

#27

# FPM

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FIGURE PAINTER MAGAZINE

 **insight**  
interview

with Francesco Farabi

## REVIEWS FROM

*Darkstar Miniatures*

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**Tommie Soule**  
**Ray Wong**  
**Hon Ho**



Welcome to issue 27 of Figure Painter Magazine.

We have a pretty cool issue for you this month, which kicks off with a fantastic Insight interview with Italian painter Francesco ‘Franciuus’ Farabi who, I’m sure you’ll all agree, is a true master of his art. We also have interviews with Marrow Production, the guys behind the new Journey, Wrath of Demons board game and someone whom I consider a really top bloke. Tommie Soule is this month’s focus in our Best of British series. We take a look at a new range of Mr. Color Metallic paints from GSO Creos and an in-depth look at some crackle mediums. Then we take a close look at products from DarkStar Miniatures, Pegaso Models, Marrow Production, Tiny Leads and the books by Laslo Adoba, as well as all of our other regular features.

Anyway, we hope you like it...we’re all off to FigureWorld and hope to see you there ☺

Shane Rozzell. Editor

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It seems like an age since Scale75 updated their Scalecolor paint range, but they have finally come through with the addition of the Metal n' Alchemy Copper Series.

Like always, the set comprises of 8, 17ml dropper bottles and from the pictures seen, they look like a very useful set which, I'm eager to try. If it follows Scale75's usual MO, there should be 4 metallic colours and 4 Alchemy colours. This set retails for around 24€. Also, hot off the press – all the Metal n' Alchemy paints can now be purchased individually. For more details, click [here](#).



Spanish digital artist and illustrator Nekro ([nekroart.com](http://nekroart.com)), whose unique steampunk baroque style, marked by desaturated colours with sharp contrasts, is soon to be featured as a miniature by Nocturna Models. I, for one, am eager to see these, as I have been a fan of



Nekro's work since I first saw it in ImagineFX some time ago. If the WIP of the sculpt (seen above) is anything to go by, these should be spectacular. There isn't much information available about the range yet, but it's certainly one to watch out for.

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# Unboxing



## Details

Price: £12.50

Size: 54mm

Material: Resin

Available from

[Darkstar Miniatures](#)

## Darkstar Miniatures' Highwayman



**STAND AND DELIVER!** Ok, that was an obvious opener. ☺

Highwaymen have been a popular piece of British history, the most famous being mostly like Dick Turpin in Essex during the 1700's.

Now this isn't Mr. Turpin himself, but there is no reason why he couldn't be. I won't go into too much detail who Darkstar Miniatures is as we have reviewed some of their excellent metallic paints back in issue 21, but I will say that Darkstar is a small family business hailing out of Lowestoft, consisting of Steve Crisp and his partner Kate.

The Highwayman is presented in a nice tidy cardboard box,

cushioned between two pieces of foam, so it won't get damaged. I picked mine up at a show and it got bashed around in my bag all day and was still in perfect condition when I got home, so job done on the packing.

Once inside, he comes as a 6 piece kit. No assembly instructions are included or needed as even for the novice modeller/painter it is very self-explanatory where everything goes.

You have the main body, hat and 2 arms for the main figure. Also supplied is a rather simple but nice base, including is a small stone, which I assume is a mile stone (well, I'll paint it so). The cast is nice, but I find the resin





a little shiny. The only issue this would give is that you will have to go over it a few times to make sure you don't miss any flash or mould lines, which incidentally aren't bad on either instances.

It's nice, workable resin and I was able to remove some small tags on the arms for fitting with just a craft knife. The worst mould line I found was on the inside of the boot and even this wasn't that bad at all.

The detail is nice and there are plenty of little bits to keep your paintbrush busy for a while, with ample opportunity to do some

nice subtle freehand on places if you so wish. I love the pose of this miniature, as this is what drew me to him at the show. It's all there to give good atmosphere to the figure and Stuart Hale has captured this perfectly in this figure.

I did very little prep work on him at this stage as I wanted to fit him together just for this review. A small amount of Blu-Tack was used and he went together very well, so will be much better when I do it properly. For £12.50, I will actually declare this one a steal; 54mm figures of this quality for this price don't come by that often, so I will say if you get the chance to grab this at a show do so. Failing that, jump on line at the site at the beginning of this review and get it. I give this figure 4 paintbrushes out of 5 when you take into account quality and price.



# insight

interview  
with **Francesco Farabi**

Questions by Davide Rainone

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*Place of origin?*  
Perugia, Italy

*Years of painting?*  
In a serious way, 12 years.

*Major awards?*  
Best of Show Lione 2010, Best of Show Fantasy Lione 2015, Best of Show Fantasy Siena 2015, Best Of Show Faenza 2010, Best Of Show Fantasy Ap-piano 2015, Slayer Sword Italy 2006, Slayer Sword Italy 2007, Gold Medal Fantasy Master Open World Expo Montreaux 2011, etc. However, it is really so important?

*Future plans?*  
Talking only about the miniature world, 2016 will be a very complex year for me. I have a huge project with Massimiliano Richiero for our '2nd Star Project' that will keep us busy from now until next April. It will be the biggest and most complex project in my life.

Take a seat and make yourself comfortable; this month's interview will take you deeply into the life of one of the most renown Italian painters. He needs little introduction – everybody knows and loves him. Ladies and gentlemen, let's welcome Francesco 'Francius' Farabi!

*Title Image: Steadfast Tin Heart  
Sculptor Massimiliano Richiero*



*The Ancient Centigor*



**1** *May I say, you are still fairly young, yet you have already gained 'celebrity and glory' in the world of figures, here in the old continent as well as in the new one. Are you still striving for new achievements or do you think that since you have done it all, you can take it easy?*

Thank you for saying I'm still 'young', but I am not so young anymore... joking aside, in the last few years I have been lucky to receive many achievements for my works, some of them considered more important by others than I do. Of course, I am happy about it — it's always nice to receive an award and whoever says the contrary is shamelessly lying!

To tell the truth, in the past years my greatest pleasures have not arrived from medals, but being invited to be 'President of the Jury' at the World

Expo in Stresa for the Fantasy Category; it has been a great honour (and a duty), which went far beyond any other award. Lately, a recognition that really honoured me was the tribute dedicated to me by Javier Gonzales Lozano (Arsies), a great Spanish artist and one of the best in the world who is a very dear friend of mine for many years. He has repainted two copies one of my most notorious models, the 'Gothic Dreadknight', respecting my work in an incredible way and doing it with a great passion. To receive such an incredible tribute (which means hours and hours of work on each), from such a great artist has been something that has no comparison with any medal or resin statue I could ever win. More generally, I can tell you that in the past

few years I have received so much love and respect from so many artists from all around the world, that I believe this is a priceless award.

Answering the second half of your question, actually, I am not so interested in medals themselves; I just love upright competitiveness. I love a challenge, to myself as well as to other artists (many friends of mine are a big part of them). A friendly challenge, of course; authentic and heart felt. For me, a challenge helps me to get better and I am always in search of new techniques, ideas and visions in painting.

2

*We can tell that the pursuit of a Golden Demon was a great inspiration for you, so let's start from the beginning.*

*How did it all begin? What drove your passion and now also partially your job?*

More than the Golden Demon, but that's the same for the 99% of figure painters who started painting with fantasy models. I guess Games Workshop was the starting point for many of us.

In my case, I must admit, the first miniatures I bought were by 'Grenadier'; I was just a child, but it was my first introduction into this world. Then as a teenager when I was attending high school, my best friend at that time (he still is) made a gift for me for my birthday, a little hand painted 28mm medieval knight, the 'Black Prince', from a small shop which opened just in front of my school. I met the two guys who were working there and I started to paint with them for a while. After that, real life kept me away from painting until 2003 when, thanks to the girl who has become my wife, I took to the brushes once again. That was the time when the Internet was bringing all us painters together. It was also the time of the Golden Demon in Italy and everyone was going to look at the best artists in the world on the CoolMiniOrNot web site. During that period, I met a group of painters living in my neighbourhood and thanks to them I got better very quickly. One of them, Luca Masetti, is still one of my greatest friends and my 'sensei'.

Games Workshop and Rackham was ruling the world of fantasy miniatures; I was a 'GWist', meaning I preferred GW's miniatures, but my first high level miniature was a Rackham Devourers 'Master of Carnage'. It was 2004 and suddenly after I finished that model I started to plan the first Golden Demon entry in my life: a winged Empire Champion modified with a little bit



of steampunk style. I won a silver demon, the first award in my life, and the beginning of my miniature painting career. At that first GD, I met for the first time many of the most important fantasy Italian painters at that time and laid the foundations for the creation of a new virtual place where it was possible to exchange visions of the world, techniques and ideas. So, the Legio Pictorum was born.

3

*You are the founder of one of the most important modelling reference points in Italy, the Legio Pictorum.*

*Please, tell us about this...what can I call it? A forum, a group of friends? What does it mean to you?*

I would need of an endless supply of pages to reply to this question because with the Legio Pictorum's tenth anniversary coming and it's very hard trying to condense the answer into a small space; I will show you what I wrote 5 years ago on at our fifth Legio Pictorum's birthday.

Back in November 2005, after a few months of using a free hosting

forum, about 50 people decided to start chatting together about miniatures. It was unimaginatively called The Italian Painter Forum and it was born from a question, more than from a proposition...a young painter's question, someone who had only picked up his brushes a few times; someone who marvellously witnessed his first Games Day and Golden Demon, winning his first award. How many emotions he felt discovering a new world, something he wanted to be own, and sadness because he reached just a few of so many artists who were living in that world.

There was something like a wall between painters — some people talk to each other and some ignore the others. At that time, the young painter asked himself a very simple question. Why? Why we don't all stay together? Everyone — the winners and losers, the good and mediocre; why don't we find a place where we can all talk and improve our skills, sharing experiences. Is it possible to fight and rejoice together for our passion?

*A Sherwood Tale*  
Sculptor Yury Serebryakov



*Between the two sides of Darkness*



own limits and that didn't impose itself onto others with arrogance or superior behaviour, but came with cheerfulness and a contagious joy. It came with the happiness to hug someone who defeated you when just the day before he was asking you for advice or just because he is your friend...

I could say a lot more of how a little group of figure painters thought in 2005 that setting a forum dedicated only to themselves connected people far and wide. On Legio's forum we argued, disagreed, split our sides laughing...we lived! There was no facebook, when one 'like' was enough. Back when the world was less connected and you had to 'create' a group because there wasn't a web site doing it for you. The Legio Pictorum is formally a forum and, like that medium, today it shows its obsolete role. Nowadays the forums have no success; the world has moved on to other shores; it has changed. I don't consider myself nostalgic, but I miss some of the inner workings of a forum. However, at the same time I recognise some of the advantages in social networks. I am OK with that!

We have been a generation who started a new way to communicate; it is fair now the new generation can choose its own way. What it left behind is not simply a forum based on 'phpbb' language, but the blue print of how to be a community; to stay together and to share a passion.

That young painter never imaged that years later after that question, he would have found so many positive answers that he couldn't count them. It was November 22nd, 2005 when that young painter, Francesco Farabi, with a few of the old forum's moderators, created the Legio Pictorum.

Our story is wonderful and heartfelt. Those of us who delight in it every day, we watch you taking your first steps from the very beginning. I saw

so many young guys shyly opening new threads called 'how can I push on the lights?' and now I quiver watching them entering in a contest beside me...what a wonderful feeling!

We all collided together and I remember every face: the ones who came and went and those who arrived to stay forever.

However, it is also a big story of a community that has broken its

**4** *Recently, one of the most important events a modeler can visit is the World Expo. You have had the chance to watch it and live it as competitor as well as performing the very important role of 'Fantasy Category President of the Jury' in Stresa. What is truly the soul of the World Expo and what does this mean for you?*

As you said, recently I have had the honour to judge many contests all over the world, included a World Expo before this, the one in Montreaux, but when Stresa's organisation called me to take part as President of the Jury in the fantasy category, I must admit I felt terrified — at least as much as I was proud of the invitation. It has been, probably, the hardest task I ever fulfilled in my life as a modeller. I had the huge responsibility to choose the judging team for the World Expo!

It has been very hard; I started to call the colleagues

I chose to help me in this task in advance and I very quickly tried to organise a better judging system with them. I tried to solve a great many of the problems before they could happen and in this way, I think, we arrived at the event ready and relaxed. I had a great team! Fifteen names among the best artists in the world and above all fifteen friends who I appreciate and I trust. Fabrizio Russo, Matteo Murelli, Alfonso Giraldes, Ben Komets, Diego Esteban Perez, Jose Manuel Palomares, Michael Kontraros, Luca Baldino, Massimo Pasquali, Jacque Alexandre Gillois, Mariano Numitone, Javier Gonzalez, Mirko Cavalloni, Jeremie Bonamant, Roberto Chaudon.

This made me feel at ease, for one aspect deep inside myself I felt like I was organising a Monte San Savino show. Under another aspect it obviously taken from me that excitement that only entering in a competition at

*My father, my destiny...children of war*



such a high level can give you.

I saw how this emotion was important amongst the competitors and I believe, if you want talk about a soul, this is it. The emotion that comes from being on the greatest stage, betting years of hard work, in front of all worlds top artists, but hey! The World Expo IS the World Expo, after all!

**5** *Back to the present day, let's talk about Monte San Savino. We are approaching its tenth year and it has become one of the most important model contests in the world. I can imagine it could be hard to explain, but what is MSS and what is it like as a competitor and as a coordinator?*

In an interview like this, it's very hard to talk about Monte San Savino for me because I am always

divided between my role of organiser on one side and the role of visitor on the other. As coordinator I belong to a group and if I talk, my words become the 'official position'. As visiting member of the public, I would be completely free to say what I want without thinking that my words could be misunderstood, but I will try mixing the two worlds somehow.

MSS was born from Luca Baldino's idea; he is the soul and creator of the show. The idea that the art of a model painter should not have chains or boundaries, that people from all over

can stay together for the pleasure of enjoying each other's company before to competing against each other. This idea united us from the very beginning and gave the start to collaboration and a brotherly friendship that has lasted for years and now it is destined to last forever.

Together we attempted to demolish the walls built amongst styles and categories that in our opinion had no reason to exist. Many opposed us, but, luckily, many others supported us as well. It has been their response every year, the happiness that allowed us to overcome complications and be always ready for the contest. After all these years and so many things happening, this idea is still the basis for what we do and what we keep striving for.

What we are trying to do is to take care of people more than miniatures. We are not concerned







Dark Star

in having the highest number of models in contest, but the highest number of artists attending. Usually the two concepts go at the same speed, but the value is different. We are happier if you come to the show without entering anything into the contest than you sending ten models with someone else without being there in flesh and blood. We are concerned with the artists, the people...we concern ourselves with their stories and their worlds. We like the idea that at MSS, they can find a place once a year where they can share a piece of themselves with everybody else in front of a table with another 1300 miniatures, or be in a group shot at midnight with the stomach full of good food and good wine. The heart full of experiences to share and the head full of dreams and inspirations. While we have a place to do this, we'll keep on doing it. Many have thanked us over years for what we do, but actu-

ally the credit is all theirs and yours! It's you that make the show, we just prepare a stage: the artists who enter will be the stars! In conclusion...if you want to know what the Monte San Savino show really is, then come and see for yourself! We are waiting for you!

**6** *Let's talk more deeply now about your artistic scope. You are renown as a great painter and your freehand designs are particularly appreciated. Reveal to us your secret... what is your 'Popeye's spinach'?*

I adore painting miniatures; it's something that makes me happy, but I have less and less time, so I paint fewer and fewer models. This short time has become sacred for me, therefore every miniature, it's like the best I can do in that moment... it becomes something special, you know, because I can't paint more.

The act of miniature painting becomes so precious, it's like you are painting every model like it could be the last time; as if that model deserves your every effort... it's there and you have the duty to make it live. You cannot allow yourself to waste it.

One of the things I always tell my students is 'you must paint a project, not a miniature!' This means every model must have a story — a 'why' and a 'what'. Who is the subject? Where is he? Where is he going to? What story is he telling? What is he seeing? Who is he fighting for? Is he running, or is he pursuing? Is he proud and fearless, or scared and unsteady? Does he have any doubts or not? How to realise these kinds of sensations is the last of your problems; it's the place where all your skills and techniques bring together your idea. I name this process with the acronym 'W.W.H.' that means 'what-why-how'. These are the three

*The Gothic Dreadknight*



blood! Adding a 'big spot of red' on a model has an emotional meaning; it increases the drama and its passionate impact — you are adding 'blood' so, you must remember it's important!

Then there is the matter of light. Learning that painting a miniature is not simply a matter of giving colour to empty spaces, but it's 'to light it'. This has been the greatest innovation in last 10 years of painting models. Light and colour have a permanent relationship. If I am painting something staying under the sun light, in a warm place, I can suggest it to the observer giving him warm yellow and ochre lights and pushing on brownish and greenish shadows; if I am painting a night scene, I must reduce colour saturation, desaturate toward grey and add a little of clear azure on every light to give her a spectral look. At the same time, enlarge shadow areas more than light ones. Indeed, how can we identify a dark colour from a light one, black from white? From exposure. The more and more a colour is dark, the more and more it absorbs the light; the more it is clear, the more it reflects. The result is that a miniature with very large shadows and a very focused lights suggest a dark ambience with a weak and focused light source; a miniature with large and strong lights can belong to a very illuminated ambience.

All these examples I make are technical reflections that reply to 'How', but are also strongly connected with the meaning of what you do, with the story we want to narrate. For me the freehand designs are a way to narrate. It always replies to the three questions 'WWH', always! Why a drawing? Which one? What story does it narrate? After this comes how to do it.

In one last example I will mention two artists that, for me, are exactly the incarnation of what I am trying to explain to you. I could mention many more that I admire, but for

questions/rules that I try to instil into my student's minds.

Answering the first two questions gives value to the third one. If I ask myself 'how I can paint red?', I am not asking the right question; the right one is 'why should I use red and what am I saying, by using it.' Only after the correct answer is found will the technique and the how have a meaning.

Telling you this, and from my teachings, it looks like I am a very methodical and rational painter, but actually I am not at all! Many things I say and teach are actually following my experience. I believe colours have a great emotional power, sometimes physiological and sometimes cultural. For instance, the contrast warm-cold colours is a cultural definition (warm and cold) of a physiological reaction

of our eyes; they always sense the colder colour as the more distant and the warmer one as the closest. I can explain this because our eyes balance the white colour with careful respect to a dominating azure... because azure is the most present colour in nature. We have it over our heads every day! This physiological works have a power, talking about painting miniatures... and you must be aware! If, while you are painting, you want to increase the chromatic contrast in a specific part, you can easily do it just warming lights and cooling shadows.

As another example, red is the colour of passion! This is an emotional and cultural power. In fact the way our body senses it doesn't define its meaning, but its common belonging to a cultural link to a set core of feelings tied to drama, love, passion; also, red is the colour of our



*Kelecade Bust*  
Sculptor Luca Baldino

now, I prefer just two of them because they're very close to me, personally speaking, two dear friends of mine, because of the artistic affinity I feel with them. Fabrizio Russo and Alfonso Giraldes embody the will to go beyond the boundary between being good artisans and to be artists. In so many different ways, with such a different approach to the colours and in personality, their models show how the technique is completely assimilated in the 'meaning of what they do'. Nervous and violent brush strokes, which Fabrizio uses to explore an afterlife light, or into a stroke's pressure and strength, which Alfonso uses to overlap a colour, a reflex, a light point, there is, for me, the sense of art as 'gesture'. In that act, there is

a declaration, a story to tell. Some stories do not need to be glazed, lacquered, blended...you must shout them, or whisper, or sing...

