

#28

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FIGURE PAINTER MAGAZINE

REVIEWS FROM

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Aradia Miniatures
Demented Games

 **insight**
interview
with Danilo Cartacci



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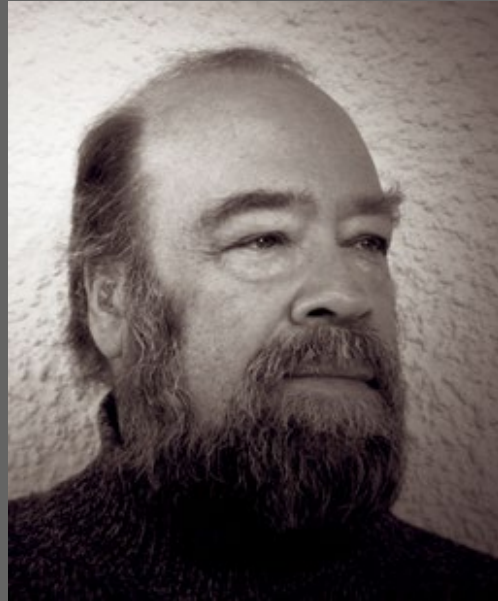
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Sheperd Paine 1946 - 2015

This month, the miniature painting world lost a true giant with the passing of Sheperd Paine. Born in Berlin in 1946 then moving to America in 1949, he was actively painting between 1968 and 1998 and is considered by many as the father of this hobby we all love. Shep wrote several books on the subject and had his pieces shown all over the world in museums and some of his pieces have been collected by the rich and famous.

Shep is also credited with creating the open judging system used at many of the popular painting comps around the world, because he saw some unfairness and wanted to see everyone rewarded for their hard efforts.

Reading his books got me hooked on modelling and I was very honoured when he agreed to do the Insight interview back in issue 12. It was a great thrill to read his thoughts on the hobby and show some of his most iconic pieces. I would just like to thank him for getting me hooked on this fantastic hobby and all the FPM team send their best wishes to his friends and family.

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Those really nice people over at Scale75 are holding a summer sale. They have some great deals on paints and miniatures from all across their ranges. With up to 20% off on their bigger deals, it's the perfect time to go grab a bargain. Click on the banner above to check out the offers. ☺



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Details

Price: €35

Scale: 1/10th

Material: Resin

Available from

[Savage Forged Minis](#)



This month, I had the privilege of holding two Savage Forged Minis busts in my hand and I thought I'd make the most of it and review them both. Savage Forged Minis is a relatively new company run by Mr. Dennis Zarnowski, a talented sculptor. The two busts were some of the prizes that Dennis was kind enough to sponsor at this year's Black Queen Hobby and Miniature Painting Competition held in Zagreb, Croatia.

Savage Forged Minis: Carlos & Fantasy Bust



Carlos

Carlos is a 4 piece, 1/10 scale bust that comes with a resin round plinth mount. However, to fix it you will still need a rod or a tube. The mini itself consists of the bust, hat, plume and part of a sword in the sheath.

The bust is 45 mm tall without the hat and the plume. The head is 20mm tall – which fits the 1/10 scale and is highly detailed. The earrings, moustache and hair have been wonderfully crafted without a single mistake. The leather belt has damage modelled on it, while the eyes and facial features provide ample room for creative painting. The skin has that battle worn appearance.

There is no excess material nor mouldlines present and the whole piece will require minimal preparation. The hat fits the head snugly and the only bit requiring some extra work is removing a leftover air vent material on the inside of the plume.

Overall, this is an excellent bust with loads of character. Definitely worth the 35€ price tag!



Details

Price: €35

Scale: 1/10th

Material: Resin

Available from

[Savage Forged Minis](#)

Fantasy Bust

The Fantasy Bust is a one piece, 1/10 scale bust of a medieval barbarian with a nicely trimmed moustache that give the bust a fantasy-like, almost magical appearance.

The whole bust, about 7cm high, has some interesting features and loads of different surfaces to practice your brushwork. Rough fur is present on the helmet and the cloak, leather belts and metal parts are seen on the gut plate and the helmet, as well as a cool contrast between the smooth skin on the torso and the rough

skin on his facial features.

Being a one piece cast there is no assembly needed, so the final result of the casting process also doesn't leave much work before priming. Mouldlines are next to non-existent and there is no excess material left over from casting.

Overall, this bust will provide the painter ample opportunity to play with different surfaces and show their skill and is definitely worth the 35€, especially when you consider no extra taxes and no shipping fees.



Questions by Davide Rainone

insight

interview
with **Danilo Cartacci**

Place of origin? I live and work in Rome (Italy), where I was born. I am happily married to Angelina for 17 years and we have three beautiful daughters.

Years of painting? Drawing and painting always have been my passion and I painted my first miniature when I was around 13. Painting miniatures has been my profession for almost 25 years.

Major awards? Best of Show in two World Expos (Boston and Girona), Best of Historical at the recent World Expo in Stresa, the Best of Show at the last edition of Euromilitaire in Folkestone. I have been nominated World Master in World Expo in Montreaux. To these I can add many other BoS and gold medals in any great show in our little, great world.

Future plans? Always keep high the passion I put into my job, never stop getting better and share all of this with other passionate painters.

This month I would like to introduce you to a historical painter from Italy, but one known all over the world. He is a true collector of gold medals and Best of Show awards; someone that I think everyone—historical, fantasy and sci-fi painters alike—has at some point been in awe of his painted miniatures. Yet, despite his high artistic profile and his busy agenda, he is a humble man and is always available to talk about painting miniatures, his lifelong deep passion. This is Danilo Cartacci!

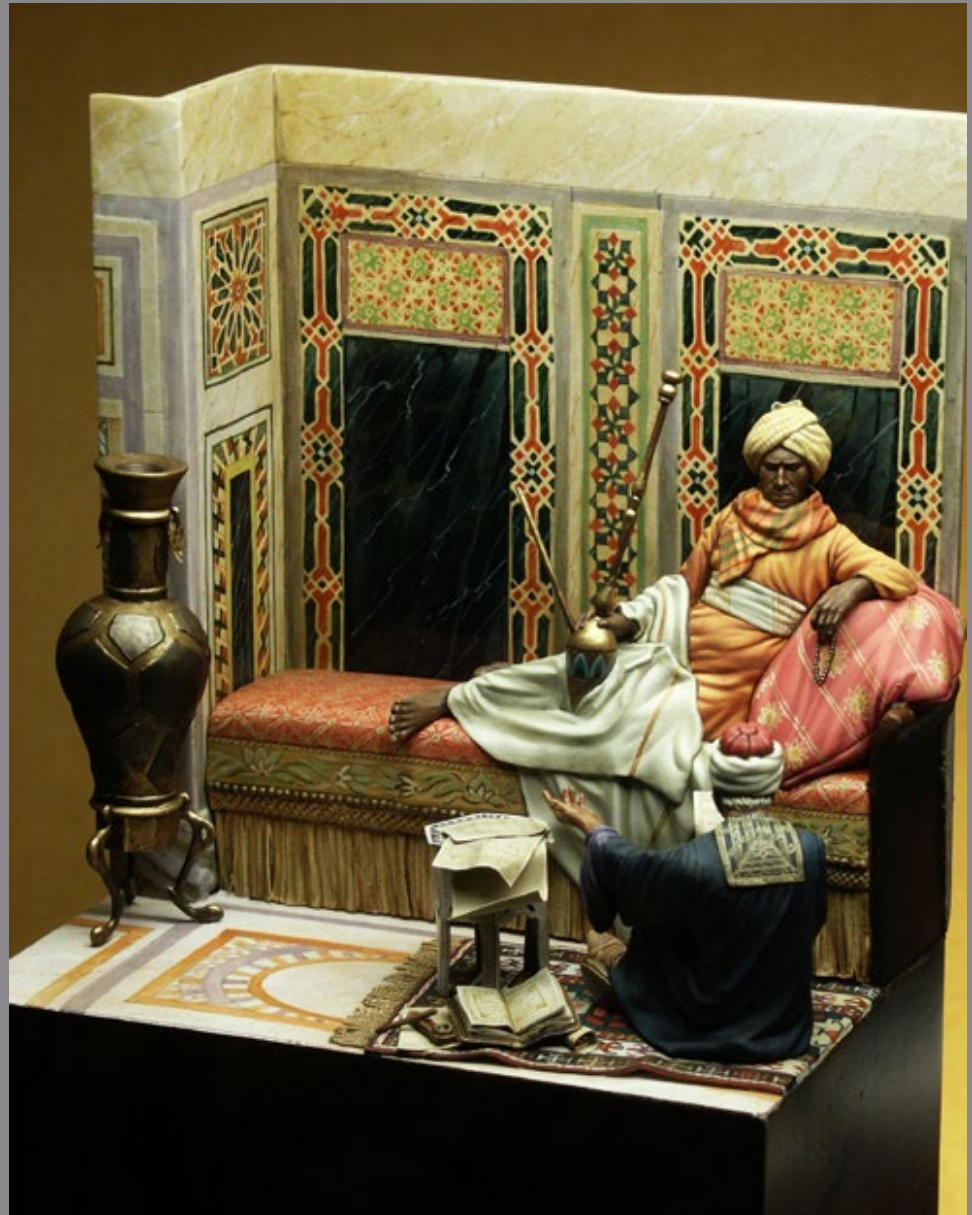
1 *In your career, you are proud of a striking number of box art paint jobs done for various famous brands, which are leaders in the sector (Pegaso Models, for example). Can you explain to us some of your history and experiences you have had over the years?*

I realised my first box art for Pegaso Models in 1998, maybe first a couple of them for Soldier... my relationship with these companies is that we grew up together! It was a strenuous experience, but exciting at the same time. The effort consists of deadlines, often very tight; therefore, I have very little time at my disposal and the companies ask me for the best quality in the shortest amount of time.

Mine is the last step in the line of production, after planning, sculpting and moulding and casting. I also take care of the product photographs, because I think no one but the painter who did the job can know how to set the lights and frame the piece at its best. In my opinion, the most beautiful aspect is to be the first to paint the model, often collaborating during the planning or choice of subjects phase. This allows me to get an impression of the miniature and how I will paint the box art, with the objective to best emphasise the work done by the sculptor and to give it life and atmosphere using colours. It is a big responsibility!

2 *It is possible to watch some of your YouTube videos or read the book you wrote some years ago. You are used to painting your models with a variety of oils, acrylics and enamel mediums. Can you tell us how do you balance so many techniques and different paints in order to paint a single miniature?*

When I started in the professional world, I understood that everyone was specialising himself in one



"Lettere dal Sudan" 54mm sculptor Fernando Volpe, Gold Valley Forge

particular medium—oils or acrylics or enamels. My starting point had been with oil colours, but my curiosity pushed me to also try acrylics and enamels. With time, I realised that I preferred to paint some parts with one type of medium and others with another and having fun obtaining different finishes on the basis that the material to portray was matte, satin or gloss. This way I learned to use each technique in an interchangeable way, choosing each time the technique I think it gives me the best result with the

minimum amount of effort. The balance on a miniature is not given by the medium you use, but by the composition of colours and the kind of contrast, lights and shadows, you give to it. In the end, the idea is to test everything and use what you find more suitable for you.

*"The King's Death" 54mm sculptor Maurizio Bruno,
Best Historical World Expo Stresa – Best of Show
Euromilitaire*



3 You are famous for a number of collaborations with other famous modellers, such as Maurizio Bruno, Mariano Numitone and Piersergio Allevi, to name a few. How do you define this kind of relationship and how much satisfaction do you get from them?

My first collaboration was with Giovanni Azzarà; at that time no one else was realising four handed works, except the Cannone brothers. I still remember the emotion of finishing a display about the English Civil War that won the Best of Show in the Saint Vincent contest.

Later came the work with Mariano, with whom I realised a series of beautiful miniatures. We tried to go beyond our limits each time facing subjects more and more complex; for example, the series about the

Indian mutiny, the dioramas 'Quatre Brass', 'Too late' and 'Ambush'.

While I was painting box art, I met Maurizio and from there the step to painting unique models has been a short one. With him as well, I undertook exciting projects that brought us each time to seek the best quality, until arriving to the recent series about the Thirty Years War and the diorama "The King's Death".

With Piersergio and his beautiful mounted Napoleonic subjects, came a series named 'I Volti del Commando (The Faces of Command) dedicated to all the main personalities of that period. I believe I have collaborated with all the greatest Italian sculptors at least once!

Each time a new artistic collaboration is created, everybody

devotes their best abilities. Working in a team is very stimulating; in my opinion, it pushes you to give your best, thanks to the comparison and the exchange of ideas this kind of cooperation involves. We discuss the sculpture's composition, as well as which colours to use, particularly when we work on a diorama. I believe that working with others is the best way to face the most complex projects, especially in scenes where many figures interact with each other.

Over the years, the satisfaction and the objectives achieved have been many. However, the most beautiful aspect is to see in retrospect how much my painting and their sculpting abilities have grown. This is the best thing doing a collaboration can give you.

*"Drummer 1st Reg. Foot Guards, Crimea 1854"
75mm sculptor Antonio Meseguer*



*"Eagle Dancer"
75mm box art for Meridiana*





"Arciere Mongolo" box art Pegaso Models

from the fact I paint full time and I always want to keep the passion high in what I do, so I like to vary the subjects.

Each historical period requires a certain style; you cannot portray a Napoleonic figure in the same way as a Confederate soldier. This allows me to have practice with different atmospheres and lets me involve myself, each time, in a totally new artistic experience.

If you would like to know which ones are my favourites, I can tell you that my first love has been medieval and samurai subjects because of the colours, heraldry and the many types of weapons used. With time I learned to love the Napoleonic miniatures, because their elegance; the look of a little jewel they have once finished. The Scottish in every period are among my favourites because their atmosphere, but more generally I found out each historical period has his own charm. Is there is a subject I cannot say no to? Mmmmm...a well sculpted bust.

5 *The current panorama in figure painting world, both Italian and European, has changed during the last few years. What is your opinion about the current relationship between historical and fantasy painters?*

I think that historical and fantasy subjects can be very stimulating for each other. I acknowledge both trends with equal dignity, even if each requires a different approach.

This means, in my opinion, it is impossible to compare them in a contest or to assert one is better than the other one or to say there is more art in one than the other.

With historical models the research is particularly important and we often use academics of a particular period to help, so it's more than just a comparison of techniques or

4 *Box arts, unique models, modified miniatures, models straight from the box, dioramas... you have painted pretty much everything, but is there a kind of miniature you prefer more than the others and is there is a certain kind of subject you cannot say no to?*

Among the categories you said, the most stimulating for me is the unique piece. It is because I have the chance to work on

a subject that is born from an idea, an inspiration, or some historical research; there is more engagement. In any case, I want each miniature of mine to be 'unique', so I very rarely paint a miniature from the box twice; if I do, it is only because I can change the colour scheme I used the first time.

As you said, I have painted every kind of miniature and the diversification of subjects, from scale to historical period is born

subject matter. That is not to say one is more valid than the other. The meeting between the two worlds is, after all, very recent; maybe for this reason there is still a little bit of suspicion on both sides.

"Gicarilla Apache" bust 200mm, box art SK miniatures, Gold in Folkestone, Euromilitaire



*"Kato Kyomasa" 90mm Best Medieval
in Monte San Savino Show*



6 *You have great experience in the international field because the many international contests you have taken part in. What's your opinion on the contributions and the balances at the international level?*

When I embarked in this world of miniature painting, the nations which provided the greatest artists were England, France and the United States. Years later, Italy and Spain have created a new wave that saw the birth of new, higher level companies, sculptors and painters. Once the internet came, it linked us with almost every part of the globe. Never could I have imagined this hobby, which looks so sedentary, would enable me to travel all around the world or have friends from so many different nations.

Over the years, I saw wonderful collaborations between each, despite which nation they come from. I am proud Italy conducted a central role into the international panorama; our country's typical creativity recently has bloomed and a large quantity of pictorial styles and an extraordinary high level of sculpting with great personality. We are at the point where it is possible to realize who the author is just only seeing the miniatures.

7 *You are a renowned master in historical field... but, tell me if I am wrong, I remember a few attempts at models with a more free spirit, almost fantasy...what do you think about the other face of our hobby (even though, for you, it's a full-time job)?*

Yes...you remember well and I confess you will see more in the future! I am a passionate fantasy book reader: Tolkien, Lewis, Brooks, etc, as well as among my favourite films are "The Lord of the Rings" saga, Star Wars, etc.



"Obi-Wan Kenobi" box art Knight Models

As I was saying, I consider it very stimulating to see such master's works and when I have the opportunity I find it refreshing to dedicate myself to a fantasy miniature. As an example, do you remember my "Obi-Wan Kenobi" box art for Knight Models?

8 *Less young people are joining the ranks of historical miniature painting. In your opinion, what are the reasons and is there something you want to tell them, a call perhaps, to get more of them interested in the historical branch of painting models?*

I believe we should not discourage ourselves. In my experience, each

time I suggested to a youngster to try painting, I find out with pleasure that he prefers painting instead video games! Ours is a world that not many know of; we...everyone... should invest time meeting the new generations.

If I can give any advice that could push someone who paints only fantasy to try the historical it is this: start with a subject that fascinates you because of the colours or the atmosphere it instils in you and then go discover the true history behind it. Very often, people remain astonished when they understand that reality overcomes imagination! Don't let the historical research that this kind of miniature requires scare you away. Let some expert help you.



"The Black Watch at Quatrebras 1815" 54mm sculptor Mariano Numitone, Best of Show Athens

*"Ottavio Piccolomini" Best of
Show Monreale 54mm sculptor
Maurizio Bruno*





20

9 *Your long career is sprinkled with successes, but is there one specific moment that you remember more fondly than the rest?*

The first time I won a gold medal in Folkestone; when it happened it was an epic moment for me. I had always seen that contest as an unreachable thing! Also, the Best of Show in Boston World Expo that I won under the fireworks on the 4th of July has been unforgettable. However, the most beautiful experiences are the most ordinary indeed: to meet people that speak a different language from yours, but to be able to understand each other talking about techniques and colours, to visit new places and to discover each time that the world is full of art and beauty.

10 *Is there a miniature you've painted that you consider your favourite or you are particularly bound to?*

Each diorama and the unique models series I painted over all these years were all hard and exciting to paint, but among the single miniatures, I'd tell you the bust "Light" where I tested some particular light effects and backlights or "Markos Botsaris" which required to me to use very complex techniques.

11 *What you are working on right now?*

I have a lot of works in progress and each one is very beautiful and complex. There are at least 3 or 4 dioramas under construction; an exhibit for a museum and the work for the next World Expo has already began.

The goal for the near future is to contribute and help our little world grow, committing myself to teaching. This is the reason I built a 'bottega' (a workshop). It is a place for meeting new and old artists;



"Markos Botsaris" 75mm, BOS Valencia

exchanging ideas to everyone's betterment; a place where I share my experience and knowledge with my students. This is possible with classes, a web site, the book of techniques "Dipingere in Miniature" I published in four languages some years ago. I have also new initiatives that are currently 'under construction'!

