, due to the production method of plastics

is well known and they have had some excellent designers work within these limitations to produce some fantastic models; you just have to look at their new Kharibdyss War Hydra and the older Arachnarok Spider to see what is possible with near 2D plastic casts.



Once the box was open, I was presented with seven sprues, a zip lock bag of thirty millimetre round lip bases and several sheets of paper with assembly instructions on them, which is a nice touch in itself as some of the miniatures are complex. Wyrd also have launched a new [webpage](#) with these instructions too. As I have mentioned, it was a bit of a leap of faith deciding on these just from seeing the 3D renders of them, but I must say I am pretty pleased. Wyrd seem to have taken a leaf out of Games Workshop's book and put a lot of thought into this new range. Each miniature has a lot of parts to it and once assembled make a pretty complex, but yet paintable miniature. The details are very nice and crisp and due to the clever design, the mouldlines are minimum and easily removed or hidden by over laying parts.

Pros: Very clever design with fairly straight forward assembly (thanks to the instruction guides) that results in a very paintable and nice miniature. The plastic is strong, so they should stand up to the wears and tears of any gaming session, however heated it might get.

Cons: Like Games Workshop, Wyrd's new miniatures have suffered a little scale creep, which I suppose is intentional on their part as it makes the miniatures unique to their own Malifaux game system, but I personally feel this is a bit of a shame as these are lovely miniatures and would fit well in other skirmish games.



Shadows of Redchapel (or the Seamus boxset)

by **Marko Paunovic**

Unlike Shane, I'm an avid Malifaux player so I've been following the development of the game and of the company for over three years now. What first drew me to the game, was its freshness and its artwork, but most of all the design of the minis. Back then, only book one was released along with the appropriate models. Since then, the materials and the rules have changed, but the fun game I once knew still remains.

I'm not that pleased with the design changes through the years and I believe that in tournaments in a couple of decades' time I'll be that old geezer with the ancient first edition minis (you know what kind of chap I'm talking about!). I don't mind my resin and plastic minis if they are for display, but there is just something about playing with metal minis. Their weight, their massiveness and yes, their chipping when it falls face down. All this I consider an essential part of tabletop wargaming.



However, I do like how they make their new plastic minis — with loads of bits and

parts and how they package them. Now each mini comes on its separate sprue (which was not the case when they first introduced plastic models about a year ago). Printed assembly instructions are easy to follow (and were equally missing with the first edition of their plastic models). All of this shows that Wyrd is a company that actually listens to their customers.

Reading Shane's part of the review, most of his notes about his box can be said about the Shadows of Redchapel box which is hardly surprising since the method of manufacture is the same. Wyrd has left little to chance with this range. It has taken some time to get here, but now that they have it is really worth it.

Pros: Easily assembled minis that looks great on the tabletop (even though I still prefer the older sculpts), especially considering that now all of their range will be introduced in (roughly) the same time, which will mean their design will not differ as was the case with the old metal minis.

Cons: There are a couple of minis with small spikes/whips/braids flying around which might break during gaming (or transport to and fro) if one is not careful. As Shane noticed, there is a small scale creep (not only noticeable in these boxes, but throughout the new plastic range), so don't be surprised to find that your human sized minis are not the same height. Then again, humans in real life are also not the same height.

Last, but not least, FPM would like to thank Ana Polanscak for supplying us with photos of the painted Malifaux minis. More of these photos as well as WIP photos can be seen on her [blog](#).

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Hussar 4TH ED

miniature painting competition

19.10.2013

powered by **Cool Mini OR NOT**

By **Filip Marković**



Pictures courtesy of Slawomir Borysowski [Joker Studio](#) (entries) and Adam Sledziak [Sledziu Photography](#) (event).

I should probably start with a description of what Hussar actually is. Well, the shortest definition would be a “painting competition”. However, Hussar is not only that. Actually, it is much more...just read on and find out for yourself.



Before Hussar

Back in 2007, the Polish painting community was even smaller than now, with no “big” contest for fantasy miniature painters. Then, quite suddenly and without earlier hints, Games Workshop announced the Golden Demon contest would be held in Poland; and it was – in 2007 and 2008. Then, again to the surprise of all, they cancelled the competition...There is a saying in Poland that “nature cannot stand void”. People quickly realised that there was the potential for a painting competition to be held, which led to Slayer of Demons (SoD)—a contest that was supposed to replace the famous Golden Demons. As the name suggests, this con-

test was kind of a “revenge” on Games Workshop and the Golden Demons. Not everything worked well with SoD, thus only one edition was held in 2009. Nevertheless, it was an important milestone in the history of Hussar, as it created an opportunity for people with organising capabilities to meet people full of enthusiasm to create a truly fun event for painters. Intense discussions took place during and after SoD; agreements and plans were made.

The Hussar was born...

Hussar 2010-2012

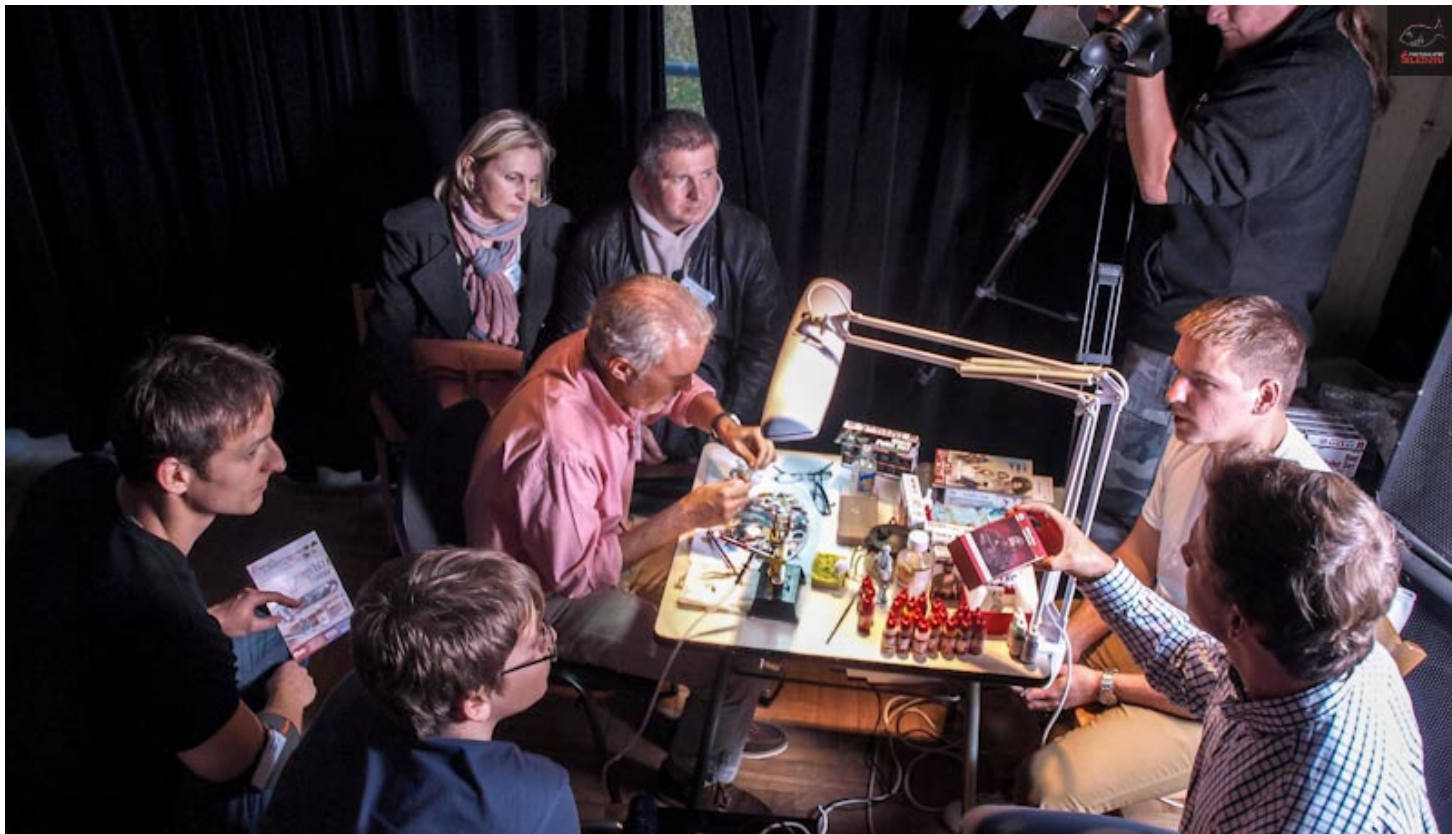
The new crew came up with new ideas, concepts and principles. From the very beginning, major assumptions were agreed and implemented:

- » *Hussar should be an event for painters, not just a contest.*
- » *It should constantly grow to become the major Polish fantasy miniatures painting contest and get an international reputation.*
- » *Winning an award at Hussar should mean something.*



To our great satisfaction, all these goals were met. The combination of many different additional events like speed painting contests, workshops for beginners and pros and general friendliness of all involved (both organisers and guests) made Hussar more of a big painters’ meeting rather than just a competition between artists. With each passing year we were able to attract more guests from Poland and other countries and get more entries. Finally, careful selection of the number of categories combined with a constantly rising level of the contest meant that Hussar winners were always impressive entries.

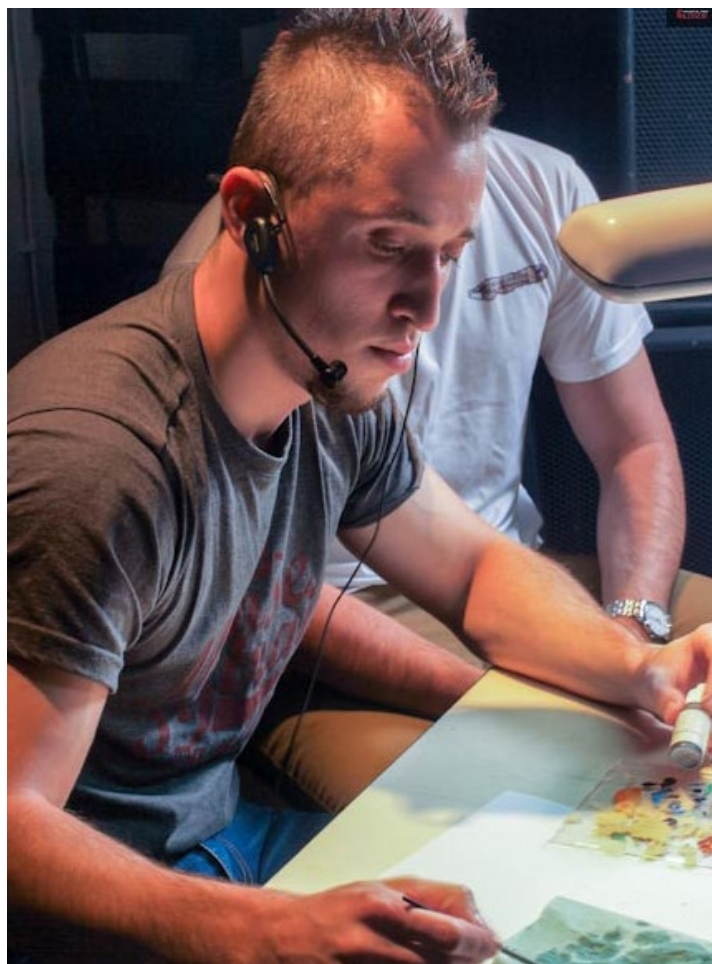




Hussar 2013

This year's edition was traditionally held in the Community Centre Rakowiec in Warsaw on the 19th of October. From the early morning hours (well, not that early...) the venue was buzzing, full of anxious painters and busy organisers. Entries were put into the well illuminated display cases allowing both the visitors and judges to take a really good look at all the beautiful entries. The organisers had also provided "Showcase" cases for participants to display other works not entered into the competition. At 1pm, the judges were able to start their duties and guests spread all over the building looking for attractions. Speed painting already had become a tradition at Hussar, as did the different kind of workshops. This year, the organisers managed to get world-famous tutors. Julio Cabos (known from Andrea Miniatures) taught how to paint pin-up models and Karol Rudyk explained his free-hand techniques. Also, a few trade stands allowed all to spend their money on hobby products.

In the meantime, the judges took the best entries out of the case and studied them closely from every possible angle under heavy lights. Believe me, no mistake was omitted. A total of 114 entries were judged in 6 categories (Single Fantasy, Single SF, Large Model, Diorama, Unit and Warmachine). This took some time, but finally the judges agreed on their verdict and the final ceremony could be started. In every category, three winners were selected and awarded with Hussar statues. Also, Honourable Mention Certificates were granted for entries missing the podium by just a bit.



“The Hussar Grand Prix (Best of Show) was awarded to Stefan Johnsson (probably known better as SkelettetS)”



The Hussar Grand Prix (Best of Show) was awarded to Stefan Johnsson (probably known better as Skelettets) together with main prizes – a huge sabre and return plane ticket to Crystal Brush sponsored by CMoN. With that, the contest was over...

The contest, but not the event! All guests were not kicked out of the venue, but invited to a small bar in the same building for a Hussar after-party! A perfect time and place to meet painters from different countries, drink beer, chat, make friends and have a lot of fun.

Hussar 2013 was a blast! If you don't believe my words, just check the gallery of all the [Hussar entries](#) and google other reports.



Hussar 2014

So, what are our plans for the next year, the 5th anniversary of Hussar? Well, we shall do the same thing we have been doing so far...just bigger, louder and better. October 2014, Warsaw, Poland.

Come and join us!

By Jason Martin



Since I started using facebook as a tool to stay in touch with the painting community and share our works and knowledge with, I have found myself finding more and more cool things related to our hobby, whether it be the painting or gaming element.



Recently, I came across a blog where people were talking about the Spiel show in Germany. My very basic grasp of the German language meant I immediately knew Spiel was German for “game” and so I delved a little more into the event.

Spiel, held in the town of Essen each October, is one of Germany’s two major game conventions, the other being the Nürnberg International Toy Fair which is held in February. Spiel is open to the public, drawing roughly 150,000 people over four days, between October 24-27, with board and role playing games being the main draw; however, miniatures and toys are also on sale and hundreds of new games have their inaugural release at the show. As I started looking into all the various merchants that will be attending, I came across a company that I was a little familiar with.

Megalith games are a miniature company based in Germany and is the brainchild of two people, Andre Schillo and David Saunders. I have painted a couple of their miniatures already and find them full of character and knew a little about the game universe they had created for their Godslayer game. I then thought it would be cool to get the guys to explain to our readers a little more about the game and what the future holds for Megalith. So let’s ask them some questions.

GODSLAYER®

RISE OF LEGENDS



Q1: For those that haven't discovered the world of *Godslayer* yet, can you give us a brief overview of the world of Calydorn—where the game is set?

