

FIGURE PAINTER magazine

REVIEWS

Romain Van den Bogaert

Hangar 18 Miniatures

Badger Air-Brush Co.

Sergeant BlackArt

Draconia



◀ INSIGHT

interview with Alfonso "Banshee" Giraldes

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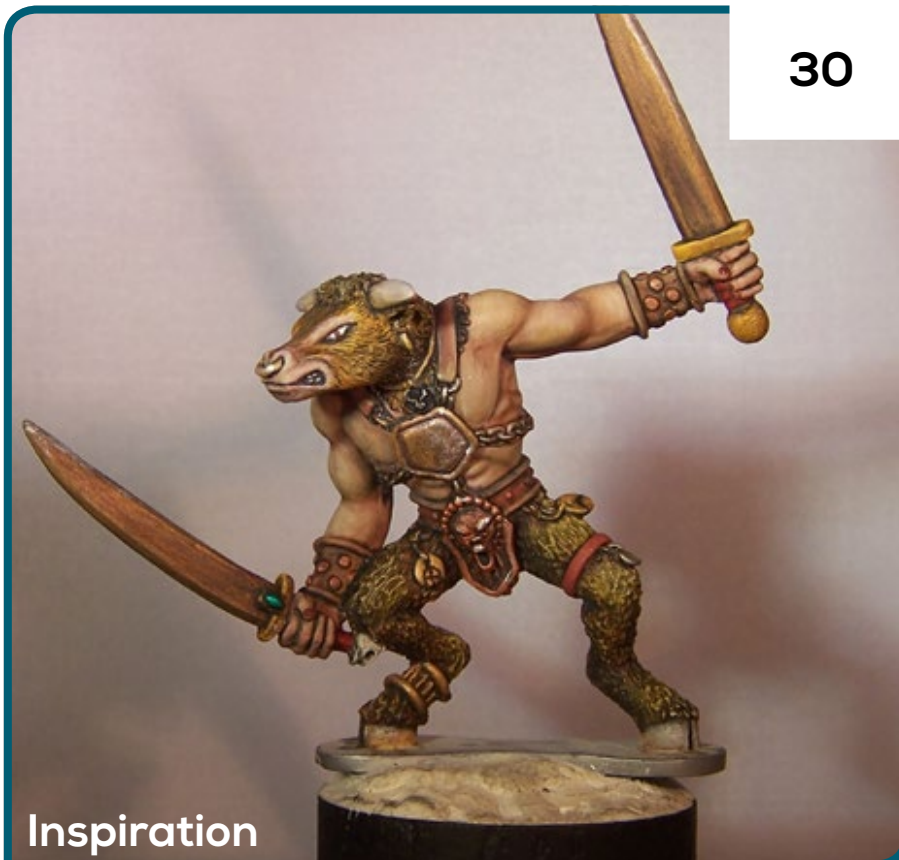
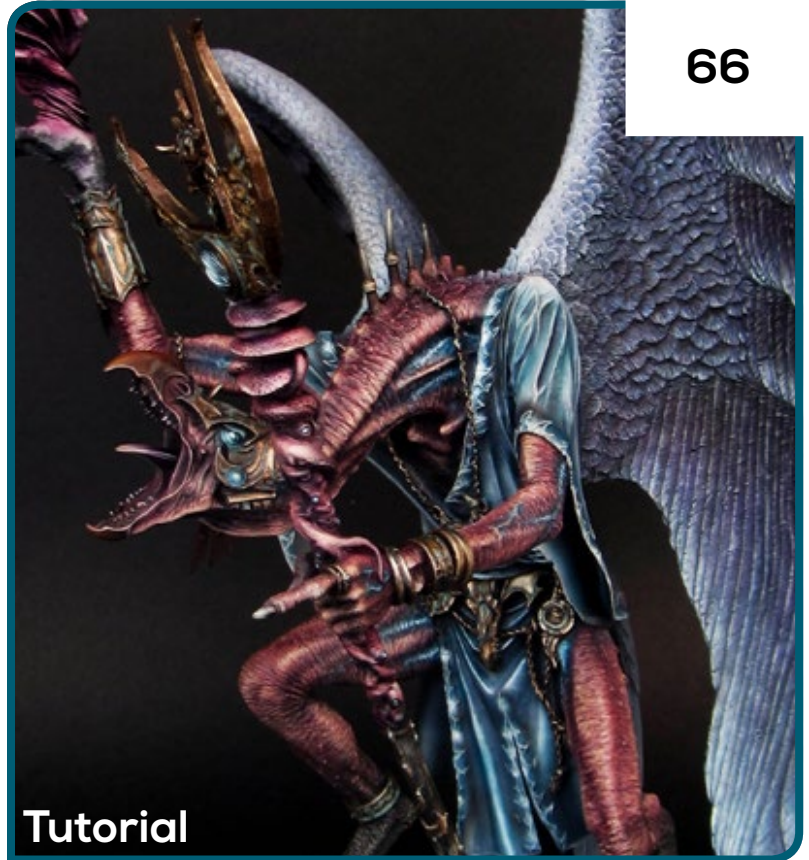
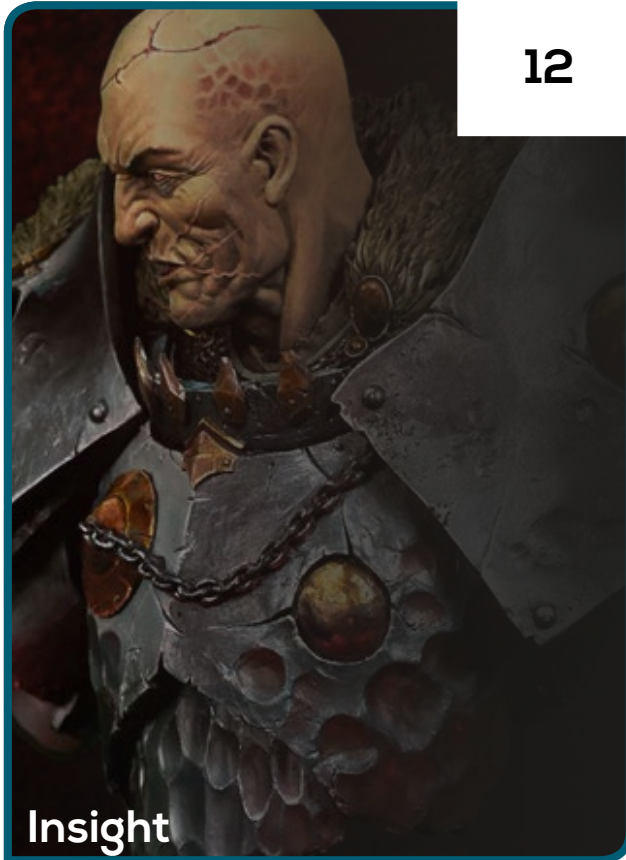
Welcome to issue 13 of Figure Painter Magazine; our birthday issue and we have something pretty special to celebrate this – a superb insight interview with one of my all-time favourite sculptors and painters Alfonso Giraldes. That's not all – Alfonso has also written us an amazing tutorial about how he painted the subject of our cover, the Abyssal Warlord for scale 75! Considering this is our birthday issue, we haven't stopped there. Polish paint studio Awaken Realms have also written us a tutorial on how they painted their recent piece "Lord of Change".

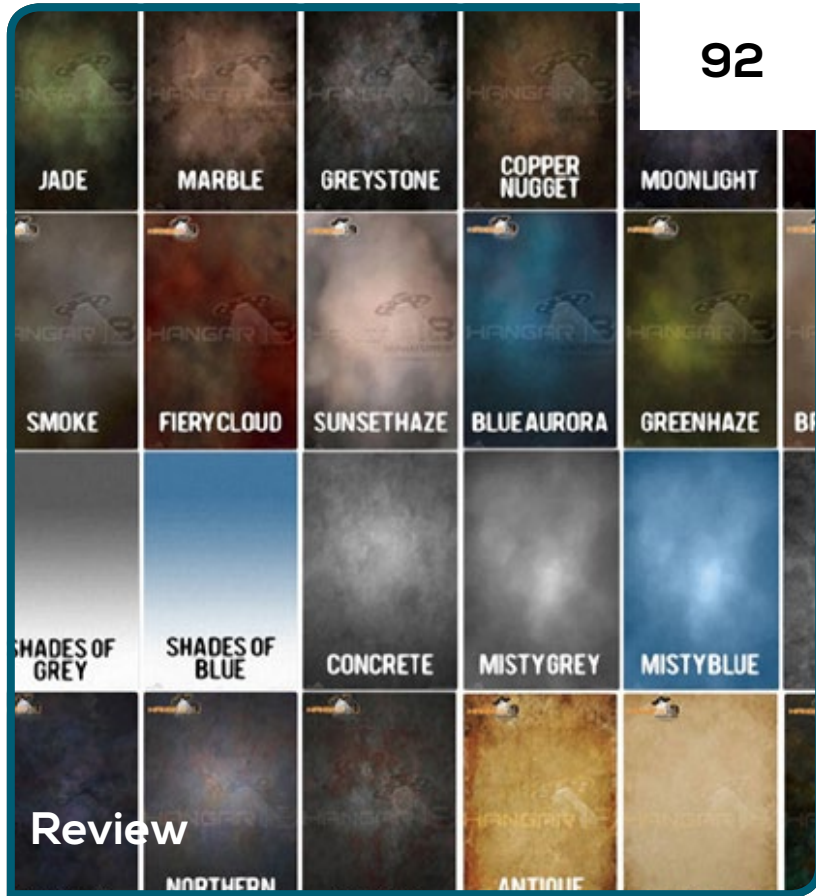
We also have all of our usual articles, including a great "What's on the Market" and reviews of miniatures from Sergeant BlackArt, Draconia and Romain Van den Bogaert's as well as Hangar 18 Miniatures photo backdrops and Miniature Paints from Badger Air-Brush Co. where 2 people will also have the chance of winning a set of 12 paints.

Shane Rozzell, Editor

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92



26

Show Report

HIGHLIGHTS



Putty&Paint
Page 40

Market Place
Page 74



CONTENTS

6	Headlines	The latest news from the hobby
8	Unboxing	Etch-Master
12	Insight	Insider Interviews
25	Competition	Win a Set of Minitaire Paints
26	Show Report	April Round-up
30	Inspiration	A Beginner's Odyssey pt. 2
36	Unboxing	Sergeant BlackArt
40	Putty&Paint	Putty & Paint Collaboration
46	Tutorial	Malifaux Gaming Table Part 13
54	Unboxing	Draconia
58	Exposé	What's Hot this Month
66	Tutorial	Lord of Change
72	Unboxing	Romain Van den Bogaert
74	Market Place	Chipping Mediums
78	Tutorial	Abyssal Warlord Bust
92	Unboxing	Hangar 18 Miniatures
97	Exhibition	Reader Image Submissions



This month sees the release of Fallen Frontiers, a new table top game from Scale75. FF is a sci-fi based game with in depth back-grounds that offer special abilities for each faction on the table-top. The game is designed to be flexible and dynamic and official tournaments follow a specific storyline. Not much else is known about the background, but it seems that the core conflict is centred around a rare element called Krithium that used to power the technologically advanced gadgets of the future. Up to now we have only seen the large scale miniatures of the Ares Condominium, The Riffs and this months new release, Diane Tainseen of the Sayax.

For more information click [here](#) or go to www.scale75.com



Heroes & Villains Miniatures have had a busy month; with the release of 2 new miniatures and a new bust they have also, in collaboration with Acrylicos Vallejo (Vallejo), released two new paint sets for their Stahlhelm Series. The sets contain 8 paints and so far seem to be specialising in painting WWII German Uniforms. More information can be found [here](#).



With just 7 days to go, Hangar 18 Miniatures' Kickstarter for the 54mm miniatures of Andrew Bawidamann's pinups has been 352% funded. Stretch goals include photo backdrops a Mousepad and unlocked miniatures, but there is still time for more. Click [here](#) for more information and to back the project.



There are several new building additions to the Burn in Designs, Rock Ridge laser cut terrain. The main theme of these is the Wild West and they're all very reasonable priced and have some excellent details. The buildings are scaled to fit 25-35mm miniatures and work nicely with Malifaux, West Wind Exodus, Deadman,s Hand and Blackwater Gulch. More information can be found on their website [here](#).





CRYSTAL BRUSH

Crystal Brush has announced the next three qualifying stages for their 2015 main competition.



CoolMiniOrNot
Expo: May 23-25,
Atlanta, GA.



KublaCon: May
23-26, San Fran-
cisco, CA.



Dropzone Games:
June 7-8, Glen
Burnie, MD.

If you win one of those painting contests, you'll win a free ticket to next year's Adepticon final where you'll have a chance of winning one of these ☺



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



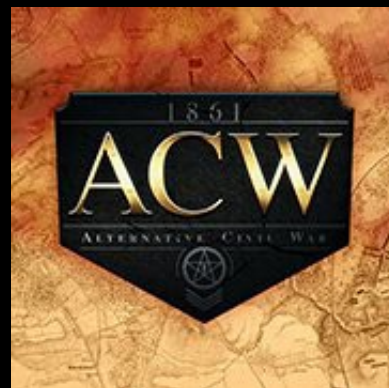
**KICKSTARTER
15TH MAY**

JoeK Minis
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f JOEKMINIS




Sadly, Ghost Train Games has cancelled their Kickstarter crowd funding campaign to fund their Alternative Civil War skirmish game via a message on their website.

To all our fellow backers: It's clear our campaign is not going in the right direction, sadly. We don't want to cancel this campaign to keep it as an extra ways of communication with you all, so please don't cancel you pledge, even if the campaign won't reach the goal, that way we can keep you informed. You can also subscribe to our newsletter on the website.



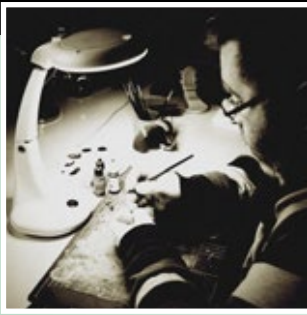
We're planning a new campaign with new pledges and new funding goal, keeping all the things you like and improving what you don't. We can't give you a date yet, but we really trust our game and we think we can do great things with your help. We've so many stories to tell, so many awesome models to show, exciting new rules, impacting new characters... all powered by our unique setting and rules. We will make a better campaign because of you, you are awesome!

We plan to keep you all informed about our progress and be back at the right time when we're sure all things are right. Stay tuned to our social media sites (our Facebook page: www.facebook.com/GhostTrainGames or Twitter [@GhostTrainGames](https://twitter.com/GhostTrainGames)) and the forums, of course. Please be sure to let us know what you'll improve in the next campaign, what you liked and didn't from this one or any other piece of feedback you feel like giving.

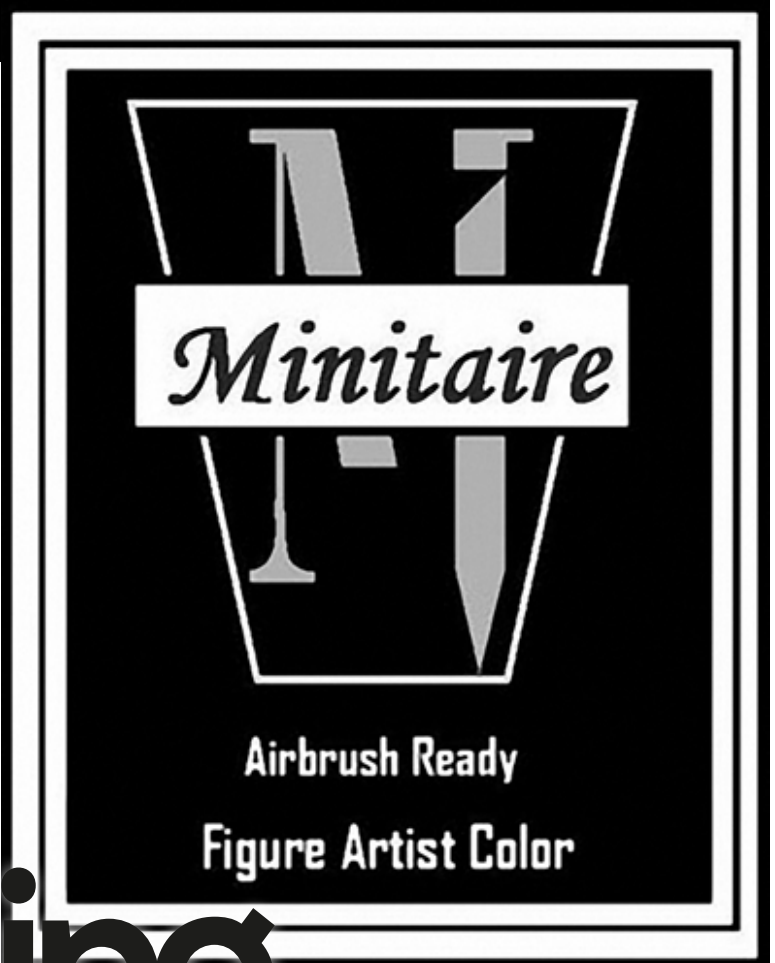
We really want to thank you for your support and your advice!

Best wishes to all you wonderful people, stay strong we're coming again!

The Ghost Train Games team.

By **Shane Rozzell**Material: **Acrylic Paint**Size: **30ml Pots**Price: **Varies**

Available from:

Barwell Body Worksbadger-airbrush.co.uk

Unboxing

Badger Air-Brush Co.

Minitaire Acrylic Paints

There are a few things I really like in this hobby; new miniatures are at the top of that list, but a close second is new paints so, when I was asked to review these new(ish) paints from the American airbrush maker Badger I was pretty excited.

There is nothing better than learning what techniques are possible with a new medium and how its properties can be used to the best effect.

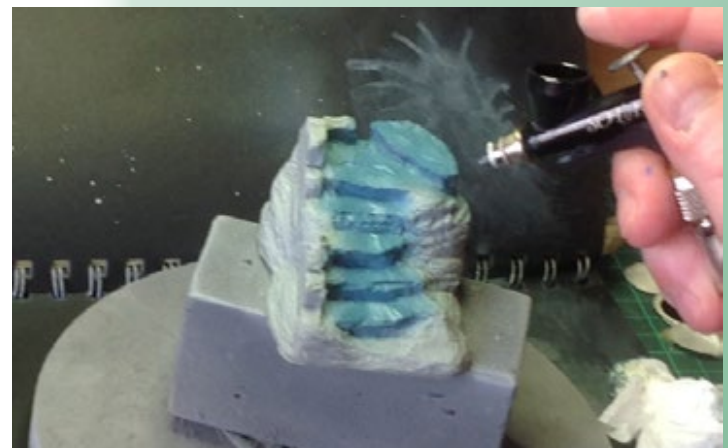
The range was released back in late 2012 and consists of 80 colours aimed at the wargaming market. They're able to be used with a normal brush and airbrush and claim excellent adhesion and a user friendly water based formulation. Each pot holds 30ml of paint and comes in a cylindrical pot with a one piece removable dropper top lid.

Before I continue, I must make it clear that these paints were sent to me from Barwell Bodyworks who are the authorised seller of Badger airbrushes and paints in the UK. I will not be talking about price of these paints because I haven't bought them, but I will say that it's more cost effective if you buy these paints in a larger quantity. For this review I will be taking a look at two sets that both contain 12 colours; the first is the starter set and the second is the Ghost Tints or candy colours.