Artists like them teach us that everything in a painting process is also a part in a creation process where the technique is just a means to fulfil a purpose: the story.

I try in my own way to narrate stories. I do it through painting a miniature because it is what I do to my best but, definitely, it is exactly what I am trying to do.

7

*In the past, you have had done many collaborations with high-level artists. Can you tell us some about these 'adventures' and if we will see new ones in the near future?*

In my career, I have had the luck to collaborate with many personalities I harbour a feeling of respect and friendship for, first of all as person and then as artist.

I am going to mention just four of them, because the collaboration with them was born not from a client's will, but from our own choice. I am not going to tell you who has more value for me, because everyone has a special place in my heart.

*Aristarco: Greek Mercenary*



20

beautiful stories in my life. THE Master selected me to paint it! It is and will always be one of the best moments in my career. To him, thank you.

in the future and a very big one. Among them, the most impressive for sure is his great version of 'The Hunchback of Notre-Dame'; however, what perfectly depicts our relationship is the 'Vampire Queen', a boxart I did for his personal range. It felt perfectly formed by his hand for my brush. I am waiting for your next project, mate!

Mariano Numitone (seen in the last issue of FPM's Insight interview) is one of the greatest artists in the world; he is THE MASTER, everything he touches becomes a best of category. He has deeply marked the last 15 years in figure modelling history like very few have done. You can count them on the fingers of one hand and no one can tell me I am wrong about this. Mariano IS Mariano. That's that.

What very few know is that Mariano is also a wonderful man, an exceptional master, a very kind man with everyone. He is sociable and helpful, who will never deny help to someone whoever he is. Mariano and I met, we became friends and he selected me to paint his first fantasy miniature, the 'Sigmar Priest'. After that, we realised another other two miniatures and we will do more in future, but today that first miniature is still telling one of the most

Michael Kontraros: he arrived like lightning in our world, passing with a jump each record, winning, still being unknown, the Best Fantasy in the Montreaux World Expo and from there starting to collect awards all across the world. Somehow, like a son of the visionary genius Kostas Kariotellis, he has taken a spark from him to find his own sculpting style. His projects are always something incredible and special. Therefore, we have a chemistry between us. We met, we spoke and we became friends in a blink of an eye. I believe we were destined to become friends because our personalities match to perfection and the pleasure I have passing time with him overcomes the pleasure I have painting his miniatures...and you can image what pleasure it could be painting a model of his own! I have had two collaborations with him, but there will be others

Luca Baldino: he holds a special place for me and maybe I am adding him in this list because of something more than a sentimental bond linked to a miniature done together. Luca and I have done only one miniature together, the Kelecade bust; it is a crazy creature born from Luca's mind. However, I have to say that our collaboration is much deeper. Luca is a mentor, a brother and a friend. If, as I hope, I could have done something for our crusade, for the modelling world. I owe to his friendship; to have shared with him all of the most important steps into Monte San Savino show organization. I don't know if we will do another miniature together, but I am sure we share every year the most important thing in our modelling history. No model can be worth more than this.

Massimiliano Richiero holds the last place in this list, but only speaking in order of time. For me, he depicts the last true genius of the most recent period in the visionary modelling world in Italy. He has something very few have. He sees by his own way, he has an idea of storytelling, a personal language that violently comes out from each his models. Max is one of my dearest friends, a man I like to share time with, even talking about useless things during long telephone breaks from work.

Our collaboration was from an idea of mine. I was certain that with his style and vision we could describe a 'new world'. The '2nd Star Project' was born — a multiple chapter project to reinterpret fables following our point of view, giving to each other free space to express ourselves in the most sincere way. We did two projects, 'Hansel and Gretel' and 'Steadfast Tin Heart'. The latter is certainly more complex than the first and maybe the miniature that depicts me the most from the last years. At this moment we are working on our third project that actually is the cause of the beginning of our relationship but we needed to find someone ready to invest in it. Today we can do it, because someone trusts us and it will be the most complex project of my life and you will see it...let's say before summer 2016. Rather, let's all send Max a message of support because he is sculpting it right now! He will need it with such a hot summer!

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*You are maybe aiming to a particular goal?*

For sure I am...I can say that we would like to enter this project to the next Crystal Brush.



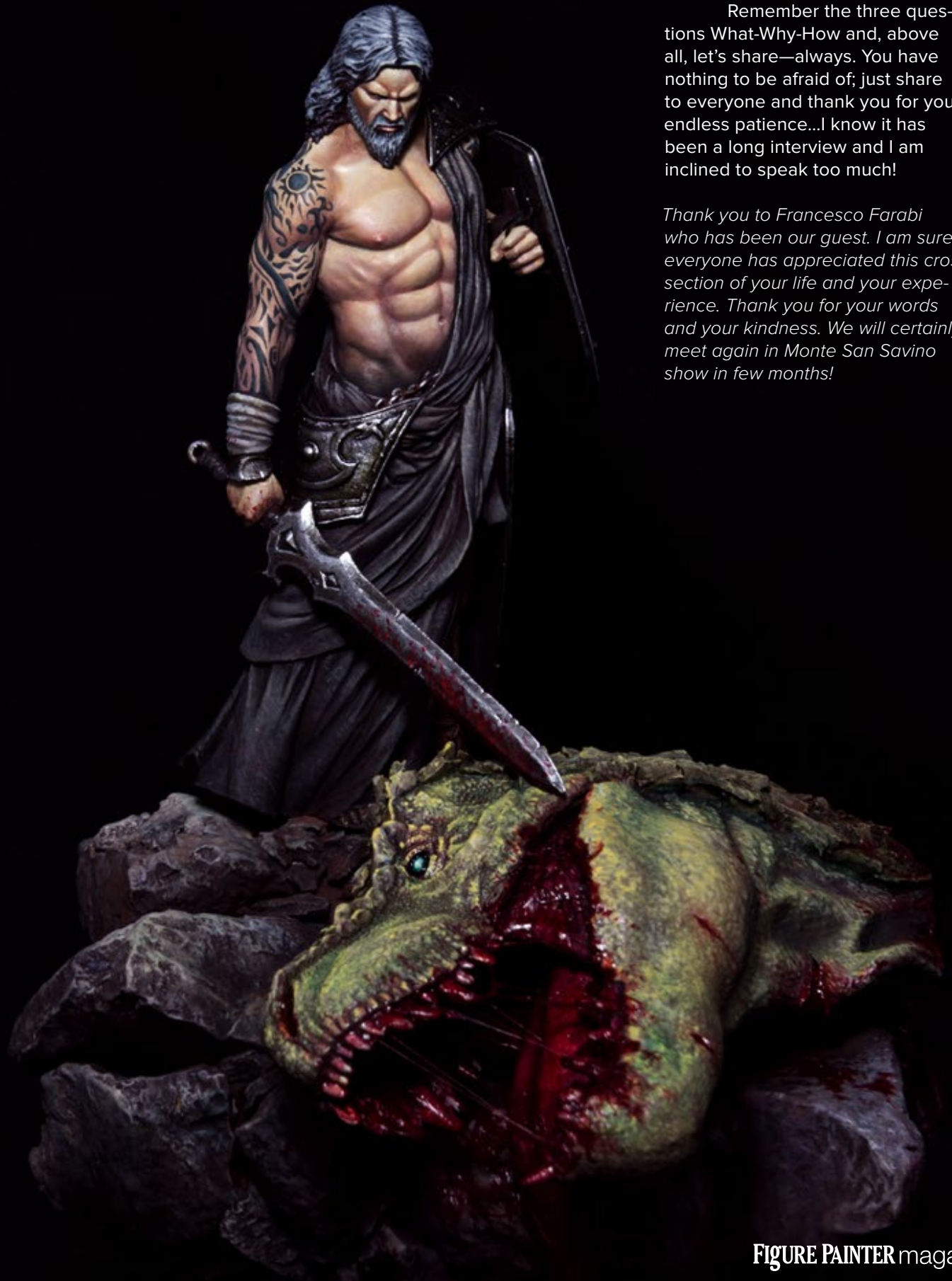
*Notre Dame de Paris  
Sculptor Michael Kontraros*

Hansel and Gretel  
Sculptor: Massimiliano Richiero



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Lost into the wild



9

*A last word to our readers, maybe a piece of advice?*

Remember the three questions What-Why-How and, above all, let's share—always. You have nothing to be afraid of; just share to everyone and thank you for your endless patience...I know it has been a long interview and I am inclined to speak too much!

*Thank you to Francesco Farabi who has been our guest. I am sure everyone has appreciated this cross section of your life and your experience. Thank you for your words and your kindness. We will certainly meet again in Monte San Savino show in few months!*

# Unboxing



## LÁSZLÓ ADÓBA Terrain Building Books

A couple of months ago, I was looking for some hobby books to buy for my club's library and I was told about a couple of books by László Adóba. As they were pretty affordable, I bought them first for myself. Having read

them, I saw some mention about some other books by the same author and a quick google search revealed that he wrote two more books, which I subsequently bought as well.

### Let's Build a Diorama I: Urban Scenes

The first book in the series covers the basic materials and tools used, as well as giving an in-depth description of various man-made structures and surfaces that can be found in urban areas as the title of the book suggests. The book contains 255 photographs.

The author describes techniques with tips and tricks about building:

- » Structure of a wall
- » Brick wall
- » Stone wall
- » Plastering
- » Inner slabs
- » Inner surface of the walls
- » Doors and windows
- » Flooring
- » Roofing
- » Roof tiles
- » Gutters
- » Pavement
- » Carriageway





## Let's Build a Diorama II: Terrain and Vegetation

The second book deals with creating natural environments like rocky formations, soil and vegetation and plants.

The book contains 285 photographs.

The author describes techniques with tips and tricks about building:

- » Real soil
- » Gravel road
- » Footprints, tracks
- » Mud
- » Rocky desert
- » Dry gully
- » Rocks made of charcoal
- » Rock wall made with moulding plaster
- » Rocks made of air clay
- » Grass made of brush
- » Grass made of oakum
- » Artificial grass
- » The trunk of the tree
- » The foliage of a tree
- » Birch
- » Pines
- » Palm trees
- » Using dried plants
- » Plants treated with white glue



- » Using glycerine
- » Sunflowers
- » Bromelia
- » Common reeds
- » Moss
- » Fresh snow

- » Melted snow
- » Icicles
- » Frozen puddle
- » Water

## Building Dioramas: Stone Objects

The first book in this series covers in more detail man-made objects made from stone.

The book contains 293 photographs.

In a number of examples, László describes how to make:

- » Flower holders
- » Tombstones
- » Fountains, waterworks
- » Equestrian monument
- » Mausoleum



## Building Dioramas: Accessories

The second book of the Building Dioramas series is all about building and/or making accessories for your dioramas, be it chairs, cabinets, fences or even faucets and toilets.

The book contains a whopping 433 photographs.

This book shows ingenious ways to make your own accessories that fit the following groups:

- » Furniture
- » Miscellaneous objects
- » Bathroom equipment
- » Food and tableware
- » Objects made of iron



## OVERALL IMPRESSION

After carefully reading all four books, I would wholeheartedly recommend them to anyone no matter what experience you have in this hobby. Everyone can learn a lot from these books. If asked, I'd say these four are the best hobby books I've ever read by far. Such concise text and instructions followed by clear and sharp pictures that clearly show what is described in the text. There are lots of novel ideas and easy methods about how to make them a reality. At about 56€ for all four books delivered, it's a must for any hobbyist!



### Let's Build a Diorama I: Urban Scenes & Let's Build a Diorama II: Terrain and Vegetation

- » Softcover, 63 pages / Softcover, 80 pages
- » Price: cca 30 € (both books with EU shipping)
- » Store: <http://www.harvar-d.hu>

### Building Dioramas: Stone Objects & Building Dioramas: Accessories

- » Softcover, 64 pages / Softcover, 80 pages
- » Price: cca 26 € (both books with EU shipping)
- » Store: <http://www.adobadiorama.hu>

# FigureWorld

MODEL SHOW



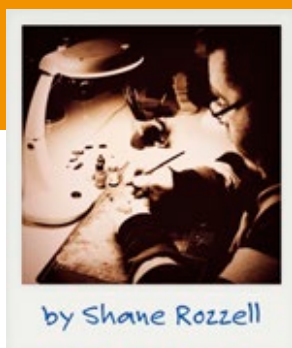
**Massive Miniature Display  
Painting Demonstrations  
Speed Painting Contest  
Lots of Great Traders  
Great Relaxed Atmosphere**

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

# SHOW REPORT



## The Moorlands Model Show 2015



by Shane Rozzell

On Sunday 12th July, I was pleased to attend a fairly local show to me, the Moorlands Model show, presented by the IPMS Staffordshire Moorlands Model Club held at the TA Centre in Cobridge, Stoke on Trent.

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This is the second time attending for me, the first being back in 2013 where I came away with a couple of certificates and a nice little plaque. This meant I was eager to do better this time around.

I got to the venue about 11am and was pleased to find lots of free parking being well managed by the local Air Cadet volunteers. The entrance fee was a meagre £3 and once inside I had a quick look around and saw the show was well attended. There were several traders, mostly situated around the edge of the hall including fellow FPM'er Martyn Dorey from MDP that I wanted to check out. Down the centre of the room, in rows, there were lots of clubs in attendance as well. My first task was to register my minis into the painting contest. This year I had four to enter, so I stumped up the £4 entrance fee (£1 per model) and set to writing out my entrance forms, while having a crafty look at the other stuff. Since this was an IPMS show, figures



where thin on the ground, more so than the last time I attended. In fact the sci-fi/fantasy category was the most entered, with about 15 or 16 in total, but there was lots of nice amour on display. This done, it was time to drop my bag off with Martyn and grab us both a drink. The poor guy was really feeling the heat...outside, surrounded by an awning and plenty of tables, there was a food van which sold some nice grub and hot and cold drinks at very reasonable prices. I grabbed a couple of cold ones and headed in.

This is where this show really shines; all the people that attend are very friendly and always have a nice word to say as you walk past looking at their models and figures. I know from experience that some IPMS shows look down on us figure painters, but that was not felt



here because most clubs display a good mix of figures, tanks, planes and boats as well as other military hardware. As you can see in the pictures, there is a lot of high quality work on display. This is another reason why I highly recommend this show.

The only drawback (for me personally) is that I'm not a member of any one of these clubs, so after an hour I am kind of playing the waiting game for the competition results. I wish the guys could organise some demos or something. I'd be more than happy to spend a few hours learning new techniques from some of the most experienced model makers in the UK and apply it to my own skill set. Maybe if any of the organisers are reading this, they might consider it for next year. 😊

At about 1:30pm, the fully licensed bar opened up and this was a great



place to sit and chat with friends I'd not seen for a while about their various modelling escapades over the last year or so. Eventually, it was competition results time, which started off with the junior category. Unfortunately, this wasn't one of the fuller categories, but one young lad managed to walk away with a nice big Star Wars model kit.

Eventually it came down to the sci-fi/fantasy category. I was pleased to again win silver with my newly painted Gros Thomas bust and gold with my Beauty and the Beast scene. An extra surprise for me was being named runner up in the Best of Show. So, all in all a very good day and one I want to repeat next year.



# MALFAUX

## A story of a gaming board



**Building such a big piece of terrain** will come at a price. Sooner or later you grow tired of the same repetitive tasks, so it's good to always leave yourself with some 'extra' work needed to be done in the middle of those chores.

Luckily, I did just that. Painting the modules, especially with so many similar surfaces month in and month out became really tiresome. So this time I'll be building stuff again, instead of painting.

If you remember, the *Hungering Darkness* module is supposed to represent the basement of the Hon-eypot Casino with some smaller and a bigger room for private enjoyment. The floor was covered in parquet flooring. To make things seem more like a 19th century brothel, I decided to use wallpaper. I used my google-fu to find some adequate wallpaper designs and printed out a whole load of different wallpapers. I made two 10cm wide strips on a single A4 piece of paper each. This would provide me with enough wallpaper to cover the entire casino. I used several different designs, so each room can have its own decor.



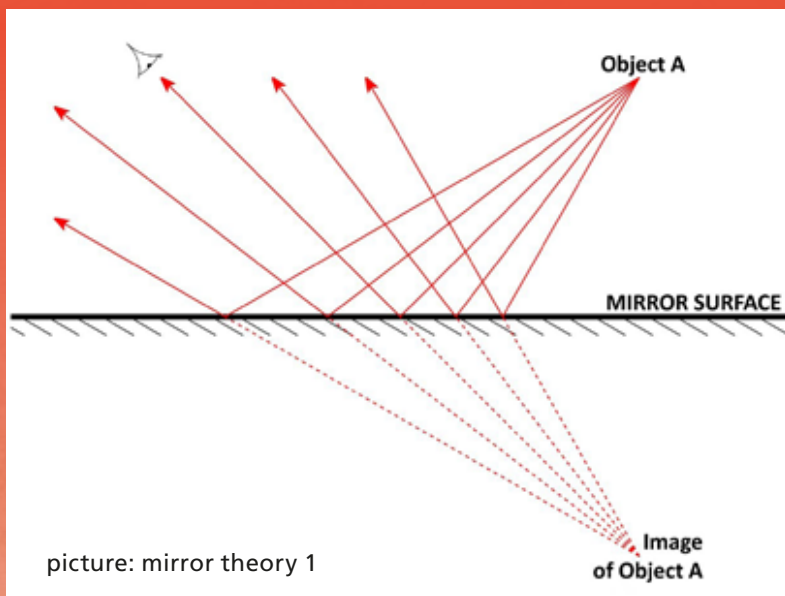


### Planning Top Tips : Plane Mirror Theory

When you read this small title, you might ask yourself, what is he on about again? Well, I thought it would be a nice addition to the Hungering Darkness module if one of the rooms had a mirror.

In order to make a proper, functioning mirror one must understand the principles behind it. The regular domestic mirror is usually a plane mirror (not to be confused with a plain mirror). A plane mirror has, as its name suggests, a flat or planar reflective surface. Therefore, the light rays striking a plane mirror reflect at an angle of reflection that is equal to the angle of incidence. The angle of incidence is the angle between the incident ray and the surface normal (an imaginary line perpendicular to the surface). Because of this, the angle of reflection is the angle between the reflected ray and the normal and a collimated beam of light does not spread out after reflection from a plane mirror, except for diffraction effects.

These properties enable the plane mirror to make an image of objects in front of it making these images appear to be behind the plane in which the mirror lies. A straight line drawn from part of an object to the corresponding part of its image makes a right angle with, and is bisected by, the surface of the plane mirror. The image formed by a plane mirror is always virtual (meaning that the light rays do not actually come from the image), upright and of the same shape and size as the object it is reflecting. A virtual image is a copy of an object formed at the location from which the light rays appear to come. However, the image is a laterally inverted “mirror image” of the object, so the left side of the object becomes the right side of the image and vice versa.



picture: mirror theory 2



Schematics of a mirror cross-section

Plane mirrors are the only type of mirror for which a real object always produces an image that is virtual, erect and of the same size as the object. Virtual objects produce real images, however. The focal length of a plane mirror is infinity; its optical power is zero.

