

FIGURE PAINTER Magazine

REVIEWS

The Marauder
by War Griffon Miniatures

Nurgle Blight Drone
by Forge World

World of Dioramas
by Per Olav Lund

Viking Warrior Bust
by MJ Miniatures

INSIGHT

interview with Meg Maples



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Thor Intararangsorn

Welcome to issue 17 of Figure Painter Magazine, everyone has worked really hard on this issue and I'd like to thank them for their efforts and we all hope you like it.

With two very big painting contests just around the corner, Warhammer Fest and Euro Militaire, I'd like to take this opportunity to wish every one of our readers (and contributors) who are entering miniatures into those painting contests the best of luck. I know competition painting is fraught with all kinds of pressure and deadlines, but you guys do bring the rest of us the best painted miniatures so, please don't stop ☺

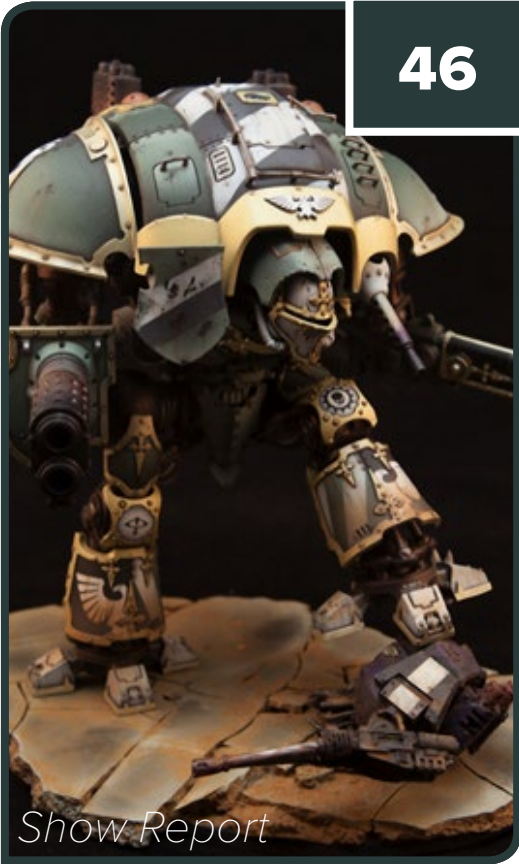
Moving on to this issue we have some pretty cool articles for you with reviews of not one, but two Viking miniatures, plus a Forge World 40K monster and a new book that should be a value to modellers and painters alike. We have tutorials from Martyn Dorey (Model Display Products); Marko works on two gaming tables and Justin McCoy (Secret Weapon Miniatures) finishes off his 442 Oldsmobile tutorial.

We also have word from John 'Darkmessiah' Harrison about his Weekend Workshops and information about Gears and Mutants, a new game just starting out. So, all in all, a pretty packed issue.

See you next month,

Shane Rozzell, Editor

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FIGURE PAINTER

sculpting • painting • displaying • gaming

magazine

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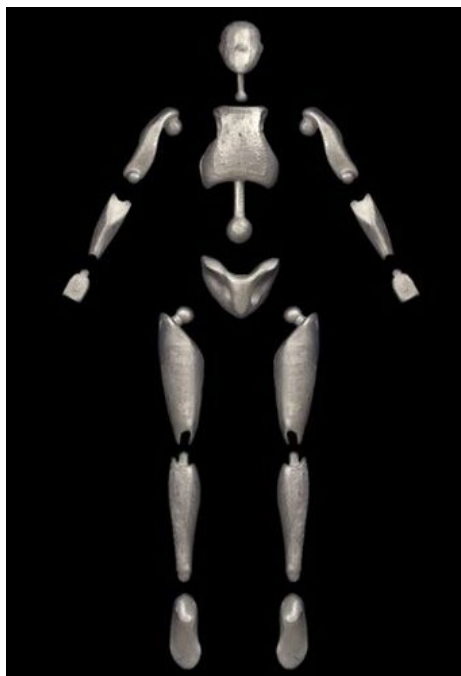


Figopedia

Jérémie Bonamant Teboul (JBT) is one of the best known painters in the world and his company, 'Figone' are soon to release a new series of painting tutorial books through the IndieGoGo crowd funding platform.

The book will be at least 104 page long and will detail numerous painting projects in depth. There are also several stretch goals, where you can get exclusive miniatures and tee shirts, depending on the type of pledge commitment you make. The good news is that this book will go to print regardless of the result of the crowd funder and Figone say this is the first in a series. More [here](#).

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Pegaso Models

New from Pegaso Models is their sculping mannequin in 54mm, 75mm and 90mm. Cast in white metal, they'll be previewed at Euro Militaire in Folkestone later this month. These kits will be officially released before the end of the year. The price will be € 10,00 for the 54mm and 75mm sizes and € 18,00 for the 90mm size. More details [here](#).



Tabletop World

Croatian company Tabletop World have recently released their third townhouse model. The buildings are designed and made in levels and superbly detailed both inside and out, so these terrain pieces let the gamer take the action indoors.

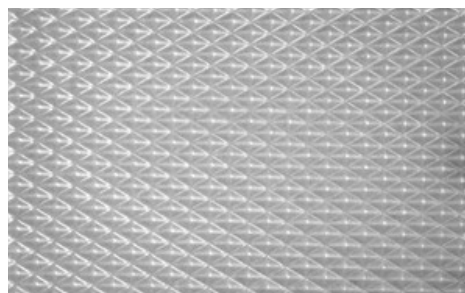
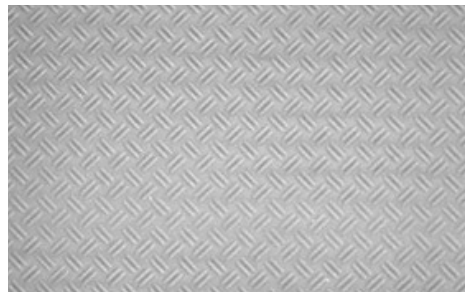
Priced at €63 (excluding vat) and sized 12x10x22cm (4,7x3,9x8,7 inch) it comes supplied unpainted and they are truly something to behold with exquisite levels of details. Tabletop World also do a range of accessories for their models that include groceries, furniture and tombstones and each piece would grace any tabletop.

For more details of this and their other products click [here](#).



Bits of War, the official Kromlech online store have recently released several new resin sheets of industrial patterns. The single tred, double tred and diamond patterns come in sheets sized 80mm x 55mm and are 2mm thick. They're scaled for 28-32mm miniatures and are perfect for basing and dioramas. They can be easily cut with a craft knife or bent by applying heat.

More details of these and their other products can be found [here](#).



“Flockbox”

Warpainter.net has recently released a pretty cool device that is used to help display painters and gamers get their flock (static grass) to stand up perfectly on their bases.

Flockbox uses an electrostatic charge to attract the flock fibres onto your glued surface resulting in the fibres standing on their ends in the glue. It can also be used to make you own peelable clumps of grass and flowers.

This easy to use and safe gadget sells for around £35 and is available from their eBay page. More details and instructions can be found [here](#).



Scale75

The guys at Scale75 are bolstering their Scalecolor range with some new accessories. Firstly they're introducing 2 new brushes, sized 0 and 1, made from Kolinsky Tajmyr. Next up is the packet of natural plant fibres for base decoration then lastly, a series of modelling pastes, flat, smooth or rough, that painters and modeller can use to make ground works. More details can be found [here](#).



Unboxing

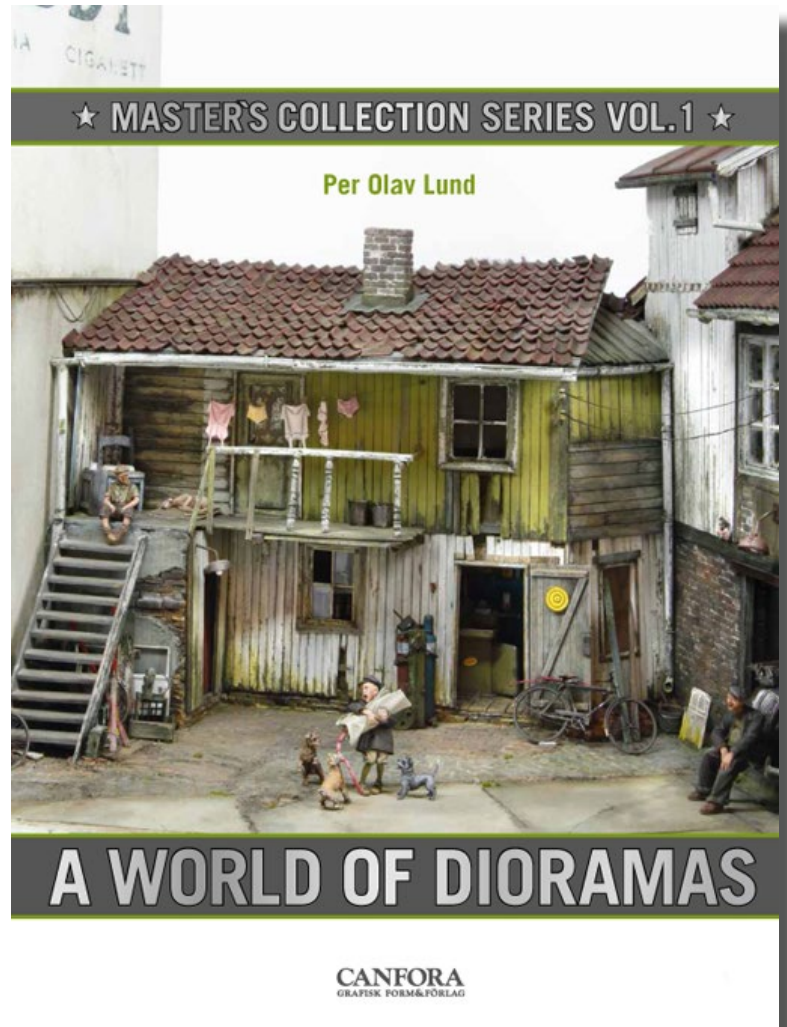
A World of Dioramas

by Per Olav Lund

Price: 29.50 €

Pages: 128

Available from: Canfora
www.canfora.se



A couple of months ago, I received notice that there's a book about making dioramas on pre-order. I checked out the link and having always liked these kind of books, so I decided to pre-order it. A few weeks ago, the book arrived.

About Per Olav Lund

Over the past two decades, this Norwegian modeller has truly pushed the limits of what can be achieved with a diorama. His spectacular layouts and extremely realistic style has gained him an army of fans all over the world. Per Olav is one of the few modellers who can tackle any subject with great success, be it civilian or military, vehicles, ships or aircraft and his builds often include advanced scratch-built elements.

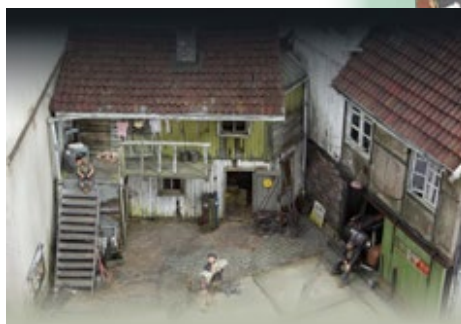
A World of Dioramas is a soft cover, 128 page full colour book (size: 212 x 278mm) that is divided into 11 chapters. The first ten are about different projects/dioramas and the last one is a gallery of other dioramas by the same author.

Each chapter consists of a small intro about the diorama in question written by the author himself, followed by a lot of WIP and finished photos with explanations of techniques used. The WIP photos range from the diorama fabrication, sculpting/converting of miniatures, scratch-building of various bits as well as painting and weathering tips and tricks. Also, wherever there is a water feature in any of the dioramas, the author explains how he created them.

The pictures are of great quality and clearly show what is being done. The dioramas cover a wide range of mostly historic themes, with more than half somehow connected to the WW2. However, in my opinion it's those "civil" dioramas that really show the author's creative side. Dioramas like Dog Day Afternoon or The Lund Brothers clearly depict the author's native land (Norway) and take us back in time. Dioramas like Crib and Left to Rot show the author's mastery of using vegetation to tell a story.

Per Olav Lund is also a master of weathering, which is especially seen in the dioramas with rotting vehicles, be they civil or army type. Also, his use of various water effects is best seen in the dynamic diorama Seenot, showing a crashed German seaplane still floating in the swells with one airman trying to save the other from drowning.

To sum things up, I love this book and I think it's a must for any figure painter and/or diorama maker. This book not only tells you some of the small secrets of the trade and reveal new products to use, but also provide ample ideas for your own future projects. Even at (a bit under) 30 Euros, this book is well worth the money.



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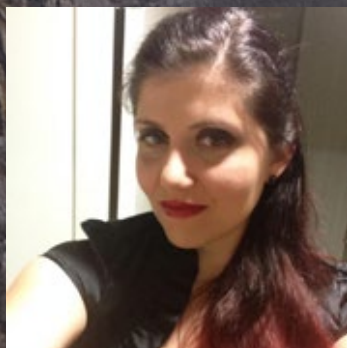
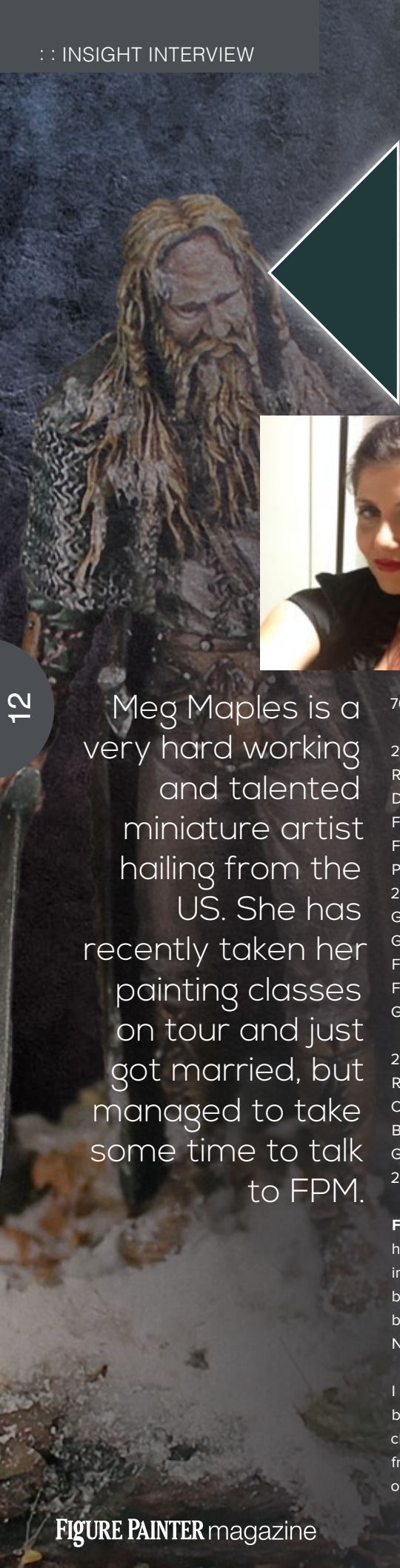
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INSIGHT

interview with Meg Maples

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Meg Maples is a very hard working and talented miniature artist hailing from the US. She has recently taken her painting classes on tour and just got married, but managed to take some time to talk to FPM.

Place of origin? Centreville, VA, which is just a few miles south of the Washington, DC area.

Years painting? Since 2004 . . . I think . . . it's been a while!

Major awards? Most recently I won a Golden Crystal Brush in Large Category for my 70mm Knight Model's Magneto.

2014 ReaperCon Painter's Category Gold, 2014 ReaperCon Open Category Silver, 2014 Reaper Diorama Category Gold, 2014 Crystal Brush Large Figure 1st Place, 2014 CanCon 28mm+ Single Fig 1st Place, 2014 CanCon 25mm Single Fig 1st Place, 2014 CanCon 25mm Single Fig 2nd Place, 2013 GenCon GRRM Miniature 2nd Place, 2013 GenCon Dark Sword Miniature 3rd Place, 2013 GenCon Diorama 2nd Place, 2013 GenCon Single Figure 4th Place, 2013 Reaper Con Dark Sword First Place, 2013 Reaper Con Painter's Category Gold

2013 Reaper Con Open Category Silver, 2011 Reaper Con Painter's Category Gold, 2010 Reaper Con Painter's Category Gold, 2010 Reaper Con Best in Show, 2010 Reaper Con Open Category Gold, 2009 Reaper Con Painter's Category Silver, 2007 Phoenix Con Sci Fi Figure Gold.

Future plans? There are some major future plans happening! Assuming all goes well, I will be moving to Australia at the end of 2014 and moving my business over there. I will still be teaching classes, but I will be focusing my teaching in Australia and New Zealand for the most part.

I have announced that I will only be making it back to the US for Adepticon annually to teach classes there and compete. I may hold a class from time to time in the US around Adepticon but otherwise, the last 6 classes I have planned in the

US and Canada this year will be it for the future.