The Starter Set

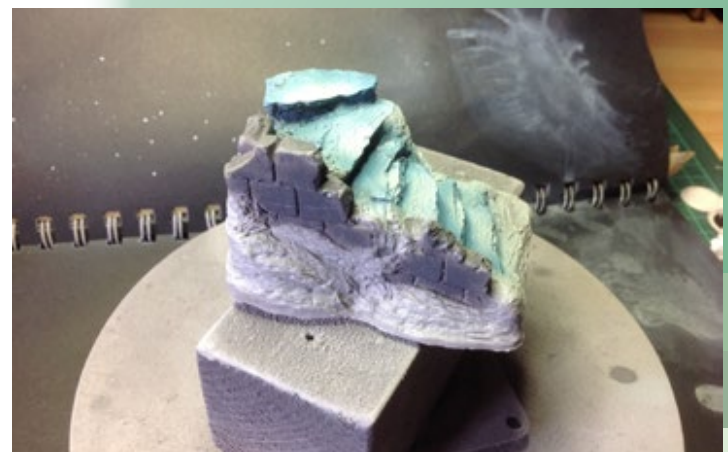
For this review I will paint a precast resin base I recently sculpted for MDP. The first stage is to give the base an under-coat; for this I will use the starter set's Base Grey. I do know that they have recently released some proper primers which I will be reviewing in a future issue; but for now we'll stick to the starter set.

After a quick blast with the Base Grey I noticed several things. Firstly, the paint formula is not too thin, but it goes through the airbrush very well. Secondly, the paint stays wet on the resin base for a bit longer than I'm used to, so I'm going to give it ten minutes and come back to it to see where it's at...



...Well, after a good 10 minutes the base is still tacky in places, but it's good enough to carry on with; time to try some other colours. Using a mix of the Raven Black, Base Grey, Lagoon Blue and Snow White, I mix a colour that can be used on the steps. The image shows the steps after just one pass, so I'm really impressed with their coverage, but again there is the long drying period...time to employ the hairdryer!

After another quick ghosting over with some Base Grey, the steps are done and it's time to paint the wall. For this I'm going to mix a darker grey using Raven Black and Snow



White. Again the coverage is good, but there is something else I have noticed. These paints have been sat in my pallets for over 10 minutes and they have not separated or needed a re-mix like my beloved Vallejo's sometimes do.



Ghost Tints

The Ghost Tints are transparent colours that allow gamers to get miniatures quickly onto a table. For a Space Marine, undercoat the whole mini in black then using a grey, spray from a 45 degree angle to simulate the main light source. Add some pure white highlights in places of interest; then using a ghost tint of your choice, spray over the whole miniature. Once dry, finish off the other bits such as weapons and shoulder pad edges and it's done. For display painters transparent colours offer a few more tricks, but understanding how colours interact with each other is important.

I'll continue to use the resin base, but by switching to the Ghost Tints through the airbrush I'll hopefully add some interesting colour transitions.

The Ghost Tints behave in much the same way as the opaque colours but they do seem to dry a little quicker. There are some brilliant colours that we should find pretty useful, things like Ghost Tint Green for adding that deathly hue to the skin tones of the undead. Ghost Tint Golden Yellow should really help brighten up the gold NMM and Ghost Tint Plasma Fluid should help on sparks of energy and all of them can help when creating glow effects from OSL.

Have a look at the images and make your own mind up, but I, for one, am pleased with the results and this was all done in under an hour. Last thing to do is a quick blast with some dull coat to get rid of the sheen and it's finished, (well the painting is)!

Using a mix of Bark, Fresh Grass and Ecchymose, I make a dark muddy brown to paint the rest of the base. Now it's time to see what these are like with a brush. Using only plain water to thin the paints and techniques such as washes, wet blending, glazing and dry brushing I finish off painting the base. The paints handle pretty well and the longer drying times certainly helps with blending. My only gripe is they dry with a slight satin sheen, but they are very tough because I can't rub off any of the paint.



Clean Up

The Minitaire literature does state that the paints are easy to clean from your airbrush, but so does every paint leaflet, so I tend to take this with a pinch of salt. To my surprise though, this stuff is really easy to clear from your airbrush. After a run through with some airbrush cleaner and then some plain water, there was no trace of the previous colour.

Overall Opinion

I'm pretty happy with the results, especially with the time it took me to do it, that is mainly due to how the paints work. They're easy to mix, easy to apply with excellent coverage and easy to clean out of the airbrush.

Painting with a traditional brush is somewhat different to how I normally work, they do the same job, but getting used to the drying time might take a while.

Pro's

» *Excellent coverage; even with just one pass with the airbrush the paints were nice and opaque.*

» *Easy of use; extended drying times helps with some painting techniques. When using the airbrush simple things like the flip up lid that is designed to be used one handed is a boon. I can't count the number of times I've gone to add a colour to a mix already in the airbrush reservoir and had to put it down to unscrew a top!*

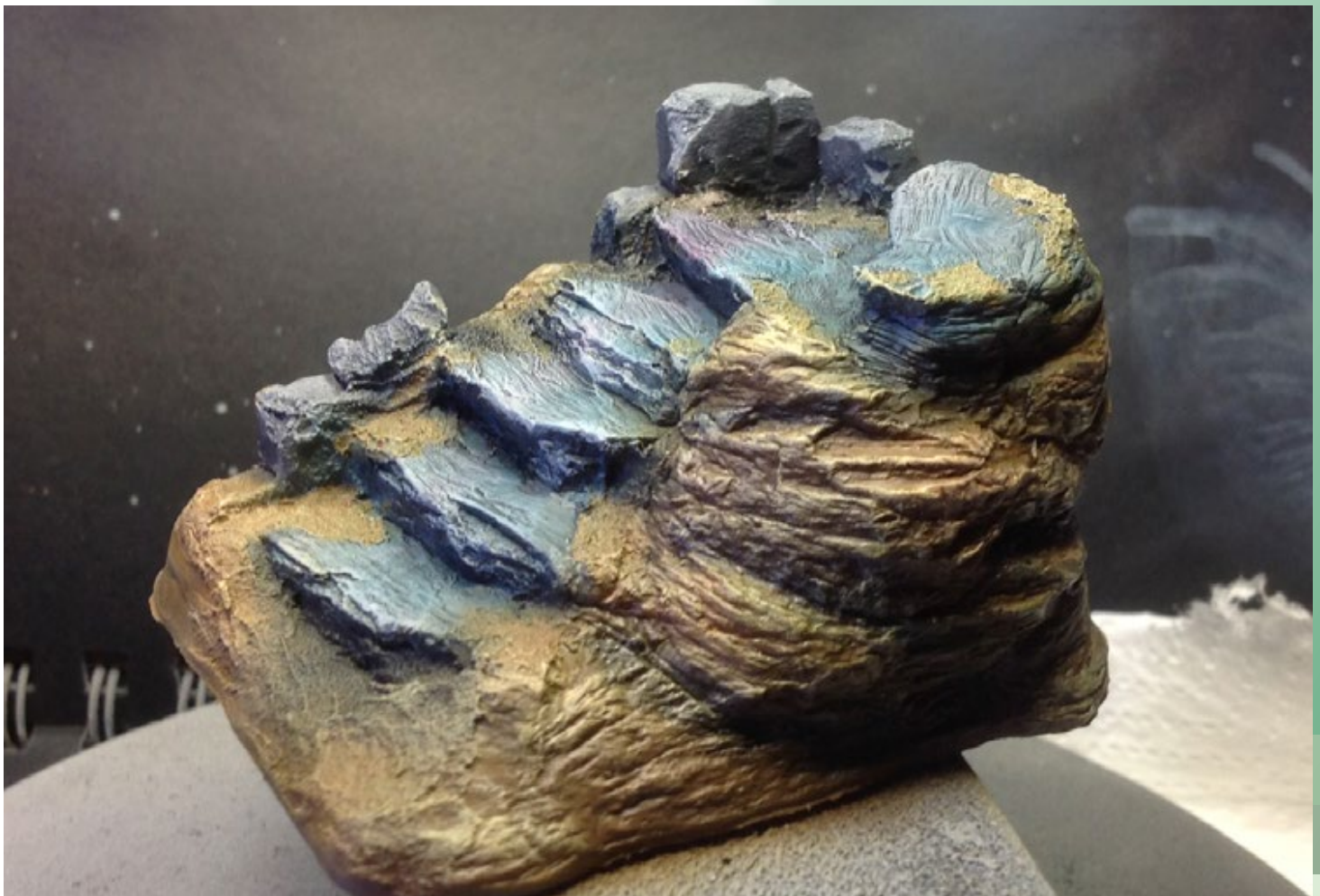
» *Tough finish; once dry these paints are almost bullet proof!*

Con's

» *Availability; as these are pretty new on the market, they can only be purchased from a few suppliers, but as they get better known hopefully that will change.*

» *The finish; they did dry with a satin shine to them, but nothing that can't be fixed.*

» *Silly Names; Just because these paints are aimed at wargamers why do paint manufacturers insist on giving them daft names!!!!*



INSIGHT

interview with **Alfonso "Banshee" Giraldes**

Place of Origin? *Madrid, Spain. I was born the 20th of October 1983.*

Years Painting? *Seriously since 2002, but I have been painting or drawing all my life. I painted my first mini when I was 12 years old. I started playing Warhammer, but I never was very fond on the game; however miniature painting was very attractive to me. I was always mainly focused on painting. After my first contest in 2002, I started to sculpt and do conversions for improving my entries for contests and in 2006 I started to do my first sculpt for companies. I started as a professional sculptor at Pizarro Models, a small company where I could launch Ogrum Ironheart, my first complete miniature from concept art to final painting. This introduced me to the idea of managing the complete process, something that I started to develop some years later for Scale75*

creating the "Scale World Fantasy Series" and afterwards I had the chance to direct the "Lord of the Rings" range for Knight Models and also some single projects for other ranges such as the Zombie Hunter and Bane for KM. It's almost 12 years ago that I became a professional modeller and I have worked for Andrea Miniatures, Pizarro Models, Tale of War, Kabuki Models, Sergeant BlackArt, Scale 75, Knight Models, Coolminiornot, BigChild Creatives and Forgeworld mostly painting boxart, but also sculpting, designing, doing graphic design, illustration or concept art and also art directing.

Major Awards? *Best of show – Leganes 2012, 3rd place Crystal Brush 2011, Best of Show – Slayer Sword winner France 2006, Best of Show – Slayer Sword winner Spain 2006, Best of Show – El Escorial 2011; 10 gold Golden Demon, 2 silver demons (France, Spain, Germany); Gold awards master painting and master open – Soldat de Plom, Torrent, Kulmbach, Leon Rampante, Monte San Savino; MFCA Philadelphia, Crystal Brush. Jury for: San Savino 2011 World Expo, Switzerland 2011, World Expo, Girona, 2008, Golden Demon France 2007, Golden Demon Spain 2007, Soldat the Plom 2010, 2009, 2008, San Lorenzo de Escorial 2008, 2009, Dog of War, Belgium.*

Future Goals? *I am actually involved in many personal projects in the miniature industry, including my participation in a new game that will be released very soon called Fallen Frontiers where I have been developing art direction. I am also designing, sculpting and painting miniatures for several companies and also doing private commissions for collectors. Probably in the near future I will show some personal figures, but that is something that is up in the air at moment.*

He's one of my favourite sculptors and painters of all time and as you'll see, his talent and skill certainly make him one of the greats in this industry. Not only that, but I have found over the last few weeks while doing this interview that he's also one of the nicest and most helpful guys around. This is Alfonso "Banshee" Giraldes!



Illustration



Catachan - Personal Work. Photoshop



Burn it all - Personal Work. Photoshop

Q1 :How did you start in the hobby?

I started painting some Warhammer models when I was 11 or 12 years old, but also with an old tabletop RPG Dungeons and Dragons; I used to destroy all the miniatures with some Humbrol paints that I found in a garage. I wish I could show you all those miniatures, because many people would be encouraged to start painting after watching what an apocalypse I did with them.

In my family, art was always one of the main interest; my father took me to the Prado Museum when I was a baby, long before going to the cinema, football or any other event, so I am very grateful to my parents who always gave me the seeds of interest that any artist needs to grow. After many years without painting, I needed a job to complement my studies at the university, so I decided to apply for a job in a Games Workshop store where I met some of my best friends ever and moreover, I started on the path of making miniatures. The first time I entered in a Golden Demon contest, I fell in love with the ambiance. Since that moment I have not been able to get rid of this passion or addiction you could say.



Ron & Bones cover for the tabletop game. Photoshop



Concept Art - Invocatio, Scale 75. Pencil



Concept Art - Dark Elf, Scale 75. Pencil



Concept Art - Abyssal Warlord, Scale 75. Pencil

Q2 :Recently, you have been sculpting for ForgeWorld, What was that like?

I have been there for a year and I must say that was one of the best experiences in my life. I went there to live with my girlfriend, starting many things together and it was hard but very enriching. The company itself is amazing for a miniature lover; however, the work itself was not what I had dreamed of. It is more like industrial manufacturing and there is a lack of freedom that I was not made for. There are many people with huge talents and skills; some of the best I have ever known and too many to name all of them without forgetting someone, but I had a feeling there was always a restriction to let my mind fly free. The position was as a model designer, but some of the works were more about adding rivets and imperial eagles rather than creating

a single and unique design...no risk — no losses, but in my opinion, what they offered was so far from the ideal that I grew up with as a child, reading the old "White Dwarf" magazines which were full of creativity and innocence. I was very in love with this ideal and that made me feel comfortable. Probably I was a bit childish about my expectations and perhaps my profile was not what they were looking for. However, I had an amazing time there and I think that I left some beautiful models in the range, some of my best designs that probably will never see the light of day, but I guess it's part of the work, so it was a great experience. I learnt many new things; techniques from some of the best in the miniature industry and many new processes to use in the future, so it was worth it.

It's a pity, because the company treated me really well and is a really, really good job in every aspect; but for me and my lady, we missed the sun, my people and being more free about my creations. After having seen so many interesting concepts in the notebooks of some of the artists that have never been released, I started to lose interest and an artist cannot allow himself to walk on this path. I understand that this is a toy company and they are more focused on their products than the artistic vision. In conclusion, it's just a matter that we did not fit together. My ideal of an artistic team is different from what I saw. Nothing better or worse, just different.

So it was the time to return to Spain with a suitcase full of experiences, new techniques and a full year spoken in English which is one of the best things I have in my bag. I loved Nottingham which is a lovely city. I love and even more, I really respect the culture, the country and the people too. People like David, Rhys, Simon, Steve, Phil, Stuart, Ian, Dominic, Isra, Edgar & Edgar, Rachel, Robyn, Esther and many, many others made me feel at home. Some of the heads of the company that I would never expect this kind of respect surprised me. Legends like Jes Goodwin, who were are very open to new



*Old Glory, Silver Trophy Prestige Category
Golden Demon - France 2009
Scratch Built Model*

I don't know why, but I have always loved Ogre characters. I think that they are full of personality and as they are a caricature of a man, you can make a very expressive work with them. I did this mini for the French Golden Demon in 2009 thinking of a veteran, doing a tribute to all those painters that have been entering in the Golden Demon for many, many years... old glories still ruling...

ideas and it was a pleasure to chat with them. There were many lovely people and it was a pleasure to be part of this company even though it was not for the long term, but enough to know that this kind of working system could be great to be the most important company in the miniature world. Even if it doesn't fit with how I like to work.

Now I am a bit "out" of space marines, but I hope that after maybe a year, I will recover my interest, because

they produce some impressive models and it is far and away the most professional system I have seen in my career.

Q3 :Now you sculpt and paint for Scale75. What is your role there and how does it compare to ForgeWorld?

I don't work for the company; it is a consulting role. The same as it was when I created the "Scale World Fantasy Series" some years ago. They

Blood Angel, Scratch Built*Chaos Space Marine, Scratch Built*

Since we started in the world of miniatures we always desire to see a big spacemarine. Realistic and brutal as we used to see them in the GW artwork like Kopinsky's illustrations. We decided to join our capabilities to create a huge version of a space marine where we can show a lot of details and a more grim and realistic feeling as the scale deserves (75mm scale, so each miniature was 120mm tall). The miniatures were so huge that it was a real nightmare for Diego and me to paint them. Never in my life was a miniature so difficult to accomplish, especially trying to achieve a homogeneous finish considering that 2 different painters were painting both of them at the same time by exchanging parts and organizing ourselves as a team to solve the job.

*Who is the Chosen One - 75mm Scratch Built Diorama
With Faustro Gutierrez & Diego Esteban for
Mindfisher Studio.
Gold - Golden Demon Spain 2012
Display Gold - Master Open, World Expo, Switzerland
Best of Show - Leganes 2012*



wanted me to do some specific functions, create and re-design some models and to give my vision to some of their new projects about designing the new game that they are developing. I offered my experience and my skills and that's all. We still collaborate together, because they have very interesting projects and some people that work really well and there is a lot of effort behind their forthcoming game, but basically I am a freelancer that sometimes focuses on a certain project for a while. This job has been a very intense and interesting commission to redesign some of the armies and help Elias Alonso to improve the look of the miniatures. By coming from Forgeworld, I was an interesting asset to them, so they gave me the chance to apply my point of view. I think that the hobbyist will like the aspect of the game, so I wish them the best for their coming future. I also had the chance to produce some nice miniatures that let me work again in the bigger scales after being so constrained by the 28mm, something that I really needed and missed a lot during my time at Forgeworld. For some months I have been working like crazy; many, many hours per day — every day of the week and now the work is done and I am very satisfied

with the result. A Kickstarter is coming and I think that many people will support the game, because it looks really nice. I don't know anything about the game system because I am probably the worst player in the world, so I'm not allowed to be near to a game table - hahahahaha ☺

Basically the difference is that in the small companies, you have the chance to apply your knowledge and experience free with the process, trying to make more creative outputs. At GW you have everything in your hands, surrounded by great artists and artisans from whom you can learn many things; also life is easier living under the roof of a big company, because you know that the company won't crash and sink if one month an artist fails. This is something that can always happen, especially if your works depend somehow on your creativity or sensitivity. Simply put, sometimes your brain works, sometimes it doesn't; so in a bigger company like GW you can be more tranquil. Smaller companies are more risky and sometimes the process is more difficult, but also enjoyable.



Painted at the end of 2009 and my best piece in terms of complexity and certainly my most difficult work ever. It was the most enjoyable nightmare I had ever done to date. I learnt a lot and improved my skills during this experience with the problems and advantages that this kit offers. It was sculpted by Alfonso Gonzalo and I will tell you it was a real challenge that took me 3 weeks of intensive work. The approach of light reflections (both environmental and volumetric lighting) was a real nightmare, but I must say it is the scene with which I have evolved and learned more by far. It was a painful pleasure to paint; the chromatic approach, understanding, assimilating and conceptualizing how all the aspects affect each other. Volumes, areas of hard shadows, reflections, colours of both figures, the differentiation between them and other materials was a real challenge. The differences between the moods that both the characters show in that moment of the film. Anakin's evil touch against Obi Wan's sorrow and purity...





Bane - Knight Models 75mm
Art Direction & Painting

Ogrum was the first complete process from concept art to final boxart painting for me and was a real experience where I could put all my feelings into the process of a miniature design. At that time, I was completely dejected by an ex-girlfriend and used those feelings to keep focused and do a good job. Considering that was one of my first professional sculptures for production and the people of the company (a small company focused on toy soldiers) didn't believe in producing sci-fi miniatures, because at that time in 2006 there were no sci-fi miniatures in this scale; Ogrum was probably the first one in the miniature industry.

It was in a strange time for me, I'd just finished my advertising studies at university and this was my first real work in the miniature industry. It wasn't a very good experience; some people take advantage of young modellers, paying them a ridiculous price and treating them disrespectfully, but this allowed me to start to understand how this industry works. Although the owner of the company said that sci-fi miniatures would never be successful, Ogrum was the best selling miniature for this company.

