

FIGURE PAINTER magazine

REVIEWS FROM

Galapagos Miniatures

Dark World Creations

Gamers Grass

Scale75

Figone



INSIGHT

interview with Anna Machowska



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Barry Ford



Welcome to issue24 of Figure Painter Magazine

We have a great issue for you with something for everyone. Barry Ford returns to our pages with a fantastic tutorial on how he painted his James Bond garage kit (and quite a nice cheesecake recipe :)). Regular contributors Marko Paunovic, continues his Malifaux,gaming table Odyssey; Marta Ślusarska explains how she created a base for her Demonic Puppy (don't ask!) and Luke Wilson show us how he painted his award winning bust, Wasteland Warrior! We also have a pretty cool explanation from Javier Molina on how he created his Guther 1947 diorama and Jason Martin also continues his series about Exploiting light and colour.

We also have reviews from Scale75, Figopedia, Galapagos Miniatures, Gamers Grass and Dark World Creations. Martyn Dorey explains all about the Mr. Surfacer range of products and we also have a closer look at a Rototool and part 2 of the Plastcraft Games, made for Malifaux gaming scenery.

We kick the this issue off be a very cool insight interview from one of Europe's best painters and one of my personal favourites, Anna Machowska.

Shane Rozzell, editor

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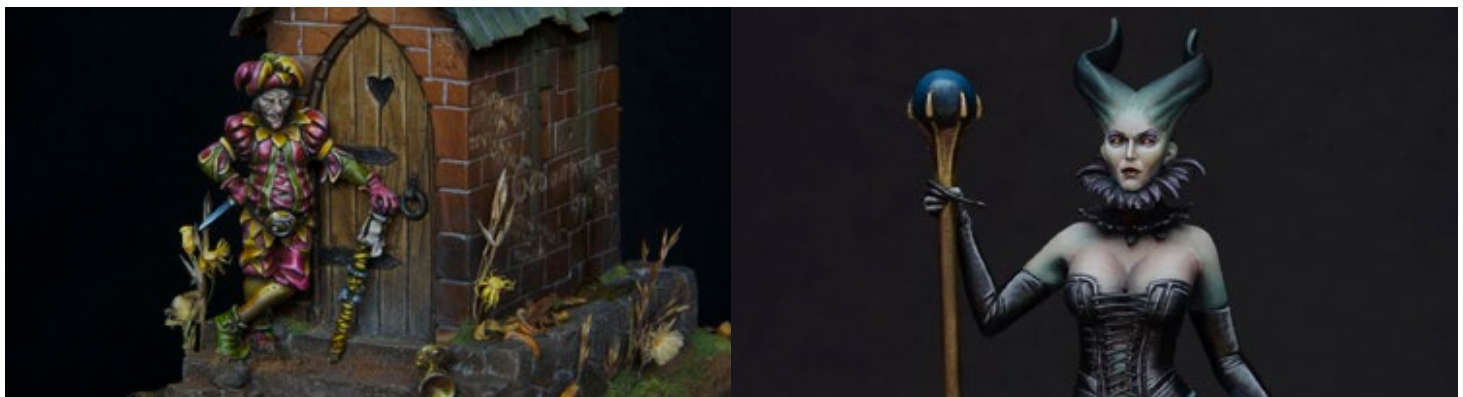
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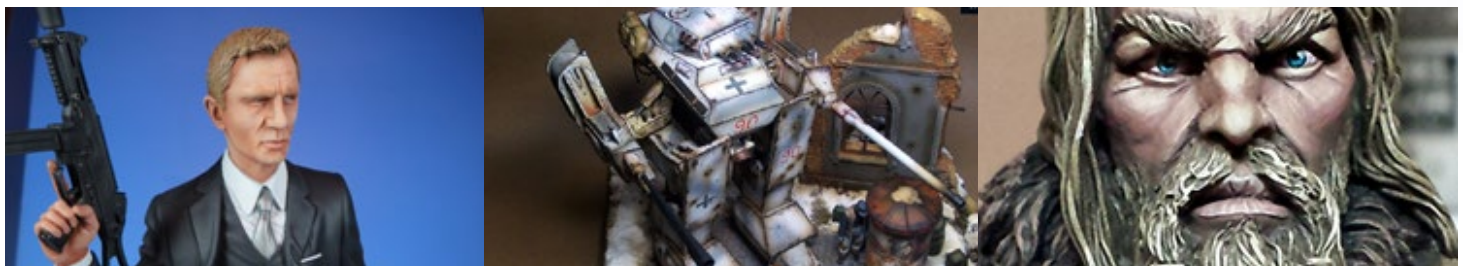
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Dark World Creations is proud to announce Judge Death 1/10 Scale Bust (Limited Edition). This bust is on pre-order and will be released early May 2015. This bust is a limited edition with 100 units available world-wide from www.darkworldcreations.com

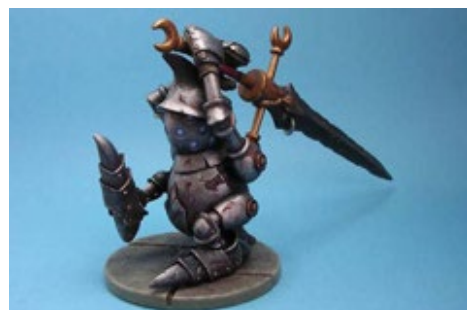
Judge Death is Sculpted by David Richardson, this model is cast in Polyurethane Resin. It's 1/10 Scale and measures approximately 62mm in height and also comes with a handmade hardwood friction polished finished plinth made by Bespoke Base's in the UK.



Dark Star Miniatures

Not exactly a new release, but Dark Star Miniatures are releasing three miniatures mastered by Sean Green. Many of you will be familiar with the sculpts and always wanted to know where to get them from, well Dark Star is now THAT place :)

The miniatures are the Pixie Trickster, Gobzuki and The Crow, More information and ordering can be done [here](#).



Ever wanted to know how he does it, but not been able to get to one of his seminars...well, this new teaching aid from Banshee is for you. It's a series of busts finished to different stages. 20/40.60/80 and 90 percent complete, so you can see the stages of progression. It also shows the balance, decisions made, brush strokes other various techniques used. This is a really interesting way to learn Banshee's approach to painting.

These are on sale now and if you're interested please contact Banshee at, alfonso.giraldes.banshee@gmail.com



Just a tad too late to make it into the Exposé section for this issue. Scale75 release their 5th and 6th Smog Riders. The first one is called Patty Wrench and continues with the chibbi styling that's making them so popular. and the second is Octopiti & Rafter. Patty offers more skin areas for those really wanting to crack skin painting, while Octopiti & Rafter are the first creatures in the range. More information can be found [here](#).



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BrokenToad grew from the belief that it is possible to have high quality hobby products at affordable prices. To achieve this we try to go the extra mile to discover what hobbyists actually want rather than to dictate what we think they need and with over 20 years experience in the miniature hobby world we feel we have the first-hand experience to know what a hobbyist expects and deserves from a product.

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by Shane Rozzell

Price: £38.40 (ltd. ed.)

Scale: 1/10th

Material: Resin

Available from

www.darkworldcreations.com



Unboxing

Dark World Creations' Judge Dredd



In the future, the Earth is cursed. In the aftermath of global war, the remaining people migrate to massive conurbations known as mega-cities; one of these, based on the east coast of what is left of North America is called Mega-City One. Within Mega-City One, extensive automation (including intelligent robots) has rendered the majority of the population unemployed and as a consequence, the general population is prone to embracing any fashion or craze they encounter. This leads to lawlessness, so the leaders employ the Judges to maintain law.

These 'Street Judges' (who patrol the city) act as police, judge, jury, and executioner; the toughest of these Judges is Judge Dredd. He is the law!

About three weeks ago, Dark World Creations (DCW) previewed their new Judge Dredd bust on social media and having been a fan of 2000AD since I was at school, I decided to contact them straight away in hopes of getting an early copy and doing this review for FPM. Thankfully, DWC agreed and sent one out to me soon after. As this was a pre-release preview version of the bust, there is no packaging (as of the time of this writing) to speak of, but the bust arrived a cou-

ple of days later very well packaged in several ziplock bags with all the parts individually protected in bubblewrap. The bust is a 1:10th scaled up copy of DWC's 70mm Judge Dredd figure cut off at the waist. As the masters are designed digitally then 3D printed, I assume a fair bit of work went into scaling up the model and I can honestly say I really like the result. It's something I wish other companies would do, either as larger scale figures or busts.



THIS IMAGE: All the parts
BELOW: Full Bust
BOTTOM: Plinth



The bust depicts Dredd, slightly facing to his right, holding up his Lawgiver sidearm as if about to shoot some lowlife perp who has committed a crime in Mega-City One. The sculpt resembles a Brian Boland version of the character, who just happens to be my favourite Dredd artist. It is cast in a very smooth grey polyurethane resin and, due to being digitally mastered, is very well engineered. No need for any pinning, as all of the parts have big pegs and it fits together perfectly.

the two parts away from each other. Recently, on other kits that I have bought (some of which have appeared within our hallowed pages, reviewed by other members of the team), there have been telltale signs of the many layers used in printing the masters. Again, thankfully to the efforts by the guys at DWC, there is no sign of this whatsoever in this bust (or any of the other miniatures by them I already own) because all the surfaces are perfectly smooth and shouting to have paint applied.



The designers have really thought about us painters as well. It comes in 7 parts, most of which can be painted separately and assembled once painted...the more I look at this bust, the more I want to paint him :) I have a copy of the old Halcyon 1/6th scale full figure kit and it was always a bugbear of mine; the lower part of the head and helmet were attached making it harder to paint, especially using mixed techniques. Thankfully, with this kit the parts are separate, allowing the painter to easily paint

As I mentioned above, the design and the engineering of the bust is excellent, but there are a few issues with mould lines and pour points to fix; nothing drastic, but they will need addressing before I can undercoat. As for air bubbles... well, there are one or two, but again nothing out of the ordinary. I suspect the guys at DWC are pressure casting rather than vacuum casting. The difference is that with pressure casting, the resin and the moulds are in place in a pressure chamber

before it's turned on. When pressure is applied, the resin is poured and it smashes all of the larger air bubbles into smaller ones. This method can also effect the rubber mould, especially if they happen to have air bubbles deep inside. Vacuum casting simply removes 99% of all of the air from inside the resin (and rubber when mould making), so although you will still get the odd bubble, they're not as common.

As you can see in the pictures, the bust is also supplied with its own wooden plinth custom made by Bespoke Bases, making it a very worthwhile package. I'm sure many will use the two together, but for me personally, I already have an idea for a different plinth. I won't be using it on this model, but it will come in handy in the future!



Conclusion

As I have stated, I have been a fan of Judge Dredd for many years and I'm always wary when I choose to get something that's so iconic, just in case it doesn't quite match up to my ideals. I can happily report that there are no such issues in this case; it lives up to all of my expectations and is a perfect representation of what I'd expect a Judge Dredd bust to be. The casting is good and the bust fits very well together. All-in-all I'm really pleased with it and can't wait to get some paint applied to it. I'm sure you'll think the same, but hurry — 100 copies won't last long of such an emotive character.



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MSP Triads



SHOW REPORT

Welling 2015



by Marta Ślusarska



friendly little club show. I know it's not the first show in the year, but I don't like the cold too much and tend to hibernate in winter, preparing myself for new season, that (for me) starts when it's getting warmer.



without the nagging feeling that if you don't move on immediately, you won't be able to see everything. All in all, The Welling Show is a really nice way to open the show season and I'm already looking forward to next year.

The Welling Model Club and their show comes in quite handy. Not only is it held on the last weekend of March/first weekend of April, but it is also almost on my doorstep. It would be a pity to pass on such occasion.

This year's show was a bit smaller than last year, but I guess it was to be expected — that was the 40th anniversary of the show and it was a pretty big deal (there was a cake too). The attendance then was really high, but it's not all about the quantity...this year, the 41st show, also brought together some interesting vendors, club displays and competitors.

I must say I really do enjoy the relaxed atmosphere that such small club shows offer. There is no rush, you can take your time to see every entry in peace, as well as every club display and every vendor stand. The latter might be quite painful, if like me, you're trying to cut back shopping. Of course there is time to catch up with friends, discuss your previous and planned projects over a nice cup of coffee,



INSIGHT

interview with **Anna Machowska**



Place of origin? Poznan in Poland. Actually, one of the smaller towns near Poznan, but the name most likely will not tell you anything anyway.

Years painting? It seems it's been slightly over 10 years already. The time runs so fast...

Major awards? Well, there are quite a few of them, but contests have never been too important to me, as I've never considered miniature painting as a field for competition. I mean, I am aware that contests are important for many and are considered a measure of one's position and reputation, but I never wanted to judge any painter solely by their achievements in painting contests. However, since you are asking, the most recognizable will obviously be the Golden Demons, which I have a few in all the colours that there are. I also won the Grand Prix at Torun miniature painting competition and several awards at major Polish painting contests, including the Slayer of Daemon, Hussar and Bazyliszek. I've always enjoyed the smaller contests rather than the large events, though.

Future goals? Not losing my sight and maintain control over my shaking hands. This should be enough to keep me painting for some time more. ☺ More seriously though, currently I try to avoid having aspirations that are too high. It's challenging for me, because I am known for having 100 ideas per minute. For now, I have one thing on my mind: I am focusing on my family. I got myself into an additional side project last year and I ended up angry with myself that I couldn't devote as much time to other things as they deserved. How disappointed I was to find that I didn't have the power to stretch the length of my days. ☺ Since I don't have the power, I choose to spend the time with my son – I know myself and I know that my ambitions and lack of attention divisibility would make me miss the moments of building the friendship between us. In a few years, when his friends are more important to him than his parents, the time for pursuing my goals and my 100 ideas per minute will return.

For many years she has been one of the leading lights of the Polish painting scene. Her brilliant use of colour and breathtaking freehand can turn the most mundane miniature into a work of art. She was also a cofounder a very successful painting forum, Chest of Colors and runs blog all while being a full time mum. This is Anna Machowska.

HELLCANNON OF CHAOS

This model can be an opportunity to add that I appreciate Mahon's help and involvement in trying to find suitable models to tell the stories that my customers come up with. I don't have a preferred kind of customer, perhaps because Mahon always takes the burden of correspondence from my shoulders.



LIBRARIAN (OLD GAMES WORKSHOP MODEL)

My beginnings were controversial to Mahon because on this one. Being one of my first paintjobs, I applied highlights on whole large parts of armor plates instead of just putting them on protruding parts and edges. I only added highlights along the edges after long persuasions from Mahon, who insisted they were a must.

Q1: *What got you started in the hobby?*

There were two things that got me into the hobby. It was pretty soon after moving away from my parents; Christmas was coming and I had to earn some money to buy Christmas presents. I felt I had to prove (mostly to myself, but also to others) that I am capable of living without relying on help from my family, so the presents were also a kind of a proof that I can make it. I had a boyfriend (now my husband) whose passion was miniature painting. At the time he was doing some commissioned painting and I had more time than money, so I used my artistic experience and skills to help him complete the orders. I managed to purchase the presents, but didn't really stop painting miniatures. I moved from simple units to more individual projects and eventually developed my own style. I think

the fact that I didn't come from the wargaming background was one of the reasons why my style was a bit different to what most gaming folks did and I was happy to see there were people who appreciated this approach.

Q2: *Who or where do you get your inspiration from?*

I think my main inspirations are colours and books.

I listen to many audiobooks while painting and as funny as it may sound, my miniatures are like a diary to me. I look at a miniature I painted a year ago, see at a particular detail and immediately recall a fragment of the book I was listening to or a situation from my life that happened then.

As far as colours go, I simply spot them everywhere around me.

Epic Thagrosh



Q3: *One of the things I like about your work is the colour schemes you use, how do you think up these schemes?*

I take the colours from my surroundings. Nature is the most obvious source of inspiration, but nature in Poland doesn't offer too much of inspiration. It's not that I see a wild palette of colours outside my windows, so my window to the world of colours is the internet.

I don't have any favourite portals or websites to browse for inspirations, but I prefer to search for a particular keyword and the results are often pretty surprising and not very obvious.

I like to save for future reference some interesting colour sets which were not obvious to me at the moment, so I can find them later as they may inspire me in future.

With my previous experience in designing clothes, I noticed that the worlds of fashion and other art forms are related. Just as there are trends in the world of fashion, there are trends in miniature painting and the fashion trends often "seep" into the world of miniatures; for example, regarding colour choices. It can easily be explained by the fact that we're all used to seeing the colours, which are trendy at the moment and this influences (even if not intentionally and consciously) our choices in miniature painting.

Q4: *One of my favourite pieces of yours is the Rhasva Sentinel - 'Peace and Love'; I remember seeing it for the first time and the colours blew me away, where did you get the idea?*

The idea came from a book.

I think I was listening to the "King Rat" audiobook. The book is about a prisoner camp during World War 2. In the book there is Sean, a prisoner who's playing the role of a male



diva, acting on stage and outside it. Somehow I considered him one of the most tragic characters in the book and it inspired me to paint the model as a kind of a broken, tortured misfit. I decided to cripple him by chopping a part of his arm off and gave him a street lamp as a sign of the world's oldest profession. In the world ruined by war, even a street lamp may be a valuable treasure, so to work under it he has to carry the lamp with him. I was unsure what kind of wings to give him—I was torn between wings of a fly and paper wings as a part of his costume. I asked our forum friends and they seemed to like the wings of a fly more, but I was not sure so I decided to combine both ideas. I didn't want to make them look as if he was a mutant, so they're attached to the back with some sticky tape as a part of his costume and covered with graffiti. The slogans are painted in vivid and bold colours, because you don't whisper your slogans, but shout them out.



Q5 : *Do you have a favourite type of miniature to paint?*

I like it when the sculptor leaves much creative freedom for me as a painter and allows me to create my own stories with their sculpts. I appreciate the sculptors who can avoid over-detailing their models – for example, when feathers are defined in a way which allows me to paint them as natural bird feathers or artificial metal ones. Oh, let's say it's the charisma of a model, not its super-detailing, which makes me a fan of it.

I like miniatures in which I can spot a story.

For me, miniatures are like titles or snapshots of stories which come to life while painting.

It's true that it's a pretty limited form of creating stories and worlds - very minimalistic. ☺ Do I capture and trap these stories in my models? Does it limit me in any way? Every form of expression is limited by some kind of boundaries of the chosen medium – the dimensions of canvas, the number of pages, the size of a rock. People capture events with their photos, a writer captures a story on a couple of pages, a painter - on a painting and I capture mine in my miniatures. I try to paint in a way which will allow people to give in to the ambience and to come up with their own stories, with mine being only an incentive to let their imagination do the work.

If I try to leave some room for imagination and speculation in my paintjobs, I expect the same from the sculptor.



SIR BERTHILLAC

The green knight is a great model that is always painted... green. So I wanted to make mine different and was inspired with the legend of Sir Berthillac, who's going to become the green knight thanks to Morgana's intrigues. The handkerchief with Morgana's initial is luring him into a trap.



Q6: *You are one of the founding members of the Chest of Colors forum to promote painting in Poland, how is that going?*

Well, the Chest of Colors thing started way back when I was still designing clothes and painting on them. Mahon, who later got me into painting miniatures, was an active miniature painter, so we came up with a website to showcase our works. Later, I switched from clothes to miniatures and when I started receiving more offers for commissions than I could accept; Mahon thought that it would be a shame to leave all these offers unanswered, so we invited a few fellow painters from Poland to the team and so Chest of Colors became a team and community. These were good days for internet forums and communities, so Mahon could finally create his personal dream of running a popular website about miniature painting and we managed to make the website and forum very active thanks to the great community that used to visit it. It used to be active for over 6 years and we refused to believe that a baby could change it.

After our boy was born, we had to admit that this second “umbilical cord” has to be cut and the weight of running the whole community should be shifted more to our other team mates. Although the group was quite numerous, there were still not enough people who would find the time, energy and determination to run the site as actively as it used to be before. Now the site doesn’t even compare to what it used to be. Well, the internet changed as well - now everybody can easily run their own blog and much of the hobby life takes place on facebook, etc., so there’s not much room for resurrecting yet another community. We are still running Chest of Colors, but now it evolved into a bunch of blogs run by the few active team members. I moved my own blog there, too. The site is also serves as a way of getting in touch with us; a

gallery of our works, an archive of our articles and the forum was also kept, because we thought it would be a shame to close what used to be a large collection of various ideas, opinions, advice and miniature related information.

All in all, I feel satisfied to say that for all these years I was actively involved in attempts to unite the community of Polish painters and Chest of Colors is a part of this story. ☺

Q7: *You also have a blog called Painting Mum, how did this come about?*

I used to be active on our forum and spend hours with other hobbyists in chatrooms, but then after our boy was born I became quiet. I think that with my blog I wanted to justify myself, explain to my former readers and fellow hobbyists or maybe I didn't believe that all the connected vessels in my life (Mahon - common passion - work) would have to be separated? So the Painting Mum blog started from the inability to separate my home and family from my hobby and work.