In addition to Adepticon, I also plan on making it to shows in Europe annually. I figure if it will cost me the same to go the Europe as it does to the US, I'll go to Europe. I want to try my hand at competing against the European painters I admire and am inspired by. I find the Euro painting scene to be much richer and more fulfilling as an art form than what I have experienced on the whole in the US. I look forward to meeting more painters and learning from them as well as trying to live up to their standard of painting.

Between September and December 2014 I am going on a North American tour. I am teaching 6 classes with the following dates:

September 27-28 Kansas City, Kansas at TableTop Games, October 4-5 Kansas City, Missouri at The Basement Games, October 18-19 Glen Burnie, Maryland at DropZone Games, November 1-2 Atlanta, Georgia at Giga-Bites Games and Café, November 15-16 Chicago, Illinois at Games Plus, December 6-7 Montreal, Quebec at Gamer's Vault.

If anyone is interested in attending any of these 2-day workshops please visit my Events Page on Facebook at www.facebook.com/arcanepaint-works. All of the information for sign-ups, supplies, times and dates, with directions can be found online.

For an Australian and New Zealand readers, I will be running some painting classes at CanCon 2015 in January in Canberra, Australia. I recommend having a look at the show and coming out for it. The classes are open to people of all painting levels. My husband will be teaching basing and some painting classes as well and we are trying to organize some painting events for the convention as well such as Speed Painting, Paint n Take and updating the format for the Painting Competition where I will be judging.



Q1 : You mentioned in your bio that you were introduced to miniatures painting by playing Dungeons and Dragons, many of our readers, including myself, had the exact same route into the hobby so, what was your first miniature and how did you paint it?

My first miniature was the 2254 Reaper Dark Heaven Legends Alura the Succubus. I started by priming black and then drybrushing color on it. And I definitely was proud that I could paint the eyes with toothpicks!

Q2 : So, Alura the Succubus was your first mini; which miniature for you was your defining one, the one where, when you finished it, decided for yourself that you could do this professionally?

Gosh, I've painted so many minis over the last 10 years...I don't know. I really have no idea. I mean, it was when I painted the Ordic Pistoleer from Privateer Press's Iron Kingdom line about 9 years ago that I made my first sale. Someone at the game store liked it so much they asked to buy it off of me. From there, I started painting for players at my local game store to make extra money. I was at University at the time so every spare dollar I could earn meant eating more than just cereal or ramen that week.



Q3 : So, from there, you decided to go professional, what was the turning point where you thought you could make a living be painting?

Oh it wasn't really a choice so much needing to be done out of necessity. I was doing some part time commissions after university while working full time jobs. I was working in the corporate sector when the economic collapse of 2008 hit the US and I, like so many lost my job. I was searching for work but there wasn't anything in Texas at the time. I had a mortgage to pay, dogs to feed and myself to keep alive. My choices were limited. I started painting full time to make ends meet. It was really hard the first few years. I mean REALLY HARD! I





was barely scraping by making a living. This isn't a job I recommend a lot of people go into. I have often said you have to be a certain kind of crazy and a certain nutty level of dedication to painting little toy soldiers full time. It's hard, a lot of times clients aren't that great to deal with or people want to constantly haggle your price down. It's really hard and some days it's incredibly frustrating.

That's just trying to break into doing this full time. Once you are there and have made a name for yourself, things get much easier. It took me getting hired at Privateer Press and working for them for a few years to carve out my corner of the painting world. I am eternally grateful for the opportunity Privateer Press gave

me which allowed me to grow as a painter and network and really figure out what I wanted to be about in the gaming industry.

Q4 : *You've been a studio painter for a few companies, what was that like?*

It was interesting. I enjoyed sharing studio space with other creative people. It was good being able to talk to sculptors about the painting process so they would better understand what competition level painters are looking for in their showpieces. It was also nice just being around people who understand what it's like to be a professional in the art world and all the frustrations that go along with it. You won't

get rich working for any miniature company though. It's definitely a job where you have to really love what you do and can't imagine doing anything else.

Q5 : *Now that you're a freelance painter, what's are the major differences from working in a studio?*

The major differences are that I work alone now, unless you want to count my trusty furry sidekick, Conan the Barbarian Dog. I was so used to working by myself and Netflix or YouTube being my companion while I painted and then I moved to Privateer Press where I had to learn to paint in a room with 7 other people constantly talking





while working. I have A.D.D. so it was a bit of an adjustment to get used to having so much extra stimulus. Now, it's me and Conan and back to listening to audiobooks, podcasts or having Netflix on in the background. Some days I miss the interaction with other creative minds, but that's why I go teach as frequently as I do. It provides me with the human and creative contact I need.

I do look forward to moving to Australia. Once there I will be setting up a major studio to share with my husband who is a Slayer Sword winner. We are both looking forward to having creative space to share and feeding off one another.

Q6 : *Recently you've been on your travels, can you tell us about that?*

How many pages do I have?! I could probably write enough for an entire issue! In January I went to Australia for 6 weeks to teach in 5 Capitol Cities (Adelaide, Sydney, Melbourne, Canberra and Brisbane) as well as attend CanCon as a special guest painter in the Warmachine and Hordes Tournament area.

The trip was amazing! I met so many talented and hungry painters. There isn't anyone else in Australia who is going around teaching classes. So many people had so many questions. They kept me on my toes, kept the classes fresh and entertaining. Each class was a completely different experience, especially as I traveled through a massive heat wave in a country not outfitted with air conditioning like we have in the US. My paint baked on my wet palette in a couple of classes.

After my first class in Adelaide, I was asked when I was coming back. Some people either wanted to take it again or take an advanced class and couldn't wait. I got enough feedback that I decided to go again for another 6 week trip in June and July. I only taught 2 classes in that time, but



offered some one on one sessions to previous students who wanted to brush up on a few topics. I taught a class in Melbourne which was the largest both times I have been. Melbourne has an awesome, excited, fresh painting scene going on. I am looking forward to helping them develop it even more in the future.

After my first trip to Australia, I went over to New Zealand to teach one class and had the amazing experience of meeting a lot of creatives at Weta Workshop, the prop shop for The Hobbit, Lord of the Rings Trilogy, Chronicles of Narnia, Halo and so many other projects. It was totally AWESOME! I had a chance of a life time, made some friends with people I've admired for years and I can't wait to go back and visit again.

The painting class in Wellington was huge too. I think I had close to 20 people crammed in a classroom. Again, very hungry painters. The painting scene in New Zealand is under-developed compared to other parts of the world just because of how small the country is and



how removed it is from everything else. They are more focused on play than they are on painting. They were constantly thanking me for having made the trip out to New Zealand to teach them. I told them it was an honor to even be asked to go in the first place. I look forward to returning to run some more classes out there and I would like to try to set up a competition in Australia that would draw the New Zealand crowd over. Intermingling the two countries' painters would be a great opportunity for them to learn from each other and expand horizons.

Q7 : *Do you plan on taking your painting to other countries, maybe bring it over here to Europe?*

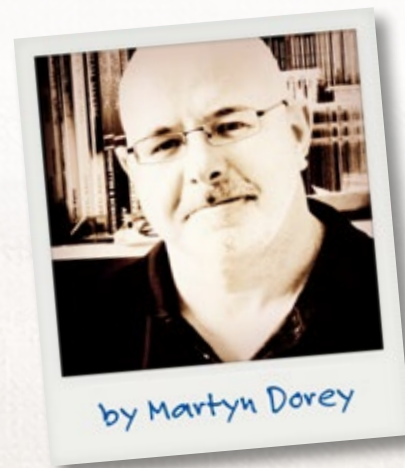
My husband and I are looking at coming to Europe in 2016 to enter into one of the big painting competitions over there. I have already been contacted by several people asking about me teaching some two-day classes in Italy, Spain, France, Sweden, Germany, Scotland and Ireland – we'll see how things unfold. It will greatly depend on the amount of time I can manage to spend over there and what sort of work visas I can work out. We do have plans though – and that's the first step!

Q8 : So what hobby related things are you working on at the moment and do you have pictures that you could show us?

I am currently working with Canberra Game Society (CGS) in Australia to revamp their painting competition and offer painting classes. It's a 3-day convention held in January over Australia Day weekend. It's the largest convention in the country but it mainly focuses on wargaming. Since Games Day pulled out of Australia in 2013, there hasn't been a painting competition for painters to look forward to. I would like to engineer a competition to fill the void that Games Day left when it pulled out. Mark and I are working hard to offer some great events. We are using the Open Format for the painting competition, which seems to be growing in popularity. This is where there can be any number of Golds, Silvers and Bronzes handed out instead of doing a ranked First, Second and Third place competition. We feel this is a better format for such a small country because it encourages a more cooperative painting community and focuses on personal competition as opposed to just trying to out-do the other painters. We are also going to be offering painting classes like the ones I have run at Adepticon and GenCon this year. Mine will all be 2 hours and focus on specific painting techniques. Mark's will be between 2-4 hours and focus more on basing and composition. We hope to have all of our information posted on the CGS website soon and encourage all Australians and New Zealanders to seriously consider coming to our event. The link for the event page is <http://www.cgs.asn.au/cancon/> and you can also join Oz Painter's Forum (<http://www.mainlymedieval.com/ozpainters/index.php>) for more information as well.







Painting Challenge

Part One: 54mm Archway

For some strange reason when we decided to make this base, I suggested to Shane that we should each paint one up as a follow on article. We both have different painting styles, Shane likes to use the airbrush a lot for large pieces, where as I am limited with time, so for terrain pieces I have developed what could be considered a quick and dirty style.

I was thinking of a paint scheme very early on for this piece, but was undecided whether to go for something that was in use, i.e. — part of an inside a castle scene so to speak or to go for a more neglected look. If you look around at old ruins whether it be a castle, monastery or abbey (or any old ruin for that matter), you will see part of the arch architecture always seems to survive in one form or another, but my mind wasn't made up until I started doing the clean up prior to priming.

Clean up didn't really take that long, a few scrapes with the scalpel to remove a couple of light mould lines and it was ready, but as I had decided by this point I wanted the abandoned look I added some patches of fine sand where soil would have gathered over time, such as around the base of the arch itself and some of the flagstone areas. Once this was dry, the model was then primed using Modelmates light grey primer; if I don't airbrush primer this has become my primer of choice, as it is a fine acrylic spray and only needs a couple of light passes to give a good even coat.

Tools & Equipment

- » Modelmates Mud Brown weathering liquid
- » Scalecolor Gray SC-58
- » Scalecolor Rainy Gray SC-60
- » Modelmates Light Grey Primer
- » Cotton buds/que tips
- » Small paint brush & a large brush or airbrush for applying Modelmates weathering liquid
- » Pro Pigments Raw Umber, Raw Sienna & Burnt Green Earth
- » White spirits



One of the main reasons of using the light grey primer is because I also have a habit when doing terrain pieces of using the primer as a main base coat. I had decided this piece would have a European style appearance for the stonework; this meant greys to represent granite. Once the primer was dry, I picked out individual blocks with a diluted dark grey. For this I used Scalecolor SC-58 Gray. By diluting the paint, I could control how dark I wanted some of the blocks as I didn't want all of them a really dark colour; just subtle changes in the tone. I also used this for the slabs at the base of the arch. I then repeated the process using Scalecolor SC-60 Rainy Grey — this is more of a brown grey and I wanted to give the main slabs as well as the odd couple of blocks a more earthy grey look.



Once I was happy that this stage was done, everything had a light spray of Testors Dullcote to seal the paint and prepare it for the next stage. I have mentioned before about how the type of varnish can affect the finish of a

model when using weathering liquids that can be wiped off; because I wanted an old weathered look, I used Dullcote at this stage.

This next stage can be considered the fun side of things; well it was certainly funny for me watching Shane's facial expression as I took a large brush and having dipped it in the pot of Modelmates Mud Brown weathering liquid proceeded to paint the whole model working the liquid into all the block joints and making sure all the texture details we had put on when making the arch were well covered as well. The weathering liquid can be applied by airbrush if you wanted, too. It doesn't need to be diluted and clean up can be done with just water. The beauty of the Modelmates weathering liquids is that even when dry, it can be removed with a damp cloth, wet brush or a cotton bud/que tip; even the weathering sprays act in this way. This does mean, though, that should you wish to add other effects once you are done with one or when you have completed the model, it will need a coat of varnish to prevent it being removed when handling or working other effects.

The next stage produced much cursing and swearing from Shane as it had just taken him the better part of an hour and a couple of blockages to bring up the shading and basic coats of the arch he was painting. This stage involves taking a damp cloth and start removing the weathering liquid, using a downwards motion with the damp cloth. The harder and wetter the cloth, the more of the dried liquid is removed. I say using a downwards motion because I want some of the liquid to remain as heavy grime under the larger blocks and in the corners. I could have used the slate grey liquid, but I find for stone work this is a little too blue for castle stone.





As you can see from the photos, it doesn't take long to produce a really good effect. Hard to reach and smaller areas can be worked with a cotton bud/que tip to blend in the liquid, so it doesn't look like it has just been slapped on. When I was happy with what I had achieved, I applied another coat of Dullcote to seal the liquid in place.

Although I was happy with the weathering effects, there is still a bit more work to do; I wasn't happy with the sand patches I had put on at the start, as they looked exactly like they were 'patches of sand', so out came the pigments.

My pigment of choice is the Pro Pigments range. These are pure artist pigments and can be mixed with a lot of things including RTV Silicone Rubber and Polyurethane Resin; they can be mixed with many mediums such as linseed oil to make your own oil paints or mixed with stains and varnish to repair the wife's precious dining table...I only needed three earth colours for this step along with some white spirit to apply the pigments to the base.

I like to mix the pigments on the model itself when doing ground work, so I apply the white spirit to the area where I want to apply the pigment and then apply the pigments by dabbing them on with a brush, if one colour dries up the spirit then just apply a little more spirit before applying more pigment. Once the white spirit evaporates, using a dry brush the pigments can be worked to blend them into the surrounding stone work and to remove any excess pigment to give the effect we want.

All that is left to do now is to apply some foliage and tufts of grass. MiniNatur is superb for this, as there is a very large range to choose from and as I said at the start, I wanted an abandoned/ruined appearance so I chose to use some ivy, grass tufts and tufts with blossoms. I wanted the ivy to have taken over the one side of the arch and start to come over the top and around the sides. The other side I just wanted the tufts to look like they had taken a hold around the walls and in areas across the stone floor.

Overall a quick and easy piece of terrain that was fun to work on and has a variety of uses, although done for 54mm scale figures I can easily see this being part of a gate piece for smaller scale figures as well.

In the next issue, Shane will explain how he painted his version of the base in the second part of this challenge.







The Weekend Workshop Part Two



By Terry Cowell

In the last issue of FPM, we interviewed Alfonso 'Banshee' Giraldes. He held another class for TWW covering some of his techniques in NMM and this time the event was in Cambridge.

In the last issue of FPM we interviewed Alfonso Banshee Giraldes. He held another class for TWW covering some of his techniques in NMM and this time the event was in Cambridge. Anyone who didn't read my seminar report in the last issue, but is still interested in learning more details about the class can find a fantastic review here

warpaintstudio.blogspot.co.uk

I thought that this would be an ideal opportunity to look past the guest artist who was breathtakingly perfect as always and focus on the actual company that organises the events. FPM interviewed John Harrison to learn a little more about the origin of TWW and insight into what it's all about.



For readers who aren't familiar with John Harrison (aka Darkmessiah) please tell us who you are and some of the exciting projects you get yourself involved in.

My name is John and I am a competitive painter from Liverpool; I've been in the hobby for about 16 years now and I started off like most kids, playing 40k. I had a 15k Space





Marine army and was a big gamer. I slowly shifted my focus from gaming to painting, until I decided to solely focus on painting when I went to uni. Since then, I've been really driven to improve my skills. I've done a lot of travelling across Europe, attending workshops and competitions, picking up new skills, ideas and techniques. Inspired by the communities and painters abroad, I've been working quite hard to pass the skills I've acquired on, teaching locally and running painting workshops under the banner The Weekend Workshop.

Tell us how did The Weekend Workshop evolve and what objectives did you set yourself?

The inspiration behind The Weekend Workshop comes from two places. The first is from Figostock, a 10 day workshop in the south of France that was ran by Jeremie Bonamant back in 2010. Myself and a couple of English lads went over for 7 days, I have incredibly mixed feelings about the entire thing. We never got a decent night's sleep, there was all sorts of problems with the food provided, we were eaten alive by mozzies and we were painting in 40°C — it was utter murder. However, at the same time it was an utterly fantastic experience; we were learning from Jeremie Bonamant (Bragon), Alfonso Giraldes (Banshee), Jacques-Alexandre Gillois (JAG), Thomas David, Jose Manuel Nunes (JMPN) and the level of knowledge we had access to was vast and the stuff

we were being taught was very high level. Once I got home, I wanted to share the stuff I had learnt, but I struggled. It wasn't until I attended my first Golden Demon Germany in the same year that it dawned on me how organised and structured I would need to be to really help improve the skill level in the UK.

As for objectives, they are pretty simple, I want to build an open, passionate and committed community of hobbyists who are going to support and drive each other on to improve.

Which target groups would you say TWW is aimed at and how have you organised this?

