

#30

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FPM

FIGURE PAINTER MAGAZINE

 **insight**
interview

with Penny Meyer

Exclusive unveiling of



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Welcome to issue 30 of Figure Painter Magazine.

One of the goals of FPM is to show you, our readers, things that you may have never seen before and introduce you to new ideas. That's why this issue is a bit of a special one dedicated to flachen zinnfiguren or flat tin figures. In this issue we have a show report from the Mecca of this sometimes overlooked part of our hobby, Kulmbach. We also have instruction about how to sculpt a flachen zinnfiguren and even a guide to buying them. Jessica Rich shares with us how she painted her first flachen zinnfiguren and this month's insight is with Penny Meyer, who was awarded Best of Show for flachen zinnfiguren at Kulmbach earlier this year.

We have all the usuals reviews, views and news and interviews; in fact, we speak to Karol Rudyk, whom we last spoke to in issue one, about his latest project that we can exclusively reveal in this issue!

Also we have a breath taking tutorial from Adrian Hopwood about his sensational rendition of Hush and one from our very own Italian Stallion, Davide Rainone on how he recently painted his Dr. Doom bust.

All this for £1.30...we must be mad!

Shane Rozzell, Editor

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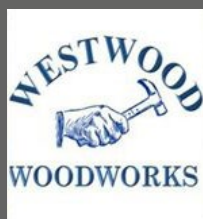
Dragon Forge Design has taken to crowd-funding to expand one of their most popular base ranges. Goth-Tech Additions is an expansion set of bases for their popular 28 mm beveled edge miniature base line and is popular with many sci-fi games. For more about his project and to lend your support, click [here](#)



After the success of Rocco and Figopedia, Figone have again turned to crowd-funding to help them realise their latest project, Moloch the mountain giant. The miniature brings together Figone and Allan Carrasco, who are producing this 1:32nd scale giant that will stand approx 170mm tall.



For more information and how to back this project, click [here](#).



Westwood Woodworks start their kickstarter this week where they are proposing a new mobile painter's workstation complete with a folding light. The station is called the 'Illumistation' and early bird backers can get this for only £90

For more info visit their facebook page [here](#).



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Unboxing



by Shane Rozzell

Details

Price: 40.50€

Size: 75mm

Material: Resin

Available from

[Midnight Miniatures](#)



Midnight Miniatures' Crush Your Enemies



Several weeks ago I saw an advertisement for a new miniature titled 'Crush Your Enemies' that really intrigued me. The graphic on the advert depicted a helmet clad barbarian wiping clean his sword. The company, Midnight Miniatures was brand new but the names on the advert were not; sculpted by Joaquín Palacios, casting by GRX Créations immediately told me this miniature was going to be high quality.

Then, like most things when you're busy editing a magazine it went out of my head...until I saw the cast for the first time. I knew then that I had to own this miniature. It was one of those and I'm sure we've all had them, when you, straight away, start to dream up and plan the scene. It's as if the sculpt jumped right out of one Frank Frazetta's fantasy barbarian pictures painted in the late 60's, early 70's. A tall, semi clad barbarian; well built, but not massive who has a certain inner steel. A will power that will never stop until...all his enemies are crushed!

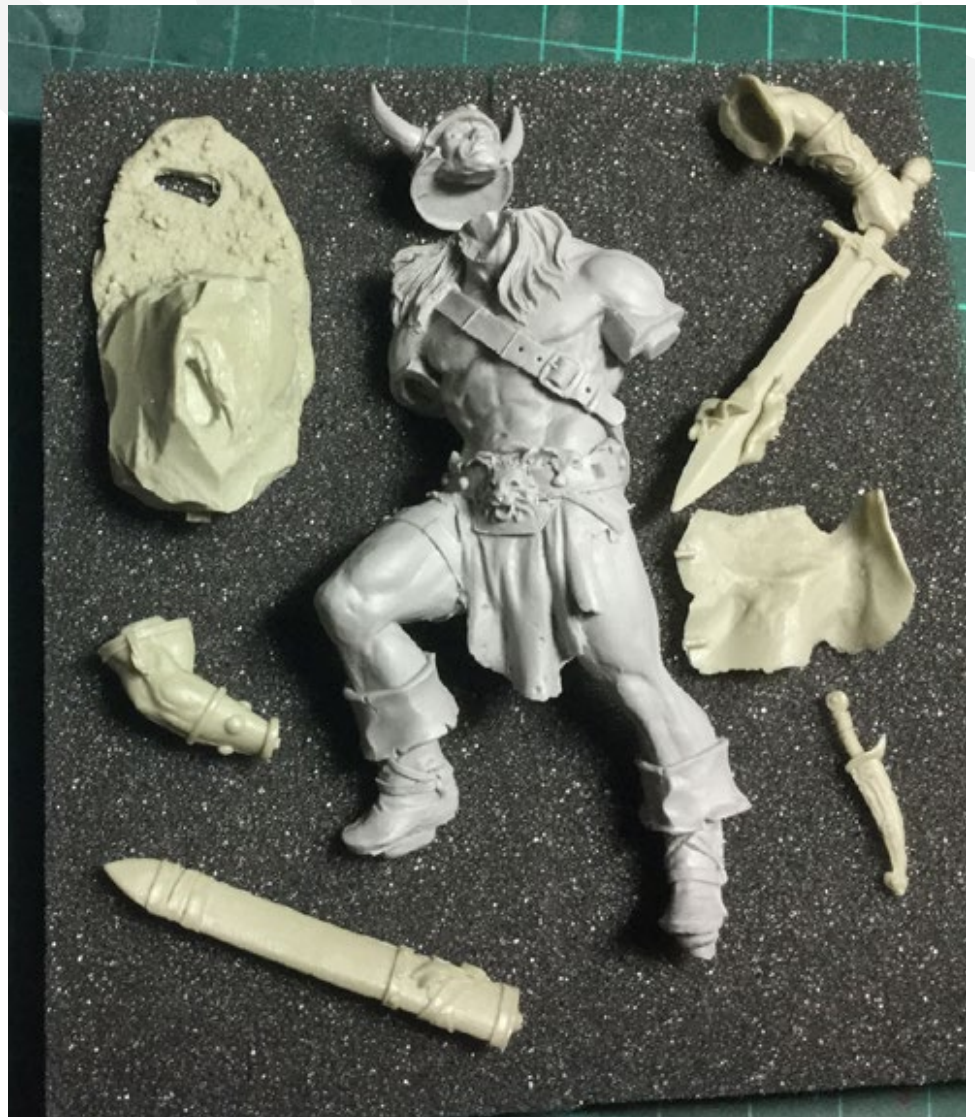
Being a huge Frazetta fan this miniature was certainly on the list of things to get, but it was limited to 200 copies. Finally last week I had the opportunity to get him. a quick email to Midnight Miniatures confirmed they still had some copies left and the order was placed. Again, ideas for scenes started in my head — how could I do

this, can I pull it off then, finally, an idea stuck and even before the miniature arrived I started working on the scene. Much to my surprise the miniature arrived 6 days later. I have ordered quite a lot of items from Spain and for some reason the Spanish and UK postal services don't mesh well together. I was expecting to wait at least a week, closer to ten days before he arrived so six days was a really pleasant surprise. It was a sunny Saturday morning. I had the house to myself so rushed up to my painting room to open it and pleasant surprise turned into joyful glee as I examined the model.

Sandwiched between two thick pieces of foam comes the main body as well as two small grip seal bags that contain all of the other 7 pieces that make up the model. Also in the plastic see through container is a picture of the assembled miniature, which also has your copy cast number.

The barbarian is depicted with his right foot raised and resting on a rock (yes the ubiquitous 'scenic' base is included) while wiping his sword clean, no doubt that was rudely left there by the last enemy he crushed! As mentioned above he is wearing a helmet and also a lion cloth. About his shoulders there is a belt that carries his sword scabbard over his back. Around his waist is another belt, which carries a curved dagger at his left hip. And, like all barbarians he is wearing big floppy roll top boots.

The design of the miniature is well done. His head fits very well to the neck so can be painted separately. His left arm can be fixed to the miniature before painting, but the right, because of the interaction with the sword is also separate but again, the fit to the miniature is very good, so can be painted by itself and fixed together later. This will make it easy to paint all the other pieces that the arms would usually





obscure. The other, smaller parts, the sword scabbard and the dagger both have good fixing points so no need for any filler.

Since Midnight Miniatures provided such a good service, I wanted to know a little more about them. It turns out that Midnight Miniatures is owned and manned by Enrique Velasco (Yes — that guy whose fantastic paint jobs we post on the FPM Facebook page...Emuse Studio), and in his own words, he is the guy that thinks about the new releases, does the art direction, contacts the sculptors, designs all the marketing materials, makes the webpage, quality control, packs and sends all the boxes out and finally does all the box art painting. All this while still doing commission painting as Emuse Studio! He should have a big 'S' on his chest!

When Midnight Miniatures grows a little, Enrique plans on employing a few more people, a painter and someone to run the office administration, but until then he says he is doomed to do it all. I also asked him why set MM up in the first place. The answer was simple; he loves being creative and loves this industry. He wants to make figures he would buy himself and loves the whole planning and creation process, so why not? Something I totally agree with.

The cast I received is really nice. The parts fit together very well and the details are nice and crisp — what you'd expect from a quality outfit like GRX. Filling is almost non-existent and there are obviously some mould lines to fix, but I really like this process, I find it gives me an insight to the whole miniature creation process. It also gives me the opportunity to learn all about the miniature and to form a plan for the painting.



Conclusion

Crush Your Enemies, because of its pedigree dating back to the 60's and 70's in Frazetta's art, has an old school feel to it. The lines of the miniature are simple, bold and well balanced which should make it a painters dream. It's also something that very few, if any, miniatures depict...It's after the action has happened. Look at your miniatures, most of them will be sculpted like they are at rest or dynamically posed mid-action. This barbarian has just had his fight and he's wiping the remnants of his foe off his sword. This again is something that only Frazetta did, some, not all of his pictures show his warriors victorious with the bodies of his

enemies scattered at his feet. The barbarian is content in his victory and eagerly looking forward to his next challenge.

I hope this first miniature does very well for Enrique and Midnight Miniatures, he has told me that their second release will be out soon and I for one am eager to see what they have in store. I wish Midnight Miniatures well and would like to thank Enrique for answering my pestering questions while being such a busy guy.

SHOW REPORT



Images used with permission by Mike Schaefer & CJ Kinder of Silly Pineapple, LLC.

Nova Open 2015 Report

I once again have the pleasure to report to you from the NOVA Open convention, one of the largest wargaming conventions in the United States held over Labor Day weekend in Washington, D.C.

Of particular interest to FPM

readers is the Capital Palette painting competition, now in its 4th year. 2015 will be remembered as a banner year for Capital Palette, as it is the first year that the judging panel included the wonderful team from Massive Voodoo, Roman Lappat and Raffaele Picca!

I had the privilege to spend some quality time with Roman and Raffa, and they were gracious to grant me an audio interview at the end of the convention. You can hear the full, unabridged interview on the Combat Phase podcast (www.combatphase.com, Episode 113), but I provide a text excerpt later in this article. But first, let's look at the overall convention!

NOVA Open has grown into an event that embraces the diversity of the miniatures hobby and gives high priority to arts and charity as well. The gaming events span numerous

game systems and each one typically features multiple events and formats, to cater to different tastes and schedules. In addition to the Capital Palette art competition, NOVA Open introduced this year an "open mic"-style music jam, which was held nightly in the Charity Lounge.

Charities have been an explicit goal for NOVA Open throughout its history. A separate but related non-profit organization, the NOVA Open Charitable Foundation (NOCF), offers raffles and silent auctions for artwork, miniatures, terrain boards and hobby products, which are donated by artists and vendors. Additionally, a band of very generous miniatures artists coordinate over the course of the year and donate their time to paint entire tabletop armies, which are raffled for charity. Charities include Doctors Without Borders, the Fisher House Foundation and the Breast Cancer Research Foundation. NOVA Open hosts a special dinner exclusively for the charity artists to thank them for their contributions.

The dinner is a classy touch and it provides a rare opportunity to bring together artists in our hobby, where they can get better acquainted with one another in a relaxed, comfortable forum.

The Charity Lounge is a suite on the penthouse floor of the Hyatt Regency Hotel in Crystal City, where the convention is held. The Charity Lounge is a social hub for convention-goers, where Charity volunteers sell drinks for charity and where attendees can hob-nob with game designers, event organizers and artists in a relaxed atmosphere. As a matter of fact, if one is lucky, you may find yourself discussing game mechanics with the lead game designer for Malifaux — or drinking "Little Beer" shots and singing at the top of your lungs with master artists from Germany!

Speaking of classy, visiting Europeans, Gutier Lusquiños Rodríguez of Corvus Belli returned to NOVA Open for his second year to cheerlead the fan-base of Infinity players. Gutier again



transported across The Pond a sample of models painted by Ángel Giráldez, Corvus Belli's studio artist. These inspiring pieces were proudly displayed in the Capital Palette tower cabinets for all the convention-goers to see.

In the sister tower cabinet, viewers were treated to extraordinary pieces on display by the Capital Palette judging panel. Raffaele showed a collection of exquisite busts that he sculpted, along with some painted figures; Roman showed painted busts and figures, including two pieces that were available to lucky winners of the charity raffle (Jessica Rich won the vampire bust); and Justin McCoy showed one of his famed, dilapidated vehicles.

The judges shared even more of their talent and expertise with the convention-goers in the form of seminars, held over all four days of the convention. Along with artist Caleb Wissenback, industry insiders and other instructors and presenters, there were almost 50 seminars and panels covering 30 unique topics. Topics covered a wide range of interests, including painting techniques, building terrain and terrain boards, incorporating LEDs, company reveals, sculpting, the business behind the hobby and more.

I attended a few seminars by Roman and Raffa and I can say that the mood among the audience was fervent, as we enjoyed not only their insightful, artistic instruction but also their good humor and warm spirit. With years of experience conducting seminars all over Europe, the two Massive Voodoo jungle-brothers demonstrated that they are very practiced in the craft of teaching, so the classes were well-managed and well-delivered.

The two-hour classes provided barely enough time to catch a glimpse into the topics at hand. Based on feedback from the students, NOVA Open is considering both longer-format and shorter-format courses for 2016.

Speaking of 2016, the convention-goers were presented with a surprise announcement during the Capital Palette awards ceremony. The tight schedule for the awards ceremony demanded that only Head Judge, Justin McCoy, name the winners of the competition, but Justin introduced Roman and Raffa, standing behind him, to the hall of attendees. Justin said that the guest judges had something to say to everyone. Roman and Raffa both leaned towards the microphone and with their heavy German accent, they intoned in classic

Why NOCF? *By Sean Fulton*

I've never been much of a tabletop gamer; sure, I played roleplaying games back when I was a kid and used miniatures then, but I have not ever consistently played a tabletop game with miniatures. I drew my love for painting miniatures from competing in painting contests and giving them away as gifts. I initially gave them away as birthday presents or romantic gestures (which did help nab Mrs. Fulton, by the way).

Gradually, I began to notice a few episodes where small bands of painters would rally together for someone who had been injured or had some medical condition arise and needed some financial assistance. While the end result was always a fairly small amount because I was not a great painter and was only doing single characters, I really enjoyed the thought that we as painters were banding together to help one another out. After I joined FPM, I approached Shane about using some of the profits generated by the sales of the magazine to benefit those less fortunate than us. He was whole-heartedly on board and at that point we began to investigate possible charities and organizations that we could partner with. We wanted a charity with a good reputation, but more importantly, one that would represent our painting community. Since painters around the world read FPM, I wanted something that had an international presence. Doctors Without Borders really appealed to me personally and the editor gave it the green light. Fortuitously, I was talking to Mike Schaefer and he mentioned the NOCF and put me in contact with Laurie Brandt, one of the heads of the organization. After a bit of conversation, we set up a partnership and it has been nice to see NOCF grow more successful over the past couple of years.

I asked Laurie if she would share a bit about the NOVA Open Charitable Foundation (NOCF) and she was very eager to answer my questions!

How did NOCF begin?

The NOVA Open convention's roots go back to 2009 with a 32-player breast cancer research fundraiser in a northern Virginia park. That convention has grown to over 1100 attendees in just 6 years. Back in 2012, however - amidst this massive annual growth - the CEO (Mike Brandt) addressed his Executive Board about the need to get back to those charitable roots. Four directors broke off into a committee to measure the level of community interest in supporting charitable efforts and to research the feasibility of creating a successful non-profit sister organization to the NOVA Open.

Level of community interest in supporting charitable efforts: Check! The committee found that exceptional miniature painters had been coming together online for many years to raise funds for Doctors without Borders using the internet to sell raffle tickets. Armies were won by individuals in the U.S. and Canada and raised thousands of dollars. We then learned that the most recent efforts by these dedicated artists had suffered legal setbacks and tax consequences.

Feasibility of creating a successful non-profit sister organization to the NOVA Open: Double Check! To avoid legal entanglements, the community required a 501(c)(3) organization - especially if international Internet raffles for their charitable armies were to continue. The same solution was true in order to protect the organizers from tax consequences.



Terminator style, "...We'll be back". The audience laughed with delight, and they cheered and clapped for the promise of Massive Voodoo's return.

Here follows some excerpts from the interview with Roman and Raffa.

Shades: *Welcome, gentlemen. So, why NOVA Open, why did you decide to come to Washington D.C.?*

Raffa: *Actually, it was a series of interesting events that led us here. Last year, I saw photos on facebook posted by Justin McCoy of Secret Weapon Miniatures. I thought the cabinets looked pretty nice, everything looked really interesting and I was just posting a comment about how nice it looked and how cool everything is. He wrote me a message, "Do you want to come?" I said, "Sure, why not?" I thought it was a joke, but in the end it turned out that we're here...[laughs]...so it worked out in the end.*

Shades: *And you took advantage of being in D.C. Where did you go visit?*

Roman: *I've been to D.C. before; this is my third visit. I've been here on exchange when I was younger, so I took Raffa out to see the tourist stuff. We went to the White House, the Lincoln Monument....we missed*

the war memorials; we wanted to see them, but we missed them.... we realized it when we were in the museums, but we were too lazy to go back. [laughs] We still plan to see the Arlington Cemetery to pay our respects there. It's a wonderful city.

Shades: *What's your overall general impression of this gaming convention that has an art competition embedded within it?*

Raffa: *I think it was an amazing weekend. Fantastic. I thought there would be less entries in the Capital Palette, but there were much more entries than I expected and the quality was much higher than I expected. So it blew me away, pretty much, for such a convention.*

Roman: *I can say for my part, I felt very welcome here. I felt like from the first second that I was part of a big family. We have a lot of miniature events in Europe which are run that way — you are welcomed by family. I think NOVA Open could be a very good door into this world, to make the Capital Palette bigger, bring more miniature painters here and NOVA Open could become an event like the European shows. It is in its birth stages, but if it stays that way, ...I think it's the right opportunity to just go on that path and follow that, because [although]*



Two committee members, an attorney and a CPA, began the process of understanding how to create a U.S. based, IRS designated 501(c)(3) organization. Another committee member raised the necessary funds to get the process started. And finally, with the NOVA Open's blessings and the help of a graphic artist and web designer, the NOVA Open Charitable Foundation, Inc. (NOCF) was born – on January 31, 2013, with the filing of a 42 page application to the IRS!

One of the things that appealed to me as I was investigating possible charities to bring to FPM was the mission of NOCF. Can you tell us about that?

The mission of the NOCF is to organize the tabletop wargaming community in support of charitable organizations dedicated to the service of veterans and their families, victims of war and disaster at home and abroad, children, and also those dedicated to the research and cure of those suffering from medical diseases. We take the mission seriously and use resources like charitynavigator.org to determine if the charities we support are meeting their own missions and keeping their overhead low. One of the first orders of business for the NOCF Board of Directors was to establish a policy whereby a minimum of .95 of every dollar raised will pass through to the designated charities.

How successful has NOCF been reaching its goals?

In 2013, the first NOCF Artist Consortium donated or created three armies which raised \$10,685 for DWB/MSF, Fisher House Foundation and the Breast Cancer Research Foundation: Redemption of the Fallen, House of the Silent King and the Lightish Red Army.

it's about gaming and painting and everything, in the end, when you break it down, it comes down to the people. Everybody is friendly and it's like a big family.

Shades: What were your thoughts about Capital Palette having a podium format instead of an open format?

Raffa: Both formats have their advantages and disadvantages. I think it's better to have an open format for a bigger competition. For this size of competition a podium format is still OK, but at some point, there are so many good entries...if you have, like, three entries that all deserve gold, you want to give them gold and not just gold, silver, bronze. And the other five entries that also deserve something, because they are also all great, shouldn't get nothing. At some point, it will become almost unfair not to give other people a reward for their hard work. We had many entries that, from our feeling, deserved something, but could not get something, because we could award only three prizes per category. [Note: "first cut" entries do earn a Finalist pin.]

The podium format has one advantage that I think is there. If you have a podium format, then for

people who are competitive and who want to win a medal, they will give their very, very best to bring a piece that is their highest to be able to win a medal. If you continue with the podium format, the level of painting, the level of entries, will rise higher and higher and higher in a faster way than with an open format. I think we had this in Europe with the Golden Demons in the past. I think it pushed the painting community to its limits, because each year you would see an improvement of the entries. But this is just from a competition point of view; it's hard to compare pieces, because it's a lot about taste, about different styles, so it's hard to compare them. It comes down to do you want to give an award to an achievement that the painters make or a lot of love that they put into a project, or do you want to say we've given an award to the best three? The judges will find three pieces that are the best ones and then the others are motivated to get better, or do you want to give a reward to everyone who gave their best?

Shades: Have you guys attempted army painting?

Raffa: I succeeded one time, but it was quite some years ago. Since then, I have attempted it, but I have failed over and over again.

In 2014, Dave Taylor led the Battle for Macragge 40K/Tyranid armies: Scythes of Behemoth and Blood and Honor. The Consortium also offered three additional armies: Maneaters of the Great Maw, Penny Arcade Deathwatch and Panzer Lehr Western Front. These fundraising efforts were bolstered by improvements to our Silent Auction and Foundation Lounge at the NOVA Open. The NOCF was able to donate \$14,750 in 2014 to DWB/MSF, Fisher House, BCRF, Wounded Warriors and Child's Play Charity. This represented a 38% increase over 2013 funds raised and set us up for even higher goals moving forward.

In 2015, Dave Taylor joined the NOCF Board of Directors and took on the responsibility of managing one of the finest Artist Consortiums to date. The main project was Battle of Craftworld and the creation of Alaitoc Eldar and Sons of Orar Space Marines. The third army was Flames of War Batalion Piechoty. Beyond the armies, silent auction and lounge, two new ideas emerged to great success: (1) studio minis raffled online and onsite; and (2) Malifaux 7! – Seven separate Malifaux crews auctioned as one! The numbers are being finalized now, but it appears the NOCF will be donating \$20,000 to DWB, BCRF and Fisher House this year – a 36% increase over the previous year even while facing significant increase in expenditures!

So, all told, in its three year history, the NOCF will have donated over \$45K to these carefully vetted charities in the name of "The Compassionate Force," – the tagline we use to describe the community oriented, generous people who make up the Worldwide Tabletop Wargaming Community.



