

#35

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FIGURE PAINT

REVIEWS OF

Demented Games

MindWork Games

BrokenToad

Deadsculpt

Nutsplanet

Arena Rex

 **insight**
interview

with **Raffaele Picca**

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Welcome to Figure Painter Magazine issue 35.

Firstly, a bit of an explanation. We are moving the publish date of FPM back a bit to make room in the calendar for our new sister publication 'Initiative Magazine'. We haven't finalised a date yet, but you guys will be the first to know when we do.

Right, on to this issue...it kicks off with a an Insight interview with a really cool guy, Raffaele Picca of Massive Voodoo and Forged Monkey fame. We also chat to Adam Rosenblum about his company Parallax, their game and recently successful crowd funding campaign. We also check out some pretty impressive Ice and Snow products from Krycell.

We review miniatures from: Demented Games, MindWork Games, BrokenToad, Deadsculpt, Nutsplanet and Arena Rex. We also have tutorials from Fernando Ruiz and our very own Marta Ślusarska shows us a pretty interesting way to make a weathered, old looking name plaque for our bases...anything else? Oh yeah — remember that gaming table we have been following from issue one? Well Marko is complaining it's taking up too much room, so WE'RE GIVING IT AWAY! Check out page 32 for more details. ☺

Shane Rozzell, Chief Editor

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CONT

Feature Pages

Headlines...Page 6

Malifaux Gaming Table...The Final Journey...Page 32

Spotlight: Parallax...Page 56

What's on the Market: Precision Ice and Snow...Page 90

Tutorials

The Creature

by Fernando Ruiz...Page 46

Step by Step, The Wicken King's Name Plaque

by Marta Slusarska...Page 78

Showcase Pages

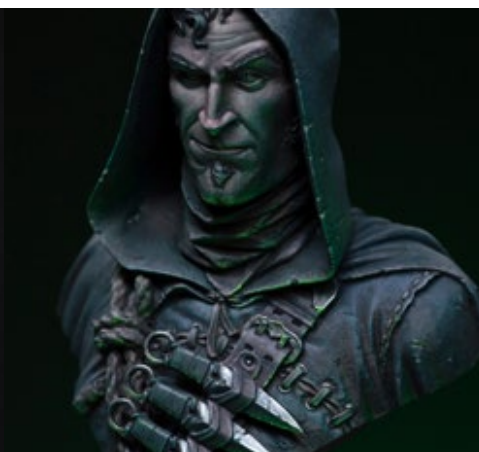
Insight with Raffaele Picca...Page 12

Show Report: The Draconic Awards...Page 24

Exposé...Page 42

Putty&Paint...Page 68

Exhibition...Page 100



CONTENTS

Unboxing

Deadsculpt Figures

by Terry Cowell...Page 8

Nutsplanet's Violet & CG-B1

by Luke Wilson...Page 27

Demented Games Miniatures

by Luke Wilson...Page 38

MindWork Games' The Lord of the Spirits

by Davide Rainone...Page 52

BrokenToad's Wonderland - Transition Busts

by Terry Cowell...Page 64

Nutsplanet's Seiren

by Shane Rozzell...Page 74

Arena Rex's Nero with Riding Septimus

by Marta Slusarska...Page 84

Nutsplanet's Sharpshooter Kelly

by Martyn Dorey...Page 96





Kabuki Studio is going to be producing a range of 75mm models based on the art of Frank Frazetta, starting with his most iconic character, the 'Death Dealer'. Then, during the summer they will announce the next 3 models.

The sculptor of the mounted Death Dealer will be Jaroslaw Smolka and the artist in charge of the boxart is Sergio Calvo Rubio. For more details or to stay up to date with the announcement, check out their [facebook](#) page.

FeR **FIGURE PAINTER**
proudly presents

seminart de miniaturas



Figure Painter Magazine has teamed up with **FeR Miniatures** to form 'Seminart de Miniaturas' which will be a new platform to bring the very best European painters and sculptors to the UK to teach seminars.

Our first seminar will be featuring Fernando Ruiz who is a multi award winning painter, owner of FeR Miniatures and has painted numerous box arts for various companies, on June 11th & 12th 2016 (Saturday and Sunday) at Firestorm Games (Cardiff). Fernando will bring along previously painted samples of his work and will paint on another copy live in order to demonstrate the techniques. He then will assist the pupils in turn with their own versions of the miniature supplied for the seminar by FeR. Sponsors for the seminar are Scale75, Acylicos Vallejo, FeR Miniatures and FPM. The cost for the weekend will be £160, so if you are interested in learning from one of the best European painters around, email us at seminart@figurepaintermagazine.co.uk for a full information sheet. We hope to see you there!

INITIATIVE your voice in miniature gaming MAGAZINE

Robot Pigeon Publishing, the company behind FPM, is launching a sister magazine aimed at miniature gaming of all types. The magazine hopes to launch its first issue in June and the guys over there have a lot planned, so it should be pretty exciting.

The magazine will focus on RPG's, board games, skirmish and war games — pretty much every type of game that uses miniatures to play it. They'll have interviews with the industry's best and finest, as well as reviews of the latest game releases, plus much more. They are also playing about with the idea of having a weekly pod cast with special guests.

If you want information about Initiative Magazine or want to stay up to date with news about the new publication head over to their [facebook](#) page and drop the guys a line.

Black Betty



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Unboxing



By Terry Cowell

Details

Price: Prices vary from € 19:50

Size: 54mm

Material: Resin

Available from

[Deadsculpt](#)



Deadsculpt Figures



I consider (in a very broad sense) that there are two ways in which our hobby moves forward or evolves to higher standards. One is where sculptors create a well known character exceptionally well; a Dwarf, a marine, an Orc or barbarian, etc. thus setting the

bar high in terms of quality and finesse. Checkout any of the latest sculpts on social media for example. The characters are not new to us, but they have been created so beautifully that the thought of missing out on them seems ridiculous!

The second is where sculptors create something imagined, something they love in the hope that there will be others who enjoy their vision once it is realised.

The ATER range falls into the latter category.

Deadsculpt describe their miniatures as 'A 54mm scale miniature line that targets collectors and enthusiasts with a taste for horror, the unusual, the surreal and the creepy.'

Today, I will be opening the boxes of 3 miniatures from their ATER range-- Amissus, Ignava and Insidia.

Deadsculpt describes their miniatures as 'A 54mm scale miniature line that targets collectors and enthusiasts with a taste for horror, the unusual, the surreal and the creepy.'



They are packed in sandwich sleeve type boxes wrapped in bubblewrap. While not the sturdiest, they are designed to be practical and cost effective and I feel they achieved this.

The box design is black, with the ATER logo and an image of the unpainted figure inside.

Inside or outside the box there is very little additional information. I find this a little disappointing, as we love the little extras--the art card or the story behind the mini.

Ignava is from the ATER Kickstarter in 2015. The funding from that successful campaign was used to establish the Deadsculpt online store and Insidia and Amissus are models that have been added to the range since then.

Ignava was described as the mistress of betrayal, cowardice and viciousness. She is a slender figure with a relaxed posture. She is armour clad with her front eyes covered; I refer to her front eyes, because unsettlingly she has a face on the rear of her head. This one has her mouth pegged open in a permanent scream, eyes wide with fear which is a typical theme visited often throughout the range.





Insidia is an alien looking creature with armour which looks like an exoskeleton. His head is hard to describe, but overall he wouldn't feel out of place if you came across him while playing the videogame Halo.

Amissus is my favourite. At first glance it looks like some guy in a banana costume, but upon closer inspection you can see that his face is the only human like feature. The arms are grossly oversized and will be fun to paint. His stomach protrudes and on his shoulders there is either a bone or plant like structure that vaguely resembles a pair of gargoyles. He really is cool and even now I'm not sure if he is plant, humanoid or alien.

Each figure comes with a base which is sci-fi shaped. The pictures will show you better than I can describe. Please write in if you know the mathematical term for that shape, the editor is dying to hear from you (er...round...ed!). ☺

Quality wise with all three figures, the resin is solid. The texture feels good and the resin does not feel brittle or cheap. Detail on the figures is excellent. Ignava comes in dark grey resin and the other two in a lighter grey.

With Ignavia and Insidia the casting is fine, but Amissus has visible join lines down the outside of his arms which will take some minor repair work before I can paint it. It isn't so deep that it would stop me from

buying the miniature. There is quite a lot of flash on the lighter resin miniatures; as always this is easily removed.

Overall, I would say that it's obvious they aren't going to be everyone's cup of tea, but they are original. They are different and certainly I will be going back to buy another sculpt called Putor in the not too distant future.

If you want to have a look at Putor or the other miniatures available, visit the website

www.deadsculpt.com

or visit their [facebook](#) page of the same name.



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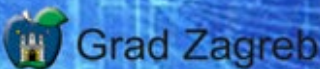
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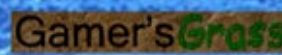
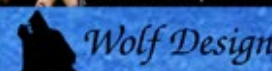
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Questions by Davide Rainone



insight

interview

with Raffaele Picca



Place of Origin: I am living in Augsburg, Germany for ten years now. I have grown roots here and I call this my home. Even though my name leads others to often think I am Italian, I was born and raised in Germany. My father is Italian and that is where my name comes from. With a lot of family there, I also feel half Italian.

Major Awards: It is hard to pick one major award, but for me personally the first Slayer Sword and the Best of Fantasy in Monte were definitely my highlights.

Years of Painting: I started painting miniatures in 2009, so it has been 6-7 years now.

Future Plans: I want to concentrate more on the sculpting part, even though painting is always refreshing to do. Also, we want to start different projects with Massive Voodoo in 2016.

This month, it is a particular pleasure for me to introduce to you one of the most talented European painters and sculptors on the scene at this moment; someone many people, myself included, consider a true genius in the model world. I have met him a couple of times and he is a very cool guy and someone I believe will be a starring character for a long in this industry. This is Raffaele Picca.



1

You have been well known in the modelling world now for many years. How did everything get started for you?

It started the same way that it started for most of us, but two times.

When I was 14 years old, I was passing by a gaming store with my friends in the city.

We saw a tabletop game called Warhammer 40k and we saved some money to buy the starter box (third edition, I was playing Dark Eldar). I really enjoyed the painting aspect and building terrain for the game. However, I was young and so my interests changed after a year or so; however, I still have most of my Dark Eldar miniatures from back then.

Years later, while playing the computer game "Dawn of War II", a Warhammer 40k strategy game, I got the idea to paint some Space Marines. Now I did not need to save money again to buy a starter box, so I went to the GW store and went home with the box and some paints.

I started painting them, registered on a painting forum and met some wonderful people at a painting meeting in my hometown --some of them are now my best friends and from there is a story that is still not finished.



Last Request

2

Your name is closely related to that of your good friend, Roman Lappat, especially considering your 'jungle blog' Massive Voodoo. Please, tell us in depth what Massive Voodoo is about.

I also met Roman 'Jarhead' Lappat there. Even back then, he was a real internet painter celebrity and we understood each other really well. I visited one of his beginner classes... and another one and another one...as our friendship grew, my painting skills also got better and better.

First, Massive Voodoo is more than a blog from Roman and myself. You could imagine it as the living room where friends meet to share their ideas, projects and stories. The only difference is that people could look inside through the windows.

Massive Voodoo is the idea that sharing ideas and experiences creates something bigger for everyone involved. Roman founded Massive Voodoo as a personal platform to share his posts.



*Untold Honor, details - Slayer Sword
Golden Demon Germany 2012*



Before Massive Voodoo was founded, Roman looked for a way to show his personal works. He was thinking about some kind of website. I told him that a blog would maybe better fit his style of doing things in a very “freestyle” way. After he started the blog all alone, he quickly noticed that it felt pretty empty, so he started to invite friends to join his virtual living room.

However, the blog is only one aspect of Massive Voodoo. Another one is the business aspect that Roman and I do mostly for ourselves and that’s the studio aspect. We share a studio in Augsburg with another two monkey brothers, Benedikt and Erik. You see, Massive Voodoo has a lot of different facets.

3 *There is also your personal project, Forged Monkey, and its recent relocation under FeR Miniatures. Can you tell us about that?*

I founded Forged Monkey in late 2011. This was also the point where I officially started my self-employment after leaving my old job as an art director in a computer games company. With Forged Monkey, I wanted to create a miniature range with sculpts made by myself with my own concepts. After a while, I noticed that I love sculpting and I love painting, but the business of running a shop is definitely something that is not my strength. I had technical issues with the store, so I decided to take the shop offline.

Fernando approached me with his idea when I was saw him in Barcelona and I loved the idea of being able to work as I am used to, but without the business aspect.

He is really good at what he does and we work really well as a team. Our plan is to continue Forged Monkey as a range featured at Fernando Ruiz Miniatures, releasing one or two busts each month.

That means a lot of work for me, but seeing the range grow and grow is really awesome!

4 *Tutorials, painting demos and courses are obviously your job now, so what does it mean to you when you sit down to paint something for yourself?*

Before answering this question, I would like to mention I also include building bases, conversions and to a degree, sculpting into the definition of ‘painting miniatures’ as an art form.

For the first time in my life, creating miniature projects gives me the possibility to create physical, three dimensional, time-frozen moments of my ideas or visions. That is something very powerful for an artist.

In the past, I always worked in two dimensions. Even when I created 3D objects on the computer, it was always on a monitor or a printed piece of paper. Being able to create real things with my hands is something so much fun, but also features so many problems and challenges to solve and I love challenges! Finishing a project and thinking that everything was created by scratch, out of basic materials is something very rewarding.

Jamal



Sha'un, Ram Tribe Warrior



Sentinel of R'lyeh



Major Tom





5 *You always use a mix of many techniques in your projects, some of which have been unique and new; for example, the introduction of some kind of pigments or even electronic parts. Where do you take inspiration from, or it is 'simply' a matter of genius?*

I always want to try out new things or combine different techniques. If I see something I find interesting, I usually try to find out as much as possible about it and many times at some point I think about ways how to use this for miniature projects. Sometimes the inspiration also just strikes, as for example with the project where I put a digital camera inside the robot.

I just thought a camera would fit perfectly with a big lens eye and so the basic idea was born. Sometimes it is easy, sometimes it is a more complex process; but as I said, I love challenges and experimenting can be a challenge sometimes.

6 *I think the subjects you sculpt are always unusual and you manage to bring a special touch to each one. Your painting projects include so many different genres. Where do you take your ideas from and is there a favourite subject you like to paint?*

I get my ideas from many different sources. Oftentimes, they are inspired by computer games or movies, other times by illustrations or other art forms. I try to stay open minded and always take what I see as an inspiration. What I don't like to do is to copy other things directly into new sculpts. I do not like that attitude and while it can sometimes be tempting, doing my own concepts and sculpting my own ideas is more rewarding in the end. When someone starts sculpting and painting a great deal, at some point you can, almost always, observe the artist developing their unique style. Sometimes I can even see this on my own sculptures, but I think it will take some more time to really see where this journey will take me. I don't paint a lot at the moment, as I spend a lot of time with sculpting and casting, but when I do, I really love to paint my own sculptures. Not because they are particularly good compared to others, but because I learn a lot about sculpting by painting and the other way around.

