

#31

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FPM

FIGURE PAINT MAGAZINE

 **insight**
interview

with Pepe Gallardo

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Welcome to Figure Painter Magazine issue 31.

It has been a difficult month. Like many of us, I watched in horror as things unfolded on the streets of Paris and then a few days later hearing the sad news of the sudden loss of one of our own to a motorbike accident, really makes you think that life can be very short and to anyone who is suffering because of these recent events, our, mine and the rest of the FPM staff, are thinking of you.

Shane Rozzell, *Editor*

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CONT

Feature Pages

Headlines...Page 6

Event Report: Banshee's Masterclass...Page 8

Show Report: Hussar 2015...Page 22

Spotlight: BrokenToad...Page 46

Show Report: Chicago MMS 2015...Page 80

Event Report: Golem Studio's Painting Weekend...Page 88

Show Report: Monte San Savino 2015...Page 106

Spotlight: Project: Bartels...Page 106

Tutorials

Vanitas, Still Life with Witch

by Donald Johansson...Page 3

Why so Serious?

by Adrian Hopwood...Page 54

Malifaux Gaming Table Part 31

by Marko Paunovic...Page 72

Remora Part 3

by Justin McCoy...Page 112



CONTENTS

Unboxing

Unboxing FeR Miniatures' Jamal & Tarleton's Legion Officer

by Marta Ślusarska...Page 38

Unboxing The Duelist

by Kyle Cruickshank...Page 64

Unboxing RP Model's LTC B. Vandervoort

by Shane Rozzell...Page 84

Unboxing WarColours Paints

by Davide Rainone...Page 102

Unboxing NutsPlanets' Humanoid

by Luke Wilson...Page 108

Showcase Pages

Insight with Pepe Gallardo...Page 12

Exposé...Page 42

Putty&Paint...Page 66

Exhibition...Page 120





ColourWise: Colourblind Miniature Painters

I was recently made aware of a new facebook group, one I have lot of respect for. ColourWise: Colourblind Miniature Painters is a support group and community whose aim is to find resources for painting with a colour deficiency and for sharing their group members work with others.

I had a very good friend that left the painting hobby because he was colour blind and for me that was a shame, he was a very good painter. I remember him bringing around all (over 150) pots of paint and asking if I could label them for him so I hope you guys will give this group your considerable support and if any of you suffer the same issues head on over and sign up. Also take you time to have a look at the small amount of work that's already been posted, it's pretty damn good.

Their facebook page is: www.facebook.com/groups/401090976768160



Savage Forged Minis is a small company from Germany, that over the last three years has produced a large range of busts, and figures, in a variety of different scales from 38mm all the way up to 220mm. Cast in the finest resin, Savage Forged Minis prides themselves on high quality control levels and a product that provides a challenge to both inexperienced and experienced painters & modellers. This December we plan on running a competition to win our currently unreleased Ogre "Gentle Giant" bust, this is one of our biggest busts and has been a labour of love for our multiple award winning sculptor: Dennis Zarnowski. The bust stands 220mm tall from the bottom of his belly plate to the tip of his club, or 185mm to the top of his head and weighs in at a massive 1.3 kg of resin!



So how does one enter? Simple paint any Savage Forged Minis release & share it on our facebook page between the 1st & 31st December, feeling free to post on other social media such as YouTube and blog pages. Entry's will then be uploaded to a folder, where people will be able to vote for a winner via facebook likes until the 31st January. The entry with the most likes will then receive a copy of our Ogre Bust. If you are interested in entering you can pick up an entry directly from our website: www.savageforgedminis.de. Any blogging websites, or YouTube's citing our competition will be shared on our official facebook page and website to share exposure for entrants. www.facebook.com/savageforged

Submitted by Jamie Tranter.

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EVENT REPORT

Banshee's Masterclass



By Shoshie

"Every Miniature is a Different Lover"

Alfonso Giraldes

This quote summarises Alfonso Giraldes' approach to both painting and teaching. Alfonso is a passionate artist. He brings his passion for art to his classes as well.

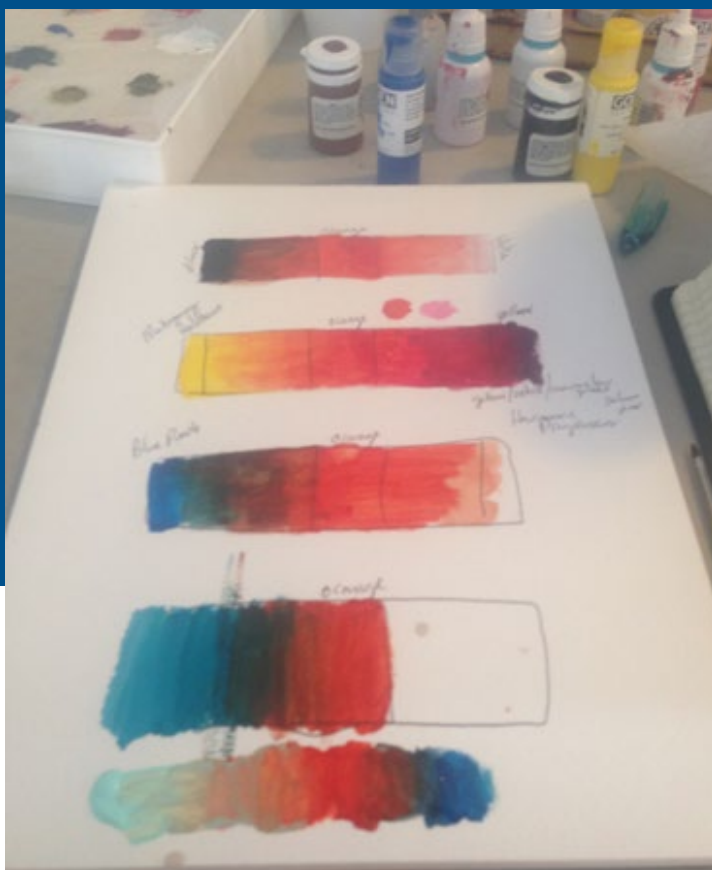
This year I had the opportunity to take a course on colour theory and miniature painting from him. I feel that the material and the things that he taught me were one of the best learning experiences I have had all year. Alfonso meets his students where they are at and delves into how colour theory applies to miniature

painting but also (and perhaps even more importantly) why.

Normally his course takes place over two days, but our class was spread over three. On day one, Alfonso went over the colours in the colour wheel and explained some of the properties each one of them had. However, to say he "went over the colour wheel" doesn't even begin to explain how Alfonso teaches. Because he is an artist, he uses descriptive language that not only gets his point across, but helps lock in the memory in a visual way that other artists can appreciate.

He explained how red is the colour of life, passion, movement and vibrancy. "Without red there is no life." Blue is cold, sadness, deepness and the colour of light. Yellow came as a surprise both being warm, bright, close and opaque, but also dry. He likened yellow to Mexico and how in their





tradition, yellow is without life. He would go on to explain how figures with skin tones, even inhuman ones, should always have a little red in them or they appear unalive.

As he explained the rest of the colours, going through the secondary and tertiary colours as well, he also told us that it is possible to train your eye to perceive more colours. We went through the first of many exercises, making a colour wheel, mixing skin tone colours and learning about how to paint with a full size acrylic wet palette.

“Being an artist is an attitude... people are scared to fail but failure is part of the process” Alfonso told us. He put us through a gruelling exercise where we had to mix only the primary colours and then place them in different quadrants according to temperature and value. He said “Life is like a challenge always. I want to be better. You can

who has already failed to teach you.”

Day 2 Alfonso passed out a bust he had sculpted to each of the workshop participants. He had us go over the bust and write out a short description of a character that our bust would personify. I decided to try and channel some emotion into mine, so that I could feel the character that much more. My bust ended up becoming a man possessed with an evil spirit of selfishness and greed. He ended up looking a bit demonic in the end but the result was effective and interesting.



either fail two million times or find a teacher

Alfonso would often help out a participant by demonstrating the techniques and ideas directly on their miniature. Everyone who took home a bust has a little of Alfonso's painting with them and a few even got the chance to buy one of Alfonso's fully painted demonstration busts!





On day three, Alfonso did a full demonstration on a bust while being timed. I think it took him around an hour total, but we all stood and watched the master at work. He also went over images of many fine art masters and master miniature painters and compared the two, showing us how there is a difference between just being a good colourist and bringing expression and real craft to your work. "Perfect blending doesn't always make it good art", he told us.

I have to say my most memorable moment of the class was when I asked him how he got into miniature painting. He told us how he was a lonely little boy in a tiny village and had found a game shop and purchased his very first models "Warhammer Banshees" and not long after that won his first contest painting models. What struck me about this was how similar the story is to so many of us who have come to love miniatures and painting them. It gave me a feeling of connection to Alfonso. Passion

for art is what drove him to become a better painter and today it drives him to share his passion through teaching. We all found our way to this hobby or profession one way or another, but it's the passion and love for the art that keeps us here.

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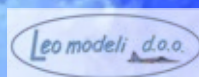


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insight interview

with **Pepe Gallardo**



Place of origin? Malaga, Andalucia, Spain

Years of painting? I am 51 now. When I was 14, I started painting figures and making tanks and planes. My first "serious" prize was in 1989 in a local show and my first national and international awards in 1992, so I could say I've been in this business for more than 30 years.

Major awards? Major awards? Starting talking about awards...mamma mia! There are quite a lot of them, such as some Best of Shows that I recall with special love, some international ones like the 5 gold's in Euro Militaire in 1998, which was a memorable year for my career, but the one that made me proud the most was received in Gerona in 2008, when the International World Model Soldier Federation honoured me with the WORLD MASTER AWARD.

It was really special for me because all my family was there with me that year. In any case, that is the greatest award, more than any physical one; the support of those who love me: my wife, my children and every person that has been with me through the years and all around the world.

The first time I met this artist was last year at the Monte San Savino show. I was just taking my first steps in this hobby and was intimidated meeting such a great artist, one I've always admired in the flesh and I missed the chance to introduce myself. This year, in Rome, he was a judge in the Euroma contest with Pepa Saveedra and I decided to finally step forward. I was totally surprised by his kind behaviour and we talked for a while together. I have to tell you that day I met not only a great painter, an artist, but also a true gentleman. This is Pepe Gallardo.



1

For those who follow you and don't know you personally, you have two great passions; painting miniatures and Harley Davidson motorbikes which divide you. What does painting miniatures really mean for you?

I wish! If only I had a couple of passions...I have always been a restless person and an adventurer, so I like lots of different activities that I always do with passion.

I have always had a motorbike and, of course, having a Harley Davidson was a dream for me, so I didn't stop until I had the chance to buy one. However, there are a lot more which I try to do daily. I have always loved tennis, music and movies. Above

all, you know, it is painting figures. It started as a kid's play thing and bit-by-bit it began to grow bigger; it became a way to forget stress and even a professional activity. Just the act of historical research and then work both technically and artistically is a kind of travel in time to tell little stories and really offers a unique opportunity for artistic and personal development through the miniatures.

2

You are a master in painting historical miniatures, a master of the Spanish "painting school" with many years of experience behind you with international painting competitions. What do you think about the current hobby panorama across Europe?

Thank you. Really it is an honour and a great responsibility for me to be tagged in that role, because I have always thought that calling someone master must be done from a serious point of view and knowing that "that someone's" works are, ultimately, what proves the modeller is truly a master.

It is believed that the path is easier because of the fact you are well known, but nothing is further away from the truth; we all have tough moments both in our lives and in our passions. It is always disappointing if something doesn't go as we expected. Maintaining a high level is not easy and you don't always hit the goal. When you finish your work, you know it. Being self critical and modest is the way to





success. You must know the path is not over and you have to keep learning and working hard.

Talking about modelism, it has had really good times and it has had bad ones too, when everything looked a bit still and collapsed.

Figure wise, when it seemed that everything was already done, fantasy figures made a strong step forward, breaking the rules and clearing the path to new and fresh ideas. Some people saw this with suspicion, but in my case I think it was the beginning of a new, bright future for the category in our hobby.

Even though making it well established in the most traditional shows wasn't easy, it is the most

attractive and interesting part of them nowadays.

I believe we have to stop thinking TV or video games are the enemy; we can be our own enemies, be our own limit. I think we all have to be more open-minded and, of course, keep working hard to improve and show the world the art we do.

3 *Today we can see that historical and fantasy painting are at great top levels. Personally, I am unable to tell if one is greater than the other; what are the real differences between them in your opinion? I mean it is just matter of state of mind or the two sides of the*



same coin are really so different as many tell?

I've been hearing the same thing through the years and, sincerely, life has taught me that when you think you know something is TOP, there's always somebody that shows you were wrong all along and that there's better or just other ways to do things. Basically, something like that happened with historic and fantasy figures.

Fantasy figures give a different chance to face a challenge, a chance to show an idea, a feeling



or just a story beyond what canons establish. It is a freedom a historic figure cannot give you when it represents an event in the past and, of course, you can give your look to it and give drama and emotion; it just proves that there are other ways to be creative and lots of them are really great.

I love fantasy figures. I have two kids and they have grown up with Warhammer and fantasy role playing games, so I have lived surrounded by it, even some of their friends are renamed modelists now.

I have like three or four drawers full of fantasy figures; the main fact why I can't paint any is because I am overflowing with commissions, most of which are historical figures and I have my deadlines I have to meet.

To sum up, I think they are just two sides of the same coin. They have lots of things in common and, at the same time, lots of differences, but they can coexist. As I said, there will always be great new ideas and artists. It is all about sharing, learning from one another and respecting everybody.

4 *You are a bit of a show contest globetrotter. Is there a place that you like you most like to visit, one that gives you the most happiness?*

There are lots of them, really. There are people you connect with instantly just because they have the same passions as you have. My first international show was Euro Militaire, the Champions League of historic modelism for me and there was where everything I have learned started.

Le Petit Soldat, already disappeared, or now Monte San Savino are really high level shows.

Shows in England, Germany, France, Portugal, Spain...I especially remember every World Expo and





some across the ocean in the USA and Canada.

I love travelling to the USA and Italy where a part of my heart is; my two sisters live there and I have old friends that are like family to me.

5

Is there an experience in your career you remember as the best you ever had, some nice memories or something like your best moment?

There have been many places, cities and countries. Traveling is a plus of this hobby and I think is something that motivates everybody. The nice part of this is that, wherever you go, you always have a good friend with whom you have lived great experiences in shows.

Talking about funny memories, there are thousands of them: In Canada, during a tour, we were entering Fort George while whistling "The British Grenadier". In Paris, having a great dinner at a Greek restaurant with the team of Elite Miniatures.

I always say that when you look at your luggage tired and without strength, you feel glad because all that remains are the good moments with all the good people.

There are a lot of great people by my side, from all over the world. They know who they are, which is why I don't need to name every one of them.



6

Do you give painting classes and hold tuition?

I do. For the last four years in a workshop near where I live, we gather two or three times per week to teach beginners and share knowledge and techniques among us. It is really didactic, what I think an atelier should be.

7

Can you talk us about the Timeline Studio, which we often see photos of on the web?

The idea of Timeline Studio began out of restlessness and a concern for this kind of art. What we do is try to keep this hobby alive and give everybody an open window to a vision of history. It is also a place

where artists can show up in person and share their work through the web.

8

Do you have a specific type of miniature you enjoy painting the most?

In the beginning, all the figures were World War II figures and I finished a bit “burned” with this period. For this reason, a long time ago I painted old periods, especially Colonials and 19th century. I love this period of history.





9

What are you working on at the moment and what are your future projects? Do you have a special goal you are aiming at?

I'm currently teaming up with Antonio Messeguer, a friend of mine, working on specific particular times of history. They are unique and original works. I think my main goal now is keep my sight healthy (ha ha) and keep doing what I love and share it with everyone.

Finally, I would like to sincerely thank every person that has helped and supported me over the years, even those who, as fate would have it, are no longer with me. One way or another we are always learning.

Thank you all for sharing this journey.

To Silvia, with love.

I would like to add my thanks to Pepe's greetings; if he is the person and the artist he is now, it is because everyone has supported and encouraged him.

I hope to meet you again soon and chat for longer, Pepe; it has been a very great pleasure for me to have you as my guest on these pages.



SHOW REPORT



by Kyle Cruickshank

Hussar Miniature Painting Competition

Ok...wow—what a weekend (well, a week really) spent in Poland! What was supposed to be just a weekend of miniature show and conversations turned into so much more!



time back home, I was already feeling quite tired. But Kris is quite the night owl and we immediately went back out to grab a few drinks and check out part of the city.

Our first stop was a local bar, which apparently did not like the cut of our jib and just ignored us. Even when pulling out 100kz notes to buy beers with, this place was just not having it!

So we went out to explore and see if there was anything else, but ended up with just picking up some beers at a 24h alcohol store and headed back to the hotel. A few beers, with lots of chat about the models, community and what we thought we might see over the weekend continued the conversation until the sun came up! To say that I was exhausted the next day would be an understatement; however, sleeping in until well into the afternoon did help to counter that! Little did I know that it would make the Friday night easier!

I have to preface this with a massive thank you to Kris from BrokenToad who got me to buy the ticket to fly out over there for the show and the activities around it. Had he not pushed for it, I probably would have given the trip a miss considering that it was just 2 weeks since I was driving across Europe to Scale Model Challenge and only a week and a half before I head to Monte! So it makes for bad timing for me, as I would normally

be working on my Monte pieces and taking in feedback from SMC and Euro. Honestly, it was quite interesting to head here and see what I saw, meet who I met and explore the places that we went to.

Flying in from Gatwick Thursday night, I landed at the terrible hour of midnight, being closer to 1230am before I was at the hotel to unload my stuff. Considering that I am normally heading for bed at this



For Friday we did head out to explore part of the city. We checked out the Barn Burger place for some late lunch/early dinner along with some more beers ☺ Some wandering around the city followed that, while we waited for some of Kris's buddies from Warsaw that we would catch up with later that evening...or so I thought...

I say that as the planned job was to stay within Warsaw and enjoy some local drinks. However, it seems this weekend was also an event weekend for Game of Thrones the card game, which was located in middle-of-nowhere Poland down south. Only a short 4+ hour drive by car to get to and we left at some time past 8pm!

Honestly, while going there and passing in and out of sleep, I did wonder if this was a good idea to do and how fast I might regret this plan of action for the evening; more so considering that the earliest train back was something like 4:30am and that would still be a 3-hour journey.

But hey, what is an adventure without some epic journey tossed in for fun, right? Thankfully, there was a great common denominator that brought us all together even if we all didn't speak the same language. Jagerbombs! Yes...the age-old college tradition of getting smashed off your face through highly flammable liquids that burn all sense of reason out the window while being consumed. With minor after thoughts of why the heck did I go and have so many! This would just be the beginning and although many of the people we were with had very interesting names, I would do the normal thing of renaming them whether they liked it or not so that I could remember who was who. One was renamed to Milhouse after the Simpson's character that his name sounded like. Or Larry who started a story of how he chatted up a girl that was obsessed with the game. Or Bob, to reflect Silent Bob as it took many drinks before he actually began to speak. There would be others, but honestly I forgot what happened for part of the night and the other 3 were the

last ones to leave us before our train.

