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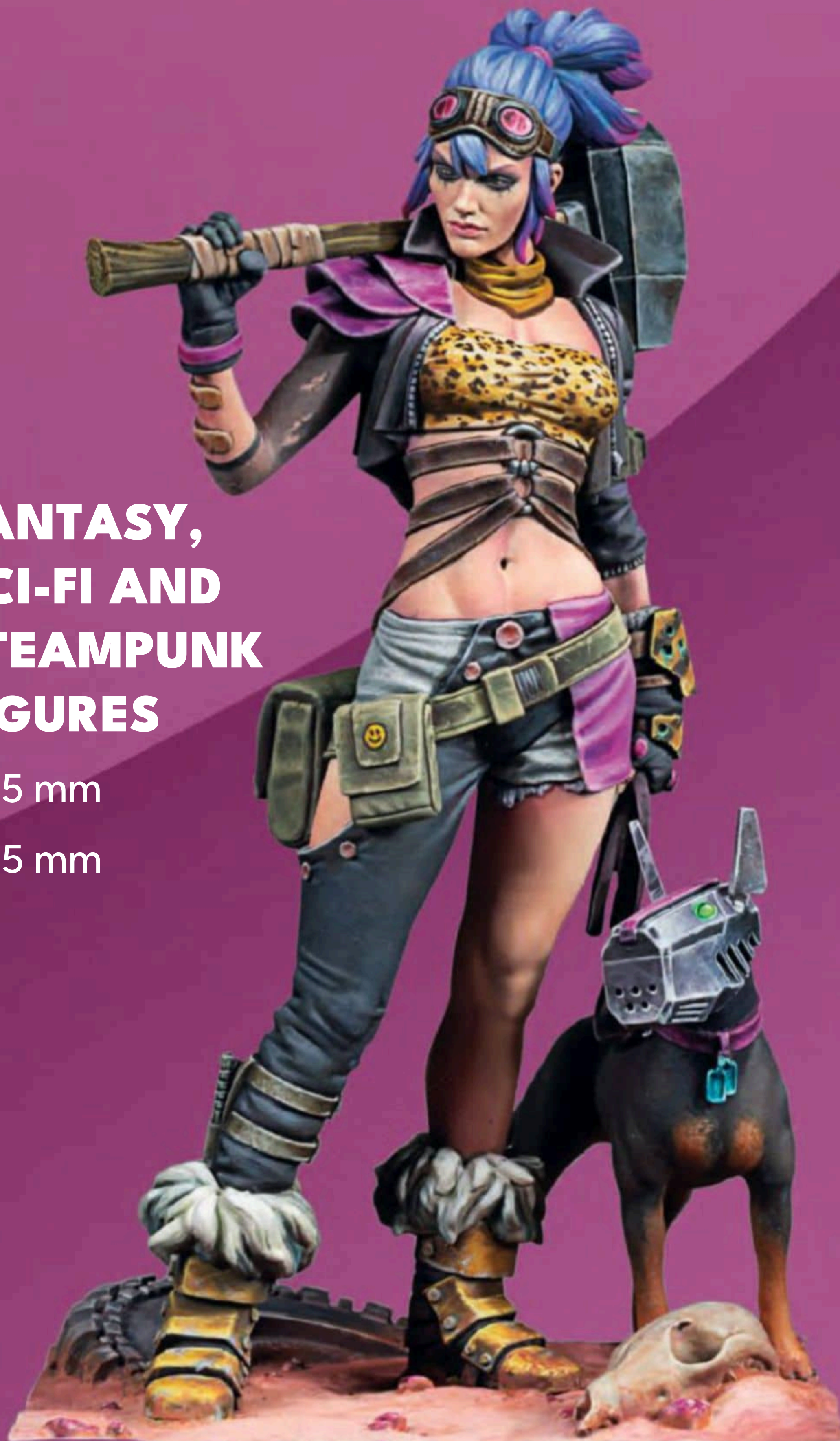
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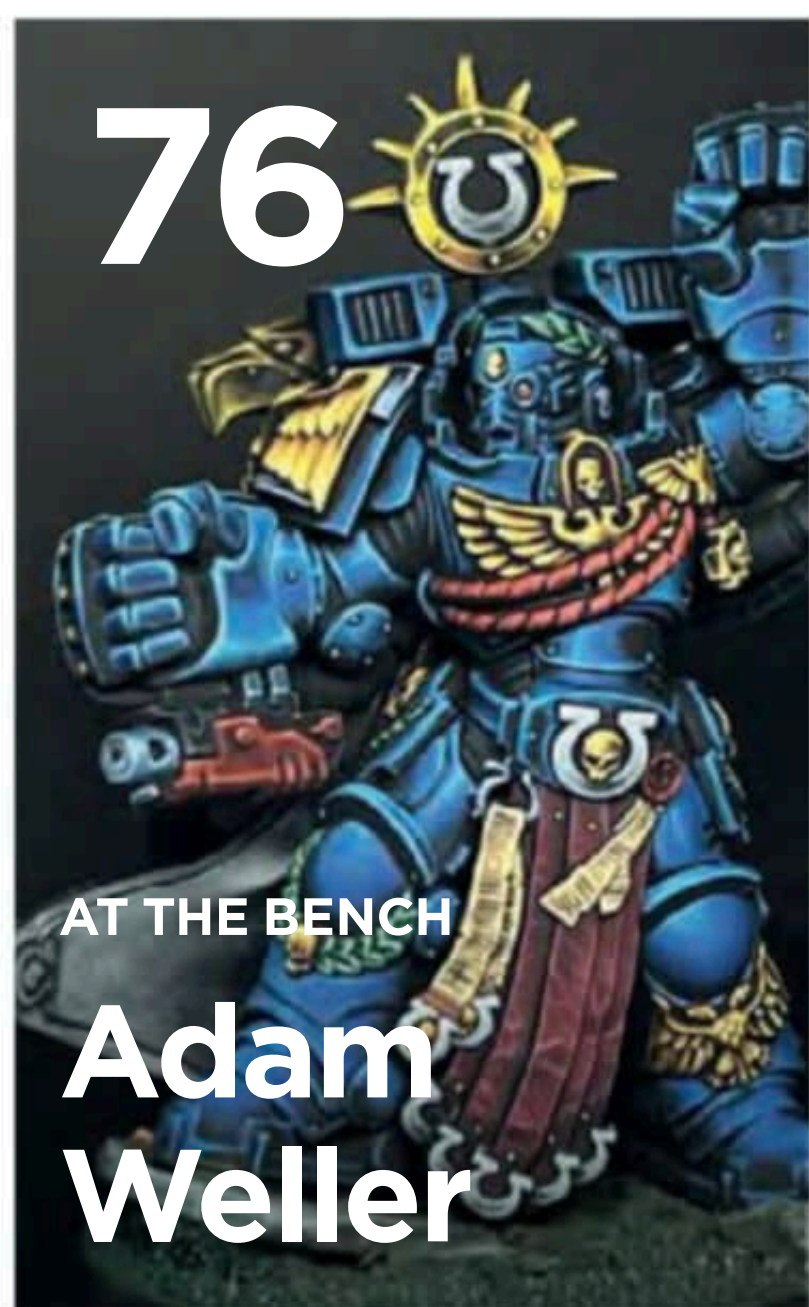
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AT THE BENCH

Adam
Weller

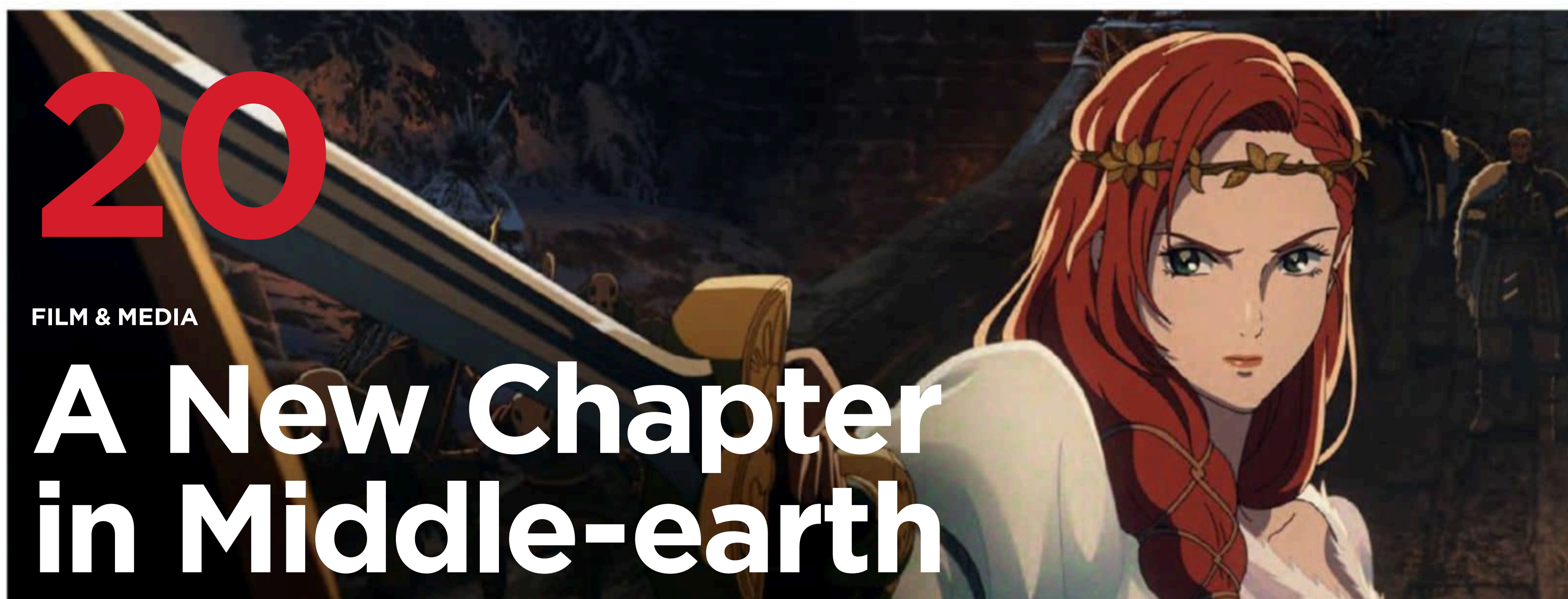


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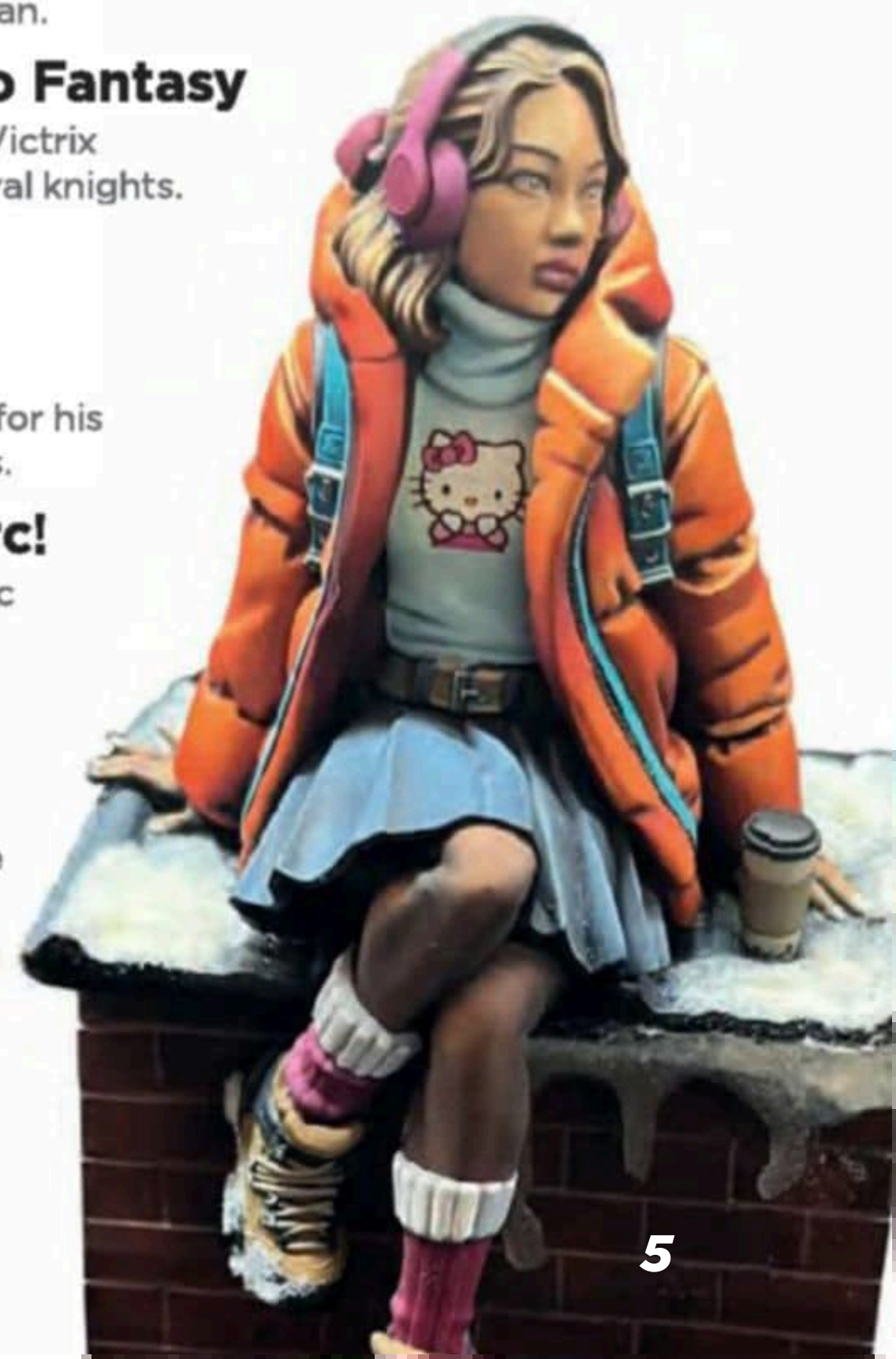
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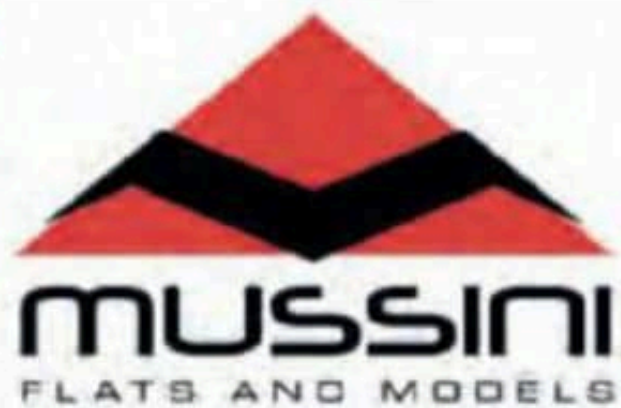
There can be little doubt that the world of miniature painting has been transformed in space of a decade so. I still remember going to Euro Militaire and eagerly awaiting the new white metal 75mm figures released by companies like Pegaso. These were gradually supplanted by traditionally sculpted pieces cast in resin. In terms of gaming miniatures, I recall buying 'blister packs' and feeling a mixture of excitement and disappointment when I bought my first 'Finecast' resin figures from Forge World. All that has changed, and the majority of gaming miniatures, not just from Games Workshop but from smaller manufacturers too, are injection-moulded kits, while traditionally sculpted resin figures have been almost entirely supplanted by CAD miniatures. The biggest change, however, must be the rapid growth of 3D printing. These are not simply 3D-designed and printed miniatures bought from manufacturers and retailers, but also STL files, many of them crowd-funded and available to download and print at home from sites like MyMiniFactory. I'm delighted we now have a regular column by Gary Haines to discuss the world of 3D-printed miniatures with some of the leading names in that side of the hobby. The ingenuity and variety of hobbyists turning their creativity to this side of things never ceases to amaze me.

This issue of FFI coincides with one of Europe's biggest hobby events, Scale Model Challenge in the Netherlands, and we report from what I hope will soon be a show to rival that event, the Fen Model Show in Ely, United Kingdom. Miniature painting remains at the heart of what we do at FFI, so it was great to celebrate that part of the hobby in July when attending the show. For painters this issue, we have two wonderful studies in directional lighting as Fabio Ricci tackles 'The Face' and Serhii Popovichenko returns to one of his favourite subjects, Conan the Barbarian. For once, most of our contributors this issue are from the UK, so it's a pleasure to welcome one of its best and most prolific miniature painters, Adam Weller, who now resides Down Under, who shares his experiences with us in our 'At the Bench' feature. It's a pleasure to welcome back some regular contributors too, as Dave Oliver tackles Revell's Mandalorian N-1 Starfighter and Diego Cuenca Vidal presents an unusual jungle-themed diorama. Paul Mackay tells us how he set about converting a set of Victrix medieval knights into Elven cavalry, while George Philips discusses the forthcoming release of the new Lord of the Rings animated film. I'm also delighted to talk to the guys behind Moonstone, the quirky fantasy skirmish game that has some of the most characterful miniatures I've seen in a while. Finally, we have two of our regular tutorials by Javier Molina of Green Stuff World and Manu Gil of AMMO. Until next time, have fun and happy modelling!

David

David Grummitt,
Managing Editor





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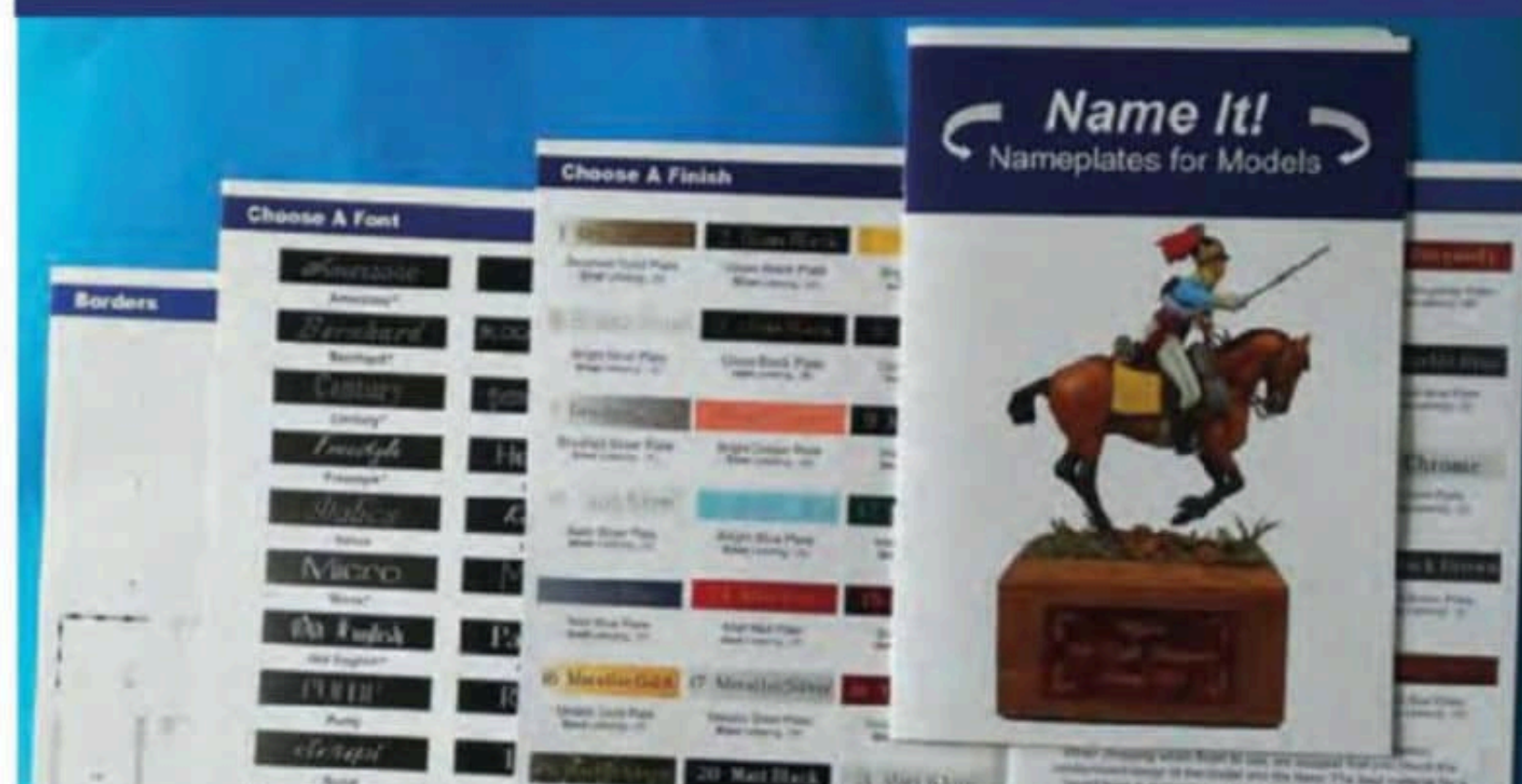
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News and Reviews

We review the hottest releases from across the hobby.

Realms of Tiberium H2O

Talking to Realms of Tiberium owner and creator, Warren Walker, at the recent Fen Model Show, I was excited to hear about his plans to launch a new 54mm skirmish game and a corresponding collection of miniatures. For those of you who know Realms of Tiberium, it's a rich fantasy setting for tabletop skirmish/RPG, supported by some of the nicest 75mm (1/24-scale) miniatures on the market. Realms of Tiberium H2O promises more of the same, albeit in a very different setting.

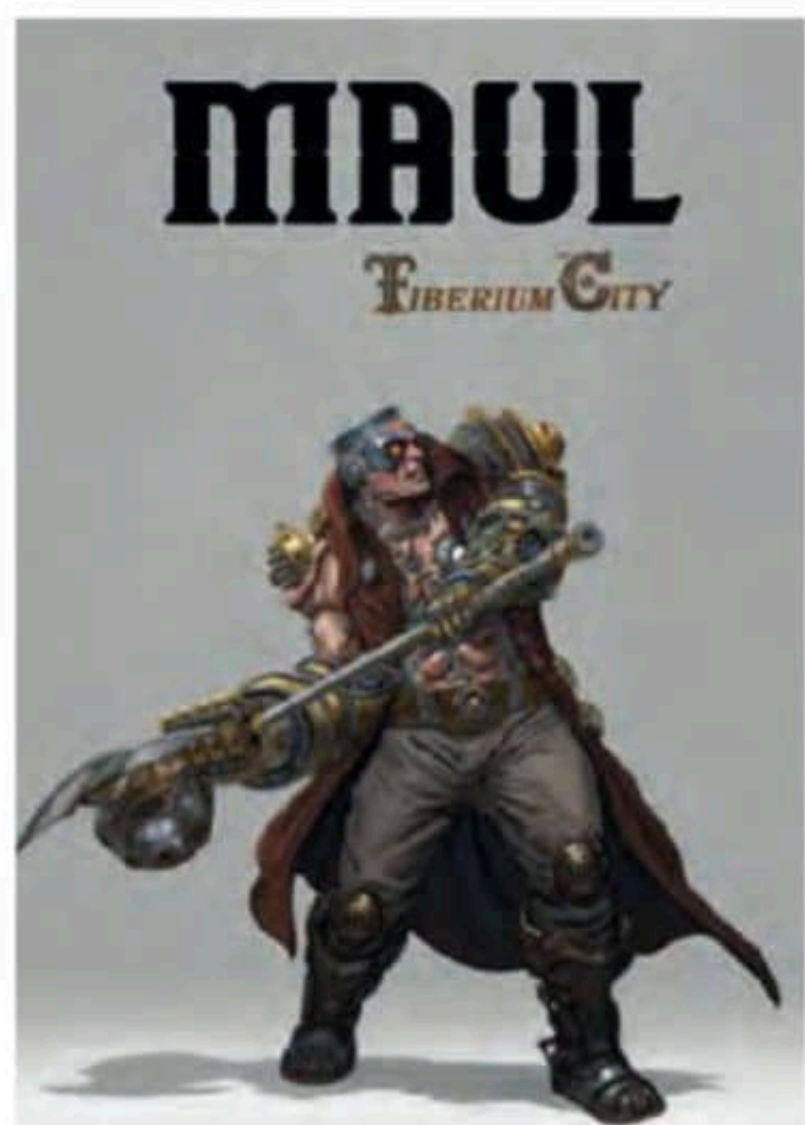
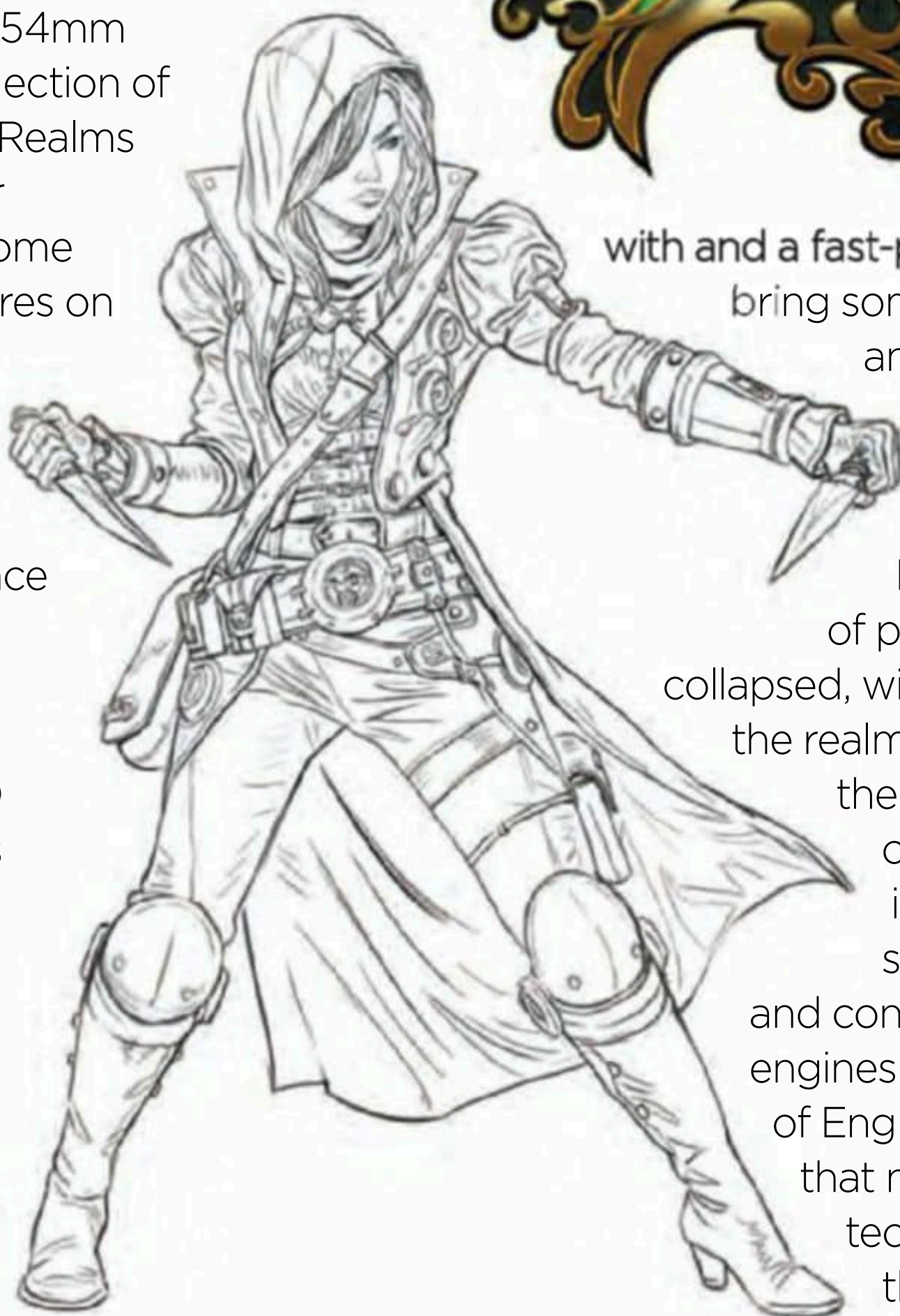
So, Tiberium H2O. What is it then? Basically, it is a mix of Steampunk, Science Fiction and the Occult all set in a pre-Victorian London, which has cleverly, or not so cleverly, been renamed Tiberium City. As Warren explains, 'Tiberium H2O is a dream fuelled by my love of authors such as H.G Wells, Jules Verne, H.P Lovecraft and Edgar Alan Poe, mixed with the imagery and character of a pre-Victorian London with a bit of science fiction with a steampunk twist thrown in. It is a collection of wonderful stories. Stunning 54mm miniatures. Beautiful collectors' cards to battle



with and a fast-paced skirmish game. It is an idea to bring something very different, very immersive, and fun to the miniature market, and to tabletop gaming.'