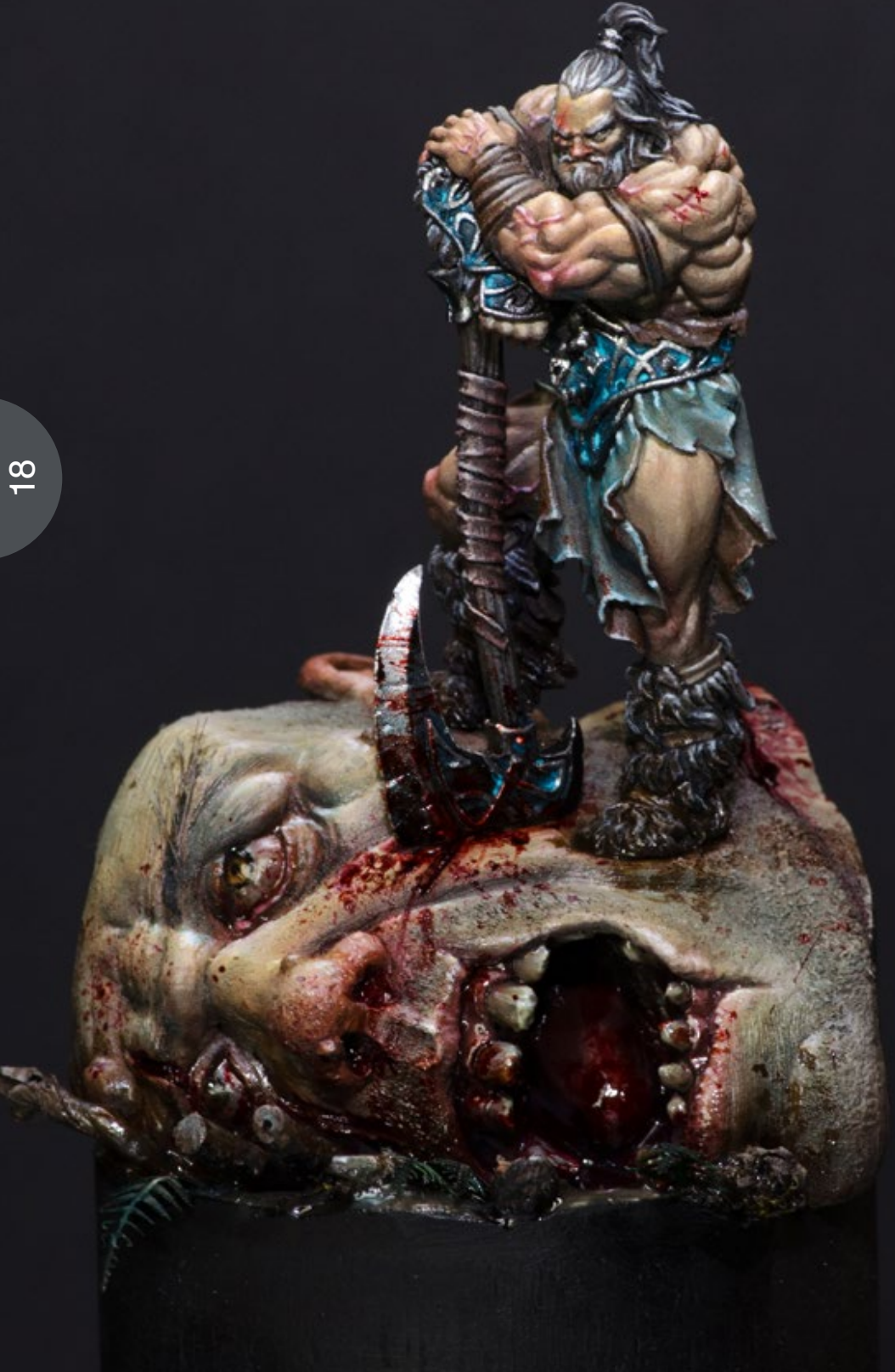
I can spot parts of the sculpture that are not as much fun to paint and so I can avoid that in the future; this is an interesting process.

If I am completely free, I like to paint things that have a lot of different materials, textures and aspects, just to be able to experiment a lot.



*Thief,
available
soon from
FeR Miniatures*

*The Bigger They Are, The
Harder They Fall - Barbarian
Dude*



7 *Has there been a specific model, a period in your life, or a specific event that you could identify as your turning point?*

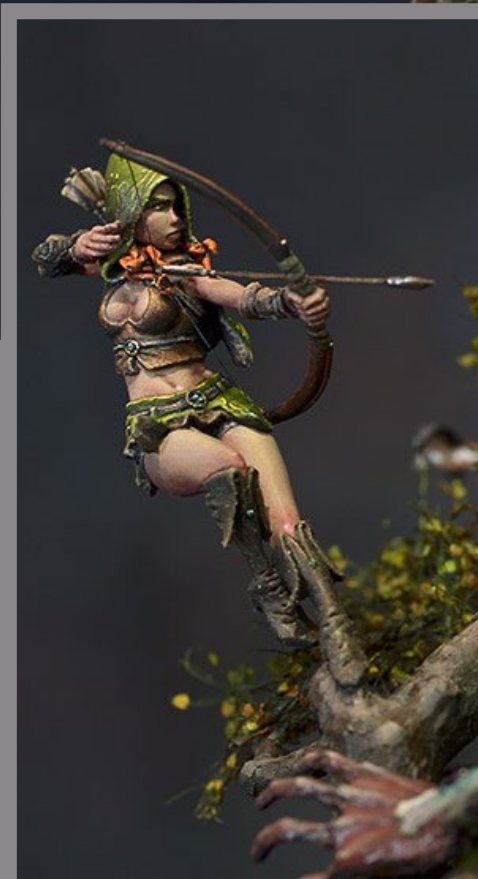
That is a very interesting question, I think I have had many turning points; I will just pick one that I think will be interesting for others to hear about.

The turning point was the Crystal Brush in 2013 where I learned a lot about myself.

I learned that setting expectations when going to a competition can really hurt yourself and that it is best not to expect anything and not trying to compete “against” other artists. That is hurting yourself and the whole miniature painting scene.

Competition is good and important. It gives everyone a certain pressure to get better and evolve miniature painting and sculpting, but it should never be something negative. In the end, we need to respect each other and having a very high opinion of our own work can backfire pretty bad one day and will stop you from learning and growing your skills... and it will also make it hard to have a good relationship with all the other great artists and people. This is one of the best things in our small miniature world.





8 *You like to travel to lots of different contests and courses. Is there a place that is always in your heart, a particular event you remember with love, an event you can't miss or a place where you would like to return to?*

Oh, there are many great events and experiences I have had. There is one event, the Duke of Bavaria in Ingolstadt (which is pretty close to our hometown), where we go each year and it is always a big pleasure to see everyone.

However, one event is deeply in my heart — Monte San Savino. I had so many fantastic moments there, from seeing jaw dropping miniature projects to seeing friends...great memories!

Like Vikings that go to the golden halls of Valhalla to be reunited with their friends, we can celebrate this each year in Monte San Savino—the great get together of friends to have an awesome time.



Visions of Hatred - Demon Prince



The Hunt

9

What are your plans and projects for the next few months; can you show us a preview?

We have a lot of projects coming in 2016 and 2017, but I will keep most of them as a surprise.

I can tell you that I have many great releases prepared for FeR and I will also launch a very, very small line of miniatures under my own label again. Nothing that can be compared to Forged Monkey by the amount of minis, but you will see this in the not so far future.

We also have many projects upcoming with Massive Voodoo, but I will not say too much; one project will be started in mid 2016 and it will be something never seen before ☺

10

Can you give a bit of advice to all of our readers?

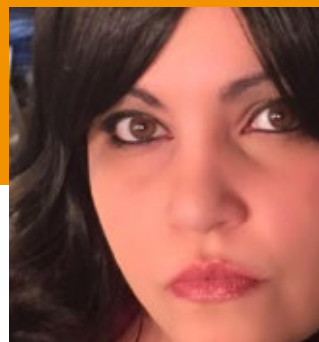
Never tell yourself that something is impossible. To relate this to miniature painting, never tell yourself project 'x' or idea 'y' is impossible to realise. It helps to look into other hobbies, read a lot, invest time in research or just experiment. The way (forward) is the goal. You may get cuts, electric shocks or experience failures, but if you achieve your goal, everything was worth it!

Thank you, Raffaele, for your words and, above all, thank you very much for spending the time on this interview despite the amount of work you have lately; it's very much appreciated. Our readers will certainly find your words inspirational as I did, and consider yourself always welcome in the pages of FPM.



Hypnotic Beat!

SHOW REPORT



The Draconic Awards

by Lyn Stahl
Metalhead Minis and
WGC Mentor

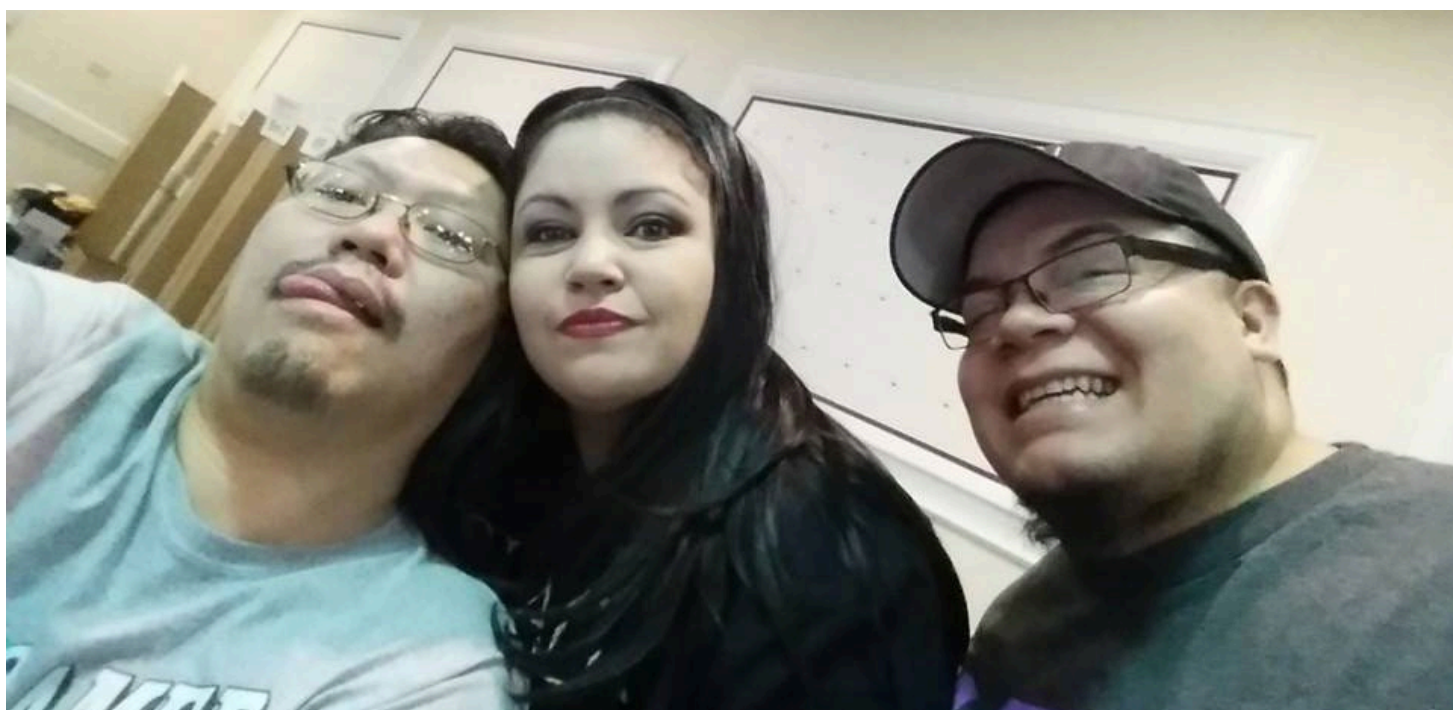
www.draconicawards.com
www.wgconsortium.com

It all started in 2010, when Chung Chow and Lester Bursley came together because of their love for the miniature hobby and their hobby related YouTube channels. Chung and Les started collaborating on projects and then decided to expand in other ways. In that expansion, they added on other personalities from the hobby community that they felt had the right attitude to build each other up as well as other hobbyists. These people include Caleb Wissenback,

Seth Amsden, Will Hahn and A.J. Thornton, to name a few.

As the Wargamer's Consortium group grew, different divisions were created:

» The Artist Division – this includes artists that are brought into the group to become mentors to other hobbyists, to keep a positive attitude and encourage people to learn and continuously improve.





» The Gaming Division – this has people who run events or run tournaments for tabletop wargames such as Warhammer Fantasy, Warhammer 40K, Warmachine and Malifaux.

» The YouTube Division – this includes influential people in the hobby community who are also YouTubers. The videos are hobby related and feature content such as tutorials, product reviews, product demonstrations and hobby discussion. This division also includes the Wargamer's Consortium podcast.

There are multiple facebook groups that were created for hobbyists and gamers to follow, such as the WGC Artists Group, WGC Facebook Community, A Wyrd Place, and others. Between all of the pages and YouTube subscribers, there are tens of thousands of followers and fans.

Most of all, the mentor program has been a great success. It has allowed the mentor artists to share



their love for the hobby in person at convention events including the Las Vegas Open, KingdomCon, Bay Area Open, CaptainCon, Califaux and KublaCon. Since some of the mentors also teach at other events outside of the WGC, there many other opportunities that the mentors take to share their passion for the hobby and impart their knowledge onto others. The classes that the mentors teach are all miniature painting related. There are classes for a hobbyist at any

level from beginner to advanced and even the levels in between. There are beginner classes to learn all the basics on how to paint a miniature, classes that teach how to paint difficult colors, how to create beautiful bases with natural materials, airbrush basics, how to paint chibi miniatures, how to paint monochromatic scale and so much more. All of this is an effort to keep artists encouraged and motivated to keep improving.



With the success of the mentor program, came the decision to create the Draconic Awards as a way to create competition and recognize artists. The concept of the Draconic Awards is to help artists level up with judging similar to the Golden Demon competition with an open awards system. There are different competition levels; journeyman for the novice to intermediate artists and masters for the more advanced level artists. At the more family oriented events such as KublaCon, there is an apprentice level in order to allow children to compete as well. Over the years, an open award system has proven successful in keeping artists of all levels encouraged. It is also created as a way to not only compete against each other, but to also have the artists compete against themselves. In other words, to have the goal to obtain a higher medal or go into the next level of competition.

