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FPM

FIGURE PAINTER MAGAZINE

 **insight**
interview
with **Diego Esteban Perez**

REVIEWS OF

Armoured Syndicate

Beyond Miniatures

Young Miniatures

Adoba Diorama

Nutsplanet

RP Models

Figone



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Steve Forté Haydon



Welcome to issue 34 of Figure Painter Magazine.

We have a pretty cool issue for you this month, kicking off with an Insight interview with one of my favourite painters, Diego Esteban Perez, who not only tells us about his painting, but also about his latest venture, HeraModels. We also have interviews with Dave Heathfield of 'Eavy Metal fame, as well as with Sebastian Archer and Peter Overton, the guys behind the Twisted game and miniature range who have taken the time to chat with FPM during their very successful crowdfunding campaign.

We also have a packed issue for you with our reviews. We unbox miniatures from Armoured Syndicate, Figone, Nutsplanet, Beyond Miniatures, RP Models, Young Miniatures and take a close look at the latest Adoba Diorama book.

Tutorials this month are from Sergey Popovichenko, Sergey Chasnyk and from Juan Ignacio Corujo, plus...drumroll please...the Malifaux Gaming Table is finally finished. Make sure you tune in next issue, because we have some really special news about that!

Shane Rozzell, Chief Editor

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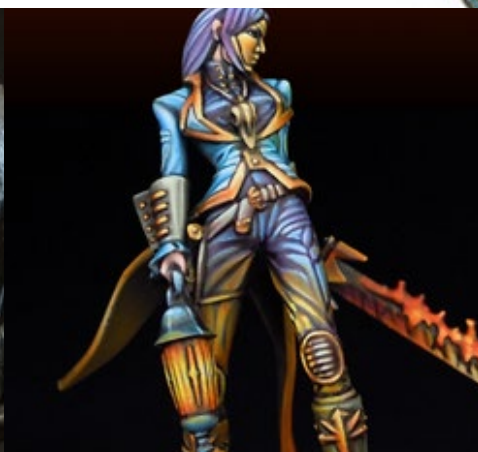
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DGS Games' Kickstarter project is currently going, featuring the TRAAZORITE CRUSADERS from the Freeblades fantasy skirmish miniatures game. This project's main objective is to fund the creation and production of the new Traazorite faction models for use in our tabletop skirmish game, set in the world of Faelon. These models will expand your play experience in both existing and soon to be released scenarios. Your backing will take this new faction from concept art, to masterful sculptures and then into production to be delivered to customers like you. We are four for four in successful and on-time-delivered kickstarters. Let's make it five!



We are collaborating with top caliber talent to bring our players highly detailed and amazing miniatures. The Traazorite Crusaders kickstarter project will have figures sculpted by Gael Goumon and Patrick Keith. By backing our project, you will enable us to continue partnering with this talent and make the best products a gamer could want.

Since the launch of the Freeblades rulebook in 2012, 8 factions have been released. Your backing will allow DGS to expand our product line and greatly increase the speed to market these models for your enjoyment. We have so much excitement and great gaming to share!

So, get the game and get your friends to all get a starter set. Including the Traazorites, there will be nine factions, so there is a faction with the right play style for everyone in your gaming group. Now is the perfect time to give us a try. We hope to see you in Faelon soon! For more information, click [here](#).



Secret Weapon is branching out into paints with the first 15 to 30 colours available for Adepticon. The range will start by concentrating on colours for weathering, but hopefully this will expand over time. I for one am looking forward to these and we'll try and bring you our view as soon as we can. [Secret Weapon](#).



Are you ready for this year's Iron Painter?

The Iron Painter is a multi-round online painting contest conducted by Wyrd Miniatures. It is a long, gruelling competition where painters will be tasked with continuously producing a series of painted models within tight time lines. It is not a competition for the faint of heart (or brush).

This marks another year of Iron Painter and this year is seeing some contest changes in order to better accommodate its growing participation and challenges. Just like anything, there are always growing pains and this year we've taken a number of steps in order to ensure that this is the best Iron Painter yet, while still holding on to what makes Iron Painter special.

If you think you have what it takes, then head over to the [Wyrd forum](#) to check out the full rules

Black Betty



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by Davide Rainone

Details

Price: €45

Scale: 1/10th

Material: Resin

Available from

[Beyond Miniatures](http://BeyondMiniatures.com)



Beyond Miniatures' Hobgoblin



A few weeks ago, a new company landed on the market with a high quality product that had striking concept design and box art.

The Hobgoblin by Beyond Miniatures is a half body bust in 1:10 scale, about 70mm in height.

As we can read on their web site and by the cover print on the miniature box, the concept designers are Alejandro Prieto and Arnau Lazaro, two very well-known guys beyond the company. The box art painter is the very talented Marc Masclans and the production has been entrusted to the French company GRX Creations.

The miniature arrived in a cardboard box you can see in the photo, sealed and closed with twine. It might look

like a rustic solution, but it suits the purpose and adds a touch of originality to the product inside, which is properly protected between two thick layers of foam.

The kit is composed of 5 pieces: the main body with the head, the right arm holding the bag, the left arm and the two option solutions of fingers with precious objects. The first is a gem and the second a coin, finely detailed on both sides. Other fun details are on the bag, made of either soft leather or fabric... your choice and it would look good in either interpretation. This offers a good focal point for some weathering. Under the volume of the folds of the bag's material, it is possible to glimpse the shape of a human skull. As a painter, I think it could be fun playing with the idea of a different nature for the hobgoblin, between the character of a thief, a gem researcher/trader, or simply a lucky guy.

The main body and the head are very detailed with volumes and texture. The skin is not very smooth everywhere and opens the door for a very free paint interpretation with such a large surface. It has thin textures, scars, veins and hidden little volumes that a good painter will be able to exploit to bring out the best in the model. The body has very nice proportions and the facial expression is not banal and I think it will be very fun and interesting to paint using different painting styles. I imagine lots of different versions of this, ranging from the very realistic to a comic style.

One of the most valuable features I like in this bust are the long ears, which for a painter are an invitation to try and apply different kinds of skin painting (delicate or rough, dry or wet, etc.) onto the bust in a very eye catching and dominant area of the model. In my opinion, such great features denote a very nice profile to the head, balancing the bust toward the rear and pushing the painter into having fun in painting different tones and kind of skin also on other parts of the body.





The level of detail is very high and the mould is overall clean, without imperfections. A little stripe of leather helps in fitting the left arm to the shoulder without fear of gaps, while the bag's rope has the same purpose for the right arm; here is the only mould line in this kit. It's very thin, between arm and chest and is very easy to remove. Again, the right arm needs a little bit of cleaning work because few films of resin. It's not a real imperfection on the resin's surface, just a little bit of "dirty" to remove.

Looking at the box art, I think Marc Masclans did a great paint job in introducing the bust and giving some nice suggestions to other painters in pushing their own interpretation. A very good example is the alternative box art done by one of the Beyond Miniatures guys, Arnau Lazaro, who has given a totally different scheme of colours and giving attention to other details. The sculptor, Pedro Fernandez, actually did a great job. My personal thoughts are all positive from my unboxing experience and I very much like the size they have chosen for this bust.

Being that Beyond Miniatures is a very new company, I thought it could be interesting knowing them better, so I asked them directly for some information.

First, who are Alejandro and Arnau? They are two young Spanish painters that meet each other in 2012. The first is from Madrid, the latter from Barcelona, who decided to work together in painting game armies. Creating their

own studio, Pintor de Miniaturas, they pushed each other in improving their skills and motivations until Beyond Miniatures was born.

What are your future plans for the company? This is their reply.

"Beyond Miniatures was born on the idea of making some exclusive miniatures in the fantasy and sci-fi worlds. In the miniature world, there is a lack of some types of busts and figures and we want to fix that. The traditional fantasy is a bit changed and we want to return to the inception.

By the way, we want to do some original sculptures, too. Maybe a bit different of the actual tendencies and we can't forget the sci-fi models; we are passionate hobbyists and we need to express our vision of it. Another pillar of our brand is the quality.

We want to make what our passion tell us, without the limits of the benefits like: "I want to make a dragon, but I can't because it's expensive for me and I want to make money". Of course we want to make money (we are not rich unfortunately), but we think that if we work with passion, people will feel the same for our babies (miniatures)."

Well, I think they got the point across with their first miniature and their personal path of improvement will continue in their company and I wish them all the best.





Firestorm Games



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

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

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Questions by Davide Rainone

insight interview

with **Diego Esteban Perez**

Place of origin?

Hello! I'm from San Sebastián de los Reyes (Madrid), Spain

Years of painting?

Over 10 years now!

Major awards?

I won the Best of Show at the Monte San Savino Show in 2014.

This month, the focus of our Insight interview is a young Spanish painter who I personally admire a great deal for what he has achieved in such a short time. I really love how he is able to enrich all of his miniatures with various colour tonalities and complex colour schemes. I also admire his enthusiasm for his craft and his great personality. This is Diego Esteban Perez.

1 *How did you get started in the world of miniature painting?*

Ever since I was a little kid, I have had a thing for drawing and painting. I've spent hundreds of hours scribbling with my colour pencils! I first discovered the world of miniature modelling when I was about 14 or 15, but I only ventured fully into it after I started studying illustration at the age of 21. I had discovered a few historical modelling magazines, as well as the Games Workshop universe, and I was amazed at what some painters achieved with miniatures. And from that, it snowballed. I joined the "Spanish Team" internet forum; I started meeting new people related to the hobby and I started showing up at the events and competitions, both as a spectator and as an entrant.

2 *What the first painting contest you entered?*

My first contest ever was the Spanish Golden Demon in 2006, which was held in Barcelona. A group of painters from the Spanish Team forum organised the trip to Barcelona from Madrid and since then I have travelled far and wide, mostly across Europe, but also around America. I obtained my first award at the German Golden Demon back in 2007 (a Silver Demon in the WH40k Single Miniature Category, with a Space Wolf). I have only fond memories from those early contests, which as a newbie I attended with great enthusiasm. Among those early competitions, I remember with particular fondness the French Golden Demon in 2009.

3 *When and why did you choose to become a professional painter?*

Actually, I became a professional painter by mere chance. I hadn't originally intended to become



one. As it happened, I won a local painting contest organised by Quimera, a well-known miniature store in Madrid. José Manuel Palomares (JMPN) was the head judge at that contest and he asked me to paint what would be my first box art for Tale of War in his studio. After attending more (and more important) competitions, collectors

and brands started approaching me and offering me paint jobs. Because I have always had a strong sense of attachment to my pieces, it took a while until I got used to selling them and letting go of them. Even today, I still paint projects for my own personal collection in between commissions.



DANCE MORKO DANCE



MINDFISHERS

4 You were a member of the Spanish Team, a group of close friends I believe. Can you explain a bit about it? Some beautiful memories perhaps?

As a matter of fact, I never was a founding member of the Spanish Team itself, but instead a member of their online forum—and therefore the larger community. This community is what I deem the most important thing for me in the world of miniatures. Getting to know so many people and forging great friendships too! Every trip, every contest and every meet-up is an adventure in its own right. Honestly, I am very lucky to have been able to meet and work alongside some of the best painters in the world; not just because of their skill, but because they are now some of my best friends.

With regards to good memories, there are just too many to mention! We have lost our way more than once during trips to contests, hahahahaha! In 2009, when we went to Monte San Savino, we ended up in a deserted alley in Arezzo in the midst of the night, not knowing where to go or whom to contact...thank God Francesco (Farabi) and Luca (Baldino) showed up to rescue us! We have also spent many sleepless nights painting, in particular those prior to competitions. This is very typical of us southerners, hahahahaha.

In 2011, when we went to Chicago with Alfonso “Banshee” Giraldes to enter the Crystal Brush (with Morko, under our collaborative project Mindfishers), we spent a few nights painting right before the contest. In the end, when we entered the miniature the paint was still wet!



5 *You are a very talented and popular painter, as evidenced by your winning the Best of Show at Monte San Savino in 2014, one of the hardest contests in the world. I was actually sitting behind you, and could witness your sheer happiness as your name was unveiled. Could you tell us about what it meant to you?*

Well, it was totally unexpected! I remember the moment when I heard my name announced and I couldn't help feeling emotional about it. It was an incredible feeling. I say that it was unexpected because, firstly, the level you find at San Savino is one of the very highest of the world scene, and secondly, because my figure (entitled "Sogni d'Oro", or Sweet Dreams) was a somewhat unusual idea, a concept most definitely different from what we usually see in miniature contests these days. As a present to a friend, it was a very personal project, which I took up with a lot of motivation. The fact that the main idea behind the figure was understood and liked by so many people makes me feel very proud. Recognition from people is priceless.

6 *Francesco Farabi told me a nice story behind "Sogni d'Oro". Could you explain it to our readers too?*

You see, for a while now, Fabrizio Russo and I have wanted to do an exchange of figures with each other. We have known each other for many years and I'm not just his friend, but a great admirer of his works, too. This makes a swap a big challenge. He suggested that I paint the Jack the Plucker figure for him, but I didn't want it to be yet another soulless paint job. I wanted to instil something personal into it, to make something different and surprise Fabrizio. He had also won the Best of Show at Monte San Savino the year before (2013), so I wouldn't have been satisfied with



simply a good paint job. At that time, Fabrizio was about to become a father and I knew how special it was for him. One day I had the idea to unite both ideas, somehow linking the character of Jack, as originally envisioned by Brom, with the concept of fatherhood. And from this cocktail of elements the idea of Sogni d'Oro was born!

7

You have been a judge at the Monte San Savino Show in 2015. How did you feel being on the other side of the contest?

Can I be fully honest? I'd rather be on the other side, which is much more enjoyable, hahahaha. Jokes aside, judging a competition is always an arduous and difficult task, for it entails a lot of responsibility. It is sometimes very hard to decide who deserves the award and who doesn't.

It is also exhausting: analysing each and every piece in their own complexity, assessing the difficulty of each characteristic and finding a balance without having your personal taste affect your decisions. Then, there's also the fact that unavoidably there will be people who will not understand and/or agree with the judges' final decisions. As a judge, one must detach oneself from this and remain committed to one's own judgment, paying no mind to what others might say and trying to be as just as possible. After all, all entries are judged by the same yardstick. If you take all these elements into account...well, Monte San Savino is most definitely hard to judge indeed! I'd also like to thank the organisers. They were very helpful and made my job easier.

I believe Monte is the ultimate fantasy competition today, the one that gathers the largest number of top painters in the world. The level there is simply jaw-dropping and by just attending, one has a sense





WHO'S THE CHOSEN ONE
collaboration with Alfonso Giraldes





of gratitude for being able to be a part of it all. In short, it is a privilege. I think the community at Monte is one of the best things in the world of miniatures.

8 *You are currently starting up your own company, HeraModels. Can you tell us about it?*

HeraModels is a project that I started with much enthusiasm a while ago and that has gradually taken shape. It has given me the opportunity to share my ideas and my vision of fantasy modelling, which is not that different from historical modelling, for both are miniatures at the end of the day and miniatures are what I love. Being a member of the HeraModels team and seeing how it keeps growing steadily is immensely gratifying. The effort is doubtlessly



worthwhile. Looking ahead to 2016, we are currently designing new busts and full-body miniatures. We are also working on a new line of modelling complements. We hope you'll like them!

9 *Besides HeraModels, what are your current projects?*

I am currently working on a few other projects together with HeraModels, including a quite different version of "The Chief" for the MUMI. I'm also sculpting one of the future releases of HeraModels.

10 *How about future projects?*

Even though I have a lot of projects and ideas on my workbench for both HeraModels and my own collection, mentally I am already very focused on my entry for the 2017 Chicago World Model Expo. I have been thinking about it for a long time now. Again, it is a very personal project, with a wink to the modelling artists that have influenced me the most over the years and whom I admire deeply. It is fairly conceptual...I hope I can finish it on time and surprise you all!

10 *You are still young, but your career in the world of miniatures is already impressive. Is there something in your modelling past that you would change or do in a different way, or something that you would never do again?*

In hindsight, I don't think I would change anything. I think every step one takes, every mistake one makes, helps one learn and grow. It is necessary and positive, not just for this hobby, but in life in general. I think that people who get frustrated when they don't get something right should not. Never in over 10 years have I unpainted a model to restart it. Of course, I have made—and still make—many mistakes, but one has to learn to



put up with them. It is important to find the best solutions to what one has already done and give the best of oneself to complete a project as well as possible. If you keep scraping off the paint to restart anew, you'll never see your own evolution, you'll never understand your mistakes and therefore you won't improve.

11 *Could you give some advice to our readers for them to become better painters or to enjoy this hobby the most?*

I think one of the most important things is to remain grounded and to know where you come from (artistically speaking) and who your references are. After all, we were all newbies at some point.

And obviously for me, the most important thing is to keep the enthusiasm for the hobby alive and to continue doing what you have a passion for. The hobby should remain a hobby, in the sense that you should keep finding pleasure from engaging in it. Wanting to win a contest or sell a piece should never be at the expense of enjoyment. The way we feel is reflected in our output. Everything else will eventually come. Have fun!

I would like to thank Diego for the time he has spent with me and we all would like to wish him good luck with his new born HeraModels.

I am sure we will meet again soon in front of these new masterpieces of yours!





MALIFAUX

A story of a gaming board



by Marko Paunović



The day has finally come. The day that I can officially say the Malifaux gaming table is finally done. Finished. But before I take a look back at what was done these past 34 months, there was still some work to be done. I needed to make some wall lamps in the form of ceiling lights, paint four sets of doors that I (conveniently) forgot earlier, paint the module frames black and glue the suede wallpaper on the bottom of the modules.