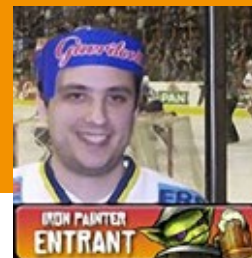
I'd like to say a big thank you to Danilo Cartacci for being a guest in our pages and for finding the time to do this interview amongst all the paint works on his workbench at the moment and during the finishing touches of his pieces for the Kulmbach show and Euromilitaire.

It was a great pleasure to talk to him. 😊

A Look Back at



by



What have I been doing since April?

Well, apart from finishing (or trying to) the Malifaux gaming board, I've taken part in the Iron Painter 2015 contest held on the Wyrd forums. This was my second Iron Painter that I've taken part in. The first was in 2012, where I got knocked out in Round 4 by a former Iron Painter winner and one of the finalists that year, Bexley.

What is Iron Painter and how does it work? Iron Painter is a painting competition where all the contestants are paired together and then pitted against each other. They have two weeks to finish an entry on a given theme and upload a photo (or a photo collage) whereupon they are judged by a panel of 3 judges in the following categories: Theme (1-5), Technique (1-5) and Overall (1-10). Each entry can score up to a maximum of 60 points as the scores from the judges are added together. The entry with the higher score from the pairing goes through to the next round; and so it goes until there is only one winner – the Iron Painter.

I love this concept as it is probably the hardest painting contest out there, because you really need to be focused on the competition for about three months. The contest, if you truly wish to do the best you can, leaves you hardly any spare time at all. Only the best and the most dedicated painters will see this contest through.

After reading this, you might wonder what kind of themes are given. In both renditions of the Iron Painter that I've taken part in, the MC of the contest (Pete Blum in 2012 and James Gilstrap in 2015) gave various themes: Start Your Engines, The Next Step, Only Three Colours, Forbidden, It's Alive, Last One Standing, Fool's Gold, The End of the World as We Know It, Something Wicked This Way Comes, Made in Japan and Space Oddity.

To get the feel of the competition (now that you know the themes that were given), just take one and try to think of a good entry and imagine what would it feel like to have two weeks to produce an entry. When you're done, you give yourself a

week to rest (while the judges to rate your entry) and then it begins all over again with another theme. Keep doing it for 5 or 6 rounds, always keeping up the standard of painting technique and trying to guess what the judges think the theme should be.

Actually, that might be the biggest difficulty in this competition-- guessing what the judges like and/or want. After a couple of rounds, if you're lucky enough to still be in it, you might start to understand what the judges like, but you will need to go through a lot of entries and see how they scored with each of the judges.



by Jessica Rich

Those are the difficulties, so what makes me like Iron Painter? Mostly, it's the crowd and painters gathered around this competition. As it's forum based, you get a lot (and I do mean a LOT!) of banter and smack talking, usually in a friendly fashion. There are always those that think they have been cheated somehow during the judging – but those are easily ignored, as I find them pathetic and pitiful. However, most of the crowds are

friendly and will gladly give advice even in rounds where you are pitted against each other. Because of the Iron Painter, I've had the privilege of chatting with Liliana Troy (pewtermonkey) of Hangar 18 Miniatures, James Griffiths (lono) of Infamy Miniatures, Jessica Rich (brushmistress) and as of recently Curtis Shoemake (omnicarbivore), the current Iron Painter.



by Liliana Troy



by Bexley



by James Griffiths



by Bexley



James Gilstrap, Iron Painter Master of Ceremony

The Iron Painter originally came about because I thought it would be a fun community activity for the Wyrd Forums.

The contest was well received by the forum goers and contestants and it wasn't long

after the first one that folks were asking for a second one. I've been the MC for all but one and have really enjoyed my time doing so. There are still surprises and challenges, but I guess that's what makes it so rewarding. For instance, round one of the latest contest had over 150 entries, completely doubling the size of the previous largest round.

I think there are several things that make the Iron Painter a unique mini painter contest. First of all being the gruelling time constraints. If successful, a painter would have to come up with a unique entry, every two weeks, for five rounds. As one entrant put it, 'it's like a marathon, filled with sprints.'

Another aspect, and probably my favourite, is the 'theme'. It's the theme that helps equalize fantastic

painters and creative, but not so technically superior, hobbyists. Being able to interpret and incorporate the theme into the entry is vital in surviving each round. It is not uncommon for a less technical painter to advance because they rocked the theme.

Of course, those same things that make the IP so interesting also create challenges for running it. Having lots of entries is great, but that slows down the judging process and increases the compilation and tallying of the votes. Those are not good things if you are trying to keep it all rolling forward on a regular schedule. Plus, the length of the overall contest just increases the odds that something will go wrong. That is where I feel the pressure to do my best. Issues always arise, but my goal has always been to always go for fairness.

Keeping the contest moving has its challenges, but it is always worth it. At least a few times each round, I'll look at an entry and just be blown away. The talent and creativity of the contestants never cease to amaze me. The thing that keeps me wanting to come back and MC the event is the same reason it all started in the first place. It's still an amazingly fun community activity and as long as it continues to be so, I'll try to be there.

I entered the first Iron Painter because it seemed like a nice way to find out how good (or indeed bad) I am compared to many painters worldwide. Coming from a small country like Croatia, there is not a lot of opportunity for me to rate my work against painters of other nationalities, so I took the opportunity and was pleased beyond any measure. Coming up to the last 8 in my first Iron Painter (there were 148 entrants) and going out in that round with the second or third highest score of the round as I was unfortunately pitted against the highest scorer of the round, Bexley. I was truly proud of my accomplishment. The next edition of Iron Painter was organised 3 years later with a whopping 228 applicants. This time I got knocked out in the penultimate round by the future winner, Curtis Shoemake.

Overall in this Iron Painter, when the scores of each round were added, I managed to get shared 5th place. Again, I was pleasantly surprised and really proud of my work.

The fact that will keep me entering the Iron Painter is the fact that until the theme of the next round is revealed, you have absolutely no idea what you will be doing for the next two weeks; absolutely none. If someone told me in 2011 that I would be doing a stoned Rasta in his room a week before I did the scene from Romeo and Juliet, and then doing the last stand from the movie 300 or hanging Nathan Caroland, one of the judges and the boss of Wyrd miniatures, I'd have said they were out of their mind!





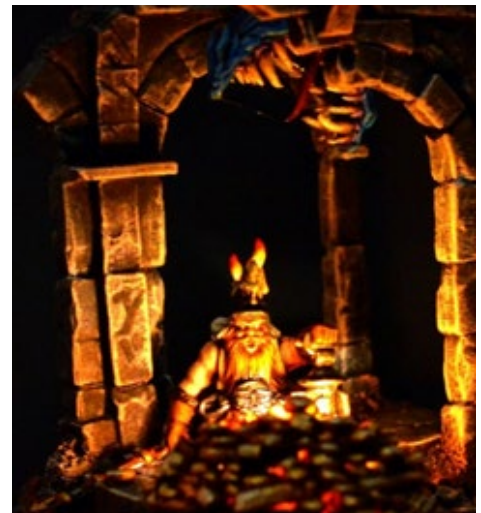
What does it take to make it in Iron Painter? Well, I can tell you what it takes to enter all the rounds; perseverance (and a bit of masochism). Over the years, the painters who got knocked out at earlier stages made a sort of a side competition in the I Think I Can (ITIC) category. They submit their entries and are also scored by the judges, even though they are out. I'm proud to say, I've finished all 11 rounds in the last two Iron Painters. When the competition is done, you really feel proud you hung in there.

There are some pointers I can give you if you wish to enter the next Iron Painter.

First and most important, it's ALL about the picture you submit. Even a lousy paint-job can be (somewhat) covered and camouflaged by a good photo! For instance, in this year's first round (theme: Fool's Gold) I submitted a dwarf hunting for a treasure with a dragon looming over him. However, I placed an LED inside the treasure shining

the yellowy light on the dwarf. The photo I took was in complete darkness apart from the LED showing. This is the first time I'm

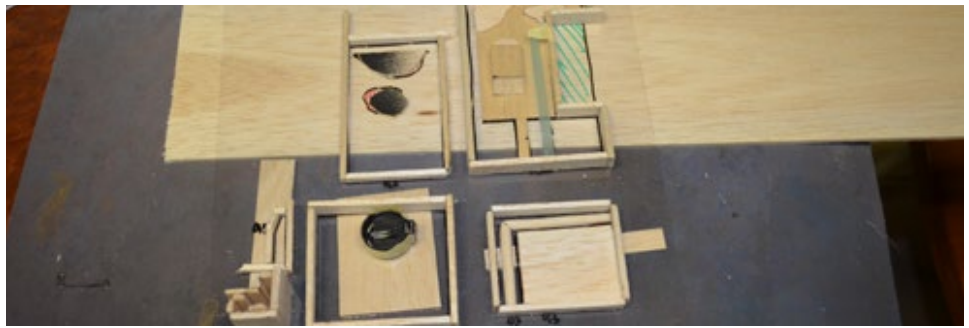
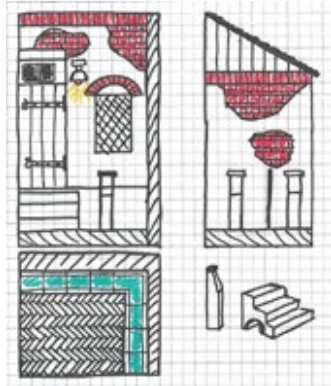
showing how the entry really looks like (as opposed to the picture submitted to the competition).



Contest Report



Second, play to your own strengths. I'm not such a good painter. I'm aware of it and I do not kid myself otherwise. I do try, but I do know my limits, too (although I constantly try pushing them). What I do know is that my terrain building skills are very much above the average. When the opportunity arose in round three of this year (theme: Something Wicked This Way Comes), I decided to paint an undead hooker in an alley corner coming for the viewer. I scratch built the entire scene. First, I drew the scene and the walls/parts I needed to manufacture the base. Then, I copied it on to transparent plastic foil and made the walls of the mould out of balsa wood and cast the pieces in plaster. I added a battery housing and made the wires go through the walls to end in an LED inside a lamp post.



Third, when all else fails, go for scandal. As I mentioned previously, in round two this year I hung the boss of Wyrd miniatures. The theme was The End of the World as We Know It. I asked myself who 'we' are? Viewers? Judges? The miniatures in my entry? I decided to combine them all into a single 'we'. Nathan was the judge, viewer and (fortunately for me) Wyrd has made a miniature of Nathan.

However, when you combine everything, you still need one other element--luck. First, you need luck in the draw of your opponent. Second, you need luck so maybe your opponent doesn't have a good fortnight (or a good idea). Third, you need luck so your take on the theme fits better with the judges' opinion than your opponent's does. And sometimes, just sometimes, you might manage an upset and knock out a big name. I almost succeeded with my Made in Japan entry. Two of the three judges thought my entry was better. However, I just

didn't hit it with the third judge and Curtis went through to the final...and deservedly so.

After the dust has settled on yet another Iron Painter, what have I learned? I need more practice working with my camera as apart from round 1, I'm not that pleased with the results of my photos. Second, I really should work on my brushwork, take my time and practice, practice, practice. With this, I bid you farewell until the next Iron Painter...



Curtis Shoemake, Iron Painter 2015 winner

This was my first time entering this competition. I had been aware of it for several years, but never had the time or money to dedicate to it. When I heard it was coming back I had

to give it a shot, even though I was expecting to go out in the first round. You can imagine my surprise as I managed to progress through each round. To not only be getting by, but also constantly being in the top 3 was insane for me. This contest was very intense as far as time management went. I work a 60-70 hour a week job, so I was mostly limited to painting on the weekends. On any of my entries, I only managed to log about 4 days worth of work.

Between the crazy deadlines and the random subject material given by the themes, it was unlike any contest I've ever competed in. At times it was extremely frustrating. I almost didn't make the deadline a couple times and I always felt like I wish I could have done more at the end of each round, but it also helped me develop my skills considerably. By making me paint things outside of my comfort zone and on a tight schedule, I got to practice both speed painting and improving on my basic techniques and despite the drama that started to develop at the end of the contest, most of the people I met were incredibly friendly. Even in the finals, my opponents were great to talk to.

Then, of course, winning at the end--I couldn't believe it. It's one of the biggest achievements I've ever experienced since I started painting; to go into a contest that long and come out on top is an amazing feeling.

All in all, my first experience with Iron Painter was pretty great. I had so much fun with everything and I can't wait for the next one to come around.



I'd like to take this opportunity to thank James and Curtis for being kind enough to provide me with their take on the IP.



Contact

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28

Il Basetta

We're always debating about miniatures, scale, or material; what is the best brand or sculpting materials. What is the best primer, brush or airbrush, etc, etc... sometimes, however, we lose sight of the common factor that links all our work – no matter the scale or genre, be it single miniature or diorama, there is something underestimated that can really give to our hard work that touch of class it deserves. That is a good display base or plinth that creates a fitting ambiance which helps show off the models to their best ability. Like a frame for a canvas, it holds everything together, literally and figuratively. You wouldn't want to fix your latest and greatest creation on any old scrap of wood – would you?

This is why I would like to introduce you to an Italian company who produce, in my opinion, some of the most beautiful wooden bases you can find on the market. These

are all works made by a true Italian artisan who is very famous and greatly appreciated in my country, Franco Serra aka 'Il Basetta'.

I know him from my first fumbling

steps into this modelling world, but I was not aware of knowing him at that time, even if I was always looking at his bases and plinths. Looking at great miniatures, I always appreciated the composition,



painting, ambiance...everything; but only until recently did I realise the thing that was giving them that extra touch of elegance was their wooden bases.

Later, when I starting to paint more seriously, I decided to improve the look of my pieces as well as my painting skills. For this reason, I asked Franco Serra some advice on how to pair to my next miniature with a proper base. What can I say... new doors opened in front of me and now I cannot think of doing a miniature without the fitting one of Franco's bases to hold it.

I will start by saying that I have nothing against other kind of bases; but personally, I prefer the warmer look I perceive from wooden ones.

My relationship with his company began with Franco's true kindness and competence. I always found that whenever I needed something from him. Sometimes I have even modified my ideas because of a particular base he has made. You also have the opportunity to ask for a customised base to help in the case of some out of the ordinary projects, or if you cannot find the exact dimensions from the wide choice available and the wide number of different woods he works with. In addition to more common types of wood, such as walnut, olive, padouk, and wènge, you can find some more peculiar ones like heather, elm or poplar, ebony, oak, various root woods, etc.

The most beautiful bases are, in my opinion, are the special ones using selected woods. Look closer at the Versailles, Fumè, Ash or Mapp ranges to understand what these very particular bases are.

The price varies depending on the size, type of wood and any additional manufacturing requirements, but what is always guaranteed is the great high quality and finishing touches;



the decorations and the types of wood very carefully chosen and processed. Even if a base is composed of more than one piece, especially talking about strange geometries or the ones originated from roots or barks, Il Basetta always held steady, providing the most compact and durable base you could get.

From the few pictures here, it's possible to understand the quality of his bases more than my words could ever tell and honestly it's only the tip of the iceberg. Their range is very broad without even considering the bases for sale in limited numbers and available only for a short period of time. I suggest you to have a look at his web site or facebook page for many more sample pictures and current stock.

You can very often consider each base like a unique piece born from a unique selection of wood. Take, for example, bases made from roots or the ones with cracks filled with a metal casting (the one I used for my X-Man, Magneto...it was perfect for him). Think how cool it could be for your miniature.

Ordering from Il Basetta is very easy. You can go to their website or ask via email for something more specific. You should also keep an eye on their facebook page for the

newest bases, but you have to be quick because these tend to sell really quickly. You can also see them at lots of shows here in Italy and many other retailers sell them too. In any case, if you buy some from the off the web, your bases will arrive using a cheap, fast and safe shipping postal service. His bases are always individually packaged and protected in a well packaged box.

There is another way to get hold of these beautiful bases, which is the hardest way— by winning one at a model contests. Franco Serra likes to support the hobby, especially the newer painters. This is further proof of how much loves his work and the painting world.

I managed to get a few words with Il Basetta's Franco Serra because I was curious about his work and thought you, our readers, would find this interesting as well.

1 *Since you started making display bases and plinths, what has given you the most satisfaction?*

I started accidentally 12 years ago.

A modeller colleague of mine knew about my passion for wood, so he asked to me to create a few bases. They were so good and I did them so easily that I thought I could turn



Switzerland...but the requests that impressed me the most came from Israel and New Zealand, unfortunately delivered without success due the high shipping costs.

There has been another person in particular I met in Monte San Savino show who gave me a good feeling because his willingness, kindness and spontaneity: John Rosengrant, the 'Avatar's dad' and many other Hollywood characters. I must admit the figure painter world has given me many friendships.

2 *What part of your job do you love the most?*

that passion into a job. Then I met someone else who asked me for another one and so on...I started.

In the beginning, it was hard getting known by a large number of clients, but I was presenting new essences, new contours and I was the news on the market! When I introduced bases with natural cracks (because to create them artificially is not possible) for the first time, many called me crazy.

The first base I did for a very important project has been the one for the partnership of Numitone-Cartacci for their beautiful and famous diorama 'Ambush' which won the Best of Show in World Expo, Girona. I remember that Mariano Numitone and I decided the size during a phone call and he gave me full discretion for the kind of wood to choose: I made it in walnut and it was a success. After the awards ceremony, I remember, I received a text from Danilo Cartacci saying, with Mariano's sculpture, my paint and your bases, WE HAVE WON the World Expo! I could not believe it and I am not ashamed in telling you I was very touched.

From then on, it has been an ongoing escalation; I created the

web site and I have met on the internet a lot of people; now some of them are my dear friends. In the meantime, I collected other accolades such as the Bill Horan's Best of Category in World Expo in Montrouge upon a base of mine and in the same show the Kontraros/Panagiotou's Best Fantasy upon a base of mine...and the rest is history.

Nowadays, luckily for me, people know me in a good part of the world and I have clients from Singapore, Tokyo, Moscow, Germany, France, Portugal, Spain, Sweden,

I like almost everything in my job, but what I love most is when, after I have decided how to cut a certain wood, the base comes out exactly how I imagined. I get so excited and it can sound a little bit selfish, but I am used to producing bases that, above all, I must like first and then if modellers like them too...well... double satisfaction. Another aspect I love very much is looking for new pieces to offer and when I find them, I ravish!

3 *Where do you get your wood and how do you choose them?*





where they want them to be or the colours cannot be too dark or too clear...Oh my god!

Working on an order has helped me a lot, but when I am able to satisfy the client...that is, for me, the greatest satisfaction.

The dye — some woods are beautiful with their natural colour; others need something more, so dyeing them brings out their full potential and beauty. I create all my own dyes then for the finish, I use a varnish for furniture, but with tonalities and polish following my taste.

5 *What are your future plans?*

As Steve Jobs said 'Stay Hungry, Stay Foolish'. Never fool yourself thinking you are the best—it could be the biggest mistake someone like you or me can do. I have a blender in my head, in my brain's place. I am always looking for new ideas and for nature to give me new shapes for creating particular effects with the wood...to bring forth their true potential is up to me.

That's all for this issue. I'd like to say thank you very much to Franco 'Il Basetta' Serra. And I will see you all next issue. 😊

The wood comes from all around the world. I have long-lasting and strong friendships with importers that offer me their goods; I must admit it, I am very lucky in this. Don't ask me their names because I will never divulge them, not even under torture! When they call, I go to see the wood and I try to image them in little cubes. If they convince me, I take them; if not I wait for new ones. It is also matter of price...I would really like to buy some very particular pieces, but what would be the price of my final product? I always try to keep a good balance between quality and price and that has worked until now.