I have seen this miniature in many contests and on websites and I am still very proud of it. However, now I see it and can only see mistakes. The miniature is full of details that mean a lot to me such as the ace of hearts in the back, the girl with the missile, the tattoo, the scars, the colours of the cans and the name itself of the miniature which represented my way of overcoming this difficult period; turning my damaged heart into iron...

© Haha, now I find it childish and a bit ridiculous, but it reminds me of a very special moment that I overcame successfully. In the end, a miniature is part of our lives and if you can use this hobby or profession to give a sense to your life moments, I think it is a good use.

I proposed myself to paint this in a chiaroscuro style during a period that I was obsessed with Caravaggio, so I had the tenebrism inside of my brain following me everywhere.

God forgive me for comparing my humble painting with the master of masters, he is truly one of my favourite painters ever. I followed the extreme path of the shadowed blacks and did a test with this face...it is very difficult to work with blacks in skin tones so powerfully because it's hard to blend, but it is a good experience.



Now my life is a bit crazy, but I am already used to it. I have many projects and some of them with one of my best friends in life (Jose Manuel Palomares), who is very well known in the miniature world. We have worked together at Andrea and Knight Models and now is one of the owners of BigChild Creatives, a young company that has been doing an amazing work for 2 years and recently started showing their minia-



This is an old boxart for Knight Models. I painted this in 4 days, so I didn't have time enough to offer a different vision with effects or do a more dramatic scene. I just did a technical work on it, the trousers texture is where I focused the interest of the mini as well as the tonal work which increases the volume effect because the general surface was a bit flat, so I pushed up the light and tonalities several times to achieve a more interesting spectacle for the eye.

tures. They are a young and an incredibly talented team and have many, many new projects that are very inspiring. We always loved to work together and they will be some of my main colleagues, but I am also talking with some other companies and planning to do my own thing if the miniature gods give their consent, hahaha.



Conversion starting from Astaroth (Andrea Miniatures). This was a very interesting piece I made a few years ago for a particular collector that wanted me to do a Slaanesh prince based on the Warhammer background.



Designed and painted for Scale75 — Scale World fantasy



Some time ago I was in charge of the fantasy range for Scale75. I always wanted to paint something like a chaos warrior made to my tastes, but giving the people the possibility to have several options to build and paint it in millions of different ways. From this perspective, I sketched the ideas in my notebook and I asked master Raul Garcia Latorre if he wanted to do it. Adrian Prado (illustrator), Raul and I spent a long time doing and improving the design until the final concept was complete. Both Raul and Adrian are two of my best friends in this world, so the collaboration couldn't have ended in a better way. I think this is one of the nicest miniatures I have had the pleasure to paint. The paintjob was done pretty quickly, as it is one of the easier surfaces and most inspiring miniatures I have painted. The proof is fortunately all the dozens of versions I have seen in contests and on websites all around the miniature world, which made me feel very glad and made the miniature a great success for the company.

This is the first miniature I painted for the Platinum series, done a couple of years ago for Scale75. A very characterful miniature sculpted by Alfonso Gozalo and was very nice to paint, but a bit crazy to resolve some wrinkles and folds...I wanted to achieve a real "badass" look!



Q4 :You have co-designed some of the Scalecolor paints, can you explain that process?

They were designed also by Elias Alonso who is responsible for the main range of colours and he is one of the heads of the company. Basically the process is very simple. We are in touch with a chemistry company and we explain to them which kind of colour range we would like to achieve. They send us many samples and when we are near to the final colours we go back to the company, but this time with the painters so they can express their desires. At this point in the process we can vary the pigment, the intensity of the finish of the colour, density, luminosity, reflection — everything — to create the best quality colours.

I was a "Citadel" lover, so in this case, the set of metallics was a great kit to put my experience on, because I had a clear idea of what I wanted to achieve and what I wanted to avoid. Elias and I have a long experience with painting and we understand each other really well when we talk about this subject. He is more scientific (in fact, he is an engineer) and me, I'm more crazy; I can be defined almost as a colour addict.

For years I have been teaching and explaining the different properties of colours and different ranges, so it was easy for me to express exactly what I wanted. The people at the chemistry company were really shocked about my passion when I was choosing the pigments, like a crazy alchemist jailed in his tower, laughing and crying at the same time, Lol. It was a very fun and enriching experience, but I cannot tell you more, this is a secret I will carry to the tomb, hahahahahaha, but sincerely, these metallics are amazing. They have the most fine and subtle pigment on the market and the colours that we created are amazing. Afterwards, I started to apply and implement those colours into normal mixtures; creating flesh tones and hair tones with them, which I think is a very unique and very interesting thing to do and one that can allow the hobbyist to create their own combination. It's a way of painting that I have not seen anywhere and gives the painter several new possibilities. You can achieve light effects without increasing the luminosity of the mixtures, which is very interesting to play in different terms of contrast and being able to create a more controlled and natural mood without losing the push up of the volumes.

Boromir was the first miniature in The Lord of The Rings range and the first I directed for Knight Models when I was in charge of this series. This was masterfully sculpted by Fernando Martin and was really easy to direct, because he is a very talented sculptor and also very humble, easy to talk with and he is really interested in other people's opinions. It's the perfect example of how a professional should be when is involved in a company process. The miniature is amazing, very elegant and well detailed and he looks like the actor Sean Bean.

This is one of my favourite characters from LOTR; it was a very quick work but I enjoyed the process a lot. After some very hard painting challenges, this was very chilled out and painted in a more classical way. However, I wanted to keep my contrast for the overall look and style and NMM for the metallic details, as I thought it could fit well in the LOTR imagery. The face was very interesting to work on, because



Art direction — concept art and official paint job for Knight Models. I also designed the packaging, backgrounds and other promo resources.

although the sculpting work is very good, it is very easy to run away from the real actor's features and I wanted to make him look like Sean Bean. Playing with the middle tones and changing some volumes and playing with the light. Micropainting always works! On the back, the pattern of

the cloak allowed me to leave some details to send a wink to my actual girlfriend Sofia. Our names are hidden between the lines of the pattern. A romantic piece I would say ©.



After one and a half years without painting, I returned to the stage with this boxart of the new Scale75 release and it was a very intense experience. Before this, I was only sculpting during a year with the ForgeWorld team. In my return to painting I was a bit uncomfortable, because I felt my skills were very rusty after such a long time without using a brush, but finally I was happy with the outcome. This mini was painted with the new "Metal N' alchemy" paint set. I designed these colours with Elias Alonso to be the best metallic paints I have used since the never forgotten Citadel metallic paints. Now that those have been discontinued, you have the chance of getting these new colours.

These colours have been designed so painters can use the metallic and alchemy colours with brush and airbrush and the pigment is very fine, I found the process of creating the colours in collaboration with the chemical experts was a very interesting experience. Flesh and hair have been painted with metallic colours in the mixture. I pushed myself to find new ways of using metallic colours, introducing them into regular mixtures with matt or satin colours to achieve different levels of intensity. You can achieve a subtle illumination but when you take it in your hands you can perceive little sparks where light reflects simulating a natural effect of oil on the skin or hair as real people look under a natural light.



Win a set of 12 Minitaire Paints

We have two sets of Minitaire Paints to give away courtesy of Barwell Body Works. 2 people have a chance of winning either a Starter set or Ghost Tint set. Winners and prizes will be drawn at random, but to be in with a chance of winning you must answer this question.

What two paint sets were reviewed in this issue of Figure Painter Magazine?

Please email your answers to contest@figurepaintermagazine.co.uk with "Minitaire" as the subject line. Entries must be in by 10th June 2014 when the draw will take place. Winners will be notified by email.

Winners will be sent their prizes directly from Barwell Body Works

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A Brief Look Around the UK Shows April 2014

By **Martyn Dorey**



A while ago somebody asked me if I thought there was too many model shows here in the UK. At the time I didn't think so, as although there are a lot of shows, they are generally spread out with few clashes.



Having now got April out of the way and well into the May shows as I write this month's review of the shows it is clear that something has gone wrong this year and certainly for the month of April. On one particular weekend there was 5 shows clashing with each other!

So what happened on the UK Show scene for April?

Starting the month off as usual for the time of year was the Welling Model Show; always a friendly show and some great work on display by some of the more well known names on the UK figure circuit as well as armour and aircraft with traders covering all aspects of the hobby. This year was no different, although there were a few faces absent that I would have expected to have seen at this show. This year was the club's 40th anniversary, so besides the models and figures on display (and the competition for those that are competitive) there was also cake ☺. What more could a modeller have asked for?

The Welling Show would have been the first of the month's clashes if it hadn't been for some quick thinking by the organisers who went out of their way to successfully move the date.

The following weekend was a right pot mess of shows, partly because Easter decided to move itself to the third weekend of the month, but also the number of shows that clashed as a result. Salute is the largest one day show in the UK and although a war-games show, it does attract a good share of the model show attendees because of the competition held there and the possibility of the winner getting a free flight to attend Crystal Brush in the States the following year.

Salute this year had between 5,500 and 6,000 people through the door and this figure does not include those already at the venue, such as clubs putting on demonstration/participation games and traders with their helpers. Any clubs clashing with this show is going to suffer to an extent regardless of location within the UK.

This year the organisers decided to not do a Bring & Buy, stating it was too manpower intense (it is usually run by one of the other London clubs and not the organisers!), a decision that did not go down well with many visitors from the grumblings I heard prior to and during the show. What I have been hearing, though, from several sources was that this decision was taken in order to have more traders at the show and this is something that is likely to continue for next year's show as well with some demonstration/view only aspects of the show being axed.

To an extent I can see some sense in this as it is used by many traders to launch new products or to show upcoming releases and gauge public response to these, but at the end of the day what draws people to a show? Most of the UK companies can be seen at other shows throughout the year with only one or two exceptions and yes, it is always nice to talk to the companies you buy from in person and



meet the people behind the name, but would a trade only show be attractive to many of the gamers/modellers here in the UK? Would you be interested in walking around a show that you have paid entry for just to look at traders and the possibility of nothing else to look at for the rest of the day if you have travelled several hours or even set out the day before to attend?

So what was at this year's Salute? Hawk had on show what will be their latest incarnation/add-on to Drop Zone by way of a huge spaceship right in front of the main entrance; this huge display contained all the drop ships ready to go, which means that you will be able to take your fleet/force from planet to planet and do battle in space as well as planet side. 4Ground had a WWII demonstration game utilising their 28mm scale buildings and taking up a 12ft by 12ft space. If you haven't seen the 4Ground range yet, then they are well worth looking out for as they can be useful for diorama building as well as gaming.

Besides the traders that you would expect to see here such as Perry Miniatures, Warlord, Mantic, Hasslefree, Heresy etc, there are always a lot of new traders as well as traders from all over Europe such as Freebooter and





Micro Art Studio to name just two. This year's queue to get into the show was another record and the spare hall to the one side of the hall being used for Salute was utilised to form the queue around rather than the central colonnade of the Excel Centre itself.

Other shows taking place on the same day/weekend of Salute included Darlington Sword & Lance, Poole Vikings, Plymouth and Farnborough; so five shows more or less on the same day!!

This wasn't the end of the clashes, though, and in fact only the start; the last weekend of the month continued the trend (the weekend before was the Easter weekend so no shows). Saturday 26th April saw the start of the two day show Scottish Nationals (I think) up in Perth. This coincided with the BMSS Nationals in London also on the Saturday and with the Milton Keynes Show (ModelKraft) on the Sunday. Both the Scottish Show and ModelKraft are big shows on the modelling calendar with ModelKraft attracting clubs from Europe as well as all over the UK; put it this way — trade space at ModelKraft this year sold out in less than 48 hours of being announced!



Quite a few traders have the ability to split and do both Perth and Milton Keynes with some even managing all three shows, but others did Perth on the Saturday and then drove all the way south to attend Milton Keynes on the Sunday.

I chose to do just one show, so for me it was Milton Keynes. This is always a busy, friendly show and has lots to see (if only I could have escaped from behind the stand) and it is also a platform for some companies on this side of the hobby to release new products. Despite the club tables full of aircraft and armour, there is a lot of figures on display as well so if you haven't been to this show before, put it on your calendar for next year ☺

With only so many traders to do the shows, I think this year is stretching the availability of traders to attend the shows and they are looking closely at which shows to attend, which has the knock on effect of either making or breaking a club show; sooner or later something will give...



MINIATURE PAINTING

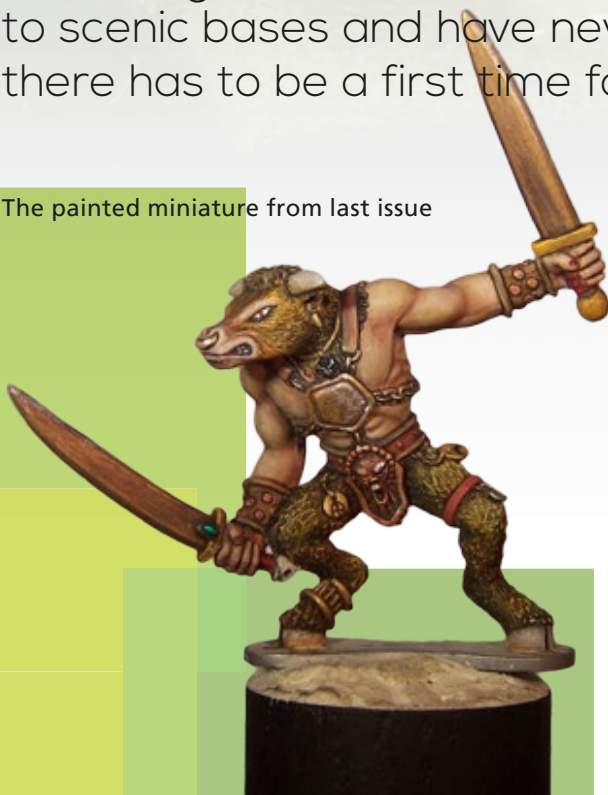
A BEGINNERS ODYSSEY PART TWO

by **Tim Fitch**

'Paint something bigger' – Shane said – 'Working on a larger canvas will help improve your painting'... well this is part two of that journey.

I got this nagging idea while I was painting the Minotaur, and the further I got with it, the more I thought I'd give it a go. I'm really new to scenic bases and have never had a go at a big one like this. but there has to be a first time for everything.

The painted miniature from last issue



I had an old 4" square base board hanging around from a batch I'd made for the shop a while earlier. I'd decided I wanted to base my mini in a situation that would lend a bit of weight to his fantastic Greek heritage. I also didn't want to cut the metal base off it in case I ever wanted to use it for something else. I know the more accomplished modellers always remove the tag or base and pin it to their scenery, but as I'm also a collector I can't bring myself to do it. This, though, did mean I'd need a flat area in my scenery so the base could be buried in it and hidden (pic 1).

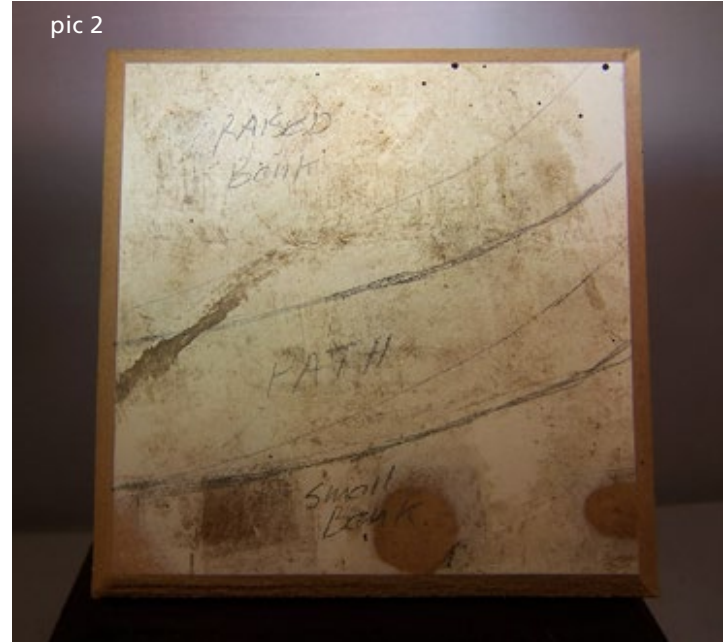
Keeping things simple. I decided on a pathway winding between some gently rolling grassy areas. I wanted the area to look as if it might be the pathway leading to his labyrinth. Fertile land but also generally deserted because of its fearsome resident.

So with the idea set, I sketched the general area of the path in pencil on the board, and then set to try and make it (pic 2).

pic 1



pic 2

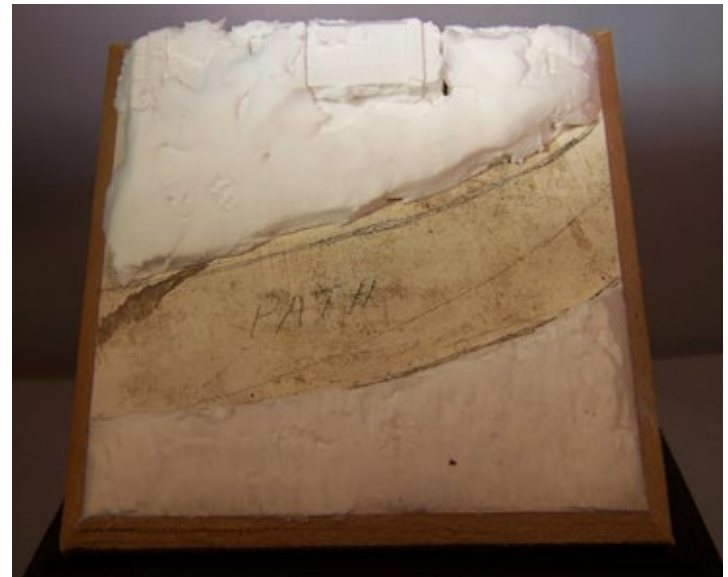


I've been fortunate enough to see stage by stage construction pictures by Sean 'Jabberwocky' Fulton on my little forum over the years. He is amazing at taking bits and pieces and turning them into prize winning scenic displays. One product he uses a lot of is something called 'spackle'. It's a US name for what we'd call polyfilla, and it comes in a tube that can be squirted out and applied.

Well I bought a cheaper product (*obviously - Ed.*) of the same ilk to see how it would work for making my rolling hill scenery. Working in thin layers, I started applying it to the area of the base I'd marked out for the first hilly bit. Each layer took longer to dry than I had first thought and was a bit softer than I had imagined it would be. The softness wasn't too much of a problem, but if I was going to get the second larger hill done, I needed to bulk it out a bit first. Some miscast hard plaster crates did the trick.



With these glued in place, I was able to start building the filler around them. Being plaster, they also helped dry the layers.



I kept adding layers and eventually covered the crates, finally creating the general shape of the ground as you can see in pics 5 and 6.

