

# FIGURE PAINTER magazine

REVIEWS OF  
LeBeN Studio's Gurka &  
Morko Busts  
MDC's Isabella & Teka  
& Blaylock & Bike



## INSIGHT

interview with **Aaron Lovejoy**



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Welcome to issue 9 of FPM and Happy New Year! We hope you all had a good break and received lots of hobby based presents for Christmas. So – that was 2013...what a blast, especially for FPM. We at FPM H.Q. have been really surprised at how well the magazine has done since its launch and how far our readership has spread worldwide. It's official, FPM is read on every continent, well apart from Antarctica and that is something I'm personally very proud of.

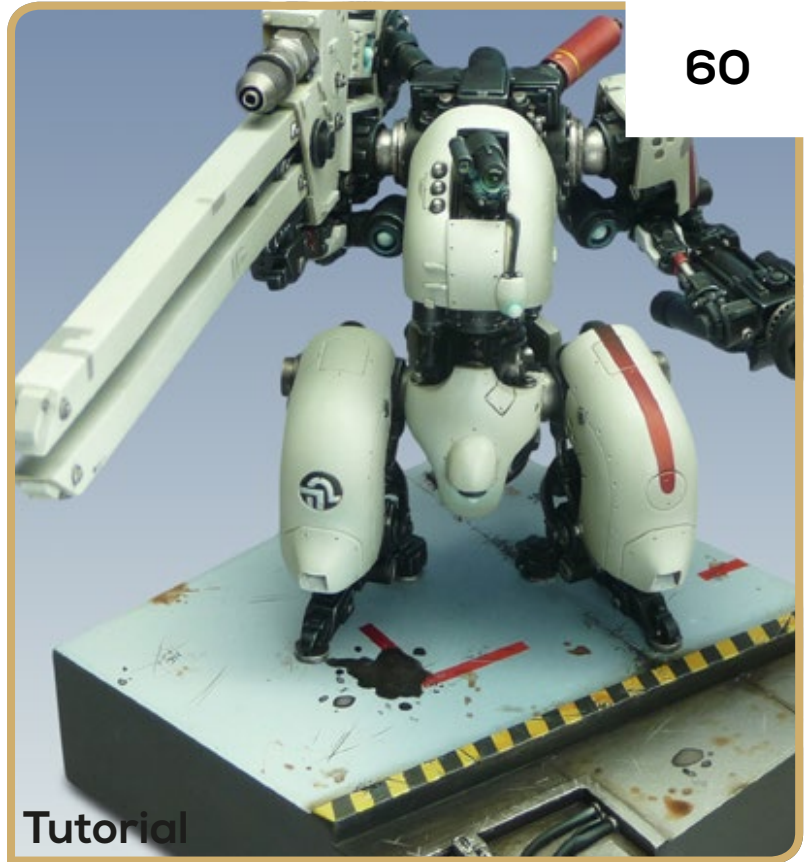
So what do we have planned for 2014...well, we will continue to bring you all of our regular articles as usual and I don't want to give too much away, but we have some jaw dropping competitions in the pipeline and we have big plans for some special features, working with top artists from around the world. Also, if things go to plan (fingers crossed) we'll also be producing our very first miniature that will be exclusive to FPM.

Anyway – onto this issue. We have a brilliant insight interview with one of America's best miniature artists, Aaron Lovejoy and another Questions session with the queen of the sculpting tool, Sandra Garrity. We also have a brilliant mech painting tutorial from Charlie "Countersunk81" Kirkpatrick and reviews of LeBeN Studios "Gurka Le Rouge" and "Morko", plus lots, lots more.

I'd also like to take this opportunity to thank Wyrd Miniatures for the help and support they have provided for the gaming table build ☺.

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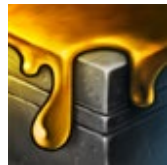


# ANDREA Miniatures

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This pack will give you all the tools to achieve a fantasy figure with the latest techniques with airbrush and paintbrush from The Master Painter Julio Cabos. The pack contains the instructional DVD and the 54mm miniature.

- » · 90 minutes approx.
- » · Paintbrush & airbrush techniques
- » · Non-Metallic Metal painting techniques
- » · Texture effect, leather, cloth, skin, and much more!



Did this ever happen to you? After taking a break from one of your painting projects, you forgot what colours went into that mix? What colours did you create to paint that cool metal blade? What kind of inks did you use and in which order? We've all been there. Sometimes we don't want to look through tons of notes we created months ago. It's not very effective and not very flexible towards changes.

While PaintMyMinis is designed primarily to keep track of your colour mixtures, it comes with a collection of nice features to make your painting experience even more fun while staying organized. PaintMyMinis lets you organize your materials in a pleasing manner: give them custom categories, file them in appropriate projects, give your miniatures and projects descriptive images from your library or camera and take notes on layers, colours, materials and minis.

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PaintMyMinis assists you with choosing harmonic colour schemes for your projects and keeps you focused on your current scheme. It supports different automatic colour harmonies (harmonic, complementary, triad, harmonic accented, split complementary) to help you with your choice. Even if you are not (yet) an expert in choosing your colours in a pleasing way, the colour wheel can support you!



# MASTER IMAGINATION

Miniatures Painting & Sculpting Competition

All miniatures lovers are invited to the 5th edition of the Master of Imagination competition. If you paint or sculpt miniatures, join us to us to show off your works and meet lots of great people with the same passion.

Competition will be held on May 10th in Radom, Poland. The exact location, time, rules and other details will be announced at a later date.

More details can be found on the events facebook page [here](#).



Those Krazy Korean guys from Nuts Planet, famed for their SD miniatures, are releasing a new line of busts in Feb 2013. Not much else is known, but judging by the news images, one or two could be based upon characters from the Game of Thrones TV series.

As soon as more information is available we'll post it on the FPM facebook page, but until then you can find Nuts Planet [here](#).



Not quite finished yet, so it didn't make it into the Exposé section, but E2046.com have previewed their new sculpt, Goddess of Nature, "Legend" and it is available for pre-order. The kits will be available with or without the panther and in both pre-painted and unpainted formats. The miniature is 26cm high and weighs in at 1.35kg. Click [here](#) for more details.



# OVERLORD

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Sunday 2nd March 2014

10:00am - 4:00pm

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By **Shane Rozzell**

# Unboxing

## LeBeN Studio's Gurka Le Rouge & Morko

When I saw the first of these two busts, Gurka Le Rouge I was very impressed with both the sculpt and the paintjob; its Rackham Games and Paul Bonner styling is something I found very appealing.

Material: **Resin**  
 Scale: **75mm**  
 Price: **60 € & 45 €**  
 Available from:  
**LeBeN Studio**

[lebenstudio.blogspot.co.uk](http://lebenstudio.blogspot.co.uk)

Fantastic concepts and characterization coupled with great sculpting and casting and finishing off with a superb paintjob is what epitomised Rackham in its heyday; LeBeN Studio, along with a few others, like Figone are continuing to carry the French Tricolour in high end miniature production.

LeBeN Studio was a company I knew very little about. I had seen some of their miniatures previously and always liked them, but this bust made me sit up and take notice. LeBeN is a small miniature company based in Touraine, France and is run by Benoit Menard and his aim is simple; to produce a small series of busts and figures on subjects that he likes. When Benoit released the second of these busts, Morko, I decided then that the pair would make a great



Christmas present from my better third to me, so the order was placed. Just over a week later and thankfully in time for Christmas, the package from France arrived.

Both busts come in a very nicely presented sturdy card box which straight away gives you the feel that you have bought something of quality and that the miniatures have been well protected during transit. Inside each box the miniatures and separate pieces are well wrapped in ziplock bags and they are accompanied by a two full colour cards; one with a short message from Benoit and the other with the limited edition number.



### Gurka Le Rouge

When LeBen first posted pictures of Gurka on facebook, I knew this bust was going to be pretty large. A friend, who had seen this bust in person had also told me it was pretty big, but the first time I dry fitted this guy together I was struck by the sheer presence the miniature commands; it's huge! The main bust comes in three parts; the torso, head and hat. There are also two small parts; a pendant that is to be attached to the bust's left collar ring and an Aztec style brooch that on the box art is stuck to the bust's right collar, but I want to attach it to the left front of the hat.

As I wrote above, the bust is in a style similar to the Rackham Orcs of old, originally designed by Paul Bonner and I am a huge fan of his artwork. Gurka is some kind of Orc pirate captain, wearing a huge tricorne hat and a once rich looking topcoat; he also has a wide leather belt over his right shoulder and a neck ruff scarf.

I really think the concept of this bust is brilliant and Allan Carrasco has done a superb job (as always) sculpting the piece. The details are lovely and crisp and with a bust this



scale, it gives the opportunity to paint some great detail into each of the elements which is one of the reasons I love painting miniatures in this scale.

The cast is what you would expect of a bust of this calibre; hardly a mouldline in sight and where they are present they are soon removed. My hat goes off to the caster as well, because he (or she)



has done a brilliant job. The way the mould was made ensures mould lines are at a minimum and the only air bubble I have found is a tiny one on the front of the Orc's lip.

### Morko

The second of the Orc pirate busts is called Morko and I like to think of him as Gurka's first mate. This again is a Rackham inspired piece and sculpted by Allan Carrasco and fits perfectly with the first. This guy comes in two main pieces; the head and torso along with small extra elements. These include the two large tusks, a shark's tooth earring and Aztec style eagle pendant.

Morko is sculpted wearing a bandana, a cloth wrap around his waist and a thick leather belt over his left shoulder. Again the sculpting is excellent; Allan has got fantastic textures into both the Orc's skin and every bit of them seems believable.

Morko has a few more mould lines, but my thanks again go to the caster, as these are easy to get to and rectify. The one on his neck is a little worse than the others and will need a bit of filler putty to make right, but nothing too difficult. We are first and foremost and we expect a small amount of work when we prepare models for priming and painting.

### Conclusion

I love these miniatures and would highly recommend them to anyone. Both are limited editions, so if you are thinking of getting one or both I would hurry up as I don't think they'll be around for very long. Each is designed and manufactured to a very high standard and offer lots to a painter. As a pair or individually, they will make a superb ad-



dition to anyone's collection.

### Pro's

» Details of the miniatures are superb and casting is excellent, with the fitting of the parts is as close to perfect as you'll see in resin cast miniatures.

» Buying the two busts together saved 8€ on shipping.

### Con's

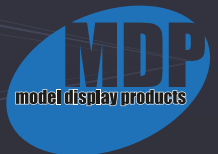
» Limited editions — Gurka is limited to 200 copies and Morko limited to 250.

» These busts are not the cheapest, but you do get excellent quality and service.

# THE DRAGON LORD



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



# INSIGHT

## interview with **Aaron Lovejoy**

Questions by Sean Fulton



Place of Origin? San Diego, California

Years Painting? 14ish and 3 as a professional for [Guild Painting Service](#).

Major Awards? 9 Demons (3 gold, 4 silver and 2 bronze), 1 Forge World Best of Show and numerous medals from Lock and Load, Strategicon, Gen Con, Reaper Con and Adepticon.

Companies worked with? Dark Sword Miniatures, Secret Weapon, Red Box Games, Reaper, Cool Mini or Not, and Soda Pop

Favourite Miniatures Convention? [Reaper Con](#). If you want to learn to paint or sculpt, go here. They also have a great painting competition with some of the best US painters entering every year. It's awesome!

Do you prefer NMM or True Metallic? Both! They both have their place in miniature painting. I can look at a model and know which technique to use. Some models look better with one style or the other...it's good to know how to do both.

Aaron Lovejoy is one of the most decorated American painters in the competitive aspect of the miniature world and has garnered 9 Golden Demons as well as a Forge World Best of Show, not to mention numerous awards at Adepticon, ReaperCon, and Gen Con. He has one of the broadest skill sets in the US, being able to incorporate metallic and non-metal metallic styles, stellar freehand and weathering techniques into his pieces and is able to use the airbrush and standard brush with equally amazing results. He is perhaps one of the best painters to utilize both the "European" approach to painting along with the "American" approach, creating a unique style all his own.

**Q1:** *What prompted you to study the European style of miniature painting initially?*

**A1:** Well, it was just the simple quest to get better. I really liked what I was seeing from painters like Ben Komets, Jeremie Bonamont, Allan Carrasco and many other European painters. Their use of colour as well as storytelling was very inspiring. They really brought art to the world of miniature painting. Of course, that is not to say that I didn't get inspiration from my fellow US painters as well. Work from painters like Jen Haley, Marike Reimer, Brice Cocanour, Todd Swanson, Bobby Wong, Victor Hardy to name a few (remember the epic Games Day battles between Bobby and Victor for the Slayer Sword? Just awesome!). My quest for knowledge prompted me to read every tutorial, watch every video (there weren't a lot back then) and even fly out painters for lessons. Learning was slow at first, but I kept at it and failed a lot. Slowly but surely, however, I started to get it and now I am here today talking to you!

**Q2:** *You have long been an icon on the US painting scene. Any plans to travel abroad and participate in one of the competitions in Europe or Asia?*

**A2:** Oh man, I'd love to. Painting professionally and supporting a family on a painter's salary does not leave a lot of money left over for travel. I'm working on it, though, and would love to go to Europe in the next year or two. Fingers crossed!!!

**Q3:** *3 years ago you started painting professionally, creating the Guild Painting Service. Is this a solo operation? What prompted you to go professional and has it been what you had hoped for?*

**A3:** I started off just taking commissions on my own, painting mostly armies for my friends' Apocalypse armies. About a year ago, one of the other commission painters, Allan Pyle, down at the LGS (Game Empire) asked me if I wanted to start a painting company. I was sceptical because I had seen several big name paint shops fold...there were just too many things to go wrong. Then we came up with the idea of the Guild. Basically, it's not a company at all and it's not technically owned by any one person. It is a group of painters that go out and get their own commissions and the group as a whole paints them. The person who got the commission is the boss for that job and sets out the work schedule and makes sure the quality is up to par with the level of painting that needs to be done. Then we all sit around the table and crank out armies! On any given day, there are from two to eight of us painting away. It's an awesome thing to behold. This system works great for armies, but when higher end stuff comes through, I usually break away from the group to handle those orders on my own. The cool thing is that everyone from our lead painters to the basecoaters are levelling up pretty rapidly so we are starting to groom people to do the higher end stuff as well. Is paint-

ing professionally everything that I had hoped for? Well, yes and no. I get to do what I love...it has forced me to learn new techniques and I get to paint some freaking cool stuff... but it's hard work. Probably much harder than most people would imagine. You have to have a lot of self-control so you don't end up doodling on your computer all day or playing Black Ops Zombies on your Xbox! Also, you have to be brave enough to put a value on your work and stick to your guns as far as pricing goes. I made a lot of mistakes early on, like painting for store credit or grossly underbidding a job. I found out it's very hard to feed your children with "store credit" or when you're making 3 dollars an hour. That being said, business is good. I have a lot of really good customers who are willing to pay a fair price to get their cool little army men painted and I, in turn, am able to take care of my family. I can't ask for anything more!



**Q4:** *Some critics of the airbrush technique feel like it is a way of "cheating" in a painting competition. What do you think?*

**A4:** I'm not even sure how to answer that question...the short answer is NO. An airbrush is just another tool. You cannot simply win a competition by airbrushing; in fact, you will most likely lose. It takes a lot of skill to be able to mix both airbrush and hand painting and do it to a very high level. In my opinion, it is silly not to use





an airbrush. I mean, why wouldn't you use all the tools available to you? If it is cheating, then I would say that using blending mediums, glaze mediums and extenders to manipulate your paint should be cheating as well. I don't understand why anyone would want to stifle creativity. In the end, a painting competition should be about who did the best paintjob, period.

