

ISSUE # 6

FIGURE PAINTER magazine

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REVIEWS OF

Painting Buddha's Target Identified 1.1

Nocturna's Il Ratto Delle Sabine

Outworld Miniatures

Lion & Barbarian Busts

Scale 75's Holmes & Watson

Wonderlands Project's
Sergeant Corwinn

Ax Faction's Feral Lass



◀ **INSIGHT**
interview with **Kev White**



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



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Welcome to issue 6 of Figure Painter Magazine we hope you like it.

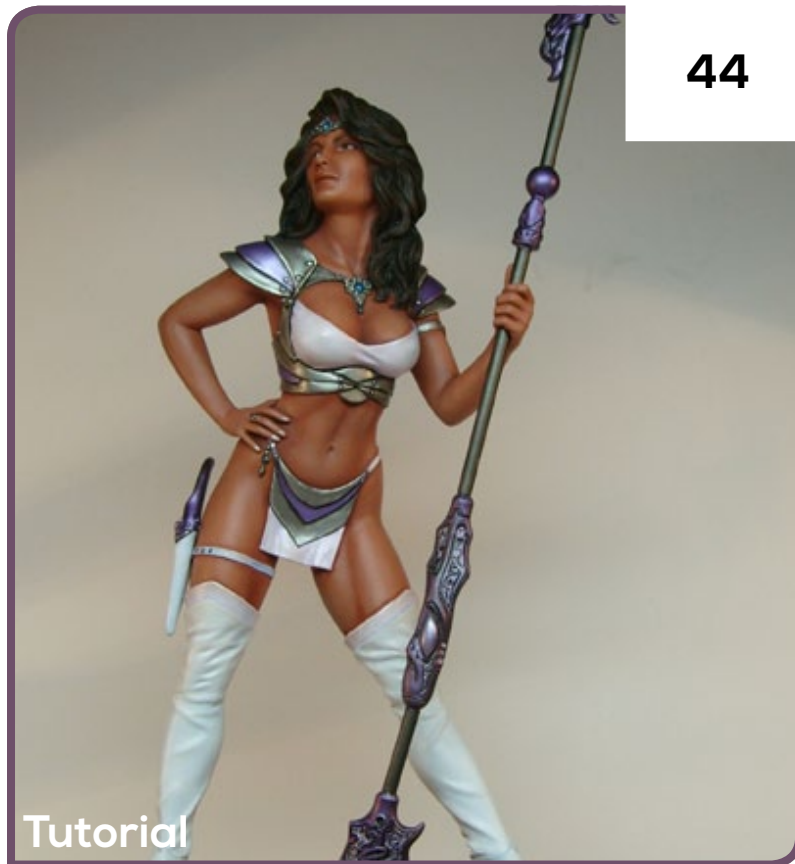
Well, show season is coming to an end and we've seen some superbly painted miniatures. Roman Lappat's chaotic portrayal of war in the 41st millennium in "The Last Light". David Soper's Dark Eldar diorama and 'La Victoire at a Nous!' by Antonio Zapatero and Gustavo Gil who took best in show at Euro Militaire are just a few that will remain in people memories for a long time.

Shows can leave some people feeling flat and reluctant to pick up the brushes, but fear not! We have the perfect remedy that will get you back in the painting "saddle". Simply scroll through the following pages and have a good look at all the fantastic miniatures on show; I guarantee they'll get your creative juices flowing again and you'll be itching to grab something from the pile of miniatures you recently acquired from that show you went to.

Happy Painting ☺

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Due to the overwhelming response to the work-in-progress posts made by Chris Clayton on his [CCModelworks](#) blog, [Gigantic Miniatures](#) is very pleased to announce that the Award winning 'Hush' is now in production and will be available to buy from the Gigantic Miniatures webstore very soon. She comprises of seven separate parts and will be cast in high quality resin including a clear visor piece. At 1/6 scale she measures 150mm from the base of figure to the top of the rifle.

More details including release date and price will follow soon, so if you haven't already, sign up to the Gigantic Miniatures newsletter to receive all the latest news on future releases.



[Scale75](#) are enticing us yet again with another addition to their fast growing paint range. This set, entitled Sky & Ice Blue Paint Set, retails for 20.66 € and like all of the other paint sets consists of 8 dropper bottles.



Great news for those of us who are awaiting the start of Marrow Production's "Journey" Kick Starter. It's going live 16th October 2013 and they have revealed that a booklet "The Art and Making of the Monkey King" will be included with some of the pledge levels.



You now can order a TubeTool and BeeSPutty: Hard (80g) as a set. The perfect symbiosis between Putty and Tool. Get your set now on [MASQMINI.COM](#)





Warlord Games are pleased to announce we have purchased the Arsenal Miniatures 28mm 'Revenge of Christendom' range of figures from Andrea Magnani. Paul Sawyer of Warlord Games, says "Whilst we are still supporting our large Thirty Years War and English Civil wars ranges we were keen to expand into new conflicts for Pike & Shotte.

The opportunity to take over Andrea's fledgling but beautifully realised range was an easy decision to make. We are looking forward to making these available soon and adding to the range in the future".

Andrea Magnani, owner of Arsenal Miniatures, says "When Warlord approached me about my miniatures I was very pleased. Due to work commitments I have been unable to develop the range as much as I had wanted and Warlord Games have a track record of taking ranges on to the next level. I look forward to seeing the range grow!".



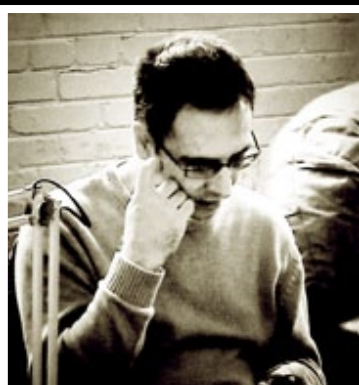
[Pegaso Models](#) are celebrating their 20th year in the business and to commemorate this they are releasing a limited edition model. 42nd Royal Highlanders Standard Bearer, 1815. It's 1:24th scale and sculpted by Ebroin.

For more detail follow this [link](#).



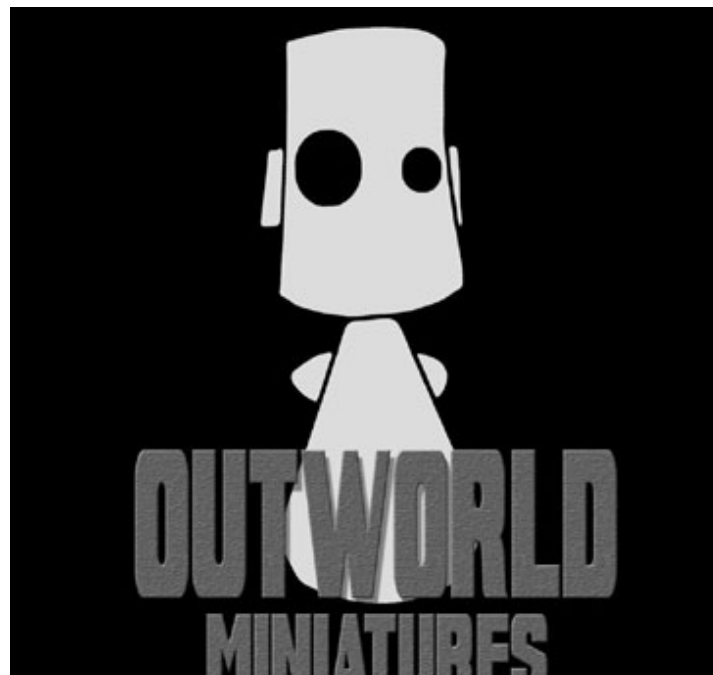
Sulphur Kickstarter, is go! Sulphur, created by Terragnosis Miniatures, is an exhilarating game of futuristic table-top combat using 32mm vehicles and miniatures where players can design their own vehicles and match their forces to suit their own style of fighting. Challenge your opponents, create a force to exploit their weaknesses and be ready to exact revenge when they find yours first!

By Mario B Delgado



Unboxing

Outworld Miniatures



The Knight of The Lion Order & The Moor Wanderer

Material: **Resin**

Scale: **1:12 scale**

Price: **Both 24.95 €**

Available from:

Heroes & Villains/Outworld

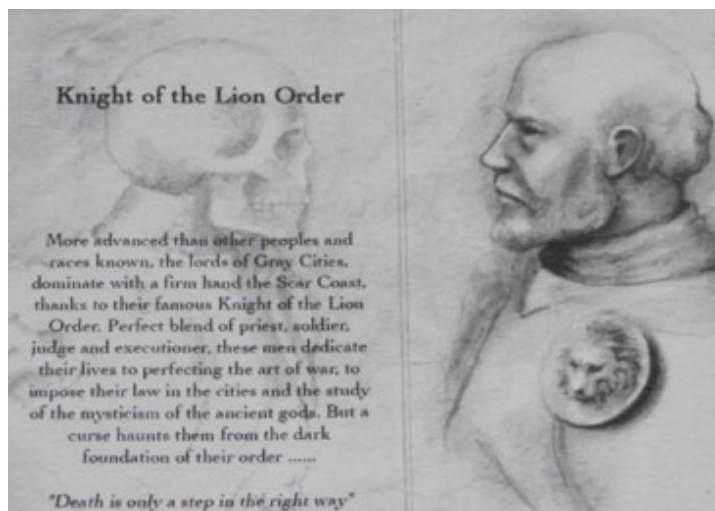
Outworld Miniatures is a new company that showed their first releases at Euro Militaire this past September.

The company is the venture of a well-known tandem of Spanish modelers. Antonio "PIQUI" Fernandez and Alex "IGUAZZU" Varela. They have decided to release a group of busts that will have in common a fantasy background along the lines of D&D. The first two busts released are those of a "knight" and a "barbarian".

The Knight of The Lion Order is a two piece bust; the torso and a choice of two heads. One represents an older nobleman and the other is a skull. There are also two choices of decorations to place on the armour. There is a little introduction to the character that adds a bit of background which is a very nice detail.

The Moor Wanderer is a barbarian type character with the main bust cast as a single piece and a half shield and axe to place on the back. As with the knight, there is a nice little narrative with some background "fluff" to introduce the model.

Both busts are well cast and have some fine detail but also plenty of "wide open areas" to tempt the most demanding painter. The choice of heads supplied with the knight are a nice touch and the skull has plenty of detail for something as "plain" as a human skull.





Both busts, as well as the rest of the Outworld miniatures, are being marketed by H&V Miniatures, another Spanish company that is opening the market to model makers in a very intelligent way. Which is that although the different sculptors have their own line of releases and their own independence, all are marketed under the same

umbrella. Hopefully, this will encourage the widespread growth of the popularity of their miniatures.

Here are some of the pictures of both busts Out of the box and also some pictures of the painted boxart presented at Euro's by Alex Varela and Ivan Hortal.

INSIGHT

interview with **Kev White**



Place of Origin? That's a vague question. I was born in Chelmsford. Lived there for the first seven years and then moved to Suffolk. My "origin" in the so called "Industry" was March 1992 when I got a job as a mini painter on the 'Eavy Metal team at GW in Nottingham.

Years Sculpting? 20 years, or there abouts. I started faffing about with greenstuff in my lunch breaks a few months after starting work at GW. I suppose it turned from extreme converting to sculpting in the autumn of 1992. So, 21 years.

Major achievements? Not dying of liver failure when I lived in Nottingham, that's an achievement. As for stuff I'm proud of, there isn't a lot miniature wise. There are always aspects of a miniature I'm not happy with and that I know I could do better if I had the time to go back and do it. I'm proud of my wife and kids and I suppose I am pleased to have at least one miniature produced by GW (Theodore Bruckner for Forge World) because up until a couple of years ago, working for GW as a sculptor was something I really wanted to do.

Future Plans? Move to America; buy a parcel of land and twenty or so shipping containers and build a house out of them. A hollow square with one way in; fifty calibre covering the door. Professionally; master digital sculpting and do justice to the human (mostly female) form in 3D.

Over the last few years Hasslefree Miniatures have blessed the painting community with some fantastic sculptures. From the iconic muscled heroes and the classically proportioned scantily clad woman to the modern day troopers and the Grymm of the far future. All of these have two things in common; their appeal to us painters and their sculptor, Kev White.



Q1: *Everybody knows the Hasslefree range of figures and that you are a prolific sculptor who has also done work for a lot of other companies including GW, how many sculpts have you done commercially to date and do you have a favourite?*

A1: I have no idea how many I've made over the years. None stand out as an immediate favourite. If you showed me pictures of everything I've ever made I could probably say, "oh, yeah, I remember that. That's O.K and I like the anatomy on that one at the back" but I can't picture many off the top of my head. The ones I made for Studio McVey are nice, I guess. The art direction was very tight on those so I couldn't go far wrong and the minis I made for the Sedition Wars are ones that I wish I had made for Hasslefree. My favourite HF minis are the modern troopers, Bergil, Hassle, Freak, and Deth. The metal version of Axenarf was awesome too, until it got trashed beyond repair in the moulding process. I'm still not over that.

Q2: *You mentioned in your future plans that you're moving to America. I and many of our readers are fans of Hasslefree Miniatures and we want to know if the move will affect Hasslefree in any way?*

A2: Not if we can help it. Dameon and Jenn will continue to run the UK office as they have been for the last year or so, with new releases from me and new accessory and product sourcing, PR and pics from Sally.

We are hoping to expand our US customer base by setting up a distribution network over there. So it will be a case of Hasslefree is business as usual, but BIGGER! If that makes sense?





Q3 : *It's good to know that Hasslefree Miniatures will be un-affected; I for one am pleased to hear that. One of the things I like about your sculpts is how easy to paint they are. The mix of close, tight detail and nice open areas coupled with the characterisation you manage to portray make them very appealing to painters. How did this style come about and was it hard to achieve?*

A3 : My "style" came about primarily by copying Jes Goodwin and Alan and Michael Perry. Jes is very good at working shapes and negative space, using geometric shapes and forms to define characters and races, I try to emulate that. The Perry brothers are very good at giving their sculpts a sense of reality, through posing and caricature. I think a lot of other sculptors work similarly to my style as a result, because the three influences I mentioned are so iconic for people growing up in the hobby.

One influence on me that won't be so common is Roy Eastland. I learned a lot about using hands and faces and how to achieve different effects with putty while working with him at Target, whether he knew it at the time or not.

So, no, achieving my so called style was not hard, it just came about naturally for me. What is hard is pushing it to evolve, because being the same year in year out gets boring. I try to find new ways of doing old things to keep things interesting for myself. The customer might not notice the difference between sculpts, but I'll know that on one I made the hands a certain way and on another I got the same result completely differently, for example.

Q4 : *From your last answer and that you're still feeling the loss of the Axenarf, it seems that you put more than the ability to push putty into a sculpt. Does this mean that you get emotionally attached to some of your sculpts or just the ones you're working on at the time?*

A4 : If I don't have an emotional attachment to a sculpt it shows in the final piece. The miniatures I dislike the most are the ones I put very little of myself in to. I made a load of elves for someone back when I first got in to freelance and I have to say I didn't like the job I made of them. If I had more time I could have worked up the will power to work on them. I find I can kind of hypnotize myself in to the mind-set to work on anything given the time and sufficient effort, by kidding myself that I really, really like the concept even when I don't.

Of course, this means that a lot of the miniatures I make for other people, I end up wanting for myself. It is very difficult not to immediately make something very similar for Hassle-free while the image and emotional ghost is still fresh in my head.



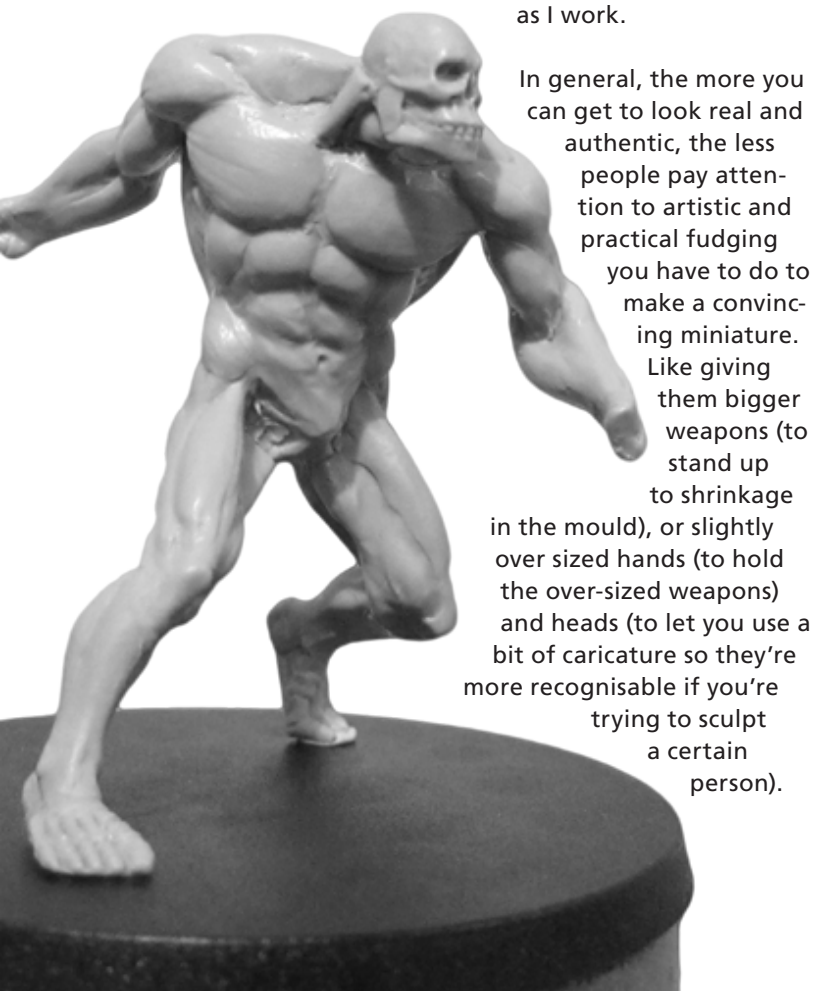


Q5: *Hasslefree is known for showing a lot of Work in Progress shots of your sculpts. One of the more interesting things is to see that you sculpt a lot of detail that ultimately gets covered up, musculature under clothes, whole minis that get covered with a cape. What's the reasoning behind this?"*

A5: Two reasons; the first is that it makes it more of an exercise for me. It's one of the things that keeps me interested. I find it more fulfilling to construct something so painstakingly, getting as much "just right" as I can before going on to the next layer. The process holds my attention a lot more than if I were to bulk out an armature and detail the top layer.

The second is that the process makes the miniatures look more believable. If I sculpt (semi-) accurate anatomy on a miniature I can drape thin layers of putty or wax over it and so long as it is soft enough it will act almost like real clothing (with help from a clay-shaper). Folds and creases are likely to form where they would do naturally on a full sized person, making the miniature look convincing.

Sometimes I will make a miniature from the skeleton up, especially if it's a larger sized piece. I try to get as many of the protuberances of the skeleton (like elbows, collar bones, patellas and ankles) to be as accurate as possible. They act as visual reference points when I'm adding muscles and I will often make the skeleton in a different colour putty so these points show up more easily as I work.



In general, the more you can get to look real and authentic, the less people pay attention to artistic and practical fudging

you have to do to make a convincing miniature.

Like giving them bigger weapons (to stand up to shrinkage in the mould), or slightly over sized hands (to hold the over-sized weapons) and heads (to let you use a bit of caricature so they're more recognisable if you're trying to sculpt a certain person).



Q6: *You mentioned in your bio that you want to master digital sculpting. Do you think you'll be able to convey the same characteristics you get in your hand sculpted miniatures into printed miniatures?*

A6: I hope so. We've invested a lot of money in to it already, so I guess there's a lot of pressure, financially, for me to get it right when I am finally able to start working that way.

There are sculptors who have already made the transition from traditional to digital, Andrew Rae for one, so it is definitely possible. It's just another tool; another medium for sculptors to use. I see very little difference between me learning this method and getting the hang of another type of putty or clay.

Q7: *Bit of a geek question but what software package do you prefer and why?*



To be honest, I'm not far off working on what I want to, at the moment anyway. Hasslefree is doing well enough that sales of even my least well received miniature pays for itself, and although Sally and Dameon are always urging me to be more sales-driven in what I produce I still manage to find the time to do what I want. With the exception of the Grymn; they're my special babies and although they sell well, I feel bad about spending time on something I'm effectively only making for myself.

Actually I guess that answers the question; I would make Grymn and fantasy Dwarves 90% of the time. And plastic Grymn, because money to pay for the moulds wouldn't be an issue. And plastic sci-fi troopers. And some plastic modern troopers to go with our resin and metal ones, because I really like those. Oh, and more scantily clad females of all races in 28mm and 40mm and 54mm.

