

#36

£1.30

ISSN 2052-8507

FPM

FIGURE PAINTER

 **insight**
interview

with **Andrea Iula**



REVIEWS FROM

Parallax

Nutsplanet

H&V Miniatures

Pedro Fernández Works

Aradia Miniatures





**Resin Miniatures
for Collectors**



www.ferminiatures.com



Contact Figure Painter Magazine

Web www.figurepaintermagazine.co.uk

Email info@figurepaintermagazine.co.uk

Cover Artist: **Andrea Iula**

Painted by Alexander Cortina

Chief Editor: **Shane Rozzell**

editor@figurepaintermagazine.co.uk

Copy Editor: **Sean Fulton**

sean@figurepaintermagazine.co.uk

Content Editor: **Marko Paunovic**

content@figurepaintermagazine.co.uk

Features Editor: **Terry Cowell**

features@figurepaintermagazine.co.uk

Market Place Editor: **Martyn Dorey**

marketplace@figurepaintermagazine.co.uk

Review Editor: **Marta Ślusarska**

reviews@figurepaintermagazine.co.uk

Media Relations: **Luke Wilson**

luke@figurepaintermagazine.co.uk

Advertising: **Sarah Evans**

advertise@figurepaintermagazine.co.uk

Proof Readers: **Martyn Dorey**

Sean Fulton

Regular Contributors:

Sean Fulton

Terry Cowell

Marta Ślusarska

Martyn Dorey

Davide Rainone

Marko Paunovic

Luke Wilson

Guest Contributors:

David Powell

Matt DiPietro

Renarta Jansen

Mark Maxey

John Harrison



Welcome to issue 36 of Figure Painter Magazine.

I hope everyone has recovered from either Adepticon or Salute and the mad rush to get their miniatures completed for those respective competitions. Having had a good look at many of the entries for both contests, I honestly think the overall standard for both painting competitions has risen quite significantly and I offer a hearty well done to all those that entered and massive congratulations to the winners. Their competition pieces truly are proving what a lot of us have felt for a long time — miniature sculpting and painting is a vibrant and growing art form and no longer just a simple pastime or hobby.

Anyway, on to this issue. We have some great stuff for you this issue, including unboxing reviews of miniatures from Aradia, H&V, Nutsplanet, Parallax and Pedro Fernández Works. We also talk to Matt DiPietro and Renata Jansen, whose work many I'm sure will be blown away by. The focus of this issue's Insight is none other than Andrea Iula from Pegaso Models. As well as our usual articles, we also have tutorials from David Powell, Mark Maxey and a rather splendid build of some scenery from Tabletop World by our very own Marko Paunovic. ☺

Shane Rozzell, Chief Editor

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



Follow us on Social Media



The views and opinions relating to all material herein does not necessarily reflect the opinions of Figure Painter Magazine staff, editors or publishers who are not liable of said opinions. Figure Painter Magazine cannot be held responsible for inaccuracies in any of its publications. Furthermore, responsibility for any losses, damages or distress resulting from adherence to any information made available through this magazine or its website is not the responsibility of Figure Painter Magazine or its publisher, Robot Pigeon Publishing. Adverts and advertisers appearing in Figure Painter Magazine carry no implied recommendation from the magazine or the publishers. Artwork has also been either taken from company websites pertaining to the image and may not be reproduced (except for personal use) without prior written permission from the said author / artist. Most product names are trademarks owned by the companies that publish those products. Photos sent to Figure Painter Magazine will be treated as offered unconditionally for publication and copyright purposes and are subject to editing and comments by the editors. Please ensure that all photos have credits attached if necessary. All rights reserved. No part of this publication may be reproduced without prior consent from Figure Painter Magazine.

CONT

Feature Pages

Headlines...Page 6

Show Report: Euroma 2016...Page 30

Show Report: Salute 2016...Page 78

What's on the Market: Darkstar Miniatures Ink Washes...Page 104

Showcase Pages

Insight with Andrea Iula...Page 12

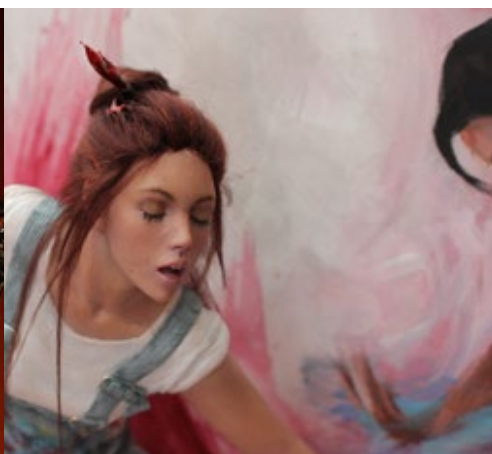
Exposé...Page 46

Best of British with Renarta Jansen...Page 50

Putty&Paint...Page 72

Inspiration with Matt DiPietro...Page 86

Exhibition...Page 108



CONTENTS

Tutorials

Cute, but Gross

by Mark Maxey...Page 34

Building a Tabletop World Blacksmith Forge

by Marko Paunovic...Page 64

Step by Step Painting of a 54mm Early Middle Ages Figure

by David Powell...Page 96

Unboxing

Pedro Fernández Works' Red Alabama

by Marta Slusarska...Page 8

Nutsplanet's Rifleman Jess

by Luke Wilson...Page 42

H&V Miniatures' Harald

by John Harrison...Page 60

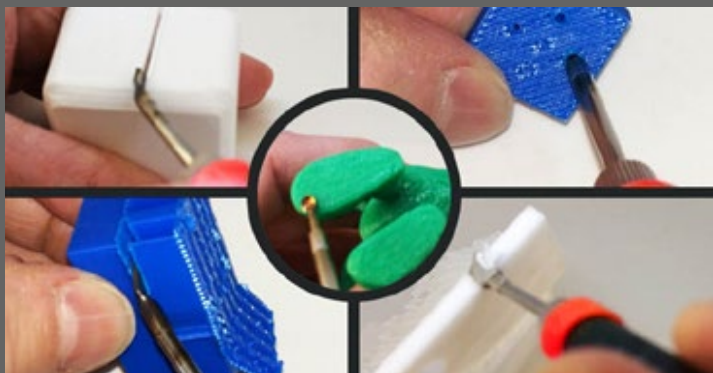
Parallax Miniatures

by Luke Wilson & Shane Rozzell...Page 82

Aradia Miniatures' Sina and the Knight

by Terry Cowell...Page 92





MODIFI3D™

MODIFI3D is a heated tool with interchangeable tips designed to finish, repair and modify 3D printed parts. MODIFI3D is designed to replace much of the sanding, scraping and snapping to finish off your 3D prints. The pen like form of MODIFI3D makes it very comfortable to use and extremely easy to control when precision is important. MODIFI3D works with PLA, ABS and other 3D printing materials. For more details visit their webpage [here](#).



Okay, I'll admit it. I have a bit of a problem when it comes to airbrushes. I love them...A LOT! And this is one I have been waiting for, a while now. The new xtreme Patriot 105 from Badger. No confirmed price yet, but they'll soon be available in the UK at Barwell Bodyworks (official UK Badger Stockists). Visit the Barwell page [here](#).

WELCOME TO OUR BIGGEST GIVE AWAY COMPETITION

We are giving away this whole gaming table to one lucky winner....you heard it right, 9 separate modules complete with electronic lighting and lots of other fizzy, whizzy stuff! We wanted to make sure that this prize goes to one of our dedicated readers so for more details about this giveaway go to page 32 in the latest issue (35) of FPM.





Unique FeR Miniatures busts for the seminar.weekend.

Join us on 11th & 12th June for our first seminar with multi award winning painter Fernando Ruiz at Firestorm Games, Cardiff. Prices are £160 for weekend and this will include paints needed and a copy of the bust that Fernando will use to teach his techniques. For more details, email us at: siminart@figurepaintermagazine.co.uk, or to book your place visit [here](#).



proudly presents

seminart

de miniaturas

a series of seminars bringing the best European artists to the UK



Details

Price: €35 + shipping

Scale: 1/12th

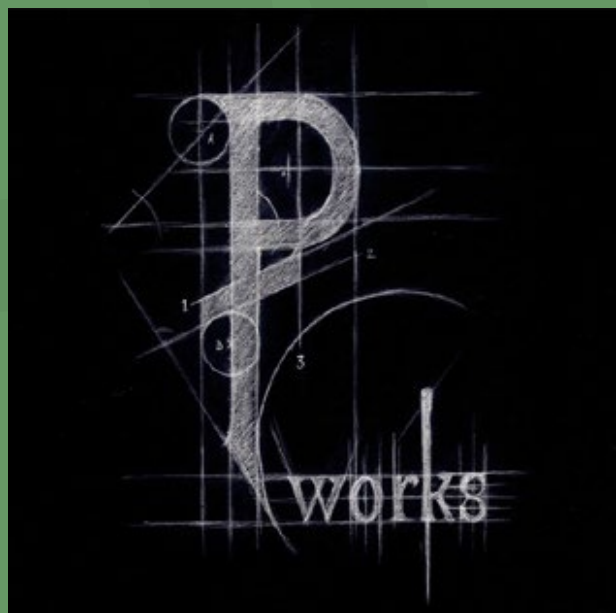
Material: Resin

Available from

[pedrofernandezworks](http://pedrofernandezworks.com)



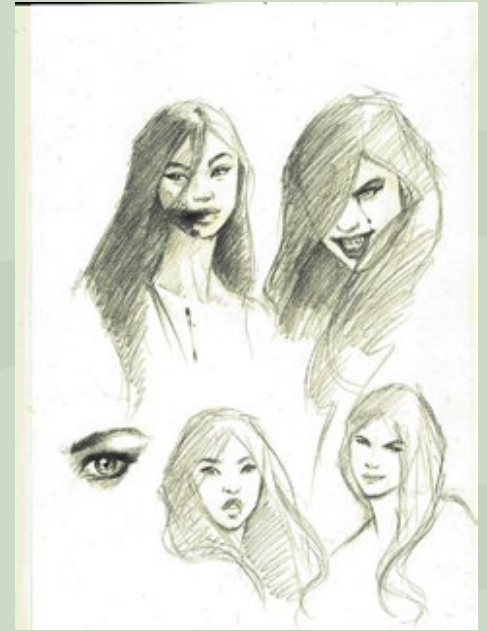
Pedro Fernández Works' Red Alabama



Today I have for you Red Alabama, the first bust coming from a new company created by Pedro Fernandez Ramos. He is a very talented sculptor from Spain, formerly creating beautiful sculpts under the Origen Arts banner.

This range is his personal project in which he collaborates with the best painters such as Pepa Saavedra, the author of this beautiful box art. He is also working with the writer Pepe Gallego to add back story to the models and give some additional ideas to the painters.

For now only two busts have been released, but we can expect more in the future; not only busts, but also full figures. However, that's in the future. For now let's focus on the little beauty in my hands. Red Alabama!



Box

WOW, that's truly beautiful packaging! All red and black with the drawing of the miniature on top, stripes of red paper to secure parts inside and a small card with the artwork, number of the copy and Pedro's signature. It makes the whole experience of unpacking it feel really special. Not to mention the box is sturdy enough to protect the precious content very well.

The only thing that feels a bit odd is the leaflet is much bigger than the box. It's a really nice touch and the short story about the character helps to understand the creator's vision, but it's an element that needs to be kept next to the box. This is a bit of a hassle, if you ask me.

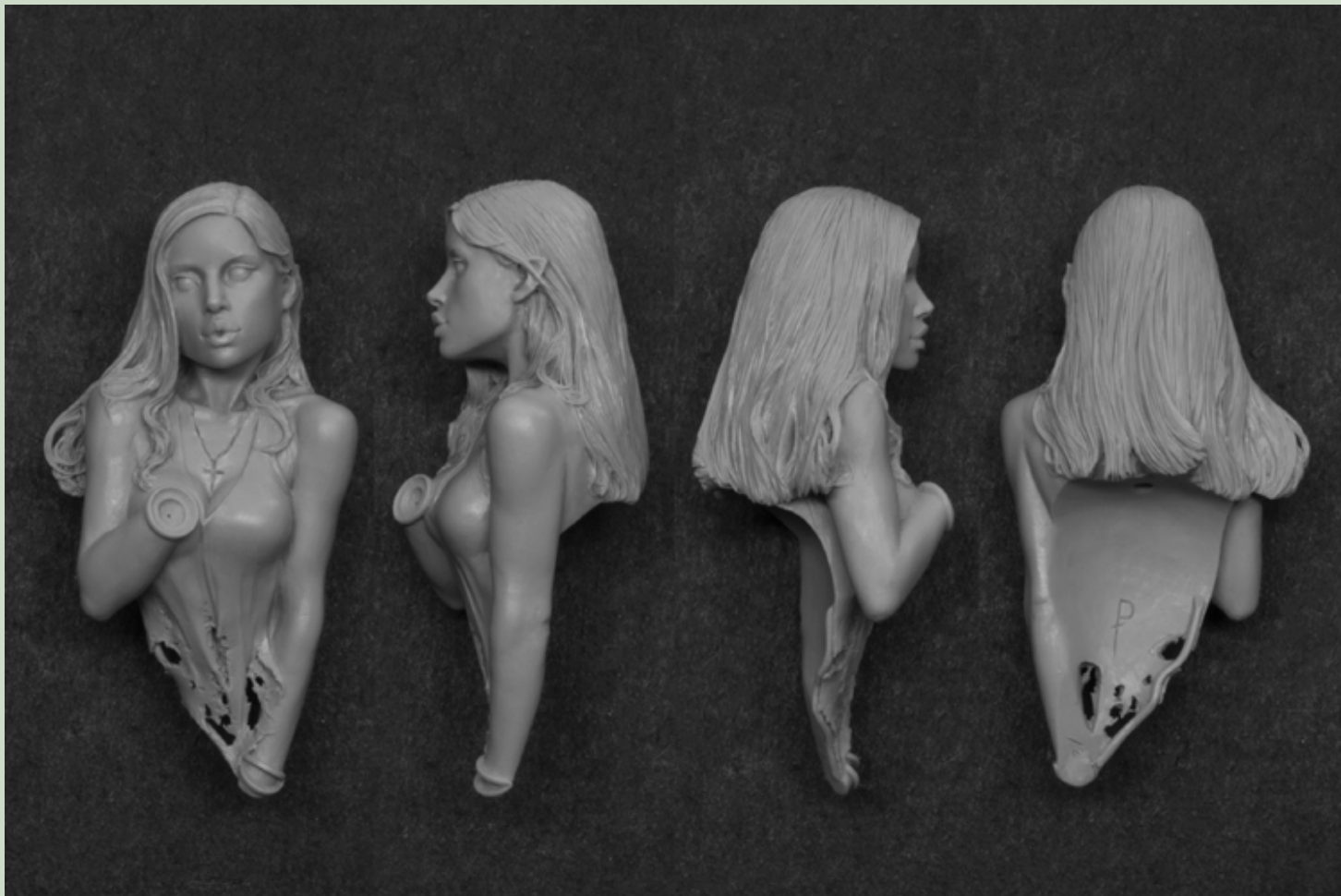
Quality of the Cast

I must say I'm impressed. The cast is really clean and crisp in details. There are a few tiny mould lines and one tiny hole in her hand; all will be really easy to fix. Just be careful around her fingers, so you don't break any of her long fingernails.

The fragile bottom part of Red Alabama is secured with an extra roll of resin. Removing this part will require some careful cutting and filing, but at least you can be sure nothing will get damaged in transport and in handling before you are ready to remove it and move to painting.

Details and Texturing

There is not much in terms of textures to speak about. The bust is really smooth and beautifully sculpted. When you are portraying a young and gorgeous woman, you'd rather go smooth, so it's a good thing. The only textured part is her hair and it's done with the utmost precision, making the painting of this element a real pleasure. There is another pretty detailed element, the torn bottom of her t-shirt, creating a nice contrast to all the smooth surfaces.



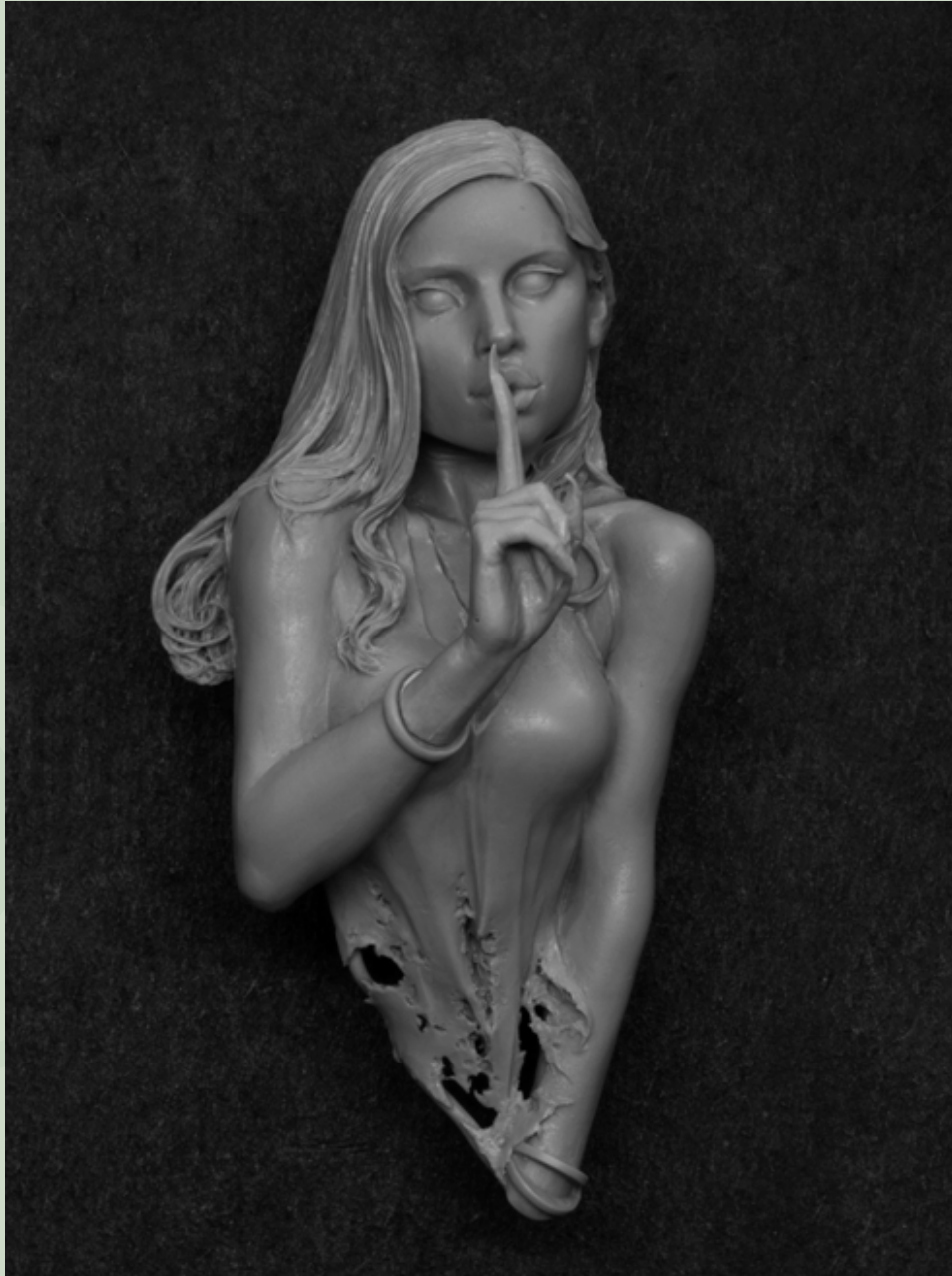
Assembly

First of all, Red Alabama is pretty much ready to go as is, which in my book is a great thing. In the photo, you can see how well the joining point is prepared and how perfectly it fits together. The indentation on the arm and protrusion on the hand are small, but I believe it's enough to keep parts properly attached. Thanks to the fact it's right next to the bracelet, you don't even need to fill the gap; a layer of primer should take care of this.