Calydorn (the setting of *Godslayer*) is a bronze-age world of sword and sorcery; steeped in the ruins of ancient civilizations, where the borders of myth and reality blur. Classical empires clash with spear-and-shield; brutal barbarians command the skies astride the backs of giant avians, while slave-caravans wend their way across endless deserts with their cargos of the conquered.

Godslayer is focused currently on Calydorn's continent of Ghorn, where the first six factions that we have released are all located. Fourteen other continents surround Ghorn and stretch across this expansive, exotic world. In addition to the six factions which occupy centre-stage, there are dozens of other solid cultures forming this thoroughly convincing backdrop.

Calydorn is a rich, intoxicating world of endless steppes and dense jungles, immense deserts and towering mountains. The gods created the nine worlds of the cosmos, and their handiwork is evident everywhere. Nevertheless, Mortals, Elemental Races and the otherworldly Aetherions have shaped Calydorn through 20,000 years of civilization. Layer upon layer of ruined cultures stretch down

into the earth, buried by the sands of time. In the far north, the worlds are linked to the elemental Plane of Ice while the far south blends into the Elemental Plane of Fire. All of the worlds float in an immense cosmic ocean of air, allowing travel from world to world aboard flying etherships.

Although the background is epic and ancient, it is the actions of players in the here and now which determines the fate of the cosmos.



Q2: I've read the background book and it is a very rich and complex world you've brought to life. What was the inspiration for the world and its inhabitants?

Primarily, ancient history was the inspiration for the cultures and world of *Godslayer*, and films like *300*, *Gladiator*, *Alexander*, *Prince of Persia*, *Troy*, *Titans*, *Sinbad*, etc. The primary developer of the background was also widely read in *Sword and Sorcery* classics such as Edgar Rice Burrough's *Barsoom* books, Michael Moorcock's *Elric of Melniboné*, John Norman's *Gor* series, Robert E. Howard's *Conan*, Fritz Lieber's *Lankhmar* stories, among others.

Classical and ancient mythology is also clearly a major influence; not only Greek and Persian, but also Celtic and Viking.

Q3: *There are six factions fighting for supremacy, and although there are some familiar antagonists such as Dwarves, Ogres, Humans etc, they are just a small part of a larger, more complex group of races that form a single faction. Was this a deliberate effort to move away from more one dimensional disputes say between dwarf and elf, beastman and human etc?*

With Godslayer, we wanted to get away from the glutted field of high-fantasy with its medieval and renaissance themes, and turned instead to so-called "low fantasy". With its vast wastes, deserts and jungles, the Godslayer world of Calydorn is a fitting tapestry for an epic, unfolding story which stretches back through thousands of years of history.

We wanted to create a mature world where the civilizations obeyed the natural laws and trends of social science, so that they feel real even though they have fantasy elements. Part of that entailed creating cultures of mixed races. As we have on Earth nations made up of different ethnic groups, so too we have some nations which consist of multiple races or incorporate other races for specific purposes. This has a benefit that each faction has more variety and more diverse strategic playability, while still maintaining a distinct theme and look.

For example, Nordgaard has Dwarves, Humans, and Ogres all in a distinctive Viking style, since culture cuts across the races. They also have giants called Fjellgangr and gi-



ant wolves called Vargs – so basically we stuck to the Viking theme and created a culture with multiple races.

As a side note, Ogres in Godslayer are a cousin race to humans, created by the gods at the same time to complement each other. Therefore Ogres and Humans can be found in almost every Mortal culture on Calydorn, e.g. Wyldfolk have Celtic style Humans and Ogres, Nordgaard have Viking style Ogres and Humans, while the Halodynes have Greek style Ogres and Humans. etc. In the Banebrood, the Ogres became Minotaurs and the Humans smaller beast-men.

The first six factions currently released are:

Banebrood

A savage faction created by a psychic pandemic called the Banep plague and controlled by the primal cosmic force of destruction from which the disease originated. All Banebrood are cursed with an innate subconscious link to this force of feral fury known as the Urghast.

Halodynes

An ancient culture inspired by the classical Greeks, worshipping the Asrae gods. Following the Dark Age, this proud and sophisticated culture of city-states and temple-cults re-civilized three devastated continents in the name of the gods.



Mortans

The Mortans are a dark, powerful empire inspired by early imperial Romans. Gripping the lands of Ghorn in its cold, gauntleted fist, the Mortan Empire is the mightiest nation on the continent, having assimilated dozens of conquered realms.

Nordgaard

An ancient Viking-style culture composed of Humans, Dwarves and giants, Nordgaard was founded by two demi-god brothers – one of which led the northern clans of Dwarves, and the other who commanded the Skannyr tribes of Mortals.

The Troglodytes

Creatures of Elemental Shadow they are inspired visually by the Mongolian style. Shadow is the guardian of the cosmic scales, lying between and beyond the four cardinal elements of Earth, Fire, Ice and Air.

The Wyldfolk

A faction of nature-worshippers loosely based on Celtic cultures. The Wyldfolk live in harmony with nature, building their communities in treacherous wilderness. Dressed in colorful clan tartans, and marching to the rousing tones of

bagpipes, Wyldfolk are distinctive even from a distance, but these are just the warriors they mean to be seen; for preceding the armies like a shadow are countless scouts, rangers and hunters camouflaged in natural colors, as invisible as the wind.

Q4: *I am not a gamer myself (I love collecting and painting cool looking minis), so could you explain a little about the game-play of Godslayer and how it differs to alternative game systems that are currently on the market?*

With decades of gaming behind us and experience in many different systems, we were determined to make the ultimate rules system – one which is not only highly playable, but also realistic, easy to learn and endlessly strategic. High ambitions indeed, but we think we met the challenge.

The core mechanics of the rules are extremely intuitive and because of that, they are easy to remember and rather simple. The game relies on several key rule mechanics.

A) Dice Rolls - Firstly, Godslayer uses 2D6 which allows us to control the probabilities with great accuracy because of the so-called probability “bell-curve”.

Opposed actions are performed with dice rolls. For example, a melee attack is MEL +2D6 vs. DEF of the target. Missile attacks are MIS +2D6 vs. DEF of the target.

B) IGOUGO - In the IGOUGO system I activate a model or unit and do EVERYTHING with that model/unit including movement, shooting, melee, and other things. Then you activate a model/unit and do everything with your model/unit, etc. This is a better system for skirmish games than the phase-based systems (where you do the movement for all units then the shooting for all units then the magic for all units etc....) because in the IGOUGO system, both players stay constantly engaged in the game and the situation on the battlefield is in constant strategic flux.

C) Actions - During the activation of a unit or individual model, it can perform actions in any order, so it can move once, then shoot, then move again, then use a tactic, then make an attack, etc. This allows amazing realism and playability with no artificial phases!

Each model/unit has a certain number of Action Tokens and every action costs a certain amount of tokens to perform. For example: moving your MOV value once in inches costs one action token. Most melee attacks cost 2 action tokens but some heavy attacks with 2-handed weapons cost 3 action tokens to perform, etc.

A model/unit's action tokens can be increased in a few ways; for example, the warlord can assign action tokens to any model unit. When the action tokens are used up, that model's activation ends and play then passes to the opponent.

D) Balanced Melee - Most combat in Godslayer is simultaneous. One thing that really annoyed us with some games was that a charge was utterly devastating and game-changing. In Godslayer, when my unit charges your unit, your unit may make a passive-activation and perform an attack every time I perform an attack simultaneously (assuming your unit has unspent action tokens).

So charges can still be devastating, but they are also costly unless you prepare your chargers with tactics and other buffs to enhance them.

E) Model Realism - All models have 3-30 life points. Unlike in some games, where a model has only 1 life-point or "wound", each model in Godslayer is valuable and more than just a counter on a board. These life-points are easy to track because every model/unit has a profile card with boxes to mark off the damage. By the way, the profile cards are all laminated! You don't have to use plastic sleeves.

F) Tactical Interplay – so-called "individual models" can boost units by ordering tactics to them, casting spells on them, and by using talents, auras and abilities. Such individual models include "warlords" and "characters", each of which has several tactics and abilities. Many of these buffs also produce synergies and tactical advantages. Because of this, the

sequence of activating models is a tactical decision; so too is placement, since most ordered tactics and spells have a limited range.

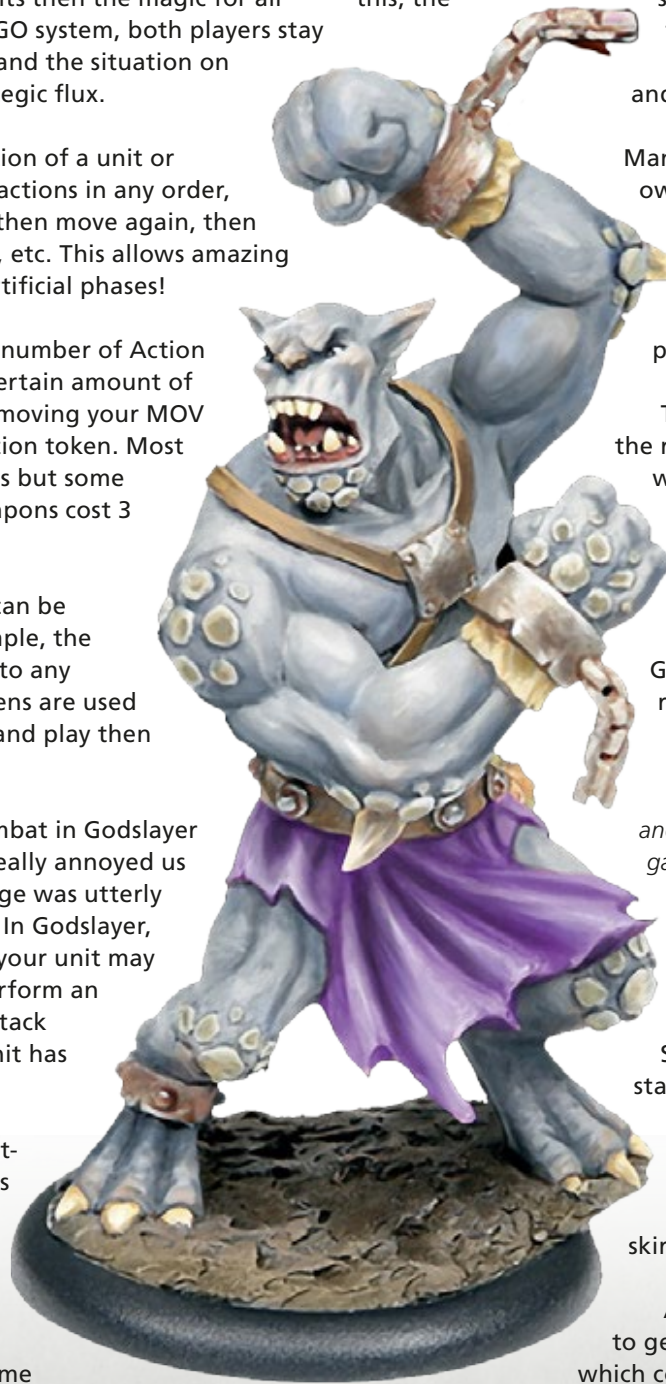
Many models and units have their own abilities and self-tactics as well as several different attack options, all of which are clearly explained and easy to master as well as plainly visible on the profile cards.

There is a lot more to say about the rules and many great effects which have been worked in, such as light-infantry, knocked down, and a unique system of checking line-of-sight based on the sight value of the model. Needless to say, we are confident that with Godslayer we hit a new level in realism and playability.

Q5 *If our readers are intrigued by what they've read today and would like to start collecting and gaming Godslayer, where would you suggest they start? Do you produce starter packs for instance?*

The best way to start is grab a starter box along with a friend. Starter boxes contain the Quick-start rules, allowing players to get going immediately with the basics of the game. Each starter also contains 160 points of miniatures – enough for a 20-30 minute skirmish.

After this, players will likely want to get hold of the Rulebook package which contains the complete core rules (110 pages). This set has many examples and diagrams clarifying any possible questions and also add additional rules and aspects such as magic. The rulebook package contains a chapter of scenarios and a page covering the stats, rules and background of every model. In addition, there is a separate background book with introduction to Calydorn, mythology, history and six chapters describing the first six factions.



After that, players should be in a good position to decide on which couple of factions they want to focus on and can then can buy additional units, warlords and characters for those.

Q6: *I believe you recently came out of a Kickstarter? What was that experience like and has it helped you in your quest for world domination?*

Kickstarter is a great platform for getting exposure for new projects. Our experience was extremely positive and the backers have been really gracious even in the face of some of our suppliers letting us down and causing a delay in getting the orders out. It stretched us to our maximum capacity and in doing so, forced us to install some important procedures and practices which will be very helpful for our future company expansion.

Q7: *Finally, are a lot of new minis planned for release over the coming months and what are your plans for the future of Godslayer?*

Indeed, we are currently releasing a new unit and warlord for every faction. Immediately following that will come another unit and character for every faction. Those sculpts are all finished and in the painting phase, so will be released very soon.

Following that we have a second creature for each faction, then a 3rd warlord and then the 4th unit for all factions. That then completes Wave-1, which is all of the models listed in the Godslayer - Rise of Legends rulebook. We plan to get all of these pushed out before Christmas this year. This gives all players a really good basis for building warbands — 3 warlords, 4 units, 2 creatures/war-machines, and 3 characters. Each is a really well-balanced selection, which has been play-tested for 4 years!