I would say TWW is targeted at painters who want to improve, It's as simple as that for me. TWW covers a huge variety of subjects at many different levels, but as long as you're open and willing to listen then you'll improve, both on the day and months after.

You have exclusively brought some of the world's finest miniature artists to the U.K. as well as bringing in local artists. Has this been deliberate?

Yes, the local focus is very deliberate; like I said before, I want to build a strong UK based community, so the focus needs to remain inside the UK. The thought behind us-

ing UK painters is not only because they are talented, but they can help make skills and ideas more accessible. One of the most important thoughts I want to send people home with is that, if they keep putting the time in, if they keep seeking feedback to improve, then they can attain those high level skills. They can become the next Chris Octive, the next Volomir, the next Banshee. With a UK teacher, it's easier to impart that idea as you can see where they started from and understand how they have improved over time. Those skills that might have seemed out of reach before the workshop suddenly become far more achievable.



Each class has covered a different skill set and has provided regulars with a valuable range of new skills. Is TWW just for display miniature painters or is do you run classes that would be useful to army builders and gamers?

My ideal student is someone who is open and wanting to learn; I have had plenty of gamers who have attended to learn one specific thing, like OSL, freehand or NMM. I know for a fact that I have students attending my weathering workshop who, at the end October, will be looking to take the stuff they have learnt and apply it to armies. TWW will never be about how technically skilled you are or how experienced you might be. TWW is about giving people knowledge so they can apply it with confidence to whatever

they love, whether that be competitive painting, armies or the odd Sunday night painting session.

Apart from TWW you are also a multi-talented artist yourself. How do you combine running the workshops with your own competitive painting and photography?

For me, it's just a case of being organised and working with people who are reliable, honest and trustworthy and also putting the time in. There is no real secret to it! The only thing I'd say is a little different is my approach to competitive painting. It's a very structured and methodical approach; most of the time I know exactly what I am doing and the time I have for it.

In the miniature dimension, we often lead solitary lives when involved in our craft. One thing I personally love about TWW is the effort everyone puts in to getting to know each other. The optional after class get together is gathering reputation as a social event to look forward to in itself. Do you have a favourite moment you can tell us about?

Oooo, there is a plenty of nice little moments during most workshops. The first workshop I ran featured both Chris Octive and Scott Hockley and I had booked a nice hotel for the chaps to stay at, but then the cancellations started — I think I had 4 people cancel in the last week before the workshop, so the money I had put aside for the hotel I ended up having to refund. I went from looking for cheap hotels, to hostels to putting the lads in my Nan and Grandad's house that was being totally turned



upside down at the time. There was no carpet, no plaster on the walls, no heating, the shower leaked, we couldn't even turn the electricity on to parts of the house because the rewiring wasn't finished! To make sure we didn't freeze to death we had to bury ourselves in blankets! That's when I learnt non-refundable deposits were a very good idea! Another moment that stands out was Volomir fighting off hypothermia for an entire weekend after he was unable to heed my advice of "bring a heavy coat"; it would seem snow, wind and a temperature of -4°C isn't all that common in Madrid.

How easy is it to bring TWW to a new location or country? Should anyone interested contact you to discuss this?

I would say it would be fairly straight forward to bring a TWW to a new location, as long as it's the right choice and there is interest locally. I tend to be quite an open and flexible individual; if someone feels there is room for a workshop somewhere close by, I am more than happy to have a chat about it!

Could you provide insight into future classes you will be holding and although you like to keep it to yourself until it has been cemented can you leak any pending guest tutors on the horizon?

At the moment, I can't make any revelations about next year's workshops, sorry! Discussions are still very early stages and I wouldn't want to potentially disappoint people if it turns out a certain painter can't work with us. What I will say is that people should expect there to be a greater number of workshops, in more locations with more top quality painters!

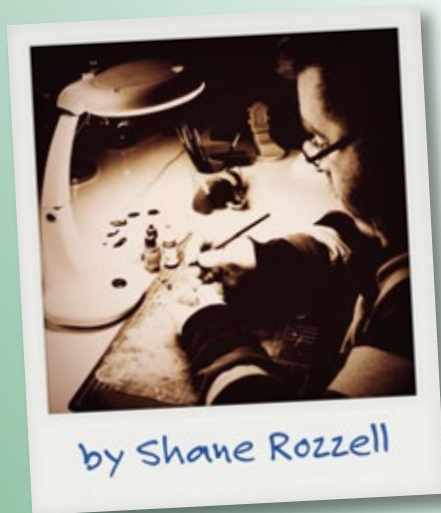
Finally, apart from seeing TWW run successfully and also taking part as a tutor for some classes, what have you found the most rewarding?

By the time the next workshop comes around in October, I will have been running workshop for 3 years and a lot of the students who attended the first are still with us and are starting to really establish themselves as very good award winning painters. For me, it's fantastic to see their hard work over the last few years be rewarded. Also, seeing the community around TWW continue to grow has been incredibly satisfying. Slowly but surely there is strong network of people building from the workshops. They are painting together, supporting and helping each other. I can't wait to see where everyone will be in another 3 years!

Anyone interested in finding out more about attending a future event or even organising a TWW in your area should start by visiting

theweekendworkshop.com

Alternatively you can leave him a message on his TWW facebook page and on a personal note I hope to see some of you at a future event.



Price: £40.00

Scale: 90mm

Material: Resin

Available from: Model Display Products

www.modeldisplayproducts.co.uk



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Unboxing

War Griffon Miniature's

The Marauder

I was lucky enough to get an exclusive sneak peak at a new model from Model Display Products (MDP), part of their own War Griffon Miniatures range. One of two that will be released at this year's Euro Militaire and is so exclusive that the miniature as yet doesn't have any packaging or (at the time of writing this review) any product shots.

MDP has so far been known for their fantasy and science fiction busts and miniatures, but this is their first foray into the historic with the 90mm Viking warrior known as The Marauder. There are two things I noticed about this model straight away; the first is that there are a lot of pieces to it — 36 in total including two head options, two helmet options, three weapon options as well as a scenic base. The second is the dynamic pose. This model had been designed and sculpted by Gary Higgins and he's done a very good job in expressing the Viking in the

heat of battle, mid swing with a choice of either sword, spear or axe in his right hand and deflecting a blow from his opponent with his shield on his left arm. There are arrows everywhere, some sticking right through the shield and even broken weapons and a solitary helmet to litter the ground of the battlefield that the Viking is fighting on. In fact, there are so many parts to this model that I'll break it down into several sections to make sense of what's going on.

Included in the kit are two head and two helmet options. The first of the heads depicts a beardless, middle aged man with his long hair sweeping out to his left. His scarred face is very characterful, with his mouth open and an expression of battle fatigue writ large. The second head is of another older man, but this time with a full beard and a much calmer and more experienced expression. There are two helmets in the kit and each one fits both heads perfectly. One is a simple studded pot helm with a spike on the top and an eye and nose guard; the other is much more ornate with patterned sections and a tusked warhog decoration which adds the option to make him more Saxon than Viking. All the parts are very well designed with large positioning lugs and, typically of MDP miniatures, are well cast requiring minimal clean up.

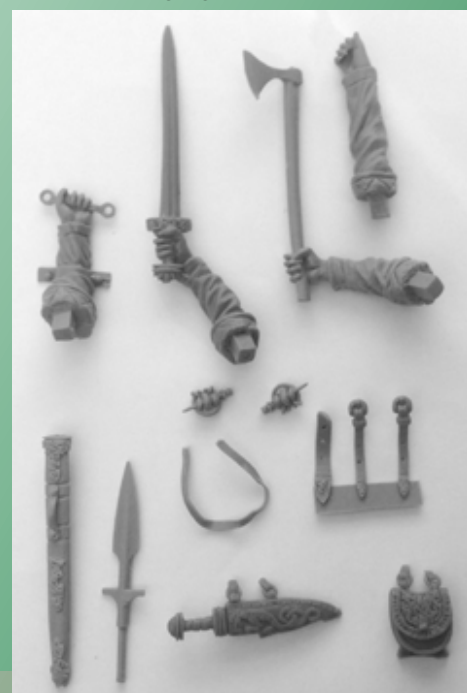


Moving on to the main body which consists of upper body, lower body, cloak, right arm (with separate shield) and a choice of three left arms, one each for spear, sword or axe. The shield is blank on the front, allowing the painter plenty of scope to freehand his or her own design and also has holes in it ready take a couple of the arrow accessories included in the kit. The Viking is wearing many layers, including a padded under shirt to protect him as well as an upper chainmail shirt which is very well sculpted, something that always amazes me. He is standing with his legs wide apart in a battle stance, left shoulder down, swinging a weapon while his



right shoulder is raised, lifting up his shield to deflect an incoming attack. He is wearing loose fitting trousers with ties up his calves and shins and on his feet he has leather shoes with thick soles. Also included are several separate belts, an ornate bag that attaches to his belt, a scabbard for his sword and a short dagger in a scabbard that attaches to the front of the Marauder's body. I have been told by Martyn that in the final release of the kit, there will be a brass tube included for the spear haft and also some copper foil that can be used by modellers to replace the resin belt parts, if they so desire.

Lastly is the scenic base, which is a 90mm diameter round piece of battle ground with holes in it to attach many other accessories including a Celt type helmet, broken sword and several arrows. This is a large chunk of resin and usually when I get a model is one of the first bits I decide not to use; but in this case I think it really adds to the whole piece, which leaves the pleasant conundrum of getting a plinth made big enough to accept it.

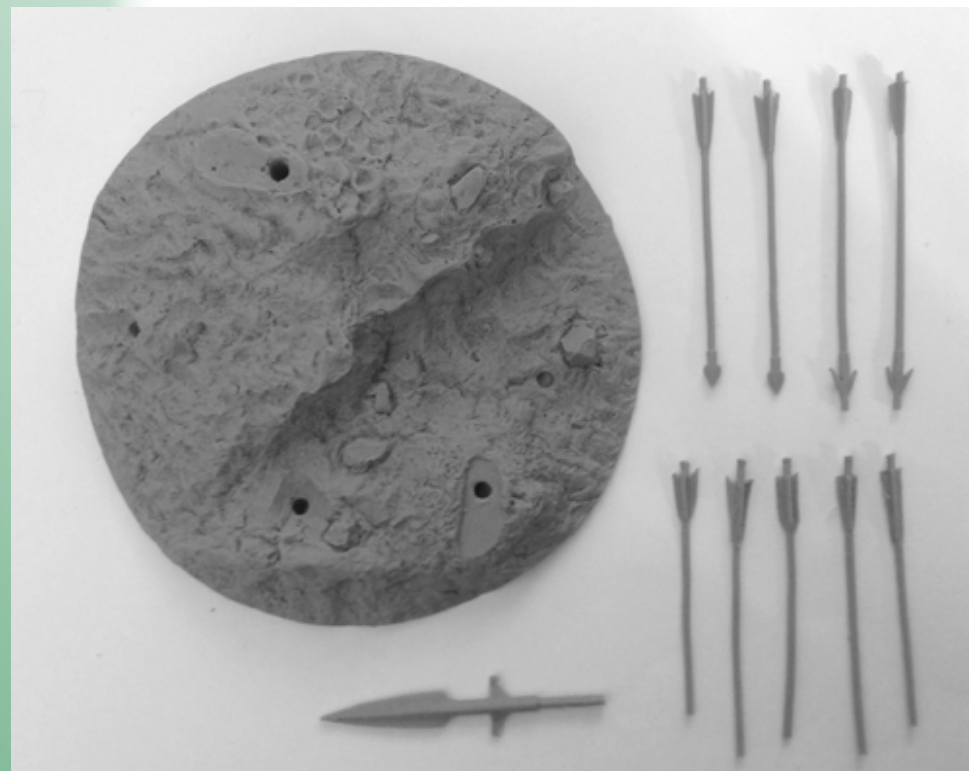




I've been staring at this kit now for over a day and even though Martyn and I are friends and work together on FPM, I have to say (without wanting to inflate his ego any more than possible) this is a very well cast model. There is some clean up needed as in the usual mould lines and so far I have spotted only two air holes, but there is a lot less than would be needed if this was cast in metal. This kit is for the serious modeller and has plenty of options to make one hell of a detailed model that should be of interest to modelers used to working in a larger scale, but with the benefit of it being cast in a modern lightweight material that's easier to work with, rather than what they're used to. In my opinion, this kit is very competitively priced especially considering the number of options and extras included and it offers hours of modelling enjoyment which should result in a superb display piece.

Pros

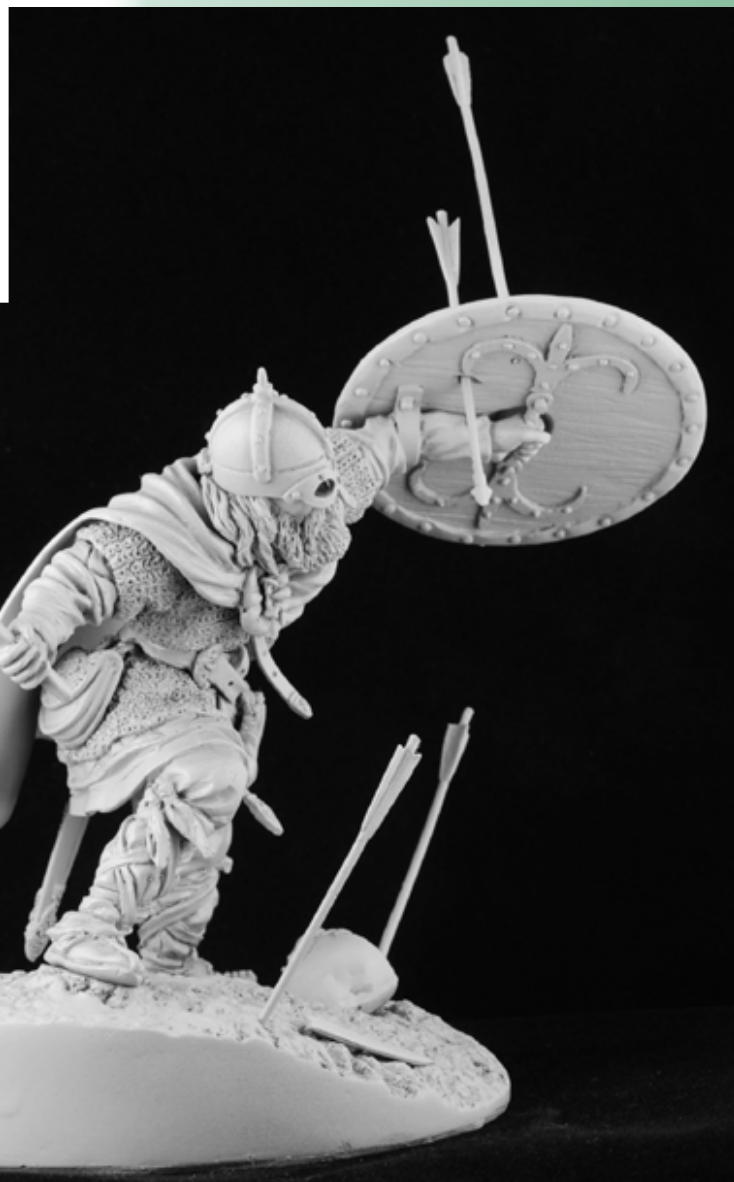
- » Price: £40 is not cheap for a model, but considering the options and possibilities available with this kit, it makes it a very reasonable price.
- » Details: Superbly sculpted details and lots of accessories.



» Material: Usually kits of this scale and subject are cast in white metal.

Cons

» Size of the scenic base means I'm going to have to get a custom plinth made or wait until Martyn pulls his finger out and adds one to his MDP range :p.

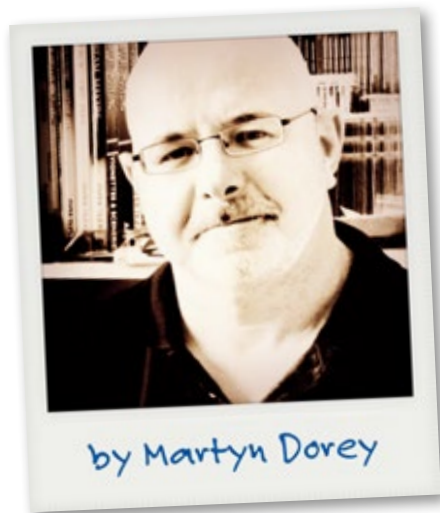




What's on the Market?

a regular look at some of the hobby tools available

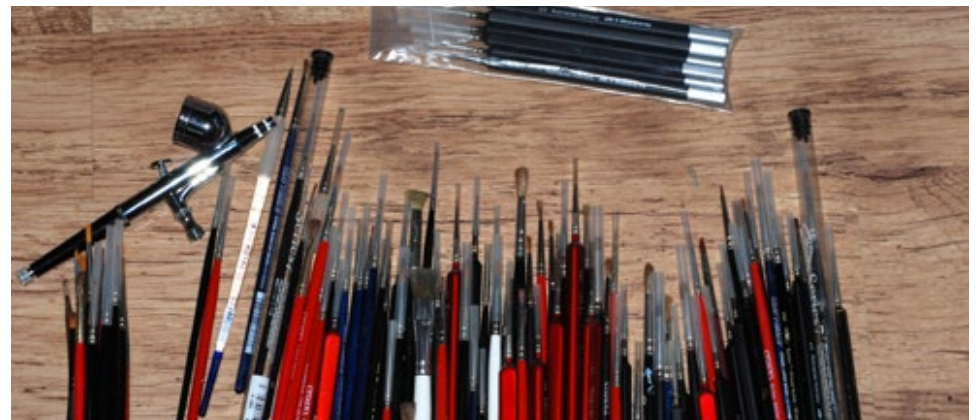
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by Martyn Dorey

Paint Brushes

As I start to write, this several thoughts have started to cross my mind:



- » When I was a lad, all I had to paint with was a stick (back in the 1700's: ed)
- » Brushes have moved along a hell of a lot since then
- » My God, I have all these brushes!