The Tiberium H2O is set in an alternative history of the United Kingdom. Beginning with the outbreak of plague in the 1660s, English society collapsed, with London being abandoned, and the realm was only rescued in early years of the eighteenth century by the invention of the Perpetual Motion Engine. This intricate device provides an endless source of energy that can be harnessed and converted to heat to run mighty steam engines. These in turn drive the revitalisation of England and the dawn of a new age. It's that new age, with its intrigues, its arcane technology, and its mysteries hiding in the new super city, Tiberium City, that has grown from the ruins of London, in which this new game will be set.

Warren told me a little more about the imminent release of this new gaming and miniatures concept: 'Although the original seed of Tiberium H2O was planted way back in 2022 when I first launched Realms of Tiberium, I have not focused on it until this year. And what a year of work it has been. With the characters ready to take to the field, the first book almost done, the card-based combat game steaming ahead, and test prints of some of the miniatures already in hand, it has been incredible.' Again, Warren explains: 'With the miniature line, I decided to change it up a bit and went for a 54mm scale as opposed to the usual 32mm heroic scale. I feel that this scale will make for a good miniature for both gamers and collectors, with enough detail to create a masterpiece



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item as well as a fun project to paint for the skirmish game. And I have to say that the test prints are looking very good. We have 27 characters so far covering a broad range of types, with plenty more to come. Another exciting part to this scaling is that we are also looking into new terrain design for the skirmish game itself too. Having never designed any kind of buildings or terrain before, this is proving to be a very enlightening and enjoyable process.'

Warren has shared some of the concept art that has inspired the miniature designers, and they look incredible. The aesthetic, as you can see, is very Steampunk. Given the quality of the Realm of Tiberium miniatures, we can expect

something quite special when these are released. I have also seen some of the artwork and lore that supports the Tiberium H2O universe, and this is equally impressive and rich in its detail. We'll be exploring Tiberium H2O in more depth and having a look at some of the incredible imagery that supports the game next issue.



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Shaakarim,
one of the new
releases for
SMC.

Haze Studio

Haze Studio is a new Italian studio, led by Federico, who takes care of hero design and 3D production, and Sara, a sculptor and graphic designer. Federico explains, 'We are dedicated to the creation of miniatures of different scales, designed to meet the needs of collectors and painters.'

Our collection of heroes is also the result of collaboration with other Italian and international artists and boasts high-quality miniatures printed in 3D resin.'

Land of Contender: Epic Heroes in 90mm

The Land of Contender (LoC) is the main series of miniatures, and it's inspired by the heroes of successful video games such as *League of Legends* and *World of Warcraft*, giving life to impressive 90mm miniatures. These models, ideal for display and painting, are distinguished by their original, characteristic design, but above all by the attention to detail that 3D printing is able to capture. At Scale Model Challenge (SMC), Haze Studio are presenting two new characters, Shaakarim and Kuro, the second set of releases for the series.

Legends: A Hybrid Experience

The Legends series offers miniatures in both physical and digital format. This innovative solution allows collectors and painters with a 3D printer to reduce waiting times and create their own models from the comfort of their home. In addition, at SMC, Xarya, the latest release in the Legends series, will be available for the first time in physical format, after being launched as a digital exclusive on Kickstarter.



Pool Party!

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With
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The concept
art for Kuro.

has introduced a new line of 75mm scale miniatures, inspired by the carefree atmosphere of a pool party. These models, made with the usual attention to detail, capture the joyful and relaxed atmosphere of the holidays, adding a touch of freshness to the collection. And for Halloween...? Federico continues, 'We can't reveal too much, but we can anticipate that at the Haze Studio stand you will find a new special miniature dedicated to Halloween! A perfect model to enrich your collection with a sparkling and mysterious touch.' Check out www.hazestudiominiatures.com.



Khera, a
90mm Land
of Contender
miniature.

New Kit Releases



Manufacturer: Bandai Spirits
Title: HGUC Zeta Gundam Psycho Gundam Mk-II
Kit Reference: 5068362
Scale: 1/100



Manufacturer: Bandai Spirits
Title: MG Iron-Blooded Orphans Gundam Vidar
Kit Reference: 5068353
Scale: 1/100



Manufacturer: Bandai Spirits
Title: Master Grade Musha Gundam Mk.II Tokugawa Ieyasu Ver. Premium Bandai Limited
Kit Reference: 5065736
Scale: 1/100



Manufacturer: Bandai Spirits
Title: HG Macross VF-22S Sturmvogel II (Maximillian Jenius Use)
Kit Reference: 5068344
Scale: 1/100



Manufacturer: Bandai Spirits
Title: 30MF / 30 Minutes Fantasy Liber Holy Knight
Kit Reference: 5067165
Scale: N/A



Manufacturer: Bandai Spirits
Title: Mashin Hero Wataru Fujinmaru Limited Edition
Kit Reference: 5068135
Scale: N/A



Manufacturer: Bandai Spirits
Title: SDW Heroes GF Gundam Astraea Type-F
Kit Reference: 5068365
Scale: N/A
 Insert 5068365



Manufacturer: BellFine
Title: Sengoku Majin GoShogun
Kit Reference: 724017
Scale: N/A
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Manufacturer: Fujimi
Title: Ultraman 80 Sky Higher
Kit Reference: 092263
Scale: 1/72



Manufacturer: Good Smile Company
Title: Titanomachia Side: Reaper Vogel'G Moderoid
Kit Reference: 189430
Scale: 1/48



Manufacturer: Good Smile Company
Title: Titanomachia Side: Grim Reaper Edelstein II Moderoid
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Title: Magic Knight Rayearth Legendary Rune God Set Moderoid
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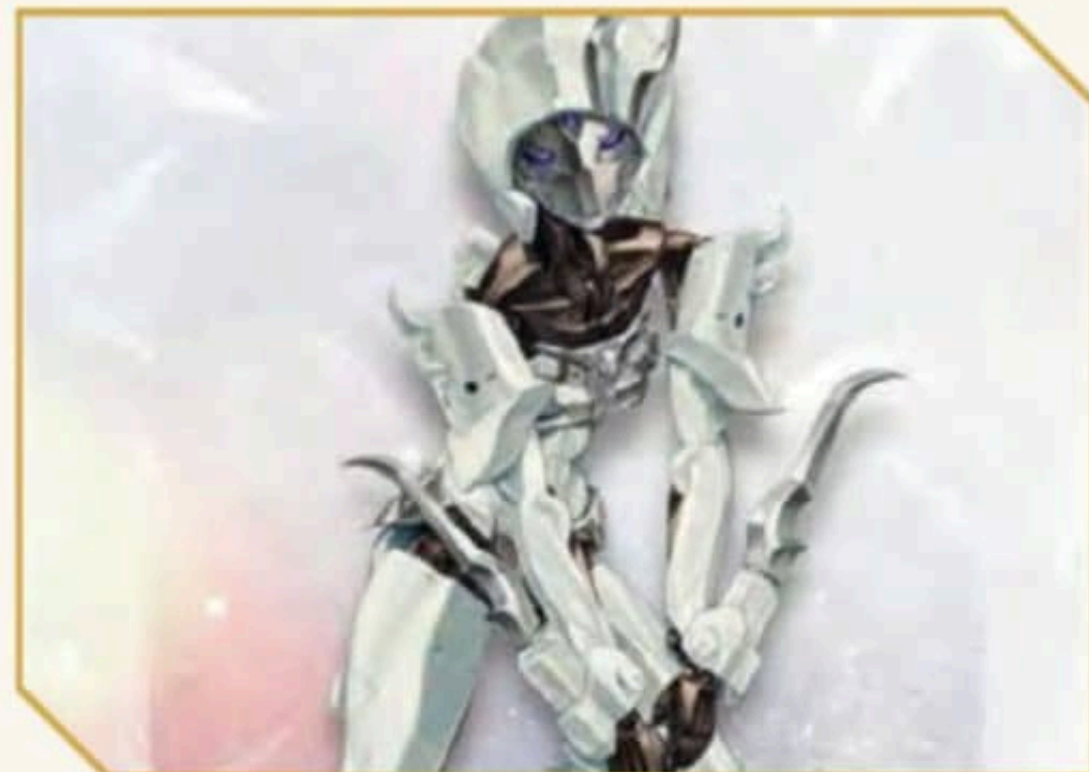
New Kit Releases



Manufacturer: Good Smile Company
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Kit Reference: 189287
Scale: N/A



Manufacturer: Good Smile Company
Title: Hagane no Oni Daimajū Gekitō Moderoid
Kit Reference: 188761
Scale: N/A



Manufacturer: Kotobukiya
Title: Megalomaria Unlimited Universe Seeker
Kit Reference: CX006
Scale: N/A



Manufacturer: Kotobukiya
Title: Megami Armored Core Rayleonard 04-Alicia Unsung Full Package Version
Kit Reference: VI089
Scale: 1/72



Manufacturer: Kotobukiya
Title: Heavy Weapon Unit 48 Mega Slash Edge 2
Kit Reference: MH48J
Scale: N/A



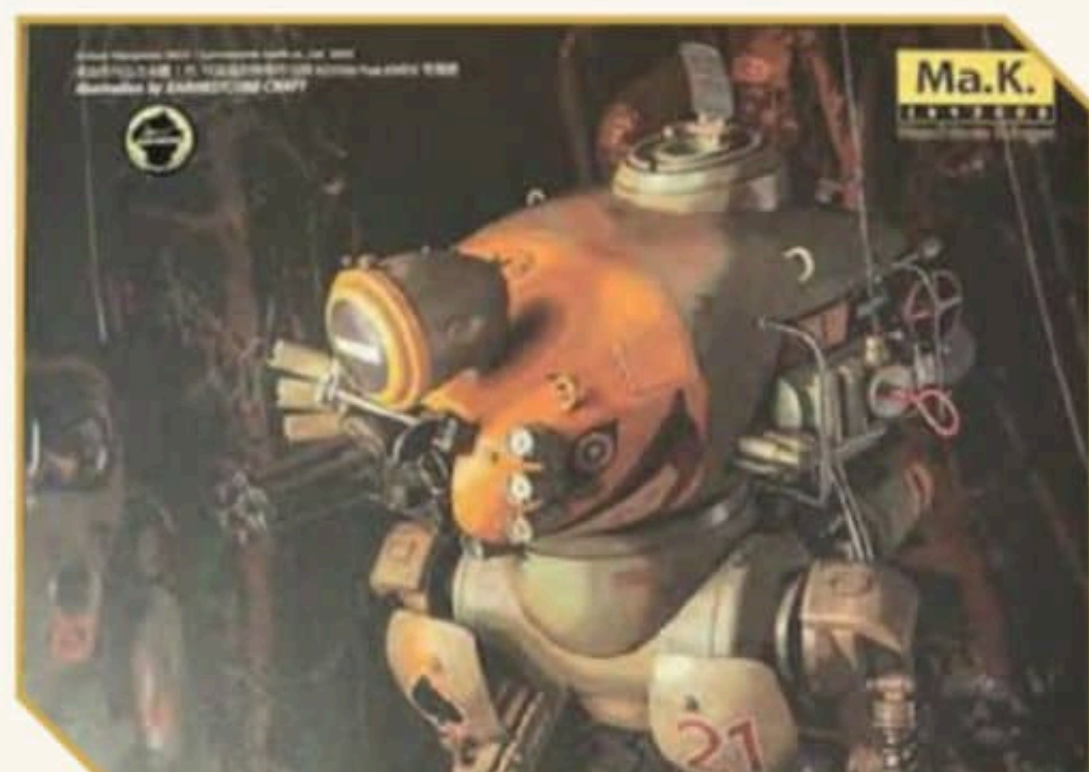
Manufacturer: Meng Model
Title: Paul Atreides Deluxe Version
Kit Reference: AFS-0025
Scale: 1/12



Manufacturer: RPG Model
Title: Russian Chem-Warrior: Flamethrower 'The Scavenger'
Kit Reference: UP-35022
Scale: 1/35



Manufacturer: Wave Corporation
Title: Space Knight Tekkaman Blade Blaster
Kit Reference: KM-127
Scale: N/A



Manufacturer: Wave Corporation
Title: Panzer Aufklärungs T.W.47 / P1, P2 Pak.
Kit Reference: MK-02
Scale: 1/16



Manufacturer: Wave Corporation
Title: ATM-09-WR Marshydog
Kit Reference: BK-217
Scale: 1/35



Manufacturer: Wave Corporation
Title: VF-1S Strike Valkyrie Battroid [Convertible] Hikaru Ichijo / Roy Fokker
Kit Reference: MC-070
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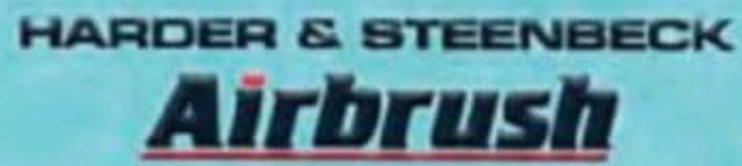


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Acrylicos Vallejo

Vallejo's newly formulated Game Color acrylic paint is one of the best-kept secrets in the hobby. While other paint manufacturers' products are plastered across social media and promoted in print and online media, Vallejo prefer to take a more subtle approach. Anyone who paints with acrylics probably has numerous bottles of Vallejo on their bench, but I suspect most hobbyists, like me, have only found it necessary to replace that initial bottle of a particular colour on a very few occasions. The newly formulated Game Color – and its associated inks, washes, and Xpress Color (very much like the so-called 'Contrast Paints') – is much improved on the older Model Color range, especially in terms of its opacity and the quality of the coverage. Although the paints were initially designed, as the name suggests, for tabletop gaming and fantasy miniatures, they can, of course, be used for painting any style of miniature or model.



To showcase just what the new Game Color can do, several of Europe's top miniature artists have collaborated to produce *Fantasy Colors: Painting Techniques Using Game Color*. This beautifully produced 162-page softcover book explains the properties of Game Color and its associated products and the techniques to use to get stunning results in your painting projects. The artists whose work grace these pages include Ángel Giráldez, Arnau Lázaro, David Arroba, Jaime de Garnica, Juan Hidalgo, Marc Masclans, Rodrigo Hernández and Sergio Vilches. Each painter takes a different subject, ranging from painting skin tones on large-scale busts



to painting metallic effects and more traditional historical miniatures. As well as a gallery of their work, each chapter includes a very well-presented step-by-step tutorial article on a particular piece. The photos are very clear and reproduced large enough so the reader can really appreciate every aspect of the work being done. The English text is readable and the explanations clear. Each artist also has a short biography, describing their own hobby journey. What is interesting and worthwhile, however, is to hear these top painters discuss their own experience of the using the new Game Color formulation. Clearly, they like it and reading between the lines, it's not simply because Vallejo told them to! Personally, I think my favourite tutorial is David Arroba's explanation of the Non-Metallic Metals technique he used on the wonderful 'Skillax' miniature by Akelarre Models.

If this book is anything to judge by, the new Game Color range offers some of the best and most versatile paints on the market. As the authors say, each range of acrylic paints will perform slightly differently, and most painters will have a range of paints on their bench, even if they have a preferred brand. Hopefully, this excellent book will persuade more hobbyists to give the new Game Color range a go. The book is available from good book sellers and direct from the Vallejo themselves at www.acrylicosvallejo.com.



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Knucklebones Miniatures

Gary Haines speaks to one the most respected and favourably reviewed makers of models for home 3D-printing.

The models produced by this company have a grittiness to them that few other makers can match. As stated on their MyMiniFactory page, 'they have an old-school vibe.' And it is often said that they are a pleasure to paint. This is a theme that runs

through this article. Although made digitally, the miniatures from Knucklebones do appear to have been sculpted by hand. As Matt, the man behind the brand, states, 'When I embarked on my journey with Knucklebones Minis, it was merely a hobby that has now blossomed into a thriving business. My initial desire was to master the art of sculpting wargaming miniatures using the traditional greenstuff putty at a 28mm scale. However, I quickly realised the steep learning curve ahead and chose to embrace the



Cherub Hunter. When the infestation of Cherubim ruined the city, they armed themselves. Luckily, this one has been captured and unmasked as the demon it truly is.



Heinrich The Necromancer. Knucklebones Minis take on a favourite character from days of old. This one is perfect for an Undead Army.



The Brothers Ivar and Istad. Dregs for your Undead Warband.

The Witch Hunters Warband Bundle featuring a trio of Flagellants, Vigo Witch Hunter, Wilfred Crossbowman, Warrior Priest, Florian Witch Hunter, Wallace the Witch Hunter and Hounds (both armoured and unarmoured).



burgeoning field of digital sculpting coupled with resin 3D printing.' In this case, as in many, 3D printing has pushed forwarded creativity in the modelling field.

One of the outstanding features of the Knucklebone Miniatures range is that the characters look like they have seen life. Armour is dented and scratched, robes have bullet holes in them, and the faces are haggard. This is very reminiscent of the novels of Joe Abercrombie and his characters. Armour does not stay shiny.

These small details add to the pleasure of painting models. Indeed, there are many tutorials online in which you are taught how to 'dirty up' a model to make it look like it has actually seen a battlefield and encountered the enemy, whether that is alien or human. These modelling techniques include drilling in the miniature them to create bullet holes. With Knucklebones the holes come provided!

Not Just a 3D Sculpt

Matt acknowledges that thought into how the models would be painted was a very important part of the initial design process: 'In the 28mm miniatures world, sculpts are typically caricatured to ensure they are recognisable from a distance on the gaming table. Additionally, much of the wargaming hobby revolves around painting the miniatures. I am aware that many of my followers are primarily painters. Thus, I always sculpt with the painting experience in mind, incorporating interesting nooks and crannies for washes, sufficient detail without overwhelming busyness, and well-defined transitions and accessible surfaces to enhance the painting process.'

The tiny details of the 28mm miniatures that Knucklebones deliver is what defines them and is evident when looking at some of the images of painted miniatures on these pages. The sculpt of 'Krukshank' the Vampire is



Tarquin, a flamboyant pistoleer.



Spyre Head Priest of Vastaria.



Trench Raider with guns.



**'Starker and Bonehouse, Soldiers of Misfortune'.
Dirty deeds done cheap, and no questions asked.**

have a life of their own and seem to demand their own range of stories. They are described as 'mercenaries, deserters, treasure hunters, bounty hunters, bandits ... they've done it all at one point or another. Soldiers of misfortune. Dirty deeds done cheap ... no questions asked.' The models are once again full of detail, and even if they are only 28mm tall you would not fancy your chances if you encountered them in a dark alley!

Passion, Scale and Versatility

The skill and dedication that are put into these miniatures are evident in every sculpt. From painting to collecting and gaming, they offer a huge range of possibilities, and their quality will stand out on

the gaming table or competition table alike. Knucklebones Miniatures also offer weapons and terrain pieces which would add much to any diorama and many of these can be reproduced in any scale. They have no fewer than 302 items for sale on their store on MyMiniFactory. I will leave the last word to Matt: 'Each piece I create is a blend of my passion for sculpting and my desire to provide a fulfilling and enjoyable painting experience for my followers.' ■



A trio of Undead Champions, known cohorts of Heinrich.

➤ one model that is full of detail that will delight painters, and one that Matt states only took two days as it was needed for a game. It has in Matt's view an 'almost theatrical pose with a clutching hand and oversized armour, complemented by rich textures on the fur cloak and other details.'

'Heinrich the Necromancer' is another character who is rich in detail with his bound tome and his skull-topped staff. This face of this model is also rich character, and I'm sure that is partly what makes this miniature and others in the range so popular. The possible variation of the models also plays a part. The futuristic 'Trench Raider', who would not actually look that far out of place in the trenches of World War I, comes with a choice of heads. As with the majority of 3D-print creatives and sellers, these extras come at little cost but give a lot to the modeller/painter in terms of value for money and variety.

'Starker' and 'Bonehouse' are two of Matt's creations that



Krukshank Vampire. Created in two days, lives for centuries.

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Héra voiced by Gaia Wise in New Line Cinema's and Warner Bros. Animation's epic anime adventure "*The Lord Of The Rings: The War Of The Rohirrim*," a Warner Bros. Pictures release.

A NEW CHAPTER IN MIDDLE-EARTH



George Phillips previews *The Lord of the Rings: The War of the Rohirrim*, an exciting addition to the Tolkien-spired cinematic universe.



Helm Hammerhand
voiced by Brian Cox.

In the expansive universe of J.R.R. Tolkien's fictional Middle-earth, the stories and histories of the various peoples, places, and cultures stretch back millennia. From *The Silmarillion* to *The Hobbit* and *The Lord of the Rings*, Tolkien's work weaves a rich tapestry of myth and legend. While Peter Jackson's live-action *Lord of the Rings* trilogy and its prequel, *The Hobbit* trilogy, captivated audiences with breathtaking visuals, epic storytelling, and memorable performances, the world of *Middle-earth* is once again being brought to life in an exciting new format.

The Lord of the Rings: The War of the Rohirrim, set to be released later this year, represents a major return to the world of Middle-earth through the lens of animation. This marks the first occasion in more than four decades that an animated version of Tolkien's work will appear on the big screen. The last significant animated adaptation was the 1978 film *The Lord of the Rings* by Ralph Bakshi, which covered the first half of *The Fellowship of the Ring*.



a legendary king of Rohan whose name was forever immortalised in the fortress of Helm's Deep, the defence of which played a crucial role in *The Two Towers*. The movie explores the origins of this iconic stronghold and the wars that shaped its history, immersing fans in the epic struggles of the Rohirrim people long before the days of Aragorn, Legolas and Gimli.

Helm Hammerhand, the film's central figure, is a warrior king who defends his people against a formidable enemy: the Dunlendings, a race of men who have long been at odds with the Rohirrim over territorial disputes. Helm's story is one of sacrifice, resilience and leadership in the face of overwhelming odds. In many ways, his tale mirrors the larger themes that run throughout Tolkien's work: the fight for freedom, the weight of legacy, and the cost of war.

The movie's focus on Rohan, particularly Helm's reign, fills a fascinating gap in the mythology of Middle-earth. While Rohan plays a significant role in the *Lord of the Rings* saga, with characters like Éomer and Éowyn becoming fan favourites, the deeper history of the kingdom has often been overlooked. *The War of the Rohirrim* gives audiences the chance to explore the foundations of Rohan and see how the identity and culture of its people developed over time.

Animation Style: Tradition and Modernity Intertwined

One of the most anticipated aspects of *The War of the Rohirrim* is its animation style. Directed by Kenji Kamiyama, known for his work on *Ghost in the Shell: Stand Alone Complex*, the film adopts a blend of traditional and modern animation techniques that promises to capture

and part of *The Two Towers*. The new film, directed by Kenji Kamiyama, promises to dive deeper into the rich lore of Rohan, exploring one of the most legendary events in its history: the defence of Helm's Deep by Helm Hammerhand, a king of Rohan whose legacy continues to shape Middle-earth's most famous fortress.

Returning to the World of Rohan

The War of the Rohirrim is set approximately 200 years before the events of *The Lord of the Rings*. At its core, the film focuses on the character of Helm Hammerhand,



(L-R) Héra voiced by Gaia Wise, Helm Hammerhand voiced by Brian Cox, Haleth voiced by Benjamin Wainwright and Hama voiced by Yazdan Qafouri.

Wulf voiced by Luke Pasqualino in New Line Cinema's and Warner Bros. Animation's epic anime adventure "The Lord Of The Rings: The War Of The Rohirrim," a Warner Bros. Pictures release.



the sweeping landscapes and dynamic action sequences associated with Tolkien's world. Unlike Bakshi's earlier adaptation which employed a mixture of traditional 2D animation and rotoscoping – a technique that involves tracing over live-action footage – film will make use of cutting-edge, anime-inspired techniques.

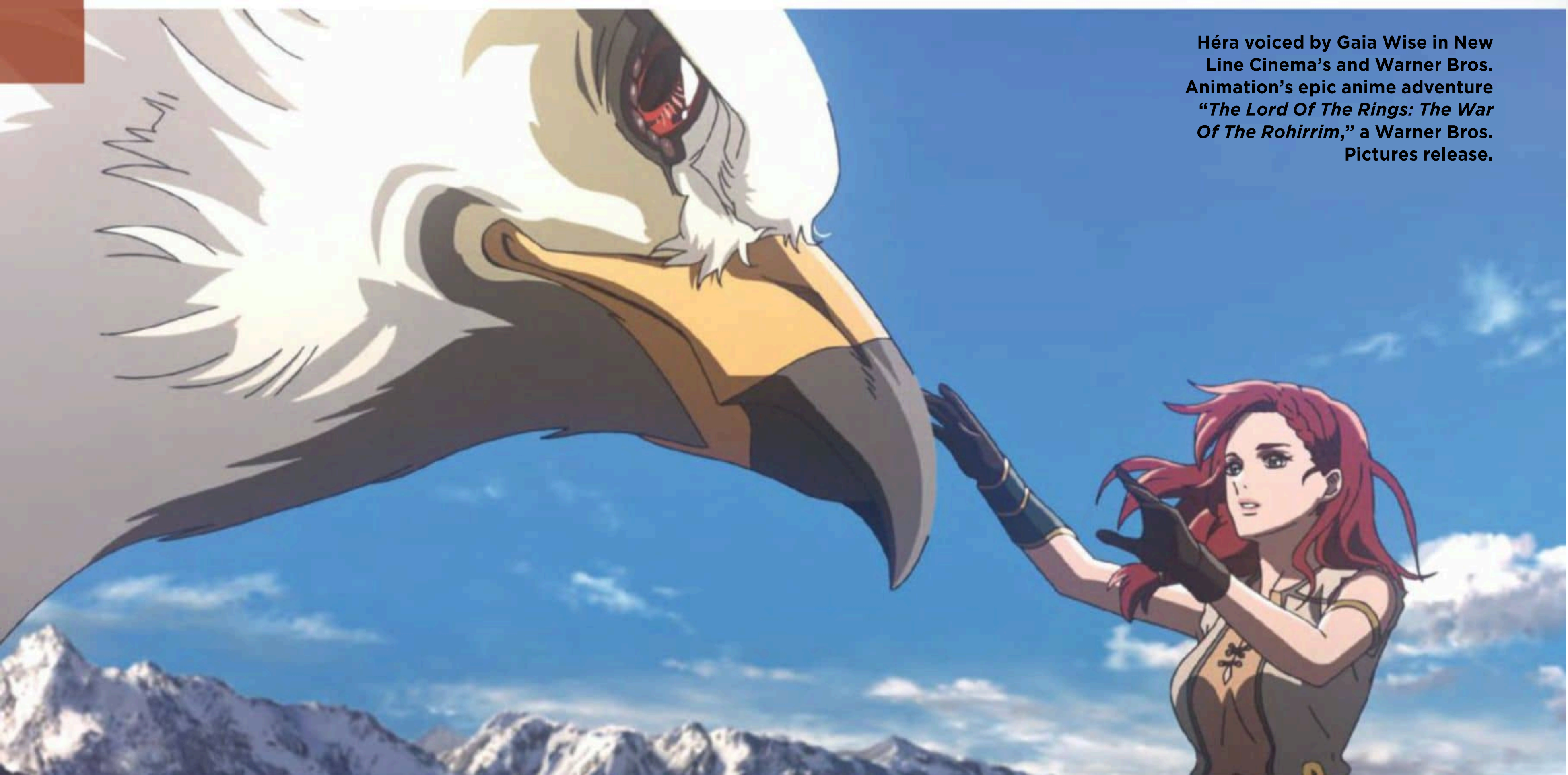
Kamiyama is a veteran of the anime world, having brought many complex and visually stunning projects to life. His approach to *The War of the Rohirrim* is influenced by the fluid and detailed style of Japanese animation, which has long been known for its ability to depict both large-scale battles and emotional depth. From early previews and concept art, the film appears to combine the best of both worlds: the emotional gravitas of traditional

animation and the high-octane action that modern audiences have come to expect from anime.

This marks another point of departure from Bakshi's version of *The Lord of the Rings*, which was experimental in its visual design and struggled to balance the narrative scope of the production with the limitations of the animation. While Bakshi's use of rotoscoping gave his film a unique, almost surreal quality, it was divisive among fans. In contrast, *The War of the Rohirrim* aims to be a more seamless blend of artistic vision and technological precision, paying homage to the natural beauty and epic scale that Peter Jackson's live-action films achieved through groundbreaking visual effects and CGI.

Where Bakshi's animation was gritty and often

Héra voiced by Gaia Wise in New Line Cinema's and Warner Bros. Animation's epic anime adventure "The Lord Of The Rings: The War Of The Rohirrim," a Warner Bros. Pictures release.



