

FIGURE PAINTER magazine

REVIEWS

SIMON Miniature Sculptor

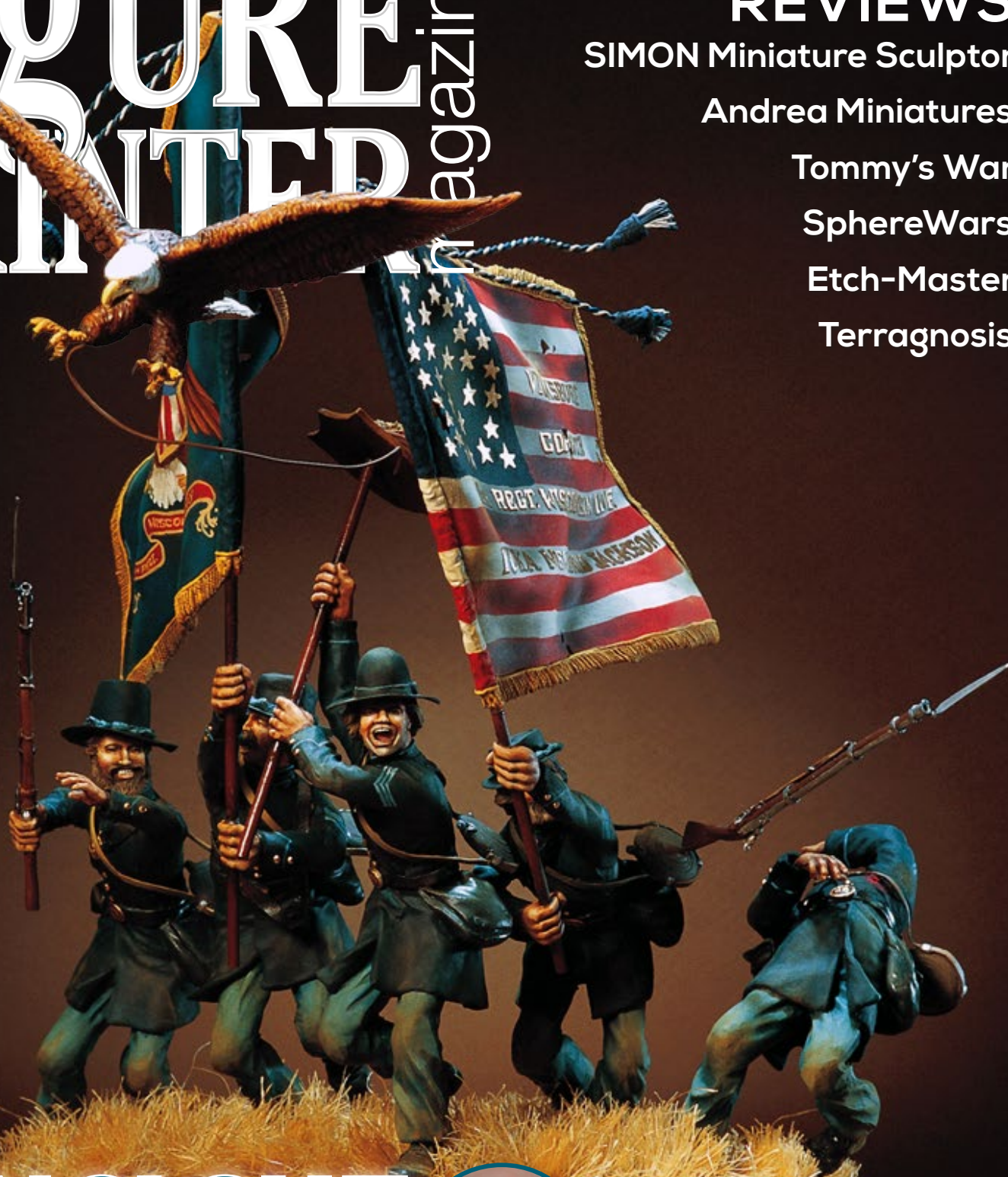
Andrea Miniatures

Tommy's War

SphereWars

Etch-Master

Terragnosis



INSIGHT

interview with **Sheperd Paine**



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Welcome to issue 12 of Figure Painter Magazine, the UK's number one figure painting magazine. We have a packed issue for this month full of all the good things in life that are miniature related. We have three brilliant tutorials. Marko continues his epic table build and Sergey shows how he painted his recent Davian Thule commission and we have something pretty special from Isaac Jaramillo Sama who starts a two part tutorial painting Pegaso Model's 75mm Vlad Dracula!

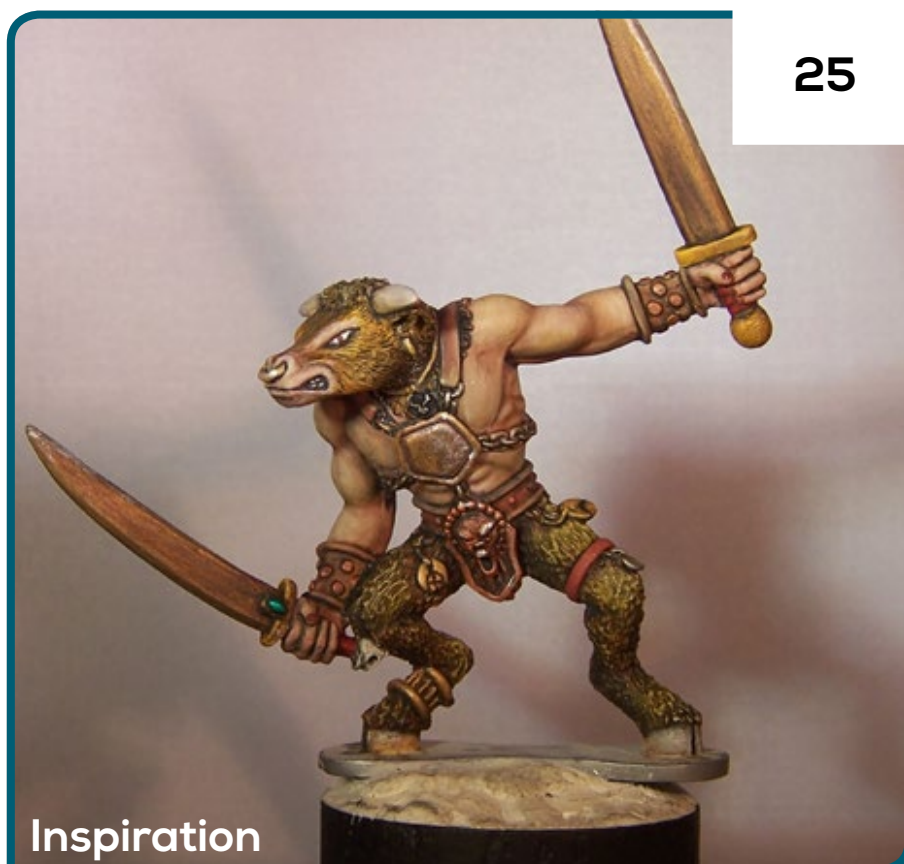
We also have plenty of our usual articles and all the best new miniature releases this month as well as reviews from Etch-Master, SIMONS Miniature Sculptor, Terragnosis, Tommy's war, Sphere Wars and Andrea as well as a look at the various chipping mediums out on the market.

Now, some of you might have noticed that this is our 12th issue; yes we've been going 1 year! To start the celebration of our first birthday, we're bringing you a brilliant insight interview with someone who many consider the daddy of the miniature painting hobby, none other than Sheperd Paine!

Shane Rozzell, editor.

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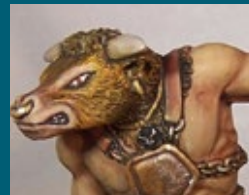
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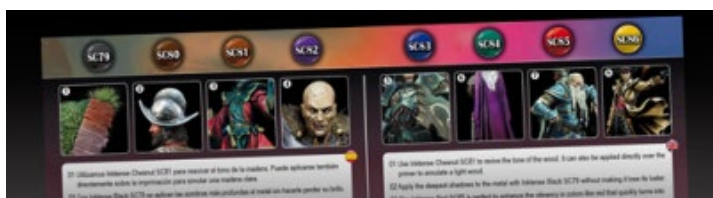
...and the winner is...

We had a great response to last month's competition where you could win a Basecrafts paint rack. One thing is certain; you lot have some messy paint areas ☺

After sifting through all the debris, we finally came up with a winner; congratulations go to Tony Emerson who chose a Vallejo Table-top configuration. Here is his paint space that he shares with a free roaming chameleon!



Something slightly different this month from Scale75. They are adding to their acrylic range a set of inks that can be used to add intensity and saturation to your paints and like all of the Scalecolor range, these can be used though your airbrush. The set has 8 inks and retails from the Scale75 website at 24.8€. Check out the new Scale75 Abyssal Warlord bust to see what these look like in the Exposé section.



Mr Black Publications have now reached their 10th book about modelling miniature figures in their Scale Model Handbook series, which this time offers eight different subjects from various historical periods in different scales. Inside are featured the excellent works of Pepe Gallardo, Adrian Hopwood, Christos Katselos, Michael Kontraros, Grigoris Marmatakis, Sergey Popovichenko, Ernesto Reyes Stalhuth and Christos Stamatopoulos. The A4 sized book contains 52 pages and retails for 14.95€ and is available from the [Mr Black Publications](http://MrBlackPublications.com) Website.



The Barbarian Dude R E D U X

Due to the popular demand, the Barbarian Dude is back in the Raining Frogs Online Store and available for purchase!

It took longer than expected because they didn't want to make a simple recast (after all, it was a limited edition), but Raining Frog wanted to fulfil the request of people who love the miniature but didn't manage to get it on time. They made a slight converted version of the miniature, this issue has a new weapon and a removable fur cloak; so in fact, it's an updated and enhanced version.

To ensure the best casting quality, it will still be cast in limited edition, but this time there will be 499 copies all numbered and signed. Hopefully, there will be enough for everyone this time around! The model is retailing for 16€ plus 3€ shipping and is available from their website [here](http://www.rainingfrogs.com).

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By **Shane Rozzell**

Unboxing

Etch-Master's

Brass Etch Fantasy Sheet

Material: **Brass**Scale: **28-32mm**Price: **Varies (see below)**

Available from:

Etch-Masteretch-master.com

Back in 2009 the UK Slayer Sword was won by one of my favourite miniatures of all time. That miniature was "The Clockmaker" by Ben "Rocketandroll" Jarvis.

Since then, Ben has been keeping pretty busy with various product designs and model making. His latest venture is Etch-Master which are sheets of brass etched items and equipment that we can use to customise our models. Ben started super detailing his miniatures back in 2007 and soon people started to ask how they could get the etch parts to do the same and Etch-Master is the culmination of that goal.

The first for these appeared in Mantic Games' DreadBall Extreme Kickstarter Campaign, but due for release fairly soon are a fantasy and sci-fi set. Ben was kind enough to send me a couple of the fantasy sheets for this review.



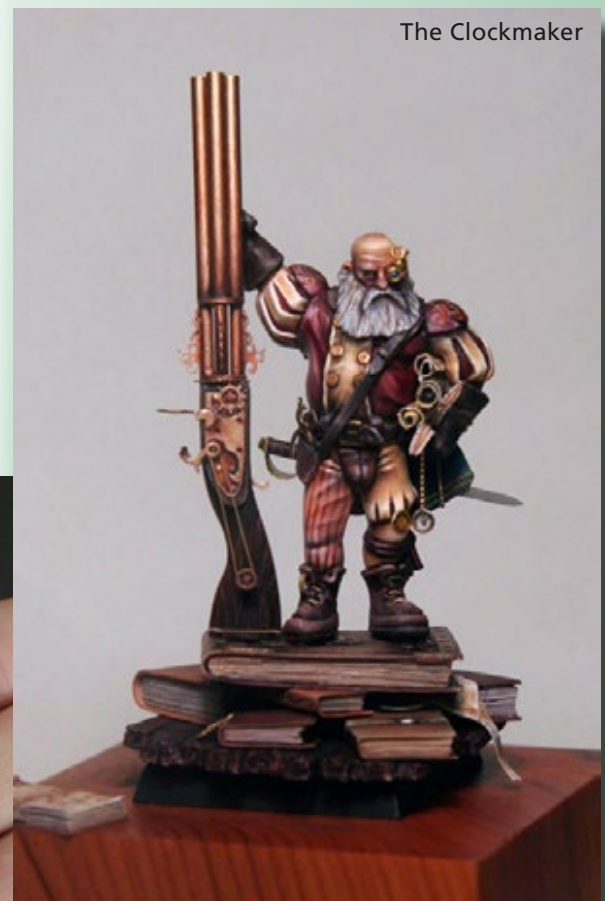
Coming Soon, the
Sci-Fi sheet



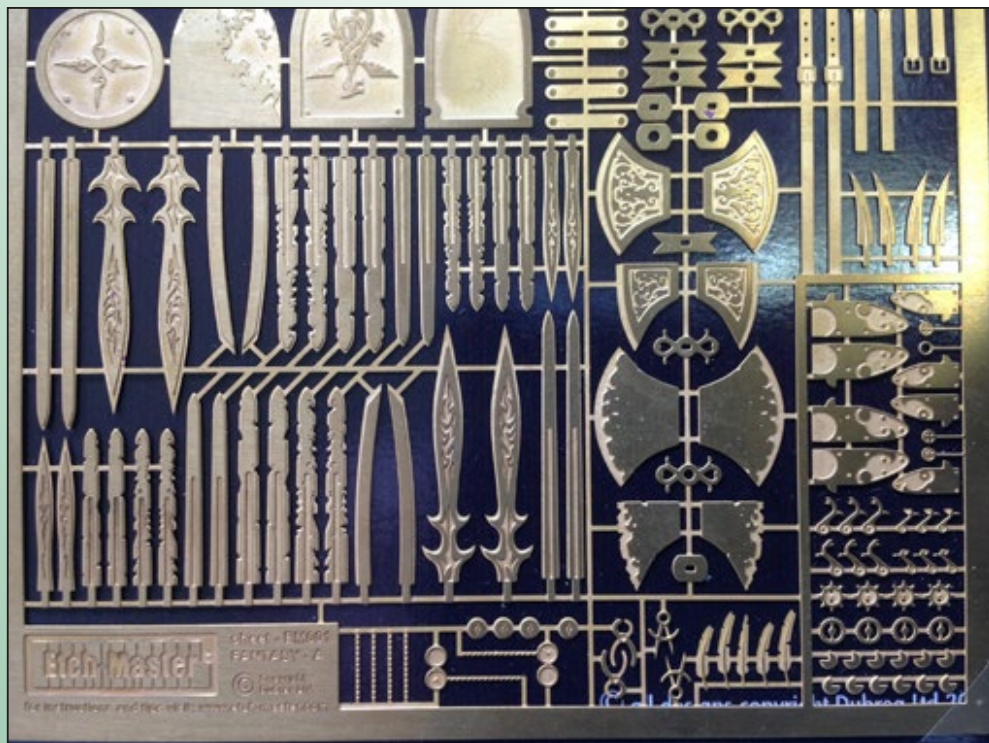
Anti Matter Rifle from
the Sci-Fi sheet



Axe, Swords, Rifle, Shield
and yes, a Laptop!



The Clockmaker



The sheet is 95mm x 95mm and .25mm thick and contains lots of parts from shields and swords to cogs and fob watches including some of the same additions that grace The Clockmaker miniature itself; all scaled for 28-32mm miniatures. Many of the parts have very fine detail etched onto the surface and some, like the swords of which there 18 in total and axe heads, totalling 4, come with both sides so you can affix the two halves together to make double sided weapons. The sheet also contains 8 shields with various designs emblazoned on the front and straps for the back. The brass is thin enough that the shields can be curved, by rolling them into shape and still remain sturdy enough for most model handling. Also on the sheet are several other pieces that can really make or break a model; after all, it's all about the details. Included are items such as writing quills, callipers and compasses, musket triggers and belts of various lengths; all things that will make your model stand out from the rest.

Conclusion

I really like the fantasy set and hope that Etch-Master will, in the future, do some super detailing sheets for larger scale miniatures. The details on the etched parts are really nice and sharp, from the simple studs on the leather straps to the buckles of the belts and the patterns on the weapons and shields. All will really enhance your display model and help take it to the next level.

I had the opportunity to ask Ben a few questions about these sheets and here are his answers.

How much are the sheets going to retail for?

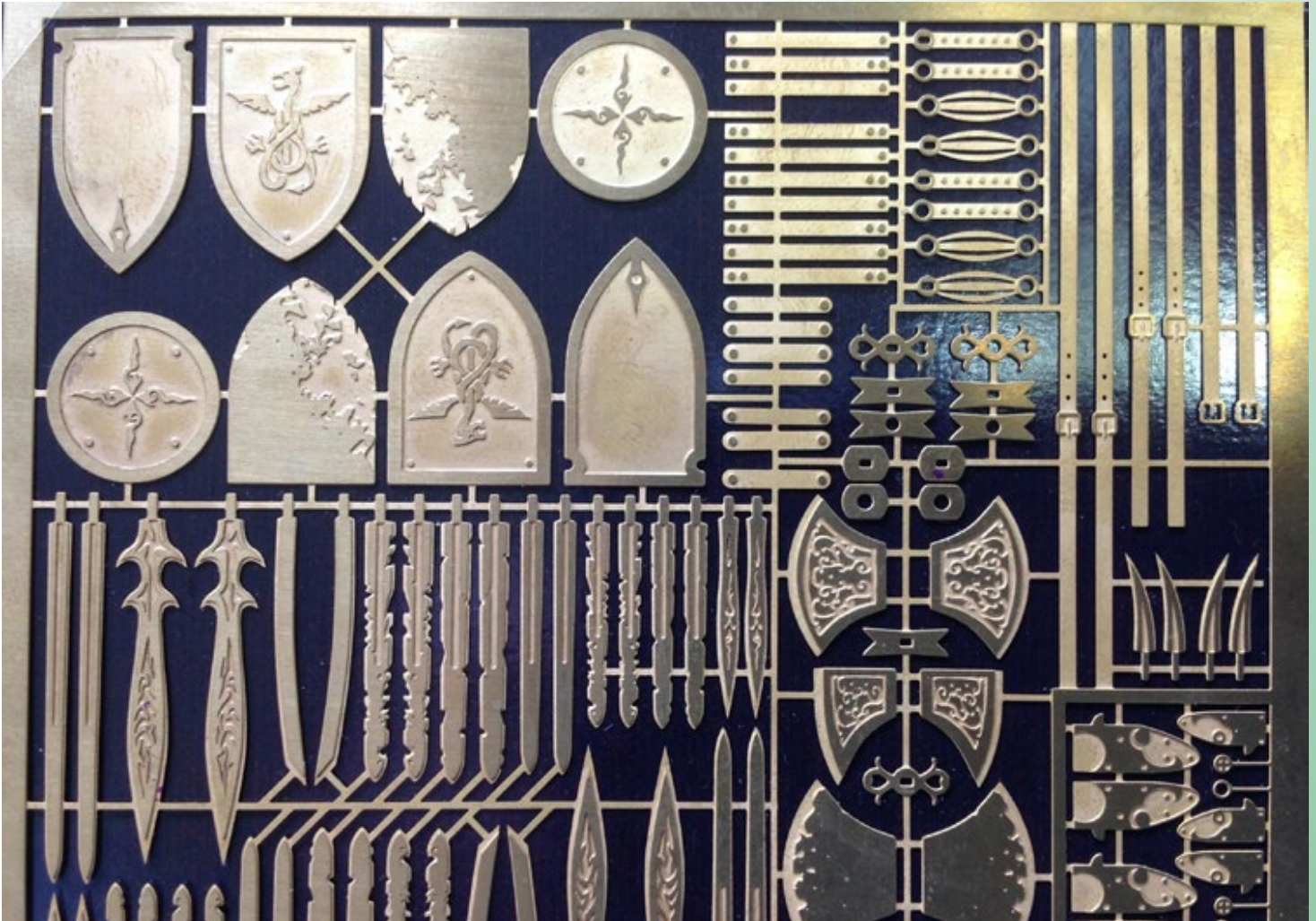
We should be selling two sizes of sheet. The larger sheets, which have 100+ pieces on them, will retail for about £6 each (or £5 each for two or more). These should have enough parts to detail at least six to ten models. We hope to release smaller sheets later on which will have about 30 - 40 apiece, enough for a few models, and those should be around the £3 mark. Size for size that works out a little cheaper than other photo-etch details on the market at present.

