

FIGURE PAINTER

TUTORIALS

Venomthrope Conversion

How to use Model Board

Malifaux Gaming Table

Banner Freehand

Vlad Dracul pt 2

REVIEWS

Another World

Pegaso Models

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INSIGHT

interview with **Jen Haley**



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Welcome to issue 15 of Figure Painter Magazine and in this issue we have a bit of a tutorial bonanza for you. Marko continues his epic struggle with the Malifaux gaming table and Isaac Jaramillo Sama brings us the second part of his Vlad Dracul tutorial. We also have our very own and multi-talented Sean Fulton explain how he converted his Venomthrope that he's doing for the NOVA Charitable Foundation army project. Torlarp 'Thor' Intararangson shows his fantastic freehand skills and finally it comes down to Martyn Dorey and myself to show how versatile model board can be for making scenic bases.

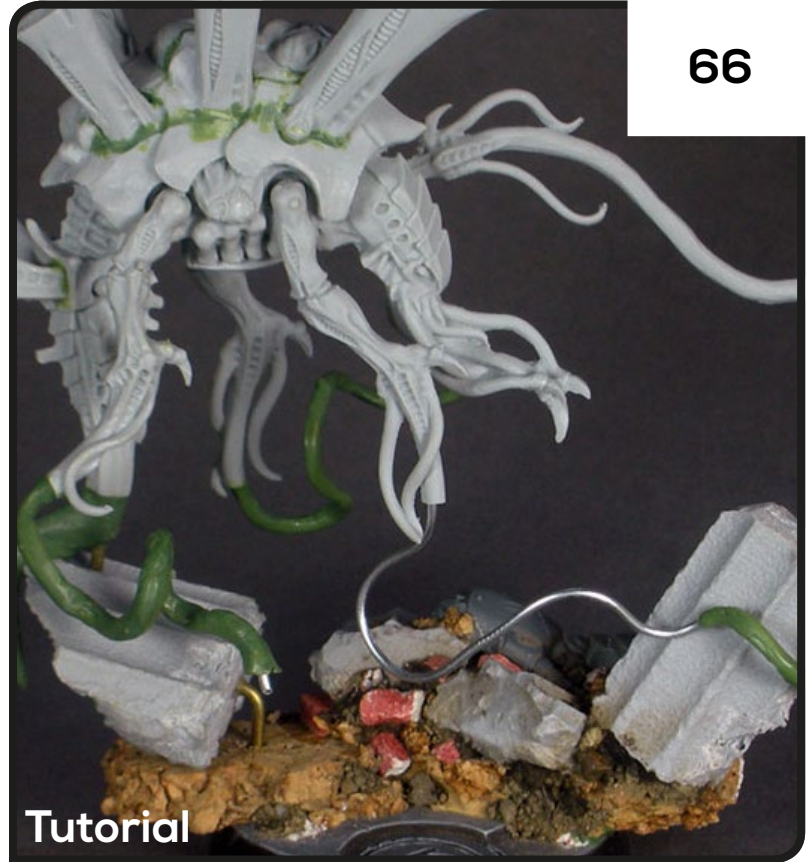
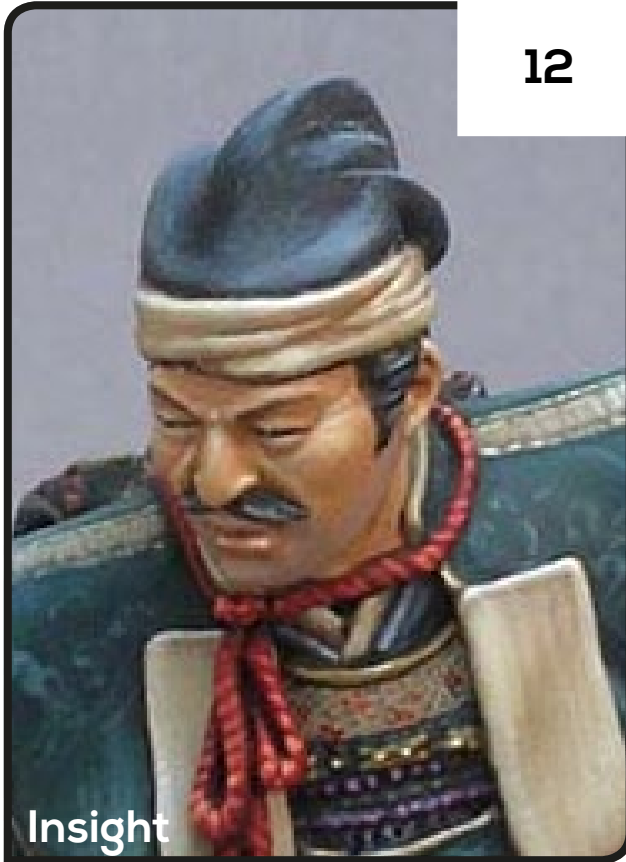
We also have reviews of miniatures from Scale75, Pegaso Models and Another World as well Scalecolor paints and pigments from BrokenToad. What's on the Market looks at materials for making dioramas and we have all the latest news and the best of the new releases.

Now unless you have been living under a rock, you couldn't help notice that the World Expo was held last weekend at Stresa and I'd like to say well done to all those who took part and a big congratulations to everyone who managed to take home a medal, many of them whose work has been seen in FPM.

So, to kick things off for this issue we have an amazing insight interview with someone who's work I have been wanting to showcase for a long time; her dedication to perfection speaks for itself, none other than Jen Haley.

Shane Rozzell, Editor.

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Renaissance Miniatures have a very interesting crowd funding campaign underway where they are making pre-painted ships, modular buildings and accessories in 28mm scale. The terrain is designed for pirate themed games, but suitable for other genres.



Their initial goal of \$10,000 has been well and truly passed, but there is still time to get onboard and grab some booty. More details of their crowd-funder can be found [here](#).



Scale75 has released a second pigment set under their Soil Works Effect Series brand. This set contains 4 pigments, a fixer and mud effect. If you buy the sets, though, you will end up with a lot of extra fixer, so I'm very glad that these, and all of the Scalecolor paints, are now available in individual pots.

More information and purchase can be found on the Scale75 [website](#).



Infamy Miniatures, 'Welcome to the Big Smoke' crowdfunder went live last week and their goal of £10'000 was passed within its first hour, so we'd like to congratulate James and his team for their fantastic work in putting this excellent and well thought out campaign together. There are some really good stretch goals and lots of different pledge levels that will suit most people. There is still plenty of time (26 days at time of writing) to get into this and grab yourself a bargain with some cracking miniatures and a living rule book that grows and grows.

More details on this crowdfunder campaign can be found [here](#).



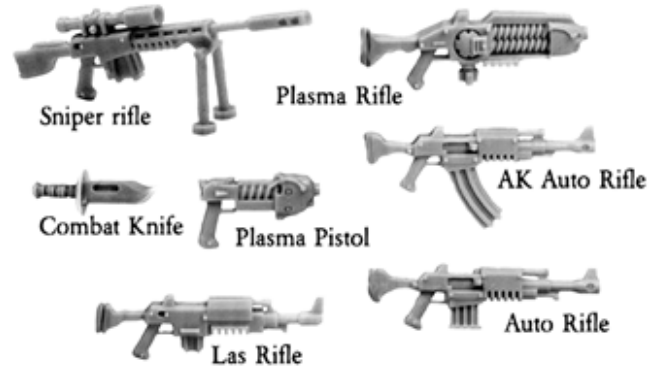
Micro Art Studio has an expansion for their Wolsung Steampunk Skirmish Game Expansion currently in crowd-funding. The game is a 28mm miniature skirmish game set in the 19th Century. It has beautiful models, great scenery and easy to learn rules. This crowdfunding campaign is to bring two new playable factions to the game of Wolsung. The Scylla and Ven Rier, bringing the number of playable factions to 5 and possibly more!

The initial funding goal will allow Micro Art to release a rules booklets and one starter set for each new faction. More funds will mean more models for both new and existing factions. More details can be found [here](#).



VICTORIA MINIATURES

The Australian based company, Victoria Miniatures has released some alternative weapons to help customise your game pieces or 32mm display pieces.



The weapons were sculpted by Jake Schneider and are available for the Victoria Miniatures [website](#) for \$5 (AUD)

Pedram Karimfazli's

Bella

1/35 Scale

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Industria Mechanika are now taking pre-orders for 1/35 scale Bella. Sculpted by Pedram Karimfazli. Perfect for SF3D scenes or other kits from Industria Mechanika.

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Unboxing

Pegaso Models'

Tarathiel MoonElf

There I was, happily scrolling through some posts on Facebook, liking the stuff I thought was good and wishing there was a thumbs down button for some of the other stuff I was seeing – then wham, she hit me!

There are not many miniatures that grab you as soon as you see them, but this was one and I knew there and then, she had to be mine! Someone had posted the green of the sculpt and I was very impressed; a while later I managed to find out that this was going to be a new release from Pegaso Models. A couple of weeks later she turned up and I eagerly undid the tightly packed box to find it loaded with foam and metal parts. Underneath the first layer were all the parts to the miniature and there are a lot of them, but we'll come to that in a minute. Hiding beneath the bottom layer of foam was the base so all in all it was very well packaged and well protected!

The miniature comes in 16 parts including the base and it has been very well engineered, so a lot of the joins are eventually covered up with other parts, but so many parts means it's going to be quite complex to build, which does give the



miniature artist the opportunity to keep parts separate while painting. The largest part of Tarathiel consists of her torso and left leg. Her right leg, two arms and head are separate. Because this miniature is fairly new, the moulds are still going to be sharp so the mouldlines are going to be very thin. The only problem is that at one or two areas they do travel over some fine detail, so a lot of care will need to be taken to correct these. Tarathiel's long hair is also separate and doing a dry fit, I see the parts match perfectly. On the sides of her head are what I consider decorative antlers, lending to the mythos that wood elves are likened to forest creatures and to back this up, Tarathiel is sculpted in a purposeful yet lithe stride while drawing an arrow. These two antlers attach to



the sides of her head forming some kind of crown. At her waist she has two long flowing skirts that wrap around her legs; at her back there is a very complex quiver from which she is drawing her arrow and in her left hand she is carrying a very ornate looking longbow. The base is quite simple, consisting of some forest ground works and a small tree stump. Since I plan on making my own base this will no doubt be out aside, but I would like to copy some of the elements so I'll keep that close at hand for reference.



Having dry fitted all of the pieces, I'm pleased with the result; she goes together very well and I love the leaf design of her clothing/armour and accessories. The clean-up and preparation of Tarathiel should be minimal due to the excellent job Pegaso has done producing this miniature because the mouldlines are, for the most, in places that are easily worked on. The only problem I foresee is the complex design of the quiver, so a lot of care will have to be taken assembling this part for painting and the care needed when cleaning up the slight mouldlines over her belt and necklace.



In conclusion, I am very impressed with the miniature. The scale, her striking pose and the way she has been manufactured. I even think the price is reasonable for a 75mm all metal miniature of the highest quality. I think the Andrea Jula, the sculptor, has managed to catch the essence of a female wood elf warrior and the box art painting by Mirko Cavalloni is superb, I just hope I can do it justice when I start my version of her.

Pro's

- » *Nice scale: 75mm is a lovely scale to work with and I hope more fantasy and sci-fi miniatures come in this size.*
- » *Excellent manufacture: I love everything about her — from the concept to the final miniature is all done to the highest of standards.*
- » *Price: I certainly think €37 is reasonable for a miniature of this quality.*

Con's

- » *Complexity of build: this really is nit-picking, but worth a mention; there are 4 tiny areas where a lot of care will be needed to clean off the mouldlines where they pass over some detail and a model with so many parts will make the final build difficult, but if we wanted it easy we'd be collecting stamps!*

INSIGHT

interview with Jen Haley



Place of prigin? I was born in Fort Worth, Texas. Currently I live in Georgia, near Atlanta. I think I've liked Chicago best of all the places I've lived, though.

Years painting or sculpting? Nearly 18 years now.

Major awards? Twice Golden Demon Slayer Sword winner, twice Privateer Press Grand Master winner, Gold Medalist at MMSI, Crystal Brush Gold category winner, ReaperCon Best of Show winner and a number of other awards. The bar has been raised at many of these competitions since the last times I entered them, though.

Future goals? In the next few years, I'd like to attend more exhibitions, especially historical and military model shows. Seeing other painters' work firsthand reminds me just how much I still have to learn, while encouraging me to think more creatively and try different styles of painting. I've challenged myself to improve my skills with freehand detailing, source lighting effects and masculine skin tones and features, as well as getting greater contrast in values into my work. I'm just beginning to learn to use an airbrush, which will give me a wider range of techniques to use on larger scale models and vehicles. There will probably be a few disasters that the public won't be seeing!

With the internet making miniature painting more accessible to everyone, it also gave us CoolMiniorNot, which opened our eyes to what other painters from around the world were doing. CMoN introduced me to the works of many painters and one who struck me as being a cut above most others because of her bold and imaginative use of colours and the ability to smoothly blend them to add volume and interest to a miniature, which is something that we all strive to do. Since then, over a decade ago, her brush skills have, time and time again, amazed many painters. Now she is not only the Head Judge at Crystal Brush, but also Head Studio Painter at CoolMiniorNot – this is Jen Haley.

Q1 How were you introduced to miniature painting and when did you decide to make a career out of it?

I first encountered miniature gaming in 1997, my last semester of college. My boyfriend had a Warhammer Orc and Goblin army that needed to be painted and it looked like fun. I enjoyed the work enough to continue painting even after I'd finished more armies. In 1999, I converted up a Dark Elf sorceress from extra bits. I didn't have a use for it, so I put it on eBay, which I'd used for buying and selling a few random things. Somewhat to my surprise, a nice gamer couple from Germany bought it and asked if I'd paint more minis for them. I realized I could easily cover the expenses of the hobby (by then I'd discovered Reaper, Ral Partha and RAFM) and even make a little extra money. I found a local painting club and joined some online forums and discussion groups, which helped improve my work immensely.