The Draconic Awards made its first appearance in 2014 at Califaux in California. This was followed by two Frontline Games sponsored events, the Las Vegas Open (LVO) and the Bay Area Open (BAO). The Awards made quite an impression with beautiful dragon head trophies made by the hobby brush company and WGC sponsor Games and Gears. Prize support also consists of high quality airbrushes and paints by another WGC sponsor, Badger Airbrush Company. Other prizes provided by the WGC and sponsor Awesome Paintjob include coin medals and pins in gold, silver, and bronze, as well as a gorgeous custom made Draconic Awards dagger for the Best in Show.

The Draconic Awards has become quite successful and has achieved the status of being a Crystal Brush qualifier for the large Crystal Brush competition at Adepticon. If you happen to be at the next WGC event KingdomCon in San Diego, California, be sure to bring a painted model for your chance to win an award!

Until next time!

Stay crispy in milk and keep on painting!



Firestorm Games



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



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



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By Luke Wilson



Nutsplanet's Violet & CG-B1

This month we continue our look at Nutsplanet's great range following on from last month's reviews. This is another release from the Ghost Company range and first looks seems promising.

Details

Price: £105/€135/\$150

Scale: 1:20th (90mm)

Material: Resin

Available from

Nutsplanet

Like their last great set release Humanoid, you can get this in 2 separate sets of Violet (the rider) or CG-B1 (the cycle) or as one massive set that includes everything. So what do we have?

Nutsplanet has become known around FPM for quality and even looking at the packaging, you get quality from the off. The box has exactly what you are going to get inside; no misleading artwork here.



29

On opening the box, you get a lot of bubble wrap. After removing the first layer you can see why-- everything is protected. These guys want to make sure your model arrives in tip top condition. So once we get to the model, what do we have?

This giant set is made up of 18 pieces. Not only do you get the bike and the rider, but you also get a rather nice scenic base, too. If you have access to facebook

and are a fan of Ki Yeol Yoon, you would have seen this beauty come together with his many WIP shots of this sculpt/scratch build. This is the finished result of those hours of toil. Again, he has really knocked out of the park.

First is Violet. She comes in 3 pieces, the body and two arms, so no rocket science in her build. My version had some minor mould lines running up her sides, but nothing that would damage any



detail in their removal. The arms have absolutely no mould lines, but do have two small gate tabs that need to be removed; these have been put behind the detail so no damage to the details will be done whilst removing these. Violet is kitted out in urban style clothing, down to her Magnum style boots. The fabric detailing is great throughout, even down to small zips on the trousers and sculpted laces on her boots. My only issue with her is that I find her a little static. I would have liked to see her maybe sitting on the bike posed with some weaponry or something similar; any interaction with the bike at all would have been nice. Overall, she is a very nice figure and goes together very easily as you can see from the dry fit. The quality is something that you would have come to expect from Nutsplanet.



CG-B1 comes in 13 pieces. Now there are no assembly instructions, but looking at the pieces it is all very self-explanatory. The main body has no visible mould lines at all and just a few tabs at the front that will need to be removed. Again, these have been put in a place that will be completely covered by the fork and light array.

The wheels can only go on one way and the placement of the gate tabs has been really thought about. When you remove them, you will damage tread detail, but



these are placed at the bottom of the tires, so won't be seen. After looking across all the parts individually, the only piece I had that had any mould lines was the underneath of the seat! This (as you can imagine) isn't a problem whatsoever, but I will probably remove it as that's what I'm like—prep is the key. ☺

Lastly, Nutsplanet has also nicely supplied the base and barrier that is in the box picture. This is a simple, but very nice addition. The quality is no different from the rest of the piece. It just adds to the overall quality of the piece and it makes you feel like your money has been well spent as it increases the value of the piece.

For this review, I have taken to prepping CG-B1 as with Violet for a dry fit and after spending what was only 30 mins on the piece you can see there are some impressive results. I will get round to doing something with this as I have a great idea for a larger piece, so will revisit it and lavish the time that it deserves.



MALIFAUX



32



the final journey of a gaming board

This is the final chapter in the story of the Malifaux gaming table. As my first article, back in [issue #01](#), was about meeting the team and just introducing the project, I think it's a nice way to end this series with the appropriate aftermath. The board is now finished and only a couple of days later it was transported to my club's annual exhibition of miniatures and tabletop scenery where it was the star of the show, I'm proud to say.

The exhibition was held from February 24th to March 5th in Vladimir Horvat Gallery, ZZTK, Trg žrtava fašizma 14, Zagreb, Croatia and as usual it served as a showcase of my club. In several display cases there were various projects present like our Tabletop Scenery Workshop, Miniature Painting School, Hobby Library, our annual tournaments as well as Black Queen Hobby and Miniature Painting Competition. As well as a short story about my club, one could also see a large number of painted miniatures, handmade (even scratchbuilt) scenery that my clubmates produced over the years. This year we had a couple of new games presented – the Batman Miniature Game and Star Wars X-Wing where freehand was added even to those pre-painted minis.



During the exhibition, the club organised several workshops and demos. Most importantly, Ana and her brother Ivan got to play a demo game of Malifaux on our gaming board. Ana chose her lovely painted Seamus crew, while Ivan played with my ancient metal Ramos crew. Setting up the board took about 5 minutes, even shorter if you don't connect all the modules with electric cables. For deployment they agreed that Ramos should start from the Ramos module's side of the board while Seamus, being a Resurrectionist, was better suited to start from Nicodem's side. All the doors were closed at the beginning of the game and both players agreed that to open or close them would require one action. A couple of hours later, Ivan was victorious.



What happens to the board next?

Well, the exhibition is now over and it is safely stored. However, it will not remain there for long. Right from the start we at Figure Painter Magazine decided that we would make a contest where one lucky winner would walk away with the board. Well, not literally walk away, we would ship it to him. All this time, we tried to decide how we would determine the winner and in the end we decided that just a random draw would not be adequate. We want to ensure one of our regular readers gets rewarded.

That's why in the end, some of the Figure Painter Magazine editors and writers agreed to assemble some questions about their articles. I did the same about my gaming board articles.

So to cut things short, one lucky contestant who answers all (or the most) questions right will get the Malifaux gaming table shipped to his address. In case of a tie, we have included an extra tie-breaking question.

Fortunately, the game provided me with an excellent opportunity to shoot some nice action photos of the board that will nicely fit in between the two dozen questions that we prepared for you.





The questions are as follows:

1. The Dark Carnivale diorama that Sean Fulton built had its structure created from what material?
2. Sheperd Paine is one of my heroes and Sean Fulton had the privilege to interview him for our Insight feature. When did he develop the open system of judging in Chicago?
3. The Tyranid venomthrope featured in two issues that Sean Fulton painted was donated to what charity?
4. Apart from helping out on the Malifaux table build, Ana wrote one article about painting a medieval building that I also reviewed. Which company produces this set and what is the set's name?
5. In Luke Wilson's step by step tutorial for Trolls of Trudvang piece, who was the famous fantasy artist who did the original artwork?
6. In one of the issues, Norman Ealand wrote an article about building a lighthouse. In the article he mentioned which two stores he got his supplies from. One is a sort of a Home Depot store with a recent hobby section added, the other is an online electronics store. I've also used the electronics store for my Malifaux gaming table. What are the two stores called?
7. Who wrote the first ever review seen in FPM?
8. One of the most beautiful covers of FPM is the cover of issue 7. It pays homage to what?
9. In Shane's De-Mystifying the Airbrush article in the first year of FPM, what technique was shown?
10. Which model does Justin McCoy show us in his 1st weathering tutorial?
11. Who made the Grey Stone Tower base used in the snow effect demo?
12. Who reviewed the Launcelot miniatures from Twisted?
13. According to Kyle Cruickshank a couple of issues back, what are the reasons (3) to go to Monte San Savino?
14. What is Ian Succamore's English Civil War Cavalier Officer eating?
15. How much time did it take to build the Malifaux gaming table (the whole process, from design to the final piece being glued/painted)?



16. Name three water effects used on the Malifaux gaming board?
17. If your power source is 7V DC and you want to light up 3 LEDs (use LED data from the example in the article) independently of each other, what size resistor do you need?
18. The Malifaux gaming table has 9 modules, four of which are nominally unaffiliated with any masters. Name the five masters the other modules are connected to through fluff.
19. What are the names of my co-workers (2) on this project and what jobs were their responsibilities?
20. During the series, each article had some side-segments, usually on a differently coloured background. What were the titles of these?
21. What is my club's name? (short version is fine)
22. What range of modelling power tools did I review and extensively use throughout the Malifaux gaming table build?
23. What spins on the Malifaux gaming table?

24. Bonus Tie-Breaker Question: Why should I win the Malifaux gaming table?

Note: you can name any reason whatsoever, creativity is appreciated and adding a picture or two of your Malifaux models is always be a plus!

Your answers, along with your full name and surname, should be sent to: contest@figurepaintermagazine.co.uk by midnight (BST) on **Friday, May 15th, 2016**.

The lucky winner will be announced in our June issue after which we will contact him or her for the full address. By entering this competition, you allow FPM to use your name and surname as well as any and all written text and/or pictures submitted in your answer. Good luck from the FPM and Malifaux gaming table team!!

DEMENTED GAMES



Demented Games Miniatures



By Luke Wilson

After the great interview with the Demented Games guys from the last issue, this month I continue my look at Demented Games. This month, we take a closer look at 2 of their forthcoming releases. Firstly, the Urkin Slasher and then I'll look at the Flower Seller.



A STEAMPUNK MINIATURES GAME

If you remember back from issue 28, we reviewed some of these figures and one of my gripes were the gates were too large and one ended up ruining the miniature as I removed one. Also the resin seemed a little brittle. This was fed back to the Peter and Sebastian at Demented and they wanted to send a couple more figures, as they said had addressed these issues. So amongst a good look at these 2 miniatures, let's check them out!



Urkin Slasher

Price: To be confirmed

Size: 32mm

Material: Resin

Available from

[Demented Games](#)

This guy came in the standard clam shell packaging. It is nice and securely held in place with a piece of foam, with the base behind this foam. The Slasher comes attached to one sprue with the guy and a hand holding a pig's leg with a knife through it attached to the other. As you can see, the gate going to the foot is tiny and will be no trouble removing. The one going to the ham is a bit larger, but this time it's in a better place being attached to where the join will be. The part going to the knife handle is again very small; so far the guys' claims are upheld.

Looking at the resin, first of all it feel slightly softer and therefore it gives you the confidence that it won't snap as you look at it. Removing the parts won't be a nightmare I believe; we'll see when I do a dry fit later on.

Looking over the figure, the detail for this small scale is astonishing. Seb has done a fantastic job getting so much detail into such a small figure. Tiny cogs, small patches on the clothes, even a dead chicken and some sausages coming out of the bag. It's all there. Looking over the figure I could only see one small mould line,

again an achievement for what is essentially a gaming mini. This level of craft and care over casting is normally reserved for display miniatures, in my experience.

After a quick bit of prep, I have released Urkin from his gates and used a small amount of tac to stick him together.

It fits nicely and once properly prepped and put together, I can see this one not even needing filling. Great job!



Flower Girl

Price: To be confirmed

Size: 32mm

Material: Resin

Available from

[Demented Games](#)

Now, on to the 2nd of the figures. The Gentlefolk Flower Seller. Like Urkin she comes in the same clam shell type box, foamed with the base behind, and also something I omitted from above a backing card stating she is a Cancon special release, this also details a bit about Twisted on the back.



She is a strange looking girl, organic feel and mecha in one, peddling her flowers. She has 5 arms one normal hand and two foreboding pincer arms, no doubt to cut flowers to sell...And unfortunates that get in her way! Lastly two very small hands gripping that rose filled basket. She is another typical Seb sculpt very clean with lots of small details that you just wonder how he got them there without the aid of 3D sculpting. More nice touches are things like the weave on the basket, a pair of scissors and in the normal hand a couple of roses with a tiny hummingbird with its head inside, yes you heard me right a hummingbird!





Onto the dreaded gates. These don't look too bad save just one that is joined right at the tip of one of the pincers, but it looks like again they have taken advice and although quite think where it joins the tips it thins right out so I don't think this will cause much, if any damage at all, everything else is unobtrusive and thin, and like Urikn is made out of the resin that is much more friendlier to work with and shouldn't break. Something I forgot to mention above is her dress, I really like the way it looks like it's made from giant petals, this adds to the overall feel of the miniature.

Again I have used some tac to put her together. This is the beauty of small resin pieces. She fits together really nicely and I think you would only go that extra distance and maybe use a small amount of filler if she were going to be a display piece, and why not?

Looking at her together you really get a sense like Urkin of the Victorian time references and I can't stop humming to myself 'Who Will Buy My Sweet Red Roses' by The rose seller in the 1968 version of Oliver Twist. I think this is the idea. ☺

This is one I would recommend buying even if you have no interest in playing the game but just like collecting figures, as she has a lot of painting potential, check her out for yourself.

This one out of the two is my favourite by far, but then again she is my favourite from the range so far.

What's yours?



EXPOSE

THE BEST NEW RELEASE FROM THE PAST MONTH

Saxon Huscarl, Hastings, 1066

Company:
Scale:
Contact:



Norman Warrior, Hastings, 1066

Company:
Scale:
Contact:

42



Battle of Moscow, 1941

Company:	Scale75
Scale:	1:10th
Contact:	www.scale75.com

French Zouave Regiment In 1914

Company:	Life Miniatures
Scale:	1:10th
Contact:	www.lifeminatures.com



Romero, the Cat
Company: [FeR Miniatures](#)
Scale: 1/12th
Contact: ferminiatures.com





Red Alabama

Company:	Pedro Fernández Works
Scale:	1/12th
Contact:	pedrofernandezworks



Farewell

Company:	Nocturna Models
Size:	90mm
Contact:	nocturnamodels.com



Harald

Company:	H&V Miniatures
Scale:	1/12th
Contact:	heroesvillainsminiatures.com



by Fernando Ruiz

Ok, let's start with the painting process. The main aim here is to paint this very textured and full of intricate volumes head in a really easy way that I have been developing recently for these kinds of surfaces. I painted the face of the Magna Historica pirate exactly in the same way (but with different colours, of course). The system starts with the application of a series of washes, each one more controlled than the previous one, in order to put all the tones and shadows where we want.



THE CREATURE

1



Here you can see the bust primed in white with an overall wash of Citadel Nurgling Green to set the tone.

2



After that, an additional wash with Citadel Death World Forest in the main shadow areas in order to enhance the initial colour. This tone is slightly more khaki than the first one.

3



This is followed by another additional "basecoat" wash with Citadel Steel Legion Drab. This colour is a khaki that even has a bit of orange, so it helps to enhance the overall tone a bit more. These additional tones are mainly aimed at the shadow areas, so you concentrate the effect there. The trick is to also add a really thin wash over the highlight areas so the colour is present everywhere. Next we'll start adding shadows. So far it seems easy, doesn't it?

4



Another wash is aimed at building the shadows and making them richer. This time I did it with Steel Legion Drab plus a bit of old Citadel Warlock Purple in order to make the face a bit warmer. As everybody knows, magenta and green tones work perfectly together.

5



Here is another one, this time applying really scarce amounts of pure Warlock Purple. Remember, the more striking or dark the wash, the more controlled its application.