Customer Experience

I must admit, at first, I was a bit unsure. There was no webstore to order from; just info to send an email to Pedro with the details of your order and a Paypal address to send the invoice to. I usually prefer to simply use the store option, but this time I had nothing to be afraid of. The service was fully professional and very kind. Models were been sent within days from receiving the payment and as soon they hit the road, I received an email with a tracking number, so I could monitor its route.

I can only hope some of the well established businesses take an example from this.



Overall Opinion

I really love this bust and I simply can't wait to paint it. Even with such a strong box art, I believe there is still a lot of room for different interpretations. In fact I even bought two copies, because I have two extremely different paintjobs planned. So if you like this beautiful girl, grab her while you still can. Remember, she's limited in number and will most likely sell really well.



Questions by Davide Rainone



insight

interview

with **Andrea Iula**



Place of origin? I was born in Genoa, Italy in 1972.

Major awards? I would say this...every medal won with one of models painted by anyone.

Years of sculpting? More than 20 years.

Future plans? At the moment nothing more than my ordinary tasks at Pegaso Models.

Many painters are a source of inspiration for others that want to improve their skills or simply when developing their own style of painting.

I believe that a sculptors' task is much harder, because their job is to unleash the inspiration in every single painter who looks at and buys their models, especially if they work for one of the biggest and most influential companies in our hobby. Andrea Iula is one of them...and honestly, he is one of the best at what he does.



1

Can you tell us about your starting point as an artist and a sculptor?

I always have been enthusiastic about drawing and sculpting. I started to work as a colourist using an airbrush for Giulio Chierchini when I was 17, while attending art school. He was a great illustrator of the 'old school' Disney style in Italy and the stories he was producing were realized with a technique which required a large use of airbrush and brush looking for a final much more pictorial and three-dimensional appearance than the usually pastel look used so far. The most important work I did was the one which some of you have seen and remember; a seven-part story that appeared on the pages of the weekly publication 'Topolino' (Italian name for Mickey Mouse). It was set during the time of Christopher Columbus, a certain 'Paperin Pestello' (a play on words, impossible to translate in English about the character's name and the famous Genoan pesto). This story was totally hand painted and told a funny version of Donald Duck, living in Genoa at the end of 13th Century, who invented the 'pesto' and whose adventures were linked to the ones of the more famous great Italian seafarer mentioned above. The diffusion and progress of digital colouring techniques has made

this kind of product too expensive and obsolete. My career went on with many advertising works, illustrations and comics for kids, and experiments with graphics and animation. My personal experiences were not giving me the necessary continuity as a proper job or any personal gratification, either. I was looking for something where I could specialise and stand out.

I grew up among miniatures, because my father was a modeller for long time and he founded 'Ares Miniatures' in the late 70's, but my focus was always somewhere else. I was not seeing in figure models the kind of artistic potential that I wanted. Probably at that time (without talking bad about anyone), the miniatures just wanted to reproduce military uniforms which held little appeal to me. Something happened in the 80's and 90's when some sculptors (perhaps helped by more appropriate materials) experimented and moved forward, which gave the basis for the evolution that brought us what we have today. It has been natural for me to return to my origin, my childhood passion; sculpting!

This time, it was using Milliput, not clay to realise miniatures with much more appeal than some simple historical recreation. In the 90's J&J Models was born

2

You hold a key position in one of the most successful and prestigious model companies in the world, Pegaso Models. Can you describe your role and experiences inside the company?

I was 24 and joining Pegaso Models marked an important turning point in my life. I was leaving the comfort and protection of my family and it gave me the chance to experiment with artistic ideas. My business partner, an ex-classical dancer, instilled me with lots of technical knowledge coming from years of research. He tried, and in some ways succeeded, to push me in going beyond the classical academic rigidity that was defining sculpting with the freedom and simplicity that we see in many of the current sculptors today.

At that time (talking about commercial models and not one of a kind models), I admired the flexible force in Borin's sculptures, the research for the lines and the body language from Marchetti, the elegance and the pose on the best 'Poste Militaire' models, the classic beauty from Laruccia (who in Pegaso created great works) and Leibovitz's elegance, the novelty from Beneito Models. These are what kicked off my conceptual 'turning point' and showed me what I was missing. Later, I was watching the first works by Raul Garcia Latorre. He, as a painter, was sculpting for the painter. His sculpting is so loaded with organised theatricality; I mean the subject's psychological energy is pressurised until it's almost about to explode. It made the figure almost magnetic to the observer...what the hell — Raul! Challenge accepted!

It is a fortune that such men exist, those who are able to stimulate the creativity in the artistic 'botteghe', the Renaissance. It was unusual to find the the high



Painter Diego Ruina

from. a collaboration with my father, Piero. J&J used our works but also ones by a famous illustrator, Giuseppe Rava, who also did very nice sculpting works. In the meantime two other talented guys full of enthusiasm and good ideas, Luca Marchetti and Stefano Borin, were using of our foundry services. After a while, they took two different artistic and business directions, and in 1996 my father decided to keep only the foundry and I moved

to Siena where I took my place beside Luca at 'Pegaso Models'. Some years later, we completed our current formation by adding Pietro Balloni to the team.

Painter Danilo Cartacci





Painter Pietro Balloni

level of technique beside a kind of creative-competitive atmosphere; this pushed the artists to influence and inspire each other to get past their own limits. For many years at Pegaso Models we tried and we had success in doing the same thing in our own version of a creative atmosphere. We were working in a very big and comfortable environment; many sculptors listening to music while chatting, helping each other, sometimes also acting as models even for feminine subjects! It is a little bit odd to think that to better understand the movement of an undressed woman, a willing, dressed, and very un-sexy

improvised male model was used! It was useful to better understand a very hard pose or to go beyond technical and artistic issues, or simply having another point of view from a fresh mind about a subject's interpretation. Many artists alternated, worked and lived with us, refunded and paid for work done. We didn't miss leisure breaks either, with ping pong matches or charged-up table football matches — all essential to unload the stress and balance the sedentary sculpting job.

It was a very stimulating period of my life...very often, we hosted young, talented 'promises' to

the figure world in our homes, or professional sculptors looking for a technical-artistic face to face. Some left very recharged and motivated from this experience, while others were not able to sustain the ongoing stress of the constant call for high quality. Sometimes the ones who had great artistic promise chose to work for less demanding clients and contributed to the infamous 'sculptor eating' companies we have today. This kind of experience was tied to way of living not destined to last for long. Family affairs and personal needs brought it to an end and established a line of work less shared and more individual.

Painter Danilo Cartacci



3

You sculpt models both historical and fantasy, ranging almost in every theme. Can you tell us if you have particular preferences or personal taste about subjects?

This is a point I am very proud of having faced almost all the aspects of sculpting miniatures. In part it's because my personal character forces me to constantly change my

objectives in order to always have new challenges. It's because the company's productive needs push us to propose subjects that entice new customers or to fill the holes in our existing lines. Indeed, there are very few sculptors that I would define as truly versatile...Personally, I prefer to sculpt feminine, fantasy or ancient subjects.

4

Let's pause for a moment on historical models. Having sculpted almost everything over the years, how is it possible to bring to the market miniatures that continue to appeal to the painter?

It's a common problem...how it's possible? We face it from a psychological point of view. I mean we try to start from a situation or

an emotional state before we give the figure true clothing. Before we start, we decide if it will be a Greek or a Templar knight of course, or we find a painting or a photograph that instils a certain fascination into the subject.

Obviously, as producers, sometimes we are not able to reach that right mix between charm and historical accuracy, so we are subjected to the worst critique we can receive...a miniature that doesn't sell! When that happens, the only thing we can do is to bow our heads and meditate.

5 *The fantasy genre seems to offer more freedom, but, in my opinion, has the opportunity to be more problematic than a new historical model. How do you face this genre and, technically speaking, is it important to gamble on elegance and dynamism or choose a more static pose?*

The fantasy genre is a subject that contains so many things and for this reason, it can give one the idea it has few limits. Actually, to realise a fantasy model can be quite difficult. I know this all too well and have fallen foul with over exuberance.

Painter Mirko Cavalloni





Painter Diego Ruina



So, I have had to hold back my enthusiasm and look again at the physics that rule this universe. I don't want to say I have found the key, but to begin to understand something, the first thing to do is start to collaborate with someone that knows more about the subject than I do. In this genre, lots of very good sculptors surface when using very effective concept art to creating wonderful models, like the series about Royo's or Bonner's paintings. Things move on very quickly from the original concepts. It can be that a very well sculpted model would not be recognised in a specific fantasy or secondary genre and stay almost unsold...falling into the 'that's so good — what is it?' category! It's the risk I personally took modifying the classic 'siren' look. Fortunately, it did not happen; however, at first I heard many painters talk as if they were embarrassed by the huge quantity of possible interpretations it offered. Anyway it has been judged as very

good, even if many painters have been afraid to face such a free subject.

A static pose can be extremely dynamic; I'm obviously talking about micro-movements. A restrained dynamism ready to explode, or an inner dynamism which can be very hard to shape because it's expressed with drapery with the help of the wind and a very delicate series of little anatomic movements suitable for the best actor's repertoire. In general, I don't think there could be a rule always valid to precisely employ in order to have the best result. Static or dynamic poses both work well if they fit with the character represented. Many years ago, the dynamism that Pegaso Models systematically introduced went to fill a gap in the market and it actually made a difference. Nowadays, the choice is so huge and varying that this aspect is no longer enough to create a trend.

6

We know you are one of the most accomplished sculptors, but have you ever painted miniatures?

In my very early career as an illustrator, I painted in 2D a lot. Today painting is a simple hobby and I still hold classes at the Genoa Comics Academy. By the way, even after all this time, I still prefer to paint on plain flat surfaces and not on three dimensional figures.

Many years ago I painted one of my own sculpts, a Mirmillo (Gallic gladiator) in 54mm scale, and had some good results at contests, but it has remained a unique case. Now, I prefer to wait and see what both professional and amateur painters do when they apply their knowledge and ideas to my sculptures and knowing that I gave them some good fun for many hours during the paint work. I never really thought about it, but in some ways this is more gratifying.



Painter Fabrizio Russo

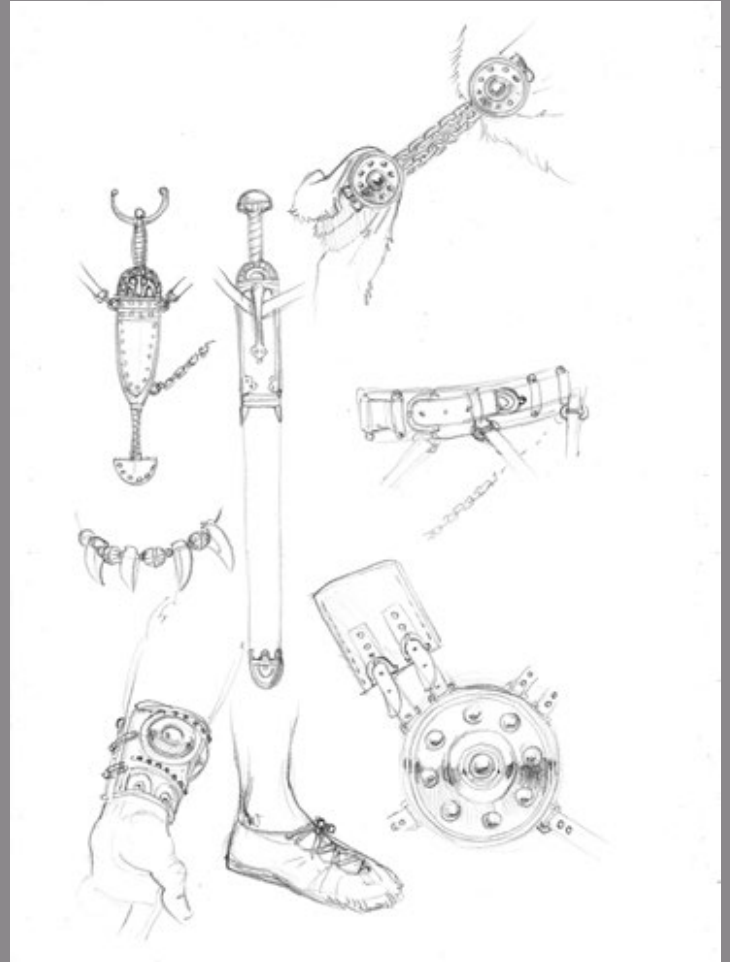
7

Can you talk us about some collaborations you had outside the Pegaso Models?

Collaborations outside Pegaso Models are very rare for me, with just a few figures for contests; a few for the MUMI and some models for private collectors where it stood out because of the complexity the Celtic cart shown in the Montreaux World Expo. The composition is clearly inspired by the famous illustration by Angus MacBride and a wide base enhanced by Menhir stones with a couple of horses pulling a wooden cart. On the cart there is a character, probably an important man such as a chief, who is exulting as if celebrating. Another man is driving the cart balanced on the central pole, with a powerful wolfhound dog running excitedly beside them. I realized the project in 75mm scale, developing it for over a year because of my primary job at Pegaso Models. It has been completed by the beautiful Fabrizio Russo's painting.







8

What implications are there when taking a model into the 3rd dimension from 2D artwork. I imagine this is made more difficult when the illustration was not intended to be the concept art for a new miniature?

Honestly, I can't generalise. Some authors draw in a very three dimensional way; I mean, they choose a certain effective point of view for the character, rendering a clear three dimensional image. Others create compositions of elements that work well only from that specific point of view, hiding many anatomic issues. We are used to evaluating such problems and correcting them before we start. With the concepts I make in preparation for sculpting, the technical aspects are already considered and are mainly a matter for the production of a piece, the materials to use — metal or resin, and their different features. So, well...yes, the difference good concept art makes on a project is very high and it is noticeable in every step of the production, from sculpting to the technical adjustments before the moulding phase. Sometimes, these adjustments can be only about adding to the thickness of the putty. Other times, they are much more demanding and invasive to the sculpture and show problems brought about by rushed planning and/or a lack of knowledge about the moulding phase.





9

What is your primary goal when you want to sculpt a subject?

99% of my sculptures are for trading purposes, so the final objective is pretty clear even if I would like it to be more poetic. I could say it's about inspiration or artistic restlessness...this is also true, but the path to catch that objective does not always follow a business logic. Sometimes we do gamble on a miniature (very often, actually) to satisfy our desires or artistic curiosities and the market can reward the originality or not, but it comes down to the subject's conception.

10

In your opinion, being a sculptor, what is the most important aspect a miniature must have?

From my position of sculptor, I guess the main feature for a miniature is the ability to tell a story. It is the same for the classic painting or for the modern illustration. It is a language of summary and the more persuasive or enchanting the story, the more the subject will have success. I love realising subjects that can show great anatomic and sculpting accuracy; in order to obtain it, I am very strict on myself. However, in the market place, there have been so many examples of great commercial successes from a conceptual point of view, but have clear problems with proportions and anatomical structure.

So for me personally, it must represent another little artistic objective achieved and another little technical challenge for me. It has to give me a few minutes of personal gratification to invest again as an enthusiastic impulse into the next personal challenge against my own limits.

11

Which gives you the most satisfaction—the production of a model for production or the one of a kind sculpt?

If we talk about my satisfactions, I must identify and divide them because they are many different types. The satisfaction to realise something gratifying for ourselves is one of them. To complete it, despite the many technical constraints and for a one of a kind model, to be able to ignore the technical aspects with fine detail, micro thicknesses and everything else that goes with a production miniature. It is also very satisfying when a commercial model is awarded with success. All the planning and hard work is worth it when a model allows many painters to get good results in contests with many different interpretations.

I don't know which to choose, because it would mean lessening some of the satisfactions that I continue to look for.



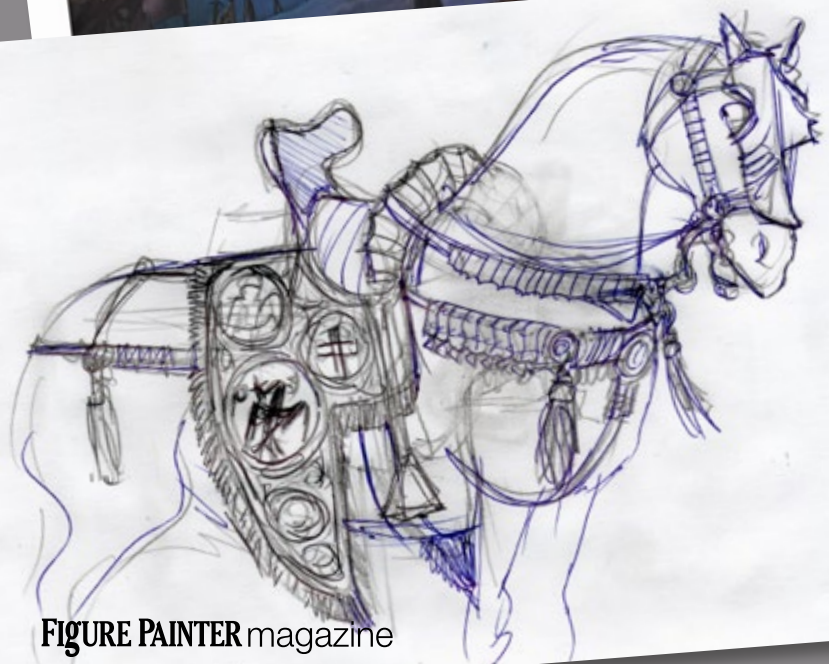
Painter Pietro Balloni

12 *Can you explain for our readers how a model is created, from the inspiration to concept and then to sculpting?*

As I have said, a model's genesis does not follow the same path every time; but as an example, I will talk about the 'Dracula'. The inspiration came from the elaborate version by Kostas Kariotellis. My idea was to combine aspects from the literary character with the actual Prince Vlad Tepes III. My wife, who comes from Bucharest,

explained to me how much that character was appreciated there and I wanted to examine the matter in depth. Certainly, Vlad can't be remembered for his kindness, but he had a strong sense of justice and he managed his lands very strictly and impartially. He truly contained the Ottoman Empire expansion into Eastern Europe. He was a politically incorrect anti-hero who grew up in a world in which betrayals, honour and revenge were the rules of the day. My study involved a huge number of sketches to find the best pose and create an original

armour that was historically correct. I decided on a gothic German armour style rather than a French or Italian style. A very rich, refined saddle of a local type and a heavy warhorse that is reminiscent of Frank Frazetta's 'Death Dealer'. It took about a year from the first idea to the release on the market and it's obvious that this cannot be the usual creative path that every produced miniature can have, only the ones reserved for particular subjects upon which I really want to try to realise a little work of art with a certain conceptual substance and the highest technical levels.



Painter Alexander Cortina



Painter Diego Ruina

13 *Could you choose among your sculpted models (not necessarily among production models, but also among unique models) where the painter has really showed your work off to its best?*

Are you asking me to choose among my children? Joking aside, the number and the variety of models I sculpted over all these years is very high, so it is hard to make a choice. The union between sculpture and painting has been totally satisfied on many occasions. I could mention to the Holy Sepulchre Knight in 54mm scale painted by Danilo Cartacci, the Renaissance with heroic armour painted by Pietro Balloni or the Templar Sergeant in 90mm scale by Diego Ruina. Their names do not leave much room to doubt the quality of the final piece. In my opinion, their subject's interpretation has been especially coherent with the character's spirit.

14 *Can you give us some revelations about future projects or something coming soon?*

Mainly, I am going to dedicate myself to fantasy and feminine miniatures with some exceptions for other categories like, for example, a Napoleonic soldier in 54mm scale. I am also going to make many concept pictures and give the sculpting over to others. I hope you will appreciate them. ☺

Andrea, thank you very much for being our guest and giving over so much of your time for this interview. It has been a pleasure to talk with you and discover a part of our hobby that very few know. I personally consider your sculptures among the best on the market and I'm looking forward to the release of your future projects. I wish you well in your work!



UMS "Agram" proudly invites you to our 14th annual AGRAM ARENA SUMMER 2016



WARHAMMER
40,000

Black Queen
Hobby and Miniature Painting Competition



09. 07. 2016.