#### How to make one?

The incident light rays from the object create an apparent mirror image for the observer.

A plane mirror is manufactured from highly reflective and polished surfaces (silver or aluminium) in a process called silvering. As long as the surface is clean, uncontaminated and not corroded, the reflecting surface reflects most of the light striking it. Plane mirrors today are designed with a thin plate of glass that protects and strengthens the mirror surface and helps prevent tarnishing. Historically, mirrors were simply flat pieces of polished copper, obsidian, brass, or a precious metal.

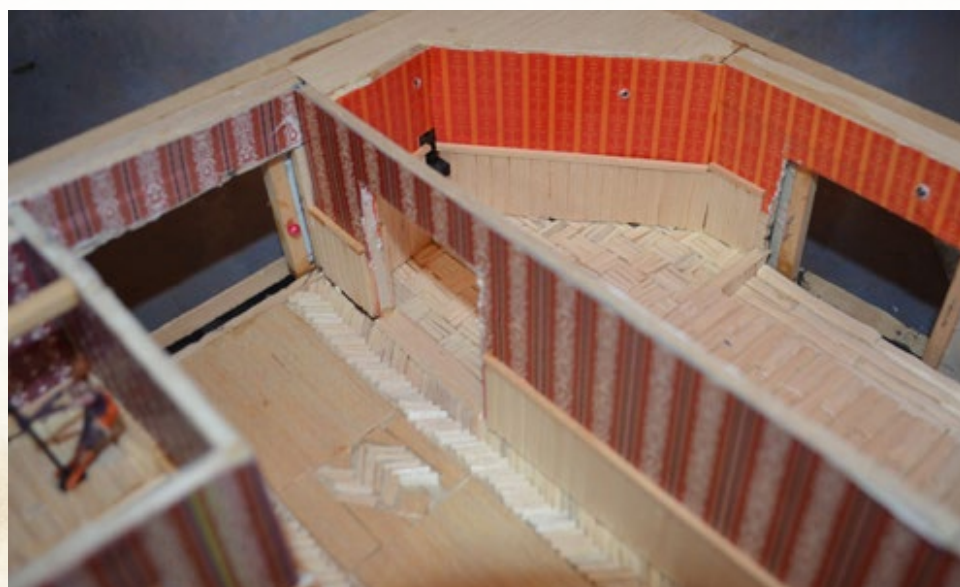
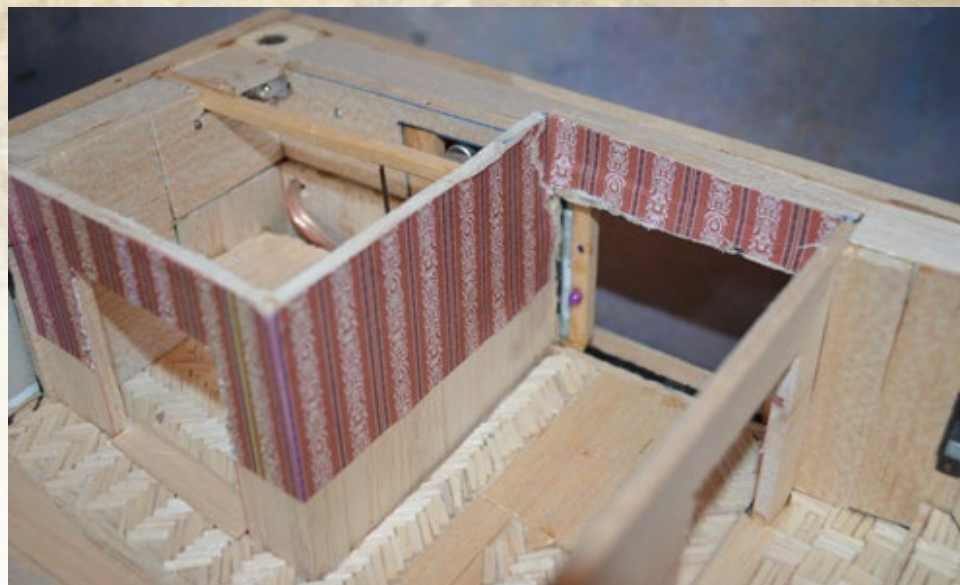
After tailoring the wallpaper to suit each of the walls, I carefully glued them using slightly watered down PVA. Make sure you don't overdo with water, as that will just ruin your wallpaper. If you look carefully, I cut the wallpaper in about 5cm wide strips, so they wouldn't cover the entire wall. I planned to make the bottom part of the wall with wooden planking to make it even more interesting.

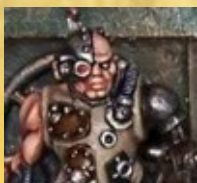
Once the glue was dry and the wallpaper in place, I used my Exacto knife to remove the excess wallpaper from the door openings. This is much easier done after the wallpaper is glued than it would be before gluing to the walls. Don't worry if the wallpaper rips around the edges of the door, as this will be covered with the doorframe a little later on.

Once the wallpapering was done, it was time to finish the bottom part of the walls. I used 1mm thick balsa wood to make the 3mm wide and approximately 25mm long planks. After cutting a gazillion of those, I glued them using PVA to form the final look of the wall. You can use superglue for this task; it is faster, but just be careful that the glue doesn't soak through the plank because when you use washes (as I intend to) on the wooden planks, it would leave a stain where the glue soaked through. The longer setting time of PVA also enables me to shift the planks if necessary.

When the vertical planks were done, I just added another horizontal piece of balsa to frame it all.

All that was left was to paint it. As I mentioned, I used a wash – Vallejo Sepia Wash to get that natural look of the wood, both on the floor and the walls. When the wash was dry, I simply brushed over the Vallejo Still Water effect over the floor parquet to get that lacquer shine. With this done, all that was left was to place the carpets in the hall. I used a simple orange and purple cloth to be in





### Marko's Lamentations: Making my Mirror

The first thing is to sort out the frame of the mirror. Luckily, Ana stepped in here and found some cool ones in a hobby store specialising in selling beads and other equipment for making your own jewellery. A couple of issues back, she even painted those.

I first painted the base of the frame black (leaving the ornaments of the frame painted as is). This would form the base of the mirror. Next, I carefully

cut a piece of see-through plastic foil to the shape of the mirror, which would make my protective glass surface. I then painted one side of the glass foil using old Citadel Mithril Silver. This will serve as my reflecting metal surface. If I had some of those new Mr. Color Super Metallic paints that Shane's reviewing in this issue (Shane...wink-wink, nudge-nudge), I'd have used those as they provide an even better surface finish than regular paints.

Once the paint was dry, I carefully glued the plastic foil to the base with the silvery painted surface going on the inside of the frame. Mirror done!



tune with the colours of Hungering Darkness and his two factions (Neverborn and Ten Thunders). To add to the decrepit look of the place, I even made a couple of holes in the carpentry. To add a bit of depth to the carpets (after the glue has dried), I drybrushed the carpets with a couple of highlights.



In the end, I added all the extra bits and pieces that Ana was so laboriously making over the last couple of months. All the barrels, chairs, hookers etc...



Next time, we continue the process on this module by finishing the doors of the rooms and move on to the remaining two modules; some building and painting will be required for these as well. 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](mailto:terrain@figurepaintermagazine.co.uk)) and we'll try to answer your questions.

# EXPOSE

THE BEST NEW RELEASE FROM THE PAST MONTH

## OPERATION VALKYRIE

Company:   
Scale:   
Contact:

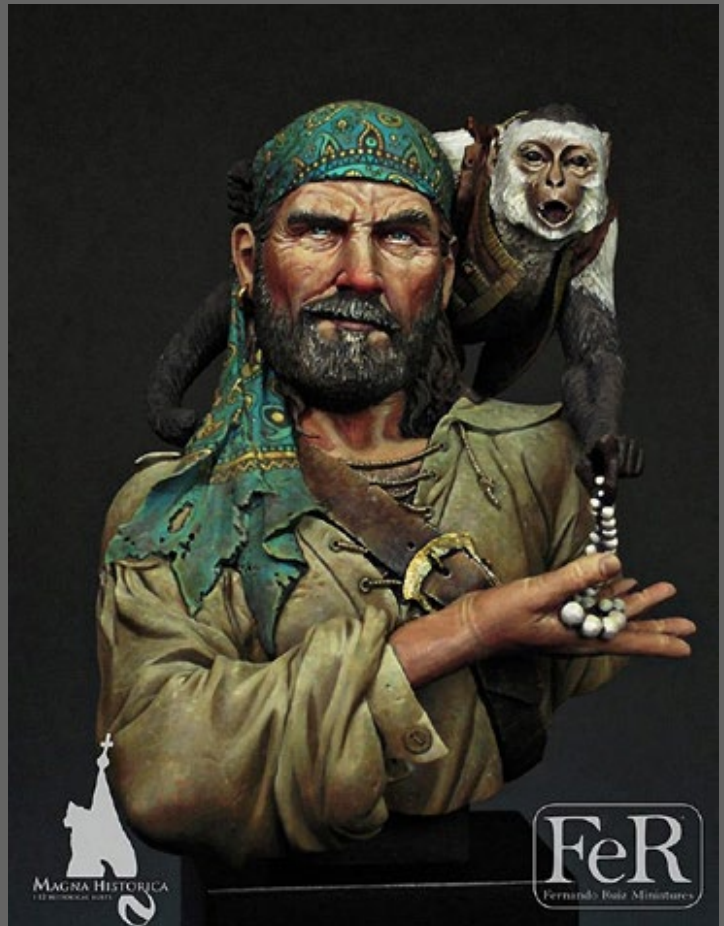


## RETIARIUS PRIMUS PALUS

Company:   
Size:   
Contact:

## Rogue Pirate, La Española, 1670

Company:   
Scale:   
Contact:



MAGNA HISTORICA  
1:12 MINIATURES

FeR  
Fernando Ruiz Miniatures



Iberian warrior, Punic wars

Company:   
 Size:   
 Contact:



## SALADIN

Salah ad-Din Yusuf ibn Ayyub  
 1137-1193

*Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang*

Saladin

Company:   
 Scale:   
 Contact:



Balearic slinger, Punic wars

Company:   
 Size:   
 Contact:



**Centaur**

Company: CG Modelling  
 Size: 7 inches tall  
 Contact: [cgmodeling.com/Shop](http://cgmodeling.com/Shop)

**CGMODELING**  
 MICHAEL MILANO, 3D ARTIST

**JOE CASSIDY**

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



**Spionage Hybrid Einheit**

Company: Modern Armies in Miniatures  
 Scale: 1:35  
 Contact: [www.modernarmies-in-miniatures.de](http://www.modernarmies-in-miniatures.de)





Nancy- The Dickensians



Ollyver- The Dickensians



Dodger - The Dickensians



Launcelot - The Servants of the Engine



Nouveau - The Servants of the Engine



Nightingale - The Servants of the Engine

# Twisted

A STEAMPUNK MINIATURES GAME

Miniature from the game Twisted

Company:	Demented games
Size:	32mm
Contact:	<a href="http://www.dementedgames.com">www.dementedgames.com</a>

Interview  
with



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Journey: Wrath of Demons is a table-top board game that can be played solo or co-operatively for up to 4 players. The core game contained 33 miniatures, although many additional miniatures and scenery enhancements were added as rewards due to the absolute success of the Kickstarter campaign.

For the original game there are 9 maps, although the unlocking of the White Bone Demon expansion saw an additional map tile and 10 more demons.

The miniatures are all hand sculpted by Hon Ho and Ray Wong, the artwork was created by the talented illustrator Adrian Smith and the board tile art was created by Henning Ludvigson.

The Kickstarter to fund the creation of Journey funded successfully on November the 23rd, 2013 attaining a staggering \$425,553 of a \$55,000 initial goal.



By Terry Cowell





and board games based on Western mythology and fantasy stories, but there were not many from the Eastern or Asian mythology. So the idea of creating a miniature game based on a Chinese classical novel "Journey to the West" seemed to be a perfect choice! Both of us had read the story when we were little and we liked the vibrant background and different monsters appearing throughout the story. We thought that it could be interesting to bring these characters to life through miniatures and by telling the stories through our game, even though we have twisted the story quite a bit!

**3** *Why did you choose Kickstarter to launch this product?*

As a young and small company, we felt financially it would be very difficult to manufacture and produce the game on our own until we found out that Kickstarter, with its high profile, was a popular funding site for companies like ours to start our project.

**4** *As Journey is inspired largely by the classic Chinese novel 'Journey into the West', does this mean you will be developing the board game further in the future to parallel the development of the novel?*

**1** *Welcome to FPM, in the event that there is still someone out there who doesn't know who Marrow Production is, please tell our readers a little about yourselves and where you fit into our wonderful hobbyverse.*

Marrow Production was established in 2010 by my partner (Ray Wong) and me (Hon Ho). We are based in Hong Kong and wanted to develop action figures and miniatures. Our game Journey: Wrath of Demons was kickstarted in late 2013 and the campaign surpassed all of our expectations, the positive response was overwhelming!

**2** *How did you meet each other and how did you come up with the idea for Journey? Tell our readers something about yourselves they may not know.*

We met each other around 6 years ago at a sculpting class at which Ray was the teacher and I was one of his students. Soon enough we found out both of us had much in common with similar interests; in particular we are both huge Star

Wars fans. After much discussion, we decided to create a company to make our own products (toys/figures).

In the beginning we had many ideas wanted to work on, such as action figures, busts and various miniatures. The idea for Journey was born through a simple phone conversation. We noticed that there are tons of good tabletop games





The general idea was inspired by “Journey to the West”; as you might notice, our upcoming expansions Spider Demon and White Bone Demon are also characters inspired by the novel. And yes, in the future you can see more characters, although we also wanted to develop and add more variety into our game and story. For example, the design for White Bone Demons is mixed with a Samurai theme. We have created

quite a lot of original characters for our game.

**5** *What materials do you use for sculpting and what made you decide to hand sculpt rather than choose digital sculpting?*

This might be a personal taste for us, but we do prefer hand sculpting rather than digital. We think that traditional sculpting has a special

touch and sensitivity that we can’t achieve by digital means, but this is just a personal taste. The materials Ray uses are Sculpey Firm, Magic Sculp and lately he has experimented sculpting with Beesputty.

Digital sculpting is very useful and convenient

for production; we will also adapt ourselves to the needs. In the future, we will try some digital sculpting and use them on scenery and building structures.

**6** *The central characters of the game are the four Pilgrims, who are the other protagonists in Journey?*

Very soon there will be a fifth Pilgrim joining the band; in the original story from “Journey to the West” there is no official fifth Pilgrim besides the White Horse, which was the ride for the Monk. So we added our own little twist and transformed the horse character into a Dragon Princess ready to become our fifth Pilgrim.

The other protagonists are called Soul Hunters and Soul Cleansers. Currently, there are a total of 5 of them. The Pilgrims can call them for help if they need extra hands to deal with the demons. These are also original creations from Hon’s workspace, as we wanted to



Hon’s workspace



provide more support while adding another interesting element for the players.

**7** *During the game Tripitaka must be protected! In a four-player game, if he should fall does it mean game over?*

Yes, that's correct! You would lose the game immediately if Tripitaka was killed. Without Tripitaka to seal the Demon Gates, humanity will be wiped from history forever!

**8** *Even though the miniatures are astounding in design and quality, you haven't stopped there. The scenery, accessories and board design have also been given precise attention to detail. It has all the indications that you decided that you wanted to make your product the best it could be even at an increased cost. Would you say this was accurate? Please elaborate.*

Yes, you are correct and that is exactly what we are facing at the moment; if you want to create a good

looking product, this comes with it a certain cost. Even though from a business point of view, you should create a product at the lowest cost possible, we wanted to deliver a game that the buyers felt was worth it or an even better value than what they expected. Controlling the cost is extremely important, though, and we are still trying to find the balance between cost and quality. As both of us are gamers and toys collectors, we understand how pleasing it is when a product exceeds the expectation.

**9** *Please tell us about the karma fortune spinner and explain how this unique inclusion enhances the Journey game play.*

For the spinner, it is used to de-

termine whether you draw Fortune or Misfortune cards while meditating at the Mystical Box. When a Pilgrim performs a Meditate Action, the player uses the spinner. It has a Yin Yang design, showing black and white areas inside the spinner. If the arrow ends pointing at the white area, the player draws a Fortune Card, which contain items to aid the Pilgrim. If the arrow ends pointing at the black area, the player is



Ray's workspace

forced to draw a Misfortune Card, Ray's workspace that contain some unfortunate events affecting the Pilgrim. To use the spinner at the right moment can bring advantage during the gameplay, but of course it requires some luck as well!

**10** *The Cleanse or Kill option is an exciting addition to the gameplay. How does it affect a player's ability to win?*

While we created the game based on eastern mythology, we wanted to add some spice into the gameplay. So we have created the Karma system; basically you can decide how you want to develop your character throughout the game. Some characters accumulate Good and Bad Karma, which is generated by their actions in the game. If you killed the defeated demons, your character will receive Bad Karma points and later on you can use those points to upgrade the weapon cards. If you chose to cleanse the defeated demons by rolling the white die, you will receive Good Karma points to trade for a powerful Skill Card. You and your teammate can win the game by using both methods and it offers a different experience and replay possibility for each of the scenarios in the game.

**11** *Explain how the game's tiles work and what are bridge tiles? Do they mean the gameplay varies each time you play?*

Map Tiles represent different locations that the Pilgrims visit during the game. Bridge Tiles are used to separate some Map Tiles during a Quest. The Quests are written as parts of a longer story; inside the Quest Guide it shows the players how to set up each individual Quest.

**12** *I really appreciate that you see Journey as a team effort and you aren't shy when it comes to sharing the deserved critical plaudits. Adding acclaimed artist/illustrators Adrian Smith and Henning Lud-*

*vigson to the Marrow Team would have been a major investment. Do you feel they were an integral part of realising the Marrow Production's vision for Journey?*

Definitely! Personally I'm a huge fan of Adrian Smith and we don't need any introduction for this legendary artist. We are truly lucky to have Adrian illustrate and set the mood for our Pilgrims and other characters. As for the map tiles illustrations, the first person that came to my mind was Henning Ludvigson, as he has previously achieved many excellent illustrations for other games. Even though we had a very clear vision of how we wanted the game to look, both of the artists we have were important in bringing our thoughts to life. We are really grateful for that.

**13** *For those of us who missed the kickstarter, how can we purchase Journey? Do you have plans to distribute yet and will everything from the kickstarter be available to buy?*

Currently we are taking new orders at our online store. As for EU customers, you can pre-order your copy at Wayland Games as well. We are working on our distribution channels and welcome any retail stores to contact us.

Not everything in the Kickstarter will be available to buy, but most of the items will be available in the future.