Silly Pineapple

Roman: When I first met Raffa, he had a very wonderful Blood Angels army. I have the deepest respect for everybody that has a whole painted army. I have tried to achieve that and I have always failed over and over again. OK, this is my first unit and I am highly motivated; this is my second unit and I am highly motivated. Oh, let's look at my second unit – it's different than my first; maybe let's go back to the first unit to push them up a little bit. Yeah, OK, now the first unit looks different than the second...I never will make it. I always failed, so deepest respect to everybody who has a fully painted army, whatever level it is. It's awesome.

....When I ran into the hobby, I went into a local store...I was standing in front of the window and I was like, "Whoa! I want to do that." I met friends at the store and they were like, "Roman! You can help us out here. We just give you this Dark Angels army that you can play with and use and paint as you like..." But it was...8000 points...

Shades: 8000!?

Roman: 8000 points. And...you can imagine where it went; I was totally frustrated...

Shades: Now that reminds me of something you mentioned on Massive Voodoo. The recent low point in motivation that you experienced. It was like a 6-month period. Do think that is something that is cyclical or do you think it was a growth period, something that happens on occasion? What have you taken out of that experience?

Roman: If you have the feeling you are not really motivated to do something, you have to change what you do. Find new challenges. For example, I was really demotivated to paint; I didn't want to paint 'blue' anymore, because I had painted so many blue models or whatever. I was asking Raffaele if he would help me out to learn sculpting. So, I didn't spend those six months completely doing nothing, but just changed my subjects. I did canvas-painting a little more, sculpting...and sculpting brought me back to painting, because when I finished sculpting a bust, I wanted to paint it. It's a great experience to paint your own bust. ..."the next time, I want to sculpt that differently, because I didn't like to paint that", so it's a great experience. Just change the subject once in a while to stay happy.

Those periods, they come and go. I always call it, "my dance with the



In 2015, Dave Taylor took over our blog. Please visit us there to keep abreast of what's next for the NOCF: <http://novacf.blogspot.com/>

We would be remiss if we failed to recognize and personally thank the people and companies who have helped lay the groundwork for the NOCF's success:

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Muse". Sometimes she's dancing with me, very wild, very different, it's really cool. I can also compare it to surfing. Sometimes there is a wave and you just take the wave. You are surfing for a hundred years, it feels like, and time stops, kind of. And then you are just sitting there waiting for a wave.

Shades: *So what is on the near and far horizon for Massive Voodoo?*

Roman: *Doing renovations on our studio...we're just feeling uncomfortable working when everything is dusty, so we said let's completely strip that room and build it up from nothing again. So that is what's going on for the next two weeks when we return from the States.*

Shades: *That leads to a very important topic, which is the state-of-affairs for the building where your studio is at. That situation is in jeopardy, so tell us what's happening with the building.*

Raffa: *The problem with the building is that it's a very old building from WWI. It's a soldier barracks. There are private guys renting the rooms to create space for artists – like musicians and painters, all kinds of different people. They could rent rooms there for really cheap rates*

that made it possible for many people to have a studio or a place to jam. The problem is they only have a 10-year contract and the area where the building stands is already planned [for demolition] and to put new houses there. This is a big problem, because 1,500 people are renting rooms there. So now we have to find a solution for this problem. We don't know yet if we can stay in those rooms, because we are talking with the city to find options. Or we have to move to some different place that is an option offered by the city, but it is not quite the same circumstances. So we will see what the future brings. 2017 is the year that it will be decided. So if you have some minutes of free time, please go online to our blog to check our petition. It is a petition to collect signatures and you can even sign there if you are not from Germany, just with your e-mail address, and maybe we can save those three buildings.

Roman: *If we get enough signatures, we are able to get a voice in the city hall so that people are listening to us. We need at least 10,000 signatures. At the moment, we have 8,000 signatures. It runs until end of October, so if you guys find time, please go online and check Massive Voodoo. We would appreciate your*

help to keep Massive Voodoo and other artists in that habitat.

Shades: *So, yes, everyone, do what you can to keep Massive Voodoo and that community alive, because 1500 artists depend on it. And with that, we'll wrap it up. I want to thank again Roman Lappat and Raffaele Picca for spending this late hour to chat [it was 2 o'clock in the morning, at the end of the convention!].*

To sign the petition, visit: <http://massivevoodoo.blogspot.de/2015/06/we-need-your-help-and-signature.html>

And, finally, here are entries and winners from the 2015 Capital Palette painting competition!

Caleb Wissenback's diorama earned both Fan Favorite and Best of Show. As Capital Palette is a qualifier for the Crystal Brush art competition, the Capital Palette Best of Show award includes airfare to Adepticon 2016 and a chance to compete for the \$10,000 grand prize at the Crystal Brush!



insight

interview

with Penny Meyer

Place of origin? I'm originally from San Diego, California. I currently live in Las Vegas, Nevada.



Years painting? I have been painting since 1986. I started painting standard figures. I liked Native Americans and mountain men. I was introduced to Terry Worster in California and he gave me a few figures like "Buffalo Prayer" and a few others to practice on. I had the pleasure of taking Shép Paine's figure painting class and a follow-up class from him on sculpting in the early 1990's. Now, just like anyone else, I have a closet full of kits. I discovered flat figures at the World Expo in Toronto, Canada in 1999. I had not been to any shows that had flats displayed until then. There were many displays from Europe and the flats were from Europe.

I was discussing them with my friends and Andrei Koribanics told me he would send me some to try.

He sent me a set of Native Americans based on Carl Bodmer illustrations and I was immediately hooked on flat figures.

Major awards? I have been awarded Grand Master of SCAHMS (the Southern California Area Historical Miniature Society), MFCA Master (Miniature Figure Collectors of America) and MMSI Chicago Master (Military Miniature Society of Illinois).

Future goals? My goals include writing books and demonstrating how to paint flat figures for people who may be interested in perpetuating the art form. The traditional art of engraving flat figures is a beautiful expression in itself. Painting these beautiful engravings and presenting them as works of art is an absolute pleasure for me.

Beginning painting miniatures in the mid 80's and moving on to flat tin figures in the late 90's, this lady has taken her passion for the hobby all around the world. She is one of the most highly decorated painters in the world of flat miniatures and was awarded Best of Show last month at Kulmbach 2015, considered by many to be the pinnacle of the flat miniature hobby. Yet many of our readers may have never even seen her masterful work—that should change, so this is Penny Meyer.



This is a mould engraved in stone with a figure cast in metal displayed at the Plassenberg Museum, Kulmbach Germany.

1

There are many painters who are new to the world of flats or semi rounds. Can you tell us a bit about them?

Flat tin figures (flachen zinnfiguren) and demi-rounds (demi-ronde) are actually two completely separate ideas. In general, flat figures are traditionally engraved on a lithograph stone (slate) and metal is poured into the engraved mould. Two-sided flats are made with 2 engraves stones, registered and bound together, and the metal is poured into the two-part mould.

Flat tin figures have been used by people for hundreds of years as toy soldiers. They are fairly flat, 2-sided and have a foot. They traditionally were cast in lead, just like other antique toy soldiers. They now are made from an alloy that does not use lead. Flat tin figures come in several scales, most commonly 30mm (traditional) and 54mm.

In modern times, flat figures are also made, nontraditionally, in a larger scale and without a foot. These are sometimes called "showcase" flat figures (vitruinen).



Engraving tools on display at the Plassenberg Museum in Kulmbach, 2011.

Demi-round figures are traditionally sculpted, then moulded and cast, similar to regular "round" figures. They have a flat backside and can be mounted on a wall or in a frame. They can be cast in resin or in metal. These figures tend to be in a larger scale. These figures can be painted in the same style as a round figure or you can use techniques used to paint flat figures, or a mixture of both.

2

What attracted you to the hobby of flat painting and do you have a history in art before you found flat painting?

I have a background in illustration and art, which dates back to about age 10. I paint on canvas in oils and acrylics either en plein aire or in the studio. I also do more illustrative art on panels and paper in oils, watercolours, pencil and gouache.



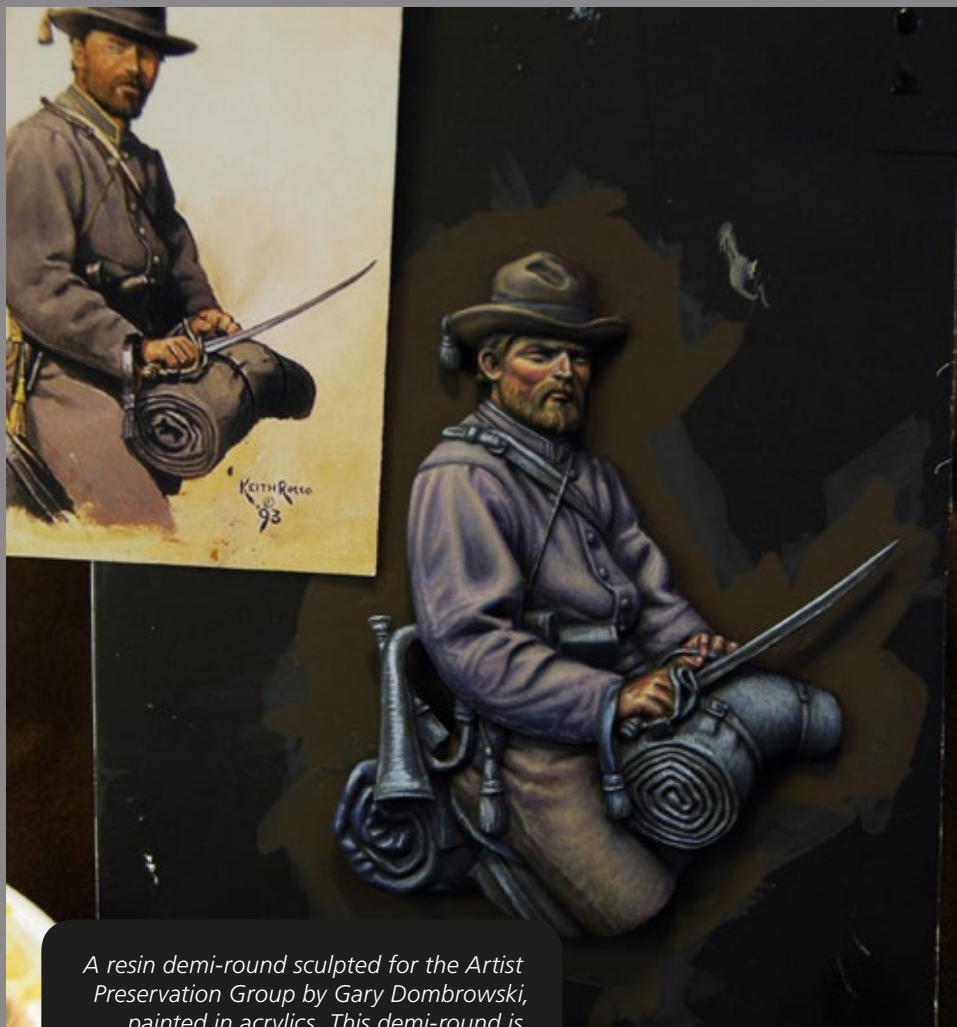
A photo of an antique toy soldier taken at the Plassenburg Museum in Kulmbach, 2011.

I had been building models and painting them for about 12 years when I went to World Expo in Toronto and this is where I saw my very first flat figures. My (then) new friend Andrei Koribanics explained to me a basic history of these flat figures. I was immediately attracted to them as I am not the greatest of model builders and I was impressed with the idea of just clean, prime and paint, like a canvas. Andrei sent me a set of Native American flats that were based on illustrations by Carl Bodmer. These figures were produced by Speyer and, according to Mike Taylor's book on flats, were "carved in plastic and cast in moulds of silicon rubber".

I really liked the idea of these flat figures based on famous paintings and illustrations. Over time in the last 15 years, I have learned a lot about the limitless topics covered by the art of flat tin figures. There are literally flats made of every aspect of human life and all periods of history, starting with early man up through the Space Age.

There are depictions, of course, of famous battles and Kings and Queens, but also many scenes of every day life of common people of many cultures. You can make scenes and dioramas with the sets that are available. There are also quite a few fantasy flat figures, many of which are based on children's stories such as Alice in Wonderland. Vehicles and airplanes can be found, too. Just about anything you would ever want to paint is available in a flat tin figure.

When I started building and painting models, I was impressed with the volume and variety of subjects available. When I discovered the world of flat figures, my mind was boggled. There are literally tens of thousands different figures.



A resin demi-round sculpted for the Artist Preservation Group by Gary Dombrowski, painted in acrylics. This demi-round is based on a painting by Keith Rocco.

3 *Do you still paint traditional three-dimensional models as well or have you stopped doing that since you began painting flats?*

I do still paint traditional figures and I have several in process at this moment. There are so many really great figure sculptors out there, I cannot help but love what I see on the internet. Just like everyone else, I have way too many models in the closet. Since I have been collecting them for so many years, I have some real classics and I will someday get the favourites built and painted. Some of the more recent figures I have completed were a bust of Frederick the Great, sculpted and produced by Ulrich Puchala and Amelia Earhart and Katherine Stinson, American women pilots, produced by Kings Road Miniatures.

I recently purchased the Tonto bust that looks like Johnny Depp sculpted by Carl Reid and a Kwakiutl Pacific Northwest Indian Bust by La Meridiana. I also have several figures on my workbench by [Kings Road Miniatures](#) and I am hoping to have a Hollywood theme for my World Expo display in Chicago, 2017.

4 *You were named a Grand Master at the Miniature Figure Collectors of America (MFCA) in 2014, which is one of the most prestigious shows in the world. What did that mean to you?*

Being named a MFCA Grand Master was a dream come true and a goal I was not sure that I could achieve in my life. This group of people is comprised of the best miniature modellers in the world. To be named one of their peers was one of the proudest moments of my life. It also was a great honour for me to receive the award with Anders Heinz. This same scenario was played out again in Chicago



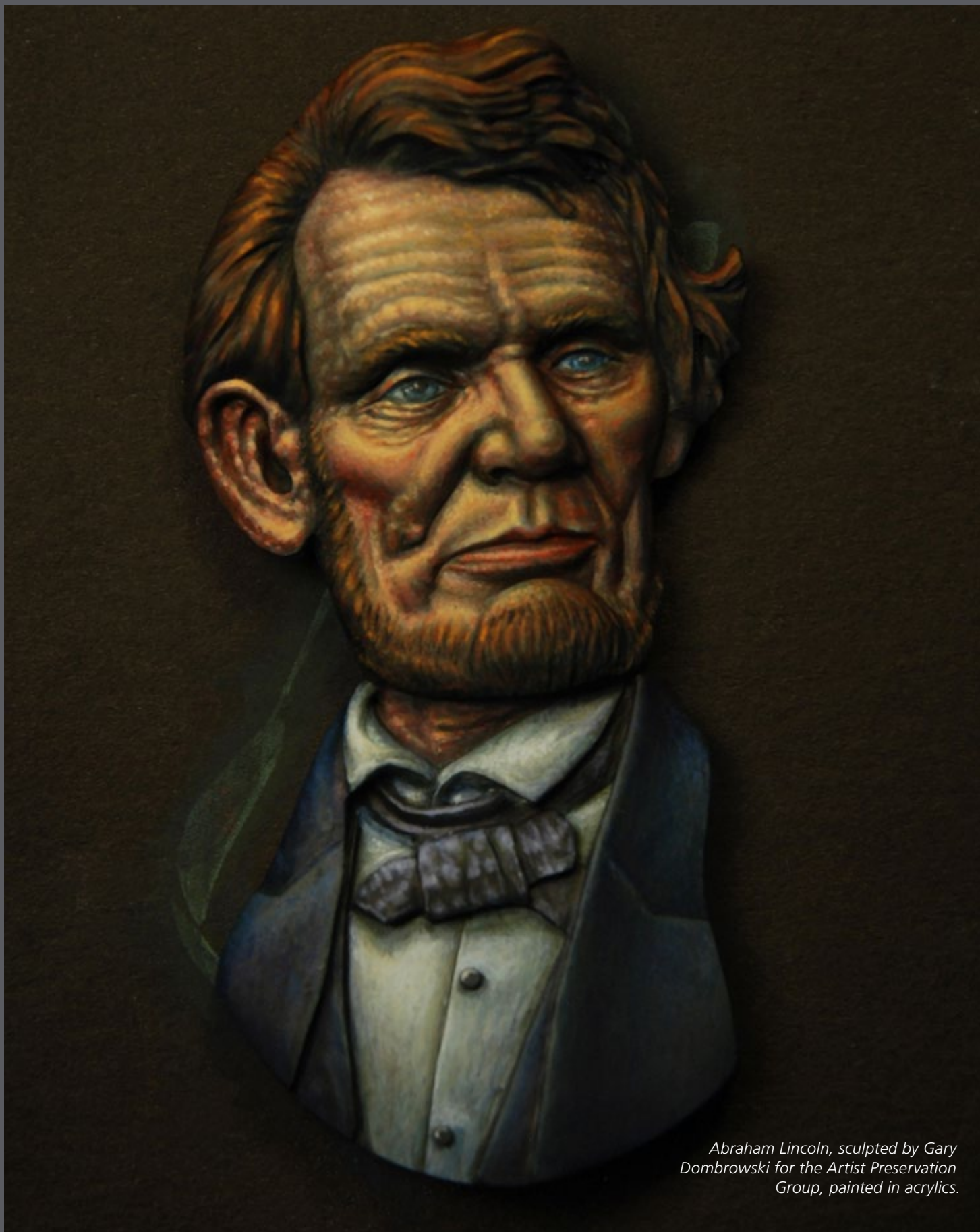
Oil on canvas in-progress. Started en plein aire and worked in studio.



photo by Jim Johnston. Penny Meyer, Joel Glass, Anders Heinz

in October 2014. Anders and I received the Chicago Master award together at the same time. Pretty fun! It was another great honour and surprise to me. I did not know my work and deeds had made such

impact on the hobby and it is hard to describe the moment when your name is called to join the ranks of those you have admired for so many years.



Abraham Lincoln, sculpted by Gary Dombrowski for the Artist Preservation Group, painted in acrylics.



Dali Flats

5 *Have you had the opportunity to attend any contests abroad? Is there a convention you would like to attend, but haven't been able to yet?*

I have had some wonderful trips to fantastic places abroad to attend shows in other countries. A very long time ago, I attended Euro Militaire in Folkestone with my friend, Mike Good. This may have been 1987. Ray and Norma Lamb entertained us and we visited wondrous places like Canterbury Cathedral, Bodium Castle and the town of Rye. They were still building the Chunnel at this time and I remember we could hear the construction sounds in Folkestone. We took a fast ferry over to Bologne, France for lunch and it was one of the greatest experiences of my young life.

The next show that I needed my passport for was over 10 years later and I went to the World Expo in Toronto in 1999. As I mentioned, this

was the first time I really noticed the flat figures. There were beautiful Sandman and the Four Seasons flats displayed by Detlef Belaschk as well as Mike Taylor's Alice flats and some Egyptian wonders Mike had painted. I decided that I really wanted to paint flats when I saw these.

The next trip again was almost 10 years after that; I went to the World Expo in Girona, Spain. I rented an apartment and Mike Taylor stayed with us and it was wonderful getting to know him. He was quite the character and an incredible fountain of information. We talked a great deal of the history and process of making traditional flats. My friend from Canada, Rick Taylor (no relation), who makes his own kind of fabulous flat figures, joined us for some excursions and we all became great friends.

We went to the Salvador Dali Museum in Figueres, Spain, north of Girona. Mike told us a story

of meeting Salvador Dali. In the 1960's, Mike and his wife travelled to Cadaquez, Spain, where Dali lived. Mike was also a surrealist artist and it was his dream to meet Dali. And they did! Mike gave a wonderful tour of the Dali Museum to Rick, my husband Terry and I. We then sat outside at the "Dalicatessin" and had beers and sandwiches and reflected upon the art. At the same moment, Rick and I asked Mike why he had not designed some Dali flats. Mike said that he did want to do this and explained which scenes from paintings he would choose to design. A few years later, I received a package in the mail containing 2 beautiful Dali flats. I choose to believe that Rick and I helped them to be born.

In 2011, my husband and I met up with Rick Taylor in France and we drove to Kulmbach, Germany for the Zinnfiguren show and sale. This was a fantastic experience and a "must do" experience for those that are enthusiastic about flats. The sales



Some Native American flats from my collection.



30mm Spanish conquistadores in progress. Acrylic under-painting.

museums, one of which is a historic museum about flat figures. It took us a full day to see this museum. Kulmbach is the Mecca of flat tin figures. It is held every 2 years.

One week after the Kulmbach show was the World Expo in Montreux, Switzerland. The 3 of us drove to Montreux and enjoyed the incredible show there. Two shows in a row that had the highest standards of judging in the world. How lucky am I?

I would like to attend some more shows abroad, especially Kulmbach, but as far as looking forward goes, I look forward to the 2017 World Expo in Chicago. Everything else is a bonus gift for me.

6

Many flats would be classified as "historical" pieces. Do you have a particular time period that motivates you to paint? Do you have a favourite piece you have done and why?

There are so many time periods covered by the world of flat figures; it is hard to just choose one. In general, I try to illustrate history in the Americas, but I stray from this idea a great deal of the time. I have many 30mm Spanish conquistadores and Aztec flats that were given to me by Jim Horan a very long time ago and I have added to this collection over time. I would like to do a diorama of Tenochtitlan with many of these figures. It will end up being several dioramas or groupings of figures. I also have American Civil War figures, lots of Native Americans, mountain men, etc.

On the other hand, I have 4 versions (and sizes) of a mounted Emperor Maximilian I on my workbench. I have 3 versions of Joan of Arc. I have two 30mm sets of medieval falconry excursions and a large-scale flat of a falconer's arm holding a falcon. I have 3 sets of

area is very large and held in a tent that also houses the Kulmbach Oktoberfest at a different time. In 3 days, I still did not see everything in the tent. Rick and I were like children in a candy store. We would run around separate and then meet up and drag each other to see the incredible things each of us found. There are old, antique and new flats as well as regular round figures for sale. There is a figure show and

competition with flats and regular figures and probably the largest grouping of box-type dioramas I had ever seen. This show also impressed me with the highest quality of work.

Part of the trip to Kulmbach is a visit to the Plassenburg Castle and Museum, which is on a hill above the beautiful German town of Kulmbach. It houses several

"The Astronomer", based on a Carl Spitzweg painting.

scenes of famous painters like Durer and their subjects. I have figures based on Carl Spitzweg paintings as well as many, many Napoleonic period figures, Romans, Egyptians, Assyrians, Mayans; there are fairy-tales, fantasy and animals. It's all there.

My favourite flat figure I have painted so far was "St. George and the Dragon", which was designed, engraved and produced by Vladimir Nuzhdin of St. Petersburg, Russia. The engraving is the finest I have ever painted and is true to the original artwork by Carpaccio. Vladimir Nuzhdin is my favorite engraver and I have several pieces on my workbench that he has created and I just gaze at them sometimes to re-focus my eyes during painting sessions. They are perfect.



Painted with oil paints over acrylic under-painting.



Mayan warrior painted in acrylics.



7 Speaking of Kulmbach, congratulations on getting gold there for your Charlie Chaplin flat and Best in Show this year! I had heard that this piece almost didn't even make it to the show this year. What prompted you to paint it to begin with and why did such a stunning piece almost not make the cut for the show?

Thank you for the recognition.