Now to make it look like a grassy hill. My first thought here was to add scenic flock. However, I had in mind to add some extra details to the base by this time and I thought the flock might just get in the way. I also wanted to paint it so it looked lush and green and wasn't too sure how flock would look painted, so went for some of my fine basing sand instead.

pic 5

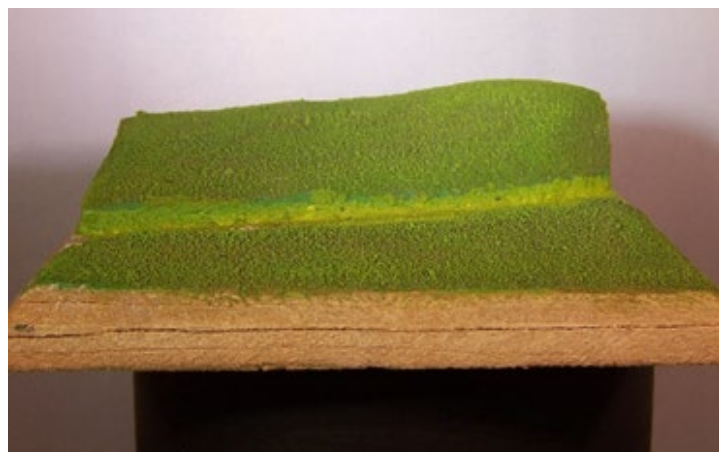
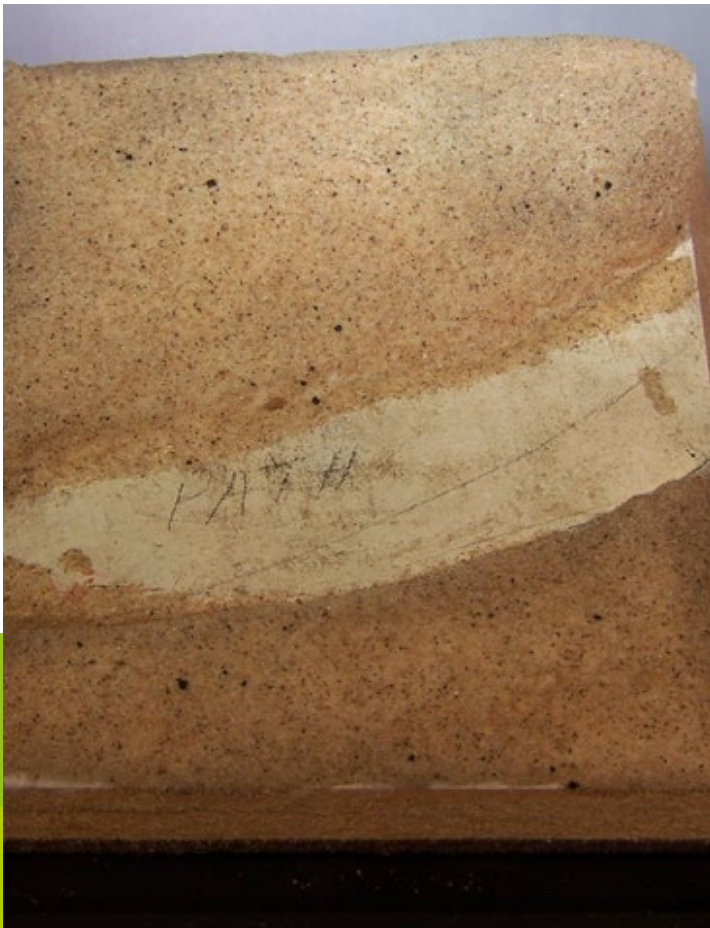


pic 6



Slightly watered down PVA glue and a coating of the sand resulted in a fine texture, but it didn't look thick enough for grass, so I went over it again with another coat. This time it did look right.

Once dry, I gave it a couple of basecoats of slightly diluted Citadel Goblin Green, and then a dry brushing of Goblin Green mixed with some Grenadier Yellow to add some variation. The result was (in my opinion) pretty convincing, but then I am new to doing these sorts of things.



With the bulk of the base done, it was now time to try and connect the two elements together. As I've already mentioned, I didn't want to remove the base on the Minotaur. The idea was to have its base just beneath the level of the path, with the surface of the path passing over the top. As it was an outside path I reasoned a gravel like material could well be in use and this could be worked over the metal base with little problem.

First off I test fitted the Minotaur onto the base with a couple of blobs of plastercine underneath it so I could work out the correct height for fixing it down.



It worked out I needed something about 3mm thick; a couple of old plasticard off cuts did the trick. These were super glued down onto the base and then the Minotaur super glued on top. From here I was able to add more filler and bring the level of the path up to the height of the figure's metal base.



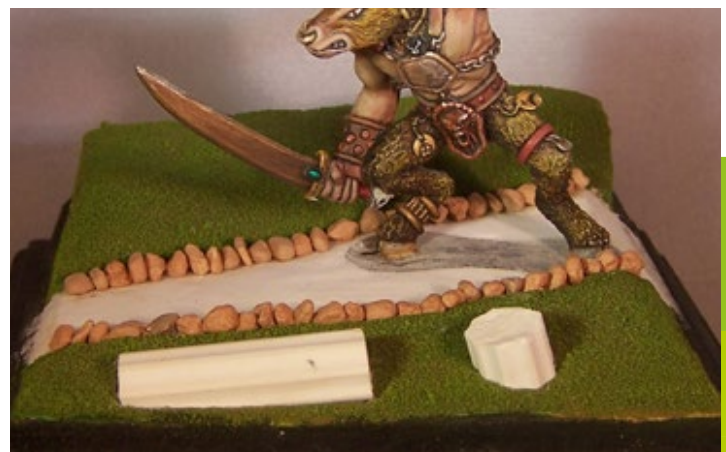
It was also at this time I decided it was too plain as it was. A grassy hill, gravel path and the Minotaur all on his own weren't really telling much of a story.

I'd been mindful during the painting to try and stay reasonably faithfully to the Minotaur's Greek heritage. The base needed to do that too. I made a couple of fluted hard plaster columns, so experimented with these standing upright in different areas of the base. Choices were limited because I didn't want to obscure the front of the miniature and behind it you couldn't see much. Then came a small eureka moment; I'd have it laying down at the front. That way it would lend visual weight to the back story of this being a long abandoned area and not get in the way. The small fluted column I chose needed a flat area sanded on one side, so it would lay in a trench I had started cutting in the grass and filler bank in the last image.

I decided to have it broken, with the stump of the column a little out of upright to the side of the main fallen piece. It took a little while to get it right and some more mining into the filler bank, but eventually I got it how I wanted it.



The next job was to work on the path. I needed something to mark the end of the grass and the beginning of the gravel. Large stones lining each side seemed a good solution, and granules of clay based cat litter provided some very good looking miniature stones. Each was glued in place with PVA and left to dry.



I gave the edging stones a couple of coats of diluted Reaper faded black and then dry brushed the edges with a little Reaper Linen White to help give them a bit of definition. I also decided to add some more filler around the fallen pillar and its stump. I wanted it to look like it had been in this state for quite a while, so it would be reasonable to assume soil and grass would have built up around it.



Having got the stones in place, it seemed a good time to move on with the gravel. I test tried two types of sand, my usual fine and a slightly courser variety. The courser looked better, so I covered the path and the base of the Minotaur with diluted PVA glue, and sprinkled it on. Again it took two attempts to get it looking right. After giving it time to dry, I gave it a coat of Reaper Brown Liner, and then dry brushed it with Citadel Orc Brown. The effect worked well, so I turned my attention to trying to make the broken pillar look suitably old and weathered. Again Reaper Brown Liner was used to give the appearance of dirt. As the toppled over bit of the pillar sloped gently down, I tried to add more of the Liner to the lowest area. In real life this would be where the water would flow off it last and would therefore deposit more material. I also packed some static grass and a couple of tufts around the pillar pieces to also show they had been like this for a long time.



It was looking good, but the far left hand corner looked too bare. I toyed with putting in another column, a bigger one on the lean. Despite numerous attempts, it just didn't look right. Whilst still pondering what to use, I happened to be searching for something else in one of my display cabinets and happened upon this little piece.



It's a little dragon resting on a stone plinth and was sculpted by Nick Lund for his Chronicle miniatures way back in 1981. It was perfect too a dragon added to the fantasy theme and having it resting on the stone plinth made it look as if it had just landed to bask in the sun for a snooze. Clearly being so small it was only a youngster, so I painted him quite brightly to reflect his tender years. The plinth was done to match the stained and greying stone of the fallen pillar, and he was glued onto the top of the far left bank. Again I did it with a slight angle on purpose to show the area hadn't received any human attention for quite a while.



Now all there was left to do was add some more static grass around the base of the plinth and in between some of the path edging stones and it was done.

So in conclusion, a comment by Shane lead to me not only pushing my painting, but trying my hand at making a scenic base for the miniature, too. It's not a prize winner by any means, but it was enjoyable to do and I learnt quite a bit along the way. It's amazing how the bits and pieces that you have lying about can be turned into useful things for diorama building. If nothing else, have a go. I'm already thinking about what I can do next.



By **Marta Ślusarska**

Unboxing

Sergeant BlackArt's The Butcher

Material: **White Metal**

Scale: **75mm**

Price: **40€**

(limited to 75 copies)

Available from:

**Sergeant BlackArt/Terrible
Kids Stuff**

sergeantblackart.com

It's official...I'm weak and I have no willpower whatsoever – at least when it comes to buying new miniatures.

I promised myself that this year I would restrain myself from buying new stuff and focus on reducing the height of my 'mountain of lead and resin', but it's way easier to say than to do such a thing, especially with new releases like this one from Terrible Kids Stuff.

The Box

It is simply beautiful; it's not even about security of the parts, which is more than enough with a thick cardboard box and two thick sheets of foam. It's all about the heart put into designing the box itself and the care taken in preparing the mini to be shipped. I hope they won't ever change the way they pack their miniatures, because for me it shows how much they care about the product and the client. It sets the company and miniatures apart from the competition. At first glance, you know that it's TKS stuff.

In the Box

First of all, after opening the box you see a folded piece of nice, stiff paper with a written number of your copy (in my case 39/75) and inside a sticker and the concept art for the miniature. Next, there is a thick layer of foam with the main parts of the mini and second layer of foam. Below that, you can find a base and a plastic bag with smaller parts, to make sure they won't go missing in transport or handling.

As you can see from the photos below, the kit contains two sets of heads and arms, so you can build one of two miniatures. One of them with a triangular helmet and massive weapon kinda reminds me of a creature I've seen on the internet somewhere. Well, Google says it's a Pyramid Head from Silent Hill 2, but because horrors are not my thing and I can't watch them at all, I know nothing more about the monster than its name. The weird thing is that it doesn't stop me from thinking that the mini is really cool. The other option you have is a fairly regular, but still "badass" looking guy with a mean Mohawk haircut, cool shield and a hammer. Even when the main body and armour on the left hand are the same, those two versions couldn't look more different to me.

Quality of the Cast

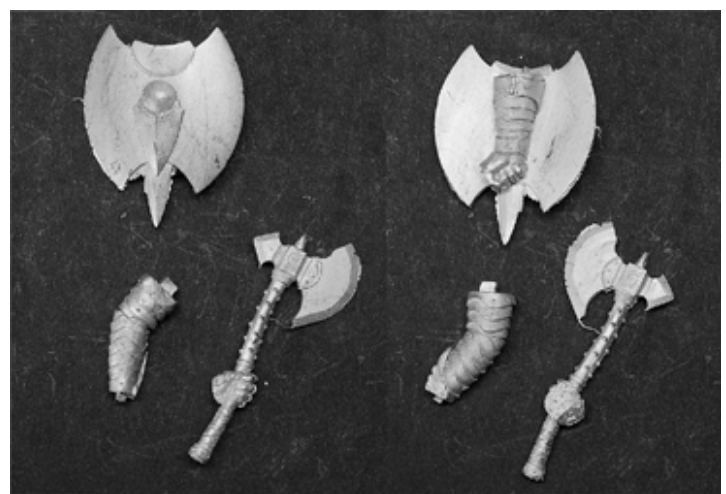
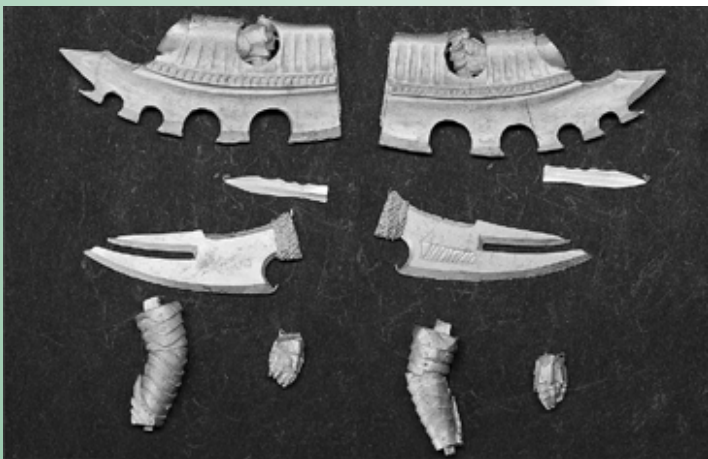
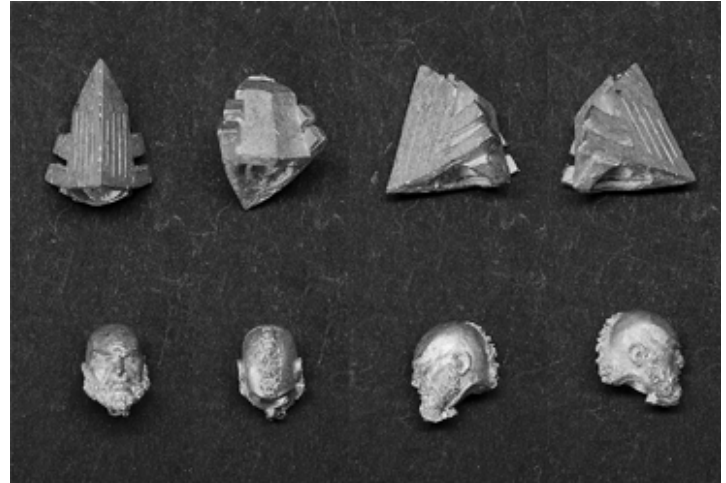
For a metal miniature, all the surfaces are really smooth and nice. So far I haven't found any patches of rough surface that are so common with metal miniatures. Of course, there are some delicate mould lines that will require careful handling to get rid of without damaging details and few edges seems to be unnecessarily rough (especially on the clothes), but it's nothing major. You can clearly see on the photos almost all weapons have the thin pieces of metal at the edges; other than that, the cast is really nice and crisp, almost like it has been done in resin, only heavier and harder to deal with ☺.

Assembly

It shouldn't be a big problem to assemble this mini, because in general all parts seems to fit together nicely. It's not so difficult to find the right position for the upper part of the torso, even though I'd prefer the top part to be solid and with pins matching the holes in the bottom part. I don't think it would make the whole piece too much heavier, but anyway — it's not such a big issue. Almost all the smaller parts (arms, hands, weapon, etc.) have pins and holes in the right places, so with a tiny bit of putty to mask the joining points, all should be put together fast and easy.

Sadly, not everything is as perfect as it could be. My main concern will be securing the smaller blades on that massive weapon on the right arm (as I decided already I'm going with the weirder option of the mini). Both of them are rather thin, and there is no way to pin them to the main piece, so I'll





have to be extra careful when attaching and painting them. It may also be an issue in transporting the finished piece to the shows or even showing it around, but if you go with the 'normal' guy with axe option you won't have this problem at all.

Overall Opinion

This is a really cool miniature; in fact, almost two minis and both of them completely different in character! I must admit that I was drawn to this release by the weirder version of the miniature, which is more to my taste for fantasy pieces. Now the other one has grown on me and it's almost a pity I didn't buy two copies to build — the weirdo with triangular helmet and the more normal guy with a Mohawk and pretty cool shield. I guess it might be too late to fix that now.

The only problem I can see with this mini is the material used, which is white metal. I think I have gotten more used to working with resin, especially with minis with a lot of details and sharp edges like the this one. I'm not saying that metal minis are a 'no-no' for me (after all I bought the piece), but it's just easier to work with resin as you all know. I think I read somewhere on SergeantBlackArt FB page that they are thinking about casting the next mini both in resin



and metal for people to choose, so there is now even more reason to keep an eye on their website and new releases.

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& PUTTY PAINT

Le Hussard Galant
by Massimo Pasquali



PRO

 Website

Scratchbuilt by Antonio Zapatero. Private Collection.





& PUTTY PAINT

Hideyoshi Toyotomi

by yoon





& PUTTY PAINT

The Toad - Infamy Miniatures

by Damien Pedley



PRO

I originally decided to paint this model as promise to my friend James; at Infamy, as I had brought every single model from the Infamy line and had been saying I would paint one for ages. However, there was not a real need for motivation as the models are wonderfully detailed and a joy to paint, but you can never have enough motivators. So to up the ante, I said that I would paint it up and enter it into Salute 2014 or I would give my a very valuable model I had just purchased.

Before I started to paint, I made a conscious decision to paint it towards an image from the show Peaky Blinders using a very pallid colour palette and in the end I was really happy with how close I got to the original picture I used for inspiration. The big problem I encountered from a personal point of view was the amount of metallics on the model and keeping it visually interesting. I eventually opted for a few different types of metal and varying amounts of weathering on each type, the result for me worked just right. The really good thing about this part of the project was that it allowed me to practice more true metallic metal which is very much something I am still learning, but loving at the same time.

The only thing I would have done differently if I was to do it all again would be the housing on the boiler unit. I went for a steam engine look so gave myself a choice of red, green or blue. Personally I think that I chose wrongly here and now think it would have been much better in green or blue.



& PUTTY PAINT

The base was a lot of fun to build; I wanted to give the impression of a London docklands setting, which works well with how James envisages the Toad in the Infamy back story and was the way I wanted to do it before I even knew about the back story, so it worked well for both of us. I tried to work in some typical things found in a docklands location such as the barrel of whale oil, boat moorings and so on. This was all very much inspired by Roman Lappat after going to his Massive Voodoo Beginners Class.

I did a step by step of the painting on the Toad for [Infamy Miniatures facebook page](#). Each of pictures there will describe my personal thinking throughout the process.



MALIFAUX

By Marko Paunovic

A story of a gaming board



In the last issue, we left the building of the Hungering Darkness module half done. We erected

the walls and put in the LEDs and fixed the servomotor for the rotating Beckoner. This month I continued the build by doing the parquet flooring, making the staircase and stages in each of the rooms. I found some appropriately coloured cloth to serve as carpets and I selected the wallpapers. Also, I managed to get a start on the fifth module, but I'm getting ahead of myself...

Most of the month I spent assembling the parquet flooring, a fiddly and boring job, but one that I find is very rewarding (if your nerves serve you well and you live to see the fruits of your labour). As the wires for the LEDs and the servomotor were run on top of the HD styrofoam bottom-plate, I couldn't just glue the parquet flooring, I had to build the base on which I'd glue them.

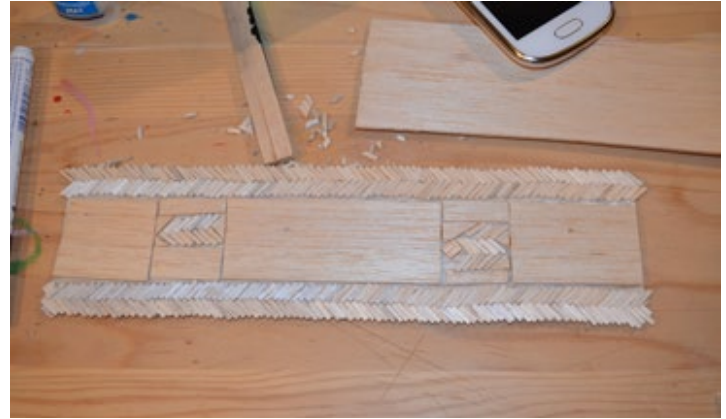
I used the thinnest balsa I had (the 1,5mm thick one) to tailor the base to the walls already in place. This was a bit fiddly as not all the walls were straight nor were they at right angles. Once done, I started gluing the parquet whose build Andrija described in [issue 7](#). In order for the parquet to look natural and so that there were no holes or missing pieces on the edges, I started gluing them with about a half of the parquet protruding from the balsa base. I used PVA glue as it has two advantages over superglue: first, it doesn't cure immediately so it gives you time to adjust the angle, spacing and what not.



