

#26

FPM

£1.30

ISSN 2052-8507

FIGURE PAINTER MAGAZINE

insight
interview
with Mariano Numitone

REVIEWS FROM

Mindwork Games

Aradia Miniatures

Pegaso Models

Kabuki Models

Juan J Barrena

Broken Toad

Scale75



Robot
Pigeon
Publishing



Model Display Products ProPigments



Our pigments are finely ground Natural Earth Pigments and of the highest quality. Over recent years, earth pigments have become extremely popular with model makers who wish to achieve realistic and authentic looking finishes, especially with military and railway enthusiasts where a weathered look is far more desirable. The pigments are commonly mixed with thinners to create a paste or mixed with acrylic resins or varnish and glues to replicate urban, rural, industrial or warfare surface conditions like: dust, dirt, mud, rust or surfaces that are in state of damage or disrepair.

www.modeldisplayproducts.com

Available in ProPigment sets or individual pots.

Our pigments are not sold for cosmetic, pharmaceutical or food use.
Use care when handling any dry pigment.
Avoid inhaling pigment dust.

Model Display Products
ProPigments



Contact Figure Painter Magazine

Web www.figurepaintermagazine.co.uk
Email info@figurepaintermagazine.co.uk

Cover Artist: **Sculpted by Maraino Numitone**
Painted by Francesco Farabi

Chief Editor: **Shane Rozzell**
editor@figurepaintermagazine.co.uk

Content Editor: **Marko Paunovic**
content@figurepaintermagazine.co.uk

Features Editor: **Terry Cowell**
features@figurepaintermagazine.co.uk

Market Place Editor: **Martyn Dorey**
marketplace@figurepaintermagazine.co.uk

Review Editor: **Marta Ślusarska**
reviews@figurepaintermagazine.co.uk

Advertising: **Sarah Evans**
advertise@figurepaintermagazine.co.uk

Proof Readers: **Martyn Dorey**
Sean Fulton

Regular Contributors:

Sean Fulton	Terry Cowell
Marta Ślusarska	Martyn Dorey
Davide Rainone	Marko Paunovic
Ana Polanšćak	Luke Wilson
Andrija Jurisic	

Guest Contributors: **Norman Ealand**
David Soper
Ebroin Song
Maraino Numitone



Welcome to issue 26 of Figure Painter Magazine.

We have a packed issue for you this time around. The review guys have been busy and brought you seven...yes, seven reviews! We also have some fantastic tutorials including one from Sean Fulton on how he is painting his Chapter Master for the NOVA Open Charitable Foundation and Norman 'Normski' Ealand joins the fray and shows us how he scratch built his 1/72nd scale light-house model.

We also have interviews with Golden Demon winner, David 'Sproket' Soper and not one Pegaso Models sculptor, but two — with Ebroin Song and a brilliant Insight interview with Mariano Numitone. This issue also has Martyn Dorey's market place article, where he takes a look at several snow effect products and Tim Fitch show us how to strip...miniatures that is!

Anyway, we hope you like it. ☺

Shane Rozzell, Editor

Figure Painter Magazine is published by
 Robot Pigeon Publishing. South Cheshire. UK



Follow us on Social Media



The views and opinions relating to all material herein does not necessarily reflect the opinions of Figure Painter Magazine staff, editors or publishers who are not liable of said opinions. Figure Painter Magazine cannot be held responsible for inaccuracies in any of its publications. Furthermore, responsibility for any losses, damages or distress resulting from adherence to any information made available through this magazine or its website is not the responsibility of Figure Painter Magazine or its publisher, Robot Pigeon Publishing. Adverts and advertisers appearing in Figure Painter Magazine carry no implied recommendation from the magazine or the publishers. Artwork has also been either taken from company websites pertaining to the image and may not be reproduced (except for personal use) without prior written permission from the said author / artist. Most product names are trademarks owned by the companies that publish those products. Photos sent to Figure Painter Magazine will be treated as offered unconditionally for publication and copyright purposes and are subject to editing and comments by the editors. Please ensure that all photos have credits attached if necessary. All rights reserved. No part of this publication may be reproduced without prior consent from Figure Painter Magazine.

CONT

Market Place & Unboxing

Unboxing Aradia's Malefika

by Martyn Dorey...Page 8

Unboxing Scale75's Going west

by Marko Paunovic...Page 23

Whats on the Market: Snow Effects

by Martyn Dorey...Page 28

Unboxing Pagaso Models' Ronin

by Davide Rainone...Page 34

Unboxing The Rise of Fantasy Book

by Terry Cowell...Page 58

Whats on the Market: Strip Magic

by Tim Fitch...Page 66

Unboxing Kabuki Models' Bonny Anne

by Luke Wilson...Page 69

Unboxing Mindwork Games' The Puppeteer

by Marta Slusarska...Page 78

Unboxing BrokenToads' Tooth Fairy

by Terry Cowell...Page 90



CONTENTS

Features & Tutorials

Tutorial: Malifaux Gaming Table Part 26...Page 42

FPM's 2nd Birthday Giveaway Winner Announced...Page 56

Tutorial: Fantasy Lighthouse...Page 72

Tutorial: The Chapter Master...Page 82

Tutorial: The Red Skull...Page 100

Showcase Pages

Insight with Maraino Numitone...Page 12

Spotlight on: Ebroin Song...Page 388

Putty & Paint...Page 50

Exposé...Page 62

Best of British: David Soper...Page 92

Exhibition...Page 107





Tech-Deck Additions is an expansion set of bases for their 28 mm beveled edge miniature base line that is popular with many sci-fi games.

Since its launch, the Tech-Deck base series has been a very sought after by those wishing a technical feel for their basing needs for 28 mm gaming miniatures. Since its initial launch, many new base sizes have been created that needed to be addressed in the Tech-Deck line. Tech-Deck Additions is an expansion set that brings all the new base sizes needed to the Tech-Deck base series for popular miniature games.

Your pledge will help bring 10 or more new base sets to the Tech-Deck line, while also being able to add sets from the existing range as Add Ons to your pledge. All bases will be produced using the highest quality Urethane Resin with pressure cast production.

For more information, [click here](#).



For more information, [click here](#). Fury: Outburst Control is a crazy skirmish game in an awesome arcanepunk universe!

Fast, furious and unique, come into the Fury's world! Fury : Outburst Control is a 32 mm skirmish game in which players are leading small groups of different nations from Es-eltraia. Playable on 24 by 24 inches table (standard game) or on a 24x48 inches table (big game), Fury : Outburst Control is a tactical, fast and funny game. It offers the possibility to play classic games or a staged game with a story. Teams are lead by officers capable of channeling Wrath's Energies so as to call the power of "Fury", with a sweet taste of video-games. You will live intense



battles between groups of 3 to 5 models in 30/40 minutes. The entire ruleset and profiles are freely downloadable, and an English version is planned (and maybe a Spanish one)! For more information about Fury: Outburst Control [click here](#).



Woa Wa'yake and the second Templar are two new miniatures for Alkemy, breathing new life into the game. Good news for players that invested in what looked like a very cool game and set of miniatures.

For the Auroch Clan, there's the Woa Wa'yake (sculpted by Didier Fancagne), who joins the Rain-Dancer and Manitu Warrior. Meanwhile, Avalon and Templar players get a second Templar Lotharius to add to their power lists. This model was sculpted by Johan Chauvet. For more info, [click here](#).



FigureWorld

MODEL SHOW



**Massive Miniature Display
Painting Demonstrations
Speed Painting Contest
Lots of Great Traders
Great Relaxed Atmosphere**

**Saturday 25th July 2015
Oundle School, Oundle, nr Peterborough. PE8 4GH**

Unboxing



by Martyn Dorey



Aradia Miniatures' Malefika

Details

Price: €37

Size: 70mm

Material: Resin

Available from

[Aradia Miniatures](http://AradiaMiniatures.com)

500 numbered and signed copies (250 copies now the others in the future!)

We all like a good fairy tale I am sure, so let's give this figure a bit of background.

For those living under a rock, Malefika (or Maleficent as she is called in English) has been around for a long time and is actually the evil witch that cursed Sleeping Beauty; although if you search back to childhood stories, the true reason why is often skipped over and her name is never mentioned. So exactly who is she?

Well, Maleficent is a powerful fairy that lives in the Moors, a magical forest realm bordering a corrupt human kingdom. As a young girl, she meets and falls in love with a human peasant boy named Stefan, whose affection for Maleficent is overshadowed by his ambition to better his station. As they grow older, the two grow apart and she becomes protector of the Moors. When King Henry tries to conquer the Moors and obtain its treasures, a grown Maleficent forces him to retreat. Fatally wounded in battle, he declares that whoever kills Maleficent will

be named his successor and marry Princess Leila, his only daughter. In response, the grown Stefan visits Maleficent in the Moors where he drugs her, but cannot bring himself to kill her. Instead, Stefan uses an iron chain, which burns fairies, to cut off Maleficent's wings. He then presents them to the king as evidence of her death. Maleficent awakens to find herself wingless. Anguished by Stefan's betrayal, she declares herself Queen of the Moors, forming a dark kingdom with Diaval, a raven to whom she gives human form. He acts as her wings, spy, and confidant.

Sometime later Diaval informs Maleficent that Stefan, who is now king, is hosting a christening for his newborn daughter, Aurora. Bent on revenge for having been betrayed by Stefan, Maleficent arrives uninvited and curses the infant princess: on her 16th birthday, she will prick her finger on the spindle of a spinning wheel, putting her into a deep sleep from which she will never awaken. When Stefan begs for mercy, Maleficent offers an antidote: The curse can be broken by true love's kiss. Stefan sends Aurora to live with a trio of pixies until the day after her 16th birthday, while he destroys all the spinning wheels in the kingdom and hides them in the castle dungeon. He sends his army to find and kill Maleficent, but she surrounds the Moors with an impenetrable wall of thorns.

Despite her initial dislike for Aurora, Maleficent begins to care for the girl when the incompetent pixies inadvertently put her in danger. After a brief meeting with the young Aurora, Maleficent watches over her from afar. When Aurora is 15, she encounters Maleficent and, aware of being watched over, calls her "fairy godmother". Realizing she has grown fond of the princess, Maleficent attempts to revoke the curse, but she cannot. Aurora later meets Prince Philip and the two are smitten with each other. Diaval suggests

that Phillip could be the solution to Maleficent's curse, by giving her true love's kiss. Maleficent disagrees, revealing to Diaval that the reason she cursed Aurora the way she did is because true love doesn't exist. Unable to share his feelings with Maleficent, Diaval argues that Aurora has the choice to decide her own fate. On the day before Aurora's 16th birthday, Maleficent, hoping to avoid the curse, invites her to live in the Moors. When the pixies inadvertently tell Aurora of her parentage and of Maleficent's true identity, a horrified Aurora runs away to her father's castle.

Meanwhile, King Stefan, now mad with paranoia, sits in his castle talking to Maleficent's severed wings and even refuses to see Queen Leila on her deathbed.

After a brief reunion with Aurora, Stefan locks her away in her room for safety. However, she is drawn by the curse to the dungeon, where a spinning wheel pricks her finger and she falls into a death-like sleep. Intent on saving her, Maleficent abducts Phillip and infiltrates Stefan's castle. Diaval remarks that Stefan has prepared for this moment and if they go in the castle they will never come out alive. Maleficent acknowledges this and asks him not to come, saying it is not his fight.



Seemingly offended by this, Diaval decides to stand by her and go anyway. Maleficent and Diaval manage to get Phillip to the three fairies who take him to kiss Aurora and break the curse, but Philip's kiss fails. Alone in Aurora's chamber, Maleficent apologizes to Aurora and swears no harm will come to her. She kisses her forehead and breaks the spell, with Maleficent's motherly concern for Aurora constituting true love. Aurora forgives Maleficent and they attempt to leave the castle, but Maleficent is trapped in an iron net and attacked by Stefan and his guards. Maleficent transforms Diaval into a dragon and he lifts the net off her, but is driven back by the guards. Stefan beats and taunts Maleficent, but before he can kill her, the fairy wings freed from his



chamber by Aurora, fly back to her and reattach themselves. Maleficent overpowers Stefan and carries him onto a tower, but cannot bring herself to kill him. Stefan attempts once more to kill her and they both fall from the tower. Maleficent is able to break herself free and Stefan falls to his death.

Soon after, Aurora is crowned queen of the human and fairy realms by Maleficent, unifying the two kingdoms, with Phillip at her side. Maleficent returns to her role as protector over the kingdoms with Diaval by her side. Maleficent and Diaval fly above the Moors into the sunset.

I guess at this point I should say “And they all lived happily ever after...”

OK, so what is the purpose of all this? Last month Aradia Miniatures

released the Malefika sculpt by George GEORGY, a 70mm resin figure of 500 numbered and signed copies, 250 copies of which have been produced now and the rest to be done in the future.

That last part adds a little clarification in a way. The other year I bought a couple of Aradia Miniatures that were supposed to be limited edition, only for them to turn around a few months later and release more!! My thoughts on this were that they clearly didn’t understand the meaning of limited edition and I was very dubious of wishing to buy from them again. This time they have made it clear what their intentions are, so I went ahead and treated myself.

Although a sort of risqué’ pose in a sense with what she is wearing (or



isn't as is clearly the case), it is still a nice figure. When I bought from Aradia in the past, everything turned up in a brown Jiffy (bubble wrap) bag; not exactly the best packaging for resin figures in plastic blisters. Unfortunately, nothing has changed with their packaging and as I opened the bag and extracted the blister to see a big crumpled/dented section, I feared the worst. As you can see, the blister packaging is clearly dented and the figure within is contained in just a plastic zip lock bag, with no foam or bubble wrap to protect it.

Thankfully, on opening everything looks good and I couldn't find any damage other than to the blister packaging. The figure itself is very well cast, although the staff does feel very flexible, more so than a lot of the resin types I have used/handled in the past. There is hardly any flash and what is present is easily cleaned away with a finger; no mould lines are visible and some of the finer parts such as the extended fingers and the ruff that is around the neck have suffered no damage at all during transit.

The casting blocks have been left in place, but will be no bother to remove and any remaining marks are easily cleaned up. The leg and arm joints have been well thought out and will be easy to assemble and locate in the correct positions. The bodice of the corset has a little flash left from moulding between the lace work at the front, but a bit of careful knife work will soon remove this.

Overall this is a very nicely produced figure, with very little clean up required and easy assembly. It should be a pleasure to paint. All I need to do now is decide on the setting for the piece.





insight

interview

with **Mariano Numitone**

Questions by Davide Rainone



Place of origin?

Ercolano, in the Naples district, but now I live in Portici, in Naples district as well.

Years of sculpting?

For 20 years, more or less Major awards?

Two Best of Show awards at the World Expos in 2005 and 2008, three Best of Show at "Le Petit Soldat", three Best at MMS and at least one in every other model contest around Italy and many gold medals in European shows.

Future plans?

Well... I'm working on a project to try to win the Best of Show in Folkestone.

This month I would like to introduce you to a sculptor who made history, literally, in the model world. He is a very kind, simple and genuine person... and a man of few words. Anyway, it is clear how much passion he has for miniatures and his models speak loudly for him. In my personal experience, only a few times I have seen miniatures convey emotions as his do. He is a sculptor, one of the best, a World Master. He is Mariano Numitone.



1

Tell us about yourself, Mariano. When did you begin sculpting?

What pushed you to turn it into a job? How much time generally do you commit to it?

I started to sculpt as a hobby at middle 90's and it began as a job just from coincidence.

I was attending a series of model contests and many people asked me for sculpting commissions after looking at my models. In the beginning, I told many no, but in the end I gave up and I started to accept commissions from many painters and collectors. This is not simply a job for me, it's

my greatest passion and I commit to it all the time I can, even though I must admit I am not very constant in the effort.

2

Has there been a particular source of inspiration during your studies or an artist you kept as a reference point, which inspired you in the beginning or is still inspiring you now?

Sure, there is. I love to tell my inspiration and my great master has been Stefano Cannone. In my opinion, he is the best model sculptor ever. If you are a historical painter during the past many years, you have some miniatures sculpted by him.



"Ambush" Russia 1812 - Painter Danilo Cartacci

3 *Your models are among the most beautiful and, in my opinion, also among the most elegant miniatures the historical genre can praise. It's a pleasure to use a brush upon a copy of your miniatures. How are your models born?*

They are always born from deep historical research about important battles or episodes or I am inspired by historical illustrations or canvas or by pictures taken at historical reenactments. In any case, I never omit the creativity part: it's my personal contribution to the creation of a scene. Sometimes it happens that certain poses of models of mine simply come out while I am "playing" with the mannequin during the planning phase before really starting to sculpt or modelling.

4 *Is there a particular subject or a historical period you are very interested in, which you would like to tell through a series of miniatures or do you like to embrace various periods and topics?*

I always like to prove myself depicting many different historical periods, but I must say that XVIIIth century is my favourite. I think this period in European history is full of events and characters that inspire me the best.

9th Lancers India 1858: Mutiny
Painter Danilo Cartacci





Left: "Too late" Rodos 1521
Painter Danilo Cartacci

Below: Sigmar Priest
Painter Francesco Farabi



5 *You are first of all a sculptor, rather a World Master Sculptor, but sometimes it's possible to look at a miniature painted by yourself. In my opinion, too few times! You are very good; it's a pity you do not see more...why?*

Danilo Cartacci and the fantasy priest painted in collaboration with another dear friend of mine, Francesco Farabi.

It's true, I paint very few. Many told me I am quite good, but I think to be better just as sculptor. In the beginning, the reason was that I was collaborating with Danilo Cartacci who is certainly much better than I am and more specialized. I also get more satisfaction from sculpting than from painting...but I hope to find some time in the future to start painting again.

6 *Is there a creation of yours, even if in collaboration with someone else, which you are very proud of and/or you are very attached to?*

Sure, there is. More than just one, I must admit, I don't want to do a long list. I am going to tell you one historical and one fantasy model I sculpt: the English lancer from the Indian mutiny painted by





Sviatoslav of Kiev - 950 A.D. - Painter Alfonso De Negri

7

In your opinion, how important is in the modeller's community even within the circle of sculptors?

I think very much, even essential. The debate among modellers is crucial for everyone's growth. It helps to develop everyone's way of thinking about a miniature; the way to paint, to conceive a job. Sculpting, as I told you, is my passion before it is my job. To spread it into the community, my efforts are to have as many sculpting courses as I can all across Italy. Many forums about miniatures are being lost, closing in favour of new stumbling platforms like social media and about this I am very sorry.

