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NEW!

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84 pages of
features
& reviews

Super Jerry
More from the world
of Ma.K.

The Last
Hope
Mazinger Z
Super Robot

SCOUTING FOR TROUBLE

Building the AT-ST from Bandai

SMC 2019
Europe's Premier Model Show

Chris Clayton
An exclusive interview



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NEW RELEASES

FIGURE SETS

The Vallejo Figure color series consists of a comprehensive collection of color sets designed to assist the modeler in all steps and techniques of painting figures. In the design of some of these sets we have been assisted by historical and military specialists adjoined to museums and historical societies.

All these sets includes step by step by Jaume Ortiz



German Fallschirmjäger Early WWII (70.185)

This set contains the colors needed to paint the most characteristic German paratrooper uniforms of the early campaigns of the war.



WWII US Tank Crew (70.186)

This set contains the colors needed to paint all these garments and includes base colors and specific colors for highlights and shadows. Also included are colors for painting helmets and accessories.



Waffen-SS Camouflage (70.180)

A selection of colors to paint Plane Tree, Palm Tree and Oak Leaf camouflages in any of both seasonal pattern variations.



German Field Grey (70.181)

Selection of colors for painting four variations of German uniforms and the colors needed for highlighting and shading.



Face Painting (70.119)

Selection of colors for painting different tonalities of skin colors.



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British Tank Crew (2011)

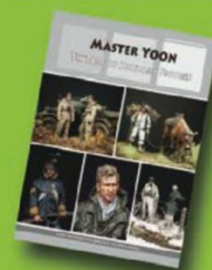


SS Officers - IAH Kharkov (2011)

Master Yoon

The Art of Military Figures

Yoon Kiyeol - The Master of Figure painting & Diorama works by Tamiya Enamel Paints
His first Gallery Book (B5 size, 92 pages by full colour printings)



<https://www.facebook.com/wolfpackd/>



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28mm unpainted model kits (available early 2020)



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Loyalty is Honour



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The Guardian

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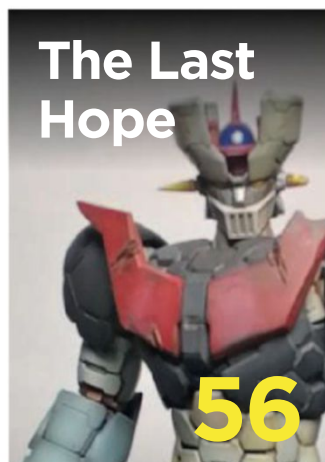
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Welcome...



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Well, it's been quite a start for our new magazine, *Fantasy Figures International*! We launched the title at the Scale Model Challenge show in the Netherlands in October and we were overwhelmed by the positive reactions and support we received from hobbyists and from those in the trade. Our Facebook page – check us out – continues to grow and it's really good to see a growing international audience, from Europe, North America and the Far East.

As with any new title, we're also finding our feet and developing our identity both as a magazine but also, and perhaps more importantly, as a community of modellers, figure painters, hobbyists and enthusiasts. We received a couple of comments about the historical figures featured in the first issue – some positive and some negative – and whether they were a little anomalous in a magazine like ours. We will continue to feature historical content in limited amounts (and we have a great World War II figure vignette by Roberto del Cima in this issue), but where we do, the emphasis will be on modelling and painting (and in this case the concept of the 'wedgie'). Our core content is very much Sci-Fi and Fantasy orientated and, going forward, we'll aim for a balance between painting and modelling. In essence, our mission is to bring you the best-painted miniatures, those that will both inspire and amaze you. We'll be featuring the best, most innovative projects from modellers across the world that will, we hope, inspire you to sit down at the bench and have a go yourself.

This issue we have a good mixture of genres. Our cover story is Juanjo Domínguez Calvo's build of Bandai's superb AT-ST. Roberto del Cima presents two articles, one on the concept of the 'Wedgie', an innovative way to present figures, and, second, a stunning post-apocalyptic imagining of Black Sun Miniature's 'Guardian.' We've got a collection of Ma.K.-themed articles, led by Bryan Krueger's fantastic 'Super Jerry' Heavy Armored Fighting Suit and complemented by Japanese master modeller Ryo Watanabe's 'Diving Beetle'. Marcel du Long combines the genres of fantasy and robots with his amazing 'Snowcamp 1919' diorama, while it's all about big robots for Luca Pirrera and his build of Bandai's Mazinger Z Infinity. Sergey Popovichenko also returns with another fantastic medieval knight. We've also got a report on some of the fantastic work on display at the recent shows in Telford and Veldhoven. Last, but by no means least, we have an exclusive name with one of the biggest names in the hobby, Chris Clayton. Enjoy the issue and be inspired!

David

David Grummitt,
Editor-in-Chief



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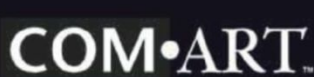
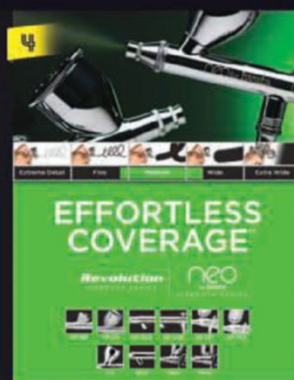
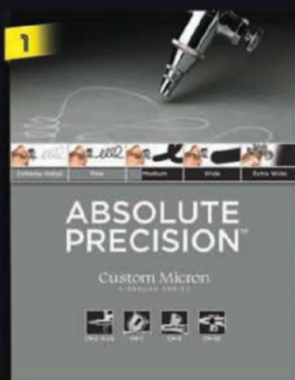
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Let's Meet The Maker

Walter Pezzali of Futuristic Robots

Paul Osborne meets the man behind some unique miniatures.



Walter Pezzali



Walter also produces a range of superbly cast historic diving suits: this is the diving suit made by the Carmagnolle brothers in 1882. Steampunk Robots anyone?

This time, our creative journey plumbs the darkest ocean depths and explores the furthest reaches of futuristic space in the company of Tokyo-based artist and creator Walter Pezzali...

So Walter, tell us a little bit about your background: I understand you have a long history with Toys, Comics and Robots, and even ran your own shop at one time?

I grew up in the suburbs of Paris in the 1970s, watching Gerry Anderson shows, Japanese animations about giant robots, reading US comics... I started to collect books and toys and became an art student with the goal of making comics myself, but I ended up opening up a shop for US comics, toys and kits in Paris instead (from 1989 to 1996). After the shop closed, I developed my career as a colourist for French comics, aka 'bande dessinée', and turned collecting, building and producing kits into a hobby and small business.

Robots continue to fascinate people - even 100yrs after R.U.R. playwright Karel Čapek first coined the name - but what do Robots mean to you, what excites you about them?

Well, to me robots are the perfect template to work with. They can be any shape you like from humanoid to a weird crawling 'thing'. They can be gigantic or tiny, shiny or rusty, dangerous or peaceful... If you can imagine 'it', then it can be a robot; there is no right answer. That's why I like making them so much, the freedom to explore ideas.

You are a well-known artist and colourist in your native France and in Japan also, how much does your profession affect your ideas and designs for Futuristic Robots?

Well, my job and making kits are almost the same thing! My energy comes from the same place whether I create colour schemes or design robots, there is no

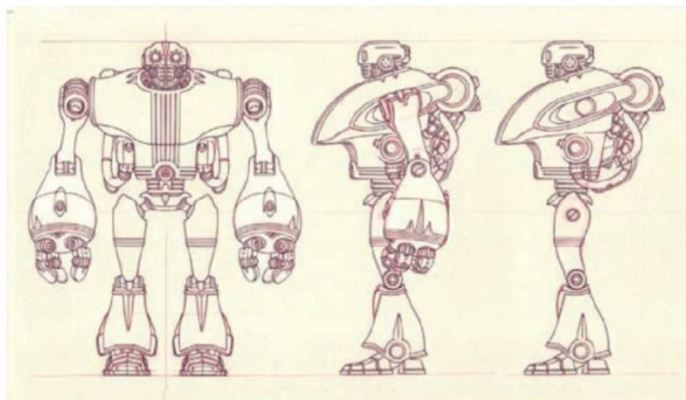
difference. My influences for both often have the same roots. One advantage to being a professional colourist is that I work with a lot of artists and sometimes this translates into collaborations when creating model kits. For example, the 'STAN' was designed by Stan Manoukian (who also does the illustrations for my diving suits), sculpted by David Richardson (who masters the diving suit kits), and my figures are often designed by another comic artist called Vince. That's the best part of this hobby, I can work with friends.

The look of your first 'Ameise' robot kits - Frigo, Vincent and STAN - was very 'mid-century modern'. I'm guessing the post-war design and technology 'boom' was also a big influence?

Oh yes! I could go on all day long about it! So to cut a long story short, in the mid 80s, when I was an art student, there were a few artists I really liked, who made comic books with a retro-futuristic feel. Around the same time publishers began to reprint a lot of vintage comics from the 50s and 60s - Dan Dare, EC comics - and this, combined with my childhood love for Gerry Anderson, artist Jack Kirby, and English/US cars of the era, helped me develop my own 'Futuristic' style.



An unpainted example of the 'Iron Mike' diving suit, an invention of the American Thomas Connelly in 1934. The suit featured a rebreather system, apparently allowing the wearer to remain submerged for up to 12 hours!

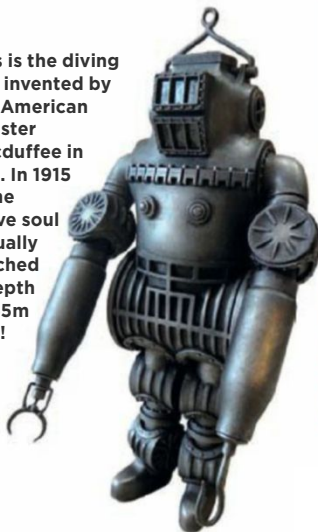


All of Walter's projects start on the digital drawing board: these are the blueprints for 'STAN'.

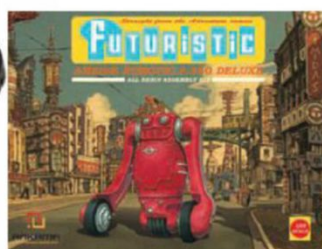


The superb detail that Walter achieves is clear in this detail of his Harry L. Bowdoin diving suit. The model stands just 6.5cm high.

This is the diving suit invented by the American Chester Macduffee in 1911. In 1915 some brave soul actually reached a depth of 65m in it!



And the finished project: the 1/20th-scale Ameise robotic STRG 01 'STAN'.



Some wonderful boxart for the 'Deluxe' robot by the well-known Anime artist Shinji Kimura.



And the 'deluxe' robot itself: the retro feel of the design is very evident in the finished model.

...and Deep Sea Diving Suits? I can't 'unsee' the similarity between them and robots now. That must've been a 'Eureka' moment for you, how did you discover them?!!

I saw a few pictures quite by chance without really thinking much more about them, until an animator friend sent me a ton of pictures he'd collected and I became 'hooked'! I saw the robot similarities and searched out all the information I could ('Cybernetic Zoo' is a great website for this). To my surprise, there were almost no kits or toys available. If I wanted 'crazy diving suits', I'd have to produce them myself! Often a new project starts from just such frustration.

Having seen your kits first-hand, I am deeply impressed by the flawless mastering and casting, can you give us an insight into your work processes?

The process is fairly simple: first, digital sculpting, then 3D printing plus a lot of fine-tuning and clean-up before finally casting. It's a simple but proven method. The people I work with are very skilled in their trade, which shows in the end results, but perfection is not cheap! My goal is to produce kits that are easy to build without a lot of clean-up or remedial work, so I can get to the paint more quickly. That is the part I enjoy most, the part where models come alive.

What now for Futuristic Robots, what amazing things can we look forward to?

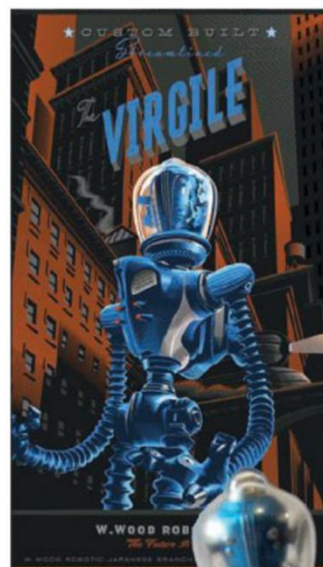
Plenty! First, I plan to produce some more robots again, after a long run of diving suits, rebooting some of my favourites from the past as well as creating new designs. I also want to expand the backstory I created around these robots. Originally they were meant to be a comic project, I have plenty of new ideas. My only limitation is the money I can invest in them. It's a slow process to do things right, but I will make my designs real.

...and finally, what would your personal message to modellers reading this interview be?

Well apart from encouraging people to enjoy modelling, I would add do what YOU like, without worrying if it will fit into a genre or a trend. Be bold, be playful! I am always happy when I see the different ways people interpret my kits. ■

Where to buy

Futuristic Robots kits can be purchased directly from the online shop at:
www.futuristicmodel.ecwid.com.



Another robot with a 50s comic book feel to it: W. Wood Robotic Inc's 'Virgile'.



The Mysteries of the Airbrush

If you are considering purchasing an airbrush for the first time or wanting to upgrade from a beginner's brush to a more advanced model, **Lisa Munro** from **The Airbrush Company** has all the answers...

Choosing your Airbrush

Here are some of the questions you will want to ask yourself when considering buying an airbrush....

What will you use the airbrush for?

There are an abundance of feature options, so you are sure to find an airbrush that suits your personal preferences.

From extreme detail spraying to maximum coverage, Iwata classify their airbrushes into five categories so you can easily find the perfect Iwata airbrushes to cover your specific needs for any project. <https://airbrushes.com/ivata.php>

You will also want to consider the following factors when choosing your airbrush.

	Extreme Detail	Fine	Medium	Wide	Extra Wide
1 ABSOLUTE PRECISION	Extreme Detail	Fine	Medium	Wide	Extra Wide
2 TOTAL CONTROL	Extreme Detail	Fine	Medium	Wide	Extra Wide
3 ALL-STAR VERSATILITY	Extreme Detail	Fine	Medium	Wide	Extra Wide
4 EFFORTLESS COVERAGE	Extreme Detail	Fine	Medium	Wide	Extra Wide
5 FULL FINISH	Extreme Detail	Fine	Medium	Wide	Extra Wide

What is your budget?

Look at your budget carefully, as getting the best you can afford now is much less costly in the long run than buying twice. This doesn't mean that the most expensive is necessarily best for the purpose.

What type of paint or fluid?



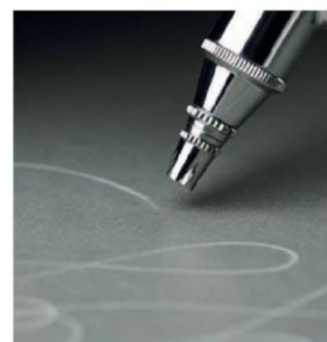
If you are spraying thicker paints or paints with heavy pigments, you will require a larger nozzle size. Airbrushes with larger nozzles such as 0.5mm will cope best with the heavier, more viscous paints. The finer airbrushes such as 0.18mm nozzles work

excellent with well thinned, finer-pigmented paints.

Iwata Eclipse Series airbrushes are known for their versatility. Eclipse's high flow allows it to atomise a wider variety of liquids with less need for reducing or thinning. Eclipse Series offers a broad spray range, as compared to other airbrushes, where it is possible to achieve a controlled fine line to controlled wide spray.

What level of detail or width of area?

Intuitively, you can assume that a smaller nozzle produces a finer spray pattern and a larger nozzle produces a wider spray pattern. However, Iwata airbrushes are so well designed and engineered, that even the largest 0.5mm nozzles are capable of producing fine lines, making them very versatile airbrushes. So it becomes a question of how fine you want to go beyond that.



The **Iwata Custom Micron Series** airbrushes are for extreme detail spraying and for airbrush users who demand absolute precision. What makes Custom Micron special is that every head system is custom matched and hand-tuned to meet Iwata's rigorous performance standards for superior atomization. Replacement Head Systems are tested and tuned to the same standards to ensure that Custom Micron will maintain its precision over time.

What degree of control would you like?

Since all Iwata airbrushes can produce fine lines, the question becomes more about how much control you want. **Iwata's Hi-Line Series**, with its Micro Air Control (MAC) Valve enables incremental control of airflow and easy adjustment for a fine to medium spray. Using the MAC Valve, easily create stipple effects by turning the valve to restrict air flow.

Choosing your Compressor

Here are some of the key features you will want to consider before buying a compressor:

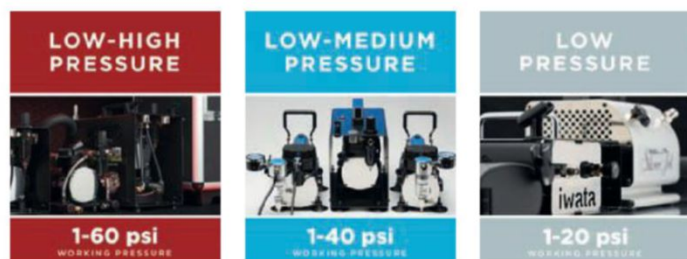


Air Pressure (PSI):

Air pressure is usually rated in pounds per square inch or **PSI**. PSI measures how much force is in a certain area. Both force and area have an inverse relationship. As the force increases, pressure increases and where the area increases, pressure decreases.

Iwata offer a full assortment of air compressors from

light-duty, miniature models to larger-scale, more powerful options. As a general guideline, miniature or small compressors are intended for light duty use at low air pressures. When spraying for extended periods of time or when higher pressures are desired, a mid-range to larger compressor is required.



Did you know? Iwata airbrushes atomise well at low pressures, extending your choice of air source to the smallest compressors. An Iwata airbrush can atomise well at just a few psi! Generally for most modelling applications you will be operating between 10 psi and 30 psi and you will need to experiment with your preferred pressure for your paint mix, atomisation and desired control over speed of working.

Duty Cycle

Knowing the duty cycle is very important before you buy a compressor. This determines how long you can run the compressor continuously. If you exceed the duty cycle, the pump will get too hot and won't last as long as it should.

This is why even on our largest compressors that can run for 60 minutes continuously (which is a lot of time when you're airbrushing models!), we suggest allowing the motor to rest for at least 20 minutes after each cycle of continuous use.

Does my compressor need an air tank?

The answer is no. A compressor tank doesn't produce air, it only stores air. If you are producing as much air as you want to use, you'll never run out of air, no matter how small the tank is. Many compressors designed for hobby use don't have a tank and if you choose one of good quality such as an Iwata Studio Series you won't get any 'pulsing' of air.

With this said, a storage tank does have its advantages. The air tank will trap more condensation than a filter alone, so compressors with tanks deliver cleaner, drier air resulting in a smoother, more controllable airflow. Also an air storage tank means the compressor motor will not turn on and off as often, so this results in less noise and longer life of the motor. An Iwata 'Handle-Tank' compressor has an air tank (0.5 litre) built into its tubular handle, also serving as a carry handle for easy mobility.

Automatic / Auto-Stop Switch

Usually present on compressors with a tank, but also on some without tanks. Iwata call their auto-stop switches 'Smart Technology'. This auto-stop switches the motor off when a maximum pressure is reached, and back on again when the pressure drops to a minimum pressure. These machines can be left on and will begin to run again only when required. This means less motor wear and less noise. These are good solution for longer periods of usage or a busy professional environment.

Air Regulator

An air regulator is an extremely important feature on a compressor. It allows adjustment of the air pressure supplied to the airbrush. Many regulators have a gauge that allows you to read the PSI. Ideal psi is determined by the airbrush, viscosity of spray material being used, user preference and in some cases by the application.

Moisture Filter

A moisture filter removes water/condensation from the air supply. Condensation coming through your airbrush, mixed with the paint medium can cause spattering or a streaky application. The moisture filter will also act as a small reservoir on a tank-less compressor, which evens out the airflow so there is no pulsing.

Note: You need to press the moisture release on the filter regularly to avoid excessive build-up of trapped condensation.

Moisture is more of a problem in colder, humid climates such as the UK, where a moisture filter is essential for all but the smallest compressors.

If you have a small compressor with no built-in moisture filter, or even if your compressor does have a moisture filter, you can add an end-of-line moisture filter at the airbrush end of the hose as a last line of defence to trap the last few drops that condense in the air hose as the compressed air cools on its way to the airbrush.