Secondly, superglue tends to get absorbed into the balsa wood. This changes the property of balsa, so when you use washes over it, it leaves stains. PVA just cures underneath and the top part of the parquet doesn't get affected, which provides an even finish when coloured with washes.

After the glue set, I cut the protruding bits using a sharp scalpel blade. Also, midway through the assembly of

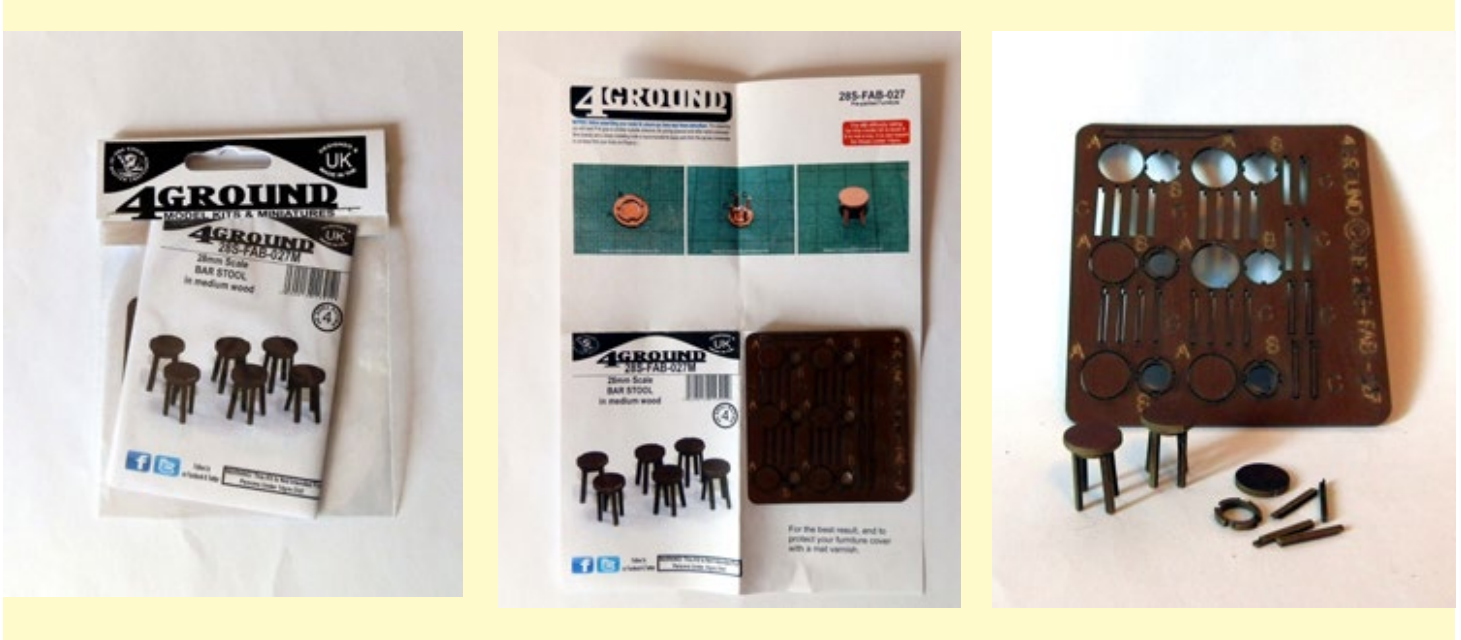
the parquet flooring of the hallways (fish-bone pattern), I remembered that there is another cool pattern – the chequered pattern, so I decided to use it for the main, larger VIP room.



Andrija's Bitz and Bobs

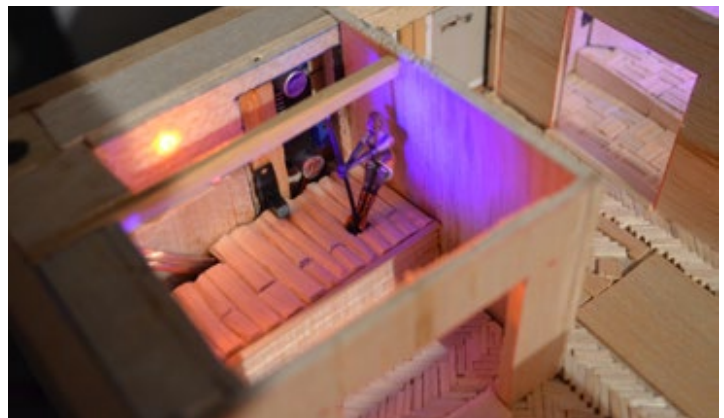
Last time, Marko wrote about a bunch of 4Ground furniture he got, so the honour of assembling them fell on me. 4Ground 28mm scale Bar Stools come six per pack. A 70 x 65mm laser cut MDF sheet that contains enough parts for six bar stools and a handy instruction sheet are what make the contents of the re-sealable plastic bag.

Each chair needs to be assembled out of six delicate parts and the result is very good looking miniature furniture that doesn't even need any painting. All parts are labelled with letters for the parts to be identified easily when following the instructions (even though in this particular case one could easily manage without that due to the small number of simple parts each chair consists of). The pieces pop easily out of the sheet and I assembled them fairly quickly using PVA glue.



Once the parquet was done, I proceeded to make the staircase. It was made from balsa wood and linden slats for support.

Parallel to the staircase, I made the stages for all the rooms. I decided to have the stages made out of wooden planks, so the first order of business was to make a whole bunch of wooden planks. I made them 5-6mm wide by around 50mm long. When I decided that I had enough of them (pun intended), I started assembling the stages. The fiddliest bit was to build the stage for the spinning Beckoner, as I had to take care she didn't get jammed against one of the walls while spinning. During that process, I discovered I would need the upper support, so I made it from a 5 x 5 mm linden slat through which I bored a hole for her pole.





Planning Top Tip: Wallpapers for the Hungering Darkness Module

The walls of the Honeypot Casino's basement would be covered by wallpaper. This meant I had to search the internet for appropriate designs.

After a couple of hours browsing I found enough various patterns, which I then printed

a couple of times each onto a plain A4 piece of paper. When the time comes, I would just cut the printed patterns into appropriate size and glue them to the balsa wood walls using slightly watered down PVA glue; dead simple yet very effective.



This basically finished the main part of the Hungering Darkness module build. I then turned to the fifth module to be tackled – the Hamelin one. Hamelin is the master that basically dwells in sewers and raises rats and other creatures. Therefore, I decided that his module would be all bricks (both the floors and the walls) and would have a sort of a basin/fountain in the middle with pipes running throughout the board.

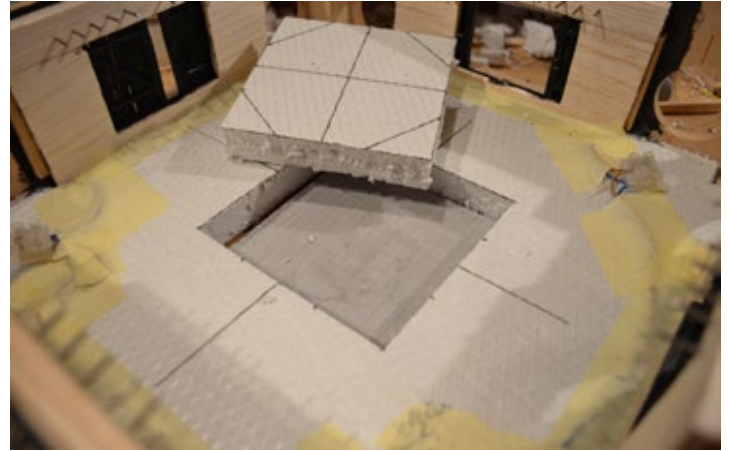


Ana's Research – Sewer Bits and Pieces Part 1

For me, this was the month of sewer accessories. Wyrd was kind enough to send us four clamshells of Malifaux Rats and four clamshells of Sewer Base Accessories, which kept me busy batch-painting for a while. Let's start with the vermin.

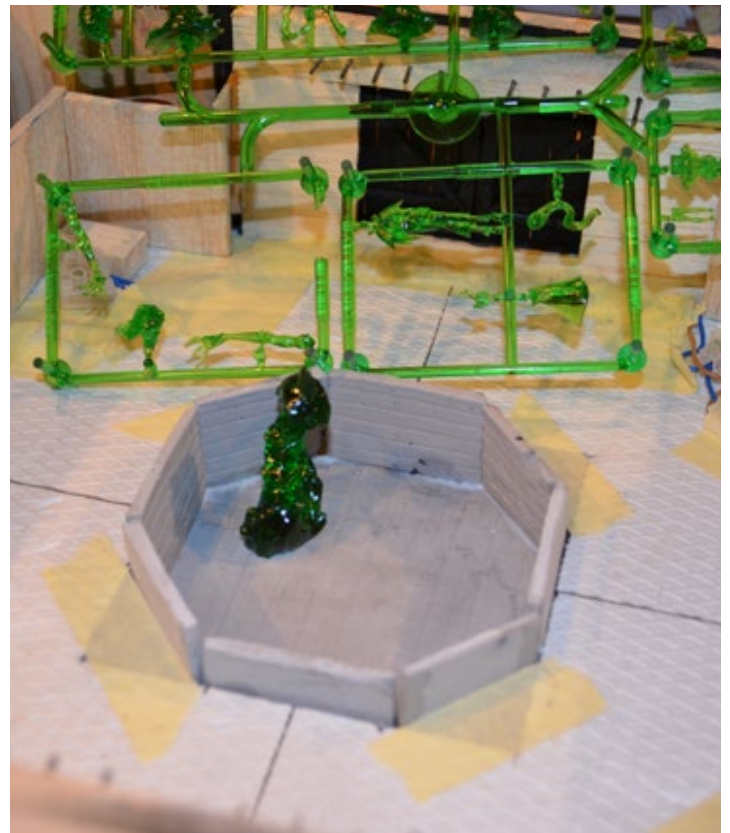
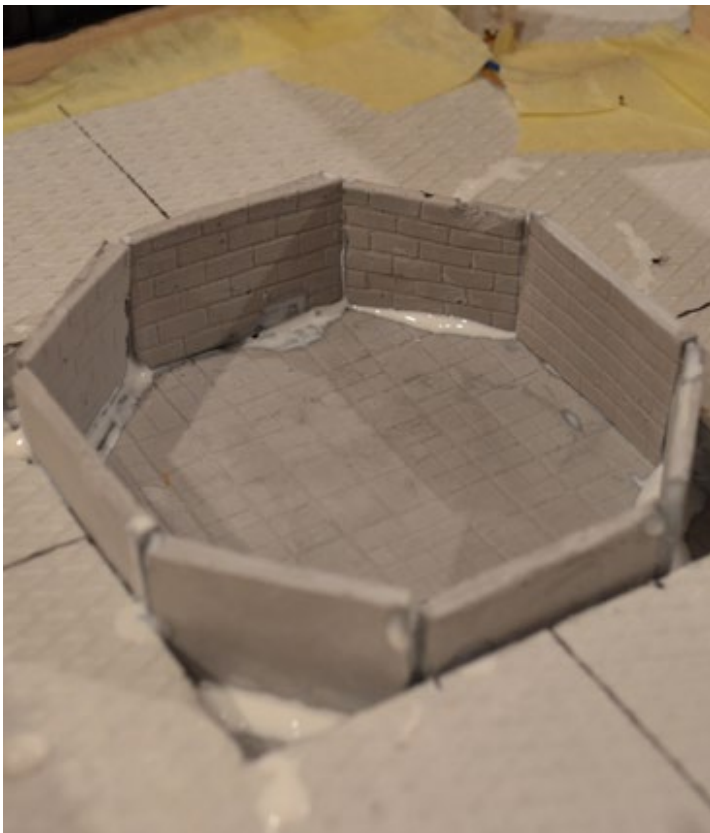
The rats of Malifaux are a vicious breed, usually the size of a small dog and far more aggressive than the rats on this side of the Breach. They are cunning, filthy, disease-carrying beasts that devour anything in their path, including weaker members of their own kind. The clamshell contains three different metal Malifaux Rats, three plain 30mm bases, and three first edition Malifaux stat cards. The rats are quite large compared to a human figure from the same range and the sculpts are very 'Malifaux'. I had no special trouble cleaning them and no assembly was needed as they are single piece miniatures.





Once the design was decided, I put in the door systems and placed the electric connectors with their boxes as I've done on all the other modules. I cut the rectangular hole (10 x 10cm) that would house the basin/fountain into the HD Styrofoam base. I decided to use one of the casts Ana had previously made for the bottom of the basin. It was roughly 10 x 10cm big, so it fit perfectly.

Once the bottom was glued, I proceeded to make the inside walls of the basin/fountain. Again, I used Ana's casts, only this time one of the stone wall fragments. I sawed the plaster casts into the required size and glued them in place to make the octagonal shape of the basin/fountain. I decided to sacrifice my Limited Edition green transparent Poltergeist mini and put it in the basin to be menacingly rising from it.

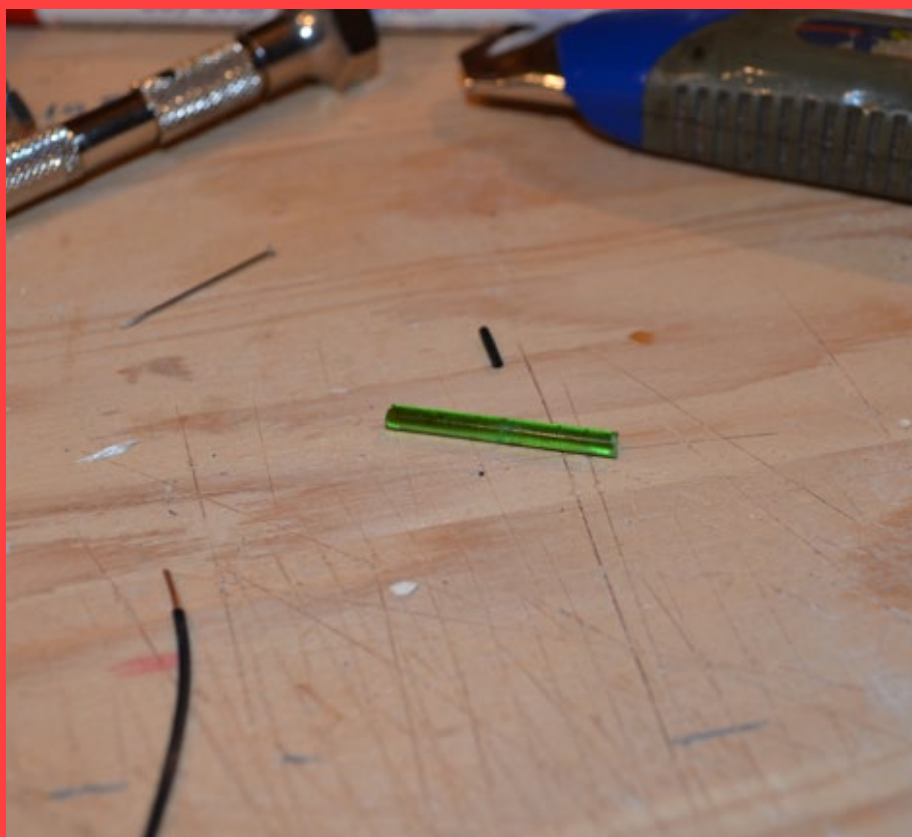
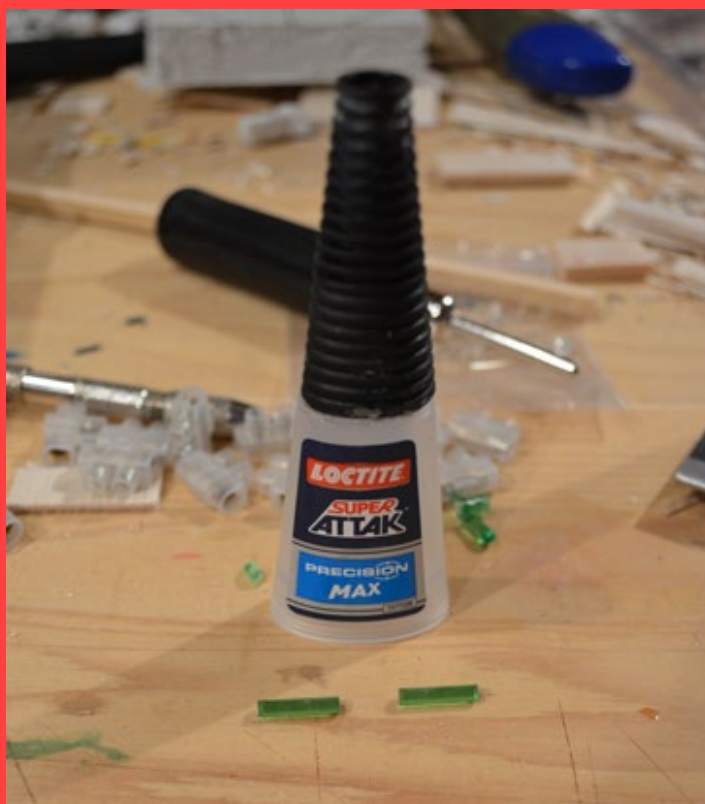




Planning Top Tip: Gluing and Cutting Transparent Resin.

The transparent resin has two problems I had to face while doing this build. The first was cutting the resin and the other was assembly. If you cut resin and it breaks, there will be a whiteish line/surface where the resin broke. Normally, this is not a problem as the mini would get painted. Here, however, it is a major problem as those places would undoubtedly show. That's why you have to take real care when cutting. If it should have even the smallest crack, I suggest using a rotary tool set to highest speed possible to remove that white crack. Also, be careful because the high rotation produces higher temperature, which in turn melts the resin and that makes the hole/cut even less transparent, so remember to cool your drill/rotary bit. I find the best medium for that is water.

The other problem is gluing two pieces together. Being active on Wyrd forum, I noticed that a lot of people who got any kind of transparent minis during last GenCon had trouble with the transparent resin getting foggy when glued together. Some people said their superglue was the best way to avoid material getting foggy and others said it was regular glue for plastic. This left me dubious, so I decided to try it on some random piece of sprue. First I broke the sprue bit in two and used my scalpel blade to clear away the whiteish residue (left over from the break); then I used my superglue to glue the two bits together. Once dry, it showed no sign of fogging, so I was satisfied.



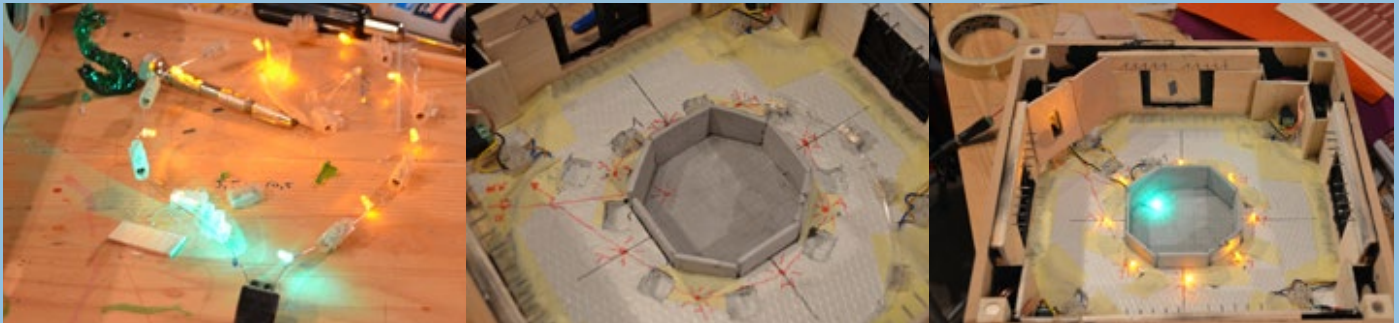


Electronics Top Tips

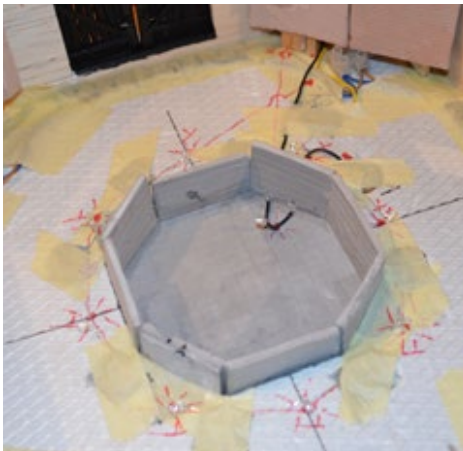
While the PVA glue was curing, I turned my focus to the electronics. I guess this module has the simplest electronic circuit to be featured in this build, consisting of the connectors, 300 Ω resistor, the on/off switch, 8 yellow LEDs and one green LED. I decided on yellow LEDs because Hamelin is an Out-cast master and the Outcast colour is yellow. The green LED would go into the green Poltergeist (hopefully) lighting him

up and adding to the menacing effect.