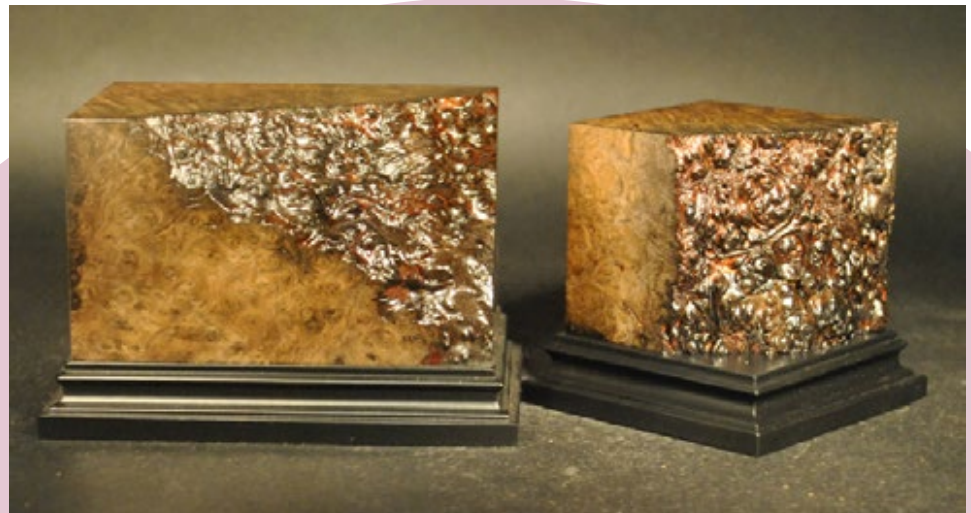
have created myself, with a unique design of my own (Alfa contour, SF contour, etc.), as well as other trade tools.

Obviously, the upper part of a base is the most important one. If I have to make a large stock before a show where I have my trade corner, I dampen all my creativity, but if the base is for a commission, then, I stop and think 'these figure painters (not everyone, luckily 😊) are very fussy! They are so hard to please!'

They ask me for bases with unusual sizes or the cracks must be exactly

4 *Can you give us an overview on your job? How do you carry out it creating 'normal' bases for display or the more 'scenic' ones with particular shapes and manufacturing?*

Behind every base, there is a lot of work and time invested. Each piece begins as a board; I have to rough-cut them and then to plane it in proper sizes to obtain the 'rough base' that must be milled with a tool, which gives the contour I desire. I use many tools I



EXPOSE

THE BEST NEW RELEASE FROM THE PAST MONTH



Sergeant, Sharpshooter, 5th line battalion

| | |
|----------|--|
| Company: | Stormtrooper Miniatures |
| Scale: | unknown |
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Tarleton's Legion Officer, Charleston, 1780

| | |
|----------|--|
| Company: | FeR Miniatures |
| Scale: | 1/12th |
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MAGNA HISTORICA
1:12 HISTORICAL FIGURES

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Company:
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Germanic Warrior

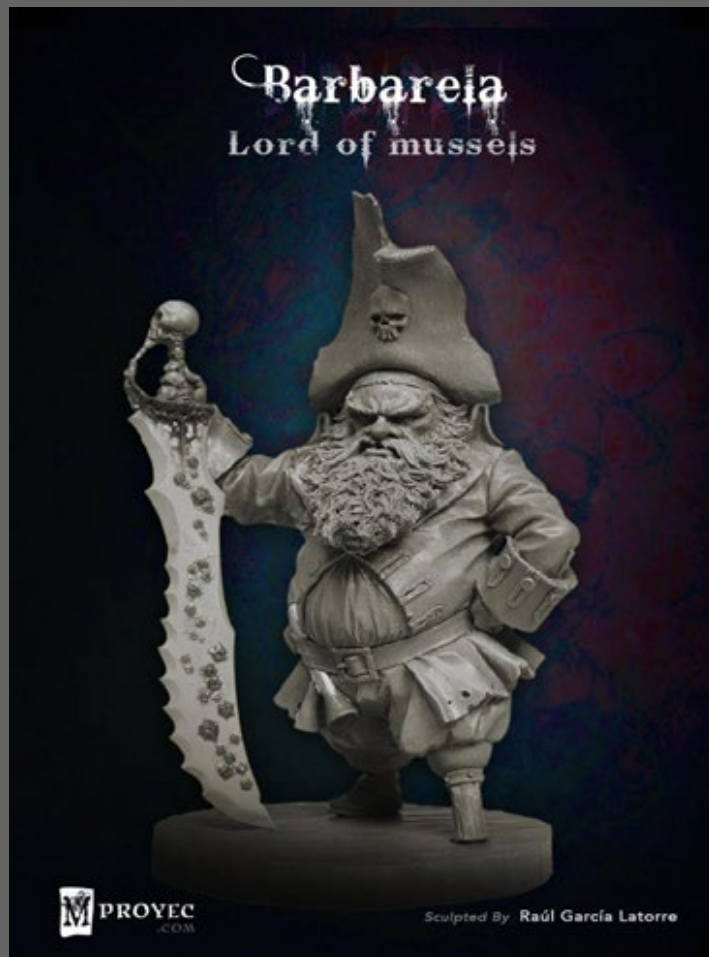
Company:
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BARBARELA Lord of mussels

Company:
Size:
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Warrior of the North

Company:
Scale:
Contact:



The Troll

Company:
Scale:
Contact:



Ragnok, Norse Orc Hero

Company:

Scale:

Contact:



Crush your Enemies

Company:

Size:

Contact:



The Wicken King

Company:

Scale:

Contact:



by Justin McCoy

REMORA

flying restaurant: part 1

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boxes and figure

The moment I first saw the art for Ian McQue's Remora, I was in love. I've been a big fan of his art for a long time and when I discovered that Industrial Mechanika (<http://industriamechanika.com/>) had several kits based on his work, I immediately picked up the Remora, Deck Hands, and several of the IM storage and detail items.

Given my penchant for realistic detailing, I also started collecting rusty ship images and international freight labels. I quickly found myself working on boxes, pallets and stowage for a delivery vehicle inspired by Amazon China.

At this point, it was just a matter of deciding how to paint the ship and building enough stowage to completely fill the deck. The pallets were made with basswood strips and the shrink wrap was made with plastic wrap, pulled tight and then quickly heated with a lighter to bind it and pull it taut.

Of course, it was at this point that the project went completely sideways. I'd had the idea of creating a flying restaurant inspired by the movie "The Fifth Element". However, I was discouraged by voices on the internet, including that of IM owner Michael Fichtenmayer, on the grounds that everyone who owns one of these kits says they're going to make a flying restaurant. So, I went looking for examples.

And turned up...nothing.

That's when I set all of the pallets, boxes, and containers aside and started working out how to make this thing a restaurant.



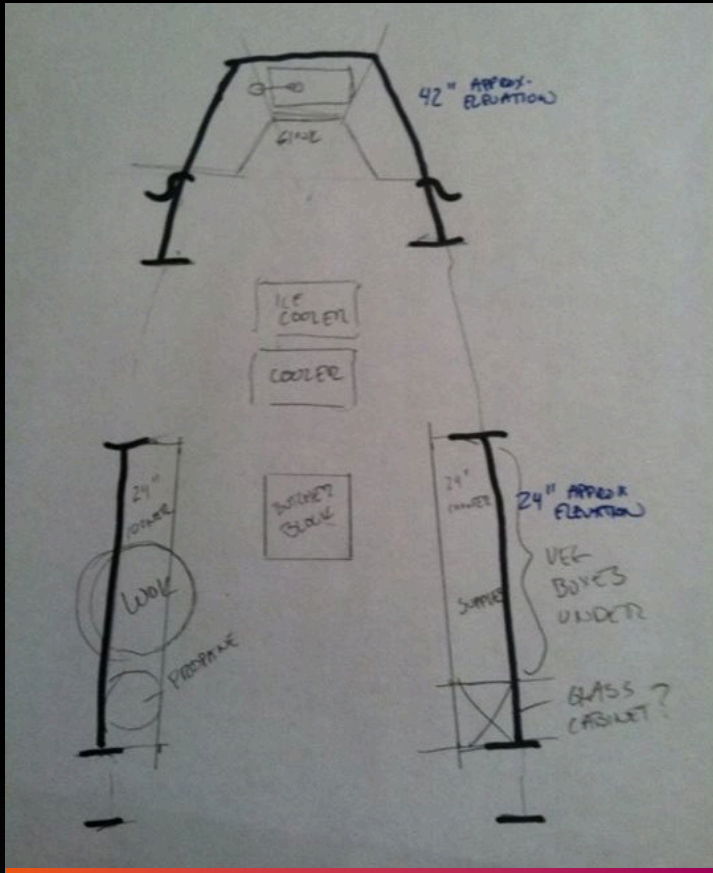
Testing the packaging design



dirty pallets



wrapped pallet



restaurant layout

I began by simply placing the hull of the kit on a piece of paper and tracing it. Because the hull is curved, I had to take some minor liberties, but I wasn't after complete accuracy at this point; just a way to get the ideas flowing.

My inspiration folder includes 112 images and 6 sub-folders. This includes more than 40 images from Asian restaurants, sidewalk vendors and cramped kitchens. There are separate folders for the engines (8 images), seagulls (3 images) and portable cooking equipment (12 images). I also had my local Chinese restaurant ask why I was taking pictures of their kitchen while waiting for my takeout and I don't think they really believed me when I told them it was so I could build a tiny version of their stove. In related news, the finished stove is a near replica of the one down the street.

I kept to the initial layout for the bulk of the project, in no small part because there weren't a lot of ways to fit everything into such a cramped space. I had originally hoped to have tall bar style seating down the middle, but there simply wasn't room.

Of course having a plan doesn't mean I didn't play with other ideas, such as putting the wok at the bow of the ship.



planned seating



wok at the bow



pink foam in the bow

While testing ideas for the layout, I used pink foam as stand-ins for the equipment. This was also a convenient way to check the fit on components that had to be assembled, such as the wash counter.

Based on a careful trace of the bow area, I created several versions of the counter. I was careful to include the support stanchions, as I used those to help support the finished counter. I also made sure that it was the proper height for the figure, as it wouldn't do to be surprised by too-low counters when I was finished.

With a large project like this which is going to involve both a great deal of painting and a great deal of scratch-building, I like to alternate between the two so that I don't get burned out on one or the other. Prior to beginning the paint work, though, I had to find the right spot to balance the kit so that it could be displayed... and then drill a 1/2" hole into it with the drill press. I have no wisdom to share on this process beyond the usual measure twice, [drill] once, beyond saying OH MY GAWD MAKE SURE IT'S RESTING FLAT!

Which is how I wound up with Ship on a Stick.

With the ship drilled and a flight stand installed, I commissioned an excellent stand from Wayne Rogers. I went with a dark brown, low luster finish so that it would complement the rust tones, without a shine that would draw attention. With a black stain, the light satin finish would have been more obvious and thus distracting; I didn't want a matte black finish as it looks dirty very easily.



various counters



standing at the bow



ship on a stick

TUTORIAL

All of the hull components received a coating of Krylon Camo Brown. This is my go-to base for heavy rust finishes as it's an excellent, durable dark brown enamel spray. After that I started in on the wheelhouse, using a layered hairspray technique. This works the same way as the single layer chipping technique, but gives you a much heavier, more random finish. It is very important to ensure that each layer is dry before you move on.



brown ship



first rust



In this photo we have Krylon – hairspray – acrylic red.

I then simply alternated between one of my rust colours and a layer of hairspray, hitting each with the blow dryer to be sure they were dry before moving on to the next step. There was little rhyme or reason to this, as I wanted a very rough, random finish.

Once you have your layers of paint and hairspray, you can remove them with a wet brush for more controlled chipping or load up your airbrush with water, set the pressure high and go nuts!

I took the latter course.

I emphasised dark rust colours in my layers, as I wanted to give the look of old rust and the visual texture this technique creates really helps sell the idea of rough, heavy rust.

Of course you've already seen the finished piece, so you might have guessed that I'm about to paint over all of that hard work. Using the same technique, I painted the wheelhouse in several shades of white. Before I did that, however, I gave the wheelhouse a generous coating of matte enamel varnish. It is important to note that acrylic, or polyvinyl varnish is still porous and so isn't generally suitable for this technique.

Using Daler Rowney FW inks I added, from top-to-bottom, left-to-right: Cool Grey, Turquoise, Antelope Brown, Yellow Ochre, and Flesh Tint. The bottom right pot was my pure white for the final layer, representing more recent paint and allowing me to highlight the finished, peeling white paint.



paints



yellow/white wheelhouse

Once the final layer of white went on, the wheelhouse went back under a heavy pressure water spray.

The finished result left me with a rough, random, peeling white paint. There are hints that either the wheelhouse had been a different colour in the past or maybe the environment is just unkind to white paint.



close up of the peeling white paint

TUTORIAL



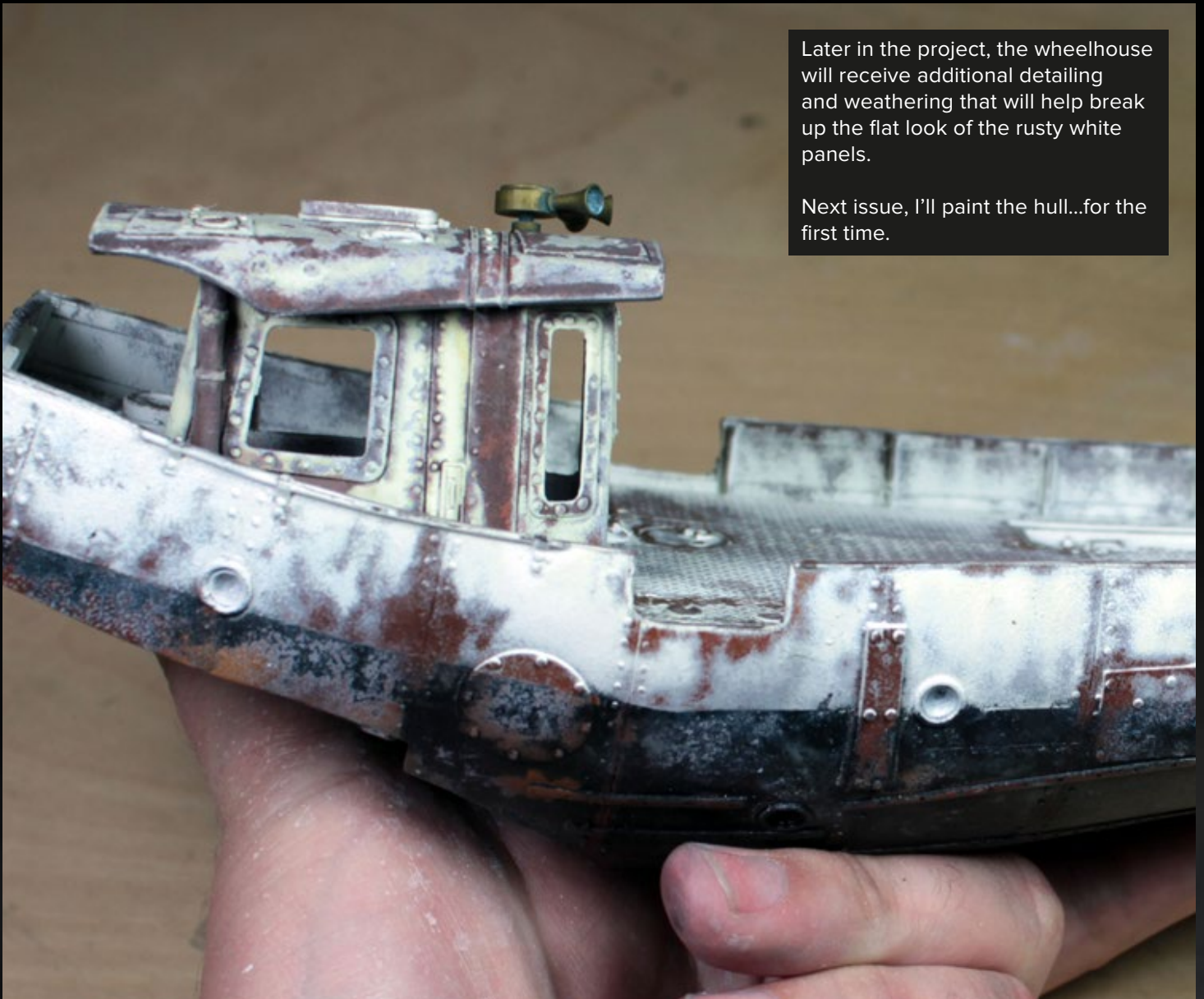
peeling white wheelhouse



wheelhouse on deck

Later in the project, the wheelhouse will receive additional detailing and weathering that will help break up the flat look of the rusty white panels.

Next issue, I'll paint the hull...for the first time.



buy a ticket
WIN BIG



Poppy's Angels

Poppy's Angels are holding a Super Raffle in aid of raising funds for an Angel who is dealing with childhood cancer.

We are an online Facebook Group of like minded servants of the Emperor, and going against their creed, the Lords of Chaos have blessed us with many gifts to auction off in order to raise funds towards Poppy's Treatment.

Tickets are £2.00 ea, and can be purchased through the Go Fund Me Page link found on the Super Raffle FaceBook Page QR below.

Donations from Professional Miniature Painters & Sculptors.

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Donations From Some of the Supporting Companies:



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Super Raffle
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inspiration

44



A few weeks ago, Marike Reimer organised a painting contest, to be held at Gencon in support of the LGBT Community called the Rainbow Brush. FPM decided this was a cause worth supporting and we were proud to sponsor the Best Interpretation category that was won by **Jennifer Kaufman** with her diorama 'Small Victories'.





On 26th March, 2015, Indiana Governor Mike Pence signed the religious freedom bill into law, making it legal for people to discriminate against members of the LGBT community as well as other groups on the grounds of moral objection. Being born in the Midwest myself, I found this both baffling and shameful.

I was so happy when Marike Reimer announced the Rainbow Brush competition in support for LGBT rights. The cause is close to my heart on a personal level. It gave me a venue for this comical protest diorama! It shows Jason Wiebe's Battle Troll from Reaper Miniatures lurching blindly forward to attack one of Tom Meier's Ballerina Fairy Princess Infantry from Thunderbolt Mountain. Unbeknownst to him, his target has serious back-up!

I know that we can not change the whole world, but at least we can work on our own little corner of it, one Small Victory at a time.

Later, Jen



Market?



by Shane Rozzell



Details

Price: £8.00

Size: 240ml

Material: Modelling Compound

Available from

[Deluxe Materials](#)

Deluxe Materials: Create and Shape

A few weeks back, I was looking at some websites and I came across a product I had never seen before, Create and Shape by Deluxe Materials. I already use a few of their products on a regular basis and know they make good stuff, so this Create and Shape interested me and, in my mind, warranted extra investigation.



