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British Tank Crew (2011)

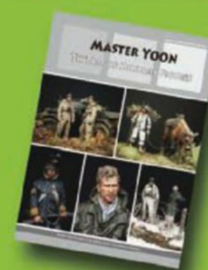


SS Officers - IAH Kharkov (2011)

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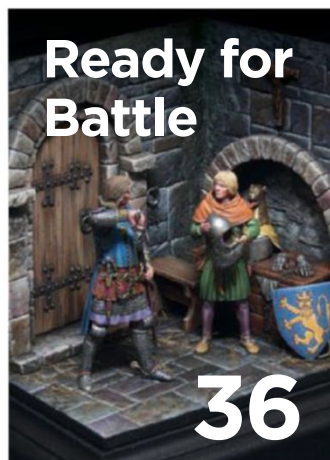
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Editor-in-Chief:

David Grummitt

Assistant Editor:

Paul Osborne

Sales & Marketing Director:

Tom Foxon

(tom@guidelinepublications.co.uk

Tel: +44(0) 7540153368

Contributors: Brett W. Avants, José Brito, Kenneth Childres, Eric Coulon, Luigi Graffi, Robert Lane, Luca Pirrera, Sergey Popovichenko and Dave Youngquist.

Design:

Andy Whittaker

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Acorn Web

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e-mail tom@guidelinepublications.co.uk

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Welcome...



David Grummitt

Editor-in-Chief

Guideline Publications

davidgrummitt942@hotmail.com

Welcome to our new magazine, *Fantasy Figures International*. We are very excited about it and our project to bring you the best-painted miniatures from around the world from the genres of fantasy, historical and Science Fiction. As well as figures of all shapes and sizes, we'll also be featuring Ma.K., Star Wars and other related modelling projects. We've got a great collection of contributors lined up (but we're always looking for more) and we'll also be running reviews and news of the latest products and the hottest manufacturers. Our roving team of international correspondents will also be bringing you the best-painted miniatures from shows across the world.

At *Fantasy Figures International* we're also committed to supporting the many small manufacturers that make our hobby what it is. It's the creativity and passion of these guys that keeps raising the bar and inspiring us all. One of the biggest threats to our hobby is piracy: the sale of cut-price, often poor quality, resin copies of original pieces. At *Fantasy Figures International* we feel it's our duty to raise awareness of this and urge all our readers to consider carefully what it means to buy that 'too-good-to-be-true' resin figure or kit online. To give some background to this problem, I've printed below the words of Roger Saunders, the man behind Hornet and Wolf and the best 1/35-scale heads in the world.

Illegal commercial copying is a persistent and real problem, and many companies suffer from it. I have read several discussions about this on various forums, and I would like to give my views on some of the points made.

How can I be certain that I am buying the genuine thing when I see it on the internet?

If the seller does not state that the item is 'Hornet' then it almost certainly is not, even if the picture suggests that it is. The copyists often use a picture of the original manufacturer's product, instead of the copy that they are really selling, and they frequently download images from the Hornet and Wolf website. Be suspicious of low prices. Specify that the item must be genuine and give the seller a lot of bad feedback if it turns out not to be. Don't be fooled by lots of stars on their satisfaction rating.

How do you know if an item is a copy?

It will almost certainly lack Hornet packaging. The pirates often use a resin of a different colour and texture. Detail will not be as sharp as you would expect, and the proportions tend to be distorted. The pouring blocks of individual Hornet heads all have reference codes – the pirates usually take these away. The copied sets of heads may be on a single slug to save costs.

So what is the answer?

At present there doesn't seem to be one. I suppose that if hundreds of enraged customers complained to PayPal and eBay (scroll down and find 'report item' to the left of the posting) each time knocked off models appeared they might do something. It's not very likely though. The more folk that can resist the temptation to buy copied stuff the longer people like me can carry on.'



Paul Osborne

Assistant Editor

Fantasy Figures International

paul_a_osborne@hotmail.com



Tom Foxon

Sales and Marketing Director

Guideline Publications

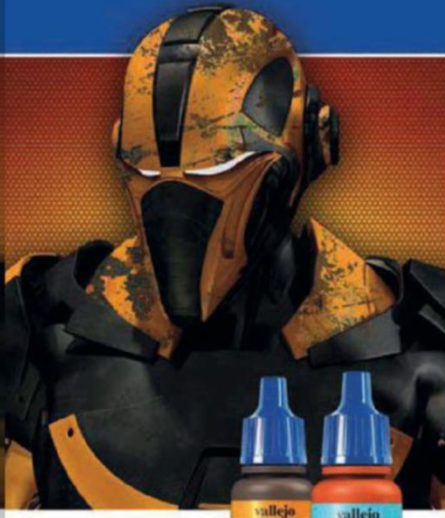
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David Grummitt, Editor-in-Chief

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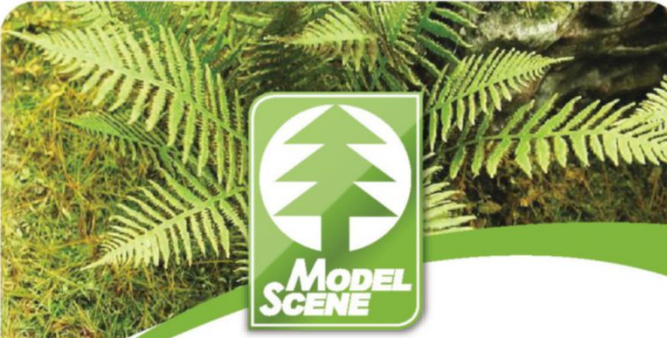
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Let's Meet The Maker

Christos Apostolopoulos of Weird Armies Reign (W.A.R.)



Paul Osborne introduces the first of a regular series.



The man himself: Christos Apostolopoulos, the one-man army behind W.A.R.



This beautifully sculpted Panzergranadier Nacht Jäger (or Night Fighter) is the perfect accompaniment for the E10.

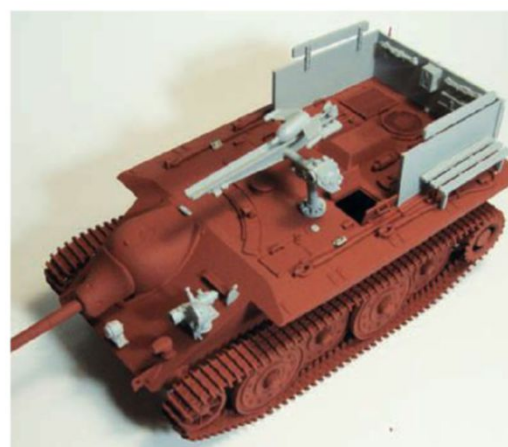
In the first of a regular interview series spotlighting creators and innovators in the fantasy and sci-fi modelling world, we caught up with Christos Apostolopoulos, the 'one-man army' behind resin kit producer W.A.R. Here is what he had to say...

How did you first become interested in modelling?

At the age of six, I started watching documentaries about World War II and one day I came across the first episode of the TV series 'The Unknown War'. I was so impressed by the images and the narration that I started watching it with great enthusiasm. My father understood my passion, bought me my first kit and we build it together in one evening with not even basic modelling skills. It was an Airfix World War II battleship. That was it! Since that day, I have never stopped modelling.

Starting your own model company is a bold enterprise, what inspired you to do it?

After creating numerous models, mostly World War II tanks and vehicles, I got bored of the 'historical accuracy' and wanted something more creative than 'out of the box subjects'. I became intrigued by the 1946 Universe and everything related with it. My love for various comic books, films that combined the occult with the Third Reich (for example Indiana Jones, Hellboy etc...) and the DUST game from Paolo Parente were my greatest influences. Since then I started researching and developing my own perspective on the 1946 Universe. I wanted to give my interpretation of the design and technology of the 1946 era, as if the War had continued. There was a big boom in '46-related subjects from the major plastic kit companies, so I decided to sculpt figures (crews) and accessories for them.



This resin conversion set provides a resin battle compartment and IR gear suitable for Trumpeter's plastic E10 kit.

How would you describe the 'vision' of Weird Armies Reign, what impression do you want to give to modelmakers?

My vision of W.A.R. is that people should think outside of the ordinary and become more creative; my company's motto is "Your imagination is the only limit". For that reason, we only have greyscale box art and don't try to influence modellers with specific colour schemes. We want people to paint whatever they like, from a real camouflage to 'Hello Kitty' colours if they feel like it. The impression that I want to give is to share my passion with other fellow modellers. I am not trying to get rich through this company, only to produce more models to share, receive all the amazing feedback and meet wonderful people in our community.

Does your interest in military re-enactment influence your work as a modelmaker? Do you apply real world experiences and historical observations to your products?

Of course, yes! By photographing fellow re-enactors, I collect reference for the uniforms (folds and creases) and how the military gear reacts to movement. Sometimes I ask my friends to pose for

'Kettencrad Grohl Typ 1 is Christos's first release in the 'Weird 19' series.



me to provide the posture for my next creation. In addition, through reading actual stories from people that lived in that era, one can be in someone's shoes and can provide more realism and drama to a figure's pose.

Your designs are full of character, what is the typical process? From idea to product, who sculpts and masters your figures?

I sculpt the figures myself by first creating a small script about them to decide the appropriate posture. According to my notes, I try to find a natural pose which has character without being exaggerated. Also, observing people in everyday activities provides quality material for natural poses. Sometimes I pose in a mirror and take some pictures or ask a fellow re-enactor to do it for me. Those pictures act as references for the sculpting procedure. Most of the figures and gear are sculpted by hand, but if I have a difficult piece of equipment, it is sculpted in CAD by my assistant. After the master is complete, I deliver it to YS Masterpieces and they provide my resin casts. I also create the box art and manage the sales.

I notice you have some larger designs, such as the 'Lois' mono-wheel motorcycle, do you plan to diversify further into vehicles or concentrate on figures and equipment?

The 'Lois' and 'Grohl' projects were trial releases for WEIRD'19, my own 'What-If' World War I universe. Since they are extremely popular with customers, I have decided to launch more vehicles. However, W.A.R. will continue to deliver figures, accessories and vehicles for the '46 Universe as its mainstay and my side project WEIRD'19 will do the same for World War I. I have numerous new projects at various stages of development.

'Lois', the second in W.A.R.'s new range of World War I-themed fantasy figures 'Weird 19'. You can appreciate the quality of the sculpting and moulding that is a hallmark of Christos's work.

What does the future hold for Weird Armies Reign, what can we look forward to?

The future holds many surprises and even more bold designs. My intention is to provide unique and weird models for the most demanding modelers. Collaborating with a big company like AK Interactive helped W.A.R. to share its products with a much bigger audience, so an expansion of the product range is under consideration. Stay tuned and you will find out!

If you could deliver one important message to modelmakers, what would it be (aside from buy more W.A.R. obviously!)?

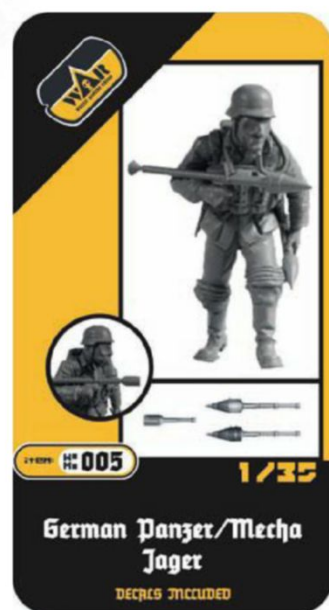
The most important thing is to buy genuine kits directly from small model companies. That way you help designers and makers to find the means to continue creating new and exciting models for you. Recasting is piracy and a plague to big and small companies. By helping the original creators, you invest in the future of our hobby and community. And, of course, buy more W.A.R.!

Where to buy

W.A.R. products can be purchased directly via their Facebook page [facebook.com/WARminiatures](https://www.facebook.com/WARminiatures), or from AK Interactive in their online store (www.ak-interactive.com).



'German Panzer Crew 1946' is a set of four highly detailed resin figures designed to crew a King Tiger, E-100 or another 1946-themed 'Paper Panzer'.



'German Panzer/Mecha Jager' is another W.A.R. figure that sits at the boundaries between military modelling and Sci-Fi.



One of Christos's most iconic figures: War Survivor Child No. 1.

Hot Off The Press

'Maschinen Krieger' News from WAVE Corporation

Two new Ma.k kits, that are sure to delight fans, have just been announced by WAVE, ahead of the 59th All-Japan Model Hobby Show (27-29 September), and will be available for pre-order by the time you read this, ready for their November 2019 release.

Not only are the chosen designs likely to please, but production innovations new to the Ma.k series are sure to cause excitement. First, we have the **PKA Wapruf K 'Kauz'**, or 'Screech Owl'. This particular kit will be a hot favourite, beyond any doubt. For some thirty years, modellers have made do with the long discontinued and somewhat primitive (although good for its time) NITTO kit or the short-lived 3Q 're-pop' from Kow Yokoyama's original moulds. Those familiar with the original kits will know only too well the weak and overly complex limb articulation, the ribbed rubber tubing intended to represent the body-glove undersuit and limb joints and the fiddly task of setting poses/sculpting replacement joint covers from modelling putty.

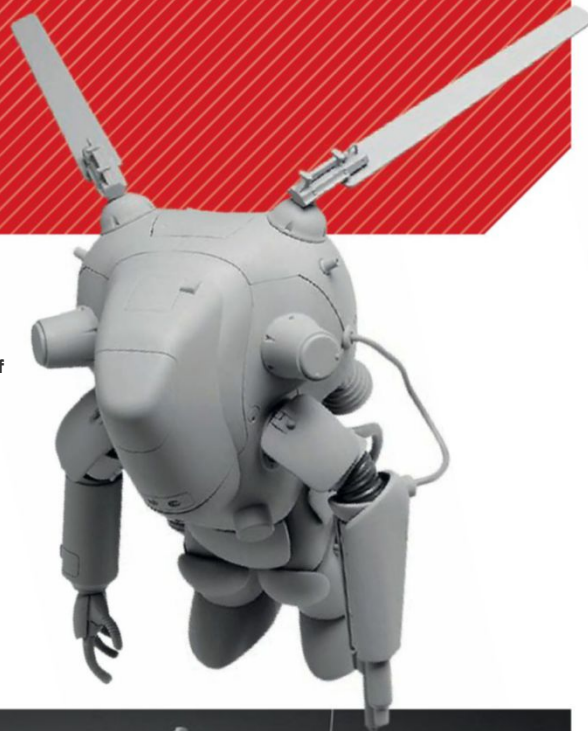


Although sprue shots are not available at the time of writing, we do know that this kit will feature glueless snap-fit technology and sculpted hard plastic joint covers that allow the limbs to clip together and articulate, as pioneered on the SAFS Raptor kit. As some of you will know, Japanese snap-fit kits are often a thing of beauty: superb detail moulding, coloured parts, articulation and options. They are quite a different level to the 'junior' snap-fit models you might see in Western hobby shops. This release should be a treat for fans and Ma.k novices alike.

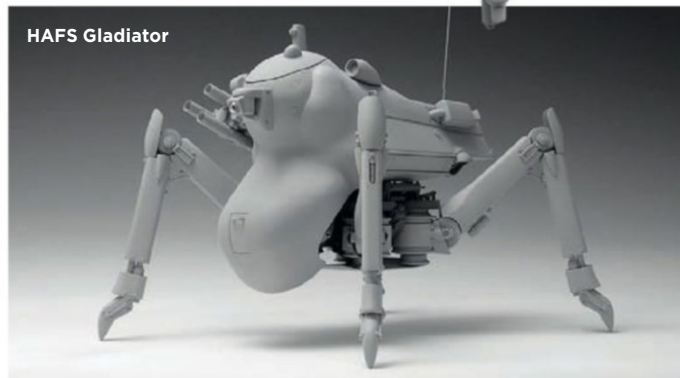
Basic information

- Plastic Model Kit
- 1/20 scale
- No glue needed - snap fit type
- With marking decals
- Product Code: MK-025

PKA Wapruf
K 'Kauz'



HAFS Gladiator



The second new release, the **HAFS Gladiator**, has been kitted by WAVE before, but it was a short-run item and has not been available for some time. While this may seem like a vehicle, rather than a figure, HAFS is an acronym of Heavy Armoured Fighting Suit and the design is intended as a one-man all-terrain armoured walker. This new release is likely to attract positive attention for being an option kit, with parts included for **G1, G2** and **G3** variants. Ma.k is historically notorious for releasing whole new kits for the most minor accessory/feature changes, so this latest offering should represent good value as well as flexibility. Again, snap-fit technology has been used and should greatly improve the possibility of this futuristic quadruped. Option parts include spiked feet and low ground-pressure types, a heavy laser pod and grenade launcher, plus different crew hatches.

Basic information

- Plastic Model Kit
- 1/20 scale
- No glue needed - snap fit type
- With marking decals
- Product Code: MK-059

For more details

www.hobby-wave.com/products

Quick Reference Guide for Great Model Photography

In the age of the Smart Phone and Social Media, there's no excuse for not sharing your work and we all love to see well-painted miniatures across our news feeds.

We want to see your creativity and welcome submissions for sharing on our Facebook page and for possible publication in *Fantasy Figures International*. Here's our guide to simple, effective model photography. Hopefully, it'll help you show your work at its best, whether documenting work in process or shooting that fully finished masterpiece.

Red - try again

Bench clutter: even 'in progress' shots need care. Essential materials to show a process are great, but not mess. We want to see your in-progress model or painted miniature not your workbench!



Distracting background: where to look? Keep the attention on your model.

Top light: hard artificial light from above, causing heavy shadows and loss of detail.

Poor depth of focus: the image isn't sharp and details have become blurred with distance. 'Close-ups' don't necessarily mean having the lens centimetres from the subject; even Smart Phones have camera good enough to allow you to crop an image for posting on the Internet or publication.

Amber - good

Plain background: a roll of white or pale paper is perfect. Choose black for a more dramatic effect, but lighting is a little more difficult.

Daylight: natural daylight is fine for many photography situations. South facing windows often give the best light. A



simple piece of white card can be used to bounce light onto the model and decrease harsh shadows.