Q10: *I would certainly like to see more 54mm miniatures☺. OK, last question. You get to see a lot of sculpts and sculptors either on facebook or the various web forums, so apart from those you have mentioned in previous answers, whose work do you really look out for and pay attention to?*



A7: At the moment I'm using Zbrush, but that's just because it's a trial version and that's all I know :)

Q8: *Back to your sculpting; I know Hasslefree has a small range of 54mm miniatures and the 32mm range covers a lot of genres but have you ever considered sculpting anything larger like a historic miniature in 75mm or a fantasy bust?*

A8: Only as an exercise in anatomy and it would most likely be a naked woman, but not a bust (other than one on the aforementioned naked woman). They don't interest me at all.

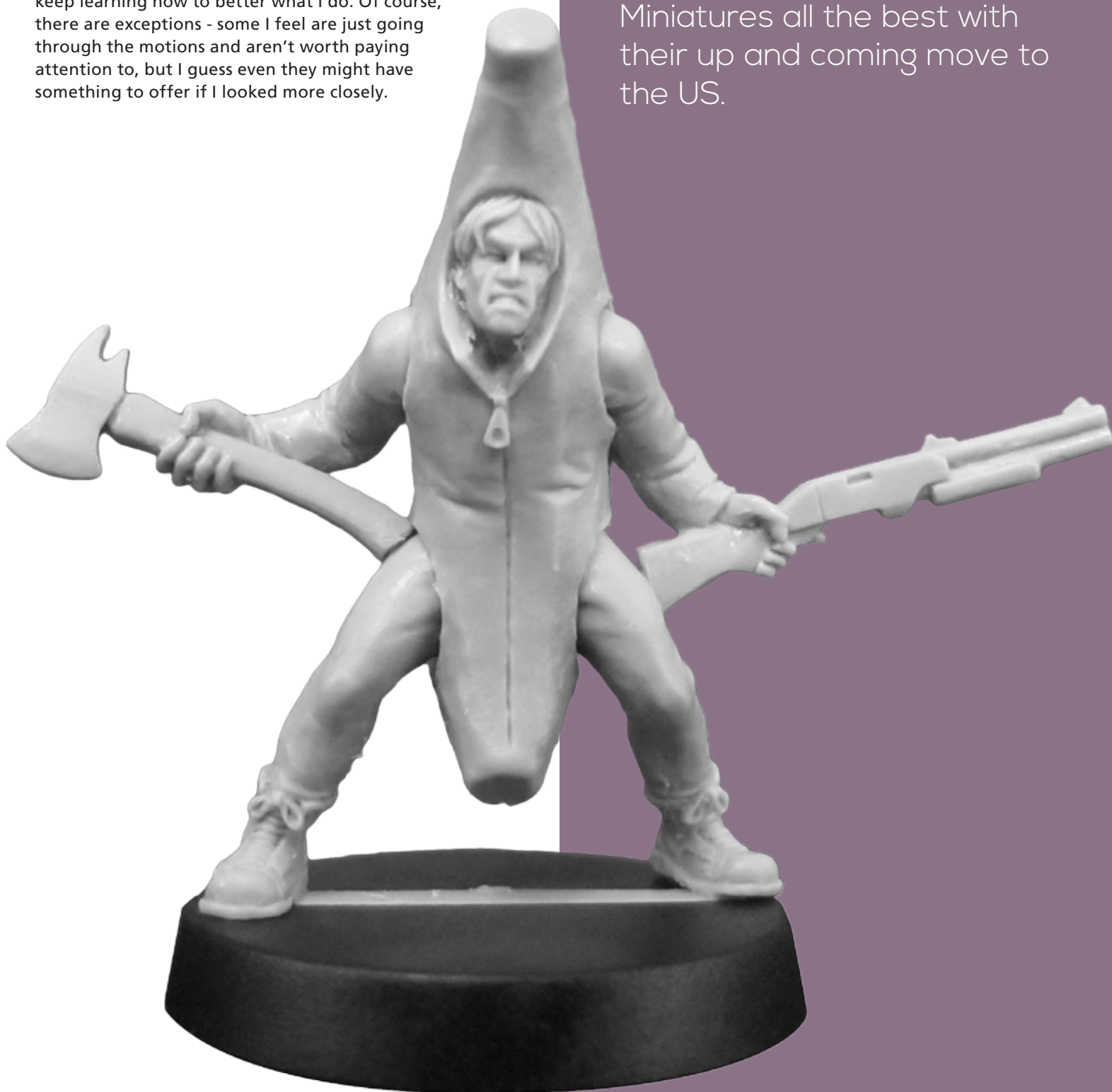
Q9: *So, if you had complete free reign with no financial constraints, Just Kev White Sculpting for pleasure; what would you sculpt?*

A9: Oooh... Good question.

If I had no financial constraints I think I would take a holiday, then pick up martial arts again and go to the gym five times a week. Sod sculpting ☺

A10 : Loads. Tré Manor, Andrew Rae, JAG, Remy Trembley, Mikh, Andy Dormer, Paul Hicks, Yannick Hennebo, Patrick Keith... The list is endless. Pretty much every sculptor I see has something; a technique, a special way of working or a different way of using putty or wax, all of which makes them an inspiration that makes me want to keep learning how to better what I do. Of course, there are exceptions - some I feel are just going through the motions and aren't worth paying attention to, but I guess even they might have something to offer if I looked more closely.

I would like to thank Kev for taking the time to answer these questions at this very busy time and wish Hasslefree Miniatures all the best with their up and coming move to the US.





By **Jake Cannon**

Star Trek Attack Wing is a game created by Wizkids using the Flight Path system under licence from Fantasy Flight Games. If that system doesn't sound familiar then maybe the game system that Fantasy Flight Games use it with might; X-Wing. So is this a simple re-theme of X-Wing or is there more depth to Star Trek Attack Wing?

Overview

Attack Wing is a dog fighting game very similar to X-Wing in many ways but with a few changes, both mechanically and thematically. If you haven't had a chance to read over my review of X-Wing in an earlier issue, I suggest you check that out for the detailed scoop on the biggest selling game of 2012 and 2013 so far (and between you and me there's not much out before Christmas to threaten taking this title). However, below is a short summary—

For those of you who have been living in an internet deprived cave, X-Wing is a game set in the Star Wars universe that pits players against each other in a fast-paced dog-fighting combat where you can build your wing using different ships with a variety of pilots and then upgrade them dependent on what options they have available. The game itself is then played in a series of turns that begin with the players secretly selecting what manoeuvre each of their ships will perform during the turn. This is where the fun begins, starting with the worst pilots and moving up through the ranks each player reveals the ship's chosen manoeuvre and performs it followed by one of the special actions available to that particular ship chassis or pilot. After all ships have moved (and probably narrowly dodged each other), it's time for the combat; this happens in the reverse order with the best pilot firing first (yes, it is Han in Star Wars) moving down the ranks until the lowliest of rookie pilots gets his or her shot at taking down the annoying blonde kid.



Game Play

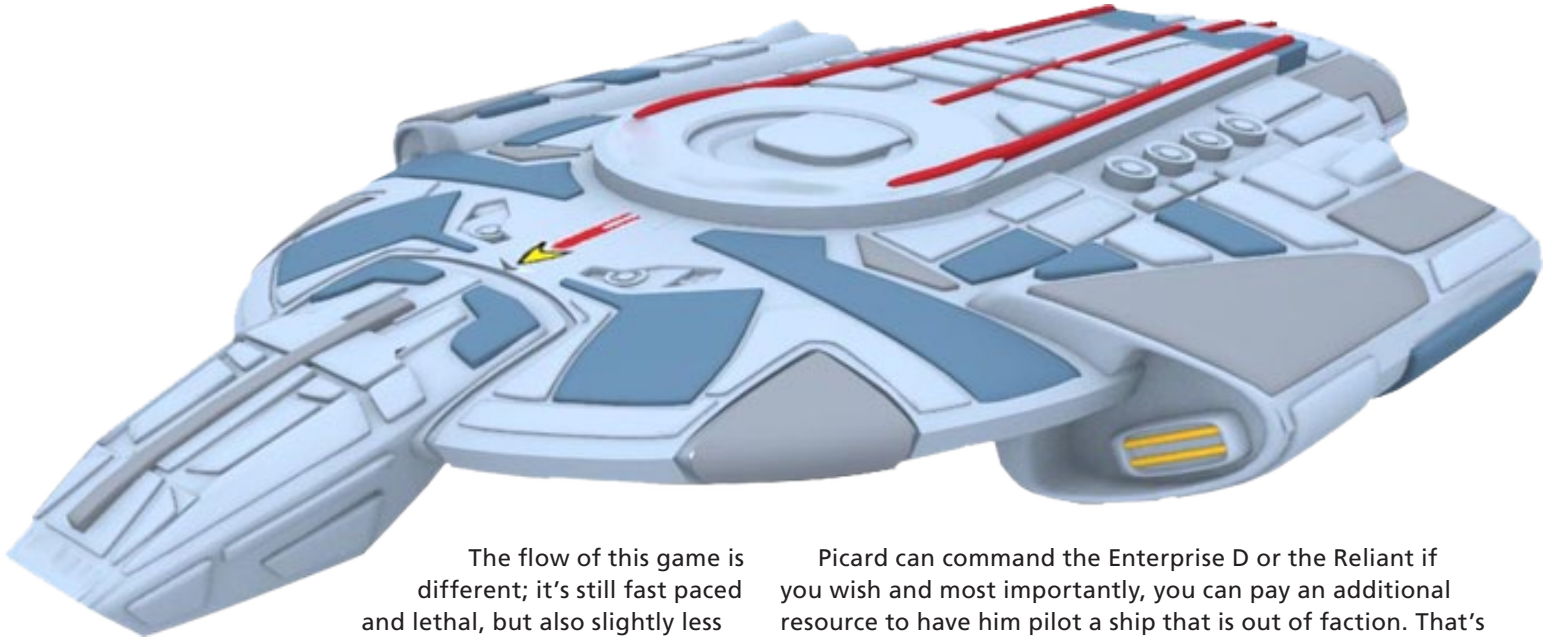
Now this is a good place to switch to talking specifically about Attack Wing, as there ends the similarities. Attack Wing uses the same manoeuvre templates/system as X-Wing, but now the combat stage has some subtle yet all important differences. Combat is executed by having the attacking ship roll attack dice equal to its attack stat, +1 dice if using primary weapons at short range and totalling up the hits. This amount can be adjusted depending on the special actions that were chosen earlier in the round. The defender will roll defence dice equal to their agility stat, +1 if being shot at with primary weapons at long range. Every success here cancels one hit. Once all standard hits are cancelled then critical hits can be cancelled. If there are any hits left that have not been cancelled then the defender takes damage against their shields; if there are no



shields left, it's the hull. Critical hits that make it to the hull are resolved face up and usually have extra effects.

Fans of X-Wing will be asking so what's the difference – let me explain. Firstly, the brand new scan action which basically is Wedge's ability on a stick. For those of you who don't know what this means, Wedge Antilles is a fantastic pilot in X-Wing who literally dominated the meta game during the first two waves of release. His ability is that any one he shoots at gets -1 agility. That's what the scan action does. Sounds sick? Well it is and more than you think as the next piece of the puzzle will show.

The second major difference for Attack Wing is a very subtle one; it's the stats of the ships. In X-Wing, tie fighters have 3 hull points, 3 agility and no shields. The humble X-Wing has 3 hull, 2 shields and 2 agility. This means that you can one shot these small ships and although it is unlikely, it does happen that you get destroyed by two good attacks. This fits with the whole one man "snumpf" fighters scale. Now enter the game changing big ships like the Falcon and Slave 1. 6 hull, 4 shields and low agility. This means they're durable but not evasive. Ever wonder what it would be like to be fielding entire games of just those big ships? Well, welcome to Attack Wing. The average sort of stats we are looking at are 4-6 hull points, plenty of shields and low agility. Meaning that A) the scan action quite often removes the ships only agility dice and B) this is a game of broad siding your opponents and having ships limping around with a couple of hits left, not who can one shot each other first.



The flow of this game is different; it's still fast paced and lethal, but also slightly less brutal, especially on the new player who might not have started way back when wave one was actually available to walk in and buy and as such doesn't have every pilot ever. The theme is still there and as much as you hear quotes and sounds effects coming from the X-Wing table, you will hear the same coming from the Attack Wing table. This isn't just for Trekkies, but it's a ripping good laugh for us. Also, you can finally see who is better once and for all, Picard or Kirk? It's Picard by the way — hands down.

So what else is different? Your captains and crew are no longer tattooed onto a single type of ship.

Picard can command the Enterprise D or the Reliant if you wish and most importantly, you can pay an additional resource to have him pilot a ship that is out of faction. That's right, you can have a Neg'va captained by Picard with Uhura at communications. This leads to a wide variety of list building options right out of the box. Mix this up with the 4 factions that are available straight away (Borg still to come) and you have a game system where you won't come up against the same list week in and week out. A happy side effect of the ships being bigger is that they have more upgrade slots available to them from the beginning and named ships have different stats than their basic cousins.

Cloaking — This is new. You can deactivate your shields to go into cloak mode; you still move around the board but are much harder to hit and cannot shoot without de-cloaking, a process that leaves you without shields until the end of turn. The different factions have different bonuses to how they interact with cloaking and with the Defiant on the way even the Federation get to play.

Missions — Finally, the missions are something which I think are superb with Attack Wing. Every ship pack comes with a themed mission related to the ship; take down the Scimitar for the I.K.S. Valdore, tribbles for the G'Roth and of course the Genesis device for the Reliant. These missions really provide focal points for your games, not just who can kill each other the quickest. This also rewards players who take well rounded fleets over focused ones as they have a better chance of completing a variety of missions. The fact that most missions involve having to drop your shields to beam away teams up and down can lead to tense, balance of power moments. For example, your cloaked ship is out hunting and you need to get the away team back on board ship. However, you know if you drop your shields you're vulnerable... I love it!

Components — The cards and tokens are fair, not quite as nice as Fantasy Flight Games but still better than average. Photos of the cast helps draw you into the theme of the game and the individual upgrades and crew are all based on events from the shows or films. The dice are pretty and use different symbols than X-Wing and the core set comes





Conclusions

with more of them. A gripe I hear repeatedly from X-Wing starters is that it doesn't come with enough dice. Personally, I completely agree, but most of us have bought two core sets by now, so that is no longer a problem. Still, it's nice that Wizkids listened to this gripe and adjusted their product accordingly.

The ships — Now this is a point of conjecture. Firstly, some of them are small — I mean really small. Wizkids are trying to keep the ships to scale with each other and the plus side to this is that multi-fighter wings are coming which look awesome. The downside is that Kirk's Enterprise is roughly the size of a 5p piece with some matchsticks for nacells. The upside is they give you more crew and tokens in that ship pack than the others.

Secondly, the paint jobs on these ships is not as good as the X-Wing ones. Now this really does help to show you how unique X-Wing is as you need to see a competitor to really appreciate how much better your product is. I would say this is a portal everyone should look through. If you aren't keeping an eye on your competitors, then you should be. The good news is that these models are painted to a tabletop standard; why is this good you ask? Well, because it means all of you fantastic painters out there can really go to town on these ships. Battle damage, ship id's, nacell glow, it's all there for you to add. If you want a quick fix just to make them look a little better, then feel free to add a dark tone wash as that does wonders. If you are interested in going the whole hog, this is a product for you as the details are there on the sculpts but not picked out in the paint job... yet.

Is there room in my collection for both X-Wing and Star Trek? Yes, because for me they are different enough. The game play is different and the choices you need to make are different enough from X-Wing. I am a massive Star Trek fan, so of course this has the appeal for me; the classic Khan verses the Enterprise battle is timeless. Now you can put him in a Bird of Prey and see how that could have ended. The release of more ships in the opening wave has saved this for me as without the variety that gives I think it might have been a different story. I literally cannot wait for the Borg. We will see a Wolf 359 re-enactment, now if I can just find seventy Federation ships to slowly assimilate my way through...

One final note I feel is worth mentioning; Fantasy Flight is great, but I have found their league kits a little heavily weighted for the winners. There are not enough for participants to attract good numbers of casual players and you need those casual players at weekly leagues, otherwise you just get left with the 3 uber competitive players and no new blood coming through. The Wizkids kits for Attack Wing are a whole different story. Each kit comes with 3 top end prizes, with one for winner, one for tournament organiser and one for the last/random place finish; on top of this, everyone who takes part gets a participation promo pack. For the first kit, this is a dinner plate sized Deep Space Nine Cardboard Token. This thing is huge and you get it just for taking part. This is what we need more of in miniature gaming, something for taking part because, as we all know, Games Workshop can't be around forever and relied upon to bring new blood into the hobby.

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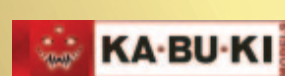


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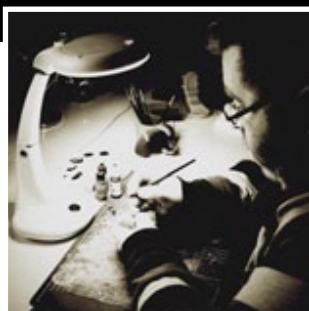


MORH

Odjel za kulturno-društvene djelatnosti
Služba za odnose s javnošću i informiranje



By Shane Rozzell



Unboxing

Painting Buddha's

Target Identified 1.1

Price: **84 €**

Available from:

Painting Buddhawww.paintingbuddha.com

Unless you have been living under a rock these past few weeks you would have seen a new company called Painting Buddha pushing its wares into our hobby consciousness. Painting Buddha is the brainchild of hobby blogger "Michael Bartels" aka Zaphod Beeblebrox.

In this unboxing review I will be taking a good look at Painting Buddha's first offering: Target Identified, Season 1.1

Overview

The first thing I have to say is that there is a heck of a lot in this box. For a complete listing check out the Painting Buddha [web page](#) but believe me when I say value for money isn't an issue here. The second thing that strikes me is the quality of the presentation. Everything is so well made from the glossy box protector down to the small round stickers that seal the metal presentation box that holds the miniatures; even the inside of the main box is emblazoned with the Painting Buddha logo.

Upon opening the box there are several things that grab your attention. The first of which is the large black tee shirt that again has the Painting Buddha logo on it; this is also used as a packing device to keep your boxes safe and sound. The tee shirt, like everything else, is very well made and comes in a variety of sizes that should fit even though the "Hobby Mass Index" is rather on the large side.

After a good rummage through the other paraphernalia that's comes in the box, I finally get my hands on the two main products — the Miniatures and the DVD's.

The Miniatures

Contained within a very nice metal box are both fifty four millimetre scaled miniatures, Brad and Yanet; also in the box is a pretty cool looking display base.

All of the pieces are cast in grey polyurethane resin and as true sign of the mass production each piece and sprue is of a different shade.

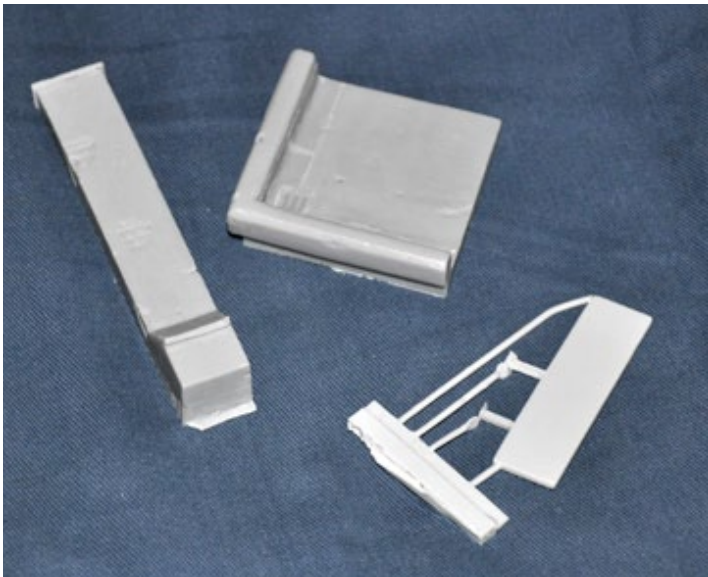
Sculpted by Mati Zander (Badsmile) the scene depicts our two protagonists on a rooftop somewhere in a futuristic city

attempting to identify a target they're about to assassinate.

The base consists of three pieces, the first of which is the flooring area that has a large lip roof edge and some blocks below. Inside, where the miniatures will be placed, is a typical rooftop and a small drainage grate. On first glance, I thought this to be a bit rough and badly finished but as I looked closer, I realised that the finish is entirely correct and how I would imagine the roof of a pretty rundown building to look like. There is one small issue with the flooring area and it's that it hasn't been cast on a level surface as mine is a bit thicker on one side but this isn't a major issue and certainly doesn't detract from the base.

The second part of the display base is a sort of chimney stack or column. This, again, is rough hewn to match the flooring area and depicts a brick column covered in plaster that has cracked and broken away in several places; simple yet very effective.

The last part of the display base is the sign that is to be attached to the column which again is very simple and effective but the casting on my copy isn't great; however, due to its simplicity can easily be fixed or replaced.