16. 07. 2016.

17. 07. 2016.

&

23. 07. 2016.

24. 07. 2016.

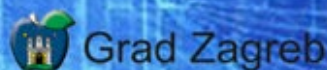
&

MO CVJETNI TRG PROLAZ S. BAKOVIC 3/I
10000 ZAGREB CROATIA

www.ums-agram.hr

ums.agram@gmail.com

+385919122048



SHOW REPORT

EUROMA



by Davide Rainone

During the weekend from the 18th to the 20th of March, the ALFA Model Club held the 18th annual Euroma Show, hosted in a very big hotel and conference centre in Rome.



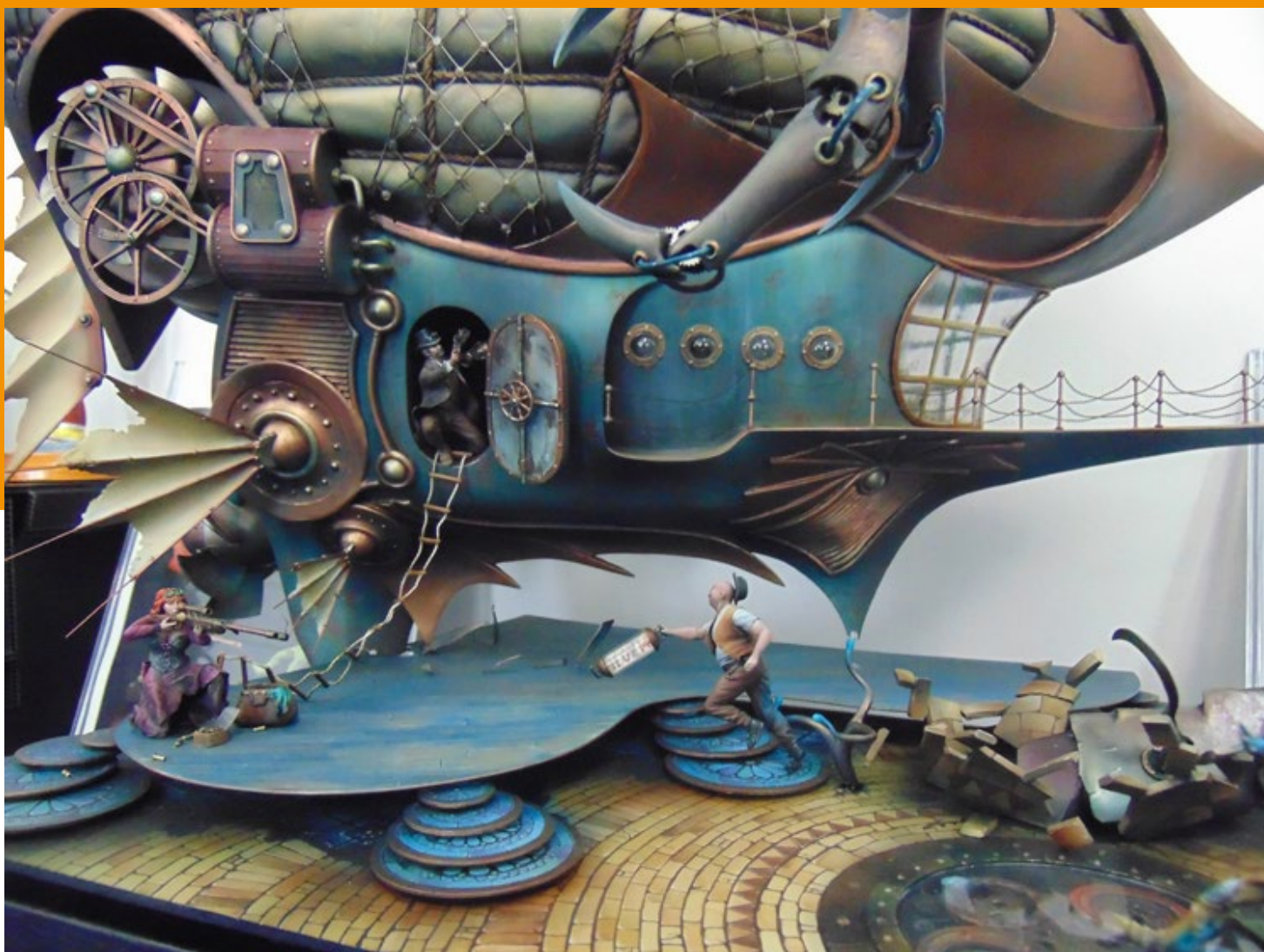
The hotel can easily host all the participants and their families and is very close to the subway with which you can be in the city centre within a few minutes.

Being the most important contest in the middle region of Italy and one of the more popular, every year has seen a stronger attendance from all over the country, with the presence of many other clubs and independent painters, including many from abroad.

The contest had almost one thousand models entered into the show, divided amongst many categories, from fantasy and historical miniatures, to tanks, boats, planes, dioramas and a special category only for Gundams.

In addition, the trading area was very interesting with many shops coming from all over Italy, offering models, bases, paints, books and whatever related to our hobby.

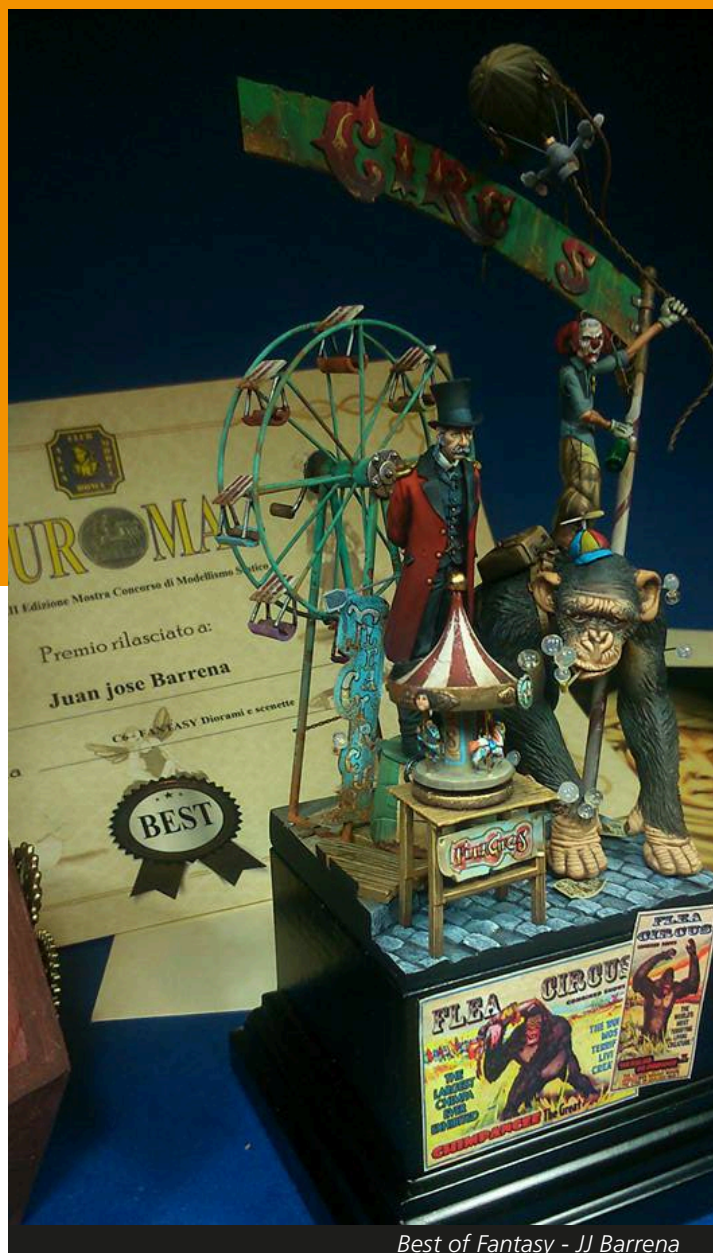
Each year, the contest also offers several special awards for specific themes, like "Gundam" (there is a big number of collectors and painters in the region) or "Ancient Rome", etc., as well as a category just for young painters. It was a joy to see so many youngsters coming to the hobby and entering so many models with so much enthusiasm and a small amount of shyness; obviously, each one was awarded in the end. It is interesting to note that members of the ALFA Model Club visit schools



to introduce the painting hobby as recreational activity to promote arts among the kids and it is good to know that many of those children who attend the show came from these auxiliary activities. Seeing their sincere astonishment at receiving a medal is one of the most precious moments I will take away from the weekend.

It was a pleasure to know that 2016 has been their most international event ever; Italian, French, English and Spanish judges composed the jury, while the painters travelled from those places and more, including Russia and Malta. With so many models (regardless of the venue being large and welcoming), the organisers had a lot to do, managing competition registrations and making sure the visitors had an enjoyable time.





Best of Fantasy - JJ Barrena

Personally, for me it was a very special weekend, because I had the chance to talk with many painters about my painting and other passions and I got to meet up with old friends and make new ones. On Saturday morning, for example, I spent a beautiful time with Pepe Gallardo, Alfonso Giraldes, Rafa Coll and Juan J. Barrena around the centre of Rome, the Colosseo and Fori Imperiali, under a bright sun on a wonderful spring day. Another special aspect for me was the fact that this was my first time entering miniatures in the master class...so I was very excited!

Besides the persistent bustle in the show room and trading area, there was also another area dedicated to paint demonstrations. On Saturday afternoon, there was an airbrush painting demo by the Gundam themed



Pepe Gallardo - Best of Show

clubs. On Sunday morning, it was the turn of Alfonso Giraldes (a contest judge) to show his abilities in a class that lasted almost two hours. His demo was a particular success, with a strong attendance by both fantasy and historical painters. It is always a pleasure to watch great artists painting live and explaining their techniques. I was honoured to help him by translating his speech to everyone and I must tell you that Alfonso was very proud and happy to have such an interactive and understanding audience for such a long time. We too were happy and learned a lot from him.

The award ceremony was held Sunday afternoon after lunch and saw Pepe Gallardo winning the Best of Show for his beautifully painted model sculpted by Antonio Meseguer. Juan J. Barrena won the Best of Fantasy for his 'Circus' piece, both well deserved.

For the second year in a row Figure Painter Magazine offered a special award to the best of the standard category painters, won by Marco Ganghini. Congrats! ☺

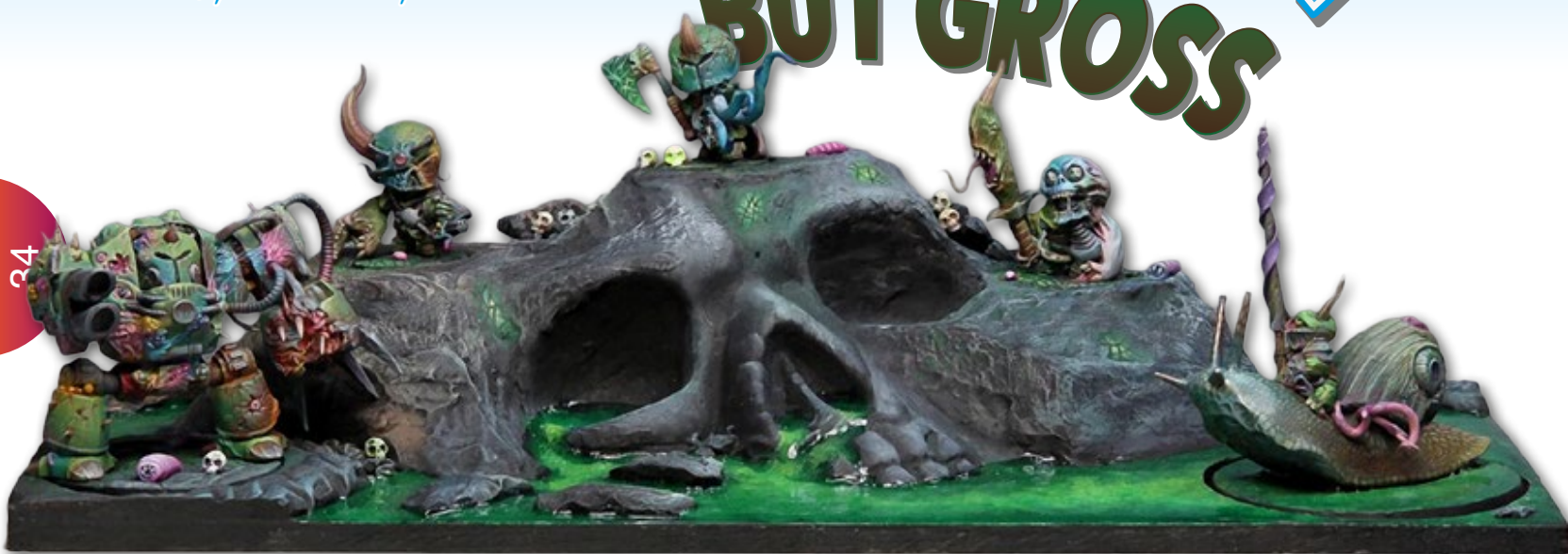
What more can I say? It was a great weekend in a very friendly atmosphere where everyone can feel welcome, as many painters from abroad have proven by coming again and again each year. Obviously, this means that you all are invited to the next event; stay tuned and see you there! ☺





by Mark Maxey

CUTE BUT GROSS



I have loved Nurgle since I started painting and playing Warhammer 40k back in the late 90's. Over the years, I have painted many types of miniatures, but not until recently did I gain what I would call my focus. I became enamoured with chibi figures when I first saw them at GenCon. Sodapop was presenting their prototypes for Super Dungeon Explore. I really loved the combination of the cute look and bright colours. For this project I wondered if I could blur the lines; something gross, corrupted with plague and mutations, but still in essence...cute?

The first step was getting a model made. While I love converting, I am not the best at sculpting minis from the ground up. I asked Mark

Keenan, a freelance sculptor who has sculpted many chibi-style minis for 'Impact!', if he and Impact! would be interested in producing a figure. The goal was to do a generic knight chibi model that could be used as is, but could be easily converted. The model was made and I got a few early prototypes before they were released for their Kickstarter.

When I received the minis in the summer of 2014, Games Workshop had recently released Gutrot Spume. Right away, I knew that it was the first mini I wanted to convert. With this decided, I wanted 4 more to complete my squad. The next mini I wanted to convert was a dreadnought. Impact! makes a chibi mech that looks similar, so I knew it would be a great starting

point for me to convert. A heavy weapon support was next on the list and I wanted a single goggle to mimic Nurgle. I placed the horn on the left side to draw up against the addition of a power claw. I used a scorpion claw from the Impact! line to start. Next up was a close combat specialist with a demonic sword. Sodapop had just released a set of zombies, and the faces were so dramatic I used the head as one. The sword was then converted to be a plague bringer trapped in a sword. Finally, I wanted a Nurgling riding a snail. I had Mark sculpt a little chubby guy, then sculpted armour on him. For the body of the snail, I used Super Sculpey and the shell was purchased at a pet shop.

The Base

After all the models were sculpted and painted, the diorama was next. I had recently been to 'Michael's', a hobby supply store, and I saw a foam skull. I cut out some work by using this as the base. The next step was working out the design. Do I put the skull to the left to the right? Which side of the skull? What should or shouldn't show? After much thought and several different tests, I ended up putting the skull in the centre of the base and on an angle that had the most visibility, but still read as being a skull. The next step was model placement. After many talks with fellow artists and my wife, the placement started with the main guy on the top in the middle, at a slight angle to show the axe and detail of the tentacles. Next, on the right was where the close combat warrior was placed one tier down. He was angled toward the main character where all the mouths faced in that direction due to his head and arm out stretched out the right.

Next, on the left was the heavy gunner. Since he was looking left, it felt natural to place him here, giving a view of his power claw and weapon. The largest models were placed on the bottom. The dreadnought to the left was placed on the left bottom tier. Since there is very little movement in the pose, I chose this placement to give a stoic, 'watching over' feel. Last was the snail rider, my favourite little guy. Since he was supposed to be flush with the bottom, I drilled out a hole in the wood to look as if it was riding on the acid. After placement was decided, I made some flat, 3-4 mm thick Super Sculpey rocks and cut out holes for the models to fit in flush against the rocks. Once glued and placed, the last step was some wall putty used to blend in the rocks and baked Sculpey to look more natural.

Painting materials

I use a wet palette with a cloth (like a paper towel), and a Ziploc container with parchment paper. The paints I use are the green, blue, brown inks from P3 and Turf Green, Brilliant Green, Olive Green, Moth Green, Clear Magenta, Rosy Shadow, Rosy Skin, Tanned Leather, Ruddy Brown, Muddy Brown, Pale Lichen, Ultramarine Blue, Lava Orange, Sun Yellow, Marine Teal, Clear Purple, Black, and White from Reaper Master Series. Prep consisted of white primer and (of course) trimming mould lines, but since I converted a lot, the mould lines were few. As I go into detail, not every single part of the model will be talked about. I will be highlighting the features of the models that stand out and steps that I took to achieve them.





Main Figure

With all my projects I start with a quick sketch. I knew I wanted to imitate Gutrot Spume from Games Workshop, but I wanted to add a cloak and a new axe head. I started by cutting off the horns on the helmet and moving one of them to the front. The area that was left by the cuts were filled in with a corruption sculpt on the left and an opening on the right which I filled in with an eye ball. Next, I cut off the right arm and sculpted out the tentacles. For this I did the tentacles separate, then attached them after they set. I later added the areas around the tentacles and added spikes to the indentations. The cloak was the last addition to the main body and it was rolled out greenstuff that I then added pushed in layers to look like folds. The axe head was a simple flat piece of greenstuff that I added a half skull head on each side.

Painting

I take a lot of inspiration from artists around the world; in this model, two areas that stand out are the cloak and the axe. I started with a heavily watered down mix of brown and Turf Green. While they were still wet, I positioned the brown colour to the lower left and pulled the green up towards the top. Before the first layer was dry, I added Olive Green to the helmet and blended up. Since the palette was very wet, I didn't have any worry of the paint tearing.

This was repeated 2 more times to help smooth the transitions. The next step was the chaos effect. As the paint dries, it leaves tiny pools that dry at different levels. Those dark lines are the highlighted underneath with varying colours to accentuate the cracks, or veins. This was done mostly on the helmet and armour. The area of corruption was a mix of Rosy Skin, Lava Orange, Clear Magenta, and blue glazes. This was done a number of times

to get the effect I needed and then the areas were highlighted up to add contrast. The final step was a couple glazes of Marine Teal with watered down green ink.

The flesh was light mix of blue and Rosy Shadow watered down. This was applied over all the flesh areas. This was done several times to smooth out the blend. Then a light wash of watered down blue ink was glazed over the entire area. The same mix was applied to the tentacles, but teal was added in to the mix and applied all over to start a base. The curves were lightened up, and a Clear Purple glaze was added over the tips and blended back. To finish up, light hex pattern of veins were added to the base area of the tentacles and a lighter pattern to the light curved areas. The next major area was the axe head. Turf Green was applied, then blended with white. The lines were drawn in with a light mix of Olive and Brilliant Green.

I then drew lines intersecting over the first ones that were lightened up with Moth Green to add a 3-D look of corruption. The final step was the cloak. This was a challenge, as it was a similar technique as the axe head, but instead of just line work it was patterned layers and much thicker lines so the consistency had to be blended smooth. As they intersected over each other a 3-D effect was added, with shading and highlight of each area. I started with watered down Muddy Brown. Mixing in Rosy Shadow, I applied

this loosely over the area with a heavy brush and then blended it back into the recesses. I did this lightly, because I still needed a couple levels to highlight up to, even on the raised areas of the cloak. Random thick lines were added to look like a wobbly 'X'. These were the same mix of Muddy Brown and Rosy Shadow. As the lines reached the raised area of the cloak, I added a pure Rosy Shadow blend in each line. The next step was a repeat of the process of step one, but this time I mixed in Rosy

Skin with the Rosy Shadow and as before with raised area of the cloak I mixed in White with Rosy Skin. As the lines intersected, I made sure to add a light glaze of Muddy Brown to the edges to give the layered 3-D effect. Each layered thick line was then redone to smooth out the blends. A couple glazes of watered down brown ink were added and then a final glaze of Marine Teal heavily watered down to pull to the base was added.