As the glue on the walls hadn't set yet, I decided to make a "dry run" and see if my circuit would work. Once I was satisfied and the PVA has cured, it was time to place the LEDs. I decided to have the LEDs fixed to the floor of the module and directed them to cast light directly onto the walls/doors of the module.



When this was done, I just had time to roughly assemble the brick walls into the corners of the module to hide the boxes housing the connectors.



Next time my team and I will finish the build of the Hamelin module (adding the remainder of the walls, putting the brick floors and adding a whole bunch of pipes, some broken and some functional). Hopefully, we'll start work on another module as well. As always, if you have any questions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.



Ana's Research – Sewer Bits and Pieces Part 2

The Sewer Base Accessories kit contains four tentacles, two pipe ends and two tiny rats. Obviously, a Malifaux player can use the kit to embellish the bases of their miniatures.

The tentacles seem like a really cool thing to add to our board; they will look great sticking out of filthy sewer slime, suggesting a foul monster lurking under the surface. I don't know whether we will use all sixteen of them, but it can't hurt to have them all painted and ready. I worked on all of them at the same time to save time. The unfortunate thing about them is the placement of the mould line; it runs all the way across the detailed side of each tentacle. It was tedious having to carefully remove it without ruining the details sixteen times, but this is just a minor nuisance when you have only one kit to do.



By **Martyn Dorey**

Unboxing

Draconia's Shetain - Lady Dragon

Material: **White Metal**Scale: **54mm**Price: **32.07 €****Limited to 300 copies**

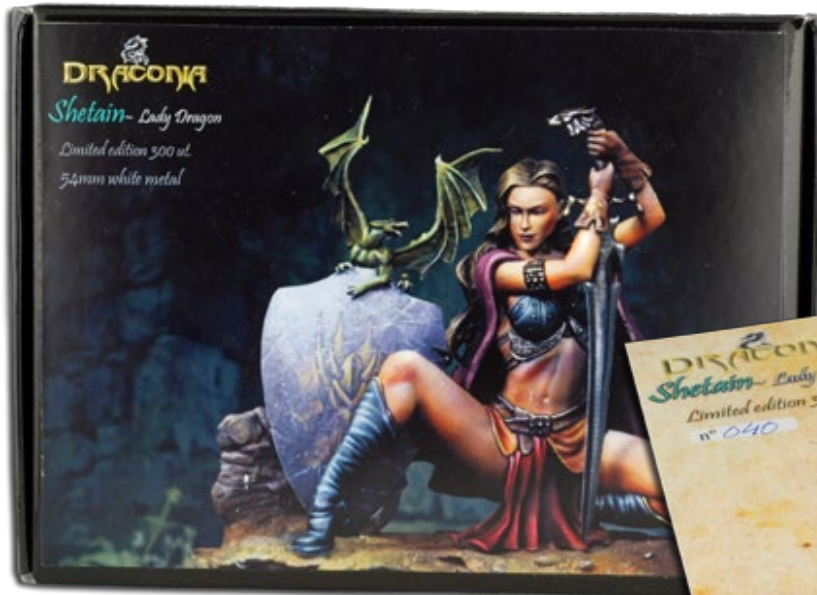
Available from:

Draconia Miniatureswww.aresmythologic.com

I have been collecting the Draconia sculpts for a few years now. I even have a couple of the Ares Mythologic historical pieces in my collection and they have proved to be an interesting selection of models to collect. However, as soon as I saw the green for Shetain on facebook, I knew it was a model that had to become a part of the collection I already had.

At the time of ordering I didn't know this was going to be a limited edition model of about 300 casts, so that was one surprise when it arrived. The model is contained within a strong cardboard box with full colour artwork on the front. On breaking the seal and opening the box, there are 5 postcard size photos of the sculpt; one is full colour and the other four are of the green.

Removing the top layer of foam protection revealed the parts, which as expected are in metal, but what I didn't expect was two parts to be in resin. These parts are the wings for the small dragon that sits on the shield. Why they took the decision to make the wings from resin I can only assume this is because of the weight they would be in metal and the fact that where they meet/attach to the body is just a small hole for the wings to locate into.



The kit consists of eight parts and is broken down as: The base, two body parts, the sword (which has the left & right hands and right arm attached, left arm, shield with the body of the dragon and the two resin wings.

The overall casting quality of the metal parts is very good with the exception of the outer area of the cloak; this has some pitting/porosity which is easily filled with a bit of Mr. Surfacer, but there is also some marks that look like small cracks and raised marks that will also need to be filled and removed before priming and assembly.





What also surprised me with this kit was that the two main body parts appear to have had an attempt to remove the mould lines! My preference would have been for this not to have been done; as you can see by the photos it has left me additional work to do by way of removing what looks to be the file marks. This is especially noticeable on her left leg and the top of the right thigh. There is a small amount of cleanup which will need to be done with the two wing pieces, but as these are in resin it isn't going to take more than a few seconds scraping with a model knife.

The other area that will require a little bit of work is going to be the top of the small wall on the base, as there appears to be some excess metal on the top of it which will need to be either removed or for the more adventurous modellers out there turned into heavy moss or vegetation (I'm not decided yet which I will do, but I am liking the vegetation option). The joins are well designed and the overall fit of the parts is very good, so very little filler if any is going to be required once all the surface preparation has been done. This is good as, I know a lot of us like to paint our models in parts and then do the final assembly afterwards.

Overall, I really like this model; for me the downside is that it is in metal and these days I really don't understand why companies choose this medium over resin for display models especially with what seems to be poor quality metal these days. Some of the details on the parts look a little soft and the wall edges on the base especially look very rounded compared to the photos of it on the green in the postcards that come with the kit, but then maybe it is just me that thinks that this would be a whole lot better as a full resin kit...



Dear friends, it is time for the

12th AGRAM ARENA SUMMER TOURNAMENT



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

Agram Arena Summer is going to be held over two weekends: 12-13th July 2014 for the 40K International tournament and Black Queen International Hobby & Miniature Painting Competition. 19-20th July 2014 for the Malifaux International Tournament and Demo Games / Open Play (Infinity, LOTR SBG on Saturday 19th; Flames of War and Warmachine on Sunday 20th).

Entry: FREE!

Refreshing drinks for all players will be free during the tournaments.

Accommodation for Saturday night is also free for the 1st timers; read more about this in the rules! Lunch is available at the price of 75Kn (10 €) for both days.

More info and rulespacks to be found [here](#).

*Official languages of the tournament will be **English and Croatian**.*

Registration:

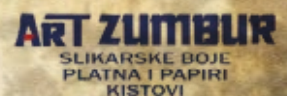
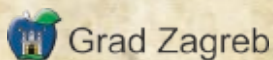
40K - from 1st of June to 05th of July. Black Queen - from 18th of June to 05th of July (not necessary - see the rulespack). Malifaux - from 1st of June to 14th of July and Demo Games / Open Play - from 14th of July to 18th of July.

If you need any other information please contact us at ums.agram@gmail.com or

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Noble Abyssinia Ethiopia, 1925

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Scale: 54mm

Contact: www.meridianaitalia.com



Braddock's defeat at Monongahela

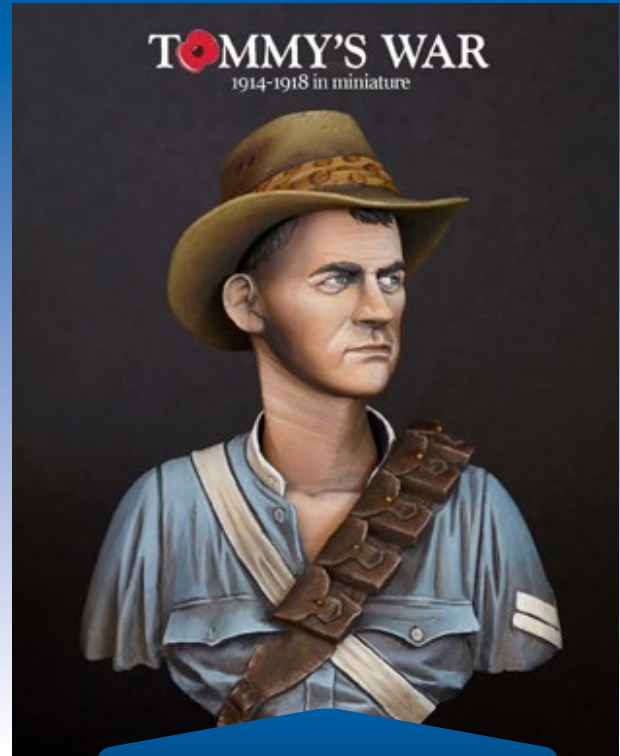
Company: Oniria Miniatures

Scale: 28mm Vignette

Contact: www.oniriaminiatures.com



Knight of Outremer, 1300
 Company: Heroes and Villains Miniatures
 Scale: 75mm
 Contact: www.hvminiatures.com



Corporal, East African Mounted Rifles
 Company: Tommy's War
 Scale: 1/10 scale bust
 Contact: tommyswar.co.uk



Trooper, 9th (Queens Royal) Lancers
 Company: Tommy's War
 Scale: 54mm
 Contact: tommyswar.co.uk

The Red Baron, 1453 – 1918

Company: Heroes and Villains Miniatures

Scale: 75mm

Contact: www.hvminiatures.com





Diane Tianseen

Company: Scale75
Scale: 75mm
Contact: www.scale75.com



Cliff's Guard

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Scale: 75mm
Contact: www.scale75.com



Elf Marauder

Company: Heroes and Villains Miniatures
Scale: 1/12 scale bust
Contact: www.hvminiatures.com



Necrospace 02 - The Wanderer

Company: Nocturna Models

Scale: 70mm

Contact: nocturnamodels.com



Goblin Warrior bust

Company: Giorgos Tsougekouzidis Art

Scale: 10cm tall

Contact: giorgostsougekouzidis.blogspot.gr



Lion bust

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MSP Triads



For a while now, Polish paint crew Awaken Realms have been drawing a lot of attention with their eye catching paint jobs. Adrian "Medows" Komarski of Awaken Realms shows us how he painted his Lord of Change.

LORD OF CHANGE

by
Adrian "Medows" Komarski,
Awaken Realms painting studio



I always wanted to paint the four greater demons of Chaos, but I never found time between commissions to start such a project. Finally an opportunity arrived and for one of my favourites — the Lord of Change. I couldn't be more excited. Although I haven't tried to paint resin to higher quality on such a scale before, I was hoping my standard techniques would work. Of course, I was wrong...

Before coming up with paint schemes, I often spend some time on examination of model. I check the surface and texture; I look for details and interpret posing. I try to establish a main raw theme of model, yet without thinking too much about colours at this stage. This is what I planned to do this time as well.

When model finally arrived, I was stunned by the level of detail, every fibre of each feather (and there were hundreds or even thousands of those) was sculpted onto wings. A similar amount of work went into sculpting flesh — countless lines were cut into the material to perfectly imitate old, cracked and wrinkled skin. I have to say that model itself is perfect, from the feet to the tip of the wings, from every detail to general pose. It reminds me in posture and physics of an old skinny man; wrinkled body, bones sticking out and a humpback spine. His staff used as a walking stick. His wings, although magnificent, are withdrawn and give a feeling they haven't been used for a very long time. The armour is rather modest, made out of bracers and helmet which obviously serve more as an ornament than protective gear. I like the small accent of feather like metal parts hanging from the helmet, which

reminds me of a bird like headdress worn by an ancient Egyptian goddess — a nice similarity to Thousand Sons. The main body is hidden under a thin and loosely hanging robe which also wouldn't provide much protection from physical attacks. The very front of the miniature is occupied by a vulture head with a large beak and two arms, one holding an amazing staff and other summoning horrors. These three

at first glance will obviously draw most of attention together with wings on the back and will therefore require the most work. Other parts of the body are decorated with many amulets. The whole miniature has a perfect composition; it has loads of details and little features, but they don't turn attention away from the whole thing. The model looks just as I think it should, an ancient creature, wise and cunning, so focused on the power of the mind that it appears as if it has forgotten how to use its body. Indeed a great portrayal of the Lord of Change.

After the main theme was established, I needed to plan for colours. I started browsing

the internet for ideas. I went straight for Lords of Change painted by two of my favourite painters: Bohun (Bogusz Stupnicki) and Julien Casses as well as an awesome trailer from Warhammer Online (the one that ends with the Lord of Change entering the fortress through a gate) and a few other concept arts.

My vision started to form. As usual, I was going to use Citadel paints. I couldn't resist starting with my favourite colour - Sotek Green. This would be a main theme joining all



parts. As always, the miniature was primed in black, which later helps me establishing highlights and shadows while airbrushing the miniature with a zenithal highlighting technique. The first step was airbrushing base colours to see if they would work together. The idea was simple; wings would transfer from black to purple and blue, the robe would move between blue and greenish, the skin from purple through red to skin tones and the feet would be black.

I was sure gold would work for the metallic parts and bone colours for the talons and nails. I still had no idea how to paint the horrors and staff at this stage as well as ornaments on sides of robe. I was going to decide about those later, when the rest was done. I started by airbrushing the robes with Sotek Green, wings with Kantor Blue and skin with Khorne Red. At this stage, I only worried about creating base colours and not painting over shadows too much. I also shaded his wings with Xereus Purple and Screamer's Pink. This stage is always very pleasant since, it took less than half an hour and already gave a nice sketch of how miniature would look like. Now the base was ready and it was time to implement my master plan. I started airbrushing the wings with Sotek Green for highlights, then Lothorn Blue and white and I've redone few shadows. As I usually do for similar sculpts, I drybrushed whole wings with white to bring out details. They looked white and rough and the colours underneath faded away, but it didn't worry me much as they usually do at this stage. I thought to myself "now I am just going to wash them with 3-4 different washes, colours will be brought back and they will look great, right?" Nope.

I applied Coelia Greenshade, Drakenhoff Nightshade, Druchii Violet and left it to dry. I came back after half an hour and it was grey. I had spent so many hours and they looked like I hadn't done any work at all. I called it a day and moved to other project. The next morning I took my wet palette and decided to give glazing a try. I airbrushed wings with a thin coat of white to brighten up colours and create a nice base for glazing. I took Sotek Green, mixed it with a lot of water, which is by the way a valid thinning explanation. It is somewhere between "a bit" and "huge amounts" © I never check thinning ratios, I mix water with paint and keep adding water or paint until it looks right. How do I know when it's right? I don't, it's a guess. However, I can give you a hint; better too thin than too thick — if it is close to pure water you will just have to add more layers of it to apply a colour. I glazed most of the midtones, highlights and shadows avoiding only darkest shadows. When it was still wet, I applied thinned Lothorn Blue for highlights, thinned Screamer's Pink for shadows and thinned Xereus Purple for darker shadows. I let it dry and yep, nice colours started to appear. I took white and a fine tipped brush and started painting highlights, edges, feather fibres and I glazed feather ends with white as well. After the white was applied, I took Drakenhoff Nightshade to colour whites where they should be darker. The final step was glazing black into all deepest shadows and airbrushing white on the brightest highlights. I have to say painting wings took more time than the rest of miniature altogether, but in the end I was happy with results. The



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create a nice base for glazing. I took Sotek Green, mixed it with a lot of water, which is by the way a valid thinning explanation. It is somewhere between "a bit" and "huge amounts" © I never check thinning ratios, I mix water with paint and keep adding water or paint until it looks right. How do I know when it's right? I don't, it's a guess. However, I can give you a hint; better too thin than too thick — if it is close to pure water you will just have to add more layers of it to apply a colour. I glazed most of the midtones, highlights and shadows avoiding only darkest shadows. When it was still wet, I applied thinned Lothorn Blue for highlights, thinned Screamer's Pink

for shadows and thinned Xereus Purple for darker shadows. I let it dry and yep, nice colours started to appear. I took white and a fine tipped brush and started painting highlights, edges, feather fibres and I glazed feather ends with white as well. After the white was applied, I took Drakenhoff Nightshade to colour whites where they should be darker. The final step was glazing black into all deepest shadows and airbrushing white on the brightest highlights. I have to say painting wings took more time than the rest of miniature altogether, but in the end I was happy with results. The

skin was much easier since I already knew what to do. After airbrushing it with Khorne Red and white as well as dry-brushing with white I started glazing with Khorne Red and followed that with washes of Carroburg Crimson and Druchii Violet. Highlights were gently painted with a fine brush and Cadian Fleshtone followed by Screaming Skull. They were later blended with few glazes of previous shades and finally highlighted with Screaming Skull and white by airbrush as well as white applied with brush. After I finished the rest of miniature I decided that skin looked a little flat and painted on blue effects using fine brush and layers of Sotek Green, Lothorn Blue and white. The easiest part was probably the robe. It was simply an airbrushed base of Sotek Green, highlights with Lothorn blue, drybrush and airbrush of white, followed by airbrush of shadows with Coe-lia Greenshade, Drakenhoff Nightshade and Druchii violet. I finished it with brushing white edges. At this stage I had no idea how to paint edge ornaments on fabric, so I left that decision for later. The metallics were straight forward. I painted them with my favourite metallic setup. As a base colour, I used Warplock Bronze and applied it with regular brush, later a mix of previous with Gehennas Gold, then pure Gehennas Gold, a mix of gold with Runefang Steel and finally pure Runefang Steel. I finished everything with wash of Aaggrax Earthshade or Seraphin Sepia, I can't be sure, and also applied Nihilakh Oxide. I decided to paint the horrors with a mix of paints I have already used on other parts and use the same mix for the snake on staff as well. Both snakes and staff are on the



first plan of model and I wanted to separate them from rest however, not too drastically, so they wouldn't take too much attention away from the rest. I airbrushed them with Xereus Purple, Screammers Pink, Cadian Fleshtone and Screaming Skull and then airbrushed shadows with Carroburg Crimson and Druchii Violet. The edges were done with Screaming Skull and white. The tongue was painted in similar fashion.

The same colours were also used for the effects on his right hand; however, I left it mostly black so it would appear like the flesh itself was morphing into the Horrors. Feet were done with black, airbrushed with random mix of dark green, Screaming Skull drybrush, and washes of Coe-lia Greenshade and Nuln Oil. At this stage, I was almost done with the model and I still had no idea how to paint ornaments on the sides of the fabric. I tried metallics, but it was a little boring. I then tried purples and they didn't really match. Next, I tried red and orange and again wasn't satisfied with result, so I decided to go with an airbrush of good old black, Sotek Green and

white and I did the same for eyes. The beak was also adjusted few times; first, painted in bone shades coloured with red glaze. I later changed it into more red and purple to finally be changed to airbrush of black, Evil Sunz Scarlet and Trollslayer Orange. It was the only part I painted with these colours and I was afraid it may not work, but in the end it was a nice accent that added more depth.