**Q5:** *You have taught for a number of years at ReaperCon. Have you taught at any other conventions? In the past several years, weekend seminars are becoming more popular for aspiring painters hoping to get more individualized attention than two hours at a convention. Do you have any plans to do this on a routine basis?*

**A5:** *Yeah, I taught at GenCon a few years back. Mathieu Fontaine and I went crazy and taught a million classes. We would start early in*





became good friends with both so it was kind of inevitable that I would do a piece or two for each of them. Of course, I never in a million years imagined that I would be doing the iconic Larry Elmore Dragon Diorama for Dark Sword. With CMON, I just really wanted to paint their 10 year anniversary Cang the Implacable Dragon. I know Ross Thompson (a buddy of mine) and was able to talk my way into painting it for their webstore. That's really all I wanted to do for them but somehow I ended up painting a bunch of the early Wrath of Kings figures and about 1800 Zombicide figures for their first Kickstarter.



the morning and end around 8pm...then cruise down to the pub for beer and steak. It was a pretty brutal schedule, but fun! I've also done a bunch of local classes as well as a class in Colorado for the Colorado painting group. As for this year, I just finished a weekend earlier this month in Napa, California; after that I'm not sure. I've been so busy lately I can hardly keep track of what's happening this week. Now if you are looking for a hobby type convention to go to, I would have to say ReaperCon. It's simply the best! There are tons of classes to sign up for in both painting and sculpting. There is also an open paint area that is right in the middle of where all the painters and sculptors hang out. Everyone is super relaxed and eager to talk hobby with anyone who has questions. Also, the painting competition is very good...if you need some inspiration, it's a great place to check out.

**Q6:** *You have painted professionally for a number of companies including Dark Sword Miniatures, Secret Weapon, Red Box Games, Reaper Miniatures, as well as Cool Mini or Not and Soda Pop Miniatures?*

**A6:** I met Jim Ludwig (Dark Sword Miniatures) and Tre Manor (Red Box Games) at ReaperCon and





**Q7:** *Wow, 1800 miniatures? What was that like?*

**A7:** It was absolutely insane! Some mornings I woke up and just wanted to cry — there were zombies everywhere. I remember after a few months of painting, I finished the last tray of zombies in my room and you know....I was kind of excited. Then I walked into my son's room and it was full of unpainted zombies. Trays and trays and trays of zombies. In the end, it took around 8 months to complete all 16 sets and the bonus models. I'm glad I did it and I learned a lot, but I'll never do something that big again.

**Q8:** *How do you prepare for a competition? Do you paint only what interests you or do you paint with an eye toward what you think the judges might like?*

**A8:** All of my best work has a story behind it. When choosing a competition piece, I go with models that either fit a story that is in my head or that inspire a new story altogether. I also like models that allow for a cool

conversion or to showcase a new technique. For example, if you are really good at NMM or painting true metallics, pick a model with lots of armour. If you're really good at freehand, make sure there is a banner or the figure is wearing a large cape that you can make a pretty little picture on. Another good thing to do is to ask other painters what the judges at each competition are looking for. In the end, don't get too caught up in winning. If you do your best, win or lose, you will have an awesome model for your collection. You will probably have learned something along the way as well!

**Q9:** *In your opinion, are there any untapped techniques that will increase in popularity in the coming years?*

**A9:** Just when you think there is nothing new to learn...there is something new to learn! I think that the whole interactive miniatures thing is just awesome, with Raphael Piccas' Robot Repair Shop being the front runner. Also maybe some clever use of LED lights or smoke effects could be really cool. The sky is the limit and that's what I LOVE about this hobby!



By **Jake Cannon**

I imagine I am part of small minority when I say that I have never seen a single episode of The Walking Dead. Indeed, the look of shock I seem to get at most gaming tables when this comes up in conversation leads me to believe that I am, in fact, missing out on something very good.

### Introduction

The honest truth is that I just have not got around to it watching it yet. I will...I know I will. Usually, I quite like to avoid all the hype surrounding a program until it has finished and I can buy it all on DVD and watch it straight through, spoiler free. Breaking Bad is the next one on the list.

Right, that's effectively my disclaimer for not going into all the references and tie-ins

between this game and the show; I will be reviewing this purely as a game. So what do you need to know?

### Overview

This is a game that plays one to four players and puts everybody in a desperate fight for survival against the zombie hordes that are apparently wandering the American highways. Every turn zombies will show up and if you don't plan your actions well before they arrive, you will need to be able to think on your feet very quickly, as this game takes a unique step in restricting when and how players can communicate.

The game takes around an hour to play and is very fast paced, which is something I always like and anyone who has read my reviews before will probably have worked out that I am not a fan of down-time in my games. I have to give the publisher, Cryptozoic Entertainment, credit at this stage as they have managed to produce a game with two very different modes present using the exact same game but including entirely different ways to play; let me explain. This game is going to sell to gamers and non-gamers alike.

For the gamers, you have a "hardcore" mode where all of the information about where zombies will spawn is secret and players can plan as much as they



want until the event cards that spawn zombies are drawn. At that point, there is no talking until every card is played and resolved.

The second game mode is designed for the non-gamer groups. This is a much more relaxed experience where all of the zombie spawn cards for the round all drawn face up. Before they are resolved, all the players can discuss strategy and move around then the zombies come.

Now this doesn't sound like much of a difference, but believe me it is. The two game modes are, in fact, two different games. One involves planning everything and seeing if your plan works. The other is to plan as much as you can, see what shows up, then adapt quickly.

### Components

This game is sadly lacking cool zombie miniatures. If you own Zombicide or Last Night On Earth, you could easily use those during this game instead of the tokens included. The board is made up of 4 locations; prison, farm, highway and town. All of these are assigned a deck of resources, either food, allies, ammo or equipment. The locations are set up in

a 2x2 grid and each turn you can move to one of the adjacent locations, but not the one across from you; more on that later.

The card stock is heavy and very durable. Artwork is taken directly from the shows using stills, some of which are extremely well used. The card "accidents happen" forces a player to wound another and it has an image of a character lying in a river holding a gunshot wound.

The game comes with a set of D6 and an actual printed D3; this impressed me way more than it should have. The components are minimal, but everything works exactly as it should. A few more of each token would have been nice as we ran low late in the game, but it's a small issue.

One criticism – the inlay for the game is lined with a faux-felt layer. This is the same sort of material you see jewellery mounted on in Cash Generator (that's somewhere that is trying to pretend it's not a pawn shop, but really is just a pawn shop for those of you outside the UK) and it's a material that I think somebody created just to give you shudders when touching. Anyway, it's just an insert and can be thrown away. In fact, it might crawl away on its own; it's a small complaint...

### Gameplay

Basically, each turn players will move around the board, pick up items or playing event cards which usually spawn zombies and then as a group, fight them off. What could go wrong?



1st – Moving around town – There is a leader and each turn the title moves clockwise around the players. The leader gives everyone a bonus. The bonus is different for each character. They also decide where to move every player. That’s right—you can all talk about it but, at the end of the phase the leader decides which way to move your character. A player may “defy the leader” to move back or to move an additional zone. It will cost you a food so you can’t do it every turn.

2nd – The event cards – You can talk and plan as much as you like until the event cards are drawn. Once these cards are drawn, no one can talk until the leader has moved everyone, then they play both of their event cards. After this, the next player has a turn and chooses to defy or not. They then choose whether or not to draw cards from their location and then they choose one of their event cards to discard and play the other and so on, past all the players, each trying to work out what the best option is for their turn whilst spawning zombies.

Combat is handled very simply, but with a couple of choices thrown in. First, if you have no weapon, then you don’t attack. Melee weapons are rare, yet effective as they don’t require ammunition and ranged weapons come in a variety of flavours, but all require ammo. Every weapon is slightly unique; for example, the shotgun destroys hordes of the “respiratory challenged”, but if you roll too high a result it can attract new zombies due to the noise. The crossbow is awesome as every time you kill a

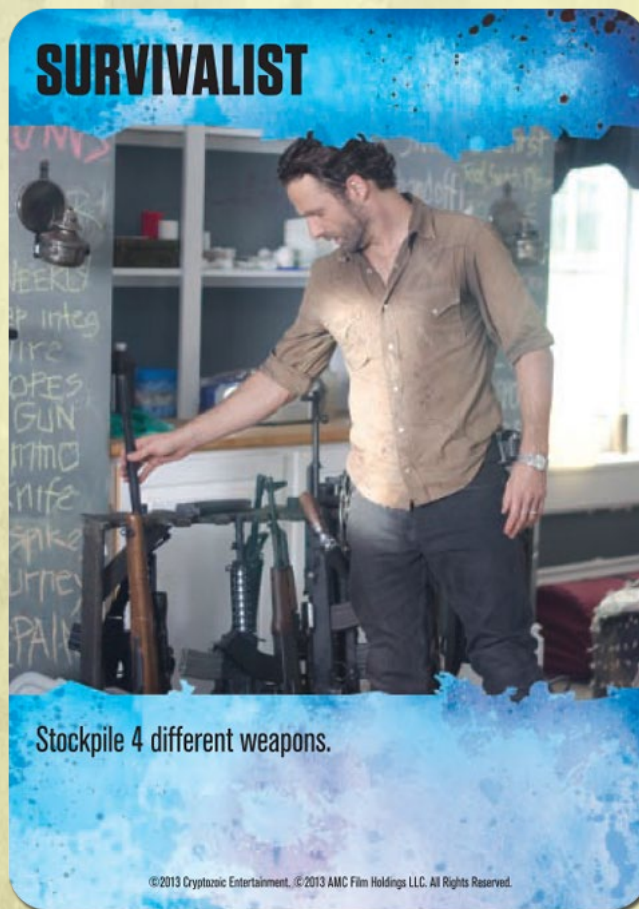


zombie with it you do not spend the ammo as you go and remove it from the target.

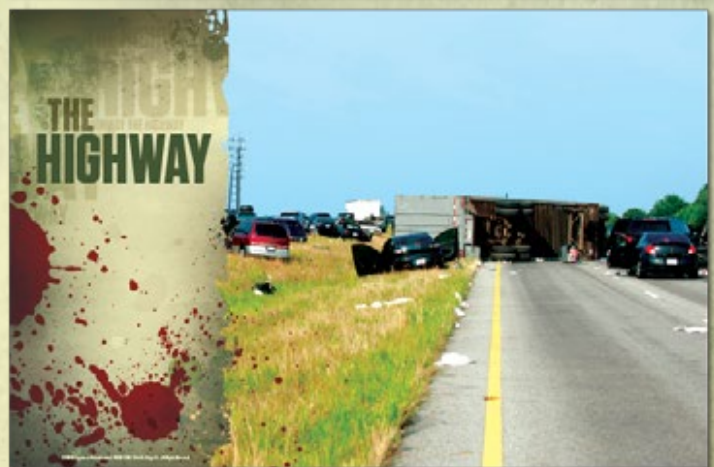
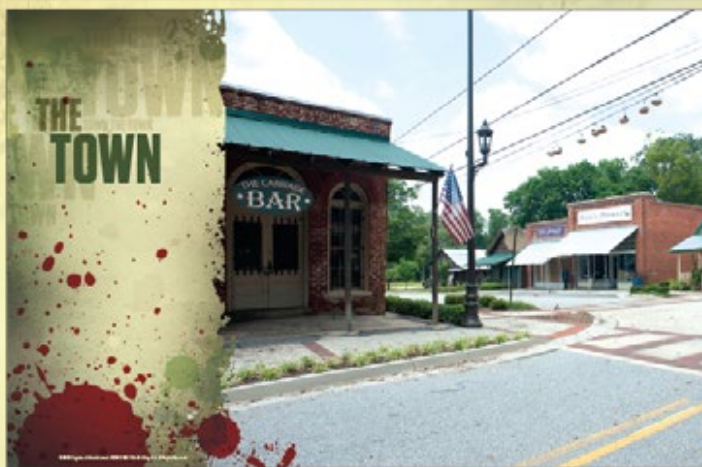
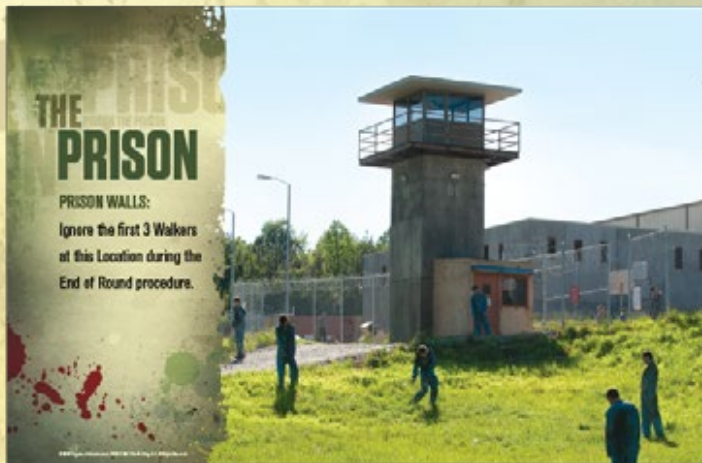
Another cool element for combat is that everyone firing ranged weapons in the same area can combine their fire. Basically, you all fire and add together all of your dice values and then divide it by the defence value of the zombies to find out how many you kill.

After all players have attacked, the zombies will hit players; if there are no players present then they attack the deck of resources removing one card for each zombie present. If any of the decks run out during the game, then the players lose.

The game continues until the set amount of turns have been completed and the players win or until the players lose. In addition to the basic win/lose mechanics, there is also a hidden agenda mechanic. For those Battlestar players out there now screaming “NO!!!”, don’t worry. Its better than the Cylon leaders, but not as integral as the Cylon traitor mechanic. Basically, everyone has a hidden agenda which if they complete, allows them to win the game, even if the players as a whole lose. The agendas are in no way damaging to other players. You won’t need to pointlessly throw the



game just to complete your mission; they are more things such as “hoarder – have 8 food tokens at one time” and the like. This means that you will be able to complete them by simply playing the game in a certain style.



## Conclusions

I like this game. I played it and enjoyed it as we went along. The pace is good, unlike so many other zombie games. It starts off fast and builds up as it goes, so the more you put off, the more you have to deal with later. The game is kept fresh by the fact that the events will be drawn in different combinations every game. The leader, having to play both cards each turn can be devastating if you draw the worst cards at the wrong times, so you are always trying to hold back a trick or two, just in case!

There is a serious co-operative game buried here for an enjoyable evening of play. As much as I love Pandemic and ghost stories, they are hard and you can sometimes do everything right and still lose through poor luck. This game is very enjoyable and for the price of £33 is a bargain, considering it is licensed.

Now the downsides – Only 4 locations and only one of them has special rules. Variety in the resources decks could have been wider, more special unique cards that you would be gutted if the zombies managed to eat. Maybe that's expansion fodder, but those are the only real criticisms. Oh

and the felt (sorry "felt") on the inlay. Ewww...

Anyway, if you get the chance to give this game a try, I heartily recommend that you do. I enjoyed it and would play it again, especially if somebody else in the group isn't the strongest of gamers, but still wants to play.



# MALFAUX

By Marko Paunovic

## A story of a gaming board



The new 2014 began with a cool surprise from the kind folk at Wyrd Miniatures. Some time ago, I approached them with a sponsorship query, basically

asking them for some free minis and base accessories to put on this board that my team and I are building. This Friday (3rd January) the package arrived! What a great start to the New Year! In the next couple of issues, as we tackle the minis and paint them, you will be able to read small reviews of the minis in question. Most of them are older metal minis, so if you like them, you'd better be quick about ordering them because once they are sold out Wyrd won't be recasting them again, but I'm getting ahead of myself.



The beginning of a new year is always a good time to review what we did in the previous year. The team and I, first, decided what kind of project to do, roughly design it and purchased all the materials we needed; well, most of them at least.