Brad

The first miniature is of Brad, our would-be assassin. Standing at fifty eight millimetres tall, this long, lithe limbed character is dressed in his futuristic garb and wears a sort of horned headpiece. The sculpting and casting are both very crisp and there are a some subtle details for the painter to latch onto and bring to life, but on my copy of Brad the very ends of his headgear must have had air bubbles and are not present. If this was a 32mm scale miniature, I would call it a "Painter's Miniature" as it would offer a lot for the painter but in 54mm it feels lacking in detail and the figure has very little facial expression.

On another sprue is Brad's long barrelled rifle and a cane which he carries in his left hand. The rifle itself is of a classic design and leaves me a bit puzzled as it's not quite steam-punk and not altogether sci-fi. The casting on the rifle is ok, but there is a bit of mouldslip on the sights that will be quite hard to make good. The cane is an odd accessory but it is perfectly cast.

I like the idea of the miniature a lot, but I'm not wholly convinced with the characterization of the piece because of his almost comedic pointed boots along with the elaborately pointed knee roll and walking cane. I would think an assassin would not want to draw attention to himself but Brad is quite the opposite and I almost get the feeling, because of his clothing, he's supposed to be some kind of master criminal rather like the Joker from Batman; his pleasant facial features don't back up that theory, however.



Yanet

The second miniature that completes the scene is of Brad's alien female companion "Yanet". She stands slightly shorter than Brad at fifty six millimetres high and again, to keep in the same style as her companion, is very thin and long limbed. Her main features are the legs which have a double jointed lower section that gives them an animal appearance; each foot ends with two long toes. She also has four digits on each hand and is wearing a smooth faceplate on her headgear that hides her alien appearance. On a separate sprue are her left and right hand, the left is holding a kind of futuristic staff weapon and in her right is a data pad which, in the scene she is showing to Brad presumably with the target of their assassination attempt shown on it; also present is an optional handgun in a holster that can be glued to her hip. Out of the two

miniatures, I think I like Yanet the best. Again, she is sculpted in a very simplistic style with not many details but her alien appearance and strange, otherworldly garments carry this.

The casting of Yanet is pretty good, but on my copy she has a pretty hefty mould line down both her sides and the inside of her legs. Kudos to the caster though, as they are in a place that can easily be reached and rectified.

After re-reading the above, it sounds like I'm doing a real hack job on these miniatures but I really like them a lot and want to emphasise that. I feel that if you paint them as stock, straight out of the box then you'll have a pretty nice display piece; if you're brave and want to have a go at converting them and adding to the display base, then I think you'll end up with a real stunning piece. I already have some plans on how to change things and look forward to getting stuck into them.



Ben Komets version of Brad and Yanet

The DVD's

Having only ever watched one painting DVD before I was looking forward to watching these — all six of them!

The concept is pretty simple; two painters, Ben Komets and Rafael Garcia Marin, painting the same miniatures while showing us their differing ideas and techniques. For the most part, the DVD's carried this off. These are billed as a kind of paint-a-long so you can follow each specific step if you wish which makes me wonder at the appeal of the future sets. Are we going to watch another pair of painters paint the same miniatures again or are we going to see more in depth explanations on specific subjects? I hope it's the latter, because as much as I enjoyed watching Ben and Rafael paint, I don't think I will be able to watch someone else show how to glaze or wet blend before I start to get bored.

Presentation of the DVD's is again excellent; all are stored in a double trifold package. The design is really nice and it makes you want to cherish and take care of them.

The first set focuses on Ben Komets as he tackles Brad, Yanet and then the base with a disc given to each subject.

Each disc contains several chapters which detail specific

parts of his painting of the scene, which makes it very easy to find particular subjects if you wish to copy it or emulate the technique. The first thing you notice is the clever camera angles that the director has incorporated. One camera is looking at the painter as he talks about what he's doing; another is pointed at the miniature and a third shooting down showing us the wet pallet that Ben uses.

Being a painter myself, I would say my style is pretty similar to Ben's although nowhere near as good, so I enjoyed watching how he completed the scene very much. I also managed to pick up a new trick or two which I'm eager to try out.

In the third DVD when Ben tackles the base, it shows a few conversions that he did and I was sorry not to see these being done in the video. They were covered, although very briefly, in one of the small booklets that come with the set.

Discs four, five and six are given over to Rafael Garcia Marin, aka Volomir who is one of my favourite miniature painters. I have recently finished reading about his High Elf Dragon Lord from his blog, so was eager to see what he had in store when painting Brad, Yanet and the display base. Like before, each subject got its own disc and this time Rafael was going to use his airbrush to help complete the miniatures. His main painting style is somewhat different from Ben's and I suppose it's a bit more time consuming as there are more breaks in filming and when we returned things had moved on a pace. This was okay as most of it was going over techniques already covered and would have been a waste to show us again.

There is a lot of humour in the discs which made watching them very enjoyable. I especially liked the fact the most of the mistakes are included, not only show us that these painters are human but also how they solve the problems they face while taking on a scene like this.

There are areas where a bit more explanation of thing would have been nice, like when Rafael's compressor dies and we are just left with a short on screen message or the fact that for 15 minutes we watch Rafael paint one side of the display base sign only for it to magically appear on the other side in the finished piece. However, these are only small gripes and do not detract from an excellent product.



Conclusion

Overall, I really like the Painting Buddha Target Identified Season 1.1 boxed set. There are areas for growth and improvement on the miniatures and the DVD's and I get the feeling with so much Painting Buddha branding that the guys behind the project are almost trying to start a painting movement which I'm not sure I buy into yet, but I do like their ethos.

Pros: The contents of the box set are brilliant offering fantastic value for money. The DVD's are well produced and directed and with the extra vantage points, offer a much wider perspective on the video tutorial. I have picked up a couple of new techniques I'm eager to try and I found them giving my urge to paint a boost.

I really like the miniatures and as a base with some extra modelling, offer me personally an exciting challenge and I'm looking forward to having a go it. The distribution of the box set was also excellent and everything arrived on time and undamaged.

Cons: On the DVD's, I would have liked to see a more contrast in the styles of the two painters and at least one painter using true metals rather than both of them painting the NMM style. There are video tutorials out there that do go into subjects in more depth but don't offer the paint-along-option. All of the extra bits, such as the tee shirt, pin badges and stickers that come in the box are very nice, but would I normally buy them is another question.



I managed to grab a quick word with Michael Bartels about the boxed set and here are his answers.

Q1: When did you first have the idea of Painting Buddha and what drove it?

A1: I guess for those who don't know me, I would have to preface all of the answers below by fully disclosing that I am a big fan of Douglas Adam's "Hitchhiker's Guide to the Galaxy" - just in case you don't know why 42 is such a cool number and why many of my friends call me "Zaphod", "Zappi" or just very informally "Galactic President":D

14 years ago, when I was 28 (or 2/3rd 42, as I prefer to call it), I decided that by the age of 42 I would stop working in the corporate world and start my own miniature related company. That was pretty much as detailed as my plans were back then. Time flew by and faster than I can drop a miniature, there I was at 42: Leaving the corporate world and starting a miniature related company.

As far as what drove my idea, I would have to answer giving you the three main of many reasons.

First of all, since I got infected with the mini-virus at the GW on Oxford Street at the tender age of 21, I have always enjoyed visiting painting events, travelling to workshops and meet up for nerd-camps. I met a whole bunch of really hoopy and talented people from all over the world - many of which I feel privileged to call my friends now. I guess this kind of cozy community feeling is probably the main reason why I wanted to do something in with miniatures.

Secondly, painting miniatures and learning about light, colour, shape and all the good stuff made me see the world quite literally with new eyes. I learned to appreciate nature, art and textures to an extent that I would have never thought possible when I was still a young nerdling. I sincerely believe that painting miniatures has the potential to make everyone a better person and I want to share and enjoy this with more people.

Thirdly, let me ask you a question: If you were a somewhat successful business person, what is the one area you would probably never invest a cent in to start your own company? That's right, the 'dying' hobby: miniature painting. Well, I like doing impossible things — it's fun. Challenge accepted! :D

Q2: As you have stated on your blog, masterminis.net and like many of our readers, you have come from a wargaming background. The painters you teamed up with for 1.1 are very well known for painting smaller scale stuff so why choose 54mm miniatures for your first box set release?

A2: Actually, I would consider myself to be a collector of rare and precious trinkets first, then a painter and then a gamer (even though my Ultramarines are yet to be defeated, proudly holding a 56-2-0 record!)

The miniatures that we designed for Season 1.1: Target Identified are destined to live in a showcase. The

54mm scale allows you to show and learn techniques and effects much better than on a smaller scale. By the way, the artists we teamed up with also paint larger scales than the typical 32mm ones — even larger than 54mm — but outside of the Games Workshop event universe that may not be as visible.

You can expect all kinds of different miniatures and DVD sets in the future, ranging from playable 32mm minis to 200mm busts. Of course, not everyone will like every style

mini, but that's beside the point. We want to not only show you techniques on a DVD, we also want you to be able to follow along step-by-step. Just think of our sets as a great DVD with some free minis. Learn to be a better painter.

Q3: *Painting Buddha, with Target Identified 1.1, has entered a market that has a lot of competition and to ensure its place in the market you made the choice to pack a heck of a lot of stuff into the box making it excellent value. Will this continue with the next releases or are the contents of the boxes going to lessen?*

Rafael Garcia Marin version of Brad and Yanet



A3: Heheh, good question. I stated above that I like to approach things differently...

Quality or low price? How about quality AND low price? A quality product is our #1 priority. Some of the long-time followers and first supporters know that we actually scrapped our first 'try' after over 1000 hours of work and a rather hefty investment, because we were not quite happy with the results. And even though this delayed our initial release by almost three months, the fact that we heard nothing but encouragement after we made this decision transparent shows how hoopy our followers really are. For us, quality and a high nerd-factor are everything. We want to 'want to buy' our product ourselves.

Does a company have to make profit? Again, how about: No! Well, that's not entirely true. First of all, Mati and Ben are full time employees now and I need to pay the bills. But we do not NEED profits, as long as we can pay the bills and have fun in the process. But, of course, we'd like tons of profit, but not because we want to get filthy rich - we want to re-invest it in the community.

True to our motto: SHARE & ENJOY 42% of profits will be re-invested in our company. 42% of profits will be reinvested in the painting community and 16% of profits go to charity. We just think of our supporters as our shareholders. The dividend we will pay them are cool products, cool events and ... well, now that I think about it, ... pretty much everything's gonna be totally cool.

Having said that, our profit margin is admittedly rather slim. I find it quite amazing what one can produce out of a converted living room and how much value we can pack into a quality product priced like no other if one does not think of maximizing profits first. Of course, we could have made some standard DVD's and sold them for 50€ a pop with no problems.



By designing a DVD set that is closer to the Lord of the Rings Collectors Box than to any painting DVD you have seen so far, adding two 54mm miniatures with a display base, a printed metal jewellery box, secured by two designed 21mm Painting Buddha tape-stickers instead of Scotch tape, a certificate and two brochures on top of the DVD and then sell it for 42€ in the end may not give you much profit, BUT it will give you several million points out of 10 for style.

This approach obviously only works if you are willing to say bye-bye to your initial investment, as I did. The investment turned into a product, which right now transforms back into money only to then fuel our next projects. Also, as president of our enormous enterprise, my salary is 0€, which kinda helps.

The more supporters we have, the more we can do for the community and we have a LOT of hoopy plans for the future!

We have some ideas on how to make the product even better, put even cooler stuff in our supporter boxes AND then try to lower the price. As you can imagine, this will take some time and obviously some support from the community. I vowed to fund this project in full for at least two years, even if we don't sell a single item. Our initial success... As you noticed by now, short answers are not my cup of tea, so, tldr. No, the content of the boxes will not lessen. It will become better. Nerdier. So say we all!

Q4: In the future, do you plan on selling the items collated in TI 1.1 separately so someone could just purchase the miniatures or DVD's?

A4: No, no, no,no! So,yes. (See? I am not good at short answers).

First, let's look at a problem for our supporters: Say you live somewhere, far, far away, outside the European Union - so, for example, in Tasmania, Hawaii, South Africa, Brazil or even in the remote country of Switzerland. You order a 42€ budget box. Insured shipping will cost 17-36€ (we ship at 17€ for obvious reasons). Bummer.

Also, some customers really want to buy just the DVD or a second or third set of the miniatures.

One of our business objectives is to strengthen and support local, independent retailers - and we have a lot of great ideas for that! We also would like everyone else out there to consider supporting their local hobby stores rather than buying discounted stuff online! Let's just keep that in mind for the moment.

Thirdly, we have been approached by a surprising amount of retailers who expressed their desire to carry our products. The problem for us is that we can't offer 30 or 40% retail



When the airbrush failed, it was actually the compressor who decided to end its life quite unexpectedly. There was really not much to show other than a life-less big black box that ceased to exhale.

And yes, we had so much fun!

If I may, I would like to add something that is very important to me.

I am not an artist. To say it in the words of Gag Halfbrunt, "Zaphod's just this guy, you know?". What really made our company 'Manabu' and

our brand 'Painting Buddha' possible in the end, are my two friends and now full time 'employees', Mati "Badsmile" Zander (Art Director Body) and Ben "White Rabbit" Komets (Art Director Soul). I will be eternally grateful for the trust they placed in me and for allowing me to take a shot at living my dream.

I would also like to thank all of our Bruddhas* out there for their continued support and for SHARING & ENJOYING our passion.

(* "Bruddha" is our genderless title and term of endearment for all of our hoopy supporters out there!)

discount on our current configurations, as we would quite literally make a loss on selling our own product...

As a result, we are currently designing solutions that address all of the above: Make our products available to local retailers everywhere, split the products up into DVDs and minis, if necessary, avoid high international shipping charges for our supporters and don't lose the farm in the process. Of course, we will reserve some extra-hoopy goodies and swag for our direct supporters! Can we do it? Yes (I think) we can! Expect some news on this, soon.

Q5: You guys obviously had a lot of fun filming the DVDs and chose to leave some of the painting mistakes in the videos which I thought made it very entertaining. I also felt it was educational to see how the painters fixed these problems and clever of you to show them, but at one point Rafael's airbrush failed; why was that cut out but other errors left in?

A5: Here is my one chance to be witty and terse at the same time! Ready? Ok: The error was probably cut out by mistake. Woops :)

No, seriously, we decided to leave some of the mistakes in, because we feel that it is important to see that even pros don't set every brushstroke on the right spot the first time. Being able to fix mistakes saves your minis from rotting on the shelf of shame.



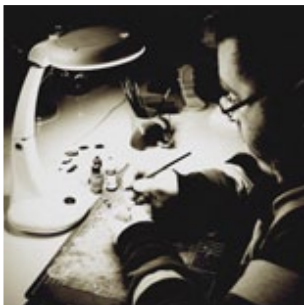
Ben Komets (Art Director Soul), Mati Zander (Art Director Body), Michael Bartels (Galactic President)

Show Report

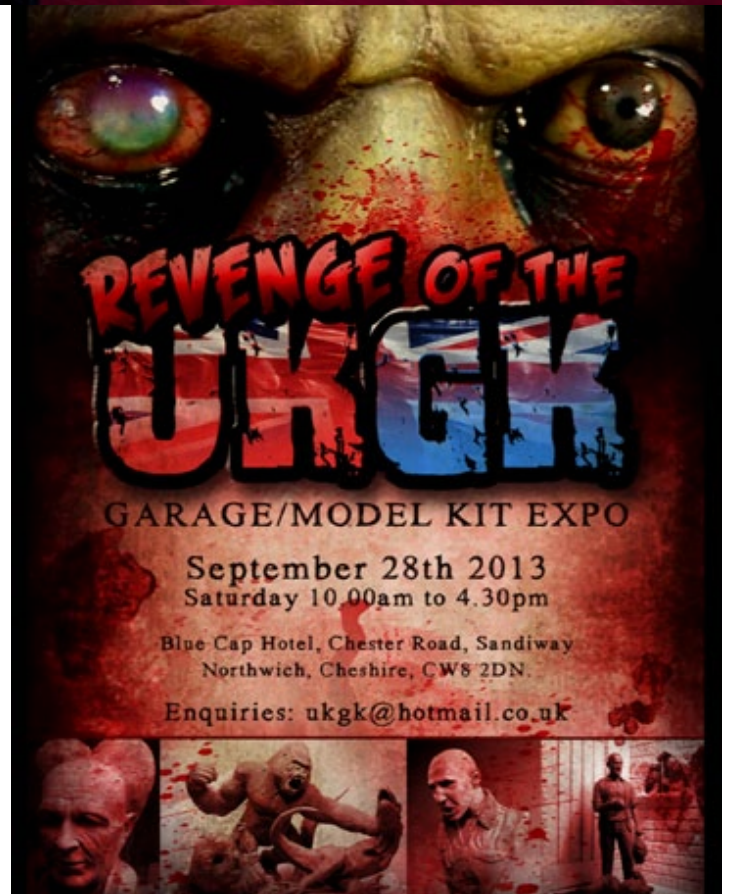
UKGK



By **Shane Rozzell**



Saturday the 28th of September took me to the Revenge of the UKGK show at the Blue Cap Hotel. This is a relatively new show organised by Dave Nichols of Creature Feature.



The show is now in its fourth year and although not on the scale of shows like some of the IPMS shows or Figureworld, it does draw in people from all over the country who are interested in garage kits.

The Venue

The Blue Cap Hotel is not a major trip for me which is one of the reasons I wanted to attend it, quite literally, down the road. The hotel, situated on the A556 in Sandiway, Northwich is close to the M6 and M56 so getting to the event would be very easy for those coming from further afield. Parking was plentiful and all the staff at the hotel



were very helpful and the food was excellent. The only drawback was that the show outstripped the size of the venue and had to be split into two rooms but even this caused some over spill into a hallway.

The Show

The rooms had a very simple layout with tables around the walls of each room and nearly everyone who attended was both buying and selling; this made it a bit confusing turning up to a table only to find the owner off on his own shopping spree but, I eventually got to speak to almost everyone who came. I suppose this is the nature of garage kit enthusiasts and makers, though. They are in the foremost, collectors who have gone to the next level and started producing their own kits. I was surprised at the quality of some of the kit for sale. They ranged from simple one piece busts up to huge multi-part kits and in lots of scales as well. The biggest surprise is the price of these kits; with no recognised sculptor to pay or huge casting overheads the prices of these kits are fantastic. Granted some of them don't have the finish of mass produced kits, but they look just as good when assembled and painted.

The painting competition was one of the aspects of the show that needs some work if the show is to progress and get bigger. At the moment, it's very informal with no specific categories or any judging criteria. I do think this could be a very important aspect of the show and wish I'd taken some miniatures to enter; they would have looked tiny in comparison with most of what was on show but I enjoy the feeling of taking part in the contests and really appreciate the feedback I get from the judges.



As it was, I didn't and I was glad of this because I was asked to help judge which proved very tough as the quality of the models entered was exceptional which led us (the judges) into a stream of visits to the display table and huddled conversations outside. In the end, we settled on three pieces to take the awards for best figure, best bust and best in show.

Best figure, Power Girl
by Mark Edmundson





Best bust, Insane by Benn Clarkson.



Best in show, Alien versus Predator diorama by Andy Bayley

Overall Conclusions

I attended UKGK with an open mind; I was expecting UKGK to be more of a gathering of like minded enthusiasts than an actual model show, but I was pleasantly surprised. It was small, with less than 100 people attended, but I think that gave the show a more informal feel and everyone got the chance to walk around and have a good chat with others. I met some friends I had seen at other shows which was a pleasant surprise and I was glad to see that it wasn't just me that attended from the usual model shows.

The garage kit enthusiasts are a lot smaller group than the miniature hobby guys, but I feel we can both learn a lot from each other. Because, in our hobby, there are so many manufacturers making all kinds of thing in all scales it's pretty easy for us to find anything we need. The garage kit guys generally have to make everything themselves and I

admire their "make or make-do" attitude which is something I think our hobby has lost.

They could certainly learn from us as well. For example, good skintones aren't just a few squirts with an airbrush and that they don't have to break someone's IP to make a good model. Just imagine those sculptors with that skill doing something fantasy or Sci-fi!

The quality of the products for sale was very good and the quality of the models on show was superb and I was honoured to be asked to judge the painting contest. I understand that running a show of any size is hard work and I think that what Dave accomplished was something pretty special and something I will continue to support and help grow.

What's on the Market?

a regular look at some of the hobby tools available



By **Martyn Dorey**

Paints & Special Effects

Blimey, month five for this set of articles already, where has the time gone? Not one to hide in a corner when I am wrong I think it is only right that I start this month's article with an apology

When I wrote the first article and talked about the plastic sanding needles (due to the ones I had in my possession from a while ago), I automatically took it for granted that the ones available now were the same in that the grit was impregnated all the way through; after a discussion at a show over the weekend I went home and purposely snapped one in half. After a considerable amount of bending, I succeeded in snapping the point and therefore, I am now making an apology to everybody I may have mislead over the grit being impregnated all the

way through. This is not the case and they are only grit coated. It won't stop me from continuing to use these and I hope that will be the case for you as well and I hope that you will forgive me.

