

#25

FPM

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FIGURE PAINTER MAGAZINE

 **insight**
interview

with Pietro Balloni

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It's just over two years ago when I started making plans for a new magazine. I knew that I was never going to be one of the best painters in the world, but still, I wanted to give something back to the hobby that has given me so much and through which I have met so many nice people, many of whom I call true friends.

Looking back to those days and what I expected of this magazine, it is a whole lot less than it has become in the space of two years. It has also given me the chance to work with the very best painters and sculptors this industry boasts, so I must say thank you to them for taking a chance on FPM and producing some brilliant articles, interviews and tutorials.

I also have to thank the team behind FPM past and present. All put producing FPM before much more important things in life and for very little recompense. They come from all over the world and all walks of life and share a great passion for this hobby and wish to make it bigger and better. For this, I am in awe of their dedication and deeply in their debt.

Last but not least, the whole FPM team and I wish to thank our dedicated readership for making FPM a true success. Without you pushing us, willing us on to produce better, none of us would still be doing this.

Thank you all and here's to many more FPM birthday's. ☺

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Headlines...

CREATUREGEDDON

There are many trade shows, conventions and get-togethers in the UK that cater for all kinds of subjects from sci-fi to horror. Creaturegeddon is the first and ONLY convention of its kind in Europe.

Creaturegeddon is a specialist convention that celebrates everything to do with creatures and monsters. Featuring creature designers, concept sculptors, fantasy sculptors, prosthetic make-up artists and even creature performers from some of the biggest films of the past few years. Creaturegeddon has an exciting and fun schedule. Along with vendors selling monster making materials, masks, statues and t-shirts, the event is the place to be for any fan of everything monster related.

So if you're into trolls, aliens, werewolves, dragons, gremlins or even orks then Creaturegeddon is for you.

For this, the first ever Creaturegeddon we have decided to hold the event on a smaller scale so as to 'test the water' a little. With this in mind, it was important that we chose the correct venue. After a long search, we finally found the Marriot Renaissance Hotel just on the outskirts of London's Heathrow airport. Apart from having great links to the UK's capital, the Renaissance Hotel staff are also experienced in hosting events similar to our own, making it the perfect choice.

For more information about Creaturegeddon, or to book tickets to the show, click [here](#).



TGJ Hobbies has taken the traditional paint rack and given painters something to be excited about. A customisable, durable and portable modular solution for holding everything you need from paint and brushes to paint cups.

TGJ Hobbies launched their Kickstarter at their booth during Reaper-Con 2015. Getting the word out while surrounded by the painting community, they sold out of their initial Early Bird pledge level in less than four hours. Current package offerings

rotate around their laser cut, furniture grade plywood. The "Basic Rack" with four customisable shelves, is currently available in three sizes.

They offer large holes for large paint tubes, medium holes for pots such as GW's Citadel brand and small holes for dropper bottles such as Reaper and Vallejo paints. They are constantly prototyping additional products to create the perfect solution for your space and have created drawers, racks for corners, and even wall mountable trays that also fit into the system itself, so you can transport your paint collection safely.

Tim, Gabe, and Jonathan are the partners who make up TGJ. Tim and Gabe started producing prototypes of paint racks in the Bay Area of California in 2010. The originals were made out of everything from cello tape to bog roll tubes before creating the first recognisable version of the current TGJ basic rack in foam core in 2012. After relocating to the Austin, Texas area in 2014 Tim met Jonathan, whose engineering background and incredible attention to detail made Tim's dreams of sharing their creation with the painting community become reality. Over the last six months TGJ Hobbies has expanded from dream to reality, bringing in friends and family to help them take the next step. Now, it's time for you to meet them too, at tgjhobbies.com or on Facebook.



KICKSTARTER



As every budding sculptor will tell you, one of the hardest things to do is to get the pose of your sculpt looking right. Well, with this new app you have a poseable model right at your fingertips.

Bend him, twist him, contort him! The Skelly app lets you put a virtual human skeleton into any pose, and to see him from any angle and in any lighting. It's a great tool for art students or professionals wondering what the skeleton is really doing beneath a real life pose, or for anyone wanting to visualize a pose from scratch. The interface is intuitive to learn and easy to use, without sacrificing any of the nuances of the human body's complex range of movement. Skelly is a big improvement over the old wooden mannikin.

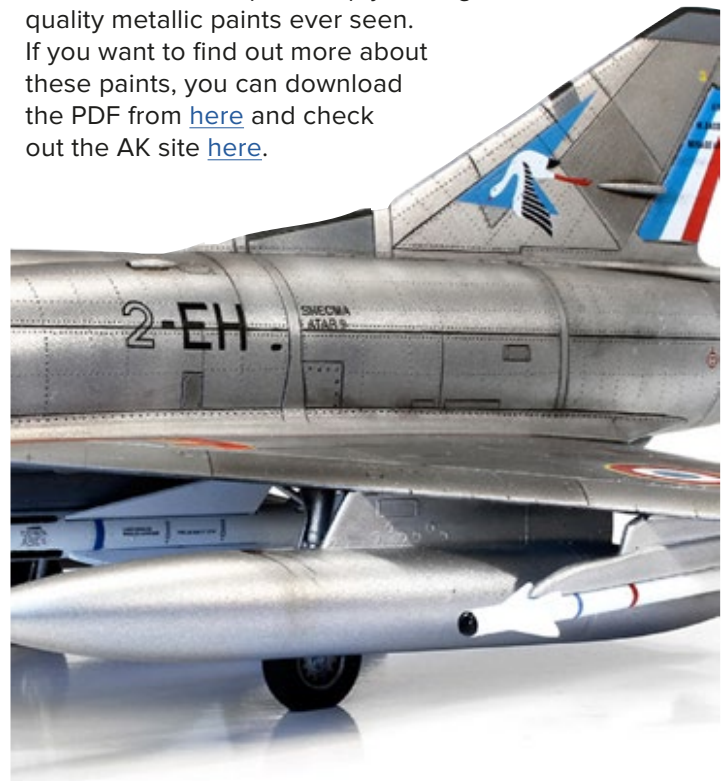


A recent announcement from Tiny Leads, a Spanish miniature company who we featured a few issues back, states that they are now stocking the much vaunted Jo Sonja range of artist colours. The price for these are £3.14 for a 75ml tube. I, for one, am looking forward to giving them a try.

More details can be found on the Tiny Leads [website](#).



AK Interactive has recently released a new series of airbrush friendly, high sheen metallic paints. According to AK, Xtreme Metal is a new, high quality metallic range of paints developed with outstanding pigments and is specially formulated to give you the best results. Resistant to masking and any type of weathering, with ultra-high coverage power and is fast drying. Now it's easy to clean your airbrush without leaving any pigment/paint debris. These are quite simply the highest quality metallic paints ever seen. If you want to find out more about these paints, you can download the PDF from [here](#) and check out the AK site [here](#).



Unboxing



by Shane Rozzell



Details

Price: £38.40 (ltd. ed.)

Scale: 1/10th

Material: Resin

Available from

www.darkworldcreations.com

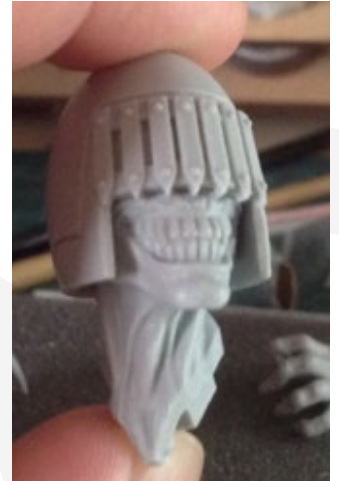
Dark World Creations: Judge Death



Hailing from an alternate dimension called Deadworld, Judge Death is the leader of the Dark Judges who have declared that crimes are only committed by the living, so all life is a crime!

Since his first appearance in 2000AD prog 149, Judge Death has appeared many times in the pages of 2000AD and Judge Dredd magazine, as well as in the cross over Batman story called 'Judgement on Gotham' which is one of my personal favourites. Judge Death is still one of the staple villains in the Judge Dredd stories.

If you have read my review in the last issue of FPM about the Dark World Creations Judge Dredd bust, you will remember that I gave it a big thumbs up, so when I had an email from the company telling me that the second of the 2000AD busts was going to be Judge Death, I couldn't wait to get my hands on one. Going back to last month's



review, you'll also recall that the preview copy I received didn't have the fancy box and the wooden plinth, which arrived a couple of days later; well, it seems that since then these items were sorted out for the Death release. Death arrived in a sturdy black cardboard box. All pieces were present and correct and well packed in the sturdy card box with several layers of foam protecting the various parts to the bust. The wooden plinth, in its own packaging, was also present. ☺



The pose of the bust is classic Judge Death, his left arm bent down and his hand upright as if he is about to serve judgement on some unwary victim. This also offers a bit of an opportunity for a bit of customisation by sawing off the lower arm and rotating it to have his hand pointing downwards...hmmm.

The sculpting of the skin texture is also something I'm very interested in; this part of the paint job will give a nice contrast to the almost black suit and is something I'm looking forward to painting. The DWC guys have done a brilliant job of conveying the rotting, dead flesh that is the signature of Judge Death. I'm also pleased to see that all of the fine details you'd expect are all there—the skin tight wrinkled suit, the helmet with the portcullis face guard and the bones and fingers



Top Tip

To check for sub surface air holes, hold the part up to a well-lit window or your modelling light. Check around the edges of parts and any air bubbles will be easily seen. If you decide to fix them, drill down into them and fill as normal with the putty of your choice.

on the shoulder and elbow pads. Lastly, on Judge Death's right shoulder is the pterosaur which is a sharp parody of the normal Judges' Eagle.

Once again the engineering of the bust is well thought out, so pieces can be painted separate from each other. This is something I really liked on Dredd and I'm glad it continued over to this bust. This is due to the fact that the master was a 3D print; the fitting is perfect with almost no need to add your own pins. This bust comes in 7 pieces (not including the wooden plinth) and is cast in the same smooth grey resin as Judge Dredd. The first thing I noticed upon opening the box is that the cast isn't as clean as Dredd, but that's down to the extra detail that Judge Death needs. These casting issues are nothing to worry about (we are modellers, after all) and they are very easily fixed with a bit of modelling putty and a piece of fine sand paper. ☺

In the last issue, I made the presumption that DWC were pressure casting their busts. I have since been corrected and, in fact, they are vacuum casting their models. Since I started work on Dredd, I have noticed that there are a few air bubbles just under the surface near sharp edges on a few parts. These bubbles are an unavoidable side effect of the resin casting process and for the most part, they go undetected and don't affect the model in any way; but some were uncovered during the prepping stage. These were just filled and sanded smooth as normal. Having checked out Death for the same problem, I have only found one; this will be dug out and filled prior to painting. The only time you need ever to worry about the sub surface bubbles are on a joint that could be weakened by the absence of resin.





Conclusion

Judge Death alongside Mean Machine are my two favourite arch villains in the Dredd universe, so I was hoping that the bust would, like Dredd's did last month, live up to the billing. Again, Dark World Creations have done us 2000AD fans proud. Their interpretation of one of the most vile criminals of the future cursed Earth is brilliant and I'm really looking forward to painting him. The sculpt is fairly accurate and the cast is pretty good, with only a few issues to resolve; the model itself is enough to please those that enjoy building things to paint. If you're a fan of 2000AD, then you shouldn't be without this in your collection. I hope Dark World Creations continue with these busts and eagerly await their next release.

insight

interview
with **Pietro Balloni**



Place of origin? I was born in Grosseto, Tuscany, Italy, on January 15 1974, but I live in Siena, in the same Italian region, since the year 2000.

Years of painting? I always have had a passion for model building, but I started with figures around the middle '90s, so I have had fun with this beautiful hobby for about 20 years.

Major awards? I don't know...I'd say Best of Painting in St.Vincent 2005, and then the same in Lyon, Montrouge, Ingolstadt. I'd say also the gold medals in the

Toronto World Expo with miniatures painted in acrylics, the gold medals in Boston World Expo with miniatures painted with oils, both in Painting Master Category, or the gold medal in Rome World Expo in Master Open Category. Last, but not least, the reward in Stresa World Expo 2014 where the jury gave me the title of World Master.

Future plans? They are all goals related to Pegaso Models, of course. I'd say to continue doing what we do at our best, producing good miniatures that make happy modellers all around the world.

When I started painting a few years ago, my first teacher was a man who became one of my dearest friends, Davide Decina. He has been the student of one of the most known and appreciated painters in the world, Pietro Balloni, who works at Pegaso Models. For this reason, I feel I am like the "padawan" of his "padawan"...if you know what I mean.

At that time, Davide was working in a place where some of the original Pegaso Models box arts were displayed, so I have had the opportunity to grow up looking at very special masterpieces. Among them, there was a very special miniature that is actually one of my most favourite ever...a miniature done by Pietro himself.

When I met him to ask for this interview, I realized that what my friend Davide always told me was true: Pietro Balloni is not only a great artist, but also a very kind and open-minded man. With great pleasure, let me introduce him to you in this interview.

1

How and why did you begin miniature painting and what pushed you to turn it into your job?

The first approach was in a contest held in a church in my city, Grosseto. It was 1990 and I was passionate about plastic model kits, in particular car and motorcycle models. In that contest, I met a friend of mine, Enzo Favaro, who had a beautiful display of miniatures in 54mm scale. I spent almost all weekend looking at the miniatures...anyway, my first attempts were quite mediocre such that my definitive turning to the figures was 4 or 5 years later. I made this a job only much later and it was just a lucky coincidence. At that time, I was studying law in Siena and I was attending lectures in a de-consecrated church. Well...right in front of the church was a miniature shop where some models were on display, models from a newly born company...Luca Marchetti's Pegaso Models. The shock to see such beautiful creations was so strong that I decided to step forward and meet Luca. His help has been invaluable in pushing the quality of my painting to new heights; it is something I've waited a long time for. I started to have fun with sculpting too and one day some years later was meeting with Luca Marchetti to let him see some my works and I received good feedback. He proposed to me a "one week stage" in sculpting in the Pegaso Models headquarters. That week became a collaborative relationship that has lasted over 15 years now.



2

If I am not wrong, you are the artistic director in Pegaso Models now. How do you feel being an important part in a company that did and still continues making history in the model world?

Actually, my artistic contribution to Pegaso Models consists of painting some box art and sometimes about proposing and planning new models. My job is mainly in the economic and commercial aspects of the business: invoicing, orders, customer care and dealing with suppliers, organizing everything of concern at a Pegaso Models stand during a trade show or a contest. The true artistic minds

behind Pegaso are Luca Marchetti and Andrea Jula.

I have always been proud to be part of this company and I am still today. It is not trivial, talking about a company like ours, to say it is good to be still on top after more than 20 years. It is a good feeling that Pegaso Models have had success and her own important place, through the years, in the history of historical models as others company have had before. I feel like a moving gearwheel in a machine that feeds modellers' passion, but at the same time incites it with artistic products that sometimes remain within the collective imagination.



3 *What does Pegaso Models mean to you and what would you like it to stand for the modellers?*

For me, Pegaso Models always symbolized the realization of turning my own passion into a job. Through the years, I have come to understand that having your passion as your job changes the initial passion. Anyway, after so many years my pleasure still stands and it is as deep now as it was at the beginning.

The most important incentive we receive comes from modellers who appreciate our works and support us. Many times I have received such great feedback by email or in a contest from modellers that washed away my tiredness and worries, turning them into new life and energy.

I would want exactly this: that Pegaso Models continue to embody passion, artistic realization, trustworthiness and inventiveness to stimulate passionate modellers to test themselves with our miniatures and maybe send us again new compliments and comments (as well as critiques) to continue our ongoing pursuit for better.

4 *Would you describe this as a job or as a passion?*

Hard to say...maybe 50-50. I like working, but without a great part of pure passion there are always moments in which we face troubles that seem to be insurmountable. Besides, we are all living in a general economic crisis and the figure world is not properly in its "golden age", you know... So, right now in these moments, we need the modellers' passion as fuel for our "machine" to work at its best.

5 *You are a reference point for many painters in the world; do you have your own as well? I mean is there or has there been in the past a painter you are in awe of?*

Actually, without false modesty, I never felt myself as a reference for anyone. Rather, more a man that in this environment had the good fortune of many experiences and always believing it was something good to convey my knowledge to those whom I had nearby.

Talking about the painting/artistic aspect, I must say I have had thousands of reference people! The first and the most important is, of course, Luca Marchetti. Philosophically, I always try to watch other painters' work, deducing ideas that could follow my personal taste and could help me to make the next model better than the previous one.





Sometimes it happens during periods in which I paint nothing, but inspiration precisely arrives that instant in which I look at a picture of a new miniature done by someone or I see a miniature in a contest that makes me say, even if far from my taste about technical solutions or chromatic choices: I can't wait to be back in front of the workbench!

For me, this is a kind of essential inspiration that I can't describe...

Luckily, there are many great talents in our hobby and I wish they create more and better miniatures, forever pushing up the general level of quality and realism in order to always keep alive the fire of inspiration we are all looking for every day.

6 *Painting almost only box art for Pegaso Models, you are "forced" to paint what the company dictates; what she needs for the miniature. Is there something you generally prefer to paint or a specific part in a miniature you like to paint most?*

Fortunately, I hold in Pegaso something of a "privileged position" when talking about painting box art. I mean...I can choose what model intrigues me most, hoping for a period of more calm at work. In any case, after so many years of production we can count on a group of painters that fulfil all our artistic and manufacturing needs. Actually, after many years in Pegaso I think there are not so many box art pieces painted by me as you think.

Indeed, I have been forced to sadly give up many because in that precise period I had not the possibility to finish before the release time.

I must say, anyway, following my personal taste, I always liked miniatures that showed some particular features: freedom of chromatic interpretation, presence of many different materials and the chance to apply some freehands that I confess is one of the things I like most to paint. Following this foreword, I fit very well to ancients, barbarians, medieval or ethnic subjects. I feel myself less fitting to paint uniforms... even I must confess I never persevered to find the right approach to this kind of models that are beautiful as well, but deserves very exact rules. You may find it strange, but right now I feel myself very attracted by fantasy subjects, always remembering the features I told you few moments ago. I mean, for example, NOT a Space Marine that has his very exact pattern, but much more a fantasy subject that allows the painter a true freedom choosing the colours he wants.