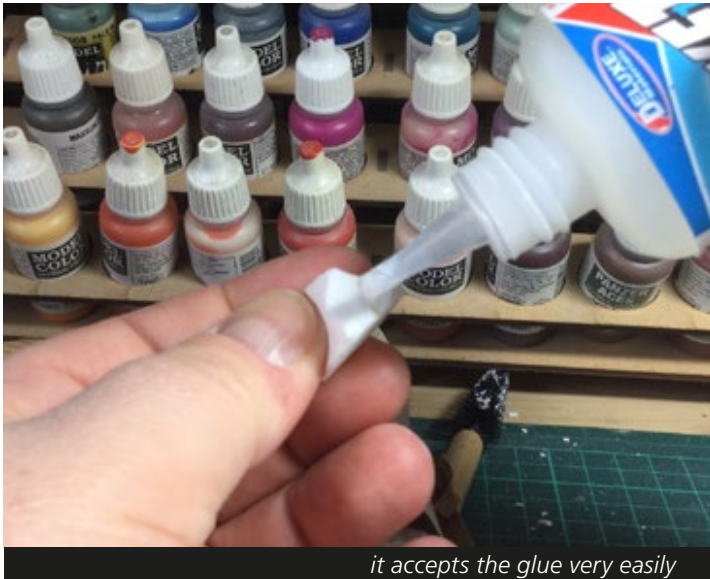
Looking at their website, it seems this is another product that the railway model guys have been keeping a secret from us figure modellers. After reading what this product does and looking at the YouTube video Deluxe have produced for the railway guys, I was further intrigued to see what it could do for us and ordered a pot and planned a base to use it on.

A couple of days later it arrived and at first, I thought there had been a mistake and they had sent me an empty pot. When I opened it, I was surprised to it full to the brim of a very light weight, soft white substance that has the consistence of mousse.



The first test was to create some basic shapes and let the paste dry. According to the information I found, it can be carefully rolled and pushed into any shape and left to dry (24 hours) then refined with files and sand paper. After giving this a go, I must say it's very hard to get precise shapes simply because the paste is so soft, but this is negated by the ability to shape it later.

Once they were thoroughly dry, I must say I was impressed with how strong the material has become; it's almost like model-board. As you can see, I have cut the small piece fairly easily and the long thin bit I put over the curve to dry has kept its shape perfectly and has dried very rigid. Shaping it is very easy with a craft knife and sand paper. I even used a finer grade paper to see how smooth I could get it and it reacted well; I think it could, with the right tools and patience, be worked to a very smooth finish. To further test the material, I decide to glue two parts together and see what the bond is like



it accepts the glue very easily

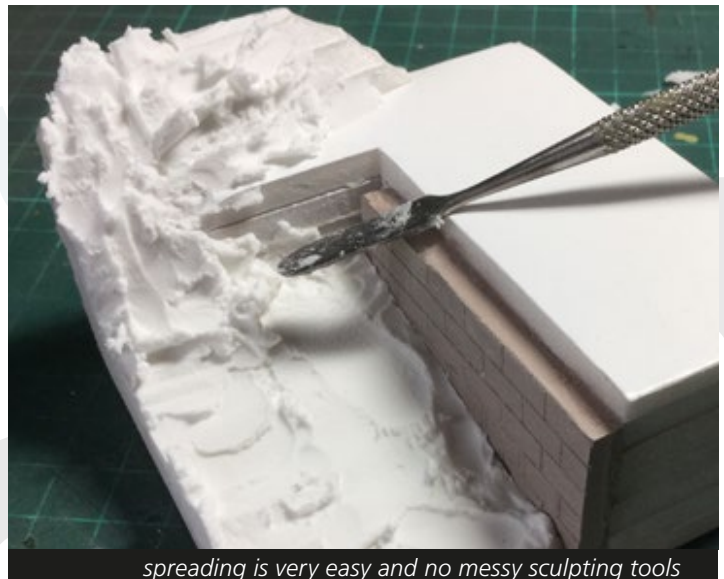


when glued it make a pretty strong bond

using Rocket Max super glue, which is my usual brand. After pushing together the two parts for a 30 count, the bond is pretty good and not easy to break.



roughing up the surface



spreading is very easy and no messy sculpting tools

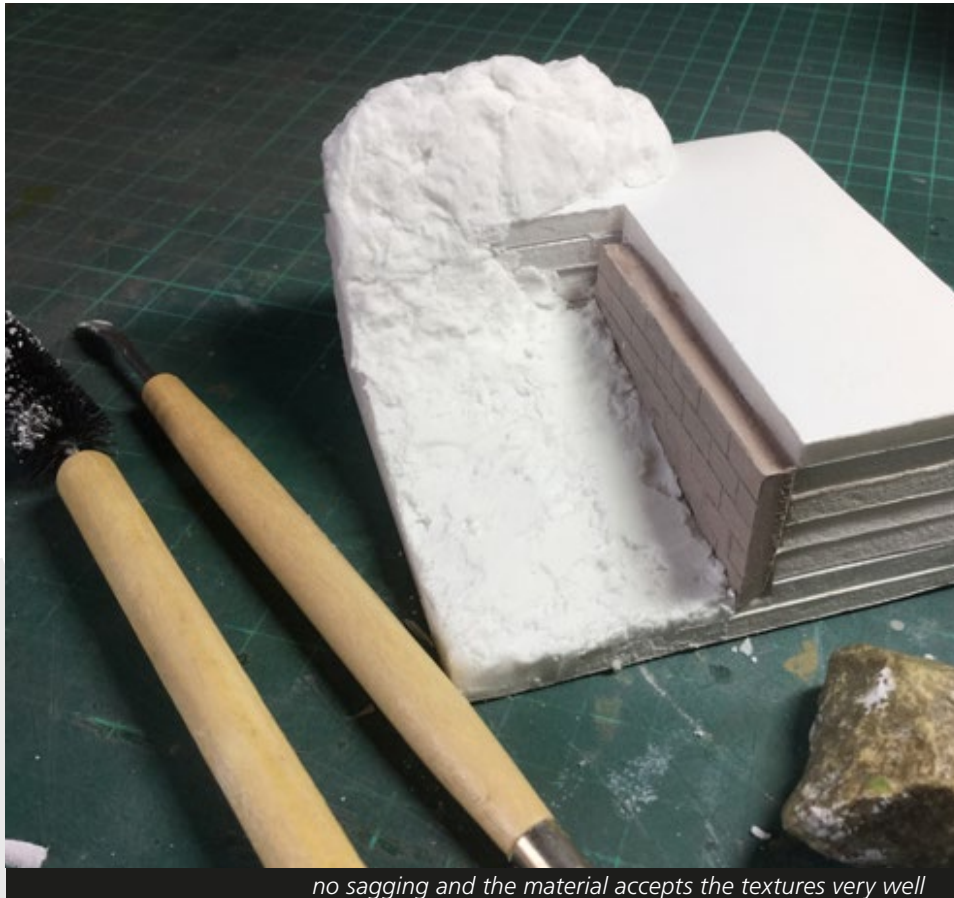
I'm going to put it to some use and see if it really does live up to the billing by using it on a scenic base that I mentioned above; one that will be later moulded and cast under the 2BG Scenic Base range that Martyn Dorey and myself own. The first step is to use it for some ground works.

On this base, I want some rocks up one side and a flatter muddy area that will be later covered in water effects once painted. Using a craft knife, I roughen the area up to get a better bond between the two materials (the bulk of the base is made from foam core, glued into layers). Then using a sculpting tool, I smooth the paste onto the surface and press it down to compact it.

I can honestly say it goes on very well, like spreading butter with no waste at all; any tiny bits that do drop off the side can be picked up and added to the bulk.



covered in 3-4 minutes



no sagging and the material accepts the textures very well



filling the press-mould



de-moulded after 2 hours

Covering the area that I wanted only took me a few minutes and it was very easy to do. The paste doesn't stick to the modelling tools or my fingers like Milliput or Magic Sculp would and it doesn't dry out too quickly and need re-wetting like air drying clay would (a process that is very messy and one I hate).

The next step was to create some textures. Using a brush I started to dab around the flatter area and this left a very rough, pitted surface — one that resembled freshly fallen snow...one for the future maybe? I then smoothed parts of it out to add some interest and differing textures.

To make the rocky surface, I have an old river stone I found a few years ago and by pressing this into the surface, I create the rock wall I want trying to mimic rock strata. This can take a while to get looking right, but I kept going until I was happy with the result.

I let the base dry overnight and was very impressed with the result. It's nice and rigid, while being light; in fact, I can hardly tell the difference from before the groundworks were added.

One last test I thought I'd try, just for this article, was using it in a press mould. This is one I have had for a while of some tools. The Create and Shape paste was pushed into it, smoothed off and allowed to set for a couple of hours. The result is not perfect, but I'm happy with it considering it was not left over night and just done for a quick example of the product.

There are other uses for the paste shown on the YouTube instructional video which I didn't have time to test for this article. Examples include attaching models to display bases, watering down to paint onto areas that will later be textured (such as twister wire trees) and

even mixing paint in with it to fix areas of broken groundworks.

Overall, I'm really pleased with the discovery of this product and will continue to use it for my modelling. It's very light and surprisingly strong when left to dry properly. Imagine the weight saved when transporting 10-20 miniatures around for shows. The material has lots of uses; groundworks, shape forming and in press moulds and can be used in many ways—straight out of the pot, watered down or with paint added for colour.

MALIFAUX

A story of a gaming board



This month has been really busy for me, submitting four articles plus the regular editing of the Putty and Paint feature, which meant that I've had to push back the Malifaux Gaming Table article further down my standard monthly time line. As always happens, regular life steps in and you end up building and writing in the middle of your well deserved vacation with this wonderful view from the terrace. Life is hard.

Now that I've secured your sympathy for my plight, let us continue with the Hungering Darkness underground brothel build. Last month my team and I finished the parquet flooring, carpeting and wallpapers. This issue, we'll be tackling the stage curtains that will hopefully work (at least to some extent) and putting in the doors to the three rooms and finishing the door frames. I'll do my best to finish painting the newly installed doors, as well as the sliding doors to the module itself.

The first thing I did was purchase two strips of the cheapest cloth. One strip was purple and the other orange to match the colours of the LED lighting in the module. These also represent the colours of the



Hungering Darkness' factions (The Ten Thunders and The Neverborn). I then cut the cloth in two identically sized pieces to form the left and the right side of the curtains.



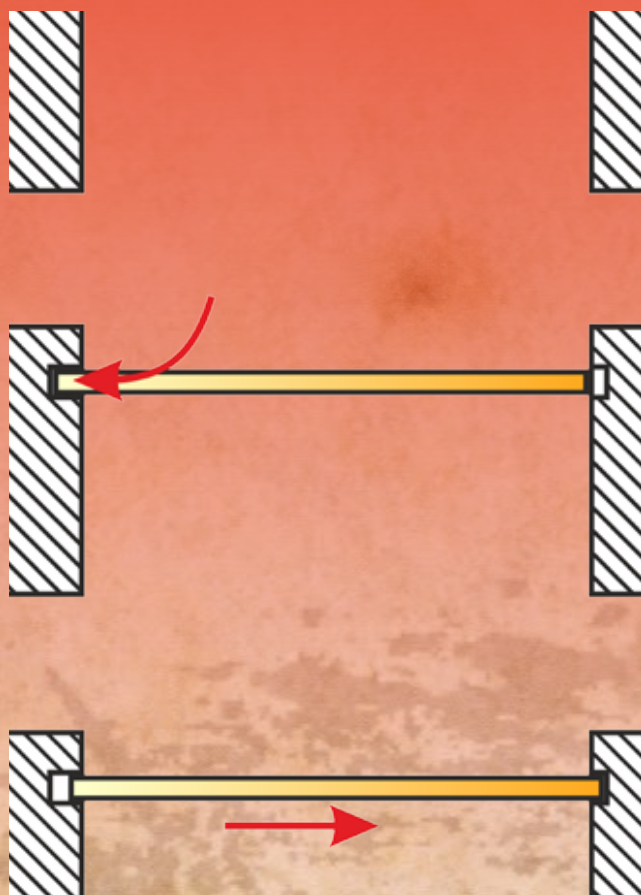
The pieces were about 6 x 4cm large, so hemming these was out of the question. In order to make the holes for the curtain rings that would slide along the curtain rail, I used some superglue on that edge to make it hard. Then, using a small pick, I made the holes. I used rings for making cheap jewellery that I bought in a local hobby store. Using precision pliers I opened each ring and fed it through the holes in the curtains. Once the rings were in place, I closed them using the same pliers.



Planning Top Tips: Fitting a Curtain Rail

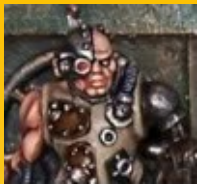
I used a 2mm brass rod to make the curtain rail. I cut the piece 2mm longer than was the gap between the two walls. Then, using the same pick and a hand held pin vice, I made holes 2mm

in diameter in two walls. One wall I drilled to the depth of 1mm and the other to the depth of 2mm. This would later enable me to fit the rail into both holes for a better grip.





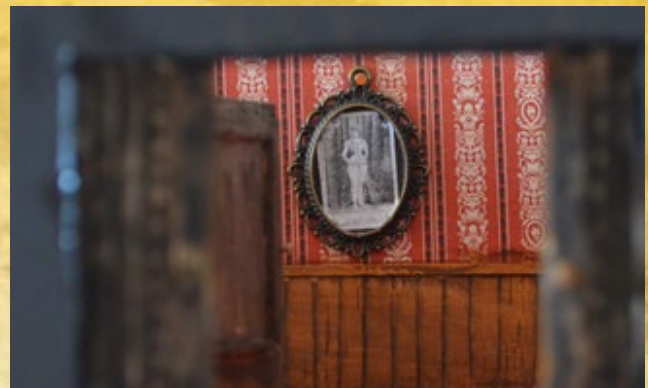
Now that the curtains were fitted with the rings, I fed the curtain rail through the rings. I wanted the curtains curled and using the clothes pegs just wouldn't form the curls I desired. It was at this point that I asked my wife to step in and help me iron the folds. It was really fiddly to iron the folds, so I needed the second pair of hands in order for me to not iron my fingers.



Marko's Lamentations: Making Picture Frames

I also had two locket-like frames like the one I used last time to make the mirror left over. I decided to use them as frames for paintings that would hang in the corridors. I used a couple of the pictures

of naked 19th century ladies I used in earlier issues and glued them in place using diluted PVA glue. Once it was dry, I cut the corners that were excess.



All that was left to be built on the module were the doors of the rooms. I decided to make them open out in to the corridor instead of inside the rooms, as this way the doors could be used as blockers of line of sight during gaming. To make the door frames sturdy, I made them out of linen slats (instead of balsa wood). It is fiddlier and much more force needs to be used to cut them, but I figured I needed strength to withstand the constant opening and shutting of the door to justify the extra effort. The hinges I used were the smallest I could find in a hobby store. I think they were originally intended as small DIY jewellery box hinges. The front side of the door was 2mm balsa wood to which I glued a pair of hinges, making sure the superglue doesn't run into the moving parts. Using superglue, I then glued the backside of the door and cut it to size so it would fit inside the door frame. My hinges were now firmly fixed in the structure of the door. I then proceeded to make some ornaments on both sides of the door. I used extra thin strips of balsa wood that were tailor made for each side of each door. Next up was the doorknob that I fashioned out of a nail I got with the jewellery box hinges. I intentionally placed the doorknobs only on the inside of the door. No one can open the door from the corridor to ensure the tricks have their privacy.

Once I was satisfied with how my doors looked, I glued the free side of the hinges to the door frames fixed inside the walls. Using a strip of balsa wood, I fixed the hinges to the frame, also ensuring the sturdiness of the installation as well as hiding the flat part of the hinges that was just out of scale.

At this point, I added some balsa strips to frame the door frames into the existing walls and hide any and all wallpaper rips that accidentally happened in issue 27.



Next up was painting. I first painted the inside of the sliding doors metal. I used Chainmail (old Citadel paint) and washed it with Badab Black wash. Once it was dry, I used some Model Mates Rust Effect on the whole surface. After about ten minutes, I followed the already known procedure of removing the excess effect.



The remaining wooden parts — door frames, swinging doors and outside of the sliding doors was painted using Vallejo Brown Wash and when all was done, I painted the outside and the top side of the module frames black.

Next time, we'll move on to one of the final two modules — Ramos' lab and McMourning's morgue with prison. As always, if you have any questions or suggestions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.



Unboxing



Details

Price: €50

Size: 90mm

Material: Resin

Available from

[Aradia Miniatures](#)



Aradia Miniatures: Mawhi



The main hero of today's review is Mawhi, the Whale Man. He's a huge, muscular dude being a mixture of a whale and a man (and a bit of a shark, if I can interpret the back fin correctly). This is a fantastic figure sculpted by very talented sculptor Allan Carrasco, who is well known for his man-animal hybrids. The miniature was created for the small company Aradia Miniatures that, as you most likely know, specialise in kind of fairy tale-ish miniatures such as the Toad King, Alefika, Diana, Goblin King, Nyara (the fox lady), or Harley and his racehorse.

This figure is not yet commercially available, so those interested in buying it will have to wait for few more weeks before it will hit the store shelves. A few months ago, it was one of the perks of Aradia's Indigogo campaign to help them produce the Green Knight and three other miniatures—Mawhi, Krampus and Sad Baby Satyr.

I must say, I'm not a big fan of all the crowd-funding happening recently in the hobby. I do agree that in some cases it's the only way to get a project going, but with



all the constant delays, changes in schedule, countless updates with yet another excuse why the deadlines needs to be moved...I'm just tired of that, especially when it happens with campaigns of well established companies that should know their production process and time-frame needed to complete it. Because of all that, I was pretty sure I'm done with crowd-funding in general. However, Aradia's campaign was surprisingly on time. To be honest, I never thought it was possible, but their example shows that it is. I can only hope more companies will follow through and deliver on time.

The Box

Sadly (at least for me), the box is just a thin plastic one. The miniature itself is solid enough, you could even say bulky, but you should know by now that I like a nice box.

I know, I know, it helps to keep costs lower and maybe even saves a bit on shipping costs. After all, the price depends on the weight of the parcel, but nice packaging is nice packaging. To be fair, I think it's the standard packaging for all Aradia products, so it's not a case of just cutting costs on the Indigogo miniatures.

Quality of the Cast

I must say this not so little fella is really nicely cast. All the details are really beautifully sculpted and very crisp. The only mould lines I could find are two on his sides (quite visible, but rather simple to remove) and a small one on his arm. I couldn't find any air bubbles or damaged details. On the close up photos, you can see how nicely everything is sculpted. All the veins, skin folds/wrinkles, nails and tiny



sea creatures on his back are beautifully shaped, without any unnecessary sharp lines that could look like a damaged surface. Everything has this nice organic feel; yet when it's necessary, shapes are sharp or pointed to represent harder materials.

Assembly

The thick and long entry points are making dry fitting impossible at the moment, but it seems after removing them and smoothing the surface, all should fit really well together. The miniature's pose is pretty simple and static, so all joining lines should be easy to access and fill with some putty. Even a fully assembled figure shouldn't be a problem in painting. As far as I can tell, all parts will be accessible by the brush. My only concern is the bird that sits on Mawhi's shoulder. The creature is cast in two pieces, the main body and feet resting on some sort of shell. As you can see on the photos, the bird's legs are thin and should really be pinned for security. However, the drill bit and wire need to be really thin to prevent damaging the fragile parts. Luckily if you don't want to risk it, the bird is completely separate and you may choose not to include it in your piece.