8

In comparison with your historical miniatures production, you have sculpted very few fantasy models.

What do you think about this other side of the model world?

I think I have done in my career only three fantasy miniatures, but all of them gave me great satisfaction from audiences as well as from contest juries; just look at my fantasy miniatures painted by Francesco Farabi and how many gold medals they won in model contests as well as in the Golden Demon. I like the fantasy world very much, just not his exasperated vision. Again for example Farabi's painted models: a more classic and historical like vision into a fantasy world and shape.

9

What do you like to plan the most: a one of a kind piece or a model intended for a trade kit? I mean which are you make more proud of? What pushes you to give it your all?

Without a doubt, a scratch built miniature. A one of a kind piece has a more charm, definitely. As I told you, for me, sculpting is above all a passion, so it's not clear what really push me to go on. It's like trying to explain with words a feeling; it's very hard. Perhaps it's also for this reason that sometimes I go through "difficult moments" where my mood is low and my production suffers a lot.



Colonel Ewart - Kassassin 1882

Deli XVII° sec. - Painter Danilo Cartacci





Bengal Infantry Officer India 1858 - Painter Danilo Cartacci

10 *Those who know you in flesh and blood admire you not only as an artist, but also for your extraordinary humanity. What advice can you give to someone who wants to start sculpting, which is a harder path than painting. How about to those who are seeing this world with young eyes and the desire to compare themselves with the sculpting giants in the future?*

Thank you for your words, Davide. I believe it is certainly easier to learn painting well rather than sculpting well and the proof is that in any model contest there are many more miniatures in the paint category than in the open category. The most important advice I can give to the young artists as well as to someone who wants to begin to try sculpting, is to not lose heart if good results do not arrive immediately. Continue to try again and again, and study! In addition, always be humble and never consider yourself better than you really are or you will never really grow up.



Officier 3° Granadiers de la Garde Imperiale 1812
Painter Alfonso De Negri

*Turcopolo 1191 San Giovanni
d'Acri
Painter Mariano Numitone
Collector Vincenzo Macaluso*



Moss 1605.JPG

*Nicolas Zrinski 17° Sec.
Painter Danilo Cartacci*



*I would like to say thank you to Mariano for this interview;
I know how shy you are and the effort it took to answer
to my questions.*

Thank you, thank you very much.

*I really cannot wait to watch at your future masterpieces
and good luck for your hunt to the Folkestone's Best of
Show.*

AGRAM ARENA SUMMER 2015



11-12/07 AND 18-19/07/2015

*Agram Arena
Summer 2015*



11th and 12th July 2015.



Lack Queen

Hobby and Miniatures Painting Competition

**AGRAM ARENA
SUMMER 2015**

International

**WARHAMMER
40,000**

tournament

11 & 12
Zagreb

FREE ENTRANCE



www.ums-agram.hr

Grad Zagreb

Wyrd
MINIATURES

ART ZUMBUR
SLIKARSKE BOJE
PLATNA I PAPIRI
KISTOVI

Ravnice
**Youth
HOSTEL**

**BATTLEFIELD
BERLIN**
Der Onlineshop für Tabletopspiele und Zinnminiaturen

**FIGURE
PAINTER**
magazine

INFANTRY

MICRO ART STUDIO
SOMETHING SMALL FROM POLAND

HANGAR 13
MINIATURES

**CARTA
MAGICA**

FIGONE

**EBENEZER'S
EMPORIUM**
EST. 2015

**SAVAGE
FORGED
MINIS**

Gamer's **Grass**

MrBLACK
PUBLICATIONS

SECRET **WEAPON**

Wamp

MDP
model display products

Unboxing



by Marko Paunović

Details

Price: €330 (plus VAT)

Size: 75mm

Material: Metal & Resin

Available from

[Scale75](#)

Scale75's Going West



During October of last year, the Spanish company Scale 75 launched another of their crowd-funding campaigns on Indiegogo called Steam Wars III. The former two were much smaller in size (Ilsa's Mech Lab and Sarah Kilmister); this kit, entitled Going West, contained two characters, a male engineer and a female passenger and a full steam locomotive in 75 mm scale. There were a couple of pledges containing these kits ranging from 235 € to over 255 € and up to 275 € depending on how fast you were.

The promised date of delivery was December 2014. So I said, why not give myself a cool Christmas present.

Oh, how wrong I was. December passed and with it 2014; then, January and February as well. I thought maybe in March for my birthday. But no...

Finally on May 11th, only 131 days over the schedule (if we count Dec 31st as the promised date of delivery), my parcel arrived. Mind you, I consider these crowdfunding very loosely. Rarely do I think that the actual stuff I buy will arrive by the promised date. However, most of the campaign owners watch their page then and give comments and answer the questions the backers throw at them, no matter how annoying or annoyed those questions are.

Here, there was absolutely no communication whatsoever, except an announcement that it was taking longer than predicted. (No sh!t Sherlock...) I didn't even get a reply to my personal comment in April (I don't believe in crucifying campaign owners publicly) when I asked them just to verify if my parcel was sent out.

But enough with them negative waves as Oddball would say, let's get on with the stuff inside.



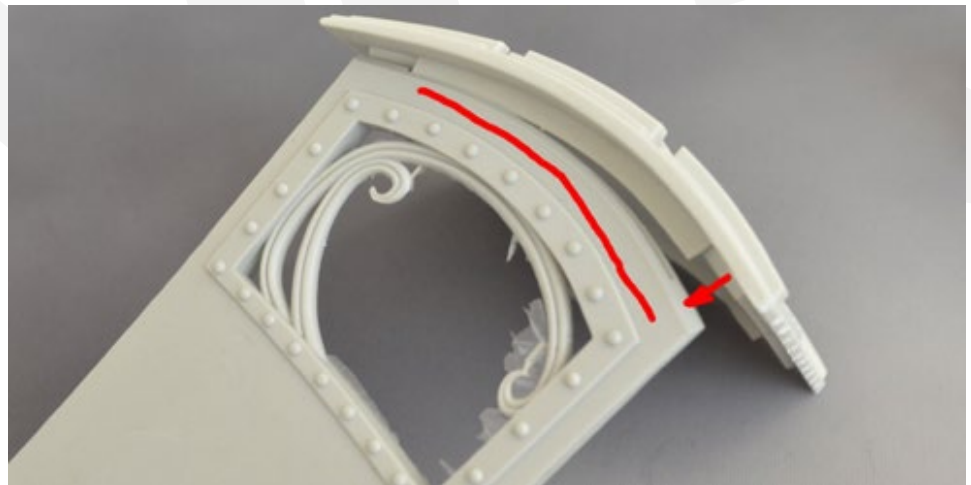
The box is a whopping 26 x 31 x 10 cm and inside there were four normal sized Scale 75 cardboard boxes, three pieces of engine (boilers), a 20 cm brass rod and the base outside the boxes wrapped inside bubble wrapping. Also, there were three painting DVDs and an A4 piece of paper with train assembly instructions. The items inside were protected quite well; however, to be honest, the brass rod was a bit bent.

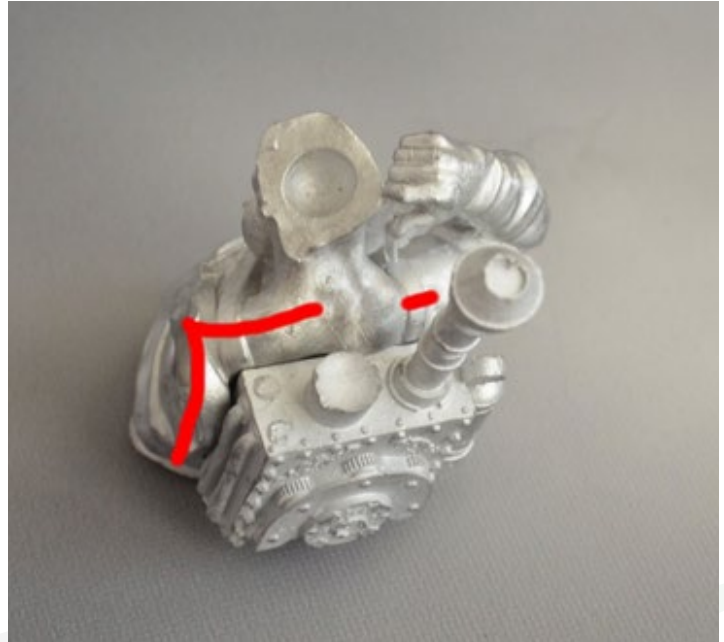
In one of the boxes was their Soilworks, as that was a part of the pledge stretch goal. Also, there were a couple of other minis inside. A cool steampunk vulture (I love this model and can't wait to paint it up), a 32mm version of the female from the Going West 75mm kit and an etched brass cogs sprue. My Soilworks pigments, fixer and grit came undamaged, but there were reports from some pledgers that their fixer bottle leaked and that the box came with a funny odour. All of the above mentioned, I believe, you will not get in your Going West kit unless you pledged in the Indiegogo campaign, so I won't go into further detail.

So, the three boxes contain a number of resin and metal parts which combined with the brass rod, base and three boiler bits make up the Going West kit. The kit represents a steampunk train, with its driver/engineer who's trying to repair it, his dog and a female passenger sitting on some luggage waiting for the train to be repaired.

Train

Train is a multi-part metal/resin kit. Most of the bigger pieces (boiler, the walls of the cabin, stairs, etc.) are resin, while the smaller bits like all the rods, wheels, pistons, etc. are metal. The resin bits are really detailed; so much so that the roof of the cabin and the walls have a fraction of a millimetre thick mortise and tenon joint that perfectly aligns these four pieces. I was really impressed with it. However, the places where the metal bits connect to the resin ones will need some more attention to align them just right, but it's nothing that any hobbyist couldn't deal with in a short matter of time.





Driver/Engineer

The driver is an all metal miniature. It comes in 8 pieces: the legs, the torso with the head, left arm, left hand holding an oversized wrench, train driver's cap with goggles, two pockets and a steampunk boiler/backpack. Most of the pieces fit snugly, but when assembling the boiler to the torso, you will need to take care and fill a small

gap/imprecision. As this is a new cast, there are next to no mould lines, so the time to prepare the mini will be minimal. This is something that I've grown accustomed to from Scale 75 and I'm glad that they didn't disappoint here.



Pooch

The dog is a three piece metal mini – the head and the left and right body parts. They assemble really well, but there will be need for filling the gap running along its back.

Female Passenger

The lady consists of 5 metal pieces and one resin piece. The luggage, her bottom and the dress are resin. Legs, upper torso, two arms and the head are metal pieces. The metal pieces fit snugly, but there will be some need for work filling the gaps between the resin and metal pieces. However, the joints are designed with care and follow the lines of various features; for instance, the arms don't assemble in the shoulder but where the shirt ends. This enables an easy fix to those small gaps that might occur during assembly.



Overall Impression

This is an excellent kit just as you would expect from a 300+€ kit. There is a plethora of bits all manufactured to a high degree of quality and the only small bit of niggle I have with the kit is that the base doesn't contain train tracks. Nevertheless, I would wholeheartedly recommend this kit to any hobbyist that wants a challenge (and has deep enough pockets).



by Martyn Dorey



Snow Effects

Let it snow, let it snow, let it snooow....I guess you should all be thankful you can't hear me singing that tune!

For many, snow effects on bases and figures have been a hard subject to master and there exists a good amount of products to try and emulate this effect. From people trying baking soda and bicarbonate, to micro balloons (glass spheres) and crushed glass — the results are often hit and miss both in application and in terms of looks and longevity.

This month, seeing as it is nearly the middle of the summer here in the UK (stand fast Scotland I know you can have all 4 seasons before stand easy in the morning) and the longest day (summer solstice) is not that far away, I thought we would a look at some of the products on the market available to use for simulating snow effects.

I mentioned baking soda and bicarbonate at the start; these are two products that are readily available from any grocery shop or supermarket and mixed with a little PVA glue can be applied like a paste or just scattered onto a suitable glue dabbed onto the base...simplez, job done! Or is it? After a while, the products used above will start to turn yellow which defeats the effect we are trying to achieve, especially when you take the model out of the display cabinet and take it to a competition only to realise the snow is no longer that nice white stuff you applied a few weeks before.

Gale Force 9 (GF9) produce a snow flock. This is a powdery substance that is quite popular; the exact make up of this powder is unknown and people have said that it has yellowed after application in a similar way to baking soda and bicarbonate.

Woodland Scenics' snow flock, is very similar to micro balloons, which can be obtained in various grades. The Woodland Scenics snow flock is a fairly coarse grade and I suspect it is around 50 micron grade glass spheres.

Basecrafts' Fine Snow, is a future release from Basecrafts and is made of very fine micro balloons (glass spheres) about 170 microns in size. It is so fine, in fact, it is like dust and will therefore give a very fine dusting over a surface very similar to using a white pigment and can be varnished to hold it in place. It can be mixed with PVA glue or acrylic resin to make a paste and applied to give a snow drift effect as well as deep snow.

Vallejo's Foam & Snow is an acrylic based liquid almost like a white paint that is used to put the white caps on waves and water effects, but can also be used for simulating drifting snow or snow patches left after a thaw.

Secret Weapon Scenics' Crushed Glass is exactly as the name suggests; this is finely crushed glass that can be mixed in with any of the above mentioned products to give that glittery effect of snow that is starting to turn to ice.

Modelmates' Snow Effect Spray is snow in a can, can you believe it? This is something I have been wanting to try out for a while now, I just lacked the base to use it on. It is a realistic snow substance that does not harden and the amount you apply is governed by how hard you depress the nozzle. On their website they show it applied to aircraft

and model railway dioramas.

We used two bases for this product Test—the rocky base used for the Modelmates spray was made by the editor and the other grey stone tower base was expertly made by Terry Cowell which I found at the editor's house gathering dust!

Not being the most patient of people, I decided to use super glue for testing the Woodland Scenics, crushed glass and Basecrafts products. This was just brushed on to the areas that we wanted to apply

the snow to, such as the ground and grass and then the product was scattered onto the area and shaken off when dry. Further applications could have been applied to make the snow look whiter and deeper if we had desired. For the crushed glass, we applied it on its own and again mixed in with the snow flock; both gave a rather grey effect and I think it would have been better to have applied this sparingly over a built up area of the fine snow/snow flock rather than how we have done it here, but I am sure somebody will tell me how I should have done it...



Above & Below: applying the flock type effects

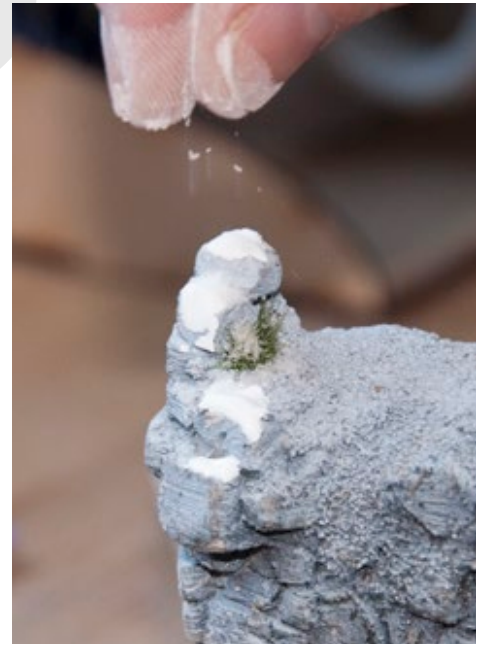
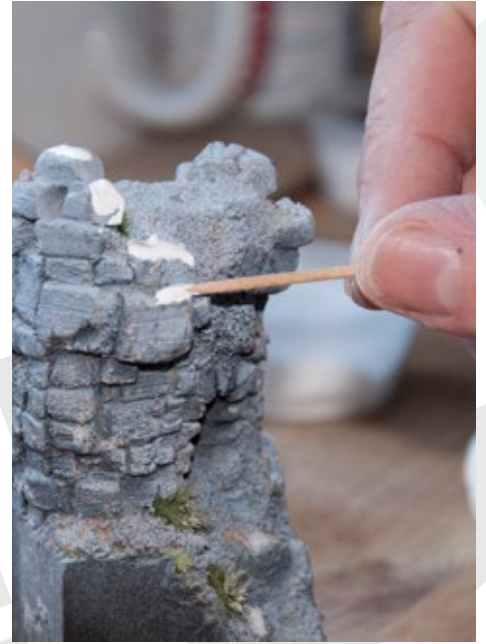




The flock based effects take on an icy looking finish when the superglue has dried. It's nice, but not the effect we're looking for.



The Flock effects look very good on the plants though!



Vallejo Foam & Snow, as mentioned, is very much like a paint and is applied straight from the bottle. I wasn't happy with how it came out, so I went in with a cocktail stick to spread it around a bit and move it to other areas of the base. When applied I felt this looked just like a paint, so I applied a pinch or two of micro balloons to soften the effect. This worked quite well and certainly helped remove that blob of paint feel that I got from using it just on its own.

Regarding the Modelmates Snow Spray, I guess you could say I have left the best to last. I was really impressed with the results I got from this and felt it was very realistic in how it sat on different parts of the base. Being a spray, it can be used directionally and if needs be parts of the base can be masked off or covered. Being able to apply this stuff directionally, however, offered a lot of prospects. Control of the spray is down to the user and their finger control on the nozzle. A light press will result in a small amount coming out, whereas a heavy handed full on press down on the nozzle will result in a lot coming out.

Being slightly cautious, I went for the “build it up slowly” approach by using several shots and just light pressure on the nozzle. Wow, the results were very good. Areas that were behind an object, such as a large clump of grass/bush or a rock, were not touched by the spray. Other areas, such as the shear side of a large rock, did not have snow on it. However, a build up could be seen on the top surface of the rock and where a rock had a slight angle on it you could see the snow starting to settle in patches just like it would in real life.