Tolkien: Master of Middle-earth

John Ronald Reuel Tolkien, better known as J.R.R. Tolkien, was one of the most influential writers of the twentieth century, renowned for his monumental works *The Hobbit* (1937) and *The Lord of the Rings* trilogy (1954-1955).

Born 3 January, 1892, in Bloemfontein, South Africa, and raised in England after the early death of his father, Tolkien grew up in the rural English countryside, an environment that would later shape the idyllic landscapes of his fictional Shire.

Tolkien had an early love for languages, mythology, and literature. He studied English literature at Exeter College, Oxford, and became a philologist—a scholar of languages. His academic passion for Old English, Old Norse, and various other European mythologies deeply influenced his creation of Middle-earth, a fully realised world complete with its own languages, histories, and cultures.

Tolkien's experiences during World War I also left a lasting

imprint on his work. He served as a lieutenant in the British Army, witnessing the brutal trench warfare of the Western Front. Many scholars see echoes of these experiences in the darker elements of *The Lord of the*



Rings, particularly the desolate wastelands of Mordor and the epic battles between good and evil. Tolkien himself acknowledged that the loss, suffering, and camaraderie he experienced during the war influenced his storytelling.

However, Tolkien insisted that *The Lord of the Rings* was not an allegory for any real-world events like the World Wars. Instead, his inspiration came from deep within his imagination, his love of ancient myths, and his belief in the power of language to shape worlds. The mythologies of Northern Europe, particularly the Norse sagas and Anglo-Saxon literature, provided rich raw materials for his world-building. For example, the Elves and Dwarves of Middle-earth have their origins in Norse mythology, while the story of Beowulf

influenced his depiction of dragons and heroic quests.

Tolkien's devout Christian faith also permeates his works, albeit subtly. He never intended for his stories to be overtly religious, but his worldview, shaped by Christian theology, is reflected in many aspects of *The Lord of the Rings*. Themes of hope, redemption, self-sacrifice, and the struggle between good and evil are present throughout. The humble Hobbits, particularly Frodo and Sam, exemplify Christian virtues like humility, perseverance, and mercy. Gandalf's resurrection and return to Middle-earth in a more powerful form parallels Christ's resurrection, although Tolkien was careful to distance his characters from direct biblical allegories.

Tolkien's works, especially *The Hobbit* and *The Lord of the Rings*, continue to inspire readers worldwide. His intricate world-building, deep moral themes, and belief in the enduring power of good make him a lasting figure in modern literature. His faith, scholarship, and imagination merged to create Middle-earth—a world as rich and complex as any mythological or historical realm.

disjointed, Kamiyama's vision for *The War of the Rohirrim* is polished and vibrant, aiming for a cinematic experience that can rival the emotional and visual impact of the live-action films. The landscapes of Rohan, with its wide plains and majestic mountains, will be rendered in exquisite detail, capturing the rugged aesthetic of Tolkien's world while also giving it a fresh and dynamic feel.

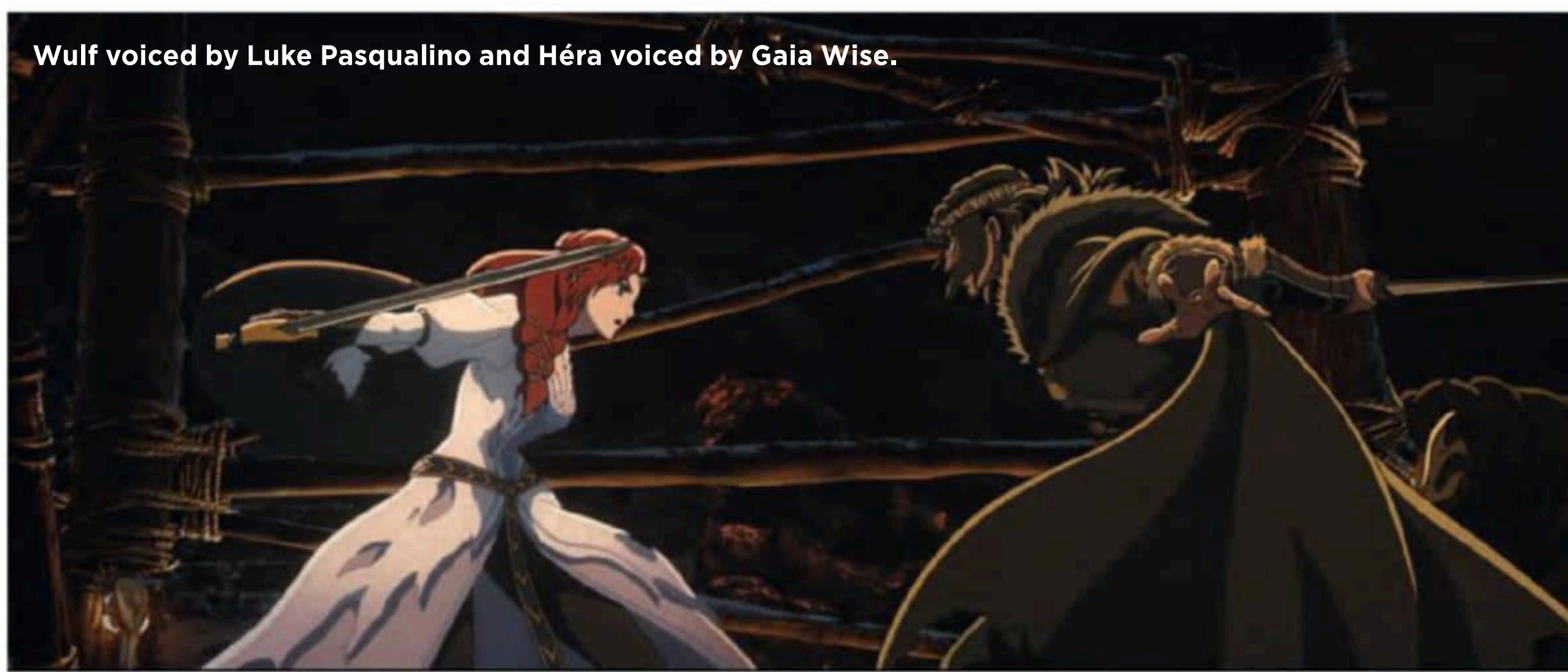
Continuation of Jackson's Vision

While *The War of the Rohirrim* is an animated film, it is firmly rooted in the cinematic universe established by Peter Jackson's *The Lord of the Rings* trilogy. One of the film's most exciting aspects is that it will share many key creative talents and design elements with Jackson's films, ensuring a sense of continuity between the live-action and animated

portrayals of Middle-earth.

Philippa Boyens, who co-wrote the screenplay for *The Lord of the Rings* trilogy, serves as an executive producer on *The War of the Rohirrim*. Boyens is known for her deep appreciation of Tolkien's world, and her involvement ensures the film will remain faithful to the lore and spirit of the source material. Moreover, the film's design team, which includes veterans from Weta Workshop (the special effects company





Wulf voiced by Luke Pasqualino and Héra voiced by Gaia Wise.

that brought Middle-earth to life in Jackson's films), is working to ensure that the visual style of the animated movie aligns with the established look and feel of Middle-earth.

In particular, the design of Helm's Deep is being carefully

crafted to match the iconic fortress seen in *The Two Towers*. While *The War of the Rohirrim* will explore the imposing fortress at an earlier stage of its construction and history, the continuity of design will help link the new film to the epic battle that Aragorn, Legolas, and Gimli fought

A scene from New Line Cinema's and Warner Bros. Animation's epic anime adventure "*The Lord Of The Rings: The War Of The Rohirrim*," a Warner Bros. Pictures release.





centuries later. This attention to detail, from the armour of the Rohirrim warriors to the banners and architecture of their settlements, will serve as a bridge between the new story and the live-action films beloved by fans.

Moreover, Howard Shore, the legendary composer who created the music for Jackson's *Lord of the Rings* and *Hobbit* trilogies, is rumoured to be contributing to the score for *The War of the Rohirrim*. Shore's music has been central to many audience members' emotional connection to Middle-earth, and his return would further solidify the connection between the new animated film and the established filmic universe.

Voice Talent: Bringing Characters to Life

A crucial element in any animated feature is the voice talent, and *The War of the Rohirrim* boasts an impressive cast. Brian Cox, a veteran actor known

for his powerful performances in *Succession* and *Troy*, has been cast as Helm Hammerhand, the king of Rohan. Cox's gravitas and commanding presence make him a natural fit for the role of a legendary warrior-king, and his performance is sure to lend the character both depth and authority.

Alongside Cox, Miranda Otto reprises her role as Éowyn, a fan-favourite character from Peter Jackson's trilogy. Though Éowyn herself is not alive during the events of the film, Otto will serve as the narrator, providing a link between the past and the present of Middle-earth. Her presence in the film adds a layer of continuity, connecting the legendary figures of Rohan's history to the heroes of the *Lord of the Rings* saga.

Other notable cast members include Luke Pasqualino, who will play Wulf, the leader of the Dunlending forces and the film's primary antagonist. Wulf's personal vendetta against Helm Hammerhand and his people provides the narrative tension for the story, and Pasqualino's portrayal is expected to bring complexity and nuance to the character. Additionally, Gaia Wise, the daughter of British actors Emma Thompson and Greg Wise, will portray Helm's daughter, Hera, a new character who plays a pivotal role in the film's narrative.

Expanding the Universe: Potential Sequels and Future Projects

While *The War of the Rohirrim* is a standalone story, its success could pave the way for more animated projects set in Middle-earth. The rich lore of Tolkien's





➤ world provides a vast array of possibilities for future films, particularly in the form of adaptations of the *Lord of the Rings Appendices* and *The Silmarillion*. With so many untold stories, there is no shortage of material for filmmakers to explore.

If *The War of the Rohirrim* performs well at the box office, it's likely that Warner Bros and New Line Cinema will consider expanding the animated side of the *Lord of the Rings* franchise. These future projects give fans the

opportunity to explore different corners of the world and different cultures within Tolkien's legendarium.

A New Era for Middle-earth on the Big Screen?

The Lord of the Rings: The War of the Rohirrim is not only a return to Middle-earth but a bold new step in how Tolkien's stories are being told on screen. The blend of cutting-edge animation, a compelling narrative centred on one of Rohan's greatest kings, and a talented voice cast make this a must-see movie for fans of Tolkien's work and lovers of epic fantasy alike. While the film will undoubtedly be compared to both Bakshi's earlier animated work and Peter Jackson's live-action films, it will stand as its own unique entry into the ever-expanding universe of *Middle-earth*.

The War of the Rohirrim promises to be not only a thrilling adventure, but also a beautiful homage to one of the most beloved fantasy worlds ever created. The film is scheduled to be released theatrically in the United States by Warner Bros. Pictures on 13 December 2024. ■

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(L-R) Wulf voiced by Luke Pasqualino and General Targg voiced by Michael Wildman.

IONIC

SMART COLORS



**A NEW ERA
IS COMING**



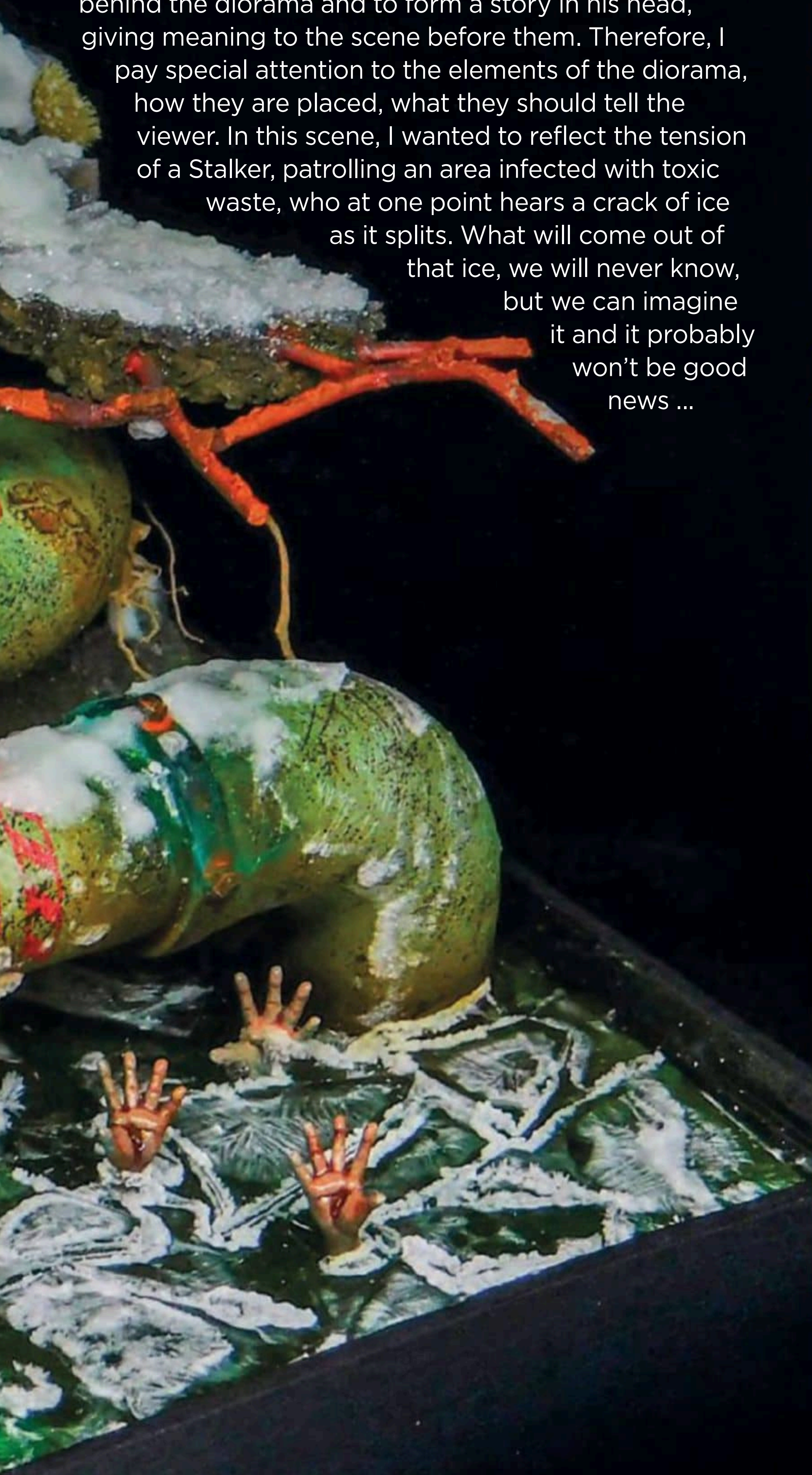


Terror in the Snow



Javier Molina returns with a post-apocalyptic vignette.

As regular readers will know, it is very important in my modelling that the groundwork and accessories in a diorama tell the story as much as the accompanying figures. It is a way for the viewer to contextualise and interpret the idea behind the diorama and to form a story in his head, giving meaning to the scene before them. Therefore, I pay special attention to the elements of the diorama, how they are placed, what they should tell the viewer. In this scene, I wanted to reflect the tension of a Stalker, patrolling an area infected with toxic waste, who at one point hears a crack of ice as it splits. What will come out of that ice, we will never know, but we can imagine it and it probably won't be good news ...



Whenever I can, I always make the base of the diorama at the beginning of any project. For me, it is the best way to be sure of the space you will have to work with. I used the Green Stuff World balsa wood cutter with the external part of the diorama.



The foundation of most of my groundwork is Green Stuff World's XPS foam. It is ideal as it is strong but can be easily carved and it is extremely lightweight.



Moreover, the XPS Foam is very easy to glue using Decoupage, which serves both as an adhesive and a varnish. It can also be used to fill small, porous holes.

4



While the glue on the XPS Foam dried, I began painting the main resin piece. I used Green Stuff World's Opaque acrylic paints. These highly pigmented paints are perfect as a base colour and, as you can see, they can be used with a dry brush technique to rapidly cover large areas.

6



While the wall was drying, I started to assemble the pipe. For this I used the Green Stuff World set of pipes and the resin screws and nuts, perfect for this type of precision work.

8



Once dry, the cracked effect is plain to see, so I started the painting phase proper, applying a neutral grey as a base for the subsequent effects.

10



I applied some texture with a sponge using two colours: a light grey to imitate the fresh paint and a rust colour for the older painted areas. As you can see, the decals are undergoing the same process.

5



Green Stuff World's Dipping Inks are perfect to replicate the effects of depth, shadows, wear and tear or dirt on all surfaces. In this case, I used it to give tone and shading to the bricks of the wall.

7



Once the pipework was primed in Rust Red, I used Crackle Paint to imitate flaws in the paintwork on the pipe. I applied a coat of the Crackle Paint in the areas close to the joints and let it dry.

9



This next step is very important. The decals should always be applied before starting the weathering effects, so that the decal will suffer the same wear as the rest of the element being weathered.

11



Once the paint was dry, I applied a wash across the pipe with Orange and Green Dipping Inks, mixing them directly on the piece. With this technique, you can obtain many shades, and the finish will be a very realistic.



Finally, I shade the areas of the pipe junction with further Dipping Ink washes.



I always apply a general layer of texture which I then touch up once the elements have been placed. If necessary, to make it a little more fluid and to achieve a finer effect, I moisten the brush with a little water.



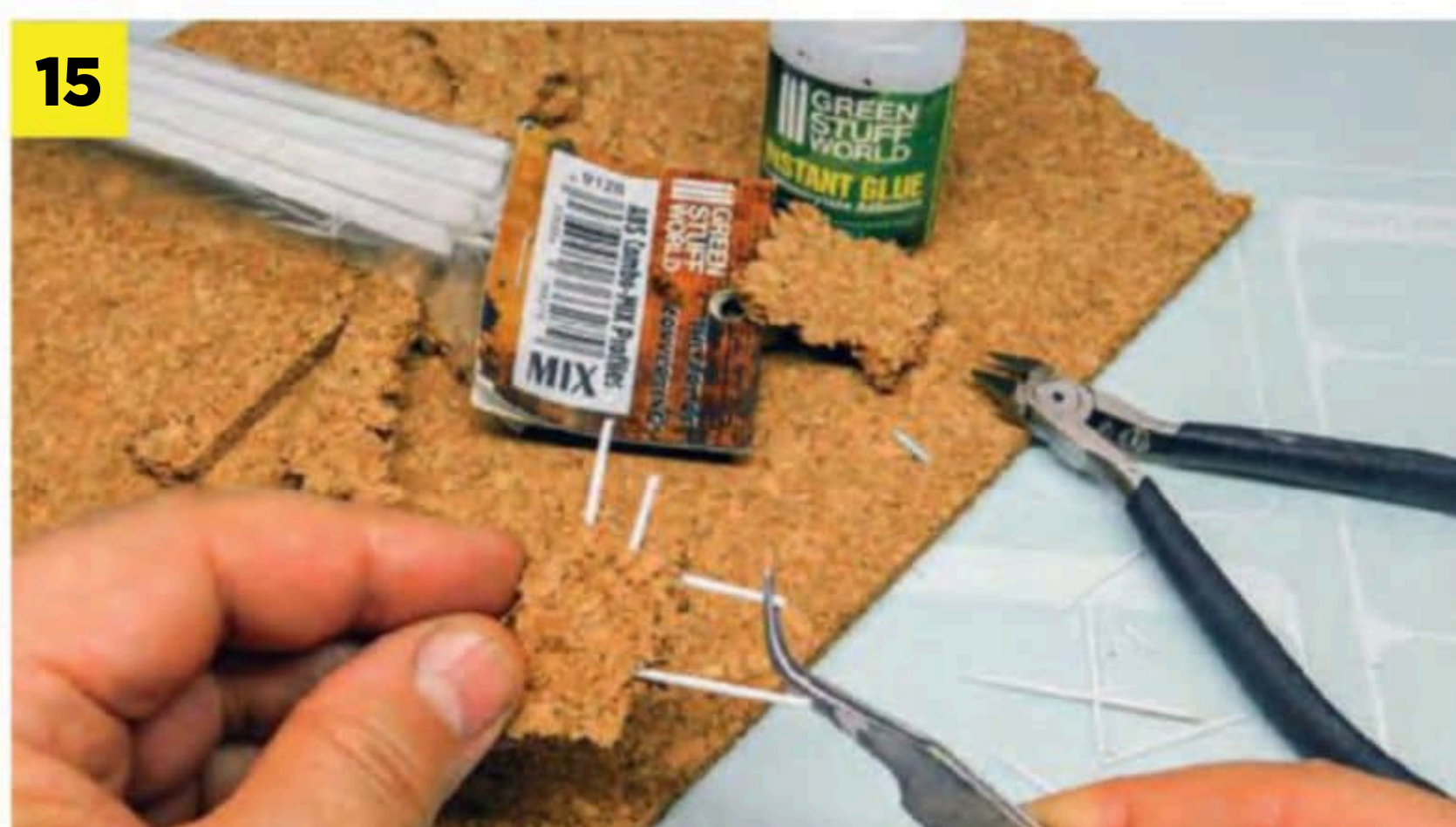
These pieces will also be textured to maintain the coherence of the diorama's materials. I used the same mixture as on the rest of the groundwork.



We mix our two-component resin and added some Bile Effect acrylic paint. The resin remains nice and clear, but the Bile Effect is perfect for suggesting the toxicity of the water.



I now made a start with the texturing of the terrain using Green Stuff World Ground Texture paste applied with a brush across the whole surface of the groundwork.



While the Ground Texture paste dries, I made the pieces of reinforced concrete using plastic rod and cork sheets. These materials very easy to manipulate and perfect for adding structure to the vignette.



I then needed to prepare the background of the area flooded with water. I applied a mixture of fluorescent pigments, which try to imitate the toxic-laden environment of our scenario.



I then carefully poured the mixture, observing how the bottom of the mixture retains the toxic tone we were looking for. I let it dry for 24 hours, so that the resin hardens correctly.

20



I used pieces of thin glass (from a smart phone protective cover), on a layer of ultraviolet resin, to imitate the broken ice, through which the hands of the lake's inhabitants will appear. Once in position, I used a UV torch to harden resin.

22



I then 'froze' the water with a generous layer of Green Stuff World Liquid Frost. This too was applied with a brush directly on the pieces of glass.

21



A scene called 'Terror in the Snow' needs to live up to its name, so I applied a good coat of Green Stuff World Snow Texture to the whole scene. I applied it liberally with a brush, which was then simply washed off with water where appropriate.

23



Finally, while the snow and frost effects dried, I painted the figure of the Stalker. I wanted a classic Stalker vibe, so began with a combination of military tones for the anorak.

24



And of course, some well-worn old jeans. It's important to make these characters as chaotic as possible, as they dress with whatever they can find in shelters or by looting, but you still need to make them aesthetically pleasing and in sympathy with the other elements in the scene.

25



This final photos underlines that all the details are important to the whole. For example, the lenses of the gasmask must be treated to appear like glass, so I added a drop of gloss varnish for the final effect.

NEW!

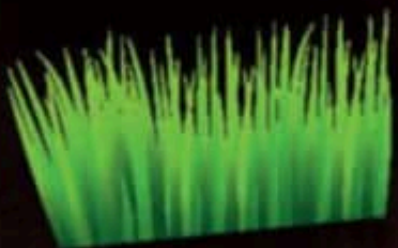


Different models for all your projects

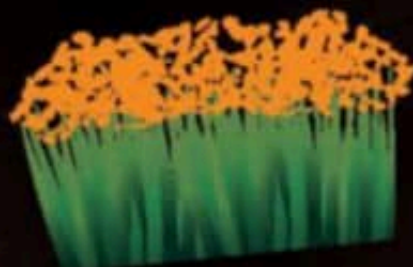


TUFTS CATALOG

GRASS TUFTS
2-6-12-22mm



SHRUB TUFTS
6mm



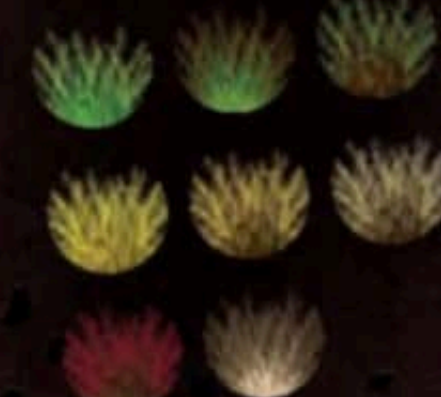
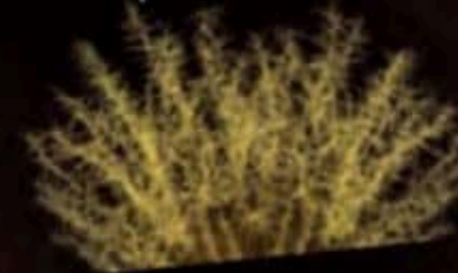
FROSTED SNOW
6mm



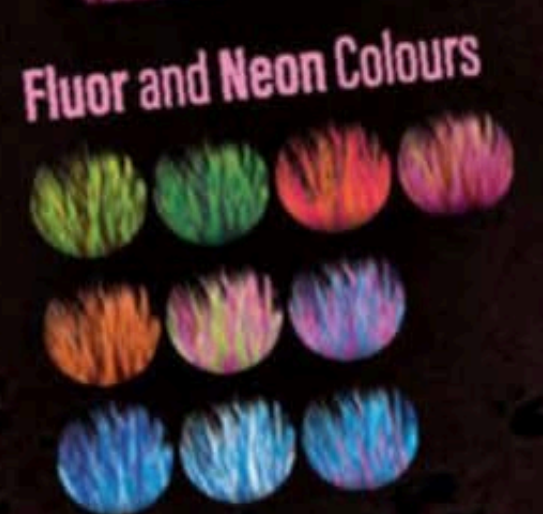
BLOSSOM TUFTS
6mm



THORNY SCRUB
14mm



MARTIAN TUFTS
6mm



GRASS FLOCK APPLICATORS



BOX



TOOL



Dave Oliver
*builds the Revell
N-1 Star Fighter*

The Last Starfighter

The Star Wars universe has spawned many iconic spaceships, while the plethora of new films and TV series over the past few years has significantly expanded the number of ships that populate this enduring and popular franchise. Many model kit manufacturers have been only too happy to fill the demand for such craft, with companies such as Bandai and Revell creating some accessible and well-designed kits for the hobbyist. The subject of this article, the N-1 Starfighter from the Disney series *The Mandalorian* is a recent release from Revell and very much follows the high-quality of recent kits produced by this company.



(L-R): Grogu and Din Djarin (Pedro Pascal) in Lucasfilm's *THE MANDALORIAN*, season three, exclusively on Disney+. ©2023 Lucasfilm Ltd. & TM. All Rights Reserved.

ACHIEVING A REALISTIC METAL FINISH TO THE EXTERIOR OF THE CRAFT WAS SEEN AS A PRIORITY.



The kit is supplied in a large cardboard box, with an evocative illustration of the ship on the front, along with detailed photos of the finished model. A skill level of three out of five seems a realistic assessment of the difficulty encountered, with construction being relatively straightforward but requiring that some care is taken to ensure a satisfactory fit and finish. Thankfully, the instructions were very helpful in this regard, clearly laying out each step, while providing concise paint colours and decal placement. A clear plastic

stand was also included with the kit, providing a useful display option for the finished model, although the inclusion of some undercarriage would have been a welcome alternative.

Cockpit and Interior

In common with many aviation-style builds, the cockpit was the first subassembly to be primed and painted. Removal of the parts from the sprue required a quality pair of side cutters, as the large attachment points had to be cut with the utmost care to avoid rending the plastic and damaging the detail on some of the smaller parts. With everything primed, the Mandalorian and Grogu figures were painted. Two options were offered for the latter with a standing or sitting Grogu figure supplied, and I decided to use the sitting figure, leaving the rear section for the R5 D4 droid. The addition of some simple decals for the accents of the armour and a few other areas very much enlivened the two figures and helped complement the painting process. I planned to use several sheets of Bare Metal Foil Chrome during this build, with the Mandalorian figures armour having it applied first. This proved to be relatively straightforward process, something that would not be the case later in the project ...

Natural Metal Finish

Achieving a realistic metal finish to the exterior of the craft was seen as a priority. To achieve this,

much experimentation had to take place, with several products tested to create a realistic appearance. The large underside section of the fuselage provided a suitable test bed, the surface was initially primed with Tamiya Gloss Black (X-1), but this created an inconsistent base coat that didn't provide a suitable key for the subsequent metal colours. To rectify this, I purchased a bottle of Vallejo Metal >

1



The underside of the model was used to test and refine some of the new paints and techniques that were going to be used on the ship. This area was painted and repainted several times before a satisfactory finish was achieved.