Just a couple of bullet points, but let's expand on these a little before moving on. The first point can be taken literally, in a way. I am sure we have all seen the photo that has been circulating social media of the

dog with a cap on saying "In my day, I only had one toy and it was a stick". For some reason, this sums up how I started painting; as a nine year old I wanted to paint the Airfix 1/72 figures, but the paper round coupled with the fact that the local hobby shop was also the newsagents only stocked those brushes you see in water colour sets and at a time with no internet and B&W TV I didn't know about artist's brushes, so I used a cocktail stick to paint the eyes, buckles and belts etc...



These days, as I said, things have moved along a bit in the brush market, not just in shape, size and design, but also in the choice and the number of companies producing brushes for us to choose from. It is getting to the stage where it feels like anybody who is anybody is producing brushes and brush products.

The last point was brought home when I had the idea of taking a photo of my brush collection for this article. I had some in my carry box and then two jam jars full on my paint desk stranded and looking lost amongst all the rest of the junk in that area; I know I have a lot of figures to paint in my grey army/horde, but never quite realised I was a brush whore as well as a mini whore! Brushes for oils and brushes for acrylics, not to mention a couple of airbrushes; some I like and use a lot, some I hate and wish I had saved my money and bought others instead and some that are only fit for mixing paint on the pallet.

The main aim of writing this is not to review brushes and their merits against each other and convince you that brush X is better than brush Y, but to try and give you an idea of what is out there all trying to get your attention. I am not even going to try and tell you how a brush is made—there are manufacturer's sites that will tell you that a lot better than I could.

So what can we find on the market?

Games Workshop/Citadel brushes have been around for years and a lot of people were cutting their teeth on these when they first started in this hobby. Initially there was just a couple of basic brushes, but they have since moved on to have a brush for every stage of the painting process and in some cases two brushes for large

and small models; I am still waiting for Dave Heathfield to demonstrate the dry brushing of eyes using the tank brush though :D

For me, the GW brushes are at the low end of the market. I use them for mixing paint on the pallet; I have a lot of them, but find they are not to my liking for painting with as the ends tend to fish tail or curl very quickly. As a mixing brush, however, I find them perfect.

Other big name companies that have paint ranges and have done brushes for years include Andrea, Vallejo, Humbrol, Tamiya, P3, Reaper, Army Painter, LSA Models, EM-4-Miniatures, to mention a few and now Scale 75. The last of that list I will come back to in a little while. The oldest brush I have is an old Humbrol Ambassador brush; when it started its life over 30 years ago it was a size 0. For years, I have been using this brush for applying PVA glue or liquid poly glue—I don't think it ever saw paint!

A lot of people rave about Windsor & Newton series 7 and I think this is a case of you either love them or hate them; they are, in the end, designed for watercolour paper. Over the years, the quality of these brushes have become hit and miss since they moved production to China. The standard long haired W&N brushes are not for me, as I find them too long in the bristles and they always seem to fish tail on me. I do like the Miniature Series 7 brushes, though.

Raphael brushes are another brush on the market that a lot of painters like, but I have never tried them; they seem to be more popular/prevalent with the American market than the UK market.



Rosemary & Co appeared on the modeller's market about six years ago and quickly established a name for quality as the popularity of W&N declined and the cost increased. I have tried these brushes in the pencil form, but again like the Series 7 standard brushes, I find the bristles too long and can't get on with them.

A lot of painters these days, once they have got to a certain standard or are trying to reach a certain standard and improve from there, will use sable brushes, Kolinsky being the most popular of these. However, in the last year the American market has imposed a ban on Kolinsky sable, which also applies to paint brushes apparently!

For a long time, nylon brushes have been around on the market and still are (especially in the budget range); these are not my choice most of the time, but they have their uses. I still have a couple that I use for dotting eyes.

I mentioned Scale 75 earlier and said that I would come back to them. Over the last year they have introduced an excellent paint range and very recently they produced some paint brushes which are Kolinsky Tajmyr. Don't ask me for more details of this, because all I can find are the Escoda Kolinsky Tajmyr and these retail at around £150 a set of 3 or 4! Said to be the best brushes on the market, I hadn't even heard of them before and for that price I would want them to make the coffee and paint the figure for me...

Besides the different types of bristles on brushes these days, the shape also seems to play a part. Broken Toad brushes that were reviewed in an earlier issue of the

magazine I find are similar to Rosemary & Co in that they are very slim handled; this means I tend to drop them, although Rosemary & Co do a triangular handled version of their brushes.

I mentioned Broken Toad above as one of the new companies on the market producing brushes. Another that has become very popular is Games & Gears. They started with a Kickstarter with a range of brushes including a double ended brush for blending, but personally I can only lick one end of the brush at a time, so two ends would get confusing for me. They also do a Samurai style brush stand for the brushes along with a towel and brush soap.

Brush storage is something else on the market. A lot of people use a jar to store their brushes and some have the storage built into a work station or carry box. People also use special brush boxes and the more expensive brushes come in their own boxes or the alternative which is a bamboo wrap where all the brushes are placed in little pockets and then rolled up and tied to keep them all together; I guess it is another of those things that comes down to preference/choice of the individual.

To end this, I would to remind you all that it is essential if you are paying out good money for expensive brushes that you allow air to circulate around the bristles to dry them naturally, otherwise they will rot. Use brush soap to clean them every so often working the soap deep into the ferrule while cleaning and rinsing thoroughly. If you look after your brushes they will look after you. ☺



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PUTTY & PAINT

The O2 Operating Special Unit - The O.O.S.U.

by Oliver Posvek (Colouristo)



PRO

Immediately when I read about Massive Voodoo's Forged Hope contest I had this idea in mind. I was always very inspired by the great pictures of Lewis Hine. And this well-known picture out of his "men at work" series attracted me directly to the possible variety of the H&V Miniature robots.

I wanted to create a scene to attract adults and children in the same way. Therefore I bought a distance frame with glass to be able to hang it on the wall. And my work should have the right mixture of past realism and future fantasy.

Therefore I have assembled each character of the group in the same position as shown on the picture from Lewis Hine including their lunch boxes, drinks, papers and cigarettes. Additionally, I have tried to find the right shape for the bodies, heads and arms to be as close as possible to the original based on the H&V Miniature robot parts. Also the colours of the characters have been taken into consideration.

For me it was a real pleasure to see my idea growing step by step!

I hope you like it as much as I do, my wife and my kids.

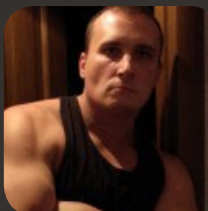




PUTTY & PAINT

“Ambush”

by SergeyPopovichenko



The inspiration for this vignette was one of the pictures of a remarkable artist Robert Griffing, who has devoted his art to Native Americans. The postures and positions of figures were somewhat changed. The figures were sculpted by wonderful artist Alexander Deryabin (Moscow, Russia). Creating elements of landscape and painting of figures – Sergey Popovichenko (Kiev, Ukraine).

The figures are unique and were never put into production. The work is done for private collection of Alexandr Pashin (Russia, Pyatigorsk)

The figures are in 54 mm scale. The base was made with a variety of natural materials, no commercial products were used.

Figures are painted in a combined technique – acrylic + oil. Acrylic as a base layer and for painting of fabrics. Body, leather and wooden elements painted with oil. Entourage is painted in the same technique. Unfortunately, we can not cover everything. A detailed article on the establishment of the composition, manufacturing landscape, painting of figures will be published in The Scale Model Handbook – Diorama Modelling №3. Expect a lot of SBS photos and detailed description.





PUTTY & PAINT

Rendezvous With The Devil

by Michael Volquarts



PRO







The NOVA Open is one of the largest and fastest growing wargaming conventions in the world, held over Labor Day Weekend in Washington, D.C.



Capital Palette Art Competition at the NOVA Open Wargaming Convention

Amidst massive game events, charity auctions, seminars and the persistent thrum of energised players, there is the Capital Palette, a Crystal Brush qualifier and one of few large-size, podium-format, painting competitions on the East Coast of the U.S.

2014 marked the 3rd year for the Capital Palette and it has grown substantially in both facility and content with each year. We were very proud this year to offer even more floor space, more cabinets and quality, natural colour LED lighting. The cabinetry features lockable jewellery display cases, placed on risers to offer comfortable, near-eye-level viewing. No more sitting on the floor to enjoy fine art! The risers were custom-designed and hand-built by the NOVA Open Operations Director and his wife, making the Capital Palette showcases one of the most unique and functionally practical offerings in the hobby.

Our judges this year travelled in from all over the U.S., including our head judge, Mr. Justin McCoy, founder of Secret Weapon Miniatures and supported by Caleb Wisenback of CK Studios and long-time industry veteran, Dave Taylor.



*The Judges**The Cabinets*

The judges remarked how pleased they were to operate in a layout that provided a roomy area separate from the public, so that the miniatures could be safely handled and the judging could be conducted in private. The separation and ample space also served well for facilitating registration and photography.



One of the special highlights this year was a visit by Gutier Lusquios Rodriguez of Corvus Belli, one of the creators of the skirmish game Infinity. Gutier graced a Capital Palette tower cabinet with studio models painted by Corvus Belli master artist, Angel Giraldez. What a treat it was for NOVA Open attendees, Capital Palette artists and Infinity fans alike to see these models in person! A huge thank you goes to Gutier and Angel for risking these works of art in a trip across The Pond. And to the relief of the Capital Palette contestants, the Infinity models were for display only and were not in the competition!



Speaking of the competition, here are some highlights from the Capital Palette contestants. Gold, Silver and Bronze winners were awarded trophies or medallions and the Gold winners were also awarded a Grex airbrush.





The Best of Show was awarded to John Steining of Virginia. John plans to take full advantage of the expanded prize package, which includes airfare to Adepticon 2015 and a chance to compete for the \$10,000 grand prize at the Crystal Brush!

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Company: [Scale75](#)

Scale: 75mm

Contact: www.scale75.com



Stormtrooper, 1917

Company: [Andrea Miniatures](#)

Scale: 90mm

Contact: www.andreaeurope.com



Spartan Oplite

Company: Pegaso Models

Scale: 75mm

Contact: www.pegasomodels.com



Drummer of the Grenadier Guards, 1812

Company: Pegaso Models

Scale: 90mm

Contact: www.pegasomodels.com



German Knight

Company: Pegaso Models

Scale: 75mm

Contact: www.pegasomodels.com

Teutonic Knight

Company: Pegaso Models
Scale: 75mm
Contact: www.pegasomodels.com



Sotnic, Capt. of the Cossaks' Squadron

Company: Pegaso Models
Scale: 75mm
Contact: www.pegasomodels.com

Cameron Highlanders, Sergeant

Company: Nuts Planet
Scale: 75mm
Contact: www.nutsplanet.com





The Marauder

Company: Model Display Products

Scale: 90mm

Contact: www.modeldisplayproducts.co.uk



Mogolian Horse Archer

Company: Model Display Products

Scale: 90mm

Contact: www.modeldisplayproducts.co.uk

Captain Ahab
Company: [Scale75](http://Scale75.com)
Scale: 75mm
Contact: www.scale75.com



Winged War Dragon
Company: [Andrea Miniatures](http://AndreaMiniatures.com)
Scale: 54mm
Contact: www.andreaeurope.com



NYMERT

Company: Pegaso Models

Scale: 75mm

Contact: www.pegasomodels.com



The Hangman

The Hangman - Berserker

Company: Aradia Miniatures

Scale: 60mm

Contact: aradiaminiatures.webs.com



Alphonse de la Tour

Company: Figone

Scale: 54mm (60mm high)

Contact: www.figone.fr



Buru Tafariil

Company: [Legendarion](#)

Scale: [Unknown](#)

Contact: legendarion.com

Warrior Monk

Company: [Anakron Miniatures](#)

Scale: [Unknown](#)

Contact: www.anakron.fr



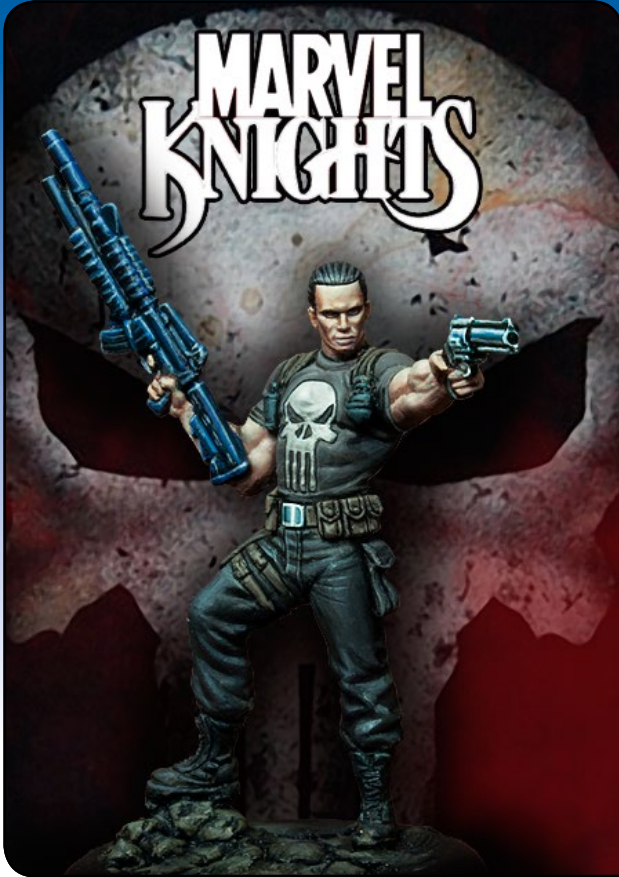
Siege Giant

Company: [Galapagos Miniatures](#)

Scale: [90mm](#)

Contact: www.galapagos-miniatures.com





The Punisher

Company: Knight Models

Scale: 35mm

Contact: www.knightmodels.com



Caught Changing

Company: Fantasy Realms Model Kits

Scale: 1/8th scale

Contact: www.fantasyrealms.co.uk



Wonder Woman

Company: Knight Models

Scale: 35mm

Contact: www.knightmodels.com

MALFAUX

A story of a gaming board

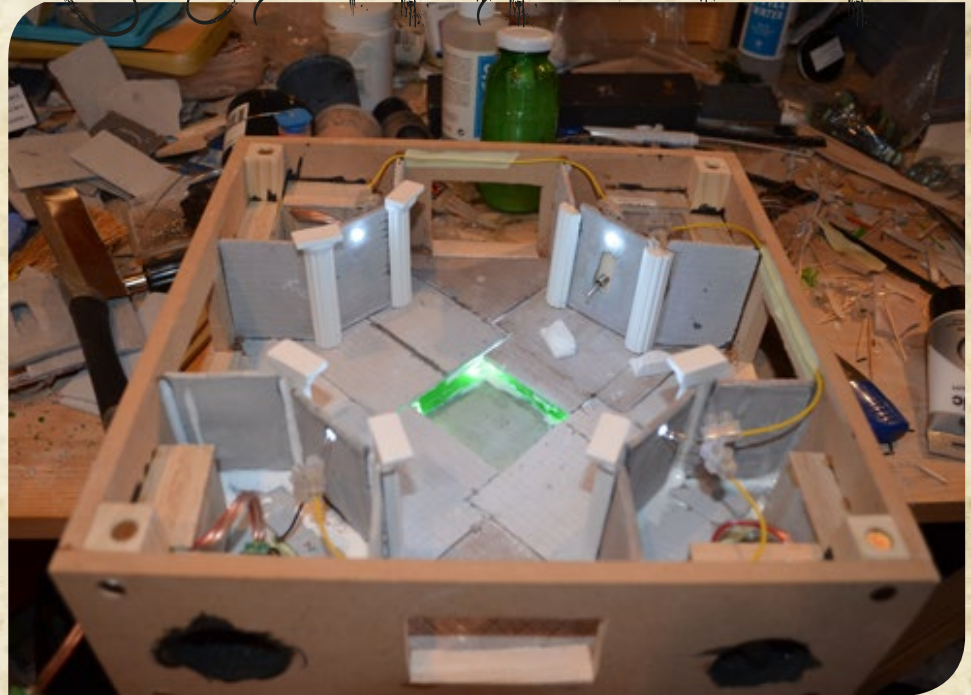


We are now into month 17 of the build. Almost a year and a half. What have we to show? Five fully built modules, two almost finished modules and two that have only the base and frame.