6



I bring back the green with some controlled washes in the middle tone areas with Steel Legion Drab plus a bit of old Citadel Scaly Green.

7



I also took the liberty of adding some touches of pure Scaly Green here and there to make the face uneven and get even richer tones.

8



The final wash/shadow is some controlled dark purple added in the really dark recesses. I made it mixing Scaly Green and Warlock Purple, so everything matches.

9



After the washes were done, I started cleaning a bit the transitions with the (now) middle tones, Nurgling Green, Death World Forest, Steel Legion Drab and also incorporated highlights over the whole thing with three Scale 75 (matt) colours: Mojave White, Pale Skin and Tenere Yellow. I used mostly Pale Skin in the overall highlight areas, Tenere Yellow to integrate highlights with all the previous work and Mojave White for the final highlights and scratches that help with the definition. I concentrated the work in small areas and then moved to the adjacent ones, always adding touches here and there in order to balance the overall result.

10



The front view of the face is more or less finished with the previous colours.

11



Some glazes with old Citadel Bronzed Flesh in small areas in order to recover the warm touch.

12



I applied more glazing in the same areas, now adding old Citadel Fiery Orange and Blood Red. I also painted the eyes in a very dark blue highlighted with Bronzed Flesh.

13



Finally, I moved to the rest of the flesh areas yet to be done, like the sides of the head, the ears and the neck, adding colours and final touches where needed.

14



This is the work so far. It took me around 6 hours to get this. I like this technique as you don't have to make almost any mix or palette and it is really intuitive, quick and fun. Also, you can incorporate any colour you wish very easily.

15



The basecoat for the hair is a mix of Vallejo's German Camo Black Brown and a bit of Black. As I start adding dark tones in certain parts, the face looks increasingly paler in comparison.

16



Some highlights with pure German Camo Black Brown.

17



Additional highlights adding Scale 75 Basic Flesh to the German Camo Black Brown.

18



This is the final look. I added additional highlights with pure Basic Flesh and some washes with Boreal Tree Green, Deep Blue, African Shadow, Brown Leather and Black (all Scale 75) towards the centre of the head and the shadow areas.

19



Finally, only the coat remains to paint. I started with a basecoat of Boreal Tree Green plus Brown Leather and Black.

After that, some shadows with Black and highlights adding Brown Leather were added to the previous mix. The coat has a cool rough texture and the idea is to get a worn and dirty look, so you don't have to be very careful with blending.

20

Finally, I added some washes to add tonalities with Boreal Tree Green and Deep Blue. Also I added some dots here and there with light tones to add different tones to the highlighted worn parts with Arabic Shadow, Basic Flesh and Adriatic Blue.

For the final touch, I gently rubbed some dusty looking pigments by Vallejo with a big brush and painted a clean and uniform coat of Black to the lower part of the sculpture and the plinth.

That's all folks!





by Davide Rainone

Details

Price: €40

Size: 70mm

Material: Resin

Available from

[MindWork Games](#)



MindWork Games' The Lord of the Spirits



In this review, I would like to introduce you to a recent miniature from the very new Italian brand, The Lord of the Spirits by MindWork Games. This miniature was officially released at the last Monte San Savino show in November.

The model comes in a nicely packaged card box and is well protected by two thick layers of foam.

The kit counts 13 pieces and has 2 different options to assemble it; a 'good' druid version and an 'evil' necromancer version. Indeed, it is almost a double faced model kit.

The main body, right arm and head, is a whole piece and remains the same for both versions, but there are many optional details to characterize it: an optional hood, a crow, a separate right hand to glue (or not), a skull and two alternative staff toppings.

I think that using the two official versions, it's also possible to assemble an intermediate version of a 'mage' to your taste by assembling the staff without either of its toppings (even if both are very good and it would be a pity to waste them or substitute it with something else). All the various optional items can be mixed to build a



model with a different final look. In the end if you don't to use every item in the kit, one very smart thing is that the skull, the hood or the crow can be used on other projects in same scale; so they proved to be clever guys by supplying the customer the most versatile kit possible.

The resin used seems to have a very plastic feel to it; it's flexible and resistant. The cast is overall very good. The main body with the stone under its feet is almost perfect. There is only a very thin mould line which is easy to remove very gently with a cutter on the right side of the stomach. This is a minor imperfection versus the amount of detail it offers. The skin, the staff's wood, the leather and the fabric are wonderfully textured and include each wrinkle, vein,

scratch, stitching and rip. Even the impression of heavy fabric on its surface is fully detailed. The hair and beard are also very well done. The facial expression is very strong, as well the miniature's old, frail body; it gives the Lord of the Spirit a great look, an inspirational character.

A little bit more clean-up work is required on the sprues. The resin has left a good quantity of residual film, but these are not real problems because there is nothing to be fixed. The resin film can be removed very easily and there are no mould lines to sand or cut off.



Each option in this kit has the same detail level. Not only the main character, but also the last little accessory has a huge amount of work and study behind it for meaning, origin and detail (the various and different animal skulls on the staff, the dreamcatchers, etc.)

The base is only a huge rock which the druid/necromancer is standing on, but it's open to every kind of possibility for your own personal project, which is another nod to the versatility of the miniature.

Even in a semi static position, the sculptor has been able to suggest through other items (robe, fabric strips, etc.) a sort of movement and dynamism in the scene; this is an aspect that the painter can emphasise in painting and basing, or ignore without looking like it misses something.

The sculpt's overall quality, I would like to underscore again, is fantastic. Lucas Pina Penichet did an amazing job on Lorenzo Di Giacomo's concept art. Lucas proves once more his great skills in sculpting in what I would define as a sort of fairy tale style even if, in this case, he has been more "realistic" than usual (check out his three witches for Spira Mirabilis). I also love the box art by Fausto Palumbo, because he has been able to catch the true spirit of the subject and show its potential.



In conclusion, I wish to offer my congratulations to MindWork Games for this beautiful miniature and good luck for their adventure in the modelling world. In my opinion, they proved that they are able to produce a product of quality and I hope they will be able to keep this high standard in the future. Now it is only matter to bring out our creativity--pick up a Lord of the Spirits copy and let the colours flow!





By Luke Wilson

This month's company spotlight is a little different for me. In previous spotlights, I have known the people behind the company. So, this month sees me in virgin territory, as I have only just come to know Adam Rosenblum very recently.



Adam was directed to me by Sarah Evans, the lady who handles all FPM's advertising. Apparently the fantastic artist Mary Profitt had also mentioned to Adam he should get in contact, so this is where we are. Adam and I exchanged a few emails and we were both itching to get started and bring Parallax Miniatures (PM) to you, the reader.

I first became aware of Parallax as little as 7 months ago when I saw Mary Profitt's excellent Minotaur miniature that she had painted and posted on her facebook wall — I have a penchant for Minotaurs. ☺

Mary mentioned there was going to be a Kickstarter, so I thought I'd keep this company as one of my 'one to watch' companies. So this brings me right up to now!

Anyway let's get the ball rolling and speak to the guy behind Parallax, Adam.

Hi, Adam. Welcome to FPM. Can you please tell our readers and me a bit about yourself and obviously PM, please?

Thanks Luke and FPM for taking the time and interest to interview me. Compared to the world of Parallax, I am pretty uninteresting. I've been a gamer for pretty much my entire life and love miniatures, RPG and board games. In one way or another I've been involved in the creative world as a writer, editor or graphic designer for the past fifteen years. For the past decade, I have been a play tester for some of the most popular miniature games on the market.

Parallax Miniatures was founded with one goal – create great games that both the competitive and casual gamer can enjoy. With the release of Parallax: Warbands in late 2016 / early 2017, this goal is well on its way to being a reality.

Created by gamers, for gamers, the “local” community is one of our highest priorities. We have transparent communications about what we are doing and where we are going and why, realizing that the only way for small companies to survive in this industry is to have community support behind them. Parallax: Warbands will be the company’s second Kickstarter. The first was for the Ogre Miniature, which successfully funded and was fulfilled before the promised date.

So, you have a wealth of experience and knowledge to draw from. I think this will put you in good stead as you move forward.

OK, at time of this interview you are around 50 minutes from the end of your fully funded KS. How do you feel about that and what’s next for Parallax?

With 50 minutes left, I felt both elated and scared. I was getting a mass number of emails asking a myriad of questions, which was awesome as it took my mind off of watching the clock. The co-developer (Alex Parson) and I were on chat and he kept letting me know how close we were to stretch goals.

Now, I am just really happy that we funded and that within the next year people will be holding Parallax Miniatures and playing Parallax. This really has been a dream of mine to get a game out since 1994. Keeping the dream alive is one thing, but actually seeing it become reality is another. I am really grateful to all the backers and my friends and family for their support in this. Without all of them, none of this would matter at all (sounds very cliché, but very true).





What's next...wow, that is a big question. On the miniatures front, we are already getting the 3D prints ready to be mastered. From there we will be sending them to be cast and ready for fulfilment.

For the rules, we are in the final beta stage, which will hopefully be wrapped up by October or November. The beta is being run on the Parallax forums with the help of the backers.

One of the pledge levels was letting backers create their own 'personalities', which will be one of the permanent characters in the game. That is one of the first steps, working with backers to make sure

those get made and everyone is happy with them.

For the future of Parallax...this was never meant to be a standalone game, but part of a system of games. There are three parts to the system: the skirmish game (Warbands), the RPG (Adventure), and the large scale game (War). Characters can be taken out of one of the systems and then put in one of the other systems so players can take their favourite characters with them. In the Adventure, the players 'personalities' become part of the adventuring party and in War, the characters become the leaders giving the troops their abilities.

In addition to this, we are working with another creator on a board game, which would be a dungeon crawl game with a lot of the unique properties of the Parallax mechanics and world.

We also are starting to map out the sci-fi version of the world and game to make that fit, too. So there are a lot of moving parts, but all of them depend on the success of this and ensuring that we take care of our backers and can build the community around the game.



Great news for you and your company. Well, the first hurdle is over. Let's cut straight to the chase of what FPM readers are mostly interested in... the figures. As these will be races based from a game, tell us a bit about the races, please. I hear you have different scales, can you also elaborate on this?

When we started looking to create miniatures for the game, we wanted unique miniatures that players and painters couldn't find anywhere else. We have five different races (6 really as the humans are one race, but very two very different factions).

We did go with two different scales. We started out with a very large scale, which we called champion. The way we approached the game was that this isn't a human world with monsters living in it; instead it is a monster's world, which also happens to have humans. It may seem like a slight nuance – but it was the key to how we went around deciding on the miniatures.

We wanted a big, bold look for the creatures. The other factor for the large scale is that with only a few models on the table per side, it felt like every model is a hero and should be a showcase piece. The Minotaur is approximately 60mm tall. It helps see the character of the miniature and makes painting and detailing the miniatures easier. The first Hadjen we made is approximately 70mm tall.

When we ran our first Kickstarter for the game, it failed. We missed our mark by about \$1,500. One of the reasons was that people didn't understand the size or why the



models were more expensive. I met quite a few of our backers at conventions and they told me they thought I was pulling a fast one until they saw the models in person.

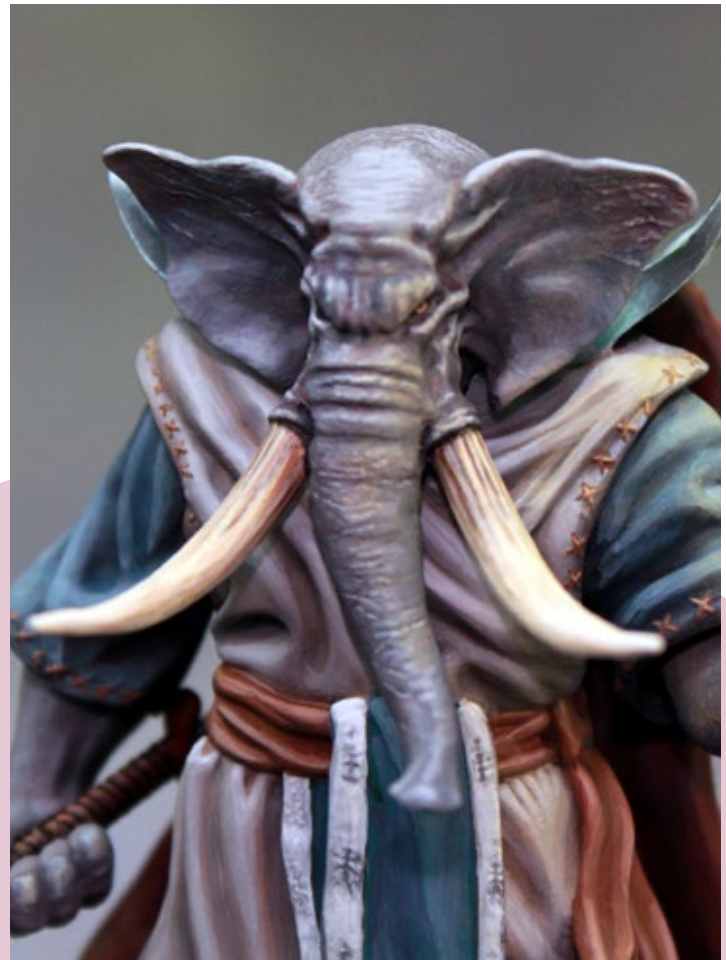
When we relaunched, we decided that we would offer a standard 28mm size, which allowed us to cut the prices and allowed our players to use the models in other games. The new size also works with most of the terrain currently out in the market.

To detail each:

- » Hadjen – Large elephantine creatures which are as strong in the arcane arts as they are in brute strength; the models are largest in the game.
- » Minotaurs – Though they may have a reputation as bullish brutes, these warrior scholars are the historians of time and a connection to the ancient times. Though their magic is somewhat limited, but their potential is mighty.
- » Sicarius – A graceful feline race who are the self appointed guardians of the forest and the runic pools they hide. They are also the last practitioners of spirit based magics in the realm.
- » Cayads – Packs of these canine hunters are lead by their Alphas. While seen by most as somewhat feral and unpredictable, there is a cunning to their madness which belies their true nature.
- » Humans – As diverse as they are crafty, the humans of Parallax are not the largest, strongest, or smartest of the races. Not all humans are magically gifted and thus find themselves often times at the lower end of the stick when measured against the other races. But when using all of their variable gifts together, they are a force to reckon with. The magically inclined humans are known as the Tir and those without magic are known as the Devoid.

The stand out ones for me are the Minotaurs (because I love Minotaur figures), but Hadjen! A giant elephant race--that seems pretty unique. Tell us how they came about, please.

The Hadjen I think were the first race that was created for the game. We needed a big nasty and although their background has changed a lot, their concept hasn't. No one else was doing elephant men and I knew how I wanted them to look and Chris did an awesome job of making that a reality. He actually did a better job than I had imagined them.





These are the biggest models in the game and you can see from what Mary Profitt and James Wappel did, there is a lot of room for freehand work. Chris also did an amazing texture on the skin, so it leaves some great recessed areas for detailing and dry brushing.