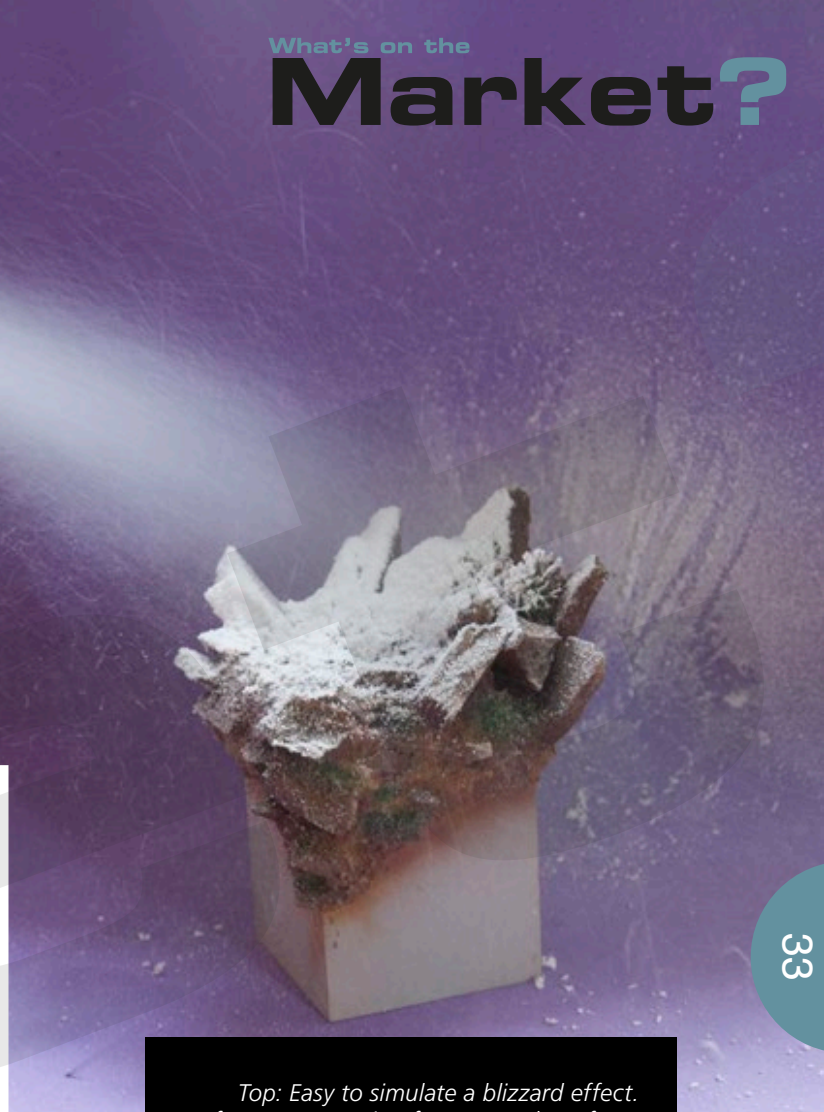
Because I applied the spray from an angle in the same direction, this meant that I could have an area leading into the snow itself, i.e., an area that only had a small amount of snow on it. It also means that if you had things like tree stumps, trees or fallen branches on the base, it would be really easy to only have part of the tree/branch holding the snow and the sides or underneath would have very little to no snow.



*Left: Base & can.
Top: Cautious first spray
Middle: Close up after
second spray.*

This can also be used to give that snow dusting effect to a figure or vehicle and is certainly something to play around with.





*Top: Easy to simulate a blizzard effect.
Left Inset: Removing from smooth surfaces
isn't a problem.
Bottom: Settles and clumps like real snow!*

The product goes on wet and dries quite quickly, but doesn't fully harden. This means that it can be removed to a large degree by careless handling or should you wish to remove it because you don't like the effect. It can be scraped off the model or area washed with warm water. It is harder to remove from things such as grass and bushes, though. It can be varnished to help hold it in place, although I felt this wasn't really necessary in this case.

When using this product, I would recommend an old newspaper or magazine as a base/backdrop to catch the overspray as it will save a lot of clean up time, but otherwise definitely something worth keeping in the arsenal of products that we painters seem to acquire.





by Davide Rainone



Pegaso Model's Ronin, XVI sec

Details

Price: €92 (inc VAT)

Size: 90mm

Material: Metal

Available from

[Pegaso Models](#)

Today, I will show you one of the latest releases from Pegaso Models, sculpted by Ebroin (check him out in his interview with Terry Cowell in this very issue!) and painted by the Italian artist Danilo Cartacci, whose box art I personally saw in preview at the Euroma Model contest last April in Rome.

Ronin is the definition of a Japanese samurai without a master; his master had died or who had lost trust in him. Usually, in such cases, a samurai would face the ritual suicide named "seppuku". A ronin is the name of those that refused to "die, regaining their honour" and became expendable mercenaries, teachers of martial arts or bodyguards.

In my opinion, there are very few models of samurai/ronin on sale that I truly like and when I saw this, I suddenly fell in love with it.



Let's start from the outside. The box is the same as all produced from Pegaso Models: heavy, strong card, printed with the brand logo and a picture of the box art. It is a very sturdy box and the model inside is protected between two thick layers of foam. This means it can resist almost every kind of catastrophe or shipping accident.

In the box there are no assembly instructions as the kit is quite intuitive and easy to understand, but a historical introduction to the subject is written in four languages (Italian, English, German and French). In the historical information, there are also many useful suggestions of colour schemes and explanations of material used to produce fabrics

and armour for samurais during that historical period.

I think this is a very good thing, because not everyone is able to manage historical research correctly or have the patience to do it; these few instructions can allow even to the laziest painter to not make mistakes during the painting process. Of course, those among us who want to go deeper into the research can find new and fascinating information about samurais, ronins, their "bushido" life philosophy, some fabric decorations, etc.

Let's have a look at the miniature.

Made of metal, it's a 20 piece kit. The components are all well sep-

arated in the large box, so there is no danger of having any piece bent because it was too close to the other parts.

As you can see the from pictures, the details are well defined and the cast is almost perfect. The face has no flaws and every lace or bow on the armour or swords do not have any either.

The metal seems rough and solid, but that is normal in a metal kit. Generally, I always wash metal kits with water and soap, dry it with a paper towel and hairdryer and polish it before the priming phase. This helps me to make the surfaces as clean as possible to look at this perfect metal cast.

All components fit very well; just a few points need a little bit of better refinement to have a perfect joint. There are only two mould lines on the sides of the arms, but nothing that a file or a sandpaper cannot erase in few moments. It is necessary to take just a little bit more care to clean between the fingers.

The long hairs are smooth and clean and the long sword, called a “katana”, is perfect. The blade is thin, proportioned to the scale and in perfect condition: no mould lines and it is not bent.

The base is very small, limited to small bit of ground space around his feet. This leaves more space for our imagination to build up a new scene, not forcing us to interpret him in any one way (of course everyone is always free to modify bases, but I think the idea of Pegaso Models was to push modellers to build up their own idea).

It's glaringly obvious the attention to detail in every part of the kit, from each string, each bond, each lock, each rope. Even the different kind of fabrics on the beret, the silk cloth, the cotton socks gives an idea of their material, even without seeing them coloured or having the sensations of light, shadows and reflections. In my opinion, Ebroin has done a wonderful job at sculpting this.

The pose is quite static but very elegant, evoking nobility and respect. One can object about the sword touching the ground, but remember the subject's title, ronin, as someone who potentially had his honour broken and is unbound from the tight reigns of Bushido.

For these reasons, in my opinion, this is a kit for everyone because it can be painted in several ways and at several levels. For instance, it can be painted like a truly savage ronin mercenary or a noble tired samurai after a long and bloody battle; a warrior with the armour and fabrics



full of decorations or a more humble knight. Doing some quick research on the internet, I found many examples of XVI Cen. original samurai armour that fits everyone's paint skills.

It is just up to you to choose what kind of interpretation to give to him.

For me, I already have a clear idea how to paint my copy.

Definitely a very high quality kit, as Pegaso Models has been selling to modellers for many years.

For me, a must have!



Firestorm Games



Firestorm Games is an Independent Wargames Retailer in Cardiff, South Wales. As well as this webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.



Attached to the store is our gaming area known as 'the Battlefields' which consists of over 35 6"x4" gaming tables, full of scenery for your pleasure! We are open late nights on Tuesday and Thursday and attract a large mix of people ready to play whatever takes your fancy! The Battlefields now also has a fully licensed 'Khador themed' bar, great when playing a casual game against your mates or in one of our regular tournaments or events.



Firestorm Games Ltd

8A Trade Street, Penarth Road

Cardiff, United Kingdom

CF10 5DT.

Tel: 02920 227117

www.firestormgames.co.uk

Firestorm Games
www.firestormgames.co.uk
Tel 02920 227117

Up to 15% off RRP
With Free Worldwide shipping on orders
over £30!



SPOTLIGHT ON

Ebroin Song



Some painters and sculptors post regularly on social media and we can easily associate work with the artist. Ebroin is someone who has produced fantastic work that is widely recognised and yet has taken very little acclaim. Fortunately, for FPM, Ebroin agreed to chat with us so that we could learn a little about one of our hobby's mystery men.

1 *Welcome to FPM, Ebroin. Please tell our readers who you are and what is it that you do in our wonderful hobby world.*

Hello, my name is Youn Song, better known as Ebroin. I am a sculptor and currently I sculpt full figures and busts for Pegaso and Alexandros Models.

2 *How did you become a sculptor and how long have you been sculpting professionally? Additionally, do you have a background or education in art?*

The academic route for me was sciences like physics and chemistry. Science was my major when I was in college. However, I liked building things when I was younger and as a child I enjoyed assembling tanks and aeroplanes. This progressed and my skills developed. I must say at this time I never imagined myself being a sculptor. In 2005, I wanted to change my career and so

I started learning to sculpt figures.

I had a few years to learn how the sculpting business operates and then in roughly 2008 one of my sculptures was published as a product for the first time.

3 *Please tell us about some of the companies you have sculpted for and how they differ?*

I learned bust sculpting skills from Young Miniatures and during my time with them I learned how to cut the torso as a bust and how to show the subjects with a limited part of the body. I also began to go by the name Ebroin while at Young Miniatures. One of the reasons I chose the name 'Ebroin' is that the very well known sculptor Young Song's name is too similar to mine, which is Youn Song.

Then there is Pegaso Models; as we all know, they have the greatest sculptors. I am still learning so much



from them like artistic poses, standing still but without an impression of stiffness. It is hard work for a person like me who was not formally educated about human anatomy before.

Finally there is Alexandros Models. Working with Alex is far more unconstrained in comparison to other companies I have worked with. This presents its own unique set of challenges and rewards.

4 *You currently work for Pegaso Models. You credit them as having the best sculptors, so please elaborate.*

Pegaso Models have a very strict policy from an artistic point of view. If they are not satisfied, they will make you do it again and again. It doesn't matter how much time you have already spent on the sculpture. Sometimes it feels harsh, but

I believe that it is exactly these high standards that makes the company produce such consistently high quality products. I learned so much from raising my efforts to meet their artistic standards. During the process it can feel like additional work, but the end product benefits and I am very satisfied what I accomplish with the Pegaso team.

5 *Do you work from home or at a Pegaso studio? Do you prefer to be part of a creative team or do you like to be a solitary artist?*

I work at home where I live in Korea. Even so, Pegaso is far away from my home. Furthermore, my social skills I would describe as awful, so not only do I enjoy my own company I mostly prefer to be alone when working.

6 *What creative input do you have into conceptualising, designing and creating the sculpts? Are you provided with source material for reference such as a photograph and then asked to replicate it or do you have freedom to sculpt what you feel? For example, please talk us through the process you followed when sculpting your recent release 'Ronin' which Davide is reviewing for us in this issue.*

I must say it all depends on the company. Pegaso, for example, usually provide all the concepts and



historical research I need. They are really thorough. When I was sculpting the Ronin, the concept sketch was provided from Andrea Julia and appropriate reference images of Japanese armour were sent to me.

7 *Are you a digital or physical sculptor and explain which process you prefer?*

At the moment, I prefer physical because it is what I have learned and the processes I am used to. I have all the equipment but I don't insist on sculpting being physical. I want to try digital sometime. It could be fun.

8 *Is there a particular eventful period or a place in history you prefer to draw inspiration from? Do you have a preference for historical, contemporary or fantasy sculpting?*

Personally I really like the Roman, Crusader, and WW2 periods but I





10 *Your work is without a doubt inspirational to others, but who has inspired you throughout your career?*

I would say without hesitation that for sculpting busts it is Young Song and with full figures it is Andrea Jula. Both of them have helped me improve as a sculptor literally and have also been inspirational. There are others who I also find inspiring, but certainly these are the two most important at this time.

11 *If you could get another artist to sculpt something for you who would that be and why?*

An artist who is very good at digital sculpting! I want to inspect up close the digital work's limits and possibilities. This is especially important considering it is something that may be a part of my future.

am not fixated about choosing specific ages for inspirations. I like to sculpt and almost always sculpt historical figures. Maybe in the future I would also like to sculpt some of the Fantasy figures from the Warcraft series. I am a big fan. My first (non-commercial) figures were from the World of Warcraft!

9 *Your work is iconic. I would speculate and suggest that many people will love your work before even knowing who sculpted it, which can only be testament to how highly your work is received. Is it important that your work is considered well in public?*

Thank you for the compliments. Yes, it is important to me. I really hope that everyone who buys my sculptures is satisfied. Their compliments and knowledge of them being contented also satisfies me and makes me feel proud of my works.



12 *Consider which of your own sculpts or creations provides the most personal satisfaction to you?*

Max Wünsche, a half bust from Young Miniatures. It was such challenge. It was the biggest sculpture I had done so far and sculpting a cupola was painful. I felt a sense of achievement after I completed the sculpture. People liked it very much when it was first presented and also the kit sold well considering its size and price.

13 *Do you feel a sense of satisfaction when you see painted versions of your work appearing in competitions and on social sites such as facebook?*

Yes, very much. This is the kind of satisfaction that makes me keep sculpting.

14 *You work with some very prestigious, talented sculptors; which of your colleagues make you sit up in admiration and do you ever share ideas with each other?*

I am like a hermit and living far from others doesn't help. I don't always have many chances to meet my colleagues but I am pleased to say I have met Viktor Konnov, Andrea Jula and Bill Horan a couple years ago. I was too frozen by their presence, so I could not bring myself to ask questions or share ideas!

15 *Please talk about any plans you may have for the future either for Pegaso or for Ebroy Song.*

In short-term, survive. Both Europe and Asia are in financial depression; we all have a hard time to keep things going. I hope better days will come soon.

In the long-term, keep the relations with companies I am currently working with. They are very good people. They provide valuable insight and have good eyes to catch

flaws or things I missed on my sculptures.

16 *Do you find time to focus on non-commercial personal projects and if you did have the time what would such a project look like?*

If I ever have the chance, I wish to sculpt people from my own Korean History. They were very exotic and unfamiliar to Western cultures.

17 *Which tool or piece of equipment is essential to your work or what would you feel lost without?*

Tooth picks. I use modified wooden tooth-picks for sculpting. They are my main equipment. I cannot sculpt without them.

18 *I always ask anyone who is kind enough to complete an interview with FPM if they can also pass on some friendly advice to anyone wishing to become a sculptor. What can you say to anyone wanting to follow in your footsteps?*

I would like to say one thing—accept honest criticisms. Sometimes they make you feel embarrassed or even angry. Quite simply if they are reasonable, then you need to accept them to help you sculpt better. It sounds easy, but it is not always as simple as it sounds.



19 *Where is the best place to follow your work for anyone interested in keeping up to date with your latest projects?*

It would be my facebook page or my blog, but truthfully I don't post as often recently because I struggle to find the time.

Facebook: <https://www.facebook.com/ebroin.song>

My Blog: <http://blog.naver.com/lp1945>

All of my blog's posts are written in Korean.

MALFAUX

A story of a gaming board



by Marko Paunović

Mistakes (for the lack of me wanting to use the other word) happen. Most of the month I spent fixing the major FUBAR that happened as I started to paint one of the ruined modules.

The base was done with a plastic see through foil, because I placed a couple of LEDs underneath and wanted to make the ground shine with soul stones. Well, a few months ago, I covered every module with texture and I did the same with this one as well. However, as soon as I touched the texture with the brush, it started to peel off. Why it happened, beats me. It was as if the PVA glue fixed the gravel/sand together but didn't stick to the plastic foil surfaces and some of the clay ones, too. As I moved the brush, it peeled off whole patches of texture. I guess, there was some grease on the foil that prevented the PVA glue from sticking to the base.





Planning Top Tips: De-greasing

You can imagine I wasn't happy, but I had to salvage the situation. The deadline was approaching and I had to do something to have an article ready for this issue.

Well, first thing I did was use Q-tips to try to clean all the surfaces. Luckily the fact that there was no texture on the greasy parts enabled me to quickly recognise the areas affected. I made some soapy water and soaked the Q-tips. Once the areas were

clean, I dried them using dry Q-tips.

I still was not sure if this would work, so a mate suggested using Gale Force 9 Rapid Cure. It's a glue activator that serves to immediately cure superglue (cyanoacrylate glues) to any surface, even resin. However, it also serves the purpose of de-greasing the surface from the moulding oil that might be left over on the resin pieces after casting.

I sprayed the whole surface and let it dry on my open balcony (as it stinks to high heaven).



After a short period of drying on the balcony, I proceeded to texture the module once again. I first applied a few droplets of superglue around which I spread the slightly diluted PVA glue in water. Then I sprinkled the surface with larger pebbles and in the end covered everything with GF9 Fine Grit. The next day I checked the newly applied texture and it remained in place. After a loud sigh of relief, I started to paint the module.

Upon checking which modules were left for painting, I realised that this module had almost all the same surfaces as the Hamelin one, so I decided to save some time and do them both together.



The first step in painting both modules was to do the bricks. As usual, I painted all the brick surfaces orange and once dry, covered them in a generous amount of a mixture of Flesh Wash and Black Wash. Once it was dry, I drybrushed the entire surface with various shades of orange ending with almost

pure white. Once the paint dried, I sprayed everything with GW's Purity Seal and when that was dry, I used Model Mates' Brick Filler.