Shaky hands! Always use the camera on a tripod for sharper images.

Smaller aperture: use 'Aperture Priority' if you have it, and select f16 or f22 for depth of field and clarity of detail.

Green - ideal

Light Tent: simple folding light tents can be bought cheaply online and are a good investment.

Daylight Balanced Lamp: if you don't have a specialist lamp, a cheap 6400K to 6500K 'daylight' bulb screwed into any tilting lamp will do just fine. Ensure the model is evenly lit from the front and white sides of the tent help 'fill in' any shadows.



Light grey background card: pale grey works very well with the metering of modern cameras. It allows you to photograph darker coloured models without causing flare or 'white out'. If you have a digital SLR you can usually manually set or measure the correct white balance.

Smallest possible aperture and tripod: always let your equipment take the strain out of photography.

Photo processing

You don't need to be a photo-editing master to get your work published in *Fantasy Figures International*. We prefer shots without strong post-production effects. High-resolution jpegs, as they come off the camera, are absolutely fine and any minor improvements or corrections can be handled during the design and production process.

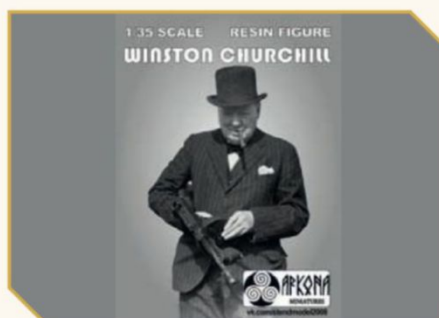
Photograph and article submissions

Whether you're sending us one photo for the Readers' Gallery or a full build article with step-by-step photographs and an accompanying write-up, please e-mail your submissions to the Editor at davidgrummitt942@hotmail.com or, preferably use the free file transfer service www.wetransfer.com. ■

New Kit Releases



Manufacturer: Arkona Miniatures
Title: Vasily Margelov Legendary commander of the Soviet Airborne
Kit reference: AR35-003-1
Scale: 1/35



Manufacturer: Arkona Miniatures
Title: Winston Churchill with Thompson mod. 1928 Prime Minister of the United Kingdom
Kit reference: AR35-002-1
Scale: 1/35



Manufacturer: Bandai
Title: Star Wars Rogue One K-2SO
Kit reference: 0209433
Scale: 1/12



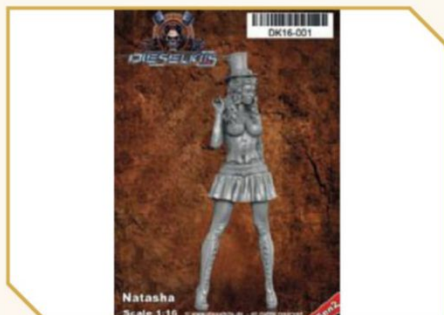
Manufacturer: Bandai
Title: Star Wars AT-ST Imperial All Terrain Scout Transport Walker
Kit reference: 0194869
Scale: 1/48



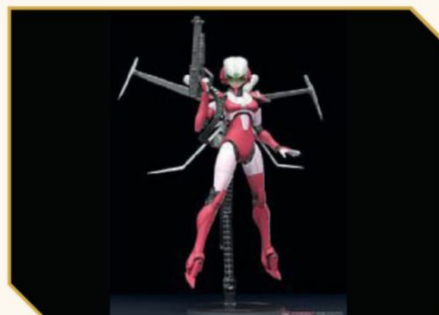
Manufacturer: Bandai
Title: Star Wars Rogue One Shoretrooper
Kit reference: 0210511
Scale: 1/12



Manufacturer: Bandai Spirits
Title: 30MM / 30Minutes Missions bEXM-15 Portanova [Green]
Kit reference: 5057795
Scale: 1/144



Manufacturer: Dieselpunk
Title: Natasha Steampunk Lady
Kit reference: DK16-001
Scale: 1/16



Manufacturer: Good Smile Company
Title: Moderoïd Ariel with Flight Unit
Kit reference: 960526
Scale: N/A



Manufacturer: Hasegawa
Title: Fireball SG 'Intruder'
Kit reference: 64116
Scale: 1/35



Manufacturer: Honemits Products
Title: Kapteeni Rita Norstedt
Kit reference: FMTMAK010
Scale: 1/20



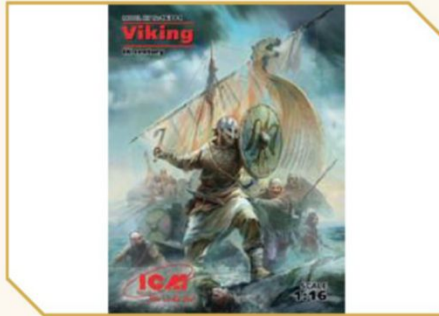
Manufacturer: ICM
Title: American Gasoline Loaders (1910s)
Kit reference: 24018
Scale: 1/24



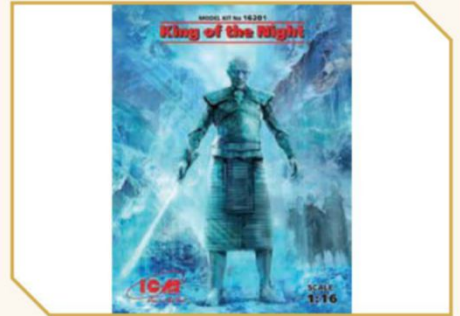
Manufacturer: ICM
Title: Figuren Henry Ford Co.
Kit reference: 24003
Scale: 1/24



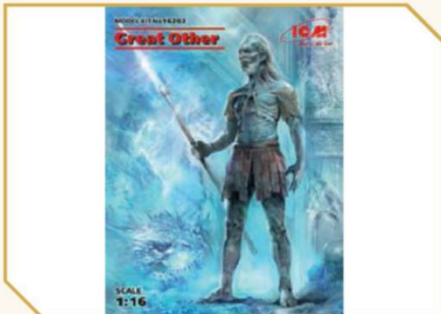
Manufacturer: ICM
Title: American Firemen (1910s) (3 figures)
Kit reference: 24005
Scale: 1/24



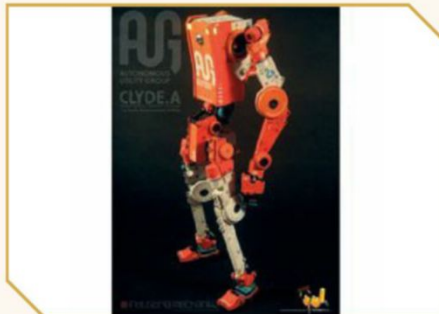
Manufacturer: ICM
Title: Viking (IXc)
Kit reference: 16301
Scale: 1/16



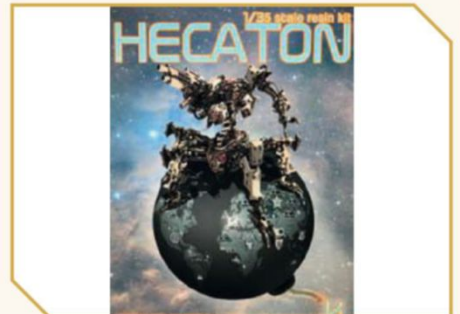
Manufacturer: ICM
Title: Night King
Kit reference: 16201
Scale: 1/16



Manufacturer: ICM
Title: Great Other
Kit reference: 16202
Scale: 1/16



Manufacturer: Industria Mechanika
Title: AUG Clyde.A Autonomous Utilitor
Kit reference: IMFF014
Scale: 1/6



Manufacturer: Kallamity
Title: Hecaton
Kit reference: He001d-2
Scale: 1/35



Manufacturer: Life Miniatures
Title: 'Bad Blood' Original Character
Kit reference: LM-FUS001
Scale: 1/20



Manufacturer: Life Miniatures
Title: 'Surrounded'
Kit reference: LM-FUB004
Scale: 1/10



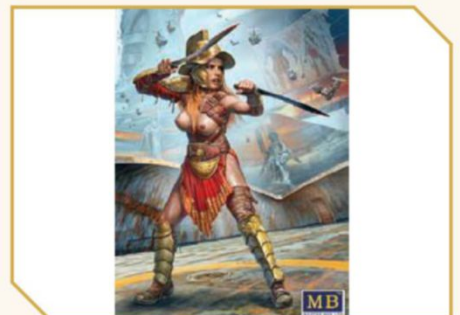
Manufacturer: NuTs PLANET
Title: Trigger Miniature Scouter
Kit reference: T35004
Scale: 1/35



Manufacturer: NuTs PLANET
Title: Advance Guard Heavy Gunner
Kit reference: T75021
Scale: 1/24



Manufacturer: MAiM
Title: Deep Sea Mech -Front46-
Kit reference: MAIM24197
Scale: 1/24



Manufacturer: Master Box
Title: Dimachaerus (Master of Two Blades)
Champion - 'Parselen' AKA Helen Parsons
Kit reference: MB24056
Scale: 1/24

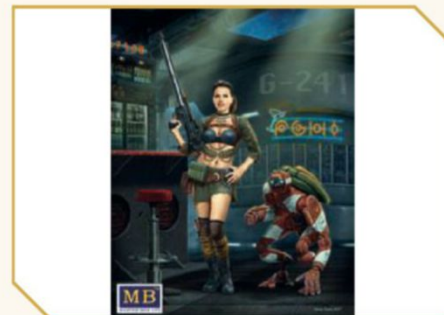
New Kit Releases *(continued)*



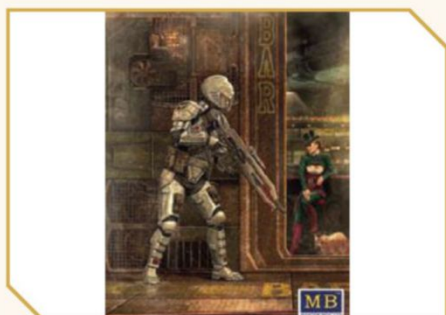
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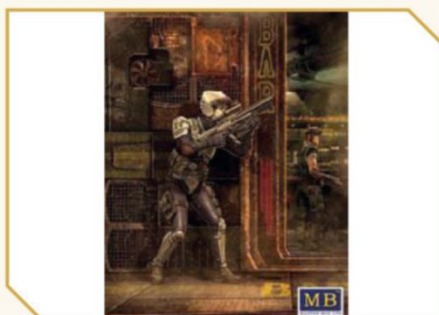
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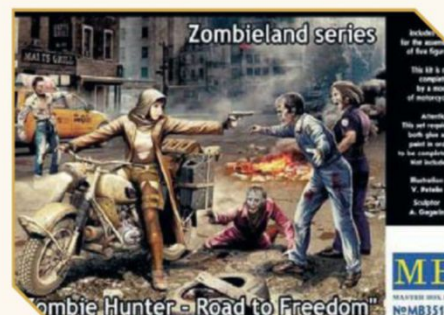
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Scale: 1/24



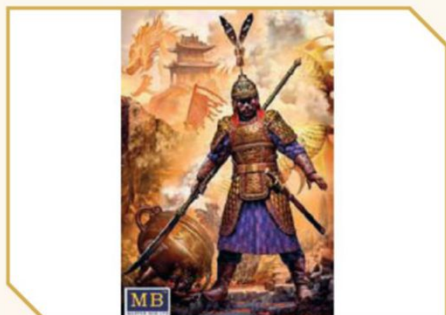
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Kit reference: MB24054
Scale: 1/24



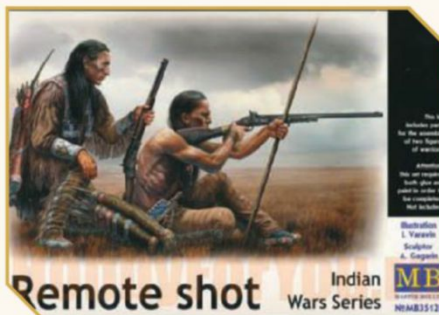
Manufacturer: Master Box
Title: Laurie 'Lightning Bolt' Barnes at the Edge of the Universe
Kit reference: MB24055
Scale: 1/24



Manufacturer: Master Box
Title: 'Zombie Hunter - Road to Freedom' Zombieland Series
Kit reference: MB35175
Scale: 1/35



Manufacturer: Master Box
Title: China War Series Zhu Yuanzhang, the Founding Emperor of China's Ming Dynasty Nanjing, 1356
Kit reference: MB24059
Scale: 1/24



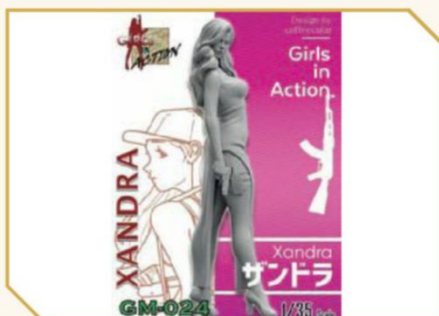
Manufacturer: Master Box
Title: Indian Wars Series Remote Shot
Kit reference: MB35128
Scale: 1/35



Manufacturer: Monogram
Title: First Lunar Landing 50th Anniversary Moon Landing
Kit reference: 85-5094
Scale: 1/48



Manufacturer: Rainbow Egg
Title: Owl & Nixe Variation Conversion Parts
Kit reference: MK+a-30
Scale: 1/20



Manufacturer: ZLPLA
Title: Girls in Action: Xandra
Kit reference: GM-024
Scale: 1/35



Manufacturer: ZLPLA
Title: Girls in Action: Winnie
Kit reference: GM-023
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Der Großer Hund

Matteo Nobilii enters the world of Maschinen Krieger.

Ma.k., sf3d, Maschinen Krieger or however you refer to these models, is perfect if you want a mix of Sci-Fi and good old-fashioned military modelling.

Maschinen Krieger is a Japanese modelling genre that started life as a long-running 'Manga' or graphic story in the magazine 'Hobby Japan' during the early 1980s. It was the brainchild of artist and designer Kow Yokoyama who developed the idea of a future conflict, inspired by the pace of mechanised warfare during World War II and, especially, by his love of aircraft. Indeed, Luftwaffe camouflage patterns and fuselage art are a recurrent theme throughout the Ma.K universe.

Influenced by the special effects work of major Sci-Fi films, such as Star Wars, Yokoyama sought to realise his creations through a similar 'kitbash' aesthetic, combining detail parts from all manner of motorcycle, tank, aircraft and Sci-Fi kits along with original sculpting and fabrication. His first, iconic, PKA HO armoured fighting suit used a Hughes OH-6 helicopter body as the main torso. It wasn't long before a deal was struck with Nitto to produce kits of Yokoyama's designs in their own right. Lavish art and modelling books soon followed. In recent times Ma.k has been revitalised and expanded through reissued kits and

the development of new ones in cooperation with WAVE and Hasegawa. The genre now enjoys worldwide popularity and has inspired many modellers to create their own original designs in keeping with the Ma.K aesthetic.

The Story so Far: a Brief History of the Ma.K Universe

In the 29th century a nuclear war has ravaged the Earth, forcing survivors to retreat to the Moon. After a time, an expeditionary force is sent to recolonise the Earth, but the central government fears that they will break away and appoints a paramilitary force – the Strahl Demokratische Republik or SDR – to enforce martial law on Earth. This provokes the colonists to form a Mercenary Army and a heavily mechanised war ensues to restore freedom to the planet. ➤

BE INSPIRED

Hasegawa 1/20

P.H.J. 101 Großer Hund (reg. MK05)

Altair W.H.J.131 Space Type Humanoid Unmanned Interceptor Großer Hund (ref. 64105)

Großer Hund Ausf. K KYKLOP (ref. 64106)

VEGA/ALTAIR Moon/Space Type Humanoid Unmanned Interceptor (ref. 64109)



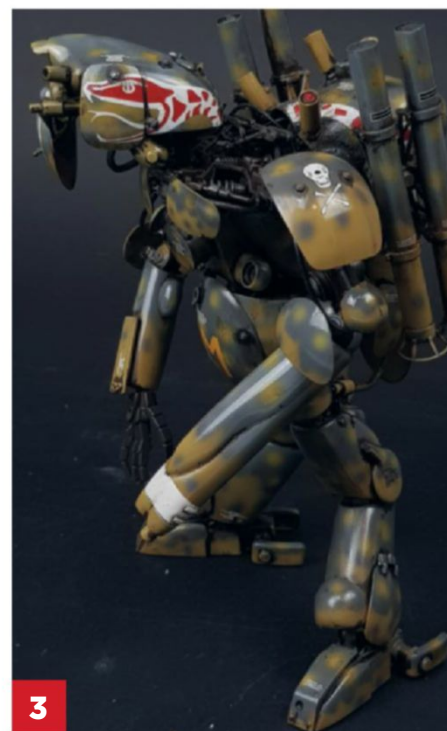




1 The Hasegawa kit builds up just like any other plastic model. The quality of the mouldings is very good but, as with any plastic model kit, a little extra detail can really make a difference.



2 The snake decal is spectacular but you will need to take care and apply decal softening and setting solutions to get that 'painted-on' look.



3 The assembled, painted and gloss-coated Großer Hund ready for weathering.

► The Big Dog

One of the things I love about Ma.K is that the Sci-Fi series mixes parts from a lot of different donor kits. It's fun to recognize a 'Tiger I' towing cable support as part of a space engine or the nose of a 'Little Bird' helicopter as part of an armoured suit. Another reason I love of these models is the World War II German flavour of many of the paint schemes. That is how Ma.K originally caught my attention. So you'll feel a certain familiarity, even if it's your first Sci-Fi model.

And so, to the Großer Hund: this is the second kit of this robot I have built. This version is the Großer Hund Ausf. K KYKLOP as deployed by the Strahl Demokratische Republik. The first one I built was a Lunar type (or Moon/Space Type Humanoid Unmanned Interceptor to give it its correct title), but I found this ground variant on the Internet and was immediately drawn to it by the snake paint scheme, inspired by that on a JU-87 Stuka dive-bomber.