In 2002, I competed for the first time in the Golden Demons, which was good advertising, as a number of collectors and mini companies contacted me afterward. I'd realized that an academic career was not for me at that point and issues with depression and chronic pain made many types of work problematic. Miniatures could be painted largely on my own schedule and in my own home. Nobody has ever become wealthy doing this and it has all the drawbacks and difficulties of any self-employment, but it's also very rewarding to get paid for doing something I'm good at and which, most of the time, is an enjoyable task.

Many models I auctioned on eBay; some collectors prefer the excitement and competitive factor of an auction to simply commissioning a model. I also painted for companies including Reaper Miniatures, Freebooter Miniatures, Dark Sword Miniatures, CoolMiniOrNot and a number of private collectors. One of the nicest compliments was George R. R. Martin contacting me to work on his models after seeing some of the Game of Thrones minis I painted for Dark Sword. I have taught classes and given demonstrations at conventions and game stores. I've produced instructional DVDs for Miniature Mentor, Dark Sword and CoolMiniOrNot.

MINIATURE
PAINTING SECRETS
WITH
Jennifer Halsey

6 HRS
OF INSTRUCTION
DVD

*Jennifer
Halsey*

Q2 What does being the Head Studio Painter for Coolmini involve?

At the beginning of this year, I began full-time work with CoolMiniOrNot. This involves painting minis, of course, but while my job description says 'Studio Painter,' there are weeks I don't get a single model finished. (This is convenient, because about 15 hours a week of prepping and painting is the most my hands and eyes will endure without complaint.) I collaborate with other painters and contract out work, photograph minis both painted and unpainted and maintain and repair the studio collection. Models are often damaged in shipping and in transportation to and from events and the

Cersei Lannister. 32mm scale.



Sandor Clegane, the Hound. 32mm scale.



Tyrion Lannister, the Imp. 54mm scale.



These minis are characters from A Game Of Thrones, produced by Dark Sword Miniatures. I loved working on these for George R. R. Martin's personal collection.

Marneus Calgar, Ultramarines character. 30mm scale, Games Workshop. One of many pieces I painted and auctioned on eBay in past years.



colors and painting technique must be carefully matched so that 'fixes' are invisible.

I research and advise on hobby products and mini-related aspects of game design and find suppliers and producers for various items or materials the company needs. CoolMiniOrNot receives many requests for prize support, donations and sponsorship of various events and I deal with a number of those. At the CoolMiniOrNot Expo this year, I organized a paint-and-take and several hobby demonstrations for the weekend. This was a very small convention (happily, for my first time in charge!), but as it grows I'll be putting more work into scheduling and managing increasing numbers of guest painters and sculptors. When I have time, I contribute hobby articles for *Ravage US*.

Something I hear a lot is, 'That must be awesome to get to paint minis all day!' This is always said by someone who's never tried to turn a hobby into a career...Being a studio painter, in particular, is different from painting for pleasure. The mini must be assembled, painted and based to represent to the customer exactly what he or she is getting. Usually there's a specific color scheme which must be followed. The model must be painted as fast as possible while maintaining quality standards. No fiddling about with a single human-sized figure for 20 or 30 hours, trying one effect then

Fallen Angel. 32mm scale, Dark Sword Miniatures. One of the models chosen for an instructional DVD with Dark Sword. I thought she'd look interesting with a Drow skin tone.





Fukushima Masanori. 54mm scale, Pegaso Miniatures. My first historical model and my first larger than-gaming-scale model. Many challenges rolled into one!



another, as with some competition pieces I've painted! Even when it's a mini I really like, there's always some small thing I'd do differently if I were painting it solely for my own self—a variant weapon, a more dynamic pose, a different color, a more elaborate base.

This is all in addition to my work as Crystal Brush brand manager, which includes setting up Crystal Brush qualifier competitions and working with sponsors, as well as planning, overseeing, photography and judging at the main Crystal Brush competition and any other contests or miniature events which CMoN hosts.

There's always a backlog of things to do. Before one project is finished, another appears, but it's fascinating work. I love getting to see the developmental process of miniature games, the concept art and photos of sculpts that the public won't see for six months or a year. I love it when my input is used for character backgrounds or base sizes or other things the writers and designers aren't required to ask a painter about at all. When a shipment of new releases from the ranges which CMoN distributes arrives, it's like Christmas morning. (We always have to open one box and inspect it carefully. Just for quality control purposes, of course.)



The Sheik. 30mm scale, Alkemy Miniatures. I liked this character enough to paint him twice and still have a third to work on some day in the future. A lynx in a turban with a hookah just makes me grin for some reason.

Alexia Ciannor. 32mm scale, Privateer Press. My entry in the first Privateer Press P3 painting competition in 2006 and my first serious attempt at an object source lighting effect.



Kukulani priest. 32mm scale, Dark Age Games. One of the many 'studio' pieces painted for a tabletop or war game.



Q3 How did the Dark Sword Steampunk Jen Haley tribute miniature come about?

Jim Ludwig, the man behind Dark Sword, really loves collaborating in the creative process with his artists, sculptors and painters. He's included them in many 'tribute' miniatures over the years, along with friends, family and pets belonging to all of the above. Jim's first artist tribute mini was of Marike Reimer. Entomology is both a scientific and recreational

interest for Marike, so she was immortalized as the Mistress of Bugs. When he asked if I'd like to be the subject of his next tribute mini, there was zero chance that I'd say no! I'm a steampunk enthusiast and there weren't a lot of steampunk minis available at that time, so that was a natural choice for the theme. I sketched up some ideas for a costume I would enjoy making and wearing and sent Tom Meier lots of reference photos. It was very odd to see my own face for the first time as a sculpt, with no eyebrows, pupils, or other details I'm used to seeing in the mirror. Four years later, I still haven't gotten around to making that costume, but I've painted two versions of the mini and have had a great deal of fun working on each.



Q4 You were recently a judge at Coolmini's Crystal Brush painting competition; what was that like?

Stressful and exciting — and an enormous learning experience, despite all the previous times I've been a judge. In the back of my mind, I had this fear—unlikely but not impossible—that after Internet voting was complete, the top three entries would all be tied to the fifth or sixth decimal point and I'd have to make the final decision on who got the grand prize. It's a lot of money for a hobby industry contest and cash prizes make people more emotional and more invested in winning than when it's just a trophy or medal at stake. I wouldn't have accepted the position if I didn't feel I could handle that responsibility, but I preferred it not happen the very first year I was in charge!

I've helped judge at a number of competitions and exhibitions over the years and they all do things a little differently. I've also entered a lot of competitions and spent plenty of time afterward grumbling with friends about all the things we thought the judges did wrong. So while I had some ideas for future improvements, for this first year there could be no changes to the published categories, rules or size restrictions, as people would be basing their entries on those. I focused on trying to get good photographs for the online section of the voting. Daytime hours at the Crystal Brush booth were packed with accepting and photographing entries. Just transporting them carefully from table to photo area to display case took up an amazing amount of time. Lights and camera position also needed constant adjustment, as I was photographing everything from tiny familiars to Forge World Titans (which barely fit in the photo booth!).



The Visbaronetess. 30mm scale, Reaper Miniatures. A character from the Pathfinder game, in a color scheme inspired by the blue opera singer in *The Fifth Element*. I saw the green in a preview photograph and knew immediately how I wanted to paint her! One of the few models I've painted just for myself.

At night, when there was less of a crowd, I went down to examine closely the day's entries and assign them scores (the other half of the contest). Interestingly, there were only a handful of models in which my score differed significantly from that given by the public and I think those were due to the difference between photographs and on-site viewing. Sometimes techniques and colors used on a model don't come across well in images, especially gloss and iridescent effects. Other models have flaws which are apparent to someone handling the entry, but minimized or hidden by photographs.

I have a pile of notes for the 2015 competition. CMoN requires that the basic structure of 50% online community voting, 50% onsite judging, remain in place. However, I'll be expanding the onsite judging from a single person, as in previous years, to a panel of at least three. I'm testing a new camera and will be using backdrops which have a gradient designed for either small or large models, for more consistent photos at all scales. Now I know I need to stay up at night to go through all the photos critically, making any Photoshop adjustments and marking which should be re-taken for better images, because there is never enough time to do it as thoroughly as I'd like during the day and evening. There will be a first cut procedure, narrowing the number of

entries which are posted for public voting. I don't think I'll be letting anyone take their models out of the cabinet to use in a tournament while the contest is running again!

Q5 *When the brushes are cleaned and the paints put away, what keeps you sane; how do you switch off from work?*

Sometimes I think it never really switches off...For many years, I've made a distinction between the minis I paint for work and the minis I paint for myself, which are often things not found in miniature gaming: busts, 75mm to 90mm scale models, HO scale buildings and figures, flats and so forth. I can put much more of personal significance into these models and unlike studio pieces, I can model them absolutely any way I like. This helps enormously to keep me sane.

A downside to the job is that I only have so much physical and mental energy for working on minis per week, no matter what kind and time spent working on my own minis is, essentially, lost income. For the past few years I've been able to do little for myself. With full-time employment that is not 100% painting, I now can steal a bit more time and energy for my own projects. After all, I learned to paint because it was an enjoyable hobby; and it's still an enjoyable hobby.

Kyoto Belle. 1:6 scale, PiliPili Miniatures. My first large scale bust. The traditional geisha makeup was so much fun to paint.



Rhymaiss. 32mm scale, Figone Models. Painted as an Orion Slave Girl, because I have a die-hard Trekkie boyfriend. This mini doesn't even belong to him and he still shows photos of it to other Star Trek fans.

When I just can't look at any mini for another moment, I make costumes so that I have fun things to wear at gaming conventions (I suspect I would be a die-hard cosplayer if I were fifteen years younger with more of an interest in anime). And I read. A lot. My boyfriend and partner is a writer and a gamer, so there's never any argument about the importance of what we do both for work and for play!

Q6 *Finally, if you can tell us, what projects are you working on at the moment?*

Currently on my personal work shelf is Miss Liddell from Smart Max's SMOG range, as a Victorian spirit medium (and Crazy Cat Lady); a conversion of YS Masterpieces' 200mm dryad

bust ('In the Woods') as a kitsune character; and Scale 75's Miss Kitty, a Lady Mechanika lookalike which I'll be converting to resemble more the art which inspired the sculpt. There's a Japanese courtesan from Alexandros Models, a Landsknecht bust from Yury Serebryakov, some characters from the game Infinity, Kingdom Death's infamous Wet Nurse and a unit of chaotic dwarves, based on chess pieces, from the now-defunct game Confrontation (Clan Mid-Nor Court of the Abyss). And about a hundred other minis of all scales and genres. There are always far more ideas for models bouncing around in my head than I will ever have time to carry out...but I'll never be at a lack for projects.

I'd like to thank Jen for taking the time to do this interview and wish her all the best for the future because her work continues to be an inspiration to us all.

Dancing Master. 32mm scale, CoolMini-or-Not. A vampire character for the game Wrath of Kings. Much of the line has been created by the same artists and sculptors who produced Rackham's Confrontation. The Rackham painting studio team is a very tough act to follow.



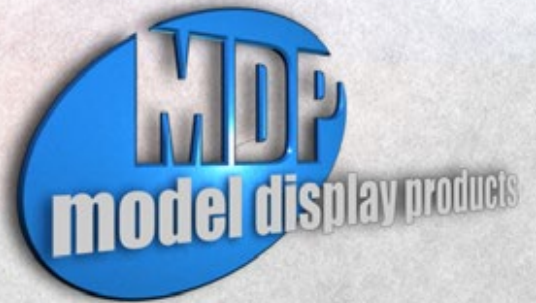
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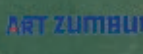
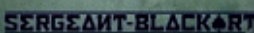
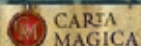
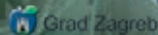
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MALIFAUZ 2E



What's on the Market?

a regular look at some of the hobby tools available

By **Martyn Dorey**



I thought I would cover something a little different this month, although staying on the basing/diorama side of the hobby, I'll moving into the realms of the scratch builder for this month's article.

Foam Board, Sign Board, Styrofoam and Model Board



A popular question these days both at shows and online seems to be "How did you make that scenery?" Not everything can be bought and there comes a time in every modeller/painter's life where something has to be made. So what is out there that can help us in the way of building materials if we don't want to use an expensive amount of putty or clay?

Foam Board

Foam board is also called foam core or photographic mounting board and is basically a polystyrene foam sheet sandwiched between pieces of card. Its main use in the world is for mounting photos for display rather than using a frame, but taken into our hobby context it has a numerous uses; it

can be easily cut using a modelling knife and unlike polystyrene packaging you don't get those little balls everywhere that are a nightmare to clean up.

It is ideal for building a framework to sculpt onto and is also cheap enough to be used to bulk out rather than waste other materials, so you can use it to make terrain features such as gothic or futuristic buildings as it is so easy to cut shapes into. The only mess is the off cuts that you don't want. If you are using it to make or form a floor, you can cut part of the way through it to form a tile or slab pattern and then carefully peel away the paper squares so your pattern is not completely smooth.

You will, however, need to seal the edges of the board with a PVA glue before spray painting any areas that are not covered by the paper backing unless you want to watch your work melt away before your eyes. Walk into any craft store and you will be able to purchase this stuff in packs from A4 to A0 size and in thicknesses from 3mm to 10mm and in a variety of colours.

Sign Board

This is very similar to foam board, as it is low density and easy to cut, however is more like a thick plastic sheet. It is also a bit more expensive than foam board and a little harder to find, although I have seen it on eBay on a regular basis. You have probably seen it on a daily basis as it is used for "sale" signs by the housing market and comes as a corrugated or solid sheet type.

It is light weight and a lot stronger than foam board, although being a solid or corrugated board means you can't peel away the paper layers to give texture effects; it never the less is a useful material to have in the modeller's 'come in handy' box.



Styrofoam

Sometimes called insulation foam, it comes in different densities and colours. Most modellers will know it as pink or blue foam but you can also get it in green. Much

of the insulation foam you see on the racks at the builder's merchant is low density and not suitable for a modeller's needs, as it is very brittle and dusty. The pink, blue and green styrofoam is what is normally used for underfloor insulation and also called craft foam, as it is used by florists for flower arranging.

