

FIGURE PAINTER

REVIEWS FROM

Painting Buddha

Raging Heroes

Origen Arts

Norsgard

In depth look at

Fallen Frontiers
REBOOT

◀ INSIGHT



interview with Jérémie Bonamant Teboul



[illegible]

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Jake Cannon
Paul Bullock


Welcome to issue 19 of Figure Painter Magazine.

'Tis the season to be jolly...or so they say...and winter is definitely coming! So, what does this season offer for us modellers and painters, other than bad light and snow days were we cloister ourselves in front of our painting tables?

I see this time of year as an opportunity to recharge the batteries and scheme for next year's painting and modelling projects. In a way, this is one of the really fun aspects of the hobby; creative juices really start to flow with plans and possibilities taking form, but in truth only a small percentage of what we plan ends up as a finished project. Knowing this, I still find these times are important, because they help keep us motivated.

A friend of mine from the Brush Buddies facebook painting group is currently going through one of those stages of malaise where he has lots of things to paint, but no motivation to pick up the brush. I'm sure many of us have been through this ourselves, but I want him and everyone who is feeling like this to know that it soon passes. I am a strong believer that productivity breeds creativity, so I recommend picking up some sculpting clay or a pencil and paper and focusing on the miniature you always wanted to sculpt or that diorama you always wanted to build — then start to doodle...hopefully, you'll be surprised where this takes you. Keep at it during the cold months and it could turn into something special ☺.

Shane.

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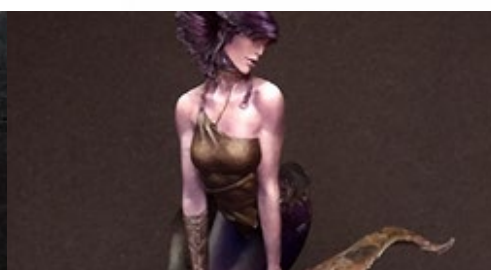
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Important Notice to all FPM readers!

As many of you will have recently read, we have announced a price rise to from £1.00 to £1.30 coming in January 2015. This is not something we do lightly and correctly, you should be asking why?

With the increasing popularity of FPM, it's a simple fact of economics; as an example, last week, we had to upgrade our website server to one that gives us a much higher bandwidth per month. We knew this would happen, but were not planning for it to need changing until March/April next year. We hope that the other plans we want to instigate will smooth the transition.

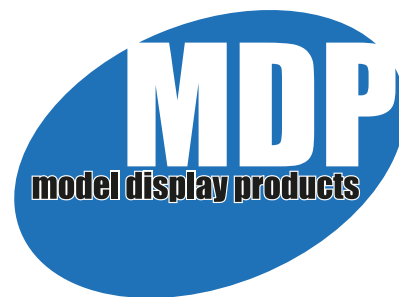
The first of these will be to upgrade the FPM website and offer a subscription option for purchasing the magazine. This is something that many of you have asked for and will hopefully be in place early in the new year.

Another big step forward for the future is that we plan on offering an ePub version of the magazine, which will benefit tablet and phone users by being able to add interactive content to the issues, which is something I personally think is pretty exciting.

Once these enhancements are up and running, we are going to look into offering FPM on Google Play and Apple's iTunes book store which is, again, something that has been asked for by many readers.

One last point; back issues will remain at their original prices and we also plan on doing another bundle offer to coincide with issue 24.

We have set up a thread on the FPM facebook page if you wish to discuss or ask questions. If you wish you can email us directly at info@figurepaintermamagazine.co.uk.



Back in July of this year, Model Display Products took over the Basecrafts product range and brand. They already stocked some of the range, but this move has meant that they will now be able to offer the full Basecrafts range of basing kits and individual pots, as well as offer their customers a wider range of basing materials to that already stocked.

In the future, MDP is looking to upgrade the kits to offer a wider variety for the modeller in terms of

scales, as well as plans to upgrade some of the kit parts to high quality resin parts and offer a premium range of all kits to contain resin pieces.

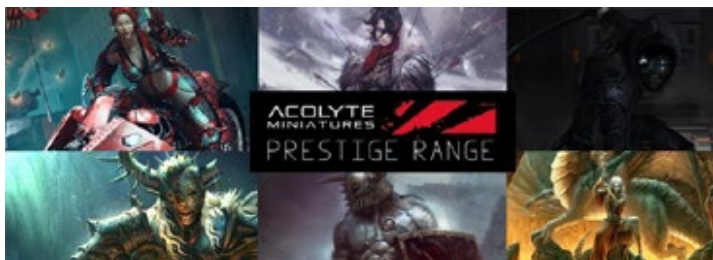
It has been a lot of hard work sorting out stock, but they are nearly there and the kits should be appearing on the website soon followed by the individual pots soon after. Until then, they welcome enquiries for both retail and trade to info@modeldisplayproducts.co.uk

Fallen Frontiers REBOOT

Scale Games launched their rebooted crowd funder a few nights ago and it was fully funded in just over two hours. Currently, it is well on its way to reaching \$80'000. They have also just announced a \$1 pledge where you can then choose your own add-on's.

More information can be found [here](#).





Acolyte Miniatures have announced a prestige range for 2015. The main bulk of the miniatures are going to be 72mm and so far consists of six miniatures including the Bringer of Death shown here. I personally really like the look of these and can't wait to see more of them.

For more information and a look at the others, check out their facebook page [here](#).

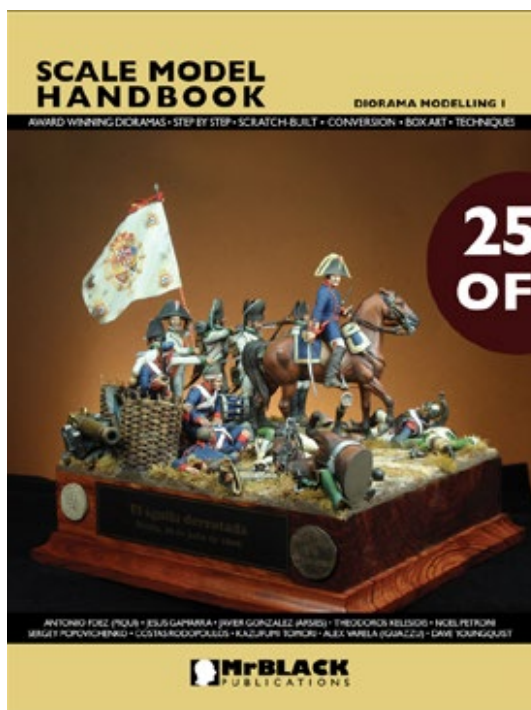


MASSIVE VOODOO BANANALICIOUS PAINTING CONTEST Episode 2
Name: _____
Date: _____

The guys at Massive Voodoo have announced a second Bananalicious Painting Contest.

The contest will run until April 22nd, 2015 and there are categories for all level and types of painters. They have amassed a very nice prize haul, so if you wish to take part and try and win some goodies you need to head over to the voodoo blog and check out all of the rules and entry criteria.

massivevoodoo.blogspot.de



For the next few days, Mr Black Publications are offering The essential guide for the diorama modeller with 25% discount, saving you 7.45 €. This offer will run out on 20/11/14. www.mrblackpublications.com



Scale 75 has released a new range of paints aimed directly at the fantasy and tabletop painter. A new formula gives the paint a higher durability, while still remaining compatible with all of their current line. Pigments are more intense and they, like all of the others, can be used through an airbrush (although I do recommend adding the Scalecolor airbrush thinner).

So far there are two sets, but more will be on the way soon. More information can be found [here](#).



By **Jake Cannon**

After I long hiatus, I return with news of a fabled Games Workshop game that will not cost you a kidney, your soul and enough hours of your life removing mould lines that you could rewrite every Michael Bay film into a cohesive story with character development.

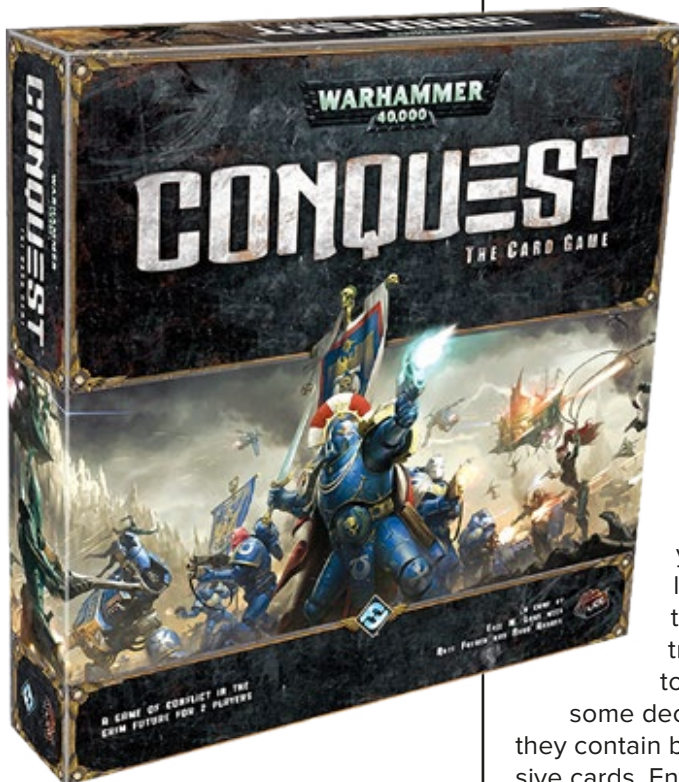
Overview –

Warhammer 40,000 Conquest is a Living Card Game brought to you by Fantasy Flight Games. For anyone who is not familiar with a living card game (or LCG), let me quickly explain. Lots of games like Magic the Gathering and Legend of the 5 Rings are awesome, but the revenue stream comes from the fact that the majority of products are sealed blind products. You open random items and hope to get what you want. If you don't like this, you have to trade or buy them from traders and it all leads to situations where

unique LCG product contains the same cards as every other copy of that unique product. You and I buy a core set each and we have the same card pool to build from. Every month a new pack comes out which costs about the same as 3 Magic booster packs and contain play sets of non-random cards. This means the skill of the game is in deck construction and playing, not in trading and trending which can play a part in collectable card games.

Right, context done – so LCG's are good. In fact, they are very good from a financial perspective as well as a balancing perspective, but more on that later.

So on to Conquest – what is it? This is a LCG set in the 40K universe for 2 players that plays in 30-60mins *cough* 60mins *cough*; this is a game that can be quick, but in the games I have tried thus far 45-60 mins is about right. The game contains 7 factions: Marines, Astra



some decks are better because they contain better, more expensive cards. Enter the LCG – every



Militarum, Eldar, Dark Eldar, Chaos, Orks and Tau. Chaos contains Daemons and Spikey Marines with all 4 gods' alignments. The Space Marines include units from multiple chapters and it is open that in future you will be able to build a "Blood Angels" deck as opposed to a generalised Marine deck.

This is a military game with players wrestling over control of resources and planets with the first player to score three planets that share a type winning the game. All planets have at least one type, but not every type is present on every planet. A secondary win condition is also present with each player controlling a warlord. If a player loses their warlord, they also lose the game.

Components –

This is a Fantasy Flight Game, so the quality of the cards and cardboard tokens is superb as usual. The rulebook is...not so superb. It is split into two, with part one being an intro booklet and part two is a really good glossary with a more detailed turn breakdown chart and explanation. I found the rulebook adequate, but lacking clarity. I found that several reads were required, as

well as plenty of learning games in our group to really thrash out how this game plays. I am not warning people away from this, but I do think the learn to play videos and various threads on board game geek are required side reading.

The art work for this game is amazing. Seriously amazing. FFG have spent their money well as over the last several years they have commissioned artwork for various role play systems, which is now used again to really bring the feel of the 40k universe to life.

Gameplay –

The game is played over turns with players alternating actions back and forth





red, blue and green; they have posh names, but it's a colour thing really. A planet will also have icons, cards and/or resources and finally a "battle" ability which can be triggered or ignored by the victor of a planet. Anyone who has played the FFG Call of Cthulhu will recognise parts of this. For those of you who have not encountered that game, let's just say this is very similar to its score mechanic, but it is improved upon

warlord is present, they brilliantly out-maneuvre the enemy and secure all of the resources (or they steal them Ocean's Eleven style and run away sniggering, if you prefer) If both or neither warlord is present, it is left in the hands of the squad-dies to then compare the amount of command icons present. Highest secures cards, resources and possibly some un-obtainium. Stupid 7 foot tall smurf planet... Once this check is done, we move on to the next planet until all planets' resources have been ravaged for the turn. This leads to some very interesting tactical decisions on deployment, do you deploy on the planet that can be scored this turn to fight or do you leave a unit out on the fringe to try and secure some card draw? This is a really cool aspect of the game and something that has been built upon from the similar mechanics in other games such as Call of Cthulhu. It's not always about winning battles; sometimes it is about managing resources that can also fight.

Now to the actual fighting? Go on then –

Each turn there will always be a battle at the first planet. There will also be a battle at any other planet where a warlord is present—bloody firestarters. Planet one is always resolved first and the battle there will result in the victor choosing whether or not to trigger the ability of the planet as well as scoring it. All other planets where a battle takes place will not be scored. The battle ability can be triggered by the victor, but the planet stays where it is.

So how do battles work? Well, this is a very British affair where everybody waits their turn and goes when told to. If both or no warlords are present the initiative token will determine who gets the first opportunity to strike. If only a single warlord is present, then they will seize the initiative again and get

until both players have passed. The initiative mechanic of this game is something that I really like, as it has been used before. FFG has added some subtle additions here that work within the feel of the game and the universe; let me explain. The initiative, marked by a snazzy aquila token, alternates between players each turn and is basically used to break ties. If you have it, then you take the first deploy action in a turn and you get to strike first in combat for the whole turn unless your opponent's warlord is present at a fight and yours is not. In this case the opponent's warlord has "seized the initiative." (See what they did there? No? Well you probably kicked the 40k habit a while ago. Kudos.) If a warlord seizes the initiative, then they take the resources from the planet and get to strike first in combat. If both warlords are present, then the initiative goes to the player with the token that turn.

Ok, so how does the turn break down? First, you need to know a little about the setup.

At the beginning of the game, a string of 5 planets are setup with several replacements for scored ones in a face down pile to the side. Each planet has at least one type, but can have multiple ranging from

in a subtle way.

Right, so the planets are set up. The player with the initiative will then start by deploying a card from hand, then the opponent, back and forth until both players are done. When you deploy a unit, it goes to one of the planets of your choice. That unit will attempt to wrestle control of the resources for you until a fight starts there and then will battle in your glorious name and probably die for only the ring bearer matters, oh wait sorry...I meant warlord—I am clearly getting my franchises mixed up. (striking resemblance though; disembodied former big shot just killing time waiting to return to power. Young upstart on his 13th quest to reach the cursed lands of Terra and destroy evil for good. Does that make cypher Legolas? No, wait Aragorn.) Anyway, digression over.

Ok, so deployment is done. Now you grab your "not an x-wing manoeuvre dial", which lets you secretly choose one of the 5 planets to send your warlord to. Reveal and away they go taking any layabout units that have ended up back at your HQ with them.

Now fight? No, not quite yet. We will check for who has control of each planet's resources. If only one

to choose which unit of theirs will strike first.

There is a ranged combat phase at the start of any battle where units with “ranged” as a keyword get to strike. They then sit out the first round of regular combat unless you can find a way to ready them. We then move on to rounds of regular fighting where anyone can have a go, alternating back and forth. The active player will select a unit, exhaust it and choose a target unit. It deals an amount of damage equal to your attack value to the defending unit. But wait!! There is a way to mess around with combat. Attachment and event cards have shield icons (and this being the grimdark, the icon for shielding damage is a skull—I shit you not.) These cards can be discarded without paying anything from hand to prevent damage equal to their shield value, up to a maximum one card per unit per damage source. This means you can react and no longer must you roll over and wait until the enemy is done with you, like so many other games. I have seen a 6 power unit go after a lowly 2 hit point unit just to make sure it would die; who’s a big and tough dreadnought wailing on a flamer of Tzeentch.

So back and forth, back and forth destroying each other. Once all units have exhausted and no-one has claimed dominance, that will be a draw for this turn and try harder next turn. Right? Oh no, this is the grim darkness of the far future and there is only war, so there are no draws. When everyone is exhausted a new round begins, everyone readies and the player with the initiative gets to pussy out (I mean tactically withdraw) any number of units first, then their opponent and then more destruction. Eventually, a winner will emerge and will then trigger or not the battle ability.

Further fights are resolved down the line until all are done. Each player then gains resources and cards and

the initiative token is handed to the next player.

Growth –

This is something which is quite unique to LCG’s, so I think it is worth a quick discussion here. One of the principle criticisms of LCGs is that they are not great out of the box. You need expansion packs to get enough cards to be able to create custom decks and it is usually 6 months before this happens. This was true with Netrunner and Lord of the Rings. I think it is different this time and that is quite simply because of the ally rules. Every faction has two super friends from the wheel of diplomacy and when you build a deck, you can include non loyal cards from one of your allies too, if you wish. This means that out of the box there are a lot of options for building decks before the first expansion even arrives. Growth will come and I welcome it. Sometimes it feels too slow and with Netrunner I generally build new decks every 3 packs, but with this I really do think a little will go a long way.

Discussion –

So what do I think? Well, the games play very well. It is a little clunky to begin with, but games move at a good pace. Battles have to produce a result and you have tons of decisions to make through the game. Deck construction will play a big part in this game at tournament level, but you could still have casual fluffy lists, I mean decks, to play with. The

feeling of the universe is captured superbly and cards have names that fit their flavour – cheating units from top of the deck into battle with a drop pod assault is awesome, especially as there are no Stern-guard yet. Declaring exterminatus on a planet full of cultists is surprisingly satisfying and don’t even get me started on the excitement that will come when the Tyranids join the party. Come on multiplayer raid rules and playable faction!

This is a game that has legs and will be doing the rounds at gaming clubs. It does capture the feel of the 40k universe without being too restricted by the Games Workshop rules set. The most basic and yet important example of this is the turn structure, alternating not Andy Chambers style, i.e. “lie there whilst my whole army dicks you, wasn’t that fun?”. You can react and you can plan. Plus no dice. I love 40k, don’t get me wrong, but not at the tournament level. Different game there...

If you can, get a demo game of this now whilst there is still stock available. It will sell out, sooner rather than later. FFG awesome sauce always does and this 40k flavour is the best so far. Ok, maybe second best behind the Star Wars licence, but that’s only because they haven’t been dragged down with Jar Jar.

Happy Gaming.





Price: 46,50€

Scale: 70mm

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In my opinion, (mind you it is just my personal point of view) there is nothing worse than a beautiful miniature badly painted. For me, it's wasted potential and because I only paint a mini once, I often choose to wait with buying/painting a mini until I feel I have the skill to do it right. With Sirena, I finally felt that I have all I need; the idea, skill, technique and a few little tricks up my sleeve to paint her like I see her in my mind. So there she is, in the box on my shelf (waiting patiently for her turn) and under the lens of my camera;]

The Box

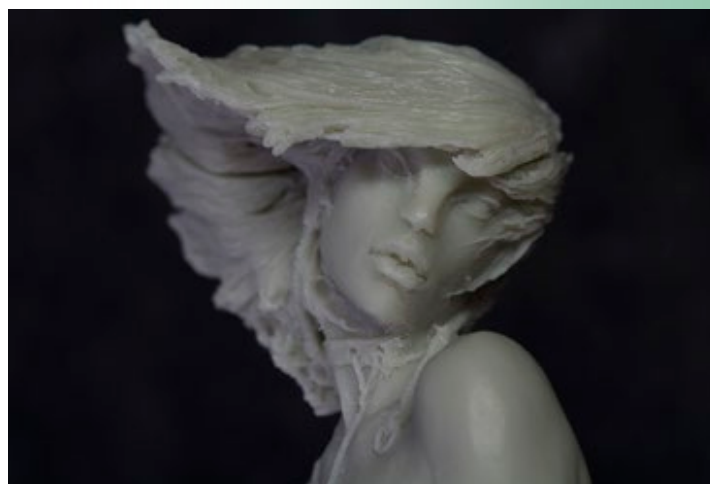
It's beautiful – a collector's box, all black with silver stylised print and holographic stickers keeping it securely closed; it looks really elegant and 'rich' and it looks so nice that it's almost a shame to keep it hidden in a drawer or a box with other unpainted minis.

Unboxing Sirena

I have been thinking about buying this miniature for a few years now. However, every time I got a chance to do that, I have held the box in my hands and felt like I'm not yet ready to do her justice.



Inside this lovely box, you'll find a photo of the miniature, with the number of the copy and sculptor's signature on the back (BTW it turns out it's a limited run of 400 copies). Below the photo, between two thick layers of some sort of fibrous stuffing that most likely will find a use in base work sooner or later, parts of the mini are laying safely. The box itself is sturdy and the filling leaves no space for movement. It's hard to imagine what would have to happen, short of total destruction of the box, to damage the parts.