Dreadnought

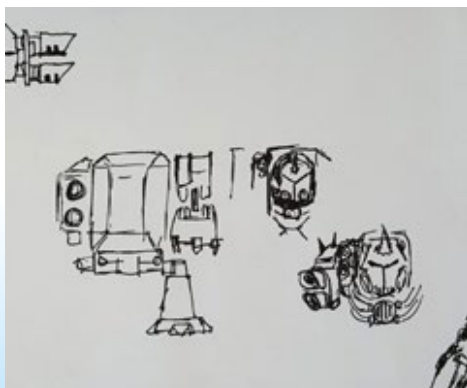
This was the most work intensive model for both painting and sculpting. I took a lot of guidance from the Forgeworld models for the overall look and feel. I started with an Impact! chibi mech with a turbo laser arm and power arm. I used my jeweller's saw to cut out a square to open the model for the helmet to be placed inside. I added vent ports on each side and then some leftover wires to add in the top and sides. From here, I started adding spikes and areas of viral corruption that were supposed to look like a mutated growth that was spreading. I added wires that I made with my greenstuff wire maker and areas where I could put eyes and mutated corruption.

The power arm was opened up to appear like a maw that had spiked teeth. I then added more wire to the shoulder to give it more depth. Switching to the back, the vents were sculpted and then opened up at the top to act like living vents. The legs were kept largely unchanged. I added some spikes and a breach in the armour where an eye formed. Most of the entire model was covered with spikes, wires, or corrupted areas—either growth or decayed holes. The other feature that ties it in are the ports on the back. I wanted it to look organic but still mechanical. I made little fissures up top that looked like they could be homes to flies or wasps. The back part has the exhaust ports that are broken open

with mutation spreading over the back. I then put little rolled up balls of greenstuff all over the model to give the look of pustules.

Painting

This was the biggest model and with 2-3 hours of work a day, took me a little over a month to complete. I took my time and sectioned off areas to focus on as little as a cable or part of the leg. When I had more time I would focus on larger areas. I started with a basecoat and each colour was watered down and then blended into another watered down colour to have a smooth transition. I did this a few times to give a smooth blended look. While these models are dirty, gross and Nurgly, I wanted them to have a clean, crisp bright paint job before I added in added in all the Nurgly goodness. For this model I want to focus on a few areas; the legs, left arm, and back. Most of the techniques/colours I used on the first model I carried over to this model. Since this was a mech style model, I wanted to add a little more colour to the mix. To do this, I mixed in the orange and brown and washed it around the pustules then blended it down into the cracks in the armour, so it looked as if the corruption caused the armour to dent and corrode. I made sure to underline the lines with a lighter mix of Pale Lichen



and Olive. The spikes were painted in a bone line combination of dark brown lightened up to white. The other leg was the same combo, but I darkened the bottom right with a mix of a dark brown and Turf Green wash. The line work was underlined with a brighter mix of White/Turf Green. I then went over the area with an orange glaze to reinforce the rust feel and help the eye stand out. After this, I re-highlighted the lines and edges.

The main part of the chassis was the vent port with the wires. The left was a lot of Clear Magenta and Lava Orange washes, the right area were Marine Teal washes that transition to the Clear Magenta on the power fist arm. For each area with the washes, the line highlights simulate muscle tissue or sinew that has mutated like a wandering fungal mould. Each wire at its access point also has the wash of this colour to tie into the spreading of the corruption. For the non-metallic, it's a mix of black and white blended up to my liking, no hard light reflections, but washes of orangey brown to add weathered and rust. The smooth area of the fist is a blended mix of Olive and Turf Green, with the lighter areas painted with a mix of White/Olive. When the blends/washes dried, I hard lined the chaos pools and then outlined them with a mix of White/Olive. I carried down those hard

lines into the claws and highlighted them with a mix of White and Pale Lichen. I started on the back by tying in the colours from the other areas but darkening them with shades of ink washes. Then each area was highlighted up, but mostly edge highlights with high contrast. The non-metallic areas were washed with blue ink to tone it down and tie it to the teal areas. The mutated areas were highlighted with Lava Orange and Pale Lichen. After the highlights, I rewashed the areas with green/blue watered down washes.

Heavy Support

Since the same model was being used for many conversions, I needed to add features to highlight the differences of each Nurgle warrior. To do that, I wanted to add an optical goggle with some wires attached to the helm. An oversized horn was added to the side to look as if it was breaking through the armour. Next up were the weapons. For the gun, I added a six shooter barrel to look like a mini gun. The chain of bullets were fed from his skull backpack to the gun. Lastly I wanted a power fist, since I recently saw the Forgeworld models of the possessed Space Marines. I used a claw from the scorpion mini from Impact!, then added little teeth made of greenstuff. The idea was to make it look like the fingers were mutated into a set of mandibles.

Painting

I love the effects of the chaos lines that form on the models, so for this one I divided him into two unique areas, with orange/rust on his left and teal/lichen colours on the right. I blended the Marine Teal up to the Olive Green colours and the Muddy Brown on his left. With each line, I underlined the cracks with either Lava Orange or a mix of the Pale Lichen and Marine Teal. His power claw arm was Muddy Brown blended up to Olive. I tried to emulate bone structure with each highlight and I did an off colour with a tiny bit of yellow in the teeth to add distinction to the teeth and the bone. The horn was done in the same manner as all the horns or spikes in the squad. Muddy Brown was used and then blended to Black to the top the line work was then reversed. White and Muddy Brown were mixed with a bit of yellow to start the work, then each line was thickened and then highlighted up with a lighter mix. Little nicks were added to show wear and combat damage.



Close Combat

Sodapop just released the Stilt Town Zombies war band. The basic zombie head was an outstanding sculpt. The open mouth had so much character that I wanted to incorporate it into every feature. The actual zombie head would be just for show and a tube was placed from the roof of his mouth attaching it to a bio box around his midsection. His arm was slumped over and mutated to act like a mouth where the finger bones were teeth. There are two mouths, but I wanted to add one more. Since I had a heavy weapon guy, I wanted a close combat warrior. The sword was part of the weapon kit sculpted by Velvet, but I wanted to make it demonically possessed sword, so I added a horn and an eye breaking free from the sword and cut out a mouth from the middle. Greenstuff was used for the teeth and a snake like tongue finished the model's conversion.

Painting

The main focus on this guy would be the arm and the head. Since this was an open face, I wanted to do a very heavy contrast paint scheme on the head. The contrast point would show the lighter sickly skin, but also the blue recesses of dead skin with purples and teal. I started with a purple wash over the skin areas, waited for this to dry and applied a second coat mixed with a little teal. Then the base coats were added with more teal then with white. The mutated corruption that attached to the side of the head and the arm was lined with Clear Purple and the base coats on this area were mixed in with Clear Magenta, then Rosy Shadow, Rosy Skin, and White. I applied a couple of washes, then glazed over with the purple and teal. After I glazed it down, I re-highlighted up multiple times to make it smooth.



Snail Rider

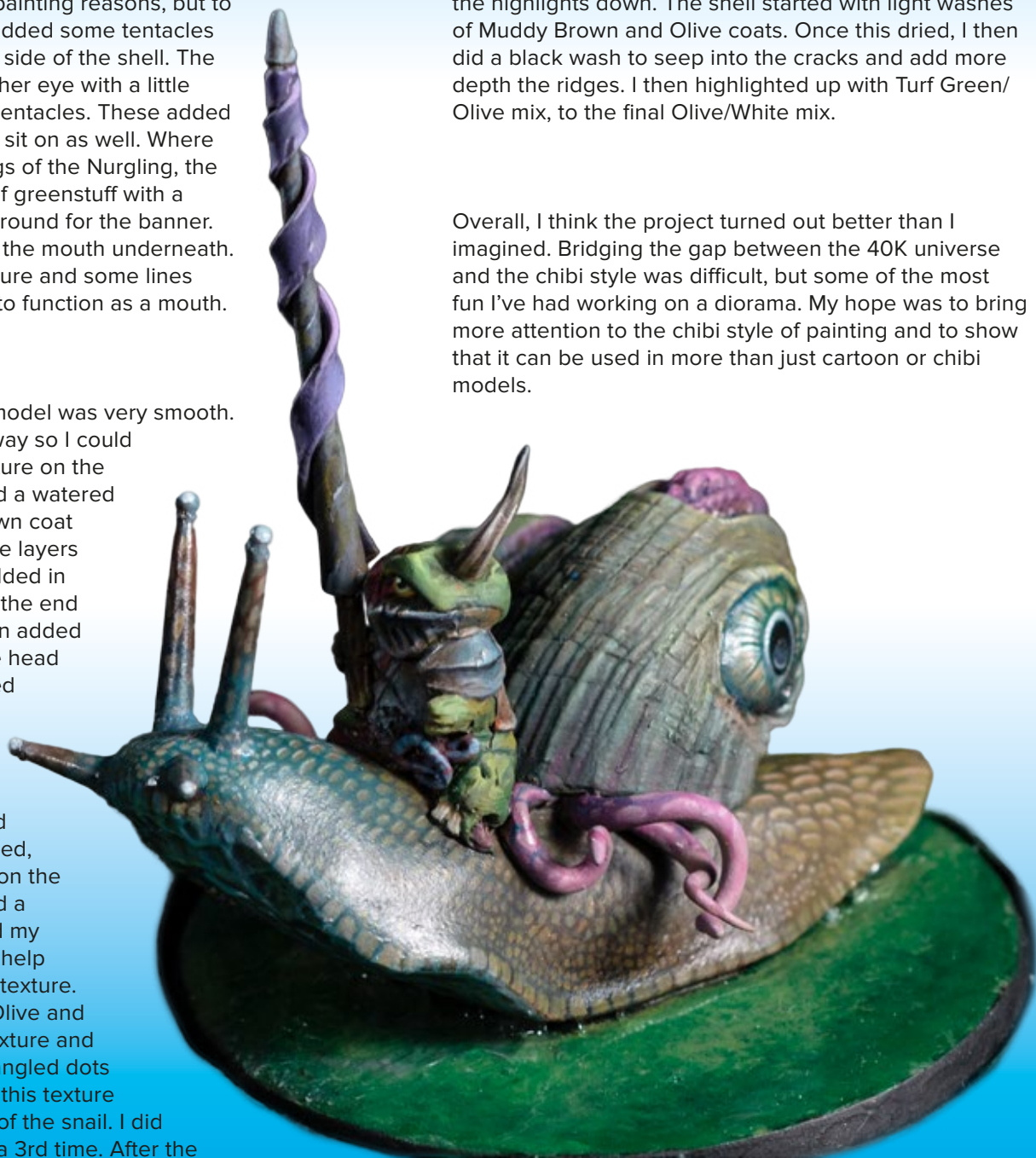
Ever had an idea pop in your head and hit you sideways with possibilities? The snail rider was just that. I asked Velvet to sculpt me some little monster types. Once that was done, the idea was to use them for a heavy weapon support team. However, as I was converting the head to only have one eye and a larger horn, I got an idea for some armour and a lance, and then I needed a noble steed. But what would a Nurgling ride...the only answer was a snail! I got to sketching and came up with a concept. The body of the snail was made from Super Sculpey and the shell was bought at a local pet store. I wanted to keep the snail's body smooth for painting reasons, but to make it Nurgly, I added some tentacles and an eye to the side of the shell. The left side was another eye with a little mouth and more tentacles. These added more of a base to sit on as well. Where I extended the legs of the Nurgling, the lance was a line of greenstuff with a ribbon wrapped around for the banner. The last step was the mouth underneath. I added more texture and some lines down the middle to function as a mouth.

Painting

The base of this model was very smooth. I sculpted it that way so I could paint the skin texture on the snail. To start, I did a watered down Muddy Brown coat a few times. As the layers were still wet, I added in Leather Brown to the end of the tail and then added Marine Teal to the head area. I wet blended a few times to get the smooth transition I needed for both the head and the tail. As this dried, I pulled up snails on the internet and found a picture that suited my needs and would help me paint the skin texture. I started with an Olive and Leather Brown mixture and started applying angled dots or ovals, then did this texture over all the body of the snail. I did it again and then a 3rd time. After the

dots looked smooth, I went back with the darker colours to define the dots around the mid-section. The dots at the head were highlighted with Marine Teal and Olive and the tail section was more Olive and mixed in a little White to add more contrast and highlights to the overall feel. The next step was washes to bring the transitions more smoothly together. I did a Marine Teal one over the top and as it was wet, I then did a watered down Muddy Brown and pulled it to the back. After the washes, I re-highlighted all the dots with mixes of their respective colours. The mouth at the bottom was done with a grey base coat then highlighted up with Marine Teal. The ridges with highlighted with a mix of Marine Teal and pure White, but washed down with the blue ink to pull the highlights down. The shell started with light washes of Muddy Brown and Olive coats. Once this dried, I then did a black wash to seep into the cracks and add more depth the ridges. I then highlighted up with Turf Green/Olive mix, to the final Olive/White mix.

Overall, I think the project turned out better than I imagined. Bridging the gap between the 40K universe and the chibi style was difficult, but some of the most fun I've had working on a diorama. My hope was to bring more attention to the chibi style of painting and to show that it can be used in more than just cartoon or chibi models.





By Luke Wilson



Details

Price: £45/\$65/€57

Scale: 75mm

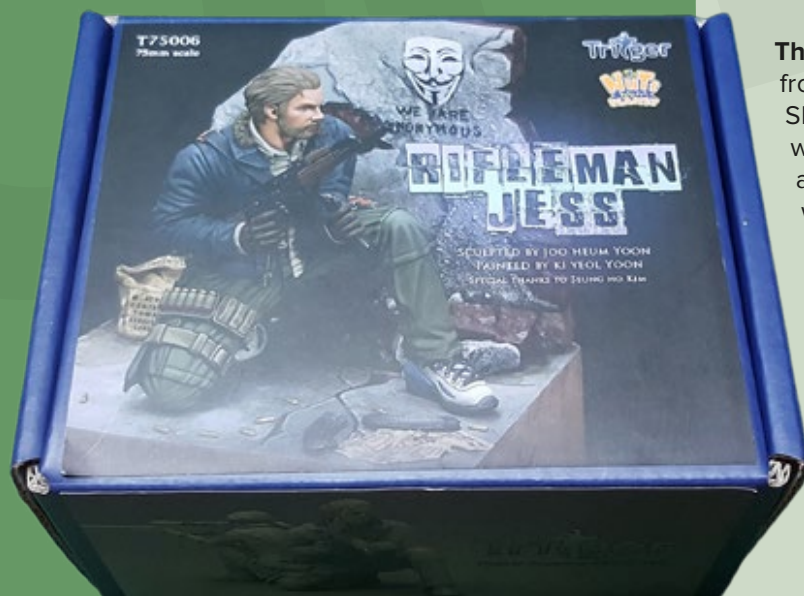
Material: Resin

Available from

Nutsplanet



Nutsplanet's Rifleman Jess



This month from Nutsplanet we have Rifleman Jess from their Trigger range. Last month Martyn reviewed Sharpshooter Kelly. Well, Jess is her companion and with the deadly duo of 3D sculpting by Joo Heum Yoon and painting by Ki Yeol Yoon, this is already on to a winner.

So what do we have in the box?

Looking at the box, it's no surprise. It is NP's usual slick packaging, showing what's on the box, is what's in the box. It's simple, clean, effective and I like it. ☺ The packing is again classic NP, with layers of protective foam; 3 in this case with the model separated among them and smaller pieces in little grab bags to both protect them and make sure they don't get lost.



This is mainly a 12 piece kit. When I say mainly, it's because you get 3 magazines and 10 spent cartridges, attached to sprues.

The body comes in one separate piece. I looked and looked and couldn't find a single mould line—other manufacturers take note! As with previous NP stuff, we at FPM have become accustomed to interchangeable parts on the figures from this range and this is no exception. He comes with a single right hand holding his assault rifle but he has two left arms. You can either have him slamming in another magazine or holding a pair of binoculars. The trouble is I like both options!

The main body is very nicely detailed, which is what we at FPM have come to expect from this range. The face is a bit reminiscent of some other well know survivors from the entertainment



genres; Rick from The Walking Dead and Joel from the Last of Us both spring to mind. His clothes are also nice with enough creases in the clothes to keep you pushing that contrast all day. The addition of a knife and some ammo just finishes off the detailing nicely.

The details don't stop there. He has a handy duffel bag that snugly fits into place. The two separate straps are so delicate and fine that I just don't know how they haven't broken. The cast achieved is simply amazing to produce small parts like this, and of course they fit perfectly into place. As said, he comes with two hand options, one hand holding a magazine and the other holding binoculars. If you go the bino route, you are supplied with 3 separate magazines so you can put one straight in the magazine housing of the gun. Jess is equipped with the good old AK 47 and all the detailing is



there to easily identify this weapon. Finally for the bits, there are some spent ammo rounds; 10 in fact.

Lastly, as again we have come to expect, he comes with a small piece of scenery. It is a nice bit of wall to hide behind whilst he reloads. Not much to this, being just 2 pieces that you can't get wrong when putting it together. There is a bit of brick and a nice clear area if you wish, like the box art, to spread a piece on there.

Conclusion

Overall, it's another nice addition to the range. With what is here already, a few more choice models (please can we get some zombies ☺) and there is a ready-made scene happening for all you post-apocalyptic fans out there. Plus if you weren't one before, check out this range and you certainly will be afterwards.





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.

Firestorm Games Ltd

8A Trade Street, Penarth Road
Cardiff, United Kingdom
CF10 5DT.

Tel: 02920 227117

www.firestormgames.co.uk

Firestorm Games
www.firestormgames.co.uk
Tel 02920 227117

Up to 15% off RRP
With Free Worldwide shipping on orders
over £30!



EXPOSE

THE BEST NEW RELEASE FROM THE PAST MONTH

Major Anders Lassen

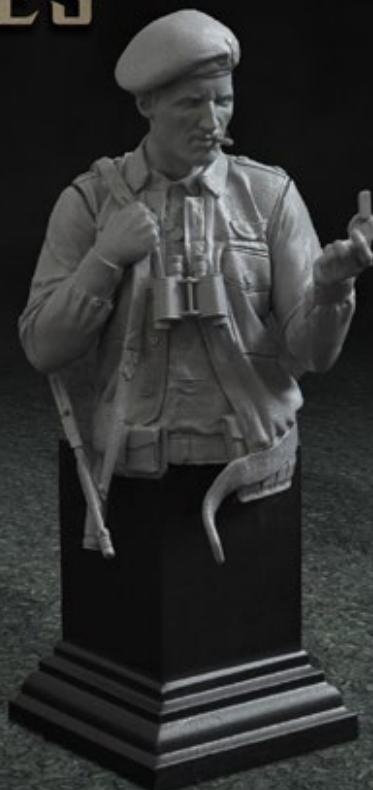
Company:	RP Models
Scale:	1:9, 1:35 & 1:24
Contact:	rpmodels.pt

WALL OF HEROES

MAJOR ANDERS LASSEN



1/35



1/9



75MM



Samurai Warrior c.1590

Company:	FeR Miniatures
Size:	75mm
Contact:	www.romeomodels.com

Liutenant Chasseurs d'Afrique 1870

Company:	H&V Miniatures
Scale:	1:16th
Contact:	www.heroesvillainsminiatures.com



The
Heroes & Villains
Miniatures
1870-71



The Sergeant English Civil War

Company:	Elan13
Scale:	1:32nd
Contact:	elan13.co.uk



Hussar Lauzun's Legion 1780

Company:	Ellie's Miniatures
Scale:	1:9th
Contact:	www.elliesminiatures.com

Gürmuz, the barbarian

Company: Hera Models

Size: 65mm high

Contact: www.heramodels.com





IRIDE

Company:	Blacksmith Miniatures
Size:	42mm
Contact:	www.blacksmith-miniatures.com



Velaf

Company:	Galapagos Miniatures
Scale:	1:10th
Contact:	galapagos-miniatures.com



Find your way

Company:	Midnight Miniatures
Scale:	1/12th
Contact:	www.midnight-miniatures.com

BEST OF BRITISH

with Renata Jansen

Questions by Terry Cowell



One of the things I love about our hobby is that every so often a piece of work shows up that makes you fall off your chair. You know that moment when someone posts a picture of their latest work and you immediately want to know how it was created, what materials were used, the techniques and so on. I have been following Renata for a couple of years and her work always inspires me and leaves a lasting impression.

