

FIGURE PAINTER

REVIEWS FROM

Black Crow Miniatures

Carmine Giugliano

Mindwork Games

N-S Prod

Scale75



INSIGHT

interview with Mathieu Fontaine



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Ian Succamore
Mario Delgado



Welcome to issue 22 of Figure Painter Magazine.

The new year finally feels like it's settling down and things are afoot in the painting community – it seems like everyone I've spoken to recently is head down, concentrating on their 2015 competition pieces. I'm even attending a show myself this coming weekend and if I get the chance, I might even throw a couple of miniatures into the contest and see what happens. If you're one of those painters busily building, converting and painting your next masterpiece, try to remember this is a hobby and supposed to be fun :)

Anyway, on to this issue. I'd like officially announce that Marta Ślusarska has taken the post of review editor and I'd also like to welcome Luke 'atacam' Wilson onboard as a full member of the FPM team. In the magazine, we have great reviews from Black Crow, Mindwork Games, N-S Prod, Carmine Giugliano, and Scale75. We also take a good look at Firestorm Games' great new gaming venue based in South Wales, plus our regular Putty&Paint Showcase, Exposé, and Headlines features.

What's on the Market looks at masking materials. Best of British features Leicester based artist Carlos FigureArt and we kick off with a great Insight interview with Mathieu Fontaine who also supplies us with a tutorial on how he recently painted his Inuit bust. We also have the first part of a sculpting and painting tutorial from Ian Succamore and Marko Paunovic continues his epic Malifaux table build and shows us a quick way to duplicate gaming terrain pieces.

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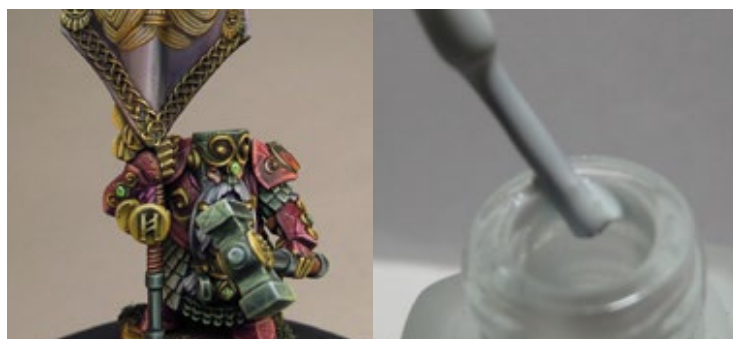
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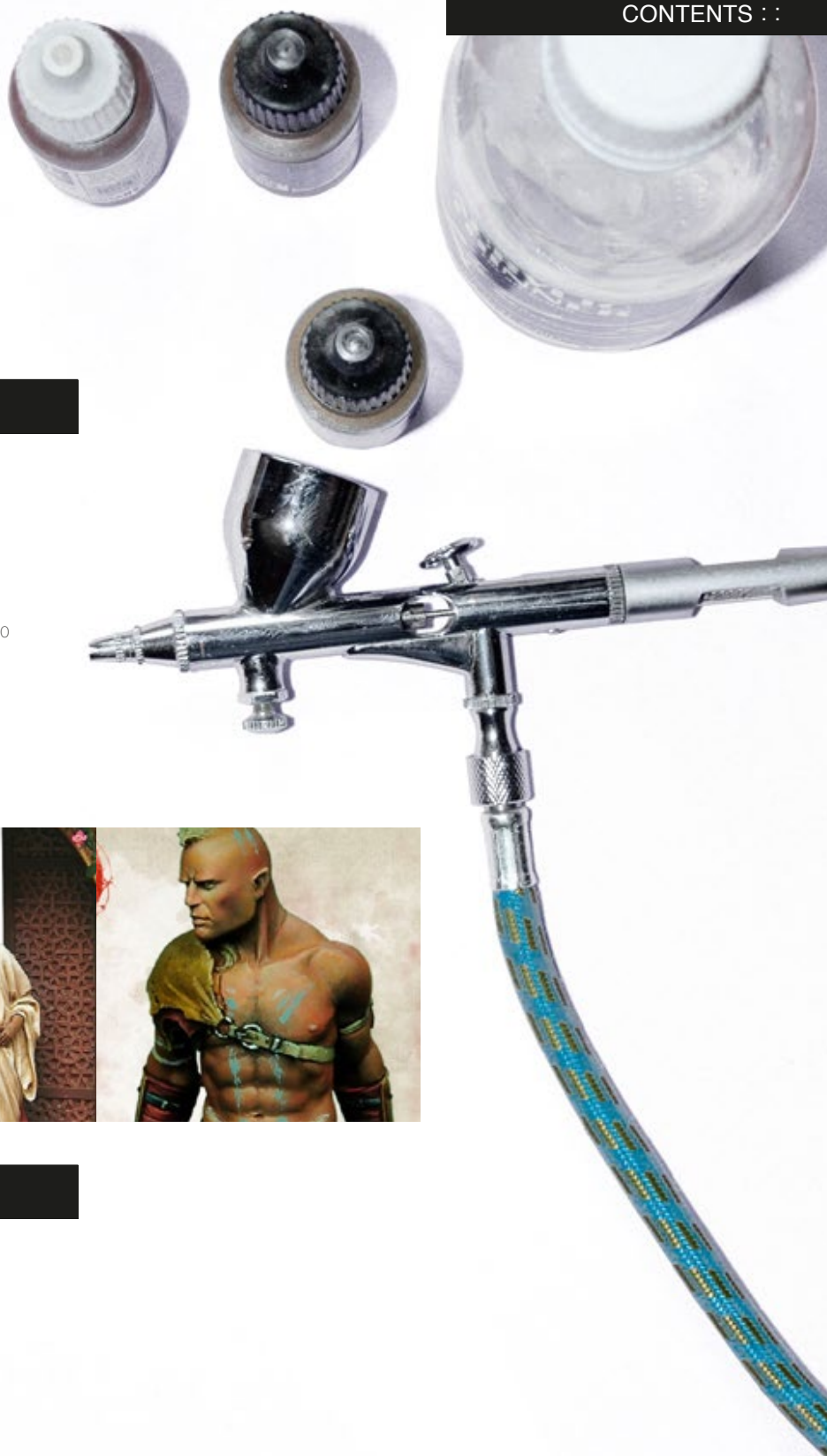
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Ultimate Anatomy kits for male and female miniatures

After many workshop and multiple conversations Michael had with modellers from around the world, I saw that the interest in figure sculpting has increased substantially and continues to be on the rise within the figure modelling community. Many figure modellers want to go to the next level, to create their own scratch built miniatures, so he decided to release a series of ultimate anatomy kits that will assist them to reach their goals.

The “Michael Kontraros – Ultimate Anatomy Kit” has been created to provide significant advantages from the other anatomy kits available on the market. Each box will include:

- » One complete miniature figure, which the modeller can dress and convert as he wants.
- » One unassembled (in parts) fully poseable miniature with 3 different interchangeable set of hands on which the muscle structure has been already sculpted.
- » Wire to create the posture/stance of the fully possible miniature.
- » Instructions for the correct assembly of the fully possible miniature / anatomical correct and scaled guidelines – in order to avoid anatomical mistakes.

The “Michael Kontraros – Ultimate Anatomy Kit” will be available in the accurate scales of 75 mm, 54 mm and for the first time 40mm and more importantly in male and female sets.

This project is currently on indieGoGo and for more details of the campaign, please click [here](#).



Scale75 has continued its release program of paint sets, this month to coincide with their new 75mm Jessica Thunderhawk. This set, released as part of their Fantasy & games brand, with the new formula consists eight brow shades and is titled Steam & Punk and retails at €22.32. More details can be found [here](#).



With only hours left of Titanforge Games Kickstarter campaign, it is a last chance to grab our newest miniatures in promotional sets and prices. To make it even more awesome we have a proposition for you. Help us spread the word about our campaign. Pledge at least 32\$, like and share our status and you can be one of 3 lucky backers that will receive a Bundle Reward (worth 160\$) in addition to their pledge.

To Visit the TitanForge facebook page and enter please click [here](#).



From the 14th February to Midnight on 22nd February, if you buy 2 boxes of any of our Ancients sets you can have 8 slingers or archers free! (Or a mixture of both)

If you buy 2 boxes of our Napoleonic sets you can have a free pack of our superb 28mm British Peninsular War officers and ensigns, or a Free A4 flag sheet form our extensive British, French and Austrian ranges.

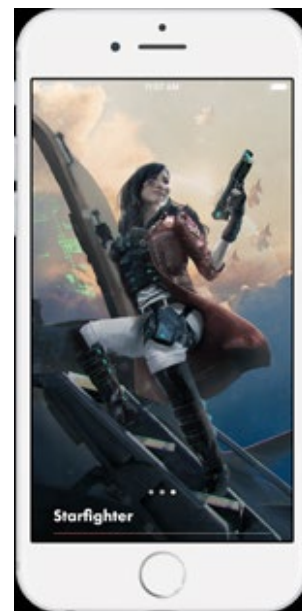
All you have to do is simply notify us in your comments box or by email when you place your order for your 2 boxes which free item you would like and we will send it out to you. Simple as that!

[Victrix](#) will have some updates about the release dates for the Carthaginians (sometime in March) and more information and images of the French artillery in the next week or so.

R O L E

Role is a new gaming concept created by The Soap Collective. A role playing game that is played via your IOS device.

The Soap Collective officially started in 2009 by Logan Dwight and Ian Hirschfeld. Based on a simplified tabletop role playing game that Logan wrote in college, Role is an upcoming iOS game focused on collaborative storytelling and face-to-face interaction. It seeks to blend the imagination of games like Dungeons and Dragons with the simplicity of party games like Apples to Apples. Logan and Ian hope that the ease and speed of playing Role will open up tabletop RPGs to a wide range of people who have never enjoyed one before, as well as help existing tabletop players bring their favorite story experiences into more casual situations. Role is available now on iOS, with an Android version coming soon. The Soap Collective have also made the pen-and-paper rules for Role available online for free, so that anyone can start playing right away. Role is an attempt to bring people together, to use stories to create a truly social game.





by Mario B Delgado (mbd)

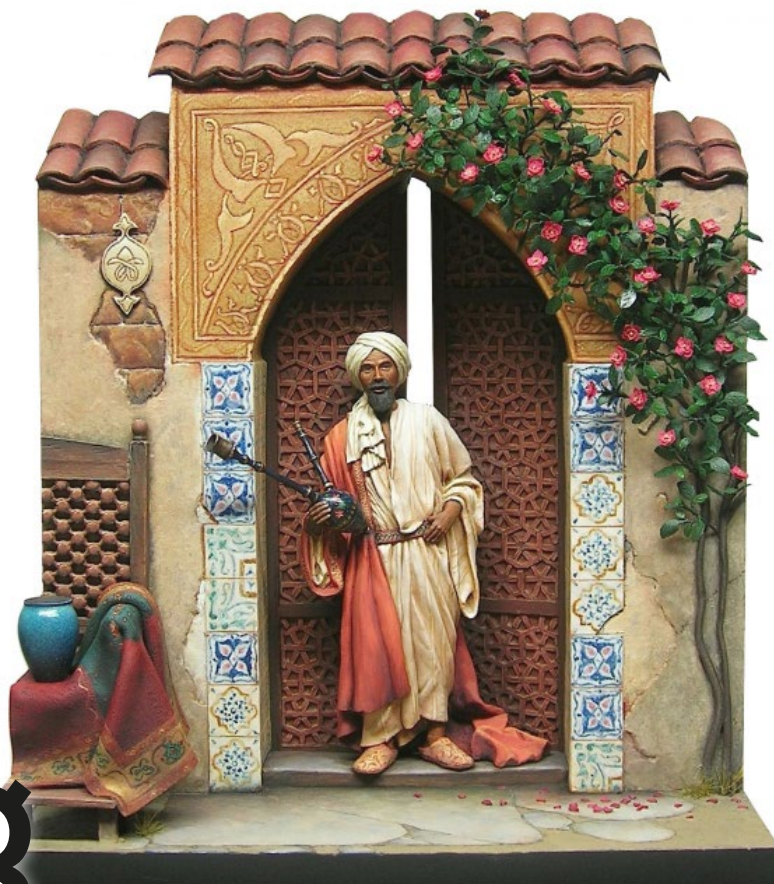
Price: 58 € + P&P

Scale: 1:24 (75mm)

Material: Resin

Available from

www.n-s-prod.com



Unboxing

N-S Prod's

Par l'entrée

Following on from issue 20, '75mm is the new black' I'm going to be taking a look at a model from French company N-S Prod.

N-S Prod is a fairly new French company that has been producing very atmospheric 75mm models of North African subjects. Very much like a postcard of old, the models produced have a rare and captivating atmosphere that very much suits the subjects. One of the latest offerings is this doorway (Par l'entrée) of a typical North African villa.

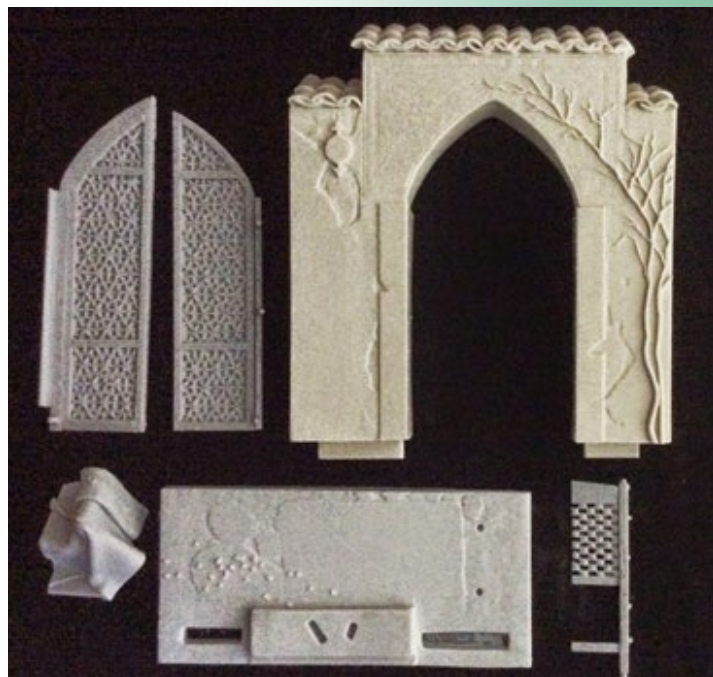
The whole scene came in a sturdy cardboard box with plenty of foam and two layers of goodies. On the front of the box there is a rendition of the model that acts as guide as well as "box art".

The first layer consisted of the main walls of the entrance and the figure itself. On the bottom layer there is additional scenery with the base and the two pieces of resin that will form the door. There is also a chair covered by some heavy carpet and a very nice detail — the inclusion of paper roses from Fredericus Rex that will complete the scene.

The casting of the scenery is crisp and full of character. The carvings of the doors are excellent and the engineering of the whole thing is such that the doors stay partially open with no difficulty in the assembly of them. The porcelain tiles and the details on the stucco wall are well represented, as are the fallen petals of the roses from the creeping vine situated on the left side of the doorway. The side chair covered in carpet and the wooden frame to the right of the doorway are also well cast and are easy to fit together.

The figure itself is in 4 pieces with a couple of accessories and another piece to fit on the chair.

The casting is crisp and some thought as gone into developing the different pieces, as the fitting is good and tight with no need for filler since the joints are covered by folds in the clothing and the joints are of the peg and hole type.



The richness of the cloth is well represented with great folds on the clothing. Perhaps the only part that requires a bit of attention is the hanging part of the turban (over the right shoulder), as this has been cast onto the body and has to match the separated head.

The rest of the details are a water pipe in the right hand and a pottery vase to place on the scenery to enhance it.

As I said, these two new pieces (both in 75mm) that I have recently reviewed I could recommend not only for the fine craftsmanship that both have, but also for the type of subject that they represent.

Hope you enjoy them as I plan to...and my eyesight will be happier for it!

INSIGHT

interview with **Mathieu Fontaine**

Questions by Sean Fulton



Place of origin? I live in Sherbrooke. It is city in Québec, south-east of Montreal, close to the US borders. I was born here, move around a bit and then came back here.

Years painting? I have been painting for nearly 20 years now. Like most painters of my generation, I started playing Warhammer Fantasy and got pulled in into the hobby automatically. More than half of that time was spent painting armies. I have always been more interested in the painting part of the hobby over the gaming one, so the move to display model

rather than tabletop was a natural progression.

Major Awards? 19 Golden Demons including golds in France and the UK. Gold awards at Chicago MMSI, Atlanta AMFS and Long Island Miniature Model Show. Best of show at GENCON 2009, BoS Fantasy (Phoenix Award) at Atlanta AMFS, 3 best of shows from ForgeWorld and a few Crystal Brush trophies...

Future Plans? To keep doing what I love for a living as long as I can.

He has been an icon in the competitive painting scene since 2006 and is a master of true metallic metals. Perhaps most well-known for numerous wins on the Golden Demon circuit, he has been awarded Demons in four countries on two continents. He is now reviving the competitive painting scene in Canada. This is Mathieu Fontaine.

Q1: *How long have you been painting and what got you started in the hobby to begin with?*

I have been painting for the last 20 years. More than half of that time has been for gaming. I was introduced to gaming by Magic the Gathering. It is what brought me for the first time to a local gaming store. I still remember the first time I saw a game of Warhammer Fantasy Battle being played. Both armies were unpainted, but I knew I wanted to explore that hobby and from there everything developed.

My parents did try to get me in modeling early with a few plastic kits. Strangely, I did not show the required patience. I do not know why wargaming suddenly armed me with enough patience to tackle proper paint job, but I am glad I explored that avenue. The funny thing is that now I would really like to do a few plastic kits, but time is lacking.

Q2: *You are one of the most well-traveled of the Golden Demon winners, with wins in France, England, Toronto, Chicago and Baltimore. In your experience, do you feel that there a distinctive difference between the competitions in North America and those of Europe?*

There is definitely a difference between the various Golden Demon events, well used to. The North American events became too diluted with 4 events across the USA, 5 if you count Canada. There were not enough painters to guarantee a great show at all these events. Chicago was the dominant one in term of overall quality, while the others were trailing behind to various degrees.

Furthermore, the North American events were trailing behind in term of artistic quality compared to their European counterparts. The entries were too often done with gaming in mind and not necessarily with the intent of creating one stunning



piece for competing. Things quickly evolved, though, and I wish I could see the quality on its steady progression if the event had survived.