It is high density, so ideal for a modeller; thinner pieces can be easily cut with a craft knife or shaped using a hot wire cutter/knife and it can be embossed or engraved into. It can be sculpted into things like hills for gaming tables and it is also ideal to use as a core to sculpt around if doing small one off building pieces. Like the foam board, though, it will need to be sealed before a spray can is put anywhere near it unless you want a melted look to what you are building.

Model Board

Also known as styling board or tooling board this is a high performance tooling material that caters to all needs, from light modelling work through to high performance



carbon fibre components. If you buy a drill in the local DIY shop, then chances are it was first modelled with model board; even a car can be prototyped using this material. Model board is essentially a combination of epoxy resins, glass micro-balloons and hardeners, which are mixed together and cured in an oven until hard. They are available as a polyurethane or epoxy boards.

They are cast into standard size 'boards,' which can then be joined to form a block larger than the component to be made. For larger components, a key factor is the actual weight of the tooling blocks. The density of these blocks/boards vary from around 10lbs to 30lbs per square inch, so effectively a sheet measuring 500 x 1500 x 50mm is heavier than a piece of kitchen work top measuring the same size. The colour of the board will also help identify the density in most cases, with low density boards being a cream colour and the mid range being a brownish colour (I would say a peach colour but Shane insists peach is a fruit).

The lower density boards can be worked by hand as well as machine, but can also be very dusty to work with even when carving into; this also means they will need to be sealed if you intend to put putty onto them or even consider casting the material/finished piece. At the higher densities the board can only be worked by machine, so the lower to mid range boards are ideal for a modeller's purpose and once cleaned off, they do not necessarily need to be sealed before painting or adding putty onto.

This type of board is excellent to work with — even the dusty low density boards have a texture that the modeller can make use of and, of course you, can add your own texture to it as well. The medium to high density board is a main staple with my modelling needs especially when making bases, even down to bases for 15mm (1/72nd) figures.

Model board isn't that well known or if a modeller has heard of it, he or she is not necessarily aware of how to use it. Shane and I have, therefore, put together an article on page 32 showing some of the ways and methods of how model board can be used.

& PUTTY PAINT

Lilith, Angel of Doom by Jesus Martin



PRO

We started to consider in making this miniature that we'd like to make a figure similar to Nocturna (our small 30mm miniature leaning on the celtic cross), but in a larger scale. Since last year we have worked with Luis and Romulo Royo, the artist responsible of the Malefic Time universe, and we thought that we had an opportunity here to use one of their marvellous characters to make a great figure for collectors. So, I started to search for references and made some sketches as usual to turn the original designs of Luis and Romulo's into a 70 mm

figure. I wanted to make it simple and clean and I was inspired in their artwork. I explained the idea to our sculptor Farhad and he made the incredible sculpture that you can see.

For painting the figure, I decided to go into dark deep purples and make a simple work that emphasises the skin and clothes. It's not really a difficult paint job because I used the colours near to what Luis Royo used before. The figure is painted in acrylics, what I usually do and I painted it with airbrush and normal brushes. I used



old citadel paints and Vallejo Model Colours. We are very happy with the comments of people around the world about Lilith and we hope to see a lot of different painted versions.



& PUTTY PAINT

Where is God now?

by Fran García "Damek"



Website

facebook

The miniature "Zombie Girl" by the Spanish company Knight Models is one of the best references you can find on the market about zombies, it has a very nice design and she is very representative, so it was imperative for me to paint it.

It was clear from the beginning that I did not want to place it in an open field or a street, as is more typical, so I started thinking about enclosed spaces to help me tell a story. After discarding some ideas, I finally decided that the scene was the inside of a typical American fast-food restaurant. This allowed me to represent a scenario reflecting the condition of a fast and urgent abandonment, while I played with different diagonals to give complexity and richness to the terrain, in which the figure and the base form a set that reflected this situation well, something that I had a lot of fun doing. It also helped me a lot to play with the texture of the skin of the girl, trying to make it look as real as possible, with many shades and representing areas with small broken veins.

Finally, the title reflects a last lament written on the diner wall by some desperate lone survivor. All hope is lost and faith begins to waiver, he's waiting for death to come to him in a world full of zombies where your loved ones have fallen.

I am very happy with the end result, and it certainly will not be the last time I make a scene of zombies. Hope you like it.





& PUTTY PAINT

Highland Clansman

by Kirill Kanaev



PRO





Modelling with

Model Board



By **Martyn Dorey & Shane Rozzell**

I've been using model board now for some years and find it a brilliant material for making virtually anything. It can be formed into many shapes and because of its surface structure reacts very well with superglue making a very strong bond – properties that make it perfect for us model makers.

Model board is pretty user friendly, but when sanding by hand or using electric tools such as Dremel or Rotacraft it does get pretty dusty, so I recommend that you use a dust mask and wear eye protection.

As a follow up to the 'What's on the Market' article, I'm going to explain how Martyn and I used it to make the 54mm arch display base available in our 2BG range over on the MDP website. For more details about model board, please check out the WOTM on page 24. One of the things I love about model board is the ease of use when making architectural structures for displaying miniatures and this display base is a very loose copy of one I made a while ago of my 32mm scale 'Last Man Standing' piece made for a Hasslefree contest on an online forum.

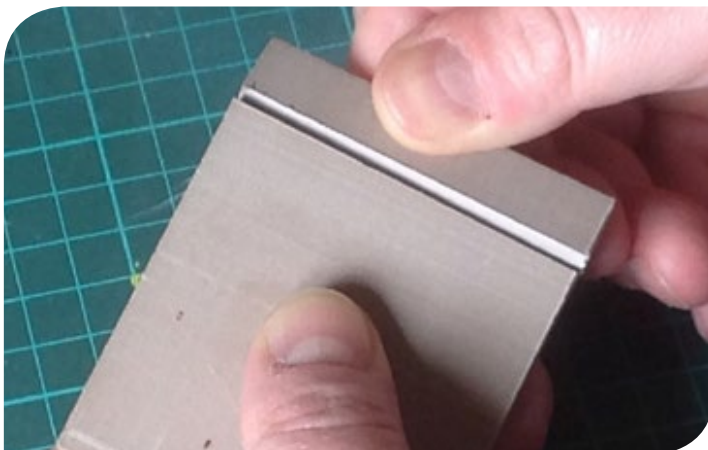
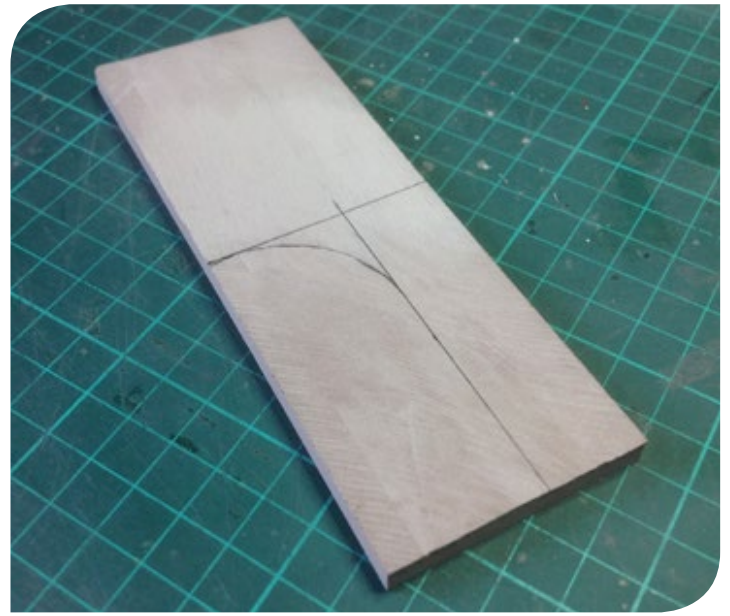
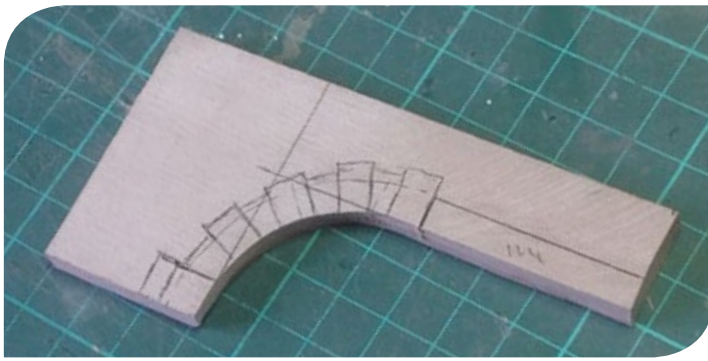


After a very brief planning stage where we talked mainly about the initial design that we wanted and how the piece would later be cast (this helps eliminate any casting issues that might crop up later), we decided on the display base being a two piece model. The floor supported by two arches to add interest and give the piece a little height and the arch

and wall section that will frame the miniature(s). We also wanted the piece to be versatile and usable in several positions to frame a miniature from the left, right and centre. On my original base the walls were very rough and worn so we decided to make this one look a little newer with dressed blocks.

Step 1

The first step when making a model like this is to draw out your plan on the board and cut out your basic forms. To help us with the size, we grabbed a 54mm miniature which we could place in the imagined scene to make sure the elements looked in scale with that size.



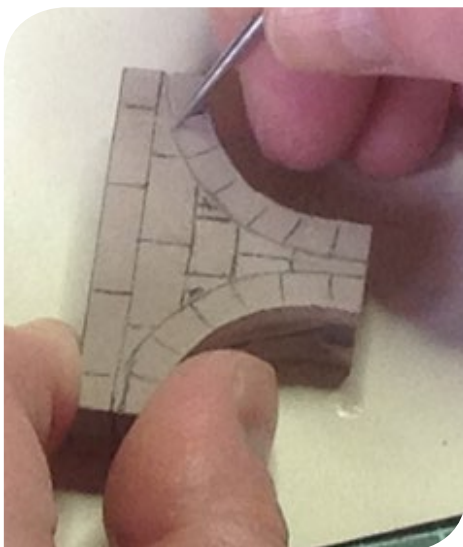
Step 2

Once the plan is finished, it's time to cut out our shapes. This density of board is pretty easy to cut with a craft knife or scalpel and smaller/thinner pieces of board can be cut from the main board using a small saw. Using a metal straight edge for the initial cut, I then did a couple more cuts by hand, carefully following the original line then snap the forms free from the sheet. This does leave a rough edge, but a quick sanding smooth's it out. After 25 or 30 minutes, we have all our basic forms cut and ready for detailing. We wanted the lower part of the arch to simulate a three column pillar, so I cut out some small plastic tubing (old lollipop sticks) to the right length and those were glued together ready to be put in place at a later stage.



Step 3

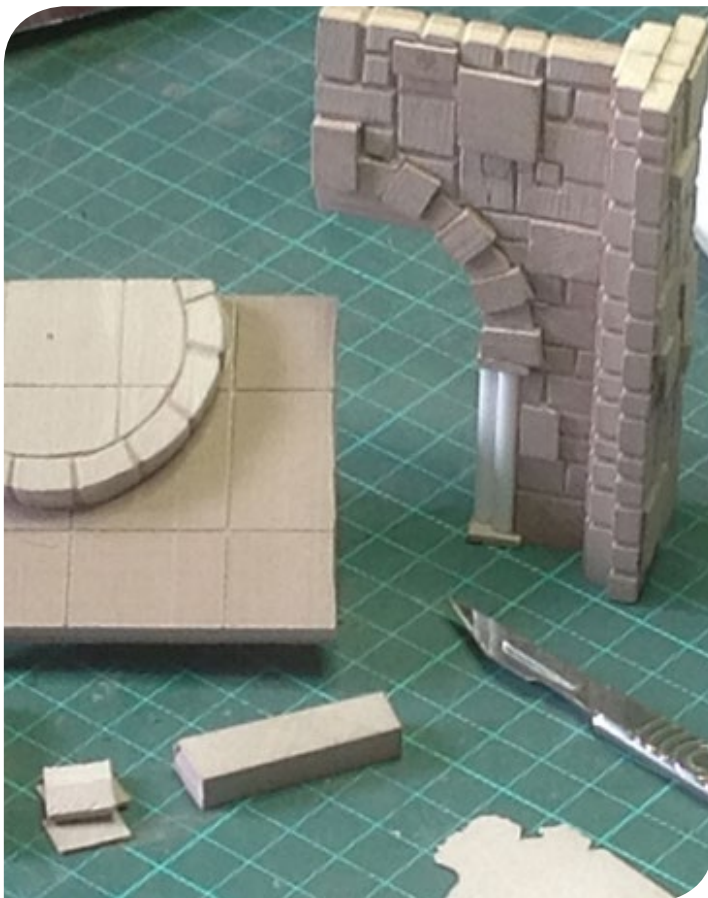
Because MDP retail model board, Martyn was able to bring with him several different thicknesses. While he cut out some thinner pieces that would act as raised areas, I drew out the bricks onto the sections that would become the support arches and using a bradawl I began to scribe in the pattern creating a groove where the mortar would be. At this stage they looked too neat for what we want the finished piece to look like, but that will be fixed in a later step. Meanwhile, Martyn has started to detail the arch by gluing on the arch edging stones and some other larger blocks that will add a little interest to the model. Martyn then started to glue these into place taking great care to match both sides of the wall.