The kit is 1/20 scale from Hasegawa and was first released in 2011. It stands about 8" or 20cm tall. It's a great kit built 'out of the box', but could be converted in any way you can imagine! In this case, I preferred to concentrate on painting and weathering. I built the kit exactly as laid out in the instructions and only improved it by giving the





5 Weathering underway: the relatively clean lines of the armour plating are the perfect canvas for a variety of weathering effects including paint chips and grime streaks.



6 The base underway. I wanted a suitably dramatic and natural base to contrast with futuristic and robotic appearance of the Großer Hund itself.



7 Little details, like these signs, are important in conveying a sense of context and narrative to even a simple vignette like this.



8 Again, a single human figure really adds a sense of scale and 'otherness' to the robot.

body armour a rough texture with Mr Surfacer 500. For the colour scheme, I wanted a desert finish to complement the famous Stuka snake decal, but the camouflage card for this kit did not show the one I wanted. Therefore, I created my own using AK Real Color 'Dunkelgelb' for the sand base and Mr Color 'German Grey' for the camouflage pattern itself. Both were then lightened with White and applied to create some post-lighting effects.

Once the basic painting was completed, I sprayed the model with semi-gloss varnish to create a smooth base for applying decals. It took a lot of care and patience to get the snake decals to conform to the curved shapes of the body, but using Tamiya decal solutions helped to soften and fix everything in place perfectly. Once the decals were fully cured, a final coat of semi-gloss varnish was applied to seal everything ready for the weathering processes to come.

I made a mix of Tamiya Flat Black and Brown enamel paints, thinned with Zippo fuel, and applied this mixture all over the model. At this point, things looked a little scary because much of the model was obscured. However, once the enamels had dried, I used soft paper and Zippo fuel to gently remove the excess. This is why I recommend the use of Gunze varnish, because it is the only one I've tested that is not affected by the Zippo fuel.

After allowing this wash to thoroughly dry, I started with common weathering techniques such as sponge chipping, brush-painted scratches, oil stains, washes and pigments.

For the base I used insulation styrofoam covered with Das air-drying clay. The rocks were made from plaster using the superb Woodland Scenics rubber molds. I

used Games Workshop's excellent cracking medium for the dried mud (similar products are also available from AK Interactive, Vallejo and AMMO) and AK Interactive Super Clear Water mixed with a couple of drops of AK Winter Streaking Grime to create a dirty water effect. After the groundwork was painted and small scenic items added to complete the desert effect, the Großer Hund was placed in position along with a female pilot figure to add a sense of scale. ■





WWII

Kenneth Childres lets his imagination run wild ...

The Rhine Virus, as it was called, was born out of the filth and disease following the near total destruction of continental Europe in World War II. The first documented case of the virus was thought to be an isolated incident, but soon more infected came... many more. By spring of 1946, most of the larger cities were too dangerous to remain. 18 months later, millions of infected swarmed Europe. Most of the surviving population was evacuated while the remnants of the US, German, Russian and Commonwealth armies attempted to stem the onslaught of the outbreak. As with any large military operation, supplies were critical. Supply convoys travelling to isolated outpost were a dangerous endeavor... Huge herds of the infected roamed the countryside, appearing with little warning. To combat the herds, converted armoured vehicles were used to escort the convoys and decimate the hordes. Multiple machine guns were found to be far more effective than cannon fire. Other vehicles mounting flame throwers were used to burn the infected bodies en masse. Lead vehicles were often fitted with dozer blades, clearing the routes for trailing vehicles.

Whether it's resin figures or plastic models, I love the post-apocalyptic genre! All the post-apocalyptic model subjects I've seen in print and on the web seem to be either set in current times or the future. Not to say someone hasn't done it, but I'd never seen a zombie-themed build set in the past. With that in mind, I set out to combine my two favourite themes in modelling: zombies and World War II. There is a huge scope for subject matter with all manner of conversions and kit bashes possible. The sheer variety of weapons and vehicles used during World War II is staggering. Even though I am working in a make-believe world, I still prefer Historical Fantasy over pure Fantasy. I put a lot of thought and effort into my design to make it as realistic and practical as possible. I imagine myself building it for real and really consider what modifications I would make. Recently, I have seen a lot of Sci-Fi or 'what if' vehicle builds where modifications are made, and random parts glued on with no real thought to function or practically. If that's your bag, then go for it, but for me it must be very deliberate.



The Project

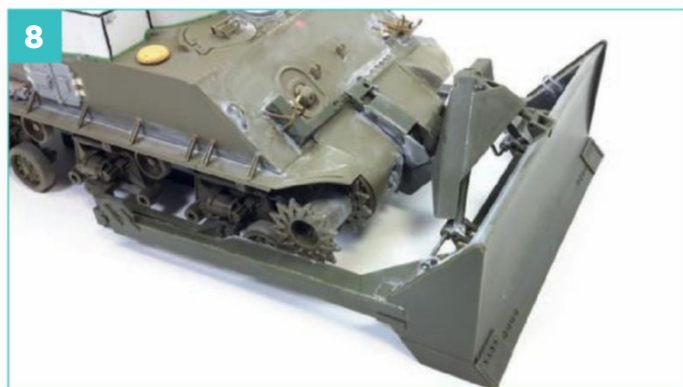
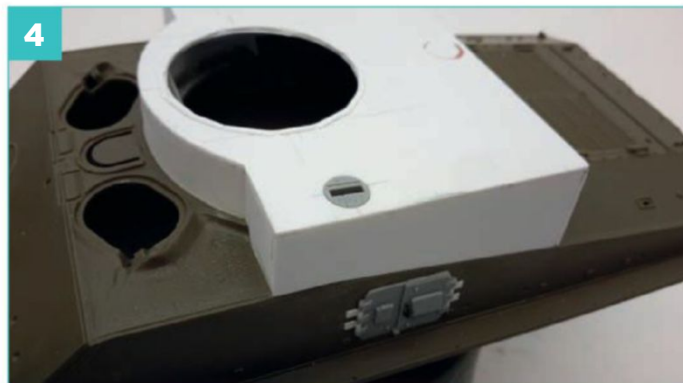
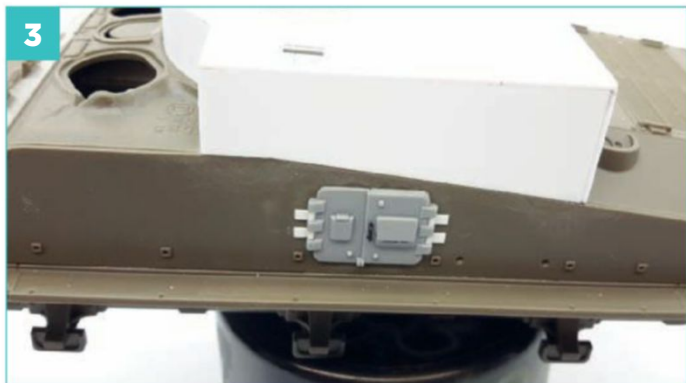
Honestly, picking base vehicle was easy. I wanted something that would be reliable and readily available: so, M4 Sherman it is. It's also capable of easily carrying the weapons system that I wanted to mount, the devastating quad .50cal turret from the P-61 Black Widow. Even before the build, I could see in my mind's eye this vehicle creaking to a stop in the light of a rising sun and through smoke and blinding muzzle flash, completely decimating a large herd of undead! Let's get started!

I used the Tamiya 1/35-scale M4A3E8 as my base vehicle. The initial build of the suspension and hull pieces went very quickly. I didn't bother adding small parts just yet since there would be a lot of handling of the hull during the conversion process. The P-61 turret is a resin copy of the HobbyBoss kit part. It's actually 1/32 scale, a common aircraft scale, but I can live with that. I took a measurement of the turret dimensions so I could begin working on the upper superstructure while my buddy Ron cast the turret part for me.

With practicality and ease of conversion in mind, I stuck with as many of the original Sherman lines as possible. There were minimal modifications to the basic upper hull. Using .060 and .080 plastic card the fundamental shape of the added-on superstructure followed existing seams and panels on the hull. While it looks simple in shape, there were quite a few angles that had to be matched (photo 1). The round front section follows the original turret splash ring and was superglued while being clamped into place. The roof of the structure was cut as close as possible and then tidied up later. Bracing was eventually added to the inside as well (photo 2).

'I imagine myself building it for real and really consider what modifications I would make'





➤ Cutting the side doors came next. This is a modification I'd seen in a photo from the Battle of the Bulge so was completely believable. After marking the locations, I drilled a series of holes in the hull then finished it with a blade. A few minutes with a file and it was done. I used a set of Panzer IV turret doors with some simple scratch-built hinges to complete the task (photo 3). I considered a simple interior for about an hour then came to my senses and proceeded without. I had to relocate one of the engine deck filler caps as well as the fire extinguisher pulls since the upper superstructure blocked the original location. I cut in some rotating periscopes in the roof as well as added a ventilator (photo 4). The hatch was a tough one because the tolerances are very tight with the large turret. Hinges were again made from styrene. The last major task on the superstructure was to add all the weld beads. I used a combination of Archer Fine Transfers' decal welds, epoxy putty and stretched sprue to get them done. Tiger Model Designs tie downs were added around the perimeter of the structure.

The gun sight was an issue that I wrestled with for quite some time before coming up with a solution that I thought would be realistic. By plating over the center mounted ventilator between the hatches, I was able to add a periscopic sight that could be operated by the co-driver. The gunsight is limited to about 180

degrees of traverse, but then so is the gun turret, so it wasn't an issue. Speaking of the turret, with my fresh resin casting in hand, I cleaned up the parts and installed Quickboost .50 cal gun barrels from their P-38 Lightning set. When the turret was mounted on the P-61 aircraft, the guns won't depress below 0 degrees, but after studying photos, it was clear that a simple modification would allow them to do so and engage ground targets relatively close to the tank (photo 5).

At this point, I began adding the small details to the hull: spare tracks with scratch-built retainers along with lead foil straps for the tools with photoetched buckles. I used some photoetched light guards from Passion Models to complete the front end. The .30cal bow gun was left out since it would be blocked by the dozer blade. Copper wire handles were used in place of plastic ones throughout the build (photos 6 & 7).

The M1 dozer blade was sourced from the Academy M4A3E8 (105mm) kit. While it's a little basic in detail, it fitted perfectly to the Tamiya kit (photo 8). I added weld beads with stretched sprue to help jazz it up a bit. Mounting the brackets to the Tamiya bogies takes some patience since there are no locating pins. I just shaved off the outer bearing cap (it's obvious if you're looking at both kits) and then eyeballed the location as close as possible. In the end, everything sits perfectly level as it should.



The hydraulic ram piston was replaced with styrene rod to get a good smooth surface (photo 9). With that the build was complete (photo 10).

Painting

From the outset, I wanted this to look like real-life conversion rather than a new vehicle, so having several different colours and areas of paint would be critical, but I did not want it to look sloppy. So, no bare metal or tetanus shots needed. The basic M4 parts were painted in a basecoat of Tamiya XF-62 Olive Drab. I then mixed up a couple of lighter shades by adding XF-60 Dark Yellow and XF-21 Sky. Using a simple zenithal method (imagining an overhead light source and choosing areas of the model to highlight accordingly), I highlighted the hull to give it some volume and a slightly faded effect (photo 11). I was keen to add a black camouflage pattern sometimes seen on US armour in northwest Europe. My go-to for faded black is Tamiya's XF-69 Nato Black. This was airbrushed on using my Iwata Eclipse using period references for placement (photo 12). The P-61 turret was painted a darker shade of black given its original role as a night fighting aircraft. It also adds a bit of contrast to the vehicle. The 'new' upper structure was airbrushed with a darker and browner shade of Olive Drab to indicate a repaint. Finally,



the face of the dozer blade was sprayed with Vallejo Steel and then coated with hairspray before painted with yet another tone of Olive Drab to show the assorted sources of parts (photos 13 & 14). Vallejo acrylics were used to paint all the little details like tools and such. A quick shot of gloss to seal the paint and prepare it for washes finished up the base colour process.



15



17



16



as Allied vehicles didn't seem to exhibit the same degree of paint failure as Axis armour. Oil Paint rendering was up next. Slowly and deliberately, I worked my way around the vehicle adding small amounts of oil paint and blending them into the model to make subtle shifts of colour and nuance (photo 16). It's a long process but well worth the time in my opinion. I like it because it's a bit more predictable than the more traditional oil dot method. Either method adds a lot to the finish though. Vallejo mud and dirt-coloured acrylics were mapped onto the upper hull to replicate dust and dirt tracked on by the crew (photo 17). About this point I decided to add some name graphics to the side of the hull. White Vallejo acrylics and a fine brush got the job done (photo 18). I quick filter blended in into the existing paintwork. The hydraulic piston on the dozer was undercoated with gloss black and then sprayed Alclad Chrome. Fuel spills on the side of the hull were done with a mix of gloss medium and slightly thinned oil paints.

The flat black P-61 turret was weathered a bit differently. There has been a lot of buzz lately about using watercolour pencils for weathering and I was keen to give it a try. I purchased a set of 72 pencils from Coloure on Amazon for the princely sum of \$20. I used white to add a bit of streaking and fading on the black turret to get that typical faded and oxidized look. I simply wetted the point of the pencil and drew lines down in the direction of rain runoff and then blended it with a wet brush included in the set. I was extremely happy with the results.

▶ Weathering began with a slurry of pigment and thinner applied to the lower hull to get the tones set. I wasn't sure at this point how far I'd go with the dirt and mud; as it happened, it was a lot of back-and-forth. Next, I went around the vehicle and applied pin washes to the details using craft store oil paints. I used a pretty good assortment of colours, so I can't recall exact shades, but there was a lot of very dark browns and greens. About this time, I decided to add a large recognition star to the rear deck. Not wanting to fuss with decals, I cut a stencil from masking tape and shot it with white over some hairspray to chip it (photo 15). Back to the dust colours: I went around the vehicle with Vallejo acrylics adding thin mappings of dirt colors, again to layout further weathering. Some light chipping was added about this time as well using a small piece of sponge and some Vallejo German Camo Black Brown. I went easy here

18





And then...

Here is where things started to go sideways. Using pigments and fixer, I began adding a thick layer of mud to the lower hull. Well, after messing with it for about a week, I absolutely hated where it was going. So off to the kitchen sink to scrub what I could off. This ended up giving me a very nice base to work on, and I probably should have just gone with it. But, not being able to leave well enough alone, I began again albeit a bit more conservatively. I used Vallejo paints and some AK Interactive Mud Effects to lay down a base, then carefully applied pigments over a damp surface to get the clumpy semi-dry mud I was after (photo 18). A little wet effect here and there finished up the mud. I used a short stiff brush and a toothpick to flick on a fine spatter of mud where needed. The dozer blade was muddied up using the same methods. The mud collected on the fenders was a combination of Vallejo acrylics and dry pigment carefully applied over a surface damp with pigment fixer. This wicks the fixer up into the clumps of pigment without disturbing them. It makes a very convincing effect.

The tracks I used were from R-Model. They're the same cast metal as Friulmodel tracks but, in my opinion, much easier to assemble. It took me only a couple of hours to build both runs (photo 19). When I went to test fit them, I ran into a pretty serious problem. The Tamiya kit sits about 1.5 scale inches too low on its suspension. Combined with the R-Model track cleats being a bit too tall, the tracks contacted the underside of the sponson. It was far too late to correct the Tamiya hull which requires some .040 spacers to raise the hull along with adjusting the transmission cover. So, I resorted to sanding down the track cleats quite a bit as well as flattening the tops of the return rollers slightly to gain clearance. It was a lot of work, but ultimately worked ok. In the future, I'll correct the kit's ride height issues. The tracks were soaked in blackening solution from the train store to start the weathering process (photo 20). The same mud

mixtures I used on the hull were applied to the tracks though with a bit more restraint. The final process was to sand the tops of the cleats slightly to depict wear (photo 21).

The final bit of work was to add some accessories and a figure. I made an air recognition banner from aluminum foil and Tamiya tape. I painted it with a mixture of Vallejo Scarlet and Vallejo German Orange over a white base (photo 22). I found this colour tip on a YouTube video and I think it worked quite well. Next, I built and painted up a MiniArt .30 calibre machine gun and swivel mount to put beside the commander's hatch. The MiniArt guns are beautiful but tedious to build. A couple of gas and water cans completed the look.





23

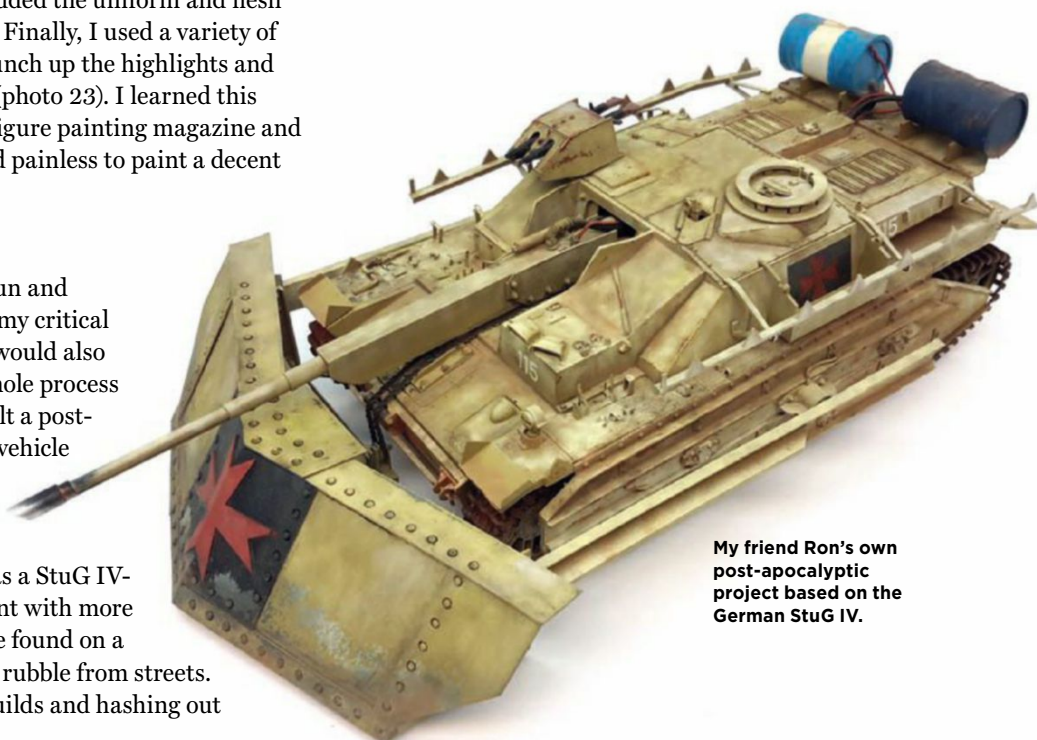


➤ For many years, I've been hanging on to some old S&T tanker figures and I thought this would be a great place to use one. Originally a driver figure, I had to make a few modifications to his upper torso to fit the hatch. I painted it using my typical approach. I first under-painted it with black and white and then using thin colours over the top. I added the uniform and flesh tones with thinned Tamiya paints. Finally, I used a variety of Vallejo Model Colour acrylics to punch up the highlights and shadows and add the little details (photo 23). I learned this technique many years ago from a figure painting magazine and it has served me well. It's quick and painless to paint a decent looking figure.