Quality of the Cast

In short, as close to the ideal as possible. All details are crisp and beautifully sculpted and the surfaces are smooth and almost without any flaws or mould lines. There are some imperfections on the tail and the wreckage, but very minor and easy to get rid of. On the extreme close up of the face, you can see how great the sculpt is. I took these photos without any touching up or cleaning of the parts, so you can see some tiny resin particles, but it's just dust. A few seconds with a brush is all that was needed to get rid of them completely. What looks to be broken hair on the fringe is, in fact, just strands of hair separated by wind; while I'm talking about the head...do you see how her full lips and peculiarly sculpted nose make her look beautiful, but kinda aquatic? Kind of like Hunter Tylo, but in a good way ;)

Assembly

This looks like it's going to be a royal pain in the as...seriously! All the parts fit together really nicely. All the pins have matching holes on the corresponding parts and on top of that, almost all the connection points are somehow hidden or placed where it won't be a problem. Still,

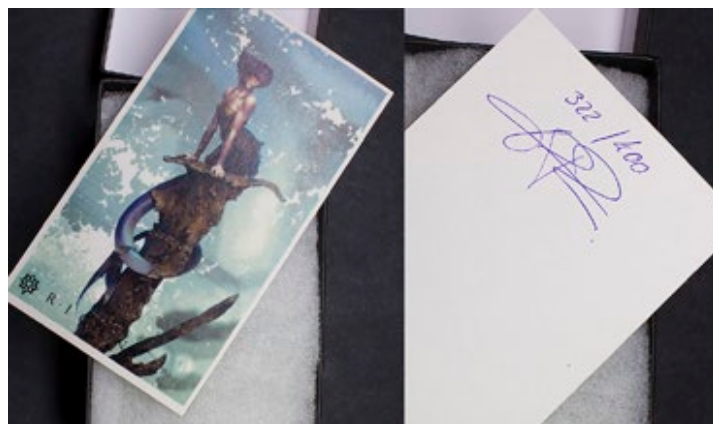
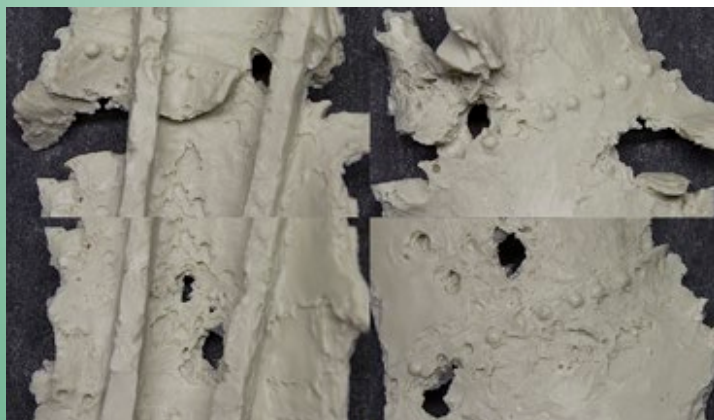


it's going to be a pain to assemble and paint this miniature. As you can see, the whole mermaid is wrapped around the wreckage piece and I still can't make my mind up how to approach the painting of this. If I decide to glue it all together, working with the airbrush, then weathering the metal parts will be difficult, but I won't have to worry about assembling painted parts. If I paint it in parts, I won't have any problems with access to all places, but might have some issues with putting it together at the end and I really doubt it will be possible to glue the mermaid separately and wrap around the base later...

At the same time, however, the pose, the interaction between the organic tail and rusted/heavily damaged metal is a big part of this mini's charm, so I'll have to deal with it somehow.

Overall Opinion

This is an absolutely beautiful piece with few flaws. Of course, ideal minis are truly rare, but all the pros out balance the cons greatly. Whilst I wouldn't suggest this miniature for beginners, with a 'bit' of care and consideration when assembling and some decent painting skills, it might be a 'crown jewel' for every collection.



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INSIGHT

interview with **Jérémie Bonamant Teboul**



Place of Origin: Earth, the solar system, Milky Way, somewhere in the universe

Class: Hobbit hippie entertainer/explorer

Alignment: Anarchist

Speed: Still, but with impressive peaks in productivity

Special Defences: Couldn't-give-a-damn attitude

Special Attacks: Disconcerting irony (super combo)

Quotation: "The life of a miniature painter is divided into two parts: the one in which you fall behind in your painting and the one in which you catch up." or "When you're spending time on miniatures, you are not doing anything else."

Years Painting/Sculpting? I began at 14 years old, in 1994. 20 years? OMG...I'm 34 years old and I live in Lyon, France. I am an editor, painter and sculptor of miniatures. I also practice drawing and music; I am passionate about hiking and biking...this is it.

Major Awards? Hum...French Golden Demon Slayer Sword in 2005 and one of the first ones in a small store in my town when I was 15.

Future Goals? Playing music, writing music, living music...and using my miniature skills (painting and sculpting) to make other things than miniatures — bigger, with other elements (plastic, metal, etc.)

The subject of this month's Insight interview is one of those painters who have shaped this hobby into what it is today. Each of his pieces always has something new that makes us all sit up take notice. He's a painter, sculptor, miniature producer and a publisher. He also has a successful series of tutorial DVD's and will soon embark on a range of encyclopedia type books about the hooby and currently he is cycling his way across India. This is Jérémie Bonamant Teboul.

Q1: Just so we can explain to the readers. Where are you at this very moment in time and what can you see through your window?

I am actually cycling in India for 6 months. From 'Leh' in the foothills of the Himalayas to the southern tip of Kerala.

Ladakh, Penjab, Rajasthan, Bombay, Gao, Hampi, Tamil Nadu. Our planned itinerary should be about 6000 km, while hoping it'll be changed by those whom we meet, our discoveries and surprises that we find. The website where you can follow my voyage is voyage.jeremiebt.com and our itinerary can be found here <http://inde-a-velo.jeremiebt.com/projet.jpg>. I am not making miniatures during this journey and I really miss it, but I am painting with watercolors and I feel the same good sensations, so it's OK. ;)

Q2: As usual, my first question is always what got you started into the hobby?

I fell into this hobby when Games Workshop opened a store right in front of my school. I was 14 and I never stopped since then and I cannot see that changing anytime soon.

☺



The Pipe Player

Q3: I read that your first professional studio-painting job was for Ilyad Games. What was that like?

There is no secret, meeting people is a benefit to increase you as a person. So my time at Ilyad was the perfect experience during my early days in this industry. Working in the same room as Thomas David and Jacques-Alexandre Gillois, I learned so much with them and we had a great time together. It was my first job and the first time I worked as part

of a team; we had deadlines to meet and it was the first time we really have add to "create" something to get involved in a project.



Q4: So, from the early days of Ilyad Games via several companies to present day Figone. What made you want to start your own miniature company?

Between my early days at Ilyad and today I have worked for several companies such as Andrea Miniatures, Kraken Editions and even though those were very good experiences, I wanted to create my own project to get more freedom. Doing the same, but by

Grallapousah De Barback



my own at home with the luxury of choosing the people I want to work with; using Figone as an experimental playground. A free structure to create, distribute, coordinate, organise and develop our own range of miniatures and scenery. It should be said that Figone is actually a gathering of beautiful creative energies.

Thus, Figone is meant to produce miniatures mainly for painters, but we also to develop learning material such as articles and videos and organise painting master-classes. We provide a legal structure for young authors to be published or for more specialist miniature ranges to be distributed. Ranges such as Degra Miniatures or Miniature Factory; Jacques Alexandre Gillois' is one as well as Black Forest and a few others.



Q5: *What is the best part and the worst part of running Figone?*

The best is that if I want to leave and cycle for six months or even two years, I have nobody to ask for permission. ☺ I can also choose the projects and the people I want to work with, which is also very nice — I work at home and I have time to cook everyday. I listen to the music I enjoy and I stop when I am tired. I can work hard all through the night if I have the inspiration for a project and it's a very HIGH quality of life.

The worst part is that working by yourself makes me 200% involved in every one of our projects. It's very nice, but sometimes I forget what happens in 'real life' outside

Rocco, Second Version



of our hobby. Painting to live or are you living to paint? For me, both — without any hesitation. ☺

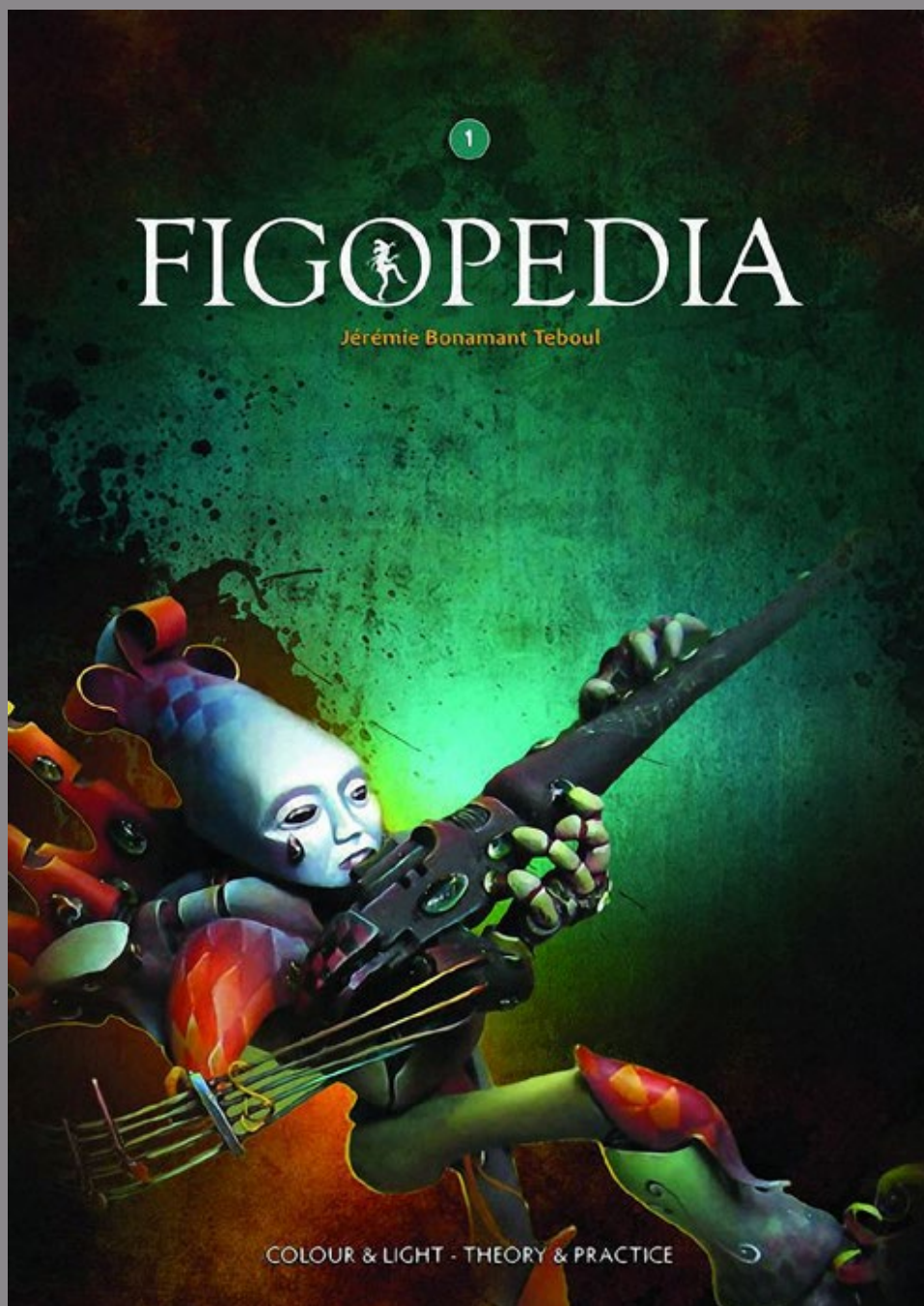
Q6: *Rocco (which I think is stunning, BTW) was recently done with crowd funding. Are you happy with how it turned out? Not just the miniature, but the whole process?*

Yes, very much because a miniature of this size is a huge project. I work alone at home and Figone is not a big company, so we can't afford a project like that which needs 20'000 Euros to get accomplished. So crowd funding enabled us to do it. I was also very happy that even without seeing the finished project, people trusted in us — in Allan to help us take on such an interesting project.

Q7: *Do you plan on doing any more miniatures like Rocco?*

Yes. Allan Carrasco has a lot of inspiration and imagination and when he works with Figone, he is totally free. He loves that and always does his best — so yes, we're thinking of a big giant...sketches are already done. So keep an eye out for that in the future. ☺





It was a good time for something totally new; not only for the customers, but also for me. I have new ways to explain the light and color theory, new graphic ideas and better picture quality than 8 years ago. Here is what Allan Carrasco wrote about the book.

‘For over 20 years, thanks to his own creativity and his inevitable presence at so many gatherings, Jérémie has become a living repository for the techniques, tips and styles which make up our hobby world. He is a kind of alchemical stomach into which ideas and know-how from all over have been poured into and out of which comes a strange substance, a sort of enriched amalgam supplemented with his own personal touch, which novices and professionals alike will find invaluable.’

The second book will be about sculpting, with Allan Carrasco, Romain Van Den Bogaert, Thomas David, Jacques Alexandre Gillois. We are already working on it for September 2015. Everything is sculpted and we’re writing the text. The third one will be about various painting techniques, following where we leave off from the first book, in fact.

Q9: *I’d like to talk about your painting. In fact, I’d just like to ask about The Enchantress. I think it’s one of the best fantasy dioramas ever. You worked on it with Christian Hardy. How did this piece come about? Was it his idea, your idea or a joint idea? How long did it take to make and then paint?*

Q8: *Now Figone are going back to crowd funding with Figopedia. Can you explain what this is?*

Put simply, FIGOPEDIA is a series of books. The first edition is 120 pages all about painting light and colour. I have already done a book, in French, eight years ago called ‘The Big Book of Miniature Painting’. It was a great success and a lot of non-French speaking people asked me if we are translating it, but because of some editorial issues this was not possible. Now I have my own company, so I decided to write an entirely new book to share my 20 years of experience and my own vision of miniature painting. Since the first book, I have added 8 years of feedback — 8 years of new experiences.

Thanks, I am happy if you like it; the idea was mine. I got it about four or five years ago, but as with a lot of other ideas, it needed time to get accomplished. I asked my friend Bertrand Benoit to do the concept drawings; he is the artist who also made the concept drawings for Rocco and so many other Figone miniatures. After that, I asked Christian Hardy to sculpt it, because he’s a much better sculptor than I am and I wanted the best.

His subtle style and eye for detail is perfect for a project like this and he loved it! A few months later I received the first resin cast to paint. YES! There are casts...but, only two — SORRY! One for Chris and one for me. ☺



The Enchantress

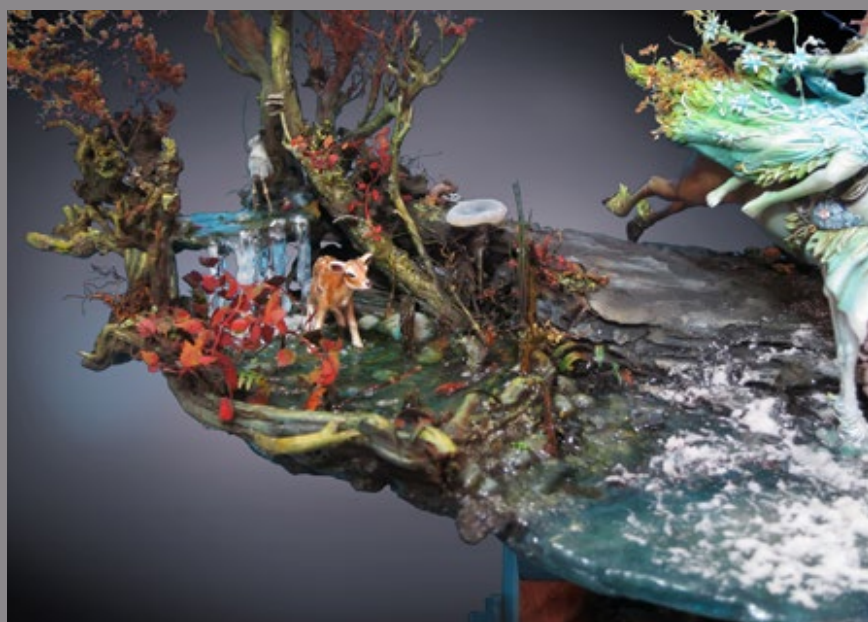


Q10: *Finally, since you're not actually able to paint at this moment, where are you cycling off to next?*

No, I'm not currently painting; but I have a computer in my bags, so I can answer your questions and when it gets too hot (or I am tired of cycling), I can continue writing the next Figopedia book.☺

At the moment I am in Goa, after 4'000 km cycled. We have 2 more months to reach the southern point of India and then we'll return to France at the end of January, so see you in 2015. ☺

J.



30th Foot regiment, Crimea, 1854



Game of Life



Arwen on horse



The Minotaure



Fallen Frontiers

R E B O O T

26

Miniature painters are very likely aware of Scale 75; as well as their very popular 75mm miniatures ranges and busts, they have their own expanding paint range (Scalecolor) that is fast becoming one of the preferred choices for miniature artists worldwide and is already personally my favourite.

Written by
Terry Cowell

They are also a company with vast experience in producing miniatures at the highest level and have a share of the impressive figures you see painted on the internet. On facebook or miniature forums they have released the growing range of iconic (Scale 75) miniatures available for some time. They have their own online store and additionally supply to well-known retailers worldwide. In January 2014 they successfully funded the 'Duel Fighters' kickstarter and having delivered on that campaign. Scale Games now looks forwards to the next up and coming [kickstarter](#); Fallen Frontiers.

1. Please start by explaining to FPM readers who or what Scale Games is. Who are the main protagonist and also tell us briefly how Scale Games came to be.



Scale Games was born at Scale 75. While we were already producing 75 mm scale models, we realized that in the smaller scale market there were already many brands offering miniatures and that to enter this market it would be a good idea to create a deep involving background with the intention of making it different to those games already available. This is how we first started to develop the Fallen Frontiers universe.



2. Please tell us about *Fallen Frontiers*, how would you describe it to potential customers?

Fallen Frontiers is a miniature based wargame where players can use a personally compiled deck of cards to defeat the enemy across several possible scenarios. It can be played with just 12-15 miniatures per side and is easily scalable to 30-40. Our goal is to make armies that can be adaptable to all kind of situations just by changing a few factors on the army list. In *Fallen Frontiers* you build an army combining troops and characters. You then define the gameplay by assembling a deck of cards to support their actions on the battlefield. No one will know the content of your playing deck until you use and reveal them during play, so there is always an element of surprise for your adversary. You also can gather resources in game to purchase enhancements for your units and characters. This is very similar to the MOBA system in video games.

3. With the latest campaign, you have named it *Fallen Frontiers Reboot*. This is in reference to the initial campaign which was pulled before running its course. Can you talk a little about why this decision was made?

We made some mistakes last time. There's a lot of work behind *Fallen Frontiers* and we really wanted to make things perfect, so we decided to pause and take a step sideways to reflect on the things that should be reviewed and reworked in order to give our backers all the available guarantees that they will obtain the best sci-fi game possible.

4. This is a huge project because the *Fallen Frontiers* game doesn't follow the 'Duel Fighters' format as a fast paced, one on one pick up and play fight. It is an incredibly rich, layered game with four opposing factions, each with very individual and diversely layered storylines interconnecting on the field of battle. Is it your intention to build on this in the future?

Yes, at Scale Games we think of FF as our future. We have started the project with four complete factions to show our potential backers that this game is intended to have longevity. This is not an experiment. We are committed to ensuring that whatever happens, we will make *Fallen Frontiers* a reality. It was not a question of will it be out; rather the question has always been when. The time frame for release of future armies or expansions will be guided to an extent by the level of success attained by the Kickstarter.





5. What is the main object of the game? How can players win or lose?

The object of the game is to defeat your adversary and it can be achieved in a number of different ways. You can, of course, choose to just eliminate all the opponent troops, but there are missions that can influence and provide an advantage to a player within the game by conquering objectives or acquiring certain items on the board.

6. There are so many amazing characters within the game, it is difficult to imagine where such inspiration comes from. Are there any films, books, video games or real life people and events that have lent ideas to you during the creation process?

Yes, although the original influences get transformed during our creative process. It all started from an idea and then the concept artists began to work around it. Sometimes there is not much in common from the initial idea to the finalised character. Inspiration comes from everywhere. My early experiences in the world of miniatures were with GW, so this is always going to be there for me and, in contrast, our lead artist is guided more by his experience with video games, so he is influenced in a different way.

7. I have heard you say that you want to make a top game, but the quality of the miniatures must also be fantastic. Why is this important to Scale Games?

This is fundamental. It's what we have always strived to do. Consider our brand of 75 mm miniatures; the quality is everything. We aim to ensure the proportions, poses, details, the materials and everything else is perfect, because we understand these miniatures are designed to be in a showcase. We are not going to change that.

8. Have you decided on the technique you will be using to produce the miniatures? I know that you considered spin cast resin, but you were undecided at that point in time. Talk us through the process you follow from concept to creation.

Finally, we have decided it will be resin cast. In the past we considered the idea of providing miniatures in HIPS (Hot Isostatic Pressing), since it would have reduced our costs in the long term. The intention was that if we could afford the steel moulds with the KS funding, the miniatures would be available to customers at a very good price. However, HIPS production wasn't something we could control sufficiently and steel moulds have more limitations in design than resin. Limitations we felt would affect the overall standard. We can now guarantee that at the very least, the kickstarter production will be cast in resin and that it will be the best possible quality for gamers and painters.

9. Will each of the factions have units, vehicles and boss characters? Will a faction have any attributes that vary them from another? For example, will playing the Sayx faction feel different from playing the Harvesters?