7 *Even if you like the fantasy subjects, you paint mostly historical models and yours are very famous all around the world; is there one you are most attached to? Something you think is your most beautiful work or something that has very personal value for you.*

I am attached to many of them; they are the ones that remind me of specific moments in my career or related to changes into my artistic interpretation or utilization of some techniques. For example, I remember the series of 75mm miniatures box arts for Pegaso Models that allowed me to make my self-educated technique with oil colours more experienced and effective. I must say there is no one I can nominate as more important than others.

I think that the true mental link I have with a miniature is born during the painting process. When it is

done that link dissolves, because you rebuild it with the next model. I am going to say something very cliché, but I think that the best work will always be the next...it MUST BE the next, because otherwise it is impossible to feed that push to get better that is at the base of our painting approach. If I think my better miniatures are already done in the past, what kind of motivation should I have to keep painting?

8 *You are well known to paint only with oils in a painting universe that is going more and more toward an exclusive use of acrylic colours and airbrush, yet your miniatures are always in the top tier. What does it mean? There is no way superior to the others? What do you think about this ongoing trend?*

I must be honest: I moved to using oils after a long period using only acrylics. Now I love so much using

oil colours that I would never go back. In my opinion, the right way to paint is to know how to use many different techniques, choosing the best at the right moment to attain the target we want to achieve. Many painters know how to use a variety of techniques. For example, I learned to use airbrush only recently, but for the moment it is for me only a different way to have a thinner colour primer. Let us see where the practice of the technique will bring me in future...in every new miniature I paint, I like to add new things such as in the base colours or in the skin palette for a face as well as in washes or in textures. Sometimes I have bad results, so I decide to go back to my usual techniques; but many times I am able to obtain new effects, some new chromatisms or volume interpretations that I choose to do again for the next models.





I believe when talking about techniques, there is no one better than the others. Only the results matter, not the way you choose to get it. What I can say in my experience is that painting with acrylics you need more practice, self-confidence and speed using the brush. Using oils is more relaxing and it leaves you time to think and correct errors. Following this line of reasoning, I think the best path for learning is starting with acrylics and then moving to oils. I think a long time oil colours painter who would like to learn using acrylics should strive to use the brush in a completely different way and, therefore, he could have more complications.

If nowadays we would like to talk about an acrylic trend... well, I agree. There are many more painters who use acrylics than who use oils, but this minority group is very alive and

work all day long in Pegaso Models, doing everything else except painting and often, when I am back home, I suffer the same problem as a man with a different job and a painting hobby has. I am tired, my mind is tired and I have no wish to paint. I believe painting is a hobby that requires a very open, careful mind; you can't paint being dead tired or thinking about something different! Fortunately, recently I have had success reversing this trend and have completed some models in the last few months. Actually, I am working on two pieces: a diorama and a single miniature not made for production. One has a historical theme, the second is fantasy; however, I am painting for a while a couple of pieces that will be for two new releases from Pegaso Models...again a historical and a fantasy model.

personally, I can tell you have encouraged many to insert oils in their techniques and reach great results.

9 *On what miniature you are working on right now? Something historical or fantasy?*

During the last several years I have gone through several moments where I have paused from painting... I can spend several months without painting at all. These pauses paradoxically are all concerning my work! Indeed, I

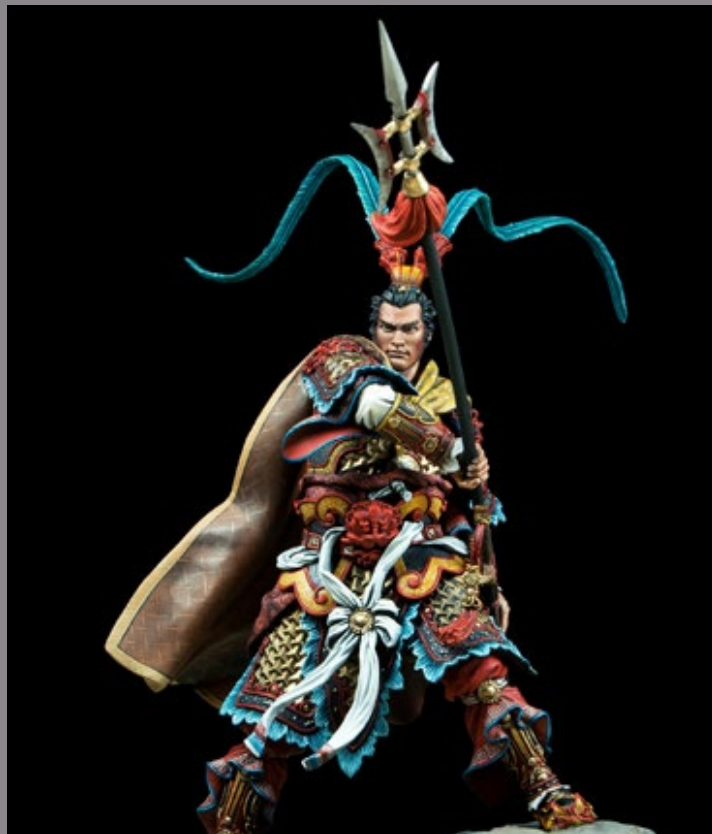
As you can see, I can't define myself a "sector painter". I like painting historical miniatures as well as fantasy ones...and I must confess there is always a fantasy miniature on my desk, always! I think that to paint fantasy models is the most relaxing thing in the world, for me.

10 *Can you give us a little spoiler?*

You are very inquiring! Ok, ok... We are working on two 54mm scale fantasy models on horses. The first is different from the elf on a bear (FA54-501) presented last Christmas. In this case, the bear is more dynamic and the knight will be different...something during a duel, very far from what you already seen. The latter will be an enemy riding another mount and, of course, you can join both to create your diorama.

11 *Recently in Italy, there has developed a kind of disagreement between historical painters and fantasy painters. I think they all are two sides of the same coin, but what is your opinion from your respected position?*

You are absolutely right! They are for sure two sides of the same coin! For those who have enough humility, cleverness and passion to understand the less clear aspects, these are two worlds that have much to give each other. A lot of chaos recently has risen about this topic. Personally, attending many contests every year, I believe that it is not a disagreement, but something more like a misunderstanding. It is only my personal opinion, of course, but I think that some mistakes have been made considering the two worlds are very similar and not respecting each other's peculiarities. I strongly suggest for every painter to try to put themselves in someone else's shoes and attempt to paint models formally belonging to the other "side", but having at the same time a "trait d'union" with who they like. For example, Pegaso



Models produced for a long time some historical models that have a connection to the fantasy world...and usually they are best sellers for us, very appreciated by modelers. At the same time, it is not only talking about moving from historical subjects to fantasy, but fantasy painters as well should to try to do the same and maybe find out that historical research is a fascinating and didactic work, far from being boring or slowing down using colours and brushes. Maybe, by getting over this, they could understand that painting existing or existed subjects means they have a whole stimulating iconography to reproduce accurately with colours. In the end, yes, they are the two sides of the same coin and I strongly believe that historical and fantasy painting together can give to a painter incentive, knowledge and different approaches and predisposition. However, at the same time these are complementary to one another to reach a more total and whole knowledge.

The set of problems I was discussing a few moments ago, about a tendency to "mix" the two realities without reflecting on their respective peculiarities (not only about models, but also and above all modellers and their approach to the hobby) brought some conflicts and then misunderstandings. All these negativity's show themselves mostly during contests. In my opinion, it is during these occasions that the true features of the "two worlds" should be respected the most...maybe organised similarly, with simultaneous and complementary contests, but at the same time separate in their entirety. This also



means about juries, awards and especially giving a Best of Category. It's this final point (the assignment of only one Best of Show) that, even if in good faith and a way of thinking behind, that I find correct for same reason, being the "defeat" of one side of the coin over the other. I do not agree that this should be necessary in order to have only one final winner. Making so, you combine the "two worlds" that not in this way can be and must be joined.

12 *I totally agree. In other words, the current modelers should be more open-minded and try something that usually they don't to better understand the insight and inner beauties of this hobby. This is mind changing, I guess, granted by the modeller's own will. Should sit tart in some way also from those who organise the contests and direct the "world of contests" on precise rails? I mean, after all, the modellers must comply with contests rules and cannot change everything only on their own.*

Contests must of course have rules. We can talk about how much they be fine or wrong, but when you enter in a contest you always do it by tacit agreements. I am saying that anyone can complain because during past years there have been many contests that gave equal importance to the fantasy as well as the historical or contests born as historical events and only then opened their doors to the fantasy, becoming an appointment of world importance. I am referring to Monte San Savino show, obviously.

I am more certain, instead, that the modellers firstly should change their behaviour. Sadly, I see too many modellers that enter in a contest in order to catch medals as the primary goal. I think they should, instead, take advantage from such weekends looking at paint works that can help them to improve and, maybe, with a little bit of courage, meeting such great artists in order to ask for a few comments and advice about their works. Before now, I have heard no stories about modellers "eaten" by some famous artist because of some questions asked...



13 *Your way to view this hobby is truly fascinating and heart-felt. Is there anything you would like to say to the newest modellers that only now, or just a few times, have seen the hobby? If you were to embody a dad or a good friend for a moment and advise them to explore this hobby with sincere curiosity and will put themselves on the line?*

The most genuine and passionate advice I can give them is to approach this beautiful hobby with curiosity and open-mindedness. It is important to eagerly assimilate the beauty they see in a contest and inspire themselves to get better time after time. There is an extraordinary human universe to discovery. In many years I met some trivial people, it is true, but also some truly beautiful people full of experience and humanity. The

hard thing is to resist the corrupting mirage of medals. I have seen many people become sad when they won nothing, just because getting the medals was their only reason in life, not understanding that the awards unfairly represent our hobby world. The competition is good, but in this hobby world it should be taken as a long run with many stages. Only after some time you can begin to understand what's your value in comparison with the other artists. If in a contest I take a gold medal, but in the other 20 ones I take only bronze — well...I should think to improve myself. Or vice versa; something can happen where we get awards we don't deserve...don't forget that juries are composed by people that, beyond their professionalism, have also a personal taste and their own ideas. In my opinion, there is no space for conspiracy against modellers

inside a contest of miniatures and it is strange just thinking about it. If we come back home not satisfied we should ask ourselves a couple of questions: Did I really check if my models deserved more compared to the others in the show? Then, did I really take the most from the weekend meeting people, other artists, inspiring and learning from their works and from their advice?

I would like thank Pietro Balloni for being our guest in these pages and for this very interesting conversation about some aspects of our hobby that surround the painting work. I hope it gives you some cause for reflection.

Meeting you has been a pleasure and I hope to see your next miniature very soon.



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Exploiting Light & Colour in Figure Painting & Part 3

Hello readers, welcome back to part 3 about colour theory and how it can be used in our wonderful hobby of figure painting. Previously I've talked about colours, pigments, colour wheel and the relationship between colours, the electromagnetic spectrum, the human eye and various other topics within this large discipline.

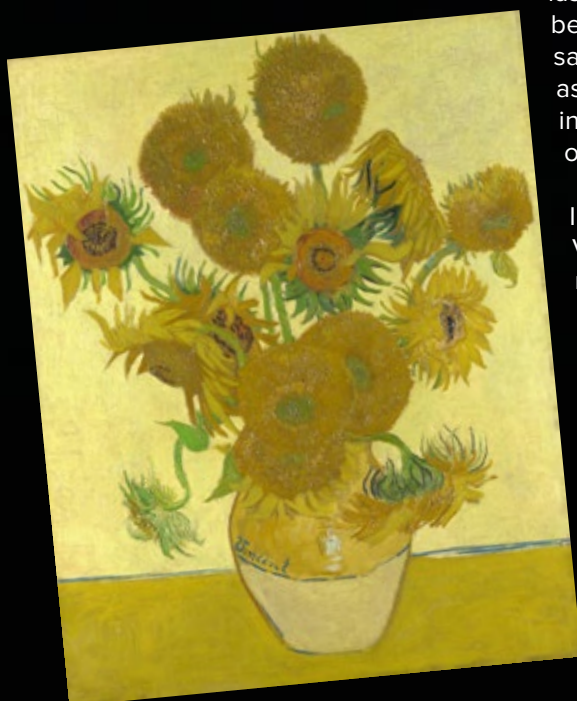


By Jason 'Red' Martin

In this installment, I wanted to touch upon something that the correct interpretation and use of colours can generate in the human observer, emotion! So prevalent is the use of colour for this purpose, that unwittingly it has become ingrained within our language too; for instance, when describing our emotions we can be "green with envy". As I touched upon in the

last article, greys can be described as being sad or gloomy, yellows as bright and comforting and reds as fierce or angry.

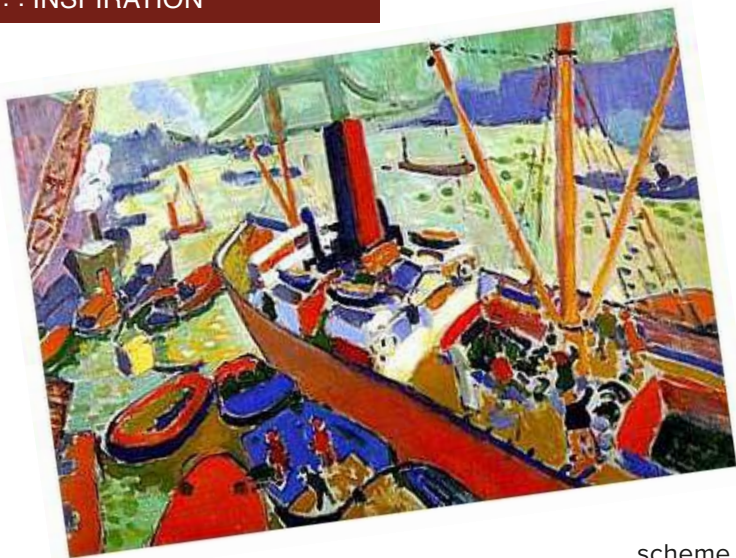
In the 19th century, Van Gogh was a master of using colour theory to elevate or alter the viewer's mood. Take, for instance, the use of yellow tones in his Sunflowers work; the warm tones throughout create an energetic sense of well-being and hope. The easiest thing for him to do was to



use
a



purple background, but everything within the picture is painted with yellow tones, which really forces an emotive state upon the viewer. Van Gogh seemed to be more concerned with his relationship with the viewer than pre conceived ideas about how colours interact with each other on his canvas. During Picasso's "blue period" (1901-1904), the onset of his psychological illness saw an increase in gloomy, sad and melancholic pieces of art using the full range of cold and depressing blue tones.



colour is yellow, a relatively long wavelength and a colour which most people feel is a positive and emotionally charged colour; however, it can also be quite tricky as the wrong hue or even too much of it in a colour

scheme could totally change the emotional perception of this colour.

Bold, almost chaotic use of warm and cold contrasting colours resulted in art critiques branding these artists as Les Fauves (the wild beasts). A good example is the painter Andre Derain; he and the other wild beasts used colour not to illustrate the subject matter, but rather to describe the emotions of the painter. In fact, their ideas on colour and its use was probably the catalyst for future use and interpretation of colour in all art forms.

Let's have a look at some of the psychological properties of colours. As you read this, think about the ways in which you can incorporate them in your figure painting to create a setting, provoke an emotion or to develop a story. In the words of Francesco Fabius Farabi, "don't just paint a figure, create a project!"

The colour red, although not technically the brightest or most visible of the colours, it is the colour that seems to be the closest to us when we view a piece of art. This is due to something we discussed in part 1. It has the longest wavelength and as such is perceived as a very strong colour; hence its importance in signals of danger and, indeed, its presence in traffic lights all around the world. It is obviously a warm colour, but is readily interpreted as meaning danger, anger or aggression.

Psychologically, the strongest

Where red is a physical, fight or flight colour, the colour blue (the third of our primary colours) is very much a spiritual colour. When we think of blue, we think of open, clear summer skies and beautiful oceans. As much as it is the world's favourite colour, it can also be perceived as an unemotional, cold, sterile colour, depending on its hue and value.

Green, with its central position within the spectrum, comes as no surprise to be quite a calming and balanced colour. It's a pure colour that requires very little alteration by our eyes to understand and as such is a calming colour upon the observer. The eye has to do very little work to perceive the various tones, unlike other colours.

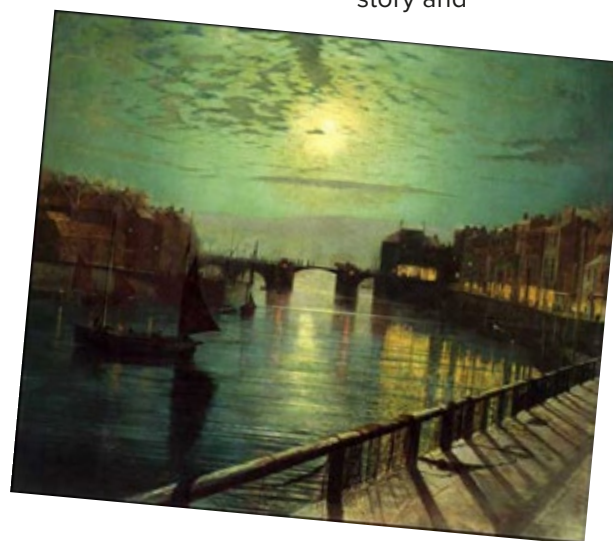
Violet, or more commonly called purple, is considered spiritual and orange combines the physical and emotional as it contains both red and yellow. Now let's quickly think about the black, white and grey "colours".

Grey, as I mentioned previously, can be very harmonious and tie a lot of your colour palette together, especially with more interesting grey hues achieved by mixing your complementary colours rather than just a mix of black and white. Grey is a desaturated colour in that most rich colour hues are missing,

but it is very balancing. This may be because grey has no direct psychological effect and as such can be used to balance other colours. However, if extensively used it can make a colour scheme or a painted figure look drab, boring and depressing.

