

FIGURE PAINTER

REVIEWS

Fantasy Realms Models

Sergeant BlackArt

Painting Buddha

Ax Faction

Scale75



INSIGHT

interview with Roman 'Jarhead' Lappat

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



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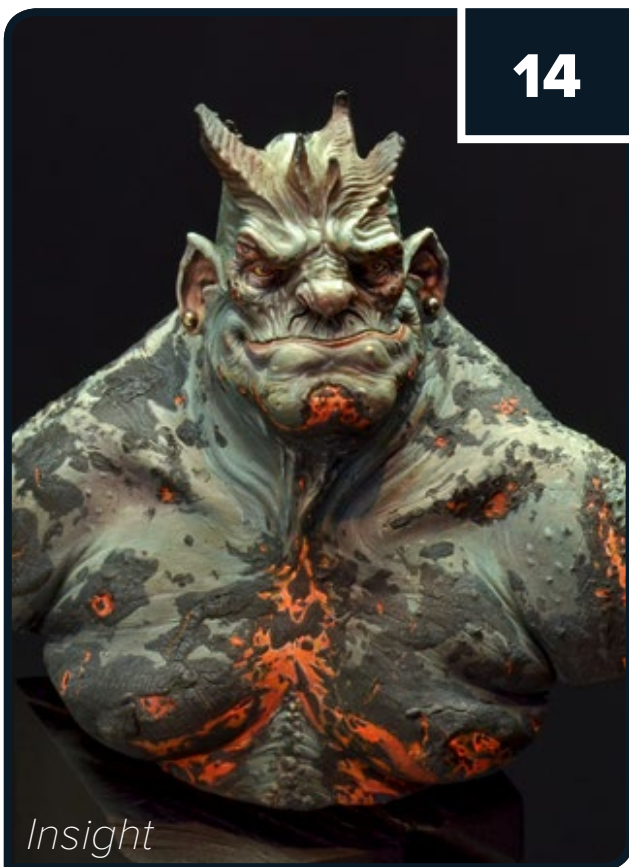
Welcome to issue 16 of Figure Painter Magazine and I know I say this a lot, but we have a really good issue for you this month. We've got some excellent reviews of products from Scale75, Ax Faction, Fantasy Realms Models, Painting Buddha and Sergeant BlackArt. We've also got a very informative What's on the Market look at what MDF products are out there for us painters to not only store our stuff, but to transport our miniatures around in. We also have some brilliant tutorials where Sean Fulton paints the model he converted in last month's issue; Justin McCoy from Secret Weapon Miniatures shows us how to paint a rusted Oldsmobile and Marko Paunovic not only brings us the latest instalment of the Malifaux gaming table, but also shows us how he created a simple gaming table for a tournament. Terry Cowell, aka phatkid1966, who'll be writing more regularly for FPM, not only gives us a review, but also an in depth report from the latest Weekend Workshop.

To get us started this month we have an Insight interview with one of the finest painters and modellers there is and someone who I've found to be a very helpful and cool guy all around - Roman 'Jarhead' Lappat.

Shane Rozzell, Editor

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Insight

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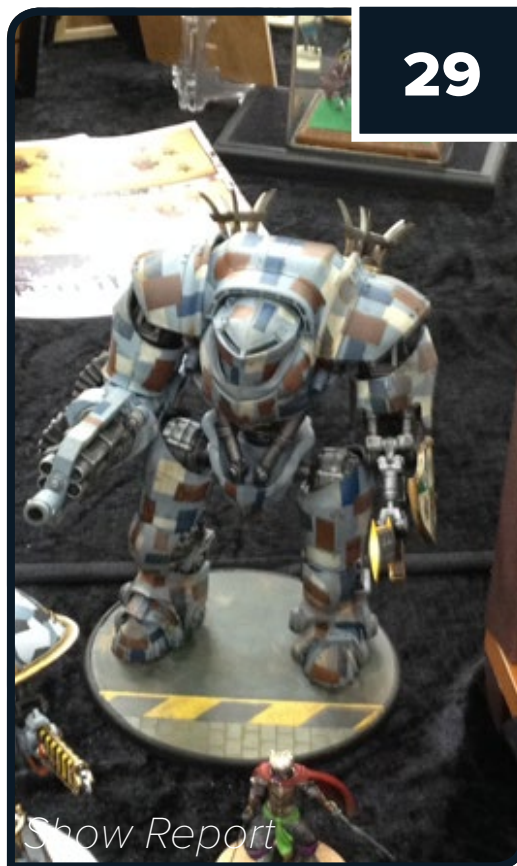
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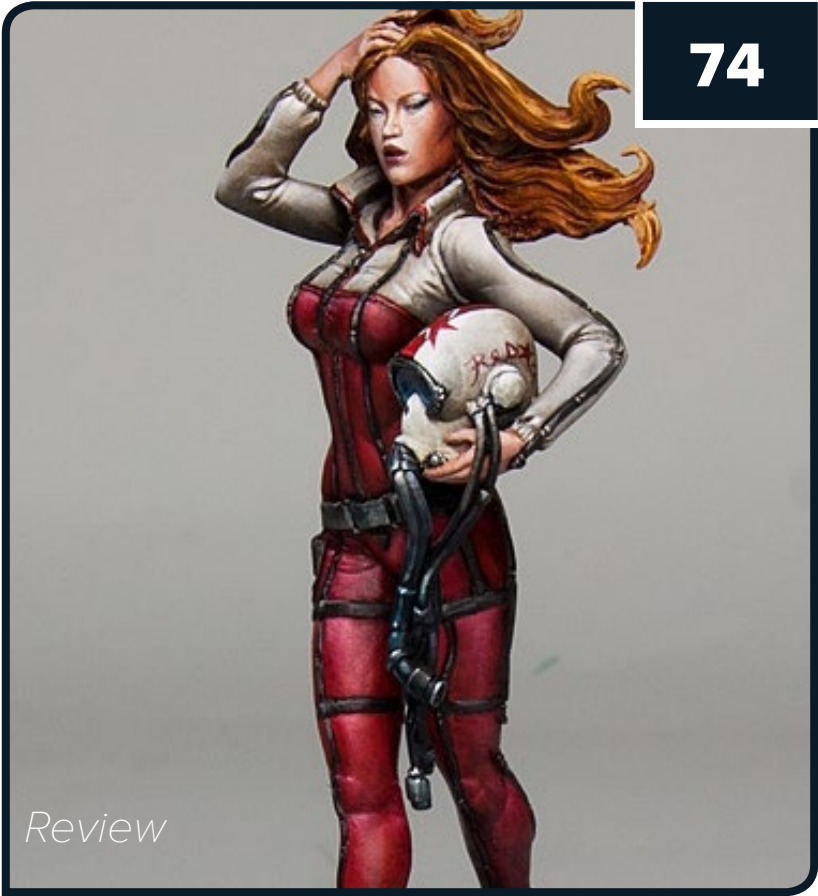


Putty&Paint

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Show Report



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The 'Société Belge des Figurinistes' (SBF - Belgian Model Figure Society) is organizing its 24th International Figurine Show on 11th and 12th October 2014 in the communal room of Ophain (3 rue des Combattants - 1420 Ophain (Braine l'Alleud) - in the south of Brussels and within 15 min of the battle fields of Waterloo.

As usual, the contest for historical and fantasy figures will be of the 'open' type where Jean-Pierre Duthilleul will preside the judging panel. A second contest for 1:6 scale figures will also be held — the only type of this competition for this type of figure in Europe.

For more information, visit our website at www.sbf.be or contact Serge Labrune via e-mail (fc066067@skynet.be) or Pol-Claude Coussement (polclaud.coussement@hotmail.com).



Alfonso 'Banshee' Giraldes, general all round good guy and fellow bearded, has started a new [youtube channel](#) called 'Banshee under questions' where he, with the help of fREE Mind sTATE, imparts his wisdom to people that ask him hobby related questions. It's a nice, informal and well produced video that's well worth a watch.



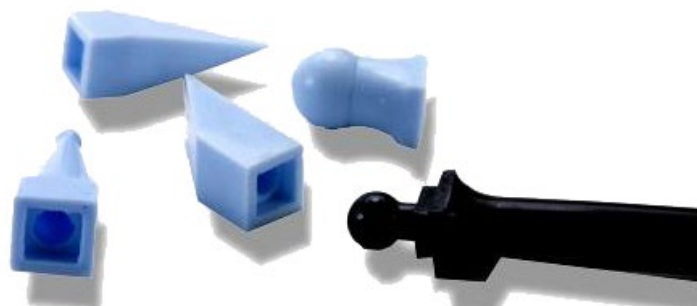
Evil Hat Productions is incredibly proud to produce this updated edition of Designers & Dragons. You may remember the first edition that came out from the lovely people at Mongoose Publishing—we'd wanted to publish it then, but missed the chance! So we leapt at the opportunity to take it on once their one-volume

version went out of print. Even if you own the big black book (aka, the first edition), there's still plenty of new material in this second edition—over 50,000 new words in the first volume alone. Our edition is fully expanded and extensively updated, a multi-volume set that won't break your back, illustrated with pretty pictures of the games you remember fondly. For more information click [here](#).



Introducing new sculpting tools from Green Stuff World. They are Colour Shapers with 10 interchangeable silicon tips in 2 types of hardness, Soft and

Extra Firm. For more information and more of their products, visit their website [here](#).





Big Child Creative have previewed their new brand of miniatures called [Black Sails](#), which consists of 54mm scale pirate orcs that will go to IndieGoGo crowd funding. From what I've seen so far, the sculpts look fantastic and well worth a look.



KICKSTARTER

Kickstarter Lawsuit May Set Precedent on Future Successful Campaigns

It appears that Kickstarter backers will have the protection of the legal system if successfully crowd-funded projects go sour – at least if Washington State Attorney General Bob Ferguson has anything to do with it.

Ferguson has filed the first-ever US consumer-protection lawsuit regarding crowd funding. The case has been filed against Edward Polchlepek and his company Altius Management, who raised over \$25,000 for a playing card game called Asylum. The Nashville-based entertainment and artist management company allegedly failed to deliver any rewards and products to the 810 backers of their project – including 31 backers from Washington State.

Polchlepek and Altius Management were supposed to create a one-off printing of Asylum, a card game that – according to their promotional Kickstarter video – would teach players to “deceive the mind”, after hitting their \$15,000 target. The delivery date of December 2012 came and went, and allegedly, none of the backers have received their rewards – be it the card decks themselves or any other items, such as custom pieces of Asylum art.

Washington State is looking to pursue Polchlepek for \$2,000 per violation of the Consumer Protection Act in civil penalties. This could mean over \$1.6 million if this holds Altius Management accountable for each of the 810 backers. You can read a copy of the full complaint over at the Washington State Attorney General website.

Kickstarter's own Terms of Use could provide a defence for Polchlepek, stating that “the Estimated Delivery Date listed on each reward is not a promise to fulfil by that date, but is merely an estimate of when the Project Creator hopes to fulfil by,” and that the only obligation of creators is to “agree to make a good faith attempt to fulfil each reward by its Estimated Delivery Date.”

This case could be significant for Kickstarter and crowd funding in general and could help to define the roles – and rights – of the consumer and the creator when a project fails to come to fruition. With only a third of Kickstarter projects fully delivering, the outcome of this lawsuit could help decide what happens to those projects that fail to fulfil their promises.

That said, the company's FAQ page says that creators must “fulfil all rewards of their project or refund any backer whose reward they do not or cannot fulfil.”

NEW!

Airbrush colors for Fantasy figures



- Water-based
- Matte acrylic colors
- Especially for airbrushing





Price: £200 (was £250)

Scale: 1/6th scale

Material: resin

Available from: Fantasy Realms Models

www.fantasyrealms.co.uk



Unboxing

Fantasy Realms Model's Death Dealer on Steed

Back in the mid 80's when I started playing role playing games, I was wowed by the artworks of artists like Larry Elmore, Josh Kirby and John Blanche.

Moving into the 90's, comic artists began to grab my attention and I was a big fan of Brian Bolland and Frank Miller's artwork. Being a lowly art student, I also became more interested in other fantasy artists like Boris Vallejo, Chris Achilleos and Rodney Matthews whose works are a lot more saturated and vibrant than a comic or graphic novel. It was at this time I discovered the works of an artist who defined the golden era of fantasy art and gave the genre a new respect and was a strong influence to

all the other artists mentioned before and popular culture in general. His name was Frank Frazetta and he was the true godfather of fantasy art. Sadly Frank Frazetta died at the age of 82 back in 2012, but his iconic artwork still inspires many fantasy artists, painter or sculptor, today.

One of his most famous characters and one he painted several times is a great warrior simply named 'Death Dealer'. What many people will not know is that Frank Frazetta worked with screen writer James R Silke back in the early 80's and together bore three novels about the origins of Death Dealer starting with the first, 'Prisoner of the Horned Helmet'. These books are pretty rare and thankfully I have mine still. I always wanted to paint my own version of Death Dealer and until recently that had been impossible; there have been a few garage kits done, but none mounted until Fantasy Realms Models

brought theirs out just over a year ago. When I saw it I was pretty impressed, so after some wrangling I finally managed to get my eager hands on one.

First surprise, I had a message from Ben, the owner of Fantasy Realms, to say it would be with me the next day! Low and behold it was - that was impressive enough, since the kits are cast in Europe and shipped straight from there to the purchaser. The second surprise was

the size and weight of the box it had travelled in. In my head I knew this kit was going to be big, 1/6 scale, but when I saw it for the first time I was still shocked - This kit is HUGE and I was mightily impressed!

After my surprise and wonder calmed, I began to examine it. Firstly I must say there are a lot of pieces, so I will detail them in order.

The Base

This is the simplest part of the whole kit. It measures just over 30cm long and about 23cm wide and is supposed to represent some rough scorched earth as there are rocks and two skulls lying on the floor. There is also a loose bone to add to the ground works. As you can see by the layers of bright pink layers, this has been cast over several pours of resin which is fine; it doesn't lose anything because of this. There are two spaces for the horse's rear hooves to locate and all in all it's a simple, but effective base.



The Horse

In many ways the horse is the most impressive and daunting bit of the whole kit. The main part, the torso and head, is hollow cast making it light enough to be suspended on its two rear legs. Speaking of legs, there are four of them (obviously), but as one friend commented, he'd come away from KFC with smaller than these. Lastly is the long sweeping tail.





Death Dealer

Now we come to the main crux of the kit, the rider – Death Dealer himself! 10 separate pieces make him up with a further half dozen or so accessories, including axe, shield and stirrups making up the rest of the kit.





The concept

As I have said, it's a very striking kit and the sculptor has done a fine job giving both the horse and rider a fantastic pose and plenty of texture, but there are some things that don't feel quite right. Frank Frazetta painted a total of six pictures of Death Dealer and in each one the helmet and armour have slight differences but all are more ornately patterned than this one. In the stories, the helmet is the conduit to a demon and for a time holds the Death Dealer prisoner. There is also the size of the Death Dealer himself. In the books and the images of him mounted, he's a huge man on a huge horse, but in this kit he seems smaller than he should be on the horse. Then there is the shield – in the kit it's a simple drop cast thing with the bird motif inscribed into it; the bottom of the shield is rounded but if you look very carefully at the most famous painting of the Death Dealer, you can see that the shield has a more squared end...maybe I'm being too much of a geek or expecting too much from a garage kit?

Casting

On my version, none of the legs fit into the main body or the horse straight out of the box, the fitting too tight, so a dry fitting of the horse will need work. The rider 'dry-fits' together quite well, with only a small amount of filler needed to hide the joins. On the whole the casting is pretty good; there are mould lines and air bubbles, but everything is fixable and much better than I'd expected from a small UK garage kit producer punching well above their weight in scope, quality and value for money, so I'm very pleased.

Conclusion

Plenty of work will be needed to put into this kit, which is an obvious thing to say; look it – its size alone shows that! It's going to take a lot of work just making this kit, but one I'm eagerly looking forward to. With the right amount of time and effort, this could become a stunning display piece and I'm already planning on super detailing it with some 3D printed parts and possibly a new vac-formed shield, so it's not only appealing to the painter in me, but the designer and model maker too and I've already got a nice display base for it made for me by Tim at Miniature Heroes. It's going to be a long project, but one I'm looking forward to so I can finally have my very own Death Dealer.

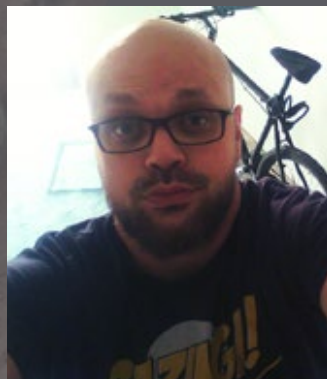


www.fantasyrealms.co.uk

"When I paint busts, I really like to dive deep into the character with my emotions. A bust works from its face and the character that you will paint there. Never underestimate the look of your bust's eyes. This is where the character comes to life."

INSIGHT

interview with Roman 'Jarhead' Lappat



Place of origin? Born and raised in Augsburg, Germany, a rather small town close to Munich. Never lived in another town, never had the wish to, as I call Augsburg my paradise city.

Years painting or sculpting? I started with the miniature hobby as a kid back around 1998 and played Warhammer Fantasy and 40k. I lost connection to the hobby and started back in 2005 to paint gaming table commissioned armies for local hobby friends for fun and for a little pocket money beside my studies. Life got more and more serious and when I decided to share a flat with my girlfriend, I had to make some money beside my studies. I decided to give commission painting a try and that is where I'd

say my professional career as a painter started. Painting tons of commissioned gaming models for gamers in Germany and soon spreading out for international customers. All this was done while studying to become a teacher. After my exam as a teacher, I decided not to work for the state in school, but rather try to see if I can make a living from my painting joy. I went self-employed in 2008 and focused on miniature painting since then. Gaming pieces got less and I focused more and more on single characters, until today where I only paint up display pieces on commission. To sum things up, I'd say until this date I paint for eight years. I started to sculpt about three years ago, but don't spend proper time on it to bring it much further, even though I could be skilled, or so I have been told.