All factions have different playing styles at the beginning. Ares are good all around troops, but they are slow playing cards. Sayx during play can draw more cards



than any other faction to boost his troops, but the Sayx soldiers are weaker in combat compared to an Ares or Riff. Harvesters can consume their own troops to boost the remaining survivors and also can cast negative effects on opposition characters. Importantly, with the strategic combination of cards and characters your army can adopt almost any play style and all it takes are a few changes.

10. *The Frontiers universe has many interesting characters. Please introduce us to one of them and give us some insight about their character and role in the game.*

One of my favourite characters is Fink Draad. He is a Riff character and one of the only survivors from the Hellion Prime Massacre. He warned the Riffs Imperium of the events that had happened there previously, but before they would grant him an army to obtain revenge he was expected to prove himself as a worthy warrior and not as a coward that had fled battle. He was tested by many different Riff masters in several combat techniques and only after that they accepted and concluded that Fink did what he could on Hellion Prime. When playing Fink, the game can grant his unit any ability from the list once per turn. This means he's able to face almost any situation in combat.

11. *Value for money is important. Without taking into consideration the stretch goals, what will come with the core game?*

The core game comes with 33 high detailed resin miniatures, 70 cards, counters, scenery, dice and the rulebook for around 65 Euros (£51.00 or \$85.00). If you compare the number of miniatures and the quality with other similar games, you will agree that without any doubts this represents great value.

12. *Finally, since the initial run have you added any new characters or any other surprises you would like to exclusively reveal just because you love FPM?*

Here is a new character first revealed exclusively to FPM readers. She is Kyra and she is an Ares badass!



In concluding this interview, I will add a couple my own observations of the Fallen Frontiers Kickstarter.

I subscribed to Fallen Frontiers during the initial campaign where a fair bit of negative press developed on social media. It's important to note that before this began, the project was fully funded and on its way to rewarding the backers rather generously.

The comments and questions levelled at Scale Games, in my opinion, were often unfair and the personal accusations inappropriate. I would have found it acceptable had Scale Games decided to respond at the time by citing their vast professional experience; they excel at the job they love. I would have felt it was acceptable had they threatened legal action at the disgusting slander. They could even have mounted a defensive presence online and refuted each questioning comment or accusation.

It is a measure of how professional and dignified they are that they chose to deal with it by ignoring the personal slights and focused on the questions as though they were raised in a constructive manner. They felt it was more productive to be objective and this showed purposeful character and a will to make Fallen Frontiers the best it can be.

I will be backing this one again, but not because I feel they are great guys (you are great guys, by the way!). I also won't be backing them because of how they dealt with the previous nonsense on social media. I also won't be backing this to prove a point to anyone. Everyone is entitled to their own viewpoint and if you present it respectfully, it becomes valuable.

It's simple for me.

This is a science fiction war game that deserves to be made.

I will pledge my hard earned money, because this is what I need to do to help see this game realised. Gamers and painters will make up their own mind but I really hope the miniature painting family and the hordes of table top generals get behind this one.

Fallen Frontiers is happening, so the only big question is will you be in the fight?





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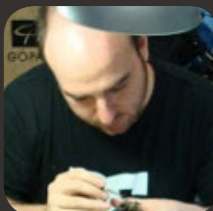
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Gaul Chieftain

by Josu Araiztegi (Noblez)



PRO

 Website

I've fully painted this bust using only the brush without the use of the airbrush. I love the brush; it's my favourite tool. My main goal during this project was to create realistic textures to represent the different materials of bust. To get it, I used several different objects like sponge, blister, old brush, normal brush...

For example, painting the yellow leather breastplate, I built the effect using the sponge, the blister and the normal brush and acrylic paints and inks and for the clothes I use the old brushes. Always doing tap, tap, tap with the brush without giving long strokes, stippling.

I painted the tattoos before I started to paint the skin using a very dark blue and I then painted over it using acrylic paints. Once I have the first lights and shadows I go on using oils. Finally, for the last details, I use acrylic inks. To paint the blood effect, I used X-27 of Tamiya mixed with acrylic black paint and for the dust effect I used different enamel paints of from AK Interactive.

I enjoyed a lot during the painting process of this bust. If you have not tried to do textures in your figures yet, you must do it. It is much more fun and the figures also look much better.





PUTTY & PAINT

"The Big Daddy" FDV4 Mako

by Bogusz 'Bohun' Stupnicki



 Website

It was a real pleasure for me to paint the FDV4 Mako model by Filbot. I was experimenting with my 'carved 3D' style of pattern for a while, but for this particular project I decided to do a different variant of it: a somewhat reversed, glowing version of what I usually do. My main inspiration were circuit boards, which I decided suited the mecha model pretty well. As for the name, it is a Bioshock tribute, the model kind of reminded me of the Big Daddy from the game. Following that thought, I decided to paint him in deep greens and blues, making sure to keep everything dark and glowing, reminiscent of the undersea landscapes. Later on I added more colours and nuances, which is usually the case with my works; I simply can't seem to be able to stop myself! The entire project took me over 200 hours over the course of 3 months. All of the pattern is a freehand paint job on totally flat areas. The model measures about 100mm, not counting the plinth base. I hope that you like the final effect!





Uncle John

by David Soper "Sproket"



 Website

Painting the Uncle John bust from Infamy Miniatures

The Uncle John sculpt is quite stylized, because it has been 'blown up' from its original format of a 32mm scale miniature. That provided the initial challenge of pitching my paint job somewhere between a realistic and a cartoonish style.

The key colours for my palette on this project were purple and yellow. Broadly speaking, the purple is used in the shadows and the yellow in the highlights. This is a highly contrasting colour combination and hopefully I've avoided the extremes and managed to achieve an energetic and not violent, level of contrast.

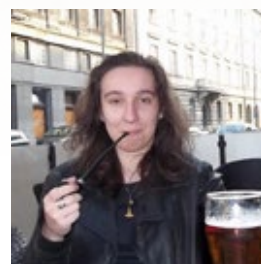
For the skin tones, I first painted the deep shadows in purple onto a light neutral base colour. This gave me a dramatic foundation over which I could layer other colours to create some nuance and subtlety.

Uncle John's costume and parrot are painted with the primary colours red, yellow and blue. This could easily lead to an overly bright, cartoonish look. To counter this, the colour palette helps to provide unifying harmony. This is achieved by having common colours that are used in all the areas. The yellow and purple are the most obvious colours used this way. However, the entire bust employs a relatively limited palette of colours, mixed together in many different combinations and used across all areas, regardless of the apparent colour of that area.





Tabletop World's Merchant Shop



by Ana Polanšćak



In Figure Painter Magazine [#18](#), you had a chance to read a review of the Merchant's Shop resin terrain kit produced by Tabletop World. This month I will show you through painting the gorgeous thing.

I. Preparation and Assembly

As Marko wrote in the mentioned review, the kit doesn't come with any assembly instructions whatsoever. However, the [Tabletop World Website](#) has a page with instructions for preparing and painting all of their resin kits. It instructs the modellers to use a modelling knife, sanding paper and clippers. After removing excess material, the kits should be washed in lukewarm soapy water.

The pieces had next to nothing to clean up and no air bubbles I could find. I washed it as per instructions and primed it black. The paint stuck to the surface without any problems.

This piece of terrain is made so that the roof and the storeys are removable, enabling models to enter the house during a game. The entire interior is detailed, with wooden floors, plastered walls, doors and windows. The house can be all glued together if one so wishes or left as it is. The only part that actually has to be glued is the balcony, but I decided to leave that till after the painting, since it would prevent me from reaching the door that's behind it.

With everything cleaned up and primed, I moved on to painting.

II. Stone

Since the most of the house's surface is stone, this was the first thing to paint. All of it first got a coat of Citadel Mechanicus Standard Grey. I decided to paint some of the stones in a lighter colour to make it look more natural and visually interesting; I picked some stones and gave them a coat of 2:1 Citadel Rakarth Flesh and Mechanicus Standard Grey. To highlight both of the stone colour vari-

ants, I just added some more Rakarth Flesh to each mix. (1) The next step was a wash of Citadel Agrax Earthshade diluted with Lahmian Medium. (2) When this was completely dry, I slightly drybrushed each stone with Citadel Ceramite White (very, very dry) to accentuate the stone's texture. (3)



III. Wood

The wood too has a very pronounced texture, with deep grooves. This sort of surface lends itself well to drybrushing, so if a person wishes to paint this up quickly it can be done that way. However, I wanted to avoid the overly messy look drybrushing brings.

For most of the wooden surfaces my process was the same, but with slightly different colours depending on the area.

I'll explain the general idea on this first storey door. The basecoat was Citadel Gorthor Brown (two coats were necessary to get a solid colour). (1) This got a wash of Agrax Earthshade. (2) The next step was a lighter mix, with some Citadel Mournfang Brown with Vallejo Co-



bra Leather. This coat was applied with the flat of my brush, following the direction of the wood grain- and the paint was caught mainly on the raised surfaces. (3) This was followed by a couple highlights with more and more Cobra Leather. These were applied with a smaller brush, following the direction of the wood grain. The final highlight has a bit of Rakarth Flesh mixed in.

(4) When the wood of the door was finished, I repainted all the metal bits- the doorknob, the metal railing and the nails black. After a solid coat of Citadel Ironbreaker (5), I washed first Agrax Earthshade and then Citadel Nuln Oil. (6) When this was dry, I added highlights of Runefang Steel. (7) Done.

The beams, other doors, window frames and panes were done in much the same manner . There are plenty of nails scattered all over these, so one has to be careful not to miss any of them.

For the wooden shingles on the roof, I went towards more reddish browns; starting from a 1:1 mix of Mournfang Brown and Gorthor Brown and going up to a mix of Skrag Brown with Vallejo Cobra Leather.



IV. Plastered wall

Small bits of wall on the exterior and all of the walls inside the house have this sort of finish. I basecoated those areas Rakarth Flesh. It took me three or four coats here, since I worked over a black undercoat. (1) To highlight it, I mixed the basecoat colour with Ceramite White (1:1) straight out of the pot, without any water added. These surfaces are textured as well, so the paint caught on the raised parts.(2) I defined the edges around the cracks a bit more with an almost pure white. Before moving on, I tidied up a bit. (3) Where different surfaces meet, I put a thin black line and where I accidentally got some white on wood or stone I went back and fixed that.



V. Chimney

For the chimney, I used the same metal mixture as for the cross and the monstrous face. I wanted it to have a blackened, sooty finish, so first I dabbed Citadel Typhus Corrosion on it, and then I brushed on some Exhaust Black pigment from Secret Weapon. I also put some of this pigment on the surrounding roof tiles.



VI. Windows

The basecoat was a mixture of a light grey with just a little Citadel Sybarite Green (some tint was good to set apart the windows from the similarly grey stone). (1) I went from this up to white on each glass of the window.

(2-3) On the windows that have a metal grid, I carefully painted it black and then Runefang Steel. I must say the windows on the inside are mighty difficult to reach.



VII. Decorative Metal

The grotesque face and the cross on the house's front and back were done to look like verdigris bronze. Thanks to Citadel Nihilakh Oxide technical paint, this was done in two easy steps. First, the two were repainted black, since they got painted over back when

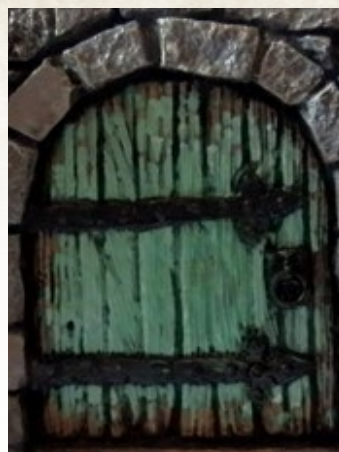
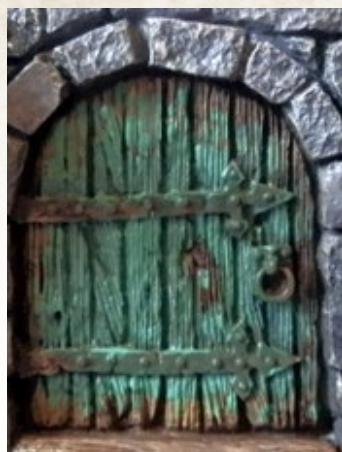
I did the plaster. A basecoat of an appropriate colour I mixed myself out of various metallics I had around, followed by a generous amount of the aforementioned Nihilakh Oxide.



VIII. Painted Door

To add some more spot colour, I decided that the front door will be greenish, with a kind of peeled paint effect. Over the wood of the door I had already painted, I put a coat of Citadel Waagh! Flesh. I left the edges of the door,

where the paint would first start peeling, the original wood colour. I proceeded to highlight this up to Sybarite Green. I hand-painted the cracked paint with a detail brush on and near the edges of the green area.



IX. Finishing touches

I added some leaves on the stairs and clumps of moss on the stone in a few places near the ground.

When all was finally done, I sealed it with a matt varnish to protect the paint job. Otherwise, it would surely be damaged during play. On the metals I used a mix of matt and gloss varnish to preserve the shine.







By Jason 'Red' Martin



Whenever I pick up a Military Modelling magazine recently, the editorial frequently refers to difficult times or a stagnating market or the economic crisis affecting the hobby.

However, within our hobby niche we seem to be spoilt for choice, especially with independent or cottage industry type businesses producing exciting game systems and wonderful miniatures to paint.

Norsgard, I believe are relatively new and hail from the shores of Poland. Their facebook page is packed to the rafters with stunning concept art, which I admit first drew me to what they were doing. A lot of my friendships with fellow hobbyists develop almost by chance over facebook and so I approached them about doing a review of some of their miniatures. They have a Kickstarter that is currently running until November 30th and so we saw this as a good opportunity to show you some of their work.

There may be an article in the future, but for now let me just explain that Norsgard is a skirmish game set in the legendary world of Isbran, played with traditional 32mm scale miniatures (although humans are actually around 35mm and creatures or monsters being larger again), dice and special rules cards. Let's take a look at some of their miniatures.



Dark Guard, the orc mage and commander, stands approximately 45 mm tall and consists of 7 metal parts; so as I don't keep repeating myself, the casting on all the metal miniatures reviewed has been impeccable, with very little clean up necessary. I always use my safety knife and some wire wool to get that super smooth, shiny feel to the miniatures, but the clean up on these will be minimal. I dry fitted each of the miniatures and everything lines up accurately. I can't see any reason to use fillers or putty.

The majority of the miniature is one highly detailed piece, comprised of the legs, torso, head and backpack; the scythe, sleeved arms, horns, etc. coming as separate pieces. These orcs, from what I can gather, are different than those we've previously encountered; a role reversal where these are protectors and scholars. Though they are savage and powerful, traditional traits are still clear for all to see in their dynamic poses and oversized musculature. The Dark Guard is full of tiny details—from the sculpted filigree, to the ivory of his staff, to the intricate patterning on his robes, to his ancient books and scrolls he carries on his backpack. The flowing folds in his hooded cloak will provide excellent opportunity to paint nice, deep shadows and rich highlights.





The Crimson Champion is a four-part miniature, with just the head and weapons to assemble. I have noticed already that their understanding and knowledge of anatomy is very good. Many a time I paint a miniature and feel that something, maybe just a small detail—perhaps a muscle group, thickness of an arm, etc. are incorrect. I know it's fantasy and anything is technically feasible, but it shouldn't be a caveat for poor anatomy. There is considerable detailing on this miniature including gilded



patterns on the armour, the necklaces and straps; even the fur cloak has been sculpted so that the clumps of fur are nicely rendered to allow ease of painting.



The Vei-Banshee miniature is a real treat. The femme fatale is slender and lithe, but with a menacing, cold-blooded killer grace to her pose. She is a four piece metal miniature, standing about 33mm in height. She has exquisite facial detailing, especially considering her size and a classic kind of Mad Max hairstyle, with her locks shaved on one side of her head. In fact, the styling of all the miniatures reminds me of a cross between Mad Max and World of Warcraft (Blizzard). The sculpt and casting is impeccable, with lots of spikey detailing and flowing, body revealing clothing. She comes with two weapons: a short stabbing dagger and a spear. There's a severed head sculpted to her waist and she can be mounted to a piece of terrain in the form of a fallen branch or tree root that also comes with the kit. The pegs on her feet align perfectly with the holes in the terrain resulting in a perfect fit. She comes with a 30 mm, round slot base. My one and only concern would be her spear, which will require careful handling when assembling and during the painting process as it is incredibly delicate.

Next up are two of my favourites, the male and female barbarians of the Howling Horde. Once more, there is well done anatomy with flowing garments and nice hairstyles again, the female coming with an awesome mohawk. She's posed holding an enemy's severed head in her left hand, with her right arm held back clutching her axe in a "post execution" stance, love it! Both miniatures stand about 38 mm in height, though the female's



mohawk adds some extra height to her. The male carries a rather brutal looking chopper and a round shield with the sculpted symbol of the Howling Horde. Again excellent levels of detailing with a ram's head buckle, severed heads and skulls, detailed leather boots and a nasty scar that runs across his broad chest. Oh, yeah—and a damn cool hairstyle; have I mentioned the hairstyles, yet? Both



the arms attach perfectly and again no need for filling. This could be helpful, as it may be easier to paint the miniature before attaching the shield arm, giving you more care when painting his torso and indeed the detailing on the shield. As with the Banshee, the barbarians come with the 30mm size base.

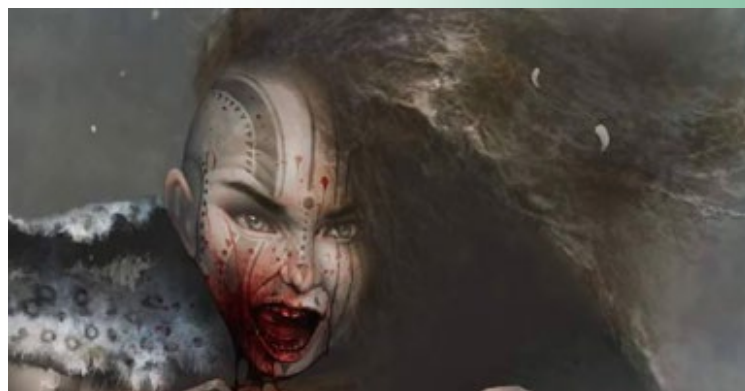
Now for something of an exclusive for Figure Painter Magazine; prior to this, none of the following miniatures had been cast. Unlike the other miniatures, the Wulfskin race will be cast in resin for detailing reasons. Once assembled, it stands approximately 49mm and comes in eight separate parts armed with what I consider a long, slightly curved sabre and a curved dagger. First things first, the casting is incredible; I actually can't find any sort of defect or mess to clean up. These remind me of the Worgen from World of Warcraft or maybe those from the Confrontation line by Rackham. Whatever the inspiration for this race, I really like the miniature. The armour has nice volumes and open spaces ideal for doing something a bit special, whether it's freehand or battle damaged effects. The clothing has a wonderful simplicity to its design and





all the parts go together accurately; I especially like the fur elements. Too often, fur is an afterthought in miniature design and so can look unfinished, but on this I can see each strand of fur and the clumps of fur are nicely segregated. The claws on the hands and feet are perfectly detailed and culminate in sharp points. I just can't find any defects in the cast whatsoever.

I spoke with Pawel from Norsgard regarding availability of these miniatures and this is what he had to say: "The miniatures and the rule book will first be available through our Kickstarter which runs for four weeks beginning November 3rd, with estimated delivery in June 2015. There will be no general release before our backers receive their items. It is very important to me and everybody at Norsgard that the backers are respected; they are very important to us".



So there we have it—highly detailed, beautifully sculpted, impeccably cast, dynamic miniatures from Norsgard. Check them out on facebook [here](#).



On a last note, I am not a gamer at all and I buy my miniatures based on how attractive they seem to me as a painter. Each of these miniatures has such character and detail to them that they could be painted and added to a scenic base and entered for competition; for me, that's the highest compliment I can give.

Poppy's Angels

Thanks from a grateful father to an awesome community
by **Paul Bullock**



More importantly, however, I am also a father; I have two beautiful children, Jacob aged four and Poppy aged three. On the 30th of July 2014, I received the news that my awesome little girl Poppy had cancer...not only was it huge on diagnosis, it was also stage 4 and had spread to her lungs. My wife Susan and I's world crumbled to ash in just 24 hours. We remained in shock for weeks and neither of us ate for a week. Poppy was a sick little girl and her treatment needed to begin immediately. My wife and Poppy went into hospital where they stayed for weeks at a time.

Once we had come to terms with our situation, Susan and I took to facebook to break the news to friends and family. Hidden amongst the messages of support that I could not bear to read was a message from a chap called Stuart Tomlinson and his message was a question. I had helped Stuart (all be it briefly) over facebook within our community but to this day I have not met him (something I hope to rectify soon). Stuart asked if I would mind if he "did a little project" to help Poppy. His idea was simple and I thought him very kind for asking. He wanted to paint and raffle a small Space Marine force to give Poppy a nice Christmas. His plan was to ask on some of the social media groups for people to donate a single miniature which he would then strip and paint. He did not care of its condition or age — "anything would help him".

He set up a group on facebook called [Poppy's Angels](#) by way of homage to the Emperor's Angels, not with any morbid undertones. What happened next shocked Stuart and stunned me. Membership numbers jumped overnight; Stuart asked for help and Phil Purdy and Chris Bainbridge stepped up to the plate as group administrators. I declined any active involvement, as my mind was elsewhere and felt it best to be impartial. Miniatures started arriving and then the flood gates opened! People from all over the world sent models; not just single models, but in many cases huge numbers. Then the rare items started to be delivered and then the armour — pretty soon Stuart was drowning in the community's generosity.