Customer Experience

It's completely different this time. As the mini was part of the crowd-funding campaign, all communication with backers was pretty efficient and professional and I can only hope it's the same when purchasing models directly from the website. The biggest plus is that the campaign wasn't delayed and this alone makes me a big fan of the company.

After the campaign was finished, I exchanged a few emails with the guys running Aradia Miniatures and I must say the good impression was affirmed even further.



Overall Opinion

Personally, I absolutely love this miniature; but I'm not really objective here as I am a big fan of Allan Carrasco's sculpts. I seriously like everything about this miniature; the concept, the sculpt, even the colour of the resin, which is unusually dark. I don't even mind the fact that the pose of this miniature is similar to the poses of other animal-men sculpted by Allan. It's similar to one of the other ones to the point that I thought it's just a variation of that sculpt. Having them both next to each other, it's clear that Mawhi was sculpted from the scratch. It's by far the biggest of all of them. Like I said—I'm a fan of the sculptor, so I guess you need to decide for yourself if you think this (not so) little fella would look good in your display cabinet (I bet it will, though).

PUTTY & PAINT

Hungarian Infantry Regiment Erzherog Ferdinand 1762

by Ernest



PRO

1/9 scale resin bust. Sculpted by Pavol Ovecka for United Empire Miniatures.





PUTTY & PAINT

The Dark Marauder

by Man-Jin, KIM



This figure is a collaboration work with Tiny Leads and is probably the second or third fantasy figure for me in 10 years.

I'm not a fantasy figure painter, so I think my work is not as good as the other great figures, but I believe everything is started from the basics. I learned a lot from this work and I felt a freedom while I worked it; it was a great time and experience for me.

I used only Jo Sonja's acrylic paint and tried for a pale and semi-transparent skin tone and textures by stippling and using flow medium and satin varnish.

More than anything, I want to say to Antonio Piqui and Alex Iguazzu "Thank you so much for your trust in me for this collaboration."

Thank you.



EST. 2014
*TINY
Leads*
MINIATURES



 Miniatures

Herakles & Cerberus

by Alexandre_Cortina_Bonastre



The figure depicts the exact moment when Herakles shows Cerberus to King Eurystheus in his palace at Mikenes and was sculpted by Carles Vaquero.

Being the biggest of all the heroes, at the end of his days he was elevated to the category of the gods and accepted into Olympus, where he married Hebe, the goddess of youth and converted into an immortal.

The aggressive expression of Cerberus is not owed so much to his natural terrifying character shown to all who would cross to the realm of Hades (the underworld), but perhaps, more as a manifestation of distrust and uncertainty at finding himself before an element completely different to his own: a world irradiated by sunlight, in which life extends beyond his reach.

The representation of Herakles in his last task not only offers us this somewhat subjective discourse mentioned before, but the opportunity to integrate into the figure some more elements brought from his previous tasks: In the first place is the Nemean Lion's pelt, the First Work, which was used as a form of armour, as it was impenetrable to all weapons (using cunning, Herakles beat him with asphyxia). The bow (which according to Homer in the Iliad, belonged some years after to the Achean hero Filoc-





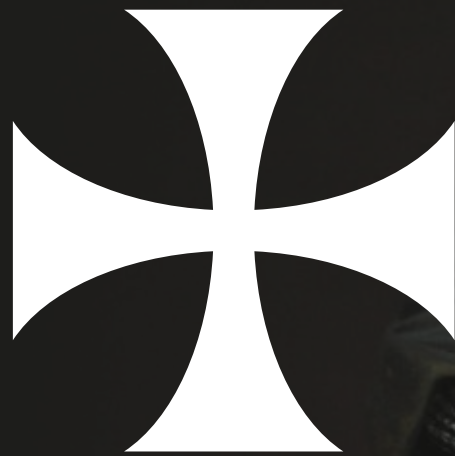
tetes and which was used to kill the Trojan Paris), rests in a quill apparently made from the skin of the Hydra of Lerna, his Second Work, and using the saliva of the monster he poisoned the tips of the arrows he would use on various occasions, including against the Stymphalian Birds, the Sixth Work.

The skin of the animal used to clothe his left arm as a wristband could be from the Erymanthian Boar, his Fourth Work, as can the boots, which could be elaborated from the Golden Hind of Artemis (Third Work), which he pursued for an entire year without rest. Another sign of his previous tasks we see in the girdle of Hippolyta, Queen of the Amazons (Ninth Work) in which we can observe decoration of Scythian manufacture (pasture animals, Mother Earth, etc., sacred elements to the Amazons according to the classic tradition). And obviously, part of the sculpture is Cerberus, the terrible dog of the god Hades, which according to some iconographic sources had an enormous body with three heads (thus, one rested while the other two kept guard) and the tail of a snake. The hero tamed it in order to take it to his audience with king Eurystheus as a final test.

Owing to the mythical and fantastic character of this sculpture and seeing as the classical iconographic sources do not offer any hint of the colours or textures, we believe it opportune to leave to the imagination of the painter a free chromatic choice, thus allowing a greater personal interpretation of the myth and each of the elements that make up the sculpture.

Alexandre Cortina.

Hospitaller ✝ Knight



This is a new painting process, a step by step based on the new figure we've just released in the FeR Miniatures Signature Series: Mike Blank. It is a Teutonic Knight and this version is different from the box art that was masterfully painted by Alfonso Prado. In my case, I'm going to paint the miniature as a Hospitaller Knight.



By Fernando Ruiz



So, we are going to prepare the figure according to that idea. As always, I first recommend you think of what you want to do. I want to portray a Knight that is wearing very dark clothing and the white cross of the Hospitaller Knight heraldry. The setting will be the Battle of Las Navas de Tolosa, a big battle of the Spanish Middle Ages and will be a very dry and arid scenario. I will represent him after the battle, so he is going to have a weary, dusty aspect with a bit of blood over the clothes.

The terrain that I've chosen is more or less a simple one. It is quite dry and has a few stones, some sand and a few bushes. The main accessory will be a hitching post with rings for tying a horse on it that will be made of a dry wood with an iron band and rings falling over it. This is going to be quite arid, so I have painted the base of the scenery and the post quite simply: a basecoat of Arabic Shadow by Scalecolor. It's a colour that you can find in the Flesh Paint set.



For the Knight, I'm going to start with a basecoat of pure black sprayed onto the figure with Citadel Black spray primer followed by a basecoat with the airbrush of pure matt black (Scalecolor). I did it with an airbrush, but it also can be done with a brush if you don't have an airbrush or you don't want to use it.

FACE

As with most of the miniatures I paint, the first thing that I started doing here is the face. The face of this miniature is important, but it is not the most complicated part as it is almost completely covered by an inner hood that he has showing under the cloak. I've gone for a simple skin and I've concentrated on making something quite characterful. The mix is very simple: a basecoat of Brown Sand by Vallejo highlighted with Light Flesh and darkened with Black Red. These 3 colours will form the basis of the flesh palette. I also added a bit of Talens acrylic retarder to the mixes in order to make them last longer and to make the later blending part of the process easier.

What I do now is a sketch of the work that I will be doing in the face. Instead of working very precisely on highlights and shadows I prefer to paint first a rough sketch of the features of the face, so I know very quickly where I'm heading. That way in around half an hour of work, I know if my idea for the face is going to work and afterwards I simply have to refine, blend and smooth, concentrating on the final details of the face (the final highlights, the final shadows and the glazes) that would add the rest of the character, the eyes, etc.

Here you can see the basecoat: Brown Sand applied in 2 or 3 thinned coats; just avoid applying too much paint at once on the features.



Here is the basecoat plus the first shadow that I've applied as a wash on the whole face just to mark the features. I've also persisted a bit on the darker parts like under the eyebrows, under the nose, under the cheekbones, the lower part of the face, etc.





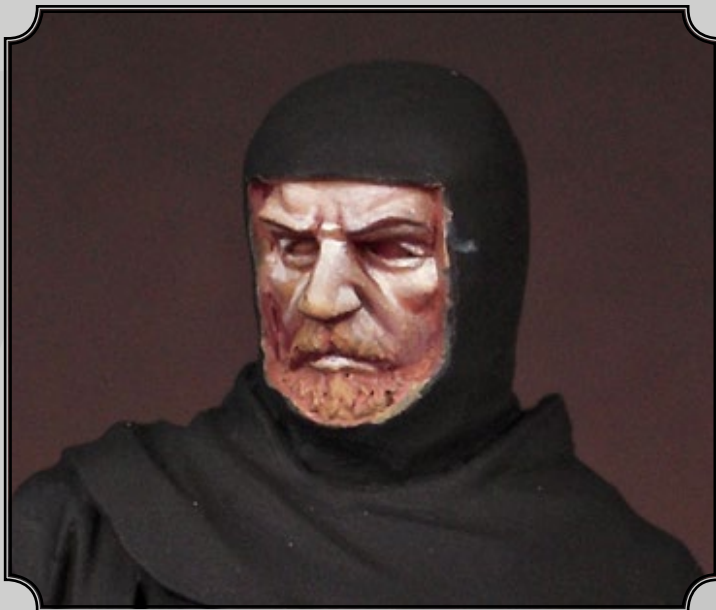
After the first shadow, I've added the first highlight instead of going down with the shadows. I apply alternatively one shadow and one highlight, because this way you are not going to have any problems with contrast and you'll keep the whole thing balanced. In this case, I've applied the basecoat plus Light Flesh that I've applied in the main highlighted areas in a large, extensive coat because this highlight has to cover those areas. After this first highlight, you start to see a bit of contrast and see where we are trying to go.



Then I added a second shadow.



Here is the second highlight. This way I accentuate all those features that I want to mark and would define the final details of the character of the face. Now I've finished the sketch and I am satisfied with it, so I only have to work on blending, glazes and additional touches here and there.



Now what I'm going to do is to blend all the transitions between the different flesh tones. I start on the left side and, as the face is not too big, I don't need to concentrate completely on a certain spot. We can go more or less on the left half the face and once we are satisfied with the result, we move to the right side.



Now the tones of the face are more or less better blended and I'm going to introduce the different tones that will complete the appearance.



First of all, in order to get an idea of the results so far I have painted the beard, the moustache and the eyebrows in the darkest colour of the skin plus a bit of black in order to know exactly which parts are hair and which parts are flesh. Also, I have outlined the black contour of the face.



Next, I painted the eyes in green. You can use black plus any kind of green you prefer. It's up to you. I've used a Citadel colour, a pale light green. I've painted the pupils in black and then I start adding a few highlights, adding a bit of green to the black until I end up with pure green. In this smaller scale, the only thing you have to do is to add a small dot in the opposite corner of the highlights to simulate the reflection of the eye.



Next, I continue with the glazing. The first ones that I've applied are the reddish ones. For that purpose, I've used Ruby Red from Citadel, which is a very scarlet colour. I've added small controlled washes under the nose, under the cheekbones, under the eyebrows just to enhance all those shadows with a warmer colour. We have to do this with the paint really thinned, in order to avoid overdoing the effect. With a bit of Warlock Purple, also from Citadel, I shade the darkest corners of those same areas.



The next glaze would be adding a bit of blue to the basecoat to simulate the five o'clock beard in all the corners of the lower part of the face. Also with these glazes we can take advantage of some details that are not so well blended. I've simulated a couple of scars here and there to add character to the face.



To finish, I highlighted the hair. I've started with a basecoat of the darkest colour of the flesh plus a bit of black and over that coat I've started to apply highlights adding Citadel's Snakebite Leather that is a leathery orange. You can add any brown orange you like most and at the end, for the final highlights, I've used a bit of the lightest colour of skin. That way, even if it has an orange tone, is still integrated with the colours that I already used in the face; a good trick for integrating the hair areas with the skin.

Clothing

After the face is finished, we are going to start with the main black cloth. Black was the main colour used for the Hospitaller Knights in all their garments, so their appearance was quite austere. They didn't use flashy colours or any other striking elements, because the regulation of the order didn't allow it. I am going to use a basic black tone, because after finishing the main areas I'm going to apply a lot of dust and dirt effects. What I need now is a basic job nicely done, but not so detailed with different tones and shades that will be applied later. I'm going to start from the black basecoat I've used that it is Scalecolor Flat Black and I'm going to do a mix of around 50% of Caspian Blue and Brown Leather (both from Scalecolor). With this mix, we have a dark grey which is quite suitable as a main highlight for the Flat Black. The palette would be this mix darkened with black for the basecoat, pure black for the shadows and the pure mix as first highlight. Also, I'll add a bit of Scalecolor Pale Skin added to that mix for the final highlights in the most prominent points.

Also here I added a bit of Talens acrylic retarder to the mixes in order to make them last longer and to make the later blending part of the process easier.



First, I start with the hood that the figure is wearing. I've decided that I'm going to paint it in the same tone of the main surcoat. As the face is much lighter than the cloak, it will offer a very nice frame for it.

The system is quite simple. I've started from the black basecoat and simply added highlights; really simple in this case because I am painting black.



I added some additional highlights and blended a bit the transitions. Remember to keep in mind when you are painting a very dark colour or a very light colour that at the end that tone will be perceived as darker or lighter depending on the other colours you have used on the surrounding elements. This black tone looks quite light right now because the rest of the elements are still pure black, but as we go on decorating more and more elements of the figure it will look darker as expected.



First, I started with the hood and now I move to the chest that it is decorated in the same way. I used the same system, only adding black in the final shadows to correct or outline parts.



Before moving to another area, I'm going to paint the white Hospitaller cross that is painted first in a really light tone of the same colour used in the cloth, obtained adding a bit of extra Pale Skin to the mix.



After getting the right shape, I paint over it with pure Pale Skin. Even it is a bit pinkish applied over this dark area, it will look like white. If needed you can add a few extra highlights later, but I don't want to add them yet until I see the look of the rest of the figure.

TUTORIAL

In the same way, I painted the right sleeve of the arm that is holding the helmet and the lower folds of the surcoat. You don't have to be extremely careful in the bottom part, because all will be covered with dust and dirt.

For the ample sections of cloth that need clean transitions, I have a system to make things even easier. After I've done the sketch, I apply a thin film with a mix of acrylic retarder and water (50%) over the surface. I apply this film with a Pentel applicator, but you can apply it with a clean brush if you don't have one. Over this wet film, I apply the different tones of paint that I need to blend and, with the tip of the clean brush, I blend them as if I were working with oils.

Once you are satisfied with the result, you simply dry the paint with the help of a hair-dryer. It dries the paint with exactly the same usual properties and you can do the process as many times as you want in order to refine the results as much as you want.

Now we have one of the two main black areas painted but, as I've said before, they don't look quite dark enough because it's still missing the rest of the elements. Now, I'm going to paint the other parts in order to complete the figure from inside to outside and get a much more accurate perception of the results.





I start with the gambeson. The gambeson was usually a linen padded garment that was worn under the surcoat, normally under the chainmail and sometimes over parts of it. I have started painting it with Brown Sand from Vallejo (which is also the basecoat for the skin), because it is a colour that I've already used and it will add a rich base for the following step.



After this basecoat, I add two or three washes with a mix of Black and a bit of Brown Leather by Scalecolor. This way we obtain a very dark brown colour for some dirty shadows. You don't have to be very clean, because the idea is create stains that we'll reinforce with the highlights.



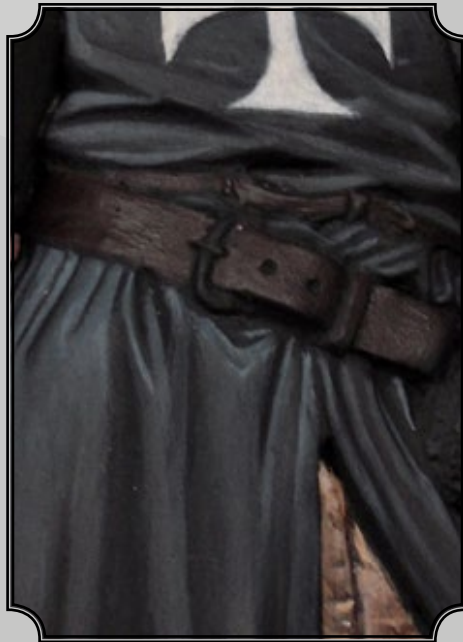
I apply the first highlights with Brown Sand and you can actually see in the image that I've started to mark certain wrinkles, tension lines, small imperfections and more.



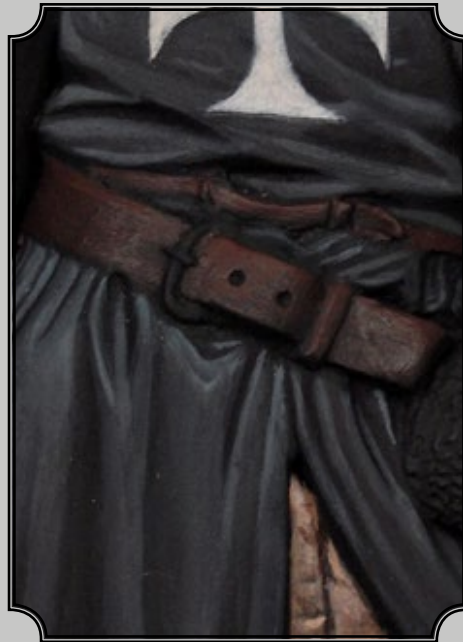
To enhance this result, I've added a bit more of Pale Skin to the Brown Sand to finish the highlights of the gambeson. As I'm going to add a lot of dirt in the future, I didn't play too much with further tones here, but I encourage anyone to try additional washes with other dark tones to create stains and effects with lots of personality.

TUTORIAL

The next thing I'm going to paint is the belt. If you can, it's better to paint the figure from inside to outside, so the next step will be painting the two belts. I am going to paint them in a very flashy tone, an interesting deep orange tone to simulate the appearance of rich leather. When you are painting a sober looking miniature, you need to use any possible chance to put some striking colour in areas that will enhance the overall look of the piece and make it more interesting.



First, I've covered the belts with a bit of Flat Black plus Scorched Brown from Citadel.



Over that, I've started applying highlights. The first one will be pure Scorched Brown.



Second will be with pure Brown Leather from Scalecolor and after that I've applied Skrag Brown, a new Citadel colour and the final highlights will consist in Skrag Brown plus a bit of Pale Skin just to mark all the small scratches and wrinkles that the leather normally has on the edges. The result is an orange brown leather belt very rich in tonality and contrast.



Now it's the turn of the great helm. These helmets were usually painted in a colour to preserve them from the elements as rain, dust, etc. Among this Order, they were usually painted in black.

First of all, I apply a basecoat of Glossy Black by Vallejo. I want it to look as if it has been enamelled.



For the highlights, I've used a mix of Arabic Shadow and Caspian Blue from Scalecolor and also a bit of drying retarder to make the blending softer. I always try to use colours that already are on other parts of the figure if possible. This mix with a bit of black will work for the basic highlights of the black surface. As you can see, I have gone for a matt finish on the highlights and I'm keeping the glossy finish for the shadows in order to get more depth.



After that, I added a bit of Pale Skin to the mix of Caspian Blue and Arabic Shadow for painting an additional cross in the side of the helmet. Also in the other side you can see one of the arms of the cross. This was a typical decoration for these pieces of equipment. Now the helmet is ready and it's time for the weathering and chipping effect to show the metal present underneath.