Major awards? Well, to be honest I am not the painter who talks much about his awards. I was happy to win some in the past years at shows like the Games Day, Duke of Bavaria, Painting Crusade, Monte San Savino Figure Show and recently at the World Expo, but never with the need to show off with them as I am not the competitive guy. I like to paint and if some of my pieces win something, I am happy; if not I am still happy. In the last couple of years I often was part of a judging team on some of the mentioned shows and really won most out of the aspect of being the best and fair judge I can be, in a team or standing alone. Having taught many classes, so far my biggest awards are the responses of happy painters I was able to teach. To see them grow in their own skills and personal attitude in hobby aspects and knowing that I might have played a part in it is the biggest award I have so far received. One other big award I gained from my "success" as a figure painter are my friends, many of those I have because I was only able to meet them via the community of the worldwide miniature painters.

Future plans? Never quit learning, paint on until I am old and grey. Never lose the fun in what I am doing. Never lose my freedom. That is the truth, but life gets more and more serious as I am growing older and my girlfriend talks about children after ten years of relationship. I have to make my self employment more serious every year. Transport bigger ideas into longer term goals as a self-employed artist.

We all know that the internet has played a huge part in the growth of this hobby and one of the reasons for this is because of the people who have made good use of this fantastic mode of communication. One of those people has freely given his time and expertise many, many times. The blog he founded is part of one of the most read websites in this hobby, providing insightful views, information, tutorials, even music recommendations and his ability to enthuse people during his teaching weekends is legendary. This is Roman Lappat.

Q1 *How did you get started into the hobby?*

Heroquest followed by Starquest and those cool Space Marines got me into the hobby of painting miniatures when I was a kid. I loved to sit down in the basement to hide away and listen to good music, painting models all along and playing with friends on the next occasion.

British Grenadier, 2011 :
"Historical miniatures are always a great opportunity to learn something about history. I often read books related to a topic I am interested in and afterwards take the brush to work with the impressions and inspiration I got from digging my way into that historical theme."



Charlie's Angel, 2011:
"As a big fan of Hasslefree's cool character sculpts I was happy to paint these three limited models up. The Angels are searching for an old artefact in a monkey temple."



Q2 *Can you explain what Massive Voodoo is and the ethos behind it?*

Massive Voodoo is a hobby blog from passionate painters for passionate painters. Those painters that form the MV-Team are a bunch of friends in real life too. Massive Voodoo's aim is to inspire other painters to have the most fun while enjoying the passion of miniature painting.

We also want to reach people who do not yet even know about the beauty of this little miniature world and as long as we can hold a brush we will continue to do so. Those small figures and the worlds you can create around them bring so much joy.

The Massive Voodoo blog itself takes readers from around the globe on a daily journey full of inspiration, fun and happiness connected to miniature painting, scale modelling or miniature sculpting. It is like

*Prince of Autumn, 2011:
"A good example on how the
base and the dynamism of
a model can work together
to catch the illusion of great
speed."*

'For me, a good miniature works hand in hand with its surroundings. A harmonic basework can provide options for great storytelling.

Roman Lappat



in a dairy of free articles, hobby material and miniature reviews, event reports, painting classes and private coachings, creative and funny competitions and interviews, The Work-in-Progress reports and more are dropping in on a regular basis since 2009.

Q3 *You've won many painting contests all over the world, which has been the most hard fought and toughest contest you've taken part in?*

Again I look at this question from another point of view, as most of the contests are hard fought and with tough com-



petition. Everyone entering a contest gives his best and the bar that all those amazing painters out there raise each year is just great, inspiring and a true advance for this passion we share. With all those great things coming from the workbenches around the world, the people so far not yet familiar with it get more and more knowledge of it. I would say the toughest fight for a competition, I have to look at whom I was fighting and that was my own inner demon during the preparation for Games Day 2013. This was the hardest fight I ever had with myself and in the end I call myself the winner; not because of winning something at the competition, but



*Iwo Jima, 2010:
"After watching the TV-series 'The Pacific', I wanted to know more about the war in that particular area. Grabbing some books and digged myself into it, I found it really made me depressed in some form and I wanted to put my feelings into that bust."*

rather be-
cause I stood
my ground
and did not
give up when
motivation
was lost.

Q4 *When starting a new mini, what is the part of the process that you least enjoy and why?*

First there is inspiration; for me it does not really come by having a look at other miniatures out there. For me it comes in form of books, music, movies or emotions. This is the inspiration from where I start and for me the most fun combined with the beginning, where I just start with fun and colours. I

learnt in the past to not touch a project if I know there is no fun for me at the moment. In this early stage, I enjoy happy painting. Placing colours here and there, finding my way into the overall picture, like painting on a canvas. First I sketch and then I work to the details. Working on the details is often, well, work.

Q5 *Following on from the previous question, what is the best part?*

The best part is definitely finishing a project. Calling something done is the biggest satisfaction I personally receive by painting miniatures. If the project is a special one, it doubles the effect of calling it done and being satisfied. Mostly projects with a personal note or strong emotion in it are special to me and I try not to paint many without it.



Undead King, 2014:
"When painting busts, you usually don't have many opportunities to make big conversions, nor do you build a base for it, but what if you bring some basework to the bust itself to let it connect to its story and natural surroundings?"

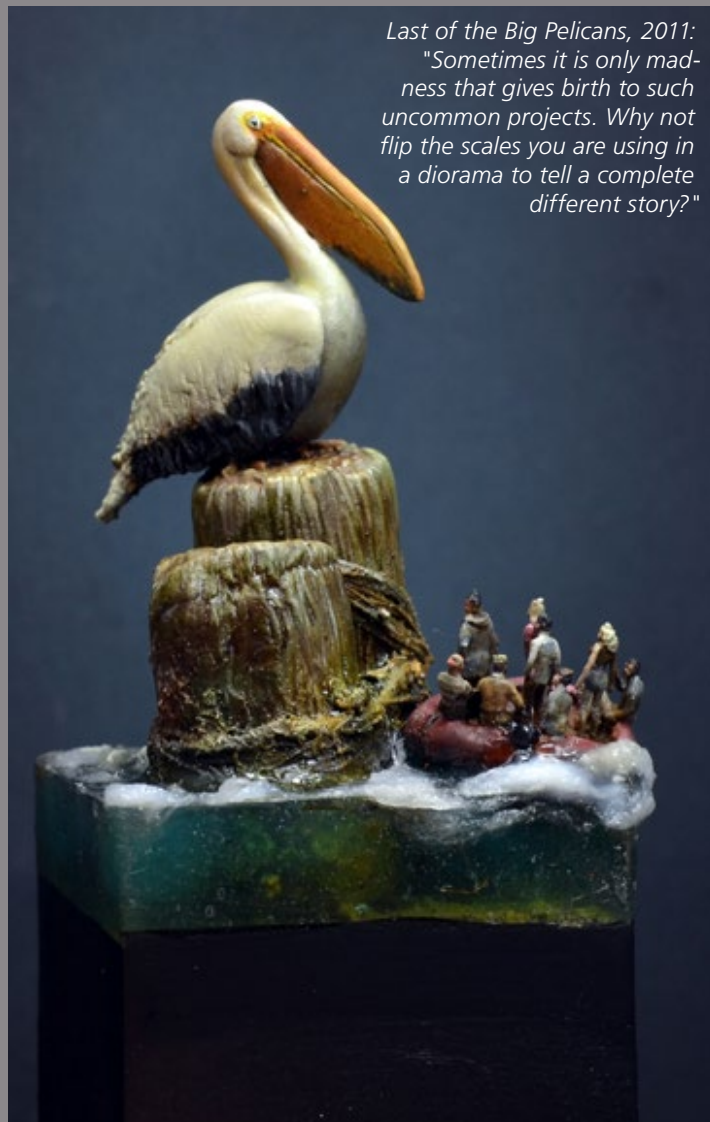
Q6 *You were one of the first painters that received a lot of fans, why do you think that was and how do you cope with it?*

Tough question. Well, I don't think I was one of the first painters to receive fans. I myself was and still am a big fan of many other painters out there, which brings me back to a proper answer. I would say I am a pretty normal, average guy, loving to paint and loving to help others to paint. Once I said during a painting class of mine to a girl which took her goal too high for painting her first model, that I am no different than her. I am not a painting god or such, I am just a painter with more experience. My painting has no more worth than hers; the importance to gain experience is to paint without hesitation or frustration of being less experienced. Going back



Gladiator, 2011:

"Small conversions like repositioning the whole model - standing on one foot in this example - can change the whole dynamism, even on a historical piece."



Last of the Big Pelicans, 2011:

"Sometimes it is only madness that gives birth to such uncommon projects. Why not flip the scales you are using in a diorama to tell a complete different story?"

to the "fan-thing", I'd say I have learnt to live with it, but I don't call people who like my work "fans". I am happy that they like what I am doing. I am glad to see that there are people out there who pay respect to what I am doing and who I am.

I also learnt from the past that friendship can split because "friends" thought I was "famous" and have "fans". I made my experience in this and learnt how to deal with the pain caused when good friends just say goodbye to you because they don't see you anymore. They only see your "fame" and envy you because of it. As this is also my daily work, I learnt to become a professional and not to let my sadness of such behaviour drag me down. It did in the past and I was not able to work anymore, because I was sad and did not understand, nor did these friends let me talk to them. In the end, "fame" is something strange. I know some people who drink from that cup and are completely turned in their character. It is even dangerous if you have no good friends around you, telling you when something goes wrong.

Rhino King, 2012:

"He is the protector of wildlife, sworn to protect his friends from all foes. He keeps them safe and they are thankful."



My first mini:

"Painting is like a muscle, if you do it often and understand the way it works you will become a better painter. This is a good example."

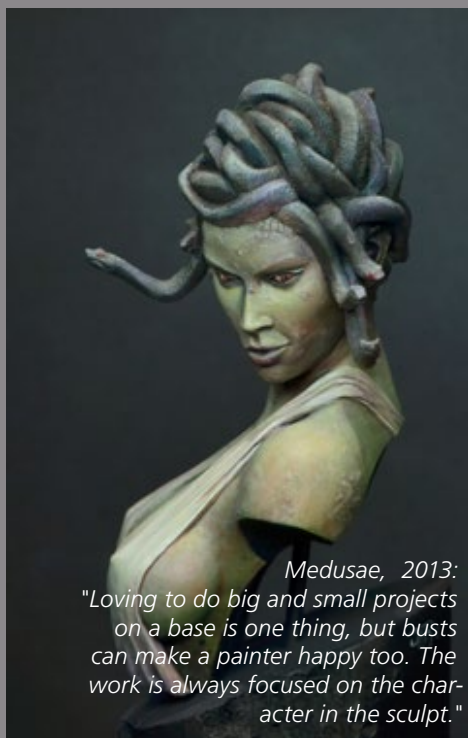
Q7 *My favourite miniature of yours is Rhino King, but out of all the miniatures you've painted or worked on, which has been your favourite so far?*

I painted a lot of models in the past years; some are full of emotions, in some I managed to gain new experience and do something better than I did before and some were just painted for the fun of painting them without any major goal. It is tough for me to choose one and say I prefer it before the others. There is only one miniature that I consider worthy of this position and it is my first miniature ever painted. A space goblin from Starquest. First, I am truly proud of it because every time I look at him I see where the journey once started. Second it is a great figure to explain the progress of a painter on, to see how training and self-teaching bear fruit. I am most proud of this one and I would call it my favourite one.

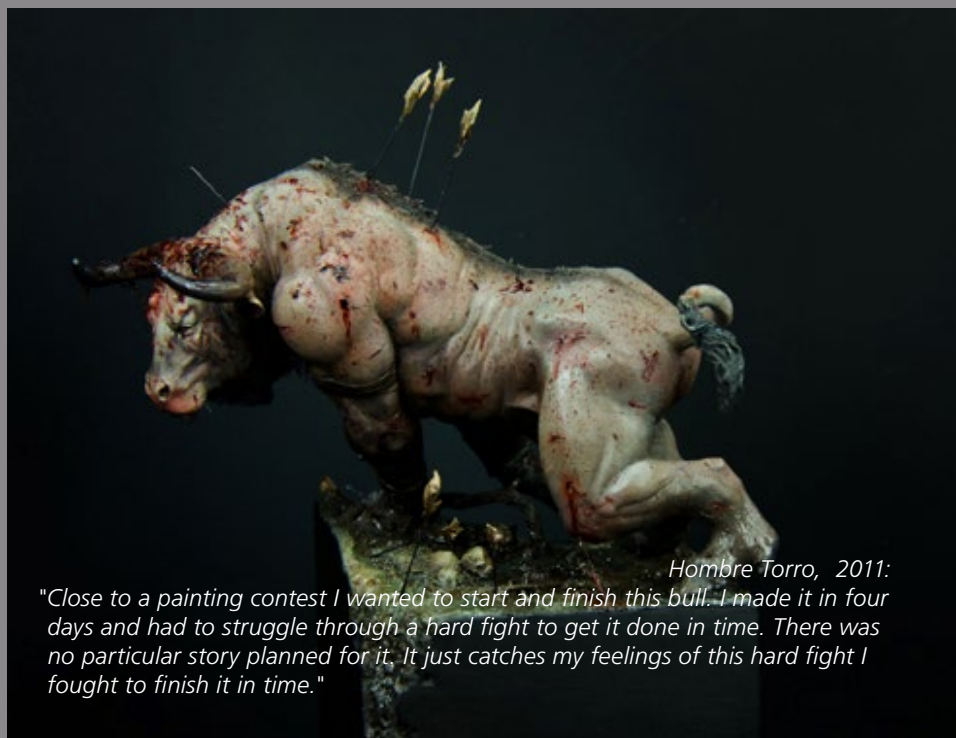


Disturbed Sin, 2012:
"Followers addicted to sin are Slaanesh's favourite and I had to add some followers to the base of the great demon."

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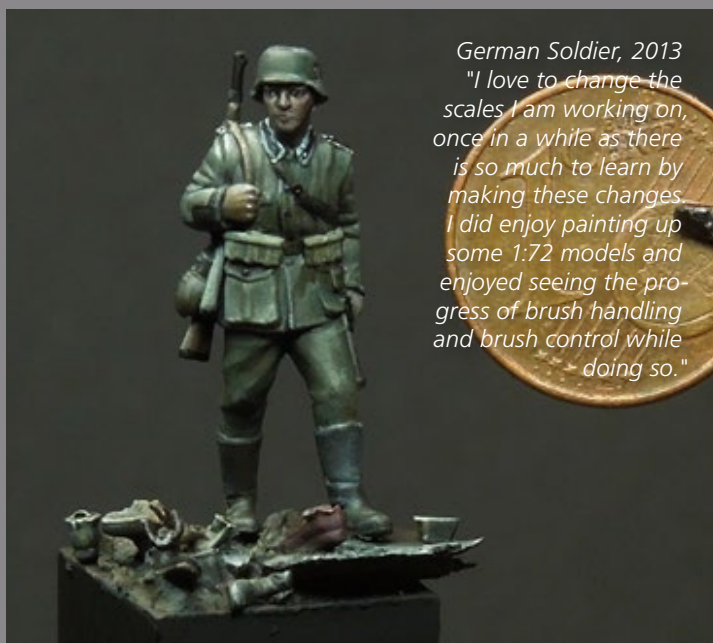
Medusae, 2013:
"Loving to do big and small projects on a base is one thing, but busts can make a painter happy too. The work is always focused on the character in the sculpt."



Hombre Torro, 2011:
"Close to a painting contest I wanted to start and finish this bull. I made it in four days and had to struggle through a hard fight to get it done in time. There was no particular story planned for it. It just catches my feelings of this hard fight I fought to finish it in time."



*Renegade, 2011:
"Who does not love Mad Max
and postapocalyptic settings?
Sometimes when you do min-
iature painting for a living, you
are in need of changes and
scale modelling sometimes is
this healthy change. This car
was converted to my personal
survival car I would drive in a
Mad Max world."*



*German Soldier, 2013
"I love to change the
scales I am working on,
once in a while as there
is so much to learn by
making these changes.
I did enjoy painting up
some 1:72 models and
enjoyed seeing the pro-
gress of brush handling
and brush control while
doing so."*

Q8 *If you can share them, what are your future plans
for Massive Voodoo?*

There are those secret plans and there are those not too secret plans. Sadly I can only reveal those not so secret and say Massive Voodoo will stay in the jungle for happy painters and provide the jungle's audience with high quality content. For the future, we wish to spread the word and knowledge about miniature painting further, to people yet unknown to the beauty of this hobby and maybe one day our little miniature world might be recognised as a true form of art. One day. With Massive Voodoo and the people we get to know, it is clearly visible to me that our hobby is not only those small miniatures. It is extremely connected to scale modelling, even custom toys and Lego. In the end, these aspects are all different, but somehow similar. By doing different subjects of those worlds ourselves and opening up to some we did not know yet, we try to open up the minds of the different communities to roar as one.



Sha'un, Ram Tribe Warrior, 2014:
"Busts offer good training ground of different textures and material, which you can understand better if you check back with them in real life. Why is something happening on a specific material? Find out, search for reasons, learn from it, paint it."

Q9 *Who are you favourite painters and why do you rate them so highly?*

Of the many painters out there whom I enjoy the most it would be hard to pick some names. I would surely forget some and don't want to speak any offence by doing so. So I will pick only two, but believe me there are many more that should be named here; however I do not want to fill this issue of the Figure Painter Magazine up to its limit. First, I say Alfonso "Banshee" Giraldes. Why? Well, he is one big miniature painting teacher out there with a lot of wisdom and he is open to share it; even he lacked in confidence about it in the past, because students of him nowadays give their own classes. I think he realised that this is nothing wrong, rather good and healthy for the growing of knowledge. If nobody would share his experience, we all would still paint without big progress. New ideas and approaches to miniatures can only grow if you spread the word about it. Second, I want to name Kirill Kanaev aka "Yellow One". He does such marvellous paintwork on his models that it is beyond belief. I was happy to meet him last year and I consider myself as a big fan of his work, but when this big Russian guy said to me that I am his idol, I really had weak knees. From the first day I got into miniature painting and saw both their models – Alfonso's and Kirill's – I called myself a big fan.