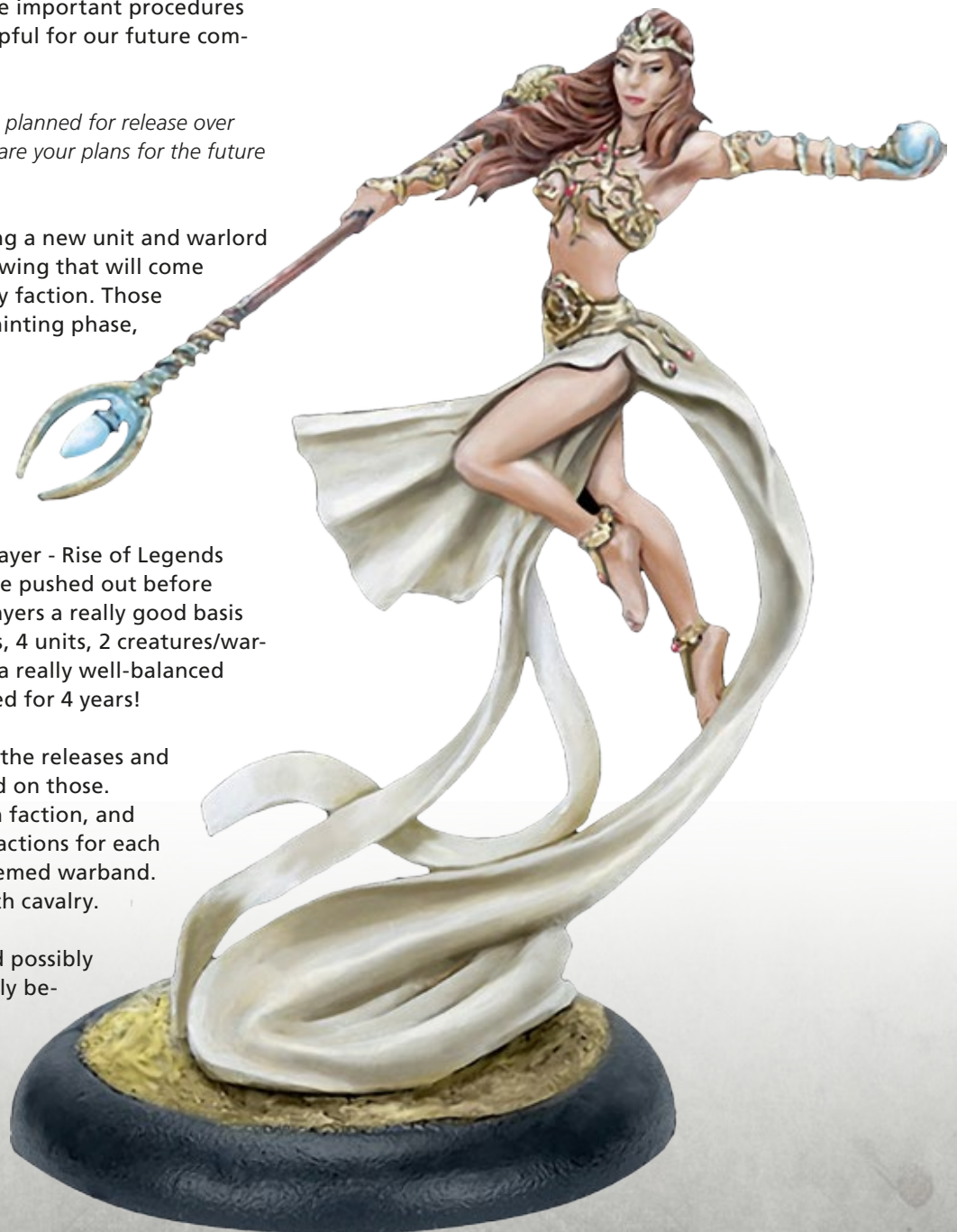
Early next year we will continue the releases and play-testing has already commenced on those. Wave-2 will have 8 releases for each faction, and will focus on making all three sub-factions for each faction playable as an individual themed warband. It will also provide every faction with cavalry.

Wave-3 will introduce flyers, and possibly also chariots, which we can hopefully begin in the second half of next year.

Besides this, we have another 6-8 factions planned which will be released separately so that we do not disturb the release schedule of the existing factions.

There is also the possibility that we develop a concept for some solo adventures employing the same basic rules system as Godslayer. These would introduce some special characters which could be used also in Godslayer. When we have a chance, we are also strongly interested in launching an RPG set in the Godslayer cosmos, and possibly some related board-games

So, there you have it! I think Andre and David have a great product and the rich history, background and intuitive gameplay makes this stand out in the market, in my honest opinion. Check out their [facebook](#) page or even have a look at their [website](#).



THE DRAGON LORD



Also available
The Old Gnome &
The Gem Smith
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By **Sergey Chasnyk**



SLAUGHTERBRUTE

I like all miniatures when they are cast to a high quality, but behind all this material stuff there also exists some kind of painting "Zen" when you can be totally at the moment.

* Note: Since this is my first guide with photos, I don't have a standard method of photographing works in progress. During the process of photographing, I have changed the lamp position. Sometimes I have used a paper cap on the lamps to create soft light; sometimes I have used one lamp and sometimes two and I have changed the settings on the camera. With all these changes, therefore, each photo may look a little different. Brightness and contrast strongly depends upon the background and light intensity.

The final photos were taken in best environmental conditions, with a background to make the best contrast; the black emphasises the yellow and lighting was set with this in mind.

▶ This is my second guide ever written and this time I have taken lots of pictures of the process. Nowadays, I have two levels of quality for commission painting; they are "Pro-Painted" and "Showcase".

The Slaughterbrute was at hand when I was asked about writing an article, so here we are. It's a commission piece. This beast is something in the middle of my two painting levels. It has a standard base without any embellishment which is the customer's choice, in case he needs to put it into compact storage.

Hi, my name is Sergey Chasnyk. I have lived my whole 28 years in Krasnodar city which is located in the very south-west of Russia; 100 km from the Black Sea and about 400 km to Sochi, where the 2014 Olympics will be held.

I started drawing and painting when I was kid. When I was 15 I fell in love with graffiti, sketches, templates, graphics and other stuff. At the same time I started playing MTG at a gaming club where, of course, I met some Warhammer players. A few years later, while trying to earn some money I found myself in a Warhammer club. I painted some table-top stuff for about 2 years and then I had a break from the hobby. In 2009, when I was 24 and working a boring job, I have received a commission request at a very good price. So after my work ended, I easily slipped back into painting again.

There was another very lucky commission which had determined my painting experience, quality level and offers. In December of 2011, two years ago, I started painting professionally this was after I had gained some insights into various techniques including NMM.

About a year ago, I started to seriously think about analysing colour schemes so now, after two years of experiments, training and studying... I am still learning ☺

I plan on trying oils and some sculpting in next year and if all goes well, then in 2015-2016 I will take part in some offline competitions. I already have a lot of crazy cool ideas in my head, but they require a lot of time effort and patience to make successful.

In painting I like variety; I like to paint different scales; different genres, styles and colour schemes and I like all miniatures when they are cast to a high quality, but behind all this material stuff there also exists some kind of painting "Zen" when you can be totally at the moment. It holds universal knowledge, where you can learn and train your will, concentration, emotional intellect, perception, analytical skills and thought control. Because this kind of knowledge is not listening to someone and understanding, but acting on it instinctively.

Colour choice ideas

In my vision, there are two colours that fit this beast perfectly - black and red. Black, on this sculpt, can create an imagery of evil, massacre, absorption. Red says violence, blood-thirstiness and high energy. However, I am really bored of black; it's the most popular colour and we don't always look for easy ways to paint something, do we?

So I made the choice to replace black with grey. This gives us a more considered look and invokes a feeling that the beast is an ancient spirit with loneliness, hidden despair.

Red with grey looks more elegant and lighter and with some additional colouring, i.e. a little dusting of yellow glazes, gives us a more realistic appearance. In nature, the rhinoceros and elephant have a similar look to these chaos beasts and they are both grey.

Another point is that this beast is extremely overloaded with elements and has complicated surface texture (all those crinkles, scales and horns) so a simple colour choice like grey, red and yellow will bring some order to its chaotic appearance.



1: Preparation: Cleaning and Assembly

Is the foundation of every paint job and it must be near perfect. All the little things that you leave unprepared will be a real pain later during painting process. You might think that you will hide them with paint, but it will never work—trust me. Of course, you can remove them later, prime and repaint; but it will be impractical, inaccurate and may harm already painted areas.

In photo 1, you can see the assembled and filled parts (I use Milliput), fixed in a position for comfortable brush access. It takes about 8 hours to assemble and prepare the beast, from opening the box to this photo. Some people might think that it's a lot of time, but believe me, it is necessary.

2: Airbrush Priming

Using an airbrush is the easiest way to prime a model; of course you can use spray-cans for "black`n`white" priming but using a brush to smoothly blend the colours together will take a lot longer.

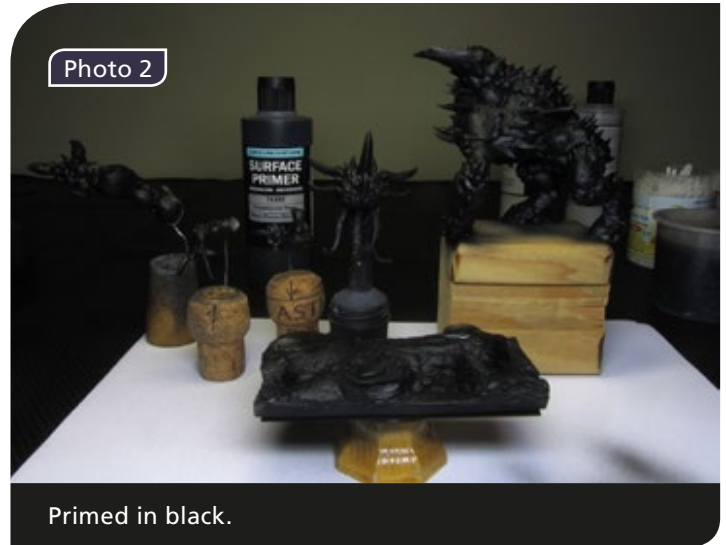


Photo 7



Photo 8



Darken with Vallejo Model Air (VMA) Light Brown 27+ Grey Brown 42 mix.

Photo 9

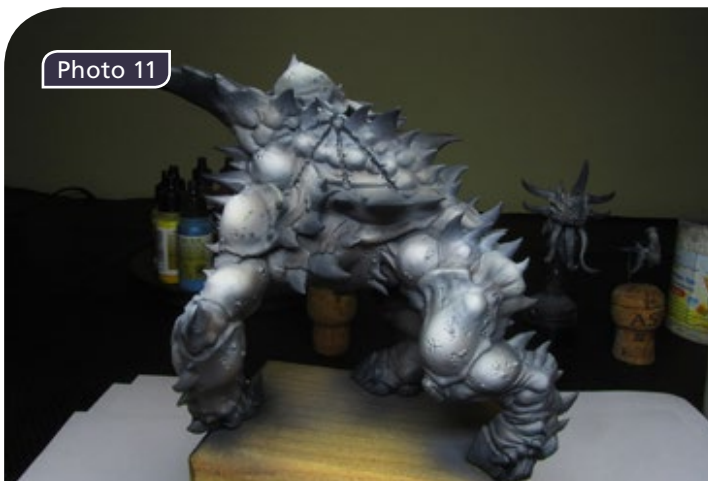


Photo 10



Darken with VMA Black+ Light brown 27 mix.

Photo 11



Re-highlighted with VMA Light Brown 27.

For most of the airbrush work I have used 0.2mm nozzle and thinner for paints. Of course, you can stop here if table-top quality is all you need, but if you change the nozzle to 0.15mm and give a little more attention, you get a good, smooth, mono-level transitions with the added texture of these little airbrush microdots. However, if you are interested in something more complicated, smooth and unusual, then let's go further.

Photo 12



3: Wet Blending Middletones

This principal is the main part of all the work. You can call it "wet glazing" since I have used strongly diluted colours. Since we already have a gradient, wet blending will be easy and fast and it will give extra smoothness and deeper contrast to the miniature.

A wet palette is necessary here. I have three colours on the palette:

- » Vallejo Model Color (VMC) Medium Grey 987
- » VMC Medium grey + Old Wood 310 (Panzer Aces (PA) series from Vallejo) + Black
- » PA Old Wood 310 + Black

I have diluted these colours and mixes well, so they combine well with the air brushed gradient. Wet blending is when you put the first colour on the surface and while it's still wet you need to quickly add the next colour and then the next, using fast blending brush strokes.

You can go from light to dark colours or vice versa; it depends of the surface and shape of each element and its position. Vallejo paints are good for wet blending because they take a little longer to dry than Citadel paint's. In this example I do the lining and shading during the process of blending.

In photo 12, you can see the blended middletones of the hind leg in comparison to the rest of the body.

4: Wet blending highlights

I have added VMC Medium Grey 987+ VMC Pale Sand 837 mix and pure VMC Pale Sand for highlights. Matte White is added for extra highlights. The previous middletone colours are still on the palette if some repainting is needed. While the process is still the same, I have added more highlights on the upper parts.

Photo 13 shows the fully blended flesh.



Photo 13

5: Horns

I have chosen to paint them so they look like bones or keratin. I used VMC Khaki Grey 880, Black and Bleached Bone, with little white dots and stripes for highlighting.

Photo 14 shows the body with finished horns.

In this step, the bones and flesh colours look similar, but I will separate them with glazing in the next steps. I have intentionally used similar colours of a yellowish grey like nature does with elephants and rhinos. You'll

remember I mentioned this when deciding on colour choice. Incidentally, here is a little tip about highlighting. For ultra-highlights it is sometimes better to use pure white rather than White plus your previous colour as this really makes the element stand out.

For a high standard paint quality I use the following method:

1. Highlight the horn with Bleached Bone GW.
2. Highlight Bleached Bone + white 2 to 1 parts mix.
3. Bleached Bone + white 1 to 1 or 1 to 2 mix.
4. Finally pure white.



Photo 14

Sometimes it is better to skip step 3 as it will make the white highlight look brighter, sharper and more realistic.

It also works well when painting NMM, glass, OSL, etc. Just take a little leap of faith before white highlighting.

Another tip is to control your breathing. When you want to do extra fine micro dot or brush strokes with extreme accuracy, take a deep breath in, then breathe out and hold your breath; while holding, paint the stroke.

6: Yellow Tones Glazing

I have just glazed some colours like Yellowish Rust from Panzer Aces and Yellowish Rust+ VMC Burnt Cadmium Red mixed into the shades.

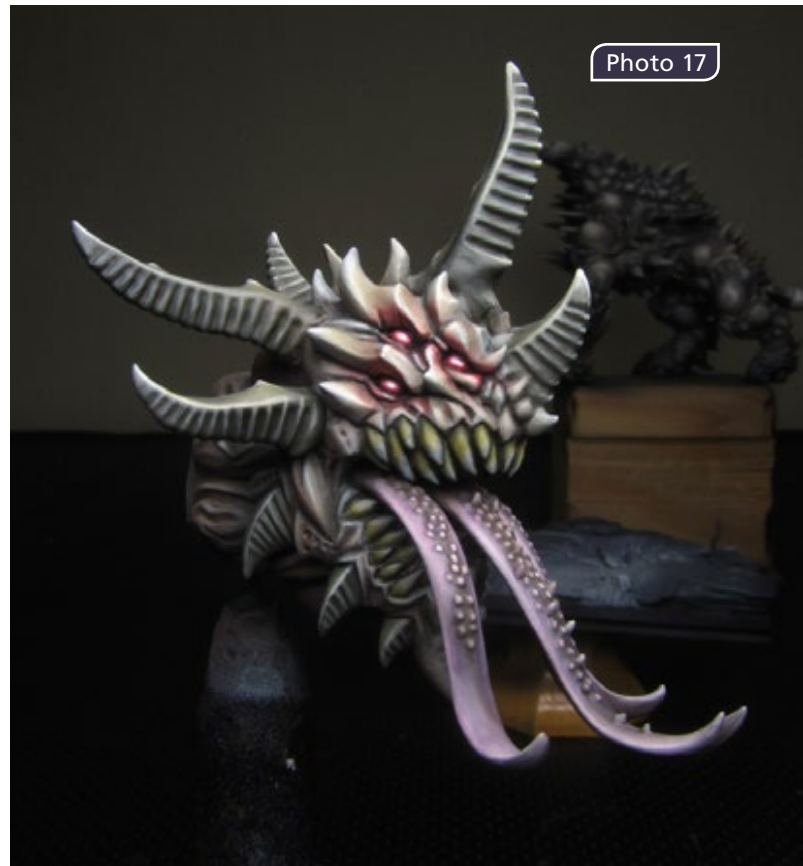


Photo 15

Photo 16



Photo 17



7: Head

The tongue was painted with black+ VMC Pale Brown 825, adding VMC Salmon Rose 835 for highlights. Little glazes were done with Citadel Genestealer Purple and Ten-

tacle Pink. OSL for the eyes was done with grey, white, Blood Red and Gore Red glazes.