For that effect, I've used a bit of Tinny Tin plus a bit of Gunmetal, both by Vallejo Game Colour. This gives us a greased iron tone instead of the plain metallic of the Gunmetal and we get a much warmer appearance. After that simulated chipping effect across all the edges of the helmet and a few scratches here and there, the helmet has the typical worn look caused by the constant friction and manipulation of the piece.

TUTORIAL



To finish, I added a bit of Silver just in some of the most prominent edges and to mark some more recent scratches here and there. As I said before, I'm going to add dust and dirt, but I'll do this at the end when all the elements are finished. To take advantage of this palette of metallics already mixed, I will also paint a few parts of the chainmail on the miniature, the gauntlets and the legs below the knee.



I've started painting with the same basecoat, but adding a bit of Black to paint the basecoat of the chainmail.

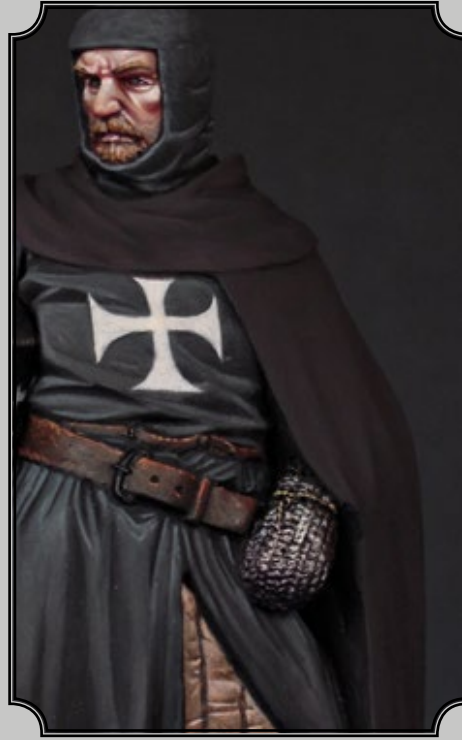


Then, I've highlighted with the mix of Gunmetal and Tinny Tin and painted additional highlights with a bit of pure Gunmetal.



For the shadows, I've applied some glazes and shadow tones with inks. First, with green ink, then purple ink and lastly, blue ink (all from Citadel).

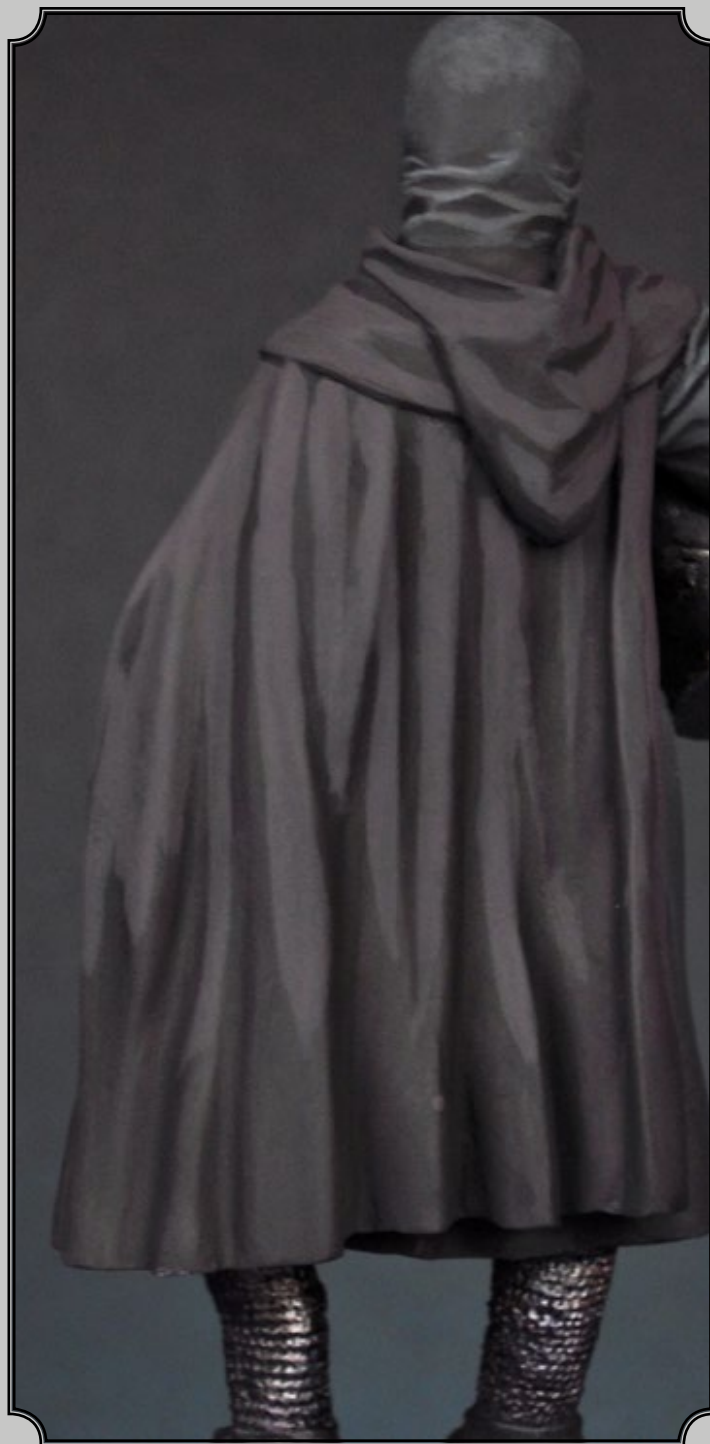
To finish the main body of the figure, it's the cape's turn. As it would also be in black and trying to avoid that the overall aspect was a little boring, I've painted it in a different tonality of black; a bit more reddish and brownish.



For the basecoat of the cape, I've used Black Leather by Scalecolor with a bit of Flat Black also from Scalecolor. This way the basecoat is completely matt.



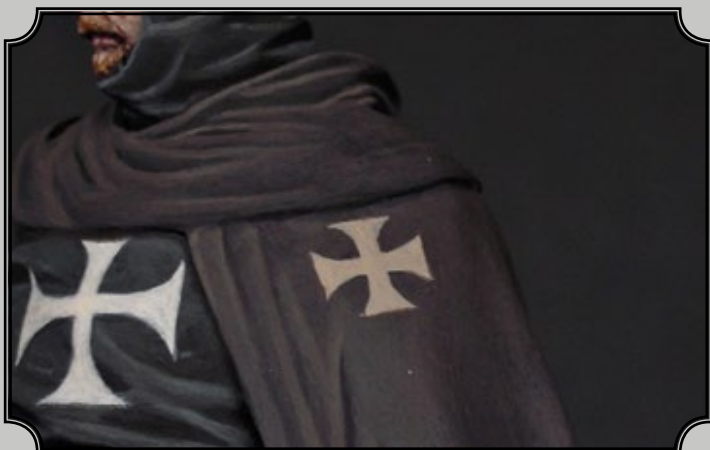
After that, I added a wash with Flat Black over the whole surface.



Then I've started applying highlights, adding to the previous mix a bit of Walnut, also from Scalecolor. As I always do when painting a large or complicated area, I first did a sketch to know where to apply the main highlights. I started initially in the front and then in the back and then started detailing. For the detailing, I would simply blend the transitions and add some highlights with more Walnut ending with this pure tone on certain edges and raised areas. Of course, on this area I also used retarder in the mixes and also the Pentel applicator trick.



First, I started working on the hood and then I started painting sections of the cape to make things much easier.

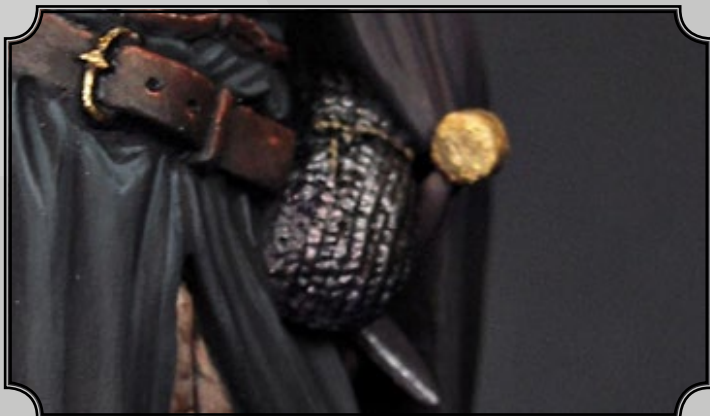
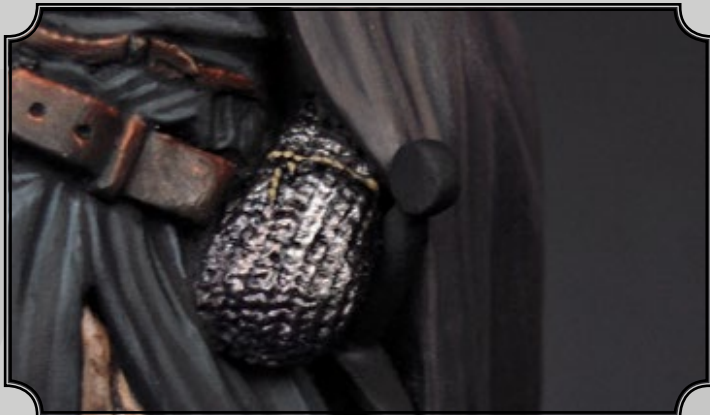


Finally, I added the typical cross that this military order wears on the shoulder side of the cape. This time I did the Hospitaller Cross slightly thicker than the one in the chest. This helps to reinforce the idea that they are different pieces of cloth, even if it is a similar colour. For

the basecoat of the cross, I've used a bit of Walnut and Pale Skin by Scalecolor. After applying this mix, I painted the highlights applying pure Pale Skin.

Let's start the final details.

TUTORIAL



For the sword, I've glued the parts of the sword in place and base-coated it in black. They are really easy to paint. First, I painted them with a bit of the metallic colour I've used for painting the cross. Also, I've used a bit of Tinny

Tin and Glorious Gold from Game Colour to paint the pommel and the buckles of the belt. The sheath of the sword was painted with a bit of Black Leather, Brown Leather and then a bit of Walnut.



Also used the same mix for the shoes, but with Arabic Shadow instead of Walnut.



For the shield, I've used the same method that I used for the surcoat and the cloak, using a mix that is something in the middle of the two tones: Black Leather, Black and a bit of Caspian Blue to accentuate the blue colour, along with retarder in all mixes. For the highlights, I added Walnut to make it more integrated. I've painted the cross with Walnut and a bit of Pale Skin and highlighted with just Pale Skin. As it is a large surface, I've painted a few marks and scratches, but tried not to abuse the effect.



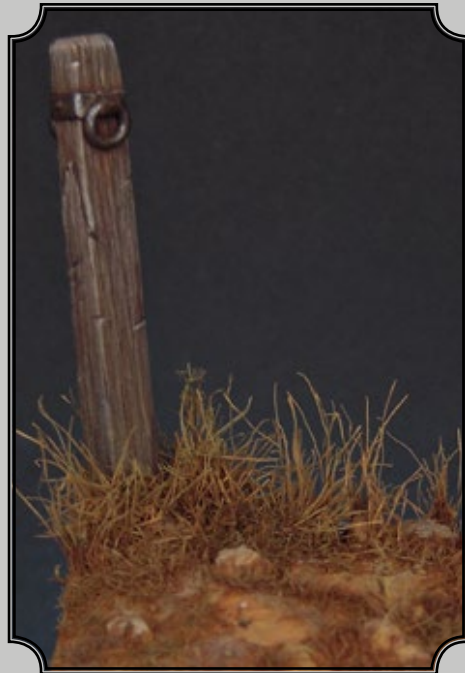
I've painted the back side with some of the brown tones over the black basecoat. First I used Scorched Brown, adding some dots in a random pattern and later a bit of Snakebite Leather for the final highlights. I've painted the leather straps of the shield with Snakebite Leather, Brown Sand for the first highlights and a bit of Pale Skin for the final ones. As with all of the leather I've painted on this figure, I've started with a glossier colour and then I've added the highlights in a more matt tone to enhance the effect of leather. To finish it, I applied a couple of washes to the whole thing in black.



The Terrain

The figure is finished, except for the terrain and dirt effects. The terrain is quite simple and we have already started with a coat of Arabic Shadow.

First, I painted the post. I simply added long stripes for marking the grain of the wood with Walnut, followed by Walnut and a bit of Pale Skin. I tried not to cover the whole post, leaving the basecoat underneath. For the shadows, I added a wash of Black Leather in the lower areas and for the metallic parts I've used a bit of the remaining mixes of the cross guard of the sword (Black, Gunmetal and a bit of Tinny Tin). The final touches were a few washes and rust effects with Orange Leather and Deep Red by Scalecolor. These pieces can look very realistic with very little effort.



For the terrain, I've started with Arabic Shadow, followed by some random washes in small spots to mark the shadows with Brown Leather. I then added a bit of Arabic Shadow to recover the base colour and a bit of Pale Skin to highlight small stones here and there. As these colours are matt, you get a dusty appearance. If you prefer, you can get the same effects with pigments. The final step was to add a small touch with green: a

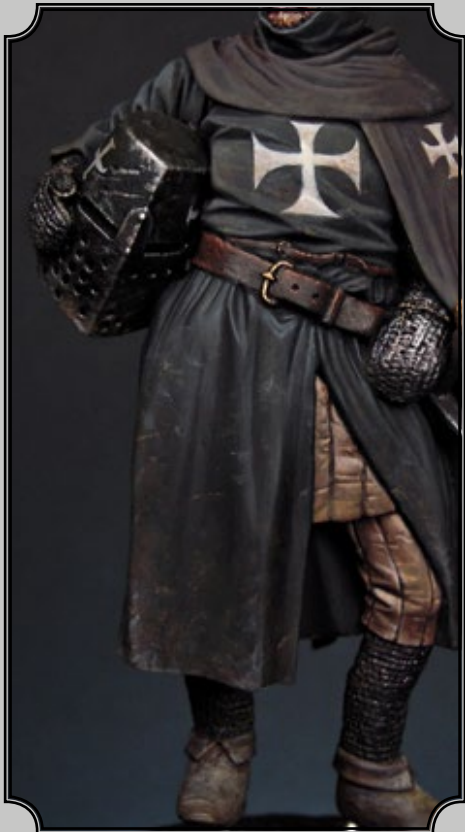
pale green that you can obtain mixing Arabic Shadow with Skarsnik Green added to the upper areas of the vegetation. It is important to take notice of the colours we are going to use, because they are the same ones we are going to use on the figure for simulating the dust effect. Also I'm going to apply some washes of Walnut here and there to make the whole thing more homogeneous.

Weathering

The dust effect on the figure is applied in really thinned washes towards the lower parts. This way, you build the effect slowly and avoid overdoing it. Also, you can concentrate the application in certain spots to create uneven patches or stains. The effect builds up slowly with the application of several different layers with diverse colours.



Application of Brown Leather.



Application of Arabic Shadow then Walnut.



Finally, some touches with Deep Red, mainly on the chest and shield, are used to simulate a few blood stains. With this final effect we need to be careful, as it is quite easy to overdo it.

TUTORIAL

After gluing everything together, the figure is finished. I hope it has been helpful!

Best regards,

FeR





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Unboxing

Twisted

A STEAMPUNK MINIATURES GAME

This is a group review of some of the miniatures for the new 32mm steampunk game 'Twisted' by Demented Games.

Demented Games, based in Australia, is a fairly new company with many years of experience in the industry including one of the most recognisable sculptors and painters in the world, Sebastian Archer. Sebastian is an integral part of the team; his record of producing high quality miniatures makes Demented Games well placed to deliver superb miniatures and excellent customer service.

About a year ago, they embarked on their game 'Twisted' which is an

immersive, narrative-driven world that revolves around opposing factions, as they attempt to discover the location of the mysterious entity known as 'The Engine'.

The visual design of Twisted is founded on ramshackle mechanical Victorian steampunk blended with the organic, decorative style of Art Nouveau. The idea underpinning many of our figures is to take famous characters and 'twist' them into an alternate steampunk form to make them part of the universe.

Hence the name – Twisted!

You know whatever miniature you get is going to be a work of art and if you were at Salute last year, you would have seen some very nifty new

miniatures and the very lucky few got some as gifts by the guys.

The miniatures we'll be reviewing this issue are the collector's editions; these are cast in high quality resin and are limited to just 500 copies. Each one comes with a certificate to verify this. After these have gone, the miniatures will be reissued in white metal. If resin is your thing, grab them while the stocks last.

More details can be found about the game and the miniatures from their facebook and web page.

www.dementedgames.com

www.facebook.com/TwistedDG

DEMENTED
G A M E S

Nightingale by Luke Wilson

| Details | |
|-----------|--------|
| Price: | £13.18 |
| Size: | 32mm |
| Material: | Resin |

The box I was sent had 3 items in it. Firstly was a slip showing an advertisement for the game and a few sample shots of upcoming figures and their facebook page, so you can look at more of what they do and what is coming. Next was the full colour certificate (incidentally I got number 109) and then last, but not least, is Nightingale herself.

She is housed in a standard clamshell plastic box with some foam to help protect her and she needs it, because she is so small and delicate. Upon opening the box, you see the exquisite detail and really get to appreciate how small and delicate this mini is. My only concern on first inspection was the rather big columns attached to the very delicate parts, but on the second inspection, you notice more and more details--filigree bottles, small cogs...it's endless. Seb has really excelled himself on this work of art.

I started the prep work to get ready for the dry fit of Nightingale. The wings came away easily from the columns, but when I removed the

lamp, my earlier concern was realised. The very bottom of the lamp snapped and left the bottom still attached to the column. I think there is too much attached to the columns, so I will have to model something onto this one at painting. You can see in the picture what mine looks like now.

I think this makes this miniature an experienced modeller's piece, but don't forget this is the collector's edition and the metal version is going to be a lot harder and better to game with. Saying this, I am looking forward to the challenge of painting her and I will be surprised if I don't see her popping up in painting competitions, due to the sheer amount of detailing on her.



She is nicely put together and there will be very minimal filling; in fact once I do it for real, I may not have to use any filler at all, so good is the fit. The only mould line I could find was down one side of her dress and this was so slight a small going over with a very fine grade bit of wet and dry is all that is needed and that will be all the prep done. You can see in the dry fit photos what I mean about how well she goes together. Finally, the pose is so close to the art work it's almost as if the art was taken from the figure. Spot on.



Ollyver by Shane Rozzell

Details

| | |
|-----------|--------|
| Price: | £16.45 |
| Size: | 32mm |
| Material: | Resin |

Ollyver, a member of the Dickensians faction was once that once sweet and innocent lad who found himself orphaned on the streets of London. However, those days are long gone because Feygin's tinkering with 'The Engine' has transformed him into a raging beast who hardly remembers friend or foe, destined to smash all in his way.

Like Luke's miniature, mine also came with some bump about the game and the certificate of authentication. At the top of this review, I said the miniature is 32mm. That is a average size of the miniatures for the game (1:48th-ish), but the Ollyver miniature itself measures close to 54mm and comes in 5 parts, which includes a small bowl and spoon for his gruel...