I enjoyed writing it until one day during a painting convention, when I realized that the community (not only my friends) was reading it. I know it sounds silly, but I simply was not aware that I could mind the fact that several strangers can learn a bit more about my life. I got scared when complete strangers talked to me about my private life, just as if we had just been talking about it the previous day. I decided that this kind of internet exhibitionism is not really my thing.

The people who scared me so easily in real life were just an anonymous mass of entries to my blog on the internet. I was annoyed by the fact that my readers were so passive. The blog was not really private; I tried to put the essence of my painting there, but why should I share with people who don't re-

LIMITED EDITION CHAMPION OF TZEENTCH ON FLYING DISC

Somehow people tend to connect me to Tzeentch models and blue color schemes. Not that I don't like them - they're interesting and enjoyable subjects. I have painted quite a few Tzeentch models and they were always fun, even if sometimes challenging to come up with new ideas.



ally pay it back? No, I don't mean money at all, but simply some appreciation or involvement in the discussions.

I think it's partially because of facebook. It changed internet relations and made them more shallow. Now we simply click "like" instead of exchanging a few words with others. I see that I also became like this, because now my colleagues are surprised I don't know what's up with them. I should be aware because they shared their photos on facebook. ☺

Now I have moved the blog to Chest of Colors and redefined its character and purpose. It's more of my private scrapbook now, meant more for my private reference than for involving my readers and I am happy with it so far.





RASPUTINA

This model is full of H.R. Giger's stuff, not unlike our world. The head used for the base always reminded me of his works, so I decided to turn the whole model into a tribute miniature. All the patterns and surfaces are freehand painted here.

Q8: *I heard you are soon to be a judge at a paint contest. How do you view the switch between painter and judge, is it easy or hard?*

Hahaha, I am very curious too. I am chaos incarnate, so I can make the verdict less predictable. 😊

In my experience, the basic criterion in most contests is quality of execution. I am not sure if I can adjust myself to this kind of judging and I hope that participants can avoid taking the verdicts personally. After all, every jury and their verdicts are the sum of preferences of the judges involved. This is also

an interesting thing, because it makes every competition different. It's the first time I will be judging with this particular team of judges, but I believe our points of view will complement each other just fine. Every kind of judging in such contests is subjective from the very definition. If a painter wants to know the opinion of the crowds, they can post their models to sites like Cool-MiniorNot and if they want to know what this jury (including me) thinks about the entries - I'll be happy to share my opinion and even talk about them. 😊

I imagine I prefer interesting models with cool stories and ambiances.

Maybe it's time we paid some more attention to this aspect of miniature painting? We can paint millimetre thin patterns, but many people find it more difficult to come up with characterful models with their own stories and atmospheres. I think Pyrkon, the convention that the painting contest will be a part of, may be a perfect place to switch from treating miniature painting contests in categories of good craftsmanship and start appreciating the artistic expression. Pyrkon is a convention where people who appreciate good background stories and other freaks can feel at home 😊



**RENAISSANCE KNIGHT OF EM-
PEROR MAXIMILIAN**

There is a series of graphics depicting the Triumphs of Emperor Maximilian, and they depict many military persons from the renaissance era. One of them was an inspiration for the model, which I eventually got to paint. I was instructed to stick to the original artwork as my inspiration, which meant some extensive freehand painting, and questionable color choices. The model was a big challenge for my patience, but finally won me gold at Hussar 2014. I still wonder who came with the idea of carrying pictures of villages and castles on their horse's caparison, but it was all there on the original artwork.

Q9: *Finally, what are you working on at the moment?*

Currently, I am working on a customized Mephiston for Warhammer 40.000 and several fantasy models for a serious collector. I am also planning to paint a Warhammer 40.000 army and a Tzeentch hero based on Archaon model (with one of the coolest steeds ever made for Warhammer). In the meantime, I am repainting old Lego figures for my son, turning them into Vader, Darth Maul and other similar characters, without whom there is only grief, sadness and absolute despair. ☹️

I would like to thank Ana for taking a few moments to answer the questions I put to her at a very busy time. I wish her the best of luck with the judging and anything she does in the future and look forward to her wowing me again with her next finished miniature.



JUDAS LE COMEDIEN

I have a soft spot for painting (saving) horrors from the past. Not many painters feel like doing it and I treat it as a challenge. It's also Mahon who teases me into it. I see a shapeless lump and only from the name on the packaging learn what it is supposed to be. The historical value of the model doesn't allow any conversions or re-sculpting, so I am modelling them with chiaroscuro. I apply spot highlights and shadows, or simply redirect viewer's attention to nudity. © Anything goes, as long as it works.



By Javier Molina



Günther 1947

...The year is 1947. The war that started eight years ago with Germany invading Poland isn't over. This is a true 'world' war because the conflict has spread to the four corners of the Earth and apart from the 3 large blocks, there are but a handful of countries struggling to remain neutral. As the length of time grew and the war raged on and on, the old alliances broke down and new ones were formed.

The allies gathered around the United States. This grand coalition of nations includes, among others, the British Commonwealth and the French colonial empire.

To ensure its survival against powerful opponents, Germany, Japan and Italy have merged into the Axis. The rise of this totalitarian state was helped by the successful assassination of the Führer in 1943 following operation Valkyrie.

The USSR and communist China have united their fates and formed the C.S.U., or Chino-Soviet Union and are fast becoming a major superpower; the communist block intends to impose its way of life on all other continents.

Throughout the world, the three blocks are fighting to gain exclusive control over a revolutionary mineral: Vk. This material has extraordinary properties and brought forth the construction of gigantic combat robots, capable of challenging the world's most advanced tanks. At first some believed this material was the remnants of beings from another world, but the more cynical said this was more propaganda and their argument was strong after so many years of war...but it was Germany who became the first nation to discover the military applications for this mineral



The Side Weapons



This is the background story for my latest creation from Paolo Parente's Dust. There are two scales to choose from; 1/48 scale for the wargamer and 1/35 scale manufactured in plastic and resin more focused on the modeller and it's a delight for anybody interested in alternative versions of history. The pose is rather static, but the finish is very good and I assure you that you will find little difference in the techniques used for modelling a Sherman tank to that of a Dust model, since the designs are based on ideas from the Russians, Americans, Germans and Japanese during WWII.

With this premise, I decided to give this model a finish the same way I would as if approaching a model from this period of our history. The piece presented here is a "Günther", a heavy combat vehicle, armed with four twin 50mm cannons, used for air defence positions or as drums of fire suppression. In this case, I replaced the battery of one of its left side weapon with an anti-tank

gun; a 76.2 rifled cannon, with which our Günther becomes a combined aerial hunting and armoured combat vehicle. The piece is made in high quality, with good detail and easy to assemble plastic.

One of the things I changed in the kit was to fix the usually articulated model, so it cannot move; as you can see, it's part of a diorama based in an urban setting with one of the drivers of our Günther somewhat distracted reading the latest war propaganda off one of the posts that were usually placed in corners to hang messages and orders during the WWII. In this case, Günther is in a Russian city, taken by the troops of the Axis and waiting to be refueled to begin the assault on Moscow. It is the winter of 1948 and the long war continues...the base and background parts for this diorama are from the Russian Street with Advertising Column from MiniArt (<http://www.miniart-models.com/>) and they are perfect for this type of scene.

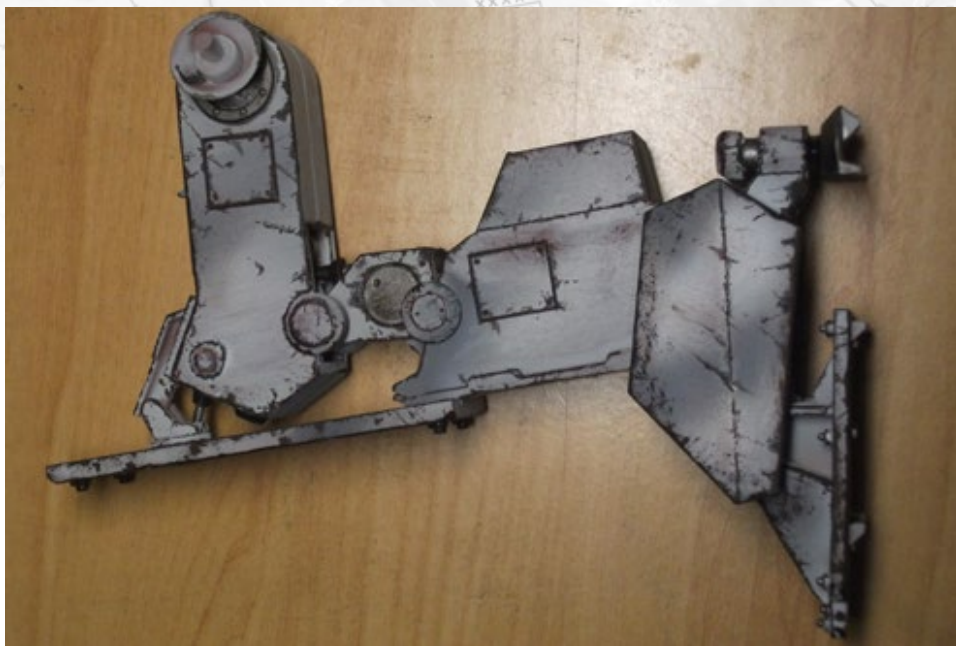


Some of the parts are vac-formed; if you are familiar with this form of model production, you will not have problems when it comes to the building of the piece, which comes in two parts. If it is the first time that you are going to play with a vac-formed model, then you need to take some basic precautions beforehand. Vac-forming is making a plastic copy of a 3 dimensional master using a thin sheet of plasti-card heated up. The master is put on a vacuum table that resembles an air hockey table, but works in reverse. The heated up plastic sheet is placed over the master, the vacuum table turned on and the sheet is sucked to the form of the 3D master. With these types of models there is usually a lot of excess material that has to be carefully cut away with a very sharp knife, so great care is needed. Always use a new blade and take care not to cut yourself! It does take practice to cut accurately, so take your time and be patient!



Once I decided on where everything was going, I needed to fill some gaps with putty and then it was time to colour the scene with paints and pigment powders. Simple colours were used; red for the bricks, grey for the stucco wall, then after a dark wash was applied for grime, I started in with pigments to give textures to the colours. This gives a very convincing finish. I use the pigments diluted with water, creating a paste to leave an uneven finish; then when the water evaporated, it just leaves the pigments in place. Once this was done, I used different dry pigments to add other colours. When I was happy with the scene, I airbrushed matt varnish over the whole scene to 'fix' it. When this was dry, I returned with the airbrush to create puddles and paint details like the bullet hole impacts in the walls and the burning effect from when the building was destroyed. The results you can see are 80% pigments and the rest are painted effects.





LEFT: Finished leg with battle damage.

BELOW: Tank crew during painting.

BOTTOM: Rust base coat of the leg.



The figure is a 1/35 scale Verlinden Productions Stalingrad tank driver dressed in cold weather gear, perfect for this scene in size, dress and type of uniform for the vehicle.

The painting is nothing different from many of the articles you have seen in FPM. Simple primer and acrylics that were kept to the original colours of the time, as if I was painting a Panzer, Sherman, or a T-34 that were found on the front lines. I also used lots of weathering for battle fatigue and also to imitate oxidation by painting lots of different rust colours over many of the pieces in the scene. I then applied a layer of hair lacquer (a cheap one bought from a discount store) over a base layer of paint, letting it dry for 24 hours. I then applied more layers of paint and work on various tones to build up the finish I want, including shading, highlights, even camouflage patterns. Once this is dry, I used things like sponges and an old tooth brush to rub areas and form scratches, wear and tear and battle damage. This would then show the rust layers below and is very realistic.

One thing to watch out for is the careful placement of decals. Re-

member that they were originally applied on a newly painted vehicle and any wear and tear would also affect these. Either keep the wearing away from these decorations or be prepared to have a bit of extra work cutting them to match the weathering; this is easy enough, though.

Completing the scene are items that everyone will have seen. Household items like barrels, boxes, chest of drawers and crates. You can, of course, make your own, but thankfully there are plenty of manufacturers out there that make these accessories in all different scales. These items link the viewer to the scene because they can connect with them, so try use their placement as part of the story, to add dramatic effect. The items in my scene were obviously thrown from the house when it was destroyed. Maybe the family who lived there were in such a hurry to get away that they left them behind.

One last bit of advice while painting any diorama is to change your perspective when you view it, looking at it from all angles and checking for errors or areas where you can improve the piece.









By Terry Cowell

Price: £45

Scale: 1/10th

Material: Resin

Available from

galapagos-miniatures.com



Unboxing

Galapagos Miniatures

Amaryne The Border Protector

32



I purchased my Amaryne from SK Miniatures in advance of its availability and received an email informing me of the estimated time of arrival. Little things like that matter to me, so thank you Steve!

It arrived well packed and once out of the bubble wrap the first sight is a very attractive presentation. It's the type of box you would be happy to receive a Rolex watch in (Casio in my case), but all the same, very aesthetically pleasing with some cover art of a version of Amaryne painted by Ju-Wong Jung on the top face. Galapagos logos adorn 3 side faces with the remaining side face showing a side view of the same box art displayed on the top.

Inside the box there are two cards, one shows another painted version

of Amaryne, this time done by Ki-Yeol Yoon. The front view on one side and the back view on another. This is a helpful touch, as it shows straight away the versatility to be found using an alternative choice of colours.

The second card is a short story that narrates a setting for the introduction of Amaryne in her Border Protector role. It's a nice touch. It gives more depth to her character and may help when I imagine a narrative before considering how to paint her in future.

Amaryne is an 11 piece kit, but if you subtract the arrow and bowstring which is 4 pieces (more on this later), you are left with a bust that allows easy assembly. No instructions are needed for this kit as everything has an obvious place.



She has a passing resemblance to Kelly Brook and a lovely open face, which will allow you to begin painting her with an airbrush if you so desire. Her hair is well sculpted and her cloak is layered with creases. The arrow, as mentioned in the previous paragraph, comes in 3 parts; they have provided a metal rod and attachable arrow head and fletch. This will prevent her firing a bendy arrow and is a welcome addition. The bowstring is literally that, a piece of thin string. However, to my eye this looks too thin and I will be replacing mine with some wire if I can tax some off the editor!

Looking at the model, it is well designed. The main body, which is adjoined to the head, runs down to the hip on one side and her waist on the other, which gives the impression that she is pivoting while nocking her arrow. She gazes into the distance, fixing her eyes on the lucky chap soon to be wearing said arrow!



The bow comes in two parts and it is stylised in the latest glamorous high elf fashion. The arms are adorned with Elven jewellery and (as an extra) there is a little stand for Amaryne that can be placed on top of the display stand. It didn't look as though it would hold her weight but a quick blu-tac test proved that it was so well balanced that it supported the whole bust perfectly.

The quality of the cast is excellent. The resin is high quality and the cast itself is perfectly aligned. There are moldlines, of course, but experience in this respect is obvious, they are visible to inspection but will be hidden once the cloak is added. The cloak itself has a moldline underneath the hem, so not visible at all.

The arms had moldlines that were visible, but a little work would clean this up. There was one rather large bubble dip on one arm; this was the only flaw I found on an otherwise perfect cast.

The only disappointment to me was the packing. This is not a fault at Galapagos, but rather down to my rather disappointing memory skills. They packed it very well using 3 layers of foam cut to support Amaryne perfectly during transit. I unpacked it and after 5 minutes of puzzlement decided I would be repacking mine with only 2 foam layers. Sorry Galapagos – some of your love and care was wasted on me.

Overall, I am very pleased with this bust and I am looking forward to painting her. It is an easy assembly, high quality bust with sharp details and one that ensures Galapagos will receive my custom again in future.



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Gamer's **Grass**

SECRET WEAPON

Wamp
MDP
model display products

What's on the MARKET?

a regular look at hobby tools and accessories

single product review



Tool Time...No, not that annoying old American program that used to appear on Tim Allen's Home Improvement!

Modern day miniature painting is a far cry from yesteryear. It has moved from a little secret in the garden shed hobby to a more mainstream hobby.

It still seems quite split into your gamer/painters and those of us that are serious painters, entering competitions and displaying our proudest achievements. The arsenal of the modern day hobbyist has also expanded into quite an impressive array of paints, brushes and various tools, more looking like a lab and a DIY workshop than an artist's corner with a couple of paints and a few brushes.

In this article, I'm going to concentrate on the multitool. This is an invaluable tool in my hobby nowadays. The one in particular I'm going to spot light is a rotary tool sold by [Maplin Electronics](#).

I find this an invaluable tool that gets used nearly every day. Drilling grinding, I use it on figures and on bases. I have even used it to engrave on bases and on a side note, it is man enough to use in



some DIY projects in the home. This is a beast, but gentle enough to be used in the hobby.

I have had various drills in the past and when my 2nd Dremel Stylus gave out on me, I decided to change brands as I just was not impressed with the Dremel.

This tool was bought as said from Maplin. It was on special for £29.99 reduced from £49.99, which at the time of writing this article, is at the same price again...get it, you won't be disappointed. It's a steal at this price.

Tech Time

OK, let's look at a couple of technical specifications and get them out of the way.

Out of the box, you get a few collets that will take drill bits from 1mm to 3,2mm. This wasn't small enough for me, so I actually used this to cut one of the collets, so it will take 0.5mm. You may want to buy a smaller collet at the same time.

This is 170Watt and has speeds ranging from 8000 to 35000rpm what this means is on its slower setting its good from drilling into plastic and resin with no melting issues, but can also be cranked right up to be used for cutting through metal figures with ease. Incidentally, remember I said it was used in the home, too. I used it to cut through some tiles and a metal drawer separator with no issues at all. This is all controlled by a number rating speed setting on an LCD display on the drill with a plus and minus button, so it is very easy to control. This goes from 08 to 35, which corresponds to the RPM. This stays on



while the drill is plugged in, so at a glance you can see what rpm speed you are at without having to start up the tool.

I find this quite light, at just 735grams, so it is comfortable to hold without the handle. In the box (and this is genius), comes an extender that you attach to the drill and it becomes almost like holding a pencil. Here's a comparison photo next to my old Dremel. This is a dream to hold and work with.



What's in the Box

OK, what else do I get for my money, I hear you ask. Well, this won't disappoint; if it does, then you just can't be helped. 😊

The first thing you will be greeted by is a very snazzy carrying case for everything. When I say everything three are over 200 accessories not including the drill itself in that box; is that enough for you?

On opening the box, there's that OCD curing aspect again. I was happy. There are 3 levels; top one has all the accessories, the 2nd has the drill, then right underneath is the extension tool.



At this point if it hasn't convinced you that it was well worth money spent, then just wait till you use it!

The drill itself is a little on the large size, but I found this comfortable to hold and use in its own right. On the smaller figures, you want to use the extension. You can always attach the rigger handle that comes in the box for even more stability. This just screws in place and included is the collar to screw it in place or leave it without.

Now I've mentioned this extension a few times; the one above the Dremel in an earlier photo. It's easy to fix to the drill. The inner core goes in to the collet then uses the

same thread for the collar that the handle uses. So easy! Mine has a 0.8mm bit left in permanently and sits in the bottom of the case perfectly for even quicker....lazier use. ☺

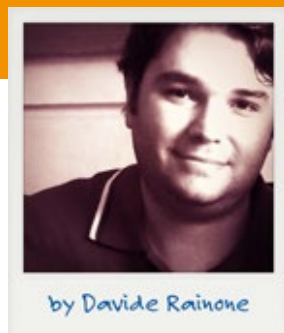
Conclusion

I have to say I cannot fault this tool in anyway. Just when I think 'oh that would be useful', there is the accessory in the kit,; there are exactly 219 in there, so I can't imagine anything you'd need to buy other than the collet for a while. It's just all there in a very well thought out product, even at full price I would still say grab it. I just can't think of a downside to this product; it's been one of

my best purchases for a while and I highly recommend it. ☺

SHOW REPORT

EUROMA



On March 28th and 29th, the XVII edition of Euroma was held in Rome, at the hotel 'Villa Eur – Parco dei Pini' by the ALFA Model Club; as usual, it was the first weekend in spring. The hotel is situated in the Eur district of Rome, very near to a subway stop from which everyone can reach the city centre in few minutes. It is very easy and fast to reach for those arriving there from the outside or from the inside of the city.

The competition saw more than 800 miniatures entered, from every one of the Italian regions' clubs and even from some other European countries. This confirms the importance of this event as one of the most important and largest in Italy.

This year, the guest judges were Pepe Gallardo and Pepa Saavedra from Spain under the coordination of the omnipresent Fabio Nunnari, one of the head judges of the World Expo 2014 in Stresa.

Euroma opened the doors on the Friday afternoon, with a deadline for booking the models until 12 o'clock on Saturday. This was done to ease the queue of entries for the next day. The main events took place in the late afternoon and, of course, on the Sunday morning. The contest



came to an end during the early afternoon of Sunday, climaxing with the awards ceremony.

For the first time, the show has included a trading area, with many stalls related to the model world with lots of new stuff previewed from many companies; for example, Pegaso Models with their "Ronin" boxart and miniature that had never been seen in the flesh before that time.