Any sneak peeks of anything that you have coming out? You know, for our readers. ☺

I wish I did...hmmm, since it's FPM I can show you a sneak peek of the concept art of a new Hadjen miniature we are planning...but don't tell anyone I showed you this. ☺

So it sounds like there will be a lot of stuff if you are just a painter then. I asked one manufacturer what was their favourite miniature; they said it would be like choosing a favourite child.

So, I ask you, what is your favourite so far...You can't say the same. ☺

I wouldn't say the same as I don't even know their children ☺

The first Minotaur will always hold a special place in my heart, as it was my first miniature for the game and I loved working with Dennis on it. I'm really looking forward to painting the Minotaur magic user, as it looks like so much fun with the flames surrounding it and the second Minotaur as the head of the fireball.





I'm also really excited to paint the Sicarius assassin. His pose coming out of the smoke is really menacing and will make a great piece for a diorama.

The hard part for me is that I am as much a fan as creator, so every time a new model comes out I am like a kid in a candy store...

So we have spoken about the figures and, of course, there is the game; can you give us a brief intro to it, please?

In the simplest terms, it is a d-10 based skirmish game. Each player will get dealt three contract cards at the beginning of the game, which will determine the Warband's objectives during the game. Succeeding in these missions will give the Warbands victory points, but failing to succeed will cost them points. Players can choose which of the cards to keep or return.

A couple of other interesting differentiators between Parallax and other games on the market are:

1. Exhaustion – Characters don't have action points or phases to act; instead they interact with the world through exhaustion. Although they can only move once, other actions take exhaustion (e.g. casting a spell, using a weapon, etc).

2. Ability to create your own character. We give players the ability to create their own characters in the game that will grow as they play. We have pre-made characters, but encourage players to make their own that fits their play style.

is this it for Parallax or do you have more expansions or races in the future?

Oh heck no! We have the Ursanth, which is a druid bear race who are definitely not nice. We also have some very nasty evils which may have once been buried 6 feet under (before the worlds came back together) and if Alex, my co-developer, has anything to say we will also have a race of hippo-men before we are done. ☺

I'd like to thank Adam for taking the time to have this chat with us during an undoubtedly very busy time. Myself and everyone at FPM wish him and Parallax Games all the best for the future and I can't wait to their upcoming miniature releases.



By Terry Cowell

Details

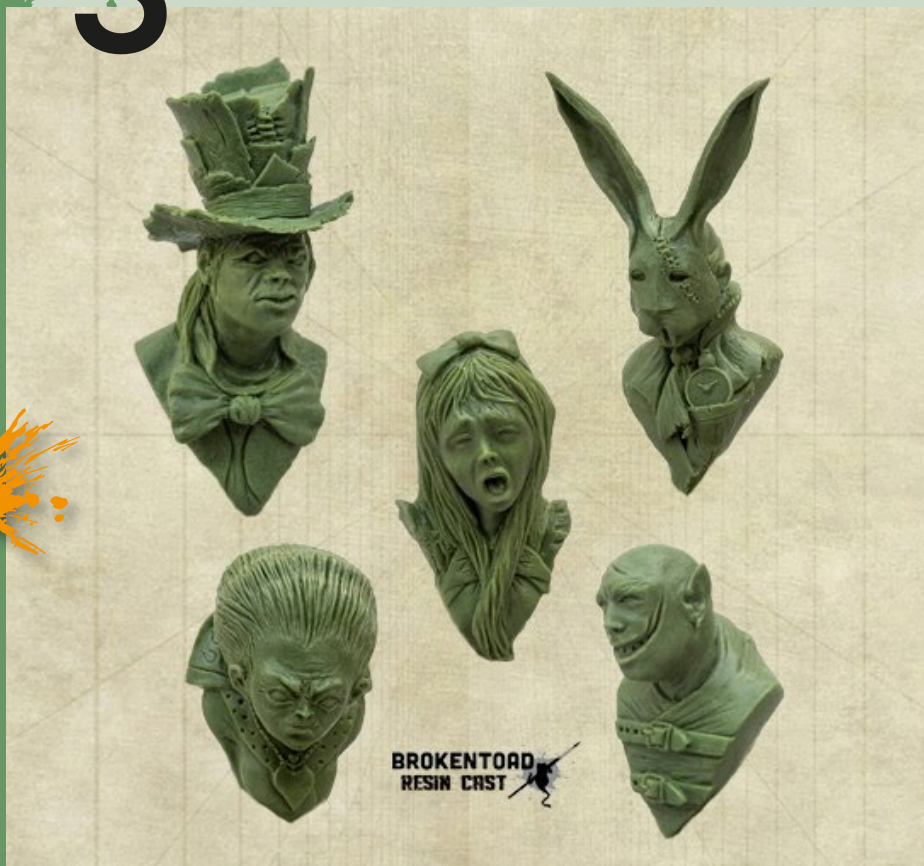
Price: £40

Scale: 1/24th

Material: Resin

Available from

[BrokenToad](#)



BrokenToad's Wonderland - Transition Busts

BROKENTOAD



*'Have I gone mad?
I'm afraid so. You're
entirely bonkers but I'll
tell you a secret, all the
best people are.'*

Lewis Carroll

BrokenToad and Roberto Chaudon have collaborated again to bring something new to the table. It's no secret that for anyone painting heroic scale miniatures, taking on a bust for the first time can be quite a daunting prospect. These transition busts are presented in sets of 5; each set will have its own theme and although you can complete them as a set, each single bust could be painted and displayed as a stand alone piece.

The theme for the first set has been based on Lewis Carroll's famous children's novel 'Alice's Adventures in Wonderland.' The characters are all recognisable, but they have been given a dark twist. Kris explained 'it's like Alice woke up in a nightmare, with real world incarnations of the characters.'

I'm an absolute fan of taking well known characters and putting a dark or tragic spin on them and with this set it works perfectly. While the individual sculpts retain enough traits to make them recognisable, they have a definite malevolent Steampunk feel. I would love to see Ben Komets' or John Keys' take on them.

Given my reference to the two artists I just mentioned, it's a good time to make it clear that while these busts are intended to ease the transition from table top



painting, they aren't only suitable for beginners. They are detailed and textured enough to keep the most experienced artisans as happy as those new to painting busts.

I know that small scale busts have been created before, but to my knowledge they have previously been created in a comic humour style, whereas the Wonderland set offers much more depth and freedom; they set a completely different tone for the artist. That said, the jump in size is not so marginal that they couldn't be painted using the same principles and techniques used to paint a table top miniature. Anyone who can paint a space marine can paint these; anyone who can paint a bust can paint one of these, too!

Okay, I'm officially inviting you all to follow me down the rabbit hole to take a closer look at BrokenToad's rendition of the transition busts.

The set comes in a cool stylised cardboard box; the sleeve is printed to emulate an old ingrained wooden box. Across the top of the box, the set is identified by the title Wonderland and on the sides of the box written is an audacious clue to the contents inside--'We're all mad in here.'



The miniatures are well protected between layers of foam, but each bust is housed within its own cut out section minimising the likelihood of any transport damage by the sworn enemy of hobbyists everywhere... the errant postman!

The 5 characters in this set are Alice, White Rabbit, Cheshire Cat, Mad Hatter and the Queen of Hearts. Each comes with its own identity card complete with

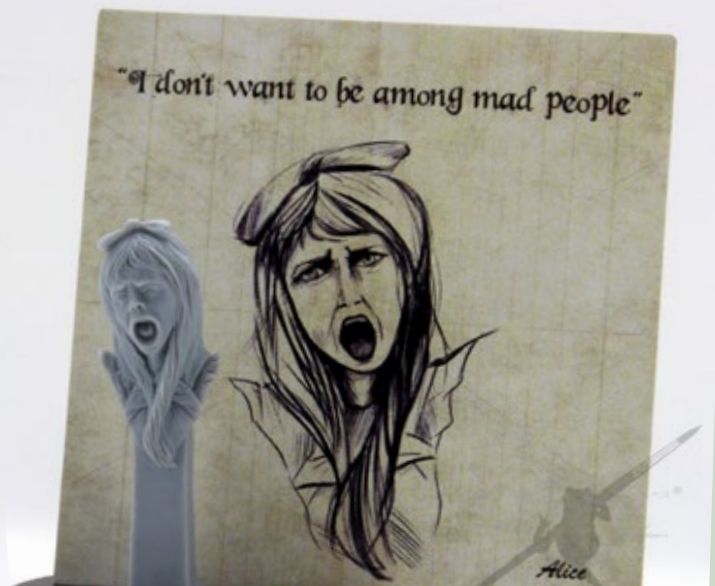


individual quotes adding further hints towards their frame of mind. These cards are great for the collectors, but are also perfect for those new to painting busts, as they could be utilised as a name plaque for the front of the display plinths. I'm not sure if this was an intended benefit, but it is there regardless.

Cheshire Cat has a half crazed unsettling smile cut roughly into his face. I am unsure if this is the result of self mutilation or the result of his tortured past; it's hard to say if the straight jacket he wears is for his protection or yours!

The Queen of Hearts is intimidating with her cruel brooding scowl and looks ready to utter those immortal words 'Off with her head.'

Alice comes complete with her traditional bow and flowing locks, but this one is screaming in terror-- perhaps she has



just heard the Queen's immortal words?

White Rabbit is the man behind the mask. This is no fluffy bunny. He has a hallmark pocket watch to let you know your time is running out!

My favourite in this set is the Mad Hatter. He is dressed like an unkempt Victorian basher. He has a perverse look and I imagine that he enjoys this nightmare.

After putting each under the Optivisor and magnifying lamp, I can find no obvious visible defects.

There are no visible air bubbles and no moldlines. The only preparation work I can find at a stretch is a little smoothing on the neck of the Queen and the Hatter, not worthy of sanding but a 2 second dab of Mr. Hobby Surfacer would be more than enough.

The usual high quality resin has been used to make these busts and I'm sure that this goes some way towards explaining how the exquisite level of detail and the interplay of textures have been retained to such effect. It really is a credit to both sculptor and caster.

My overall impression of the Wonderland set is that they are an exceptional value for the money. Five busts for £40 is a good investment for seasoned painters and for anyone wanting to increase their skill set. They will be available at Salute and, of course, you can get them from the BrokenToad online store.

You can locate the store at www.brokentoad.co.uk to buy this set or to look at the range of products available or find him on facebook to get information on developments or to chat with Kris himself.

PUTTY & PAINT

Davidé vs. Goliath

Roman Lappat, "jarhead"



PRO

Website

This project was started during a private coaching lesson where I painted up the Barbarian to explain several things to my student. This coaching is now 4 years back.

So, it took me four years to make the right decision to finish this project. I had many ideas, but one of them was always playing with scale contrast. I thought about having a giant guarding a village of fishers, guarding a herd of sheep, or being evil and a true monster in a middle of a battle of 1:72 models. I decided to go with a duel and finally it was done.

I am happy that you like my work and what I create out of my passion.

Do not forget to check [Massive Voodoo](#) regularly for workflow articles and tutorials. The jungle is massive. Keep on happy painting!
Roman





PUTTY & PAINT

Gaius Julius Caesar Bust

by Anson



Hi guys!

This was painted last year. I wanted to try a completely different approach than the brilliantly painted boxart.

Painted in acrylics and metallic parts in AK true metal color.

I hope you like it.

You're welcome to visit my facebook page to see more pictures: [Anson Chen](#)

Regards!





Pomestniy Boyarin

by Fesechko

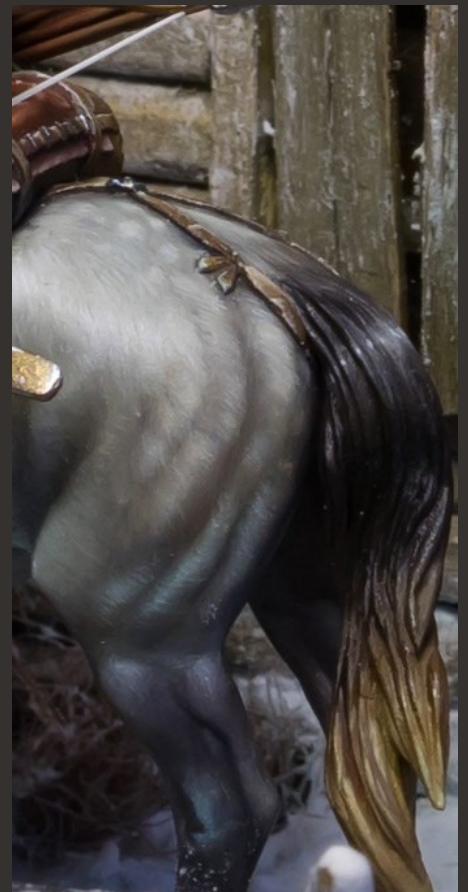


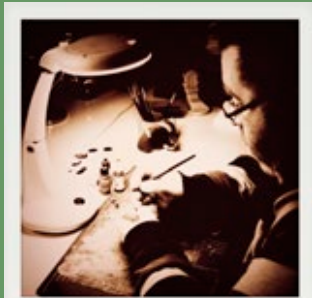
PRO

Website

This model is from Pegaso models, 54mm scale. When I saw it on the site I thought that the horse sculpt looked a little bit strange, but I still decided to paint it. In fact, the horse and the rest of the model was good and I was glad to work on it. I had been making it in winter, so the whole composition was inspired by winter. The horse is made almost only with oil paints; the texture of horse hairs was made by using hard bristle brush. Metallics on the helmet and arms was made using silver gilding. I wanted them to look very light and polished. I hope you like it!







by Shane Rozzell

Details

Price: \$60

Scale: 1/10th

Material: Resin

Available from

[Nutsplanet](#)



Nutsplanet's Seiren



Nutsplanet have a very good pedigree with their fantasy busts. Many are taken from popular cultural references like Game of Thrones or Pirates of the Caribbean, which could also be the reference for this month's review. Recently Nutsplanet released a 1:10th scale bust titled Seiren depicting a mermaid, naked (as all good mermaids should be) with long hair draped over her shoulders and shells in her hair and I have the pleasure of reviewing it for you this issue.

Before we get started on the review, I'd like to point out the potential of this bust by looking at the two alternative box art paintings. The first is by one of my favourite painters and a lovely lady, Pepa Saavedra. She has painted her version using a very striking colour scheme. We all know Pepa is an expert in using the airbrush and her painting of Seiren is no exception. The lovely smooth skin tones and perfectly applied make-up are her trademark. The purple hair and matching scales contrast very well with the red of the shell necklace and her lips. Also note the position of how Pepa painted her eyes; looking straight ahead, give the subject a strong appearance and almost defiant look on her face.



75



Now we'll take a look at the alternative box art painted by Myeong-Ha-Hwang and you can see straight away the bust has a completely different feel to it. Myeong has chosen a more subtle colour scheme. Her hair is a reddish brown fading to a sea blue at the back. This is contrasted very nicely with the pale blue/green of the necklace and scales. Again look at the position of her eyes, looking away to the left...this, linked with the subtle colour scheme and lighter skin tones, gives the model a much more demure, almost sorrowful feel.