Ana started manufacturing all the various bits and pieces needed to complete the build for the wall and floor sections. While Ana was busy doing that, Andrija was occupied with working out the proper, fully functioning sliding door system and I was busy building the frames of the modules and putting in the electric circuits. Once done, I then proceeded to make the three (out of four) random modules and that's basically where we left off in 2013.

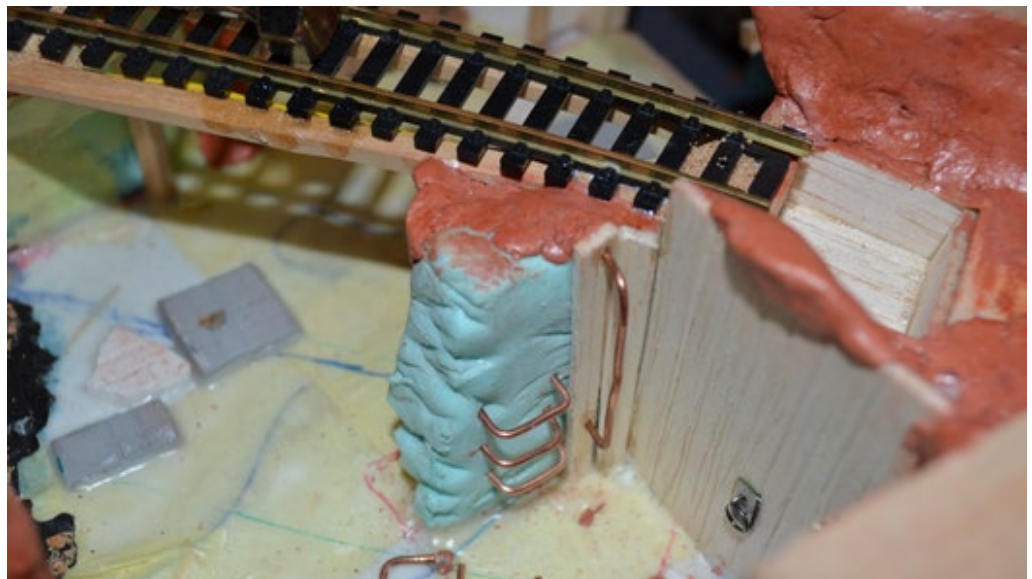
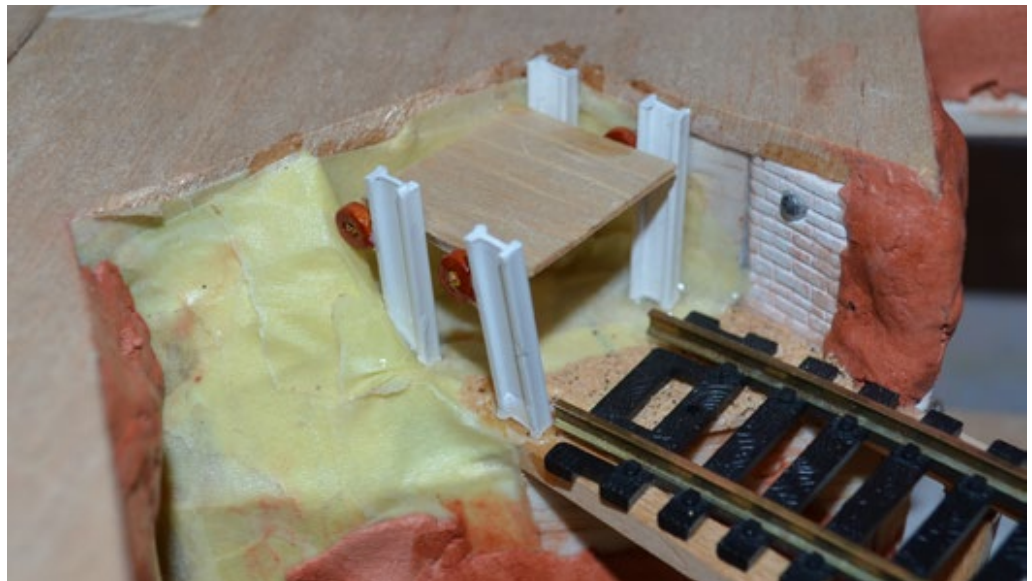
I'll start 2014 detailing the three modules already built; Ana will still be casting all the various floors and wall sections while Andrija will be wrapping up the work on the sliding door systems.



## Random Module: Labyrinth

I started with detailing on the mine/labyrinth module. I needed to build two elevators on each end of the rail system. On one side the elevator would be going up and on the opposite down. To place the rails, I first needed to cover the entire upper floor with PVA glue (slightly watered down). I then pressed the rails into the glue. Then I sprinkled everything with larger gravel (GF9 Rocky Basing Grit) with a couple of larger bits carefully placed by tweezers. Then I sprinkled the GF9 Medium Size Grit and in the end covered everything with GF9 Fine Basing Grit (as explained in [FPM #8](#)). I could now play around with the making the elevators. The one going down was simple, as I already had the elevator chute made. I just needed to place some rails on it and it was done. The upwards going elevator would be a bit more difficult. I made the sliders using a plasticard "H" beam profile I got from Evergreen Plastics. These are really great and I believe every modeller should have a couple of different sizes and shapes always handy. The floor of the elevator was made out of linden slats and balsa wood on top of which I glued the rails.

Next on the to-do-list were the ladders that lead to the upper section of the module to the rails. I thought about what kind of ladder to make: a wooden one, scaffolding or metal. I decided on the simplest variant – the metal ladder consisting of a couple of metal rods nailed to the stone wall of the mine. It would take the least amount of space, but still look as if it belonged in a mine, especially in a steampunk one. The metal rods were done with size 6 paper clips cut to size and bent to shape taking extra care that they all are the same dimensions.





## Electronics Top Tips

The next part I'll discuss is how to lower the voltage. As you may know, the power source of this board is 24V. Unfortunately, not all the chips and circuits I'll be utilising run on such a high power source, so there I need to lower the voltage. For example, the circuit for the running lights (like on helipads, etc.) runs on 6V and the servo motor runs on 2-9V (depending on the speed you need – lower the voltage, lower the speed), so I'll need a DC to DC converter.

In general, DC to DC converters are important in portable electronic devices such as cellular phones and laptop computers, which are supplied with power from batteries primarily. These electronic devices contain sub-circuits, each with its own voltage level requirement different from that supplied by the battery or an external supply.

A buck converter is a step-down DC to DC converter. It has a switched-mode power supply that uses two switches (a transistor and a diode), an inductor and a capacitor.

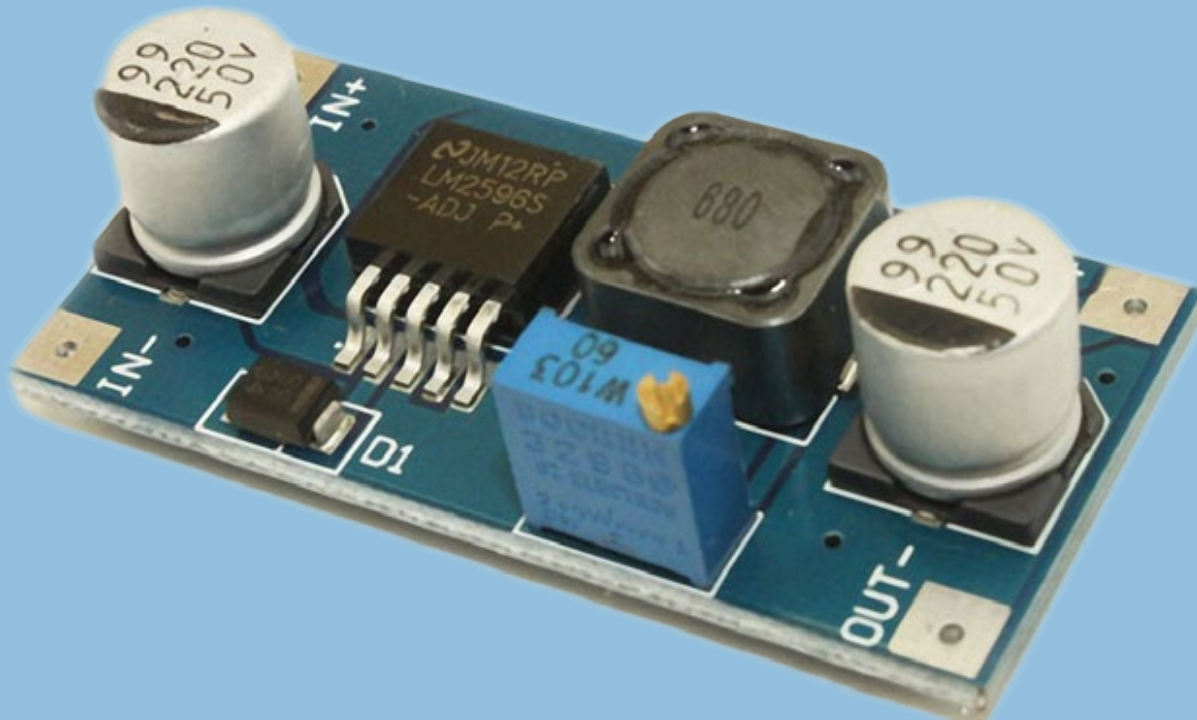
The simplest way to reduce the voltage of a DC supply is to use a linear regulator (such as a 7805), but linear regulators waste energy as they operate by dissipating excess power as heat. This is unacceptable here, as this power module needs to be enclosed inside the terrain which in turn prevents heat from dissipating and can cause fire. Buck converters, on the other hand, can be remarkably efficient (95% or higher for integrated circuits), making them useful for tasks such as converting the main voltage in a computer (12 V in a desktop, 12-24 V in a laptop) down to the 0.8-1.8 volts needed by the processor.

## LM2596 DC-DC Step Down Power Module

This is a DC to DC step-down module based on a LM2596 3A step-down voltage regulator. The LM2596 series of regulators are monolithic integrated circuits that provide all the active functions for a step-down (buck) switching regulator, capable of driving a 3A load with excellent line and load regulation. These devices are available in fixed output voltages of 3.3V, 5V, 12V, and an adjustable output version. The power module I chose has an adjustable output – the small screw on top of that blue box. Just by rotating this screw you can adjust the output voltage. Using the multimeter mentioned in [FPM #08](#), I adjusted the several modules I'd be using to the right power output: 6V for the running lights circuit and 2V for the servo motor.

## LM2596 DC-DC Step Down Power Module Specification

- » *Module Properties: Non-isolated buck Module*
- » *Rectification: Non-synchronous rectification*
- » *Input voltage: 4V-35V*
- » *Output voltage: 1.25-30V*
- » *Output current: 3A (MAX)*
- » *Module size: 53 (mm) x26 (mm)*
- » *Input: 'IN+' input is positive, 'IN-' type negative*
- » *Output: 'OUT+' output is positive, 'OUT-' type negative*





### Random Module: Ruins

Last month I left off with the basic structure of the walls and centre piece of rubble only started. Around the centre piece of HD Styrofoam, I built up material using DAS air drying clay, which I also used to form a sort of puddle bed where the fluid from the broken pipe will flow into. I also used a couple of pieces of brick wall segments to make the remnants of a pillar.

On the walls of the module, I intentionally left some blank spaces which I covered using duct tape. I poured PVA glue on the tape and let it set. When it cured, I put a layer of clay as a basic form of a rock protruding from the brick walls. I then cut several pieces of balsa wood into planks that would be nailed to the intact wall sections to act as support beams to prevent further cave-ins.

I also added vertical struts and support beams to strengthen the construction further. I finished the preliminary detailing of this module by adding the wooden door

frames on every entry of the module, which were a bit bigger on this module in order to house the LEDs in the top beam of each door frame.





Planning Top Tip

When modelling a cave-in, be careful how you place the rubble and the rocks. The big boulders should be right underneath the surface with only a couple a bit further. The medium sized rocks should make the most of the cave in and the

smallest fill in the places in between. The best advice I can give you is to google the Internet for some pictures of cave-ins in quarries or landslides.

Here are some examples from the internet.

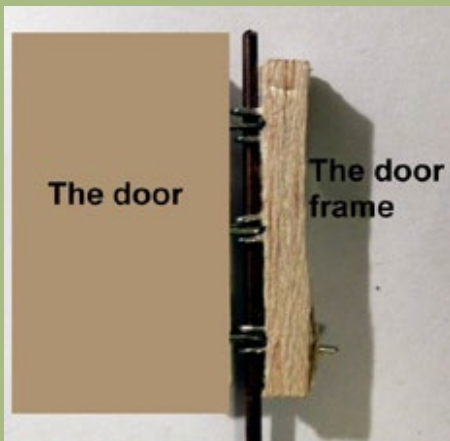


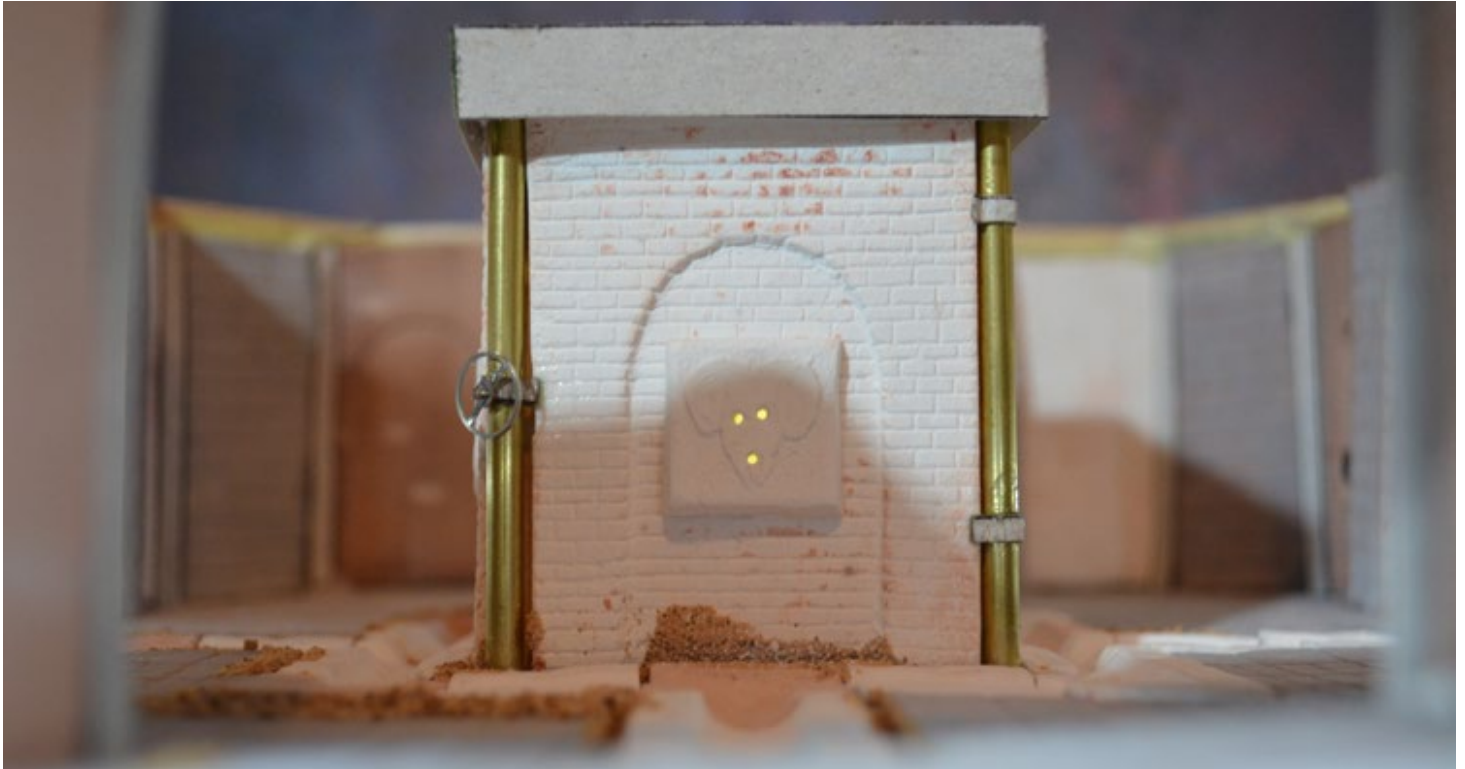
Ana's Research

In addition to the sliding doors, some modules will also need doors with hinges that can swing open. Our first thought was to get dollhouse door hinges or something like that, but we couldn't find any that could be of use.

available- toothpicks and metal jewellery loop thingies (you can see them in the picture). I tested the concept first on a fence door I was working on for an unrelated project. It went well—the system worked. The only thing I'd do different in the doors for the table is that I'd connect them to the doorframe in three places instead of two like in the sketch.