The most important event during the Sunday was the seminar with Pepa Saavedra and her airbrush paint demonstration on a bust. The paint demonstration was a huge success and the show had never seen such a big following. Pepa Saavedra is renowned for her airbrush paint skills and gave lots of advice for everyone and it was a long morning for everyone who wanted to attend her class.

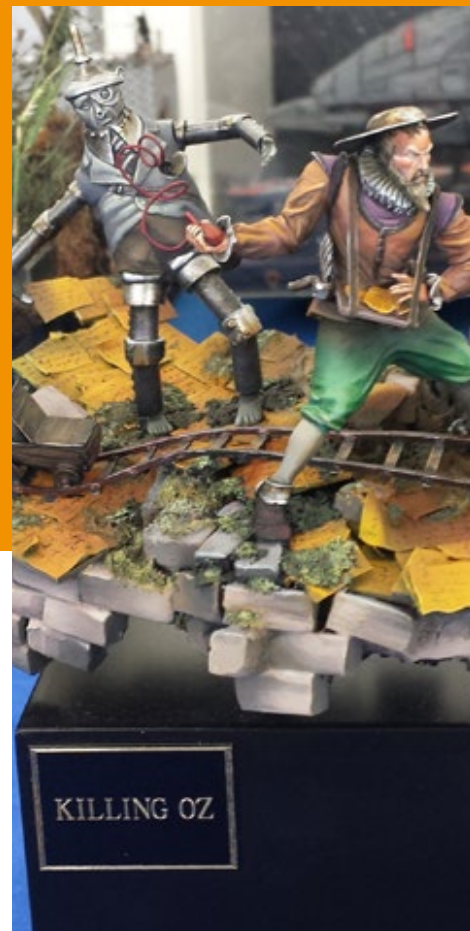
She taught for more than 4 hours, painting, talking to people and answering questions about her techniques on how to bring her miniatures to life!

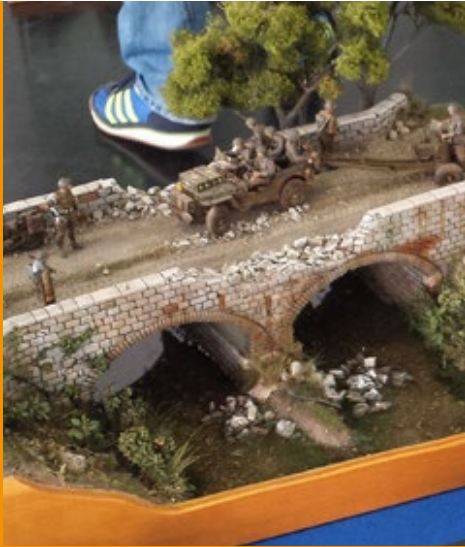
In the meantime, the exhibition was open all day long with free entry to everyone.

The turnout was very good with the rooms always full of modellers and families visiting the contest. As usual, Euroma continues intimate and friendly mood that distinguishes it, even more so, during the convivial lunch on Sunday.

In other news, Figure Painter Magazine offered two special awards at Euroma 2015. One 'lifetime' subscription to the magazine going

to the winner of the Best of Show award and a one year subscription to the magazine offered to the gold medalist in the standard category, which was an internal contest reserved to the ALFA Model Club members only.





The overall quality of entries was very high and the judging phase lasted for many hours. In the end the Best of Show award, which is an original French Zouaves Military medal from 1868, was won by Claudio Clementi with his self-sculpted and painted "Cherokee Chief, 1863", who very much appreciated and enjoyed our award, too. The ALFA Model Club member Alessandro Di Massimo won the other FPM special award.

Andrea Bracale won the Best of Fantasy with his pirate orc busts display and his award was a life size fantasy barbarian helmet handmade

by an Italian artisan. The helmet was specifically created for the Euroma contest and is a unique piece.

All the other special awards have had their origins in the antique trade; for example, there were original pilot glasses from early 1900's, an ancient Roman coin or other original Napoleonic period stuff.

Of course, as usual, the contest saw a category reserved to juniors in which every entrant received their own medal and a plastic kit offered by many different companies. Every one of them received their medal to applause and a standing ovation,

which was nice moment.

It's impossible describe all the beautiful models on show, so I will leave that to the pictures in these pages; these are some of the miniatures that received awards and unfortunately only a very general look of the contest room. If you want to see better...well, that is very easy. Next year don't miss Euroma 2016 and try to win a subscription of your own — I hope to meet you there!

MALFAUX

A story of a gaming board



Last time I finished the Random Canals module. This time, I'll do the same with the Caved-In mine module. This module is predominantly rock formations and gravel, so brown colours will be mostly present. However, there are some brick walls and wooden planks as well as some (broken) stone pavings on the floor.

Since the appearance of dirt in a caved in mine is a necessity, I decided to paint the browns last, to save some time. I had to paint everything else first. The stone surfaces were the simplest: after a basecoat of grey, I applied a black wash. As the stone surfaces were cast in plaster, I decided to wet the surface with water before adding the wash. That way, the wash flowed freely and didn't just get dry

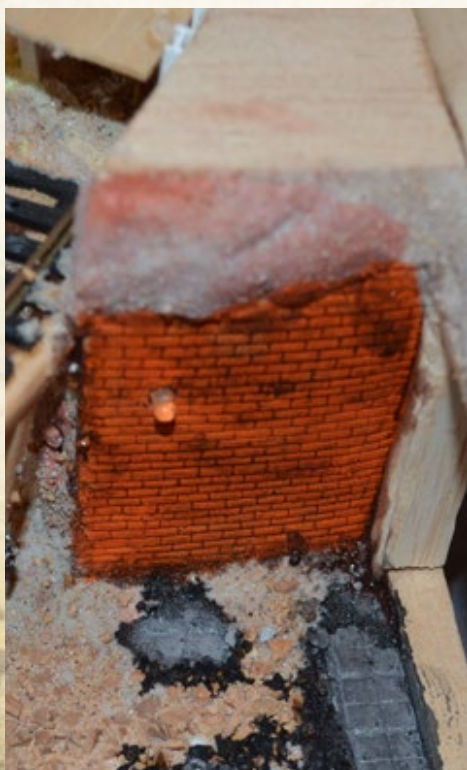
immediately upon hitting the plaster surface. Once the wash was dry, I applied several rough grey and white highlights.



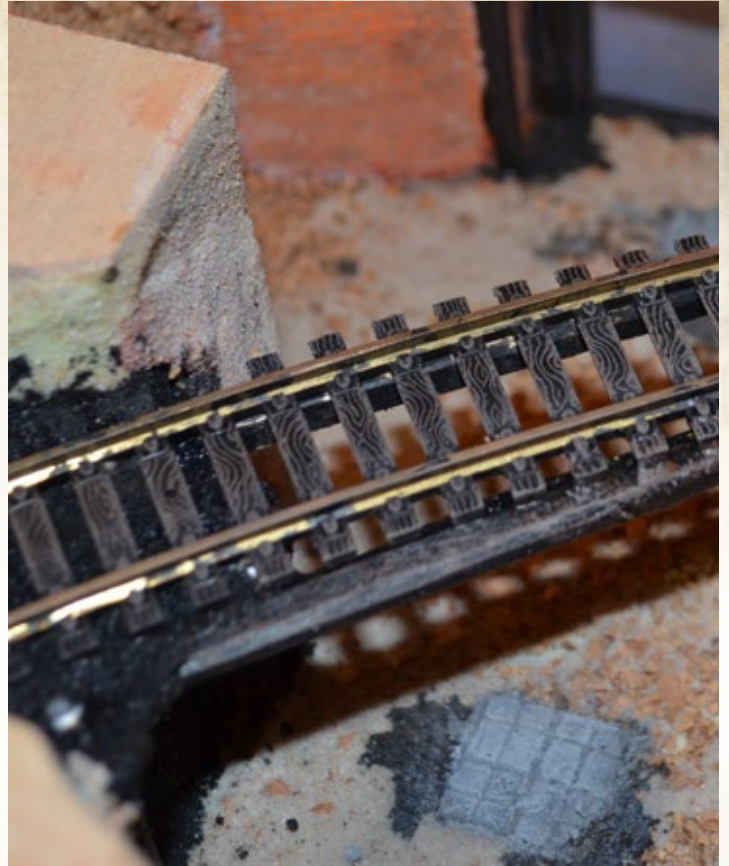
The brick walls were done in much the same way. I started with an orange basecoat that was followed by a Flesh Wash (I also applied water first). Once this was dry, I continued

with applying the orange highlights. In the end, to differentiate these brick walls from the walls done last time, I added the Brick Filler effect from Model Mates. After 10 minutes

drying time, I removed the excess white effect with a moist Q-tip to leave the white brick filler only in the recesses between the bricks.



Next up were the wooden beams. On a black undercoat, I applied several layers of brown and off white drybrush. Once dry, I added some washes to make it look like they were rotten.



The metal parts (rails and ladder) were painted with Citadel's Chain-mail and washed with black wash. Once that was dry, I added Model Mates' Rust Effect. Same as with the Brick Filler, I then removed excess rust with a moist Q-tip.

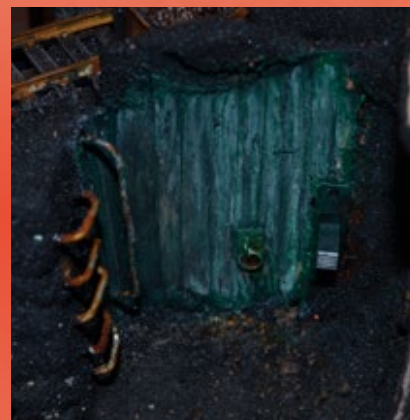
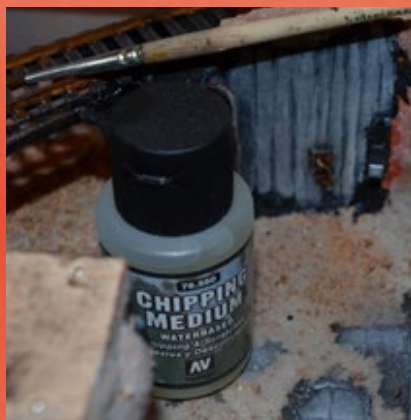
Planning Top Tips : Chipped Paint on Wooden Fences



The final detail before painting the rocks and gravel were the wooden planks on some walls. I decided to go for a worn chipped wooden look. After

a grey basecoat, I applied a thin layer of black wash only to fill the recesses. Once the wash was dry, I applied several layers of grey and white highlights. I let it all dry and I covered the wooden planks with Vallejo Chipping Medium. I let it dry for about 5 minutes

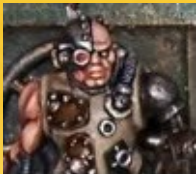
and I covered everything with dark green colour with some lighter highlights. Again, using a moist Q-tip, I moistened all the surfaces and using a flat dry brush (with some harder bristles) I removed the upper layer of (green), colour leaving a chipped wood appearance.



It was time to do the rocks. I undercoated everything black using a brush. I couldn't use a primer spray as I didn't want to cover all the soulstones (clear blue resin pebbles I made earlier). Once the undercoat was dry, I proceeded to paint it using brown and ochre tones. I decided that higher surfaces should be darker and lower ones lighter. Therefore, I only drybrushed the first layer on the upper surfaces while I almost basecoated the lower ones with brown colour. After that, normal procedure followed with drybrushing ochre and off white tones. I was careful not to cover the soul stones, while being deliberate to hit the other surfaces (like stone, wood or brick) in order to weather them further and to tie them into one coherent module.



Once I was finished painting, I added some posters, bits, rats and bulkhead lights that Ana did in a previous issue of FPM.



Marko's Lamentations : Oil Spills

I also decided since this module has all sorts of machines (elevators, mining carts, etc.), it is quite possible that some oil stains and spills would be present. I used the simplest method that sprang to my mind. I poured a couple of drops

of PVA glue and spread them thickly using an old brush and then I painted it black. Once the paint was dry, I smeared some cooking oil over it and let it dry. In the end, I just covered everything with Vallejo Still Water to get that glossiness.



This ends another article, the 24th in the series. When I started, I thought this build would be over within 8 months, a year tops. What a miscalculation...still, 24 articles and not a single cake recipe yet ☺. As always, if you have any questions or suggestions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.



& PUTTY PAINT

Colossus

by Alfonso Giraldes "Banshee"



PRO

Here it is one of my latest commission works and one of the hardest exercises I have done lately. Every time I work for this collector I'm lucky, because I'm very free to do what I want; so I aimed to achieve a very complex range of different contrasts.

This is a very hard exercise because there are a lots of little details that unfortunately are maybe too subtle to point out easily, but I will explain everything in an article for Figure Painter Magazine as soon as I have a bit of free time to do it.

The quantity of different kinds of contrast is huge. There is contrast between matte, satin, and glossy; dull pastel colours against vibrant saturated ones; complementary and harmonic composition and the interaction between the base (also painted by hand) and the figure.

The metallics are true metallics, but generated in an illustration style I have been developing for many years since I did it for the Knight Models range. Normally I would use a more controlled palette of matt and satin colours and also inks, but here I decided to achieve the chrome metallic effect with a series of true metallics in opposition to the more desaturated colours of the suit. I didn't want a latex suit to generate more contrast between matte suit and bright



& PUTTY PAINT

metallic effect, but controlled as a non-metallic treatment to focus on the focal points I wanted without distracting with effects, lights and high contrast everywhere...what I mean is that this is one of my most controlled figures ever!



& PUTTY PAINT

In a Parallel Universe

by José Manuel del Toro "Zwo"



Hi friends! I am Zwo from the crew Eureka (<http://eurekaminiature.blogspot.com.es/>) and I am going to explain how I painted "In a Parallel Universe".

Last year, Pablo Ronda Pascual (<http://www.claydreamsminiatures.com/>) suggested painting this figure, which he sculpted. The figure is different in comparison to the figures that I usually paint. For this reason, it has been a challenge.

First of all, I had to define good the idea (colour and lighting scheme). For the lighting scheme I used yellow (warm colour) for the lights and blue (cold colour) for the shadows, because I wanted to represent a night scene illuminated by a lamp.

For the light colour scheme, I used green/yellow and purple because those colours are complementary, although I used orange/red for the most important parts. So, I created quantitative contrast with red.

The next challenge was room decorations. I used different numbers and letters after trying several ideas. In this way, the scene had more sense and continuity.

I am very happy with the outcome of this figure; the sculpture and the ideas of Pablo are very nice.

Thanks. José Manuel del Toro Zarza. Zwo





PUTTY & PAINT

Amaryne

by Ju-Won Jung

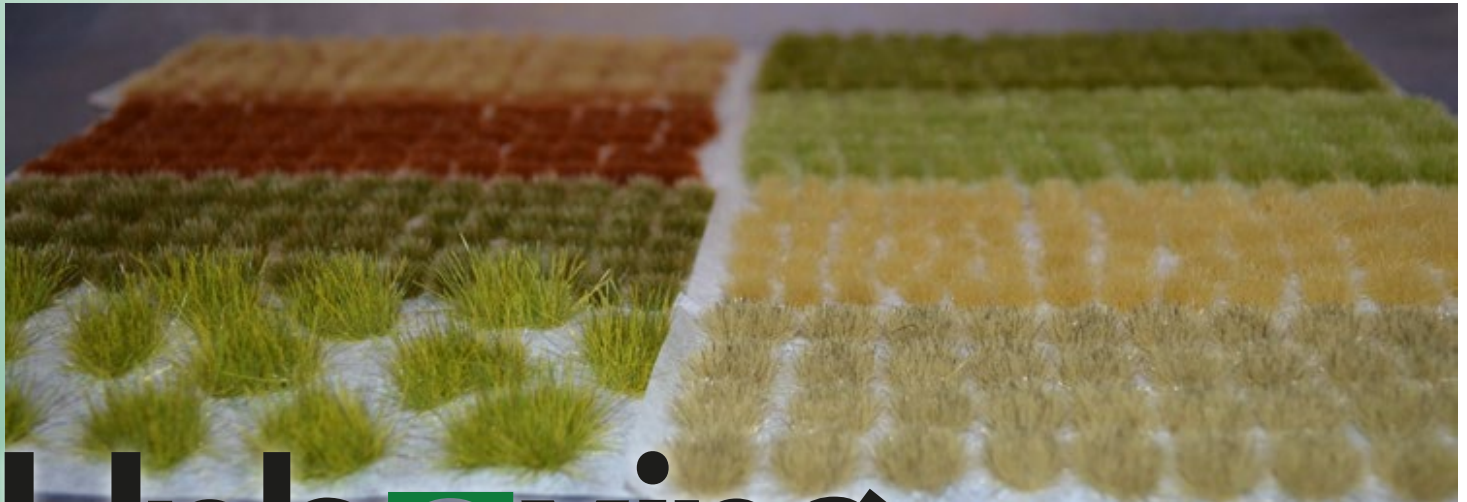


We (Galapagos Miniatures) are producing our products based on an original fantasy world & original characters. One of these 'Amaryne', who is an elf archer, is produced based on a story that of saving young prince Kyle, who is the heir to the fallen kingdom. Amaryne is granted a bow with magical properties that uses the power of animals.

Note that the Prince Kyle is also produced by our company.







Unboxing

Gamer's Grass



by Marko Paunović

A couple of weeks ago, I saw a post on facebook about some 6mm grass tufts.

I was intrigued and I followed the link to find this cool little site called [Gamer's Grass](#). The guys sell variously sized, shaped and coloured tufts, so my fellow FPM writer Ana and I opted to go dutch and get some tufts to try them out.

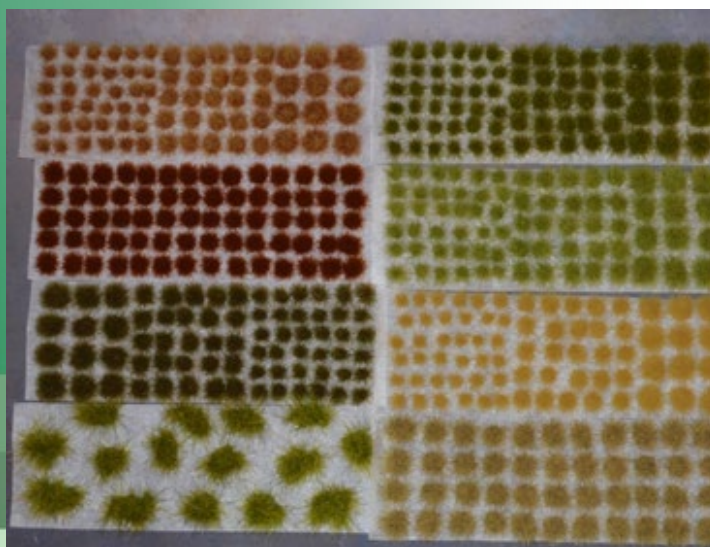
The Gamer's Grass site is divided into two main categories – the 6mm tufts and other sizes tufts. On 6mm tufts page they offer the following:

- » mixed green
- » brown 4mm
- » beige
- » light beige 2mm
- » dry green
- » moss 2mm
- » dry tuft
- » winter 5mm
- » light brown
- » beige 10mm
- » light green
- » jungle XL 12mm

And the other sizes tufts are:

- » bright green 2mm

All these tufts go for 1.80GBP except the last two (10mm and 12mm) that are a bit more expensive at 2.70GBP.



Furthermore, they offer all their tufts in several sizes:

- » small (100 tufts per sheet)
- » medium (70 tufts per sheet)
- » large (44 tufts per sheet)
- » mix (12 large, 25 medium and 36 small tufts per sheet)
- » wild (wide variety of shapes and sizes, mostly a bit bigger than medium sized tufts)

The site is regularly maintained and the stock of each item and size is clearly marked, so you always know what is in stock and what isn't.

As far as the shipping is concerned, here they are also really affordable with all orders of 7 or more sheets of tufts getting a free shipping option and orders of more than £30 are always shipped free with tracked mail.

A couple of days ago, the shipment arrived. As promised on their site, the tufts were really well protected and didn't suffer any damage during shipping. Unlike other manufacturers like Army Painter or Mini Nature, their tufts don't come in fancy plastic blisters, which helps bring the costs down. The tufts are just glued to their sheets of paper and packed with bubble wrapping inside a sturdy cardboard box that serves as a parcel.

Overall, I can really say that I'm satisfied with their service and their product and would highly recommend them to anyone!