I intentionally left making the ceiling lights for the walls of the 'Hungering Darkness' module for the final chapter in the building part of this

project. Not because I thought it the pinnacle of my achievement or because I thought it was worthy of a place in the last part of the build. It was rather because I spent all this time searching for the appropriate bits or method of producing a bit fit for the casino/whore house. Being lazy I always opt for the quick solution, which in this case would be a ready made bit in the shape of a ceiling light and (if possible) even transparent as well. However, as much as I searched, I couldn't find a bit that was shaped right, no matter where I looked. In the end, the idea came after a brief chat with Ana about her possible article

for Figure Painter Magazine where she wanted to use various hobby/jewellery bobs and bits as material for making various accessories for gaming bases/dioramas/terrain. After the chat, we went to a hobby store in Zagreb where I saw something that might serve the purpose. I found a jewellery piece which, in fact, was a metal sphere with some ornaments on it. However, I didn't need a whole sphere, rather a calotte.

The piece was not transparent anyway, so I needed to make the moulds and cast the ceiling lights in clear resin. Making a mould for

one light meant that I had to cast 8 times and that takes about 8 days, which was time I did not have.

Therefore, I decided to make a mould that houses 5 lights. That would mean two castings, which equals 2 days and I would have two lights left over as spares in case something funny happened during casting.

I now had to make the frame for the mould. I decided to make it from balsa wood, as it is the easiest material to cut. I placed my five pieces and glued them in place using pins. Around them I placed a couple of balsa strips up to one half of the height of the beads. I only need one half of the sphere as my ceiling light.

Then I proceeded to make the other half of the moulding construction. I needed one that would hold the Siligum (the material I use to make moulds). I kneaded the two-part Siligum into a substance of equal consistency throughout and spread it into the balsa wood construction. I then simply placed and pressed the two halves together and left them to dry. Fifteen minutes later, I disassembled the construction and removed the Siligum mould from it. I now had a mould that featured 5 exact copies of calottes – my future ceiling lights.

To make the glass part of the ceiling light, I simply poured in Vallejo Still Water and left it to dry for 24 hours. After 12 hours I refilled the moulds, because the tension during curing shrinks the volume of Still Water. I cast this twice and had 10 lamps.

The visit to the same hobby store provided me with the metal frames for the ceiling lights, too. I simply used chain rings of the appropriate size. Both the resin ceiling lights and the metal rings were glued using PVA glue, as it doesn't fog the resin as it cures.

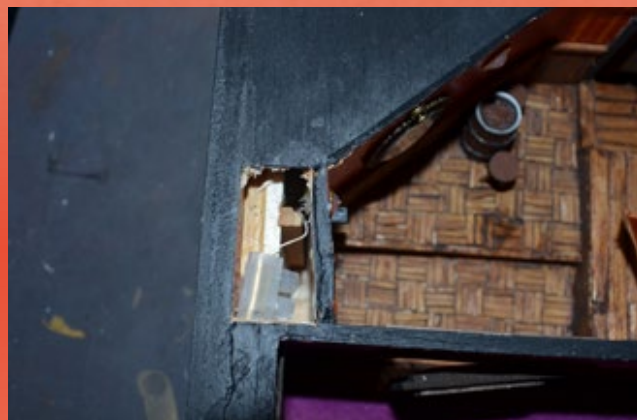




Planning Top Tips: Disaster strikes!

Once I glued the lamps in place, it was time to light up the module. I plugged the module to the transformer and flicked on the switch. Nothing happened! I wiggled the switch left and right and the light came on.

That meant the connection on the switch was loose. Unfortunately, this in turn meant that I had to go digging in the already built and painted module. First, I cut the opening on the top of the module right above the switch.



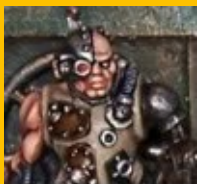
Once I opened the module, I realised there was not much room between the room wall, the module frame and the construction of the sliding doors. No way I could fit the solder iron in there. So, I tried to fix the wires coming from the switch, one to the resistor and the other to the purple LED near the switch in the position that would

give light. I left the switch on and wiggled the wires until the LEDs lit up. Once I had the wires in the position I wanted, I used superglue to fix everything in place. Unfortunately, that now means the switch has no use, as it ended glued in the "on" position.



This now marked the finale of the building part of the project. All I had to do was to paint the frames black and glue the suede wallpaper to the bottoms of the modules. As the modules were now fully assembled and painted, I had to use a brush to hand paint every side of each of the modules. If you ask me, THIS was the most tedious job I had to do in the entire 34 months of work. It was so repulsive, I spent a whole week trying to get myself to pick up a brush and start painting. I decided to paint two sides per module first, go through every module and when all the modules had two sides painted, I'd repeat the process on the sides that were not painted.

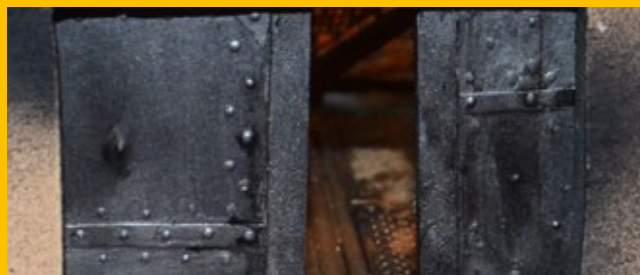
Of course during the first half of the process of painting the modules black, I noticed I hadn't painted a whole set of doors on one module.



Marko's Lamentations: Painting the rust – Repetitio est mater studiorum

Before tackling the other half of the sides of the modules, I painted the forgotten doors on the Ramos' module. I used the same method as described in

earlier articles. First I painted the doors Boltgun Metal, then I used a watered down black wash. Once everything was dry, I covered everything with Model Mates' Rust Effect.



With the doors painted, I repeated the process of painting the rest of the sides black using a big brush (size 16).

After the paint had dried, I cut the suede wallpaper to size so it would fit each of the modules individually and glued them. The wallpaper is self-adhesive, but I used PVA glue on the edges of the modules just in case. The process was described in detail in [FPM#33](#).



Planning Top Tips: Comparison of the project sketch and final product

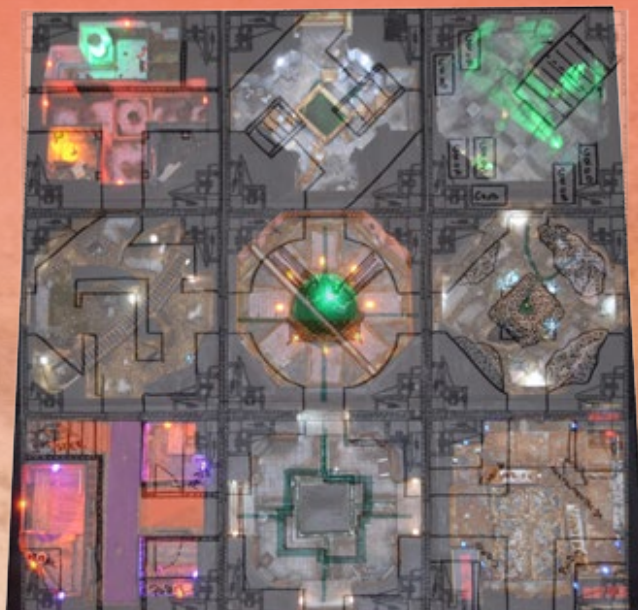
If you remember, in [issue #1](#) I had drawn a small sketch of the then future modules. 34 months later, the whole project is over and this picture gives us the opportunity to look at

the idea and the final outcome:

As you can see, 8 out of 9 modules are basically the same as envisioned almost three years ago. One module is completely different. This module's design was changed on purpose, because although the idea with the two staircases leading up was not a bad one, the space provided on the module wouldn't allow a lot of manoeuvring space for gaming. Most of the module would be taken by the staircases, which couldn't be really used for gaming. The passages underneath the stairs would be too narrow to be able to fit even the smallest (30mm) bases. On Nicodem's module, the protruding building is a bit smaller than was the original idea, but I did manage to fit a column inside. Ramos' module had a couple of smaller pedestals while the final version has one L-shaped larger one. Hamelin's module has one pipe going diagonally instead of two pipes coming at right angles to each other. Those are only minor deviations from the original plan, though. The McMourning and Hungering Darkness' modules, however, perfectly align with the original design,

as do a couple of non master modules as well.

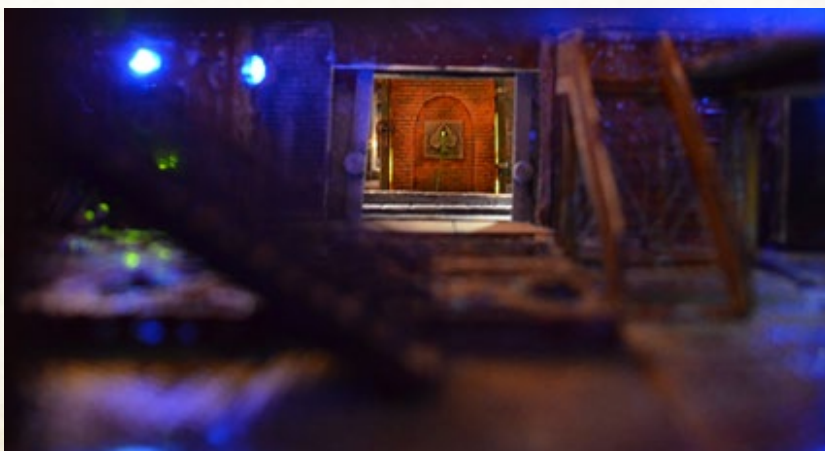
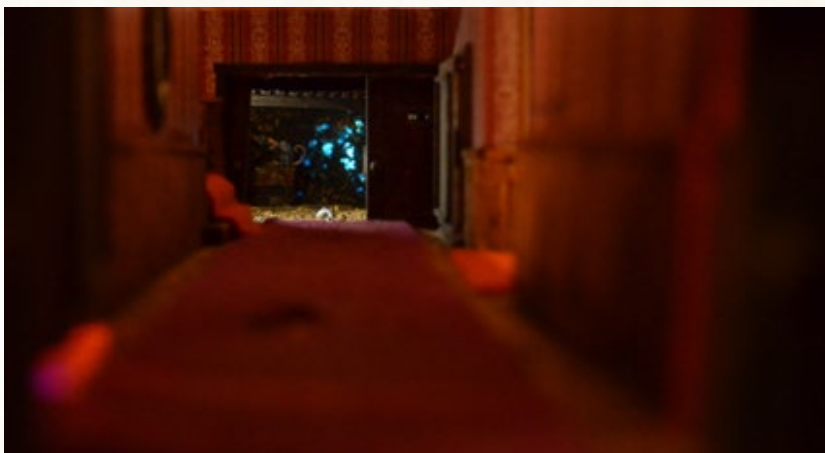
Overall, I'm super-pleased with the result and I'm glad I spent the first couple of months planning so intricately, because it allowed the process of the actual build to run smoothly and (even though it sounds funny after 34 months of building) quickly.



Looking back at this project, a mate asked me if there was anything I'd do differently now that it's over. Honestly, I would not change all that much. The layout would still remain the same, the modules' design would also be pretty much the same. The thing I would change was the styrofoam bottom of the modules. I mainly went for this because of the low weight of the material as opposed to MDF. However, saving weight on the bottom plate and using plaster casts for all the floors and walls doesn't do all that much to the overall weight of the module/board. So when I think about it, I'd probably use 4 or 5mm thick MDF for the module frames (instead of 8mm) and use the same material for the bottom plate of the modules. The 8mm thick MDF was a right b!tch to drill the holes for the connectors so lesser thickness would be appreciated. Also, if asked to do it again, I'd spray the module frames black immediately upon assembly. Painting the frames with a brush at the end of the project is really a tough chore mentally. This way, it would only require minor adjustments.

And now after 34 months of constant building, I'd like to thank Ana Polanščak and Andrija Jurišić for helping me do this. If it weren't for their manual and menial tasks that they enthusiastically took on, this build wouldn't be half done by now. You guys are the best. Next, I'd like to thank the editor for entrusting me with this job and coming up with the notion of making a Malifaux table for FPM and I'd also like to thank all the other FPM staffers who were always there for advice. And last, but not least, I'd like to thank my wife for not divorcing me when I didn't do my household chores and for putting up with my tantrums and hissy fits when things didn't go well.

So what lies ahead? Well, the gaming board is heading to my club's annual exhibition of miniatures and tabletop scenery. It'll get a whole showcase for itself and we'll organise a demo game on it during one weekend. What happens to the table after the show, we'll see what Shane comes up with...as for me, I'd like to take part in an online terrain building contest next month and then continue writing for FPM, hopefully on a bit shorter project that would involve painting at least one miniature. Until this next project, if you have any questions or suggestions about this build or anything else for that matter, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.



PUTTY & PAINT

Paul Von Hindenburg

by Ernest



PRO

This is a bust from LIFE
MINIATURES painted for a
collector :)

If are you interesting for
commissioned figures, please let
me know.





Blood Angels Chaplain

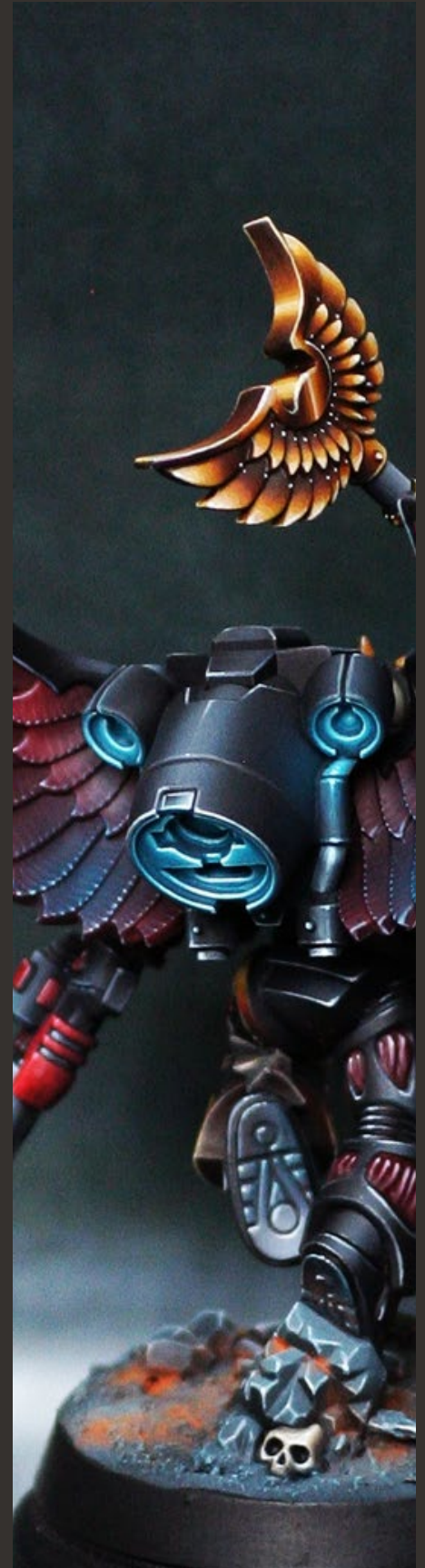
by Piotrek "Dexter" Czajka



My name is Piotrek 'Dexter' Czajka. I'm a hobbyist and commission painter from Poland and you may know my works from the fb page The Brush Brothers or my own page Dexter's Laboratory Miniatures. There's not much story to tell about this miniature. Before starting it I just told to myself "I want this figure to be super-duper shiny, colourful, cartoony and jaw-dropping, but still just an upgraded GW style." I think I managed to make it like this. At least I hope so. 😊

There is always room for improvement in the work of any of us. You just have to spend more and more time painting, to be better with every single miniature. More or less twice a year, I take part in some painting competitions so my miniatures can compete with those from the top world painters. These are flawless and seeing them in real life gives me the motivation to work harder! Maybe that will sound not special at all, but there is no magical trick to be a good painter; just don't give up and paint more!





Faust's Dream

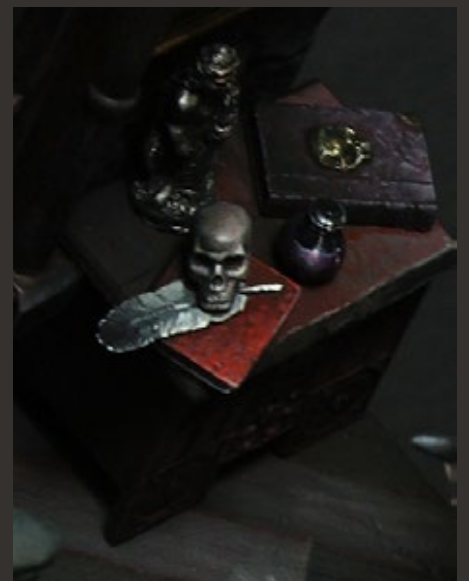
by fonsy



A little scene dedicated to Faust's dream (scratch built scene).

It was painted for a private collection.







Details

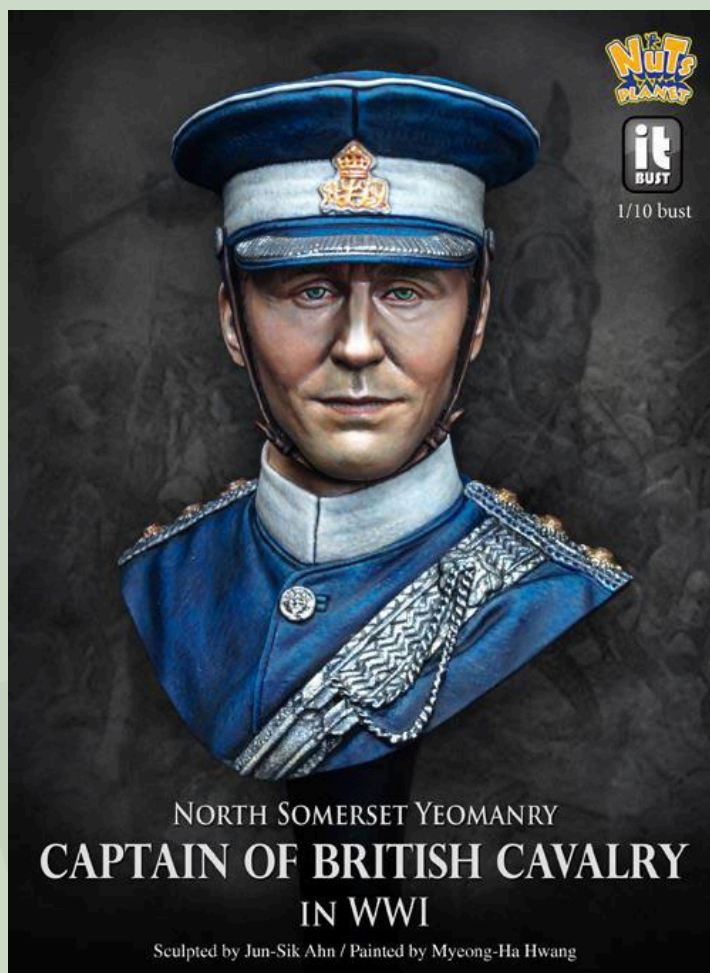
Price: £35

Scale: 1/10th

Material: Resin

Available from

[El Greco, SK Miniatures](#)



Nutsplanet's NSY, Captain of the British Cavalry



Nutsplanet is an established South Korean based company that have been producing high quality resin busts and miniature kits for a few years now. They started off producing SD miniatures and have progressively advanced, having produced some familiar and worthy kits to date.