It was a shock for me to find out I had won Best of Flats at Kulmbach this year. I could not go, so my friend Steven Lloyd and his wife Val offered to take something for me. I worked very hard to finish the piece by the deadline. I kept seeing little problems with the painting and continued to fix things as I inspected. At a certain point, I decided to stop, although I could still see things that bother me that need to be adjusted in my mind. Time was up! So I mounted it and packaged it and met up with the Lloyds. When I handed it to Steven, I told him I was "at peace" with it, but I did not feel that it was the necessary highest of quality to compete with the best painters of flats in the world. I am very critical of my own work...and I knew who would be attending the show. It never crossed my mind that I could win best flat. Also, it was painted in a grey-scale. Why would the judges choose a grey-scale flat over a beautifully painted colour flat by Greg Difranco or Catherine Caesario-Poisson? So anyway, I was shocked but very proud. That was a hard flat to paint. The design of the faces is very narrow and I had to paint some meat on their bones to make the faces rounder. I am proud that I was recognized for the real skill it took to make that flat a masterpiece.

My friends were very happy for me and it was the dinner topic the evening after the show. They made a joke they passed on to me... "Congratulations, but perhaps





maybe you do better next time if you use colour. We will send you colour paints.” Very funny!

I saw this figure a few years ago on a vendor’s table and it intrigued me. I love Charlie Chaplain and old movies. I was a little unhappy with the quality of the design. I did not think I could paint the figure well enough to make it look good, so I put it back. A year or so later, I saw a painted version of this flat painted by Mr. Ed Cepauskas at a show and I was impressed with what he had done with it. Ed’s piece gave me the courage to go buy that figure and try to paint it. In April 2015, I needed a demonstration piece for the SCAHMS show and the MFCA show, so I primed it and sat and painted on it at both shows. I was coming along so nicely that when Steven offered to carry something to Kulmbach, I thought I would try to finish this piece. Very glad I sent this one and not the other one I was thinking of sending!

8

Do you have any desire to do the engraving of the flats or are you strictly a painter?

I would love to learn to engrave in a traditional manner. The best candidates for teachers are in Europe, so, learning to engrave for me is highly unlikely. I will be content to bring attention to great engravers by honouring their work with a beautiful painting.

As I mentioned before, my mentor Bill Merklein has been teaching me how to sculpt in a bas-relief style. I have many ideas for figures that hopefully, in time, will be realized into creations completely my own.

9

Who has inspired you most during your development as a painter?

I am fortunate to live in a world filled with very talented friends.

Greg DiFranco’s flat painting is



*Iroquois warrior, 1830.
Painted with Vallejo
acrylics.*

currently my biggest inspiration. I love to look at his masterfully painted figures. Greg is quite generous with his advice and has been very helpful to me. I believe I have learned faster to be a better painter because of his thoughtful critiques of my work.

Mike Taylor was a wonderful painter. Looking at his work gives me ideas on handling certain subjects and I learn a lot every time I study one

of his painted pieces. Gianfranco Speranza and Peter Ferk also have also inspired me over time and I have photos of both gentlemen’s work that I use for reference. My friend Rick Taylor from Canada has been a huge inspiration to me and we have had the pleasure of visiting art collections in Europe and then having lively discussions about what we have seen together. Rick is one of the finest figure painters in the world.



Bas-relief sculpted by Bill Merklein.



Poe bas-relief painted with acrylics.

I learned to paint figures from Mike Good. I will always be grateful to Mike for introducing me to the world of figures. I learned to paint in Humbrols. If you can paint a figure well with Humbrols, you can paint with just about anything. Mike made painting with Humbrols look really easy. His figures, both sculpted and painted, are incredible works of art and have always been a great inspiration to me.

I switched to oils after taking a class with Shep Paine. This was one of the best things I ever did to improve my model painting skills and give me confidence.

I used Vallejo acrylics for a while and now I do a sort of mixed media with artist's acrylics and oils.

Last, but not the least inspirational, is my friend Bill Merklein, who is a painter and sculptor that has been coaching me and teaching me how to paint on canvas in oils for 15 years. This helps with painting flats and figures in general. Recently, he also has been teaching me how to sculpt. Bill has been sculpting some wonderful bas-reliefs recently and they are fun to paint.

10

Do you offer classes on how to paint flats?

Yes, I do give classes at figure shows. I also give slide show talks at meetings or shows upon request. I gave 2 classes for the Southern California Area Historical Miniatures Society a few years ago at their show. One year I showed how to block in the figure with a grey scale under-painting and the next year we did a colour class.

I taught a class last October at the Military Miniatures of Southern Illinois (MMSI) Chicago Show and we under-painted a "Byzantine Woman" art deco flat based upon an Alphonse Mucha drawing.



Photo by Jim Johnston. Under-painting a flat figure class at Chicago show 2014

These are usually all day events, as it is hard to just give a short hands-on demonstration. You cannot get comfortable with the ideas unless you actually try them at the time of presentation.

I will be giving a class at the next Miniature Figure Collectors of America (MFCA) show on May 20th, 2016. This show will be a collaborative effort with the Artist Preservation Group (APG). The APG is sponsoring a class painting a demi-round figure of a Revolutionary War soldier based upon a Keith Rocco painting. This is being sculpted for the APG by Gary Dombrowski. The class is \$150.00 and will be held Friday, May 20th 2016 at the MFCA Show and Mart.

The funds raised from the tuition of this class will be used to fulfill the APG Mission Statement: "The Artist Preservation Group is a gathering of like-minded historical artists whose mission is to generate capital, through fundraising and donations, to aide in the preservation and restoration of threatened historical sites and/or artifacts. We are committed to using our artistic talents to actively support historical sites as they continue their dedication to the preservation, restoration, and interpretation of events that shaped history." Contact Mike Stelzel for more information at e-mail: usmcmks@aol.com.

I am proud to be a member of the Artist Preservation Group and I encourage participation by visiting the website and facebook page to learn about our cause and what you can do to help. The Artist Preservation Group website is <http://www.artistpreservationgroup.com>

MFCA website

<http://www.mfcashow.com/index.html>



Photo by Jim Johnston.

11 *Do you have any passions outside of painting?*

My husband and I have a 4WD Jeep and we like to travel around the southwest U.S. in remote areas. I am an avid photographer and I also collect minerals and study geology. I have a rock tumbler and I polish stones I find in the desert. We see a lot of history when we are out in the middle of nowhere and it feeds our passion to learn as much as possible about our heritage here in the American west. We like to travel and learn as much as possible about where we travel and enjoy the wildlife and geology around us. We also enjoy time with our 5 grandchildren.

12 *You mentioned as a future goal to write a book on how to paint flats; is this something we can look forward to in the near future?*

I am currently working on putting together instruction on painting flats and demi-rounds in my style. I am hoping to have something available

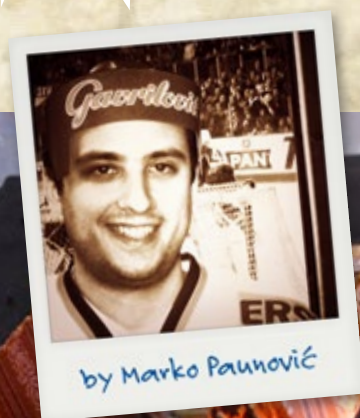
in about a year.

I write and photograph the process while I paint a figure. I have a light box set-up in a permanent location in my work area and I photograph after each painting session. I consider a session 2 or more hours of painting. Sometimes I have 2 or 3 sessions a day (if I am lucky enough to have a full day of painting). It is really a matter of compiling the words and pictures at this point. It sometimes takes me months to paint a figure as we are not home much of the time, so I have to "harvest" photos from my filing system, which is ordered by date...

Thank you so much for taking the time to speak with Figure Painter Magazine. It was great to learn about this lesser known (at least for me) aspect of the hobby and introduce our readers to this branch of the miniature world!

MALFAUX

A story of a gaming board



For the past two issues, I've been building the McMourning's morgue module which consists of the morgue, sheriff's office and a jail connected by a T-shaped corridor. Now it is time to paint it.

After carefully considering how to paint the module, I decided to paint each material separately from start to finish before moving on to the next one.

First up were the stone surfaces – walls inside the jail and tiles on the floor of the corridors. The walls inside the jail were cast in reddish plaster, so these needed a grey basecoat first. The floor tiles were already grey, as they were cast out of white plaster tinted with black acrylic paint. After the grey basecoat, I used several shades of grey, some darker and some lighter than the original to paint

random stones and tiles. Once this was done, I washed all the stone surfaces with Badab Black wash.

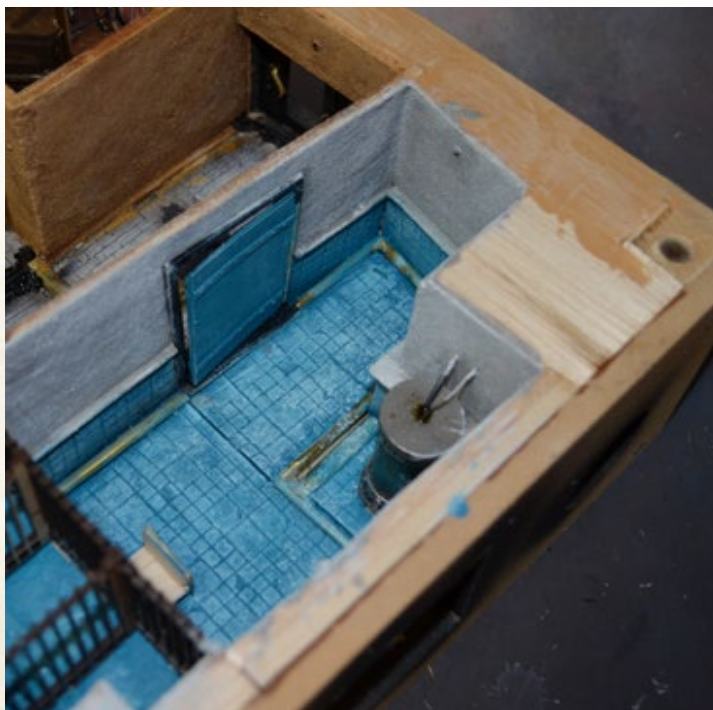


As this needed some extra drying time, I decided to use the time effectively and basecoat the corridor walls. Since I wanted the walls to be beige-ish, I used a brown colour for the basecoat.

After the black wash dried, it neatly connected all the different coloured tiles and stone slabs while going into crevices between them and adding shadows. If this were a smaller diorama, I'd suggest picking out each stone tile and slab and highlighting it separately. However this

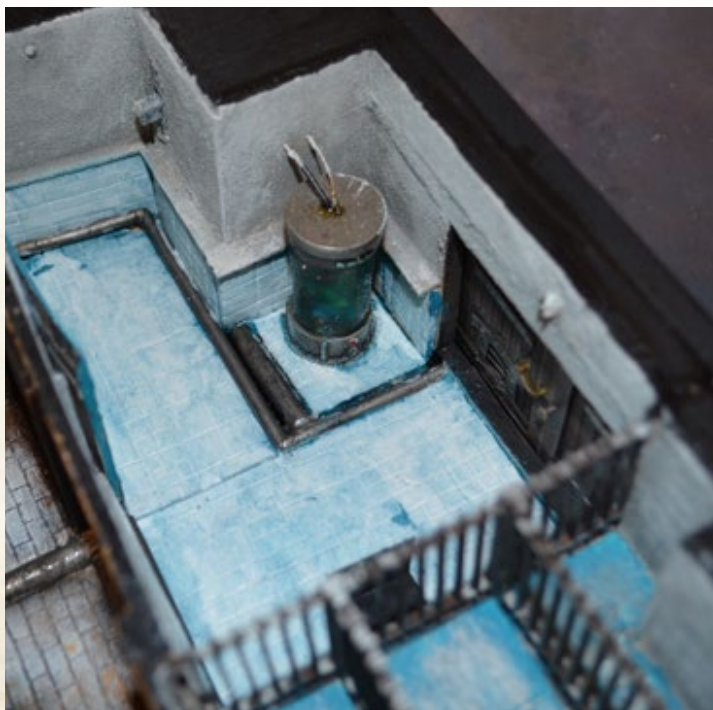
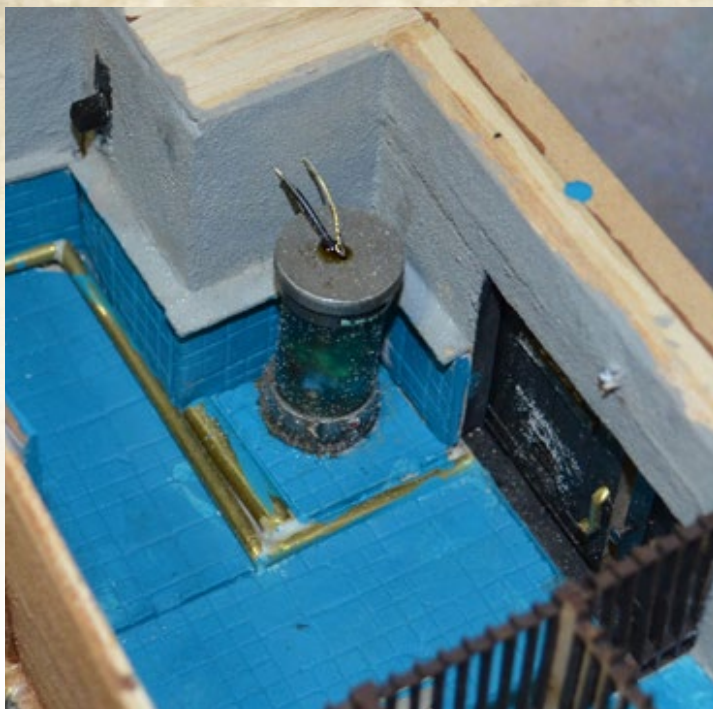
is a really large piece with a lot of areas to cover, so I went for the easier and faster method of drybrushing. I used three separate layers – one grey, one ash and the last almost pure white. For now, the stone surfaces were done.

I then proceeded to paint the beige corridor walls. Using the same drybrushing method, I added several layers of ochre mixed with more white added with each subsequent layer.



All that was left to do on the jail and corridors was the dirt floor. I first undercoated it black and then drybrushed it with brown and ochre. In places, I let my brush hit the painted walls and floor tiles as it would add to the weathering effect of the place.

It was now time to move on to the morgue itself. I first basecoated the walls grey and while this basecoat was drying, I picked out the ceramic tiles on the floor and lower parts of the wall turquoise. I also used the same colour on the metal parts like doors and cages.



After the basecoat on the walls dried, I drybrushed it to pure white – thus giving the effect of old and worn paint.

The tiles were drybrushed with several layers of a mix of turquoise and white. When the colours were dry, I added Model Mates Brick Filler Effect to the ceramic tiles. After 10 minutes I removed the

excess effect, leaving the white filler in between the tiles.

This covered the brunt of the painting of the module and all that was left was to paint the details (iron and brass metal parts, doors and framed wooden parts) and add various pre-painted bits.



On the iron parts, I used a simple, yet effective method to show the worn effect. First I painted all the iron Chainmail and washed it all with Badab Black. After drying, I added Model Mates Rust Effect.

The brass parts were done similarly. I painted everything Viking Gold (Scalecolor) and highlighted it with Dwarven Gold (Scalecolor). In the end, I added the Model Mates Verdigris Effect.

Doors were basecoated black and drybrushed pure brown. I added only one more layer of drybrush – ash colour giving the door a worn but dry look which somehow didn't fit the whole moist and damp basement / subterranean corridors feel of the entire board. I then made a note to add some other Model Mates effects both to the doors and the walls of all the modules. I would use Moss Green Effect and the Mould Effect.



Marko's Lamentations

With this part of the weathering done, I decided to add some blood stains in the morgue. I stirred up a mixture of Tamiya Blood Red, Badab Black, Brown Wash and Vallejo Still Water. Using a pipette, I placed several blood pools on the floor of the morgue as well as on some walls and let it slide freely to the floor.





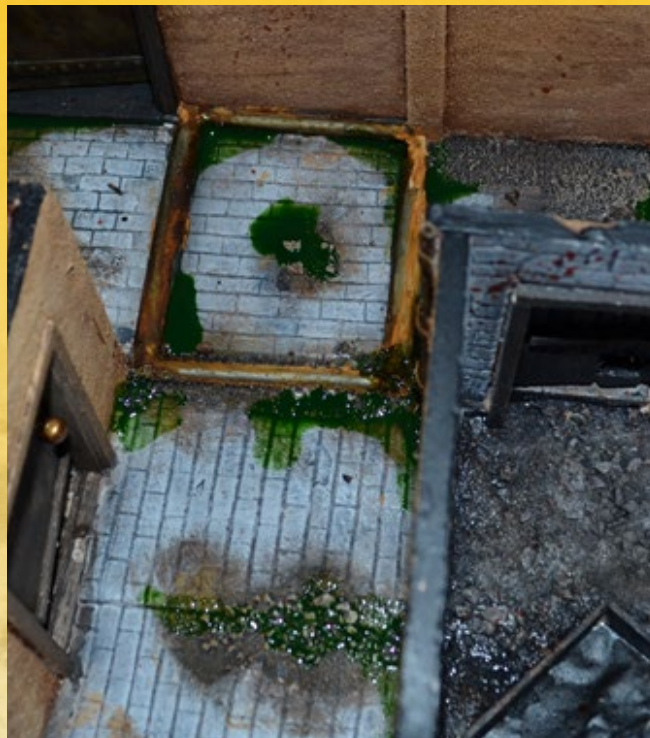
Planning Top Tips

In the end, I dipped an old toothbrush in the blood mixture and I used the tension in the brush's fibres to spray blood splatter randomly on walls and doors of the morgue.



Marko's Lamentations

Using a similar method to making the blood pools, I made the greenish slime pools in the corridors. Instead of red, I used green inks and washes mixed with Still Water and placed the mixture using a pipette.





All that was left was to place all the bits that Ana painted ages ago-- I.V. drips, an operating table, a leg of the deceased covered with a cloth, two necropunks inside the cages, furniture, books and paintings inside the sheriff's office.

Last, but not least, I added straw made of extra long static grass fibres to the bed inside the jail and a piece of cloth as a cover.

Next time, I'll finish building the final module – Ramos' lab. As always, if you have any questions or suggestions about this build, feel free to contact us at Figure Painter Magazine

(terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.

AAW 2015

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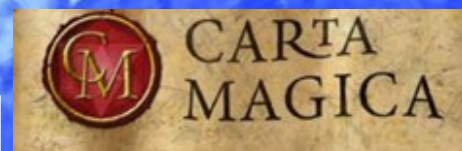
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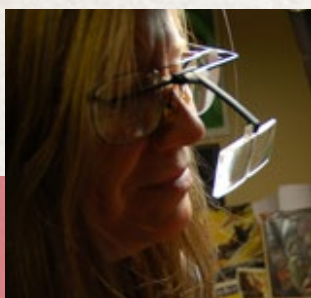
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Leo modeli d.o.o.



Choosing a Flat Tin Figure to Paint



By Penny Meyer

When I was first introduced to the world of flat tin figures, I had no idea how many there were to choose from. There are traditional 30mm soldiers of every army imaginable, as well as groups of people living their everyday lives during many time periods of history.



think are some nice figures that may stir your interests. Most of the figures shown here are I have purchased over time from Carl Gruen Miniatures and then from The Little Tin Soldier when Carl passed the business to Jack Muldoon. All of the figures represented here are cast in metal.

There are tens of thousands of flat tin figures available to collect. If you do not see something here, I am confident that there is something somewhere for you. You simply have to do the research and find it.

Sometimes these sets include furniture, props particular to the scene and/or flat tin foliage. All of these can be made into standing or box dioramas.

As if that isn't enough, there are flat figures based on works of art or famous battle scenes, designed into one piece vignettes in some cases. There are many fantasy flat figures

as well. Pretty much everything you can imagine, available in many larger scales as well as the traditional 30mm size.

Once I was introduced to flat figures, I began a 15-year journey of learning, which continues today.

Using figures from my own collection, I will describe what I

Not knowing where to start talking about how to choose a figure to paint, I will first talk about a couple of engravers and designers.

A designer will design the drawing that an engraver will work from to create a flat figure. This is traditionally a line drawing. I asked designer Mike Taylor "do you provide a shaded finished

illustration to the engraver as well?" His answer as usual was short and to the point. "No, this is not how it is done."

An engraver then engraves the piece (traditionally), transferring the designer's line drawing to the slate/stone plate and using engraving tools to create the mould. Two-sided flats have 2 engraved moulds.

Sometimes there are several people involved in the inception, design,

engraving and casting processes. Traditionally, there is also a person called an "editor" involved from the beginning of the process. An editor might be the person wanting to produce the set of flats and that person's job could involve recruiting a designer and engraver for the production of the single piece or set. Sometimes these people are all the same person, sometimes not.

Mike Taylor was one my favourite designers and he was a friend.

Sadly, he passed away last year. His work designing flats crossed many different genres, from ancient Egyptian to Alice in Wonderland. He designed the drawings for the engravers to work from and he also was a great painter of flats. Here are some examples of his work from my collection. There are usually marks on the bases of most flat figures that help to identify the designers and engravers. All of these example figures carry the designer mark of MCT for Michael C. Taylor.



Chinese Chariot, WM 161. (Western Miniatures); carries the mark RS for engraver Regina Sonntag. This piece looks to be a little larger than 30mm.



Egyptian Figures. 30mm. Left to right in the photo

HL-AG-3. Horus. HL – Hans Georg Lecke, engraver
HL-AG-7. Anubis. HL – Hans Georg Lecke, engraver.
Rt22. Winged Goddess kneeling. DL-Daniel Lepeltier, engraver.
Rt18 Anubis attending Pharaoh. DL-Daniel Lepeltier, engraver.
Rt-21. Winged Goddess standing. DL-Daniel Lepeltier, engraver.
Rt-20. Priest. DL-Daniel Lepeltier, engraver.

Mike Taylor's Flower Fairies are based on the illustrations of Cicely Mary Barker. She wrote poetry and made beautiful watercolour illustrations of each character. There are books of her illustrations of her Flower Fairies that are easily available for reference and I think that Mr. Taylor designed a flat figure for almost all of them. Flower Fairies are in the Western Miniatures Catalogue and can be obtained from 2D Figurines in Britain or The Little Tin Soldier in North America, as well as a few other vendors. Here are a few that I have in my collection:



Flower Fairy "Almond Blossom". Larger scale. MCT – RS. Michael C Taylor designer, Regina Sonntag engraver.



Flower Fairies "Celandine" (DL – Daniel Lepeltier, engraver. MCT-designer) and "Willow" (DL – Daniel Lepeltier, engraver. MCT-designer).

Homage to Dali flats.

Designed by MCT and engraved by Vladimir Nuzhdin. These flats are based upon paintings by the surrealist artist, Salvadore Dali. They depict the swan from the "Bacchanale" painting, and the hand holding a flower from "Metamorphosis of Narcissus". Michael also designed a set of figures from the paintings of Hieronymus Bosch. He was a big fan of Surrealism.



Mr. Taylor designed many fantasy themed flats. Here is one that is very popular:



"Nosferatu". Mark of MCT Michael C. Taylor, designer. DB Detlef Belaschk, editor. RS Regina Sonntag, engraver.

Michael Taylor had a fascination and love of everything Alice. He designed a large set of flats based on the drawings of John Tenniel for Alice in Wonderland, published in the late 1800's. There are over 80 different Alice in Wonderland flats, available from Western Miniatures.