Our train...which was supposed to leave at 4:30 am, but would have an hour delay. Our train that would be something that would give us a chance to get some sleep, but turned out to be a sleeper carriage train and no free seats. A train that would allow us the privilege, nah, the RIGHT to stand for the entire 3 hour journey near the ever so pleasant wash-room. Thankfully we had a few hours before the event closed the model entry portion of the event, so we could get some sleep at least. Albeit only a few hours. Asking Kris, it seems I passed right out, but considering that I was awake far longer than normal this was not surprising...

So with a quick freshen up and a rush to get our shit together to get to the event in time for the model entry portion, we rushed over via a taxi to the show. Thankfully the exchange rate is forever in our favour on this trip, and this was cheap (something similar to £4 or so



for the taxi). Rocking up to the show, we find the main building where the show is to be held, only to be told that the miniatures section is next door.

Now this was pretty cool, because the model gallery was sitting within a real art gallery. After spending the weekend seeing how the community tackles miniatures, it is not surprising to see that they treat this as art. Not toys for the most part, but proper art. And so it was fitting to be in such a place where local artists displayed their canvas works alongside the models themselves.

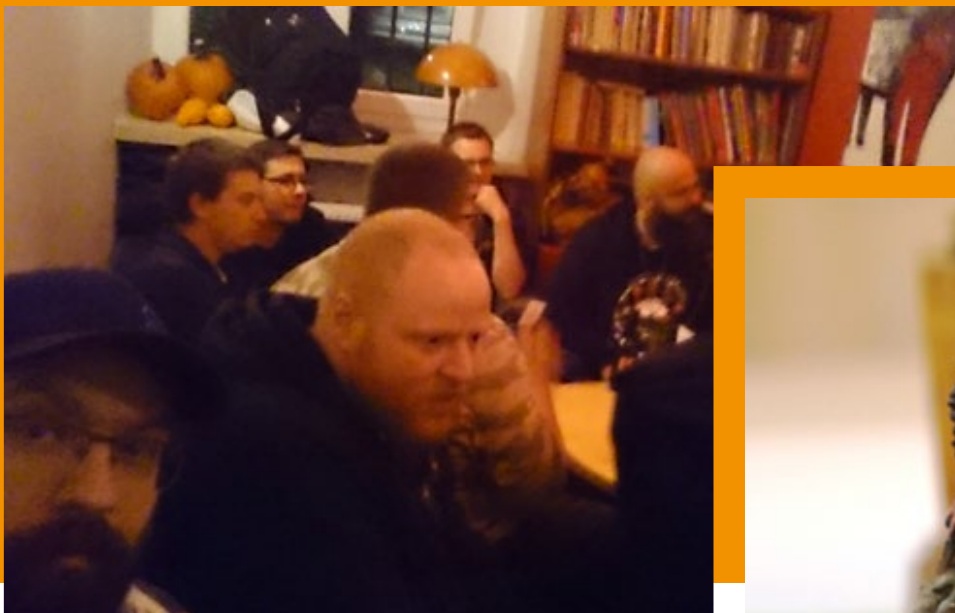
The models were all displayed on black garage styled plastic shelving, with clear plastic panels zip tied to the front and strings of LEDs lining above them. I would have to say that combined with the natural

light, it allowed the viewers a good look at all the pieces. My complaint, though, was that with the natural light being behind the pieces, taking photos of them was nigh impossible. A quick black curtain or cloth or paper would help solve that and with the LEDs you could still see all the pieces well enough. But that is just my opinion and would have made it easier to take better photos as a non-organizer (they

were able to take them in their photo booth set up with proper light).



Speaking of the models though, it is clear to see why so many people get their works commissioned to be painted from here. The quality is insanely high and it was clear throughout the show. Even the children are encouraged and shown how to paint properly from a young age. One such gent, Luka



Frost, spoke to us about how his daughter has been painting since she was 3 and has been doing very well within the event for the past few years. After seeing her Scibor Dwarf figure, I can see what he means and will be keeping an eye out for her in the future. I suspect Luka might be having his own personal studio painter for his company in no time!

There was a clear lack of foreigners at the show. Aside from Kris, myself and the Bruddhas from Buddha, I was not sure of who else was a foreigner within the show. As many of the conversations were held in Polish, it made the show feel more like a local show than an international painting competition. I believe that there were a few others, including one painter and his partner that looked to come from the Far East and another that might have come from Germany. On the whole it was a fairly strong (as it should be) Polish turn out.

Now this unto itself is not a bad thing, but it was hard at times to get conversations going with others, as many were not confident in their English. Aside from Bartels being something akin to a rock star at the show, the rest of us felt a bit left out at times.

What was also funny was that there were not a ton of entries. In a show that allows multiples within a category, and considering the speed and quality some of the people paint at, we were expecting a lot more. In the end, just over 110 pieces were entered, with myself bringing 10 from the UK ☺ It was kind of cool, but sad, to see that I had almost 1/10th of all the entries and I was not even local. Though, and not to spoil the ending, I did not place in the top 3 of the event, but did have multiple finalists throughout the different categories. I even won a nice prize from one of the traders, which was a great





surprise again considering the quality that existed there.

Shifting some of that aside, there were a lot of side events happening throughout and the organization of the event was well done for the most part. The demo section ran throughout the weekend and many were given a chance to learn or chat with the teachers as/when they had a chance.

What I found really interesting was the speed painting competition. Although I was unable to join, the rules for it were amazingly fun to see! Having a generic Tyranid model, a random brush, and random colours that were rotated throughout the time limit, you needed to do your best to make the best job possible with what you had. Talk about fun! Really, I would love to join such a thing in the future and some of the results were just great!

But this was just the first round of it! From here, the top 8 were then pitted against each other in a 1vs1 battle. This time with 4 colours being pulled per painter at random and a specific piece of the model to be worked on in that time frame. Our own Jack Crowe had managed to win his way into this second round and even won the first section of it! Seems the tutelage of Ben's loaded brush technique was paying off for him, though his luck for colours was against him. With every win, the victor would then get to claim the loser's colours, adding to their pile and pushing themselves further along.





by Camelson



by Luka Mrozek, photo by Slawomir Borysowski

Seems like something that both technical skill, but also strategic thinking were required here.

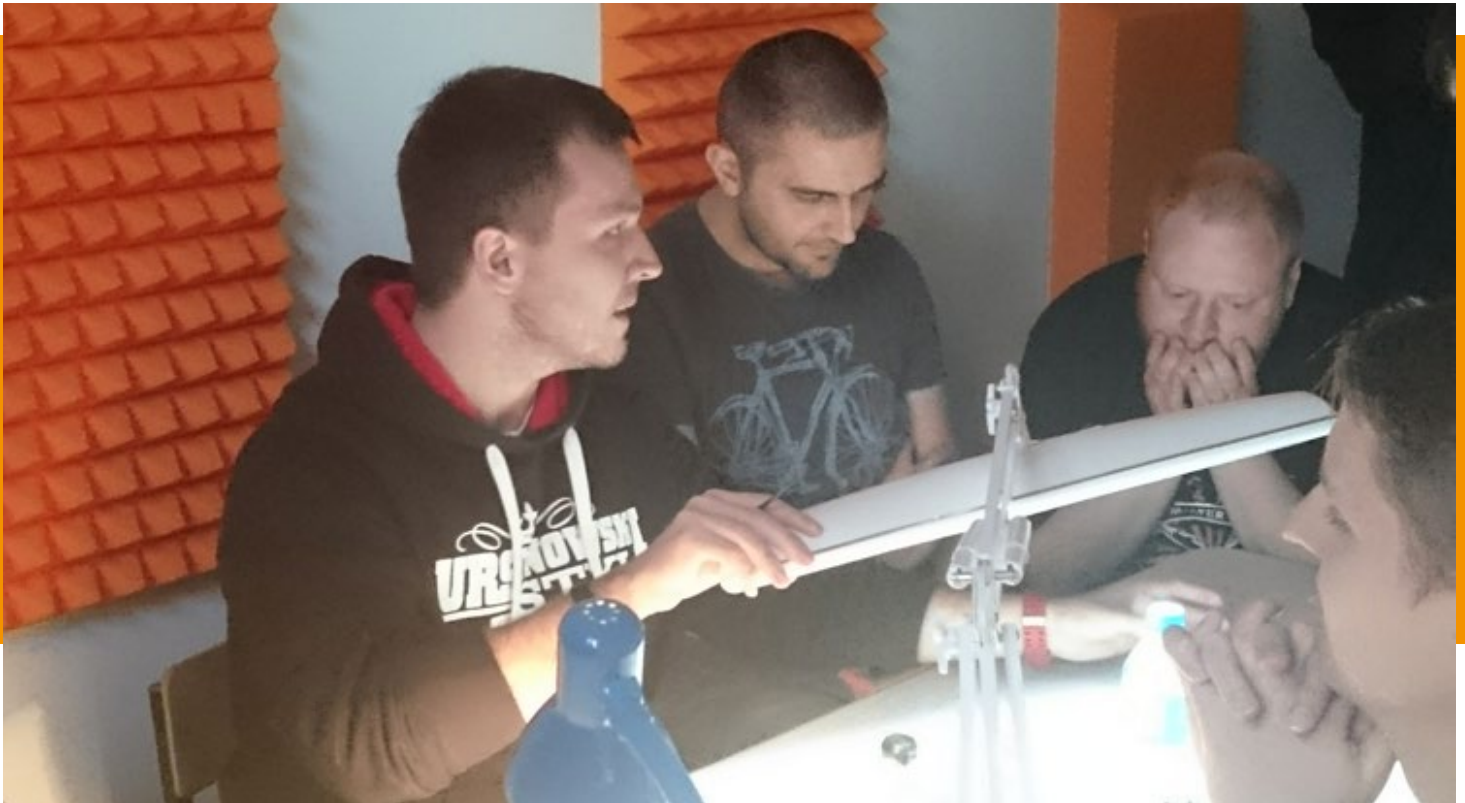
In the end, it was a one Mr. Adam Hanlon (aka Loler) that came across victorious with his brush skills. He added another trophy to his mix of prizes from the show.

Aside from the speed painting and the demos running on the Saturday there was not much else going on, because the effects of the night out on Friday, or rather Saturday morning, were beginning to take its toll on me. We did go with the group to a kind of speak-easy under the government building hosting the traders and demos, which allowed us the opportunity to go and have some quick drinks while listening to some live music. It was great to have a more in depth chat with Jack on how things were going and how he is doing within Berlin these days, or chatting with Luka about his models and what is coming up soon (great pieces to be released... need to keep an eye out for them!).

There seemed to be a few after-after parties, but since we were a bit new to the scene, we were given a bit of a miss on those. This was fine as Kris and I got a



by Lukasz Grzyb, photo by Slawomir Borysowski



chance to walk back to the hotel and check out the city a bit more. We found a nice place in the massive mall to eat and have a few more beers before heading back to relax and rest before the Sunday.

All of this came far too early for us and we walked back to the show at a leisurely pace. Missing breakfast for the second day, we aimed for the same meal. A Turkish restaurant (go figure that I would find one after spending 8 years in Turkey) near the event would be our go to place for food both days, with a massive Donar Kebab being our food that would hold us over for a majority of the day.

Destroying that food, we were able to catch up with Camelson who was running a painting demo on his way of doing NMM gold. I have to admit that it was not too entertaining to me, as it was mostly just watching him paint with little explanation (at least while I was there). However, while this was going on, there was a younger painter (couldn't be older than 6 at most), who was painting a chaos cultist no further than 5 feet from Camelson. Not too exciting normally, but it was the fact that he was painting with the same level of concentration as one might do 4-5 times his age and using the brush and palette like he had been doing this for years!

From here, it seemed everyone was involved in an activity of one sort or another. This gave me a chance to check out the selection of traders a bit further and actually have quite a good conversation with the main guy from Spellcrow who was also one of the main

sponsors of the show. His pumpkin headed adventurers were too cool not to pick up and with some nice discounts for being at the show, they were almost a steal to grab. I am looking forward to painting them up in some sort of diorama there at some point, I hope! My only thought at this point was that I think that the traders were under-represented here at the show and not enough foot traffic was around to make it worth it. Hopefully something can be done to give them a bit more exposure in the future or be brought closer to the model show.

That would be one of the biggest points that felt odd at the show--the split between the figure competition and the hall that housed the demos and traders. I think that the main hall could have accommodated one or the other alongside the figures, with perhaps a smaller limit of traders to make it fit within one space? This would generate more interest to both sides, perhaps, and keep people more together which might invite more conversation.

At mid-afternoon the ceremony for the models started up. Though most were in Polish (it being a Polish show after all), they were kind enough to switch to English when someone from outside of Poland won something. It did give away a bit of the suspense of who was going to win when that happened (due to the limited foreigners in attendance), but every little bit to include us into the ceremony is helpful.



The highlight of the ceremony for me though was the awarding of the junior awards. Both the jury/organizers and the crowd really cheered them on. This was great to see, as I believe it will motivate them to paint more. I know for myself it motivated me to give a brush and some time to my own son more in the future.

The way in which the awards went from here was again a bit confusing as all the runner ups were awarded a gift bag from traders and sponsors and all their pieces being shown up on the opposite wall. Once this was done, then all the categories were then brought back up to give away the top 3 spots. I think it would have been better if each category was done, including the runner ups, and if they presented in front of the projector. To help reduce people having to turn around to understand which piece was being awarded or who the person's piece was. It is still a fledging competition, so perhaps improvements will be had in future years.

In the end, the top prize of a Hussar Sword was presented to Jaroslaw "Camelson" Drabek. This was for his flawless painting on the Age of Sigmar model. Alongside this prize sword, he was also awarded a ticket to Crystal Brush next year. Let's see what he brings to the competition there and if he can bring home a top spot from across the pond.

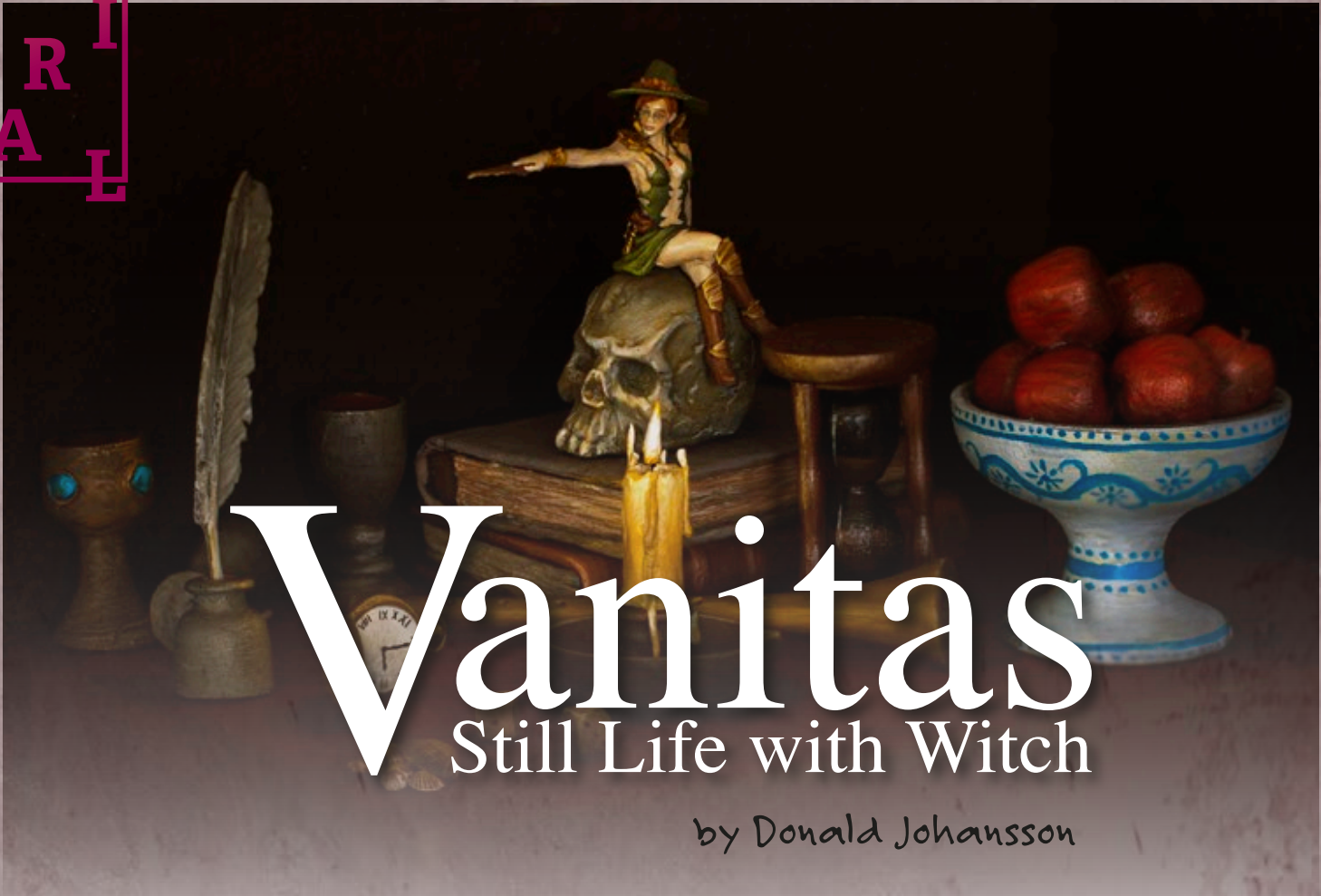
After the awards, everyone was able to pack up their models. This was quite funny for me as I still had 10 pieces in the stands, but 3 people were bringing them back to me. And when coming they were not sure if they were all mine. Had I not had the papers with me, I think they might not have believed me!



photo from Grzegorz Czyzewski



Though once this was all done, everyone stayed around a bit to say congrats to the winners, check to see how their buddies did or just catch up before heading off. We were to have dinner with some of the locals, but it seems that with the elections happening, most places were overbooked. Better planning required next time, I think. So in the end, we all said our goodbyes and headed our separate ways; some to catch a train and others to catch a beer and conversation, all knowing that they needed some good rest after a long weekend of activities. Until the next time...



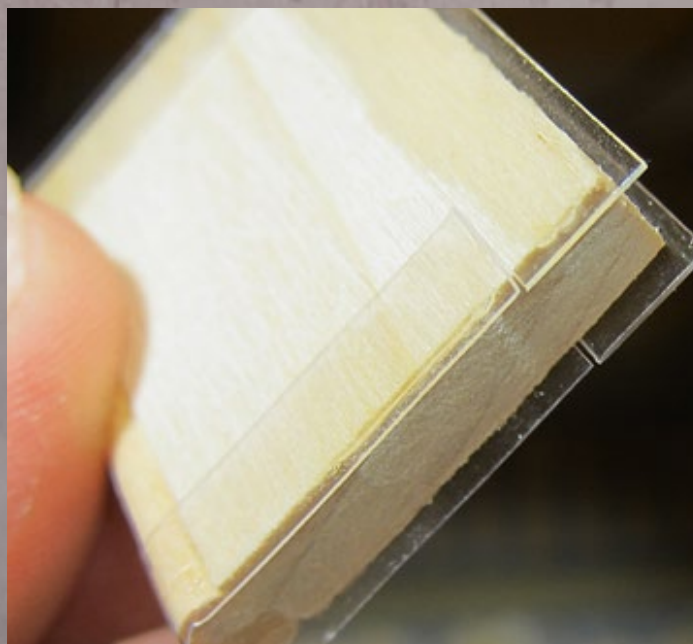
Vanitas

Still Life with Witch

by Donald Johansson

I was excited when I saw Wyrd Miniatures announce a 2015 edition of their Rotten Harvest painting contest.