8: Base

Photo 18

I used VMC Black Red, PA Light Rust 301, PA Dark Mud 316, Black, VMC Yellow Ochre 913, VMC Orange Brown 981, VMC Orange Ochre 824 and Humbrol 62. For the base I did nothing special; just simple high-lights, drybrush and a few washes with dark red in some places. I then added tea leaves, some small seashells, modelling stones, milliput and some crackling putty.

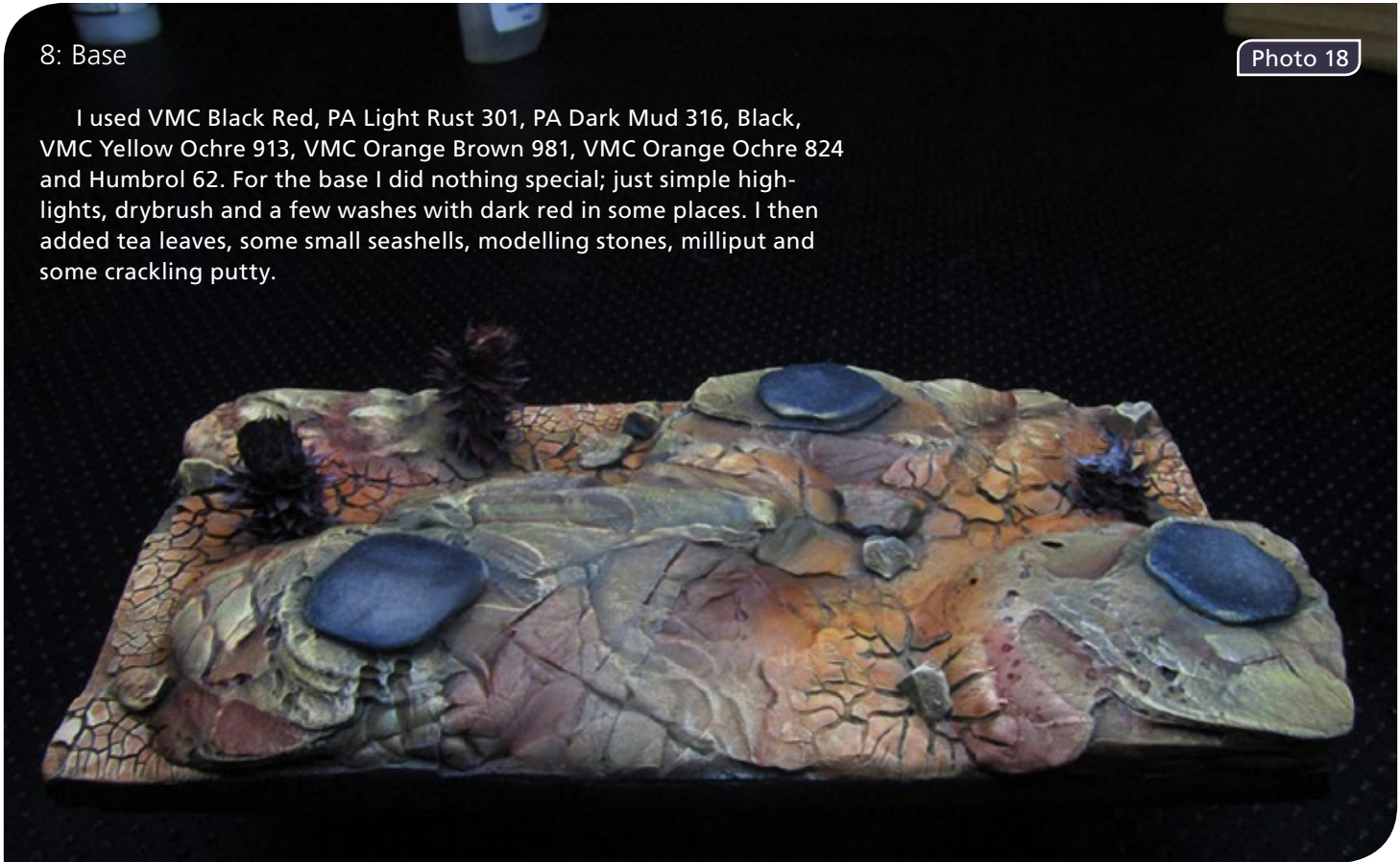
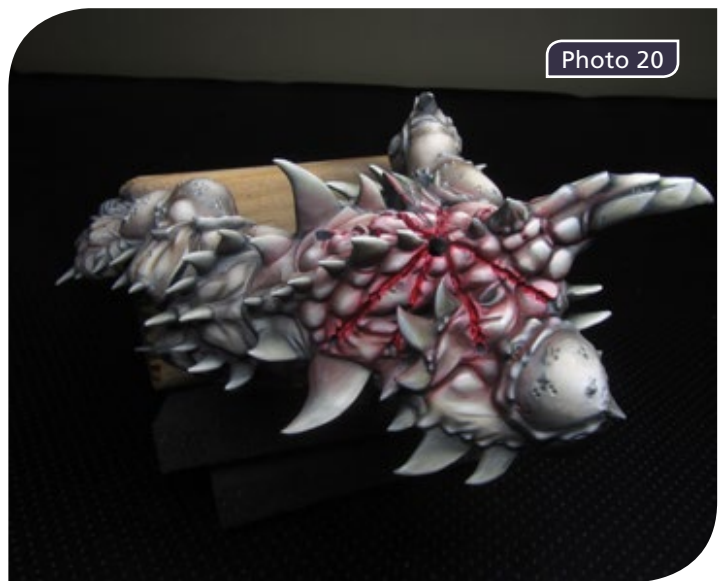


Photo 19



Photo 20



9: Red OSL

This was done with glazes of heavily diluted Blood Red and Gore Red GW.

them in position on the beast's back I added some OSL using GW Blood Red applied as a simple glaze. Because these were quick, there was no weathering needed.

10: Swords

The swords were painted in the simplest way; just black-white NMM for blade and gold NMM for handles. To key

11: The Final Stage

Once everything is painted I glued all the parts together. I then examine the model thoroughly and if needed, I repaint some small areas around the joins and it's done!





Coming April 2014

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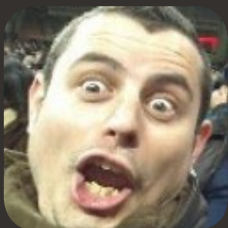


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& PUTTY PAINT

Vintage Golf

by Juanma Vergara



PRO

facebook

When Nino Lorenzoni, the sculptor of this figure, asked me to paint this, it was quite a challenge for me as I am used to painting military figures and this would be quite a different adventure. I decided to paint the golfer with the typical argyle sweater as well as the chequered socks as these old golfers made them popular. I chose a sky blue which contrasts nicely with old brown pants and leather shoes.

It was fun to paint, but I had to pay close attention of the diamonds to make sure I got them correct and I think the end results convey a vintage style.



PUTTY & PAINT



& PUTTY PAINT

The Messenger by yoon

blog.naver.com/mark761214/

When I painted Galapagos Miniature's first bust 'The Messenger', I wanted to express an old magician and barn owl with a variety of textures, patterns and symbols. Painted entirely with Tamiya enamels.

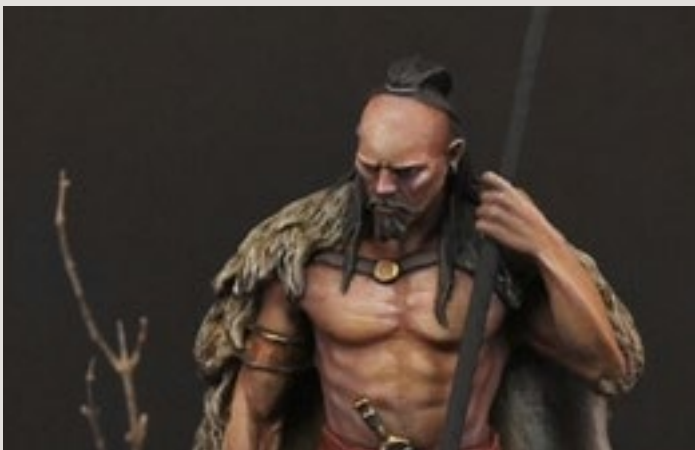


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Attila

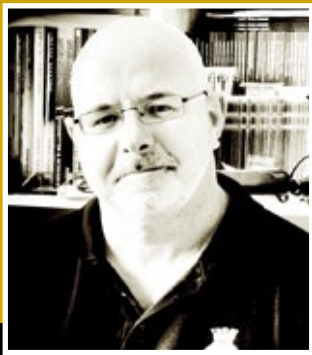
by Gaby Gonzalez

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A Brief Look Around the UK Shows October 2013



By **Martyn Dorey**

Shows October 2013

October sees a slightly quieter month than September but in many people's books it is classed as the quiet before the storm but for those wondering what that refers to you will need to wait until the November show report...

▶ Starting the month off is the North Surrey Show held in Sutton (yes you guessed it funnily enough Sutton is in North Surrey), this is a small local show but one I always enjoy as you are always made welcome and they do a very nice bacon roll... The competition is always well subscribed with the judges taken from traders and clubs attending on the day and so there is always a good range of experience in the judging panel.

On the day there was a good selection of figures, busts, aircraft, armour and other models to keep peoples interest as well as Airfix sponsoring a make and take for the kids, if you are in the area then I am sure you will enjoy this show.

Towards the later end of the month is the Letchworth show, unfortunately I didn't go this year despite planning on doing so, reason I didn't go was because the timings and organisation for the day imposed by the venue and the organisers, which was mailed out the week before the show made it impossible, I don't like dropping out of a show like this and (this is the first time it has happened) I am sure a few other



traders found the restrictions to their dislike but I hope they had a good show.

End of the month sees the Autumn Show at the Fleet Air Arm Museum, for those that have never been before it is quite a setting as you can imagine, because everything is set out amongst the museum exhibits so there is plenty for people to see and do besides the usual model traders and clubs. Unfortunately this year's Gravesham Show also clashed with the Fleet Air Arm Show which was a shame because the Gravesham Show is an excellent show the figure modeller.

However that wasn't all this month. I actually went on holiday for the weekend!! Something that is very rare for me, I think it must be nearly three years ago that I last attended a show as a member of a club to actually display rather than trade so something of a rarity indeed!

For a long time I have been told I need to attend one of the European Shows as the experience far surpasses that of a lot of the professionally organised shows here in the UK. So given an opportunity to go on a road trip with three friends over the water or should I say under it I went. Setting off at a ridiculously "Oh my god, its early!!" on a Saturday morning we travelled through the tunnel to France and then up to Holland to Veldhoven which is near Eindhoven. To the Scale Model Challenge (SMC) show which is held on the Sunday at the NH Conference Centre Koningshof with a lot of the traders and clubs arriving on the Saturday to set up.

I have to say I was very impressed with both the location and the friendliness of everybody at the venue and especially to the members and their wives/partners/girlfriends of the Scale Model Factory for the efficiency in organising this event. The venue itself is huge and everything you need is on sight, after setting up the display in the club hall we checked into the hotel and then didn't set foot outside again until we left on the Monday morning!!





background on the people doing the seminars/demonstrations.

The competition area is a separate area behind the club hall which was set up with daylight lamps on all entry/display tables providing excellent lighting for viewing and judging the entries. The competition runs along the lines of the "Open System" rather than "First Past the Post" and there was some truly stunning work to be seen from single models right up to very large dioramas. I got the impression that the show is primarily for the armour enthusiasts but don't let that put you off if you don't have an interest in armour because there

For a lot of people the show starts on the Saturday evening with a large buffet style meal organised, so you get a chance to talk to everybody you know or have made friends with in cyberspace or just admired the work of in a friendly relaxed atmosphere with the chance to sample the local beers as well... What more can you ask for?

OK I suppose you can answer that with a model show. The show itself is held in two large halls and what can be classed as an open corridor that joins the two halls together, the one hall is set out for traders where you will find a large variety of traders from all over Europe that are not usually seen around the majority of the UK shows as well as a few traders from the UK as well, the hall between the two halls also holds a few traders and the other hall is where you will find the clubs and the speed painting competition/make and take children's area and access to the seminar/demonstration area as well as competition area and bar/food facilities.

As with the trade area the club area is filled with clubs from all over Europe as well as a contingent from the UK MAFVA, Gravesham and the South West Figure Modellers as well as the British Flat Figure guys. Lighting throughout the halls was very good. A small stage area was set up to the one side of the club hall which had a Powerpoint presentation running on a large screen to let people know what was happening throughout the day and also to give people some





was plenty of aircraft as well as figures and busts across all aspects of the hobby regardless of fact or fiction.

Over the course of the day there was five demonstrations planned, each one planned to last about an hour and subjects included airbrushing, aircraft, armour and figure painting aspects of the hobby. As I mentioned briefly the demonstration area was off the club hall and the room was laid out to seat around one hundred people with the person doing the demonstration being videoed as well as on a microphone so that even the people standing at the back of the room during the more popular demonstrations could see what was happening on a large screen as well as hear what was being said. I managed to take in the airbrush demo by Pepa Saavedra and the figure painting demo by Fernando Ruiz Ceano.

After the show there was a meal for those that were staying to say goodbye, obviously this was a much smaller affair than the Saturday evening meal but for those not having to rush back it was a very relaxed way to say goodbye. Overall an excellent show and highly recommended, I would certainly go again so long as I don't have to drive on the wrong side of the road...