2



The cockpit interior and surrounding parts were straightforward to paint and assemble. The interior panels and details were highlighted to be more visible once attached to the exterior.

3



Although the moulded detail was rather basic, these equipment bays added an extra level of detail to the finished model.

4



The large cockpit canopy had a stubborn seam line down the middle of the transparency. Several applications of Tamiya Cutting Compound helped remove this and other smaller scratches.

- Color Gloss Black Primer (74.660), and several applications were misted on with the airbrush and left to dry overnight. This provided a much more uniform finish which helped add depth to the metal coats.

I also practiced applying the bare metal foil on this piece. I made some rather expensive mistakes in the process before a satisfactory result was achieved. Cutting the pieces of foil as close to the size of the panel to be covered proved to be the best way to ensure the material stuck to the contours of the fuselage. I then used a silicon brush to flatten the foil against the surface, radiating outwards from the centre of the panel and carefully removing any smaller creases with a cotton bud.

Engine Trouble

The kit-supplied engines needed careful assembly to ensure they aligned correctly with the bulkhead parts. Any issue here would mean that they would not fit inside the engine nacelles correctly, causing problems further on in the assembly. The ancillary pipes provided had to be affixed with care, ensuring the correct part was located on the correct engine, with subtle differences between the components being easy to miss. With assembly complete, I sprayed the engines with Tamiya Fine Grey Surface Primer, while the pipes were primed separately to provide even coverage over the surface. The colour guide in the kit instructions provided a basic list of the paints to be used, and some further embellishments were added with some dry brushing of the base coats and picking out details with Vallejo Silver (70.997).

The somewhat factory fresh appearance of the engines was improved with application of several products from

AMMO's Engine Weathering Set (A.MIG-7402), with an overall wash of Engine Grime (A.MIG-1407) doing exactly what it said on the tin, while more specific applications of Fresh Engine Oil (A.MIG-1408) were brushed into the recesses.

Top Coat

With all the sub-assemblies complete, I decided to leave the two halves of the fuselage separate rather than to glue everything in place and close the hull as the instructions suggested. This ensured that the interior fixtures and fittings did not have to be masked, which would have been a very complex task considering the intricate shapes of the cutaway panels. Also, in the event of the model having to be resprayed, stripping the paint and repriming would be a much less involved process. Lessons learnt from painting the underside of the ship proved useful as I misted on several primer coats, leaving them to dry overnight to ensure the paint cured fully. I then applied several coats of Vallejo Chrome (77.707) with my airbrush, with the paint lightly buffed with a soft cloth between coats to remove any minor imperfections. Once the base coat had dried fully, the areas surrounding the cutout panels on the fuselage and engine nacelles were masked with Tamiya Tape and sprayed with Vallejo Dull Aluminum (77.717). Unfortunately, this shade didn't create much of a difference from the base coat so a darker metal colour, Vallejo Gun Metal (70.863) was applied, creating a more satisfactory contrast. To seal the paint finish in preparation for the decals and weathering process, I airbrushed a coat of Vallejo Metal Varnish (77.657) on the surface.

5



Painting and weathering the engines was an enjoyable part of the build. The AMMO Engine Weathering set proved invaluable in creating a worn and well used appearance.

6



A coat of LifeColor Worn Black (UA734) was sprayed onto the cannons and then appropriately dry brushed with Vallejo Gun Metal (72.054). More embellishments were added as the build progressed.

7



Two options were included with the kit, and I decided that the R5D4 droid would provide an eye-catching addition to the ship. The two-piece assembly required some clean up to remove the seam lines and once painted, the kit decals helped add an extra level of detail.

8

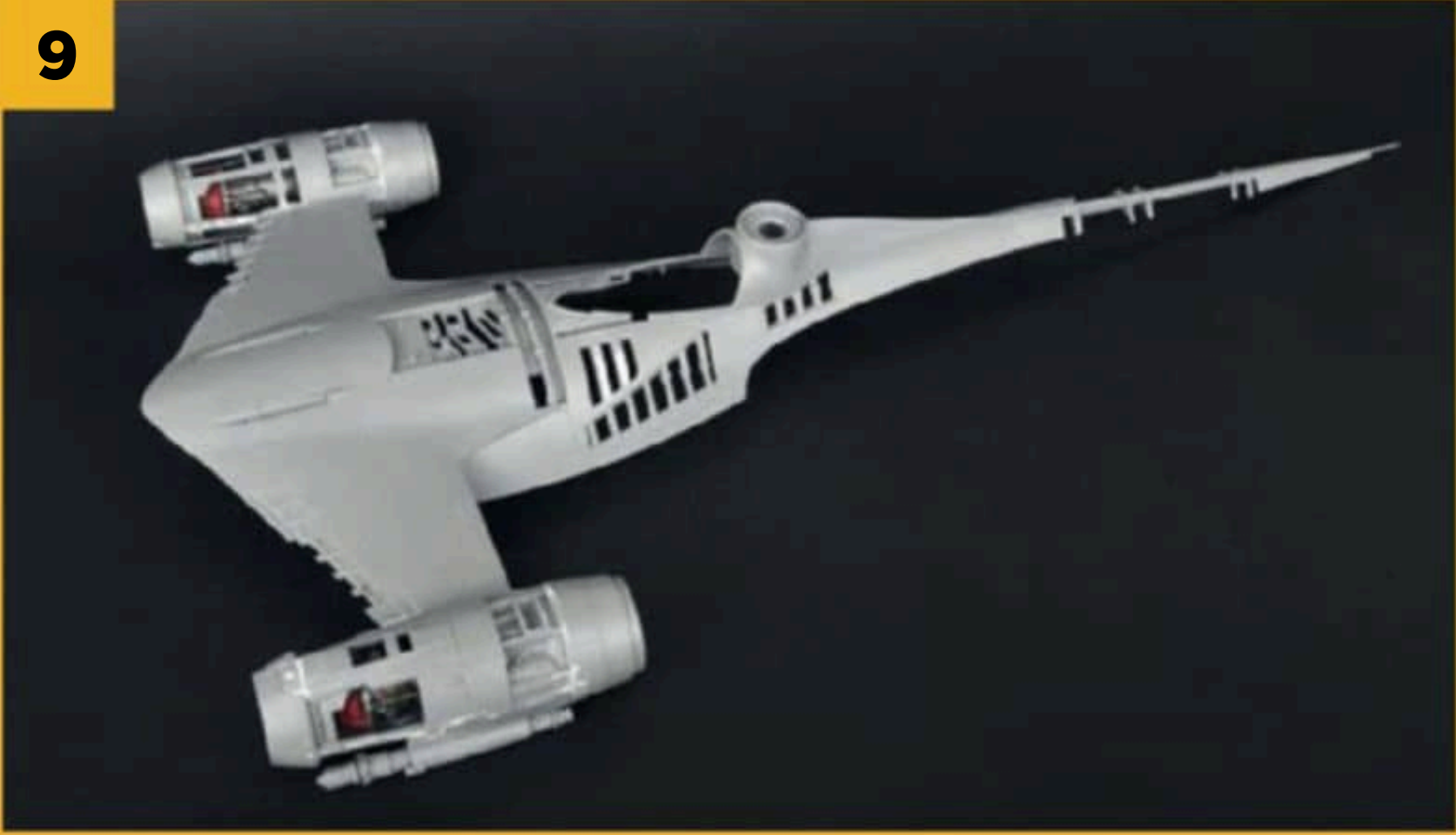


With the interior sub-assemblies completed, work on the fuselage could start.



**THE KIT-SUPPLIED
ENGINES NEEDED
CAREFUL ASSEMBLY**

9



The engine nacelles needed a small amount of fettling to get them in place, followed by the application of some Deluxe Materials Perfect Plastic Putty to take care of any remaining gaps.

10



After a good clean, several coats of Vallejo Metal Color Gloss Black Primer were misted onto the surface of the model, with each application given a day to cure properly. Three coats of Vallejo Chrome were then applied.

11



An extensive amount of masking took place before the cutaway sections could be sprayed with the appropriate colours. Care taken during this stage ensured that minimal revisions had to take place.

12



A coat of Vallejo Metal Varnish was airbrushed over the surface to protect the base coat. Bare Metal Foil Chrome was then applied to the leading edge of the wings and other selected panels, forming a contrast with the painted fuselage.

WITH EVERYTHING COMPLETE, THE FINISHED STARSHIP LOOKED THE PART WITH THE BRIGHT NATURAL METAL FINISH CERTAINLY ATTRACTING ATTENTION.

► Foiled Again

The application of the Bare Metal Foil on the upper surfaces proved to be a rather fraught process. Initially the plan was to cover the large front centre section of the fuselage with the foil, but unfortunately the curvature of the panel and its large area meant that despite repeated attempts, the foil would not conform to the surface without some rather unsightly wrinkles remaining on the edges of the panel. This was despite my best efforts to remove them. After the third attempt, I decided this was not a viable course of action, and furthermore the panel had to be repainted as the underlying paint had been dulled and scratched by the repeated removal of the foil. The leading edges of the wings were somewhat more straightforward, with only the accurate trimming of any excess foil around the surface details being a minor issue. To add some subtle variation to the painted base coat, I covered several smaller panels on the engine coverings and rear of the ship with foil to add some contrast. With the painting completed, the cockpit and interior sections were glued in place and the two fuselage halves were joined together.

Decals and Weathering

The kit decals were up to Revell's usual high standard with the yellow markings providing a standout feature on the finished model. Their application presented no major problems, and they adhered to the high gloss natural metal finish with only a small amount of Mr Mark Decal Softer and Setter. The smaller decals on the droid and cockpit proved to be straightforward.

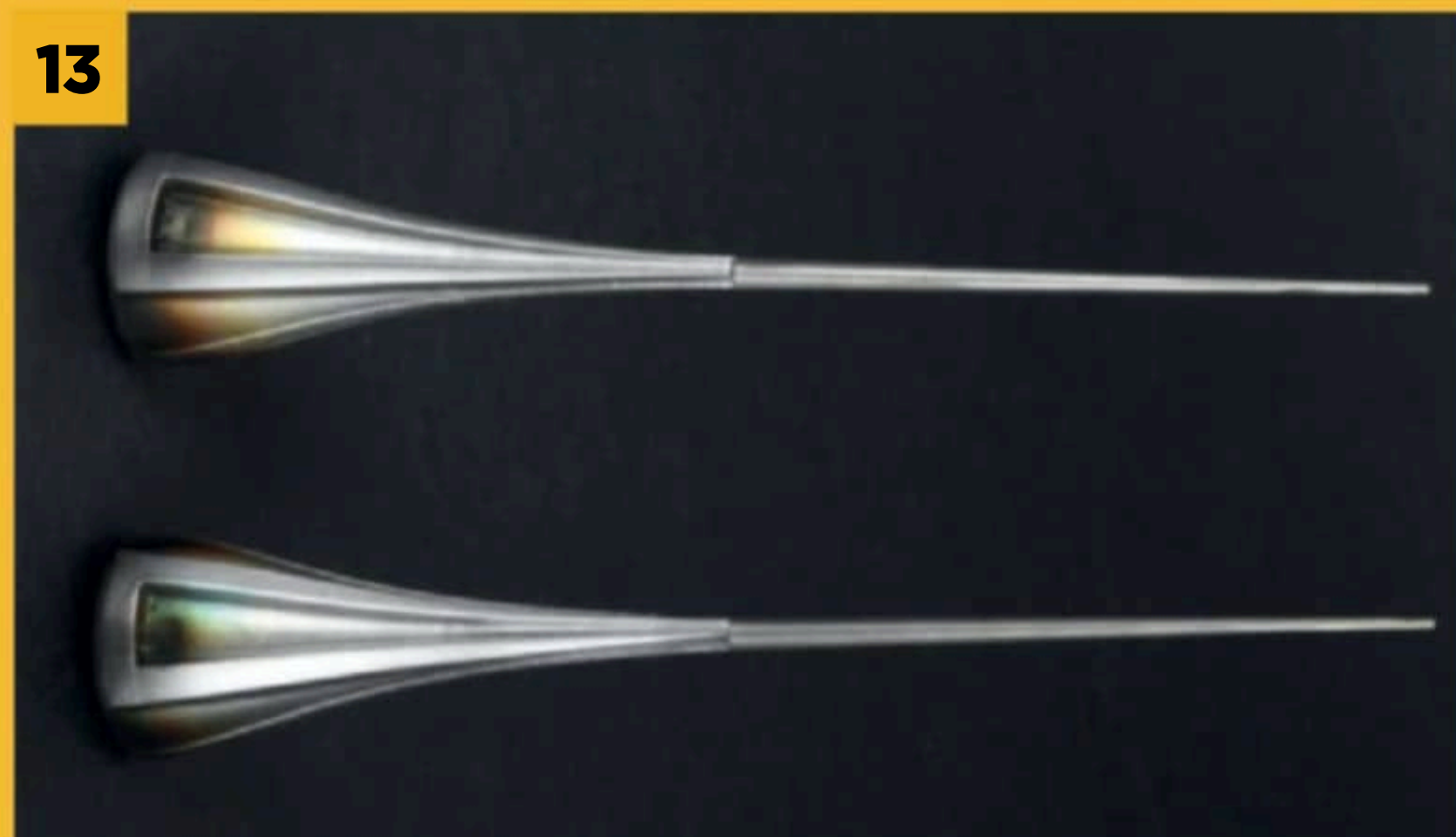
Weathering the surface, however, presented a challenge, in that any oil-based washes applied to the surface, could result in the metal foil lifting at the edges. To avoid this, I applied most of the weathering with the airbrush, using LifeColor Tensocrom Smoke (TSC208) to produce subtle staining following the direction of the airflow, with any excess removed with a cotton bud. More pronounced fuel and oil stains were applied to the engine nacelles with the LifeColor Tensocrom paint being lightly brushed onto the surface and blown in the direction of airflow with the airbrush set at a low pressure.

Finishing Touches

To complete the project, all the small ancillary parts, such as the cannons and canopy, were glued in place, while some last-minute paint revisions were carried out on the underside of the ship to neaten the join between the two



13



The distinctive diffusers/jet exhausts were given a suitably burnt appearance with the use of several Tamiya clear paint, followed by a light misting of LifeColor Tensocrom.

large fuselage sections. The supplied stand was simple enough to assemble and displayed the model in a suitably dynamic in-flight pose. With everything complete, the finished starship looked the part with the bright natural metal finish certainly attracting attention. In summary, Revell should be commended for making a realistic and relatively affordable facsimile of this iconic ship. Assembly presented no major issues with only the painting stages presenting a challenge, albeit that was largely as I set myself the challenge of the metal foil finish. ■



BE INSPIRED

Revell 1/24 N-1 Starfighter (ref. 06787) is available from all good model shops. Our thanks to Carrera Revell UK (www.carrera-toys.com) for the review sample.



Jungle Fantasy



Diego Cuenca Vidal
returns with an ambitious Fantasy project.

The idea for this vignette arose from having painted the 'Bort the Iron Butcher' 1/12 bust from Scale 75 at the Almería Clinic in 2023. The Clinic is not a modelling contest as such, but an event where several instructors (in 2023 there were twenty) teach classes on a specific modelling subject to small groups of five people over the weekend. I have been going to the Almería Clinic for five years now, and in 2023 I signed up to paint fantasy busts with Victor Vera. I had never painted a bust before, which is why I signed up for the master classes, to see if, with the help of an expert in the field, I could paint a fantasy bust. The result can be seen in this vignette.

The great thing about this type of event is you can learn first-hand techniques that you would be difficult to acquire otherwise. In my case, the workshops have allowed me to explore and improve those aspects of the hobby that were foreign to me, such as figure modelling and the painting of figures and busts. Thanks to the workshops, I'm no longer daunted by having to paint several figures for one of my dioramas. This is why I encourage everyone to sign up for these types of events if you have the opportunity, and if you are an experienced modeller or a club to consider organising something similar.

Designing the Vignette

The initial design of the vignette was one of the hardest parts of the project. I had so many elements that I wanted fit into a relatively small space: the bust, a pond, the facade of a temple, a lot of jungle vegetation, a large palm tree, and some other figures.

I wanted to make a scene where the bust would be enclosed with a very calm environment. It would need to convey feelings of restfulness and communion with nature and in a lush, dense jungle setting. Halfway through the construction process I figured that a touch of innocence could be perfect for the scene, hence the addition of the little goblin. It could well be the child of the being that is bathing in the pond, and appears totally carefree, chasing a butterfly among the temple ruins.

To design the scene, I first defined what the main element would be (in this case the bust). I then placed the background (in this case the temple) at the size I wanted and added vegetation on the left-hand side. Then, on a piece of paper, I adjusted the dimensions of the base, transferring the measurements to a piece of cardboard. I decided at this stage that a round base would better suit the rectangular one I had originally chosen.



1 The main element of the vignette was the 1/12-scale bust. I then placed the temple façade to the rear and some weeds on the left. I then used a pair of rulers to determine the minimum size I would need for a base.



2 I then cut out a piece of cardboard with the approximate measurements and placed the elements on. It was at this stage I decided that a rounded base would work best.



3 I made the final base with Forex, raising it 4cm off the ground.

➤ Groundwork and Temple

The main elements of the temple were made from two materials: Super Sculpey putty, texturing it by pressing stones on the putty and others, and plaster for the temple columns using silicone moulds. I placed the Super Sculpey putty elements to adjust their dimensions, then removed and fired them following the manufacturer's instructions, before gluing them in place with white glue. In a building like, making asymmetrical elements always adds something more, to give the feeling that the building has been renovated and repurposed on many occasions. I decided to give the two columns different textures, shapes and heights.

4



I began with the stairs down to the water, securing them with PVA glue, then the walls. The entrance to the temple was defined by two columns, cast from plaster using silicone moulds.

5



I glued the larger rock made with Super Sculpey to the façade with PVA glue.

6



I covered the façade with the Super Sculpey rock. I continually test-fitted the two figures to make sure the composition worked.

7



The joints between the different pieces of putty are sealed with Das Pronto clay putty. This also formed the bank on the left side.

8



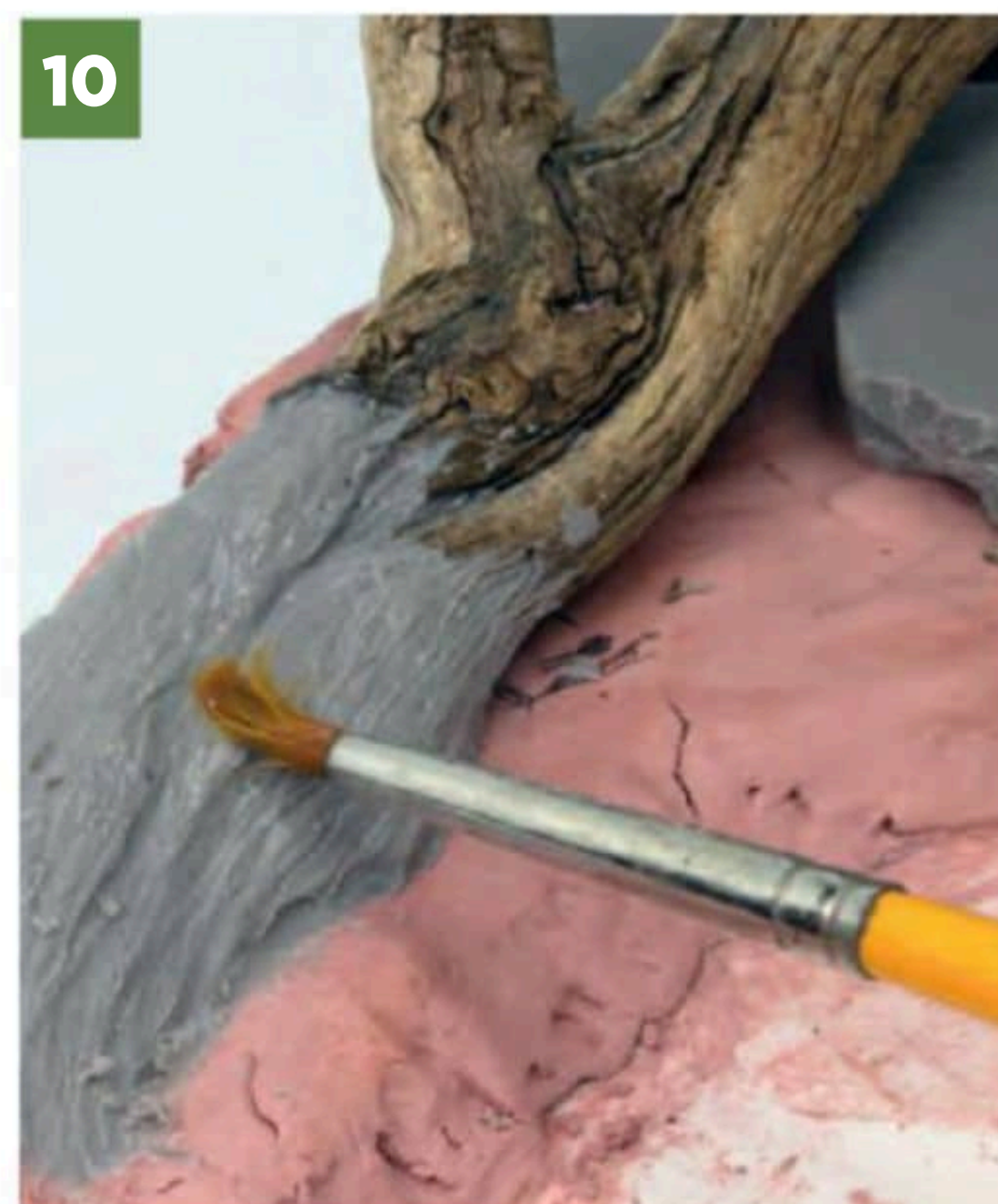
I then placed the temple door and added a few fallen stones on the bank. Both elements were again made from Super Sculpey.

9



I always use real branches and roots for vegetation. The fallen tree was a rosemary branch. I drilled holed and inserted wire for additional branches.

10



The branches were similarly covered with Super Sculpey. To imitate the texture of bark, I first made the basic shape and pattern with modelling tools and then smoothed it using a brush dipped in alcohol.

11

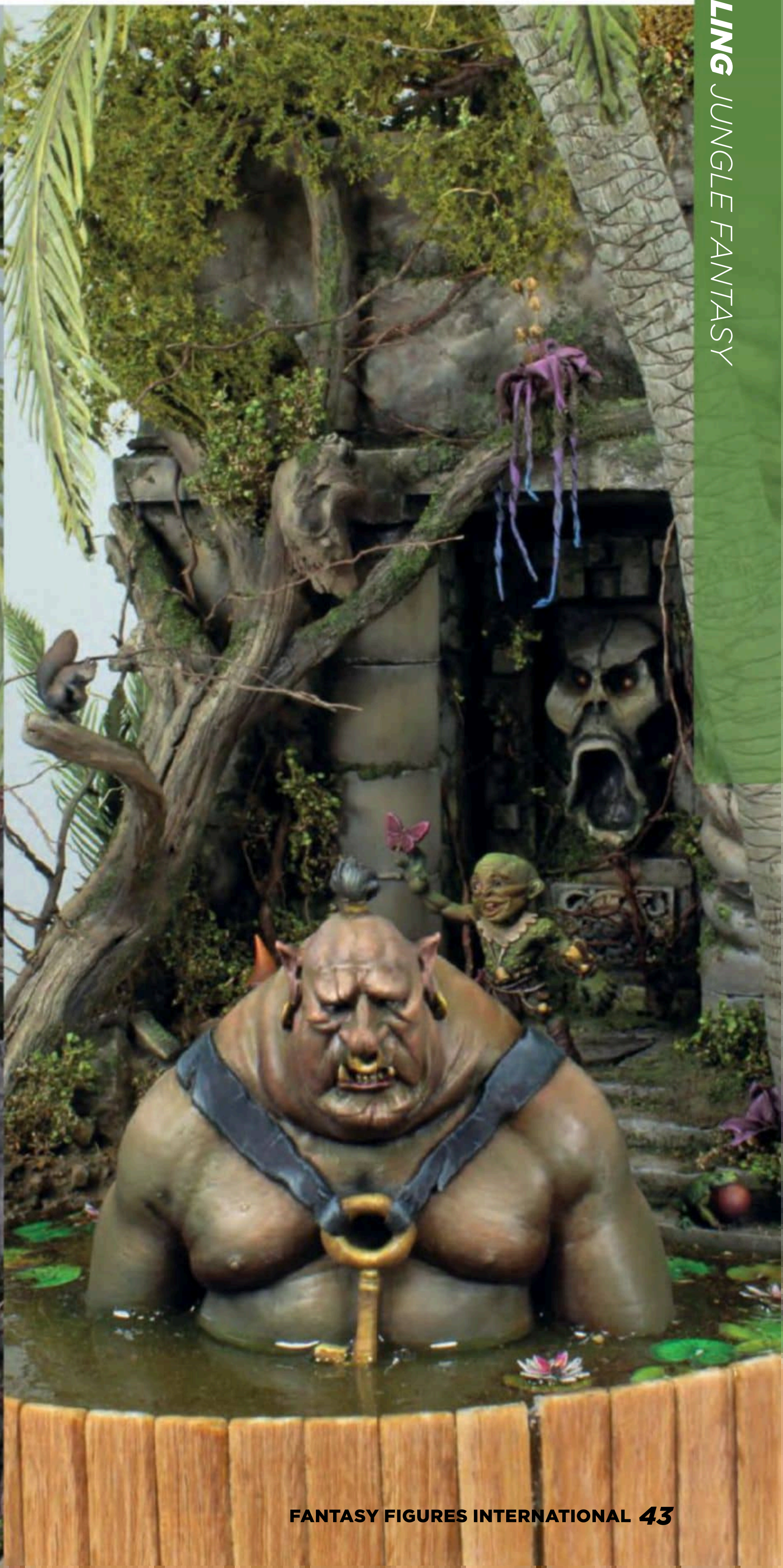


I built up the groundwork with AMMO's Muddy Ground (A.MIG-2155) and added sea grass, dried oregano and soil.

12



On top of this, I sprinkled synthetic moss and natural seeds, fixed with diluted PVA glue.



► Painting the Groundwork and Temple

Most of the basic painting of the vignette was done with AMMO's Atom paints and an airbrush. For the weathering, I used a few acrylic products, but it was mostly done with oil paints as applied as washes to profile various elements and create variations in tone and color, highlighting the textures of the different elements. For the water, I used a transparent two-component industrial resin that I tinted with acrylic paints.

13



The basic colour of the stonework was Medium Grey ATOM-20131). This was then highlighted with various by adding Sand Grey (ATOM-20111) and Light Skintone (ATOM-20042). It was shaded by the addition of Black (ATOM-20163) and Leather (ATOM-20058).

14



The tree trunk was painted with a similar palette, although using more brown shades. I also emphasised the shadows more.

15



The base of the lake was first airbrushed a yellow-brown, before I built up the effect with various browns and greens. I then airbrushed a dark shadow around the area the lake meets the steps and where the bust would sit.

16



The weather process consisted of a series of oil paint washes, mixed from various browns. This brought together the various elements nicely.

17



I then began building up some different textures, sprinkling AMMO's Dark Forest Moss (A.MIG-8821) on the top of the tree trunk and on the temple walls.

18



I then began to add volume foliage, gluing natural roots to the temple walls and attaching both natural moss and commercial products to the branches with PVA glue.

19



Once the glue I had dried, I went over the vegetation in the areas of deepest shadows with a black oil paint wash. This really enhanced the contrast between the different elements. We give the areas of vegetation.

20



Similar techniques – small pieces of foliage, oil paint washes and contrasting acrylic paints – were used to emphasise the door as one of the focal points of the vignette.

The Palm Tree

The palm tree would be an eye-catching feature of this vignette. I wanted to represent is a coconut palm tree, typical of the Pacific, a very different plant to those found in Africa. I found plenty of good references of the type of tree I wanted to recreate and followed them closely.

The trunk of the palm tree was made from Super Sculpey formed around a stick. I first created the general volume and then added the texture following my references carefully. The palm leaves were made of aluminium foil. Using a design programme, I drew and printed the leaves in various sizes and then sparingly superglued them to the aluminium sheet. I then began cutting them out and carefully removing the paper template. The aluminium sheet was thick enough to withstand this process, but it was still a painstaking process! To imitate the bulk of the leaves and allow me to give them a curved shape, I glued a flattened wire in the centre and carefully blended into the rest of the leaf with a little putty.

23



To imitate the remains of old leaves, I made plastic shavings made by cutting a piece of plastic with a cutter. I glued them on the trunk at the top, between the leaves.