Initially I was unsure of what to make, but as I was looking through my stash I found this great little witch sitting on a skull. The figure is “Rozalea, The Witch”, by Minx Miniatures. I just wasn’t sure how to use it. I asked my wife for ideas and she suggested making it like a vanitas still life painting with a skull. After consulting the internet, I agreed that this was a great idea. (My wife is obviously the more cultured and educated of the two of us.) After some more research, I had a list of items that are usually present in this type of painting. In addition to skulls, they often contain hourglasses, musical instruments, fruit, candles, goblets and books. Since I didn’t have any of these items on hand, I set out to try to create them from scratch. This article will show a little bit about how I created these items.





I wanted to have a strong OSL effect in my piece and I thought it would look interesting to have the witch be lit up with a light source from below. To accomplish this, I decided to make a couple of books to put under the skull and witch.



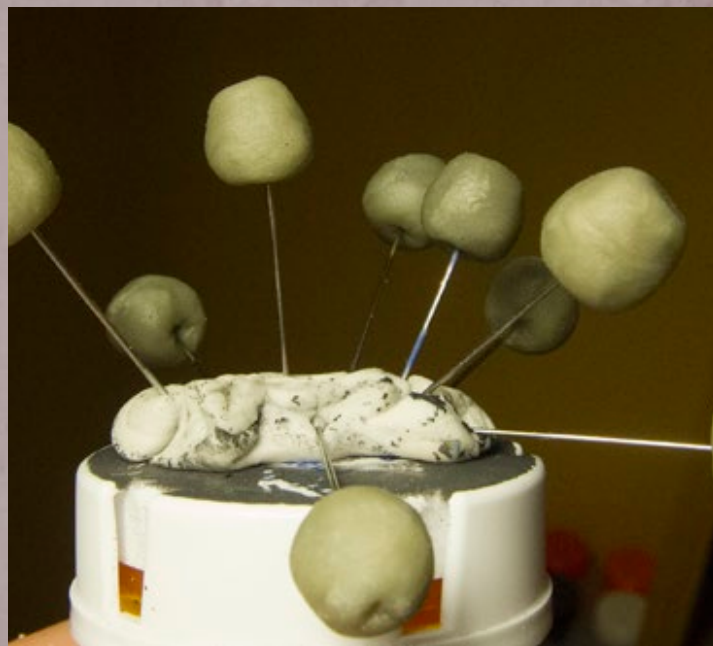
The cores of the books are made of wood. I attached strips of plastic around the edge to make it easier to apply the putty later. (The plastic is from a blister pack.) I also used narrow strips on the spine to make raised bands. I covered this core in putty and sanded it smooth. Finally, I applied some more putty along the edge to look like the pages of the books.

The hour glass was made out of six separate lathed wood pieces (see below for more description of my lathing process).



I wanted the candle to be the centerpiece of the vignette. The bottom bowl was made by pressing against a shape I had (a miniature tea cup). I lathed a small piece of wood to go on top and for the candle I used a small dowel that I covered with putty. I then sculpted some ridges of wax on the candle.





Again, the bowl was lathed from wood. The apples were made from putty. I just rolled little balls and made indentations at the ends.

The three goblets were all lathed from wood. I had to do a little patching with putty.

The pocket watch body is just a hand sculpted disc. For the lid, I pressed a thin sheet of putty onto a small bead.

The inkwell was also lathed. In fact, this was meant to be a goblet at first, but I made the stem too narrow and it broke. So I turned it over and applied some putty for the top edge. The quill is putty with a metal wire glued down the middle. The wire was covered with putty.

For the musical instrument, sculpting a miniature violin seemed a bit excessive (not to mention tricky!) So, I decided to make a shawm instead. This has a metal rod down the centre for stability and is just hand-shaped putty.

The dice are just cubes made of putty and the shells are actual shells from the beach. (If you look closely at the sand along the water, there are often a lot of tiny shells there; these can be useful for many miniature projects.)

The table is a piece of wood covered with a sheet of putty. I used a pasta machine to make this sheet of putty. After this had hardened, I went back and fixed a few imperfections by hand.





All pieces primed black and ready to be painted.



Experimenting with different arrangements.



Painting

The painting was pretty straight forward. I studied some pictures of lighted candles and realized that there usually is a gradient glow inside. I tried to capture this by applying thin paints in many layers to create a gradient.

I was careful to plan the exact position of each item before painting it, to make sure I put the highlights and shadows in the right places. I painted the highlights as they would look in a neutral light.

Then at the end, I applied a yellowish wash to make it look more like it is lit by candlelight. I took care to only apply a thin layer and prevent it from pooling up in certain areas. The wash I used is the Flesh Wash by Secret Weapon Miniatures. The table was painted with an airbrush. The shadow under the candle was airbrushed as well.

Finally, all the pieces were mounted on the table and I painted in the shadows cast by the candle. For

this I used a very thin wash that I applied in multiple layers to get a smooth gradient.

Lathing

As I mentioned above, several of the items in this vignette were lathed. I have always been fascinated with lathing. When I was a kid my dad built a large lathe using an electric motor, an automotive transmission, and various welded metal bits and bearings. (My dad is a pretty handy guy.) He used it to make bowls, cups and even wooden bats for us kids.

Building a lathe like my dad did was out of the question. (I don't even own a welding machine.) Besides, it would probably not work very well for the tiny pieces I needed to make.

So I did some experimenting with various tools I already had.

- » Electric drill
- » Dremel tool
- » Chisels
- » Linoleum cutters
- » X-ACTO knife
- » Mini files
- » Sandpaper

For material, I used various small wooden dowels that I had in my stash.

I cut the dowel in 1.5" pieces and was ready to get started. The first challenge was to attach the dowel to the drill/Dremel. If you are using a small dowel you could attach it directly in the chuck of your drill, but that won't work with a Dremel. My solution was to attach a small drill bit that I drilled/pressed into the centre of the dowel. When doing this I pressed pretty hard and let the

drill 'screw' itself into the wood. You don't want to drill a hole, but rather attach the dowel to the drill bit. This step is really the most critical in the whole process: the drill needs to go in straight and in the middle of the dowel. A little bit off centre can be corrected when you start lathing, but if it is too crooked it will quickly shake and wobble out of control.

I noticed quickly the chisels were a no-go. Perhaps my chisels were not sharp enough, but they just caused the pieces to jump around, taking large chunks of wood out in an uncontrolled way. I had a bit more luck with linoleum cutters, but only when I used the side of the table as a tool rest. This was the most effective way to quickly decrease a bigger dowel down to size, as for the bigger bowl I made.



For the smaller dowels (I used a 1/2" and 3/4" dowel for most of the items I made), I found that the electric drill did not rotate fast enough and I switched to the Dremel, which worked better.

The X-ACTO knife allowed me to make very precise shapes, but I had to be very gentle as the knife had a tendency to jump and sometime create large gouges in the wood. (Protective goggles are important when attempting this. I can easily see the blade breaking off and flying).





Mini files.



This will be my go to solution when I do this next time. Using a file was much less nerve wrecking than the X-ACTO blade. I have a set of files with different shapes— flat round, convex, square— and they were all useful. There is really not that much of a trick to it. I

just press the file against the dowel, turning and moving to create the shape I want. The only downside would be that it creates a lot of dust, so it might be best to do away from your painting area.



As you would expect, sandpaper works great to use a last step to make the wood nice and smooth, but it can also be pretty effective in removing larger amounts of wood and creating the shape— especially when using a coarser paper.

Wood Used

It's possible to lathe most types of wood. When making small objects you wouldn't want a wood that is too soft, as it might not hold details as well. I don't even know what material my thin dowels were, as they were unmarked. For the larger bowl I used poplar, which is fairly soft. Using the rudimentary tools and setup that I did, I think it would be hard to use a harder wood.

Skewers

I discovered that skewers fit straight into the Dremel tool. They can be shaped using the methods I already described. I used these for parts of the hourglass.

Obviously, my setup and method is one of the very simplest solutions possible. There are many ways to go from there. Building a rack to hold the Dremel (or any other small electric motor) would be the first step. This would also enable you to build some sort of tool rest. A tool rest would in turn make it more feasible to use traditional lathing tools. The method I use to attach the wood pieces is very rudimentary and a form of clamp or chuck would work better. Adding a tail stock would also improve the stability. Of course by the time you have constructed all of that, you would probably be better off just buying a cheap mini lathe. As a matter of fact, that does sound like a lot of fun. I can already see myself lathing bases and plinths, as well as little bits and bobs for dioramas. (Need to add it to my Christmas list...)

If you want to research miniature lathing further, there is not a whole lot of resources specifically dedicated to miniature items for diorama use. However, pen turning is a popular hobby with plenty of online resources and tutorials. Most of the techniques used for that should be applicable for miniature lathing. In fact, the pen blanks that are used in that hobby would be a good starting point for most miniature use. As a matter of fact, pen blanks even come in acrylic materials, which might eliminate problems with out-of-scale wood texture in miniature items. I definitely see some more experimenting in my future.

I had a lot of fun working on this piece. I ended up using some techniques that were new to me. Some worked out great; for others I might try something different next time. The piece ended up doing well in the Rotten Harvest contest as well, so that's an extra bonus.





FeR Miniatures: Jamal & Tarleton's Legion Officer



Legion Officer

Price: €38

Scale: 1/12

Material: Resin

Available from

[FeR Miniatures](#)

FeR (Fernando Ruiz Miniatures) is slowly growing to be one of my favourite miniature companies. One thing I really like is how diverse their offerings are (not to mention that many of them are busts); within the same company you can go from medieval pieces, through several other periods of history to literature and fantasy, which is why I'm doing this joint review to highlight the fact that while the subjects are varied, the core fundamentals of all of their miniatures remain the same. With regular 'sneak peeks' of new releases to be seen on facebook, it's definitely a company to keep an eye on. If you feel like finding out more about Fernando, his company and plans for future, check out the Insight interview with the man himself back in issue 29.

Today, I would like to show you up close two busts released recently by FeR. Two busts from the same company, yet with a completely different story behind them.

First there is Tarleton's Legion Officer, Charleston, 1780. This is a 1/12 scale historical bust sculpted by Paul Deheleanu. Next is Jamal, a very nice 1/16 scale bust from Raffaele Picca of Massive Voodoo fame.



Tarleton's Legion Officer was released as a part of Magna Historica, a line of busts so far containing gems like Jeanne d'Arc or the Rogue Pirate, while Jamal is a fairly new addition to the company, although not so new release on its own. The whole line of Forged Monkey is some sort of co-op/casting and distribution partnership FeR has with Raffaele.

The Packaging

Both busts are packed in a very similar way, in a plastic box with a sticker with box art photo on top of them. The officer, as a more complex piece, is additionally secured with a layer of thick foam. Jamal, a simple one piece bust, is only in a plastic string bag. As far as I know, a plastic box is the most typical packaging for FeR miniatures; only one or two have different packaging and I am not quite sure why. It may have something to do with the complexity of the model or some sort of special deluxe offers.

Quality of the Cast

In both cases, they are almost flawless. As you can see on the back of the Jamal at his neck there is a slight line, but removing it was really simple. Other than that, the bust is perfect. All the details are very clean and crisp. You can see the sideburns, the stubble, and even few moles on his face. The amount of tiny details on this not

Jamal	
Price:	€20
Scale:	1/16
Material	Resin
Available from	
FeR Miniatures	

so big bust is not only due to the quality of the cast, of course. The biggest contributor is naturally the skill of the sculptor and the style of his work.

The cast of the officer is also very good. It is much more complicated, so I found more small mould lines and pour points on it than on the Jamal, but it's mostly due to the complexity of the piece. It's nothing big, though, and cleaning it up won't take a long time.

The style of this sculpt is also different here. Everything is smooth and flawless. It looks bit more like a statue than real human being. I guess I'm not the biggest fan of this kind of sculpting, especially the face here. It looks almost like a mask. Personally I prefer faces with more character; some facial expression and a few wrinkles





at least. Surprisingly, this one fits nicely with the historical period, theme of the bust and (as I've been told) actor it is based on.

Assembly

Well, there is not much to talk about here when it comes to Jamal. You just need to remove two entry points at the bottom of the bust, pin it to the plinth and you are ready to go. With the Officer, there will be a bit more work involved. As you can see on the photo, this bust consists of 6 parts, which might seem a lot

compared to Jamal. I did some dry fitting and everything seems to fit together nicely. All of the parts have pins in place already to keep them in the right place. Another very good thing is that the bust is separated in places where the joint gaps can be obscured by the edge of the clothes, rim of the hat or things like that. There might be some minimal amount of filling required, but nothing too complicated. So all in all, 6 parts in this case should not take too long to assemble and prepare.

Overall Opinion

As you can see both busts, even though released by the same company, are very different in character. What they do have in common is most definitely their high quality and that's what I really like about them and FeR miniatures. I think everyone can find something there.

EXPOSE

THE BEST NEW RELEASE FROM THE PAST MONTH

The Duelist

Company:	Dolman Miniatures
Scale:	1:10th
Contact:	www.dolmanminiatures.com



Maréchal Lannes

Company:	Alexandros Models
Size:	200mm
Contact:	www.alexandrosmodels.com



Alexander Nevsky

Company:	MJ Miniatures
Scale:	1:9th
Contact:	www.mj-miniatures.co.kr

WW2 German King Tiger Commander

Company: Life Miniatures

Scale: 1:10th

Contact: www.lifeminatures.com



Ch'en Nan

Company: Modelland
Size: 70mm
Contact: www.modelland.it



Moon Man

Company: wispgames

Size: 54mm

Contact: wispgames.com



Ogre

Company: Pegaso Models

Scale: 1:32

Contact: www.pegasomodels.com



Salamanca

Company: Aradia Miniatures

Size: 90mm

Contact: www.aradiaminiatures.com



By Luke Wilson



BROKENTOAD

This month, I continue with my company spotlight series with a look at BrokenToad.

Not a new company per se, but it is one that has been quietly creeping up in size. Artists across the world are already using their pigments, paintbrushes and brush care accessories. They have recently ventured on to the miniature world and have started creating and releasing their own range. And I have to say what a start. I am already the proud owner so far of each of these sculpts and looking forward to the next one coming soon (at time of writing this article).

That's enough from me at this time. Let us hear a bit from the main man behind the company, Kris Toad.

So, I started in this hobby way back in 1992. I grew up as a huge fan of stop motion films such as Clash of the Titans and Jason and the Argonauts and once I first saw the very old Games Workshop plastic skeleton box (which instantly was so reminiscent of the great Ray Harryhausen's work), I was hooked. I always really enjoyed the painting side of the hobby over the gaming





to settle for lower quality coloured powders or grind my own from artist pastels (both of which aren't really suitable for miniature painters, as they don't last over time and soon begin to fade). So I set out to tackle both issues--my goal was to combine the two options and produce a product that was not only high quality, but also hobby friendly on price point and after a lot of trial and research I finally ended up with a product I was happy to put my name behind.

The brushes were a similar story, really. I have always found tools to be a personal taste. What works for one person doesn't always work for the next and brushes are no different. I know there are a lot of top name brand brushes available that miniature painters swear by, but personally I never felt in full control or comfortable when painting with these options. That isn't to say I think they are bad brushes in the slightest; they just don't suit my painting style. So, again, I set out to find a brush that suited my own needs and was made with all the attributes I felt contributed to a brush perfect for miniature painting.

Sounds cool...you have turned a personal need into a business. The ideal job you could say. Tell us some more about these products, what colours do you offer and why did you go for them specifically? Also, what size brushes do you offer? I ask this as both a personal question and one for our readers.

Yes, it can be very rewarding and gratifying, but once your hobby becomes your business you need to treat it as such. I've seen a lot of people try to turn their hobby into a business and fail because they cannot separate the two and don't realise just how much time and dedication it takes. 14-16 hour days are pretty much the norm for me these days, but I do really enjoy what I do and that's a hard thing to come by.

aspect as I've always liked creative pursuits and, even though I don't recommend it, I spent many days that I should have been at college sitting in my local store perfecting my craft and painting for the store cabinet (stay in school kids, stay in school).

I took a break from the hobby in my early 20's due to life/work and other boring things just getting in the way, but slowly found it creeping back in around ten years later when I reconnected with a long-time friend who had just opened a games store of his own. Around this time I suffered a pretty serious back injury, which left me unable to work a regular full time job and through my friend I discovered commission painting as a viable means of making money at my own pace without putting my back through any unnecessary long hours or

strenuous physical work. From these humble beginnings, BrokenToad was born.

Seems like most of us, you started where we all did—GW. ☺

I mentioned in my intro that you do various pigments and brushes. Can you explain more about these, please? Describe the range of pigments you do and tell us a bit about the brushes, too?

Sure — the pigments were the first product BrokenToad released. At that time I had started to venture into using pigments myself, but found the choice available to me didn't really suit my needs. If I wanted high quality pigments, I had to pay a high price and compromise on colours that weren't right for the effects I was aiming at. For the choice of colours I needed, I had

All of the pigments are natural mineral pigments, extracted direct from ore and heated to refine and process before grinding without adding any fillers or powders. There are currently 20 in the range covering the basics like rust colours, earth colours, concrete, brick and so on, but I also wanted to add a lot of green/grimy tones. I find these lacking in most other ranges and since a lot of modellers use pigments to dirty up their models, it only makes sense to include various other realistic tones besides mud and dirt.

The brushes are available in four different sizes—2, 1, 0 and 3/0 and are all a rounded pointed design

made from 100% pure Kolinsky sable hair. The reason we use Kolinsky sable hair is because each individual hair strand has a natural taper, meaning the brush tip will hold a point longer. Each hair also contains many tiny little overlapping layers, similar to a pine cone, which means it has the ability to hold liquid really well without causing much distortion to the tip shape when loaded with paint, so you should be able to pull a much finer line than with other hair types. As I mentioned previously, the brush really suits my painting style. I tend to glaze and build up many, many thin layers when I paint, so a brush that can hold a lot of liquid and still perform well is key for me.

Well, I'm sold. I think I'll grab myself some brushes and give them a go. What made you move into miniatures from producing accessories? Was it a spur of the moment thing, making one figure and seeing how it went or was it always your intention to turn BrokenToad in to a comprehensive hobby company?