Summing Up

So, that about does it. This was a fun and challenging project that stretched my critical thinking and engineering skills. I would also like to mention that during this whole process my good friend Ron Leker also built a post-apocalyptic World War II-themed vehicle as sort of a counterpart to mine. We displayed them together at Wonderfest, a Sci-Fi and fantasy model show here in the US. His was a StuG IV-based flame thrower tank. Ron went with more of a field-made blade similar to one found on a StuG IV and Panther used to clear rubble from streets. It was a lot of fun discussing the builds and hashing out

the 'how and why' of each modification. If you ever get a chance to cooperate with another modeller in such a way, I highly recommend it. Trading ideas and gaining insight from another perspective is very valuable. In the future, I intend to build more vehicles in this World War II post-apocalyptic theme. ■



My friend Ron's own post-apocalyptic project based on the German StuG IV.

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NP-B013 Shieldmaiden



NP-B015 German DAK

GC90-001 EXO SUIT LIGHT ARMOR



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Deadly Dandies of the Battlefield

Eric Coulon builds and paints
Pegaso's 75mm light cavalryman
of the 12th Regiment, France 1806

The History Bit

Following the experiences of the Revolutionary Wars and of the campaign in Italy, Napoleon saw a need for a mounted force capable of engaging the enemy's vanguard and rearguard while also being the eyes and ears of the army. The *Chasseurs à Chevals*' actions therefore usually consisted of reconnaissance missions and ambush. On the battlefield they tended to support other cavalry units, particularly the Lancers and Cuirassiers. As well as their sword, they carried a small rifle or musket. They would let the enemy infantry come to a distance of 50 steps (200 for the cavalry) before opening fire and they would sometimes chase the retreating troops. Their characteristic elegant green Hussar-style uniform, their excellent swordsmanship and their many adventures did not fail to impress the ladies of the day. Plumes, cords and braiding blowing in the wind, they were the deadly dandies of the battlefield.

Pegaso's Figure

This 75mm white metal offering from Pegaso is a fitting tribute to these dashing men-of-war. The model is superb and beautifully detailed. After cleaning up the discreet flash, the

figurine was broken down into several sub-assemblies to facilitate painting, namely the head, the arms, the body and the sword and the sabretache. These were then pinned with metal rods (paper clip bits), washed in warm soapy water, and primed with an automotive spray can.

Starting with the head, the eyes were painted first. They were outlined with thinned down black acrylic and the eyeball was coated with several thin coats of VA7 Pale Sand. The iris was placed next, making sure that the stare was balanced. Each iris was highlighted with AC16 Medium Brown and the pupil of each eye was then





represented with a dot of black. In order to impart a bit of life to the stare, a tiny dot of white was carefully placed on each pupil and the eyes were finished off with a couple of coats of gloss varnish (**photo 1**).

Using AC10 Dark Flesh, the skin area of the face was base-coated (**photo 2**) and the process of highlighting and shadowing could now take place. The Dark Flesh base was increasingly lightened with AC9 Light Flesh and several thin coats were placed on the top of the cheeks, bridge of the nose, forehead, chin

and the ears. The shadows were placed in the same manner in the appropriate areas using a thinned down mixed of AC13 Dark Red and AC17 Dark Brown. Several washes of AC 53 Dark Orange, AC12 Basic Red and CI Snakebite Leather brought the face to life, finishing off with several washes of AC22 mixed to AC25 Dark Green to represent the 5 o'clock shadow (**photo 3**). The shako, hair, cockade, plume and braiding were tackled next (**photo 4**), using the colours detailed in the paint chart. The most important thing to remember is to keep the paint thinned and build up the effect slowly in layers.





5 With a figure so richly bedecked in braiding, the prospect of starting it was quite daunting. So it was decided that I would familiarize myself with the technique on the flat sabretache. I wanted to represent it without using metal-based colours, in what would be a kind of 'Non-Metallic-Metal' or NMN. The braiding was therefore base-coated with CI Codex Grey, highlighted with washes of CI Fortress Grey and then white, and shadowed with washes of black. The effect of the braiding was achieved with thin lines of a lighter color (photo 5).

'The use of non-metallic paints to suggest metal braiding is very effective and gives the appearance of the figure a greater unity and sympathy'

This operation was time consuming but was well worth the effort as no metallic paint whatsoever was used on the braiding. The braiding of the whole figure was tackled in this way. The use of non-metallic paints to suggest metal braiding is very effective and gives the appearance of the figure a greater unity and sympathy. (photos 6 and 7). Moving on to the green pelisse, AC38

Napoleonic Green with a touch of AC2 English Khaki was used as a base. In order to avoid the dreaded shine that I always seem to end up with, a touch of



8



Tamiya Flat Base was incorporated in the mix. It was highlighted with AC51 Golden Ochre and shadowed with AC22 Prussian Blue (**photo 8**). The trousers were next, starting with a base-coat of AC13 Dark Red, increasingly lightened with VA Vermilion and then with VA Orange Red. The shadows were placed using washes of red with a hint of Napoleonic Green. These washes have to be highly diluted with water, in fact, they are more like tinted water, which ensures a very slight change at each passage. It therefore needs a lot of coats to have a noticeable effect on the base-coat (**photo 9**). The boots were base-coated with AC25 Dark Green, highlighted with AC24 Light Green and then AC50 Pale Yellow. Once the

figurine was glued on the base and groundwork, the boots were dusted, as was the grass with ground Ochre pastels (**photo 10**).

The groundwork was made with grass flocking, leaves and bits of moss applied with white glue and painted in green and yellow shades.

The nameplate came from the internationally renowned 'Name It' and was duly stuck on a simple

9



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light wooden base. This concluded this project, which, due to the amount and

'The groundwork was made with grass flocking, leaves and bits of moss applied with white glue and painted in green and yellow shades.'

nature of the detail, took rather longer than a usual figurine. Nevertheless, the result is quite striking, very colorful and looks the part in the display cabinet. Regardless of the painting skills, something special will be the reward for the many

hours happily spent on this miniature masterpiece from Pegaso.

► Paint Chart

Part	Base	Highlight	Shadow	Special Effect
Shako	AC26 Flat Black + AC38 Napoleonic Green	+ AC38 Napoleonic Green	+ AC26 Flat Black	
Leather Parts of the Shako	AC26 Flat Black + AC27 Gloss Black 50/50 + a touch of AC59 Confederate Grey and VA27 Orange Red	+ VA27 Orange Red + AC59 Confederate Grey	+ AC26 Flat Black + AC27 Gloss Black 50/50	
Hair	AC17 Dark Brown	AC10 Dark Flesh	AC26 Flat Black	Washes of Black
Plume Black	AC26 Flat Black + a touch of AC10 Dark Flesh	+AC10 Dark Flesh and then + AC9 Light Flesh	AC26 Flat Black	Washes of Black
Plume Red	CI Red Gore	+ VA27 Orange Red	+ VA Black Red	Washes of VA Black Red
Metal Parts	Silver Printer's Ink + WN Lamp Black	+ Printer's Silver Ink	+ WN Lamp Black	Washes of WN Burnt Umber and Prussian Blue
Gloves	AC26 Flat Black + 1/3 of VA141 English Uniform	+ VA141 English Uniform and then AC10 Dark Flesh	+ AC26 Flat Black	
Cartridge Pouch	AC18 Reddish Brown	AC12 Basic Red + AC8 Golden Yellow	+ VA Black Red	Washes of VA Black Red

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Pegaso 75mm
Light Cavalryman of the 12th
Regiment, 1806 (ref. 75-025) is
available from Historex Agents
(www.historex-agents.co.uk). ■



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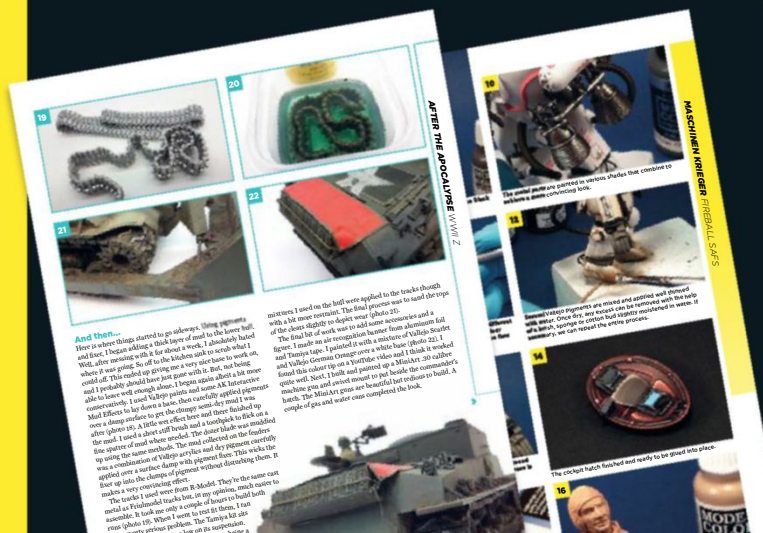
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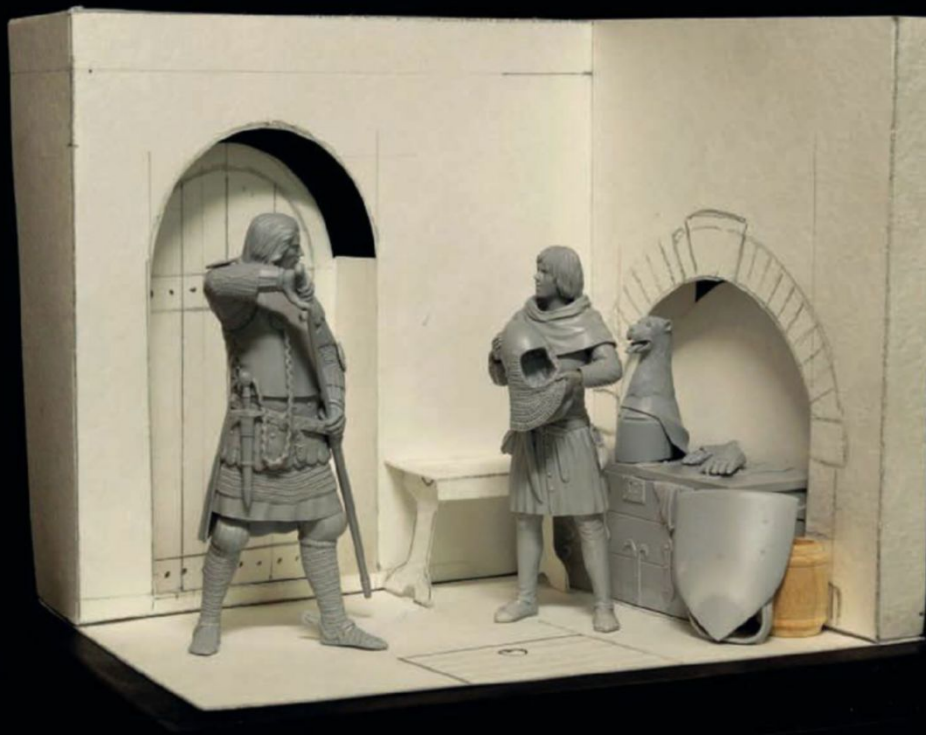
Ready



for Battle

Sergey Popovichenko paints
a study in chivalry.

1



reetings to all readers of the new magazine! I'd like to share my experience in creating a small vignette. Not so long ago, the Italian company Tartar Miniatures introduced an interesting range of 75mm figures. This knight and squire are among them and were sculpted by Dmitry Pozdnyakov from Russia. Dmitry is a lover of medieval history, these figures are based on armour worn in the fourteenth century. The quality of sculpting and detailing is superb, as is the historical accuracy.

The kit includes figures of a knight being assisted with his bascinet helmet by his squire. A wooden chest, a second more ornate helmet, gauntlets and a shield are also included. The scene represents a knight who is preparing for a display of chivalry in the tournament. The presence of two helmets can be confusing if you are unfamiliar with the period, however it was quite normal. The first helmet, a bascinet with chain mail,

was worn directly on the knight's head. The second, larger helmet was worn over a bascinet and was intended for mounted horse combat. During unmounted combat, the larger helmet would often be removed and the knight would fight on just wearing the bascinet, which provided sufficient protection, and did not hamper movement or restrict visibility.

The figures are made to a very high standard, with superb clean casting. Even such delicate details as the chains attached to the knight's chest are perfectly realised. I painted the figures as per the box

art. However, I decided to go further and create a suitable vignette to better set the scene. I chose to model a chamber in the castle, where the knight is preparing for his feat of arms.

The Vignette

The layout is quite simple, depicting the corner of a room with a door and alcove. When planning the composition, I first drew the main details and completed the outline, defining the main dimensions. Then I made a rough layout from thick paper (photo 1). The vignette was not intended to be overwhelming, just large

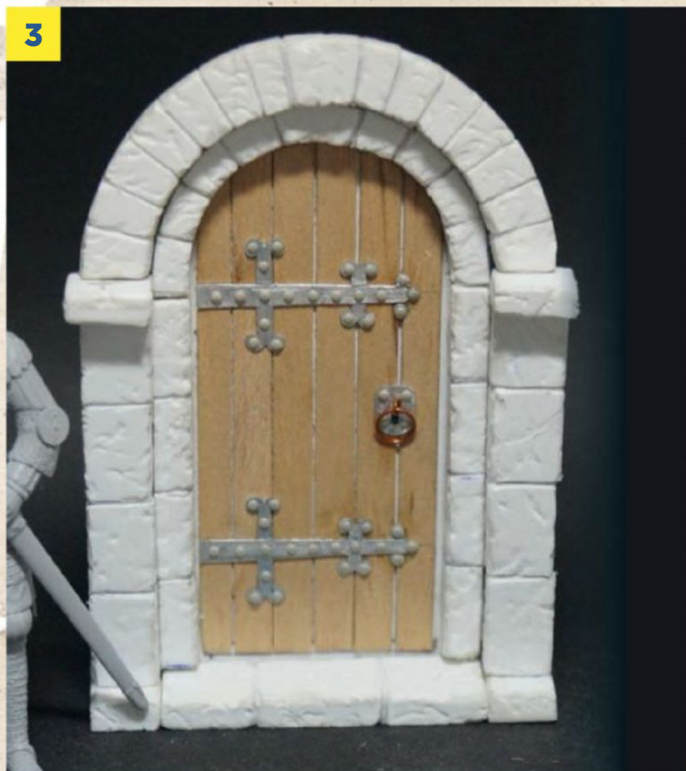
enough to comfortably accommodate the figures and their accoutrements. I always try to place compositional elements so that they are not parallel to the sides of the base. This will give the vignette a more lively appearance, although it can complicate the planning and building somewhat. At the same time, the walls of the diorama are parallel to the sides of the base. The alcove created more space in the diorama and also added interest to break up the lines of the side wall and balance the door to the room as well.

With everything planned, I started construction (photo 2). As a material, I used polyurethane sheet, which is used for the manufacture of billboards. The sheet thickness was 5mm. This material has good strength, as well as a foam structure, which will allow masonry to be represented on the surface. For cutting the various building elements, I used a model knife with interchangeable blades and a steel ruler.

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Dimensions were transferred from the layout. The piece that was carved from the wall to form an arch came in handy in the manufacture of the door (photo 3). The wooden door was made of coffee stirrers. Metal elements were cut from the thin walls of a beer can. Resin cast rivets were from my local model store.

I like to keep a good stock of small details that come in handy in diorama modelling. A hole had to be drilled for each rivet. Elements of the doorway are made of the same polyurethane sheet. The walls were glued using two-component Altec glue. It has a suitable thickness, strength and curing time, allowing you

to glue elements and at the same time fill cracks. The alcove for the chest was similarly made (photo 4).

I randomly stuck several 'stones' made of polystyrene from food packaging onto the back surface of the alcove. The rough plaster surface was made using thick acrylic putty for wood, from a DIY

store. The putty was applied with a palette knife and textured by stippling with an old fluffy brush. The arch was then glued into place in the wall of the room (photo 5).

The masonry surface of the walls was drawn on and impressed with the tip of a ballpoint pen. The texture was made using

7



8





real stones that I pressed into the wall, leaving natural looking indentations. Finally, all the various details were gathered together to evaluate the final appearance of the composition (photo 6). A small stool was made of wooden ice lolly sticks. I applied the patchy remains of plaster to the walls which was again made from acrylic putty, as with the alcove.

I sprayed the back and side sections of the diorama with black semi-gloss aerosol paint. Once dry, they were protected with masking tape and a base coat of AK-Interactive Grey spray AK1010 used to prime the interior. The pattern of the flagstones on the floor

is more regular that the construction of the walls - this was intentional (photos 7 & 8). I added two further finishing touches, - near the door there is a ring with keys made of copper wire on a hook, and on the wall, a crucifix adapted from one I purchased in a church.