25



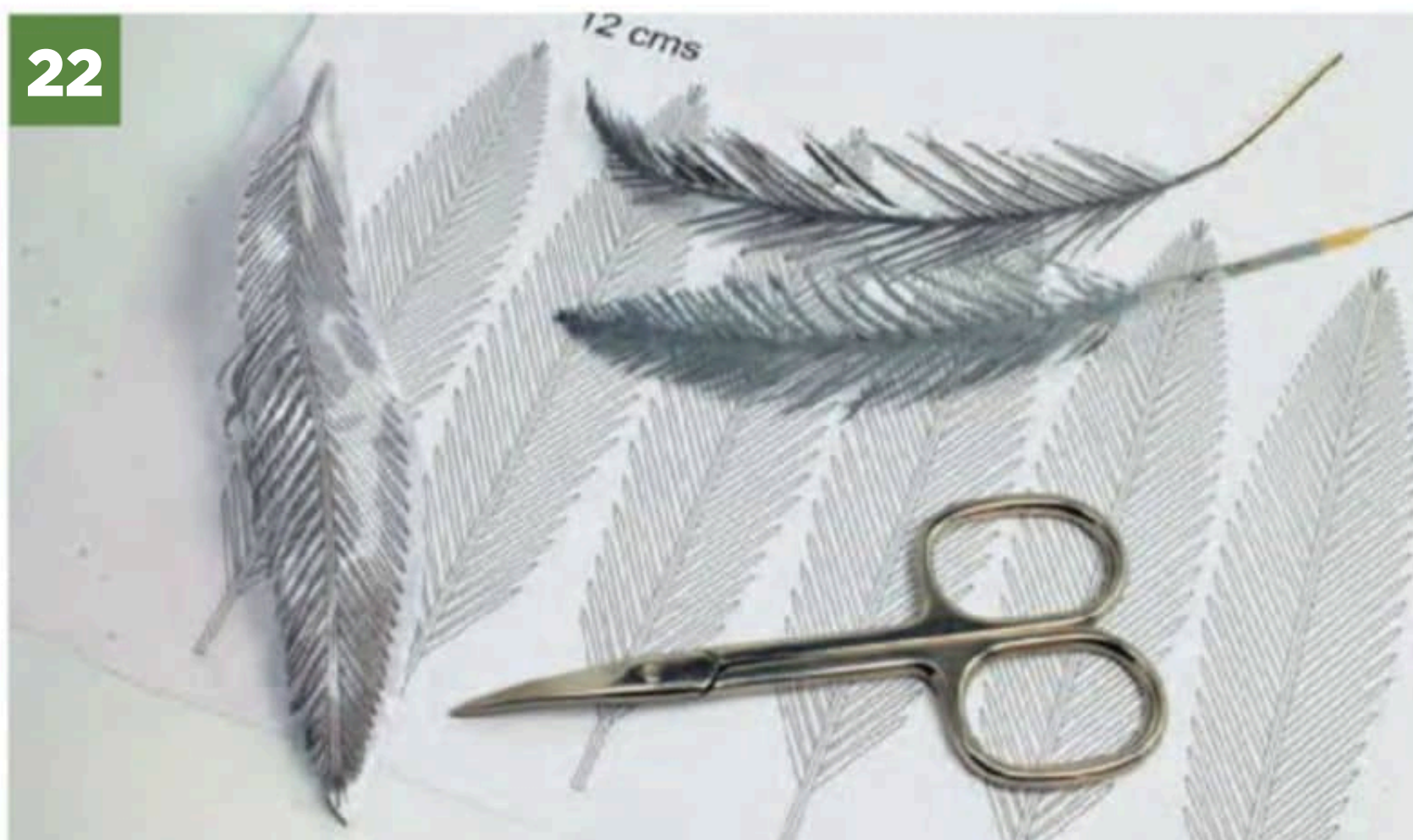
The leaves were airbrushed before gluing them to the trunk in various shades of green. The darkest green is applied in the centre of the leaves and the area closest to the trunk, while the light greens are applied to the tips of the leaves. They were then given a brown enamel-based wash and highlighted and shaded with oil paints.

21



Here you can see an area of natural and commercial foliage mingle. It's important to paint and weather your foliage in sympathy with the other elements regardless of its origin.

22



A sheet of paper with printed leaves and a few palm leaves already cut from the aluminium sheet.

24



At the top of the tree, I also glued fibres from balls of Sea Grass. These versatile plants wash up the beaches of the Mediterranean and have so many uses for the hobbyist

26



The coconuts were modelled with Super Sculpey and glued around a wire, which was then inserted and glued to the trunk. They were painted with acrylics and finished with oil paint washes.

27



➤ These small details such as these mushrooms made from Super Sculpey, add variety and interest to a piece like this. The little goblin figure was a 3D-printed item from Goblin Trader, while the other small animals scattered throughout were from Oda Miniatures.

29

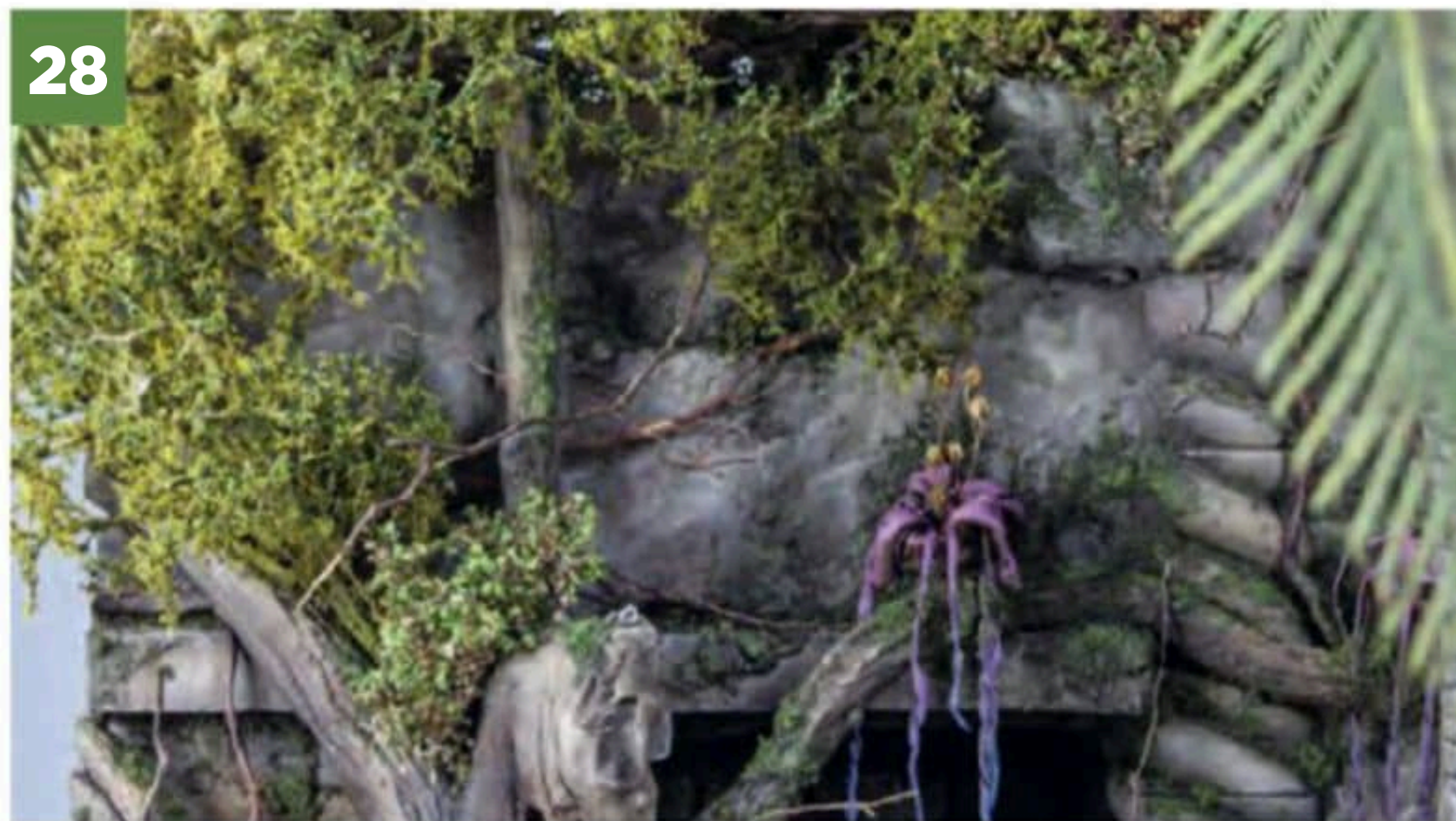


With everything in place, I lined the base with wooden stirrers and then poured the resin. I glued the bust on the first layer of resin, so it would be very partially submerged once the final layer had been poured in.

Final Details

In a piece like this, the details really make all the difference. I wanted to add lots of little elements that both add to the realism and provide the viewer with something new every time they examine the vignette. ■

28



I painted some of the hanging plants located on the branches of the tree in violet and bluish tones. The main parts were made with Super Sculpey, while the hanging parts were made from Green Stuff which is much more flexible.

30



The final layer of resin was tinted green with acrylic paints, and I added Green Stuff World's beautiful resin water lilies. I also placed shredded thyme as a final addition



FEN MODEL SHOW 24



SHOWTIME FEN MODEL SHOW 24



The Editor reports from the Ely show.

Over the weekend of 27 and 28 July hobbyists from across the UK and further afield made what is fast becoming an annual pilgrimage to the Maltings in Ely for the Fen Model Show.

Started in 2022 by the enterprising pair of Martin Collier and Fet Milner, the Fen Model Show is the UK's largest independent figure-painting show. This year the organisers widened the remit to include other types of modelling, but this remains first and foremost a show where hobbyists of all different abilities can come together and share their love of miniature painting. I attended on the Saturday, and I was struck by a couple of things. First, almost everyone through the door had a piece – or many pieces – they were entering in the competition. Second, I was pleasantly surprised by the buzz and level of conversation as hobbyists engaged with each other, explaining techniques, and admiring the work on display. I struck up conversations quite randomly with several people who I did not know

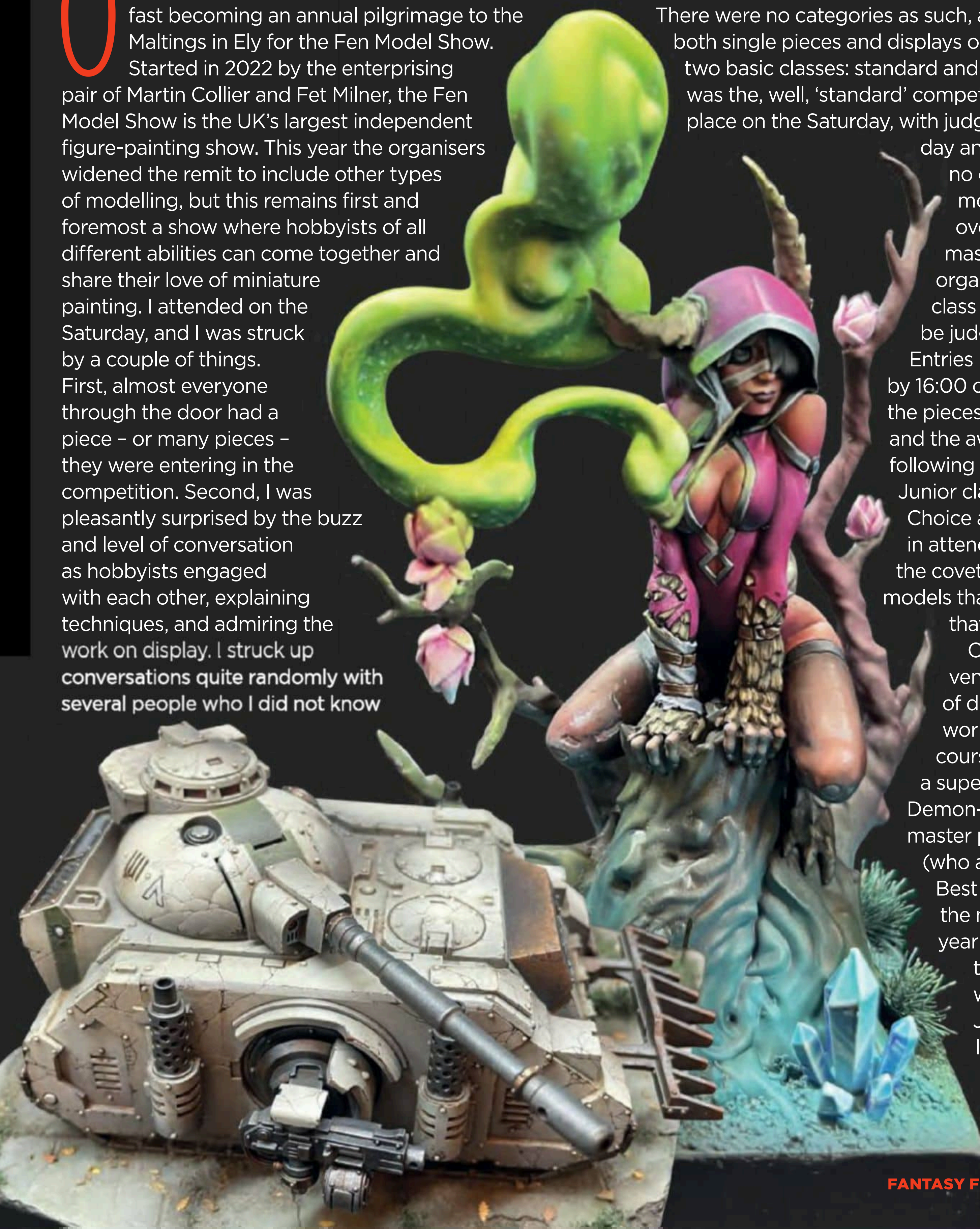
and who did not know me, only later to discover that a couple were among the biggest 'names' in the hobby. It was a wonderfully friendly and inclusive event and for that the organisers and all the participants should give themselves a huge pat on the back.

The competition was run a little differently to most shows. There were no categories as such, and contestants entered both single pieces and displays of their work. There were two basic classes: standard and masters. The standard was the, well, 'standard' competition and this took place on the Saturday, with judging taking place that

day and contestants under no obligation to keep their models in the competition over the weekend. The masters category was, as the organisers said, 'the prestige class for painters who want to be judged at the highest level.' Entries had to be registered by 16:00 on the Saturday with the pieces judged in the evening and the awards being made the following day. There was also a Junior class, as well as a People's Choice award, chosen by people in attendance on Saturday, and the coveted 'CORRRR' awards for models that make you say exactly that!

On the first floor of the venue, there was a series of demonstrations and workshops ran over the course of the weekend and a superb display of Golden Demon-winning models by master painter David Soper (who also won a well-deserved Best of Show and gold in the masters category). Next year's show will be held in the same venue over the weekend of 26 and 27 July, and I'm very much looking forward to it.

(Photos: Dan Brooker, David Grummitt and the FMS)



MASTERS CATEGORY MEDALLISTS

GOLD MEDAL WINNERS

Liam Hearne
Lucas Williams
Gabi Tysarzik
Paul Davies
David Soper
Adrian Bay
Arnau Lazaro

SILVER MEDAL WINNERS

Nicholas Ball
Trevor Morgan
Pascal Rooze
Daniel Brooker
Scott Geeson
Craig Pickup
Kirill Kanaev
Marco Frisoni
Rob Lane
Carlo Borella
Sébastien Clément
Tom Ambrose
Darren Latham

BRONZE MEDAL WINNERS

Lisa Mason
David Roberts
James Southernwood
Roman Grundkiewicz
Adam Chance
Mark Lifton
Tom Wren
Andrew Jones
Joe Wilson
Anthony Smith
Matthew Avis
Jamie Foster
Thomas Coltau
Tue Kaae
Chris Ratley
Bjarni Dali
Edward Sage
David Ugolini
Chris Tasker
Jon Geraghty
Guillaume Chardon
James Taro

BEST OF SHOW

David Soper









STANDARD CATEGORY MEDALLISTS

GOLD MEDAL WINNERS

Richard Newing
Matt Thrower
Simon Mitchellmore
Jordan Toner
James Woolley

SILVER MEDAL WINNERS

Chris Howell
Craig Bucknall
Alan Harper
Oliver Pratt
Phil Chapman
Francesco Moda
Tyler Scott
Chris Parsons
Rui Esteves
Ben Trenoweth
Daniel Turner
Jason Potter
William Weaver
Paul Batchelor

BRONZE MEDAL WINNERS

Lee Rushby
Sam Ryman-tubb
Helen Miles
Lee Winnett
Roop Pandya
Christoph Klingshirn
Duncan Weatherhead
Oliver Beetlestone
Stuart Sim
Adam Parkhouse
Alessia Amitrano
Tom Dowson
Meirion Evans
James Squires
Wynne Harding
Jack Humbert
Erik Lang
Stefan Ashwell
Charlie Russell
Spencer Stone
Byron Orde
Adam Boardman
Matthew Whetherly

BEST OF STANDARD

Simon Mitchellmore





IRON
MAIDEN
SOMEWHERE
IN TIME



PEOPLE'S CHOICE

Craig Pickup

CORRRR

Thomas Coltau
Lee Hebblethwaite
Adam Chance
William Tsang
Wynne Harding
Jon Maisey
Josh Mallett
Tom Dowson

JUNIOR CATEGORY MEDALLISTS

GOLD MEDAL WINNERS

Eleni Owens
Joseph Warnakulasuriya

SILVER MEDAL WINNERS

Faith Kelly
Edward Walker
Alfie Bowker

BRONZE MEDAL WINNERS

Hannah Kelly
Leo Goodfellow
Aidan Meikle
Caiden Owens
Brandon walker
Sophia Priest
Harriet Priest

JUNIOR BEST OF SHOW

Joseph Warnakulasuriya



Fet Paints

Fen Model Show Retrospective

Fet Milner reflects on organising the FMS.

Organising a model show is something you only do because you're passionate about the hobby and have a serious delusion that makes you think it's a good idea. Running a model show mostly takes a lot of stress and offers only a fleeting sense of reward, which can be chipped away almost instantly if you get the slightest negative feedback.

With that in mind, we've somehow run three iterations of the Fen Model Show now and gone from a hundred people looking at three-hundred-ish models on display to five hundred people ogling more than a thousand models. Knowing that we've built an event that's grown so fast is the sort of thing that keeps me going; the positive feedback and comments from all the people who come is the fleeting satisfaction. People's feedback is probably more meaningful than the raw numbers, but one person's gushing review feels easily overwhelmed by a single person who disliked the event, even if it's for petty reasons. My favourite moment of the show is just before we let everyone in. At that moment, the venue is all dressed up and full of potential, and – hopefully – nothing has gone wrong yet.

Rather than talk about my experience of the show – because I'd far rather hear what other people thought of it – I thought I'd offer some insights into how we think about it: what went right, what didn't go quite as expected, and how we're using this experience to (hopefully) improve the show. After all, if we're not learning from experience and adapting the show to what people actually want, then we're just setting in motion a slow decline for the show.



David Soper, Gold in the Masters category and Best of Show

easier to work with despite being a bit of a 4G black spot. We did have some issues with trying to register more than one person simultaneously, but that's been ironed out for next year.

While the display stands and lights we used for the last couple of years were fine – perfectly decent and better than most shows – my fellow organiser, Martin Collier, wanted to have a really world-class set up to show off everyone's models. Having been to a lot of model shows all over Europe, I think it's fair to say that what we now have easily competes with the best.

The demos were incredibly popular; I honestly didn't expect them to be as much of a hit! They were completely full pretty much the whole weekend, and we've had lots of positive feedback, so we'll definitely be running more next year.

What Went Well?

Barring the limitations of the wi-fi and 4G, the app we used for registration and judging worked extremely well. My wife developed it for last year's show and has made improvements since then. On top of which, the venue put in an extra wi-fi router, so it was much

What Needs Work?

The traders upstairs did suffer a little from competing with the demos. While demos were running, people weren't

Painting legend Adrian Bay offered several iconic pieces, like these Space Wolves terminators, as raffle prizes.



Fet's own 'Bagworms' display was wonderfully creative work.

➤ buying, which obviously isn't ideal. Equally, it's hard to have competing voices in the room. As much as we try to appeal to modellers from across the whole hobby spectrum, we have had difficulty encouraging armour and vehicle modellers to attend. From chatter online, it sounds like they see the show as being solely dedicated to figures. This isn't true!

What are we Planning for the Future?

We'll be looking into turning the whole upstairs space into a demo area for next year to help accommodate everyone who wants to learn from the pros. In line with the aim to create a dedicated demo space, we'll be making sure that no traders need to worry about competing with the demos. This does mean less trading space, but we have a couple of plans to make sure we have a really diverse range of traders, so hopefully the shopping opportunities won't feel too limited.

From chatting to Lester Plaskitt, who's a world-famous armour modeller and helped judge the masters competition, we'll be introducing a separate category just for armour and vehicle modellers next year. We'll see how that goes, as it does feel like departing from our original aim, which was to completely dissolve artificial distinctions. If it encourages people to bring their



Adrian also won a gold medal in the masters category for his display.

models – or to branch out into another side of the hobby – it'll be a success.

Possibly less popular, we're planning to make both standard and masters two-day competitions. While this

means some people may drop out of coming if they can't get into the competition for one day, we're confident that it will mean that the judging is as good as it can possibly be, while also maximising the time that models are on display and available to be admired. Despite this, we'll be keeping the junior competition to a single day on just the Saturday, so families that find it harder to dedicate a whole weekend to models can still help their kids take part, which we think is really important to the future of the hobby.

We've already booked the venue for next year, so put it in your diaries: 26-27 July 2025! Interestingly, July next year is also the World Model Expo in Versailles, and a number of hobbyists from as far away as the US and Australia have spoken to us saying they'd like to take an extended holiday, starting in Versailles and finishing in Ely, so it's looking like FMS 2025 will be a big and impressive show, especially for people who don't manage to make it to the World Model Expo! ■



Some of the winners pose with their awards after the show.



THE FACE



Fabio Ricci provides a
masterclass in painting faces.



1



I HAVE TO SAY THAT THIS BUST PROVIDES A BEAUTIFUL CANVAS AS IT ALLOWS THE PAINTER TO BE VERY CREATIVE BY MODIFYING THE ALREADY SCULPTED VOLUMES

In this short article, I want to share the journey I had painting this interesting and enigmatic bust.

It was sculpted by Jamie Foster, who you can find on Instagram 'a.man.painting.miniatures'. I have to say that this bust provides a beautiful canvas as it allows the painter to be very creative by modifying the already sculpted volumes. The moment I saw this model I was immediately attracted by the half smile on his face. In my head I immediately imagined it as an evil master villain, ready to do everything to reach his goals.

The Paints

For the colours I decided to go for the following palette of acrylic paints: Ultramarine Blue, Titanium White and Carbon Black from Liquitex; Naples Yellow and Permanent Rose from Winsor & Newton; Ivory from AK Interactive; and Yellow Ochre from Turner Color Works (photo 1). There was no particular reason I chose these paints. I simply wanted to play around with the ones I feel more comfortable with and wanted to create a mood that could be visually interesting without necessarily searching for realism. What matters to me when painting is that the result has a nice aesthetic and hopefully can communicate something.

I also chose different brands because each has its own consistency and behaves a little differently. Liquitex and Winsor & Newton have a satin finish, and they are very creamy, while the Yellow Ochre and the AK Interactive ivory are matt. In this way when mixed, they balance each other, and I like the result. I also included inks to achieve a

fluid paint consistency, which is useful when wet blending. Working with the right consistency of the paint is vital to achieve the effects and finishes you want.

With this colour palette you can create very rich violets and with fewer saturated greens and oranges, the greens will be used mostly for making the 'five o'clock shadow'. I love painting certain faces with that effect. In my opinion, it makes the portrait more colourful and interesting. Let's get started.

Primer

I began by simply spraying a Black Primer all over the surface of the bust. As you can see, the light is already suggesting the volumes of the face, as well as secondary and bouncing lights (2). It's up to us how to interpret the volumes, but having a quick map can be a good thing in case we get lost, and we don't know how to approach a certain area of the face.

When it comes to interpreting the volumes, you can see that the sculptor (Jamie Foster) has on one side of the mouth made a sort of half smile. This is an intriguing and beautiful feature, but on the other side of the mouth, it isn't there (something that becomes more apparent as I move through painting the piece). The sculptor could have drawn that half smile on the other side too and we would have had a completely different interpretation and character to the bust.

Quick Sketch and Defining the Volumes

Here I have started to quickly add some colours.



2

3



4



This is the sketching phase where I tried to see what I could achieve **(3)**. Once again, nothing was planned beforehand, it all happened randomly by trying to give sense to the colour use and paint something aesthetically pleasing. As I applied the sketch, I had the idea to paint two different light sources. This is not necessarily realistic or logical, but I did it just for the pure aesthetic and contrast. I hoped too it would create a certain mysterious mood.

In this stage I used flat brushes. They are a versatile tool for achieving different kinds of brushstrokes. Also, on a big model like this, it can help to cover the surface quickly. For the midtone colour, I made a mix of Rose Madder, Ultramarine Blue and Yellow Ochre, while for the shadow I mixed a desaturated tone with Dioxazine Purple and Yellow Ochre. In the chin area, I mixed a desaturated green with Ultramarine Blue and Yellow Ochre. For the highlight, I applied quick brushstrokes with Naples Yellow in certain areas of the head to give myself a quick idea of where the light would fall. For his right side of the face, I decided to leave it more in shadow but also with a secondary cold highlight, created with a mix of Ultramarine Blue, Black and White.

Next, I extended the area where the light would hit. You can perceive that his whole left side is more luminous and with better volume rendering. For this process I mixed Yellow Ochre, Permanent Rose and White, while for his right side I darkened the shadows and extended the area of the secondary blue light while trying to draw interesting volumes. For the eyeballs I simply mixed an off-white and will add more later **(4)**. At this stage, the bust lacks a bit of contrast and saturation.





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Advancing the Contrast

For the next stage I added a bit of saturation in the midtones. You can see the reddish/violet tone mixed with Rose Madder, a touch of Yellow Ochre and White, especially on the cheeks and in the neck and forehead. On the right and darker side of the face, I added that tone in the midtones too but a darker and more desaturated version. I had added a bit of black in the previous mix and a touch of Dioxazine Purple. I painted the lips by creating a tone mixed from Rose Madder and Yellow Ochre. I also painted the first step of the iris, and you can now see a better contrast between the different elements of the bust **(5)**.

In the next stage there isn't that much change apparent, but I increased the contrast even more by pushing the highlight area. I created a tone from Naples Yellow and Yellow Ochre with a touch of white. I added this mostly to the forehead, as it's a place that reflects a lot of light. I also highlighted the lips, again with a tone mixed with Yellow Ochre and Permanent Rose, although this time with a bit more yellow **(6)**.