So I went and assembled my own from things I had



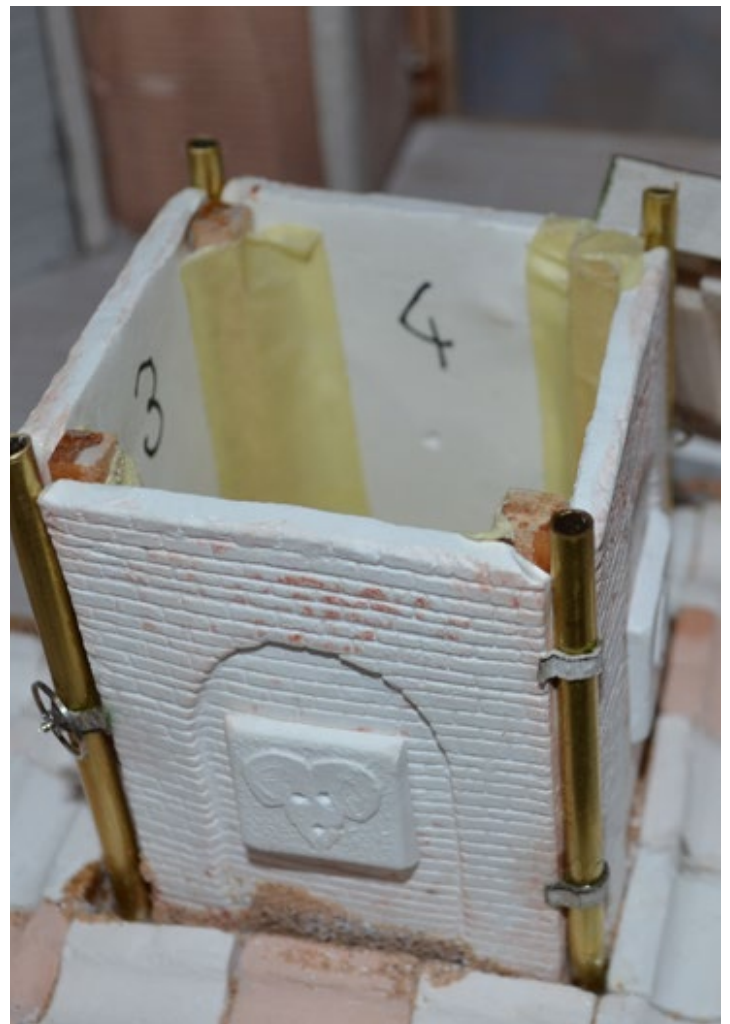


### Random Module: Canals

As this module was mostly done last time, all I had to do this time was to add the tiles with the suit signs of Malifaux that Ana made earlier ([FPM #3](#)). These tiles were way too thick for this, so I needed to use my Proxxon Disc Sander again. I sanded the tiles down to 1.5mm thickness and they were ready to be placed on the centre pillar of the board. Once the PVA glue was dry, I used my 1mm drill bit to drill holes in the eyes of the suits through which I would (after the paintjob was done) put a thin nylon fishing line (transparent). I'll use the fishing line to form streams coming from the middle pillar into the canals on all four sides of the pillar. The inside pieces of fishing line I'll glue to the LED.

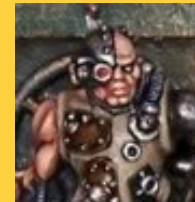
On the outside part of the fishing line, once the glue has set, I'll use the Vallejo Extra Heavy Gel to build up the stream. Once done, the stream should be lit by LED, hopefully. In order to do this, I'll need to access the inside of the pillar, so I made the top removable for the time being.

In some places (like the said top of the pillar), I added metal frames. I did them using thin card and pressing in paper pins as rivets. This job can be tiresome and quite painful for your fingers (especially if you have millions of rivets to press). However, the smart folk that build wooden model ships have a solution. I came across this tool quite accidentally as currently my local tobacco shop is selling a wooden model of a XVII century tall ship. It comes out once a week over a 100 issues. In one issue, there was this nifty tool for pressing small nails.





In some places where there was not enough room for the pins to go in; when the piece was either too thin or it had wires for the electronics behind, so I couldn't afford risking short-circuiting it, I used the PVA method Andrija has been using on his sliding door systems. This will require more attention when painting, but will produce similar results.



### Marko's Lamentations

Balsa wood comes in different qualities.

Sometimes it is softer and sometimes it is harder. neither is better than the other, but some are better suited for certain tasks.

For a job like these doors, I prefer the softer type. It does break easily but usually only down its grain, which is easy to patch up with superglue. The harder balsa is more brittle and small bits break off easily. These bits are not easily mended.

Balsa also becomes harder and more brittle as it dries over time.



Andrija's Bitz and Bobs

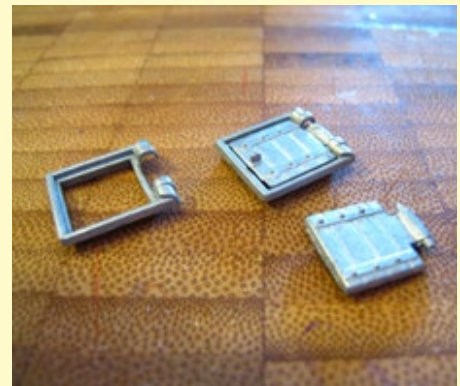
McMourning's Morgue and Guild Prison

These are going to be detailed by some by some heavy wooden doors with metal fittings. The easiest way to make clean and sturdy wooden doors is to just carve/

scratch the planks with a ballpoint pen into a 1.5mm balsa wood. To encompass more of the prison feel to the doors, we decided to put in details like a metal barred window and a food opening. To be able to put in those details, we needed two balsa panels per wing.



For the details, we used metal bars cut from a paper clip. And for the food openings we used ship cannon window panels from a model ship that Marko has written about earlier.



After cutting all the pieces, it was a simple job of gluing them together with super glue (metal to wood) and PVA glue (wood to wood). The door wing were detailed finally with cardboard and PVA glue as described in [FPM #06](#) to imitate metal fittings and bolts.

For the handle, I have used a 2mm wide metal tube that was bent and made to look like some sort of locking mechanism. Since we wanted a moving part, the handle had to be bent while the tube was already inside a hole drilled out with a modelling drill.





This concludes the detailing of the first three modules, so next time my team and I will tackle another module or two, building the basic structure and time permitting, even detailing them. As always, if you have any questions about this build, feel free to contact us at Figure Painter Magazine ([terrain@figurepaintermagazine.co.uk](mailto:terrain@figurepaintermagazine.co.uk)) and we'll try to answer your questions.



By Kev Peart



# Unboxing

## MDC's

# Isabella and Tekka

BACK TO THE 80's – THE 1880's.

Steampunk is a sub-genre of science fiction that typically features steam powered machinery. It mixes technology and modern ideas with those from the past, usually the Victorian Age, when the Industrial Revolution was in full swing and steam was a major source of power.

Material: **Resin**

Scale: **120mm**

Price: **£55**

Available from:

**MDC**

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

Imagine if you can that electricity was never discovered, but technology continued to develop; we'd all have steam powered televisions, computers and mobile phones. The style started with literature, where science fiction and fantasy met Victorian-era scientists.

Steampunk materials are things you would find in an old science lab or industrial lot. Wood and lots of metals often comprise many of the pieces as well as glass, old-fashioned light bulbs, rivets, cogs, levers, springs, gears and other pieces of machinery are also popular materials.

Some of the steampunk's major inspirations come from movies, such as "Wild, Wild West", which was a remake of the old 60's American TV series, that hit the big screen in 1999 and featured a giant mechanical spider owned by Professor Loveless and powered by steam.

Steampunk has really become popular for modellers because it allows both the sculptor and the painter to let his mind and artistic talent go wild.

Model Design Construction (MDC) is based in Derbyshire, founded in 1984 by Bob Brown with the aim of producing quality aftermarket products in resin for model makers. They also produce brass etched parts and now produce decals. It has also branched into the figure market after a “light bulb” moment from the co-owner Christine Addlington under the Figures@MDC range. They have a wide range of fantasy and sci-fi pieces and have released some steampunk subjects. The one we will be looking at is Lady Isabella and Teka.

The model was received very nicely packed, no doubt using Christine’s touch, in brown paper which contained the black box used for all the model range. The packaging is distinctive and simple, yet effective. The box had a printed label on the front, but no box art (which all adds to costs).

On opening, I found a mass of bubble wrap all carefully surrounding the resin pieces...I was not actually sure what to expect to be honest, but inside I found a female figure and a horse.

The 6 parts consist of the complete figure of Lady Isabella, 2 halves of the horse, the horse’s head and one side of the saddle, the reins, a weapon and a base.

Looking first at the figure, Isabella sits very ladylike side saddle, wearing the very latest in steampunk fashion, with a tight bodice resulting in a tiny waist which exaggerates her bosom! She has on a Victorian style dress—the top is low-cut, hanging off her shoulders. The long dress she wears hangs flowing along her left leg which has her foot secured in a stirrup, with the other raised up and bent at the knee. Her arms are a mix of human and mechanical, packed full of cogs, wheels, pipes, levers, etc.—in fact anything possible. The sculptor has truly used his imagination on this piece. Her hands are covered by long gloves (leather or velvet, perhaps) and her right hand holds onto the saddle; the left hand is open and ready to receive the long “polo stick” lance type weapon. Across her shoulders she has a handbag on a nicely detailed cord. Her Legs are long and voluptuous with the right drawn up exposing her thigh and she completes the look with long, high laced boots. Her facial features are that of a high class lady, delicate, with her hair set back in a delightful bun style which



is very Victorian, on her head she wears a top hat with a set of rather nifty goggles wrapped around it. At the waist and hanging down her upper left thigh are some vicious weapons—a pistol and a shotgun, both which have been given the “steampunk” treatment. The “polo stick” weapon fits cleanly into the left hand and it is long and mean with wiring wrapped round. There is a small casting remnant to remove from the mallet head but this is easily done. In my opinion, the figure is a painter’s dream, allowing you to go wild with special effects...the possibilities are endless.

Now, turning my attention to the horse, this comes in 3 pieces; the 2 main halves and the head. The halves need a bit of filling on the undersides and along the top, but once put together it looks good. The head has a distinct “Warhorse” look about it which really suits the piece (MDC do a normal



horse in a similar pose as well) and the entire body is an absolute mass of mechanical bits and bobs. The sides have lines which are reminiscent of ribs; the haunches have a look of muscle form, but in a girder style. The front has swirls and holes on plates of steel. The legs are standing straight down with joints being defined by a puppet like connection. The head is the same, full of tubes and cut-outs with horsey features, ears, nostrils and a wicked set of teeth. The fit of this to the body is good and only needs a little bit of filler. The other half of the saddle and the reins are well done and keep with the style of the piece. The fit is good, but some modelers might like to replace the reins with their own version using wire or lead sheet.

The base is a chunk of resin sculpted to look like paving blocks. It's a good size as well, which will keep the piece safe (although I would suggest you pin the legs of the horse to the base as well).

My final thoughts on this are that it's a very challenging piece, at a reasonable price. With a bit of prep beforehand, it will provide a good basis for any modeller to go crazy. There is plenty of resin paint, whether it's metallic or leather effects, glass on the goggles or even the flesh; you can really let your ideas go wild, so enjoy the purchase and the hours of fun it will no doubt provide.

Enjoy the modelling!

Nap.

# & PUTTY PAINT

## Churchill

by Ernest



PRO

 Website

First bust finished in 2014, hope you like it ☺





# & PUTTY PAINT

## Burden Of Sorrow

by ricklawler



 Website

The genesis of this idea took hold while visiting the United States Holocaust Museum in Washington, D.C. This was my second visit to the museum, but the first time that I had taken advantage of the full tour. My tour began by being personally shown some of the museum artefacts by a Holocaust survivor, his narrative intertwined with the descriptions of the museum pieces. His Story – Their Story; had a profound impact.

More details of this diorama can be found [here](#).



## Ulf the Lumberjack

by Matthieu Roueche



This is my first miniature posted on Putty&Paint. It is the box art painted for the French range Blacksmith Miniatures. This lumberjack was sculpted by Valentin Zak and measured 50mm high. It was a real pleasure to paint this nice character.



## How to get new people into the hobby - the organized way.

By **Marko Paunovic**



Getting new folk into this beautiful hobby of ours is sometimes quite difficult, especially in this age of internet, computers and general "don't want to do it with my hands" syndrome. This article is all about getting organized, thinking of some programmes and doing something useful for the community.



How did it all start for us?

Well, back in early 2000's, we were just a bunch of (mostly) players and (some) painters who gathered in a local gaming store. You have to understand that back then the internet wasn't really available in Croatia; we had strict customs, so ordering from abroad was not really an option and the closest store (apart from the one LGS in Zagreb) was 300km away in Austria. That was the reason the owner of the LGS had huge prices (some even ranged up to 250% of the original GW price). Needless to say, we weren't that pleased...

After one tournament in December of 2002 that LGS organized for 10 Euro fees which went to him for buying the tables needed for the tournament and us setting up the whole thing, the animosity reached a boiling point so about

20 of us decided to form an association. We had a formation meeting, wrote a statute (in Croatia it is THE paper that gets your club/association recognized by the law) and submitted it to the Zagreb city authorities. On March 6th 2003 UMS "Agram" got its papers (UMS standing for Croatian: Association of miniature painters, modellers and tabletop wargamers).

We set up a monthly fee of 2 GBP or a yearly fee of 20 GBP (if you pay in advance). We used that money to organize two international tournaments that year, the Agram Arenas (summer and winter). That experience opened up our eyes and we saw that to organise major events we would need extra funding if we wanted to maintain the free entry clause of our tournaments.





well as civil engineering which are all a part of technical culture. Assembling and converting miniatures can be presented as a technical skill while painting and sculpting miniatures goes into the art category. One other thing—when applying for grants, fees or financing DO NOT call this hobby of ours a “hobby”, as it implies something of lesser value; instead, call it “free time activities for children”.

Let’s get back to the timeline. At the end of 2004, I got into the club affairs more seriously and started running our terrain workshop. I soon realised that the amount of money from our fees and that one programme was not sufficient for our needs to build new (and repair old) terrain so I decided to write

another programme. Unfortunately, this one didn’t get approved for 2004 as it was mainly based on our club members building scenery for our tournaments. During that year a we started noticing that there were no new faces showing up and that it would be great if we could attract some new blood into this hobby. We came up with a great idea: write two programmes – one dealing with a terrain workshop and another dealing with a wargaming school.

Both programmes got funded along with the international tournaments, so we now had the cash to organize all the events we needed and wanted. That left us with a problem of finding new kids...