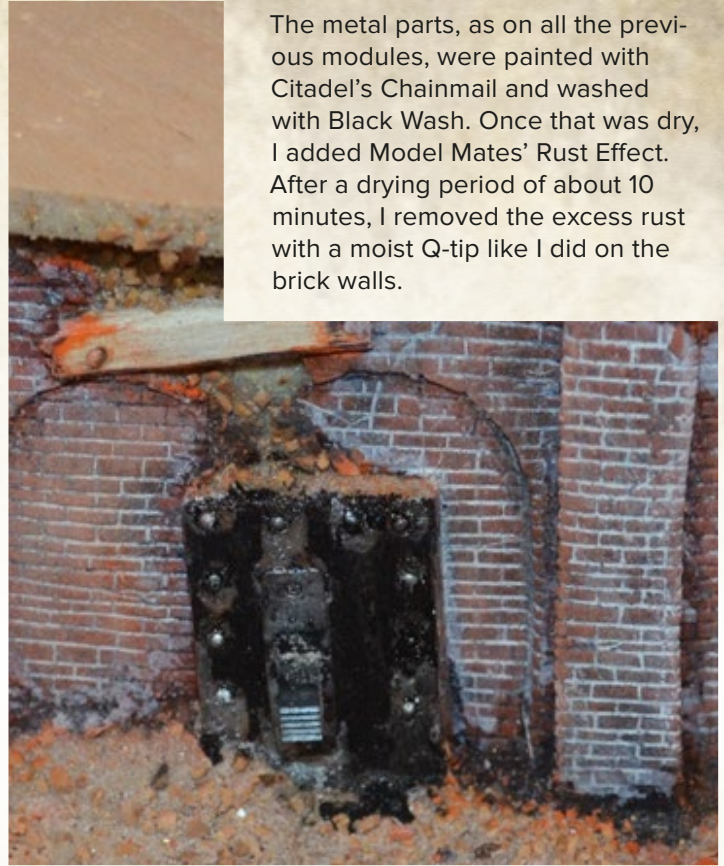
After a ten minute drying period, I removed the excess Brick Filler effect using a damp Q-tip.



The next surface on both modules was the stone tiles on the floor. The process was described in detail in one of the previous issues, so I'll just repeat it here quickly. First, dampen the plaster surfaces (that were purposefully cast grey) with almost pure water (I used the dirty water for cleaning brushes). Then, while the surfaces are still wet, I generously spread the Vallejo Black Wash on all the stone surfaces and I left the first module to dry while I repeated the same process on the other module.

By the time I finished the process on the second module, the first one was dry enough for me to start dry-brushing with grey, working my way up to pure white.

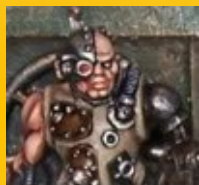




The metal parts, as on all the previous modules, were painted with Citadel's Chainmail and washed with Black Wash. Once that was dry, I added Model Mates' Rust Effect. After a drying period of about 10 minutes, I removed the excess rust with a moist Q-tip like I did on the brick walls.



Once the metal was painted, I proceeded to paint the wooden bits. They were painted black first, then grey and finally an ash colour.

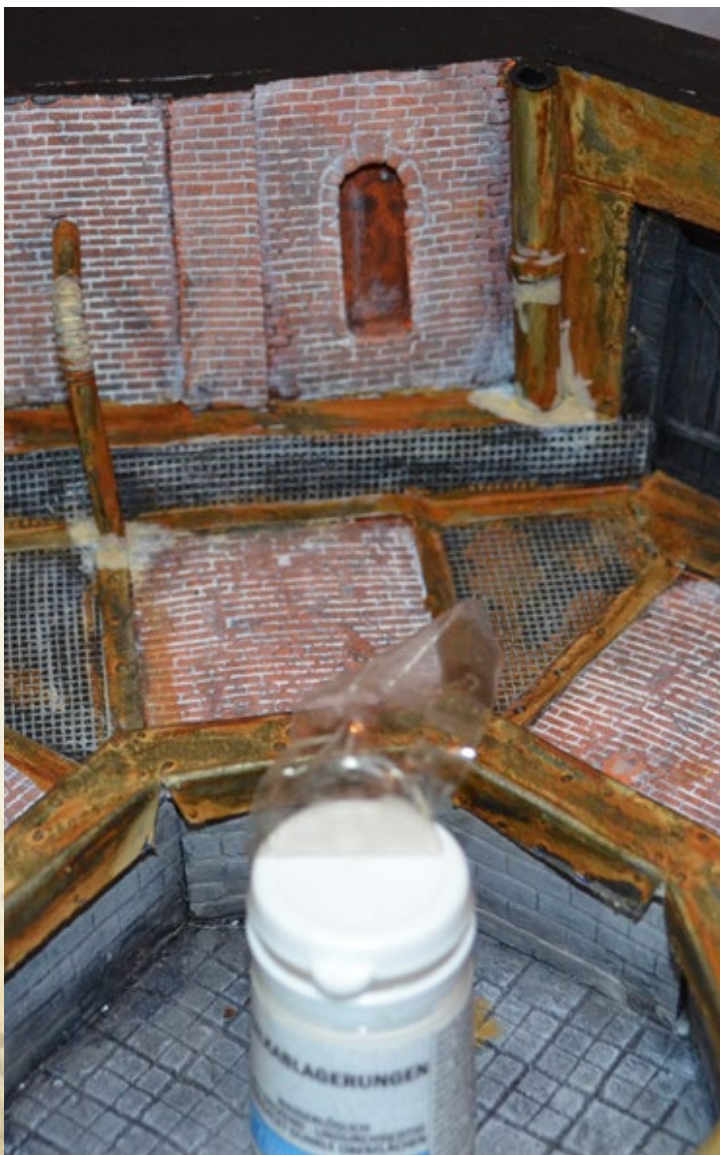


Marko's Lamentations : Painting Hamelin's module

Following the same steps as described for the Random Ruins module, I painted the Hamelin's module.



The final surface to paint on the Random Ruins was the gravel. First, I covered everything with black colour and once it was dry, I drybrushed several layers of brown, ochre and almost pure white. During drybrushing, I even painted some of the walls and floor parts on purpose to help it all tie together better.

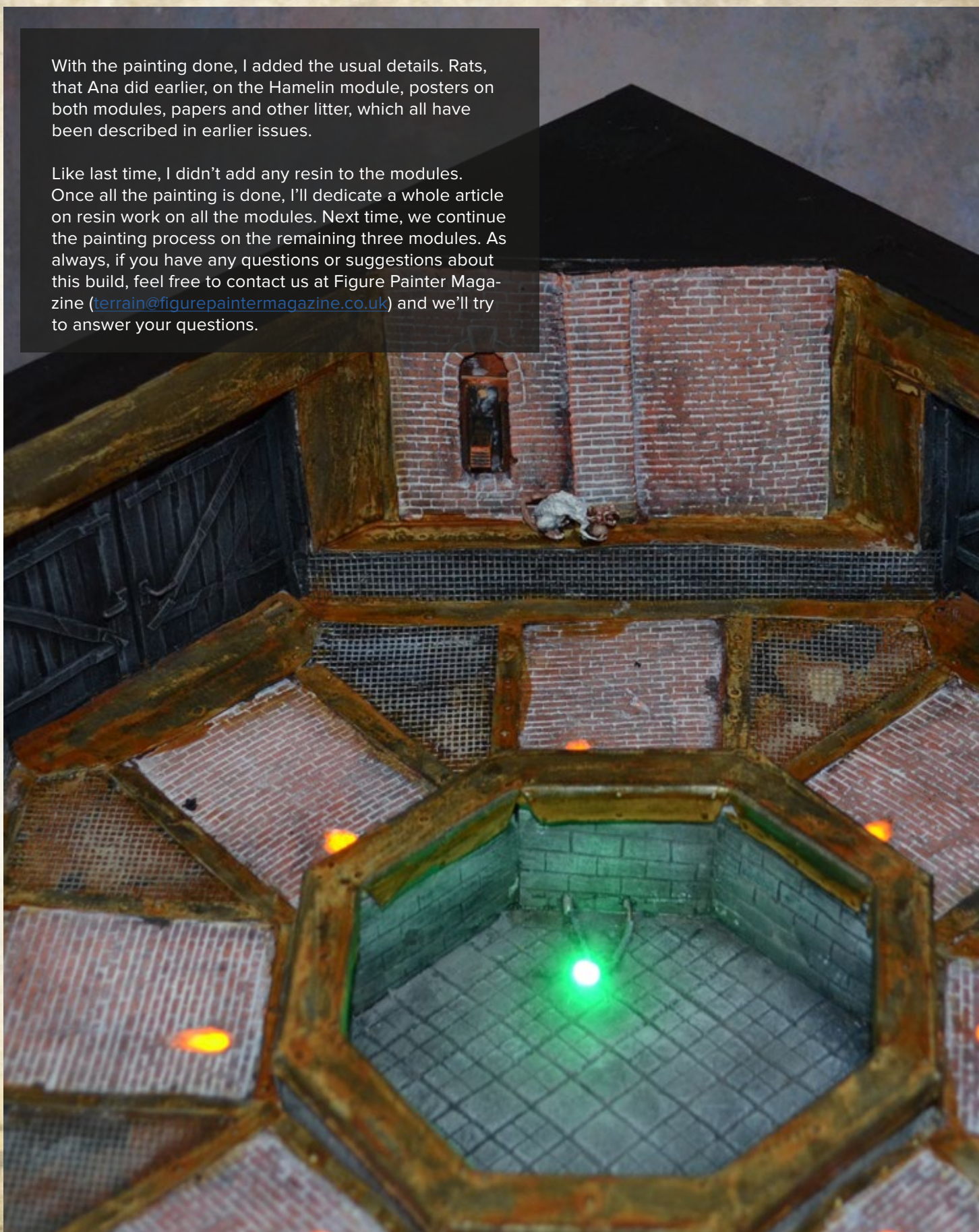


In the end, I decided that since both modules had some pipes running through them, they should have some scale deposits. Model Mates had me covered there as well. Same as with the Brick Filler and Rust Effect, I applied it to the surfaces and removed what I considered excess after a ten minute drying period.



With the painting done, I added the usual details. Rats, that Ana did earlier, on the Hamelin module, posters on both modules, papers and other litter, which all have been described in earlier issues.

Like last time, I didn't add any resin to the modules. Once all the painting is done, I'll dedicate a whole article on resin work on all the modules. Next time, we continue the painting process on the remaining three modules. 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

Mermaid

by Andreas -Feanor- Pettau



PRO

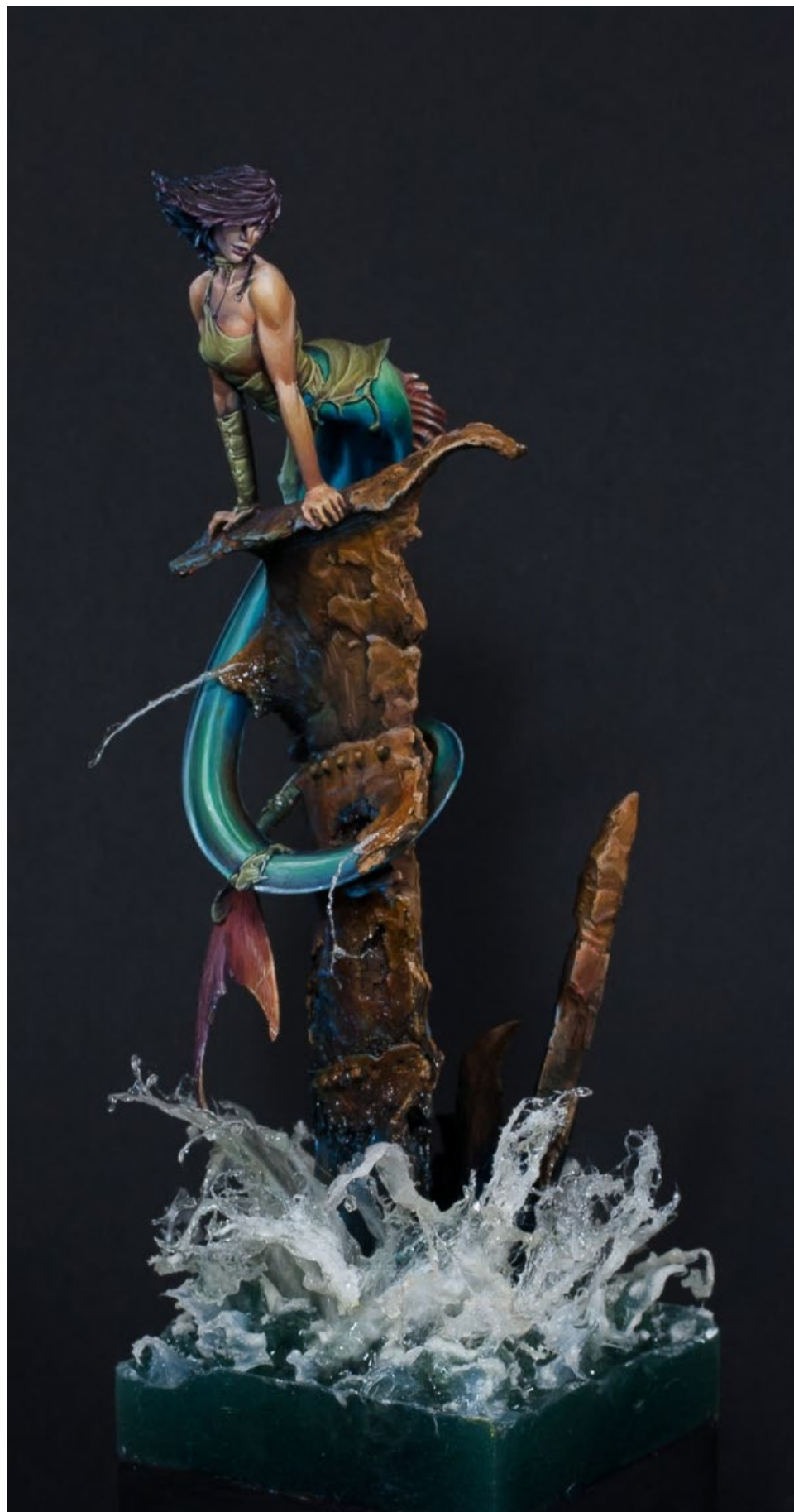
My latest work and my first miniature painted after a great workshop with Alfonso Giraldez in Augsburg, Germany. This workshop somehow changed my mind in viewing miniatures and colours in general. With this figure, I tried to implement the stuff I learned into my painting style. Technically not my best work, but the focus still was on colour work, different tonalities and different colour temperatures, depending on different light situations like evening sunlight vs. the cold, bluish, deep see.

I am somehow happy with the result and I am very excited how the new insights will develop my painting in the future.

Hope you like it

Cheers

Andreas





PUTTY & PAINT

VikSo

by D@nnypollaert



PRO

Hi all,

Here's a short report about one of my recent works called "VikSo". This 200mm resin and white metal bust from "Romeo Models" depicting a tribesmen from the North.

You have heard the well known name 'Viking', but these Nordic people lived earlier, namely at the late bronze age. They lived in the south-east of the Danish region and were named after a large, shallow watered lake which was called Vigso.

When I first saw this piece, I was instantly attracted to the head-dress he wears; it reminds me of a head from an insect, a hornet or something. Also the wooden bronze axe and the imposing bronze 'Lur' (hunting horn) seems quite impressive to me. What a great warrior he must have been at that time! Personally I don't think he was wearing such equipment for fighting. It is kind of cumbersome when facing the enemy, so these items would be used more for ceremonial acts rather than going into battle. That is one of the main reasons I painted a lot of blue sigils or tattoos on his skin; they wear it for battle, but also for other circumstances and by doing this 'war paint', I wanted



& PUTTY & PAINT

to suggest that this Viksoe tribesmen had something to celebrate when he came home from a battle.

The painting of the figure was done in acrylics. Some Scale 75, but mostly Vallejo. Before I started to paint this piece, I cleaned all the separate parts and remove some mould lines. After this, I sprayed a black primer on and checked a second time if all pieces fitted perfectly together... also, I used a small drill to make tiny holes where I thought it was necessary, for example the arms, to place a couple of small metal pins for added strength and an aid when gluing it together. Some parts I had to fix with either superglue, two-part epoxy glue or sculpting putty. This is to make sure all the parts are safe and strong when fixing these separate items.

A couple of parts needed to be painted before assembly, but mostly I put the figure straight onto the wooden base and used some masking tape around the base to hold the piece while painting. There are other ways of doing this, of course, but everyone has their own style in which we do our painting work.

After all the preparation was done, the figure was ready to paint. My goal was to achieve a cold, bluish overall tone because of the area he lived in and I wanted to give him some reddish-brown hair. He should also look like he has a hard, tough life up there in the North. That, I think, was a challenge for me to portray by painting him this way and I hope I've done justice to this magnificent piece and great hardened warrior from the North.

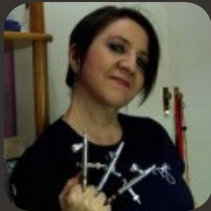
Danny.



PUTTY & PAINT

Lucy, The Vampire Bride

by Pepa Saavedra

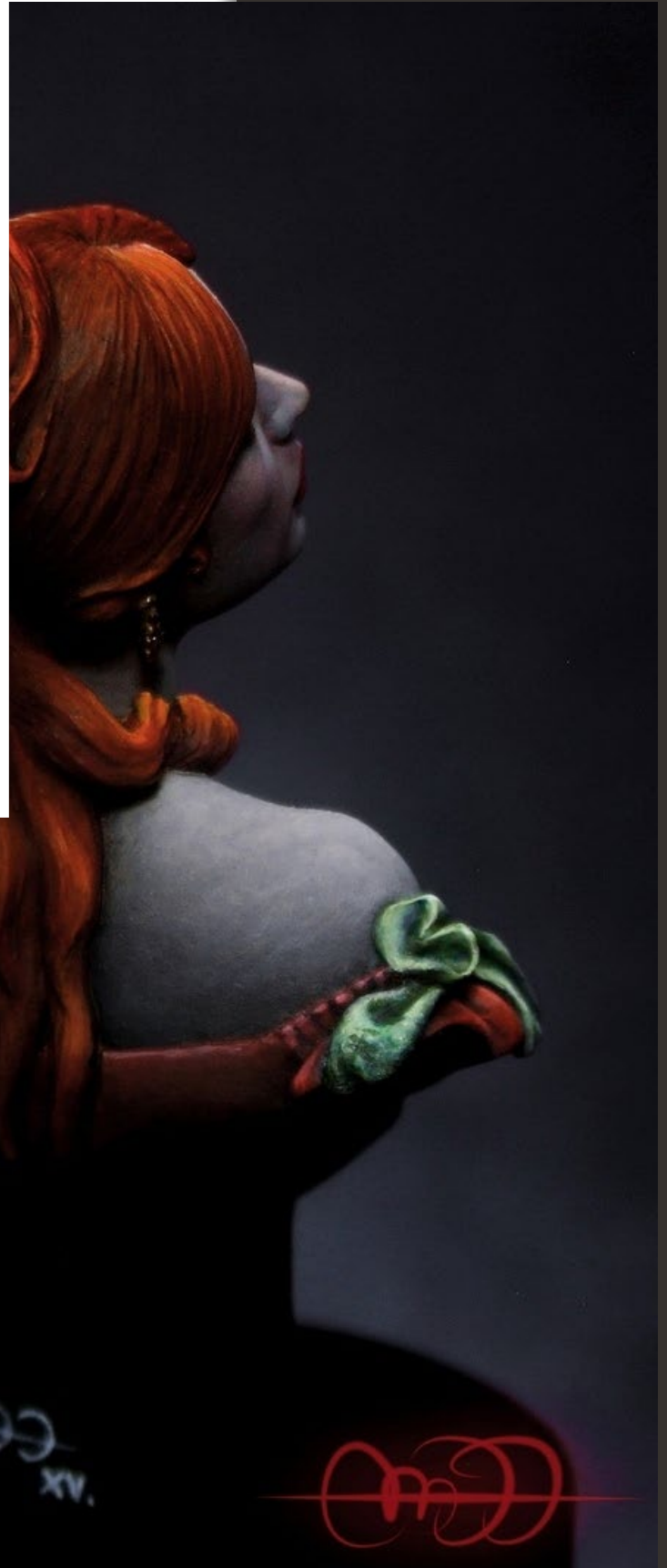


PRO

[Website](#)

This bust is the first one of a new Fernando Ruiz Miniatures's series: Gothic Horror. I hope you like my paintwork for the box art.