Pairing your airbrush and compressor

Some low to medium quality brands tend to be 'gustier' on air, requiring more air volume and therefore larger, more powerful and noisier compressors. While higher quality airbrushes such as Iwata need less volume of air and can atomise using lower pressures, taking out the need for a large, expensive compressor. This also means that any of our Iwata airbrushes can run from any of our Iwata compressors (unless our website states differently). Want the ease of a one-box option? Our kits include an Iwata airbrush and compressor plus an assortment of extras to get you started. ■

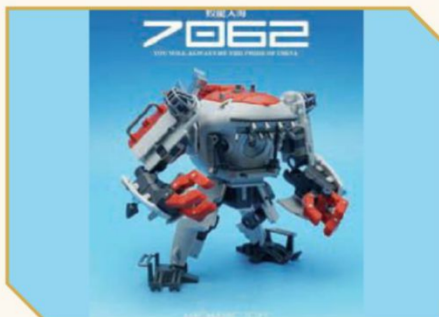


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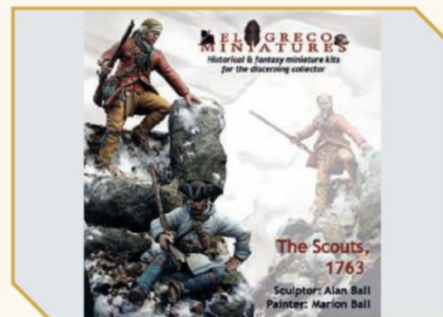
New Kit Releases



Manufacturer: Aoshima
Title: Aim For The Top Gunbuster
Kit Reference: AOS05688
Scale: 1/1000



Manufacturer: Mechanic Toys
Title: Jiaolong Submersible Deformation
Kit Reference: MHT81204
Scale: n/a, 14cm tall



Manufacturer: El Greco Miniatures
Title: The Scouts 1763
Kit Reference: EGM-5403
Scale: 54mm



Manufacturer: El Greco Miniatures
Title: Minotaur Bust
Kit Reference: EGM-BU25
Scale: 1/12



Manufacturer: WAVE Corporation
Title: PKA Wapuf K 'Kauz'
Kit Reference: MK-025
Scale: 1/20



Manufacturer: WAVE Corporation
Title: HAFS Gladiator G1/G2/G3
Kit Reference: MK-059
Scale: 1/20



Manufacturer: Yufan Model
Title: US Female Sniper
Kit Reference: YFWW35-2024
Scale: 1/35



Manufacturer: Kessel Run Kits
Title: TIE Crawler Conversion
Kit Reference: KR711-B
Scale: 1/72



Manufacturer: Kotobukiya
Title: Ultraman
Kit Reference: KP468
Scale: n/a 165mm tall



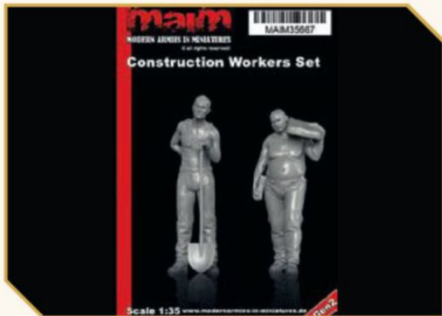
Manufacturer: NuTs Planet
Title: Lemegeton Vepar
Kit Reference: SB003
Scale: 1/10



Manufacturer: NuTs Planet
Title: Lemegeton Bael
Kit Reference: SB002
Scale: 1/10



Manufacturer: MAiM
Title: SGB Falke
Kit Reference: MAiM35547
Scale: 1/35



Manufacturer: MAiM
Title: Construction Workers: Fat Tony & Backache
Kit Reference: MAiM35667
Scale: 1/35



Manufacturer: Hexamodel
Title: Schenkel
Kit Reference: MAK36
Scale: 1/20



Manufacturer: Spira Mirabilis
Title: The Troll
Kit Reference: troll
Scale: 1/10



Manufacturer: Flame Toys
Title: Furai Model Bumblebee
Kit Reference: 04
Scale: n/a



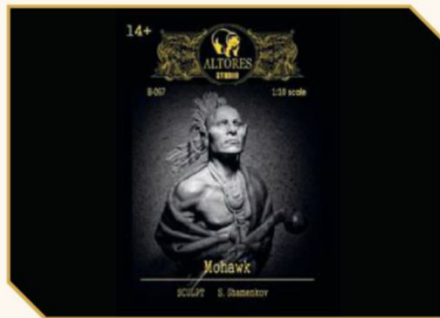
Manufacturer: Max Factory
Title: F35C Blizzard Gunner
Kit Reference: 010808
Scale: 1/72



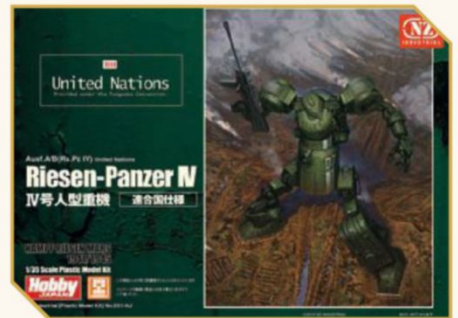
Manufacturer: Max Factory
Title: Cabarov AG9 Nicholaiev
Kit Reference: 010723
Scale: 1/72



Manufacturer: Aoshima
Title: Robonoid Captain Dice Version
Kit Reference: 055052
Scale: 1/20



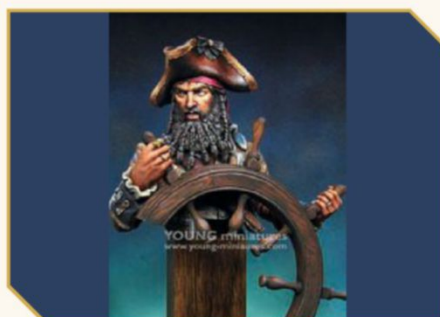
Manufacturer: Altiores Studio
Title: Mohawk
Kit Reference: B-097
Scale: 1/10



Manufacturer: NZ Industrial / Cavico
Title: Riesenpanzer IV
Kit Reference: MIM-002-HG
Scale: 1/35



Manufacturer: ETA Diorama Accessories
Title: Zombie: Walking Dead Signs
Kit Reference: 191
Scale: 1/35



Manufacturer: Young Miniatures
Title: The Pirate
Kit Reference: YH1859
Scale: 1/10



Manufacturer: Bandai
Title: Regult Tactical Pod (re-release)
Kit Reference: BAN966788
Scale: 1/72

New Kit Releases *(continued)*



Manufacturer: Bandai Spirits
Title: Kylo Ren
Kit Reference: 5058213
Scale: 1/12



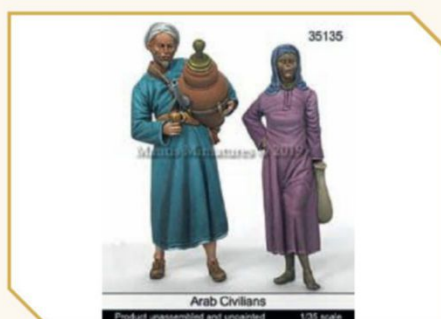
Manufacturer: Bandai Spirits
Title: EXM-17 Alto
Kit Reference: 5058913
Scale: 1/144



Manufacturer: Bandai Spirits
Title: JDG-009X Death Army
Kit Reference: 5058221
Scale: 1/144



Manufacturer: Dragon
Title: Apollo 11 Lunar Approach
Kit Reference: 11001
Scale: 1/72



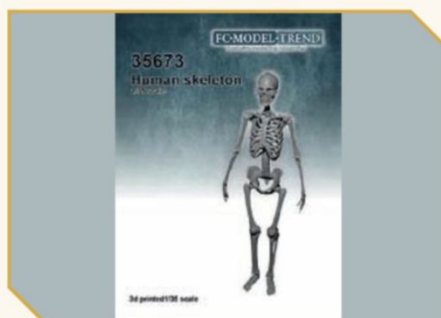
Manufacturer: Mantis Miniatures
Title: Arab Civilians
Kit Reference: 35135
Scale: 1/35



Manufacturer: Red Iron Models
Title: STR-1 Robotic Utility Rover Chernobyl
Kit Reference: RIM35044
Scale: 1/35



Manufacturer: Finemolds
Title: Air Destroyer Goliath
Kit Reference: FG9
Scale: n/a



Manufacturer: FC Model Trend
Title: Human Skeleton
Kit Reference: 35673
Scale: 1/35



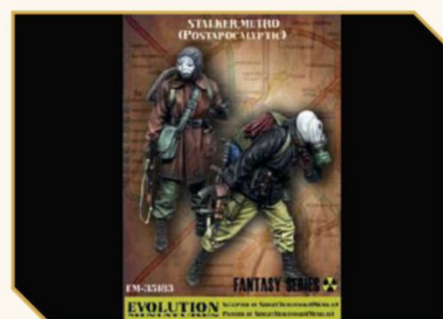
Manufacturer: Green Strawberry
Title: YT-1300 Millennium Falcon Exterior
Kit Reference: 06318
Scale: 1/72



Manufacturer: Moebius Models
Title: Creature From The Black Lagoon
Kit Reference: MMK971
Scale: 1/8



Manufacturer: Evolution Miniatures
Title: Stalker
Kit Reference: EM-35150
Scale: 1/35



Manufacturer: Evolution Miniatures
Title: Stalker Metro
Kit Reference: EM-35183
Scale: 1/35

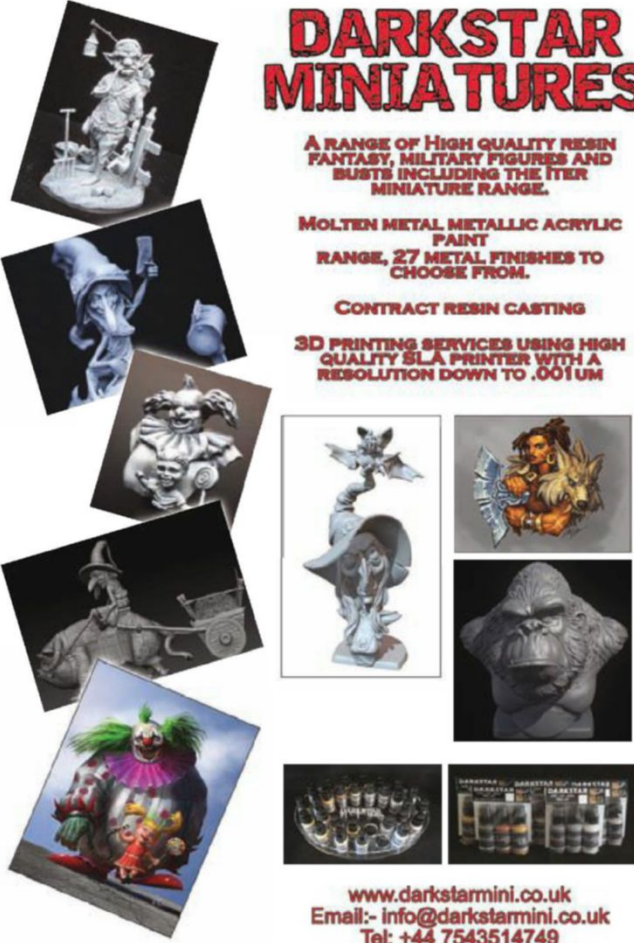
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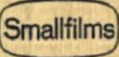
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News and Reviews

Paul Osborne reviews the hottest releases from across the hobby.

Alternity Miniatures

From what we've seen at recent international shows, large scale fantasy busts are extremely popular. They present modellers with a big canvas on which to showcase their advanced, stylistic approach to painting and personalising sculpts. So it is highly appropriate that Alternity Miniatures, a growing favourite manufacturer among post-apocalyptic modellers and FFI contributors, sent us a couple of examples of their work to review.

Adamsky (ref. AM29), a 1/10-scale bust, is flawlessly moulded in light grey resin and comes in at just under 7cm tall. The original concept is by Marco Riolo, owner of Alternity, and was modelled in 3D by João Paulo Ferreira. The torso is well defined with a clear understanding of musculature. Looking closely, both healed and fresh 'war wounds' are apparent, with several small injuries on the scalp also. Viewed from the right side, the shape and proportions of the head/facial features are very convincing, the ears being particularly good. From the left side, the full extent of Adamsky's cybernetic augmentation is apparent and the scarring where it has been implanted into the skull is the sort of detail that makes the difference between a good and a great sculpt.

It would take a far better figure painter than I to do this bust any justice but, I can imagine it really looking the part



with the technology picked out and 'lit', and some form of tribal or futuristic tattooing to add interest to the large areas of exposed flesh.

The ethos of Alternity is one of engaging young, original sculpting talent and giving it an outlet. With MadRage (ref. AM06), we have just such a piece, sculpted by Stavros Zouliatis and mastered by Gabriele Leni. MadRage is a form of 'techo-angel' complete with mechanical wings; a Pygar for the Post-Apocalypse, perhaps. The figure is sculpted in one piece, at the point of take-off, in a suitably poised and dynamic stance. Detail on the harness and 'arm cannon' is very fine. A nice touch is a selection of 'pineapple' grenades on the belt, presumably for dropping by hand in a manner similar to World War I pilots.

The mechanical wings form the other two major pieces, and were cast without any point-damage on our sample - very impressive given the dual layers of individually sculpted 'feathers' on each. The wings affix to the rear of the harness with a definite male-female location plug-socket arrangement, and can be posed at any desired angle. Madrage is supplied with a small base from which to launch himself. It is almost biomechanical in composition, being a piled melange of coiled hoses, jerry cans, skulls, tyres and other debris. This is a dramatic little figure with a vague 'road warrior' vibe in the grand tradition of 'straight to VHS movies' and one that is sure to find popularity among painters who enjoy creating contrast and modelling with their colour choices. Our thanks to Marco Riolo for providing a review sample. See www.alternityminiatures.com for the full range.



Kallamity

Defusing the notion that 'Giant Robots' are a genre specific to Japanese modelling, Luca Zampriolo is an Italian artist and sculptor known best among Sci-Fi fans for his book 'Abakan 2288'. This is a volume of vast and intensely detailed robot concept art, as well as a lavishly photographed step-by-step guide to his scratch-building processes and greebling techniques. Much of his work is so intricate that it begs repeated viewing and constantly yields previously unnoticed details.

Luca, a.k.a. Kallamity, has created a range of large scale, limited-run resin kits that most of us can only dream of. However, he has also launched a range of smaller scale offerings, some completely original and others based upon his larger designs. One such kit is the 1/144th-scale 'Bower'.

The scale is somewhat academic, but the model is comparable to a typical 'HG' Gundam kit in terms of finished size. Inside the box we find a plastic roll of green

resin parts, sealed in various pockets according to their placement - legs, torso, arms, weapons being the four main groupings. Casting quality is impressive, with so many contours and detailed surfaces that it would give styrene 'slide-mould' makers a headache. Casting blocks are all but non-existent, allowing modellers to get stuck in.

Instructions come in the form of an exploded diagram with a numbered parts key. Given the number of joints, I'd be tempted to drill out major articulation points, such as the hips, shoulders, ankles and elbows and insert 0.5mm brass rod, both from the view of adding strength and to allow for final posing adjustment before committing to CA Glue.

Painting is where this Bot will really come to life and, with careful choice of a colour scheme, will make an impact that far exceeds its diminutive size. A sheet of waterslide decals is provided to emblazon the Bower with suitable numbers, warnings and insignia. For anyone who has dreamed of owning larger Kallamity designs, or who'd like to serve their apprenticeship on a more modest release first, the Bower is a great choice. Our thanks to Luca Zampriolo for our review sample. See www.kallamity.com for details of the full and more inspirational photos of Luca's creations.





LifeColor

Among painters of larger scale figures and busts, the 'holy grail' of techniques to master (besides eyes!) is flesh-painting. Whether you prefer a naturalistic approach or a more emphasized style, the need to use a range of skin-tones is inescapable, from pinker ears to paler noses, lighter top lips to beard shadow. A figure sculpt can be made or broken by the 'modelling' it gains through painting. LifeColor paints are renowned for their quality, high pigment content and their suitability for both brush and airbrush. Painting by brush can be done 'neat' or thinned [recommended] to your preference, in layers. With an airbrush, Lifecolor thinner and low pressures are recommended for best performance.

The Flesh Paint (ref. CS13) set contains six standard 22ml jars of acrylic paint, ranging from the lightest highlights to the deepest areas of shadow. The more extreme/sparingly used shades will likely last most modellers a whole career of figure painting. The Quick Flesh Shadowing (ref. LP07) set contains five standard 22ml jars of various pigment suspensions and one of pigment remover. The idea of enhancing skin tones in this manner is somewhat new to me, but the idea of locally applying appropriate shades and then blending them/removing excess when dry does seem to make good sense and is definitely something I shall be trying.

If you are an advanced figure painter, or would like to take your painting up a level, these sets are well worth considering. Our thanks to The Airbrush Company who sell and distribute LifeColor in the UK (www.airbrushes.com).



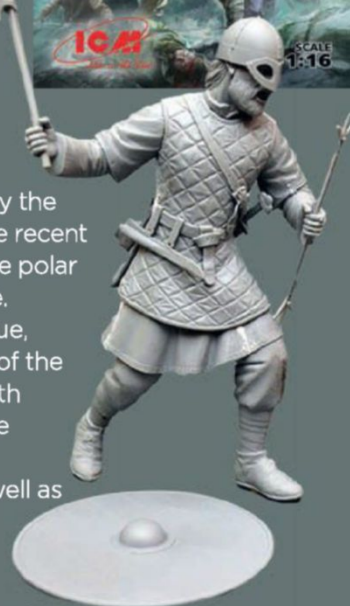
ICM

One of ICM's largest figure releases comes in the form of this suitably dynamic and threatening looking 1/16th-scale Viking Warrior (IX Century) (ref. 16301). If I was a little underwhelmed by the attention to fine detail on the recent SWAT Team release, then the polar opposite is true of this figure.

Starting with the main sprue, and the torso, the sculpting of the padded tunic is exquisite, with appropriate care given to the creasing of each individual diamond-shaped panel, as well as fine stitching and hemming at the edges. Similarly, the long undershirt has a repeating triangle motif around the collar, sleeves and lower edge. The breeches, leg wraps and shoes are equally well detailed. Buckles and belts are separate and modelled with their loose ends tucked and tied most convincingly. The clothing really is an invitation to bring your best painting game to bear. The face is shown in the midst of a war cry and is a dramatic sculpt with very fine facial hair and a high level of character. How much of it you ultimately see will depend on your choice of helmet. Two options are provided: open-faced with a nose guard, and a visored version as shown on the superb box art.

Moving onto the accessory sprue, we find a sheathed dagger, a battle axe, swords (both sheathed and drawn... the blade of which has a superb inscription in the blood groove, and would make a superb substitution to the axe as the main weapon). A large wooden shield with metal furniture and centre boss rounds things out, along with three arrows to stick into its woodwork for added excitement. A well-cast, tiered display plinth is also included and, with careful finishing, should negate the extra expense of a wooden base.

This is a superb figure to 'let rip' on, whether you portray it as a historical piece or interpret it as a fantasy warrior. The shield would benefit from some wood texture being scribed, and the sleeves would look better hollowed out where they fall open, but there is little else to remedy. No decals or painting guide for the shield art are given. The former would have been a nice consideration to younger modellers but, for master painters, this is an opportunity for personal creativity; I rather like the idea of an Octopus! Our thanks to the guys at ICM for the review sample. They're available from good model shops and the full range can be seen at www.icm.com.ua.

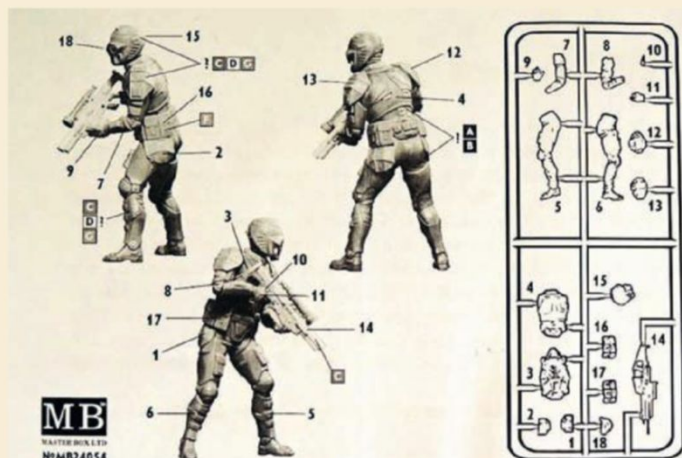


Masterbox

Ukrainian company Masterbox are perhaps best known for their range of 1/35th-scale military kits and figures, but their recent releases have diversified their portfolio both in terms of scale and genre. One of seven releases to date, Tiberious 'Ty' Constellation Hackington III (ref. MB24054) is a part of their Sci-Fi themed range of 1/24th scale kits 'At The Edge Of The Universe' comprising of mercenaries, smugglers, robots and assorted other alien 'roughnecks' who congregate in a disreputable bar that some may call 'a wretched hive of scum and villiany'.

Hackington is a Galactic Trooper, passed over for promotion, who decides to take a chance on his own. He wears a full suit of well detailed hardshell armour over a body-glove. Though seam lines on the arms and legs appear a little heavy and will need careful removal, given the complex nature of the surfaces they inhabit. The torso is moulded in front and back pieces that fair considerably better. The one piece head has a nice facial sculpt but suffers from slight mould alignment issues at the crown, although these should be easily remedied with a file. An armoured face-plate is provided if you prefer, along with shoulder/hip armour and ammo pouches for the figure's waist. The hands are surprisingly well modelled with good sculpting/finger definition and a separate thumb on the trigger hand. The proof, of course, will be in how well they grip the chunky assault rifle, the front end of which differs somewhat from the box art.

This is a useful looking figure for various diorama settings and, with careful clean-up and painting, should make for a business-like addition to your models. Another similarly posed Trooper (ref. MB24055) is also available for a more populated 'door-bursting' scene. Our thanks to Masterbox for the review sample. Their kits are available from good model shops and the full range can be seen at www.mbltd.info.