This is what I consider the final sketch. At this stage, the model has some nice contrasts. You can see that it's still a bit rough in terms of definition and overall cleanliness, and there are areas like the eyes and eyebrows that need to be painted properly, but to be honest I was delighted to see the model like this **(7)**. At this stage you can see more contrast especially in the forehead area. The progression of the forms from shadow to light has more separated and coherent steps. It's very important to always keep control of the saturation, in fact whenever I was extending the area of light, I always came back to the midtone by adding

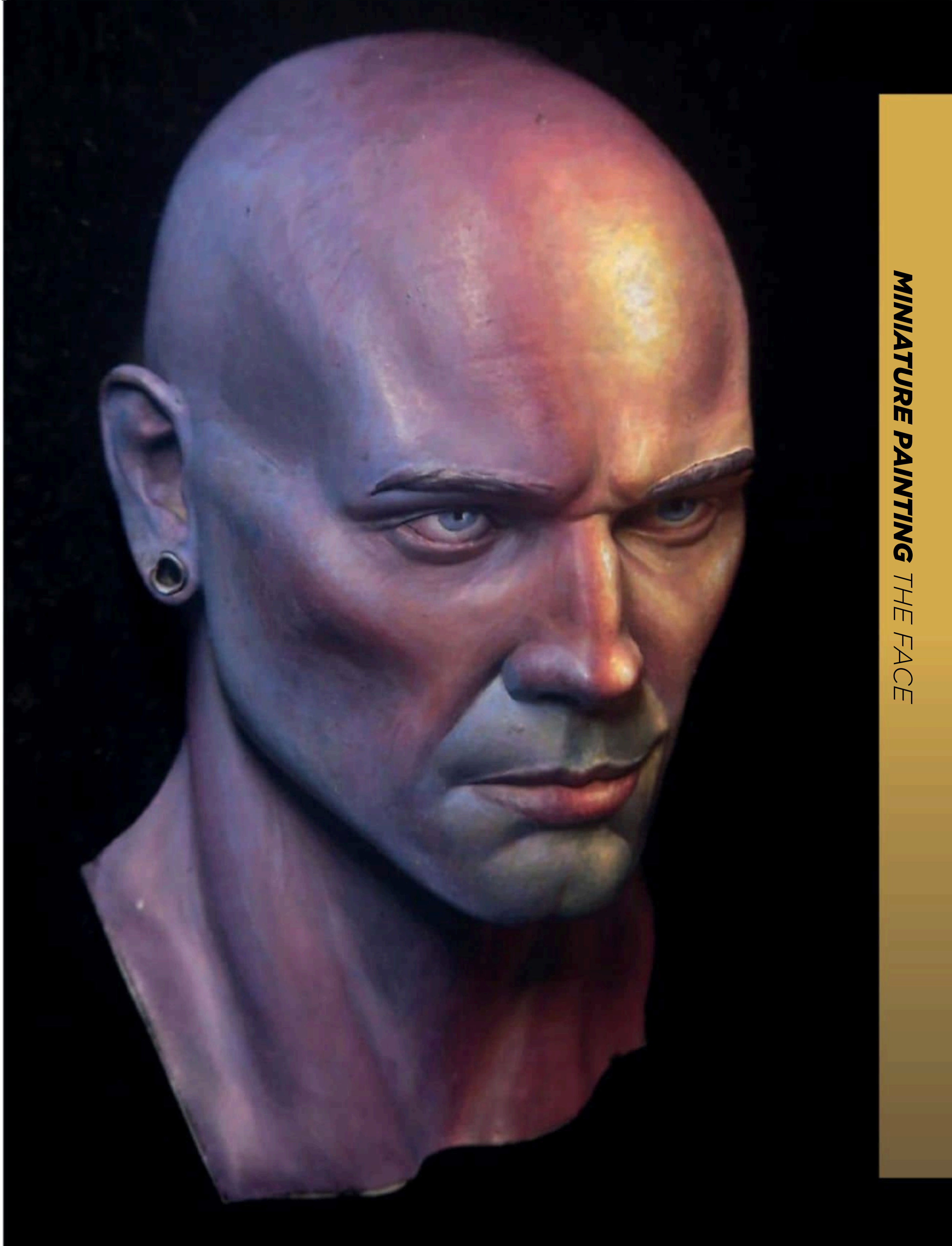
IF I HAD ONE WORD OF ADVICE ARISING FROM THIS PROJECT, IT WOULD BE EXPERIMENT AS MUCH AS YOU CAN.

more saturation with Permanent Rose. This helps keep the colours fresh and interesting.

Refinement

Now the model has a better definition and more luminosity. At this stage, I'm entering what I call refinement territory, so most of the changes will be to adjust the volumes, making them more coherent and with the right proportions of light and shadow **(8)**. We also need to refine the area between the two light sources (cold and warm). I also added more luminosity with additional Yellow Ochre and

Naples Yellow in the areas of light. For the final highlight I used Naples Yellow and the AK Interactive Ivory. You can see that the model has this kind of 'brushstroke noise' all around it. I was happy with



9



some of those brush strokes, but I also needed to soften the transitions a little, especially on the darker side of the face.

After another round of refinement, I had achieved a better definition, especially on the darker side area of the face. I tried to render the blue light in a more subtle way, while incorporating it in the skin tone colour. On the chin and under the nose I used subtle green and blue tones to exaggerate the beard. More saturation was added in the blue light source using Ultramarine Blue and a touch of White. I also painted the eyebrows with a very dark shade mixed from Ultramarine Blue and Black. For the eyes I decided to paint them looking slightly upward. In this way if we observe the figure from a certain angle, it gives the impression that he's directly looking at us in a more intimidating way. I created a blue tone with Ultramarine Blue and White and for the darker area of the eyes, I added a touch of Violet and Black to the previous mix. I painted the pupil with pure black and I added a White dot for the reflection. When I sat back to scrutinise the work, I noticed that I needed to take care of the transition across his forehead. There was a dark curve that felt a bit out of place, and it need to be better integrated **(9)**.

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The Result

Here we have what I can consider the finished piece **(10)**. You can see that in the forehead everything is more connected and coherent. To get to this stage, I also made the blue light a little more subtle, especially reducing it in the cheek area and for softening the transition between different light sources, I mixed Rose Madder, Ultramarine Blue and Violet, trying to balance it by adding more Rose Madder when I moved to the warm side of the face and more purple and blue when moving to the shadow area. For the final photo I chose a black background as it pushes the contrast a little more, but it also gives an interesting feeling to the darker area of the face (with a white background I felt I had lost something of that effect). I was happy with this exercise, and I hope you enjoyed reading about my journey with this piece. If I had one word of advice arising from this project, it would be experiment as much as you can. It's a lot of fun! ■

Back in 2010, I created one of my best-known works, 'Dungeon of Skulls'. It was inspired by my childhood passion for Conan the Barbarian, as well as a wonderful miniature from the Italian company Pegaso Models. The 75mm metal figure depicts Conan in the guise of Arnold Schwarzenegger in the 1982 film. Recently I was commissioned to build the same piece again. I decided to supplement the original version with more details and also to complicate the painting by introducing directional lighting.

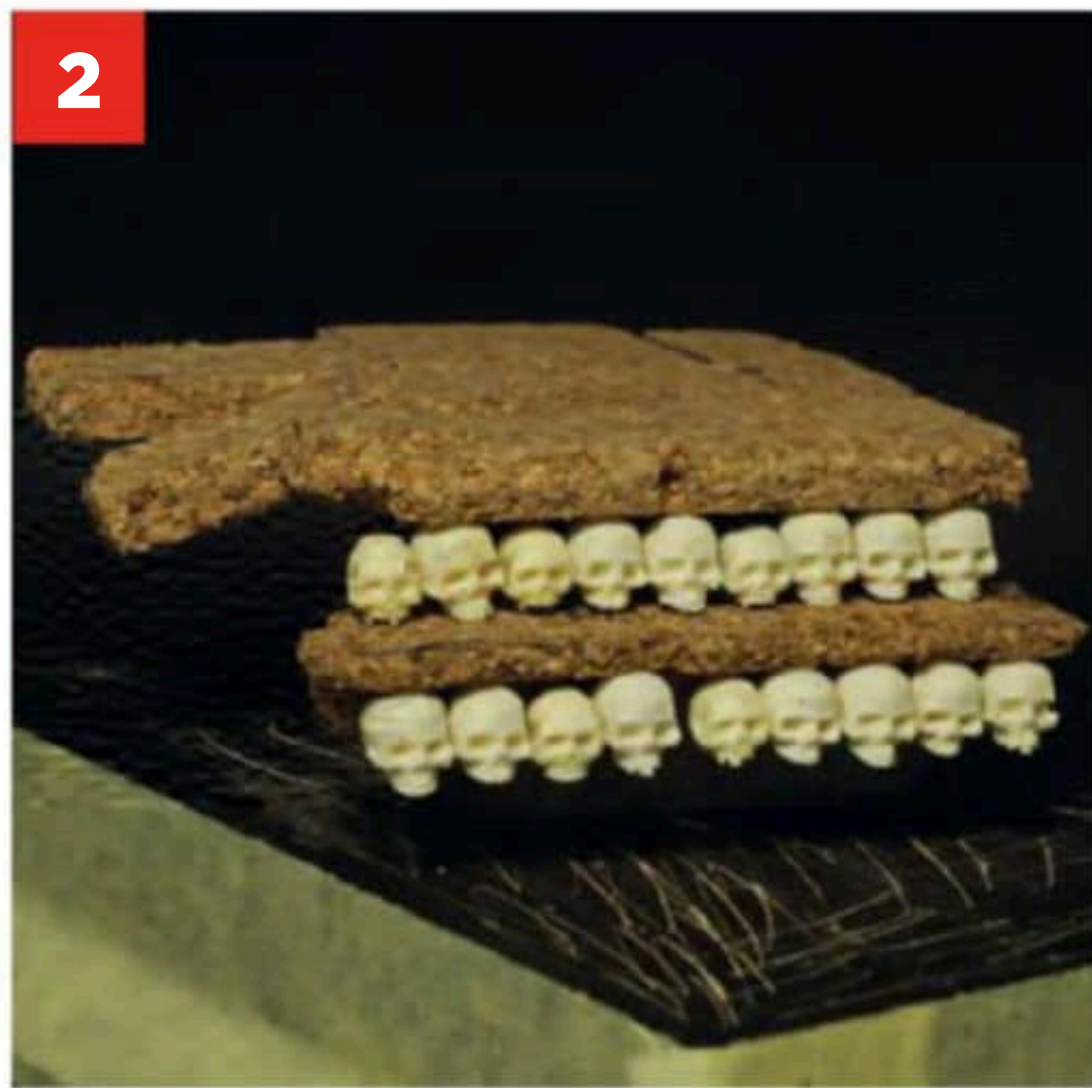
Conan the Barbarian

The character of Conan was created in the 1930s by the pen of the American writer Robert Irwin Howard (1906-1936), one of the founders of the 'heroic fantasy' genre. His short stories take place in the fictional Hyborian Era, which the writer placed in Earth's distant past. The history of the Hyborian Era universe is tied to the history of the real world, and has a similar geography (according to legend, the continents changed shape over the millennia before taking on their current appearance). The names of countries and cities (Atlantis, Stygia, Vanaheim) were borrowed by Howard from various myths and from history. During the Hyborian era the memory of the dead Atlantis, Lemuria and Mu lives on.

THE DUNGEON OF SKULLS



Serhii Popovichenko goes down memory lane with Conan the Barbarian.



Conan, the son of a Cimmerian blacksmith, was born on the battlefield. He was involved in battles since he could hold a sword in his hands. In the stories and novels of Howard and his followers, Conan wanders through Hyboria. He becomes a thief, a pirate, and a mercenary, and in adulthood takes the throne of the powerful Hyborian state of Aquilonia. Some stories about Conan are set in dungeons in abandoned temples, ancient crypts and sanctuaries. These dungeons, strewn with decayed remains and where countless treasures of bygone eras are hidden, are home to evil, hungry otherworldly creatures who eke out an existence there. The miniature would be placed on a base that would capture a fragment of a gloomy dungeon. But one thing was for sure: the scene would require a lot – and I mean a lot – of skulls!

Creating the Dungeon

First, I sketched the composition of the vignette in pencil. To be effective, a vignette or diorama should follow some simple rules: don't place the elements of the same parallel to the sides of the base, and, if possible, give the composition some height. I planned to install the figure on a raised portion and make steps going down into the darkness of the dungeon. Behind Conan, I would place a massive column with fragments of arches. The plan was to merge a column of hewn stones with a roughly processed rocky wall, which will serve as the backdrop of the entire composition.

To create an ominous atmosphere, I planned to place lots of skulls in the dungeon, in niches in the wall, embedded into the end surfaces of the steps, and into the very base of the composition. Since there were no skulls in the required scale, I turned to a sculptor I knew

for help. Having received a couple of models of the skull, I cast several dozen copies myself. The resulting skulls were slightly modified so that each skull would be slightly different.

First, I selected a base that was the right size, 130mm 100mm. I mounted the figure on pins, glued into a wooden block with holes drilled for the pins. This would also be the basis for forming the steps and provide the height. The column, the back wall and other base parts were cut out of insulating polystyrene foam (photo 1). Parts made of expanded polystyrene were sanded with fine sandpaper, cracks were cut into them, chips were made, and the relief pattern pressed with a stone. Some fragments of the columns, as well as the floor of the cave are cut from 6mm cork sheet. The back wall was coated with Solvent 646, which melts the polystyrene, to give a rough surface.

The polystyrene foam and cork can be joined using the 'Liquid Nails' DIY adhesive, and when this was dry, I started to superglue the skulls in place (2). In all, I added three rows of skulls on the stairs and plinth and then started filling the wall niches with them. The space under the steps was filled with pieces of tree bark, more skulls, and bones (3).

The dungeon ceiling was formed from pieces of tree bark. Gaps were filled with 'Liquid Nails' and smoothed out with an old brush wet with water. Once dry, it was coated with PVA glue and sprinkled with dry soil. The floor slabs were also made from sheet cork and fragments of bark added imitate rock. Other details included a skeleton I found among my stash and the skull, helmet and pieces of armour that came as part of the Pegaso display stand (4).



Painting the Groundwork

The entire surroundings are covered with an aerosol primer. Primers can include powerful solvents, so the PVA glue and a coat of DIY Wood Putty will protect any polystyrene (5). I began the painting with an airbrush, mapping out the areas where the directional light would fall. For the painting I primarily used AK Interactive 3rd Generation acrylics. My base colour was mixed from Maimeri Polycolor Navy Blue (388), Light Flesh (AK11050), a little Golden Yellow (AK11041) and Amaranth Red (AK11086), applied with an airbrush. For the first highlights, following the direction of the lighting, I mixed Golden Yellow with Amaranth Red and a touch of Navy Blue. This was followed by Luminous Orange – Standard (AK11082) as a second highlight (6). The cracks and crevices were shaded with Vallejo Game Color Ink Blue (72.088), Violet (72.087) and Black (72.094).

Once dry, I had some sharper contrasts by dry brushing. For areas in the light, I used Light Flesh, Amaranth Red and Off White (AK11002), while for those in shadow, I used Off White, Navy Blue and Fluorescent Blue (AK11178). I increased the intensity of the highlights towards the right edge of the composition, especially around the skeleton and the column, and the ledge that hangs over the entrance. Throughout this process, I took photographs against a black background which enabled me to check the effects. I highlighted the edges of the column and stones with a mixture of Off White, Fluorescent Blue and Navy Blue to produce an even more extreme cold contrast. (7). I then added some warmer colours to the palette: Amaranth Red, Volcanic Yellow (AK11042) and Maimeri Polycolor Orange (072). I introduced these into the highlighted areas, highlights edges, small details and

individual pebbles to enhance the contrast. Keeping in mind the direction of the light, I intensified the contrast towards the right side of the scene.

I also added some dried roots to the cave roof, coating them in PVA glue and attaching them with superglue. I painted them, and importantly highlighted, them with the same palette of colours as the rest of the dungeon (8).

I now turned to an important element of the composition – the giant spider web! The web suggests a dungeon abandoned for hundreds of years. I applied Spider Serum from Green Stuff World using an airbrush. This works by evaporating in the air stream from the airbrush, and the liquid in flight turns into whitish threads that cling to the surface of the diorama and realistically gather around the protruding elements. Practice before using it on a model because if you hold the airbrush too close to the surface, the effect is lost. Experiment with airbrush feed and pressure. It took me a few test sprays to understand the properties of the liquid. Don't forget to clean the airbrush afterwards with Green Stuff World Spider Serum Cleaner. There is a video on YouTube on using this product; it's very impressive! (9).

Painting the Figure

Each time I write an article, I focus on the fact that I start painting with the face and body. I can use either only acrylic for this, or a combination of oil paints over an acrylic base. On large scales and on figures with large areas of exposed flesh, I find it easier to use oil paints. Oil paints enable you to obtain the smoothest transitions and have rich natural colours. They are easy to apply over an acrylic base. Acrylics hold oil paint well, absorbing some of the carrier and ultimately rendering them less glossy. ➤





➤ However, using oil paint is not easy. You need to feel the properties of the paint. Feel its consistency. Understand how much oil paint needs to be applied to the figure. Excess paint will lead to mixing the colours and will not be able to get the desired result. Equally, the linseed oil in the paint can have a negative effect. Sometimes the paint separates in the tube and a lot of oil is squeezed out along with the paint. To mitigate this problem, I first apply the paint with a palette knife to a sheet of paper, mix it there for a short time, watching how the oil is absorbed into the paper, and then transfer the paint to the palette. You should be careful so that the paint does not become too thick. I use either a small flat saucer or a piece of glass as a palette. I don't use thinners when painting. This is important for my technique and for obtaining the results I'm after. Only paint, from which I remove as much oil as I can with paper.

The base layer of acrylic was a mixture of Polycolor Navy Blue and Light Flesh. I then sketch the volumes with acrylic. This allows you to think through the lighting scheme in advance and will also allow you to obtain the necessary contrast using the oil paint. For the highlights, Light Flesh, Off White and Polycolor Orange Yellow were gradually mixed into the base mixture. I started with the face (10). I increased the contrast on the face and began to highlight the pectoral muscles. I then outlined the highlights on the rest of the body. I took into account the fact that the light would fall from the left shoulder (11). More Light Flesh and Polycolor Orange Yellow were added to the mix, increasing the contrast and allowing the sketch to become smoother (12). I also enhanced the contrast and added more colour saturation. The shadows were further saturated with a little Polycolor Navy Blue added to the original mixture (13).

I then moved onto the oil paints. The technique here differs from working with acrylic. I applied strokes of oil paint where needed and then blend them with another clean, flat, springy brush to create a smooth tonal transition. I usually mix and apply paint with round kolinsky brushes, nos. 1.5 and 2 and blend with high-quality synthetic brushes, usually a no. 2 and no. 4. I used Abteilung 502 oil paints for the flesh, starting with the face. I began with the shadows, adding Paynes Grey and Faded Flesh. I then moved onto the first highlights: Light Flesh Tone, Light Flesh Tone, Cadmium Yellow Deep, Faded Flesh and Faded Dark Yellow. Strokes were applied to the forehead, cheekbones and bridge of the nose and then blended with a clean, dry synthetic brush. The touches are very controlled. The aim is to smooth out the stroke, making its edges blurred. Avoid applying strong pressure so as not to remove the oil paint completely (14). I then lightened the mixture and applied more strokes. I then added more shadows, mixed from Paynes Grey and Faded Flesh with some Warm Red, and applied strokes in places of partial shade, mainly facing away from the light (15). In the mixture for shadows and highlights, you can add a little Sand Brown to mute the contrast if you wish.

The hair and headband were painted using acrylic Polycolor Navy Blue, Off White and Black. The eyes were painted similarly. Now, using Light Flesh Tone oil paint, I carefully placed a dot on one side of each eye. The result is a sideways gaze (16)



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...ONE THING WAS FOR SURE:
THE SCENE WOULD REQUIRE
A LOT – AND I MEAN A LOT –
OF SKULLS!



➤ In Conan's torso, I began with highlights with mixed from Light Flesh Tone, Cadmium Yellow Deep and Faded Flesh. For the shadows, I used a mixture of Paynes Gray and Faded Flesh, as well as a very small bit of Ultramarine Deep. I blended these into a nice, smooth transition (17), and refined the areas where the light reflected, adding Warm Red and Faded Dark Yellow to the mixture. This nicely suggested the reflection of a flame (18).

I then added more Faded Dark Yellow (19), gradually increasing the contrast. You can appreciate the main direction of the light coming from the left shoulder, which has the maximum illumination. The shadows are cold, while the highlights are warm with yellowish tints. In the midtones there is a little red and orange, as they move from the left shoulder. The intensity of highlights also decreases (20). Conan's back was shaded predominantly by cool shadow shades (21). In selected areas, I increased the contrast further, especially on the veins on the hands, as well as the fingers and knuckles.

I then moved on to paint the trousers, wristbands and neck decoration with a mix of Polycolor Navy Blue, Off White and Black. A cool bluish-grey base served as a good base for the highlights and shadows added in the same

way as on the body (22). The hair, headband and the leather strap around the right bicep was highlighted with a mix of Amaranth Red, Golden Yello and Light Flesh Tone, with a spot of Off White (23). Where the directional light did not fall, I highlighted in a contrasting shade of Navy Blue and Off White. The same principles were applied to shading and highlighting the trousers and boots (24).

I departed from the norm in painting the sword. Usually, when painting fantasy figures and in an environment with directional lighting, I employed the NMM technique. However, I decided here to use the vibrant shine of the metal, polishing the sword to a high shine. To tint the finish, I used acrylic stained glass paint Marabou Glass, which is transparent with a rich pigment and shine. On the lower surface of the sword, I used Marabou Glass Enzian (057) and on the front edge of the sword I used Orange (013).

Final Word

Well, the time has now come to put the figure of the barbarian in its place, a gloomy dungeon filled with skulls, decayed remains, illuminated by the glow of a flame, in which strands of cobwebs shift in the dank breeze ... I hope you like my second iteration of Conan the Barbarian. ■

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From History to Fantasy



Paul Mackay converts Victrix Miniatures' new medieval knights.

Victrix Limited are manufacturers of high quality 28mm scale plastic figures. They recently produced a set of Medieval Knights suitable for the late twelfth to the mid thirteenth century. This makes them great for conflicts such as the Barons War and, of course, the Crusades. What may be of more interest to readers of this magazine is that they have also released a conversion sprue containing helmets and cloaks designed to create Teutonic Knights, later thirteenth-century knights and fantasy knights. Many of the helmets were influenced by actual Teutonic Knight examples. These feature wings, horns and antlers and will obviously be perfect for a variety of fantasy knight conversions. While probably not used by the religious order in battle (having perhaps only being used in a ceremonial role), I doubt this will put off many gamers fielding such a spectacularly equipped unit on the tabletop. The sprue also includes helmets that have been designed specifically for the fantasy gamer and collector. The winged Barbuta style helmet will be perfect for those looking to find alternative Lord of the Rings Swan Knights of Dol Amroth, and it is these helmets that I have also used to make the Elvish Cavalry that feature in this painting tutorial. Transfers produced by Little Big Men Studios (sold on the Victrix website) adorn both the Teutonic and Elf cavalry models.

Painting the Teutonic Knights

I always work from a white undercoat as I prefer the vibrancy this brings to the colours that you use over it. As



the miniatures will be predominantly white or a light colour once painted, I personally would not advocate using black on these figures. I painted the models in sub-assemblies, keeping the horse, rider and shields all separate to make the painting process easier. I drilled a small hole in the bottom of the rider and used a cocktail stick to mount him on a pop bottle lid. My 'wow stick' makes drilling holes a much easier task than using a pin vice. The horses were mounted on the same pop bottle tops with Blu Tack. There were very few mould lines to clean up on the models.

I painted all the surcoats with Vallejo Ivory (70.918) and used the same manufacturer's Off White (70.820) for the white decorated parts of the helmets. Scab Red (an old Games Workshop colour) was used as a spot colour across the group. Any wine colour can be substituted here, the closest current Games Workshop colour is Khorne Red. I used this to detail the white decorative parts of two of the helmets, and for all the leather work around the mail, as well as for the horses' tack on the model with the sword.



For the model with the lance held aloft I used Games Workshop Barak-Nar Burgundy and for the final figure Word Bearers Red. This meant that the leather work was uniform across the horse and rider on each figure. The belts around the waist on all the figures were, however, base coated with Snakebite Leather Contrast and the scabbards with Garaghak's Sewer Contrast, apart from the sword-armed knight on which I used Games Workshop Doombull Brown (photo 1).

Pelts

I opted for a different fur scheme for each figure's cloak and used contrast type paints for each one as a base coat. I looked at colours of European wolves as a guide here. The wolf fur types here refer to the final overall finish I went for not type of wolf.

Grey: Most of the pelt was painted with Games Workshop Space Wolves Grey Contrast, but for the fur

on the legs leading to the paws I used Vallejo Xpress Templar White (72.401). Where the two colours met, I let the colours run into each other to smooth the transition between them. I then highlighted the darker colour with Vallejo Ivory and the lighter colour with Off White. I used an over-brush technique here where you preferably use the side of the brush over raised texture. This gives a more controlled finish than dry brushing. The most raised areas of fur were then picked out.

Brown: I used the same technique as above, but here I used Games Workshop Snakebite Leather and Vallejo Xpress Mummy White (72.449). The darker colour was highlighted first with Balor Brown and then with Ushabti Bone. The lighter part of the pelt was picked out with Off White.

White: I simply base coated all the fur with Vallejo Xpress Mummy White and then used Off White as a highlight colour. Note that wolves' claws are not 'white' and





are typically black or dark brown in colour. I simply picked mine out with black and added a small highlight using Games Workshop Grey Seer (2).

Cloaks and Surcoats

The cloth was base coated with Ivory and then shaded with Grey Seer, before being highlighted with Off White. Any white paint can add some extreme highlights on the edges of the fabric (3).



Non-Metallic Metal

Although the majority of the metal on the models was painted with normal metallic paints, I did opt to do the sword that one of the knights is wielding using a non-metallic metal technique. Although some painters say you cannot combine these two methods on the same model, I often do and am pleased with the results. The sword was painted black and then received two thin coats of Games Workshop Stormvermin Fur, leaving the black showing only around details under the crossguard, the pommel and in the fuller (4).

The blade was then shaded with Skavenblight Dingy and highlighted with Dawnstone and Administratum Grey. The trick here is to make sure the paint has a glaze consistency. Blend each transition smoothly and make sure you do not have too much paint on your brush as you apply each layer of paint. Also work the paint in the direction you want it to go. Glaze the pommel with the same colour and edge highlight the guard and sword's edge also (5).

Then glaze black in the middle of your layers of Skavenblight Dingy. Push the paint towards the middle of where you want the black to be strongest and it is also here that you want to remove the brush. In the same way,



highlight the layers of Administratum Grey with Grey Seer. Also, edge highlight the edges of the blade with the same colour as in the previous step (6).

It is at this stage that the effect really starts to pop. Highlight the blade in the same way as before but use Ivory and then finally some extreme highlights using pure white. The sun's reflection in the lower part of the blade was achieved with glazes of Averland Sunset with a central glaze of white paint (7). Finally, some environmental highlights were added to the sword using Games Workshop Caledor Sky in the upward facing side and some white ink on the edges facing the ground, which here will be completed as snow. Make sure that the glazes you apply here are very thin. You may find this easier to do before you edge highlight the sword (8).

Metallic Paint

The helmet, mail and stirrups were base coated with Vallejo Metal Color Duraluminium (77.702). For the horns on the helmet, I used Vallejo Game Color Bright Bronze (72.057) (9). I then used a heavily diluted mix of Scale 75 Inktense Blue and Liquitex Carbon Black Ink to wash the mail and helmet. I used Liquitex Transparent Raw Umber straight out of the bottle as a wash over the bronze horns and where I had applied bronze on the scabbard (10).

Especially where the mail faces upwards, I used an over brush technique to pick out individual links with Games Workshop Stormhost Silver. I used the same blue ink (very

diluted with water) to add a little bit of environmental effects to the mail that is facing the sky and used diluted Caledor Sky on the upper sections of the helmet. The helmet was then highlighted with Vallejo Model Air Chrome (71.064) and rivets were picked out with the same colour. The horns were then highlighted with the base colour, then Retributor Armour and finally the extreme highlights were added with the Chrome (11).

Horses

Caparisons: I used the same basic technique as previously described for the cloth on the knights. I also added some additional highlights to the transfers. To add a bit of wet muddy dirt to the bottom of the caparisons I used several glazes of diluted Space Wolves Grey Contrast. I also used this

on the bottom of the shields and surcoats.

Brown Horse: This was painted with Vallejo Flat Brown (70.984) and washed with Agrax Earthshade before being highlighted with first the base colour and then with Zandri Dust. The socks, mane and tail were painted with Vallejo Black (70.950) and highlighted with Dawnstone and finally with Administratum Grey. For the reins, girth and trim around the saddle I used Barak-Nar Burgundy highlighted with Genestealer Purple, and for any shading I mixed the base colour with black. Scale 75 Graphene Grey was used for the hooves. All the horses' saddles were painted with Games Workshop Wyldwood and highlighted with this mixed with Ivory. The horseshoes were painted in with black which I over painted with Leadbelcher. The horse's eyes were picked out in black, and a reflective dot of white was painted in the centre (12).

Black Horse: I used the same colours described above for the black parts of the horse for this one. The white socks were painted Ivory and washed with Army Painter Soft Tone before being highlighted with the base colour. The hooves were completed with Scale 75 Thar Brown, washed with Agrax Earthshade and highlighted with the base colour. The reins, trim around the saddle and girth were painted with Scab Red and highlighted with the following Games Workshop colours: Evil Sunz Scarlet, Wild Rider Red and finally with some selective spots of Fire Dragon Bright (13).

Chestnut: The entire horse was painted with Colour



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► **Party Chestnut.** This was then washed with Scale 75 Inkthene Chestnut before being highlighted with the base colour and then this mixed with Vallejo Sunny Skin Tone. Further selective highlights where the light would reflect the most on the horse's tail were done with Sunny Skin Tone (70.845). The hooves were painted Graphene Grey. The reins and other tack were painted with Games Workshop Word Bearers Red, shaded with this colour mixed with black and highlighted with Evil Sunz Scarlet.