---

*When Journey funded in November 2013, I felt gutted that I had previously committed to other kickstarter projects at the time. I disciplined myself to let it pass and regretted that decision so many times since.*

*They have been very transparent about the project, providing regular consistent updates and sharing information in a way that allows customers to feel confident.*

*The quality and design of the miniatures as they progressed was well documented. The rule set is very interesting and looks like a lot of fun and doesn't seem overly complicated.*

*They have not only successfully run a Kickstarter, but they have developed a board game that will likely continue to become a huge commercial success. I will certainly be treating myself to a copy of Journey.*

*The respectful way they have treated their backers with integrity and humility is another reason I will feel happy to become a Marrow customer. In addition, I would really love to see where the story goes next!*

*If you are interested in purchasing 'Journey: Wrath of Demons' or you would like further information. Please contact Hon Ho or Ray Wong at the following addresses.*

#### Our online store:

<https://marrowproduction.ecwid.com/>

#### Website:

[www.marrowproduction.com](http://www.marrowproduction.com)  
(Coming Soon)

Facebook:

[www.facebook.com/marrowproduction](http://www.facebook.com/marrowproduction)

#### Instagram:

<https://instagram.com/marrowproduction/>

#### Contact Email:

[info@marrowproduction.com](mailto:info@marrowproduction.com)

Alternatively purchase from –

[www.waylandgames.co.uk](http://www.waylandgames.co.uk)



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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.



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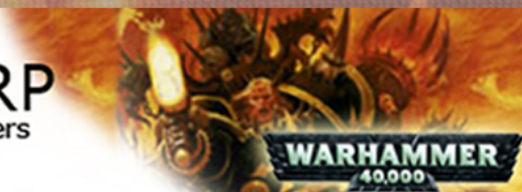
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# Unboxing



By Terry Cowell



## Marrow Production's Berrock and the 4 Pilgrims

### Details

**Price:** From \$14 (HK)

**Size:** 45mm-130mm

**Material:** Resin

**Available from**

[Marrow Production](#)

All 5 miniatures arrived in standard clear plastic blister boxes, flat on one side with a hinged lid on the other. Berrock is in one box and the 4 pilgrims in the other.

They are packed leaving little room, which means they will be safer during transit.

They are sculpted at a size of 45mm to 130mm from head to toe, to fit with the various characters within the game. Tripitaka is small within the game, standing at 45mm.

Each miniature comes with its own 2-part base. The 33 miniatures for the core game are made from PVC and ABS plastic. The versions I have are the resin alternatives with slightly better detail, although the plastics will have superior gaming durability.

Berrock – Bull Warrior is a 4-part miniature with a detached shield and a choice of two weapons. He is beautifully posed in an open confrontational pose and the face has a grim scowl that adds wonderful character.

The main body is attached to a sprue at sensible points so they will be easy to remove; the stems aren't thick either, so there should be no problems with detachment.

The detail is precise and the skin, shield and hooves are wonderfully textured.

There will be some modelling work required to fix a tiny join gap on the top of his breastbone behind his ear. This is not in plain view and TT gamers may choose to ignore this. The painters will want it sorted and a little greenstuff should do the trick.

There are two very tiny air bubbles under the left wrist and this is to be expected when miniatures are mass



produced. There is a little bit of flash, but virtually no mouldlines.

I am very pleased with Berrock. From the 4 Pilgrims, I will review Tripitaka.

Tripitaka is a 7 part miniature and, as previously mentioned, he stands at 45mm. He stands upright in a serene Zen like pose. He has beads around his neck, an ornate belt and ornate armour shoulder pad, a tiny key on a chain hanging at his waist, with lots of folds where his many layers of clothing gather. There are ties that follow all around his boots. The detail is sublime and it's ridiculous to consider these miniatures are made for a TT game. They are display miniatures, whatever the claim is!

The attachments are one hand holding a staff. The rod is slightly bowed, but nothing a dip in warm water won't fix. There is a layer of hanging clothing for each side adorned with small parchment or scroll tubes, along with a straw pilgrim hat and a very large scroll case that fits across his back. Finally, the remaining hand is positioned into a vertical Buddha sign; this is an apt posture for a character that needs the other pilgrims to protect him. He is peaceful after all.

The main body is attached to a sprue at two sensible points; the bottom of the foot and the point the arm joins.

There are no mouldlines again, no air bubbles or signs of miscast. In fact, there is only the tiniest amount of flash possible.

Now here is the thing; as you can already imagine, I think these miniatures are rather excellent. I didn't review the remaining three miniatures provided by Marrow, which include the Monkey King, Cho Hak-kai and Monk Sha, but the quality is the same as Tripitaka. I also looked at the plastic to resin comparison pictures and could see very little discernible difference.

All of the miniatures are sharp in detail and have been cast extremely well.

I would happily recommend them to any FPM readers looking for some high quality miniatures to paint.





By Luke Wilson

# TROLLS OF TRUDVANG

## Crewman SBS

Welcome back to the second part of my most ambitious project so far.

In this slice, I will take you through the crew for the boat. Why, what, and how I did what I did with each of them.

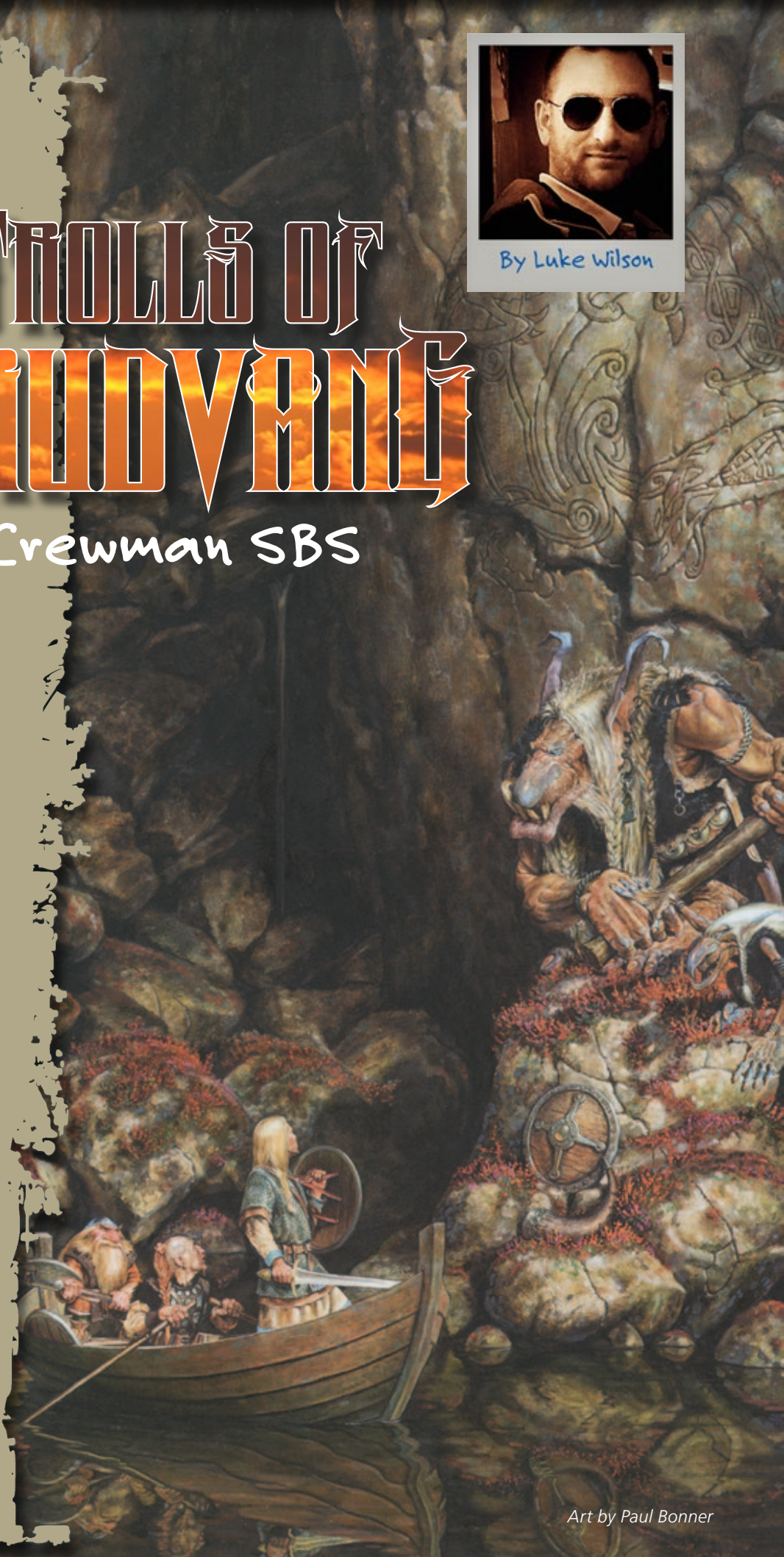
As we go through, you will notice I used a lot of the same colours on each; this was to try to make them look like a group whilst still trying to capture their own personalities and also work within the colours laid down by the master Paul Bonner.

Now I have a confession to make. I never actually intended to write a SBS for this project as it was daunting enough for me as it was, but after a bit of poking with a sharp stick from the Editor, I said I would. Now the thing to suffer was my lack of as many pictures as I normally take, so please bear with me and I will, of course, try to explain as much as I can.

Andrew May did a great job on all 3 figures, but I thought I could get them closer to the actual artwork.

### Oarsman

I always wanted to start with the oarsman for a few reasons. He was the one that would require the most work to get right. The origi-



Art by Paul Bonner



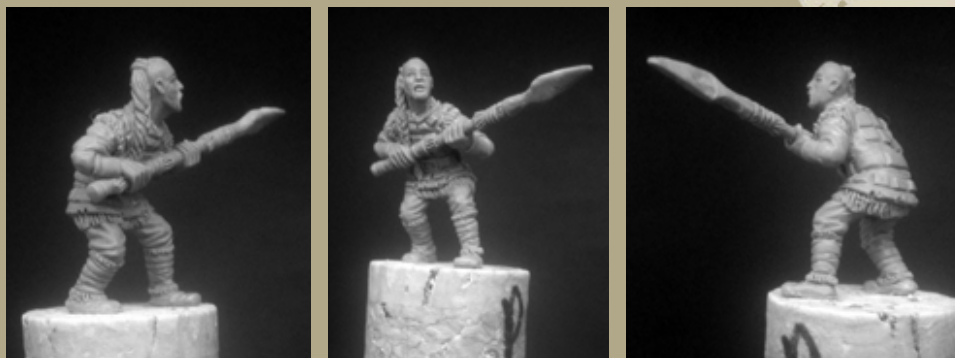
nal figure produced was not really an oarsman, but a spearman. This was more of a business decision on the part of JoeK minis. I understand completely why they did it, but the way he was made did not make it hard to convert to match the artwork.

The first thing to do was remove the spear. I basically cut it out. After this, I was able to resculpt the shirt back in and add some plates to match the rest of the metal ones on his shirt. I also turned his left hand round so it would look like it was holding an oar; I then drilled holes to fit the oars into. Lastly, I had to get him into a seated position, so I cut his legs off and re-glued them back on at the proper angle and sculpted a backside. I also cut his feet for repositioning to fit onto the seat I had made. I had to do a little work on the fur to blend it in and make it look right. I ended up with this.

After undercoating in white, the first thing (as usual for me) was to work on the skin. This only consisted of the face and hands, so not a lot to do. I wanted to give him some natural shadowing on his right side as he is craning his head upwards to look at the looming impending doom of the monster they are passing.



I used the same process on both the face and hands. I started with a base of Umber Red and Brown Sand in a 50/50 mix. I then simply built it up by adding more Brown Sand, while applying the idea I had highlighted his right side more.



# TUTORIAL

Once I got to pure Brown Sand, I did his eyes. This was done very simply. Painting the areas black, and then filling in the white leaving a border of black. I brought in an iris with Andrea Blue, then a black dot was applied for the pupil and a white glint inside that. Now back to the skin. I mixed some Basic Skintone into the Brown Sand. I went up to pure Basic Skintone. I worked a little white in (not shown) just for some fine highlights. Lastly, I mixed a little black with some of the Umber and glazed it onto his left side and around the base and underneath of the hands to create the shadows. I also based his hair to give me an idea of how it will look. For this, I used Orange Brown.



Next, I moved on to the over shirt. This was going to be leather; I would also do his armbands at the same time along with his leg wraps and boots.

All 3 areas were based with Leather Brown. I then started adding in Cork Brown, until I got to pure CB. I then started highlighting up more using Dark Sand. For the boots I stopped at pure DS. I then started adding small amounts of white. I highlighted up for another 2 stages and stopped on the leg wraps and armbands. I gave the top of the over shirt one more highlight of the added white. I then shadowed the over shirt, armbands and boots with a black glaze. Once done, I added in some Turquoise and shadowed the leg wraps.



I then started the trousers and belt buckle. I gave the trousers a base of Khaki. I mixed in Buff and highlighted up to pure Buff. Afterwards, I moved on to White and brought some areas up to pure White.

The belt was given a base of Burnt Umber and Khaki 50/50. I then worked up to pure Khaki then worked in the Buff, only going up to pure Buff. I then went back with some black (not shown) and added in a bit more shadow and also some scratches.

I also did the fur at this point, but forgot to take a picture of the paints used!



I gave the areas a base of Black Brown, washed them with Black and re-coated with BB. I then added Dark Sand and gave the fur a liberal brush over with this mix. I then just dotted here and then with pure Dark Sand just on tips of some of the strands.



All the metals in this SBS will be different selections of the colours above.

I did the plates next, but wasn't happy with the result. They weren't reflecting the boat enough. I had a chat with Shane (the editor) and he suggested using Photoshop to give me an idea of what the plates should look like. I took my picture with plates painted a basic metallic and applied the Gaussian Blur filter in PS. This is normally used to take out unwanted noise and blend backgrounds to make the foreground the subject matter. Once applied, I was left with this.



So it was a simple case of matching the colours and glazing this onto each plate after I had applied my metallic colour. I gave the areas a base of Natural Steel. I then glazed on Flat Earth and added Brown Grey into it and worked up. Finally, on the lower plates I glazed a little black around the bottom edge of each one.



# TUTORIAL

Lastly, the hair was done. I would paint the oars once he was stuck in the boat.

I touched up any scratched areas with the Orange Brown. I then mixed in a little black and washed the hair to give me a basic shadow. I then applied Orange Brown separately to each strand rather than brushing across the area. I started to mix in Light Flesh and placed highlights just where the light would catch. Finally, I re-shadowed with some pure black watered down to a glaze.

With him finished, I stuck him in place in the boat. I then painted the oars using the same colours as the boat from the previous part of the tutorial.

At this point, I decided to start looking for a base. I figured out I would need an 8x10 inch oval base to try to make it look convincing. Easy, just get a picture frame. Wrong. I went to a few shops and none of them could supply what I needed. Purely by accident I stumbled across a bespoke base website called [www.just-bases.co.uk](http://www.just-bases.co.uk). After a chat with the bloke, I ordered my base. They indicated it would be around 3 weeks; this made it around mid-March. Plenty of time before Salute to get the base done!



## Standing Adventurer

With the base ordered, I carried on with the crew. Next was the guy standing up. This was also to be converted, as he wasn't quite right; I wanted him nearer to the artwork.

The first thing to do was alter his posture, so I cut into the leg and with the aid of a hair-dryer I went about repositioning it.

Next was to remove the head and reposition it and re-sculpt the hair as it was exactly like the picture. Most people would have left it, but I really like those little precise details.

I apologise, as I haven't got a picture of the hair finished. All I did was build up the basic shape of the hair, then fine trim it with a scalpel. Once happy with the shape I used some clay shapers to do the strands and blend it in to the existing hair. I then moved on to the sword. I felt the original was the wrong shape and too short and stubby. I used some plastic card and did the basic shape, before using the scalpel and files to give it an edge.



# TUTORIAL

As usual, the skin was the first thing to do. I used the same colours and technique as with the Oarsman, but I didn't shadow as heavily and went up with the White over the whole face.

I turned my attention to the skirt and sleeves.



The areas were based with Beige Brown and Buff 50/50. I then highlighted up with Buff, stopping at pure Buff. I then added White again going up to pure White. Finally, I gave the areas a glaze of Beige Brown. The trousers were done the same recipe as the Oarsman's, but I used a little turquoise glaze.

The chainmail was done the same way as the plates on the oarsman's shirt, but instead of glazing in browns, I used black to redefine the creases.

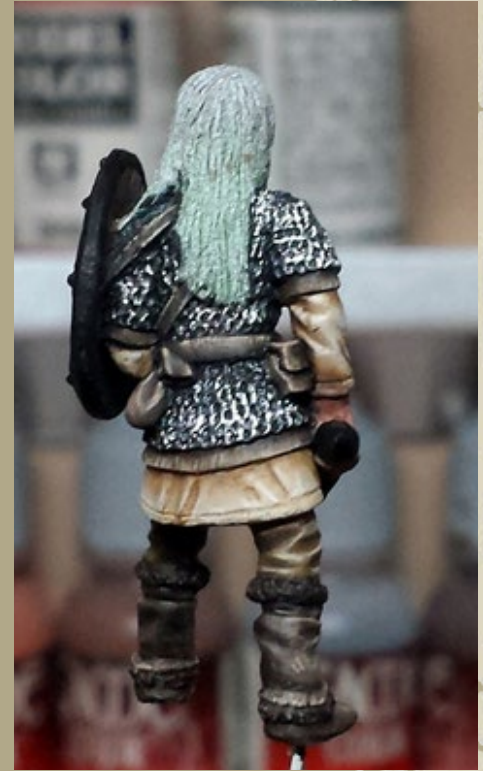


I then base coated the leather belts shield and boots black, ready for their next stages.

The shield was done the same way as I did the shield on the Wasteland Warrior from issue 24 of FPM. I wanted to paste and copy here to save you going back to that. You have bought it right? ☺

The wood on both sides was given a base of Flat Brown, then a wash of Black Brown to give me some definition to work with. I gave the bottom half of the face of the shield a wash of black, but applied this to the whole of the inside of the shield. I then re-picked out the grain in Flat Brown, but used a 50/50 mix of FB and Black Brown on the inside. I started to mix in Beige Brown to work on the grain to exaggerate the pattern. As I mixed in more Beige, I worked increasingly closer to the top centre of the shield, to increase the sense of a round domed shield. I then added some Light Grey to the now almost Beige mix and picked out just a few grain edges, to give it that random uneven colour you get with wood, and also to give it a bit of realism again. I then gave the cracks a wash of Black and Turquoise being careful not to go over the main grain area. Finally, I gave it a glaze of pure Turquoise over the whole of the shield, again just to harmonise it with the trousers. I then turned back to the inside of the shield. I used Flat Brown to pick out the grain at the top half of the shield only and then finally a small amount of Beige was added and just at the very top edge. Again a glaze of Turquoise was done for the same reason.

I then turned my attention to the leather elements and boots. These were done the same as the oarsman's over shirt.





The blue trim was added by basing the areas with Andrea Blue. I simply worked in small amounts of White to blend up. Once happy, I shadowed by adding small amounts of black and applying this to the recesses and the line between the blue trim and main areas of the clothing.

The shield trim and sword blades were done with a base of Oily Steel. I then shadowed with black and a small amount of Turquoise. I highlighted in the blade in the same way I would do NMM, working Metal Medium into the Oily Steel, then a small spot of normal white along the very edge of the blade and top of the shield. The hilt was based Bronze. I shadowed this first with Smoke. I then mixed Smoke and Black 50/50 and progressed the shadows a little more. The highlights were added mixing Metal Medium into the base colour, up to pure MM. I then glazed a little Andrea Blue in the mid tone only. Lastly, I did the hair. This was based with Yellow Ochre. I then gave a very thin wash of Beige Brown. Once dry, I repicked out the hair stands with YO. I then started to add Dark Sand highlighting up towards the top of the head and other areas where the light would catch the strands, not just doing the tips; this gave it a more realistic look. Once up to pure DS, I then started adding white, with final glints of pure white here and there. I then went back and added a few shadows with Beige Brown.