Vignette Painting

I painted everything with acrylics from AK-Interactive, starting with the door. Using, as a base, Beige Brown AK3054 + Umber AK3083 + Orange AK3032 (photo 9). Highlights were painted with Light Sand AK3033. For shadows, Umber AK3083 as well as Brown Black AK3056. Both light and dark areas were applied with a thin brush in

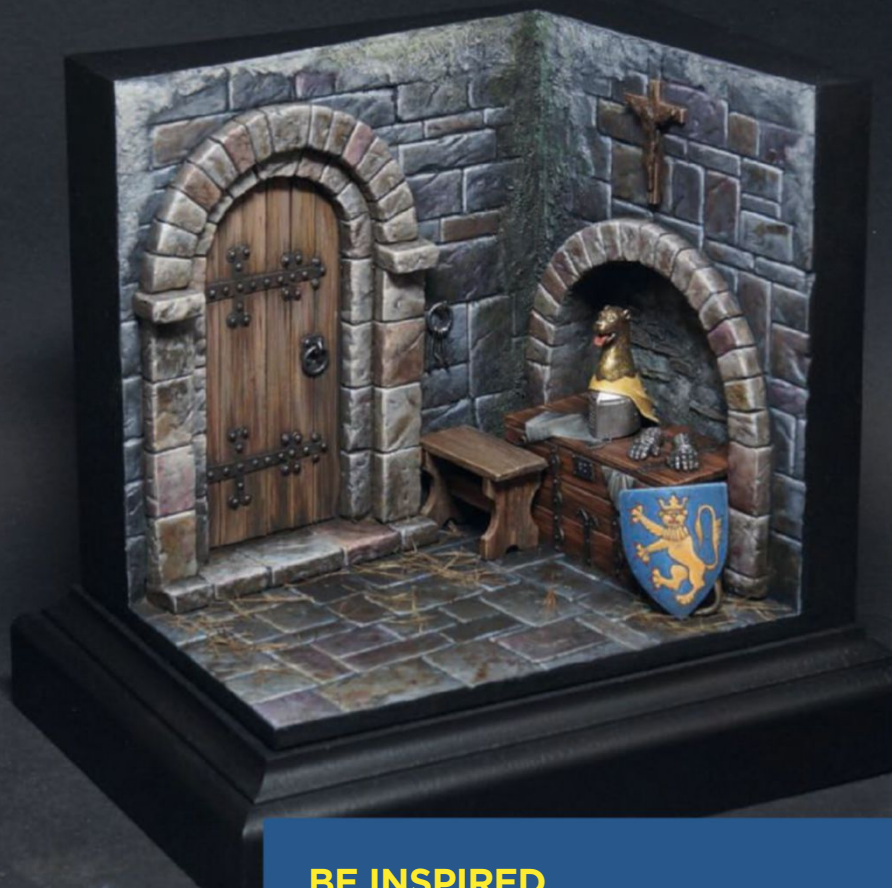
longitudinal movements, which would simultaneously simulate the texture of the wood and provide sufficient contrast. The metal furniture of the door was painted with a mixture of Umber AK3083 + Brown Black AK3056. Raised details were then highlighted by Gun Metal AK3086 (photo 10).

The door and arches were painted using a variety of mixtures of sand grey and brown. The basic mixture for the walls was Pure Black AK3084 + White AK3027 + Dark Blue AK3125 (photo 11). Then I used a wash of diluted Pure Black AK3084. To emphasise the construction of the room. Next was the turn of the highlights. I tried to show the direction of lighting

as being from the top left. For this, a lightened stone colour was mixed and the corresponding edges of the stones were actively highlighted. Further highlights were painted by adding increasing amounts of White to the basic mix.

I tried to vary the colours of the stones in the wall using small amounts of Dark Violet AK3095, a little Beige Brown AK3054, Umber AK3083 (photo 12). The floor and the other wall are similarly painted. Again, I highlighted the edges of the stones pointing up and towards the viewer. In the corner of the room I added a little green mould & mildew. Maybe this was the dampest corner in the room...

13



Conclusion

After painting the interior, the whole composition was assembled (photo 13). So, we have a rich knight and his aide in a story-telling scene that takes place somewhere in the castle before the tournament. On the floor, for added variety, I scattered straw made from chopped sanitary flax. I glued it very carefully, using the minimum amount of ordinary white PVA glue, so as not to leave marks on the painted stones of the floor.



Sadly, I didn't take pictures of the various figure painting stages, and so you see them in their finished form. I wanted to concentrate on diorama modelling for my article. I have other projects and articles planned where I will give step by step details of my figure painting process. It should be noted that for the final finish of the metal on the helmet, the bascinet and the knight's sword, I used AK wax polish, which was slightly tinted with black

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Tartar Miniatures 75mm Knight and Squire (ref. TR75-103). See www.tartarminiatures.com.



acrylic. Wax metallic polish gives an excellent, realistic shine on equipment and weapons. Don't use oil paints when tinting wax metals though, or anything that contains white spirit. Oil and white spirit would dissolve the wax base of the paint and ruin the finish. So it is better to use these metallic materials at the final stage of painting and, if necessary, tint them with acrylics.

Well, here is the finished work before you and I can say that I am quite

satisfied with the result! I enjoyed experimenting with the manufacture of architectural elements from sheet foam plastic and other everyday materials such as wood, beer cans and wire.

Ultimately, my vignette was promoted by Tartar Miniatures and used on their website. This work was also awarded a gold medal at the Ruby Sphere exhibition in Moscow in 2017. ■

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José Luis Lopez builds a Star Wars classic

First seen in 'The Return of the Jedi' (1983), during an unforgettable chase on the forest moon of Endor, the Aratech 74-Z Speeder Bike soon became an immediate favourite among Star Wars followers, including me! I've even got the original Kenner toy. Later, we discovered that the speeder bike was previously used during the Clone Wars as well as among Jedi Knights and Bounty Hunters, but that is another story from 'A long time ago in a galaxy far, far away...'

According to the book 'Star Wars - The Blueprints', Fred Hole's drawings of the 'Scooter', as it was initially called, were based on designs by ILM artist and designer Nilo-Romis Janero. In the first drawings, the speeder bike had camouflage and a more bulbous front. A total of six speeder bikes were made for filming the movie but just two were required for operation in front of the blue screen. They measured approximately 2.70m in length and were equipped

with several suspension points for the movie, as well as a removable engine cover. The most exciting scenes were filmed using these props and a blue screen. The point-of-view shots for the speeder bike sequence were achieved by having a camera operator walk through the Crescent City forest (California) at normal speed with a camera filming at one frame per second. When the footage was played back at twenty four frames per second, it gave the appearance of flying through the forest at high speeds.

Designed as a fast and high maneuverability reconnaissance

unit (although somewhat unstable), this bike could reach up to 500km/h, but offered the rider no protection whatsoever from impact or attack. Armed with a ventral laser cannon and with a communication jamming device, 74-Z Speeder Bikes were widely used by the Empire for scouting, recon missions and surveillance of their strategic bases and installations.





The Kit

Many years ago, MPC released a nice kit (at least for the era it was released), much loved by Star Wars modellers and, for many years, it was the only way to model this subject besides a full scratch-build. However, in 2015, the Japanese brand Bandai released a 1/12 model kit of this mythical bike including a multi-pose Scout Trooper figure, and that is the kit I used for this article.

The quality of the kit is exactly what we have come to expect from Bandai: multi-colour sprues that allow you to achieve a good looking result without any assembly issues. So perfect,

in fact, that it doesn't need glue - it is a snap fit kit!. Don't be fooled though, Bandai kits are not cheap toys and have a wonderful level of detail. They are crispy moulded with almost no seams or flaws. A word of advice though, this is a complex kit to paint and careful planning of sub-assemblies is required to make the task easier. I am unsure how well the delicate parts and snap-fit joints would survive if disassembled for painting.

As you can see in the picture (photo 1), I painted the different parts separately and only fully assembled everything during the weathering stage. Even though I was eager to see it in one piece and might have let my imagination run away a little bit, when it was!

Painting the Speeder Bike

As I said before, it is very important to paint the different parts separately: hull, engine, seat, rear bag and stabilizer. Depending on the part, I applied different techniques and paints. But, first of all, I applied an even coat of Tamiya Primer all over the pieces (photo 2). During this step, you should take care to eliminate dust or any trace of orange-peel effect you find on the primed parts, with special attention to metallic parts.



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STAR WARS





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Bandai 1/12 Scout Trooper and Speeder Bike (ref. 0196693).



I then airbrushed a coat of gloss black from Alclad before applying any metallic colour. This is a really important point or your Alclad paints will not look as vibrant as they should be. After applying the gloss black layer, do not forget to polish it before painting. You have to make sure it is dust-free and 100% smooth (photo 3). Metallic paints are very unforgiving and need faultless application to achieve convincing results. For painting the engine and various other metallic parts, I started by applying a coat of Dark Aluminum all over them. Adding Polished Aluminum to the initial colour, I started to highlight different areas to create contrast. This is the foundation of my painting style: creating contrast (photo 4 & 5).



Contrast is, in my opinion, the key to achieving a good result when you're painting and weathering a kit, but, when I say contrast I'm not talking about random shades or overdone modulation. I'm talking about carefully chosen variations of the same colour for a realistic but noticeable enhancing effect. For example: if you mix Dark Aluminum with increasing amounts of light Polished Aluminum, you will have a nice palette of metallic colours to use on different parts and accentuate the details of each piece. Later, you'll have time to blend effects together with oils and washes if the contrast needs bringing down. However, it is important to create all your basic contrast effects at this initial stage as it is difficult to add more when you



are further along the painting and weathering process. Using AMMO metallic paints and a fine brush, I painted all the small details of the engine area for maximum contrast (photo 6). When I was happy with the result, I sealed it all using Tamiya Clear (X-22) mixed with X20A Thinner from the same brand. For the body work, I airbrushed Polished Aluminum from Alclad and created contrast, this time using Dark Aluminum. Again, I protected my work with a nice coat of varnish (photo 7).

I then applied a generous coat of AMMO's Chipping Fluid over the body work (photo 8). For the base colour of the speeder

bike, I used a mix of AMMO's Earth Brown, Olive Drab and Black airbrushed over the pieces without thinner (photo 9). Once the paint was visually dry, using a brush dampened in plain water, I started to carefully wear away the red brown colour until the Aluminum began to show through (photo 10). I added heavier scratches, chips and scuff marks using dampened sandpaper in some areas, simply to represent the continuous wear of the Trooper mounting/dismounting. Some blaster impacts were also added, using an AMMO tool intended just for this purpose (photos 11 & 12).



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14



16



➤ After deliberation, I decided to rework some areas where I felt the chipping wasn't quite how I wanted to look. Using some of the Red Brown mix, areas of excessive chipping were hidden, whilst other areas received the full treatment with a fresh layer of Chipping Fluid before trying again. This is sometimes the reality of using techniques that involve an element of chance or randomness, as opposed to brush-painting chips by hand (photo 13).

Once I was happy with the result, I added some variation to the body colour, by mixing in some additional black, thereby creating a more attractive colour variation on the body of the bike. Then, I started to paint details such as the console, the seat and the rear bag. There are many pictures of the speeder bike on the internet, but not too many of the console. Only the big red button was discernible in photographs, so I used artistic license for the rest of the controls. The seat and bag were painted using Tamiya acrylics. For the seat, I started airbrushing a really dark grey colour over it (90% Black XF-1, 10% White XF-2). Adding some pink (Red and White) to the mix, I added some highlights to the seat details. Then, with a light grey marker, I painted a rough texture on the seat and sealed it with matt varnish from Marabú, I applied and blended some Sepia colour oil dots to create a sense of used and dirty leather on the sides and center of the seat (photos 14 & 15).

The bag was painted following a typical figure painting procedure with the airbrush. I started with a general base colour made with a mix of Brown (XF-72) and Black (XF-1). Then, I started to highlight the folds of the bag adding some Buff to the mix (XF-57) as well as Yellow and White. Final highlights were made with very diluted paint. The straps were painted with Vallejo Leather (70871), with some Light Orange (70911) for the highlights (photo 16). I sealed it all with a nice coat of Clear. This avoids reactivating the Chipping Fluid again in later steps, and protects the various layers of paint from aggressive weathering agents like oils and washes. Washes also flow more smoothly over a sealed surface.

For washes, I used AMMO Wash for Spaceships. I think this colour is a real asset for Sci-Fi modelers as it really matches with the dirt colour we're used to seeing in the movies. Starship Filth and Grime are other colours from AMMO that are well suited for weathering spaceship (photo 17). Using a fine brush, I applied the wash over various surfaces and let it run along the panel lines and recesses of the kit - with an emphasis on fine details and rivets. After letting it dry for 5 to 10 minutes, any excess can gently be removed or blended. Washes can also create nice streaking and dirt effects! (90% of my most successful weathering effects are 'happy accidents' and it can be hard to reproduce them on other model kits!) Once dry, I applied a

17



18





coat of Marabu matt varnish over the kit except for the metallic areas of the engines (photo 18).

Using the well-known oil dot technique – simply adding small dots of various oil paints and blending them into the surface with a brush moistened in thinner – I added some depth and a faded appearance to the speeder's surface. I used the fantastic 'Oilbrushers' from AMMO for this - dabbing small spots of colour over the model. After a few minutes they are dry enough to blend them into the surface with a soft medium brush without coming off entirely (photo 19). You'll see how the colour of the surface changes as each small dot acts as a colour filter. For the streaking, dirt, rain marks and so on, I used AMMO Streaking Oilbrushers in various suitable colours (photo 20). Grease, dirt accumulations, engine grime, all these effects were made with oils using the dot technique (photo 21).

As I wanted to weather my speeder bike as if in a desert area (not the forests of Endor), I decided to add some dust. At this point, it is very important to check real references and

just apply dust where it naturally accumulates: such as on horizontal surfaces. So, I masked vertical or sloped areas with tape and just applied a thin layer of dust using Tamiya Buff XF-57 lightened with a little bit of White (using my airbrush and lacquer thinner for this task) (photo 22). When dry, I sealed it with Marabu matt varnish and recreated some mud effects, once again using the oil dot technique and some Dark Brown colour, for realism.

Epilogue

Painting and weathering a Sci-Fi model like this is not so different from painting an AFV except perhaps for the metallic parts. It is something well within the reach of most modellers. Whatever you choose to model, it is important to create a believable sense of scale and contrast through effective painting techniques. Sci-Fi subjects do offer far more creative freedom than factual subjects though, so don't be shy of exploring various techniques and creating your own unique effects! ■





Fireball SAFS

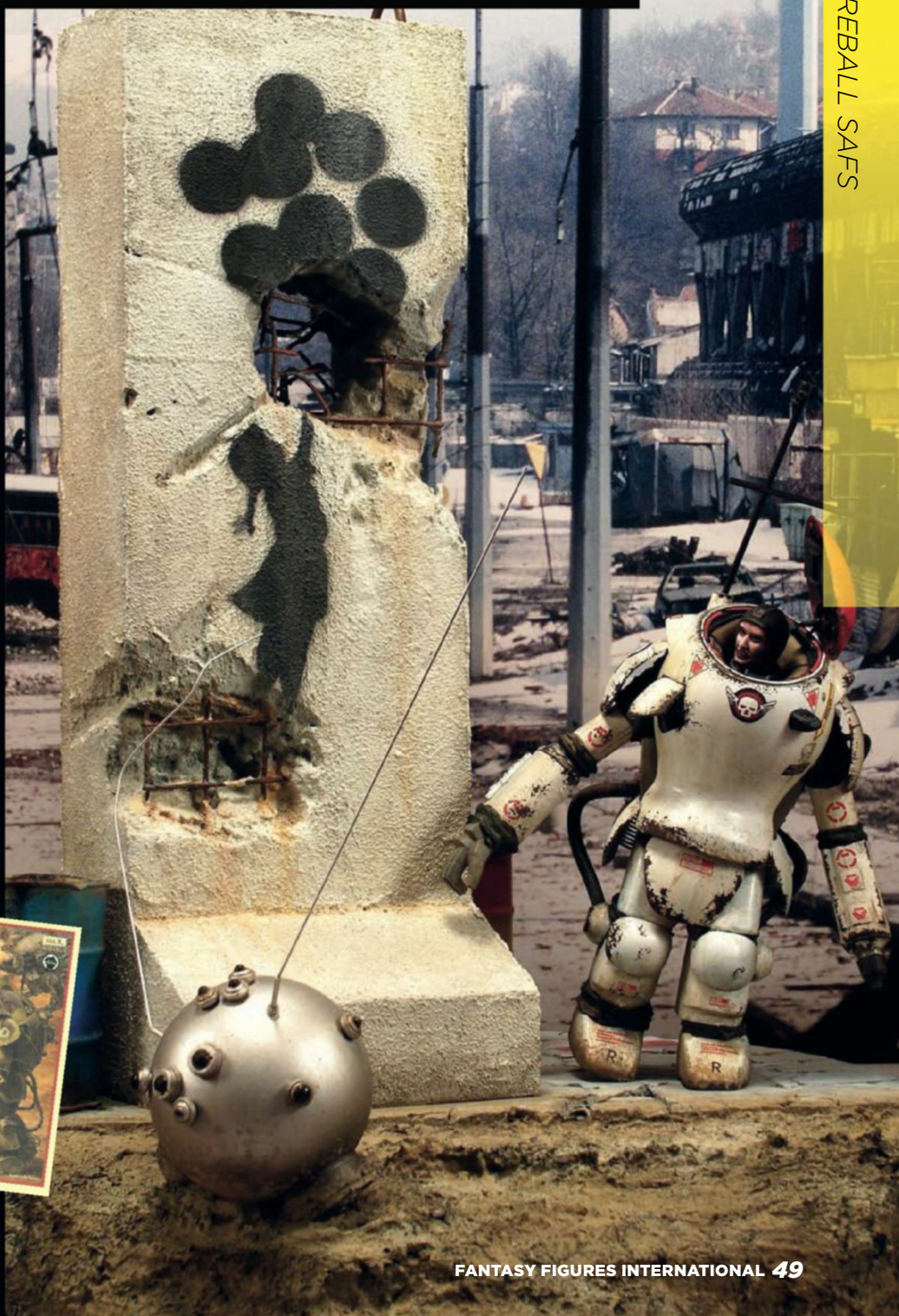
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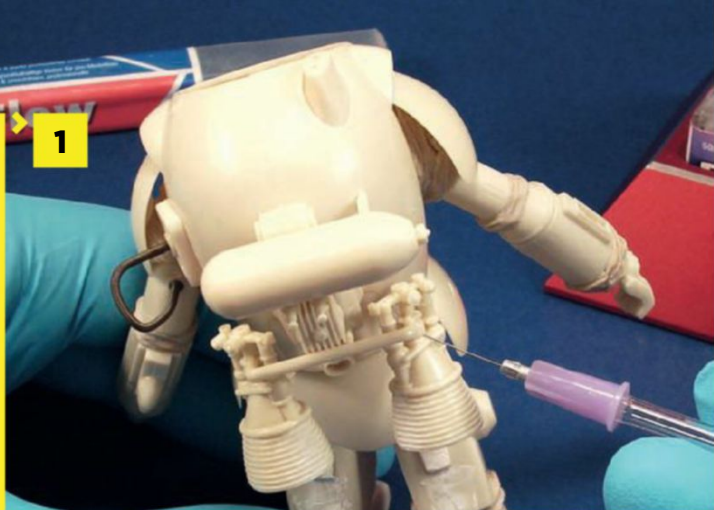
*José Brito explains his
Ma.K project step-by-step.*

As some of you may know, I am, first and foremost, a diorama modeller, usually working in military subjects. I have published regularly in FFI's sister magazine, Military Modelcraft International, and my projects invariably include a vehicle, figures, groundwork and buildings. I fancied a break from military, historical subjects and my interest was piqued by the futuristic (and highly militaristic) world of Maschinen Krieger. The background to this modelling genre, and its origins in the world of Japanese Manga publications, has already been explained in Matteo Nobili's article earlier in these pages. Maschinen Krieger has two distinct subjects it seems to me: big robots and futuristic armoured fighting suits. I wanted to have a go at one of the latter for my first Ma.K. project and decided on Nitto's classic 1/20-scale Fireball S.A.F.S. released in 1997.