Right on with this month's article Paints and Special Effects.

I am not going to go into the argument of who's paint is best and why we should use it, but I want to cover some of the special paints and such like that are on the market for achieving various special effects and like many I am sure you will know we are swamped for choice. Over the years, for figure modellers it has been a hard slog to try and prize information from aircraft and armour modellers but with the help of the internet the last 10 years or so have really changed this and new products are hitting the market all the time.

I am not going to go into the argument of who's paint is best and why we should use it, but I want to cover some of the special paints and such that are on the market for achieving various special effects

Andrea started the ball rolling in the figure market with their paint sets for specific colours; before this Life Colour had their own range of sets (and still do) but these were not that well known amongst figure painters. Now other companies have started their own sets such as Scale 75 with their NMM and other colour sets. All this can be said to make today's painter lazy with the need to no longer mix colours but I think at the end of the day these sets don't necessarily suit everybody's style or choice of paint medium so there will always be a sense of the traditionalist amongst us with our own mix and paint type preferences.



Metallic paint that can be polished/buffed/burnished has been around for a little while, but was mainly the Alclad type whereby it was air-brushed on and then varnished over to keep the shine; since it is laquer based, it is not so easy to work with in some respects and a lot of people have a dislike for the Alclad range.



Another option though is the Mr Metal Color which is a range of nine colours that can be put on either by brush or airbrush. These can be put on over different primer colours or as some people have tried over no primer at all. Once dry, they can then be polished with a soft cloth or cotton wool bud to achieve the desired finish or alternatively they can be burnished using a needle or the back of a curved sculpting tool which can be very effective. When they have been polished to the desired effect, inks or washes can be used to give weathered effects and then the whole area can be sealed to protect it. These paints can be used straight from the bottle with an airbrush and don't normally require thinning (although you may need to increase the pressure



slightly). Just make sure you give them a really good stir/mix before using them and if there is a need to thin them, only a very small drop of Mr Colour Thinner should be used as too much will spoil the overall effect and could even mean it is harder to get a shine or possibly not get them to polish up at all. If you want to see how effective this can be, there is a good step by step at fichtenfoo.net.

Filters and washes have been around for a long time in the armour and aircraft world and shouldn't be ruled out of the figure modellers tool box. A lot of people started off using the MIG Productions range and I know a lot have since dumped these for the new AK Interactive range which is very similar but the popularity of these just goes to show how a good marketing campaign can work, as I seem to see adverts for AK everywhere as well as an excellent quarterly magazine (or am I just looking for the scantily clad girl with the AK 47...)

Both MIG and AK are solvent based products with the exception of AK's Worn and Chipping Effects, so from a personal preference and that of somebody who dumped the entire collection of enamel paints at the age of 16 when I





discovered acrylics, they are not my first preference although I have tried some of both ranges. At the end of the day a lot of these filters can be made using a good quality pigment and some spirit (no not rum or whiskey).

These have now been replicated for acrylics by Vallejo with their range of Model Wash and consist of a slightly smaller range than the AK Interactive range. There are 18 colours to choose from plus a chipping effects to experiment and have fun with. Here is what the official Vallejo literature has to say



"Washes are liquid, transparent colours for the creation of weathering effects on armour, vehicles, planes, ships, figures, war game figures and dioramas.

All surfaces exposed to sun, wind, dust, rain and snow, experience a change in colour, a loss of intensity, a dulling and general fading. For the model painter, these changes in colour are very difficult to reproduce, and to achieve these effects on a model, washes are the perfect solution.

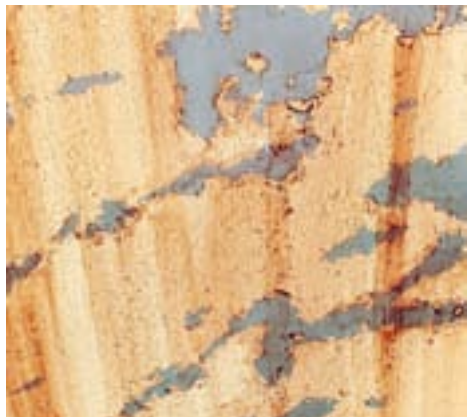
The washes can be mixed together to achieve further variations of shade; they can be used with airbrush or brush, according to the model and the effect desired. Washes are perfect for blending the edges of camouflage colours with the base colours of a model, and they can be mixed with pigments to obtain a wide range of effects such as oil and flaked rust, mud, earth, dust, moss, etc. When the washes are mixed with acrylic colours, they further help achieve the appearance of heavy wear and weathering. Model Wash has been formulated with a modified acrylic resin so that the superficial tension is similar to that of the traditional solvent-based washes, but with the advantage of working with a water-based medium.

Average drying time is around 20 minutes. If several layers of wash are to be applied, it is best to wait around 40 minutes between applications. Painting tools are cleaned with water."

The chipping medium is designed to take the place of the "Salt Technique" which either worked or didn't work depending on who was applying it or how it was being applied; I have tried the chipping medium from AK Interactive and found I had to apply it with an airbrush otherwise I couldn't get the effects to work correctly. The Vallejo version I haven't yet used, but they say it can be applied with either a brush or airbrush.

It is applied over the primer or base colour and when dry, topcoats can be applied. When these coats of paint are dry, you simply wet the area with water and then using a stiff brush or a cocktail stick you scratch the surface where the chipping medium has been applied to reveal the primer or basecoat and the effect you want to achieve. This is usually a 4 stage effect with the





first consisting of a primer or basecoat followed by the chipping medium, which is then followed by a topcoat of an appropriate colour and then a wash before applying the water and removing the areas to give the desired effect

Last year at Salute I discovered a company called ModelMates, who mainly catered to the model railway side of the hobby but wanted to introduce their products into the war-games market and so attended Salute. I am glad that they did, because those that know me will know I really like this stuff; besides their range of primers (which I have already talked about in a previous article), they do a range of weathering dyes and this stuff is like bottled pixie dust as far as I am concerned. At the time of writing, their range consists of 3 opaque colours and about ten translucent colours; the translucent colours also come in a spray can and work on the same principle of apply, let dry and wipe off what you don't want with a damp/wet cotton bud or damp cloth.

Although these are dyes, they are water soluble and therefore clean up after use is quite simply a case of washing the brush in water. The translucent colours can be put through an airbrush straight from the bottle and each bottle has a bead inside to help with mixing. If you apply this with an airbrush be careful not to pour the bead into the cup as

well as they are the old citadel style flip lid bottles. The Mud Brown colour they do I have used extensively for colouring stone work on bases as it gives a really quick and effective weathering solution.

The real gem of this range, though, is the Rust Effects in the opaque range; this stuff really is amazing and is pixie dust at its finest. It is not designed to do a whole vehicle; for that the Rusty Red from the translucent range is recommended to be used first. The Rust Effects is then used on smaller areas. The more you apply, the darker the effect, so using just a little of the Rust Effects will give you a light rust. Apply more and you can really go to town with this stuff — if you let it build up, it will start to bubble and blister as it dries. If you have an area where it can pool, then as it dries in the pooled area, it will crack to give you the effect of old black rust. It is excellent for weathering old barb wire amongst many other things that you might want to add to the base of your project.

The ModelMates, dyes whether used from a spray can or bottle, will remain workable until they are sealed with a varnish, which means that even damp fingers can remove them if care is not taken. Also remember that if you are applying a varnish to seal these there is a chance that some of them will become darker so you will need to bear this in mind when applying them.



Next are the transfers, decals and masks. Yes that's right I said transfers. Although these won't actually come into their own until you start thinking of the scene you are going to be putting your figure into, I feel it is worth giving them a mention at this point as I know many of you like to build elaborate scenes for your figures. Kickstarters have come into their own with this to a large extent and many cottage industries have started around this either selling the transfers or masks for spraying armour patterns that can also be used on figures. Let's face it, how much time have we spent doing a diamond pattern on a medieval knight by hand, or painting a dragon scale effect on something?



A German company by the name of Uschi Van Der Rosten recently came to my attention with range a of wood grain transfers including planking with a coarse and fine grain and walnut effects as well as a set of decals for weathering vehicles and a set for boot prints with both positive and negative prints. Additionally and adding nice touch to the range is a set of graffiti decals

Lastly, I want to cover pigments; again, there are a lot of different ranges out there, with MIG, AK Interactive, Vallejo, Pinnacle, ForgeWorld and Pro Pigments to name but a few. Most have fancy names for the hobby market such as light rust, dark rust, concrete etc. In real terms a lot of these colours don't exist and are mixes of other colours and sometimes even have a carrier mixed in to make the more expensive colours go further. I remember a few years back I used

some of the MIG pigments only to find that when I sealed them with a bit of Dullcote they turned white on me!!

My pigment of choice these days are the Pro Pigment range (but then I would say that wouldn't !!!) as these are pure pigments from an artist's range and by pure I mean if you added a bit of linseed oil to them you could make your own oil paints. They are used by furniture restorers because they are easily mixed with varnish and French Polish (just in case you need to restore the wife's best dining table) and they can be mixed together to give a very wide range of colours so you don't need to buy a range of fifty or more colours with fancy names. I have even mixed these into resin and RTV silicone to give different colours to the resin or to help identify molds. They are also very fine with some of them almost like a dust; they are therefore less grainy than



pastels, which I find can be quite coarse.

Applying the pigment to a model can be done in various ways; it can be applied with a brush as if applying pastels or it can be mixed with a carrier such as white spirit or pigment fixer. A little bit of pigment and some white spirit and you can effectively make

your own filter for your model. They can be applied dry to the model and then white spirit or pigment fixer can be applied above the pigment so that it runs down through the pigment. Be aware though, that if you use pigment fixer then you will not be able to manipulate the pigment when it is dry. The pigment can also be mixed with white spirit and applied as a paste to give the effect of heavy built up muck and for mud you can mix it with plaster and PVA glue or acrylic resin to really bulk it up and adding a little static grass to the mix can help give very effective ground work as well as mud on a figure.

Pigments can also be used dry when painting a figure to enhance shadows instead of using a wash, but remember they will change colour slightly when they are wet and if you apply varnish to them they will stay a dark colour as they will not be able to dry out once varnished so bear this in mind when doing mud and dirt effects as in some cases it will be better to leave them at a shade lighter than required.

And that folks is about it for this month, as always I hope you have found something useful with this article and if you see me at a show I am more than happy to discuss these subjects so long as I am not too busy.



Red Ochre



Burnt Sienna



Red Oxide



Yellow Ochre



Raw Sienna



Mexico Yellow



Raw Umber



Burnt Umber



Van Dyke Brown



Cassel Earth



Vegetable Black



Titanium White

By Marko Paunovic



Unboxing

Scale75's

Sherlock Holmes & Dr. Watson

Last month I reviewed the Scalecolor paint sets, and in this issue it is time to continue the review of Scale75 products. The first Scale75 miniature I purchased was the Sherlock Holmes diorama. A couple of weeks after I bought Sherlock, Scale75 released Dr. Watson so I plunged even deeper...

Material: **White Metal**

Scale: **75mm**

Price: **93.40 € & 47.00 €**

Available from:

Scale75

www.scale75.com

All the minis finally arrived and what follows is the low-down on them.

SHERLOCK HOLMES

The first thing that amazed me was the box. The artwork on the box is so good that you can leave the box on your book shelf as it's designed to look a bit like the books of old.

Upon opening the box, I found it has two plain white cardboard boxes inside. These are padded with two pieces of foam each, that prevent the goodness inside from dancing freely during transport.

Only a quick glance will immediately show how much thought, care and love has gone into the design of this exquisite white metal miniature. The level of detail is astounding, especially on the little "extra" pieces laying on the mantelpiece (like the set of pipes, the small bust and all the equipment for a mantel).



The fact that you get a wallpaper and a real mirror (albeit a decal) shows how high the level of detail is in this set.

The amount of flash on the various bits is minimal and all the pieces (although big) fit together snugly and firmly. Even the fire pokers' loopholes are just big enough to allow easy placement on the holder. Mouldlines are next to nonexistent.

All of this comes at a price, though. About 90 Euros (without shipping) is a bit on the steep side. However, the level of detail and the lack of the extra flash and mouldlines clearly show that the process of manufacture has been thoroughly calculated. On one hand there are enough vents for the air to flow freely through the mould as it's being filled with white metal without making air pockets on the other hand, and the precision of the mould making machines is really high so there are no mouldlines or flash.

DR. WATSON

Watson comes in a box with cool artwork that's half the size of the Sherlock box. Inside, there is one plain white cardboard box stuffed with foam padding and white metal delight. The body of the armchair is resin, though. It has awesome details and the precision of the cast is, once again, really high. There are some minor bubbles where the backrest meets the cushion, but it's barely noticeable and can

easily be filled with liquid green stuff. The front legs of the armchair are metal and the joint between the metal and resin parts will need some filling.

Unlike Holmes, the good doctor does have some minor mould lines present (for example, on his bowler hat) and there is some leftover flash here and there. Nothing a quick job with a scalpel blade and/or a file won't fix, however, the metal pieces fit together perfectly and the miniature is cut into pieces along the lines of the clothing showing extra care put in the design process which enables easy assembly of the model.

Again, as with Holmes, there are a lot of cool details present, like the fiddle and even Watson's pose is carefully thought through with him loading his pistol as well as his walking cane and cloak as if just getting ready for some action.

Watson costs half as much as Holmes but if you are really interested in both pieces, Scale 75 offer them both for 123,96 Euros + tax.

All I can say about these two models is... "The game is afoot!" and I can't wait to paint them!



A Princess of Mars

By **Barry Ford**



A long time ago in a country far, far away a gentleman named Edgar Rice Burroughs wrote a story called A Princess of Mars.

The story, written in 1911, is the fountain from which would spring science fantasy adventures from Buck Rogers and Flash Gordon through to Star Wars. The hero of the book, John Carter, is, almost magically, transported to the planet Mars, or Barsoom as its inhabitants call it.





After arriving on Mars John Carter is introduced to the many races that inhabit the planet including the six limbed and green skinned Tharks and the more human looking red skinned Barsoomians. One of the first inhabitants John meets is the incredibly beautiful Dejah Thoris, the titular Princess of Mars. Over the course of ten books, John Carter marries Dejah Thoris and becomes Warlord, and they and their close associates and family have many fantastic adventures that can best be described as ripping yarns. Whilst the stories are of their time and some of the attitudes could hardly be described as being politically correct, they are well worth reading should you get the opportunity.

Inspired by the tales of fantastic adventure I decided to create a diorama based on the stories, whilst not actually appearing in any of them. I decided that the diorama would focus on Dejah Thoris and looked at which female figure kit would be appropriate for the subject. In the stories clothing is more or less an optional extra, but for the sake of modesty I decided to go for a figure that had the essentials covered. For the sake of argument, let's assume that the scene I am going to build is set on a cool day and while the young lady has decided to cover up to keep warm, it's not cold enough for her to put a cardigan on.

The figure I chose to use is an original sculpt from Mike Cusanelli of Solarwind Productions called Altaira and comes

in a scale of 1:7. I decided to pose her on top of a Martian cliff (lucky Cliff!), but decided the base would look a little bare so I created a back story for the scene that Dejah is searching for a lost baby Thark and I would include the young creature hiding beneath the cliff on which Dejah is standing. Rather than sculpting the Thark from scratch, I bought a young go-rilla from the Schleich range of pre-painted animals that are stocked in many toy shops (if you can find one these days).

The kit comes with a small rocky terrain base which I decided to include in my landscaping work.

I started the base by cutting a square section of very dense polystyrene foam and then started to build up the cliff face using 25mm thick sections of insulation foam stuck together with PVA glue. When I was satisfied with the overall shape of the foam I pushed two 6" nails through the foam to reinforce it and keep it all in place. I then glued the resin kit base on to the top of the foam cliff.

In order to get some continuity of form and also to strengthen the structure, I proceeded to cover the foam with plaster soaked cloth that is readily available from model railway stockists. Whilst this was drying I decided that the cliff would need some texture and went about casting some rock faces using Woodland Scenics Rock Moulds and Hydrocal Plaster, which is lighter in weight than traditional Plaster of Paris.



With both the plaster covered base and rocks dry, I went about attaching the rocks to the base with a hot glue gun in as logical an arrangement as possible. I had underestimated the amount of plaster rocks I would require and had to cast two further batches. As I attached more rocks to the base, it became like trying to complete a jigsaw puzzle for which you don't have a picture of the completed puzzle and none of the pieces fit together properly.

While most faces were covered there were still some gaps between pieces of rock and I filled these with crumpled aluminium foil. I then created a paste from PVA glue, sand and plaster and applied this over the bare areas of terrain. To complete the base, I applied some foam putty to the remaining gaps and to blend some of the rock areas together.

To prime the base, I added some Yellow Ochre Liquid Pigment to some Gesso and brush applied it to the entire base. When dry I had a sandy coloured base to work from, to which I applied in random areas washes of Yellow Ochre, Red Oxide and Burnt Umber. When these washes were dry, I applied an all over wash comprising a mix of the Red Oxide and Yellow Ochre to tie all the colours together. A spot wash of Raw Umber was applied to areas of shade.

The washes were followed by dry brushing with various mixtures of Bronze Yellow, Red Oxide and Unbleached Titanium White. The base was then covered with a thin coat of PVA glue and various grades of Hornby's Beige Mix Gravel was sprinkled in various locations. This was spray coated with a further coat of thinned PVA and set aside to dry.



Reviewing the base I decided that it was not sufficiently dusty enough for what is supposed to be a dry area of the planet and the colouring was not sufficiently red enough in tone for my liking. To rectify the situation, I applied Mig Pigments Powders: Light Rust, Old Rust, Dry Mud and Dark Mud. The powders were mixed with enamel thinners and then brushed over the model. The application of the thinners makes the powder a lot darker than expected and you instantly regret what you have done when you first apply them to the model. However, as the thinner dries and evaporates, the pigments return to their original colours. When the pigments are dry I give them a good rub with an old stiff brush to loosen the pigments slightly in some areas to give a dusty appearance, and rubbed more thoroughly in other areas to expose the groundwork underneath. When I was satisfied with the appearance, I gave the model a spray of matt varnish to fix the pigments in place – BIG mistake! The varnish darkened the pigments again, but they stayed dark this time. Oh bother.

Whilst the colours were on the dark side they were still of the correct tones so I used this as a base and reapplied the same pigments dry with a soft brush and accepted the fact that the base would only accept minimal handling.

The Schleich range of figures is very well sculpted and ideal for use in modelling dioramas and the gorilla made a great starting point for the young Thark: except it did not have enough limbs. Siligum is a two part mould making kit that is very useful for creating copies of objects that would be awkward to pour latex over. The white and blue Siligum putties are thoroughly mixed together, like epoxy putty, and the resultant product is pushed over the part to be moulded. After a short time the Siligum is cured, but rather than setting hard like an epoxy putty it has a rubber like consistency that can be pulled away from the original.

After taking moulds of the two front arms of the gorilla I mixed up a batch of casting resin and poured it into the moulds that I had supported on some Blu-Tack. Before the resin set, I inserted lengths of brass rod into the moulds to give me a means of fixing the new arms to the body.

When released from the moulds some air pockets must have formed near the hands and these were filled with epoxy putty. I then drilled holes in the sides of the gorilla to accept the new arms and two holes in the head to accept brass rod as the base of the Thark's antennae, which they use as ears.

I wanted the Thark to have slightly bulging eyes so I glued some dolls' eyes in place that I bought from the craft shop: I didn't want them for their appearance – just their shape. I glued the sharp end of a couple of cocktail sticks to the jaw area for protruding fangs. I test fitted the new arms and had to sand the resin in places to get them to fit as desired. When happy with their position, I superglued the arms in





place and filled the gap between arms and body with epoxy putty. I then proceeded to apply a thin layer of putty over the whole body to hide the fur texture and put the figure to one side to cure.

Before proceeding any further, I gave the figure a coat of grey primer so that I had a clean base to work from and to hide the goggle eyes I had glued on so that I could look at the figure without laughing. I then started to build up the muscles of the creature using epoxy putty roughly based on human anatomy, but with a healthy dose of artistic license. To sculpt the putty, I used dental tools and rubber tipped shapers, along with the world's first and best sculpting tool: the human hand (mine, of course: I didn't want you thinking I went round cutting people's hands off and then using them to sculpt putty; although, now I come to think about it, there might be some merit in it...) The putty was smoothed with water and Vicks Vapour Rub; not only will you have a smooth model, but you'll have clear sinuses as well. The sculpting work is carried out in phases and allowed to dry before proceeding so that the completed putty work is not disturbed by man-handling the figure.

When I was satisfied by the sculpting work, I gave the model a coat of primer, though not before giving it a thorough clean to remove the Vicks, and reviewed the work to date. Some minor putty work was required between some muscle groups; I completed the antennae and created small patches of scales using balls of putty squashed on to the figure. The figure was then given another coat of primer before I started painting.