Black as we all know is technically not a colour, but occurs when an object, surface or pigment absorbs all wavelengths and none are reflected, which we therefore perceive a lack of colour. White gives an increased perception of openness (snow, ice, tundra, mountains) and occurs when the opposite to the perception of black occurs, i.e., all wavelengths are reflected and produces white light which can overload our senses.

When deciding your colour scheme for a vignette or project, first consider the following a) colour b) value c) hue and then we can think about creating depth to our piece (just as in traditional fine art) and contrasts (cold and warm for instance). As already mentioned, depending on the wavelength of the colour (as perceived in real life occurrences, our surroundings, etc.) cooler colours are seen to be more distant as opposed to warmer colours, which are perceived to be closer. We can imitate this real life phenomenon in our figure painting; many a time I see a figure or a vignette telling a story and



I feel a natural affinity and love for the figure without realising why. I believe developing your knowledge of colours and how our visual and psychological interpretations of colours and their interaction with each other can help us produce works of art that stimulate similar feelings in our observers!

Thinking about your colours in this distance relationship will also help you to maintain discipline when painting your cold and warm tones for contrast. Think about your shadows, they're deeper and further away than your highlights, so it would make sense to shade not with black (the absence of colour) but with a cool colour which will be perceived as more distant, such as blue. Your highlights, closer to the eye can be heightened with colours we perceive to be closer, so yellow is a popular colour to use for your highlight stage. If you look at a face on a bust, for instance, you will notice a lot of the time that yellow is present upon the skull, forehead, nose, cheekbone and blue or violet will be used in the shade, under the brow, chin, etc. It is no coincidence that these colours are applied systematically to these areas rather than applied by adhering to certain rules that we encounter in real life. Look at the use of the more "distant" blue in the shades of the Minotaure by Figone for a perfect example of this phenomenon. Applying purple to your shades can



really make a project sparkle and come to life, making the shadows deeper!

A lesson I have learnt recently and it applies to many things is that "less is more". A paint scheme with an obvious, strong colour relationship can almost look childish in its application. Purple and yellow are clearly complementary colours and on two of the main elements of a figure would offer nice contrasts. However, if you move a small sub-division either side of those colours on the colour wheel, you can achieve much more pleasing and sophisticated colour schemes. These subtle nuances can really help to suggest an atmosphere or mood, rather than ramming it home to the observer and somehow making it less believable.

Not only can colours imply a temperature range, they can also infer the time of day, a season, a landscape, inside or outside. Colours can be used to help tell a story or a feeling, such as dread, happiness, sadness, claustrophobia, wonder and tension. When using colours to produce atmosphere, you must do so whilst simultaneously thinking about the type of light and the number and quality of the light sources. Daylight and, in particular, in an open space with the morning sun will result in the use of cooler colours and objects touched by this light will appear more blue. That's not to say highlights will be blue, but just that a hint of blue to the highlights can imply to the observer, a cool, morning illumination. A night time scene doesn't need to be devoid of light and reflection. Indeed, moonlight can offer a complex combination of illumination and reflection. Consider a figure in a built up area with some ruins, a maze or a cobbled street in a small town; you would need to reproduce the initial light source (the moon) along with secondary sources such as reflections from the buildings, in addition to any OSR you may be

brave enough to attempt.

As mentioned already, we can also use colours to suggest a season. Have a think about which colours you would use for the various seasons. Now rather than painting a figure you are starting to tell a story. Choose your colours to define your character — is he/she heroic, beautiful, scared or sad; what about lighting or the time of day; consider the location and then add a season. Is it warm, bright, dark or cold? Your figures have new life breathed into them and it all stems from you developing your understanding of colours, their interaction with each other and more importantly the effect they have on the observer!



SHOW REPORT

KLUB FANTASTYKI
DRUGA ERA

PYRKON
24 - 26 APRIL 2015



by Marta Ślusarska

Back in 1999 “Druga Era” Science Fiction and Fantasy Club decided to organise the first of such meetings in Poznań. Over the course of fourteen editions of the convention, the event has grown and became the biggest convention of fans in Poland and one of the biggest in Europe.



I spent almost the whole month of April back home in Poland, introducing my Little One to the family and her motherland. As you can imagine with such a small baby, it was mostly a tough time, but I managed to find a bit of time for myself and for my hobby.

During the last weekend of April, Friday the 24th – Sunday the 26th, there was a massive fantasy and sci-fi convention held in Poznan, called Pyrkon. The name comes from the regional way of saying the name for potatoes, typical only to this city. According to people living in Poznan, potatoes are called “pyry”, hence the word play on the name Pyrkon. I won’t bet on this, but for to me it looks like a way of emphasising the roots of the convention.

Pyrkon is now in its 15th year and I must say it was a truly massive event, with a lots of lectures, open discussions, presentations, great cosplay and a large amount of vendors



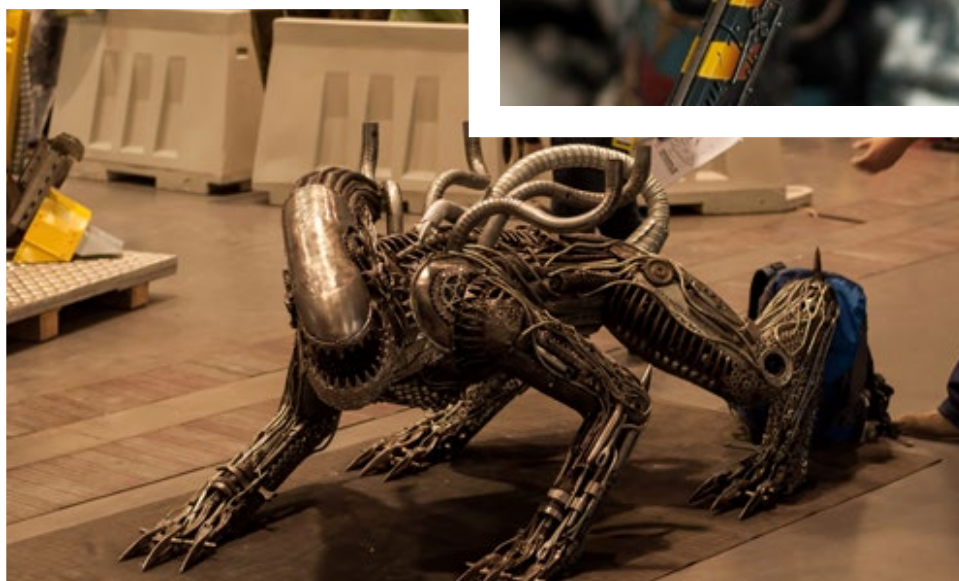
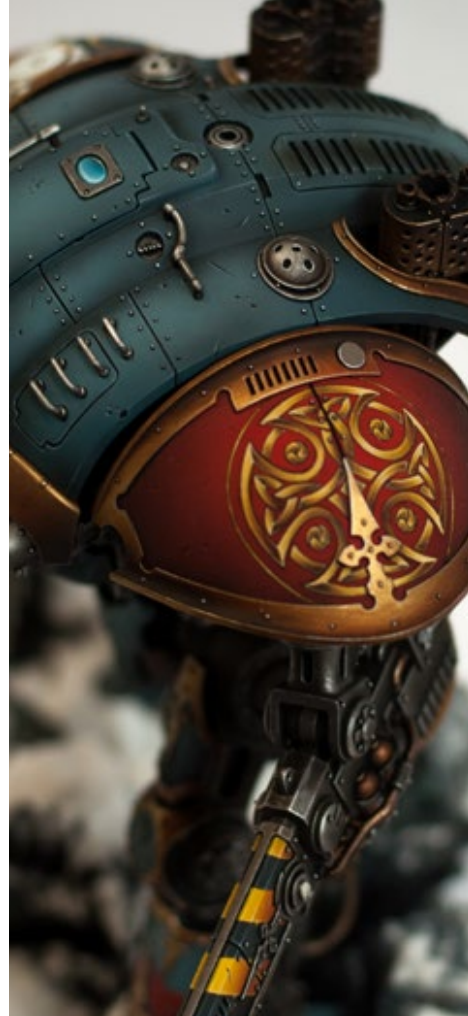
and various tournaments. Three days filled with action from the early morning to very late evening. According to their website, there were more than 31 thousand people visiting the event during the 3 days...so, like I said, a huge event!

In this vast ocean of attractions, there were a few little pearls for someone like me. The first one, a speed painting competition, I sadly had to miss, as it was happening on Friday and I could only attend the convention on Saturday. From what I heard it was really successful, with many more people willing to compete than free slots; for this

there were many sponsors and cool prizes.

The second event, happening on Saturday, was something I didn't pay too much attention to, as I don't play any wargames and don't have any interest in them. However, knowing that I'll be writing this review and that some of our readers are gamers, I took some photos. Those of you who are interested can take a look what was happening on the tables.

Now the main attraction for me – Pyrkon's painting competition. Held only for the second year, it was rather small, but run by some of my

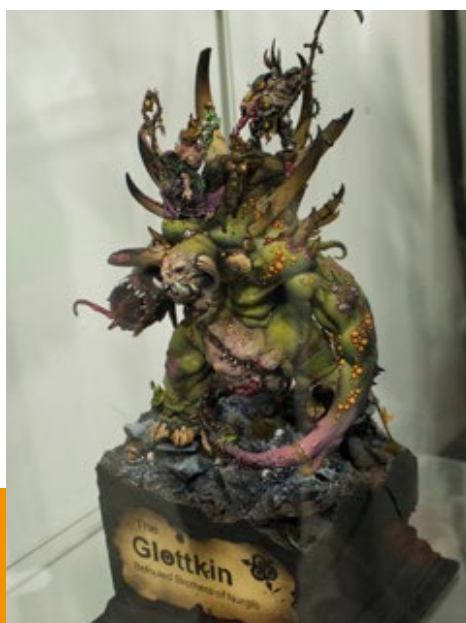


friends, whom I haven't seen for many years. When I had a chance to see them, I grabbed it!

Anyway, the painting competition... There were only 3 categories; single model (for pieces up to 32mm), big model for everything bigger than this (monsters, mounted figures, busts, you name it) and units. Well, technically there was 4th category, display, but it was outside the competition and I doubt anyone entered any models there.

The total number of entries was around 60 I believe, which in open type competition is way less than I'd expect, even in small local show, let alone at a national one, as Pyrkon's competition was advertised.

I guess this is the specifics of Polish 'painting scene', especially coming from a wargaming background. There are no clubs like in UK, organising small or bigger club events; painters are scattered across the country, so every



event has 'national' status, or even international, if some guests from abroad show up and because of this, there are national shows with only 50-60 entries, high quality of course, but still only just a few.

When it comes to the organisation of the competition, there were

quite a few shortages (bad light, certificates with no information for what miniature they were issued. No information who won with what, until now (as far as I know). I guess I can put it down to the inexperience of the organisers. Hopefully, next year will be better in this aspect; it all should come with experience.

All in all it was a nice day with my friends and miniatures and I hope the competition will grow in the future.

HELP CELEBRATE OUR
2nd
BIRTHDAY
BY ENTERING OUR
**GIVE-AWAY
CONTEST**

As a way to say thank you to our readers, over the last few weeks everyone who is responsible for producing FPM has decided to pool together to bring you a giant box of goodies that we want to give away. Containing miniatures and busts of all scales, as well as vehicles and scenic bases, these are from producers such as Sergeant BlackArt, Kabuki, Lab54, Kingdom Death, Hasslefree, FeR miniatures and Origin Arts, to name just a few. This really is a cool prize that will go to one of our lucky readers.

To win this prize, all you have to do is answer this question.

What is the bust called from the cover of issue 3?

Please email you answer to contest@figurepaintermagazine.co.uk

Entries must be in by **midnight June 10th 2015 (BST)**. The winner will be drawn at random from those with the correct answers and notified by email.

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Bringing 'Eavier Metal to Salute 2015

So last time you heard from us, we told you about the 'Eavier Metal Speed Painting Competition that was taking place at Salute 2015. The event was organized by Dave Taylor and Matthew Pearce. The idea behind the compe-

tition was that 10 people would sit around the table with only 20 minutes to paint a miniature, with 11 rounds in total. The winner of each round would win all the painted minis from around the table, thus winning themselves

10 free, fully painted Zombicide miniatures! The speed painting competition was supported by Cool Mini or Not, who kindly provided the models and The Army Painter, who kindly provided the paint and brushes so that we could run the event at no cost to participants.

'Eavier Metal's intentions for attending the event were to simply connect with our existing members and to try and reach a wider and younger audience as we understand that the future of the hobby lies in their hands.

At the start of the event we were a bit worried as many visitors to Salute were passing us by, but this concern soon went after we met a couple of members who came to greet us and within minutes of that the competition was in full motion. The atmosphere was great and with the dubious drill sergeant comedy coming from Dave and Matthew drumming up new participants and joining in the banter gave the competition that buzz it needed.

Seeing familiar faces of some of our active members such as Paul Bullock, Steve Forte Hayden and





Jack Crowe was great and really spurred us on through the day to provide everyone with as much fun as possible. Something else that struck us through the day was how great it was to meet so many new people, old and young. We had a child as young as two whose father was obviously bursting with pride take part against adults and teenagers. This really helped create a sense of group community among the competition and helped us feel like we had accomplished our goal of connecting with our members and reaching a younger audience. We even managed to attract the attention of an unusually friendly Space Marine and none other than Darth Vader! Both, however, shied away from the competition; neither the Emperor's Light or the Dark Side of the Force giving them the confidence to join in!

The entire event was recorded and participants were asked to answer a few simple questions about the

event and hobby after their rounds. There is a film currently being edited of the competition that will come out soon. This will be shared on the 'Eavier Metal page for anyone that took part to go and watch over the coming weeks.

The future for 'Eavier Metal is yet to be seen, but we can guarantee with the dedication of the admin team (Kieron Clarke, Dave Taylor, Matthew Pearce, Lucas K Stine, Jeff Burns and Rick Britten) that run this group that there is a lot more to come from us. We would like to thank everyone that was able to attend Salute 2015 for supporting us for this event; it wouldn't have been possible without you and we look forward to next year!

To Jason Martin and Figure Painter Magazine, thank you for your help and support in covering the event for us. Your coverage helped us greatly in achieving our goal.



By Terry Cowell

Details

Price: €50 (ltd. ed. 200 copies)

Size: 75mm

Material: Resin

Available from

sergeantblackart.com



Sergeant BlackArt/MUMI: The Child Thief

It was interesting working out the origin of this miniature. I know the artist and the concept artist but they are not the only people involved in this project. The miniature was commercialised by MuMi – Museum of Miniatures in collaboration with Ivan Ramiro as the Cordoba ambassador for Fundación por Colombia (a charity supporting blind children from poor families). Ivan is a famous footballer, now retired, who spent most of his illustrious career at Inter Milan. The entire profits are dedicated to this charity. This was also the case with the previous MuMi – Brom release Jack the Plucker, which saw the entire profits of a very quickly sold out miniature accepted by Javier Zanetti, the former Inter Milan Captain on behalf of PuPi, a foundation in support of disadvantaged children in Argentina.

I imagine everyone is aware of the 'Peter Pan' created by Scottish playwright J.M. Barrie and 'the child thief' is the central character of the story as envisioned by Brom. The boy who never grew up has a darker and far more stylised appearance than the character depicted in the Disney films.

I begin the unboxing review by considering the box itself. As someone once said to me, the box is part of the shopping experience.

The box is packed in the same way as all my previous Terrible Kids Stuff miniatures. You will notice that the box is fairly plain, but totally secure. The cardboard box is thick and resilient and has two additional supporting bands to ensure the box remains firmly closed during transit. Exactly what I want! As an additional

bonus, there is a postcard tucked under the two supports depicting the artist illustration.

Opening the box, I see a signed certificate of authenticity signed by Ramiro, a child thief badge and a sticker. Little things make us feel special, but only after our main expectations have been met first.

I remove the first layer of foam and early signs look good. I see the 4 parts that make up the character from this 5 piece model. It's good to point out that in terms of assembly, very little will be required making this an ideal purchase for anyone new to modelling or, indeed for someone wanting to get straight down to painting.



The resin is high quality and as it was cast by GRX Creations who also produced Jack the Plucker; I expect nothing less.

The torso is attached to a sprue which joins his waist and index finger. I really don't understand why miniatures are cast in this way (I should have consulted fellow FPM guru Martyn), because there must be a reason the sprue isn't attached underneath the waist where there would be no chance of damage during removal. As it stands, the sprue attached to the fingers will need precision and care during removal. The legs, money purse and base are unattached.

Here is where it gets really good. Air bubbles, zero. Flash in need of removal, zero. Visible moldlines, zero. Any areas in need of repair, zero. It feels like this miniature has been prepared individually. The details are crisp and unblemished. I brought out the Optivisor and the magnifying lamp and after the closest scrutiny, I still couldn't find a fault. In terms of writing a review it gives me less to moan about, but considering that I plan to paint it one day I couldn't be happier.

Removing the final layer of foam, I see the main part of the base. I have mixed feelings about this. It's a resin backdrop similar to the one provided with the Plucker but there is little detail. In the artwork there is a city scene in the background where high rise towers can be seen in the distance, this works with the illustration, but I personally don't think it has the same impact of forcing the perspective with the miniature. That is a personal view, though, and it doesn't detract from my view that this is a wonderful miniature and so I consider the base to be a non-essential extra.

To think that my purchase of this miniature contributes towards a worthy cause, I couldn't feel happier and my respect goes out to all involved in bringing it to my doorstep. As I inferred earlier, I have brought previous Terrible Kids miniatures and I am so happy with the consistent quality that I feel they have a life long customer in me.

If you would like to find out more about this miniature or some of Terrible Kids other miniatures, visit



their website; but be warned they shift fast and there will be a queue of others waiting to snap them up hot off the production line, including me. Its also worth pointing out that you can sign up for notification of new releases and given that they run limited production and throw away the cast afterwards, I think it's a very good idea.