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EXPOSÉ

new releases

Ronin

Company: Pegaso Models

Size: 90mm

Contact: www.pegasomodels.com



56



Union Soldier

Company: Dark World Creations

Scale: 1/10th

Contact: www.darkworldcreations.com

Mounted Celt

Company: Pegaso Models

Size: 75mm

Contact: www.pegasomodels.com





German Dak

Company: Nuts Planet

Scale: 1/10

Contact: www.nutsplanet.com



Rommel

Company: Andrea Miniatures

Size: 90mm

Contact: www.andreaeurope.com

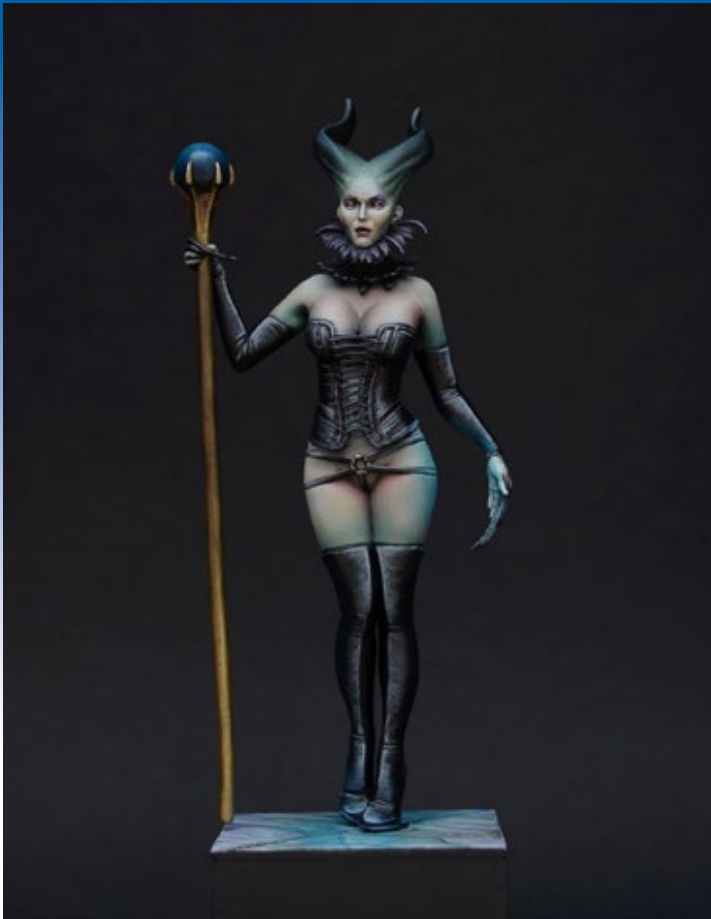


German knight XIV-XV C.

Company: Tartar Miniatures

Scale: 1/9

Contact: tartarminiatures.blogspot.co.uk



Malefika

Company: [Aradia Miniatures](http://www.aradiaminatures.com)
Size: 70mm
Contact: www.aradiaminatures.com



Morgana of Avalon

Company: [Heroes & Villains Miniatures](http://www.heroesvillainsminiatures.com)
Size: 70mm
Contact: www.heroesvillainsminiatures.com



Rujo, il Maestro

Company: [Tiny Leads](http://shop.tinyleads.co)
Size: 75mm
Contact: shop.tinyleads.co

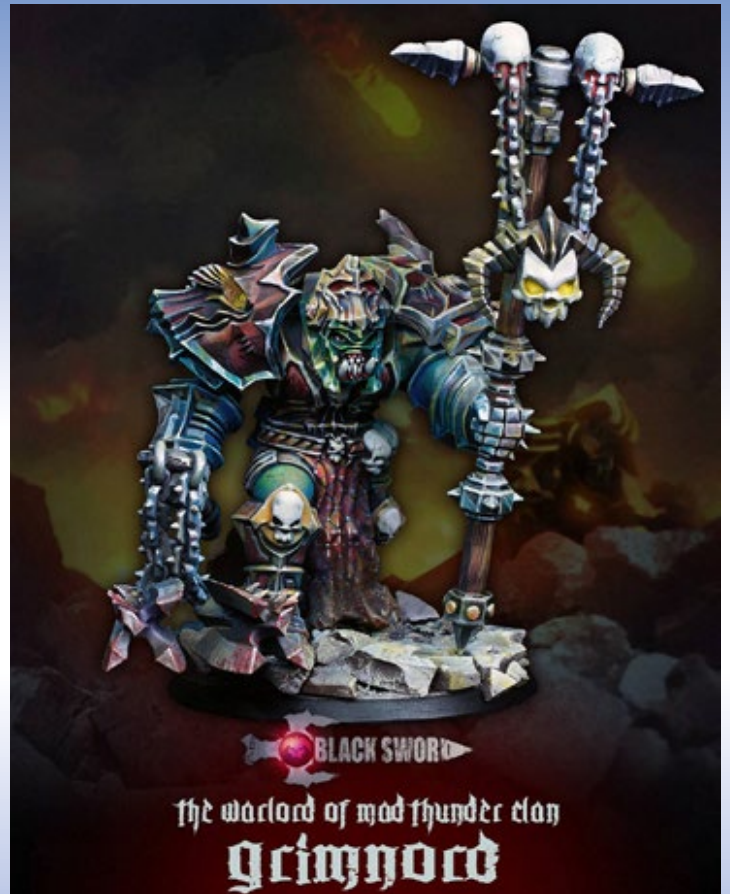


Judge Dredd (Limited Edition 100 pcs)

Company: Dark World Creations

Scale: 1/10th

Contact: www.darkworldcreations.com



Grimnord

Company: Nuts Planet

Size: 70mm

Contact: www.nutsplanet.com



Thenidiel, Autumn Leaf

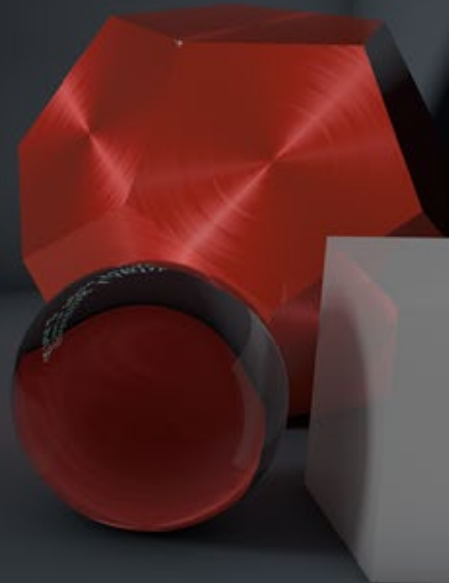
Company: Scale75

Size: 75mm

Contact: scale75.com

Exploiting Light & Colour in Figure Painting Part 2

In this second part, I want to touch upon some basic principles of colour theory and then talk about inspiration and references, which I hope I can do in a way so that things don't become confused or jumbled.



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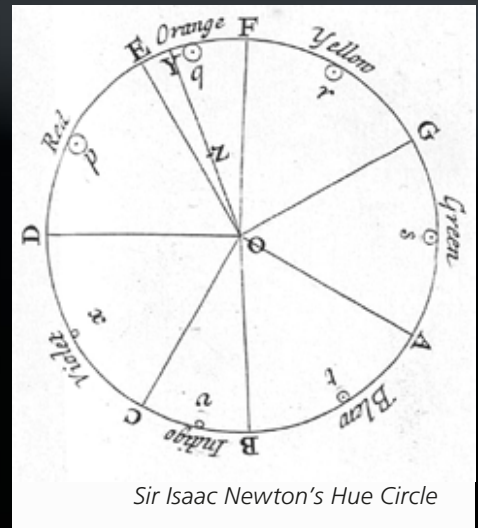
So strap yourself in and be aware that I am aiming this article, like the previous one, to a particular standard and level of knowledge; i.e., for those people that have decided that they wish to develop their painting skills further. I am sure there will be something for most skill levels, though.

During the first part of the series, in issue 23, I touched upon the visible part of the electromagnetic spectrum and that how white light, when refracted through a prism, separates into a continuous gradation of colours. By grabbing that continuous gradation and wrapping it into

a circle we have the artist's colour wheel, which is readily available in the High Street art shops or off the glorious World Wide Web.

Let's go back in time a little (well several centuries, actually) and visit one of the scientific masters of our modern history, Sir Isaac Newton (1642- 1727) was the man who developed the colour hue circle concept. He merged the two ends of the visible colour spectrum together, i.e., red and violet and noted that all the hues between, graduated smoothly and equidistantly into the next, thus creating his "hue circle". His version became known as ROYGBIV for the seven colours he identified, being red, orange, yellow, green, blue, indigo and violet, although traditionally indigo has been dropped and we focus on the other six. This was first published in his central work "Opticks" in 1704!

So that's a start! Next we have types of colour; primary, secondary,

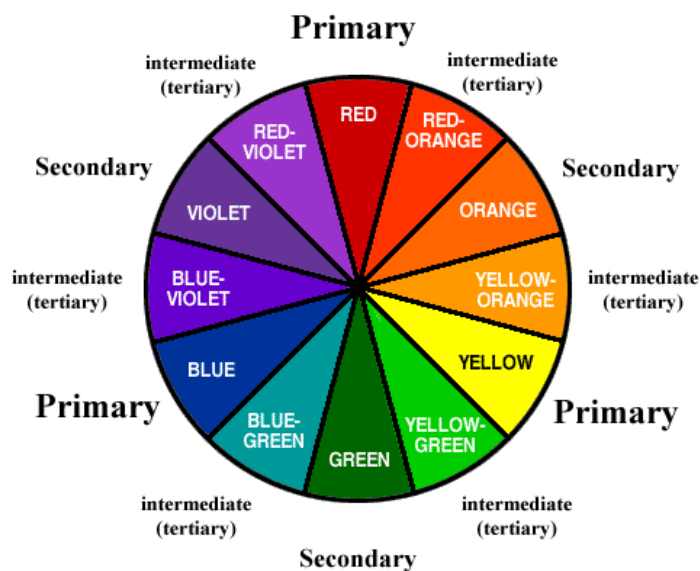


Sir Isaac Newton's Hue Circle

tertiary and so on. Artists consider the primary colours to be red, yellow and blue and from these it is, to within the realms of a degree of accuracy, possible to create every other colour (made easier when we are also allowed to use black and white). If anybody has been to a workshop hosted by Alfonso Giraldes, (Banshee) you would have seen this first hand as he performs

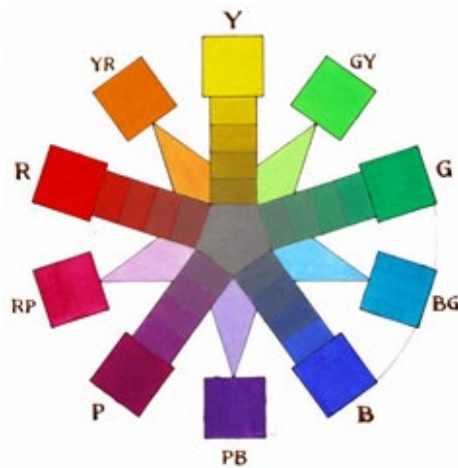


an exercise of painting skin tones using just the primary colours. To be a little more specific, the colours chosen to represent the primaries are generally Cadmium Red, Cadmium Yellow and Ultramarine Blue and with varying amounts of each can create the secondary colours violet, green and orange, although the value or vibrancy of the colours can be varied. Orange is usually nice and clear, whereas the violet and green can look a little murky or greyish.

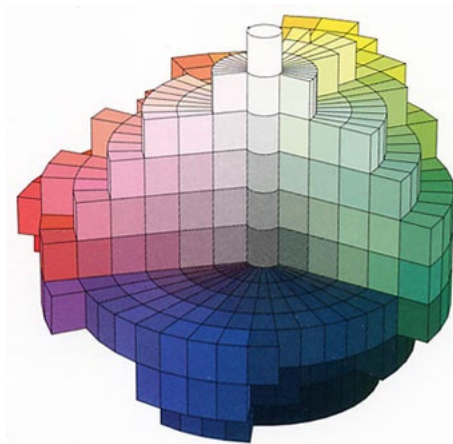


In part 1, I talked briefly about contrast and using complementary colours. One very good application of the colour wheel is being able to instantly identify the complementary colour for your paint scheme. The complement is the colour that is located precisely opposite another, i.e. red and green, blue and yellow or orange and violet. A lot of painters starting out assume that to shade a colour you simply use black and to highlight, white; however, as I have already pointed out this “kills” the colour, known as desaturation. The same occurs when using complementary colours to shade, but to a lesser degree. By shading in this way, one loses some of the hue’s identity, but can create rather more interesting shading effects, depending on the ratio of paints used. We hear a lot about saturation and desaturation, but the true brightness or strength of a colour compared to white is known as chroma.

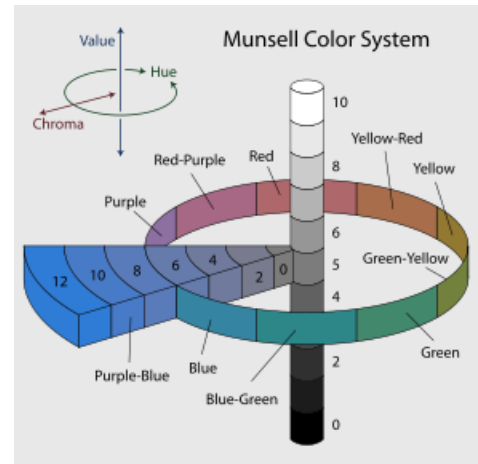
There are certain inadequacies with the traditional colour wheel, relating to the uneven distribution of the colours. The argument still rages that green is no less a primary colour than, for instance, red but is considered to be a secondary colour. Following on from this, there are two widely known colour wheel concepts, the Munsell System and the “Yurmby” Wheel. As a novice, I am not going to delve too much into them, but suffice to say that the one used most profusely in the last century or so is that developed by Albert Munsell. The traditional colour



Munsell's Colour Wheel



Munsell's 3D colour model



Munsell's Colour System

wheel is divided into threes and twelves, hence the slightly skewed relationship between the colours as mentioned above, whereas Munsell devised his circle in ten equidistant spectral hues. As you can see in the wheel, the hues now include those that sit between certain basic colours, so we now have the likes of blue-green and yellow-red. Looking at the traditional wheel, there are two dimensions of colour: hue (its position along the wheel's edge) and chroma (it's place from the edge in towards the centre of the circle defining it's pureness). This is where things get a little more confusing to get your head around; those art students who follow Munsell's rules begin to see and operate within a three dimensional colour space, where the third dimension is the value! This dimension sits in vertical space above and below the colour wheel creating a 3D sphere, where colours can now be described as a notation rather than "beige", for example. It is possible to describe a colour very precisely in this manner, as a red yellow having on a scale of 0-10 (0 being black 10 as white), as RY 6/3. That is RY for red yellow, a value of 6 and chroma of 3 (chroma being counted upwards from lightest to strongest intensity). Still with me? Interesting stuff right? Now, what does it mean for painting figures? That is the million dollar question and as it stands at the moment I'm not

sure; but what I do know is that the more I understand how colours are perceived and manipulated in our art, the more it makes me consider and plan my colour schemes before I even pick up a brush.

We have mentioned desaturation and grey tones a couple of times and it seems I am bad mouthing the greys, but actually this is far from the truth. It is just a matter of personal taste. However, I am beginning to believe a well painted miniature displays a balanced combination of desaturated and saturated colours. The greys or desaturated colours can be used

to provide atmosphere, reflective moods, or provide balance between bright aspects of the miniature; for instance, providing transitional grey hues between two strong colours. When we talk about greys in this article, I am talking about various subtle hues of grey that may contain orange, blue or red, for instance. This takes us nicely back to my previous statement that the greys achieved by shading with complementary colours can have interesting effects upon the viewer and in many cases are responsible for that eerie feeling we get—"I really like this figures paint job, but I'm not sure why?". You can further manipu-



"Ebullient" by James Gurney. The use of grey tones to harmonise and unite stronger colours in scene setting.

late the tonal pleasantness of these colours by placing hues alongside the greys that contain elements of those colours. For instance, a grey that has been mixed using red and green can be placed as a mid-tone between the two separate colours to bring harmony to the whole. As you can see, these grey mid-tones can really tie all the various elements together; indeed, it was Jean Auguste Dominique Ingres who said “better grey than garish”!

Previously I have talked about pigment art colour and that as figure painters (or indeed of artists of any description) we are mainly concerned with these. Pigments are those materials which have differing properties to absorb or reflect different wavelengths of light. The pigment itself does not have colour as one of its properties. Some colours are far more prevalent than others, with some such as black, red and yellow dating all the way back to prehistoric cave paintings (black from charcoal, red from oxides and yellow from ore based pigments). The pigments are held within a binding agent such as oil, protein or gum and later acrylic resins. It is not surprising how we use these

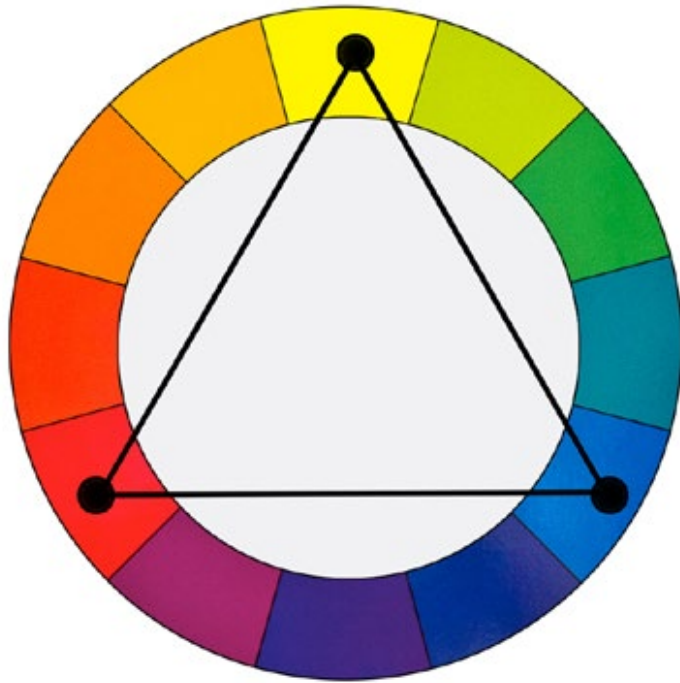


pigment art colours in our painting that constitutes our colour scheme, atmosphere, setting, etc. These various effects can be accentuated with colour contrast and, as already discussed, harmonies.

Not only does the colour wheel show a continuation of the spectrum it also, with one cut, splits the colours into cold and warm. These instinctive temperatures can help us to provide further contrast in our works. Warm colours using Munsell's wheel include the range from yellow green to the orange and reds and the cold side include those from blue green to violet. To an extent, this can be subjective with arguments existing about where exactly to split the wheel, but generally speaking this is the rule. These cools and warms can really help accentuate a mood; for instance using cold colours to suggest gloom or darkness accompanied by select spots of warmth (maybe from a light source) can help tell a story.

Many figure painters use complementary colour schemes to provide contrast in their works and you can develop this further using a triadic scheme. There are several others and these too can be determined using your colour wheel. For a triad scheme, you could choose red,





Triad Colour Scheme

yellow and blue; however, these don't all have to be present in their strongest values. You can make your figure more interesting to the viewer by incorporating a full range of tones and shades, greys and elements of light and brightness. Something traditional artists use a lot to draw attention to certain aspects of a painting is the colour accent. A figure painter could use the same technique to draw the eye to a detail that helps to tell the story or to draw the viewer's attention to the most important element, i.e., the face in a single figure. An accent

example is the rather popular act of using a pink or red glazed tone to certain elements to the skin of an Orc, perhaps along the nose, which draws the viewer right in to the main focal point. The stronger the chroma, the more noticeable it becomes.

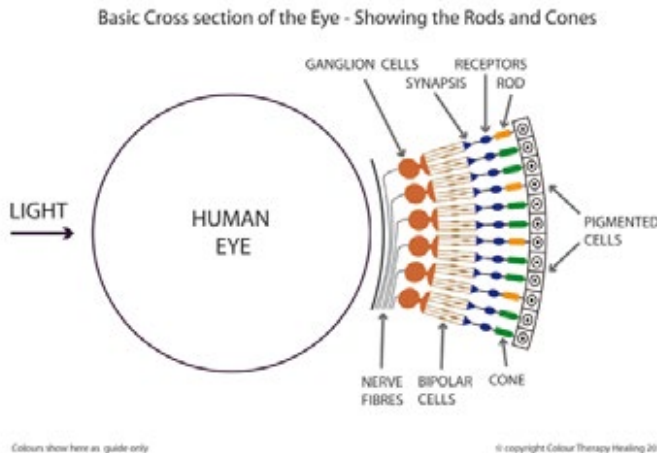
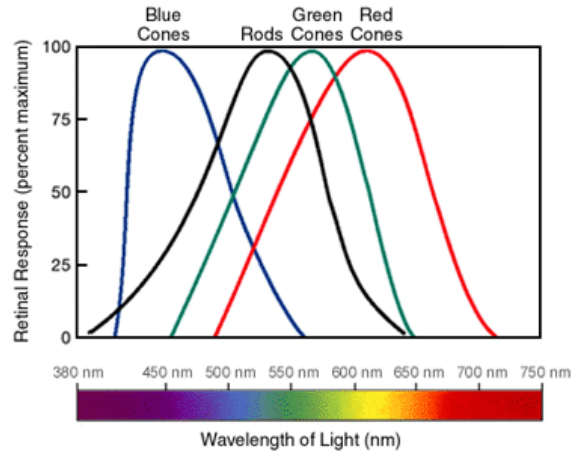
How is it that we perceive various tones of colour? Understanding this from my scientific point of view is quite interesting and it's nice to develop your knowledge of this field to assist you in choosing your colours and may explain why we

is a generally a colour which is reasonably contrasting compared to the other elements of a high chromatic value. One

each over time develop our own preferred palettes and styles. There are two types of light receptors upon the sensitive surface of the retina: cones and rods. The colour blind rods detect lightness and darkness, whilst the cones operate effectively in high levels of

light and react to colour and tone. Here we head towards neuroscience and how the brain interprets the information it receives; suffice to say that's a totally different article!! I have a rather "heavy" book written by Johann Wolfgang von Goethe titled "Theory of Colours" and, although written two centuries ago and swathes of its content disproved, there are still certain observations that he made that hold true today through the understanding of science and how the eye perceives and how the brain interprets information relating to colour and tone. For instance, his colour wheel is instantly recognizable as the traditional wheel and he conceived the idea that yellows and reds were positives such as "light, brightness, force, warmth and closeness", whereas the negatives were the opposites to the above and fashioned feelings of "dread, yearning and weakness", which is a concept that still holds today.