The Walking Dead, 2012:
"An accident lead me to a conversion of this beautiful female bust. I drilled a hole for pinning it to its plinth and did not take enough care. The hole went through her body. I always say that everything happens with a reason and I found a good reason to do some more holes and damage to the bust. Additional mice bones completed the vision of this brainless zombie."



The Last Light, 2013:
"To build up a diorama with 127 miniatures was a big task I set myself to. I have no idea if I ever will do something like that again and if I do it, I will top that miniature count."

*Mephisto, painted in 2013:
"A demon born in fire, burning
lava running through his veins,
still he smiles as he knows the
demonic truth of life."*





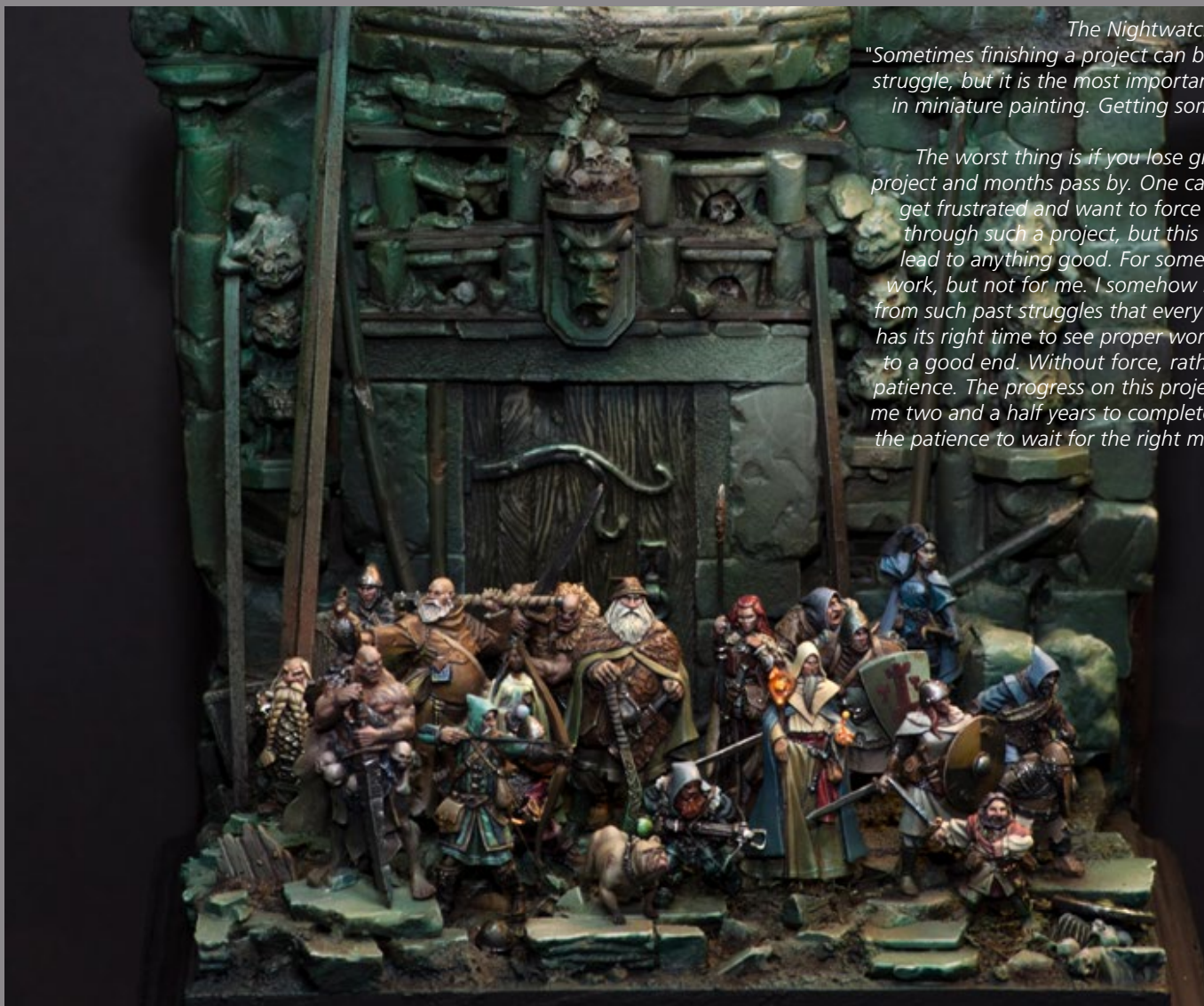
*Chimera vs. Bellerophon, Work in Progress:
"I have already made the changes on the base and am working my way deeper into the project's details. Tons of work ahead, but I am looking forward to the rewarding moment and the free space again on my workbench when I call it done."*

Q10 *Lastly, what projects are you currently working on and can you give us a sneak peak?*

You won't believe on how many projects I work simultaneously. Definitely too many, but I learnt from the past one thing about myself and how not to lose painting joy: There is the right time for every project. Every project comes to an end one day and if it takes long, it is waiting for this moment and don't force yourself to it. This won't be doing any good to you or the project. Try to follow your heart on where to put your brush on. The right project will call you to it, when the time is right. Even not visually working on a project makes it grow as you are always in the progress of growing, thinking, planning,

observing the world, learning new things. I have one big project ahead of me that I want to conquer as I hear it calling for a long time now. It is a Greek mythological duel between the Chimera and Bellerophon which waits for my structured approach to it far too long by now. A sneak peak would not do the idea justice, as the first thing I am going to do when working on it again is to repaint the big diorama base for the third time. It will definitely change the whole appearance of the piece.

I'd like to thank Roman for doing this interview during a very busy time for him; it's a true indication of what kind of guy he is and all of us at FPM wish him and Massive Voodoo all the best for the future.



The Nightwatch, 2014
 "Sometimes finishing a project can be a real struggle, but it is the most important thing in miniature painting. Getting something done."

The worst thing is if you lose grip on a project and months pass by. One can easily get frustrated and want to force himself through such a project, but this will not lead to anything good. For some it does work, but not for me. I somehow learned from such past struggles that every project has its right time to see proper work come to a good end. Without force, rather with patience. The progress on this project took me two and a half years to completed with the patience to wait for the right moment."

| inspiration



| workshops



| tutorials



| events



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*Supreme Intelligence, 2011:
"At this point, I want again
to thank Jordu Schell for
giving me the opportunity
in painting this great sculpt.
Sometimes unexpected things
happen in life and receiving
this bust from him was one of
that kind. Again, it is a good
example on how healthy it can
be to switch your scales and
get out of your comfort zone."*

THERE AND BACK AGAIN

An adventure at FigureWorld

Hardly a weekend goes by without some gaming or model group holding a show somewhere in the UK. I know a few people that try to attend as many of them as is possible, either for work or as a hobbyist, but I'm unable to attend that many, so when I do go to a show I want it to be a truly memorable day.

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The first model show I attended when I got back into this hobby was the very first FigureWorld held in Mansfield. The show is organised by Robin Snelson, Robert Lane and Adrain Hopwood, the guys who used to run The Basement painting forum, which is a place I and many other painters sorely miss; so for me, the first FigureWorld show was a defining moment and up to now my favourite show ever. Not because of its location (because it was a pain to get there) or the fantastic list of traders, because at the time there were only two, El Greco Miniatures and SK Miniatures, but because of the atmosphere and the quality of the work on display as well as the people who attended. For me – just getting back into painting – it was a real eye opener and a pleasure to see what was possible with a nice mini, a brush, some paint and a lot of imagination.



by Shane Rozzell

It had been a while since I attended a model show and I love going to them – walking around and meeting people, looking at cool models and nicely painted miniatures as well as all the great shopping opportunities. Time is always a factor, because the two weeks before we publish FPM I can't afford to spend a day away from the computer. I can't make it to as many shows as I'd like, but I had promised myself earlier in the year that I would attend FigureWorld 2014. I was even a member of a small, fledgling facebook group, The Brush Buddies, and a couple of us had decided to display some of our painted miniatures.

Saturday 19th July was fast approaching and I was busy fixing and cleaning some models that I wanted to display. We'd checked the weather reports and although we had been in a spell of some nice weather, the Weathermancers had rolled their knuckle bones and decided it was going to be warm and wet. Finally, It was upon us; my alarm sounded at 5:50am — time to get up! We had to leave at 6:55am to pick up my youngest sister Aimee and her partner Kyle who is a budding mini painter and wanted to come with us. As soon as I set foot out of the door, the rain started. Through the country lanes and to Crewe it started to get heavy; picking up Aimee and Kyle it got really heavy and as soon as I hit the motorway it was torrential! I, like millions of others, have put the miles in travelling on the M6, twice a day for 4 and a half years in all weathers, but that drive down to Oundle was through the worst weather I have ever been in on a motorway. At the end of the M6 we needed a comfort break, so I found a services and everyone shot out of the car into the downpour and by the time we got back to the car we were soaked to the skin, so as I set off again I turned up the aircon in the car in the hope it'd dry us off a bit. We merged onto the A14 and the light started to pick up, but the rain continued and the car fan was on full as we drove the final leg of the journey.

Pulling off the A road and heading into Oundle over the River Nene was like entering the pages of a Harry Potter story, the village is beautiful with all the buildings made from Portland stone and Sarah immediately fell in love with the place. The show was easy to find and we pulled up and stepped out into a wall of heat and rain; only an hour late!

The show was being held at Oundle School in two large rooms that wouldn't look out of place at





Hogwarts School for witchcraft and wizardry. The main room had a large central table where members of all of the various groups or individuals attending could display their models and around the outside of the room were the trader tables. After a quick hello and a chat to a few old friends, I found the Brush Buddies location, and set out my miniatures and then set off for a wander around. There were a lot more traders present than I expected covering all the facets of our hobby. Martyn was there with his MDP stand selling pretty much everything. Oakwood Studios had a huge assortment of wooden display plinths. SK Miniatures, Tommy's War, Retro SF, Sphere Engineering were also present, to name a few. The second room, about half the size of the first, had a small seating area next to the Barwell Bodyworks trade stand. Avid Reader was also in here as well as an area where the painting demo and speed painting contest were going to be held and a small area where we could buy a drink and snack.

Back into the main room, I had a good look at the models on display and there truly was some excellent work on show, which is what I expected. FigureWorld is a fairly small show, but thanks to the respect the organisers command in the painting community, the models on display are easily some of the best in Europe and cover all genres. Because there is no main painting contest, it fosters a much friendlier atmosphere where all the painters are there to share in our hobby, rather than there to compete against each other, so the chat is much more open and everyone is willing to share their knowledge.



Back in the smaller room Conrad Mynett was doing his painting demonstration, so I stood and watched as one of best UK painters worked his magic on a bust: his attention to detail and silky brush skills are a wonder to behold and I could have watched him all day, but that would have been a bit weird and a bit stalkerish, so I continued on. Steve Puffer of Barwell Bodyworks was also showing his skill with the airbrush while his wife Lyn was looking after their stand selling everything to do with airbrushing. Both demonstrators were willing to stop and offer their advice to anyone during the day which adds an extra dimension to the show.

I also had a nice chat with Joe Karame of Joek Miniatures about his recently successful crowd funding campaign and what he's planning next. I won't give too much away, but it does sound exciting. Two other members of the Brindie bunch were also in attendance. James Griffiths of Infamy Miniatures who, every time I went to talk to was always busy with people at his stand and Alan Crookes of White Dragon Miniatures, who took the time to explain his new space combat game, Shattered Void and what he has in store when it goes to crowd funding. All of these guys, along with Alex Huntley, working together are truly going to be a force for good in the British gaming industry over next few years.

Dark Art Miniatures, Gideon Miniatures, Mil-Mart, Name It, 2D Miniatures, Pete's Bases, and Dark Star Miniatures were also in attendance along with Ax Faction, who (in my opinion) had one to the best displays of their painted models on show, with lots of really nice miniatures to stare at.

As the day reached its peak, the heat was building and the rain was down to a light drizzle, so Sarah, Aimee and Kyle went into the village to grab us some food while I sat outside talking to friends old and new. I had a great conversation with Micky from Durham who is an avid



FPM reader and several others all wanting to grab a bit of fresh air from the sweltering heat of the display room.

New for this year was the speed painting contest. It was free to enter and each painter got 45 minutes to paint the face on a bust sculpted by show organiser Rob Lane (Elan13 Miniatures). This was a light hearted break to the day with lots of people watching the proceedings of those entered and were some surprisingly good results for such a short period of time. I didn't enter as I have learnt from a previous experience at a show up in Sheffield a few years ago; speed painting and I don't mix well, so I was one of the many spectators trying to put them off :) Once the heat of the battle and the heat of the day started to wear us down, we decided to call it a day. A couple of the traders were already beginning to pack up their stalls after a successful day, so I went to pack away my models, say my good-byes and thanks to those who put on a great show. We finally headed away just before 4pm so we could grab a drink from Oundle Mill, another beautiful place right on the River Nene, before tackling the long journey home.

It was 10:30pm when we finally struggled through the door, tired and aching from the long drive and tropical heat (we did stop for a Chinese meal on the way home) to reflect on a long, but brilliant day and my new favourite show. The Brush Buddies display was well received, which I'm pleased about since it was only Jason Martin and myself and we'd only decided a few days before to display as a group. I'd finally put faces to people I had spoken to on the web, meeting people like Kyle Cruikshank, Joe Karamé and James Griffiths. I met up with people I'd known for a while, like Rob Lane, Robin Snelson, Adrian Hopwood, Conrad Mynett and John Keys, not to mention good friends like Martyn Dorey and Jason Martin who I speak to most days. I'd like to thank everyone who put the show together and made it a really great day, one I hope to repeat next year. I would also like to thank Dennis Maloney for his kind words about FPM and what we do, as it really made my day.





Making a Simple Gaming Board

As my club was organizing an International Malifaux tournament this month (more about that in the report also in this month's issue of FPM), the duty of making 10 two-piece modular boards for the event fell on Ana and I. We used this opportunity to make a small photo documentation of the work we did.

Scope of work

Our goal was to build 10 boards for Malifaux. The boards need to be 90 x 90cm and need to fit inside a closet that will house a maximum size of 50 x 100cm. Therefore, we decided to make the boards from two 45 x 90cm pieces. The boards had to be as thin as possible, as we would need to save space as well as cut cost as much as possible.

Cost - £70.00

» Sand and gravel: We purchased sand and gravel in two sizes, one kilo each in a local pet store. We would have opted for smaller, but these were the smallest packages on offer.

Cost – £5. 00

» PVA glue: 1kg of PVA glue would suffice to glue patches of dirt, sand and gravel in several places on the boards

Cost – £2.00

» Two-sided duct-tape: To glue the carpets we decided not to use PVA as it would have warped our 4mm MDF boards, so we went for 100m of two-sided duct-tape.

Cost – £8.00

GRAND TOTAL: £120 for ten boards for Malifaux. £12 per board is not a bad price.

Materials

First off, here's a list of the things we needed to get for the boards:

» 4mm thick MDF: As the MDF comes in 200x270cm boards, we needed to get two boards and we had it cut to specs in the store.

Cost - £35.00

» NOCH static grass carpets: In order to cover our boards, we needed 10m of 1m wide NOCH carpets. We decided to get two 300x100cm and two 200x100cm carpets.

Building

We brought all the materials and MDF boards (that were cut to size) to our HQ; then immediately started work. We just cut the duct-tape to size and stuck it along the edges of the boards. We then removed the protective sheeting on the other surface of the duct tape and rolled out the NOCH grass carpet and glued it in place. NOCH carpet has a back surface made of thin card so it was easily cut using a scalpel blade. During this cutting, the carpet will shed some of the static grass. Be sure to collect it all, as this amount of static grass will come in handy a bit later on.





On some of the boards we, cut the carpet in places to reveal patches of soil. In those places along the edges, we also had to put the duct tape so the carpet wouldn't flop about.

After it was done, we put PVA on those patches and smeared it on using a large brush. Once those areas were covered, we sprinkled on the gravel and the sand. When doing this, it is important to first sprinkle the largest sizes and then proceed with smaller ones.



We let the PVA cure and the next day we started painting it.

First we painted it using a Vallejo Brown Wash; when it was dry, we drybrushed it all with ochre paint, then with ash paint and finally antique white paint. For our terrain work, we use Pebeo Deco acrylic paints. They are a bit thicker than paints used for miniature painting, but they are easily drybrushed so they are great for “terrain work”.





After the paintwork was done, the collected static grass came into play. Using PVA glue, we made patches of grass on the soil making it look more realistic.



In all, we spent about 4 hours working on these boards (without curing or drying time) and the results are really, really great, as you can see for yourselves in these pictures from the Malifaux tournament.



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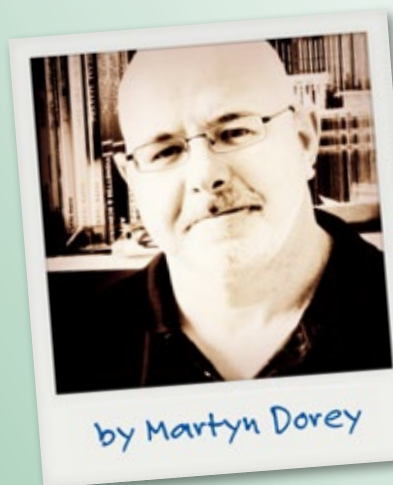


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Unboxing

Ax Faction's

Ogre Dominator

'Born to dominate, a lust for blood, carried to war!

No 1 of the Series 3 range: The Hunted!

Price: £29

Scale: 32mm

Material: Resin

Available from: Ax Faction

www.axfaction.com

The ogre carrying the Norsewoman Dominator is billed as Ax Faction's biggest and coolest resin multi-part kit so far and they are extremely excited about it! The ogre can actually carry any of the Ax Faction hunters (or any single miniature for that matter!)

Details on the ogre include a beautifully rendered muscled physique, a brand on the ogre's shoulder, intricate bracers, arm thongs with dangling skull trophies. The Norsewoman is wearing a cat-suit stitched in crude leather and has a detailed

sword, fur cape and Dragonborn style helm. She holds the ogre by a nose ring (which does not have to be utilised.) They come with a cool Ax Faction top-pocket poster!