Michael Taylor and his artwork will both be greatly missed.

Vladimir Nuzhdin is one of my favourite designer/ engravers. I find his work to be strikingly beautiful and his castings are perfect. I also like the engraving work of Ludwig Frank, Franz Carl Mohr, Daniel Lepeltier, Karl-Werner Rieger, and Regina Sonntag, to name just a few of the many wonderful engravers. However, Vladimir's work really engages me.

I just gaze at the pieces on my workbench, trying to imagine how an engraver thinks. He designs and engraves plates for coins, stamps, printed works of art and flat figures. Vladimir seems to have a gift of the ability to visualise a three dimensional object in a piece of slate. Then, he casts in many kinds of metals with the skill of a jeweller.



Vladimir over time has done many engravings for flat figures for many people, including himself. Vladimir's flats can be obtained from 2D Figurines in Britain or The Little Tin Soldier in North America. Vladimir's flats carry the engravers mark of the letters "VN" inter-locking together. Here is "St. Michael Slaying the Dragon".

This was designed, engraved and cast by Vladimir Nuzhdin. This large scale flat figure vignette is based on a painting by Pre-Raphaelite painter Ricciardo Meacci. This is a larger scale flat vignette standing at 3.5 inches tall.



This next image is called "Robin Hood and his Companions". (Image of Robin Hood)

The Robin Hood figure vignette is based on artwork by English illustrator John Millar Watts. It was commissioned and produced by the British Flat Figure Society recently in 2015. This is also a larger scale flat vignette, standing tall at approximately 5.75 inches tall.

I often suggest to students of flat painting that they maybe choose a first flat that is based upon a painting or artwork. You then have the best painting guide available to you, images from books or the internet of the original artwork. You can analyse the light, colour and shadows created by the original artist and then simply paint a copy of it onto the flat figure. These 2 flats by Vladimir Nuzhdin are based upon artwork that you can look up and use as a painting guide. Both of these flats are 1-sided engravings.



Mr. Nuzhdin recently designed and engraved a tribute to his friend, Mike Taylor. It is a beautiful design with Alice in Wonderland characters swirling around a portrait of Michael. This too is a 1-sided engraving. You can look at Vladimir's website at v-nuzhdin.com/.

I would like to now show various examples of some more traditional flats. Some of these are easily available, some are a little harder to track down. I am giving as much info as possible for you to do your own research. In a way, this is part of the charm of collecting flat figures, especially for those of us across the pond from Europe.

I am going to start with "Paracelsus" by Franz Karl Mohr (Mark on base is F.K.M.).

Many years ago, I was standing in front of Carl Gruen's vendor table of flat figures at MFCA and Mike Taylor walked up. I was starting my education about flat figures, so I asked Mike to recommend what he thought was a beautiful example of a great flat figure. He immediately picked up one large card with many figures on it and pointed to this



flat figure of Paracelsus. According to Wikipedia, Paracelsus was a "Renaissance physician, botanist, alchemist, astrologer, and general oculist...".

Mike pointed out the beauty of the design of the figure vignette

and pointed out how the design/ engraving were done by one of the best who ever lived, Franz Karl Mohr. Needless to say, I added it to my collection and it is one that I sometimes take out of the box and admire.

I will start with a 45mm sci-fi set by Zinnfiguren-Rieger (Karl-Werner Rieger designer/engraver).

They are characters that look similar to a certain sci-fi movie that most of us are familiar with. There are several sub-sets and you can visit the Rieger webpage to see what is available. www.zinnfiguren-rieger.de/

I have seen several other flat figure sets lately based upon sci-fi movie characters. Another set I am going to look into is a "Ghostbusters" set I have seen online in photos from shows. There are monster movie characters and classic movie characters like the Charlie Chaplain flat that I painted recently (available from Jupiter Miniatures and The Little Tin Soldier).



If you like the American West, Rieger also offers a Native American shooting an arrow to the sky. "Skyhunter". 75mm. There is also a Japanese archer in the series. I purchased this Skyhunter figure from The Little Tin Soldier and it is available on the Rieger webpage. Rieger has a wonderful set of equestrian figures ranging from a cowboy coming to a sliding stop to dressage and racehorse mounted figures. There is a wide variety to choose from Zinnfiguren Rieger.

Another American West themed flat in my collection is a large (4 inches tall) mounted figure with a pack-horse. "Cowboy with Packhorse" (inscribed B. Rock); RS-Regina Sonntag, engraver. I purchased this flat from The Little Tin Soldier.



I hope that this article has been helpful and has inspired you to look into the seemingly unlimited world of flat tin figures. I have provided a reference information list to get you started. There are hours of galleries of painted figures for you to look at and enjoy! I would like to thank my friend in Germany, Franz Winkler for helping me to identify some of my figures. Franz has been a very good teacher.

Bibliography of reference websites and Zinnfiguren sellers

I have collected a list of many helpful websites and contact information. Many of these websites are written in German, French, and Italian. I use Google Chrome as my browser and it has a translation

device built-in. It is not perfect, but you can get the idea of the information presented very well. Some are kind enough to have their pages in several languages.

One of the top websites about flat tin figures today is Flat Tin Figures.com, created by Mr. Steven Lloyd. When Steven first became aware of flat figures, he immediately wanted to learn more about them and created this web page to collect and share his information. He has interviews with engravers, painters, collectors, etc. as well as step-by-step demonstrations by many generous artists.

www.flattinfigures.com

British/International Flat Figure Society-A resource and forum for all things involving flat figures. There are forums as well as a number of resources (including some vendor catalogues). If you have questions, there are forums for identifying flats as well as painting and collecting questions. The British Flat Figure Society has an organization that you can join and receive the wonderful Journal of the British Flat Figure Society which has exclusive offers and incredible insider information about the world of flat tin figures.

www.intflatfigures.org

In the United States, the primary figure seller is The Little Tin Soldier. Jack Muldoon has just about anything you would want and can order things for you. If you do not see it on his website, send him an e-mail and he still might have it. They have way more than what is on the website. The Little Tin Soldier has a seller's table at most large American figure shows such as MFCA Valley Forge in May and MMSI Chicago in October.

www.thelittletinsoldier.com/catalog

2D Figurines

www.2dfigurines.co.uk

Supplier of flat figures from many makers including Vladimir Nuzhdin, Regina Sonntag and has catalogs of Western Miniatures offerings including Flower Fairies, Alice and Aircraft.

Vladimir Nuzhdin. Website of designer/ engraver, Vladimir Nuzhdin.

v-nuzhdin.com

Western Miniatures

www.westernminiatures.moonfruit.co.uk

Our catalogue contains a production line drawing of each figure and our price list.

CATALOGUE £8 (INC. POSTAGE).

In the United States, contact Jack Muldoon at The Little Tin Soldier, seller for Western Miniatures and in Europe, 2D Figurines.

Kieler Zinnfiguren (Erika Ochel)

www.kieler-zinnfiguren.de

30mm traditional flat figures from just about every culture imaginable. The catalogue is seemingly endless.

Jupiter Miniatures (Benedikt Widmann)

flachfigur.de

Figures of Trost, as well as others like Detlef Belaschk. They have a huge variety of topics.

Regina Sonntag, engraver.

www.zinnfiguren-regina-sonntag-gravuren.de

Fairy tales and domestic scenes.

Rieger (Karl-Werner Rieger)

www.zinnfiguren-rieger.de

30mm traditional: Sikhs, Moghuls, War-elephants, British in India, Maximilian I, Austrian Grenadiers, Germans, French in Egypt, German Market Scene, Laplanders and reindeer, etc.

Larger scale: misc riders, horses, dogs, skiers, frogs, Native Americans, clowns, sci-fi, ornaments.

Berliner Zinnfiguren

www.zinnfigur.com

Figure and model kit distributor. Extensive flats catalogue including military history and cultural

history subjects as well as holiday motifs.

Jean Barriere-Segom

www.figurines-soldats.com

Extensive catalogue, with traditional flat figures from all historical periods.

Ernst Heinrichsen Zinnfiguren

www.heinrichsen.de

Extensive catalogue. This company has been in business for 175 years.

Editor Krannich

www.edition-krannich.de

War elephants, chariots, Napoleon.

Fredericus Rex

www.shop2015.fredericus-rex.de

Large catalogue. Many figures are 54mm and larger. Prussians, Landsknechte, English Civil War, Polish, Austrian, etc.

Glorious Empires

www.gloriousempires.com

3 categories: Vignettes, 54mm and 30mm. Extensive catalogue, from ancients to WWII. Offers some really fabulous multiple figure vignettes including Gandamak, Iwo Jima, Pickett's Charge, etc.

InZinn

www.inzinn.de

Bernard Bakat. They carry beautiful Bible tales and figures, dancing flowers, Alexander the Great, the first Thanksgiving, and more. The finest engravings done by the finest engravers.

Christian Carl-Cortum Figuren.

www.carl-zinnfiguren.de

Ancients, Napoleon, Germans, Romans. 30mm sets.

MB Zinnfiguren

mbzinnfiguren.com

Fabulous Medieval 30mm scenes.

Zinnfiguren Maier Catalogue

www.zinnfiguren-maier.de

Decorative, fairy tales, Native Americans, animals, cowboys, trappers, Egyptians

Fantasy flat figures by Uwe Peter.

www.zinnfiguren-peter.de

Dragons, Elves and other such things.

Fechner Zinnfiguren

www.fechner-zinnfiguren.de

Robinson Crusoe and pirates, Fairy Tales, etc.

Lancaster Standard Bearer

by Stephan "derwish" Rath



PRO

 Website

Painted this one some months ago. Maybe you like it!?





What is the best in life?

by Arkaitz Pérez Vallecillo



While you're involve in the figure painting world you must feed your mind with good stuff, and more important (and easy) while we're talking about scfi models. There are infinite amounts of art-books, magazines and, of course, webpages which are fully loaded of amazing pictures. If you usually save them in your "reference folder", always have an artistic database to push your imagination to the next level.

When you have the idea; the most important thing while you're in front of a "naked" model is not being afraid to anything. If you lose the fear of the techniques like NMM, OSL ...or concepts like environmental light or colour theory, you'll never know any limit. If you don't know something like these concepts about your project, just try it and learn, the internet is plagued of tutorials and friendly painters who surely knows what you need...This is the most important and funny part of the figure painting: meet interesting people and share ideas...just ENJOY THE PATH.

If you have a clear and good idea and you don't have fear (or laziness) to anything your brushes will be free.





Danse Macabre

by Jessica Rich



My entry in the 2015 Crystal Brush, and the first piece I'm placing up on Putty&Paint.

I wanted to create a voyeuristic scene, where the viewer is getting an intimate glimpse into the Witch's personal space. I hope you enjoy.





SHOW REPORT



By Luke Wilson

Euro Militaire 2015

Well, it's that time of the year again. The time when many painters from across the UK and from some far reaches of the world make their annual pilgrimage to Folkestone. Why?

They do it to sample the culinary delights and stay in some of the most lavish hotels this fine shore has to offer (if you count hotels that haven't seen any form of decoration since the 70's). But, mostly to attend the Euro Militaire. This, in my opinion, is the premier weekend show this fair shore has and is now a mainstay in my hobby calendar.

This year took the same format as others before it. It is a two day event. Saturday, get your entries in and shop and socialize. Sunday, get happy or disappointed with the painting competition results, then get jealous looking up at the fantastic painters that hard earned their golds or revel in joy if you were one of those lucky highly skilled few. Oh and shop and socialize some more. No? Is it just, me then? ☺

I have to say when I got there it seemed a little lighter on attendees, but after speaking to the show manager Robin Buckland, he confirmed there were over 2000 visitors, excluding traders.

The painting competition brought a whopping 966 senior entries and 14 junior entries. The fantasy section was flooded, although I really think this needs to be broken down as personally I entered a diorama and it was put in the same category as single fantasy entries. The standard in the painting comp for the most part was very high as you would expect. There was the usual bustle getting entries in place. The judges were good enough to open up more sections, as mine didn't fit in the very densely populated area. Below is a selection of some entries that I particularly liked. Credit for the pictures goes to Kyle Cruickshank, as I thought his showed the entries best--well better than mine!

One thing Euro has that some other shows don't are seminars. This year there were 4 separate ones.





One Saturday morning was run by Ian Mackenzie. Another on Saturday afternoon from Nick Smith of Deluxe Materials and with Phil Timms showing footage of the re-enactment event on the Battlefield at Waterloo this year for the 200th anniversary. Lastly, there was another on the Sunday morning from Mike Blank.

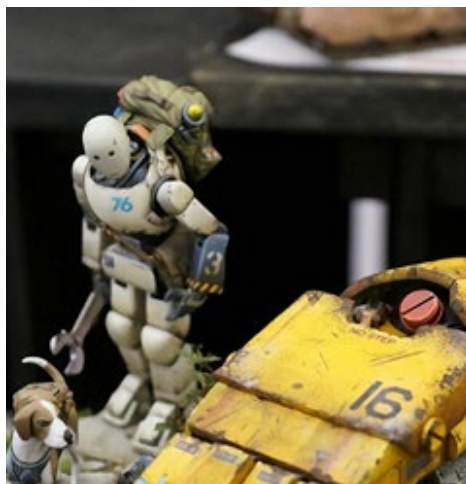
Being over 2 days, the atmosphere is somewhat relaxed after the initial scramble to get entries in. You can then settle into taking your time to go round looking and photographing entries or talking to traders (which I do a lot of) and

mingling with friends, new and old. For me this is great to catch up with so many people I only ever get to talk to online, as they aren't just spread across the country, but across the world.

This year was a bit different for me, as it was the first Euro I attended as a member of FPM, so I was sporting my T shirt identifying myself. I was approached by a few people giving me some really good feedback about the mag, so for that if you are reading this, I thank you; it's very much appreciated by all at FPM.

I went round and introduced myself to traders who were all to glad to speak to me, so I got some great info (sorry cant share it at the moment) ;). It also gave me the opportunity to take more pics of traders. All I can say is some of the stuff on show this year was breath taking and for some reason I didn't take the pics of their displays--really big sorry there.

One of the other great things about Euro, if you haven't been, is the evening. As it's over the weekend, you get a good chance to go out with friends and have a good night of socialising. First, my good lady



and I had a nice meal with Mr. John Keys (aka Megazord_Man) and his lady Jill, then it was on to one of the fine hotels and talked and drank the night away with other like-minded individuals. One of the things I noticed and particularly liked was the fact that judges drank with us and no one asked them about their entries or if they knew anything, so it was good to see people showing a bit of respect there.

Sunday was more of the same, but the atmosphere seemed even more laid back; there weren't as many people milling around, as I think most of the mad cap buying was done the day before. The first thing most people did was go

straight down stairs to see how their works of art had done. There were some happy faces and some disappointed. The good thing as some of you will know, is that most of the judges are still around and are only too happy to give feedback. I personally entered 4 pieces this year. My bust didn't fair too well, getting nothing, but my main piece, the Troll piece I am doing a series of articles for this very mag (I promise I will get the next part up soon), got a commended. I was disappointed with this and honestly felt and still do feel it should have got at least highly commended (which was my goal) One of the judges, Mark Taylor, who incidently sculpted

and painted the vampire I showed earlier on gave me some fantastic feedback, all things to take into consideration. Also I got to talk to the legend Adrian Bay who not only gave me some great feedback, I think he could see how disappointed I was and took the time to find me on facebook and message me with some really kind words of encouragement and advice. Thank you. ☺

On the whole, I think the judges got it mostly right. Of course we won't all agree with some of their choices, but I think judging is a little bit of a thankless task; I would never give them a hard time as they all do it voluntarily. With that done, it was



back upstairs to do some buying. I had, like many others, bought mostly the day before, but I had to get some must haves. All I can say is I grabbed some lovely models, which I will get painted up and show in future issues.

As I said earlier on, it was a little quieter, so I got a chance to get those photos of traders so you can see who and what is there a bit more.

1. [Aradia Miniatures](#)

2. [Nocturna Models](#)

3. [Model Display Products](#)

4. [Elan 13 Miniatures](#)

5. [Michael Kontraros Collectibles](#)

6. [Pegaso Models](#)

7. [Fernando Ruiz Miniatures](#)

8. [Darkstar Miniatures](#)

9. [Scale 75](#)

I didn't get any pictures of the award ceremony, as I just couldn't get near to the stage. It was just too crowded.

This and the really annoying Tannoy system were my only real criticisms about the show. I gave feedback to the organisers about the Tannoy, as it was a bone of contention with nearly everyone.

My gripe with the award ceremony is that there are traders very close to the stage so you are very cramped in and as I was a bit late to get there, I couldn't get near. So next year I'll make sure I get there and get you, the readers, some pictures of the great artists' moments of glory.



Benny Sa (Nuts Planet)



Michael Kontraros

So that's another year over and I will go again next year and try to get that elusive next stage in the painting comp, meet and greet more people and, of course, grab more goodies.

Here are a couple of pictures of some the highlights for me as I got to meet and get my pic with some great people. Some of whom I look up to a fantastic artists that I aspire too, all of whom I consider friends.

And to sign off, a pic of my award winning piece.



Andrew Argent



John Keys and Jill Trafford





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www.ferminiatures.com

Hot Shot Hilda

by Adrian Hopwood

My version of Chris Clayton's "The Hush" 1/7th scale resin bust.

There is one huge (possibly that should be capitalised – HUGE) problem to get around with this bust...Chris Clayton not only sculpted it, but he painted one, too!

And that about finishes it folks – article done and dusted; you want to see one done excellently, perfectly and just right? Then see his WIP online, if you can. All others will be but pale reflections, I'm afraid—he is the master!

Nothing to see here, move along, move along...

You think I'm joking, but honestly I'm not; Chris rendered one of these brilliantly and to get away from

that and not copy or compare to your own effort, well it'd take some doing.

I wanted something different, but not to alter much if anything barring the colour scheme.

Faced with the kit in its raw form, you get some really nicely moulded components, which all fit together beautifully. There is clear resin for a visor and the option of a chin guard that is either open or closed.

Changing anything about the kit seems madness really, but I did alter a couple of things just to make mine a little different.



I cut off the centre section of the chin guard, fixing the cheek pieces in place to extend the sides of the helmet – see photo #1.

I also changed the barrel of the rifle to a longer silenced version of the original, using a large hypodermic nozzle of a glue gun, added a noise suppressor made from appropriately sized tubes and added a venting valve to the underside of the rifle's butt – see photo #2.

My imagination had already started travelling and the road I followed was of an imaginary female sniper – she'd need clothing and armour that was subdued in colour. It'd have been well used, as she's no rookie and so my mind turned to what colours I could use.

Whilst my mind worked, I primed up all the parts with some acrylic flesh colour that had been heavily thinned with isopropyl alcohol. My mind turns slowly, so I had plenty of time...but eventually I had a plan.

I began with the armour sections; these would be metallic in appearance, but not some crass silver hue. Instead I opted for a bronze effect, making use of a black undercoat in acrylic and then adding oil based printer's ink over the top of that. The inks are available from El Greco Miniatures online and come in a range of colours. All mix with tube oil paints, so the shades can be altered and the inks will also mix with one another, so gradual changes in colour can be made.

3



4



I began with a mix of Mars Black oil paint and Bronze ink, applying this to the whole section of chest armour, then blended in more of the Bronze. After this, I added some Antique Gold to the model to build up the highlights and finally topped it off with some Old Silver. Scratches and some small amounts of damage were added using a mix of the silver and gold colours and each scratch was then given a fine line of black above it to make it look like there was some depth to each bit of damage. I also added some of this lighter colour to the edges of any detail, then let the magic of the inks work by putting the model into a drying cupboard – an old kitchen cupboard unit with a 40 watt light bulb inside it. The heat that the bulb gives off warms the cupboard up and helps the oils dry. The result is seen in photo #3; it has a very smooth and nicely blended area of metal that is completely matt.

I did the back, shoulders and helmet exactly the same way – see photos #4 and #5.

To make the metal areas shine, I then added several thin layers of Tamiya “Smoke” coloured lacquer. By thinning it with water, it flows a lot better and also allows the painter to add several layers. Using the “Smoke” straight from the pot works quicker, but because the carrier for the pigment has an alcohol base, when you try a second coat it starts eating into the first coat and makes a right old mess...so make sure you add water to stop this from happening!

5



With that all done, I could start playing with the flesh tones.

I was really tempted to go for something off the wall and non-human; something in green or blue perhaps, but at the end of the day I wanted her to look believable and sticking to colours that at least had shouting acquaintance with a Caucasian would keep things on an even keel.

I mixed up some more of the flesh coloured acrylic, re-coated the face a few times to get a good solid base, then began with the oil paints.

The mix I tend to use is really simple – Mars Brown (which has a reddish bias) and Titanium White (which doesn't). Mix a portion of each together and you get a colour that has a vague tendency towards human skin. I try and make the colour about three shades too dark for what I think will be the finished colour, then coat the whole face with this and use that as my base for the shadows – see photo #6.

Simply by adding small amounts of the Titanium White, I can then adjust the colour of certain areas of the face to build up mid-tones and highlights – the spots of colour are added in photo #7 and then I've begun the process of blending the White into the flesh tone with a large soft brush in photo #8.

As you can see in this shot, I've just worked on the forehead using a stippling motion with the brush to leave a slight texture to the surface of the paint. I also wipe the brush on a clean dry cloth regularly to remove excess paint.



TUTORIAL

9



10



Photo #9 shows the first stage of blending completed; to build the highlights further, I then add more of the White to the same areas, but with less paint and smaller areas – see photo #10.

I've then blended the additional White into the surrounding areas in photo #11. Keeping the paint in one place is important, otherwise the whole of the face just ends up one colour, so the stippling motion is simply a straight up-and-down movement that blends the wet paints together in a certain area. Slight movement to either side around that section is made, but basically the spot or line of paint is spread very little, then the brush is wiped on the cloth and another spot of paint is worked on.

It's very important to keep the brush clean and free from dust, but at the same time as dry as possible. No thinners are used until the process is completed and then only to wash the brushes thoroughly.

11





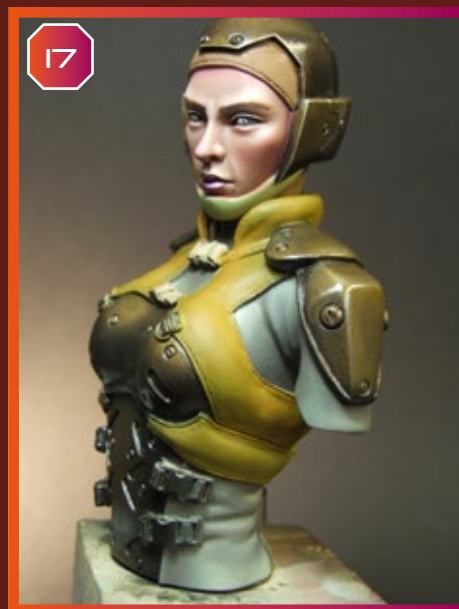
Final spots of highlight are added in photo #12 and whilst the change they have is minimal, they are important; the full blend being seen in photo #13.

At this point, the face looks a bit lifeless and perhaps appears to have too much contrast; however, the paint needs to dry and the optical brighteners that all white paint has will fade out over the

course of the next couple of months (yes, guys and girls, optical brighteners are in almost all white paints. Whether it's what you're painting on a model or what you're slapping on the doors and skirting boards in your home (particularly this last type). Their effect can be seen if you go back and repaint a small section of skirting board or a door after twelve months or so. The new paint appears bright and

the old seems to have yellowed. It's only ever visible if you put new next to old, though).