The Museum of Miniatures can be found at

www.mumimuseum.com

Finally, if you want to donate or support a worthy cause, you can find the charity championed through this miniature at

www.colombiateequierever.com

Exposé

new miniature releases

38



Major, Royal Field Artillery, The Somme 1916

Company: Tommy's War

Scale: 1/32

Contact: tommyswar.co.uk

Battery Sergeant, Royal Field Artillery, The Somme 1916

Company: Tommy's War

Scale: 1/32

Contact: tommyswar.co.uk



Captain, The Queens Own Cameron Highlanders, Tel-el-Kebir 1882

Company: Tommy's War

Scale: 1/32

Contact: tommyswar.co.uk



Fox Warrior

Company: Pegaso Models

Scale: 1/24

Contact: www.pegasomodels.com



Caesar

Company: Nuts Planet

Scale: 1/10

Contact: www.nutsplanet.com



Zoraida

Company: Draconia

Size: 75mm

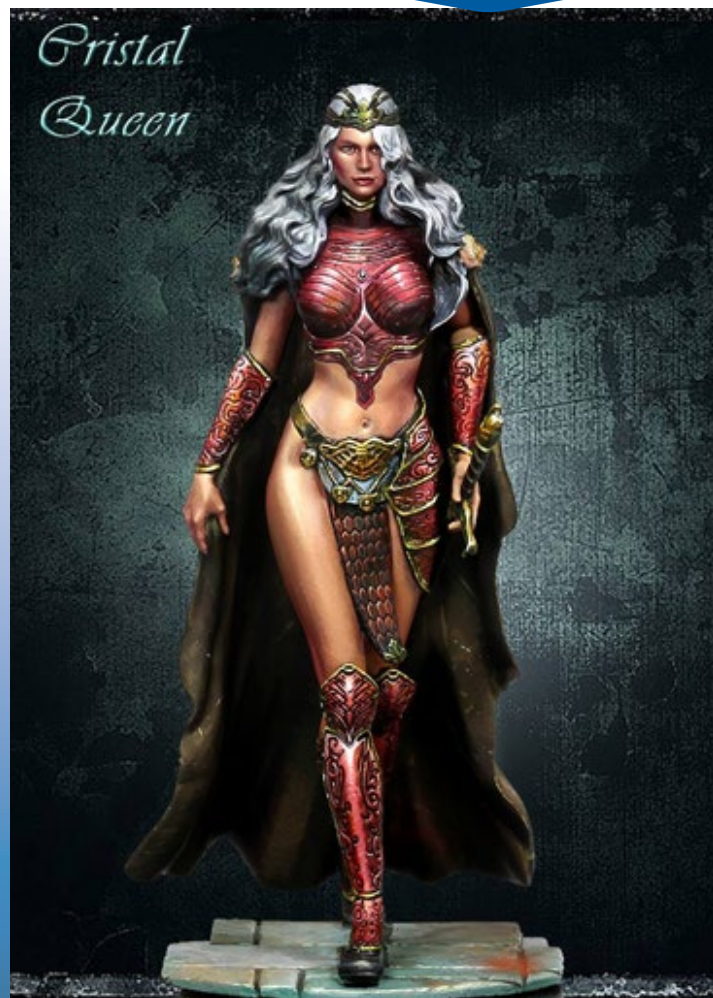
Contact: www.aresmythologic.com

Queen Cristal

Company: Draconia

Size: 75mm

Contact: www.aresmythologic.com





Kelly Kraken

Company: Scale75

Size: 40mm

Contact: scale75.com



Exo Suit Light armour

Company: Nuts Planet

Size: 90mm

Contact: www.nutsplanet.com



Dr. Morsiarty

Company: Scale75

Size: 40mm

Contact: scale75.com

BEST OF BRITISH



By Terry Cowell

With Peter Bell aka Avicenna

I first met Peter Bell back in 2012 at a class with Mike and Ali McVey, but I was too much of a fan boy to say hello. A few months later, I met him at another Golem workshop where he was one of the people running it alongside Ben Jarvis, Phil Dunn and Tommie Soule (what a team!). I had a chance to chat with him there and I must say he came across as a really humble, friendly and down to earth guy. This nicely summarises my analogy of Peter as a journeyman who travels the miniature painter universe as both Jedi and Padawan. While on this adventure, he selflessly takes time to impart the secrets of the force to all who share the faith.

1 Hi Peter, welcome to FPM as this month's Best of British. Please tell our readers a bit about yourself including a list of awards and notable achievements.

Hi Terry! Well, I have been in this hobby for rather a long time...I first started painting about 25 years ago, which sounds outrageous when you write it down! I have mainly focused on the sci-fi and fantasy elements of our hobby and have a love of orcs, barbarians and hulking mecha, but more and more I am feeling the temptation to broaden my horizons and enter into the historical arena. Awards and notable achievements... I think I spent a long time being the guy who everyone thought had won Golden Demon(s?), but hadn't – does that count as a notable

achievement? Either way, I rectified that in 2013 when my Radagast won Gold in the Lord of the Rings category, but people seemed more surprised that it was my first Demon than by the fact I had won! Other notable awards include best in show at Salute 2011 with Wolf the Barbarian by Hasslefree, a gold Crystal Brush at Adepticon 2012 with a Domaru Butai from Infinity and most recently a gold at Euro Militaire in 2014 for Einstein the Orc Mechanic bust by Figone.



already been seduced by the dark side that was Rackham, so had a number of influences on my style quite early on. Plus, having a painting 'gang' meant that we developed more of our own style. I took on more of a natural palette to which I added techniques like non-metallic metal from the Rackham studio.

4 *You've been in the hobby for quite a few years. Have you managed to make a career out of painting? I know you worked for Hasslefree Miniatures. Are there any other notable companies you have painted for?*

I've painted for quite a few companies over the years, but never made a career of it. I think the miniature painting business is very competitive and it really takes a lot of guts to go it alone as a freelancer. It's very tempting at times, but I can imagine that it is one hell of a slog! Some of the companies I have painted for include Games Workshop's Fanatic Studio (way back in the annals of time), Heresy Miniatures, Studio McVey and over the last couple of years I've been a regular painter for Ax Faction.

5 *Have you ever tried your hand at sculpting?*

I do love the idea of sculpting my own miniatures and think it would really round out the hobby for me, but it is something I am still a relative newbie in. I tend to mainly sculpt as part of converting miniatures rather than entire pieces, but I did sculpt an orc gladiator (or Gladiatorc, if you will!) bust which was picked up and is now produced by Wargriffin Miniatures. I have also heard some great things about a new sculpting clay (BeesPutty), so you may see some more sculpts from me in the future – probably semi-clad orcs or barbarians; why break the habit of a lifetime!

2 *I know you were introduced to miniatures via GW as a gamer back in the day, but when and why did you make the transition from gamer to artisan?*

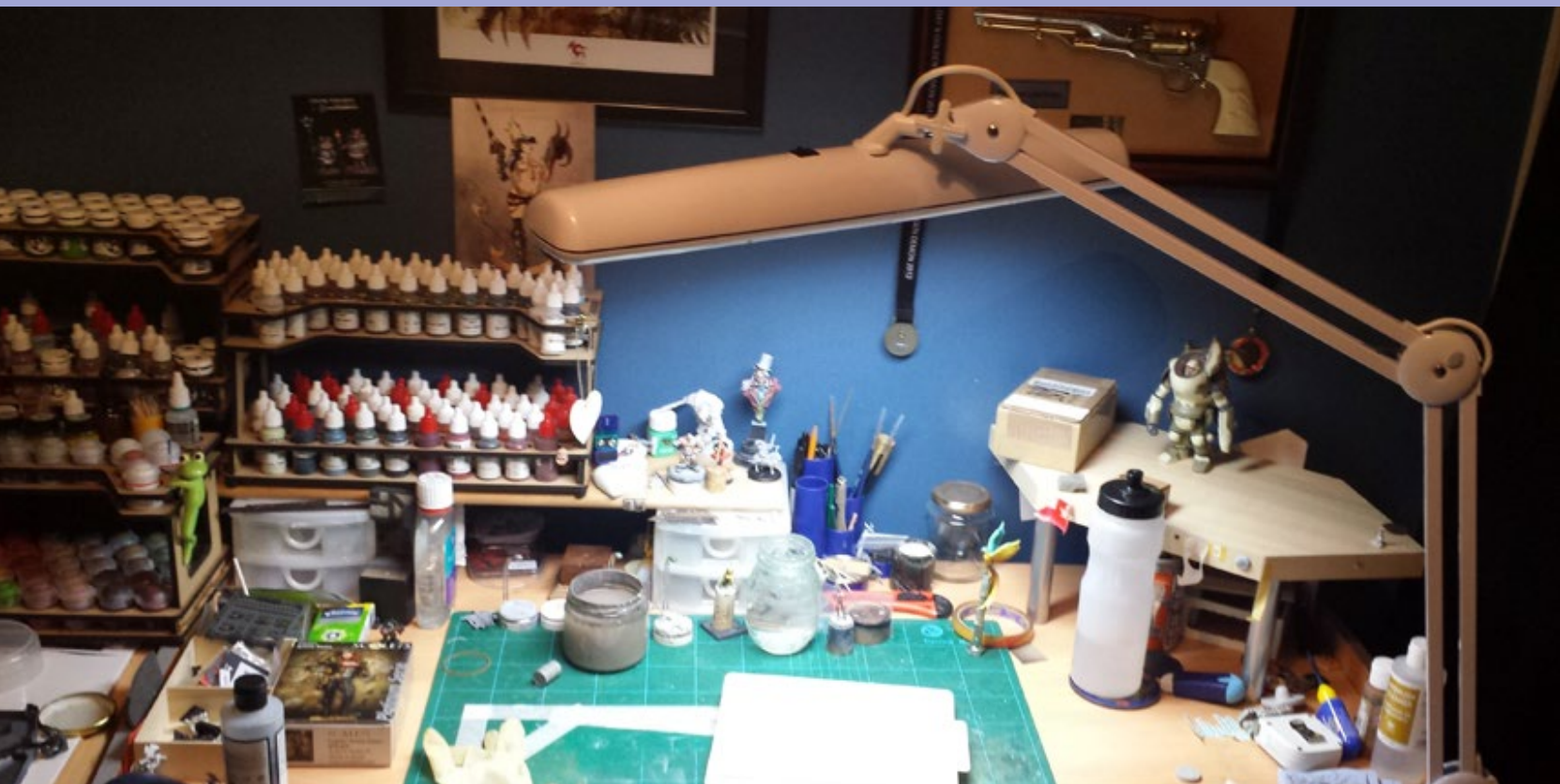
That transition really came about whilst I was working for GW in retail – there were a couple of artist types who used to frequent the store in London where I worked and I guess we riffed off each other. I pushed them to start with and then they became a bit of an inspiration for me, so we ended up progressing quite quickly. To put it into perspective, one of them grew up to work in the GW studio, the talented so-and-so. We started painting socially together and they started racking up

the awards...I was a late bloomer. ☺

The gaming died after I left GW; I think mainly due to burn-out from playing soooo many games in store. However, that gave me space for much more 'hobby', so I just kept painting.

3 *Considering the previous question, did you emulate the 'Eavy Metal' style of painting with lots of edge highlighting and prescriptive colouring in the early years and did you consciously break away from that?*

I didn't really get caught up in the 'Eavy Metal thing – by the time I started to paint more seriously, I'd



6 *One of my favourite works created by you is the Zombie Hunter diorama. Apart from a cracking paint job, I love that it pulls the viewer into experiencing what the characters are feeling, that sense of anticipation waiting around the corner. Do you have any personal favourites or projects that are particularly special to you?*

That's a little bit like asking a parent who is their favourite child, but if you promise not to tell anyone, I do have a couple of favoured children... I painted a Wrath of Kings Teknes pig-man that I decided to paint like an old school D&D pig-faced orc, which I love. His arms are stretched out to the side and they overlap the edge of the base, giving a sense that he is popping out of the scene which gives him a real 'larger than life' feel. In my opinion, it's also one of the best technically painted models that I have done to date, which naturally puts him up there with my favourites. Another favourite is a really old one, a duel between a

Space Marine and an Ork (I told you I had a soft spot for them) where I used forced perspective to show the two combatants wrestling in the air. There are loads of issues with the execution, but the concept is one that I really have to get back to at some point!

7 *Talk us through your painting process. How do you go from concept to creation? I read somewhere that you spend time deciding on the right miniature to begin with to sustain your interest. Do you have a clear plan and narrative before you begin?*

I am a relatively slow painter, so when I paint a miniature I need it to be a really inspiring piece and something that is going to keep my attention throughout the process, so picking the right model is a big deal for me. I also like to try and work some sort of narrative into the base that I create; although this can sometimes be a double edged sword and lead to much procrasti-

nation! Recently I have tried to let that go a bit and build and paint more freely. I am finding this a really enjoyable process and I am also getting more miniatures finished because I am spending less time thinking!

8 *You have been involved in several painting groups through the years. Platoon Britannica, Slave to Paint and you also post work on Coolminiornot and Putty and Paint. With regards to your work, how do you perceive social media and how has this changed over the years?*

I have become a really social painter; I thoroughly enjoy getting together with other like-minded people and painting as a group, but it isn't really possible to do that all of the time. I think social media helps with that by giving a medium for continued feedback and improvement, even outside of the real life interaction. It also allows an almost constant stream of new miniatures, new painters and new ideas to flow through your consciousness and is a source of continual inspiration for me. I am a big fan – even though it can also be a huge time sink if you are not careful!

9 *Your personal blog 'Jolly Bodgers' is a packed fun and informative site that you have committed to updating over the years. As such, it has grown into so much more than just a showcase. Many artists like to document their own work for future reference, is this one of the reasons for you?*

I don't really blog for myself as such, but I do like to share and I think that's what causes me to want to post works in progress and other miniature related chatter. I have a large number of online friends and in many ways this has become a way of reaching out and communicating with them. I find other people's work a real inspiration.

10 *I think anyone who takes the time to look through your blog will be surprised at just how much you are involved in the scene. Not just competitive painting, but commission painting, attending events, going to master classes. You could be forgiven for thinking, "okay, I have reached a level where I can just paint how I paint because it's excellent", but something drives you onwards. Other than a visit to the local witch (loads in the West Country) what would you say keeps the magic alive for you?*

I am a curious person by nature and I like to try new things and that keeps me focused. I also like to challenge myself and push my own boundaries; some of the talent out there really makes me want to keep improving. Painting master classes have been a real eye opener too and I highly recommend them to anyone who wants to up their game. I enjoy competitions and to stay 'competitive'; you can't rest on your laurels or revel in past glories – you've got to keep on learning. The witches help too, but normally I go to them with more 'personal' issues...!





I am currently working on a couple of commission pieces, which I have to keep under my hat for now, but I am also working on a (or 'another' if you read my blog) Big Boris by Heresy Miniatures which should be finished for Salute. I have been sculpting a dragon's neck (minus the head) for the base which is really where I have pushed myself with this piece. I also have a new bust by FER Miniatures that was started at a master class with Pepa Saavedra over Easter that I really must finish. She is very different to my usual style, but I am really pleased how her skin and hair have turned out.

14 Finally, please could you conclude by passing on a few wise words to encourage your fellow journeymen on the road you have travelled?

Never think you know it all – there is always something to learn. If you go to a painting master class, make sure you go there with an open mind – every painter has their own ways of doing things and the more open your mind, the more you will learn. But most importantly just keep enjoying your painting! If you want to follow Peter's work you can find it in the following places.

jollybodgers.com

www.facebook.com/jollybodger-painting

11 When you are painting what is the one tool you would feel incomplete without (besides the obvious pun)?

I have a clever device that I use during the painting process which allows you to hold the miniature between your thumb and index finger without actually touching it. This is a great tool and one I would definitely miss.

12 Is it true that even when you are preparing for competitions, you try to incorporate a new technical skill into your process each time?

Absolutely! Whilst it may not always be massively obvious, I do like to try something new with most of my competition pieces – whether it is something major like the forced perspective of the duel I mentioned above, or something more subtle like the tattoos on my Russian mobster bust or the fine filigree work on the back of Radagast coat. The competition forces me to up my game and this is how I try to do it.

13 Can you reveal what you are currently working on and what plans you have for the year ahead?



I can't wait to see what Peter unveils at Salute. It's a competition that he be-

lieves has been good to him, but I feel it is the other way around. I hope Peter runs a class at Firestorm in Cardiff in the future, because it really is a class I would queue up to be at. My opinion of his work is high, but what really stands out about him is the way he continues to seek new techniques and skills along his journey, while retaining his appreciation for many other artists. As I said previously, he is both Jedi and Padawan.

MALFAUX

A story of a gaming board



After celebrating the two year anniversary of the start of this project last month, I decided to (try to) speed up the process of painting. I selected two modules that had similar surfaces and started painting. The ones I selected were the Nicodem's Crypt module and one of the non-Master modules. Both of these had mostly stone surfaces with some metal plates here and there.

First up, as always, were the messy techniques, i.e. drybrushing the stone surfaces. As explained in the last couple of issues, I first moistened the plaster tiles with pure water. While still wet, I covered all the stone surfaces with diluted black wash letting it slip and slide freely throughout the module. After the first diluted layer, I added some

pure black wash mostly in recesses and where two different surfaces met.

When the wash was completely dry, I drybrushed the stone surfaces with various grey shades, going from darker to lighter in successive layers.

Yes, the stone tiles could be properly layered and normally I would recommend it. However, to layer the whole gaming table is simply not a viable solution.