Step 4

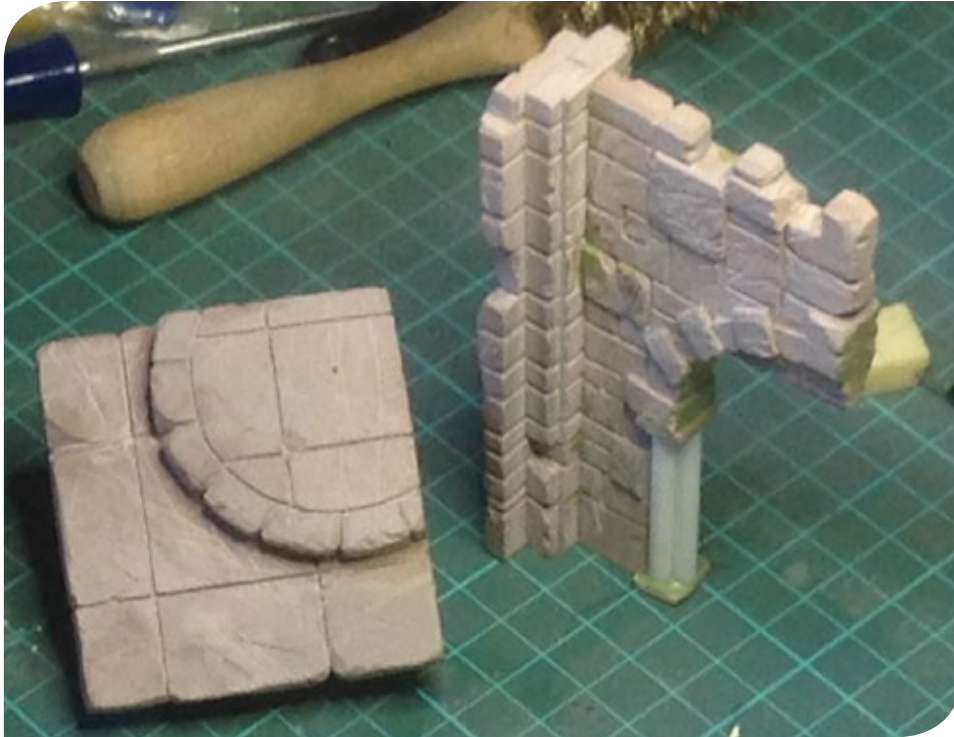
Whilst I continued with the support arches, Martyn started to detail the arch and wall using a scalpel to cut the mortar grooves onto the surface of the model board. This gives a different, more finished appearance to the stone blocks, suitable for this type of architecture where the blocks would have been dressed for a more pleasing appearance. While detailing the blocks, cracks can be added using a scalpel. I'd finished the support arches and was about to start on the floor area when I had the idea of adding another step to the floor, so Martyn quickly cut out a round step and it was glued onto the corner of the floor area, where I could start to detail the step and the flooring tiles. At the same time Martyn had the idea of adding a flat, decorative piece across the arch. This was made by using three thinner pieces glued together. Once all the additional pieces were finished, it was time to glue the various forms together to make our final two parts of the model.



Step 5

To me, this is the fun stage where we take the pretty crude forms and add character to them. I placed a sanding wheel onto my Dremel and set to the parts wearing away the surface to make it look rough and worn. Then using two different wire brushes, I brush the surfaces to add scratches and texture that would naturally appear in stone blocks of this type. There is no specific technique to this, which is why model board is so easy to use - just have fun. Some areas needed re-working with a craft knife to bring back or deepen the mortar pattern and we also decided to add a little interest by cutting a few of the smaller edge blocks away, so the straight top and side edges looked more uneven and aesthetically pleasing; other surface imperfections such as cracks can also be added at this stage.

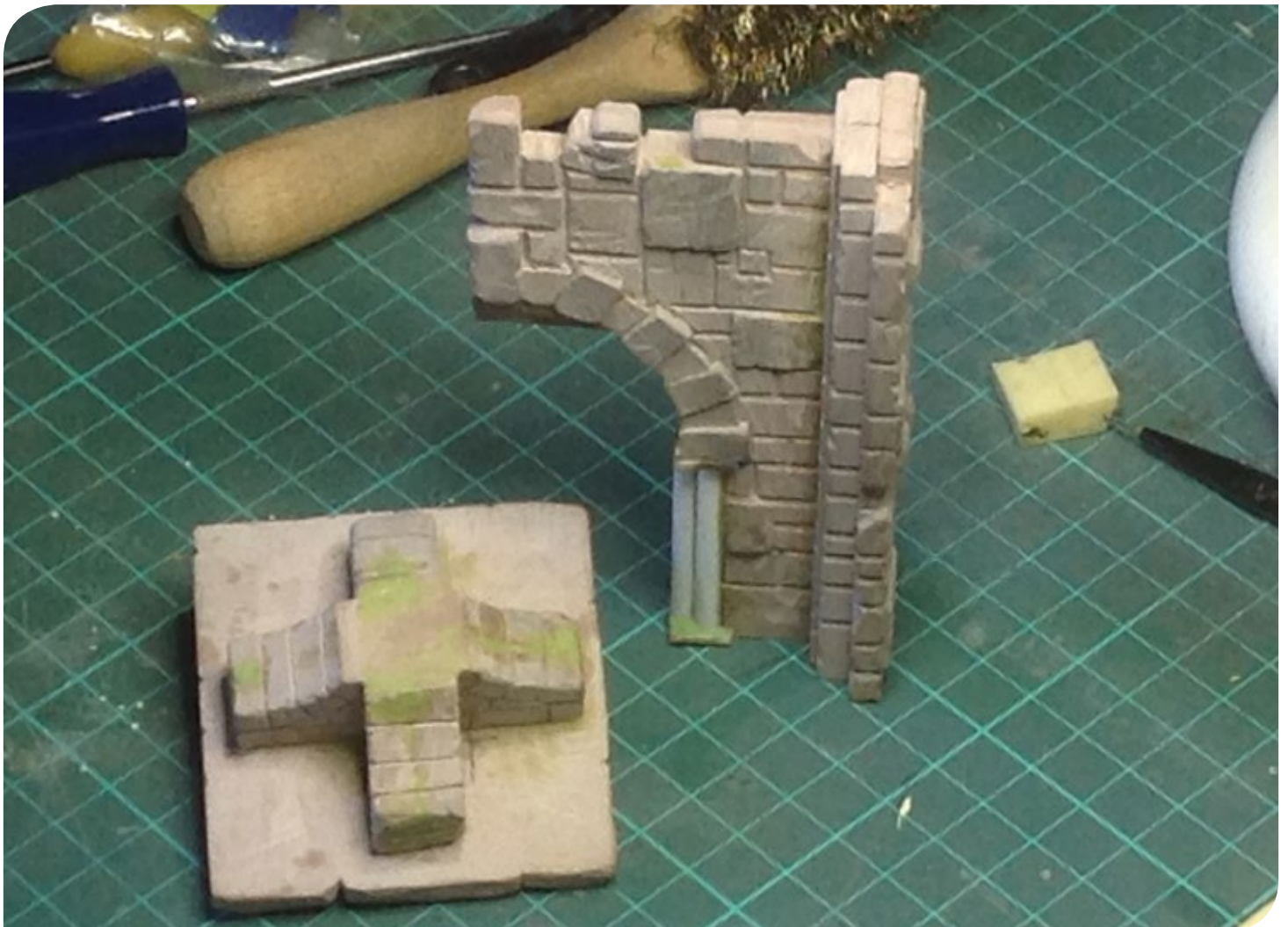


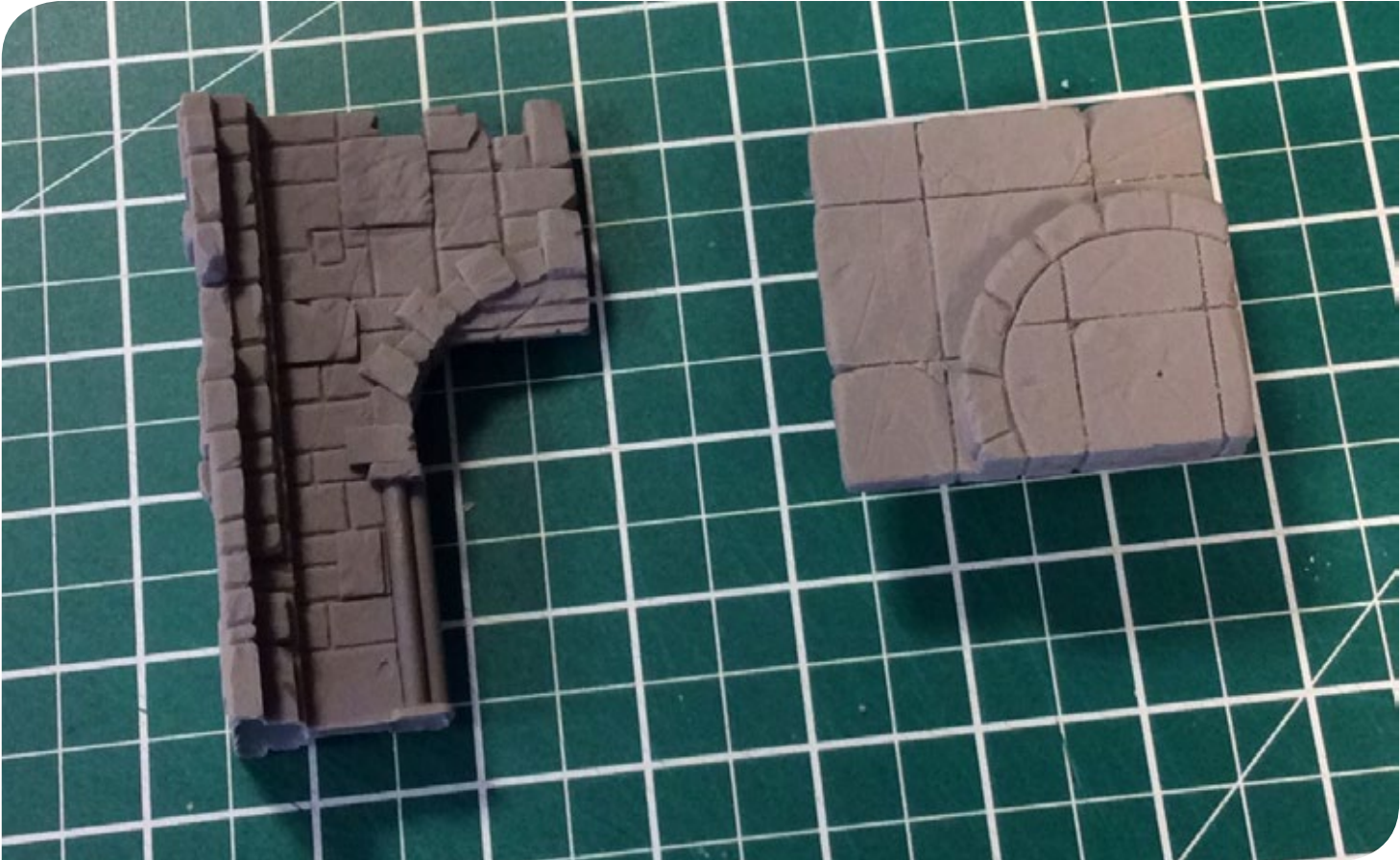


Step 6

Since this piece is destined for the moulding rubber, it's important that there are no gaps between the joined parts as silicon would get into them, making it impossible to remove the master from the mould in one piece; it's time to mix some putty.

We use a mix of Greenstuff and Magic Sculp that gives us a softer putty that, when cured, is able to be sanded. With this we simply fill in all the gaps and correct any error or cuts we accidentally made from the earlier stages. Once done it's put aside to cure and it was complete; Martyn then took this away to mould and cast.







All in all we had a good time making this display base and it only took the two of us about 8 hours to make over a weekend of modelling madness; one I look forward to doing again! By the way, this will be available to buy at FigureWorld and on the MDP website soon. In the next issue of FPM, we will show you our two ways of painting this piece.

The very best
EXPOSÉ
new releases

Moche Warrior

Company: [Pegaso Models](#)

Scale: 1/9 scale bust

Contact: www.pegasomodels.com



Ragnar Lodbrok

Company: [Scale75](#)

Scale: 75mm

Contact: www.scale75.com

Tomoe Gozen

Company: Alexandros Models

Scale: 90mm

Contact: alexandrosmodels.com



Blunderbuss Privateer, 1720

Company: Andrea Miniatures

Scale: 54mm

Contact: www.andreaeuropa.com

Jedediah Smith (1799-1831)
Company: La Meridiana Miniatures
Scale: 54mm
Contact: www.meridianaitalia.com



Viking Winter Warrior
Company: Mitches Military Models
Scale: 200mm
Contact: mitchesmilitarymodels.co.uk



Ezekiel "Zeke" Williams (1775-1844)
Company: La Meridiana Miniatures
Scale: 54mm
Contact: www.meridianaitalia.com

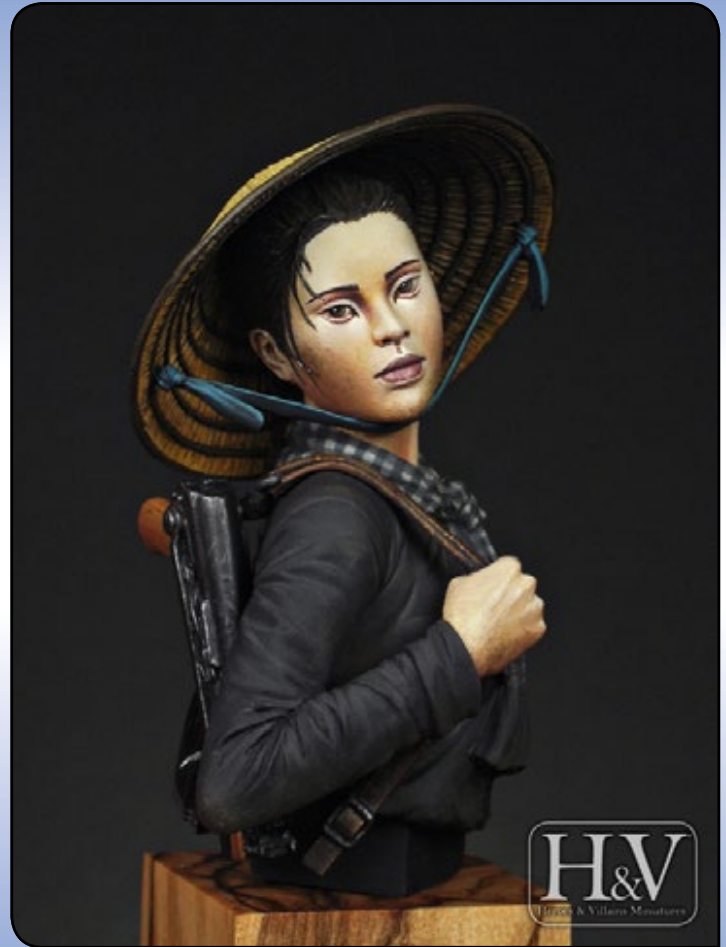


Lieutenant Latham 3rd Regiment "The Buffs"

Company: Stormtrooper Miniatures

Scale: 1/9th scale bust

Contact: www.stormtrooperminiatures.co.uk



Viet Cong Guerrilla Fighter

Company: Heroes and Villains Miniatures

Scale: 1/12 scale bust

Contact: www.hvminiatures.com



'On the Edge of No Man's Land'

Company: Life Miniatures

Scale: 1/10th scale bust

Contact: lifeminatures.kr



Wasteland Warrior

Company: [Model Display Products](#)

Scale: 1/10th scale bust

Contact: www.modeldisplayproducts.co.uk



Maléfique

Company: Nocturna Models

Scale: 80mm

Contact: nocturnamodels.com



Necromancer

Company: Nocturna Models

Scale: 1/10th scale bust

Contact: nocturnamodels.com



Lilith

Company: Nocturna Models

Scale: 70mm

Contact: nocturnamodels.com

The Barbarian

Company: Pegaso Models

Scale: 75mm

Contact: www.pegasomodels.com



Grünkful, the Forgotten

Company: Mproyec

Scale: 75mm

Contact: www.mproyec.com



Carla McCarthy

Company: Scale75

Scale: 75mm

Contact: www.scale75.com



Blabla

Company: Blacksmith Miniatures
 Scale: 40mm
 Contact: www.blacksmith-miniatures.com



Commodore Borgossa

Company: LeBeN Studio
 Scale: 82mm high
 Contact: lebenstudio.blogspot.co.uk



Braided Dwarf bust

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

By Jason Martin

Material: **White Metal or Resin**Scale: **30mm**Price: **6.5 €/£9**

Available from:

www.anotherworldminis.com

Unboxing

Another World's Jenny Steampunk Nurse



So in my ever expanding collection of miniatures to paint, sit several by a Polish sculptor called Kamil "Smok" Milaniuk. Smok previously sculpted Kaer and the Dwarf Slayer/Pirate combo for his own range and has more recently become a commission sculptor too.