This month, this is about to change.

I will tackle one of those two that are only a shell, while Andrija will be completing one of those almost finished ones. As usual, Ana will be painting up the details for various modules.

The module I would be tackling this month is one 'non-master' that is left over. So far on that module, I've made the frame and I've installed the basic electric circuit (ie. connected all the connectors into one unified circuit). The first thing I did this month was to check whether all the connectors were connected right. It is better to check while I still had easy access. Once I was satisfied everything worked properly, I hid all the wires using the trench method described in earlier [issues](#). At this point, I decided against the planned two story module. If you remember, this module was supposed to have stairs going up to half of



the height of the module. Instead, I decided to make the centre of the board below the level of all the other modules. I cut out a 10 x 10cm square and put in one of the floor tile modules Ana built and cast earlier. Upon finishing and painting this module, it is my intention to pour in some resin inside.





Marko's Lamentations

Hirst Arts (www.hirstarts.com)

Probably most of you have at least heard of Hirst Arts (if not have some of their wonderful kits or moulds at home).

Hirst Arts makes custom moulds for casting plaster bits and pieces for your scenery. They even produce mould sets for entire buildings, temples etc.

For this module, I decided to use some of their pillars. Each pillar consists of six pieces. Two halves of the main body, then two halves of the base and two halves of the ornamental capitals. For this build, I decided to use the base as the pillar's capital, as it looked much better going with the stone walls I was using. I used them to hide the gaps between the wall sections.



Planning Top Tips

Hiding the Gaps

The gaps between the wall tiles (as described) were hidden with Hirst Arts pillars. Since the backsides of the wall sections were not straight and the floor tiles were not aligned perfectly, there were some minor gaps still remaining.

Since there will be LED's going inside those wall sections , I filled those gaps with copious amounts of PVA to prevent the light going through those gaps.



After making the recessed tile, I went ahead and started tailoring the rest of the floor tiles. Since I was going to put 4 LEDs under the resin, the wires needed to go across the floor; so at this point I had to finish the electric circuit containing the LEDs. This module would have a simple circuit consisting of a switch, resistor and

8 LEDs all connected in a series (much like described in [FPM #7](#)). After I was satisfied everything worked, I glued in the remaining floor tiles and went ahead with the build of the walls. I used simple stone wall sections Ana made.





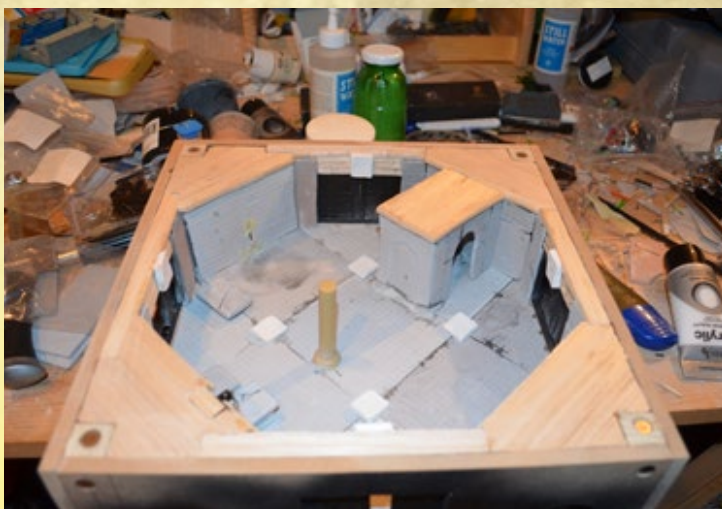
Andrija's Bitz and Bobz

Making the Edges of the Modules

After making the stone walls of the Nicodem module, we were left with some gaps between the top and the walls themselves. We wanted to make them look like they were finished years after the room was originally built and to be honest, it was easier than making more stone walls. We decided to use wooden planks to make it look like somebody needed it done as fast and as cheap as possible. I, therefore, made the planks out of 1.5mm thick balsa wood. First, I cut out long 4mm wide strips. As the second step, I trimmed (bevelled) the edges unevenly to make them look like old planks. Finally, I cut the planks to 3.5cm length.

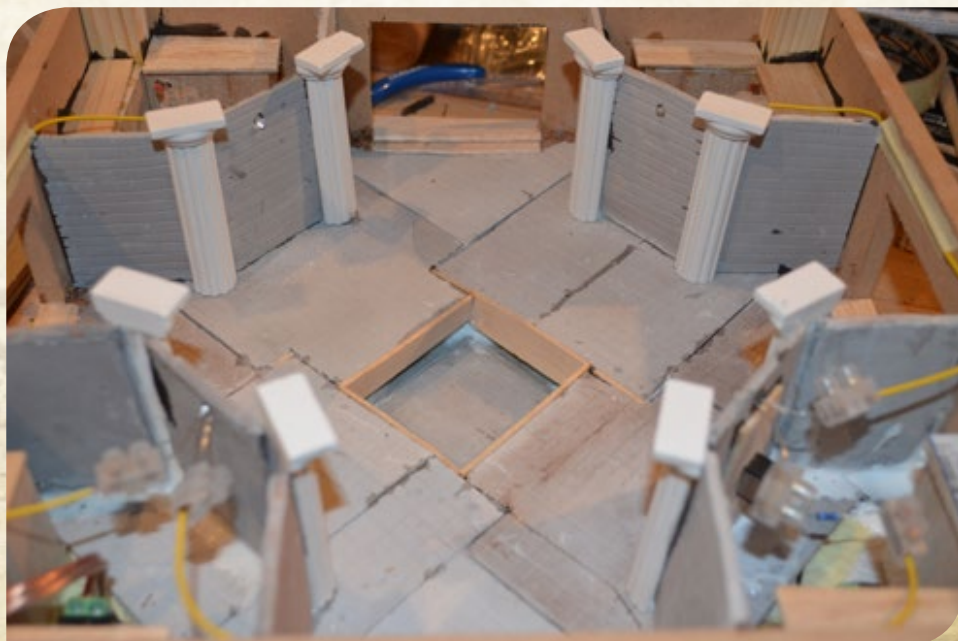
The 4mm width of the planks was just wide enough to cover most places we wanted to hide. In some places we needed more than one row of planks, so I started every row just slightly to the right or left to get a more sturdy and realistic look.

As a finishing touch, above every door of this module, I put one of the stone tiles with the Resurrectionist symbol Ana cast earlier in plaster.



Next up was to make the side walls of the basin. I made these with thin balsa wood that I covered with card tiles that would be painted metal. I didn't make the side walls go down to the bottom on purpose, so the LED light would (hopefully) show through the resin giving a nice eerie effect.

In the end, all that was left to do was to make the top of the module and cover the wires and connectors. Andrija would be making the entrance to the module using thin balsa to represent the wooden beams and thin card to represent metal sheets.

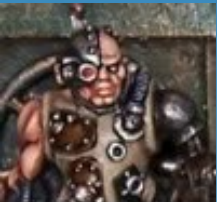




Ana's Research

Wyrd Morgue Accessories

I painted up some nice morgue furniture for the Guild module. There's an operating table for Doctor McMourning to work on; a piece of equipment that sports a couple of Tesla coils and a small tin box which could be a medicine cabinet; all these lovely bits are parts of the "50mm Morgue Base" metal kit by Wyrd. When painting the operating table, I made the top surface in a light metal and the gears on the underside dark and greasy looking. To 'gruesome' it up, I added some blood splatter by dipping an old brush in diluted paint, pulling the bristles back with my fingers and then letting them go, thus flicking drops of paint at the table.



Electronics Top Tips

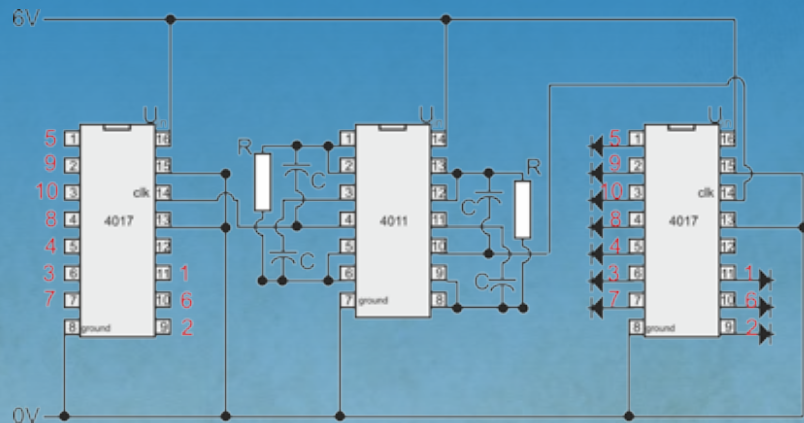
Running and Blinking lights, Part I - THEORY

This time, I'll be explaining the theory of two cool effects you can make with LEDs. They are fairly simple to make and using just three chips, you can make two cool effects.

One is the "running light" effect – like the ones on helipad where there is a row of lights and one is lighting up after the one before has shut down. The other is a "random light" effect, where the LEDs are lit up randomly and in different time lengths.

What you need to make these effects are:

- » two 4017 ICs
- » one 4011 IC
- » two 1 M Ω resistors (possibly trimmer or variable resistor - potentiometer)
- » four 1 μ F capacitors (electrolytic)



- » twenty (or less) LEDs
- » twenty (or less) 50 Ω resistors
- » 10 1N914 diodes
- » wires

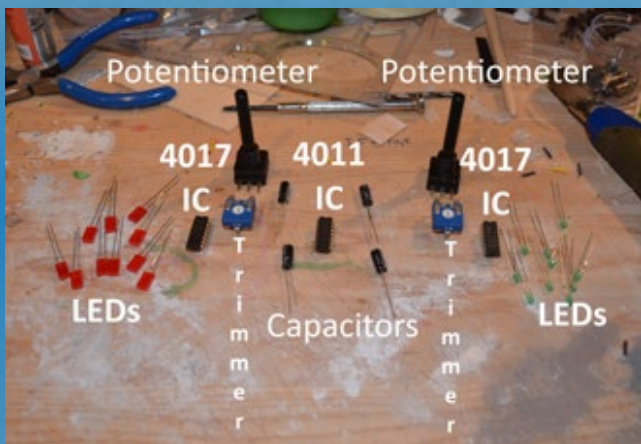
The 4011 IC gives on/off signal on its output – so it's used as a so-called timer. The 4017 IC on each on signal from the 4011 IC gives out voltage in sequence on its output pins (1-10). The length of each on and each off signal from the 4011 IC is determined with the RC component. That's why it is good to use trimmers (or variable resistors) so you can change the interval to suit your purpose.

Furthermore, since 4011 IC can give out two signals, you can use one of them to power your two circuits – so you can set two RC components to give different intervals.

Left hand side of the schematics, connect a serial connection of 50 Ω resistor and an LED to each of the (output) pins 1-7 and 9-11 of the 4017 IC. They will light up in a sequence marked with red numbers on the schematics. If you line up your LEDs in that sequence you will get the effect of the run-

ning lights.

Right hand side of the schematics, on each output pin (1-7 and 9-11) connect a single 1N914 diode (be careful which way the diode allows the current to flow – it is marked on the diode itself). Then connect a couple of LEDs (with a 50 Ω resistor connected in a series each) to some of the output pins. For example, we will connect pins 9,10,11 to a single red LED, then pins 1,2 and 3 to a yellow LED and pins 4-7 to a green LED.



In this case the on signal from the 4011 IC (in both left and right hand side of the schematics) lasts a half second, this is the way the LEDs will light up. See the below table.

For optimum setup and running of the process, it is best to use C=1μF capacitor and R=1MΩ trimmer. Trimmers are variable resistors that can be set up to give any resistance needed. This way you can change your time constant as you need.

Next time, I will explain how to connect these circuits in practice.

	0.5s	1.0s	1.5s	2.0s	2.5s	3.0s	3.5s	4.0s	4.5s	5.0s
left 4017	PIN11	PIN9	PIN6	PIN5	PIN1	PIN10	PIN7	PIN4	PIN2	PIN3
right 4017										



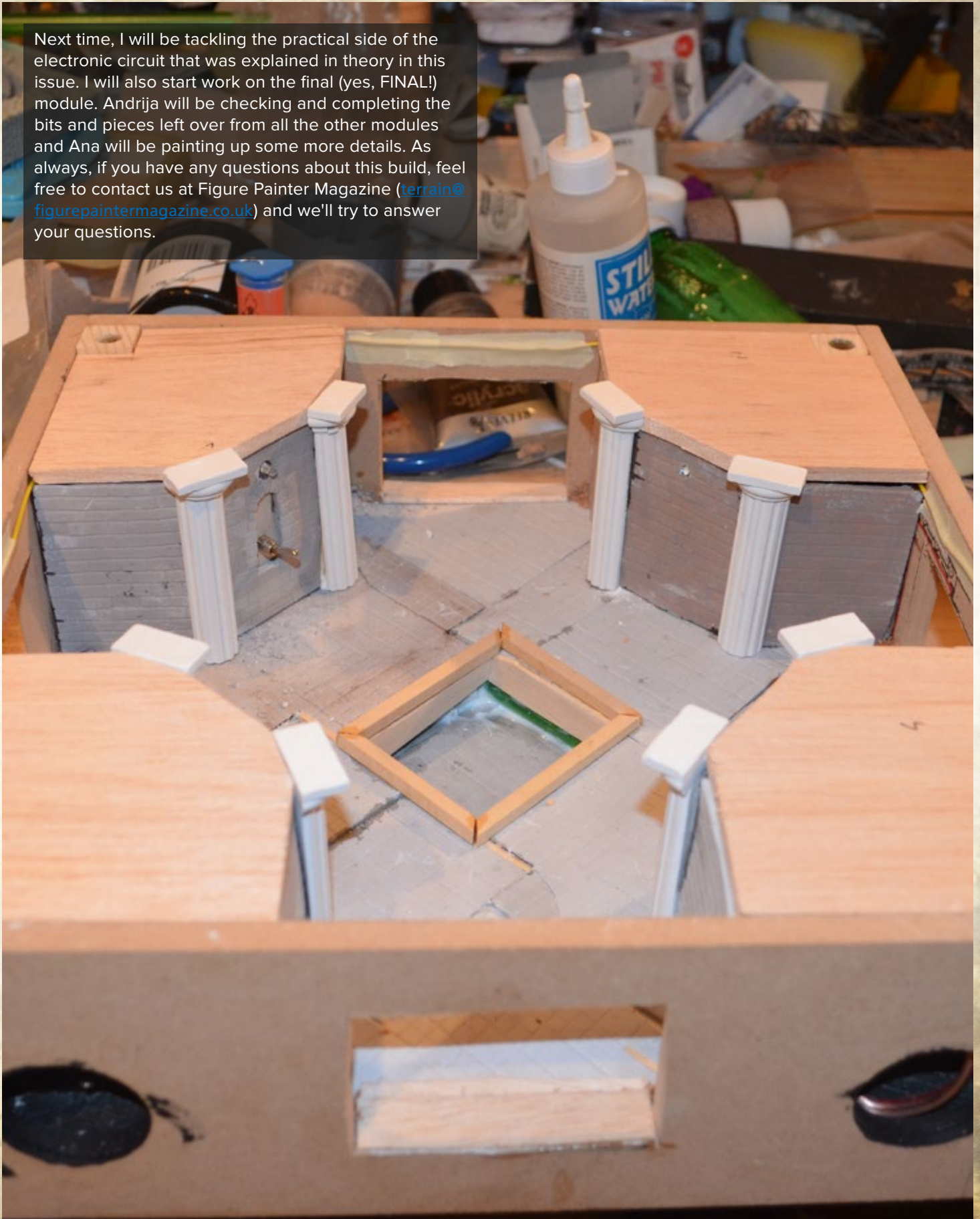
Ana's Research – Another Beckoner

This month I also painted up a friend for our pole dancer in the Honeypot Casino basement (FPM#12) – another plastic Beckoner miniature. The Beckoners come two per box and each is a different sculpt. 30mm bases and M2E cards are included in the pack. The one with a cane became the pole dancer, because her pose was convenient for the purpose. The other one will just stand in a corner, waiting for a customer to entertain.

She was painted in the same simple fashion as the first Beckoner; a succession of Citadel and Vallejo layers and washes. The colour scheme I went with on both of them (orange and purple clothing) are the colours of Ten Thunders and Neverborn – the two factions that control the Honeypot Casino.



Next time, I will be tackling the practical side of the electronic circuit that was explained in theory in this issue. I will also start work on the final (yes, FINAL!) module. Andrija will be checking and completing the bits and pieces left over from all the other modules and Ana will be painting up some more details. 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.





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MSP Triads





Material: Resin

Price: £39.00

Scale: 28mm monster

Available from: Forge World

www.forgeworld.co.uk



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Unboxing

Forge World's Nurgle Blight Drone

This time I'd like to review something you don't see too often in the ranks of my grey army – a miniature from the WH40K universe, the Nurgle Blight Drone made by Forge World. It is not produced by Games Workshop per se, but close enough.