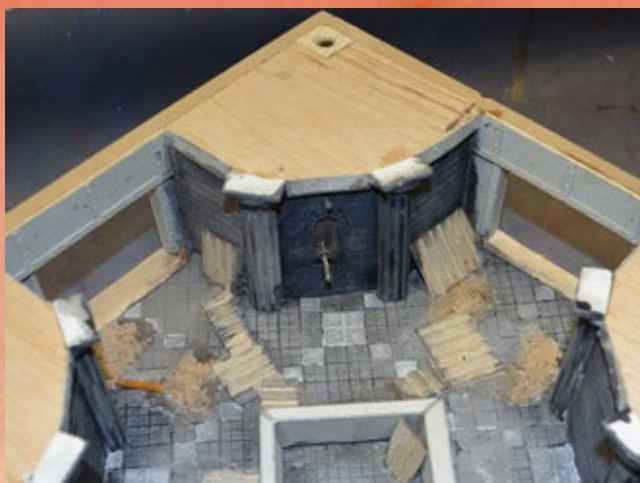
Planning Top Tips: Painting a basic Mosaic

Since the floor pieces cast by Ana had regular patterns, I decided to make it a bit more interesting and paint some stone tiles lighter than the others to make a sort of basic mosaic pattern on the floor.

Unlike the Nicodem crypt, where all the tiles were (roughly) the same colour, in the other module, I first painted my pattern with pure white colour. Afterwards, I followed the same principle for painting the stone surfaces.

After the white paint dried thoroughly, I covered the stone areas with water, so the plaster wouldn't just soak my washes. With the water still present, I used a heavily diluted black wash. While still wet, I added some pure black wash here and there, most notably where the walls meet the floor, as those places are usually in the shadows.

When the wash was dry, I proceeded with dry-brushing the stone surfaces grey with succession of lighter and lighter shades, finishing with pure white.



The first step made the difference. The appearance of mosaic can be seen through the layers of dirt and grime collected throughout the years, yet it still does not look like a typical bathroom floor, which is good.

Once the stone surfaces were done, I started to paint the dirt and rubble. On the non-Master module, I decided to make the gravel a bit more brownish than in the Nicodem's crypt, where I went with a more desaturated look.

The gravel in the non-Master module was painted with a succession of brown and yellow-brown colours, ending with the Pebeo Antique White (a somewhat lighter version of the old Citadel Bleached Bone).

On the other hand, gravel in the Nicodem crypt was only started with a pure brown drybrush. Unlike the non-Master module, here I did not add any yellows to the mix, but went with Pebeo Ash (something like Citadel Dheneb Stone) and ended with Antique White.



The metal parts were painted with Citadel's Chainmail and washed with black wash. Once that was dry, I added Model Mates' Rust Effect. After a drying period of about 10 minutes, I removed the excess rust with a moist Q-tip.



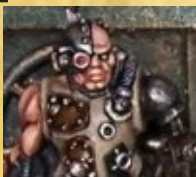
Once I was finished painting the non-Master module, I added some posters, bits, a rat and bulkhead lights that Ana did in previous issues of FPM to cover the LEDs.



The Nicodem Crypt module has four sets of heavy metal doors that Ana and Andrija made earlier in the build. I decided to make them copper heavily covered in verdigris. The copper doors I painted with ScaleColor paints,

Dwarven Gold and Viking Gold. Once the paints had dried, I used the Model Mates' Verdigris Effect.

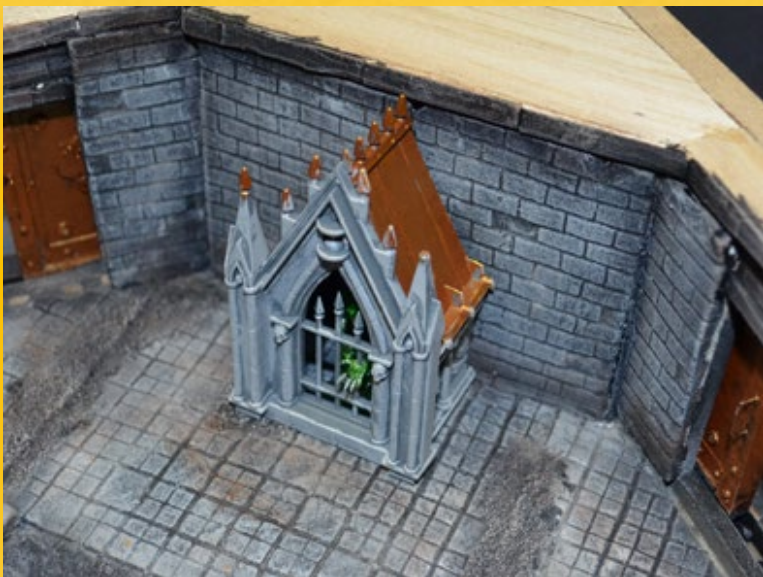




Marko's Lamentations: Gardens of Morr Set and Ana's statues

If you remember, when building the Nicodem Crypt module, I also wrote about the GW's Gardens of Morr set. I cut one of the set's crypts in half and trapped two green see through Limited Edition Sorrows I got at Wyrd's GenCon sale (almost two years ago).

I painted the Gardens of Morr bits using the same method as described earlier for stone. The roofs, however, I painted like copper and added some Model Mates' Blue Verdigris Effect. Just as with the metal rust effect, after a 10 minute drying period, I removed the excess verdigris with a moist Q-tip.



QUICK TIP: Since there is an LED inside the crypts, I had to be careful to make the joint between the back side of the Gardens of Morr crypt and the plaster wall of the module as tight as possible, so no light would go through any possible cracks.

At about this time, I also added the four statues that Ana converted from the GW Empire statues. She added a lot of Mali-faux insignia, namely the four suits (rams, crows, tomes and masks).

With that, another two modules are (almost) done. I still need to add the resin into the well in the non-Master module. My intention is to do all the resin work on all the modules at the same time. Next time, we continue the painting process and as always, if you have any questions or suggestions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.





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Did you know that we are the largest stockist of
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Details

Price: €31.41 (+VAT)

Size: 70mm

Material: Resin

Available from

www.heroesvillainsminiatures.com



Heroes & Villains Miniatures: Morgana of Avalon



To be honest with you, I'm slowly running out of original ways to open a review. Not every purchase I make has an interesting background or a story about how I got it and such is the case today. It's just a cool mini, one of many I've bought recently (yes, I know I have a problem). The only thing that might be different here is that this is the first miniature I bought from Heroes & Villains and it is one of the very few full miniatures released by this company. It depicts Morgana of Avalon, also known as Morgana le Fay, the powerful sorceress from Arthurian legends.

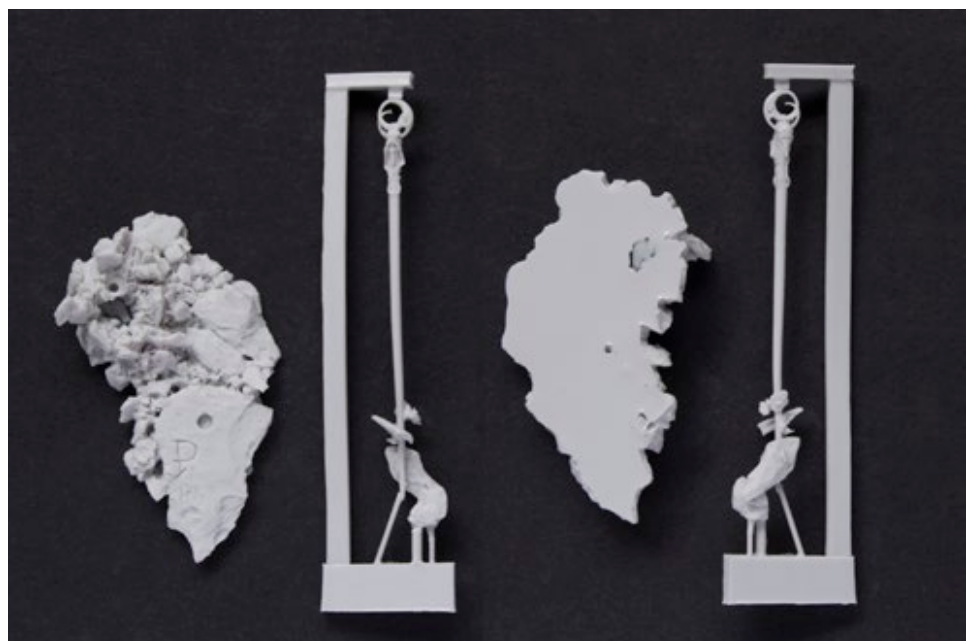
As far as I know, it's the standard packaging for this company. It's a nice, sturdy box with thick foam to keep parts in place, just as I like it. The photo on the box could be a bit better quality without visible pixelation, but it's just aesthetics; it doesn't compromise the safety of the parts hidden inside. In light of my later findings, right now I'm thinking it might be a bit too tight, especially if parts aren't placed with some degree of care.



Quality of the Cast

As you can see on the photos the cast is pretty clean, with crisp details and without any visible damage. There are two big mould lines on the sides of the gown, but they don't damage any vital parts and should be easy to get rid of. The only thing that could be a bit of a problem is the fact that some of the parts are really thin and just a bit too brittle for my liking. In fact I managed to break one of the pieces of cloth just by holding it a bit harder in my hand. So right now, I know that I really need to be careful handling the thinner parts of this miniature. I can't be sure if this is typical of all releases from this company. Maybe they were experimenting with the material or it's just the thickness (or rather lack of it) of the parts that make it so brittle and delicate.

There is one funny thing though... her face. It is beautiful of course, and well sculpted, but it kinda looks familiar. It looks like some of the other cools sculpts I've seen recently. Not sure if that's the same sculptor having a particular taste in women or just the type of beauty that's appreciated in Spain, but some of the other miniatures I've seen look like her or at least like sisters. I don't mind that too much, her face is pretty.





Assembly

I'm not too sure about this part yet. All the vents and additional blocks of resin at the end of the parts make it difficult to dry fit the miniature. I think it shouldn't be too complicated, once all the extra bits of resin are gone. For sure the inside of the dress, where her left leg will be, needs to be cleaned of some small blobs of resin; as of right now it doesn't fit too well. The other parts usually have pins keeping them in place; even this little piece of cloth that should be attached to the dress. Concealing the joining points might be bit tricky in some areas, especially when it comes

to the bit of cloth and possibly left hand joining with the main body under the dress. To be fair, I have no idea how it's going to be, attaching Morgana's staff. I didn't want to remove any resin to check this out. I can only hope it's been well thought through and the staff will be stable; otherwise, transporting this mini will be royal pain in the neck.

Customer Experience

It is very pleasant if anyone asks me. I had a few questions about the delivery and everything was answered quickly and profession-

ally. I can only wish all companies in our little corner were as professional and efficient as them. It's a bit sad that when everything goes OK, there is not much to say really. We have a story for this part only if something goes wrong; if the company is not professional enough or doesn't really care about the clients and their satisfaction. I think I'd rather keep it blank or very short, if that means all companies keep a high standard of running their business.



Overall Opinion

All in all, I do like this miniature and I don't regret that I bought it. All the things that need to be taken care of during preparation are nothing I can't handle. So if you like the Arthurian stories and like painting good looking witches, this one is definitely for you. Just remember, be gentle, this little beauty is pretty fragile.



By Terry Cowell

FPM is committed to helping all miniature painters, sculptors, artists, traders, suppliers and event holders without discretion. This includes anyone yet to establish themselves to the wider modelling community that could benefit from the exposure we can give them. Every month, FPM will look to introduce someone and if you like what they have to offer, then you might decide to support them, too.

...introducing...



1 Please tell FPM readers a little about RP Models.

I have always been interested in modelling and formed RP with a passionate desire to create interesting subjects for modellers. I try to apply the same level of care and attention from the moment I receive the concept art until the model has been produced. I also try to keep up with the latest production techniques.

For RP to remain at the top of our game, it is so vital we listen to and respond to thoughts and comments from modellers. This is something

that has happened with our friends on Planet Figure. I have posted pictures and if someone has pointed out an arm looks anatomically incorrect or a particular feature is not historically accurate, I then take the constructive criticism, apply my own research to it and if I agree, alterations are made.

2 What can we expect to find on your online RP web store?

Currently, we are developing an online web store, but our products are available from major companies such as Historex, El Greco, SK Miniatures and Red Lancer.



3 *Who would you like to see interested in buying your models?*

That's easy. EVERYONE! We want people of all ages who share our passion for miniatures.

4 *Are your current products hand sculpted or digital and please tell us why you have chosen this method.*

When I formed RP, it was so important that we used the latest and best 3D sculpting and sculptors to ensure the best quality for our customers. RP will do the same with our products.

5 *What scale bust and miniatures do you have available and what will be available in future?*

We produce busts which are 100mm from head to lower edge (approximately 1/10th); in addition, there are WIP in other scales including 1/35th and 75mm.

6 *What else will we be able to buy at RP miniatures? Scenery, accessories or anything else?*

Currently, we have an exciting accessory project awaiting release, a WW2 bridge in 1/35th scale. We do not at the moment plan to look at scenic items, as modellers are well supplied by specialists in this area. However, as always, we will listen and respond positively to any suggestions made by our customers.

7 *Do you aim to keep focus on WW2 history? If so, do you plan to create Axis miniatures as well as Allied forces?*

WW2 is my main area of interest along with Vietnam and our focus will be on originality. I want to depict all fighting forces including the Axis. I will also be looking at other historical periods.



8 *What projects are you currently working on?*

We have lots on the go, including Special Forces and a Napoleonic project. Our latest release available for purchase is Lt.Corp. Benjamin H. Vandervoort.

9 *Where can we find your products to view online?*

They are currently available through all the major outlets worldwide in-

cluding Historex, El Greco, SK Miniatures and Red Lancer, but they can also be viewed at Planet Figure and on my facebook page RP Models.

10 *How can we contact you to discuss or purchase your work?*

I can be contacted via my [facebook](https://www.facebook.com/RPmodels) page or using the email address info@rpmodels.pt.

& PUTTY & PAINT

Crimson Fists 1st Company Captain

sculpted & painted by
Kirill Kanaev



PRO

Fully scratchbuilt model that was 3 years in progress and won overall Best in Show at the Crystal Brush 2015 in Chicago.





Goguryeo Heavy Cavalry Officer

painted by Michael Volquarts





Prussian Hussar 1870

Painted by Ernest



PRO

Painted with Vallejo Model Colour and Jo Sonya acrylics.

Manufacturer:

www.stormtrooperminiatures.co.uk

This great bust was very well done by 2 talented guys, Stuart Hale and Carl Reid; both did an amazing job. Things like the jacket, facial expression, pipe and uniform are exceptional. I really enjoyed painting every step of this bust and I recommend it for everyone who likes this period.

One of the parts that I like most about this bust is the facial expression; it is full of life and has a cool beard. For the face, I used an acrylic mix of Sand Brown + Burnt Cadmium Red, the lights adding Basic Skin Tone and the shadows adding Burnt Umber (JS) and Violet Red. Several colour tones used for the face; Orange Brown, English Uniform, Violet, Plum Pink (JS) and Old Pink.

The red or crimson uniform has a mixture of Burnt Cadmium Red + Storm Blue (JS) with lights using Burnt Cadmium Red + Flat Red and then some Vermilion (JS) and Cadmium Yellow Light (JS). For the shadows, I just added some more Storm Blue (JS) and Dark Green.

For the grey coat, I used all the black-grey colours of the Andrea Black Set, but for the lights I just added a bit of Sunny Skin Tone



and for the shadows just matt black. Some colour tones were done using French Blue (JS).

All the dirty textures were done using an old brush with the pointilism technique, the colours are free choice; Dark Brown, English Uniform, Black, Chocolate Brown, etc. All the cords were painted using a white mixture of Medium Grey + Deck Tan, with lights using Silver Grey and Off White, shading with English Uniform + Black.

In conclusion, this bust is excellent for novices or highly skilled painters, is fun and easy to paint with the exception of the grey colour; you will need some patience for that. Also if you like characters of this period, this is a good choice.

*(JS) Jo Sonya acrylics

*The rest using Vallejo Model Colour



TROLLS OF
TRUDVANG

By Luke Wilson

Introduction

Ever since I discovered Rackham minis back in 2006, I also discovered the artist Paul Bonner. Only then did I realise that I had stared in awe of his work back in my early GW days. I used his art work as influence through my Rackham days in my armies that I painted; my Ashigaru Goblins, my beloved Devourers and my Wolfen — to name but a few.

So, when my friend Joe (of [Joek Minis](#)) told me he had gotten permission to produce the figures from the Trolls of Trudvang artwork, I was straight on board.

Now those that know me know I'm not a fan of Kickstarters or Indiegogo projects, so I agreed to buy them once the campaign had finished. I couldn't wait to get my hands on them and had a BIG project planned for them. By the end of the campaign, Joe had managed produce all the figures in the artwork. The wait was on for my box of awesomeness to arrive. It arrived and, as you'll see, Roberto Chaudon did a fantastic job capturing the trolls and Andrew May did an excellent job on the humanoid. Now the keen eyed amongst you will notice the humans, aren't exactly there, but that was a commercial choice to make the oarsman hold a spear to make him more generic. Not a problem as it was cast in resin, so the conversion I felt would be easy enough.



Concept

OK, back to my plan. I wanted to attempt a BIG project as I said; well big for me, so with the figures done and in my hands, all I had to do was make the rest of the scene... EASY!

Now as you all know, the key to anything is plan, plan, and plan some more. My wife likes to use an expression in her kitchen design job when talking to fitters. Measure twice, cut once! Now where to start, I thought? The thing I normally do is buy minis willy-nilly and then think about plinths after, but this was going to be big; I needed something impressive, but not oppressive.

There was great discussion in the Wilson household over this. I use my wife to bounce ideas off of, as she has a

great artistic mind and we eventually agreed (yes, a husband and wife can do it) that the best type of base would be oval. This, I found out, was to be the biggest stumbling block. I searched and searched, but drew a blank each time. Picture frame shops, mirror frames...nothing. As time was ticking away as I wanted this for Salute, I decided to start getting on with it and keep looking, something would turn up...surely?

I thought the first thing I wanted to achieve was the right composition to match the artwork, since I had the other main elements. All I needed to complete the main parts of the piece was a boat, so that was my first project for this piece.

The Boat: Idea and Construction

How do you make a boat?