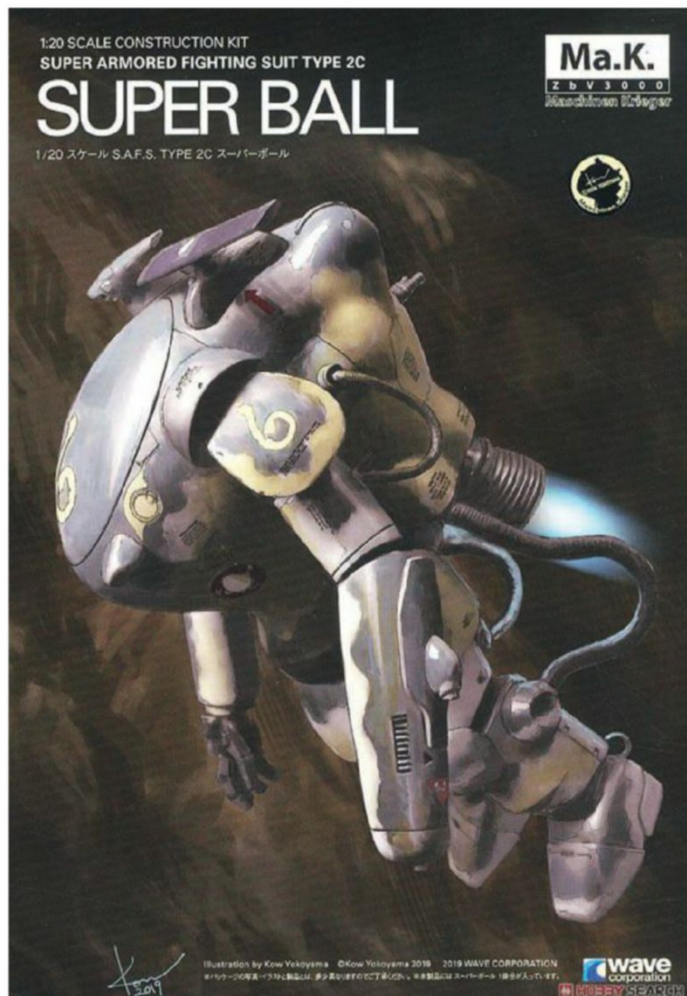
Weird Armies Reign

In our first issue we interviewed Christos Apostolopoulos of W.A.R.; this time we get our eager hands on some resin. Lois and Co Monowheel Mk.1 (ref. W19:002) looks like something from 'Popular Mechanics' magazine and may well have been influenced

by the fanciful cover art of early editions or the 'garden shed' monowheels of amateur inventors. This 1/35th-scale kit comes packaged in a sturdy, attractively stickered box along with an envelope of colour schemes and build instructions. Upon lifting the lid, the wheel itself comes as a very pleasant surprise: at 6cm in diameter a significant casting. Testament to some careful 3D modelling and mastering, the tyre tread is beautifully rendered with no mis-match, mould lines or other 'wobbles' particular to resin. The same high quality is evident on parts making up the engine, fuel tank, gas-lamps and controls. Assembly is shown in a simple exploded diagram. Care should be taken when mounting the engine, it is designed to pivot, as steering was achieved by shifting the centre of gravity to one side or the other. Dry fitting in tandem with assembly of the figure would seem to be the way forward here. The rider is a beautiful sculpt by Christos: wearing putteed boots, a wrap-over leather jacket and gauntlets, he is both distinctive and yet generic enough that any of the eight heads (of different nationalities) would be appropriate, all looking suitably frightening in various gas-hoods, masks and helmets. Accessories come in the form of numerous pistol holsters and ammo pouches. There is even a choice of Lewis Gun, LMG 08/15 Spandau or Chauchat Machine-guns, again all very finely cast.

This is a cracking little model that begs a skillful paint-job to make it the showpiece it deserves to be. Our thanks to W.A.R. for the review sample. The full range of W.A.R. products can be ordered via www.facebook.com/WARminiatures.





Wave Corporation

New for winter 2019 comes SAFS Type 2C Super Ball (ref. MK-058 3600) a welcome re-tooled 1/20th-scale kit of a popular Super Armoured Fighting Suit variant: the space-bound 'Super Ball' with rocket bells and heavy cannon. The Super Ball was intended to be deployed from giant carrier ships or from pods on 'Banana Boat' orbital launch stations, for close-quarters suit-on-suit battles and the storming of enemy spacecraft, in a manner that I imagine to be quite similar to the movie 'Moonraker'.

Previously, this model was available only as a limited edition resin conversion from Rainbow Egg or as an original 1980's NITTO kit. Injection technology has advanced somewhat since then, although collectors often seek out originals as desirable objects rather than models to build. The Super Ball is cleanly moulded in silver styrene. There are some comments online about difficulties with paint adhesion - indeed the surface finish of kit parts is glossier than typical white or grey plastic offerings. However, this can easily be overcome by gentle buffing with a propelling glass-fibre pen (of the type used to clean electrical contacts). This is a £2 item from any decent tool shop. This will 'key' the surface of the styrene without destroying any detail as even superfine Emery paper might.



With this quick and simple remedy implemented, the actual build should hold no surprises over a small amount of joint filling that is perfectly normal in all walks of modelling. Construction is clearly laid out in easy to follow stages. Some concession to English is made, though notes regarding the correct orientation of asymmetrical parts or holes to be drilled are amply explained with

infographics. Articulation of limbs is achieved with the now familiar system of Poly-Caps for much easier posability than the kits of old. The visible 'body-glove' areas at joints are moulded with a convincing rumpled look requiring no additional sculpting. Power cables are also supplied as polythene parts for ease of posing.

The eagle-eyed or Ma.k-aware among you may notice some extra parts on sprues common to the 'Snake Eye' space variant, and these would be easy enough to substitute, although not called-out in the instructions. A pilot head, with very organic looking VR visor is included, should you wish to model an open 'lid'. Perhaps the nicest inclusions are slide-moulded engine bells, which are a vast improvement over the two-part Saturn 5 rockets of old. A set of insignia and warning decals round things off; who knew Health and Safety would still be a 'thing' in the 29th Century?!? Among the more amusing markings are a dancing Egg, a Banana, and a 'Flying Toilet' (which is a long-standing joke on the undeniable similarity to the body shape of SAFS suits).

This kit is a very welcome addition to the new-tool Ma.k universe whether you are an old-hand or wanting to try your first Kow Yokoyama model and, as the saying goes, 'You gotta build 'em all!' Our thanks to the WAVE Corporation for supplying a review sample; it's available from specialist model shops and online retailers. See www.hobby-wave.com/products/mk058 for more details.

'Undead Giant',
a conversion
of the Games
Workshop kit

The work of Chris Clayton needs no introduction from me. His sculpted and converted pieces, beautifully painted, are of the highest standard. I first became aware of how good Chris was when wandering around looking at entries after I had finished judging my assigned class at Euro Militaire in 2008. Scanning the tables, my eye was drawn to 'Giant Killer' a piece that Chris had sculpted. The composition was very effective with the Giant Killer standing on the head of his latest victim. The workmanship was excellent, the realism of the disembodied head uncanny and the detail on the full figure was stunning; however it is the synergy between the head and its executioner that makes this piece for me. Working on two subjects that are, in essence, of a different scale but share the same space, is very problematical but through his skilful application of paint he had tied them together making the whole scene believable.

I met up with Chris at Sale Model Challenge and discussed this article. We both wanted to include thinking and concept when approaching a subject rather than a 'how to' Q & A session. Once home, I pinged some questions over to Chris and he was very generous in giving time to thinking about the answers.

I started off with how Chris got into the figure modelling world.

"I came to figure modelling from two different angles. Seeing a display of historical miniatures from various periods of antiquity in a local model soldier shop and also staring in wonderment at a cabinet of fantasy miniatures

'Bring Down the
Beast', a fully
scratchbuilt
vignette in 1/35
scale

Chris Clayton

Master Craftsman

Robert Lane speaks to one of the biggest names in the hobby.

in a shop selling role playing games. I was relatively young at the time but I knew that these were not toys and I think the duality of the fantastical and the historical caught my imagination and I knew I wanted to be involved somehow. It was a little later before I first started to actively model and paint figures, Citadel Miniatures were the most readily available but also I was converting Airfix multi-pose military figures into fantasy and sci-fi subjects. Reading both White Dwarf and Military Modelling my influences were from both sides, the illustrations and paintings of John Blanche, the exquisitely painted figures of Fraser Grey and the scratch



**'Clan Rat',
a full
scratchbuild
in 1/15 scale
that Chris
completed
in 2011.**

built figures of Bill Horan. I also used to attend a local annual model show where I met Derek Holmes. He was a huge source of knowledge and taught me a great deal about sculpting figures from scratch."

I was interested in the initial process Chris uses at the beginning of a project.

"Nearly all of my projects begin with a definite mental image of the finished piece. This image is then recorded and expanded upon in one of many sketchbooks I always carry with me. I'll break the image down into why does it look like this, how does this piece of equipment work, what is the background or purpose of this character etc. Then through intense research into materials, armour, artefacts I can support the idea and in most cases, even though it's a fantasy subject, real-world references create a credible character and convey a convincing 'reality'. Once this is done the sculpting/realisation can begin and even throughout this process there may be some minor changes to pose and smaller details or colour and painted finish it will rarely deviate from the original vision."

Chris has sculpted pieces commercially, some for his own purposes. I asked whether working on commercial pieces placed limits on his creativity or freed him up enabling him to focus purely on the sculpting.

"I try not to let working on commercial pieces place any restrictions on the way I

**'Shroomancer', another
Games Workshop figure
finished in 2019**



**'Fight or Flight',
another full
scratchbuild in 1/15
scale from 2007**



'Empire Knight', a Games Workshop conversion from 2009



Games Workshop's 'Knight Palladors'



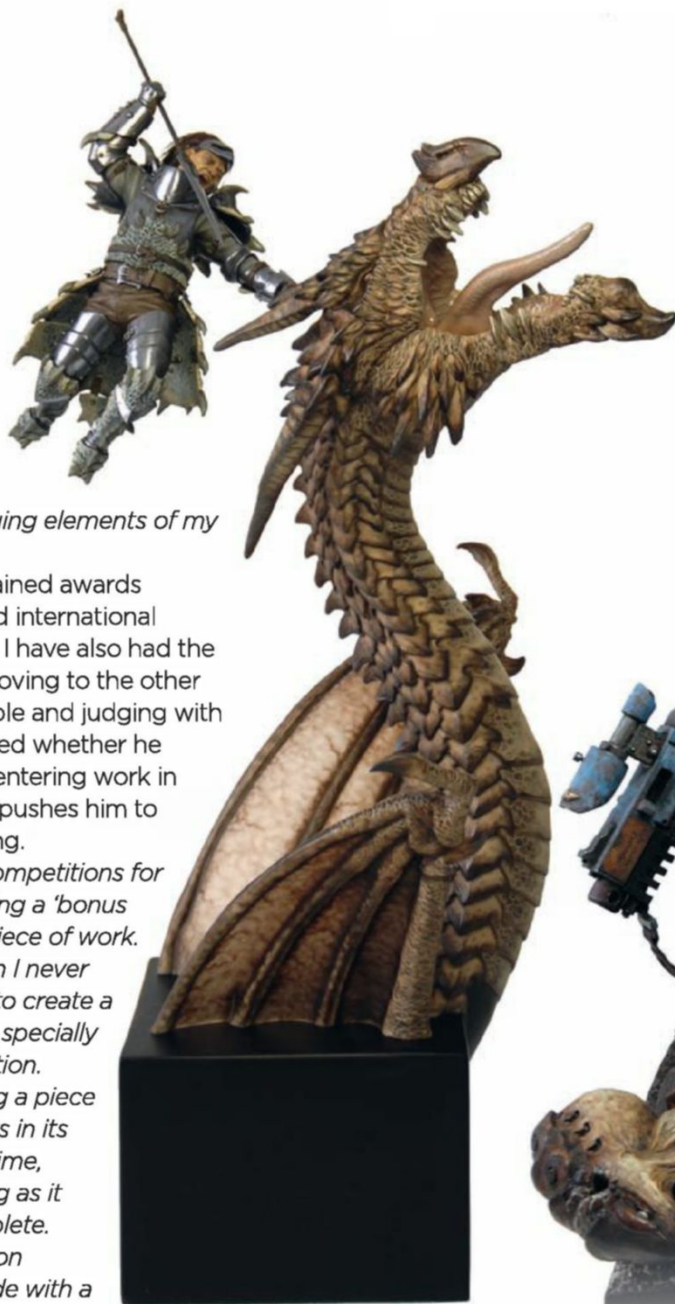
'Deathguard', a Games Workshop conversion from 2018



approach or create a piece. Obviously some thought has to be given to the way a piece is broken down for the production process but as I handle all of my own casting I can take a few more risks than a production outfit would. I look at casting as a process not dissimilar from sculpting or painting. There are materials, chemicals and hardware involved that all have the capacity for experimentation and innovation. I approach casting and production from a research and development angle and like to push the capabilities of what is possible from the materials involved. This ultimately can be time consuming and expensive which is why I produce infrequently and in very limited numbers.

Producing commission pieces for other companies to handle the production is a slightly different matter. I have to be mindful of their production process and try to make the piece as painless as possible to produce while trying to minimise the compromises on design and sculpt. I have been fortunate however to work with individuals who are happy to give me full control of design and sculpt and who are able to handle some of the

Dragonslayer, a full scratchbuild in 1/15 scale won Chris Best of Show at Euromilitaire in 2010



► *more challenging elements of my sculpts."*

Chris has gained awards in national and international competitions, I have also had the pleasure of moving to the other side of the table and judging with him. I wondered whether he thought that entering work in competitions pushes him to keep improving.

"Entering competitions for me is like having a 'bonus ending' to a piece of work. By that I mean I never really set out to create a piece of work specially for a competition. When creating a piece it usually exists in its own span of time, it takes as long as it takes to complete. If its completion should coincide with a competition then I will enter it if it's appropriate. Creating solely for competition puts too much pressure on me and there is a level of 'expectation' then placed upon the piece, I will certainly not rush a piece for a competition, if it's not finished to a standard I am not satisfied with then it doesn't get entered.

Standards, fashions and styles change so frequently on the current international competition scene that to improve your work based upon these criteria just for competitions may put you at risk of being too concerned with following trends and creating work that loses some of its individuality. Personally I seek to improve my work through innovation, research and some isolation from the ever present 'noise' of social media. Looking to other disciplines (not just confined to model making) is always a good way to improve, learn new skills and experience new ways of thinking."

In 2010 Chris was awarded Best Of Show at Euromilitaire for this Dragon Slayer. This was the first fantasy entry to win this accolade and I asked him whether he thought it had altered the way figure modellers looked at fantasy and sci-fi models.

"I'm probably not the best person to answer that, but winning any award at Euromilitaire was always a huge privilege for me. Winning best of show with a fantasy piece was a very significant event in my personal timeline.

Chris's stunning conversion of the Forgeworld's 1/15-scale Ultramarine



For me, the competition at Euromilitaire had always been a benchmark for excellence in military and historical figure modelling, let alone the incredible levels of scale modelling on display. Entering the competition had always been a passion, but the level of work was always so high and a little daunting. When fantasy subjects were given their own separate categories I knew that there was no reason not to enter. Interest in the fantasy categories grew over a couple of years and by the time I won best of show there were some significant painters and sculptors entering.

I would like to think that winning best of show in a competition that was considered to be the very best in military and historical subjects helped to change peoples' perceptions of what a fantasy piece could be and that it could be accepted amongst other more traditional works. It is great to see how fantasy subjects

Games Workshop's 'River Troll' painted by Chris in 2010



'Giantkiller', a full scratchbuild in 1/15 scale completed in 2008



AT THE BENCH CHRIS CLAYTON MASTER CRAFTSMAN



'HU2H', a fully scratchbuilt bust in 1/6 scale, completed by Chris in 2017

FAR LEFT: 'HUSH ver 1.5', another full scratchbuild in 1/6 scale

'Horticultural Slimux', a 2018 Games Workshop project



which aids my own work on an almost daily basis. My favourite aspect of Japan, however, is its impenetrability. Having visited and travelled around Japan it is a realm of contradictions and juxtapositions, old and new, spiritual and secular, simple and complex. It is a puzzle of which I will never tire."

Finally, I asked Chris what it was that kept him in the world of figure modelling.

"The endless stream of projects and ideas still to realise is my main motivation to continue working as I do. I have said before that I keep a sketchbook with me at all times as I'm always thinking of new projects and new ways to work or problem solve. As a result I have many, many of these books filled with ideas and potential projects. I'm never without a project and work on several at the same time, each one problem solves or enlightens another. I also like to build bridges when I can and frequently crossover into other model making and craft-based disciplines. This keeps me fresh and I invariably find techniques that will crossover from one genre to another and knowledge that will transfer.

Figure painting, modelling and model making in general has grown and expanded so much that we live in a time of great choice, resource, and enthusiasm. We literally have a world of knowledge at our fingertips and I believe if this knowledge can move freely and encouragement can be given to younger generations then there is no reason why we can't all enjoy the world of figure modelling for years to come."

'Laputa', a Fine Molds kit conversion finished in 2013



▶ have captured the modellers imagination over the past decade or so. The sheer breadth and choice of figures, kits, tools and paints that are now available to anyone wanting to start, continue or improve in the realm of fantasy and Sci-Fi modelling is astounding and demonstrates a real health to the hobby."

I know that Chris has a great love of Japan and has visited the country several times. I was interested whether this had influenced his work.

"I have had a deep interest in Japan, its history and its culture for as long as I can remember. Obviously it wasn't long before my interest in Japan and my interest in model making crossed and this opened up a lifelong path of inquiry and research. Over the years I have become a serious collector of Japanese 'garage kits' and Maschinen Krieger (Ma.k) as well as some more mainstream mecha kits. The works of Takayuki Takeya are especially cherished pieces in my collection as I believe he displays one of the most creative minds and storytelling abilities of a generation.

These influences are incorporated into my work in a more indirect manner though. I am fascinated by the approach that Japanese model makers take to their pieces along with their methodology, tools, materials and techniques.

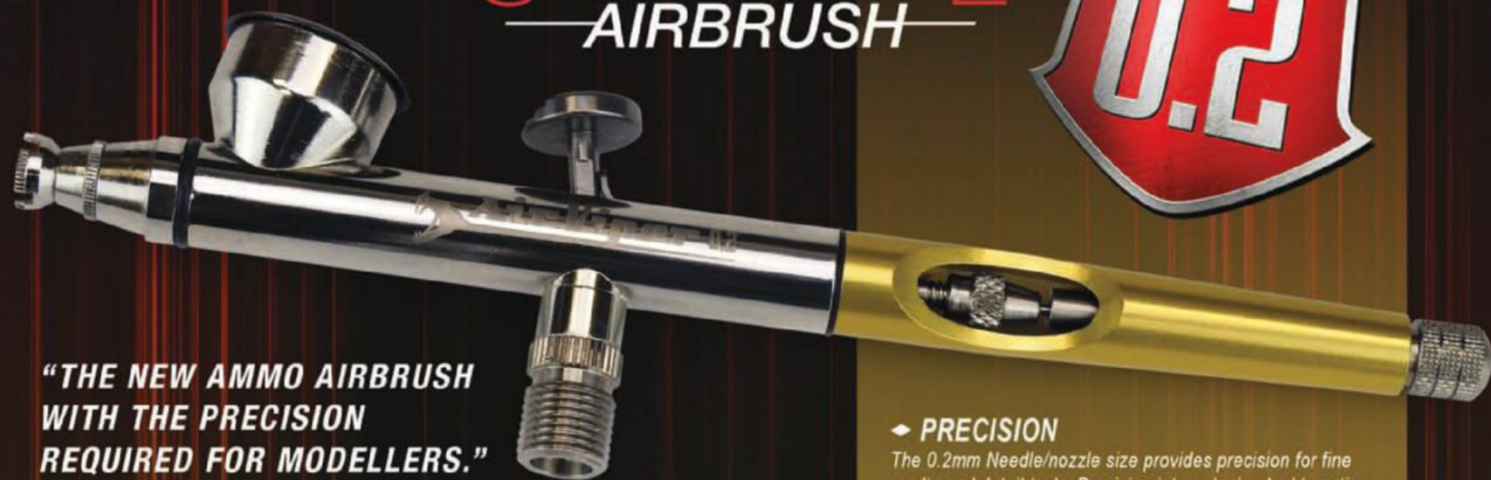
I have sought to build up a reference library

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Bryan Krueger builds the Heavy Armored Fighting Suit 'Super Jerry'.

The Heavy Armored Fighting Suit (H.A.F.S.) Super Jerry is an improved version of the H.A.F.S. Jerry. In the lore of S.F.3.D./Maschinen Krieger, the H.A.F.S. were competing designs to the Super Armored Fighting Suit (S.A.F.S.) Mk1. The Jerry mounted a heavier laser and more armour so required a heavier chassis. The Jerry was also less expensive to manufacture and was kept in production even after full production of the S.A.F.S Mk1 started.