Renata produces 'one of a kind' miniature works of art. On eBay and within comment sections I see them often referred to as dolls; I simply refuse to do that in this interview and feel the pictures demonstrate that no argument is needed to illustrate my point here.

Hi Renata, welcome to FPM and what an absolute honour that you have agreed to share your beautiful work with us. Please tell us a little about yourself and briefly explain briefly what OOAK is?

Thank you so much Terry for asking me to do this. It is a great honour to be a part of your magazine! Thank you too for the lovely things you have said about my work. I have never wanted to sculpt dolls; my aim is to create something that is as realistic as I am able make it. I have a lot to learn and improve on, so I think this quest will be lifelong.

I live with my husband in Warrington, England. I have a grown up daughter of 20 who is starting her own business in film production. OOAK means that each piece created is the only one of its kind. There are no replicas.

Talk about your journey. Do you have a formal education and was sculpting something of a calling or something you worked hard to develop?

I studied textile design when I left school and worked as a textile designer for 12 years designing duvet cover and curtain materials. Needless to say, I can paint flowers in my sleep! ☺ I really enjoyed my job, but in the early 2000's fashion changed a lot and plain fabrics were very popular; this and the introduction of computer generated design meant that I didn't get much work

as a freelance designer. During this time my daughter Megan wanted to sell some charm bracelets at her school to raise money for the tsunami victims in 2004. We wanted to sculpt faces for the bracelets, so I researched how to sculpt a face as I had never done this before. I found the one of a kind faeries and instantly fell in love. This definitely changed my life. I became obsessed with learning how to do it, as I had never sculpted before. I joined an online community of faerie sculptors. I read and learned as much as I could for a couple of months and then got some clay and tools for my birthday. I didn't know if I could do it, but I was determined to give it a try and I have never looked back since! It took a few years to really feel like I knew what I was doing. Now I am more comfortable with sculpting and handling the clay, but still have a lot to learn.





Do you retain complete creative freedom when you create your works or do you also take on commission based work to specification?

I don't take commissions at the moment. I found that I was unable to create many of the ideas I had had running around in my head for literally years. I decided to take a chance and focus entirely on my own work and hope there was someone who would love what I created enough to want to own it. I have been very lucky so far.

Please guide us through your creative process from concept to creation and tell us some of the materials and mediums you regularly use.

I get a lot of my inspiration from searching the internet and from magazines...a pictures can make my heart skip a beat sometimes!! It's a wonderful feeling. A picture will pop up and you just know it's the one! I love taking something I see and making it my own; it fills me with energy and excitement! I don't sketch my idea. I have tried this, but it doesn't work for me as the idea evolves as I work. I will find a pose that suits what I want to create. For this I use a website that provides high resolution photographs from 8 different angles of the same pose. I sculpt and paint the face first. The body is built over a strong wire armature, hands and feet are also sculpted separately and then added once more of the body is complete. I change the process often depending on the pose. If a pose is difficult, it can need many firings at different stages to set the work you have already done. Polymer clay can be fired many times with no adverse effects, which is very useful. I usually use a mix of Fimo and Kato polymer clay. These clays don't darken in the oven with multiple firings like some polymer clay does. Once I reach a point where I feel I need to fire what I



have done, I 'dry' the outside using an embossing gun. This just takes the stickiness off the clay so that the fibres from the cotton wool I lay it on don't adhere to the surface. I lay the figure on a bed of cotton wool and cover it lightly with more cotton wool. I always cover the face with an extra layer of cotton wool and a bit of tin foil over the top of that. This will give a bit of extra protection to the eyes and the face has already been fired before. I make the eyes first using crystal cabochons and clay. I have a tutorial on my website showing one of the ways I make eyes. After firing, I smooth the surface if there are any lumps and bumps with acetone. Just a little acetone on a cotton pad is all you need as it's quite harsh. I then move on to the painting the body with Genesis heat set paints; the hair is usually viscose as I don't use animal products in my work. I

cut the ends off false eyelashes to create lashes for my figures. I really like to sculpt the clothing wherever possible, but sometimes it's a combination of sculpting and fabric. The figures are attached to their base with a tube built into the leg and a rod on the base.

Has your process evolved over the years or have you settled into a tried and tested method?

My method has definitely evolved over the years and is still evolving. I think I will be a work in progress until the day I stop. I hope so anyway, because it's very exciting to discover new and better ways to do things!

I read that you find much of your inspiration from the world of faeries and also dance and movement. What is it that appeals to you and do

you try to introduce elements of this into your work?

I think my biggest inspiration is the human body. I would like to master anatomy to create something as lifelike as possible. I still have a lot of learning to do. I am influenced by fashion a lot. If I see something I like I don't think about buying it for me, but reproducing it in my figures! Dance is very inspiring; it's a wonderful way to express yourself without words. I love painting the bodies of my figures too...a bare patch of skin is a wonderful excuse to paint flowers!

Do you share your workspace with family and pets or do you have your own studio?

I have a lovely studio of my own in the conservatory which I do share with my cats! They think they lend



me some of the space! They are great company during the day, but can also often get in the way because they don't follow the rules about not walking on my table! ☺

Do you listen to music while you work and utilise different tunes to put you in the mood for approaching a different subject? What is currently top track on your iPod or media player?

I listen to a lot of audio books while working, usually the classics. My favourite is *Wuthering Heights* by Emily Bronte, but I do love pop music! It just gets me going, my favourite at the moment is Jonas Blue's 'Fast Cars' remix! I'm old enough to remember the first version, but love the new one more!

You sell your work on your website and on eBay. Do you also do your own photography?

I do take my own photographs. I have a Canon EOS 1200 D. I use a light box to diffuse the light, but I don't use artificial light. I like natural lighting best.

I notice that you also paint backdrops and create dioramas to go with some of your work, is this something you plan from the start?

I do love painting a backdrop to set the mood! This can add on quite a lot of time to a project, so I don't do it all the time. I do plan those projects with the backdrop in mind from the start, although it can change from the original idea by the end sometimes.

Do you always plan in advance or do you ever just let the clay tell you what it wants to be?

Sometimes a project will just flow from the initial idea right through to the end, but this is very rare for me! Most of the time things do change a lot all the way through, so at the end I have a version of my original idea. Sometimes it's completely different to the original idea. I find this most with the faeries—they have a mind of their own! ☺







Being immersed in our own niche world of scale miniatures and busts, it's easy to lose sight of all the beautiful art being created unless it is brought into focus on facebook. Have you found social media essential in reaching new audiences?

I have definitely found that the internet and for me primarily, facebook, has helped a lot with exposure. It's really changed things a lot for artists I think. It has allowed me to stay in my studio and do what I love best. All I have to do is upload photographs and people find me. I am very lucky to live in this age.

Given that your creative skills are not dissimilar to the wonderfully talented people that keep our hobby interesting and evolving, would you ever consider working with someone to produce something for the scale miniature market?

At the moment I don't think I would consider a collaboration, but I should never say never because if the project was exciting I would find it very hard to say no.



Something I feel you do particularly well is create fantastic realistic skin tones. I know you praise the paint that you use, but the skill involved should not be overlooked. Do you start with base tones and layer over this?

Yes, the paint I use works very well on polymer clay, as it gives a permanent matt finish with good colour. I work in very thin layers of paint, starting with a blueish shade, then something more ochre and ending in a pink blush. Each layer is set with an embossing gun and sometimes there is more than one layer of each colour. It just depends on the figure I am working with.

I believe you are someone who without a doubt leaves something of yourself in all your projects, but what does success look like in a project? What makes your work feel like you have achieved something personally?

I don't often feel content with what I have done. I couldn't keep any of my work, as it will remind me of the things I need to improve on. At first this was very frustrating and I couldn't wait to get to the point where I was happy with what I had made. I realised after a few years that that time will never come. I don't mind this because it keeps me pushing to do better, though. I am



constantly striving to create the picture I have in my head exactly, with the same realism, but as yet I haven't achieved this...I will probably still be trying to do it at the end of my career! ☺



We all find inspiration from various sources. Is there anything that emotionally charges you? Something that resonates so deeply you feel the need to impart your feelings into your artwork?

I love high fashion; the colour and quirkiness and just the whole attitude of the models. I also love dance, mostly ballet and especially the athletic contemporary dance such as 'Chroma'. Things that are slightly odd and quirky get me excited!

I know your latest project sold for an amazing fee and worth every penny, but does a project need to be commercially viable or do you follow your heart's desire and hope that it resonates with others as it does for you?

I absolutely make what I love first and then just hope that there will be someone out there who loves it enough to want to own it!

If you could work on a project free from all constraints what would that look like?

I would love to sculpt couples dancing together, but technically I think it would take a lot of time so it's one of those things I have stored for later! Apart from that, I think what I really want to achieve is as much realism as I can get. I have a lot to improve on, but that will be my constant goal for the future and probably until I stop working, which I hope is never! 😊

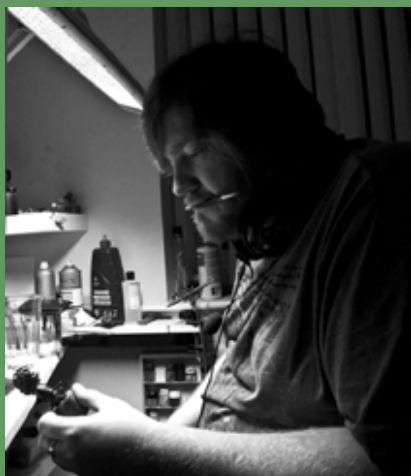
Thanks for a wonderful interview Renata. It's been a pleasure getting to know you and in particular your wonderful work. Thanks for sharing so much with us and I look forward to seeing where your lifelong quest takes you.

Thank you so much for these wonderful, thoughtful questions. I have really enjoyed answering them!

For our readers interested in seeing Renata's latest projects and also learning a few of her secrets she has a gallery/blog called "Painting the Clouds" located at

renatajansen.co.uk





by John Harrison

Details

Price: €27.30

Scale: 1/12

Material: Resin

Available from

[H&V Miniatures](#)



H&V Miniatures' Harald



When I spotted the first teaser images of Harald posted before the Spanish miniature show in Leganes, I had that instant hit of shiny shiny syndrome! Whilst large parts of Harald aren't as ornamental as other fantasy busts you might come across, it's exquisitely detailed and filled with life where it needs to be.

The hands are a fantastic example of this detail. Whilst anatomically accurate and technically proficient, the way the skin hangs off the bones, is wrinkled and veined shows a beautifully artistry. This isn't a surprise considering it's been sculpted by the very talented Lucas Pina!

I ended up having to wait two weeks before the bust was released and then a further 8 days before the bust was posted out after my order. Personally, I feel H&V could have reached out through an email to let me know about the delay. Whilst there are plenty of valid potential reasons for a delay, not knowing the ETA of a mini you've paid a decent wedge for can be a touch frustrating.



The way the mini is packed is solid. Wedged in between 2 layers of thick foam and enclosed in a cardboard box, the bust isn't going to be moving about during its journey from Spain. The bust comes in 4 pieces; a hand, the axe, the shield and the main body. The hand itself came in a little zip lock bag to ensure it doesn't wander off.

The quality of the sculpt extends from the hands to the face, where Harald has some fantastic dwarven features. Jug ears and a bulbous nose are hardly the most desirable of features for most commercial busts;

however, seeing how they have been rendered on Harald makes them an absolute necessity!

The quality of the sculpt is matched largely to the cast. His hair is fantastic, some of the best I've seen. His clothes, armour and shield, whilst relatively simple, all look great. It's a very solid cast with few mould lines. However, there is one aspect of Harald that doesn't quite match the quality the rest of the model set.



This is where the review turns a little negative. As you can see in the pictures, the details on the axe head are not as sharp as the rest of the sculpt. In fact, the entirety of the axe and the hand that grips it falls below the quality of the cast in general.

With a slipped mould line running down the back of the axe and handle along with heavy pitting in between Harald's fingers shows, for me, evidence of a mould which starting to break down. The faded detail on the axe head is further evidence of that.

In reality most (if not all) of these issues are a quick fix and easily forgivable, especially when it's balanced out with the loveliness of the rest of the model.

I reached out to H&V about the casting issue, but after 4 emails over 3 weeks I haven't heard back from them. Add on top of that the 8 days for dispatch and my opinion of H&V has turned a little sour. For me customer support is hugely important, especially in such a small hobby like ours. For H&V not to respond to my concerns is hugely disappointing.

If H&V were to release another miniature I'd want, I'd seriously consider buying it through a third party rather than directly through H&V.

Harald really is a bust for the painter. A lot of the less important areas have been left simple to allow painters to play and express themselves, whilst the areas that can make or break a bust, such as the face and the hands have had a huge amount of love, care and attention poured into them. Overall, with the exception of a few minor mould lines on the rest of the casting, Harald is a great purchase!



Morland Studios

Models, bases and accessories for collectors and gamers.
Proud home of the Order of the Stick, Kene Thomas
and Howard David Johnson licensed miniature lines.

morlandstudios.com/webstore

PAINTING

**Whatever the project,
whatever the need.
We have the tools for you.**



Stockists of

- Vallejo
- Scalecolor
- Mr. Hobby
- Modelmates



www.modeldisplayproducts.co.uk



by Marko Paunović

Building a Tabletop World BLACKSMITH FORGE

Sometime during February, I noticed an announcement on the Tabletop World (TTW) facebook page that they would be hosting their annual terrain build-off competition. The deadline for submitting the photos of the entries was April 1. Since I had an old, old TTW building, I decided to use this opportunity to finally finish this beautiful kit. The TTW Forge is now a long time OOP kit. Back then they used to have lots and lots of bits and each wall was separate (unlike the newer buildings that have whole storeys cast in one piece – for more info, check out FPM's review and painting tutorial in FPM [#18](#) and [#19](#)).

Anyway, my OOP forge was built and primed long ago, left to sit on a shelf (I am ashamed to admit). I decided to make it a bit bigger gaming terrain that might serve as a photo setting for my minis as well. Not a diorama, but almost.

I imagined this forge to be situated inside a brick wall yard. The wall would be ravaged by time, with a lot of trees/shrubs nearby. Inside the yard there would be a lot of old broken furniture, so I made this rough sketch.

I also decided to put some LEDs inside the house, one LED in one of the rooms to shine out of the semi-closed windows and the other inside the furnace to light the coals.

The base was a 4mm thick MDF board that I cut using my Proxxon jigsaw. I also cut a hole in it so I could place the battery holder for the LEDs. I tried to make the shape of the base as irregular as I could.



The TTW building itself has some stone slabs in its yard, so I wanted to make a sort of cobblestone path leading to the yard gate. Therefore, I needed some stone tiles. The solution came from a local home department store. I must admit I really like window-shopping in these stores, as there are plenty of useful items you can buy for next to nothing for your hobby needs; lemon squeezers for mixing my two-part resin, cork coasters, etc. Recently, I found two silicone pot coasters that have a rectangular and a hexagonally shaped patterns. I immediately bought both for casting cobbles for my streets. The process of casting is rather simple. All you need is two plastic cups, a stirrer (or a piece of wooden slat), some water and plaster. Just fill the cup halfway with plaster and add water while stirring. When you get a mushy, paste-like substance, you are done. If it's too thick, add water. If it's too watery, add more plaster. When it's done, just pour the plaster into the mould and spread it evenly using your stirrer. Leave for 30 minutes to cure. Depending on how much water to plaster ratio you used, the drying period might be a bit longer (more water) or shorter (more plaster). Removing the plaster casts from silicone moulds is easy because the mould is bendy and the casts just pop out. When all the tiles are out, you can re-cast another batch. The tiles themselves will need some surface finish using a scalpel blade to remove excess material. When I had enough stone tiles cast, I applied some PVA on the surface of the base and arranged the path tile by tile, leaving some empty spaces here and there. When all the tiles were in place, I covered everything with some gravel to fill the empty spaces in between the tiles. Once the forge and the path were in place, it became apparent that the flat base won't work. It was somehow too plain. I needed some height and irregularity in the shape of the soil. In some places, I wanted to add some stone features. Normally, I'd use slate because, fortunately for me, the hill is only a 15 minutes ride from the centre of Zagreb is made of slate. However, the TTW building is really heavy and adding more weight would make the terrain unwieldy. I then remembered an old, old technique of using cork sheets to simulate the slate. I had some IKEA coasters that I tore into shreds and glued to the base using PVA glue.





Next up was the construction of the surrounding brick wall. I cast a piece of plaster 4x10cm large and 5mm thick. In it I engraved the brick pattern and using some files and sanding paper, I made a rough surface. Around the edges of my prototype wall, I glued a frame made of 2x2mm linden slats. The slats will serve as a barrier for the mould I was about to make. If you've been following my articles in FPM, you'll know of the quick mould material I use. Siligum, made by Pebeo, is a two component material that forms great silicone-like moulds in under ten minutes and in its original form is not a fluid, which makes it really handy to use. As the prototype is only one sided, for this project I would need 16 pieces for the 8 wall sections on the fence. To speed up the casting process, I made two moulds. As the plaster cures in about 30 minutes, it took me a bit over 4 hours to cast all the pieces I needed. Once the plaster was cured, I checked the height of the fence with the plastic fence posts (BUSCH). They were about 3cm high. Using a modeller saw, I cut my wall halves to approximately 2,5cm height (or 7 rows of bricks, if you count them). Once cut to size, the two wall halves were glued with PVA glue and glued to the base along with the Busch fence posts.



Adding the volume to the base was done using DAS modelling clay. While it was still curing, I pressed and glued some extra bits to the base (dog kennel, furniture and a cart wheel). When the clay was dry, I covered the base with PVA glue and sprinkled everything with gravel of various sizes (always starting with the biggest grain and ending with the smallest!). During my Malifaux Gaming Table build, I received several emails asking why I just don't mix the gravel with PVA to form a sort of a 'slush' and cover the base using an old brush. This is a valid question and I have used this method before, especially when I made terrain for my club in batches. Granted it is a much quicker method, but it's also a lot less precise and my OCD prevents me from liking messiness (except on my worktable – but that is a creative mess)...

It was now time to undercoat the terrain. As usual, I used an acrylic matt black primer bought in a DIY store for about 2 GBP. The paints I used for the paintjob were mostly Pebeo Deco (Black (55), White (41), Antique White (69), Ash (70), Ochre (51), Brown (29), Grey (54), Red (24) and Mandarine (82)) The metallics were done with Citadel old Mithril Silver and the blue roof was painted using Pebeo Black, Citadel Enchanted Blue and Pebeo White. Using Model Mates' Brick Joint Filler effect, I painted the fence and using Model Mates' Rust Effect I created some rust effects on the chimney and metal bits. I also used Model Mates' Mould and Moss Green Weathering Washes on the wooden surfaces of the building to create a realistic moist effect.