I really like his work and asked him to keep me up to date with any future projects. Several months must have passed, but he did not forget and he got in touch recently regarding a commission he had completed for a rising company called Another World. The project is an eclectic mix of 30mm, highly detailed, limited edition miniatures by various sculptors for the collector. The subject matter ranges from Bonnie & Clyde, to Sci-Fi chaos heroines, to steampunk and nurses! You can preorder these minis via email to anotherworld@gmail.com. The resin copy will cost 9 Euros, whilst there is also a metal version, which is not limited and will cost 6.5 Euros; postage is 3.5 Euros.

This brings me to the matter of this little review — Jenny a steampunk nurse. The packaging is nice and sturdy in the shape of a small stickered box. Inside you find the miniature in a ziplock bag with a printed name card with the limited edition number and a slotta base, although I imagine most will wish to place her on a plinth in a little vignette or scene. Jenny is limited to just 80 resin copies.

She was sculpted and cast by Kamil and here I must really congratulate him; the level of detail, crispness of the sculpt and the cleanness of the cast is astonishing, especially when you consider she stands precisely 30mm, from foot to top of her head.

There's a nice shape to the sculpt as she leans over with syringe in hand, dare I say busting almost out of her steampunkesque nurse's boddice. There's a playfulness about her, reminiscent of the artwork by Matt Dixon. Replete with tiny details such as the lacing to the bodice, wedge heeled shoes, rolled up sleeves, bracelet, the stay up french tights and that insanely detailed and oh so tiny syringe. This is a miniature that's crying out for a top paint-job, I just hope I can do her justice. Great work Smok and Another World!!



MALFAUX

By Marko Paunovic

A story of a gaming board

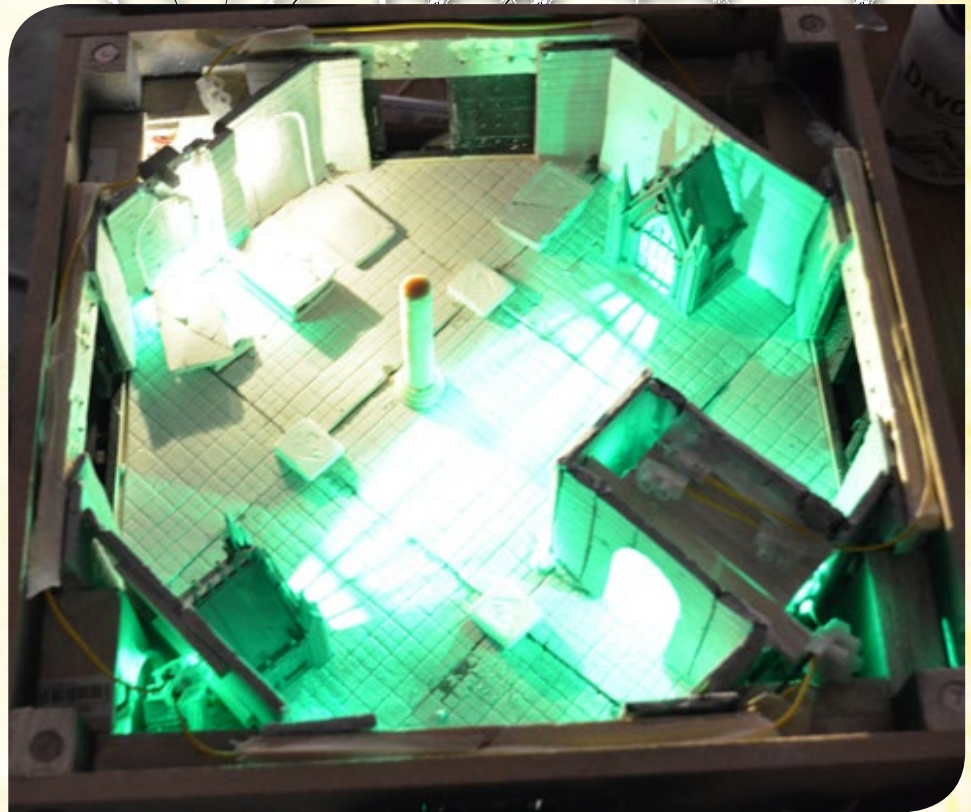


The next module is Nicodem's Crypt. This module is designed to look like a 18th/19th century crypt with a lot of tombs.

We are going for that Victorian Penny Dreadful heavy stone look that will be further enhanced by GW Garden of Morr bits and some pillars. There will be heavy metal sliding doors crafted by Andrija earlier. Since this is representing the Resurrectionist part of the board, the lighting will be green.

After putting the sliding door systems and making the boxes that house the connectors (a thing I described many times before and won't go into now), I decided to hide the remaining wirings so they wouldn't be in the way of the floor tiles I was about to use. I simply "dug trenches" to house the wirings and used tape to cover them.

I could now assemble the floor. I will be using one of the two designs of floors that Ana has sculpted, moulded and cast in plaster as described in [FPM #07](#). First I assembled them parallel to the walls of the module, but that just didn't look right. I decided to try something else and cut one of the floor tiles diagonally. Once I put all of the





Planning Top Tip: Spooky Effects

If you remember from last issue, I cut the Garden of Morr chapel in two bits. Both of these bits will go against one of the walls of the crypt. Inside, there will be some monsters...

Two issues ago, I described how to assemble a transparent green Poltergeist miniature. From

the same box set, I decided to use two Sorrows and place them inside the crypts. Upon assembling them, I noticed that one of them had an outstretched hand that I thought would be fun to make as if going through the bars of the crypt further enhancing their ghostly appearance.



To do that, I needed to carefully cut one of the bars and drill a tiny hole through the Sorrow's hand. Once I did that, I put the bar through the hand and glued the bar back into its position. Behind the Sorrow inside the Garden of Morr crypt, I put a green LED to make the Sorrows light up.



tiles slanted at 45° to the walls, I knew I made the right decision. For this module, I used 5 whole pieces and four halves of those same pieces.

After the floor was built, I could remove the nails protruding from the sliding door systems. The nails hold the custom made ball bearings that were described in [FPM #05](#). I removed them like I did on previous modules, using a rotary tool. However, one must be very careful as the nails get really hot and

can burn you if handled with bare skin immediately upon being cut. It is also the reason why I cut them only after I put in the plaster flooring. The hot nails could burn through the HD styrofoam if they fell on it – certainly something I’d like to avoid if possible.

I could now proceed with making the walls of the crypt. I decided for a simple octagonal layout. Again as for the floors, I used Ana’s stone wall plaster casts for the wall sections. I needed

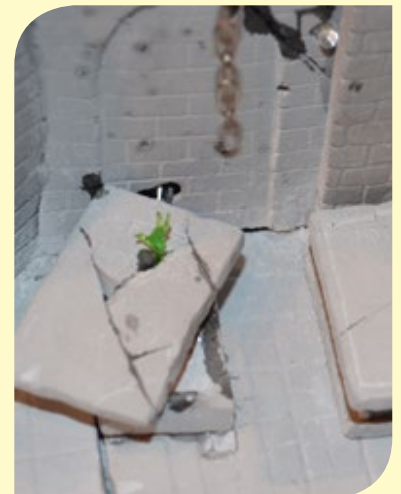
to saw them in places as well as file/sand them to appropriate angles because of the octagonal layout. This was done using my Proxxon Disc Sander in a matter of seconds. After I had the octagonal shape of the module, I decided where to put in the GW Garden of Morr crypt halves, added tombstones that Andrija built and added some nice Resurrectionist insignias (that Ana made early in the series).



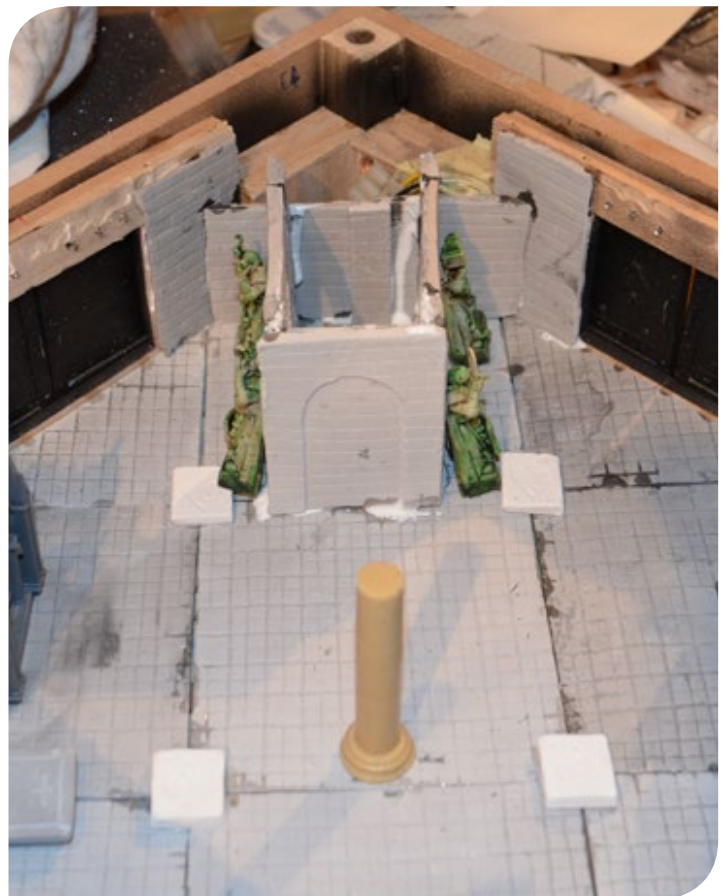
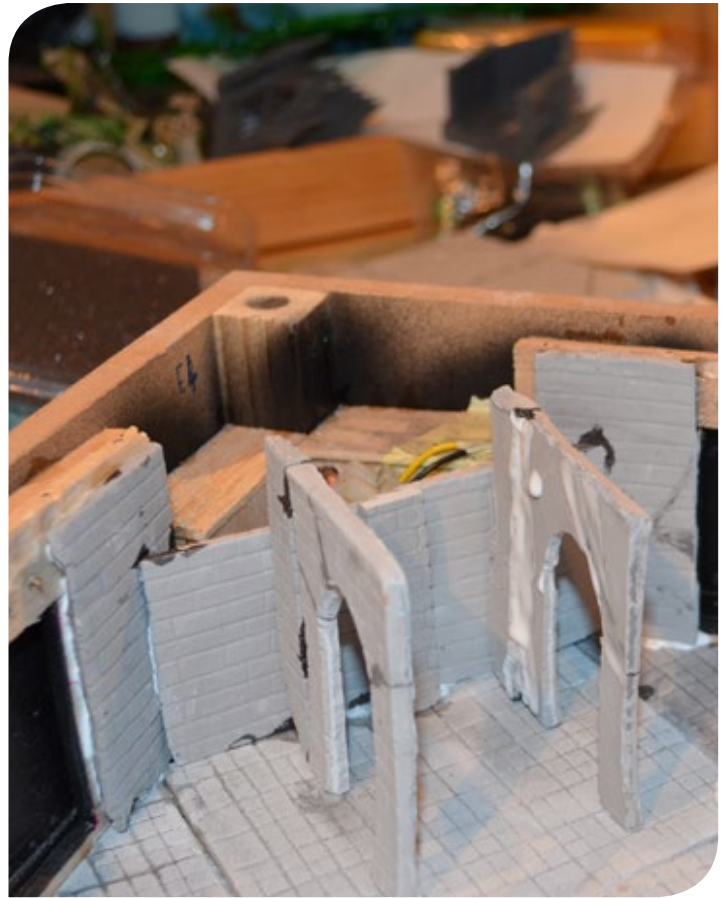
Andrija’s Bitz and Bobs: Tombstones for the Crypt

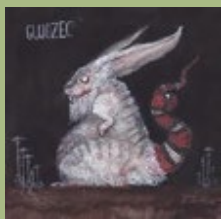
For Nicodem's crypt, we need some old stone toms. I'll be utilising the casting techniques using Oyumaru and/or Siligum that Ana has described before, I shaped pieces of balsa wood cut into simple rectangular prisms and made several copies of plaster “stone” boxes and lids.

The stone is supposed to be quite gnawed and eroded, and the years of death carved into the lids reveal that these toms actually date back to the time of the first Breach, which was in late 18th century.