The Thark was given a base coat of Liquitex Olive and shadows were airbrushed into the recesses with a mixture of the Olive and Burgundy. Highlights were created using a mixture of Olive, Yellow Ochre and a small touch of Baltic Green.

I painted the fangs with Unbleached Titanium White and the eyes Yellow. I finished the eyes with an application of Tamiya Clear Orange and Clear Red, working away from the centre of the eye.

Once the paint was dry, I mixed up a dark olive colour using light olive green and black pastels and applied this to the recessed areas of the body and around the scales. The scales were given a light brushing with yellow pastel dust and the whole thing was given a coat of matt varnish to fix the pastels.

The Altaira figure is beautifully cast in resin with white metal accessories. The resin required very little clean up and the parts fit together incredibly well with only a minor amount of putty required at the joints. Following the usual clean up routine for resin kits I gave the figure a coat of white primer and the accessories were primed in black, as it is a better base for metallic colours.

I now needed to mix up some paint to replicate the coppery red colour of the Barsoomians described in the books. I created a base colour from a mixture of Liquitex Van Dyke Red and Red Oxide. A shade colour was created by adding more Van Dyke Red to the base colour, and highlight shades were created by adding Raw Sienna and Unbleached Titanium white in increasing quantities.

After applying the base colour to the flesh areas of the kit, I decided that this was more than dark enough for the shade colour and decided not to use the shade mix at this time. The highlight colours were then added to the raised areas working from dark to light. I thinned the lightest colour and gave all the flesh areas a mist coat to tie all the colours together. I decided that the red tone of the skin needed beefing up so I returned with my base colour to the recessed areas and then finished with a mist coat of the base red.

I applied washes to the figure using the shade colour, outlining folds in skin and at junctions with clothes. The lips were painted with a mixture of the base colour and Dark Portrait Pink, and Burnt Umber for the line of the mouth. I then applied pastel dust in a range of red-brown colours around the eyes; under the cheeks; to the curves of the buttocks and breast, and to recesses areas where flesh abutted hair or clothes. This was then sprayed with varnish to fix the pastels and to give the skin a consistent finish. I would normally do this as I am completing the model, but as I wanted to use some different effects for the clothes this would be my last opportunity to apply the varnish.

I masked off all the skin areas before starting to paint the clothing, which mainly was comprised of armour, thigh high boots and some cloth to cover her modesty. I used Blu-Tack to mask off the complex curves of the female form. When modelling an imaginative project such as this you are not restrained to the existing colour scheme of your chosen subject; however, you may need a little trial and error to find a combination of colour you are happy with. Because Dejah has such a dark red skin I wanted to keep a cool colour scheme for the clothing that was still rich, as she is supposed to be royalty.

For the soft cloth areas, I decided that the material should be silk like and off white in colour. To create this I mixed together some Titanium White, Dioxazine Purple and Interference Violet. The Dioxazine Purple is a very powerful colour and so only a little is required to shade the White. The Interference Violet provides a shimmer to the colour, which would have been neutralised by an application of matt varnish. A lighter shade of paint was made by adding more White and Interference Violet to the base colour.

I first thought of painting the boots green, as a type of Martian leather, but decided against it as I did not want to be receiving complaints from the Barsoomian Society for the Prevention of Cruelty to Tharks, and it did seem a bit





tasteless with one of the young creatures appearing in the diorama. So I kept to the off white colour scheme, but in this instance added Pale Blue Violet to the Titanium White for a base colour.

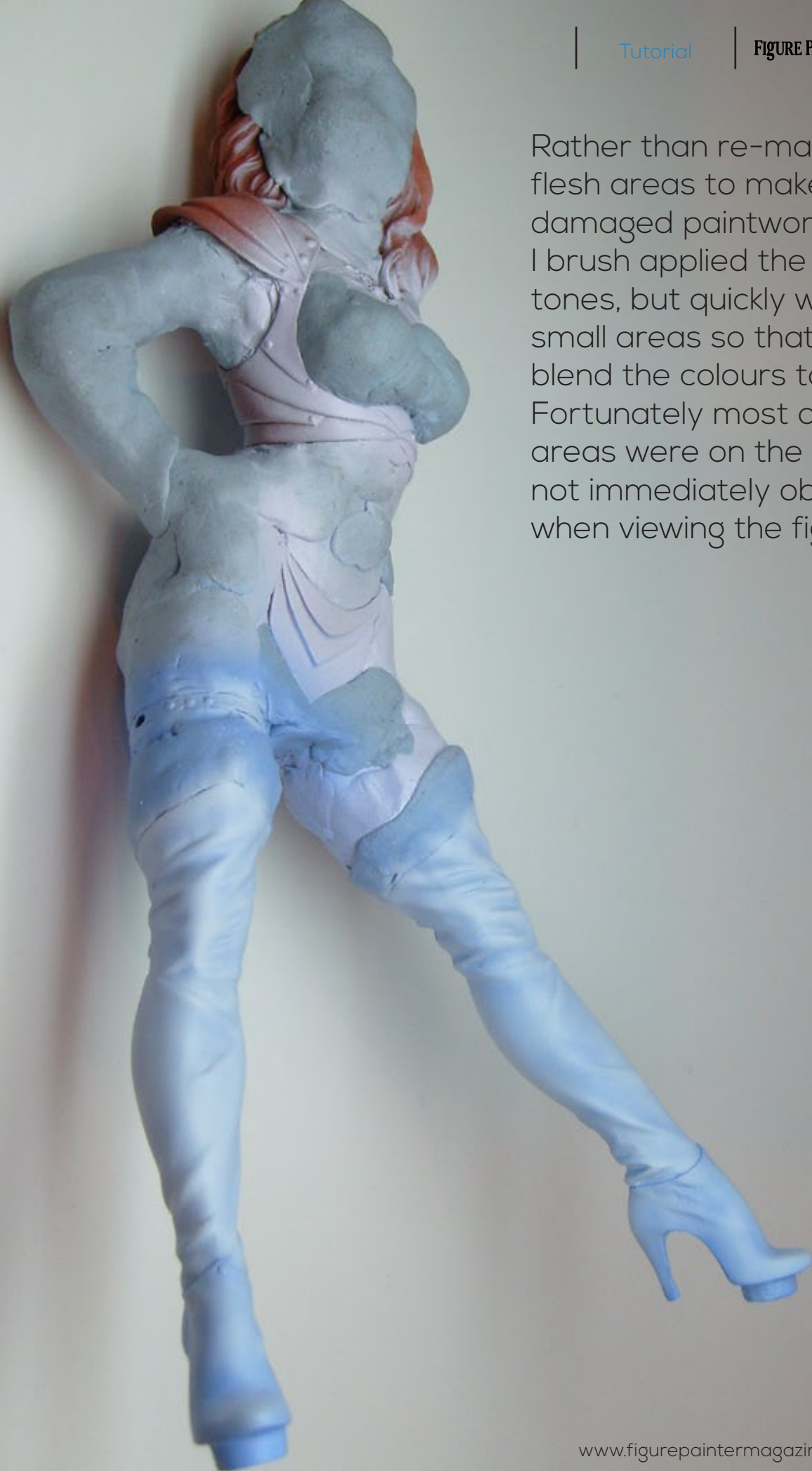
Again I wanted to keep the armour and jewellery cool in colour and went for Games Workshop Boltgun Metal and mixed a contrasting colour by adding Dioxazine Purple to Silver. I would rely on washes and dry brushes for the shading rather than airbrushing different colours.

I airbrushed the model in the order I mixed the paints above, working from dark to light for each colour. Each area was masked off with more Blu-Tack between colours and masking tape for the boots. After the application of each colour I used a hair dryer to speed up the drying time, but care does need to be used when heating in the vicinity of the Blu-Tack as it becomes very sticky when hot.

With the airbrush work complete, I removed the mask-

ing to review the work to date. The first problem was that in some areas the Blu-Tack had removed the paint it was protecting; on closer inspection this was not the fault of the Blu-Tack as the primer had been removed as well as the final paint – an indication that my cleaning process had not been thorough enough to remove all the grease from the model during the preparation stage. There was the inevitable clean up between colours, but this was only minor and I was quite pleased at the overall performance of the Blu-Tack. Blu-Tack is very useful as a masking agent as it can deal with complex shapes and unlike any other form of masking, it can be re-used.

On reviewing the colour scheme, I decided that the boots were too blue in shade and decided to hand brush over them with Heavy Body Transparent White to tone down the colour and give the boots a bit of texture to imply the leather material. When complete I was still not satisfied so I returned to the airbrush with a lighter shade of Pale Blue Violet and highlighted it with pure white.



Rather than re-mask the flesh areas to make the damaged paintwork good I brush applied the flesh tones, but quickly worked in small areas so that I could blend the colours together. Fortunately most of these areas were on the back and not immediately obvious when viewing the figure.



To shade the armour, I dry-brushed a lighter metallic shade to the edges and applied a black wash to all the joints and obvious recessed areas. To beef up the shading in certain areas, I brush applied Tamiya Clear Smoke sparingly. To create the jewels, I applied a coat of Tamiya Gloss Transparent Blue.

With all the other paintwork tidied up, I returned to the face and painted the eyes off-white made from a "normal" flesh colour with a little Payne's Grey added and lightened with white. The irises and eye-lashes were painted black, and a little pink flesh was applied in the corner of the eyes and to the top edge of the lower lid. The irises were then painted with Burnt Umber lightened with Raw Sienna and a black pupil: a dot of white was added off centre as a highlight.

The hair was painted black and then softened with a dry brush of Burnt Umber; actually, it was more like a slightly damp brush as the traditional dry brush technique can leave a slightly powdery finish. I added some Red Oxide to the Umber to create a lighter shade to give the hair highlights. This was all followed by a black wash, which, unfortunately, muted the browns too much, so I returned with the brown colours to give the highlights more emphasis.

Looking at the face, I decided that the lips were a little lost with the red skin colour, so I applied a Red Oxide wash to differentiate the lips a little more. The face was then completed by adding gloss varnish to the eyes and some satin varnish to the lips. I also applied some Interference White to her nails. This colour is semi translucent when applied on its own so added a sheen without completely hiding the colour below.

Dejah's staff/spear was painted a mixture of Dark Silver and Dioxazine Purple for the ornamental sections and a mixture of Dark Silver and Ivory Black for the straight sections. I added some Bright Silver to the metallic purple and applied this to the panels on the base and tip of the staff. This was followed by a pin line wash of black to accentuate the details. The staff had been left in two halves to allow it to be added to the model on completion.



I made sure the recesses in the kit supplied base were clear of dust and debris and glued Dejah in place with a two part epoxy glue. The top of the staff was slid into her left hand and the bottom was offered up to meet it. With Dejah glued to the base I applied a little Light Rust pigment to the base of the boots and staff to indicate dust from the ground. The young Thark was also glued in place and the model was complete.



Unboxing

Nocturna Models

Il Ratto Delle Sabine

By **Martyn Dorey**

Warning: This review contains a short history lesson....

I am known to buy the odd historical piece now and again especially when the subject catches my eye so having a quick wander around the main hall at Euro Militaire on that Saturday morning I couldn't help but stop by the Nocturna stand.

Material: **Resin**
 Scale: **1:28 scale (70mm)**
 Price: **50 €**
 Available from:
Nocturna Models
nocturnamodels.com



I wanted another figure and also wanted to see if they had the new piece that had been glimpsed on their facebook page during the week leading up to Euro Militaire. I spotted this piece on the stand and immediately liked it, but as the vendors were both busy getting ready for the doors to open; I left them in peace at that point, but went back on the Sunday morning and as it was still there on the table I gave in to temptation and came away with three boxes of resin.

This piece is from their HistoricArt range and is 70mm scale, other than that I could find out very little as there is no mention of who the sculptor is and I am presuming that Jesus Martin did the box art himself. So I did a little bit of searching with the help of Google and came up with the following:

Translated Il Ratto Delle Sabine means "The Rape of the Sabine".

Still none the wiser for the translation, I typed it into Google search and came up with a little history lesson from Wikipedia and also discovered that this subject has been covered by various artists throughout history and therefore proving to myself I am not too old to learn something new!



spoke to them each in person, “and pointed out to them that it was all owing to the pride of their parents in denying the right of intermarriage to their neighbours. They would live in honourable wedlock, and share all their property and civil rights, and—dearest of all to human nature—would be the mothers of free men.”

War with the Sabines and other tribes

Outraged at the occurrence, the king of the Caeninenses entered Roman territory with his army. Romulus and the Romans met the Caeninenses in battle, killed their king, and routed their army. Romulus later attacked Caenina and took it upon the first assault. Returning to Rome, Romulus dedicated a temple to Jupiter Feretrius (according to Livy, the first temple dedicated in Rome) and offered the spoils of the enemy king as *spolia opima*. According to the *Fasti Triumphales*, Romulus celebrated a triumph over the

Caeninenses on 1 March 752 BC.

At the same time, the army of the Antemnates invaded Roman territory. The Romans retaliated, and the Antemnates were defeated in battle and their town conquered. According to the *Fasti Triumphales*, Romulus celebrated a second triumph in 752 BC over the Antemnates.

The Crustumini also started a war, but their town too, was captured by the Romans. Roman colonists subsequently were sent to Antemnae and Crustumium by Romulus, and many citizens of those towns also migrated to Rome (particularly the families of the captured women).

The Sabines also went to war with the Romans, led by their king, Titus Tatius. When Tatius attacked Rome, he almost succeeded in capturing the city because of the treason of Tarpeia, daughter of Spurius Tarpeius, governor of the citadel on the Capitoline Hill. She opened the city gates



The Rape of the Sabine Women is an episode in the legendary history of Rome, traditionally dated to 750 BC, in which the first generation of Roman men acquired wives for themselves from the neighbouring Sabine families. The English word “rape” is a conventional translation of the Latin word “*raptio*”, which in this context means “abduction” rather than its prevalent modern meaning in the English language of sexual violation. Recounted by Livy and Plutarch (Parallel Lives II, 15 and 19), it provided a subject for Renaissance and post-Renaissance works of art that combined a suitably inspiring example of the hardihood and courage of ancient Romans with the opportunity to depict multiple figures, including heroically semi-nude figures, in intensely passionate struggle. Comparable themes from Classical Antiquity are the Battle of the Lapiths and Centaurs and the theme of Amazonomachy, the battle of Theseus with the Amazons.

The Rape is supposed to have occurred in the early history of Rome, shortly after its founding by Romulus and his mostly male followers. Seeking wives in order to found families, the Romans negotiated unsuccessfully with the Sabines who populated the area. Fearing the emergence of a rival society, the Sabines refused to allow their women to marry the Romans. Consequently, the Romans planned to abduct Sabine women, during a festival of Neptune Equester and proclaimed the festival among Rome’s neighbours. According to Livy, many people from Rome’s neighbours including folk from the Caeninenses, Crustumini, and Antemnates, and many of the Sabines attended. At the festival Romulus gave a signal, after which the Romans grabbed the Sabine women and fought off the Sabine men. The indignant abductees were soon implored by Romulus to accept Roman husbands.

Livy is clear that no sexual assault took place. On the contrary, Romulus offered them free choice and promised civic and property rights to women. According to Livy, Romulus



for the Sabines in return for “what they bore on their arms;” she believed that she would receive their golden bracelets. Instead, the Sabines crushed her to death with their shields, and she was thrown from the rock, which since has borne her name, the Tarpeian Rock.

The Roman forces attacked the Sabines, who were now in possession of the citadel. The Roman advance was led by Hostus Hostilius, and the Sabine front by Mettus Curtius. When Hostus fell, the Roman line gave way, and they retreated to the gate of the Palatium. There Romulus rallied his men by promising to build a temple to Jupiter Stator on that site. He then led the Romans back into battle. As the battle continued, Mettus Curtius was unhorsed and fled the battle, and the Romans gained the upper hand.

At this point, the women intervened in the battle to reconcile the warring parties. They went boldly into the midst of the flying missiles with dishevelled hair and rent garments. Running across the space between the two armies they tried to stop any further fighting and calm the excited passions by appealing to their fathers in the one army and their husbands in the other not to bring upon themselves a curse by staining their hands with the blood of a father-in-law or a son-in-law, nor upon their posterity the taint of parricide. “If,” they cried, “you are weary of these ties of kindred, these marriage-bonds, then turn your anger upon us; it is we who are the cause of the war, it is we who have wounded and slain our husbands and fathers. Better for us to perish rather than live without one or the other of you, as widows or as orphans.”

Following the reconciliation, the Sabines agreed to form one nation with the Romans and the Sabine king, Titus Tatius, jointly ruled Rome with Romulus until Tatius’s death five years later. The new Sabine residents of Rome lived on the Capitoline Hill.

Right that’s the history lesson over with, so what else do we have?

This figure kit is more a story on its own than a lot of others you might buy as it is two figures consisting of the Roman and the abducted female being carried by him, both are scantily clad as has been depicted in some of the art portraying this event. It is presented in a silver coloured metal box so it is well pro-





tected and inside is a colour image card on the reverse of which is a hand written number which suggests this could be a limited run but again there is nothing to suggest this other than the numbered card.

Under the foam protection inside the box is two zip seal bags, one contains the two figures and the base whilst the other has the sword arm, top of helmet decoration, part of the lady's forearm and the trailing section of her robe; there is also a section of her robe cast as part of the base section.

Overall the detail is excellent and the faces are well defined as you would expect with a resin kit. There are, however, a few areas of concern that come to light with closer inspection. We have the usual mould lines down the side of the figures where the mould has been cut, but on the whole these are nothing major though will require some care when it comes to cleaning up prior to assembly and priming.

On the male figure, the mould line travels up the rear thigh over the buttocks and onto his back into the muscle area.

The worst of these mould lines are on the female figure though and will require a little more work and possibly a little putty/Mr. Surfacers to smooth things out.

There are also some pour/vent points to be removed during clean up and a little care will be required with some of these so that detail is not lost or broken off completely.

The other area of concern I have with this kit is the actual thickness of the sword. I am never a fan of thick clumsy weapons, but with this my concern is how thin and flexible it actually is! Additionally, there is a pour point/vent right on the tip of the blade.



Overall I still like this kit. Yes, there is a lot of cleaning up to be done as all parts have mould lines or pour/vent points to be removed but in some ways this is no different than some of the metal kits I have bought in the past. The joins have been thought out and sockets put in where needed so the general fit before clean up is good and therefore, after clean up they should require very little putty if any in the majority of joins.

Due to the care needed for cleaning this kit up I would say it is more for the intermediate modeller rather than a beginner. They say that a painter/modeller won't die until his last model is done so hopefully I will get around to painting this at some point in my life time.

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 new release's



Mongolian Horseman, XIII Century

Company: Pegaso Models

Scale: 1/24 scale

Contact: www.pegasomodels.com



Berserker

Company: Pegaso Models

Scale: 1/9 scale

Contact: www.pegasomodels.com



Tercios Old Soldier, 1643

Company: Romeo Models

Scale: 75mm

Contact: www.romeomodels.com

Man at Arms, 14th century

Company: Tartar Miniatures

Scale: 75mm

Contact: tartarminiatures.blogspot.it

Medieval Knight, 12th AC

Company: Latorre Models

Scale: 54mm

Contact: latorremodels.com

The Officer 1600

Company: Best Soldiers

Scale: 75mm

Contact: shop.bestsoldiershop.com



Medieval Blacksmith

Company: TBJ Miniatures

Scale: 1/10th

Contact: tgbminiatures@gmail.com



Viking Warrior, 800 – 400 Bc.