I've often considered the French GD to be the best. For me, it was where you could find the best entries. The most artistic ones, the ones in which you felt the painter gave it all without feeling restricted.

We all knew that we could push and pull on the various classic rules of any GD events in France in order to present pieces with better composition or better narrative elements. This is what pushed me to attend the French event first, plus the fact I got acquainted with quite a few French painters on Creafig back then.



The United Kingdom event was probably the second most impressive one for me. Yes, you had to strictly follow the rules, make sure you clearly respected Games Workshop ethos, but with the number of talented painters it attracted, you were guaranteed to have a good show.

One of the classic examples of difference among the GDs was clearly Italy. Every year you could see stunning pieces with those crazy and elaborate freehand patterns you could not find anywhere else, at least not to that degree.

I think one of the things I miss the most about the GDs is to see how each edition developed from year to year. Each had its own style mostly influenced by its core attendance and seeing how it evolved and change was definitely interesting.

Q3: *Do you have a favorite piece that you have done in your many wins and why?*

There is quite a few. It is hard to really pinpoint one as a definite favorite. I think the Imperial Fist Landspeeder would come on top, though. It is the perfect example of a great idea with a great execution. You know the type of project that you are excited about from start to finish and during which everything goes smoothly. It was also my first gold in the UK, so not bad overall.

Other models will represent milestones in term of style or technical development. Some are related to personal anecdotes at contests while others just need to be forgotten. All in all, I do not get attached to my models. I love them while I work on them, up to a certain point where I get sick of seeing them. Once completed, my mind is simply set on the next project.

Q4: *You were instrumental in bringing back after competitive painting to Canada after the Golden Demons fell by the wayside in Toronto. How did this come about and what are the details of the Northern Defenders Paint Competition?*

I do not know if we can call it instrumental at this point. We are still in the very early stage of developing this new painting competition. The Northern Defenders Open has been

an event run in Quebec for quite a while now and has been the biggest Warhammer Fantasy and 40K tournament. The organizers have always been conscious about making sure they have healthy growth. 2 years ago, they invited me to judge the painting aspect of these tournaments and start a painting competition.

The Canadian Games Day is not the only show that disappeared from our area. We used to have an open contest in Montreal as well that ended a few years back. Basically, the closest show for anyone in Quebec desiring to compete at a certain level is in Long Island, which is quite a drive. Other than that, there are a few IPMS shows, but figurines are never at the forefront of these events. There was clearly a void in Eastern Canada and this opportunity was a great chance at filling it.







The initial year was ok, but nothing more. A few entries, mostly gaming pieces from the tournament players. Last year was our first “official” edition. The quality of the turnout definitely caught us off guard. We have awesome painters in Québec and I tend to forget about it locked in my studio. It was made clear to us that we had a solid core on which we could build our contest on and it gave me all the hope for the future editions.

This year, we are revamping most of the competition. First, we got rid of the categories as well as the podium format. We are adopting the open format more common to major shows. It creates a more serene atmosphere in which the painters are competing against themselves instead of each other. It allows for a better exposure of everyone’s work while encouraging discussion on the various topics regarding our hobby. I already have one seminar planned and I hope to be able to add a few more to the lineup.

We have a great partnership with our sponsors such as Badger, Secret Weapon Miniatures and Dragon Forge Design who have given us a great selection of prizes for the best of shows and raffles. Hopefully, we should be able to announce new partnerships in the weeks to come. From this point, the only thing we



can do is keep talking about the event and make sure painters know about it and welcome them in Québec City in order to become what I hope will be the best painting event on the east coast.

This year’s event will be held at the Officer’s Mess of the Valcartier military base, located 20 minutes from Québec City, on March 7 and 8. You can find all the info about our event [here](#).

Q5 : *When did you begin painting as a full time job?*

I have been doing commission work for a few years already, but always as a side line. I have decided to go full time roughly a year ago. The timing seemed right. I had enough regular clients to make sure it was

possible, as well as many other potential new clients.

Let simply say that I have not regretted my move since. I consider myself lucky to be able to live doing what I really love. In order to reach more potential clients, I have decided to also provide a “tabletop” service. By tabletop, I mean the level I would field if I still have the time to play any games. Basically it is a higher quality service than what you can usually find out there. Obviously there is a bigger invoice along with it.

I did not want to have to compete against the several well established services out there. By offering a high quality tabletop service, I am definitely not attractive for a full army, but several clients are more than eager to commission more central pieces of their armies with me.

Of course, I also offer my usual high end display quality and it represents 80% of my business. I have been caught in a spiral of Primarchs from Forgeworld lately. Obviously, being a GW fanboy, I am far from complaining. Basically, as long as Forgeworld keeps releasing Primarchs, my finances are sound.



Q6: *You have painted a dragon for George R.R. Martin. How did you land that commission?*

Good friends of mine, Aaron Lovejoy and Jessica Rich, were visiting him in relation with the work they did on the Dark Sword line of George R.R. Martin characters. I simply mentioned to Aaron that I would really like a signed copy of one his books. Next thing I knew, I had a signed copy and a commission request to paint a dragon.

Let's simply say that it was a daunting experience. I went berserk on this dragon, while keeping an old school feel to it to respect the model. Definitely went beyond the limit agreed on the commission, but it is not every day that you have such an opportunity. Since then, I have been painting various other projects for him.

Q7: *You are well known for your work with true metallic metals and are one of a just a few to win a Golden Demon utilizing this*

technique. Do you feel there is a stigma against TMM in the competitive painting arena?

I do not think there is a stigma against TMM. The issue is that a lot of painters simply neglect the amount of work you need to put in to make sure TMM looks stunning. It is easier to make great reflective effect using NMM. I am not saying NMM is easy, simply that when you understand light and have the technical abilities to create a smooth blend, it is easier to create details







on your metallic surfaces, to maximize your contrast and imbue color. So, obviously, for judges, NMM can be more appealing on the final results.

I have seen several other painters achieving great success on the Golden Demon scene with TMP. I personally never was attracted to NMM. Like everyone else, I did drool in front of the Rackham models, but was never inspired by their flawless metallic technique derived from the classical paintings. But, the rise of NMM was definitely a major milestone in understanding how metallics should be painted.

Until then, most true metallic painting (TMP) was basically, a basecoat, a wash of ink, a drybrush and done to a certain extent. NMM pushed several painters to rediscover TMP and push it to new heights. I



personally was greatly inspired by the work of Fernando Prieto Carbonell. That was when my faith in TMP was restored, if you can say so.

Q8: *Do you have any plans in 2015 to conquer other venues? Monte San Savino, Hussar, Euro Militaire, etc?*

It is still unclear where 2015 will lead me. I definitely hope to be attending Euro Militaire. Other than that, I doubt I will have the time to attend any other show. My list of commission work is quite full, which means that I do not have much time for personal pieces for contests. One thing is sure; I will be at the Northern Defender painting contest.

Q9: *Have you entertained the possibility of doing videos, either via YouTube or making your own set of DVD's to share your skills?*

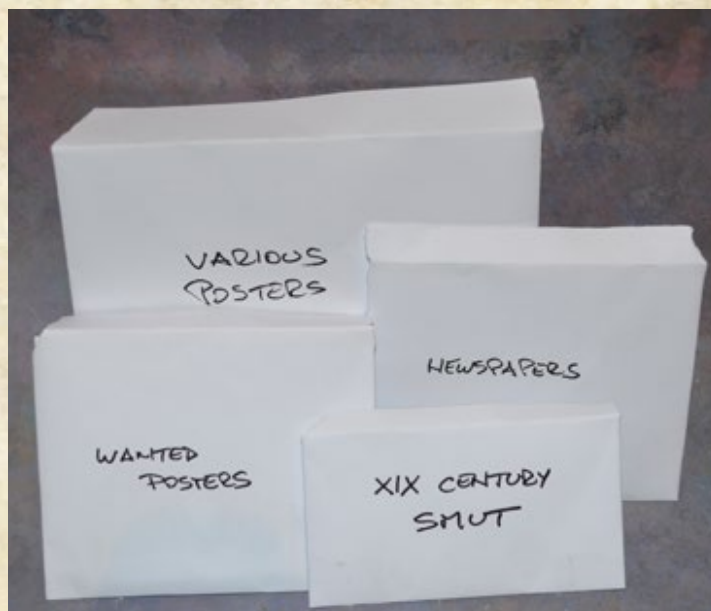
I have always entertained the idea of a series of videos. In fact, my blog has had a video section since it was created a few years back. The main problem with videos is the time required to edit them. Filming them is one thing, but the amount of hours necessary to edit them into a final "watchable" video is impressive. It is definitely something we do not think about in the initial planning phase of producing videos. Who knows, maybe 2015 will be right for videos.

MALFAUX

A story of a gaming board



This month, the basic painting continues pretty much as I explained last time. Just putting on basic layers and painting various surfaces like bricks, stonework, gravel, metal pipes and plates, etc.



Since this all has been covered last time, I've decided to make this issue about making details from printed paper. This includes newspapers, both for reading and as discarded litter, books, posters and adverts, some racey pics of ladies to be found in shady establishments with private dancing and, of course, the wanted posters.

Posters and Adverts

Once I downloaded the files and was satisfied with their printed size, I cut them with scissors. As the design of these posters is pretty random, I'll glue them all around the board after the paintjob of the whole board is finished. Until then, I need to keep them safe as they are pretty small and being paper are pretty light. If I don't store them somewhere, chances are lots would get lost. That's why I made makeshift envelopes for each type of printout.



Planning Top Tips: Where to get the posters and newspapers for my dioramas?

Obviously, if you don't have the necessary photoshop skills (and not many do), the obvious choice is the internet. Here are some links that I've used in this project; most of them I've found searching the [Wyrd forum](#).

I can also recommend perfect 19th century posters done by Micro Art Studio. It is ready for printing and a free [download](#).

The newspapers I found through Google. If you didn't know it, there is a special section on Google called [Google News Archive](#). There are loads and loads of worldwide newspapers that have been scanned and uploaded. They can be read and I just print-screened a couple of end of the 19th century English/US newspapers.



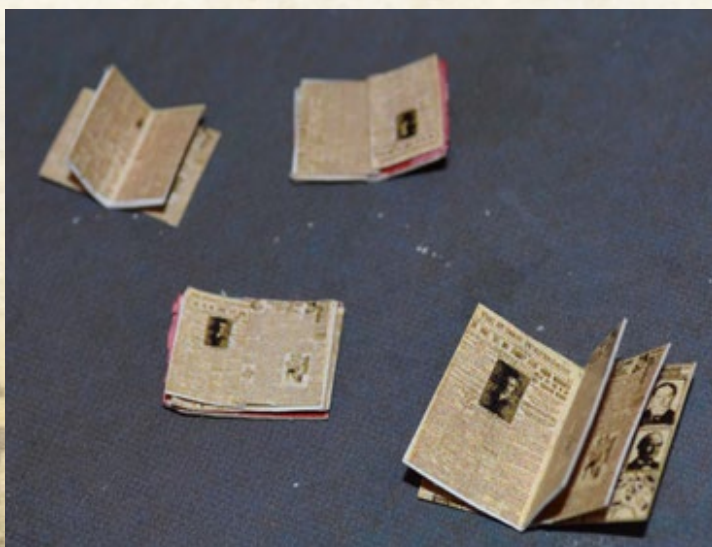
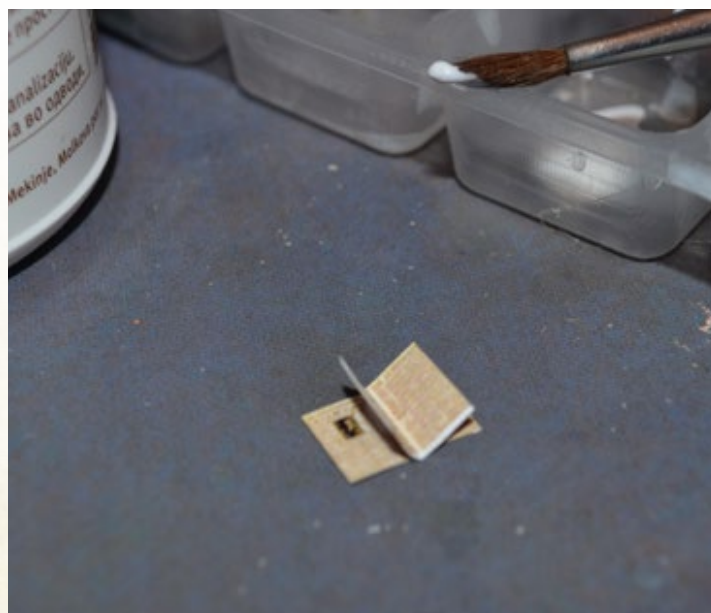
Paper Litter

Once I printed and cut the newspapers, using generously watered down PVA glue I crumpled the papers making sure that the white backside didn't show. It's a pretty simple method but time consuming if you want to be precise and not to have the white showing. Time spared on precision now, would doubly have to be spent later while painting to cover the white spots.



Wanted Posters

Like with the regular posters, I printed them out and cut to size. These will go around the Guild prison/McMourning's morgue module.



Books and Newspapers

Using some of the newspapers, I decided to make some books and opened newspapers. First, I covered the backside of one piece with watered down PVA glue and then I glued the other paper onto it. Next, I carefully folded it in half. On the crease I put some PVA and pressed on a opened piece of newspaper. I used the same procedure for the books with the exception of using a piece of painted card as book covers.



19th century Nekkid Ladies

Now that I've got your attention, I did the same with these pics as with the rest of the posters. I just printed the design I downloaded from the internet and cut it to size. I intend to glue most of them on the Hungering Darkness underground Casino module.



Planning Top Tips: Where did I get those pics of 19th century ladies?

Same as before — the Internet. This one I found through a simple google search (19th century Playboy ladies) and one of the first results led to Pinterest.

Here is the link: <https://www.pinterest.com/blue-bird61283/vintage-exotic-dancers/>



This ends another short article. The time consumption at this stage of the whole build is still immense and the tasks are mostly repetitive. As always, if you have any questions or suggestions about this build, feel free to contact us at Figure Painter Magazine (terrain@figure-paintermagazine.co.uk) and we'll try to answer your questions.

Dear friends, it is time for the

13th AGRAM ARENA SUMMER TOURNAMENT

Location: MS "Cvjetni trg", Prolaz s.Bakovic 3, Zagreb, Croatia

Agram Arena Summer is going to be held over two weekends:

11-12th July 2015 for the 40k International tournament and Black Queen Hobby and Miniature Painting Competition.

18-19th July 2015 for the Malifaux International tournament and Demo Games/Open Play (Infinity, LOTR SBG/Hobbit on Saturday 18th; Flames of War and Warmachine on Sunday 19th)

ENTRY: FREE!

Refreshing drinks for all players will be free during the tournaments

Accommodation for Saturday night is also free for the 1st timers, read more about this in the rules! Lunch is available at the price of 10€ for both days!

MORE INFO AND RULESPACKS TO BE FOUND [HERE](#)

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

If you need any other information please contact us at

ums.agram@gmail.com

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Firestorm Games

THE SOUTH WALES GAMING CENTRE

Recently, independent tabletop gaming retailer Firestorm Games moved premises to become bigger and better. They were already the largest venue of its kind in Wales and now they are likely to be one of the largest in the world. They can now boast an incredible 70 dedicated war gaming tables facilitating war games, board games, card games and anything else you could think of.

To put this in perspective, the other well-known gaming venue in Cardiff has 3 tables!

FPM sent me along to see what had changed.

They are still located on Trade Street. This is literally a few minutes' walk from the main train or bus station. You will notice that the new premises take up one end of the street and immediately you feel that this isn't just a games store!

I did hope to meet with owner and Managing Director Rob West, but when I arrived he was still transporting furniture and stock from a removal van. I could see he was completely hands on with the move and I decided it would be appreciated if I didn't become a distraction at this time.

The first impression as I walked through the door was sheer delight. I really didn't know which way to turn. So much candy in one place!

Fortunately, Tom Pedley was on hand to give me a tour!

I asked Tom why they had moved from a perfectly successful location and he explained they had simply run out of space. They reached the stage where they had enormous amounts of stock they were unable to display for the customers. Now as you look around, there are walls upon walls adorned with beautiful gaming goodness, which for us means being able



by Martyn Dorey

&



By Terry Cowell



They already have plans in place for a huge tournament at the end of February and a painting event with The Weekend Workshop in March where you can learn airbrushing skills (have a look at their facebook page for up to date information on these).

To make it even more appealing, they have a fully licensed bar and a chill out area with comfy seating, so a gaming night can really be a totally relaxing and social evening.

The last thing that needs to be mentioned and the one thing that hasn't changed is the customer service. The fantastic staff at Firestorm are among the friendliest and most accomo-

to actually see and examine the latest X-wing IG 2000 expansion pack or the latest GW codex, the new X-com board game or a Magic the Gathering card pack. It's all there and all on display. There is no description for such a pleasant assault on one's senses!

Every gaming system is logically organised, so that you can find what you need in one place.

Firestorm also incorporated designated play areas for card and board games. This means as well as having the space to hold massive tournaments, you could even hold mini tournaments on any evening. The possibilities are endless.

They have 3 major gaming clubs based at the store; Border Princes, Vale Renegades and Viet Taff, as well as smaller gaming groups and room for plenty more. The larger gaming clubs have locked cupboard space at the store (handy for hiding those new toys from your loved ones, no doubt).

Some of the boards have been set up to accommodate a variety of different gaming systems and they will keep adding to the scenery creating new battlefields to accommodate all stout hearted warmongers, including GW40k, War Machine or Malifaux to name just a few.