Fortunately, being “in the system” by then, we got a lot of correspondence with the City Office for Social Welfare and local Police Department concerning their actions toward

Our association’s secretary, being a law student back then, started looking through city announcements of financial support for the local associations and soon discovered that our City Office for Social Welfare (called a bit different back then, but that’s beside the point) had tenders for co-financing programmes dealing with prevention of unwanted behaviour of children and youths and since we were mostly children and youths (back then ☺), we decided to go for it.

Fortunately for us, we got about 1300 GBP in 2004 for our international tournaments. That made it possible to have tournaments completely free of charge with cold beverages served throughout (or hot during the Arena Winter). Over time, this grew to an even better arrangement; a free tournament with free beverages and for the first time comers, free one night accommodation as well as lunches for both days. As far as we know, we are the only club in the world organizing such free events. Back then, this money partly went into getting materials for building scenery and buying extra boards and stands to accommodate 80+ player tournaments as well.

Also, at the end of 2003, we got accepted into Zagreb’s Community of Technical Culture which meant we could apply for their funds as well. One thing I’d like to stress here, city and other officials will not give you money for throwing dice or flipping cards. You need to promote your gaming as something worthwhile; for us, educational seems best. Our hobby is closely related to the arts and technical culture. Terrain building can cover architecture (both technical and art), horticulture, machine engineering (all the tools used) as





prevention of unwanted behaviour of youths and minors and we learned of something called "Fairs of Possibilities". They are basically events organized by the Zagreb PD and the City Office in elementary schools throughout the Zagreb region where they gather various clubs and associations from Zagreb to show their activities to fourth and sixth graders. They are held throughout the year, so we get a steady influx of kids.

My experience is that most bigger cities have such offices (as our COSW) and their police do have something similar organised so if you set your mind to it, you can really make a difference while getting the new kids into hobby...sorry, into this form of free extracurricular activity for children.

Since then, various programmes of ours have been funded, like our library (where we get various books concerning history, architecture, uniforms, but also rulebooks, codices, army books, White Dwarfs etc.), our programme for local tournaments and leagues called Agram Atmosphere, which is basically a series of 6 tournaments a year for each game played in the club (Warhammer, Warhammer 40.000 and now Malifaux), year-long leagues in these games, a series of online painting competitions and a series of six speed painting competitions throughout the year.

OK, that was the positive part, now what's the downside?

Organisation wise, in Croatia to form an association there needs be at least three persons: president, vice-president and a secretary (one of whom can be the treasurer as well). And I imagine similar procedure is needed anywhere in the world. As I mentioned before, you need a statute which is a public document – you can find a lot of these if you need a template. When you set up your club/association, you'll need someone to write all the programmes and then to file reports (usually quarterly and one annual per programme). The reports usually require copies of the receipts as well. You'll need people to run your programmes – but I bet you have those at your LGS.

Writing all these reports might sound like a lot of work, but it's mostly copy-pasting from previous years (be careful to change all the dates, although I doubt that will be noticed by the ever vigilant civil servant napping over your report ☺). In all, I am running 6 programmes at the moment and right about now is the time to do all my fourth quarter and annual reports. Hopefully, it won't take more than 12 hours to do; spread over a week, you'll hardly notice it. The best advice I can give you here is to be diligent and spend that extra 30 seconds whenever you spend some money to enter it into your excel sheet – it is much easier than to do it in bulk.

To conclude, if you wish to get more people in, the easiest way is to get organized and apply for those tenders. Apart from city offices some bigger companies (like banks, oil, food or pharmaceutical companies – I guess they feel guilty for taking all that money) have such tenders as well, so it's worth a trying them too. Most of these use similar forms so they do not require much rewriting. If you have any questions, feel free to contact us at [ums.agram@gmail.com](mailto:ums.agram@gmail.com) and we'll be glad to help!



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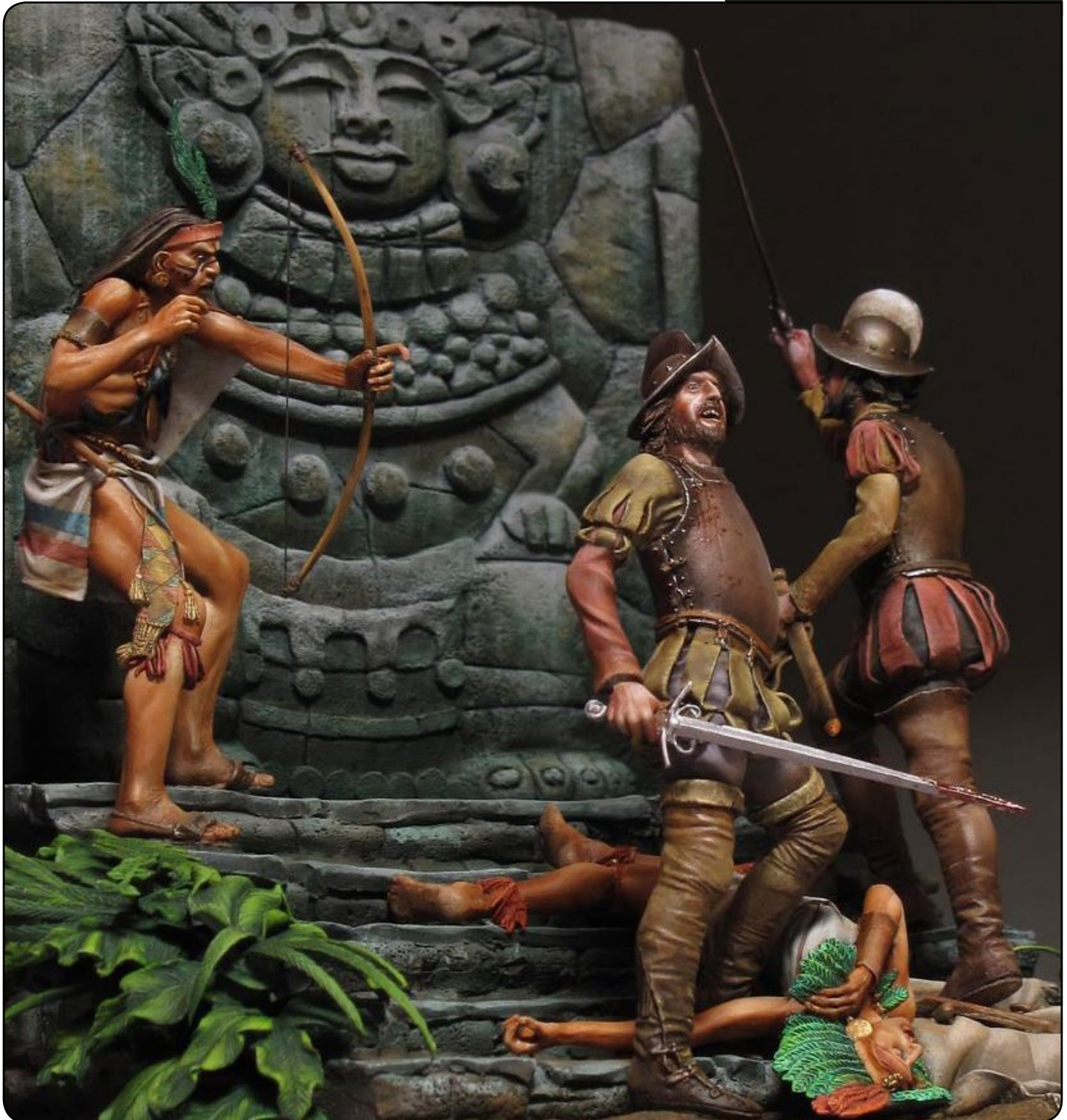
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Scale: 75mm

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



Retiraius

Company: Alexandros Models

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



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



Seaforth Highlanders. India 1908

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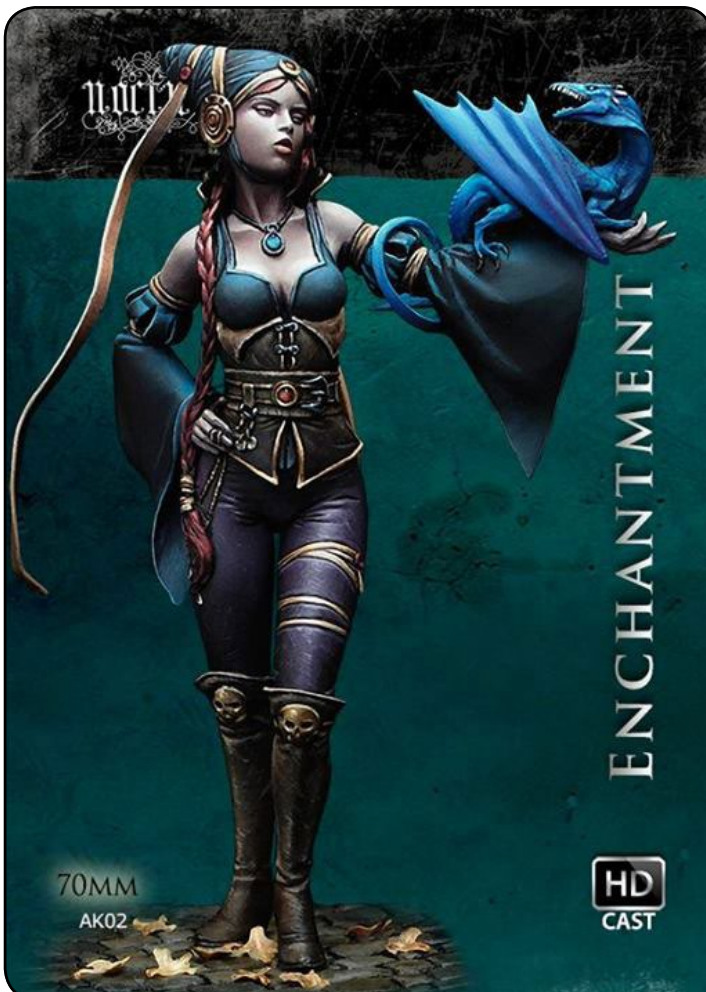




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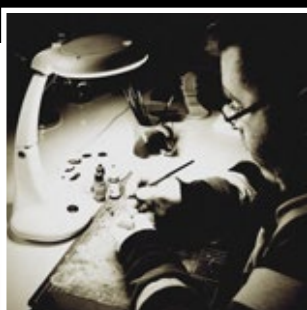


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# de-mystifying the Airbrush



By **Shane Rozzell**

Recently, there has been a lot of talk about the use of airbrushes in the miniature hobby. Is it cheating to use them? Are they expensive or difficult to learn how to use? These questions are the most common, but certainly not the only things being said on many of the social media networks.

In this series of articles, I will try to answer some of these questions and de-mystify the myths about airbrushing and also show a couple of techniques that can be used in miniature painting which can only be done with an airbrush.

To kick this off, I will look at the various types of airbrushes available, so for anyone thinking of adding an airbrush to their tool kit, they'll have a more formed opinion when choosing to spend their hard earned cash.

There are several early patents of machines that either spray paint or use the term "airbrush", but back in 1888, American physician Dr. Allen DeVilbiss, with some odds and ends he found around his house, made the first atomiser to use in the healthcare industry. Then in 1907 his son, Thomas DeVilbiss, a budding inventor himself, modified the original atomiser to use as a paint sprayer to meet the need for mass production spray finishing. Since then, there have been several modifications on that original spray gun design, until today, we have a recognisable airbrush.

### Why use an airbrush?

Airbrushes have many uses from traditional 2D art, vehicle customising, body painting and make-up, nail art and even spray tanning. AVF, aircraft and railway model makers have been using airbrushes for a while now as they find it the best way to get an ultra-smooth finish on tiny, details parts. The ceramics industry has been using airbrushes for many years and this is where I got my serious experience using one to learn the basics with an old Devilbiss Aerograph; I using it to base coat figurines before finishing with a traditional brush. So why has it taken so long for the miniature painting hobby to cotton on to using them? I personally think it's all the added paraphernalia that accompanies airbrushing. As well as the brush, you need cleaning solutions, a compressor and masking materials. Then there is the learning curve; to use an airbrush well takes time and effort to learn the skill. Using it badly can completely ruin a paint job in less than a second.

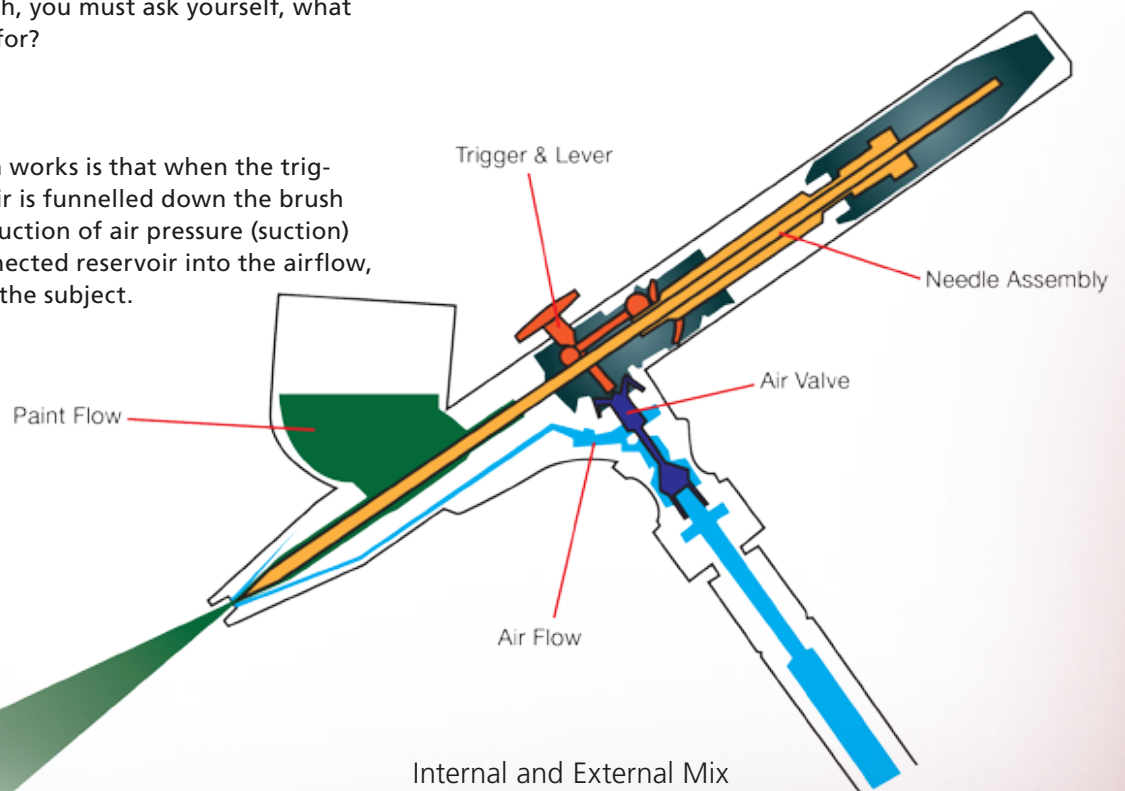
So, what are the pros and cons of using an airbrush? Well, they do offer very quick coverage and ultra-smooth colour transitions, something that a traditional bristle brush can still do, but over a much longer period of time while many layers are built up. There are also several painting techniques, such as the sea salt method, that can only be accomplished with an airbrush. Airbrushes also have a downside; keeping the paint flowing means it has to be thinned quite a lot. There is also the cleaning of the brush. I do advise (though rarely follow myself) that the tool is thoroughly cleaned and lubricated after each session. There is also the smell; atomised paint does have a particular odour that a lot of people don't like. Extractors are available, but are expensive to purchase and to run. As you become more experienced using an airbrush many of these things become simple management of the tool, rather like maintaining the point on your favourite Winsor and Newton series 7.



There are several types of airbrush that all have good and bad points when being used, so before you choose to buy an airbrush, you must ask yourself, what you are going to be using it for?