Overall I was very satisfied with results and was amazed by feedback I got from Coolminiornot community. It was also



a very important project for me, since I made it in a time of major changes in my life. I started painting it as a one man operation and finished it as a part of larger and much more exciting studio - Awaken Realms, in a new place, with a new crew and so many new opportunities. This Lord has really changed my way, I guess ☺ I look forward to painting more similar big guys and hope to share them with you and my future experiences as well. See you next time.

Adrian "Medows" Komarski, Awaken Realms painting studio



AWAKEN
REALMS

by Mario B Delgado (mbd)



Unboxing

Romain Van den Bogaert's

Eskimo Fisherman

Material: **Resin**

Scale: **1/6 scale**

Price: **Varies**

Available from:

Romain Van den Bogaert

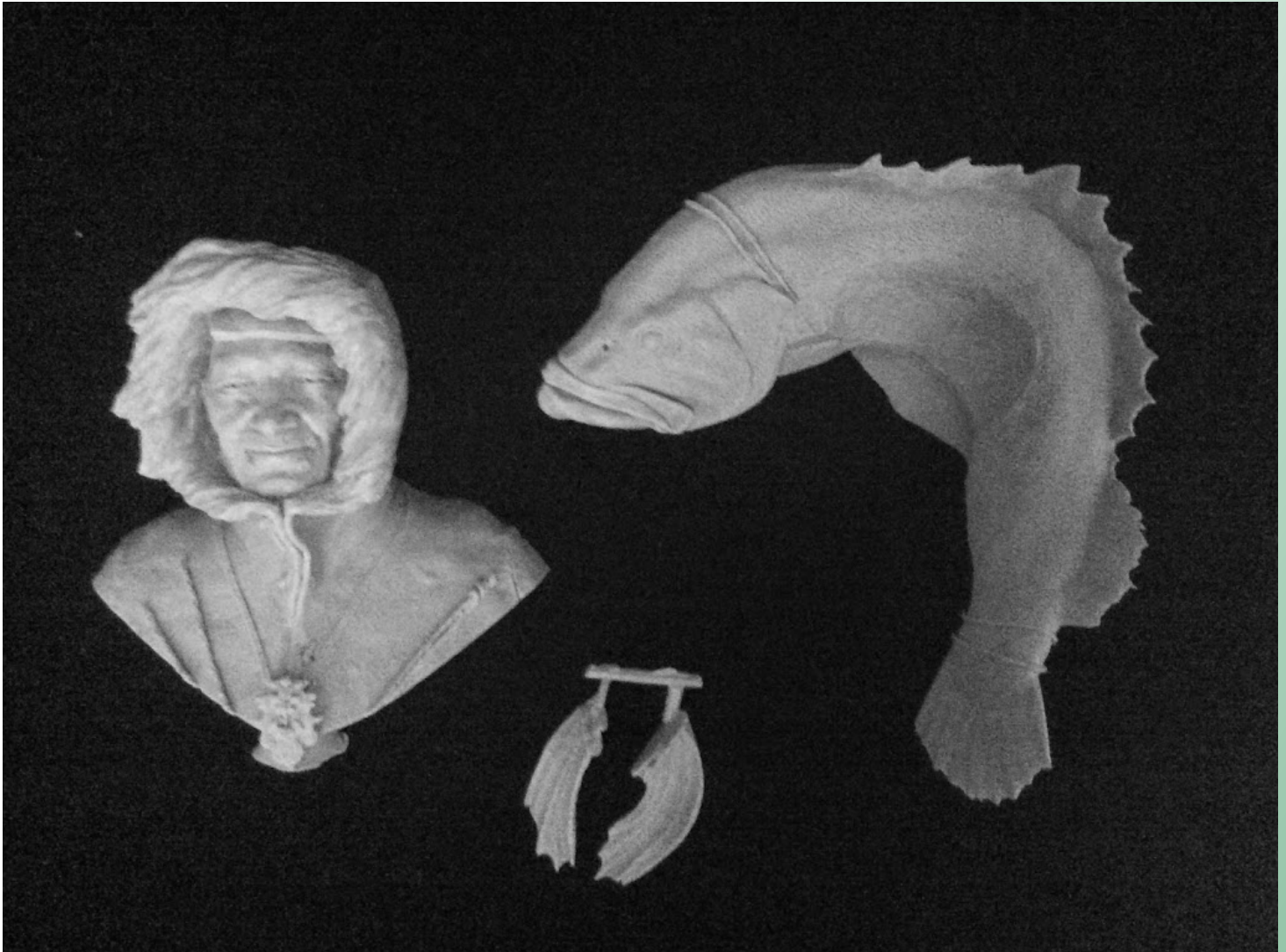
romvdb@yahoo.fr

I discovered this great sculptor on a French forum some two or three years ago and from the beginning, I found his works original, well executed and very, very different.

It is likely that some of the readers have seen his works on the web, because they have proved to be very popular the last few years. His style is easy to recognise and his subjects are full of raw force and sentiment.

I have been meaning to get my hands on some of the busts that he has produced and when he started to show the first stages of the Inuit fisherman, I knew I wanted it and had to have it!

This specific bust is of a larger than average scale, but is full of character and the presence of the big fish increases the interest for me.



The different textures in the clothing, fur, skin and fish scales are well done and are a great help for the painter that will allow for some extra effects; after all, that is what improves the fun part of any painting!

The bust comes in four pieces and the fitting is very nice and well thought out with most of the joint lines hidden away. This will allow the bust to be unassembled during painting, which should be a great help especially when painting the large fish.

At 60 Euros + PP it is not a cheapest bust, but the quality and the limited supply makes this a desired object of temptation.

Romain does all of his own casting himself and provides only small amounts, despite some of his works being commercialised already. If you are interested, you can get in contact with him via his [facebook](#) page.



What's on the Market?

a regular look at some of the hobby tools available



By **Martyn Dorey**

Tools



Not a subject I was expecting (or planning for that matter) to cover for this month as I feel tools are very much self-explanatory, but then at the end of April Games Workshop released their new range of tools...

It's typical of Games Workshop to re-invent their tool range like the rest of their products every couple of years, but I think the biggest shock of this re-launch was the price tags attached to the tools. One shock is the price tag they have attached to them, but what has shocked me more is that people are paying their price!

Billed as being "precision Engineered to be the best hobby tools in the world"; what is so special about these tools that they cost so much? Most of them I find are uncomfortable to hold; they aren't gold plated or anything like that and they certainly won't make my coffee for me, so why should I pay £90.00 for a set of Citadel tools? Are they becoming a designer must have name like Adidas and Nike where the modeller is paying to advertise for them?

OK, £90.00 for a set of tools — what do you get? Well you get a mould line remover (tongue firmly in cheek as I

typed that and you will find out why if you continue reading), a retractable knife, a pin vice, two metal sculpting tools and a plastic shaper, a pair of snips and two files. That's it? Oh I nearly forgot, you also get a tool roll to keep them in. Jeeze — go to Halfords here in the UK and I could get a fairly decent tool set complete with box for that price!

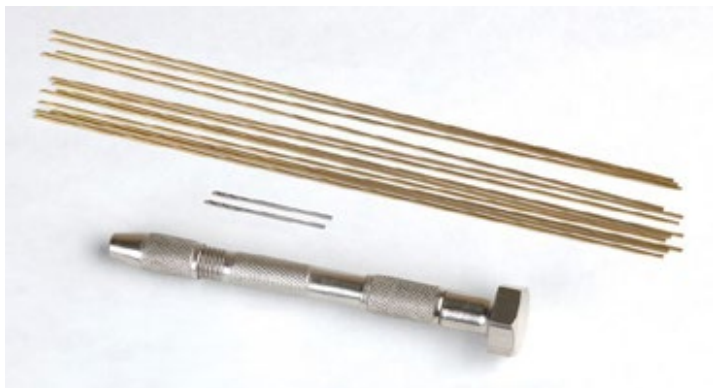
Individually these tools are not a joking matter price wise either, so let's have a look at a few alternatives compare to the new Citadel tools.

Retractable Knife



Games Workshop would like you to pay £15.00 for this item. Nothing new with this type of knife really as any stockist of Swann Morton knives have been selling this type of knife for more years than I care to remember and for around £4.00, saving you a whopping £11.00. The GW knife uses Swann Morton blades, so if you did buy the GW one at least you can save some money on new blades; unless of course you want to pay GW's price for them when/if they bring them out (knowing the way GW are going, they will want you to buy a new knife instead).

Pin Vice



I really liked the old GW pin vice, but this new one is really horrible to hold. It just doesn't feel right in your hand and at £16.00 for a pin vice...REALLY! (I didn't buy it by the way — I found somebody that had). There are a lot of pin vices on the market at the moment and you do not need to search very hard to find alternatives. My favourite is the Formula P3 Pin vice set, this is a great little pin vice that I know a lot of sculptors also like because you can stand it on its end, so it is ideal when sculpting heads. For a modeller it comes with a set of wires and the drill bits for those wires, all for the grand sum of £7.95. If you don't want the pin vice with the wires, there is always the Army Painter version, which comes with a selection of drill bits at around £7.99.

Snips/Cutters

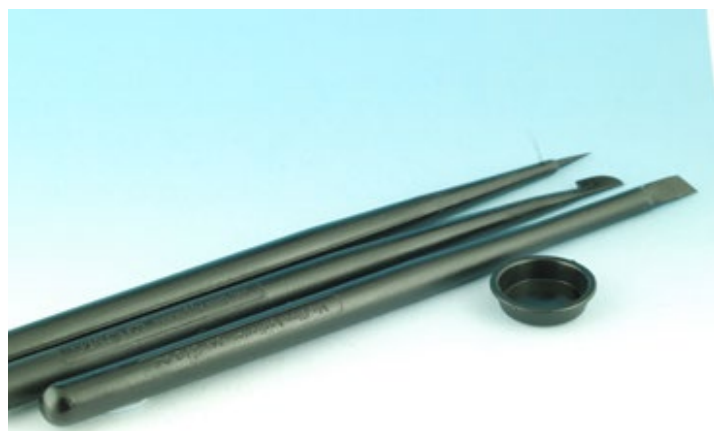
Whatever else you know them as, GW says that these have been redesigned to have a thinner nose/cutting section to allow you better access to cut the bits of plastic off their sprues, but at £18.00!! Gale Force 9, Privateer Press P3 and even 4Ground do snips with thin ends and have done them for years, but at only around £6.00; a far better alternative if you ask me.



Sculpting Tools

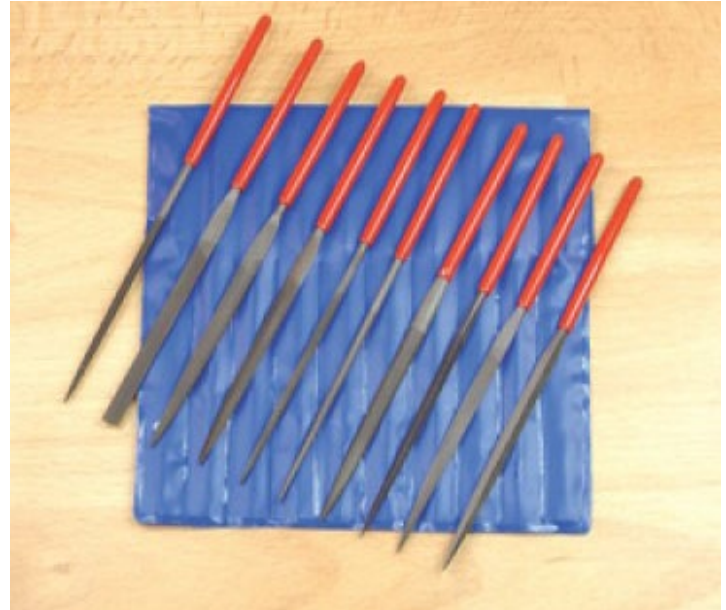


OK I wasn't able to find anything to match the set GW is now doing of two metal tools and a plastic clay shaper type tool for the price of £15.00; the best I could do was a set of three metal sculpting tools from Formula P3 for £5.95, but you can also get sets of 10 or more tools for around £10.00 complete with a nice roll bag to keep them in. If you really need a clay shaper then I have two alternative suggestions for you: 1) Any art supply shop will sell these for a couple of quid each; 2) Get the Mr. Hobby Glue Applicators, as I have said in a previous article these also make great putty pushers, so you can effectively kill two birds with one stone.



Files

£12.00 for two files! OK one of them does have some form of brass colouring on the one end and as a pair, one is rough and one is fine, but £6.00 each really?? A very quick search for needle files will get you a lot of options. Two I have picked out are the P3 set of 3 files for £5.45, but if you want more than that, Expo tools do a set of ten files for £7.00. Obviously with the set of ten you will get different grades, i.e. rough and smooth.



Mould Line Remover



This is the bit that really makes me chuckle; this tool is not new to the market and certainly wasn't new when GW released it the other year along with a nylon brush as part of their Finecast Repair Kit. In fact anybody who has an engineering background or has worked in a machine shop will recognise one of these for what it really is — a "de-burring tool"! GW want £10.00 for one of these revolutionary new tools, whereas a very quick Google search for a de-burring tool will get you one for as little as £3.20.

The new Citadel tool set retails for £90.00 and comes with a cloth tool roll to keep them all in. If you buy them separately and you won't get the cloth roll, but they will still cost you £86.00.

Summary

What can I say, I think the figures above speak for themselves. Do the bean counters in charge of GW really think that their customers are cash cows and if they keep pushing prices like this will they be shocked when it all crumbles apart around them?



What's the alternative? Well, shop around and you can get the alternatives for around £40.00, tops! Spend a little more and you can get a few more items for your money.

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In this article, I will try and explain how I painted this new release from the Scale75 range. Not only did I paint the boxart for this bust, but I sculpted the master.

ABYSSAL WARRIOR

By Alfonso
"Banshee"
Giraldes



It is based on a very well-known miniature that I designed a few years ago and was masterfully sculpted by Raul Garcia Latorre. I also painted the original boxart for the miniature and it became a very popular and iconic subject for miniature enthusiasts. I thought it would make a good bust for a few reasons. First, it has a lot of personality or at least this is what I tried to convey. Also, no matter how I paint the boxart, this is the perfect bust that can be painted in many, many different ways; I hope to see lots of versions in the future. Due to various circumstances I only had four days to paint it, so I made the decision to alter my original idea to paint it with a lot darker colour scheme to another that was going to be equally effective and more importantly, quicker. I decided to play with a very effective colour scheme and here is the step by step tutorial I made during this process. I hope you find this interesting and maybe it will encourage you to try your own version.



When I don't have a clear idea of how I am going to interpret the lighting, I do a grayscale lighting effect. I paint it really quickly and abruptly and I find it must be like that because this way I am able to free myself and my brush strokes are not chained purely to technique, which is something less interesting for me. I must say that I wish I could paint all miniatures this way. As this is my work and I make a living doing it, I have to paint in a much cleaner way, but since this is the first step and I'm imagining the lighting, I'm free to enjoy each brush stroke. I recommend to doing it in a very free way, letting the wrist move by itself as if it has a life of its own. It creates a very interesting grayscale "noisy" surface that can be later used to achieve a much more interesting surface and better than the ultra-smooth (and sometimes boring) airbrush effect that is very common in many painted miniatures. This is a classic technique used by very well known artists such as Titian and is a very good way to gauge the quantity of light and shadow and define contrast. It also achieves some kind of free texture that will appear as natural and can suggest many effects that you wouldn't see when painting in a traditional way of blending from the beginning.

The First Layers of Colour

I just try to cover all the surfaces so I can start looking at it and see the overall picture. For me, it is very important to paint every element from the beginning. As you can see, I've already planned to add some red effects from below. In this case it is a very easy colour to play with, because red is complementary to green and the armour is basically a metallic colour inked with blue and green. The green is complemented and balanced with the reds below and this red is a cold tone to emphasize the blue in the mixture. So there are 2 relationships; green and red (opposites) plus blue — which is introduced into the green and red achieving a bluish green for the armour and a dark, cold red for the effect so everything looks colder. The flesh base colour was done with an orange that will provide high contrast with the armour, framed by the dark fur of cloak on the back, but at this stage I'm not sure if it will be the final colour. For the moment, it is helping me to focus where I need to.



Scalecolor alchemy colours are then used to mix the bronze colours. I have chosen Viking Gold and Tourmaline Alchemy, as well as some chestnut inks, just in case I need to increase the tone of the metallics.

The Palette

Here, you can see the result of some of the mixtures I use. These are the metallics from the Scalecolor range; these are colours that Elias Alonso and I have designed to provide to the hobbyist with a very rich and interesting metallic range of paints that I am sure can substitute for the old and much loved Citadel metallic colours. Scalecolor uses the finest metallic pigments and the alchemy tones that come with the metallic set are a nice way to vary the tones and achieve different and interesting metallic effects. As I have explained in the previous step, the mixtures with the greens and blues I could do with metal and inks or just by using those Scalecolor pots.



Extreme Highlights

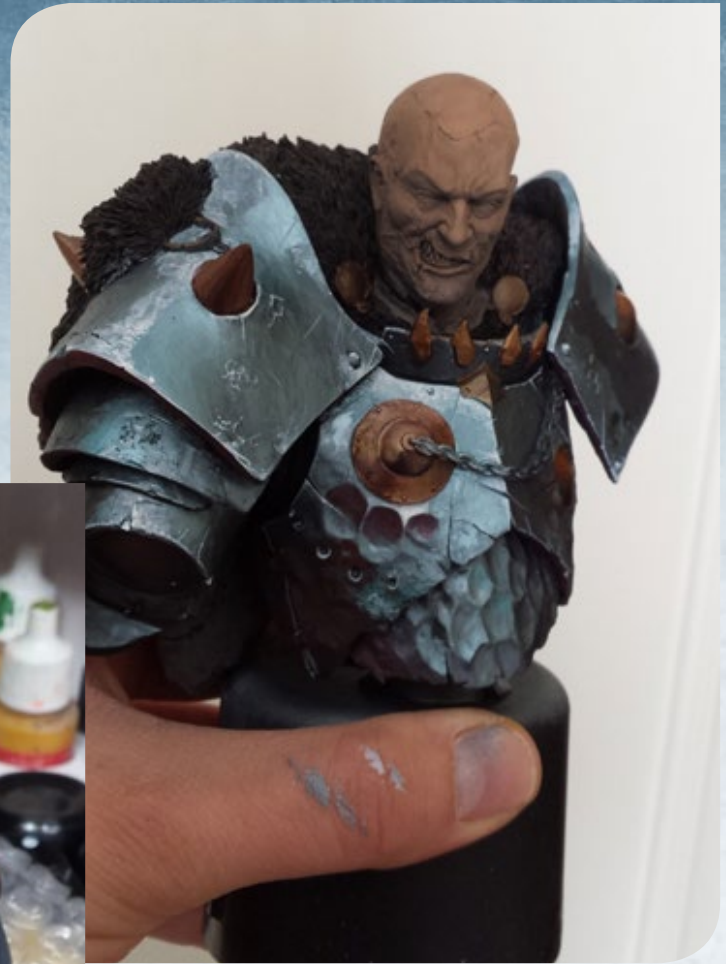
Using pure white from “Golden Acrylics” painted straight from the pot, without water, I painted the extreme highlights. This, again, was done using broken strokes to achieve a noise texture that will be later integrated into the armour. On the shoulder pad you can see the various levels of white highlighting painted using this method, leaving the hand and wrist to paint freely and without fear.

Here are more of the mixtures I will use—Turmaline Alchemy, Kunzite Alchemy and some different gold colours.