If I'm honest, my relation with GW is not even love/hate, more like hate/hate right now, ever since they introduced 'failcast'. I can't work with this resin and I can't stand the quality of the cast and it spoils the whole company for me; the whole 'universe' even. However, the Blight Drone is a completely different thing. I loved this miniature at first sight (many years ago) and promised myself to buy it one day. I finally did, more or less a year ago. I bought it, took photos – even started prepping it and then 'GW syndrome' struck and the mini had been lying on my mountain of lead and resin ever since. I keep thinking about it from time to time, so there is a hope for it yet... ☺

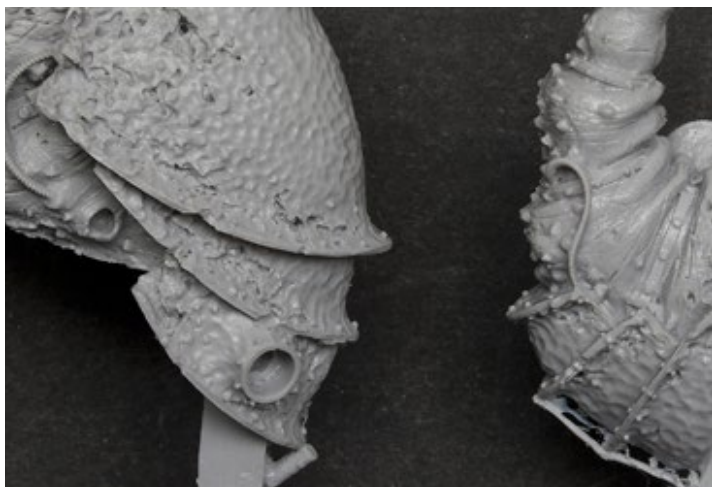
Don't be disheartened by my experiences with GW and its universe. 'GW syndrome' is not contagious and as you will see, some miniatures from this manufacturer can even beat the aversion for a while ☺

The Box

It's not even a box; it's just a bag without any protective sponge inside. With Forge World products being available only online and during company shows (if they still have any, as I don't follow the subject), you either get them by post or pick them up from the stand.

With the later, it's up to you how you're going to take care of the mini in transport. If you just toss it into your bag or backpack, then it's your fault if something gets broken.

If you buy it online, FW will take good care of your purchase; but I'm not sure if a brown outer box and layers of bubbly foil can be treated as part of miniature box, or not. Either way it's there, so your mini will be delivered to you in good shape. In the photos below, you can see the box, what's inside and my little helper Mila in the process of inspecting the consignment.



Quality of the Cast

Hate and love here, hate and love... When I look at the quality of the details, all the tiny creases on the flesh, all small wounds, all eaten by rusty metal elements, I feel love. Just take a good look at the corners of the armour plates where the surface is completely eaten by rust, showing deep cavities and holes. The whole armour with its slight indentations, turbine blades and spikes with clear signs of corrosion; all the rivets and corroded tanks melding into the body of the daemon. Check out the rotten, deformed flesh with putrid ulcers and pustules. It's absolutely amazing. That's the reason I not only bought this miniature, but also the reason why I will paint it at some point.

However, take a closer look at the guns and flash (resin leftovers) inside turbines and between some of the cables and body! That's the hate part for me. I removed the flash from inside of the turbines and fixed the surface, so I can't show you what it looks like right after the removal, but there is serious prep work involved. The same goes for the cables and the bent barrels, which don't even need any comment in my opinion!

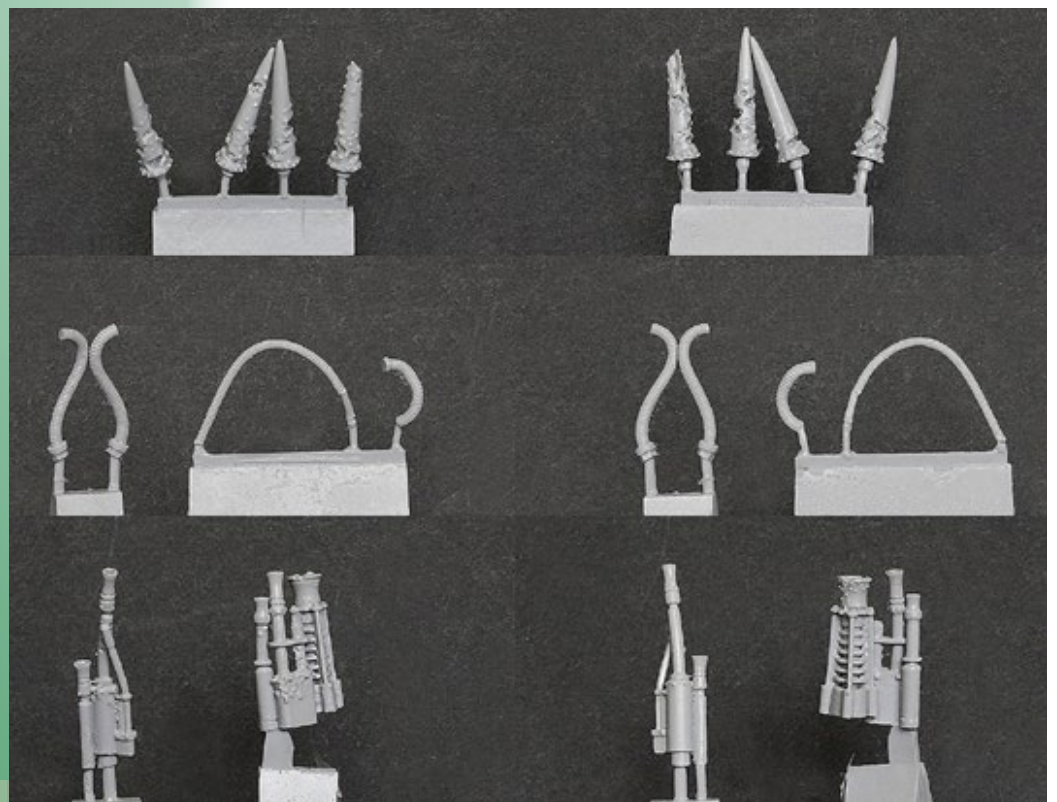
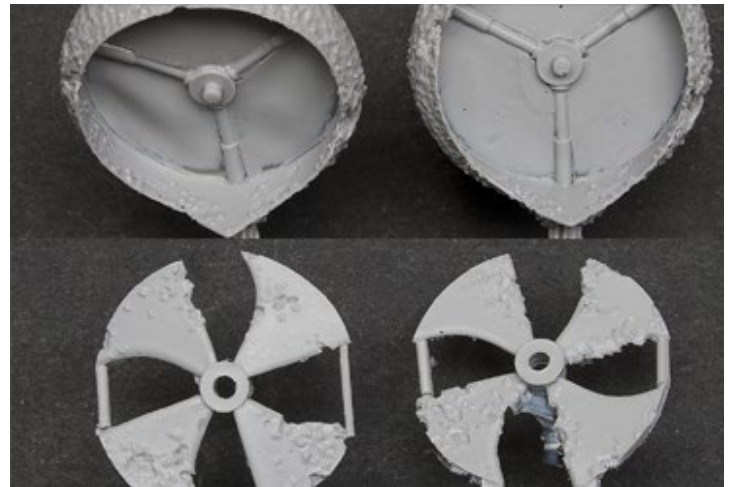
I'm not so crazy about a clean finish on this miniature; it's Nurgle after all and you can (and should!) cover it all in slime, blood or other disgusting stuff. I might even leave bent barrels of the guns just for sake of it — this is chaos after all. They may be rusted and not functioning properly; but things like that just take the joy and love from me. ☹

Assembly

This is not such an easy thing to do because there is a lot of parts and all of them need to be glued in precise spots and some of them don't fit as good as they should. With resin, it should be easy enough to warm it and bend slightly to make sure they fit correctly. The producer, knowing that there may be some difficulties with assembly, provided us with the list of parts and short instructions. Even if we feel a bit lost facing all the small parts and cables, we should be able to sort them out.

When it comes to how particular parts fit together:

- » There is absolutely no problem with the cannons, both go in the prepared slots nicely and there is no need for concealing the joining point, as there are two types of surfaces meeting, flesh and metal.
- » The two parts of main body are separated by the clamped belt holding the armour, so even if there is a tiny gap somewhere, it should be easy enough to fix it.
- » The turbines fit rather nicely in the main body, but the blades should be glued with care to make sure they are in correct position; the spikes, on the other hand, shouldn't be a problem.
- » The cables and pipes may (and most likely will) be tricky to fit. Right now I can see they'll need some careful heating and bending, but with a bit of care they should be possible to put in place.

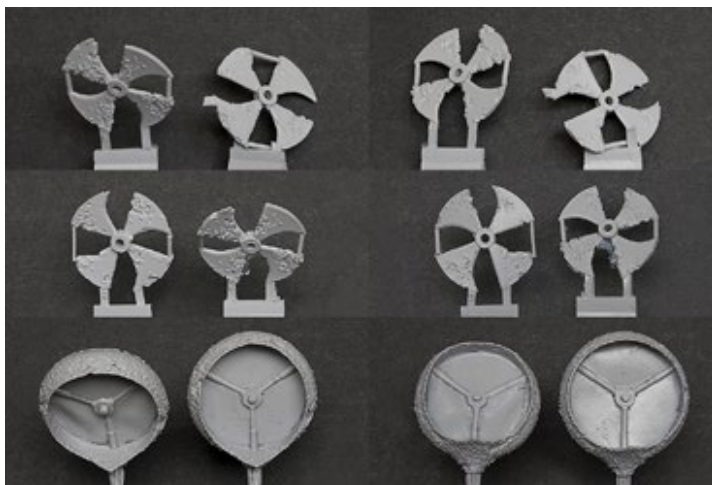




Overall Opinion

Like I said before; love and hate here...love and hate. On the love side it's a crazy cool miniature, with lots of potential for a great paint job. I'm not going to talk about the value of this particular monster in an army. I don't play and what's most important I don't care about the game, so I have no idea if it's a formidable opponent or just a space waster. I judge this beast just from painter's/collector's point of view. With a bit of effort when it comes to basing this 'little beauty', you'll have an abso-

lutely amazing piece. The only things that spoil the joy for me are issues with quality and the reek of GW all over the miniature; but I'll be able to live with both of them.





1966 Oldsmobile 442

Part Two



Although this build article follows a logical, progressive path, I was actually working on both the exterior and interior detailing at the same time. This allowed me to take breaks when something began to drag out (see the backseat, below) and meant I could come back to particular sections of the model with fresh eyes.

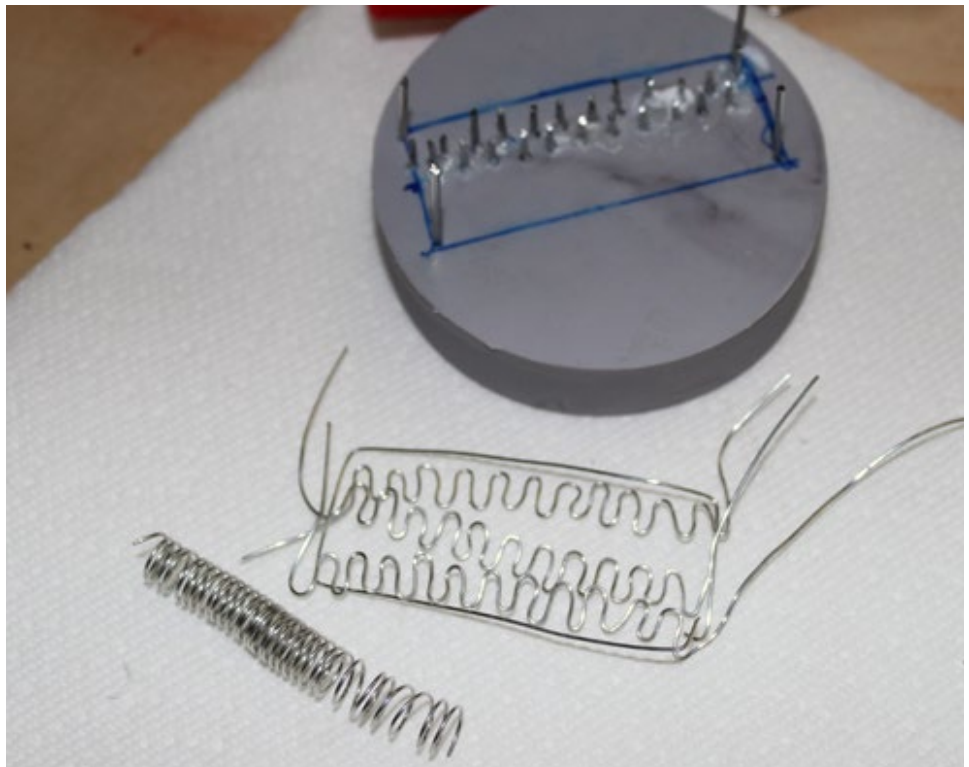
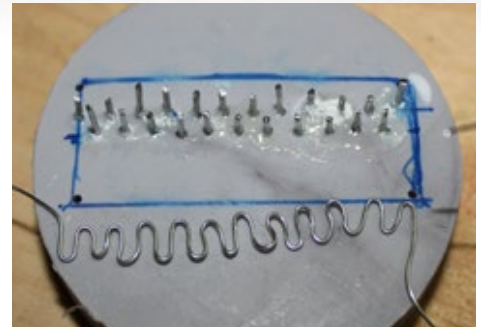
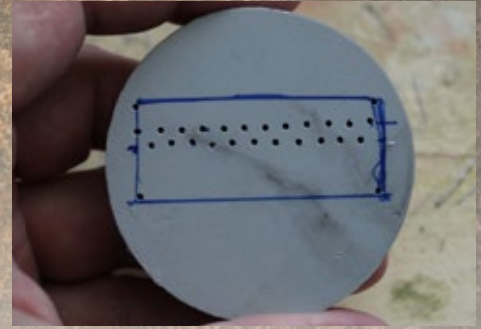
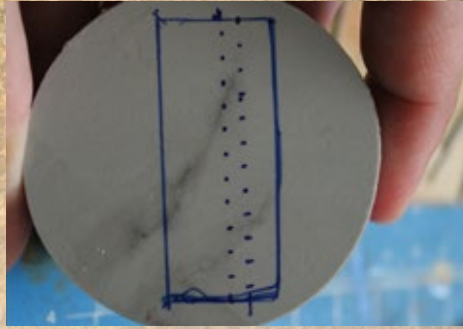


This is the (nearly) finished interior; but I'm getting ahead of myself, because the first thing I actually did for this project and the item that I spent the most time working on, was the backseat.

I began by making a jig to bend wire in order to create the spring set. This was done using a resin plinth I had on hand, my pin drill, and some paperclips. I traced the outline of the backseat, and then measured gaps for the springs using a reference photo from an in progress restoration I found online.

Making The Seat Springs

I also made some coiled wire using a wooden dowel, to represent seat springs, and then soldered everything together in a frame that fit inside the backseat housing.



Soldering the Springs

When the soldering was done, I took the original backseat, covered it in cellophane, and then burnished Bare Metal Foil over it. This allowed me to incorporate the seat detailing on my frame in the few places it might show through. For the front seats, I simply drilled several holes, burnished Bare Metal Foil over the seats, and picked out ribs using tweezers.



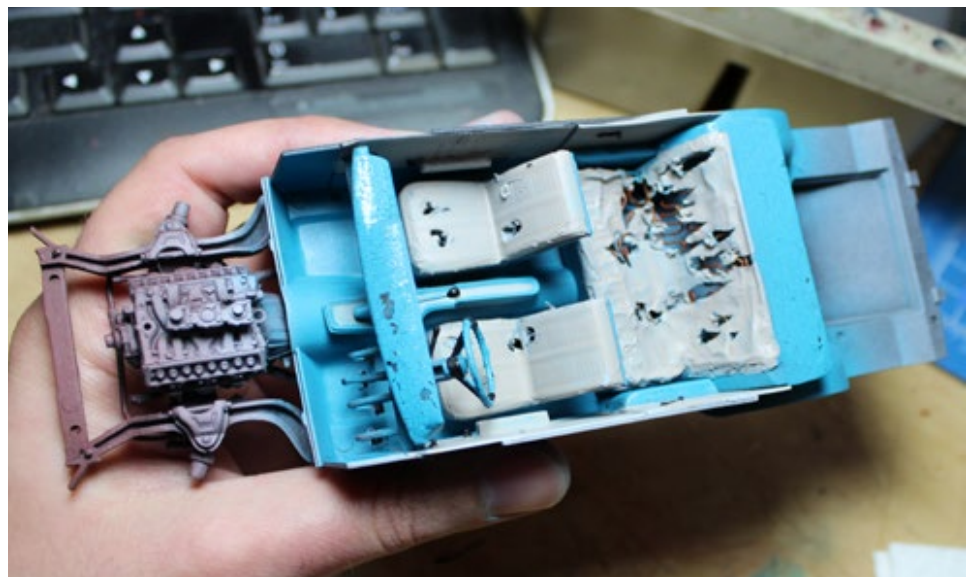
Making the Seat Covers

After a quick test fit, I removed the cover from the backseat, rusted up the springs and painted the interior in an off white to better highlight the interior details. A light colour on the inside and a dark colour on the car, increases the chances that people will look inside when they view the kit.