Assembling the Models

At this point I scraped away paint from the contact points for the shield and left arm, as well as the areas where the rider would be glued to the saddle. The figure was then completed with plastic glue. When using the Little Big Man Studio's Transfers, it is important that they are applied over a white undercoat. They are very different in their application to decals that you may be used to, and it is well worth reading the application instructions that come with them. I also corrected any areas I was unhappy with here perhaps most noticeably where the white paint that had made its way inside the fuller near the top of the blade. The rider was clipped away from its cocktail stick and any superglue residue was scraped away to ensure a good fit (14).

Basing

The model was attached to a Victrix 25mm by 50mm plastic base and the puddle base on the horse was hidden with ready mixed filler. I then thinly spread this over the whole base. Various tufts were then attached and to finish it I used the Deluxe Materials Scenic Snow kit (15).

Elvish Cavalry

The steps outlined above are as pertinent to the Elvish horsemen, as they are the medieval knights, so in this section I'll concentrate only on areas that are different or

are noteworthy from the previous group.

Palomino Horse: The horse was painted with Colour Party Palomino and the socks and tail with Ivory. The horse including the socks was then washed with Army painter Soft Tone. Both areas were then highlighted with their respective base colours, and I added a bit of Ivory into the Palomino for a final highlight on the horse's skin. Depending on the colour of the horse's legs, I painted the hooves on them in the same way as in the first part of the tutorial. Teeth were picked out with Ivory and this colour was also used for the horse's blaze. Games Workshop Cadian Fleshtone was used to add a bit of colour around the horse's muzzle. This photograph also shows how the transfers are applied over a white undercoat. I matt varnish them with a brush to blend them in better with the area they are applied over. Games Workshop Fenrisian Grey was a good colour match for the blue areas of the transfer that surround the white design (17).

Several thinned coats of this blue-grey colour were then applied to get a nice smooth base coat, and I worked this over the transfer right up to the white design. I also applied it in the blue areas within the transfer. If you wish to do this, make sure you are working with very thin paint. Again, I used red as a spot colour across the unit. The base coat for the tack (apart from the saddle which was painted Games Workshop Mournfang Brown) and for most of the leather work on the riders was Games Workshop Mephiston Red. This was shaded with this colour mixed with black in the recesses and highlighted with the same paints I had used for Scab Red (18). Shading was then completed with several thin applications of Games Workshop Russ Grey (19). For highlights on the cloth, I used first Games Workshop Blue Horror and thinly applied Vallejo Off White to areas where the light would catch the cloth the most (20).

Light Bay Horse: For this I used Colour Party Light Bay washed with Army Painter Light Tone. This was then



highlighted up to Ivory. The horse's muzzle, tail and socks were then painted black and highlighted with Dawnstone and finally Administratum Grey (21).

Roan: the horse flesh is painted with Colour Party Roan, and this was then washed with Liquitex Transparent Raw Umber. Highlights were done firstly with Mournfang Brown and then Thar Brown. Two of the horse's socks were painted as per the above examples for white ones (22).

The Riders: the cloaks were painted in the same manner as the horses' caparisons, and I used the same palette as previously presented for the riders' surcoats. The mail, helmets and stirrups were painted with Games Workshop Grey Knights Steel. I used Scale 75 Elven Gold for the decoration on the scabbards and helmets and for two of the models' sword hilts.

I also used this colour for metal areas on the horses' tack and saddle. Details like gems and the face were also completed at this stage. The spear shaft was completed with Barak-Nar Burgundy (23).

The Grey Knights Steel was washed with a heavily diluted 50/50 mix of Liquitex Carbon Black and Scale 75 Inkense Blue. The gold was washed with Liquitex Transparent Burnt Umber but only in areas where I knew it would gather in recesses (24). The mail and helmets were then highlighted with the base colour, and I glazed this on areas of the helmet

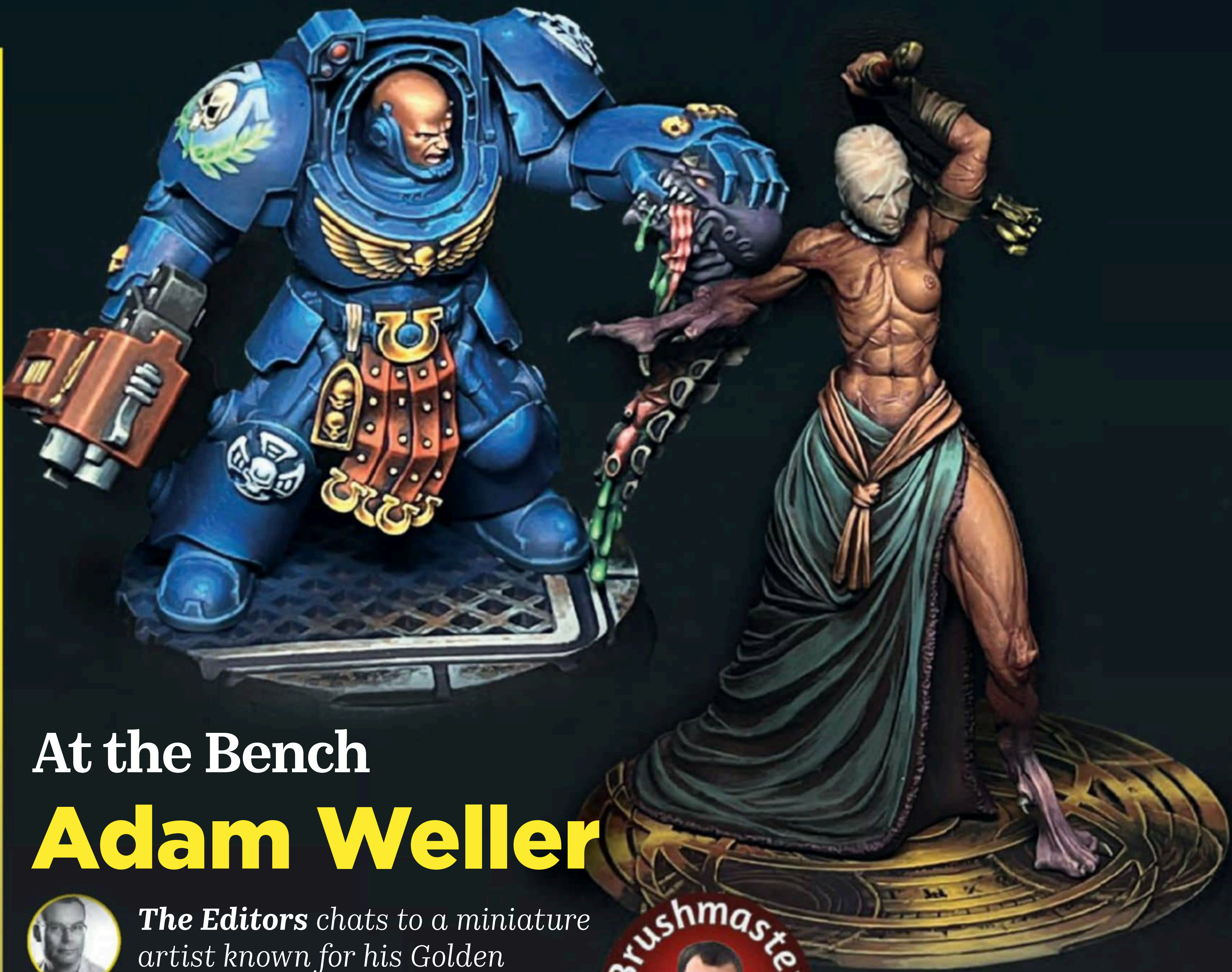
which I felt would reflect light the most and over brushed it on the mail paying more attention to the upward facing surfaces. Final highlights were done with Vallejo Model Air Chrome (25).

A pennon was added with paper to the lance and finished in a complementary fashion to the rest of the model. The shield trim was painted Off White, and the reverse was done with Vallejo Xpress Color Mahogany (72.472). Rivets were picked out with Grey Knights Steel.

Conclusion

Victrix are making a name for themselves as one of the leading manufacturers of historical plastic figures and many of these have huge potential too for fantasy gamers. As I write this, they have just been awarded first place in a major survey of companies making wargame figures. With their recent foray into producing fantasy models as well, I look forward to what this company has got planned for the future. ■





At the Bench

Adam Weller



The Editors chats to a miniature artist known for his Golden Demon success.

What are your first memories of modelling and miniature painting?

It all started for me when I was fourteen, back in 1980 (and yes, I'm very old!) I lived in a small seaside town on the south coast of the UK. A new family moved onto my street a couple of doors down, and they had a son, who was about a year older than me, and we started hanging out. As you did in those days – God, I am old – his parents invited me for tea (dinner) and to hang out at their house. So, we finished eating and then went up to the boy's room to play, and it was there that I saw these little monsters and soldiers in his cabinet. I was blown away by them. He explained what they were and that he had painted them, which I found incredible. Being the person I am, I just wanted to emulate him and paint these little creatures.

This was at a time when Games Workshop was really just getting started. At the time, they were mainly a distribution company for other companies' miniatures, like Ral Partha and Grenadier. The minis were really designed for Dungeons and Dragons. As for painting at that time, we only really had enamel paints, so I learnt the HARD way. It was difficult to paint with those paints and slow, but before long Citadel introduced their first sets of acrylic paints. By that time – around 1984 – they were also making their own miniatures,



and everything started to get better and certainly easier and faster.

My first real memory of painting was trying to paint some little (Grenadier, I think) Goblins and my friend showed me the method to paint really cool looking green skin. It was neither easy nor fast I might add. It involved painting the entire mini with a light gloss green paint, then, you had to put it aside and leave it for a day or so to dry. When it was fully dry, you would paint the whole thing again in a slightly thinned down matt black enamel paint, then again, wait a day or so and rub the whole thing with a cloth or cotton wool to remove all the black paint from the highest areas, leaving the black paint in the shadows. I was really blown away when I first did this, and it looked great (at the time). But my whole outlook changed once those acrylics arrived!

What really sparked for me in those early days was the creativity it enabled me to have. I had always loved art and in particular drawing and sketching, but the miniatures opened a whole new world to me. I knew I would be doing this all my life and hopefully becoming a reasonable painter. For me, the key to enjoying something is learning. I'm a naturally inquisitive person and someone who thrives in a learning environment. I still watch loads of YouTube videos and have



joined a few Patreons to learn and advance my own skills. There's always something new or different that these guys do, and it excites me trying to figure things out. And, as always, just when you think you have got to a good or higher level you then see something on social media that blows your mind, and you realise there's still so much more to learn.

Has miniature painting always been part of your life, or did you come back to the hobby as an adult?

It's been a constant I'd say. I've had the odd two or three-month break here and there, but painting and 'tinkering' with various aspects of the hobby have been there all my life. I took time out a few years ago to learn Zbrush to sculpt, but painting was always the first love, so I inevitably returned to it. Sculpting was fun and I really enjoyed doing it and still use the skills I learnt to this day, in altering STLs and making bases, but painting will always be the thing that excites me and drives me to learn and improve. I love the fact that I can pick up where I left off each time with painting. I can finish a painting session and come back two days later and start where I left off or paint something new, and you can always repaint stuff or strip it and start again. I've had many other hobbies and interests in my life – playing guitar, golf, programming – but nothing has held my attention like painting. I still get a great buzz when new releases come out, like the recent Skaventide set which is a fantastic collection of minis, but I also appreciate 3D printing now too and love that side of the hobby. The availability and diversity of all these 3D-sculpting companies is incredible. You can always just go directly to a sculptor and get exactly what you want; we live in exciting times!

I love it so much I even had surgery to allow me to continue painting. When I reached my forties, my eyesight was rapidly getting worse, and I kept getting stronger and stronger magnifiers which enabled me to keep going, but it got to a point where I was wearing +5 glasses, the strongest

I could find, and a magnifier and I was still struggling. Last year I had lens replacement surgery on both eyes, and it has been marvellous. It has transformed my enjoyment of the hobby and made life so much better. I still wear glasses to paint (+2 I think), but I can see well now and have been assured there should be no more decline in my sight.

I paint quickly and have learnt lots of shortcuts, so I don't really get bored with a mini. Occasionally if a piece is really big or overly complex it will take longer, and I tend to get a little tired of it. I compare my painting now with, say, five or ten years ago and the difference is huge. I would happily spend 40 hours on a single 32mm mini in those days, but now it's fifteen to twenty hours and I think my results are better now. The time factor is a big thing for me. I do a lot of commissions and videos for companies, so I simply no longer have the luxury of spending 40 hours on a single mini.

You are probably best known for your work with Games Workshop miniatures and your success at Golden Demon. What attracts you to the World of Warhammer?

It was my first real love and passion in miniature painting, as it has been for so many. For me, although they make so many great miniatures, it's also the lore and narratives that they create that you allow so many directions you can take





► the minis in. The quality of their products is second to none, in my opinion. My Pinterest account is just full of Games Workshop mini pics and thousands of pieces of art and fan art pictures. The Warhammer universe is evocative, exciting, scary, dark/grim and everything I really gravitate too in an art form.

There are a lot of 'knockers' and Games Workshop 'haters' out there, and I am very critical of their pricing and customer relations, but without them I don't think the miniature painting hobby would be what it is today. They paved the way and advanced miniature design and production to incredibly high levels and standards. Some of their recent plastic kits are just incredible. I'm concurrently working on a commission piece for an Imperial Knight, and the detail and quality is outstanding. Without them and their huge investment in the industry I'm not sure where we would have been today. I think we all need to be thankful for that and for their investment.

My first few years in the hobby were just about learning to paint and practicing on the minis I could afford to buy, but when Warhammer came out and Games Workshop started making their own content, it became much better and more inclusive, I guess. We had these great miniatures, and they 'belonged' and came from something 'tangible', so it was much more interesting. I remember those early days well and the 'buzz' around the games was huge, and especially so when 40K (Rogue Trader) first appeared. That was a game changer.

In terms of wanting to improve and advance my painting skills, it was Golden Demon that really stoked my fire. I went

to many of them in the early years and was amazed at the skill on show. It was a mix of admiration and disappointment (in my own efforts), and I made it my goal to win an award. I entered many, many times in the UK and won some twenty finalist pins but could never just get into the top three. Looking back, I can see why. The pieces I presented were simply not of the same standard as the winners; it's a harsh realisation when you finally 'see' it. Yet more than anything I realised that my attitude and more importantly my expectations were way off. I was putting way too much pressure on myself and getting far too upset at not winning anything. In 2010 I moved to Australia, and after settling in, I got back to painting. I don't know if it's the more laid back and easy-going lifestyle of Australia, but I definitely felt a 'change' in my approach to the hobby. The ambition had dissipated for me with the disappointments of previous Golden Demons, and I very much just wanted to enjoy painting again. I got involved in the local community and gave painting demos at the local Games Workshop store and made a lot of great friends through my involvement. Then Games Workshop brought the Golden Demon to Oz! I entered that first year and won the first of my six Demons. I was stoked, but I'd had zero expectations this time, just entering for fun and to represent my local store.

Those awards meant the world to me, however, more than if I had won one back in those years of entering the UK competitions. I think if I had been successful when I was younger. I would have just wanted more but winning them Down Under didn't change my attitude or expectations.



Unfortunately, Golden Demon got canned from Oz and is never likely to return – it is too costly to bring here – but many other painting competitions are popping up around Oz now and the scene is really growing, thanks to guys such as Trent Denison, Andrew Buckly and Dave Colwell.

I still love looking at all the photos from all the painting competitions and events that go on around the world today, and I think I will compete again. I'm happy in the knowledge though that I enter anything now with zero expectation and can never be disappointed.

What is your favourite or most memorable miniature you've painted recently?

That's a tough one to answer. There are so many, for many different reasons. I think over the last six months or so it would probably be the little Halfling thief 'Krisanna'. She's a 3D print from Titan Forge (very small, about 24mm). I tried painting tartan on her for the first time, and it looked great. I received lots of great comments and feedback about her. Another stand-out mini was the dead Space Marine from Space Hulk I painted very recently. I really tried to push the black to red contrast on the armour. I also painted some nice freehand on the shoulder too. He's a special mini and great to paint. My most recent Skaventide mini, Lord Terminus, also came out well, and absolutely loved painting him.

Many hobbyists have colours and paints that seem to feature in all their miniatures. Are there paints that are always found on your bench?

There are definitely a few that I use all the time for sure,

all AK Interactive 3rd Gen acrylics: Medium Rust, Star Blue, Pale Yellow, Buff, Deep Green, King Purple and Amethyst Blue, to name but a few. I think you get 'steered' towards certain colours dependent on your style and desired aesthetic. I love to paint things with vibrant colours. It may be a bit 'cartoony' for some, but I don't lean into the hyperreal too much. I love the more high-fantasy type of work, and it makes me happy to paint that way. I've gotten into doing more underpainting, thanks to

Craftworld Studios, lately and love to underpaint with purples, magentas, oranges, blues and greens as this really helps to bring out colour in the whole piece. I tend to try to avoid desaturating my colours too much (although sometimes you need it), so I tend to add more yellows, peaches and oranges for highlighting and steer away from whites and blacks. I use white and black, but really only for extreme highlights and shadows.

About 99% of the time, I used AK Interactive 3rd Gen acrylics, but I am really keen to try the Pro-Acrylics from Monument Hobbies. I have spoken to Jason there and some are on the way to me, so, I'm excited to try those. I love paints with a perfectly matt finish and absolutely hate any unwanted shine in my paints.

One of the most challenging aspects of miniature painting is freehand decorations or emblems. Your freehand work is stunning, so what tips would you give to hobbyists hoping to extend their skills in this area?

I usually use lots of reference pictures to be honest. I use Pinterest all the time and just create a new board (folder) and use different search criteria to find images. For the



▶ recent Imperial Knight, I used Tzeentch, Thousand Sons, Ahriman, Egyptian, Magnus and Chaos search terms and just built up a collection of images that were inspiring. The searches also gave me pieces that I could use and work with. In the end I wanted to lean more into an ancient Egyptian theme, which the client also really loved.

My process is to find an image and then get it on my screen in front of the painting area and then just pick the bits I like from. I fill in the gaps or change the bits I don't like (or I feel I can't paint). So, for the Knight's shoulder pad, I painted the sandstone or strips of hieroglyphics first, then used a very light grey-blue thinned paint to draw on the overall shape of the element first.

It's like most things we do in art or in the hobby: start with the big stuff and work up to the details. Once I have the outline, I fill this in with the light-coloured paint. I find it easier to work up from a light colour for freehand designs. The next step for me is to use a very thinned black paint and draw the main details (areas) of the element, and I then block in the main colours. I do this with thin paint and paint over the black lining here and there, confident I will still be able to see the lining under it. Once the main colours are in place, it's just a matter of highlighting and shading/glazing as on any other part of the mini. The final step is usually to redo the lining and add things like a drop shadow or glow effect if required.

I think the important thing is to work with thin paint and patience. It's very rewarding to do a nice freehand on something, but it also has to be relevant to the piece. The Knight, for instance, just screams out "Freehand" because of all the big flat surfaces on the model, but a tiny gobbo? Maybe not so much.

Under your 'Brushmaster' label you have a successful commission painting business. What advice would you give to any miniature painters wanting to follow this path?



In a word - "Don't!" No, seriously, it's not that bad, but I don't make this my single source of income, then it would be awful, I think. I do several things that make little bits of money each

month, but it all adds up to an income, and the variety and the interest is always there. I paint minis, just for me (my way) and my style and sell them on eBay. I also make videos, for my own YouTube channel and for Raging Heroes, who I have just recently started working with. I should be making two to four videos plus shorts each month, so that's very exciting. I also stream on Twitch about five times a week which has been great for me. I make a little bit of money on there, but more importantly I have made lots of new friends and built up a really cool little community on Discord through that medium. So, there is always plenty to do and it's (nearly) always fun.

As for commissioning, it's the best and the worst of all the things I do. It can be great when someone wants a mini done that I like, and they give you free reign to paint it how you like AND are happy to pay you lots of money to do it. Happy days! The other side of it can be a complete mindf%@k though and that's what I think puts a lot of people off doing it.

I have had to develop a thick skin and stick to my own values. When I am asked for a commission, I plan it out as best I can in terms of the hours it will take, and I come up with a price. That is non-negotiable for me, as I'm doing it to put food on the table. It's not an extortionate amount, but a reasonable fee for my hours and skills. So, when someone disagrees with my quote or wants to 'haggle', I just say go somewhere else then mate! It's very simple, and it is the thing that works best for me.

I would say know your market and be blunt and strict. If you set a price, stick to it. And always make sure you give yourself enough time to do the work and allow for postage and packing costs and time. But, more than anything, be professional, communicate frequently with the client and meet your deadlines.



How do you see your own painting and the hobby in general developing in the next few years?

I hope to always keep improving and learning. I love that about this hobby. I see so many wonderful things and such incredibly creative individuals out there all the time that I want to emulate and learn from. Life is too short to learn everything, but the joy is trying to improve and gain new skills. As for myself as a painter, I am fairly happy with how I paint but know my flaws and the things I need to improve on. I would love to paint a bit smoother at times and get much better at NMM. As I said earlier, I am a student, I research and try to learn all the time. I join Patreons and watch those many, many times. I joined Vincenzo Celeste's Miniatures Den a few months ago and learnt so much from that guy. He's incredible and a very good teacher, but I also want to branch out with the Brushmaster brand and create my own line of brushes, paints, handles (see below), and other painting and hobby items. I would love to have my own line of miniatures or busts and have been looking into that recently, so who knows? I am trying to improve at videography too and this is starting to pay off. I've built up a good following on YouTube, and I have now been approached by a few producers about making painting videos.

I figure that I'm on the right track, I do believe in the 10,000-hours rule and I'm on my way to that, I think. I paint for six to twelve hours every day,



and this alone keeps me improving. It's practice, practice, practice ...

In terms of a stylistic thing, I'm not sure. I like my style. I tend to paint quite cleanly, and I'm not too attracted to overly weathered or battle-damaged stuff.

You use an 'unusual' painting handle, can you tell us about it?

I have tried so many different painting handles over the years and I just couldn't find one that worked for me. I hold the mini in a certain way; I like to hold the mini in the palm of my hand with my fingers wrapped around it. This has always, however, led me to touching the mini and rubbing paint off or making shiny spots on the paint work, ruining all my hard work. I got really frustrated with it and decided to have a go at making my own. The first effort was a plastic coke bottle which I cut down and made a little spindle to sit the mini on. The concept was good, I could cup my hand around the outside and still rotate the mini, but the bottle was very flimsy.

Then I decided to use my Zbrush skills and have a go at making one. The Painting Chalice (pictured left) was developed over about eight months and it's fantastic. I made it in two sizes: one for 28mm/32mm mini's and a larger one which is for 75mm minis.

During the process of developing this I printed various prototypes which I used while I was streaming. I developed a friendship with one of my regular viewers, Randy, and we came up with a path to get this product produced and released. So, it's now available to buy and it has been selling well and getting great feedback. It can be bought here: www.ebay.com/usr/atomicdogstudios. ■



BOAR-RIDING ORC!



Manu Gil paints a classic Old World villain.

There are a few things that are simply classic fantasy, from Tolkien to the Age of the Sigmar: noble Elven bowmen and, of course, big burly Orks riding boars! In this tutorial I'll show you how I went about painting one of these nasty green bruisers using ATOM acrylic paints.



1



2



This is 3D-printed figure of an Orc riding a boar is from Beholder Miniatures, one of the 'One Sin for Seven Kingdoms' range. It's available in the UK from Dynamic Print Studios on eBay.

3



To prime the miniature, I thinned the Matt Black (ATOM-20163), with Cleaner (A.MIG-2001) in equal parts and airbrushed the whole figure.

4



I then applied Silver (ATOM-20164) to the armour.



The weapons and head armour were airbrushed with Steel (ATOM-20166).



I then masked the armour with Ultra Liquid Mask (A.MIG-2032) and painted chainmail with Metallic Black (ATOM-20168).



The links of the chainmail were picked out with Dio Drybrush Paint Light Metal (A.MIG-0621) using the No. 2 Drybrush Technical Brush (A.MIG-8700).



I then masked the metal parts with Ultra Liquid Mask and painted the helmet plume and clothing with Carmine (ATOM-20032).



The top area of the plume and clothing were airbrushed with Scarlet Red (ATOM-20028) diluted with 2 parts of Cleaner.



I then masked the previous work and painted the boar with Umber Brown (ATOM-20055).



The upper areas of the boar's body were highlighted with Clay Brown (ATOM-20048) thinned with seven parts Cleaner.



I highlighted the texture of the hair around the boar's neck with Dio Drybrush Paint Earth (A.MIG-0619) applied with the No. 4 Drybrush Technical Brush (A.MIG-8701).

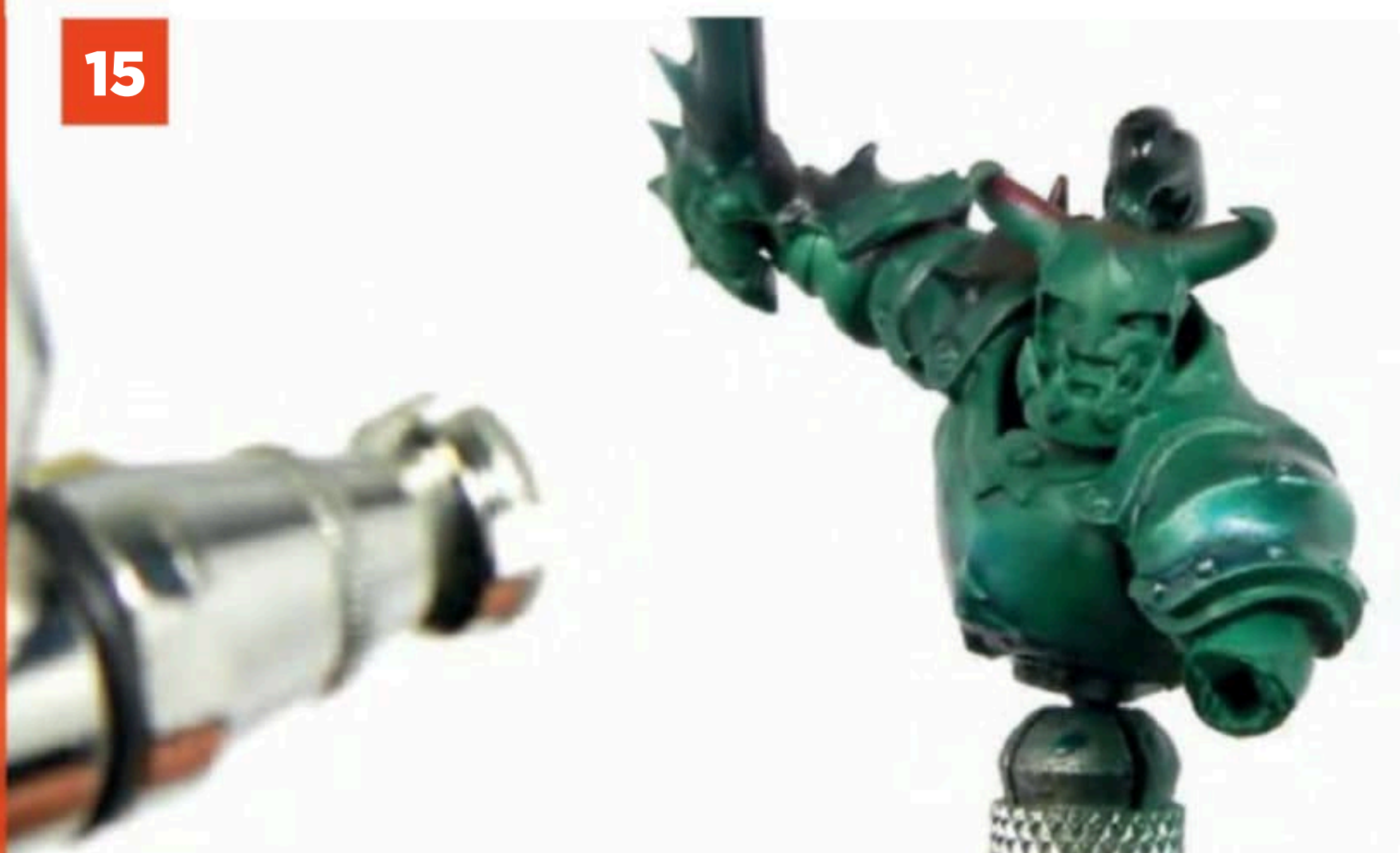


13

I then applied more contrast with Dio Drybrush Paint Dark Sand (A.MIG-0620) and Light Sand (A.MIG-0616).