HELP CELEBRATE OUR

2nd

BIRTHDAY

BY ENTERING OUR

GIVE-AWAY CONTEST

Eventually the draw was done with witnesses on Sunday, 14th June. We are happy to announce that the winner is...drumroll, please!

Isabel Ribeiro

from Brighton



advertise in this space

Click [here](#) for more information

PAINTING

Whatever the project,
whatever the need.
We have the tools for you.



Stockists of

- Vallejo
- Scalecolor
- Mr. Hobby
- Modelmates



www.modeldisplayproducts.co.uk



By Terry Cowell

Details

Price: £15.95

Size: A4

Pages: 112

Available from

[Amazon](#)



The Rise of Fantasy by Juan J. Barrena (JJ)

When undertaking a project of this magnitude, it helps if the author has a clear vision of what they want to achieve. This book hasn't been written and compiled as a model-

ling manual or even as an attempt to set the latest standards, but rather the emphasis is on providing inspiration. JJ has documented his way of doing things in a way, which

truly imparts to the reader the excitement he feels when he is involved in bringing his projects to life. JJ takes us on a journey from the beginning of several projects to completion and does so in a manner which will prove invaluable for even the least experi-

enced modeller. There is also plenty there for the advanced hobby artist. Although the book is not theory based, it is full of techniques that are not obvious and I predict that it will encourage many of us to push further with our own creations.

There are 13 chapters in the book overall and it should also be noted that the book has a genuinely interesting feel to it and plays out like a movie. You have plots and sub plots as the stories unfold and when you get to the final epic scenes, you have that "oh wow" moment.

I always find it interesting to learn about the materials other artist's use, especially when you can also see the results alongside. This is where JJ begins. He provides a list



CARA Y BRAZOS

CUADRO DE COLORES

Base: Marrón Chocolate 70.872 + Sombra Tostada 70.941

Luces:
1º Mezcla Marrón Chocolate 70.872 + Marrón Naranja 70.901
2º Mezcla Marrón Chocolate 70.872 + Blanco 70.951 + Púrpura Real 70.810

Sombras:
Marrón Cacao 70.940

Aplica una capa Base hecha con Marrón Chocolate y Sombra Tostada. Aplica esta luz por toda la superficie a pincel, ya que me proporciona un fondo y define las sombras más oscuras. Después la mezcla. Y con un poco de Marrón Chocolate y Marrón Naranja empiezo a aplicar las primeras luces.

Vuelvo a desvelar la mezcla y esta vez combino con una nueva mezcla de Marrón chocolate, Blanco y una punta de Morado. Al combinar aplicando Blanco a la mezcla y voy subiendo poco a poco extremando las luces con Blanco así para tanto en las zonas que están más altas de la cara como del brazo en alto.

Al final necesito añadir sombras, y estas las consigo con veladuras de marrón como que aplico en las zonas de los ojuelos, al ser un color cálido da una sensación de vida a la piel y al estar aplicado solo a la base de esta mezcla hace que quede la parte superior como mucho más pálida.

LAS PIERNAS

CUADRO DE COLORES

Base: Marrón Chocolate 70.872 + Sombra Tostada 70.941 + Verde Negro 70.580

Luces:
1º Mezcla Marrón Chocolate 70.872 + Marrón Naranja 70.901 + Verde Negro 70.580
2º Mezcla Marrón Chocolate 70.872 + Blanco 70.951 + Púrpura Real 70.810 + Verde Negro 70.580

Sombras:
Verde Negro 70.580 + Púrpura Real 70.810
Marrón Cálizera 70.986
Sombra Tostada 70.941 + Negro 70.590

Applí la cruz cambia bastante con un pincel limpio y una técnica aún más simple. A la base anterior le añado verde negro, más en la parte exterior que en la parte de adentro, principalmente porque la luz incidirá directamente en la parte superior de la pierna flexionada, mientras que la otra queda escondida a la luz por la posición y por la capa.

Luego le aplico como en los brazos, aunque no me olvido del verde en cada una de las mezclas. Para las sombras le mezclo un poco de verde y Morado y le aplico veladuras más oscuras en las zonas más bajas. También le aplico Marrón Cálizera para conseguir en algunas sombras un color más cálido.

Por último le aplico con el aerógrafo una veladura muy oscura con Sombra Tostada y Negro sobre la pierna estirada a modo de sombra cruzada por la capa. Ahora parece un poco acortado, pero cuando coloque la capa con la cabeza el resultado es muy bueno.

MATERIALES

Este capítulo describe los materiales que se utilizan en el taller de pintura de miniaturas. Desde los pinceles y las brochas hasta los aerosoles y los productos de limpieza. También se mencionan algunos productos de utilidad general que pueden ser necesarios en cualquier momento.

HERRAMIENTAS DE PINTA

Este capítulo describe los diferentes tipos de pinceles y brochas que se utilizan en el taller de pintura de miniaturas. Desde los pinceles de cerdas naturales hasta los de sintéticos, pasando por los brochos de cerdas sintéticas y los de cerdas naturales.

HERRAMIENTAS DE PINTA (CONT.)

Este capítulo describe los diferentes tipos de pinceles y brochas que se utilizan en el taller de pintura de miniaturas. Desde los pinceles de cerdas naturales hasta los de sintéticos, pasando por los brochos de cerdas sintéticas y los de cerdas naturales.

HERRAMIENTAS DE PINTA (CONT.)

Este capítulo describe los diferentes tipos de pinceles y brochas que se utilizan en el taller de pintura de miniaturas. Desde los pinceles de cerdas naturales hasta los de sintéticos, pasando por los brochos de cerdas sintéticas y los de cerdas naturales.

HERRAMIENTAS DE PINTA (CONT.)

Este capítulo describe los diferentes tipos de pinceles y brochas que se utilizan en el taller de pintura de miniaturas. Desde los pinceles de cerdas naturales hasta los de sintéticos, pasando por los brochos de cerdas sintéticas y los de cerdas naturales.

HERRAMIENTAS DE PINTA (CONT.)

Este capítulo describe los diferentes tipos de pinceles y brochas que se utilizan en el taller de pintura de miniaturas. Desde los pinceles de cerdas naturales hasta los de sintéticos, pasando por los brochos de cerdas sintéticas y los de cerdas naturales.

of the tools and materials on his bench with a brief description. He clarifies the properties of the different types of putty he uses and does the same for his paintbrushes.

The paint JJ uses primarily throughout the book are Vallejo, metallic

inks and Model Master metallic enamels. He mentions the rise of oil paints within our hobby, but limits himself to acrylics for this book. While oil paints are certainly beginning to find their way onto workbenches, they are still unknown to most.

The next chapter on composition I found particularly rewarding. Whilst colour theory is covered in numerous books to a varying degree (not a bad thing in my view), it is often overlooked that harmony comes also from the composition. JJ pro-

vides some of the rules that can be considered at the beginning of your project to add a sense of balance and order to your final piece.

There is a brief mention of priming and then JJ talks about painting his figures. He does this by discussing how he approaches painting miniatures by always starting at the face and so on. He then shares the formulas he has used for each miniature, roughly following a pattern of a base colour (which is usually a mix of two or more colours), two highlight mixes which also include the primary paint used in the base colour and finally a shadow mix.

JJ demonstrates his techniques on a number of miniatures, some of which are conversions.



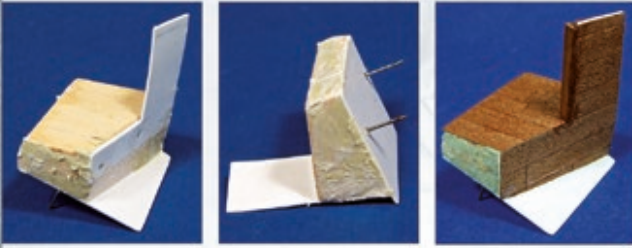
“Murmurarán las olas sus rezos indolentes y para velar las noches de vuestros esponales derivarán eternos los círculos ardientes de las multimilenarias igniciones astrales, las que a Occidente giran, y al Meridión y al Este, y arriba, temblorosa de nubes, la Bóveda Celeste.”
Antónimo

El Leon del Mar

BUSCANDO LA SITUACION IDONEA

Cuando comienzo un trabajo siempre pienso que debe existir una correlación entre la figura que estoy trabajando y el escenario sobre el que irá ubicada. Esto significa que, no solo el escenario debe aportar algo a la figura, sino que esta debe resultar al propio escenario. La verdad es que no hay cosa que me moleste más que esas figuras que están puestas sobre cualquier terreno y que fuera lo mismo quitarlas de la base y colocarlas en otra base sin que esto suponga mayor inconveniente que el simple cambio. Terreno y figura forman parte de un todo y cualquier falla en alguno de ellos, o falta de "varillo" a la hora de hacer uso de los dos afectará irremediablemente al conjunto. Hace algún tiempo, Fausto, de Yehazo Model, me facilitó una copia de su "Leo", primera figura de una serie nueva que iba a realizar, "Mar of Zedias". Me encantó esta figura, sin duda es una de esas piezas que todo aficionado al modelismo de fantasía debería conocer. A esta primera figura le han seguido otras muchas de igual calidad, sin embargo a esta le tengo un especial cariño y por ello decidí darle otro enfoque, tratando de aportar algo más a la figura. En sí, la figura es bastante estática, sin embargo, es una magnífica ocasión para hacer que el terreno interactúe con la figura y consiga cambiar su sentido lo mismo como para darle ese nuevo enfoque que yo andaba buscando. Vamos a crear movimiento a partir de una figura estática. Tenía que encontrar ese momento en que una persona podía mantenerse estática mientras todo a su alrededor se mueve. Eso compensaría la situación y dotaría al conjunto de dinamismo. Así que buscando, un día vi a unos niños en el club náutico aprendiendo a navegar en unos pequeños vapores a vela y eso me dio la idea. Para compensar el empuje del viento hay que mantenerse inclinado, con el cuerpo fuera de la borda en dirección contraria. Era perfecta.

CREANDO EL TERRENO



Le he dado dos instrucciones distintas al terreno simulando una navegación sobre oleaje, así el escenario está levantado de balsa y está agitado de prisa. Para ello he creado un suelo de plástico, así poder manipularlo todo sin necesidad de enterrar la pinta de madera. Sobre la plancha de plástico he pegado un trozo de madera y ha sido lo he claudado una pared de plástico con cierta curvatura, simulando la curva típica del armazón de un bote. También he aprovechado para colocar los pesos que le fijan todo a la pinta de madera. Ahora cubro los laterales de madera, en este caso Magic Sculp, no es lo más indicado, pero es fácil de fijar y me da un resultado muy bueno una vez seca. Con madera de balsa recubro todo el armazón.

The complete scenarios created by JJ throughout the book are as follows: The Sea Lion, Underwater Attack, The Wolf Pact, The Usurper, The Conjuring, The Kitchen and The Puppeteer.

I will mention at this point that when the book follows the above method for the Jack the Plucker section, it will require a little consideration if you aren't Spanish, as the publishers failed to translate this section. A prudent FPM staff member noticed this and pointed it out to JJ, who was as surprised as we were. Last time I spoke to JJ, he was considering making the 2 English translated pages available either on facebook or via email. Despite this oversight, it doesn't distract the reader too much; having read the previous section it can be approached as an exercise.

In between painting miniatures, JJ shows us how his bases are constructed, providing insight into creating an array of different techniques for cracked earth, rust, warped flooring, furniture, rigging and various other useful effects. He shows us how he modifies miniatures and accessories to help perfect the scenes that he creates. I really enjoyed a freehand section that covers the creation of a poster. It's another positive about the book; everything taught to us proves to be useful. If



he demonstrates how to do something, it's because he is using it for a project he is sharing with us! When JJ doesn't make something himself, he tells us where we can buy it.

PINTURA Guerrero

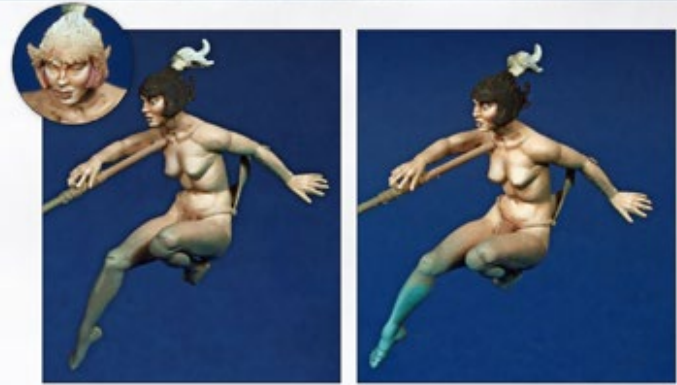
La base de la guerrera la aplico a aerógrafo utilizando una mezcla de colores de Vallejo Model Air, se consigue adhiriendo mejor, sencilla y un poco de azul. La verdad es que Pepa Saucedo (irresistible pintora a aerógrafo) siempre tiene una gran cantidad de muestras para base de color carne que ella va realizando y guardando para su uso y cuando quedamos me uno de ellas. Podría hacer yo la mezcla, pero me costaría que... soy tonto.

Como se trata de una chica, tengo que suavizar los rasgos masculinos, no puedo empezar desde un color tan oscuro para ir subiendo. Así que aplico una primera base muy fina, casi una veladura, y me ayudo de la imprimación blanca para irle dote en las zonas más oscuras y dejar las otras con blancas. Así, con muy poco colorido he conseguido un primer juego de luces y sombras con un solo color, controlando la cantidad de pintura de mi aerógrafo.

Añado una gota de marrón a la mezcla de Model Air y empiezo a suavizar -figuras que el proceso de pintura ha cambiado, antes aplicaba una base oscura y subía la luz, ahora aplico una base clara y bajo con sombras.

Una vez finalizado el sombreado voy a pintar en colores azules. Con la misma mezcla que he usado en el Hércules Moreno. Después la pintura Model Color con alcohol de 90° (Pepa Saucedo, lo siento, Ojala que haga estas cosas) y la pongo en la cascadera del aerógrafo. Pinta la figura por la parte de abajo con pincel largo y rápido. "SIEMPRE EN ANGULO RECTO EN LA MISMA DIRECCION Y DENDE ARRIBA". Así conseguimos que la parte inferior de los músculos y todas las zonas expuestas hacia abajo queden más blancas de azul mientras las otras quedan guardadas.

Algunas continúan el trabajo de pintura de la carne al detalle con pincel. Marcando un poco de la base de la pintura con Carne Mate e iluminando poco a poco, añadiendo más Carne Mate en cada subida y un poco de blanco para las zonas altas. También he aplicado una base más oscura a la cara, porque me di cuenta de que tenía poco sangre y quite más expresividad, así que de una base más oscura a la cara y empecé a subir la luz con los colores anteriores. Las zonas azules, sobre todo la parte baja de la pinta se iluminan con los mismos tonos que las partes más altas del monstruo.



CUADRO DE COLORES

Base (Model Air) + Rojo 71.081 + Anaranjado Medio 71.082 + Azul 71.084
 Sombras Base + Tierra Mate 70.983 + Sombra Tostada 70.941
 Sombreado azul: Azul de Prusia 70.965 + Tiernosa 70.966 + Verde 70.969 diluido con alcohol.
LIXES:
 1ª Mezcla: Base + Carne Mate 70.935
 2ª Mezcla: Base anterior + Blanco 70.931

obtaining startling results.

I don't want to speak in too much detail about the delights within the book; there are too many to cover and it's really worth a purchase to view it all in person. In my library of miniature and modelling text

sea, magic and mayhem. Ultimately it's a book that doesn't have boring bits. It will hold your interest from start to finish. It varies from offering useful tips to explaining complex constructions. You will leave this book dreaming of how you can apply his techniques to your own work. When this book first surfaced, it was a surprise to many of us. It really is a gem of a book and I am already looking forwards to book two. There will be a book two, right JJ?

You can buy this book online from Amazon or Mig Ammo. If you would like details on other locations to purchase The Rise of Fantasy, head over to the facebook page for JJ Barrena and leave him a message.

While I was reading about the kitchen floor, I thought it was fantastic and again when reading about his creation of an oven. Later he tops that when he pulls together the various components and shows you how he used them in his diorama,

books, this is without a doubt one of the most enjoyable.

JJ doesn't apply his skills to just one type of miniature or scene; there is diversity as he swaps between land,

EXPOSE

THE BEST NEW RELEASE FROM THE PAST MONTH

Eagle Dancer

Company:
Size:
Contact:



Grenadier 71st foot, Fraser's Highlanders, 1780

Company:
Size:
Contact:

Roman Legionary, circa 2nd Cent. AD

Company:
Scale:
Contact:



62

Paul Von Hindenburg, circa 1916-1917'

Company: Life Miniatures

Scale: 1/9

Contact: www.lifeminatures.com



Fantasy Bust

Company: [Savage Forged Minis](#)
 Scale: 1/10
 Contact: www.savageforgedminis.de



The Shipbuilder

Company: [Clay Dream Miniatures](#)
 Scale: 1/6
 Contact: www.claydreamsminiatures.com



Hammerstein

Company: [Dark World Creations](#)
 Scale: 70mm
 Contact: www.darkworldcreations.com



Keynan, King of Lions

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



Jane Copperpot

Company:	Scale75
Size:	35mm
Contact:	www.scale75.com



Last Mercenary

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

Market?