Printed Interior

When we're working on a kit like this, where there are no figures to help us tell the story, a little bit of detail can go a long way. In this case, I had decided that the car was abandoned in 1976 and so I went looking for things you might find inside an old car, sitting in a field: McDonald's wrappers, issues of Playboy, newspapers, and beer cans. Every one of these details is taken from a 1976 reference, and sealed with a bit of PVA and water.





Detail Trash

This brings us back full circle to the opening image, where you can see the trash, including an additional trash bag in the backseat and some basic weathering. I also treated the front and rear consoles with crackle medium, and picked some away to represent the peeling vinyl covers.



The Assembled Car

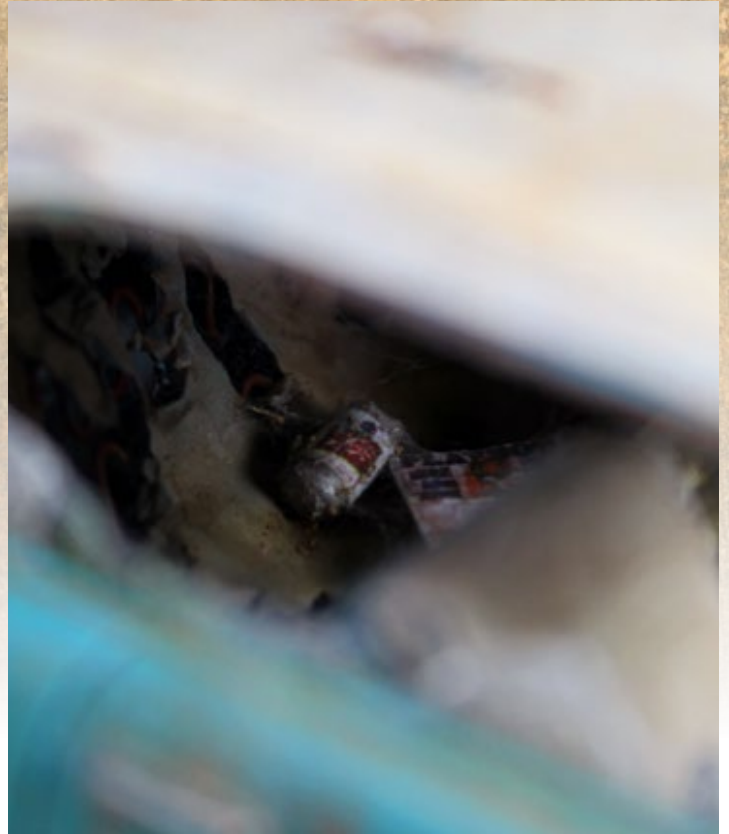
The final steps involved adding oil and enamel washes to help fade, and unify the exterior colours, as well as the application of streaking and pigment effects. The model was mounted to a rustic wood display for added character and suitable debris placed around it. Broken windows called for bricks in the display and once I had them glued to the wood, I added a few

(very carefully!) to the interior. It's a little detail that I had missed during the build, when it would have been easier to add them, but it really helps to sell the story.

The cobwebs were created by blowing acrylic crackle medium through the airbrush and then removing them from areas where I didn't want them with the help of a damp paint-

brush. For the final touches, I added some laser cut paper leaves to the base, interior and exterior of the car.

And that, as they say, is that. At least for now.







Unboxing

78

Viking Warrior Bust

by MJ Miniatures

Last year at Euro Militaire, I was introduced to a young Korean by the name of Man Jin Kim, by Stellios (Mr Black publications); he had just picked up five golds from the painting competition, which is not an easy thing to do, but when you see the quality of his work it is easy to see why.

Since then, he has been all over the internet not just with his painting, but also the company that he started late last year/early this year (time seems to flow into itself these days).

That company is MJ Miniatures and when he first started, it was mainly based on WWII material; however, he has recently done some other periods including Hastings, Waterloo and WWI. I have always had a soft spot for Vikings, so last month I treated myself to his "Viking Warrior 9th c". I am not going to go into the history behind the Vikings and their raids across to the UK and other countries, as it is a very widely covered period of history here in the UK and plenty of references can be found on the internet.

The sculpt is by Dae-Hyeong, Kim, which is not a name I am familiar with, but certainly somebody with some talent as the detail on this piece is very nice. The bust is 1/12th scale, so quite large

Material: 15 Resin Parts

Price: £31.75

Scale: 1/12th

Available from: Historex, SK Miniatures and El Greco Miniatures here in the UK



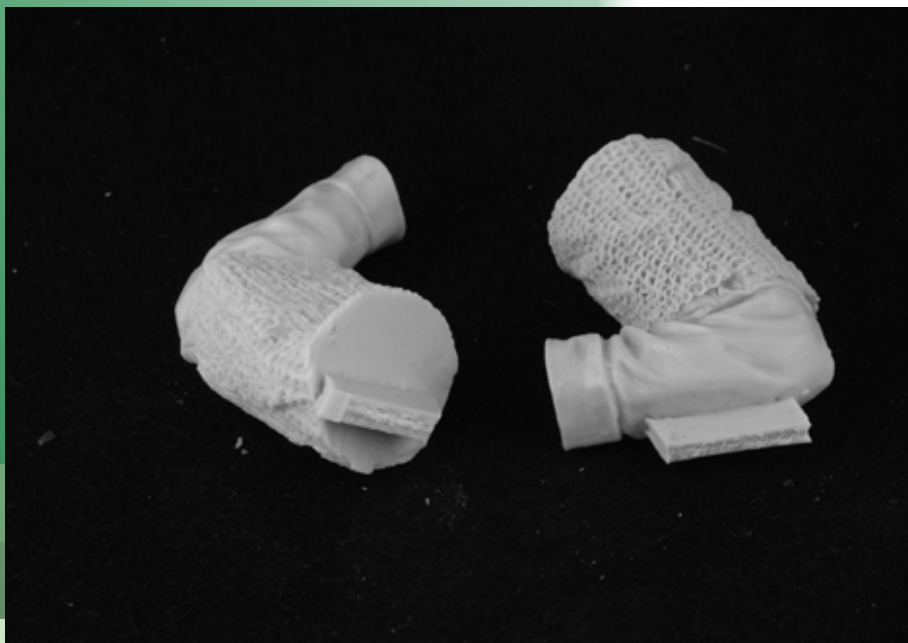
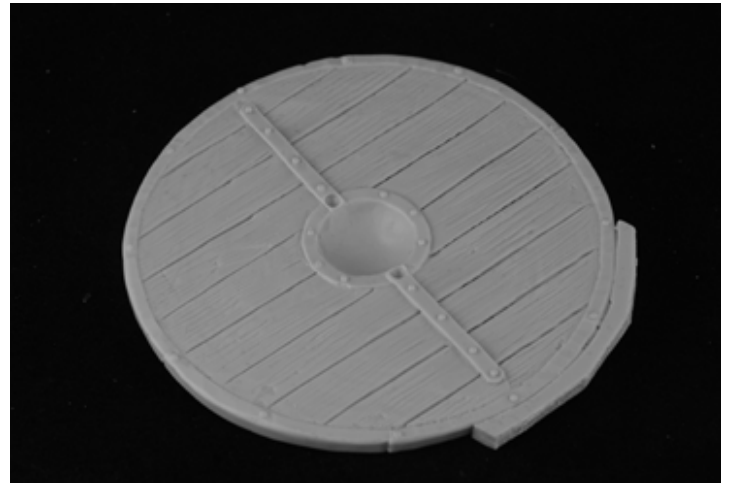
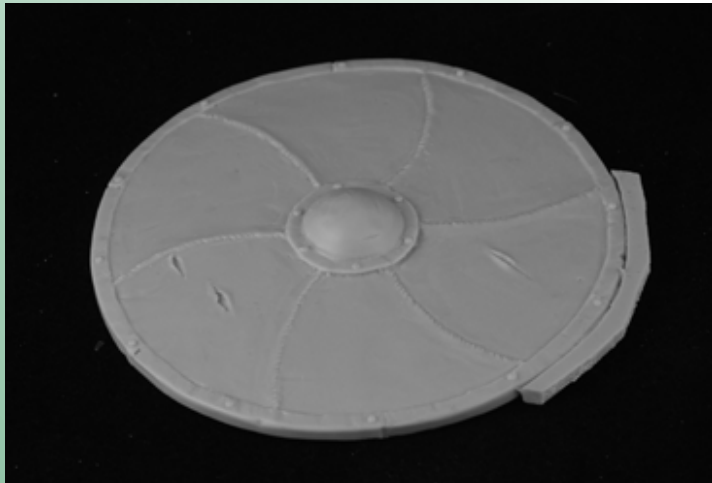
to what I am usually used to and depicts a Viking warrior in the process of stabbing his opponent over the top of his shield. He is obviously a member of a shield wall, which is depicted by the angle of the shield itself.

The bust came in a sturdy cardboard box like a lot of figures and busts these days with a colour photo on the front and the company details. Inside the box, the parts are contained in several zip lock bags and everything is then packed within two bubble wrap bags (no foam in sight, Marta).

Once all the bags are opened and the parts spread out, there are a total of 15 parts. These consist of a small pedestal, 2 arms, 2 hands, a pouch, helmet, axe head, spear head, shield grip, shield, axe and spear shaft. All the casting plugs have been left in place and some of these are quite heavy; an example of this is the plug left on the shield which also happens to be the same thickness as the shield itself. I will need Mr. Dremel or an equivalent to remove it all as it is not something that can be done with a pair of pliers, unless you want to risk breaking the cast of the shield at the same time.

There are also about 3 small air bubbles, but nothing major and all easily filled. The helmet needs to have the eye holes hollowed out, as they have been filled by the





caster to allow ease of casting. The axe is designed in two pieces to go either side of his belt with the grooves for these two clearly visible, so there is no confusion as to their location.

Both hands are in the clenched fist position; they look like they are grasping something, which means that the modeller is left with two options: Option 1). Drill out the hands so that the spear shaft and shield grip can be passed through them, this is not an easy option as it will involve a very steady hand. Option 2). Slightly easier, but not one I would want to do because it would need accuracy and that is to cut the shield grab bar into sections and drill & pin it either side of the hand and still get it to fit the locating holes on the shield. The same would then need to be done for the spear shaft and considering the modeller will also need to drill and pin the spear head to the shaft...

As I mentioned earlier, the detail is very good for this scale of bust, although some of the chain detail is a little soft and one good whack to the shield by his opponent would have it pivoting in his grip as there is no arm strap. The strap coming over his shoulder seems to have a longer than needed tail after the buckle and with the extra length not having any holes for the buckle, it looks odd to say the least.

Overall, this is a nice model for somebody that is not too worried about the nitty picky little things, but it will require a little more prep work than a lot of people would like.

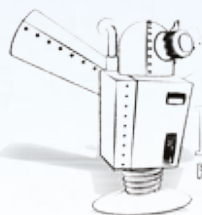
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A jaunt into an alternative history universe with Nicolas Genovese

So back at the start of 2014 while procrastinating over a paintjob and getting easily distracted by facebook and the miniature community, I stumbled across a weird little sculpt of a mutant/alternative history civil war looking soldier.



By Jason 'Red' Martin

I believe it was Johnny Frandsen (he who loves all things weird and an avid follower of MadClown Miniatures) who pointed me in the direction of Gears and Mutants to start with and I was instantly intrigued! The range of miniatures is 28mm in scale and although are not going to be winning painters awards at competitions, they do offer gamers and painters alike a certain panache and quirkiness that will appeal; they have lots of character and (as I later found out) are a lot of fun to paint. I contacted the sculptor, Nicolas Genovese, to find out a little more. It soon became evident that he was producing a solo project and me being a painter, happy to

try new things, I offered my painting services. Several months went by and with the usual delays that accompany all ambitious projects, I finally received five masters to paint for Nicolas in conjunction with his soon to be released kickstarter. The more I spoke to Nicolas, I soon realised the level of work he had put into his mutant, American Civil War universe. I thought you, the readers of FPM, may find an interview with the man behind the whole madcap nonsense rather interesting. So here we go — five questions, that's all, I hope you take the time to have a read, with a cuppa or a glass of your favourite tippie. Enjoy!



So, Nicolas what is your story, how did you become a sculptor?

First off, I think people should ultimately find a way to achieve what they are passionate about; if you find a hidden talent, go with it and don't question yourself. I first began pushing around green stuff at the age of 21 while in college for Computer Science. With no prior sculpting experience or art education and a long-term lust for everything fantasy and sci-fi, I thought I would stop buying figures and try creating them. My very first piece was actually cast as one of the original Blood Moon Miniatures in the store my brother and I opened was named the Optic Flyer.

It was not until 2009 after about twenty various greens were sold on eBay for dirt cheap, that I would receive my

first large commission. I sculpted eighty-three marauders, a bear rider and a chariot for Badger Games of Wisconsin. To this day they have yet to be released outside of conventions. To the same company went another set of twenty-nine "Spaceclap" grunts, five ogres and other various sci-fi factions, giants and large creatures. Unfortunately, I have not received sets and do not have pictures that are good enough to show most of my early works. I have worked for dozens of companies and clients since then and continue adding new ones each month. Some previous companies have been Center Stage Miniatures, Reaper, Otherworld, Mongoose, Spy Glass and EFS. For more information on my current projects and miniatures available on my web store and the upcoming Gears and Mutants game, please like the following pages on facebook.

<https://www.facebook.com/GearsAndMutants>

<https://www.facebook.com/NicolasGenoveseSculpture>

<https://www.facebook.com/BloodMoonMinis>

You seem to have a few projects on the go. I hear you have been commissioned to do an annual sculpt; tell us a little about that.

I have multiple projects on the table and manage to get them all done on time even while holding my full time day job as a SCCM Systems Administrator. One project that has taken a lot of my time up is a 19 inch sculpture of an 1880's period Ice Harvester. The piece will be on display at the Gardiner Public Library courtesy of a grant from Henry Gardiner. My other project that has been in the works since 2010 is Gears and Mutants, originally named Civil War Relapse. The game is a steampunk skirmish game



with Union Steampunk characters and Mutant Confederate forces. I am currently putting together a kickstarter for this project and have sculpted some of the characters. I also am working on an army of sci-fi serpent men with laser rifles for Badger Games, a group of yetis for Monster Miniatures, two giants for Center Stage Miniatures and a harpy for Lesser Gnome Games. The annual sculpt is a big one. It is for the GaryCon Gaming convention in Wisconsin held each year in March by Gary Gygax's son, Luke Gygax. I create a diorama of the convention cover art and it is a limited edition piece sold at the show each year. I have done it for the past two years and am currently awaiting artwork for the 2015 convention piece. I am very grateful that I have been given the opportunity for this and will continue to deliver my best work for this convention.

So, from traditional sculpting to the ultra-creepy characters of your steampunkesque, mutant Wild West setting of Gears and Mutants, what was your creative process for this?

The creative process for this game all started in college — in Visual Basic class with my friend Kyle Whitten to be exact. We were goofing around with ideas for a game with completely hilarious and somewhat offensive characters. Over the winter of 2010 I had a lot of free time on my hands and sat on the floor with a bag of six sided dice and began creating rules for a game. I wanted to make it more interesting, so I chose to turn the Confederacy into Mutants and the Union into Steampunk warriors. This sprouted an idea for the background story that is described in detail in the rulebook for Gears and Mutants that will be released later this year.

A screenshot of two Confederate mutations from the book is presented below. Keep in mind it is not completely finished; there are still charts to insert and some other art. This shows a preview of the Fangs mutation, which add plus 1 to a close combat attack and as a special ability they can cause fear. The Acid Blood Mutation is shown on the right; it increases the speed of Confederate soldiers that have the mutation by plus 5 inches per turn. The acid blood special causes acid burn in close combat when damage is taken from an enemy.

So tell us about some of your characters, I recognize them from Western history, be it with a slight twist.

I wanted to stick to characters that are more historically famous and well known to catch the crowd's interest. So I thought to myself, Abraham Lincoln sporting a Gatling gun arm, and Robert E Lee as a hulking mutant with a gore cannon ought to do the trick. There are many random characters I thought up in my mind tied to mutations or steam upgrades that I commissioned art sketches for and sculpted and there are dozens of other ideas that have yet to escape my mind into the real world. I am hopeful that a kickstarter may fund it enough to get the ball rolling faster than it is now. You can see a lot of the characters and in progress pieces on my facebook page for Gears and Mutants and my sculpting page.

You have a KS beginning soon; in a hobby, which seems saturated with crowd funding projects, what do you believe will make your skirmish game and miniatures stand out from the crowd?