In this issue of FPM, we will be reviewing two busts from the new 'it BUST' range. For anyone unfamiliar with the North Somerset Yeomanry or anyone looking to pull a thread unravelling the history of these two characters, you might start by watching the recent film adaption of War Horse starring Benedict Cumberbatch and Tom Hiddleston.

The 'it BUST' are the beginning of a new line of busts from Nutsplanet designed to reduce the frustration of having to spend ages sanding and assembling a model before getting to work painting it. When they told me this, I decided to not point out the obvious that most busts require little if any assembly to start with because (although the idea sounds crazy) I have to admit that the first moment I examined it, my first thought was 'wow this is almost ready to paint,'

Let's start from the beginning; the bust arrived in a sturdy presentation tin with a label covering three sides holding the lid securely in place. The label has all the usual information about the contents and a front view picture of a well painted version.

Inside, the model has been well protected with layers of foam.

Just inside the lid there is an insert. It's a handy card listing the colours used on the box art version. On the flip-side you will see the same art picture used on the box lid with the addition of numeral indicators correlating with the colour listings on the reverse. It serves as a general guide for anyone not wanting the hassle of working out a colour scheme. It is a loose guide rather than a tutorial and works well for this purpose. The information comes across as simple, clear and uncomplicated.

The light grey resin feels high quality and it has a very smooth feel and it is largely unblemished. Upon close inspection, I found a tiny air bubble under his chin; an extremely minor fault and easily fixed with a little green stuff or Mr. Hobby Surfacer.

Some obviously clever planning has paid off with the casting, as the main join doubles up as the jacket seam and for this reason it does not need to be worked on. I did notice a very slight misalignment where the two halves of the collar join, but this is also very easily fixed.

Apart from the optional base stem, the cap is the only separate component and I must say I was impressed with how well this slotted onto the main bust. Not just the ease in which it fits, but rather how well it fits together. Ordinarily I would not be surprised if minor repairs, a little filling in the gaps or some sanding was required, but I'm pleased to quote that old adage 'If the cap fits – wear it.' It does and beautifully so--no additional work was needed here.

The lapels, straps, sash, chain and uniform decoration are all moulded into the main bust. This doesn't detract from the detail and just cuts required assembly time as intended.



My overall opinion is that they have taken a fairly simple concept and delivered it effectively. The work that is required is a bare minimum and in my view the intentions of making a quality product easier for modellers has been achieved.

The Yeomanry of Nutsplanet receives my commendation and I look forward to future releases that Nutsplanet will be releasing in the 'it BUST' series.

If you would like a list of stockists or further information on the review subject or any of their other products, you can visit their website at:-

www.nutsplanet.com or visit them on [facebook](https://www.facebook.com/nutsplanet).





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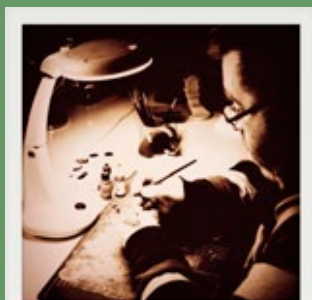
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by Shane Rozzell

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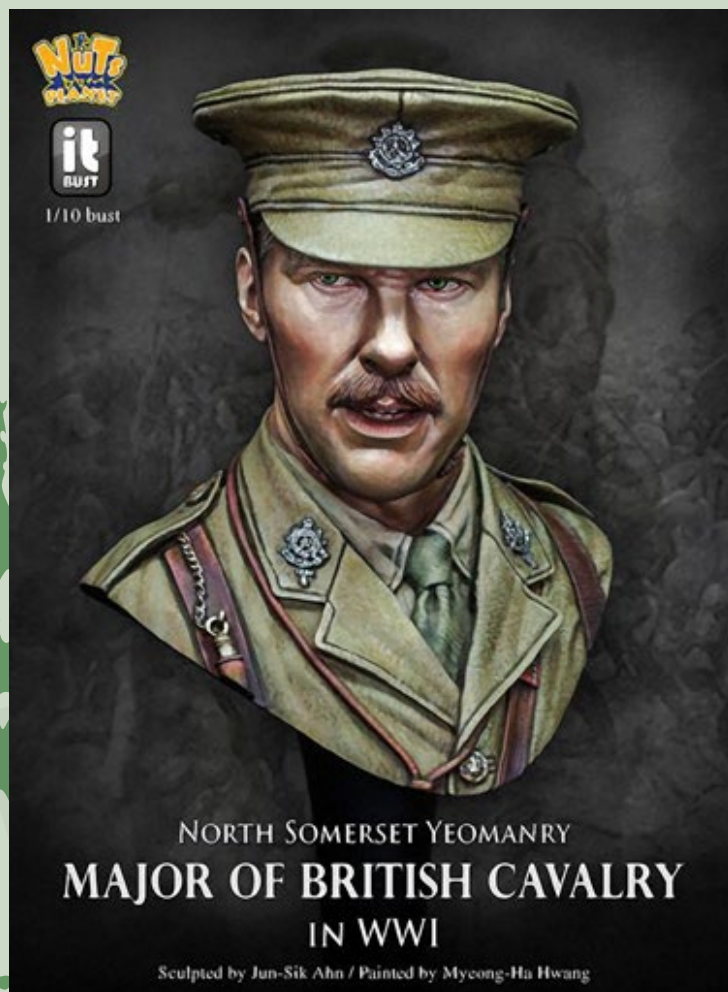
Price: £35

Scale: 1/10th

Material: Resin

Available from

[El Greco, SK Miniatures](#)



Nutsplanet's NSY, Major of the British Cavalry



To my eternal shame I have never owned a Nutsplanet miniature or bust until now when I was asked to review their new North Somerset Yeomanry, Major of British Cavalry from WWI. I have seen a fair few painted and always like what they did and I suppose, like many of us, they have produced something that I always planned to get, some day...

The Korean based company has a pedigree of doing historic busts and miniatures from when they first burst onto the scene 2 or so years ago when they produced their SD figures which, at the time, created quite a stir. Since then they have produced fantasy and sci-fi miniatures and busts and even full vehicles that support their SD line of miniatures. Anyway, let's get onto this miniature.

This bust came in its own aluminium box, well sandwiched between several layers of foam. On the box is a full colour image of the box art of the miniature, stating that it was sculpted by Jun-Sik Ahn and painted by Myeong-Ha Hwang. Also included in the box is a painting help card, with again a full colour print of the box art, which labels the various areas of the bust that



correspond with the paints used to accurately emulate the box art paint job. This is a very nice touch, but I do question its inclusion. Simply because we are all creatively minded and will no doubt want to make the colours up ourselves, but it is a good starting point none-the-less.

The first thing I have to do is mention the elephant in the room. This guy looks like Benedict Cumberbatch...in fact just saying it looks like him is an understatement. It is him! The sculptor has done an excellent job of recreating his likeness. Now that's out of the way, we can concentrate on the rest of the bust which I have to say (for all you historic painters out there), as far as my research goes is very accurate. The hat, badge and the other sculpted references are all very well detailed and from the pictures I have found are very well done, so I have no complaints on this side of things what so ever.

Moving on to the cast, the bust comes in 3 sections. The first being the head and chest. The second is his regimental cap and lastly a





mounting pillar for the bust to be attached to a flat topped plinth. This is a very nice inclusion and well thought out, because there is also a space on the back of the bust for this to fit perfectly. I would advise pinning the mounting pillar because the last thing you'd want is for it to break, especially during transit to a show or something.

It's not often I say this when looking at a new miniature or bust, but I have to in this instance. The cast is almost perfect. Granted, there are a couple of pour points to get rid of, but that's always the case with resin cast products; the resin has to get into the mould somewhere...but, there are usually some air bubbles and a couple of mould lines to scrape as well. However, for this bust there is only 1 slight mould line which is at the back of the head and runs over the Major's jacket collar and then disappears because the mould has been cut to follow the seam of his jacket. 20mm of seam clean up — that's it! It is truly a lovely piece of manufacturing. There are no stuffy areas what so ever; even under the hat it is perfectly smooth. I'm blown away by this, because there isn't even any filling with the hat placement. It fits perfectly! In fact if all Nutsplanet miniatures have this high a quality, I do plan on getting a few more very soon.

Conclusion

The casting on this bust is so nice I would easily recommend it and their other products to anyone. It's a very rare thing to receive one so well manufactured and with such little preparation needed to get this to priming stage. I also like the inclusion of the mounting pillar and the painting help card.

My one concern is the fact that it looks like Benedict Cumberbatch. For me, some one who paints miniatures and busts for competitions, this creates a slight conundrum. What category do I enter him into? The use of the actor's likeness blurs the lines of whether to enter this bust into a historic category, which I think it's aimed at being or fantasy, because clearly Mr. Cumberbatch wasn't born before WW1. We seem to get this a lot from Korean producers—Sean Connery as a Crusader Knight, Paul McCartney as a WW1 Tommy; it's all very confusing and I'm unsure of the answer to this. One thing I do know, though, is that this bust is superbly sculpted and made.





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IM75-32 THE JARL

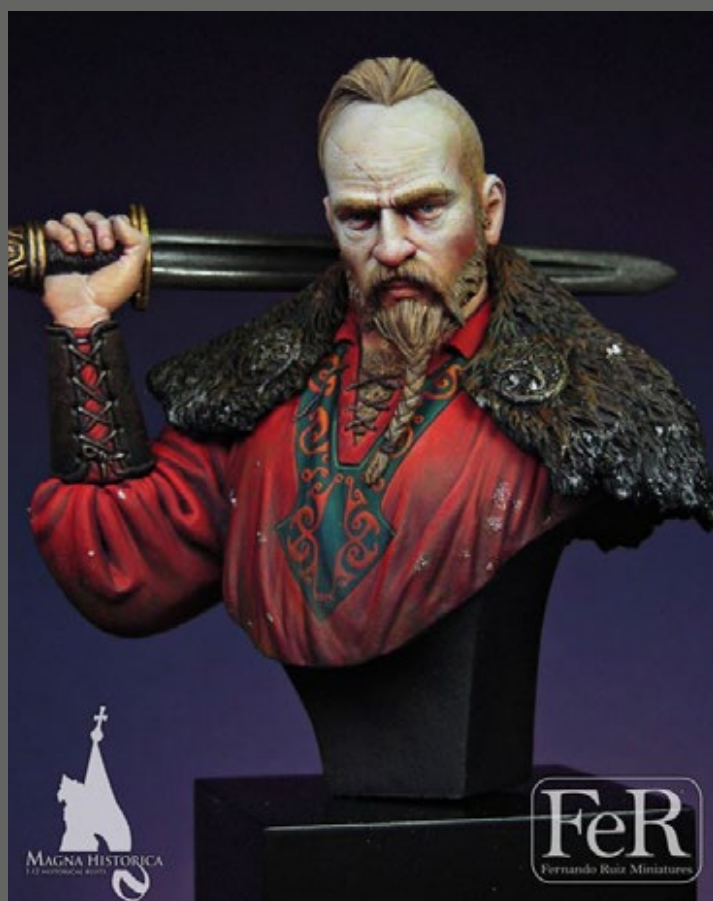


The Jarl

Company:	Irbis Miniatures
Size:	75mm
Contact:	irbis-miniatures.com

Rurik, Prince of Holmgard, 862

Company:	FeR Miniatures
Scale:	1:12th
Contact:	ferminiatures.com



Nuts
Planet

75mm scale

28th Regiment of Foot Sergeant, Quatre
Bras, 1815

Company: FeR Miniatures

Size: 75mm

Contact: ferminiatures.com



FeR
Fernando R. Miniatures

Figure done in collaboration
with FeR Miniatures

28th Regiment of foot drummer, Quatre
Bras, 1815

Company: NutsPlanet

Size: 75mmth

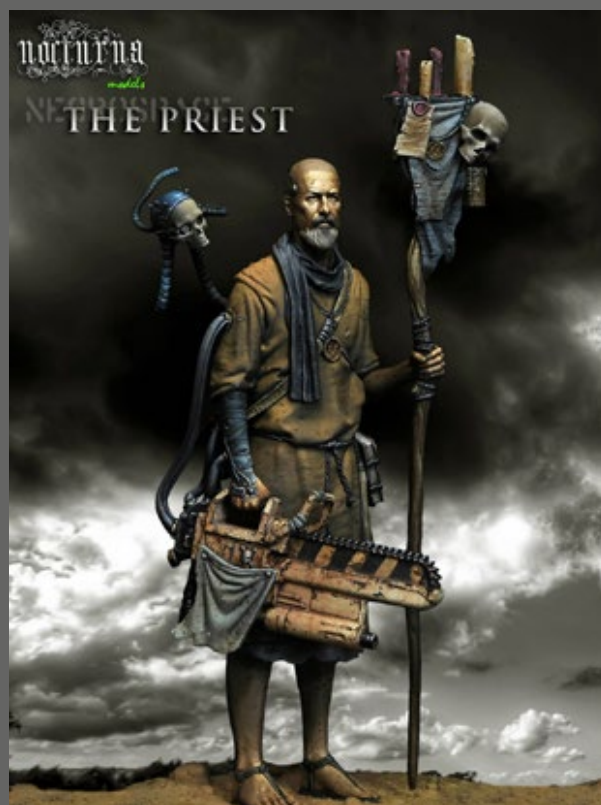
Contact: www.nutsplanet.com

THE PRIEST

Company: Nocturna Models

Size: 70mm

Contact: nocturnamodels.com



SHIRO, BLACK SWORD

Company: Nocturna Models

Size: 70mm

Contact: nocturnamodels.com



MEMORIES OF THE VOID SEEDS

Company: Nocturna Models

Size: 70mm

Contact: nocturnamodels.com

Major Tom

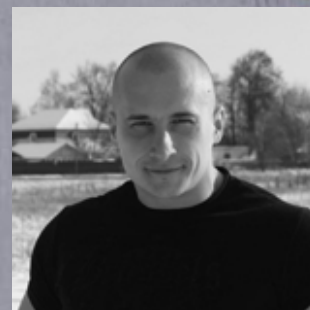
Company: FeR Miniatures

Scale: 1:12th

Contact: ferminiatures.com

RETARIUS

HI, EVERYONE. I WOULD LIKE TO SHARE WITH YOU THE PAINTING OF THIS WONDERFUL BUST OF A RETIARIUS BY RED FOX MINIATURES, AS I WAS ASKED TO PAINT THE BOX ART. IT WAS SCULPTED BY DIMITRY GAUDIN IN 1/9 SCALE AND CAST IN QUALITY GREY RESIN.



by Sergey Popovichenko
translated by Dmitry Podorozhnyy

THE RETIARIUS IS A DISTINCT SUBCLASS OF THE ROMAN GLADIATOR, FIGHTING WITH A TRIDENT AND A NET, THUS REPRESENTING A FISHERMAN. THE NET WAS USED TO ENTANGLE THE OPPONENT, TRADITIONALLY A HEAVILY ARMoured SECUTOR, WITH SCALY ARMOUR THAT WOULD REPRESENT A FISH.

THE RETIARIUS WOULD BE VERY LIGHTLY ARMoured IN COMPARISON TO ALLOW SPEED AND AGILITY—USUALLY A GALERUS AND MANICA TO COVER LEFT ARM AND SHOULDER. TRADITIONALLY THE RETIARIUS WOULD WEAR A SUBLIGACULUM, WHICH IS A SHEET OF CLOTH WRAPPED IN SPECIAL WAY AROUND THE PELVIS AND SUPPORTED BY WIDE LEATHER BELT, BUT OCCASIONALLY A LIGHT TUNIC COULD BE WORN.

To compensate for the lack of protection, a retiarius had to be fast and agile to avoid the opponent and wait for an opportunity to strike. If he was lucky enough to entangle and incapacitate the opponent with a net, he would move in to strike with his trident or a dagger. Otherwise the net was used to entangle the enemy's weapon and disarm him.

With such a setup, the retiarius was the lightest of the gladiators, his equipment weighing only 7-8 kg (the net alone was 2-3kg).

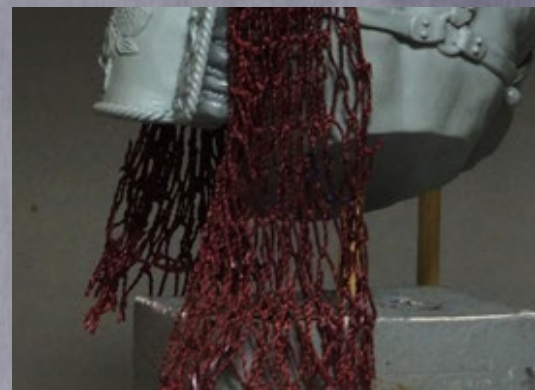
It is very original bust that has an instant impact on viewer. There aren't many busts representing retiarii that I can instantly recall and certainly this one closes the gap well.