By
Tim Fitch



Details

Price: £13.82 Inc Vat & PP

Size: 125ml

Material: Liquid Stripper

Available from

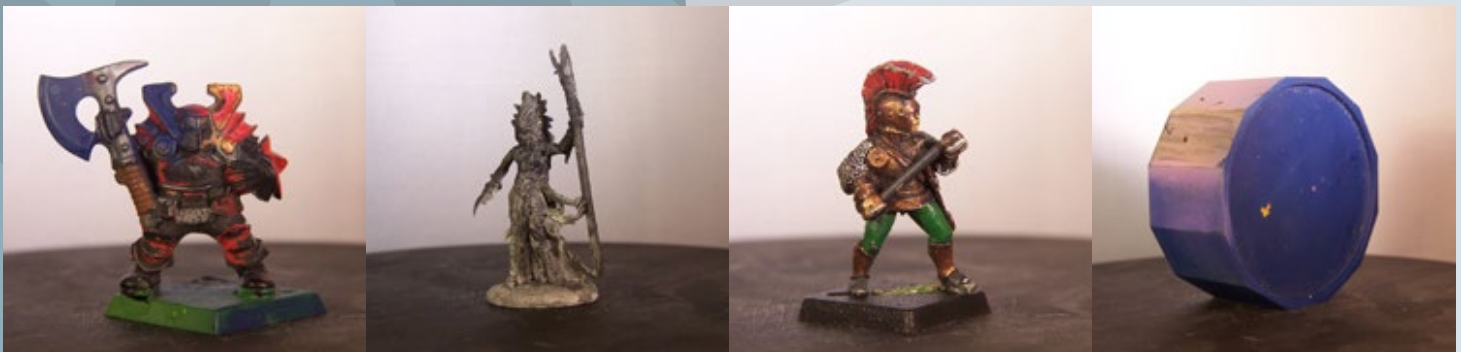
[Delux Materials](#)

Deluxe Materials' Strip Magic

A friend of mine put me in touch with this product. He'd ordered other things from the company before and always found them good. As I'm always stripping the paint off old minis, he thought of me when he saw it advertised. I bought a pot and here is a mini review on how I found it.

It says it softens and removes paint from plastics, metals and resin. It's a controllable paint stripper that is applied with a brush, washed off with alcohol, is non corrosive and nonflammable.

The test subjects are a plastic miniature, a Bones plastic miniature, a metal miniature and a resin plinth.





Strip Magic was painted onto the right side of all three miniatures and the left portion of the plinth and allowed to work for 10 minutes. It says on the bottle to allow 5-15 minutes.

After 10 minutes, not a lot appeared to be happening. However, I duly cleaned each miniature. Unfortunately I didn't have any alcohol, so used soapy water and a toothbrush instead.



The results are below.



It had indeed softened the paint and as you can see, some came off in the washing process. However, it wasn't brutally effective so I tried the test again, but this time left the Magic Strip on the subjects for 30 minutes.

Here I was looking for the plastic in the miniatures themselves to start breaking down; after all it was twice the recommended time. However, every test subject was undamaged by the longer exposure. Once cleaned, they looked like this (bottom of the page).

The plastic chaos knight was probably the best result. It was down to the bare plastic in places with no damage to the miniature.

The Bones plastic miniature hadn't changed much. In fairness, it did have the thinnest paint layer of all the subjects. From personal experience, I know strippers work better on thicker layers of paint rather than thin ones.

The metal miniature was disappointing. I had expected a better result and judging by the lack of effect on the helmet, it seems metallics are a bit more resilient to Magic Strip than ordinary colours.

The resin plinth fared better. The top layer of blue paint was removed, and the layer of white beneath was softer. I scraped a small oval hole in the white paint to reveal the base colour of the resin underneath for comparison.



In conclusion, it's certainly not an overly powerful product, but perhaps that's its strength. Its best use

is as a targeted error remover rather than a full miniature stripper.



Unboxing



By Luke Wilson



Details

Price: €50

Scale: 1/8th

Material: Resin

Available from

[Kabuki Models](#)

Anne Bonny was born around the year 1700. Her birth name was Anna Cormac, and her birthplace was Kinsale, County Cork, Ireland. She is said to have died in April 1782. Whilst alive she was a notorious pirate in the Caribbean area, weren't they all. ☺

69

Kabuki Models' Bonny Anne



Anyway, history lesson over and onto fantasy and it truly is a fantasy version they have made!

The Bust

Now I didn't receive any fancy packaging as with a lot of FPM review figures, as it is pre-release, but it did come in a nice sturdy box and packaged well.

The bust comes in 7 pieces, spread. Bonny is 4 pieces and her parrot is split into 3.

The quality of the resin is good; not brittle or bendy and not very heavy on mould lines.

Now let's get the obvious out of the way. The first thing you will proba-

bly notice when you see the is bust is...er, the ridiculously oversized breasts. There I said it, breasts!

It does strike me that this has been designed by a desperate pubescent teenager, who hasn't had much experience at looking at real women! It's the one thing about this miniature I not only don't like, but hate.

Luckily, Kabuki has given you the option to cover her up and add 'some' modesty to her, in the fact she has a basque. Even once in place she still is heaving, but I get that this was the idea. It just doesn't appeal to me, but it can be worked on and will look great after. If you like this sort of thing, it looks great already. The main body of the model is attached to a small



plinth which is a nice addition, as not everyone wants to buy separate plinths after purchasing a model.

She also comes with a massive hat, but she can be used with or without it. This is a great idea and she doesn't look wrong either way. Lastly, there are some feathers that can be added to the hat.

The parrot is quite a simple affair of pieces. It has its main body and two wings that cannot be inserted the wrong way, so nice and easy.

I would say that for the novice modeller this is an easy bust to pick up and construct, with little in the way of prep at all and you won't need instruction to work out where anything goes. 😊

Detailing

OK, I have mentioned the obvious so far (and my lack of appreciation), but I will say that they do actually prevent a problem. It may just be mine, and I am also going to give

credence for resin shrinkage, but the basque that came with mine just didn't fit over the breasts. So much so that it actually snapped one of the cords. As I said, I am going to say that there has been different amounts of shrinkage whilst curing. I am going to put mine in hot water, so there is some give in it and refit it to see what happens. The face on her is excellent; she has been designed as a pin up and she certainly fits the bill. She has a very pretty feminine face, which is something that can be quite hard to get right, so kudos to the sculptor there. The uniform she is wearing looks good, too, with only a slight embellishment on one of her epaulettes that can easily be fixed. The basque is nice and detailed too. The hat is quite oversized, but for some reason doesn't look wrong at all. It also has some very nice detailed trim on it, just enough to break up the vastness of it. As said before, you don't have to place the hat on her, as she has just as much detail underneath. It is almost a shame to use the, as it will cover it, although the ringlets



on her hair leave a bit to be desired. I think I would have liked to see actual corkscrews, not just straight here with a lines cut into it. I may even attempt doing my own ones!

Lastly, there is a feathered plume. Now I was disappointed with the detailing here, as it looks like the sculptor has gotten bored as they are very flat without many strands on them. This is quite a contrast to the already heavily detailed model so far; perhaps I've been spoilt up to now?

The parrot is nice and looks very much like the bird it is supposed to be. It fits nicely in place on her shoulder. The wings fit in place very well, with just small amount of filling being needed, so all good there. The only issue again is the detail on the feathers; maybe the sculp-

tor doesn't like doing feathers?

I think this would make the bust so much nicer, but they can be carved

in if need be, since the piece is in resin.

Apart from the breasts and the lack of detail on the feathers, I would say this is actually a nice bust. It will, of course, always be a matter of taste with this sort of thing. You can't please everyone, but if you know Kabuki models, you know what you're going to get, as this is a trend through quite a few of their female miniatures.

I will be sending her to Harley Street for a reduction before painting, but this is a bust I look forward to working on and can recommend it if you like the pin up stuff.

Fantasy **LIGHTHOUSE**

By Norman (Normski) Ealand

Some projects are done as commissions and some projects we do for ourselves, but the projects I find the most inspiring are the ones we do for loved ones.

This lighthouse is one such project that was born during a conversation with a close friend of

mine, whose name is Heather. As we talked, I discovered Heather had a love for lighthouses. The lighthouse symbolises a point of time in her life that she holds close to her heart, so I offered to make the lighthouse for her. What can be more inspiring than such a personal project?



Over the course of a few more conversations, I gathered a few details and we passed some ideas around; ultimately I wanted to make the lighthouse different from anything already out there, so I went for a wooden style twisted fantasy lighthouse.

To start with, I gathered materials from a local store called [Boyes](#). This store can be found across the north east of England and into some areas of Yorkshire. They sell pretty much everything you need for the home, but for the last few years they introduced a hobby section selling a huge range of items, such as Vallejo Game and Model Colour at reasonable prices plus enamels from Humbrol and most of the accessories needed for model making. This is where I found a bundle of balsa wood. For £9.99 the bundle was ideal for all kinds of projects, with a good selection of thickness's and widths and some square stock.

To start with, I needed to decide on the scale; this was settled by the need for shipping the finished lighthouse over to the USA. 1/72nd scale was ideal for this, allowing for a good sized model without sacrificing detail.

I started with cutting some 3mm balsa wood sheets into strips. Drawing around a 40mm round miniature base, I cut out circle to act as the form for the lower level of the lighthouse. As I needed the lighthouse to taper in as it rose, I cut 2 strips a little narrower than 40mm and used them as braces side to side so I had a starting point and the strips would not fall inside as I glued the rest in turn. After around 30 minutes, I had the start of the lighthouse itself.

These steps were repeated over 4 sections, each leaning a different direction to give a twisted and buckled look to the main structure. Once this was made, I set it aside and began toying with ideas for the base. I made several attempts at



designs, but none of them sat right with my eye, so I decided to go with a more off shore look, deciding that the lighthouse placed on its own island would be the best option.

Once again shipping to the USA was a factor; the lighter the better, but this posed the question of the strength of the model. I thought of casting the land structure in plaster, but this would have been way too heavy, so I had the idea of carving the rocks out of white polystyrene foam and coating the foam with a PVA and plaster mix. Once I gathered the bits of foam I needed, I glued them all together with PVA and set it aside for a few days to give the PVA time to cure. While the foam was setting, I turned back to the lighthouse itself. The balsa wood was not a perfect fit all round; to fill the gaps, I used GW liquid green stuff plus painted it all over

the structure to give a good base for the undercoat to adhere to.

While the lighthouse and the foam cured, I needed to work out what kind of base/plinth I was going to need. This was where I could not compromise on weight, the base needed to be sturdy as it was going to house a battery box for the electrics inside (more on this a little later). As I needed a battery box sunk into the underneath of the base, I needed the base to be quite thick; so the battery box didn't show through into the model, I chose 9mm MDF. With this I doubled up and glued the 2 sheets together using PVA wood glue. Finally, this was then passed over the router table to edge the base. This was then left in the garage to cure for a 2 days.



While this was curing, I turned my attention back to the land structure. Once the glue was cured, I took a tool from an etching kit which looks like a fountain pen and I began to flick away bits of foam doing my best to carve realistic rocks. As rocks are not all uniform, I just went for what looked good to the eye.



I kept this process going till I had carved out my desired rock formation. On the rear of the land structure I needed a way for the lighthouse keeper to reach the lighthouse, so I decided steps carved into the rock would be the best option. With an Exacto blade, I began cutting steps which led down to the landing platform where I intended a little boat to be moored which also required additional steps to disembark the boat.

Once all this was carved, I brushed it down to remove all loose debris. This is when I mixed the PVA and plaster together and gave the whole structure a good coat of the mix. The mix was 2 tablespoons of casting plaster to 2 tablespoons of PVA and 100ml of water. I brushed this on using a cheap craft brush purchased in a store called The Works which is a bookstore that sells art items, too. It was not a great quality brush, so ideal for making terrain and bases. I gave the structure

a good coat and dried it with a hairdryer; this took quite a while to get it completely dry. Then I gave the whole thing another coat. This I let dry naturally which took 2 days. Once this was dry, I painted the whole thing with neat PVA, which gave the surface a smooth, crisp finish that helped hide the foam texture by filling in the gaps between the tiny foam balls that make up the block of foam I used.

While this was drying, I needed to figure out how to get the electrics through the base without wires being visible. I took the base and marked out where the land structure would be glued and decided the battery box would sit directly under the lighthouse, so I marked the spot where the wire would come through the base and up into the lighthouse. I then went back to the garage and clamped the base in a vice. With a drill and 5mm wood bit I drilled through the base. I then marked a line to the rear of

the base where the switch would be sunk into the base edge. This was also drilled through with a long wood bit which came out into the first hole. I then placed an order for the battery boxes and LED's from [The Component-Shop](#). These guys are spot on; they never fail to deliver, their service is sharp and I recommend them to anyone putting electrics in their models.

TUTORIAL

Once the battery box and LED's arrived, I marked where the battery box would sit making the previously drilled holes hidden underneath by the box itself. I then chiselled out the hole deep enough to house the battery box.

Once this was in place, I went back to the land structure. To make the ground area level enough to sit the lighthouse, I cut a section of cork tile and using PVA again, glued this in place as superglue would have melted the foam. This also needed 2 days to cure properly as the foam is non porous and the glue would not soak away. 2 days was enough time to let the glue set adequately and begin work again.

Once the land structure was at the stage where I could paint it, I needed to drill a hole through it for the wires to come up through to the lighthouse. Using a wooden dowel, I lined up the holes and using PVA again I glued the land mass in place on the MDF base. With the land structure in place, I could turn to adding texture to the whole piece. Using Polyfilla powder mixed with PVA, I stippled it onto the flat surface of the base with an



old craft brush; this would serve as the texture of the sea bed.

This was when I glued the lighthouse in place and was ready to undercoat the whole piece.

The wiring was next, which I needed to solder after fitting in place. The LED's needed to be inside the building, so I soldered the wires and slipped the LED's in place before gluing the top lid on the lighthouse. This was fiddly, but was done relatively quickly. All the

solder and wiring and soldering iron are also from The Component Shop.

With the construction of the base finally complete, I was ready to paint. This will be covered in Part 2.





Unboxing



by Marta Ślusarska

Details

Price: €32

Size: 54mm

Material: Resin

Available from

[Mindwork Games](#)



Mindwork Games' The Puppeteer



Today I have for you another fairly new release. The Puppeteer from Mindwork Games, which is the second release from this company. After the iconic Mad Clown produced a while ago, the company decided to go even darker this time and created a being straight from a child's nightmare. The Puppeteer is a tall, robed creature with various masks to scare the children and some puppet strings to make them do its bidding.

The Box

A rather compact, black and white cardboard box with two thick layers of foam keeping parts of the miniature in place and intact, the design of the box is minimalistic. It also includes the company's logo and models that have been released so far.

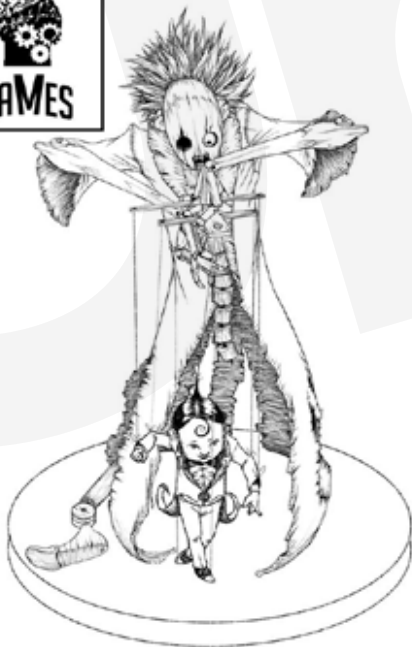
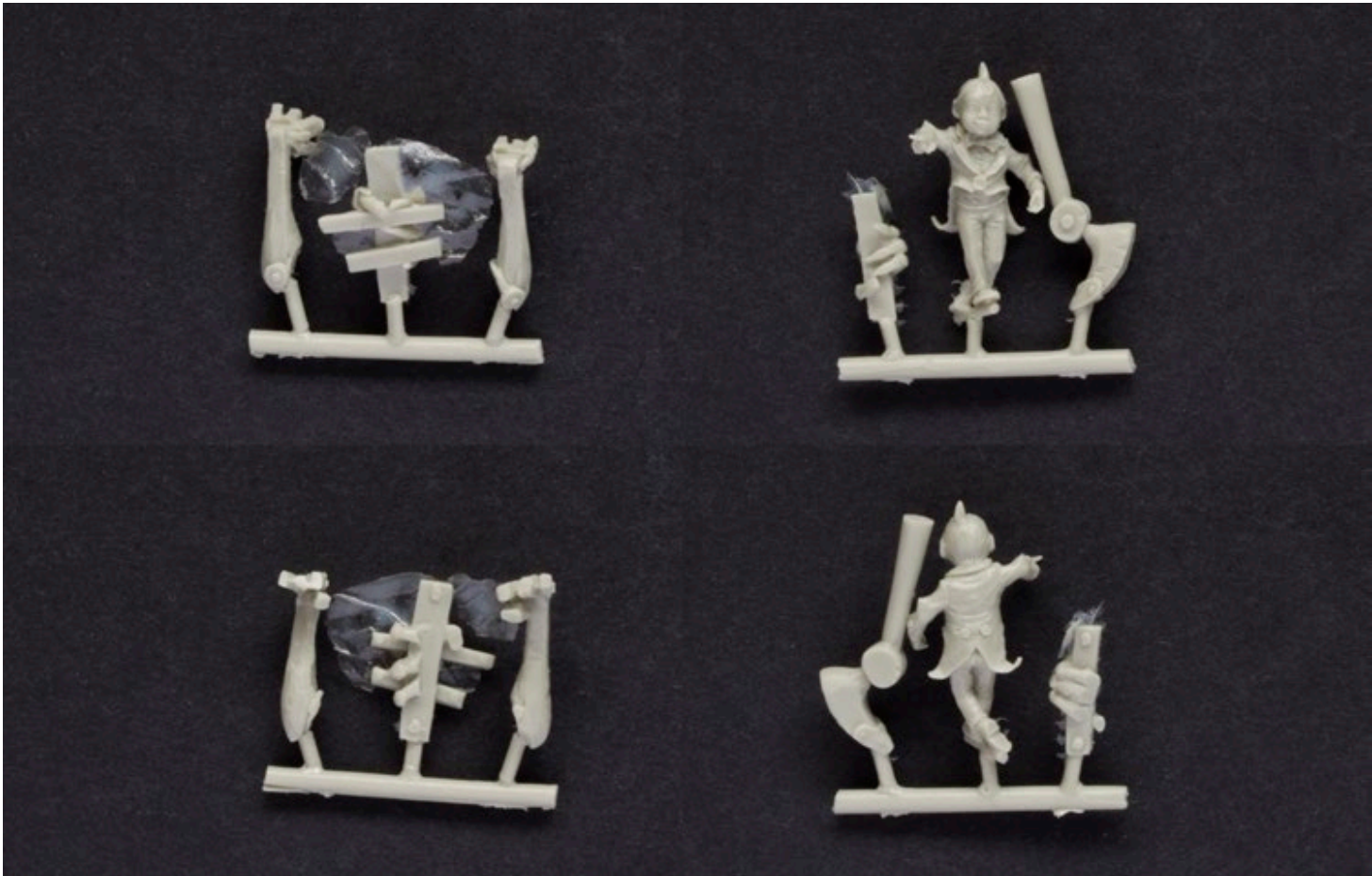
Quality of the Cast As you can see in the photos, there are some imperfections; mostly flash around some smaller parts and few small mould lines. Other than that, the details are crisp and nicely cast—even all the small stitches on Puppeteer's coat are clearly visible. The figure of the boy is really nice; on my copy there are no flaws on it. The hands of the Puppeteer will need a bit more work, both with concealing the joining points and cleaning up the cast, but it's nothing a modeller can't handle. All things considered, I can say it's a nice good quality cast that should be a pleasure to paint.