I would strongly recommend looking at the works of some of the modern great fantasy illustrators such as Boris Vallejo, Julie Bell and Patrick Jones, who use these techniques and many more in their works. Perhaps this little nugget of knowledge will better enable you to interpret and understand how the greats created their masterpieces and help you to question what it is you see and how you wish to portray your figures in the future.



Colours show here as guide only

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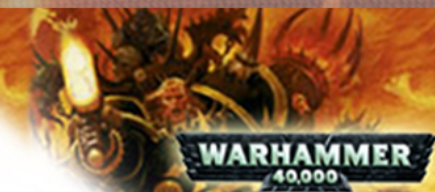
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In the following tutorial I'll show you the method I used in bringing to life the excellent Wasteland Warrior bust from Model Display Products. If you would like to purchase one and give this tutorial a bash I can highly recommend it as it's a great well detailed sculpt. You can find him at www.modeldisplayproducts.co.uk

When I was approached by MDP to paint the box art of this bust I jumped at the chance as I had been

eyeing this model all weekend at The Euro. I had seen a couple of half painted examples and they had leaned more towards Wode warriors. I had a chat with Martyn of MDP and he was keen to leave the scheme and theme to me as her felt it would produce a better quality paint job if the artist had more artistic freedom.

Firstly and I have to say, from the moment I saw this bust I always imagined him to be a Viking. Now every-

WASTELAND WARRIOR

one loves a good Viking sculpt and with the series Vikings in full swing, I knew there would be lots of reference material should I get stuck.

The first thing to do was to plan what I wanted to do. I felt that I could give a nice contrast if I gave him a warm theme to his clothes whilst trying to produce a colder tone to his face. My aim was to try and making him a wizened warrior, that had seen many adventures. So with some of my colours selected, I first concentrated on face as with all models this will be the focal point.

As usual I have used pretty much Only Vallejo Model Colours, where I change range or Brand I will indicate.

After a good soapy bath for the bust and shield I removed the 2 mould lines I could find and placed the shield on the back to see what the fit was like. No warping, so no work needed so I could get straight into painting.

Working as usual from a White undercoat I also gave this a blast with black from the underneath with the airbrush to give me a nice zenith lighting base to work from.



By Luke Wilson



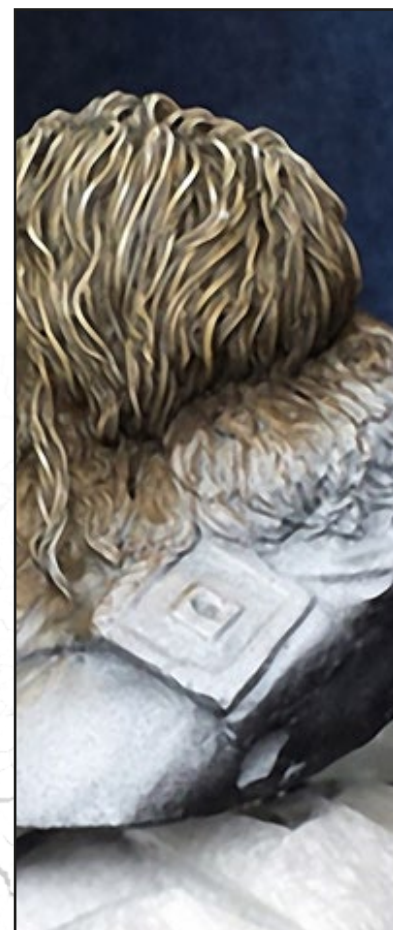
Hair

From that area of the world it is quite common to think of big hulking blonde Vikings, so the colour was set for me. I just worked in some tones to blend what I had done and what was coming.

I used a very similar method to that of NMM, this was a tip given to me by a painter called Crackpot, it add more of a touch of realism to the hair rather than just starting each strand dark and it getting lighter to the end, this method plays with the light more highlighting where actual light falls, as if you look at some real hair it is just as dark at the ends as it is at the roots, but the centre of the hair brighter as the light hits that part more.

The hair was given a complete coat of Vallejo Model Air Dark earth. I did this with the airbrush, so it would fill the recess better. Once solid I used the brush along the hair line and under the overlap above the forehead and not forgetting the moustache. Next the entire hair was given a 50/50 mix wash of D/E and Black, after a quick blast with the hair-dryer I went back over the hair with the paintbrush picking out the strands. I then added Model Air Khaki Brown to D/E and started highlighting in the areas where I thought the light would hit. For this it was handy to dry fit the shield a couple of times as this helped with the shadowing as both the shield and sword block out some of the back.

I carried adding K/B until I reached pure K/B, then Yellow Ochre was added to it, this was to bring in the blonde element to the figure, whilst still keeping a dirtier hair colour befitting to his age. Dark Sand was then added and the highlighting was carried on. I also used this as it was used in the skin. Finally spots of white were placed here and there to catch slight glints in the hair. I then mixed Orange Brown and Glaze medium to add some tone to the hair, as red is also a popular hair colour from this area, I just wanted to show hints of it here and there. Finally the Dark Earth and black mix was then used mixed again with glaze medium as I find this helps the blends work more smoothly, and the shadowing was started again following the traces of light so shadows were applied right next to highlights and all around the base of the hair again as the light didn't really touch those areas, but to also frame the hair from the leather strapping that went pretty much all way around.



Eyes



Now strangely I chose now to do the eyes. I normally do them after I have painted the face. It was mainly as I wasn't sure whether I was going to do them blue or green. I opted for blue as I was going to do his tunic green and just wanted something different plus I thought the blue would give him a colder more direct stare. I found an eye I liked the look of to work from.

Firstly I gave the eyes a base coat of Ivory. I didn't want the sclera to

be pure white due to his age I was trying to convey. I then gave the centre portion of the eye a highlight of 50/50 mix of Ivory and White. I then used Flat red and Glaze medium and traced around the outline of the eyes and also painting in some lines to simulate blood shot veins in the sclera. I then painted in the pupil with pure black, this was to give me the outline to work with. I then took the turquoise a I had used in the skin and mixed it into the black and painted in the base

colour of the iris. Turquoise was then done to lighten an area then Turquoise and Andrea Blue were mixed together 50/50 and I then started to work the highlight. I then glazed some Ochre Brown in as per the example I was using. I dotted in some pure Andrea blue along the very bottom of the pupil and finally picked a light direction and pointed in a white dot in the same place in each eye. Finally I gave the eyes a thin coat of gloss varnish.

Face Setting the tone and basic highlights

Obviously the Vikings being of Nordic decent my tones were pretty much selected for me, I just had to try and replicate something along the same lines of the people that come from that part of the world today.

After looking at a few photos I pulled out the colours that I thought would work the best for what I had seen.

Firstly I based the whole face with Vallejo Mahogany brown. This I thought would give the best base to work a slightly older face from. I then started to work Tan Earth into the mix, layering this on, quite rough at first, so just to build the volumes and to give me an idea of the way I wanted the light to fall. I always had in mind I wanted to use the global and local highlight method that I had learned in a Weekend Workshop with Chris Octive, and this would be a great canvas to put that to.

Once I was happy with the volumes I set about blending the tones in, while maintaining lighter at the top of the face and shading him at the bottom. Once I was happy with tan blending I then started working in Dark Sand, this would be my final pre-shading highlights.





Face: Shading and tone

Now with base and highlights there, I could work on the tone. As I said earlier I wanted to give him an old colder tone. I selected English Uniform, turquoise and black for the tone. Yes I know E/U is a bit warmer as it has the brown in, but it also has a fair amount of grey, which would help the turquoise blend in as its in the blue scale, the black was only there to really deepen the shadow. I did this with glazes adding in some of my trusted glaze medium starting with the E/U. I started just under the cheek bones of the face a dragged the paint down to the beard line. I also added some of this shade to the gap underneath the hair on top of the forehead this was to do two things. Create the natural shadow from the overlapping hair, plus frame the face. This was done over about 8 layers, so the blend was very subtle. I also marked in the furrows in his forehead and a few random scars on his face with this thin mix. Next I mixed in Turquoise 50/50 and carried on the procedure. I would like to add I actually gave a couple of glazes to the whole face with pure turquoise after I had finished working with this stage. Skin isn't always straight pink, plus I wanted to harmonise the face overall. This was so thin that it is hardly noticeable, but it will help the eye bring everything together, for a more pleasing aesthetic experience. The black was added to the mix and really only worked around the very bottom of the face and in the deepest recess under the hair.



Lastly I wanted to give him just a little colour to his face as he was looking a little ghostly, so using Purple red and glaze medium again I worked a little around his eyes and just on the top side of his cheeks and lips. This brought him back to humanity.



Lastly and wanting to complete the local highlight theory I needed to add some final highlights to the top of the face. So using the dark Sand again I worked in some just on the nose and forehead. After around 3 passes I added a faint touch of white, you don't need a lot as white gives a very stark quick colour change. This was applied to just the bridge of the nose and the centre of the forehead only. Finally with a 50/50 mix of Dark Sand and white I just faintly traced along the bottom edges of his brow furrows.

Fur



Working down the figure, the fur was next.

This was based German Cam Black/Brown. Once dry I washed all the fur in a 50/50 mix of G/C/B/B and Black. I then picked out the fur again the base colour leaving the recess around the hair dark to de-

fine the area. I then worked Chocolate brown in the base colour and started highlighting, using the same method as the hair. I then did one of pure C/B in random places, aging as with the hair I dry fitted the shield to get the lighting correct. I carried on with this technique and added Beige Brown to the mix and did

this for 3 layers to get the blends smooth. I then added a bit of Dark Sand for colour continuity to the mix and then spotted some pure D/S to random area. I wanted to rework the shadow a bit so G/C/B/B and black were mixed with Glaze Medium and I then applied the shadows in the same way as the hair.

Tunic



I chose to move to the tunic next as I wanted to paint the leather straps and the Sword Scabbard the same.

To carry on the warm earthen natural tones of the clothing I chose a rich green colour. The whole area was based Military Green, this is quite a dark green but it would serve as a good base to set the

green off of. I then blended in Medium Olive green; this lightened up and gave it a richer colour. I wanted to give the coat a bit of a worn texture whilst maintaining the colour, so these highlights were stippled in. Once pure M/O was reached I turned to the shadows. Now remember the global highlighting I mentioned earlier? This is where it

needed to be done, so going back the base I simply added black to it with Glaze Medium and started glazing this in any recess and from about half way down the tunic, adding more black to the mix every other layer. Eventually I was glazing pure black around the bottom quarter of the tunic. Before moving on with the highlights I held the

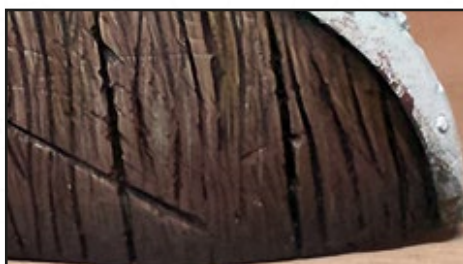
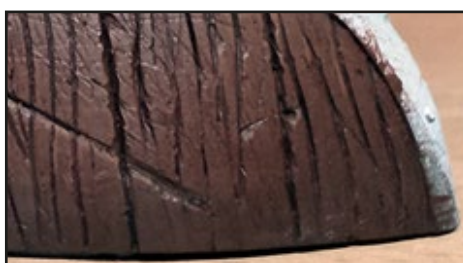
bust back and had an overall look. It's handy to do this as it give you an idea if what you are doing works and any changes need making. I was looking OK at this stage and the light to dark transition in each section was working along with the light to dark across the bust.

I then turned to the highlights. Carrying on with the stippling method I added Deep yellow to Medium Olive and about 20/80 with some Glaze Medium. I then started stippling this on, slowly adding more Deep Yellow until it was about 50/50. At this point I needed some stark contrast lights so I mixed in Dark Sand as this was common highlight colour, did a few stipples here and there, but used it more to define some of the creases on the tunic. At this point it although I thought it was finished it looked like it missed a little something. I didn't want to use Turquoise as I



thought it might kill the effect a bit. Looking through my paints, I chose Dark Sea Blue. This had the depth of colour I wanted, whilst having the blue and green element in it. This

also strengthened the black shadow and helped blend the colours a bit more. I then finally added some Mig African Earth Pigment to dirty it up a little.



Shield

I moved onto the shield next as I wanted to do all the leather at the same time.

The wood on both sides was given a base of Flat Brown then gave both areas a wash of Black brown to give me some definition to work with. I gave the bottom half of the face of the shield a wash of black but applied this to the whole of the inside of the shield. I then re-picked out the grain in Flat brown, but used a 50/50 mix of F/B and Black Brown on the inside. I started to mix in Beige Brown to work on the grain to exaggerate the pattern. As I mixed in more Beige I worked increasingly closer to the top centre of the shield, to increase the sense of a round domed shield. I then added some Light Grey to the now almost beige mix and picked to just a few grain edges, to give it that random uneven colour you get with wood, and also to give it a bit of realism



again. I then gave the cracks a wash of Black and Turquoise being careful not to go over the main grain area. Finally I gave it a glaze of pure Turquoise over the whole of the shield, again just to harmonise it with the main body of the bust. I then turned back to the inside of the shield. I used flat Brown to pick out the grain at the top half of the shield only and then finally a small amount of Beige was added and just at the very top edge. Again a glaze of Turquoise was done for the same reason.

I then started looking at shield designs as I just didn't want to leave it bare. I came up with the Norse style dragon, after looking at a few examples, but thought it would look a bit forced if it was painted on dead straight, so a very slight angle was decided to make it look more natural. I first drew out my whole design on a piece of paper and cut out the design. I gave the shield area a blast of Dullcote to protect the wood. Hairspray was airbrushed

on to the same area. The design was stuck to the shield. I didn't want the design to be totally solid so only gave it two quick passes with the airbrush. Once dry I then proceeded to add damage to the design using a hard bristled brush and warm water. This melts the hairspray allowing the paint come away. I didn't do this in any particular order so to keep a random amount of damage to look like it has seen a few battles. Once this was done I the mixed black with glaze medium and worked this as shadows in the bottom edges of the shield to build a shadow partially over the design too.

The edge of the shield and the sword blade were based black. Some very watered down Oily Steel was applied to both this and the sword blade. Once solid some Black brown was washed over, followed by a wash of black, and another of Turquoise. Gave this a quick blast with the hair-dryer and then brought the base colour back in. I then brought in the highlights in the

same way as the shield, mixing in Metal Medium to the O/S. I used the same on the blade but highlighted using the NMM Method. I mixed in a tiny amount of white to some metal medium and put a few glints here and there. Finally I gave both some more depth with some carefully placed glazes of Smoke. The last thing to do to the shield was to add a small amount of old blood. This was done by loading my brush up with water and flicking it at the shield. I took a quick pic before it dried and that game me my random blood spatter patter. I mixed up some black with Tamiya Clear red and left it for a couple of minutes. The Tamiya starts to coagulate like real blood this was then applied with an old brush, once dry I went over some random areas with pure T/C/R to give it some depth and show different ages of blood.

Leather Belt and Sword Sheath

Both Leather areas were given a base of black then re-based Leather Brown. I painted this in lines to give the impression of leather wear. This method would be used for all subsequent highlights. I then started to work Cork brown into the L/B I did this for around 6 layers, working up to pure C/B. The last highlights were done working in Dark Sand over 3 layers and using pure D/S for the very edge of the belt and rim of the sheath. I glazed in shadows around the buckle and belt furniture and in the recesses of the sheath, first with black going heavier towards the bottom of the belt and where the shield will stop light touching the back, then adding turquoise to the black and going in closer to the items on the belt and more on the very bottom of the belt.

I wanted to show excessive wear on the belt and if you look at a lot of old belts its shiny and cracked, to achieve this effect I gave the area around and underneath the buckle a couple of coats of Crackle Medium. I let this dry for around an hour, as I have discovered it seem to work better if you just leave it. Once dry I found it had gone over some areas I didn't want it to, and all you do is just brush it with a little bit of water and that gets rid of it.

I apologise for this stage as I was working to try and get it right and didn't take pictures of each stage. But I do have a close up of the crackle effect, and I promise you it does work how I said. ☺

Sword Guard And Belt Furniture

I wanted to continue painting them in an NMM style but using metallic paint, and I also wanted something that wasn't just silver. I thought Bronze would look good and continue the warm feel. So over a black base all these areas were given a base of Bronze. Black was mixed with Glaze medium and this



was used for the shadow. I did this quite heavily as I wanted to create heavy contrast. I then instead of going back to pure bronze, I just worked bronze into this mix and started working across the areas in a diagonal direction to simulate the light falling across the area. Once I reached Pure Bronze I carried

on adding Metal Medium into this, still working across until reaching the very edges and painting these edges with pure Metal Medium. As with the shield I added a small amount of white to the M/M and added glint dots. I then made up a mix of Turquoise, Light Turquoise and Verdigris with some Glaze Me-

dium and glazed this into random recesses on all the bronze areas, just to show some aged tarnishing.

Sword Handle Wrap and Laces

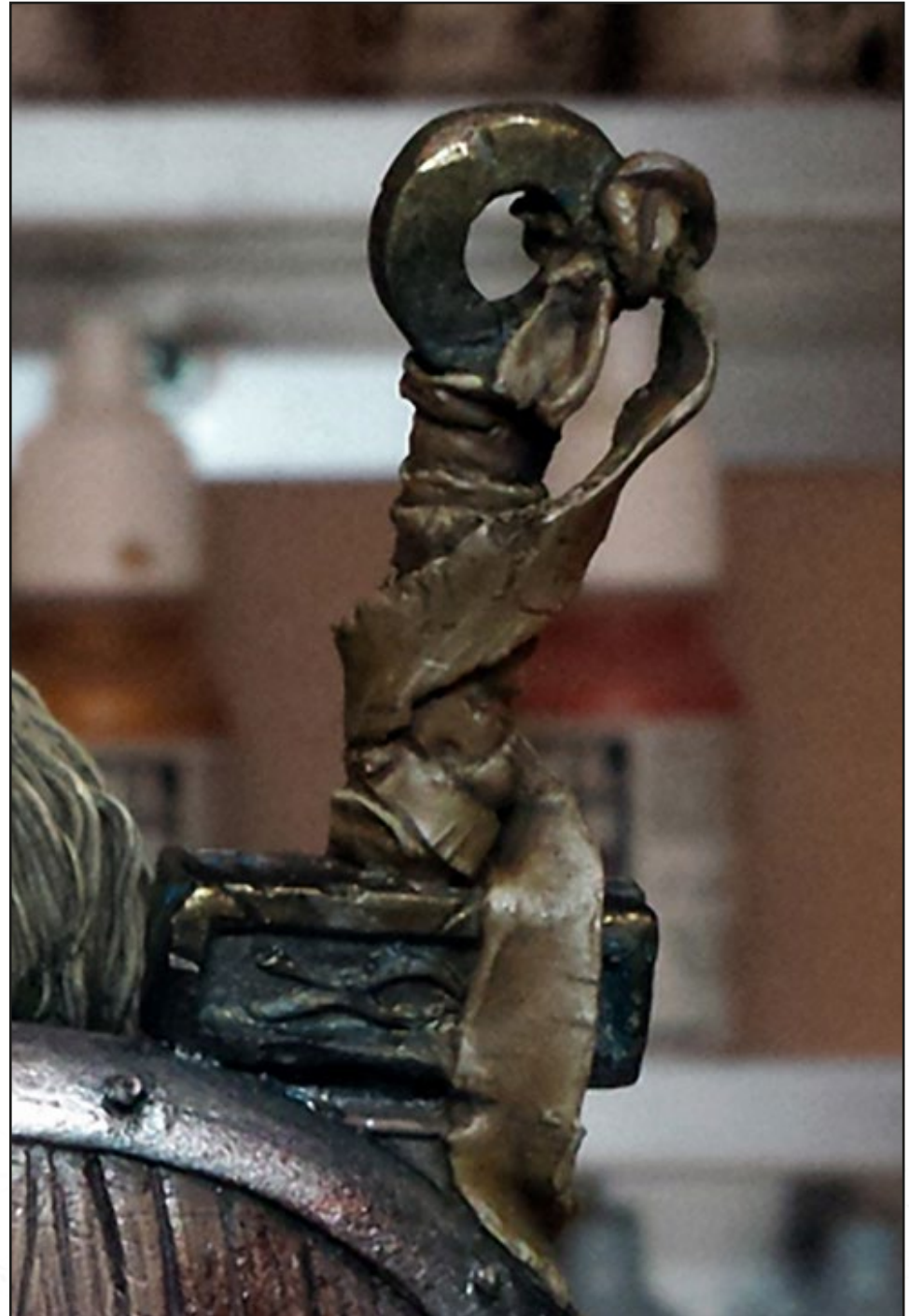
Both these areas were base coated with English Uniform. I then worked in Beige for around 6 layers up to pure Beige, working up the guard to give it more highlights towards the top. The laces done the same way, but over only 3 layers due to how much smaller the area is. I then started to work in the shadows with Burnt Umber mixed with Glaze Medium, again going heavier towards the bottom and on the inside of the wraps. I then added Smoke to this and worked in heavier shadows and finally a small amount of black. I had to re-dot in some pure Beige as I had gone over a couple of area accidentally.