Back to the face on this gal. In photos #14 and #15 I've added the eyebrow, eye and lip colours, using a purple for the lips, Payne's Grey for the eyes and some Mars Brown for the eyebrows. It brings the face to life and hopefully makes her look a bit better.



I started testing out colours for the chin guard and the helmet liner; the latter would be a leather colour, but the rusty red just didn't seem to work at all. I'd have to think some more on that and changed it back to a sand colour by the time I test fitted the head to the body in photos #16 and #17.

It's not too visible in these two pictures, but I've painted in the tunic colour underneath the armour sections of the body. I went for a green colour as it goes well with both the bronze of the armour and the idea of a sniper trying to camouflage herself.

I used a mix of Chrome Green, Mars Black and quite a bit of the Titanium White to produce a mid-green that could be shaded with more of the green and black oils and then highlighted with a lot more of the white.

In photo #18, I have finished the padded armour sections on the body and neck. I chose a reddish brown for these, stippling colours with an old brush so that the finish appeared speckled and broken. I began with a dark brown mixed from Mars Black and Mars Brown, adding more of the Mars Brown, then Light Red and finally a mix of Mars Yellow and Titanium White to finish off with. Once all this had dried, I returned to paint in the stitching and deepen some of the shadows with the mix of black and brown, thinned heavily with white spirit.





Photos #18 through to #21 show the head back in place and again this is so I can see how the colours are working and giving me chance to think about what colours to use on the clasps, belts, helmet liner and the chin strap.

22



23



Whilst I contemplated all that, I moved on to the rifle. Having altered the shape of it, I had pushed the weapon more towards being used by a sniper and so I'd thought I'd continue the idea of camouflage onto the body of the weapon, even thinking at one point of adding some scrim netting to it once the painting had been done.

Whilst it looks quite bright in photos #22 and #23, what I've done here is use various Tamiya acrylic colours, thinned with isopropyl alcohol and sprayed in a random camo pattern over the whole of the weapon.

Once fully dried, I added a couple of coats of Tamiya "Smoke" lacquer and then painted Mars Black oils over the whole rifle, using a soft cloth to wipe most of the black paint off, and just leaving it in the deeper

recesses. This final addition of the black oils mutes the colours a lot and makes the rifle look used – see the final photos.

In the final shots you will also see the fancy wood plinth that the model is mounted on, supplied by my good friend Nick Tebbs; a good quality base always makes a model look better and in this case a darn sight better – thanks Nick.

It's worth mentioning that these final shots show the balance of the colours used once everything has been finished. Some retouching of areas was done – the highlights on the nose, forehead and cheekbones, for example, were upped a little and the purple added to the shadows of the face was darkened slightly. It's all a case of seeing how the model looks when

it's completely covered in paint, with the effects put in place that you were trying for and then leaving it for a week or possibly two to allow the paint to settle and for you to be able to look at the model with fresh eyes.

Added to that, there's then the opportunity to let other people have a look and, if possible, see the model in the flesh rather than in pictures – quite a few people had seen shots of this and then said it looked quite different (some even said it looked better) when seen on display at FigureWorld – it's worth returning to a model sometimes and making slight alterations or adjustments after a short period or if you wish to take on other people's opinions or advice.

Overall, I have mixed feelings about this piece. Oh don't worry, I'm very pleased with how it turned out and the fact that I've painted it in a manner that I'm happy about and is vastly different from Chris Clayton's original is something of an achievement – well for me, at least.

However, I am somewhat sad that I've put paint on it at all. There are only fifty of these in existence and I've gone and ruined one with splodges of colour.

Then again, is it sadder that there are up to forty nine others of this model, languishing unpainted and feeling unloved by their owners? I don't know; do models have feelings, do androids dream of electric sheep?

Adrian.









An Exclusive with Interview Karol Rudyk



It has been a while since we heard from this enigmatic Polish artist and we heard that he has been busy sculpting...sculpting something pretty spectacular. We sent Terry Cowell to find out more.

Hi Karol. Welcome back to FPM. Many of our readers will remember that you were featured in the very first issue of our wonderful magazine back in May 2013. Please tell our new readers a bit about yourself and remind everyone how you are involved in our hobby.

Thank you. My name is Karol Rudyk, I grew up and live in Elblag, Poland and I am both a miniature painter and sculptor. I have been a commission painter for many years, but I am about to embark on a new chapter of my 'mini adventure'.

Please tell us how your story began; when did you start painting and sculpting. Do you have any formal training or is everything you have learned self taught?

My adventure with painting began in 1995, the first time I spotted some Warzone miniatures in a bookstore in Elblag City. My passion grew over time encouraged by reading White Dwarf magazines.

It's been a long journey from being a kid who loved miniatures to a man who sculpts and paints to earn a living.

I began painting using the trial and error method. I didn't think about becoming a professional painter and honestly I was more interested in sculpting miniatures.



I decided to paint on a more serious level after graduating from my high school when I was looking for a job I could enjoy. I worked as a life-guard for part of my holidays until I realised two things. I don't enjoy working with another person in charge of me and secondly I wanted to create miniatures on a commission basis. Specifically, I wanted to sculpt them. That's how it started for me. My first self – sculpted miniature was dragon!

What major awards or achievements have you won? Which of these is personally the most significant and why?

The most significant was the GD UK 2006. It was my first big event and I obtained gold in the Monster category. It gave me confidence and empowered me into thinking about my craft seriously. Second is my 2012 Slayer Sword. This award carried a lot of prestige in the miniature world and provided important recognition.

One particular achievement that deserves mention is painting for George R.R. Martin; how does that feel?

George wrote to me 3 years ago. At first I wasn't sure if it was really the author of the Game of Thrones series, but when it was confirmed I was very excited!

It felt like my career had matured and felt a sense of validation for my work through this. George is a client with very specific requirements. In particular he is big fan of freehand.

People know of you primarily as a painter at this time and this is possibly down to your success at GD, but is it true that sculpting was your first ambition?

Yes. It's true that I wanted be sculptor and not a painter. It was exactly 10 years ago that I sculpted the first dragon and tried to sell it.

At the time my work wasn't popular. Although I have refined my skills



and gained experience over the years, at the time it was very difficult. You could say that it was because I was a struggling artist that I started to paint, but always retaining my dreams of sculpting.



Does competition drive you towards excellence or do you use it as an opportunity to measure reaction to your work?

I dream only of one award. The Crystal Brush! I have been preparing a special piece for this competition and I plan to enter it at some stage in the future. For now I have other priorities and will focus on them.

In the past, you have painted some fantastic minis and created some wonderful dioramas and in your case it's less about the miniatures you paint and more about the amazing way you interpret them. I would say that you have developed a unique Gothic style of art, would you agree and if so what inspired you?

I am a devoted fan of dark fantasy. I appreciate vampires (not the Twilight variety!), but demons and dragons are also favoured characters.

I like XIX century vampire books like Bram Stoker's 'Dracula', Carmilla, Joseph Sheridan Le Fanu or Leo Tolstoy – Werewolf stories...

For video games, I like the Soul Reaver series or Vampire Masquerade.

I like the dark art of Francisco Goya and eclectic colours used by Goethe.

Movie inspiration would be Conan, Dracula (with Gary Oldman) and not forgetting Lord of the Rings. So it is as you say. The Gothic influences are very important for my art.

You are obviously a huge fan of the fantasy genre, but could you ever see yourself painting more historical pieces?

Personally I do not favour historical figures or busts or any human painting. I can appreciate it, but



this is not for me. I enjoy fantasy as it allows me to paint and sculpt something new and original; something conjured from within my own imagination. Painting humans for me is less exciting because the subjects exist in real life. Personally, I prefer the opportunity to be more creative.

One of things I admire about your style is that you pay attention to detail and create truly convincing atmospheric 3 dimensional scenes. Of course I admire your technical abilities with a brush, but it's the emotional connection that you give to viewers that really stands out. Tell me about your personal connection to your work and how you manage to translate your feelings to the viewer so successfully?

I always think about details and atmosphere. They are the most important aspects. At one stage in my career I was only painting commissions. The only work I did for myself at that time was the Slayer Sword 2012 and The Silence.

I appreciate all the commission work I have been given previously, but it does limit the opportunity to express myself.

Now I want to change from that. I want to design my own sculpt with an epic base and loads of atmosphere. I love dioramas and big monsters. With these I can add a lot of details. I can create proper scenery with Gothic details such as plants and small animals etc.

In the future, you will see more of my own work created completely by me. Epic scenes that are both sculpted and painted by me.

Your 2012 Slayer Sword winner was a wonderfully portrayed G.W. Vampire Counts Zombie Dragon. I remember it was the first time I had seen blood effects used in a way which made such an impact. Was the model heavily converted?

When I am working to my desired standard and trying to create at my highest level, I always try to add a lot of conversions.

On my fan page on facebook, Karol Rudyk Art, you can see how something develops and comes to life by following my pictorial step-by-step processes.

I could probably write about it, but I think it is beneficial to see the pictures and read about the process.

I know you paint a range of figures for commission work, but when you paint for your own passion do you have a particular fondness for monsters and, in particular, dragons?

I mentioned previously dragons, vampires and daemons. I also other like dark characters. (Often this isn't the hero, but their opponents) For example, I like Darth Maul in Star Wars or Balrog and the Nazguls in LOTR.

On the subject of dragons, can you exclusively reveal details about your soon to be released model? What material and process did you use? How will it be packaged and will there be any extras? What is the retail cost?

I wanted to create a very exclusive mini packaged in an exclusive box with additional gifts. This is a limited edition model with just 300 copies.



The entire model kit will cost 199 Euros. The model will be packaged in special foam lined box for security. Each box will also include the following additional gifts—an individually numbered, autographed concept art card and a metal pendant depicting the new KarolRudykArt dragon logo.

You can pre order your own copy via my mail: karolfenris@wp.pl or using my fan page on facebook ([Karol Rudyk Art](#)). The official premier will be 1st November 2015. Following the release but also in November, I will launch my own web shop.

For all my clients I have an additional surprise to reveal on FPM. I want to prepare a lottery after I have sold all copies and one person will win a version painted by me!

Where did you find the inspiration for this? The base is a work of art on its own, but why have you started with a wyrm type dragon and not something more traditionally recognisable? I confess I am personally pleased you chose this.

This is my first dragon model, but certainly not my last. I am planning to prepare a whole dragon series. Inspiration is from within my head. The initial concept sketch was drawn while I waited in the post office queue!

Sometimes I have an attack of creative passion and after it strikes I must draw! During this project I wanted prepare something like a swamp monster suitable for an Orc; something resembling a wyvern or snake.

The inspiration in this instance was a wyvern from PC RTS game Heroes III and the Nazguls from LotR. These monsters are all suitably disgusting. I also wanted to create something that would suit living in a swamp environment, something primitive.



I chose an Orc as the rider but one more akin to the Uruk-hai as they are also suited to the same environment. I was trying to sculpt something with realistic anatomy, which is why it doesn't resemble an Orc from the most well known of TT battle games. I wanted to depict a muscled Orc body and not one hidden behind armour.

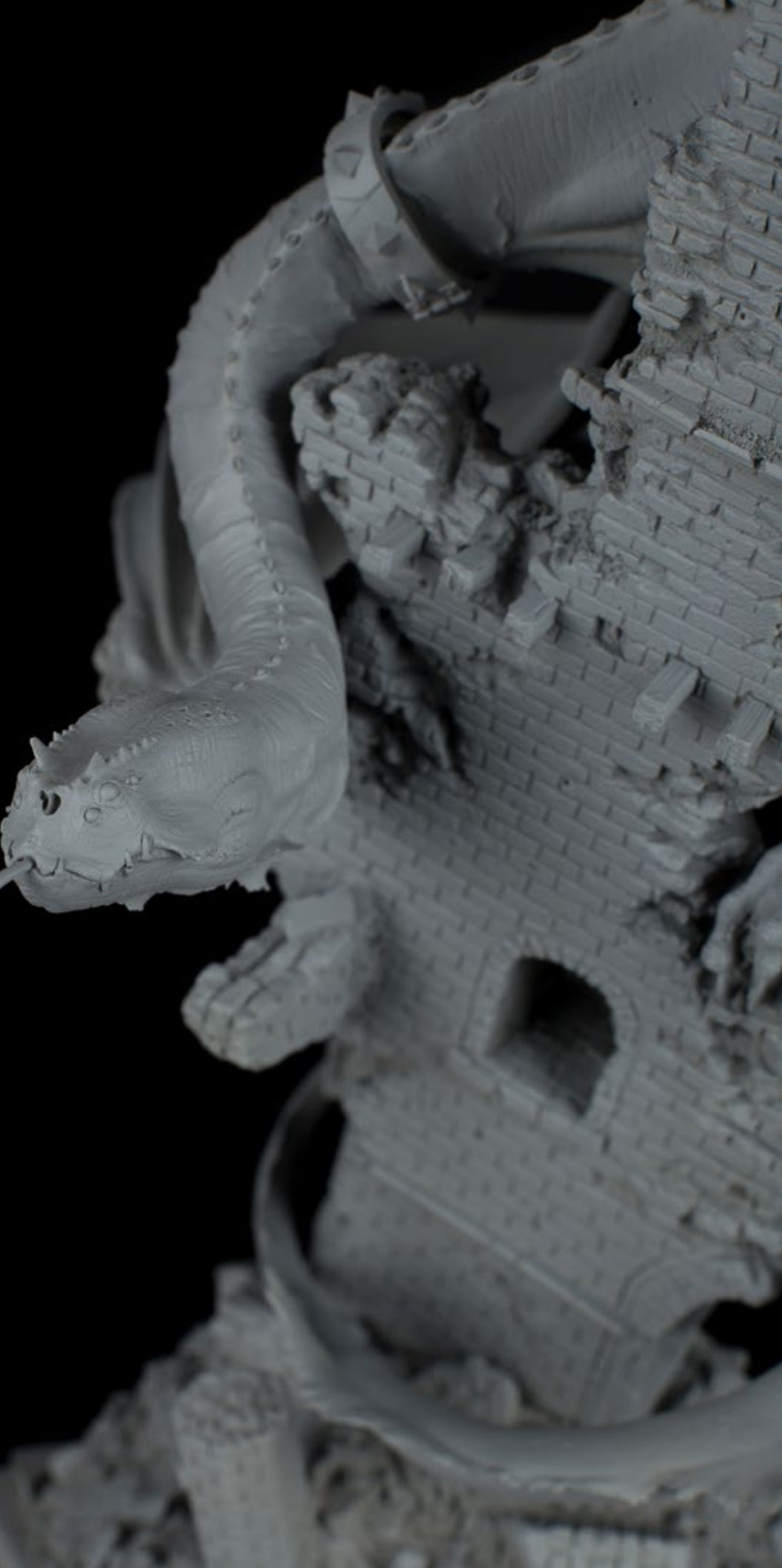
The base is an old ruins set around a swamp; you will see more when I prepare a painted version. The name of dragon is Gorthang the swamp master. In the future, I am planning to develop a back-story for all of my characters, with possibly an art book to follow. There will be another dragon character in the near future, but for now it must remain a surprise.



Some of the details, the wings for example, look so rich in texture. Although I suspect the model will appeal to gamers and painters alike, it looks as though you have set out to create the type of model you would be pleased to paint yourself. Has this been a labour of love?

This work is in 100% created from my passion, but I feel it is suitable for collectors, painters, gamers and also normal people who want to own something special.

I stayed with a traditional 28mm scale rider. The base is only 10x10cm, so gamers can easily use this mini to game with. I am very proud of this because this is first mini conceived, sculpted, produced and in the future also painted by me.



Has the base been inspired by your previous base work? Is part of the intention to help artists who buy your model experience the same level of creativity you so successfully add to your own projects?

If we look at one of my previous works 'A Dragon on a Chapel', it feels in a sense almost like it was training for this project. During the chapel project my skills were refined.

I used dental plaster to prepare the walls and, in my opinion, this is the best material to use because it looks and feels very natural.

Your process as always has been very well documented on facebook. Can you briefly describe how a huge project such as this comes alive?

Initially, the most important part is the concept art and then planning and more planning.

We should know exactly what we want to sculpt or draw. Of course after the initial concept, we might change something during preparation of the sculpture.

I started this model in February 2015 and several days were spent simply drawing. I experimented with different material and learned about sculpting also from YouTube tutorials or other step by steps on Google.

I also still learn new things and methods. In the world there are a lot of great artists and if we want be also good at a high level, we shouldn't stay in one place. Sculpting the model is only 20% of the work before we plan to produce it.

Further problems emerge after we are ready to produce it and you find secondary details like cards, boxes, logos and pendants can also bring their own problems. Advertising and promotion is something new for me,



because previously I only painted the miniatures. I didn't expect this aspect to be so difficult, but now that I have worked out the kinks I am happy because I learned during the process.

What are your future plans? Is this the first sculpt of many or part of a series? What is next out of the Karolrudykart.com studio?

Right now I am planning to concentrate on my own company. In the next year, I am planning 5 vampire Nosferatu miniatures and another two dragons. All my miniatures will be exclusive collectibles and limited editions.

So it's likely that in the next year you will see more of these massive projects without leaving me time for anything else.

My last question to you is a cliché, but you have so much to offer. What advice would you pass on to all of us fans who aspire to produce work at your level?

Most importantly I want to thank all the fans for following my site and leaving me positive comments. It increases my confidence and empowers me to work harder. When I see around 600 likes on my facebook page it makes me appreciate the interest people are showing in my work.

I always tell my students only painting, practice and hard work the can help us improve. Learning is the only way to be a better painter or sculptor. Tutorial and classes are also very helpful but don't just watch them, try to copy what you are seeing.

I have done many interviews since joining FPM and must confess that I have a distinct admiration for some of the very talented miniature artists from Poland. What is in the water over there?

Karol Rudyk is another artist that pushes the boundaries of creativity. I genuinely feel very excited to learn he is starting new projects, because there is always a new technique or some astounding freehand work or a base you that makes you want explore the whole scene and not just the figure itself.

I wish Karol every success with his latest venture, a bit selfishly because I really want to see what else he can create for us in future.

Thanks for the exclusive and also for returning to talk with the readers of FPM.



inspiration

Sculpting & Painting your own

FLAT FIGURE

By Noel Meyer

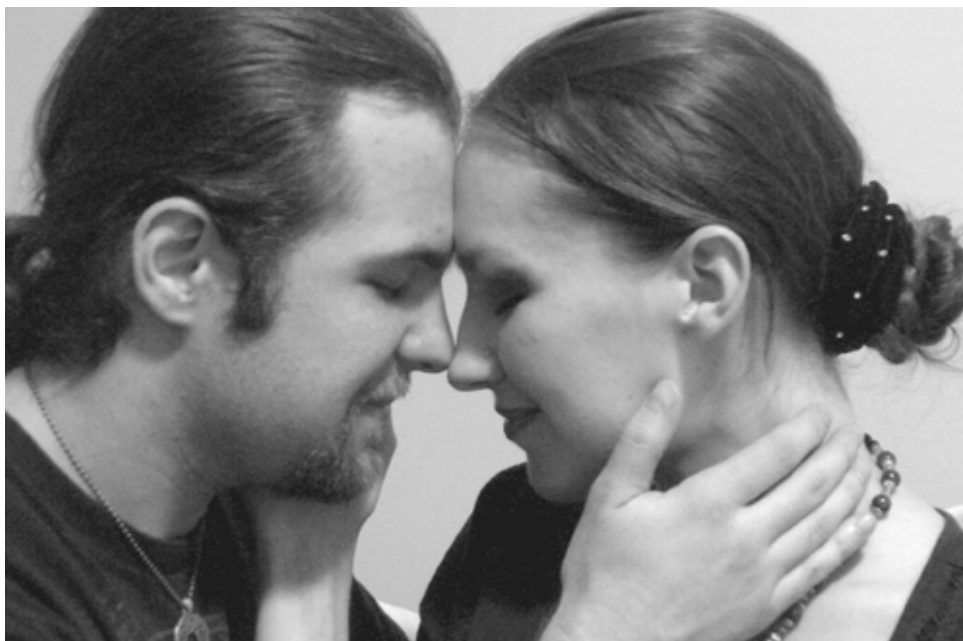
80



Recently I have taken up the art of painting flat figures, or “flats”. Painting flat figures does a fantastic job of combining my love of illustration with my love of mini painting. While flats are available in a wonderfully wide selection of subjects and styles, I have found I have a deep need to design my own pieces. With traditional minis

I can hodge-podge together and convert existing pieces to make my own compositions, but with flats that’s not really an option. You can’t cut them apart and put them back together to make new ones, so I decided to take the leap and learn to make my own. Traditionally the way to make a flat involves engraving plates and mould making, but since I had no experience in that department, I decided to try sculpting one instead. At least in that capacity, I have my experience with greenstuff and Aves epoxy putty to draw on (even if I have spent most of my time with putty swearing at it!).

At this point, knowing exactly what I wanted to make, but having no real idea of how to go about it, I figured my first step should be to draw a 2D picture of what I wanted to paint. I took my camera, I snagged my reference material (aka friends) and did a photo shoot. It was nothing fancy; just my digital camera, an overhead light and some patience. I then headed over to my computer, changed the digital photo to





you bake it. I took a clear piece of plexiglass to use as backing and taped my drawing to the glass and then I took smoothed some plastic wrap over the whole thing so I had a clear non-stick surface over the drawing that the sculpey would easily come off of. I then rolled out a nice thin sheet of the Premo, maybe a millimeter or two thick and put the whole thing over a lightboard to work on it. With the light coming through the drawing and the putty, I finally had an outline of exactly what went where to work directly over!

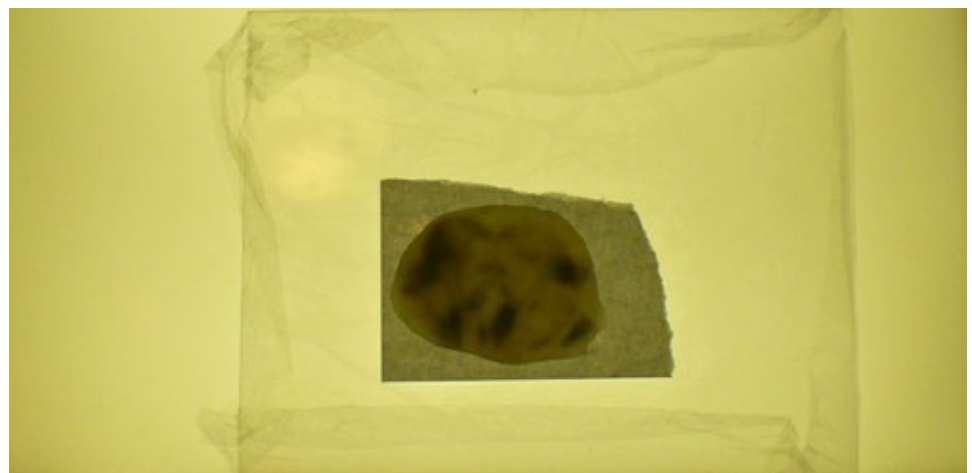
The Premo itself has both advantages and disadvantages in relation to the epoxy putties at this point. On the upside, because it doesn't harden until you bake it, it's much easier to go through and make changes later in the process and you're not worrying about how long your working time is. On the downside, it's really easy to accidentally scratch areas that are already finished; because it's translucent with a bright light behind it, it's harder to see the exact effect your tools are having. To mitigate that, I'd mostly turn the light on when I needed to see what my intended goal for a specific area was, get the start of it down and

greyscale and printed it out to use as reference for my drawing. My process works better if I turn the photo to a drawing because I can modify things before the sculpting stage, either changing things about the photo, or combining two or more photos to create my final composition. I find the sculpting process is much less forgiving of mistakes. If you feel comfortable making changes from the reference material while you are sculpting, though, there's no reason not to sculpt straight from the photos.

suit. I wanted to be able to see what I was trying to sculpt while sculpting it. Then a crazy idea hit me: What if I had clear putty? Did such a thing even exist? It turns out the answer is that there is something pretty close. It's called translucent Premo! from the Sculpey Accents line. It's an off-white oven bake modelling clay that is designed to harden and turn clear when you cook it. However, if you roll it out thin enough, you can see through it a bit even before

Sculpting a flat was not something I had any idea how to go about. I had a lot of friends tell me, "Cut out a piece of plasticard the shape of the piece you want to do and work on top of that", which is pretty close to what I did for my first try. I drew the outline of what I wanted on some illustration board and worked on top of that with Aves. I failed, badly enough that I looked at it and decided it wasn't worth painting and that I needed to try something else.