The model comes in the usual style thin wall cardboard box with a zip seal bag containing all 13 parts of the model and a colour fold out poster. The ogre is in 9 parts consisting of two main body sections with legs attached, two arms, a head with 2 separate horns and the two string ties that hang from the arms. The head has a sort of GW

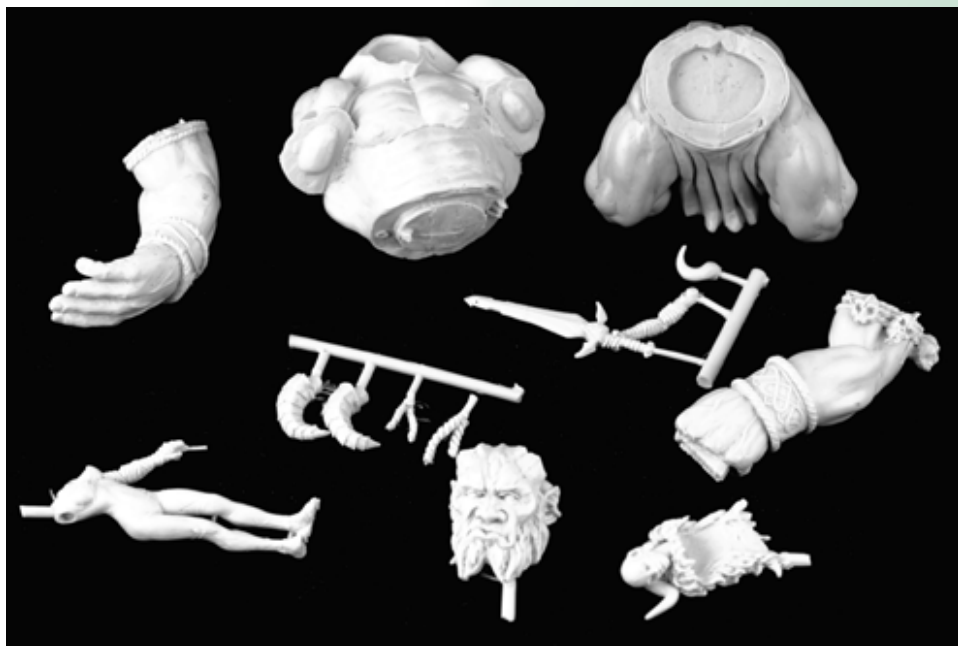
style to it (if you overlook the horns), so would look familiar to a lot of people, but this is not necessarily a bad thing.

The ogre's fist that is on the ground is cut off at the knuckles and has a casting gate positioned across it, which is easily cleaned off and not really affecting any detail, although I would have preferred to have seen the fingers even if they are covered when the model is put on a base, but that is just my personal preference.

Clean up of the parts for the ogre on the whole is a fairly easy thing, consisting mainly of removing the casting gates and vent points, but there is a nasty mould line running down the underside of his right arm which will take a little more work as it runs through the detail of the bracelet, so some care will be required.

The Norsewoman that the ogre is carrying comes in 4 parts, consisting of a separate horn for the helmet, the head attached to a fur cloak, the right arm carrying the sword and the body. Again most of the cleanup is just removal of the casting gates and vents, but there is a nasty mould line running the full length of the right hand side of the body and this also runs through some of the detail of the cat suit that she is wearing.

As with all models, dry fitting before assembly is highly recommended and with this model it goes together very well once the gates and vents



are removed. The more I look at this model the more I like it, although I am not sure I agree with the substitution of any of the other figures in the range so far looking as good in place of the Norsewoman; I think if she was replaced, then the absence of the female holding the nose ring

would make the ogre's subservient look seem out of place.

My only other gripe with the figure is the cat suit — I think I would have preferred the look of the pelt she is wearing in the colour artwork to the full cat suit look. Also the model does not come with a base.



PUTTY & PAINT

Cadwallon Diorama

by Oliver "HonourGuard" Späth



PRO

The complete project was growing in the overall process, it just started with the opportunity that I could paint the fantastic orc from Cedric Bataille and we have planned to make a little piece without a big base. As a big Paul Bonner fan, I had to like his sculpt and I think this diorama is some kind of a tribute to him. When we started working on the project we changed our opinion and decided to make something bigger and to spend more time in this project. I couldn't imagine a better team-mate, Ced helped me a lot with sculpting all the stones and details like the doors, boxes, books, coins and the little animals. Now I am really happy that we finally come to an end of this project, because it was a lot of work adding/painting all those details in the room of the orc and it is good to see a final result of your work. We worked on it for about a year, but with some little breaks. For me personally it was a new experience to work in a team, it can be a great help for motivation and to share different works of the project. On the other hand it is a great possibility and advantage for a painter like me to know a good sculptor. It can help a lot to realise different project and ideas.





On The Edge of No Man's Land

by SangEonLee



1/10 scale WW2 Red Army Infantryman which seems to be about to charge out of his trench.

I sculpted and painted this bust for my own range

<http://lifeminatures.kr>





PUTTY & PAINT

The Guardian of the ruins

by mmasclans



PRO

The first impression I had to figure was that of a seasoned member of a primitive culture who lived in the jungle, as the last of his kind. Later that society crumbled and its temples and buildings were engulfed by weeds, the guardian custody the ruins.

The original figure was resting on a rock, at a slightly different slant. I modified the position to carry the weight on the hind legs, modelling some new areas on the ruins of the temple. The base is a scratchbuilt, using plasticard and milliput, and some natural elements like roots and some artificial leaves to create the wild nature.

The painting, which is the important part, was done in acrylics. Most of the job is done with brush and sponges, to paint all the textures and volumes. This time, as the figure is very large lizard, I basecoated with a brush and used my airbrush lights for the shadows, using different inks. The lights are worked with flat colour and shades, satin, creating more contrast and definition.

I decided to paint the legs orange to highlight them in the set, as they are one of the best parts of the figure. All effects of lichen on the stones were made with flat brush and thick paint to create texture and volume.







Agram Arena Summer 2014 International Wargaming Tournament

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July in Zagreb is always a time for wargaming extravaganza. Zagreb's biggest wargaming club UMS "Agram" has been organizing an annual event called the Agram Arena Summer for twelve years



running. This year, they organized the event to stretch over two weekends.

On July 12th and 13th, as the first part of Agram Arena Summer, UMS "Agram" organized two parallel competitions, an international Warhammer 40.000 tournament and the

Black Queen Hobby and Miniature Painting Competition. Players and painters from Croatia and many neighbouring and not-so-neighbouring countries like Slovenia, Serbia, Austria, Germany, UK and Poland took part.



Frederic "Athenys" Eysell from Germany and one of the main 40k referees on the upcoming European Team Championship (ETC 2014) came in third and won the Best Painted Army award:

At Agram Arena Summer everyone is a winner! The amount and quality of prizes is astonishing and the fact, that this is a free tournament makes it almost unbelievable...

Honestly, if someone would ask you: “Would you like to go to a free tournament? The top 3 prizes and best painted army AND best overall have a combined worth of about 400(?)€, oh yeah...there are gonna be prizes for ALL participants as well....and free catering as well...for both days!”

This person must have a damn good reason to say no.

I was happy to see a nicely mixed crowd at AAS, too. Slovenians, Serbians, Austrians, a German and Croatians in a ratio of about 50:50...really nice!

Results of the 40k tournament

- »1. Domagoj Mitrović, CRO
- »2. Igor Uzelac, SRB
- »3. Frederic Eysell, GER
- »Best Painted Army: Frederic Eysell, GER



While the battles raged in the 41st millennium in one part of the hall, the other, much more serene and quiet part gathered many miniatures, crews, units, dioramas and scenic pieces in the Black Queen Hobby and Miniature Painting Competition. The UMS “Agram” panel of judges had a really tough job deciding the top three places in all 8 categories, while the crowd and participants decided the winner of the People’s Choice award.



Wojciech Tekielski from Poland, better known as Viruk from the [Independent Painters](#) site, who participated in the Black Queen Hobby and Miniature Painting Competition snagging a couple of medals (as seen in the picture):

I had originally planned to take part in the Malifaux tournament, but various factors made me postpone it (again) until next year. Fortunately for me, the club's president (and a friend of mine), suggested that I send the miniatures I want to enter by post. I did that, choosing some of my best Malifaux minis, sent them and... kept my fingers crossed.

I often write that "pics don't really do minis justice/are a bit off/are the result of bad weather/poor lighting, etc. I guess I can now say that I haven't been just making excuses now that my work was appreciated in an actual painting contest. Online competitions are fine as I have enjoyed taking part in them and improved my skills, but the possibility to look at the finished model in person gives the judges much more objectivity. I couldn't be happier with my results, especially that my works were put there against entries prepared by some of my favourite painters.

My only regret is that I couldn't be there. Having seen a couple of pictures and read some comments, I am sure it was a great event. I will do my best to come to Croatia next year!

Final results of the Black Queen Hobby and Miniature Painting Competition:

Single Miniature:

- » 1. Wojciech Tekielski, POL
- » 2. Domagoj Mitrović, CRO
- » 3. Vilim Pokupec, AUT

Large/Mounted Miniature:

- » 1. Domagoj Mitrović, CRO
- » 2. Wojciech Tekielski, POL
- » 3. Ana Polanšćak, CRO

Unit/Squad:

- » 1. Wojciech Tekielski, POL
- » 2. Mario Ogrizek-Tomaš, CRO

- » 3. Ana Polanšćak, CRO

Flames of War

- » 1. Igor Cvjetić, SRB
- » 2. Matija Prekslavac, CRO
- » 3. Marko Paunović, CRO

Open

- » 1. Ana Polanšćak, CRO
- » 2. Marko Paunović, CRO
- » 3. Boris Kunilo, SLO

Diorama/Duel

- » 1. Marko Paunović, CRO

- » 2. Ana Polanšćak, CRO

- » 3. Marinko Brkić-Tot, CRO

Best of Wyrd

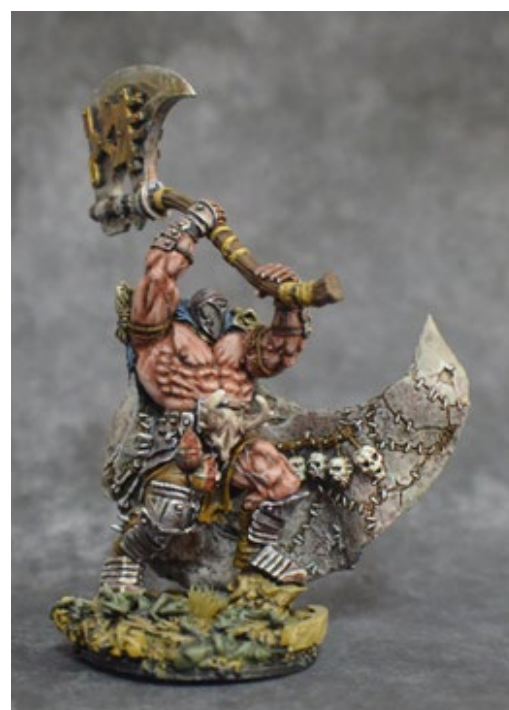
- » 1. Adam Parkhouse, UK

People's Choice

- » 1. Marko Paunović, CRO

Masterclass

- » 1. Adam Parkhouse, UK
- » 2. Wojciech Tekielski, POL
- » 3. Mario Ogrizek-Tomaš, CRO





A week later, on July 19th and 20th, the third annual international Malifaux tournament took place as the main event of this part of Agram Arena Summer. Parallel to the Malifaux tournament, loads of demos of various table-top wargames (like Flames of War, Warmachine/Hordes, Infinity, Warhammer 40.000) were presented. Also, one of the fun features this year was an “open” training of the Croatian National Team for the upcoming ETC Warhammer Fantasy Battles event.

The Malifaux tournament consisted of three 40SS and three 55SS games, after which all the scoring was summed with the fair play results and the painting scores. The top two players ended up in the Grand Finale playing for the win on a ruined monastery scenic board. The rest of the players played multiplayer game for the remaining placings with four players per table.

Here's an account of the Malifaux tournament by Luka Kvestak, the youngest participant at fourteen years of age and the second place winner of the tournament:

This was my first Malifaux tournament and I loved it, mainly because I was playing with people who were really tolerant and helping me out with the rules. I also appreciated all the “hanging out” with the guys throughout the weekend, for the morning coffees, lunches and evening drinks. I managed to win 4 out of 6 games, so I ended up in the Grand Finale.



The player I was playing against in the Grand Finale was afraid that he would lose against a total noob and that everyone would be mocking him, but that still didn't stop him from reminding me to turn on my triggers or when I forgot to do something. He really was the best opponent I could get and in the end a deserved winner of the event. I really liked the organisation of the event and I look forward to getting my own crew (one of the players lent me his crew) from the voucher code from Wyrd online store I received as my prize!

Final results of the Malifaux tournament:

- » 1. Ivan Polanščak, CRO
- » 2. Luka Kveštak, CRO
- » 3. Tomislav Rac, CRO
- » Best Painted Army: Wojciech Tekielski, POL

In the end, UMS “Agram” would like to thank the sponsors of this event for all the help and providing the prizes: City of Zagreb, Zagreb’s Association of Technical Culture, Ravnice Youth Hostel, Carta Magica, Micro Art Studio, Secret Weapon Miniatures, Battlefield Berlin, MDP, Figone, Escenorama, Terrible Kids Stuff, Infamy Miniatures, Phlegyas Art, Hangar 18 Miniatures, Art Zumbur, WaMP, Mr Black Publications and, of course, Figure Painter Magazine who also providing media coverage of this event!



Price: 84 €

Available from: Painting Buddha
www.paintingbuddha.com



Unboxing

Painting Buddha's Mega Bundle

By now you should all be familiar with Painting Buddha, but in the event that you have been living on another planet or in North Korea, let me as briefly as possible explain a little about who they are.

Imagine 3 ordinary but insanely talented guys who absolutely passionately love our hobby. Then imagine them as they sit around drinking beer, pondering on what it is they love about it. Finally, after about 42 beers they realise that the common goal of all miniature painters is to become better. They embark on a quest to help other like minded, hobby obsessed miniature lovers around the world improve, learn new techniques and improve their skills and to help miniature painters become even better painters.

Enter the Buddha!

Painting Buddha is a painter's dream conjured into reality by Mati Zander, Michael Bartels and Ben Komets.

A year ago they released Season 1.1 – Target Identified and followed that up recently with 1.2 – Freehand & Banner and 1.3 – Base Alchemy part 1: Earth.

The following is an unboxing of the Mega Bundle which comprises of all the above released DVD's plus all the little extras that tell you that these three are without a doubt as hopelessly fanatic about the hobby as we are.

My set was purchased as a present for my birthday in January. I had been a good boy and my wife felt that it was worth buying it to stop the begging and the puppy dog eyes.

I waited what seemed like an age at the time, but looking back it really wasn't very long, especially if you consider the wait for most kickstarters. Besides this was made almost painless, because they were very transparent about the whole production process. Michael made himself available to customers and you can see online that he makes an effort to respond to all questions.

This was package I had been waiting for. Painting Buddha gave customers the tracking reference numbers, so that you could follow as it makes its way to you. I prefer the old method and parked myself in front of the post box. Once it arrived, I was pleased to find it professionally packed and completely secure, no wobbling about inside the box — which was a good start.



Lift the cardboard lid and you are greeted with a heart-felt letter of thanks personally signed by Ben, Michael and Mati. My letter was personally addressed to my wife Bruddha Anita, which I am not happy about!

Next is the PB t-shirt, this has to be the most famous miniature painter's shirt in the entire universe and they do the full range of sizes. Something you won't realise when you see this on other people is that its soft and they clearly haven't opted for a cheap shirt with a logo slapped on.

Under the shirt was a solid, expensive looking gift box, which above all else added complete protection for the precious contents. It also serves as perfect attractive storage, so you don't have to fret about where to keep it all once opened.

The 1.1 discs were packaged alongside the 1.2/1.3 discs, but we will get to those soon. I can't stress enough how neat and tidy this all is, just another reason you feel good about this investment.

Inside the Target Identified gift box, you will find an array of geek chic gifts including postcards, badges, fridge magnets and stickers. There is a free goblin miniature for no other reason than they felt the urge to further spoil us. Included are two





booklets, one which gives you instructions on how to prepare miniatures before we go to town on them and the other provides a little background on the Bruddhas themselves. It also provides an insight into why they do this and what happens to the money. Basically they reinvest the money, give a large share back to the community and the 16% remaining goes to charity! So those of us who assumed it all went into maintaining that magnificent beard are totally mistaken. This booklet was another nice touch.

Ben Komets and Rafael Garcia Marin are feature in these in depth painting tutorials. Both artists adopt diverse approaches to painting the same two sci-fi miniatures 'Brad and Yanet' included in the set along with a diorama base.

Both provide insightful tuition and the content is broken down into stages, so you can paint along with the artist or skip to the parts you prefer to watch again.

Ben paints his miniatures by hand using his wet on wet technique while Rafael utilizes a combination of airbrush and multi-layering brush skills.

The painting process goes from start to finish including the basing and weathering. While the end results for both are nothing short of spectacular, it leaves you feeling motivated to try everything they demonstrate.

Stephan Derwish Rath shows you how to paint award winning banners using some fantastic techniques that can be used at any skill level. Before Stephan starts, Mati makes an appearance and shows you several effective ways to create your own custom banners, Stephan then shows us the steps used to transfer any artwork you find onto a freehand banner. His results took my breath away and I can't wait to have a go myself.



These are the 6 DVD discs for 1.1 Target Identified.



2 discs for 1.2 Freehands and Banners & 3 discs for 1.3 Basing Alchemy Part 1: Earth.



Ben Komets and Matt Cexwish unlock the secrets to creating inspiring bases focusing on the earth elements. They provide information on all the materials you will need and teach you skills that you will be able to apply using ideas from your own imagination. From gaming bases to display diorama showcase bases, this is a real treat. There are plans to follow this up in the future with Water, Fire, Air and Metal.