When I initially set out with the products, my hope was just to have them as an extension of my commission painting business, more of a contingency to tick over in the background and provide me with a little top up fund for when I had quiet painting months. At the time I would have considered myself lucky if I sold a few items a month. If nothing ever sold they were all products I would happily use myself on a day to day basis, so I always had that to fall back on. I really never expected the business to take off in the way it did. The first six months were very slow. It's difficult to get people to trust you as a brand when they have never heard of you, but gradually over time I have been fortunate enough to build up a loyal customer base who have the same thinking as I do when it comes to product requirements. These are the people I now listen to and let dictate what products I should be releasing and it just so happens that miniatures were high on their list of wants; plus I'd be lying if I said it wasn't cool having your own range of models that people seem to enjoy. Nothing, however, is ever spur of the moment. I spend a lot of time researching and developing before I release new products. The Tooth Fairy bust, for example, was almost a year in the making before he was released. I like to gauge people's reactions, likes and dislikes, before I work on a new concept. As I mentioned earlier, my customers are the ones who dictate to me what they would like to have in a product. I never want to be the one who dictates to them what I think they





After the Tooth Fairy, I released 'The Wicken King' sculpted by Christian Hardy who is now sadly no longer a freelance sculptor. This is currently the only model in the range that I didn't come up with the concept for. For a long time I have regarded Christian as one of the best miniature sculptors in the business and when I was offered the chance to purchase an original sculpt produced by him, I couldn't turn the opportunity down. The textures & details up close are insane and the overall design of the piece is nothing like I've seen in a model before. As far as I'm aware it is one of the last sculpts he produced as a freelance artist before joining Games Workshop and I am truly honoured to be able to turn it into a resin kit.

should have. I honestly think this is the only way to have a successful product range. I don't believe it's ever good practise for a business not to listen to its customer base and expect them to keep supporting what you do.

I think that's spot on. If only some other companies did that, too. ☺

I'm glad you mentioned the Tooth Fairy, as this was going to be part of my next question.

You already mentioned the Fairy. This was your first release of your range and you certainly came out with a bang, doing something a bit special for its release. What made you decide to do such a big event and how did it go for BrokenToad?

Like I said previously, the model itself was almost a year in the making and after such a long build up it needed to be something a little special. I wanted people who bought one to feel that they got something that had a bit more thought put behind it. The competition that was launched with its release was simply to give

back to everyone who supported me in this new venture; I know a lot of people who bought one had never painted anything anywhere near this scale before, so I hoped the prize would help spur them on to push past what they believed their painting limits were as well as any insecurities of painting such a large scale to ultimately end up with a finished model they are really proud of. As for me, I ended up with an album full of painted models and a lot of happy painters who ended up with models they really enjoyed painting, so I don't believe it could have done any better in that respect.

I have to say there certainly were some good ones there and looking through some of the other artists' minis before the Tooth Fairy, some of them definitely took up the challenge and upped their game.

Let's look at the rest of the range, because we can. ☺ You have another 2 (soon to be 3) models. Can you tell us a bit about the other ones, please?

Next came 'Paradise Lost – the Fallen Angel'. For this piece, I wanted to try and do something that I had never seen in a bust before. I love models that have wings and while this is quite common on smaller scale miniatures, I cannot recall one bust I have ever seen with full sized wings. I chose to commission Roberto Chaudon for this sculpt, as I believe his feather work is amongst the best and it was going to require a lot of feather work.

My latest bust is entitled 'Skin Deep'. Again I wanted to do something different, but this time it's all about the concept. The sculpt represents superficial beauty and the way society perceives people; because Roberto was able to translate the Paradise Lost concept so well, I again commissioned him for this sculpt and I couldn't be happier with the finished piece.

Well, being the proud owner of the first 3 sculpts I can agree with what you have said, each sculptor has done an excellent job so far.

There doesn't seem to be a set theme to your range, so how do you

go about conjuring up your next model? Is it a case of you just think it will be a really cool mini to make or are you some sort of evil genius and there is a theme I just don't see, staring me in the face?

I wouldn't say I'm an evil genius. I'm far from a genius, but so far everything has had an underlying theme; I like to start with an idea or a topic I find interesting and then try to find a way of turning that into a model. The Tooth Fairy is the corruption of greed, the Wicken King represents faceless evil, Paradise Lost grew from the idea of people's obsession with false celebrities who have 15 minutes of fame and then once it is over spend all their efforts trying to get back to that point (as weird as that sounds). Skin Deep is the first model to really throw its concept in your face. Even the name is taken from the phrase 'beauty is only skin deep'. The model really conveys its theme and depicts a jester with a disfigured face gazing into a mask he is bound to wear so he is not perceived as a monster for how he looks. I really enjoy trying to tell a story through my models rather than just bringing a cool looking model out for the sake of it looking cool. I'm not saying this will be the case every time, but at the moment this is what excites me about miniature production.

So, you are an evil genius. ☺ It was there all the time. I love hearing how models come about and I get a kick



out of painting something that has a story to it.

I got a rare chance to speak to Roberto and get some of his thoughts on Paradise Lost and the way he goes about sculpting. I think it fitting to put here as it compliments Kris's answers perfectly; I hope you don't mind Kris?

Hello, Roberto. Could you tell me and the readers what inspired you about the Paradise Lost sculpt and what do you look for when you start a sculpt?

Hi Luke. Well, for this project Kris from BrokenToad contacted me and explained that he needed a fallen angel female bust. He gave me some illustrations and told me about the situation, like she was a kind of warrior at the same time, for example.

So with this info, I started to sculpt a female anatomy base. Then I tried to give her an expression kind of melancholy; reflective, a bit sad, but with some elegance and discretion at the same time. It was a moment when I felt that she had come close to that point I was searching for, so I sent to Kris some pictures. He was very happy with the result, so I continued that way. The rest was more predictable, I would say.

When I sculpt I try to get into the spirit of the subject, trying to understand it, to feel it and then it's more a technical issue to be able to express everything through the materials. There's no formula or precise way to do it; the process



changes depending on the subject or situation.

I draw when need to clarify some things, but it's mainly the putty that guides me all the way most of the time.

Visual reference is important too, so I try to get the best and the one that helps me to translate it to the work.

Thank you, Roberto. I can see why Kris picked you to do the busts. Back to Kris...

I suppose Kris, all I have left now is to ask are there any juicy sneak peeks you can give us of what's coming next from you at BrokenToad?

Well, there are currently a few projects in the works which are too early to talk about, but today I did receive the master for our new exclusive event only miniature which launches on December 14th. I'll let you see this image, but that's all you're getting for now ☺

That's a great little piece and the timing of the release is perfect. ☺



Looking at your website and facebook page, I don't see any box art for your stuff. Why is that?

It's a good question. There are two main reasons I don't like to show box art. Firstly, I firmly believe a good paint job can do wonders for a poor sculpt and I have personally fallen victim in the past to buying a model based off its paint job, only to end up with something that is totally different than what I was expecting. The sculptors we commission work really hard to produce our models; everything is sculpted traditionally by hand and it's nice for people to see the actual sculpt and know exactly what it is they are purchasing. Secondly, as nice as a good box art can be, a lot of people will see what they consider the 'official' paint job of a model and assume it needs to look this way. I really love to see people take my concepts and build on them with their own imagination; after all, this is half the joy of painting. If I present them with a bare resin model they can freely form their own ideas and opinions on the paint job, rather than having a preconceived notion of how they think it's meant to look.

That's an excellent answer and also refreshing. So, you can build a customer gallery rather than a celebrity painter's gallery. ☺

Yes, exactly. At the end of the day, the models are intended to be enjoyed by everyone, rather than to intimidate them because of high level paint jobs.

I see you say everything is traditionally sculpted. Where do you stand on the traditional vs 3D? Is it something you would consider in the foreseeable future or are you a traditionalist at heart?

I think I am more of a traditionalist. 3D work is getting better every day and I've seen a handful of people produce some mind blowing work, but it always seems to be missing something, to my eyes at least. I feel traditional sculpts have a soul to them; they always appear to convey so much more emotion than 3D work to me. I think if you are looking to produce hard edged models like tanks or mechs then 3D is probably the best option to take, but for an organic piece that needs life I would choose a traditional sculptor every time. Being able to take a piece of clay and turn it into a beautiful sculpture with your hands is such an amazing skill and one I will always continue to support. I would hate to see it disappear in the current age of technology we live in.

I think I'm with you on this one. You are right it does have its place, but I think

that traditional sculpts still have the edge for me.

Anyway, thank you Kris. It has been really interesting talking to you and letting us into the world of BrokenToad.

To our readers: if you want anything you see or read about in this Spotlight, you can find the products at www.brokentoad.co.uk. There you can either grab them direct or they do show a page with stockists, plus BrokenToad also has a facebook page where you can get info on upcoming releases. You can even talk to Kris himself, if you are brave enough after reading his thoughts here at www.facebook.com/BrokenToad.





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HA HA HA HA HA

WHY GO SERIOUS?

by Adrian Hopwood

Knight Models' 'Joker' 75mm white metal figure kit

While not one of the newest releases from Knight Models, it is one of their best ones to my mind; then again I do like the Batman films and both renditions of the Joker character. I didn't think Jack Nicholson's performance could be equalled, but I'm quite happy to have been wrong. Heath Ledger manages to out weird Nicholson, playing a wholly darker character.

This figure is based on Heath Ledger's portrayal and the likeness is absolutely stunning. Quite often you'll get a kit that is meant to look like someone in particular and the box art will show a good likeness, but in a lot of cases it takes very skillful painting to bring the model to life. In this case, I think the sculpting is such that even a moderately practiced painter could get a recognisable Heath Ledger in miniature to emerge.





So, the kit – well, it's nicely packaged like all of Knight Models' offerings, with the components coming in a sturdy metal tin with plenty of colourful artwork on the outside, plus a glossy card insert within the box showing a well painted example of a finished kit – see photo #1.

Encased in some thick foam padding are all the parts in white metal (photo #2). There are not many really and the undercuts are cleverly made to make the recesses seem a lot deeper. I chose to cut under the lapels and pocket flaps of the coat very carefully to make them seem a little more detailed, easing the edge of each flap away from the surface of the model a little bit. If done carefully with a sharp scalpel, a small alteration like this can really add a little extra detail to a model. In photo #2 I've made a start to the kit, priming the main body section and drilling pins into it and the head to locate them onto holders to make them easier to paint.

Photo #3 starts us off on the main body section. I decided to paint from the inside outwards, beginning with those shockingly purple trousers. I used Games Workshop Imperial Purple for an undercoat

and after building up a solid colour with that – probably three or four thin coats – I then added oils over the top to start the highlighting and shading process.

I used a mixture of Alazarin Madder Purple for the base colour in oils, adding some Prussian Blue to give it a bit more body and also darken it, and then building from that through mid-tones on to the highlights by adding small amounts of Titanium White. This can be seen in Photo #3 where both of the figure's legs have been coated with the oil shadow colour, but the figure's right leg has had the process of mid-tone and highlight build-up painted on. Once both legs were painted to match in this manner, I allowed the paint to dry for a few days in a drying cabinet.

4



5



As you can see in photo #4, the paint on the trousers has now dried thoroughly and the glossiness has all but gone; in fact, they appear quite nicely matt. Also in this shot I've begun work on the green waistcoat. Again the area was undercoated with Games Workshop acrylics – this time Goblin Green, with oils added over the top to allow shading, mid-tones and highlights to be built up. The oils used are Prussian Green, with a little Mars Black added to strengthen it, then using just Prussian Green with a spot of Titanium White and some Chrome Yellow added to make the mid-tones, and final highlights being built up gradually with more Titanium White / Chrome Yellow mix.

Pinstripes are not as difficult as tartan, but it takes a steady hand to put them in. I think it helps to use oils as lines can be thinned, shifted slightly or just plain removed

if they're not right. In photo #4, I've done the pin-striping on the trousers. It's not magic and it's not a trick; it's simply taking your time, using a good brush with a sharp point and allowing the brush some latitude to follow the contours of the sculpted creases. Have patience and allow yourself plenty of time in which to do each leg of the trousers – don't start it if you think you're going to get disturbed and try and do one leg of the trousers. Get the spacing even and remember how trousers are made. No, they're not a complete tube of material, but in fact two pieces of cloth sewn together on the inside leg and on the outer leg seam. So any unevenness can be soaked up on the inside leg seam – don't be tempted to have lines running into the crease on the outside leg unless you've researched the item of clothing and that's what it did !

Again in this shot you can see that after drying, the oil colours on the green waistcoat area have matted down nicely, too.

Talking of research, I hadn't realised that the lining of the Joker's coat is red. Yes, it is (people have told me it isn't; but unfortunately there's a couple of good reference shots that show in fact it is...proving them wrong). Happily I noticed this early on and, although I'd got the trousers painted, it was easy enough to get to the lining areas that are visible and paint in a nice red colour.

In photo #5 you can see that I'd painted the undercoat for the jacket, but hadn't yet discovered the lining needed to be red.



Photo #6 shows the red lining completed and the arms still in their raw metal being added and a wipe of filler, closing any small gaps.

Oh, the shirt and tie.

Yes, now then, the shirt and tie. These are very small areas in this scale and yet they're the areas that hold the most complex patterns. I searched the internet for several close-up shots of the Heath Ledger in the Joker costume and from this began tearing out what little hair I have. It's a really complex pattern on both areas, but with a very sharp brush, a lot of patience and a few well placed profanities, I managed to paint in a passable replica of the patterning on both tie and shirt – again, photo #6 shows this.

In photos #7 and #8 the undercoat has been added to the arms and gloves, as well as the red lining painted onto the lining of the jacket.



The shoes have been neatened up too, adding Vermin Brown acrylics to them as the undercoat for what will come later.

I began painting on the oil colours for the jacket in photo #9. The area I've worked on is the front right hand side of the jacket, leaving the sleeve and the lapel until later. The reason for this is to build up the sections of the jacket as a tailor would. The main point being that you get the seams in the right places, plus you can break off after doing one section and leave the model to dry, returning later to carry on. It's useful to note that oil paints can be stored in the fridge to keep them from drying. Well, it slows the drying process down to almost nil and allows you to mix up a batch of paint that will cover the area you're going to be working on and not have to keep trying to colour match a new mix if the paint runs out or dries up.



10



You can see that whilst the colour of the oils remains very similar to the acrylic undercoat, there is a lot more depth to the shadows and highlights. Once the glossiness of the wet paints mattes down, the jacket should be a similar, but not the same, colour as the trousers.

Also in photo #9 you can see where I've used paint to emphasize areas of the jacket – not just highlights and shadows. The jacket pocket, for example, is more paint than the sculpture giving that three dimensional effect.

Photo #10 shows the rear of the figure with the difference between the front left side of the jacket having got the oils on and the back of the jacket yet to be painted.

You can see that there will be a very fine seam line for how the jacket is constructed in real life running down from under the arm.

Photo #11 shows a top view of the figure--again, the seam lines will run laterally across the tops of the shoulders.

That about completes the painting of the jacket. The back is done in a similar manner, painting up to the seams at the side and across the shoulders. There will be a central seam running down the middle of the back of most tailored jackets, but not all – best to check reference photos if you're doing a particular subject. And so on to the face.

11



12



This was the bit I had reservations about prior to painting. As mentioned, getting a likeness to a real person can be difficult. My worries were unfounded though, because even with undercoat on, the face looked a heck of a lot like Heath Ledger.

So, photo #12 shows the face with its mid-dark oil coat. The paint is applied over the whole area then gently stippled off with a clean, dry brush. This is to remove a lot of the thicker paint, take away the brush marks and leave an even surface for the shadows and highlights to be built up on.

Now you might question the use of painting the face a clash colour when it's going to have white make-up over the top of it. The truth is that if you paint the face as normal, then add the make-up effects, anything left showing will appear natural.

13



Watching the film (several times – no chore, as it's one of my favourites), you'll notice that the Joker's make-up deteriorates throughout the film. At the beginning the face-paint is quite neat and tidy, but once you get to the scene where Batman is beating the living daylights out of him in the interview room, the white and red make-up has gotten smeared and somewhat degraded.

Choosing how neat the face paint looks then can suggest at what point in the film your rendition of the character is taken from.

Jumping on to photos #13, #14 and #15 we have a finished face... um, sorry about that; I was doing so well with the paint, it sort of just happened.

To run through the process though, the face was painted normally with flesh colours, adding highlights and

14



15



16



17



18



shadows just like any other figure. That was allowed to dry thoroughly – about a week in the drying cabinet, simply because I'd be mistreating it for the next process, which is the addition of the white make-up. I used an old brush and some Titanium White oils to stipple the paint onto the face. I didn't allow much paint to be on the brush, wiping it prior to stippling the face. This then was almost like a woman would apply powder make-up to her face. I built up the effect slowly, allowing some of the flesh colours to still be slightly visible (see, there is a method in my madness, plus there's no white make-up on his neck in the film – that remains flesh coloured).

Once satisfied with that, I again allowed the face to dry, adding the dark patches to the eyes and the red to the "smile" at a later time. To complete the head, I added the hair – again this needs the painter to look carefully at film stills to see that

the hair is not straight green, but a dirty (and greasy looking) blonde colour with green streaks added to the bottom half (approximately) of the hair strands. Painting this in miniature to get the desired effect was about the hardest part of rendering the head.

Photo #16 gives the reader an idea of how small the model is, just in case you're one of the unwise folk who hasn't yet got one of these kits.

In photo #17, I've glued everything together. I still need to paint the shoes, gloves, knife and add the playing card, but otherwise he's pretty much done.

Photo #18 is where the collar of the jacket is still shiny and wet.

In photo #19, the figure is complete and I'm beginning construction of



the base. It was a difficult choice of where to put the figure. I wanted something generic that showed the figure off, rather than putting him in a scene and the surrounding props creating visual noise that detracted from the model.

I thought that having him standing on a street corner would allow me two good options. It would allow the viewer to see all round him, rather than blocking the back of the model and also give me chance to put some graffiti or something on the part walls that were behind him.

With that in mind, I used some plastic card to build up the sides of the wood plinth and some balsa wood blocks as the corner of the building; I then thought that maybe using large poster pictures in the windows from the film would save having to populate what would be seen through them inside the building – a good cheat!

Printing off the posters and fastening them to the back of some clear plastic sheet solved that little problem and then it just came down to painting the base.

I decided to have a relatively narrow footpath (sidewalk if we're being American) and this would allow me to put some rubbish in the gutter and generally play about a little with small details – all this can be seen with the figure temporarily in place in photos #20 and #21.

I removed the figure to a safe place – mainly because the airbrush was being brought out – and then began painting the groundwork. OK, so in reality I masked off the windows so that they didn't get any paint on them, but then I started with the airbrush.

I used a few different shades of grey, making this up from various Tamiya colours and thinning it down

with isopropyl alcohol. I started off with the darkest shades, moving through mid-tones and then to highlights. I also blocked in a "shadow" where the figure would be standing – suggesting that he was standing under a street lamp of some sorts.

I popped the figure back into place and so photos #22, #23 and #24 show the groundwork up to this stage.