Assembly

Well...this might be a bit tricky in some places, I must say. The coffer on his back will be no problem, as it has a massive square 'pin' to put it on, but the rest of the parts are rather thin and pinning them might prove difficult. I'm less worried about the leg, as the miniature rests on the ground on the cloak, which with some dose of carefulness I should be able to pin together with the base. The leg, hidden between the sides of the coat, shouldn't be exposed to any big pressure. The hands, though, will be a lot more delicate to glue together and because I can't really see a way to pin them together with the fingers and wooden parts. They will be the least secure part of the miniature. The good thing is that the parts in question are small and





light, so won't fall off under their own weight. It should be OK if the miniature rests safely in the display cabinet, but when taken to a competition or sent in a parcel, might cause problems.

Customer Experience

Again, I have not much to say. All communication was prompt, friendly and professional. I bought the miniature on pre-order and was told it should be shipped within 2-3 weeks and I believe it was closer to 2 than 3. I can only be happy that small companies can work so efficiently.

Overall Opinion

really like this miniature. It's something different from my latest purchases, but still somehow weird and dark, just how I like it. The miniature has a lot of potential for different types of painting, so it should find

its place in many collections and we should be able to enjoy many different versions. Sadly after seeing the fantastic box art painted by Max Amon Richiero, I need to think of some other kind of base for my copy.

Appendix

After finishing the review, I started assembling the miniature and it turned out that the leg doesn't fit as I imagined. After a long while of digging, I found some concept art for this miniature and it turns out that the leg is not a part of the miniature, but an accessory for the base; a broken part of a toy or something like that. I hope you don't mind this confusion; after all I'm only human. To be fair, the leg as a part of the main figure just made sense. 😊



MINIATURE HEROES

Did you know that we are the largest stockist of
Reaper Miniatures in the UK.

Over 3700 separate products either in stock or
available to preorder.



MSP Triads



The Chapter Master

Last year, I was fortunate enough to be involved in the NOVA Open Charitable Foundation's (NOCF) fundraising efforts through their charity armies. I was tasked with painting a venomthrope for the Tyranid army in the Battle of Macragge. The construction and paint work was featured in Figure Painter Magazine's issue number 15 and 16. Through the efforts of the volunteer painting consortium and the generosity of people around the world, the two armies were raffled off and raised over \$10,000 for Doctors Without Borders.

A Charity Piece
for the NOVA Open
by Sean Fulton



This year, the team at NOCF decided to depict the Siege of Alaitoc, in which the space marine chapter Sons of Orar launched an assault on the Eldar craftworld in mistaken retaliation for Dark Eldar corsair activity. I quickly volunteered to paint up another piece this year and was given Alavaan, the chapter master for the Sons of Orar. Dave Taylor, who is the lead for the project again this year, was kind enough to give me to additional leeway in my construction of the chapter master. I was given a larger than usual base to create something more dynamic for the leader of the Sons of Orar.

After some deliberation and discussion with Dave along with John Steining and Brian Ballard who are the individual army leads, I opted for the chapter master jumping his bike to add a more dynamic component to the piece. The initial thought was just to have the bike jumping over some rubble, but as I was looking over the Eldar pieces, I thought the smooth lines of the Elder vehicles and structures would make for a nice “ramp” for the chapter master. The Eldar support weapon platform was large enough to provide a sturdy base as well as a couple of Eldar soldiers to serve as casualties if needed.

The base of the base was a 60mm resin piece from the “Alien Temple” line that was kindly donated by Secret Weapon Miniatures. The “Alien Temple” line would be utilized by both the Eldar and the Sons of Orar armies. (picture 1) The next piece of the base construction was destroying the Eldar Support Weapon platform to provide the ramp for the motorcycle and add a story telling component to the piece. Using my drill, clippers and an X-acto knife, I damaged the platform to create a suitably destroyed platform. (picture2) The head torso and left arm of one of the Eldar soldiers was assembled to be place under the downed platform. I was able to add a bit more interest by turned the



Picture 1



Picture 2

head to the left and raising the arm as the unfortunate soldier tries to shield himself as the motorcycle speeds over him. (picture3) Using the raised edge of the base, I set the platform on the base. This provided several benefits to the base. It would provide two points for the platform to rest on to improve the stability of the base; it would appear



Picture 3



Picture 4

more believable for the pinned soldier underneath, rather than outright crushing him; and finally it would assist in the strong diagonal lines I was trying to create to add to the dynamic appearance of the piece. (pictures 4 and 5). A heavy blob of greenstuff was placed underneath the platform to attach it to the base. Cork was used to provide additional support for the platform and cover the greenstuff and be the base for additional rubble that the platform had come to rest upon. A mixture of large, medium and fine grit along with 1/35 scale bricks were attached with PVA glue to break up the lines of the platform further and provide a more “battle-field” look to the base. (pictures 6,7 and 8). The motorcycle and rider were bluetacked to the base to get a sense of the angle. The chapter master and his motorcycle were taken from the Dark Angels Command Set and would undergo some modifications to fit more in line with the Sons of Orar heraldry, who are closely aligned with the Ultramarines as opposed to the Dark Angels. (pictures 9 and 10).



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9



Picture 10

Paintwork began on the chapter master's upper body, which was kept separate from the remainder of the piece for ease of manipulation. After the initial prep work, the torso was primed with black followed by white in a zenithal fashion to help visualize the highlights. The head was primed only with white to help maintain the focus on the head. (pictures 11-13). To maintain continuity across the entire army since the pieces were done by assorted artists, we were given instructions on what to use for the major pieces of each unit. The red armor was based with Games Workshop's (GW) Mephiston Red. This was kept fairly thin, which required numerous passes to get good coverage, but allowed for layering so that the deeper shadows were already blocked in. (pictures 14 and 15). RMS Blue Liner was mixed in to deepen the shadows further. The Blue Liner mixed with the red created a purple color that added a hot/cold contrast in the shadows beyond just the darker color (pictures 16 and 17). Highlighting began with RMS Clear Red, which was an equivalent I had on hand that was similar to GW's Evil Sunz Scarlet. I again used pure Clear Red and utilized a laying technique to gradually build up the brighter color. (picture 18) The top highlights were done with GW's Wild Rider Red, a vibrant orange red color. This was done sparingly as the Sons of Orar have more of a crimson red armor as opposed to a brighter red such as the Blood Angels chapter.



Picture 11



Picture 12



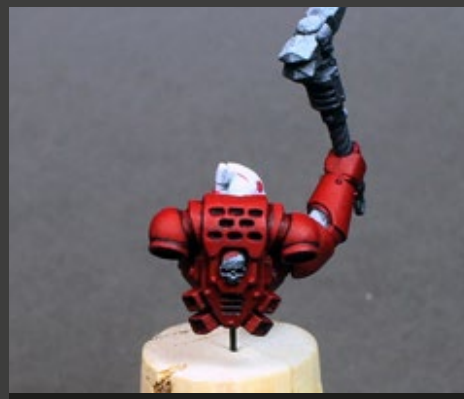
Picture 13



Picture 14



Picture 15



Picture 16



Picture 17



Picture 18



Picture 19



Picture 20



Picture 21



Picture 22



Picture 23



Picture 24



Picture 25



Picture 26

With the bulk of the torso armor done, I started in on the face. I apologize for the small pictures of the face. I had not realized I need to zoom in more on the face for this part of the series until after the fact. The face for Alavaan was based with RMS High Density Suntan Flesh. (picture 19) The skin was then shaded with a 2:1 mixture of RMS Tanned Skin and Vallejo Model Air (VMA) Armor Brown in the scars on the face, under the cheeks, along the temples and in the eye sockets. (picture 20) Pure Armor Brown was used to strengthen the shading further. (picture 21) I then began to reclaim the skin tone with pure Suntan Flesh. (picture 22) The highlighting process began with pure RMS Tanned Skin. (picture 23 & 24) VMC Ivory was added to the Tanned Skin followed by pure Ivory for the more prominent highlights on the forehead, the bony prominences above the eyes, the tip of the nose and chin, and tops of the ears. Looking at the photo, I realized I had overshot the highlighting (quite an unusual circumstance for me; usually I need to push it further...) and glazed back on just a hint of Tanned Skin. I also added the sclera at this time with VMC Ivory and began adding some additional color to the skin with very thin glazes of RMS Clear Red and Clear Plum. During this step I also glazed some black onto the scalp to create a very short buzz haircut (picture 25). Finally, the pupils were added with a dot of RMS Brown Liner (picture 26).

With the face done, I turned my attention to the gold metallic chest armor insignia. The insignia was undercoated with VMA Armor Brown. I like this color as an undertone because it covers well and provided a nice reddish brown opaque to start the process. (picture27) The true metallics were initiated with GW's Shining Gold, which has a very fine metallic flake. This was diluted somewhat with water (as are all my steps); this is especially important with most metallics as they tend to be a bit clumpier in my experience. I have heard that the evolution of the metallics is improving rapidly and flakes are getting smaller and smaller, but this is the best of my options at my station at the moment. (picture 28) I tried to leave the deepest shadows with the opaque Armor Brown. One of the tricks with selling the metallics is not just the light/dark contrast, but also the reflectivity of the metals. If you cover the entire section with a metallic basecoat, it can be difficult to hide that reflectivity of the metallic paint, even as you glaze over it with opaque paint as I do in the next step. I first add VMC Smoke and then RMS Clear Plum to add additional depth to the metallics as well as play with some color contrast between the yellows of the Shining Gold and the purple of the Clear Plum. (pictures 29 & 30) Once again, I began to reclaim the midtone with thin glazes of Shining Gold to subdue my Clear Plum. (picture 31) Finally, VMA Aluminum is added to the Shining Gold to get the brightest reflection points. (picture 32) This technique was replicated on the force hammer as well. (picture 33)



Picture 27



Picture 28



Picture 29



Picture 30



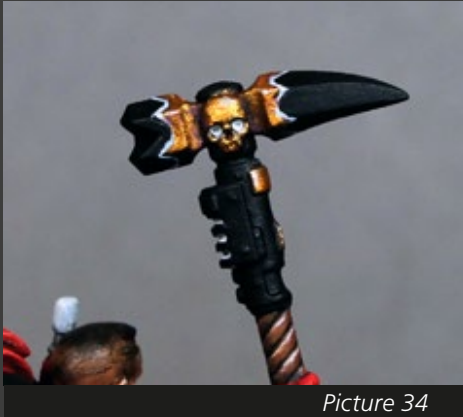
Picture 31



Picture 32



Picture 33



Picture 34



Picture 35



Picture 36

The next step was working on the rest of the force hammer. The handle was accomplished with a base of VMA Armor Brown, then incrementally adding RMS Oiled Leather to the mix and finally pure Oiled Leather. The edges of the handle with lightly edged with RMS Yellowed Bone followed by deep lining of the wraps with very thin black and top highlights with VMC Ivory.

Here is the finished result. Here you can also see that I have painted in white in the skull eyesockets and around the gold metallics in preparation for the blue OSL (picture 34).

The bulk of the force hammer (or ice pick, hehe) was based with VMA Boltgun Metal over the black undercoat (picture 35).



Picture 37



Picture 38



Picture 39



Picture 40

The Sons of Orar have white pauldrons with red iconography. I had some additional latitude since I was doing the chapter master. The pauldron was initially primed with grey followed by a quick zenithal priming with white (picture 36). Much of the pauldron would be a repeat of the initial steps outlined previously for the red and gold portions. The next step was to basecoat the skull and laurels in Armor Brown in preparation of the gold, the red trim with Mephiston Red and the white with GW's Ulthuan Grey. The

Ulthuan Grey was kept thin and my brush stroke went from the darker grey primer upwards toward the top of the pauldron. Next, I added some white to the upper portions of the white bits of the pauldron, darklined the edge of the trim, laurels, stripe and circle with RMS Grey Liner. Shining Gold was then placed over the Armor Brown, Clear Red was layered over the Crimson Red and a mixture of 1:1 of GW's Ulthuan Grey and Mechanicus Standard Grey was blended into the lower portions of the pauldron and used to tidy up

the lining from the previous step. Finally, Wild Rider Red was used as a top highlight as per the army specs and I began adding depth to the gold with VMC Smoke similar to the chest insignia earlier (pictures 37-40).

After some further discussion with the team leads, it was decided to alter the trim of the pauldron to gold; there was enough red on the armor and the motorcycle and, as a chapter master, Alavaan would have “fancy pauldrons”. The lesson here is that it is just paint. It is always just paint. Never get discouraged if things aren’t developing according to plan. Just paint over it. In a worst case scenario, you can strip the model, but in 20+ years of painting I have never done that. The gold trim was finished in the method described previously; Clear Plum for the deeper shading, recapturing the metallics with Shining Gold and finally strong light reflection points with VMA Aluminum (pictures 41-43).

Now the detailing of the pauldron began. I first sketched out the red Omega symbol with RMS Clear Red. This was further sharpened and given contrast with Wild Rider Red and Mephiston Crimson. It was not perfectly tidy, but that was because I knew I would be weathering the pauldron anyway and didn’t see the sense in creating this perfect blend only to trash it! The final step in the paint job for the pauldron was to create chips in the paintwork, which was done with RMS Blackened Brown. Small light reflection highlights were created on some of the larger chips with VMC White. I then further weathered the pauldron with Secret Weapon Miniatures Green Earth pigment and MIG Production’s Black Smoke pigment (pictures 44-46). The pauldron for the right shoulder was painted in a similar fashion, except I added tiny bits of greenstuff to a plain pauldron to simulate artificer armor that might be in the possession of a chapter master (picture 47).

In the second half of the article, I will cover the remaining steps of the steel metallics on the hammer as well as the lower half of the chapter master’s body, along with the motorcycle and basework.



Picture 41



Picture 42



Picture 43



Picture 44



Picture 45



Picture 47



Picture 46



By Terry Cowell

Details

Price: £40

Size: 135mm

Material: Resin

Available from

[Broken Toad](#)



**BROKENTOAD
RESIN CAST**



BrokenToad's The Tooth Fairy

*Be wary in the depths of the night,
For this is when the fairy is known to bite,
It is said that this is when he likes to creep,
Looking for his treasure while you sleep,
Leave him the ones that have fallen and gone
Or he will tear them all out, one by one.*

The package arrived very securely bubble wrapped and undamaged, Postage was fast, although I wasn't at home and had to rearrange delivery from Royal Mail.

Removing the bubble wrap, I find a large, secure custom made box with a slide lid emblazoned with the Tooth Fairy art and the BrokenToad logo. The box is very secure and will be perfect in the future to transport display miniatures.

Once inside, I can see a printed card with the artwork depicted on one side with the above verse on the other. It also informs me that the bust is part of a limited run collector's edition with only 100 copies available. The card also has a thank you for your support from Kris Toad.

Underneath the card, I can see 9 securely packed resin parts in individual bags. The box dimensions are 13x9x9cm, which is perfect; there is plenty of room for the parts without any wobbling about during transit.

The demonic bust is without question one of the creepiest I have ever seen, truly nightmare stuff. I have already



of the Tooth Fairy. Details can be found on the website. This is a fantastic sculpt from Kris of BrokenToad and about as perfect an introduction to supplying models as it gets. It would have been great to create something easily recognisable or safe, but from the beginning he wanted to come up with something innovative and completely original. Boy has he done that!

Kris will soon be stocking some sci-fi and fantasy miniatures. They will be general release, but he also plans to continue the limited run horror genre in the future. Based on what I have seen, I will be checking back with keen interest.

If you are interested in purchasing the Tooth Fairy it can be found at his webstore. Alternatively, you can look him up on facebook.

been banned from allowing the children to see it!

The bust is actually 8 parts, but a resin base is also included. You can use this base or save it for an alternative project.

The resin itself is high quality. There are a few very tiny air bubbles on the larger arms and the wings which can be sorted very easily with a little putty. I should emphasize that it is a very clean sculpt and a few bubbles given my closest scrutiny is not unusual.

The sculpting has been done by Giorgios and, as expected, the work is excellent. There is plenty of texture on the skin and the fine detail work is perfect. The components fit where they are supposed to. The two smaller arms are on a sprue attached at the point which will be

inserted into the model, so no concerns here. There is very little flash to remove; a little cleaning on the top of the large tooth and the arms, but this is minimal. The casting is very good. There are a few visible moldlines on the main component under the ear and on the neck, but will require very little work. This is to be expected on such a large model.

I assembled the model using blu-tak and this is where you get to see the bust in all its glory. Once assembled it stands out as impressive from all angles and will make a brilliant display piece once painted. BrokenToad has also initiated a competition that will award £500 to the best painted version of this bust. Given that there are only 100 copies made, it makes the chance of winning very good considering competition entry is gained via purchase



BEST OF BRITISH



With David Soper aka Sproket

David Soper is an artist recognised widely within our community. He has painted some fantastic miniatures and created some truly stunning dioramas. He has won several awards at GD while it was still the premier painting competition in the world. Two slayer swords and a host of medals should leave FPM readers no doubt that he is without question one of Britain's best!

92



1 Hello David. Thanks for joining us this month at FPM. Please tell us a little about yourself. Where do you reside, how old are you and how long have you been painting.

Hi Terry, I'm Hampshire born and bred and live in Southampton where I've been since my college days. At the time this interview comes out, I will have just turned 49. I've been painting miniatures for the best part of 35 years, which comes as a bit of a shock now that I've sat down and worked it out!