With the basic outline of the module done, I could now concentrate on making the module more “interesting”. I decided to build a small antechamber with two arched entryways. I carefully removed the embossed part of the wall section, so I was left with a cool looking archway. The antechamber’s entryways would be guarded by four GW statues converted to represent the four suits/factions of Malifaux (described in [FPM #10](#)).





Ana's Research – Dead Girl Kirai

The dead girl that will be floating in our sewer water (pretty awful, yeah) is a part of the Kirai Avatar miniature. I made a Siligum mould so we could make a plaster copy instead of using the metal original. The paintjob is minimalistic and I didn't bother to give her a coat of matt varnish because she will be submerged in water anyway.

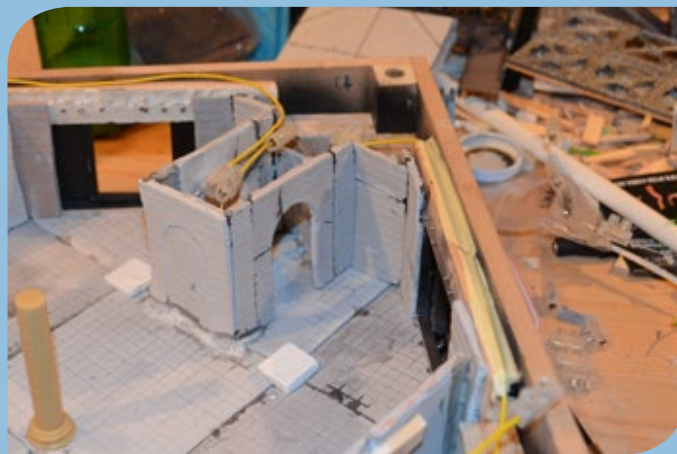


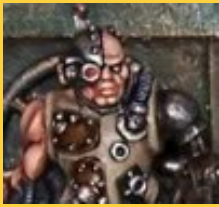
Electronics Top Tips: Putting the LED circuit inside the board

Once the walls were built, I created a pre-assembly of the LED circuit and made a dry-run. For this board, I only had 7 LEDs (5 green and two white ones), so I had to tamper with the size of the resistor. I decided to use two 300 Ohm ones in a series making them, in fact, a single 600 Ohm one, which seemed to work.

Again, when that was done, it was time to place the LEDs within the board. I already decided to put two of the green ones inside the Garden of Morr crypts. Two more would go in the small antechamber to provide even more ambient light. The last one I decided to put inside one of the tombs Andrija made. While I was making holes for the LED to fit inside the tomb, the top lid broke into several pieces and when I was reassembling it, I couldn't find one piece so it left a hole in the top lid. I decided then to glue one of the Sorrow's hands there. With light from a green LED it will look spooky.

The two white LEDs went into the walls behind the tombs where one of the team would make a suitable set of torches.

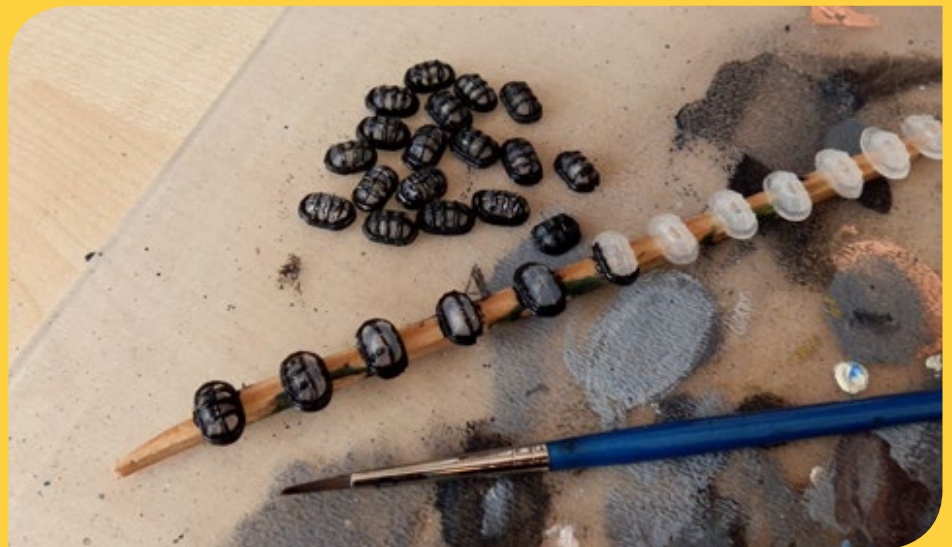




Marko's Lamentations - Bulkhead Lamps

Before installing them on the board, the resin lamps that Ana sculpted and cast into about 50 pieces, needed a lick of paint - only the parts that represent glass are supposed to be transparent so the LEDs can shine through. I washed the lot in soapy water first and then temporarily glued them in rows on a piece of wood to paint all non-glass parts black.

This was far more difficult than I imagined. I found it impossible to be tidy while painting, since my brush kept getting derailed by tiny bubbles and small imperfections in the casts; meanwhile the transparency kept me from seeing where the details and imperfections were.



With this, we come to the end of another module and article. Next time, my team and I will be tackling another module – Ramos' lab to be more exact. 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.

By Davide Rainone



Unboxing

Scale75's Colors of Nature Paint Set

Material: **Acrylic Paints**

Size: **17ml**

Price: **20.66€**

Available from:

Scale75

www.scale75.com

Hello everyone — I'd like to continue this short series of unboxing reviews about the Scale75 paint range with the 'Colors of Nature' Green Paint Set. I'd like you to remember these are all my personal opinions of what I have found while discovering this new range.

Before I start, I want to roughly confirm what I said about the 'Wood & Leather' set last month. They have :

- » *good covering power*
- » *good transparency if diluted with much water without leaving spots*
- » *good range of tones*
- » *opaque look*
- » *very comfortable 17ml pots*

In this set, we again see a set of 8 monochromatic pots; this I think is a very smart decision by Scale75 because this makes the set very useful giving the painter a very wide range of possible

mixes. The theme we see here covers lots of possibilities for painting nature's greenery and natural fabrics. As always there is an illustration card in the box, but to be honest, this one isn't that helpful. It does suggest some mixes for certain colour schemes and the images are clear enough which helps, but the translations are poor.

I realised, more than in my first experience, the necessity of something to help me to mix the colour inside the pot. The medium liquid is pretty thick and my shoulder has had some pain shaking them a lot to show you all the tones on the paper. As you can see in the pics, I opened the pots to put inside a steel ball to have a better mixed result when I squeeze the colour on the palette. I am thinking this could be a serious problem for this range, because starting my painting session and having to shake the pots so much is destroying my shoulder. I've asked a few of my painter friends about this problem and many have had the same experience, but thankfully not all of them and some have had no problems at all with this set, so maybe it's only few pots that have this problem — at least I hope so!

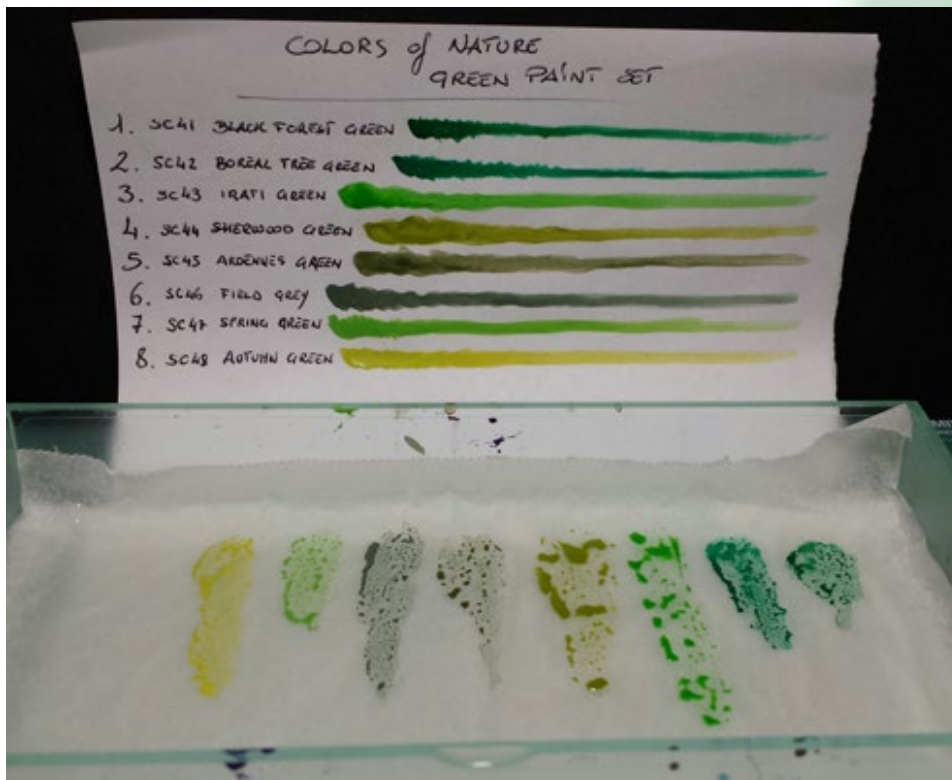
Talking about these colours in more detail, I found out



two of them; (Black Forest Green and Boreal Tree Green) are too similar, even if the first is darker-green and the latter is a little bit more bluish-green. At the same time, I really appreciate the decision to insert in two more greyish tones which are very useful when painting unsaturated fabrics or uniform dresses. Once again the Scale75 guys have given us a set with many possibilities; a soft warm or a cold green using just the colours from this set or giving them a stronger touch by mixing colours from other sets for light and shadows.

Such as for the first review, I think three colours stand out in my personal taste: Black Forest Green, Field Grey, Autumn Green; I like them very much and I feel the need to recommend this Scale75 set because the colours are good and offer considerable choices and the price worth the purchase. If you want to know something more about other Scale75 sets, please continue to follow me in the next unboxing review about the blue tones!

See you soon!



PEGASO MODELS

Vlad Dracul

TUTORIAL PART 2

By **Isaac Jaramillo Sama**



Hola fellow painters, in this issue we return to the fray, as promised, with the second part of this article painting Pegaso Model's Vlad Dracul. If you haven't read the first part, where I painted Vlad's horse, you can find it in [Figure Painter Magazine issue 12](#). In this issue we'll start painting the rider – Vlad himself.

The Face

This is without a doubt one of the strong points of a figure. For many, it's the focal point because it's what the viewer first identifies with therefore it's also of the most feared. There are as many different ways and methods of painting faces as there are figure painters, so the best thing I can do is explain how I paint them and hopefully you'll pick up at least a couple of new ideas to try.

I always use a clean, opaque base colour to start with, in this case VMC Cork Brown. Once I have a nice smooth and flat finish I move onto the eyes which bring life to the miniature. Because Vlad is a character from Eastern Europe I decided to make his eyes blue, but to start I paint in the whites and also the upper eye brow in black, then use dark blue (VMC Prussian Blue) to define the outer edge of the iris being careful to get them both pointing in the same direction and controlling the size of both so he doesn't appear to be squinting (Picture 1).



2



Once I'm happy, I start to highlight the iris using the blue and a VMC Ivory mix. Doing this in stages, I gradually add more Ivory and make the highlight smaller for each application, so it gives the impression of a smooth transition. Next I paint the black of the pupil, again making sure they're looking in the same direction (Picture 2)

3



Once done, I finish off the eye with some decoration. Using a touch of VMC Ivory, I paint a glint of light reflection. This really makes the eyes come alive and add to the characteristics of the glossy eyeball. (photo 3)

Back to the skin areas that were base coated with VMC Cork Brown; using acrylics I start to paint in the shadows using Cadmium Red blended with violet in the deeper shadows. Next I start to paint the highlights using a red and beige mix ending in pure beige for the maximum light areas. Throughout this process, I paint with glazes, i.e., lots of water and little paint, again emphasising the areas of light or shadow, blending tones and giving softness to the areas.

4

Armour

Long ago, when I had to paint plated metals I tended towards using metallic pigments (The old Citadel range was excellent); lately I have been using a method that I think is much more realistic and a lot faster to paint. I'm speaking of grey/silver metals and if you're a fan of true metallics on your miniatures then you should have a go at this — the method is as follows:

First we polish the metal areas and then burnish the surface. A burnisher is little more than a piece of steel with a smooth steel ball attached to the end that allows you to rub over the metal surface, smoothing the surface out without leaving scratches or cuts in it. Once done, you will see that the metal shines a lot; this is not very realistic, but don't be alarmed!

Next, any parts that are going to be painted gold I paint on a primer layer then, when dry, paint them with gold paint. Any will do and I'm sure you have your favourite. Once this is fully dry, I go over all of the metals with a very diluted black enamel glaze which floods into all of the nooks and crannies and leaves the relief highlighted. This usually takes a day to dry thoroughly. I'll go over the gold areas with a brown ink, then touch up all parts that I think need them using gold and silver paint. As you can see in the picture this isn't very pretty — in fact it looks dirty and it's all very flat and matt. (Picture 4) No problem, the next step will make it all good!



5



Taking my airbrush, I spray a very soft coat of Tamiya Smoke, diluted with Isopropyl Alcohol (IPA). This unifies the all the metallics and gives them a touch of brightness, depth and makes them look clean, which makes it look like authentic gold and steel armour. (Pictures 5 & 6) I let this whole dry and start to re-highlight all those areas that require it, with Citadel Mithril Silver.

6



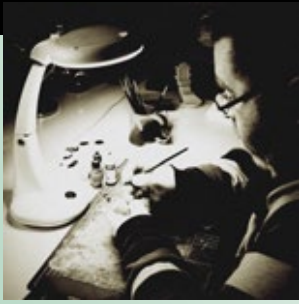
This draws to an end to this two part article as I have explained the techniques that I used when painting this figure. The other elements to this miniature, such as fur and textiles, have already been explained in the first part back in issue 12. I hope you like it and find it of use in your painting and if you decide to paint this kit use it as reference. As for me I'm off to paint something new!

P.S. You can see my work at: <http://www.isaacjaramillo.es>





By Shane Rozzell



Unboxing

BrokenToad's Pigments

After reviewing the BrokenToad brushes last issue, it was time to turn my attention to their pigments. The BrokenToad pigments are completely non-toxic and are made from very finely ground natural mineral pigments. There are currently 20 different colours in the range.