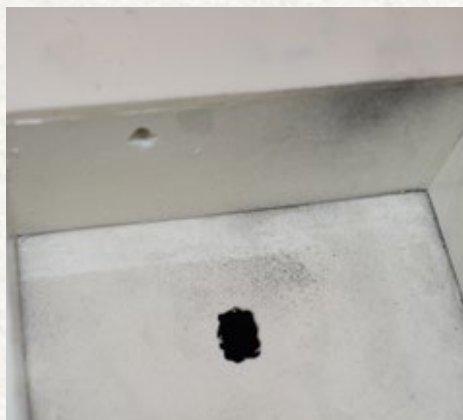
First thing after the paintjob I always do is to glue the trees. When I first had the idea for this piece, I immediately decided I would have plenty of vertical vegetation (no matter the cost). There are 11 trees in total on this terrain. All the trees were bought a long time ago in an excellent online store called [The Model Tree Shop](#). All the trees have plastic trunks and plastic roots. These were mostly too large to fit on my base, so I decided to cut them and use office pins to pin them to the base. The easiest and quickest way to attach the pins to the plastic trunks is to heat the pins with a candle (just remember to hold the pin with pliers as it gets pretty hot) and using heat just push them inside the trunk. The heat melts the plastic and allows the pin to enter. While it enters the heat dissipates and the hole tightens around the pin, so no glue is necessary. Afterwards, just cut the pin to the desired length. Using clay to add volume to the base also helped with pinning the trees to the base itself, as there was no need to drill through the MDF base. Once all the trees were glued, I glued the static grass and various grass tufts. I also made several plants from different materials that I put into the flower pots on the broken furniture.







At the end, I added the electricity. I opted for one Cr 2302 battery holder to power my two LEDs. The Cr 2302 battery is a 3V one and since my amber LEDs are high powered, they use almost 3V each. Therefore, I made two electric circuits each containing one LED. I drilled a hole leading from the ground level room into the furnace and fitted one of the LEDs inside. Next I drilled a hole in the first storey floor and glued my other LED inside. Once that was done, I made a small wooden skid for my battery holder so it can be easily accessed and the battery removed. The original white resin logs and fire were moulded with Siligum and cast in Vallejo Still Water to make it clear. It was then painted, leaving some surfaces almost transparent to let the LED light shine through. Once painted, I glued it over the drilled hole in the furnace to give a perfect lit fire effect.





This ended the process of this build. If you care to check the Tabletop World competition, here is the link to the facebook gallery of all the entries. There are some really lovely pieces there. Until next time, as always, if you have any questions about terrain building, don't hesitate to email us at terrain@figurepaintermagazine.co.uk. Don't forget to enter the Malifaux Gaming Table competition for a chance to win my custom built modular table. Questions are in issue 35 and the email to use is: competition@figurepaintermagazine.co.uk.

PUTTY & PAINT

Farewell -The art of nekro-

by mmasclans



PRO

This 90mm figure has been designed by Nekro and digitally sculpted by Ali Jalali.

Farewell is my first collaboration with Nocturna Models and I am so happy with it. It has been a hard exercise using an achromatic colour scheme. I am not so use to it, but I believe I have learnt a lot with this one.

Hope you like it.





The Bible Saleswoman

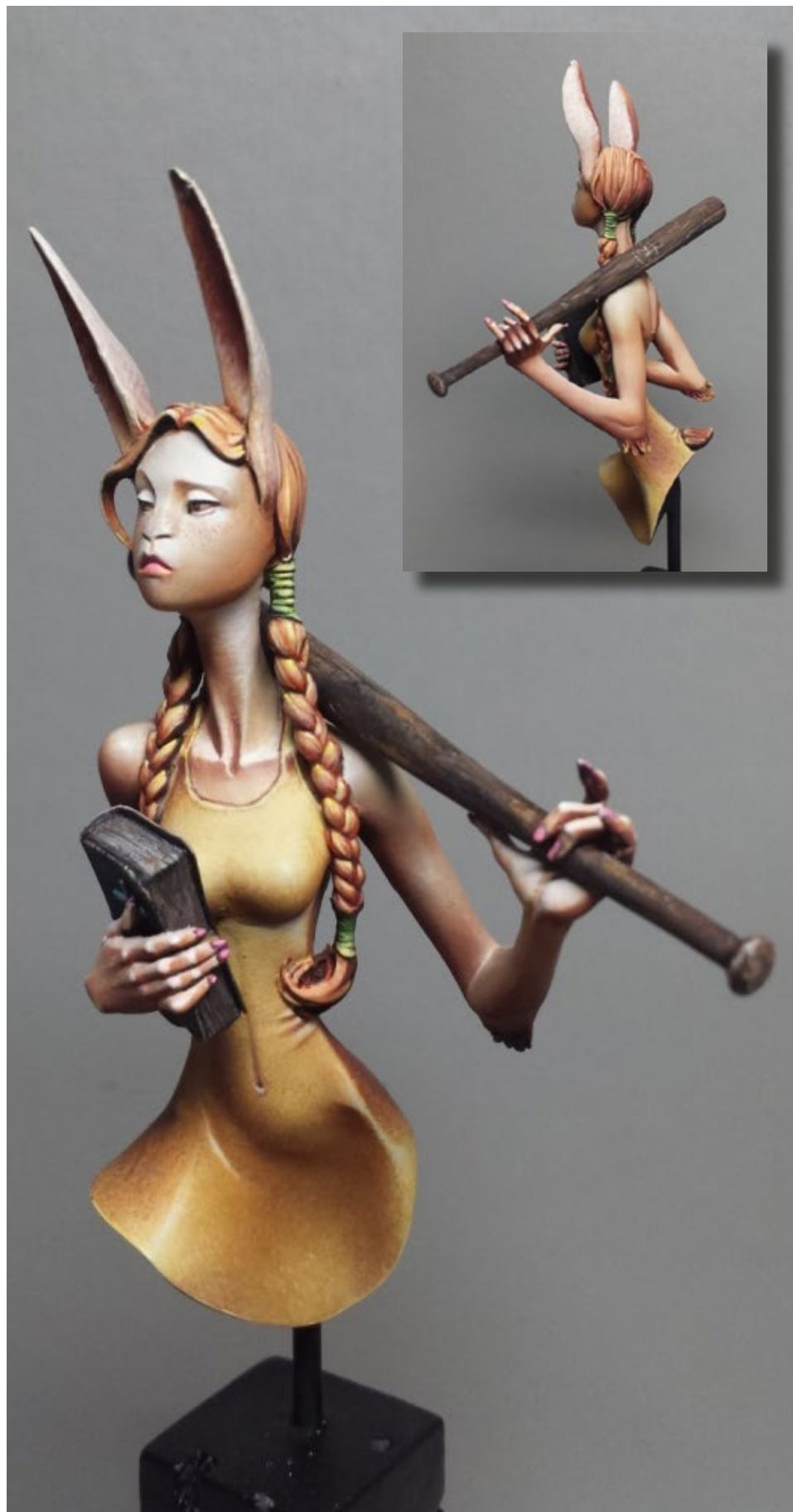
by ivan hortal



This project began as a collaboration with a new brand and the interest of trying a new range of paints.

The Bibles Saleswoman is one of the first bust's of the new brand Pedro Fernandez works and this is my first boxart for them. The bust has four pieces cast in high quality resin and measures 95mm to the ears. This is fully painted with Jo Sonja acrylics provided by Tiny Leads; mixing, airbrush and brush.

Usually I don't paint women, and if we add to that it is not a human, this bust became a challenge for me. I hope you like it, personally, I really enjoyed it and I think it's my best work. If you have any questions about this work, you can contact me through my personal facebook page or through this mail: arsenusworks@gmail.com





PUTTY & PAINT

Illusion of a troubled mind

by StathisM



The reality within the title.

Everyone of us has an illusion. Things that bother us; things we believe in — things we feel. Everything is in our heads, and everything can be found inside ourselves. We create this image of “before and after”.

My work is made from scratch and I used any available material I had. The floor is made from plastic sheet (evergreen) and balsa wood pieces. For the wall I used evergreen and cork sheet as well. The lamps are made from women's earrings, pen cap, evergreen and rosary beads. The books were made one by one, also from evergreen. For painting I used acrylic paints with an airbrush and all details such as highlights, illuminations and wood effects are made with painting oils. The sofa is made with evergreen and two part epoxy, as well as the work's figure. For the spider web I used hair spray and airbrush.





SHOW REPORT

SOUTH LONDON
WARLORDS

SALUTE 2016



By Terry Cowell

Additional pictures courtesy of
South London Warlords & Spud Tate



The theme of this year's show was Steam Punk. This was represented by this year's show figure 'Mam'selle' painted by Warlords' Kevin Dallimore

On the 16th April, I had the pleasure to attend this year's Salute. It is an annual event, held by the South London Warlords at the Excel centre in London.

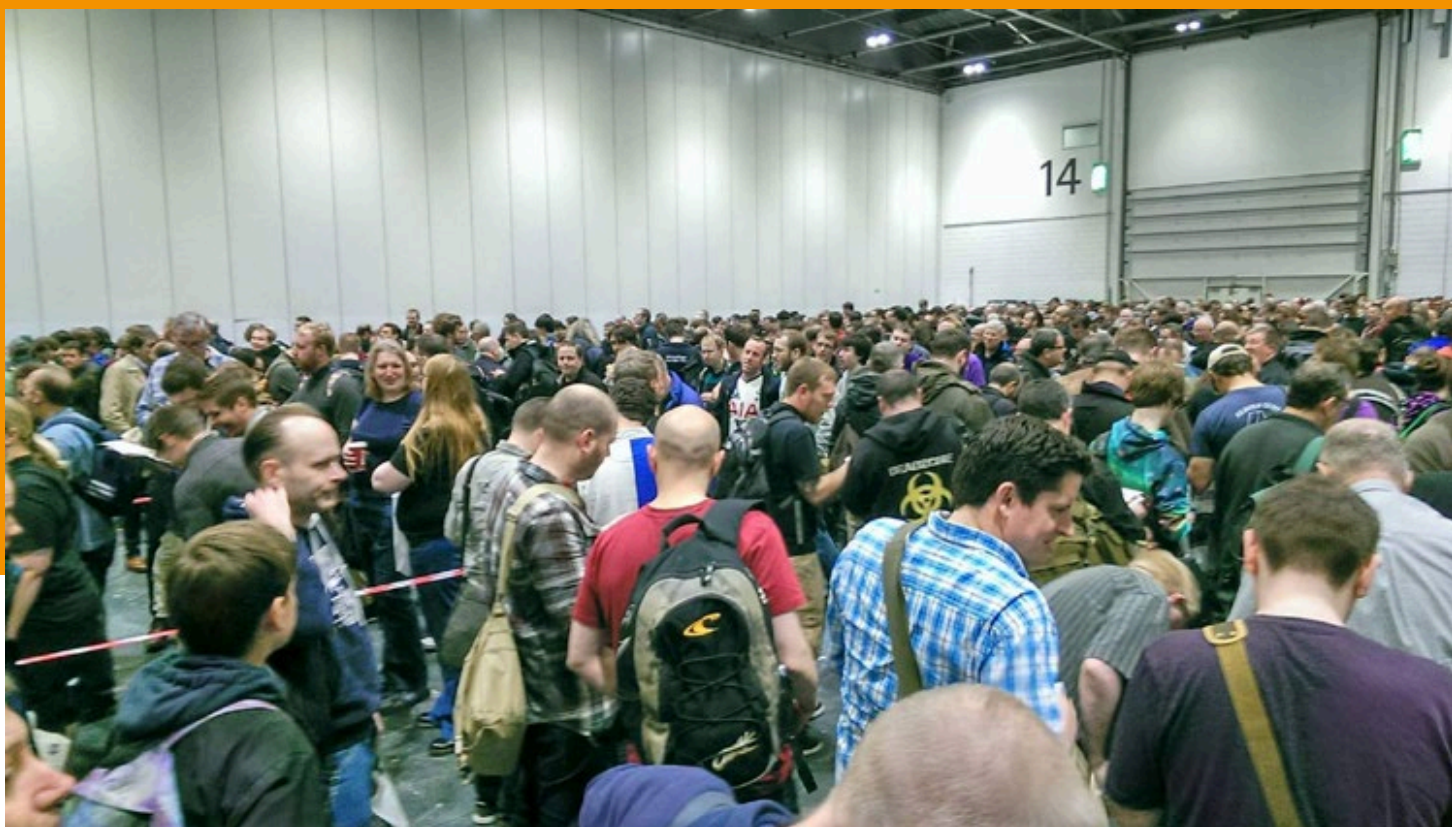
I have attended Salute for the past 4 years and I think this year it will be remembered unreservedly as a success. The primary contention last year was that many people felt that the judging for the painting competition and ultimately the decisions made didn't quite work. To put it diplomatically, the decisions reached by the judges for some categories were not well received. Of course we all accept that judging is not an easy task for anyone; no matter how much we would like to be impartial, there will always be subjective opinion. We like what we like. What is expected, though, is that those choices are

made following a rational process and the decision making should be both defensible and transparent. This year the judging was very well received and anyone who opted to discuss their entries with a judge (myself included) seemed pleased with the feedback, which in my personal experience was valued and appreciated.

Luke and I had intended to arrive an hour early with our press passes as FPM representatives to enable us to speak with many of the traders who we knew would be flooded with customers once the doors were open, but London traffic being as accommodating as usual meant that instead we were treated to the wonderful sights and sounds of the north circular. Still, we arrived about 15 minutes before the doors were opened.

As I walked in past the hordes of eager resin hunters, I was delighted that with my press pass I didn't have to go through the effort of pushing in again. (Hey Derek, so great to see you standing right here at the front of the queue!)





I just had time to quickly check the location of a few of my favourite traders (I was determined not to get lost and to know where everyone was this year) and the doors were opened. Salute filled up in no time.

I arrived at the Figone stall at the same time as John Keys only to find the stall set up but unmanned! John and I agreed to mind the stall and keep a watchful eye over his stock until we worked out where Jeremie was. JBT arrived at about 11:00; he had broken down on his way to the venue. He said thanks to us in the currency we know and love. It wasn't necessary, but I am grateful of course! Figone always has amazing stock, so of course I returned later and purchased a few additional miniatures.

I then managed to get out and about. After walking around with my case, I eventually found some courage and I entered my first painting competition that wasn't online. Although it's a small step,



Terry's first
Competition
Miniature...



I was very pleased to receive a finalist pin. It has definitely motivated me into returning next year with the intention of going one better.

The highlight of Salute is always meeting up with the friends you normally only get to chat with online. During past Salute events I have stayed with my good friend John Keys, but this year we weren't allowed back (something to do with Normski wetting the bed)! I am joking! Of course, I am allowed to stay at John's (I may not be kidding about the bed wetting, though). This year I stayed with my friend and colleague Luke Wilson. His family were lovely hosts and I repaid their hospitality by teaching Luke some cooking skills. Luke has a very large toy box (more like an entire toy room, really) and it was fantastic to see some of his wonderful projects up close.

I said earlier that I was determined not to get lost. Well, that lasted

around 5 minutes. Normally I have Norman as my navigator but this year he was working hard at the BrokenToad stand with Kris and Kyle (Mr. Lee's Painting Emporium). It was great to catch up with them all together, though. Kris had plenty to say, but I understood none of it. He attended with a viral throat infection and sounded like he had a toad in his throat (awful pun intended)! I picked up some BrokenToad

brushes and the mutant guy from Kyle. I also received a nice present from Normski, a Warploque troll I have had my eye on for over a year. Thanks my awesome, bed wetting friend!

Everyone was excited to meet up with Fancagne Didier of Kaha Miniatures, who shared a stand with Blight Wheel and Wonderland Miniatures. I was so pleased to





see his work in person and found it difficult to resist. I limited myself to two miniatures, but could have easily paid for everything he had on display.

It's always a pleasure when you wander around and discover a trader you have not seen before. I have no idea how long Euphoria games have been around, but it was a pleasure to stop at their stand. I came away with a nice Doberman dog, a cyborg and some fantastic 32mm accessories. I'm certain we will see them featured in Initiative Magazine in the not too distant future.

It was great to meet the guys from Agora again. I came away with the new Ares miniature and they were also kind enough to replace a component I lost from a previous miniature with a whole new miniature free of charge.

One of the highlights was talking with Angel Giraldez about the

success of his Infinity painting book and the future release of volume 2! He also ran painting demonstrations throughout the day and I desperately wanted to attend one of these, but simply ran out of time! We agreed to keep in touch and FPM will review the book hopefully to coincide with its release.

I also managed to talk with Mierce Miniatures, which I consider an achievement when I think about how popular their stand is every year. Look out for them in a future FPM article. For once, I managed to resist the Studio McVey miniatures although it was great to see Mike McVey, Robert Carlsson and Scott Hockley; the 'Others' range is simply amazing.

I stopped at MDP and War Griffon as well. MDP is my local retailer and even though it is only up the road, it is still difficult to resist another trader who is always very well stocked!

There were lots of people with whom I missed the chance to catch up; the event is just too big (that's my sorry excuse). Others I caught up with, but way too briefly! It was a fantastic day out, though, and hopefully it will just keep on improving. I hope to get RP Models and FeR to attend as traders next year. Tables seem to get snapped up though, so let's keep fingers crossed. I think they would both do very well there.

My final words are about the painting competition. The number of entries was down this year, but the standard was a lot higher and for next year, there are rumours that trophies for 3rd place will be awarded. Lastly, congrats to all the entrants at Salute who inspire us with all of their wonderful work. Pictures can be found here, thanks to South London Warlords.



Miniatures from Parallax



By Luke Wilson

Hadjen reviewed by
Shane Rozzell

After last month our readers will now hopefully know who Parallax games are, being predominantly a gaming company you may not have heard of before our interview with its owner Adam Rosenblum.

Minotaur I

Price: £14/\$20

Scale: Champion

Material: Resin

Available from

Parallax

Did you know they produce some very interesting large figures? Of course you did, you read our mag. ☺...well, Adam has been kind enough to send 3 of these beasts to FPM for a closer look and we are not kidding when we say beasts!

This is the first of 2 Minotaurs we have to look at.

They are a proud race of warriors who live by a code of honour. While many look at their massive frames and see a mindless beast, the Minotaurs have become the librarians of time.

As the legend goes, when The Great Sundering struck, the Minotaur race was stripped of their

mental faculties and were little better than domesticated livestock. The Hadjen were able to restore the Minotaur's sentience by developing a magical focus termed a "Book of Ancestors" and, over time in the Materris shard, the Minotaur's civilization grew.

These books, however, came with a price: the Minotaurs swore an oath to the Hadjen to serve as their bodyguards, military advisors and hired muscle until the Ancients returned. In the present time, these books are no longer essential. But each Minotaur carries a tome to record history as it is created, to use as a magical focus and to communicate with their ancestors. (taken from the Parallax web site)

This is the first of the 2 Minotaurs that Adam has sent FPM. So first off, what is the Champion scale? It's a range that gives you bigger figures than the standard 28mm scale that is also available. For a beast like a Minotaur I would imagine Champion would look great mixed with 28mm versions of the smaller races. Plus, I like this from a painting point of view. Anyway, let's get on to the meat of the figure review.

As these are pre-production pieces, they didn't come in any fancy packaging. This was something Adam was keen to stress and forewarned me of this, too. So it arrived in just the basic clam blister for this model.

The figure itself comes in 5 pieces, which includes an added base; the main body, axe with hands, 2 horns and the base.

OK, the body. Adam again mentioned to me that he had already done a little prep. This is a quality control measure and will be done to EVERY figure before it leaves Parallax, so you can be sure you should be getting a good product. The body is well detailed, has a fixed cape and the regular Minotaur armour. At least there are no *ahem* appendages showing, something I appreciate for sure. The muscles are well defined and nicely over the top. The face is very bull like and I like the way his jowls slightly extend, showing a grizzled, older bull. ☺ The hands and horns look like they will fit in place no problem. There seems to be no sign of flash or mould lines. I presume this is down to Adam's pre prep?

The axe for me is great. Nice and chunky, it's a real Minotaur's weapon—nothing subtle here. It's well defined wood with a wrap and the hands look well detailed. The axe head has a nice amount of filigree to challenge the more accomplished painter with its nice detailing. Now on to the horns. To



me, this is the only downside of the model. Only, I may add, due to the shape. I am a traditionalist and like my straight horned Minotaurs, these are a little ram like. Some will like them and some won't, but they are not bad by any means and the detail again is there. It's just the shape for me. Lastly, there is the base. It is a nice surprise to receive a modelled base, too. Nice and

simple, so lots of potential to add your own touches.

Assembly is a simple affair; pretty hard to get things in the wrong place. As I suspected earlier, the pieces fit together very well and you could get away with using no filler on this piece! He cuts an imposing figure indeed and he quenches my Minotaur appetite nicely.