I haven't got a clue was my first thought, so it was off to Google. I knew I wanted a Viking looking boat, but nothing big. The one in Paul's piece is a small 3 man boat. I looked into quite a few sites and the thing I discovered was that all Viking ships were built the same way. Whether it be the war vessels called long-ships or the passenger vessels (called knorrs) down to the little fishing or short trip boats, all were built the same way. A tall oak tree was cut to make the keel. The builders cut long planks of wood for the sides and shorter pieces for the supporting ribs and cross-beams. They used wooden pegs and iron rivets to fasten the wooden pieces together. Overlapping the side planks, known as 'clinker-building', made the ship very strong.

I wanted to duplicate this in my boat and could also see Paul had captured this in his boat in the picture. I looked on line at many examples, as I wanted to see real ones as well as Paul's boat, to give me an idea of how to construct it. After I had got an idea in my head, the first thing I did was make it roughly out of paper. I did this to get a shape that I was happy with and a size in

proportion to the passengers to coincide with the picture I was working from. Of course, along the way I was going to have to exercise some artistic license. Once I was happy with my paper version, I used this as a template to work from. Now

in hindsight, I maybe should have made better templates and actually measured some of the stuff, but in this medium I much prefer doing it by eye.

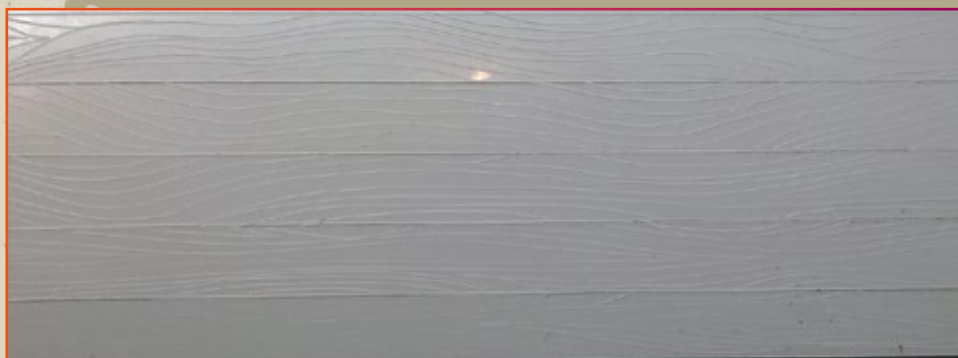


TUTORIAL

This also gave me some more ideas, such as where the blue line is I would later put in a step up. This would make it a little more interesting, plus add some strength to the boat.

Once I was totally happy with my paper boat, I turned to making it out of plastic card. The first thing to make was the keel. As said, I did this basically by eye; the only template I use was my paper ones I made at first.

For the keel, I used 3mm card and drew the rough shape I needed, laid one of the paper sides on and refined it a little and cut it out. I gave it a light sand to start, as I was going to score into it with a blade to get the grain effect later on.



Next were the side panels. For this, I used 1mm plastic card. I marked out a load of planks, guessing the width to what looked right, as I would use the same card for the boat floor seats and step up. I scored both sides to create the wood grain. I did this with a scalpel randomly chasing lines up the length of the planks. Once I had established a few, I was then more careful to follow these lines to create the grain.

To give me the curve and the number of planks, I used my paper template. I roughly divided it into sections and drew straight lines across it. I then laid it on top of a plank, lined it

up and drew the curve of the side on the plank, both ends. Once this was done, I held it in position against the keel to see if it would fit; my slap dash method had worked — believe it or not, but it did! I continued doing this up one side first until I reached what I thought was the same amount of planks as Paul's boat. The other side, of course, was just a carbon copy. I did have to do a few more planks as the boat was longer than I had anticipated, but all the off cuts would be good for later. ☺

With the boat at this stage, I was really surprised how strong my construction was. I had read



an article in a book about making model boats and making sure they were water tight, even from resin as this stuff gets everywhere. The last thing I needed was once it was all painted with crew to come down in the morning to find my hard work ruined by being filled with resin. The Vikings used to stuff animal wool and sticky tar from pine trees into every join and crack, to keep out the water. I had putty and super glue. I went to work sealing it and left it all to dry for a couple of hours. I saved a small lump so I could test this lump and if it was cured, then so was the stuff in the gaps.

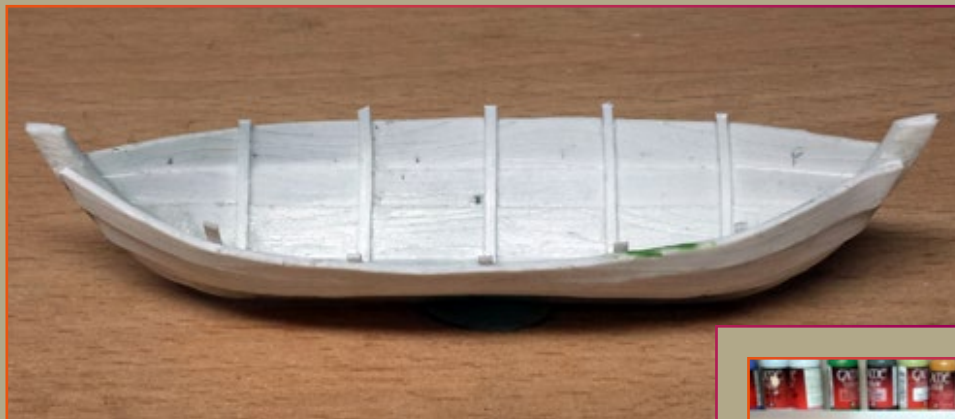
After a couple of hours the ball had cured. Now for the moment of truth. I filled a small container with water, put in the boat and placed a small stone in for a little weight.

In the morning I peered into the container with trepidation, expecting to find my boat languishing at the bottom and saw this!



Success...well, partially. I did notice a very tiny amount of water, just in the bottom round one end of the keel. So as not to take any chances, I used putty to seal this area all the way along; a bit of overkill, but I would rather be safe than sorry as once built and painted I would never be able to revisit this area.

I repeated the test and this time totally dry. ☺



Next I wanted to make the ribs. With the hardest bit over in my opinion, the rest would be simple I thought. I cut 1mm strips and placed them evenly up both sides of the boat, then just trimmed them to length once the glue was dry. The floor was then added. This was done by eye and if you look carefully the floor planks are not even, but I think this adds to the realism... it does, I tell you!



Lastly, I needed to add the benches and front step. This was done using bits of the off cuts from the side panels.

The benches were placed where they looked like they should be in relation to the picture. For some reason, I didn't take a picture of this, but here's one from while I was painting the boat. ☺

With that, the construction was finished.



TUTORIAL

Painting

This was very easy. I was not thinking about colour schemes at all. All I had to do was roughly match what I saw in the picture and off I went. Now there was one problem and this plagued me through the whole project. I had 3 different versions of Paul's art work and in each one the colours were slightly different!

Instead of sticking to just one, I used an amalgamation of the different versions throughout the project.

One of the versions I had was a very high resolution image that Joe was kind enough to supply; this was great as I was able to blow the picture right up to really see different tones within the piece. After doing this to the boat, I selected a range of colours and mediums to use.

Firstly, I airbrushed the whole boat black, then gave it a blast from the top with white. I did this with an airbrush to give a nice even light coat.



Once dry, the whole boat was base coated again with the airbrush using Vallejo Model Color (VMC) Cam Medium Brown (CMB).

Once dry, I gave the boat a quick blast from underneath of a 50/50 mix of CMB and VMC Black Brown (BB), just to establish some shadow. Even though I knew most of the bottom of the boat would never be seen as it will be in the resin, I still wanted to do it, as I it would give a darker shadow when looking closely through the water.

I then set about doing the same to each panel. This was done by brush; I mixed together the CMB and BB along with some Glaze Medium and started adding more shadows inside and out. On the outside I started half way down the 2nd plank down, as I wanted the top plank to be base and highlight only. This was done very watery, but not quite a glaze, so I could play with the paint and drag it down over all



the lower planks. Once completely dry I would move down the next plank add more BB and repeat the process, but this time painting the entire plank that I could see, again working my way down. By the time I got to the keel my mix was pure BB.

Highlighting was very minimal and was only done to the top edge of the top planks and the top of the front and back of the keel. This was done using CMB and VMC Beige Brown blending up in a very small area adding Beige and working up to pure Beige. Looking at the boat in the art work, I could see random blue splashes of colour. I imagine this was done to break up the mass of brown a little and harmonise the boat into the piece, as there were the same coloured splashes across the whole piece. They were subtle, but there, so using the high resolution image I placed these splashes in roughly the same place using a mix of Andrea Blue and Glaze Medium.



Lastly, I used the AK Interactive products to give the boat some weathering and simulating algae. This stuff was a new product for me and I discovered quickly why you should not use one of your best brushes. Luckily, I had a good read up before using them and this was a recommendation on their website. The reason is you lay the colour on where you want it, then you use White Spirit to manipulate the colour and push it where you want it. This works really well, but your brush isn't too clever afterwards. My beloved W&N brushes stayed well away and I used my cheap low quality GW ones I had.

The inside was done using exactly the same process as the outside, so I won't go into all the details. The only difference is I used black in some of the final shadows (not pictured). You'll notice I shadowed the

back section more heavily; this was because I was going to add supplies to that area and thought it easier to create the shadows of the products now. This was going to be part of that artistic license, as in the picture you can only really see a shield in the boat.

TUTORIAL

Now remember that Joe had made one of the crewman as a spear man instead of an oarsman? I, of course, wanted that oarsman (more on that later). I decided as part of the conversion I would completely cut the spear, but decided to keep the head so it could go in the boat. It was his weapon, after all. ☺

I made 5 different pieces for the boat and found an small old bottle in my bits box that would become a mead jug.

I used a piece of brass etch from Etch Master for the shield, as you can't actually see what is on the face of it in the picture and I glued this to a disk I had made out of Bees Putty. I also made the rope and sack from Bees Putty. The spear was just glued to a brass rod and finally a small chest was made using the end of a HDMI lead protector with some green stuff putty used to make the leather bindings and keyhole.





The wood on the chest, shield and spear handle were painted using the colours from the boat, but I added a light grey in to the highlights to make them a different colour wood. The rope and sack were based Beige. I then mixed Glaze Medium and Beige Brown together and washed both. Beige was used again to pick out the details. I mixed in white and worked up to pure white for final highlights. I shadowed the bottom of the sack with Cam Medium Brown, while the rope got the green weather treatment that I had used on the boat to make it look used.

I used VMC Flat Red with a small amount of Black Brown in for the tassels on the spear head. I highlighted with pure Red then finally a 50/50 mix of Red and Beige. The bottle was painted terracotta. I base coated it VMC Red Leather and started highlighting with VMC Sunny Skintone. Finally, I started working in a small amount of white. I then proceeded to add a shadow, this was done with a mix of VMC Chocolate Brown and Glaze Medium. The straps on the chest and the straps around the tassels on the spear were given a base coat of Leather Brown. VMC Cork Brown was then mixed in and finally VMC Dark Sand was

added up to pure Dark Sand. Once this was done, I glazed in Black Brown for the shadows. Finally, all the metal areas were given a couple of basecoats of VMC Oily Steel (OS). I watered this down heavily, so it kept the metallic colour very smooth. Once dry, I mixed black and Andrea Blue together and gave the areas a wash of this mix. Again, waiting for it to dry, I then went back over the whole area with the OS. This gave me a good metal base to work from. Then I started adding VMC Metal Medium (MM) into the OS and working up to highlight where the light would hit. Once I reached pure MM, I added a tiny bit of white into the mix and gave it its glint. I then mixed black and Glaze Medium and went back and reapplied the shadows. The last thing to do was make a pair of oar stays; these were made from Bees Putty and painted the same way as the other metal parts.

That's it — we have a fully finished boat.

Hope you have enjoyed the first part! Next issue I will be taking you through the crew, both the conversions and painting.

Bye for now.☺



by Davide Rainone



Miniatures from Lab54

Details

Price: €28 each

Size: 54mm

Material: Metal & Resin

Available from

[El Greco Miniatures](#)

The purpose of this review is to introduce you to a new force in the world of miniature figurines. Lab54 is a group of figure painters living in Rome who share a true passion for the hobby, so they decided to start producing their own range of models. They also organise workshops at their headquarters, the General Store Roma, with many famous Italian or European painters that cover many topics.

These are the first three miniatures they presented as previews a couple of months ago at the Calenzano model contest here in Italy. During the show I had a nice talk with the brains behind this ongoing project, Fabio Funghini, which I will share with you.

First of all, I must say thank you to Fabio who provided these models as a gift; the Figure Painter Magazine staff has really enjoyed his kindness and be sure that you will see them painted soon. However, I assure you this review will be 100% honest and all that you are seeing is exactly what you will find in their miniature boxes.

What you need to know about Lab54?

It is a brand from Fabio's shop, General Store Roma, which is also the name of their group of model painters too, of which Fabio is the president. All the models they are producing are historical figures coming from the second half of the 1800's and early 1900's; the Napoleonic era up until the First World War. One interesting thing about them is that all of the miniatures are subjects not seen by any other maker. Another aspect is they want keep the 54mm scale as the main size for their production models.

There are two ranges of models — a general one and a Collectors Series, which is indicated by the logo on the boxes. The Collector Series models contain a sheet of paper inside the box with all the historical information about the subject. Unfortunately, at the moment the text is only available in Italian.

They started this project with the best intentions and

as you can imagine, the seriousness of the effort can be seen in the overall quality of the models; from the cleanliness of the casts and the boxart done by Danilo Cartacci, who is very close to this group of modellers personally. The only information I could glean from Fabio about future releases is that they will come from the French infantry. It's now time to talk about the miniatures themselves.

General Features

All the models come in a reddish stiff cardboard box containing 3 layers of sponge as protection and sealed by a colour printed paper strip with a photo of the boxart painted miniature and all the details about the production of the piece. The smaller parts are closed in a plastic bag and, as I wrote above, the Collector Series miniatures box also contains the historical information about the figure depicted.

Officer 8th Royal Irish Hussars – Crimea 1854-1855

Sculpted by Riccardo Cerilli (a member of the Lab54 group) and painted by Danilo Cartacci, this is from their Collector Series. It's a metal kit that comes in 10 pieces; legs, body and head as the main part; the arms and base are separate. All the other little items such as the sword and the bags, etc., are also on their own.

The sculpture is clean, simple and static, as almost every model of a military officer from the Napoleonic Era is. The cast is very well done, but there are a few metal pins to remove from the small pieces using some snips and a sharp knife. Also, there are almost no mould lines to remove. There is just a little one on the side of the body, very thin, and one imperfection on the right cheek to sand away.

The precision of the details is high, as you can see from the interlaced string on the sword and the hat, as well as the buttons on the uniform or the leather belts.



Subedar 36th Sikh Bengal Infantry N.W.F. – 1897-1898

This piece is also sculpted by Riccardo Cerilli and painted by Danilo Cartacci and from the Collector Series. This metal kit comes in 8 pieces. The general features are the same as the first miniature except for the pose; this time it's more dynamic, so the painter can exploit this to create a more dramatic scene with elaborate scenery.

The only imperfections, in an almost perfect cast, are two tiny mould lines on the side of the body and one on a leg. As you can see from the pictures, a gentle bit of blade work can fix these in few moments.

The right hand with the sword and both the shoulders already have a pins inside, so the only thing to do is to clean the hole with a drill and use some glue. Perhaps you will need

of a little bit of putty to fix possible little gaps between arms and shoulders.

The head seems to be a little bit

rough, but it only needs to be polished. This practice generally is always useful with metal kits in order to remove all of the release agent. Then it's ready to prime and paint. J



Zeybek Ottoman Irregular Militia – 1860-1880

Sculpted by Angel Terol and painted by Danilo Cartacci, this resin kit comes in 8 pieces. The resin sprues are a little bit dirty with release agent, but there are no imperfections at all on the miniature and even if the cleaning work would take you a while, the final result will be perfect. The kit is more complex than the first two in metal, despite the static pose, because the subject is much richer in details and the accessories he carries.

The face is very interesting, the clothes full of wrinkles and the whole miniature will be a pleasure to paint...indeed, this is my favourite of the three. As this is from the general range, the historical notes are not included, so if you want to create an accurate paint job, you will need to look for them on the web.



Conclusion

My first impressions are all positive about the quality of the sculpts and the miniatures; I like their intention to bring into the historical model arena many new subjects never seen before. I can say without hesitation that they can challenge the most famous companies without fear and the retail price is lower than many miniatures of the same scale; this is another point to them.

So, from me, both thumbs up!

I wish the Lab54 guys and, especially Fabio, good luck with their newly formed business venture!

SHOW REPORT

by Juan Ignacio Corujo



"Registration area, figure contest hall, large area for vendors... nice...wait! Seminars and hands-on classes? Well-known artists available for questions? Auctions? Reaper plant tour? Awesome gaming tables? This is not only a figure show, this is a figure PARTY!"

I guess this was the impression many people got when they visited ReaperCon 2015, from April 30th to May 3rd in Dallas, TX. The numbers are fairly impressive: more than 500 miniatures entering the figure show, from approximately 130 painters; 102 two hour classes and seminars

given by 34 world class artists; 103 scheduled games on 30 tables. All of this was in a relaxed and welcoming environment provided by the Reaper Miniatures team.

The figure show was just a pleasure to the senses, having the opportunity to see great pieces of art from renown US painters and sculptors such as Michael Proctor, Marike Reimer, Jessica Rich, Jen Hailey, Justin McCoy, Aaron Lovejoy, Julie Guthrie, Jeffrey Bowden, Rhonda Bender, James Wappel and Glen Phillips, among



others. Also, Reaper-Con had approximately 25 painters in the youth category, many of them returning after entering the contest from previous years (and all received a loud cheering from the crowd at the award ceremony on Saturday night).

I guess we all have sensed the seriousness of several figure shows: the miniature stand in silence, respectful, standing to be admired, waiting to be judged... At ReaperCon, you could almost hear the noise of the minis having fun at the tables, with





giant dragons next to the Mouslings (Reaper's adorable mice) or 75 mm historical figures next to 28mm drunken dwarfs.