#### How an airbrush works

The basic way an airbrush works is that when the trigger is pressed, fast moving air is funnelled down the brush which creates a localised reduction of air pressure (suction) that draws paint from a connected reservoir into the airflow, through the brush and onto the subject.



The first difference in the types of airbrush is when air and paint are mixed and the paint becomes atomised. As the name infers, internal mix airbrushes combine paint and air inside the tool itself, in the cap. This makes a much finer spray, but the drawback is the paint delivery medium has to be thinned down quite a lot to stop the airbrush from clog-

ging. Internal mix airbrushes are more expensive because a cap has to be manufactured and fitted.

External mix airbrushes combine paint and air outside the tool. This makes a more coarse paint particle, but a much higher viscosity paint can be used. This is better for spraying larger areas more quickly and external mix airbrushes are cheaper to make.

### Single and Dual Action Airbrush

The next difference is the type of trigger we use when airbrushing. The first is the single action trigger. This type of airbrush is the easiest type to learn to use as the trigger of the brush just has one direction of movement (up or down), which controls the rate of paint and airflow while the needle remains stationary. Some single action airbrushes can vary the paint flow with the use of a nut at the back of the brush which alters the position of the needle, forwards and backwards, that in turn allows more or less paint through the tool. The down side to this type of air-



Single Action, External Mix Airbrush with a Siphon Feed.

brush is lack of control as the paint and airflow are both dependent of the press of the trigger.

The second is the dual action trigger. This type has two movements, forward and backwards as well as up and down. Using this type of airbrush does have a much steeper learning curve but the results are much better, because the trigger not only controls the air flow but also the position of the needle and the rate of paint that flows onto the cap. This means that very small amounts of paint can be released at the same time as a light air-flow allowing the user to move the airbrush very closely to the painted surface to get very fine paint coverage, or use a full press and pull to maximise the air and paint flow to get a much higher paint movement, ideal for large areas.

### Feed Type

The feed type describes the way paint reservoir is attached to the airbrush. Again, there are two main types (with several sub types to each), which are gravity feed or siphon feed. Gravity feed airbrushes, also known as top feed, have the paint reservoir positioned above the needle and as the name suggests, relies on gravity to deliver paint to the mix point of the brush. This means the airbrush requires less air pressure to atomise the paint allowing for a much finer spray.

Siphon feed, or sometimes called bottom feed, airbrushes have the paint reservoir mounted beneath the main body of the brush. This allows for higher paint capacity and is generally suited for the automotive paint finishing industry. The



Gravity Feed Dual action Airbrush

next is side feed which can be either siphon or gravity fed but also has the advantage of being offset to either the left or the right of the brush's main body, allowing the user a better view of the subject while painting.



### Air Type

The only other consideration to think about when buying an airbrush is what type of air delivery system to use. There are basically two options; buying a compressor or using aerosol propellant in a can. Cans are relatively cheap to use and are ideal for someone who doesn't use their airbrush a great deal, but they do have drawbacks. Firstly, the only way to accurately regulate the air pressure is with the airbrush trigger. Secondly, the pressure of the can alters as it empties. The third drawback is that they get very cold, so more than one can is needed and you have to swap them around for continued use. The last drawback is that the cans run out!

Airbrush compressors have dropped in price recently and they are the only serious option for anyone who uses or wants to learn how to use an airbrush. Many companies now sell complete airbrushing kits where you get a good brush, compressor and cleaning kit. While the brushes are not the best make, they certainly do a good job and these kits are ideal as a foundation into airbrushing and each component of the kit can be improved upon at a later date.



### Paint Choice

As I have said above, paint has to be thinned when used through an airbrush. Acrylic paint is, in my opinion, the best paint when airbrushing, but many modellers use thinned oil and enamels. Several paint manufacturers make paint ranges specifically for airbrushing, but, with the right thinner, all paint can be pushed through your brush. Getting the mix right is essential to successful airbrushing; too thick and it will clog the nozzle of the airbrush, too thin and it will run off the surface of the model. Ideally, the paint should be almost dry as it hits the surface of the model; this reduces the risk of you accidentally ruining the smooth surface while you handle the model.

### Masking

Lastly, I want to mention one of the most important parts of airbrushing and that is when we cover certain areas of a model to protect the already painted surface from overspray. This is called masking. There are several products on the market available for this, from tapes to liquid masking films that you apply over the surface of the model, which then dries into a semi-transparent rubber. When the spraying has finished, this material is then carefully peeled away to reveal the protected areas. Another material that people use is Blu-tack. This is very good as it has low-tack so, in theory, it won't harm any paint it's applied to and it can be moulded around details of the model. Personally, I use all three. The tape is excellent for large flat areas, but has difficulty sticking to rough or curved surfaces. Masking liquid is not very good for masking hard edges where paint builds up and you have to be very careful removing it as it can sometimes tear the paint layers below. Blu-tack isn't brilliant on areas of a model when the detail is rough because when removing, it can break apart and leave small bits behind.

I think that about covers all I wanted to discuss in this article. If you have any questions, please feel free to email them to [mailbox@figurepaintermagazine.co.uk](mailto:mailbox@figurepaintermagazine.co.uk) and I will endeavour to answer what I can.

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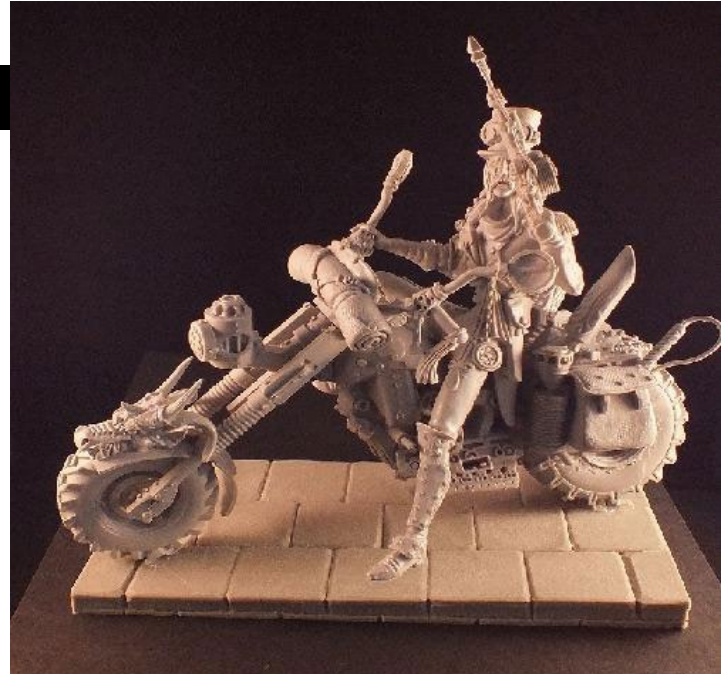
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By Kev Peart



# Unboxing

## MDC's

# Blaylock & Bike

STEAMPUNK – THE BOYS ARE IN TOWN. Perhaps Christine, one of the owners of Model Design Construction (MDC), dusted off her leather biker's jacket to get inspiration for the latest piece from their "Figures @ MDC" range in the steampunk series.

Material: **Resin**

Scale: **120mm**

Price: **£55**

Available from:

**MDC**

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

We are staying with the riding theme, but the steed for our subject of this unboxing is a motorcycle, loosely based on the customised versions we saw in the film *Easy Rider*; long forks and a dream machine as David Essex sang about in "Silver Dream Racer".

Our Hells Angel has been given the steam punk makeover, which fits in well the fantasy range from MDC and a nice companion piece to the subject of the previous review, Lady Isabella and Teka.

On opening the box I found a mass of bubble wrap, all carefully surrounding the resin pieces. When I looked at the display model back in November at Telford, I expected to find many more pieces to put together rather than just the 10 I found, making building much quicker. Perhaps a small instruction sheet might be an good idea for the less, technical folk, like me!

The pieces for the figure, Blaylock, consist of the main torso and 2 arms. The bike itself has the engine area, the



a prominent chin. A fun character with a large “walrus” style moustache, he wears a military style jacket with a neck scarf wrapped round his neck ready to pull up to protect against the dust and grime when he rides off into the sunset. His coat is long tailed and military in style with an epaulette on the left shoulder; he is very thin at the waist and is “tooled” up with a wicked looking long barrellled pistol which is held unseen in a holster on the left hip (hanging on a strap across his front). The magazines are held in a pouch on the front of his chest; here the details are good and the sculptor, Bob Naimsmith, has let his mind go wild. Blaylock also has a steampunk styled watch on his left thigh hanging on a chain. Being a trend setter in the fashion world, Blaylock wears tight trousers with some “Napoleonic” style knots and decoration on the front, his lower legs are protected by shin guards high over the knees with studs and are almost gladiatorial in style; long pointed feet encased in leather boots with a nice bit of protection on the front in the form of a steampunk style buckle. The arms are, as with his lady friend Isabella, wearing long gauntlet gloves with an absolute mass of details, including a flexible pipe leading into the right hand. One hand rests on the knee while the other holds a rather awesome looking weapon, again made from steampunk bits ‘n’

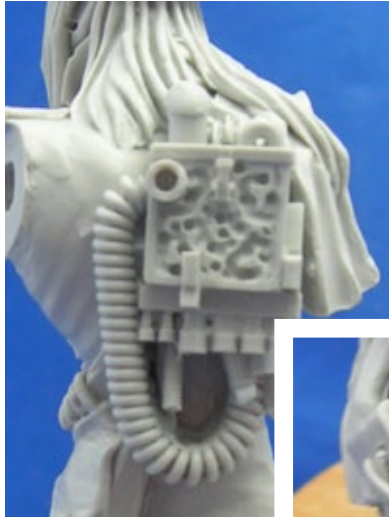
front forks, the handle bars, the front mudguard and the front and rear wheels. The smaller pieces are held in a plastic bag and (as with Lady Isabella and Tekka) the base is the same; which is a paved road.

Looking first at the figure, some preparation is needed, including a bit of sanding on the undersides of the legs and a bit of flash needs to be removed in the arm areas where they meet up. Once these minor things are done, the fit is clean and looks good. Blaylock (a nice name and seems to suit the piece) is wearing the ubiquitous top hat; there is a casting remnant to sand off the top. Wrapped around this are his biker’s goggles (larger than Isabella’s) and are a bit geeky in style. It also has good details and the buckle on the strap. The hair is worn long and straggly, hanging down and flowing over his shoulders; he has high cheekbones and



bobs. The fit into the torso is very good with minimal filler needed. Detailing of the hair and moustache are nicely done. With plenty of washes and highlights, it would be easy to paint a greasy effect on these. On his back, he wears a pack that perhaps helps him breathe through the foul stinking air





he encounters; this has various details worked in with a flexible pipe running around. The pose of the figure is interesting; he sits astride the "Hog" he rides with his left leg outstretched and the foot resting on the



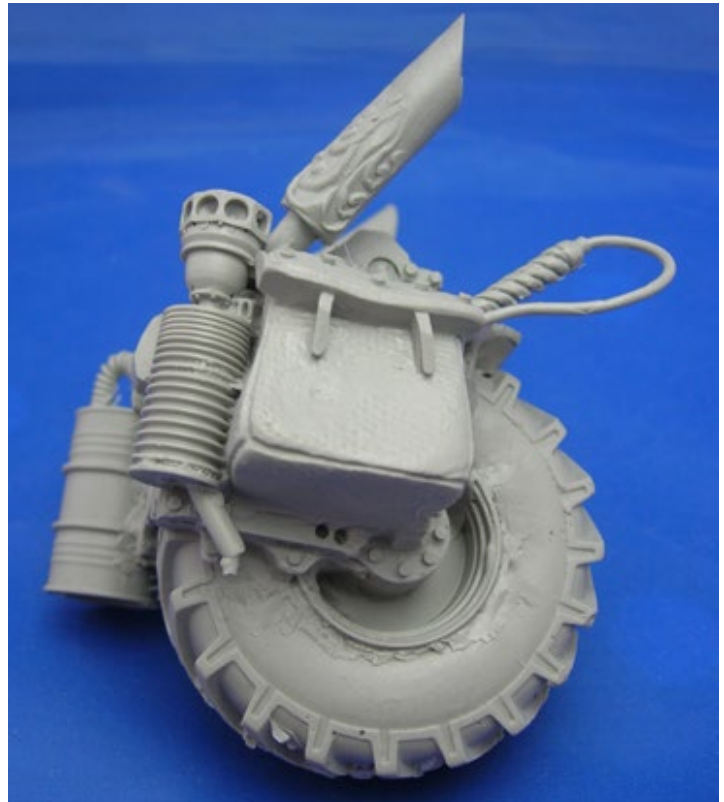
forks hold the smaller of the wheels which is heavily treaded. Some casting lines and a plug will be needed to be cleaned off here. The forks have heavy suspension sculpted with the latest in steampunk lighting fitted as a headlight. The front mudguard has a dragon's head mounted on it; long horned (there are 6 in total) and evil looking, it is similar to others from the MDC stable; nice touch, this. The handle bars are heavy set and thick. The instrument panel is packed

ground, the other is pulled up at about 45 degrees. Very relaxed and confident as you'd expect from a Hells Angel; I like it!

Now let's look at the power behind his mission—the bike he sits atop. This is made up of the remaining 6 pieces and really all I can say is that it's an absolute mind blowing piece, jammed pack full of every conceivable necessity for the steampunk biker. It fits together with a little forethought and logic and really does look the business. The long front

full of dials and levers and we have 2 mirrors standing high, with one on each side. His handlebar ends have some very long tassels attached (I remember these sort of things on my trike when I was a "little" Younger—ah, happy days ☺) Under the front of the handle bars is stowed his sleeping bag. The power for his machine is the largest of the parts for the bike. You will want to clean up in between the various sculpted lines in some areas, as it's full of engine blocks, cranks and cogs, metallic effects all the way. This really is a bikers pride; the massive fuel tank (bet he couldn't afford to fill it at today's prices!) has a skull feature on the top with the seat which has nice wood effects on it rising proud, ready to have Blaylock sitting on it. The rear wheel needs a bit of cleaning up on the tyre itself which is extremely large and offers good contrast to the front...it's almost tractor





like. The tread is similar to the rubber wheeled toys I had in my youth, many moons ago. The twin exhausts, pointing into the air, have surface decorations on them. These are good areas to get that hot metal patina effect. Fitted across the heavy looking mudguard, we have his panniers. Both have a stippled effect on them and are studded, of course. One has what could be a whip stuffed into it; we also have an oil drum with a pipe leading into the bike.

Finally, we have the base which is paved to match the base in the Lady Isabella and Teka kit. The edges will need cleaning up, but offer a good chance to get some good weathering effects, perhaps with some oils stains.

This is a kit which I think could be used in several ways- figure and bike together or separate, perhaps with Blaylock sitting on a fallen tree or each as individual pieces; the bike would make a great piece on its own. You could also have Blaylock in a setting with Lady Isabella.

MDC aims to give the modeller products that are both different, yet with plenty of potential to work on and enjoy, giving each model as much individuality as required, I think they have succeeded with not only this kits but the whole range.

Enjoy the modelling!

Nap.



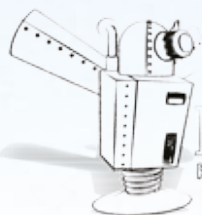
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By **Charlie Kirkpatrick**

For this tutorial, I will be going through the step-by-step process of how to tackle a large robot / mech style kit. I will be working with a resin kit from Filbot called the 'FDV4 Mako', and will incorporate one of the upgrades available – the frankly huge railgun weapon option!

As with most kits of this size, there are a lot of components, so it is worthwhile laying everything out and making sure everything is present and correct before starting to work on it. There's nothing worse than getting half way through assembly only to find that you are missing vital pieces! In this case, everything was present and in fine condition.