When will they be available?

The first two larger sheets will go on sale for the first time at the Salute 2014 show in London on April 12th. This will be our 'Fantasy Details' sheet and our 'Sci-Fi and Modern details' sheet. We should have stock with some selected retailers and/or available from our own webstore by the end of April.

What's the indieGoGo campaign for?

The IndieGoGo campaign (which we hope will start the week after Salute) is essentially to cover our design time to produce the rest of the full range of sheets we want to create. The computer time to create one large sheet is at least five or six days. We are working alongside Mantic Games and have already included a special Etch-Master sheet for their recent 'DreadBall - Extreme' Kickstarter campaign; our IndieGoGo campaign will include a sheet of scenery elements (computer consoles, signs, icons, access panels, vents etc) specifically designed for their DeadZone modular plastic scenery that is also launching in April. We also hope to do something



very special; a backer-inspired sheet of elements, details and weapons designed by the backers of the campaign. We'll be using our facebook page to allow people to put up sketches and ideas for things they want to see included, the ones that get the most likes (and are achievable) will get included in the sheet. Everyone who backs us gets one of these exclusive sheets at the end of the campaign. The great thing about this campaign is that, once the design work is done, time to delivery is just a few weeks. We are hoping to end the campaign in May and deliver the rewards by the end of June, all being well.

What other Etch-Master plans do you have for in the future?

Our future plans are pretty much limitless ☺ Despite designing and using our own photo-etch parts for about seven years now, we're still discovering cool new things that can be done with the stuff which haven't really been tried before. The IndieGoGo campaign should allow us to add three more large sheets to the range — the DeadZone scenery sheet I mentioned, plus a 'Steampunk Details' sheet with cogs, gauges and fantastic weaponry and finally an 'Apocalypse/Horror Details' sheet which will include biohazard signs rid-

dled with bullet holes, scalpels and medical tools, chainsaws and other cool stuff. We have some ideas for a couple of 'stretch goal' sheets too; we'll see how it goes and make a decision once we have that range out there before we decide what to do next.

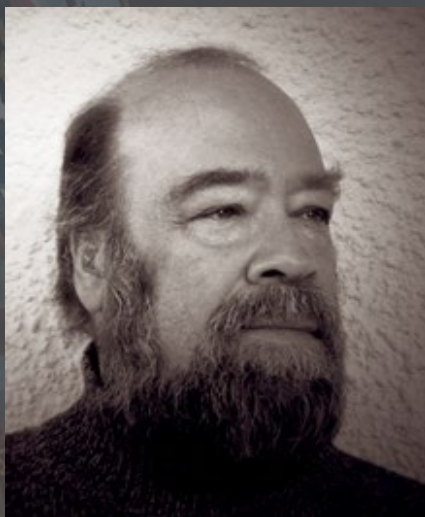
Do you have any plans to do some customising parts for larger scale models?

The scale-modelling side of things is already covered in terms of photo-etch detailing for them. We are looking at a few other avenues for the Etch-Master range beyond miniatures though. Apart from maybe doing a 54mm scale or 75mm scale sheet, we have also been chatting to folks in the 'Japanese mecha modelling' community about a detail sheet especially for Gundam style mecha kits. We are chatting with 1/12 and 1/6 scale figure/toy collectors about the idea of doing a double-sided sheet of etched stainless steel knife and sword blades which would look very cool. We are also hoping to start discussions with some miniature manufacturers about releasing a small line of character models which are supplied with their own specific etched details sheet. Watch this space!

INSIGHT

interview with **Sheperd Paine**

Questions by Sean Fulton



Where are you from? I was born in Berlin, Germany – the first American citizen born there after World War II. My father was in the army at the time, and after returning to the States in 1949, I grew up outside Boston. I went out to Chicago to attend the university and have lived there ever since.

How long have you been painting? I was actively painting from 1968 to 1998. My eyesight is no longer up to painting to the standard I would like, so I have not been active as a painter for the past 15 years.

What major awards have you won? I don't attach much importance to awards (I long ago threw away all but a handful of them), but since you ask, I won Best of Show at the MFCA four years running, 1976-1979, was the first Grand Master of that group in 1972 and the first Chicago Medalist in 1977. I was elected a Fellow of the Company of Military Historians in 1980, served ten years on their Board of Governors and was declared a Membre d'Honneur of the International Napoleonic Society in 2012.

Do you have any future goals? In modelling, no. I think I pretty much accomplished what I set out to do.

With one of the most recognized names in historical miniature painting, Sheperd Paine is considered by many to be the father of the modern diorama. He has written several books on the topic, has his pieces displayed in numerous museums and his works have been collected by the likes of Malcome Forbes (of Forbes Magazine) and the artist Andrew Wyeth. He is credited with starting the "open system" of miniature judging that has gained increasing popularity across the competitive miniature painting circuit around the world.

Q1 : *What got you involved in the hobby to begin with?*

Like most of us, I built models when I was growing up, going through the usual assortment of cars, aeroplanes, model railroads and wargames before settling my interest in model soldiers. When I got to college, I discovered that people were willing to buy my figures, so I was able to put myself through college as a figure painter. Since then, I've never looked back.

Q2 : *Do you have a favourite piece?*

I always used to answer that it was the next one, but since there no longer is a next one, I can look back on some with more fondness than others: Napoleon at the Tomb of Frederick the Great, the Gun Deck of the Victory, The Road to Damascus, The Eve of Es-sling and "The Union Forever!" — all bring back pleasant memories.

Q3 : *Is there a scene that you always wanted complete but didn't have the means/technology/motivation at the time to do it?*

No, I always found a way to do the things I wanted to do. Perhaps the biggest technological innovation of the past few years has been the increasing practicality of LEDs. I used light bulbs in my box dioramas, which generate heat and had to be changed when they burned out. If I were working today, I would be using LEDs for all of my lighting. In fact, I have gone back to a number of my old boxes and rewired them with LEDs at the request of the owners.

Q4 : *What prompted you to initiate the open system of judging? Did you develop it yourself?*

I came up with the open system when we started the Chicago show in 1975. I was bothered by the fact that under the category system, a mediocre entry in a lesser category would take home a first place trophy, while the fourth-place loser in a competitive category would go home empty-handed,



10th Cuirassiers, Segom horse, L Stewart (1971)

even though the second model was of much better quality than the first. By eliminating the categories and giving as many awards as the quality of the work called for meant that 1) no quality work went home unrewarded and 2) no one won an award at the expense of someone else. If your work was of gold medal quality, you receive a gold

medal, regardless of what other people might have on display. The details of the open system have evolved over the years, but the basic principle remains the same.





Eve of Essling 3 overall (1971)

Q5 : Do you have any advice for judges to minimize the controversy in their decisions?

After 40 years of running judging at various shows, I can say with some confidence that the quality of the judges determines the quality of the results. Good judges will find a way to make a bad system work and bad judges can make a shambles of even the best system. The best judges are not always the best painters, some of whom have such a personal outlook on things that anything that isn't done their way isn't done right. A good judge is impartial and willing to make allowances for the different styles and techniques of others.

Q6 : Have you sought out any up-and-coming painters to do commission work for something you would like to see done?

Most of the things I wanted to see done, I did, and since I never kept any of my pieces I feel no temptation to ask other people to do things for me. That said, I do enjoy "mentoring" up-and-coming painters, although I have learned over the years not to offer advice unless it's asked for!



Gericault Chasseur Officer (1969)





Mountbatten (1979)

Q7: *Have you ever considered starting your own line of miniatures?*

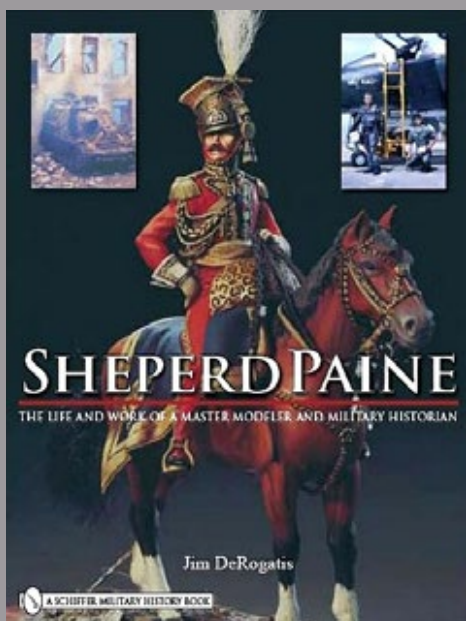
I was a partner in Valiant Miniatures from 1972 to 1978. I had fun doing it, but found that I got far more satisfaction out of working on my own finished pieces than I did sculpting figures for others to paint, so it was time to move on.



The Union Forever! (1983)



Napoleon at the Tomb (1978)



Q8: What prompted you to make the jump from being purely a modeler to author of a series of books?

I had written a number of articles and the Monogram diorama tip sheets, as well as teaching figure painting classes, so I felt I was ready to pass on what I had learned to a broader audience. The figure painting classes were particularly helpful, because the experience taught me how to explain things in a way that the students could understand.

Q9: Back in the early years, much of a diorama had to be scratch built. Do you think with the advent of all the accessories readily available to the modern modeller, some of that "ingenuity" is being lost?

I have no objection to all of the aftermarket accessories available today and would certainly be using them in my own work. Needless to say, I would modify these pieces to suit my own needs. I have often said that aftermarket products are a welcome addition to the hobby as long as they are used as a beginning rather than an end. A good diorama tells a story and a good story is a result of imagination. Five guys standing around the tank isn't much of a story and no matter how well it is painted or how many aftermarket products it includes, it will never be



To a Fair Wind...and Victory! (1980)



Monitor Turret (1976)

more than a mediocre diorama. Even with a good story, if the viewer sees the same building in the background that he saw in several other dioramas, he will feel disappointed. The viewer is always looking for something new and exciting and something he has seen before is always a letdown. For that reason, I'm always disappointed when I see a diorama which is obviously nothing more than an assemblage of parts available to everyone.



Monogram B-26 Factory 2 mirrors (1978)



Monogram Brumbaer (1973)



Road to Damascus (1979)



Victory Gun Deck (1977)

Q10 : You have done pieces for some pretty amazing clients. How was it that you ended up being commissioned by them?

In just about every case they contacted me, usually after seeing my work at a show. Once a relationship was established, they usually ended up buying several more pieces. I never accepted commissions; I learned early on that doing work that someone else wants but you don't want to do is the surest way to burn out. I was always happy to take "suggestions" – if what they wanted was something that I wanted to do, I was more than happy to do it. In fact, some of my most enjoyable projects were ones that were developed jointly between the client and myself.



Night Watch (1979)



Remnants of an Army (1982)

*Three Lancers (1973)*

All at FPM would like to thank Sheperd for taking the time to do this interview, without him none of us would be painting to the standard we are today. His work truly is the foundation of all of ours.

*Whiff of Grapeshot (1974)*

A Brief Look Around the UK Shows March 2014

By **Martyn Dorey**



March is the ramp up for the UK shows and the months to come are quite full until a short break in June and again in August. So what did March have to offer for the UK show goers this year?



Kicking off the month was the North Somerset Show held at the campus in Western-Super-Mare. I have never attended this show before, but the club had been badgering me to attend for a while, so this year I attended. The show is one of those that seemed to have a little bit of everything to be seen from the modelling hobby and a very friendly atmosphere. I was pleasantly surprised at the amount of figures on show compared to the usual heavily represented armour and aircraft displays.

From what the organisers have been saying, this year was probably the last year at its current location at the campus on the outskirts of Western-Super-Mare and also the last for its current date in March as they are looking to move the show to the Helicopter Museum and place the show in July. Although the move will put the show amongst the museum exhibits and give it a unique setting rather than the usual show setting of a sports hall or community centre, what worries me is the time of year it will move to as July is already a full month for shows.



The same day as the Western Show this year was Hammerhead. Traditionally Hammerhead is in February, but this year under new organisers it changed venue and date. This was not widely published, so I wonder how many people went to the old venue at the old date? Talking to other traders later in the month, I did hear that it was a very well organised show with good trade access as well as putting everybody in one room rather than being scattered throughout different rooms as they were at the old venue. It is certainly a show I would like to do again proving it doesn't clash with other shows as it did this year.

Next up was the WMMS 2014 Show or better known as the Alumwell Show. This is primarily a wargames show, but has a good representation of model clubs from around the Midlands area and includes IPMS and MFVA clubs including the display by Roger Harthill and Norman Otty better known as "Military in Miniature" with some lovely figures on display.

This year the show was disrupted by the fire alarm and unfortunately the show seemed to die at this point with a lot of the visitors to the show deciding it was a good time to leave and head home.

The final show for March for me was the East Midlands Show held in the Leisure Centre at Hinkley. Thankfully, this year there was no snow, so I didn't go sliding on the ice across the lights in front of the venue. Always plenty to see at this show as there is a wide mix of interests amongst the clubs attending and also the traders. It was interesting to catch up with Tommy's War and the latest releases he had on offer especially as this year marks the 100th anniversary of WWI, which a lot of the club shows and even some of the larger non club shows are using as a theme.

Well that is it for this month; as I write this I am late as usual and the chaos of Salute has just passed, but that is for next month. ©

Dear friends, it is time for the

12th AGRAM ARENA SUMMER TOURNAMENT

Location: MS "Cvjetni trg", Miskecov prolaz 3, Zagreb, Croatia.

We are in the second decade of organizing Arena events and this year's Agram Arena Summer is going to be held over two weekends: **12-13th July 2014** for the 40K International tournament and Black Queen International hobby & Miniature Painting Pompetition. **19-20th July 2014** for the Malifaux International Tournament and Demo Games / Open Play (Infinity, LOTR SBG on Saturday 19th; Flames of War and Warmachine on Sunday 20th).

Entry: FREE!

Refreshing drinks for all players will be free during the tournaments.

Accommodation for Saturday night is also free for the 1st timers; read more about this in the rules! Lunch is available at the price of 75Kn (10 €) for both days.

More info and rulespacks to be found [here](#).

Official languages of the tournament will be **English and Croatian**.

Registration:

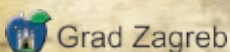
40K - from 1st of June to 05th of July. Black Queen - from 18th of June to 05th of July (not necessary - see the rulespack). Malifaux - from 1st of June to 14th of July and Demo Games / Open Play - from 14th of July to 18th of July. You can find guidelines on registration in the rules; see the link above.

If you need any other information please contact us at ums.agram@gmail.com or **GSM +385 91 7620584**

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MINIATURE PAINTING

A BEGINNER'S ODYSSEY PART ONE

by **Tim Fitch**

'Paint something bigger' – Shane said – 'Working on a larger canvas will help improve your painting'... well that was the spark that started off this little project.

I've been painting on and off for more years than I care to remember, but with little natural talent I'd sort of reached a plateau. Miniature painting is usually a solitary affair and until the internet, it wasn't easy to get much advice on what to do. Games Workshop would post up bits in 'Eavy Metal and every so often a 'How to paint miniatures' guide would appear in a Citadel Compendium. To be honest, it wasn't until Citadel launched their own range of acrylic paints that it became a viable undertaking for the home hobbyist. Airfix and Humbrol enamels can be soul destroying in the time they take to dry and what they do to a brush.

So from the above, you can see I started quite a while ago. With a bit of luck, some of you reading this will be nodding in agreement at the references. The problem is that was sort of where I stopped progressing/improving. I sort of got the idea of washes; but thinning paints and layering them, the use of flow enhancer and drying

retarder, having an imaginary light source and shading the miniature accordingly—these were all things I had scant knowledge about.

On my first little forum, I used to organise things called painting duels. Two members would duel by posting up a picture of a specific sort of miniature that they had both painted. It didn't have to be the same miniatures, but similar; think two space marines or wizard types etc. The rest of the membership would then be invited to vote on whose picture they thought was the best. I entered some of my best work to date and usually lost. It was a bit of fun, but it was also telling me that I wasn't very good. Time passed and the duels reached a natural conclusion. I'd won a couple, but still languished last on the little league table.

As with many painters, I'd also been suffering from a loss of painting mojo for a good number of years. I was still turning out the odd piece here and

there, but in truth it just didn't excite me like it used to. Unlike many, I have to be calm in order to paint. I find it a calming pastime, but not one that stills an anxious mind. In my previous careers, stress was all too common and even after several years of running Miniature-Heroes I still didn't feel the old excitement about painting a miniature. Then About a year ago, for reasons known only to my subconscious, I got the urge to have a bash again. Old citadel paints were shaken out of their gloopy torpor, the water jar refilled and my brush brought out of its drawer.

A good friend had gifted me a pre slotta thief, so I had a go at that. Once finished, I posted up the result on the forum. Comments were kind and constructive, but the general view was it wasn't that great. However with the advice gleaned I tried again and again and again. It was about now that I realised I was still on the same level as I was 5 years ago. I needed to move on and try to get a bit better; but how do you

go about getting better? I suspect everyone has different needs and, therefore, different ways of accomplishing the change. Mine might help you or you may think what a load of twaddle this all is. However, if it gives a few pointers to at least one reader then it's been worth all the typing. This won't make you a master painter, but it might help you paint a little bit better.

Step 1: Equipment

Well, I'd got just about everything I needed already or so I initially thought. After a few chats with Shane I wasn't so sure. Being of a frugal disposition (code for "cheap" – Ed.), I don't like buying something unless I absolutely have to, but if I wanted to try and improve, then I was just going to have to bite the bullet and splash the cash.

My first buy was 'How to Paint a Better Miniature' by Hot Lead's Laszlo Jakusovszky. You get 3 DVD's in the case where Laszlo leads you through painting a miniature from prepping and priming to varnishing and basing. I found it very useful, though probably more advanced painters would find it less so. Laszlo is a good teacher and shows off different techniques in a straightforward manner. Thanks to this I now have a better understanding of layering and blending.

During another chat with Shane, we got on the subject of brushes. He swears by Windsor & Newton's No. 7's. I'd heard about these, but always thought they were for the pros and not an amateur like me. They're also quite expensive. I've bought and used brushes from a host of manufacturers over the years. Revell, Daler-Rowney, Pro Arte, etc and found them to be ok for a while. The Revell ones were nice as they had larger triangular handles, but the bristles would curl after a bit. I did splash out and try a Rosemary & Co brush too. It became my then main brush at that time and was certainly a step up from what I'd been using. It was only when Shane countered my argument that I wasn't good enough to warrant buying a W&N No.7 with, 'you need good equipment to give yourself the best chance possible', that I finally went and bought one.

I can now see why he rates his so highly. My size 0 W&N No.7 is the best brush I've ever had. Consistent point, lays the paint on smoothly and (most importantly) puts it where you want it to go. Wish I'd bought one before now.

An optivisor was another thing I thought I didn't need. I've worn glasses for many years for distance, but have always been quite proud of the fact my close up vision was rather good. Hence what do I need an optivisor for? Well, after seeing the difference the No.7 made, I thought I'd get a cheap one and see what I thought. I went for a Rolson one in the end. It comes with an inbuilt light and a box of plastic lenses that clip into the holder on the front. The lenses are of different strengths and the body of the optivisor has two sets of clips, so they can be doubled up if need be. It



took a little while to get used to it and to dipping the brush into the paint which is usually just out of the focal range of the lens. However, it was worth persevering with and again I don't know how I ever managed without. Whereas before I could see the details, now I can judge just where the brush should go and get it there. The little light is a boon too. There are more expensive optivisors on the market, but, if like me, you just want to see what they're like, this one is a good start.

Something both Shane and Laszlo were adamant about was good brush care. Apart from washing it out in the water pot after each colour, this wasn't something I'd taken very seriously. However, with the purchase of the No.7 causing the moths in my wallet to flutter nervously, I thought it best to try and make it last as long as possible. Brush soap is the stuff for the job, so I got a pot of that too. I purchased a pot of 'The Masters Brush Cleaner and Preserver' at the same time I got the brush. It comes in a little fawn coloured plastic pot with a screw top lid. The pot is about two thirds filled with white soap which has a slightly citrus smell to it. It's simple to use; just wet the brush and stroke it gently over the surface of the soap. The brush will collect a small amount which can then be rubbed gently into its bristles by stroking it up and down the palm of your other hand. I have to admit I wasn't expecting much, but again I was surprised. It not only took out the paint I had just used, it also made a start on getting rid of all the other mucky stuff that was lodged in the brush. A few more rinsings and soap applications later and the brush was in a much better state than it had been before. The No.7 now gets frequent washes during a painting session, while all the brushes I use get one at the end. It's restored some rather grotty brushes I had and is keeping the No.7 in peak condition at the moment.