Company: Romeo Models

Scale: 200mm

Contact: www.romeomodels.com



**Pickett's Shame
1863**

Pickett's Shame 1863

Company: Scale75

Scale: 75mm

Contact: www.scale75.com



Shaetann, the Immortal

Company: MProyec

Scale: 75mm

Contact: www.mproyec.com



Monk With Thousand Hands

Company: DarkHammer

Scale: 35mm

Contact: shop.darkhammerminiature.com



Hieronimus the Cleric

Company: Sergeant Blackart/Terrible Kids stuff

Scale: 54mm

Contact: www.terriblekidsstuff.com



Gor'tahg. The Bloodthirsty

Company: Andrea Miniatures

Scale: 75mm

Contact: www.andreaeurope.com



The Pilgrim and the Augurer

Company: El Greco Miniatures

Scale: 60mm

Contact: www.elgrecominiatures.co.uk/

Trollus Lunae Bellicus

Company: Figone

Scale: 54mm

Contact: www.figone.fr

Haan

Company: Figone

Scale: 70mm

Contact: www.figone.fr

MALIFAU

By Marko Paunovic

A story of a gaming board

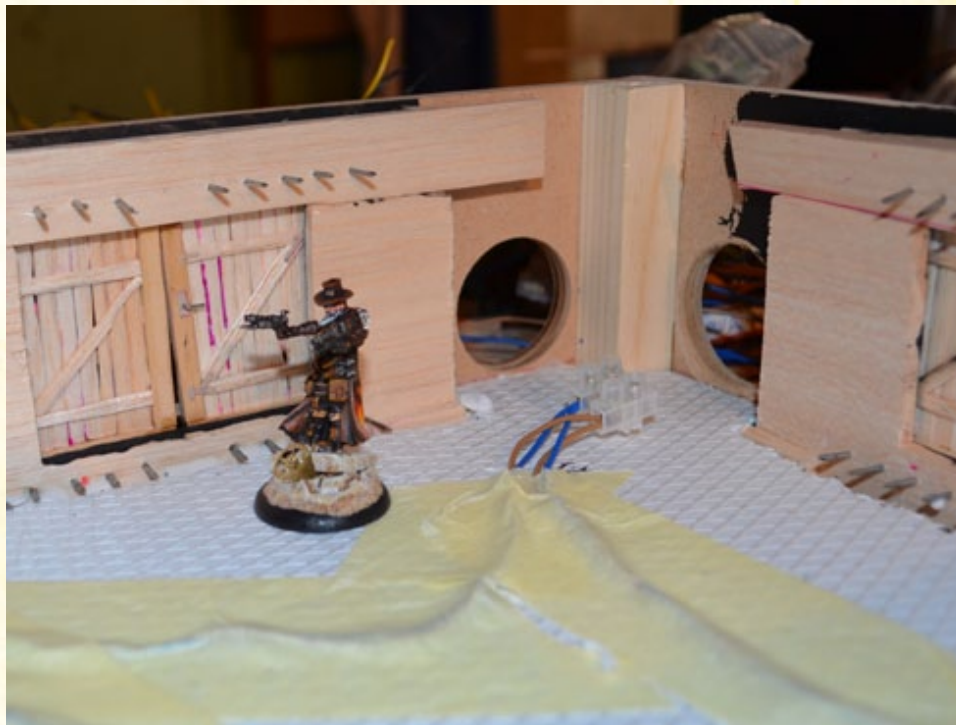


Last month, as you may remember, Andrija pulled his fair share of work and made all the door systems for the modules

that have doors. In all, he made 20 door systems consisting of the back plate with ball bearings and a pair of sliding doors for each system. This month he continues the work on the sliding doors, "personalizing" them and making them fit the respective themes of the modules where they will be fitted.

As the actual build of the terrain inside the modules is nearing, Ana is upping her efforts to make and sculpt the masters of the walls and mosaic flooring and getting them ready for moulding.

I, on the other hand, have finally received the 24V DC transformer so I can finally finish the wiring of the modules. This delay has enabled Andrija to catch up with my work and get me the sliding door systems so I can fit them inside the modules before I run the wires through them. This in turn, allowed me to run the wires on top of the sliding door systems; but I'm getting ahead of myself.



The first thing I needed to do was to cut out the holes for the door system in the HD styrofoam bottom plate of the modules. It required a bit of crafty work with a scalpel blade and was by no means easy. I guess this process could have been better planned from the start. Unfortunately, that wasn't possible because the system wasn't fully "developed" by the time I started making the modules.



With this taken into account, if I were to do this again, I would have cut the slots for the door systems into the HD styrofoam boards before gluing them into the MDF frames.

After carefully placing the door systems and making sure they align with the hole in the MDF modules, I tested the doors to see if they worked. Once I was satisfied with the result, I painted the door system area black. It was vital I do that before I put in the doors and shut them with the top half of the sliding system, because once fully closed those areas would be hard to reach with a brush or a spray gun.

Once this was done, I could then plan where to draw the wiring through the modules. The original idea I had was to do the following: the (four) modules without the door systems needed to only have the "trenches" cut for the wires in the styrofoam the other (five) modules would have to be a bit more complicated as I wanted to connect the wiring on top of the door systems and to do that I wanted to use straws to guide the wires throughout the modules.



Andrija's Bitz and Bob

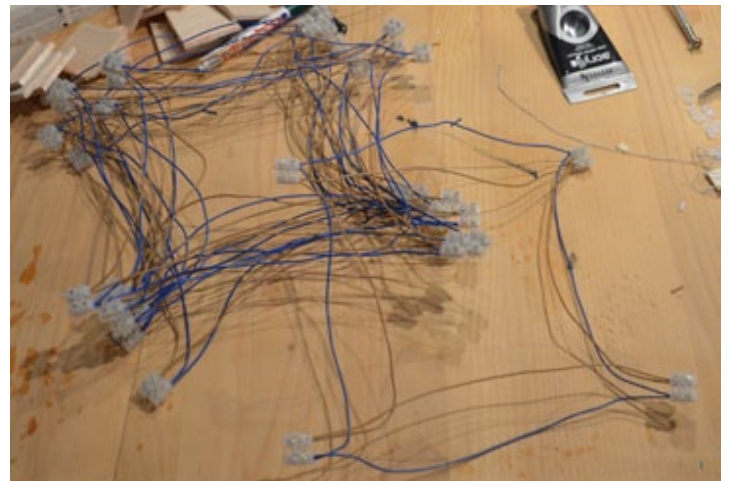
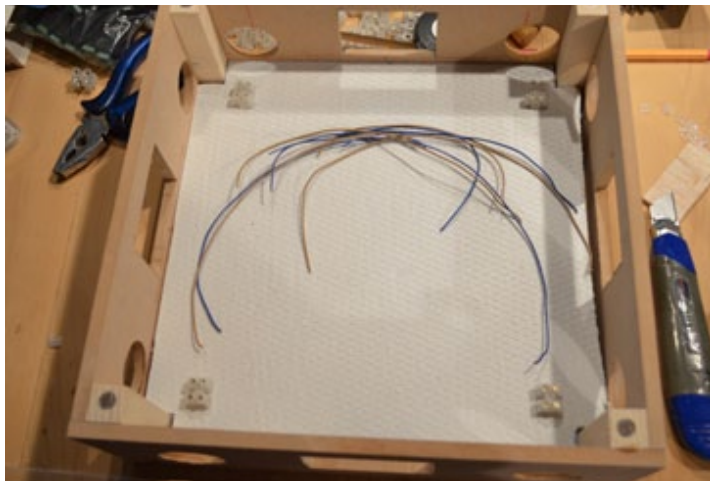
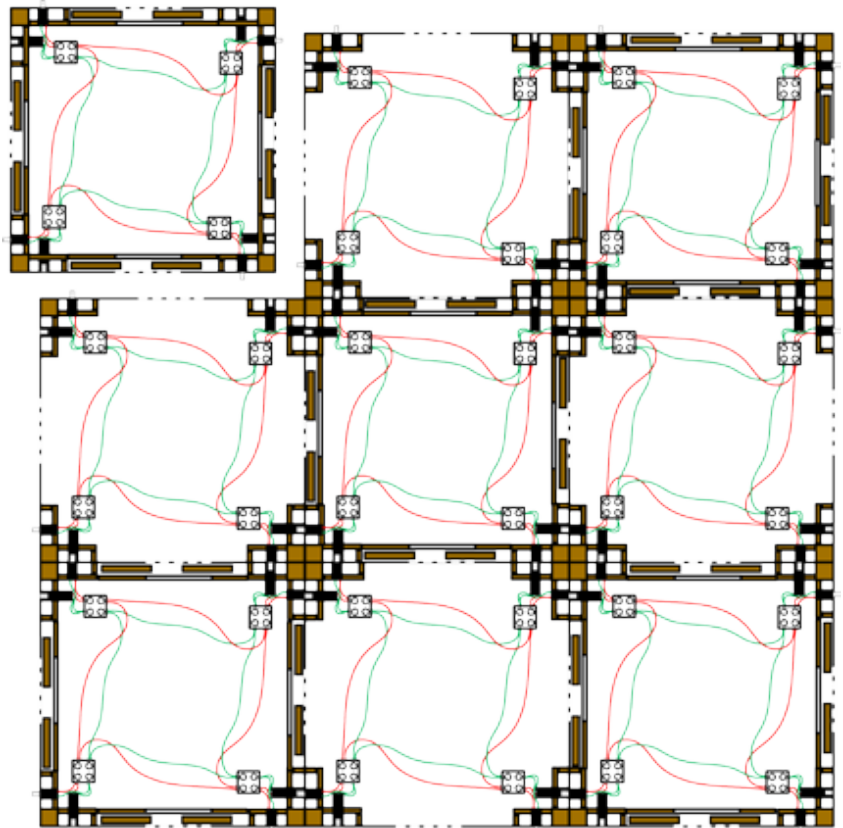
Ever had to make a whole lot of bricks or stones for your ruins? Well, a while back Marko and I were building a knocked down monastery for Mordheim and we needed a lot of those. We came up with a cool little tool that's easy to make and speeds up the process immensely. A couple of wooden slats was all that was needed to make the tool. It's basically a two part mould system that produces two bricks/stones at a time. Just put two blobs of clay (we use DAS air drying clay as it doesn't crack while it cures) into each compartment and press together. Remove excess material and remove the two bricks from the mould and leave to dry.



Later, this was changed to an even more simple plan: just to use some duct tape to secure the wires down on the styrofoam as I had about 5mm of space between the styrofoam and the floor level of each board. That space would be filled later on with either plaster, air drying clay or something similar.

I cut the 12-connection terminal block for wiring into 6 pieces each. As I had 6 terminal blocks in all, that left me with 36 2-connection terminal blocks which enabled me to put a terminal block into every corner of every module (4 corners x 9 modules). This made connecting the wirings easy as it removed a lot of soldering from the process. It also meant that if I connected a couple of the wires wrong, I could easily fix the mistake by just replacing the slots in the terminal blocks.

I now had running electricity throughout all of the modules. That done, I still have (at least) one electric circle to install in each of the modules. The most important ones containing the actual LEDs; the other features which will be only hinted at, at this point, in true soap-opera style.





Marko's Lamentations

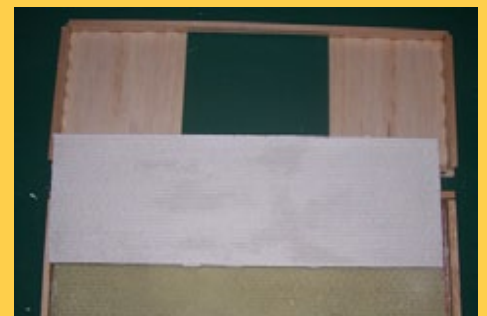
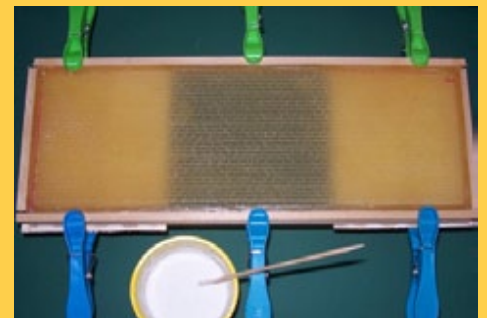
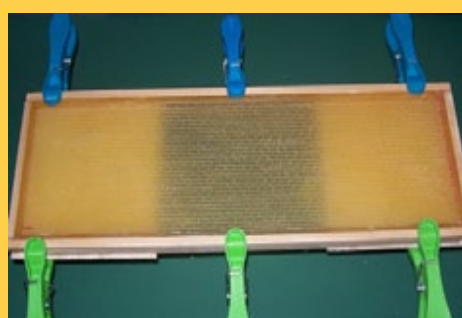
Making moulds out of latex milk

As the title suggests, we'll deal with making moulds out of latex milk. The brand I use is Hobbyline as it is the easiest to obtain in Croatia. It comes in 250ml and 750ml packages. One small note: once you open it, use all of the contents within about a month, because otherwise it will form lumps in the container as it dries. It'll be used by Ana to make moulds from the walls and flooring masters.

1. Take the part which you want to make a mould of. This example uses a section of the wall for the railroad (in the form of a brick wall). All around the section about 2mm below the surface of the section I wished to mould, I glued strips of 4mm balsa wood. Afterwards, I glued the sides of the mould also made out of balsa wood.
2. Pour in the latex milk to the edge and let it dry. Depending on the thickness of the mould, it is good to leave it at least 24 hours (and if it is thicker, leave a few days). Removing the latex milk mould is relatively easy, once

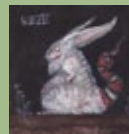
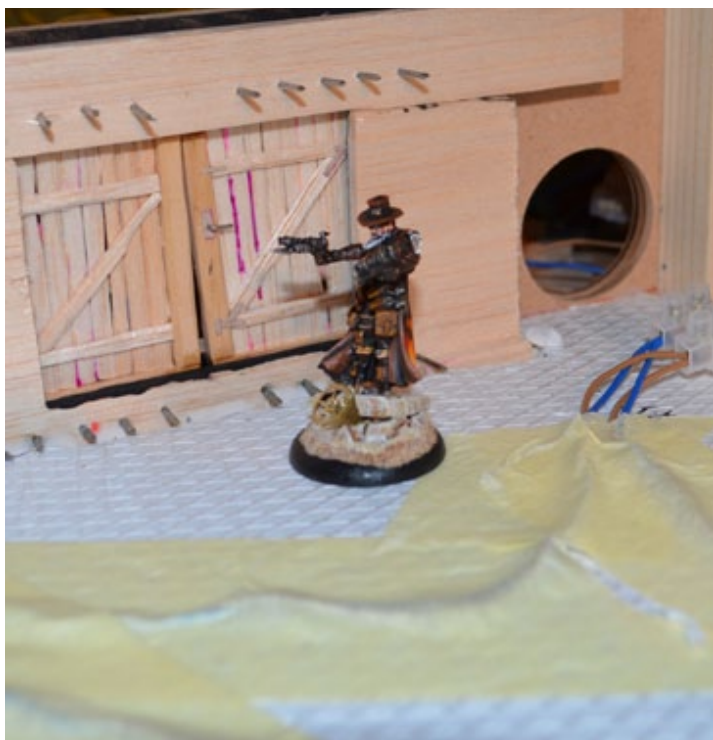
when it cures, the liquid becomes a rubberlike substance.

3. Around the edge of the latex milk mould (if it is large as in the example) glue the supports to gain greater stiffness. I used ordinary wooden slats (5mm x 5mm cross-section).
4. Make a box out of balsa wood that will sit on the mould and fasten the joints by using clips – so that it is not deformed during casting. Also, if you're doing a large area, it is good to fill the box with sand so that the latex mould will sit on the sand and won't bend inside because of the weight of the plaster.
5. Pour the plaster into the mould and remove the excess by using a flat plastic item (old triangle).
6. When the plaster sets, remove it from the mould and you're ready for a new batch.



Once the door systems and wirings were in place, I checked the proportions with a mini. As we mentioned before, it is vital to check every stage of the build with actual minis, because it is really easy to miss something.

With my part of getting the systems inside the modules done, it's time for Andrija to do his stuff with the doors; but first, Ana shows us how to cast the wall sections.



Ana's Research

Sculpting brick and stone wall prototypes for moulding and casting

This month, I started working on our board's walls. We want them all to be either brick or stone, whichever fits each module best.

Rather than making each wall as a single piece, for the sake of flexibility and interchangeability we decided to make 50 x 70 mm sections and build the walls by gluing them side by side. We also wanted some narrow pilasters that can be glued on later, which will in the end both make the walls less dull and mask the lines where the sections meet.

Since we need lots and lots of wall sections we will be casting them in plaster. First, I had to make the masters out of DAS clay.



For the plain flat wall sections I filled a 200 x 70 x 5mm frame with DAS clay, smoothed it out and let it cure. The frame was put together out of sticks of 5mm thick balsa pasted to a flat, smooth piece of MDF.

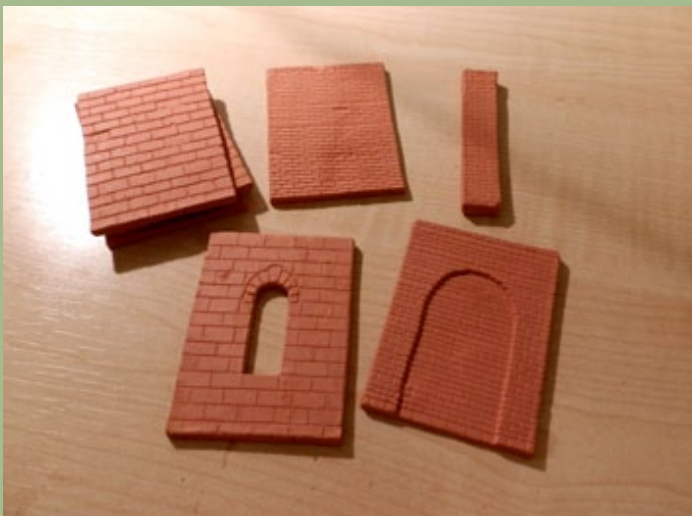


After it had cured, I removed the clay from the frame and cut it up into four 50 x 70 x 5mm pieces. The clay didn't stick to the frame and was fairly easy to take out. However, even if it had stuck I could easily have torn apart the balsa and released my shiny new clay "rectangle" that way.



The next step was adding brick/stone texture. That's the most tiresome part... First I marked out the patterns with a pencil: 5 x 2mm bricks and 10 x 5mm stones. I then carved them with one of my sculpting tools. That's it, now everything is ready for mould-making.

The same technique was used to make several kinds of pilasters. Besides the plain wall sections, we wanted a couple of special ones (all in both brick and stone). One was sort of an arch and the other one a small niche. The procedure for these was the same as with plain walls, only with a bit of additional effort. Again, it began with a balsa and MDF frame, but this time I added something to it. For the arch I needed a part of the section embossed and for the niche I needed a hole all the way through. These can both be achieved by cutting out the desired shapes (out of balsa for instance) and pasting them to the bottom of the frame to form a negative. The clay goes in (make sure you pack it in tightly, especially in the corners) and the rest is the same as with plain walls: it cures, you take it out, mark out the bricks or stones and finally carve them.



These parts will now be used to make moulds from Latex Milk using the method described by Marko. The walls to be used on the modules will be cast in plaster. When released from their moulds, we plan to age them and add some battle and moisture damage to each cast so that we get plenty of diversity between each piece.



Andrija's Bitz and Bob

Next is creating details for the doors – personalizing them to fit the theme of the modules. It is obviously the time to start doing slightly more detailed work. Since I'm the doorman around here I'll tell you how the doors are going to look and all the details we intend to put on them. If you remember from previous issues the doors are going to be installed on the five themed modules. This naturally means they are going to have to follow the specific themes of their individual modules.

Nicodem's crypt is a dark necromantic tomb. Nicodem the Undertaker doesn't want anybody snooping around his crypt and he doesn't want his zombies to run around unattended so the doors are going to be heavy and made out of solid steel. OK, not exactly; we are just going to make it look that way, but since the undertaking business is a front they are going to be decorated with gothic styled ornaments.

Ramos' Lab is a steampunk style alchemists' laboratory. This module is going to represent steampunk aspect of the game. Ramos plays with steam powered constructs. In order to represent that, the doors here are going to be the most complicated to make. They are going to be steel doors with lots of bolts, cogs and levers.

The dungeon of Honeypot Casino is filled with private rooms for the patrons of a Moulin Rouge type cabaret and casino. It's also the home of some of the most nightmarish monsters around led by the mysterious Hungering Darkness. Since this is a secret lair and hideout, the doors are going to be made out of wooden planks to seem inconspicuous. One pair of doors will, however, be a heavy metal door to better hide the monstrosities that happen to live behind them. They will hide the dwellings of the Hungering Darkness.

Hamelin's sewers are the dirty, rat infested centre of the sewer system of our town. The doors here are going to be made out of planks. They are going to be rotted and crooked.

McMourning's Morgue and Guild Prison are going to be warded by some heavy wooden doors with metal fittings to stop anyone from going in and out uninvited.

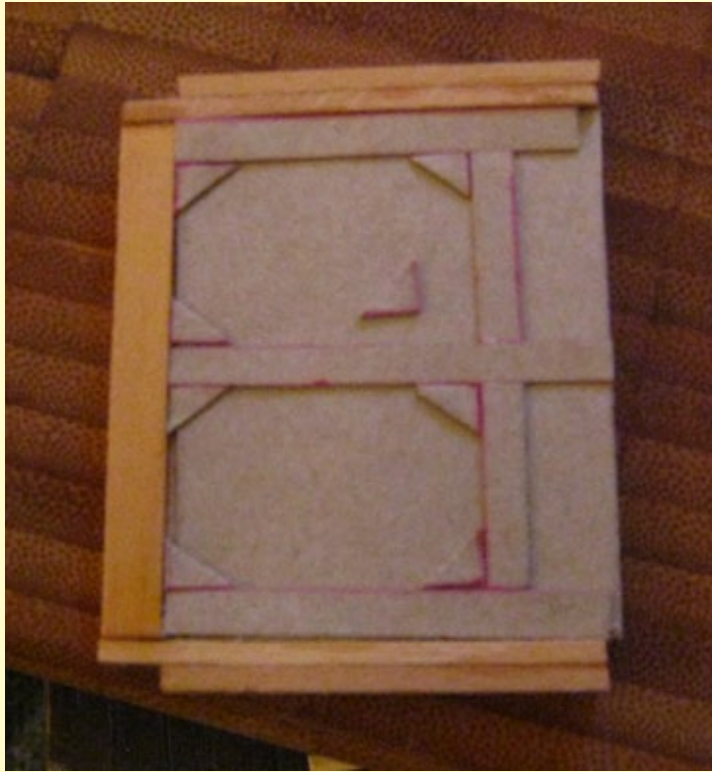
In the building process, we are going to use a few basic techniques (wooden planks, other woodwork, metal sheets etc). Some detailing is going to be moderately simple (bolts and metal fittings). On the other hand, some of the doors are going to have green stuff sculpted details, or scratch built steampunk/clockwork like machines.