This is the stylish collectors tin that contains 'Brad and Yanet' and then the models themselves. 2 beautifully sculpted 54mm resin miniatures that come complete with base scenery.

Next is a small sample of beeswax putty; the extras just don't stop! That is actually a good place to conclude the review. This is, in my opinion, the most comprehensive set of painting tutorials available on the market and I have a good collection. Not only does it motivate you to have a go, it explains the processes so thoroughly that you can't wait to give it a go! They have created something special for certain and then pushed even further with it. That's what the little extras are all about; it's PB trying to give back anything and everything they can think of. If you don't have Painting Buddha in your collection I can wholeheartedly recommend it. What are you waiting for?

www.paintingbuddha.com



Rise of the Venomthrope

Part 2: The Painting



By
Sean 'Jabberwocky' Fulton

In the last issue, I finished the conversion part of the process. Now I am ready to begin the part I am much more familiar with—painting. Since this piece is going to be part of a larger army from a group of painters, my palette was more limited. The charity army I was participating in for the

NOVA Open Charitable Foundation was part of the “Battle of Macragge” which pits the Ultramarines against Hive Behemoth from the Tyranid menace. The base colours also had to be a close match as well to provide continuity across the various pieces.



I opted to begin with the base, mostly because I had already done some test pieces to make sure my colours would match those recommended, as well as buy me a little time to finish the construction of the tentacles as demonstrated in last month's issue.

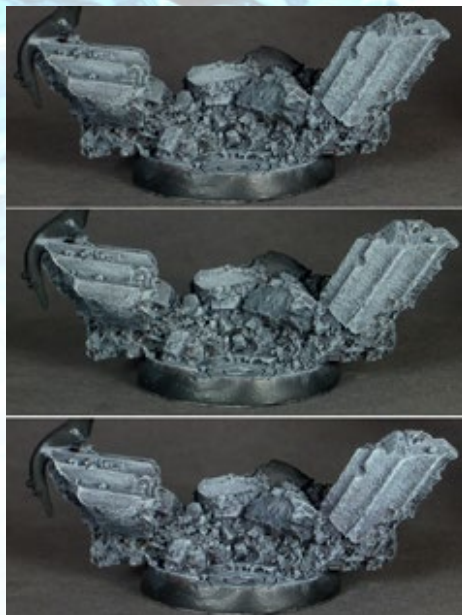
The first step was to prime the entire model black. This would provide a solid base to work from, since I had a hodge-podge of pieces for the base as well as the model itself. This would also help keep the model relatively more muted to fit with the “grimdark” feeling of the army.

The first layer of colour was then applied with Vallejo Game Colour Charred Brown, covering nearly the entire base, except for the undersurface of the overhangs and the very deepest recesses. Reaper Master Series (RMS) Stormy Grey was applied heavily to the base, with only a few of the deepest recesses retaining the underlying brown. I then began to apply a heavy drybrushing of RMS Cloudy Grey to the raised areas of the base, rubble, and columns.



The next step in the highlighting process was a mixture of Cloudy Grey and Vallejo Model Colour Pale Sand in a 4:1 ratio. At this stage, I am picking out the upper surfaces of the columns and rubble and doing some preliminary edging on the lower portions of the base. I added more Pale Sand to the mix, getting to about a 1:1 ratio and used this to highlight the edges of the upper portions of the rubble and top of the columns. Finally, I sparingly used pure Pale Sand to pick out the uppermost edges of the fallen columns. At this point, I had developed a nice grey scale, but that was incredibly bland and was sorely in need of some colour to break up the mass of grey. My first step was to shade the recesses with Secret Weapon Miniatures' Amethyst Wash.

This product is very dilute, but quite heavily pigmented. I opted to dilute it a bit further with water and build up the colour gradually. This provided a nice start to add some visual interest to the area. I would later add some additional colour variation with weathering.



The Ultramarine terminator arm was the second, more minor portion of the basing. I contacted our artistic lead Dave Taylor, who was coordinating both the Tyranid and Ultramarine schemes for the two armies and got the colours that the other team was using for the boys in blue. My first step was to recover the arm with pure black to reestablish the undercoat that may have been lost as I was drybrushing away on the rubble. I then took a 1:1 mixture of black and Games Workshop (GW) Kantor Blue and once again covered the majority of the model except for the underside of the arm, the metallic bits, and the Crux Terminatus on the shoulder. The change was subtle, but would provide a nice deep shade that wasn't pure black. The next step was a 1:1 mix of Kantor Blue and Macragge Blue. This was applied over the majority of the armour, again leaving the deepest recesses untouched. The next step was pure Macragge Blue. There was little



change here and the previous step and in retrospect, I probably could have gone straight to the Macragge Blue/Calgar Blue 1:1 mixture. Even this was fairly subtle, but the as I began to highlight at this point, the colour change began to get much more apparent. The third picture down shows the effect of pure Calgar Blue, which was applied to the upper parts of the arm and shoulder guard. Finally, the hard edges of the armour were lined with a 1:1 mix of Calgar Blue and VMC Ivory and then pinpoints of VMC Ivory for light reflection points on the corners.



The details on the arm were done as follows. The metallic bits were basecoated with Vallejo Model Air (VMA) Gunmetal and the Crux was basecoated with VGC Charred Brown. In the next photo, the upper portions of the metals were highlighted with VMA Aluminum and RMS Uniform Brown was applied to cover nearly all of the Crux, leaving the Charred Brown only in the deep recesses (essentially just the eye sockets). In order to add a bit of grime to the metallics, that area was washed with VMC Smoke. I added RMS Yellowed Bone to the Uniform Brown in a 1:1 ratio and began picking out the raised areas of the Crux.



The next series of pictures was a progression of strengthening the bone appearance with pure Yellowed Bone, followed with VMC Ivory and recapturing some of the deeper crevices with watered down Charred Brown. The metallics were pretty much untouched in this set of pictures.



Initial detailing of the base was done by adding some brown dry pigments (in this case Mig Productions Dark Mud) and scrubbing it into the base to add a bit more visual interest and continue to break up the mass of grey on the base. The armour received some weathering with chipping done with sponging and brushwork with VGC Charred Brown after which I picked out some light reflection points with VMC Ivory. This was then sealed with Dullcoat, which would provide

protection from any handling during the later stages. The last step (aside from the snow at the very end) was to add a little gore to the arm. This was accomplished with some Tamiya Clear Red mixed with just a bit of black to darken it slightly. The mixture was gently splattered on the arm and nearby rubble with a toothbrush.



Turning my attention to the main body, I started with the reds. The black primer would hopefully provide for a more muted scheme in the end, but would be a challenge to overcome with the reds. My first step was to base nearly everything with RMS HD Crimson Red. This was followed with RMS Clotted Red.



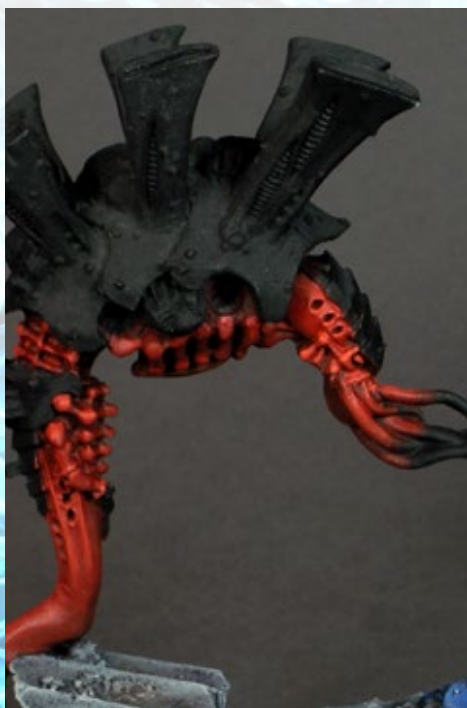
I do like the deep, rich colour of this red, but am always aggravated (from a photography standpoint) as it dries with a much more glossy finish which makes photography a bit more of a challenge. Typically I do not make any changes when I am normally painting and just push through. Dullcoat will take care of the shine in the end along with the additional layers of paint which are more matte. With the addition of the RMS Clear Red, we are really starting to bring out a brighter red and beginning to see the start of some meaningful contrast as I applied it to the raised areas of the body, leaving the deeper recesses, underbelly and tail darker. Clear Red is very translucent and it took quite a bit of time to get good coverage.



The next step up would be the addition of GW's Wild Rider Red (which really has quite a bit of an orange tint to it) to the Clear Red to highlight the raised, knobby portions of the body and especially to the head to make it the focal point of the model.



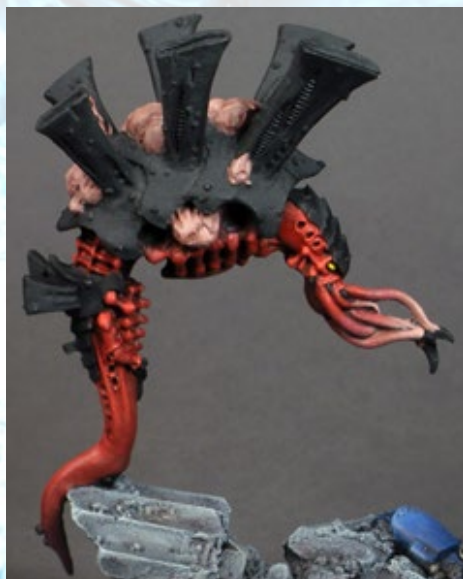
Finally, pure Wild Rider Red was added to the head to further bring attention to it. My original plan was to stop there, but as you will see later, after further consideration I decided to continue with additional highlighting.



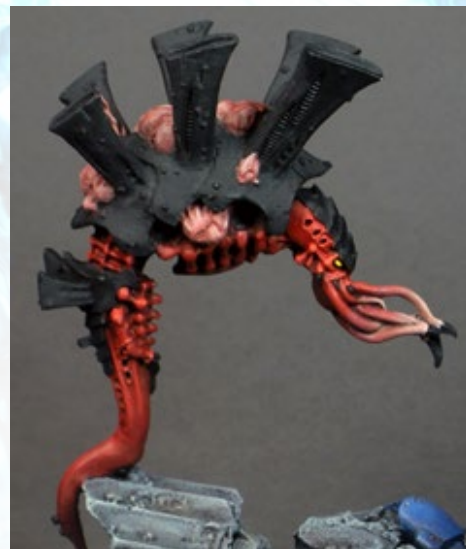
The fleshy portions of the body were addressed next. The basecoat was GW's Bugman's Glow applied in a couple of thinned coats. This was applied in a pure state on the gas bladders on the creature's back. On the mouth tentacles, it was applied purely towards the tips, but a mixture of RMS Clear Red and the Bugman's Glow was mixed 1:1 to smooth the transition from the red of the proximal tentacles with that of the more distal tentacles.



RMS Rosy Highlight was gradually introduced as additional highlighting was done. The initial mixture was 1:1, followed by a 1:3 mixture of Bugman's Glow to Rosy Highlight.



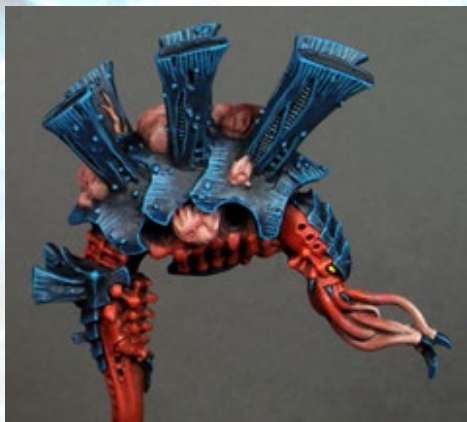
A dilute wash of RMS Blood Red was then glazed over the gas bladders to recapture some colour that had been washed out with the progressive addition of the Rosy Highlight. Finally, Rosy Highlight mixed with a bit of Ivory was used to increase the contrast at the very tips of the tentacles and raised portions of the gas bladders.



Finally, the carapace and talons/hooks were started. The initial layer was once again a 1:1 mixture of black and Kantor Blue applied over the entire area except for deepest crevices under the body and lining the plates. Pure Kantor Blue was then added in several thin layers, keeping approximately 50% of the underlying colour still visible on the main body plates and perhaps 80% on the spore chimneys.



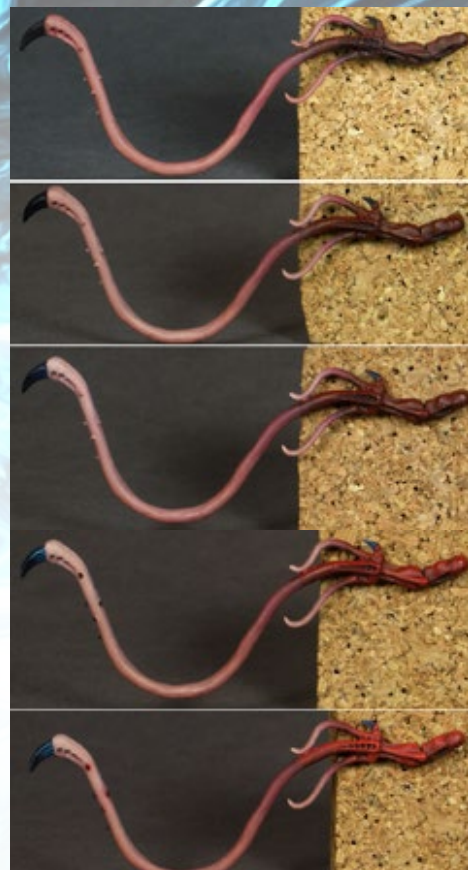
The initial organic 'Eavy Metal look which would be present across the entire Tyranid army was initiated with GW Teclis Blue. Many of the individual lines were then highlighted with GW Temple Guard Blue. The edging of the carapace plates was also done with Temple Guard Blue at this point.



Finally, a bit of Ivory was added to the Temple Guard Blue which was painted on the edges of the spore chimneys as well as the corners of the head plates and sharp points to add some light reflection points to bring the contrast up further. This process was very tedious and time consuming on my single model—I don't envy the painters that were doing it for the hordes of Termagants being added to the army!



The limbs were treated in a similar fashion to the other parts of the body. The arm and hand portion of the limbs were done in the same way as the body, progressing sequentially from RMS HD Crimson Red, through Clotted Red and Clear Red. The hand was then blended with the tendril with a 1:1 mixture of Crimson Red and GW Bugman's Glow to create a smooth transition of colour. I finished up with GW Wild Rider Red. The remaining length of the tendril was done in an identical fashion as the mouth tentacles, proceeding from Bugman's Glow, through Rosy Highlight, and finishing with Ivory. I then added black to the spikes on the tendril and added a bit of very thin RMS Blood Red around them to set them off from the surrounding limb a bit more. The hooks/claws were done identically to the carapace, painted sequentially from GW Kantor Blue, GW Teclis Blue and GW Temple Guard Blue.



At this point, I dryfitted the limbs to the body and began to take a hard look at the details. I liked what I was seeing overall with the composition and colours, but did the 'grayscale test' to really give myself a good look at contrast.



I have started doing this toward the end of a project to give myself a view of the model without any colour drawing my attention. It is simple to do in photoshop; I simply take my picture and convert it to black and white.



After viewing the greyscale picture, I felt like I needed to increase the contrast further. I also decided to break up the mass of blue-black on the spore chimneys by changing the ribbing of the chimneys to the same red recipe I used on the body. The primary changes I made were increasing the highlighting on the face by adding some RMS Clear Yellow in a 1:1 mixture with the Wild Rider Red and placing that sparingly on the raised ridges of the face and lower half of the head vents. The fleshy bits of the gas bladders and uppermost tendril were given additional highlighting with Ivory.



In the final step, I added just a bit more Clear Yellow to the red mixture for the head and added the snow to the base. The snow was also something that was added to all the bases of the army to tie them together as well as reinforce the concept that this was Hive Behemoth assaulting the frozen world of Macragge. The snow was created from the Realistic Water and Crushed Glass products from Secret Weapon Miniatures. The effect is difficult to capture in pictures, but in hand the glass captures the sparkling look of real snow.



The raffle for this army runs through this month until August 31st when the NOVA Open finishes. You can find more information about the NOVA Open Charitable Foundation as well as the raffles of the various armies at

novaopenfoundation.org



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Scale: 54mm
Contact: www.andreaeurope.com



54th Massachusetts Private, ACW
 Company: Stormtrooper Miniatures
 Scale: 1/9 scale bust
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Mace on Knight Italian horseman, 14th c.
 Company: MJ Miniatures
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 DG artwork

Daisy Fairy Bust
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Scale: 80mm scale bust
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Eternal Crusader
Company: Michael Kontraros Collectibles
Scale: 75mm
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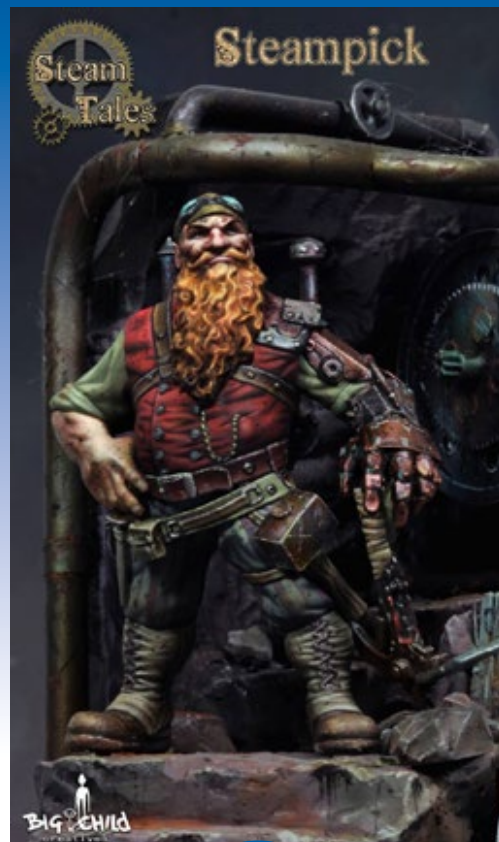
Sara Kilmister
 Company: Scale75
 Scale: 75mm
 Contact: www.scale75.com



Hedgehog Wizard
 Company: Dark Sword Miniatures
 Scale: 32mm
 Contact: www.darkswordminiatures.com



Guardian of the Sea
 Company: Dark Sword Miniatures
 Scale: 32mm
 Contact: www.darkswordminiatures.com



Steampick

Company: Big Child Creatives

Scale: 60mm

Contact: Coolmini.shop

Foreman Dwarf bust

Company: Clay Dream Minis

Scale: 50mm scale bust

Contact: claydreamminis.blogspot.com.es



Ogre Dominator
 Company: Ax Faction
 Scale: 32mm
 Contact: www.axfaction.com

Ulrich Schlechkopf Scout
 Company: Andrea Miniatures
 Scale: 70mm
 Contact: www.andreaeurope.com



What's on the Market?

a regular look at some of the hobby tools available

MDF Accessories

During recent years MDF (Medium Density Fibreboard) seems to have come into its own for modellers with companies producing laser cut buildings in various scales for wargaming, as well as for use when building dioramas and quite a few companies now producing paint racks and work stations in MDF.



by Martyn Dorey

Over the last few years I have seen several companies produce paint racks and paint storage boxes as well as work stations. Not so long ago Games Workshop's work station was MDF before they transferred it over to plastic. Some I have seen have been quite flimsy, but with whistles and bells such as pull out sections to rest things on, but wouldn't last five minutes during use. Some have even been done via crowd funding, but at a hefty shipping cost which has put a lot of people off.