I hope the pictures can reflect some of the great pieces displayed. Best of Show was granted to Aaron Lovejoy for his piece "The Forgotten Realm". You can see all the figures that participated in the following link: <https://reapercon.com/mspopen/2015>

As for the classes and seminars, there was a topic/theme of interest for everyone, covering all aspects of the hobby (painting, modelling, basing, etc.) Classes were reduced to 6-8 participants per class and getting individual advice from the experts was a great experience.

The opportunity to meet and see well-known artists working is a very unique experience provided by ReaperCon. You can see James Wappel working on his famous bases or Jeffrey Bowden sharing



his latest work on NMM, just to name a few. All of them shared their work with passion and humble attitude and these artists are there during the four days that the show lasts, giving everyone the opportunity to meet and greet them in a relaxed atmosphere...

Finally, if you like board games that use miniatures, this is the place to spend hours admiring all the great scenery displayed for gaming tables. The little barbarian inside of me was crying out-loud to get a chance to slay some monsters in the amazing dungeon...My respect and appreciation to all the clubs and individuals providing such great gaming tables!





So, if you are planning your calendar for figure shows in 2016, I am truly encouraging you to add ReaperCon to your agenda. This is a very UNIQUE show, full of a fun, a relaxed environment, with great artists and miniatures and world class organization and hospitality from the Reaper team. Hope to see you there next year!

Market?



by Martyn Dorey



Games Workshop's Citadel Brush Set

It has been a year or just over since GW re-vamped their range of tools and at the same time then hiked the prices of them, so I guess for many it wasn't a surprise when they suddenly released a new and re-vamped set of paint brushes.

They claim a lot of thought has gone into this new range, a point I am struggling to come to terms with, as I think the only thought put into this re-invention of the brush was what to call them and how much they could get away with charging for them!

As most of us know there are a lot of brushes on the market these days, either via various Kickstarter campaigns where you pay your money and hope you get the goods after a couple of months of the promised date (if

you are lucky) or the usual outlets of model and art supply shops. I am not going to sit here and make a list of all the companies that have brushes — that would be a long list. Neither am I going to give you a lecture on which is best; let's face it, the last time I picked a brush up was to sell it to somebody. OK, not exactly true, but it has been a while since I finished a figure. L

So, what has GW done to their brushes this time around? Last time they brought out a set of three rebranded W&N brushes in a wooden box with a small face cloth, sorry towel and a "bolter shell" style wash bottle and if memory serves me correctly, it also came with a bar of soap. Wow, you could have a wash before you started painting or better still you could have a wash when you finished painting...nah that idea won't catch on will it?

According to GW, this is what they have to say: "We've spent countless hours thinking about how to help you achieve the best results possible when painting your miniatures. It's an important part of the hobby, to some the most important, and this brush range has been carefully designed from the ground up to complement the Citadel Paint System in every way, allowing you to quickly and easily apply basecoats, layers, shades and glazes in a way that will produce results you'll love showing off."

It almost sounds like these new brushes will paint the miniature for you, making everybody that sells painted miniatures on EBay a "Pro Painter". Oh wait, last time I checked they already were! Hmmm, maybe these brushes will make coffee as well...?

Perhaps I am being a bit harsh, but then usually I have found the best use of the GW brush is for mixing the paints, rather than actually painting with them. The old range hardly kept a point after a few hours use and quite often it was a brush a day, throwing them away afterwards because they were useless for anything else; even the dry brushes curled after a short time. Looking at and fondling some of these new brushes, I haven't really changed my opinion. The new ones have all black handles with a black ferrule and silver Citadel logo/writing down one side, but apart from that they don't appear special.

What new brushes are we looking at from GW? Well, they have tied the names in with their paint range, so now we have the following brushes:



Essential Citadel Brush Selection

- » Four brushes for basecoats (S, M, L and XL Base)
- » Two brushes for shading (M and L Shade)
- » Three brushes for drybrushing (S, M and L Dry)
- » Three brushes for layering (XS, S and M Layer), One brush for glazing (M Glaze)
- » Two brushes for painting scenery (M and L Scenery)
- » One tool for texture effects (M Texture).

When I look at these, I can't help but think there are better and certainly cheaper ones down at the local hobby or craft shop. The full set of above mentioned brushes will set you back £81.65...when you have picked yourselves up from the floor, there is a cheaper option available direct from GW as a webstore exclusive priced at £30.55. This is a selection of brushes that they think will help the beginner ease into the Citadel Painting System and contains the following:

- » Two brushes for basecoating (M and L Base)
- » One brush for shading (M Shade)
- » Two brushes for layering (S and M Layer)
- » One brush for drybrushing (M Dry)
- » One tool for texture effects (M Texture).

Complete Citadel Brush Set



We know GW aims itself at the beginners and they do a good job at bringing people into the hobby, even if they do put blinkers on them. I disagree with how they teach people to paint (but that is another story), but what if you only want a brush to replace the bog standard detail or fine detail brush?

Well, GW's answer is the XS Artificer Layer Brush: "Made from the highest-quality sable hair, the XS Artificer Layer is the best layering

brush money can buy. Supplied with a plastic tube to guard it against the elements when not in use, this brush can really help you achieve results you didn't think you were capable of. It'll keep the finest point you'll see on any brush - we've put a lot of care and attention into the design, and think you'll truly love using it."

Really! All my brushes come with a plastic dust cover any way to protect the bristles from damage and as for coming in a plastic tube is that really worth the £12.00 price tag? Maybe they have put a lot of thought into this brush, but surely it is the actual quality of manufacturing of the brush that's important here, not the thought that has gone into the design. If you click on the image on their website and mouse over the point of the brush it looks like they have used it to scoop out dried up paint!

A couple of years ago, I paid a quid for some cheap brushes to use with oil paints and the GW base and shade brushes have a similar filbert shape and style with the hairs being a similar quality; however, they have a GW price tag...

Also in this new range of brushes is the "Texture Spreading Tool", ideal I guess for getting that GW dried up paint out of the pot and trying to get it to stick to the base your figure is glued onto and turning your bases into more interesting ones! Personally, for £5.00 I would rather add another £4.50 and use the Mr Glue Applicator, which as I have mentioned before is a far more universal set of tools.



XS Artificer Layer



M Texture

Also in the new range are the scenery brushes. Again, I see nothing special here; one can be picked up from any good art supply shop. The other, which they have labelled the "L Scenery Brush", is a standard large flat brush apart from the handle shape. Let's face it — go to any hardware store and you can get a pack of 3 for the £5.50 price tag GW wants for just one of them!

This brings me to the end. It was not exactly the article I had planned to write this month, but that's what happens when a company suddenly springs a new release on the public. What else do we have for alternatives? As I said at the start of this, there is a very wide choice, some

of the favourites being W&N Series 7, Rosemary & Co, Games & Gears and Broken Toad.

We all have our favourites; as for me, I will be sticking to my beloved triangular shaped Kolinskies and series 7 miniature brushes. At the end of the day, like anything else it is all down to how you treat the tools you use; cleaning on a regular basis with a bit of brush soap can help extend the life of your brushes regardless of what make they are or how much you paid for them.



L Scenery





85

Mitches Military Models: 'Nam' Busts

Details

Price: £25 each (£20 at a show)

Scale: 1/9th

Material: Resin

Available from

www.mitchesmilitarymodels.co.uk

OK, who doesn't like the film Platoon? Well if you don't, shame on you. If you haven't seen it, then I highly recommend you do and after that take a look at these magnificent busts from Mitches Military Models (MMM).

MMM is a small family business run by Ross Mitchell and his brother Dan and their father, Gordon. They have been around for 4 years in the UK. I will say judging by their stall they have amassed an impressive catalogue of models in that time. You can find them at most shows. They supply model kits in resin ranging from 120mm, 200mm figures and busts. These models cover a varying range of eras from ancient to the present day. (taken from their site) They work with great names in the sculpting world, such as Maurice Corry, Carl Reid and Pavol Ovecka.

I grabbed two of their busts, so will show them both in this review.



The first is NAM/1, Staff Sgt. US 25th Infantry Division or, as I like to call him, Sgt. Barnes.

Remember what I said about Platoon? Well, he is a double of Tom Berenger's character from the movie. Nam/1 comes in 4 pieces, that at first glance look like they should go together without problem; although the head has a big block of resin that needs to be removed, so be a bit careful as his bandana is delicate and could get damaged easily.

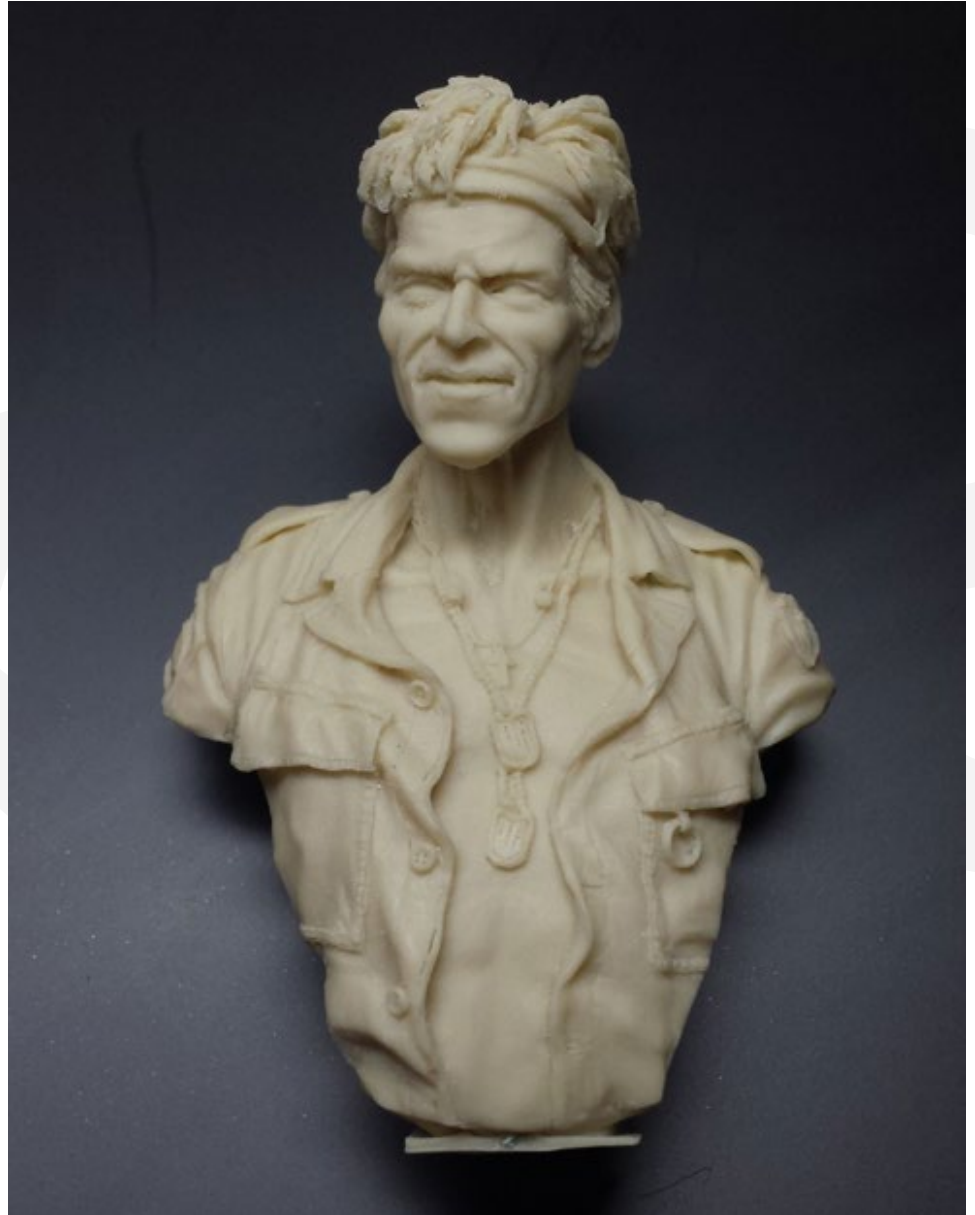
The detail is all there from the uniform used in the film and his face is spot on. This is a great detailed bust and well worth the paltry sum I paid for him. I have put him together, although this is just blu tacked together, as I'm not 100% sure I will stick him together before painting. I wanted to show him together in this review.

When prepping this mini, you'll need a fret saw for the big block on the head piece, but this was the only major bit of prep needed on my version. The only downside is a small air bubble and bit of missing bandana as you can see in the picture, but overall a really nice bust that went together well.

Now on to the second one I bought.

This is called Nam/2 Sgt. US 25th Infantry Division or again I call him Sgt. Elias. Like Nam/1 this has also been based on a character from the movie, this time played by Willem Dafoe. This is a single piece model, so no cutting and sticking, which for some is a bonus. I had a good check over this model and there were no mould lines at all and only two very small bits of flash. That was it, so this model is pretty much wash and go. Again, as with the first one, the detailing is all there from the film, so as with Nam/1 there will be plenty of reference material on the 'net to follow.

Overall, I think these are two very well sculpted busts by Pavol Ovecka. There is a third one in the series, but it didn't really interest me; I think it was meant to be based on the character played by Charlie Sheen, but I really didn't think he looked like him at all. Saying that, what I did get certainly doesn't disappoint. If I had to be really picky, I would say the presentation lets them down. When you buy them, you only get them in little resealable bags, but that is being really picky. Sometimes a snazzy box makes you feel like you're getting something just that little bit more special.



Anyway, I have continually mentioned the film, so here are the busts next to their movie characters.



DARK HARVEST

Building the base.



By Matt DiPietro

"Deep below the earth where the light cannot reach lurks a twisted thing. Over the centuries, it has grown on blood and sacrifice to wrap its roots around the heart of the world. And it is said that when the millennium turns and the kingdoms of man are ripe, it will bear a single fruit."

This was the vision I had which I was finally able to make into a reality with Dark Harvest. I hope you will enjoy following my process that brought this complex project together.



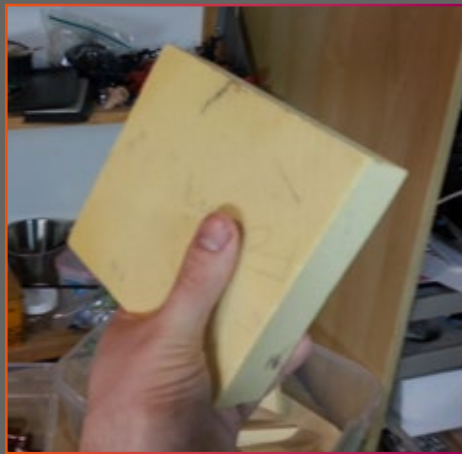
Carving the Cave Walls

The cave walls are made from a rigid, high-density foam material. This material comes in sheets and can be purchased in a variety of densities, which are rated in pounds. Higher densities yield a tougher, more durable foam, but are more difficult to work with. Don't confuse this stuff with the insulation foam commonly used in terrain making (often insulation

foam is blue or pink). High-density foam is durable and can be worked with both hand and power tools that are used in woodcraft. However, unlike wood, high density foam has no grain, giving it a more uniform texture and appearance.



❶ This is one of the many quick sketches I did for the project. Every big project benefits from some initial sketching. The goal is to get a feel for the dimensions, shapes, proportions and the overall gesture.



❷ The walls are made from a denser variety of foam, which is more durable than the other components of this piece. It can withstand drilling for placement of heavy duty pins.



❸ At first, I quickly cut out some shapes to play around with different arrangements. At this point, anything is possible and it can be fun getting lost in the endless possibilities.



❹ When I found an arrangement I liked, I glued the pieces together using clamps and wood glue to create an extremely strong bond. These lumpy foam shapes will eventually be carved into curtains of stalactites. Some large stalagmites are pinned into the floor.



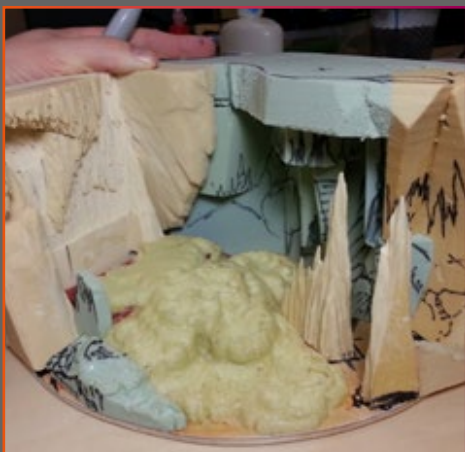
TUTORIAL



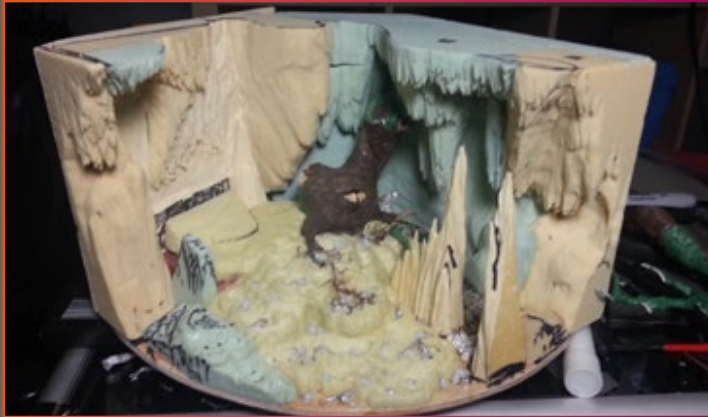
⑤ At this point I feel like I have most of the general shapes defined, so it's time to think about carving. A sketch of the cave formations is drawn on the foam with a black marker.



⑥ It is time to get carving! Be sure to wear eye protection and a respirator! The foam is solid, yet the rotary tool carves through it easily. The carvings stay rough at this point and will be refined later.



⑦ The process is repeated for the other wall of the cave. First, I sketched with a black pen, then I carved the rough shapes with the rotary tool. A cone shaped carving bit was the most useful for carving the stalactites.