Kickstarters from what I have noticed heavily depend on presentation and physical completeness going into the launch. I have 12 characters sculpted to unlock for production and the book in PDF ready to be printed. I also have the advantage of no sculpture overhead, so I can give great deals on goals and stretch goals. The ideas for this game overall are completely unique and so is the rule system. The game plays in about 40 minutes once each player picks an army and creates a stat card with characters. It is slightly random play, very funny and fast paced so it can get some good laughs out of groups and leave them with enough



Here is a picture of a Confederate with the mortar weapon. The Confederate weapons are all bonded to the characters in some way. The plague mortar shoots a bag of rotting civil war hospital limbs filled with explosives.



Here is General Grant with a steam cannon, bionic arm and steam legs.

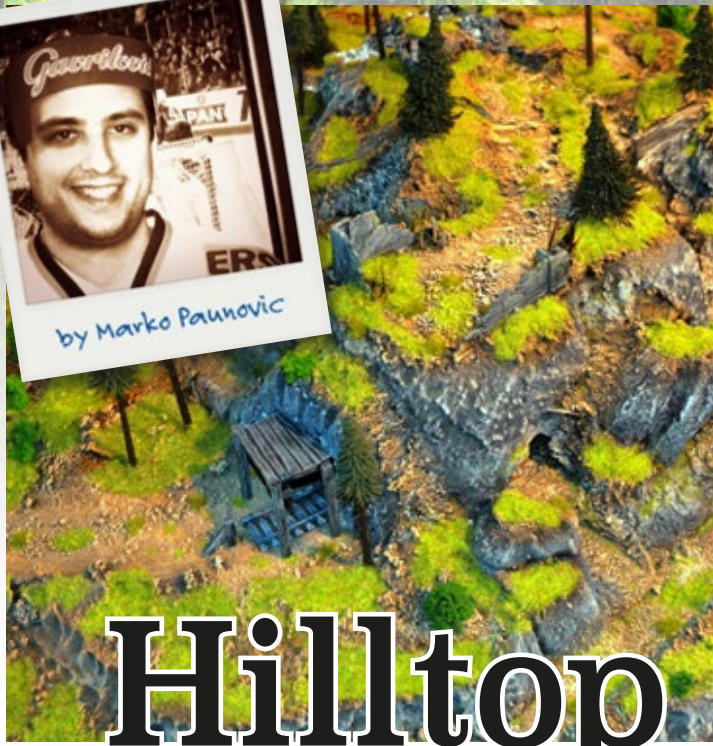
time to play more than one round. I designed the system with logic in mind, but left wildcards in it for fun. It should sell well to intro tabletop crowds and be fun for any advanced tabletop player at the same time.

Comics, fantasy and miniature painting are comfortable bed fellows and in fact your career has taken you to an almost expected milestone; you have just been commissioned to produce a set of miniatures for the comic book by Shawn French, Escape From Jesus Island. Can you tell us anything about that?

I met with Shawn French in late July to discuss this project. I am now part of the EFJI design team working on all of their toys or tabletop figures from here on out. This is a dream come true for me as a kid who grew up in the comic world; I have always wanted to become a part of the process in the toy-making arena. I am currently beginning work on the Inquisition character. I am very proud to be a part of the team at EFJI — the guys are all awesome. Be sure to check out their website here <http://jesusisland.com/> and see what characters I will be making over the next few months.

I'd like to thank Nicholas for taking the time to answer these questions and all of us at FPM wish him well with his Kickstarter and future business plans.





Hilltop Gaming Board for MALIFAUX

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This month I decided to make a nice hillside two-piece gaming board for Malifaux, but can be used for any skirmish wargame.

I had two pieces of 4mm MDF left over from the last month's build (Issue 16) and rummaging through my garage I found an old, old hilltop terrain that my best mate and me started over a decade ago. As with many a project, the hill was never finished and over time more and more pieces (fir trees, LOTR ruins and the well) were salvaged from it to be used on other projects, leaving it bare and pitiful. This was about to change.

Here is a short tutorial written by a friend and I at the time of the making of the hill.

The basic material for this mountain is polystyrene that usually comes as protective packaging of various appliances. Since the polystyrene plates were hollow, we first cut them into thick pieces using sharp knives and scalpels; it's probably better to use a hot wire cutter, but these were at hand.

The foundation of the mountain was made from a



smaller styrofoam box on top of which we placed two long thick pieces of styrofoam. We then shaped the major parts of the mountain. The sides of the mountain that were supposed to look like cliffs were cut using a knife. The sides that were supposed to look like ravines and ridges that were shaped using our fingers as that was the easiest and fastest way to give the best results. Two big pieces that were placed on the foundation were shaped with a knife, but not very precisely, because the final appearance of the mountain would be shaped by smaller pieces. These two large sections were secured using toothpicks and topped with PVA glue.

Once the mountain was created, we started placing smaller pieces of styrofoam, again shaped with fingers and knives. For this purpose, we used the very small pieces that were left over; these were used to fill various holes and attached with toothpicks. Before texturing, we used toothpaste to fill the additional cracks, the cheapest way of filling and also the easiest because it requires no mixing or agitation – and not something I'm particularly proud of ten years later ☺). Once the toothpaste dried (we allowed at least 24 hours), we smeared the whole mountain with a couple of coats of watered down PVA glue. Once that coating was dry, we added another thicker coat and sprinkled sand to give texture. We used several sizes up to a maximum of 2mm in diameter. This way we ensured everything was fixed securely.

The whole mountain was then painted black and when the paint had dried, we carefully examined the mountain painting bits we'd missed. This was followed by a gradual drybrushing of lighter shades of different brown colours to form several paths and roads. Next, we set to painting the cliffs and rocks. We used a simple drybrush method to lighten them grayscale, each successive layer lighter than the previous and on some very exposed areas, even white.

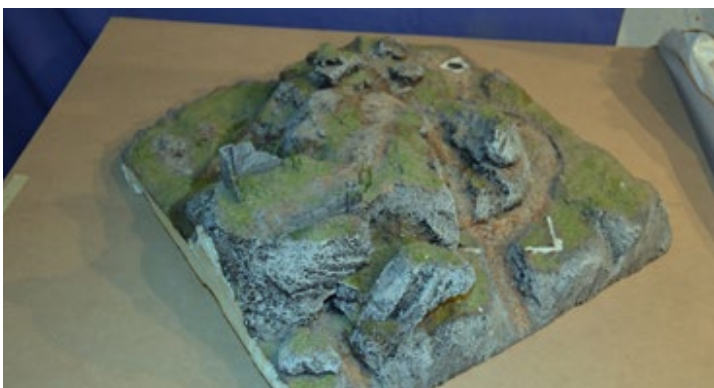
Making sure these we used different colours from the paths, we painted on the soil that would later become grassy. Next we put on the trees and grass. All areas where we wanted grass we covered with a layer of slightly watered down PVA glue, and sprinkled lightly with green painted sawdust (that I bought a few years earlier around Christmas in a store that sold stuff for Nativity scenes, but you can also do it yourself: just soak sawdust in the water that you previously painted green and let it dry) and static grass over it.

Then we stuck pine trees to form the forests and pinned the sedge around the ruins.

All in all, we spent about 10 GBP and 15 hours of work (without waiting for it to dry).

Back to the future...

As mentioned, the hill itself having never gotten its two remaining sides has been a source of material for various terrain leaving it the empty skeleton she is now.



The first order of business was to clean the thing – remove the dirt, dust and in places cobwebs. With that (not so nice) job done, the next thing I had to do was to dry fit it to the two 4mm thick 45x90cm MDF boards. Once I was satisfied with the placement, I roughly fixed the hill to the boards using duct tape. Then I drew the position of the hill on the boards, so I would know how to assemble and where to glue the hill halves once I cut them.



Now, it was time to do the fiddly bit – making a straight cut down the whole mountaintop. Make sure you use a really sharp knife. Once the cutting was done, I intended to glue the mountain halves to the board halves in the marked places. Of course, I immediately noticed the cut wasn't straight. Fortunately, I had two balsa wood strips (10x100cm, 5mm thickness). I drew the outline of the mountain cross-section and cut accordingly. I made two identical copies and glued them using superglue on the edges of the MDF board halves. Then I glued the mountain halves as close as I could to the balsa. Of course, it had huge gaps that needed filling and toothpaste just wouldn't do (what was I thinking back then? It did smell nice, though). I used the leftover bits of HD styrofoam to plug those gaps and used duct tape to seal them further. I did not much care how it looked at this point, as there would be a lot of texture going over it which would form the final shape of the mountain. I just needed both balsa sides to be structurally firm and not bend under pressure, as that would cause gaps between the two board halves once connected.

The whole thing was left to dry overnight. The next morning, I made those long missing sides of the mountain using styrofoam I had left over from making the Malifaux gaming board. I used similar methods I used ten years ago (albeit I did not use toothpaste to fill gaps).



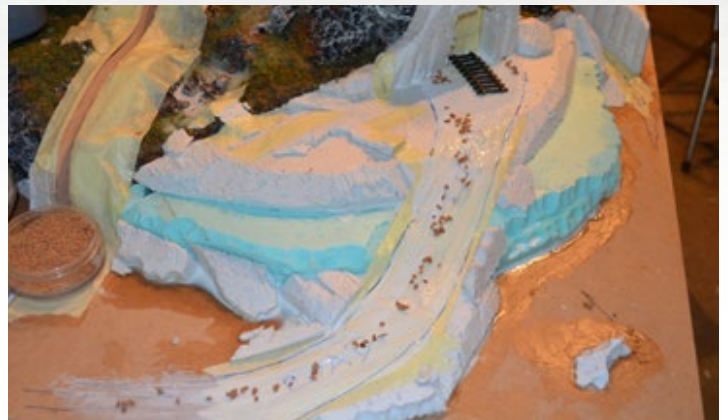
When I was done making the smaller hillsides, I noticed I had a lot of "spare" room on both halves of the table, so I needed to decide what other features to put on this table. I decided to put a Wild West building in one corner, a lake and a small stream in another corner and an entry into a mine in the third corner. The fourth corner would be reserved for a pine forest.



The Wild West building and the forest would be pretty much straightforward and no special care was needed at this point. I just marked the size of the building on the table where I would glue the finished building after I was done painting the whole table. The forest would be done by pinning the trees to the board.

As for the lake and the stream, I needed to make the lake/stream bed. I did that using HD styrofoam to create a ditch (at this point). Over the styrofoam I put duct tape and afterwards I made extra sure that the tape was thickly coated with PVA as the resin that would go in to create the lake and the stream could dissolve the styrofoam if it came into direct contact.





The entrance to the mine was pretty straightforward. I chose a corner with a vertical cliff and made an entry construction out of wooden slats and balsa wood. On the floor I put a bit of HO rails.



When I was satisfied with the final shape of the terrain, I began texturing. Using the same method as before, I covered the roads by sprinkling sand and gravel making sure I started with the roughest/coarsest grain and finishing with the finest grain. Cliffs were then textured using the smallest grain of sand I had – the sand for chinchillas.

Once that was done and dry, I made a mixture that I like to call porridge. Porridge consists of PVA, water, sand and gravel. Put it in a receptacle and stir until you get a mixture of roughly the same consistency. Using a large brush, I applied it to the board.

After a drying period, I undercoated everything using a black primer. Then it was just a matter of copying the methods of painting that we used a decade ago. I did use several shades more just to add diversity to the board.

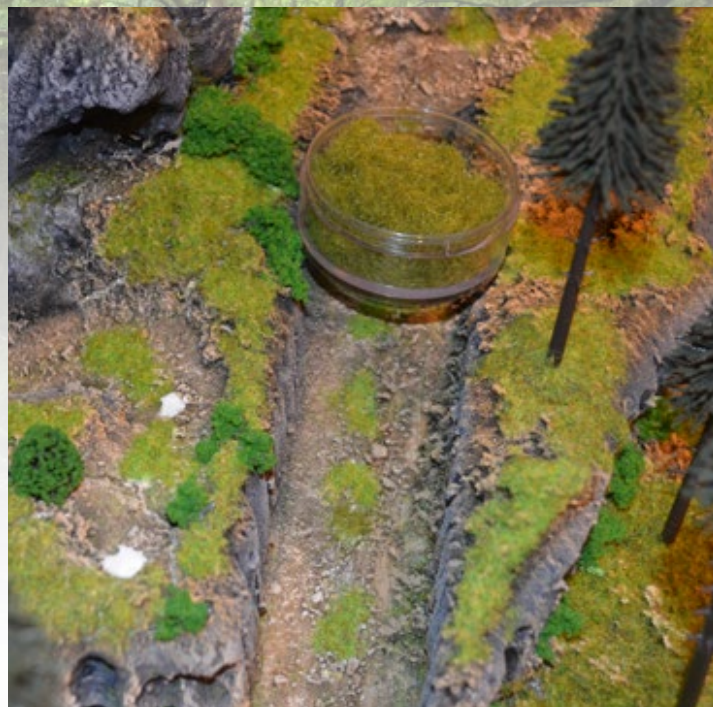




With the painting done, it was time for vegetation. At a recent Malifaux tournament, one game was played on a scenic board (such as this) and it showed some shortcomings. Malifaux has strictly defined rules for various types of terrain: area terrain, obscuring terrain and what-not. So to have a scenic board with trees attached would provide trouble for the players in defining the exact boundaries of the forest. Therefore, I decided to differentiate the forest area from the rest of the board using a darker static grass. This would provide the players no excuse to argue.



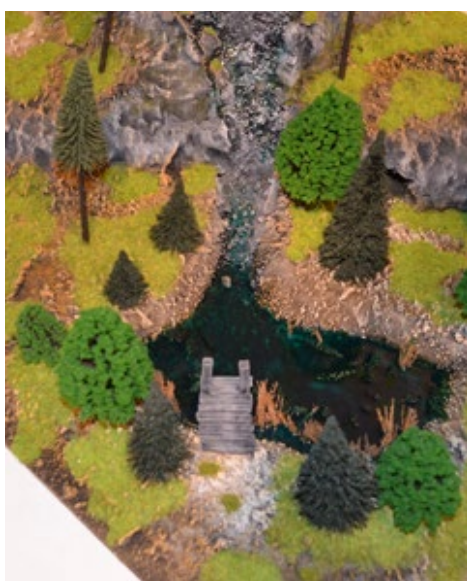
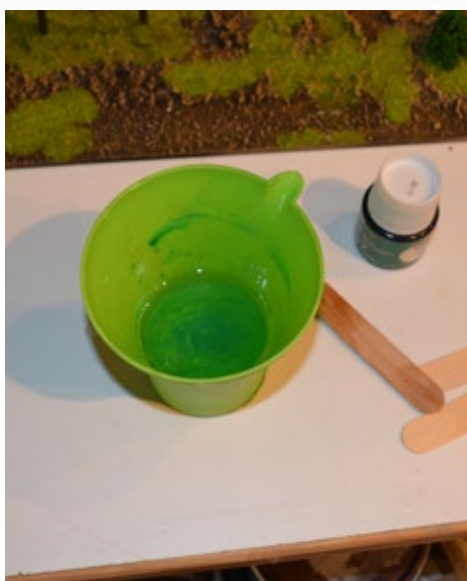
Before I started planting low vegetation, it was time to pin and glue the trees. The trees I used were NOCH pine trees. The placement of these trees would dictate the areas of the darker shade of static grass as described earlier.



So, the flatlands were one colour and the forest the other colour. I used tufts, bushes and small trees of various shades randomly throughout the board. On the lakebed, I glued some plastic plants normally used for fish tanks (just make sure it's the right size, as those tend to be way to big for 28-32mm scale minis) to form lake vegetation. To make sedge, I used an old decorative broom that I bought a while back in a normal supermarket during pre-Christmas season. I just cut it to size and glued the twigs together using superglue and glued everything to the board using PVA glue.



The last thing to do was to pour in the resin to make the lake and the stream. I used Gedeo Crystal Resin dyed with Pebeo Porcelain Emerald colour. For larger bits of terrain, I always use Crystal Resin as it is a two component mixture that mixes in 2:1 ratio and is therefore easy to mix in any quantity. I decided to pour in the resin in a couple of layers, letting each dry for a couple of days (it says 24 hours, but I always leave a bit of extra time, just to be sure) before pouring in the next (each layer had less and less Emerald colour in the mixture). When the bit with Gedeo Crystal Resin was done, I made the waterfalls using Vallejo Extra Heavy Gel paste. It is a white paste that dries clear and can be used to “sculpt” waves or waterfalls. Once that was dry, I painted some of the waves and the bottom of the waterfalls with white colour. To finish things off, I applied a final coat of Vallejo Still Water using a brush to get that wet feeling. I left it all to dry for a day or so and when I looked again, my board was finished.





*Vilitch the Curseling
by Sergey Chasnyk*





Cyanolith
by Nathan Pullen



by Terry Cowell

12Th Century Samurai by Debakker Luc



Reaper Alastriel
by MGM Painting



*Gal Vorback
by Lil Legend Studio*



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



*Legion of Everblight Archangel
by Yaum la Machine*



by Nathan Pullen



Privateer 1720
by Sid Freeman



The Great Wolf Logan Grimnar
by Lil Legend Studio



Wolf Lord by Davide Rainone



*Mid Nor Cyclops
by Mihalis Skalkos*

*Civil War Zouave
by Flemish Primitives*



*Black Legion Hellbrute
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