22



23



24



Again, the figure was removed and final touches added to the groundwork – some oil paint washes to mark in the details and some very small printed playing cards – one of which was added to his left hand as though he's holding it. I printed these off because I wanted all of them to be various designs of joker cards, and to be honest, painting the very fine details necessary would be pretty much impossible. The details don't really show that well, even with a high quality printer doing the work for me. One final touch is to add a curled up poster of the previous Joker, played by Jack Nicholson. I wanted this on because even though Heath Ledger did a fantastic job of playing the part, I still think that JN did a damn fine job too – sort of the young actor taking over from the old.

Final words.

Well, I think Knight Models have done a superb job of this kit – the production values are very good and the presentation even better. I enjoyed painting it and the piece now resides in Scotland with one of my nephews – Keil Hopwood – an avid Batman fan.





by Kyle Cruickshank

Details

Price:	€35
Size:	75mm
Material:	Resin



Monte San Savino Charity Model, The Duelist



Having just come back from Monte San Savino, it would be remiss of me not to share something that I picked up while there. And by what, I mean the The Duelist limited edition model that was created between MUMI and Big Child productions. It is a piece that was specific to Monte San Savino and limited to just 100 copies.

I will say that I was kind of surprised that they were not sold off quickly at the show. I was half expecting them to be sold out in no time and thus picked up 2 copies as soon as I could; one for myself and one for another person. When it came to the Sunday and there were copies left, I picked up 2 more for others back home. It was sold out soon thereafter, as I think many were also thinking that they should limit how many they buy at the beginning to let all that show up to the show have a chance at one first, before extras are picked up.

It comes in a straightforward box. It is simple thin cardboard, with an image of the model in resin on the back and a coloured digital version of it on the front. Also on the front, you can see what number print you

have received. It also bears a sticker from the Italian art company G.A.ST. Art, which supports many different art initiatives.

Once opening up the box, though, you get to see how big the piece really is. This Orc means business and to duel him could mean certain death! He is 75mm tall, but feels much larger due to the flamboyant styled clothing that he is sporting.

The model comes in 5 pieces. The body has pretty much everything attached, then the hand with the blade and finally the ears and the rose for his mouth. I have to say that it is quite interesting to have the ears of all things separate, but they are quite thin and long so this is not really surprising in the end.

I think for the most part everything can be assembled before painting, though some clean up is required. There are a few pieces of excess flash or vent spots on the model that need attention. These are all put in places that will be easy to clean up and not cause too much damage to any highly detailed sections.

What this cast does provide is a glimpse that anyone who has backed the Black Sailor kickstarter will be in for a real treat, as the quality is quite high and the details are quite crisp.

Conclusion

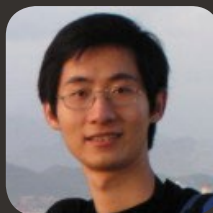
This is going to be one heck of a piece to paint up. Not just because it is a very large Orc, nor because it is a pirate Orc with a rapier sword; but because it is all that, plus full of character. To all those that were lucky enough to pick up a copy, I look forward to seeing all the different ways they will be painted up. To those that missed out and didn't have a mule to pick one up for them, then fear not. Big Child still has their Black Sailor project going and I suspect similar pieces will be up for sale soon enough.



PUTTY & PAINT

Gaius Julius Caesar

by Jason Zhou



PRO

This is a 1:10 bust depicting Gaius Julius Caesar during the Roman Republic period – it is one of my favourite historical subjects. The sculpt itself is aesthetically perfect. As with most busts, the face of a bust is always the focus. When painting the face, instead of doing normal smooth blending, I tried to use more dabbing and stippling techniques, followed by multiple layers of glaze when needed. The dabbing and stippling work is to add subtle textures that can be found on real human skin, especially for the relatively rough skin of a man who was middle aged and had been on the battlefield for many years. It is a sort of time consuming work, but the result is satisfying when you see the delicate skin textures on the final finish of the face. Apart from the skin, it is equally important to carefully paint the eyes for any bust. I painted the eyes to make him look to one side a bit in the same direction where his head turns, giving him more easily a sense of perseverance and character.



& PUTTY PAINT

For other parts on this bust like metal, fabrics and leather, I painted different types of textures for them as well, trying to create a more realistic and stronger contrast effect from materials in addition to the colours.

It is truly a pleasure experience for me to paint this bust which is so nicely sculpted.



PUTTY & PAINT

HUMANOID. (Ghost company. 1/20, 90mm)

by yoon



Humanoid was built by me to release as a product of the Ghost Company line in NutsPlanet and to exhibit at the 2015 Euro Militaire as well.

The concept of the vignette is that of the journey of the Humanoid, which has lost its owner and the dog, which lost its leg during the war after 5 years from the huge war which made people disappear.

The robot made the artificial leg for the dog and has been taking care of it.

All parts were built by myself and painted using Tamiya enamel.





Elrond

by Enrique Velasco - emuse



PRO

Website

My new figure. Elrond from Knight Models. 75mm. Trying to improve my non-metallic metals technique.





MALFAUX

A story of a gaming board

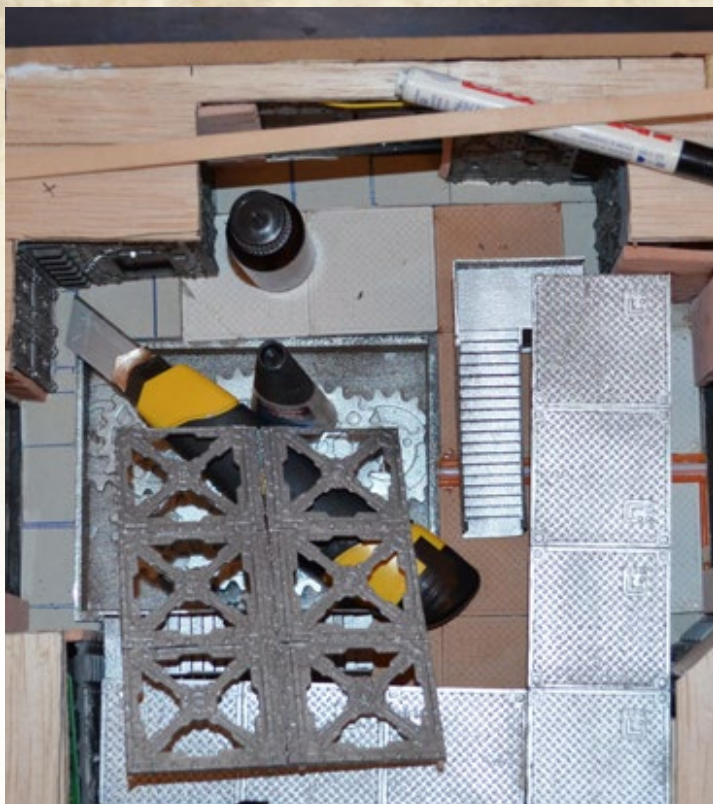


by Marko Paunović



This month I'll be finishing the last module. Yes, the build is coming to an end (thank God, I hear Shane say...) The last module is Ramos' lab and I left it for last because there was a lot of work to be done on it before the actual paint job. Because this module houses a lot of electronics with loads of wires criss-crossing the module, I had to make sure that the covers are sturdy enough so the wire connections and soldered circuits wouldn't break or short-circuit.

First up, I had to cover the wires running along the walls of the module. I used a really dry 3mm thick balsa wood and I tailor made the pieces so they would cover all the holes. I had to be careful no holes were left, because the module is full of blue LED's and I didn't want blue light coming from the cracks in the wall.

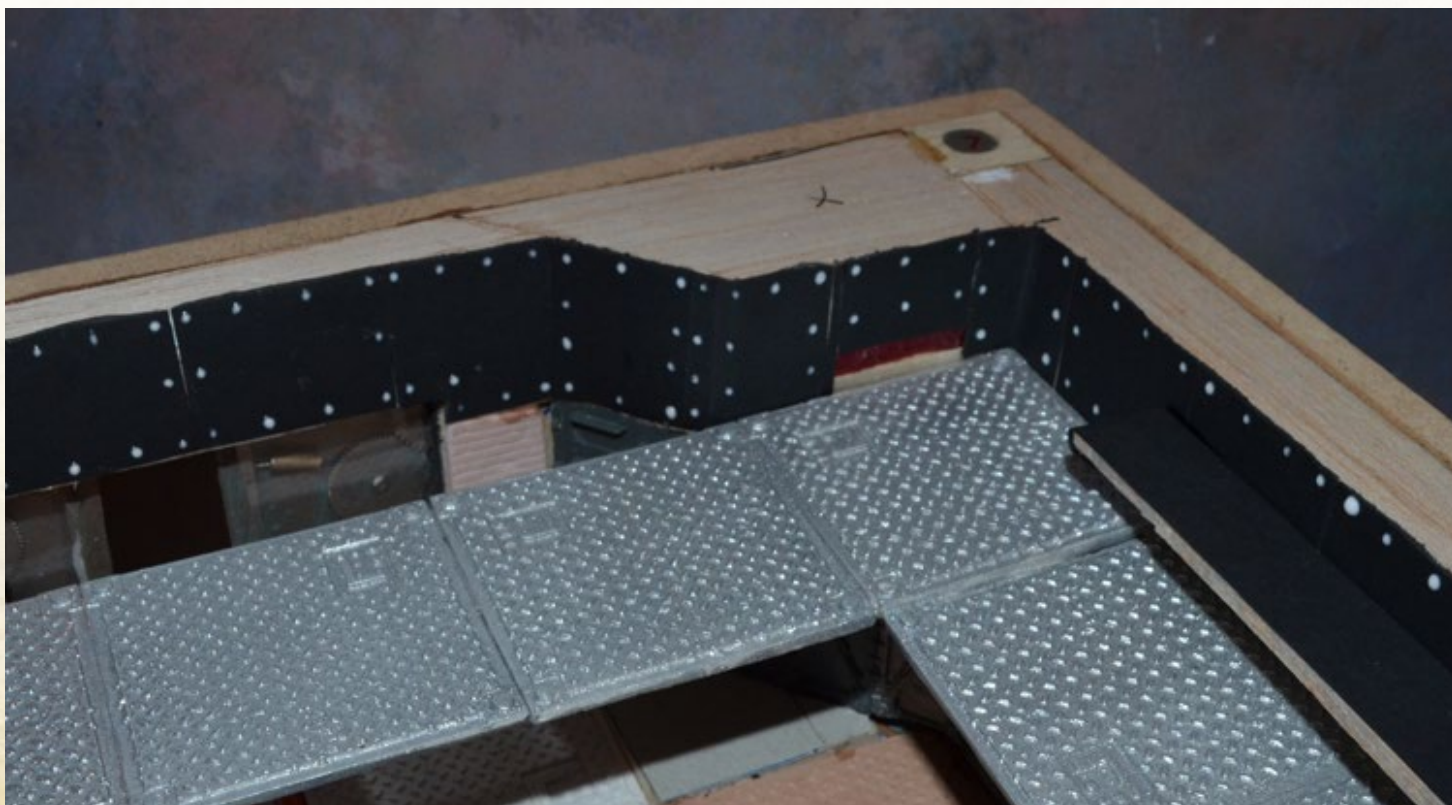


The pieces of balsa cover that protruded from the walls, when I fitted them, I cut using a sharp scalpel blade. I didn't worry if the joints didn't align perfectly. I would remedy that in a later stage.



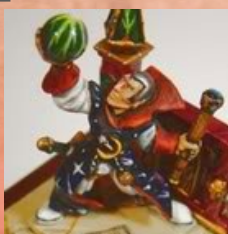
When all the walls and covers were done, it was time to make them appear metal. I used the same method as before. I cut a piece of black thick card to pieces that were approximately an inch by inch and when I had enough, I glued them as metal plates. Intentionally, I left

them protruding from the top of the module. Once the glue was dry, I cut the excess card using a scalpel blade, much like I did with the balsa wood before. (Note: make sure your blade is sharp, otherwise you might tear the card).



Once the big plates were done, I had to cover the thin pieces also. I made long strips approximately 1cm wide also from the same piece of black thick card and using the same

method described earlier, I glued and then cut to size the card that was to serve as metal plating. After the plating was done, I added rivets using PVA glue.

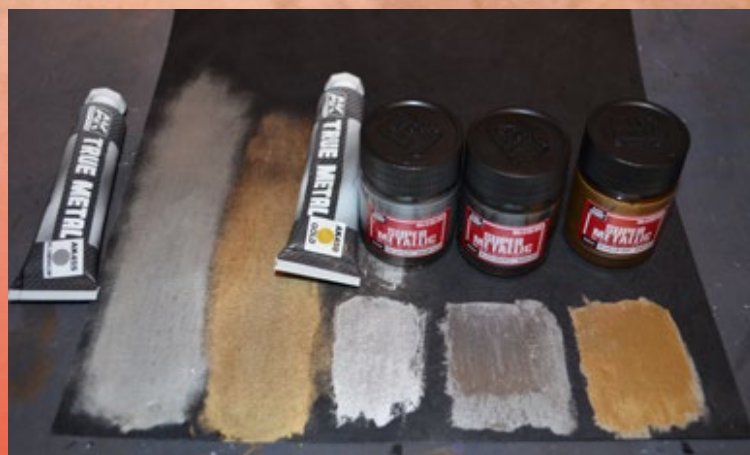


Planning Top Tips

When you're dealing with new products, it's always good to test them out before you apply them to your terrain/mini. Since this

module would be all about the metal, I purchased various metal colours and upon arriving home, made a little test to see which would suit me the best.

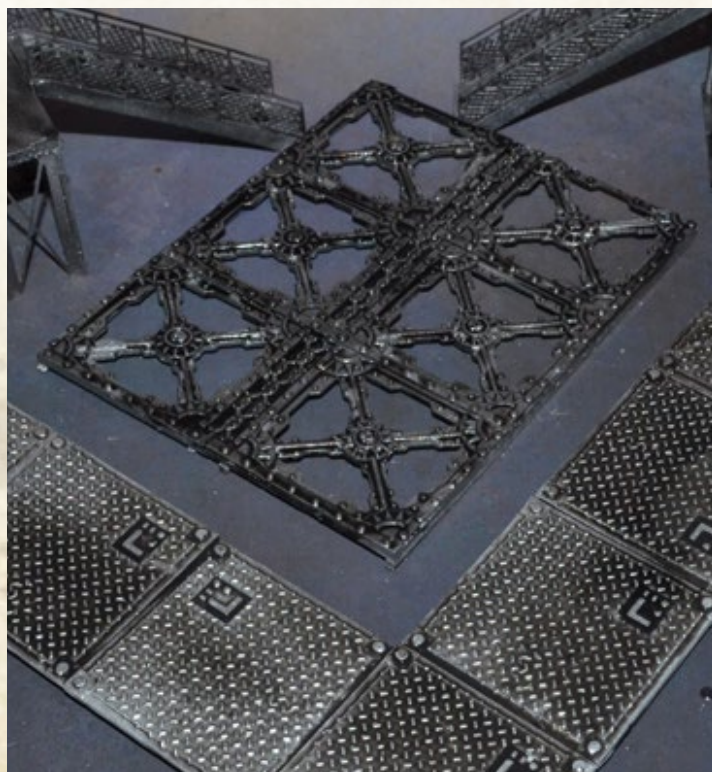
In the end, I decided to use normal acrylic (Boltgun Metal) for the basecoat and use the aluminium paste for highlighting. The Mr. Color Super Metallic was a bit too wet and the acrylic wash wouldn't stick to it, so I would need a layer of lacquer before applying washes and it was just not worth the fuss.

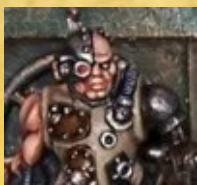


This marked the end of the building part of the module. Now it was time to paint it. As I mentioned, I used a Boltgun Metal basecoat for

almost the entire module (except the brick walls). Once this was painted, I added some black wash for shadows. When the wash was

dry, I added some AK Interactive True Metal Aluminium paste for highlighting. I just drybrushed it onto the raised surfaces.



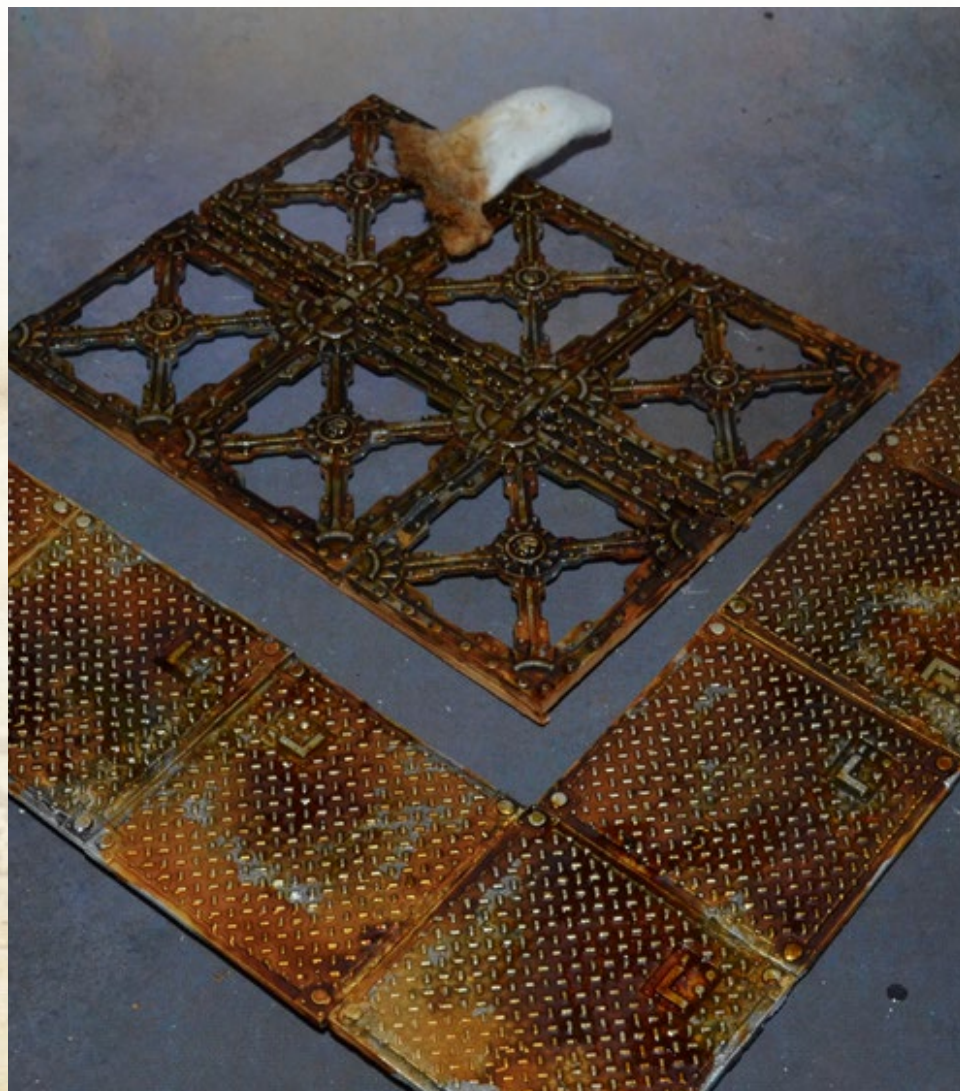


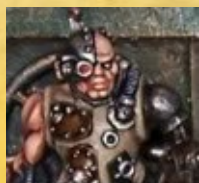
Marko's Lamentations

I painted the pipelines with AK Interactive True Metal Gold.