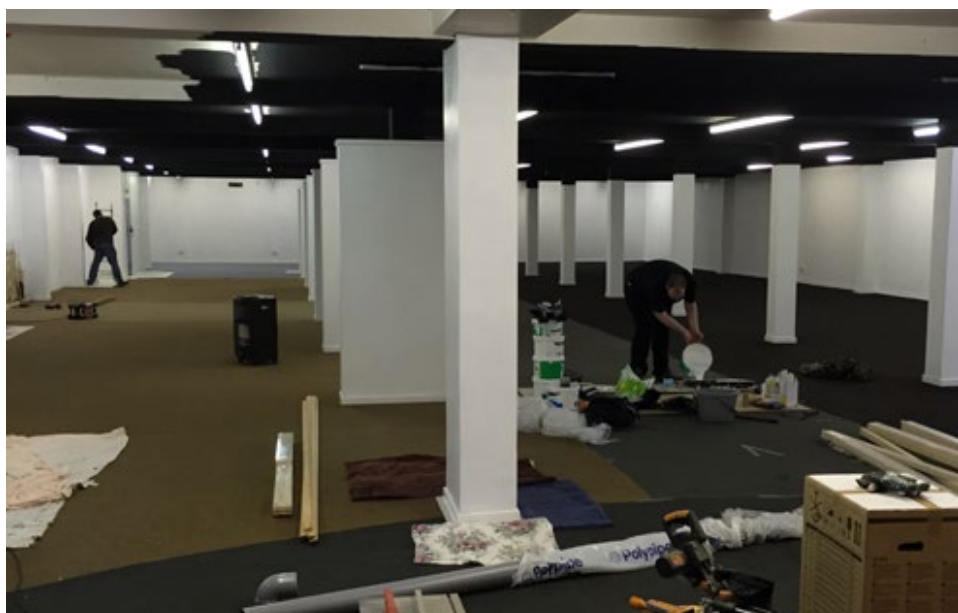
They have a PA system set up for tournaments, as well as plans to install an electronic notice board.

Within the gaming centre, you will also find Great Escape Games, The Dice Bag Lady and one of my personal favourite display miniature retailers, Model Display Products.

Essentially, this means that whatever aspect of the hobby interests you is covered.

dating you will find anywhere. It really is somewhere you can go if you're a veteran of war gaming or totally new to the hobby. If you haven't visited the new store you should definitely make plans. You will get 10% off any purchase you make from Firestorm Games simply because they appreciate our custom.





What Makes a Gaming Store?

A bit of a rhetorical question really, because you could ask what would be classed as a gaming store as I am sure we all have a lot of views on this. Ask yourself though, if you were to open a gaming store what would you be looking to do in the first place — just a shop or would you look also be looking to be a venue as well? Where would be a suitable location for such a place?

Over the last 10 to 15 years, many such venues have opened and for one reason or another closed again, I could name several and I am sure you as readers could do so as well if you put your mind to it.

One such venue I discovered back in 2011 was Firestorm Games here in Cardiff. From the outside, the old venue could be easily missed (I say old venue because all will be revealed as you read on) As a group of friends & painters we wanted somewhere to meet up, chat and paint once a month or sometimes a bit more often. One friend suggested Firestorm as a venue, so one Thursday evening off we trotted to meet up with fish & chips and an evening debating the hobby and painting/sculpting.

The old Firestorm venue had a character of its own, but as I said from



the outside it could be easily missed and was a destination store rather than one for passing trade. During WWII, it was a morgue and munitions factory; in its later incarnations it was a carpentry shop and when it was taken over for Firestorm the whole place had to be hosed down to remove most of the wood dust.

At around this time, Firestorm had been going for about a year. Talking to Rob (the owner), he wanted not just a store, but a venue where people could come and play the games they loved. I guess as a gamer himself, he wanted people to have an opportunity to play the games in a friendly setting other than their garage or a local pub back room. The venue sold itself to him when he walked through the door at the back of the shop area and saw the potential he could do with what became The Battlefields.

He was also happy to help give advice to other local hobby businesses, myself with MDP included. This relationship built over the coming months and in 2012 MDP moved the casting operation of the business into the back of Firestorm Games. At the time I thought it was a good way of getting out of the house; otherwise, I wasn't going anywhere and living the life of a hermit when not attending shows. Over the following 2 years, I was in-





involved in a lot of the alteration work and expansion work of Firestorm in that venue. I watched as the gaming community grew from strength to strength, what with War Machine tournaments such as the Welsh Open and SmogCon, Warhammer Fantasy and 40K tournaments and even a regular gathering of people turning up for a weekend to play Flames of War. They even had a competition amongst themselves for who set up the best table. One of the appealing features of the venue was that it was literally a two minute walk from all the attractions a major city can offer, including hotels, bars, shopping and sightseeing to send the family off to explore whilst you attended to your hobby needs or the wife drops off husband so she can shop in peace. ☺



The tournament scene grew as did membership and attendance for the venue and in that two year period Firestorm expanded twice in a major way and as much as it possibly could do so within the restraints of the building (including upwards), but at the end of the day even with 36 6ft x 4ft gaming tables or another space to hold a major Magic the Gathering PTQ with 200 plus people attending, it still became too small. A regular gathering on a Tuesday or Thursday night (gaming nights) would see over 60 players playing anything from historical to modern, sci-fi and fantasy, board games, card games or just gathered around the painting area to sit and paint armies.



Then all of a sudden, rumour hit the streets that the furniture store at the end of the road was shutting down and the place was going up for rent. Sure enough, the sale signs went up for a clearance sale and so did the "To Let" boards; needless to say the furniture people weren't happy when we paid a visit to have a look around with the agent and we got quite a cold reception from them but that is another story.

Things started to stutter along after that, but 3 months later Firestorm got the keys. The place was in darkness, with no power, no lights, no amenities and the task ahead looked huge, but the electricians and alarm guys for the owners started the same day, so work commenced in earnest as we had 4 weeks to get the place ready to move into and transform it into something better than it was.

Parts were kept and other parts were modified. The place had three offices in one corner, so one was gutted completely and transformed into the Gents Toilet, one became a staff room and the other was portioned off to become a Ladies/ Disabled Toilet and an office. Things didn't stop there, this place was huge and we had only taken the ground floor of the centre unit!! I say we because MDP was moving with this plan as well and I helped out with a lot of the work from stud walling to painting and poking my nose into other areas with suggestions and destructive comments. ☺

In fact, it turned into an intense period with just 3 days break (Christmas Day, Boxing Day and New Year's Day off). The rest of the time was spent at the unit working and running MDP between waiting for paint or plaster to dry. Finally, the big day arrived and the task was to literally transfer the Firestorm shop from the old venue to the new starting at 5pm on a Friday evening and re-opening at 10am the following morning in the new venue.

Did we do it? Hell yes, we did! In fact, thanks to all those that helped on the night and on the Saturday and Sunday making it happen, the whole venue was completely moved by Sunday and even had people using the gaming tables on the Saturday as well as the Sunday.

The new venue is still known as Firestorm Games and the sign can

From this...



...to this.



now be seen from the other end of the street but it is also the South Wales Gaming Centre and now boasts 70 dedicated 6ft x 4ft gaming tables with terrain provided. It also has a free play area for card and board games, which can sit up to 72 players and 8 demonstration tables. It is home to 3 clubs, these being Cardiff Wargames (Viet Taff), the Border Princes and the Vale Renegades. Members of The Penarth Wargames Society are regular visitors to play historical games for a day and there is a thriving Magic the Gathering community, along with a dedicated painting area and a regular monthly meeting of people to play board games. All this and more tables could be added, should there be a need without overcrowding. Oh, and it still has the bar. ☺

The venue is not just home to Firestorm Games and The Battlefields though; it is also now the home for MDP, Great Escape Games and the Dice Bag Lady. Although the latter three are not part of the walk in store, all their products can be asked for or ordered in advance and collected from the store.

Even if I say so myself, the new venue is quite jaw dropping, not just to old customers who were used to the old venue, but even the postman and some of the delivery drivers couldn't believe what they saw when they came into the new venue for the first time. It has to be seen to be believed as the photos can only do so much.

The official grand opening is due to take place on 28th February and there is quite a lineup of things happening all that weekend and not just on the day itself. Here is

the official press release:

We are pleased to announce the Grand Opening of the New South Wales Gaming Centre (SWGC) on Saturday 28th February 2015.



As well as being the new home of Firestorm Games, the SWGC also incorporates the new HQ of Great Escape Games, Model Display Products, The Battlefields and The Dice Bag Lady.

Rob West Firestorm Games: 'This massive new and improved venue has provided the businesses involved with a great opportunity to grow and support each other in a very close way. Our customers benefit from all of these businesses being together, becoming the ultimate destination for people looking to buy or play table-top games and miniatures. We feel we have created the ultimate gaming venue which provides an experience like no other'.

Situated in the heart of Cardiff, a 2 minute walk from Central Station,

the SWGC is an easy location to get to, with parking for over 60 cars. With 70 dedicated gaming tables designed for table-top games from all genres, a separate free play area for popular board games and card games and a fully stocked store, the SWGC proudly stands as one of the few true dedicated table-top gaming centres in the world. Open 7 days a week and late nights for 3 days a week, several gaming clubs such as The Cardiff Wargames Club, The Border Princes and the Vale Renegades reside here on a permanent basis.

The Open Day itself will include a number of events, with Firestorm Fours – a Warhammer Fantasy Event, a Warhammer 40,000 Conquest Tournament, exclusive demos of Dreadball Extreme from Mantic Games, Guildball from Steamforged Games and the new WWII Game from Great Escape Games, as well as a painting tutorial with ex GW Eavy Metal Studio Painter Dave Heathfield.

In addition to various other demo games such as Fantasy Flight's X-Wing and Imperial Assault, we will have the 501st Legion (Star Wars) parading around the store for photo opportunities!

Whether you are an experienced gamer or a newcomer to table-top games, come on down and join in the fun. There is something for everyone!

For further details contact:
rob@firestormgames.co.uk

Firestorm Games Ltd

Trade Street,

Penarth Road.

02920 227117

www.firestormgames.co.uk

www.modeldisplayproducts.co.uk

thedicebaglady.net

www.greatescapesgames.co.uk

Just after this article was written, I heard that Firestorm Games was broken into. The thieves, thankfully, didn't take much and no stock was stolen or the venue damaged. I would just like to offer FPM's heart felt best wishes to all the guys that have put their time and effort into Firestorm and hope this matter is sorted out soon.





Price: €20 + €8 P&P

Size: 54mm

Material: Resin

Available

[Via Email](#)



Unboxing Carmine Giugliano's Genie

Today, I'd like to show you guys something that is completely off the grid – not even an small indie miniature company, just a sculpt directly from the sculptor.

The miniature is of a Genie materialising from the pages of an open book – pretty amazing!

I was privileged to see this awesome miniature come to life while following the thread on one of the hobby forums I frequent and I knew almost from the beginning that I was going to buy this little 'fella.

As you can see, it's not a regular genie coming out from the lamp. Instead, he's emerging from an open book. I guess the reasons for that can be very prosaic and practical; mounting such a heavy and big miniature on the lamp might be tricky and impractical, but it is a nice little twist that gives a painter some interesting opportunities. Imagine what occult or demonic freehand designs can appear on the pages of this most likely magical book.

The Box

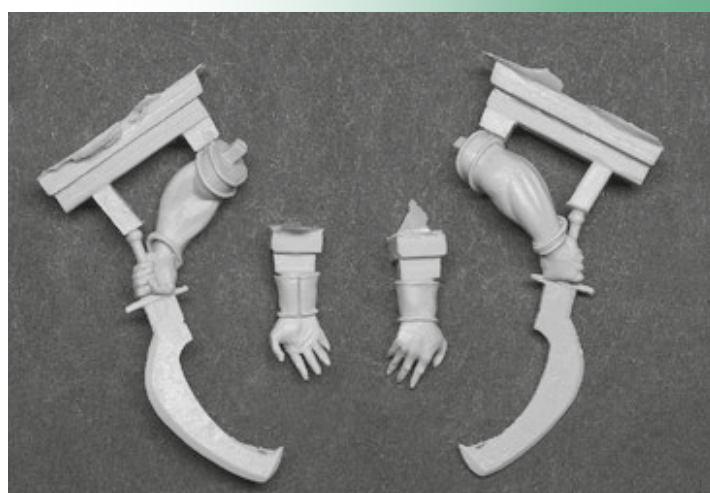
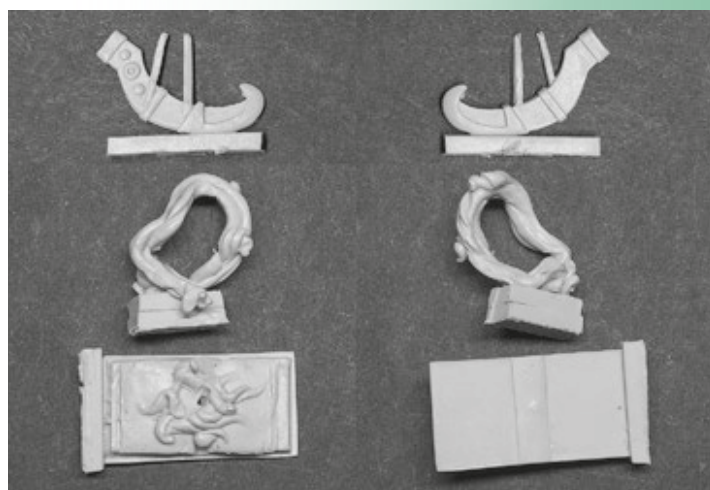
The miniature came in simple bag and in a bubble envelope. Not something I'd say is acceptable (yet happens) when it comes from a company, but I'd say it's ok for a private person. We can hardly expect Carmine to provide expensive packaging, especially when not every company does that. So, all in all I can't complain about this part.



Quality of the Cast

For a the completely independent, private producer, the cast is really good. All the details are crisp and nicely cast; not too many mould lines and smooth surfaces where needed. The skin on my copy, especially on his arms, seems to have some sort of texture like goose-bumps, which might be intentional or not. I first noticed it only on one area and thought it was a casting mistake. Sadly, I didn't notice them on the rest of the cast before removing some of them, so I had to smooth the whole arm. Right now I think it could be intentional, adding some interest to the skin. If I hadn't already removed some of them, I'd leave them for sure and use them for variety in the surface. The smoke cloud under the genie is very complicated and requires some work, but with a bit of patience will be a nice curled and distorted canvas for some colour variations.

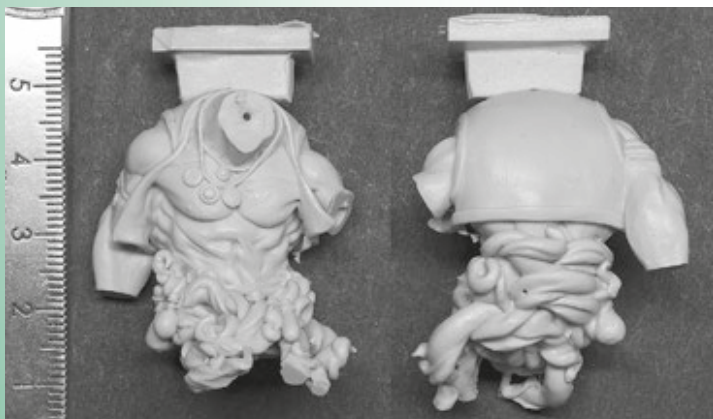
The only thing I really don't like are big pour points. The one on the back was easy to remove. However, the others not so much, especially the one on the smoke part; it took me a long while to get rid of. I'm not really sure what's the reason behind such big gates, as I know next to nothing about casting miniatures. It would be nice if they could be smaller, especially next to delicate and complicated parts like the smoke.



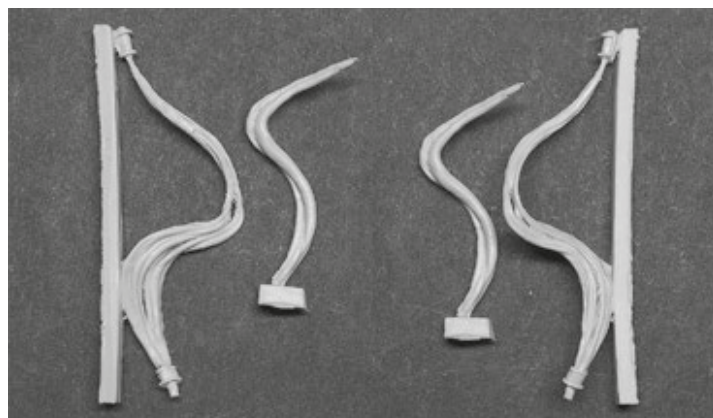
Assembly

I must say the miniature is pretty demanding to assemble. All the parts must fit perfectly together and with the spin of smoke coming out of the book along with forming the genie, it is a bit of a challenge. You need to be careful while drilling holes for pins and then when gluing them together. The cloudy part fit perfectly in the slot made in the book, but I feel it needs some additional reinforcement with one or two metal pins drilled carefully from the bottom of the book to join it with the miniature a bit better. There is enough surface contact (between book and cloud) to do that easily. Putty is needed almost

everywhere to cover joining points. Smoothing the putty out might be slightly more difficult on the neck; the lower chin and the floating beard are the main obstacles here. Another tricky part is the hair. It consists of two parts and personally for me it was rather difficult to glue them together in the right spot and without gluing myself to the miniature as well. It is possible I didn't prepare both parts good enough, but with a bit of putty in the join, and bits of my epidermis, they were covered without a trace.



The hands, in comparison, were very quick and easy to attach and the place to glue the sheath is marked on the smoke with two small holes with corresponding tiny pins in the stripes.



Customer Experience

As I already mentioned, Carmine is not a company, so he has no support of other people and structures of business. So we could expect some flaws and imperfections here, right? Well, wrong. The whole shopping experience was better than some of the big companies I have dealt with over last few months. Everything was fast, efficient and friendly, just how I like it!

Overall Opinion

I won't deny that the Genie is not necessarily a miniature for a total beginner. The amount of prep work required and the particular ways of assembly need at least a basic understanding of the preparation process and some patience to make sure everything is as it should be; but with this done, it is a really nice mini. It is something different from what we see normally in our hobby. I especially like (even though it will make painting bit more challenging) the way that parts of the mini overlap, almost touching each other. For example, the beard reaches far left, almost to the arm and the smoke under the genie is nicely curled into a small vortex to somehow balance the bulky torso.

Personally, I'm really happy that I found this miniature in the vastness of the internet.