The arm with a trident is certainly a very attractive feature that expands past the scope of a traditional bust, which creates a great impression; the character is original and rich with expression and lots of small details. Amongst other things, a shoulder guard (galerus) has been superbly rendered with fine details of marine wildlife and Roman mythology.

There are 3 distinct historical galeri with rich artistic motifs that have been discovered and displayed in various museums. They represent the exceptional skill of Roman artisans and armourers. The galerus of this bust follows the tradition nicely by combining similar features, yet resulting in something unique.

As far as I am aware, Dimitry used ethnic types of warriors from the African Mursi tribes as an inspiration for facial features of this bust. They represent the Nilotic group of tribes in modern Ethiopia and seem plausible for a role of an African slave gladiator. Incidentally, their traditional martial skills involve fighting with long sticks, which again makes them quite suitable for the role of a retiarius.





Such characteristic faces are also rarely seen in miniature, whilst dark skin tones are quite challenging and interesting to paint with freedom to experiment.

The casting is of very high quality and preparation work is minimal to remove casting lines and plugs. Included in the kit is a fragment of fishing net that can be used to create a retiarius net.

I measured the fragment and trimmed it to fit. To form a shape that is required, I soaked the net in PVA glue and placed on the bust (the surface must be treated with linseed oil or Vaseline to avoid adhesion to surface).

You can facilitate the drying process by using a hair dryer. I repeated this procedure several times to retain the form and create some rigidity.



Remember to wash the bust afterwards to remove any grease before applying primer.

Priming the net with spray primer adds further hardness to the fibres; afterwards, I trimmed the front edge at a slight angle to visually enhance the bust. If you are unsure on how to do this, there is an instruction sheet included in the kit that also describes this process step by step. I also replaced the shaft of the trident with actual bamboo skewer, as wood provides the perfect natural texture and requires just minor painting.

I always start working on a figure with open skin areas. To paint flesh, leather equipment and metals I use a combination of acrylics and oils. Oils have a very specific set of properties that are perfectly suited for painting certain elements of the figure. They give a soft satin sheen after drying that works well to create a good imitation of skin, wood, leather and metal. Acrylics are used to create a base layer of colour for the oils to be applied onto. I use Maimeri Policolor (Italy) acrylics and Sonet or Master Class oils (Russia); however, any quality paints in the middle price range will be sufficient.

The Painting Process

A primed figure is painted with a base matte acrylic mix with a brush. Acrylic paint partially absorbs oil and reduces sheen in the end. I apply oil with a brush with strokes and spots and then blend it in various directions with a clean dry brush without using any solvents.

The purpose of blending is to transform a smidge of oil paint into a smooth transition. With this in mind, light strokes and accurate movements are paramount. Avoid applying too much oil, as this tends to become dirty. You must clearly envisage the grades of contrast you are trying to achieve as well as light and shade transition zones. To illustrate this further, let's have a look at stages of the painting process of our African gladiator.

The base is applied with a mix of Mars Brown Light + Black + small quantity of white acrylic.





Shadows are done with a Mars Brown and black oil mix. Highlights are Natural Sienna + white oil mix; you can notice a brush stroke of applied mix on the bridge of the nose and blended mix on cheek bones.



After that, I deepened the shadows with a mix with a larger quantities of Black; eventually going pure Black in deepest recesses and lower parts of the bust. Some places required more intense highlighting in a similar fashion. I added some Burnt Sienna in some places.



Furthermore, I used a very light mix to enhance the facial folds. To paint the lips, I used a mix of the base shadows with a touch of Violet.





Painting the Eyes

“The eyes are the window to the soul” someone once said, so it pays to approach painting eyes with due diligence.

The base is done in white acrylics + smallest amount of Black and Carmine. I accentuated the shape of the eyeballs with a mix of Burnt Sienna and Carmine. The base for the iris is also acrylic – Mars Brown and Black. The pupil is done with Black and the light reflection – pure white.

To add some volume to the irises, I highlighted areas over bottom edge (Natural Sienna and White). I also placed some white highlights on sclera of the eyeball.

As the inspiration for this bust was taken from Mursi warrior tribes, I decided to follow this line and let my imagination take it further. A slave warrior and a popular gladiator from African tribe could maintain his connection to his heritage and put on traditional battle paints on his skin before the fight.

To imitate white clay that is traditionally used to ritually paint warrior's skin, I used a mix of white oil paints and a small amount of Natural Sienna + Black to reduce brightness. A true breakthrough in adding texture and required thickness came after adding actual sifted clay.

This "whitewash" was applied with stabbing strokes of an old flat brush.

The Galerus

The base mix for the galerus was done in acrylic Gold + small amount of Black. The shadows were a mix of oils Mars Brown + Black. The edges and highlights are then worked in pure Gold and shadows are further deepened with a mix of Mars Brown and large quantity of Black.





The trident shaft is painted with an acrylic base – Sienna Natural + small amount of Black + large quantity of White. Shadows are done with oils – Mars Brown + small amount of black and the wood fibres are highlighted with almost pure White.

The trident itself has a base colour of acrylic Silver + small amount of black, shadows with Black oil by short stabbing brush strokes to achieve an uneven, textured surface. The edges and sharp points are treated with pure acrylic Silver.

The blood splatters on the weapon and body are done with oil mix of Carmine and Burnt Sienna. I add some linseed oil to add gloss and a “wet” appearance.



The leather is done with a base of Burnt Sienna + Black + small amount of White, followed by oil shadows (Burnt Sienna + Black) and the highlights/weathering done with a mix of Burnt Sienna + Sienna Natural + White.

Lastly, the net was painted with acrylics (Sienna Natural + Black) and highlighted with dry brush (a mix of very light Sienna Natural + White + small amount of Black).



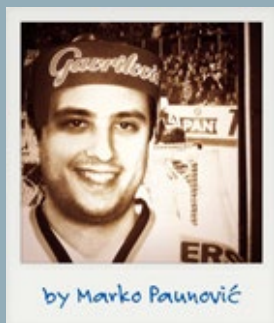


And, finally, the finished bust!

As far as final thoughts go...this is a stunning figure worthy of being a centre piece in any collection. For someone who enjoys gladiator themes, this is a true gift. I can only thank Dimitry for an excellent sculpture and Red Fox Miniatures for an opportunity to paint and be involved in this wonderful release.



Market?



by Marko Paušević

LÁSZLÓ ADÓBA Building Dioramas 3

Building Dioramas 3

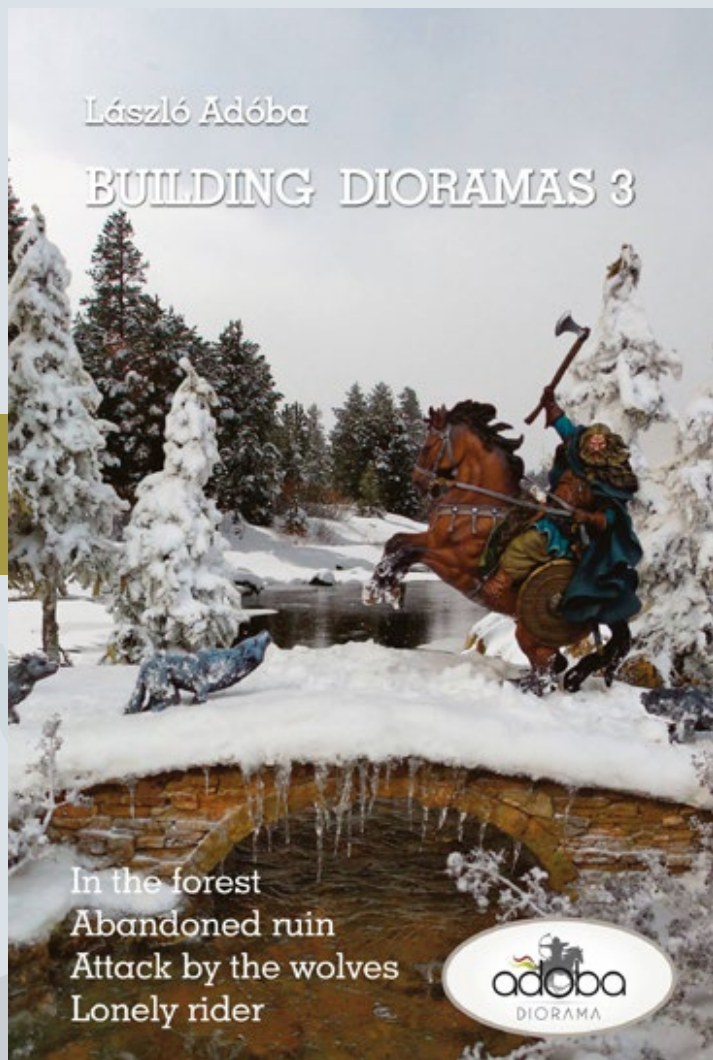
Softcover, 103 pages

Price

€24 with discount for extra books

Available from

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A few months back in [issue 27](#), I wrote a review about four scenery building books from Hungarian artist László Adóba. In the meantime, he wrote another – Building Dioramas 3.

While the author described two distinctive themes (stone objects and diorama accessories), in this book he concentrated on four different projects, describing in detail the full step by step process of making those dioramas. Like in the earlier books, László works with widespread and available materials that are handy and affordable, preferring to make his own bits rather than buying pre-made accessories.

The book is divided into four sections, the first being “In the Forest”. Here, the author describes all sorts of things one can find in a forest, from weeds, roots, mushrooms and other forest vegetation.





The second part is called “Abandoned Ruin” and here one can read mostly about man-made stone surfaces, wooden beams and roofs, all topped with some wild vegetation like ivy and moss.

The third diorama described, “Attacked by Wolves”, consists of a wintry scene made of a stone bridge and a frozen river underneath. László uses this diorama to describe how to build the bridge stone by stone and also how to make a snowy stream/river with loads of great advice about making your own icicles and ice surfaces.

In the final chapter, the diorama is called “Lonely Rider”. Here you can read all about creating your own natural stone surfaces like cliffs and ridges, but most of the focus is on creating realistic white water rapids and waterfalls. At the end, he describes a DIY process of making a pine tree.



Overall Impression

The verdict is much the same as for the previous four books. I would recommend it to any hobbyist/modeller no matter what experience he might possess. You will hardly find a better book at this price, unless it's by the same author! Another must for any hobbyist!

RP Models' Fantasy Series 'Goblin'



By Terry Cowell

I have been waiting in anticipation to review these two models since I saw the concept art some time ago, as it immediately captured my interest. The reason for this, as you will see in the photographs, is that it is one of those sculpts that (even before painting) captures some of the emotion of the character. In this case, the malice is palpable. I would speculate that whatever alchemy is being conjured, it's certainly no love potion!

Details

Price: €34.14 (€42.27 Bust)

Size: 75mm (100mm Bust)

Material: Resin

Available from

[RP Models](#)

I will look at the 75mm figure first. It comes packed securely in a cardboard box with a large printed picture of the 'Goblin' on the front of the box. It has the usual information, plus printed on the box is a shout out to the Planet Figure community. This is a nice touch, as I know he listens and often acts on advice given to him by the people who know what they want, the modellers! As part of his creative process, he shares digital renditions of his work at a stage where he can make any amendments should they seem like good ideas and often they are just that.

Inside the box there are 7 components. They consist of a cobbled base, a main torso, two satchels, two arms and the face which slots into the torso underneath the hood.

A test fit with blu-tac reveals that all parts fit together nicely. You will require a little trim underneath the hood to ensure correct fitting, but this is very easily accomplished with your scalpel.

The resin feels good and the details are sharp; this is important given that the face needs to be well captured as it is the highlight of the miniature. Initially I think that many digital sculpts lacked the ability to provide crisp edges, but as with any art, the artists are now mastering



the techniques that enable them to provide better work. This is evident here, as the texture around the mouth and eyes is all there.

The faces on both models are separate components and I am wondering if this allowed them to focus more attention to the details in some way.

As I am holding the model under my lamp I can spot a couple of air bubbles, neither of them will require much work to fix as they are minute surface bubbles.

There is also a couple a strategically placed join lines on the back of his tunic. They could be painted as clothing seams, but we modellers are a fussy bunch and most of us will opt to sand them out.

The bust covers the same figure and goes from the thighs up and actually measures in at 100mm. On the 75mm version it is a full robe and although this follows the same design, visually it gives me the impression of a shorter tunic rather than a cut off section of a robe.

This kit consists of 11 components. The additions are that the hands come as separate parts, as do two of the accessories. The syringe wallet and a bound book are sculpted as part of the torso on the 75mm, but here they are separate.

As you would expect with a larger figure, the difference in detail is significant. I don't think the smaller model loses any of the feel that comes across, but I have to say the level of detail on the bust makes it desirable from a painter's perspective. While the smaller piece is perhaps well suited to a diorama or scenic piece, the bust would make a fantastic display piece.

There is an increase in texture on the skin and clothing, plus further detail on the seams. The hands on the bust have fingerless gloves and it is a nice contrast to play with; although this is present on the smaller scale, it is easier to distinguish on the larger piece. The same goes for the pattern work on the outside hem of the hood. On the smaller scale it would take some skilled painting to include this, but on the larger scale an experienced painter would enjoy this.

I'm pleased to find no air bubbles, although there is a join line that will need removal and sanding down on one side of the tunic plus detachment marks on the ear pointy bits that will need minimal attention with sandpaper.

Overall, I am pleased with both pieces. It is absolute proof that digital sculpting has come a long way. I am also very pleased to show a little support for someone who treats his customers with gratitude and respect. RP Models is a company gaining momentum and I'm excited about some of the projects they have in development.

You can contact RP Models via facebook, at Planet Figure or on the RP website.

www.facebook.com/RPModels

www.rpmodels.pt



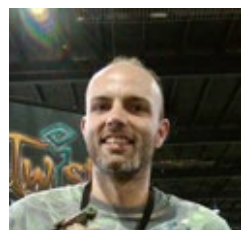


By Luke Wilson

There are just 2 guys behind all this. Firstly, (and if you haven't been living under a rock for an age) is Sebastian Archer; he is a multi-award winning artist and sculptor supreme. There is also Peter Overton, a name many may not know, but not any less talented, as he is also a multi-award winning painter back in his homeland of Australia.

I have only ever known Seb through the internet, but hope to meet him one day. Peter I have known for many years from our old Rackham days and even had the privilege to host Peter at my humble abode when he did his tour of Europe. Ok, let's talk to the guys behind Demented Games and give you, the readers, an insight to their figures and musings.

Hi, Peter. Hi, Seb. OK, for those that haven't heard of you guys, please give some history of yourself, notable achievements and how you came to meet and work together on this exciting project.



Sebastian: *I've been painting miniatures since I was 10 years old, but it wasn't until I entered my first Oz*

Golden Demon in 2005 (and had some major unexpected success!) that I discovered there was a whole community of mini-lovers out there. I've always loved the creative side of miniatures most and I've had an amazing time over the last 10 years travelling the world to test my skill in the biggest painting competitions, as well as working as a guest judge at incredible events like Monte San Savino and the World Expo and most importantly meeting so many wonderful friends for which I'll always be very grateful.



Peter: *Personally, miniatures and wargames of one kind or another have been part of my life for as*

long as I can remember! I started playing Napoleonic wargames with my brothers using the old Minifigs models and, of course, we re-fought World War 2 on more than one occasion with Airfix ones!

In the late 70's, I found D&D and from there my love of painting miniatures began in earnest! The characters we ran just begged to be painted as well as I could manage!

Moving forward many years (and still playing D&D with the same guys!), I finally found the courage to enter the Golden Demons and, on my second

attempt, managed to snag one of the trophies – a gold one, no less! I now am the proud owner of 10 of them!

Gaming wise, I am fond of small scale games where you can lavish attention on each miniature. Confrontation by Rackham, Helldorado, Infinity and, of course, D&D are the kinds of games I enjoy. These excellent wargames, to no small measure have influenced my work on Twisted, each of them in their own way.

Sebastian: After working as a freelance sculptor for 3 or 4 years, I was really keen to be involved in creating a new project; to work at creating something bigger than just one-off miniatures. Freelancing is all well and good, but there comes a time when you want to be working towards something larger and take more of a hand yourself in the design!

I had known Peter for years as part of the Australian painting community and we came together, along with Adam Weller, almost 3 years ago with the idea to create Twisted. Adam, whilst integral to the project at the start has since moved on to pursue other projects and I've discovered that Peter is absolutely bursting with creative ideas – to this day I am still in awe of his creative genius!

Peter: I was terribly excited to be invited to be part of the birth of Twisted. I remember coming away from our initial meeting, flying straight home from Sydney and getting to work on the very first sketches that started to form the design philosophy that is now so unique to Twisted!

Adam was the one that brought us all together, but now it remains for Sebastian and I to forge ahead and really bring Twisted to life. Working so closely with a person whom I consider to be one of the world's finest miniature painters is

an absolute privilege.

As much as Seb is impressed by my prowess as a "creative genius" (awwww shucks...) I am equally astounded by his precise and beautiful sculpting and his ability to take my sometimes shaky ideas and make them into some of the most wonderful miniatures I have seen!

One of the things that I have always wanted to do is create a world and inhabit it with just the kind of miniatures that I love – Twisted has been this opportunity!

It's a shame Adam left, having met him at Salute a couple of years back—he's a great guy. But reading the above, Demented Games is in more than capable hands still. Both men are multi-award winning painters. Wow, a wealth of experience and ideas. Seb, to date what do you consider your biggest achievement or which one is held most dear to you and why. Tell us a little bit about the figure you won with. Peter, same question to you too, please.

Sebastian: That's a hard one. I honestly think that what Peter and I have managed to create with Twisted is my greatest achievement so far with miniatures — I'm really proud of the characters we've created for the world and I think they're my best work! But if we're



talking about actual painted figures, then I do have a few special favourites. What I consider my 'best' miniatures aren't necessarily the big award winners: what is memorable to me is the process of creating a figure rather than any award it may (or may not!) win.