When the paste was dry (almost immediately), I added some Modelmates' Rust Effect to all the metal areas. As usual, I let it dry for about ten minutes before applying a wet cotton bud and wiping the excess effect off the raised surfaces on the metal parts.





Marko's Lamentations

Since this module was basically a mechanical laboratory, I decided to dirty it up a bit. The AK Interactive Engine Fuel

& Oil set of three paints was just made for such a purpose. It consists of three paints: Engine Grime, Fresh Engine Oil and Fuel Stains.

All three smell as if they are actual engine oil / fuel.

However, they do give an extraordinarily lifelike effect and they are easy to use.

First, I added some Fresh Engine Oil to the cogs and gears in the "belly" of the module. Then, I dirtied it up with some Engine Grime and followed it up with some Fuel Stains that were splattered using the same method I used last time for blood as seen in the last [issue](#).

After the grime was dry, I placed a custom cut piece of glass on top of the basin for the gears and I covered it with the metal cover I painted earlier.



That concluded the painting portion. I now had to fit the stairs and the walkway to the module. It was a bit fiddly and in hindsight I could have made it fit better and easier, but with a bit of persuasion and a few repairs I managed to place it the way I envisaged it. When I was satisfied with the layout, I started to add details and bits Ana made and painted a while back. On the table and beside it, I put some mechanical arachnid bits (from metal Arachnid Swarm and Large Steampunk Arachnid blister made by Wyrd that is now OOP, which shows how long this build has taken). I also placed two whole Steampunk Arachnids on the walls above two entries to the module.

Last but not least, I put a converted limited edition Miss Step model as a steampunk computer operator with a cool steampunk keyboard that Ana made earlier.



Planning Top Tips

As I mentioned, this module has a lot of electronics and I still was not satisfied with the protection I gave it through the

sturdy shell of the module. Therefore, I decided to make a couple of stickers with DO NOT PRESS warning signs printed on them. Hopefully, the circuits will now be safe.

Next time, I'll be doing all the resin work on all the modules that feature it. 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.



SHOW REPORT



by Penny Meyer

Chicago MMS 2015



The Military Miniature Society of Illinois Chicago Show 2015 was a great event and the recent passing of our collective mentor, Shep Paine, brought a large group of modellers to the Marriott Schaumburg on October 23rd-25th, 2015 to pay their respects and show historical models, some of whom we have not seen in many years.

The work on the tables, as usual, showcased the incredible talents of historical and fantasy modellers from around the world. A record number of gold medals were awarded this year at the Chicago Show. There were over 550 exhibits by 140 exhibitors and over 450 visitors to the show. It is always hard to choose photos of figures to present and hopefully the photos provided here will illustrate the quality of work at this show.

Even the junior's table had creations showing abilities way beyond the youngsters' years. One young lady, Savannah Fell, age 16, (who recently joined the U.S. Junior Scale Modeling Team) had her work moved up to the adult painter's competition and won a silver medal for her beautifully painted horses.

The Best of Show is decided by a combined vote of the judges and

exhibitors. The Best in Show this year was awarded to Jason Green for his spectacularly painted bust of "Potemkin".

The Chicago Medal is the MMSI's highest award, in that it is given for consistent excellence over a

period of years. The 2015 Chicago Medal was awarded to Stephen Mallia. Stephen has travelled from Malta and displayed fabulous historical models for at least the last 10 years in a row. Stephen had several displays this year including "Abyssinian Patriot Army, 1941",





"Royal Horse Artillery NERY 1914", "The Desert Fox Erwin Rommel" and "The Bruce at Bannockburn".

The Chicago Show is known for having many large dioramas and box dioramas. Sheperd Paine was a huge influence of the modellers of the MMSI club and the box dioramas are a great example of this influence. There were several box dioramas on display this year. Brian Duddy created a diorama inside an old television set of "Kelly's Heroes", a movie from 1970 set in WWII. Barry Biediger brought a very thoughtful box titled "Thursday Evening". The beautiful lighting and setting created a story that differed from person to person when asked what they thought was happening in this moment captured in a box. Barry tells me that he wants to inspire people to create their own story in their minds about the scene. Jim DeRogatis is

a masterful box diorama artist and his latest creation, "20 Thousand Leagues Under the Sea" is a spectacular example of his skills. Jim also displayed his Napoleonic box "Harsh Awakening" that illustrates Napoleon gazing out windows at the burning of Moscow.

John Schley and his family made the trip from Ireland to join us in Chicago this year and he brought two great boxes to share. The first, "A Fallen Empire, Waterloo 1812" included a scratch built coach interior and a converted Andrea figure of Napoleon. The woodworking on the interior of the coach was spectacular. The second box was very hard to photograph to capture the atmosphere created by John. "Some Had Nightmares, Nuremberg 1946" depicts a person, awakening to ghosts in the doorway. I believe John used one of Shep's techniques to create

specter-like floating images.

Dan Capuano is known for his large dioramas and he brought a dramatic scene titled "Wo Bist Du Amerikaner?" Ardennes Offensive, December 1944. David Youngquist presented a larger scale WWI diorama titled "Back from the Wire" Mort Homme 1917.

There were many smaller figure vignettes that were striking in their composition and story-telling abilities. John Harbuck displayed two WWI vignettes, "My Boy Jack" Lt. John Kipling, 1897-1915, and, "Now God be Thanked Who Has Matched Us With His Hour", Nueve Chapell 1915.

Bill Horan presented some of his latest creations including "A Wave of Heroes", an American Civil War flag bearing scene and "Infilade Fire! Spion Kop, 1900".



Mike Blank is a master of composition and he displayed "He Did Honour to Man, Death of Marshal Turenne", a dramatic grouping of men in shocked and mournful poses gathered around a fallen hero. His single figure "The Cavalier" was striking in its simple presentation and skillful painting.

Greg Chilar had many wonderful models on display. A vignette with Romans battling barbarians caught my attention with its composition and action. It was displayed with a mounted medieval knight that was also quite striking.

Anders Heinz's display included a wonderful vignette of "The Skillingers 27th (Inniskilling) Regiment of Foot, Waterloo 1815". Another piece on his display was an in-progress "24th GA Vol. Inf. Cobbs Irish Brigade, Fredericksburg, 1862". It is always interesting to me to see how people scratch-build and compose their vignettes.

I always look forward to seeing Fletcher Clement's display. Fletcher makes vignettes of famous artists and sometimes scenes from famous paintings and stories from literature. His presentation included "The Man Who Would be King", "Andy Warhol", and "Salome".

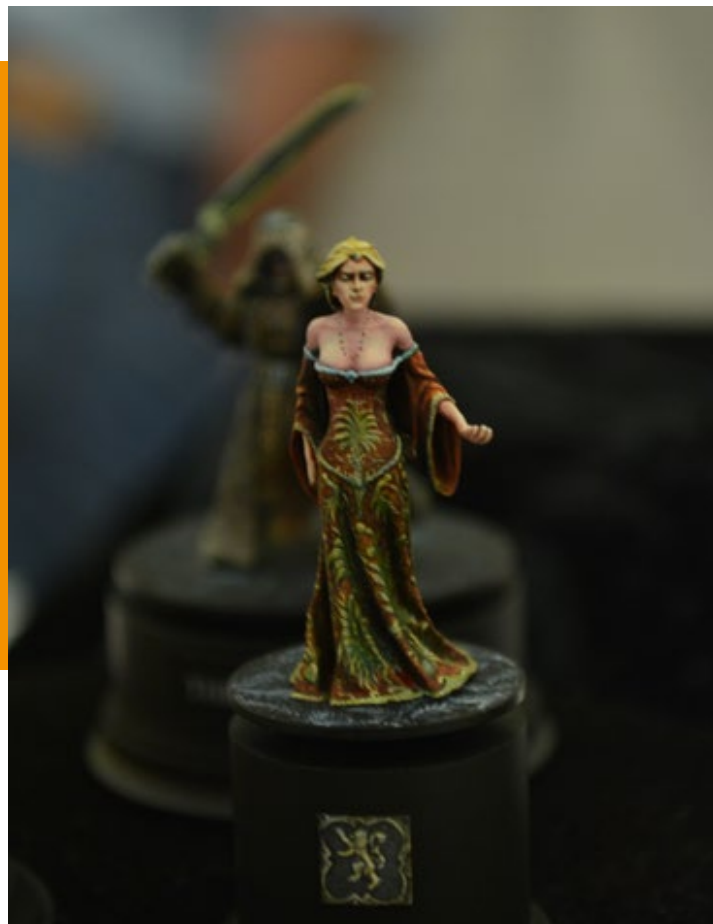
I think that there are almost as many busts as there are full figures that are displayed at shows lately. If I did not already have boxes of flats and figures to last a lifetime, I would certainly collect some of these spectacular busts. Flat figures were well represented at this American show. One of the most striking pieces at the show was Noel Meyer's scratch-sculpted flat figure of her friends (featured in Figure Painter #30) called "The Lovers". This figure was a contender for Best in Show and in my opinion, was the best original piece in the show. It was really great to see it in person. Noel had another beautifully painted sculpted flat produced

by Reaper Miniatures called "The Archer" in the Fantasy category.

Greg DiFranco and Chuck Smith both presented masterfully painted flats and in one particular example, the same scene by 2 different manufacturers. "Issus, 333 B.C." by Chuck Smith was edited by the company of inZinn. "Alexander at Issus" by Greg DiFranco was edited by Christian Carl Cortum. It is very interesting to see similar scenes presented by 2 different editors and accomplished painters.

Rick Taylor displayed an excellent rendition of a gnome-like fantasy flat with an axe which he lovingly called "Ralph Moschler".

More examples of flat figures from the show included Jim Schroeder's scene from the Carl Spitzweg painting called "Der Sonntagsspaziergang"; Chuck Smith's "Poetry", based on a Mucha design; an original sculpted



flat figure by Bill Merklein called "American Gothic", based on the painting by American artist Grant Wood which hangs in the Art Institute of Chicago.

There were many fantasy and sci-fi category entries this year. Robert Blum showed a large scale "Medusa" figure. Rusty Nail showed his large scale witch (accented with real hair) called "The Spell". A couple of the real eye-catching displays were large-scale figures. A garage kit "After the Fall of Oz" by Joe Furioso was very nice and attracted a lot of attention. Jeff Camp's busts of Bela Lugosi as Dracula and Boris Karloff as Frankenstein were painted with dramatic colour and brought people from all over the room to see them.

Mini figures were well represented in the fantasy category. Rick Taylor's minis are very finely detailed and makes me want to buy whatever magnifier he is using. The real

Ralph Moschler presented "Mitzi" a dog-like warrior from Dark Sword Miniatures. Susan Wachowski showed a great scene called "Stargate Mouseling"; Anthony Wang, a bust from Banshee Studio; Jim Robinson, an orc bust.

There were a few displays honouring our recently departed friend and mentor, Shepard Paine, who passed away August 1 at the age of 69. There were displays of some of Shep's dioramas and figures. "Clearing the Mines, M3 Lee", made in 1973 by Shep and a 1975 diorama "A Lull Near Bastogne" were on display for those of us who have never seen them before. There were tributes and figures made by several people. A favourite piece I saw last year was in the auction this year. Michael Bedard's "It's Chapter 2 that Makes Me Hot" is a pinup girl on the phone talking about Shep's "How to Build Dioramas" book. Among the many things on display was a flat figure

made by Rick Taylor and a bust made by one of my mentors from a very long time ago, Terry Worster.

On Sunday, the family and friends of Shep organized a lovely memorial ceremony and mixer. Over 200 people attended the gathering. Jim DeRogatis and Barry Biediger assembled a great presentation and slide show. Most of us kept our dignity until the audio kicked in of recordings that Jim made of Shep talking about his life and philosophies. After that, there was not a dry eye in the house. And that included the tough guys sitting around me. It really was wonderful for the family and the Chicago group to share the memories of their brother Shep, who was a friend to us all.

I encourage you all to attend the MMSI Chicago show in October 2016! Visit the organization's [website](#) for more information!

Unboxing



by Shane Rozzell

Details

Price: £45

Size: 100mm

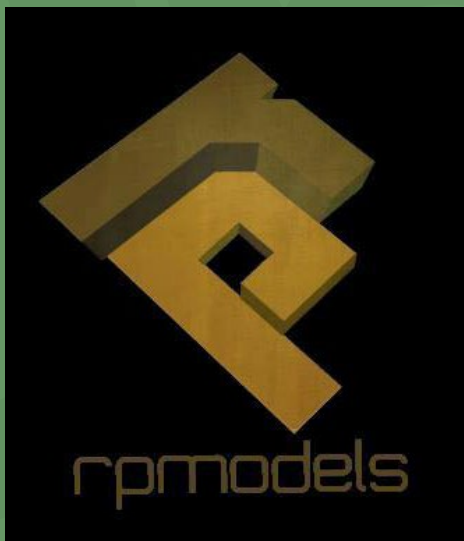
Material: Resin

Available from

[El Greco, SK Miniatures & Historex](#)



RP Models' LTC B. Vandervoort



This is the second of the WWII series of busts

manufactured by RP Models from Portugal that I have reviewed. This time the subject is Benjamin Vandervoort, who was born in New York in 1917. In 1940, he was part of the newly formed Paratroops and was promoted to 1st lieutenant a few short months before America entered WWII. A year or so later, he was in charge of the 505th Parachute Infantry Regiment. After serving in several more roles and receiving further promotions, he was made a lieutenant colonel in 1944 and placed in charge of the 2nd Battalion 505th Parachute Infantry Regiment during their airborne landings of Normandy, where he led his battalion in defending the small northern French town of Sainte-Mère-Église in 'Mission Boston' even though he suffered a broken ankle when landing his parachute.

He later went on to take part in several more missions, including Operation Market Garden where he led an assault on the Waal Bridge at Nijmegen and earned the reputation as being a tough soldier; General Matthew B. Ridgway described Vandervoort as 'one of the bravest and toughest battle commanders I ever knew'.

He received numerous commendations. After the war, he served the U.S Government in several roles including



all the parts



box and packaging



as military attaché at the US Embassy in Lisbon, Portugal and in the Executive Office of the CIA.

In 1962, John Wayne played Benjamin Vandervoort in the film 'The Longest Day', a role actively sought by Charlton Heston, even though Wayne was decade older than Vandervoort.

Those that read my review back in issue 29 will know that historical models are something I'm pretty new to and I must say I have enjoyed finding out about this true American hero that has been faithfully depicted in this bust (half figure really). One of the things it has in common with the previous model I reviewed is that it is huge, with 17 parts!

Like the first model, it arrived in a very big box and when I first picked it up I thought there must have been two models inside, as it was so heavy. However, on closer inspection I saw how big the model is and the number of parts included. The miniature parts are all well packed and protected and come with an information sheet about who the miniature is based on and the limited edition number.



fantastic detail



big pouring gates, mould line & sub-surface air bubbles



sub-surface air bubbles



this might seem like a lot of work to clean up, but better this than a bent, mis-shapen gun from transit



make out the tiny stars in the US flag badge he wears on his arm!

Mould lines are present, as you'd expect with any model and they are easily repaired, but I have noticed the pouring gates are bigger on this model. Sadly, the casts are still suffering from sub-surface air bubbles in places; but unless there is a mould line present, they shouldn't cause a problem.

Conclusion

The more miniatures I see from RP Models, the more I am impressed with them. The quality of everything, from packaging to the model's parts is very well thought out. I also like the fact that they respect the opinion of modellers and acknowledge the help they are given during the design stage of the miniature.

This miniature goes together very nicely and is bristling with detail and of a size that will not only challenge, but offer the opportunity for painters to really express themselves and I for one recommend it to any historical painter who is interested in WWII figures.

The model isn't complicated to assemble as all the parts can go on in any order and again, because it was engineered in 3D, all the parts

fit together perfectly with only a small amount of filler needed. One thing I notice straight away, the detail is fantastic — you can even

EVENT REPORT

Golem Studio's Painting Weekend



By Luke Wilson

GOLEM

PAINTING STUDIO

I feel privileged to be writing this report from a weekend not only spent with an old friend, but a very talented artist that if you don't know by now, then you have either been under a hobby rock or you came in to our world this week. When I say privileged, I mean not only did I get to go to the weekend, but at the last minute I was asked to fill in for our very own Terry Cowell as he couldn't make it. So with the reins taken up, let me introduce you to Tommie, in case you don't know who he is.

Tommie hails for Manchester. Like a lot of us his education was GW and he worked there for some time, before branching out on his own and forming Golem painting studios with a friend. His aim was to paint high quality miniatures at affordable prices. If you have seen any of his work, then you will know it certainly is high quality.

Nowadays he also teaches his mythical brush skills to eager students hoping to impart his learned and hard practiced knowledge to those who open their mind to his (scary)! ☺

Tommie's workshops are quite a relaxed atmosphere and he has a swagger about his teaching, which while very informative, is also very engaging. He breaks them into 2 days. The 1st is painting fundamentals and the 2nd concentrates on NMM. I can highly recommend going to both days, especially if you want to do the NMM. It's not essential, but things make a lot more sense if you do.

This class was held at Tole Haven in Romford. I have been to a previous weekend, but that was held in his Manchester studio. This one was a lot more travel friendly for me, being just 35 minutes down the

road. Here's a plug. ;) It's a great little place for doing his classes and has those bits you might just need for the weekend, should you forget some of the stuff. They also do some great little pottery bits, where I managed to snag a little Stegosaurus for my little boy. ☺

Day 1

The class was a good healthy size consisting of 12 eager individuals including myself. The group assembled and once everyone was ready, Tommie introduced himself and what he was going to be going over the next 2 days. He went on to explain that he was going to change our way of thinking about painting; he wanted us to think about facts. This would become a key element in his tutoring throughout the weekend. He asked the group to gather around and explained palettes. Now this may



sound a little silly and basic, but it's a thing that Tommie does in his own painting and it does work. He had a little catch phrase that is easy to remember. 'What happens on the palette happens on the mini' I can't go into too much more, otherwise I'll be giving his trade secrets away. ☺

He went over this a few times, mixing different colours to show the reaction of the colour and also show

different types of consistency in the paint, explaining as he went along how to manipulate the paint to your advantage. He then encouraged the group to try this out for a little while and went round to do some one on one small demos to reinforce the stuff he had just said.

After a while once everyone had had their slice of Tommie, ☺ he gathered the group around again and went through the different

types of brush strokes and how to achieve these by holding the brush in various ways. He also explained why and when you would do these to achieve maximum results with minimum effort. Basically, being smart with your time.