The H.A.F.S. Jerry first appeared in kit form in 1984 as part of the S.F.3.D. storyline created by Japanese artist Kow Yokoyama and a few collaborators. The kits were released by Nitto but were a niche series even in Japan. The series was cancelled in the late 80s but brought back in the late 90s. Kow built the original Super Jerry model in 2000 using the Jerry kit and added or modified a few details to make a new design. In 2009 Wave used the original Nitto molds with new parts to release the Super Jerry/Giant Floh combo kit. It included parts to build one of two versions.

The Build

This build is mostly straight out of the box. These Nitto/Wave MaK kits are so well detailed that very little is needed to improve them. The kit includes poly caps, metal screen, wire springs for hoses, copper rod, mechanical fasteners, and

coated wire for power or hydraulic lines.

The kit build is pretty straightforward. It includes a partial interior but I chose build the model closed up, so I omitted most of the internal parts. Some minor clean up was needed for the complex seam lines on the main body and leg assemblies. Major seams were filled with epoxy putty and any minor stuff was filled with Mr. Surfacer 500. I also used an old brush to dab Mr. Surfacer 500 around the hull and foot plates to create a rough cast looking texture.

I added a few minor details as I went along. The first was to replace most of the kit's moulded-on bolt and rivets with Aftermarket ones. It wasn't necessary but does improve the definition. The only other improvement was replacing the kit two-piece plastic rocket tubes with aluminum tubing. I also replaced the mounting straps and included some detail for a wired firing mechanism. One item I did skip in assembly was using the poly caps for the 'knee' joint. I've built a couple of Jerrys in the past and it never fails that the thin plastic of the leg around the joint eventually splits. It's my theory that mineral spirits used in the weathering process cause the poly cap to swell and put pressure on the joint. I simply omitted the poly caps and glued the joint solid.

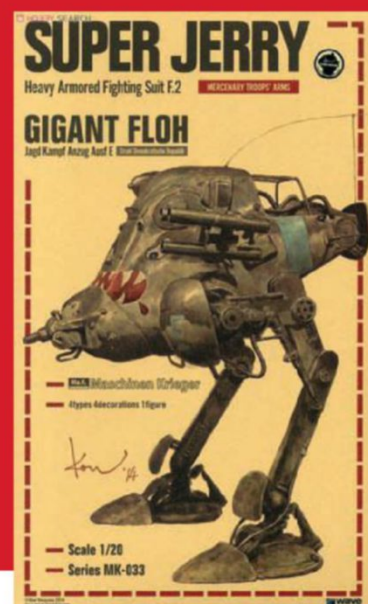
The kit does not include any ordnance so I made some simple rockets from styrene tube and the Wave Option Parts. I chose to use the provided wire rod to make the various grab handles instead of the plastic kit ones. Small weld details were made with epoxy putty. I could have gone crazy with adding other details, but I really just wanted to have fun painting the model.



The assembled H.A.F.S. Super Jerry prior to paint. You can see where Bryan has added the Mr. Surfacer to enhance the surface texture of the kit (in light grey) and the aluminium tubes to replace the kit's rocket launchers.

BE INSPIRED

Wave Corporation 1/20 Super Jerry Heavy Armored Fighting Suit F.2 'Gigant Floh' (ref. MK-033).



3



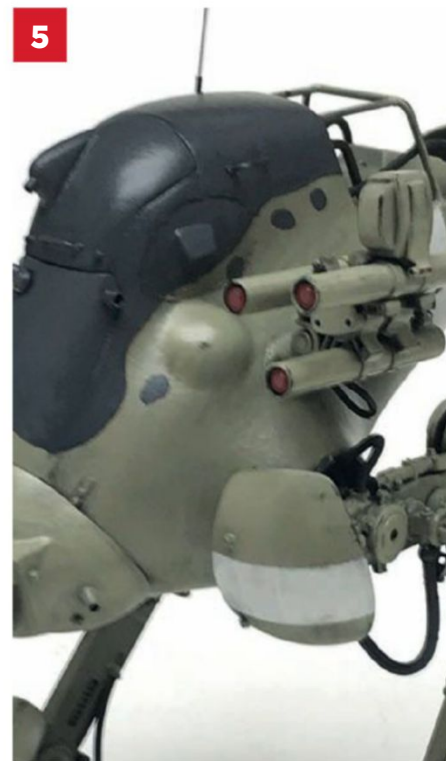
The initial coat of paint, applied by brush, was Vallejo Grey Green (70.866).

4



Here you can see the effect of the highlights, applied by adding some Sunny Skin Tone (70.845) to the Grey Green. This gives a pleasingly cinematic appearance to the model.

5



The H.A.F.S. is beginning to take shape with the camouflage and detail painting.

Paintshop

I used Armory Black rattle can primer to lay down a tough solid base coat. For this build I decided to attempt my hand at Kow's unique loose hand-painted finishes. Kow hand paints most of this models with Gunze Mr Hobby paints that are thinned with Gunze Mr. Colour Thinner. He applies the paint in thin loose coats and as he paints, the layer just applied reactivates the prior layer because of the lacquer thinner to create a very unique finish. I was going to paint this one indoors so a bunch of stinky lacquer fumes were out of the question. I chose to replicate this finish as best I could with Vallejo Acrylics. The initial base colour was Green Grey. I thinned the paint with Golden Airbrush Transparent Extender and applied with an old #4 round brush and kept the brush strokes loose (aka sloppy). The additive increases the transparency of the paint and allowed me to apply multiple layers and gradually build up the finish. I wasn't concerned with a solid coat so areas of the black base paint were still visible on the underside or inner corners of details.

After the initial coat was applied, I added a couple of drops of Sunny Skin Tone to create a lighter version of the base colour. I added few more drops of the transparent extender and applied the next layer of paint but focused more on the upper areas that would naturally catch light. In a way, I was treating this like painting a figure with forced highlights and shadows. I repeated

this process a few times until I was happy with the result. At this point, the paint is smooth but brush strokes are still visible from the numerous layers. This gives the model a more artistic/illustrative finish as opposed to an even application of paint laid down with an airbrush. I had to let the model set for a day while the multiple layers fully cured. I next used German Grey as the base for the camo pattern. I used the same process but instead of Sunny Skin Tone, I used Sky Grey to lighten the subsequent layers. Next I applied the white ID bands. For these I first used Tamiya tape and masked off the straight lines to act as guides. I used Vallejo Flat White and only thinned with water so I could have a more opaque white in a few passes.

When the paint was dry, I applied a coat of Gunze Semi-Gloss from a rattle can. I next applied a few kit decals and a few from the spares. I painted over the '71' and 'K' with a small brush and a custom mixed light blue grey. I didn't keep track of the colours that time. Using Vallejo Calvary Brown, I painted the 'X' kill mark and picked out a few small details to add a bit of colour. Hoses, pipes and minor details were picked out with Black Grey.

With the rough hand-painted finish, the model already had a slight weathered look but the next steps was to really dig into the weathering. I first applied a rusty-brown-grey filter from Abteilung 502 oil paints. This shifted the colour, added some warmth to the finish and unified some of the effects. Next I applied a dark brown wash to highlight all the wonderful small details. With Vallejo paint I applied small chipping effects around the model to represent wear. I added a little white to the base colours of Green Grey and German Grey to create the chipping colours. These were applied with a torn piece of sponge or a #00 round brush. Next I used Vallejo Black Grey and German Camouflage Brown to accent some of the lighter scratches using the same sponge or brush technique.

I wasn't done with washes. In fact they are probably my favourite effect to add to a model. I went back over areas with MIG Productions' Neutral Wash and MIG Productions' Dark Wash and really started to work on the various mechanical areas



6



The white band across the rear was applied with Vallejo White (70.951). Tamiya Masking Tape was used to demarcate the area; it's vital to use a high quality, low-tack masking tape for delicate jobs like this.

7



A good view of the various weathering effects: subtle paint chips and washes give an appropriately battle-worn appearance.

like the engine deck and joints to represent built up grime. I picked out a few areas with rust colour oil paints to add some variety. Next I mixed around 50/50 Neutral Wash and Dark Wash and applied speckle effects around the model. Like the washes, I focused on the mechanical areas that would see the most use. Next, I thinned AK Interactive's Engine Grime and speckled that on the same areas just not as heavily.

The final bit of weathering was adding the dirt effects. I heavily thinned Tamiya Flat Earth and airbrushed this onto the lower legs and underside of details for the first round of earth effects.

Next, I made a mixture of AK Interactive's Earth and AMMO's Light Dust and European Earth pigments and some thinner and speckled this on the feet and lower legs. I applied several variations of this, adjusting the ratios as I went along. When this step was dry, I applied the same pigments dry to add some dust effects to the legs and engine deck. These dry pigments were set with thinner. I went back over the dust effects around the mechanical joints with dark washes to simulate oil stains. A few more wash applications and speckle effects were added just because I enjoy the process so much. And then I finally called it done.

8



Dark washes around the joints reinforce the impression of a veteran war machine. You can add some gloss varnish to a paint wash or use on the many commercially available products to mimic the appearance of grease and oil.

Final Thoughts

I have been building S.F.3.D./ Maschinen Krieger kits since they were first released in the 80s. They are such a joy to build and offer endless opportunities to customize and finish without concerns for absolute accuracy. New kits are being released on a regular basis again so I'm looking forward to my next S.F.3.D. build. ■





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G-day... from Down-Undal



Boeing-737 painted in Qantas Airline by Jim Pearsall, member of the Craig Hewitt/Phoenix Chapter of the IPMS/USA. The kangaroo was printed **directly** onto our TCP-900 masking paper from Jim's computer, then cut-out as a mask.

PAINT SETS

- TCP-10601 Southeast Asia Camouflage Schemes I & II
- TCP-10602 Modern Radar Dispersers
- TCP-10604 ANA WWII Aircraft, Set #1
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The Lion's Courage

Sergey Popovichenko

paints a Pegaso knight.



'The Man-at-Arms during the Middle Ages was a knight, his horse not only an instrument of war but also the hallmark of social class, the fundamental element of a whole social organization, of a philosophy of life. But beyond this outward appearance, the decisive element of medieval warfare was the armoured warrior on horseback. This required a skill that could not be improvised; it was profession of arms that began at an early age. For this and to learn the ethical principles and the code of knightly conduct – the code of chivalry – the young boy who had the proper birth was lodged with a knight who was his teacher. Finally, he became a knight himself, transformed through a religious ceremony and with a status comparable to that of a priest. He took an oath to which he remained bound for life. The end of Middle Ages also saw the end of the knights, if not the ethos of knightly chivalry. The real essence of a knight was war and he embodied the whole military potential of the age.'

As many people know, the Middle Ages and knights are probably my favourite miniature theme. Armoured warriors look very spectacular. The fourteenth century is especially attractive to me. This was heyday of chivalry: the armour and weapons look diverse and very aesthetically pleasing, with equipment that combined metal, leather and fabric elements, and with a complicated system of heraldry that wonderfully complements the rich images of warriors.

Pegaso Models once again pleased connoisseurs of miniatures by recently releasing an impressive 75mm figure of a fourteenth-century knight. The sculptor of the figure is the wonderfully talented Richard Galicek. The figure is cast from resin, but the sword in the sheath, the dagger and the base are made of white metal. Casting, as always with Pegaso, excellent quality.



The knight is wearing a bascinet with a visor and a chain mail hood, a quilted cape with heraldic lions on his chest, plate armour, chain mail and gloves with metal and leather elements. The knight is armed with a large axe, a sword and a dagger. I was honoured to be asked to paint the box art for this superb figure. The figure was partially assembled by the manufacturer when it arrived. The helmet's visor and hands were already glued, probably to protect against unscrupulous individuals trying to cast pirate copies.

Preparation

Since the casting is of a very high quality, the details of the figure required minimal preliminary processing. Mould lines were cleaned with a model knife with interchangeable blades, files and fine-grained sandpaper. Wire rods were glued to the legs to ensure the figure was securely attached to the base, as well as to ensure that the figure is mounted on a temporary stand during painting (**photo 1**). The places of attachment of the hands and sword, as always, were also reinforced with metal pins (**photo 2 & 3**). To attach the parts I used liquid superglue, but first the figure was degreased with white spirit and an old wide brush.

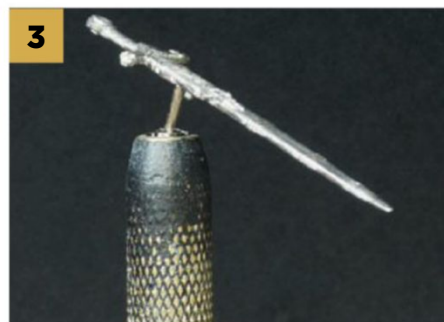
At this stage, the figure should be installed on a temporary stand in order to avoid touching the painted surfaces with your fingers. I did not attach the hands and the axe at this stage, as they would interfere with painting. Also, I made the sword detachable by using a short metal pin to attach it to the body. There is a sharp spike on the back of the axe. I



thought the resin was a little fragile so I replaced the spike with one carved out of steel wire. The assembled figure (**photos 4 & 5**) was the primed with an aerosol can of grey primer from AK-Interactive (AK1010).

The Base

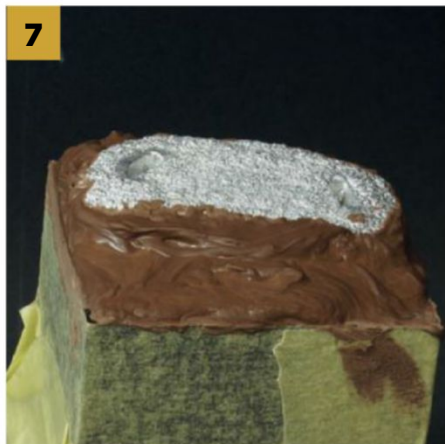
I always think about and make up the base at the initial stage of working with a figure. I chose a square wooden stand, 5x5 cm, and protected it with masking tape. I glued the kit figure stand onto the wooden base with super glue. Moreover, I stuck it on two pieces of a wooden ruler to raise it above the main base (**photo 6**), so the figure would look even more imposing.



BE INSPIRED

Pegaso Models 75mm Knight XIV Century (ref. 75-132). See www.pegasomodel.eu.





I filled the gaps with a brown acrylic putty used for filling wood (**photo 7**). However, you could equally use of the special textured paint ranges from the major paint manufacturers for this. I decided to suggest a fragment of the landscape in the form of lumpy mud, muddy after the rain (**photo 8**). It will look gloomy and well emphasize the bright colours of the knight's surcoat. For making the groundwork, I always use a mixture of white PVA glue, sand, pebbles, crushed cork, model grass and small roots. You can vary the density of the mixture to your needs, making it lumpy or smoother. I also glued several suitable roots to the surface of the soil to simulate a broken shrub, and added some grass from dried plants (**photo 9**). Now you can try on a knight on a completed base (**photo 10**). Remember, a well-made scenic base is an important part of any project like this.

Painting

I love to create a dramatic and gloomy aspect to my warriors of past. The main methods to achieve this are muted dirty shades of clothing, imitation of signs of wear, damage and wear on the figure's equipment and weaponry. This style is very suitable for our knight. He looks impressive and confident; I imagined him standing under the autumn sky in the wet with rain, trampled by hundreds of feet and hooves on a battlefield of the Hundred Years War. The battle is over and the knight's axe covered with the blood of his defeated foes ... I also decided to use red and yellow typical of English heraldry of the period. Remember, medieval heraldry followed very strict rules, so it's important to do your research. I wanted to paint golden lions on a red field, albeit without reference to any specific individual.

Face Paint

I always start painting figures with those parts that are bare skin. I use an acrylic and oil paint mixed technique. Acrylic paint acts as a foundation upon which the oils are applied. While the acrylics are opaque, the oil has deep natural colours and a transparency. It allows you to easily achieve the desired contrast and smooth transitions, imitating well the appearance of flesh. The base layer is a mixture of Vallejo model Color 927 Dark Flesh (70.927), Orange Brown (70.981) and Off-White (70.820). The acrylic paints absorb part of the oil, reducing the naturally glossy appearance of the latter. I used Abtelung 502 oil paints to easily obtain smooth tonal transitions with some deep saturated colours. The main technique when working with oil paints for me is shading. My technique is as follows: smears and oil stains are applied to the painted surface, which are then shaded (in different directions) with a clean, dry brush, without the use of any thinner (**photos 11-16**).

My mixture for the shadows (all Abteilung 502 oils): ABT215 Flesh

Shadow, ABT092 Ochre and a small amount of ABT025 Warm Red. I applied the mixture with strokes in the shaded places with a thin column brush No. 1.5 and blend it with a clean, dry brush. I use No. 2 column brushes for blending. The movements are very light and careful, so that the oil is precisely shaded, but not totally lifted from the model. Some of the deepest shadows were subsequently added with ABT004 Bitume and ABT025 Warm Red. My highlighting mixture was ABT135 Light Flesh Tone and a small amount of eye shadow mixture. The final highlight was with pure Light Flesh Tone. Of course, this is not done in a single session. After the oil paint has dried, you can add contrast, deepen the shadows, accentuate lightening, and depict wrinkles.

Now you can start drawing eyes. This is the most important point of painting any face and I perform it after completing work on the skin. The main thing in painting this detail of the figure to depict a meaningful, focused look. First of all, I painted the eyeballs with black acrylic (**photo 17**). If you make a mistake, you can correct it with flesh color. Then, with the ABT135 Light Flesh Tone, I neatly, with a thin brush, outlined the white of the eye on one side of the eyeball (**photo 18**).

The beard and eyebrows are painted with Vallejo Burnt Umber 70.9431 and some Vallejo Hull Red 70.985. The highlights were Vallejo Hull Red 70.985, Vermillion 70.909 and Bright Orange 70.851. It was finally highlighted with Bright Orange and a little White (**photo 19 & 20**).

Chainmail and Armour

When I paint metal, I try to achieve maximum contrast. Tonal gradients from maximum light to maximum dark across the surfaces. The aim is to darken the grooves and troughs and also highlight



as brightly as possible all the edges of the armour or weapon. The chainmail was painted with Vallejo Black 70.950 (**photo 21**) Then I drybrushed it with a mixture of Black and Silver 70.997. Several rows of rings along the side panel and chain

mail were also painted with Gold 70.996. The armour itself was basecoated with a mixture of Silver and Black. For first time I did not use acrylic or oil paints to shade and highlight the armor. Instead I applied acrylic paint designed for stained

glass by Marabu. I don't know if it is available in your region, but you can use any paint for acrylic-based paint stained glass. It has a certain transparency and gloss, which works well for metal. I used the Marabu Kakao 295. It has a nice rich brown hue and the metal shines well through it. For the deepest shadows, I added Vallejo Black added. The recesses and joints of the details were outlined with Vallejo Black to avoid unnecessary shine in these places. The edges were then finally highlighted with Silver and a little Vallejo Gloss Wornish 70.510.

A point about tonal gradients: note that the shins are very darkened at the bottom and then highlighted with pure silver at the top. The same goes for the hips. In addition, on the front of the thigh there is a line. A distinction can be made along this line, making the outer part of the thigh lighter and the inner darker. The knee pad is also contrast-tinted to emphasize the spherical shape. The petals on the sides are similarly darkened to the top, and brighten at the bottom (**photos 22 & 23**).



24



25



26



► Gambeson

I really like to paint quilted elements of armour. The many folds make it possible to play interestingly with shadows and highlights, saturating the painting with details (photos 24 & 25). The base

colour Vallejo Hull Red 70.985, with highlights in Carmine Red 70.908 and Vermillion 70.909. In some places I added Amarantha Red 70.829. The final highlight was Vermillion, Amarantha Red and White.

The lions were painted with Vallejo Orange Brown 981. Highlighting was performed with transverse strokes to simulate the pattern of the embroidery. I used Vallejo Orange Brown 70.981 and Deep Yellow 70.915. The final highlights were applied with Vallejo Deep Yellow 70.915 and White. The edges of the gambeson were similarly treated.

Blood

I also used the acrylic for stained glass from Marabu to simulate blood. I used colours such as Sherry 125, Blackberry 223 and Cacao 295. The mixture has a rich bloody color and the gloss necessary to capture the characteristic sheen of wet blood.

Groundwork

Here I again experimented with the Marabus acrylic for stained glass, using Kakao 295. As I said, it has a certain degree of transparency and a glossy appearance, perfect for simulating dirt. I painted the base with this several times and then highlighted some details and blades of grass with Vallejo Orange Brown and some White. I also covered the base with Vallejo Gloss Varnish 70.510 (photo 26). Finally, a little dirt made from sand and PVA glue was added to the knight's legs.

Conclusion

And there you have it: a great-looking knight in a popular scale. The figure is beautifully sculpted and the high-quality casting provides excellent results. I really enjoyed this project and I want to thank Pegaso Models and Attica Miniatures for their assistance. ■



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Juanjo Domínguez Calvo builds the sublime Bandai AT-ST.