Now the art of layering and blending is using thinned paints of varying shades. Again, this was something I'd



never really done before. My two gurus explained that just adding more water to your paint wasn't enough. Watered down acrylic paint doesn't flow as well and tends to pool when applied. The answer to this is to add flow enhancer to the mix. Shane and Laszlo both agree on making up a dropper bottle with clean water 50%, flow enhancer 25% and drying retarder 25%. Drying retarder keeps the paint from drying and allows more time for wet blending. It's also useful if you are building up the layers of a specially mixed colour and you don't want the paint to dry before you're finished. I've been using the Reaper Master Series Paint products, mainly because I sell them and have easy access to them. The water and flow enhancer mix in a dropper bottle is how I now thin my paints. Drying retarder I add as a separate item when I'm going to need it. Currently for me it works best that way,

but it is down to personal choice. At the very least get some flow enhancer, it really does make a big difference, whatever brand of paint you use.



Back in the days of the Citadel Compendiums, they would help bulk the things out with some miniature related articles. How to paint the little lead men featured highly in these and was where I first began. For a paint pallet they recommended the use of a ceramic tile. I followed this and my tile and I have been painting buddies for many years. Shane was not impressed when I showed my old friend to him. 'Get yourself a proper pallet', came the reply and he held up an example. Well I did, the white plastic affair you can see in the picture. It's been a revelation too. Having the little wells makes mixing paint easier, and is also stays wet longer, even without drying retarder. I do have to clean it out more often, but it's worth the extra effort.

Lastly, the most important bit is the paint. I have a collection of very old paints assembled from when Citadel used to market their own paint sets. The reason why I've still got them is that they are still good and I can't bear to throw

stuff away that's still useful. That said, there are areas in which they aren't so good such as skin tones etc. Being the largest UK seller of Reaper Master Series paints has meant a few have crept into my motley set up, too. They are very good and they mix with the old guys no problem.

So, with my painting set-up renovated and with the tips and techniques I've learnt from Shane and Laszlo, it was time to have a go at the suggested, bigger miniature.

To be honest, I think Shane had something 54mm scale or bigger in mind. The larger minis and busts are his preferred canvases. However, as I have an extensive lead mountain it seemed a bit silly to go out and buy something new when I already have lots waiting to be painted. The thing was what? I've got some quite sizeable giants and dragons at the bottom of the display cabinet. They are 28mm scale, but at around 200mm plus tall they really centrepiece miniatures. What I needed was something that would work around the 72mm scale. Big enough, but not too big to handle easily. After a bit of thinking, I finally settled on this Minotaur from Grenadier (now Mirliton) miniatures. He'd been in the cupboard for about 20 years, so was now nicely matured and ready for the project.

First off, it was down to prepping the miniature. I have to admit to have been a bit lazy when it came to prepping miniatures in the past and I don't think I'm alone. It's the boring bit before you can get onto the good bit of painting, so naturally it doesn't excite the soul very much. However, it is probably the most important part and it does pay dividends later on if you do it properly. I know Shane goes to great lengths on his miniatures before he starts, so now I would follow suit.

First off is to clean off the mould lines. This is the little line that marks where the two halves of the mould have been put together. A nice new mould will produce a small line in the hands of a good caster. However, moulds do wear over time and the mould line can increase in size. In the worst cases, the mould ceases to fit together tightly and molten metal fills the resulting gap. That is called 'flash' and usually indicates a mould towards the end of its life. Mould lines can ruin an otherwise super paint job so they need to be removed.

Starting with a sharp scalpel, I started to carefully scrape the mould line away from the smooth areas. I used the blade at ninety degrees to the top of the mould line and gently worked backwards. In tight areas, a fine needle file can be used, but be careful not to let the file leave a roughed area. A light run over with the knife blade usually sorts out that problem afterwards. My Minotaur wasn't too bad, though it did have a few problem areas. The mould lines on the rear outstretched arm came off easily. Where it crossed through the fingers holding the straight sword were a bit more difficult. Through the furry parts of his body things were pretty

good, but the head and waist belt were a different matter.

Its head was fine from the front side. This was good as it was the side most likely to be seen. However, the other had suffered a slight mould slip and wasn't as good. It took quite a bit of cleaning up and then some building out with liquid greenstuff before I got it back to something like it should have been. Each half of the belt also didn't quite meet at the mould line and were slightly out of alignment too. Again trimming, filing and rebuilding were required. Neither place is perfect, but they are much improved to what they were.

Lastly, there was the ear under the facing horn. For some reason, it just didn't look right. After a bit of pondering about it, I added a small piece of greenstuff and sculpted it in to look like the rest of his furry head hair. It looks more complete now and blends in with the whole.

So with that done, it was time to give him an undercoat. This is a more vital stage than you would think. Get it wrong and it'll affect the rest of the paintwork you apply. Laszlo likes spray priming, though personally I'm not a fan. It has much to recommend it, but I find getting the spray evenly into undercut areas a pain, so I resort to a brush. I also find this a good way of getting to know the miniature and perhaps seeing the little bits and pieces on it that I might have missed before. The colour you choose as an undercoat is also very important. Many people like to use a matt black as this puts the deep recess shadows in place without having to add them in by hand afterwards. It's a good point, but more importantly, and why I don't like it, is it affects to colours you subsequently put on top of it. Basically it dulls down and drabs the colour out of your top coat paints. On certain miniatures this can be the desired look, but if you want something to look bright and new, it's an uphill struggle. For example, white on black undercoat will look grey. Red on black undercoat will be drab and brownish looking. However going to the opposite extreme, using white can wash the

Picture 1



colour right out of the paint too. Red on white undercoat can look pinky. Blue on white undercoat can look faded and pale. For best effect, I follow the advice of the great Shane and use a light grey. Though you don't get the inbuilt black lining, you do get better colour rendering and that's the more important bit.

With the undercoating done, I give the minotaur another good look over in case there were any mould lines I'd missed. The undercoat tends to help pick out any areas I might have missed, which it did. So it was back out with the knife and files, then re-undercoating the now bare metal bits again. Once done and happy that all is as it should be its time to stick it to a painting holder (piece of round wood) and get on with the good bit

Now is also a good time to decide where you want your light source to be coming from. I decided on about 2pm in the sky as indicated by the arrows in this picture. This means the areas nearest the light should be brightest and those hidden from the light will be in shade. Well, that's the theory anyway. This miniature has a large skin area, so I concen-

trated on this first. For a base coat, I mixed some Reaper MS Fair Shadow with one drop of Reaper Mahogany Brown. I find this darkens the Fair Shadow down just enough to make it an effective base from which to highlight. This was painted over all the flesh areas and allowed to dry. After this, all the skin got a going over with Reaper Flesh Wash diluted



down so it went into the recesses to help with the shading. The next bit was more tricky, having a go at wet blending the skin highlights. For this, I used the Reaper Fair Skin triad, consisting of Fair

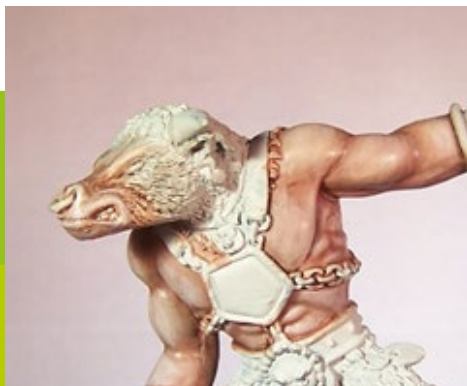


Shadow, Fair Skin and Fair Highlight. All the paints were given individual wells in the palette and had a couple of drops of water / flow improver mix, and a drop each of drying retarder. Diluted paints dry fast on the miniature, so the time you have to work them together is next to nothing. Drying retarder makes all the difference here, giving you plenty of time to lay on the layers and feather in

the edges. Starting from the darkest shade and working through the mid tone to the lightest areas where the light would fall in relation to where you've placed your imaginary sun. It takes a while, but you can start to see the result come though as you go. Sometimes you have to go back and alter a bit, but as the paint is still wet it allows this. The final touch was a bit of Flesh Wash here and there just to make the blending as smooth as possible.



I wanted the flesh to look pale through to a brownish colour as I didn't want it to look too human. Yes, it's supposed to be a half man, half bull creature, but clearly it's more bull than anything else and I hope the skin reflects that. The last bit of the skin was to darken the recessed edges with another Reaper paint product, Brown Liner this time. It makes a nice demarcation line between areas and for this wasn't as harsh as black would have been.

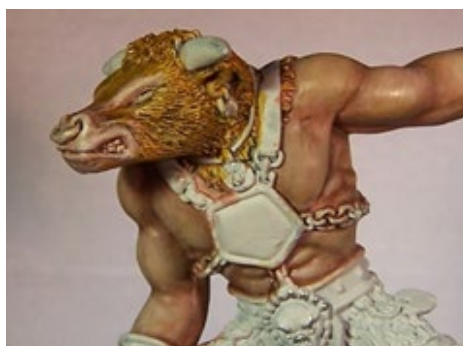


Next major area to have a go at was also the one giving me the most problems, the fur. Choosing the colours and actually painting it weren't a problem; it was shading it I didn't have much idea about. However, I did know I wanted the head area to be a little lighter than the lower torso and legs.

To this end, I put a bit of my ancient Grenadier Light Brown (yes, Grenadier did sell a range of paints back in the early 90's here in the UK) into a well and added a drop of my paint diluting mixture. I then painted this over the head area with a couple of coats and allowed it to dry.



Being diluted, the brown pooled in the recesses of the fur more than the raised areas. This gave a good definition between the individual hairs, and meant I didn't have to do too much additional highlighting. I did wash over the area with a bit of diluted Brown Liner, just to make the dark tones stand out a bit more.



Now it came to the lower torso and legs. As these were of a courser sculpted fur, I thought it best of that they were a little darker. So I mixed three drops of Grenadier Light Brown and one drop of Reaper Mahogany Brown with a little diluter for the base coat.



I then dry brushed the top tufts of the fur with Citadel Orc Brown, washed it with dilute Reaper Brown Liner and hit a problem.



How the heck do you highlight fur? I know there must be a way, but up until now it wasn't something that I'd ever considered. In the real world fur is made up of lots of hairs tightly packed together and usually all laying in the same general direction. Healthy fur shines so the highlights would be

shiny; but a miniature's sculpted fur is all peaks and troughs. It won't show a sheen, but I wanted it to reflect the imaginary light source being directed on it.



There is probably a proper way of doing it, but I opted for painting the fur a lighter shade where the light was going to hit. I started off with diluted Citadel Orc Brown, but only managed to produce odd coloured patches in the fur. I washed the offending areas a couple of times with diluted Reaper Brown Liner. This made the patched look a bit more in keeping with the rest of the fur, though they still do stick out. To be honest, now I'm at a bit of a loss. Normally I'd ask Shane, but as I wanted this to be a surprise clearly I couldn't. The only thing to do was leave it, do the rest and see how it looked nearer the end of the paint work.

The Minotaur is a legend from ancient Greece, so I wanted mine to reflect the time he was supposed to have lived in. It was also about this time I started giving thought to making a scenic base for him, but more of that later. Steel is fairly recent historically, but bronze felt right for his time. Therefore, the metal work on the miniature would mostly comprise of bronze with a bit of copper and a little gold and silver thrown in for good measure.

Reaper makes some very good bronzes, but I only have their Old Bronze in my painting armoury. It does look old too, which was a look I didn't want. My other choice was Citadel Dwarf Bronze, which I think looks too orangey red. In the end, I mixed three drops of Citadel Dwarf Bronze and one drop of Reaper Old Bronze together with a little diluter and applied it as a base coat to the blades, chains and belt clips.



Shading and highlighting the bronze proved to be another headache. I seldom use bronze so have never really had to think about tonal changes for it before. I settled on my base coat bronze mix with a bit of added black for the shading. To highlight, I used dilute Burnished Gold and then a little dilute Vallejo White Metal Medium for the very lightest spots. With hindsight, I'm not sure it was completely effective and could have done with a bit more work.



On to the Leather items now. It did strike me as a bit odd he'd be wearing a material made from the skins of his near relatives, but perhaps that's just me? Anyway, I mixed three drops of Citadel Orc Brown with one drop of Reaper Mahogany Brown and a drop of diluter and applied that to all the leather items as a base coat. Dilute Orc Brown with a drop of Reaper Leather White was used for the edges and the highlights. This was then washed over with three dilute coats of Reaper Brown Liner to blend it into the basecoat. The Brown Liner also did a good job of falling into the right areas to form the more shaded areas. Finally, just a very little diluted Citadel Chaos Black for the very darkest areas.

Continuing the thinking that the Minotaur was in the time period of ancient Greece, once again limited me when it came to the metal facemask codpiece covering his nether regions. More bronze would be the obvious choice, and probably the strongest metal available at that time. However from a painting point of view I didn't want bronze to become too dominant. Copper seemed the next logical choice, so my old Citadel Beaten Copper was pressed into service. I also used it on the flat rivets on each wrist cuff. I did add a drop of Reaper Brown Liner to dull the copper a little, along with a drop of diluter. Beaten Copper on its own looked a bit too bright and I wanted to have somewhere to go with possible highlights. That said, I still wasn't sure about it, so decided to move on to some other areas while I gave it further consideration.



To be honest, I had to leave the miniature a few days while work took over my free time. When I did manage to get back to it, I could have kicked myself for not doing the protective mask brass instead of copper. It would have added a bit more of a focal point to that area and would have still been in keeping. The only drawback was that I don't have a ready mixed brass and didn't want it to go too golden. It would be here that a better painter would use NMM (non-metallic metals) and make them look awesome. I, however, have yet to even attempt that sort of thing, let alone master it. No, best to make a brass mix and keep it in small areas, so it was one drop Grenadier Yellow with one drop Citadel Shining Gold and a little flow improver to help the mix. I then applied this in a couple of coats to the sword hilts. Once dry, I applied a couple of coats of dilute Reaper Brown Liner to try and make the metal look tarnished. A little Shining Gold with a touch of Vallejo Metallic Medium to lighten it provided the lighter edging shade. I think it just about works.



Horns and hooves are next. I base coated these areas with Reaper Linen White and let it dry, then a coat of Reaper Flesh Wash over the whole base coated area to give it a slightly brownish

tinge. Brown Liner with diluter and drying retarder was then used where the bony areas met the fur. Having the drying retarder in the mix allowed me to play about with this darker brown colour and slowly pull it out along the surface of the base coat. I wanted it to appear darker nearer the fur, and gradually fade out. This worked fairly well, but I still had to go back in once it was dry with a little dilute Linen White, working it back the other way. I also finished the breastplate, which I thought would look good as a sort of battered gold. This was just a basecoat of Citadel Burnished Gold, a dilute purple wash to shade, and a little Vallejo Metallic Medium added to the gold to highlight. Black lining with a mix of Reaper Faded Black, Black Ink and a drop of diluter finished it off. I also wiped the brush across the surface of the breastplate to try and add a little wear and tear to its surface. The leather leg strap was also painted in and lined either side with the black to make it stand out a bit from the leg fur.

The miniature has a number of tags or medallions on lengths of cord dotted around it. Most hang off the belt but one is also off the leg strap. As these appeared to be decorative only, I thought they might as well be precious and, therefore, gold. To make them a little more Greek, I looked up some Greek symbols and had a go in shaky freehand to paint them on. The symbols refer to the planets in the solar system that the Greeks knew about and I thought they looked suitably magical too.

Then it was back to the copper faceplate. Having had time to think about it, I decided browns were the best way to go when attempting to shade it. I started off with a coat of Reaper Brown Liner in its undiluted form, washed over the whole area. This got into all the recesses and provided the initial darkest areas. A couple more diluted coats and it looked fairly good. To highlight, I mixed a little of the Vallejo Metallic Medium into some Citadel Beaten Copper to lighten it. This then went on the highlights and edges.



Finally, it was the remaining details—eyes, sword hilts, finger nails etc and quite a bit of work with black lining to get him complete (or in my mind complete, anyway).

The last thing was to think about varnishing. Here again, Shane was adamant in his recommendation. Testors dullcote spray on was the only way to go. 'Buy some from Martyn (MDP) and you'll see why', he said. This I did and like everything else, he was very right. Ordinary matt varnish is dull. This stuff is matt and you can see the difference straight away. It makes the figure seem more lifelike and seems to enhance the tones in the paintwork too. That or it's just wishful thinking on my part. The only downside is it smells rather badly, so only use in a well ventilated room. That's all for this issue, next month the scenic base!



THE DRAGON LORD



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



By **Marta Ślusarska**

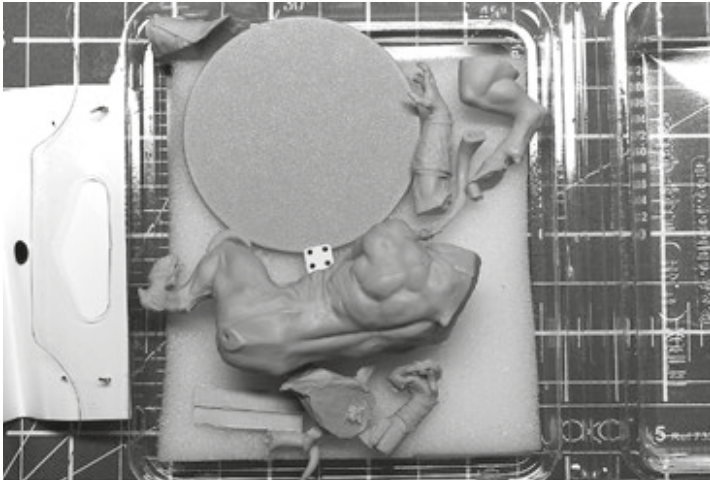
Unboxing SphereWars Werebull

Material: **Resin**
Scale: **28mm Monster**
Price: **41.50€**
Available from:
SphereWars
www.spherewars.es

Finally, I managed to buy this lovely miniature. I know it's not a new mini and there was plenty of time to buy it, but I'm not too keen to buy SphereWars stuff online (for reasons that I will explain later) and I saw only one copy at one show 2 years ago, but I didn't go for it because the casting was rather bad. This year though, luckily for me, the SphereWars folks were present at Salute last Saturday. So, without any doubts, I knew it was on my very short shopping list for that day.

The Box

The miniature is packed in a clear plastic box with a thick layer of sponge and a photo of the mini on one side and clear view on the other. This way you can be sure the parts are adequately secured and you can see what exactly you are buying. This is a nice solution, practiced by many companies giving people like me, who are really picky when it comes to the cast, a chance to do what we love the most; browse through boxes in pursuit of the perfect cast.