Of course, there were the normal general questions as students started to gather a little confidence, which Tommie was always glad to answer. This in turn spurred others to answer more questions and this is where the morning for me really took off. You could see Tommie was becoming more enthused as his students became more engaged. Once he felt they had got hold of what was going on, he showed them a quick video and taking what they had learned and discussed could they spot things that were wrong, well not wrong, but were not fact. This garnered a good response and although some things were completely missed, Tommie was quick to point them out and why they were wrong. This was done in not a negative way, but a strong reinforcement of his teaching and our learning; it's a confidence building exercise and one that works well and was already starting to bring out the latent talent the group had. The group then went back to their seats and Tommie





took them through a little exercise that is often forgotten and taken for granted. Posture--this clearly helped some of the students, as there were a couple of comments. By this time, the morning had flown by and it was time for lunch. This again is where Tole Haven was great. They do various hot and cold snacks and, of course, hot and cold beverages, so no need to troop around the local area hunting for food.

During the break you get to have a chat, of course. I used this time to take a couple of pictures of Tommie's minis and one of my minis

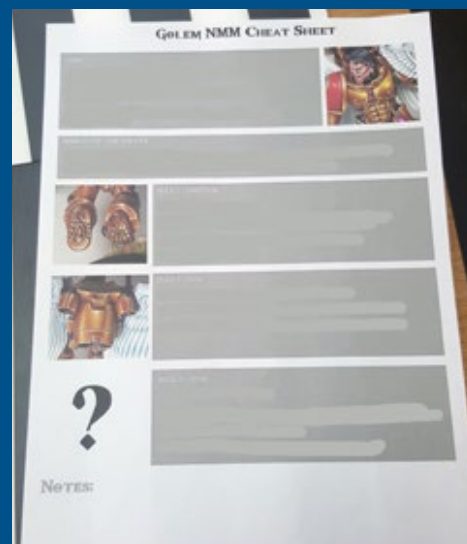
took the opportunity to try and grab a bit of Tommie's pepperoni pizza!

The afternoon was more relaxed as individuals that didn't, of course no knew each other better and they were more accustomed to Tommie's style of teaching.

The afternoon was more reinforcement about what they had gone over in the morning as that was the 'hardcore' learning part. Students were encouraged to carry on with what they had learned and Tommie drove an open discussion about what they had

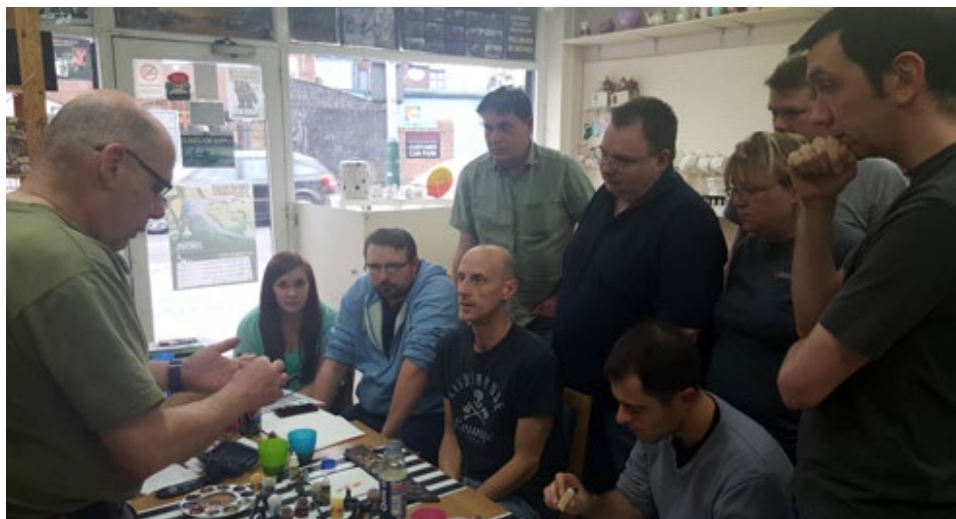
learnt and of course more Q&A sessions, one to ones and a few more demo's for people that hadn't quite got the confidence or just need to see again what had been done. These activates ate up the rest of the day quite quickly. Lastly, before everyone went home for the evening. Tommie went through what people could expect from Day 2 to wet their appetites, and that was that for the first day. With that Tommie and I drove back to mine for the evening and feasted on Mexican and discussing conspiracy theories late into the night, before retiring, ready for the next morning.





Day 2

The morning started much like the first with a quick presentation from Tommie about what they were going to be doing and getting through for the day. NMM! He went on to explain what NMM is and why and how it's used. There were a few baffled faces, but mainly down to this being a new technique to quite a few of the group. He showed them a model he had prepared for each student, stuck together and under coated for ease. With the group still gathered, Tommie gave a demonstration of his teachings about NMM and showed the group the colour pallet they were going to use and taking the fundamentals from the first day proceeded to demonstrate the various things from day 1. Again, much like the first day he then encouraged them to go back to their seats and start off their NMM trials. Much like the first day, he again went round doing the one on one but this time each one lasted longer than day 1 as this part was more intense, and of course some students were able to grasp things more easily than others, as is the natural progression in cases. He then went on to explain the rules of his NMM in basic terms saying he would elaborate on them in the afternoon session. This was to take



up basically the whole morning but it was very intense and you could see by lunch time they needed the break.

With the pace slower, the afternoon started. Now Tommie at this point was going to get the students to apply the rules he had spoken about earlier in the day. But, not without a very handy 'cheat sheet' He now as promised went through the rules and explained more in depth the how of application and where to apply them. The rule of Jewel, the rule of Real, and the rule of Cool. Linked with the sheet it became quite clear and the group felt more at ease with this theory once they saw the sheets.

Tommie has given permission for me to add this sheet to this article, but obviously I have had to blank out the words. Go to one of his workshops and it will all make sense. ☺

Going through these rules were to take up the afternoon With Demo's form Tommie and another Q&A session, as each student honed their skill, backed up by more one to ones with Tommie. You could see the results happening and students eagerly showing the person next to them proudly what they had done. They were kind enough to let me take some pictures of their progression.



Finally Tommie stopped everyone working and asked them as a group was there anything else they would like to go over from the whole weekend. These subjects were address in turn and each student from what I asked ended the course very happen, mind blown with what they had learned but all felt it was well worth the price with the experience they had received, some even asking when the next one was . In my opinion, this is a course that beginner to intermediate level painters would benefit from, especially if you bag is NMM, as Tommie breaks it down to such an art that everyone who attends will see an improvement in their ability. Coupled with his background knowledge and enthusiastic attitude to the cause it's a win — win situation.

Now all that there is left to do is show off the samples of the NMM the group managed to achieve.

I would just like to say a big thank you to Tommie for inviting FPM along to his class and to Ian and his good wife for hosting the class and myself for the two days. If you're in the area of Romford do, please check them out.



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SHOW REPORT



Monte San Savino 2015

**Monte.
San Savino** Show

by Kyle Cruickshank

It is the end of the year and that can only mean one thing...Monte San Savino! The be all, to end all, show of the year that all the best of the figure community shows up for to celebrate a year's worth of painting.



At least that is how I see the show and after looking at some of the comments and blogs around, I think I am not alone!

But before talking about the show, you have to look at what the show represents. Why do the best artists from across Europe, and beyond, show up to a small little village (that even Italians are not aware of) to attend a model show? The surrounding area is nice, but no major landmarks or heritage sites are within walking distance. Getting there is also a pain without a rental car or someone who might be able to pick you up from the local train station. And there is usually never enough hotels to accommodate all that show up, even if you book months in advance... so why go?

Community. Heart. Family.



This pretty much sums up how the organization works for this event and why it has taken off. Although it might have been a bit slow in the beginning 10 years ago, through word of mouth it has grown. Everyone that shows up here can feel a part of the community, be it as a new painter or as a veteran, known as a master among painters. All are welcomed, all are treated equal on the steps to the show and you feel a part of the event even if not participating. And this is huge to say these words, but once you show up you know it will be an event that you will be putting into your calendar for the next year.

This year my wife even came with me and although we extended the trip to include other cities, the highlight was the show. I was able to chat with people who I have seen at various other shows or via online communications over the past year, come together to discuss their projects and catch up in person, usually over a few drinks on the Friday night or over a large painters' dinner organized by the event. Even those that splinter off into smaller groups find themselves with strangers who they might not have known prior to the event, but become close friends by the end of a meal or conversation.





The show kicked off the same way as it did last year and from what I know has been for a while, with a huge gathering of artists on the front steps to the main event hall. All full of energy and excitement for the weekend to come, many having already entered their models to the show and are getting ready for a night full of drinks, laughs and great conversations! And for those that have just arrived for the first time, the time honoured tradition of drinking the Idromelisti prepared especially for the show. Made by hand by the event organizers, it is ready to baptise those that have travelled from far and wide in order to participant in this event.

The energy that one can get from the first night was massive! It is one that you can feel as you walk through the centre square. People are laughing, chatting, screaming,

drinking, discussing, joking and just overall mingling with all different cultures and languages going on. It is something else altogether that I have only ever felt at Monte.

Even if you are just coming to Monte for a vacation, this would be the time to do it. Everyone felt welcomed and part of the conversation, regardless if you were a figure painter or not. I think at points you could almost forget that there was a figure show happening and just a large outdoor party.

Of course, the ramifications of that party on the Friday were felt in force on the Saturday, with many being a bit worse for wear because of it. Though the lay in on Saturday morning was so nice to have and allowed us to recharge ourselves a bit to tackle the Saturday activities!

One activity that many a veterans and newcomers alike participate in is the painters' lunch, which is a group feasting activity set up by the organizers. This is a must go to event for anyone coming for the first time to get to know many of those that are also at the event, to begin to put faces to names as the conversations spill out to everyone within the restaurant itself.

We were a bit late for this due to sleeping in too much (but it was a good sleep!) and were about to find our own little corner in Monte to have some food when we ran into one Mr. Jack Crowe who had a few locals in tow with him. Apparently reservations had been made for a small hole in the wall diner call Le Bindi where they were en route to head to. And we were invited!



There are times in life when moments happen that you had a choice of a yes or no and everything can go in 2 major different ways. This was one of those times! I can just state that saying yes to this question to join was the best one we made for the entire weekend!

Imagine a picnic table, outside on the street, with the warm Italian sun shining down on you. Then imagine that aside from the great conversation occurring amongst those there that you just met, the owner of the restaurant just begins to bring food out. And wine. And water. And more food. And continues to do this for 3 hours. With each dish coming out, you think this is the last and that you could not eat anymore...however, another plate comes out and you just continue to eat.

That is Le Bindi in Monte and apparently the reservations made for that lunch were done the year prior — not surprising considering that for that 3 hour lunch, we only paid 20 euros a person. Let's just say that reservations have been made already for next year's lunch and we might even gather a few more people with us to join in this feast.

We heard many of the same stories at the painters' lunch as well, though I suspect that the time spent was more conversation than eating in that case, but still fun was had by all.

The biggest after effect of that lunch, though, was that we would skip dinner that night due to still being full at 9 that evening though we had just finished eating at 3:30pm, so that is not surprising.

In the afternoon, we had a chance to go and check out the full selection of models that were entered. I can honestly say that there were more entries this year than the last. The quality was also higher, if that is possible. The Masters' categories began to spill into the Advanced side of the hall. Which was interesting, because it was very difficult to understand where the Master's category ended and where the Advanced began! The quality was superb! Those that put in a weak effort compared to last year (read: that as me...) were going to be sorely disappointed when it came to the awards ceremony on Sunday (and yes, this is a prelude to me saying I got no shiny medals, just shiny new friends instead...clearly I still won, then).



However, it was true that quality overall was immense. What I like the most is the pure creativity that can be found when looking through a lot of the pieces, but especially the Open or Ambient categories. People just go to town on bringing out some truly interesting and unique pieces. Things from Michael Kontraros's Circus, to the hobbit in the hand and many more within the whole spectrum of categories and entries brought to the show.

However, not only were there more entries, but there were also more spectators. While last year I did not see so many non-painters in the crowd, it seemed here that almost every second or third person was just here to see the models. They had no entries, just came with friends, or family, or loved ones, or just stumbled upon it and were curious on what was happening.

Although this is fantastic for the show, it did cause some logistic issues in that many could then not see the pieces as it was just too crowded overall. Getting photos of models or to even just see some of the more popular ones was very difficult. For myself, I had to wait until Roman's demo was happening (always a crowd puller) in order to have enough space downstairs to get some photos of the Master Fantasy and Historical taken. Although I missed the demo in the process, I did not miss the heat generated by all the people upstairs watching it. Another of the many logistical nightmares that the organizers are most likely working on to rectify for future years, as the show becomes more and more successful and popular.

I will have to say that one of the biggest issues that they are facing

with the show at the moment, aside from space, is lighting. There are no lights on the figures aside from the room lights. When taking photos, if you're a large person or have one nearby, you can see the shadows being placed overtop the models removing a lot of the painting effects in some cases. This was something that has been pointed out by a lot of people throughout the show and I was lucky enough to chat with Franceesco Farabi about it after the weekend. There are plans afoot to rectify this issue and I really like the situation that has been proposed with regards on how to fix it for the following years. However, it will cost a bit of money and will need some crowd funding to make it work. If they are able to pull it off, I can say that the figure viewing and photography will be much better. The quality that we see online after the event from those who attended



My thoughts on Monte San Savino

by Davide Rainone



The 10th anniversary of the model show in Monte San Savino had represented for me the year of discovery. I approached the show in a way never done before, I was almost alone. I started my journey with only a friend of mine, Giulio, then met in an airport the people who became very new friends, Michael Bartels, Ben Komets and Jack Crowe who proved themselves to be not only the men you watch on the web, but above all wonderfully funny and smart people. Just think about that, I have no photos with them all together just because we were too busy having fun and we forgot!

My three day experience has been an ongoing discovery of beautiful men and women coming from all around the world; some of them come to the show just for the atmosphere without entering any miniatures. People, which I was following because of their art on the web, now had a face, a voice and a smile; people like Kirill Kaneav or Dmitry Fesechko, funny and kind men, as you can image.

And then Margot and Robert Crombeecke, the whole Volquarts family, the great John Rosengrant, my friend, great guy and artist Alfonso Giraldes, other guys and girls from the UK, Holland, Spain, Germany, Russia, USA, Greece, Hungary, Poland, Sweden, etc... and, of course, many other Italian friends. I can't list them all or I will need two pages at least.

I discovered the people behind the artists, behind the miniatures. It was a discovery of myself and my painting skills, which were tested by the jury alongside hundreds of other miniatures, masterpieces.

At the end of the weekend, I discovered I was the winner of the Best of Standard, with the successful completion of a personal path that brought me to push myself in personal improvement under many aspects of my personality.

It's now time to start again, to continue to study and practice, improve and push my limits over and over again. Next year will be even better!



will be almost as high as if they were done from the organisers themselves!

The Saturday night dinner was delayed a bit by the fact that the judges of the contest had such a hard time choosing which piece would get what. Where normally there is a bit of a gathering in the square, this time it was happening much later. For us though, it would be an early night. With a belly still full of Italian cuisine, we would have an early night knowing that Sunday would be quite full straight on from the morning.

And it sure was! Even with a decent start in the morning and a nice breakfast from another café in town, we ran into many people talking about all the pieces available within the show. I had the chance to slip in quickly before the crowds got too large to take photos of the rest

of the event. However, after 20 minutes the place was so full once more that trying to get photos of the bigger pieces was again quite tiring. Not sure how to solve that, aside from making more room. Other than moving locations, there is not much that can be done. Perhaps hanging the models from the ceiling and removing gravity at parts to double the space for viewing available? Though I suspect that might be a bit difficult to pull off even for Monte and their powerhouse organizer team!

The rest of Sunday is a bit of a blur for me, though. Many conversations, a lot of nice sun tanning in the square, more food and before you knew it everyone was heading to the award ceremony. We again were late due to conversations being held, so we did miss the huge surging crowd of people trying to find good seats within the tiny

opera house. We did find a booth on the second floor overlooking the presenters. However, no chairs and not being able to see anything on left of the stage would cause problems. So we would head to where a few of the Brits had taken up residence in another booth on the first floor staring straight at the stage! It was a perfect location to get some great shots of the stage and the awards.

What was done differently this year compared to last, though, was that more of the categories were explained in English. This is where the dynamic duo, Francesco and Lucca, would change off at times to explain both what the category or award was for and then try to butcher the recipient's name when calling them up. Although in all fairness, some of the names are difficult to pronounce, especially if you are not sure how to say the



wording in their native tongue.

Once all the awards were handed out, most people were already filing out of the event hall. I have to say that I was disappointed to see this, as the previous year they had gathered all the winners back up onto the stage to do a huge group photo. However, this year it seems that everyone just filed out of the hall and began to make their way to the exhibition to collect their models instead. Hopefully it will be rectified next year and the group photo will be reintroduced!

For many of us, new and old friends alike, we had our own little group photo on the steps to the exhibition hall. People who might not have known each other before Friday were now close friends and already sending out facebook invites, as well as group invites for secret

group builds to happen later that year.

Many people were soon on their way back to other cities or airports to head home. The traders, though few, were also packing up and heading back home after what some stated was a very successful weekend for them.

For us, we were still enjoying the last night of Monte and headed to a fancy restaurant to have dinner with even more new friends, meeting up with some fellow Canadians who came to enjoy the much talked about event. Much wine and even more splendid Italian food was shared amongst our conversations that evening, with just a bit of room left at the end for a final Gelato before we all said our goodbyes and would head our separate ways for the weekend.

Even with the trip not yet over for us, we would have to say that it was quite a highlight to meet everyone and see everything that we saw at the event. As the organizers keep saying, the show is not done by them, nor populated just by them. It is made and grows on the backs of all that show up and from the great times and stories that come from it. Honestly, so long as I am in Europe (or have the budget if elsewhere) I can foresee myself and my wife coming to the show for many years to come. I am looking forward to how it changes and grows throughout those years and meeting up with old and new friends alike, just as if it were a school or family reunion.

I'm now to head off and begin my projects for next year's show! I plan to put the effort in to bring more than just 2 pieces ☺



WarColour Paints



warcolours

handmade, quality acrylic paints

www.warcolours.com

Details

Price: Varies per range

size: 15ml bottles

Material: Acrylic paint

Available from

WarColours



by Davide Rainone

A couple of weeks ago, while navigating on the web, I found a new brand of acrylic colours for miniatures and I decided to give them a shot. I have serious problems when it comes to the matter of choosing colours since I already have more than I will ever finish, but I can't avoid being curious and wanting to try new paints. I contacted the company to make my order and was surprised when I found out that they already produce many kinds of paints! Suddenly, my task became more complicated... the WarColour ranges all have very different prices, but all very cheap in comparison to other brands of paints; normal acrylics come in a 15ml pot or 250ml bottle (1,60€ and 14,90€), transparent acrylics in a 15ml pot (1,70€), fluorescent paint a in 15ml pot (1,90€) and metallic paint in a 15ml pot (2,20€).

In the end I chose 15 colours, all from each of the ranges and trying to choose the ones I thought most popular. This means I chose the midtones from reds, yellows, blues, skin tones, etc., in order to give you a idea of the final look of the dried paint.