I must mention that these pigments were sent to me for review; I didn't buy them so I won't be mentioning the price, other than they are comparable with other pigment costs and BrokenToad do sell them in bundles that make them more cost effective.

Looking at the pots that are made from plastic with a thin aluminium screwtop lid, I can see that BT have thought about how these are delivered. The opening is nice and wide allowing access and the pots have a low centre of gravity so they're harder to knock over. The labels could be better because some of the text on mine are hard to read where the print has rubbed off, but this is a minor thing and the colour of the pigment can easily be seen.



Most people use pigments to add a bit of weathering and realism to their models, but they can be mixed with a paint medium to create your own colours.

For this review, I'll be using them on a base I'm painting at the moment. To apply them I'll be using an old stippling brush with course hairs, so I can really stamp them down into the grooves of the wood. The base is supposed to be a section of a pirate ship (75mm scale), so I want to add grime and dust around the edges of the planks and maybe some salt marks on the back. The base has had a dusting of Testors Dullcote to protect it since it will be going to lots of shows throughout the year.



I start off using Burnt Ash to stamp around the guard rail where I think the most dust would collect. Then using Beach Sand, Dust and a few others, I build up the grime until I'm happy with the result. Turning the base around I use some Vile Silt and add some streak marks to the wooden planks.

I'm pretty happy with the results and would normally leave it there, but since this is going to be taken to a lot of shows I need to fix them. Some pigments can be mixed with mineral spirits and applied wet. Once the mineral spirits evaporates it leaves the pigments and fixes them. Some can simply take a coat of Dullcoate.

Conclusion

Did they withstand a blast of Dullcote? Well...yes and no! Some did and some didn't, so I'll have to re-apply them using the mineral spirit method. This doesn't mean the pigments are bad quality, it's just the way some pigments are; MIG Pigments are exactly the same in my experience. It's just a pain to apply because of the unpleasant smell.



Pro's

- » Excellent pots with nice wide openings
- » Interesting colours in the range
- » Nice finely ground powders

Con's

- » To fix, Mineral Spirits are needed which is unpleasant to use.

Rise of the Venomthrope

Part 1: The Conversion



By **Sean Fulton**

When I volunteered for the NOVA Charitable Foundation army project for Doctors Without Borders, I was asked to select a piece from the Games Workshop Warhammer 40k Tyranid army that was being created for the raffle. I paint at a tremendously slow pace, so I knew I was going to go for one of the smaller units or individual pieces. I ultimately ended up selecting the venomthrope as it was a single unit and I liked some of the concept art in the codex.



As I began researching the miniature to get some references for highlighting/shading/contrast, I was struck by the pose of the model. The stock pose just didn't look right to me and after reading the fluff on the model, I decided to repose and convert the miniature. According to the fluff from the codex, the venomthrope floated above the ground via gas bladders on its back and pulled itself along with its tendrils. The sculpture to me looked somewhat "unnatural" (at least as far as an imaginary monster can be) and had more of a zombie vibe to it with all four limbs reaching forward.

I set about trying to give the appearance that it was floating just above the ground and really wanted to try and have the creature appear that it was pulling itself along. My first concept was to tilt the model forward and set it in on its tendrils. This was a decent start, but had some significant drawbacks. Since this is to be a gaming model, I wasn't sure if altering the

height of the model so drastically would be problematic for the gamer that won the army; I didn't want line of sight issues to be such a drawback that the model would be an easy target. I spoke with some other members of "Team Tyranid" and the consensus would be to try and limit the vertical height to one additional inch (2.2cm) over its existing profile. The second major obstacle was that the model itself is made of resin. While relatively durable, I was very concerned that having three or four spindly supports for the body would lead to the model being broken easily and trying to repair a broken tendrill would be difficult for the new owner.

My next step in concept development was to create the basics of the large elements on the base. At this point, I had decided to keep the tendrils stock and would only modify the tail to convert it from its curled upward position to instead have it draped over the column rubble. This would allow me to pin the body to the base with a fairly large rod, providing good stability and taking the pressure off the comparatively fragile tendrils.



Ultimately, however, I decided to go all in (at least for me and my limited sculpting skills) and modify some or all of the tendrils. I felt that in doing so, the model would look more "natural", more dynamic and would allow me additional stability from the wire armatures as well as positioning the tendrils in such a way that would provide further support of the body. Here I have cut the tail and pinned the body to the column. My initial thought was to sculpt the entire limb from using the armature. I had painted this particular base provided for the project from Secret Weapon Miniatures as a test for color matching at this point, but soon it would be all covered in black...The cork provided some elevation and a flat surface to attach to columns to. I began adding some bricks and dirt to add to the rubble as well as an Ultramarine terminator arm. The arm was included for several reasons—it would break up the mass of gray on the base; it would further tie the Tyranid to the Macragge scene along with the snow that I would add later; and finally, it would taunt those goodie-goodie boys in blue!





Now the conversion began in earnest. After further consideration, I decided to keep the arms/hands and hooks from the stock model and only use the floral wire as an armature for the tendril itself. I was not nearly confident enough to resculpt the entire limb and since this was going to be part of a charity army, I didn't want to risk having too much discrepancy between the stock limb and my converted limbs. I first cut the hook and the hand from the tendril, then drilled out holes for the floral wire. I also pinned the shoulder joints to again provide some extra stability to the piece. This step required some care, as the resin was thin and I could easily drill through it if I wasn't cautious. In the second picture, you can see where I inadvertently snapped off one of the small hand tendrils. It was a simple fix, but not one I wanted to have to correct too often. I then added my first layer of putty, which was a 50/50 combination of Apoxie Sculpt and Green Stuff. By using a 50/50 mixture, I was able to take advantage of both putties; the Green Stuff provided some stickiness to attach to the wire armature during the initial curing stage and the Apoxie Sculpt provided a harder finished product, which I hoped would allow me to sand down any lumps that I did not smooth out during the initial application. It ended up working out well as I worked in stages. The preliminary layer (in the second picture) was relatively bumpy, but this was not a problem as I only wanted to cover the wire. The secondary layer bulked out the tendril further, after which I blended it into the stock resin and added the little details such as the holes near the hook and the small spines towards the end of the tendril.

Going back to the main body, I added the Apoxie Sculpt/Green Stuff mix to the brass rod and floral wire armature I created to hang over the broken column. My hope was again to create a sense of "floating" as the creature pulled itself along. The tail spines were taken from the resin tail that I had cut and simply pressed into the tail I had created. Before the putty fully cured, I blended them into the tail. As you can see, a bit of the brass rod is still visible. I will remedy that as I continue my construction of the base.



As I was creating the flow of the tendrils, I went back and forth bending the wires to try and provide a serpentine feel to the tendrils, but still allowing each limb to not overshadow one another as well as not cover the head.





Here I have continued to bulk out the rubble on the base. I have brass rods in both of the larger columns attaching it to the main Omega base and need to cover those connection points so I added additional bricks, cork and dirt to cover the area. I wanted to keep the Omega symbol at least partially exposed to again reinforce the Macragge/Hive Behemoth theme.

At this point, I am nearing completion of the conversion. The limbs are dry fitted into place to provide an overall sense of how everything is flowing. It does end up looking very busy, but that is the nature of the sculpt; there are a lot of limbs with a lot of tendrils. Overall I like the look very much—I think it does look more like the venomthrope is floating over the rubble and the tendrils are individualized. They each are undulating differently, as I imagine would happen as each limb seeks out prey to grasp on to or rubble to pull itself along.



For the final step, I took some small ballast and glued it to the body in a random manner to provide some additional texture to the model (on the main body) and mimic the small spine toward the end of the tendril (on the limbs).

With that, I stepped back and looked with some satisfaction at the completed product. This was my first major attempt at a conversion aside from a simple weapon swap and at least to my amateur eye, look pretty smooth. Now to see if I can do a nice paint job to match...





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By Martyn Dorey



Unboxing

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Diane Tianseen

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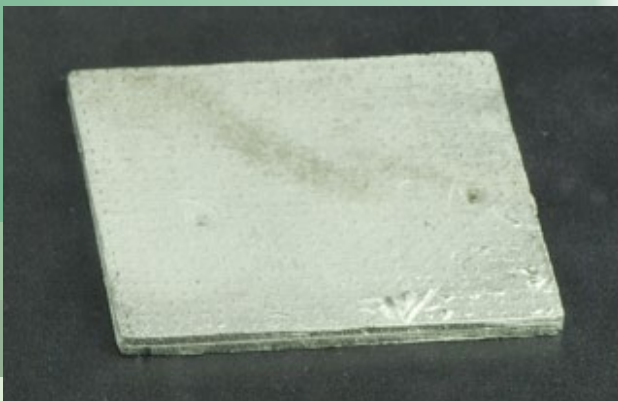
Available from:

www.scale75.com

As the name suggests, this is a 75mm scale figure. For those of you that followed the kickstarter "Fallen Frontiers", you will have noticed that had the kickstarter not been pulled, there would have also been a smaller version as one of the stretch goals.

The kit itself is supplied in a full colour art cardboard outer with a stronger cardboard box containing the kit itself sandwiched between two pieces of foam or what I now like to refer to as "Marta packaging". Between the foam is a total of 14 parts, consisting of the upper torso, lower torso and left leg, right leg, two arms, two sections of leather coat, waist sash, head and hat, left hand with whip, right hand with gun, holster and base.

In general, the casting is very good for a metal model with minimal mould lines and not much in the way of pitting or surface porosity, so clean up shouldn't take longer than normal for a metal figure. However, it isn't 100% perfect. The mould for the base of the one I bought seems to be on its way out, because it looks like a previous pull from the mould damaged/removed some of the rubber and therefore adding extra metal to the base and obscuring



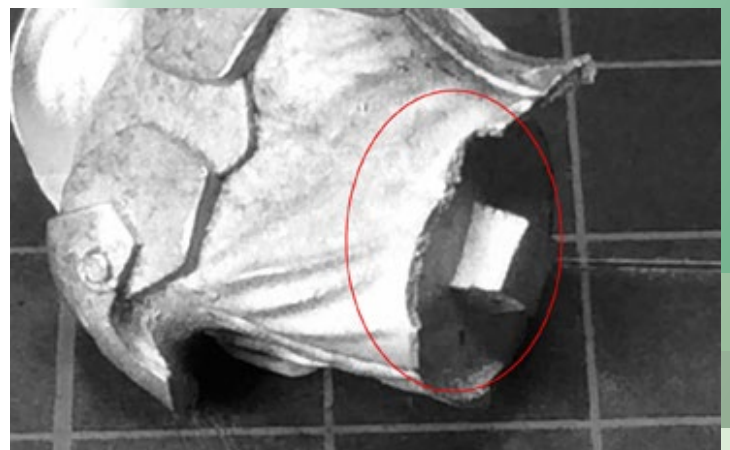


some of the cheque plate detail. The base itself is very basic, so I probably won't be using it anyway and I have already started planning something a little more interesting for the base. Another fault is where a casting plug (pour point or vent) has been removed on the left upper torso shoulder pad it has left a rough hole, which the modeller is going to have to clean up and fill. This is a nuisance more than anything else as I like to be able to clean up the figure and glue any parts together, then prime them straight away and not have to wait for putty to dry.

All the parts go together very well and won't need any putty to fill gaps; this did, however, bring to light a fault that I missed when I was first looking over all the individual parts. When I dry fitted the upper and lower torso sections together with the two coat tails in place there is a nice big gap at the back! On closer inspection, this gap has been caused by the fact that part of the coat on the lower part of the upper torso has been broken away and as there are no small bits of metal in the box or under the foam I can only assume this was done at the casting or packing stages.

Conclusion

Despite the faults mentioned above, which let's face it are minor for the majority of modellers, this is still a very nice model and one I shall look forward to starting and certainly one I would recommend to a collector or to friends.



By Thor Intararangson



Freehand painting is one of the difficult things to paint on miniatures in my opinion, because of its very small size and just a few small areas on the miniature that you can play with your brush and imagination. However, even if it is difficult to do, it will definitely be one of the things that will make your miniature more attractive and unique.

Painting a Banner

Freehand



In order to paint freehand, the first important thing you must know is what is the thing that you want to paint; a picture, a pattern or ornamental motifs? You may use any references from the internet for what you want to paint or try to sketch your idea on the paper first. This will help you when painting a freehand much easier, rather than trying to paint it using only the images in your mind. The second important thing is try to use a good quality paintbrush if you can. Because most of the freehand painting requires precision and small details, a good quality brush will make it easier. Although many fine paint brushes are expensive, if it is made with good quality it is worth the price, especially if you maintain and clean it properly.

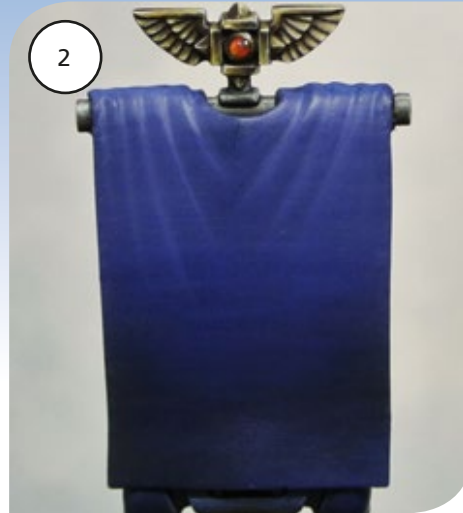
Here is the example for freehand painting I did on the banner for my Ultramarines. This step by step will guide you to see how I painted freehand on the banner, which I decided to paint differently on both sides. By painting a pattern on the backside and painting the company symbol on the front side, I can demonstrate the painting process of both types of freehand.

Note most of the colors I use are from Vallejo except Macragge Blue and Abaddon Black from Citadel.

For painting the front side of the banner, I decided to paint the Ultramarines 3rd Company symbol by referencing the original design by Games Workshop, which has the sword stabbed in a Tyranid skull as a characteristic symbol of this company, but I have changed and adapted some details and colors to suit with my own style.