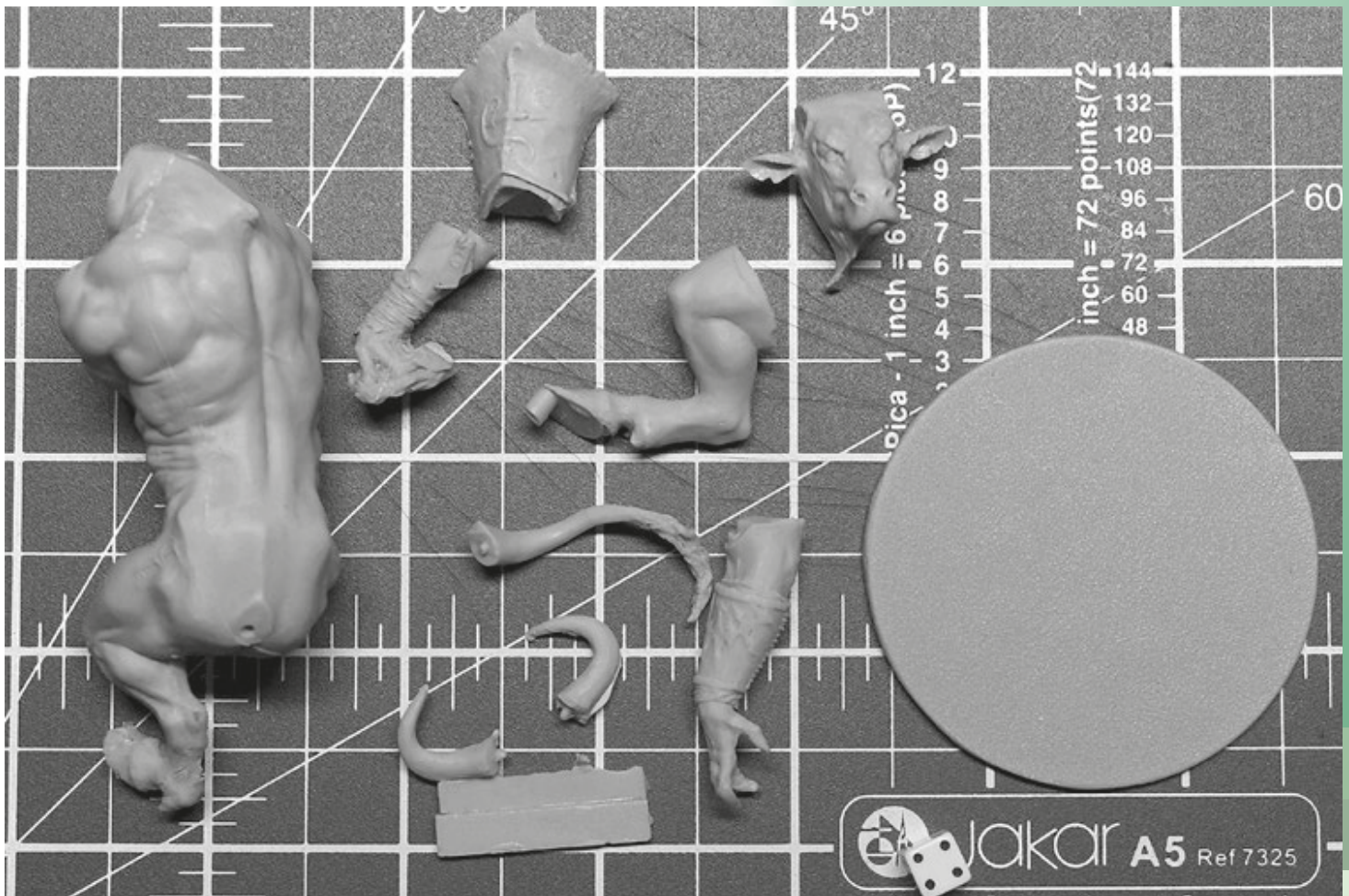


Quality of the Cast

Yeah... quality of the cast... When it comes to the SphereWars, I'd say the quality is not very impressive, at least in my experience. So far I have bought 3 metal miniatures that were really disappointing and now two resin ones. Neither of them are perfect, but when compared to the metal ones, they're much better; but let me focus on the Bull. As you can see in the photos, there are some serious mould lines going across the bull's body. Both of them are rather pro-



nounced, but due to the placement, quite easy to get rid of. Lines on the smaller parts may be a bit more tricky to deal with, especially on the back of the ears or where limbs are bent (i.e., the rear of the legs). The biggest and the worst mould line runs across the right arm, starting right under the shoulder piece and going through the leathery piece on

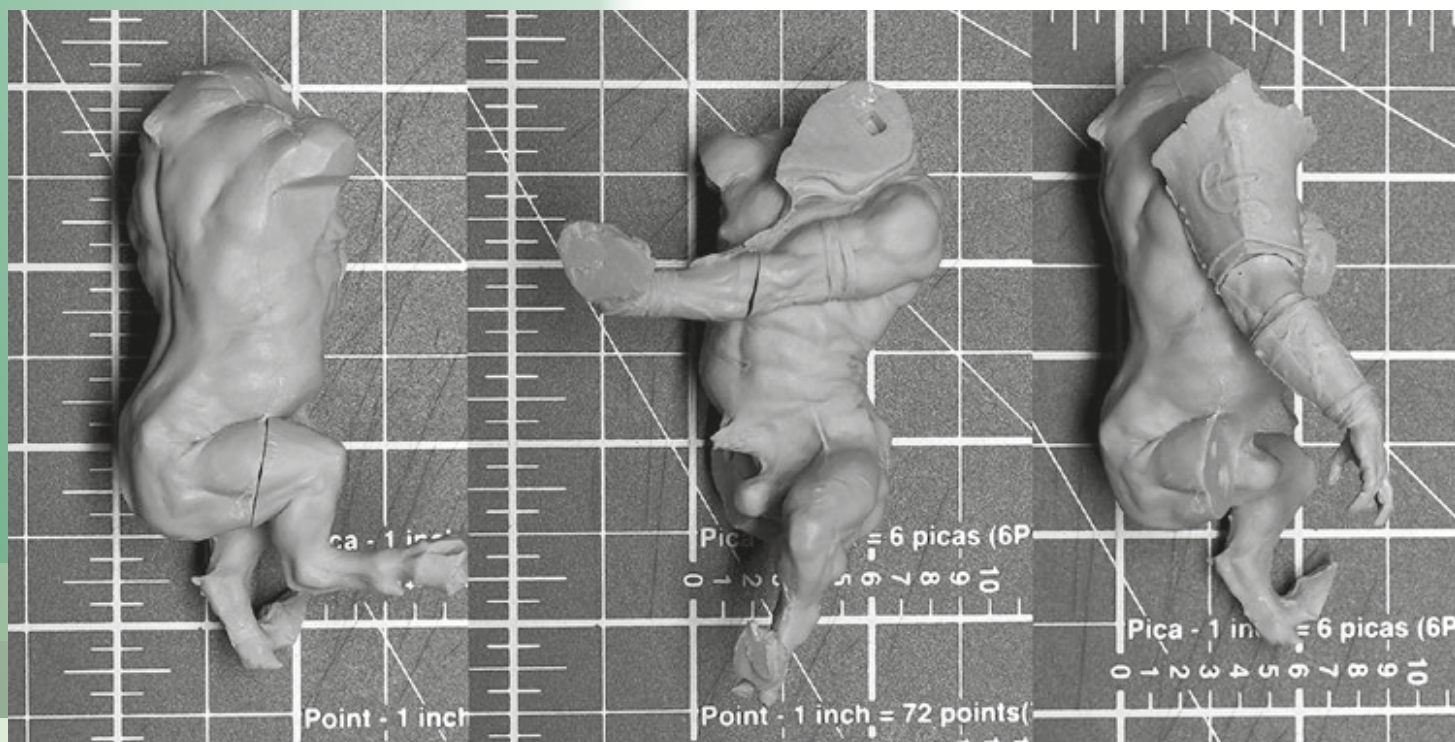
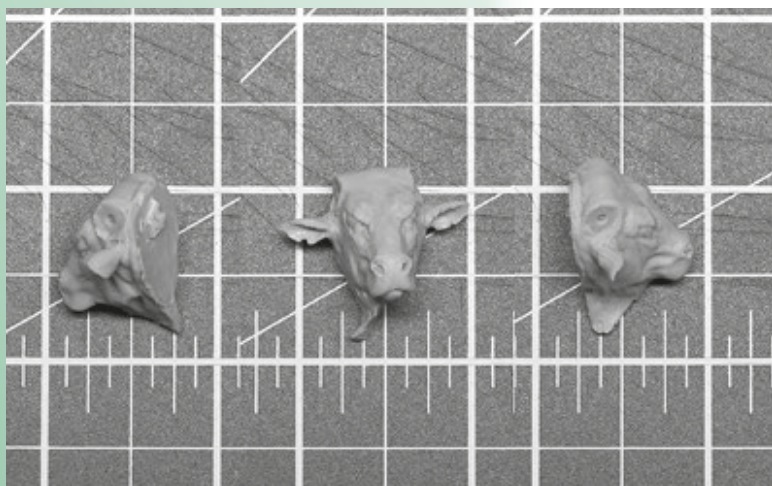


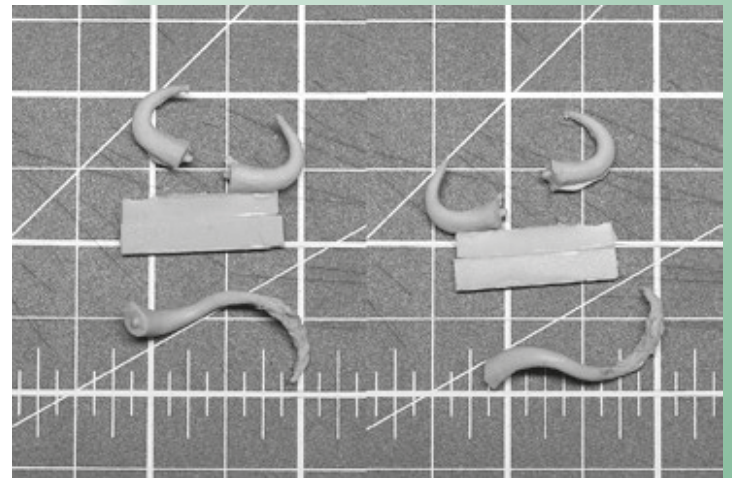
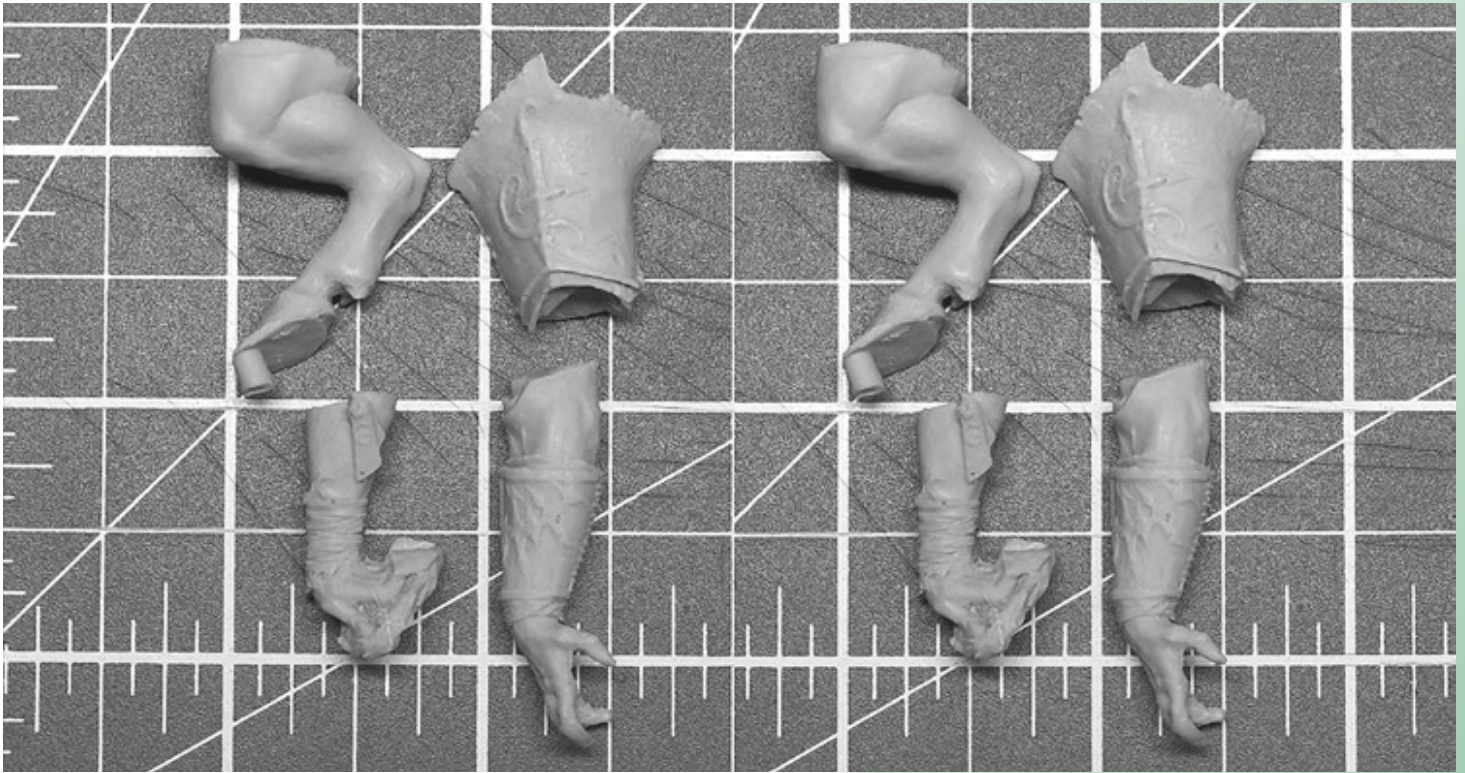


his forearm, messing up the ornament there. I'm guessing that some very careful work with a knife should get rid of the problem on the forearm, but the flesh above the elbow will require some putty. The same might be true for the mould lines on the main body, close to the shoulders and neck. I think it will be easier to add some putty to preserve the shape of the muscles, than file the 'step' risking change in the anatomy. To be honest, mould lines are the only problem with my copy. All the details are cast nice and crisp, so once I've dealt with the mould lines, I'll have a really nice sculpture and a great 'canvas' for painting.

Assembly

As far as I can tell now, assembly shouldn't be a big problem. The parts don't fit together perfectly, but cuts are made in rather easy places, so a few minutes with a file or sandpaper, followed by some putty work, should take care of the joining points. At this point, the biggest issue will be the left rear leg; the severed part seems to be a bit bigger at the top than the rest of the thigh attached to the body, so after gluing both parts together, I'll have to carefully cut the excess and rebuild the muscles. On the plus side, I have to say, that all the parts have pins and holes in the right places, so there is no need to make new ones☺





Overall Opinion

I'm happy that I bought this miniature. I knew that it wasn't a perfect cast when I chose it and I am ready to pay the price in time spent on preparation. I still think it's worth it, even if I have to spend a significant amount of time doing what I like the least about this hobby. Besides, looking at my painting style and technique at the moment, I'm starting to believe that I wasn't ready for this miniature earlier, you know — as a painter! Most likely I wouldn't be able to paint it to its full potential. I'm still not quite sure if I'm ready now, but I'm going to give it a try.

Berserker

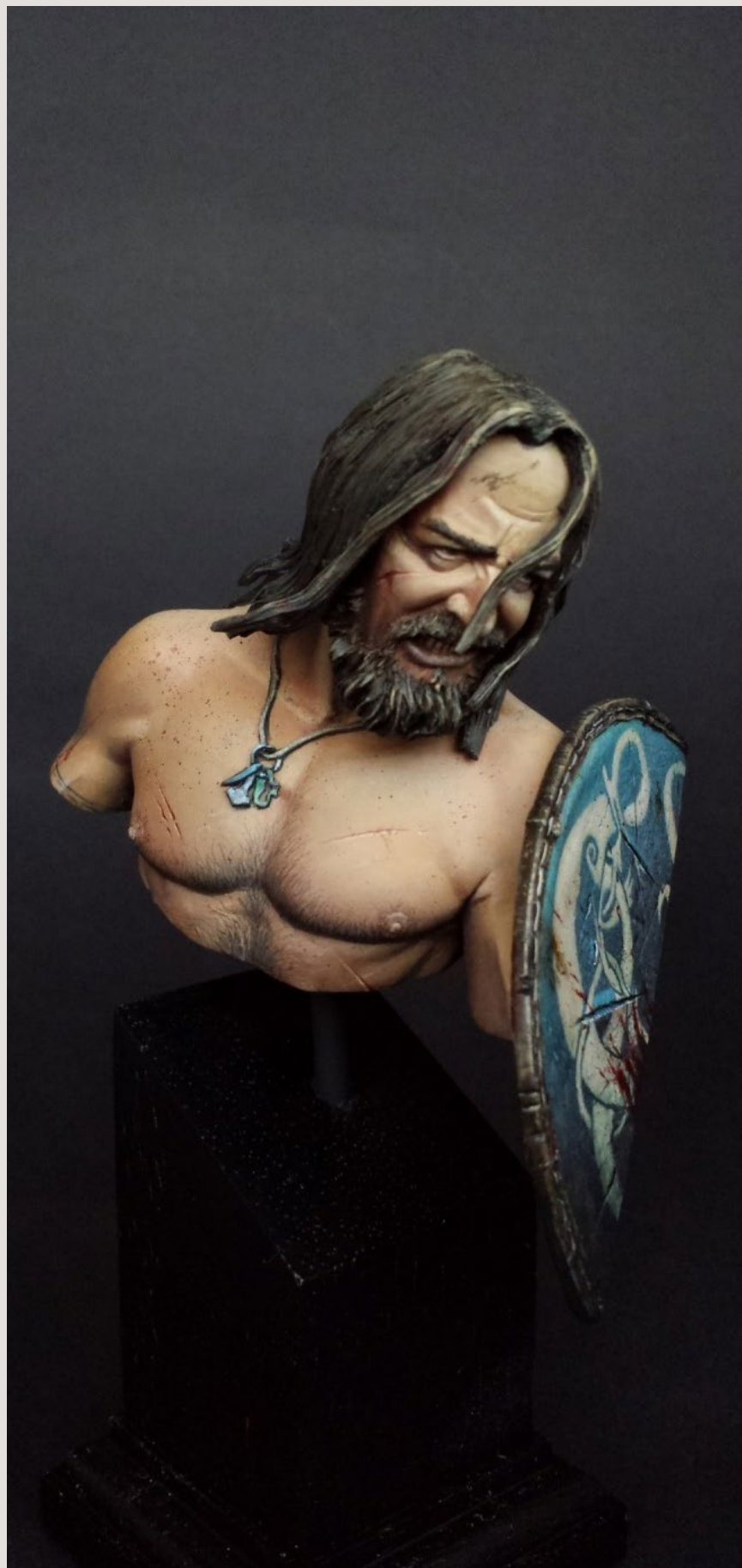
by Ivan Hortal



PRO

My latest work, The Berserker from Pegaso Models. With it I won Bronze in Leganes 2014.

Special thanks to Pepa Saavedra and Isidro Moñux (basajaun) for their help throughout the process.





& PUTTY & PAINT

Samurai Archer

by Sérgio "Odin" Ferrão



The Maelstrom

by Pablo López - palojo



What's on the Market?

a regular look at some of the hobby tools available



By **Martyn Dorey**

For a long time now, people have been painting scratches and chips on their models using a variety of methods other than just a brush, such as the salt method or even pieces of sponge/blister foam.

Chipping Fluid & Medium

All have a place in the painter's arsenal of tools and methods and whilst the salt method was covered by Shane in last issue, I thought that for this issue, I would have a look at the chipping medium/fluids that are currently on the market that I have used, these being the AK Interactive Worn Effects, AK Interactive Heavy Chipping Fluids and the Vallejo Chipping Medium.

The basic principle of these products is that they are applied between coats depending on how deep you want the effect to be. When the paint coat applied over the effect medium/fluid is dry, you wet the area with water to soften the paint and then using a stiff brush or a cocktail stick you remove the paint to show the paint layer underneath.

I have to admit to being a little miffed at the two AK Interactive products for a number of reasons (maybe it is just me). There are two products that basically do the same job, I honestly couldn't see a difference between the two. I was also very disappointed in that neither would work when applied by hand with a brush and I had to airbrush them on. I also found that trying to remove the top layer over the worn or chipping fluid difficult to do regardless of how much water I applied to soak the paint and despite the top layer being applied by airbrush, which meant it wasn't as thick as it would be if applied by normal brush. I could only remove it by scratching with a cocktail stick.



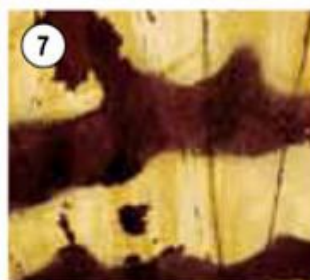


AK claim that these two products can replace the hairspray in the "hairspray technique", but after my initial efforts at using these I decided enough was enough and despite all the hype given to the launch of these they were not a product that I was willing to carry on using and at £4.99 each there is something a little cheaper on the market.