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Guardian Of Heaven

Company: Scale75

Scale: 75mm

Contact: www.scale75.com



Laurel And Hardy

Company: Scale75

Scale: unknown

Contact: www.scale75.com



Tom Sawyer

Company: Scale75

Scale: 75mm

Contact: www.scale75.com





Spanish Cavalry Officer – 30 Years War

Company: Romeo Models

Scale: 54mm

Contact: www.romeomodels.com

Highlanders, Indian Mutiny of 1857-1859

Company: Dolman Miniatures

Scale: 54mm

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Frankish Warrior, V-VI Century

Company: Alexandros Models

Scale: 75mm

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Agent JJ

Company: Irbis Miniatures

Scale: 80mm

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Contact: www.fantasyrealms.co.uk



Sojobo - Temple of Ro-Kan

Company: GCT Studios

Scale: 30mm

Contact: www.bushido-thegame.com



Himiko

Company: Studio McVey

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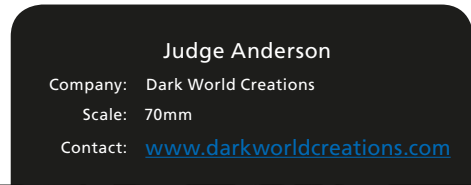


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Unboxing

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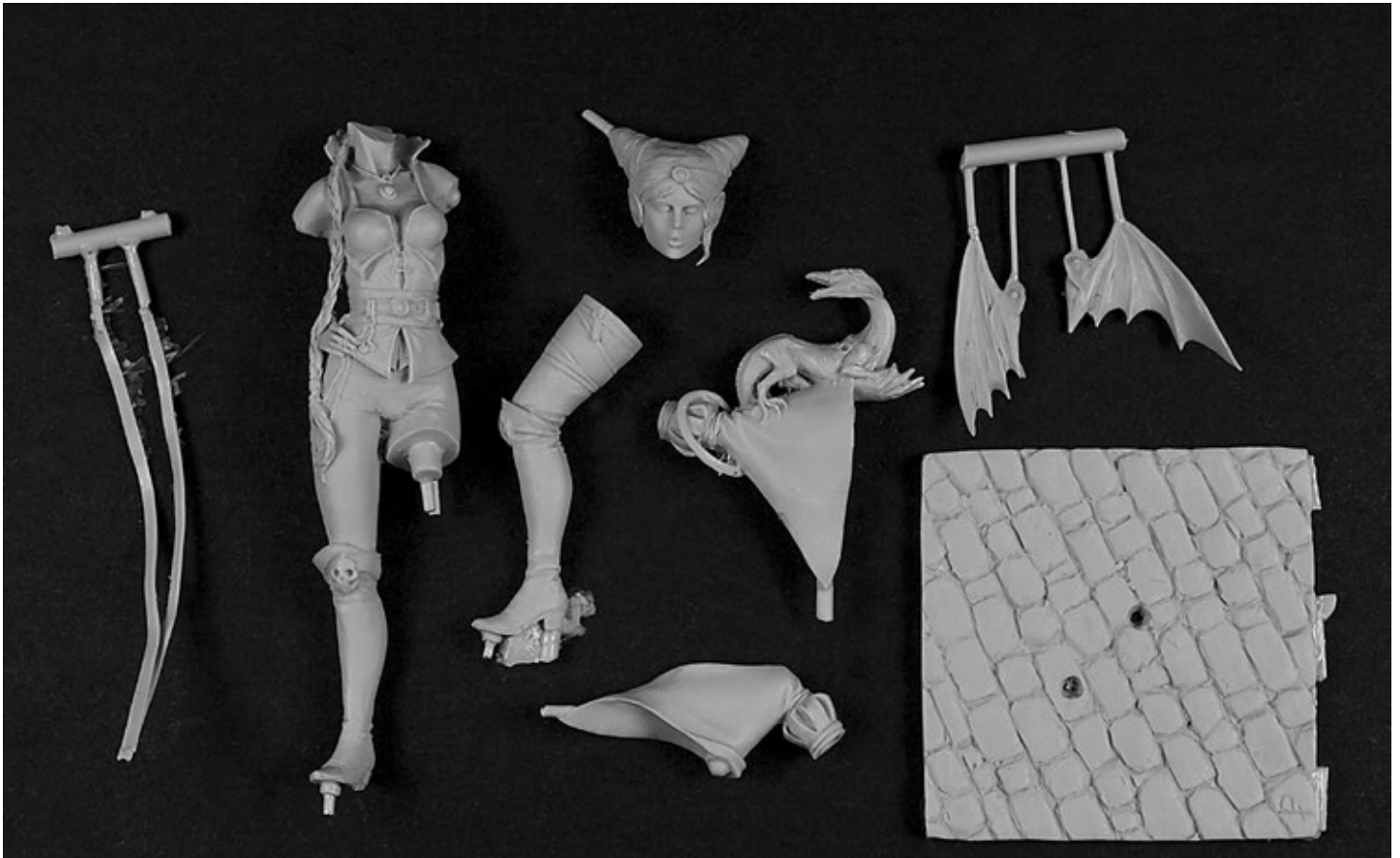
nocturnamodels.com

► This beautiful girl is a new Nocturna Models offering and is still unavailable for general sale.

I bought her in September, during the Euromilitaire show in Folkestone (England). She was available as an exclusive 'pre-sale' offer during that show. I guess I could have waited with this review for a while, until she becomes available for everyone, but I couldn't resist. I find her somehow refreshing (at least judging by my collection) and for some reason she reminds me of old heroic fantasy stories, (not dark and gloomy type, but one full of magic and wonder) I can't even say why, but that's just how I see her.

The Box

Please keep in mind that the miniature is still not on general sale. I'm not going to complain too much about the plain box, lack of any photos and promotional information. I do believe when I bought my copy, the box art wasn't even ready yet; but before the mini will be released for good, the whole visual side of the packaging will be taken care of.

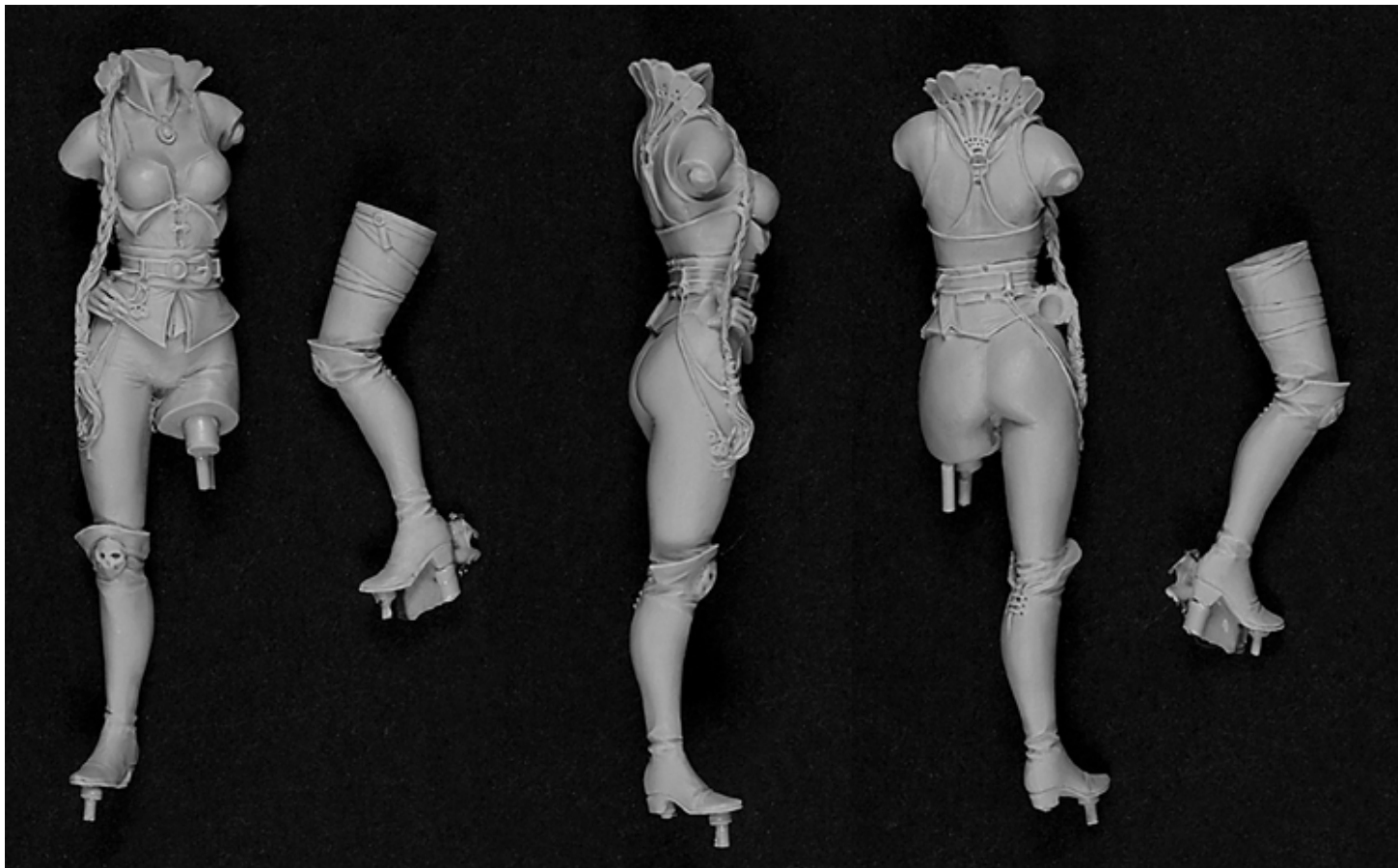


The only remark I have at this point is the lack of sponge in the box. I keep thinking that it would be nice to feel extra safe even with a thin layer of something soft under the parts. Of course it might not be an issue with the final product, depending if it's going to be packed in a metal or plastic box.

Quality of the Cast

I do hope that the great quality of my copy is not only due to the fact that

it's the first batch of cast sold in the pre-sale during the show. Of course it's not perfect, but pretty close. There are some thin flakes of resin around some parts and some really thin mould lines, but other than that, the details are very crisp, even the finest ones. It is especially visible around all the tiny strings, pendants and ornaments. The head and 'headgear' are also pretty flawless; the ribbons need just a few touches to remove the flakes of resin. The braid is just a masterpiece.



Assembly

The miniature consists of 10 parts, all of them fitting quite well together. I can't really see any problems with assembling this miniature. The minimal amount of filling should mask all the joining points. Whether I'll be able to paint it fully assembled—is another question. Normally I tend to glue as much of the parts as possible, but this time I guess I'll try different approach and keep most of the parts separate. Oh, one important thing. Don't panic if you can't find her right hand at the first glance... it's on her hip, under the braid.

Overall opinion

Well, there is not much to say. She's simply beautiful—really charming with a slightly Persian motif, and with great quality of the cast, make her a

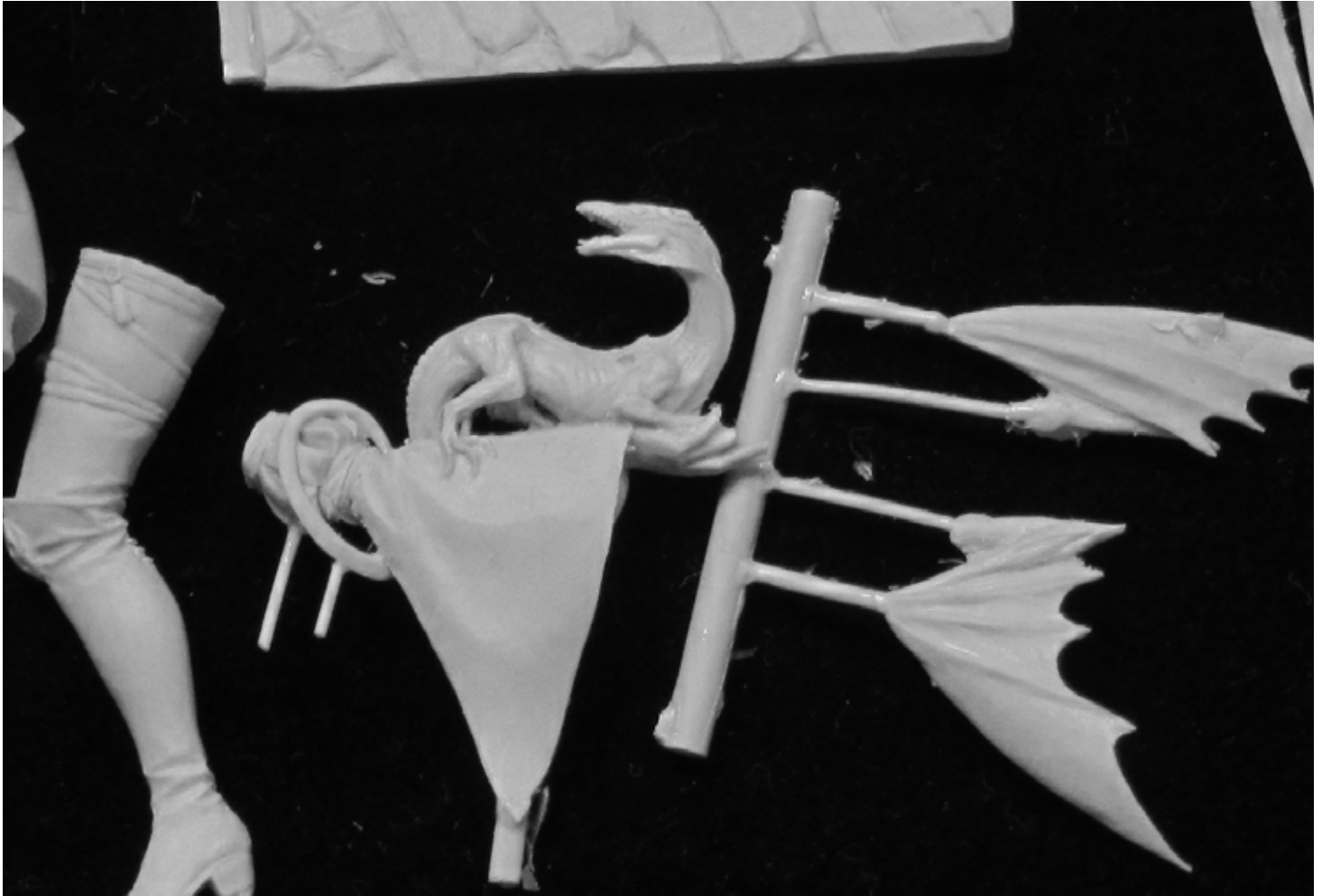
very nice addition to my collection. I'm pretty sure that when that mini is released for regular sale, she will be a big hit.

Mario's Views

The power of facebook

Just before Euromilitaire this year, the Spanish company Nocturna Models gave us a "sneak peak" of some future releases using their facebook page. One of these was a figure sculpted by the great "Pedro Fernandez" and represented a medieval/fantasy type princess with a curled dragon around her left arm...