So, we have two very different interpretations of the same bust showing that a lot of different things can be achieved with this very versatile model. Enough waffle — lets take a look at what you get for your \$60 or around 40 quid.



The model comes in three pieces; well two really, because one part is the mounting stem that Nutsplanet very kindly added. This is something I think is a great touch, because mounting a bust isn't the easiest thing to do...the two remaining parts are the main bust and lastly a tiny piece of coral and a couple of small shells that together act as a hair pin for Seiren.

The details on the bust are exceptional. There are lots of tiny seashells in her hair and the shell necklace is perfect. The scales on the chest, arms, back and her forehead are all perfect sculpted and cast. I have been looking at this bust for the better part of a week now and can only find one tiny mould line down the back of the model, underneath a hair curl and down to the flattened area where the mounting stem should be attached. There is again the pouring gate to be removed, but this isn't too much of an issue as long as



a bit of care is taken because it's very close to some scale detailing on her ribs. This is seriously impressive, because prep time shouldn't take more than 30 or 40 minutes to get her mounted on a plinth and under-coated.

There is one issue that I have to mention, if you plan on showing this model or entering it into a painting contest. Most UK shows have a rule that says that nudity isn't allowed; to each to their own and all that, because shows are for all the family, after all. So what to do with Seiren? Well, because of the sculpt it would be very easy to modify the model and sculpt a dress or bikini top to help her regain some modesty. 😊

Conclusion

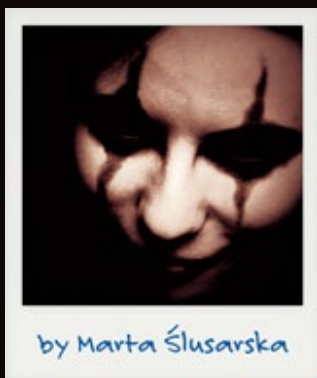
I'll be honest, this bust belongs to a fellow FPM'er. I did have the opportunity to take it, but at first I wasn't drawn to it, mainly because of the nudity. However, the more I look at her, the more I wish I'd said yes. the possibilities that the model offers and being so easy to convert into a model that I can take to shows and enter into comps and the different approaches that could be taken in



her painting is making me really regret my decision to turn her down. I suppose I have to repackage her and send her back, but honestly I don't want to; I have really grown to like the bust and have already thought of an interesting paint scheme...damn!...Luke, you might have a fight on your hands.

Step-by-Step

THE WICKEN KING Name Plaque



by Marta Ślusarska



Today, I have a short step-by-step article for you about how I created the plaque for my Wicken King bust from Broken Toad.

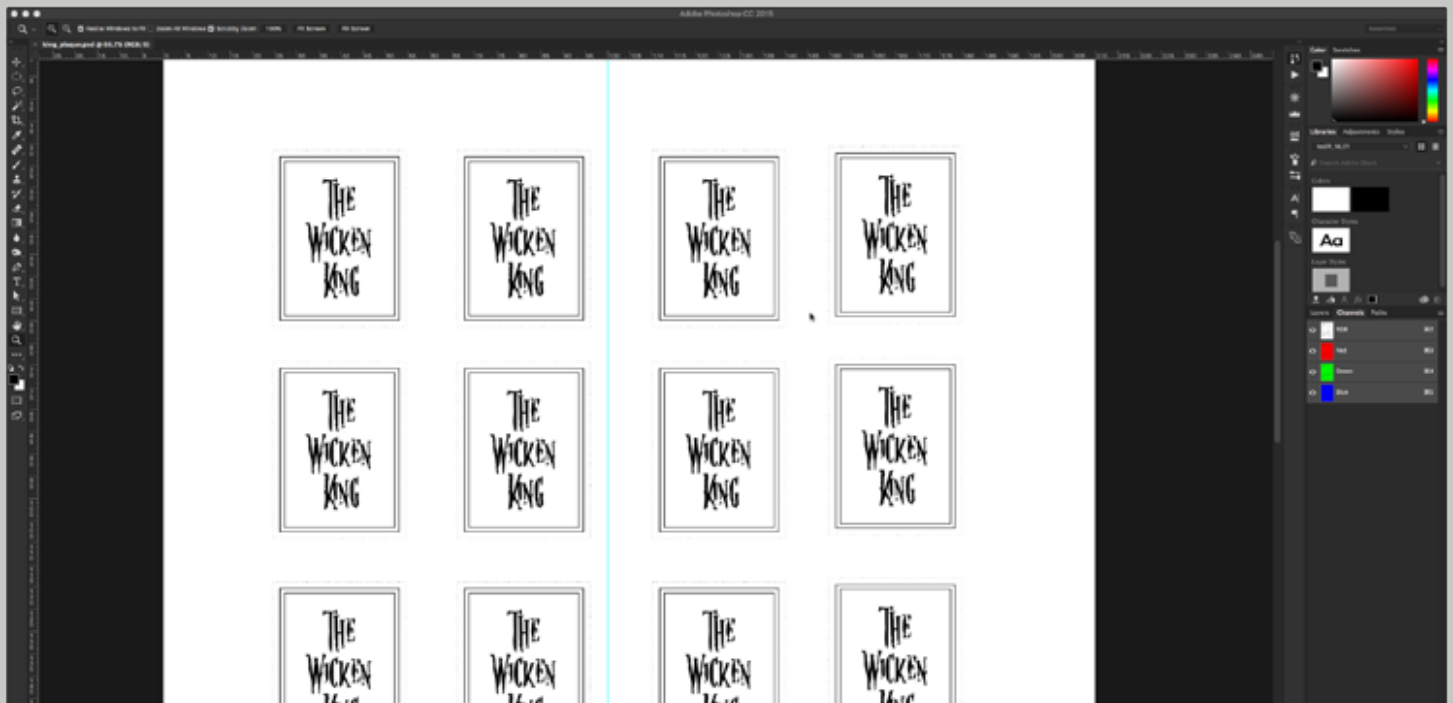
It's a really easy concept and not even extremely innovative. I admit, here I modified some other 'plaque recipes' I found online. To be fair, in my repertoire, I have quite a few recipes for plaques with different feels or finishes and with a few twists, I came up on my own technique. If you are interested, let us at FPM know and I'll do my best to do few more articles about DIY name plaques.

Back to the Wicken King's plaque. I wanted to create a piece that matched my vision of the bust--really old, grim with maybe even some mold. Something that would suit a creature having an almost 'Nazgul-ish' feel and I'm quite happy with the result.



Materials & Tools Needed

1. Tracing paper – for what I wanted to create, paper is a much better option than printing foil. It's almost transparent, but gives this nice organic feel foil won't. It allows all the weathering on the top of the plaque to look really natural. It's bit trickier to handle, but the end effect is worth the hassle in my opinion.
2. Wide masking tape.
3. Washes – in my case GW ones – Seraphim Sepia, Agrax Earthshade, Reikland Fleshshade and Thraka Green.
4. Pigments (I used an olive green pigment I bought ages ago in Poland, but any warm yellowish green should do).
5. Wide (ideally) two sided tape. You can use a narrow one by placing one strip next to another, but one wide piece will be much easier to use.
6. Computer printer, scissors, hobby knife, brushes and a sponge for adding texture, if you feel like it.



The Process

Design the plaque. In this case I used the original font used by Broken Toad and placed it on a vertical plaque, which was a bit smaller than the plinth it was for. I didn't really create any other versions of this project, as I knew from the start how I wanted it to look and I do feel like the text with original font, divided in 3 lines and centred works pretty well. I added two thin border lines around the text to frame the whole thing and kind of give this a cemetery vibe; a bit like an obituary notice. I really think it fits the model nicely.

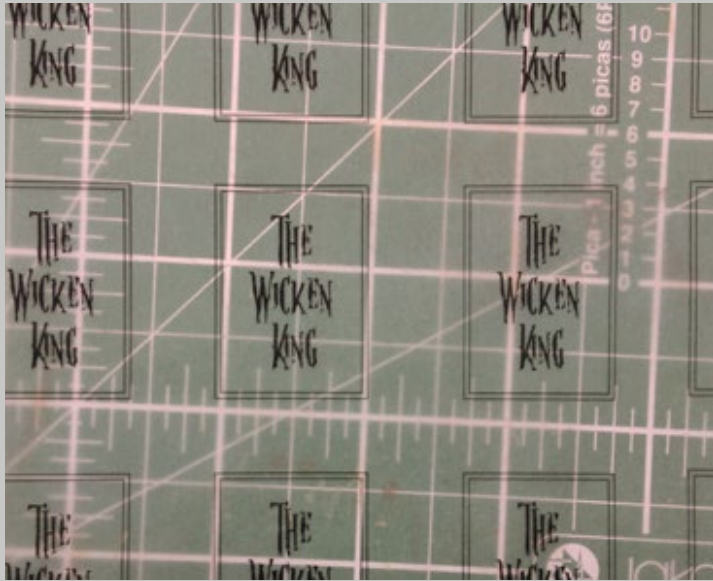
As you can see I didn't flip the design horizontally, because I will be using the printed side as the face of the plaque. If we wanted a glossy finish to our plaque instead of the finish I have chosen for this one, we would flip the design in the graphics app and then print it onto the matt face of some OHP film. When this is flipped

again, we see our design the right way round and with a protective glossy finish.

It's also a good idea to create some small crop marks in the corners of each design, but outside the desired plaque size, to make it easier to cut out later. You can't really see them on the photo, I know. It's mostly because I didn't make them, but trust me, it'll make your life much easier if you do. 😊

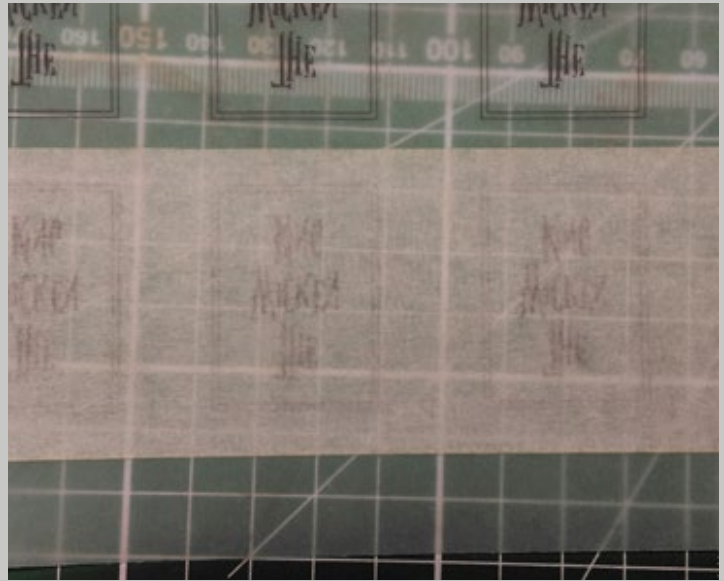
When you are happy with your design, print it a multiple of times on a sheet of the tracing paper (I get A4 sheets from Staples). Printing multiple copies will allow you to experiment a little and, of course, will come in handy in case you're not happy with the final result and you need to start again.

TUTORIAL



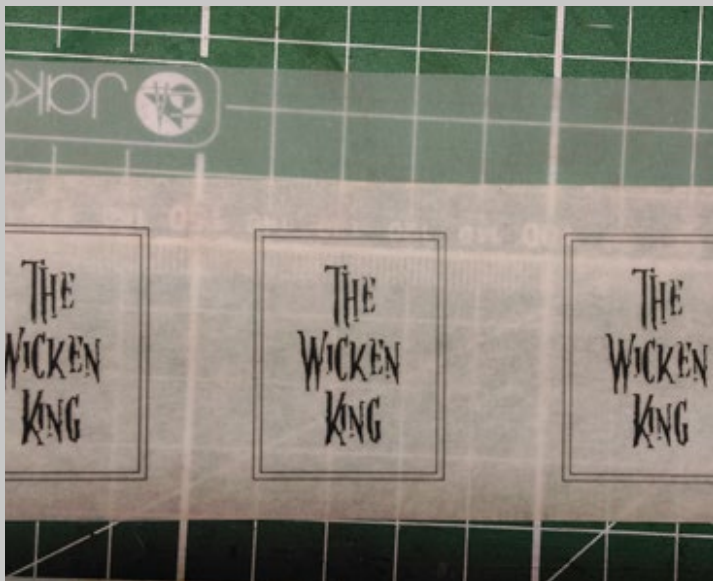
Step 1

There is no point in working on all of your printed plaques at the same time, so I cut them into strips. I simply put the first layer of masking tape on the back of one of the strips and cut it out to work on it, so the rest won't get dirty in case I need them.



Step 2

With only one layer of paper tape all is pretty much still see through, but it's all ok; we are going to take care of this a bit later.



Step 3

It's time to start distressing the plaque now. I wasn't sure what colour would work best, so I started with Seraphim Sepia, Reikland Fleshshade, and Thraka Green. I knew from the start that Agrax Earthshade would be much too dark and I was planning to use it for smaller areas later.



Step 4

Because the tracing paper gets really wrinkly when wet, I made sure to use small amounts of wash at a time, so the liquid won't soak into the the tracing paper too much. The paper tape gets wrinkly as well as you can see on the photo above, but it's not such a big problem. The wrinkles flatten out when dry again and it's going to be hidden under the tracing paper, anyway.

After seeing the first layers dry I kind of felt that the sepia will be the colour to go with, so I decided to do another plaque with this colour, because I wasn't sure if I would change my mind later. I kept working on the other colours for now. I also decided to assess and take photos of the top side of the plaque on white paper, because the green of the cutting mat was making everything much darker.



Step 5

After the first layer of wash was fully dried, I applied another layer of colour to the whole surface and when that dried, an extra layer of sepia in the corners of the 'sepia plaques'. I then sprinkled everything with some Reikland Fleshshade. As you can see on the photo of the top of the work, the last step wasn't too visible, but still added some colour variation to the final effect.



Step 6

As you probably noticed, the plaques look awfully distorted on most of the photos. It's mostly due to the fact that they weren't laying flat on the table and partially due to the poor phone camera I used.

At this stage I decided to abandon the other colours and work only on the plaques treated with sepia. I added some more colour to the edges and, as you can see, started to experiment with a green wash on the top of one of the plaques.



Step 7

The amount of layers you use is, of course, up to you; the more colour you add, the darker the plaque will get. Remember that every time the tape gets wet, you're risking that the paint will reach tracing paper and ruin the whole thing.

In the photo below, I applied second layer of paper tape to the chosen plaques. Before I did that, I applied some Reikland Fleshshade to their edges, to give more colour variation. I applied the colour carefully, making sure it bleeds through the tape and is visible from the front, without wetting the tracing paper.

The second (and possibly third) layer of tape is to make the whole thing more opaque and brighter at the same time. Keep in mind that we'll be applying the plaque on a black plinth and the paper tape isn't completely opaque, so additional layers help to block the black from the plinth contaminating the colours of the plaque.