The theory was all well and good if you're really good at freehanding and know where all the pieces should end up within the outline, but honestly that's not my strong



With the light coming through the drawing and the putty I finally had an outline of exactly what went where to work directly over!

turn the backlighting off so I could see the details of the sculpt better.

Because I had the drawing and I was no longer guessing at what I was going for, the actual sculpting became a much easier process. I pushed back the areas that recede, so that the areas that would be closer to you if it were a three dimensional piece were slightly raised. For example, if you ran your fingers over the sculpt, you'd find the man's hand is higher than the woman's clothing and face; the woman's neck is indented in relation to both his hand and the clothing on her left shoulder. The beads of her necklace create a bumpy ridge and her ear pops out a bit from her face, while the eye sockets and the areas around her lips recede.

Once I thought I was finished, I went ahead and did a thin wash of paint across the surface to make sure there weren't any imperfections I couldn't see and then I went ahead and pulled the plastic wrap off the plexiglass, very carefully flipped the whole thing over and pulled the plastic wrap off the back of the piece. From there, after a few test runs on Premo pieces of the same thickness to determine temperature and length of baking time, it went into the oven and came out as a finished sculpt.

With a sculpt that I had designed myself, painting went a lot faster than usual. I mounted the flat on a backing board with some blue tack so I could hold it without touching the paint while I worked. It didn't even need primer, as my Reaper Master Series acrylic paints stuck to the surface just fine without it.

Painting a flat is almost exactly like painting a normal illustration, which is to say your goal is to make something flat look three dimensional. Your process is going to vary a lot depending on your painting style. I find it helps to do

an underpainting to decide where the shadows and highlights need to end up, because those are going to create the illusion of the piece being more three dimensional than it really is. It also gives you a bit more mental space when you start layering on colour, as it allows you to think about what you want the shades of each colour to be without also needing thinking about where the light goes at the same time.

Keep in mind when painting that a slight shift in the shape of a shadow or highlight can change the overall perceived shape of the whole object that it is on. Note how objects cast shadows onto other objects, such as how the man's face projects a shadow onto the woman's hand and how the light from above them casts shadows into both their eye sockets. Paying close attention to such things will help make your piece look more realistic and give it a sense of being in its own space.

While the main goal of an underpainting is just to block in the lights and shades, I prefer my underpaintings to be full on finished monochrome paintings, delicately blended and highlighted

and shaded to full contrast. This has the advantage of meaning I have less work to do in the colour phase, but to do so I need to choose the colours for the monochrome phase carefully. Because I wanted this piece to feel a bit like an old photograph, I did my underpainting in sepias and flesh tones, first blocking in general areas to create a sense of volume and then blending everything together, deepening the shadows, intensifying the highlights and then pulling the details into focus.

When I start adding colour, I do it in thin layers so that I can see the underpainting and allow it to inform my choices. For the skin tones on this piece, because I'd chosen the sepias for my underpainting, most of what I was doing was slightly shifting the mid-tones and highlights with glazes of rosier and yellower skin tones mixed into the colours I was painting over. I then shifted the shadowed areas with slightly blued tones. For the hair, I feathered on layers of browns and golds; however, because it required a heavier shift in colour from the underpainting, I became less and less able to see the underpainting as I worked, so I went back to





referencing of my original photos and sketches to make sure the details and placement were correct.

If you remember that warm tones make things look like they are closer to the viewer and cool tones look farther away, you can also use that to help inform the viewer's impression of overall shape. I tend to mix a little bit of yellow into my highlight colours and a little blue or green into my shadow tones to not only add more depth to the colours, but to also subtly push and pull areas of the painting that I want to either recede or pop out.

I also mix colours from other areas in the painting into wherever I am working to help create a unified colour palette. For example, the highlight colour of the hair is

the same yellow I mixed into the skintones; and the clothing, while done primarily in very dark brown, is highlighted by mixing that brown with the colours from the highlights of the skintone areas. I've also added glazes of the ruddy shadow colour from the skin across the darker areas of the cloth. This helps make it look like the same kind of light is hitting both areas. It also gives the impression that the brighter skintone areas are reflecting light onto the darker cloth.

Once I've finished painting the flat, the last thing I do is mount it on a backing and frame it. For most flats, I'll often just attach it directly to a backing board that I then pop into a frame. For this piece I wanted a different colour background than I had available in boards, so I took

a piece of coloured paper and cut it down to the size of the backing board I was using. I then placed the coloured paper between the board and the frame (like you would do for a mat). Then with either a good double-sided tape, superglue, or postertack (depending on how permanently you want the piece attached), I attached the flat to the paper and signed the paper next to it.

I must admit, it was both a harder and an easier process than I expected. I'm looking forward to my next one. Hopefully my trials and errors along the way will help you in your own endeavours if you decide you want to take the leap and sculpt your own flats, too.

EXPOSE

THE BEST NEW RELEASE FROM THE PAST MONTH

"Carnyx" Celtic musician, 2nd century BC

Company: Taiko Miniatures
Size: 75mm
Contact: www.taiko-miniatures.com



Oficial s.XVI-XVII

Company: Getorix
Size: 54mm
Contact: www.getorix.es

Medieval Beggar

Company: Tartar Miniatures
Scale: 1:32 (54mm)
Contact: tartar.miniatures@libero.it



Celtic Warrior 4th Century B.C.

Company: [Romeo Models](#)
 Size: 75mm
 Contact: www.romeomodels.com



French Officer 1700's

Company: [Cangrande Miniatures](#)
 Size: 75mm
 Contact: cangrandeminiature@gmail.com



INUIT GIRL

1/10 resin bust
 Sculpted by Romain Van den Bogaert
 150 units, only available here

Inuit Girl

Company: [Galahad Miniatures](#)
 Scale: 1/10th
 Contact: www.galahadminiatures.com

Paradise Lost

Company: BrokenToad
Scale: 1:10th
Contact: brokentoat.tictail.com



Green Leaf

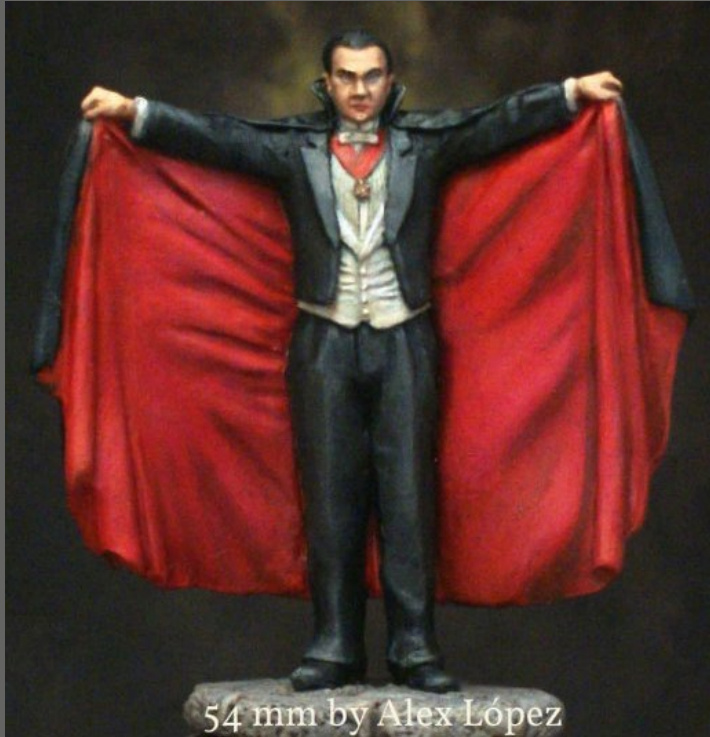
Company: Origen Arts
Size: 32mm
Contact: www.origenart.es



Jehan paunch steel and its culture

Company: N-S Prod
Size: varies
Contact: www.n-s-prod.com





54 mm by Alex López

Dracular	
Company:	Icon Figures
Size:	54mm
Contact:	iconfigs@yahoo.com.mx



REIKO TAKEDA	
Company:	Scale75
Size:	30mm
Contact:	www.scale75.com



54 mm by Alex López

Frankenstein Monster	
Company:	Icon Figures
Size:	54mm
Contact:	iconfigs@yahoo.com.mx



By Luke Wilson

Details

Price: £12.50 €17.02

Size: 200mm

Material: Resin

Available from

[DarkStar](#) & Shows



DarkStar Miniatures' The Revolutionist



Whilst attending the Euro Militaire this year, I paid my regular visit to my friends at DarkStar Miniatures. Having met them for the first time at last year's event, we have bumped into each other at various shows through the year and I always find it a treat to have a catch up with the guys and see their latest releases.

If you didn't already know, DarkStar is a husband, wife and son team.

This year was no exception and I was lucky enough to be able to get one of the son's (Alex Crisp) first retail sculpts for review for FPM.

Although DarkStar is established, Alex himself is a new kid on the block and one to watch breaking out of his father's (Steve Crisp) shadow. Alex agreed to give me some info about himself, which I have cherry picked for our readers to introduce this newbie to the sculpting world.



Name: Alex Crisp

Age: 20

Location: Norwich

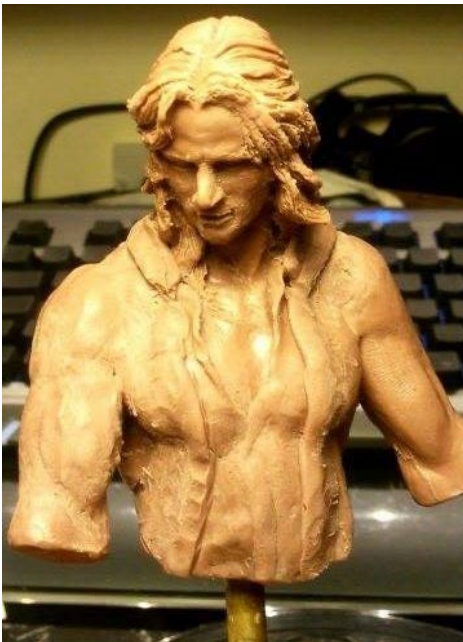
What inspires me?

A bit of everything really from music to film, but I would say that the heaviest inspiration I currently have is video games, due to studying game design at uni. I'm surrounded by talented like-minded people from both 2D and 3D art world

and I must play and talk about video games all day, every day.

What inspired this particular sculpt?

In 2014 in university we were given the task to research and come up with concepts based on an old short story, but in a certain historic era's styling. I was given the Georgian era; a lot of my research brought up the French Revolution and I became fascinated with the time period. This was in the October moving forward to the November, which saw the release of a video game called Assassins Creed: Unity. It took part in and during the French Revolution, so I thought to myself I HAD to get that game and I sat and binged the entire thing in 2 sittings! At that point I thought to myself "I need to sculpt this and get rid of this pent up interest", so I began with this.



Roll on forward to 2015 and it still sat at that same completion or lack thereof. It got to about either July or August and I saw the Figure Painter had shared Ruslan Vorobiov's paint job on Castle Miniatures' "Drummer of the Marseilles" bust sculpted by Yuri Serebryakov which perked my

interest further.

This then made me totally restart the bust; I "binned" the lot and began again. I then started on a much smaller, less complex bust using a mixture of 80-20 blue to yellow mixed in with super fine white milliput. This comes out with a beautiful soft and pliable consistency which still has the ability to stick to things without too much fuss. All in all, the bust took me nearly a year to complete with one total restart.

Why did I start sculpting?

In short, my dad really; there was no way I could not take it up. I've known the modelling world since birth and it's been a regular reoccurring topic throughout my life and I'm thankful for it, every step of the way!

So, now we know Alex a 'lot' better, let's look where this has taken him. Now remember, I said this was his 'first' professional sculpt. Well I have had a look, of course, and I feel you are in for a treat. Yes, I like it.

The bust is presented in a no fuss, no frills plastic bag with a cardboard holster. As I said, I saw this at a show and feel it was designed to be placed in the holster for ease. Personally I don't mind; don't get me wrong, I do love receiving a mini in a great handmade wooden box, but I just don't want to throw it away afterwards. With this, there was no guilt--bin the packaging and get on with the mini.

Result!





At first glance, I actually couldn't find any mould lines at all or blemishes. I did notice some minimal work had already been done on the bottom of the bust. Maybe this was to grind off the part where the vent was so there were no lumps of resin still attached?

To me this gave it a feel that quality control has already happened, so everyone is hand checked before packaging.

When looking at the bust he appears to be leaning to one side, but for me this makes for some interesting basing. I think although at first I wasn't so sure about, I have now gotten used to and like it. Taking a closer, more detailed look, the resin is of a nice quality. It will most certainly need a soap bath, as mine at least is very slippery. Again nothing I'm not used to doing, so no problem really.

On further inspection, I did manage to find one, maybe two small bits. The first I am sure is actually just hair, but it did seem a little 'placed' so I think I would rather smooth it or it may just be a small issue in my casting; see what you think. The second one is a few cracks--nothing major and definitely nothing that would affect the integrity on the model. It is just a small nit to fill, but I wanted to point it out, after all it's a review.

Overall, I am going to say this is a buy. As with most things from DarkStar, this is really well priced for a bust of this size; maybe it's an intro price to get Alex's name out there? I would highly recommend getting this for the snippet of a price it is and the quality. I hope Alex goes on to produce more fine busts and maybe even some full figures. If this one (being his first) is anything to go by, there is going to be some great stuff coming to DarkStar in the future.

Now all I need to do is grab myself a plinth and do some creative mounting!





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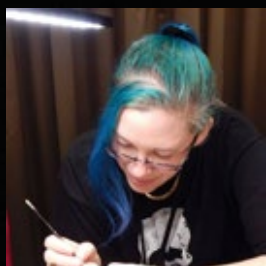
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Painting CIRCLE

Flat Tin Figure

by Jessica Rich



When first approached by FPM to write a tutorial on painting a flat, I was excited at the prospect. I had never painted a flat, but had purchased one several months prior that had been calling to me. I'd begun painting 2D pieces again and felt just brave enough to trek into new territory.

I knew that I wouldn't be tackling this subject in the traditional manner they are painted, as I tend to not work with oils. I've got nothing against oils. I'm just terribly impatient and don't want to wait

for them to dry. That said, I painted this piece entirely with acrylics and hope that I can show you, step by step (most of them anyway), how I came to the end result.

The first step, unsurprisingly, was to "prep" the flat. Kind of a refreshing experience, as there weren't any of the mould lines or flash I associate with 3D miniatures. There was a bit of filing that I had to do around the edge of the piece. This was mostly done to assure a clean line around the piece when finished and to prevent my brush from

hanging on any rough edges or snaggle bits. I then primed the flat using Tamiya Fine Grey primer (which has become my favourite priming method, by the way). Once primed, I very roughly blocked in the shadows of the piece. My colour choice was RMS Walnut Brown. Kind of a crude underpainting, if you will. My intent was to firmly lay in a light source to guide me as I laid down acrylics. The flat was also tacked onto an MDF round which I painted black. This was done so that I could see any unpainted edges.



Now that the dull parts were done, I could begin laying in colour. The painting that this flat was based on was in an impressionist style, which I had no desire to attempt to replicate (love the style, but not really the vibe I was after for this lady). I first laid in a basecoat of RMS Maiden Flesh. I could still see my Walnut Brown through this layer, which was the intent.

That allowed me to then mix in RMS Ashen Brown to the Maiden Flesh and begin glazing in shadows. I also went around the eye with Walnut Brown to make sure that stayed defined.





My primary technique when painting miniatures is glazing. I very rarely lay down an opaque layer of paint. I went back and forth with the Maiden Flesh and Ashen Brown until I had smooth transitions between the two colours and then started adding some details. The eye was painted with white and Walnut Brown. Her nostril was painted in with Walnut Brown and I chose a vibrant red-orange hue for her lips. You can see that I've

pushed the shadows to pure Ashen Brown around the nose, under the cheekbone and around the upper and lower eyelids.

Next, I painted in her eyebrow. I wasn't completely thrilled with the lack of depth that her face had at this point, so I began working in a muted indigo into the shadows. The paint used was RMS Nightsky Blue. This colour was placed above her eye, behind her nostril, and along

the jawline. It seemed about time to try and smooth that line out a bit. I also went back over her ear with a Maiden Flesh/Ashen Brown mix to pull it back out.

The last image shows just a bit more softening of the transitions and a tweaking of her eye. I thinned the brow, and also adjusted the darkness on her upper lid.

Now onto the rest of the flesh! I'm using a little bit of visual shorthand here, as I already showed you the face. I used the same process for the rest of the skin, trying to keep my shadows in the same place as the original underpainting. The biggest difference is that I added a little bit of RMS Linen White to the Maiden Flesh for her upper arm/shoulder and the centre of the breastbone. That helped drive home the light source and add a bit of luminosity to the skin. I was also more liberal with Nightsky Blue in the shadows, particularly under the bowl, the bottom of the breast line and the arm going into the dress.



Because it can be hard to envision a finished model, I needed to add some more colour to start bringing this piece to life. Richness of colour can be dulled when lying against white and black, so I decided to paint her hair to lend to her character.

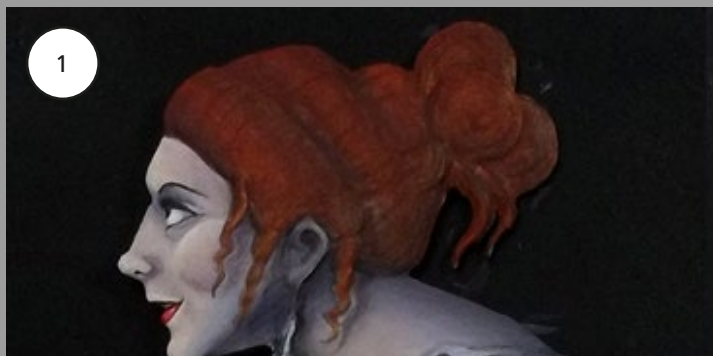


Fig. 1 I began by glazing over the Walnut Brown underpainting with a Copper red. As always, my shadows showed through just a bit, which is what I wanted.



Fig. 2 I then added RMS Orange Brown to the Copper base and picked out individual strands of hair. I kept these strands towards the front of the hairstyle and high points, so that I didn't lose my light source.

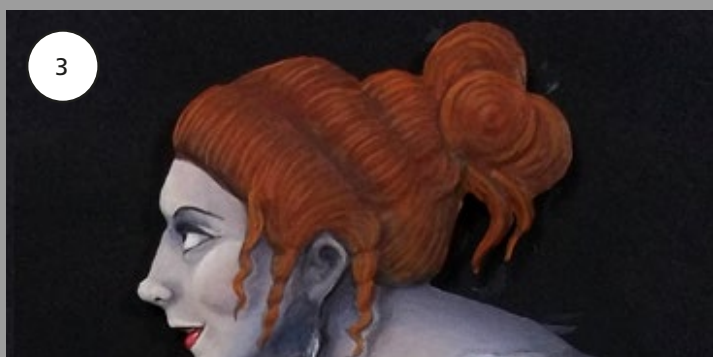


Fig. 3 A small amount of Linen White was added to that first highlight color to further define highlights in the hair stands.



Fig. 4 At this point, I felt that I had lost a significant amount of depth to her hair, which was bad. If her flesh looked 3D, but her hair didn't, it would throw the whole thing off. I mixed Walnut Brown with RMS Burgundy Wine and glazed back over the parts that should have been in shadow—at the hairline, behind each ridge and also under the back of the hairstyle.



Fig. 5 More shadows were added and strands were painted in using the shadow colour. I also brightened my highlights by adding more Linen White to the mix.



Fig. 6 Final highlights were placed, paying close attention to the front of the hairstyle and the two topmost buns. I also added black to the shadow mix for the parts of her hair that fell into shadow. You can also see in this photo that I jumped ahead just a smidge and painted the basecoats on her earring — impatience rearing its ugly head! I'll circle back around to that in a bit.

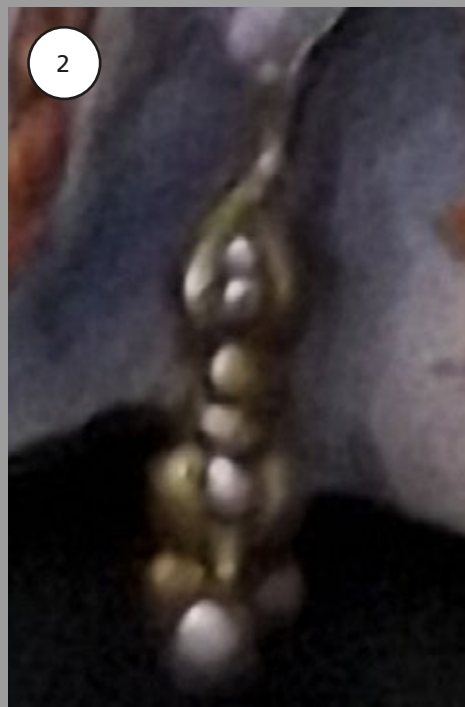
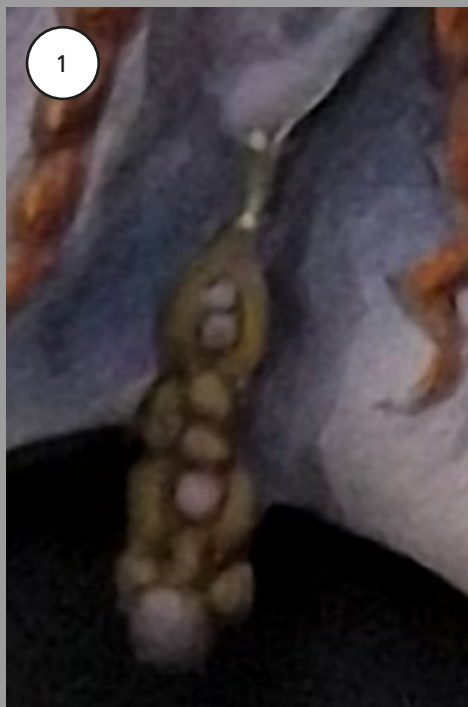
But first, the bowl! The original painting depicted a lion on the bowl. I figured I'd try and paint that on here, but it really didn't go so well and was quickly scrapped. Again, I was trying to maintain the spirit of the painting, but translating an impressionist lion wasn't working out.