## The Dwarf

Lastly, I turned to the Dwarf. This was the only crew member that I was going to paint without any conversion, as I felt he had been captured perfectly by Andrew. This was going to be a quick job compared to the other two, which I was looking forward to. I would get a big piece of the puzzle completed. 😊

As usual I started with the skin; its at this early stage I realise just how small this guy was. Yes, I know he is a dwarf, but he is really small. Now I appreciate even more Andrew's sculpting skill.





I used the same colours on the Dwarf as the others, but I glazed more Cadmium Burnt Red to give him his blushed, alcohol touched skin. The eyes were a more simple affair too, just being the White on a black base, with black dots for the eyes and a small glint. After the skin, the lighter leather was done.



This was created by basing the area with English Uniform. I then started working up the highlight by adding Buff, up to pure Buff. The shadows with done by adding Chocolate Brown in the base colour and using pure Chocolate Brown in just the darkest recesses.

The shirt was done the same way as the Oarsman's shirt. I also did the helmet too. The metal was done the same as the standing guy's shield and the blue was done the same as the standing guy's blue trim. The axe handle was done the same as the oarsman's oars and the axe head was done the same as the standing guy's sword blade. Lastly, the hair was also a copy of the standing guy's blonde hair method.

I told you he was the quickest to do. 😊

That's it, the next part done. At this stage, I had a bit of bad news that the base I had ordered was going to take longer to do and I probably wouldn't get it until the start of April, due to the guy's show commitments and work that came in before my order. This was going to be close!

Now all that was left to do was glue everyone in place and admire my work.

I have to say I felt quite proud seeing the boat filled with the crew. Knowing how much work I had done just to get to this stage spurred me on to get the next part immediately.

Next comes the large troll. 😊

See you next issue.



# Market?



by Martyn Dorey



## Crackle Mediums

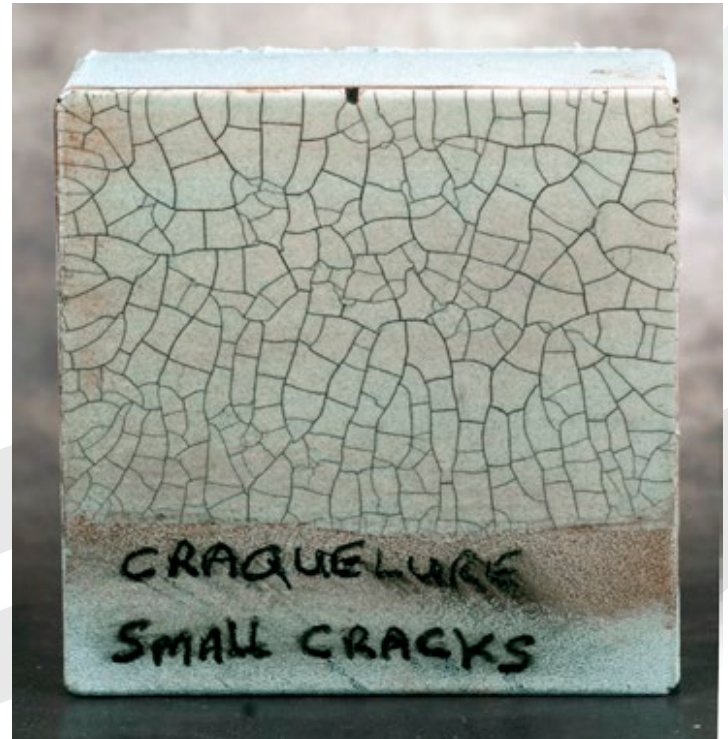
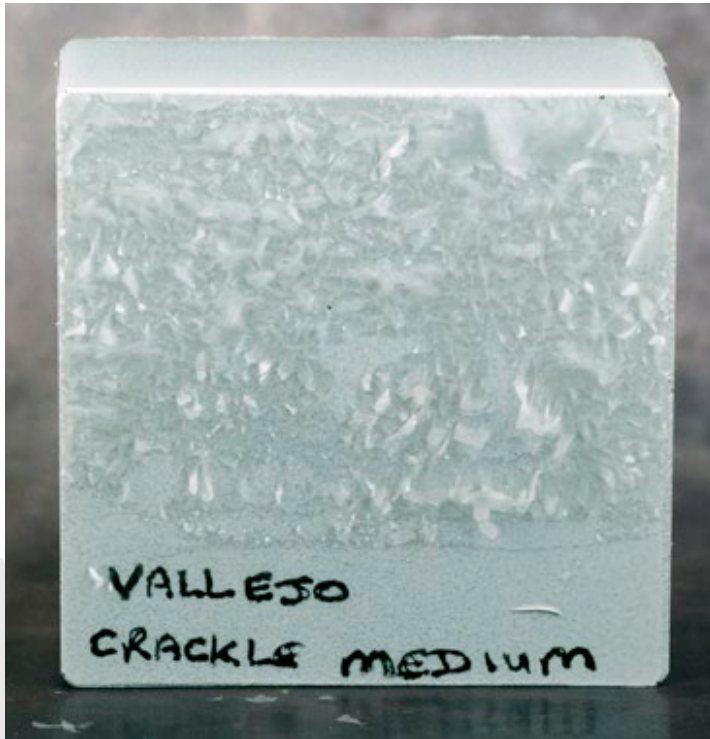
**Snap, Crackle & Pop...**Well, not exactly and it's not your breakfast cereal either, but let's have a look at some crackle mediums.

Back around 2005 (roughly, give or take a few years) Chris (Gigantic Dark) Clayton hit the modelling scene with a storm when he did a conversion of the ForgeWorld large-scale space marine on CoolMinior-Not. Thousands of people followed the article, probably as many as followed his progress with painting Hush a few years ago. However, at the time of doing the space marine

a lot of the ideas that Chris used had not been seen before or even attempted to a major degree and he changed a lot people's ideas of figure modelling with this one article.

One of the unthinkable things of the time on this model was the use of a crackle medium to do the Ultramarine symbol on the shoulder pad. For us modellers, crackle mediums have been around for a while, mainly in the form of the 18ml bottle that Vallejo does, but how many of you have tried this and failed to get it to work? Not many people I

know that have tried to use this and have managed to get it to work. It has to be applied in thin layers over an acrylic paint, with usually about three layers before you see a result under the right light. Once dry you then need to rub some diluted oil paint over it and after about ten minutes, wipe it off it and seal using a varnish. Don't use an acrylic based varnish, because if you do manage get it to work, using an acrylic based varnish will wipe out all of your hard work.



For these tests I have used 44mm square blocks so you can see for yourself the size of the cracks and all the blocks were primed with an acrylic primer. The Vallejo crackle medium says not to shake, so as to avoid air bubbles. It was squeezed onto a palette and applied by brush;

marine, he used a product named Craquelure by a company called Applicraft. After a little research, I have managed to track this down. It comes in three crack sizes—small, medium and large. I was sort of hoping that the crack sizes would mean that it referred to the space of the actual crack produced, but once

I only managed to apply the one coat as you can see from the photo. I can't even apply any oil paint, because the whole thing has gone flaky and comes off in the slightest breeze. Result? Failure — not something I am going to rush out and try again.

So, what else do we have? Well, when Chris did his step by step on the space

again I am wrong and it refers to the size of the cracks over the area that the medium is applied.

This is a two-part application, although if you want to try the different sizes you only need the one pot of the stage 2. Application is very simple and once the pot has been shaken it can be applied with a brush over the desired area; the instructions say to apply one or two coats, so I opted for two coats. The step 1 part is a thin white mixture almost like watered down PVA glue and once the second coat had dried I applied a coat of stage 2 and as this started to dry, the cracks could be seen forming. Once fully dried, I put a bit of Mars Brown oil paint onto a bit of grease proof paper and used a cloth to rub it into the whole area. I waited ten minutes and then wiped everything off, leaving the oil paint in the cracks. Give the oil paint a day or two to dry in a warm place and the whole thing can be hit with a coat of dullcote to seal and protect it.

One other product I decided to have a play with, as it sort of falls under this article as well is Applicraft's Crackleglaze. This is slightly different to use, as it is a sandwich layer. It is designed to go between two layers of paint and cause the top layer to crack, revealing the colour beneath.

Once again, I applied the Crackleglaze over the primed block and following the instructions on the pot — waiting until the glaze was just tacky or partially dry, I then applied a top coat of watered down paint in the form of what the instructions called 'runny custard'...this begs the question (or brings back the argument) that many people have with diluting paint to a semi skimmed milk consistency, so in a way is a bit trial and error.

The topcoat has to be applied in one direction dragging the paint and being careful not to go over the same area. The results, however, are nearly instantaneous and all that remains is to wait for it all to dry.



## Conclusion

Both the Craquelure step 1 and 2 and the Crackleglaze are all water based, so clean up is as simple as washing the brush out and at retail it is priced at £6.50 for 100ml of Craquelure step 1 and Crackleglaze and the Craquelure step 2 is £7.00 for 100ml. At this size it is going to last you a while, but it can also be bought in larger sizes if you have that big of a project!

There are a lot of uses for this and not just for worn leather belts; quick and easy cracked ground work springs to mind and the Crackleglaze I am sure will give a very nice cooling lava effect for quick and simple bases. Any colour paint can be used as can any colour oil paint to be rubbed into the cracks to make them stand out, I tried it with black and wanted to rub a red/yellow oil colour into it to give an effect of fire for a base, but the black and the thickness of the actual cracks meant I failed, so be warned on the colours you choose and have fun experimenting with this stuff. It can be bought from Applicraft or from Model Display Products.



Successful use of Vallejo Crackle Medium (left) & Craquelure Small (right),

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# BEST OF BRITISH



By Terry Cowell

## with Tommie Soule

FPM welcomes Tommie Soule, who is one of the founders of Golem Painting Studio. They have been commission painting since 2010. We talked to him about his studio commission painting, his private tuition, his personal projects and his thoughts on a few other painting related subjects.

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**1** Please tell us about yourself and explain to our readers where you fit into the miniature painting hobby scene.

I developed as a painter from around 1980 onwards and I was influenced heavily by the wonderful work produced by the 'Eavy Metal team. White Dwarf was first issued in 1977, but at that time there were no high quality pictures and too much writing. In the 80's came 'Eavy Metal and I wanted to emulate everything they published.

**2** Did you perfect your painting style painting for 'Eavy Metal?

This is a misconception I have heard before. I didn't actually work for the 'Eavy Metal painting team. I did, however, work for Games Workshop in retail. I had the coincidental fortune

to become part of a fantastic team. We all had different attributes. Paul Evans was fantastic at conversion work, Matt was amazing at scenery, Anthony was a talented rule writer and, of course, I wasn't a bad painter. All of us developed our fields to a high level, but it was actually the fact we all had the fortune to work together that made it unique. We were miniature specialists working at a hub of creativity.

**3** What did you do after leaving Games Workshop?

Golem Painting Studio was founded in 2010 by Mike New-man and I. The dream was to paint miniatures for a living and although Mike has left to for-pastures new. I am still running the company and still painting commission work to meet a range of requirements from TT armies and scenery to high end display pieces.

**4** *Do you have an academic art education or are you self taught?*

As a young painter, I taught myself to break things down. I would examine a paint job and work out what I needed to do to emulate it. This is an important part of my development as an artist, because breaking things down is a notion that has permeated my work throughout my career. Understanding the breaking down educates the recreation.

**5** *I haven't seen you entering many competitions. Would you describe yourself as a competitive painter?*

I don't see competitions as defining me as a painter. When it comes down to it, you are talking about the subjective opinion of a few judges on the day. I consider that it's not the paint job that wins a medal, but the subjective opinion of a couple of judges, so winning or not winning it doesn't mean a great deal personally. The judges could have their own agendas too; they may favour space marines on that day.

I was encouraged by friends to enter a piece into a competition last year. It had already been received extremely well online, but didn't place at the competition. Not winning didn't bother me, but the feedback was so poor it left me feeling disappointed.

I am competitive in the sense that I like my miniatures to be publicly received in a positive way — who doesn't?

**6** *Who would you say has influenced you most as an artist?*

I am a huge fan of Bob Ross. I have long admired the way he paints and for me he's the greatest. I admire that he was able to let go when he was painting. He was able to do this because everything he did was supported by a wealth of experience. If he is painting a wilderness scene for example and he slips with the brush, he knows how to develop the mistake into a happy little tree. That's why his painting is so rich; he can enjoy letting go, because what some might see as mistakes he saw as opportunities to paint something new. My Golden Fundamentals course is all about what makes painting work. I developed it with the Bob Ross painting philosophy in mind.

One Shot and Fritz



**7** *So does Golden Fundamentals aim to change the way I paint?*

That part is up to the individual. The aim here is to make you question the assumptions we have about painting. I don't attempt to dispel colour theory, but point out that it is just a theory. I don't try and use complimentary colours as the idea is subjective. I prefer to deal with contrast as it is factual. Light or dark. Rough or smooth. Hot or cold. Sharp or blunt. These things actually exist as fact.

**8** *This is a good time to ask you about your latest painting courses. I had the pleasure of attending some of your classes a few years ago and it really helped me overcome the fear of trying out certain techniques. You taught the class about learning the painting rules as a way in. To remove the mystery and to see a task for what it is. This allowed us to negotiate or remove the fears that become stumbling blocks using a common sense approach. Tell us how your classes have evolved since then.*

Part of my personal journey as an artist has been to discover the minimal structure that all painting derives from. I don't differentiate between beginners and advanced techniques; to me they are all the same. The difference is in the execution. We have a tendency to over complicate when we don't need to. I deal in factual painting. I teach how to place a colour in the right place.

A bad line painted in a bad place will take up more time than a good line in a good place. Take Darren Latham for example; when he paints a line it looks so precise it appears as though he is using an advanced technique. It's just a line! The difference might be the skill he has in applying the line or the knowledge used in applying it to the right place.

When I look at a way of painting, I look at what it really is. I break it down and remove the jargon. When you remove the jargon and consider what you are actually doing, it removes the mystique. Naming a basic process as a technique surrounds it in mystery and people get hung up on it.

I like to challenge painters to think in this way. It may feel a little uncomfortable initially, but it breaks down the walls we put up for ourselves. It's too easy to fall into a painting groove and this is about escaping that.

**9** *Given your admiration for our man Bob, have you experimented with oil paints or do you prefer using acrylics?*

I haven't really felt the need to experiment at length with oil to date. I am still discovering acrylics. I do, however, observe the oil painting results and embark on experimenting to see if I can achieve the same results using acrylic paint.

I have what I consider to be a cartoon-like style of painting and I think the acrylic medium is excellent for achieving that. Furthermore, I look at the results achieved using all other mediums





such as weathering powders. I think if I can emulate the results using just my paints, I've saved some money.

**10** So what is your preferred paint range?

I don't consider the brand of the paint I'm using, only the properties. In addition, I don't see only a good paint or a bad paint. Take Abaddon Black as an example. Some people who remember Chaos Black may say it's a bad paint. That doesn't describe it for me. I see a weak paint good for mixing or for using on top of another colour without totally dominating it. I see an oily black with higher gloss. Of course, there are poor quality paints available; just try not to see a bad paint without first considering the properties.

**11** Which painted miniature do you find most rewarding personally?

I would have to say the Kingdom Death Flower Knight. It was the first non commission piece painted in some time and so it has a little personal heart and soul in it. Everything from the composition to the colour choices were my own. I also enjoyed painting a limited edition Rackham Wolfen simply because the dynamic pose and expression make me feel like going grrrr!

*Tommie has painted for many notable clients including Studio McVey, Mantic Games, Wargames Foundry, Soda Pop, Hawk Wargames and Spartan Games among others. This could be seen as a quality seal of approval, but the Golem work speaks for itself. Tommie has also been teaching for over 15 years.*

*There is a Fundamentals class on August 9th, which I believe is now fully booked although there is a weekend Masterclass held in Essex*



*on Saturday 17th and Sunday 18th of October. (£90.00 for the weekend or £60.00 per day). This class will teach fundamentals on day 1 and the secrets of NMM on day 2.*

*If you would like information on either commission work or private tuition, please email Tommie at the following addresses.*

[commissions@golempaintingstudio.co.uk](mailto:commissions@golempaintingstudio.co.uk)

[tuition@golempaintingstudio.co.uk](mailto:tuition@golempaintingstudio.co.uk)





## Details

Price: €52

Scale: 1/9th

Material: Resin & White Metal

Available from

[Pegaso Models](#)

## Pegaso Models' St. Lazarus Knight

In this month's FPM I would like to show you a very recently released bust by Pegaso Models; the Templar Knight of the Saint Lazarus order – a very interesting historical kit that can leave you unusually very free to paint it as you wish.

Let's start by looking at the main theme Pegaso have chosen for the subject of this bust.

Who were they? This Templar Knight order was very unusual because mostly people affected by horrible diseases like leprosy populated it. The Templar Knights of the St. Lazarus order served as knight hospitallers and always have been seen as defenders of weakest. They were so appreciated by European kings as well as by Arabian sultans that they served in Jerusalem under both the regencies during the Crusades and they were allowed to build churches and hospitals in many cities all over the Middle East. They took part in almost all of the great battles during the Crusades and distinguished themselves as hard fighters without fear. After all, they always considered themselves as "walking dead", so to die defending Christianity and the weakest was a good way to leave this world. Their actions of bravery granted them the respect of both their opponents and allies.

Their clothes were white or black (it changes depending on the period) and the cross was green, different from other knights hospitallers in black dress and white cross,



or the more famous Templar Knights in white dress and red cross.

Why the green? This is uncertain and there could be many reasons, but most likely it was a challenge to the Muslim state because the green was the Mohammed's colour and homage to the Saladin as sign of respect and gratitude for their generosity when dealing with the Templars. Also, green was widely used as a colour for hospitals at that time.

### The Model

It's a 9-piece kit with 6 resin parts and 3 in white metal. It has 3 face options and a resin rod to raise the bust over the plinth so, in the end, the bust is formed by 6 pieces. As I told you starting this review, you are very free in your paint interpretation of this bust. The most distinguishing point of this bust is the 3 face options. This allows you to paint it in every version you can image or... move from the historical world to the fantasy one!

You can choose to paint it as an ordinary white and red Templar Knight, or a Knight Hospitaller in black and white, or all the other colours combinations you can find, or following Saint Lazarus order colours.

The first face that you can see in the wonderful Kirill Kanaev's boxart, is the "normal", grumpy face, sunburnt and textured with scars. This is a (fairly) healthy face of a man who has seen many battles. This can be your standard choice to paint the bust following your every desire. The look seems to be very expressive.

The second option is a sick, swollen, suffering face that for sure is much more recommended to pursue the Saint Lazarus order version. This face too brings a heavy emotional impact to the viewer.

The third option is definitely an undead face. This brings you totally into another world, pushing you to unleash your fantastical creativity, creating your own vision of his story.