Minotaur 2

Price: £14/\$20

Scale: Champion

Material: Resin

Available from

[Parallax](#)

So, on to the next one. This to me looks more like a Minotaur lord. There were no production casts ready, but Adam was keen to show this one off so was gracious enough to send one of his resin masters (thank you, sir!). Straight away there seems to feel something a bit more special about this guy over the last. I had to double check and yes, he is the same price! The packaging was exactly the same as the other, so nothing more to say there. I think this one came later and it shows. This kit comes in an impressive 12 pieces, but you can see where everything goes easily. The body looks more defined; it's slightly less thick set in its build. There are a few mould lines on this one, but I think if Minotaur 1 is anything to go by these probably won't be there in the production version? This guy comes with a separate cloak that has a good flow to it and sits on his back nicely. The only thing here is maybe a chain or something to show how it stays in place. I think this is meant to rest partially under his armour, although it's not shown how.

The head fits nicely in place and minimal filling will be needed here. Again, he has a great expression on his face; you can believe he's a cow with attitude. Horns as before go in well, but again they are those ram horns. I know there are more coming with straight horns.... which I have bought already and am awaiting with the rest of the customers for them to arrive. There is a small chainmail sash covering his dignity and a separate book and pouch. These are all nice small

interesting additions, but are not left out in the detailing department. Next are the arms and on this version I have maybe the worst fitting part. One of the arms seems to have two parts missing where it joins below the shoulder. For me an easy fix, but as before due to quality control I think this is something that will not be seen in the production casts. The axes—yes, two of the bad boys—are similar to the first, with nice details and will be interesting to paint. Lastly, there is the base. This one is a simpler version, with a one-layer base with large cobbles. He just fits on it. Another nice addition, more aimed at the gamer side of things like the last, I think. The pure painters will most likely plinth mount these.

Now both have been dry fitted with my trusty Blu-Tac and you can see

number 2 is taller save the base, but both look equally as menacing. I think on a personal note I prefer what I have called the lord, but both get a slot in my painting queue for definite. As I said above, I have already paid for the next 2 Minotaur releases and look forward to more to come from Parallax. These are an impressive first offering considering they are predominately gaming figures, but Adam has said in his interview in the last issue of FPM that he tried to aim the figures at both ends of our community, gamers and painters.

I would like to see these next to some standard 28mm humans in the game, as I really think they will look even more impressive being these are heroic scale.



Hadjen Magic User

Price: £14/\$20

Scale: Champion

Material: Resin

Available from

[Parallax](#)

Finally, we'll take a look at the Hadjen magic user sculpted by Chris Gabrish. The first thing I have to say is that once built it's very impressive. The magic user stands at roughly 80mm (not including the base), and comes in 11 separate pieces (again, sans base).

The Hadjen are a powerful race of elephantine magic users that are widely accused as the perpetrators of the ritual which split the world where the Parallax game is set. They view themselves as the resolute caretakers of the masses, who make the hard decisions for the greater good.

The first thing I notice on this miniature is that the Elephant skin textures are very nicely rendered; something that will give the painter plenty of fun to work with. The main piece is the figure's torso with the cloak also attached. At the top, by the shoulder pieces, there are some pretty substantial pour points and air bubbles that will have to be sorted, but nothing that some sandpaper and putty won't take care of. Down the inside of the cloak there are some mould lines that might need some filler to get smooth. Then, the only other concern like this is a pour point on top of the head, but again it can be easily dealt with. Everything else is pretty much ready for assembly.

One of the things I like about the Hadjen magic user is his chunkiness, exactly how you would imagine a bipedal elephant



to be. The characterization of the miniature has gravitas; the way it stands confidence oozes from him. Also his head looking down as if at his next victim...I love it.

As with most 3D sculpted models, the engineering of the piece is superb. Everything fits straight out of the bag, with little or no need

for any filler. In fact, the only area I can see the need for filler is when I join the two halves of the weapon together.

All in all, I'm very pleased with the Hadjen magic user and can already visualise a scene and paint scheme for him. I can't wait to get this guy going. ☺

Questions by



By
Sean 'Jabberwocky' Fulton

Matt DiPietro

Matt DiPietro has long been a well-known name in the miniature painting community. Over the past few years, he has gained some additional notoriety with his fantastic story telling in his miniature pieces and not just his excellent technique. Matt just garnered yet another pair of trophies at this year's Crystal Brush, so huge congratulations on that. This year was undoubtedly the toughest since the inception of the Crystal Brush contest! Now that he has a little down time, he has graciously offered to sit down with FPM and chat with us about his thoughts on the miniature world we all love.

1. *Thanks for taking some time to chat with FPM, Matt. Can you tell a bit about your painting past and your new freelance venture?*

Well, I've began painting miniatures when I was a teenager and I instantly fell in love with the craft. In my early twenties, I got a job working in the warehouse of what was—at the time—a small miniature company called Privateer Press. I was able to introduce myself to Mike and Ali McVey who taught me what I needed to push my painting to the next level. After they moved back to the UK, my friend Ron Kruzie took over the as the studio director and I became the lead studio painter, a job I held for nearly a decade. I've recently left Privateer Press to pursue the next of life's adventures by starting a painting studio of my own. I hope to grow my artwork into new areas and also help to teach the next generation of miniature artisans. Looking back on it, I can only feel great wonder and gratitude for all the mentors who have helped to shape who I am as an artist and as a person.



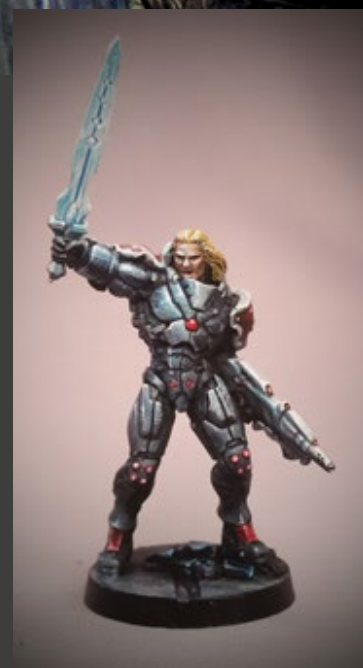
2. *What prompted you to make the leap from studio painter for PP to a freelance artist?*

I didn't come to the decision all at once, but over a period of time. I started making plans to leave over a year ago when I was wrapping up my ninth year as lead painter and reflecting on my accomplishments. I had weathered nearly two full editions, written every paint guide for the core Forces books and painted over half of all the studio models ever produced for the studio! I realized that I had done everything that I had set out to do and it was time to pass the job to another painter. Over the year that followed, I trained Dallas Kemp to take on the task of lead painter and I view the seamless transition as my final accomplishment at the company. It may seem crazy to give up a secure job you enjoy in favour of a very uncertain career with no safety net. I know myself well enough to be certain I made the right choice; sometimes in life you just have

to take a blind leap and trust in your abilities to see you through.

3. *Do you still play miniatures games or do you only paint miniatures for display?*

I'm still an avid gamer, although my focus has widened somewhat to include board games in recent years. I've even developed a process specifically for painting table top miniatures I like to call the "table top sketch style". It allows me to paint models quickly without sacrificing expressiveness. Instead of employing smooth blending, I use dramatic lighting and paint boldly so that all of the model's details are visible at a distance. This is a fun and carefree way to approach painting and it's even good practice for more complex painting. It's a great way for me to share miniatures with some of my friends who are not into the hobby.



4. *I really enjoyed your Anonymous bust at this year's Crystal Brush. It was much different than any of the other busts that made the cut. What inspired your take on this bust?*

Whenever I start a bust, I really try to get into the character inherent in the sculpture. I ask myself, "what emotions are being portrayed by the face?" The 'Anonymous' bust is really interesting because the expression can be interpreted in different ways; it is a lopsided half-smile and a bit of a grimace. I felt that the expression indicated a complex emotion of simultaneous grief and joy which inspired the theme of "Revenge". The intense fire lighting effect was chosen to suggest both the actions of the character and to symbolize his all-consuming desire for revenge.

5. *There has been a recent push to get beyond simply having technical perfection in miniature painting and trying to incorporate atmosphere, vision and mood into a piece. What are your thoughts on this?*

I believe that technique is always going to be important, because those tools allow you to communicate more effectively and to create the visions that you have in your mind. I'm excited that there are painters who are moving beyond just perfecting the tools at their disposal. Through the application of technique, you can evoke emotion in your audience, give life to the world of your subjects and even break through the expectations of what miniatures can be. In short, more and more miniature artists are using their skills to tell the stories that they want to tell and this is truly an exciting development.





6. *Your story telling in your models is one of the things I appreciate the most. Where do you draw your inspiration from, both from a technical aspect as well as the story telling?*

It's hard to pin down where inspiration comes from. I hunt for inspiration by being curious and by keeping my eyes open to the world around me. Inspiration can strike like lightning when an event or image makes me feel a strong emotion. These shocks can crystalize into a story idea or scene that will evoke a similar response in my audience. Not every idea gets made into a project, though. Some ideas are beyond my current skill and they get filed away for later; these help to drive the next stage of my learning.



7. *You are now doing some sculpting as well. Are you working in other mediums, too? Do you find these other artistic expressions translate to your miniature painting?*

I'm currently taking figure sculpting classes. The goal is to have the freedom to create 100% original work, so I don't always have to work within the confines of the existing sculpture. I'm actually finding that it is my painting experience that is influencing my sculpting; all those years of painting sculpture helps me to see and interpret the shapes. I also use drawing to help me explore large and complex projects before I start. This is a really helpful tool because you can explore your ideas before committing to any decisions.

8. *The miniature world has expanded by leaps and bounds since the advent of the internet. Would you say painting miniatures is still a "hobby" or has now matured into a form of artistic expression?*

For me the answer is clear, because I'm using miniatures to express myself artistically. This is the most exciting part of what I do because I have the power to make others think and feel. Art is a potent form of communication and you can often sneak past your audience's defences to make a deep connection. It's wonderful that myself and others are using this medium to communicate in this way, but we shouldn't allow this to lessen our opinion of hobby art. As I mentioned earlier, I create many pieces that are simply for gaming and not everyone has the desire to use miniatures artistically. Miniatures that are created as a hobby or for gaming can still have a deep significance for the creator even if they don't have the goal of expressing that to anyone else. Above all we should have respect for each other and learn to enjoy the many facets of our craft.



Thank you for taking the time to talk with FPM. All of us here at the magazine wish you the best of luck on your new adventure and look forward to seeing your art in the upcoming months and years!



By Terry Cowell

Details

Price: €55

Size: 75mm

Material: Resin

Available from

[Aradia Miniatures](#)



Aradia Miniatures' Sina and the Knight



Aradia Miniatures is a company established in 2013.

Italian brothers Stefano and Federico founded a miniature company with the intention of introducing high quality resin kits inspired by the fairy world, fantasy or mythology. They have worked with a number of our industry's top sculptors and painters to provide us with some of the most iconic contemporary miniatures.

This month FPM takes a look at Sina and the Knight.

Sina arrives safely packed in a clear retail plastic box. The first thing I notice when I remove it is that the resin is heavy and has a matt appearance. This is important, as my experience tells me already that paint will take to it well.

Before going into more detail, I must confess that while removing the tortoise steed from the box, it was the first time I have ever felt the urge to kiss a model. It really is that cute!



The next step is a close inspection under the lamp using my Optimisor.

This is a beautiful model, but as with all complex pieces there is a little work to be done. Nothing major, but I will list the components individually.

The hat has a small moldline on one side. This will be easily removed using the back of a scalpel and sanding won't be needed. There is also a sprue attachment point. The arm has a tiny air bubble quickly and easily fixed with Mr. Hobby, Milliput or similar. Leg 1 has an attachment point. The body of the knight has some flash to remove and an attachment point on the sole of the foot. The backpack has a small air bubble on the underside of the top blanket. Sina has a slight moldline, again easily removed along with minimal flash. The wings are delicate, but require no work.

The tortoise has no work needed, although I must point out that Aradia calls the tortoise a turtle (it looks like my daughter's tortoise 'Noodles' and so I will refer to her as such) ☺

Stefano and Federico took time out of their busy schedules to speak with FPM about Sina and the Knight.



They explained to me that they strive always to create new and unexpected miniatures. They are obviously insanely talented and could easily secure commercial success creating Orcs or Elves, but they choose to be different.

“We try to represent subjects that do not already exist in the scale figures world and they must be interesting in terms of storytelling and design.”

I feel that they achieve this perfectly and the results are there to be seen. You will often find Aradia sculpts on the winner’s podium at shows all around the world.

During the conceptualization, they considered making the tortoise war like, but immediately rejected this idea to opt for a more tender character. I am so glad they did, as it would have altered the feel of the scene. As it stands, they have created a piece that instantly connects us to a time in our childhood.

This is a perfect illustration of the versatility Aradia is able to demonstrate. Of course they can do war like miniatures perfectly, but we do not have one emotion and Aradia strives to explore this.

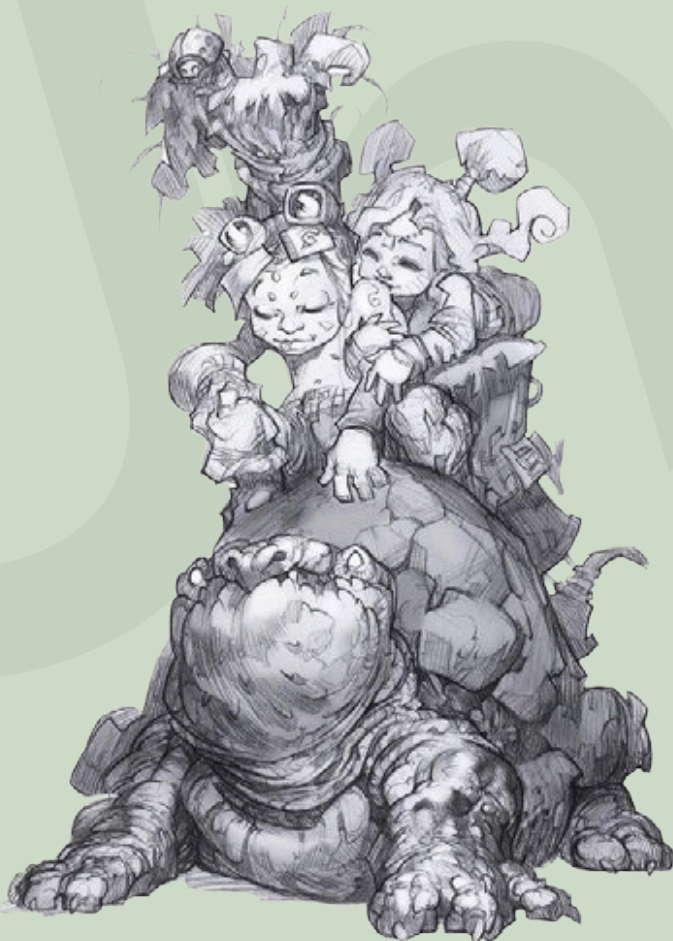


The tortoise steed is a character that makes you smile, but anatomically it is accurate (I have checked against Noodles!). The detail and texture deserve a mention here. As in real life, there is a variety of texture contrast and these will assist the painter when bringing her to life.

Sina and the Knight has so much detail on the tortoise and other large areas like the blanket roll or the wings for Sina that you would forgive less focus on other less visible traits such as belt buckles and toe nails. However, the sculptor hasn’t cut corners at all and deserves special congratulations for his attention to detail and hard work. I definitely get the feeling that Joaquin has enjoyed creating this wonderful art.

As you can imagine all FPM review staff have serious miniature collections, but this is without doubt one of my favourites ever! In Sina and the Knight they have created a fairy tale scenario, which will bring me so much joy to paint.

I am really happy to recommend you visit their online web shop. They have a beautifully diverse range of interesting sculpts and I look forward to the review of Falena by my esteemed FPM colleague Luke Wilson in an upcoming issue of FPM.



Trigger

NUTS
PLANET

GHOST
COMPANY



BLACK SWORD
CHAMPION OF ETTIN FANATICS
BUTCHER SAWBLADE



Odin the ruler of Asgard
NORSE MYTHOLOGY





By David Powell

In this two-part article I will walk you through my process of painting a 54mm historical figure in acrylics. The figure I've chosen is the Northumbrian Warrior from Latorre. However, he is representative of a wide range of medieval, barbarian, and fantasy figures and the areas I will focus on (skin, metal, cloth, design work, and weathering) apply to many different figures. So it is my hope that, even if you are not painting this same figure, you will still find this tutorial to be beneficial.

Step by Step Painting of a 54mm

Early Middle Ages Figure

The figure is beautifully sculpted, but not overly complex. In order to make the piece more interesting in the end, I intend to focus on using colour to create a specific feel or mood for the piece. In this case, I intend to do a winter scene and plan to use cool colours to create a cold feel for the figure. I also plan to do some design work on the tunic and shield and will demonstrate how I go about creating those patterns on my figures. Finally, I will use the groundwork and weathering on the figure to create a more realistic finish to the piece. My basic approach to painting involves a mix of layering and glazing to create my colour

transitions. I tend to base coat, sketch in the shadows and then work up from dark to light. That process works for me, but feel free to stick with whatever approach you're most comfortable with. In this article, I will be using primarily Reaper Master Series acrylics for my matte colours and Scale75 for the metallics and inks.

This first part of the step by step will cover the initial prep, painting the face, armour, tunic and the design for the tunic. The second part of the step by step will cover the leather, his equipment, the weathering, and the groundwork.

Figure Preparation

The model came in 9 pieces (body, left arm, right arm, head, shield, spears/hand, dagger, nose guard and the base). After cleaning the mould lines, I began to assemble the figure, attaching the head, arms and base to the body. A small bit of milliput was used to fill gaps where the arms attached and around the back of the neck. The shield and dagger were left off to make accessing the body easier. The spears and right hand are left off as well, since the spears will make getting around to the side and rear of the head difficult. Finally, the nose guard is left off to make painting the face simpler. The attachment points for all of these are good and there should not be any gaps to fill.

I decided to make a few minor conversions to the figure. The shield is meant to be held in the figure's left hand, but it blocks a lot of his body. The box art has it slung over his back, which I liked and decided to do that as well. In order for this to make sense, I needed to add a belt over his shoulder to support the shield. I took one of the belts from Etch Master's fantasy accessory sheet and cut one end short to make the flap that comes through the buckle. Then, I placed the excess piece under it to create the rest of the belt.



I felt like putting something else in his left hand, instead of leaving it just a clenched fist. I considered giving him another weapon like an axe or dagger. After looking through my bits-box, I found a war horn. I liked the look and decided to add it to the figure. I used some sticky tack to hold the pieces together so I could see how it would all look together. Happy with the result,

I gave the whole thing a light coat of grey primer and started painting. The base coat consisted of Reaper's Rosy Shadow for the face and hands, Brown Liner for the leather and armour, Heather Blue for the tunic and Dark Elf Shadow for the base. After a bit of thought, I decided to redo the base for the armour using Ritterlich Blue instead of the brown.

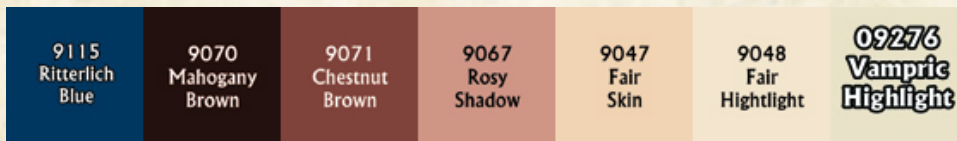


I switched out Chestnut Brown for Mahogany Brown (keeping the rest of the mix the same). This went primarily around the eyes and brows. While this area would normally be in shadow, the presence of the helmet increases the amount of shadow in this part of the face.