SCOUTING *for trouble*

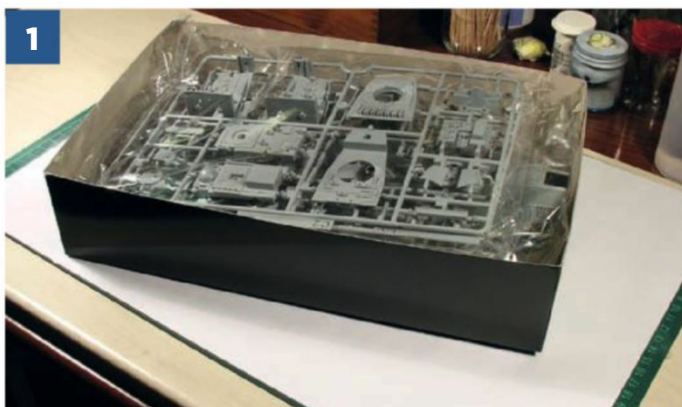


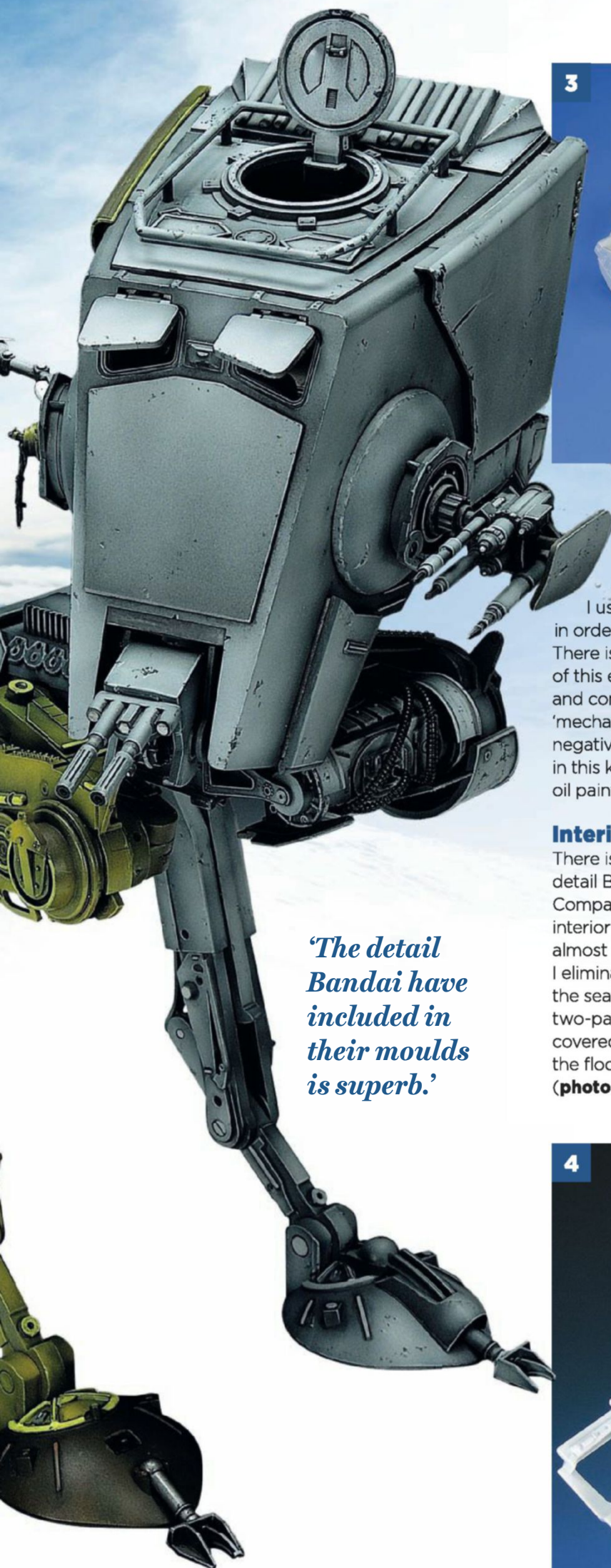
I've always been a fan of Star Wars. I watched the original Episode IV in the cinema, on its opening day, something which now only reveals my age! My love for the Star Wars spaceships, characters, and universe came from the very start of the movie saga. It had been a long time since I made a Sci-Fi subject so I decided to start Bandai's

1/48-scale All Terrain Scout Transport (AT-ST) that was seen for the first time, albeit fleetingly, during the Hoth battle in Episode V, 'The Empire Strikes Back'. It is probably best known, however, for its part in the battle on the forest moon of Endor during Episode VI 'Return of the Jedi'.

The Kit

The first thing we observe when opening the box is the large number of sprues it contains; it is quite literally packed to the brim (**photo 1**). When you have made as many models as I have, there comes a time when you have seen almost everything in terms of kit quality: from the models of Tamiya, in which it seems that if you shake them inside the box they almost assemble themselves, to short-run plastic aircraft kit in which if you manage the landing gear correctly you want to go out and celebrate with a few beers. Well, that being said, the Bandai model plays in another league: it's the first time I have seen a quality injection-moulded kit that does not need glue to join the pieces. Yes, we all know the 'Snap-Tite' style of kits, but they are usually more toys than models, designed for younger hobbyists or for wargamers. This, as I said, has an impressive level of detail. The moulding process is also designed to hide all the inevitable injection mould marks. As if that were not enough, the model is fully





'The detail Bandai have included in their moulds is superb.'

3



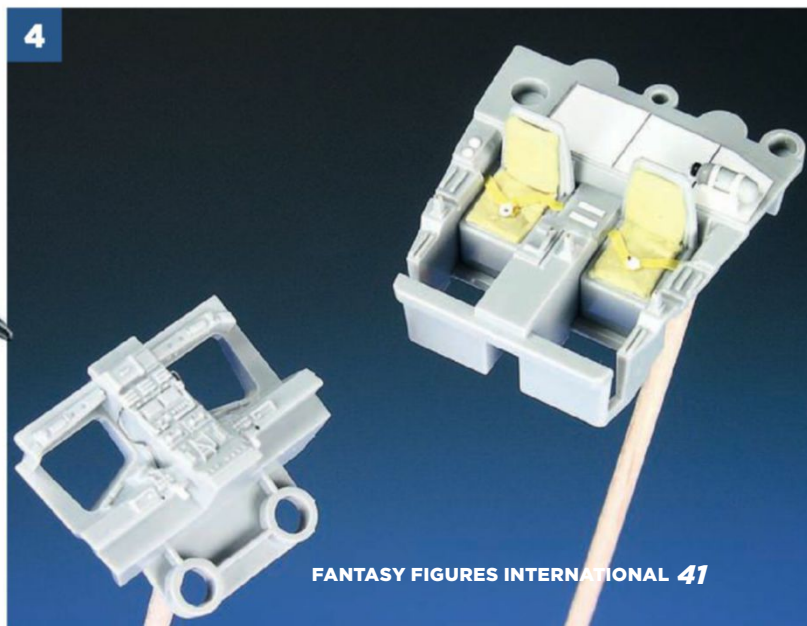
articulated and you can change its position, once finished, without any problem. A 10 out of 10 for Bandai for this one! **(photos 2 & 3)**

To cover the very few joints that were exposed, I used Evergreen plasticard to simulate new details, in order not to have to use putty (photos 3613-3614). There is really very little else to say about the assembly of this excellent kit. All you have to do is follow the clear and complete instruction booklet (in colour) to have our 'mechanical chicken' upright on its hind legs. My only negative concerns the type of plastic Bandai have used in this kit. I found it had a tendency to react adversely to oil paint and aggressive solvents, but more on that later.

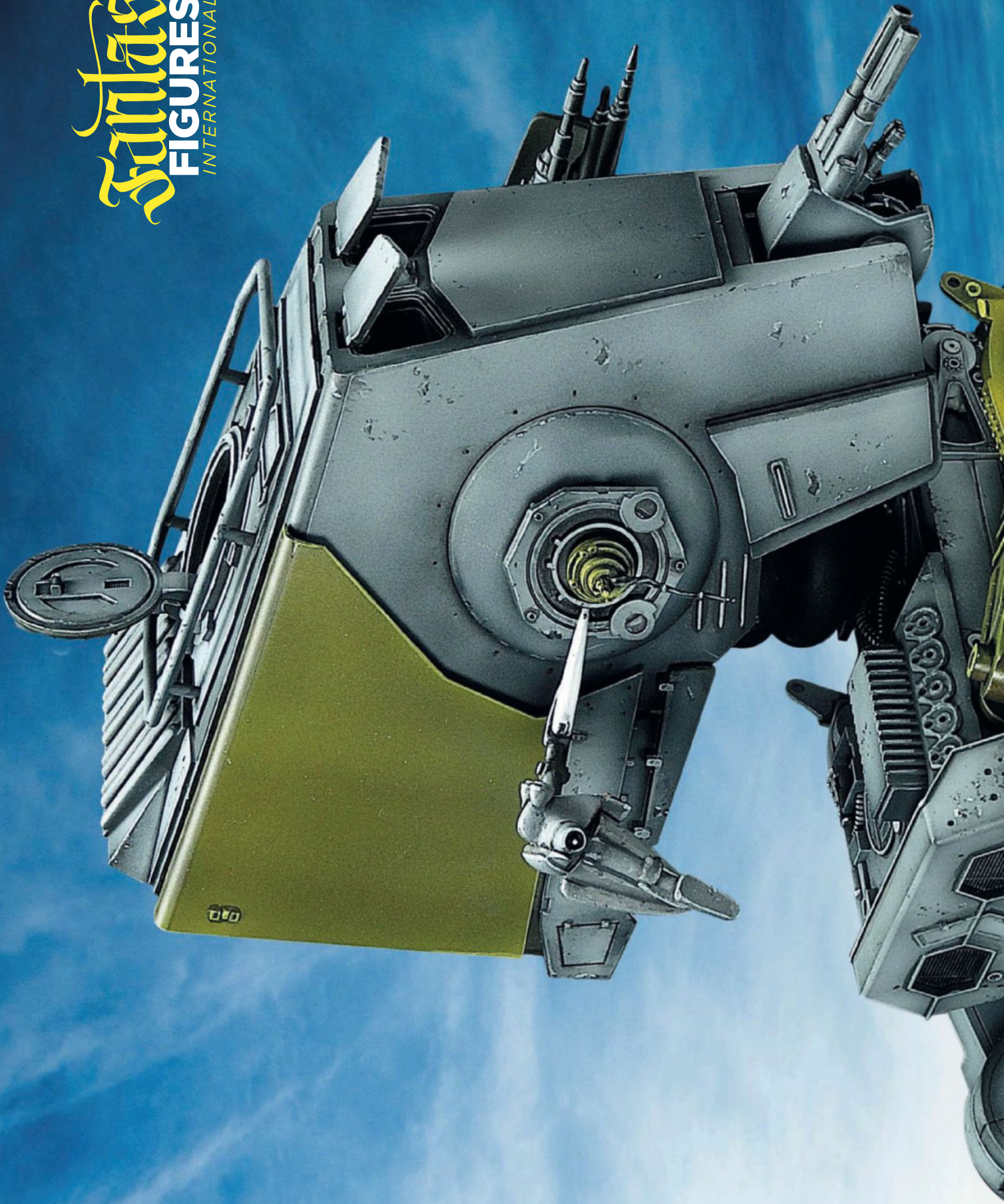
Interior

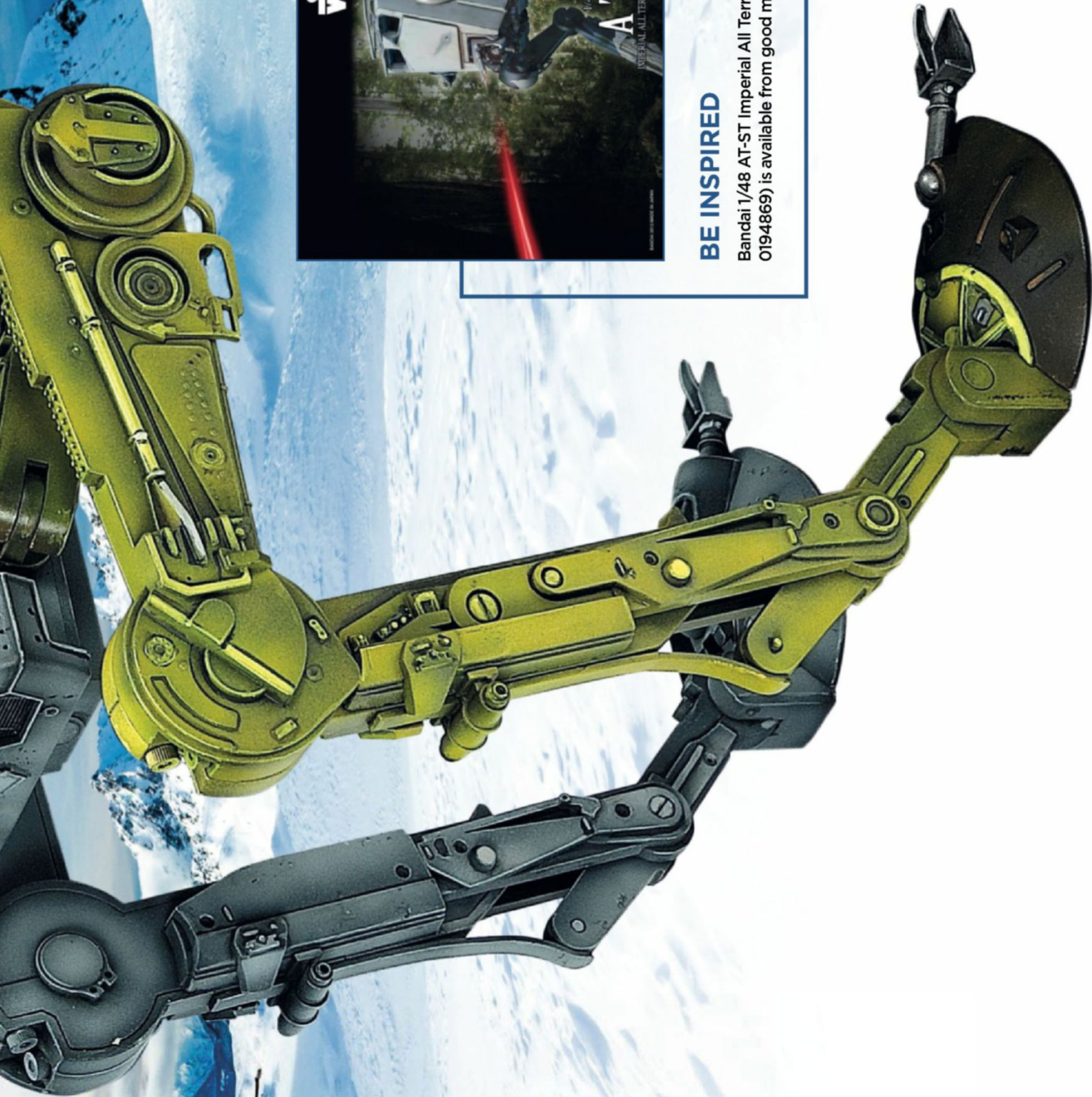
There is little to add to the interior of the AT-ST. The detail Bandai have included in their moulds is superb. Comparing the pieces with the very few photos of the interior of the AT-ST that have been seen in the films almost nothing is missing. For a personal touch, I eliminated the prominent 'connectors' for the crew in the seats and replaced them with padding made from two-part epoxy putty. Also, in the back of the cabin, I covered the floor with Evergreen plastic sheet to simulate the floor plates and added some small amounts of debris **(photo 4)**.

4



Fantasy
FIGURES
INTERNATIONAL





BE INSPIRED

Bandai 1/48 AT-ST Imperial All Terrain Scout Transport Walker (ref. 0194869) is available from good model shops.

5



6



7



8



It is worthwhile, although soon afterwards it will be only be seen from the outside, to dedicate some time to paint the interior with care. For this, I first airbrushed all the interior with a very dark gray, almost black, and then highlighted it with Gunze's Grey (H307) and Matt White. The details, profiles and washes were applied with a brush using Vallejo acrylics. To give it a little more life, I added pieces of decal simulating indicators, screens, and other instruments and then protected everything with a coat of AMMO's Satin Varnish (photos 5 & 6).

Painting

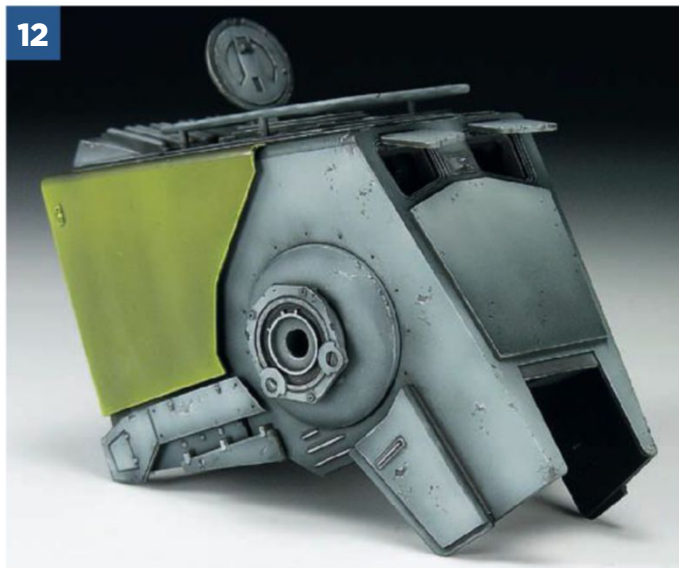
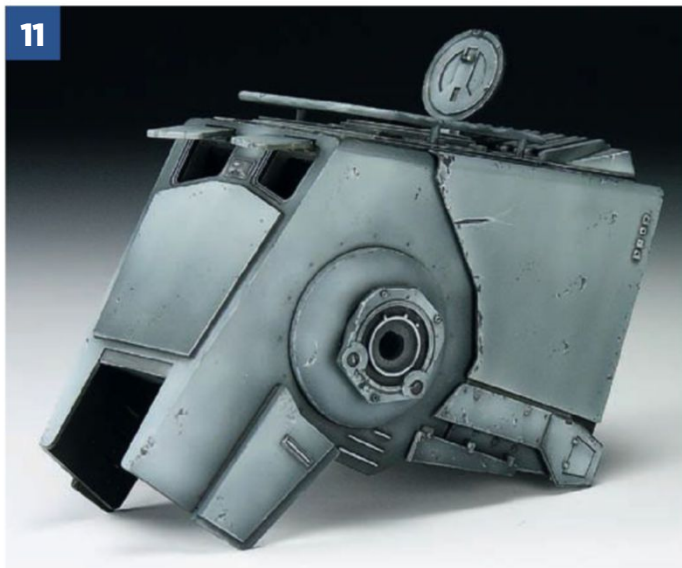
This is one of those models that while it has very attractive shapes, the painting options are, to say the least, limited. The only known scheme is, of course, Grey. In order not to die of boredom during the painting process, I decided to use modulation – the process of artificially enhancing the contrasts that would be made by light and shadow on the real thing – on all the surfaces to provide more contrast and create a visually more attractive model. I started by airbrushing all the pieces with Tamiya's NATO Black (XF-

9



10





Sky Grey (70.089). I applied this with a very sharp brush and trying to give the whole an aspect, comic style, with very sharp edges and exaggerated shadows (photo 10).

To give the model a suitably worn appearance, I added chips made with a sponge and more Vallejo's German Grey, improving them later with a brush and adding the edges of the chips with Sky Grey (photos 11 and 12).

Primed Leg

Although I was happy with the appearance of the model at this stage, I felt I needed to add something of a personal touch. For that, it occurred to me to paint one of the legs as if it were only primed in green, choosing an 'Interior Green' shade. This is something I've done in other models (even finishing complete models in these primer

69) and then modulating, panel by panel, each part of the model with Medium Sea Grey (XF-83) and adding the final highlights with the addition of with Flat White (photos 7 & 8). For those who do not know this technique, the issue is to imagine a different light source for each panel. However unrealistic and artificial it may seem at first, the final result it offers is very attractive, in my opinion. Of course, to do this, adjacent panels have to be masked and it can be complicated if the panels are circular or of 'odd' shapes. In any case, it is much more fun than the pre or post shading following panel lines and gives a suitably dramatic appearance to the model (photo 9).

Shading and Profiling

As I said at the beginning, in this model the use of oil paints to weather was very problematic due to the way they react with the plastic (this is found in many models in fact). As always you have to try to learn something new with each model, at least that is what I try to do, so I decided to apply all the washing with Vallejo's German Grey (70.095). It takes a bit of time and practice to get the washes to be defined and not show drying marks but, once the technique is controlled, the results are very satisfactory. The profiling, adding highlights to the edges of armour panels and the like, was carried out with Vallejo's



15



16



17



18



colour) and it always produces a very striking appearance. To further enhance the idea of a piece that has been replaced, perhaps because of battle damage, I opened up one of the panels of the leg and scratchbuilt that area of the leg (**photo 13**).

For the primer colour, I wanted to use a colour not used elsewhere on the model, what we might call 'a spot colour'. The procedure followed for the primed pieces was to airbrush with Gunze's Chocolate Brown (H406) and Black and then highlighting with Cream Yellow (H34), Orange Yellow (H24) and Yellow H329, in this order, and always using the modulation technique to contrast the different areas. I again applied a wash with Vallejo's German Grey and added some final highlights with an intense yellow also from Vallejo. As you can see from the pictures, at the end, I was so pleased with the appearance of the primer and ended up painted several pieces on the right side of the model. The 'hoof' of the green leg was painted with a base of Chocolate Brown and Black, and highlighting with Chocolate Brown and Orange (**photo 14**).