MORE! Also included is a 40mm round lipped gaming base for those of you that way inclined. :p

Old Feygin's meddling has sure left its toll on young Ollyver, because he is sculpted all misshapen with a huge upper torso and long arms ripped with veins and muscles and wrapped in chains. Ollyver also has a very Art Nouveau power fist that has some exquisite details sculpted on to it and some pipes that connect the power fist to the right shoulderpad he wears.

All the details on this mini are superbly sculpted and one thing that I really find astonishing is that you can see the torment and anguish on Ollyver's face. Seb has done a fantastic job...and it doesn't stop there. The miniature is

well thought out and goes together with very little effort or need of filler. I spotted one small air hole that will be partially covered and I had a problem removing one of the pour points on the power fist that left a slight rough edge on the ornate corner. Close inspection of the other parts revealed a mouldline down his leg as well and any serious modeller will probably replace the pipes with a couple of pieces of guitar string, unless you have the patience of a saint and are willing to clean the pour points from the pipes...

Overall, I'm very impressed with this miniature. The casting quality is very high and the miniature is full of details that were beautifully sculpted by a very talented guy. Again, the resin version is limited to 500 copies, so be quick.



Dodger by Terry Cowell

Details

| | |
|-----------|--------|
| Price: | £13.09 |
| Size: | 32mm |
| Material: | Resin |

Out of the 6 Twisted limited collectors edition figures available, Dodger was the first sculpt from the game I came across. I had a preview at Salute 2013 and remember thinking to myself at the time that this was a wonderful spin on such a well-known character. Plans were revealed in 2013 to develop the Twisted miniatures into a full game and from a fan's perspective, I felt that it needed to be something special to emerge successfully amid the increasing popularity of steampunk miniatures and games.

I confess to not gaming much, but I do scrutinise my miniatures and like most of us at FPM, way too often! My opinion, as such, means that I am prepared to be far more analytical and critical about the miniature itself, more so perhaps than all the wonderful generals out there who mainly focus on the gaming aspect.

Dodger is a member of the skirmish faction known as 'the Dickensians'. The other faction currently available is 'the Servants of the Empire.' He is in 5 parts consisting of the upper body, the mono-wheel, a satchel, a scarf and an extended arm holding a pistol.

He is a wonderful fusion of the Victorian character and machine. When assembled, the character has an exciting dynamic. He has one arm extended as though he is firing his pistol and is leaning back to do so in a manner that suggests

he is completely at one with his mono-wheel. He has a flowing cloak and scarf with an extended feather, which globally allow the pose to feel and look believable.

He arrives packed in the same way as previously described and also comes with a character card describing him as close in description to the lovable rogue Charles Dickens intended him to be.

There is quite a lot of flash, but due to its scale and the quality of the sculpt, it is the type of flash you could flick away with a fingernail and not the type that will become hard work to remove.

I could see no visible mould lines on my cast, even after scrutinising it under a lamp using my optivisor. The body section and the mono-wheel are the two parts attached to a sprue; most sections will come away with a little effort using a scalpel type tool, but care will be needed when removing the end of his cloak to avoid creating a little additional fixing work.

The detail of the sculpting is commendably high quality. It's not just the level of perfection, but also



the design that makes me believe this was well thought out before it was sculpted. The face is partially covered by his hat and I have seen small sculpts where partial obscurement often means there are areas where the detail suffers. Not so with Seb's sculpt--the area under the hat, for example, has two tiny eyebrows. It's a detail that would not be critical to the sculpt and would not be noticed without close scrutiny. We artisans love and appreciate this. The details like this are too numerous to mention.

My overall impression is that Seb Archer has done a wonderful job and I look forward to seeing the future releases from Demented Games for the Twisted game. Dodger is one of the highlights for me, but I imagine we will all have our favourites.

Launcelot by Marta Slusarska

Details

| | |
|-----------|--------|
| Price: | £13.09 |
| Size: | 32mm |
| Material: | Resin |

According to the bit of fluff that can be found on the website, Launcelot is one of the servants of the Engine — a noble and honourable knight who is under the control of the Engine. He mercilessly fights all those who become a threat to his master.

First of all...it's seriously tiny. To be fair, right now it's really hard for me to even see past its size. As you may know, the past few years I've been focusing on bigger scale, mostly busts, so the contrast here is just enormous. But I must say, the concept for this miniature is superb. You can see concept art as well as the painted version and you must admit, it's lovely and fits

really nicely in the steampunk universe, featuring all its iconic elements (goggles, mechanical parts, sprockets, and relevant ornaments).

The details of the sculpt are just superb.

Some of them can be truly appreciated only with some visual aid. Of course you can see them with naked eye, but the macro lens of the camera or an optivisor really helps to appreciate the fine work of the sculptor and caster. Painting some of them will be most definitely a challenge for my eyes and hand.

The face, or rather facial mask, seems to be flawless and properly painted will be a great focal point for sure. All the other details are nicely sculpted and crisp. There are slight mould lines that can be seen on the small energy gun resting in the holster and on some places on the main body, but they're rather tiny and should be easy to remove.

All detached parts have small pins, making it much easier to assemble the miniature correctly and safely. For me personally, I'd be tempted to try and use longer metal pins; however, some of the parts are too thin to drill holes in them without risk.



The only thing I worry about a little is the pour entry points. Some of them are rather thick in diameter (at least compared to the size of the miniature) and placed in areas that might be more difficult to manoeuvre around. The one at the end of the rifle especially seems like it may cause problems if you're not careful and gentle enough. Don't get me wrong. It's far from some of the things I have had to deal with in the past, but the fragility of the part in question makes it more of a challenging.

This is a really beautiful tiny little piece and I imagine it being a very frequent guest not only on gaming tables, but also on competition stands and display cabinets. The quality of the cast, the amount of details and subject in general will make it popular for sure.



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SHOW REPORT



Gen Con 2015 Show Report



By Shoshie

If you have never been to Gen Con before, then you need to go – go at least once. Put it on your bucket list and check it out. I often call it the ‘Mecca of Our People’, because as a geek you will probably never find such a huge gathering of gamers and geeks outside of Comic Con.

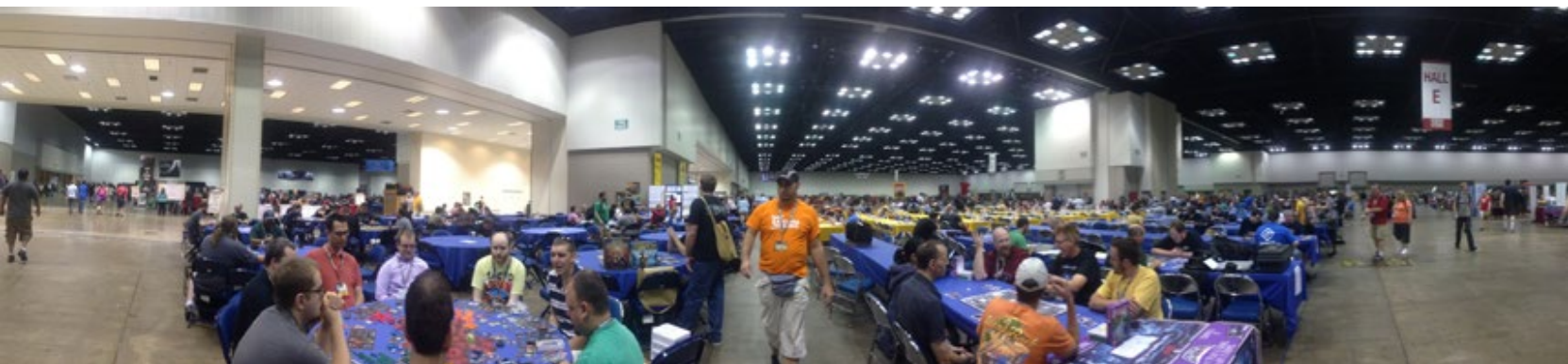
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You can't see all of Gen Con in just four days, so be prepared to prioritise once you get there.

My family and I have gone to Gen Con since the second year it was in Indianapolis and since then it has become a tradition. As a figure painter and a miniature gamer, I look forward to taking classes each year from professionals from all over. I scope out the massive dealer hall for new miniature companies and new products and miniatures that I might acquire for future projects. Gen Con is also a great chance for the figure painter to meet others with similar interests and network and socialise.

This year I took part in only one of the two major painting competitions that happen at Gen Con. One is the official Gen Con Painting Competition and the other is Privateer Press' P3 Grand Master



Championship. I was also able to sign up for workshops taught by two master class level painters; Marike Reimer from the U.S. and Angel Giraldez from Spain.

I got to demo games like Warmachine and Infinity and meet up with painters from around the world.

My first day of Gen Con I wore my very first cosplay, a femme Han Solo. It made me pretty easy to recognize and I got a lot of smiles and people stopping to take their photo with me. I spent the day trying to get through as much of the dealer hall as possible, because I knew that come Saturday the weekend pass folks would arrive and the already busy dealer hall

would become very crowded. I also took a workshop from Spanish Painter Angel Giraldez who was in the States to help the folks from Infinity market their miniature game. Angel taught us how to paint camouflage on a Marine grunt.

The second day of the con was spent socialising with other painters, more dealer hall perusing



and taking another workshop, this time with US painter Marike Reimer. Her class was all about NonMetallic Metals. The workshop was primarily lecture style with her explaining her techniques in a show and tell format. I took lots of photographs and notes. One of the best parts of the workshop was getting to ask her questions about her approach and also getting to see her actual work right up close.

Saturday I got up really early to stand in line to get Conexclusive and pre-release miniatures from Privateer Press. It was also the last day to enter the P3 competition, which I had been putting it off until the last minute. I got a chance to demo the game Warmachine (even though I already knew how to play) in order to collect cool promo cards and took lots of pictures of the



studio paint jobs in the display case they had in their booth.

Sunday I took another workshop from Angel Giraldez. This time it was to learn how he paints faces. We got to keep the two brushes he provided, the miniature and since we had signed up for the last class of the weekend, he even let us each grab the Vallejo paints he used to demo. Since this was also the last day of the dealer hall being open, I made sure to make one last pass and pick up any miniatures I had been coveting. All in all, it was a very good time and I highly recommend you put it onto your bucket list and go at least once in your lifetime!



BEST OF BRITISH



By Terry Cowell

with Luke Wilson

Luke Wilson is well established as a miniature artist and while he is modest about his own abilities, his work inspires in a way that makes us feel that anything is possible. He comes across as one of those guys that will be good at whatever he does; cooking, carving pumpkins, assembling Legos or you name it. Fortunately for the miniature community, painting the hell out of resin and metal miniatures is one of the things he enjoys most and of course he excels at it! Although Luke is a regular contributor to our wonderful magazine, he has kindly agreed to answer some questions, so FPM readers can learn more about the man himself.

1 Hi Luke, please enlighten us with the regular bio information. Tell us what you do in our hobby and share any awards or significant achievements to date.

Hi FPM. My name is Luke Wilson and online I am known as Atacam. I herald from sunny Southend—well, that's what the brochures say! I've been involved in the hobby for more years than I care to remember. I initially started out playing a game called Space Crusade where I always played a team of armoured warriors called Blood Angel Space Marines, so you can guess where my figure education was nurtured? Now, I am just a painter of superb works of art and

I don't really have time to game anymore. As for awards, I have been lucky enough to take a couple in recent years. I suppose my 2 best achievements have been Salute 2014 with a Minotaur bust where I gained my first ever 1st place and another 1st place at the Southern Expo with the Wasteland Warrior bust I painted for MDP.

2 How did you end up as a miniature painter? Do you have an art education, did you progress from gaming or was there an entirely different introduction?

Hmm, that's a hard one. I used to play and only paint because I had to. It wasn't that I didn't enjoy the painting, but I saw it as a necessity. I

hated facing against or fielding grey armies, plus I really did believe the adage that a good standard fully painted army would knock your opponent's confidence and help you win. I just practiced and tried to paint every mini to the best of my ability, not just the character figures that White Dwarf recommended.

I don't have an art background at all. I did study as an architect for 5 years and wanted to pursue that, but always struggled when we had to produce an artist's render of a finished design. I worked for GW and it really helped me progress as you are around it every day, but like most staff I only played/painted GW minis. It was many years before I found another line that I really loved. Rackham!

3 *Apart from painting miniatures, you have also been a collector with a fair knowledge of all things Rackham. Do you still collect miniatures and if so, what flavour piques your interest?*

Ah, those were the days. Rackham, RIP! With the dissolution of Rackham, my passion for collecting diminished. I put a lot of effort into getting every single miniature they produced and at one time I don't think there was a miniature that had been officially released that I didn't have, barring AT-43. Also the fact that I no longer had time to play TT games meant I could see no point in keeping my Rackham collection, so I have since been breaking it down and selling it to make room for new toys. ☺



As for collection now, I don't collect any one particular company's minis, but I do still have all my Devourers that I will never get rid of and I am amassing a good collection of minotaurs. Yeah! Werewolves and minotaurs are my flavour now!

4 *If I said we all love to dig up mini treasures now and again, it can be said that you did this literally! Please tell us about the experience you had during a certain facebook competition.*

If I said we all love to dig up mini treasures now and again, it can be said that you did this literally! Please tell us about the experience you had during a certain facebook competition.

It's a funny story. It would normally be unusual for me to miss an episode of Michael Bartel's Beeble Babble. I find him to be a very interesting engaging individual and who doesn't love that sexy beard? I was all set to watch 'that' episode when Zoë (my wife) said we had to go food shopping. Nooooooooooooo!





“It’s on YouTube, so you can watch it later”, she reasoned and plus you won’t win! Well, that I at least agreed with. Anyway, when we got back I had about 8 or so facebook messages to say congrats. Congrats about what, I thought?

I will answer them later—I wanted to watch Beeble. When my name was called for the smaller BeeSPutty prize I was happy, but a little disappointed at the same time. I can’t sculpt and ironically I had won the sculpting prize. I secretly wanted the Scale 75 one, as I wanted to try some of their paints. ☺

When they did the grand draw and my number was randomly selected, I didn’t even register what Michael had said; I had to reply later. I just sat there in stunned silence. I eventually looked at Zoë and just said I won about 3 times!

The prizes so far have been immense. I haven’t kept it all myself, as there was so much! I gave some to FPM for their prize draw and some friends have also had impromptu gifts.

I’d just like to take this opportunity whilst I have the limelight to thank Painting Buddha for arranging it and all the companies that took part. I’m still blown away by the generosity and some of them even added extra bits in!

5 *Have you always had a preference for painting fantasy and sci-fi figures or have you also dabbled with historical?*

I started with sci-fi, but resisted the call of fantasy for a long time until I found I liked GW Skaven. From that point onwards, I was sci-fi and fantasy biased for a long time. I did do some historical stuff once, but only for gaming. A bunch of my friends got into Napoleonic 6mm figures and asked me to join and I chose the Russians. I did an army from little Russia and they had pink and green uniforms; I think they were actually Ukrainian and because they were little 6mm Russians at the time, I guess I fancied I was being a comedian.

I will try my hand at painting some historicals in future and as a bonus I don’t have to worry about choosing colours; it’s all there for me. So I guess watch this space, as they say.

6 *I would describe you as an experienced blogger. Forums you have contributed to include Platoon Britannica, DragonPainting, CMoN and Putty and Paint. Do you feel you have gained something from participating in these groups? Also how do you feel the growth of the global miniature community on facebook has affected these forums?*



have done to date, but the choice to do it was easy. I have always wanted to do something big to see if I could and when JoeK minis told me they were releasing this set, I wanted it badly. Lucky for me, he agreed to sell it to me after his Kickstarter finished because I didn't back it at the time.

If there is anything extraordinary about this piece it certainly isn't my doing, I can tell you. It's all there already. Paul Bonner is a master; there is no other word for him. The miniatures were all there; yes, I had to heavily convert one or two of them, but only because I wanted them exactly like the artwork or as close as I could get it. From then on it was a simple case of copying the colours that Paul had used. The only thing I changed was the rock colour and that was because the colour clashed from 2D to 3D. I will cover more about that in the tutorial I am writing.

If I have learnt anything from doing such a piece, it would be about time. Take your time; don't force it and rush to get finished, as you will muck it up and have to do things again. I rushed it for Salute and the water wasn't ready at the time of entry and although it was commented at judging that I had used PVA, I had actually used Water Effects from Woodland Scenics, but the lack of drying made it appear so.

8 *Having established that you take inspiration from artists and illustrators, can you elaborate on other people or places you find to be motivating?*

Blimey, that is a vast question. I think I will have to use a bit of a cliché answer. I look at everything. I mean in real life I see a wall and think that would make a great bit of scenery on a base or the colour of a car, you get the picture. Now, when it comes to other artists I draw inspiration from nearly everyone's work.

Oh, yes. If it hadn't been for these forums, I wouldn't be anywhere near the level I am now. Before I found the Rackham Devourers, I was only GW. I don't feel being in that world your painting progresses past a point. Everyone that does well in that environment has to conform to the 'Eavy Metal way of painting and I just wanted something more. I needed to branch out and Rackham gave me that, because both the figures and the painted work were ahead of the time. Interest in this led me to their official forum and then other forums soon followed. The wealth of information on them and the people were both encouraging and amazing.

I think social media has all but killed off forums now, because

before when you wanted to speak to certain people you would have to go to the forum they went on. I don't actually think there were many people like me that used to regularly visit about 9-10 different forums every day. With facebook, the whole world is pretty much there and their work is easier to find. I just wish there was a search engine to find a particular topic. ☺

7 *The diorama you presented at Salute 2015 was a bit special. I love projects that go further than the painting skills. Can you describe the Troll diorama and what is it that makes it extraordinary?*

Why, thank you. I don't consider it a bit special, to be honest. Don't get me wrong; it's the biggest thing I

You don't have to be one of the bigger, well known painters to be the authority or have a great idea. I've seen some really badly painted models, but thought what a great idea they had and have blatantly plagiarised it. I have always given credit to where I have gotten it from. I think it helps.

When people ask me how I have done something and then gone off and done it themselves, especially when it looks great, it gives you a warm happy feeling. ☺

9 *I have noticed that when you call a project finished you often go back and work it some more, even if this is for your own personal satisfaction. Describe your process from planning to perfection. When do you call it done and actually mean it?*

Lol. When it stops annoying me!

Perfection is a bold statement and not a word I would saddle my work with, far from it to be honest. I am the biggest critic of my own work (after my wife)! The problem I have is I will do something and be happy, then a couple of days later I look at it again and then think I can do it better, but instead of leaving it I can't help myself, I just do!

I have redone the water on this troll diorama 4 times now and I am not totally happy with all of it. As soon as I work out a way of changing it, I will.

I think if it was intended for a show and if the date I have intended the entry for has passed by, the piece will go into my cabinet or in a box



out of the way. I still might not be completely happy, but there has to be a point where I force myself to move on and apply what I'm not happy with to the next model, making it my next, 'This is my best piece yet' model!

I do plan most of my stuff that I want to convert if needed and what colours I want to use. They all get written down. That's not to say it's not open to change, as I think each project evolves in different ways and in directions you may not have intended, especially when you're

looking for critiques on stuff as people invariably give you great little ideas and sometimes you have to throw caution to the wind and try them.