Firestorm Games



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

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

Firestorm Games Ltd

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www.firestormgames.co.uk

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Turkish Foot Soldier

Company: Nuts Planet

Size: 75mm

Contact: www.nutsplanet.com

Shieldmaiden

Company: Nuts Planet

Scale: 1/10th

Contact: www.nutsplanet.com





Mercenary, 15th Century

Company: Tartar Miniatures

Size: 75mm

Contact: tartarminiatures.blogspot.co.uk



Officer of the 2nd Light Cavalry

Company: Pegaso Models

Size: 75mm

Contact: www.pegasomodels.com



Mounted Samnite warrior

Company: Mercury Models

Size: 75mm

Contact: mercury-models.com

GALAPAGOS  MINIATURES

Amaryne

Company: Galapagos Miniatures

Size: 1/10th

Contact: www.galapagos-miniatures.com



Shargh Orc Champion

Company: Scale75

Size: 35mm

Contact: www.scale75.com

35MM SIZE



Irina Sacred Blade

Company: Scale75

Size: 35mm

Contact: www.scale75.com

35MM SIZE



Jessica Thunderhawk

Company: Scale75

Size: 75mm

Contact: www.scale75.com



The Faith Healer

Company: Nocturna Models

Size: 70mm

Contact: nocturnamodels.com



Steampunk Hussar

Company: Irbis Miniatures

Size: 75mm

Contact: irbis-miniatures.com



Arcane Dragon

Company: Warploque Miniatures

Size: 32mm scale

Contact: www.warploqueminatures.com



By Jason 'Red' Martin

Price: €49

Size: 75mm

Material: Resin

Available from

www.blackcrowminiatures.com



Unboxing

Black Crow Miniatures' Arinthuul, Wild Elf

Every day it seems I see something that I take a fancy to, and the same can be said for the following miniature.

Black Crow Miniatures is a new venture who produce scale resin miniatures for painters and collectors. They arrived at the tail end of 2014 on facebook with some nice concept art and a link to their website, www.black-crowminiatures.com. Their first miniature was unveiled on December 31st — Arinthuul, Wild Elf.

Let's have a look at what arrived a few weeks back. For me, good secure packaging is essential; nothing says we care for our products and customers more than a beautiful miniature arriving safely because of the effort taken prior to shipping. The item arrived in a secure, sturdy box, so that was pleasing. I am a sucker for fancy packaging and the extra details. I really appreciate the effort that a lot of studios take with their packaging, but I have never received a miniature in a can! That's right,

I said a can! The can is a wonderfully unique idea and its design screams class! Inside, you find your miniature nestled within sexy, black corrugated paper shreds and it also comes with a nice quality card of the box art.

The original design and concept for this 75mm resin miniature is by Isidro Monux and sculpted by the fabulously talented Pedro Fernandez Ramos who has also collaborated on some of the Origen Art projects. The impressive box art is by Diego Esteban Perez of Dieguetstudio fame who won Best of Show at Monte San Savino with his Jack in the Plucker and dreaming baby concept.

I hear you thinking why all the information, talk about the miniature already! There is a reasoning to my madness; this whole project from concept, sculpt, box art, the collaborators and so forth all signals a very high end product. The miniature itself comprises four parts and is cast in grey resin. The figure costs €49 with shipping costs of an additional €9; this is a considerable outlay, but this is a high end collectors piece



designed and produced with the focus on providing an amazing sculpt for painters.

The rocky outcrop “base” attaches nicely to the main body and legs, as do the two arms. Clever cutting up of the miniature during the casting process means there will be little or no need for any “gap filling”. The level of detailing in the sculpt is simply incredible and I love the fabrics and leg wraps. I like the fact that he is not your typical fey, fragile looking elf, but one with athletic build and stone cold killer look to his features (he sports a damn cool hairstyle, too). There are no imperfections, no air holes, burrs etc. and a little clean-up of a faint mould-line down the sides of his abdomen should pose no issue. The piece has been sculpted in a quiet, lethal pose full of grace and prowess, as if he is carefully stalking through his environment, intent on his quarry or enemy.

He is armed with two long, slightly curved blades. His left arm is attached via a two pin assembly, whereas his right arm cleverly fits into a natural position with the join hidden as part of the shoulder armour. The only issue, which is a small one, is that both blades are slightly warped and



will require careful straightening with the use of a hairdryer or bowl of hot water.

In summary this is a breathtakingly sculpted, finely detailed, high quality resin cast with beautiful packaging and display can. It has a reasonably high price tag, but the miniature is worth every single

Euro and I, for one, can't wait to put my brush to him, that's for sure. I hope you have enjoyed this review. Thanks for reading and happy painting!



TABLETOP SCENERY ON A BUDGET

Moulding

Last month, I did a quick tutorial on making a medieval tower for WHFB. This time I'll continue the story of making your own terrain on a budget.

49

The said medieval tower will be used as a template for other such terrain.

While building the tower last month, I purposefully arranged the walls to be connected through vertical wooden slats (used as huge wooden beams). The main idea behind that decision was to make the whole wall sections mouldable.

Materials Needed

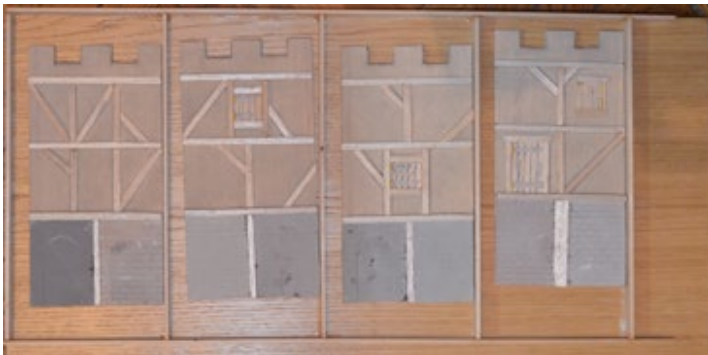
- » Two pieces of 2 x 10mm wooden slats (they come in 1m length) – around 2GBP.
- » One package of [Gedeco Latex Milk](#) – around 20GBP.
- » Plaster (for one tower (four walls) you'll need approximately 0.2kg) – 3 GBP/kg.
- » One wooden slat 20 x 20mm (1m length) – around 1.5GBP.
- » 10 x 10cm of 5mm thick balsa wood (comes in 1m length) – around 1GBP/plank.



The most expensive part of this is the latex milk needed to make the moulds themselves. For these four walls, you'll roughly need the whole package, which doesn't really make this process the cheapest if you intend to make only one or two such towers.

However, if you need such terrain for your club (where you'll need in excess of ten of these) this really becomes a cheap series of terrain. If my math is correct, the ten towers will cost you around 22GBP without the moulds and 44 with them. 4.40 GBP per tower is a great price.

The first thing to do is to make compartments in which I'll place the prototypes of walls to be moulded. I used an old shelf from an unused cupboard as the base. I then used 2 x 10mm wooden slats to make the walls of the departments which I glued to the wooden shelf using PVA glue.



Next, I put the wall prototypes within those compartments and poured in a thin layer of latex milk. Using an old brush, I carefully went over all the details making sure the milk went into any and all recesses. While still wet, I poured in another layer (this time a bit thicker). On top of that layer, I spread some medicinal gauze. The gauze will give the mould structural strength. I repeated the process until I ran out of latex milk.



After the mould has dried (couple of days), it was about 3mm thick on the thinnest part and was sturdy enough to bear the weight of the plaster. For added structural support, I placed the moulds within the compartments used for moulding. This prevented the moulds from warping (too much).

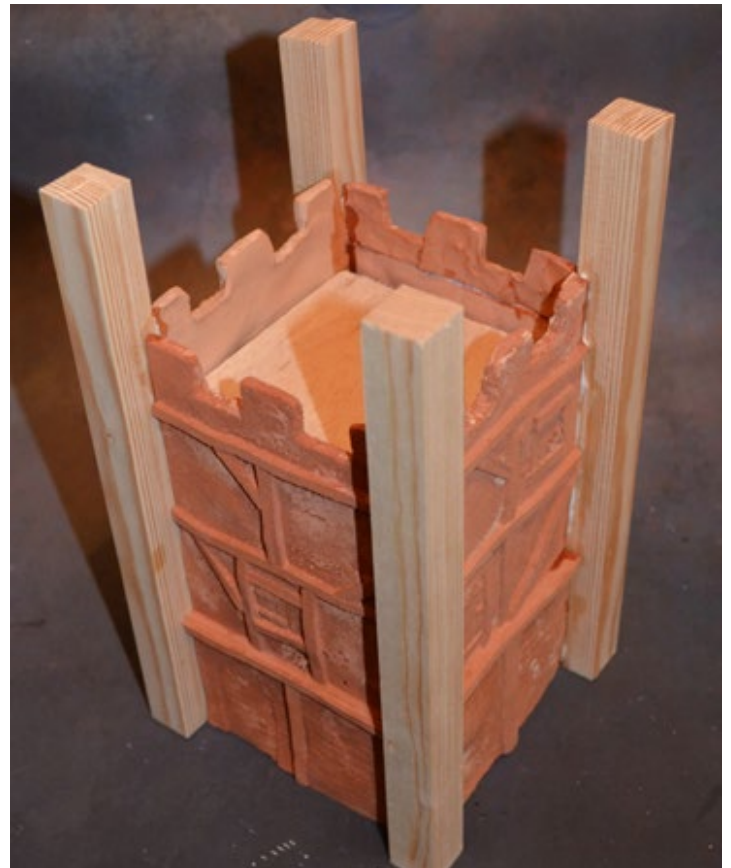


Here, I must stress, I expected the moulds to warp simply because the walls were really big (10 x 22cm). Once I was satisfied with the placement of the moulds within the compartments, I mixed some plaster. First I made the plaster really watery, just so it would flow more easily into the holes and crevices of the mould. Once the first layer of plaster was in the mould, I mixed another batch, this time much thicker. I let it dry for about an hour and carefully removed the cast from the mould.





Some warping was present but not too terrible – the look of the terrain will be old and decrepit. Excess flash was present, too, but it was easily removed using my scalpel blade and just sanding the sides a bit.

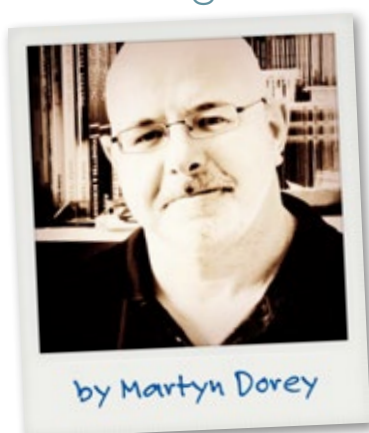


I cut the 20 x 20mm wooden slat into four 25cm long beams and connected the four walls using PVA glue. The rest of the procedure (base, texture and paint) is exactly the same as explained in the last month's issue.

What's on the Market?

a regular look at some of the hobby tools available

Masking Materials



We have probably all used some form of masking tape or masking fluid in the past when we are modelling, but its use is not limited to the larger scales or even just for the aircraft and armour modellers.



There now seems to be an abundance of materials to use for this purpose. Gone are the days when a bit of paper or some cling film would suffice for the job.

Whether you are painting in oils, enamels or acrylics, the trick is usually the same — let the paint dry properly first before you go applying a mask of any sort. There are though, a few paints on the market that don't like to have anything put on them — just ask the editor about his accident with the Pegaso Tarathiel Moonelf figure...*(Still brings a tear to my eye, Ed)*

At the end of the day, we all have our preferences. Most people will stay clear of one product or another because of a bad experience and some products are more commonly used than others; some even have

a purpose you would never have thought to use them for, but when you find out, you kick yourself and think "Why didn't I think of using it for that!"

So what have we got? And why do we need to use it? Let's look at the second question first. How many times have you been doing intricate work on one area only to get paint on an area you didn't want it? We all paint differently, whether it is with a very wet paint solution almost like a wash or just block colours in and work separate areas. Some will paint a figure almost like getting dressed, i.e., the flesh first and then the clothing working outwards as they go and some will go the opposite way. Whichever way you choose to paint, though, masking is not just for aircraft, armour or airbrush painters.

It can be used to protect paintwork when applying weathering effects, as well as different colours to adjacent areas by airbrush or by hand. It is especially helpful when you want the freedom to apply broad colour washes across your painting surface, but do not want the colour wash to cover key details within or around the area you are working on.

So what do we have to play with? Well, masking tape is probably on everybody's desk/painting toolbox; if not one roll, then a couple of different sizes and is excellent

for nice straight lines or if you have the patience to trim and cut it to shape then it can be used to mask more complex things. These days, there are plenty of makes to choose from, as a lot of the big plastic model companies produce their own and most modern brands will now incorporate a no bleed system so that paint doesn't run under the tape and just stays at the edge. Don't use the stuff from B&Q, though, you want the low tack hobby stuff, unless you like stripping models and starting all over again.

Masking Fluids

There seems to be 4 on the market that people tend to look for, but they are all basically the same sort of thing, which is a liquid latex rubber that will take about 15 to 20 minutes to cure once applied. As mentioned above, though, make sure your paintwork is properly dry before you apply it and if you haven't used it on the paints you are currently using, put it on a test piece first, include removing it from the test piece when dry just in case it lifts the paint as it comes away. Don't leave it on the model for too long, most recommend a maximum of 3 days

An excellent use for these liquid masks is for weathering and they can be used in a similar way to the salt technique or chipping fluids by applying the mask with a bit of scouring pad; you can also change the shape of the fluid you are putting on with the pad by either scrunching it up more or less whilst applying the fluid. It will also allow you to add several layers of paint to achieve different layers of damage by applying the fluid between layers. To remove the masking fluid, just rub it gently with a bit of Blue-Tac/Poster Tac and once removed, you can refine the areas by adding streaks, etc.



Humbrol Maskol: A lot of people despise this with a passion if you read the forums; it has a very, very strong ammonia smell (worse than one of the parts of Magic Sculp) and comes in a 28ml bottle. No brush is provided, so it will need to be applied with an old brush or a cocktail stick. Make sure you shake the bottle thoroughly before use and clean up any tools used to apply it with warm soapy water or once it has dried, you will need a cellulose thinner to remove it.



Mr Hobby Mr Masking Sol Neo: It is produced in a 25ml bottle which comes with a brush in the cap. People advise to cut it off and use a normal paint brush for accuracy, as the brush is quite chunky.



Vallejo Liquid Mask: Supplied in a 17ml dropper bottle, so obviously no brush; there is also a larger bottle version (35ml) but is called Masking Fluid.



Winsor & Newton Masking fluid: You can pick this up from any art supply shop or online; it is designed to be used on paper and can be found as a clear or a milky version. This seems to be the masking fluid of choice for a lot of armour and aircraft modellers, so it must be quite good...

Other masking products to be considered, even some of them weren't designed for that purpose...



Blue-Tac: An ideal quick mask tool (so long as you are not trying to achieve sharp edges), as it is ideal for camo patterns or just to jam in recesses to stop paint going in.



Blu-stuff: Similar to siligum, but a bit cheaper for a larger amount and now comes as a liquid as well as a gum. blu-stuff.com



Silicon Putty/Siligum: This is something I have used, as have many other people, probably for making press moulds. I have never considered using it as a mask, though and then throwing it away afterwards. It is a two part putty that when mixed in equal parts will go hard in a few minutes and can be easily peeled off after use.



Panzer Putty: This is something produced by MXpression. The description by the company is that "It is a dilatant silicon putty. It changes its behaviour depending on the force applied. With low force you can easily shape it. A Panzer Putty ball would bounce like a rubber ball; it will splinter when hit with a hammer and breaks smooth when ripped apart. It is not oily or sticky and does not dry — it is therefore an ideal tool to airbrush patterns on your models, not only once, but many times." A PDF on its uses can be found on the company website [here](http://www.mxpression.com). Here you can find some tips & tricks in pdf format.

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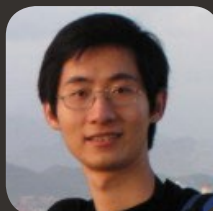
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Templar Knight

by Jason Zhou



PRO

This is a bust which gave me the opportunity to paint many different types of materials such as flesh, fabric, wool, leather, metal and even wood. Apart from the commonly known contrast effects achieved from luminosity and use of colour hues, the contrast that comes from simulating various materials can give an extra layer of eye-catching effect to the bust and make it look more realistic. Each type of material has its own attributes including, but not limited to, textures (i.e. thin lines, little dots, cracked patterns and many more), surface effect (i.e. matte, satin or glossy) and colour tones (muted, saturated or de-saturated). Even the same genre of materials may have a few variations. For example, I tried to paint some different types of leather for different parts of this bust, making it interesting. Some real-world photos gave me good reference during my painting of those materials.

Another key point is that I wanted to depict him as a knight having a firm and indomitable spirit. I spent a lot of time painting his face to give the impression that he is a veteran who has survived many battles and is full of perseverance and courage. Blood and sweat effects were added to some areas of his face and neck to make it more convincing. A tip related to painting blood is that we need to differentiate between new blood (which is more saturated in colour



and more glossy) and old blood (which turns out to be darker and less glossy).

The chipping effect on the shield mainly involves a combination of techniques using hair-spray, sponge and thin brush. After that, I did more weathering work by adding different tones and shades, rusty and dust effects mainly using oil paint. It just requires some patience, as I can add weathering effects little by little and layer by layer until the result is satisfying.

It has been a really pleasant experience for me to paint this bust. Thanks for reading.



Saint George

sculpted by Michael Kontraros



PRO

It was an epic battle! The dragon had vanquished many formidable knights during its reign of terror. Saint George silently passed the decapitated head of his beaten foe as it lay lifeless on the ground; remnants of battle damaged statues and houses lay strewn around the town square - the encounter had been ferocious. Saint George was exhausted, the battle had taken its toll; his body was bruised, but his spirit and heart were stronger than ever - VICTORY was his!

The scale of this figure is an accurate rendition in 75mm. The figure has been sculpted in such a way as to convey to the modeller the feeling of a true scratch built figure - with all the excitement that entails.

This highly detailed quality resin kit includes 21 pieces of immaculately cast resin, one of which is an exquisitely sculpted scenic base on which the figure is mounted (dimension 10x12cm). On the scenic base as well as the decapitated head of the defeated dragon, you have the option to place the broken head of a large statue, as well as other debris.





Excëlsy

by mmasclans



PRO

Here is the box art that I painted for Ares Mythologic on December

The pictures are the official ones from the website.

Hope you like it,

Marc .