I like to pause at this point and paint the eyes. Some people save it until the end, but I find it easier to do at this stage. I start with a coat of Rosy Shadow and Violet Red. While this pink colour will be mostly covered by the whites of the eyes, a little bit can remain in the corners of the eyes. For the whites of the eyes, I used Reaper's Weathered Stone. It's important to not use pure white, as that will make the eyes look unnatural and cartoony. Considering the scale of the figure, I don't bother shading or highlighting the whites of the eyes. For the irises, I prefer to use a light colour as I feel it stands out more. Green, blue, or light brown are good choices. When it comes to placement, consider how the figure is

posed and where he might be looking. I feel like placing the eyes slightly off centre makes a more interesting expression. In this case, I placed the eyes looking slightly to the figure's left. I then carefully go in with a bit of pure black and add the pupils. In painting the eyes I often drift outside the lines, so the final step is to take a dark tone (Brown Liner or Pure Black) and line the bottom of the upper eyelid. I then use my skin midtone (Rosy Shadow) and line the top of the lower eyelid.

Step 3: With the eyes complete, I now return to the skin tone. I take my mix of Chestnut Brown, Rosy Shadow and Ritterlich Blue from before and gradually add more and more Rosy Shadow. Through a variety of semi-transparent layers, I work in the shadow areas and blend them up to pure Rosy Shadow. It's important to vary the intensity of the shadows. While the shadows under the brows, under the chin, and in the deepest part of the cheeks may be dark, other lines should be subtler. For example, the line running from the nostrils down to the sides of the mouth may be darker at the top and then gradually fade away as it nears the mouth. The shadows under the lower lip and the side of the nose should also be subtler. Don't fall into the trap of making every shadow equally as dark.



Painting the Face

Faces are notoriously difficult to paint and yet, as a focal point of the figure, they are important to do well. This figure posed an additional challenge since I wanted to create a cold feel to the figure. Normally I'd use warm colours to bring a sense of life to the face, but here I had to adjust my approach. I stuck closely with my typical mix; however, I did add a bit of Ritterlich Blue into the shadow tones. When it came to the final step of glazing, I exaggerated the red in the nose and cheeks to create the flushed look a face may get in the cold. I also worked with more blues and purples on the lower part of the face and in the shadows. It was a bit of a balancing act between achieving a cool overall look without going too far and making the figure look unnatural.

Step 1: I base coated the face using Reaper's Rosy Shadow. I also took this opportunity to base coat all of the areas that touched the face (the helmet, hair, and tunic). This way I could make sure the colours met and none of the primer showed through.

Step 2: Following the base coat of Reaper's Rosy Shadow, I sketched in the shadows using a thinned down mix of was roughly 80% Chestnut Brown, 15% Rosy Shadow and 5% Ritterlich Blue. For the deepest shadows

Step 4: Now I start to work into the highlights. I gradually mix Fair Skin into the Rosy Shadow. I focus on the top of the cheeks, the nose, upper lip, top of the chin and the eyelids. As I get close to pure Fair Skin, I reduce the area I apply the highlights over and focus more on the nose and top of the cheeks. For the top highlights, I go from Fair Skin into Fair Highlight. Finally, I add a touch of Vampiric Highlight on the tops of the cheeks. The result should be a nicely shaded and highlighted face, but still lacks the depth of colour seen in real skin. The next step(s) will address that.

Step 5: The final step involves finishing the details and then going back in with glazes of red, blue, and purple to add colour variation and more life to the face. It's at this point that I paint the lips. I mix Rosy Shadow and Violet Red to form the base for the lip colour. Into that I mix Fair Skin to get a more natural looking colour. This is also the point at which I'd add in the eyebrows; however, the helmet covers them on this figure.

As I mentioned at the start of this section, I exaggerated the colours in the rest of the face a bit more than I normally would, but the general approach is still what I use on most figures. In this instance, I used the Red, Blue, and Violet inks from the Scale75 Inkintensity set. Using a well palette, I mixed each with roughly 2 parts water to 1-part ink. This gives me more control as I slowly build up colour. With glazes, remember to dip the brush in the paint and then dab it on a paper towel to remove the excess paint before going to the figure. You want to control where the paint goes and not have it flow all over like a wash. The direction you apply the paint is also important. Start in a transition area and push the paint towards where you want the colour to be the strongest.

Here I applied the red in several layers to the cheeks and bottom of the nose. I used the blue glaze on the lower part of the face to create the look of stubble. I also applied a few layers of blue glaze under the eyes. Finally, I used the violet glaze to deepen the shadows around the eyes, brows and in the darkest parts of the cheeks.

Step 6: After evaluating the results from the previous step, I decided I went too far with the blue on the lower part of the face. Since I wanted a cool feel to the piece, I exaggerated the blue more than I normally would. In this case, I think I went a bit too far. One solution is to create a glaze of the regular skin tone and use that to move back towards the original colour. In this case, I decided to repaint the lower part of the face and then redo the blue glazes (just not as much this time). I could have skipped image 5 and just shown image 6, but I think it's important to show my mistakes as well.



Armour using True Metallic Metal

For the metallic portions of the figure, I'm working with Scale75's Metal 'n Alchemy paints. As far as acrylic metallic paints go, they are easily my favoured set. Metallic paints like these work best over a dark undercoat. I might normally use black or a very dark brown. In this case, because I'm attempting to create a winter scene, I decided to use a dark blue (Ritterlich Blue) as the base for my metals.

For the first layer of metal, my shadow tone, I mix Scale75 Black Metal with Pure Black and Ritterlich Blue (roughly equal amounts of Black Metal and Pure Black, maybe 1/3-1/4 as much Ritterlich Blue as Pure Black). The addition of the regular acrylics helps further darken the metal and also reduce its shine. This helps keep the shadow areas dark even when hit by the light. The result can be seen in image A of the helmet series. You'll also notice that the figure now has the nose guard in place. This was initially left off to make painting the face easier.

I then gradually mixed in more and more of the Scale75 Heavy Metal (a light silver/steel colour). As each layer got more Heavy Metal, the mix got both lighter and more reflective (since there was gradually less and less matte acrylics in the mix). After getting to pure Heavy Metal, the top highlights were done with Scale75's Speed Metal

(image B), which is an even lighter silver paint. I also did a bit of black lining to pick out the different plates that make up the helmet.

The chainmail, although not pictured in the step by step, was done in the same manner. On this piece the chainmail texture is very fine; probably a lot more lifelike, but a pain to paint. The darkest shade involved a bit of dry brushing, but from there the painting was mostly just going in and adding dots of colour. I worked up to areas where the most light would hit and included some randomness, having one region bleed into the other. Top highlights are just a few touches of pure Heavy Metal.

Returning to the helmet, I decided to paint the details using gold or bronze. The helmet in this sculpt is actually based on a real helmet, the Coppergate Helmet. The choice of detail colour is based on that as well. I start by laying down a base. In this case it's a combination of Burgundy Wine, Necro Gold, and Ritterlich Blue (roughly equal amounts of Burgundy Wine and Necro Gold, Ritterlich was about a third of either of those). The base colour can also be seen in image B. From there, I started to gradually mix in Elven Gold. When the mix is roughly 2 parts Elven Gold to 1 part of the Burgundy/Necro/Ritterlich mix, I start adding in Thrash Metal instead. This is a paler yellow colour and fits the look I'm after. The results of this can be seen in image C.

The final step in the metals involves a series of ink glazes. The result is very subtle, but adds a bit more depth and colour to the final result. As with the face, I'm using Scale75's ink set. For the metals, I stick to blue, purple, and black inks. In each case, these are significantly diluted with water to keep the effect subtle. The colours are applied primarily in the shadow regions of the armour. The results can be seen in image D. Comparing images C and D, you will notice that there is not much of a difference. Some of the shadows are slightly stronger and there are hints of colour. The effect of the glazes is a bit more apparent in person, but hopefully the picture gives you an idea of why they are there.



Painting Cloth

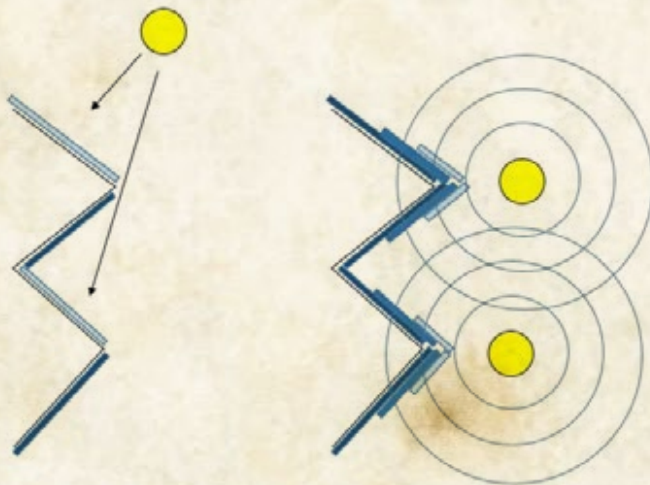
Following the armour, I decided to paint this figure's tunic. I could have picked from a number of colours—a brown, green, or dull red would have been realistic choices. However, because I wanted to limit myself to a palette made up of primarily cool tones, I decided to go with a light blue. The colours I used were Ritterlich Blue for the shadows, a mix of Heather Blue and Dark Elf Highlight (roughly 2 parts blue to 1 part dark elf) for the midtone and Ghost White for the highlights. By adding a bit of Dark Elf Highlight (a medium grey) to the midtone, I help to further desaturate the blue.

9115 Ritterlich Blue	09231 Heather Blue	9165 Dark Elf Highlight	9063 Ghost White
----------------------------	--------------------------	-------------------------------	------------------------

When it comes to applying the highlights and shadows on the cloth, it's important to really understand how zenithal lighting works. Imagine a light source above the figure. The surfaces angled towards the light source

will be lighter than the surfaces angled away from the light source. The more the surface is angled towards the light source, the brighter it will be. However, don't confuse a surface being angled to the light source with a surface being closer to the light source. The only time proximity should play a role is when you are using OSL. For traditional lighting, it is the angle of the surface that matters. To illustrate this point, I created a simple cartoon showing the right and wrong way to shade a series of folds. Take a look at the cartoon and then take a look at the finished cloth on the figure. Notice how the lights and shadows follow this example.

It should be noted that there are some additional considerations, like when two surfaces get very close they create occlusion shadows. This is seen when you have a very sharp fold which turns into a crease. The vertical folds on the tunic would be an example of this. The colours do get darker, but only as they go into the deepest part of the crease.



Correct

Incorrect

Okay, with that out of the way, let's get back to painting. For the tunic, I began with a base coat of Heather Blue. I applied additional coats in the shadow region (2 or 3) and only one coat in the highlight regions, so some of the light grey primer shows through. So, even though this is a single colour, some light-dark variation can be seen with just the base coat (image on the top). Next, I sketch in the primary shadows using Ritterlich Blue (middle image). Pay attention to the angle of the surfaces/folds and apply the shadows on the downward facing surfaces or in areas where a sharp crease has been formed. After that, it's just a matter of blending up to the midtone and then continuing on to develop the highlights (image on the bottom). Remember that the angle of the surface also dictates how bright the highlights should be. Those curving folds going from

his back to his right thigh are a good example of this. As the fold curves and the surface points more and more towards the top (more and more towards the light source), the highlights get brighter.



Adding a Pattern to the Clothing



There are many instances where the look of a figure can be improved by adding a simple design to their clothing. This can involve merely adding a different coloured line along the border, a complex pattern, or a full representative image. I recommend starting out simple and then working up as you gain more experience and confidence. It also helps to pick a figure where the cloth is relatively flat. This is a good one to experiment on. The lower edge of his tunic is mostly flat and the folds that are there are perpendicular to the edge. Now that I know where I want to place a design, I need to come up with the actual design. For this sort of figure, a geometric pattern seems reasonable. I could just make something up, but I like to look to some reference material so I can come up with something that is plausible. Since examples of cloth from this time period have not survived, I instead look for images of stone carvings, metal work and any other art that may have survived. In this particular case, I decided to base the design on the metal work of the Coppergate Helmet (which, as I mentioned, is the basis for the sculpt of the figure's helmet). The nose guard has a nice repeating design which terminates in two animal heads. I'm going to ignore the heads and just go with the repeating pattern portion of the design.

The first step is to work the pattern out on paper. I make several sketches until I have the proportion and spacing

looking how I like. I then begin to break the pattern down into simpler parts that I can use to build up the final design. When it comes to a design like this, if I try to paint it all in one go, the size and spacing of the various components will gradually change with each repetition. This leads to a messy looking end result. By breaking it down and adding one section at a time, I can help keep the spacing consistent and get a much more uniform looking end result. Before moving on to the figure, I do a final test run on paper. This time I use the paint brush and do a section of the design to scale. Now I'm confident I can pull it off and at a size that will work for the figure.

The first thing I do on the figure is paint a straight line just above the bottom border of the tunic. This will form the lower edge of the design. For this I have the bottom edge of the tunic to use as a guide. I just try to eyeball it and keep the spacing as consistent as I can. Next, I want to add in the line forming the top edge of the design. Instead of eyeballing it like the bottom edge, I make two marks on a toothpick to represent how tall I want the pattern to be. Using the toothpick as a guide, I place dots all around the figure showing the location where I want to place the top edge of the design. Then it's a simple matter of painting in a line to connect those dots.

Now I get into the main design. I start by laying down three rows of dots at regular intervals. I start with the middle row and use the toothpick again as a guide to keep the horizontal spacing consistent. This time I just eyeball the vertical distance, but I could measure that as well. I then place a second and third row of dots above and below the middle one. Using the middle row and the border lines, I just eyeball this series and do my best to keep the spacing consistent. Try to keep the dots light, as we will be covering them up later. This prep work is time consuming, but as we move on to the main pattern the extra time spent here will pay off!

I now go around connecting the middle dot to the upper and lower dot one to the right with two slightly curved lines. This forms a repeating arrow going around the figure. If I attempted to do this without the dots to guide me, these arrows would unintentionally change in width and length as I went around the figure. At this stage, I pause and go back with the blue background colour to do a bit of clean-up. Some lines might be a bit too straight, others too curved. Meanwhile, others may be too thick. Using the background colour, I can fix these issues. You don't have to fix these sorts of things, but the quality of the end result will be related to the amount of time you spend making sure each stage looks right.

From here, I continue to add in the parts of the design piece by piece. I curve the base of the arrows back around to form two leaf shapes. Try to keep the point where the lines meet as similar as possible. Then I take the lines converging into the point of the arrow and extend them to make an 'X'. Finally, I take the ends of the leaf and wrap them around to join up with the free ends of the 'X'. At each stage I go back over my work with the background colour and clean up anything that needs it. I may go back and forth between background colour and design colour multiple times until I'm happy with how a section looks.

As I'm painting in the design, I mix up several different shades of the design colour (highlight, midtone, shadow and dark shadow). Depending on which portion of the tunic I'm working on, I will pick an appropriate shade for the design pattern. Because of the very fine nature of the lines, you don't notice the jumps in colour as much as you would on a wider line. So while I might have used 20 different colour stages for the blue on the tunic, 4 or 5 colour steps for the design is sufficient for it to appear as a smooth transition. You can also follow this up with some glazes over both the tunic and the design to help tie them together and reinforce/smooth the shadows. You'll notice that in the final image, the shadows on the design have been exaggerated and the colours don't stand out as much from the rest of the tunic.

We've made some good progress on the figure, but there is still much more to do. In the follow up to this article, I will cover painting the leather portions, his legs, his equipment (shield and spears), finally weathering the figure and creating the snow base.





Darkstar Miniatures' Ink Wash Set



By Luke Wilson



I first saw these at Euro 2015 — Steve, of Darkstar, was allowing people to have a play with them and they seemed quite nice, so I asked to buy a set. Being a good friend of Steve he wouldn't hear of it, but still wanted me to test them and give my thoughts. As well as him, I thought I'd bring to them to you, the readers, too.

So what do we get?

They come in a slight variation of the standard dropper bottle. This may sound strange, but I think I prefer the design of these bottles over my Vallejo ones. They seem sturdier and the lids seem to secure better, so I can't see any drying out issues. You get the standard 17ml inside, so a nice amount. There are 2 price points for these; you can buy them in singles for £2.75 or you get a discount if you wish to purchase the set of 6, which costs just £15.

The colours are:

French Sepia	Yellow Ochre
Paynes Grey (blue)	Green Olive
Black Ochre	Dark Umber

At the show you get to do the standard blob test. You know, take some of the ink and paint it on the card. To me, apart from seeing the colour which looked nice and strong, it isn't really a test. So I took them home and waited for a project to use them on. In use I tried various ways. Firstly, I put them through an airbrush, which was neat. Sorry, I didn't take a picture of this one.

I undercoated a few pieces of white plastic and sprayed the inks. The coverage was OK to be fair and they act as a translucent covering, so it more tints the white. I further tested this by painting a few black squiggles on a piece. I then gave it another 5 complete passes and the black was still very visible, albeit now with a tint of the colour used. For me this would be a good future use, especially if you want to make things appear lower down, such as veins in the skin. Next, I used them with straight water. Here I had mixed results as a wash. Although they didn't pool like some others I have used, I didn't feel they covered well enough watered down and straight out of the bottle they were a bit too intense with a normal brush for my liking, but then I paint in subtle layers. However, water them down a bit further and use them as a glaze/tint and they were very, very good indeed. I would be bold and say the best I have used. They went on lovely and were so smooth. They helped blend colours really well without any lifting of the pigment.

Then I decided to test just a bit more and I added some VMC Glaze Medium, as I like to use this in a lot of my paints. Then wow! Just a little water with the medium and it was nice and strong, but it didn't bleed out the effect. I used them like this in 2 ways; first the Black Ochre mixed with Paynes Grey and the Green Olive inks to shadow the risings of the stairs. I did throw a bit of Scale 75 Black Leather in there too, but just to give it a purple tint (since I was missing that red ink) and I also used the green in all areas of the model to harmonise it. I also wanted to see it used only on the metallics, which indecently was a mix of VMC and Darkstar's Molten range. It did leave a nice strong green shadow on both the steel and gold, without any pooling and gave a nice effect to both of the colours without making them look samey. Adding water to the mix, it turned into the perfect ink wash. No pooling again and it tinted the areas perfectly. Finally, it made it even better as a glaze than before.



I wanted water around the base, so decided to use the blue and green inks to 'paint' some layers of water. I think the results speak for themselves.



A nice strong green shadow on both the Steel and gold



An idea hit me from my earlier test of using them straight so I gave them the same test, but in a different way. I wanted water around the base, so decided to use the blue and green inks to 'paint' some layers of water. I think the results speak for themselves, don't you? The last way I used the blue ink, was as a medium to mix in with my actual paint to thin the paint with a bit of water. I did this as an experiment as I wanted a stronger blue tint to my paint for some concrete stairs. Again, I have to say this worked remarkably well. If I had to put a downside to these inks, it would be the fact is there is no red in the set as I mentioned I needed earlier, so you lose a few colours you could mix. I have since spoken to DS and they are now in the process of making a few different types of reds, plus a couple other colours. I will receive these for a test too, but judging by what I have evaluated so far I can't imagine these being anything else other than superb. I highly recommend getting these and a snip at the price for all 6 too.

You can see by the complete figure that the inks have harmonised it well, the Green Olive was used in every aspect of this figure with a splattering of the other colours used across it.

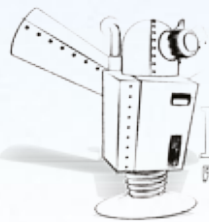
WIN A Free Plinth Every Month

With **FIGURE PAINTER** magazine

Simply upload an image of your painted miniature to our facebook page and the miniature with the most likes in one month wins a free display plinth from Model Display Products.



courtesy of



Robot Pigeon
PUBLISHING

www.modeldisplayproducts.com

EXHIBITION

108



*Anonymous Bust #3,
Van Gogh
by Anthony Rodriguez*



Minamoto Yoshitsune by Juan Ignacio Corujo



Orc Pilot by Steve Forté Haydon



Wolf lord on thunderwolf by Nicole Matano

Extreme Feral Warpwolf by Yaum la Machine





blabla by Adam Mckenna



The Last Crow by Anthony Rodriguez



*Lord of the underworld
by Anthony Rodriguez*

THE DRAGON LORD



Also available
The Old Gnome &
The Gem Smith
plus many more