Fig. 1 I applied a base coat of Lonestar Leather to the bowl and added a streak of Walnut Brown running vertically about $\frac{2}{3}$ in. This helps reinforce the 3D illusion I'm still fairly optimistic I'll achieve. In this image, you can also see a sad little outline of a very blocky "lionish" shape. I wasn't a fan.

Fig. 2 Linen White was added to Lonestar Leather and a bright highlight now sits where once there was a Lego Lion. I also glazed a little of this highlight on the side of the bowl facing her.

Fig. 3 Lonestar Leather is one of those magical paints that looks muted when you apply it straight from the bottle, but has great vibrancy and saturation when glazed. I did that here, which gave the gold a much more yellow tint. I then fine tuned my highlights with Linen White and accentuated the shadows with Walnut Brown.





Now back to the earring. I was lax in photographing this part, for which I apologize. I used the same colours as the bowl, with the exception of the “pearls”. Those are painted with Linen White and Ashen Brown. You can see in Fig. 1 where I had mistaken part of her neck for part of the earring. That is now neck coloured in Fig. 2.

I then moved on to the dress, which is the largest part of real estate on this flat. This would make or break the whole illusion.

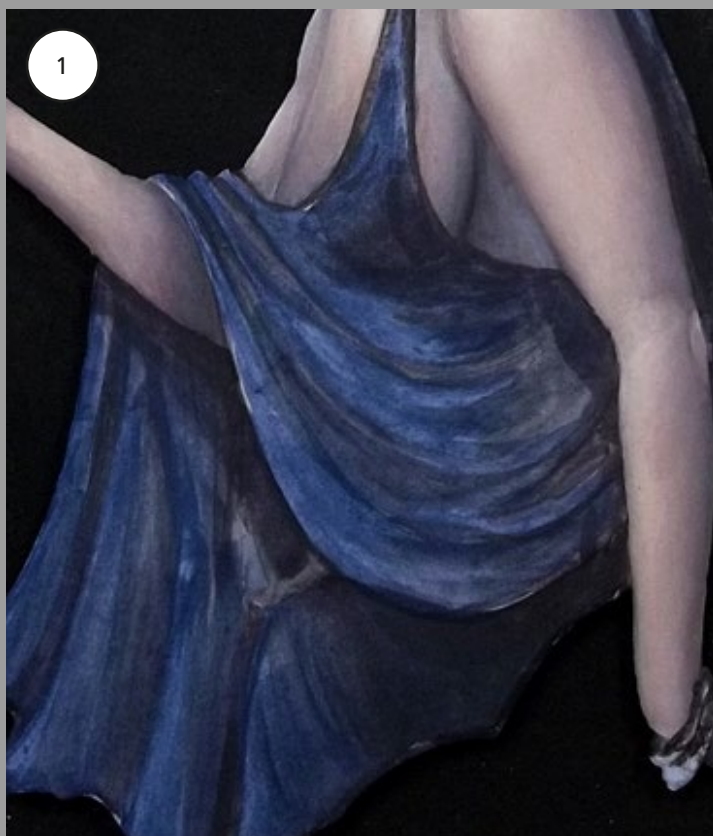


Fig. 1 I began with a thin basecoat of Nightsky Blue over the entire dress.

Fig. 2 A second layer of Nightsky Blue (NB) was painted. I also mixed Walnut Brown into the NB and painted that into the shadows so that I didn't lose them.

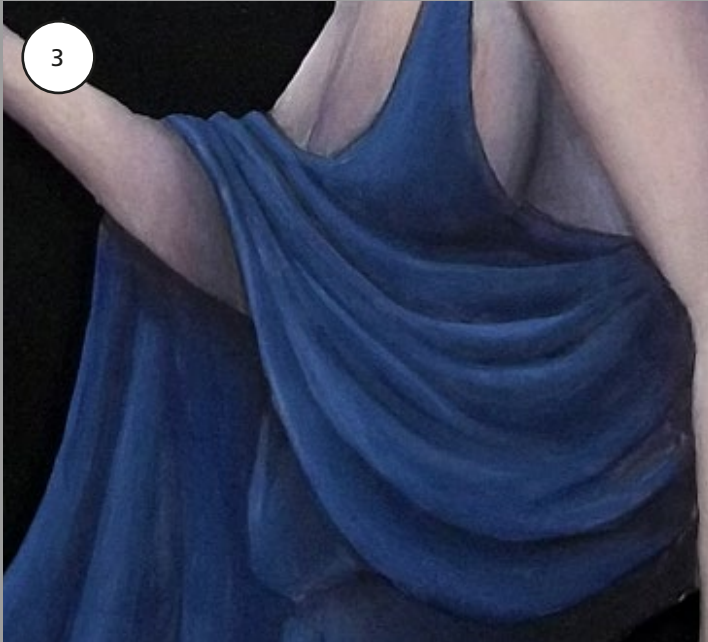


Fig. 3 Going back and forth with the Nightsky and Walnut, I smoothed the transitions between the colours. Pure Walnut was painted back into the deepest shadows. I also added a bit of Linen white to the NB to add highlights to the fabric. These were placed on the parts of fabric that are “forward” facing and top-most.



Fig. 4 Further highlights were added and I began adding texture to the dress. This was done by painting thin lines that “bent” with the flow of the fabric, to give the impression of movement and depth.

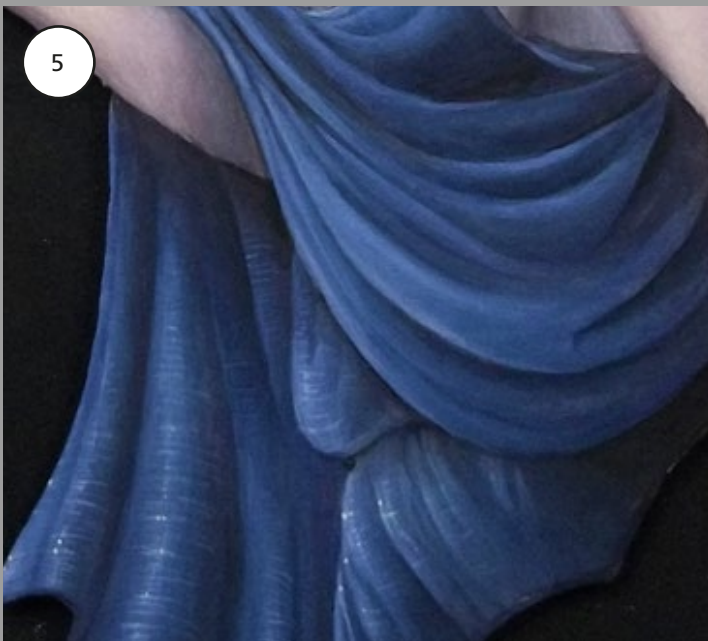


Fig. 5 Here you can see, before the entire piece has been textured, how I changed the direction of the lines to create motion and depth. The draped fabric over her arm has gently curving lines, giving a cylindrical feel to the cloth. Once my lines were in place and I was happy with them, I added dots of pure Linen White as “hot spots” or sparkle to the cloth.

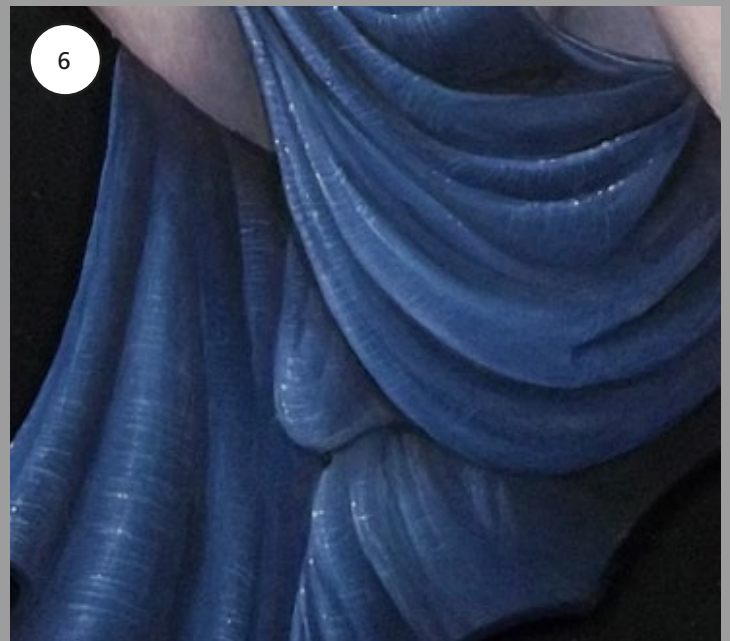


Fig. 6 I continued the process of texturing over the remainder of the dress, in particular, the portions that I had previously highlighted. I did not add it to the shadows of the cloth, as that would have drawn attention to them. I needed them to recede to background.



With the gown done, I finished up little details like the bracelets on her arm and the ring holding her dress together on the shoulder. Those were painted using the same techniques and colours as the bowl and earring.

Well, ladies and gents, this concludes my tutorial on how I painted Circe. I hope that you've enjoyed taking

this journey with me. I certainly liked the experience of painting a flat and would encourage any miniature enthusiast to give it a try. You'd be surprised at how intuitive shadow placement becomes after working with 3D models for so long.



by Davide Rainone

Details

Price: €20

size: 90mm

Material: Metal

Available from

[Pegaso Models](#)



Pegaso Atelier's Signifer

Some months ago in Ingolstadt and again a few weeks ago in Folkestone and Novegro (Milan), Pegaso Models had shown a new series of smaller scaled busts.

Maybe some of you have already had the opportunity to see them in real life at their stand and you are lucky because, at the moment of writing this article, they are not available on their web site...yet!

All these busts share a common feature; they originated from renowned miniatures of the past — miniatures in 90mm scale from Pegaso Atelier. Actually, each one of these new busts keeps their former scale; they have just been properly adapted to become a bust.

I was tempted to pick up at least two (the price is quite convenient), but in the end my choice was all about the one I fell in love in a blink of an eye, the Signifer.

The white metal kit is composed by 11 pieces and it comes in a traditional Pegaso Models' hard cardboard box. Actually, the bust is only 10 parts; the eleventh is a stand to attach it to a plinth. This part has, in my opinion, good and bad aspects. The plinth is already pinned inside with a brass rod, so it can be easily fixed to the





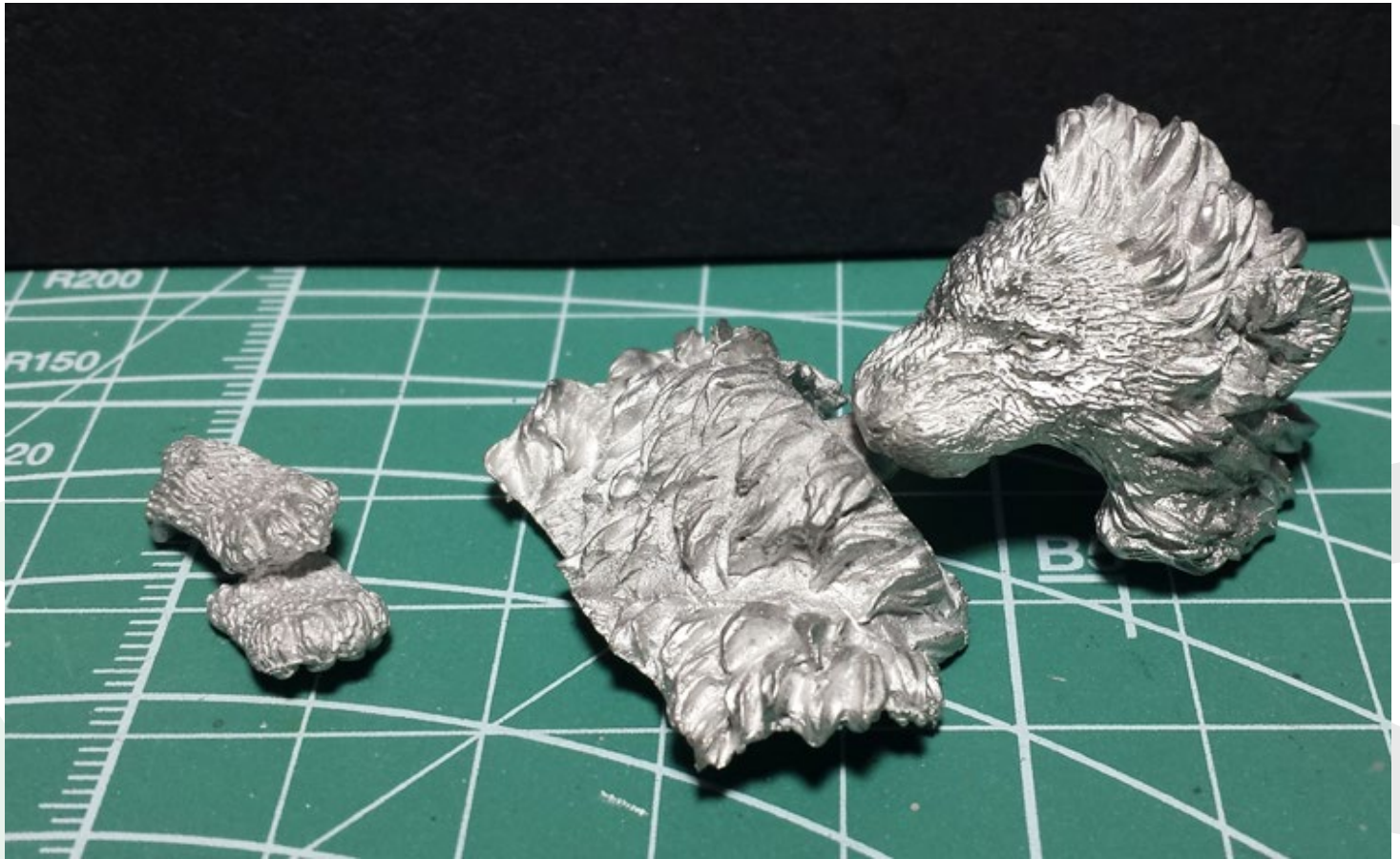
plinth, but the bar does not come out from the top where the bust is to be attached and it needs to be pinned to the bust...I only hope there is enough depth available to drill and insert another rod in it. It is not a real problem, of course; we can always choose to replace the whole thing with some brass tubing.

The bust is a very clean cast over all of the external parts (the important ones) where only a fast polishing is recommended to have a perfect surface to prime. There are some imperfections, but only a couple of mould lines or excesses of metal to remove from the holes where the parts fix to each other. As soon as this quick prep phase is done, the body fixes perfectly without need of any putty.

The details are perfectly crafted; from the facial expression, fur, leather to the drawstrings and the "lorica squamata", his leather armour. As you can see from the pictures, the "lorica" also has its leather texture sculpted where the fur will cover it.

The fur comes from a lion (Roman signifers used to wear lion, wolf, fox or bear fur); his great head is





towering over the signifer's and it gives him a strong and mighty visual first impact. The fur is very nicely done, even if (and this is only my personal opinion) the teeth and paws are a little bit smaller than they should be. The back and head fit perfectly to each other, but a little space remains between the legionnaire's helmet and the inner part of the fur. This means I will have only two options to make it right: to putty a little space on the two sides of his neck or to putty on the back, lowering the lion's head forward and try to shape a new portion of fur without letting the difference be visible.

My conclusions are pretty clear.

I love this bust even if I have to do some slight putty work (the overall quality is still exemplary) and the price pushes me to buy more of them quickly. Perhaps because the most important feature, which I greatly appreciated, is the unusual size. It keeps the price low, but also I think it has been a clever move made by Pegaso Models because it entices painters who are not confident or scared of painting a larger scale bust, yet still gives them the experience of painting such type of subjects. It will also be a quicker project to complete compared with a larger scaled bust, which is not an aspect to underestimate. There is another thing...there are very few brands in the industry that produce busts in this scale, so...well done Pegaso Models.



By Luke Wilson



Mr. Lee's Minis



Kyle Cruickshank

There seems to be a mini company starting up nearly every week, somewhere in our small world; for me this can only be a good thing.

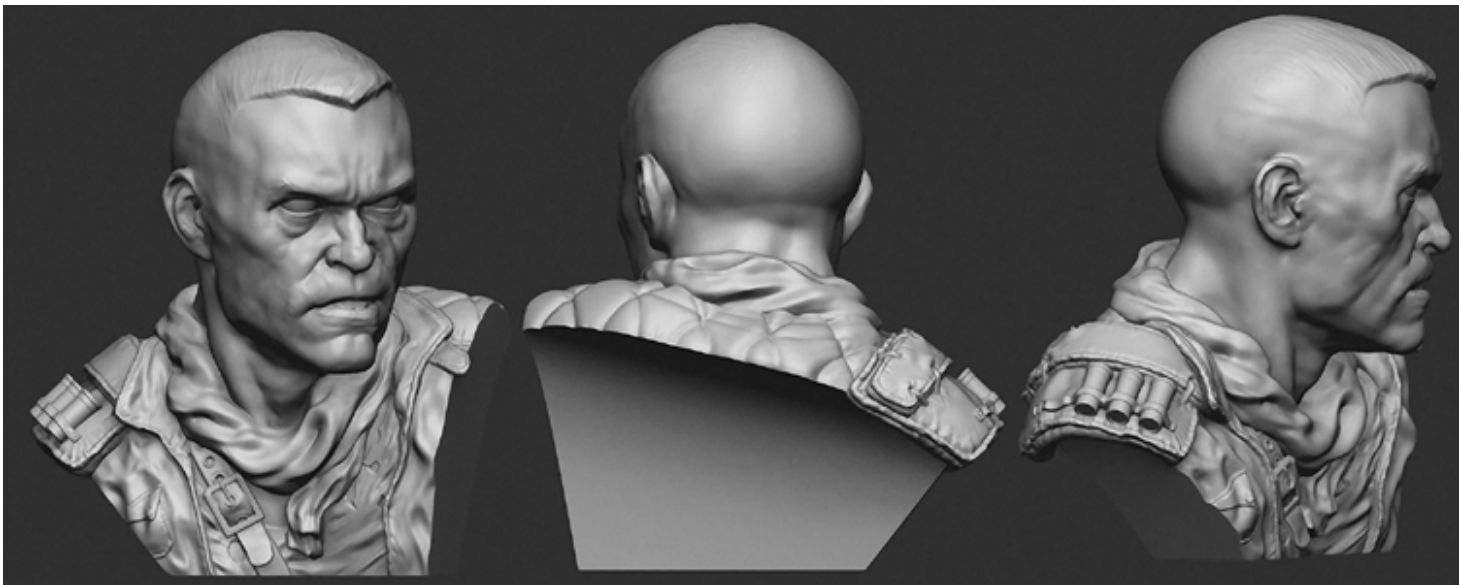
We as modellers have never had it so good and there are promises of even more on the horizon. Just look at shows, especially a show like Salute, where even as little as 5 years ago the show used to have a huge gaming presence. This is still the case, but now there is a small trending shift towards independent traders. Not just traders selling other companies' minis, but traders selling their own creations.

One such fledgling company is Mr Lees Minis. Now if that sounds familiar, you'd be right. Mr Lee, or Kyle Cruickshank to introduce his real name, has been a big player on the social media circuit for quite a while, doing reviews of his purchases and offering the odd painting article too. Well, recently he

moved into the world of producing his own range, a dream he has had for a while now. Obviously it's in its infancy, but this does not means he is a stranger to quality and this is something he wants to bring to his own range.

So let's hear a bit from the big guy himself and introduce the first bust from his range.

Hey. Kyle Cruickshank, here. I am the guy behind the Mr Lee moniker that you may have seen online (or sometimes just referred to as "that guy...") be it from my blog Mr Lee's Painting Emporium, or the facebook page of the same name. To be honest, I am just a regular miniature painter who has been greatly inspired by the painting community



Handsome Jack



Arlen Pelletier

and painters throughout Europe (and beyond!) to strive for more. This bust is my attempt to be part of that community even more. It is not just for me though, as I want to help highlight other artists that are not as well-known though highly qualified!

In walks an old high school chum of mine, Arlen Pelletier, from back in my home country of Canada! Arlen was looking to get more experience in sculpting in the digital world, and I was looking to get to see the full process of creating a model

for more than a single person ☺ Between us we have had quite the learning curve and learning as we go along here with the release of our first bust, Handsome Jack from our soon to grow Wasteland Warriors series.

The idea for this was born from the post apocalypse landscape that is big at the moment thanks in part to the Mad Max movie release. It was also a way of trying to find a more modern styled bust that could be used by beginner and more advanced painters alike! It is something with opportunities for conversions and modification easily as well.

Hopefully, it is well received and we look forward to receive feedback from the community to create the next ones even greater! I look forward to some of the other projects that I have in the works with other great artists. ☺ Keep an eye on us for sure!

Wow, what an introduction. ☺ I found that very interesting, but then I love hearing how things come about.

Well, I had a chance to see Handsome Jack in person and I have to say he is very true to the 3D

representation. I know I have given you some feedback and so have others since you gave me the intro. From the feedback so far, what have you learnt? Good points, bad points?

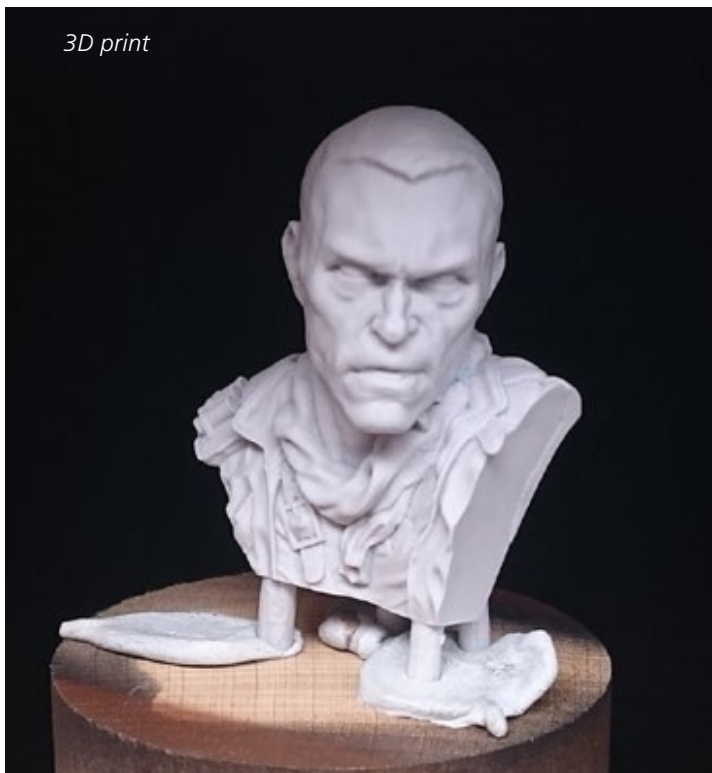
The biggest comment was the hair, with many saying that it needed more. This was one thing that we talked a lot about prior to releasing the piece. We were unsure of what the final outcome would look like, so we did play it a bit safe. The hair was a bit basic to allow for more freedom with the painting and allow for some conversions. So far based on how people have taken to it, we think we took a good decision. Of course, we want to improve upon this for future pieces, though, and increase the details on these areas.

I know what you mean, as that was my initial thought; other than that I thought it was top notch, especially considering this is your company's first sculpt. I am really excited to see what comes next in this range.

For our readers, here is a look at the actual bust for those that haven't seen it yet--you can see just how close it is to the 3D render.