There is another aspect that I have had to take into consideration. It's the first time it has happened to me looking at acrylics colours made for miniatures; each colour is classified as opaque, semi-opaque or translucent. This is very helpful, as it avoid any surprises after the purchase and it helps a lot when choosing them.

My impressions while using them have been these:



» The pot is 15ml, a little bit less than others are, but the price is still lower in proportion, so no problem at all.

» The pot is made in hard and thick plastic, so you will need of a bit of practice to measure out your strength in squeezing or you risk pouring too much colour on the palette.

» The measuring cap is a typical dropper, but the pot's cap has a clever security device that prevents from accidental opening working the same way drug bottles work; push, then turn.

» The colours are well presented on the bottle as well as the opacity (opaque, semi-opaque or translucent).

» Transparent colours need to be well diluted to be really transparent, but they keep their tone well before it's diluted away. They are not matte, but neither so glossy as many other kind of transparent paints are.

» The fluorescent colour is amazing. It is very strong and it keeps its vividness even if well diluted.

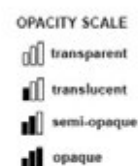
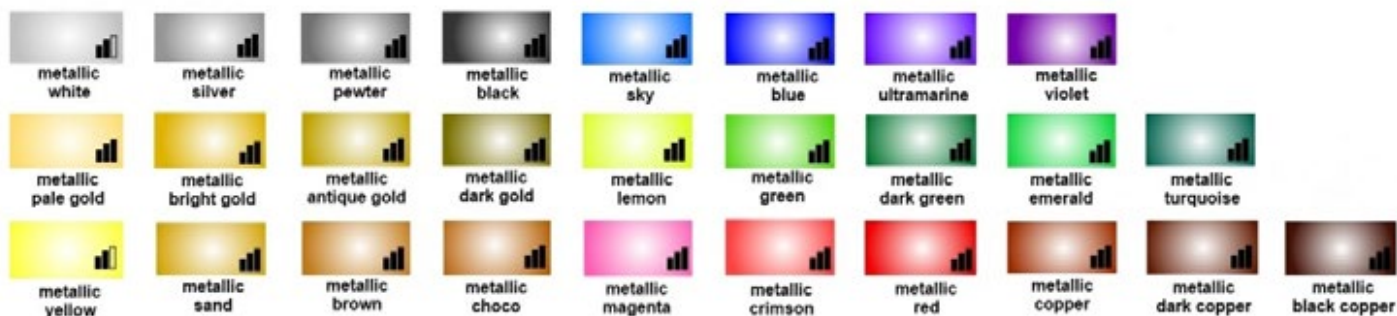
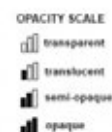
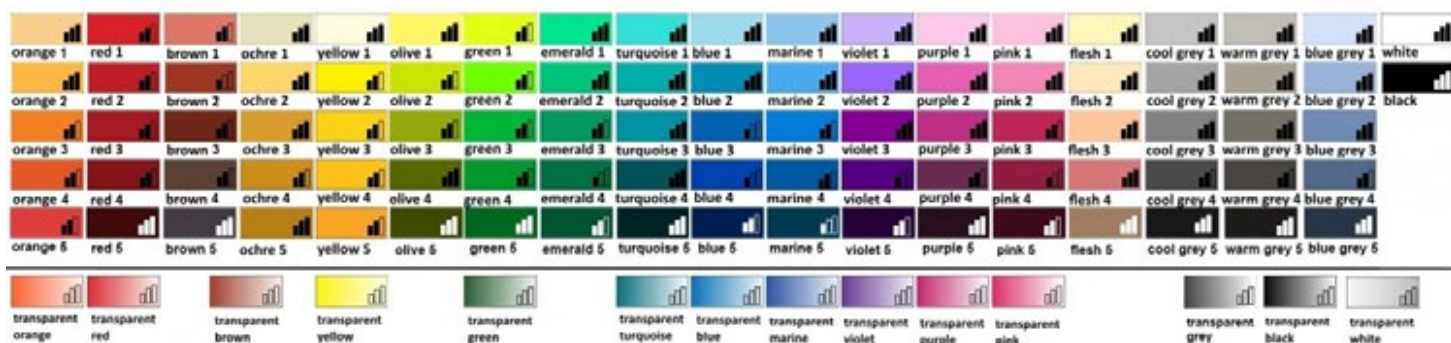
» The normal paints are geared towards the fantasy miniature addict. As a range it is similar to GW's, Vallejo Game's or Sc75 Fantasy and Games's kind of tonalities. I think that the pigments' quality is very good and they work well throughout the painting process, using different techniques.

» Metallic paints have a pigment which is very fine, very bright, with a very good covering power and a surprisingly wide range of tonalities. I tried three classics, the Pewter, the Black Copper and Pale Gold,



over three coloured metallic, the Red, the Blue and the Green. I think they are amazing! Now I am very curious to try also the other stranger colours!

They sent me also a free sample of a new range they are producing, the Glazes. At the moment I am writing the



article, only two hues are available (Red and Yellow) and I must admit that the ones I tested are very nice. The pigment is finer than the previous ones and the consistency seems like an ink, but it does not have the glossy finish.

Because I am a chronically curious, I asked the WarColours guys some information about their new brand to better introduce you to their company and paints.

Here is some useful information for you.

Where do you come from? Who are you?

My name is Neo Stylianides, a chemist from Nicosia, Cyprus and I am the person behind 'WarColours'.

Will they be available only by web sale or will you also have distribution?

At the moment, WarColours paints are only available

through the online store (www.warcolours.com). This helps us control our production more effectively, keep the prices low and have control over quality (the customer always gets the freshest paint this way).

What are your colours aimed at?

WarColours is a range of acrylic colours for painting models, miniatures and figures. They are formulated to adhere to almost any surface, but especially love plastics and metals.

I think you now have had a complete overview of WarColours paints.

In my opinion, they deserve your attention and personally, I reserve myself the opportunity to pick up more colours and go deeper in their range.



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PROJECT BARTELS

with Nick Scherdnik



On November 14th, 2012, Michael Bartels launched the company Painting Buddha. Since that date, he has been working tirelessly to make us better painters and to help this amazing community of ours grow.



During this time, he has sacrificed many things. Not only his time and energy, but also many of his rare and OOP figures, including his near complete Rackham collection.

So, knowing how much Michael has meant to us all, a few of the Painting Buddha members got together and came up with an idea to show him what he and his hard work mean to us.

What better way than painted miniatures? This is a chance for us to give him something back in the form of individualised pieces with the skills we have learned on our quest to "Be a Better Painter"!

Our idea is this. On Nov 14th, 2015, which also happens to be his birthday, we will launch a painting event called 'Project Bartels'. The idea is that everyone makes Michael a Birthday present, using the skills they have learned watching his videos (It can be a figure, unit, diorama, picture, sculpt, cake, interpretive dance, anything) and sends it to Michael as a gift. There are no criteria for what you can do; we want people to be as free as they want in their creativity. That being said, we will post up on the official facebook page, Project Bartels a list of his likes and favourite types of figures, to give some ideas, but we want to stress, the more creative and fun you can be, the better.

As a way for us to say thank you to everyone taking part, we will be holding a Grand Draw. Anyone who sends a gift to Michael, once received will entered into a random draw that will have someone taking home the Grand Prize.





- » Peoples Choice
- » Best Conversion
- » Best Story Told
- » Best Representation of Michael
- » Best Non Miniature Related Gift

Peoples choice will be decided by the amount of likes each entry receives in our finished works album on the Project Bartels page. The Best Painted category, our Judges, Fernando Ruiz, Meg Maples, and Kirill Kanaev will be judging to the highest standard. The remaining four categories however, whilst still their highest standard, will be rewarding creativity. We want to see how creative you can be with your gifts and for everyone regardless of skill or strength in any particular area to take part, and most

importantly, have fun.

All decisions will be only made by the judges and they are final.

The address to send to is

Manabu - Michael Bartels
Schoenburgstr. 9
- GARTENHAUS -
12103 Berlin
Germany

The full details rules will be listed on the Facebook page where Nick Scherdnik and Jack Crowe are admins, and prizes will be updated as we receive them. Please trust us that we have some extremely cool stuff. Any questions, send them a pm or post to the page, Project Bartels. At this point, we would like to stress that the competition element is designed as a fun way to motivate people to finish in the given time period. The categories are designed to reflect this and ultimately are for a bit of fun. The main concept of the project is to paint some fun projects as a birthday gift for Michael.

We would like to say to anyone who participates and to all the people who have helped us getting this far, thank you. Michael has put allot of himself into this community and we would like to show him what his work means to us.

And as always, Share and Enjoy!

Early on we contacted a few of Michael's friends to ask for advice on set up an event like this. They have not only contributed their time and energy helping us behind the scenes, but without asking have started to contribute some of their products for the Grand Prize.

At the time of writing this, our Prize list will includes products from Figure Painter Magazine, FER Miniatures, Bully's Wood, NutsPlanet, Twisted Miniatures, and Wisp Games, Mindwork Games & MR Paint. On top of this, we, the people behind the scenes, will be contributing some of our private collection for prizes.

The closing date is March 14th. That is 3 months to send and for us to receive your gift, with a one month grace period as mail can be unreliable wherever you are in the world.

But three months is a long time, so we thought, why not hold a painting competition too?

Between Nov 14th and Dec 20th, 2015, if you enter a picture of your completed gift into a designated album on our facebook page, Project Bartels, you will be entered into the competition.

We have talked long and hard with our advisers, contributors, and put together what we feel is something fun for everyone.

Our Categories are

» Best Painted



Details

Price: £59, \$90, €82

Scale: 1:20th (90mm)

Material: Resin

Available from

[Nuts Planet](#)



NutsPlanet's Humanoid



I first saw this piece at Euro 2015 and gazed in wonderment, as it was one of my favourite pieces on display. The paint work was amazing, the construction was amazing and the composition was, you guessed it, amazing. I couldn't find any fault. Apart from that I thought it was a one off build, so you can guess my excitement when it came out as a kit and I was further excited when it came out in 2 parts.

Before we start, let us hear a bit from one of the founders of NutsPlanet and a friend of FPM, Benny Sa.

Hello, my name is Benny Sa and I mainly run NutsPlanet Miniatures. I was born in Incheon, South Korea. I started scale models such as tanks, airplanes and other military stuff about 20 years ago, as many of you have done. I then fell in love with historic figure painting after reading and seeing figures in a Korean hobby magazine.

I worked for other companies not related to hobby, but became sick of this routine life and decided to look for what would make me excited, happy and energetic.



Me and Benny Sa

Finally, I founded NutsPlanet Miniatures with 2 artists who you know well today. NutsPlanet Miniatures was started with SD figures (super deformed, you could call it cartoon style figures). The concept was that the heroes of past wars were recalled in SD form and presented by NutsPlanet.

NutsPlanet miniatures then went on to create their new bust range in 2014, with the mind to create and manufacture fun, high quality figures for hobbyists to enjoy.

We also like to collaborate with many other creative and passionate teams like Trigger and Ghost Company to bring you various genres.

Humanoid is the best example to date of our collaboration with the Ghost Company team. The very talented Ki-yeol Yoon scratch built the whole Humanoid diorama from bottom to top.

Ki-yeol Yoon is a great painter as well. We will showcase more of his work in future Ghost Company projects.

Unboxing

This is the smaller kit that doesn't include the massive hand and broken robot parts.

I've included a picture of the whole thing for comparison, so you can see what I'm all excited about.

Now this is the smaller set containing the robot and dog. You might have noticed I didn't say just the robot and dog, as there is no just about this set. It's a NutsPlanet product, so you know there will be no 'just' about it, as with all their pieces the production is right up there with the best companies around. Let's have a look at what you get in this set.



As with all NutsPlanet product sets, you get a nicely produced box, showing exactly what it contains inside. There's a nice bright photo on a sturdy box that feels packed full with stuff inside.

I have a few NutsPlanet pieces already and this follows the same trend in quality. There are no mould lines to speak of and the resin is lovely and smooth, with nice sharp edges. This is just what you want,

Sculpted & painted by yoon





especially for a sci-fi piece. When you look across the parts (and there are a lot of them--23 in total including a scenic base), you know you have bought a quality product. NutsPlanet has spared no expense and there is a good amount of detail, even where it's going to be covered.

The robot comes in 17 pieces and each is as nice as the last. The torso has detail all round, even where the back pack will cover it. The back pack has nice touches in it; I especially like the little Rubik's cube. The arms and legs are nice and chunky, yet still convincing you that it could actually walk. The face for me is great. It has very little distinguishing marks, but somehow manages to convey wonderment in its face! Lastly, there is a great spanner in his hand. I'm not sure as to why, but I personally intend to take this out so it will fit more into

the scene I want to make and paint (article coming later).

Moving on to the dog. This has 4 pieces, so no mistaking where each part fits and it too carries a back pack, much more simple than his, I gather the robotic owner, but none the less still well detailed. It also has a nice touch of a robotic leg.

Next is the base. It's actually part of the bigger scene from above, so you know if you choose to use it, your two friends will fit nicely on this and it has some nice simple details to get you started so you can build up on it.

Lastly, there is a double sided printed piece of paper showing you a check list of what pieces you should have in the box and what your finished model should look like if you built and used exactly what was in the box.



Conclusion

Some models at least give you a con as to why you shouldn't buy it, but to be honest I'm struggling for one. I think the whole kit, although a little pricey, is well worth it should you want to duplicate the fantastic piece entered at Euro. However, this smaller choice for me is just the cherry on top, well priced and a great piece. I think we are going to see a lot of these cropping up in competitions all over and some great versions are just turning up on the net.

I highly recommend this kit.

Here is one final picture of the piece in this review, included as part of the whole scene.





by Justin McCoy

REMORA

flying restaurant: part 3

When we last left the Sad Panda Restaurant, the hull was finished and I was gearing up to start in on the detailing work.

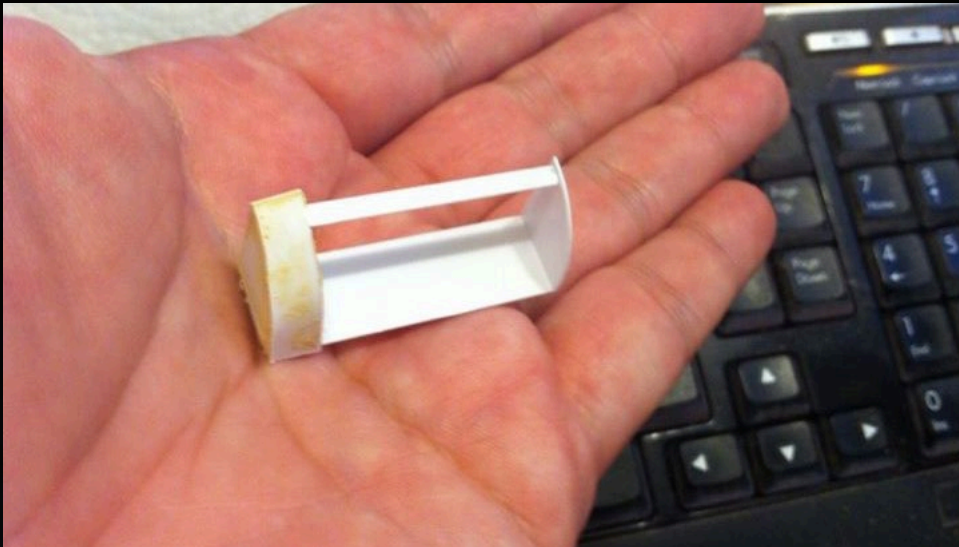
This included everything from kitchen fixtures to ship fixtures and a few little details just for fun.

One of the first things that I did was look up some rude phrases in Cantonese, Mandarin and Japanese. Where I found something that would fit, I made some crude paint masks by putting painter's tape over a transparency and ran it through the printer. There are better ways to make masks, but this was convenient and I wasn't worried about the rough edges.





The kitchen fixtures included a standing and a counter cooler cabinet to display food in.



There was also a proper ship horn, weathered with ammonia and a commercial style dish-washing faucet.

TUTORIAL

I also wanted to include the sort of details you'd expect to see in any busy, crowded work space – such as Post-It Notes made from...Post-It Notes! I had a multicoloured pack handy, so I cut a few sheets to even squares and attached them to the cabinet next to my desk with a bit of Water Effects to see how it looked.



When I was satisfied with the results, I used a Micron 0.5mm pen to mark a bunch up and added those and a calendar to the wheelhouse. The calendar is set to September 2176 (if I remember correctly) and was made in MS-Word before being exported to Illustrator, so I could scale it down. I simply used several sheets of the same page, as nobody would get a good look at the back pages.





But this kit is COVERED in details and I had to figure out how to create properly stowed rope using coloured thread, build a stove (inspired by my local Chinese take-out place), create ship fenders with resin tires, weather a tiny wok (made from a ping-pong ball and handles from a Leman Russ) and make a tiny bucket of soy sauce. WHEW!

But wait! There's more! I also painted up the propane tanks from my Industrial Mechanika sets (these are amazing pieces!). I made a stock pot / mop bucket from a brass tube and more Russ handles, added a delivery map and more sticky notes and painted up the gull that would fly alongside the kit to help sell the flying ship idea.





At this point, even going back a step to where the details were unpainted, you can see the final shape of the restaurant coming together.

By the time those details were painted and the layout pretty much finalized, I was starting to get burned out on the project. Scratch building all of the little details items took a lot out of me and there was a lot left to do at this point, which is why learning to make doll-house style food out of polymer clay suddenly seemed like a good idea.





Fortunately, the internet is an incredible source for tutorials on making doll-house food and suppliers of already made doll-house accessories. I took advantage of both. With the addition of some historical accessory sprues, I was able to build several realistic fixtures and fill them with food.



Dishes came off of pre-painted brass frames, chopsticks from carefully slicing a bit of basswood and the Sad Panda menus were scaled in Illustrator using free clip-art. I can't tell you how happy I was to find a sad panda clip-art.

TUTORIAL

And there's still more, because this is a restaurant and that means we need sauce, bags of rice, pans, a tea kettle and some trash bags!



At this point, I was feeling really good about the project. I'd managed to make some polymer foods that actually looked like tiny food. I'd also found a couple of great sources for ready-made doll-house food and kitchen accessories. Unfortunately, I was starting to have second thoughts about the paint job on the hull. While I was very happy with the overall result, I also felt that it was drawing attention away from the kitchen. I started considering ways to bring the focus back up, without having to completely repaint the hull.

And then my mind was made up for me...when a shelf fell and dumped its contents onto the kit.

Tune in next time when I use this as an opportunity to completely repaint the hull.

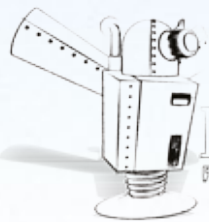
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by Ian Motton



by Marc van Megroot



by Javier Molina



Pirate Fury by Michael Hazell



Sanguinary Guards by Sergey Chasnyk



122

Beau Geste (1939) by Juan Ignacio Corujo



After the Battle by Juan Ignacio Corujo



Last Mercenary by Gary Smith



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