BE INSPIRED

Nitto 1/20 Fireball S.A.F.S.
Space Type (Series 7)

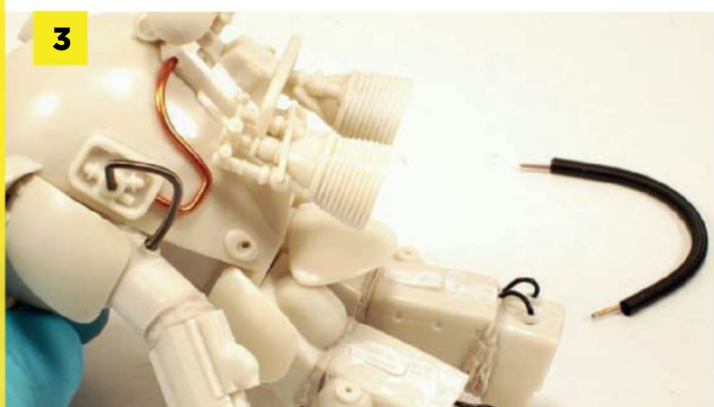




1 Nitto's 1/20-scale Fireball S.A.F.S. kit is classic Maschinen Krieger. Construction is straightforward and the fit first class. Deluxe Materials Plastic Magic glue is applied with a 'pin flow' applicator.



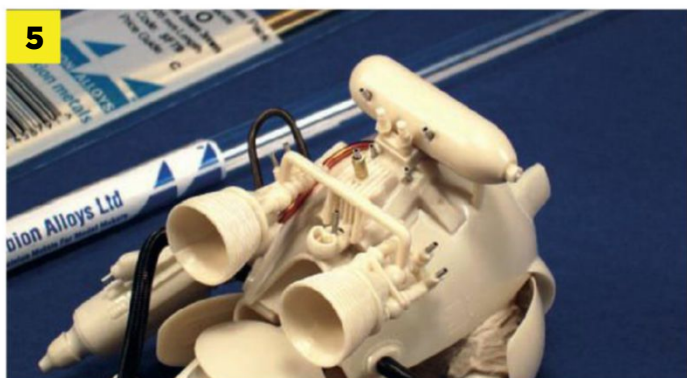
2 Scratchbuilt details are glued into place with the help of Rocket Rapid and Rocket Hot glues.



3 Metal tubes from Albion Alloys are cut to length using a Master Tools cutter and the power cables are added after consulting reference materials.



4 Lead Wire from Plus Models is used for the canopy rubber sealer.



5 A periscope is assembled from more metal tube, for strength. The periscope is raised to add interest to our model. Fine-detailing like this improves the final look and adds an extra touch of authenticity.



6 The model is airbrushed in Vallejo 73.601 Grey Primer and then airbrushed in Vallejo 73.600 White. This will be the base colour.



7 To ensure a smooth surface for decal application, the model is airbrushed in Vallejo Gloss Varnish and the decals are applied with the aid of setting & softening solutions. Once all decals are in place, the model receives a coat of Vallejo Matt Varnish.



8 The cockpit area is brush painted in various Vallejo colours and finishing touches added, such as the photograph.

9



Chipping and scratches are applied in Vallejo 70.822 Camo Black Brown and with the help of a sponge, for a natural look.

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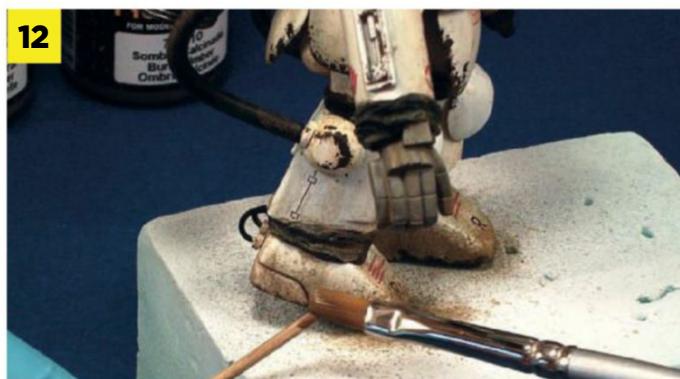
The metal parts are painted in various shades that combine to achieve a more convincing look.

11



Various colour washes are applied to the model. Several different washes are necessary in order to achieve a convincing colour variation. These washes are diluted in order to increase the flow and transparency.

12



Several Vallejo Pigments are mixed and applied well thinned with water. Once dry, any excess can be removed with the help of a brush, sponge or cotton bud slightly moistened in water. If necessary, we can repeat the entire process.

13



Vallejo engine and wash colours are mixed and applied around the desired spots. Simple details that make a huge difference in the final model.

14



The cockpit hatch finished and ready to be glued into place.

15



The head provided in the kit does not fit very well into the cockpit. So, some work is necessary. Using Eze Putty the shape was modified and carved to fit precisely.

16



The head is airbrushed in Vallejo Model Color 70.876 Brown Sand.

17



Once well dry, a mix of Vallejo Model Color 70.876 Brown Sand and 70.815 Basic Skin Tone is airbrushed using the Zenithal Light method.

19



As usual, I use a wood base and insulation foam for the terrain. This is my first mock up for the diorama composition.

21



At this stage, another compositional element is made. The ping-pong ball will be a crash landed and abandoned droid.

23



Once dry, the base is rock hard. A small hammer is used to break it. The fiberglass net reinforcement holds the cracked pieces together convincingly. The broken effects are realistically random.

18



Later, the entire face is brush painted in tones from Vallejo.

20



Insulation foam is lightweight, easy to cut and cheap. Ideal for building or terrain work. The parts to be removed are marked and easily carved with the help of a medium size X-Acto blade.

22



A paper template is made in order to define the pavement. A fiberglass net (used in civil construction) is cut to shape and plaster, water and Deluxe Materials Speed Bond white glue are mixed into a jar and mixed very well to a mousse-like consistency. A mould is then made over an acrylic sheet and the plaster mix placed into it. The fiberglass net is placed into the mix and entirely covered.

24



Deluxe Materials Speed Bond white glue is applied to the base and left to dry for about five minutes. It is pressed into position and left to dry. A thin coat of Deluxe Materials Speed Bond white glue is applied over the plaster base in order to keep small parts in place. Once dry, it's totally invisible, with no texture.



Vallejo 26.807 European Thick Mud is applied directly over the insulation foam with the help of a spatula. The adhesive properties are amazing and water can be used as thinner in order to increase the flow.



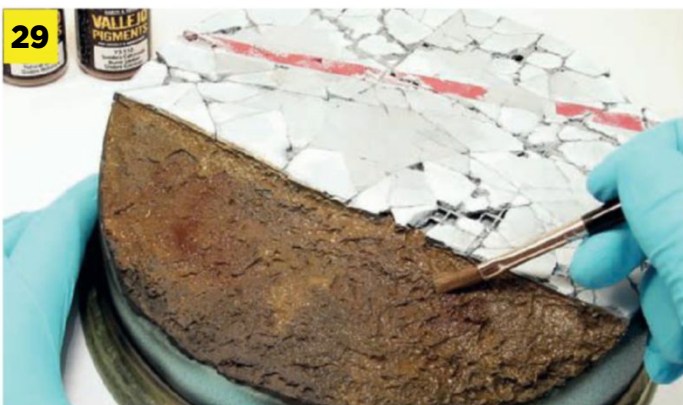
The entire base is airbrushed in Vallejo 73.603 German Panzer Grey surface primer and, later, the pavement area is airbrushed in Vallejo 73.615 USN Light Ghost Grey surface primer.



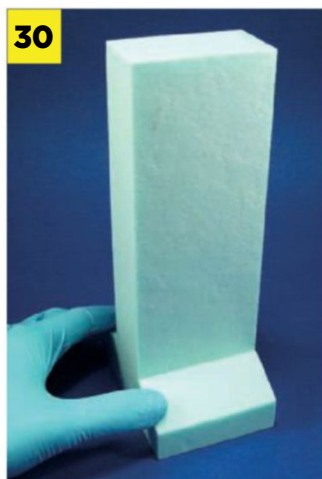
To add visual interest to our pavement, a red stripe is airbrushed in Vallejo 70.624 Pure Red surface primer. The surrounding area is protected with masking tape.



An extremely thinned mix of Vallejo 73.615 USN Light Ghost grey primer and Model Color 70.918 Ivory is applied over the pavement and in a random way. The same mix is also applied with the help of a sponge, in a random way, over the red stripe. This will add a faded look to it.



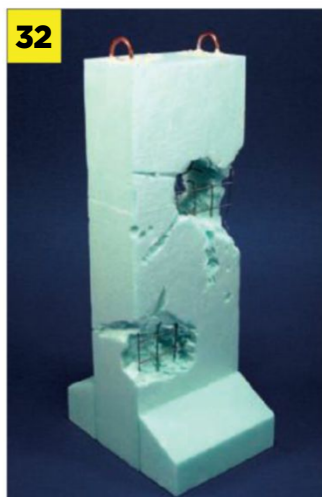
Several Vallejo Pigment colours, thinned in water, are randomly applied over the terrain area. Colour variation is very important in this step.



A road block is made in insulation foam. Several parts are made and will be assembled together. Deluxe Materials Foam-2-Foam glue is used to bond the various parts. Soon, the road block is fully assembled and ready additional details.



A small portion of wire is cut and bent over the Small Shop Tools metal cylinder, this allows consistent, reproducible results. The bent wires are ready to be placed into their final spot. The spots where the wires will be placed are marked with a red marker (just in case!) A small hole is gently made with an appropriate size drill and they're inserted into the holes. Vallejo Ground texture 26.215 Grey Sand is enough to bond them into the insulation foam.



The road block will show signs of battle damage and a red marker is used to define it. An X-Acto blade is used to carve the foam and shape the damage previously drawn with the red marker. It's then gently cut in half and a metal net, representing the interior structure, is inserted into it. This can be bent to represent the battle damage. The two halves are glued together and the net is now fixed in place. The road block is ready to be textured. The combination of metal wires and net really improve the final look.

33



Vallejo Ground texture 26.215 Grey Sand is applied over the entire road block. A spatula or a brush can be used and water added to improve the flow. Its adhesive properties are amazing and once dry it's rock hard. It's first airbrushed in Vallejo 74.602 Black Primer and then in Vallejo 73.601 Grey Primer. A mix of Vallejo Model Air 71.119 White Grey and Model Color 70.918 Ivory is then airbrushed from above as a highlight.

34



An Orlee stencil is used to paint Banksy graffiti on the road block and held in place with masking tape. The graffiti is airbrushed in Vallejo 74602 Black Primer. Simple and very effective. When the stencil is removed, the final result is impressive. It adds interest to the final diorama.

35



The rusted parts are painted in Vallejo Camo Black Brown and 70.851 Bright Orange. The entire road block also received several well thinned layers of Vallejo Wash colours. The rust parts also received the same treatment with thinned Vallejo Wash rust colours.

36



Alternity Miniatures resin drums are used in this project. They are flawlessly cast. It's airbrushed in Vallejo Game Air 72.721 Magic Blue, and highlights are added with Vallejo Game Air 72.723 Electric Blue. The other drum has two colours: Vallejo 73.601 Grey Primer and then Vallejo Game Air 72.707 Gold Yellow. Once dry, masking tape is used to protect the parts painted in yellow.

37



The rest of the drum is airbrushed in Vallejo 70624 Pure Red primer. Once dry, the masking tape can be removed.

38



The weathering started by applying tiny scratches with the help of a sponge, using Vallejo 70822 Camo Black Brown.

39



In preparation for the decals, the drums are brushed in Vallejo 70.510 Gloss Varnish. Dan Models decals are applied with the help of Decal Fix and Decal Medium. Once the decals are set, the drums are brushed in Vallejo 70520 Mall Varnish. This will seal and protect the decals from the upcoming weathering work.

40



The drums received several coats of thinned Vallejo Washes. Once the wash colors were dry, the drums were treated with thinned Vallejo Pigment colors and the excess removed.



41 The excess pigment is gently removed with the help of a cosmetic brush slightly moistened in water. Pigment is only left around recessed and raised parts.



42 The wash and pigment work really improve the drums. Now, they are ready for some grime and oil stains.



43 Several Vallejo Engine, Environment and wash solutions are placed into a wet palette and mixed with each other. Vallejo Airbrush Thinner is used to increase the flow and transparency.



44 The oil stains and grime are applied in several layers.



45 The red drum received the same treatment and the final result is very convincing. Now the drums can be placed in the desired spots.



46 The same colors and mixes are applied to the pavement around the drums. As usual, they are applied in several layers.

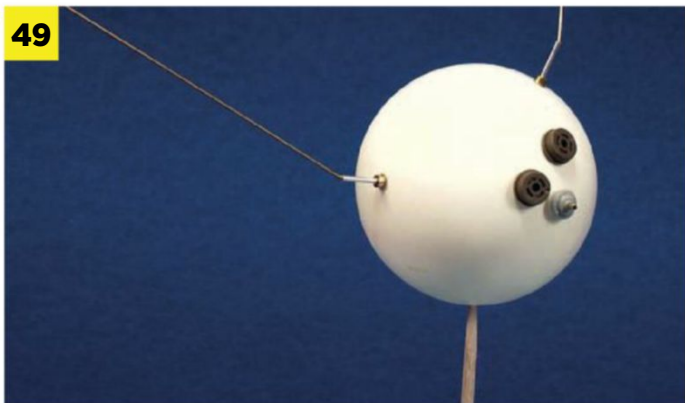


47 A ping-pong ball is used to make a droid.



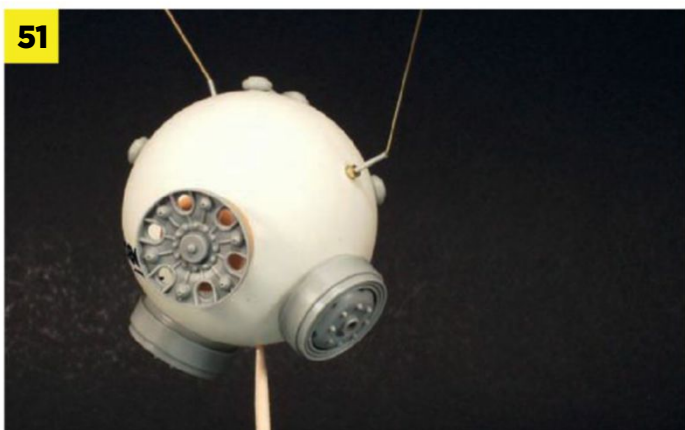
48 Vallejo Masking Tape is used as guidelines for the scratch work.

49



Several plastic parts from the spare parts box are used for detailing. At this stage, Albion Alloys metal profiles are also used to detail the droid.

51



At this stage, more surface details are added to the droid. Soon, it is ready for the painting process.

53



The droid is weathered by applying several layers of washes and pigments.

55



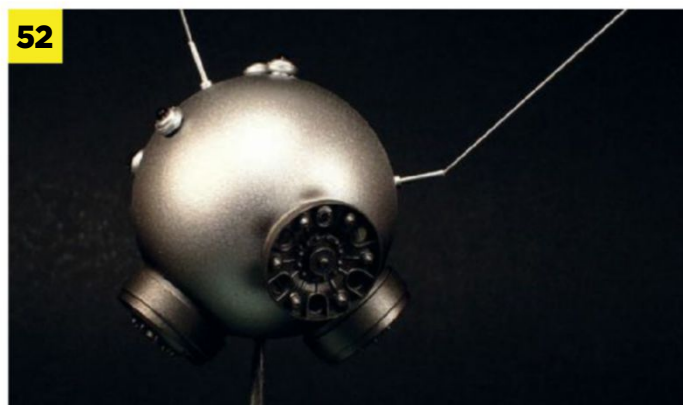
The droid is placed into the desired spot and more Vallejo 26.807 European Thick Mud is applied with the help of a brush.

50



Clear lenses from AK Interactive are used for the droid sensors and optics.