All of the pieces were prepared by sanding away mould lines where necessary, but this was minimal as the casts were very good. Some parts were then put together in sub-assemblies, so that it minimised the amount of separate chunks that I would have to deal with. However, I did not put the whole thing together, which ensured I could still reach all areas easily for painting. Most parts are pinned together for strength where possible after dry-fitting prior to gluing, just to make sure everything fits snug and in the right place.

Once these stages are complete, everything was under coated with Halfords Grey Primer.

### Painting

I actually had short brief to follow with this particular kit: to give it a nice, clean style. To me, this read that it should look almost as though it just rolled off the production line— all unmarked, unscratched and non-corroded. Normally with a large military vehicle you can have a bit of a safety net, in that if they have seen action, they will more than likely have suffered some damage and gotten a bit dirty along the way. Theoretically you can hide any blemishes that occur during painting with a bit of weathering. I didn't have this option this time unfortunately!

## White

To really accentuate the clean, futuristic look, I decided upon white armour plating. It may seem counterintuitive to start with a grey primer then, but I wanted to build up to pure white over shades of certain greys to give a hint of some other colour to keep it from looking too monotone. I used an airbrush for all but the last shade and final highlight, which were applied with a normal brush. This was done to obtain nice smooth transitions over large and often curved areas.

1. I started with a solid coat of Vallejo Model Air (VMA) US Grey Light as my base coat.
2. Over that I applied VMA RLM84 Grey across almost the entire surface, leaving only a little of the base coat showing in the darkest areas.
3. The next step was 1:1 ratio of VMA RLM84 Grey and VMA white, this time concentrating on the higher, more exposed areas. I concentrated the highlighting toward the upper right of the figure as you look at it in this case, just to give the impression of some direction to the lighting.
4. The final airbrush layer was done with pure VMA white, this time just concentrating on the highest areas toward the imagined light source.
5. Some shading was reapplied with a brush and the VMA US Grey Light base tone, but the initial shade was VMA Light Grey Green, again with a brush.





## Black

1. Almost all areas that were not going to be white were given a coat of P3 Thamar Black.
2. The 1<sup>st</sup> highlight was a 1:1 mix of P3 Thamar Black and P3 Coal Black, to give it a slight blue hint, accentuating the cold, clean look. This was applied over quite a wide area.
3. The next highlight was pure P3 Coal Black, giving particular attention to hard edges, and making sure to get a smooth blend with the previously applied layer.
4. Highlights were then built up, first with a 1:1 mix of P3 Coal Black and Games Workshop (GW) Dawnstone and then a 2:1 mix of GW Administratum Grey and P3 Coal Black, covering a tighter area with each subsequent layer.
5. All of the black areas are then given a thin wash of GW Nuln Oil, which helps tone down the blue tinge and also helps to smooth the transition of the blends between colours.
6. Finally, sharp highlights are added just on the corners and edges with pure P3 Morrow White.

## Metals

1. I've kept the metal areas fairly basic and as the mech is meant to be fairly new, there shouldn't be any rust or too much oil or dirt on there. To start with, all metal areas are given a solid coat of GW Leadbelcher, which is a dark grey metallic tone.
2. All metals are then washed with Nuln Oil to add shade and define the shapes.
3. An initial highlight of GW Chainmail is applied to all metal areas, particularly concentrating on the hard edges.
4. The final highlight of VMA Aluminium is applied. This is a great paint for really making metals shine as it is very bright and rich in pigment.





## Red

1. All areas that are to be painted red are given a base coat of GW Mechrute Red Foundation paint.
2. A 1:1 mix of GW Mechrute Red and GW Dark Angels Green is used as the first shading stage.
3. Equal amounts of P3 Tamar Black and GW Nagaroth Night are added to the previous mix for the final shade.
4. The first highlight is a mix of 2:1 GW Wild Rider Red and GW Mechrute Red.
5. The next highlight stages are GW Squig Orange followed by GW Lugganath Orange.
6. Thinned GW Baal Red is washed over all of the red areas.
7. Highlights are then reapplied with GW Lugganath Orange and finally the same with a little P3 Morrow White mixed in.



## Lights

The lights were great fun to do and adding little splashes of object source lighting like this can be a great way of drawing attention to a particular area. I didn't want to overpower the model with pools of light though, so kept the effects fairly local.

1. Start off by getting the lights / lighting sources to a solid white colour.
2. Toward the edges of the white, apply thin glazes of a 1:1 mix of P3 Morrow White and P3 Arcane Blue. If the surface onto which the light shines is white, you can use this same mix for the glow effect on that area, and then use some thin P3 Arcane Blue on its own closer to where the surface meets the light.
3. Where the light meets a black area, a thin 1:1 mix of P3 Thamar Black and P3 Arcane Blue is used to tint the area.
4. On the edges of the black, P3 Arcane Blue is used on its own, followed by adding in a little P3 Morrow White for the final highlight.



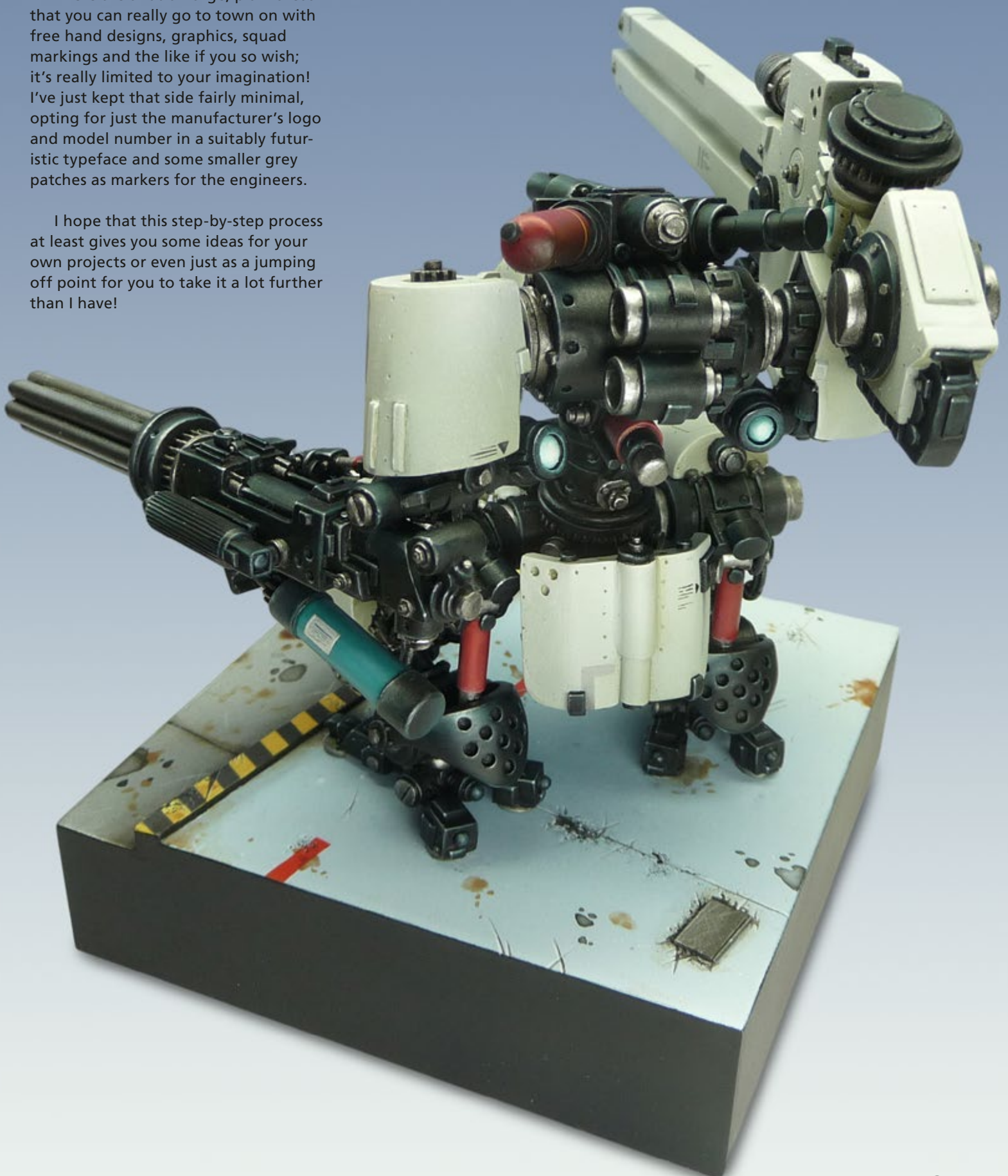


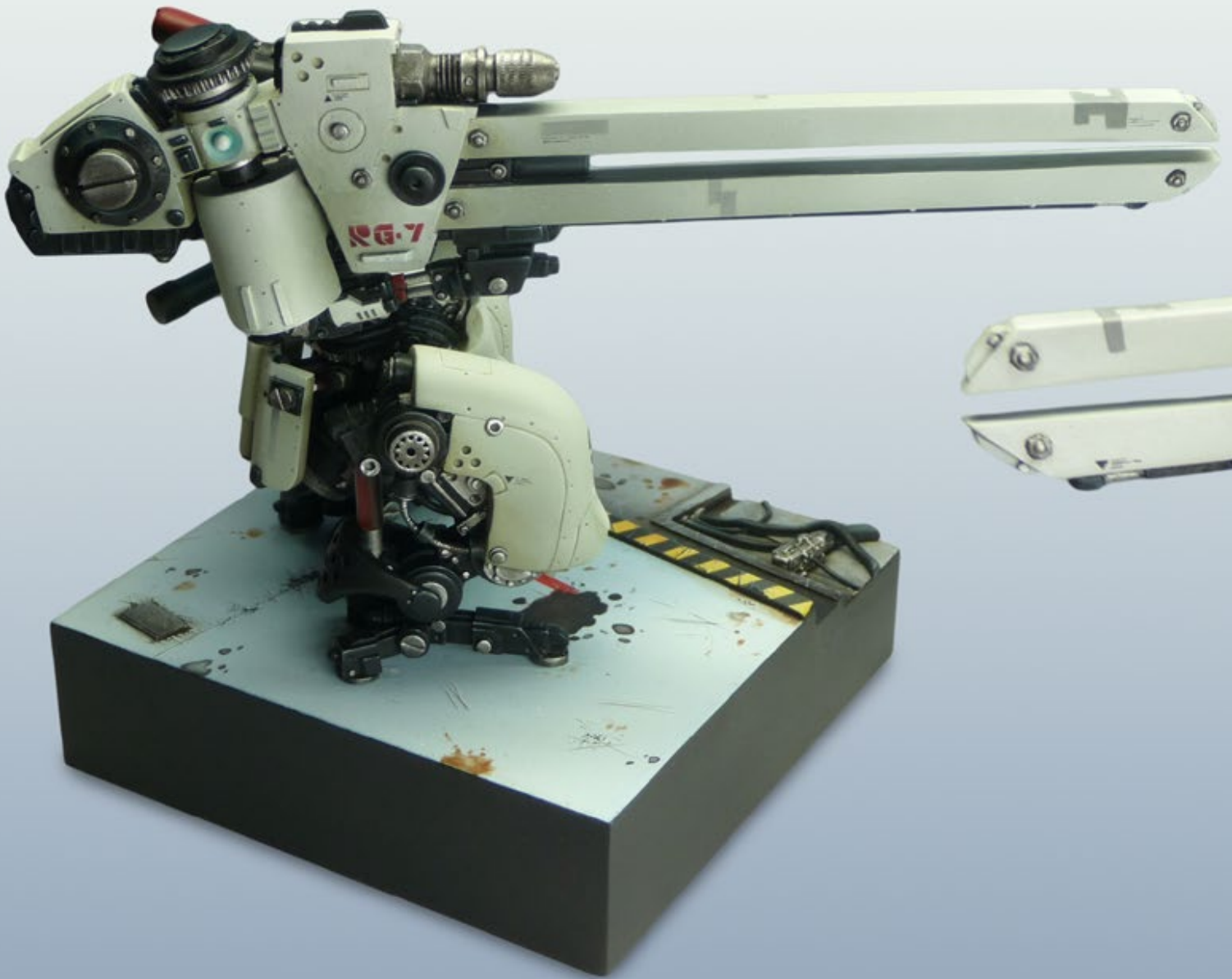
## Lenses

1. I went for green optical lenses to compliment the blue-green of the lights. I started with a base colour mix of 1:1 P3 Coal Black and GW Dark Angels Green.
2. Highlights of pure GW Dark Angels Green were applied to the side of the lens opposite where I imagined the light to be coming from, giving the impression of light passing through the semi-transparent glass.
3. The next highlight applied in the same fashion was GW Scorpion Green.
4. A thin line of GW Gauss Blaster Green was then applied to that same edge.
5. GW Gauss Blaster Green mixed with a little P3 Morrow White was then applied as a spot highlight in the middle of that edge, and at the direct opposite point on the lens, where the light would actually be hitting it.
6. The lenses are then glazed with GW Thraka Green to pull together the transitions between colours.
7. A final spot of pure P3 Morrow White is placed at the spot on the top edge where the light hits the lens.
8. To give them a real glassy look, the lenses were given a coat of gloss varnish.

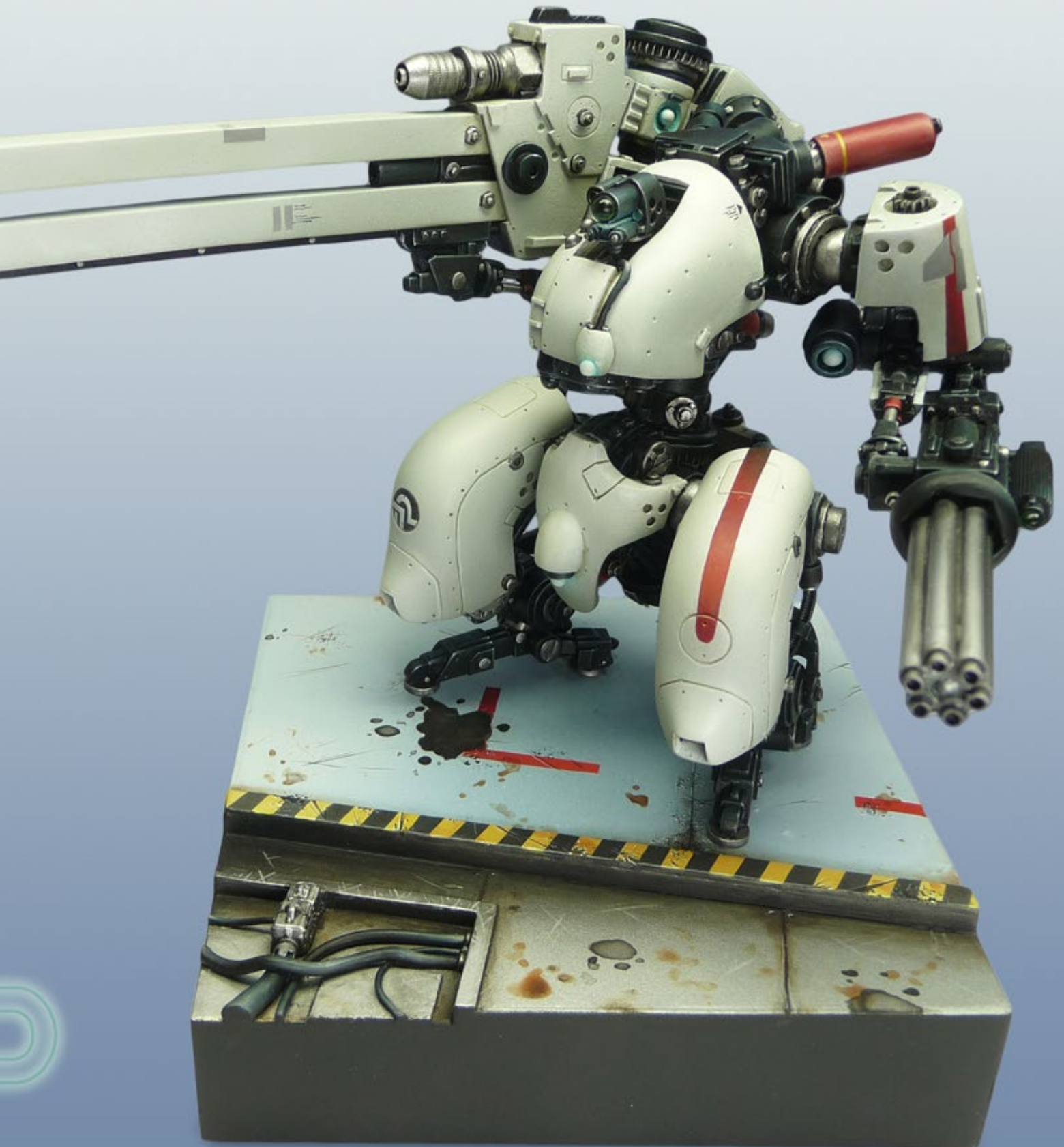
There are a lot of large, plain areas that you can really go to town on with free hand designs, graphics, squad markings and the like if you so wish; it's really limited to your imagination! I've just kept that side fairly minimal, opting for just the manufacturer's logo and model number in a suitably futuristic typeface and some smaller grey patches as markers for the engineers.