In this issue, we are going to focus on the basics.

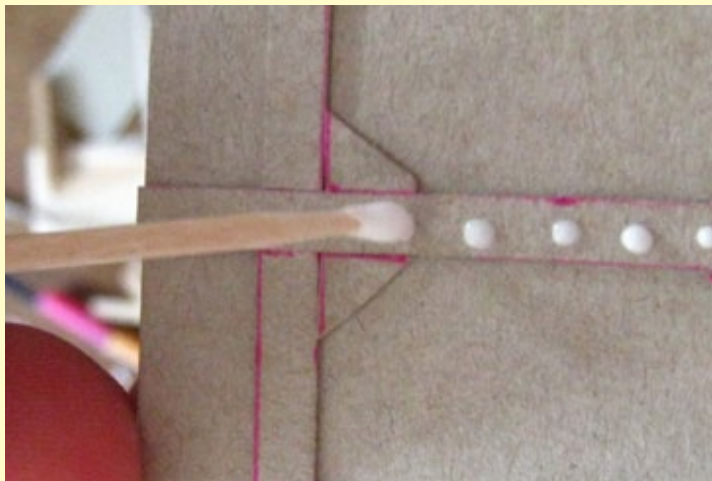
Steel doors with metal fittings and bolts

The easiest and cheapest way to imitate steel is with cardboard and later use of metallic paints. The cardboard itself reacts badly with moisture and water from the colours so it has to be glued on a piece of wood with PVA glue.

For detailing, we cut out 4mm wide strips out of cardboard that we used as metal fittings. For the little triangles I drew a 4 x 4mm grid and cut the little squares diagonally. Everything was glued with PVA glue.



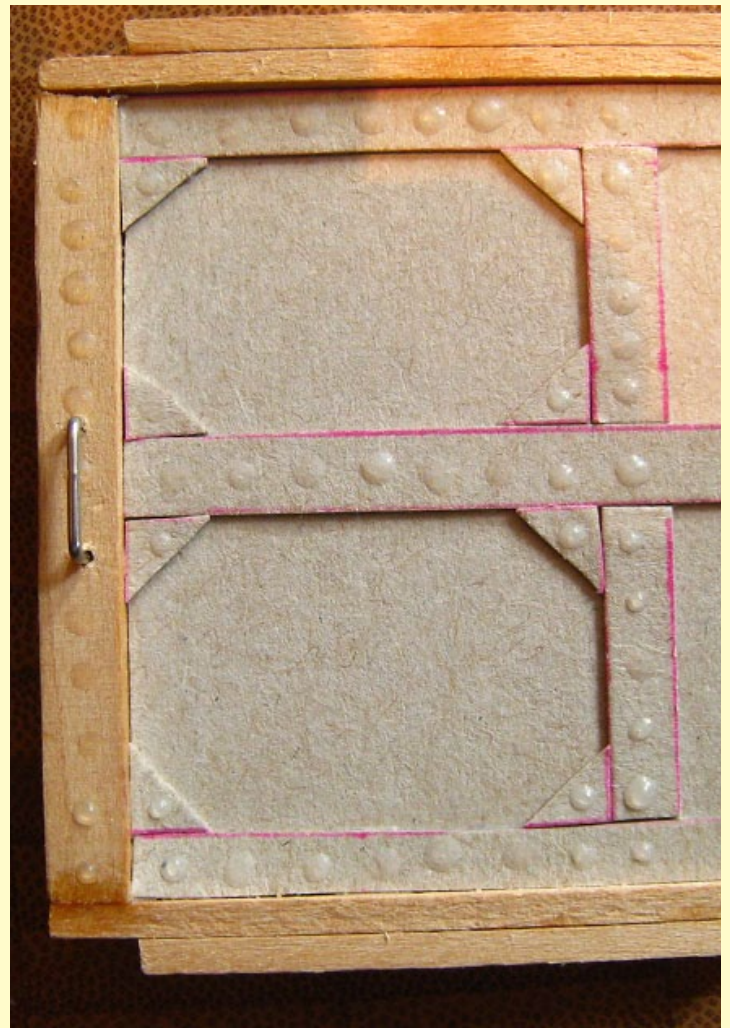
For further detailing I am going to make a lot of bolts. On these doors I am going to use drops of PVA glue which we applied with a tip of a toothpick. When the glue hardens it will leave small blobs that will look like bolts.



Another way of making bolts is with the use of pinheads; doing it this way all the bolts are going to be the same size and shape, but are probably going to be bigger and you will have to put more space between two of them. Also, the material you're placing them in should be slightly thicker such as the thin balsa wood we're using on our project.

TOP TIP.

PVA glue is very good for detailing. It doesn't harden very quickly so you can move your bits around for a while to align them perfectly.



For the handle, we used a simple paper clip I cut using wire cutters and bent to the desired shape with pliers. I then drilled the holes in the desired place and glued them with super glue.

Shabby looking wooden plank door

Balsa wood is a perfect material for this task. The easiest way would be to just carve/scratch the planks with a ballpoint pen. This would be OK, but it would look clean and sturdy.



That is why it is better to cut each individual plank and glue them in the prepared door wing frames from last issue.

Balsa is very soft, which is useful because you can press the sharp edges with your fingers. To further mimic the look of the old planks I carved the edges of each of the vertical slats on the door wing.



The detailing on this door has to be simple, which is why I used narrow planks that we cut crookedly. The fittings for these doors are also going to be simple, constructed from thin cut cardboard strips.



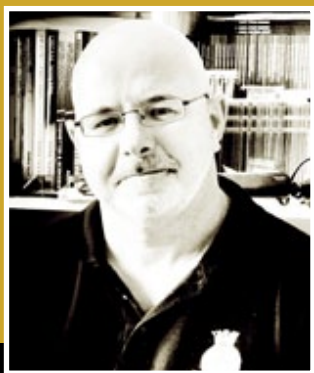
The door handle design is a simple handle made out of a paperclip. To remove the chance of injuries, the handle is pressed so that the sharp edge finishes on the inside. Normal pliers are good enough for this task.



With this, we conclude the boring part of the work. Next up is the real terrain building; making the terrain in each of the modules using the bits Andrija and Ana have been laboriously making thus far and making it all fit inside each module while making sure that there is still enough room inside for gaming purposes. As always, if you have any questions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.

A Brief Look Around the UK Shows September 2013

Well that was a busy month, it was always on the cards to be a busy time because of the number of high profile shows and it certainly didn't fall short of the mark!



By **Martyn Dorey**



► The beginning of the month saw me heading north to the Midlands and the Sutton Coldfield Show. As I have probably mentioned, I usually enjoy the small local shows because of the atmosphere; as usual this show didn't disappoint. However, the morning didn't get off to a fantastic start thanks to a change enforced by the local council who owned the building, which meant clubs and traders couldn't get in for over half an hour later than scheduled. With only one access point and a requirement to move vehicles once unloaded before starting to set up you can imagine the impact of this.

However, that aside it was a good show with plenty to see and a good variety of traders and clubs, with figures of all scales were well represented on club displays as well as the usual armour and aircraft, showing a good display of both club level and higher level modelling.

Next up was Colours, which is one of the larger wargameing conventions and years ago used to be held at the Hexagon in Reading itself but moved out to the Newbury Race Course where access was a lot better (I remember going to the show when it was at the old venue and having to park at least 15 minutes walk away). It is a two day show spread over three floors of the grandstand and has plenty to see and do whether you visit for one day or both; a lot of the traders will put on demonstrations to show off their latest games and clubs also put on demonstration/participation games. Also in attendance were a couple of the local modelling clubs including Newbury, Early Risers and South West Figure Modellers. The show also has a painting/modelling competition for those that wish to be competitive.

I have to admit I was kept quite busy throughout both days so getting around and seeing what was there was

restricted to having a walk around before the public was let in; however, a lot of the well known wargames traders were there, including Warlord, Mantic, KR, Dropzone and Plastic Soldier to name but a few as well as a couple of newer/smaller companies on the market. One such company to note was one I had heard of only a week before attending the show called "Anvil Industries" which is run by two young lads producing a very detailed range of add-on/after market weapons and parts for 28/32mm sci-fi figures and I could easily see why they were a popular stopping point for people.

The third weekend of September is Euro Militaire or sometimes known as heaven for figure modellers as it boasts one of the largest figure competitions known; this year

didn't disappoint either with over 900 entries from modellers all over the world. Not just European, but Americans and Canadians made it over as well as a couple of people from Korea so it truly was an international event and walking around the competition room on Sunday morning with the camera before the doors opened to the public I could see what all the talk was about the day before.

The standard was very high and I couldn't help but wonder what the judges saw that made them not award

some entries a place as some of the entries that didn't place where very good in my estimation; perhaps that's why I am not a Euro Judge!! As always at Euro, the Sunday is people's grumbling day because they didn't get what they felt they deserved to have got but I can't help but wonder how many of these people were brave enough to stop and ask a judge why instead of just grumbling to friends or going home to become an armchair warrior on a forum slating the judges. One of the requirements of accepting the offer to judge at Euro is that they walk around all day on the Saturday and Sunday wearing their Judge's Badges and spending time in the com-





petition hall making themselves available to answer questions and give feedback to a person who is not happy with their result or want to be able to talk to the judges to find out what was wrong in order to up their game for next year and move forward. I am not going to dwell on the judging subject anymore as it is something that crops up every year and at nearly every show but I have a plan for something in the future ☺.

The bust class was very well represented and the Sci-fi/Fantasy class was split again this year and continues to be popular. One of the outstanding pieces at the show for me has to be "Hush" which I am sure we are all familiar with this piece by Chris Clayton. He started it as a step by step on his blog and it went viral to the extent that he had over 350,000 hits in less than 3 hours and it crashed his site!! I would go as far as to say it was the talk of the net after Euro as well and rumour had it that it came very close to getting Chris a second Best in Show in 3 years (his first was the Dragon Slayer in 2010) and due to the popularity of "Hush" he is now busy casting it up as a kit for general sale and I am sure there will be many people with this on their want list.







time I went to Euro was back in the early 1990's and it took me over thirty minutes to get down the stairs because of the queue at the Pegaso stand and then walking around the trade hall was enough to make you go home with a sore throat due to having to say "Excuse me, please" every couple of minutes to be able to move from one trader to another or simply to get past a queue. These days, however traders seem to spend the first half an hour of opening looking at the stairs wondering where the public are...

Enough of Euro; let us move on. The following weekend (27th & 28th) was a packed weekend with three shows to choose from. For the wargamers there was Derby Worlds held at Donnington Park (home of the F1 race track); this was a two day show which saw a few big names from the wargames industry and a lot of people attending but not spending leaving a lot of traders twiddling their thumbs on both days.

Also over this weekend was the UK Garage Kit Show which is covered separately in this issue and Gamesday UK which is supposed to be Games Workshop's premier event; I won't go into this as I am sure many have read the various event reports via the internet and the growing disappointment of many that attended. I made a decision after attending the 2010 Gamesday that I would never go

again and I still stand by that to this day; after all, why would I want to spend £35 for a ticket to spend hours in a queue to buy over priced GW and ForgeWorld products having entered a competition that I feel is not worth the prestigious stature it is given by some?

Well that's it for this month, I had better climb down from this fence and walk away before I get even more splinters in my backside...



Traders at Euro have always been the other subject of the show, after all many of the larger names use the competition to showcase their latest pieces or even to show future releases and many of the top painters will use the box art pieces to showcase their work as a gold at Euro can raise their profile. This year was no exception, Pegaso made the trip over from Italy, no Andrea this year though (unless I missed them) but there were a lot of other European companies both old and new to Euro this year including Scale 75, Nocturna, Black Dog, YS Masterpieces, H & V (Heroes & Villains), Akpitic Miniatures and Michael Kontraros to name but a few as well as all the well known UK producers.

Did I spend a lot? Well, hmmm, yes I did but not as much as I have done in previous years and the contents of what I bought will be done as an open box/review in this issue and the next.

Final thoughts on this year's Euro...it has always been an expensive show for traders and it continues to be that, the table cost alone is the highest of all the UK shows and given the access to the venue for traders is via a single winding ramp which has to be reversed down this is not a good venue for a large show. I know several traders stayed away this year out of protest because of costs and I can't help but wonder if it is time to seriously change the venue and look for somewhere further away than the south coast. The first

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ABOUT ME

My name is Michał "ARBAL" Walczak. I am a miniature painter and author of the blog "[Coloured Dust](#)". When I do not paint or write, I lead a regular life working in the IT industry and raising my 3 year old daughter. My adventure with painting began in 1995 with miniatures and the game of Warhammer Fantasy Battle. In time, I put aside the gaming part and focused on painting only. The size of my favourite figures also changed and now I very much enjoy challenging myself with larger scale models too. For almost 2 years now, I have shared my passion and experience with others through a blog entitled "Coloured Dust". All this has been continuously my hobby and hobby only.

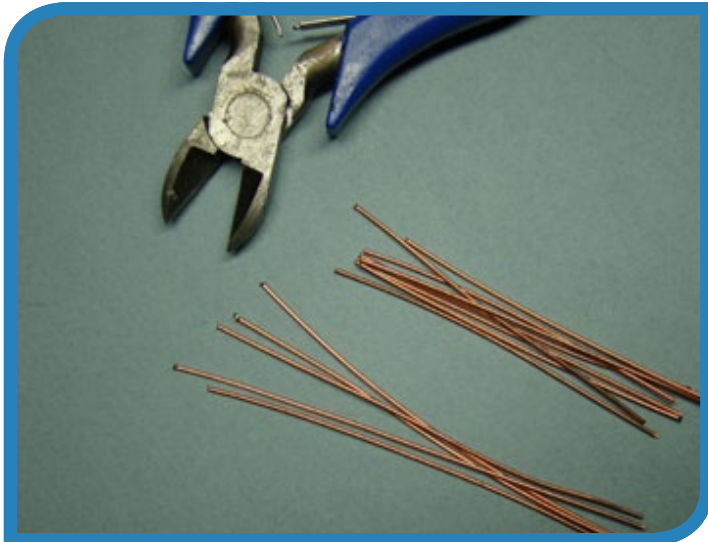


The inspiration for this work comes from another blog – "The Brush Brothers" – but I decided to develop their idea a bit more and create a piece of old, damaged reinforced concrete. This Method described can be used for figures in various scales.



1. What you will need:

- » Plaster (preferably a quick drying and hard when dry)
- » Rectangle form (I use old plastic figurine package)
- » Copper wire
- » Brush with metal bristles
- » Pliers
- » Pigments (optional)
- » Super Glue
- » PVA glue or "Gravel & Sand Fixer" (optional)



2. Cut the wire. It will further serve as material for the reinforcement of concrete.



3. Prepare the plaster mixture. It's better if the mix is not too watery or thin.

4. Pour the liquid plaster out into a rectangle form. I used old plastic figurine package and it worked well.



5. Wait until the mixture starts to dry but is still sticky.



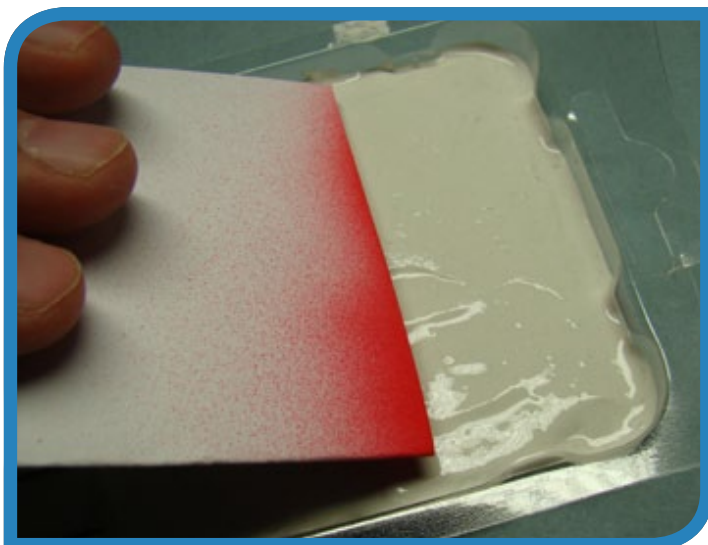
6. Make reinforcement of your future concrete out of the wires cut earlier. I used reference photos from Internet to see how this should look like.

First layer of concrete must be thick enough for the wires not to fall to the bottom.





7. Pour the rest of the plaster out into the form.



8. If necessary you can level the surface and then leave the form till it dries. In my case that took 2 days (I used a finishing plaster used for walls renovation).



9. Take the dried plaster out from the form.



10. With the use of a metal brush give proper texture to the plaster surface. Round moves work perfectly here.

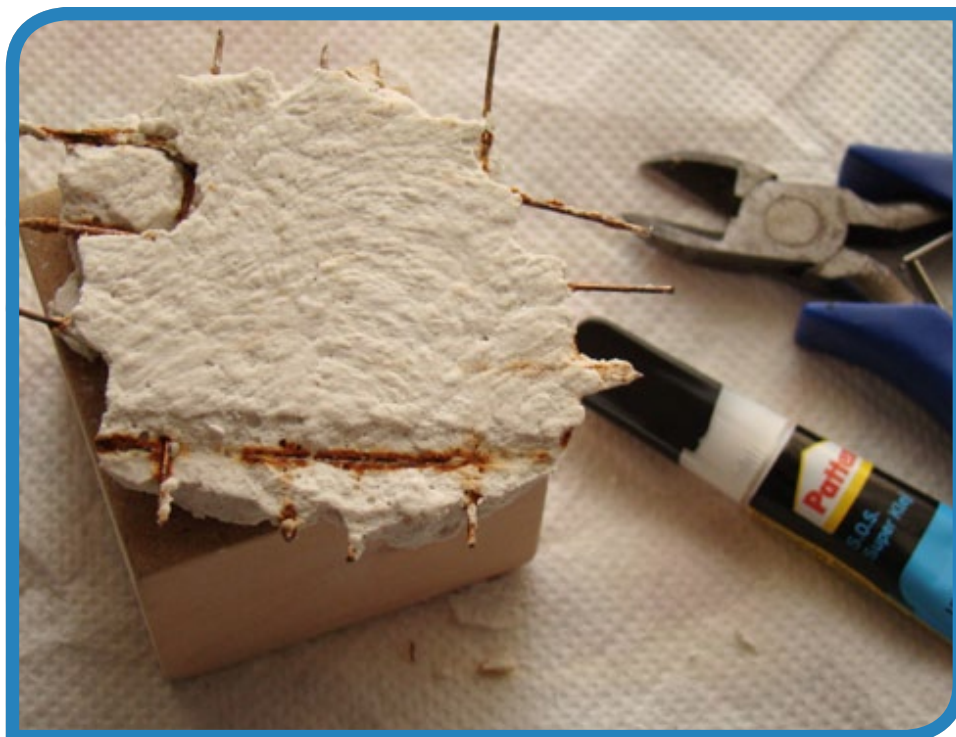


11. Now, to make the reinforcement visible, break the almost ready concrete imitation. In my case it already started to rust naturally!



12. To strengthen the construction I soaked it with "Gravel & Sand Fixer". You can also use PVA glue for this purpose.





13. I placed the plaster on the base with the use of Super Glue. I used Super Glue as well to further strengthen my "concrete".



14. All you need to do now is to paint the base. For weathering I used AK-Interactive effects, imitating rust as well as various pigments shades.

OPTIONAL VERSION

After finishing this base I came to the conclusion that this idea can be further improved and done in an easier way. Liquid plaster can be mixed with the dry pigments. This way, you immediately give your concrete the right colour. Most importantly, you get natural rusty bars and marks on the plaster, which do not require further painting. Some washes and drybrushing on the concrete and that should be it. I encourage you to do more experimenting!

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By **Martyn Dorey**

Unboxing

Ax Faction's

Feral Lass

The latest release from Ax Faction in their 32mm range is the "Feral Lass Prehistoric Hunter with Stag Mount". Photographs have been seen on their Facebook page/Blog for a little while now and this one follows on the popularity of the Forest Guardian but with a difference.

Material: **Resin**

Scale: **32mm**

Price: **£23.50**

Available from:

Ax Faction

www.axfaction.com

The Feral Lass is the first in a release of five interchangeable hunters and mounts that have been planned; the second of which is said to be complete and presently with the casters. There is no release date just yet, although the artwork has been shown.