Pegaso Models is known to be one of the best historical miniatures brand on the market, but their choice to open some of their classic subjects to a more free, or even fantasy, interpretation openly invites those customers who desire to approach fantasy painting more softly or want to try another path into the fantasy world by inserting some “historical subjects” into the mix.

This can also be seen as a very astute choice by considering the widest target of customers they can.

In any case, I personally applaud their initiative in order to open their and our minds to their miniatures and invite the widest paint options available on their model.

### Quality of the Cast

This will be very easy to describe; there are a few mould lines here and there, mainly inside the concave zones, but they are all on resin, so no real problems over the model. A few minutes with a sharp cutter or fine sand paper will allow you to have an almost perfect miniature.

In the pictures, I’ve already prepped the model and you can hardly see the mould lines I am talking about and the different faces are joined using just a little bit of patafix (similar to blutack here in the UK). As you can see, despite something physically between the two parts, they already fit quite well. Pegaso Models confirms the high quality of their casts also using resin.



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## Conclusion

The only thing not persuading me is the resin rod...I think a metal one will always be the better and safer choice.

In the end, my conclusion is that Pegaso Models accomplished their goal. I really like it and I hope you like it too. Now I am very curious to watch how many versions of it I will see out there.

Happy painting!



# PUTTY & PAINT

## Enchantress

by Fesechko



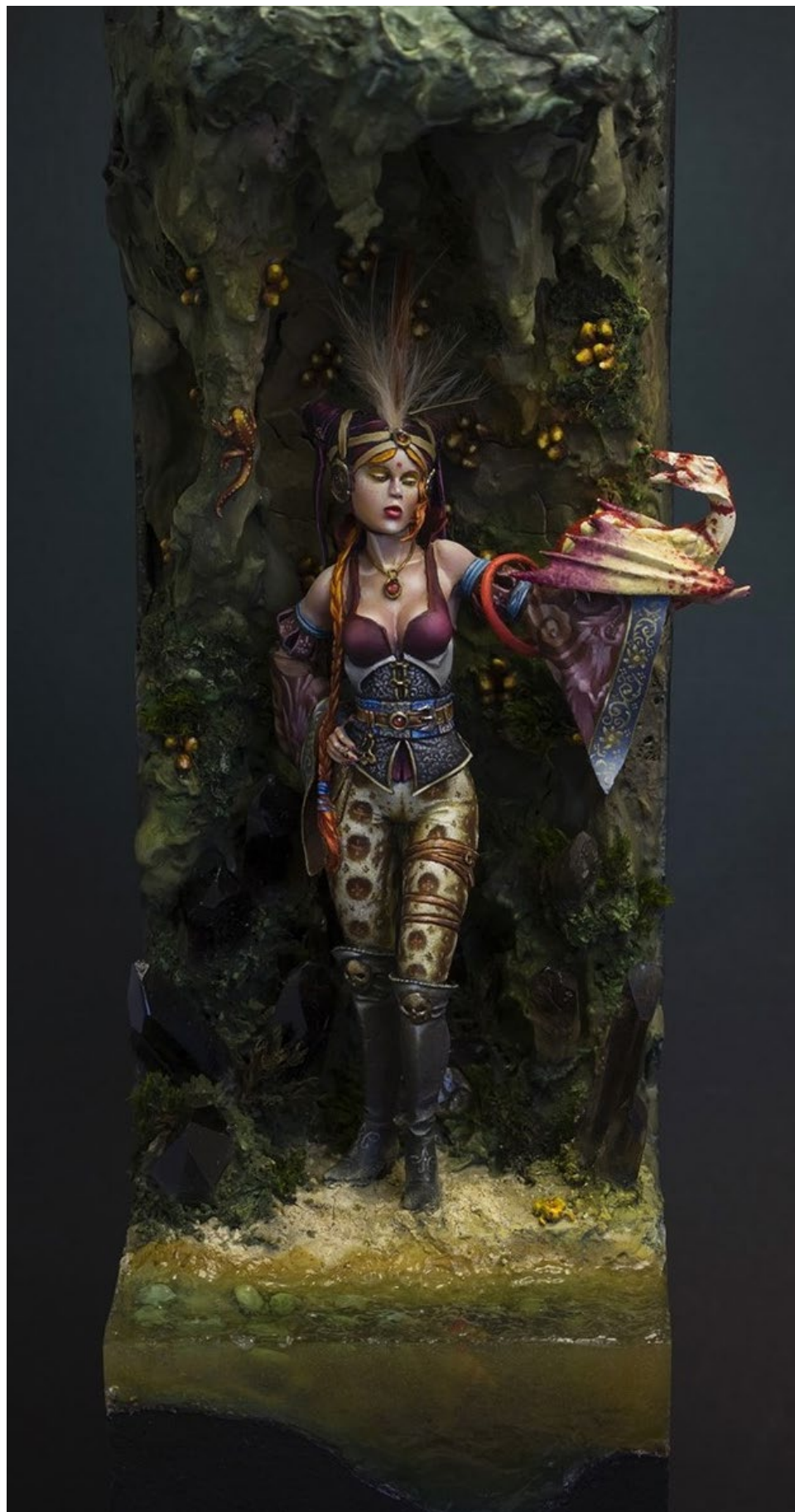
PRO

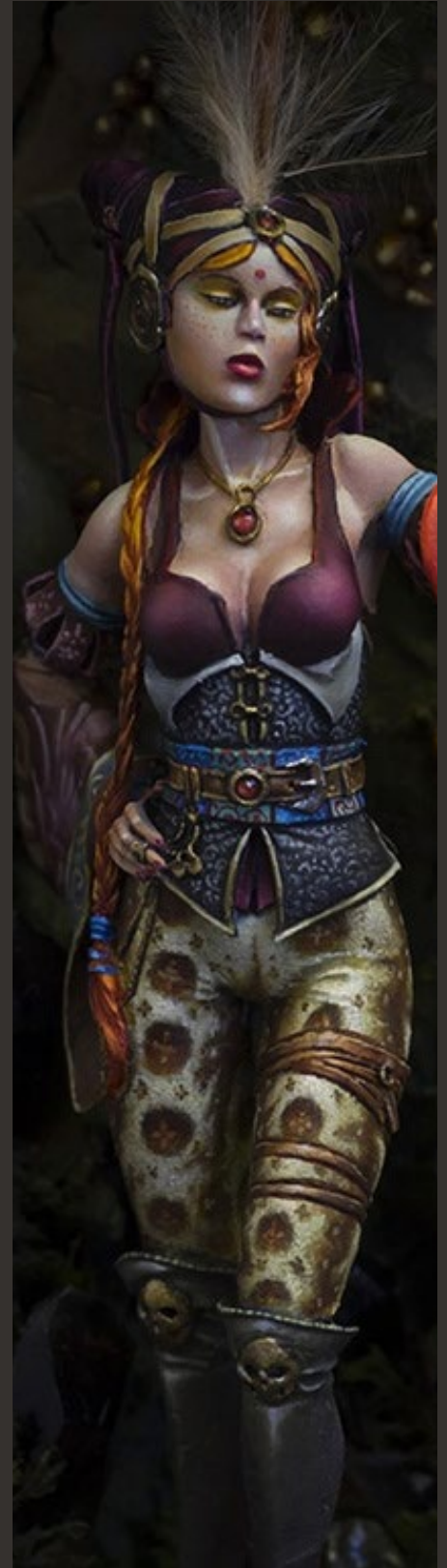
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Working on this model, I decided to accentuate the dragon thematic. I made some eastern-style dragon drawings on the Enchantress's fabrics. I also wanted to make some drawings on her pants, but then a great idea of snakeskin texture came into my mind. As usual, I first made a smooth layer with oils and then added some dot texture with acrylic paints. I made the little dragon and her face to be the lightest areas of tonal composition, so they became focal points. Some natural minerals were added to the base. I really had a lot of fun painting this great model from Nocturna models.

Regards,

Dmitry





# PUTTY & PAINT

## Blood Angels Battle Brothers

by Gareth Nicholas (glazed over)



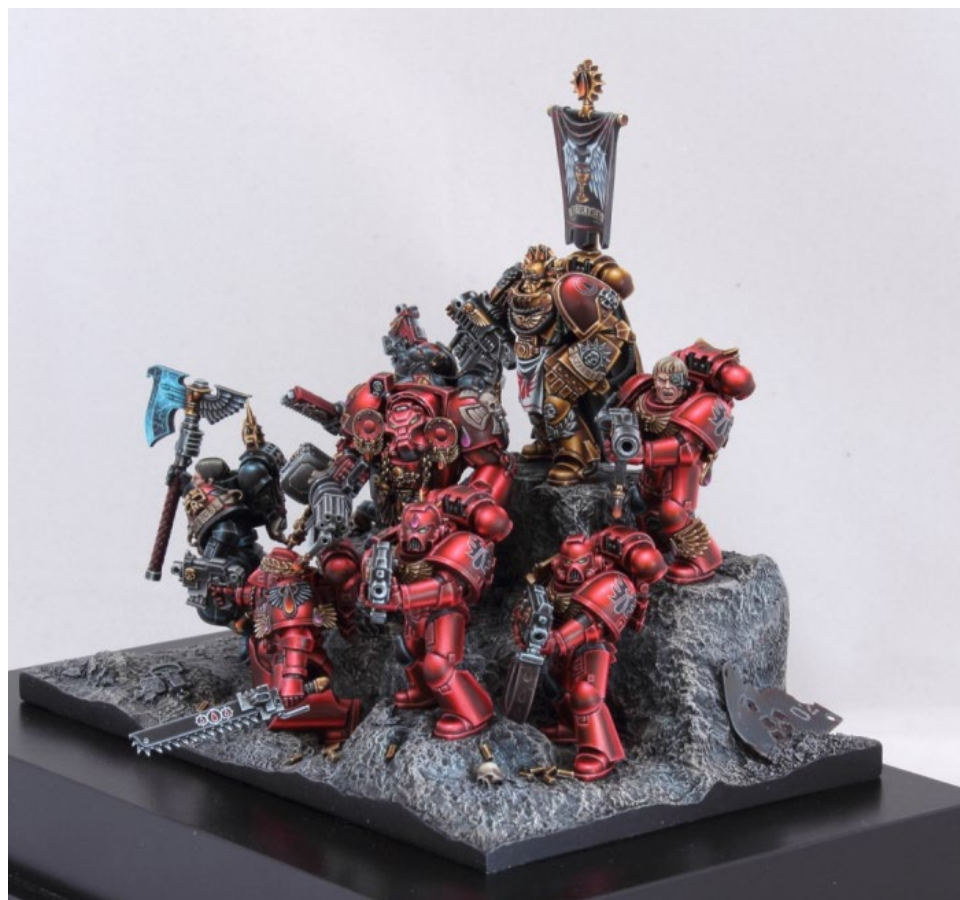
PRO

More power armour! Not very original I know, but Blood Angels have been a passion of mine since the glorious days of second edition 40k. (More than twenty years ago now — scary!)

I painted a squad of Blood Angels for the Golden Demon a few years ago and although it was a huge effort, I was never very satisfied with the final result. Thus it was inevitable that I would have another attempt at realising my vision with another, even larger effort!

My goal was to capture the major contrasting aspects of the chapter as I see them: the nobility of the battle brothers resplendent in their bright red power armour, the insanity and rage of the death company and the angelic aspect and impassive stoicism of the golden commander.

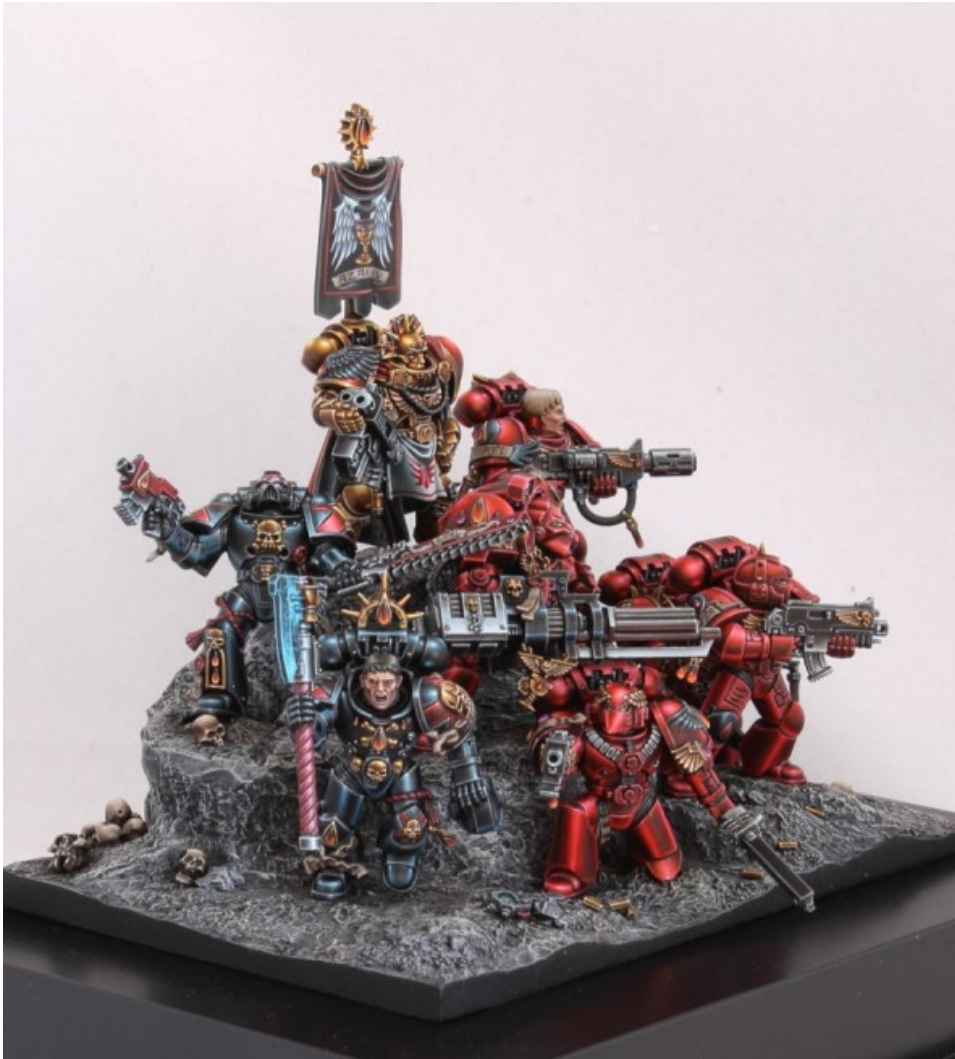
I have mixed bits from various GW kits, but the main area of conversion was in the creation of the commander. I used the web store exclusive captain as a basis, removed the frankly ludicrous number of skulls from the cape and re-sculpted parts of the loin cloth, since I didn't want to use the supplied retro skull scabbard. This was then combined with a more fitting head, shoulder pad and backpack.





# & PUTTY PAINT

I have no idea how many hundreds of hours have gone into this piece. Apart from one or two minor distractions, it has been the sole focus of my hobby time for 8 months. Full NMM, lots of blending, lots of little freehands — at this point I'm just relieved to have finally finished it!



## Ivan IV Vasilievitch Grosniy

Fabrizio Russo



PRO

Website

Some years ago, I talked with my friend Pietro Balloni about how to improve my painting. He told me some the differences between Pegaso sculptors.

Viktor Konnov works are the best to try to improve and learn more about painting. His way of sculpting is perfect to select between 2 ways of painting: an easy way and a difficult one! He's Morpheus in miniature world, with a blue and a red way to paint his art. ☺

I decide to paint it with oils and acrylic. Inspired by Sergei Eisenstein: Ivan The Terrible (1944), I used the art nouveau decoration, 'cause I was in love with that. Not full of decorations, only some floral parts!

I saw the red dress on a poster, when I was searching for some figures about this iconic personality. It was perfect to translate the film into our tridimensional world...to me!

I enjoyed all the painting and now you can see it in the MuMi here in Milan or on my fb page: RUSTO art and craft show!







By Sean 'Jabberwocky' Fulton

# THE CHAPTER MASTER

## Part 2

A Charity Piece  
for the NOVA  
Open

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At the end of the last issue, I was beginning the steel metallics for Alavaan's force hammer. My preferred method for doing metallics is utilizing a technique sometimes referred to as "shaded metallics" or "demimetallics". It essentially is the use of both metallics and non metallics to create the effect. Metallic paints are a very effective method to create metal effects on your models because they are made with actual metallic flakes suspended in a medium. This obviously is very helpful for getting that metallic glint, but become more problematic when trying to do the shadows, because even the darker metallics will reflect light to some degree if held at the right angle.