Again I apologise as I was working quickly to try and get this blended I didn't stop to take photos. ☺

Sash

The last part to be done was the sash at the front. I left this to last as to be honest I wasn't sure what colour I was going to paint it. Looking at my paints and after a quick discussion with the wife I chose to go with Red Leather for the base. I used Cork Brown for the highlight. I applied this in a cross hatch style to build up texture making it look like a piece of material. Once I had reached pure C/B I added white, this changed the colour slightly but more importantly it completely desaturated the colour, making it look old and worn. I then worked in shadows by mixing Glaze Medium and Burnt umber, then finally a touch of Black.

I hope you have found this tutorial informative? I have to say it was a joy to paint, and just wanted to say Thank you to Martyn of MDP for asking me to do the box art.



I have tried to include as much detail as I can, but you may still have questions? If you do, you can contact me at luke@figurepaintermagazine.co.uk or through my Facebook page, just look up atacams Miniature Miracles, and I'll help anyway I can.

Bye for now!





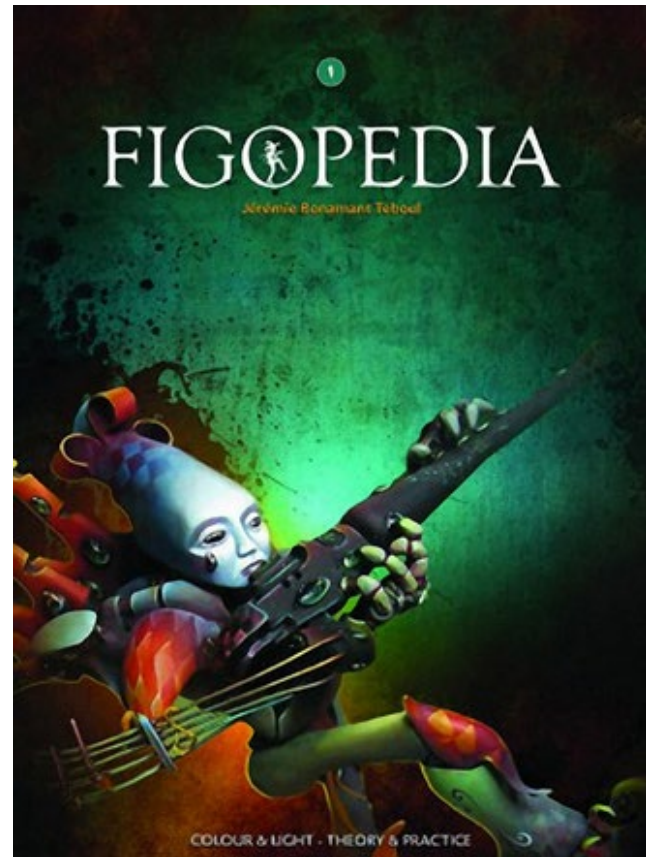
Price €35

Size: A4 - 118 pages

Book Type Soft back

Available

www.figone.fr



Unboxing Figone's Figopedia Volume 1

I'm pretty sure that my review of this book is one of the last. It's not the fault of our publishing cycle and deadlines (more about this in 'customer experience' of this article). I was even seriously thinking if there need to be yet another review when so much has been said about the book. However, the end, it's all about personal opinion and point of view; so without further ado – let's take a look at the book and all what came with it.

Short Back Story

The author of the book, Jérémie Bonamant Teboul, is a famous French painter and world traveller, DVD creator, published author and entrepreneur. He is also the owner of Figone, an online miniature store, and producer of a very nice range of miniatures.

In the second half of 2014, Figone initiated a crowd funding campaign to gather funds needed to create Figopedia Volume 1 (which suggests that there will be further volumes, most likely funded the same way). The financial goal was soon reached; some additional goals and perks were introduced and those were soon achieved – then the waiting began.

Design

The book is soft cover, format A4, glued (I believe it's called perfect bound) with a glossy cover and slightly satin pages. The subtle shine that satin paper provides is a nice compromise between full shine and matte. It's not shiny enough to make it difficult to see photos and text, and not matte to kill contrast on the photos.



I must say that the design, the creative aspect of it, the fact if someone likes it, is rather subjective. It's all based on our own personal preferences, taste and artistic sensibility. Therefore it's hard to discuss this aspect of the book objectively. I can only say it's not in my taste; it seems a bit too chaotic, especially the graphics in sepia. I guess I simply expected more from an artist with Jérémie's renown; but hey, who says my taste is the right one?

On a more technical note, I find that outside margin being so narrow is slightly disturbing. I understand that in a publication like this that uses perfect binding with a lot of photos

and graphic elements, the inside margins should be wider so there is nothing hidden between pages when the book is opened and the pages fold. I can't really find any excuse for the outside margin, technical nor aesthetic.

Subject and Content

Figopedia Volume 1, as the subtitle suggests, focuses on light and colour in both the theoretical and practical aspects. The forewords written by both Jérémie and Allan Carrasco tells us a bit about what we can expect further down the line (Jérémie's part) and who the author is (written by Allan).

The book is clearly divided in two parts. The first one is about light; it's direction, intensity, and how it can be used to emphasise the atmosphere and the story you're trying to tell. The second part is about colour; it's chemistry, the way we see it and how we can harness it to work for us.

The whole book is packed with photos and drawings illustrating Jérémie's theories, helping him to explain what he has in mind and us to understand it. A very nice thing is that Jérémie is showing us not only good examples, but also how it shouldn't look. The extreme close-ups show us that no one's work is



damaged, with small parts missing, so, I thought they were beyond repair. The company was kind enough to send me a replacement, but it all could have been avoided with the little bit of care and some extra protection. As I never really cared for the Queen of Death, I asked Jeremie to send me some other mini in her place. Luckily for me he had no problem with that and sent me both of the minis I gave him as an example of what interested me. Sadly the quality of all of the replacement miniatures wasn't that great. Well, to be frank with you, it was bad. Below you can see photos of some of the parts. I'm not really sure what happened, as I have never had such problems with Figone casts in the past. Maybe, just maybe, the issue is the 'age' of the mould. All of those I bought have been available for a while.

flawless. That's a really good thing; it helps us mere mortals to feel better about our work, and not give up when confronted with works of masters.

Perks

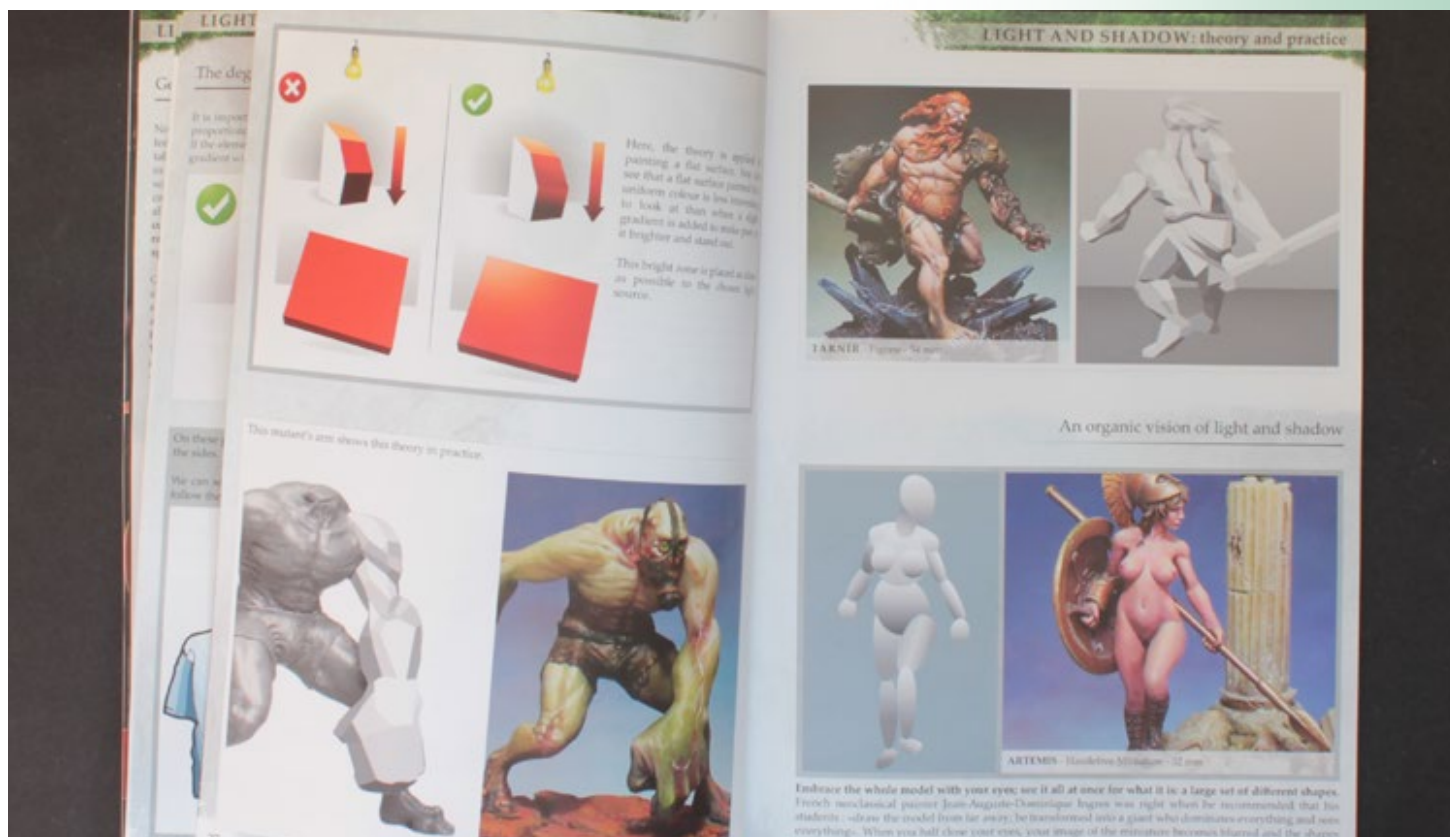
I was going only for the book, so I chose pretty basic option. With the amazing success of the campaign (430% of the initial goal funded), all the perks had been unlocked and I ended up with the promise of the book, stickers and the Queen of Death miniature.

In the meantime, there was an option to order some extra Figone miniatures to be delivered with the book (with a 15% discount and without any extra shipping costs). Because I was told the book will be delivered in more or less a month, I decided to buy 5 minis.

Quality of the Miniatures

I can't tell you anything about the quality of the cast of the Queen of Death, simply because I never got her. When I opened the parcel I found only the miniatures I bought, packed in simple string bags, pressed against hard book, without any additional protection...a disaster waiting to happen! Two of them got





Customer Experience

To be perfectly honest with you, I could just say two words — really bad. I guess I owe you a little bit more of an explanation. So here it is.

First of all, it was a crowd funding campaign and as such, it was delayed a few months. I must tell you, all these delays are putting me off from crowd funding of any kind, but especially campaigns run by well established companies that should know already what is what, in this business and how long the realisation of the project would take.

The second thing was the early Black Friday offer. Sometime in November I received an email that with an offer where I could buy additional miniatures (with some at 15% discount, if I recall correctly), to be shipped with the Figopedia book in mid December. Knowing Figone's shipping schedule, I thought it's not that bad. I waited for previously

produced items for more than 4 months.

When it came to shipping itself, I'm pretty sure my parcel was sent as one of the last. Maybe because there were other items involved (I believe I read somewhere on facebook that the biggest pledges were packed and shipped later than the basic ones). It came down to some people who didn't even take part in the crowd funding (which mean didn't help to produce the book) got their copies before me. It was even available to buy in the store before I got my copy. I think it's just in bad taste. Backers (who made the book a reality) should be served first, before it goes to retail for all the non-backers to buy.

After that, there was the packaging. A bubble wrap envelope as the only protection...you know the rest... As I said, I got the replacement, but additional waiting time was involved.

The quality of the minis was cov-

ered above, so there is no need to repeat myself.

All in all, the whole experience wasn't something I'd care to repeat and at this point I hope I'll be able to restrain myself from taking part in crowd funders in the future. After all, most of this stuff is available later on the market anyway and I won't be freezing my money in someone else's pocket.

Overall Opinion

As you can probably guess by now, I'm puzzled here. I do like the book, I find the theories contained in it worth further exploration and I have even used some of them already, but the whole experience was unpleasant enough to taint the joy of having it. I'd be really happy if further Figone campaigns would be more carefully planned and executed with more care for the clients making them possible. After all, it's us that make them a reality.

What's on the MARKET?

a closer look at gaming accessories ●

single product review

DESIGNED FOR MALIFAUX by Plastcraft Games Part 2



In the last issue, I assembled the whole range of Designed for Malifaux from the Spanish company Plastcraft Games. This time I'll be painting it and taking the terrain to my gaming club and playing a couple of games on them and gathering impressions from the gamers.

Prices

Downtown Building	35€ + P&P
The Tower	37€ + P&P
Graveyard Set	19€ + P&P
Sewers Walkway Set	37€ + P&P
Downtown Walkway Set	35€ + P&P
Suburb Props (Resin)	15€ + P&P
Undertaker Props (Resin)	16€ + P&P

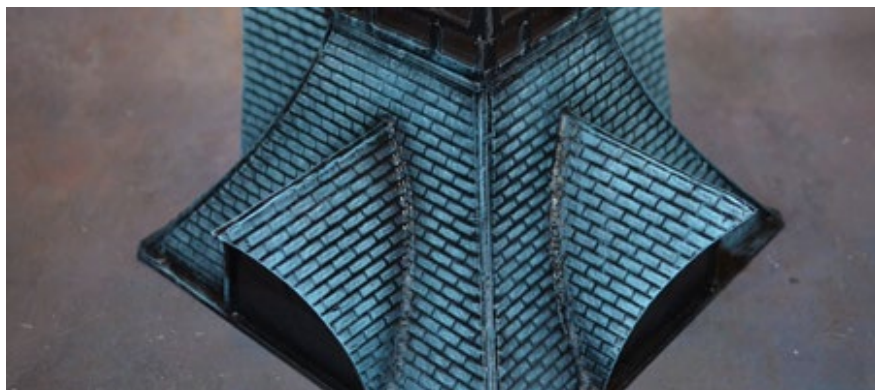
Link: www.plastcraftgames.com

Material: foamed PVC sheets (unless stated otherwise)

Painting

As mentioned, last time I ended the article with priming the buildings. Since this terrain is primarily made for tabletop wargamers, I'll first paint them using speedy techniques that most wargamers would use. I decided that a couple of basecoats and some drybrushing is all I'd do. If the buildings were easily painted without too much of an effort, that would make this terrain great for an average wargamer who normally doesn't have the time to do his own scenery, but would still like to play his games on cool looking scenery.

First, I added base colour to the facade textures (both inside and out). I decided not to go the way of box art, but rather to tie them in with the rest of my terrain. The base colour was pure brown. Once the basecoat layer



was dry, I drybrushed it all with successive layers of a mix of ochre and white. With the messiest part of the paintjob done, I redid the black parts where the brown/ochre paint went over the intended area. Next up were the stone surfaces. Here and there I picked out some stones in dark green, blue grey and red brown. I then drybrushed all of the surfaces with neutral grey and washed everything with a black wash. Once it was dry, I drybrushed everything with a mix of neutral grey and white, gradually adding white to the mix. Metal parts were just chain-mail with added black wash. After the wash was dry, I put on a coat of Model Mates' Rust effect. The roofs were drybrushed with blue grey and after that to each successive layer I added more white. Wooden parts were drybrushed pure brown and then off white. The sewer lids, as well as the doors and some window shutters were painted brass, with a darker then a lighter shade and in the end covered everything with Model Mates' Blue Verdigris effect.

Here I must add that I love the two residential buildings. They paint

easily and they have loads of character and details that pop out even if you only drybrush the buildings. The various surfaces, be it brick, wood or facade, paint nicely and don't smudge at all. Above all, they come with plastic see-through foil windows as well, which is a great little detail. However, the various walkways and the mausoleum are a bit different. All the metal areas are purely flat. That makes it difficult to paint using only a drybrush technique. I just cannot imagine a regular tabletop wargamer doing anything more than drybrushing on so many large, flat surfaces. The time consumption would be immense.

I imagine most of the gaming tables will be painted to a maximum of this level. I find that this level of painting is satisfactory and looks great on your gaming table. However, I want to find out how good it actually can look. So, next time I'll do some crude weathering. On the lower parts of all of the terrain, I will drybrush brown and then ochre with a final layer of off white. I'll also add some bird droppings to the roofs.



Resin kits (Undertaker and Suburb Props)

Apart from the PVC sheet terrain, the range consists of two resin kits. These contain some cool looking bits and pieces to compliment your Malifaux gaming table, whether you use the rest of the range or not. My first impression of the kits was, 'wow, it's big'; but put next to the miniatures, same as with the PVC terrain, you notice that it's pretty much off scale. That being said, as with the rest of the range, it is made to make gaming as easy as possible. Even if the boxes, coffins, garbage bins or graves are too big, they are really useful mid-game as they clearly provide cover for the miniatures. If a mini is a height 2 mini, it will fit behind the tombstone whole so there will be no questions about the line of sight.

The level of detail is good and the accessories would provide ample cover during gaming. However, the resin does have some bub-

bles and leftover flash, so they will need some attention if you want them flawless. These being gaming pieces, though, I didn't think the small mistakes would be noticeable, so I left them (although I did remove the excess flash).

As usual with resin pieces, prior to painting I washed them in soapy water to remove the moulding fluids that are usually oily and prevent the paint from sticking properly. Once the undercoating was done, I followed the same principles of painting as I did with the Plastcraft buildings.

Gaming on Plastcraft Games' Designed for Malifaux

My first impression is that the sets are huge. There are only five sets and they cover most of the standard 3' x 3' Malifaux board. To get the best review possible, I took the sets to my gaming club and had my group play a tournament on the whole set. On the whole, I got pos-

itive comments apart from one guy who plays with a shooting crew. He complained that the sets gave too much hard cover to his opponents. However, the consensus among the players was that the terrain was easily accessible, provided ample gaming opportunities with its 'multi-level' setup, the miniatures stood even on stairs. The walkways divided the playing field into several smaller battlefields, which can also impact the game. There was some talk about the scale of the buildings (mostly height) but that was quickly dismissed after comparing a real building with a real person (where the height of a storey is roughly twice the height of a normal person which would translate to height 4 of a storey to a height 2 of a human sized miniature). The group agreed that the terrain provided some new choices and, as mentioned, restricted others; but overall they came to the conclusion that with more gaming on such a table, it would open up new possibilities and one would get used to it rather

quickly. Basically, adapt or die was the consensus.

All in all, the table looks impressive and provides players with new choices and would definitely suit craftier players better, but that is the point of wargaming.





Overall impression

To sum up this two month review, the Designed for Malifaux range by Plastcraft Games is truly designed for Malifaux gaming. I don't think the aesthetics would please the artistic hobbyist who is looking for additions to his dioramas or bases, but most of the gamers would be thrilled to be able to play on such terrain. The price of the range isn't low, though. I would say that it's the only drawback. At a bit over 160€

(+P&P) for the buildings and further 31€ (+P&P) for the resin bits, it isn't the cheapest out there. The set's modularity provides different setup possibilities, so it can provide a new gaming experience every time you play your games on it. The gaming oriented design, although looking a bit funny and out of scale, does prevent any misunderstandings during gaming and gives clear indication what can or cannot be done. This

maximizes the gaming experience, which is really important, especially during tournaments.

In the end, my verdict is this; if you have 200€ to spare and don't have the time or expertise to build your own custom terrain, go for it.

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By Barry Ford



BOND

The Name's Craig, Daniel Craig

If you're anything like me, you probably have a stash of unbuilt model kits that you intend to build "one day", but as you get older you start to realise that the stash is growing bigger at a rate that exceeds the number of models that you are actually building and painting; you come to a point where you start saying "am I actually ever going to be able to make all of these before I die?" Being at that particular tipping point when I attended the UK Garage Kit show in September of last year, I had decided that my wallet would remain securely locked away and no models would be

bought. That resolve quickly dissolved when I walked past Dave Nicholson's Creatures Unlimited stand and I saw this kit of Daniel Craig as James Bond, produced by Needful Things in the States. I was blown away by the likeness to the actor and decided it was a "must have" purchase.