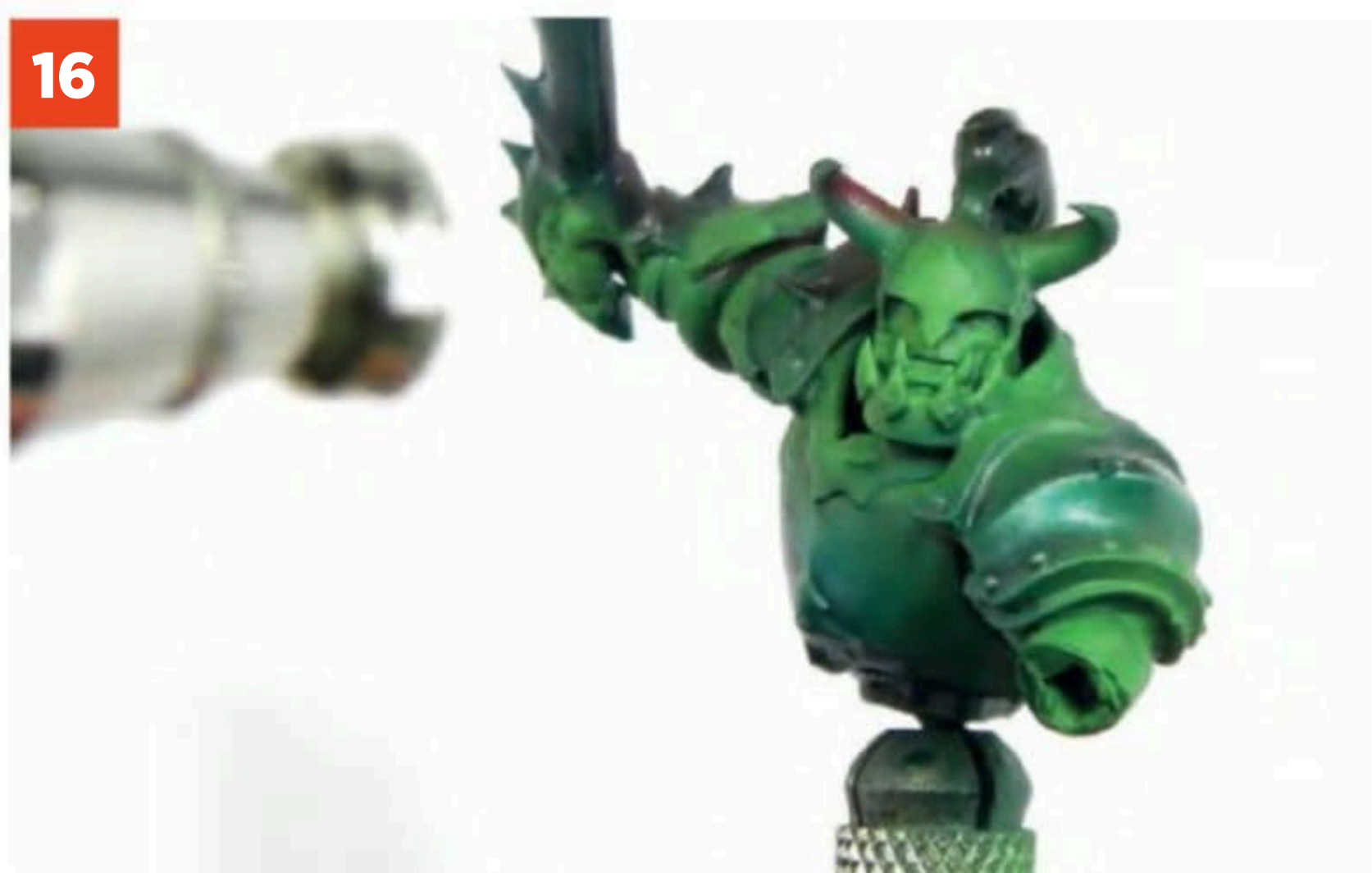


14



15

To paint the Orc's skin, I started with an airbrushed coat of Dark Green (ATOM-20092).



16

The skin was then highlighted Troll Green (ATOM-20090) thinned with three parts Cleaner to one of paint.



17

I then painted the saddle and leather forearm arm guards with Black Brown (ATOM-20063), diluted with water, using the No. 1 Premium Kolinsky Marta Round Brush (A.MIG-8602).



18

Next, I painted the horns and fangs with Cremeweiss (ATOM-20002).



19

Now we begin to bring the piece to life. I used Glacier Pink (ATOM-20038) to pick out the lips, snout and eyelids of the boar.



20

These parts were then highlighted with Glacier Pink and Basic Skin (ATOM-20041).



21



The contour of the lower eyelid was carefully outlined with Clay Brown ...

22



... and the eye itself was painted with Matt White (ATOM-20000).

23



The iris was painted with Carmine and the edge highlighted with Blood Red (ATOM-20031).

24



I applied a small dot of Matt White to the Iris, before outlining the edge of the eyelids with the Matt Shader Blood Red (A.MIG-0725).

25



I applied a first highlight to the folds of the fabric with Scarlet Red and with Orange (ATOM-20027) added the second highlight and lightened the upper area of the plume.

27



The plume and fabric were shaded with Matt Shader Sepia (A.MIG-0734). I then applied Matt Shader Chocolate Brown (A.MIG-0756) to the boar's hair and skin with the No. 4 Synthetic Round Brush (A.MIG-8615).

29



I needed to add some character now to the piece, so I dirtied the boar's fangs and the Orc's horns with Matt Shader Grime (A.MIG-0737).

31



I placed some U-RUST Powdered Oxide (A.MIG-2250) in a container and mixed it with a drop of water. I then distributed the mixture over the weapons and mail.

26



Next, I profiled the metal areas with Matt Shader Starship Filth (A.MIG-0738) applying it with 2/0 Synthetic Round Brush (A.MIG-8612).

28



The Orc's skin was outlined and shaded with Matt Shader Dark Green (A.MIG-0739).

30



I applied a filter to the metals with the Bluish Black Matt Shader (A.MIG-0757).

32



I then placed a few drops of U-RUST Rust Reactor Type 1 (A.MIG-2257) in a container and applied this to the Powdered Oxide as it dried, resulting in different shades of rust.

33



I then repeated the operation on the armour using U-RUST Black Oxide (A.MIG-2252), and Rust Reactor Type 2. The edges of the weapons were then highlighted in silver.

34



For basing I used the Fertile Meadows (A.MIG-7929 set). Using the Drop Shape Small Palette Knife (A.MIG-8680), I applied Dark Mud (A.MIG-2154 to the cork sheet).

35



I added a small branch and a few pieces of cork to simulate stones in the fresh product, and with Umber Brown and No. 1 Synthetic Round Brush (A.MIG-8613) painted the pieces of cork.

36



I dry brushed the groundwork with Dio Drybrush Paint Earth using the No. 8 Drybrush Technical Brush (A.MIG-8703), and with the No. 4 Synthetic Flat Brush (A.MIG-8620) applied Ultra Glue (A.MIG-2031) diluted with water to glue the synthetic grass in place.



37

When the grass is attached, tilt and shake the ground to remove the excess, and applied Acrylic Filter Phthalo Green (A.MIG-0826) to various areas of the vegetation to create a moisture effect.

39

In the muddy areas, I placed some Pigment Dark Earth (A.MIG-3007), fixing it with Enamel Thinner and added a final few grass tufts.

40

The figure was glued in place and integrated into the base by adding some Dark Earth pigment mixed with enamel figure around its hooves. A mixture of Lucky Varnish Glossy (A.MIG-2057), Dark Earth pigment and Static Grass - Vibrant Spring - 4mm was also used to simulate turned up soil as the boar thundered to war.

41

Finally, I glued some flowering plants from Meadow Flowers Mix Colors (A.MIG-8460), a nice juxtaposition with the savagery of the Orc board rider! ■

38

To simulate moss on the stones, I applied Oilbrusher Field Green (A.MIG-3506) and blended it with Enamel Thinner (A.MIG-2018).



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Moonstone



V.G. Thorne provides the low-down on the tabletop skirmish game and its miniatures.

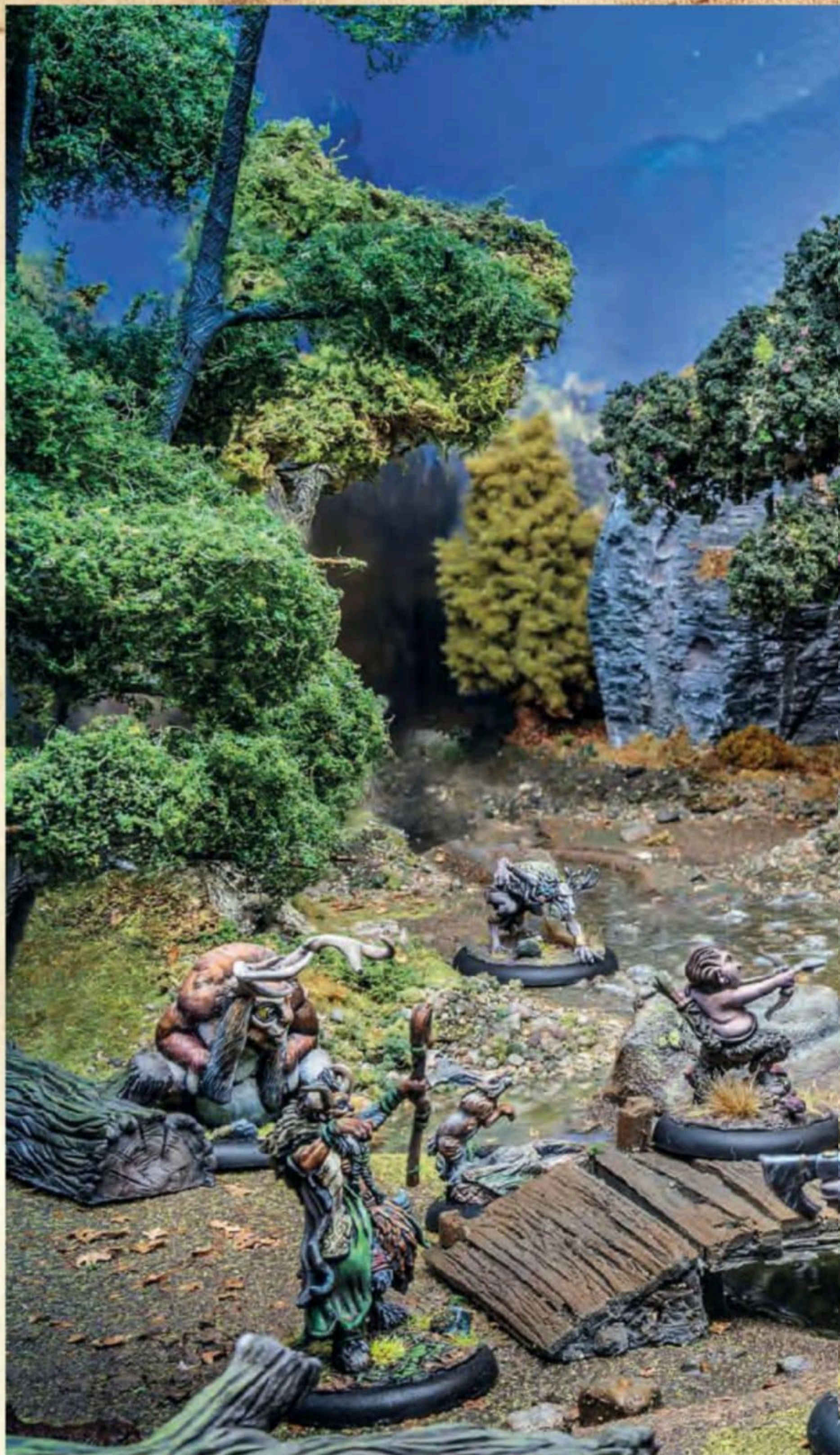
I first saw Moonstone at Salute in London in 2017. I spotted a tiny table at the back of the hall with some of the most charismatic miniatures I'd seen that day. What's more, there were goblins and fairies, and – even better – they looked like they'd stepped out of *The Labyrinth*, with their mischievous expressions and tricky tabletop antics. My wallet protested, but I was hooked.

The following year Goblin King Games was back at Salute, with more demo tables, more helpers, and even more minis. It was only a few short years later that I joined the Goblin King Games team. Since then, we've run several successful Kickstarters, brought two new factions into the game, launched many new boxsets, and won awards at UKGE.

But I'm getting ahead of myself. You may be thinking ...

What is Moonstone?

Moonstone is a wonderfully whimsical tabletop skirmish game set in the Island of Tauber. Tauber is a mythical isle of fantasy and fairytale where humans, goblins, faeries, gnomes, giants, fauns, trolls, merfolk and more, all thrive under the golden sun and pearlescent moons. Tauber is both turbulent but also relatively peaceful; there is little to no war, and most disagreements are seen as nothing more than squabbles or differences of opinion. However, when the moons shine bright on a clear night the moonstones appear. These stones are highly valuable, but as soon as



Fauns and fae fight bitterly over a moonstone bloom, neither side wanting riches but the favours the Wizards offer are a high prize indeed.



Fraya



Foxglove



Teetoe



the light of the blazing sun touches them, they disappear as if nothing more than dust.

The aim of the game therefore is to collect the most moonstones, which are represented by D4s dispersed at random at the start, before dawn breaks at the end of the game. Two to four players choose a faction each, then agree how many minis each players' troupe can take (we recommend four to six). Players then take it in turns to activate their characters and collect stones, resolving any conflict via masterful melee or magical mischief using two unique card mechanics.

Rock-Paper-Melee

Tom Greenway, Moonstone's creator and Director of Goblin King Games, used to take part in medieval reenactment (especially HEMA). Tom understands how fighting with medieval weapons works and wanted to reflect the excitement of a battle in a skirmish game. Rolling dice and determining a target number didn't always scratch the gameplay-itch that Tom had, so he developed the Moonstone melee deck.

The melee deck comprises of eighteen cards with three each of three aggressive moves (such as 'Thrust'), two defensive moves ('High Guard' for example), and a neutral move ('Sweeping Cut'). Attackers and defenders draw several cards determined by the associated character's melee stats. The cards then deal or negate damage, depending on who plays what. It's a sort of rock-paper-scissors approach to combat that's very fun and cinematic to describe.

I Didn't Cast a Spell ... Honest ...

Like all good fantasy settings, Moonstone includes a healthy portion of arcana. Arcane skills include the use of magic, as you would expect, alongside alchemy and the use of firearms or other contraptions.

To use arcana, the active player draws cards from the Arcane deck equal to the character's Arcane Stat. The Arcane deck is comprised of 21 cards. Three are 'Catastrophe' cards, the remaining eighteen are split into green, blue, and pink suits, with three 1s, two 2s, and one 3 per suit. The number of cards is modified by the resisting



“Chaaaaarge!” Sir Hogswash cries from atop Trotters, his spear levelled towards Sir Pubert. Doug the Flatulent, the pug, whimpers as the spear thrusts forward, only to be caught on Pubert’s shining shield and flung away without causing any damage. Pubert’s teeth shine beneath his helmet, his wicked grin stretching large as he squeezes Doug’s side to release foul gases in retaliation ...

placing in front of them. This may either be truthful, or a bluff.

If the resisting player calls ‘OK’, the card is played as declared and the active player doesn’t need to reveal the card. If the resisting player calls ‘Bluff’, the active player must reveal their card. If the active player was lying,

▶ character’s Evade Stat. The resisting player draws a hand of six cards.

Each arcane ability has an associated number and / or colour, or ‘Catastrophe’ trigger. The active player examines their hand and declares the card they are

the resisting player may replace the card played with one from their own hand (which can have catastrophic results for the active character). If the active player was telling the truth, they may repeat the process using remaining cards in hand.



“Hello there! Would you like one of my delicious candy apples?” Antonia adjusts the cauldron on her back and raises a shining red apple above her head. It looks delicious, but can she be trusted? Your feet are already moving and you’re dragged close. She cackles and you see the apple is nothing more than a painted stone. But it’s too late and you feel a stab of pain as a lance of magic stabs into your gut.

The Commonwealth is comprised of gnomes, giants, humans and some dual-faction races like fauns.



Moonstone Lore

Tauber has had a turbulent history, and its people have survived wars, dictatorships, and religions imposing mandatory codpieces as part of the monastic uniform. Most people belong to one faction, with others understanding the importance of connections and so have affiliations with a second. These are reflected in the gameplay Factions and are Commonwealth, Dominion, Leshavult, and Shades (coming to retail by the end of 2024).

Each faction seeks moonstones; sprouting out of the ground like so many crystalline toadstools, moonstones are both mysterious and valuable. The Wizards at the

Tower of Grommel, also known as Elrich, offer a fine sum of gold for any moonstones that are brought to them intact, which is a challenge given the stones' nocturnal nature.

Moonstones are valuable because blooms in these volumes happen only every few hundred years; giving the Elrich limited time to act and harvest the stones for reasons unknown to the general populace.

So, every night, the leaders of both Commonwealth and Dominion send forth their warriors, magicians and rogues to secure the moonstones to sell to the mysterious Wizards. The Leshavult seek stones for money, but also



The Dominion includes goblins, faeries, trolls, some humans (historical nobility and pirates), as well as some dual-faction characters such as Leshavult-cursed Dominion humans.

▶ for their own arcane reasons. Shades, once thought lost to the ages, are skulking in abandoned cities and many fear that the time of peace, prosperity and unlimited teacakes is coming to an end ...

Commonwealth

The Commonwealth is the largest faction in Tauber, primarily because the powerful nobles own much of the land. Although the Commonwealth consists mainly of humans, gnomes and giants, any and all are technically allowed to join its ranks.

The Commonwealth was formed by gnome and human resistance fighters who had grown tired of the

poor treatment at the hands of the Forgotten King. They founded the Commonwealth Capital of Sunrise City and attempted to rule the whole of Tauber fairly. However, their good intentions failed them, and they found themselves at war with the Dominion. Eventually the warring factions found an uneasy truce and the new capital city, Machburg, was built as neutral ground for both Commonwealth and Dominion.

Dominion

After the fall of the Forgotten King and destruction of Moonreach, the Commonwealth quickly became the dominant faction on Tauber. Their good intentions failed,



Fauns and spirits are common in the Leshavult Faction, although trolls, treefolk, gnomes and giants aren't uncommon either. What sets them apart is their worship of the god Leshavit. Oh, and Boris the Bunny Summoner.

and the other denizens felt an oppressive thumb over them yet again. The then Goblin King and Diana, Queen of the Fae, decided to take matters into their own hands. They drew the attention of Duchess Noravia de Faulte who brought the power of the ousted Moonreach Nobles with her. They formed the True Dominion at midnight and a delicate peace has been in place for many years now, but the two factions still distrust each other. The Dominion counts almost all species in their ranks - chaotic and sneaky goblins, enigmatic and subtle faeries, outcasts, and massive trolls. Most of the Dominion first owe loyalty to themselves, and only come together when the need is truly pressing.

Leshavult

A colourful and varied collection of individuals, the Leshavult are worshippers of Tauber's nature deity - Leshavit. They have always been on Tauber, but rarely involve themselves in the politics of the land, favouring their simpler ways of life connected to nature. Leshavit poses a real threat to Tauber and his Faithful are both fearful and hopeful that one day he may return to walk the land.

Worship of Leshavit is ingrained into faun society, although other folks are often among the Leshavult ranks too. No one is turned away from the path to Leshavit, although His followers must decide whether to join the Cult of Leshavit or Worshippers of Lesh. Able to control and summon beasts and spirits, the Leshavult are often a thorn in the side of Commonwealth and Dominion alike.

The Shades include undying and resurrected creatures, as well as Psychopomps that have been dragged out of the Deadlands in the tide of reanimation.



► Shades

Centuries ago the Forgotten King's terrible rule was violently halted by an explosion that sent the despotic sovereign to the Deadlands and buried his court deep underground. There his court remained in the deep dark, plotting their return and holding revelries that only the undying can truly enjoy. Now, these creatures have been released from their underground prison and more are being dragged from the Deadlands to join them. The Shades are our newest faction, funded via our most successful Kickstarter to date and due for retail release before the end of 2024.



Where to Find Moonstone the Game

You can download everything you need to play for free from our website: moonstonethegame.com/downloads. From there you can find out more about the game, the factions, and our range of minis, as well as read blog posts to inspire your gameplay. Moonstone miniatures are available from local gaming stores across the globe and we're always happy to add more to our list of stockists. And, of course, you can buy the miniatures, rulebook, expansion book (complete with novella), terrain and other items from our web store: shop.moonstonethegame.com. Please follow us on social media to be kept up to date with latest news, plus see miniatures painted by our talented community. MoonstoneTheGame on Facebook, @GoblinKingGames on Instagram and Threads, and @MoonstoneGame on X / Twitter. ■

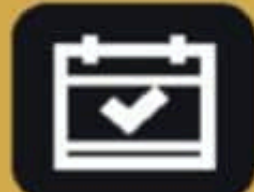
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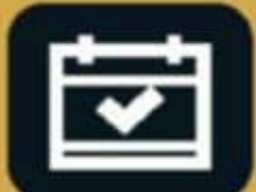


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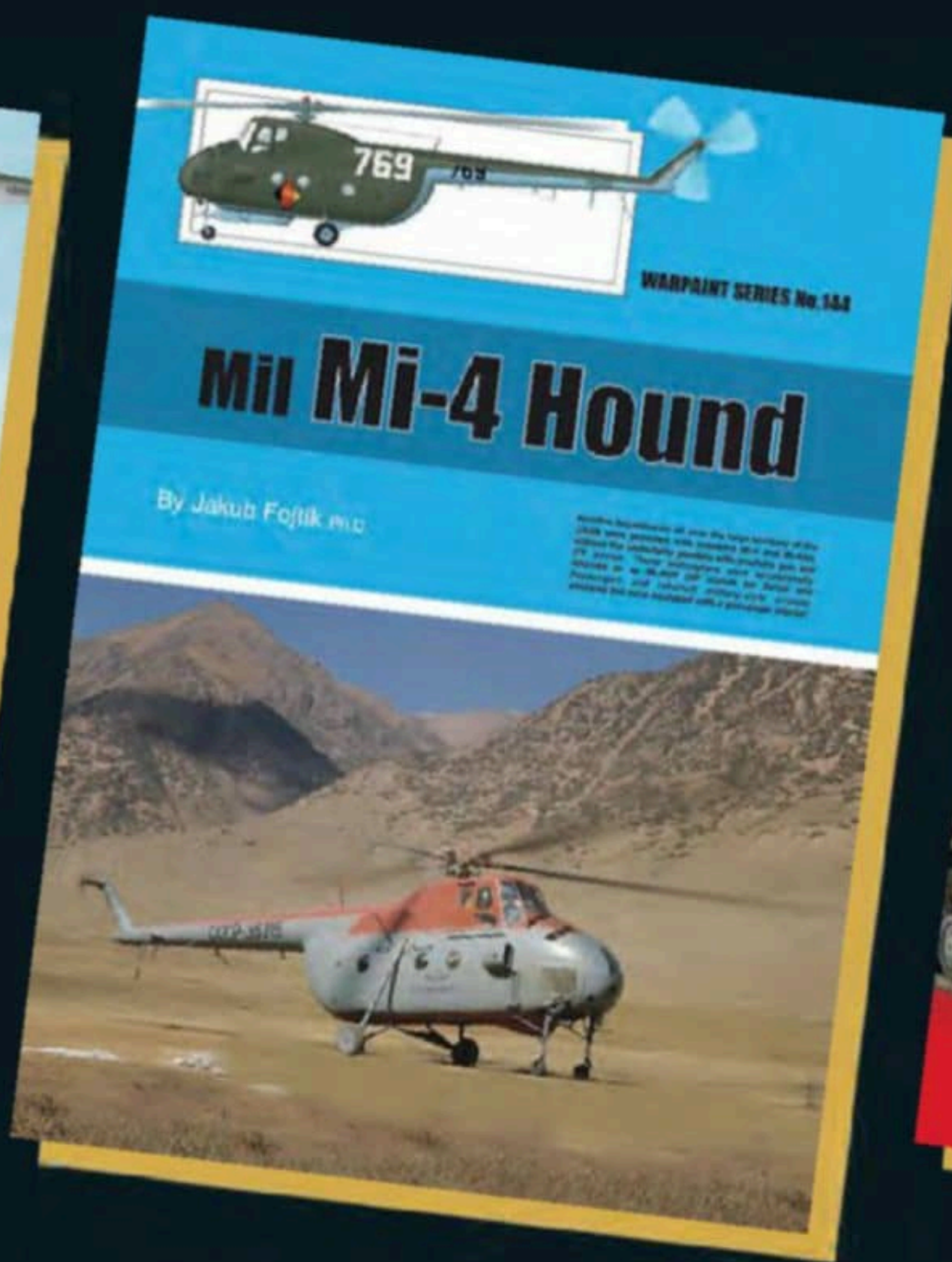


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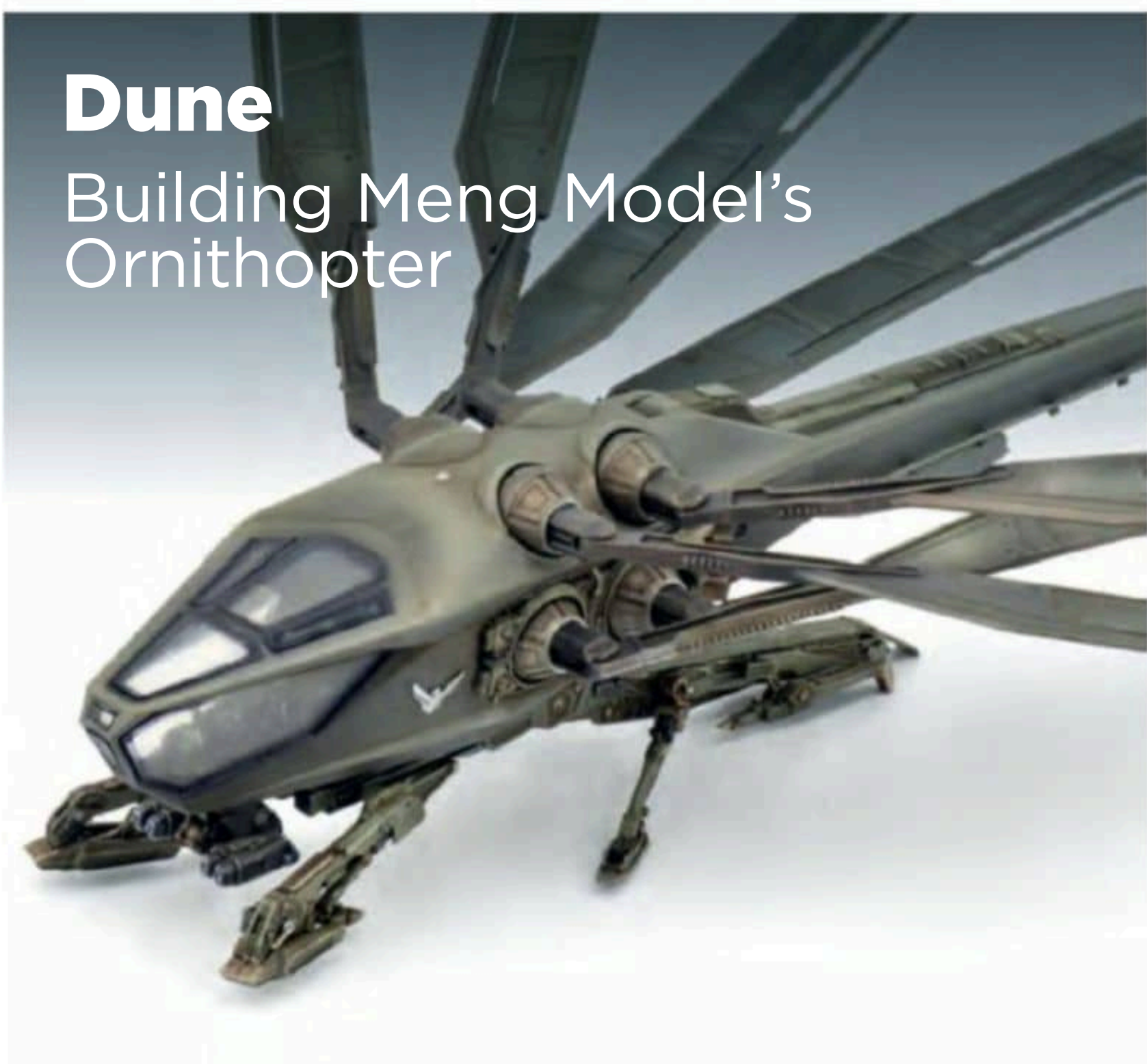
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