My name is Paul and I am a regular on the social media painting forums, I earn a bit of spare cash on the side through my modelling and painting obsession. Like all of us, I see our work as real art and feel passionate about our community and its spirit.

Two full battle companies had been donated, literally hundreds of marines and their support structures. Susan and I had something positive to break up our day when looking at the group. So many marines had been delivered that Stuart split them into two full companies, 1 of Dark Angels and 1 of Deathwatch. The community agreed that the Dark Angels should be raffled under-coated to save Stuart work, this way he could just paint the Deathwatch force. Then the auctions started and people donated beautiful items (myself included) that we had little group auctions for. This allowed us to generate a little more money.

People from all over the world sent Poppy encouragement and little gifts! Many painted her little “guardians” which now sit in her bedroom. One incredible lady, Carol Heap from Australia, sent Poppy TWO boxes of toys collected by her friends. That in itself is incredible, but please consider the fact it cost her \$260 in postage alone to get it here from the other side of the world.

All this for a little girl whom none had met and a family who they did not know...

I can truly say that Poppy’s Angels have done more than raise money — they have held myself and Susan’s sanity together. The force of our community caring for one of their own has been indescribable and the support from group members overwhelming. The first person I hear from every morning and the last every night is Stuart. Always checking on Poppy, he has gone from total stranger to family rock almost overnight.

We jump forward to the present; Poppy is mine and many others’ hero. She has suffered one round of chemotherapy and surgery to remove her left kidney and over a kilo of cancer from her tummy; she has seen intensive care and been in the hospital more days than I can count, but she is fighting and God willing, she will win. Poppy has started high dose chemotherapy post-surgery and will have to endure a staggering 34 weeks of it followed by radiotherapy. She does all of this with a smile on her face — she is frankly incredible. We don’t know what the future holds for her yet, but we do know that thanks to Poppy’s Angels she and her brother will have one hell of a Christmas! I’m sure you can imagine how much time off work as a parent is required in this situation and the financial impact of that. It might have been a quiet understated Christmas...instead Poppy will be spoiled by the kindness of the gaming community. A new tree, lots of decorations and a “Princess Bed” appear to be in the cards for her.

Stuart set the target of raising £1000 before Christmas and created a go fund me page in order to be transparent with all funds, yet another fact that speaks wonders for his integrity. We finished the first raffle yesterday and



have raised £950 to date! Poppy’s mummy is currently ordering her “Princess Bed”, so don’t tell Poppy! With the main event yet to come, we have set a new target of £2000. That way as well as helping Poppy, our community can bring joy to others like Poppy by providing much needed funds for Kamran’s Ward Toy Fund at Oxford University Hospital. There are only 9 beds on Kamran’s Ward and children spend months at a time in their amazing care. Imagine the positive impact of new toys and stimulation for those children living often in isolation.

All this through the power and kindness of a community of hobby fans...people say our community is full of “trolls” and in some cases they are right...I say our community is full of angels and I know I am right. Thank you for letting me tell this story, thank you for reading it but above all if you are one of Poppy’s Angels, thank you from the very bottom of our hearts.

You can never understand just how much you have helped us...every single one of you. Above all, though, Stuart Tomlinson you are an incredible human being whom I am proud to now call friend.

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Contact: www.andreaeurope.com



Officer, Light Company, 1st Foot Guards

Company: Stormtrooper Miniatures

Scale/Size: 75mm

Contact: www.stormtrooperminiatures.co.uk



French Imperial Guard Chasseur

Company: Ellie's Miniatures

Scale/Size: 75mm

Contact: www.elliesminiatures.com



Landsknecht with a jug, 1550

Company: Chronos Miniatures

Scale/Size: 54mm

Contact: www.chronos-miniatures.com/ru/

Sphinx

Company: Scale75

Scale/Size: 75mm

Contact: www.scale75.com

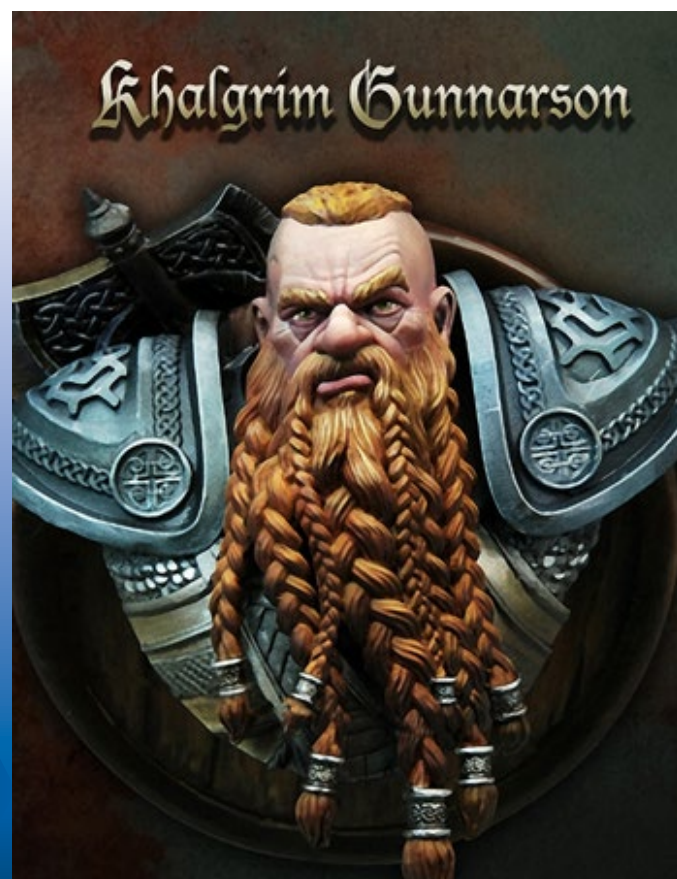


Battle Of Frozenfang

Company: Joaquin Palacios Studio

Scale/Size: 70mm

Contact: freemansculptures@hotmail.com



Khalgrim Bust

Company: Scale75

Scale/Size: 75mm

Contact: www.scale75.com



Orc Pilot Bust

Company: Kromlech

Scale/Size: 65mm

Contact: bitsofwar.com

Der heißblütige Freakshow-Direktor

Company: Kellerkind Miniaturen

Scale/Size: 75mm

Contact: www.kellerkind-miniaturen.com



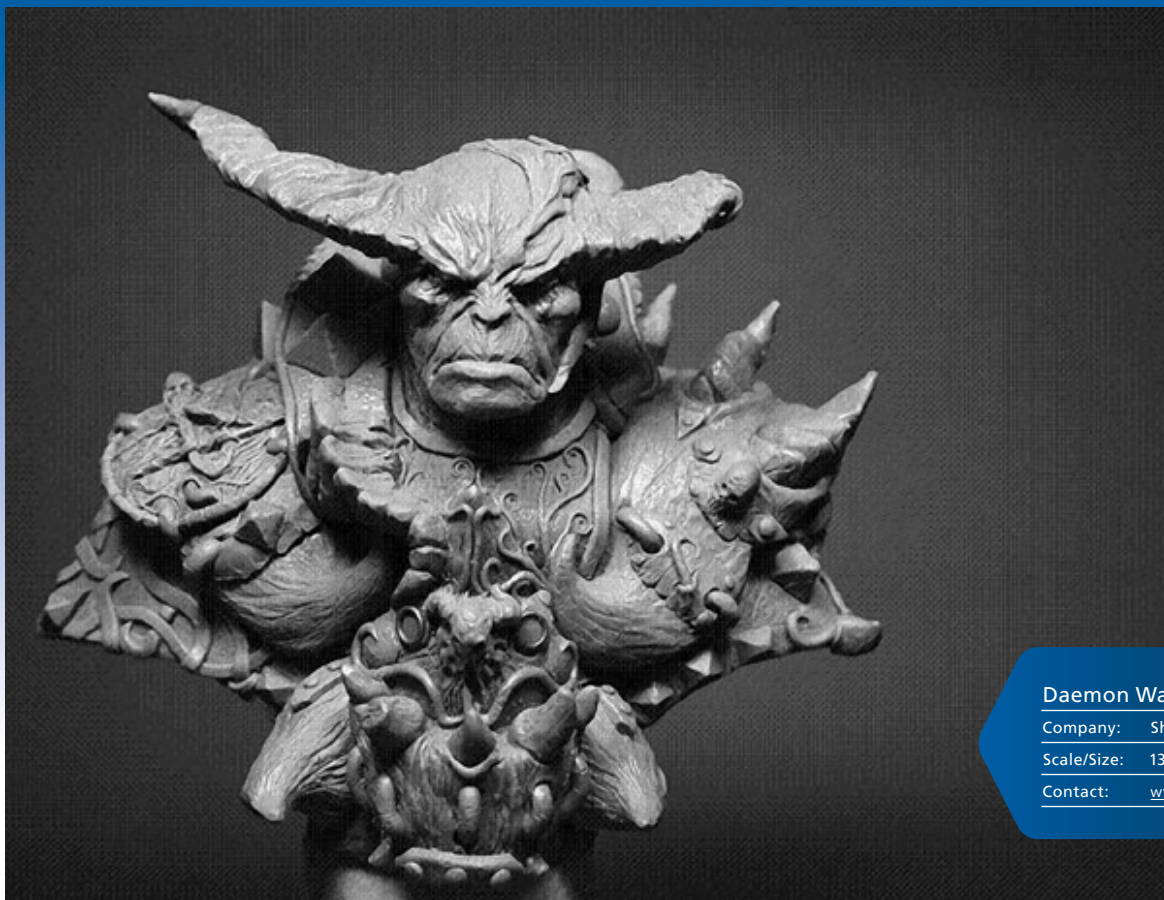
Strange Love

Company: Andrea Miniatures

Scale/Size: 54mm

Contact: www.andreaeurope.com





Daemon Warrior Bust

Company: Sheildwolf Miniatures

Scale/Size: 130mm

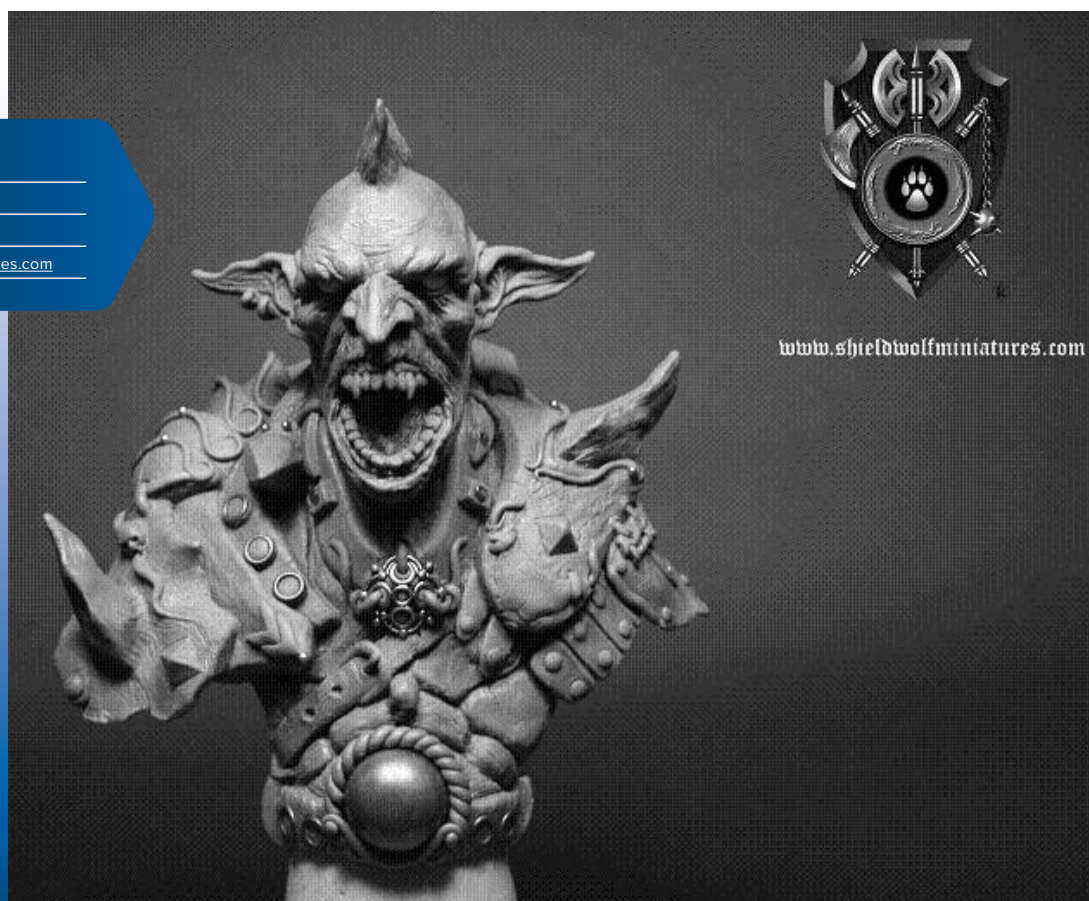
Contact: www.shieldwolfminiatures.com

Goblin Warrior Bust

Company: Sheildwolf Miniatures

Scale/Size: 120mm

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Spring Base Tutorial

After being approached by the Editor (Shane) asking me to write something for FPM, I settled on the crazy notion of doing a basing tutorial – Crazy...why?

Well, I consider basing as my weakest part of the hobby. I had just ordered the basing DVD from Painting Buddha; see <http://www.paintingbuddha.com/> for more of their excellent product. I knew I had to do my best with a product like that on the horizon; this article would be ready after the DVD set had hit the shelves!

Idea

OK, first off all I had to work out what I wanted to do, as I had a few projects in my ideas book. I feel it's important to keep an ideas book, as I have many of them and forget what I thought was really cool last week. I jot everything down now and when I'm lacking a little inspiration, I just take a look. ;) After a quick look, I decided to do the spring base I had planned for a future Golden Demon.

With that in mind, I delved into my newly purchased box of plinths from Steffen Krebs at <http://www.sockelmacher.de/>. I wanted to be a little ambitious and try to include as many elements as possible, but without making it look too crowded; so with all that in my head, I selected a nice large plinth.

Here is a rough idea of what I wanted. The other elements and details would be added as I go along.



Hi, my name is Luke Wilson, known on the net as Atacam. I hail from Southend on Sea in Essex. (no Towie jokes, please).

I have been involved with miniatures since the late 80s, starting in the same place as most of us — GW. Later I became heavily involved with Rackham. I lost my appetite for gaming and concentrated on becoming a serious painter around 5 years ago. I've worked for private clients and some studios since. Of late, I've become a competition painter, and this opened up a whole new world and allowed me to meet some great people and learn so much from them. I have had some success; the crowning moment so far has been 1st place at Salute 2014 with my Minotaur bust. Well that's enough about me, I hope you enjoy this tutorial, please check out my facebook page; stop by, say hi and ask questions. ☺





Making the Base Look Pretty

First of all, I wanted to give the base a nice crisp edge to house all the details--my first idea was a total failure. I had the idea to use DAS modelling clay and sand it after drying, but all this did once dry was fall away from the base as I sanded it. I had a rethink and came up with adding plastic card and shaping it to the desired profile and after a good sanding it was just what I wanted.

Better!



The Forest

Now with the base ready for the details, I went looking for that tree after deciding to use a natural piece rather than trying to make one. I took a trip to the local woods with my little one for a good search and some inspiration.

I found a couple of trees that I liked and the idea of semi exposed roots appealed to me, so I took a couple of pictures for reference later.



After a fruitless search for that elusive perfect piece, I took to my facebook page for a shout out to see if there was anyone out there who might have just what I needed. Luckily, a great guy by the name of Mick Clark sent me 3 different ones and I chose the one that matched my idea. By this time, I had decided on the main figure that was going on the base. I had around

four I could choose from; I also wanted to theme the base a little to match the mini. I chose a Wood Elf (more on that later) and with that, I wanted to model the tree a little. Not being 100% on the fluff, I went with what 'looked' cool. I used the tree and modelled the lower half using Magic Sculpt. I also added some parts of a Dryad, emerging from the tree.



I noted whilst I was searching the wood that even though it was spring, there was still a lot of older debris on the floor, so I wanted to duplicate this in my base. I had seen real earth used before on Massive Voodoo, so thought

this would be a great way to go. I also raided the herb drawer to give a little variation the base. This would give me a good solid base to later add more detail to the forest floor.



In all honesty, I wasn't sure what to do with the slope leading down to the meadow; I added some sand to the meadow and water areas and gave that a bit of drying time while I thought about it. Whilst it was drying, I did a bit of research on the net looking at photos of forests,

cliffs etc. I found some pictures of roots tracing along rocks and down faces which I really liked, so this would fill in one area I wanted. Again to get a little realism, I used some real root. I also added a bit of tree and a brass etched fern.



The River

I actually planned to keep the river section quite simple, as I wanted to add some deep water with a current on top, to show more of a hint of what is below.

By this time, the PB basing DVD was out and after watching the fantastic Ben Komets do his base, it gave me the idea of how to do some rocks (I won't divulge his method — if you want to learn, you'll have to grab one; otherwise the head bruddha will send out his minions for me). ;) I also placed some lichen, took a picture and removed it so I could paint the area first, then replace it at water pouring time.



As with all best laid plans of mice and men, I totally forgot to add a detail on the base at this stage and only remembered after I had under-coated it! I wanted some bulrushes for the river; I was also going to add lily pads, but decided against it because I wanted to add some current to the water.

Ok, that's it for now. I will show the rest of the bulrushes and further test ideas during the painting part!

See you next issue.



Each year in Zagreb, Croatia, the second Saturday of September is reserved for the country's largest modelling show called Zagreb Modelling Cup Crna Kraljica.



This year on September 13, was the ninth edition of this open scale model show and competition. It gathered numerous competitors from Austria, Belgium, Bosnia and Herzegovina, Czech Republic, France, Germany, Great Britain, Greece, Hungary, Italy, Japan, Serbia, Slovakia, Slovenia, Spain and Ukraine.

Throughout the day, visitors and competitors alike could gaze at the numerous entries of model air-planes, vehicles, tanks, ships, dioramas, miniatures of all shapes and sizes put in twenty five different categories. One of the things I really like about this show is that it features four categories for children under 13 years of age and four categories for juniors (ages 13 – 18). It is really good to see those categories filled with entries, some of them worthy of being put in senior categories.

In the end, the Best of Show award went to Slovenia's Luka Jančič for the gripping diorama called Sarajevo Winter Games '94.

This year, there was also a Special themed category called World War I as a tribute to it's centennial.

Also, the organizers, Croatian Association of Military Miniaturists, invited other associations and clubs to present their programmes, so there were a couple of model railroad displays present as well as UMS Agram's Malifaux display board (featured in [FPM#17](#)) where the visitors could play some table-top wargames, namely Malifaux.

As I believe that pictures are worth a 1000 words, I'll now stop rambling about the show and let them speak for themselves.







You can find out more about the Zagreb Modelling Cup Crna Kraljica on the [website](#) and more about the club organizing it at www.huvm.hr.



Today I spoke with Constantin Koropenko, the Creative Director behind Guards of Atlantis. I saw, as usual, some 3D images of theirs on facebook and I thought they looked very detailed and unique and so I really wanted to speak to somebody to find out more.

Luckily, Constantin was very forthcoming with information and his infectious manner really got me hooked. I was initially going to do a review of some of their miniatures, but as you will learn when reading this article it is not as straight forward as other companies; GoA have big plans. However, I was pleasantly surprised when I received a gift from Constantin, a collectible called Swallow, who you shall meet later. I asked him about half a dozen questions, following a little bit of research on my part and edited the question and answer session into the following article. I think you will agree it is quite an interesting read, mainly due to the nature of Guards of Atlantis.

Guards of Atlantis is a very ambitious project which involves artists, comic artists, animators, designers, sculptors and writers. Guards of Atlantis is a new alternate universe in which (at the moment) there are 18

racess of characters, each with their kingdoms, countries and states. It is a time for sinister plots, to strike alliances, to love (of course, where would we be without it, ha-ha!), betray, fight and protect.

However, in order to acquaint the user with the universe, we decided firstly to create a board game and raise the curtain on GoA just a little, through our amazing figures and interesting gameplay. In the game and in the universe each character\unit has its own unique history, which is cleverly intertwined with the history of other characters. The boxed game comes with a scenario book steeped in the histories and backgrounds of the races and how their fates are all entwined. In addition, we are in the process of producing a major volume which should go on sale within the year which expands on a host of topics including the adventures of the characters who are involved in the





game. Naturally all this great workload would be incredibly difficult to implement without a great team!

Russell—CEO Nick—COO Constantin—Creative Director\3D Character Designer\Scenarios Conny—Marketing Manager Vicky—2D Master Designer Veronica—3D Character Designer Andrew—Game Master Developer Darren—Game Master Developer\Photo Master Serge—Master Writer\Scenarios Kate—Master Writer\Designer Anastasia—Master Writer Julia—Designer Arty—Web Designer

This year the Guards of Atlantis took first place in Latvia Unicon 2014, which for us was a great surprise and reward for all our hard work. Our figures have won the hearts of many gamers with their detail, as well as the fact that in the boxed game we plan to sell the pre-painted characters of the game. Many gamers are also interested in the gameplay and its non-linearity.

On a professional level, we feel that the company winning the award and being respected by our peers as a whole, proved to us all that we are on the right track. On



a personal level, for each of us the victory brought a new found confidence in our abilities and a variety of good feelings from participating in such an event. I would like to thank the organisers of the event and extend our gratitude to Sergey Parvatkin for the invitation to Latvia Unicon 2014.