PURITAN PREACHER

BY IAN SUCCAMORE

INTRODUCTION

For the purposes of this article, I wanted to concentrate on the sculpting and painting of a straightforward figure. I did not want to get embroiled into any sort of history, as this would mean dredging through many years of theology. Suffice to say that the puritans have an archetypal style of their own; whether accurate or “Hollywoodised”, they are a recognisable character from many countries’ history. My particular “Preacher” was inspired first and foremost by the author Lindsey Davis. In her book “Rebels and Traitors”, she painted a picture of the English Civil War into which strode many such characters like I have sculpted here. Secondly, a picture in an Osprey book I was using for research showed an Angus McBride illustration of a preacher during the English Civil War. The picture captured the essence of the character of a preacher from that period of history. This picture inspired me to sculpt my own version of this preacher. In my own mind, I could smell the burning sulphur of the muskets match-cord whilst the soldiers waited for battle. The stench of mud, blood and horses, through which my preacher would stride. He holds his bible out in front, his only shield against the atrocities caused by his fellow man. His only weapon to fight the ravages of the impure are his words. He strides over to an upended box, sternly staring down all those about him who may doubt him. He steps onto the box, and starts to preach...

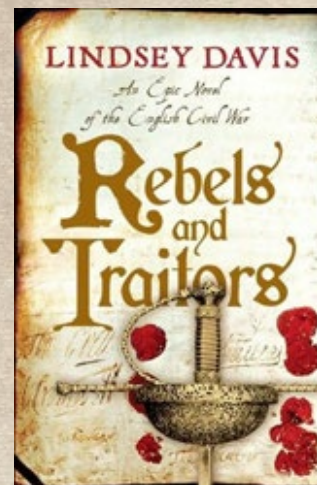




Photo 1



Photo 2

SCULPTING

When I had finished the basic pose in photo 1, I had formulated the idea that I would like to cast this piece. The main thought was I wanted to convert the finished piece to something else from a different time period, but with similar basic clothing. With this in mind, I decided to leave the arms separate to allow for easier casting. The grey plastic areas were all old pieces of plastic that I cut up and sanded to shape with various shaped files and a hobby knife.

Photo 2 shows the figure fleshed out with Magic-Sculpt (MS). Sculpting of the head began with Duro:MS mixed 50:50. The blob on top of his head was the beginnings of his hat. I wanted to depict a fairly chubby man, hence the pot belly. The arms are separate at this stage and remained separate throughout the process, only being held on with blue-tac as necessary. Dressing the preacher began with the shoes and socks. It was important at this stage to maintain the uniformity of the size of his calves, as any discrepancy would be fairly obvious.

Photos 3 and 4 show the right trouser leg sculpted. Photos 5 and 6 show the left trouser leg sculpted. To achieve this, I began with a large blob of putty, which I rolled out over the trouser leg area, similar to a trouser leg without any folds or creases in it. Into this, I then formed the creases and folds with a variety of tools. Particular attention was taken at this stage to give the sense of volume to the trousers. Being a large man with a large waist, I had neglected to give him width to his hips, so I had to sculpt the trousers going up and out to give the impression of volume around his hips. The trousers were also sculpted as hanging down with the weight of the material and gathering around the knee where they were tucked in the socks, so the knee is where the majority of the creases and folds were sculpted.

As the head was removable from the torso, this was sculpted separate. It was mounted onto a pin vice with the main features sculpted out of Duro:MS. His cheeks chin and jowls were then built up with MS.



Photo 3



Photo 4



Photo 5



Photo 6



Photo 7



Photo 8



Photo 9



Photo 10



Photo 11



Photo 12

Photos 7 to 13 show the development of the coat. The skirts of the coat were fashioned using rolled out Duro:MS. I used a sheet of plastic card, liberally doused in talcum powder, as a rolling board. For a rolling pin, I used a hobby knife handle (with the blade removed), also liberally covered in talcum powder. The talcum powder prevents the putty from sticking to anything, so much so that it can be hard to pick up afterwards, it also allows it to be rolled out to an almost transparent thickness, and makes it smell nice! The rolled out putty was then cut out to shape using previous prepared paper templates. This was then glued onto the figure and left to cure.

The main bulk of the coat was sculpted in one session. Blobs of putty were stuck to the torso and rolled out with a rubber tipped paint pusher and the folds were then sculpted into the still wet putty. An old paintbrush moistened with saliva was used to smooth any imperfections and to blend the MS into the skirts of the coat; in fact, I use saliva on any tool I use to prevent them sticking to the putty. Rather than putting the tool in my mouth I tend to lick the back of my hand, and then wipe the tool onto my wet hand. Any stray streaks of putty on my hand can then be cleaned off without me ingesting any of it. Saliva seems to work better than water as a lubricating agent, but I still use water to clean my tools at the end of a sculpting session.



Photo 13



Photo 14

The hat's brim and the collar of his shirt was developed in the same way as the coat skirts. Putty was rolled out in the same manner and by keeping the head separate, it made it possible to make these two pieces at once. Photo 14 shows these after the putty had dried. This picture also shows the arms. These were sculpted whilst blue tacked to the figure; again, the folds were sculpted to represent the material hanging down under the weight of the cloth. After the MS had dried, they were then "jiggled" loose and removed. The join at the shoulder would be tidied up at a later date. The book was made out of a rectangular block of dried MS. This was filed to shape to make the edges square with clean lines. A rectangular piece of plastic card was then glued in place as the book's cover. This was then glued into place on the figure's hand.

Photos 15-17 are pictures of what I thought were the finished sculpt. The shoulder joints have been tidied up. The hat has been sculpted and the brim filed down to a regular circular shape. The hair was fashioned with Duro:MS and a hobby knife. The garters and laces were cut from an old piece of Duro. I tend to roll out any blobs of Duro that I am not going to use. I then let them cure and leave them to one side. These thin sheets of Duro are very flexible. When I need straps for anything, I can then cut the size I want from them and glue them straight on. Any gaps were then filled with MS to make the joints smooth. The buttons were made from lead foil using a punch and die set.

The fingers were first sculpted using sausages of Duro:MS. These were then super-glued to the hand whilst wet, and then bent at strategic places to give an idea where the knuckles would be. Once dry, the fingers were then fleshed out with MS.

The collar of his shirt was removable. The putty was left draped over his shoulders and then lifted off when dry. This was filed down to shape before being permanently glued on. MS was then used to blend this in to the neck area of the coat. The neck area was then sculpted with the head in place on the figure. This remained removable, after a bit more "jiggling". The join was smooth, however, so I was happy with it. I also added a few more folds along the skirts of the coat, so that it appeared to hang better from his belly. These were fashioned with MS and a moistened paint brush to blend the putty into its surroundings.



Photo 15



Photo 16



Photo 17

With my brand new master in tow, I then made the trip to Euro-Militaire. Here I showed Robert Lane what I had done and asked if he would cast me a second copy. He agreed, but only after I had made a few adjustments to make it possible for him to be cast. Being new at this process, I had neglected to fill in any enclosed/tunnel areas, such as the inside of the loops on the bows on his shoes and gaiters. He also suggested I use some Mr. Surfacer to cover the figure. This was to take away any imperfections from the surface that would show up on any resin copy. This I did and the results are seen in photos 18-21. I did notice, however, that after the Mr. Surfacer had been applied, the join of the coat skirts around his middle was now visible, and the left hand side of these skirts did not hang how I wanted them too. These were corrected by adding some more MS and fashioning some more folds, so that the coat now looked like it was stretched over his belly, and hanging down in the front in a natural way. After another coat of Mr. Surfacer, he was now ready to cast.

Below is the finished cast, but we'll see more of that in the next issue when I'll paint him.



Photo 18



Photo 19



Photo 20



Photo 21



Price: £23,30

Size: 17ml

Material: Acrylic paint

Available from:

scale75.com



Unboxing ScaleColor's Metal N' Alchemy: Steel Paint Set

In this new episode of our Scale75 paint set review series, I'm going to put aside the normal colours and talk about the Metal N' Alchemy range: the Steel Set.

The Scale75 metallic colours are being spoken about quite a lot at the moment, but it is still hard to find someone who will talk about them specifically, so I would like to present them in the most complete way I can. Again, remember this is only my very personal point of view following my way of painting and looking at the materials. I'd like you to remember that I don't use an airbrush, so all my opinions come from my experience and from my skill with brush use only.

The price is higher than previous sets; here we have an average price of almost 4€ for each pot (as usual the set consists of 8 pots). I think it's a little bit too much, considering the prices we can find in a model shop for a 17ml metallic colour pot, either acrylic or alcohol based. At the same time, it's true this is not like common products we've seen before.

The basic concept, I think, is to use the metallic colours like a standard non-metallic colour, mixing them into your own unique colours and also using them to shade and highlight. Usually this operation is not easy, because of the thickness of the metallic paint, their poor dilutional capability and their drying time. The Scale75 metallic colours are instead very easy to mix and they don't dry so fast to make blending hard; but the most important feature of the set is another addition – the alchemy colours.

The Metal N' Alchemy set is composed of four metallic colours and four alchemy colours.

The first ones are easy to understand; the main colour shaded from dark to light. There are four pots with metallic colour. The latter group deserves a few more words – four metallic/pearl-like coloured tones. Personally, I've



Something more to mention is the fact I did not use the ball bearings this time to aid in mixing the paint before use. These paints haven't given me a single problem and the tones are amazing too:

»» Black Metal is perfect for mixing in a base colour or as shadow tone; it would work well for approaching historical chainmail.

»» Trash Metal is a warm metal, like a burnt metal, perfect for historical or fantasy armors as a base colour.

never seen anything like this before...white, green, blue and violet pearl/metallic colours and all cold tones!

The first question in my mind has been how to use them. I decided to try and read the 'instructions page'. Like before, this is next to useless and a bit of a standing joke, but it does give you some idea of what is possible. You can use the alchemy colours as a base, as a light wash, semi-transparent or most of all as a glaze. Maybe it could also be possible to use them also in a NMM technique. On close inspection, I find they are very thin, bright and well pigmented. Wonderful!

After reading the step by step article by Alfonso "Ban-shee" Giraldez in FPM issue 13, you can see how bright these colours can be. I can tell looking at the Khalgrim Gunnarson Dwarf and Abyssal Lord bust models pics that the armor is exactly what you should have using the alchemy colours properly: chromed, bright and intense.

The metallic colours don't have the best covering power and are pretty thin. I compare them to Vallejo Model Air metallic colours and the old alcohol based metallics from Testors, because the pigment is very fine; a lot smaller than the new or old Citadel paints, Model Color, Game Color and Andrea Color. The advantage they have over the Model Air colours is the consistency of the paint. They seem to have a little less carrier fluid, which makes it easier to manage. I think they are the best acrylic metallic pigments I have ever seen. Washing my brush in water, the metallic pigment is barely visible; it's like washing a non-metallic colour!

I'd like to take a second to think about my friend, Federico Sorgi. Perhaps they do not fit very well for painting a large number of miniatures at the same time, because you can't be sure of complete coverage with just one coat (you know...painting lots of miniatures at once takes a lot of time), but it depends on your own personal way of painting. Of course, they fit well for display models where painters take their time and speed is not needed.

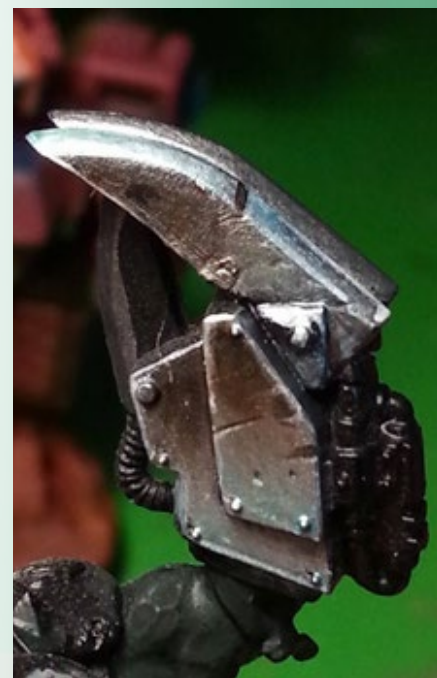
»»Heavy Metal is like the previous one, but colder and brighter.

»»Speed Metal is a very light silvery metal, good for maximum light reflexions.

I conclude this review with both thumbs up, but I admit that to properly use and exploit all the possibilities this set has to offer is not immediately apparent, at least to me...yet! I need to have practice with this set to discover what it has to offer, but this will take a bit of time. I have made a small attempt (see pics) to try them on a Ork's claw using Black Metal as base, Trash + Black Metal to lighten it, Speed Metal for scuff marks, White Alchemy to maximum lights, Cobalt and Emerald Alchemy to give a cold colour reflections and GW's Agrax Earthshade for warm reflections. As you can see, the results are pretty good for a 2 minute try.



Unfortunately, these metal colours are not available yet as individual pots, but my advice is to absolutely try them. Now I can't wait to get my hands on the Metal N' Alchemy Golden Series!



BEST OF BRITISH



Carlos FigureArt is an immensely talented Leicester based miniature painter that has been knocking out stunning historical artwork for over 10 years now.

with Carlos FigureArt



FPM had a chance to catch up with him this month with a view to discovering why he is currently one of the best painters out there.

1. Hi Carlos. Please tell FPM about yourself. How did you end up with the name FigureArt? What awards you have won and any other notable achievements.

Hi Guys, it's a pleasure to be interviewed for FPM! I have been modelling and painting figures and armour for nearly thirty years, since I was around eight or nine years of age. Most recently, I have concentrated on figures and only entered a few shows. At the two Euro-Militaires I have taken part in, I'm pleased to have come away with a full set of awards, apart from the Gold! Which These include Commended, Highly commended, Bronze and Silver. This is cool, as it keeps me wanting to better my work! I aim to become an all — around painter; for me figures, vehicles and groundwork have to be of equal standard, so I practice all disciplines. I hope to be able to visit some European shows at some point...I have been lucky to contribute articles to magazines such as Military Illustrated Modeller, Military Modelling, Tamiya magazine and also recently for the Mr Black series of figure modeling books. In the past, I have also done some box art and also private commission work. Modelling and figure painting today has become an art form in its own right, hence the title of my facebook page! Although it could quite easily be called 'ModelArt' or 'PanzerArt', due to my varied modelling interests and habits.



2. Do you have a background in art and how did miniature painting become your creative outlet?

Both my parents are artistic and creative, so from an early age I loved to draw and paint and later around eight or nine years old I started to make and paint models, also. I went on to study art at college and at A-level, but in the end declined my place at University to study fine art, a decision I will always regret! After cramming in so much artwork during my A-levels, I needed a change of pace, so picked up the models again and realised I could incorporate my love for history and art into one form with no paper or canvas in sight!

3. I know you have a keen fascination for painting historical figures and in particular ones related to World War II Eastern Front battles. Is there a reason for this and how did this develop?

Eastern Front themed pieces have become my forte; my love for this subject developed from reading many accounts of the fighting in and around Russia at the time. The uniforms and winter camouflage has always been of interest and also the effect this theatre of war had on the uniforms, men and vehicles' equipment with the cold conditions, mud and snow! I also love painting white!

4. I imagine it's easy to find inspiration for WWII projects, but briefly walk us through your painting process, from concept to creation.

Usually an image in a book or a great sculpt will get the mojo flowing, or equally, another painters work. Armed with the piece ready for paint-

ing, I will gather the relevant references, which is a key stage when painting historical figures and armour. I then plan the colour scheme and choose which tones work best together, if given possible choices. I then prime, basecoat in enamel or acrylic and then paint the topcoat in oil paint throughout. I usually introduce enamels for weathering along with some acrylics here and there...I always paint following the zenithal lighting principal, or 'Spanish' school; this seems most realistic to my eyes, depicting mostly outdoor subjects. One day I'd like to paint using OSL, but to date I have not found a suitable military subject, although I did paint a Knight Models, 70mm Luke Skywalker c/w light-saber casting blue light over his lower half, which looked pretty cool! Finally, I always put some time and effort in to the presentation of my work; it makes a big difference and enhances the overall viewing experience.

5. You recently posted pictures on social media of a German trooper. For those of us who regularly follow your work, it is a joy to see the skin results you produce. However, you paid particular attention to the expression with the intent of conveying the soldier's weary grief. I feel you achieved this expertly. Is this an area you are specifically working to develop?

Yes, not only do I want to paint figures, but also inject some feeling and be able to stir up some emotion from viewing my works. If a soldier is fighting in sub zero conditions and is tired, hungry and cold, I want this to come through in my figures and painting. I want to capture the gritty look of war and I find this my biggest challenge.





6. You previously wrote step-by-step articles for *Scale Model Handbook* (Mr Black Publications). Is this an experience you enjoyed and what does sharing your work mean to you?

I'm really passionate about our hobby and I want to pass on this energy! I hope to motivate and pass on what has taken me many years to learn and develop. When I started out, I had no one to teach or help me; it was all self-taught and only later did I get some advice from painters and the early innovators in our hobby in the form of books. There was no internet back then...I think this is what motivates me to pass on my techniques in the form of articles or blogs — if it keeps somebody in the hobby or introduces a new modeller or I can help others in some way, or even just to motivate, that makes me happy. ☺

7. While researching your work, I learned that you are someone that doesn't like to be stereotyped as a particular 'style' of painter. Many UK based artists have been associated as painting 'Eavy Metal' style. I feel this is changing with the new generation of miniature artists. What are your views on this subject?

I think since the advent of the internet, miniaturists now are influenced by many painting styles from around the world. The 'Eavy Metal' style works well in the smaller scales due to the heavy contrast and particularly with Sci-Fi/fiction themed pieces with the slightly cartoonish feel, but with the larger scales and historical minis, more of a realistic style is popular and in evidence. I see the European style with overhead lighting en vogue at the moment. This is a style I work in mostly and is becoming very popular.

8. I learned that you use oil paints. Do you only use oil paints and do you feel they hold any advantages or disadvantages over acrylics? Have you always painted in this way or did you evolve while trying new techniques?

When I started out many years ago, the acrylics that we know today were not around; modellers were using enamels and oil paints to paint their figures and models, I also loved the way oils gave that smooth looking transition to shading, etc., so took them on-board early on and have used them throughout. The advantages for me outweigh the disadvantages, the latter really only being the drying time, but I work around this using forced drying and also having multiple pieces on the go at once. The advantages are many. The main ones are being able to physically blend the medium due to the previously mentioned slower drying time, which that also facilitates easy clean-up of mistakes; texture can be painted in that holds up when dry due to the qualities of the medium; the paint finish is bullet proof and it can be handled once dry without fear of damaging the surface and also many effects



can be obtained through adding various mediums; they can be used as glazes as not all colours are opaque and can add a lot of depth to the finish; but most importantly they have some soul!

9. Consider all the art supplies and tools you have accumulated over the years. What is the one piece of equipment or tool you could not do without?