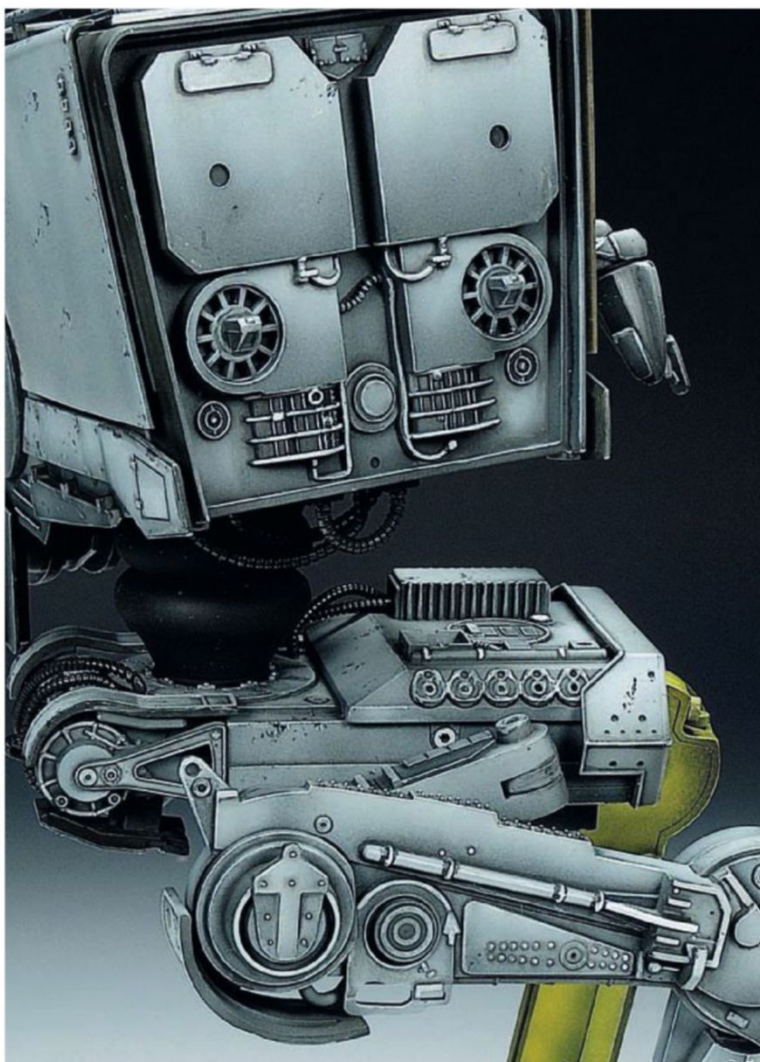
The Droid MAC-444

Taking the idea of a battle-worn AT-ST one step further I built a MAC-444 droid with pieces taken from spares and a little imagination. It is based on the INS-444 window installation droid, sometimes referred to as an installer droid, a fifth-degree installer droid produced by Publictechnic during the time of the Galactic Republic, which has the ability to levitate through repulsors (nothing less!). I wanted the droid's eyes to be the focal point, so I added some circles of metallized red paper cut with a Waldron punch-and-die set (**photos 15 & 16**).

Stand

Although the kit includes a base simulating typical terrain, with some great connectors for the legs, I preferred to make a small wooden base with a sober black surface

reminiscent of the Death Star. I cut a circle in black plastic and engraved the slabs with a Hasegawa scribe, then I airbrushed with Black Alclad primer (**photo 17**). I then added some texture with various grades of wet-and-dry paper before finish off with some Vallejo Black Wash to emphasise the texture (**photo 18**). ■





Angela's Hammer Time

Marcel du Long introduces his 'Snowcamp 1919',

The winter of 1919 was extremely harsh and it was time to take some decisive action to break the deadlock on the western front. The Australian Military Expeditionary Force just received one of the new 'Big boys'; a World War I-themed robot called 'Angela'. Angela's sole mission was to hammer the front and force a final

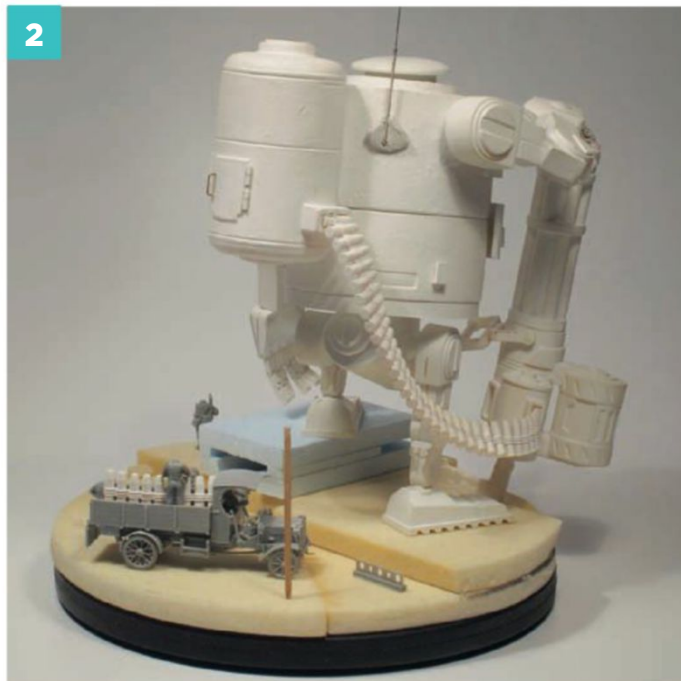
breakthrough. After a very successful first week of downing five bogies and destroying three armoured cars during four assault raids the enemy was hammered from the front back to the east.

'Snowcamp 1919' is based around a World War Robot from 3A. World War Robot is a graphic novel series

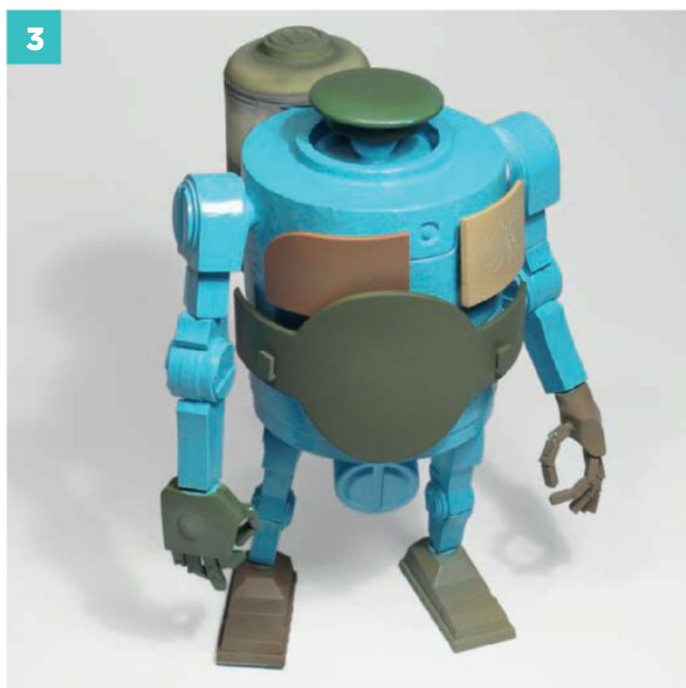
illustrated by artist Ashley Wood and written by both Ashley Wood and TP Louise. This very rare model is not a regular kit but more like a designer's toy or action figure. The accompanying figures and vehicle are superb 1/76 scale models from W^D Models (www.wdmodels.com) and like the World War Robot are a joy to paint!



1 With all the key model elements assembled, the optimum composition of the diorama is finalised prior to completing the groundwork. Photographing the piece at this stage was important as reference for placing and fixing items onto the finished scene.



2 An essential reference shot of the rear of 'Snowcamp 1919', vital for placing the truck and figures naturally in such a compact diorama.



3 Angela, a.k.a. the 'Bramble Mk.2' robot from 3A, in its basic colour scheme. Varying the colours on the armour plates adds visual interest and serves as a good base for the weathering techniques to come.



4 The look of Angela is beginning to evolve, using the hairspray chipping method to reveal underlying paint and metal, plus brush and sponge chipping on surface details. Decals have also been added.

► Snowcamp in the making

This project was probably my biggest yet. Not only does the World War Robot consists of multiple parts but the whole scene was built up using different elements. I started this project building a mock-up from foam on top of a circular rotating base. To emphasize the size of the robot I chose 1/76 scale figures instead of the regular 1/35 scale ones. This was a perfect plan since the W^D Models truck and figures are splendid and the World

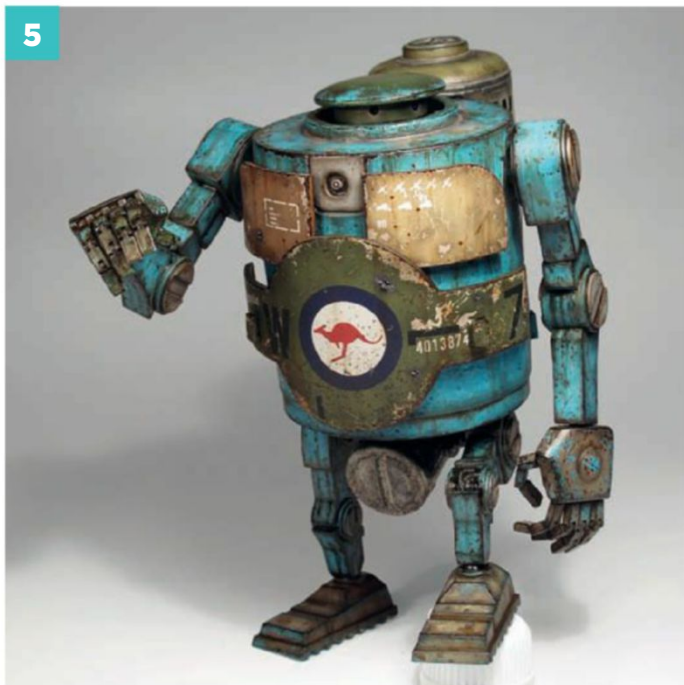
War Robot rises above the tiny little men below.

Next, I started the World War Robots' extensive paint-job using Tamiya TS-41 Coral Blue (straight from the spray-can) as a base. After some hairspray effects to some areas, I covered the complete World War Robot with a postshade. I then finished weathering the robot using acrylic inks from Liquitex and some pigments and pencils touches.

The Gatling gun

The Gatling gun was first pre-shaded in blue over a white base followed by some green layers (all Tamiya acrylics). After a coat of Purity Seal (an aerosol can-based lacquer varnish) the weathering was done using Liquitex acrylic inks and Tamiya X-20A thinner, pigments and pencils. The weathered rust effect was achieved using acrylic paint sponge stamping, a light coloured ink wash and some graphite penciling. The gun barrel received a gloss

5



Angela in all her grubby glory, after a full round of weathering with inks, pigments, and pencils... posed ready for final placement.

6



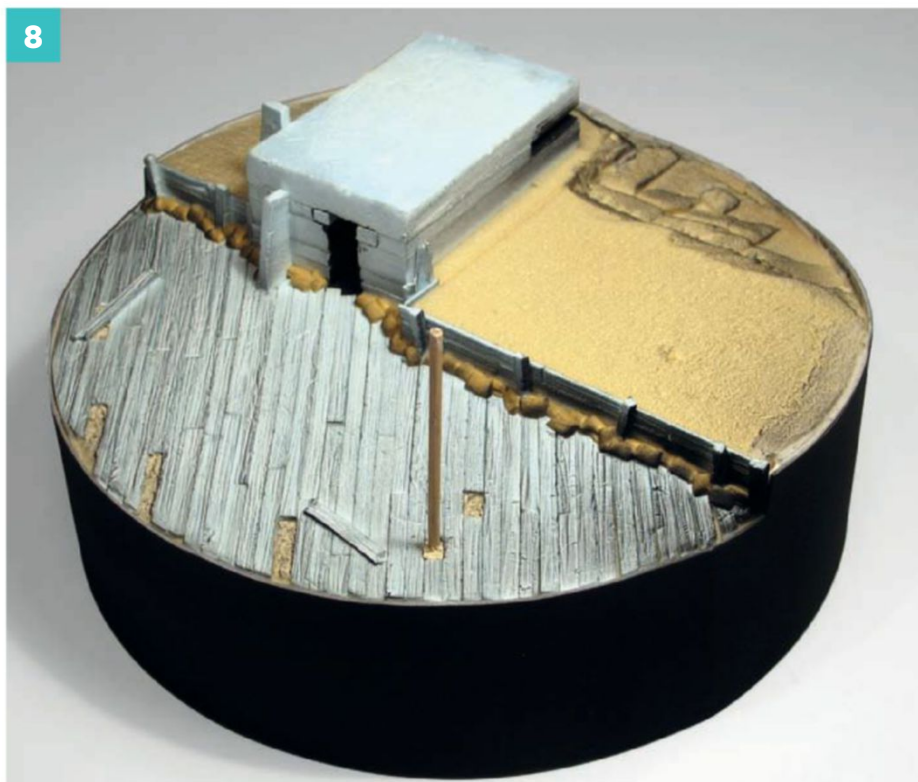
The ammo drum for Angela's Gatling Gun is quite a large piece, so I chose to make a bold statement with decals and pronounced weathering to give it more visual interest.

7



The scenery begins to shape. All elements, including the duck-boards and bunker were made from various grades of craft modelling foam.

8



With tiny epoxy putty sandbags in place, to shore-up retaining walls and contrast against all the straight lines, some initial shading is sprayed in areas of detail as a basis for further painting.

black base and was rubbed in with metallic powder from Uschi Van Der Rosten metallic pigments. Some matt black pigment powder was used for the barrel ends. Finishing touches were done using Tamiya X-19 Smoke for wet oil effects.

The Australian Military Expeditionary Force & base

The W^D Models truck and figures were base-coated black. I started with a medium green and ended up with a light green at the top to enhance the model lighting. After a seal of varnish, a thinned AMMO dark enamel wash was applied, and since those figures are so well moulded, every tiny little detail already

popped up after a simple wash and a subtle drybrush.

The front of the foam base was covered with plaster, some fine sand and some airbrushed layers of colour. Little tree trunks were placed and barbed wire rolls made from mosquito net were added. The wooden planks were made out of blue styrofoam as well as the bunker. Two-part epoxy putty from Tamiya was

used to sculpt the sandbags. The wooden floor received a pre-shade with Tamiya acrylic paint. Finally the snow was done using salt and thinned pva glue. The wet effects on both the World War Robot as well as the base were achieved with Vallejo Gloss Varnish and Tamiya X-19 Smoke. make a bold statement with decals and pronounced weathering to give it more visual interest.

9



The W^D Models figures are superb especially for such a small scale. Popping the details with a dark wash helped to bring out the features/equipment and make them easier to view at a comfortable distance.

10



The Gatling gun was fun to paint. I chose to contrast a well maintained barrel assembly - with a burnished metal finish - against more worn and weathered painted surfaces in areas of heavy use.

11



Pre-shading the breech end of the Gatling with blue over white paint. These effects will be barely visible after final painting but do add a subtle modelling effect that heightens scale.

12



With light applications of the final green shades applied, the cumulative effect of the pre-shading process can be seen.

13



With all base and model element painting finished, everything is grouped in its final position and secured prior to the addition of the all important titular snow.

14



The diorama from the rear, prior to the application of snow. In this view it is clear how careful weathering throughout has helped to harmonise the disparate elements into a single cohesive scene where everything has been subject to the same environmental factors.



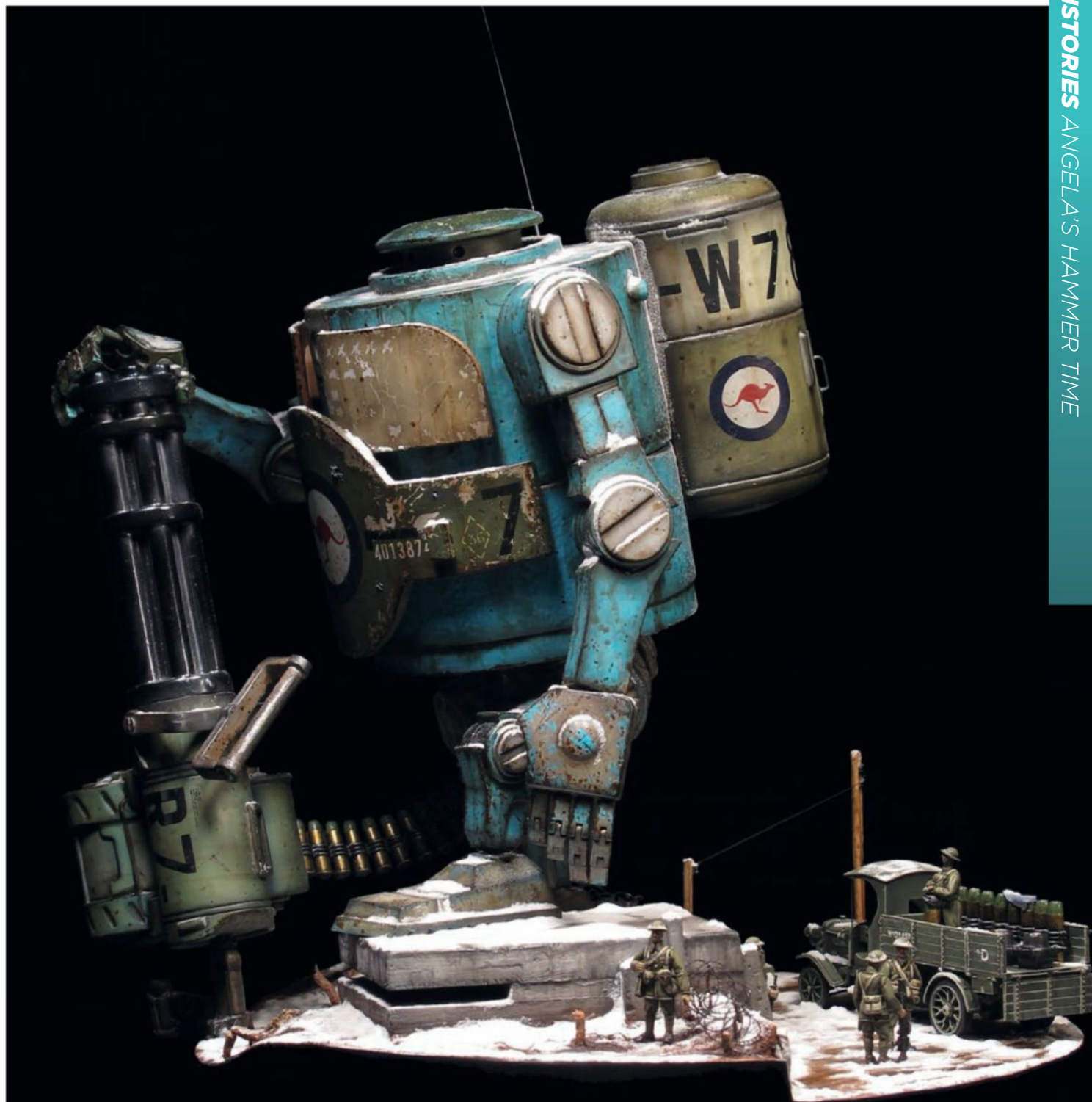
15

A close up of the W^D Models truck and figures. The sense of scale they impart is central to the diorama's story.



16

The extreme weathering effects on the robot are evident here. In a project like this your imagination is the only limit on the effects you want to achieve. ■



Loyalty is Honour

Roberto del Cima introduces the 'wedgie'.



I am very interested in the history of World War II and so I really like to paint subjects that relate to this period, - especially German subjects. In this case, two soldiers in a winter setting. Maybe I chose this because it's my favourite season! Or, perhaps because I find the equipment and camouflage used in winter more interesting. This small scene depicts two German soldiers, a Waffen SS non-commissioned officer and a machine-gunner during the third battle of Kharkov, in the former Soviet Union (today in Ukraine). The battle was Germany's last major victory on the Eastern Front, a brief arrest to the seemingly unstoppable advance of Soviet forces to the west. It took place from 19 February to 15 March 1943 in a series of actions that, thanks to the German counter-offensive, led to the reconquest of the city of Kharkov by the II SS Panzer Korps.

Subjects

As already mentioned, I specifically chose these two figures because they faithfully represent soldiers from the Kharkov period. They are both 1/35 scale resin items from Alpine Miniatures: ref. 35256 for the machine-gunner and ref. 35235 for the NCO. Alpine are renowned for the quality

of their sculpting, casting and choice of interesting subjects (**photo 1**). As a result, cleaning and assembly operations are quick and straightforward, and we can dedicate ourselves almost immediately to the most fun part: painting!



2



Painting

When painting any type of figure, I almost always start with the face. I prefer this approach not only because it is the most demanding element, but it is also the one that will give the greatest personality to the figure. The one that, in a sense, will make it come 'alive'.

After ensuring the figures were clean of any residues, I gave them a light coat of spray primer. This allows me to highlight any defects that might otherwise not be seen, and provides a tough matt surface that will form a good base for subsequent acrylic painting. I don't have a default colour palette, and tend to select shades based on the type of subject and the effect I want to achieve. In this case, I started with 'Basic Flesh' from Scalecolor Acrylics by Scale 75. It takes at least three or four passes to achieve a uniform surface result.