2 Do you have an academic art education or employment that utilises artist skills?

That's a "yes" to both parts of the question. I went to art college for four years and have an HND in graphic design and production. Since leaving

college, I've been employed as a graphic designer/illustrator within the NHS. The work ranges from the very dry and corporate to the highly creative. I've even managed to work a little model making into some of my illustrations on a few occasions.

3 Please list the most prestigious or notable awards or medals won by you to date.

As you said in the introduction, I've won the two slayer swords (1990 & 2013). I also have seven gold Demons. From Salute I've been a runner up best in show (2013), best in show (2015) and six first place awards.



6 You won a Slayer Sword in 1990 with a highly customised Nurgle Predator that has remained one of the most iconic GW figures to date. At the time, the paintwork and the customisation were accepted as inspirational and cutting edge. Given the knowledge that techniques and materials have evolved since then, how do you feel reflecting back on what was an amazing achievement?

What I think I achieved with the Predator that was ‘cutting edge’ at the time was the way I combined several painting techniques to develop the textures. It was certainly something very new for me and the Predator marks the moment when I developed my own individual style as a painter.

The Nurgle Predator is still one of my proudest achievements, but it’s very much of its time. I think the paintjob stands up well, but the sculpting now looks very basic to me. The hobby has developed with a greater degree of sophistication in technique. There is no way he’d win the sword now.

7 In 2002 you left the hobby. I know you have related the reasons for this in some other interviews and blogs. (Volomir’s blog has an excellent interview and explanation) To summarise at that time you struggled with confidence and is it fair to say you stopped feeling adequate as a miniature artist at the standard you expected for yourself? I was open mouthed when I first read this. However, the wonderful news is that you couldn’t stay away for too long and returned to the hobby in 2006. Tell us what reignited your passion and please discuss how you evolved as an artist to return at the highest level.

That’s exactly what the problem was! I was no longer painting on a regular basis, so I was out of practice. As a result, when I tried to paint I could no longer do so to the standard I expected of myself. It was deeply frustrating and ultimately I

4 Tell us the story of how you found yourself painting miniatures?

I was 14 when I started painting. It was during the big Dungeons and Dragons craze of the early eighties and all my friends would gather to game during the lunch hour. One day a couple of them turned up with some Citadel minis purchased during a trip to London. The moment I set eyes on the minis something just clicked! It was an instant fascination and I sent off for a Citadel miniatures catalogue that same day. Miniature painting is the perfect hobby for me. It gives me an outlet for my artistic drives that also enables me to indulge myself by obsessing over tiny details.

5 Were you naturally adept at painting or did you embark on a process of trial and error?

I’ve been into painting and drawing for as long as I can remember and I was aiming to go to art college by the time I started painting minis, so I had a good head start. I’d developed an early preference for painting in acrylics and was able to transfer my familiarity with that medium to my new hobby with relative ease. From that point on, I’ve found that my art and design skills have developed, hand in hand, with my mini painting skills. Each tends to feed into the other, especially with regards to my use of colour. Having said that, trial and error has also had a big part to play in my development. There is always something new to discover and experiment with; nothing ventured – nothing gained.



lost confidence in my ability.

My return to the hobby was a gentle process. I started to dabble with the occasional small painting project. I was no longer worried about painting to some self-imposed standard; I was simply painting miniatures because that was what I loved to do. All the pleasure and satisfaction I got from painting minis when I first started came back. I think the single most important thing I've ever learned in all the years I've been painting is not to lose sight of why I paint minis!

I was painting regularly once more, but quickly became aware that things had moved on in the hobby. Painters were using a greater range of materials and techniques and applying them with a level of sophistication that was entirely new to me. This was quite daunting, but at the same time very exciting. Put simply, I "wanted in" on the action. I'd gotten back up to speed with my painting skills, but I needed to get up-to-date with them too, if I was to continue my development as a painter.

I embarked on the still on-going process of challenging myself to try new things.

8 You won your next Slayer Sword in 2013 with the gorgeous Dark Eldar diorama. I remember seeing this at the event and immediately I felt it was a special piece. However, it wasn't until well after the event when the high-resolution pictures started surfacing that the beauty of your winning entry became apparent to me. Please tell us how you developed the concept and turned it into a reality.

The Dark Eldar diorama started out as something quite different to the final piece and developed over several years. The initial concept was of an aerial skirmish between gangs of Hellions and Scourges. The first mini I painted for it was a Hellion and I was very pleased with him! I felt that this was the mini where I came back to my top form. It was very much a fusion of my old style with a modern sensibility.

When working on the base of the diorama, I began to experiment with my colour palette for NMM and this directly influenced how I painted the Scourge miniatures.

Before I knew it, my painting underwent a fairly dramatic development with regards to my approach to colour. The resulting minis featured a desaturated palette with a strong focus on warm/cool contrasts and an overall 'pastel' appearance.

At that point, I reassessed the tone and composition of the overall piece. The Scourge minis seemed to be going in a good direction, but the base and the Hellion had a very different, almost fairy-tale quality; these elements didn't belong together. Taking my lead from the Scourge minis, I re-worked some of the base elements into a vertical composition. For the new piece, I developed a bleak, wintery sci-fi base which I hoped would suggest a suitably sinister atmosphere for a Dark Eldar subject.

That all sounds fairly straightforward, but the process was a long and complicated one. The 'new' base underwent further major changes as I developed my ideas and experimented with new materials and techniques. This was a more flexible approach to working for me (as the project developed in a very organic way) with both the paint scheme and the base undergoing continual adjustment. I learned not to be afraid to go back to a piece of work and to change it, if that was what the project needed.

9 I recall reading somewhere that you felt multi figure dioramas are a weakness in your painting armoury. Do you see this as a challenge to be mastered or a no go area?

I think any area of weakness is a challenge to be overcome. That's how I've pushed myself to become a better painter. On every project I set myself a specific goal, often focused on tackling something I'm less confident or less familiar with. On occasions I've selected a miniature specifically because it will give me the opportunity to get to grips



with one of my 'problem areas'. As an example when I painted Infamy's Mole earlier this year, I paid special attention to painting the textures. I also made a point of using true metallics, something I'd not done for several years and was badly out of practice with.

10 GD has been good to you and you have several medals and a couple of very big swords to prove it. I don't wish to detract from your stunning achievements when I say that in my view GD is no longer the apex of

miniature painting. It is a very significant competition still, but there are other competitions such as the Crystal Brush or Monte San Savino that represent an alternative challenge. Do you feel that preparing for GD is unique and can we hope to see you globe trotting in the future?

For all of my years of painting experience, I haven't actually entered that many competitions! I've become more aware of different competitions in recent years and it has become clear to me that they all



have their own distinct character. As you say, each offers its own challenge and that's an exciting prospect.

I've seen myself described as a competition painter, but that really isn't how I see myself. I'm a hobby painter, first and foremost. The competitions are a great way of testing myself and they help to give some structure and focus to my painting year.

I hope to compete in a more international arena at some point. However, I would be equally happy to drop out of the competition circuit for a while and just paint for the joy of it. Although I probably won't be dropping out for 23 years again!

11 *In 1990, painting miniatures was a solitary affair. Has this changed for you or do you still prefer to embrace your creativity in isolation?*

I am very much a solo painter. I tend to go off into another space when I'm painting and become totally absorbed in what I'm doing. It's probably an issue of 'old dogs' and 'new tricks'; however, I do find the experience of being able to lose myself in a creative project very satisfying. Although the actual process of painting is still a solitary one, the hobby has become far more social for me compared to 1990. Now there is now an online community of painters talking and sharing their hobby experiences. It was through these blogs and forums that I was drawn back into the hobby and now I'm able to share my work and see what other painters are doing.

12 *Since 2011 you have been kind enough to share your work with the community in a very detailed blog. It is without doubt one of the best available and is a must for any painting fan. What does sharing your work in this way mean for you?*

It was through the online community that I began to learn about new materials and techniques and to see how other painters were using them. I have gained a tremendous amount of information and inspiration from them. As time passed, I began to connect with other painters and take a more active part in the community and I think it's only fair that, having gained so much, I try and put something back in a small way, by sharing my own painting experiences through my blog. I think we all benefit by sharing our knowledge and experience.



My blog also serves as a way of marking my progress. It can be quite easy to forget what progress you've made. I think it's important to remember where you came from in order to decide where you want to go. Thirdly, the blog is a way of recording my techniques and I've needed to refer back to it myself on a few occasions!

13 *It strikes me that many prestigious painters have beards in some form. Will growing a beard make me a better painter? In addition, are you willing to break rank and disclose the dark secrets of the bearded brotherhood?*

Yes, you have to have a beard. It's essential if you ever want to be any good as a painter. But I'm telling no secrets. What goes on in the brotherhood stays in the brotherhood!

14 *Can you share your latest project with FPM and tell us about your latest plans?*

My current project is Gutrot Spume from Games Workshop. I'd been quietly pondering the idea of painting a Nurgle themed mini of some sort for a while when I first saw him at last year's Warhammer Fest. So, as is often the case, the mini just clicked with me.

Reading the background for him provided the spark of an idea for how I'm approaching this mini. Gutrot Spume is the master of the plague fleet and it's from this that I am taking my main inspiration. I'm particularly enthusiastic about creating a nautical 'horrors from the deep' feel to the painting and colour scheme while still remaining true to an overall Nurgle theme.

At the same time I've been working with a completely new palette of colours. I think it will be a good exercise to move away from familiar, tried and tested, colours and discover some new alternatives.



Beyond 'Project Nurgle', I've plans to do a fairy-tale themed piece and a project with an Egyptological/steam punk theme as well.

15 Finally, given your wonderful achievements and your wealth of experience, what advice would you pass on to anyone hoping to take their painting to the next level?

Set yourself specific and achievable goals. Focus on improving just one aspect of your painting at a time. It might feel like you are only progressing in baby steps, but it all adds up. Take time to reflect on what you've achieved. It's all too easy to become obsessed with the things that don't go well. If there is something that you really can't get to grips with, then move on and focus on something else. You can always come back to a problem area at a later date.

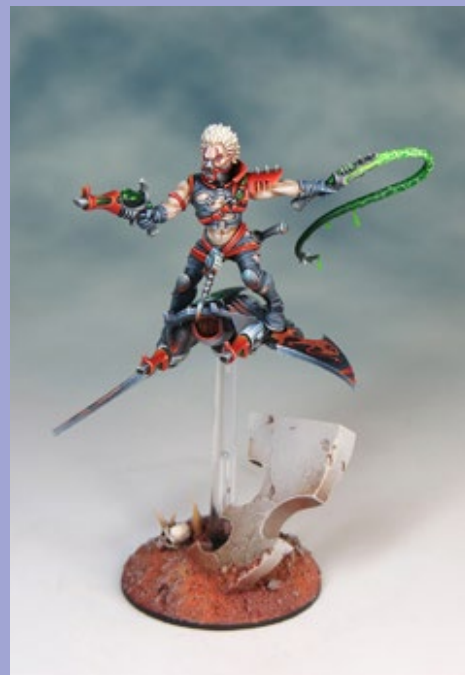
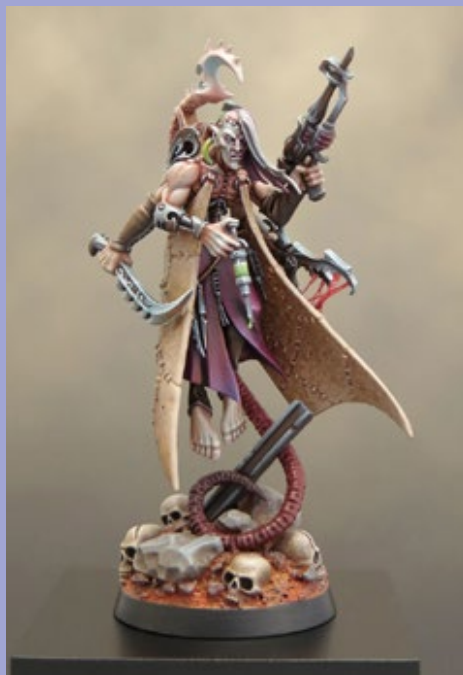
Please include links to your blog or any other addresses you would like to share.

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

David is undoubtedly talented and it is easy to consider that once an artist has won a major award, they no longer travel the same road as the rest of us mortal hobby nutters! On the contrary, David illustrates through his journey that regardless of skill and technical ability, he has suffered and overcome the same issues we all have to. One of the amazing traits that binds us all together is that the moment you decide you want to be the best artist you can be, you are on that journey. However, modelling is no longer the solitary hobby it once was and the moment you pick up that first brush, you join the most amazing community.

Thanks for sharing with us David!

SPROKET'S small world





The Red Skull

8 colour challenge by Luke Wilson

Whilst having a chat with a friend, he was asking what colours I had used on a particular project and as he went through the selection he commented that I used an awful lot of different colours. He said would it be possible to paint with a very limited amount?

I asked him to pick a figure of mine he liked and I'd have a go. He chose the Zombie bust from Ana-

kron Workshops which I had converted into a zombie Nazi officer by another friend of mine.

I asked for a number and I would use that many colours only. He gave me 8, so the challenge was set.

Now I have seen on the 'net other artists paint minis using just 4 colours and I have seen one using just 3, but I don't think I'm quite ready

for that yet. ☺

Looking at the bust and my colours trying to think of what I wanted, it suddenly dawned on me—paint him not as an officer, but as the Red Skull!

With a little more conversion work he would look like not a definitive version, but my interpretation of Captain America's arch nemesis!



Colour Selection

Now with the figure and chosen topic in mind, I chose my pallet; well, the subject dictated it really.

As you can see, I chose the standard black and white, as the main body of the Skull was going to be black and obviously a few reds for his skin. I went for the Scale 75 colours that I got last year, as I had (up to this point) not tried them and thought this would be a great opportunity. I chose the 2 blues as I could add these into the high-light for the black areas and the shadows for the reds to

bring the miniature together. Lastly, the yellow would be an addition to the red for highlights, as I didn't want it to go pink, so couldn't just use the white.

Now the keen eyed amongst you will notice that there are 2 mediums; my friend said he didn't class these in the challenge. As he saw it water is a medium, so I kept it to a complete minimum, plus I use glaze medium quite extensively in my painting.

The Bust.

Here is the original fresh from the sculptor.



My friend added an officer's hat for me. The first thing I did was sculpt the small deformed ears and define the cheeks.

For his hat I looked at many different examples and there were quite a few that I liked, so I picked the bits I liked and amalgamated them into one hat. J



Firstly, I made the rope and bands around the hat from a mix of green putty and Magic Sculpt, but they were way too thick. On a suggestion from the editor (cheers ed), I went back and redid it with single copper wire strands, which, I think, worked a treat. Lastly, I sculpted a Hydra symbol onto his hat.





I took inspiration from this picture for the conversion to his face.



Painting

I won't go into the undercoating of the model; I'll presume you all know how to do this. All I will say is, for the first time in over a year, I undercoated the model in black instead of white!

The face was based with Scale 75's Baal Crimson. After this point I did the eyes, so I could tidy it up after if I bled over on to the face. This was done by painting the area black,

then giving it a coat of white leaving a very thin black line to give a bit of forced shadow. I then put a small circle in of black. A slightly smaller circle of Vallejo Model Color's (VMC) Andrea Blue was put in the middle of this; I then started adding a small amount of white and painted the bottom half of this blue circle. I did this just 3 times, as it left the bottom of the iris quite light. I then placed a small black pupil in the middle and



added a glint of light to each one.

I then moved back to the face, highlighting up using Scale 75's Marduk Yellow. I did this for 6 layers, blending slowly. Once I was happy with this, I added a faint touch of white. This didn't turn pink as by this time there was more yellow in the mix, but gave me a nice sharp edge. Next, I started working on the shadows. For this, I thinned down a mix of Scale 75's Mayhem Red and Hastur Purple 50/50 with some Glaze Medium and started to shadow. I did the eye area around the cheeks and worked down the neck, both front and back. I then mixed in some VMC Turquoise and Marduk Yellow to give me a green and did some more work on the shadows around the neck and very close to the crease of the cheeks.

Lastly, I used some pure black heavily thinned down with Glaze medium.



TUTORIAL



Next, I moved onto the coat and hat as these were going to be the same colour.

I touched up the black where I had painted it or chipped it, etc.

I started adding just plain white to the black for the highlights, but it just didn't look right, so I took to my buddies at FPM and Davide Rainone suggested maybe mixing some blue or orange into the mix as it looked a bit too grey. Andrea Blue went into the blend and I mixed some Baal Red and Marduk Yellow together to give me that orange and glazed that into the shadows; this seemed to bring it together a bit better (Thanks, Davide). I did the cap the same way, apart from the peak and band. I actually used straight white for some stark highlights and used a gloss varnish to give the very

shiny appearance these caps had. I painted the thin bands around the hat the same way as I did the skin. The Hydra symbol and buttons were done mixing white and black 50/50 together. I shadowed by glazing in black. I used white to highlight, blending this in in tiny amounts. I then went over glazing in Andrea Blue to give it a more metallic look, whilst still hoping to keep it clean. The same was done to the clips holding in the rope. The rope was just painted grey and I used straight white to pick out the twists.



Lastly, I painted the symbols on his lapels and the bands on his epaulettes first in grey, then highlighted them in white.

All that was left to do was attach him to his plinth and he was done.

8 colours. I think I could have easily got it down to 5, excluding the Turquoise and the Mayhem Red. ©

Maybe in the future I'll see if I can do a 4 colour challenge!

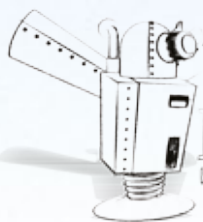
WIN A Free Plinth Every Month

With **FIGURE PAINTER** magazine

Simply upload an image of your painted miniature to our facebook page and the miniature with the most likes in one month wins a free display plinth from Model Display Products.



courtesy of



Robot Pigeon
PUBLISHING

www.modeldisplayproducts.com

EXHIBITION

FPM FACEBOOK SUBMISSIONS. ENTER YOUR MINIATURES ON OUR FACEBOOK PAGE



Longbeards by
Sergey Chasnyk



Custom-built Tyranid Hive Tyrant by Kneel Hetherington



Finari by Melissa Powell



Marilyn Monroe by Juan Ignacio Corujo



by Gavin Constable



Something Wicked This Way Comes by Craig M Brooks

by Marc van Megroot



Horus the Warmaster by Cosmic Creations



110

Chaos Lord, Lava Armor ed. by Sergey Chasnyk



111

THE DRAGON LORD



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