The response and interest was so overwhelming that, of course, the guys from Nocturna took some to Euromilitaire and I tell you, it sold like hot cakes. I believe that by the Saturday afternoon all the casts that they



brought (some 20 odd) were all sold.

The figure has not been marketed yet and therefore has no box art paint scheme to lure buyers in, but that is the great power of facebook.

The model is cast in a nice grey resin. There are some 10 pieces on the various sprues. Her head, main torso and right leg are the largest pieces. Both arms are separate and on the left one the body of a little dragon is curled around it. The wings of the dragon, two ribbons for the head wear and the cobblestone base make up the other parts.

The fitting of the pieces is well thought out and as always with Pedro's sculptures, the face has some exquisitely delicate features. There is also some very nice details sculpted into the scanty clothing...

This model is a beauty that has loads of potential for painters either as a delicate heroine character...or a maleficent one ©

MALIFAUX

By Marko Paunovic

A story of a gaming board



In the last issue I put the wires inside the modules, so the next thing to do were the boxes that

house the male and female connectors. I made those from balsa wood. Once done, I painted their insides black and connected them to the connectors themselves and glued everything in place on the board. Note: there are two different designs of the boxes, one for the male and one for the female jack.

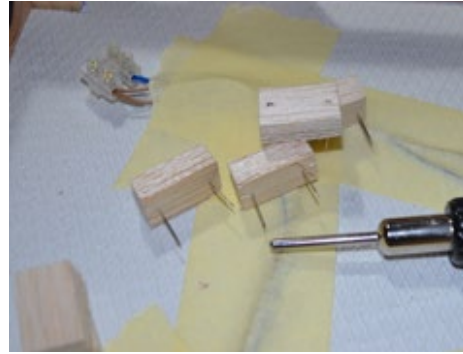
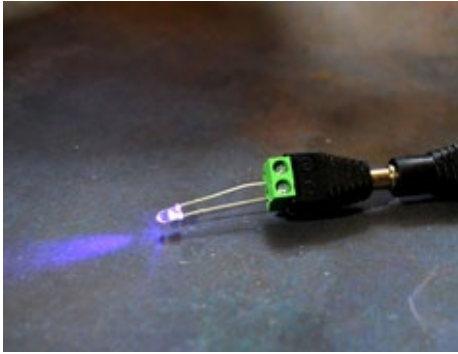
I could now plug the 24V transformer into any of the female jacks and connect all the modules and have the electricity running through them. As I build the scenery inside the modules, I'll be adding the circuits with LEDs and what-not to each of the modules.



On other fronts Andrija is still tackling the doors and cutting the balsa-wood for the parquet floors on one of the modules while Ana is just about finishing the prototyping of the walls sections (both brick and stone) as well as making two types of tiled flooring and making the moulds from latex milk which will enable us to make as many of the walls and tiled flooring as we need.

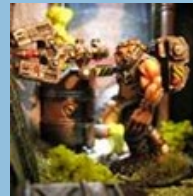
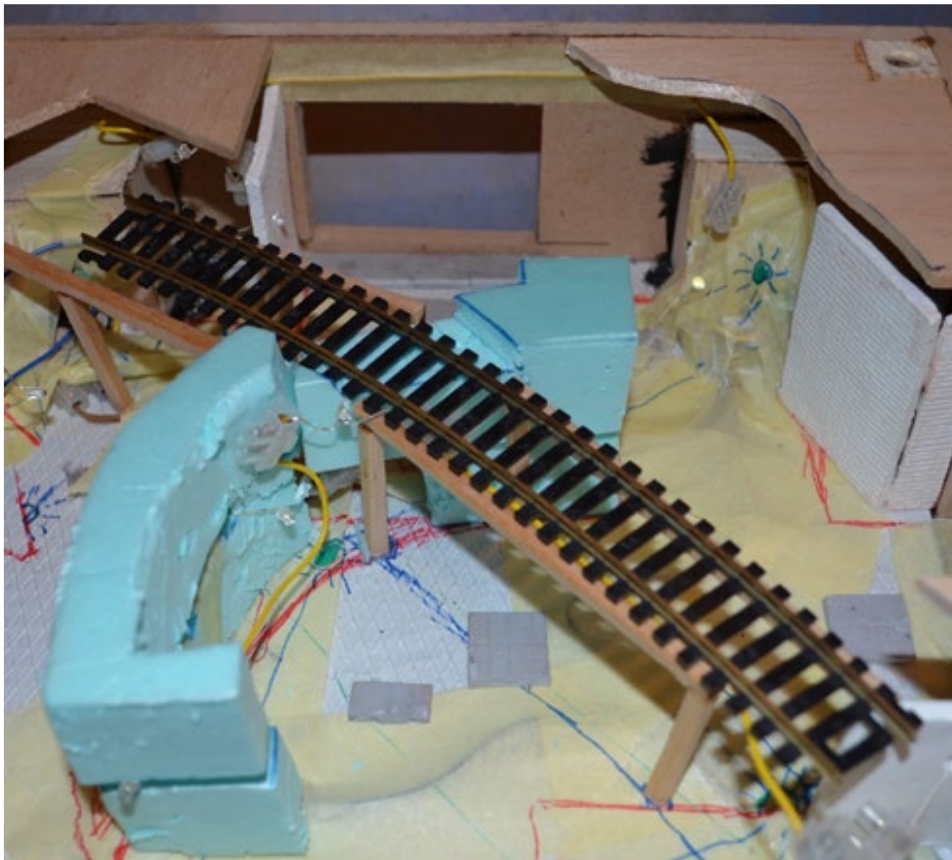
Upon my connectors arriving, I tested them using a simple method: 3V battery on one end and an LED on

the other end. The LED shone. Success! After finishing the boxes for housing the jacks, I proceeded to connect them using speaker wires. I went for this option as those wires are bendy and do not snap easily. Since these jacks will be used quite often, it is vital for the wires not to break. When the jacks were connected, I did a small test to see whether all the connections worked. To do this, I simply connected 9 LEDs to the terminal block and connected it all to the jacks.



When that was done on all of the modules, I picked one of the modules to make the scenery on. Since Andrija was not quite finished with the doors for the "named" modules that feature the sliding door systems, I decided to do a random module not associated with any of the masters, namely the Labyrinth one. It was time to decide what kind of scenery to put inside and I went for the abandoned mine theme. So the walls of the hallways will be partly brickwork, but mostly rough stone with wooden support beams and a couple of cave ins. Also, I decided to spice up the module a bit, with a second level by putting a narrow rail track with elevators on both ends of the track, one leading up and the other down.

After drawing a plan on the base, I decided where to place the white LEDs. To determine how many LEDs I can put in (and what size Resistor to attach), I made a quick calculation:



Electronics Top Tips

As I already mentioned, the power source of the entire board will be 24V DC. The LEDs to be put in this module, after checking the numbers supplied by the seller/manufacturer with a multimeter, had a voltage drop of 2,5V.

It is always a good thing to check the data supplied by the manufacturer with a multimeter as it can save you both time and money in the end, not to mention your nerves when you find out that something doesn't work.

So, I tried the calculation with a series of 9 LEDs and a resistor.

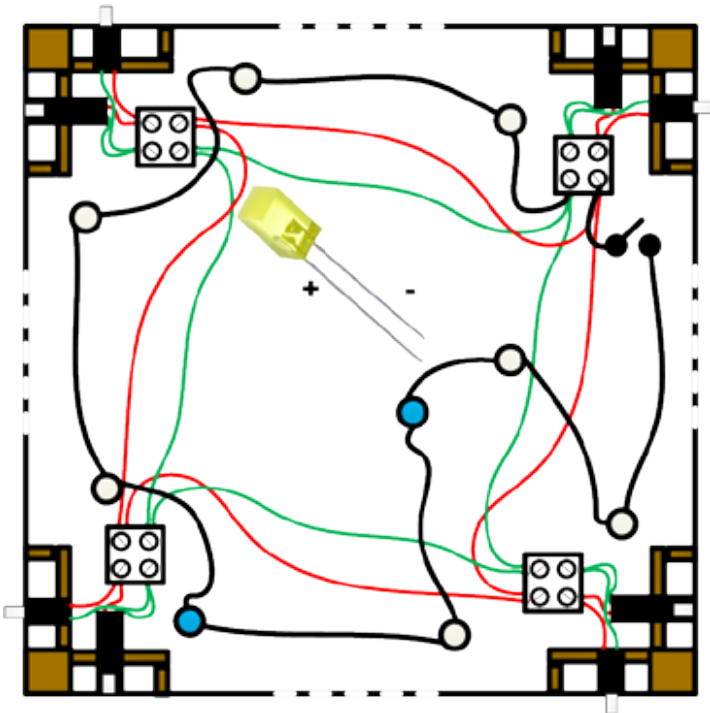
$$R = \frac{U - 9 \cdot U_{LED}}{I_{LED}}$$

$$R = \frac{24 - 22,5}{0,02} = 75\Omega$$

How do I know which leg of an LED is the + and which is the - ?

The long leg is always the +. However, as can often happen in practice that a part of the leg will get broken (or due to the size of the housing you'll be forced to trim them yourself); it is useful to know that when you look at the LED head, the leg connected to the smaller bit (half) is the + and the leg connected to the large half of the head is the -.

When the calculations were made, I measured all the distances between the LEDs on the plan and cut the wires to length which I subsequently connected. Now I could fit the scenery around all the LEDs.



As I mentioned at the start of this text, Ana was busy prepping the wall section and tiled flooring prototypes for moulding. When the moulds were done, she got busy casting them and the stone tiles with the suit signs she made in [FPM Issue 3](#).



Ana's Research

Sculpting brick and stone wall prototypes for moulding and casting

Obviously, we need some floors as well. I proceeded to make them using the same technique I used for our walls, as described in [FPM #6](#). However, these tiles are a bit larger; one type measures 9x9cm and the other 10x10cm. When cast in plaster, they can be cut, rotated and combined according to our needs.

I'd also like to mention that we introduced an improvement to the casting stage of our floor/wall production. We thought about this: one glorious day the table will be finished and someone will play games on it. At some point that's bound to happen sooner or later, someone will accidentally knock over Lord Chompy Bits and the floor will get chipped, revealing the white plaster underneath the paintjob. That won't look nice at all...

My point is that on a table used for gaming the paintjob will inevitably get damaged a bit over time, even if you don't drop a massive metal monster on it. However, there is a way of making it much less noticeable: adding paint to your plaster mix. For the stone walls and floors, which are supposed to be grey, I added a bit of black acrylic paint. I took me a few tries to determine the amount; when the plaster dries completely, it gets much paler than it was in the liquid state when you poured it in the mould, so it can trick you. To dye my bricks, I added a reddish brown. It's best to use cheaper paint for this as you'll sometimes need to pour a generous amount into the mix to get a strong enough colour.



Now any scratches that might occur will be a lot more difficult to spot.

I decided to use some of the casts Ana made to spice up the module a bit, so the first thing I did was glue the tiled flooring bits and brick walls in place. I then added the wooden support beams for the rail track system on the second level of the module. I made the beams from linden slats as they are robust and rigid enough to hold the construction together.



Afterwards, I made the central piece of walls/rubble using HD styrofoam and then I finished the rough outline of the halls using various materials like styrofoam, thin balsawood (2mm) or just tape. In some places, I could use just tape as I was going to add texture to all the walls later on so it was going to receive the necessary rigidity from the mixture of PVA and sand/gravel. All the smaller holes and gaps were filled with DAS (air drying) clay. However, I tried to limit the use of clay as much as possible since it is quite heavy.

Also, I had the idea to paint two of the LEDs on the base floor blue (as well as the structure behind them). Then I made a sort of a cocoon from clear blue tinted plastic foil onto which I glued the texture. I intentionally left some foil showing after applying the texture.



Planning Top Tip

Will my minis easily move through the board?

This is singularly the most important question when designing gaming boards or scenery. This is not a diorama, so not all of the dimensions need be in true scale.

The miniatures in all the tabletop games come on their appropriate bases, in case of Malifaux 30mm, 40mm and 50mm (rumours are that there will be an 80mm based monster, but this board will not be suited for that model).



So, as most of the models are on 30mm bases, it is vital that all the 30mm based models can go everywhere on the board (or module, in this case). Therefore, I always use a mini when gluing all the features to check for clearance.



Andrija's Bitz and Bob

Parquet floors

It's time to make some cute details for our floors. Since Ana is doing marble/masonry work, my job is going to be supplying Marko with wood – this time hardwood (parquet) floors. As with anything, there are a few ways of going about it.

One way to go about it would be to just carve the shapes in the balsa wood. This would be relatively nice, but it would only leave you with a few simple parquetry options because the tree rings in the wood allow you to carve out clean straight lines only in one direction. The other way would be to choose a material that allows more carving options, like plasticard, sculptiboard or plaster. This allows more parquetry options, but it would deny you an easy way to paint it to look like wood.

We wanted to paint it using washes only to leave that natural wooden colour (in a project this size it is good to use techniques that not only do not use too much time, but rather save time as well), but we also needed to have several different parquetry options. We decided the best way to go about it would be to cut out each individual piece.

The balsa will ensure the hardwood feel even after painting. The placing of each individual piece will provide many different parquetry options. The individual pieces are going to be 2mm x 10mm and made out of 2mm thick balsa. The first step was to draw 2mm wide parallel lines in the balsa. Because of the particular way of painting we are going to use, the use of a graphite pen was necessary. The felt tip pen I usually use would be visible through the translucent colour of the washes.

These long lines should go parallel to the tree ring lines. Because of those tree ring lines it is hard to cut out long straight lines. This is why it is a good idea to cut out smaller sections. You could go for sections of 10cm, then cut out 10cm long 2mm thin strips and then each individual 10x2mm piece.

The other way is to mark a complete grid of our 10x2mm pieces. Cut out each 10mm vertical stripe. To safely and precisely slice out the individual pieces use the blade of a hobby knife without a handle and slice like you are slicing garlic. Since I tried both ways, I can safely say the latter is the better and faster way.

This is a WIP picture of an earlier project Marko made to give you some notion of how the parquet is going to look like when assembled on the board.





Next, I'm planning to make Siligum moulds of a couple of smaller sized rocks (roughly 1 – 2mm in diameter) and cast them in clear resin. I'll glue the resin rocks onto the places on the plastic foil that were not covered in texture. When the LEDs on the module are turned on, my theory is that the resin rocks will shine bluish representing Soul Stones left over in the mine; but more on that in the next issue.

With this, we conclude the building part of the first module. Next time my team and I will tackle texturing and move on to another module along with mass production of all the materials needed to complete all 9 modules. Andrija will be doing his best to finish the doors and Ana will be busy with casting the wall and floor sections. As always, if you have any questions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.