Without a doubt, hands down – my Optivisor! I very nearly quit around six or seven years ago, due to me not being able to see the fine detail to move my work on to the next

level. The Optivisor allowed this and I'd be really xxxxxx without it!

10. Although you have an abundance of talent for painting, there is certainly more going on in your life! You look like you fell out of Olympus thanks to your body building regime; you have a love of motorbikes and in your spare evenings you are a night-club doorman. Tell FPM readers one more thing they would love to know about the mysterious Mr. FigureArt!

Haha! Thanks! I love animals! I have a Rottweiler named Benson.



11. Will you be competing in any of the competitions this year at home or abroad? What are your plans and is there anything major in the pipeline that you can discuss with FPM?

After a quiet previous year on the show scene, I hope to attend or compete in a few shows this year — Sword and Lance, Figure World and Euro to name a few. I would really like to make a European show at some point in the future.

12. Finally, please pass on some advice to painters hoping to follow in your footsteps. Is there any advice that was particularly useful to your own evolution and development?

The best advice I can give, which may sound cliché, is to practice and then some! I try to paint daily, even if it is only base coating for fifteen minutes. Also, once I have finished a piece, I move straight on to the next; for me, this is the quickest way to improve. Investing time in any endeavour we wish to improve in is key.

E-Mail – figureart@hotmail.co.uk

FB Page [Carlos FigureArt](#)

The results Carlos manages to achieve speak for themselves. Of particular interest to me is the fact he works with oils. It's a great reminder to all of us that we should try not to always limit ourselves to the well-known painting mediums. I imagine Carlos would produce equally amazing work painting in acrylics, but painting in oils when executed to this standard opens my eyes to a whole new world of creative inspiration and something I will experiment with in the future for sure.



MINIATURE HEROES

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available to preorder.



Inuit Bust



Once in a while, you find a miniature that you have to paint. This desire can be fuelled by various elements. It can be for the quality of the sculpt, the storytelling element, your personal preferences or sometimes, it simply appeals to you.

In the case of this Inuit bust, sculpted by Romain Van den Bogaert, it was a mixture of all these elements. This 1/6 scale bust is finely sculpted with an unparalleled attention to details. Furthermore, I have lived for nearly two years in the Canadian Arctic, so this bust appealed to memories of my time in these regions. There was no doubt about it; I needed to paint this bust.

Before getting started, there were a few things I needed to research in regard of some details on the sculpt. The presence of the labrets (piercing under the lower lips) as well as the ornament at the base of the sculpt were intriguing. These were not elements I had observed from my knowledge of the Inuit community. Most of them living in

the tundra did not have access to wood, except for the rare driftwood found here and there. So the ilgaak (snow goggles) would have been made of bone, not wood. Personal ornaments were not something common either since they were nomadic, always moving from one source of food to the other along the seasons. Resources were spent on tools and other useful items for survival. Even the beautiful sculpts, which have become a staple in Inuit art, only appeared and developed following their sedentarisation in relation to the church and trade posts.

My knowledge of the Inuit culture is limited to the communities found in the Canadian Arctic, so I wanted to know where the inspiration for the sculptor was from. After discus-

sion with him and a bit of research, I established that the material that inspired this sculpt was most likely from the Aluutiq people. They were mostly found on the south coast of Alaska and would have been sedentary. This lifestyle would have allowed the desire for ornaments and wood would have been present in their environment.

The other thing that I was intrigued about was the fish. My plans were clear; I wanted to use the colour of an Arctic Char as my inspiration, but the sculpted fish was clearly not one. It is a Dusky Grouper. Even though this fish is not found in the Arctic, it is still a wonderful beast that fit really well the bust.

Materials

» Stynylrez white & black primer

Minitaire

» Pumpkin
» Jaundice
» Innards
» Regal Red
» Bark
» Coal
» Earth
» Humanoid
Flesh
» Saddle
Brown
» Cracked
Leather
» Dark
Leather

Daler Rowney Artists' Acrylic Ink

» Antelope
Brown
» Scarlet
» Sepia
» Black
» Prussian
Blue
» Flame
Orange
» Flame Red
» Shimmering
Green

Scale 75

» Tourmaline
Alchemy
» Peridot
Alchemy
» Trash Metal
» Speed
Metal
» White
Alchemy
» Arabic
Shadow
» Indian
Shadow
» African
Shadow
» Light Skin
» Basic Flesh

P3

» Thamar
Black
» Menoth
White Base
» Menoth
White
Highlight
» Morrow
White
» Umbral
Umber
» Rucksack
Tan
» Greatcoat
Grey
» Cryx Bane
Base

» Bootstrap
Leather
» Gun Corps
Brown
» Bloodtrack
Brown
» Trollblood
Highlight

Citadel Shade

» Agrax
Earthshade
» Reikland
Fleshshade

This entire research process is not something that you have to do for every project. When the inspiration is there, you can simply dive in and let it flow. It is sometimes nice to use these opportunities to learn more. As my time spent in the Arctic was in Canada, there were quite a few things that did not sound right with this sculpt, so I was curious to see where they were coming from.

Lastly, I am not someone asking for historical accuracy in what I paint. Coming from the fantasy side, I have learned that I would rather have an inaccurate subject in which the details serve some form of narrative purpose than an accurate subject who falls short and is boring. The most important thing when investing yourself in a project is how it is speaking to you. We all follow different voices. Follow your own, it is the best way to stay motivated and achieve great results.

The research done, I knew where I wanted to go with this bust. Winter elements (even though the jacket suggests a milder climate), an Arctic Char colour scheme for the fish and the face of an old man with few days old beard as suggested by the sculpt. After assembling the model and fixing a few breaks from the shipping, I needed to extend the rope to connect with the fish on the right side of the bust (*picture 1*). I usually keep old cables for such a purpose. Once you remove the protective rubber around them, the naked wires

can be twisted to represent ropes of various scale. Gaps are filled with milliput and kneadatite and the plinth is protected with masking tape. I personally prefer to have my project glued to their plinth from the start and use it to hold the miniature.



2



An initial coat of black primer is applied followed by a white coat leaving the black present in the deepest part of the model (*picture 2*). It is important to leave the most recessed parts black when airbrushing your base colours. As these will be shadows, you do not have to worry that your base colours cover them entirely. You do not have to try to shoot your paint in every angle possible to reach those areas, most often creating run off due to too much paint. Your colour will simply fuse with the black, reproducing a natural shadow.

As previously said, my aim for the fish was to recreate the colours of an Arctic Char. It is a beautiful fish with a really bright orange belly and crimson fins. The choice is partly based on my experience in the Arctic, but also serves an artistic goal. I needed more colourful and saturated elements to the base. I did not want to have an overall brown and desaturated model. This colour scheme allows me to introduce more life and a more vibrant feel to the piece, while staying realistically close to what nature can offer.

It is always important to inspire yourself from resource material before jumping into a project. If I had started the job directly, I would most likely have missed all the complexity and subtlety you can find on a fish skin. Google Image is there to provide you with hundreds of pictures to inspire you, use it. It is also important to not get overwhelmed by it. Hundreds of pictures means hundreds of different avenues you can take. Make sure to choose a few that represent what you are looking for, save them to your computer and refer to them often in the process.

It is also important to remember the scale you are

working at. Some details on a real life model will appear really good and can be inspiring, but can end up being disastrous on your project. You have to remember that what you are working on is a reduced scale model. In this case, the subject has been shrunk 6 times, which means that some small details present on a life size will basically have disappeared at this scale. Any attempt to represent them could end up overburdening your work and make a mess of everything. Always be aware of that factor. If you really want to add every little detail, taxidermy might be better suited for you.

In the case of the Arctic Char, the first thing that jumps to your eyes is that bright orange and red belly and crimson fins. You can also observe a light stripe pattern in the brown and greens as well as a dominant spotting on the body. Lastly, observe the colour variation on the head and lips and those almost metallic colours. All these details will help in making your paint job more realistic and stunning.

Pumpkin is airbrushed on the lower part of the fish, including the lower fins and Antelope Brown on the top part. The top and back fin are airbrushed with the Antelope Brown, leaving the top edge lighter for the top fin as the back fin is mostly left white (*picture 3*).

Scarlet is then airbrushed to add depth to the belly and fins of the fish. The top and back fins are also coloured with Scarlet. You can see the transparency of the paint coming into effect, as the initial Antelope Brown naturally shades the bottom of the fins. Pumpkin is then lightly applied in the transition between the Antelope Brown and Scarlet on the belly of the fish as well as sporadically on

3



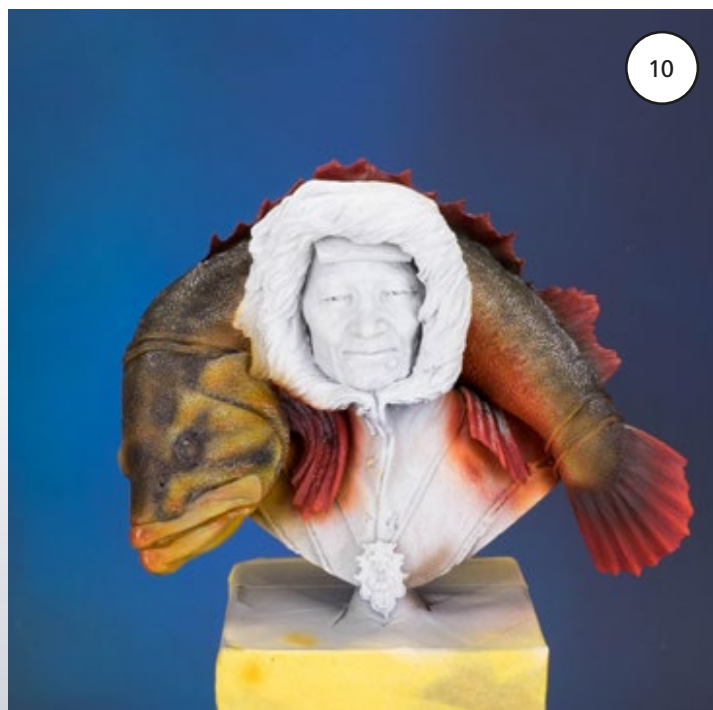
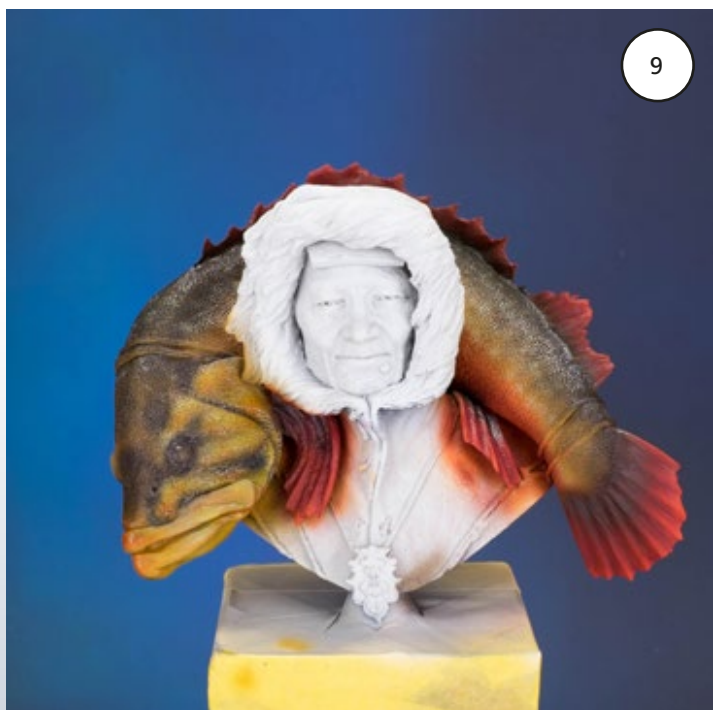
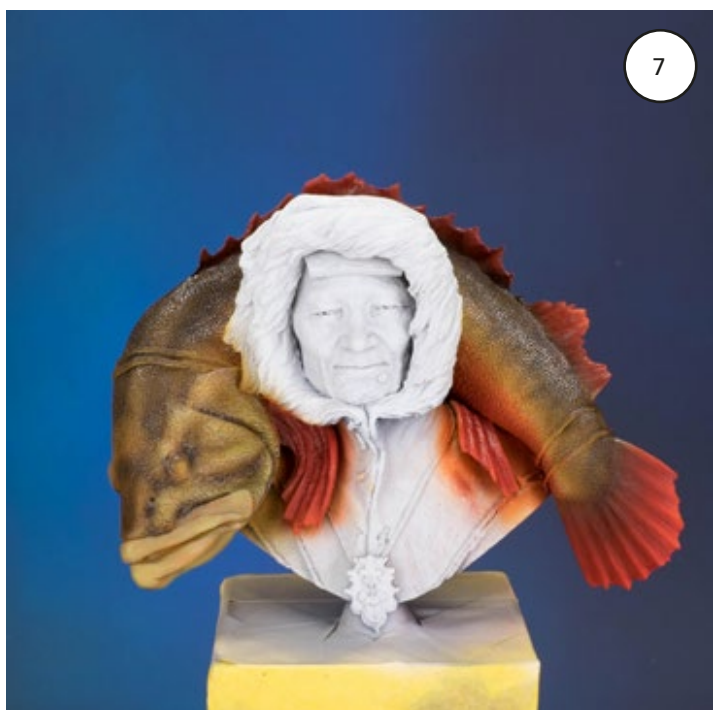


the face to link it to the rest of the model (*picture 4*).

Jaundice is then used for highlighting the head of the fish as well as creating a separation between the belly and the top part (*picture 5*). Sepia is then applied, again by airbrush, as shadows on the head as well as on the top of the fish. Note how the Sepia is also used to create the stripe pattern on the body of the fish. Everything is then smoothed down with Antelope Brown to avoid harsh transitions (*picture 6*).

The fins are then shaded with Innards (*picture 7*) and are given a more ruby feel by applying a filter of Regal Red.





The black ink is mixed with Prussian Blue to enhance the top of the fish, shadows as well as the base of the fins (*picture 8*). Blue is always a good colour for shading providing more depth. Combined with an orange belly, being the complimentary colour, it only accentuates the contrast. A small touch is all that you need. Flame Orange is airbrushed in small areas to add colour to the head and some spotting is done on the body of the fish using Jaundice (*picture 9*).

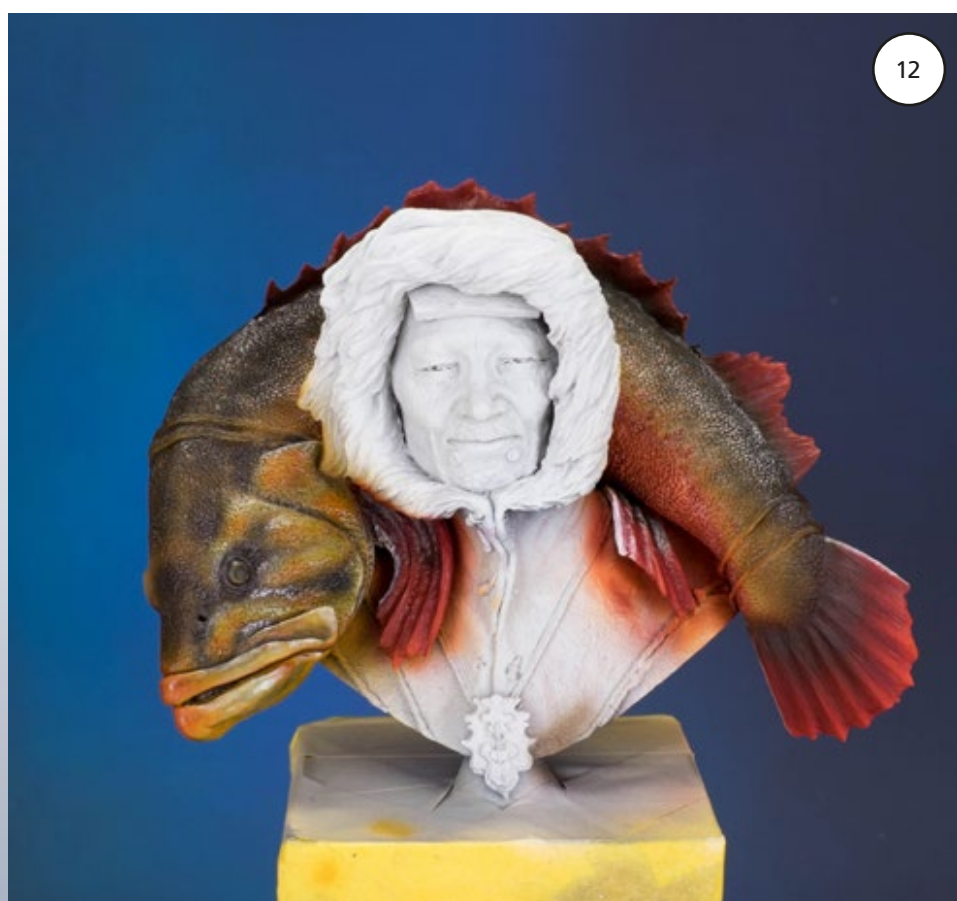
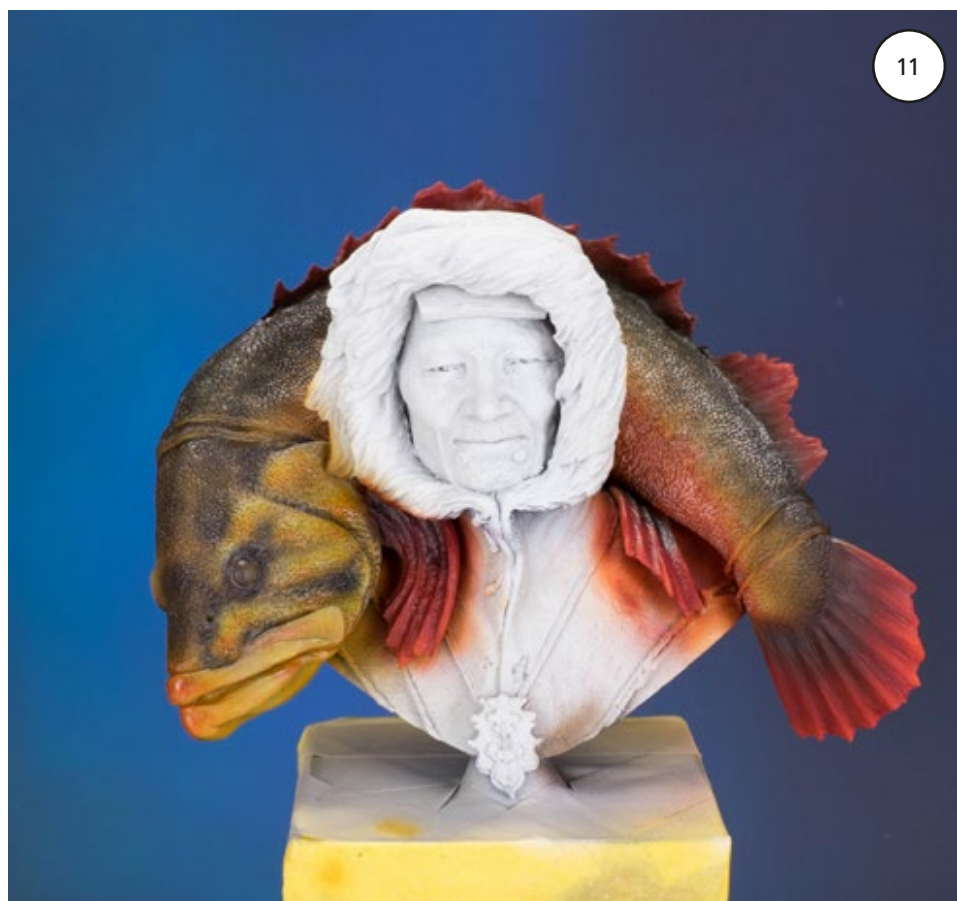
ward on the fish. These spots are edged with Jaundice. Along the body of the fish, lines of spots are added by painting individual scales in Jaundice. This detail barely shows in the picture, but contributes immensely to the texture of the skin. Finally, the beak is enhanced with Flame Red (*picture 10*).