I started the build almost straight away, but due to life getting in the way of modelling it has only just been completed. As ever with resin kits, the first thing to do was to give the parts a thorough clean with hot, soapy water to remove the mould release

*No undercut**Grinding away**Parts*

agent and any grease from the model. Using a combination of grinding bits in my power tool and various grades of sanding sticks, I removed the negligible seam lines and excess resin. The parts were broken down into the base, head, hands, gun, torso and lower right leg. Because the upper leg section was cast as one piece with the upper body, there was no undercut at the base of the jacket. Whilst I realised I could be opening a can of worms, I set to grinding away the resin to give a more realistic appearance to the junction of legs and jacket. Two part epoxy putty was used to tidy up the opening and to complete Mr. Craig's buttocks.

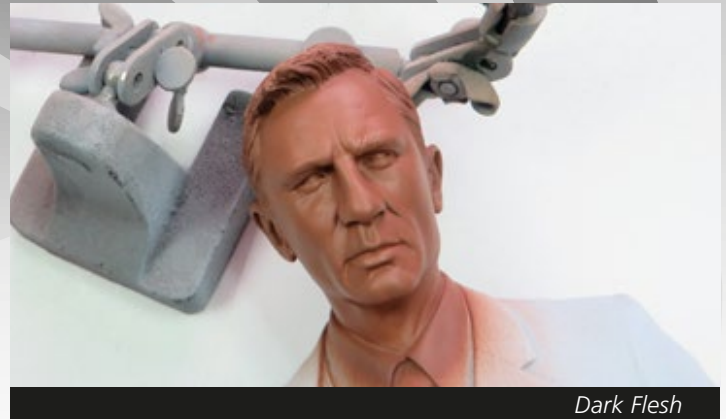
That operation went a lot easier than expected, which lulled me into a false sense of security when it came to joining the lower leg to the body. I pinned the joint and glued the two parts with superglue; the superglue was also used, in conjunction with an accelerator, to fill the gap between the parts. Inevitably this needed sanding and as I did it, air bubbles in the resin just below the surface were revealed,

which meant a succession of filling and sanding to obtain a satisfactory finish. Before applying a coat of grey primer, I gave the parts a further wash to remove dust and grease. The primer revealed further pin holes that needed filling and sanding, which, in turn, revealed more pin holes. To cut a long story short, the model was finally primed in white, being my personal preference for skin tones as it makes them more vibrant than a grey or black primer, particularly at the 1/5th scale this model was sculpted in.

*Putty application*



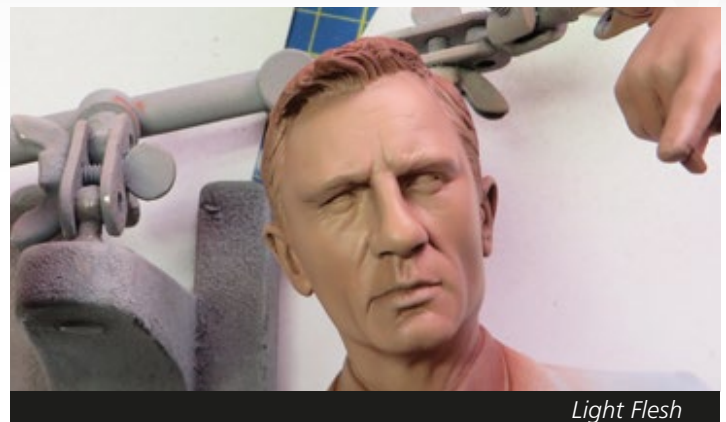
Darkest Flesh



Dark Flesh



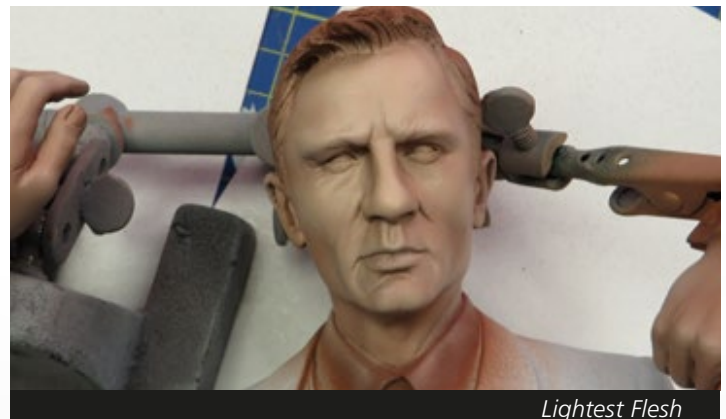
Base Flesh



Light Flesh



Lighter Flesh



Lightest Flesh

I mixed up my standard flesh base colour consisting of equal proportions of Liquitex Raw Sienna, Burnt Sienna and Titanium white. I mixed darker shades by adding Burnt Umber and some more Burnt Sienna and lighter shades by adding Unbleached Titanium White with more Raw Sienna. For the lightest shade, I added further Titanium White. As these artist's colours have a slight translucency to them, I airbrushed

a base coat of Games Workshop's Tallarn Flesh (or whatever it's called these days) before airbrushing my custom flesh mixes applied dark to light.

The flesh areas were masked using a combination of Blu-tack and Tamiya masking tape before I set about the white areas. Andrea makes an excellent set of white shades; however, these work on the principle that the white is darkened with yellowy brown tones. This is all well and good, but it does give the white a “dirty” appearance—definitely not what you want for the uber-suave James Bond. To create a shade tone for the white, I added Payne’s Grey to Titanium White. The blue component of the Payne’s Grey makes the white into a vibrant, bright white (just ask your mother/grandmother about adding “Dolly Blue” to the white wash). Pure white was airbrushed as a highlight colour and further masking followed.

I did use the Andrea Black Paint Set for the Mr. Craig’s suit, again working from dark to light, before removing the masking tape and Blu-tack. Unfortunately, I mustn’t have been as thorough as I had thought with the cleaning, as the masking removed some of the white paint to the shirt. I removed any flaking paint with a scalpel and carefully sanded the area smooth. To avoid further masking, I brush applied Vallejo’s white primer before hand-brushing the white colours. Minor tidying up of edges was then carried out using the appropriate shades.



Black Base



Black Highlights



Final Black Highlights



Eyes Painted



Face Close Up

The lips were painted using a pale flesh colour with a little Carmine Red added to it. The “whites” of the eyes were painted using a very pale oyster grey colour created by combining White, Payne’s Grey, Red Oxide and Flesh. Never use pure white for eyes, as it makes them look most unnatural. Mr. Craig has very distinct blue irises which were created using Vallejo Sky Blue and an off-black for the pupils. The eyes were lined with very dark, not-quite-black, brown and minor pin washing of the flesh tones were carried out. When the model was sealed with a coat of matt varnish, I broke out my pastel chalks to once again create similar, although darker, skin colours, and these were applied using a chisel edge brush before applying a further coat of varnish.

The tie was painted using Games Workshop’s Boltgun Metal and Chainmail and the underside of the shoes were painted with Vallejo Leather and then drybrushed to give a worn appearance. I hand applied a coat of gloss varnish to the upper surface of the shoes before applying a matt dark grey to differentiate the shoe laces. Thanks to t’internet I was able to source pictures of the gun Bond is brandishing, which is basically black with some metallic details and some light drybrushing to give it some depth and realism.

*Hair Base Colour**Hair Highlights*

I had left Mr. Craig's hair until last as I was not sure the best way to tackle it. Mr. Craig is blond, but depending on how the light hits it, the hair can appear to be very fair or very dark. I started by mixing a base colour using Raw Umber with a small amount of Raw Sienna, Unbleached Titanium White and Yellow Oxide. I then dry-brushed progressively lighter shades using the Raw Sienna, White and Yellow until I was satisfied with the finished appearance. The same colours were used on the eyebrows, but Mr. Craig's eyebrows aren't particularly bold, so I carefully drybrushed some light flesh tone over them to blend them in.

*Hair Finished*



I normally like to base my models in a diorama or vignette, but for this project wanted to keep the base simple, but distinctive. I dismissed the kit supplied base and applied wood stain to a simple wooden base that was given a couple of coats of gloss varnish. To tie in with the poker game at the end of Casino Royale (Baccarat in the book), I bought a cheap pack of playing cards and pulled out the cards to create a Royal Flush, but to keep things interesting turned one of the cards face down before gluing them to the base in a fan shape. The figure does not have a good centre of balance and so a brass rod was glued into the base with a corresponding hole in the figure's foot.

There we have it; another project finally completed. However, looking at the word count I can't help but notice that this article is shorter than I would normally like, so please may I present my recipe for Brandy Alexander Cheesecake. Mix 50g of melted butter into approximately 300g of crushed digestive biscuits and line the base of a baking tin with the mix before putting it into the fridge to set. Mix together 500g of cream cheese with 3 whole eggs and 3 egg yolks, along with 100g of cream; 50g of castor sugar; 2 shots of Brandy and 6 shots of Crème de Cacao. Pour the cheese mix onto the base and place into a hot oven (gas mark 6) for approximately one hour. Allow to cool, preferably overnight in the fridge before serving.

Happy modelling!

SHOW REPORT

Southern Expo



I have to say that this show is one of modelling's best kept secrets.

I like to think I'm pretty much up on what goes on in this hobby concerning things like releases and shows, so you can imagine my surprise when I find a show is held not more than 30 minutes from my door. Not only that, but the show is celebrating its 30th year!

So, not knowing what to expect I and a trusted friend went for a visit and to also throw a couple of miniatures in the painting competition I was told it had.

The show is held over the whole weekend with a footfall (so I was told) of at least 600-700. Not in the realms of Salute or the Euro, but respectable. It's held in Hornchurch in Essex at the Sports Centre, which I felt could have done with a bit of an update. Being that we drove there, I couldn't tell you about guest houses or hotels



should you want to venture down for the weekend, but to be honest I couldn't really see people doing that as this show for me didn't really have enough or wasn't big enough to warrant a whole weekend.

The show is very cheap to get into at £3 per day and seems to be split into two main themes over the two days. The Saturday 10am – 5pm, is really a retail heavy day and people looking at the display stalls, where Sunday 10am-4pm, again has these two things, but seems to be more focused on the painting competi-





miniatures into each category as you wanted.

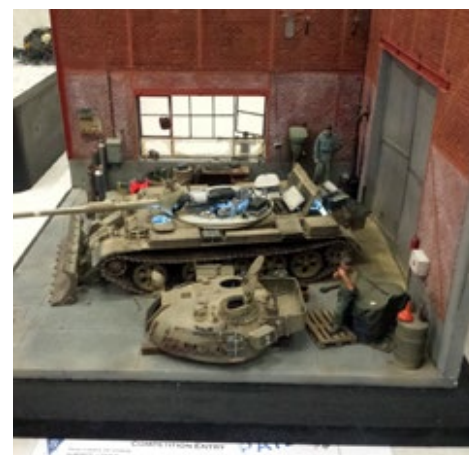
The other 2 rooms were used to display the entries. There weren't loads of entries, but my main bug was the lighting. It was awful and spread a yellow hue over everything. I would also say the judging was a little slack, being that a judge allowed fantasy entries into a sci-fi category and awarded one a placing; I did hear a couple of moans about that.

tion. I will hasten to add I didn't go on the Saturday, so this was information passed on by a trader.

The painting comp, unlike the Euro, is entered on just the Sunday, so you don't have to be there the whole weekend. Although I would say the main hall was bigger than the Euro, there were very much the same sort of things stall after stall unlike the Euro. The show is very heavily biased towards aircraft and tank kits with a splash of model stalls most notably Darkstar Miniatures and Mitches Military Models (both I purchased from), with a few hobby accessory stalls and book stalls.



The show is split into two areas, as mentioned the main hall and just outside this hall on the other side of the corridor is the painting comp. This was held in 3 what I can only think are squash courts — remember I said this was held in a sports centre! One of the rooms is used solely as a registration room. This seemed to work well, with a couple of tables for people to fill out entry slips and 2 guys checking through and taking your money, the paltry sum of just £1 per entry. They allowed you to enter as many



All entries have to be in between 9am and noon, which I found strange as it didn't open until 10am...typo anyone? The judging takes place behind closed doors and starts at noon until about 2pm. I would have liked the judges to be available to talk to after, but this was not possible, with one getting a little snappy when he heard my comment to a friend about the choice of a miniature that got a placing that was clearly in the wrong category. The entries weren't very numerous, but there were some very nice models there and in a way it was nice to see some of the plane kits as these are not normally something I look at very much. It didn't tempt me enough to buy and paint one though.



The award ceremony is the highlight of the Sunday and this was quite a long process, as there are 17 senior classes and 6 junior classes all receiving a 3rd, 2nd and 1st place with other interjectory awards given out, then finally the best of show. This takes a good 30 minutes to get through, but after that there is just a little bit more time to do any last second purchases before heading home.



Overall I enjoyed the show, but I went with a friend and we took advantage and went for a pub lunch half way through the day. For me there just wasn't enough to warrant spending the whole Sunday there, but I will go again having had some success in the painting competition and I would like to better my achievement. I think for a show that has been going for 30 years I was



expecting something bigger, but it did seem to be well organised, as I didn't notice any hiccups anywhere.

If you want to know anymore information, check out their website for details and I hope to see you there next year. ☺

Details of the show and painting competition can be found at www.southernexpo.co.uk/index.htm



Price: €35

Size: 60mm

Material: Resin

Available from

www.figone.fr



Unboxing Figone's Kahar

A month or so ago whilst talking to Figone's Jérémie Bonamant Teboul about his recent travels, he showed me a sneak peak of a new figure sculpted by his friend and 'partner in crime' Allan Carrasco. I was instantly smitten and was asked if I would like to review it for the readers of Figure Painter Magazine, so here we are!

I love how Allan can take a genuine real life animal and with a few tweaks and subtle storytelling can create a mythical or fantastical creature and he's achieved the same with this new piece, a bipedal

walrus named Kahar! The miniature is cast in high quality, grey resin and comes in eleven parts. As you can see from the pictures, there were one or two rather severe mold lines which needed quite a bit of time to remove completely without eliminating the shape of the piece or blurring any detail. The main offender for me was Kahar's right arm, which required the use of my scalpel, followed by wet and dry sanding paper and then as a last touch I used my polishing stick, just to make sure it was as smooth as I could get it; there are no defects in the cast other than this, with no

air bubbles or burrs. The fitting of the tusks was a little tricky as the sockets for them are quite shallow, so I would recommend thicker superglue for these parts to ensure minimum fixing time. The arms and head fit nicely. It's obvious where their positioning is; however, gap filling will definitely be needed for each piece. The gaps aren't particularly large or uneven, but they are noticeable and a little time spent prepping the miniature will result in a far better finish once painted. This does mean, however, that it will be easier to paint once everything is assembled as you don't really want

to be messing around with green stuff or other putties and then touching the joins up once painted. I always prefer to have all my prep and gaps filled before I start painting. That said, I can't really envisage too many difficult to reach areas once the figure has been constructed. Kahar stands approximately 60mm from his feet to the top of his head and considerably taller to the top of his fish hunting spear.

There is an incredible amount of detail on this figure, especially within the textures of the skin and the anatomy of the fishes. The creases and wrinkles in the flesh are nicely done and even though the anatomy is done leaning towards fantasy the figure, is instantly recognisable as having walrus origins due in no small part to Allan's attention to anatomy and detailing. Walruses generally prey on slow moving, soft bodied molluscs and other ugly critters such as sea cucumbers and slugs, although they may also eat Polar Cod. While the fish in his hunting sack may not necessarily be realistically accurate they are still beautifully rendered. The big one across the top reminds me of the once thought extinct, prehistoric Coelacanth. There are a few cephalopod tentacles protruding from the sack, too. There are hints towards tribal art on the sculpt, with patterns engraved within the tusks and some sort of artistic patterning to the cloth between his legs too. There's the ever present "Carrasco genitalia" and all manner of detailing and fetishes such as teeth, horns, tusks etc.

I approached this review a little differently than normal in the sense that I prepped and built it as an integral part of this write up, so that I would be able to offer genuine feedback on the sculpt and build as well as the appearance of the miniature. There was quite a lot of cleaning up to do and it will require an hour or so to fill the gaps. Fitting the tusks and fish into the backpack required dry fitting and consideration before I got the glue out. However, in my opinion, this is an instant hit! This isn't a quick job and I imagine it will become quite a big project and as long as one approaches as such, I think everyone will be very satisfied! There are few sculptors whose new releases I look forward to as much as those by Allan Carrasco; the figure has a great sense of character to it. Perhaps it's an ancient, solitary hunter or perhaps a lone survivor of an ancient race. In today's world of climate change and with me being an ecologist, I find this piece even more attractive and poignant. It seems I'm going to have to start practicing my snow and ice effects too!

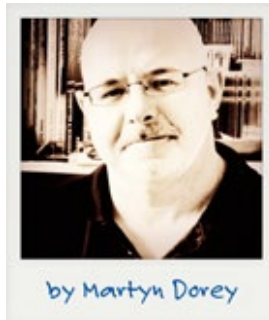


At the time of writing, Kahar was a couple weeks away from being released and will be available through the Figone website. The figure will cost €35 plus shipping, which I feel is a very reasonable price point! I am pretty sure there will be plenty of top paintjobs for this guy over the months following its release and I consider it a privilege and an honour to have seen and held this in my hands so much sooner than anyone else. Thank you Jeremie for the opportunity!!

What's on the MARKET?

a regular look at hobby tools and accessories

single product review



by Martyn Dorey

By now I am sure most of you reading this article will have heard me mention this product on numerous occasions and for numerous applications, so the editor has had me in an arm lock for some time to write an article and explain what it is and how we as modellers can take advantage of this product.



What does the range consist of?

The range is a set of brush on fillers in various grades that also comes in spray cans and incorporates the Mr. Base White 1000 which is a white version of the Mr. Surfacer 1000 Grey, so we therefore have the following to choose from:

In spray cans, there is Mr. Surfacer 500, 1000, 1200 and 1500 all of which come in a light grey colour; the 1500 spray also comes in black.

There is also a Mr. Surfacer 1000 called Mr. Oxide Red Surfacer 1000

Brush On; Mr. Surfacer 500, 1000, 1200 and 1500. Again all of these are in a light grey and the 1500 also comes in black, plus as mentioned above the Mr. White Base is also a 1000 grade Surfacer which is white in colour.

What do the grades mean? Well as in most things that are graded, the higher the number the smoother the

The range of Mr. Surfacer products is part of a line from the Japanese company GSI Gunze Sanyo, who produce the Mr. Hobby range. This whole range of paints and hobby products actually makes the range from Tamiya look quite small as it consists of several paint ranges covering all aspects of the hobby and not just for armour and aircraft models; but the range is also used by railway modellers and the ladies who do ball joint dolls, such is the value given to the products.

This time around however (or should I say for now), I want to concentrate this article on the Mr. Surfacer section of the range. Not exactly a small section, it is also a very popular section with a lot of uses. Only the other week, I learnt of another use for Mr. Surfacer 500 besides being a filler or something useful for making small scale non slip surfaces, but more on that a little later.



not long ago I also found out that several modellers use it when detailing engine exhausts by stippling it onto the surface of the exhaust before weathering with whichever rust techniques they prefer (something to try at a future date I think). This also means you can use it for other rust effects — not just engine exhausts, but plating as well.

I know several sculptors who will use Mr. Surfacer 1000 to back fill areas of their work especially when doing fine detail work as it will help prevent the silicone rubber used in the moulding process from getting under parts of the sculpt and destroying it when it is de-moulded. It is a lot easier to brush into small areas and as mentioned the excess can be wiped away whilst still wet, rubbed off with Mr. Thinner or sanded when dry.

When applied by brush, clean up can be done with Mr. Thinner; I would advise using an old brush and not one of your favourite Kolin-sky Sables, however.

The Mr. Surfacer 1200 can be used as a surface primer as well as a fine filler. This makes a very fine primer that is quite smooth when dry, although the Mr. Surfacer 1500 is even smoother. Both are suitable for a final spray preparation before painting begins.

finish, which puts the Mr. Surfacer 500 as the roughest and 1500 as the smoothest.

The main use for this product is for gap filling and it's used extensively on plastic kits, but also has its uses for figures as well. A lot of the time if I can't be bothered to mess about mixing a bit of putty, I will use one of the Mr. Surfacer instead and just run this into the gap, seam or hole as the need dictates. For large gaps, I will use a plastic putty such as Mr. Dissolve Putty, Mr. White Putty, Vallejo putty (I find the tube version easier to control) first by putting this into the gap and filling to just below the surface; when this is dry, I then apply the Mr. Surfacer to fill just above the level required.

I have found that both the Mr. Putties and the Vallejo putties have a slight rubbery texture similar to green stuff and do not sand very well. Mr. Surfacer on the other hand, sands extremely well and it can also be removed from unwanted areas either before it dries or when dry using Isopropyl Alcohol (IPA) or the Mr. Thinner. It is a little harder to rub off with IPA though, so you will need to rub a lot harder than you would if

using the Mr. Thinner.