⑨ A second (and sometimes third pass) is needed refine the basic shapes into detailed sculpture. The gaps are then filled with Bondo automotive putty and sanded flat until all the imperfections are removed.



⑩ I used an automotive filler primer to fill in the slight pitted texture of the foam. It is applied in multiple coats until the texture is smooth. Then the sculpture can be carved and refined further and the process repeated until I am satisfied.



⑪ A sacrificial altar was added and then littered with candles. I used a product called Liquitex "String Gel" to make the pools of wax around each candle.

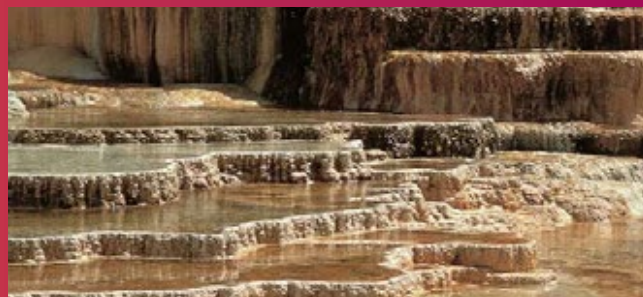
⑫ Once I was completely happy with the sculpture, it was prepped for painting with P3 black primer and a lighting sketch applied with the airbrush. The walls are still separate throughout the painting process, which allowed me to reach all areas of the diorama easily.



12 Only once the painting has reached a very advanced stage were the walls glued and clamped to the base. Finally, I used Bondo automotive putty to fill the gaps in the outer walls, then sanded them to create a clean, professional finish.

Travertine Pools

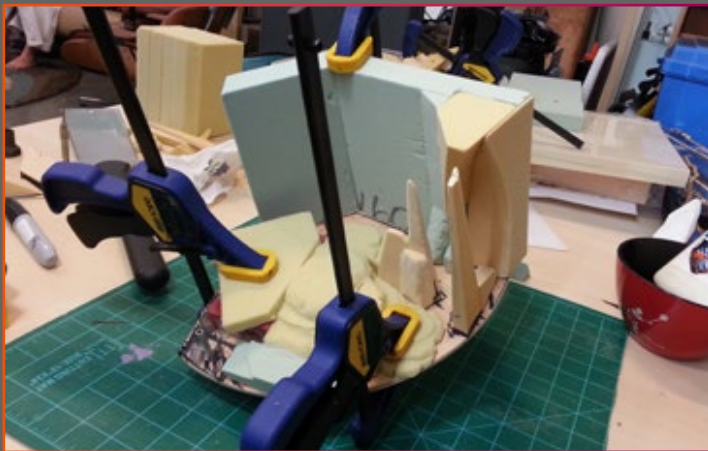
The idea for the entire diorama sprang from a trip my wife and I took to Yellowstone National Park. When I saw the travertine terraces of Mammoth Hot Springs, I instantly started thinking of ways to recreate these fascinating formations in miniature.



1 The terraces are composed of a lower density (softer) foam than the walls. The foam was cut into slices, sandwiched together, and glued with wood glue.



② This lower density foam is not as strong as the foam used for the cave walls, but has the advantage of being easily carved by hand. Once the rough shape of the pools were defined, they were glued to the base.



③ With the outer shape of the pools carved and detailed, it was time to think about hollowing out the pools. A mixture of wood glue, water, and gel medium was painted onto the outer walls of the pools. Then, a rotary tool was used to hollow out the insides of the pools.



④ Look at the bones! A large number of skulls and bones were placed in the bottoms of the pools to tell the tale of the long sacrifices made to the dark tree. The skulls and bones were pushed into the soft foam at the bottom of each pool.

⑤ Many of the thermal pools at Yellowstone have a striking blue colour. To recreate this colour, the bottoms of the pools were painted in shades of greenish blue. Then, I tinted the water effects with a tiny amount of turquoise ink and poured it into the pools. The resin water effects needed 24 hours to fully cure, so I carefully draped plastic over the piece to shield against dust.



The Dark Tree

The illusion of miniature trees can often be created using natural materials, but this method has limitations. For this project, the tree was one of the central figures of the diorama and needed to have a lot of

character and enough small scale detail to withstand close scrutiny. Sculpture was the only way to do the dark tree correctly.



① The spine of a spiral notebook formed the core of the tree. The wire was bent with a pair of pliers to form a sketch of the tree's volume. Some areas of the wire were straightened and then were bent and twisted to sketch the branches.

② The spiral of wire was not strong enough to support much weight, so I strengthened it with armature wire. A bit of wire was folded over and inserted into the spiral to run the length of the tree. At this point, the tree sketch was posed and adjusted to fit the cave.

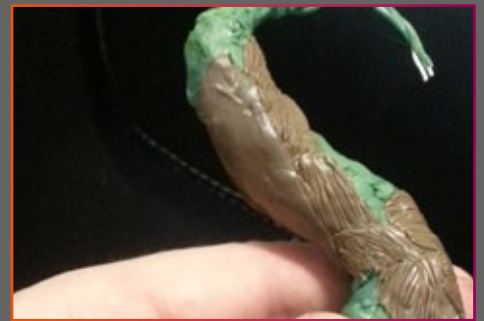
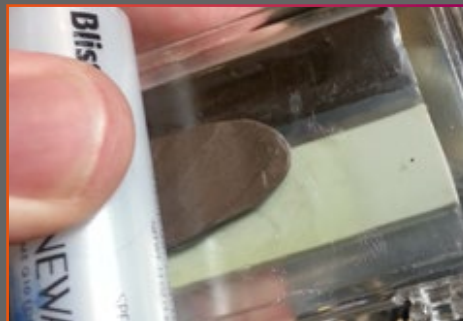
③ The next step was to create a solid base for the sculpture to rest upon. Wood is a good material for this and prevents putty wasting. At this stage, I also used armature wire to sketch the root system.



④ I used actual roots extensively to create the fine scale structures of the tree. The roots are attached and blended using Golden's Gel Mediums "High Solid Gel". This method has many advantages: the roots provide a realistic scale, a high level of complexity and are easy to work with.



⑤ The next step was to bulk out the volume of the tree. I used Green Stuff epoxy for this because it is rather flexible, which allowed me to fine-tune the pose of the tree. Once I finished adding the tree mass, the tree was separated into two halves to make it easier to work with.



⑥ The skin of the tree was created with Brown Stuff epoxy putty using the following simple process. First, coat the back of the putty case with lip balm to prevent sticking. Then, roll out a flat sheet of mixed putty using the side of the lip balm applicator like a rolling pin. Peel up the sheet of putty and attach it to the tree. Finally, sculpt a bark texture with a bladed sculpting tool.



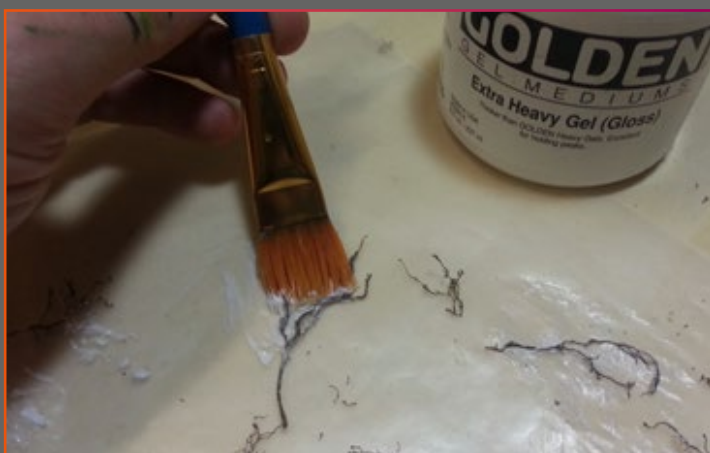
TUTORIAL



7 The roots were bulked out and textured using the same process as the trunk and branches.



8 Next, the branches! This process required wax paper, Golden's Gel Mediums "High Solid Gel", Golden's Gel Mediums "Extra Heavy Gel", some root material, and something flat and heavy.



9 The root material was spread out on the wax paper and coated with the Extra Heavy Gel. Another sheet of wax paper was placed over the roots and they were then flattened with some heavy reading. The gel hardened overnight.



10 The branches were attached with small dots of CA glue. Next, I blended the shape of the branch with the trunk, using multiple coats of the High Solid Gel. These branches have great scale and detail, as well as being both flexible and durable.



⑪ Leaves are a difficult subject to depict in miniature, but this method makes very convincing leaves. The materials needed are masking tape, some round sticks, cigarette paper, Golden's Gel Mediums "Extra Heavy Gel" and 0.3mm plastic rod.



⑫ First, the paper is secured to the stick using masking tape. Then, the 0.3mm plastic rod is attached at regular intervals using the Golden's Gel Mediums "Extra Heavy Gel". The plastic rods are trimmed down to become the stems of the leaves.



⑬ Both sides of the paper were primed with P3 white primer before moving on to airbrushing. Subtle tones were applied to each side of the paper using the airbrush.





14 To create a guide for cutting the leaves, I used a plastic card mask and leaf punch. I masked out the leaf shape and sprayed the guide on with my airbrush.

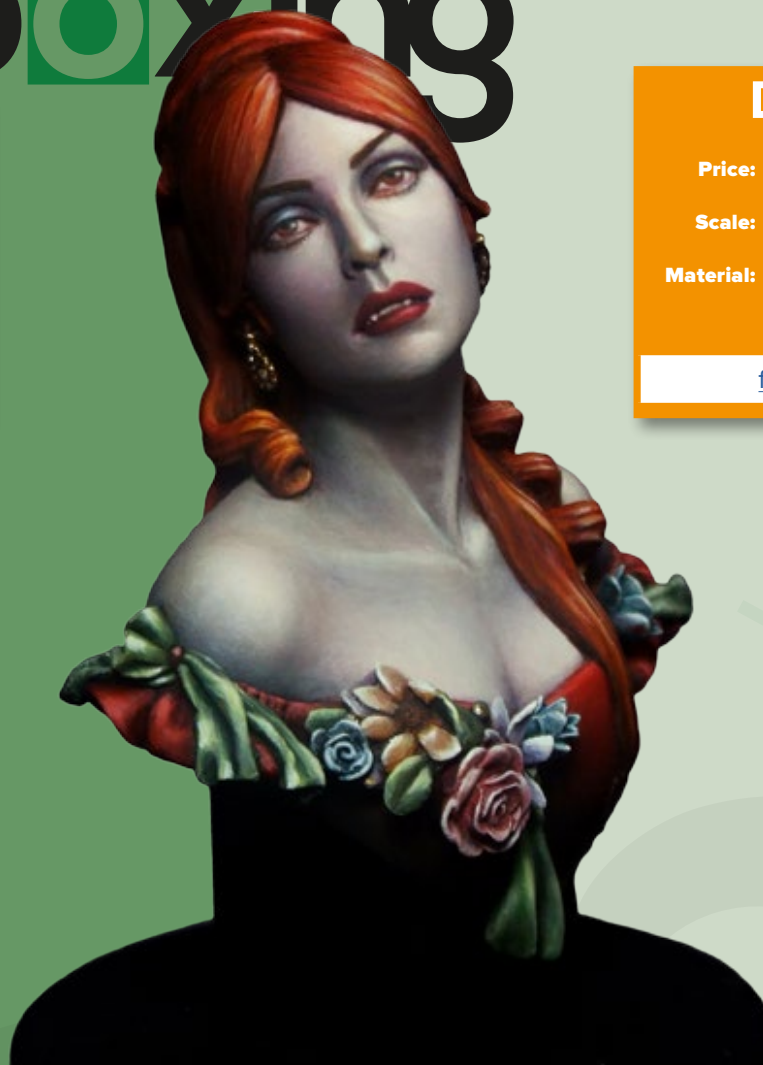


15 Using small scissors, I trimmed along the guide. The leaves were held with a pin vise and hand painted veins and details were added to each. These leaves are super thin, so they appear in scale and some light is able to pass through the paint and paper creating a dramatic effect in certain lighting.

This brings to an end on how I created the scenic base for the Dark Harvest diorama. I hope you've enjoyed in and it gives your some ideas to try your own.



By Luke Wilson



Details

Price: €32

Scale: 1/12th

Material: Resin

Available from

ferminiatures.com

FeR Miniatures: Lucy, the Vampire bride



Fernando Ruiz Miniatures, or FeR for short, is a very young company that started in 2014. Don't let that put you off, they already boast a very impressive catalogue with miniatures who's quality is already up there with the big boys.

They work with some fantastic sculptors, such as Pedro Fernández and Eduard Pérez to name but a few. Although most of the exquisite paint work on their site is done by Fernando Ruiz himself, he also uses such renowned talents like Pepa Saavedra to bring the range to life and she did, in fact, did the box art for the very bust in this review.



Example of FeR Miniatures packaging

When I first saw this bust on facebook it was one of those 'oh wow' moments. Being a massive vampire and werewolf fan (who isn't?) I just stopped, mid scroll, and took in this excellent bust before me. I was then hit with a pang of immense jealousy as I found out this was going to be the topic of not only a weekend painting demonstration, but it was also being coached by none other than Pepa herself...double blow!

Anyway. FPM contacted FeR Miniatures to find out details, such as if this was going to be a release or just a special event bust, as FPM would love to do a review of it. I was blown away when he said not only will it be released in May, but FPM would receive a pre-release copy for review!

As this is a pre-release version, there was no snazzy packaging with her. However, if she follows the trend of FeR Miniatures, she will possibly be presented in a sturdy plastic clip box with her box art on a slip and cushioned nice and securely in foam, much like the example of 'Random Encounter' above. So what do you get? On opening the packet, I was presented with the main bust and 2 sprues; 1 containing 4 very small, incredibly well detailed flowers and the next sprue with



some even smaller, but just as well detailed earrings – yes, you read that right, earrings! Lastly, there was a small bouquet of flowers.

First, I'll review the main body. Looking over her, there are no mould lines what so ever; the detailing is smooth and there are no pits or bubble holes at all. She even has two small puncture marks in her neck. This is something, if I'm honest, I thought of adding to mine, but is there already. Looking at the face, I also liked the fact that if you look closely, her canines are slightly elongated; again another subtle detail that just all adds to the atmos-

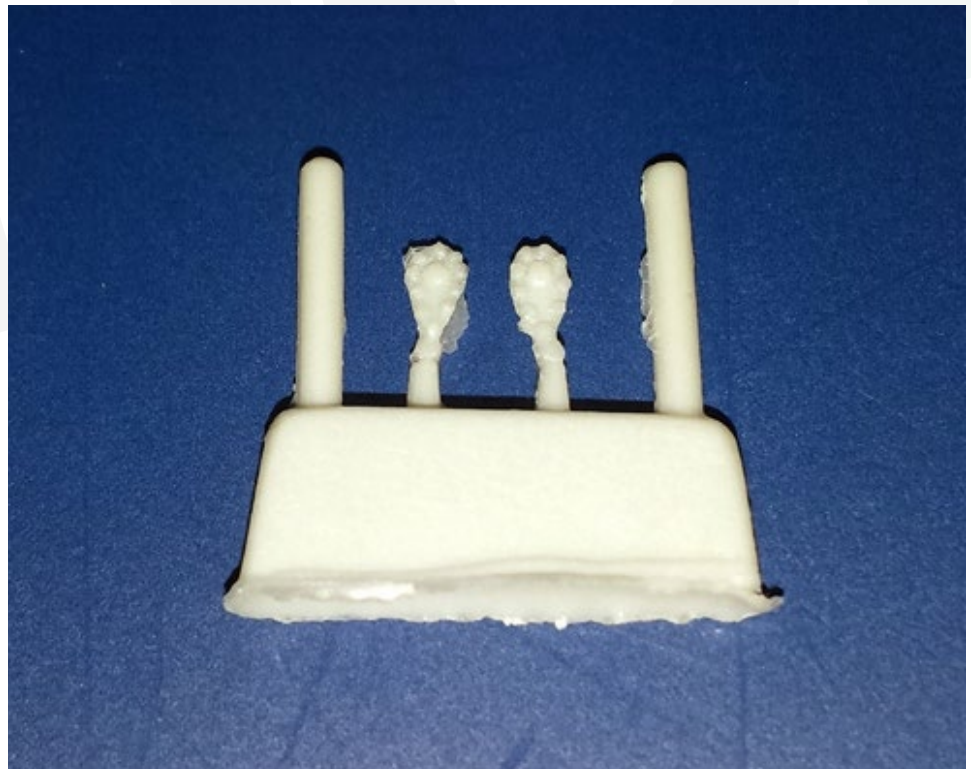
phere of this piece. If I were to be massively harsh (and it is massively harsh and only a personal point), I'm not overly keen on the foot of the bust being a square column, but 5 minutes with a saw and files and this won't be a problem. I think it might just restrict plinth choices a little with it there. I would also like to finish off the hair tips, but this is only because I would remove the foot. Otherwise, it is spot on for the way it has been done.

Looking at the sprues, there are 4 small flowers on the first as mentioned. Now, I'm no botanist so I won't even pretend to be able to

tell you what they are, but 2 do look like roses. The other 2 are anybody's guess, but the detail on all four is astounding, to say the least. The 2nd sprue, as again mentioned already, has the earrings. At first glance they look like simple tear-drop shapes, but on closer inspection you can see what I will paint as a jewel with some delicate detailing around the edges! The last part is the small bouquet. This fits brilliantly on a slot on her chest. Even in the dry fit, I can't see any need for any filling and the detail matches the high quality of the rest of the bust.

All in all I think that Hyunji Kim has sculpted a beautiful piece, full of detail, elegance and subtlety. You can clearly see he has drawn inspiration from Sharon Tate's *Bride of Dracula* and captured the essence just right.

I can't wait to get mine prepped and started. I think this is going to be a very popular bust amongst painters and really hope FeR Miniatures produce many more busts like this in the future.





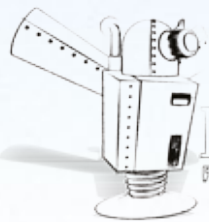
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