When I am trying to do metallics, I work on controlling not only contrast (simple light to dark), but also controlling the reflectivity of the metallics as well. This helps to make the shadows stay dark as I intend and not reflect light depending on how the model is held. This is accomplished by using standard acrylics to dull or completely eliminate the metallic reflectivity. In this first picture, I had included where I left off at the end of the last issue. The hammer's handle and gold bits have been completed and I am starting on the steel metallics along with a bit of OSL as well (picture 1). Thinned Vallejo Model Air (VMA) Gunmetal is applied in a couple of passes to get a smooth base to work from. In order to maximize the OSL effect, I have applied pure white to help the subsequent layers of blue pop as much as possible. As you can see, the lighting from the photo does a nice job of providing bright reflections and deep shadows. The problem is that if the light moves or the viewer alters his or her vantage point, the same reflectivity occurs. If I looked at the model from below, it would be nice and bright even though it is "in shadow". The goal is to have the piece appear as intended from any angle. To do this, I began adding Vallejo Model Colour's (VMC) Smoke to the areas I wish to begin shading (picture 2). This picture is a bit deceiving, because I have taken the picture with the hammer perfectly vertical; in reality, it will be tilted slightly backwards as he jumps over the wreckage. As you can see, I have started shading the back of the hammer that will be relatively in shadow. I have also initiated the beginning of the OSL by putting thinned Reaper Master Series' (RMS) Ultramarine Blue in the eye sockets and at the junction of the gold and steel metallics. The shading is continued further with additional Smoke as well as a mixture of Smoke and black for the deeper shading and finally pure black for the deepest recesses. It is important to maintain high contrast going from bright white to black to



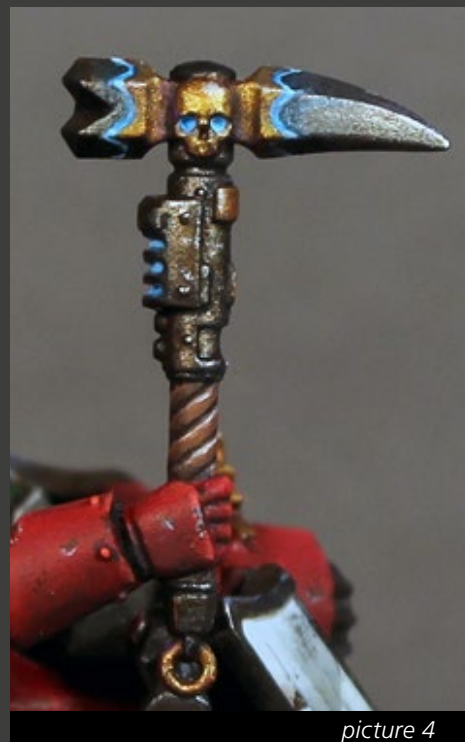
picture 1



picture 2



Picture 3



picture 4

help sell the metallic effect. This is much more important when doing non-metallic metals, but still is useful to do when painting metallics (picture 3). The bright reflection points are then added with VMC Metallic Medium along the edges and the rivets. I tried to vary the small highlights

along the longer lines of the hammer to give a less uniform appearance, as I imagine this to be a hammer that had seen centuries of battle and would have minor dents and chips to the metal (picture 4).



picture 5



picture 6



picture 7



picture 8



picture 9



picture 10

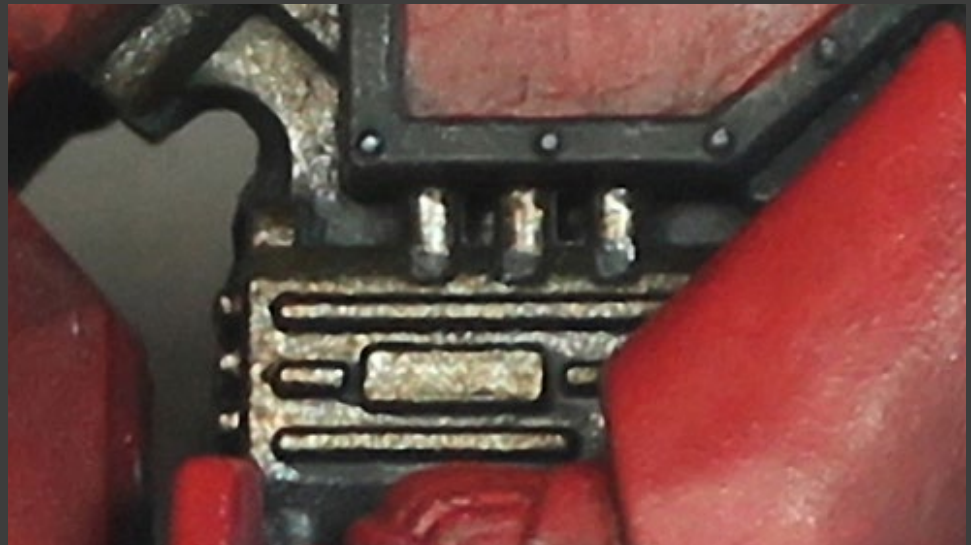
Now that his hammer and the torso were finished, I turned my attention to his storm shield. This piece will be an optional addition to the chapter master that can be added by the winner of the raffle as he or she sees fit. The Sons of Orar do have a storm shield relic called the “Valiant Legacy”, which is said to contain fragments of the shield held by Orar himself. The steps are similar to those done previously with regards to the red and gold. The red is based with Games Workshops’ (GW) Mephiston Red and the gold undercoated with VMA Armour Brown. The white is a mixture of GW Ulthuan Grey and Mechanicus Standard Grey 2:1. The edging between the red and white portions of the shield was lined with RMS Brown Liner (picture 5). The next step was to shade the red by adding incremental amounts of black to the Mephiston Red. The base of the gold metallics was again achieved with GW’s Shining Gold as covered in last month’s issue on the chest insignia and force hammer. The white was shaded with thinned down layers of Ulthuan Grey and Mechanicus Grey, this time 1:1 (picture 6). The next phase was shading of the Shining Gold with VMC Smoke followed by RMS Clear Plum and further shading of the white part of the shield with thinned pure Mechanicus Standard Grey (pictures 7 and 8). I then began recapturing the gold with thinned Shining Gold and then began highlighting the red with RMS Clear Red and GW Wild Rider Red (picture 9). Finally, the shield was weathered with a light sponge technique to mimic chipping using RMS Blackened Brown and a few areas of pure white to represent light reflection points. The corners of the top edges of the white part of the shield were also painted pure white as well (picture 10).

Next it was time to begin on the bike itself, which included the legs and the robe of the chapter master. The first step was to remove any Dark Angel iconography from the bike, which was done with a scalpel, a file and a bit of sandpaper. The leg armour and red portions of the bike itself were done identically to the torso, so I will not cover that again. The detailing of the bike I attempted to give great attention to, as I wanted this bike to stand out from the rest of the bike squad by both the form and detail. The form was easy enough; I chose the command bike pack from the Dark Angels. The wings on the handle bars along with the tail pipes would be a big difference. I also created "quad bolters" instead of the twin bolters that were standard issue for the rest of the bike squad.

Once the red was painted, I began working on the engine block as it was deeper in the recesses. It was painted in a similar fashion to the hammer; it was simply a matter of varying the shading and highlights that created a slightly different look. VMA gunmetal was painted over the black primer (picture 11). The whole block was given a generous wash of VMC Smoke. Unlike on the hammer, no part was left uncovered (picture 12). Further shading was done with black and a few pinpoints of VMC Metallic Medium were used to pick out the protruding corners toward the front of the engine block (picture 13).



picture 11



picture 12



picture 13



picture 14



picture 15



picture 16



picture 17



picture 18



picture 19



picture 20

The decoration on the front tyre guard was fun to do. The sword was undercoated black and the scroll undercoated with VMC Ivory over the red of the tyre guard. I prefer Ivory in these situations, as I have found that it does a very good job of solidly covering underlying darker colours with relatively minimal effort. The tyre itself was painted with Vallejo Panzer Aces (VPA) Dark Rubber (picture 14). The sword was eventually finished in a similar fashion as the rest of the steel metallics, so I will focus only on the scroll at this point. The next step was to cover the Ivory undercoat with RMS Stained Ivory (picture 15). GW's Steel Legion Drab was then used to shade the Stained Ivory and was placed in the recessed portions of the banner (picture 16). I then glazed VMC Smoke over portions of the banner to stain it a bit. I find Smoke is excellent for many types of weathering and use it frequently (picture 17). The highlights were accomplished with reapplying the RMS Stained Ivory and then RMS Creamy Ivory with the top highlights done with Ivory on the edges of the upper portions of the banner (pictures 18 and 19). Finally, I added the Latin words "Without Fear" (if the internet has served me well!) with RMS Brown Liner. For detailed freehand like this, I will often add a bit of drying retarder to give me the opportunity to either entirely

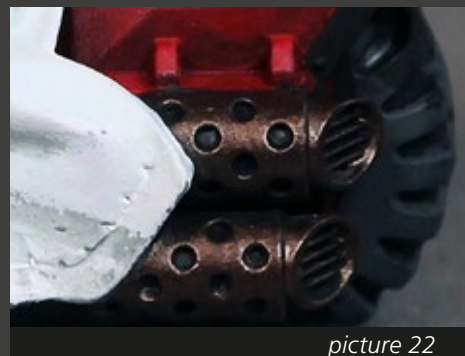
remove or alter an errant brush stroke. It takes a bit more time as I must wait for the satisfactory strokes to dry, but I believe it saves me time in the end not going back and forth between the two colours (picture 20). In the last picture, as you can see, I have completed the sword as well as added some weathering to the tyre with Secret Weapon Miniatures' Green Earth, which was used on the base as well.



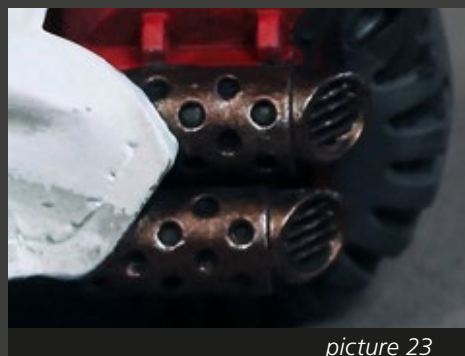
The exhaust pipes were done with metallics as well. Once again a black undercoat was the first step. This was followed with a basecoat of RMS Scorched Metal. Shading/reducing the reflectivity of the metallic was once more accomplished with VMC Smoke, mixed with a bit of black (pictures 21 and 22). Edge highlighting and pinpoint light reflection points were done with VMA Aluminium (picture 23). A light coating of Mig Productions' Black Smoke pigment was applied as a final step (picture 24).



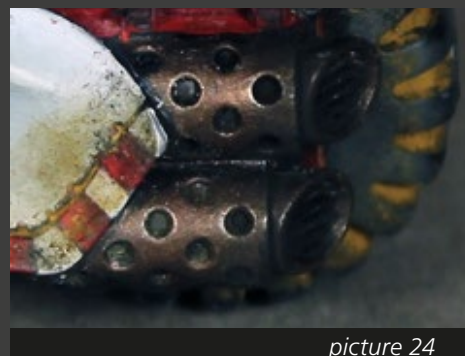
picture 21



picture 22



picture 23

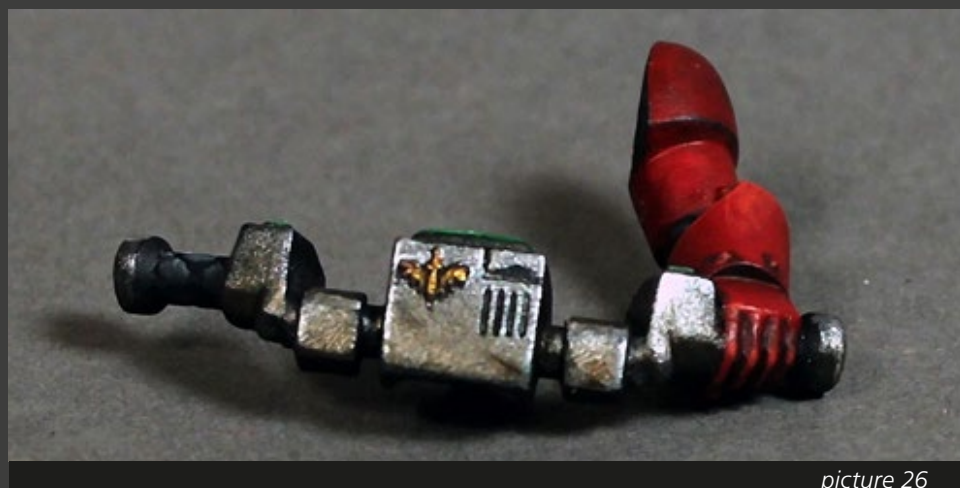


picture 24



picture 25

Attention was turned to the handle bars. The majority of the handle bars were done similarly to the other steel metallics and the eagle insignia in an identical fashion as well. The handle bar grips were done with a base of VPA Dark Rubber, shaded with black and highlighted with increasing amounts of Ivory added to the Dark Rubber. The radar screen was done in a stepwise process from dark to light. RMS Rich Green was followed by RMS Grass Green, Spring Green and finally Ivory (pictures 25 and 26).



picture 26



picture 27



picture 28



picture 29



picture 30



picture 31



picture 32



picture 33



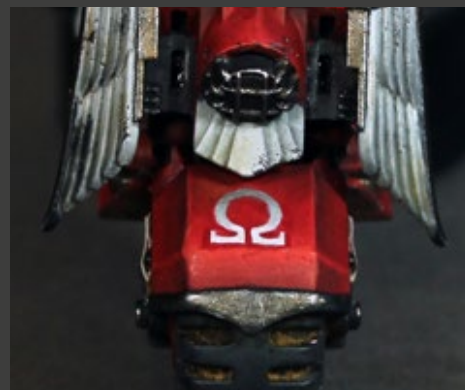
picture 34

At this point, I was ready for the last major step on the bike itself. I wanted to create something unique for the winner of the raffle and not simply a Dark Angels' command bike with a new paint job. To that end, I opted to create a "quad bolter" for him. I started with the stock bike bolter I was allotted by the NOCF staff and Dave Taylor, the lead for the Assault on Alaitoc project, was kind enough to dig up another boltgun and send it to me (actually, two—one for each gun) (picture 27). The back end of the bike bolter and the handle grips of the boltgun were removed. The rifle sight and additional portions of the rear of the boltgun were then carefully removed. The astute reader will see that this is actually from the other gun, as the insignias have changed. These two parts were glued together and then putty was used to smooth the transition and create one piece instead of two (pictures 28, 29 and 30). As usual, it was primed with black, with the metallic parts painted as before. The black was highlighted with small amounts of Dark Rubber, RMS Leather White and finally pure white for the top highlights (picture 31). The wings were painted utilizing the same recipe as the storm shield; Ulthuan Grey as a base, Mechanicus Standard Grey as the shading tone and white as the highlight. Weathering was accomplished with RMS Blackened Brown for the chips and a combination of Black Smoke and Green Earth pigments to add some additional visual interest to the mass of white and break it up a bit (pictures 32, 33, 34).

The final step for painting the bike proper was the omega insignia on the front tyre guard. This was started with Ivory due to its better coverage over red, drawing out the omega symbol roughly. I again added some drying retarder to allow a bit longer working time for the paint. I then began shading the Ivory with Ulthuan Grey as the basecoat and thinned Mechanicus Standard Grey. I wasn't terribly precise with the blending, as I knew I would be going fairly heavy with the weathering (pictures 35, 36). The chips were done once more with Blackened Brown with pure white painted as light reflection points on the edge of the chips (pictures 37, 38). Finally, I took some of the Green Earth pigment and mixed it into a wash, running it along the crease between the metal trim and red bits. Some streaking back was done as well. This was tidied up with a small Q-tip dipped in water. The pigment here, as everywhere else on the model, was then covered with some of Secret Weapon Miniature's Pigment Fixer to lock it in place and reduce the likelihood of it being rubbed off (picture 39).



picture 35



picture 36



picture 37



picture 38



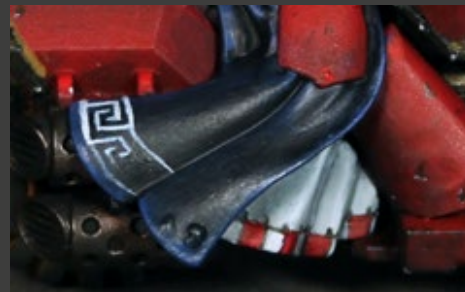
picture 39



picture 40



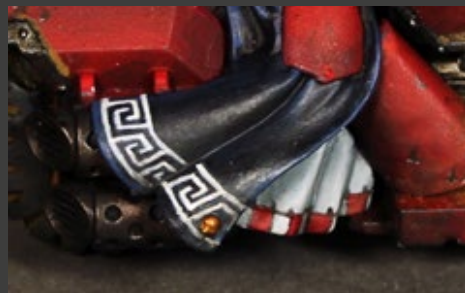
picture 41



picture 42



picture 43



picture 44



picture 45



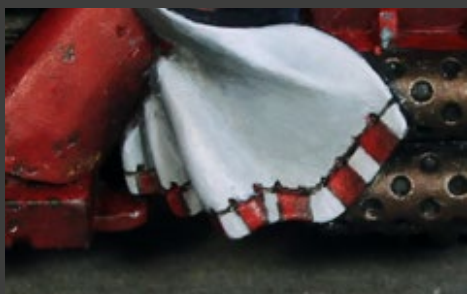
picture 46



picture 47



picture 48



picture 49



picture 50

(picture 40). Pure Macragge Blue was thinned and glazed over this basecoat for some subtle highlights and pure black was glazed into the shadows (picture 41). A few very subtle edge highlights were done with GW Alaitoc Blue. I wanted to add some additional detail to the trim and after a bit of internet research and discussion with the team lead, came up with a design that would give a nod to the Romanesque history of the space marines. I sketched out the initial pattern once again with Ivory. The lines were solidified and cleaned up with further passes of Ivory, then shaded with very thin black and weathered with Green Earth pigment as well. (pictures 42-45). The inner robe followed the recipe laid out previously. The checks along the hem of the inner robe were created using the standard red recipe. Finally, the inner robe was weathered identically as before (pictures 46-50).

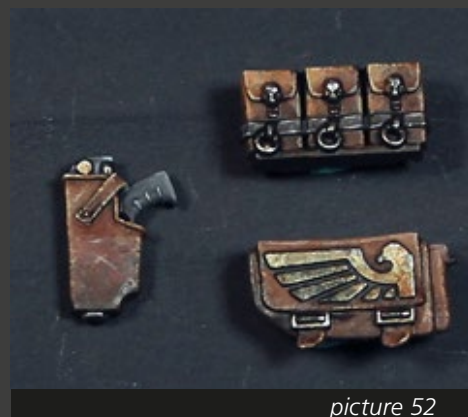
With the bike completed, it was time to finish the chapter master himself. The legs were painted and weathered similarly to the torso and bike. The inner and outer robes were the final step in completing the chapter master. It was having some difficulty deciding where to go with the colour scheme; I didn't want there to be much red on the robes, as it was already very prominent on the model. White was a natural choice to fit in with the colour scheme, but I needed something to

break up that relatively large mass of white. I didn't want to draw too much attention away from the head of the chapter master, which was the focus. For the outer robe, it was a bit easier. This part would be black with blue tinged highlights. This accomplished to things; it obviously broke up the mass of white on that side and with the blue tinge, would tie in with the Eldar wreckage of the base. The outer robe was initially based with a mixture of black and GW Macragge Blue

Additional details to the bike were done including an Iron Halo (repeating the steel metallics recipe), a pistol and stowage bags for the bike. The leather bits were based with VMA Armour Brown, shaded with VMC Dark Sea Blue, and highlighted with RMS Ruddy Leather and top edge highlights/scratches with RMS Yellowed Bone (pictures 51, 52).



picture 51



picture 52

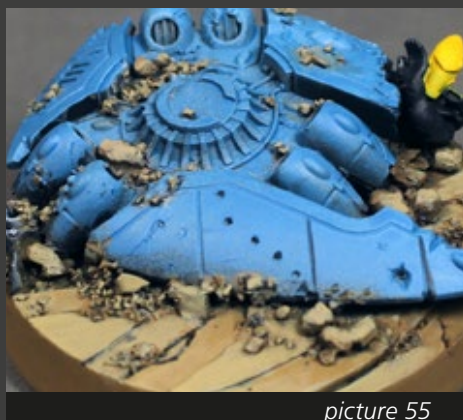
With the chapter master finally completed, it was time to turn my attention to the base. Once again, since this was a charity army project, the various artists were given fairly strict instructions on the colour scheme to help maintain cohesion between the various units for each side of the battle. The base proper was initially covered with GW Steel Legion Drab. The wrecked Eldar vehicle in was based with Alaitoc Blue and the pinned Eldar soldier with a 1:1 mix of black and Macragge Blue, with his helmet Yriel Yellow over a white undercoat (picture 53). A slightly thinned RMS Brown Liner was applied to the deep recesses of the base (picture 54). Zandri Dust was then painted on in several thin coats, leaving Steel Legion Drab in the more recessed areas (picture 55). Privateer Press Menoth White Highlight was then drybrushed gently on the rubble areas and blended/edged on the base proper (picture 56). Green Earth pigment was then applied to add some variety to the base and smooth some of the transitions (picture 57). I would later add some Black Smoke pigment to add some additional variation.



picture 53



picture 54



picture 55



picture 56



picture 57



picture 58



picture 59



picture 60



picture 61



picture 62



picture 63



picture 64



picture 65



picture 66



picture 67

The vehicle itself was lined first with RMS Blue Liner to provide the deep shading and some subtle glazes of Macragge Blue were applied (picture 58). Edge highlighting was done with a mixture of GW Alaitoc Blue and Hoeth Blue (picture 59). The edge highlighting was further strengthened with pure Hoeth Blue (picture 60). This was kept intentionally quite subtle as I would be weathering the vehicle fairly heavily and I did not want to draw too much additional attention to the base. The circular portion of the undercarriage of the turret of the vehicle was based with Zandri Dust, highlighted with Yellowed Bone and Menoth White Highlight (pictures 61-63). The thrusters were painted with black, RMS Stormy Grey and Rainy Gray (pictures 64-66). The gem work was done with concentric ovals starting with black, proceeding through Mephiston Red, Clear Red, RMS Clear Orange, Yriel Yellow and finally pure white for the light reflection points. The gem was then covered with gloss varnish to add to the polished effect (picture 67).