10 *In your toolbox, apart from your favourite paintbrush, what piece of equipment or material would you fret without?*

Strangely, my phone! Not really miniature related is it? This follows on from the last question. Like most people, I am not often without my phone. I have set up some folders and I put lots of stuff in there. If I'm going to a show, my shopping list goes in there. If I run out of a paint, it goes in there and the most important bit is that if I get an idea I can jot it in there, too. No need for pens or paper and invaluablely it has a camera, so I can grab pictorial references. It is the perfect hobbyist's tool; if I want to remember how

someone is painting something, out comes the phone and (so long as they don't mind) it's now a video camera! Oh, I can make phone calls on it, too!

11 *A while ago you published a tutorial on applying water effects and then on your Troll project you developed your skills again. Are we going to see something even more ambitious and aquatic based? I'm deliberately trying to pin you down, because I'm selfishly keen to see more!*

There is a plan to do a piece that is totally underwater. To be honest, I'm scared at the prospect because by the time the water is ready to pour I would have fully painted everything and spent many hours already. If the water goes wrong, it will be only good for the bin. I don't want to say much more than that at the moment, as it may change.

12 *What goals have you set yourself for the year ahead? Any exclusive reveals just between us?*

I will be at Euro again this year with a few entries and my goal is to better my awards so far. I have only ever managed a commended in my first two outings. I'd love to take a 1st, 2nd or 3rd, but I guess that isn't really in my hands, so fingers crossed. Other than that, I am painting the Tooth Fairy from Broken Toad at the moment and I am trying to be ambitious and do something I have never done before. If I pull it off, I think it will look rather special; if not, it will look a total mess. I don't really want to say too much just yet, since it's still being planned as I'm not wholly sure how to achieve it. However, the practice sheets are promising.

13 *Finally, what advice could you offer to FPM readers to help us along our own journey towards miniaturetopia?*

I think what others before me have said. Practice, practice and more practice. I mentioned practice sheets. I have a stack of small pieces of plastic card and I practice on these before I paint a miniature. If I'm not too sure how to go about doing something. The only other thing is pick as many peoples brains as you can. Never be afraid

secrets and this hobby is about fun and sharing for me. The great painters which we aspire to be like share their knowledge and us mere mortals then get a chance to try and recreate their master pieces. People like Alfonso Giraldes, Rafael García Marín and John Harrison and his Weekend Workshops are a great source.

It always surprises me when people who have so much ability don't perceive their work as highly as everyone else can. They fail to see what we see or have trouble coming to terms with seeing themselves in that way. I know many wonderful artists like this and the trait they share in common is that they keep innovating and returning with better work.

One of my esteemed and respected colleagues at FPM (Sean Fulton) wrote something I found to be poignant and that I feel applies well to Luke Wilson. 'All masters were students once and true masters always remain students.'

Luke still sees himself as very much a student of our art, but somewhere along his journey he amassed the kind of skills and knowledge that rightfully place him alongside many of our other wonderful British talents.

Luke...you go girl! ☺

to ask someone how they did something. Most people will only be too happy to help, if they won't well for me that will differentiate between good and great painters. I don't have





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MSP Triads



Building & Painting a Ruined Marble Columns Base



By Thor Intararangson



Marble is one of the materials that is sometimes seen painted on dioramas, vignettes or bases, especially when it is a scene of a castle, temple or church. The colour and pattern of this material can make the scene look more attractive rather than grey or brown stone, concrete or red brick, but it is also one of the materials that is quite difficult to paint. I once tried to paint it on my base and I was satisfied with the result at that moment, but after a while I wanted to paint it again and try to make it look more realistic. Therefore, I searched for references on the internet and found this type of

painting called “Marbleising or faux marbling”. It is a painting technique used to imitate the appearance of polished marble. Many people use this technique to decorate interior walls or their kitchen and you can find many video tutorials for this painting technique on YouTube (search for “faux marble”).

I got inspired by this technique and used it as a reference, but some details were applied so as to be appropriate for painting in small scale. Here is the process of my experiment for this method.

TUTORIAL



1. I started by making a column. I used DAS modelling clay to sculpt it. This clay is easy to use, can soften with water, dries hard, has a smooth surface and it is cheaper than epoxy.

2-3. I sculpted the column in a cylinder shape and rolled it with the plain side of a metal box. The box surface was covered with wax paper so it will not stick to the clay. The tip for this method is to try not to press the weight from your hand while rolling; it will be an oval column instead of a cylinder if you press too hard.

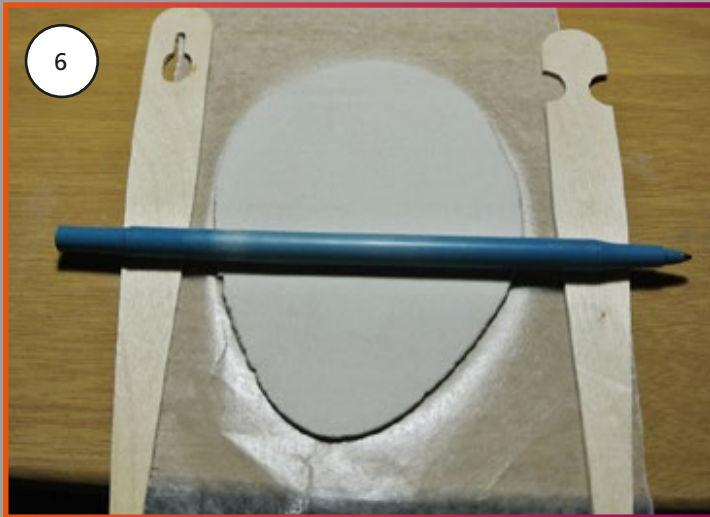


4. After it completely dried (12-24 hours), I cut it in two pieces and used side cutter pliers to create damage effects on the broken area. I also decorated the column with a thinned clay sheet wrapped around the bottom, merged the seam, then blended it with water.

The plinth was made from a plastic container for tooth picks. I obliquely cut the top of the container, then made the groundwork by filling the bottom with plaster and filling the rest with clay.



5. I have planned to make this plinth as a destroyed castle or temple, so it will have the decorative wall or roof tiles fallen all over the place. Therefore, I made a clay sheet by rolling a lump of clay with a round pen until it stretched and was thin.



6. I used wood strips (chopsticks or you can use other things that have equal thickness) and put these on both sides of the clay; it will help to set the same thickness for the whole sheet of clay. I then rolled the clay with a round pen or pencil until the thickness is the same as the wood strips.



7. After it has dried, the surface was not smooth enough and had some little wavy areas. I solved this problem with Tamiya putty diluted with thinner and painted over the whole sheet as well as the columns, then sanded with 400 and 600 grit sandpaper.



8. I drew a square grid on the sheet and cut the pieces with an art knife, then sanded the sides with sandpaper. You can see some of them were cut as broken tiles.



9. After I prepared all of the elements for the groundwork, it's time to put it all together. As you can see, I collected crushed plaster and red brick in a small box, as well as pebbles, crushed dry leaves, soil, sand, etc., in order to make it easy to find and use. I also glued both columns on the base and sanded the excess that hung over the edge, so it was flush with the plinth.

The groundwork was done by sprinkling crushed red brick with a spoon and gluing it on the base with white glue (adhesive latex) diluted with water. I dropped diluted white glue on top of the bricks and let it absorb the glue into the bottom. I repeated this process and added more elements such as large pieces of plaster and tiles until it covered all of the ground and looked like a pile of debris.



10-13. Here are the finished photos of the base. I let the glue dry for 12-24 hours. It dries hard and strong enough to hold everything together and it will not easily fall off. I also added a pole (maybe a baluster or some other decoration) made from a plastic tube and copper rod, in order to fill the space in that area and make it proper in composition.



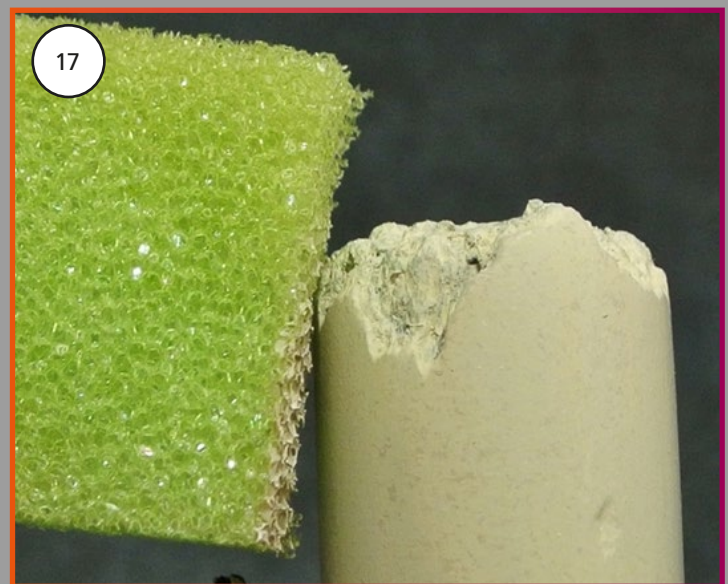
14. The painting was started by priming the whole base with Chaos Black spray from Citadel. I chose to paint the column in cream marble and started with the base colour mixed from Vallejo Model Color 70837 Light Sand + 70871 Leather Brown + 70820 Off White and applied it on both columns.



15. In order to make a marble look realistic, I tried to create the small grains on the marble surface as I saw it in the reference photos. I used the "Sponge Technique" for this method. It was done by cutting a sponge into small pieces, dipping it in the colour and tapping it on the surface. You can see in the picture, if the sponge is soaked with colour, it created small patches of colour (right). If you want to create small spots on the surface (left), keep tapping the sponge on paper or tissue until it absorbs the colour enough to create the small spots that you prefer.



16. Here is an example of the paper that I used to test the colour on the sponge before I tapped it on the column, so I can have the small spots on the surface rather than colour patches.



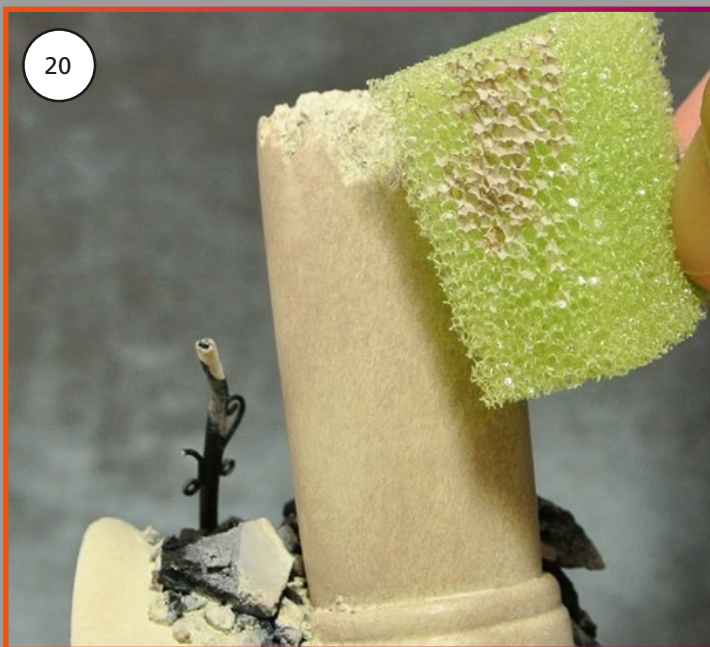
17. I applied the first layer of grains on the column with dark colour. It was mixed from the base colour with a little bit of 70871 Leather Brown in order to make it a bit darker, then applied all over the column. You can see the colour is close to the base colour at the moment, but it will be darker when completely dried.



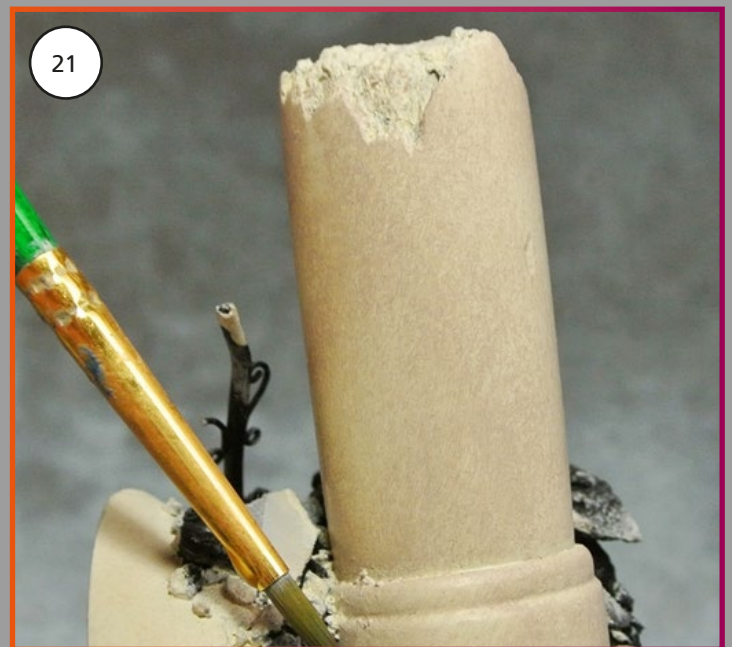
18. Here is the finished first layer and the colour looks more brownish. It was done only with the sponge technique. I tapped and wiped it until the colour was covered most of the surface, but still able to see the base colour (it depends on how many grains you prefer).



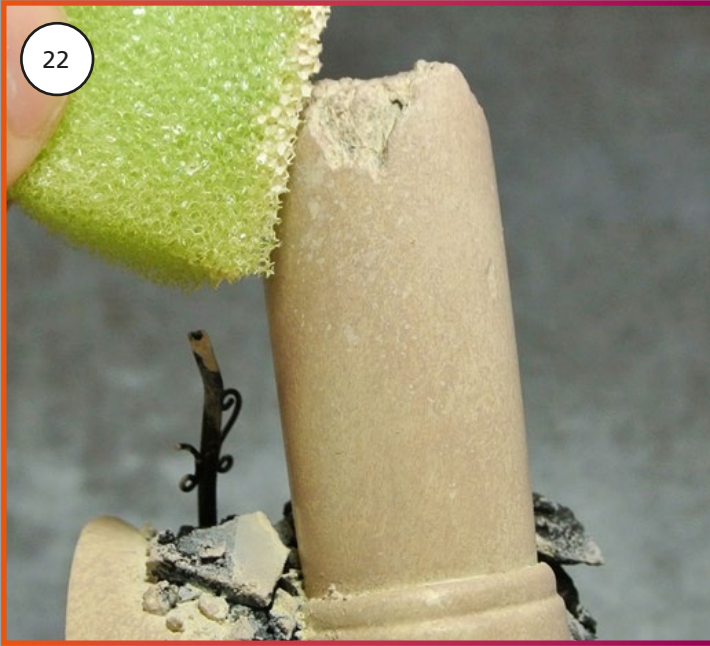
19. For the second layer, I used a bright colour mixed from base colour with a little bit of white in order to make it a bit brighter. Again, I applied it on the column with the sponge technique on some areas and left the rest to show the previous colours.



20. My tip for the sponge technique is that if I make a mistake by applying too much colour on the same area and creating a patch instead of small dots, I will wipe it immediately with the clean side of the sponge, then wipe or tap in a circle in order to create stains or spots. It will be easy to cover it later with other colours rather than cover a whole patch.



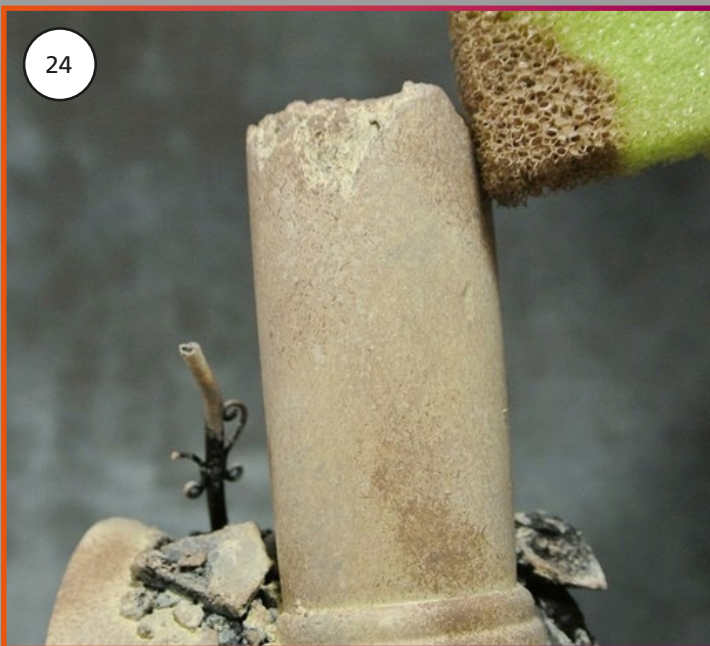
21. On the areas that the sponge could not reach, I used an old paint brush, especially one with the tip spread apart, and painted dots by repeatedly pressing or tapping.



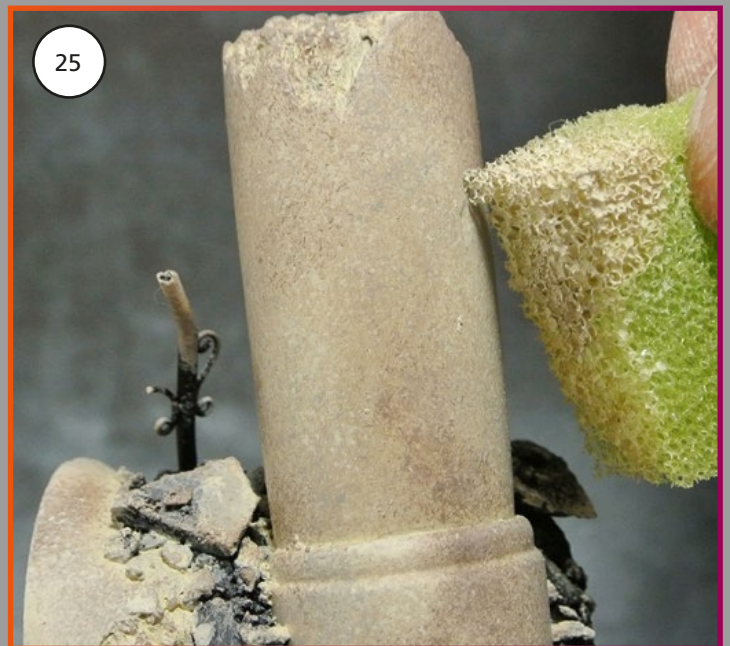
22. The third layer was the brightest colour and mixed from base colour with more white; I applied it on some areas as well.



23. The fourth layer was a grey shade mixed from base colour and 70995 German Grey. I applied it beside the previous colour (third layer) and just a few spots on some areas. Try not to overdo with this colour. If you apply it too much, it will become grey marble instead of cream.



24. The fifth layer was a brown shade mixed from 70871 Leather Brown with a bit of the base colour. This colour will stand out more than the others. I tried to apply it clustered together, so it will look like a pattern on the column when viewed from a distance.



25. I added the final highlight on the column with third layer colour (base colour mixed with white). This brings to a close the first part of this tutorial. I hoped you have found it useful and hope you'll continue reading next month. ☺

Thor Intararangson

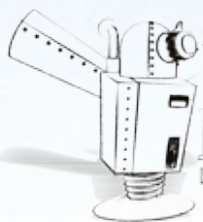
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