It doesn't stop there, however, Mr. Surfacer can also be used for removing/filling imperfections in metal figures as if you are using a Milliput wash only you don't need to mix the Milliput and then water it down to a paste before applying it, just open the jar and paint it on where needed or for larger areas it can be sprayed on either using one of the spray variants or by diluting the a bit of the jar contents with Mr. Thinner and putting it through an airbrush. A word of caution, though; use an old airbrush or a cheap one that you don't intend to use for anything else. Also add a small amount of thinner at a time to the jar if it gets too thick. Too much thinner added and it is going to turn gloopy and be unusable.

As I mentioned earlier, Mr. Surfacer 500 can be used to make non slip surfaces for small scale vehicles and add a little texture as it is rough to the touch, but at a show





BASE-IX

Base making for a Demonic Puppy

In this tutorial, I'd like to show you the process of creating a base for my version of Figone's The Voreur miniature, a lovely demonic puppy – well, at least for me it's a puppy. I never bothered to translate the name of this miniature from French.

100

1. The idea

For me, the puppy looks pretty much like some miniature hell-hound, with a strong, stocky body and a massive jaw with lots of sharp, needle like teeth and very weird eyes... This all makes him a little demon in my eyes, so the base should be 'demonic' as well. For a while I was considering hot lava and some reds on the base, but in the end I decided that a cold, black and burned out ground might look even more sinister and maybe even make puppy seem a little helpless, so I went for this option.

2. Materials

As you can see on the photos below, not many materials are needed to create base like this; just the plinth, some bark, glue, wire for pinning and crackle medium, as well as some sand or sand paste to add some variety to the ground. I have also used pigments in the later stages to add some varying colours.





3. Choosing the Right Piece of Bark

It is rather important to start with the (more or less) right shape of bark. You can cut it to the shape, of course, but it's good to preserve as much of the natural texture as possible.

Because I wanted my

slope, to properly display the puppy's 'package', I've chosen a slightly triangular piece of bark as the main ground the puppy will be standing on. Additional bits were chosen to complement the shape of the main piece's rim and create a small nice dry river bed.

4. Pinning and Gluing

To make sure that everything will be properly secured to the plinth, first I scratched the surface of the wood, and then glued in a few small pins for extra protection. The scratched, uneven surface gives the glue more chance to bond both pieces. The pins are self-explanatory I think and by the way, it's good to mark the front of the plinth, sometimes comes in handy.



5. Strengthening the Bark

The bark on its own is not the most durable of materials, being prone to flaking and breaking. It is a good idea to apply a few layers of thinned PVA glue to soak into it and strengthen the surface. It's not a necessary step, but I like my bases a bit more sturdy and durable, so I don't have to worry about damaging them every time they leave my cabinet.



6. Shaping the Bark

Once everything was glued to the plinth and had dried thoroughly, I carefully cut away the bark sticking out from the sides of the base using a hobby knife. It's good to do that as precisely as possible to save yourself a lot of work with fixing issues later.

7. Fixing the Sides

With the excess bark cut out, it is now a time to make sure that sides are as smooth as possible and match the side edges of the plinth. First you need to fill in all the holes and indentations in the bark using some sort of putty (magic sculp in my case). When it's dry, remove excess with various grades of sand paper.





8. Creating the Bottom of the Canyon

Using more of the putty, I created the bottom of the canyon. I wanted to add some more variety to the surface, but as it turned out, this step wasn't really necessary. Nothing I've done here was visible later under the crackle medium. It could make sense if I decided to sculpt a more uneven surface, but there was no space for that, so a layer or two of PVA glue would have been enough.

9. Crackle Paint

With the surface prepared as well as I could, it was time to apply crackle medium. I tried to avoid regular brush strokes. Applying the medium as normal paint would result in fairly regular cracks, so instead I intentionally tried to make a mess, applying the paint using a stippling method.

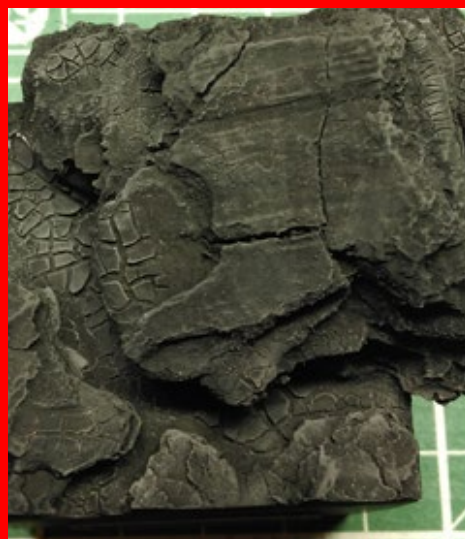
The other factor you need to consider is the thickness of the medium. A thicker application gives you bigger cracks, while a thinner application yields smaller, more delicate cracks. You can see the difference on the photo below. Cracks in the middle of the bark are much smaller, and some of the paint, applied really thin, didn't crack at all.

I don't have much experience with crackle medium of any sort, but I thought some extra texture might help in creating more irregular cracks and would add interest to the places not covered with crackle medium. I'm not so sure it helped with the cracks, but I'm quite happy with the texture effect I achieved.



10. Priming the Base

When all was properly dry, I sprayed the whole base and plinth with black primer. Some of the deepest recesses weren't fully covered, so I fixed that with a brush and black paint.



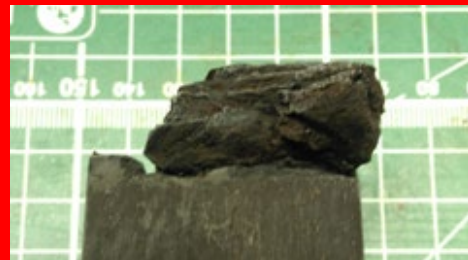
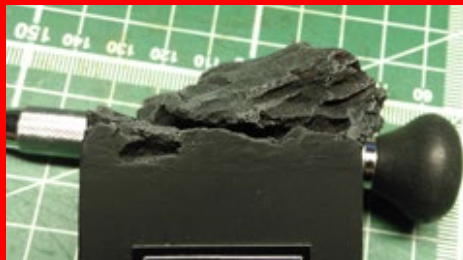
11. Drybrushing

Painting the base was done entirely by drybrushing. I know many people think using the drybrush method is wrong and a bit out dated, but used correctly it can be a very useful technique. In this case, using this technique added even more texture to the surface and speeded up the painting significantly. As for the paints used, I went for the ScaleColor Black and White set, starting with dark warm gray (skipping the black and the cold shade of gray), then slowly working my way up to pure white.



12. Adding Extra Colour

This step was a bit of an accident. I didn't prime the back of the bark properly and some raw brown was shining through. I liked the effect because it made the whole base look more like scorched earth, with some undamaged pieces in deepest recesses. So, I just simply added some dark browns into some recesses to liven the whole thing up a bit. The effect is rather subtle; with dark browns on a dark grey surface, it might not be too visible on the photos, but trust me the brown is there.



13. Finishing Off with Dry Pigments

At the very end I added some dry pigments (light grey and white to simulate ash), to give the whole base the appearance of being a bit more dusty and burned. Again, the effect is really subtle, so I'm afraid you have to take my word on this.



That is basically all that was done with this base. As you can see it's very simple, but I hope the effect is good enough and you like how it turned out.



by Davide Rainone

Price: 12.40€

Size: 40mm

Material: Resin

Available from:

scale75.com



Unboxing Scale75's Smog Riders

In the last issue of Figure Painter Magazine, Terry Cowell introduced us to this new range of miniatures produced by Scale75.

In short, every model is created with a paint guide and it allows access to a web site in which you can find help about painting the miniature for various levels experience, from beginner to expert.

I think these models are a very good testing workbench where painters get to practice with many different materials, from skin to metals, fabrics to leather and glass.

About the faces, all of them are very fine, sweet and very good to practice painting eyes because of the 'comic style'; large surfaces on oversized heads that allow a lot of freehand work.

If you want more information about the SC75 Smog Riders initiative, please go and read Terry's article in the last issue; now it's time to

talk more about the models themselves...Let's take a closer look!

Colonel Clayton



This is a four-piece resin kit: head, body and legs together, right arm

with sword and left arm holding a gun. The pose is quite static, formal like only an military officer could be, but the spherical arm's juncture allows a little freedom to fix the arms how you want.

The cast is almost completely clean except for a few mould lines — one on the head and one on the leg. Removal is easy for both using a sharp blade or fine sandpaper. Another mould line is present between the gun and the left shoulder, but again it is possible to remove it in a couple of seconds.

The face is perfect and will be very fun to paint because of its grim expression that gives him a strong look. The other details on the jacket and the gun are quite good, not very thin, but fitting well with the overall appearance of the miniature.



Kitty Reimer



Kitty is a very nice, elegant woman and again, a four-piece resin kit again. This time all the joints are rectangular, so there is no freedom to change the pose. In my opinion, this is the hardest kit among the four because the bigger skin areas. The face is very clean and sweet with large eyes and round cheeks; it'll be important to not make strong contrasts while painting in order to preserve her beauty. The work on the skin deserves attention and for expert painters, this can represent a challenge.



There is a little resin imperfection and a few mould lines on her nose and on her hat that needs to be wiped out with a fine sandpaper or a cutter. These are the only two 'problems' while the body and the arms are almost perfect. The robotic left arm is nicely done, easy shapes, very good to practice painting with metals or NMM for a beginners.

Amelia Steam



This is a six piece resin kit. Amelia is in my opinion the most interesting model among the four because it allows to deal with more items and materials — skin, leather, fabric, metals, glass and smoke/light source effects.



The face is clean and pretty just like Kitty's, so same I have the same thoughts about how to paint her as stated above. The hands, fingers and the gun have very nice details but, on her glasses, the resin has some air bubbles that need to be smoothed with some putty after a very quick. The smoke and flames



from the jump pack are very well done, a very comic style, and it recalls to my mind a very bright and strong image for the painting interpretation. The pose is dynamic and fits well with the character.

I think this model can be a school for beginners because the number of materials to paint, as well as a good challenge for the more experts wanting to give her a more complex paint job.

Matt Darcy



This model is very similar to the Colonel as concept because of the static pose, but it allows a little bit more freedom in the painting interpretation because his clothing, hat and robotic arm than Colonel Clayton.

Matt Darcy is a four-piece kit that hides under a clean and open sculpt, many things to paint. The gun and



the robotic arm are full of shapes and details to paint, the clothes and the hat could have extensive free-hand, the face has a shape that can show a lot of expressiveness if playing with the volumes on his cheeks, mouth and chin.

The cast is very good on the body and the arms, with just one resin pin on the left shoulder that takes a second to cut away. However, on a side of the hat, there is a little bit of work to do with a knife blade.

Conclusion

Overall, I think that this Scale75 initiative is pretty good and interesting. The models are very, very nice and I love them; their steampunk comic style concept is fun, liberating and outside the box!

The quality is generally high even if the comic style doesn't need much attention to detail and I am in total agreement with the project's idea — they're fit for beginners as well as experts because you can paint every model in a basic way to learn and practice, then move into more complex techniques.

The scale allows a very fast painting and the price combined with all the painting guides and web help is very interesting and honest. I think these are a set of models you should not miss, even as a gift to a friend who, you want to bring into this hobby world!

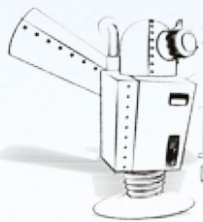
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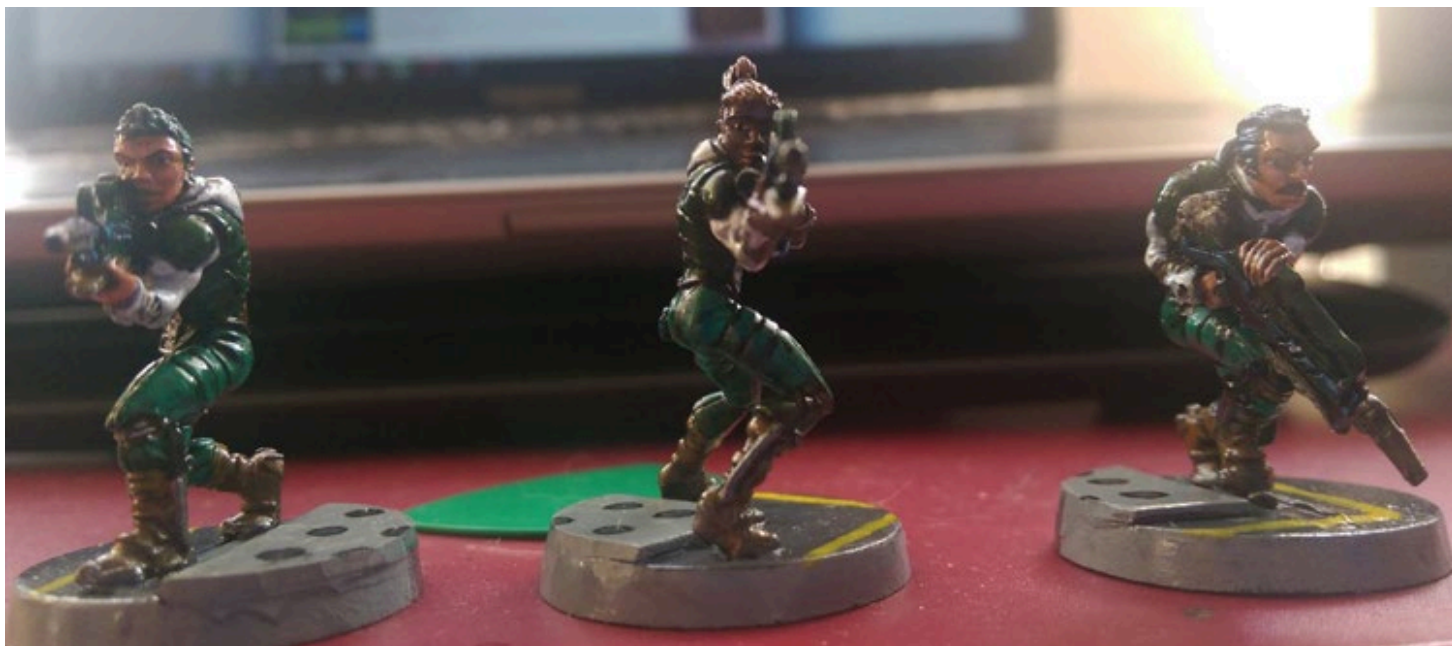
by Didier Monge



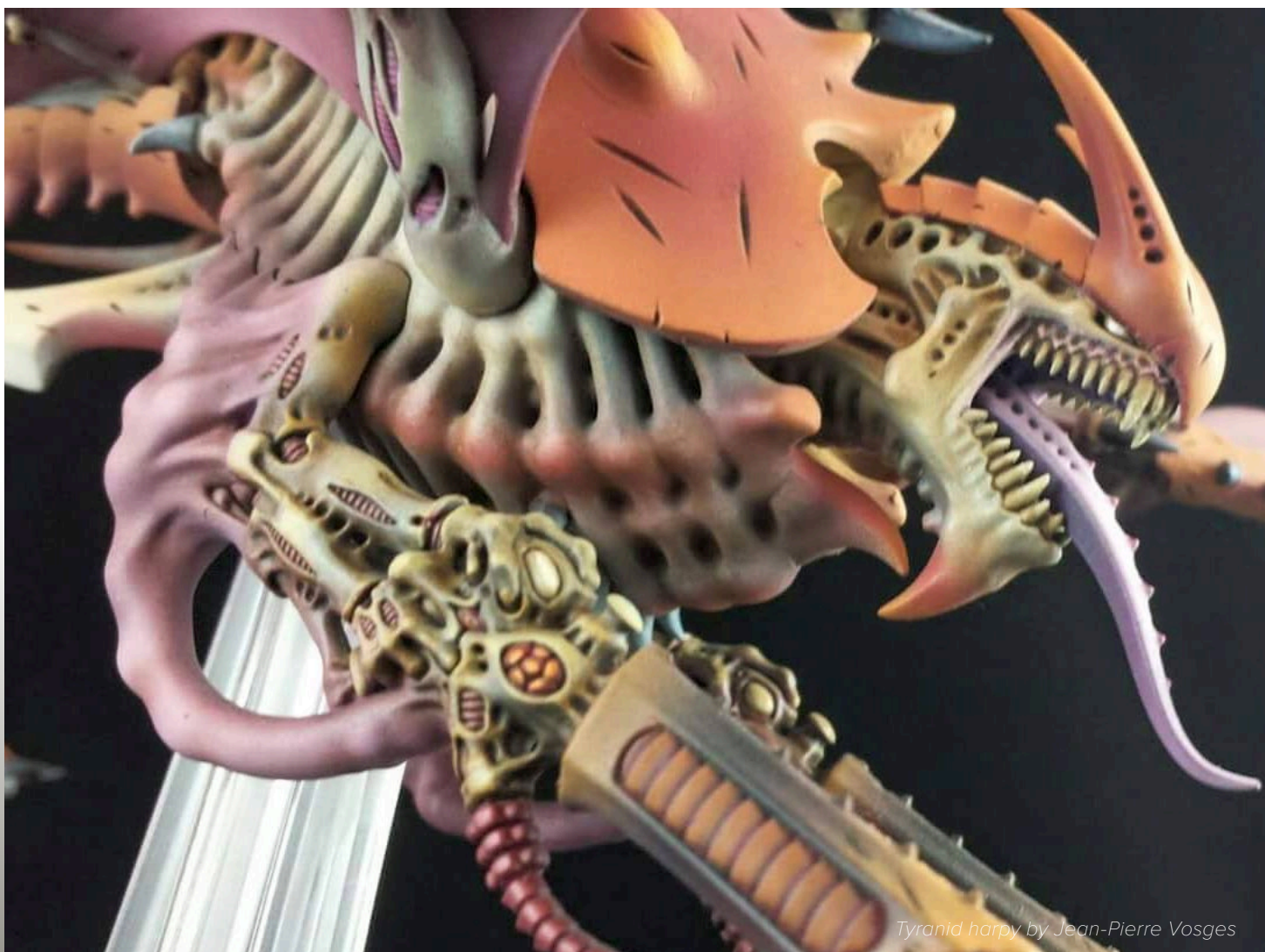
Cinderella by Melissa Powell



by Lyn Stahl



by Mihai Dan Popescu



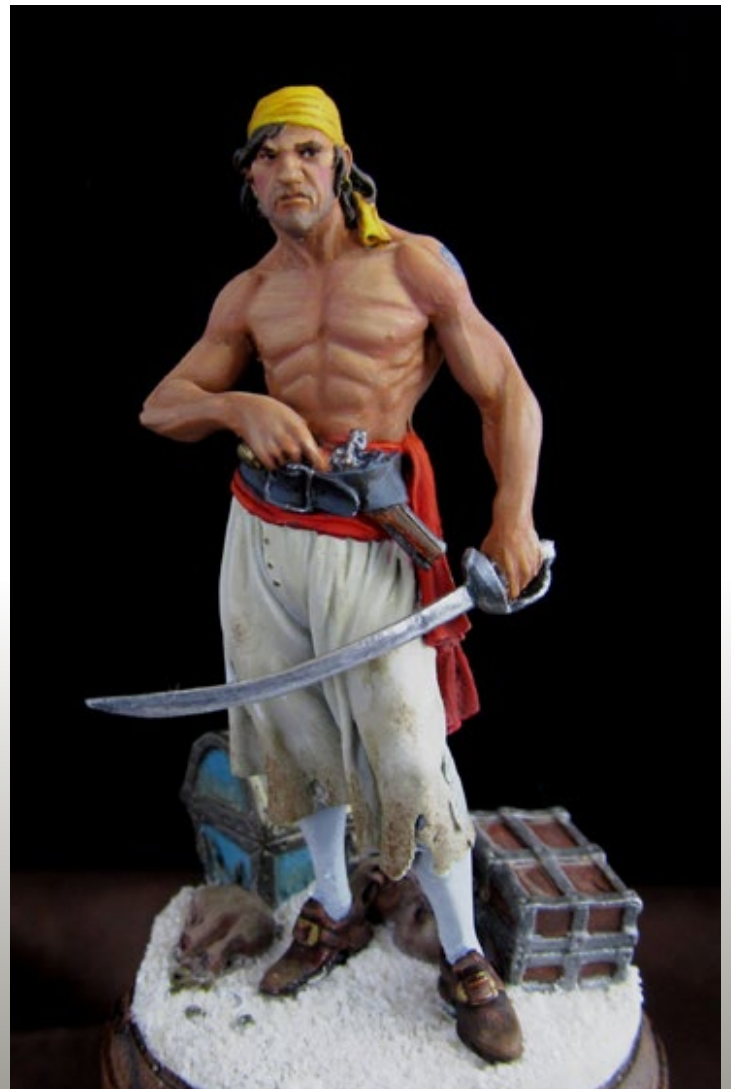
Tyranid harpy by Jean-Pierre Vosges



Eldar wraith blades by Jean-Pierre Vosges



Duel Of Beast by Steve Turner



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