This brings me onto the Vallejo Chipping Medium, retailing at £3.99 for 35ml and also available in an 18ml size bottle for £2.20 not only is it a cheaper alternative, it is also something that is a lot easier to achieve success with, even for me...

The instructions on the bottle are pretty much the same for the Vallejo product as they are for the AK ones i.e., apply the chipping medium over the paint or primer where chipping will be and when dry, apply a second/final coat of water based acrylic paint. Once dry, remoisten with water the areas to be chipped and use a hard brush or stick to scratch off some of the final paint layer.

I have used this product previously, applying it by brush to selective areas rather than airbrushing it over the whole model and I was very happy with the results; re-



1. Primer Color 73605
2. Chipping Medium 76550
3. Model Air 71028
4. Model Wash 76513



1. Primer Color 73615
2. Chipping Medium 76550
3. Model Air 71022
4. Model Wash 76514



1. Primer Color 73607
2. Chipping Medium 76550
3. Model Air 71009
4. Model Wash 76515



1. Primer Color 73603
2. Chipping Medium 76550
3. Model Air 71001
4. Model Wash 76516



1. Primer Color 73615
2. Chipping Medium 76550
3. Model Air 71050
4. Model Wash 76517



1. Primer Color 73604
2. Chipping Medium 76550
3. Model Air 71009
4. Model Wash 76518

moval is very easy even with a medium hardness brush. To take this a step further, whilst at Shane's I used the other half of the land speeder he had used to demonstrate the salt technique.



It had already been primed, so I decided to add the chipping medium straight onto the primer. I am a little heavy handed when it comes to the airbrush, so the coat of chipping medium was applied a bit thicker than I would have liked; but I didn't consider this to be a problem.



Once dry, I applied a coat of red paint again using the airbrush and when this had dried I applied some water with a brush and then used the same brush to start removing the paint. As I said before I can be a bit heavy handed so as you can see from the photos I have removed a fair bit of the paint but it does give you a good idea of the effects that can be achieved.



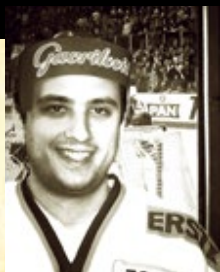
With a bit of practice, you can achieve a flaking paint effect as well; this is possible because as you remove the paint you, can with a little care lift the layer of paint at the edges of the worn/scratch effects and fold it on itself. Once it was all dry, I applied a coat of Dullcote to seal it this way, ensuring that any further coats of paint or washes applied would not disturb the effect achieved so far.



MALIFAU

By Marko Paunovic

A story of a gaming board



Enough of private Marko time; it's time to get busy and continue building the table proper.

Since I've taken time off, I find it always best to kick off with something easier and closer to my comfort zone. The decision to do the Hungering Darkness module came naturally. Loads of work to be done there, but it's all pretty much straight forward, mostly doing some crafty balsa work. Walls, floors, stairs...all are balsa wood, with some support provided by linden slats.

The Design

This module is all about an underground part of the Honeypot Casino. A couple of private rooms for more intimate time with the hostesses, a couple of hallways and a bigger VIP room with a proper stage where the Hungering Darkness resides. All the walls have wooden frames and are covered in 19th century wallpaper (reddish/pinkish in design).

Since the module is supposed to represent The Ten Thunders and Neverborn factions, the LEDs used will be orange and purple; one of each in the two smaller rooms and two of each in the VIP section.

Also, in one private room, there will be a hostess spinning around a pole. Ana did the mini (and will be describing her work a bit later on in this article), while I did the electronics part.



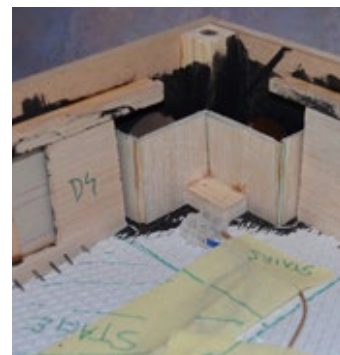
The Build

The build started by fitting the door systems (that Andrija has been fighting with for the better part of 2013) into the frame of the appropriate module. First, I needed to "dig out" some of the HD Styrofoam on the underside of the module (in retrospect, I should have done that prior to fitting the HD styrofoam inside the frames as it would

have made the cutting out process much more simple and the end result would have been much more precise and neat). Once I was satisfied with the size of the hole, I put in the wall section with ball bearings that Andrija built and painted black. This required a couple of dryfittings to get the precise result I was aiming for. If the wall sec-

tion is too far from the module frame, the door inside will likely come loose. On the other hand, if it is too close, the doors are bound to jam. When placed precisely, the doors

while being opened (or closed) will provide a cool clanking sound as well. Andrija has designed it perfectly!



As Marko already announced, for this month's issue I converted and painted a plastic Beckoner minia-

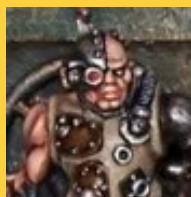
ture. The Beckoner miniature represents a hostess in the casino, a scantily clad woman of, shall we say, loose morals. As the module being built this month is the basement of Jakob Lynch's Honeypot Casino, with a couple of private rooms in it (among other things), I saw it only fitting that I paint the miniature to accompany it.

In one of these private rooms we intended to install a pole dancer and my task was to make one. The Beckoners (kindly donated to us for this build by Wyrd) come a pair per box, and each is a different sculpt. 30mm bases and M2E cards are included in their box.

As agreed with Marko, I chose the one with a cane, because her pose is very, very convenient for the purpose I had in mind for her. After getting her off the sprue and cleaning (no trouble there), I assembled her and attached her to the pole (a metal rod of appropriate diameter) with super-glue. Her hands needed complete re-sculpting; I sketched them out with green stuff. I can't say I'm entirely happy, but they work.

In the end, she was painted with Citadel and Vallejo paints using the same techniques as my figures from the previous couple of issues: a succession of layers and washes. The colour scheme I went with (orange and purple) are the colours of the Ten Thunders and Neverborn – the two factions that control the Honeypot Casino.





Marko's Lamentations: Model Mates washes

Time for another look at some Model Mates products; this time I'll be using their Limescale Effect, Mold wash, Mud Brown, Moss Green wash and Soot Black wash. As I mentioned in earlier issues, I get my Model Mates stuff from a German store so that's why the strange titles on the bottles...



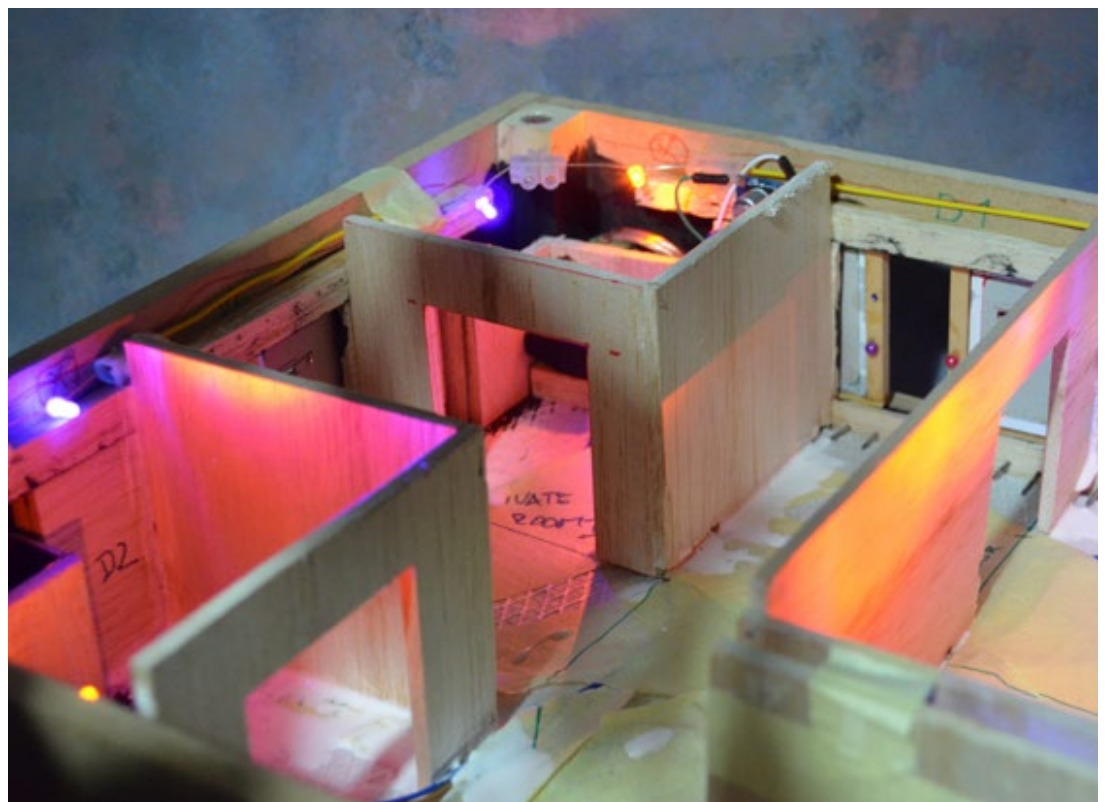
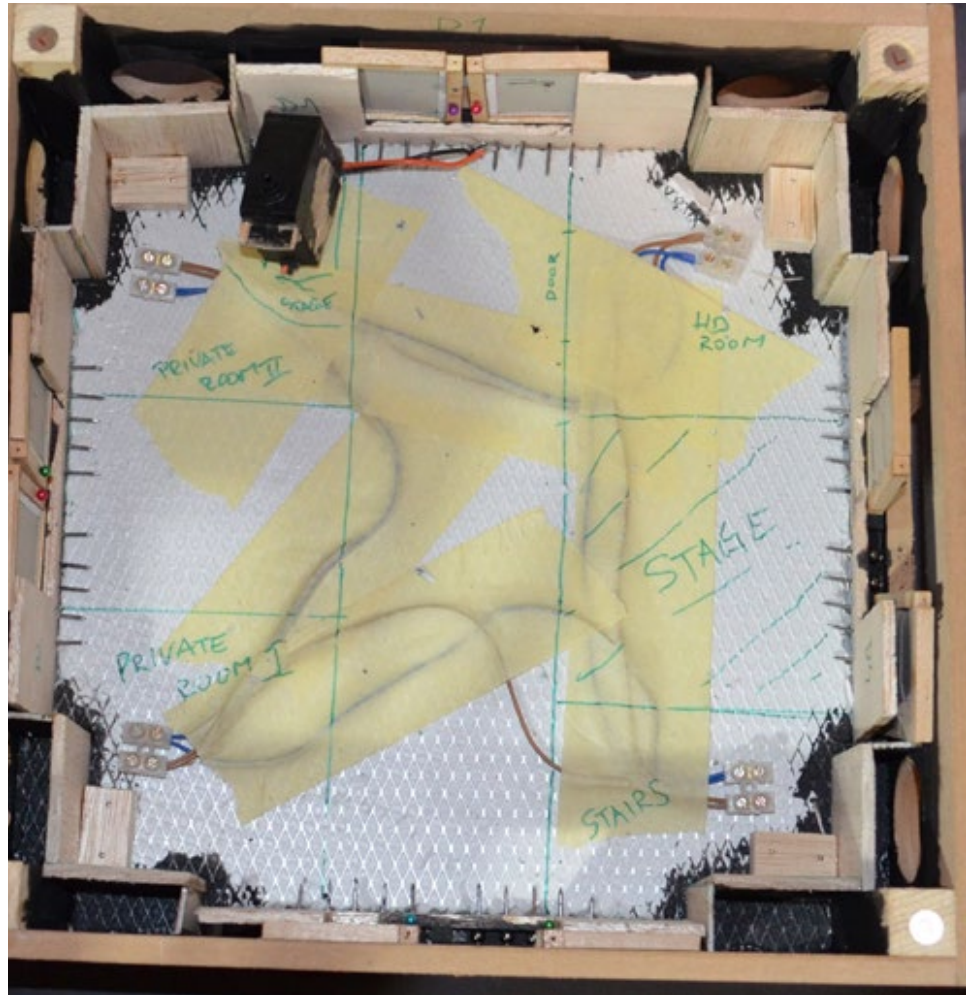
To start things off, I'll be using the brick wall plaster cast that I've used in one of the earlier issues to test the MM Brick Joint Filler effect with GWs green washes and glazes (so ignore the bottom part of the wall). All of these washes and effects work in the same manner. After painting and varnishing, apply a coat of MM wash/effect of your choosing. Let it dry for about 10 minutes and using a damp cloth or cotton bud wipe off excess weathering. First off, I used the Limescale Effect as brick joint filler to see if it can serve that purpose as well; then I covered the bottom half with Soot Black. Once done I covered the left part of the wall with Mold and the right with Moss Green. Afterwards, I covered the whole wall with Mud Brown and at the end I put the final highlight using GW Ryza Rust and Bleached Bone.



Once the door systems were carefully placed and fixed to the frame, it was time to build the housing for the connectors and connect all the wires around the module. I did it following the same principles I used in the three modules I built before. Once the basic circuit was done, I could proceed with the building of the rooms. First thing to do was to draw the floor plan and figure out the layout of each room.

After all the wiring was done, I cut the walls of the rooms to size using 4 mm thick balsawood planks. I cut out the holes in the walls for the doors next. As I want to make the doors for these rooms to be able to be opened, I am aware that this requires a lot of experimenting in getting the hinges to the right size while still functioning (like Ana described in [FPM #9](#)). I will also be needing the same design for the McMourning module (prison/morgue), so for the time being, I left just the holes inside the walls (a bit larger to accommodate the door frames as well). "All" that was left to do was to make the stairs and the floors. Next time I'll use the method Andrija described in [FPM #7](#) to make the parquette floors and add the staircase behind the Hungering Darkness room.

In addition I'll do the small details, like the previously mentioned doors (that can be opened), wooden stages for the spinning Beckoner and the Hungering Darkness room, which will also have a proper working curtain and I'll probably start doing another module...but I am getting ahead of myself.





Electronics Top Tips: Making the Beckoner spin

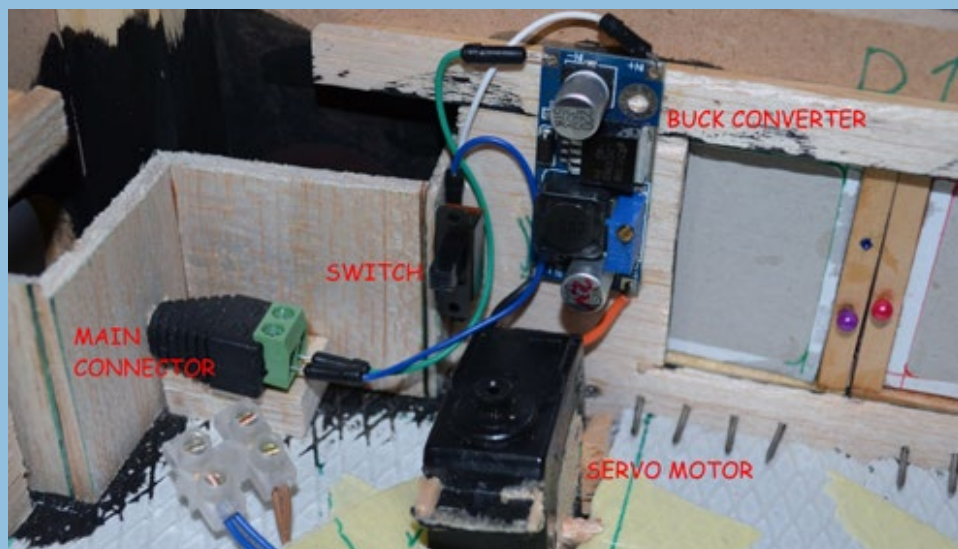
Once I drew the floor plan onto the HD Styrofoam, I could play around with the placement of the servomotor that would spin the Beckoner that Ana has converted and painted. The servomotor itself is quite large and would require cutting and making another hole in the HD styrofoam bottom.

Once I decided where to place it and dug the hole, I placed it and made the wooden planking that would form the stage where the Beckoner would be dancing. Also I needed space for the buck converter (explained in [FPM #9](#)) I need to drop the voltage from 24V to 2V needed to spin the servomotor at the lowest possible speed. I also added the switch which would turn the spin effect on and off. All of these I decided to hide behind the back wall of the room.



Here I have to say that the servomotor normally rotates only a fraction of the circle (60° to 90° or so). To make it spin freely, you need to open it and readjust some circuits within the motor. How it's done, beats me, but usually the place that sells them (RC model shops) offers some help. Such was the case with my servomotor. I just asked the guy selling them and explained what I needed and for an extra fee he made the changes.

The other electronics work to be done on this module involved just running the wiring and connecting the circuit comprising of 8 LEDs (4 orange and 4 purple), one 300 Ω resistor and an on/off switch. I decided that the two smaller rooms should have one orange and one purple light each and that the 'Hungering Darkness' room needed to have two sets, one of each for the stage part and one of each for the main part of the room. I drew the (rough) placement of each LED and proceeded to connect the LEDs in the same fashion I did on the previous modules.





Planning Top Tip:
Visiting your local hobby/art store that holds pearls, beads, lockets and other odd and ends.

It is always useful to visit such stores and I tend to go there at least once a month. On my most recent visit, I found these (for lack of a better word) lockets. I figured they would go well in the Hungering Darkness module when we get to the detailing stage. I plan on using them either as paintings or as mirrors; probably I will use one for each.



One other great thing came through the door just as I was about to send this article to be published. Recently, I found a cool manufacturer of small scale furniture made of laser cut MDF called 4Ground (<http://www.4ground.co.uk/>). These are the sets I ordered and I'll probably be using them in this build — some of the chairs even on this module...

As always, if you have any questions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions

By **Shane Rozzell**

Unboxing

SIMON Miniature's

Lord Death

Material: **Resin**Scale: **32mm**Price: **38 € + 4€ P&P**

Available from:

SIMON Miniature sculptorsimonminiaturesculptor.blogspot.fr

Stéphane Simon was a Rackham sculptor for nine years who worked on various Confrontation armies including Ophidians and Devourers.

Since then, he has worked as a freelance sculptor including works for Mierce Miniatures. He also has a budding boutique range of his own and Lord Death is his latest addition. Lord Death is one of the four horsemen of the apocalypse and Simon has informed me that the other three will be following in the next few months.

There are several boutique miniature companies around today that charge the higher end of the price bracket for their products; most have fantastic concepts, but, in my opinion, the quality of their casting lets them down. The miniatures I have had from Stéphan before have all been very good casts, so let's see if this one lives up to the previous releases.

The miniature arrived very well packed and surrounded with bubble wrap with all the parts contained in a zip-lock plastic bag and there is a hell of a lot of parts, 17 in total.

The Concept

According to the Book of Revelation, God holds in his right hand a scroll with seven seals; as soon as the seals start to be broken, four beings riding horses come forth to bring about a Divine apocalypse. There have been many interpretations of the riders and their names differ in various accounts, but the one riding the pale horse is called Death.

When the Lamb broke the fourth seal, I heard the voice of the fourth living creature saying, "Come." I looked, and behold, an ashen horse; and he who sat on it had the name Death; and Hades was following with him. Authority was given to them over a fourth of the earth, to kill with sword and with famine and with pestilence and by the wild beasts of the earth.

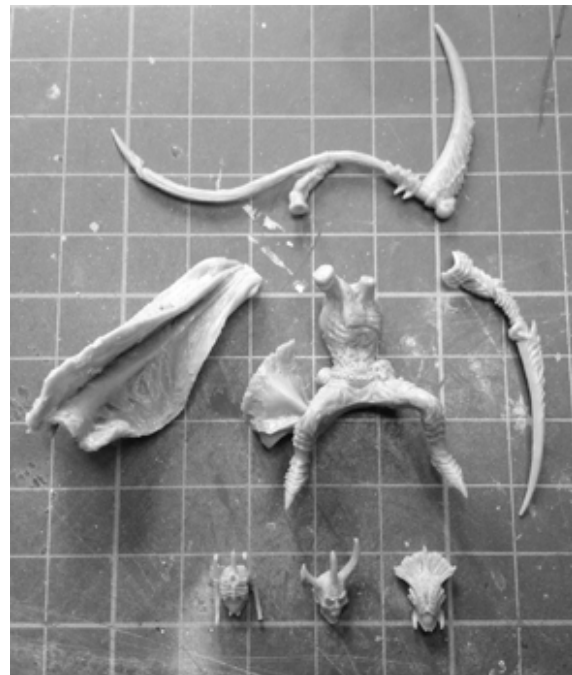
As this name Lord Death implies, this miniature isn't the cutesy, fluffy type; in fact, it's down-right hideous — right up my street. ☺

The miniature consists of a rearing horse and a rider carrying a large scythe and wearing a cloak. In his left hand is a large blade. Both the rider and the horse have missing flesh and exposed bones, making it perfect as a general or character figure for an undead army. I'd say the miniature is roughly 32mm scale, but the sculpt is closer to 35mm meaning this chap will really stand out at the head of an army.