Theoretically, you could use glue and normal paper which is thicker than the tape and fully opaque, but tape is just easier to use. It already has an adhesive on it, has this nice creamy colour and is pretty cheap anyway. Besides you're not using huge quantities of it, so why bother with glue and normal paper?

Here's how the plaque look lying on the plinth.





Step 8

From this point on, I was working on the front of the plaque. I was applying small amounts of paint at a time to minimize wrinkling of the tracing paper and to make sure I don't overdo the weathering effect.

Step 9

To make work on the edges easier, I decided to cut the plaque down to size at this point. Thanks to that, I was sure that I won't need to cut off some of the cool effects created.

I was focusing mostly on adding some green slime (Thraka Green) and dark marks (Agrax Earthshade) to the corners and make marks like something was leaking on it from above. Once again, I had to work slowly and carefully making sure the tracing paper was not getting too wet.



Here's the final effect with the plaque attached to the plinth using double sided sticky tape.

Was it worth the hassle of working with such a demanding material as tracing paper? In my opinion, yes. With a bit of time and careful work, I created a rather unique looking plaque that, in my eyes, really fits the bust.

You can easily modify the colours used to create different looks, such as more gore or just an old and dusty parchment or almost anything that comes to mind.



Arena Rex's Nero with Riding Septimus



Details

Price: \$40

Size: 35mm

Material: Resin

Available from

[Arena Rex](#)

ARENA REX

Today, I have for you something almost unheard of, at least for me. A gaming piece...

A mighty bull 'Nero' and his rider 'Septimus', sculpted by the very talented MIKH and released by Arena Rex as a part of their game called, not surprisingly — Arena Rex. As far as I know, the game was initially financed by the good hobby folks in a Kickstarter campaign and now is available for the general public in their webstore.

As you might already know, I have no interest in tabletop gaming whatsoever, but if something really catches my eye, I won't pass on it just because it's a gaming piece. It does not happen very often though, as I'm not really interested in small scale anymore. It's mostly beasts and monsters that are much bigger than the standard 28-35mm that I find interesting and you must admit in this case that it's a pretty impressive beast. The concept art for this piece (done by Yasmine Putri) is full of power and dynamism...the same goes for the finished sculpt.



Nero is one of the characters from the Ludus Magnus faction, described by the creators of the game as the most celebrated gladiator school in the Roman Empire. And the Roman roots are clearly visible in the design of the characters.

Box

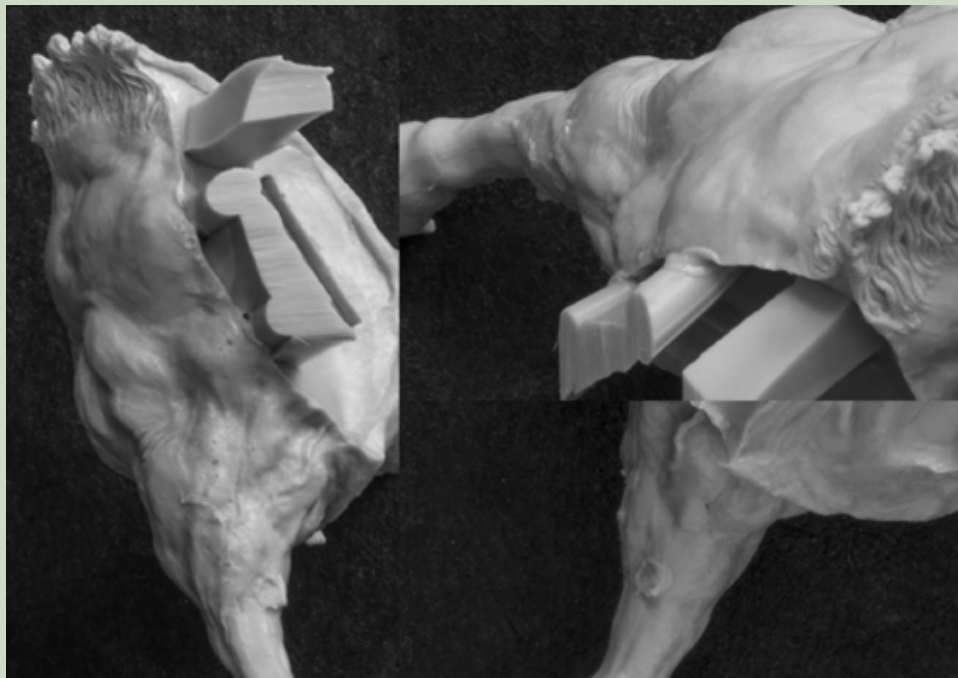
Once again, there is no box to speak of. Everything is packed in thick plastic bags, not offering any protection to the parts and to make things even worse, the cards included with the miniature are rather stiff. If parts are pressed too hard against them, it may cause some breakage. I'm not really happy about it, but there is nothing I can do about it other than mention it here. Some companies just insist on taking risks when it comes to the security of their products.

In the bags you can find the bull Nero, an optional riding Septimus and an additional pair of horns with reins, a plastic 60mm Arena Rex base, an activation token, an art card (as mentioned before) and 2 game cards.



Quality of the Cast

At the first glance, through the bags, everything looked really good. No obvious damage, nicely defined muscles and details, not too much resin residue on the sides. But closer inspection revealed a completely different, very disappointing picture. Almost the whole piece is covered with not so subtle mould lines and their placement isn't making them any easier to remove. Septimus's shield has some resin missing from its top that will be really hard to fix for less experienced people, due to the details around the damage. Even the bull's head has some weird resin pieces on the top. Maybe nothing too difficult to remove, but most likely a sign of a damaged or worn mould.



The biggest problem definitely will be air bubbles. The whole front right leg of the beast is just covered with them, plus some weird bits of resin that clearly don't belong to the design. There are a lot of details that need preserving there, so I'm really not looking forward to fixing this area.

What's worse, even the piece on the official website has some serious problems with air bubbles. In all fairness, the front right leg of the bull seems to be just as bad as on my copy. There are no extra bits of resin visible though, so they have been cleaned, or the mould used for my copy got damaged. In any case, air bubbles on the piece used for the official photo don't speak too highly about the care for quality in general.

There is one more thing. I wasn't sure if I should include this fact in the review, because it's not related to the bull itself, but it for me it speaks volumes about the approach of the company to the quality of provided products, so here it is.

Along with the Nero, I bought two other miniatures-- Septimus on his own and Sereqet (with riding Zahra), a scorpion-like beast with the female rider. While it all came intact through the post, one of the scorpion's legs broke off shortly after. At first I thought I had pressed it against something hard in the storage and damaged it, but under closer inspection, I found traces of super glue on the broken parts. I can't find any other explanation for this, other than the fact that the miniature got broken right after production or in storage and was glued together and sent away to the customer. This is not something I'd imagine any respectable company would do and obviously not something I'd like to see any more



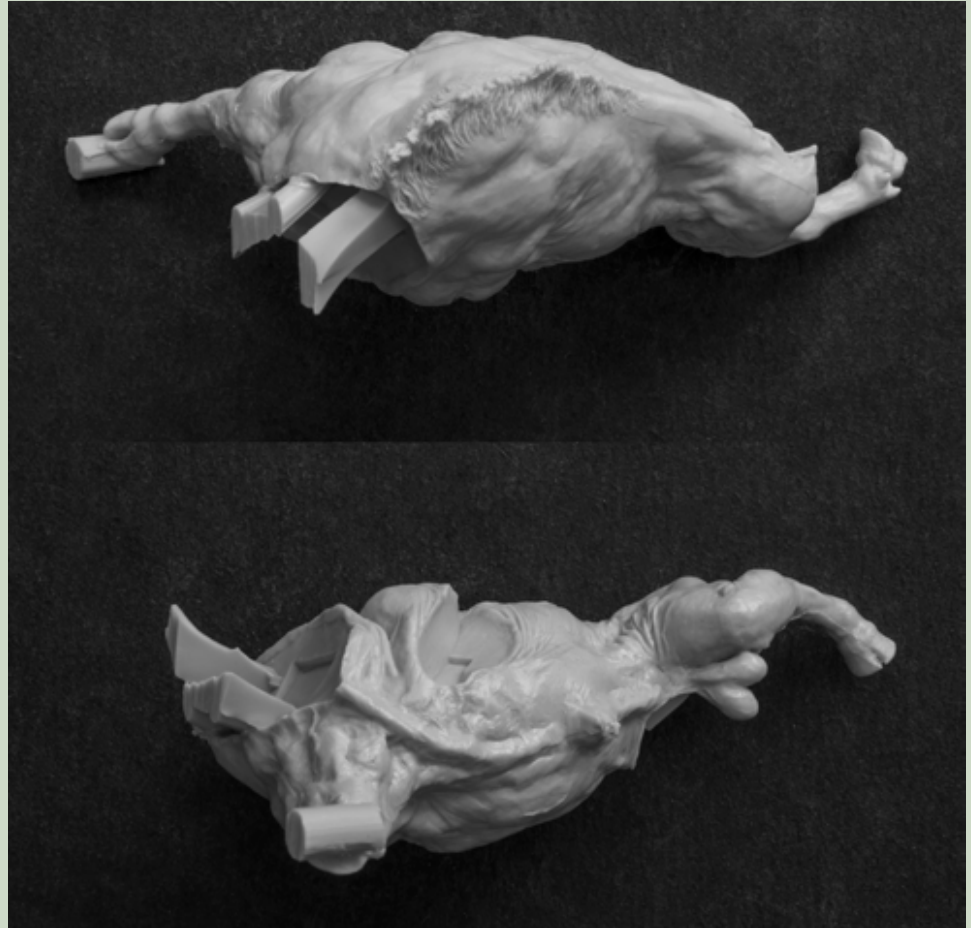
in the future. To be fair, I'd rather have it come in pieces without the damage done by the superglue. Now with the glue chipped off, it's quite hard to find the exact position the leg should be glued in. I'm not even going start on the quality of the sculpt and cast on Sereqet, because it would be enough for yet another (pretty negative) review.

Details and Texturing

To be honest with you, the details and texturing on the bull are what made me buy this miniature in the first place. I fell in love with it after seeing some WIP photos posted by MIKH on facebook a long time ago. Right then, I knew was going to buy it. I absolutely adore all the well defined muscles, all the little wrinkles on the bull's skin, all the scars. I know this massive mountain of meat is not necessarily anatomically correct, but it's what makes this piece so powerful in my eyes. Well, this and the very dynamic pose.

There are a few small areas that look a bit rougher, like they are not 100% finished (you can see one on the beast's belly, next to its rear left leg and, hmm 'the package'), but these are mostly hidden and not much of a big problem. Of course I'd prefer everything to be finished to the highest possible standards, but I've been accused of being too much of a perfectionist in the past, so seriously, it's not a big deal. Besides, when the miniature is fully assembled people won't see this part of the beast or at least they shouldn't be looking. ☺

Septimus is really nicely detailed too, especially the helmet. It looks really cool with all the flying feathers. The torso (maybe due to the size and the amount of details squeezed in there) seems a bit messy, but it is not a big problem. Still it can't be compared to the bull itself. It is an even bigger shame that the quality of the piece is such a disaster.



Assembly

I think in this case we need to look at the bull and the rider separately, even though both might present some challenges with assembly.

The biggest problem with the bull, when it comes to assembly, is one of its biggest advantages from the design stand point; the dynamic pose and the fact that none of its hooves are standing straight and stable on the floor. It might be tricky to assemble it exactly the right way. There are some locking pins to make the assembly easier, but due to the massive and ill placed pouring gates, there is no way of telling for now if they are in the right places.

The other thing is the massive entry gate on the neck area. Because of the details on the neck, cleaning this part without any damage and making it fit properly so there is not

too much filling involved, will be really tricky. The other joining points shouldn't be such a problem, but still, the amount of detail requires a lot of attention and good fitting.

The rider might be an even bigger problem. First of all, I haven't figured out where exactly I should place him on the bull's back just yet. It's somewhere on the back of the bull as far I can see on the photos on the website, but it's really hard to find the right spot. Maybe with the rider glued together it will be easier, but I'm worried it might be just the opposite. With the rider glued 'in air' and not in the perfect position, it might prove impossible to place him properly. For me as a painter, I can always just paint the bull, leaving the rider to the side. However, if you want to use it for gaming with the rider (I see in the description, you can use bull alone or with the rider as two different characters), you might be in real trouble here. In



addition to that, there are small joining areas on his limbs and the fact that one of his hands needs to be joined with the bull's horns with metal reins aren't making it any easier.

Overall Opinion

Well... there is no other way to phrase it, I am disappointed with this miniature. I still love the concept, but the quality and lack of thought when it comes to cutting the miniature for casting and making the mould are seriously putting me off here. I know it's a mass production piece, not some fancy 100 piece limited edition, but that still doesn't mean quality control shouldn't apply here.

Like I mentioned before, I know next to nothing about gaming; however, it's very hard for me to believe that this quality of cast is not something that would be a problem for a gamer. Especially when the piece is covered in small details, making it even harder to deal with the issues. It is a real shame, because the concept of the miniature is really cool.

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Market?



By Terry Cowell



Krycell Precision Ice and Snow Effects

When I found out I would be testing ice and snow effects, I was looking forward to the challenge. These types of effects hold a very special appeal to the miniature modeller, not least because you create your scene and then adding snow, ice or water effects you totally transform it.

Krycell does a range of different effects. I already own a supply of snow products collected over the years, but where Krycell differs from the others is that they don't look at snow as just snow. They allow a modeller to look beyond covering your beautifully painted scenes in one size fits all type products. Krycell has focused on water, snow and ice with precision as the name suggests and developed a product range that will allow you to accurately portray the elements in various forms, such as frost, ice, freshly fallen or heavy snow, dirty water, etc.

My task was to try out different mediums. With time at a premium, I decided to create scenes that could test more than one effect.

This month I will be giving them a very general use and both examples (once the initial bases were created) took a couple of hours to achieve. The water needs 24 hours to cure, but the snow, ice and frost are really quick to accomplish.

The first base sees a Studio McVey preacher, Uriah Severn, fused to his mech at the pinnacle of a rocky outcrop overlooking an icy lake.





For the purposes of making the test simple, I used a couple of spare tiles. I then cut some styrene to form the basic shape and covered it with some Vallejo oxide paste for texture. I then gave it a quick basecoat, not really necessary for the whole base, but at this stage I wasn't sure how much snow I was going to add. I also laid down some colour for the area beneath the ice.

I then used paper to sketch the shape of the area I wanted to cover in ice and used this as a template to cut the ice shape out of the Krycell ice sheet using a Dremel, which took 5 minutes. I then simply slotted the ice into the base and glued in place once happy with the placement. I checked Uriah on the base before proceeding.



Using the sieve provided, I gave the base a layer of heavy snow fall. You can simulate directional snow by tilting your base which I will do in next month's test, but to keep it uncomplicated for this initial base I have just simulated snow falling vertically.

The effects are fantastic. About 5 minutes later the layer is dry, so I cover the forward areas in the fine snow to give the appearance of snow drifting across the icy plain. I love the effect; it is very subtle but realistic.