What's on the Market?

a regular look at some of the hobby tools available

By **Martyn Dorey**



Varnish

To varnish or not to varnish; that is the question...sounds like something from a Shakespeare play!!!

It is a question a lot of modellers are often faced with. A coat of varnish is often seen as a good way of protecting the hours of work we have put into painting a figure or model, for that matter, be it for gaming or for display; it is also a cause of many a discussion and considered an evil by some. For many in the gaming world, it is a must do thing. putting a coat of gloss on figures followed by a good matt varnish is the only way to fully protect a figure from the rigours of gaming with constant handling and occasionally dropping figures onto the table or floor. it is hardly the way forward for display or competition pieces though.

As many will know, adding a coat of varnish whether it is gloss, satin or matt will alter the final piece by way of dulling the colours. Many high end competition entries are therefore not varnished because of this, also many people that paint figures with oils will not use a varnish. At the end of the day it comes down to personal preference to a large degree and this also goes for

the choice of varnish that we choose.

These days, modelling is no longer about putting a coat of varnish on the figure or model at the end of the paint job; it is fast becoming a way to protect the figure or model between different paint applications/stages (such as before and after weathering) to protect the paintwork and then to seal the effects that have been applied because some of the products we use remain workable until sealed. In this later case we can look at varnish in three different ways:

» *Gloss Varnish - High shine finish that dries very smooth, in terms of weathering processes anything put on top of a gloss coat and then wiped off will usually only remain in recesses/panel lines and so will give a reasonably clean effect to the final finish.*

» *Satin Varnish - Semi gloss finish used by modellers as part of the weathering stage to help give a slightly grungy finish as it is not as*

smooth a finish as a gloss varnish and not as rough as a matt finish.

» *Matt Varnish* - A decent matt varnish will give a very flat finish with no shine; it is also known as a roughing coat because the final surface finish is rough and not smooth like that of a gloss varnish. Matt varnish is often applied as a protection coat before weathering with liquids that can be removed because it will give a very grungy feel/look to the final finish of the model. For many, a matt finish is the desired effect unless of course you are painting the old toy soldiers...

So that is a very brief introduction to the main type of varnish (did I really rabbit on for so long?!). Let's proceed with the main purpose of this article which is what varnishes are there on the market?



Many moons ago when I used to war game, my varnish of choice was a household varnish called Blackfriars matt varnish. This could be picked up from any good DIY store and I know some modellers that still use it today. The trick with this is to stand the tin (unopened) upside down so that all the matting agent separates over time from the carrier. When you needed to use it, it was just a case of turning the tin the right way up and opening it without shaking it, then scooping out some of the matting agent before it went to the bottom and putting it into a plastic cup to work from. This meant that you had a very, very matt brush on varnish. The downside to this stuff was, that over time it did yellow and it could be quite thick, although it could be thinned with a little of the carrier.

Artist's varnish is another substance that I have used over the years with some success, mainly the Windsor & Newton bottled stuff that you can get from good art supply shops. The trick with this is to give the bottle a really good shake and then stand it up in hot water until it goes clear; if you use it whilst it is still milky, then chances are it isn't going to dry matt regardless of what it says on the bottle.

All this was a long time ago though, when it wasn't an easy task to get a decent varnish here in the UK. Things have moved on a little since then and the internet has helped tremendously, so now we are really spoilt for choice. Over the years, every man and his dog seem to be producing a varnish and, as with everything, else some are better than others.



For me, my varnish of choice has to be Testors Dullcote Spray. For a matt varnish, I find this unbeatable and back in 2006 (when the EU decided to ban it because it wasn't ozone friendly) I spent 4 hours walking around New York City to find a model shop that sold it. Why so long you ask? The model shop had moved from where I was told it was; I did eventually find it though, as well as getting to see parts of Manhattan Island most tourists don't get to see. First attempts to make it acceptable within the UK failed because Testors apparently found that if they removed the chemical that the EU didn't like, then it wouldn't matt so they ended up reformulating it by all accounts, hence it was off the market for so long on this side of the pond.



When it came back, it was no longer in the familiar black can but a white one which added confusion for some but nowhere near as much as when they then changed the can colour again to blue and added a second language to the tin!!! Regardless of can colour, it is still one of the best, if not the best, on the market and is used by magicians as well as modellers. The draw back here in the UK is that it goes out of stock with distributors at least once a year and it has been out of stock since August with no sign of when it will be back!



Testors also do a Dullcote Lacquer, which is a brush on version available in jars and is used by a lot of the armour and aircraft modellers. You will

One of the more common things I hear at shows is that people have problems with the Dullcote Spray. When I ask what sort of problems, it quickly becomes apparent that in a lot of cases (if not all) it is down to how it is used. Dullcote only needs to be used in small amounts, it really is that good — honest! Start by shaking the can for at least 5 minutes; if you are going to spray outdoors or in the garage, then do the shaking out there as well as this will help the can and the contents adjust to the temperature (take the subject to be sprayed with you at the same time).

Only spray with a light pass—many people try to put too much on in one go and it doesn't need a heavy application. Leave the model where you sprayed it for at least 15 minutes so that it has a chance to dry before you take it back into the house; if, when it has dried, you think it is still a little too shiny, then repeat these stages. If you take it back indoors to a warmer or colder temperature to that of where you sprayed before the varnish has had a chance to dry, then you have a good chance it will go frosty.

Also ensure you have given the paintwork plenty of time to dry before you use Dullcote. Remember it is a lacquer and one of the things that makes up a lacquer is a paint stripper... I once thought 30 minutes after painting was long enough (I had used inks though), so when I sprayed the figure the inks ran and discoloured some of the white freehand I had done. Thankfully it turned into one of those fortunate accidents rather than an unfortunate "I told you so" one.

need to thin this with a suitable lacquer thinner to put this through an airbrush and clean up afterwards. I have heard of people cutting this with white spirit, but I have yet to try it with this myself and yes, you guessed it, the Testors Lacquer



Thinner (MM1159) for this isn't available in the UK for some reason. As a result of the spray version being out of stock for so long, it looks very much like at the time of writing this it will not be long before the bottle version will be out of stock everywhere as well.

Vallejo does a selection of varnishes for the Model Air range, which has been crossed over to the other ranges as well; They are



acrylic based, so thinning is easy. If required and these can be brushed on as well as used through an airbrushed. They come in different sized bottles similar to other products in their range that are high usage.

They also make a spray can matt varnish, which I have been using off and on over the last couple of years—Vallejo 28.531. I was given the can I have at the moment and to be perfectly honest it is not bad and nearly as good as the Testors spray. The biggest drawback seems to be finding a distributor that has it in stock!!

Army Painter produced their own spray matt varnish called “Anti-Shine” and replicated this when they brought out their bottled paint range; I know a lot of people use this with some success, but I have also heard the horror stories that go with it as well. We are all familiar with GW’s Purity Seal, once a good matt varnish until they decided to change it to a satin varnish!

Other well-known brands include Reaper, Humbrol, Tamiya and Model Master, but I find a lot of people stay away from these for a lot of different reasons.

Something that has been on the market for some time and used widely by armour, car and aircraft modellers is the GSI range of varnishes. The Mr. Hobby Aqueous Colour paint range has the bottles of “Flat Clear” and “Gloss Clear” which are varnishes for brushing or airbrushing. but there is also the Mr. Super Clear Sprays.

These are split into two ranges, the Mr. Super Clear and the Mr. Super Clear UV Cut. Both come in gloss and flat but the main difference is that the Super Clear UV Cut is designed so that it does not yellow. The gloss is very popular amongst the racing car modellers and I am told by them that you can really build up a fantastic shine with the UV Gloss. Successive coats apparently making the shine deeper and it is also popular amongst the “Ball Joint Doll” community. I have tried the UV Cut Flat, but still prefer Testors. I have just taken stock of some of the normal Mr. Super Clear so I will be trying a can of the flat version of that to see if I can get a better result.





By Terry Cowell

The Weekend Workshop

The Scythe and Teacup, Liverpool
26/27th October 2013.

This event was a 2 day miniature painting class with **Elias Alonso** (Scale 75) covering the principles of light placement and NMM. The cost for the 2 days was £95:00 with lunch inclusive and a miniature provided.

▶ When I arrived at the Scythe and Teacup the taxi took me down a secluded alley after searching up and down we finally noticed a small sign above an unremarkable doorway. The friendly taxi driver noted that the sign looked as if it had just been thrown up. "I can wait here if you want me to, just to be safe." he offered! A short while later some of the people attending arrived and I was in. I know it is probably a romantic/cheesy comparison but we all know of another famous Liverpool backstreet club that became the hub of creativity that saw 4 lads go on to rule the world of music. Ok we won't be ruling the world anytime soon but certainly the creativity resonates from this secret hideaway.



Organised by John Harrison.



The introductions were brief and we got right down to business. Elias was using his range of Scale 75 NMM paints and painting a GW Dark Elves Witch/Sisters of Slaughter miniature. His Spanish accent took a few minutes to get used to but it wasn't long before I was hanging on his pearls of wisdom and his wonderful sense of humour started to shine through. He encouraged us to question him and provided depth in his answers - I felt that he really wanted to make sure we understood.

Elias worked at great speed when painting his miniature but stopped between every stage to ensure we all got to share the techniques he was using. He would talk about the colours, the brushstrokes, the viewpoint and even the base. Then between every part painted it was our turn to practice. We were given much longer and the theory and practice were in good balance. We were exploring the techniques as much as learning the theories.

While it was our turn to paint it was a great opportunity to get to know the other people alongside me. This is more important than you would imagine because everyone there was so friendly. I had been there only a few hours but treated like an old buddy by everyone. They really are some of the nicest people you will meet anywhere in the world

and with all respect to the hugely talented Elias I would have paid my fee just to go and sit there to paint with them for another weekend. They were all talented painters in their own right and happy to share tips and advice. There was even another Golden Daemon winner there but he kept so quiet about it, no one would have known!

We were given plenty of time to practice and I appreciated the fact that they didn't sacrifice the relaxed atmosphere in favour of imparting scheduled tuition. They had a feel for what was working. I know they had planned to spend more time on SENMM but deliberately made this shorter in order to allow us more time to practice - it worked well. While we were painting Elias was doing the rounds, looking at our progress, offering advice and helping us achieve a deeper understanding.

Seeing Elias in action was what originally attracted me to TWW and seeing him in action didn't disappoint. He has his own unique style of painting and his love for our craft is infectious. I always find it reassuring when someone of his level of expertise is self critical but I confess that when he was furrowing his brow and casting a discerning look over his work I was at a loss. It looked perfect to me!



Throughout the weekend I could see results not only from my work but especially from everyone else. John the event organiser could have sat back and watched the event unfold but he made sure he was involved without stealing any of Elias' time. He asked some of the questions we didn't think to answer on the day and ensured we understood some of the complex theories by provoking discussion or relating to examples.

As the two day event came to a conclusion I started to feel that a weekend is not long enough. Truly just a reflection on how much I was enjoying myself. Elias wanted the email address of all who attended so that he could forward further information and invited any questions we could think of post weekend.

There will be many talented painters visiting future TWW and I will do my best to visit as many as work/life commitments allow but I would like to conclude by thanking Elias, John H, John, Kev, Pete, Mike and Gus for a wonderful welcome and an enjoyable weekend.

For anyone thinking of attending one in future. Just do it! The guys all appreciated the fact that I travelled from Cardiff to attend the event but the gratitude should be all mine, besides didn't Elias travel from Spain ☺

ARCWORLDE

By **Alex Huntley**



Hello there guys! My name is Alex Huntley – student, maverick and gentleman. As I write to you now from my student grotto in the majestic city of Nottingham in the United Kingdom, I predict that you are wondering who the bloody hell I am!



Well, I am the founder of Warploque Miniatures – a new British company specialising in unique fantasy (not a spelling error) wargaming figures.

As well as trying to figure out who I am, you may also be wondering how I managed to wangle myself into this esteemed e-publication. Well, there is indeed a story behind this!

On the 1st of August I launched a [Kickstarter campaign](#) (oh, the horror!) to help fund the release of my first ever table top wargame. ArcWorlde is a 32mm fantasy skirmish game, set in the eponymous realm of ArcWorlde, with the entire figure range designed and sculpted by yours truly.

During the course of that most exciting, stressful and overall manic thirty one days, I got in contact with a the editor of FPM. Cap in hand, like the little waif that I am, I asked him if he could find the grace in his heart to promote the campaign, and hopefully spread the gospel of ArcWorlde. Being the gentleman that he is, he agreed. Alongside this we got talking, and after many a Facebook message it was ar-



ranged that, to repay him for his kindness, I would write an article or two about how to sculpt a war game figure!

Now, I know that the miniatures that festoon the pages of this publication are amongst the finest in the world, so I must admit to you that I am a little nervous. I am only 20 years old, and a relative newcomer to the hobby compared to some of the mighty greybeards out there. However, Shane seemed pretty enthusiastic about the idea of the article, so I guess I better take his word for it!



About ArcWorlde

Ever since I was small, I have always loved the fantasy genre, and ArcWorlde is my own personal foray into the realm of wargaming. I have always been a huge fan of odd and obscure fantasy worlds, such as the Discworld created by Terry Pratchett, the Oddworld video games and the Edge Chronicles by Paul Stewart and Chris Riddell, and wanted to create a new and interesting fantasy world of my own.

Whereas the current trend of most war games is "grim-dark", I have created ArcWorlde with much more of a sense of fun. I have always loved the old school style of sculpting, and have been keen to reflect that in my work. Though I be but a whipper-snapper, I often wish I had been around during the "Golden Age" of wargaming, and hope to emulate that exciting time with ArcWorlde.

Throughout the course of these two articles, I will sculpt one of the six "Promo Models" from my Kickstarter campaign. As I released six initial warbands for ArcWorlde, I therefore decided to create a character for each race. These miniatures would only be available during the Kickstarter, and at select trade fairs I attend myself, and were a way to really experiment and have fun with the races I had created. It can be rather a long slog sculpting an entire Kickstarter's worth of miniatures by yourself, as well as studying for a degree, so I wanted some fun models that people would love, and that I would love making.

The miniature I will be sculpting for you fine people is the last on my list of Promo Models, "Wukka Wukka" – a character from the Jungle Gremlins of Chaq Itza warband. This



concept art was prepared for the Kickstarter to showcase the character to the backers. Although I had sculpted the vast majority of the miniatures before the Kickstarter had even been launched, due to the amazing popularity of the project I had to think of new ideas on the fly!

One of the main inspirations for Wukka-Wukka was when I had the good fortune to visit a Polynesian restaurant on a family holiday to Florida, USA. Whilst gorging myself silly on steak, chicken and lashings of peanut sauce, I noticed that the entire place was covered wall to wall with a variety of Tikki masks. As these lurid carvings gazed down upon my gluttonous antics, I thought that they would be awesome to fit into ArcWorlde. A year on from there, stuck in a humid room starred with pizza boxes and deep

within the madness of a Kickstarter, those heady days came back to me, and Wukka-Wukka was born!