Transit Boxes

I have been using [Sphere Products](#) for a couple of years now, starting off with their transit boxes for carrying figures back and forth to shows; I average around 30 to 40 shows a year here in the UK, so I am regularly on the road with around 100 figures of all shapes and sizes and up to 3 transit boxes in the car at a time.

Some people like to use Blue-tac to keep their models from moving about in the boxes, others will use Velcro strips, but I prefer to use metallic sheet in the bottom of the box and then put either magnets or magnetic sheet onto the bottom of the plinths or bases of the figures, this method has worked well for me over the last 4 years





and even the odd surprise speed bump or extra deep pot hole hasn't resulted in breakages. It also saves time from having to screw the model into the box like some or remove and replace copious amounts of Blue-tac all the time. The other advantage of these boxes is that you can remove the shelf/base to be able to access the models rather than trying to reach a specific model and risk damaging another.

Jon at Sphere is more than happy to custom make these boxes, all you need to do is give him the sizes you want and he will do the rest; you can even have clear acrylic panels with your name engraved on the box or multiple levels within the box itself.

Paint Racks and Storage Boxes

Where would we be without them? A sturdy, well designed rack can save a lot of time and desk space, making your paint easy to access as well as keeping your better half from moaning at you to clean up your hobby area. These days it doesn't really matter what medium you work with whether it is enamels, oils, acrylics or a mix of all of them; racks can be designed to suit the individual modeller and their needs.

I find these days that my painting area is hardly used (the fact that I haven't seen it under all the clutter for some time has nothing to do with it) when I do get a chance I usually find myself on the road to meet up with the South West Figure Modellers for a Paint & Putty day or travelling a few hundred miles for a weekend of painting/mod-



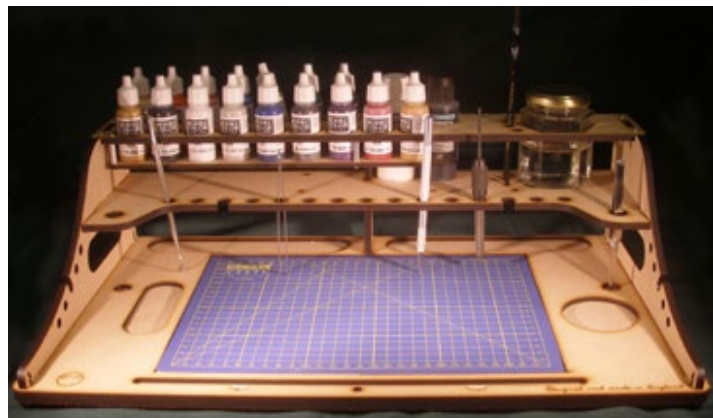
elling with the editor so, having seen a recent design that Sphere had produced I had my own Panoply Box made that would carry everything I needed. It will carry up to 100 Vallejo style paint pots on slide out shelves/racks as well as space for super glue bottles, water pot and dropper bottles of mix solutions and thinners, trays for holding tools, pallets as well as brushes and even a pull out cutting mat board so you don't damage the wife's precious table...





Work Stations

These have been around for a while now and in the basic form are just a tray with a single shelf that will hold a water pot or two and a few brushes, but moving on from the basic you can have them built to a variety of designs including blending it in with your paint racks on either side of the work station or being able to have it support your painting lamp and a built in cutting mat to act as a work surface.



Clamps and Jigs

Something new recently added to the range for modelers is the painters clamps. These are an MDF designed clamp that come in various sizes that can be used to hold the model, be it a horse, a figure or an aeroplane whilst you are working on it.

Conclusion

As I said at the start of this article, there are a lot of companies out there doing this type of thing especially for racks and work stations, but at the end of the day (as with most things in life) you get what you pay for. I have been using Sphere for 4 years now and the construction of their products is very good with a lot of thought going into the design and construction to make them sturdy items that will take a knock and not fall apart. They have a good range to choose from and can even custom design and make what you need; this can then be flat packed out to you or you can arrange to collect in person if you live near or collect at a show, the latter two options means it is assembled for you unless specified otherwise.

Photos courtesy of Sphere Products and used with their permission.

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Unboxing

Sergeant BlackArt's

Red Ace

Price: 40 €

Scale: 1:24

Material: Resin or Metal

Available from: Sergeant BlackArt

www.terriblekidsstuff.com

Today I'll be looking at yet another piece from the Terrible Kids Stuff stable; the beautiful, but dangerous Red Ace. This is hopefully first of many gorgeous Paolo Perente's Dust Babes. I'm not sure if the miniatures are related to the Dust game, but I'd most certainly like to see a few more miniatures in this style.

The miniature is limited edition and has almost sold out already, but at the moment I'm writing these words there are still few copies available on the Coolminiornot store. I am pretty sure some of the casts will end up on the secondary market, so there is still a chance to get hold of her.

The Box

As far I can tell, the box is standard for Terrible Kids Stuff miniatures and I do hope they will keep them this way in the future; mostly because the box is very original. It immediately identifies the manufacturer and makes you feel like you received a gift and is also very secure. There is very little chance for the miniature to be dam-

aged in shipping, or during storage if you're grey army is as vast as mine and you can't paint everything at once, not to mention it looks cool on the shelf.

In the Box

Like with other Terrible Kids Stuff, in the box you can find (besides the miniature itself) a tiny folder with TKS logo containing photo/artwork of the mini, a sticker and a cool little badge. The sticker and badge are, of course thematically related to the miniature. If the miniature is limited edition, there is also information about the number of your cast (in this case 56 out of 120) next to the TKS logo.

The miniature itself consists of the torso with head and right arm, hips and right leg, left leg and arm, helmet and few smaller parts in a plastic bag. Also included is the main base, some base parts and two grenades to be attached to her belt at the back. All pieces are safely packed between two layers of thick foam.

Given the choice between metal and resin cast, I went for the latter. It was a pretty easy decision, especially when both options were the same price. In my opinion, the only advantage of the metal cast is the ability to strip it of paint if something goes horribly wrong, but it doesn't balance the two main disadvantages; weight and more difficult preparing process.

Even though the cast is supposed to be resin, one little metal part found its way into the box. The helmet, which Red Ace is holding under her armpit, is made out of white metal. I'm not sure what's the reason for that; maybe all the pipes and wires hanging from it wouldn't be sturdy enough...whatever the reason is, the cast of this part is clean and rather simple, so it's not a problem at all.

Quality of the Cast

The cast is really nice, as befits a limited edition. As far as I know, every miniature is checked to make sure it meets the company's standards. Thanks to that you can be sure your copy will be at least very good. Looking at the piece up close, all the details are crisp and clean with only a few small mould lines visible here and there, but all of them look easy to get rid of.

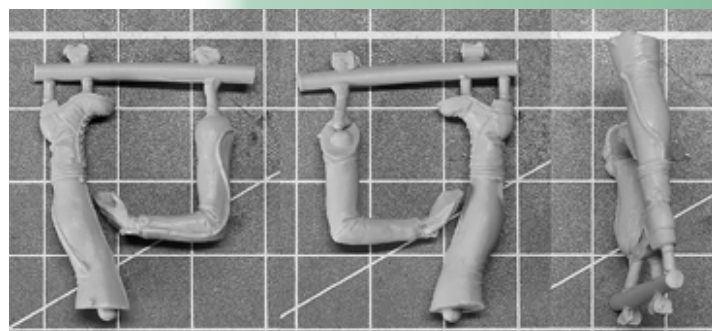
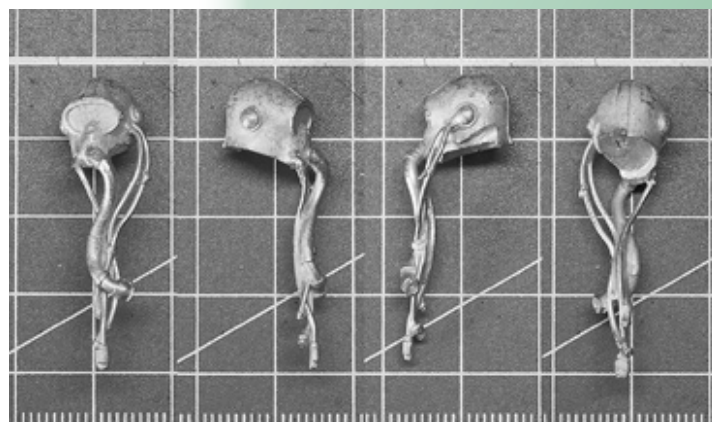
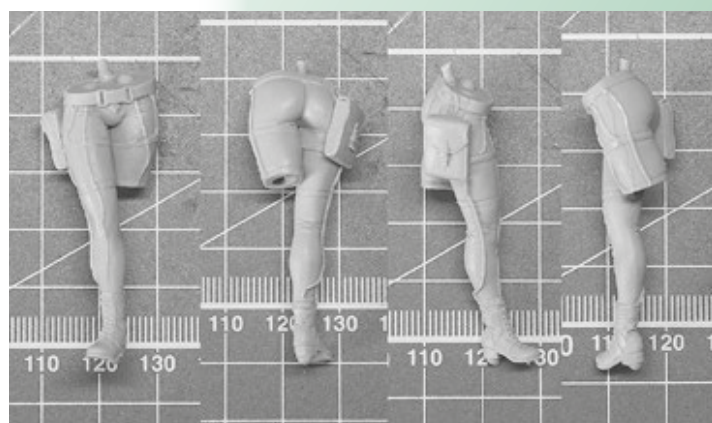
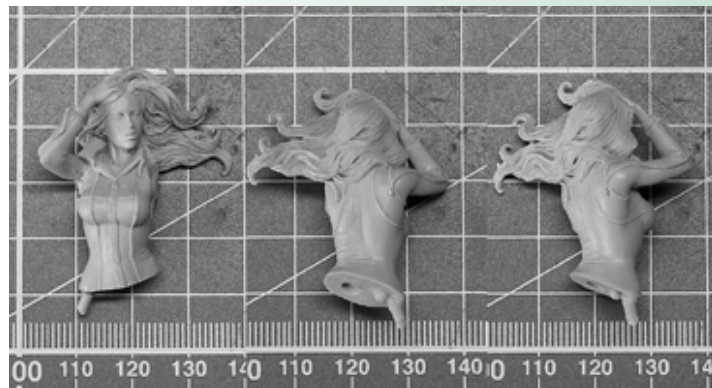
The unpainted face looks somehow between the artwork and painted promo version (which is sadly rather far from the drawing) and gives me hope that with some face contouring, it's possible to paint it way closer to the picture. Her hair, which is really crazy detailed, could have been a tricky part to cast, but I couldn't find anything wrong — no miscasts, no excesses of resin or other rubbish. The helmet, the only metal part of the miniature, looks almost perfect, with only a tiny imperfection on the top. There are really smooth surfaces on the suit and helmet, without unnecessary details cluttering it, so it will be a nice canvas for some freehand.

Assembly

For all I can see right now, the assembly will be really easy here. The joining points are very well planned. Almost all of them are 'hidden' next to the strap or some sort of thick area, so masking them with some sort of putty will take only a moment. The only joining point I'm not sure of is between the left hand and the helmet. There is a little piece of helmet on the hand side that should make it easier to glue together and hide the line, but I couldn't dry fit it without cutting the arm from the sprue, so I left it for now.

Overall Opinion

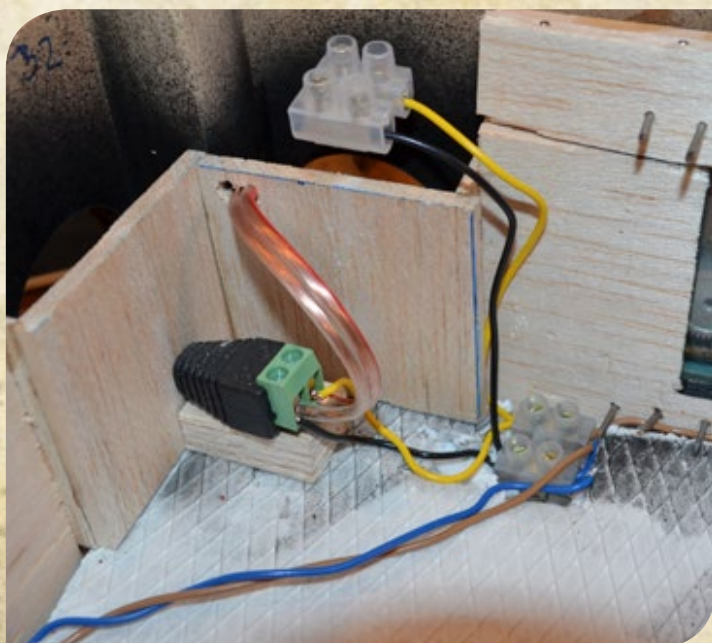
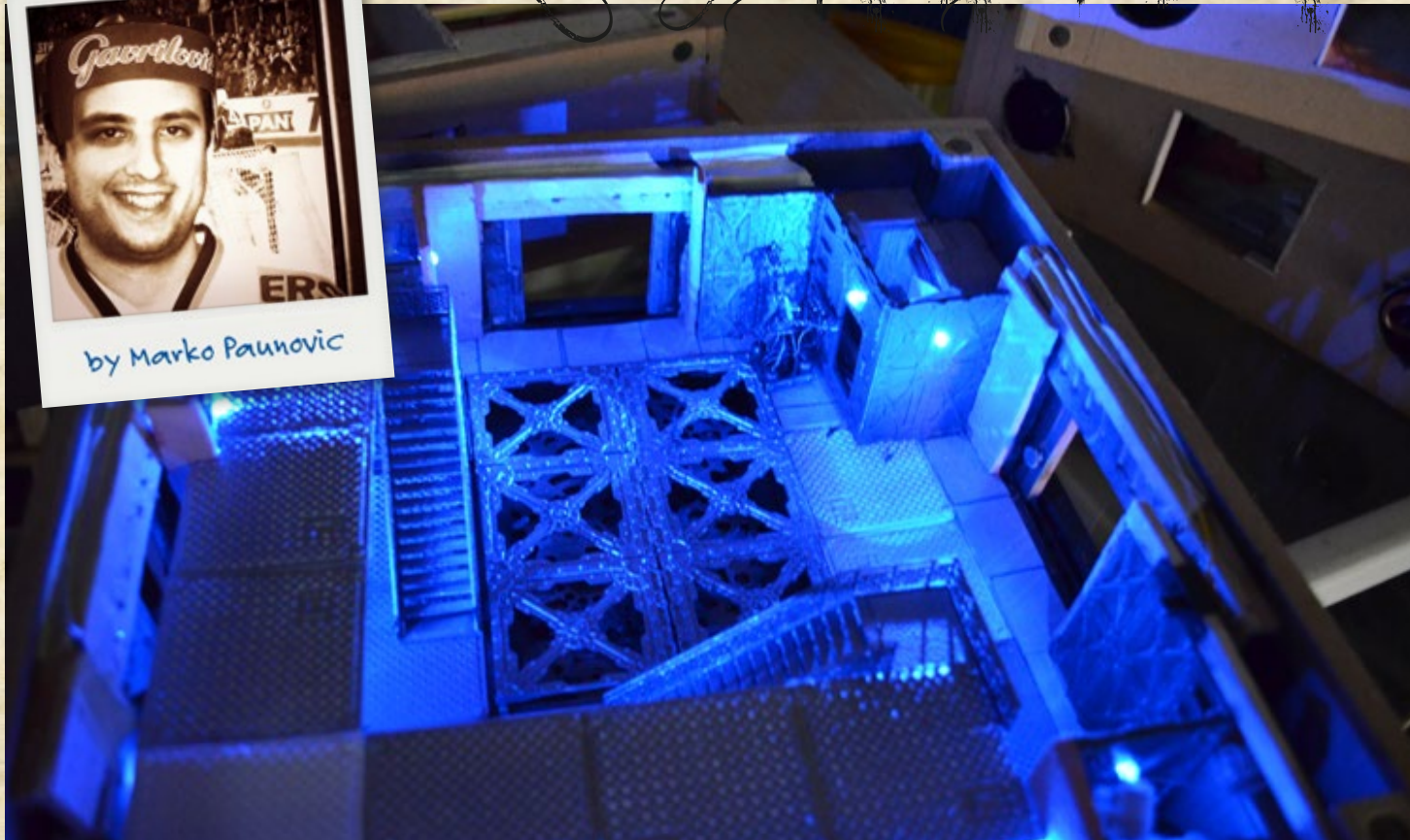
I can find absolutely nothing wrong with the miniature. The cast is great and all parts seem to fit nicely. The right



combination of smooth surfaces and crisp details hold the promise of pleasant painting. Her beautiful face and nice pose and clothing that is open for some interpretations or modifications makes her a nice addition to the collection of every sci-fi fan.