I then quickly washed Uriah's mech in snow wash. I feel the wash is too thin for the amount of frost I want on this vehicle. As directed in the instructions, I separate a small amount of wash and add some heavy snow flakes to it--perfect. One wash gives me the desired effect.

I wanted to add icicles to the base and lasers shooting across the ice, but time did not permit and as the editor reminded me, I'm testing the product not myself!



Okay, for testing purposes I place that to one side and start a second test. This is a traditional scene. A tank trundles across a country lane, only to find the road damaged possibly from a bomb. The hole has filled with water and snow has fallen making the whole area hazardous.

To create the scene, I marked the areas on a tile and placed some styrene for the road. I painted the surfaces and laid down textures, using soil and winter grass with lots of foliage. I created a wall section using a mold and some super sculpy, added a wire tree and some polystyrene clumps for where snow had been pushed to one side of the road.

I used the fine snow for this scene. I wanted the snow fall to simulate where snow has been heavy but a bout of milder weather has allowed the snow to just begin melting.

After one layer of snow through the sieve, the effect this has on the scene is startling.

The next stage is to create some ice for the crater in the road; again, I trace the shape onto paper and use this to cut a section from the ice sheet. I place the cut out section in the freezer for 30 minutes before using a hammer and screwdriver to crack it into segments. I place them in the hole and check that it looks good before gluing the fragments in place.





I then want to simulate water in the crater. I look at the water effects from Krycell and feel there needs to be more grime, so I mix a small amount and add a couple of drops of brown ink to simulate dirt, add some black ink for oil and mix. The result is satisfying.

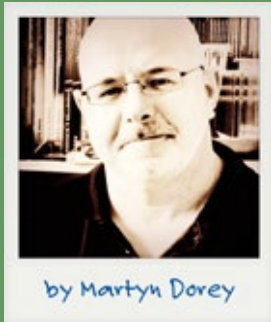
I pour this into the cracks in the ice and really like the effect, as some of the ice absorbs the water. I add a little fresh snow to the top and allow 24 hours to dry.

For the tank, a quick wash using the previous method was repeated. I decide it needs something heavier, so a light dust with fine snow has it looking more like a frozen vehicle painfully trying to survive the elements. I decide the vents at the rear of the tank should reflect the heat escaping, so as advised by Krycell I drop a little wash over each vent and immediately the snow dissipates to leave behind a perfectly convincing melted snow appearance.

I look at the scene and given the short amount of time spent experimenting, I am extremely impressed.

Next month I will create an urban scene and give my overall impression of the Krycell products. Hopefully, we will also see an additional test piece from Luke Wilson.





Details

Price: \$65

Size: 75mm

Material: Resin

Available from

Nutsplanet



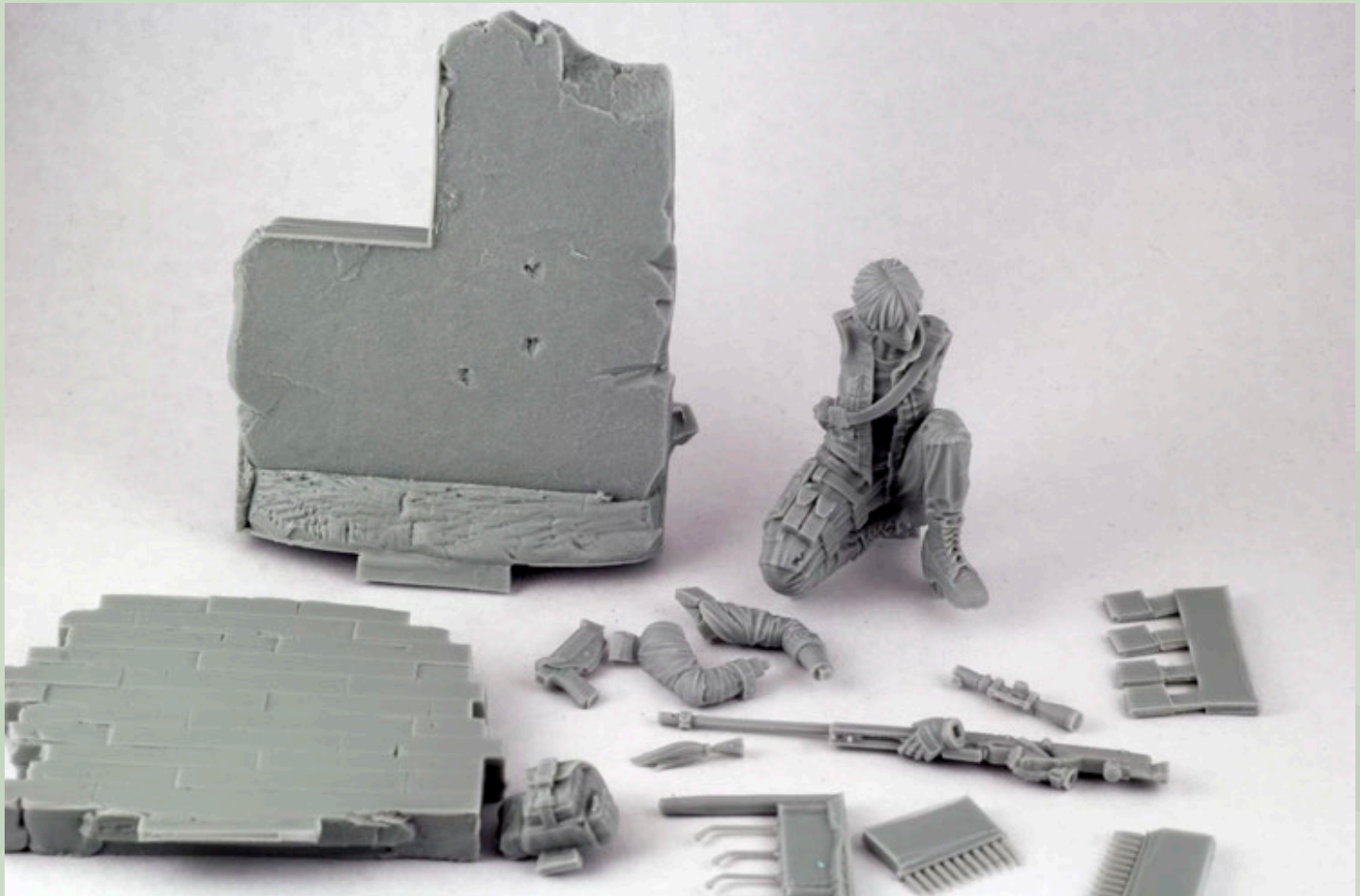
Nutsplanet's Sharpshooter Kelly



This 75mm scale kit includes part of ruined building base and consists of 15 resin parts, including the base.

The Trigger range of figures from Nutsplanet has been slowly growing since its release last year and includes some 32mm figures that are suitable for wargames as well as the larger 75mm figures for the painters and collectors. Sharpshooter Kelly falls into the 75mm figure Trigger range, under what I would call post-apocalyptic figures. Other figures in this range include Scouter, Vagabond, Clever Hunter and Overwacher along with the about to be released Rifleman Jess. Rifleman Jess can also be added to Sharpshooter Kelly to make a small vignette using him as a spotter for Kelly, should the modeller wish to do so.

As with the other figures in the range, Kelly is 3D designed and the print is then used as the master and cast in resin. 3D printing of figures has come a long way in the last twelve months or so. I still have a couple that if you rub your finger nail along the model, you can feel the levels of the print as it has been built up which



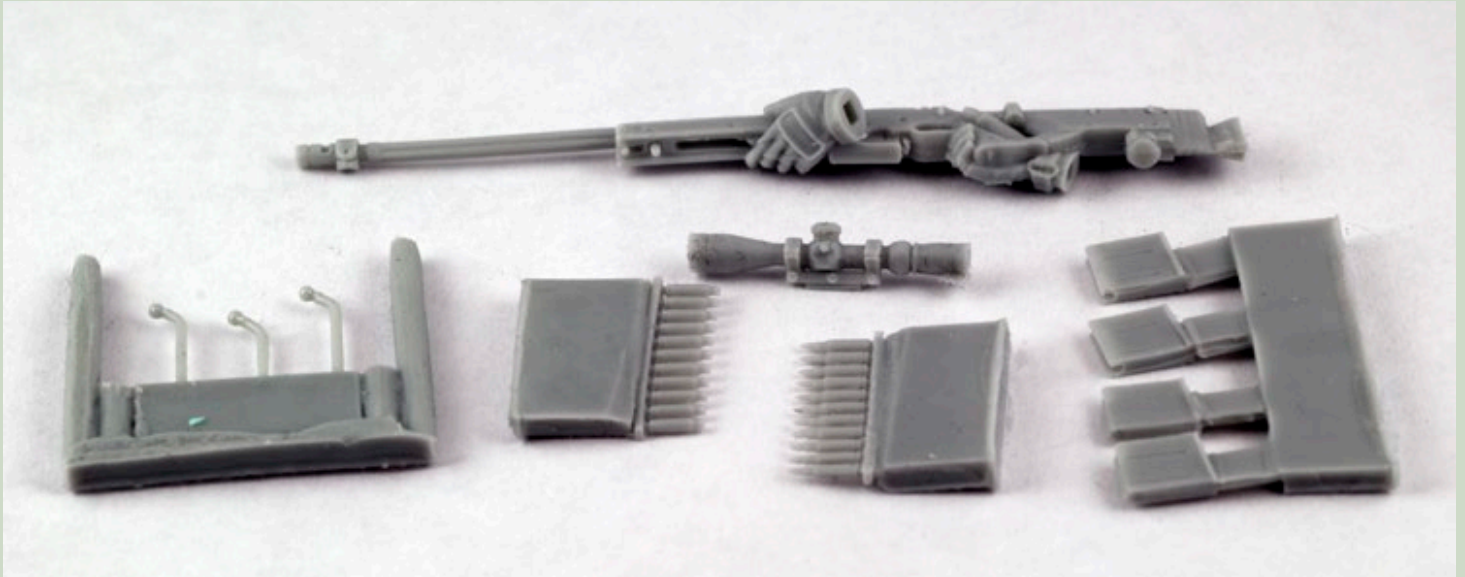
means to get a smooth finish on these figures would mean a lot of work with products like Mr. Surfacer or Milliput washes.

Thankfully like every other bit of technology, 3D printing has moved on and Sharpshooter Kelly along with the rest of the Trigger range is no exception; the printing is very smooth and the detail is very crisp.

Up to the release of this figure I have found the others to be static in their pose, i.e. for me they do not really tell much of a story as they are just standing around, so to speak. To put them into a scene to be able to tell a story, the modeller would need to work quite hard (just my opinion). They are, however, still very nice figures. Sharpshooter Kelly, on the other hand, is the first to have

everything the others haven't got. The story is there straight away and it wouldn't take a lot of work to add to the base to embellish that story.

As mentioned above, the kit is comprised of 15 parts; two of these parts make up the base which is a wooden style floor connecting to a wall and window piece which is blocks on the inside and stone rendering with a few bullet strike marks on the other side. The main body of Kelly herself is one piece with the casting points left in place for the modeller to remove from the boots and just below the knee. The rest of the parts consist of her two arms, the rifle with her hands attached, her ponytail piece, the sight for the rifle, a bag with water bottle, a strip of bullet cases and a strip of bullets, 4 magazines (two



of which are loaded the other two empty), a holstered pistol and three bolts for the rifle. I can only presume that two of the last item are for the carpet monster...

As I mentioned above, detail is very crisp and overall very good, although I feel that the eyes are a little soft and not as pronounced as they would be if sculpted traditionally and may be a problem for some painters.

The cast quality is also very good. There are a few light mould lines on the two base sections, but nothing to worry about which a light scrape with a knife blade wouldn't get rid of. The only other mould line I could find runs across the main area of the shoulder bag, but again this shouldn't prevent any loss of detail or problems to the modeller.

Once the casting tags have been removed, fitting of the parts is very clean and straight forward with no filling required. The only piece I had to refer back to the original release photos on the Nutsplanet facebook page was for the position of the bolt on the rifle.

Overall, this is a beautiful kit and I look forward to finding the time to put some paint on it. There is only one little niggle with this kit and the more I think of it, the more it niggles. This could just be my military background, but the fact that the firing bolt only seems to have an up and down motion and not an up/down pull back motion bothers me, but I guess a careful bit of modification will soon fix this. 😊

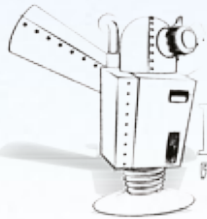
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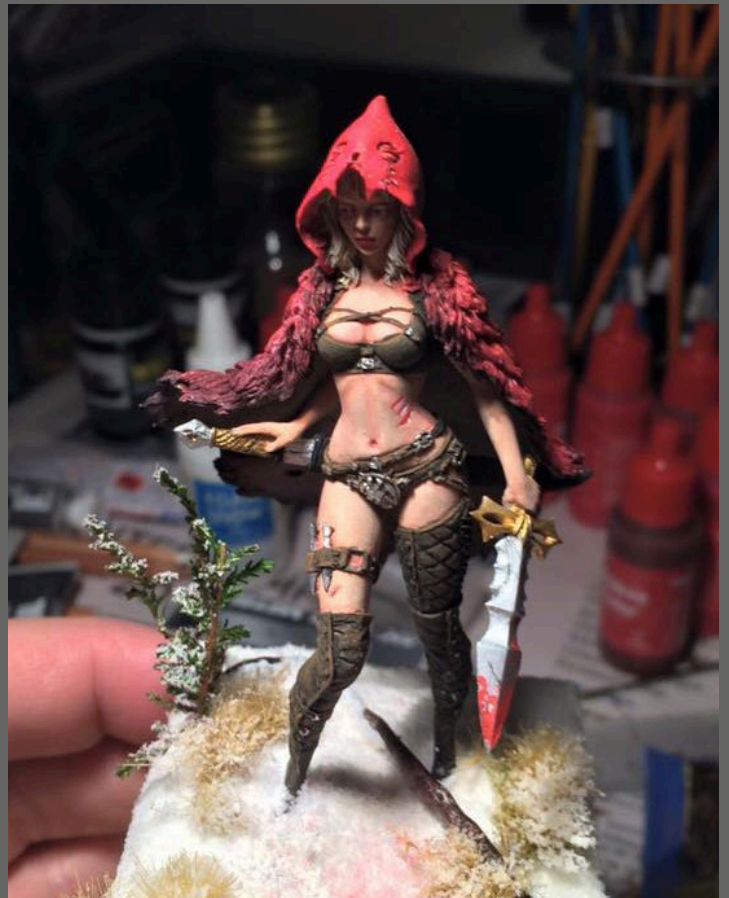
by Jessica Jasieniecki



Jessica Thunderhawk by Damian Siwicki



Father & Son by Nayeli Segura García



Red Ridinghood by Roy Pedersen

*"You are on the way to a
balloon regatta and you lose
your way, your engine blows up,
and all your little dog wants to
do is play and put oily paw prints
everywhere..."*
by Gary Smith



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