Careful dilution of acrylic colours is essential, but it is also equally true that it is very subjective. I prefer a generous dilution, almost like a watercolor, especially when I have to paint parts with delicate hues and transitions, like faces. A well-diluted colour is easier to control, and to correct in case of error. Care must be taken though, as too many paint layers can cause the surface to become shiny or glossy, and this must be avoided at all costs, especially on uniforms. For this reason, I always do a test piece before starting work. This exercise also helps my painting become more natural.

While this first layer dries, I prepare a palette with highlights and shadow tones. These will add definition and 'modelling' to the base colour. For highlights, I use Beige, White and 'Pale Skin'. For darker flesh and areas of shadow, I use Brown and Burgundy paints. In general, for the faces I prepare three or four tones of light colour (from the darkest, to almost white) and two or three shades of shadow colours.

The technique I use follows the idea of zenithal illumination: light that comes from above. The idea is to emphasise those raised areas of the face that are in light. As you proceed with the tones, from dark to light, the amount of paint required reduces greatly, ending in dots or tiny lines for extreme highlights. It is important to have a good overhead lightsource for such work, daylight bulbs are best for accurate colour reproduction. For the shadows, I use a similar technique but, obviously, covering only the unlit areas. For the beard areas, I mix a little Green with the base colour, and again with very diluted passes, I paint the areas affected by beard growth. For the cheeks, I use a very dilute Carmine Red to add a delicate glow to these areas.

3



4



The eyes are perhaps the most frustrating part. They take a steady hand, but in this scale they are not so difficult to do. I apply a White base to the whole eye then, with Black, I define the line that separates the pupil from the upper eyelid. Still with Black, I make the point of the pupil. We must try not to do it even-centred (unless we are looking for this effect) but slightly off-centre. In the case of a head turned to the side, the eye must follow the same direction (**photo 2**).

Brushes of excellent quality, such as Kolinsky Marten, with a perfect point, greatly assist fine painting. Sometimes it is better to spend a little more on instruments that make life a lot easier. A good brush, if treated properly, has a very long life! I use sizes 0, 1 and 2 which hold a good amount of paint, meaning I can work without having to dip my brush every three seconds. This way I can paint quietly for a while without losing concentration, this is fundamental when dealing with drawings, heraldry, camouflage patterns and such. Once I'm done, if I'm satisfied with the job, I'll move on to the rest of the figure.

Again, paying attention to zenithal illumination, I paint the garments, taking care to realistically represent the uniform colours of the era. I then paint highlights and shadows using the same techniques as for the faces: base colour, three or four tones for the highlights, and two or three tones for the shadows. As a final touch, I outlined all the clothing seams with Black to add detail and make their appearance more three dimensional.

I painted the weapons and equipment with the same attention as the main figures. There is nothing more terrible than seeing a subject painted very well with a helmet, a rifle or straps carelessly finished (**photos 3 & 4**). ➤



Truck

I wanted a scene that was a little different from the norm, not flat, but one that took place on a slope, on the side of a country road, with a crashed or abandoned vehicle. I opted for a plastic kit of the GAZ AAA from Zvezda. The basic assembly did not require any special attention. I cut away the rear of the truck to keep the scene focused.

I wanted attention to be mainly on the two soldiers. Only using part of the truck sets the scene without being too distracting. I added some details and damage to the truck, cables on the engine block, deflated tyres, some dents and springs in the torn seat (**photo 5**). Broken windows were modelled using glass microscope slides. I also used some balsa strips to simulate the planked cargo deck.

For painting, first a coat of spray primer, then lightly airbrushed Tamiya Rust colour which was allowed to dry for two days before proceeding..

I then set about painting scratches, firstly spraying two or three coats of AMMO Chipping Fluid Effects. For the base colour I used the AK Interactive's acrylic '4BO Base 031', which I darkened / lightened respectively with shades 030 and 033, also from AK Interactive. These colours were airbrushed in light coats, creating shadows and highlights as appropriate (**photo 6**).

With the help of some old flat brushes and a toothpick, I started the chipping process, using water to dissolve the colour as I brushed/picked at it. Although rust appears very soon on bare metal, the look I wanted was that of a vehicle recently abandoned. So, I took care to keep the effect subtle. For streaking effects I used oil paints and AK Interactive weathering products, such as 'Dark Streaking Effects', 'Rust' and 'Streaking Grime'. Finally, I used some AK Interactive Mud Effects to weather the lower parts of the vehicle. A small amount of mud was also carefully speckled on the boots and lower legs of the figures, by gently flicking the bristles of a brush with a cocktail stick.

Scenery

As mentioned, I wanted to create an escarpment that would help me highlight the two figures, without losing them amongst the landscape. I created the contours I wanted with some isolation foam that was then covered with Milliput putty and textured with an old toothbrush (**photo 7**). I also created tyre tracks from the truck, before



'Wedgie': a cut-down vehicle model used as a backdrop in a figure vignette.

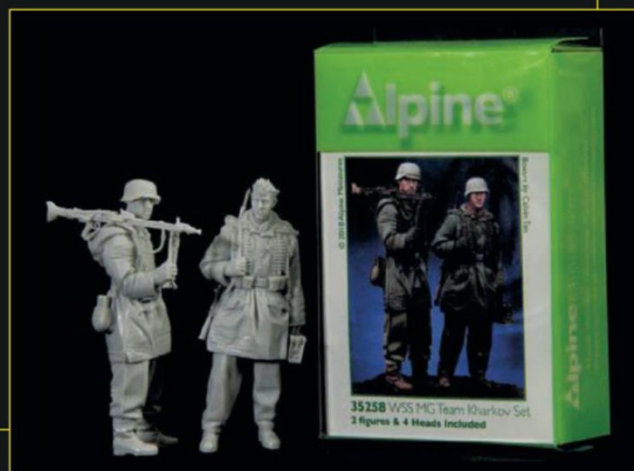


the putty dried. To recreate the muddy terrain, I used the excellent Dark Earth terrain paste from AK Interactive, which can be diluted with water to create various effects. Once dry, I painted various shades of Humbrol enamel earth colours, which I find great for creating the various light/dark effects. Enamels are easy to blend, to create added realism. When the enamels were completely dry, I glued on synthetic grass and painted that by airbrush, once it was securely in place (**photo 8**).

For extra interest, I included a ditch at the front of the diorama. Water was added using transparent two-component resin, poured in four or five successive steps and coloured slightly to simulate dirty, standing water. The preparatory phase is very important when working with water-effect resins. In this case, I used acetate sheet cut to size and folded at the corners to contain the resin, and secured it with double-sided adhesive tape. Additionally, I painted the ditch with PVA glue to seal any remaining areas. Resin can contract slightly during the hardening phase, so it is important to pour right up to the edges to avoid visible gaps. In my scenes I try to minimize spaces, distilling everything to a few square centimetres. This allows me to draw attention to key elements or details, tell the story I want and keep things interesting. At least I hope so! ■

BE INSPIRED

Ipine Miniatures 1/35 WSS MG Gunner at Kharkov (ref. 35256) and WSS Ammo Carrier at Kharkov (ref. 35257).



The Last Hope

*Luca Pirrera builds Bandai's
Mazinger Z Infinity.*



Ever since I started modeling, I have dreamed of one day being able to get my hands on a model kit of the 'Mazinger' worthy of the name. I've been a big fan of the Japanese animation since I was a child and even had several collector 'chogokin' (die-cast toys) of this giant robot. The Mazinger traces its origins back to the Manga comics of the early 1970s and has spawned a host of sequels and spinoffs. Finally Bandai have ended my long wait with the release of the HG (High Grade) kit of the 'Mazinger Z Infinity'. This is the newest version of the Mazinger Z from the recent animated movie, released in 2018, which I was lucky enough to see in Italy at the cinema.

The Idea

Being a weathering fan, I immediately

thought of making a dramatic battle-scarred version of the Mazinger Z, but not too damaged! For the diorama, I found inspiration in the work of master model maker Sing Chui. I have studied his style and techniques closely and I am greatly impressed by his painting and weathering.

The Build

Bandai's 'mecha' kits are a pleasure to assemble. They come moulded in various different colours and can be built to an attractive finish without paint if desired. I followed the instructions and built the kit almost straight out of the box, being careful to mate and blend parts

together for a good quality finish. Push fit ball and socket joints made assembly and posing of the limbs easy.

For battle-damage, I removed a small part of the chest armour and one of the Mazinger's horns, roughening the broken surfaces as if they had been sheared by a heavy impact or laser blast.

Painting

I used Tamiya and Mr Hobby Aqueous acrylic colors, diluted with their own acrylic thinners to paint the model. I chose to mix more subdued versions of the original colours from the instructions for a worn and faded look



that suited my idea and looked more 'in scale' on such a large figure.

The paintwork was distressed using AMMO Chipping Fluid between airbrushed layers of colour. I find that AMMO Chipping Fluid gives me more control over the amount of paint that is removed, which is very important to create a convincing scale effect. A big flake of paint could be several metres high on a full sized robot; remembering these things are supposed to be as tall as high-rise buildings! I used Tamiya Red Brown as the underlying colour for chipping – it contrasts nicely with the colour scheme of the robot and suggests some kind of primer – a bit like a tank. After a few minutes, once the top colour coat was 'touch dry', I used a small flat brush (between 1 and 0 in my case) moistened with simple water. This gave me additional control and I focused upon edges and areas of raised detail rather than flat surfaces, for a subtle effect.

Weathering

After the main colour painting and



MECHA THE LAST HOPE

chipping stages, the final phase involved washing with oil-based weathering colours. I exclusively used AMMO 'Oil-brushers' and the 'dot technique' on all surfaces, using a variety of colours (Rust, Dark Brown, Dark Earth, Dust, Buff, Ochre and Starship Filth). The various shades are simply applied in a random pattern of small dots then blended with a flat brush soaked in odourless thinner. I pulled the dots of oil paint across the surface with vertical brush strokes to mix the colours randomly with each other and with the base paint itself. Any excess was removed with the help of another clean brush once the first layer of thinner had evaporated and the effects could be seen more clearly. ➤



► The Diorama

For the destroyed cityscape scenario, I purchased three 1/144 scale buildings from 'Outmodel' and modified them slightly. Virtually all their kits already represent damaged buildings, which saved me a lot of work. I only had to add metal wires to simulate the look of reinforced concrete common to modern buildings. The rubble was created using masonry plaster masonry mixed and secured with diluted PVA glue. Painting was again achieved using various Tamiya/Mr Hobby acrylics and oil washes from AMMO. For the rust on the rebar I used Citadel's 'Ryza Rust' applied by brush. I recreated advertising billboards using reduced prints of real Japanese brand names found online, glued to cardboard.

Finally we come to the street base itself, which is made from 3mm Forex with a covering of 1000 grit to simulate the roughness of the road, taking into account the scale. Sidewalks were created with Evergreen plasticard. Painting proceeded exactly as before, although in this case I used much heavier weathering, to simulate fallen debris and settled dust on the ground. The lamps and signs are N-scale kits from Faller, a well-known model railway brand. These were painted using white enamel paint over a base of LifeColor rust tones and chipping fluid. Everything was secured on a beautiful wooden base, painted gloss black, with a laser engraved PVC label bearing the name of the diorama, 'The Last Hope'.

Final Thoughts

It was a great experience to work on a lifelong favourite subject and have it bring back all sorts of memories from my childhood. Now I have my ultimate Mazinger memento, one that I can enjoy for years to come! ■



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Bandai 1/444 Mazinger Z Infinity is available from good model shops.



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Ryo Watanabe - VOTOMS Diving Beetle

When we first saw Watanabe-san's wonderful diorama, we were struck by the sense of stark wintry isolation. His very naturalistic painting style, muted tones and weathering create a believable sense of scale, in a genre of model-making that is typically filled with large blocks of bright colour. There was no question in our minds that we wanted to feature his work.

Watanabe-san is a well-known and much admired character in the Japanese modelling community and builds across many genres, from factual armour to fantasy

robots, with equal skill and artistry. His work also has an international following via social media. By his own admission, Watanabe-san does not own an airbrush and prefers 'old-school' brush-painting methods. His masterful touch is evident in every stroke - his surfaces have a texture you want to reach out and touch, and his subtle way of weathering is distinctively his own. We particularly enjoy the juxtaposition of man against giant machine; it is a simple and effective statement, and the colour palette of both does much to key them together in the scene. Masterful work indeed.



WAVE Corporation - VOTOMS ATH-06-WP Diving Beetle (1/35 scale)

'Be Inspired' is our mantra at *Fantasy Figures International* and I was so inspired by Ryo Watanabe-san's masterful 'Diving Beetle' build, that I bought my own kit, to share and review for you.

Armored Trooper VOTOMS (装甲騎兵ボトムズ *Sōkō Kihei Botomuzu*) was a 1980s animated Japanese TV series about giant 'Mecha' fighting suits, from the original concept art of designer Kunio Okawara. It is often more

simply known as VOTOMS, an acronym for 'Vertical One-man Tank for Offense and Maneuvers' and has inspired many sequels and spin-off story lines in film, TV, manga comics, toys and model kits that have ensured its popularity to the present day.

WAVE's brand new Diving Beetle comes in two forms: PS (with interior) and ST (without). This review is for the latter. Apart from a crew figure and cockpit details the two kits are the same in every other respect. You may wish to regard the Diving Beetle as an autonomous unpiloted robot, as I do, and model it as such. I'm a strong believer





in treating Sci-Fi kits as a canvas on which to 'paint' your own ideas. The Diving Beetle is clearly moulded in pale purple, turquoise and light green styrene allowing you to build it in the popular 'contrast' style of many JP modellers, where a simple 'wash and wipe' process is used to emphasise the surface details of the bare plastic itself. This, of course, requires the parts to be clipped, assembled and finished with absolute precision.

Detail is very fine for a kit some may regard as a toy. It is certainly a reasonably priced model. Panel lines and mechanical features are very well described and should require no improvement or recovery if carefully assembled.

The build process is clearly shown in 43 easy to follow pictorial stages. Although in Japanese, the instruction booklet should not present any problems. It follows the usual style where mirrored assemblies, for example, left / right limbs are shown with the opposite part numbers in brackets. There are two hand options for each arm and a number of wrist joints to pose them at various angles as required – these are perhaps the only areas that may require



some trial and error – according to your intention. This kit is highly articulated using what most people would call 'Poly-Caps', though it hardly seems an adequate term for the parts supplied in this kit

which allow for flexion, extension and rotation of joints, especially in the arms and the leg shields which double as footbeds for soft ground.

In summary, this is a superb kit of an iconic robot design that should be a pleasure to build, paint, pose or modify. As a gateway kit to further 'giant robot' genres it is affordable, striking and fun. It comes highly recommended by me and my wallet. ■

Text by Paul Osborne



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NP-75001 Comrade in arms



NP-B011 Mother of Dragons



NP-B009 Fallschirmjager



NP-B010 Hand the Imp



NP-B008 Claus Von Stauffenberg
(Option head)



NP-B014 Anne Bonny



NP-75002 Cameron Highlanders



NP-B012 BERSERK



NP-B013 Shieldmaiden



NP-B015 German DAK

GC90-001 EXO SUIT LIGHT ARMOR



GC90-003 HUMANOID WITH A DOG



GC90-002 HUMANOID
(Full package)



The Guardian

Roberto del Cima tackles Black Sun Miniatures' sublime figures.



Black Sun Miniature's ED88 robot is a wonderfully sharp resin casting, making it a joy to assemble and paint.



Here you can see the Tamiya Hull Red, lightened with Wooden Deck Tan, applied over a Black base. Note the natural way in which the shadows fall with the Black undercoat.



And the Vallejo Turquoise applied; note the AMMO Chipping Fluid has allowed this coat to be randomly 'chipped' away, especially on the legs, feet and knees.

I've always been passionate about the 'post-apocalyptic' fantasy genre, and a huge fan of films like the Mad Max saga. I started this piece with the intention of paying homage to this genre. Semi-deserted landscapes, empty streets and rusted vehicles abandoned at the edges ... these were the images that sparked my imagination and when I saw Black Sun Miniatures' superbly sculpted set 'The Guardian', comprising the ED88 robot and 'Sonny' figures, a large robot and small boy in 75mm scale, that spark truly ignited!

Getting Underway

The kit is really well made, consisting of only a few pieces, that thoughtfully broken down, while the quality of the resin is excellent. Any mould lines are few and easy to clean, as is the assembly, fast and simple. The only thing I had to do was to put pins between the legs and the bust of the robot, and to the arms, more as a precaution than for anything else, since he will have to travel for exhibitions. It's always better to be safe than sorry! Before starting the assembly I washed all the resin pieces with warm water and a few drops of washing up liquid, this eliminates any oily residues from the surface and allows an excellent grip of the primer. I started with the ED88 robot knowing this was the make-or-break part of the vignette and I

wanted to be sure I go it right. Once the assembly was finished, I gave everything a solid coat of matt grey spray primer.

Painting

Now it was time to begin the paint: I decided to approach the robot in the 'tank' style, utilising techniques that are more usually used by modellers of military vehicles. With the help of airbrush I started with a round of pre-shading using Tamiya Flat Black (XF-1), carefully sprayed in the natural shadow points and in all the recesses. Then I applied a rust color, in this case Tamiya Hull Red (XF-9). I then added some highlights by lightening the Rust colour a bit in some places using Wooden Deck Tan (XF-55). It is very important that the base colour is even and uniform and that it is left to dry well (at least one day) before tackling the subsequent steps.

The idea I had in mind was a robot worn and corroded over time, so I opted for the 'hairspray technique'. This technique, pioneered by master modeller Phil Stutchinskas, involves spraying a second coat of acrylic paint over a layer of hairspray and then wetting the acrylic paint to activate the underlying hairspray, causing the second coat of acrylic paint to chip in a pleasingly random fashion. You can use ordinary hairspray for this, but are several products on the market that allow you to

do this with a little more control than an aerosol can of hairspray. I used AMMO's Chipping Fluid, which allowed me to easily create interesting effect, just like I had envisaged for this scene.

Using an airbrush, I sprayed two or three coats of AMMO 2010 Scratches Effects Chipping Fluid, over the ED88. It's important to obtain an even coverage without saturating the surface. Once this was dry I switched to the actual base colour, using Vallejo's Mecha Color, which are exceptional to use with airbrush and have a very fine finish, slightly diluted with Vallejo's own. Which brand of paint you choose to use, it's important to use the correct thinner for the best results. I chose Turquoise (69.023), which is well suited to the reddish terrain I had in mind. For the lights and shadows I used a light blue plus white and a black respectively. Soon afterwards, without waiting for the paint to completely dry, with the help of a toothbrush, a toothpick and water, I began to create the scratched and chipped effect, first dipping the bristles of the toothbrush into the water and gently rubbing the surface with slight irregular movements on the surface, until the scratches were created.

I then used the toothpick where I wanted a clearer and more marked effect.

Once again I let the model dry for a day or two before proceeding.

4



The robot nearing completion; the hazard stripes on the shoulder guard impart a suitably industrial feel.

Some modellers at this point give a protective varnish to all their work. I avoid this, because there are already several layers of colour and I didn't like a final layer that could change the effect achieved so far or obscure some of the fine detail. I used the same 'hairspray technique' on the right shoulder guard I used the same technique, masking off the pattern first with the low-adhesion Tamiya tape. For the bare metal parts I used Scale 75's range of Scalecolor's metal acrylics that have an excellent finish.

Finally, the robot's cloak: here again I used the airbrush which allowed me to maintain soft and delicate transitions between light and shadow. The following steps concern the weathering, which I performed using various AMMO by MIG and AK Interactive products. In particular, I used a mixture of Track Wash, Black Wash and Dark Wash for general dirt and grime. I then applied Streaking Rust Effect and Dark Streaking Grime for the effects of rust and rainmarks, also adding some oil paints to reinforce the effect. Finally, I applied Engine Grease and Fuel Stains for all those areas affected by oil or grease stains. I planned to treat the lower legs powdered pigments but only at the end, to tie each aspect of the scene together.

Sonny Boy

Painting the little boy was a lot of fun – it's certainly a change of pace to my usual projects. As usual, I began with the upper parts, concentrating on the face. I looked for a very soft finish, capturing

5



And with the cloak added; the airbrush is a really necessary tool when painting large areas of cloth or skin in these larger scales.

the unblemished skin of a child, and the quality of the sculpture certainly helps in this regard, as well as the expression giving a lot of character to the face. The face was painted entirely with acrylics, using Andrea and Scalecolor paints, using very thin glazes of highlighting colours to ensure delicate and harmonious transitions between shades. For Sonny's t-shirt I chose a colour that reminded the robot, to reinforce the impression that the two are a 'team'. For his trousers I instead chose a desert camouflage

6



'Sonny' in progress: the biggest challenge in painting the boy was to keep the freshness of his facial features, but still make the face interesting as the focal point of the miniature if not the whole scene.

7



I used some good references to copy the US-style desert camouflage on his trousers.

pattern, Gulf War style, to make this little character a little more interesting and visually attractive. For the rest of the figure, accessories, belts and boots, I deliberately used a dull palette of colours, the only exception for the handkerchief on the head. Here I wanted a small spot of color that would draw some attention and interrupt the monotony, in this case I opted for red.