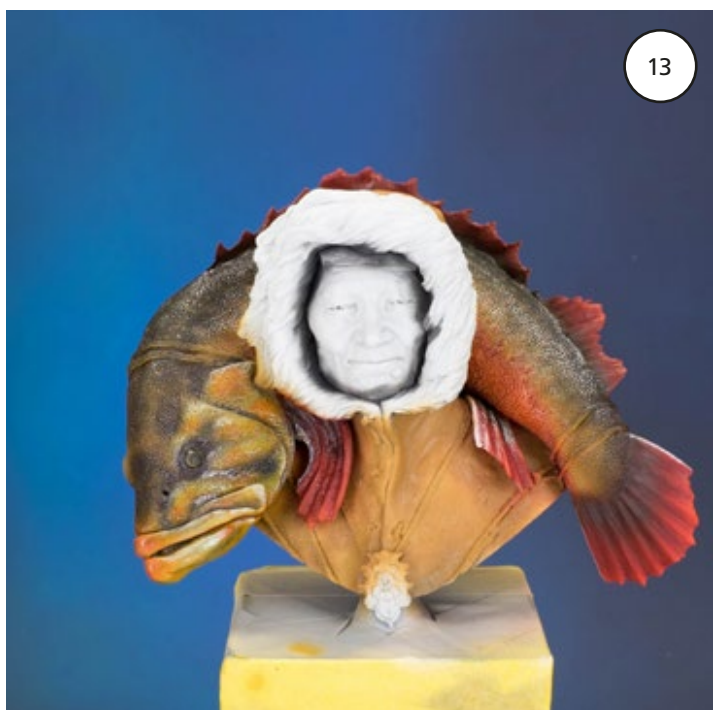
Tourmaline Alchemy is then added to the belly of the fish

Using a brush, spots of Flame Red are added going up-

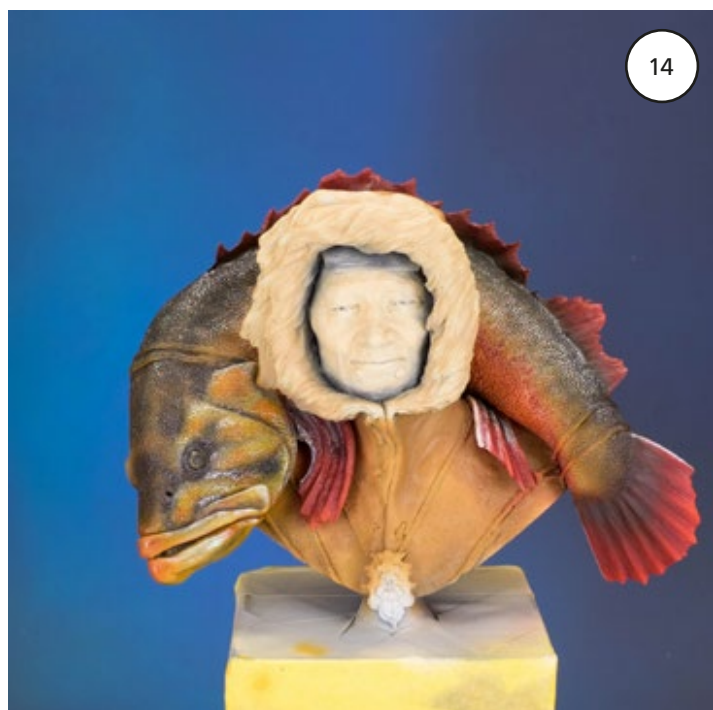
(picture 11). The addition of metallic paint will give the shimmering effect on the fish without having to use gloss varnish. The varnish would have overpowered the whole texture effect. By using metallic paint, we can depict the shiny skin without overdoing it. As you can see, the effect is a bit overdone. It will be toned down by mixing the Tourmaline Alchemy with Flame Red and retouching the belly. Peridot Alchemy, Trash Metal and Speed Metal are used to nuance the head and lips as well as bringing that same shimmering effect. The beak is retouched with Flame Orange mixed with Jaundice. The eyes are first coated in black on which an irregular circle of Jaundice will be applied and washed down with Sepia. Lastly, White Alchemy and Morrow White are used on the edge of the fins to complete the fish (picture 12).

Time to pick the airbrush again and start working on the main subject.

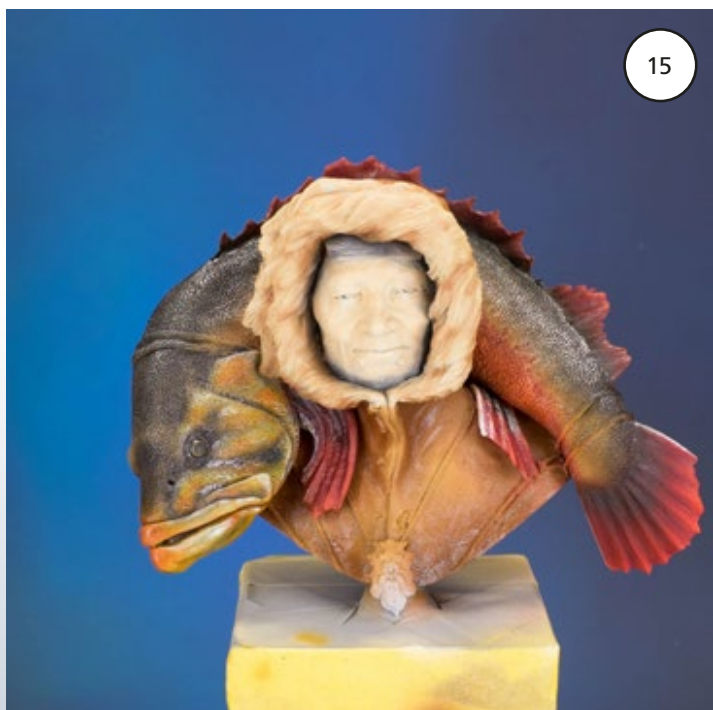




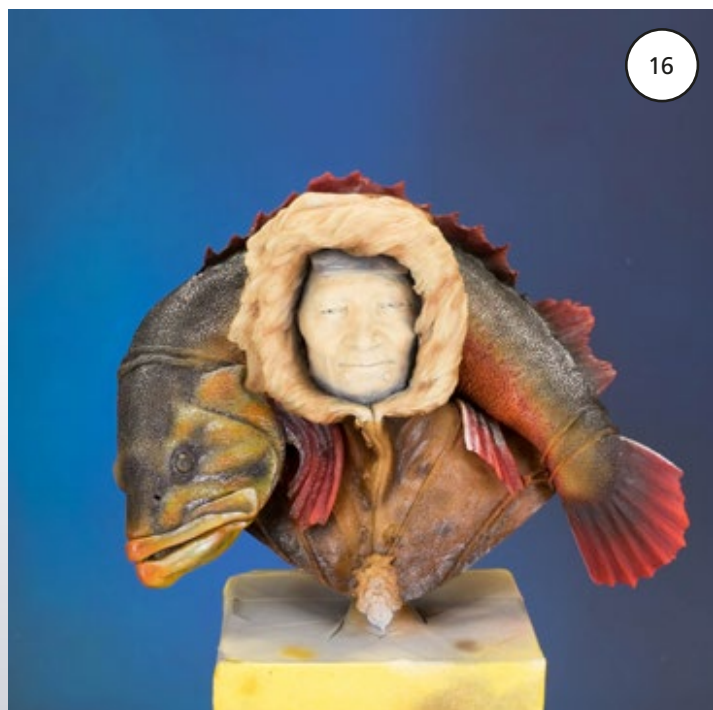
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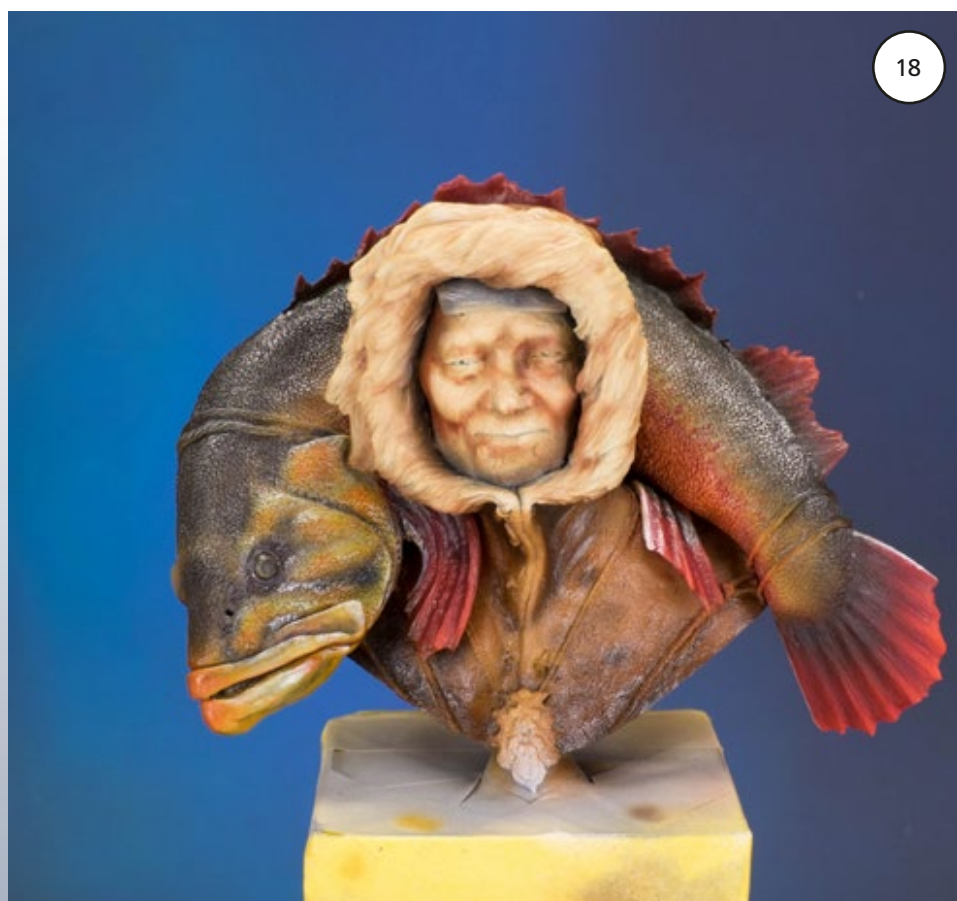
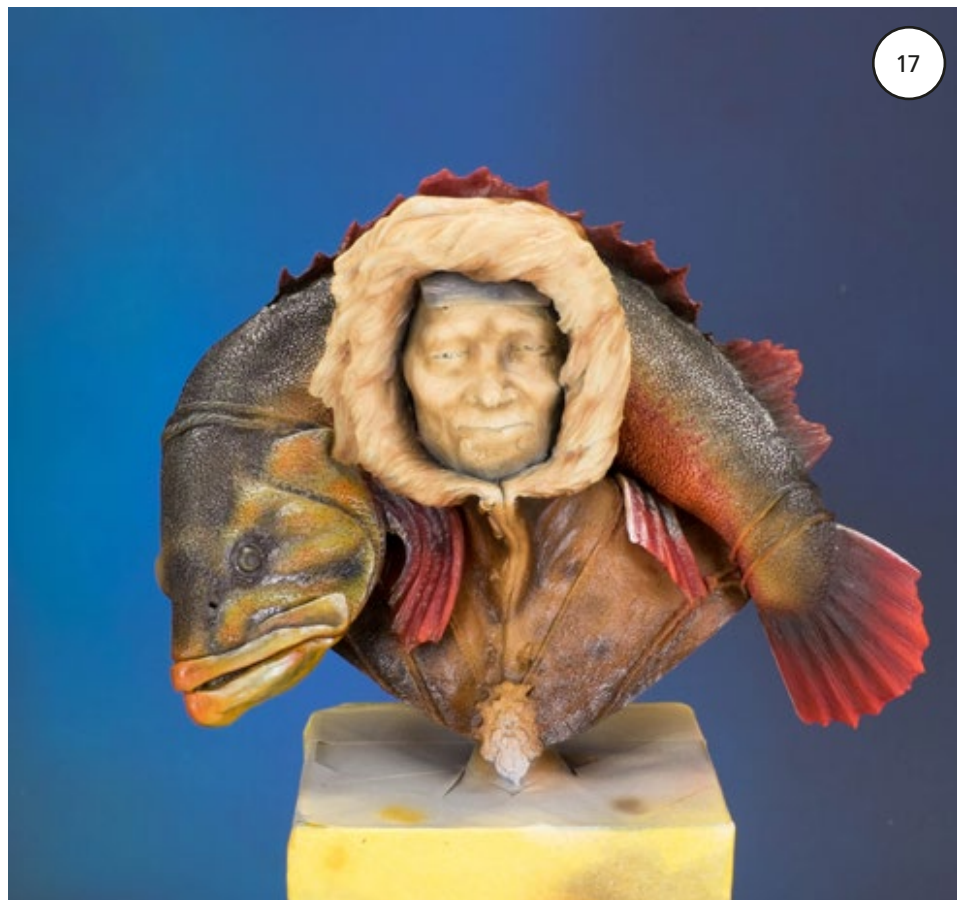
Bark is applied as a base on the coat while Coal is used to shade the area surrounding the face. It will serve as a pre-shadow making the following steps much easier without having to worry about carrying the shadows all the way into the recesses. It is sparsely applied to the snow goggles to create a base for the following work on them (*picture 13*). Earth is airbrushed on the fur collar and Humanoid Flesh for the face (*picture 14*).

We need to quickly go back to the fish. I wanted to add a touch of shimmering to the scales. They were a bit

too flat to my liking. A light coat of Shimmering Green is applied in order to add some metallic pigment as well as a light green feel to the surface. Some areas are then toned down with Sepia. Saddle Brown is then used to create some volume on the collar and shade the coat (*picture 15*) followed by Sepia (*picture 16*).

Bark followed by Cracked Leather are used to shade the

face (picture 17) and it is completed with Dark Leather to bring some red back while accentuating the forms (picture 18).



19



The eyes are sculpted as a sculpture and not as a typical model kit to be painted. Therefore, the iris and pupil are sculpted. You can either leave it as it is or use a putty to fill it and have a smooth eyeball. I decided to leave it as is; this is the easy way which would still be efficient. A base coat of Menoth White Base is initially applied followed by highlight of Menoth White Highlight and finally pure white. Umbral Umber is applied in the recess of the iris with a wash of black. Finally, the pupil is based in Rucksack Tan with a white spot as a finale (picture 19).

Time to attack the face. Just as with the scales of a fish, skin is full of possibilities. There is no skin alike, simply compare those in your surroundings and you will notice various hues and nuances. That does not even include all the sores, bruises or other marking you can find on skin. Obviously, using Google Image is a good way to obtain more references closer to your subject without looking like a creep while riding the bus.

Arabic Shadow is used as a mid tone on the face in order to obtain a leathery feel (picture 20). Indian Shadow is used for shadow, paying close attention to the wrinkles. African Shadow is applied as a base on the lips (picture 21). Greatcoat Grey is applied as a shadow in various areas, mainly to tone down the face and increase the old age feel while decreasing the saturation. It is also the base of the beard (picture 22). Tone is added to the nose with Indian Shadow while the global shadows are accentuated with African Shadow (picture 23).

20



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22



23





The details on the face are fleshed out with Basic Flesh and Light Skin. The beard is shaded with Umbral Umber and black while the highlights are pushed with a mix of Greatcoat Grey and Light Skin (*picture 24*). The lips are textured with Light Skin and Cryx Bane Base and highlights are enhance all over the face with Menoth White Highlight (*picture 25*). We can now fully feel the effect of age on the skin.

The labrets will be painted as an old weathered piece of bone. After receiving a base coat of Menoth White Base, Cryx Bane Base is used for shadow and highlighted with Menoth White Highlight. The snow goggles are glazed with Bootstrap Leather, shadowed with Greatcoat Grey and highlighted with Menoth White Base. There is no need for base colour as the initial treatment by airbrush was sufficient to provide a foundation. The edges are retouched with Menoth White Highlight, while the goggles are nuanced with glazes of Cryx Bane Base (*picture 26*). In both cases, it is important to minimize the saturation. Technically, as wood and bone would weather, we can expect a grey tone to it. Since both elements



can easily be lighter than the rest of the face, if the saturation levels are too high, they will pull too much attention. By sticking to nuances of grey, we can assure that they will not distract from the face.