As usual with the Ax Faction models, this one comes with an art card but unlike the previous releases that came with an A5 sized card in colour, this is a 74mm x 105mm card in sepia with the Feral Lass artwork on one side and the second release in the series "The Warg Hunter with Bear Mount" artwork on the other side.

The figure and mount come in a 2 inch square brown cardboard box which has the Ax Faction logo on the lid, much like the other figures in the Ax Faction Range. Inside the box is a zip seal bag containing the parts. In all there are a total of eight parts; there is some variation to the number



of parts though and in some instances you may get nine parts instead of eight.

The reason for the different parts count was obvious once I had taken a step back and recounted the two I have in front of me, as the stags have been cast differently. In one box, the stag consisted of the body, horns, tail and front left leg but in the other box the body was in two parts,

Examining the parts of the stag, casting quality is good; the resin has been coloured a light grey so that all detail is visible and the join areas have been thought out so there will be very little, if any, filler required during assembly as gaps are minimal and will easily be filled with a little extra glue. There is a little flash between the horns and some mould lines down the legs but again this can be easily removed with the scrape of a modelling knife or a fine file and care will be needed when cleaning and removing the vent/pour points.

One thing I have noticed between the two in front of me is that the tail joint of the one is going to require drilling as the location hole is blocked. The detail on the stag is very good; from the texture of the mane to the harness which even has stitching detail.



The rider is a three part model consisting of the body, left arm and head. The head incorporates the right arm and weapon as well as the feather/scull headdress. Once again there are a few vent/pour points to be removed along with some very light mouldlines but these will be easily removed with a knife or fine file. The arm joint is a ball and socket style joint that is in line with the band on the riders arm so the join is hidden once the arm is fitted.

The cut and join of the head to the body is very well done and just dry fitting them together before any cleaning up is done they are a



very good fit indeed. The actual sculpt is also good with attention to detail being obvious from the feathers of the headdress and the form of the figure to the lay of the loin cloth where the figure sits on the mount.

Once again, there is a difference between the two I have in front of me, in that the rider for the stag that is in a single piece





has a tag for her to fit into the socket on the mount and this area has been shaped for her to fit; this means that the fit of the rider is a lot better on the stag who's body is in one piece as she looks as if she fits there whereas with the two piece stag body she looks like she is floating on their instead.

Conclusion

Overall, I think this is a very nice model; clean up will be very easy with only a little amount of care required. There are only a couple of downsides to this model, but these are nothing major. One is that you will need to sort out your own base for this model as it doesn't come with one and she will be barred from competitions here in the UK... Why? I hear you ask; Well as she is bare from the waist up and most competitions here in the UK specify no nudity. The only other criticism I have with this is the differences between the two models I have. The stag with the two part body is the weaker of the two as far as I am concerned purely from the point of how the rider is to sit on the mount, this is because on the two part body the locating peg on the rider has been removed and on the stag the corresponding socket has been filled and the area smoothed over. Having spoken to Paul of Ax Faction, the reason for the two part body is because of the casting problems they were having when trying to cast the stag's body in one piece.

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By **Marta Slusarska**

Unboxing

Wonderlands Project's

Sergeant Corwinn

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Material: **Resin**

Scale: **55mm**

Price: **29.90 €**

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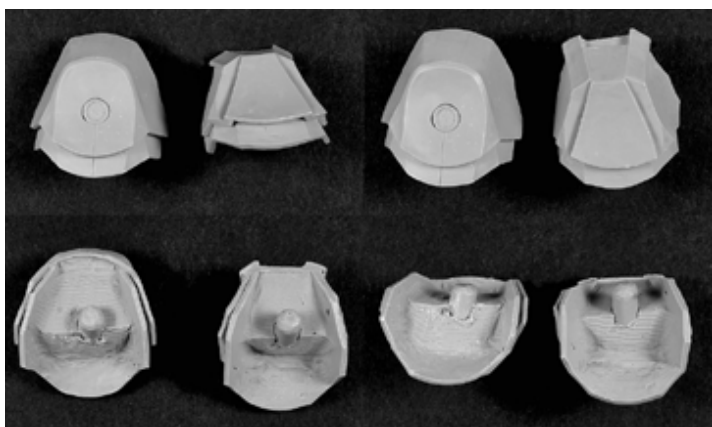
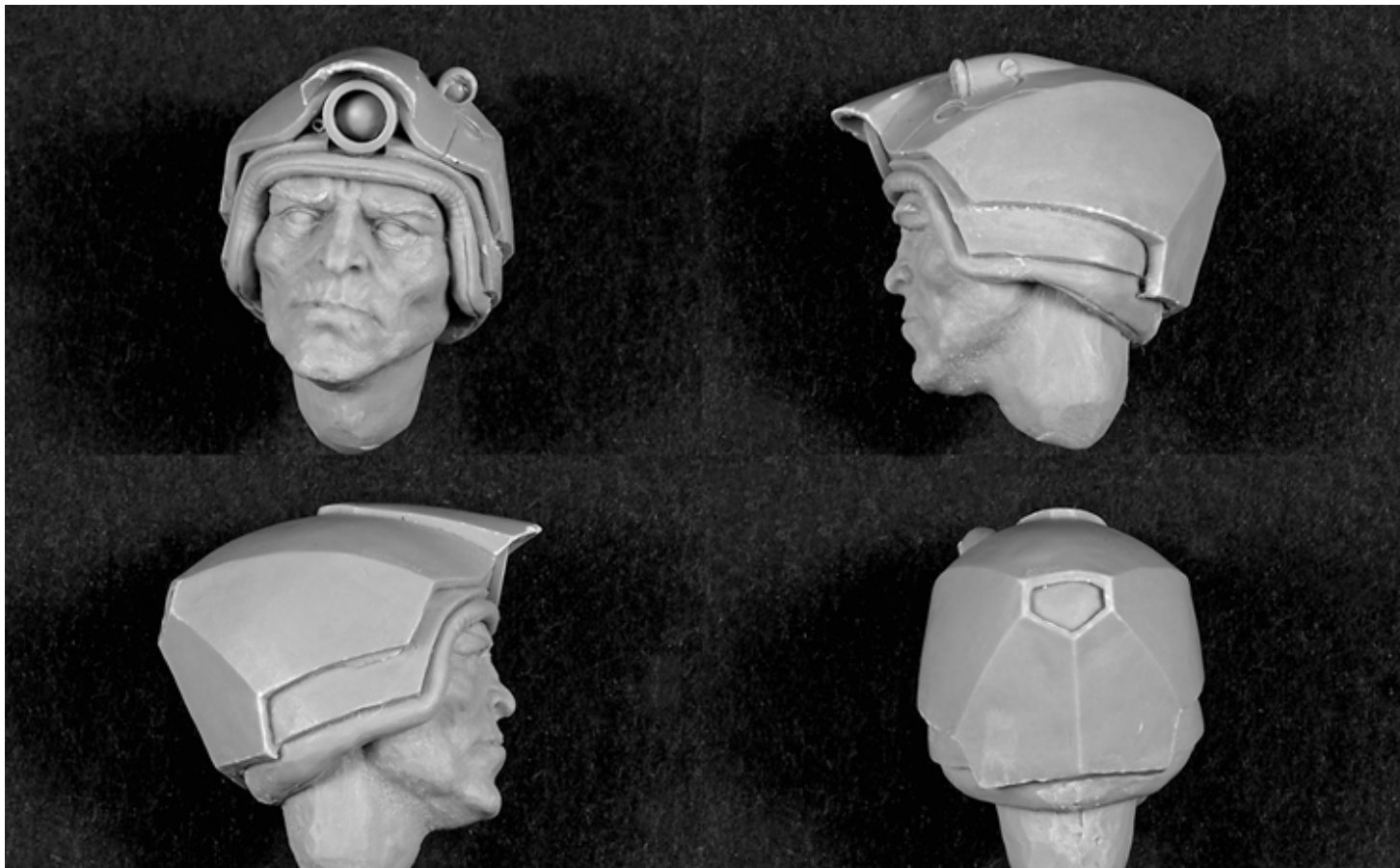
This beautiful bust that is full of character comes from the company called Wonderlands Project, and was sculpted by Romain Van Der Bogaert.

I'm pretty sure you've seen many great incarnations of this bust on CMON or Putty & Paint (not to mention Jarhead's excellent version), so there is really no need to introduce it any further.

The Box

To summarise the packaging in one word — disappointing. It's just a simple plastic box, without any sponge to secure any of the parts, not to mention any box art or extra information about the piece. Only the small sticker with the name of the bust. It is a real pity, that no extra thought and care was put into the subject. In this case, it would actually save the whole piece and you'll soon see why.

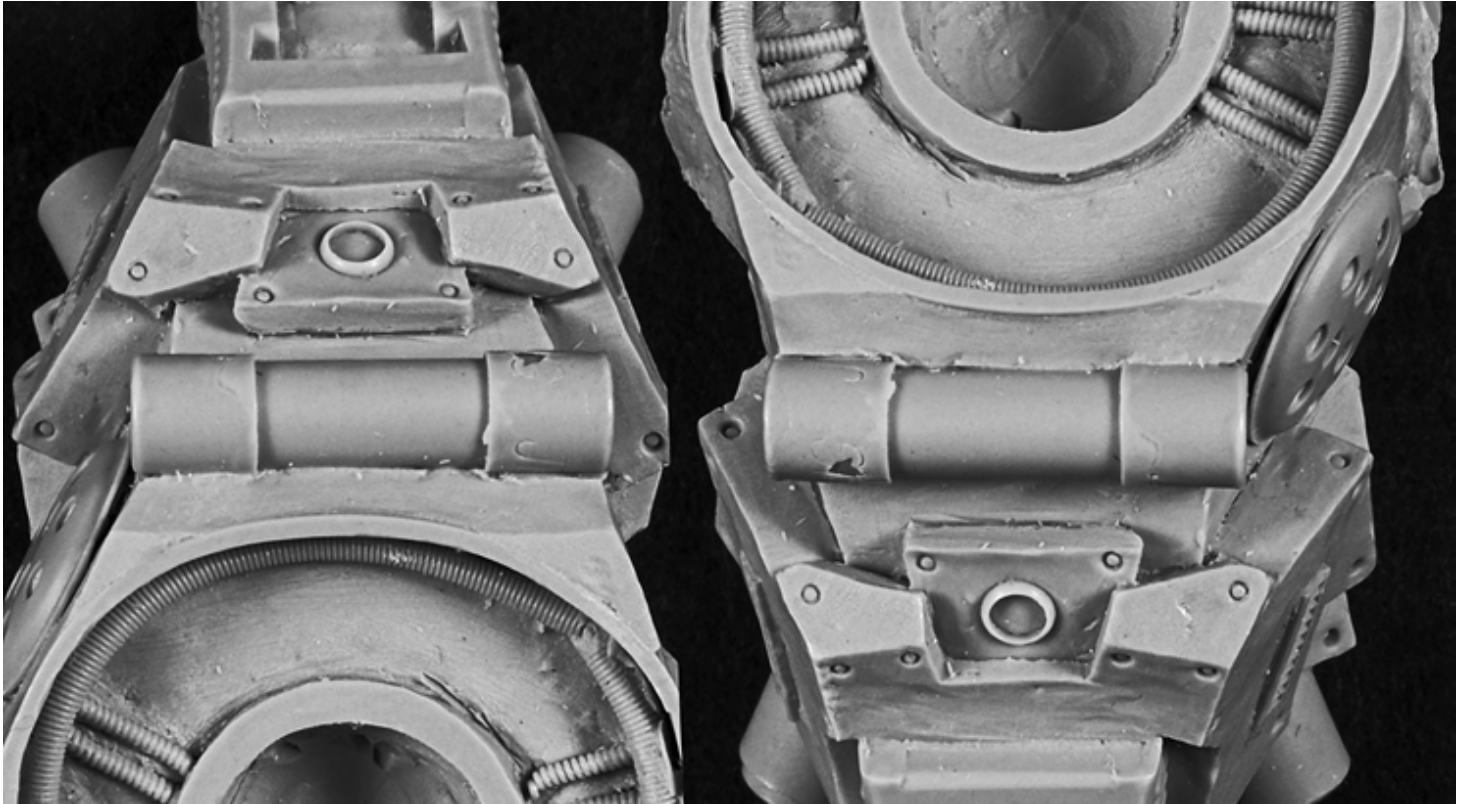




Quality of the cast

Well... the details of the face are really exquisite. All the screws, rivets and pipes look pretty good too. Unfortunately, that's pretty much all the good words I can say about this cast. At best, it is very uneven. The really excellent parts are right next to rough, unfinished looking surfaces and the cast in deeper corners of the armour looks like it's breaking. Some of the pipes at the back look like they're not finished inside, not to mention the inside of the shoulder pads (**left**). This really looks like a serious WIP; the surface still has heavy texture of the sculpting tool and the bolts joining the pads to the torso look like they've been placed in a hurry. I know it's not the main part of the miniature, but it's still visible from the right angle and for me, simply put, sends a 'message' from the producer and the sculptor. While the cracks in the cast may be an issue only with my copy, the rest is most likely common to all casts.

Also, there is the issue of the resin. The material the bust was cast in is really brittle. It wouldn't be so much of a problem, if the parts were properly secured in the box. We, the modellers and painters, tend to take care of the pieces we collect, but there is no way of telling how the parcel with this bust was treated during transit. Judging by the chipped corners on the helmet and main armour, I'd say it wasn't a smooth ride and by simply adding 2 layers of sponge (or even a single thin one) would most likely have prevented this.



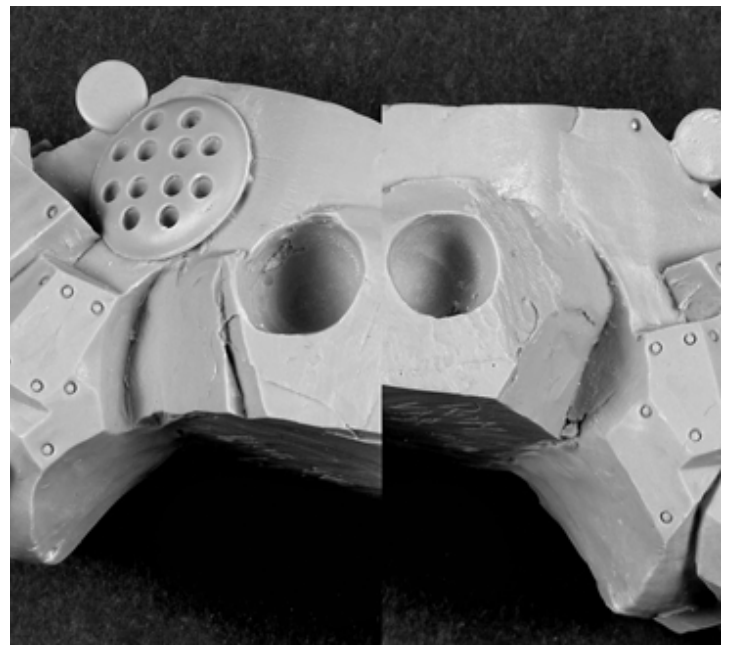
Oh! There's another thing that I just noticed, while checking the piece once again. I'm pretty sure that the 'pipe like looking thingy' you can find on the middle of the photo (above) was 'created' by using a fuse. There is absolutely nothing wrong with using various bits and pieces while sculpting of course. I'd most likely do the same if that would fit the idea and the sculpt. It really saves a lot of time in sculpting if you can use some ready made elements, especially when you need to create something ideally round and symmetrical, but I guess I'd cover the letters on the end tubes... you know, just for the sake of it.

Assembly

Putting the bust together shouldn't be a problem at all, as the parts fits nicely together. The only places that will require more work are the joints of the shoulders pads and torso; Not because it's a tricky place, but simply because I feel like I need to fix the whole inner surface of the pads, and do something about the bolts that go into the holes in the torso. I guess I could leave it like that (messy, uneven and looking unfinished) as it's going to be hidden under the bust, but I feel the existing 'finish' doesn't fit the SF theme. If someone looks underneath, I'd be really ashamed ☺

Overall Opinion

To be honest with you, I'm torn here. I really do like the subject and the concept; the whole, old, battered soldier thing is really cool and gives me some ideas how to paint it. However, after all I've shown, you can't blame me for being



a bit disappointed with the quality. I'm not saying it can't be saved, but will require a lot more work than I'm used to doing with busts. The contrast between really amazing details of the face, cool concept of the armour and less than 'do-able' other parts, makes me think that the sculptor just got tired of the piece and didn't feel like spending the few extra minutes to finish it properly. I know, they're mostly small and kind of hidden, but it's still bugging me. I guess I'm still quite happy I have it in my 'gray army', but I'm not so eager to start working on the piece anymore.

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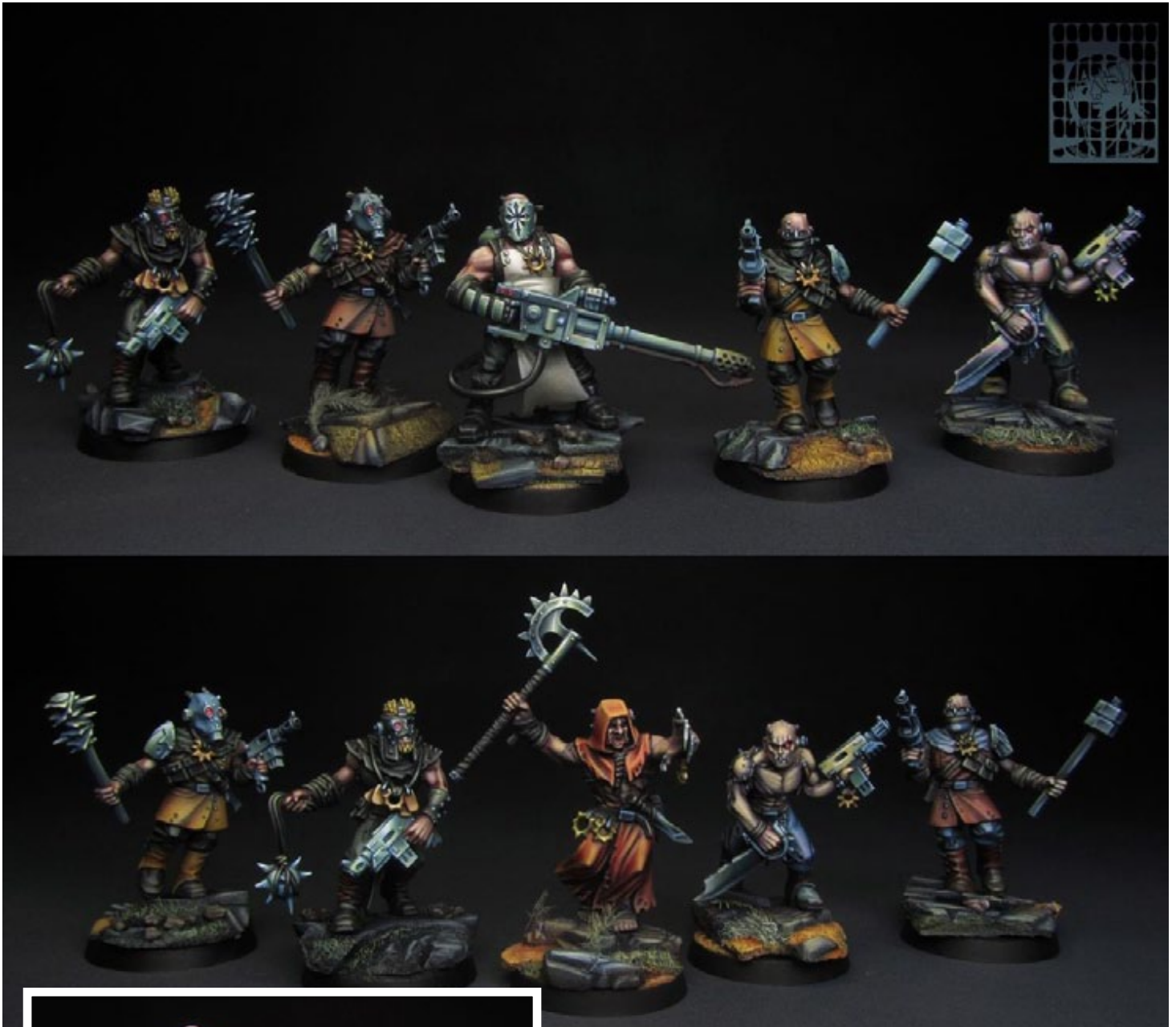


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Chaos Cultists of Sect Anarkus from Dark Vengeance by Sergey Chasnyk



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Juggernaut,
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iatures Bones
Stone Golems
painted with
Marvel Character
schemes.

by Thom Prati





Oddball bust from Kelly's Heros
by Łukasz Ziółkowski



Dreadmaw by Myles David



Shasvastii Seed soldier by Miniature paintings by Juan



XV9 with shield by Vincent Zhang



Artemis by Matt Walford



Zombie Girl by Kuan Hua Quah



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