We are planning to go on Kickstarter at the end of this year; we have prepared a business plan; an action plan which has enabled us to create a professional animation studio, a registered channel on Youtube.com (GuardsOfAtlantis), our facebook page and the soon-to-be-launched internet page www.goa.aq with an online store. Most importantly, last year we signed a contract with a factory in Shenzhen for the manufacture of our products. The plant has unique equipment, which will enable us to produce stunning quality figures; this is a fundamental factor in the market in terms of collectors. The plans, of course, are to hit the targets needed to fund the game and the ongoing production of figures and to introduce the amazing world of GoA to our new customer base. As for the graphics, it is very stressful preparing everything to be just right to present the product on the crowdfunding platform. We are very serious and determined. The pledgers will become very important to us to help us realise our ambitious plans. We are hoping that having a three pronged approach to the miniatures will make us unique and attractive to future customers. We are planning to release a series of pre-painted collectible miniatures (170mm) such as Swallow in the pictures below; obviously the pre-painted miniatures are for the game and in the future model kits for the painter, too.

Let me tell you a little bit about the game! The game system is a tactical role-play game with a nonlinear storyline. Players can play one against another or each player can play for a particular character. Also, non-linear gameplay is achieved by the fact that each character will have a special interactive card with varying parameters, so that each new battle in the Guards Of Atlantis would not be like those previously experienced. Also, the player can play a unique scenario following the prescribed mission or come up with his own, inimitable story, creating the character's own rich history.

We use digital design. I have been doing 3D sculpting for 14 years, with the last 10 years as a professional. I had previously worked for about six years being taught by my mentor sculpting military and historical figures, so I owe him a big thank you for his patience and experience. I have always had a fascination for the characters and heroes and as a child I had a huge collection of toy soldiers; this passion and interest means that I give everything unreservedly to my work. Many a time I am in my mind totally immersed. This distinguishes us collectors and artists from all the other people; we are dreamers, artists, an eternal boy living in his unique world, you know what I mean, heh!

I have my talented friends in the company who, like me, are fans of Japanese anime, which also influences the styling of our work. When our artists have set themselves the task to develop a particular character, we draw a sketch and (almost like a brain storming session) each of us adds a particular item, which should correspond to the concept of the character; thus we are all always heavily involved as a team in creating our miniatures from concept to production. In this work, we are not only designers and artists, we are also make up artists and fashion designers of clothes and shoes. We are the parents of these heroes and we consider them our children. Further, when the concept is done, I will then sit down and begin drawing the three-dimensional model. This work can take me between a couple weeks to several months depending on the complexity of the character. When I produce the 3D character model, I need to pay particular attention to how the figure will be moulded and cast in the production. This experience I gained working more on the military/historical miniatures, engaging the army of Napoleon Bonaparte and medical transport of Napoleonic army. When the model is ready, I produce the render and send it to the post rework artists. I also do turntable renders of the model and post the video on youtube.com for general view for everyone that may be interested. After this, the model leaves for the factory in China.

Oh! Hah! Jason has done his homework and asked me a very interesting question! You see, we took a trip to Antarctica with our GoA flag. The idea is shrouded in

mystery and a deep sense of the sacred. There is a hypothesis that the mysterious continent of Atlantis sank and that it is still on all the maps of the world. We believe that this is Antarctica – the cradle of humanity, which hides its mysteries under kilometres of permanent ice. It is in Antarctica we took a flag of our project as a tribute to their views and belief in the unfathomable mysteries of our world. Admit it, it's interesting when you catch yourself thinking that the flag in the ice of Antarctica will still stand there for hundreds of years; we have left our mark on this planet. For us it is a significant step, like when Neil Armstrong set foot on the moon, you know...





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Continuing on from last issue, I'm taking an in depth look at Painting Buddha's season 1.3.

In the last few years, there has been an increase in the growth of painting tutorials available on YouTube, websites, personal blogs, forums and, of course, DVD.



An in depth look at Painting Buddha's Season 1.3 – Base Alchemy 1: Earth



Most are very good, but the Painting Buddha guys, in my opinion, have reached the very highest level of quality in DVD painting tuition. Recently they did more by adding a new topic to their painting lectures, 'Season 1.3 – Base Alchemy 1: Earth' and apart from one Ben Komets did a few years ago with Miniature Mentor, nobody else has gone into this very important part of displaying our miniatures in such great detail.

If the miniature is our canvass, then the base is the frame where we place our work and to show off the miniature to its highest potential, the base has to be the best we can make it. Many times, however, we know how to paint a human or monster, but we diminish our paintwork with a poor base. Over the course of this 3 DVD set that makes up Painting Buddha's season 1.3, Ben Komets and Matt Cexwish help us to conceptualize, build, paint and show a great base for our models, following a themed topic — earth. During the process they show all the materials, colours, brushes, tools, pigments, scenic elements, etc, that you need.

Different themes for bases are obviously too many to explain in few hours, so they decided to begin a new series of DVD courses dedicated to explaining how to get better thematic displays. The audience the discs are aimed at is the widest possible; painters who want a great game base, an insert game base into a diorama or a complete show base for contests. All that you need is to use is you imagination; keep patient and be diligent, watching and listening are the most useful ways a teacher can inspire you. As Ben Komets says, 'Every model tells a story, not only through composition and choice of colours, but also through its atmospheric base'. Season 1.3 continues all of the qualities shown in Season 1.1 and 1.2, which are:

- » Top quality packaging
- » Great quality in graphic presentation
- » 3 cameras, simultaneously filming the model, the painter and the colour palette.
- » Lots of advice and tricks to get the best results
- » Very reasonable price point

Watching these DVDs is a real pleasure, because it's a real time lecture. Great stuff and like my unboxing review from last issue, I have been able to present some questions to the authors themselves: Michael Bartels, Ben Komets and Matt Cexwish. Here there is what we spoke about.

To Ben Komets

Question 1: Your opinion about bases is clearly shown on the DVDs. Can you, for our readers, explain why is it so important have a good base for our models?

A good base should display your project in the best view possible; it should help to transport the story and provide more storytelling background information on the protagonist of the miniature project. A base can be the key to make people spend some time looking at your project.

Question 2: What is the difference, theoretically, between a good simple base (for game or display) and an outstanding base?

Bases need to fit their usage. Building a base for a gaming table is a totally different thing than a diorama like show base, but I guess a good simple base gives the miniature an "atmosphere" or believable environment, while an outstanding base makes the project work in total and with the right composition, you can guide the viewer and it allows you to tell a story.



Question 3: What must every modeller always keep on their mind when building a base with an ambient story around their miniatures?

I think it's composition, colour and contrast. I really believe a good composition is the key to an outstanding miniature project. If you are able to control the order of what people perceive, you can build up excitement and make the people look a minute longer and engage more with the project. Also the right choice of colours and a good contrast are so important when it comes to creating a believable mood. For me, a good miniature project has to work in 3 phases. First, from a 1-2m distance, especially the contrast but also the composition are important in this phase; if you get those right, your miniature will stand out from the masses in a full showcase. Second, hold it in hand; if you got the viewer's attention you want the technical part of the job to count — your project needs to be well executed, so the viewer wants to take a minute and dig deeper. Third, digging deeper, the viewer has to get the feeling he has to turn the project around in his hands and discover more and more details, and search for the story...and if you have to be able to find little hidden stories, little sub-plots, it should allow the viewer to complete the scene in his mind.

To Matt Cexwish

Question 1: You are a recent addition to the Painting Buddha Team. How do you feel working with them?

Indeed, I officially joined the team in August 2013, but for sometime before that I have been working on specific projects like Season 1.3 Base Alchemy: Earth. I was asked to develop the concept for a series of basing related DVDs and if you look at my personal projects like "Leonardo DiMiragliano – The Great Wyrdstone Collec-



is very valuable, but not only for “hobbyists”. It is related to many fields like Drawing, Photography, Sculpture, Engineering, Observation, Self-Realization, Time Management, etc, etc. The challenge many people face is that although they might have many great ideas stuck in their heads, they struggle to convert those ideas into a finished, real project. This leads to frustration and disappointment. Some are even scared to start as they fear failure. Our goal is to help people understand that there is no failure, only experience and improvement and that they can use our experience to start building up their own repertoire of skills and knowledge. We share everything we know and we are confident enough to know that you will improve if you watch our DVDs and subscribe to the Painting Buddha Academy.

tor!” you will find thematic similarities. It has been a very enjoyable journey so far and I am looking forward to the future. It is wonderful to be able to be working with good friends instead of ordinary colleagues.

Question 2: You have proven to be a stunning artist at painting miniatures as well as a builder of bases; watching this DVD do you think we, the viewers, could aspire to be one tenth of what you are?

Well, do you think you could achieve that? I honestly think that everyone bears a talent in him or herself that allows them to achieve greatness; it’s only a question of self-identification and hard work to channel it into something fantastic. Everyone has something to teach and we all should be learning constantly — from ourselves and from others. Watching us paint can only be a spark though...a kind of initial start. You will have to develop the desire to improve, then keep on practicing and analysing your own work. Honestly, is the key to improvement; always staying hungry and staying inspired.

Q3: You have attended a lot of modelling contests and seen thousands of miniatures. These DVDs can help everyone to evolve their point of view. Can you give us some more advice to become a better 360° modeller?

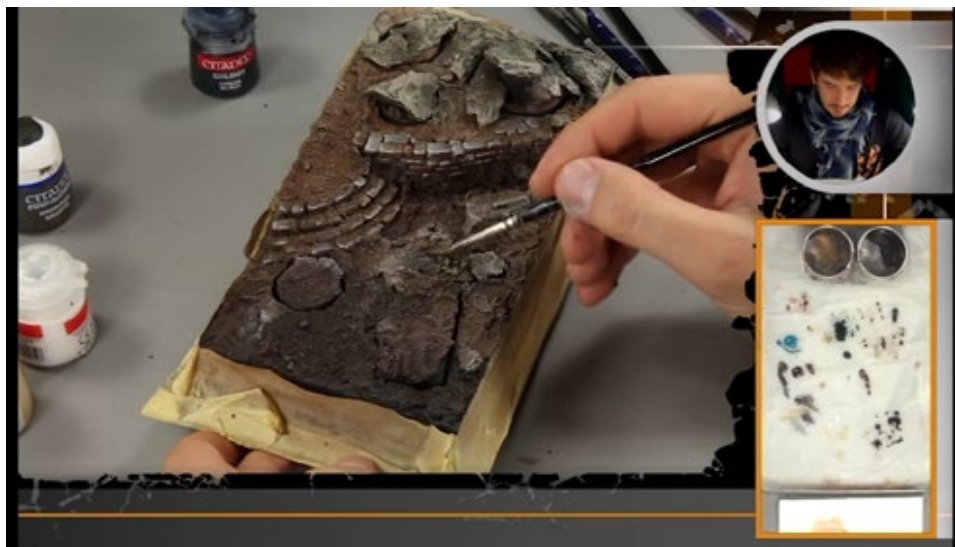
I wish more people would develop the ambition and hunger to improve their base building skills, as it is a very rewarding and beautiful art-form. Being able to build whatever you want as close to your imagination as possible

To Michael Bartels

Question 1: Here we are again ☺! Your third instalment of DVD courses and at the same time, the first of a new future direction of courses all about building better bases. Painting Buddha is promising to have a very hot 2015 — How do you feel about it all?

To be honest, right now I am actually very tired! Scale Model Challenge, Hussar 2014, filming with Kirill Kanaev until 4 and 5am every night for over a week while getting up at 8am again is a lot of work — 21 hour days, but all for the greater good and great fun! Our workdays at the Painting Buddha HQ are always too short. I feel that the day should have 42 hours and not 24...someone made a terrible, terrible mistake there! We have so much cool stuff planned, but as with all cool ideas, getting things right takes time.





a brand, but at the same time you created a deeper feeling of community. Why are you doing this and how are these DVD sets part of it?

Hehe, you are already part of the team! Really, everyone who supports us, gives us feedback or suggestions or simply shares and enjoys what we do is part of the team. The best thing about that is you get the same salary as me! Nothing! Isn't it beautiful to work for a cause just because you love it, because you believe in what you do and not because someone pays you to do it? Other than that, it is impossible for me to fully answer your question here. It would take

Question 2: What is your next project?

Well, since this issue should be released around the 14th, you really should check out our facebook page or our site at www.paintingbuddha.com! The 14th of November is the 2nd anniversary of Painting Buddha – and we have a lot of new cool projects waiting to celebrate this! If the name Kirill “Yellow One” Kanaev rings a bell, you should get very excited...but wait, there's even more! We have something BIG planned for December, but I won't spoil anything yet!

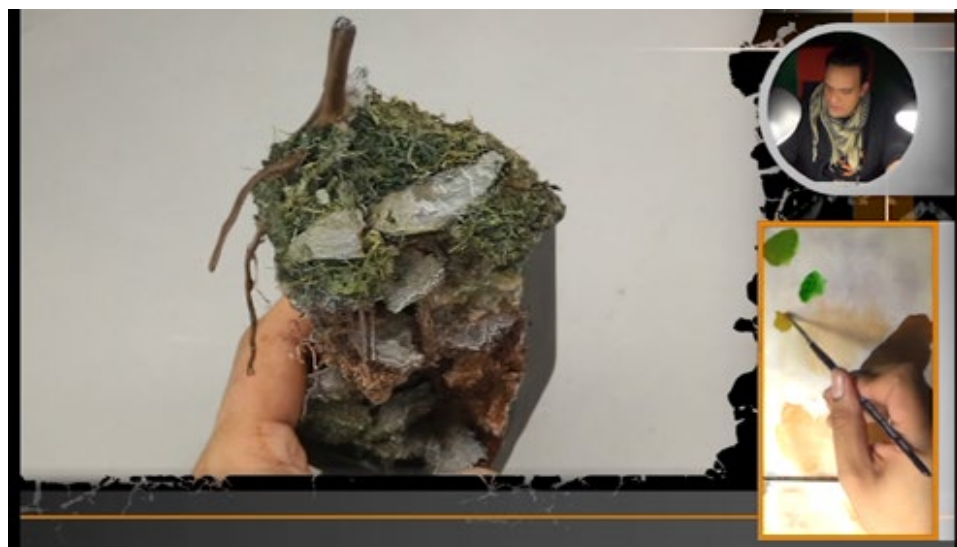
Question 3: The Painting Buddha Academy, the DVD seasons and attending a lot of shows all around the world is a lot of work for you and your team. Where do you find all the energy — do you have time to sleep?

That is a very good question! My guys have more-or-less ‘normal’ working hours, but attending shows on week-ends means lots of preparation, long days, late nights — and always a lot of fun! As far as I am concerned, the miniature painting community occupies me 24 hours a day, 7 days a week. When I do get a few hours of sleep, I always sleep with my iPhone in my bed as I literally dream up and write down new ideas almost every night. I'm not kidding, it's true! What really keeps us going though, is the incredible support, the nice messages and the positive feedback we get from all over the world. We simply have the best supporters in this Universe!

Question 4: Can I be part of your team? — ahahahhahah ok, ok...I'm joking ☺. What does it really mean be part of Painting Buddha? You created

pages and pages to explain why I do this, what this truly means to me and what I hope we can achieve someday. Sure, there are a lot of other things I could be doing, but I choose to be here, to start Painting Buddha and to commit to working for our great community. The DVDs and more recently the online ‘Painting Buddha Academy’ are only a small part in the big scheme of things. They help us to ‘pay the bills’ and, whenever we can, invest a little in the future of our hobby. The more support we get, the more we can invest in our community and the faster we can get to where we want to be. So please, SHARE & ENJOY!

I would like to thank Michael for giving us a snippet about their future works...so stay tuned and keep following the magazine! I would say thank you to all of the Painting Buddha guys, we'll talk with them again very soon on these pages. Now what are you waiting for? Your imagination waits to be brought to life on a scenic base! Bye bye!



CAVALIER OFFICER

A SCRATCHBUILT FIGURE FROM THE ENGLISH CIVIL WAR

Part One: The Sculpt

We miniaturists find our inspiration from many different places. Some from places we visit and see. Some from pictures. Some from reference books. Personally, my main muse comes from historical fiction. I have written in the past in another magazine about my love of the books by Bernard Cornwell and others like him.

I have also written about my interest in the English Civil War. These two interests combined when I read a book by Lindsay Davies called "Rebels and Traitors". A particularly malodorous character from this book stood out for me. His name is Orlando Lovell and he is a bit of a rogue and a soldier of fortune. The book describes the sacking of Birmingham on Easter Monday (April 3rd) 1643. The Battle of Birmingham was essentially Parliamentary troops who were garrisoned there, trying to prevent Prince Rupert's forces from passing through the town. The roundheads (Parliamentarians) apparently used the town's houses as their defensive position, and shot at the encroaching Cavaliers (the Royalists) from the windows of these houses. The Cavaliers inevitably torched these houses. Following the battle, the town was pillaged and further houses were torched. During the description of the sacking of the town, our anti-hero wanders into the stable yard of an inn and is confronted by another of the book's characters, a waif like figure of a teenage girl who was dressed in rags and obviously poor. This is where my version of the story took form in my head. The picture portrayed was that Orlando was momentarily startled so he pulled out his weapon. He then relaxed on seeing that there was no threat from the waif. Whether the weapon was a sword or a pistol I had not decided. Whether he used the weapon or not...well, you will have to decide by either reading the book or picturing the scene yourself in your own mind. It is this picture of Orlando that I wanted to re-create in miniature.



By Ian Succamore



THE SCULPT

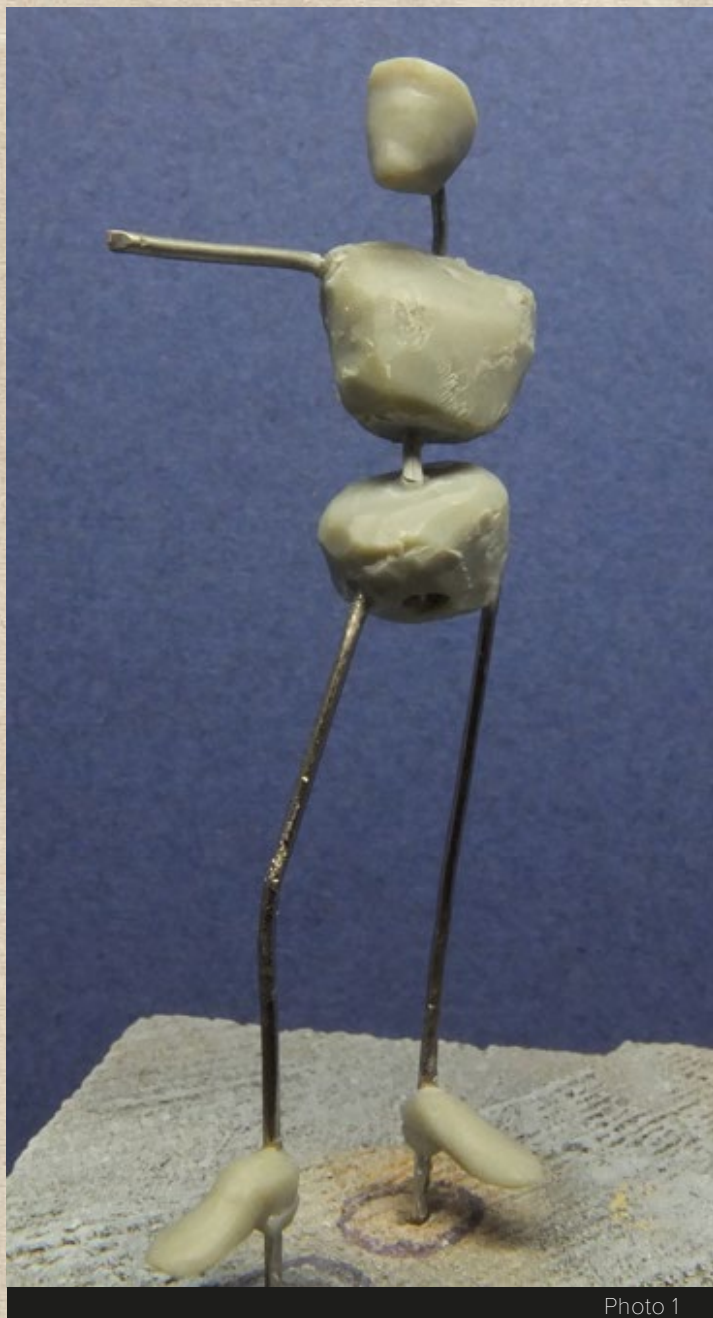


Photo 1

With the scene in my head, I began with the recognised method of building up a 54mm armature of the figure using blocks for the head, torso, pelvis and feet, joined together with paperclip wire (photo 1). The pose was manipulated many times at this stage to ensure that the proportions were correct and that the pose looked sufficiently relaxed, with an air of nonchalance mixed with menace. This may be hard to picture at this stage, but hopefully this is what you will see as the build progresses.



Photo 2

The next step was the fleshing out of the figure. I prefer to use Magic Sculpt (MS) for this process (photo 2). I have also begun the facial features using a 50:50 mix of MS and Duro. I find that mixing these 2 mediums together produces a putty that is soft enough to easily push around with tools, but dries hard enough to be sanded. The left over mixture was used to flesh out his waist. At this point I had not decided whether I wished to give my character a sword or a pistol, so I opted to make both so that the decision could be delayed. As I was going to leave his right arm severed at the hand, I reasoned that this figure could be cast and produced commercially, so I sculpted his left arm separate too. These limbs can be seen blue-tacked to the wooden block I use as a hand hold.