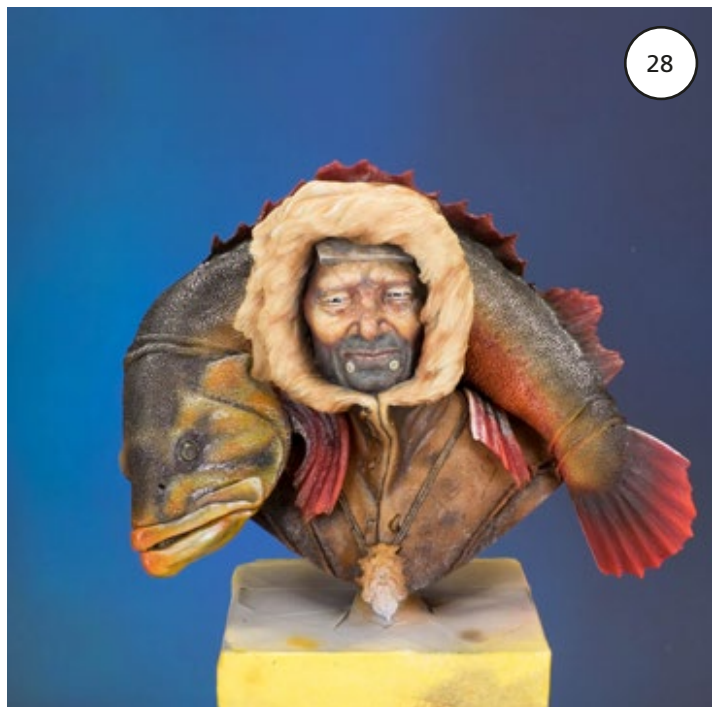
Gun Corps Brown, Bloodtrack Brown and Umbral Umber are applied with a brush to blend the leather as well as balance the colours and provide various nuances along with the initial airbrushed col-



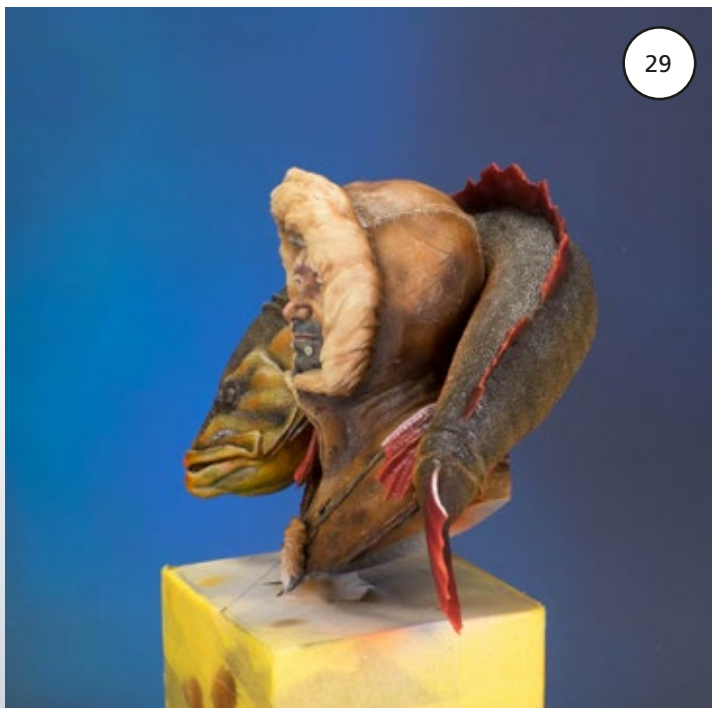
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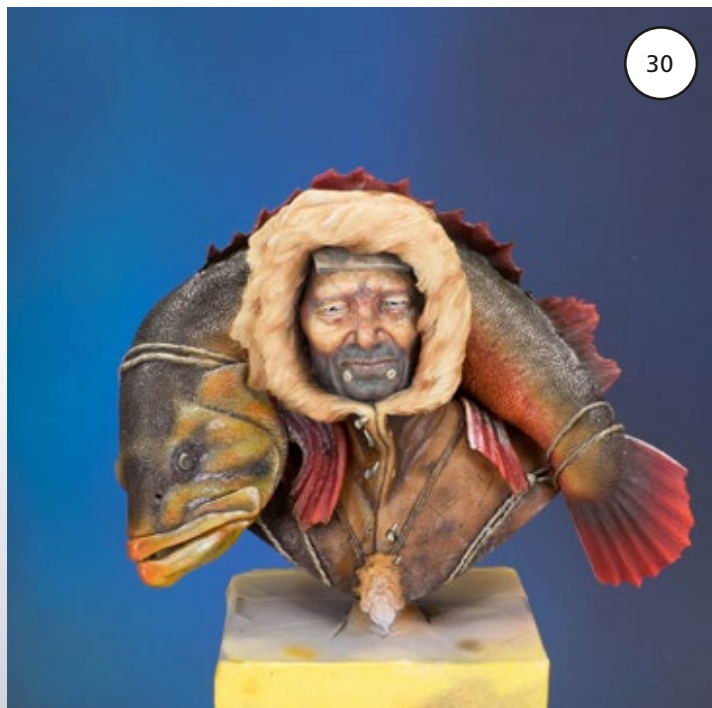
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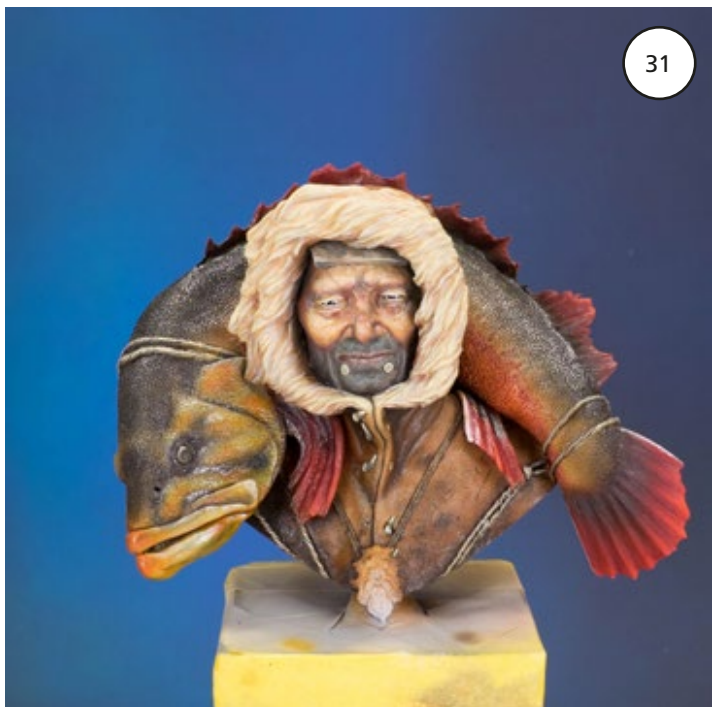


ours (picture 27). Details are then enhanced with black and Rucksack Tan and a touch of Menoth White Base in order to bring more texture and bring the various cuts and defects of the leather forward (pictures 28 & 29).

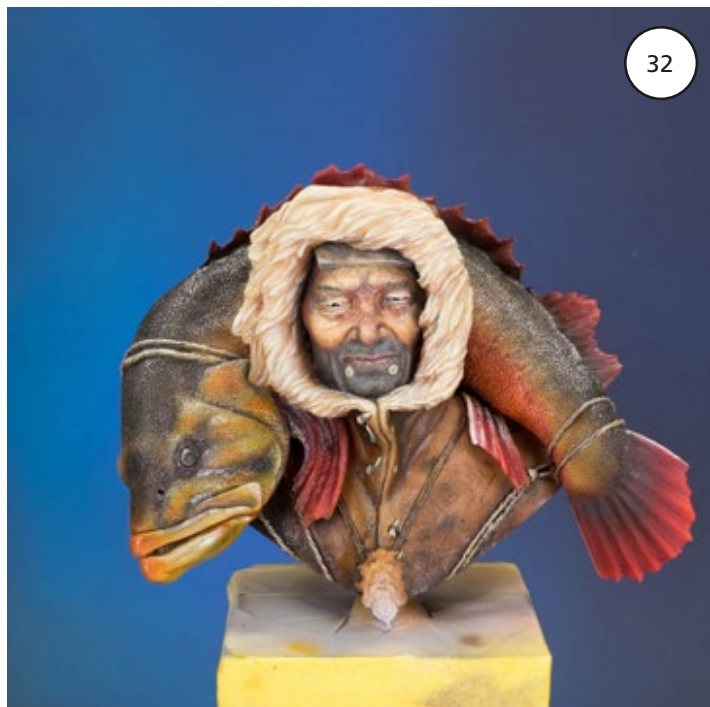
The ropes receive an initial coat of Umbral Umber. Rucksack Tan is then applied over them, making sure to keep the recesses dark brown. Menoth White Highlight is mixed with Rucksack Tan to progressively highlight the ropes. They are toned down with a glaze of Trollblood Highlight. The claws used to close the coat are painted

in the same manner as the labret and the cords holding them are done as the ropes (picture 30).

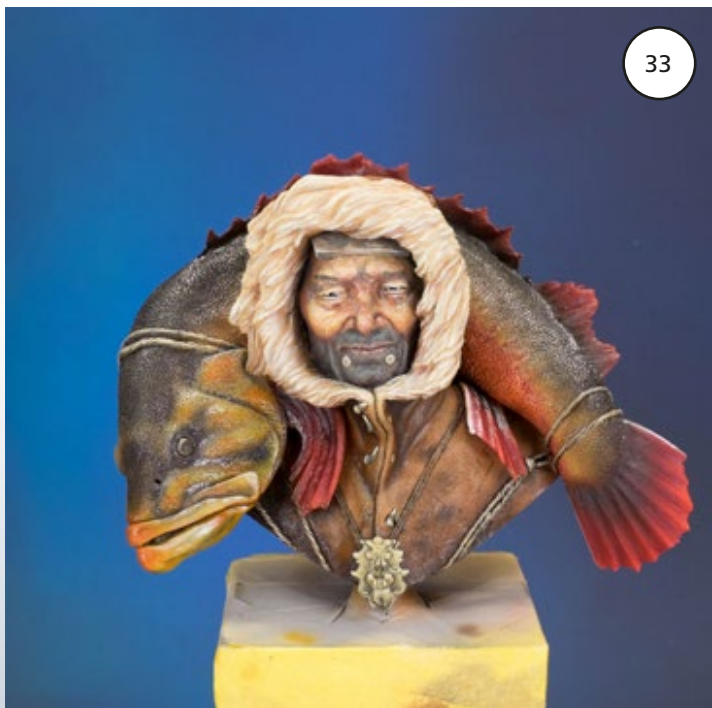
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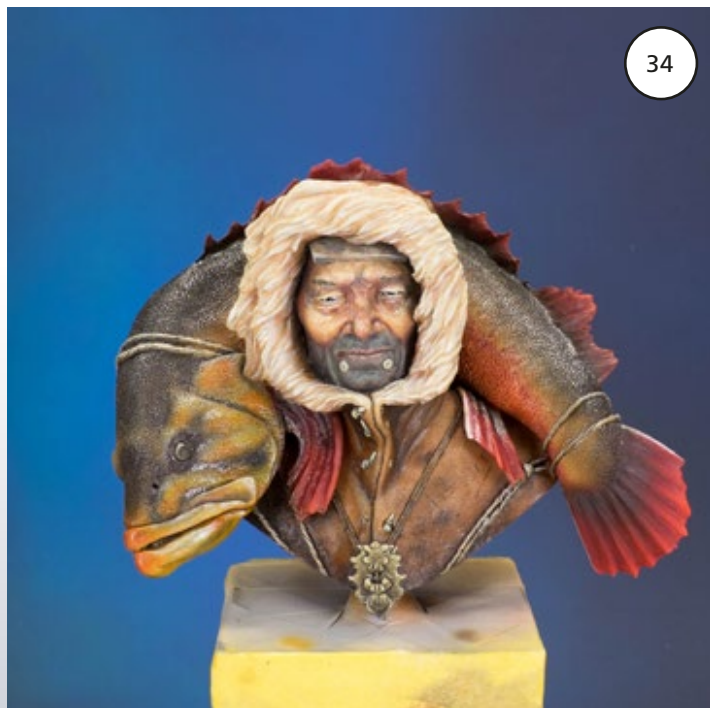
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34



The fur on the collar has been highlighted with Menoth White Base while Bloodtracker Brown is used to shade the recesses (picture 31). A final highlight of Menoth White Highlight is applied to the fur while eyebrows are painted with fine vertical lines of Cryx Bane Base and black (picture 32).

The ornament received a coat of Menoth White Base and is then shaded with Cryx Bane Base and Umbral Umber. Trollblood Highlight is used for highlighting with Rucksack Tan as a link to keep the yellow tone of ivory. Edges

are then picked out with Menoth White Highlight (picture 33). In order to reduce the visual pull of the ornament, I decided to shade it more with Cryx Bane Base and Umbral Umber while the highlights are retouched with Rucksack Tan and Menoth White Base (picture 34).

To give more character to the bust, I added age spots. Agrax Earthshade and Reikland Fleshshade are used for this. They are applied with the point of a toothpick leaving small bubbles on the surface. Once dried, they give a realistic result which was easy to apply and greatly contribute to give more character to the piece and enhancing the feeling of an old man (*picture 35*).

The last step is the most crucial one and the one that made me hesitate the most—the snow. Even though I knew I wanted to add snow from the beginning, looking at where the bust stands without it, I already had a stunning piece. Adding snow could ruin it and once applied, you cannot go back.

It is not like something that could be painted over as the snow also adds texture. As mentioned, snow was part of the equation from the get go. No time to back out on the plan.

The main issue is to represent the fine and dry ice of the Arctic. Temperatures are so cold and dry during the winter that the snowflakes are like grains of sand. It has nothing to do with the wet snow we are accustomed to. Intense cold combined with drifting snow also means that the eyebrows and beard would be caked in it. Usually, when I work with snow, it is to cover a base. I do not have to worry about details disappearing. In this case, I needed something that would not cover up details. Basically, I needed to obtain the texture and glitter of snow, but I needed it to be transparent in order to not mask the details of the face.

My first idea ended up being the one. Fine superglue, the one



running like water, is lightly applied with a brush on the eyebrows, around the eyelids and on the beard. Secret Weapon crushed glass is then sprinkled on top and the excess is removed. The final result are speckles of glass, looking just like ice on the surfaces where the glue was applied. It is really important that your glue is lightly applied. If you are go on too thick, so will the crushed glass and you will lose the transparency.

For the other sections, I went with my usual recipe of Secret Weapon crushed glass mixed with matt varnish. I usually use satin varnish to have a semi wet snow feel to it. In this case I want it to look really dry, hence the matt varnish. You simply mix those two until you have a workable paste. You then apply it where you

want it. In this case, if you observe attentively the sculpt, the fur on the collar is flowing toward the left while looking at the front of it. Therefore, the snow will accumulate on the right side. If you look on the fish, you will notice that I have placed most of the snow in between the fins, where the wind would carry it. And voilà! (*picture 36*).

All in all, this bust was a delight to paint. It is rare to find a model in which the work flowed easily without any complication. I hope this article will provide you an insight on how I work on such models as well as inspire you for colour selection. Remember to find models that inspire you. It is the key to keep your motivation and drive to push yourself forward.





By Jason 'Red' Martin

Price: €22 + Shipping

Size: 40mm

Material: Resin

Available from

mindworkgames@gmail.com

Unboxing

Mindwork Games'

Back in October 2014, an independent miniature company was spawned – Mindwork Games. Matteo Di Diomede is the crazy guy behind the venture and his aim seems to be to create an eclectic series of miniatures for the collector and painter.



Mad Clown

His first concept, brought to life with some awesome artwork by Paolo Voto, is the Mad Clown! The miniature itself is digitally sculpted by Antonio Marzii and printed by maxmini3d.eu, then cast by GRX in a hard, grey resin. It arrived safely packaged in a surprisingly compact box along with a Mindwork Games sticker, a small authenticity certificate signed by the sculptor (mine being number 54/60 of an initial limited edition) and also a nice gesture of a 20% off discount voucher. Coming in at €20 plus shipping seems a very competitive price.

The sculpt comes in four parts, those being the main body, the wonderful circus sledgehammer and his two arms. Mad Clown stands approximately 40mm to the top of his head and is posed dragging his sledgehammer along the floor behind him. The hammer itself has a wonderfully satirical feel to it; on each face there is sculpted a full set of teeth. The concept artist Paolo envisioned this with the slogan "let me put a smile on



that face”—brutal and to the point! The miniature can be painted and depicted in many emotive states; psychopathic, sad, lonely, brooding, manic or maybe he’s just misunderstood! Indeed, several paint jobs have already been popping up on facebook.

When the parcel initially turned up, I was totally surprised by its small size. I think this is because from the pictures I have seen on facebook, including the boxart by Fausto Palumbo, the level of detailing on the fabrics, the hammer and the facial expression, fooled me into thinking that this was a larger scale miniature than it actually is!

The sculpt itself is full of little details reminiscent of the traditional clown, such as the pantaloons, the over large clown shoes and the water squirting flower on his jacket breast. Make no mistake, though, this is not a clown you would want to take your children to see. He has a nasty looking visage with a murderous glare in his eyes and the opened boot on his right foot adds to the creepy atmosphere of the piece. I was also really impressed with the crispness of the small details such as his fingers and knuckles, the flower petals, the trouser seam and the wood grain on the sledgehammer!

The cast itself is of a very high quality. There are no air holes or mould slips and the slight mould line down the pantaloons can easily be removed, but care will be needed as not to blur the detail of the seam line. The hands slot nicely onto the arms with a pin and hole assembly, as do the arms to the torso. However, it may prove tricky removing the arms from the sprue without damaging them, so please take note: use sharp edged clippers and my word of advice would be cut them nearer the sprue than the arm and then carefully clean off the excess with a file or sanding stick, rather than risking damage to the arms trying to clip them too close! I have been privileged enough to be shown concept art and renders of Matteo’s future releases for Mindwork Games and they all look to be very interesting subjects and I hope he continues with the premise of releasing miniatures to this same standard. The bar has been set pretty high with Mad Clown.

Conclusion

This is a small company producing high quality, interesting miniatures at a competitive price, which offer the painter a plethora of options and schemes. I will definitely be keeping an eye on their facebook page and you can contact Matteo regarding their releases, etc. at the email address provided above.



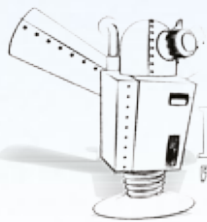
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