The Sculpt

Stéphane has gone to town on this miniature bringing all of his skills to bear. The horse has lots of flesh torn from it leaving bone and sinew exposed. It is wearing Gothic style barding that has faces fused to it. Several pieces make up the horse; its left fore and rear legs being separate, as well as its tail and several bone protrusions from its head and face. Lastly is a piece of drapery that hangs from the rear of the horse, below its tail.





The rider sits very easy on the saddle. You know some mounted miniatures are a real pain to get seated right; not this one! There is a choice of three heads that vary from the macabre to the out and out weird and I love them all.

The Cast

The resin is a nice hard type of polyurethane resin that has a shine to it and after fully examining all of the pieces,

I can only find two or three mould lines — one on the blade of the scythe, another across the top of the saddle and a third, very slight one down the very edge of the cloak. After a long hunt I only found one air bubble but I think it is a casting anomaly as it's on the upper side of the scythe blade, which is not a place where air bubbles would usually be found so all in all I think the cast is excellent.

Conclusion

I'm always a bit dubious of boutique miniatures because it has been my experience that they tend to promise a lot and deliver poorly, but in this case I am extremely pleased. Everything is right on this guy, from the concept to the cast and I highly recommend it. It has a lot to offer the display painter with all the different textures and will also be welcomed by the gamer looking for an interesting addition to his or her undead army. I know it's not cheap (in fact it's more expensive than some larger scale miniatures), but you are getting a very exclusive miniature from a highly sought after sculptor who has produced his small range without the aid of what is almost the ubiquitous crowd-funder campaign and that has to say something.



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Scale: 1/10

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Contact: www.scale75.com



US 2nd Ranger Battalion

Company: Young Miniatures

Scale: 1/10

Contact: www.young-miniatures.com



German Camel Troops, 1896

Company: Dolman Miniatures

Scale: 1/10

Contact: www.dolmanminiatures.com



Nesouaquoit Fox Chief 1837

Company: United Empire Miniatures

Scale: 1/10

Contact: www.michaelminiatures.com



Richard the Lionheart

Company: Irbis Miniatures

Scale: 75mm

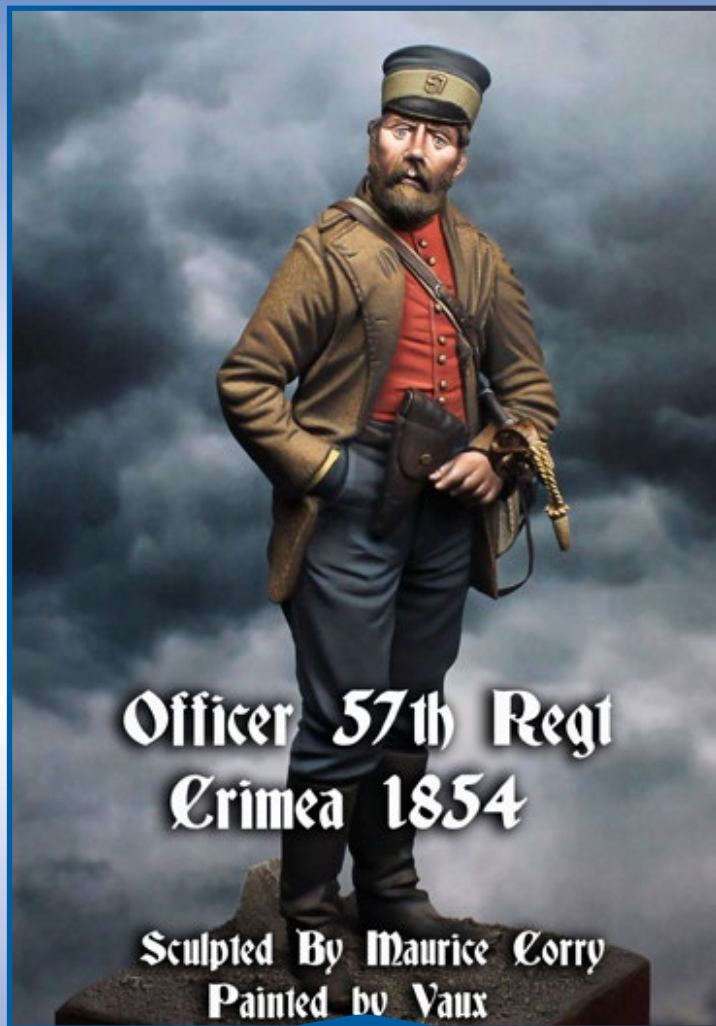
Contact: irbis-miniatures.com

Mameluke Officer, 1808

Company: Andrea Miniatures

Scale: 90mm

Contact: www.andreaeurope.com



Officer 57th Regiment, Crimea 1854

Company: Stormtrooper Miniatures

Scale: 120mm

Contact: www.stormtrooperminiatures.co.uk

Ivan Sirko

Company: Irbis Miniatures

Scale: 75mm

Contact: irbis-miniatures.com





Abyssal Warlord

Company: Scale75

Scale: Unknown

Contact: www.scale75.com

Mushrooms

Company: Blacksmith Miniatures

Scale: N.A.

Contact: www.blacksmith-miniatures.com



The Flash

Company: Knight Models

Scale: 35mm

Contact: www.knightmodels.com





Sigurt the Slash: New Version

Company: Scibor Monstrous Miniatures

Scale: 54mm

Contact: sciborminiatures.com



Spiderman

Company: Knight Models

Scale: 35mm

Contact: www.knightmodels.com



Thor

Company: Knight Models

Scale: 35mm

Contact: www.knightmodels.com

**Zero**

Company: Forged Monkey

Scale: Unknown

Contact: forgedmonkey.com



By **Davide Rainone**



Every year, for me, there is one fixed date on the calendar and that is the Euroma Model Contest.



The Alfa Model Club in Rome, one of the most popular and highly decorated clubs very proudly organises the show and makes it one of the most important model contests here in Italy.

This year, on the 29-30th March was the club's 16th anniversary of the event. Held in a very beautiful hotel and conference centre, Euroma had some great guests and guest referees that had been invited. Fabio Nunari from the Stresa World Expo 2014 was the head judge, historical expert Alfonso Desiderio; Louis D' Orio from Lyon; Stefano "Mc Sciar" Sciarretta, co-founder of the famous Legio Pictorum fantasy forum and special guest Mike Blank!

First of all, let me introduce you how this contest works. As always, the organisation separates the competitors

into two categories, Master and Standard, but with a special section for juniors (under 14 years old) in which every child receive a prize. Next, each category has its own Historical, Fantasy, Aircraft, Ships and Vehicles sections. Adding to the traditional ones there has been also many thematic awards for models like Gundams, superheroes and every model relating to the city of Rome.

As you can see from the pictures, the quality of the models on show are very, very high, with beautiful models from all over the country and even further afield thanks to the Lungdunum Lyon Model Club from France. In addition to the models exhibited, what makes this event so special is also the



"A Rifle For A Scalp"
Canada 1759



atmosphere of cordiality and kindness every visitor feels during the two days of the various seminars, the contest, group lunch and the later award ceremonies.

One of the most interesting moments has been Mike Blank's seminar. He brought along some beautiful models of his and told us the story behind them. It was fascinating to know some of the historical aspects, but also understand how each model was born. The theory behind the construction of a display piece and some instruction on how to make it more effective and complete will be very useful for my future works.



He taught us how the balance in the scene is the most important thing; dividing it into levels, we make it more complete and it's very important to distinguish every model in a scene, choosing colours scheme, with facial and body expressiveness and giving each model a special role which will be instantly clear for the observer (for example who is the hunter and who is the prey during a battle). There is no doubt that Mike Blank's talk steered me into a new path with more enthusiasm and a new vision on how to make better my models and dioramas. It has been a real pleasure to meet him in the flesh and an honour to know him.

That's enough words, it's time to see the pictures ☺





(Here you can see few photos I shot during Sunday 30 March, but if you're interested to some other pictures or the complete palmares, visit the web site www.alfamodel.it)



By **Sergey Chasnyk**

DAVIAN THULE

Hi folks! Here is another guide for you. I actually I do these guides about my current commissions and yes, I like to keep things simple and transparent ☺

I was asked to paint this miniature like Davian Thule from Dawn of War. Of course, it's not the best miniature ever, but enough to teach you one or two techniques I use ;) OK, let's start.

Assembly

It's OK to be an average painter, but in every case, you should be a master of cleaning and assembling your models and miniatures. You'll need several tools, but most useful is an extra fine scalpel, some sandpaper (2000 grit for plastic; 2000 and 1600 for resin cast miniatures; 2000, 1200, 800 for white metal). Some fine needle-like broach files that you can buy it in shops from jewellers, greenstuff and milliput. It's good practice to use pins everywhere you can, so a hand drill with 0.5mm, 1mm, 1.5mm bits will also be needed.

After my initial look at the miniature, I decided I don't want to attach the hands holding the hammer onto the main miniature so I can have easy access when painting the eagle on his chest and the inner faces of the hammer. There is a problem though, the join between the two parts isn't perfect and it was difficult to adjust them without any gaps. If these parts are already painted any sub assembly can scratch the paint, or the superglue can easily ruin it (in case of a little hand tremor, for example). On highly detailed 28mm miniatures like this one, any damage to the paint is very hard to cover or fix.

Another reason is the complicated angle the hammer is being held. For NMM we need to know the absolute top of the piece and how it borders other surfaces so we can paint the highlights and the reflections correctly. After some deliberation, I decided to attach the hammer. It's better to paint the NMM correctly rather than to find out later that the angles were not correct and ruin the NMM effect of not only the hammer but other metal elements of the miniature.

I have decided to keep his head and backpack separate because the hammer blocks access to his face and the backpack restricts the access to the back of the miniature.

The base is quite simple; I have cut a raven shape from some PVC and added other details here and there. Here is the first photo showing all the items ready for painting.



Airbrushing

I have airbrushed on some Vallejo Black Primer, then Grey and then White (I dilute them with thinner to better result and more comfortable spraying).



I have used VMA Fire Red, again strongly diluted with thinner, in several smooth transparent layers so it lays down the red over the top of the black, grey and white primer gradient.

Because the miniature is small and high detailed, there is nothing more to do with the airbrush. It's time to start work with a traditional brush blending, wet blending, highlighting, shading and lining.





Working with Red Armour

Firstly, I put a mix of all the colours I'm going to use on my wet palette, from the darkest to the lightest.

Blazing Orange+ Blood Red, Blood Red, Gore Red, Gore Red 2 : Black 1, Gore Red 1 : Black 2

All these colours are well diluted with water in a ratio of about 2-3 parts water to 1 part paint; this is an individual choice and depends on the colour's capacity of cover well. I have strengthened the contrast of red with these colours in one application using wet blending, mixing wet colours on the miniatures surface so, there are no intermediate photos. I will try to explain wet blending. First, I put Blood Red on highlights; then, while Blood Red is still wet, I have quickly added Gore Red with stroking brush movements, going to shadows. Next I added the Gore Red and black mix the same way, going to deeper shadows and finished with darkest Gore Red-black mix in deepest shadows. I then reapplied the highlights with Blood Red, then an orange + Blood Red mix.



Battle Damage on Red Armour

I use various shades of grey and black to paint the damage and I also have some of the diluted Blood Red colour on my palette, which I'll use to glaze over any mistakes if needed. It's better to be prepared rather than caught short without the mix.

First, I put medium grey where I want to paint a scratch or chip, then paint some black inside that grey. Next, I underline the lower border of medium grey spot/line with light grey. Glaze with red if you put too much grey and its look wrong.





Here I should mention scratches when painting NMM. In the first photo there is NMM, then I use light grey to paint the scratches (second photo) and then black (third). This is actually for the crossed scratches; because a scratch is like a groove in the metal, the light grey lines can't cross while the black lines must.

The light grey lines also underline black the closer we get to the light source.



Raven Freehand

On the left shoulder pad in the middle of the laurel and skull is where I'm painting a freehand design, so it's better to paint this first rather than get paint on the NMM gold elements. Firstly, I painted the shoulder pad with VMC Medium Grey which was shaded with a Medium Grey + Black mix. This was then highlighted with a Medium Grey + VMC Pale Sand mix then a final highlight of pure Pale Sand. I then made a heavily diluted mix of Medium Grey, Black and Scorched Brown to outline the separate elements of the shoulder pad. All of these colours stay on the palette while I paint the raven emblem. To do that, I start with a mix of Medium Grey and Black to sketch out the raven

I then have used Medium Grey + Black mix to do a sketch of the raven emblem, starting with top lines.



Next, I have drawn a sketch of the right wing. Mistakes or wrong brush movements were corrected with the Medium Grey and Medium Grey + Pale Sand mix.



I then drew the right wing and start to fill out this grey sketch with black colour leaving an unpainted blood drop shape in centre of the emblem.





Following the same method, I continue to paint in the raven insignia.



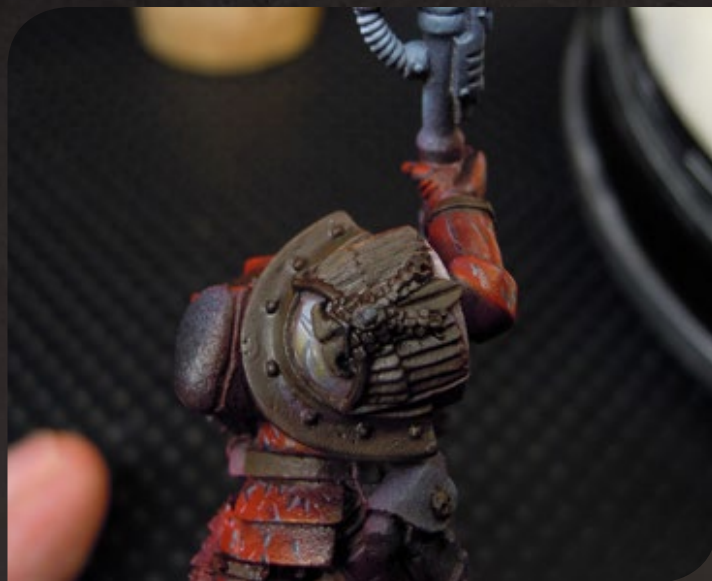
The completed raven.



Here, I have painted a blood drop like gem and added some scratches around the emblem, but they're too dark and look a little dirty. The damage on the light grey surface shouldn't be painted with black; dark grey is enough, so I will correct that with using grey and light grey later.

Gold NMM.

The gold elements here highly detailed and complex, so I can't paint them with one layer using wet blending, I have painted all these elements in dark brown colour (Scorched Brown+ Black)

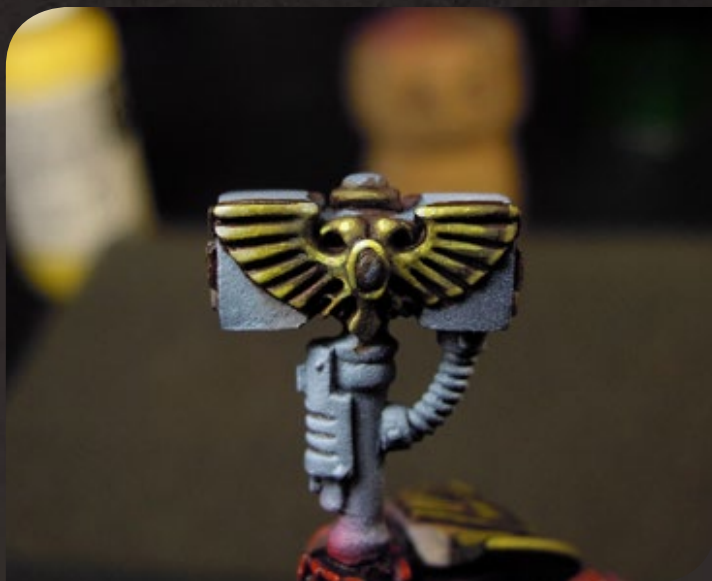


Next, I have added Deep Yellow to dark brown mix and blended in a highlight of all the golden elements. I then added more Deep Yellow to previous mix and highlighted once again.



On the right shoulder pad quarter sphere I highlighted the top part as if placed under a main light source and bottom part as it must show reflection from the ground. The middle part is where the darkest tones are painted.

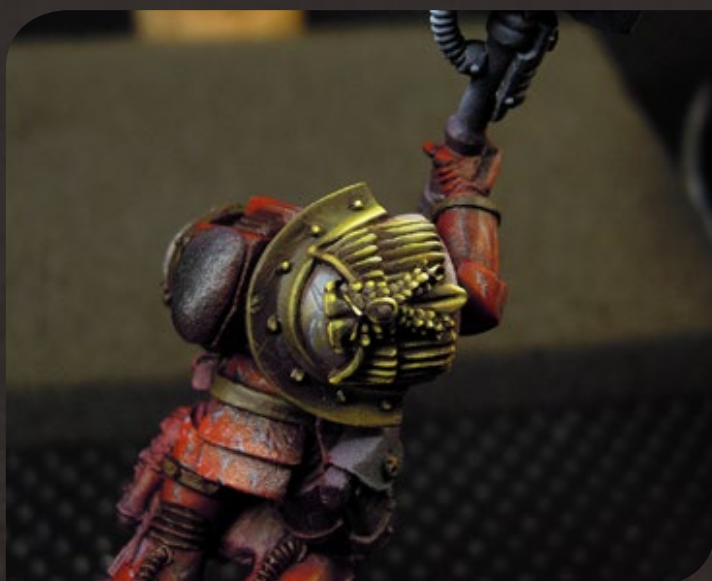




At this stage the gold, elements are prepared enough so I can finish them in one go with wet blending. Finishing one element after another with wet blending gives certain benefits. It takes less time than usual blending and it shows results immediately, while blending using multiple layers doesn't.

The best way to describe this method of painting is two steps forward, one step back. Like I did when I painted the red armour, I mix all the colours required onto my wet palette.

White, White + Deep Yellow, Deep Yellow, Deep Yellow + a little dark brown (this mix looks close to GW's Vomit Brown), Deep Yellow + more dark brown (almost like Bestial Brown, but not reddish) and finally pure dark brown; the last two dark mixes are to correct any mistakes.



First, I paint the "Vomit Brown" like mix then, while it's still wet, I quickly add Deep Yellow, and keep going to the brightest highlights. That's the two steps forward. I then quickly use the "Bestial Brown" like mix strongly diluted to shade down what I have painted in the previous steps, hence the step back. Next, I paint Deep Yellow on the top highlights, then quickly added the Deep Yellow + White mix (two step forward), then shaded it down with a strongly diluted "Vomit Brown" like mix (step back). Finishing off with pure white dots on the very top of the highlights. Again, because this process is very fluid and speed is of the essence I do not have any intermediate pictures taken. All of this is done in one go that takes about 15 to 20 minutes and I can't stop to take photos, because the wet colour will dry and it will be no longer wet blending. One day I'll make a video about this brush breakdancing act of mine © Here are the finished shoulder pads, chest eagle and other elements.



Here is the finished hammer's back facing eagle; remember what I talking about when assembling? I was forced to hold the miniature in strange ways so I could get the brush to reach difficult parts. Note, I have painted highlights only on the very bottom of this eagle, because it receives light reflected from the ground, not the sky. The eagle in that position doesn't receive light from an assumed light source.



I decided to try some scratches in the gold on his backpack. I did them the same way as detailed above, but because they have to be very sharp and fine I use a 5/0 nylon brush.

It looked good, so I decided that to do the miniature justice I would carry this on over the other golden elements. Here, you can see it on the Hammer's eagle.