Step 1 - After priming with a black basecoat, I started with the base color; I used Macragge Blue from Citadel. I did not prime the banner with white before I applied this blue because I don't want it to look too bright.



Step 2 - Blending the colors with wet blending technique in order to simulate the effect of light and shadow. This technique was done by adding the shadow color (Macragge Blue + Intense Blue + Abaddon Black) at the bottom of the banner then blending with Macragge Blue while it still wet, on the area between boundaries in order to make the gradient between two colors. I then do the same thing on top of the banner with light color (Macragge Blue + White) until the banner has gradient from light at the top to dark at the bottom.



Step 3 - I applied the first shadow in the folds with Macragge Blue + Intense Blue + Abaddon Black and the first highlight on the edges of the folds with Macragge Blue + White.



Step 4 - Next I added more shadow in the deepest areas of the folds with the first shadow color mixed with more black and added the second highlight on the edges of the folds. I used the glazing technique to blend the colors and made sure it had a smooth gradient.



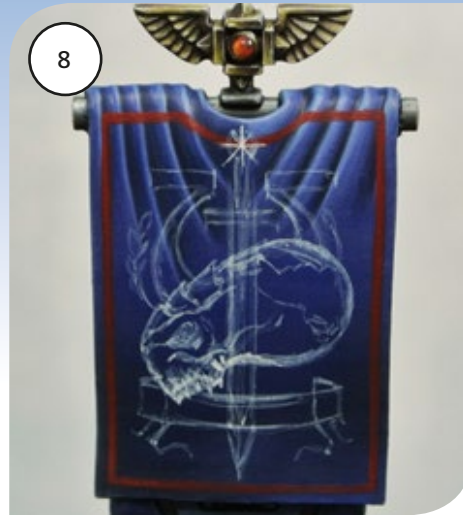
Step 5 - I drew the frame of the symbol with Burnt Cadmium Red. Also, I used the background colors to remove the excess if there were any mistakes.



Step 6 - In order to sketch the symbol, I drew a vertical line down the center of the banner in order to divide the space into two equal parts. This will be helpful to sketch the image easier, especially if it has the same profile on both sides.



Step 7 - I drew a rough sketch of the sword in the center of the banner.



Step 8 - I then added the others elements of the symbol such as Ultramarines "U" symbol, Tyranid skull, scroll and wreath.



Step 9 - I added more to the red frame first, by added more details in the corners. I left this area empty at first, because it is better to add the details that are appropriate with the characteristics of the symbol after I can see the overall composition on the banner. The shading was done with Burnt Cad. Red + Black for the shadows and Scarlet Red (VGC) mixed with Vermillion and Orange Red for the highlights.



Step 10 - First of all it is important to plan and divide the painting into sections for each element and know which element should be done before or after. This makes the painting easier to do and more organised, especially on the images or symbols with multiple colors. However, the images and symbols, despite the patterns or different colors, should be painted from the hindmost element first and proceeding to the foremost element of the images or symbols, so that it has fewer mistakes from painting over other elements.

In this symbol, the hindmost element is the sword and I painted it with NMM. I used Bronze Green + London Grey as a base, then mixed in German Cam. Black Brown and Black for shadows and Silver Grey and Offwhite for highlights.



Step 11 - I then painted the hilt of the sword with NMM Gold. For this method, I used the colors from Citadel; Balor Brown as a base color mixed with Rhinox Hide for shadows and Zamesi Desert for highlights and Ivory (VMC) for the final highlight. Also, at this stage I painted the base color for the "U" symbol with Neutral Grey and painted the radiant light on the pommel of the sword with Balor Brown + Flat Yellow.

Remember that if you made some mistakes, you can remove the excess with the background colors.



Step 12 - The shading on the "U" symbol was done with the glazing technique and I tried to blend the colors to be harmonious with the light and shadow on the banner's folds. I mixed the base color with Off White for the highlights and German Grey for the shadows. The radiant light on the pommel was shaded with Flat Yellow and Ice Yellow and the painted number three in Roman numerals was done with Scarlet Red.



Step 13 - I painted the base color for the scroll with Leather Brown + Sand Yellow and a little bit of German Grey and base color for the wreath with Uniform Green.



Step 14 - I then shaded the wreath with Olive Green and mixed with Flat Yellow for highlight. The scroll was shaded with the base color mixed with German Cam. Black Brown for shadows and mixed with Pale Sand and Ivory for highlights. I also wrote the name "Ultramarines" by starting at the center of the scroll with the letter "M", then wrote each letter by spreading out from both sides and trying to write it with symmetrical size and spacing between letters.



Step 15 - I have finished writing "Ultramarines" and removed the excess of the letters with the scroll colors. Also, in order to make the scroll look like it has aged with some wear and tear, I painted little scratches on the edges of the scroll with the background colors (Macragge Blue + Intense Blue + Abaddon Black) and then painted a little fluff on the edges again with the Ivory.



Step 16 - The last element of this symbol is the Tyranid skull, which has more details and is foremost on the symbol. I used a drawing of a Tyranid skull that I found from the internet as a reference and starting to paint the base color with Leather Brown + Sand Yellow + German Grey and added the outline details with German Cam. Black Brown.



Step 17 - I then glazed the shadow on the lower area of the skull with the base color mixed with German Cam. Black Brown and finally mixed with a bit of black for the deepest shadow areas.



Step 18 - I added more outline details on the skull with German Cam. Black Brown. Also, I applied the first highlight with the base color mixed with Pale Sand and Ivory and painted on the raised area of the skull such as frontal bone, nasal bone (nose), malar bone (cheek) and maxilla (jaw).

Step 19 - I added the second highlight on the skull with base color mixed with Off White. I applied it on the raised area as in the same way as the previous step. I also used this color for remove the excess and thinned the outline. I then added the final highlight with pure Off White and glazed more shadow on the left side of the scroll with German Cam. Black Brown + Black, in order to create depth between the skull and scroll and separate it from each other.

19





Step 20 - I painted the base color with Burnt Cadmium Red.



Step 21 - I applied the first shadow with Burnt Cad. Red + Abaddon Black applying it in the folds and lower areas of the banner. It was blended between the boundaries of the two colors with glazing technique; this technique was done by adding more water into the shadow color, then blending it several times from the shadow into the base color. It is similar to a thin layer coating and it will be tinting the colour below gradually darkening depending on how many times the layers were applied.



Step 22 - I applied the first highlight with Scarlet Red (Game Color) on the raised area and the edges of the folds and blended the colors with glazing technique as well.



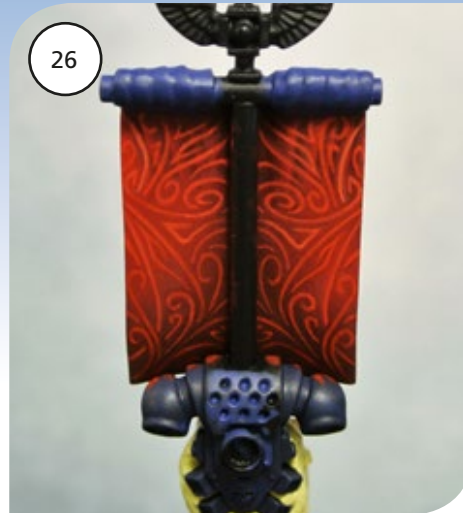
Step 23 - I added the second highlight with Scarlet Red (Game Color) + Vermillion on the raised area and the edge of the folds again and added the second shadow with Burnt Cad. Red with more Abaddon Black this time. I then applied this to the recessed areas and blended the colors until it had a smooth transition by using the glazing technique.



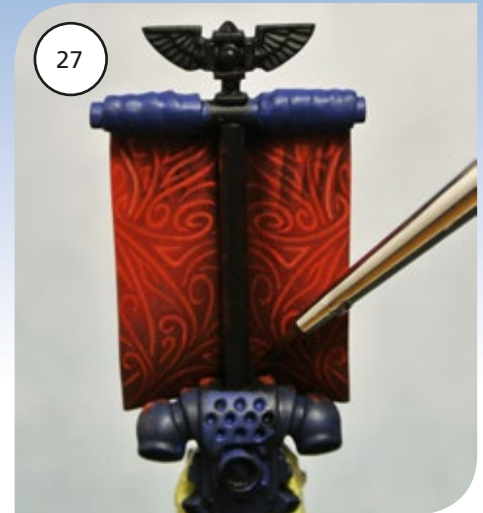
Step 24 - I start to paint the pattern on the fabric. This pattern is referenced from the pattern that I found from the internet, but I applied it with my own style. I used Vermillion + Orange Red and tried to draw the pattern piece by piece, starting from the bottom left with a single piece then making the same shape, but on the opposite side then continue painting the other pieces until the pattern fills the banner. I tried to paint it with a steady hand as much as possible; if you make some mistakes, you can remove the excess with the previous color on that area later. Note that you can see the pattern on top of the right side has some excess.



Step 25 - Remove the excess with the previous color. In this area, it is Scarlet Red (Game Color) + Vermillion.



Step 26 - The result after I have finished the whole pattern on the banner.



Step 27 - Now it's time to add highlights and shadows on the pattern in order to make it blend with the light and shadow on the surface of the banner and make it have depth and dimension and not flat. As you can see in the picture, on the right side I use the glazing technique with a second shadow color (Burnt Cad. Red + Abaddon Black) and blending several times until the pattern color has tinted darker and is blended with the background on the shadow area.

Here is a comparison the difference between the folds on the left side and after I applied several layers of shadow on the right side.



Step 28 - Here I have finished glazing on the shadow areas.



Step 29 - I then do the same thing on the light areas by glazing with Orange Red on the raised area and the edges of the folds.



Step 30- I have added the final highlight of the pattern on the edge of the fold with Orange Red + Light Orange.

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Step 31 – This is the finished pattern on the back side of the banner with the painted backpack and banner pole.

Last words - This is the method that I always use for freehand painting. It might be different in the things that I paint or different areas on the mini, but the methods in every step are the same. Hopefully this article will help you to understand about the process of freehand painting much more and make you improve your freehand for better results.

Thor Intararangson

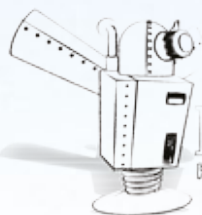
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"Never, in the field of
human conflict, was so
much owed by so many
to so few."
-Winston Churchill-

"The Few", RAF Fighter Pilot, 1940
Battle of Britain by Steve Turner

The Ringmaster by
atacams Miniature Miracles



Space Marine by Miniature paintings by Juan

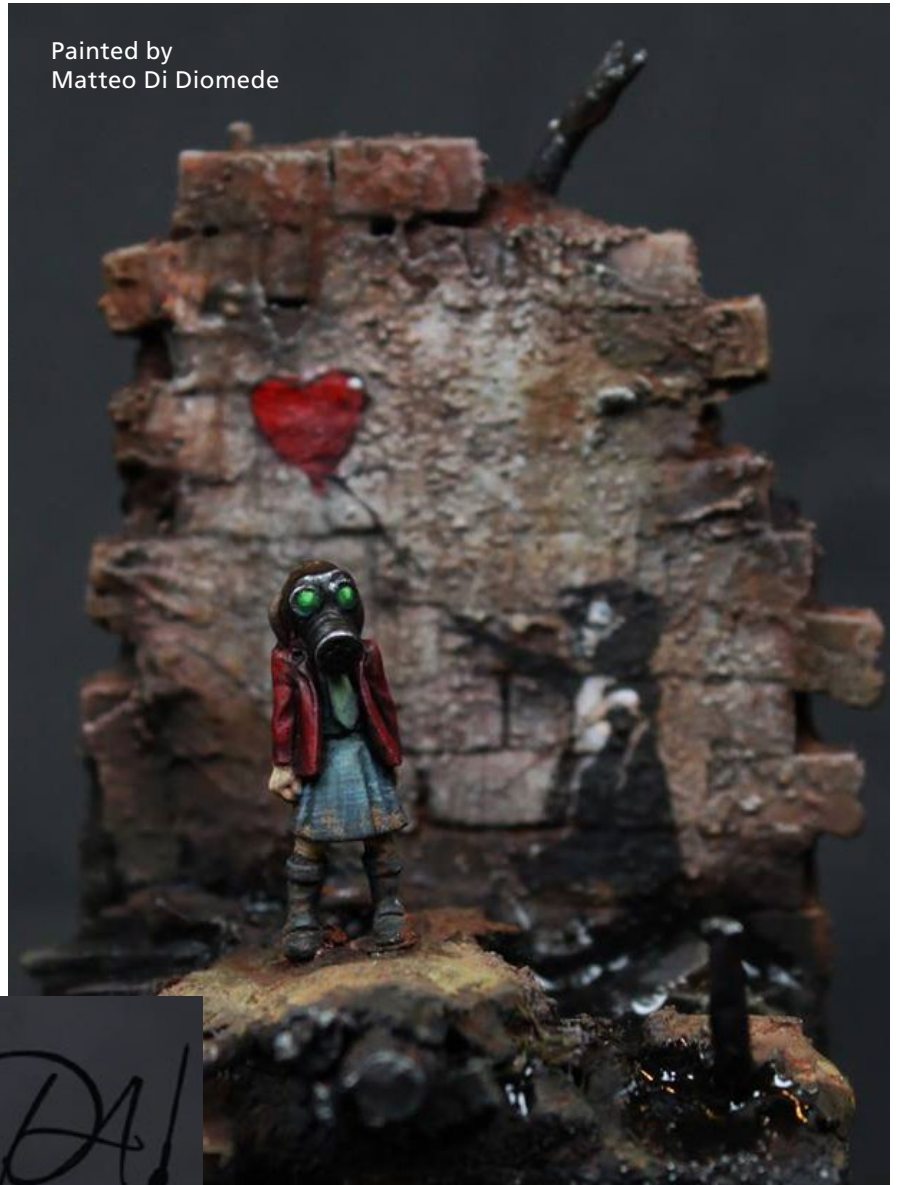


Ashlynn conversion by Steve Keltner



Planet of the Apes bust, pre and post war paint by BrokenToad

Painted by
Matteo Di Diomede



Painted by
Matteo Di Diomede



Genestealer Patriarch by
Lil Legend Studio





Kharn the Crimson by
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