52



The droid is airbrushed in Vallejo 74.602 Black Primer and then several Vallejo Metal Color shades are airbrushed over it in order to achieve a more interesting colour variation.

54



In the spot where the droid has crashed, a small portion of Vallejo 26.807 European Thick Mud is applied with the help of a spatula. This will act as a glue and will strongly bond the droid into the desired spot.

56



Once the paste is dry, several types of pigments are applied around the droid and surrounding terrain.

The pavement received the same pigment treatment. The excess can easily be removed with the help of a cosmetic brush slightly moistened in water.



Final detail work is achieved with more pigments.



The model is placed into the final spot and worked into the surrounding area. The pavement around the model is weathered in the same fashion, and the diorama is finished.

Conclusion

I really enjoyed my first Maschinen Krieger project. It was refreshing to break free from the usual constraints of modelling factual and historical subjects. There will definitely be more projects like this on my bench in the future! ■



The safest place

Luca Pirrera tackles a post-apocalyptic scene.

I'm new to fantasy and science-fiction modelling, but I've been always fascinated by the idea of a post-apocalyptic world; so dramatic, violent and dark. So I thought, "Why don't I make a dystopian diorama?", and that's how it all started. I did some research on the Web and studied various post-apocalyptic locations - both indoor and outdoor - and settled upon an interior scene, a ruined bathroom used as a hideaway. This was the story I wanted my vignette to tell.

To set the scene, I found a beautiful set of resin

bathroom fittings by Royal model in 1/35th scale. For the construction of the room itself I used sheets of Forex PVC Foam and Styrene. For the wallpaper, I used a design from Reality Scale and stuck it to the Forex with PVA adhesive (white glue).

After sealing everything with K-Colors Black acrylic primer, I painted the floor with various shades of Matt Brown from Tamiya, four or five shades in all, to increase the highlight/shadow contrast. For weathering, I used oil colours and AMMO oil-brushers (Dark Brown, Dust,



The discarded items, the crime scene markers and the blood on the floor all suggest something bad has happened here ...



Games Workshop's 'Blood for the Blood God' Technical Paint is specially formulated to make effective blood splatters.



The Alternity Miniatures figure is beautifully sculpted and cast in resin. The simple highlighting and shading brought out the detail very nicely.



'Starship Filth' and Green). These are highly pigmented oil paints in a handy mascara-like container, complete with applicator brush. The toilet, radiator and sink were also prepared with K-Colors Black primer, followed by several coats of Mr Hobby Aqueous Gloss White. Weathering and staining was again achieved with oil paints.

For the bath tub, I painted it with rust tones from LifeColor and then applied Chipping Fluid from AMMO, before a light coat of Mr Hobby Gloss White. The chipping fluid is soluble in water and so after five minutes, I started to gently scrub the white with a flat brush moistened in water, activating the chipping fluid, lifting some of the Gloss White and revealing a pleasingly random pattern of rust below.

The shower curtain was made out of plastic film from a pack of cheese slices, and the curtain rail was wire painted with Citadel Primer Chaos Black. I find this paint has a much better coverage on bare metal. Again, rust and

chipped paint was suggested with LifeColor paints, AMMO Chipping Fluid and Mr Hobby Gloss White.

For the spattered blood on the curtain and on the floor, I used Citadel 'Blood For The Blood God' acrylic paint. This is a gruesomely realistic paint especially formulated to depict blood splatters on miniatures and is very easy to apply using a tiny brush and a small amount of water to improve the flow.

The mirror was another item from Reality in Scale, painted with Mr Hobby Gold and weathered using the Citadel 'Technical Nihilakh Oxide'. This results in a very realistic verdigris finish. For the mirrored glass I used foil coated paper and stained it with streaks of Light Rust Wash from AMMO. I also followed the same procedure for the bathroom heater, but with Mr Hobby Copper as the base colour. Newspapers and the various items of garbage are the superb paper items from ETA Diorama. I simply cut, glued, scrunched and weathered them with the

4



ETA's miniature printed newspapers are a thing of beauty and really add detail to a small vignette like this.

5



Oh dear ... some toilet cleaner needed here. Royal Model's resin bathroom set is a really fantastic addition to any domestic scene.

6



The bath with its shower curtain removed and the radiator. You can appreciate here how effective AMMO's Chipping Fluid is in obtaining a random chipped appearance.

7



BE INSPIRED

Alternity Miniatures 1/35 'Voronin' (ref. AM08). See www.alternityminiatures.com for the full range.

Royal Model 1/35 Bathroom Furniture WWII (ref. 554)



➤ same oil colours and oil-brushers as before. The chair was a resin item from Plus Model that I painted with various acrylic wood shades from Tamiya. To age the chair, I simply applied a wash of Black and Sepia oil paints, and several dark pigments from Tamiya.

After some research online, I found the perfect figure to complete my scene. It is a resin kit from Alternity Miniatures, named 'Voronin' from their 'Stalker' series. I thought that it would add a suitable sense of drama and fear to my diorama. 'Voronin' was base-coated with the same K-Colors Black primer. Several shades of Tamiya acrylic greens and yellows were used to emphasize the details and creases of the NBC suit. Smaller items and equipment were then painted appropriately. To add more

depth and dirt to the figure, I applied washes of Vallejo Dark Brown and Citadel 'Nuln Oil' as a final touch. This latter product is a very versatile acrylic wash that can be further thinned with their Lahmiam Medium.

Final Thoughts

I had a lot of fun on this build, and would like to model further post apocalyptic projects in the future. This certainly won't be my last fantasy model! ■

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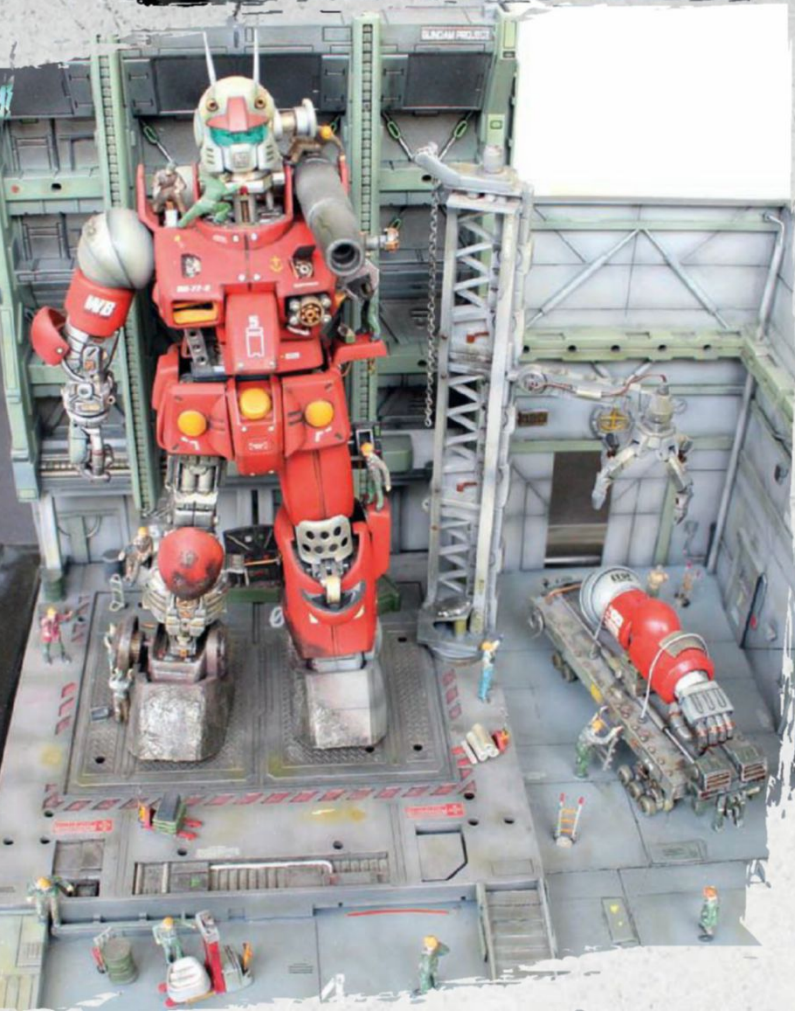
Red Devils Awards 2019

Luigi Graffi takes a look at Italy's premier model show.

The Red Devils Award takes place every other year in Thiene, a town in the province of Vicenza, Italy, hosted by the Red Devils Model Club. On 25-26 May modellers from across Italy and Europe descended on Thiene for this year's show. 'Commitment, passion, friendship' these are the mottos of the club and they put this into practice at the show, with a superb array of models entered in the competition in every conceivable genre of modelling. Historical figures have always been part of the show, but recently the fantasy figures and Sci-Fi modelling have grown in popularity. As you can see from the photos, the standard is very high with some inspirational miniatures on show. The next show will be in 2021 and if you have a chance to attend, don't miss it! ■















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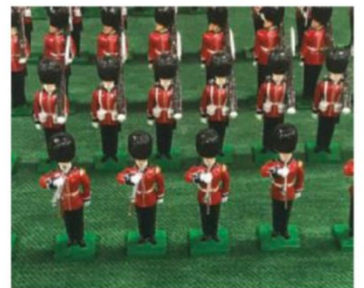
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Mark Taylor Master Modeller

Robert Lane speaks to one of the United Kingdom's premier miniature painters.

first met Mark at the British Model Soldier Society Annual Show in 2006. He received a gold medal for a beautifully painted Landschneckt figure. In the ensuing years his excellent work has picked up gold medals and Best of Shows at events in the UK, Europe and the USA including World Expo, Euro Militaire, Scale Model Challenge and Salute, as



'Shipembere',
sculpted by
Mark for Elan13
Miniatures.

'Spawn of Cthulhu'
by JMD Models.



well as several Golden Demons. While very proud of his awards, he is not precious about them and has succeeded in maintaining a relatively low profile in the figure modelling firmament. Mark's introduction to modelling, like many, came from sticking together plastic kits, but it was John Treadaway's Fantasy Facts column in Military Modelling magazine that piqued his interest most. Starting with early Citadel and Games Workshop figures he honed his painting skills with initial influence coming from the work ➤

'Moonlight and
Shadows' by
Mr Lees Minis.



'Vampyre', a one-off bust sculpted by Mark.



'Boja', a FeR Miniatures' bust conversion.



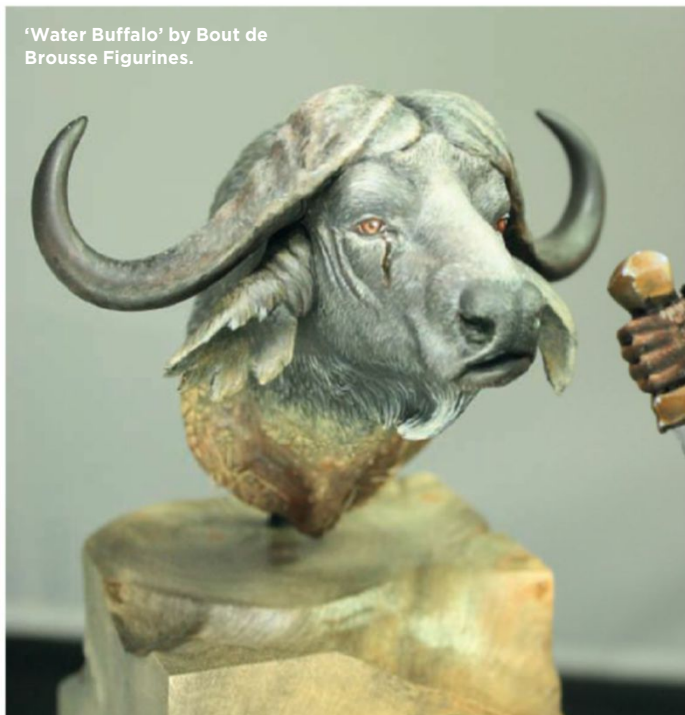
of John Blanche. Today his interest covers a broad church and ranges in scale and subject. His favourite genre are small scale busts but he will dip into other areas if the piece talks to him.

Working from his home studio (the dining room table) Mark fits in painting during evenings and weekends. For him it is a source of relaxation from the stresses of his day job. After all who wouldn't want to immerse oneself in depicting the facial hair of a werewolf, while the strains of AC/DC help float the troubles of the workday away!? Mark paints in acrylics using a variety of different manufacturers products. However, he is not adverse to using inks, oils or metallics if they will provide the finish he requires. This could involve adding directional lighting, detailed freehand work, or other effects. Mark's work is renowned for the sharp detail he includes, but recently he has been experimenting with freeing up his painting, adding looser elements and more immediacy, reflecting perhaps on his early John Blanche influences.

'Bark at the Moon', a Micromaniacs bust by Black Hearts Models.



'Water Buffalo' by Bout de Brousse Figurines.



I asked him what he looked for when selecting a new project. Mark replied: "Although I'm drawn to paint certain subjects, it really comes down to what I think is 'cool'. I don't have a particular bias towards fantasy pieces versus historical pieces: if I like it, I will paint it." Not content with just applying paint, Mark has developed his sculpting skills and has produced several one-off pieces as well as busts for Elan13 Miniatures. As with his painting he uses a variety of materials for



'Ugluk', a very old Citadel Miniatures.

'Awd Nick', another JMD Models piece.



The curiously named 'Colin' by Galahad Miniatures.

► sculpting including clay and epoxy putty. I asked him which sculptors' work he admired: "If I was to list the figure sculptors whose work I admire and therefore want to paint, it would be quite a long list. But three who would be pretty much top of the pile would be Brian Nelson, Raul Latorre and Romain van den Bogaerts. Latorre's ability to cross from historical to fantasy and back again, and his general style are what I think is special about his skill; Romano's pieces are really quirky and are instantly identifiable as his work: and Brian Nelson is one of those quiet, under the radar sculptors who has worked for Games Workshop for many years and has sculpted some of their iconic pieces. I love his work." Ever happy to share his skills and ideas with others, Mark has led painting demonstrations at model shows. Equipped with his painting apron and elbow sponges (they help keep the hand steady), he enjoys the interaction with other painters and takes the opportunity to encourage and promote the hobby. In conclusion, I wondered what Mark got from the hobby: "One special part of this hobby is the friendships it has brought to me. I've made some great friends, which has been a blessing. And sometimes they even do wonderful one-off sculpts for me to paint..." ■



'Sopho', a conversion of a FeR Miniatures Bust.



'Mzilikazi' by Pegaso Miniatures.



'Demon of the Deep' by Romain van den Bogaert.



'Lindwe', a one-bust sculpted by Robert Lane.



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Jersey Blues

Brett Avants the FeR Miniatures Continental Infantryman as a 3rd New Jersey 'Jersey Blues'.

I have always loved history, and the American Revolution is one of my favourite subjects. This love of history and my love of painting miniatures more often than not crossed paths, and I found myself painting a miniature of some subject that I was reading about at the moment. With the American Revolution, though, this is a constant occurrence. When I saw the FeR Miniatures 1/12 bust of the American Continental, I knew I had to paint him. But I didn't want to paint the box art, as cool as that was. The blue uniform with red facings was the norm for the American Continental Army, established by George Washington. I wanted to do something different. The 3rd New Jersey 'Jersey Blues' was a famous unit that reportedly had a linen-coloured coat with blue facings. This was what I wanted to do.

Getting Started

So let's get started. I used P3 paint for this entire bust. I discovered P3 paint, a fantasy line made in the UK for Privateer Press in Seattle, Washington, some time ago when I was at a game store called the Fantasy Shop. The paint looked interesting, and after doing some Internet research, I decided to buy a few and try it out. I wound up buying the entire line. I love the paint as it is extremely pigment-rich, doesn't break down easily so it glazes well and covers well, and the consistency is what I have been looking for. The colour range is fantastic, but they all have weird names! No bother, though.

The figure itself is a beauty, as are all of FeR's pieces. After cleaning up the figure, which took a minimal amount of time, I did my typical priming. I simply sprayed the entire figure with black primer, in this case Vallejo primer. After this has dried for a few minutes, I sprayed the figure

from the top with a light grey primer, effecting a zenithal lighting effect (explained in Kenneth Childres's article earlier in this issue – ed). I sprayed straight down on the top of the figure, but also at a slight angle, all around. This gave me a highlight and shadow map enabling me to see where the highlights and shadows naturally fall on the figure and replicate this with my brushwork.

I tend to paint the head separately from the body if at all possible. After priming the head and studying the light effects, I then applied the base coat of flesh with my airbrush. I sprayed P3 Iridian Flesh (a dark flesh tone) from the bottom of the head to get the dark flesh shadows. I then sprayed the P3 Khardic Flesh from the top and at an angle to get the highlights. This gives me the base flesh and my basic first highlights and shadows. Once this has fully dried, the brushwork begins.



This photo shows the head primed and with the first coat of shadow colour airbrushed from the bottom.



The bust body and hands primed.

BE INSPIRED

FeR Miniatures 1/12 Magna
Historica Continental
Infantryman, 1st Maryland, 1781
(ref. MHB00002).
See www.ferminiatures.com.



*'The figure itself is a beauty,
as are all of FeR's pieces'*

3



The bust body primed with black, then a light grey primer sprayed from the top down to help me identify the highlighted areas and the shadows.

4



The base coat of flesh consists of Iridian Flesh sprayed from the bottom of the figure to delineate the shadows. Khardic Flesh is sprayed from the top down to provide the basic flesh tone and initial highlights.

5



I have painted the eyes, some of the area around the eyes, the base hair colour, and base coated the lips. This sets the definition for the rest of the head.

6



I am continuing to paint the flesh. You can see some highlights, shadows, and come colour in and around the nose, cheeks and eyes.

►Let the Brushwork Begin!

The eyes are first. They set the stage for the rest of the head. You must get the eyes right. In a large scale bust, there is a lot to the eyes. See my chart for what colours I use. Once the eyes are done, it's on to the face.

Unlike most figure painters, I don't typically paint the first highlight then the first shadow, then the second highlight and then the second shadow, etc. I start with the top of the head and

the area around the eyes and work my way down usually.