I hope that this step-by-step process at least gives you some ideas for your own projects or even just as a jumping off point for you to take it a lot further than I have!





# FOV4 MAKE



By **Tim Fitch**

## Sandra Garrity

Back when I first got into collecting miniatures, the scene was dominated by the big three companies. Citadel / Games Workshop here in the UK, with Grenadier and Ral Partha over in the United States. There were some smaller companies, of course, but these were the ones who generally managed to get their products into local toy shops.



Back then, sculptors weren't really recognized either. However, in the bigger monster boxed sets from Grenadier, they included a printed insert showing a picture of the completed miniature, and who sculpted it.

Two names have always stuck in my mind from those days, Sandra Garrity and Julie Guthrie. While ladies who sculpt miniatures are uncommon now, back then I knew of only three, with Trish Morrison of GW fame being the third. Imagine then my great delight when some umpteen years later Sandra agreed to do an interview for Figure Painter Magazine.

Firstly, could you tell us a little about yourself?

I have been a freelance artist for over 40 years, doing both painting and sculpture. I am married and have two adult daughters. We live in a rural area on five and a half acres. Horses are my passion. I had my horse, Fire, for 30 years until 2012, when his failing health and age took him



Ral Partha Giants

from me.

How did you first get into miniature sculpting?

In 1989, my husband retired from the Air Force, thinking he had a civilian job lined up. The job fell through, leaving us short of income. Since I had cut back my freelance work to raise two small daughters, I started contacting artist friends to look for additional employment. An artist friend of mine was doing blister card art for Ral Partha and told me they needed sculptors. That ultimately led to my doing my first miniatures for them as a freelancer and then as a staff sculptor.

That must have seemed a bit strange at first. Were you aware of the industry, roleplaying or wargaming before you started?

Yes, although I was not a gamer myself. I had been seeing the figures in hobby shops for a number of years and often stopped to admire them. I became adept at recognizing the work of some of the sculptors, especially Julie



Ral Partha Gorgon

Guthrie's and Tom Meier's beautifully sculpted figures.

How did you first discover that you had a talent for sculpting in miniature?

I had been a sculptor, working in larger scales with both wood and Super Sculpey for many years. It never occurred to me that the size of the sculptures might make any real difference in the process.

Working to sculpt the figures with the green epoxy putty was rather a challenge, since there was not much available in the way of training when I was working as a freelancer. Most of us back then had to train ourselves to properly work the epoxy putty. After I became a staff sculptor at Ral Partha, we often traded



Ral Partha White Dragon & Small Dragon

techniques and shared some of what we had learned about “the mysteries of the green putty.”

What was it like working for Ral Partha?

It was very interesting, but not as “glamorous” as some people might imagine. When I started working there on staff, most of the sculptors worked together in a single room that had no air conditioning. It was extremely hot in the summer until the company CEO’s fiancée visited us one day and convinced him to at least install a window air conditioner. On the positive side, working together with the other sculptors was fun. We listened to the radio and talked back and forth as we worked, discussing everything from current events to sculpting techniques. Eventually, in addition to my regular sculpting duties, I was also put in charge of training new sculptors as they were hired. This was rewarding,



because I really enjoyed seeing new talent come into the industry.

How did you start up working for Grenadier?

While I was working freelance for Ral Partha, I also worked freelance for other companies, such as Lance and Laser. When I went on staff at Ral Partha, my contract with them specifically said that I could work freelance for other companies, with no restrictions, as long as I did it on my own time. While I was at Ral Partha, I finally got the chance to meet Julie Guthrie when she was in town to deliver some sculpts. Over time we became friends. One day, when we were talking long distance on the phone, she mentioned that Grenadier was looking for sculptors and put me in contact with Andy Chernak, the president and co-owner of the company. He told me what kind of figures he was looking for and I told him that I would be glad to sculpt freelance for Grenadier as long as the sculptures were notably different from the things that I was doing for Ral Partha. My relationship with them just continued on from there.

Sounds like you were sculpting nearly nonstop. Does being freelance give you more control over what you sculpt?

To some extent it does, because as a freelancer, you do have the freedom to turn down a project. Some clients have asked me to design the pieces and given me considerable artistic freedom, while others have concrete ideas about exactly how they want their figures to look. Once you accept a commission, however, you must make every effort to please your client and provide what they need. By working

Ex-Grenadier Angel with Cherubs (my IP now)





together, both you and your client can be successful; and a successful client is likely to come back to you with more work in the future. Sculptors and clients depend on each other.

So do you work from concept art, a written design brief or imagination?

I work from all three of these. When supplied with reference art, it is sometimes just a starting point for me to do a work-up sketch for the figure. Other times I am required to follow it exactly. Sometimes I just get a written description from which to do a work-up sketch. The best thing is when a client says "Do me a \_\_\_\_ figure" and I get to design it completely

How do you find the major fantastic worlds that miniature design tends to fall into. Are fantasy / science fiction themes of interest to you or just something to do with work?



As a professional artist, I started out working with the themes and images of nature and the Southwestern USA, primarily Arizona and Texas. However, both fantasy and science fiction themes have been major interests of mine all of my life. Getting to create fantasy and science fiction figures is wonderful!

Could you talk me through the process you use to sculpt a new miniature?

If a miniature is going to be reproduced, sculpting must begin with an armature. It is usually made of wire, although some of us have armatures cast in white metal. That armature is fixed to a base, cork, or other mechanism to provide something for the sculptor to hold onto while sculpting. The armature is then posed, and ready for the addition of the putty.

Next, layers of putty are built up, allowing each layer to cure before adding additional layers. This provides a firm foundation for applying surface details. Warming the epoxy putty in a "cooker" (25 watt light bulb inside a coffee can attached to a reflector lamp) will speed up the curing of the putty. Although it will cure without heating it, the warming will make the putty cure (harden) faster so the sculpting will go faster.

Last, the figure is put on a tab for a slot base, or placed on a regular base, as per the client's direction. If the pose requires the sculpture to be done in pieces for molding and casting, the sculpture is then cut where needed, joints are formed, and the copyright information and my signature are added to the tab or base.

Reaper Unicorns



You make it sound very easy, which I know from personal experience it certainly isn't. However over the years you have worked for nearly all the big miniature producers. Have there been any really standout projects you've been asked to do?

I have done quite a few dragons over the years. I really love designing and sculpting dragons! I also love doing horses.

I can see that. In many of the mounted Reaper miniatures, it's usually one of your horses with the rider by a different sculptor.

You're known for how beautiful / handsome your miniatures



Ex-Grenadier Sylth and Pegacorn (Now Garrity IP)

look when they're sculpted. Is that a conscious artistic decision or more just your natural style?

Thank you. Sometimes it is conscious, sometimes it just happens. It depends on the figure. I think that over the years, I have seen that the handsome/ beautiful figures are more popular than those that are less so. Except when a figure is supposed to be homely, clients seem to want more handsome/beautiful miniatures.

I've noticed you sign a lot of your work. Do you think miniature sculptors get the recognition they deserve?

If miniature sculptors are not allowed to sign their work, they often do not get the recognition they deserve. My client contracts stipulate that my signature appears on the product. One of the perks of being an artist is being able to sign your work. The artist's signature can be mutually beneficial to both artist and client. The artist is noted for his/her work and the company can use the artist's name to promote the product.

That's a very good point. Do you ever feel your talent and hard work are devalued when the end result is just referred to as toys?

Not really, because anyone who is willing to take a close look at the level of detail in today's gaming miniatures will see that a great deal of effort and skill is required to create them. People who refer to them as toys just haven't really taken a good look at them.

As I mentioned earlier, I knew of only three female miniature sculptors back in the 80's / 90's. With Victoria Lamb of Victoria Miniatures in Australia, I now know of four. Why do

you think there aren't more female sculptors?

Actually, I am rather surprised there are not more women doing miniature sculpting. It could be that, initially, gaming was mainly a male hobby and there were simply not too many women who were fans. This is certainly changing now and I think that there will be more women sculpting in the miniature industry in future years.

Have you ever sculpted anything other than fantasy subjects, sci-fi, steampunk for example?

As I said earlier, I started out doing nature and Southwestern US paintings and sculptures. Over the years, I have sculpted a wide range of subjects, including licensed Star Trek and Star Wars figures (which let me visit Skywalker Ranch several times!), various game related sci-fi figures, dinosaurs, and fantasy furniture and wall sections. Additionally, I have done model railroad figures that include animals, people and



Dwarven Forge Accessories



miscellaneous objects. I have also done work in the toy industry for television and movie licenses that involve sculpting actor likenesses, as well as various sports figures.

What is your favourite scale to sculpt in?

I don't have a favourite scale. I like the challenge each scale provides. Since I am often required to do very fine details however, I tend to appreciate 30-54mm scales because they have more room to apply fine detail. I've sculpted gaming figures from 10mm to 610mm (24 inches).


Whose work do you admire?

There are so many talented sculptors now that it is hard to pick just a few. The first two sculptors that I was impressed by when I first started in the industry were Tom Meier and Julie Guthrie.

Reaper Miniatures Dark Wizard

**ARTWORK INFO**

**Hammibal Hamster**  
 Manufacturer: **Fortress Figures**  
 Category: **Fantasy**




by **mrika**

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**HAMMIBAL HAMSTER**



**Hammibal Hamster (My IP)**



Reaper Miniatures Rax Darkculler Evil Priest

Do you keep an eye on the new sculptors coming through?

Yes, I try to, because I find it exciting to see new talent coming into the industry.

What do you think about the trend into computer aided design for miniatures and have you considered it?

I think it is great for many applications, not so much for others. I have considered it, but I love the hands on sculpting of the figures. Additionally, upgrades to my computer, getting the software and the high learning curve required to do computer sculpting, probably means I will not go in that direction.

You have sculpted everything from huge dragons to tiny creatures. Do you ever look at the design brief and think, "How am I going to sculpt that?"

Oh yes! Determining how I am going to sculpt the figure is the first part of every project – and some of them really require a lot of thought and effort! Not only do I have the responsibility of sculpting the figure to my client's satisfaction, but I must do it so that the figure can be cast. Some poses require the figure to be produced in parts for molding and casting. I have to be able to determine which parts must be separated to make the casting process as simple as possible.

### Maria Roseblade concept by Tim Collier

I know there is no such thing as an average 28mm miniature. But what is an approximate time from start to completion?

For me, the average amount of "hands-on" sculpting time for a moderately detailed human/humanoid 28mm-32mm scale figure is 18 to 25 hours. This time does NOT include any research, work-up drawings for the client, or required cure times for the putty.

Have you ever thought of setting up your own company and selling your work directly?

Yes, I have, and am working toward doing that in the near future.

I look forward to hearing more about that later in the year. What is the favourite piece you've ever sculpted?

That is a difficult question. Over my sculpting career, I have sculpted over



three thousand sculptures. If I could only pick one as my favorite, I guess it would be "Maria Roseblade," done for Reaper Miniatures. (02645: Maria Roseblade – Female Pirate / Thief).

It is a beautiful miniature. Any future plans / projects you can tell us about?

I am planning to market my own line of figures. The projects for my clients, unfortunately, cannot be discussed until they have been released for sale, but I can say that there are some interesting projects in the works.

I'd like to thank Sandra for taking the time and trouble to answer my questions and for providing such an insightful interview.

Reaper Miniatures Maria Roseblade



Space Wolves Terminator by Arkaitz Pérez  
(A.K.A. NoH)

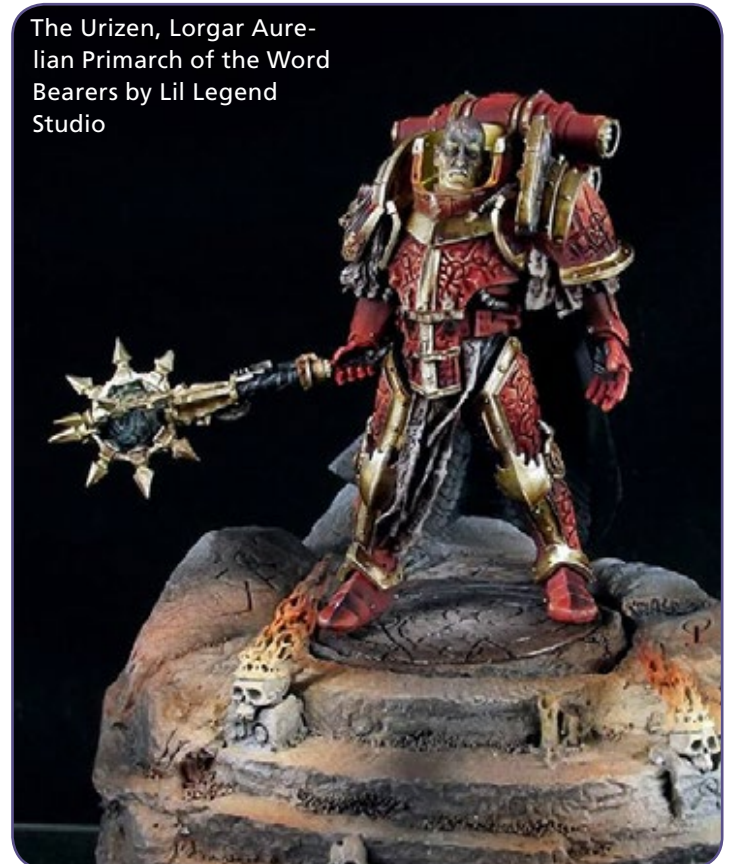




Warmachine conversion  
by Alfonso Falco



Roman by Fernando A.  
Picado



The Urizen, Lorgar Aurelian Primarch of the Word Bearers by Lil Legend Studio





Fulgrim by Redrum-Jay  
Painting





Titans by The Painting Bunker



Constatin Vaddor, shield of the Emperor, Captain of the Legio Custodes by Lil Legend Studio



Bad Santa by Miniature paintings by Juan

Chaos Cultists of Sect Tetchvar by Sergey Chasnyk



Battlestar Galactica by Craig Parent





1/10th scale Lincoln by Last Cavalry  
Historical Toys & Hobbies

Golgotha by Rik Ice



Imperial agent Pheasant rank by Petros Dirty-brushes Fotiadis



Chaos Chosen 2.0 version  
by Sergey Chasnyk



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