The rest of the body armour of the pinned Eldar was done in a similar fashion as the vehicle. For the helmet and face mask, GW Fire Dragon Bright was added incrementally to the Yriel Yellow to give it some orange tones in the shadows (pictures 68, 69). Ivory was added incrementally to the yellow for the highlighting (pictures 70,71). The Eldar helmet and body armour was weathered in an identical fashion as the chapter master's armour (pictures 72, 73).



picture 68



picture 69



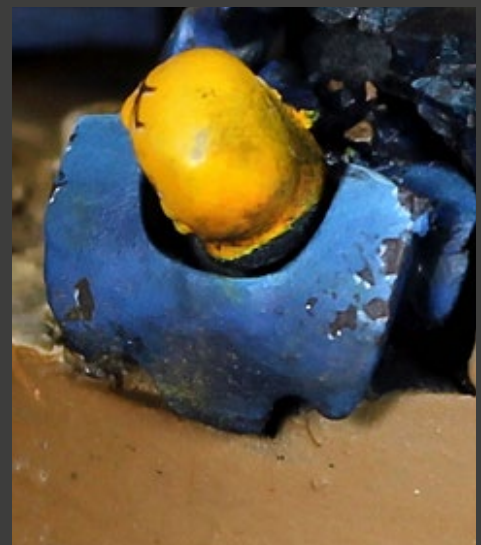
picture 70



picture 71



picture 72



picture 73



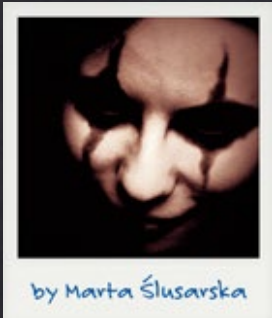
picture 74.jpg

I then began the tweaks and touch ups that inevitably plague me at the end of a project. I stretched the contrast a bit further on the base and added some additional weathering with pigments to the Eldar wreckage to tie it with the chapter master, again utilizing Black Smoke and Green Earth (picture 74). The accessories were added, he was aged a bit with the addition of some grey to his hair and a couple of purity seals were made from greenstuff, completing the chapter master as well .



The chapter master was secured to the base with two pins drilled into the rear wheel, completing the project. As with my previous contribution to the NOCF project, this was a labour of love. I am deeply grateful for the opportunity to work on this army with a host of other fantastic artists. Thanks as well to Dave Taylor and John Stiening who were patient with me, giving me some extra time to obsess over the project and create this article for the readers of FPM. This piece and with the rest of the 2000 point army is up for raffle as we speak and can be found on the NOVA Open Charitable Foundation [website](#).





## Tiny Leads' Rujo, il Maestro

### Details

Price: €70

Size: 75mm

Material: Resin

Available from

[Tiny Leads](#)

I've never painted a horse. I always wanted to, but never had enough courage to do this. I even bought a few mounted pieces from the one company that we all know (I'm not going to name them; we all know who they are and we either love or hate them, sometimes even both), but couldn't bring myself to paint them. I contemplated buying a few others from another well respected company, but I never felt I was good enough to do the model justice or strong enough to hold a 90mm metal horse with the rider in my hand. 😊

I bought this fairly new release from Tiny Leads on a whim, as with so many of my recent purchases. It looks like it might be the breakthrough I need with the horse issue. After all, it's not really a horse and a rider...I mean it kind of is, but not exactly. It's half man, half horse, so I might treat it as a step in the right direction. Maybe after this piece, I'll find courage to paint a proper horse with a head and all that.

The piece I'm going to talk about today is based on the artwork of María Fernández, sculpted by Pedro Fernández and beautifully painted for the boxart (as you can see on the photos above) by Alex Varela, aka Iguazu. It depicts the centaur in very dynamic pose, like he's in the middle of the hunt or a race of some sort. The producer even provides us with the short story introducing this particular monster to get us a little bit closer to the subject. I think it's a nice touch and helps feel the spirit of the miniature and, if one needs it, points one in the direction this piece can be taken when it comes to painting and basing.

Enough of the introduction— let's focus on the copy I have at hand.



**The Box**

I must say in this case the box is not only secure, but also beautiful. It's a simple black box done with good quality cardboard, covered with some sort of textured paper that gives the whole thing a more exclusive look. There is minimalistic decoration; just a nice white logo on top and a small sticker on the side with a colour photo of the mini, which supports this feeling. Inside you find few extra promotional pieces. There is a sticker, a card with the number

of your copy, a little card with the artwork and photo of the box art and the previously mentioned note with introduction of Il Maestro, both in English and Spanish.

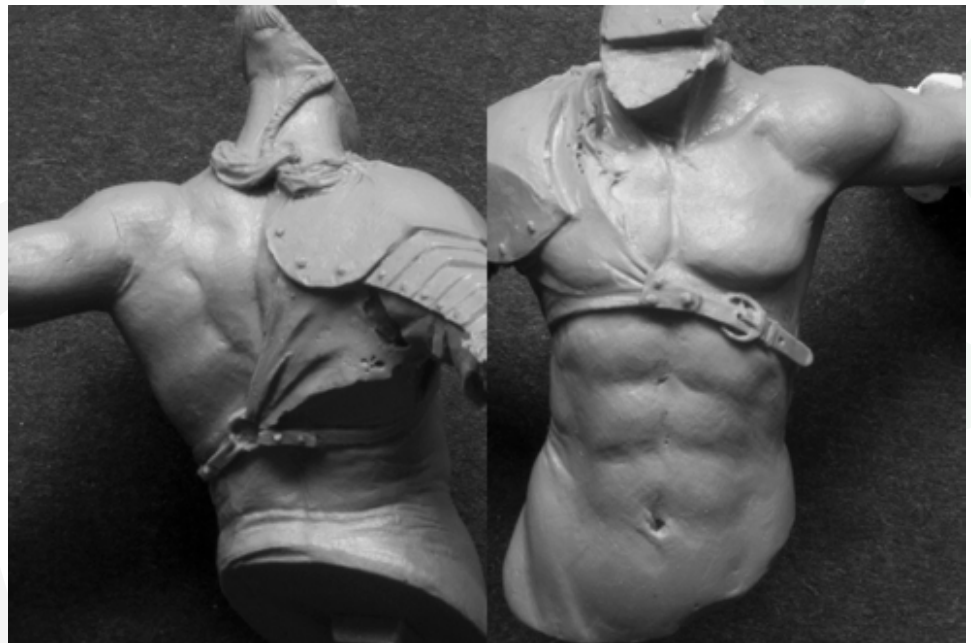
Under the promo materials, we can find two layers of thick foam, providing excellent protection for the miniature parts between them. Not too thin, so parts can rattle, but at the same time, not too thick that there can be a risk of damaging them. It all makes a very good impression and holding this box makes you feel appreciated by the company, and even a little bit exclusive. The only thing that worries me a little bit here, it the lack of the name of the piece on the box. There is a sticker with a photo, but it's pretty small and on the side so if all the boxes are the same size, I imagine it's quite easy to mistake one product for another.

It's not going to be a problem if you have just a copy or two, but if you are miniature junky like me, it might take you a while before you find the right box you're looking for.

**Quality of the Cast**

I'm not sure what to say. At first glance, it looks really great. All details are crisp and nicely cast. The spear is a bit bent, but that seems to be an issue with most of the spears I've seen recently. I guess resin is easily deformed, especially when in the shape of long and thin objects. I can only hope I'll be able to fix it. Other than that, I found a few other small issues. Some small mould lines, a bit of resin flash here and there, but really nothing major.

There are things that worry me a bit, though. First of all, some small pieces broke off. Thin and small ones like a bit of the belt covering the joining of the human torso to the horse (see close up photo), or the ending part of the leather tack on Rujo's back. The latter is really small and insignificant. I overlooked it initially and only the different, brighter, colour of the resin gave it away. I'm comparing it to the box art right now and it might be just one if the vent points broken off, but it's a bit too small in my opinion. On his belly in the recesses of the abs, you can find two small holes. To me it looks like the sculpt wasn't fixed here in the first place; not like a casting issue, but I guess I could be mistaken. I also noticed a small crack on the back of the left shoulder. I'm not sure why this happened; perhaps that is a casting issue due to the resin used or maybe as a result of the force used to remove the part from the mould. I've noticed things like this a few times already. Sometimes these tiny cracks become visible only after priming, but sometimes (like here) you can spot them while inspecting the mini for the first time.



Another issue that is definitely due to the sculpting is the bottom of one of the rear legs. On one of the close up photos, as you can clearly see, there is a part right above the hoof where the sculpt is not finished. It was clearly overlooked while inspecting the sculpture; in my experience with miniatures I simply can't find other explanation. Yes, I know we are modellers and we are able to fix all these small (or not so small) issues, but we shouldn't have to; especially with such short runs of limited editions. For me, something that is limited to a certain number of

pieces and coming from a company that is priding itself on delivering high end products, feels somehow exclusive. As such, it should be in pristine condition. How hard would it be to truly inspect even 200 kits, to make sure that they are perfect and reflecting high aspirations of the company? Not to mention inspecting the original sculptures and masters. To be fair, it's not only the case of Tiny Leads; it happens to other companies too.

I know that we buy these miniatures despite all this. We buy them because we are modellers, so we can fix them. However, we also buy them because we are passionate about our hobby and in to some degree we want to support our friends that are producing miniatures for us. Again, I personally am not such a big fan of the prep work and most definitely would be happier if I didn't have to deal with too much of it.

## Assembly

This is quite a complex piece, with 13 parts (including an exchangeable head and hand). The horse's torso is in two parts and separate legs all make it not the easiest thing to put together, but in this area the company did a great job. All the parts fit together nicely and all have pins making sure we position them just right. Even the small buckle on one of the belts is cut in a way that helps us with positioning parts correctly.

Even the big pins on the hoofs that are touching the ground are very helpful. Not only do they mount the miniature to the provided base more securely, but they also keep the glued big parts together in the right position, something that always worries me slightly when I'm dealing with miniatures that have legs cast separately.

## Customer Experience

Nothing to complain about here, the whole process was really professional. While I was buying this miniature, I had a few questions for the company and they were answered quickly and efficiently. Not that I was expecting anything else, but in the case of small companies — those just starting — some shortcomings can be understood and forgiven. I can only hope they'll keep up the good work they are doing in this area.

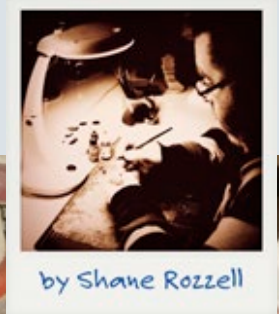
## Overall Opinion

All in all, I still think it's a great miniature. The dynamic pose, the strong, masculine face, the somehow polished charm of a creature straight from ancient Roman mythology, all make up for the issues I found. Would I prefer it to be perfect from the start, without me needing to fix anything? Of course! That would give me more time to paint,

but Tiny Leads is still a very young company and I really believe they will learn from their mistakes, however small they might be.



# Market?



by Shane Rozzell



## Mr. Color Super Metallics



Recently, I was asked to have a look at a new range of metallic paints from GSI Creos corporation (formally known as Gunze Sangyo). This range of paint isn't that popular with figure painters, but having recently been introduced to their Mr. Metal Color range which I really like, I was more than happy to give them a go.



The first thing to note is that this new range of paint is a lot more expensive than the Mr. Metal Color...over twice the price! So, I'm expecting something pretty spectacular for these bad boys. There are six colours in the range and they are specially formulated with super fine metallic pigments so they can be used through an airbrush.

Like all of the Mr. Color ranges from GSI Creos (who also make a water based Aqueous Hobby colour range), you have to use their specific thinner. This is probably one of the reasons why they're not so popular with us figure painters, but for me and I'm sure for most of you, the finish is more important than the effort put into getting it. It's recommended by the manufacturer that we either use Mr. Thinner or Mr. Leveling Thinner with these paints.



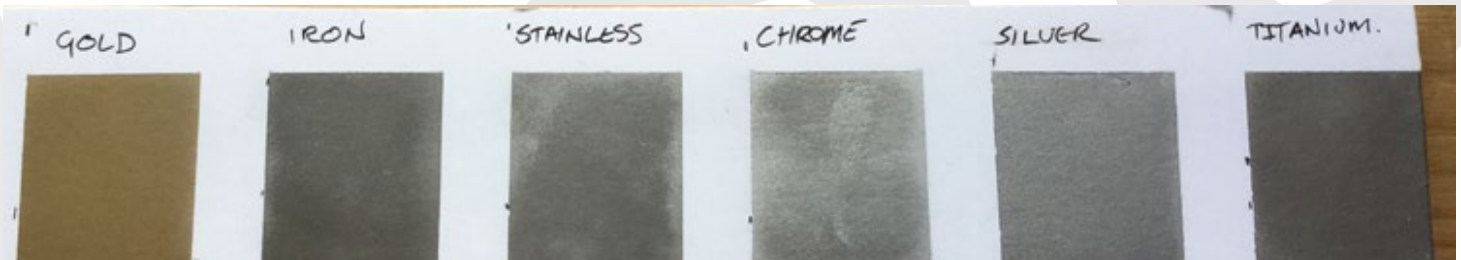
Getting information about these paints is pretty difficult because 99% of all the literature has yet to be translated into English; so it began with a little bit of trial and error. The first time I used these paints I put them through my airbrush using only the Mr. Thinner and wasn't happy with the results what so ever. The metallic shine was minimum at best and they felt rough to the touch; so bad that I didn't even bother with pictures! Back to square one — I tried them with a brush, thinned again with Mr. Thinner. The difference was amazing! The metallic shine was there and when dry, the paint was smooth, like metal should be. This puzzled me and I wanted to experiment further, so I got hold of some Mr. Leveling Thinner ready to try them again through the airbrush.

When the new thinner arrived I couldn't wait to give them a go. I prepared a piece of Foamcore with masking tape and primed it with Vallejo Polyurethane Grey surface primer. Then, using a throw away pipette I made a 1:1 mix of the paint and thinner, stirred it very thoroughly and transferred the mix into the airbrush. The difference was instantly noticeable! It seems the leveling thinner slows the drying time of the paint, giving enough time for the metallic flakes to lie flat to the surface. The ordinary thinner doesn't slow the drying time, so the metallic flakes dry in a very chaotic manner, losing the shine and making the finish feel rough. Obviously when applied with the brush, the bristles flatten the flakes and smooth them out, so again, they lie flat showing off the metallic shine. Once more, just for the record; if you're applying with a brush, then the normal Mr. Thinner will do the job. If you're airbrushing, then the Mr. Leveling Thinner is needed.

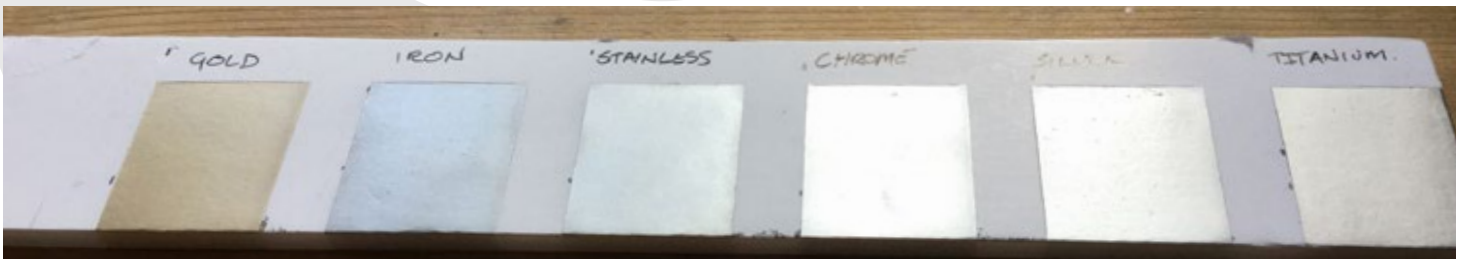




Here, you can see the super fine metallic flakes.



Test card head on; no light reflection



Test card with light reflection to show shine

In the pot, some of the colours (Chrome Silver and Superfine Silver) don't look very different from each other, but once they're on the surface you can easily see the different hues and they'll make brilliant base colours. Having had a play, they accent normal acrylic on top so you can easily shade them as normal. I can also see some armour painters liking these as a material base coat. I find that models given a coat of this type of paint don't have that painted plastic appearance that some do.

Clean up between colours was pretty quick as well and something

I was very impressed with. I was expecting a long drawn out process and probably a small amount of disassembly, but in fact it was a bit quicker than cleaning up my standard metallic paints when I've put them through the airbrush.

### Conclusion

I'm very impressed with these paints and can certainly see them as being useful in my painting workflow. They are versatile, being for the airbrush and bristle variety and the finishes are nice (when I use the right thinner).



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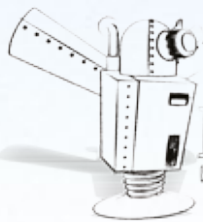
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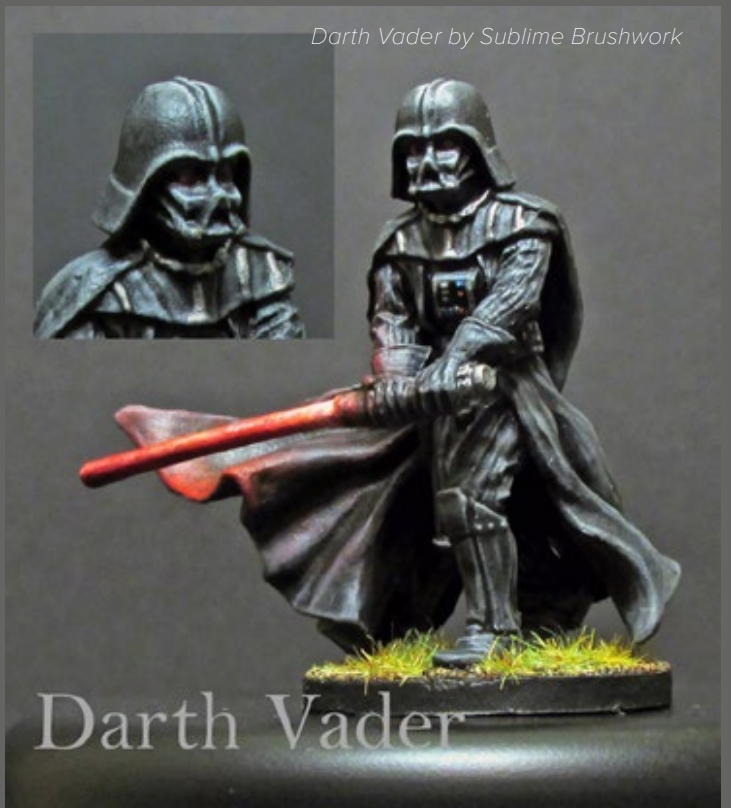
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