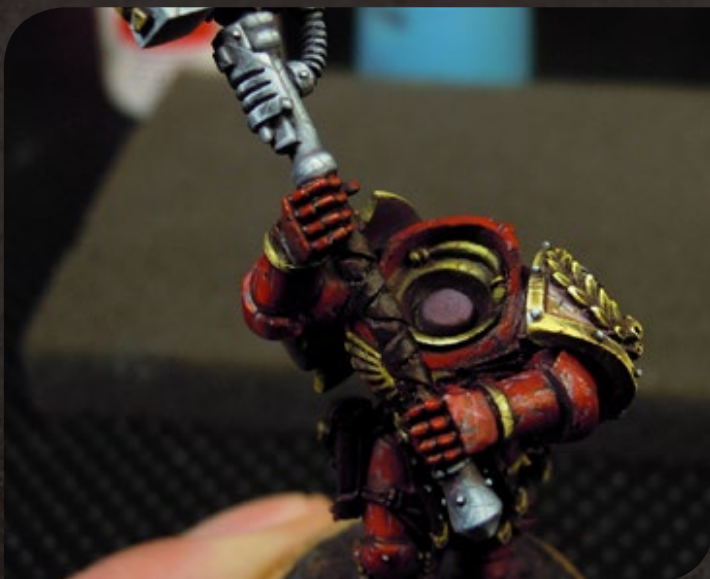
The right shoulder pad. Note that on the lower part of the shoulder armour, light comes from the earth. So dark lines of scratches will be closer to earth, and light lines will over-line them. You can also add some little light and dark dots, but don't overdo it!

Left shoulder pad and other elements with the scratches added.

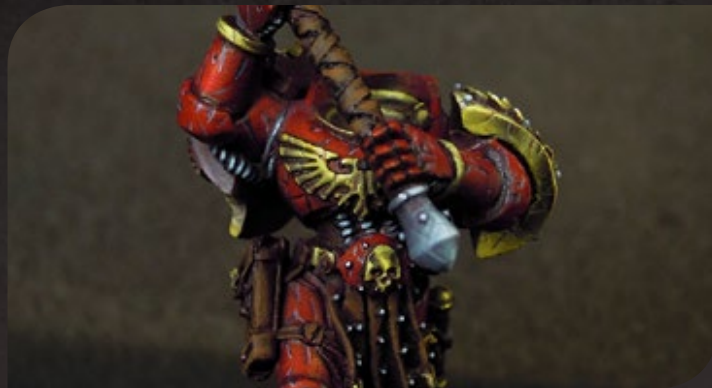
Leather

It's now time to paint the leather. I start with some GW Dark Flesh, that reddish dark brown + Black.

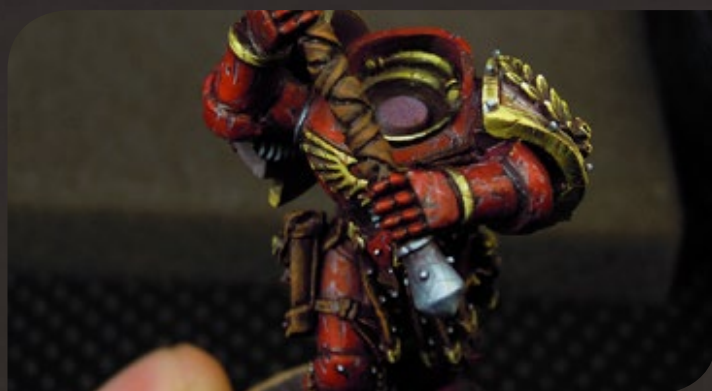
Next I added some VMC Orange Brown to the previous mix and began highlighting.



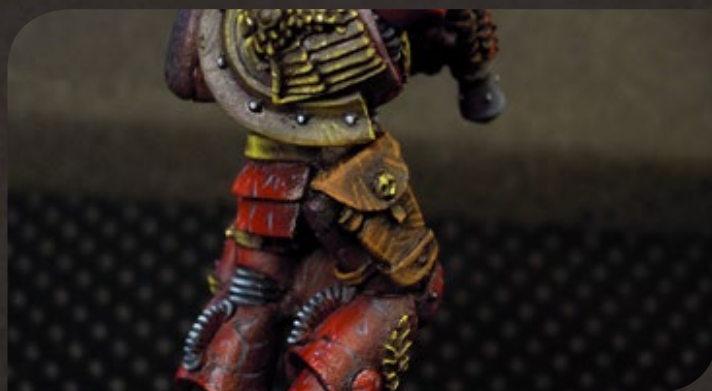
More Orange Brown was added to mix and highlighted once more.



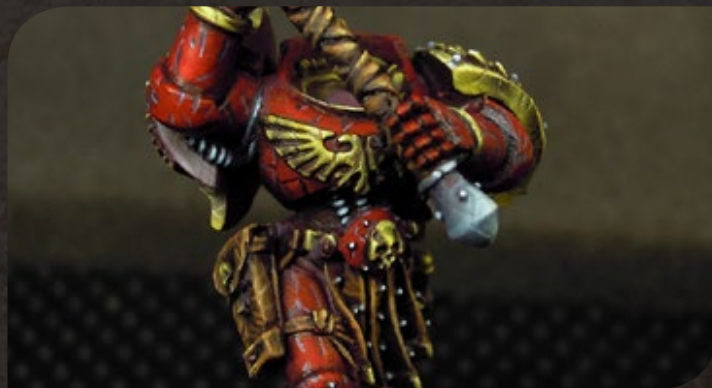
Pure Orange Brown was used to highlight.



Now it's time to add some battle damage to get that battered look. See the holster.



Highlighted with Orange Brown + VMC Dark Flesh mix (VMC Dark Flesh is like GW's Bronzed Flesh, but a little darker) and then with pure Dark Flesh. Don't forget to use lots of little strokes.





I have the over lined the light strokes with the darker mix and viola! They look like scratches©



That's the leather all done; time to explain painting the steel or blue metal. Blue metal is similar to gold NMM, but with different colours.

Black, Dark Grey, Medium Grey, Light Grey + Blue, White + Blue and pure White colours are mixed onto my wet palette. Please note that you'll only see the blue hues in the highlights not the shades as you can see on the top of the hammer here.



His head is a little ugly because the sculpt is pretty crude, so I will not detail the painting of his face with this miniature; but here you can see how it's glued into place along with his backpack.



Two-part base with magnets

The base is painted very simply using normal methods and some drybrushing. For the stone colour I used Shadow Grey, then Shadow Grey + VMC Light Grey drybrushed, then a drybrushing of Light Grey, finishing with a pure white drybrush.



The cracked earth is made from Crackle Medium the painted with VMC Flat Earth drybrushed with Orange Brown, Orange Brown + Sand Yellow, then Sand Yellow + little of GW's Blazing Orange, finally finishing off with pure Sand Yellow.





The miniature is complete, so all that is left to do is check the final images and look forward for my next painting guide!

All the best,

Sergey aka We7.



By **Martyn Dorey**

Unboxing

Tommy's War

Sergeant, 2nd Bn Royal Welsh Fusiliers Ploegsteert Wood 1915

Material: **Resin**
Scale: **1/32 (54mm)**
Price: **£14**
Available from:
Tommy's War
tommyswar.co.uk

This year marks the 100th anniversary of the start of what for a long time now has been called The Great War with many modelling clubs using this as their show theme as well as various events throughout the UK. Before I review this figure, let's have a little bit of a history lesson. Much of the following information has been taken from the PDF produced by IMCC Ltd & Ploegsteert Sector Battlefield Experience titled "A Visit to the Plugstreet Sector".

Mud Corner, January 1917.



Since 1815, the balance of power in Europe had been maintained by a series of treaties. In 1888 Wilhelm II was crowned 'German Emperor and King of Prussia' and moved from a policy of maintaining the status quo to a more aggressive position. He did not renew a treaty with Russia, aligned Germany with the declining Austro-Hungarian Empire and started to build a Navy rivalling that of Britain. These actions greatly concerned Germany's neighbours, who quickly forged new treaties and alliances in the event of war. On 28th June 1914 Franz Ferdinand the heir to the Austro-Hungarian throne was assassinated by the Bosnian-Serb nationalist group Young Bosnia who wanted pan-Serbian independence. Franz Joseph's the Austro-Hungarian Emperor (with the backing of Germany) responded aggressively, presenting Serbia with an intentionally unacceptable ultimatum, to provoke Serbia into war. Serbia agreed to 8 of the 10 terms and on the 28th July 1914 the Austro-Hungarian Empire declared war

on Serbia, producing a cascade effect across Europe. Russia bound by treaty to Serbia declared war with Austro-Hungary, Germany declared war with Russia and France declared war with Germany. Germany's army crossed into neutral Belgium in order to reach Paris, forcing Britain to declare war with Germany (due to the Treaty of London (1839) whereby Britain agreed to defend Belgium in the event of invasion). By the 4th August 1914 Britain and much of Europe were pulled into a war which would last 1,566 days, cost 8,528,831 lives and 28,938,073 casualties or missing on both sides.

The British Army's presence at Ploegsteert in late 1914 was a direct result of the "Race to the sea", a series of battles following the turnabout and counter-attacks of the British Expeditionary Force following their retreat to the outskirts of Paris after the battle of Mons in August 1914.

Major battles were to be fought before the two armies were to comfort each other in Belgian Flanders. The German intent to outflank the British army to the North looked achievable, if not inevitable with the fall of Antwerp on 8 October. Their forces, released from their siege of the town, attempted to break through the Belgian line between Diksmuide and the sea, but were effectively stopped by the Belgians' decision to flood the countryside.

Both sides were attempting to reach the Channel ports, which, for the British, meant the protection of the British mainland, the continuance of its supply of men and materials to support its army on the continent and its means of a way back to Britain should the need arise. For the Germans it meant, controlling all the movements between Britain and mainland Europe, the severing of the British Expeditionary force's supply line and its eventual capitulation in Belgium and Northern France. As it was the Germans only managed to

THE POWER OF PEACE IN THE TIME OF WAR

THE TRUCE IN THE TRENCHES THAT BROUGHT IN THE NEW YEAR



British and German soldiers fraternising during the Christmas and New Year truce, which, though unofficial, was welcomed on both sides. "At this point," writes the officer who sent us the photograph, "a crowd of some 100 Tommies of each nationality held a regular mothers' meeting between the trenches. We found our enemies to be Saxons."

secure Zeebrugge and Oostende, with the British maintaining a hold on Nieuwpoort, Dunkerque and Calais.

With their outflanking movement along the coastline blocked, the German forces turned their attention to securing the town of Ypres, the position of which was now the key to opening the way to the all important ports.

Taking Ypres, or holding it, was paramount to both high commands. The German's final attempt on 11 November to drive through Ieper and thence to Calais and Dunkerque was thwarted. Similarly the allied plan to drive through the enemy line, turn his right wing and drive his army back through Belgium was repulsed.

The "race to the sea" was over, resulting in stalemate, with the front establishing it-self in a line that would remain, with little or no successful forward movement for either side, until the German offensive in the April 1918.

Who and where?

The months of October and November 1914 could be said to be those that were to determine the change in the 1914-1918 conflict on the Western Front from a war of movement to one of entrenchment.

On 17 October units of the 6th Division formed the line Rouge de Bout-Bois Grenier-Chapelle d'Armentières and the 4th Division entered Armentières taking a line Armentières-Houplines and then extended it northward to le Gheer.

On the 18th Cavalry Brigade entered la Touquet and moved within 300 yards of Pont Rouge. The Germans attacked the British line on the 20th taking le Gheer. The British re-pelled the attack in the Ploegsteert sector and retook le Gheer the next morning. The German line consolidated roughly 300 to 500 yards away from that of the British.

By the 24th the 4th Division had taken over the 6th Division's line as far as Rue de Bois and now manned a front of 8 miles.

The 30 October saw a German onslaught from le Gheer to the river Douve. The 4th Division extended its line from St. Yves to Messines, its front now 12 miles long. German infantry broke through at St. Yves but the situation was saved by a counter-attack of the 1st Battalion Somerset Light Infantry under the command of Major C B Prowse.

On 1 November the British lost Messines and an attempt by the Germans to break through was thwarted

by the 2nd Battalion Inniskilling Fusiliers, but the German army continued its relentless pressure.

On 7 November 2 Jäger and 6 infantry Battalions attacked Ploegsteert Wood and the 3rd Worcesters were driven from its trenches to the shelter of the wood. The Germans entered the wood but a counter-attack cleared them from it, but did not regain any ground.

By now le Gheer, le Pelerin and St. Yves were in ruins. Minor attacks and bombardments continued along this part of the line. With the closing down of the fighting in late November, frequent raiding by both sides continued until the Christmas period, the most significant of these being the abortive raid on German House resulting in the death of Captain, the Hon. Morgan Grenville of the Rifle Brigade.

Eight miles south of Ypres, Ploegsteert Wood was a sector of the Western Front in Flanders during World War I, part of the Ypres Salient. After fighting in late 1914 and early 1915, it became a quiet sector where no major action took place. Units were sent here to recuperate and retrain after tougher fighting elsewhere and before returning to take part in more active operations. British Tommy's referred to it as "Plugstreet Wood". There are numer-

ous cemeteries around the wood. The area is probably better known for the famous Xmas day football match.

There was no official military action called "Battle of Ploegsteert", the fighting in the area was in effect part of the Battles of Armentières, the 1914 Battle of Messines and the 1st Battle of Ypres.

Had the Germans broken the line here, not only would they have opened the way to Northern France and a encirclement of the British forces to the South, they would also have had the opportunity to sweep up behind the British Army fighting to the North, taking Mont Kemmel and all the high ground behind Ypres - and would no doubt have moved on their ultimate goal- the Channel ports.

Had that happened then the expectation of the British troops that the war would over by Christmas would have been realised, but not as they expected.

2nd Bn ROYAL WELSH FUSILIERS

The Regiment raised 39 Battalions, was awarded 77 battle honours and 8 Victoria Crosses during the course of the War. The Regiment also included

several notable authors, such as; David Jones (both a painter and one of the first-generation British modernist poets), Siegfried Sassoon (an English poet, writer who greatly influenced the work of Wilfred Owen), Robert Graves (an English poet, scholar/translator/writer) and the Welsh-language poet Hedd Wyn, who was killed at Ypres in 1917.

2nd Battalion

04.08.1914 stationed at Portland.

11.08.1914 Mobilised for war and landed at Rouen to defend the Lines of Communication.

22.08.1914 Transferred to the 19th Brigade at Valenciennes.

12.10.1914 The 19th Brigade attached to the 6th Division and engaged in various actions on the Western Front including;

1915: The action at Hooge.

31.05.1915 The 19th Brigade attached to the 27th Division.

19.08.1915 The 19th Brigade attached to the 2nd Division;

1915: The Battle of Loos.

25.11.1915 The 19th Brigade attached to the 33rd Division;

1916: The Battle of Albert, The Battle of Bazentin, The attacks on High Wood, The capture of Boritska and Dewdrop Trenches.

1917: The First Battle of the Scarpe, The Second Battle of the Scarpe, The actions on the Hindenburg Line, Operations on the Flanders coast (Operation Hush), The Battle of the Menin Road Ridge, The Battle of Polygon Wood.

06.02.1918 Transferred to the 115th Brigade of the 38th Division;

1918: the Battle of Albert, The Battle of the Bapaume, The Battle of Havrincourt, The Battle of Epehy, The Battle of Beaufort, The Battle of Cambrai, The Battle of the Selle, The Battle of the Sambre.

11.11.1918 Ended the war at Aulnoye, France.

There is also a lot of debate as to whether the regiment was the "Royal Welsh" or "Royal Welch" but from what I can find in various documents The Royal Welsh Fusiliers officially became The Royal Welch Fusiliers in 1922.

So history lesson over and onto the figure itself...

Darren the owner/founder of the Tommy's War range has done a lot of research for each of the figures he has in his range and has a lot more material for research at his disposal than I do as can be seen from above there is no mention of the Battalion being at Ploegsteert other than mention of the 6th Division. Darren also produces a newsletter titled "News from the Front" this is usually in the format of a PDF of about 4 pages long and is available from the Tommy's War website as a free download. If you have one of their figures and haven't downloaded the relevant newsletter then I recommend doing so as there is a lot of information

contained within and not just on the figure itself.

The following is an extract from News from the Front issue 2 which describes the figure far better than I could.

"I wanted the NCO in this case to be an experienced pre-war soldier, other soldiers would refer to such soldiers as 'Old India's' as many of them had served in the East. The Sergeant is wearing standard British uniform (he doesn't have the luxury of rubber boots, and his feet are probably wet and cold) and his only concessions to the weather are his animal skin coat which would have been made of either goat or sheep skin and knitted scarf. The waistcoats were known as 'stinkers' or 'woolly backs'





and although provided basic warmth they were prone to holding moisture and were great homes for lice, already the scourge of the soldier. Later in the war these were replaced with leather jerkins.

The Sergeant is modelled with a fabulous moustache, commonly known as a 'Walrus' moustache or 'soup strainer', the figure is deliberately posed to show him looking at the Officer with an air of indifference. This NCO would be used to the ways of Officers and their eccentricities. If anyone is aware of 'Old Bill', the character made famous in Bruce Bairnsfather's illustrations, then you will see the inspiration for this figure.



All the army figures in the Tommy's War series so far have been modelled with the standard cap that was issued with a wire stiffener, quite often the stiffener was removed to provide a more informal cap. In the winter of 1914/15 a new cap was introduced that was without the wire support and had flaps to cover the ears. The cap became known as the 'Gor Blimey', the popular story is that this is named after the expression the Sergeant would utter when seeing this informal style of headwear."

The figure comes in a full colour "Playing Cards" style box, as seen on the previous page, with the figure and all parts contained in a zip seal bag within and consisting of three parts, the body, head and rifle. All three parts have the casting blocks in place still, I don't think this is a bad thing and in some cases they can help protect the miniature and the parts but I have heard people complain about this in the past. Personally I think as modelers this should not be a problem and is actually part of the hobby and part of the fun in modelling/painting.



The casting is generally good, there is some light mould lines on the lower leg areas around the "Putties" to be removed and a little flashing on the water bottle but nothing major. The body also feels a little waxy so a good wash in warm soapy water prior to priming will soon sort this out. The detail is very good the fur of the coat is very well defined and great care has been taken

with the buckles/straps and I can see a lot of painters enjoying this figure for the detail alone.

There is some excess resin on the chin of the head and at first I thought this was an air bubble but on closer examination it appears to be caused by mould wear, this really isn't a problem and is easily cleaned off.

The rifle is very well detailed and the body of the figure has a defined area for the rifle to sit including a slot for the bolt of the rifle to sit.

On the whole this is a very simple kit with some great detail to be picked out by the painter whether they are into this particular era or not. The only

drawback I can find is that the modeller is going to have to find some thin metal strip or foil to be able to breach the gap in the rifle sling between the butt and the barrel.

You could even go the whole hog and make a nice little vignette using this figure and TW54013 – Captain, Royal Welsh Fusiliers, Ploegstert 1915 and TW54D01 – Ploegsteert Wood, 1915 Trench Section





By Mike Schaefer



Crystal Brush 2014

2014 marks the 4th year for Cool Mini or Not's (CMoN) Crystal Brush competition and the 2nd year that I have attended.

I am a newcomer to the competitive scene, so I must say up front that the spectacle of the event had me wide-eyed like a kid in a candy store. However, rekindling my inner child is one thing that attracts me to the hobby, so I'm happy to bask in that yonder-year giddiness that Crystal Brush conjures in me.

As was the case last year, the energy level was high, with artists, staff, and spectators mingling in the wide corridor. The location allowed ample room for viewing the display cases while still allowing plenty of space for foot traffic. The event took place in a new location this year, which is the main corridor beside the Warhammer Fantasy tournament. Some staff opined this year's location was better, but I would have thought that the more centralized location in



the lobby, where the event was held in 2013, would have guaranteed attention from every convention-goer as they registered.

I was happy to see the cabinets starting to fill early on Thursday, continuing to fill on Friday and peaking by Saturday morning. This progression gave me something new to see every day. Prolonging the display over several days gave me ample time to study the pieces I really enjoyed. I wasn't rushed to move through a line, which is a downside for some other high-profile painting competitions that I have attended. The steady in-processing of entries also allowed the staff to pace the registrations and take photos, rather than struggle to accomplish everything at one time. They certainly worked some long hours to pull off the event, so a big "thank you" to those folks!