With that in mind, one of my favourite miniatures is quite a simple one that was painted purely for pleasure rather than any competition: my Chevalier des Baronnie. It was relatively fast to paint, but I'll always remember it because it was one of those wonderful times when everything just seemed to work — painting it felt almost effortless and was such a pleasurable experience! Another favourite would have to be the Skaven miniature I created for the UK Golden Demon in 2007,



which was my first time competing overseas so has some special memories attached. This was the first time I ever sculpted a complete miniature myself and I put so much time and effort into it – I really learned a lot with that one and had a blast making it! Lastly, I have to mention the Severus: Renewal miniature, both because I had so much fun working on the ambitious base and also because I really enjoyed playing with a very unusual and garish colour scheme. I used every trick in the book to make it balance out and harmonise with the base work and not seem too over-

the-top! It also has to be a favourite because it won me a trip to Chicago to enter the Crystal Brush.

Peter: Much like Seb, I'd have to say that Twisted is my biggest achievement! There is something so very special about seeing a miniature you had a hand in designing appear on your painting table. Having said that, in terms of miniature painting my favourite would have to be the duel that I won my 10th Golden Demon with. I had been entering the Duel category for years and each time I tried to stretch myself further, pushing poses

and building dynamism into the pieces. The last one, entered at the final Australian Golden Demons, was the culmination of a few years learning and I felt it was my best so far. I always liked the Duel category as unlike Sebastian, I'm not the world's best technical painter. I can do a good enough job, but the modelling and overall feel of a Duel is just as important, so I can make up for a lot of shortfalls in technical skill with the story and creativity. I also managed to get my trophy signed by Jes Goodwin, so that's a big treasure to me, too!

I have other minis in my collection that I'm also proud of and much like

Sebastian said, they all hold different places in my heart for different reasons. My Confrontation Griffins are the only painted force of minis I own and while tabletop standard, they are special for the reason that a painted force of anything in my collection is a rare beast, indeed! My first Golden Demon entry is still one of my favourites, even though it didn't win anything. It represents the first time I had sufficient confidence in my abilities to try and take on the best painters Australia had to offer.

Seb, I like the fact you don't hold the trophies at the top of your agenda; so many times we can get caught up in getting 'that' trophy. But having said that, 10 Demons! Peter, I never knew you had won so many—very impressive, indeed. Let's talk Twisted...tell our readers about it.

Twisted is an immersive tabletop skirmish game, built around an evocative steampunk world that is dominated by the power of the mysterious Engine. The Engine is a powerful steampunk-world-generating device with a consciousness capable of transforming the world, but also a jealous ego that refuses to share this power and seeks to remain hidden.



This is where our first two competing factions enter the tale: the 'Dickensians', a gang of London pickpockets lead by the demonic Bill Psyches and the cruel Nancy, have stumbled across the London Node – one of the secret access points to the power of the Engine – and are hell bent on exploiting its power. The Engine, sensing danger, has summoned its Servants of the Engine: a faction of disparate character drawn through space and time by the Engine's power and coerced into protecting its interests.

These richly developed characters are, of course, represented by Twisted's beautiful range of miniatures! Right from the start we have been keen to make the absolute highest quality miniatures possible, as we wanted quality of concept design, sculpting and casting to

be one of the hallmarks of Twisted. We truly believe we've managed to make world-class miniatures for Twisted: we are really proud of them and we can't wait to share them all with you!

To support the unique characters and evocative world, we have developed a brand new game that complements the detailed, narrative flavour of Twisted. The game is designed to be an absorbing, immersive experience with a focus on the importance of the characters: every character is unique, and we wanted them to play this way on the tabletop. We want you to have a real emotional connection with your characters and live through their thrilling encounters in the world of Twisted!



The Egyptians



This sounds like a very interesting game background and I'm very interested in seeing how this develops. How do you go about coming up with the miniatures? Take us from concept to the finished sculpt.

Sebastian: We want every character in *Twisted* to be unique and interesting with a fully developed backstory and motivation, as well as a fantastic miniature to represent them on the tabletop. So there is quite a significant design process! Peter and I discuss a lot of character ideas and when we've hit upon a character we like, we develop a strong sense of how they should look with a lot of back-and-forth and searching for reference images. When we have an idea crystallised in our mind, Peter normally does a sketch for the character as a starting point.

We then decide which of our concept artists will be best for the job and one of us works with the artist to oversee the further development of the concept. This involves a series of

4-6 sketches experimenting with the pose, clothing and detail design and overall 'look' for the character. The character often grows and changes in really creative ways during this process! When we're happy with what we have, the artist does a final concept sketch to be used as the basis for sculpting the miniature.

When it's time to create the miniature, I either oversee the sculpting process with one of our artists or take on the job myself! At this point I also make sure that the miniature will work for production, by deciding where to multi-part if required or by modifying the concept slightly to work better as a miniature. When it's done, the miniature is sent off to the caster, a mould is made and a new mini is born!

As you can see, we put a lot of effort into the character design for *Twisted*, so we're really thrilled with the great response we've received to our miniatures.



Gentlefolk sculpts for the Servants of the Engine – we think they have turned out especially well.

Ha ha ha, I never thought of it like that and being a parent, I know exactly what you mean about having a favourite child. I have the honour of knowing Owen, so can testify what a great bloke he is and you can see he is obviously a great artist, too.

OK, at this stage I normally ask if there is a little sneak peek you can give FPM. Something that hasn't been shown before such as concept art even a figure, so I guess this is your turn. ;)

We have recently revealed the Egyptian expansion set for Twisted, which includes the awesome and imposing Avatar of Set! With the absolutely fantastic support we have received, both before and during the Kickstarter, we have been able to start work on this centrepiece miniature from our range.

The supremely talented Valentin Zac is doing truly magnificent work on this piece and, even at this early stage, you can see just what a stunning miniature he will be when complete!

Well, I for one am a fan and so far, each mini I have of yours is fantastic; a true work of art. So, that whole process is definitely worth it.

Peter, what is your favourite miniature from the line so far and why?

Peter: Isn't that like asking someone with children which one is their favourite?! It's hard to settle on a favourite when they all have so many different memories attached to them!

Seriously, though, we do our best with every miniature, but sometimes an idea comes together particularly well and you hit upon something special. Launcelot was like that: it was such a long, laborious process working with the fantastic artist Owen Aurelio to develop the concept – it took forever and we forced poor Owen to do revision after revision to the sketch! It was absolutely worth the extra effort though, because the concept turned out to be one of our best and Sebastian did a marvellous job capturing the spirit of the concept in the sculpted miniature.

Another particularly memorable one is Ollyver. We had 2 false starts with the sculpting, eventually going back to modify the concept to create a new artwork version, before Sebastian finally took on the job of sculpting the miniature himself. Sometimes it's the ones that don't quite go according to plan that stick in the mind, despite what we said earlier! We're also really pleased with all the new





Are all your miniatures traditionally sculpted or is the range a mixture between traditional and 3D? What do you think of the rise of 3D sculpting compared to traditional?

Yes, almost all of our miniatures are traditionally hand-sculpted. The only exceptions are a couple of the basic Urkin with which we had an experiment with 3D sculpting



early on, but since then we've decided to stick exclusively to hand sculpted figures. This is a conscious decision because honestly, we prefer the way hand-sculpted miniatures look. Digital sculpting is great for certain things and there are some fantastic sculpts out there – I don't want to disparage anyone's work! However, too often I find the result of digital sculpting ends up looking a bit 'sterile' somehow. Maybe it's because the shapes are too perfect and symmetrical! Whatever it is, hand-sculpted figures seem a bit more personal and can capture a character better than any other method, we think. This is important for Twisted, because we put a lot of effort into our character design and each character deserves to have unique, personal, beautiful artwork (in miniature form!) to represent them on the tabletop.

At the time of writing this question, you have just launched your Kickstarter and I have to say I was impressed that it was backed in around 45 minutes. It will still be running at time of FPM going to print, so tell our readers a bit about it. What can they expect? You never know, some of them might not have actually seen it yet!

Thanks! Yes, we are very excited about our Kickstarter and really thrilled that we managed to fund so quickly! It's great to be able to show off all the cool stuff we've been working on.

For those who haven't seen the Kickstarter, we have included some real treats; with the stretch goals unlocked so far, we've got almost 50 miniatures in the campaign, of which 40 are brand new. As well as the Dickensians and Servants of the Engine – both of which have been

bolstered by a load of new Urkin and Gentlefolk figures – we have also debuted our new Egyptians faction, for which 2 new faction boxes have very nearly unlocked. There are also a bunch of special KS exclusive miniatures and hints about what's coming. Ooh, exciting!

In addition to the miniatures, we have some spectacular steampunk terrain pieces in the Kickstarter, designed especially for Twisted by Craig Clark from CNC Miniature Scenery. Craig is an absolute genius designing laser-cut MDF terrain, and the designs he's come up with for Twisted capture the steampunk-meets-Art-Nouveau aesthetic of our Twisted world perfectly. There has been such a tremendous response to the terrain since launching the Kickstarter that we've immediately got Craig designing more amazing stuff for Twisted!

The other major thing in the Twisted Kickstarter is the Twisted Rules Box, containing the printed rulebook, Alchemancy and Eye of the Engine Cards, counters and dice. Launching Twisted skirmish game rules in a hardcopy printed book was really the major objective for our Kickstarter campaign and we want to make sure the rules are beautifully presented with plenty of artwork, illustrations, fiction, background pieces and more. We're very excited to be able to bring this to you with your help funding a successful Kickstarter campaign.

Well, I wish you the best of luck with it. ;)

You have built up quite a catalogue of figures already. They all have their own themes and you have already named several factions. Can you tell us where else you draw your inspiration from and what plans you have for the range that you can divulge at this time?

Sebastian: *We have a lot of creative ideas for more characters in Twisted. Thanks to the Kickstarter, our next faction is a very poorly kept secret: the Egyptians!*

Peter: *After that though, we have all sorts of cunning plans! For me, inspiration tends to come from the weirdest places – a picture, a book I read years ago, a random fact I hear. It pays to keep an open mind with this sort of project – gems of ideas can come from anywhere! Craig, our terrain guy, has this uncanny knack of saying a couple of words and doodling something and sending me off into this whole new tangent I'd not considered!*

I have all sorts of plans for the range – some more hare-brained than is sensible, but one I am particularly excited about I will keep a secret. Suffice to say that the streets of Twisted London may no longer be terribly safe at night... (not that they ever were really!)

Finally, my first contact with Twisted was at Salute, here in the UK. It was great, as I got to meet some of the guys



behind the game. What shows are you hoping to do this year, so our readers can maybe plan to drop by and sample this world for themselves?

Peter: *Unfortunately, this year is going to be all about Kickstarter fulfilment by the look of it! There are plenty of shows I'd love to do (for the purely selfish reason that they are usually full of really cool stuff for me to buy!), but we will have an awful lot to do in the coming months!*

I completely understand. There are busy times ahead for both of you.

Well, thank you guys for your time and the insight into your company and a hectic KS filled world.

It's been a real pleasure speaking to the both of you.

If you want to know even more about their KS and maybe back it head over to their [campaign](#) page.

If you want to pick up some of the fine figures that are already out, go to

<http://www.dementedgames.com>

You can also check out what the guys are up to and keep up with all the latest news on their [facebook](#) page.



by Marta Ślusarska

Details

Price: €59

Size: 54mm (170mm high)

Material: Resin

Available from

[Figone \(hopefully!\)](#)



Figone's Moloch, The Mountain Giant



Today I have for you again something pretty big, a giant. And a rather big one to be fair, even for a giant's standards.

It's being described as a miniature in 54mm scale, but the actual height is 170mm. Moloch, the Mountain Giant has been sculpted by Allan Carrasco, one of my all time favourite sculptors and introduced as an Indiegogo campaign by Figone.

The Packaging

Now on to the box — what box? Figone, as always, sent this pretty massive miniature, in a simple plastic bag and bubble envelope. Surprisingly, this time nothing is broken. To be completely fair with you, the state of many Figone's miniatures when they reached me is one of the main reasons I'm so fixated on secure packaging. Figone is actually the only company that has managed to deliver to me broken miniatures. I guess they are all fine when they leave the company and get damaged in the transit, but I don't really care about this. All that matters is that they arrive damaged. Of course, Figone always came through and replaced broken miniatures, BUT...they were sent again the same way. It is pure luck they didn't get



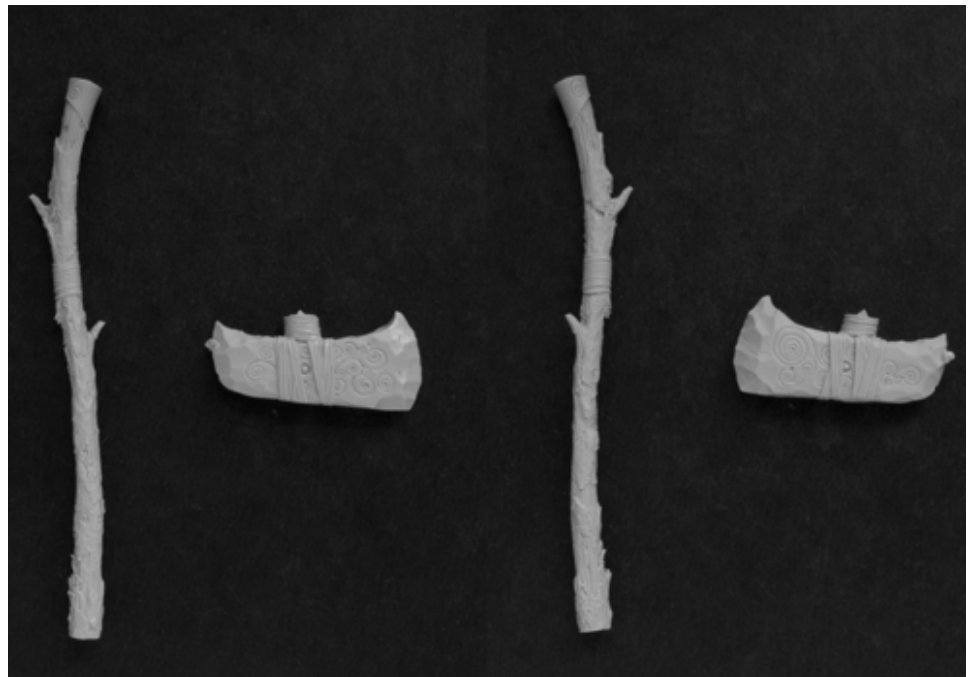


damaged again and with only two shipping dates per month, exchanging damaged goods takes a long time. I'm far from being impressed here.

Quality of the Cast

Surprisingly good, seriously! All the details are crisp and nice; surfaces are smooth almost everywhere where they should be. There are not too many air bubbles and only 2 or 3 bigger mould lines, which leaves me really positively surprised here.

After seeing (and sadly owning) some truly horrid casts from Figone, this one is a really nice change. It might have something to do with this being a new release or maybe I just got lucky. Well ok, the mould lines are in some pretty painful places and removing them will take some time, but it's nothing compared with the fields of air bubbles on Rocco's



beast or undefined blobs of resin in the armpits of both copies of the Carlos miniature I have.

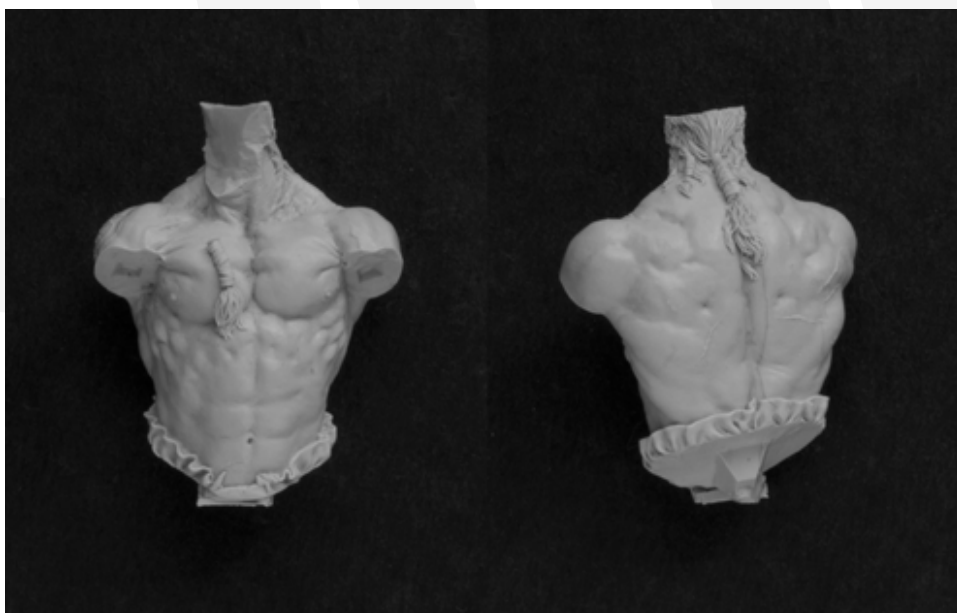
I don't know about you, but for me the whole piece has this slight Rackham feel. It's most likely due to the spiral ornaments on the helmet,



belt buckle and stone axe. I really like it and I think it might slightly influence me when building a base and choosing a colour scheme. I very much doubt I'll try NMM here (mostly because I can't paint in this technique), but hopefully I'll be able to pull off my TMM to look Rackham enough ☺

Assembly

Most areas shouldn't be a problem. The parts fit together rather nicely, with only small gaps that will need filling. Joining of the torso and legs is hidden in the line above the belt. The left leg joins the rest of the body in the area where there are a lot of folds, so hiding it won't be a problem either. The top of the axe's haft is nicely hidden in his hands and it joins the stone of the axe right above some sort of wrapping, so it's pretty much hidden, too. The joints that might get tricky are those on his arms and between the head and neck/beard. Joining points on his arms are on bare flesh and need to be really smooth, so they look completely natural. My issue here is that giant's hands are resting on the axe's haft and need to be glued in exactly the right position to make sure the haft is not too tall or too short. Of course, you can mask it to some degree with small step on the base, but I'd rather get it right in the first place, so I'm not restricted with it while designing a base. The issue I'm having with the head/torso join is that there is small gap between his beard on the head and the continuation on his torso. I'll have to be careful when masking it, so it looks natural and not like a clump of putty. Everything is really tiny (relative to the whole figure)--the head, the ending of the beard, the wrapping that is attached to the chest...I guess it would be easier if the parts were bigger. It would make filling easier.