For the lips and red nose, you can add some Midlund Flesh to Skorne Red or Sanguine Highlight. You may also add Menoth White Highlight to Skorne Red or to Sanguine Highlight. I like to add colour to the face and the nose is a great area to do that. The P3 Brown Ink is really more of a Burnt Sienna colour, and thinned down can be a great way to add some pop to your flesh, especially

around the cheek wells and other shadowy areas. Under the chin and in the dark areas of the face you can mix Cygnar Blue Base with Bloodstone to get dark shadow. Umbral Umber is also good for this application.

For the uniform, I used the airbrush to get the basic uniform colour, as well as the initial highlights and shadows. Rucksack Tan was the base colour, and it was sprayed over the top of the first shadow, Battlefield Brown. Again, Battlefield Brown was sprayed from the bottom, and Rucksack Tan was sprayed from the top. I also sprayed the first highlight, Menoth White Base over the top of the Rucksack Tan. Some might call this cheating, but I call it being efficient. Ha! The second highlight was painted with Jack Bone, a nice lighter tan colour. On top of that was that the third highlight, Menoth White Highlight. Yes, I told you the P3 paints had weird names.

The Battlefield Brown we sprayed on the figure above serves as the first shadow. The second shadow was Umbral Umber, a Burnt Umber colour, which was mixed with the Battlefield Brown and also used straight. These were the second and third shadows.

Painting the Head - Colour Chart

Base Shadow	Idrian Flesh
Base Highlight	Khardic Flesh
1st Highlight	Khardic Flesh + Midlund Flesh
2nd Highlight	Midlund Flesh
3rd Highlight	Midlund Flesh + Ryn Flesh
4th Highlight	Ryn Flesh
1st Shadow	Idrian Flesh + Bloodstone
2nd Shadow	Bloodstone
3rd Shadow	Armor Wash + 2nd Shadow (you may also use a thin version of armor wash)
5 o'clock shadow	Thin Armor Wash painted in streaks or short sharp lines. You may also stipple this in the appropriate areas.

7



Filling out the flesh tones with higher highlights, deeper shadows, and a little more colour in the cheeks and nose area.

8



Working the flesh still. Some darker shadows, higher highlights, the lips, and a little 5 o'clock shadow starting.

9



I added the hat and began painting it. I was not done with the face, but this gave the head some context.

10



I started painting the uniform and the hands. The hands are done, but I was still working on the cuffs and the musket.

For a final shadow, their Thamar Black was added to the Umbral Umber to get some very specific and delicate darker shadows.

The blue facings were painted with P3 Exile Blue as a base. Highlights were added by mixing in Cygnar Blue and Cygnar Blue Highlight. Blues don't need stark highlights, so be careful not to overdo it. For shadows, a tiny bit of Thamar Black was added to the Exile Blue to get the shadows.

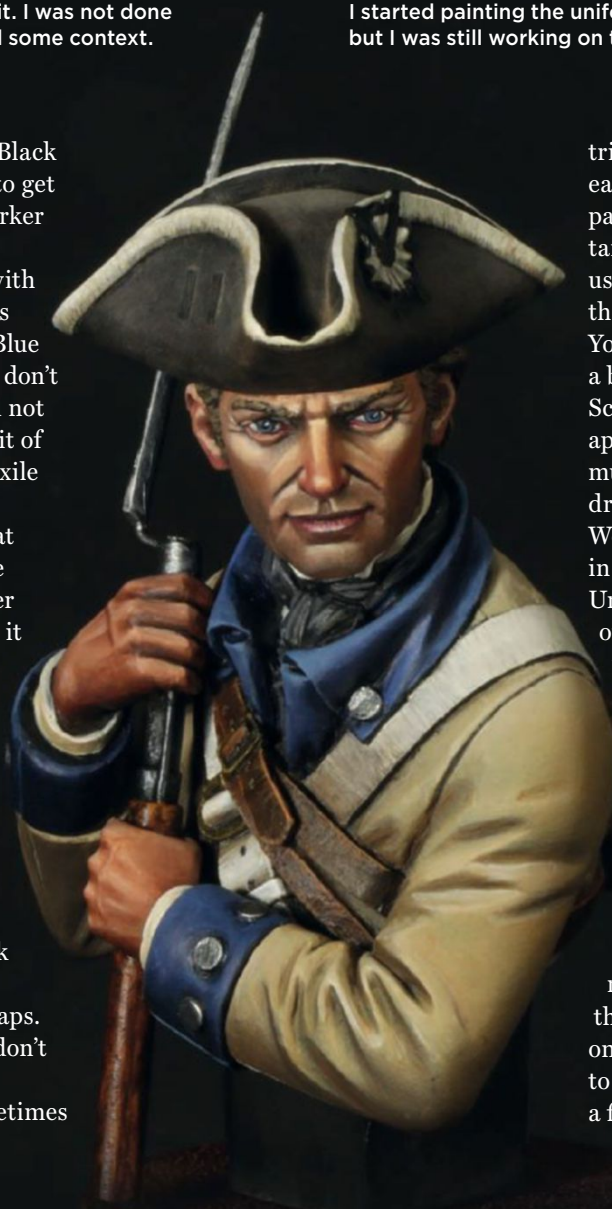
Leather is always something that catches the eye, so it must be done right. I base coat the brown leather with Umbral Umber, and weather it using a combination of Bootstrap Leather, Bogrin Brown, Rucksack Tan and Beast Hide. The white leather is base coated with Menoth White Base (which is a buff colour), then highlighted with successive layers of Menoth White Highlight up to pure Morrow White. I use a dark grey colour mixed with white and black to get the edging, and to simulate the cracks in the white leather straps. Be careful with this effect so you don't overdo it.

The wood on the musket is sometimes

tricky, but I have found a way that is easy and adds depth to the weapon. I paint the base wood colour a very light tan, such as Hammerfall Khaki. I then use a thin black and a #0 brush to paint the wood grain on the Khaki colour. You don't have to be perfect, but paint a basic wood grain pattern. Then I take Scale75 Inktense Wood (an ink) and apply several successive layers on the musket. Allow the ink to completely dry between each coat. The Inktense Wood works great, but you can also add in a layer or two of Amsterdam Burnt Umber or even the P3 Brown Ink to get other colours of wood. The ink dries with a slight sheen, which looks great as wood. The wood grain subtly shows through the translucent ink, and gives a wonderfully realistic effect.

Summing Up

This was a fun figure to paint! I really like the large scale bust as you can do a lot with them, and really use a variety of colours to get the face and clothing just right. Try one! I bought another one.... I'm going to replace the musket he is holding with a flag. ■





Back from the Wire

Dave Youngquist imagines a World War I trench scene

This diorama depicts a patrol debriefing in a front line German trench in the Verdun sector in September of 1917. The French were launching ill-fated attacks on the entrenched German positions on Mort-Homme during this period. These attacks resulted in heavy losses on both sides. Starting with some excellent 75mm Jon Smith Modellbau (JSM) figures, I broke out my razor saw and epoxy putty and converted four figures to best portray my ideas.

The Trench

Original photographic reference was studied for months in preparation to assure that I would portray the setting accurately. Construction of the trench itself was a major undertaking as I decided early on that I wanted to feature a wattle reinforced wall, a machine gun post, lot's of sandbags, plank flooring, and a sniper shield used for enemy observation. As always, the first step is determining the overall dimensions of the project - in this case 13" wide by 10" deep. The walls of the trench were built

up with blue construction foam as this product cuts very easily, adds very little weight, and can be glued with household white glue (**photo 1**).

When the basic form was completed I used a section of a JSM trench kit for the left hand side as a starting point for the facade. The MG dugout was assembled from basswood planks and the retaining posts are 'driftwood logs' sent to me from JSM. My go-to product for groundwork is Vallejo Dark Earth Effect. It's a gritty, burnt umber coloured, acrylic paste that is the perfect medium

for creating the desired realistic torn up earth. I applied five or more layers on top of the foam board, letting each layer dry overnight, to build up the texture. When the final layer was applied 'backyard' dirt was shifted onto the wet paste and left once again to dry. After a few days the excess dirt was blown off and areas that needed more attention were addressed and the process repeated. The same process was also used on the foam board installed behind the wattle wall.

The wattle wall construction took a fair



amount of advance planning and I researched real world construction methods before starting. I collected a hundred or more small sticks, removed the protruding branches and then soaked the sticks in a solution of water with a drop of detergent and left overnight. This step allows the now flexible branches to be bent around the wooden support poles without breaking. Working very slowly I wove the branches around the support poles, which I had pinned into the base earlier, and gently worked them into position. No

glue was required! The end result is very satisfactory and replicates an original trench emplacement as the construction methods are same (**photo 2**).



The first figure to be completed was the NCO wearing the M1914 service cap standing on the left listening to his soldier's field report. I replaced the existing head with another from JSM and added a shovel/bayonet to the rear of belt, as well as his combat helmet and much time was spent on the correct positioning of it hanging over his left arm.



The second infantryman wearing the burlap cover over his helmet who is giving the field briefing to the NCO figure far and away required the most work. The stock figure was a JSM Bavarian infantryman circa 1915



but I needed to represent a soldier from the 1917 period. I started by grinding off much of the existing details and then re-sculpting the tunic with Aves putty. A gas mask can and strap slung over his chest was detailed along with G98 ammo pouches. A new left hand was also sculpted holding a shovel, a commonly used tool and a nasty close combat weapon. The lower half of his over-trousers (worn over the regular trousers) were then re-sculpted so I could illustrate the heavily worn and frayed condition seen in wartime photos. The boot tightners were made with lead foil and wire and were added on this figure. This was done to illustrate this frequently accessory in period photos that allowed adjustment to ill-fitting boots. A new head was selected and carved to fit a new helmet. The burlap cover of the helmet was detailed to show a

bit of damage in the form of rips and tears. The third infantryman in the greatcoat (standing in the rear just 'listening in') was a simple conversion as I just replaced the head and added a helmet.



The final figure standing on the fire-step again has a new head and helmet and was installed in the diorama to really just show off the rear equipment and to add the feeling of constant vigilance required in a second line trench.



➤ After the wattle wall was completed the first layer of sandbags were added across the top of the trench walls. I had previously made a simple rubber mold so that I could duplicate them in quantity. Mixing up epoxy putty, I let it sit for about fifteen minutes and then just pressed the putty into the mould and popped it out. I cleaned off the excess putty with a sharp blade and let dry for another twenty minutes or so. While waiting for the first sandbag to firm up, I started an assembly line process, making five bags at a time. Then, installing them into position one by one, I used an old paintbrush to shape and push the individual bags into place, which avoided fingerprints in the still pliable putty. I repeated these steps over the period of a couple of weeks, creating approximately 100 bags, not sure as I lost count! A series of videos on the 'Last Cavalry' YouTube channel details much of

the constructions methods used. Finally more 'logs' were placed on top of the trench walls (**photos 3 & 4**). The wooden plank floor, often used by Germans instead of duck boards, is simply bass wood in different widths pressed into the Vallejo paste then detailed, painted with acrylic washes, and muddled up with acrylics earth tone washes (**photo 5**).

MG08

The MG08 produced by JSM is an incredibly detailed resin kit that features the armored water jacket shield, optical sight, and attaches to a field constructed wooden board by the use of a trench mount bracket. The MG was further detailed by adding the chains for the water jacket and a steam hose was extended into an early model water condensing can. The can was used to recycle the steam produced from the hot barrel and it also kept

the 'tell-tale' steam from being visible to the enemy. Spent shell casings can be seen scattered around the entire gun area (**photo 6**).

Trench Stores

G98 Rifles, 98az carbines, large crate, m17 stick grenades, egg grenades, a captured French helmet, small spade and large, gas mask can, various ammo cans, and discarded biscuit tins were constructed, painted and careful thought was given to the placement of every individual piece to assure artistic balance and realism (**photo 7**).

Painting the Figures: Colours Used

Andrea Flesh set ACS01 - All colours used.

Vallejo Model Colour Flesh Colours:

Base: Beige Red 804

1st Highlight: Flat Flesh 955

2nd Highlight: Basic Skin Tone 815

1st Shadow: Beige Red + Mahogany Brown 846

2nd Shadow: Mahogany

Brown 846

Lower Lip: Dark Red + Flat Flesh

Upper Lip and Cheek

Hollows: Dark Red 946

Five o'clock Shadow:

Beige Red + Prussian Blue 965

Uniform Colours

German Tunic M1910
Pattern

Worn from 1914 and beyond this tunic featured a Red piped front, rear pleats, collar, and three button cuffs. Eight buttons secured the tunic front.

Base: Andrea XNAC04

Field Grey + 5% Vallejo German Uniform 920

Shadow: Andrea XNAC04 Field Grey + 10% Andrea XNAC02 Flat Black

Highlights: Andrea XNAC04 Field Grey + 15% Vallejo Flat Flesh 955

Red Piping: Vallejo Flat Red 957

The Andrea Field Grey Paint ACS010 set is very good for reproducing the early war uniform colours.

German Tunic M1915
Pattern and Greatcoat

Introduced in 1915 to save time and assembly costs in production. The M1915 tunic is easily identified by the use of a dark green collar, simplified construction, large cuffs, and the front fly placket.

Base: Vallejo German Field Grey 830 + 15% Vallejo Flat Flesh 955

Medium Shadow: Vallejo German Field Grey 830

Shadow: Vallejo 830 German Field Grey WWII + Andrea XNAC02 Flat Black

Highlights: Vallejo German Field Grey 830 + Vallejo Flat Flesh 955 added as needed.

Collar: Vallejo German Uniform 920

Trousers

Base: Vallejo London Grey 836

Shadow and Highlights: Andrea Black Paint Set ACS002

Gas Mask and Can

Can: Vallejo US Dark Green 893

Straps: Vallejo Iraqi Sand 819

M17 Mask: Vallejo Burnt Umber 941

Filter and Lens Rings: Vallejo German Field Grey 830

Belt, Shovel and Ammo Pouches

Originally, at the beginning of the war in 1914, all issued leather goods were of a natural russet brown colour. In 1915 all leather German equipment was ordered to be blackened so a mix of leather tones can be appropriate and can add interest to your figure.

1914/15 Leather: Vallejo Mahogany Brown 846 + a very thin layer of highly diluted Vallejo Smoke 939 after Vallejo Mahogany Brown 846 has dried.

1915/18 Leather: Vallejo Camo Black Brown 822 + a very thin layer of highly diluted Vallejo Smoke 939 after Vallejo Camo Black Brown 822 has dried.

Bread Bags, Canteens, and Cup

The cloth Bread Bags were issued in various shades of Khaki and Tan. The Buttons and Belt Clip would be painted in a natural metal finish.

The wool covering the Canteens can be painted in many shades of brown and field grey. The exposed body and enamel cap



HISTORICAL MINIATURES BACK FROM THE WIRE

should be painted a light coloured Field Grey or a natural steel colour. The leather straps should be painted in brown or black with a final layer of the Vallejo Smoke 939 to add a slight sheen.

Boots

At the beginning of the war the boots were issued in natural leather. In 1915, along with all other leather equipment, the boots were blackened.

Boots 1914/15: Vallejo Mahogany Brown 846 with 10% Andrea XNAC02 Flat Black

Shadow: Andrea XNAC02 Flat Black

Highlights: Vallejo Mahogany Brown 846 - thin glaze of Vallejo Smoke 939

Boots 1915/18: Vallejo

Camo Black Brown 822

Shadow: Andrea XNAC02 Flat Black

Highlights: Vallejo Burnt Umber 941

G98 Rifle and 98 AZ Carbine

Wood: Vallejo Mahogany Brown 846 with a few thin layers of Vallejo Smoke 939 making sure that the Smoke is applied only in one direction to simulate the woodgrain of the stocks.

Metal: Andrea Matt Black XNAC02 - when dry a #2 pencil was rubbed against a sanding stick and the powder then rubbed onto the barrel, bolt and butt plate. A bit of Ammo of Mig Polished Metal 192 was used to add a few highlights. ■



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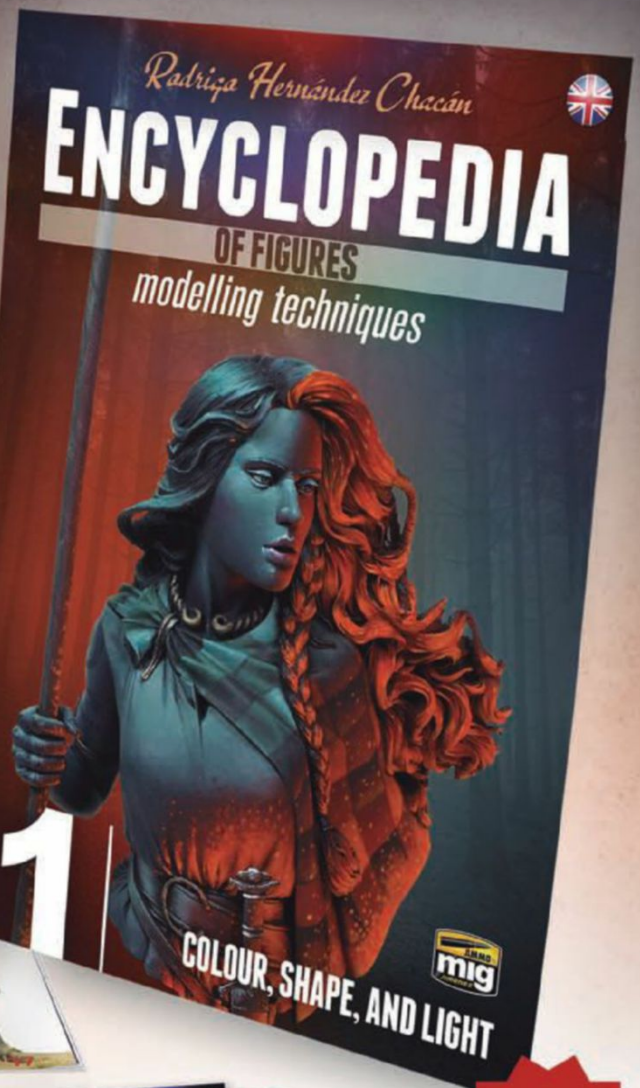
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