MALFAUX

A story of a gaming board



I can't believe this epic build is coming to a close. Slowly but steadily, my team and I have built six of the nine modules. Now it's time for Seven of Nine and what's more fitting than to make it a mech lab of the crazy scientist Ramos. The idea behind this module is that it should have a lot of free space, with floors made of industrial metal sheeting and walls made of metal plates interspersed with brick buttresses to give that extra steampunk feel. Added to that will be a couple of pipes, hatches, boilers and maybe even a steampunk computer. Since this module will be an Arcanist one, it'll be illuminated with blue LEDs.

As was the case with the rest of the boards after installing the sliding door frames Andrija built, the first thing to do was to make the housings for the connectors and to connect the basic circuit so I can have electricity throughout the module. Once that was done, I hid the wires beneath the floor level of the module next to the door frames.



Planning Top Tip

Search Local Gaming Forums and E-bay

As fate would have it, just as I was about to start the build on this module and was heavy in thought of how I was actually going to make the metal walls, I stumbled upon an ad on my local gaming forum. A friend was selling 26 Necromunda wall tiles — Problem solved!

Once I made the purchase, I realized these were dirty, dusty and there were even remnants of spider webs in some places. On second thought, it might not be surprising since they were probably lying on some attic for a decade or two, so the first order of business was to clean them up. I just tossed them all in a bucket, put some liquid detergent (that I swiped from my wife while she wasn't looking) and let them soak for a bit. Using a sponge, I then removed the hard bits and then just rinsed them all off and left to dry.

The moral of this small "red" diatribe is that you can find these useful bits on forums, E-bay etc. for next to no money at all, so why not save your time and go for them.



If you remember in [issue 14](#), I described the casting of the large cogs and gears from the mould I found on E-bay. Now it is time to utilize those. I decided to cut a hole in the styrofoam base of the module and make an open top box from balsa wood. Inside I put the cogs and gears arranged to form some manner of a mechanism. The box itself is 11 x 14cm big and I will have a small piece of glass made to cover it. Over it, I have cut the Necromunda tiles (those that look like windows) and glued the six tiles together. To cut the tiles, I used my Proxxon KS 230 circular saw.





Andrija's Bitz and Bobz

Carts for the Mine

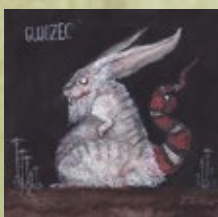
This is a resin mine cart made by Outlaw Miniatures for their Wild West Exodus miniatures game. The two small mine carts come together on one base as a single piece of barricade terrain. I was underwhelmed by the quality of the cast and by the material.

In order to make them fit our table, I removed them both from their mutual base and painted them separately. I went with a weathered look, using Citadel Typhus Corrosion freely on the bodies of the carts. I also treated the bottom and the wheels with a brown pigment to represent dust from the mine. The cargo within the cart was painted just brown intentionally, so Marko can adjust that colour to fit with the colour of the soil/ground of the module where the carts are going.



Once the box was done, I could concentrate on the remainder of the floor. The team and I already decided to use the GW piece of industrial flooring from their old Warhammer 40.000 accessories set. In the aforementioned issue 14, I also made a Siligum mould for it and had started casting the pieces I need, so now I just assembled them in an orderly fashion and glued them to the styrofoam base. I also added some piping to go on the floor.





Ana's Research – Barrels

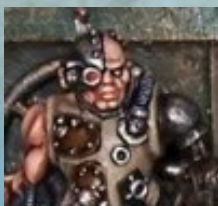
I chose a mix of barrels, either plastic or resin from several brands. There are a couple of very nicely sculpted and cast medium-sized barrels from Micro Art Studio, a tiny one from Foundations of War and a couple of industrial barrels from MaxMini.

The largest one is from Mini Monster and in the end there are a couple of different-sized plastic ones from Renedra. Of the bunch, the Micro Art Studio resin barrels are the highest quality and I really enjoyed painting them. They require no assembly nor mould line removal. On the other end of the scale are the Renedra two-part plastics, which require gap-filling and are the least pleasant to work with. When painting the lot, I made some look like relatively new barrels and some with an old, worn look. Barrels are always a handy type of small terrain and will fit in nicely on our table.



With the floor completely done, I could concentrate on the walls. I first decided which Necromunda tiles to use and dryfitted them. When I was satisfied with which tile goes where, I numbered them and marked where I needed to cut them. I again used the circular saw to do the job. With the cutting done, I could glue the tailor made wall tiles in place. The brick buttresses and walls were made from casts Ana made earlier that were cut using a GW razor saw. Of course that left some "empty" room on the floors, which I covered using thin card to represent metal sheeting. I then made the rivets on the card with PVA drops.



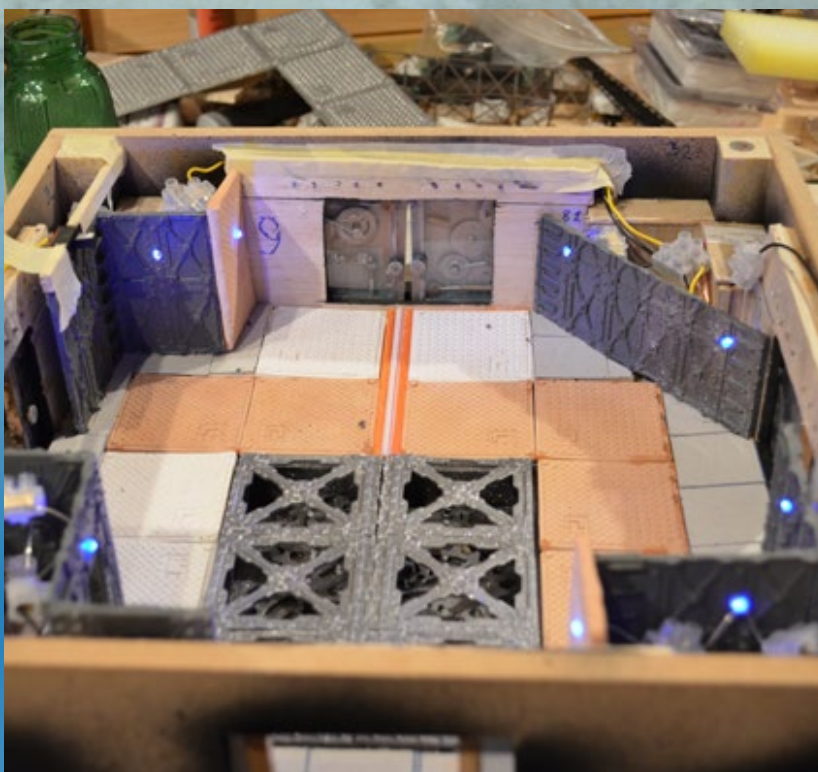


Electronics Top Tips

Putting the LED Circuit Inside the Board.

Once the walls were built, I made a pre-assembly of the LED circuit and made a dry-run. For this board I only had 9 blue LEDs, so I had no need to temper with the size of the resistor like last time. I used a single 300 Ohm resistor.

Again, when that was done, it was time to place the LEDs within the board. I had decided where to put them when I was cutting the Necromunda tiles, so I had the placement of the LEDs already marked and all I needed to do was to drill 3mm holes to house the LEDs.



Marko's Lamentations

NOCH Part 2

The NOCH H0 scale Crosswalk Variable Basic Kit I described in issue 14 was purchased with this module in mind. I wanted to add a second level to this module.

I first thought to use the original pieces only, but upon opening and assembling the kit, I discovered that 30mm bases didn't fit. Therefore, I needed to build the whole new walkway. The easy decision was to use the GW tiles I used for the ground level of this module. At first, I wanted to make this a walkway over just one entry to the module. However, during mid-build, I opted to make it an L shaped walkway with one staircase in one corner of the module and the other in the diagonal corner. This meant that I had to fix some wall tiles and make small adjustments to the walls of the module.



Next time, my team and I will finish the electronic part of this module – with a cool light show (to power that steampunk computer) described both in theory and in practice and we will probably tackle the eighth 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.



The Weekend Workshop

with **Alfonso 'Banshee' Giraldes**

The Weekend Workshops are a series of 2 day painting courses organised by John Harrison. It is my opinion that these events are the best in the UK for anyone serious about developing their skills as a painter. John has brought some of the world's best to the UK and if you haven't attended one already, then I would advise looking into it.



By Terry Cowell

This is quite a difficult class to review. On one hand, it could be summed up by saying that it felt something like a scene in the Matrix movie where Neo gets jacked into the Matrix and after a programme is uploaded to his mind he declares – I know Kung Fu! Everyone who attended will know exactly what I am referring to. On the other hand, while I don't claim to understand colour theory in its entirety, further parts of the puzzle are mine to keep and it is the realisation that you have attained such lasting knowledge and understanding that is ultimately so fulfilling.

Banshee! The Banshee! Alfonso 'Banshee' Giraldes.

When I learned he was coming to TWW, I felt excited about it for months.

He certainly knows his trade well and it was clear to all that a conscious effort had been made to ensure the people who paid to attend this class gained value for money. He surpassed this in the first few hours!

On day one, we were provided with a fantastic miniature sculpted by Joaquin 'Freeman' Palacios to paint in class at no extra cost. In addition, we were given the opportunity to purchase an academic bust sculpted by Banshee himself specifically to aid students during his tuition. The cost was £15:00 and I imagine that this would have just about covered cost. We all opted to go with the bust, as it gave us larger skin areas to work on and perfectly suited the education that lay ahead.

The bust was so cool looking that we couldn't wait to get started on it, except that we had to.

Banshee wanted us to understand the colour theory behind realistic skin tones and gave us exercises to complete on paper. Though simple in design, the exercises pushed everyone to their limits. After a colour wheel exercise involving mixing the primary colours and then complimentary colours with primary colours and so on we were asked to complete further exercises where we took a primary colour and by adding the other primary colours in varied quantity we were tasked to produce 5 warm or cool variations. For me this was harder than it sounds.

This led on to a discussion about temperatures and why these are so important to skin tone. He explained how to recognise warm and cool tones and the way they can be used by artists to compliment or add harmony. Banshee then did a demonstration and mixed up colours on demand, he further explained how to change the temperature and tonality of those colours showing us the process we could apply ourselves. He showed us how to de-saturate a colour without losing the vitality from it. This was breathtaking to witness and is an area I imagine we will all take away and practice.

We continued on to the next exercise of how to recognise the temperature of colours. How many of us have picked up two pots of paint that look the same and wondered why both colours were created? The answer could be a difference in temperature.

We took part in an exercise that tested this where paints of the same colour were lined up and we had to organise them in order of warm to cold. Following discussion and consideration of several paints, Banshee shared with us an exercise that allowed us to clarify the temperature when there is some indecision; this turned out to be a revelation.

Towards the end of the day, Banshee primed two busts, one in white and the other black. He painted them very quickly in greyscale (black, white and grey) to create areas that would be in light or shadow. This would assist us further when deciding on warm/light, medium or cool/shadow areas. He then mixed a skin tone base and ap-





plied this using an airbrush, again while explaining his mixing techniques. He then added other colours to achieve various temperatures. Finally, he focused the tones to create a cold bust and a warm bust, ensuring that the colours were achieved without losing the life and harmony. They were no where near finished works, but they

were no less impressive when we consider he painted them together side by side in a ridiculously short time span with the sole intention of ensuring our understanding of the process.

We were finally allowed to splash some paint. For the remainder of the day, we were each assigned a warm or cool task. I was assigned warm with the objective of creating my bust in that temperature. After priming my bust in black, I was asked to paint lights and shadows in grey scale on the bust. I did this but needed a few minor alterations guided by Banshee with full explanation and reasoning. Already the paper exercises and demonstrations were invaluable in the way we approached this.

My favourite moment of the first day was when Banshee stood over Kyle and reviewed his attempt to find a particular hue, while leaning over his red ice lolly dripped onto Kyle's work and Banshee with infectious enthusiasm imparted 'that's the tone we are looking for, exactly like that with that vibrancy.'

My favourite moment of the first day was when Banshee stood over Kyle and reviewed his attempt to find a particular hue, while leaning over his red ice lolly dripped onto Kyle's work and Banshee with infectious enthusiasm imparted 'that's the tone we are looking for, exactly like that with that vibrancy.'

At the end of the day we all went out for a meal and discussed life, the universe, the eloquence and beauty of the English language among other topics. Banshee was down to earth and opened himself up to all manner of annoying questions like a true gentleman.

The second day was all about following the process he had demonstrated for us while reinforcing the theory from day 1. While we painted our busts, Banshee didn't rest. He continually went from person to person helping us understand and apply the stages.

He kept asking if we needed to know anything or required further explanation. He didn't pass judgement regarding an individual's skill level or show favouritism toward those with fantastic ability; however, he did show genuine concern that we were all getting what we came to learn.

It's important to know that Banshee does not pull punches. If something is wrong he will make it clear without hesitation and you would be forgiven for thinking that this would be de-motivating, but that isn't incorrect. There is no feeling of failure, just an increased will to understand where you went wrong and how to correct it. There was no time for self-pity at this class, only learning!

As the workshop reached its conclusion, Banshee was still providing more information and actively encouraged questions on anything relating to the painting of skin. He personally indulged me by answering my questions on painting better tattoos. He shared some of the sources he uses for personal inspiration and was even prepared to stay behind and answer some questions after the class.

What a weekend!

What follows is a short interview with Banshee that will provide a little insight into how committed he is as a teacher and how selflessly motivated towards helping each student. He is deliriously talented beyond reason, but humble enough to realise we artisans of miniature dimensions are all on the same journey.

1: I have been to several painting workshops and I found this one the most enlightening and rewarding. Your understanding of colour theory is impressive but the determination to connect with your students is equally reassuring. What factors do you take into account when planning such workshops?

Thanks for your kind words. It is always a pleasure to hear such com-

ments coming from a student. It's the best compliment I can receive, so thank you very much.

Honestly, I have taught at so many courses that is not necessary to plan each course differently. People are more similar than we would imagine; there are not so many differences between the problems that a French hobbyist will encounter than say, for example someone from the UK, Germany, USA or Italy. The cultures could be different, but the issues are always the same. Painting is an international language.

In addition, both of my parents are teachers and I have somehow absorbed their skills. I love to teach and feel comfortable sharing what I have learnt over many years. My way of improving is not based on talent, but it's rather the ability to analyze my failures and successes and from those findings, I can achieve ways to explain why things work or do not.

It's easy to translate it to the students; although each student is different, the clue is not about recognizing the level of individuals, but to consider the understanding each person attains from a particular approach to an issue. The same explanation can be good for one person and totally wrong for another. This means that the best link between me as a teacher and the student is sincerity. I must be able to identify your weakest points to highlight them and similarly I must be clever enough to utilise your strengths where it allows you the best chance to complete the objective. It is a question of perception, what is the goal that I want to achieve with each student? Sometimes it is a question of technique and other times it could be a question of how to find and approach a problem, how to understand or compare the theory with the reality or how achieve understanding through the words I choose.

I am a sociable person and this means that I love to chat and to put on a show; the good thing is that this is how I am in real life, so the show is truth and reality. That is how I suspect my students perceive me, as a faithful and

credible teacher and because of this they trust and follow the directions I suggest for them. It's not easy to explain in words and it's easier to illustrate it in person.

Teaching can be loosely compared to stereotypical flirting, choose the target, identify the problems or weak points and find the possible solutions and then try to make the ambiance funny and exciting. If people are

learning and they are enjoying it, then it will be successful. The courses are not cheap and my duty is to offer a good weekend. Considering I spend many hours talking and most of the time in a language that is not my mother tongue, It means I must be more direct in my approach then react and respond quickly with explanations.

As for the subject of the lesson, it doesn't matter. I have done them so many times that is really easy to show what can be done or not and how to do it. Also, I never teach in a repetitive or specific way and that keeps me from becoming boring as a teacher.

2: It was refreshing to hear you discuss other miniature painters and artists in general. You highlight their achievements with the appreciation of a student analysing your favourite characteristics. How do you approach trying to emulate the traits of another artists work?

I feel this is essential. If you want to grow in your personal work, you cannot forget that the wheel is turning everywhere and you must be aware of this. If you are sincere to yourself, you must understand the level you are at, and especially who around is above your ability. From this point, you can start to understand which aspects make them so good.

To be analytical is part of my job, not just to copy but to take inspiration or find motivation to continue growing. Also it is a good way to show my students how important it is to have references to study. I don't paint like the examples I show in my classes. I have my own style,





and offer advice on how they can push to a new level. How do you measure the success of your workshops, what makes you feel that you have achieved your objectives?

Success is not about the education that each student takes home, because that would also depend on the individuals. Unfortunately I can't be inside of each person and if I could it would turn into a nightmare – (laughs). My duty is to offer a 100% of myself.

While I am doing a course I must be the advisor, the guide, the teacher, father, friend and painting mate; that's why people pay for something like this. I must be a coach, someone who push you again and again to surpass your limits. I already know that I can show you some tricks and

but it allows me to offer a bigger quantity of subjects to study. When someone gets stuck in a certain way of doing things, your level can decrease without understanding of what is going on, particularly in a world like ours which can be isolated. I work alone in my studio, so I cannot just follow my way without paying attention to other great artists.

Also it provides many good examples to show and analyze in my courses. This is not something that I carry prepared in my bag, it's something that comes to mind while explaining something and suddenly I will recall an example from a certain artist that could perfectly fix an issue.

3: Looking at your own work, it seems apparent that the freedom to be creative is important to you. You actively encourage students to paint freely and to remove inhibitions. Why do you find this imperative?

It is the only way to separate creativity, art or innovation from just copying. To copy could be a good example, but not a good objective. This hobby must bring your personality to centre stage. My personality is harsh, direct, fiery and passionate and this is reflected in my painting. I believe it represents me and I encourage other people to find their own ways. This is about creating. Your imagination should be free to let the wrists and hands fly without chains, otherwise you will just repeat techniques and that is something personally I don't find interesting. I often change my techniques to avoid stagnating.