Overall Opinion

I must say I'm really in a pickle here. I do like the miniature—I really do. I like the design, the character, I even like the quality of the cast and to be fair, I can't wait until I get it on my workbench, but what I don't like is the whole 'drama' and misinformation around the figure. Firstly, it being an Indiegogo project (when it was clearly ready for production before even the crowdfunding

started), yet in the meantime the figure was available during the Monte San Savino show for (as I've been told by rather trustworthy sources) less than the backer's price before even the crowdfunding was finished. Then the newsletter email about it not being produced after all, on the premise that it's not profitable enough (at least that's what I got from their email).

And now, apparently, the miniature should be available on the website shortly...I'm not sure what to think, but it's not building my trust in the company. I know reviews should be about miniatures, but they are being produced by companies and, in my opinion, the way companies conduct their business matters in the end.

the TORCH *and the* BLADE

Sonnia Criid Advanced Techniques Guide

by Sergey Chasnyk.

Hi folks, it looks like I'm back with a new painting guide for a Malifaux miniature from Wyrd in 32mm scale. In this guide, I will show you how to achieve a Grisaille style plus a glazing technique paint combination. Grisaille (from the French "gris" for "grey") is a painting done entirely in various shades of grey. It can be done for its own sake or as an underpainting preparation to ready colours to be glazed on top. I will also explain some designing, photography, practical and working aspects.



Design

Of course it's better to start all projects with inspiration, but actual work starts with transforming inspiration into real design. Initial thoughts about the image, moving pictures, memories, emotions, feelings and association chains should be transformed into a working colour scheme accordingly to your understanding of colour theory. In reality this "transforming" is reducing all the clutter of ideas, while keeping the good ones, which can be combined together.

As an example, let me show you my thought flow for the current project. Sonnia looks like a generalised witch hunter character. "Witch hunter" works well with a graveyard theme. The graveyard implies night, moon, bluish moonlight. Sonnia is equipped with a flaming sword and lantern, so red-orange-yellow illumination should also take place.

That's it...the main colour theme and contrast for this project is a cold coloured moonlight and warm coloured fire illumination.

Photography

For you to better understand this guild, and to make it easier for me to describe the processes I took a lot of pictures, almost 50 in total. These photos were taken with different light set ups, backgrounds and camera settings and I have used a simple digital camera from the Nikon Coolpix series. Photos of the painting process were taken under three uncovered (unscreened) daylight lamps. Sometimes with this set up, the upper highlights can go a bit yellowish. The final photos were taken under screened lamps with a proper background.

For screening a lamp – You should put a barrier between source of light and object of photography. A simple piece of A4 white paper works well as it softens and diffuses straight

light, like a kind of filter. Another way is to put your miniature in a light tent. Using screens helps the camera catch more colour, while an object lit with an unscreened bright light can be dull (due to too many shadows) which ruins the photo.

A proper background also matters. It helps your eye and camera to find a starting point for colour sampling. Obviously pure white, grey or black colour works best for that purpose.

I usually use white and black backgrounds.

A white background is mainly for minis painted in colour schemes with a domination of green and blue colours or a red and white combination.

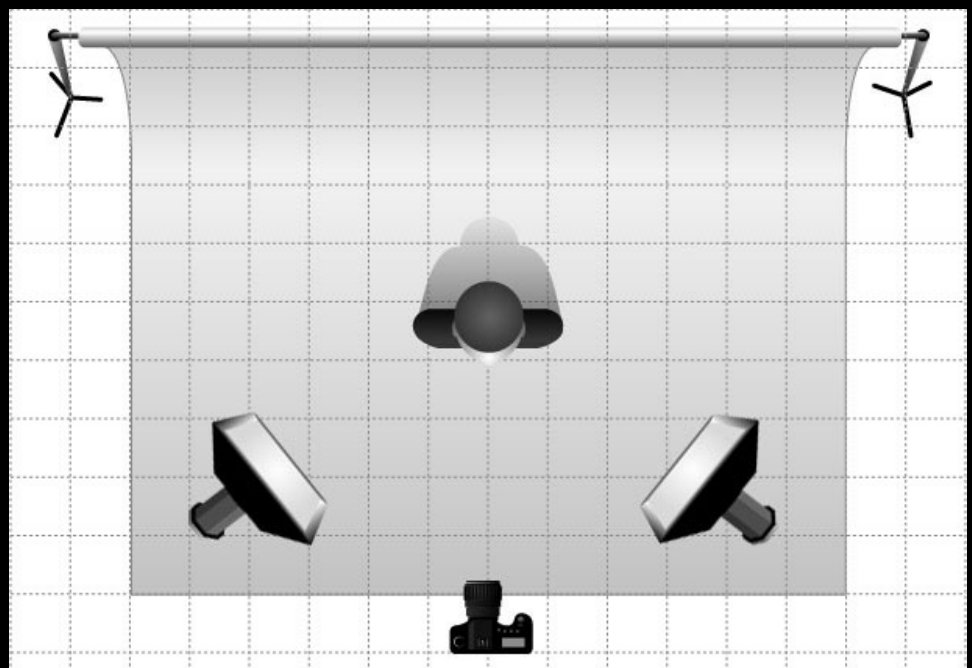
A black background is for dominant yellow, orange, violet, large blocks of red, as well as orange and blue combinations.

For this project the black background also works as a night theme setting, but before shooting I've set the white balance manually; you should refer to your camera's instructions on how to do this, as they are all different.

Also I recommend using the lowest possible ISO settings, since you have artificial lights placed just in front of the model. ISO is actually a short name for the International Organisation for Standardization and is a throwback to the days of camera film. With a digital camera, ISO number refers to the camera's sensitivity to light; the higher the number, the more sensitive it is. Having this set as low as possible helps with removing noise and grain from your photos.

My lights are set up like you see in the image below which is a standard way for portrait photography, with my camera in the middle. It works similar to a 'round flashlight' camera accessory. They should light up both the front and sides of the miniature.

By the way, if you use a smartphone for taking photos, I recommend installing some advanced apps for photography instead of using the pre-installed camera application. Such applications can provide more settings and instant photo editing options; both are very useful. Just do a web search for "best camera apps for Android/Ios". Ok, time for the main part of guide.





Assembly

I already have a few guides which describes this step well enough (issues 7, 11, 12 and 18), so I will only state that I have cleaned it and assembled it to the best of my ability.

I divided the miniature into two parts; her arm with sword separate from her body. I then painted them separately. This is because the sword blocks brush access to her torso in some places and vice versa.

I've placed both parts onto cork stoppers from wine bottles, so I have comfortable access to any place and what matters even more — comfort during long work hours on difficult areas where my hands can be in unusual positions. Also, by using the corks, I don't touch the miniature's surface with my fingers.



Priming

The usual tendency is to prime a miniature in light grey and white colours, to make the basecoat colours look bright and vibrant. Nonetheless, I will start with black.

It gives some kind of shadow in the end result and deepens the darkness of that shadow, but this depends on your needs. Since I have a lot of different light sources planned for the colour scheme, I've primed it mainly in light grey with weak shadow. This also helps with our grisaille scheme.



Note

After priming with an airbrush, leave the miniature for at least 24 hours for drying.

When you clean your airbrush, pull out the needle from the nozzle. By doing this, you will not leave drops of paint inside airbrush in places difficult to access for cleaning.



Painting Part 1

I need to paint cold and warm colours together on some elements like pants or boots. Also I need to show some shadow on those parts, but since that I can't use straight highlighting from dark to bright colours, because mixing colours of different temperatures will just end up a dirty grey brownish 'who knows what'. It also requires a lots of colours on my palette like a cold colour chain as well as a warm colour chain (a colour chain is several colours, in a line, from the darkest one to almost white). Not to mention a neutral chain of colours for transition zones between the pure cold and warm areas.

From that point of view, the task seems almost impossible with unpredictable results, but there is another technique which provides an easy solution...The 'grisaille'...

As I mentioned at the end of the 'Designing' part, I already have two massive zones of warm and cold, according to the expected light sources — yes, it's usually called OSL technique (object source lighting). However, I also need to show some contrast on the elements inside those zones to make whole image easily readable for the eye.

Since I have two fire light sources which should be painted as bright ones, I decided to paint her pants dark, since a lot of warm light lays down on them. They'll not be as bright as her sword or lantern. This should provide some contrast between pure colour and the glazed reflection.

Since her pants are dark, I want the adjacent elements to be brighter

to create a dark-bright contrast between the elements. The next one is her jacket...then we have the blouse, dark again. Then her head is another bright one.

By the way, her head and face are areas that usually should be painted bright. It's because your eye is drawn to the head first and wants to see an expression and shape of the face when detecting another person...or humanoid!

So I painted a black basecoat on the dark parts, her pants and blouse. I then highlighted a little with a couple of dark greys, while leaving some space between highlights in a sketch style.



I want to strengthen up the jacket borders so they stand out more, so I outlined them with middle greys.

OK, maybe you have a question at this point...like, why is he not giving us the proper colour names for the paint he is using...well, should I? This is an 'advanced' painting guide after all ☺

Just joking. For this technique exact names of colours don't really matter, so a common name will be just fine. I will name some colours where it will be necessary...I promise.

I should mention that I have mixed a black to white colour chain on a round wet palette for the Grisaille step. I have mixed 8 shades, but it can be 6 or 8 if you like; you can use any colour manufacturers you like.



Painting more highlights and more underlining here and there.



Painting more highlights for the jacket and brightest place of cold zone on the pants.



The brightest place on pants came out too bright, so I shaded down it with dark greys. Some places were wet blended to save some time. At this point you don't need too much accuracy, since it will be glazed with colour and re-highlighted in the next steps. I also highlighted the jacket with light greys and white and painted some highlights on the blouse.



Now, some work with other details like the lantern, skull on her chest, knee protector, face and sleeve. Just careful highlights, while watching and analysing where the whole piece is going. I also added a coat of black for her boots and more highlighting for her jacket.



Her hair and back view.



Her skin and belt. By the way, I should mention that Sonnia wears a metal mask.

Tip

Some people paint minis just in black and white as training or for fun. You should also try. Another good trick is painting a miniature black-white or kind of greyish with adding just one chromatic colour. Orange or turquoise works best with schemes of middle grey and dark grey domination, but don't forget to put white basecoat under the chromatic highlights, the same as I did in this guide. Red works just awesome with white and any colour works fine with black.

At this point I want to add some colour; by doing this now, it will help with the next stages. I like how smooth the colour on the jacket comes out, so I would just glaze it down with a thin blue moonlight hue. It's a good starting point for colouring. Painting sometimes reminds me of a Sudoku puzzle.



I keep glazing with blue and add some glazes with yellow in a place which will be near a light source (the sword). Note how the colour becomes greenish in the transitional zone where blue and yellow cross.



Jacket mainly glazed down.



Front view of the glazed jacket. First movements with yellow glazing in zones of expected lantern illumination.



Glazing cold zone of the pants and blouse, starting with light blue and proceeding with middle blues and finishing with blue/violet and pure violet mixes.



I decided to outline the jacket with a mustard colour mix, based on Vallejo English Uniform and adding some orange. Note that I have under-coated it in black to make a stronger contrast between the blue and mustard colour parts. Warm colours were painted over the black base.



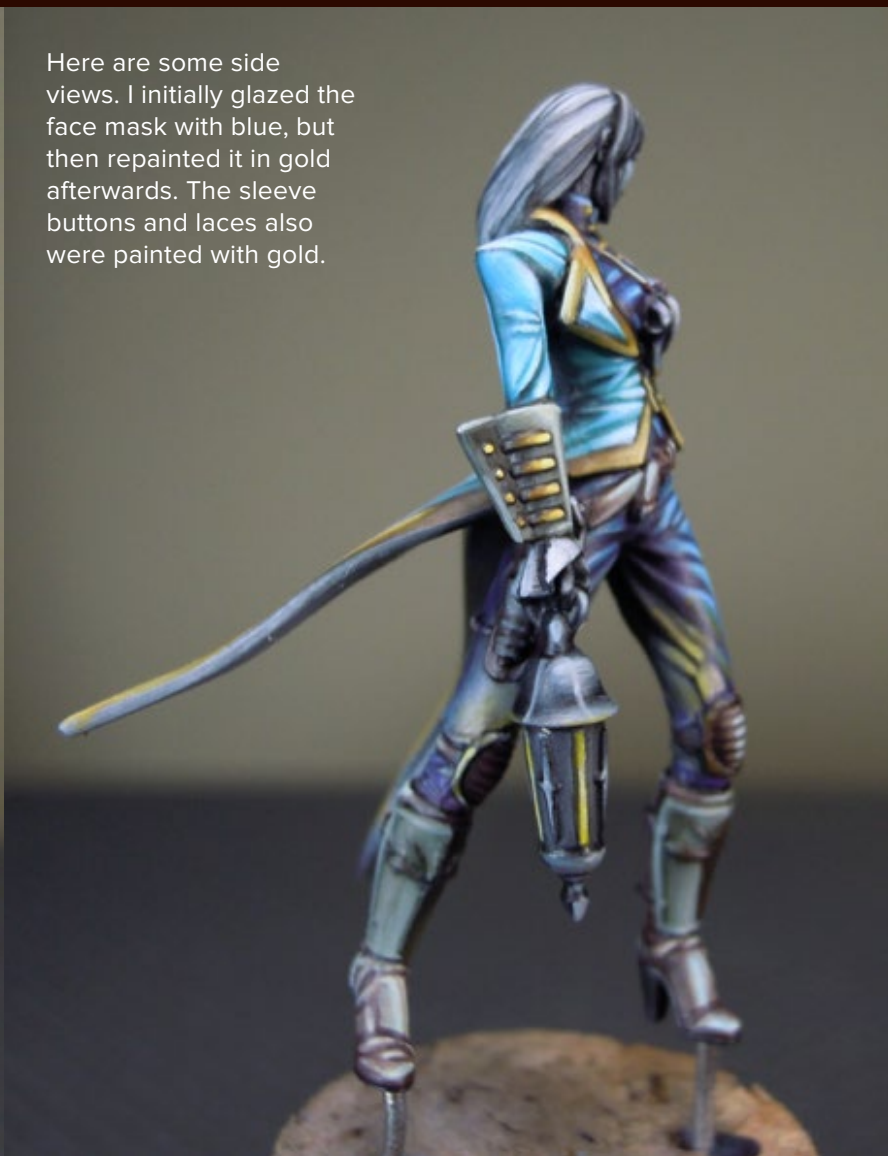
I have highlighted it with Vallejo Yellow Ochre and then final highlights with a cold and dull (among yellows) Vallejo Sand Yellow. The idea being that highlights catch more moonlight so they should look colder than the shadows.



Some work with the boots and hand and cuffs, which were painted with grey greens and the knee protector and boots material was painted with a complex colour. It was base coated with Citadel Rhinox Hide, highlighted with Vallejo German Cam Pale Brown and a dull, almost neutral, brown. This was then highlighted with light brown with a drop of blue and light blue/greys, plus little glazes with pure blue at the end (I used Citadel's Lothorn Blue for example, but you can try another blue if you like). So, it started with a warm colour and ended with a cold one.



Here are some side views. I initially glazed the face mask with blue, but then repainted it in gold afterwards. The sleeve buttons and laces also were painted with gold.



As I said, the mask was repainted as gold. The belt, knee and boot details were finished in the meantime. I have added a few passes of glazing to the jacket's corners, adding smoothness and deepness into the transition, as well as some extra orange hue in middle tones.



More work on her hair. Starting with light blue, proceeding with blue and violet blue, finishing with violet. I choose this specific transition to describe the

moonlight influencing on her hair colour. The original hair colour I imagined as white/grey, similar to that of The Witcher.

Intermission...the usual program with resume shortly



To get some rest from the constant examining and re-examining of the main body, I decided to push forward on the base and her sword. The earth is painted with dark brown and highlighted in a few steps up to Citadel's Graveyard Earth, then drybrushed with a light beige like Citadel's Bleached Bone.



The skulls were base coated with a black and English Uniform 1:1 mix, then 1:2 mix, then English Uniform with drop of grey, then English Uniform highlighted up to Bleached Bone. The wood is Rhinox Hide highlighted with several middle colours up to yellow ochre. The leaves are orange brown highlighted with yellowish hues.

Flaming Sword

I know that blade metal should look incandescent with the flame itself just burning, so both should use similar yellow, orange and red colours; this will make it harder to divide them visually.

I've painted the blade with tranverse oval curved lines representing the inner structure of the metal, which became visible by magic and high temperature because of the chaotic, ragged shape of flame. That's the first stage to creating a difference between the two parts.

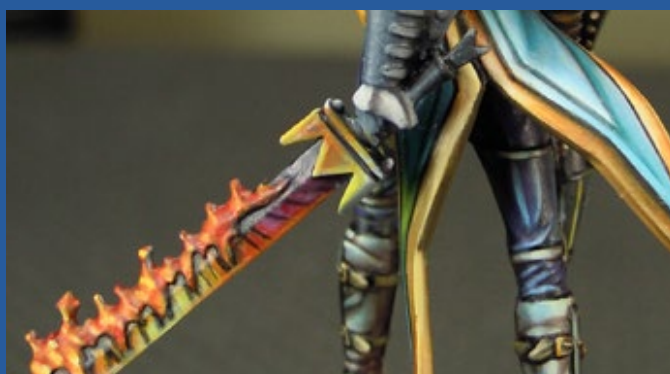
The blade was then freehand painted down to black, while the fire will only have pure colours like red, orange and white.