Besides drooling over beautiful artwork in the display cases, the highlight of the event for me was the



opportunity to meet artists in person. No internet or DVD tutorial can offer one-on-one interaction, like when Matt DiPietro shared his thoughts and answered my questions, pointing out in real-time the specific details on his entries. I'm sure it's pleasant for the artists to hear in-person feedback and praise from their fans!

Circumstances allowed different degrees of interaction, but I was happy to at least introduce myself to well-known artists like Aaron Lovejoy, Marike Reimer, and Jen Haley. I was able to chat briefly with Sebastian Archer, Matt DiPietro, Justin McCoy, Jeremie Bonamant Teboul, and Tom Ales; I was able to speak at length with Sam Lenz, Caleb Wissenback, Adam Weller, and James Wappel. One remarkable aspect of this event is how open and generous these high profile artists are with their time.

For example, James explained how he created the stained-glass windows for the cathedral on his display board and he pointed out that each window

was customized to reflect the Warhammer 40K theme, a detail I discovered only by having the opportunity to speak to him personally. I also enjoyed a very lengthy conversation with Adam Weller about the entries that he and Sebastian Archer submitted, which introduced the beautiful new figure range for their forthcoming game, *Twisted*. Also, as an event organizer myself (for the Capital Palette, a Crystal Brush qualifier held at the NOVA Open game convention in Washington, D.C.), it was helpful to share logistical notes with the Crystal Brush staff.

Having so many like-minded artists gathered together in one place offers a unique opportunity to step up the social aspect of the event. I would love to see Crystal Brush evolve into a social event on par with the show at Monte San Savino. The venue for Adepticon may lack some of the charm and atmosphere of an Italian village, but with the breadth and depth of talent here, Crystal Brush organizers should be able to take advantage of this rare gathering of artists and use it to create a superlative social event for folks at all levels of ability who share the same passion. Just picking a local tavern to gather together on Friday or Saturday night would probably do the trick.

The show wrapped-up with the awards ceremony. There was a significant delay caused by venue and IT issues, which forced the staff to fully reconstruct the entire presentation! Still, they handled the setbacks with professionalism and grace. Besides, the situation simply allowed everyone else more time to socialize. It was heart lifting to see the first award go to a beaming, young artist in the New Talent category and the outpouring of goodwill continued from there. Two categories drew murmurs of anticipation from the crowd, those being Diorama and Sculpture, apparently stirring some common thread of profound appreciation for those categories.





Thus ended Crystal Brush 2014. The art speaks for itself, of course, so I refer you to the CMoN site to view and enjoy all of the entries. I, for one, left the event swimming with enthusiasm for 2015, already thinking about ideas for my entries and motivated to push my boundaries even further than before. I want to thank CMoN and the staff who contribute so much to put together the event and I thank all the artists who were willing to share their time and thoughts with me. See everyone next year!

For more pictures from the event visit Mike's blog [here](#) and images of all the winning miniatures can be found [here](#).



by Mario B Delgado (mbd)



Unboxing

Terragnosis'

Sulphur Miniatures

Material: **Resin**

Scale: **32mm**

Price: **Big Momma, £7**
Splinter Squad, £15

Available from:

Terragnosis

www.terragnosis.co.uk

I am always a bit apprehensive if someone offers me free miniatures for a review. I have not been doing this for long and I don't think I am more or less qualified than any Tom, Dick or Harry!

Until now, I have done my own reviews and always bought the model myself, simply because it is easier to do it when you like the model.

A couple of months ago, I was contacted by the guys from Terragnosis and although I am not a gamer I did like their bigger 54mm models. Well, they got in contact with me again and sent me some of the smaller 32mm models for review. I didn't know about the game and as said I was a bit apprehensive, but when the box with

the models arrived and I opened it, I must say that I was very, very pleasantly surprised!

The box was very well packed and I received an excellent sample of the models from their new game, Sulphur. As I understand it, this is a game set in a dystopian future and as such, the models represent typical dystopian characters.

The "hero" or leader character is called "Big Momma" and with good reason. Her miniature is a delight of character with a great sculpting and a wonderful casting. This is a truly big Momma, brandishing big guns and having a big attitude. Some of the little details are a delight and I am sure this will be a winner amongst the many modellers around. As part of the game, the guys from Terragnosis include a card with her statistics for the game and a slotta base.



The unit of 4 is called a Splinter Squad and are the light troops among the scavengers of the game universe. Wearing light armour, they are fast moving and able to make the best use of available cover and bring their assault rifles to bear. These are an assortment of typical characters that on their own could become nice display pieces or a diorama scene using all of the models together. These also have cool details incorporated on them and like Big Momma, the casting is superb with a crisp set of details on all of them.

Conclusion

At the time of writing this, I have no prices to comment on and as I have said, these belong to a more ambitious project of the game for which you'll have to look elsewhere for a critique. The quality of the miniatures and their special flair makes them very desirable models and would be a treat for any miniature painter. They have a good mix of paintable areas and details that we painters like and if they become popular (of which I hope they do) I can see some great paint jobs on these.

PEGASO MODELS

Vlad Dracul

TUTORIAL

By **Isaac Jaramillo Sama**



Undertaking the painting of such an evocative and complex reference as this character is always a challenge for the miniature painter.

Vlad Tepes, or Vlad The Impaler, was a historical figure and his persona was quite dark. As a character from literature and folklore, he is almost magical. Such is the appeal of this it is like a sweet morsel where it is better to take it slowly and enjoying every detail.

The Approach

This tutorial is divided into two distinct phases:

» *Painting the Horse and Barding*

» *Painting of the rider*

I've decided to divide this tutorial into two parts: the painting of the horse, then that of the rider. For each, there are different techniques and different materials that could be used to achieve the best results. Also, doing it this way, it is possible to dedicate the maximum effort to each part to get the best of results.

When the possibility arose, I did look at other versions done by other artists, especially those that had chosen to paint it close to the myth and fantasy side of the character (as Dracula from Bram Stoker). I decided to give a more "real" interpretation and get close to the historical character of Vlad III, prince of Wallachia, so

don't expect dramatic illumination of NMM techniques, this is going to be the painting of a classic model with classic techniques...I hope you like it!

The Horse

The model is superb and depicts a heavy horse with long hair that is, I suppose, typical of the cold and mountainous regions of Transylvania. Initially I thought about the use of oils, but after a couple of failed attempts I used the acrylics paints.

As I tried to imitate the long hair of the horse's coat using oils, I found it a very complex technique and for me quite confusing, so I decided to use acrylics because I could control them better. They allowed me to achieve the long hair effect that I was looking for. In the end, it is all a personal choice and it does not matter what technique or paint do you use as long as you are comfortable and you enjoy the end result. The colour scheme that I chose was dark brown, and although quite common, provides a good contrast with the rest of elements. For the paints, I used the set of brown colours from Andrea.

So, why did I use this set of colours? To tell the truth, I am not fond on these sets. They reduce the creativity and unify the looks of all the models

that have been painted with them. I won't say they don't have their use and I understand that novices and painters with lack of time or those that don't like to paint complicated endeavours use them and that is not a bad thing. Everybody should do whatever makes them happy. In my case, the truth is that I like to investigate with colour and mixes, so I don't tend to use them as they're intended and I have tried most of the sets on the market. After all this, I must say that I got this set as a present and after several trials on the horse, I found the results quite good and very much on what I had in mind.

Step 1: The Head

I like to start painting the horses at the head, as I think it is the most complicated and difficult part to access once the rest is done. In this case, the horse has armour protecting its face and head. I like to work the metals "raw"; which means I don't use pigments but polish the raw metal from the sculpt, then after use some glazes with oils, inks and/or enamels to achieve the desire effect. Of course, we only could use this technique with metal miniatures. On those of resin or plastic the metallic pigments are needed, obviously, but with metallic figures the effect is much more realistic, I think. In this case, I started with a metal polishing sponge and after that was done I gave a wash with sepia ink from Vallejo, diluted, to give the metal a warm shade. Picture 1 shows this.

Once this was dry, I painted the gold edge, as you can see in picture 2 and gave them a wash with very diluted black enamel from Humbrol

The final step (picture 3) of this process, once it is all is dry, is to use a light wash of Tamiya Smoke to give a slight gloss and darker shade to the whole metal area.

Be very careful when doing this last step and my advice is to use the airbrush rather than a normal traditional brush as they can leave uneven finish and the airbrush gives us a very thin and homogenous layer.

Do not overdo it. If the final result is too glossy, the metallic effect is lost and it looks more like shiny plastic.

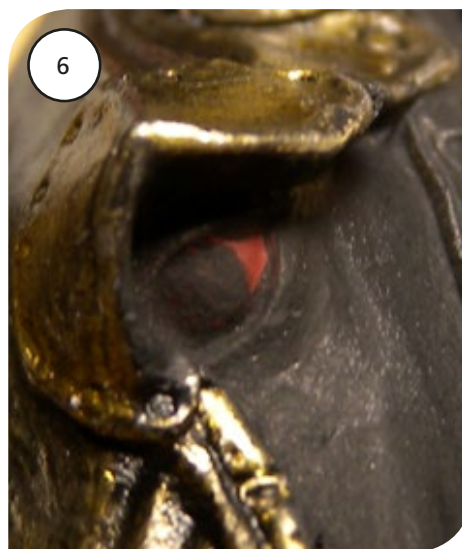




Priming

In picture 4 (once the metal areas have dried for at least a day) it's time to start painting the rest of the horse, so I proceed to priming the figure. To protect the areas already done, I prefer to use latex masking fluid rather than masking tape. I find that I have better control when using the fluid, but always follow the principle of the best tool for the best job and only use the fluid in complex areas. If I have to mask straight or flat parts I tend to use the tape — common sense eh? ☺

For the priming process, I used surface primer from Vallejo in black. I like it as it is quite resistant to touch and gives a great base colour to work over. I used black for obvious reasons; because we are going to use a dark colour scheme the black helps make the job easier and also gives a better final result.



The Eyes

Once the primer base is dried, the next step is to paint the eyes. Horse's eyes are a complex subject and different people approach the subject in different ways. Some consider the eye as a gem and paint them as such using complex shading and lightning techniques. Others treat them in a more simplistic way and only use black. I have chosen to do something in between. Firstly, I painted the whole of the eye using dark red (picture 5), then painted the iris with black (picture 6) and to add some depth and interest to it, I lay down an area of light colour (picture 7) then finish with a sharp highlight in pure white to give it a glint (picture 8)



Once this is done, I could increase the gloss effect with some varnish, but I did not use it as the eye is obscured by the metal work on the head.



The Horse Tack

I obviously can't use the same technique as I used on the head barding, because I need some gold pigments for colour. Normally I use the gold colour from Andrea, as it gives me good coverage and a pleasant shade. Because there are lots of gold shades on the market you should use whichever one you like the most.

The process is quite simple.

Picture 9 shows that I first applied a base layer with the Andrea gold and let it dry well. I used several layers as I wanted perfect coverage. After that, I use some enamel black, again, well diluted as a wash (picture 10). Once this has dried well, I started to build the lights with dry brushing of a mix of black and silver - and yes, I USE DRY BRUSHING - until I achieve the desired effect (picture 11).



Painting the Horse Coat

So at this stage I could start with the most enjoyable part of the painting process, the painting of the horse's coat. I have to apologise, as passionate painter I like to get on with it and for this part of the painting process I forgot to take pictures of the different steps...not that I used any magic formula and the painting can be explained with very few words.

The first step is to lay some basic light and shadow colour distribution with the airbrush...but, before that I'd like to say something about airbrushes.

By now, a good number of painters use the airbrush as a basic tool to paint figures — even historical figures. I say "even historical figures", because in some circles painters

will not consider the use of an airbrush. They think it's a tool for fantasy and sci-fi painters and using one diminishes their worth. Fortunately these days, more and more people recognise the advantages of an airbrush's usefulness and they're becoming more available to painters in all subjects. I love it and although I use it in very limited circumstances for my painting it is essential. It offers a clean and fast way to work and for me, that's very advantageous.

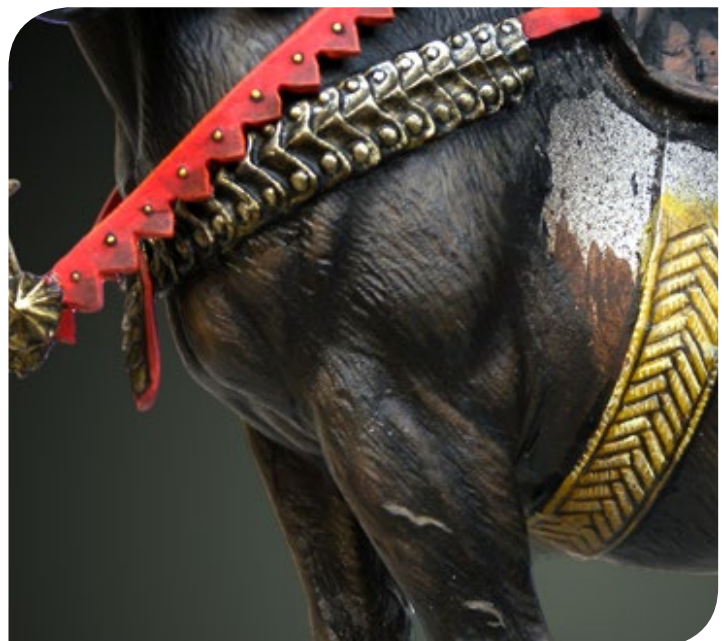
Painting the Horse Coat (continued)

So, (after that little side-track) as I said, I lay down the basics of light and shadows with the airbrush, so I save time and it's a very accurate way to place the highlights and shad-



ows. Next, I just take my time and patiently use a traditional brush to define the different muscle and volumes on the horse and detail the hairs on the coat. As said, I used the set of browns from Andrea, so I place some of the three shades for the lights in the palette and build up the light effect following the hairs sculpted in the figure. Be careful and ensure that you follow the direction of the sculpted hairs; if not the final results could be disastrous!

Once this is all done, I give the whole coat a wash with diluted gloss black because I like to have the horse's coat to have a slight satin finish. The photos were taken very soon after this coat was applied, so it appears quite glossy, but this will diminish after a few days. This wash also adds depth to the horse's fur. When this has thoroughly dried, I then spend a bit of time retouching areas where I feel extra work is needed. Just keep working until you feel it's done, if that's possible!





The Horse Blanket

Obviously, Vlad Tepes as Prince of Wallachia had enough money to keep a rich cloth to cover his horse. Apart from multiple brocades, it has heraldic shields that give it a certain character and nobility. The painting process is demonstrated here with pictures. I have done one side already, so it's easy to compare the each side and make sure I match the two halves.

Start with a white primer.

Picture 16

I lay down the first colours using Andrea Red base and a little of Dark Green.



Picture 17

Here, I start to define the eagle on the shield with a blue background and the eagle in black.

Picture 18

Here is the shield and cross finished and the first highlights are painted on the eagle.



Picture 19

Using English Uniform, I set the base colour for the designs.



Picture 20

The first highlight is painted with Golden Brown.





Picture 21

I continue to build the highlights with a mixture of Golden Brown and Ice Yellow.

Picture 22

Top highlights using Ice Yellow alone.



Picture 23

Set some extreme highlights and edges using bone colour. This gives the material a more realistic look and importantly, a different look from the metal areas of the model.



Conclusion

Well, this about covers the horse and as you can see, painting them has certain complexities — the elements that form it, muscle definition, it's furred coat and the different textures of the horse blanket. It's a good exercise to paint a long coated horse and I highly recommend it.

Coming soon...Vlad!



By **Martyn Dorey**

Unboxing

Andrea Miniatures

Subway Wind

Material: **White Metal**

Scale: **54mm**

Price: **29.95 €**

Available from:

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www.andreaeurope.com

From the first images shown of this kit it is very obvious who this is based on. Made famous for various reasons and not just for being the sex symbol of her time, she has been portrayed by many in cosplay and by actresses/singers and has had songs written about her, one of the more well known being "Candle in the Wind" by Elton John.

She probably needs no introduction but for those who have been living under a rock and have no idea who I'm talking about here is a very brief history.

Marilyn Monroe (born Norma Jeane Mortenson; June 1, 1926 – August 5, 1962) was an American actress, model, and singer, who became a major sex symbol, starring in a number of commercially successful motion pictures during the 1950s and early 1960s.

After spending much of her childhood in foster homes, Monroe began a career as a model, which led to a film contract in 1946 with Twentieth Century-Fox. Her early film appearances were minor, but her performances in *The Asphalt Jungle* and *All About Eve* (both 1950), drew attention. By 1952 she had her first leading role in *Don't Bother to Knock* and 1953 brought a lead in *Niagara*, a melodramatic film noir that dwelt on her seductiveness. Her "dumb blonde" persona was used to comic effect in subsequent films such as *Gentlemen Prefer Blondes* (1953), *How to Marry a Millionaire* (1953) and *The Seven Year Itch* (1955). Limited by typecasting, Monroe studied at the Actors Studio to broaden her range.



Her dramatic performance in *Bus Stop* (1956) was hailed by critics and garnered a Golden Globe nomination. Her production company, Marilyn Monroe Productions, released *The Prince and the Showgirl* (1957), for which she received a BAFTA Award nomination and won a David di Donatello award. She received a Golden Globe Award for her performance in *Some Like It Hot* (1959). Monroe's last completed film was *The Misfits* (1961), co-starring Clark Gable, with a screenplay written by her then-husband, Arthur Miller.

The final years of Monroe's life were marked by illness, personal problems, and a reputation for un-reliability and being difficult to work with. The circumstances of her death, from an overdose of barbiturates, have been the subject of conjecture. Though officially classified as a "probable suicide", the possibilities of an accidental overdose or a homicide have not been ruled out. In 1999, Monroe was ranked as the sixth-greatest female star of all time by the American Film Institute. In the decades following her death, she has often been cited as both a pop and a cultural icon as well as the quintessential American sex symbol. In 2009, TV Guide Network named her No. 1 in Film's Sexiest Women of All Time.

Monroe had three marriages, all of which ended in divorce. The first was to James Dougherty, the second to Joe DiMaggio, and lastly to Arthur Miller. It is claimed she was briefly married to writer Robert "Bob" Slatzer. She is



tries to save her dignity (maybe that word should be used lightly in this case) by holding down the skirt and posing for cameras.

Consisting of five parts the kit comes in the standard Andrea packaging of full art colour box and packed between foam. The parts in question consist of the base, two legs, skirt and the upper body with head and arms attached.

In general the fit of the parts is very good with only a little clean up to do, the worst of this is the mould lines on the legs and arms but nothing major. Dry fitting the parts went together very well but her left leg looks slightly misshaped in the thigh area when put against the other leg, which means a bit of putty work to rectify.

The legs have a locating pin on the inner thigh to help hold them together and I think this is a nice little touch by the sculptor and the gap of this pin between the thighs is minimal.



alleged to have had affairs with both John and Robert Kennedy. Marlon Brando, in his autobiography *Songs My Mother Taught Me*, claimed that he had had a relationship with her, and that they remained friends until her death. She also suffered two miscarriages and an ectopic pregnancy during her three marriages.

Monroe's relationships have garnered much press. Author, Anthony Summers, in his biography of J. Edgar Hoover, concluded that Monroe was in love with President Kennedy and wanted to marry him. In 1962, she called the White House frequently, and when the married president ended their affair, Monroe became even more depressed. She turned to Robert Kennedy, who reportedly visited Monroe in Los Angeles the day that she died.

The kit is based on what is probably one of the most iconic photos of Monroe (stand fast the calendar shots) where she is stood on the grating of a subway vent as a train passes below and the draft lifts the skirt of her dress as she

Once again this is a simple but effective kit offering a challenge both in the amount of flesh to be painted and the white of her dress both of which present some painters with challenges. The quality of the metal is actually a lot better than I expected it to be, on the Andrea kits I have bought in the past the quality of the metal has left a lot to be desired and has needed a good coat of Mr Surfacer 500 just to fill the imperfections before priming but in the case of this one, it is very smooth and I should be able to get away with just a normal coat of primer.



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