As well as providing an image for the backers, as a sculptor I often find it helpful to work from concept art. Although making it up as you go along can be a really fun way of approaching a project, it can save a lot of time if you have the concept solidified before you even pick up a sculpting tool! I first drew this bit of artwork in biro, then took a hi-resolution photograph and imported it into Adobe Photoshop. Once I had introduced the artwork into the digital realm, I added a bit of extra shading and spot colour to help complete the basic design. Although these elements won't be technically part of the sculpting process, they do help to develop the character.

Past the Bayourk tribes of the Cayjon Swamplands lie the sweltering jungles of Chaq-Itza. As ArcWorlde's largest continent, the vast majority of Chaq-Itza remains unexplored and unconquered. The north of the continent is covered in thick, impenetrable jungle, with huge trees and countless species of animals and plants.

There lurk the Jungle Gremlins!

Thought to be closely related to the diminutive Boglins that dwell in the Cayjon Swamplands, the Gremlin is a stunted creature, humanoid in shape, but with skin varying in hue from muddy brown to vivid green. This makes them nigh impossible to see in the thick vegetation; usually the only warning of a Gremlin attack is the sound of wardrums and chittering voices.

More cunning and ferocious than their northern cousins, they dwell in vast tribes, using their superior numbers when hunting to bring down even the mightiest of creatures.

Jungle Gremlins will eat just about anything and wear the skulls and hides of their prey with pride. It is thought that many exploration parties have met their fate at the hands of these cannibals, as it is not uncommon to see human bones amongst their grisly trophies.

The character known as Wukka-Wukka is a powerful but mysterious entity known throughout the Gremlin tribes of Chaq-Itza. It is said that he takes the form of a gigantic wooden mask adorned with feathers and other trinkets. When unworn he lies dormant, but when placed upon the head the spirit of Wukka-Wukka invades and takes over the unfortunate wearer, their body his to command!

The Putties

Once I was happy with the design of Wukka-Wukka, I uploaded it onto the Kickstarter, and promptly moved on to the next of many more concepts to satiate the backers' never-ending hunger for stretch goals. A few months on, and after working on many of the new miniatures unlocked, it is time to revisit Mr Wukka once more and bring him to life!

Now, I know that every sculptor has his or her own personal preference of putties. There are an amazing number of sculpting mediums out there, and it is important that you have a play with all of them to make sure you find what is best for you.



I have been sculpting professionally since I was 16, and in that time I have experimented with a wide variety of different putties. Terracotta Milliput, Super Sculpey and Fimo were amongst those that I tried, as well as others that I can't remember the name of right at this moment! I know that it is common for the higher-end sculptors to use oven dry clays such as Sculpey or Fimo, but personally I just can't get on with them. Maybe it's in my stubborn Yorkshire nature, but I much prefer the traditional air-dry clays. Many people in the past have tried to convert me, and one day I may well throw off the shackles of my putty-prejudice! That may have to wait until the Kickstarter stuff is out the way, and I have a bit more time to play.

To date, all of my ArcWorldE miniatures have been created using good old kneadatite, known as "Green-Stuff" and grey Magic-Sculpt. Rather than using one or the other by themselves, I mix the two together in varying combinations to achieve the consistencies and effects I require.

I know that Green Stuff has got a bit of a bad rep in recent years, especially with the introduction of other newer putties, but I've got a bit of a soft spot for it. The qualities that make it annoying to sculpt with, such as tackiness and an astonishing inability to blend with itself, are negated

with the Magic Sculpt. This godly mix has the detail holding qualities of Green Stuff, combined with the blendability and hardness of Magic Sculpt, making it a dream to work with.

Both putties are relatively cheap if bought in bulk from the right places (*cough Ebay cough*), so if you haven't had a chance to play with them yet, then I would highly recommend doing so!

The Tools



As well as a preference in sculpting material, each sculptor also has a preference for a certain type of tools. The sculptor's tools are a thing of wonderment, and as I am a romantic sod, are amongst my most prized possessions. Although it is always fun to work with your hands, alas this hobby requires more refined artistry, so the sculpting tools act as an extension for our meaty fingers.

Again, as with putties, there are a wide variety of tools out there for the aspiring or seasoned sculptor. The tools above are the ones I have used to sculpt every ArcWorldE miniature so far, and are really versatile when working on any kind of miniature.

The craft knife is a vital component of any sculptor's, or indeed any hobbyist's tool collection. Not only can it be used to make smooth flat surfaces and sharp contours when the putty is soft, it can be used to carve areas of the miniature when the putty is dry. I often carve areas of my miniatures once they have dried, and this technique is especially useful for armour and weapons. It is in these areas that the Magic Sculpt is very useful, so make sure that there is a bit more in the putty mix when sculpting these!

The silicone tool is a relatively new addition to my collection. The soft pliable head makes it easy to smooth areas of putty, as well as to push the putty into the basic shapes before the fine detail work begins. Before this I used to use an old painting brush, but the results I get from the silicone tool far exceed anything I got before. A valuable tool for any sculptor working in any medium.

The ball stylus is probably my most used tool, especially for the smaller miniatures. Due to the very fine nature of the metal heads, it is used mainly for the fine detail work on the miniature after the putty has been smoothed with the silicone tool. You can buy these pretty cheap on the internet, where they come in many different sizes, so have a play around to see which ones work best for you.

The last tool is a bit of an unorthodox one, and has caused much confusion to many people who I have showed it to. I first started using the electric engraving tool last Christmas when my dad bought one, and after faffing about with it for a few days I have never looked back! For those who haven't got one, it works by rotating a metal tool head at high speeds, sanding away the material it is pressed against. Whilst intended for the engraving of metals and woods, I have found it is particularly useful when

sculpting miniatures. Because of the size of the ball, you sand away precise areas of a dried model, leaving a smooth finish. I often use the engraving tool to sharpen up edges or to smooth joins, and is a definite time saver if used correctly!

As I said before, these are only my tools and only a suggestion of what you should use. Have a go with many different tools (or even make your own!) and figure out for yourself what is best for you!

The Armature

Before we start the putty work on the model, we need to construct the armature. The armature is the "skeleton" of the sculpture – it provides a platform to build upon and add strength to the original model, or "green" as it is known. This is particularly important when casting in metal, as the pressure and temperatures needed to create the mould have been known to damage or even break miniatures with improper armatures.

Because Wukka-Wukka will be cast in metal, it is important that I only use materials that would survive the vulcanisation process. In the past I have used such things as card, wood and even string to create a miniature, all of which would crumble to dust in the face of the infernal heat and pressure! Therefore, I have used a thin metal wire to create my armature, using Green Stuff to bind particular areas and to map out certain parts of the model. Green Stuff is great for this — it can easily cope with vulcanisation and the tacky qualities that can make it a pain to sculpt with are very useful indeed when sticking together bits of wire. Areas such as the head and the palms of the hands have also been indicated by lumps of Green Stuff. These bits will become more apparent further down the line, but help act as a base to work up from — an armature upon an armature!

I have used a cork to base the miniature on as I am working on it. They are pretty good to use, as they are cheap, you can easily stick the wire into it for support and it's easy to carve off afterwards. It also means you have something to hold when sculpting the miniature, as there is nothing worse than smushing an area with your thumb that you've worked on for ages!





Building up the Layers

Once the superglue and Green Stuff on the armature is dry, it is time for the next stage! If you are an impatient sod like me, place the armature upon an energy saving light bulb to quicken drying time! Make sure that all the components of the armature are suitably dry before working, as there is nothing worse than it falling apart as you are working on it! Ok, there may be a few things worse than that – killer bees, earthquakes, daytime television, but you get my drift.

For this part of the putty work, I switch to a 50/50 mix of Green Stuff and Magic Sculpt. This makes the cured putty hard, but not brittle, so is perfect for building up the miniature for strength. At this stage do concentrate on any potentially weak parts, such as the joins of the wire; this will help maintain the structural integrity of the model. On Wukka-Wukka I have padded out the magical smoke bearing him aloft, so that I don't have worry about it bending at all further down the line.

As well as adding strength to the miniature, start to flesh out the musculature a bit, providing reference points when sculpting the later layers. I usually make a rough ribcage, fingers and knees, so I have places to join the putty to when I sculpt the muscle areas.

When sculpting outstretched fingers, I roll ten little sausages of putty, sticking four to the top of each Green Stuff palm (see "The Armature") and one horizontally on the underside to make the thumb. Don't worry too much about neatness at this stage, as the details will be added on at a later time.

It is also at this point that I would add two Green Stuff blobs to the head to make the eyeballs, but as Wukka-Wukka will have a ruddy great mask on, there doesn't seem to be much point at all! If Shane allows it, I may write another article describing how I sculpt faces, but that's another story for another time...

Padding out the Armature

After resorting yet again to the trusty lamp, your work in progress miniature should be dry very soon indeed! May your deity of choice bless the wonder that is electricity!

It is at this point that I start to pad out the armature, smoothing together the random lumps of putty to form the basics of the musculature and form. For this I use the Green Stuff/ Magic Sculpt mix, but this time at a ratio of roughly 25/75. Because I want to be doing a lot of smoothing, it is best to add more Magic Sculpt to the mix, as it makes it



easier to get the clean blending you want.

When using the 25/75 mix, be sure to use a little water to aid with the blending process. Magic Sculpt forms a "slip" like substance when mixed with water, and it is this which makes it such a good medium to sculpt smooth surfaces with.

At this point, don't be too bothered about the exact musculature. This is more of a padding-out process than a technical exercise, so don't spend too much time on it. Most of the body of Wukka-Wukka is going to be covered up by the mask anyway, so I have even less reason to worry!

I have also used the 25/75 mix to work on the swirly magic-mist bearing Wukka-Wukka aloft. I further strengthened the structure by filling in the gaps between the mist, the tree stump and Wukka Wukka himself. This also has the added bonus of making it a lot easier to cast, so you are more likely to stay friends with the guy who produces your

models! One of the best tips I have learnt whilst starting up a miniatures company – Be Kind to your Caster! You'll thank me, and so will he.

Well, there we have it for this issue. We have gone from a mere concept to a miniature that is rocketing down the rocky road to completion. Next month I will be starting the really fun stuff – the fine details, as well as the mask of course!

If you have any questions at all, or wish to find out more information about ArcWorlde and the races and monsters that populate it, then please contact me through the Warploque Miniatures Facebook page – www.facebook.com/warploqueminatures.

Until then, see ya folks!

By Martyn Dorey & Marko Paunovic



Unboxing

Scale75's

Kitty Reimer

Scale75 is another Spanish company and has been around for a few years now and initially hit the market with a range of WWII and medieval figures in 75mm scale, hence the name Scale75.

Material: **White Metal**

Scale: **75mm**

Price: **41.32 €**

Available from:

Scale75

www.scale75.com

▶ Last year they added a new range called Steam Wars and the first figure was "Fix it" Sam. Kitty Reimer was the second figure added to the range earlier this year and a third figure was included via an Indiegogo campaign which also had a fourth figure yet to be put into general release.

Steampunk has been around for a few years now and to some people it has had its hay day. It still seems to be popular at the shows though, as well as amongst the wargames fraternity. For those not in the know, steampunk is based in an alternative Victorian universe where technology has progressed with (as the name suggests) steam, so everything is coal powered and you can find a wide range of strange contraptions as well as some horrors from the Cthulhu style games.

As with all the figures in the Scale 75 ranges, Kitty is a white metal kit and comes in a full colour card box over a more durable plain white cardboard box. All pieces are



protected within the box by two layers of foam. Depicted as a steampunk style, gun toting female investigator/hunter, she has a robotically augmented left arm and is holding an umbrella.

The kit consists of 9 parts and is made up of the torso, legs (with bum), base, head, left & right arms, gun, umbrella top and lower dress part. There is no piece in the box to form the shaft of the umbrella between her hand and the top canopy, which is a shame really as it would only need an appropriate piece of wire/rod as there is already a hole in the canopy for it and a slot in the hand grip section but I guess we all have something suitable for this tucked away somewhere.

I think over the years since the introduction of high quality resin kits, white metal is starting to take a back seat in terms of quality and value for money/time. The time and quality aspects for me are the two main reasons I usually stay away from metal kits these days (unless I really like the subject and the kit), as preparation takes a lot longer and in many cases the quality of casting is nowhere near as good as it could be.

As can be seen from the photo of the parts, they all have mold lines with the exception of the base. However this is a little small in my eyes and when it comes to assembling the kit I will probably make my own base for her. Not visible in any of the photos is the flat spot running down her arm

holding the handle of the umbrella; this will need to be fixed prior to assembly and priming. The peg area for connecting this arm to the torso is also going to need a bit of work, as there is some surplus metal left around the locating peg on the arm.

The top of the umbrella is probably going to take up the majority of cleanup time, as there is a heavy mold line running the entire circumference as well as a casting plug to be removed. The legs have some mold lines as well and these will be the other time consumer as the one on the inside of the leg runs very close to the boot laces, so care is going to be needed to remove these without losing detail.





Apart from the left arm joint mentioned above, the rest of the kit is a good fit with few, if any, gaps to be filled prior to painting. However, the dress bustle section will need careful dry fitting before the priming stage as it will need to be fitted after the majority of the painting has been completed and there are a few gaps with this piece just test fitting it straight from the box.

There is very little pitting/surface porosity on the casting, which is a concern with a lot of metal kits these days but I would still give this model a coat of Mr. Surface Spray and wipe off the excess prior to priming properly just to be on the safe side as there are a few unwanted indentations in the cast I have.

Overall, for a metal kit this isn't a bad casting compared to some I have seen; it is going to take a few hours to clean it all up and check the fits prior to assembly as well as needing an umbrella shaft to be made, but otherwise it is a fairly straight forward build.

Marko's view

Kitty Reimer is the next box I opened. Inside, there is one plain white cardboard box containing the bits for the miniature tightly fitted between two pieces of foam, just like the Sherlock box I reviewed in issue 6.

There are no extra bits apart from a small scenic base of approximately 4 x 2 cm in size, which consists of a dirt road and part of a wooden walkway on which Kitty stands.

Unlike Sherlock, Kitty has a bit of flash around certain parts and there are a few moldlines present; nothing which can't be solved by some swift file work. The parts fit snugly together, although I did have some minor problems persuading her dress to fit onto her...posterior. Again, as with Sherlock, all the details are clear, visible and without moldlines running through or over them, making the prep work minimal.

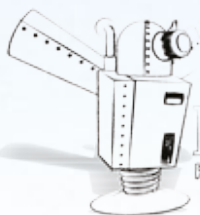
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