I have maximised the blade's brightness in the middle part of the blade, minimum at the both ends.

While the flame's brightest colour – yellow – starts at lower part of flame, then orange for next zones and red for the rest of the upper parts. This mean the the lower centre part of the sword contrasts with the upper centre of the sword. To finish this intermission, there is some black and white painting on the left hand, similar to right one.

Time to glue the hand

I use plastic glue, which welds plastic but requires a few hours until full dry. After drying, I used some milliput to fill the join and then leave it again for a few hours to cure.



Painting Part 2

I glazed the left hand and painted the sleeve with buttons.

OSL

I have added a massive amount of glazes of the pure colours to the parts (the trousers and boots) which are expected to be the illuminated by the lantern and fire, both warm light sources. Of course, the lantern could have been painted without a red colour, but I wanted to make the whole colour scheme balanced. I did this by balancing a heavy red on the sword with the same red on the other side.

Below, you can see I've added some yellow glazes on jacket, keeping the light sources' points in mind.





I'm close to finishing the miniature now. I've painted small details like the skin on her neck, her ears and the boot buckles. The skull was painted in the same way as the ones on the base.

For the final few steps, I glued the miniature to the base using pins. I then fixed some mistakes and glazed yellow light cast from sword and lantern on elements of the base. Then to counter these, I add a slight dark green wash in the shadows of the unglazed elements and to draw it all to a conclusion, some blue glazes on the top of grave stones. Done!

Almost 30 hours of work here. The final photos were taken in the best conditions, which was already described earlier in the photography part of this guide, but remember that painted miniatures in real life look different; usually better than in a photo, since the

photograph is just a 2d image on the screen using 16 million colours (what your monitor displays). Your eyes see many, many more!

I want to thank everyone who read this guide up to this point. I really appreciate your attention. If you have any comments about this painting guide or a question you'd like answered, please leave a comment on the FPM facebook page.

Thanks for reading ☺

Sergey Chasnyk





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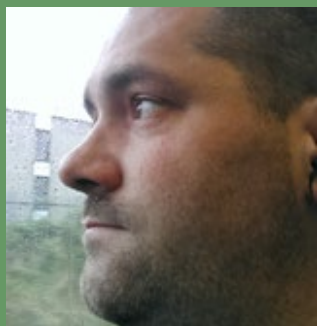


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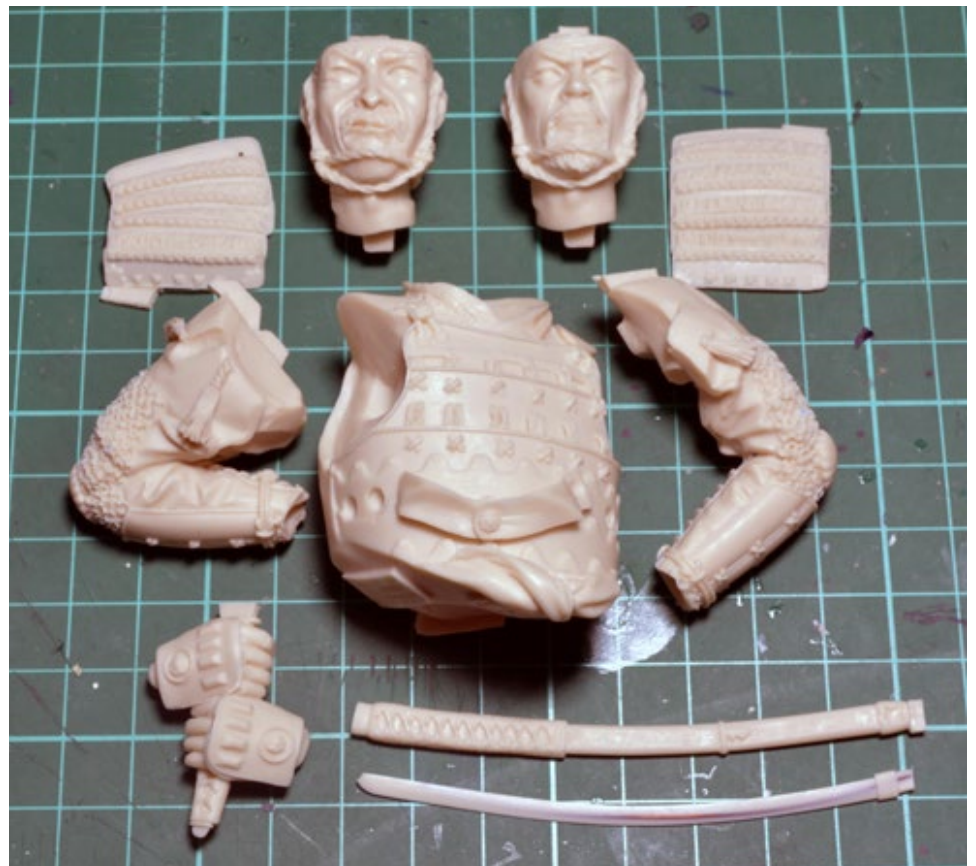


I've had an interest in the feudal Japanese warrior thanks to programs like the Water Margin and films like Seven Samurai. Their armour is an incredible example of craftsmanship, but their most known sword, the katana, is a work of art as much as a tool of death. When compared to British knights and cinematic settings, which are usually quite drab and brown, the whole setting of Japan with its colourful and beautiful scenic views just added to the attraction of these mystical warriors. For a couple of years I've been looking for a Samurai miniature of some kind, but something always held me back...then towards the end of 2015 a work in progress picture of this amazing bust by Lorenzo Nino Lorenzoni showed up in my facebook news feed and I was pretty much sold. I am still very new to larger scale miniatures and busts, so it went on the 'one day' list that I keep, but after a trip to the British Museum with some friends and seeing the Japanese armour on display there, I was convinced I had to paint a Samurai and this topped the list.



The bust is very well packaged with all 31 parts well protected between three layers of foam in a sturdy card box with plastic slipcase; the smaller parts are in zip lock bags. I can easily see why so many bust painters buy products by Young Miniatures, as even with the price tag I feel I have something really special that I'm going to enjoy building and painting. I do feel, though, that the box art doesn't really show of the amount of detail in the sculpt, especially when it comes to the face; you get two options, a younger or older warrior.

The miniature is in a hard resin and really shows the tiny details the sculptor created from rope tassels to the tsuba (guard) on the katana, which features swimming koi and is beautiful in itself. There are a few mould lines, tiny air bubbles and large pour points which on most parts are easy to remove or fill. However, my copy has the tip





of the katana blade missing thanks to an air bubble (a bit of putty and sanding should fix it) and a section of the collar looks to have broken (although this will be behind the head and completely obscured from view).

One focal point for me is the katana blade. This was one part of the kit that I was worried about, as it was bound to be thinly cast. Well, when I first went through the box my heart sank as it looked like the blade had a huge hole running through it, but I was wrong. The blade is cast with a wire running through the length of it. This for me does make up for the missing tip.

Lorenzo has really done his homework too, as the kawari kabuto (or 'unusual helmet') and jinbaori (short coat) both match up with photos I've found during research. The kabuto has been cut into ten parts and the jinbaori into four, but all parts are easy to place on the figure and work well during a dry fit. Another detail that struck me is how the hands grip the tsuka (handle) as the top hand has a loose grip with only the little finger fully in contact.



So would I recommend this piece? Hands down — flat out, yes...if you have a bit of experience with miniatures and working with resin that is! This bust really wouldn't suit a beginner with so many parts involved, but if you have some knowledge and want a challenge with an amazing payoff for your time, go for it. Now to find a suitably impressive plinth to show this piece off.



by Juan Ignacio Corujo

Travelling in Time ROMAN VILLA FLOOR

When I was a child in Madrid, I used to go with my friends to the Sunday matinees at a movie theatre in our neighbourhood. There, every month we usually had at least one movie involving Romans, with heroic warriors and gladiators. These were the typical movies produced in the 50's and 60's at the Cinecittà Studios in Rome, Italy. Thanks to those movies, I became a lover of the history of ancient Rome.

A few years ago, I saw a lovely small diorama of the room of a Roman villa (El Viejo Dragon Miniatures, ARQ.006, 45mm) and as usually happens in this “love-at-first-sight” situation among figure lovers, it ended in my hands. Then, two wonderful figures of Andrea Miniatures caught my attention: Julius Caesar (SG-F140) and Marcus Antonius (SR-03)...and the rest of the story is about to unfold in this tutorial.



Painting Step	White Marble	Green Marble
Initial base color	White (VMC 70.951)	Olive Green (VMC 70.967)
Darker base color	Andrea White Paint Set #5	Flat Green (VMC 70.968)
1st fine lines (lightning strike)	Golden Skin (Reaper 9092)	Flat Blue (VMC 70.962)
2nd fine lines (lightning strike)	White (VMC 70.951)	Light Grey (VMC 70.990)
1st diluted wash	Black (VMC 70.950)	Flat Green (VMC 70.968)
2nd diluted wash	Andrea White Paint Set #5	Olive Green (VMC 70.967)
3rd fine lines (lightning strike)	Black (VMC 70.950)	Black (VMC 70.950)
4th fine lines (lightning strike)	White (VMC 70.951)	White (VMC 70.951)
3th diluted wash	Andrea White Paint Set #5	Olive Green (VMC 70.967)
4th diluted wash	Golden Skin (Reaper 9092)	N/A
5th fine lines (lightning strike)	Golden Skin (Reaper 9092)	N/A
6th fine lines (lightning strike)	White (VMC 70.951)	N/A
Final diluted wash	Andrea White Paint Set #5	N/A
Final glossy finish	Gloss Vanish (Citadel 61-85)	Gloss Vanish (Citadel 61-85)

The Roman villa diorama consists of two walls (one with a door frame), the floor (containing the mosaic and tiles), a bust with a marble table and finally pictures of what resemble the images of the frescoes at the “Villa dei Misteri” in Pompeii.

When the Romans started their expansion around the second century B.C., mosaics were common in the ancient world, especially in Greece and Mesopotamia. They became real popular and almost every Roman villa had several rooms decorated with them.

Roman mosaics were constructed from geometrical blocks of different materials called “tesserae” or tessera, placed together to create the shapes of figures, motifs and patterns. The mosaic in the diorama belongs to the type named “opus vermiculatum”, which had its origin in Egypt and used little tessera so the artist could draw easily curves, silhouettes and all kind of objects that required more precise assembly.

After priming and covering with tape the rest of the floor tiles, I started following the pattern of the exterior sea wave using Black (Vallejo Model Color – VMC – 70.950), followed by Desert Yellow (VMC 70.977). This was repeated with the interior sea wave pattern. At this point it was clear that my initial choice for a brush was not the best, as several “dots” became “lines”. So, I tried several brushes until I found one that worked a bit better.



For the middle tessera line, I mixed Desert Yellow with Medium Brown (Andrea Colors NAC-46), blended in a 50:50 ratio. For the lighter tessera, I used Pearl Grey (Andrea Colors – NAC-22). Once all the sea waves were completed, I added sporadic dots on the outer ring using Medium Brown NAC-46, as the mosaics combined tesseras of different colours to provide a bit of contrast.



Black (VMC 70.950) was used to cover the spaces around and inside the sea waves, followed by a continuous line of dots using the red colour from the Andrea Red Set AC-#6, framing the sea waves. The red line of tessera was applied to one of the inner lines.

At this point I started to work on the green tesseras, for both the leaf pattern and some of the inner lines. For the green leaves, I followed a similar pattern as with the sea waves. First, I added darker dots using a blend of Medium Olive (VMC 70.850) and Green Ink from Andrea Ink Set. This was followed by dots of Olive Green (VMC 70.967) and finally some Pearl Grey (NAC-22), very close to the edge of the pattern. Additional inner lines were added to provide colour contrast.



At this point in time, as you probably have realized so far, the mosaic just required patience and lots and lots and lots of dots. My respect for Georges Seurat (French post impressionist painter well known for his pointillism technique) grew tremendously during the hours spent filling the mosaic.

The rest of the mosaic was filled with Buff (VMC 70.976) tessera followed to specific dots using Desert Yellow (VMC 70.977).



A simple pattern was created on the floor, drawing a vase, some red triangles and additional waves ending in red flowers. Once done, a diluted wash using Seraphim Sepia (Citadel) was added to the areas with buff colour tesseras, providing depth and a bit of a shiny finish.



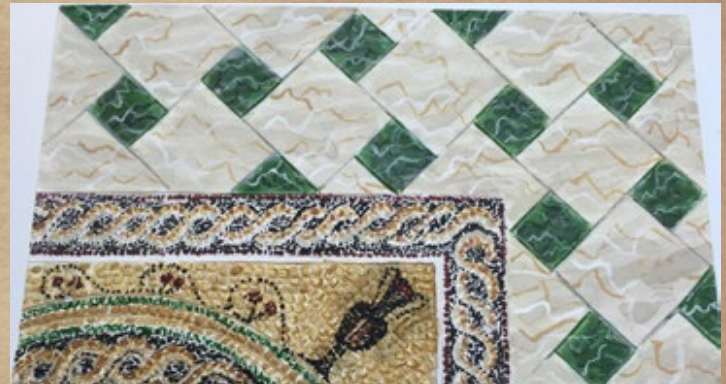
At this point, the tape was removed from the tiles and I decided on a combination of green and white marble tiles. Green marble was very expensive at the time of Julius Caesar, as it was carried from Esparta (Greece). It definitely made sense that the smaller tiles would be green and the larger ones used the most common “marmor lunensis” or marmor of Carrara, which combined white and grey tones.

There are several great tutorials showing you how to paint marble tiles available on internet. Most of them provide fantastic step by step tutorials. As a summary, a marble tile requires some base colour (usually light and dark of the same colour tone), followed by thin lines resembling lightning strikes using a contrast colour to represent the veins found in the stone. After the lines are dried, several washes are applied one of top of the other after drying, slightly hiding the lines and providing depth.

Both tiles followed the same process. Below is a chart showing the colours used for both types of tiles and the different stages followed; however, the pictures show only the process to create the white marble effect. The first thing needed is to apply the first base colour highly diluted, trying to find a directional flow. This is followed by a new, diluted darker base version that provides contrast in the tiles.



Initial fine lines resembling lightning strikes are added following the original directional flow. A few lines of one colour per tile are usually enough.



At this point, a diluted wash using a darker colour is applied randomly. Once dried, a second diluted wash using a lighter colour follows. This step usually hides the initial vein lines, adds depth and provides non uniformity in the marble surface. Do not worry too much if it doesn't look perfect at this stage.

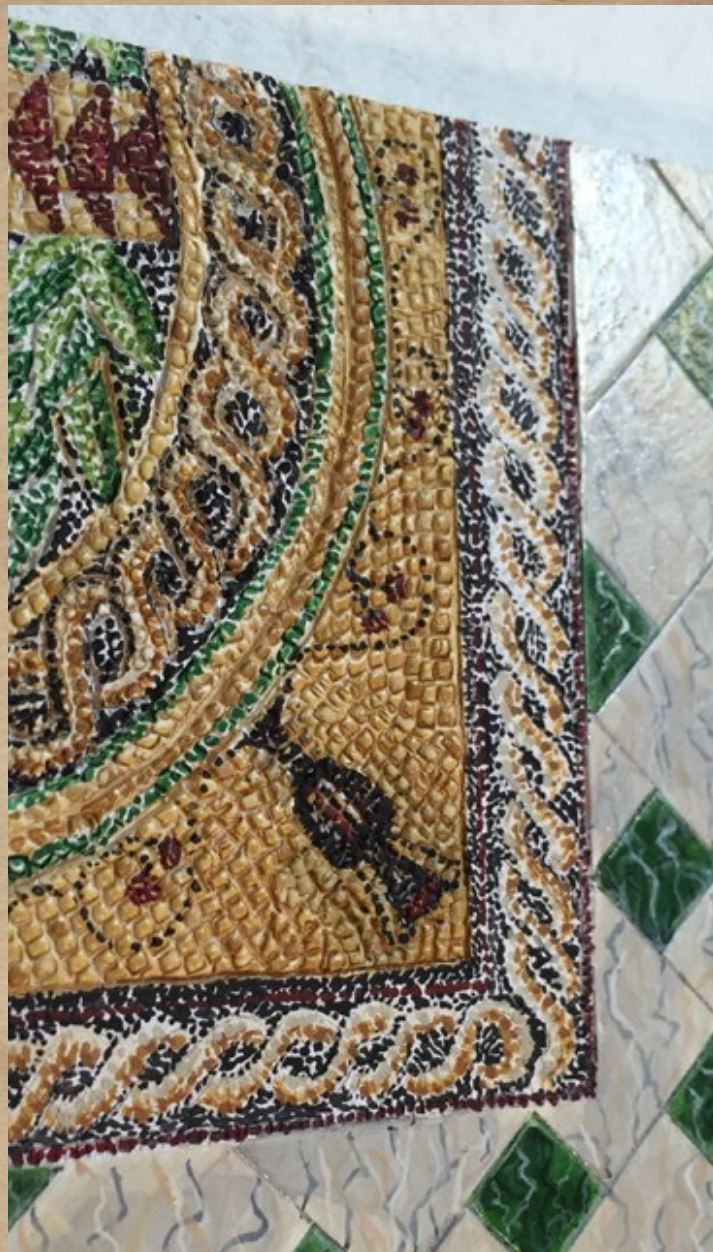


TUTORIAL

The process is repeated adding new fine lines, trying to draw them in the same direction as the previous. Once dried, several new washes are added, usually with the lighter base colour. These new washes add depth and you can notice in the picture how the initial lines can be seen faintly in the background. The more washes, the greater the depth effect. The process is repeated several times, until the desired effect has been achieved.



Finally, a diluted gloss varnish is applied on the tiles, creating the glossy effect characteristic of marble. Reviewing the overall floor, I went back to retouch some tessera in the mosaic, correcting some dots and adding new ones for additional contrast.