4: Apart from teaching the subject matter in general, you also take the time to visit each student individually

just surprise everyone, but this would be bullshit! My real duty means I need to be aware that everyone has placed their confidence in me and this is important to me because I feel fortunate to have the chance to spread my knowledge and experience in many parts of the world. It means that people appreciate my work and my work is an accumulation of years of effort, tears and many obstacles that I have overcome. I can help other people overcome those obstacles.

What make me feel that I have been successful? Normally students are grateful people, whenever I go to teach I receive feedback and I must admit that normally it is incredibly positive. I am grateful that my students allow me to help them plant the seeds of knowledge. Afterwards when I see them improving, it feels purely amazing.

5: Why do you feel it is important to practice colour exercises on paper before attempting to paint on a miniature or bust?

It is important because this allows you to feel comfortable when putting it into practice.

During my teaching career, I have done many different exercises. You must take into account that I have been holding classes for over 8 years and I have conducted many courses and have had hundreds of students in my workshops, courses or demonstrations. Not everyone needs the same kind of exercise, but I have developed exercises that can be useful for anyone who wants to learn and understand why a thing works in certain ways. Ultimately, the theory that is behind art is easy to read

and easy to understand rationally, but harder to put into practice and understand emotionally; this means that some people have the skills while others do not, but anyone can go through the exercises and improve their basic knowledge.

6: Can you explain why you feel it is worth analysing failed projects?

It is the ONLY way to improve. Failures teach you much more than successes. I wish you could observe me during a difficult working process, how many times I change my plans from trying and failing and then changing and making better choices. That's what I love about this — art is like life, but you can always apply more paint to cover a failure or erase it when need be. I have no clues about how to walk through life, but painting is easy. There is no risk at all. Brushes are alive if you let them show you their ways and sometimes the experience is so worthy that you could never go back. Once you study your failures with an open mind, the way that you paint — the colours, light, effects, or just your mentality, when everything is connected, that's wonderful.

7: Your command of mixing colours left TWW students open – mouthed. With the ability to achieve almost any colour using the primary colours and B&W, can you explain why you still feel inclined to purchase many pots of paint during your travels?

Because I am a colour addict! (laughs). Not only the tone or nuance of the colour is important, but there are also many other features. I keep this in mind when I see new colours that I have not tried yet. For example, while at the last course I taught in Liverpool I purchased some colours from a brand that I didn't know just to test them. When I arrived at my work and I tried them I realized that the colours were very intense as tones, but the density or the fluid of the paint was very dry, that makes it not very nice to paint diluted, but in a mixture it adds opacity to the colour and could be used specifically for a particular effect. It may not be useful at this moment, but maybe in the future I will find some minis where the qualities of these paints will be useful. You never know. However I have a saying "You don't need 10,000 colours to paint", I have hundreds (laughs), but I promise that if one day I am painting at 3 a.m. in the morning and one colour has



run out, I won't go crazy because I know how to mix.

8: Colour theory can be intimidating and perplexing. What basic or general advice would you offer to anyone wanting to improve their understanding?

Look around yourself. Every single rule is written in terms of light and colour surrounding you. Do you want to paint a convincing effect? Open your eyes and maybe you will discover that you have this effect in your own room or even outside, but certainly it is something that could be explainable by studying your environment. In the end, those rules were created to be able to decode the reality and codify again in terms of painting. It is just a translation and like learning a new language.

Alfonso 'Banshee' Giraldes will be at a second TWW in Cambridge, August 30/31st 2014, check out the TWW website to find out about future events.

theweekendworkshop.com



Price: 20.66 €

Scale: 17ML

Material: Acrylic Paint

Available from: Scale75

www.scale75.com



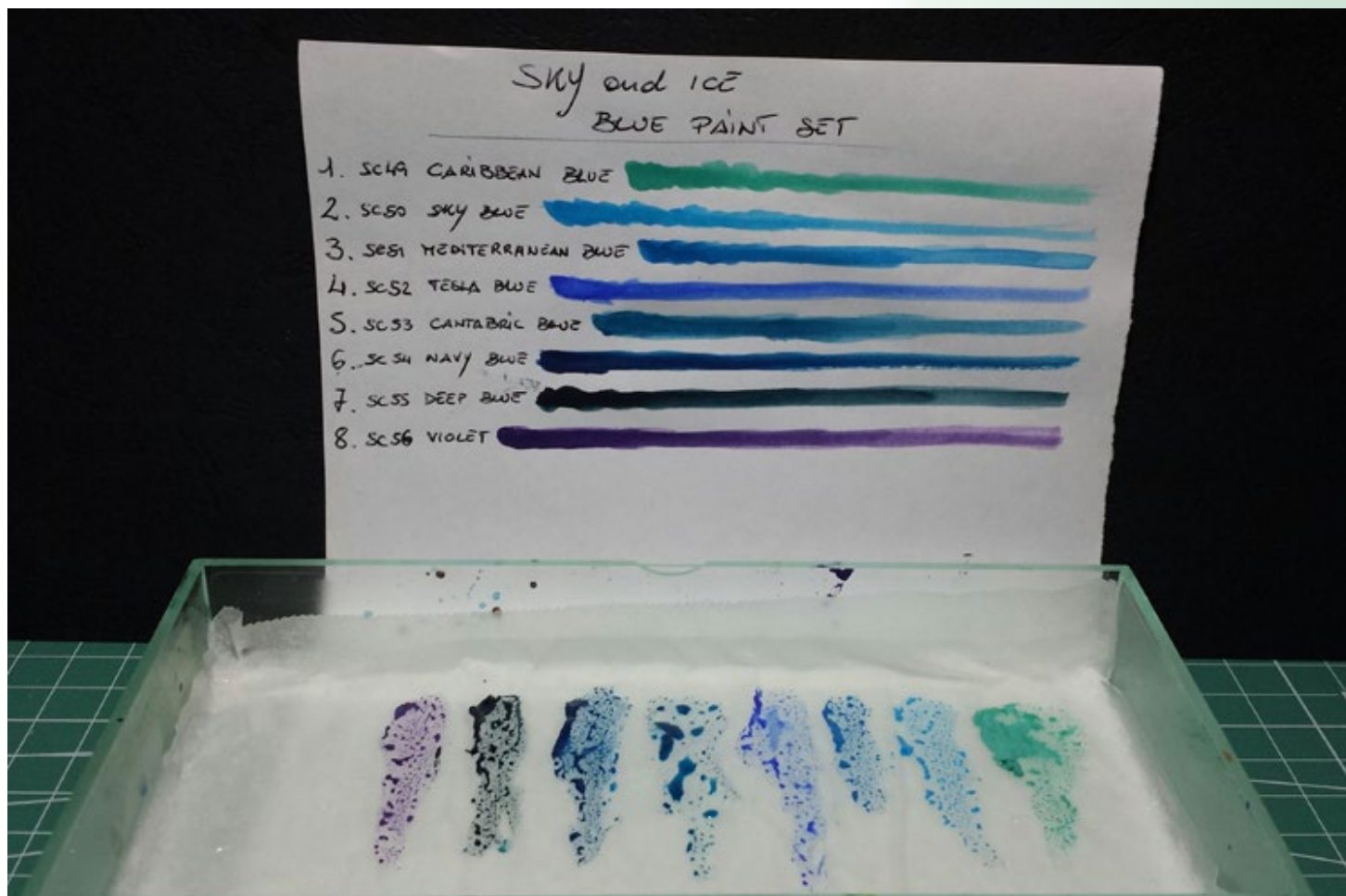
Unboxing Scale75's Sky & Ice

The third chapter in the unboxing review series sees me looking at the “Sky & Ice – Blue Paint Set” from Scale75. In my personal discovery tour into their paint sets, I’m beginning to really love these colours and I think this has been the set I’m most enthusiastic about so far.

Again, it’s right to remember this is only my very personal point of view. Following my way of painting and looking at the materials and please remember the overall features I’ve observed for those who haven’t read my previous articles, these colours have:

» Good covering power

» Good transparency if diluted with much water without leaving spots thanks to a very fine pigment



- » Good range of tones
- » Opaque final look
- » Very comfortable 17ml pots
- » Not a mono-chromatic 'step-by-step' set

The guys from Scale75 said these colours work perfectly with a normal brush as well as an airbrush and on the web you can easily find several blogs from renowned painters who talk about the use of these colours through an airbrush. Unfortunately I do not own an airbrush, so my experience is limited to my normal brush ability and I can only talk to you about that.

Before talking about colours themselves, I'd like to mention that I have finally had a good experience with their medium. This time all colours were well mixed and they only took a few moments of shaking. This fact confirms my hope from my last article that only some sets have the medium pigments mixing problems, not all of them – very good news! (for me, for my poor shoulder, for everyone!) I'm actually putting inside the pots the usual 0,5cm ball bearing just to be sure, but honestly this time it was unnecessary. I'm going to add a steel sphere also

in some other Vallejo and Andrea Colours pots, so just to be fair, I'm telling you I have had this little problem with other brands, too.

Now let's talk about the colours – This set consists of 8 pots, as usual; 7 blue hues and 1 cold violet allowing the painter to mix his own colours from the blue gamut; from sea blue tones to fixed military uniform colours, every shade is possible. Two light blues, one blue-green light and three dark blues from which everything is possible, one electric blue tone very useful for fantasy subjects (from fabrics to armours) and a base violet which I think really opens up the possibilities of this set, because I think this set should not only be seen as exclusively blue, but it also gives the painter shades of violet. This is why to date, this is my favourite, because of the innumerable possibilities I can see. I can guess the same thing has been done with the "Blood and Fire – Red Paint Set" even if the violet and purple tones are shaded more to the red gamut. Lastly, as I did before, I'd like to tell my best three: Caribbean Blue, Cantabric Blue, Navy Blue. I LOVE THEM!

I'm going to close this review with a full approval. Believe me, try them and you will not be disappointed! See you soon at the next unboxing Scale75 set review.



By
Justin 'misterjustin' McCoy

1966 Oldsmobile 442

Part One



Beat up old cars seem to have a special appeal to modelers and non-modelers alike. I can't remember the last time I came across an old junker sitting in a yard, field, or driveway that someone didn't want to stop and get a closer look at. When I spotted an Oldsmobile 442 kit on sale at one of my local model shops, I knew that it had to come home with me...and get junked in a good way, of course.



I had originally planned this project to be a restoration piece. I was going to have a few replacement parts installed (such as the one front fender on the finished piece), a few more on the ground, and the repair guide sitting in the back seat. However, as I got to work the project took on a life of its own and I went from a driveway repair scene to a long abandoned car. I regret nothing.

In preparing for the project, I went through hundreds of images on Google to find examples of junked, or in progress restoration 442s and saved 50 of those to a folder for reference. This included photos of torn up seats, rust, peeling roofs and a photo of an engine with a bird nest in it. I'll give a shout out to classiccarsrotting.com, which turned up a lot of my useful reference photos.

Making the stripping

The kit included a lot of chrome accents that had to be removed. I began by going over them with a Sharpie and marking out 5mm spacers to drill out the chrome mounting brackets, which I drilled out prior to sanding.



Chrome removed

I used my rotary tool to thin a few spots where rust had eaten away the body. I also had to putty in a few spots where my drilling was off. The peeling body was created with a hobby knife by simply cutting into the plastic at an angle



Front fender prep

When I'm going to be doing a lot of heavy weathering, I always begin with a layer of enamel — in this case Krylon Red. With that down, I taped off the area around the front fender and then created the pattern with a series of masks cut into paper, and alternating between several shades of blue/grey. I also masked off the trunk so that I could paint it a nice gloss black, to give the impression it had been replaced at some point.



Finished front fender

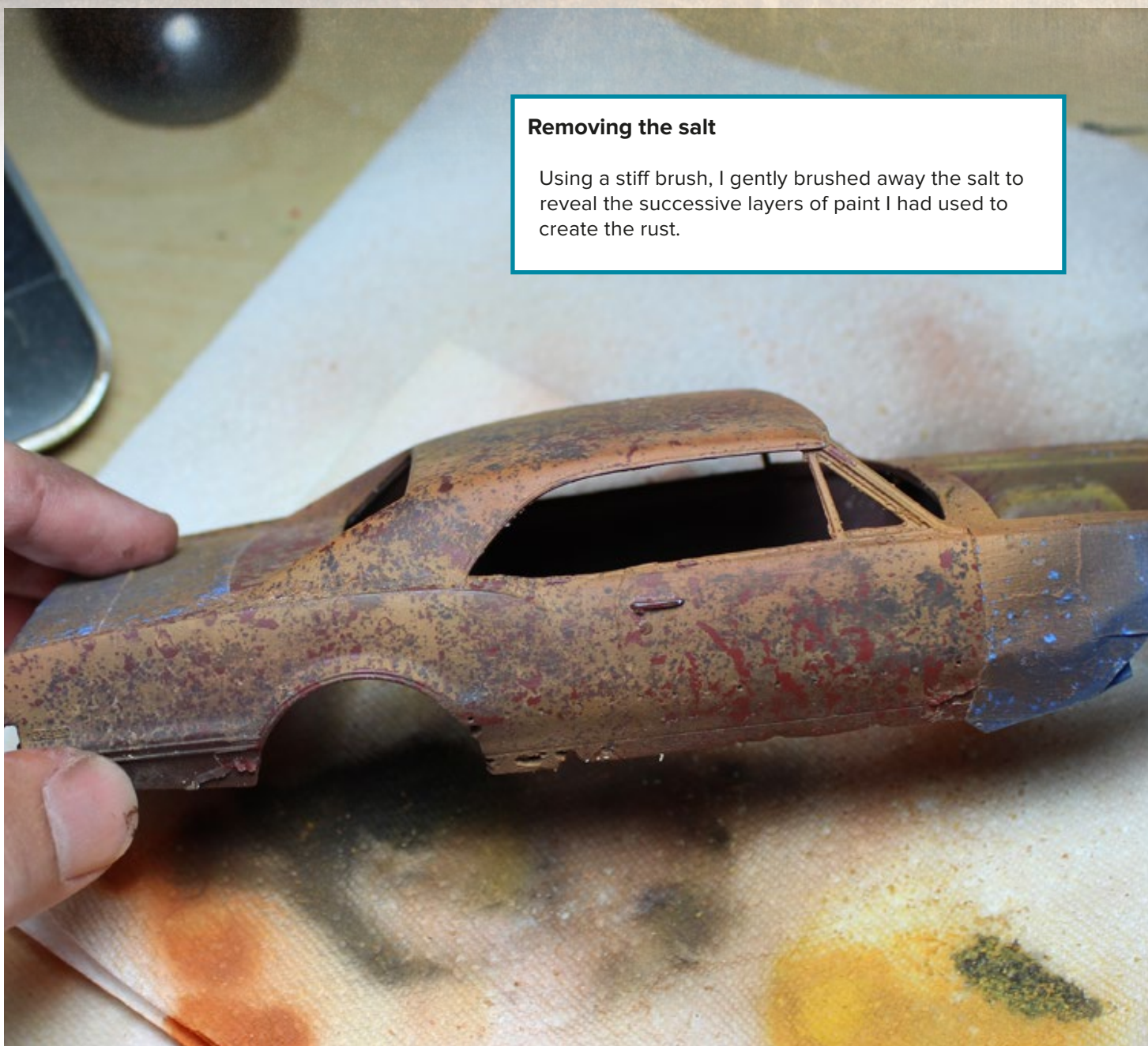
With the replacement fender finished, I turned my attention to the base layer of rust on the body. This meant sealing the front fender with a layer of satin varnish (for strength) and using tape to mask it off. I then built up the rust with several layers of the salt chipping method — simply adding a new layer after each colour until the body was almost entirely covered in salt.





Removing the salt

Using a stiff brush, I gently brushed away the salt to reveal the successive layers of paint I had used to create the rust.



Priming for the paint

My favorite of the classic cars are the powder blue numbers, so I did a bit of research and came up with an approximate colour and learned that many of them were first primed a yellow/white. I added a heavy layer of hairspray to the model, and applied the yellow.



Revealing the rust

Once the yellow was dry, I cleaned it away using water and a stiff brush. I did this carefully, knowing that I would be adding my blue over the top of this and that the areas I exposed now would be the only rust visible when the project was finished. You can see that some areas were left with very little visible rust, but the effort wasn't wasted as the effect really pops where it's visible.

The model was sealed with matte enamel varnish to protect the yellow and rust layers. Without a layer of varnish I would run the risk of removing the previous hairspray layers and exposing rust, or removing yellow, where I didn't want to. Once the varnish was dry, the model got another layer of hairspray and then the blue.



Revealing the rust continued

As before, the hairspray was removed with water and a stiff brush, exposing both the yellow primer layer, and the previous rust layer. Once again the model received a layer of matte enamel varnish, and then several light washes with various Testor's enamel paints to bring out the colours in the rust.



Vinyl roof

To create the vinyl roof, I first put down a layer of Bare-Metal foil. This made it easier to peel up the roof, but also gave me a more realistic under layer. I then used a pencil to draw a line 1/8" wide from the windshield to the back of the roof. A trip to my local hardware store turned up some white vinyl tape and I was ready to go! I lined up a strip of vinyl tape on each side with the pencil markings and then put the centre layer on top of those. The

finished effect gives me a realistic vinyl texture, colour, and seams. The peeling was created with tweezers, my fingers, a hobby knife and various pliers to get different tear textures.



Broken windows

The shattered windows were created using the Crushed Glass Bundle from Secret Weapon Miniatures. To achieve the effect, I spread a very thin layer of Realistic Water™ on a sheet of cellophane, wrapped tightly over a CD case. This is important to keep the material smooth and flat, and the slight lip on a CD case helps to prevent spills.

While the Realistic Water was still wet, I carefully sprinkled crushed glass over the entire area. Once dry I pulled it off of the cellophane, placed it over the wind-

shield, and cut a section to shape, but slightly larger, to give me the first window. I used Water Effects™ from Woodland Scenics to glue the window sections in place, and then pulled them apart using tweezers. Water Effects dries clear, is thick enough to stay where you put it, and tacky enough to hold the glass in place without slipping.

Stay tuned as I turn my attention to the interior, complete with soldering together wires to create a rotting back seat, and important research into 1976 Playboy covers...





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