The plastic blocks I used for his feet were scraped to shape using a scalpel and various files. The boots were then fashioned around this using MS (photo 3) with the fold down tops left off to prevent my clumsy fingers from breaking them off. This was followed by the left trouser

leg (photos 4 and 5). While I was blogging this build on the Military Modelling website, I was asked about the process I followed when sculpting folds. I took a series of photos to hopefully depict this.



Photo 3



Photo 4



Photo 5

Photo 6: The ready mixed blob of MS pushed onto the limb.

Photos 7 and 8: The MS is roughly pushed around the limb to encircle it using a small metal spatula moistened with saliva.



Photo 6



Photo 7



Photo 8

Photo 9: The MS is then smoothed out using a wet finger.

Photos 10, 11 and 12: The creases are then applied using a thin piece of brass rod that has been sanded down to resemble a toothpick. Any further smoothing is done with an old paintbrush moistened with water.

Whilst the putty on the legs was drying, I turned my attention to the rest of the details on the face. As was seen in photo 2, I had put in some of the facial landmarks already (the basis of the eyebrows and the bridge of the nose). To this foundation I then sculpted the eyes, nose and mouth (photo 13). The mouth I wished to depict as if chewing something in his cheek, hence the bulge. When finished, I wanted him holding an apple as if he had just taken a bite. When dried, the eyebrows were then completed (photo 14). A further drying time then allowed me to flesh out the face further by adding MS to the cheeks and generally smoothing off the hard transitions created by adding the MS:Duro mix (photo 15).



Photo 9



Photo 10



Photo 11



Photo 12



Photo 13



Photo 14



Photo 15

Creating the turned down boot tops and the coat tails was a simple matter of rolling out some of the MS:Duro mixture and then adding this wet onto the figure. A small dot of superglue was sometimes used to assist this. Small folds and indentations were then added to the still wet putty to ensure that the "hang" of the putty resembled cloth (photo 16). When this was dried, the joins of the putty and any imperfections were made good using MS smoothed over the area with a moistened paintbrush. The undercuts on the boot tops and the coat tails were also filled in with putty to ease the casting process (photo 17). The head and neck were also added at this stage, as the top half of his coat would have impeded the sculpting of the neck at a later time.



Photo 16



Photo 17



Photo 18



Photo 19



Photo 20



Photo 21

Making cross belts and the other belts involved some preparation. Firstly, Duro was rolled out flat and left to dry. This was then cut to shape before the top half of the coat was sculpted. This could then be impressed into the wet MS (photos 18 and 19). The belt around his waist was also attached at the same time using the same method. More rolled out Duro was then added to the belts, onto which buckles would be sculpted later. More of this sheet of Duro was cut out to form the front portion of the spurs on his boots (photo 20). This picture also shows the buttons, which were created using a punch and die set. I use lead foil as the circles created have a bevelled edge, similar to that of buttons. The buttons that would be sited half under a belt were cut in half. These were then superglued in place.

I decided to demonstrate the sculpting of the arm in much the same way as I had the trouser leg. Photo 21: A blob of MS is pushed into place. The sharp eyed will notice the glove tucked into his belt has been added and a few more button holes have been carved into the coat tails.



Photo 22

Photo 22: The putty is pushed into its general shape. As the arm is raised, there is a build-up of cloth on top of the shoulder.



Photo 23

Photo 23: The angle of my brass rod "toothpick" shows the angle of the folds to be impressed into the already smoothed putty.



Photo 24

Photo 24: The angle of the folds on top of the sleeve demonstrated by the angle of my sculpting tool.



Photo 25

Photo 25: The finished folds in the sleeve from the rear.



Photo 26

Photo 26: The finished sleeve from the front. Note the split seam down the top front of the sleeve.



Photo 28

The left arm was sculpted separate from the main body, only offering it up when the join was completed to ensure a neat fit. Whilst this was drying, I could then turn my attention to the details. The epaulettes and collar were both added in much the same way as the coat tails and boot tops. Smoothing off the joins and imperfections on the collar were done with MS and further details added with MS:Duro mix (photo 27).



Photo 28

In photo 28 I have sculpted his hair. I have also added a small “lip warmer” beard and a moustache, which has the ends turned upwards in accordance with the fashion of the day. The direction and hang of the hair was added using an old scalpel blade. At this stage he was ready for the missing arms, hat and sword hilt. I still had not decided whether to give this chap a sword or a pistol, so I persisted with sitting on the fence and sculpted both. If this was to be produced commercially, then the customer could decide which to use. Photo 29 shows the completed hat, which was primarily made with MS:Duro mix. The hat’s brim was rolled and then left to dry. The shape was made good by gently sanding it to shape. The top of the hat was a resin copy of an old hat I had made and the feathers were sculpted onto this in the same way as I sculpted his hair. This picture also shows the hands with the weapons attached and the beginnings of the gauntlets. All three hands are finished in photo 30, ready to be offered up to the rest of the body.

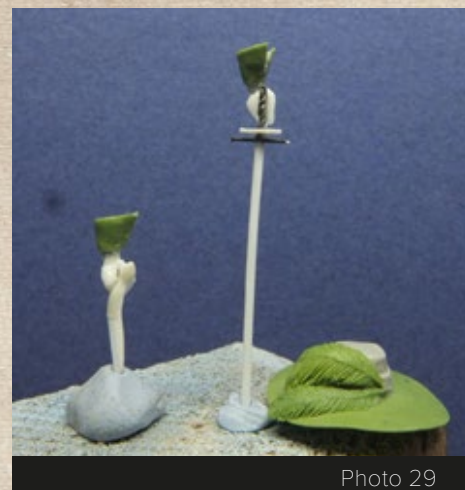


Photo 29

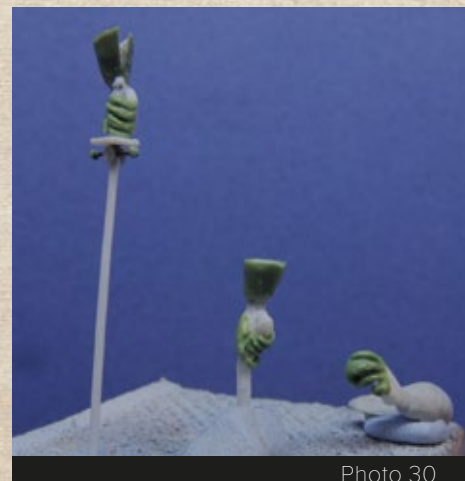


Photo 30

Photos 31 to 36 show the completed sculpt which I sent to Robert Lane, the owner of Elan13 Miniatures. He sent the figure to FPM's very own Martyn Dorey and owner of Model Display Products to be cast and the resin copy is shown in photo 37. It is a pretty impressive cast considering some of the details, like the hat and the sword, are such small, delicate items. Credit must go to Martyn for this. I was very gentle with the cleaning up of these pieces as breakage was almost an inevitability. I need not have worried though, as the brim of the hat remained intact with some gentle whittling and sanding. The sword's cross hilt remained in one piece, too...on one of my copies. The first one, unfortunately, did not survive because I was a little too overconfident of success following my cleaning up of the hat and was therefore a little too heavy handed.



Photo 31



Photo 32



Photo 33



Photo 34



Photo 35



Photo 36



That's it for this issue and I hope this gives you an insight to how I created this miniature and hopefully you'll decide to have a go for yourself. There is nothing more rewarding than painting a miniature you have created yourself and in the next issue I'll be doing exactly that.



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Unboxing

Raging Heroes' Toughest Girls of the Galaxy Comparative Review



In the last issue, I took a look at Raging Heroes Miniatures and their recently successful crowd funding campaign 'The Toughest Girls of the Galaxy' (TGG). I was lucky enough to be sent two of miniatures from this campaign. Both were the same miniature, one in metal and the other in resin.



After learning so much about the fantastic TGG kick-starter, I wanted to conduct a quick review myself. Not that I am particularly cynical, but after all the positive information I have learned from the RH team and also from satisfied customers leaving their comments online, I was excited to see for myself.

RH sent me two Bernadette (the mad nurse) miniatures; one in metal and the other in spun cast resin. They arrived in the usual plastic packaging lovingly wrapped in protective bubble wrap. There was a beer mat with each depicting random characters from the TGG universe. I opened them together side by side and the first thing that is apparent by looking at them side by side is that apart from the difference in material, you are looking at two replicas. This might sound like an obvious thing to say when it's two copies of the same character, but in the



past I have received a resin or plastic copy of a miniature I already owned in metal, only to find differences in size, shape or detail.

On both miniatures, the right hand is separate and must be glued in place. This has been separated so that it doesn't obscure access when painting the face. I noticed that the rifle is attached as part of the metal miniature, but separate on the resin one and that it does not offer any additional conversion opportunities because it is shaped to fit in the same place. Given that you will have the glue out to fix the right hand in place, it is no inconvenience and assembles very easily.

I noticed there is very little flash that needs removing on either miniature; none in-between the fingers or hair strands and this is the kind of small detail miniature painters will appreciate. You will find the usual mould lines, but I'm pleased to say they are strategically placed and it is apparent that thought has gone into this part of the design. For the miniature painter the work is minimal, but I imagine a tabletop gamer with no interest in painting would easily be able to spray and play. The details are very well defined. A random example would be the belt holes; these are perfectly formed and even though they are a minute detail, they are perfectly aligned on both miniatures with no blockage or misshapen holes.



Final Verdict

After assembling both miniatures, I gave them a grey undercoat and could honestly not tell them apart. I was pleased with the overall quality of both the metal and the resin miniatures and on the strength of these examples, I feel the guys at Raging Heroes have really done themselves proud.



by Martyn Dorey

SMC 2014 Show Report

For those that read the Euro Militaire Show report last month you will know how disappointed I was with the way that dinosaur is going and its route to possible extinction.

What a breathe of fresh air the SMC Show is and if you have never been then it is well worth adding this show to your attendance list.

The second weekend of October is the SMC Show near Eindhoven in Holland, I attended last years show as a member of the South West Figure Modellers group and I enjoyed it so much that this year I went back ☺

With an OMG its early start on the Saturday morning I set off over the Welsh boarder to meet up with friends on the journey to the Channel Tunnel and from there over to France and into Belgium diverting to Ypres and a visit to the Flanders Fields museum which is situated in the church which was destroyed during WWI and well worth a visit, from there it was a short walk up to the Menin Gate which really brings home the scale of the lives lost with endless lists of names and their regiments.

From here it was then a short drive to the museum for Passchendaele the grounds for this area are quite spread out and include the church to which the allied forces had a massive underground complex but the museum itself is very small from the outside. Very deceiving though because when you enter you are lead underground to a sombre reconstruction of the underground complex and up into a section of trenches complete with parapet and sniper plates. Whilst walking around the museum there are various exhibits that can be picked up





Setting up the show begins on the Friday, even though the show is not until the Sunday, this involves members of the Scale Model Factory Club emptying storage rooms of lamps and covers etc. for the competition area and club display as well as lorries turning up at the venue with equipment for the show all of which needs to be then unloaded at the venue and set up ready for traders to start setting up on the Saturday before the show.

The seminars span all aspects of the hobby and involve well known names from the various fields with a good bio given about each person. This year was the first year that workshops were held as well as the seminars and both proved very popular with the workshops being free but needing to be booked in advance to allow planning for numbers many of the workshop seats filled up as soon as they were announced. Seminars and workshop times are displayed along with a bio of the

and tried on, including metal breast plates and helmets and even rifles of the time to hold as well as a look at the living conditions endured during this conflict.

By this time it was late afternoon/early evening and time to hit the road again and finish the journey to the show venue.

As in previous years the venue is a conference centre, so the halls used for the show are all within this complex including the hotel, although this year we did actually leave the hotel and drive around to the main show entrance to unload and set everything up rather than try and carry it, through the hotel. There is a buffet meal organised for the Saturday and Sunday evenings for those that wish to socialise before sampling the local beers, also on the Saturday is a trip to Amsterdam for those who arrived on the Friday and wished to see a bit more of Holland.

Advertising for the show begins well in advance by utilising social media, this runs all year with a show Facebook page but really starts to ramp up from about the April time when monthly updates are posted with traders that will be attending and news of the seminars and this year the workshops that will take place at the show. One of the things I like about these updates is that each month focuses on three or four of the traders each from a different country and the type of goods that said traders stock and a link to their website so there is plenty of time to compile your shopping list. All of this helps build momentum for those attending and this is utilised very well.





person doing the seminar/workshop on a large screen during the day as well as being announced in plenty of time for people to make their way to the area for each. All this information is also included in the program which is given to people on entry along with a floor plan in the centre of the program.

On the day there is plenty to see and do with lots of traders to browse and buy from and club displays from visiting clubs. This years show included some “big boy’s toys” in the form of a giant Scalextric track and a race circuit for radio controlled race cars, needless to say both of these proved very popular and not just with visiting children. There was no speed painting this year but the children’s paint and take was very popular and those members looking after this area were kept busy all day.

One thing I noticed last year and it was the same this year as well is how much this show appeals to all ages and has a very high family attendance both from clubs and people visiting for the day. This year the model of the WWII Château was on display, this was at Euro a few years ago but has since been added too, making this an impressive diorama both in size and in the amount of detail that has gone into it, a true labour of love by the builder.

This years show had a large war games presence not just on the club and competition tables but also several demonstration games being put on by local gamers and stands like that of Painting Buddha and Massive Voodoo who had crowds for most of the day watching the progress of their painters who where also happy to answer any questions and show their work as they progressed the various stages throughout the day.

Predominantly an armour and aircraft show, SMC is fast becoming a good show for figure modellers; the competition had around 700 entries this year (remember this is a one day show!), out of this number of entries 200 plus were figures, which is up on previous years and is expected to be up on this again next year.

This brings me onto the competition area, each category is split into Master and standard groups so those that have won a gold in other large competitions have to enter the master category, the categories also allows for a modellers showcase or for individual models with the competition being run along the open competition rule system allowing for multiple awards in each category rather than first past the post/judges fancy. Each category has dedicated lighting so display areas are very well lit and has several levels of cloth covered display space giving plenty of room to display entries which can be pre-registered before the day to save time or if you are not sure what to display until the day then you can also register to enter on the day itself.

Once again this years show was very enjoyable and very friendly with individual modellers and clubs made to feel welcome throughout the day regardless of who they were, the organisers have thought of everything right down to a good choice of music played in the background adding to the ambience of the show throughout the day and the choice of tracks leading up to the awards ceremony which had everyone jigging along consciously or subconsciously whether they liked that particular type of music or not. The awards ceremony itself takes place on the stage and is done in English due to the diverse number of nationalities attending and all award winners are listed on the screen along with the entry for which they won the award.

The day is certainly one that you would wish wouldn’t come to an end but like most things in life it has too. Throughout the day it was rumoured that next years show would be a two day event, this as can be imagined from many people especially those that can’t get to the show until late Saturday is going to be tricky to juggle and at the end of the show it was confirmed that the show will indeed be a two day event for 2015 although at the time it was not certain how this would pan out.

Since this announcement though a few things have been made clearer by the organisers and one of these is that the Saturday will involve limited traders trading and the bulk of the workshops taking place on the Saturday and the main show taking place on the Sunday as normal. To keep up with announcements and progress on next years show you can visit the Scale Model Factory website at www.scalemodelfactory.nl or visit the [SMC Face-book](#) page.

I would like to thank Robert Crombeecke and Patrick Kamsma along with the other members of the club and their partners for all the hard work and their time putting on what is very quickly become a must go to show and I look forward to SMC 2015.



An Interview with Aragorn Marks



I recently read online that Aragorn Marks was leaving Games Workshop. His name was familiar, but honestly I had never taken the time to look into the work he has produced. What I found was impressive to say the least!

Wherever he has worked, Aragorn has sculpted some of the most iconic figures this hobby has seen, including for both Rackham and GW.

I only learned of him when I read an article from Mastermini's stating he was leaving Games Workshop and this piqued my interest. After a little research, I contacted him via social media to request an interview and below is the results.

1. Aragorn just happens to be one of the coolest names on the planet. Please tell us who you are, where you are from and provide a little background history for the readers of FPM.

My name is Alexandre Aragorn Marks; I am a French sculptor and I have been working within the miniature war game industry since 1996.

I use the middle name given to me by my father who was a huge fan of Tolkien. It was not a name you would expect to find in the French phone book at the time we started Rackham. Indeed it is a very cool name, but it was not that famous before the film and often I had to repeat it twice to be understood.

2. Where did you learn to sculpt? Did you train academically and when did you realise sculpting was the medium you enjoyed over other art forms?

My first attempt was with a piece of green stuff that Jess Goodwin had given to Jean Bey (founder of Rackham), as he was then working for Games Workshop.

Unfortunately for me, I was not accepted in the sculpting class at my art school in Versailles as I had failed to pass the desired grade in art history!



I really started in the man cave of Edouard Guiton's parents working on the resin casts making all sorts of changes for them to fit the casting requirements as we started Rackham.

I worked a lot — that is all I can say and I have never stopped learning.

3. The places you have worked have been full of creative influences, but speaking personally do you feel there is a particular artist who has inspired you?

Lots of artists have inspired me from, Michelangelo to Nirasawa. The full list could be very long and it would be very boring. I think an artist should never stop looking at art and not just miniature related, I mean all sort of art.

4. I am aware that you can produce both physical and digital sculpting. Do you have a preference for either technique?

Well they are completely different, even if the software I use has a force feedback arm that simulates traditional sculpting. I would say I love digital, because it leaves less mess on my desk!

I also love the fact that there is no armature required and of course the symmetry; I would also say it is much more satisfying detail wise.

I think physical sculpting is all about make it clean and symmetric whereas digital is all about trying to remove the clean and perfect computer shapes.

5. You worked for Rackham miniatures for 9 years as a lead sculptor. Can you describe the experience?

My goodness now that I think of it, what a crazy adventure! It was a good experience. I was young and full of energy and extremely focused.

I witnessed all the changes as the company was growing, from the cave to the studio in Montreuil to the whole operation at its peak. We started as 8 people in a house and as I left there were 90 people working. Upon reflection I think what a nice achievement it was to be part of it.

6. You then spent 6 years as a freelance sculptor. Where did we see your work during this stage of your career?

The first one was Privateer Press, I was living in South America at that time and it was a really long holiday for me. As I came back to France, I worked for a lot of companies such as Cool Mini or Not, Miniature Mentor, Dark Art miniatures, Sodapop, Mierce Miniatures and Sphere World. Honestly, there are so many that I can't remember them all!



7. You then went to work at Games Workshop. Did you find this experience similar to working at Rackham? What influenced your decision to leave?

They have such talented sculptors and the people are all very welcoming. I have still have good friends working in the studio and the company.

I really enjoyed working on the intellectual property of Games Workshop and some of the figures I sculpted are still not released, but I am sure they will be a success. The level of quality they have on the plastic is really amazing.

For me, why I left is not as important as the choice I made to leave, which was a positive, but hard decision for me to make. It was not easy and I am really sad to leave such good colleagues, but it's also something I had to do.

In addition, I reconnected with an old friend who also used to work at Rackham and we started having some crazy ideas again...

8. Having such a wealthy background in terms of experience, you must have witnessed an evolution to sculpting over the years. Has this had an effect on the way you do things?

Of course, like trying to go digital very quickly; I remember talking about rapid prototyping and digital sculpting about 5 years ago, but could not access it at that time. I think the level of quality has really grown up within the miniatures, toys and kits industry.

Look at 'Hot Toys' — the sculptors there are amazing and the McFarlane toys, Side Show and all the sculptors in Zbrush Central.

I try to get a lot of influence from various types of work and I think that is very important.



9. You have recently set up your own company 'Third Man Studio' which sounds exciting. What can we expect to see emerge from this new adventure?

First of all 'we' is more appropriate, as it consists of me and two partners. We had the crazy idea of making the Third Man Studio. It is a digital modeling and engineering studio.

Keep in mind that we are not a game company; that's not the point of the studio!

We are providing a transparent and trusted service for war gaming companies. You provide the design and we sculpt and make the engineering for plastic production. No more problems with factories. We translate your needs in factory language. However, you may also expect some goodies from us. Not just a few things from time to time but really cool projects. The first we're actually developing is an adaptation of the "Edouard Guiton's ASYLUM" universe.

We will push a small line of 48mm top-end miniatures; the purpose is to provide really cool figures for hobbyists. We want to take real pleasure while creating those, so we also intend to try and alternate the format for the project.



10. Given your expertise, is there any advice you would care to share with any FPM reader considering life as a sculptor?

Life as a sculptor is a personal choice; sometimes it is not easy at all. It is important to be competitive, because of all the awesome miniatures and sculpts on the market. In general, I would say to people to stay focused and work hard.

From all the work of Aragorn I have been fortunate enough to view, my favourites are his personal projects; so the news that he is embarking on the kind of adventure where he will have more artistic licence and creative freedom is fantastic news for our wonderful community. In fact during the composition of this article he released a digital rendition sneak peak of the image you see on his computer screen in one of the pictures. If this is what Third Man Studio is capable of

already, I am very excited to see what they produce in the near future. I will be keenly interested in seeing the Asylum range reach completion and beyond that I feel Third Man Studio could be an emerging presence in the miniature community.



Anonymous Bust

Step-by-Step.



By Jason 'Red' Martin

I took the opportunity to get the Anonymous Bust when I attended Banshee's painting class with The Weekend Workshop back in August of this year.