The next picture showed the figures of Caesar and Mark Anthony in the final diorama. Initially the figures were attached first to the floor and pictures were taken. This step was important, as it allows me to correct brush and paint mistakes that pass unnoticed when viewing the figures in regular sight (with no additional magnification). Also, it was easier to correct anything before the fresco walls were added and the whole diorama was placed on a plinth. I hope you have found this article useful and until next time, keep those brushes wet!



BEST OF BRITISH



By Terry Cowell

with David Heathfield

David is well known for his work with the 'Eavy metal team and has also been successful on the competitive circuit. FPM caught up with David to find more about him and to catch up with what he's currently working on.



1 Hi, David. Welcome to FPM. Please give me a short explanation of where you are from and how you are involved in our wonderful world of miniatures. Tell us about any significant awards you have won and any achievements to date.

I come from Cardiff in the wonderfully wet country of Wales. I am a painter/sculptor and have been involved in the hobby/business for many years now. I have a handful of Golden Demons, Ravage Open medals, Salute trophies and other awards, mostly for painting.

2 Will we be able to see your work at any shows this year? I will be at Salute again this year and for the first time I will be on a stand (the end of the Warlords stand to be exact) with a scenery company called War World Scenics who, as well as making and supplying Warlord with scenery and basing kits, have their own website and range.

I'll probably be entering the painting competition again, as well as having a few figs on show at our stand.

3 You were well known as an 'Eavy Metal' artist for many years; can I assume your origin began with a love of GW? Please tell us about this. Yea, well, GW was the gateway, especially back in



the 90's when I started. I never realised, but I had already had a taste of gaming with the old Fighting Fantasy books which were written by the original founders of GW. My first encounter with miniatures, however, was when I was 7 and my parents took me to the local GW store to look for a Subbuteo figure that was missing from my team. They kindly told me that's not what they did and gave me one of those cool old free catalogues and painting guides that they used to keep next to the till to take home. Needless to say, my Subbuteo set never got opened again and from that day on I was hooked and wanted to be Mike McVey.

4 *I've seen some of your other work and it's superb. Does a part of you feel relieved to be able to explore creatively without constraint?*

I never felt constrained to paint what I wanted, I was spoilt for choice with figures and just didn't have enough time to paint everything.

5 *Following on from the previous question, do you feel that working for the 'Eavy Metal' team affected your progression as an artist or do you feel that the benefits of working alongside other talented artists in a hub of creativity enhanced your growth?*

I don't think people appreciate the 'Eavy Metal' paintjobs enough anymore. I learnt so much there and painting 9 – 5:30 every day (plus doing your own thing before work and at lunch) is going to make you a better painter no matter what plus you're constantly chatting and swapping ideas, so it was a massive benefit.

6 *Did you have a formal art education prior to GW?*

I've just always drawn and painted. I have an A level and a foundation BSC in art, but they in no way helped my career or my art. The best thing I ever got told at uni was by my life drawing tutor Osi Rhys Osmond; he said that if you want to be really good and successful at something, then you just have to



get up and do it every day whether you want to or not.

7 *Have you ever painted professionally for anyone other than GW and, if so, how does it compare?*

I have painted and sculpted freelance for several companies and done some private commissions. It's easier than GW because I know how long things will take and can plan projects better, but you have to have the drive to get up and do it or you don't get paid!

8 *Do you still find yourself painting GW and Forgeworld miniatures or do you explore some of the diverse and wonderful resin and metal gems to be found on the internet these days?*

I never really liked Forgeworld figures for painting and I am pretty picky about what I paint now. After painting for so long day in and day out, you begin to realise what makes a good figure for painting. Sometimes I can't believe the stuff that some pretty competent painters choose to paint. I'm not in in for the "art", I just enjoy painting nice figures. Sometimes I can appreciate a mini aesthetically, but that doesn't mean it will be fun to paint. Having said all that, I do love painting classic GW minis. I guess I just have fond memories of those early days (rose tinted specs).





9 You mentioned on your facebook page that the little ones followed you around so much you couldn't even go for a poo! I hope this has rectified itself! Of course, I'm referring to your other hobby...care to elaborate?

That would be my extensive family of ferrets. They keep me busy while I'm working from home. To be honest, I lose most of my time chasing them around while they wreck the house and generally make themselves a nuisance. I love them, though. Two are adopted and the other two I've had since they were kits (babies).



10 *Do you still paint on commission and what is the current or latest work you've completed?*

I do indeed, when stuff comes in and I fancy doing it. I recently did a bust of Ludo from Labyrinth and I have painted some minis for people here and there, including some figures for my mate Wil Davies who runs Voodoooworx Miniatures.

11 *I was fortunate enough to attend a class you held at Firestorm Games in Cardiff and I also saw you run a seminar for 'Eavy Metal. Any plans for classes in the future?*

If there is enough interest, then I would love to run some more classes. I love doing it and chatting to people all day about painting. Plus going for drinks afterwards ;)

12 *You now work for a scenery company; please tell us a little more about this.*

Yea, they are called War World Scenics (and War World Gaming). They are a great bunch of guys based down in Ponterdawe. They primarily specialise in static grass and basing materials for model railway enthusiasts and wargamers, but are branching out more into the wargaming market. I'm developing a range of resin and card scenery for them (both sci-fi, fantasy and historical) and we also provide Warlord with scenery. I try to make the scenery as interactive as possible. I think the best scenery ever was the old Necromunda card stuff and I still use mine to this day.





13 *Your third hobby is a one that hearty dwarves would be proud of. Am I right for thinking you have a particular fondness for fine beer and what is the most interesting tippie you've had the good fortune to sample? What is your favourite tippie tale you feel brave enough to share?*

Haha, yes! I was actually tea total for a fair few years before joining GW, as I had worked as a postman and a cycle courier which aren't jobs that are much fun when you are hung over. I've tried loads of different beers thanks to a little shop in Cardiff called the Discount Supermarket on Whitchurch road that does all sorts of wines and wonderful beers. I'm not a beer snob by any means; I'll quite happily grab a crate of San Miguel or Lidl's own brand and enjoy that, too.

I did have an interesting beer from Hedley Coppock last year at Salute that had tea in it, that was pretty nice. He does a cool little "blog" style photo album on his facebook page and was kind enough to review a few of my homebrews on there.

14 *Do you have any works in progress? Show FPM your latest project and reveal what you are going to be working on this year.*

I have an ongoing 2nd edition space ork army project that I chip away at in my spare time. I also sculpt figures for my own little webstore called battleaxeminiatures. It's mostly Blood Bowl goblins and stuff, but I slip the odd bust in now and then. I don't have anything major planned. I prefer to just enjoy painting minis for fun now and keep work separate, plus I have responsibilities such as another house that needs renovating (the ceiling is being plastered as I'm typing this) and four ferrets to take care of.

David informed me that at the time of the interview he was hungover! I am so pleased his other hobbies don't diminish his talent for painting miniatures. It will be fantastic to see him and his work at Salute again this year where FPM will be doing the rounds and chatting with as many people as possible. Thanks again for chatting with us David, hopefully we can catch up for a beer either in London or Cardiff ☺



Megaton Games' Armoured Syndicate Figures



By Luke Wilson

At the dawn of the 22nd century, the world is in turmoil. Vast swathes of the west have turned to desert as the climate warms. Governments cower in the shadows as global corporations fight over the scarce natural resources left in the faltering wilderness and hardened outlaws, thugs and prospectors scabble to make a quick buck and stay alive.

This is the world of 'Armoured Syndicate', where robots are both beasts of burden and the heroes of war. Following the orders of the faceless suits, they fight to secure their rivals' assets and push up their masters' share price.

Armoured Syndicate is a 32mm scale sci-fi miniatures range and table top system using high quality resin miniatures.

Carrying on from last month's spotlight, Megaton was good enough to send FPM some of their miniatures for us to have a look at and they don't disappoint, from little Chico to the giant behemoth El Toro.

We have 5 figures to look at in this extended review, all from the same faction 'Cuervos Muertos'.

ASS™

armoured syndicate



El Loco

Price: £7.99/€10.25/\$11.40

Size: 32mm

Material: Resin

Available from

[Laughing Jack & WAMP Store](#)

El Loco comes in a sturdy plastic clam shell; this seems to be a theme for all the 32mm ones that were sent. On opening the shell, he has come securely attached to a large casting gate with small offshoots. These are delicate enough that they won't damage your model while removing them.

He comes in 3 pieces and also included in the pack is a sturdy round plastic base.

These gates have been well placed, so there won't really be any damage when removing them. The ones on El Loco's feet could also be used as pins if you desire.

Moving on to look over the figure, I actually couldn't

find a single mould line. So, no prep needed. The only blemish I could find was a small bubble just under the surface on his head, easily fixed and probably an isolated incident to the one I had, as I can't imagine this would go through quality control. So all good here. Now moving on to looking at the detail on El Loco. With a name like El Loco you would conjure up images of Mexican Lucha Libre wrestlers and, well, you won't be disappointed. El Loco has the trademark mask these wrestlers wear and round the back he has a teddy bear for no apparent reason. This gives him a slightly unhinged personality. Not the sort of guy you should really be giving a big gun, but guess what they have done exactly that! There isn't much more to him after that; he has a nice amount of skin that I'd expect the painters amongst us would see as a great challenge to add some tattoos even at this small scale. I think this would finish him off nicely.



Maria 'The Crow' Chavez and Chico

Price: £8.50/€10.90/\$12.15

Size: 32mm

Material: Resin

Available from

[Laughing Jack & WAMP Store](#)

gates are unobtrusive and easy to remove. My piece came with one of Chavez's arms snapped off of the gate. When inspecting the arm, it supported my earlier comment as there was absolutely no damage to the detail or shape of the arm, proving that these are going to be easy to remove, so a bit of serendipity there. ☺

On to the detailing. First is Chico. As I said he comes in 3 parts, the main body and separate legs. Again, there are no mould lines or miscast issues that can be seen. He is a simple little fellow, but with some clever design he has a front plate which makes him look sad, so he becomes a cute sidekick with bags of personality. Moving onto Chavez, she is nicely proportioned for a female figure and not this massively proportioned woman you get with some ranges. She has a nice amount of detail on here, including a gun sight and at this small scale that no mean feat. The 3D sculpting has definitely helped with this. If I was being picky, my only critique with this model is her resting hand. I personally think it's a little flat. The definition is there, but just seems a bit flat. The rest of the model is a step up from El Loco, as there is more going on with her. Maria is a nice addition to the range.



Ok, moving on to the 2nd and 3rd of the group. These again come on one large gate, split into 5 pieces. 2 dedicated to Maria Chavez and 3 for Chico. They again have the same package type as El Loco. Strangely, there is only one base. Maybe for the game itself they go both on the same base? Now I said with El Loco that the small



The last of the humans we have is Jose. He is the heavy of the gang. There is nothing different to say for the packaging here with this one. I think looking at the miniature in the box, it would have benefited from some sort of foam or soft packaging, as what looks like a very fine handle on the gun was snapped in the box, probably a side effect of being thrown around by the delivery company.

As by now you have become accustomed to the large gate; it again has smaller non-intrusive ones coming off to 4 separate parts. Jose is, of course, slightly larger than Maria and El Loco, and I think this has benefited him in the process somewhat as his definition is even better than that of his compadres. This goes all the way down to a great expression in his face; even without his big gun, you can tell this bloke means business. He has the mix of skin (great for more tattoo work), as well as wearing nicely creased detailed cargo trousers. There is even a small dagger to go across his back. Lastly, you get his mechanical arm and big gun, which is a great chance to practice your NMM, if that is your poison.

With all 3 you begin to get that post-apocalyptic feel and you can just imagine them cruising through open desert or even protecting their oasis from raiders. This is a great start for this range and the misgivings are only small and easily will be corrected over time, as Megaton gets more involved and expands the range. With so many companies producing very high quality miniatures for games now instead of the bland samey, samey all the time, Tom Lishman has done a great job with these miniatures to hold their own, both for the gamer and interesting enough for painters to pick up, too. But we are not finished here yet.

José 'Slug' Sanchez

Price: £8.50/€10.90/\$12.15

Size: 32mm

Material: Resin

Available from

[Laughing Jack & WAMP Store](#)



Next is one hell of a cherry to finish off with. I give you El Toro!

El Toro is to date the largest model in the Armoured Syndicate range, standing over an impressive 90mm and as you can see from the picture he (well I assume it's a he) towers above Maria and even more so over Chico. One extreme to the other, eh!

Unlike the others so far, he comes in a simple white cardboard box adorned with a glossy picture of the final painted version. On opening you are greeted with an A4 sheet of assembly instructions and a large resin base, then the bubble wrapped model itself.

El Toro comes as a 25 piece kit on 5 separate sprues with 2 loose pieces. He is cast in solid resin and even when cutting through (although it is recommended you wear a mask or do so in a well ventilated area), there was no resin dust and felt like a good quality resin to work with. The gates, for the most part, are in decent places apart from the leg pieces with these being on the front smooth surface. It's nothing a bit of sanding won't be able to sort out, though. Saying that, there are a few mould lines here and there, and one as you can see that goes right across my El Toro's one huge eye. I don't think when I get round to prepping this it will be a problem. I would say this kit is firmly for the more experienced modeller. Over time Prodos, who is casting this, may even manage to refine these things and give the buyer less work to do. For me it's fun and it's part of the hobby.

The construction is a simple affair; there are ball and socket joints and so long as you look at the handy instructions, assembly is a doddle. Even if you are not sitting down to paint this bad boy, getting him to the table is going to be a quick affair. He comes equipped with two huge guns, so once constructed he's looking like he is ready to bring a large amount of pain. Fil has done a great job in designing this model, and I hope that Megaton works with him again, as he has proved to be a great mind for this genre.

As it stands, I think El Toro is a stand out piece and lends its huge expanse of open areas for the discerning painter to go to town with their weathering products. If this is a sign of things to come from this range, I am excited to see what giant mechs are yet to come, as from a painter's point of view this will help the range establish itself.

El Toro

Price:	£49.99/€64.20/\$71.40
Size:	32mm
Material:	Resin

Available from

Laughing Jack & WAMP Store



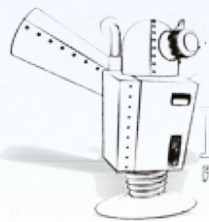
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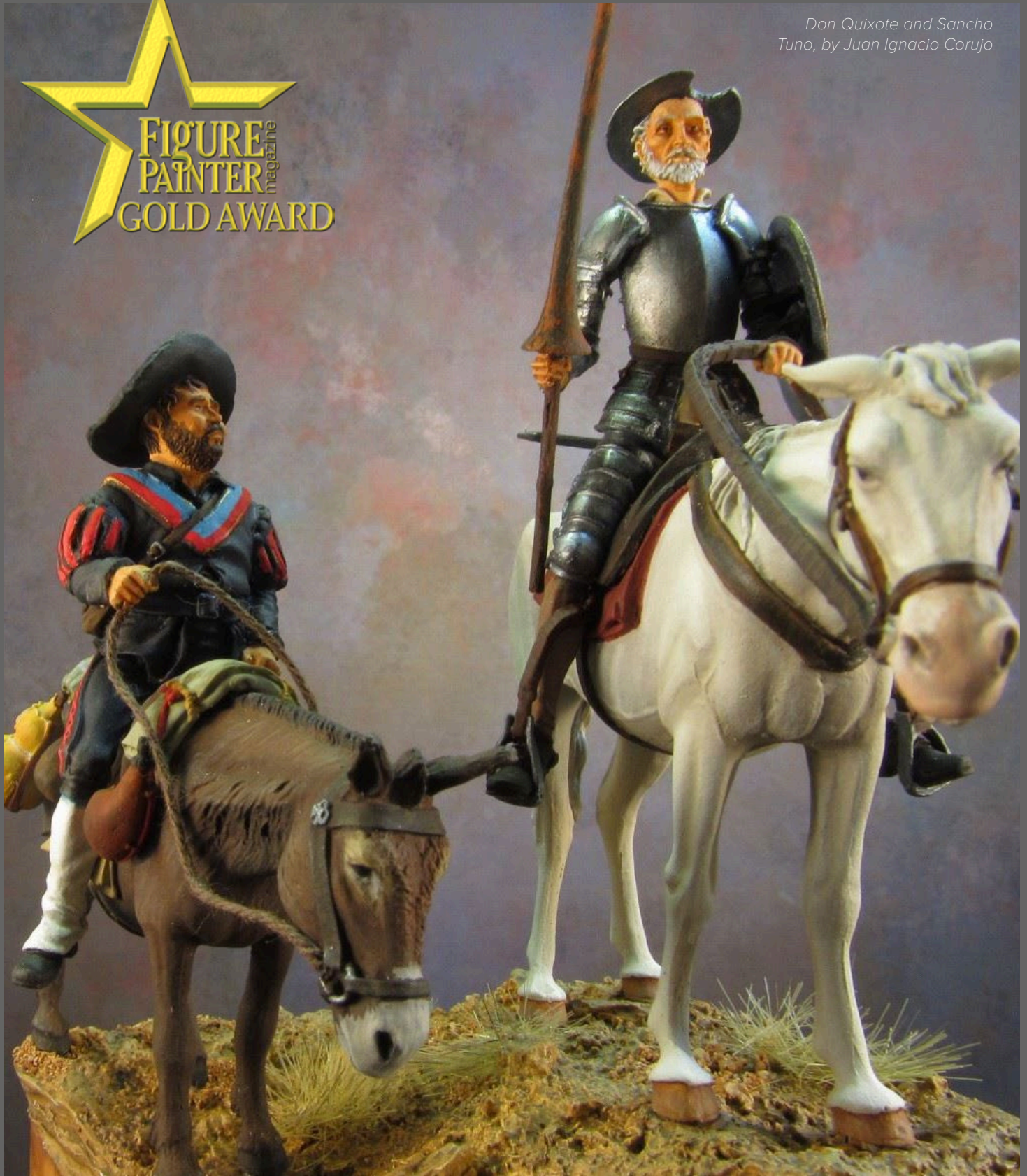
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