As you can see, it is exactly like the render; it's all there.

3D print



I saw a sneak peek at Euro of the next sculpt and I'm sure some others did as well? Here is a look for those that weren't there. What sort of things did you have in mind, but have now changed since receiving feedback from the first sculpt?

Plus can our readers have a sneak.
☺

Oh yeah, let's share it! The feedback on our second piece has been great. That combined with what we learned from the first one, we really want to push further on it.

We want each part and textured section to be better defined and have its own volume, making it better and easier for the painter working on it.

He certainly looks like he means business. I can't wait to see how he turns out, I liked looking at the concept at Euro and after having the chat with you about him can definitely see where you are going with it. As you say, very Mad Max; I also get hints of Borderlands, too (PS4 game, for those that aren't familiar).

OK, I'm really squeezing you for some info now. I know you mentioned you had a few more ideas for the series up your sleeve. Tell us some of those ideas for the rest of this range. Go on, you know you want to. I know there is a female, I have an early concept I'll put up after your answer for our readers.

Haha ok-ok. Yes, we do have a bit of a Mad Max style to it but wanted to keep it as modern to a degree also. We don't see a lot of modern pieces out there as most are very fantasy, sci-fi, or historical. Here we could play with a bit more of the here and now.

There is also the point to add more textures to the piece and emphasize some portions of the sculpt. Increase the variety on the piece and hopefully increase the different aspects to paint, making it more fun to paint in the process.

Thanks for the exclusive sneak.



As far as what we have planned, there will be 4 pieces in this series. We want 2 protagonists and 2 antagonists for balance. You have seen our reluctant hero so far, and we are already working on a trooper. But each series requires a female to round it out. Arlen has done a great job setting up a basic sketch so far, but we will hold back a bit still to find a really good way to portray her; it will be something a bit different from the norm we hope.

As for the last one, well, we are keeping it last and a secret cause we have some pretty cool ideas for it. It is still very rough design stage at the moment. ☺

She has a beautiful appearance. A rose in amongst the thorns, I dare say. All I can say to that is I sort of know from our chat what shape you have in mind for the last one, but I won't squeeze anymore on that one. I'll let you surprise the readers when you finally bring it to life.

Ok, enough of the Wasteland Warriors. I know you have mentioned a signature series to me. So, can you enlighten our readers what you mean by that and any gems that are coming for that series?

Well, yes I do have plans to put out something close to a signature series.

Many who know me know that I have a logo depicting a lumberjack beaver painter. A great logo that Massive Voodoo helped brainstorm and ultimately create for me.

I have to say that I have become a bit enamoured with it. So much so that I have been planning and working with some artists to bring variations of it to miniature form. I have worked with Giorgos Tsoukoudis from Greece to create a fairly large version of it in his classic style, while keeping the look of the logo true. He has done a





fantastic job and really captured the piece perfectly.

I also was lucky enough to work with Fancagne Didier from Kaha Miniatures who has helped to also create a smaller gaming sized version of it. One that I think has a wider appeal, considering that the large bust is not everyone's cup of tea.

My hope is to continue along this series with some alternative sculpts and variations of it in time. What it will look like I am not sure, but let's see shall we?

A few off the beaten track releases there! Some great industry names there, too.

Personally, I think they have captured an uncanny likeness there.
☺

So plenty of things in the pipe line, then? Looks like there are going to be some busy times ahead for you.

One last question, well two really. If you weren't doing this, what do you think you would do? Finally, where can people reach you if they wish to grab any of your goodies?

Wow. Ok. If I was not doing this, I probably would still be working with

others to make their models and projects come together. I had a lot of fun working with a lot of people in the past and would continue to do so if given the chance.

As far as how to reach me, there is always my blog that I have been working through for many years now, mrleespaintingemporium.blogspot.co.uk. This is where I put a lot more reviews and gaming reports and detailed articles about future releases.

I also have a facebook page where I put a lot of WIP shots and random updates on things happening around the studio. You can find me under the same name Mr Lee's Painting Emporium.

As far as how to get in touch with us, we can be reached by either commenting on either of the above sites or emailing us at Mrleesminis@gmail.com for all enquiries on our models. Be it to ask about our pieces or to share the great paint jobs that people have been making on our first piece, Handsome Jack. I

am looking forward to seeing more of it as it is a great feeling when I see one of our pieces painted up! It is the best feeling doing all this and makes the effort worth it!

Thank you Kyle, it's been a pleasure to talk to you and it has been great finding out what makes you tick; scary but great. It's nice to see established companies producing great models, but I really like being able to show off new kids on the block, too. I find they often bring something a little left-field, which adds just a little bit of quirky interest. Now where Handsome Jack and the rest of the Wasteland Warriors you could argue are quite normal topics to cover, giant Canadian beaver busts are most definitely not your normal run of the mill painting project, but by heck you can't deny it won't be fun to get your brushes on one. ☺

Finally, I'll just leave a couple of shots of Kyle's very own painted Handsome Jack.





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by Davide Rainone

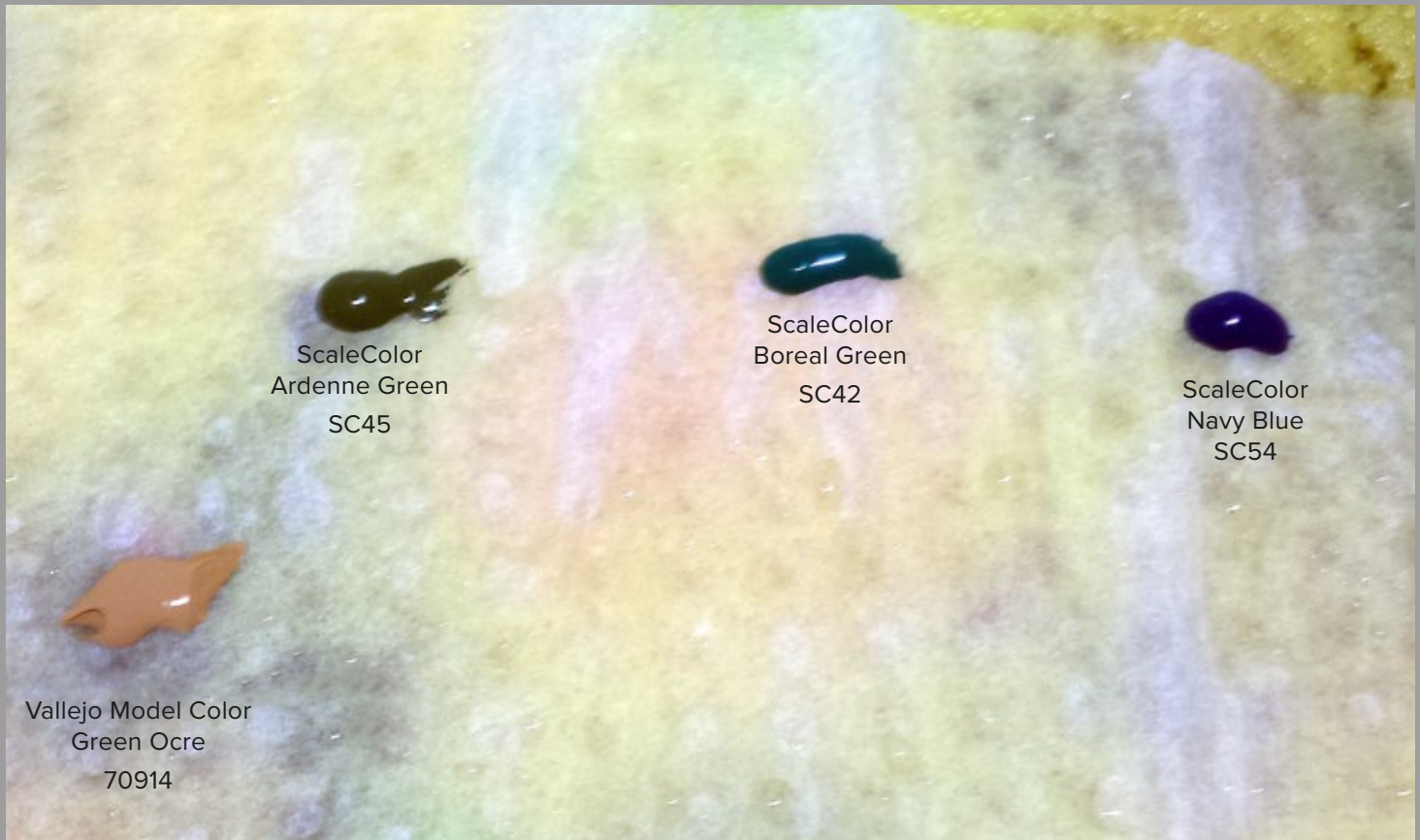
DR. DOOM

FABRIC PATTERN TUTORIAL

Some weeks ago, I managed to finish an old project I had on my desk for many months. Initially, I was demoralised because I was not able to find a way to paint Dr. Doom's cloak as I wanted, nor could I find a nice palette of colours I liked; in fact, I started and erased my work several times.

My biggest problem has been to face a scale so much bigger than the ones I am used to handling, because this bust is 1/6th scale.

In the end, after looking for some references pictures from the internet about some different comic book interpretations (he is a comic book character, after all, and there have been so many versions over the years I cannot count them all), I decided to try painting a fabric pattern; this is something totally new for me on such a large scale.



It has been the longest paint process I have ever done, constantly doubting my work without reproducing any techniques seen elsewhere or following any kind of suggestion or tutorial. It has been, for me, like a walk into uncharted territory.

Because I have been asked many times how I achieved the cloak, I am going to repeat it here. This is the method of what I came up with and I'm sure it's not the only way or the best way; it is simply my way. I hope to improve this technique when I next attempt it and hope you will find this painting process interesting and a way to improve on your own techniques.

For everyone who asked me to make this step-by-step tutorial, it's important understand what I have done. Let's start by talking about what I'm showing here and the colours I used.

I am going to use as reference the photos I took while painting the last fabric fold on Dr. Doom's shoulder. It's an easy fold, with easy volumes to watch, perfect for understanding the pattern making process.

Remember that one of the most important features of acrylics is its transparency when diluted correctly. The problem with over diluting your paint is that it acts differently and becomes less viscous, like a wash, which for the novice is hard to stop the paint flooding entire

areas of your miniature. I don't use them, but you can use additives such as glaze medium to thin the pigment to carrier ratio without losing the consistency of paint. Some dilution will still be necessary to aid the flow of paint and slow the drying time so we can blend edges for smooth transitions.

What I needed for each line was the paint diluted enough to flow nicely and for it to be transparent, while keeping the green tones. Also, I had a piece of paper close by during the painting process so I could constantly test my paint mix as I moved forward from fold to fold.

First of all, I decided my colours for making the fabric. I used two greens hues from Scale75, one more vivid and one yellowish (Boreal Green SC42 and Ardenne Green SC45); one blue to push in cold shadows from Scale75 (Navy Blue SC54) and a yellow to warm the lights from Vallejo Model (Green Ochre 70914).

The entire process details a sort of decomposition of the overall green hue, lights, mid-tones and shadows, while drawing a freehand pattern and using the different colours to rebuild the overall green hue properly, while adding volume to enhance the fold of the cloak, all the while remembering the main zenithal light theory and characterisation of the bust itself.



» Photo 1

I have done a medium dark green base all over the folds with an easy gradient from green to blue.

Then, I started to make horizontal lines with Ardennes Green.

From now on, the lines must be as parallel as possible each other. You can choose the size at least at the beginning; then, with the pattern developing, I decided to make it as thin as possible.



» Photo 2

Using the same colour, I crossed the lines vertically.

It's already becoming visible, even just using one colour and having the green diluted correctly. It is possible to obtain a rich range of green tones from now on. The colour saturation increases by passing over the same place multiple times. New tones will be created when different colours are placed over the same places and previous green layers.



» Photo 3

Using the same colour, I did another crossed pattern of lines in a different angle with respect to the first one. Now it is an oblique square pattern; I then followed this with another oblique square pattern moving in another orientation.

» Photo 4

This is the same process as step 3, but using Boreal Green, then Boreal Green + Navy Blue for shadows, Ardennes Green + Green Ochre or pure Green Ochre for the lights.

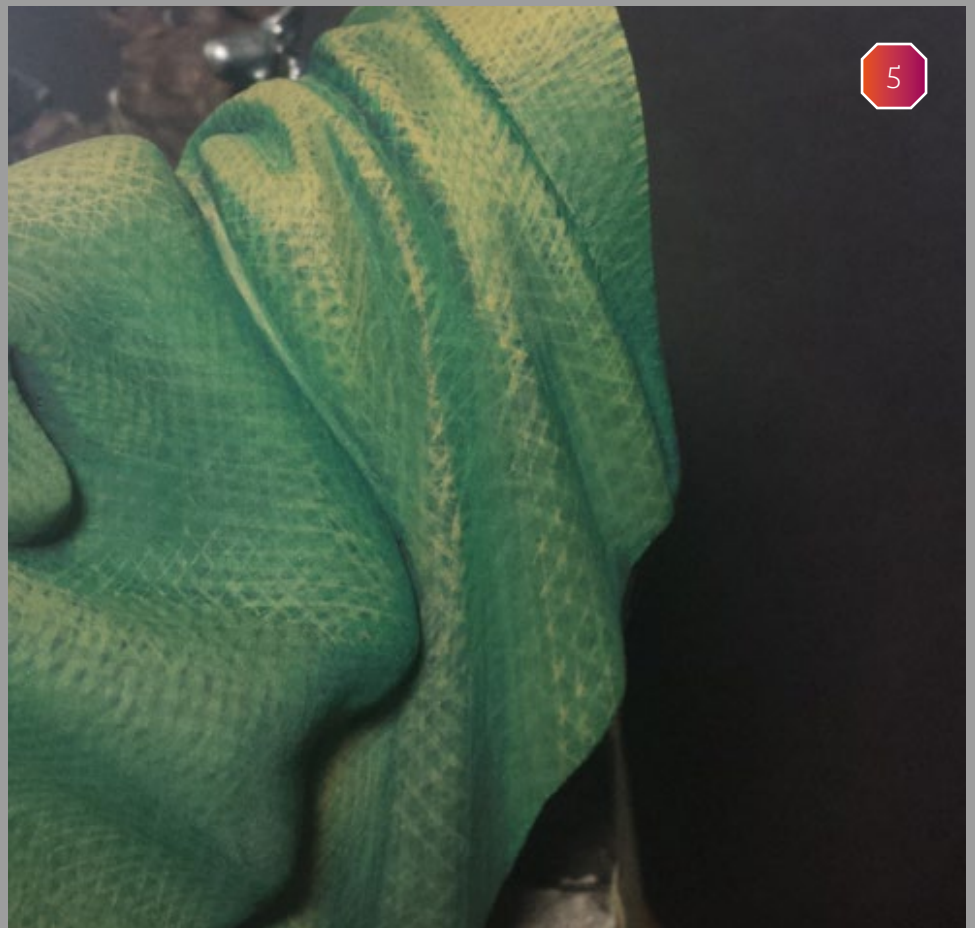
The fold is easy to understand, so the gradient is simply going from up to the bottom. As we layering in the colours, we are building up the pattern.



» Photo 5

The texture is denser now. The green nuance has been built, but it still lacks a proper softness like fabric, so I used very dilute transparent glazes of the greens in order to soften the visual effect without obscuring the pattern below.

The three final photos and overview image show you the final visual effect of such a long process.





It has taken a very long time to complete, because I painted each fold individually and I have been forced to make some corrections here and there to maintain a good order of colour from the top (more transparent) to the bottom (more opaque) of the cloak. The direction of each line, building the global pattern must also follow the main direction of the fold, like a real fabric texture does.

This means that the colours I used were fitting for the shape, volume and position of the fold I was painting, but not for each fold on the cloak.

Keeping the position, shape, volume, incline or exposition of the material in mind, I modified the density of the pattern, or colour tones I used to paint the pattern.

Another aspect you have to consider is that each fold has to correspond with light and shadow with the next fold, much like a puzzle. Painting each fold one by one, my thoughts have always been two or three folds ahead of the one I was painting.

I hope I have been clear enough and you enjoyed this tutorial.

In the end, I am satisfied with the final look of the cloak and was very happy to receive so many complementary comments on social media about the painting. The recent bronze medal in my first participation at Euro Militaire was a great surprise and it means one thing, above all — we should not be afraid to try and follow our instincts. Sometimes it guides us for good; sometimes it guides us poorly and we make mistakes, but we learn from them. I was lucky that by following my intuition and being able to keep my mind focused, the result turned out well. Remember to always keep your motivation high and the most important thing is to try and not be afraid.





SHOW REPORT



by Greg DiFranco

*Pictures by
Richard Poisson &
Greg DiFranco*



Kulmbach Zinnfigurenbörse 2015

For those of you readers who are interested in flat figures, the Kulmbach, Germany figure convention is surely not a new event in any sense of the word. It has truly been the mecca for flat figure aficionados for many, many years.

I asked my good friends from

Kulmbach, Franz and Andreas, to provide me with a brief history of the show, which is included below. As you can see, this expo has been going strong for almost 40 years and that's just the official count. For those just getting interested in flats (or any figure interest at that) you would be hard pressed to find a show as figure filled and enjoyable as the Kulmbach show. In a few words I will try and describe why after the show history!

The Show

First you have to differ between the show (i.e. the whole event in the tent with the editors selling) and the figure and diorama competition. In 2015 we had the 25th Kulmbach show, which went hand in hand with the 9th figure and diorama competition. The show is a bi-annual event always taking place in the second weekend in August in odd-numbered years.

Responsible for the show is the city of Kulmbach and here the tin figure museum in particular. The first official show by the city of Kulmbach took place in 1967 (start of official counting); therefore an official leaflet was published for the visitors, but it did not contain a list of the editors and sellers. A so called "Almanach" with advertisings and a listing of all the editors and sellers present at the fair was first published for the second show in 1969.

The forerunners of the Kulmbach





show have been the gatherings of the German Collectors' Society KLIO. The first one was held in 1937 and then a long break came due to WWII and its consequences. In 1953 the next collectors' gathering was held at Kulmbach, but as I have said, these gatherings have been forerunners and do not appear in the official counting.

The Competition

The first official competition was held in 1999 (start of official counting) and responsible for those was the German Modelling Journal called "Modellfan" edited by Uwe Lacina.

So now that you know the history, let me tell you why it's such a stellar event. First, let's start with the venue, the town of Kulmbach. This town is a quaint, but bustling classic

German village with a very nice old world charm and a wonderful village square. There are great German restaurants with amazing schnitzel and sauerbraten all over the town. Then, of course, the German beer; in fact Kulmbach is where a very popular German beer – Kulmbacher – is brewed. To add to this, there is the Plassenburg castle that overlooks the town. We went and visited the castle and museum with some great and some new friends, Franz Winkler and Andreas Barz who participate in running the show, along with members of the British Flat Figure Society that I have been wanting to meet for years, as well as Steven Lloyd and his wife Val, who we had a great time travelling with. The museum is something to behold, containing numerous large scale flat dioramas, some with thousands of figures in them; in fact, over 300,000 figures are on

display in the museum. What is most stunning is the diorama of the battle of Kulmbach that took place in 1553, which contains over 19,385 figures, one for every person that was at the siege (which did not end well for the Kulmbachers, by the way). This diorama is so large that it is in the Guinness Book of World Records for the largest miniature figure diorama in the world. I was amazed to find out that Franz and Andreas were two of the main builders of that diorama. Now that is cool, actually meeting the guys that built one of these great dioramas. Plus they are great gentlemen to boot.

Next to discuss is the vendor and commercial area. I am just making an educated guess here, but this has to be one of the largest commercial areas at any historical figure show, at least from my experience. The vendors were



packed into a very large enclosed tent and included just about anything you could think of in the flat figure world along with many round figure related companies as well. What is especially nice is that you can meet and talk to the editors and proprietors of the numerous flat figure vendors that were in attendance, including some of the timeless and classic makers (such as meeting Erica Ochel) as well as many new vendors (editors are what they are called in the flat world) with an amazing number of older and new flats. To add to that, there was a good selection of round figure vendors, such as Pegaso and Art Girona, along with some of the newer important names in figure manufacturing such as Michael Kontraros miniatures. Add on a plethora of books, paints, supplies and bases and you have a model

soldier dream world. I don't want to be too overreaching here, but I was really amazed at the quantity of great stuff to purchase; my head was spinning and I am sure I missed many vendors. One of the great things about large vendor areas like this is when you come upon interesting and unexpected finds. For instance, there was one vendor there that had some amazing tin flat figure trees, which were pieces of art in themselves. I bought a few, one in the shape of a corner so that you could add it to the corner of a frame where you are exhibiting your flats. I have a flat figure Iroquois canoe that I have been itching to paint that would be perfect for this tree in the corner of the display frame. The one down side was something the organizers could not control, the weather. It was 90 degrees that week and a bit hot

under the tent, but what is a little sweat when you are knee deep in great figure vendors!!

Then, of course, we have the Exhibition and Hall, which takes place just across the street from the vendor tent in the town municipal building, which is a very new modern facility with air conditioning!!! There was a nice turn out of flats, including sections on flat dioramas, which I really enjoy. Also there was a good sized round figure category. This part of the show was also well organized and thought out. Pictures were shown at the end of the gold medal winners. The organizers should be congratulated for a very well done exhibition. The really exciting part of the ceremony was when Penny Meyer won the Flat Best of Show award for her amazing black and



white flat of Charlie Chaplin. What made this most exciting was that I already had inside information that Penny did not think this piece was of gold medal quality; I have to talk to her about not being too self-deprecating! What is the saying, “those who are humble shall be exalted”? Also Christos Pannagiotou and Michael Kontraras won the historical Best of Show for King Stephen the First with what I think is the first historical piece Michael has entered, since he is most well-known and famous for his fantasy work.

One aspect of flat figure making that has always amazed me is the engraving part of the process. It is really hard for me to imagine how the engraver can get such wonderful pieces of art from engraving in slate and in reverse,

no less!! This seems unreal to me and what is great about Kulmbach is that you can meet and converse with just about all the great current engravers of flats. There are very few people in the world that have the skill to engrave flats at a high level; I am taking a wild guess that there are probably no more than 5 people that are active and can engrave at a high level of quality. So needless to say, it was truly awesome to meet and talk to just about all of them in one place. I was lucky enough to spend some time with Regina Sonntag, Valdimir Nuzhdin and Wolfgang Friedrich, for instance. Each one is fascinating to speak to and I developed a new friend after meeting Vladimir, even though we speak completely different languages.

The next Kulmbach show will

be in 2017 and I would strongly recommend that you attend. Even better, be sure to couple it with a trip to some of the wonderful towns and sights in Bavaria, whether it be the medieval walled city of Rothenburg ob der Tauber, or Bamberg, or Munich or Neuschwanstein Castle to name just a few of the great places to visit in Bavaria. This time we went everywhere by train, but if you want to see the countryside it would be also fine to rent a car and drive the autobahn. In order to get to Kulmbach, we flew into Frankfurt and then took the train system DB Bahn, through Wurzburg and Bamberg to Kulmbach. It was a couple of hour trip with two stops, but I enjoyed not having to worry about having a car there.

I hope I see you there next time!

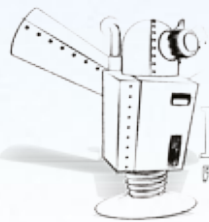
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