I was also lucky enough to have my friend Chris Octive stay for a weekend of painting and he was in the process of finishing his very own bust. I was hooked and loved the various interpretations I had seen on the web, including that by Raffaele Picca, which totally transformed the dynamic of the piece.

I wanted to use the bust to help perfect my technique for painting skintones, but I didn't really want to just paint how I had previously and make the same mistakes again. I spoke with many great artists, including Volomir and Banshee himself to develop my understanding a little further. I was soon starting to get my head around volumes, shapes, lights and shadows and their correct placement. I came across a tutorial by Sang-Eon Lee on the Life Miniatures blog. This figure painter is an expert in the technique he described and although I didn't hope to perfect it at my first attempt, I did feel it would force me to think more about where I would block in my various tones.



I base coated the bust with Model-Mates black primer and then with some grey, spraying from above but also from the right, so as to lay down some immediate shades and lights. The first thing to do is to paint the eyes. I started by painting in the eye shape with white. I then carefully painted in the black circles as the start of his pupils, thinking about their size and positioning. Thankfully, I did this with my first attempt! Following this, I painted his lower eyelids with my midtone colour, and added a little yellow to this mix creating a pinky orange which was painted into the corners to represent the lacrimal glands. I then blocked in his blue irises, added a little shade towards top inner corners of his eyes and highlights at about the 7 o'clock position. In my excitement I forgot to take all the pictures, sorry! Then it was time to paint in the black pupils and we were almost done. I made a raw umber glaze and dirtied the inner area of the White eyeball - that's it, done!



I wanted a warm palette for his flesh and would paint his hair and eyes with a cold tones for contrast. I made up six flesh tone mixes, ranging from the palest (with a touch of Golden Brown added) through to my midtones and into the shades with some dark brown flesh tone added. The colours really are not important, so I have purposefully not listed them. I wanted to free myself from the constraints of thinking about colour names and to be brave with my brush strokes and think about the topics I mentioned earlier.

So the idea behind Sang-Eon Lee's technique is to quickly block in your number 2 and number 6 tones (lights and shades). You then place number 4 tone between the two previous tones, between 4 and 6 you paint tone 5 and between 2 and 4, you place tone 3. During the early stages, your bust can look a little like an oil painting; this early sketch can look a little weird, but

you should see straight away clear definition between the various forms and volumes and accurate placement of your lights and shades and the intermediate tones.

It is then a case of smoothing out the various tonal blocks with the various mixes. It can involve a lot of revisiting the previous areas over and over until you are happy with the result. There are a couple of techniques that I used to do this such as wet blending initially, followed by glazes prior to painting in some detailed highlights.

Initially, I had very strong contrast between the left and right hand sides of the bust. His right side was very pale and the left side was a very reddish, brown tone. I started from the right side of his forehead and systematically worked my way around the head and face. As you can see in this photo (right), I mistakenly placed too heavy a shade on his forehead. It's important to visualise at every step where you would logically expect the light to strike the object. A slight midtone, low down on his forehead can be acceptable, so this shadow had to be repainted. I regularly held the bust at arm's length to help me visualise the direction I was heading.



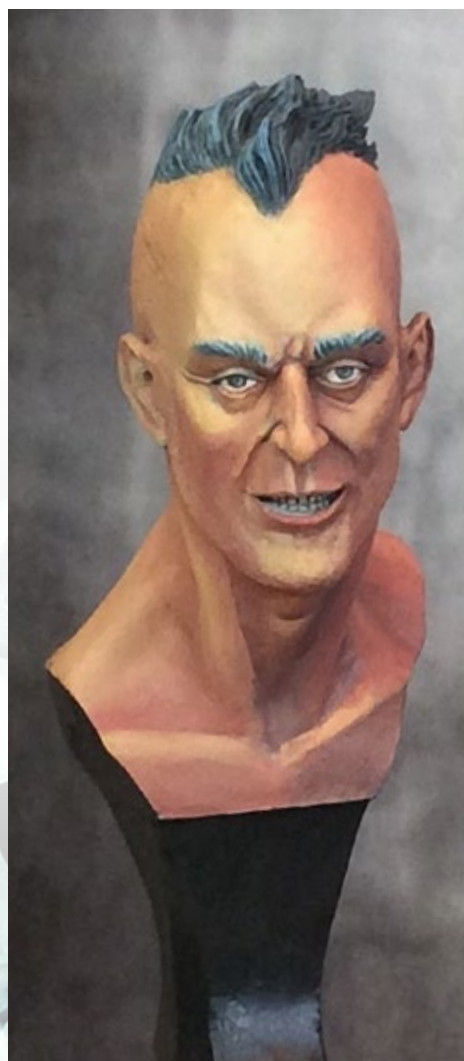
When I was wet blending an area, I would paint the two opposing shades next to each other and then whilst they were still wet would paint the corresponding midtone. I used a size 2 brush almost throughout and with the side of the bristles dragged the lighter tones to the lights and the darker tones into the shadows.

The hair was painted with Vallejo Dark Sea Blue (DSB) with a touch of black added for the base coat; I highlighted by adding gradual amounts of my palest flesh tone, so there was some continuity among the colours that I used throughout the piece. Later you will see that I add some of the DSB to my deepest shadow areas on the skin. This pictures shows much smoother transitions in the skintones and I have weakened the shadow on the forehead — this now has a much more pleasing look to it. I added a little yellow for the brightest highlights at the top of his forehead and along the right side of the head where most of my directional light would be present. As I was quite happy with the upper part of the bust, I decided to paint his eye brows. My gratitude goes to Conrad Mynett who talked me through an easy, but effective technique. The important thing here is to prepare well and take your time. I started by mixing three tones similar to the hair colour and began sketching in many small lines in the deepest shade first. The lines are vertical closest to the nose and gradually shift their angle so they are almost horizontal at their outer edge. I do the same with the mid and light tones too; it's not necessary to place each colour on top each subsequent "hair" as the effect is quite appealing to the eye when you see the different coloured





hairs. At this stage, I strengthened the shades along the muscles of his neck and under the clavicle whilst, softening the intensity of the lights along the shoulders. The clavicle needed stronger highlights and his ears needed some attention along with blending the tones along his upper lip. The photo to the right shows the result of this work. You can also see where I blended the very strong brown, red flesh tone on the left side with the softer, more natural tones. His cheekbones have been defined — note how there is a stronger contrast between light and shade, above and under the bust's right cheek bone compared to the left, remembering that most of the directional lighting has come from the right side of the bust. The lower lids of the eye socket have received a gentle highlight as well and his lips have been painted in a solid colour to represent the extra blood capillaries that are present in the lips compared to the rest of the skin. His teeth were picked out using a size 0 brush with a khaki and white mix, being careful to leave the primer showing between each tooth. I did a small, subtle darker shade in the corner of his eyes, under the nose,

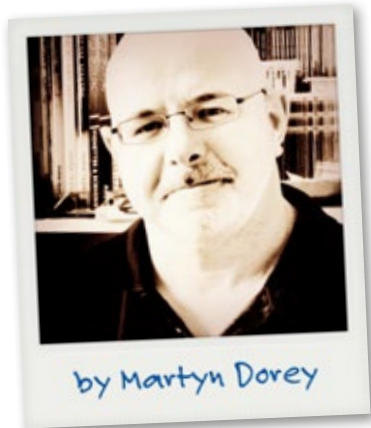


behind his ears, under the jawbone and near the clavicle with my darkest tone with a little of the DSB I used earlier for hair and eyebrows.

At this point I was happy with what I had achieved; I am a slow painter and it took me about 20-25 hours, but I was having so much fun I was in no rush. I know I could have pushed individual elements of the bust still further, but to be honest this was a big step up in my development and I did not want to push my luck and ruin all of my hard work. If you have a chance of getting this bust, I seriously urge you to. They have been available by sending a private message to Alfonso Giraldes, aka Banshee. I had such enjoyment from the freedom the bust gives you that I have purchased a second one, to see if in six months' time I can improve on my first effort. I hope you found this little step by step useful and enjoyable to read. Next time I will try to remember to take many more photos. Thanks to Alfonso, Rafa and my bro Carlos for their words of wisdom and to my many painting buddies who followed the progress on Facebook. Happy painting!

What's on the Market?

a regular look at some of the hobby tools available



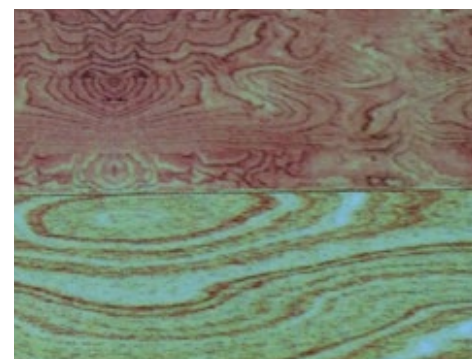
by Martyn Dorey

Transfers & Decals

These days, transfers and decals can mean quite a few things as there is such a wide range on the market to choose from.

As a child, it was a case of buy a kit, put it together with plenty of cement spread everywhere, trowel on the paint and apply the decals that came with it! What do you mean you never did that as an 11 year old???

Now, there are decals for every specific thing you can think of and not just for armour and aircraft. As the hobby has expanded, so has the market for what is available. Be it a robot kit with stickers to go on or a figure you want to use a decal on instead of painting a tattoo, no longer is it the realm of bike, car, armour or aircraft models; even scenery can now have a range of decals applied, from warning notices to graffiti.



If you go to the IPMS Nationals Show (Scale Model World), you can't help but notice the number of independent retailers with a range of decals or who specialise in just decals, including making custom decals to your requirements/needs. The longer you spend in this hobby, the more you seem to collect or acquire, regardless of what you build or paint. In my collection, I have decals that are older than many people reading this article and a range of sizes to match—I even have flag decals from when I used to game.



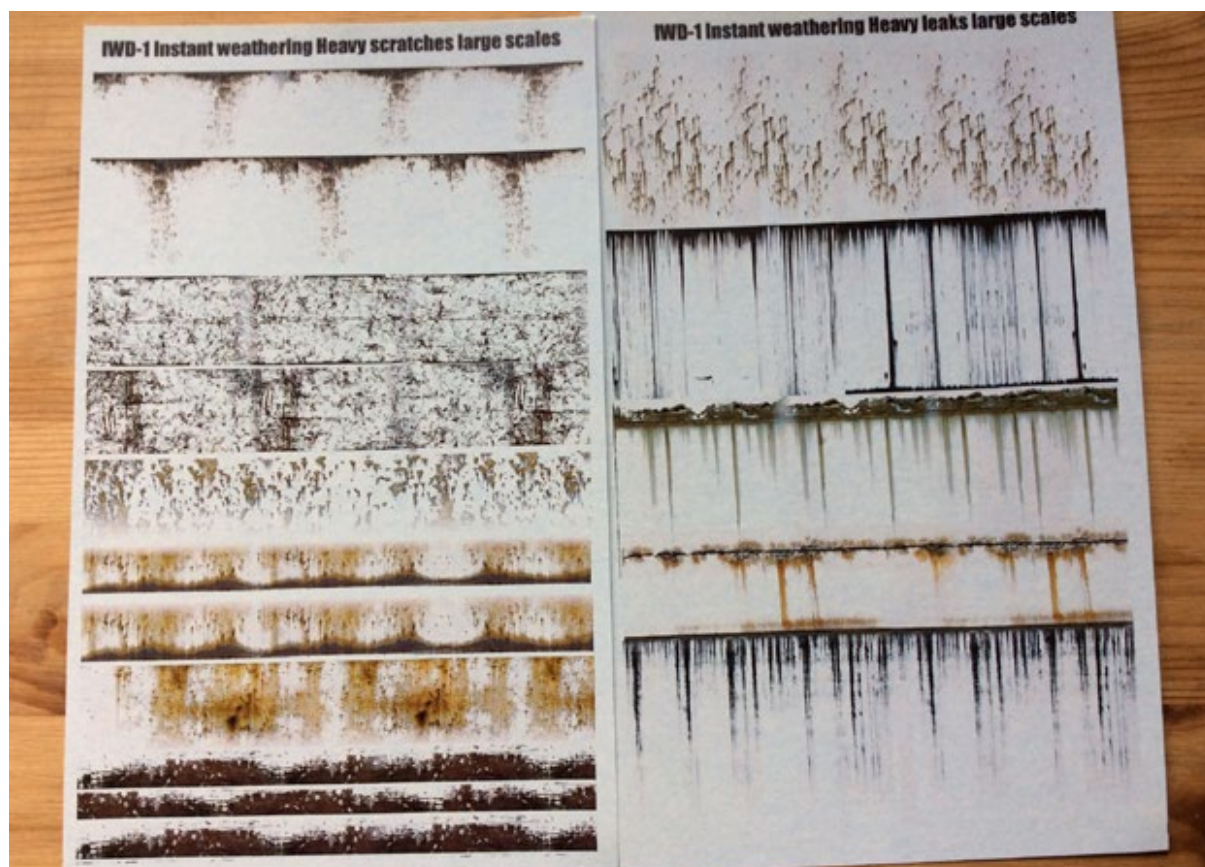
In recent years the ideas for decals have expanded; no longer are decals restricted to aircraft and vehicles. One such company that has come onto the scene is Uschi Van der Rosten, a company run by Alexander Glass, who himself is an award winning modeller and although many of his decal sets are initially for aircraft and vehicles, with a little imagination these decals can be used on many subjects including figures and vignette or diorama builds. As the saying goes "Anything in engineering can eventually be used for the purpose it was designed for" and I think the same can be said for decals.

Wood grain decals, for instance, can be used for shield planking, wood flooring or wooden structures. In fact thinking about it, have you ever wanted to turn that resin block/plinth you bought into a wooden one...not just for WWI aircraft at all. Armour weathering decals can be used on steel buildings if you don't fancy doing the weathering stages yourself or they can be used on aircraft to show they have long been forgotten.



Graffiti—let's face it, the possibilities are endless; if you leave something long enough, someone somewhere is going to draw on it and don't stand still for too long in some parts of the UK...I am sure you don't need me to

expand on these for you, do you?



Something new recently from Uschi, though, is their range of marble decals. I have been looking forward to these ever since I got word that they were in the pipeline to be done. Ever since I can remember painting, marble has always been something of hit and miss and apart from the basic colour, not many people have tried to pull off painting marble and actually



Applying the ideas, however, (as in most cases) is a matter of getting the time, but I have a plan 😊 How many of you actually know how to apply decals correctly? There are a myriad of products on the market for this purpose; some well-known, some not so well known to the figure modellers, so I will cover these in the next issue.



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MALFAUX

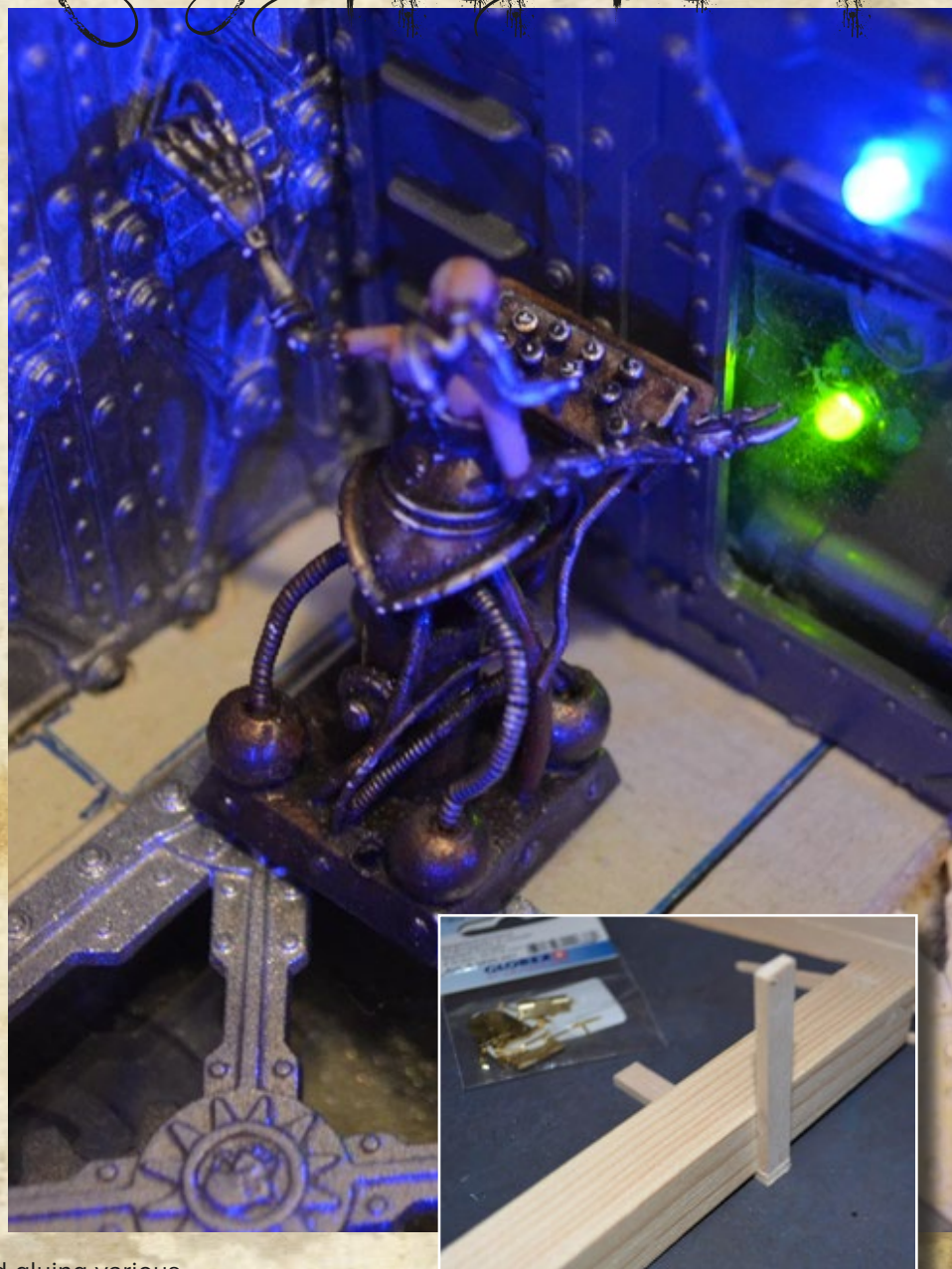
A story of a gaming board



The electricity is done! Not just the fiddly circuit I've been explaining for the past two issues—it too is done. But all the electricity is done! On the whole table! Which means, after this issue, no more blue background texts about physics! Rejoice!

That being said, most of this issue WILL be on blue background, due to the conclusion of the instructions on making the running lights and random light effect. Apart from all the soldering done, I managed to make a prototype of the door for the rooms within some modules (i.e. Hungering Darkness and McMourning). Andrija has been busy painting and gluing various bits and pieces, while Ana's task this month was to write a short intro about a new RPG game by Wyrd Miniatures, Through the Breach, which can also be played on this board.

To start off this article, let's begin with the construction of the swinging doors for the sheriff's office in the McMourning module that I built last time ([issue 18](#)). Using



a tape measure, I measured the width and height of the hole in the wall that would house the door and its frame. I then cut the three door frame pieces (two vertical and the top beam) out of 3x8 mm linden slats. I glued the three pieces with superglue using a 20x20 mm linden slat to provide me with the right angle needed to make the frame parts perpendicular.



Marko's Lamentations: Materials needed to make the doors

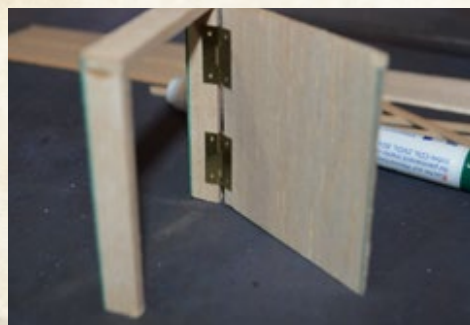
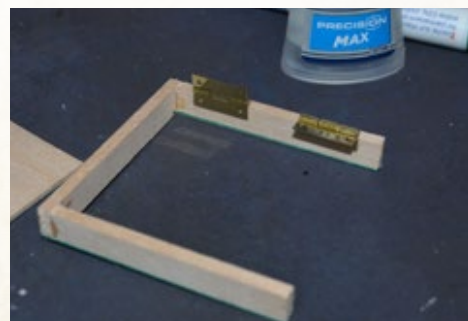
Here is the list of all the materials I used to make the doors that may be opened and closed during play:

- » 3x8 mm linden slats
- » 2x2 mm linden slats
- » 2 mm thick balsa wood plank
- » 1 (or 1,5) mm thick balsa wood plank
- » nailed hinges (for making small jewelry boxes – mine are 14mm x 12mm open)
- » card (for metal plates)

- » various assortment of beads, bits, etc. (for door nobbs, etc.)
- » PVA and superglue



Next, I used the door frame as a template to cut the 2mm thick balsa wood to make the outside part of the door that will open inside the sheriff's office. I then glued the two hinges to the door frame (about 5mm from the top and bottom of the frame) with superglue, after which I glued the back side of the door to the hinges, too. Then I cut the balsa wood to make the inside part of the door that closes into the frame (thus "sealing" the door when shut). After gluing it, I dryfitted the system in the existing module.





Planning Top Tips: Opening doors within the Malifaux game

Since throughout the board there will be plenty of sliding doors, as well as some swinging doors in some rooms on a couple of modules, my team and I envisioned that those doors could be opened and/or closed during games of Malifaux.