The Face

Now for some work on the face; with an airbrush (I use an Iwata HP-B plus) I add some shadows with some dark orange/browns...basically I always try to grow the piece in every element at the same time so I can see how the overall painting progresses, instead of finishing one part and continuing with another one. As you can see, the face and the bronze parts are in the same tonal range, which is a very simple way to achieve a colour composition that works well.



More Work on the Flesh

I desaturate the orange flesh to add the first volume highlights. Next, I used the airbrush to blend the effect on the armour, smoothing the extreme highlights and blending with the medium tones, but always leaving the brush stroke effect visible. You can see how the main view will show a line of lighting coming from the top of the shoulder pad to the arm pads; this view is contrasted with the other side that will be darker.

Here you see how the contrast is achieved and how the armour starts to be defined with more precision.

Moving the miniature away from the studio lights and into a more natural light is a way to test if it's working in every environment. It's starting to look like quite a nice job©



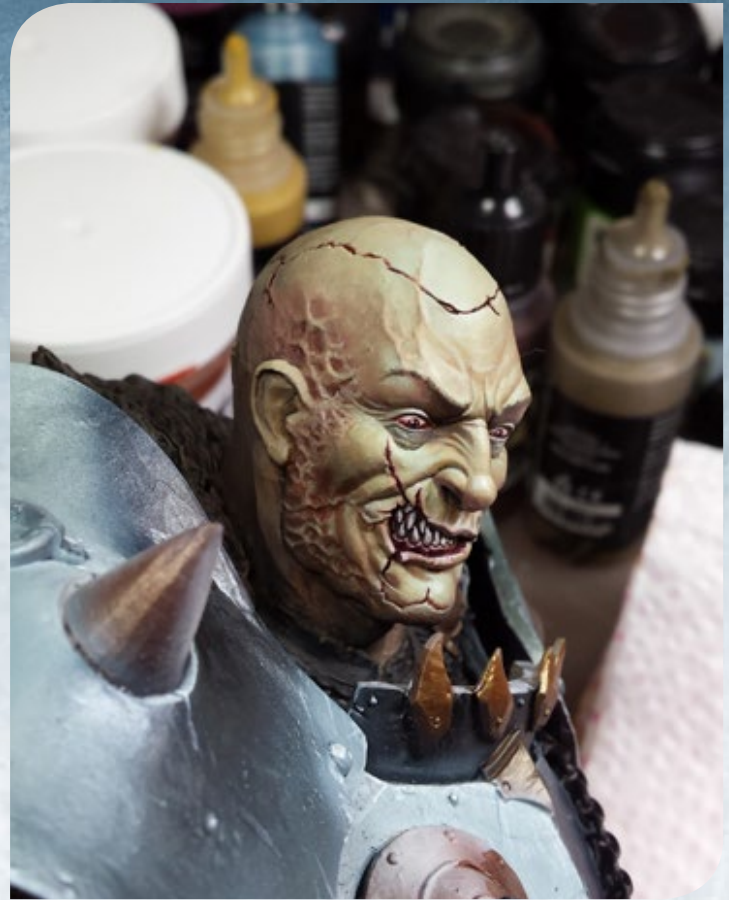


Now I add some subtle highlights to the skin tones. Since I'm painting the boxart, I must constrain my desire to be more extreme and I will play with the armour to show everyone how the new metallic set can be used. In this case with the flesh I will be more restrictive. I sculpted a very expressive face, a bit of a caricature, so it will be extreme enough without over doing it with the painting. These highlights have been done with a mix of a crude yellowish colour like sand and flesh.

I was not sure about what to do with the eyes; I initially painted them like can be seen in this picture, but I was not satisfied with the result as the sculpting was not according to the kind of look I painted. Here is a failure...I will repaint them later!



In these two pictures, you can see the tonal work over the face painted using thin layers of very diluted paint. I achieved the scar effect with some magenta inks, oranges, purples and reds. Under the eyes I used some greens. These tones help me to achieve an alive flesh rather than an undead effect that I had at the beginning. However, the face may be too yellow, but I can modify it a bit afterwards if needed. For now...what the hell – this is my vision© and it contrasts pretty well with the armour. This is a simple rule; the bluish metallic contrasting with orange/yellowish flesh because they play well in the complementary combinations.



Here I have added magenta ink and Golden Acrylic to the reds to achieve the red reflections in the lower areas of the armour.





If you pay attention to the stomach area, you can see how there are some tonal variations of the dark sea blues and purples. This is very subtle work that I did by stroking with layers of very, very thin paint, basically coloured water (90% water - 10% colour).



Time to change the eyes...why not a white crazy satanic effect? I don't know exactly how to describe this, but I think it looks cool and it definitely works on the composition. An added bonus is that it's easy to do, simply white plus any creamy colour as the base, and then some thin layers of very diluted reds.

I also painted the base of the fur cloak. I went with a yellowish brown—something similar to Bubonic Brown (I am used to creating my own colours rather than using one pot, so it's difficult to say which colour I used, but it is similar to Bubonic Brown) and highlighted with some kind of ivory; this colour will enhance the flesh areas because it will frame the head in the eyes of the viewer.



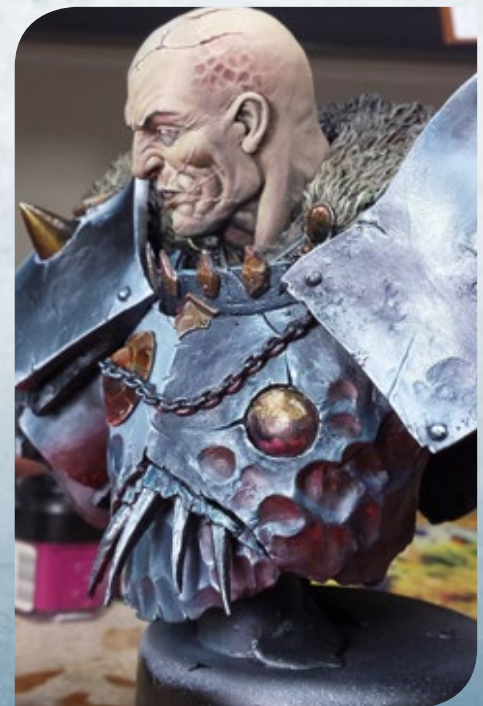
I increase the intensity of the magenta light effect with some INKTENSITY colours. If you want to push up the intensity you can use pure INKTENSITY from the pot, or mix it with your base colour; you can also prepare a first step with some clear colour and afterwards colourise it with a thin layer of INKTENSITY. I encourage you to play around and give it a try!

You can see also how I played with the different gradients of browns on the fur cape that goes from crude colours to almost chocolate brown in the back. This is very easy to do. First, I paint all the transitions with an airbrush and then I play with washes of different tones; next, I highlight and finally spotlight some groups of hair.





I am almost finished and the composition works without any background! Now I must paint the teeth of the belly©



In the different views of the teeth, you can see how in the main view they are affected by the reds, but not on the other side. I am not looking for something realistic; instead, something beautiful— nothing else! It is a pity because the metallic pigments reflects the natural light in a way that is difficult to control when you take pictures, so please forgive my bad pictures as I took them while painting. You can see how the red is also introduced in some elements such as the chainmail and from below on the bronze "eye balls" in the armour.

See how the effect works from the main viewing side? Some areas go to the magenta and some others go to red and they work pretty well against the shiny armour.

Sometimes it's interesting to take pictures from a distance to see how it looks, especially considering that it will travel in a cabinet to different contests or events. If it works from this distance, it means that the hobbyist may well be attracted by this piece.



Even when I am at this point — nearly finished — many things can still be done. I need to decide if this work can be acceptable as a finished boxart piece. I take a picture and turn it into a black and white knowing that, if it works as a grayscale image, it means that the effect is achieved. This is a very good way to check it. Notice the image is without the belly teeth; I didn't glue them in so I could take pictures with or without them.



I noticed that it needs a bit more work on the main shoulder pad because it looks very plain. I decide a medium shadow in the light area will improve the effect and some green reflections coming from below will also help to define it a bit better with the red light area, but the rest is quite well defined. For 4 days of work, I am happy. I plan paint a more complex version in the future as it is a very interesting piece to work on.

One more check all the way around and it's 99% finished. Maybe some little sparks or corrections here and there, but the work is done.





By Marko Paunovic



Unboxing

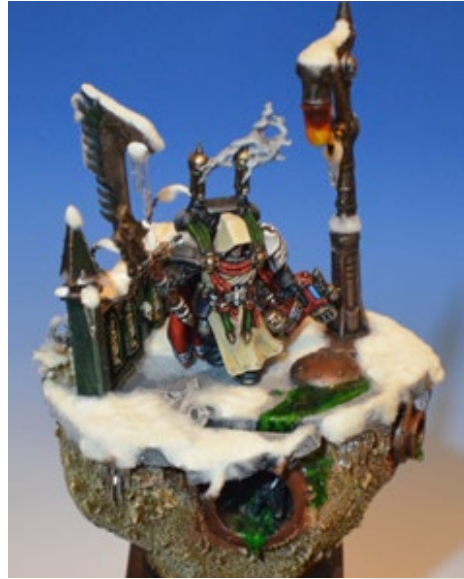
Hangar 18 Miniatures

Photo Backdrops



About a year ago, I learned about a new company producing photo backdrops called [Hangar 18 Miniatures](#). Until then for photographing my minis and terrain, I have always used printed backgrounds like the ones found on the [Massive Voodoo blog](#). These, however, were not printed paper backgrounds but were some sort of cloth and came in two sizes, A3 and A2 format and offered several different designs.

I immediately bought two of these, one A3 that was destined to be used for my minis and one A2 format that I was going to use to photograph my terrain. This latter is still used extensively in my Malifaux modular table build. A year has passed and the kind folk at Hangar 18 Miniatures have released further designs so I managed to get my hands on another six A3 pieces.



At a price of 14.99 USD for a single A3 and 24.99 USD for a single A2, they are not the cheapest thing out there. However, their durability makes this a once in a really long while purchase. If you need more of these, they offer a six pack deal (74.99 USD for set of 6 A3s and 124.99 USD for six A2s).



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However if you hurry, the photo backdrops can be purchased even more reasonably through their [kickstarter campaign](#) that ends May 22nd 2014.

Shipping (from the States) took a bit under 2 weeks and both orders came in a sturdy cardboard tube packing and each backdrop came rolled up in its own thick grey paper. As the result of this packing, no damage was present on any of the photo backdrops.

The **Tabletop Photo Background**

\$12.50 ea. **Size A3** **Size A2** \$22.50 ea.
 \$65 for a set of 6 \$115 for a set of 6

A2 (23.4 x 16.5 in)
 A3 (17 x 11 in)

Sample shot with Blue Aurora background

JADE	MARBLE	GREYSTONE	COPPER NUGGET	MOONLIGHT	FLAME
SMOKE	FIERYCLOUD	SUNSETHAZE	BLUEAURORA	GREENHAZE	BROWNHAZE
SHADES OF GREY	SHADES OF BLUE	CONCRETE	MISTYGREY	MISTYBLUE	SLATE
MIDNIGHT	NORTHERN SKY	GRUNGE	ANTIQULEATHER	PARCHMENT	GREENGOLD



The material is, as mentioned, not paper but something resembling cloth. It is water resistant, hard to tear and (supposedly) washable. I have not tried washing it, though.



As I've had a couple for over a year, extensively using one of these (I'm ashamed to say) not only as a photo background but also as a resting place for my bits, tools etc, I can only attest to its quality. That being said, there are some tiny scratches that were the result of moving those tools, bits, minis and terrain over it. This damage cannot be fixed, unfortunately.

To sum up, the HiDef Photo Backdrop series is a sturdy, well made product that comes in various sizes and designs. They are durable and water resistant. However, they are not indestructible, but careful usage will see you using them for quite some time.



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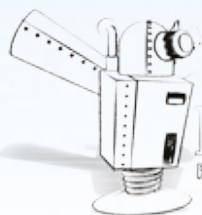
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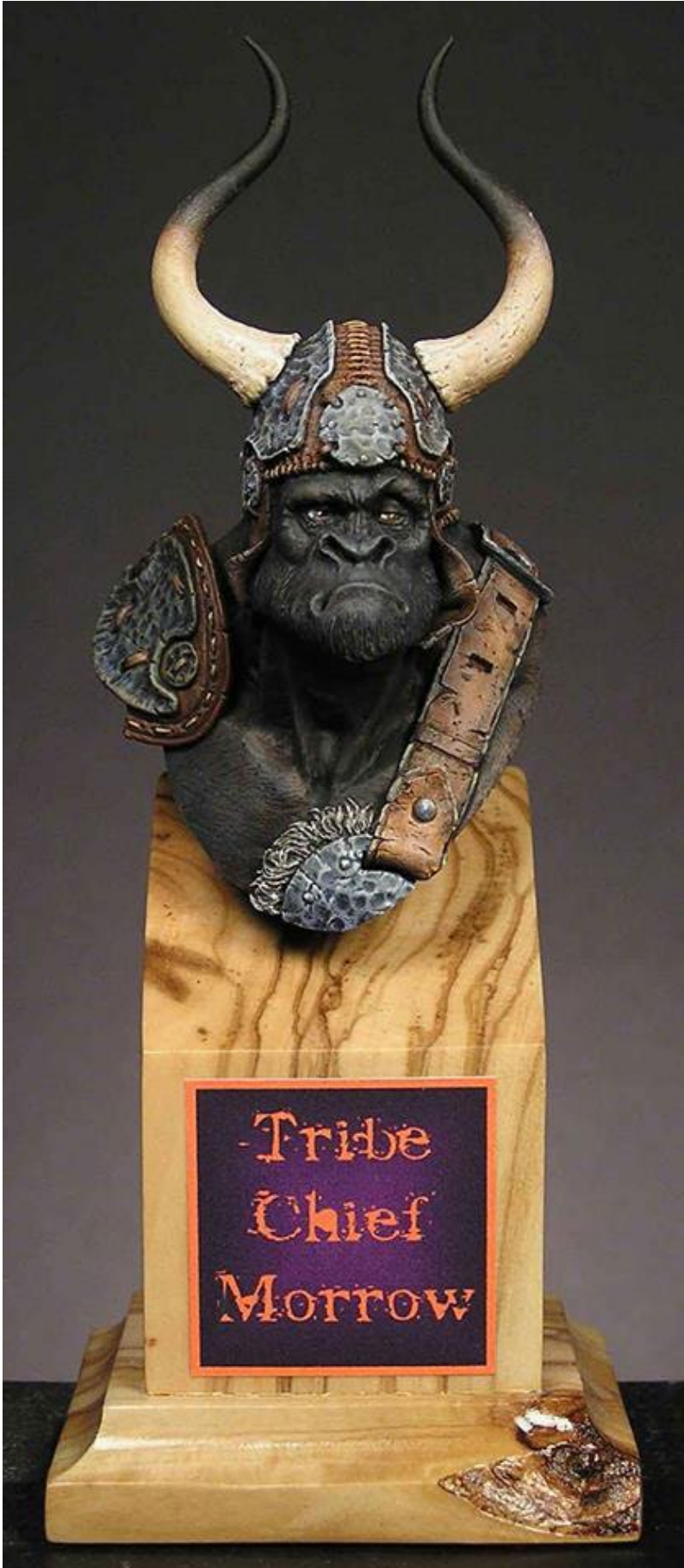


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Tribe Chief Morrow
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Eldar Farseer by Mckenna's Miniatures



Sons of Medusa Army by Drew Ink&Painting Studio





Araloth Lord of Talsyn by
Lil Legend Studio

<http://loserstudio.blogspot.co.uk/>



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Vayu Wind-Kin wizard by Matt Walford

Kaer, Gnome Adventurer by Łukasz Zulus Mazur



MG-42 Gunner German
Waffen SS Ardennes
by Debakker Luc

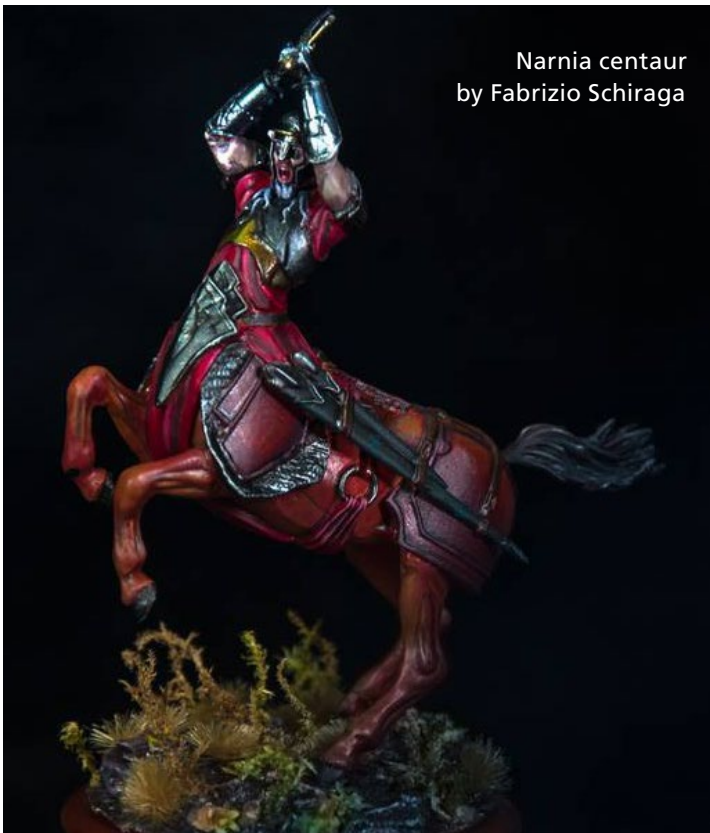




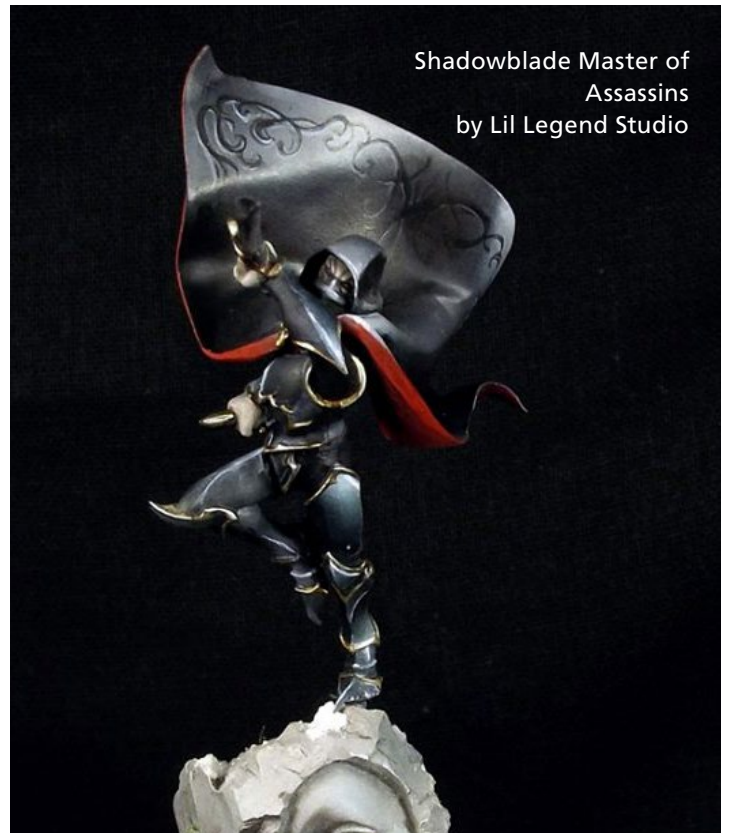
Treeman Ancient by Lil Legend Studio



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