The game mechanics of Malifaux provide an easy solution to the problem. Each model has two (sometimes more) APs (action points) that can be spent on any action that model wishes to perform. The actions are divided into model specific

actions and general actions that are available to every model, no matter what. One of the general actions is Interact (1), which enables the model to interact with the scenery and/or other models on the board. So, if a door is closed, a model in base contact with it can spend a single AP to open it. Likewise, if it's open.

Furthermore, players could even agree that the doors could be locked and/or unlocked for a further one action point, just to provide some more tactical options.

Once I was satisfied with the dryfitting, most notably whether the ground clearance enabled the door to swing open freely, I proceeded to make the decorations and crenelations on the door itself. I made those using the 2x2 mm linden slat and 1 mm thick balsa wood. When the door was decorated, I hid the hinges on the door frames with 1 mm thick balsa wood. All these are not necessary for the function of the door, but they

would make the painted door much more interesting. Once that was done, I added rivets/bolts to the door using the PVA droplet method described in several earlier articles. To finish the door, I made the door nobbs using a couple of pearls, after which I installed the door in its rightful place in the module, again checking for ground clearance before gluing the frame in place.





Andrija's Bitz and Bobz: 4Ground 28mm scale Filing Cabinet A-O

4Ground 28mm scale Filing Cabinet A-O comes one per pack, its 101 parts spread across eight little laser-cut MDF sheets. The lot is packed in a resealable plastic bag along with a set of assembly instructions.

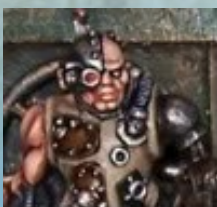
All parts are labeled with letters for the parts to be identified easily when following the instructions

and they pop easily out of the sheet--no problem there. Of all the 4Ground MDF furniture we've assembled so far for this project, this one is the most complex--each of the fifteen drawers consists of six parts and then there's the main body of the thing. But what you end up with when you put it all together is a functional (however tiny) filing cabinet. The drawers may be opened and are even marked with letters from A to O engraved on their fronts.



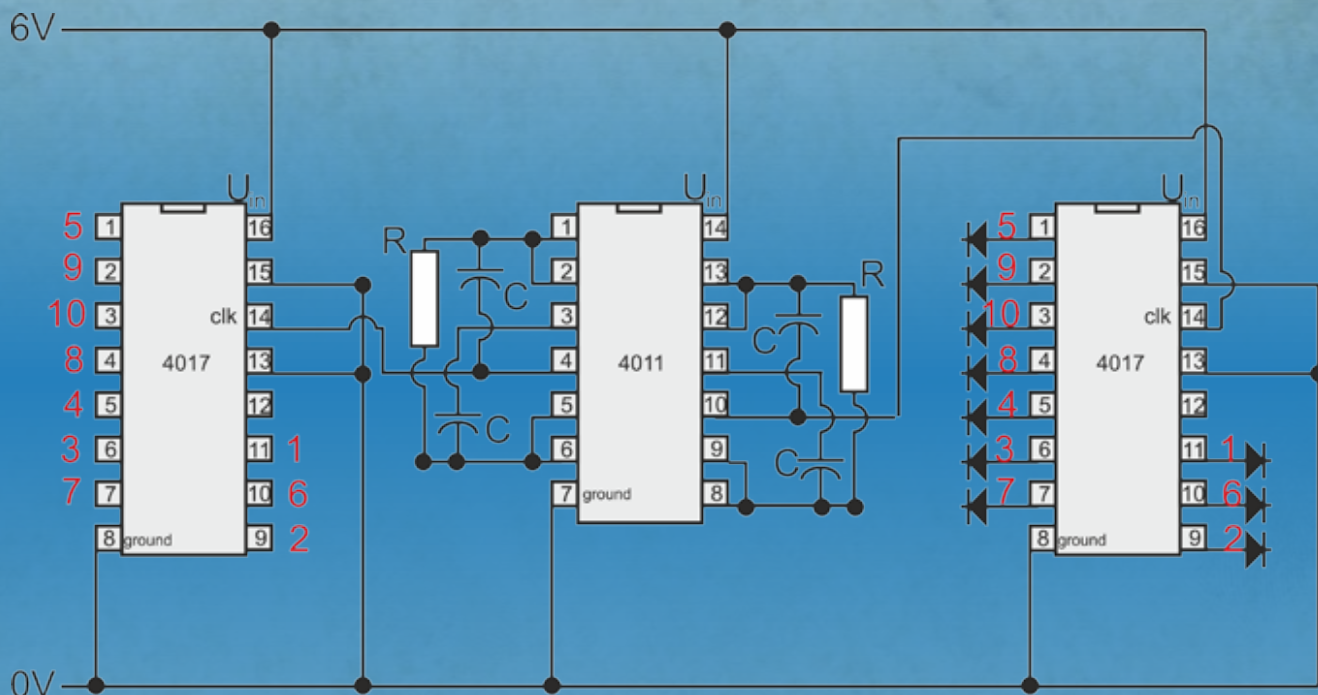
As usual with these MDF kits, I put this together using PVA glue. We intend to install it in the sheriff's office on our Guild-themed module. We will have to glue the drawers in place to prevent them from falling out and scattering around (if the module is stored vertically, for example).



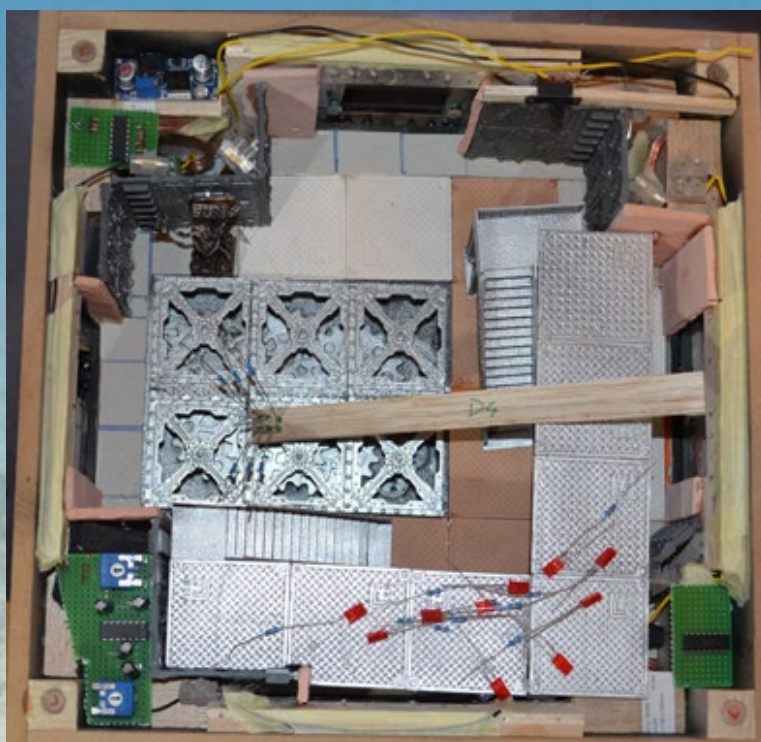


Electronics Top Tips: Running and blinking lights, part III – FITTING IT ALL INTO THE TABLE

In order to (at least try to) explain the workings of this circuit, I will again show the sketch/diagram of the whole circuit.

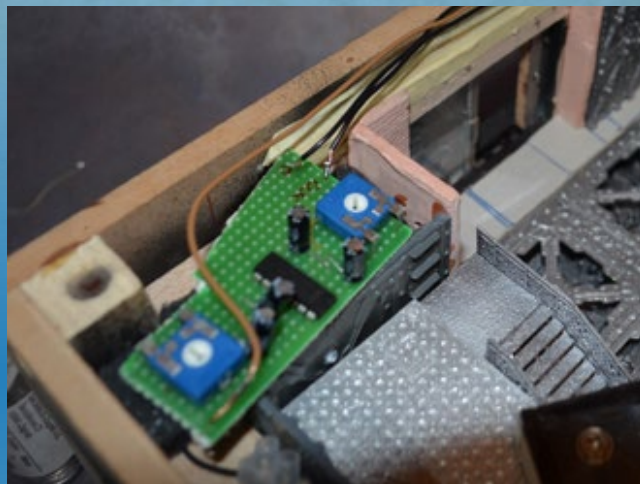


Last time, if you remember, I connected all the IC circuits on their boards and left it there. This month I continue the build by first determining where to put which circuit (buck converter, 4011 IC and the two 4017 ICs) in order to have as few wirings as possible. After deciding where to place them, I saw I needed to make the green boards a bit smaller than they were, so I tailor made them to fit exactly into the holes between the walls and the frames of the module.



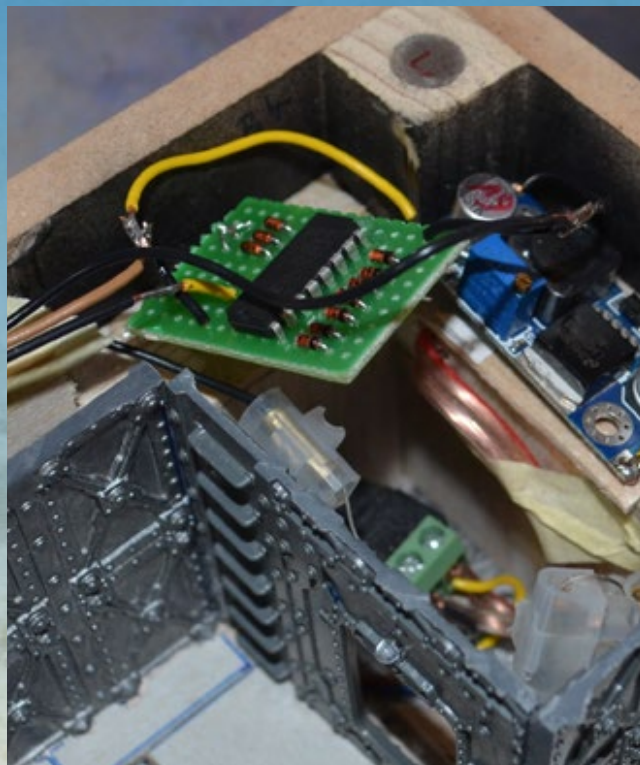
The most cutting I had to do was on the 4011 IC. This chip, as I explained last time, is basically a dual chip that can give out two signals. In this case, one signal goes to the left 4017 IC and the other to the right 4017 IC. This signal determines the speed/frequency with which the LEDs connected to their 4017 IC will light. There are four wires connected to it. Two wires are used to power it and are connected on the other end to the +6V and 0V outputs of the buck converter (that is used here to reduce voltage from the 24V of the entire board to the 6V needed to power the 4017 IC and 4011 IC). The other two wires connected to it are the two signal wires, each connected to one 4017 IC. The signal that determines the frequency with which the LEDs light up is in turn determined by the RC component (resistor-capacitor). As mentioned in [FPM #17](#) and [FPM #18](#), I used the 1 μ F capacitor and 1M Ω trimmer (blue square with white circle in the middle). The trimmer is basically an adjustable resistor. The white circle can be rotated and thus the amount of resistance of the trimmer is set. The

4011 IC, being a dual chip, provided me with the opportunity to make the same basic layout of the circuits and the trimmers made it possible to make each of the LED effects (running lights and random lights) to have their own frequency independent of each other.



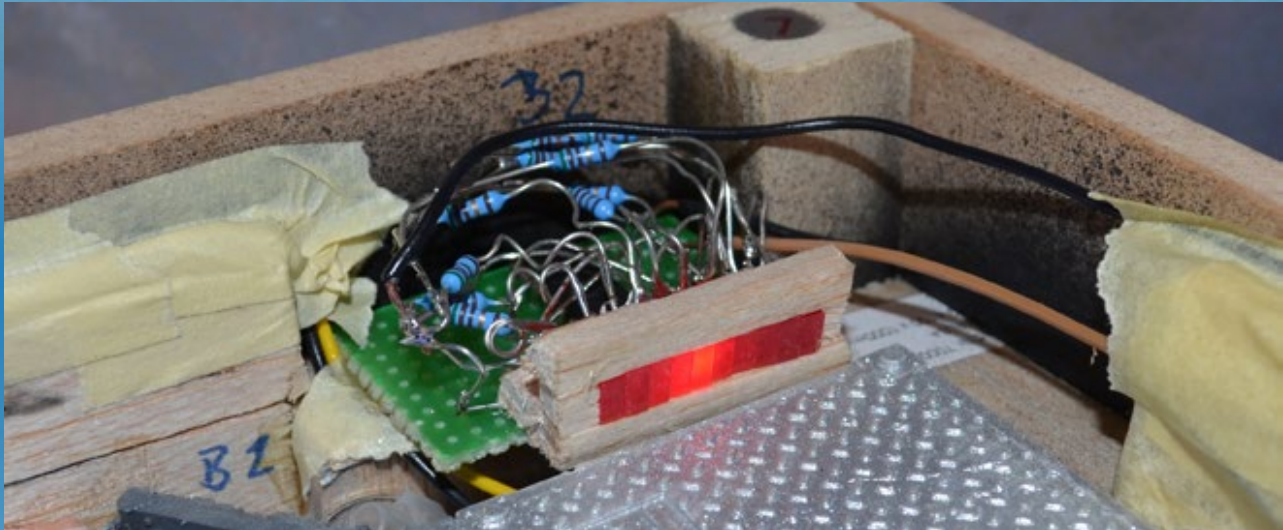
The left 4017 IC will power the “steampunk computer” with the random lights effect. This IC has three wires connected to it. The two are +6V and 0V from the buck converter, while the third is the clock (CLK) input from the left circuit of the 4011 IC. It also has 10 output pins, each connected to a 1N914 diode. Since I wanted to have only 6 LEDs connected randomly to 10 output pins in order for them to flicker randomly (or at least as randomly as this setup enabled), I connected one LED to three output, two LEDs to two output pins and three LEDs to a single output pin each. In cases of LED being connected to a multiple output pins, this would cause shortcircuiting of the 4017 IC (as the electricity would flow from one output into an LED as well as one (or two) other output pin of the same circuit. That's why I used the 1N914 diode. A diode is an electrical component that allows the electricity to flow in one direction, but prevents it flowing in the other (something like a backpressure valve). Once that circuit was built and fitted, I proceeded to make a box for the computer. I used balsa wood to make the housing with one side made from transparent foil. Inside the box I made 6 holes for the LEDs and added some bits (small screws and resistors) as extra detail. Once fitted in between the walls, I connected the LEDs to the

output pins of the 4017 IC. Tested everything and using a screwdriver set up the lefthand trimmer on the 4011 IC circuit to the frequency that I fancied.

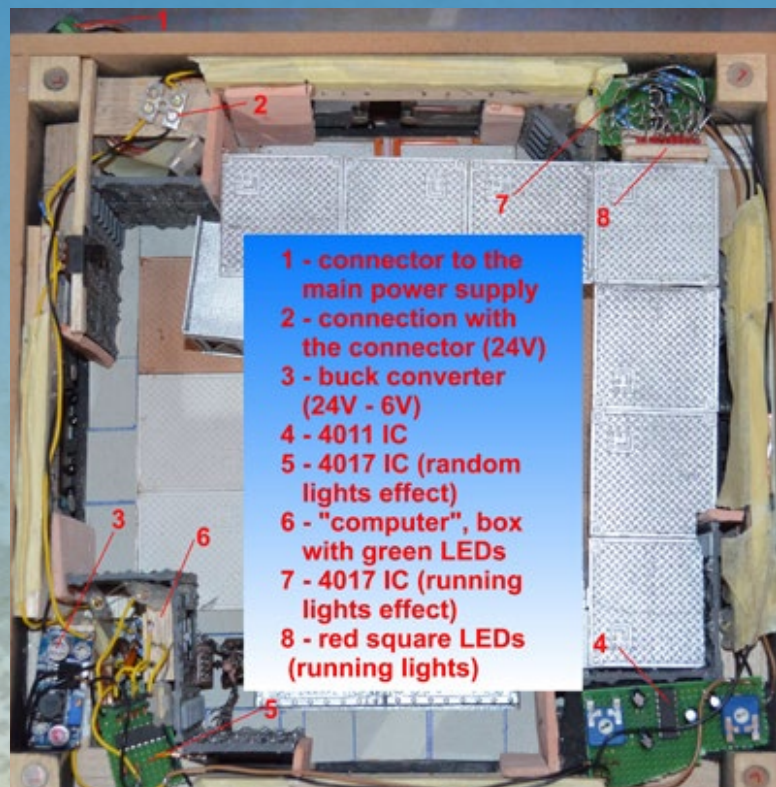


The right 4017 IC is used to power the running lights. Same as his left counterpart, it is connected to the +6V and 0V of the buck converter. However its clock (CLK) input is connected to the right hand side output of the 4011 IC. It also has 10 output pins. There was no need for extra diodes to be added onto the pins, since all the pins would have their own respective red square LED to power. The LEDs were glued together to form a

strip that has running lights from one side to the other. Once glued, I connected the LEDs to the pins, carefully following the diagram in order for my LEDs to fire off in a sequence. Like with the left hand side, once everything was connected and running I used a small screwdriver to rotate the right hand trimmer to set up the frequency of the running lights effect.



With this, the assembly part was done and the whole big circuit was fully functional. The power to the module is going from the 220V AC – 24V DC transformer through any of the connectors (1) that are all connected in a circle. In one of the corners (top left hand corner on the pic), there is a two piece distribution clamp (2) from where the wires run to the buck converter (3). The output side of the buck converter (+6V and 0V) is connected to the 4011 IC (4) as well as both 4017 ICs (5) (7). From the left hand side of the 4011 IC (4), there is a wire going to the random lights 4017 IC (5) and from the right hand side of the 4011 IC (4), there is a wire going to the running lights 4018 IC (7). The left wire gives the clock signal to the random lights that power the “steampunk computer” (6) and the right wire gives its clock signal to IC powering the running lights (8).



The video depicting the running lights and random flickering lights effects described above can be seen on FPM facebook page [here](#).



Andrija's Bitz and Bobz: WWX Barricades

Wild West Exodus Barricade Terrain (Crates and RJ-1027 Container), Wild West Exodus Coffin & Crate Set (3x Pieces) and Wild West Exodus RJ-1027 & Crate Set (3x Pieces) are

produced by Outlaw Miniatures for their Wild West Exodus miniatures game.

They are poorly cast and the material itself is not pleasant to work with, which makes prepping a nightmare. The lot was speed painted using Citadel paints and washes. Once the pieces are added to the board, depending on the module they will be in, we will add appropriate rusting effects (that Marko was testing in previous issues) as well as all sorts of weathering.

As with the WWX mine carts Ana painted a few issues back, I was underwhelmed by the quality.



Ana's Research – Through the Breach RPG

This month I'll be writing about another Wyrd game based in the Malifaux setting that could be played on this table. It is an RPG game that goes by the name of Through the Breach.

Setting

As said, Through the Breach is set in the same fictional world as the miniature game Malifaux. It successfully combines western, gothic horror and steampunk flavours. The Fated and Fate Master's Almanacs contain many pages of background, detailing the history of Malifaux and providing descriptions of the city and its surroundings, as well as the kinds of people that can be found there. Even for those like me, who are already familiar with the setting through the tabletop miniatures game, there is some new information.



Character Creation

Players take on the roles of the Fated; citizens of Malifaux such as Wastrels, Mercenaries, Gunfighters, Dabblers, Tinkerers and Academics. The Fated have been prophesied their destiny, in the form of a handful of cryptic lines that sound like a demented poem.

TtB boasts a unique character creation process called the Crossroads Tarot. Players flip cards in order to determine their stat and skill values, the aforementioned destiny and their origins. This way players do not have complete control over their characters. They cannot choose whether they were born into a family of miners, mad scientists, sailors or even the undead. The Crossroads Tarot also determines whether your skills and stats are more focused on a single attribute or spread evenly among them all. This set of limitations is fun for beginners, while still being challenging for experienced players.

Each player is supposed to assume one or more pursuits, which represent their occupation or lifestyle. For example, Performers are skilled in showmanship and misdirection, while Scrappers excel in melee combat. However, characters are not one-dimensional. A lawyer might dabble in illusion magic and soldier-for-hire may have been a doctor Earthside. Players are encouraged to develop their characters' personalities, including desires, fears and preferences, as well as dispositions toward other characters.

Game Play and Mechanics

Just like Malifaux, Through the Breach doesn't use dice at all, but a deck of cards. The RPG game takes the core mechanics of the miniatures game and expands those into a roleplaying format. I haven't had much experience with pen & paper RPGs before this, but I found the mechanics of the TtB game quick and easy to grasp, because I can play Malifaux. I like this cross-compatibility



between the two. It is very easy to take one's TtB character and convert it to a model for use in a narrative encounter on the tabletop. Great for making a friendly game of Malifaux more interesting.



With the doors and electricity done, I'll be finishing the wall segments of the Ramos module (to hide the wires of the random and running lights circuits) and texturing the modules that need extra texture, be it gravel, facade, cave ins and whatnot. Ana and Andrija will again be checking and completing the bits and pieces left over on all the other modules, prepping them for the paintjob. 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.

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GOLD AWARD



*Dwarf Runelord
by Sergey Chasnyk*



The Looter by Juan Ignacio Corujo



My name is Kroot! by Philippe Blondiaux



*Dolor Dedicatus conversions
by Yaum la Machine*



Chosen of Chaos by Евгений Кудрявцев



by Alessandro Nascimento



by Jean-Pierre Vosges

by Alessandro Nascimento





"VIVE LA RESISTANCE!" Paris 1943 by Manuel Canalejas Castillejo



ol rusty by Jean-Pierre Vosges



Spacewolf Dread by
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