Setting the Scene

I wanted to try something unusual, a little bit out of the ordinary, for my final scene. At the same time I wanted to highlight the boy, who if positioned next to the big robot, on the ground, would have been completely overshadowed by his metal guardian. The idea came to me looking for photos on the Internet: I saw a car graveyard in the middle of a desert. Done! I would have put the boy on the bonnet of a wreck! All that remained was to find a suitable kit and, above all else, one in the right scale. The choice fell on the Revell kit of the Chevy '66 Fleetside Pickup (ref. 85-7225), which, of course, I would have cut to make it fit into the scene, to, in effect, create a 'wedgie' (see my other article in this issue for an explanation).

The kit is not exactly on the same scale as the robot (1/25 as opposed to 75mm or

8



Revell's Chevy Pickup was the perfect way to create a 'wedgie' to frame these two figures in a different way.

1/24), but I don't think the difference is visible to the naked eye.

The assembly of this kit does not require particular care, and proved very simple and fast. As I needed only a portion of the Chevy I planned the positioning as precisely as possible so that the cut was not too difficult, and that it still retained its structure and would be self supporting.

For painting and weathering I used same techniques I had for the robot, this time looking to create the effect of a vehicle that had been abandoned for quite some time. To help me and to provide references of the real thing, I went searched the Internet for images of abandoned vehicles. To make the punctured wheel, I cut off part of the tread of the kit's vinyl tyres and then remade them with two-part epoxy putty. For the streaks of rust I used oil paints. These are fantastic to make this kind of effect; you can fade, draw them out and, in case you make a mistake or if you are not satisfied, with a little thinner you can simply wipe them off and start all over again. The only care regards drying times, which can be up to three days, but in fact the quantities used are minimal and the drying time is considerably reduced.

The terrain effect was achieved with freshly worked Milliput on which I added a few stones, a battery (contained in the kit) and a shock absorber built from copper wire. To finish the groundwork I relied on Humbrol enamels, in various shades of sand and earth. These too are slow drying, allowing me to create the effects of very realistic shifts of colour. Once everything was dry, I placed the robot on the groundwork, being sure to have pressed his feet in the still soft putty at the beginning to ensure he sat

9



Some dust-coloured footprints on the truck's bonnet all help to tell the story.



properly, and placed the small boy on the bonnet. As already mentioned above, to ensure the vehicle and figures were in harmony with the groundwork, I dusted

the lower area of each model with various powdered pigments. Finally, I also added some hand and footprints on the bonnet to add a touch of realism.

Conclusion

Black Sun Miniatures have done a great job with these figures. It is a very interesting kit that lends itself to multiple interpretations and also to employ various types of painting techniques. I really enjoyed this project, it came without the stress that sometimes accompanies a historical project, here there are no barriers and you can simply relax and let your imagination run wild! ■



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Black Sun Miniatures 75mm 'Guardian' (includes robot, boy, and sleep pod). See www.blacksunminiatures.co.uk for details of the full range.



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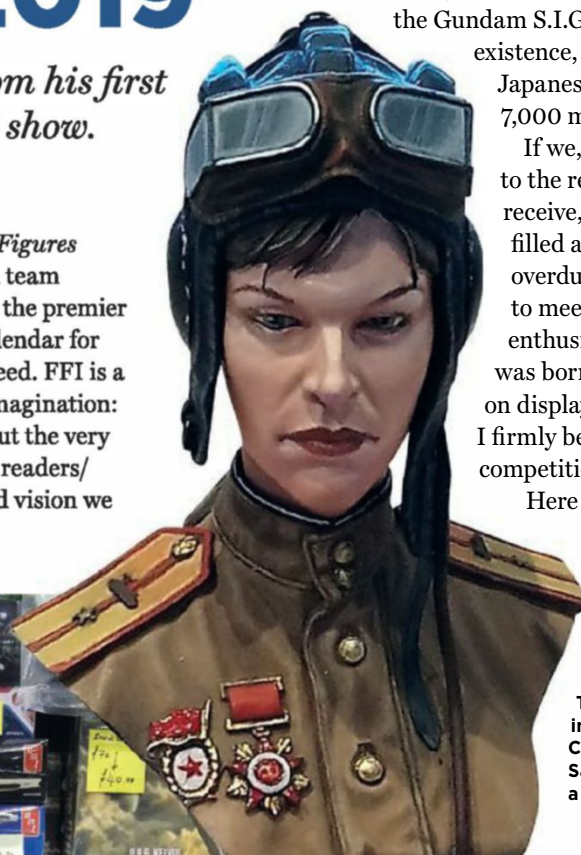
Scale Model World 2019

Paul Osborne reports from his first trip to the annual Telford show.

For a new publication like *Fantasy Figures International*, and a new editorial team member such as myself, attending the premier event in the UK model-making calendar for the first time is a very big deal indeed. FFI is a magazine founded upon passion and imagination: ours as writers and editors searching out the very best content to bring you, and yours as readers/modellers/contributors with a voice and vision we are keen to listen to and engage with.



TV Special Effects legend Mat Irvine, the creative genius behind so much model-work from 'classic era' Doctor Who and Blake's 7, to name but two entries on his impressive list of credits. Also a fascinating chap to talk to, if ever you get the chance, as I did



This gorgeous bust from Life Miniatures, inspired by hero-of-the-USSR Tank Commander Aleksandra Grigoryevna Samusenko, took Gold in the Figure category, a very worthy winner

The inventiveness, playfulness and talent behind the models on the many sci-fi and fantasy themed tables was clear to see and special mention must go to Kathy Dowler as head of the IPMS UK Sci-Fi S.I.G. (Special Interest Group) for her warm welcome, and all the lads of the newest IPMS 'chapter', the Gundam S.I.G. who, after a mere five weeks in existence, put on a blistering display of giant Japanese robots that I had not expected to see 7,000 miles away from their natural home.

If we, as publishers, had any question as to the reception our new magazine would receive, you left us in no doubt that we have filled a gap in the market that was long overdue a focal point. It was wonderful to meet so many of you and hear your enthusiasm for the hobby. Enthusiasm that was borne out by the high quality of models on display in the main halls. Some of which, I firmly believe, should have been entered as competition pieces.

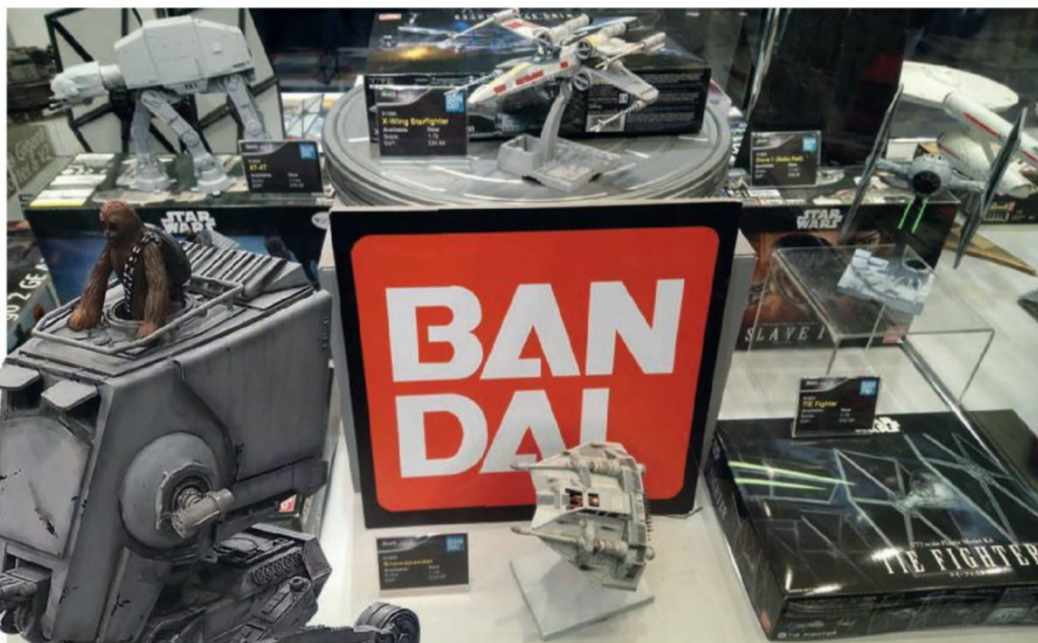
Here are just a few of the exhibits that caught my eye and some of the people who make our hobby so exciting. ■



Alexandra Chan and Shingo Yamane of WAVE Corporation proudly present Maschinen Krieger to western modellers. It was an honour to meet them both, as a long time Ma.K enthusiast



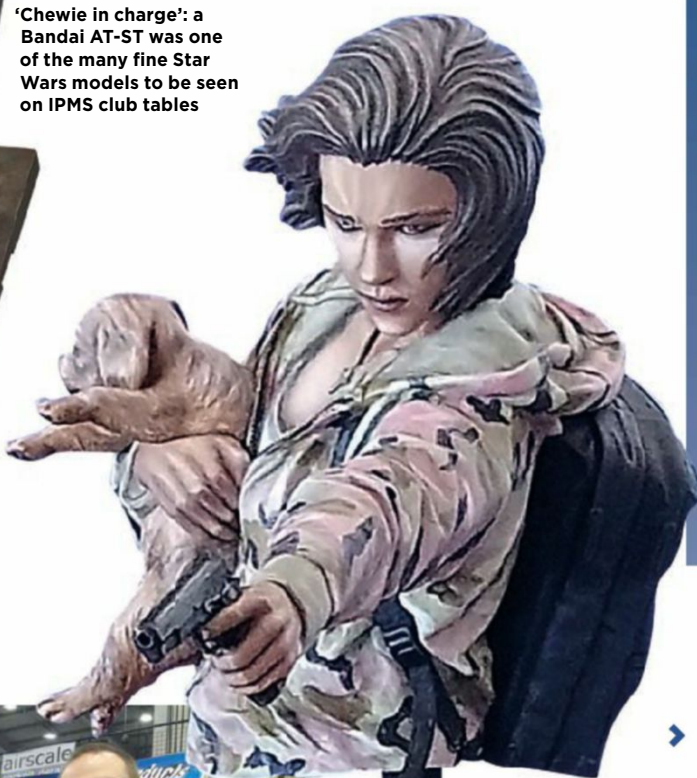
Retro Sci-Fi from the 1950s world of Dan Dare



These are the kits you are looking for. Bandai 'Star Wars' kits are now available in the UK through Revell, who are also launching a new Star Wars range under their own brand



This stunningly painted 'Abdel Rashid' from Blacksun Miniatures won the Silver medal in the Fantasy category. For me, it was the stand-out piece and even more beautiful in the round than you see here



Tom and Kyle of Mr Lee's Minis, their Rhino bust featured in FFI issue 1 and you should really check out their full range online.



'Surrounded': defending man/woman's best friend from the zombie hoardes. A very well painted bust

▶ **'Dragon's Domain':** the command module of the ill-fated probe ship from this superb episode of from the TV series *Space 1999*. This model was scratch built from custom formed parts



Mars Exploration Vehicle: a superb model of what the future of space exploration may one day look like. Plenty of parking spaces I guess ...



A classic large-scale example of the SHADO Mobile, from Gerry Anderson's *'UFO'*, complete with spinning radar



'Knock Knock!': a superb snapshot of man versus machine in a Ma.K.-based diorama



Philip Cocking's studio-scale scratch built X-Wing fighters drew a lot of attention to the IMPS Lincoln table. There was a queue to photograph them



A jaw-dropping Master Grade 'RX-78-2' figure from the IPMS Gundam S.I.G., apparently the maker's first Gundam. The panel-line washing and weathering/blast damage are superb



A beautifully clean and well executed demonstration model of the Apollo Orbiter, which took me back to the science books of my childhood.

Straddling Fantasy and Paper-Panzer territory, this nicely winterised MiniArt Sharotank was a tidy little build, that would've seen me reaching for my wallet if any of the traders had this kit, which they didn't!

SCALE MODEL CHALLENGE

2019



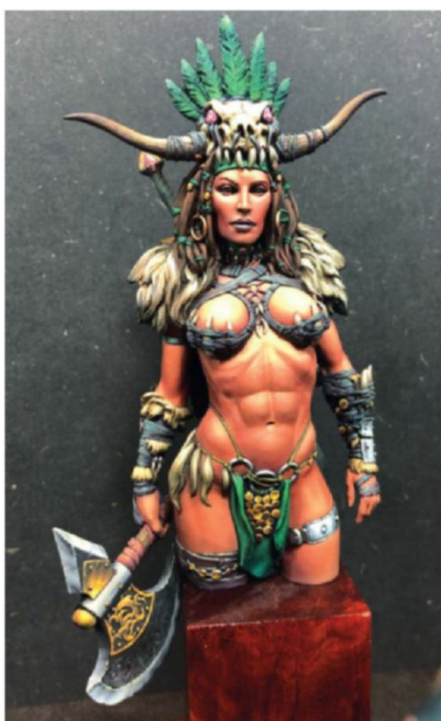
The Editor reports from this year's Scale Model Challenge in Veldhoven.

Over the weekend of 19-20 October modellers from all over Europe and the world congregated once more at the NH Eindhoven Convention Centre Koningshof in Veldhoven in the Netherlands. There is no doubt about it: for many, this is the modelling event of the year. The combination of a fantastic competition, dozens of traders and, most of all, the opportunity to

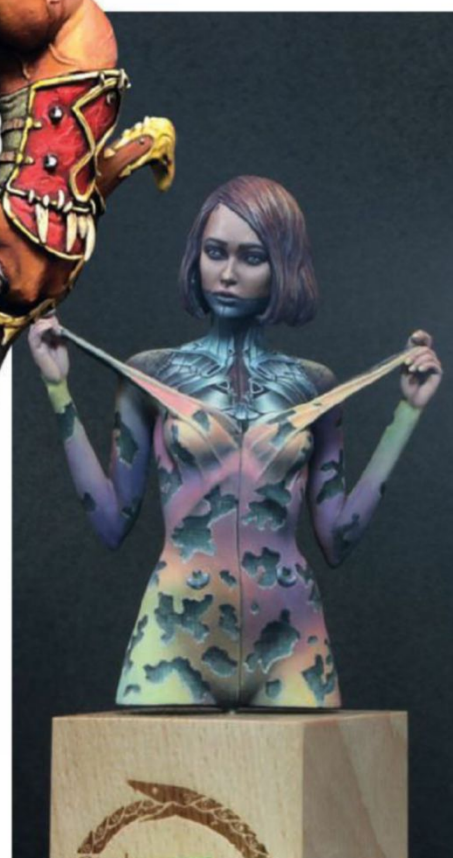
catch up with old friends and make new ones makes this an unmissable event. The selection of photos below highlight what a wonderful competition the show hosted, with fantastic pieces entered in both the Masters and Standard classes. Some computer glitches led a bit of confusion over the final awards and have delayed the release of a full results list, so it's not been possible to identify all the models photographed

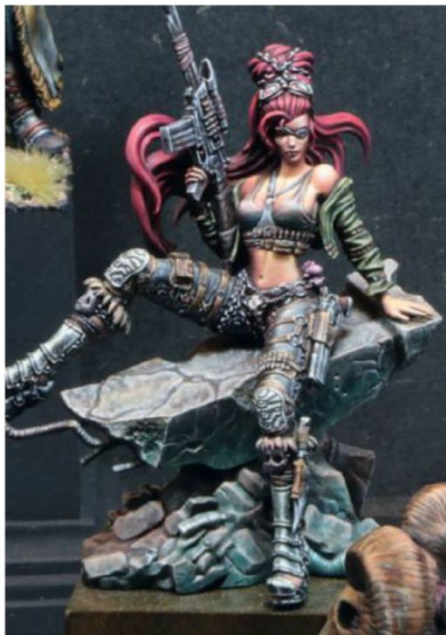
below. If your model is shown below and not attributed, many apologies but please do link us to any images of the model on Social Media. In the last couple of years Sci-Fi modelling and especially fantasy figures have really taken off at SMC, as you can see from this selection. Next year SMC is taking a break as the organisers are hosting the World Expo show in July (www.wme2020.com), but SMC will back to normal on 16-17 October 2021. ■











James Rice won Best of Show for his 'Last Stand at Maiwand'



Chicago Figure Show

Kenneth Childres visits the annual show of the Military Miniature Society of Illinois.

Since the show's founding in 1975, artists have travelled from around the country and around the world to gather outside of Chicago Illinois for one of the most prestigious figure shows in the world. Currently held every October in the suburb of Schaumburg just outside of Chicago. The Military Miniature Society of Illinois show had been one I'd wanted to attend for some time but never had. I am a 'tank guy' most days but I love to dabble in figures because I really dig the emotion and story that can be conveyed through a well painted and positioned figure that simply can't otherwise be appreciated. My good friend Rusty, a very talented figure painter himself invite my wife and I to travel with him this year to the show. We left out of



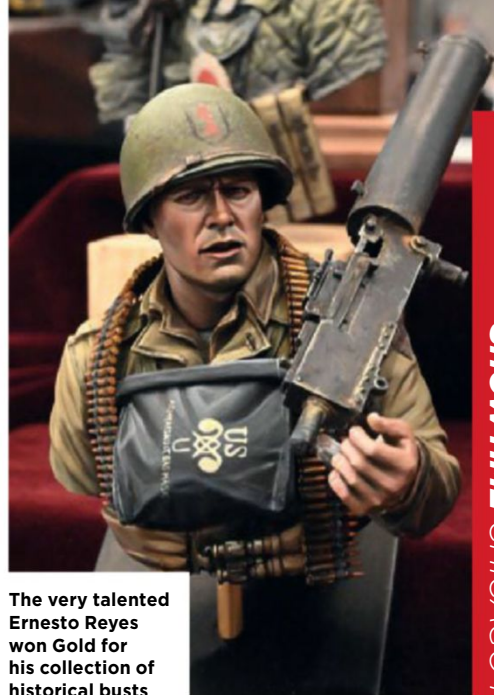
Jason Green's spectacular bust of President Hindenburg won Gold

central Arkansas early Friday morning in the rain and arrived in Schaumburg twelve hours later still driving in the rain... fantastic start to the weekend!

The recently renovated hotel where the show is held was clean and inviting. We got our entries checked in and placed on the tables within an hour or so and started cruising the well-stocked vendor area. I immediately started running into friends from other shows. Friday night several of us went out to eat pizza at Giordano's, a popular and delicious eatery nearby.



Doug Cohen's 'Tails We Go Left' received a Gold in the Fantasy Painters class



The very talented Ernesto Reyes won Gold for his collection of historical busts

We had a wonderful meal and a lot of laughs! There is also a hospitality suite to enjoy after hours where modelers can gather and talk while enjoying complimentary snacks and drinks. Honestly the camaraderie is the biggest draw for shows to me. I like winning awards occasional as much as the next person but without the fun and fellowship I wouldn't go to shows.



Spectacular work by Rusty Nail. We'll be having more of Rusty's work in forthcoming issues of FFI



pretty crowded, so we sat out in the hallway and watched through the large side doors. They started with special awards and then worked their way from certificate of merits to gold medals in the beginner class and then on to more advanced classes. Competition was very stiff, only about 65 or so Gold medals and an equal number of Silver medals were awarded to over 400 models.

The quality of craftsmanship at the Chicago must be seen to be believed. Row after row of jaw dropping work. Many of the displays are of the historical flavour, but there are also plenty of amazing Sci-Fi/fantasy pieces as well as an incredible 'ordnance' category which is basically anything without legs. Ordnance can be anything from a Camaro to a Sherman to a Millennium Falcon and as with the figures the overall quality was outstanding.

Besides enjoying the show, I really wanted to network with some figure modelers I didn't already know. I am always eager to ask questions and learn from others. I found everyone I talked to very nice and approachable. Saturday was spent taking photos and really soaking in the quality of work on display. I

also spent a little more time and money in the vendor area. Some of the vendors on hand were Sabot, Michigan Toy Soldier and Last Cavalry. Meanwhile my wife enjoyed the enormous shopping mall across the street from the venue. That's a big bonus (or not) for those who sometimes travel with their significant other.

Late in the afternoon on Saturday most entrants broke down their displays before the awards presentation began. The presentation room was

I really had a great time at the Chicago show and plan to return in the future. I would strongly encourage anyone wanting to visit a world class show to consider attending. ■



More spectacular work from James Rice: this time 'The Wanderer'



'Bane' by Ronald Tom

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FFI ONLINE

2019 has been quite a year for Guideline Publications. We've seen our two flagship titles, *Military Modelcraft International* and *Scale Aircraft Modelling* firmly established as the two leading modelling titles in the UK, and we've launched our new fantasy and Sci-Fi title *Fantasy Figures International*. We'll be looking to build on that success in 2020 and bring you more of the best modelling content from across the world. Our correspondents will be visiting shows across the world and we'll also be reaching out to the best hobbyists and figure painters to include their work in these pages. We've also got some exciting new ideas for how you can get involved in *Fantasy Figures International*, so

watch this space! From all the team at Guideline Publications, I'd like to take this opportunity to thank all our contributors, advertisers and, most of all, our subscribers and readers for supporting FFI, and to all of you, a very happy Christmas and very best wishes for a safe and prosperous New Year.

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Coming in Issue 3 of *Fantasy Figures International*

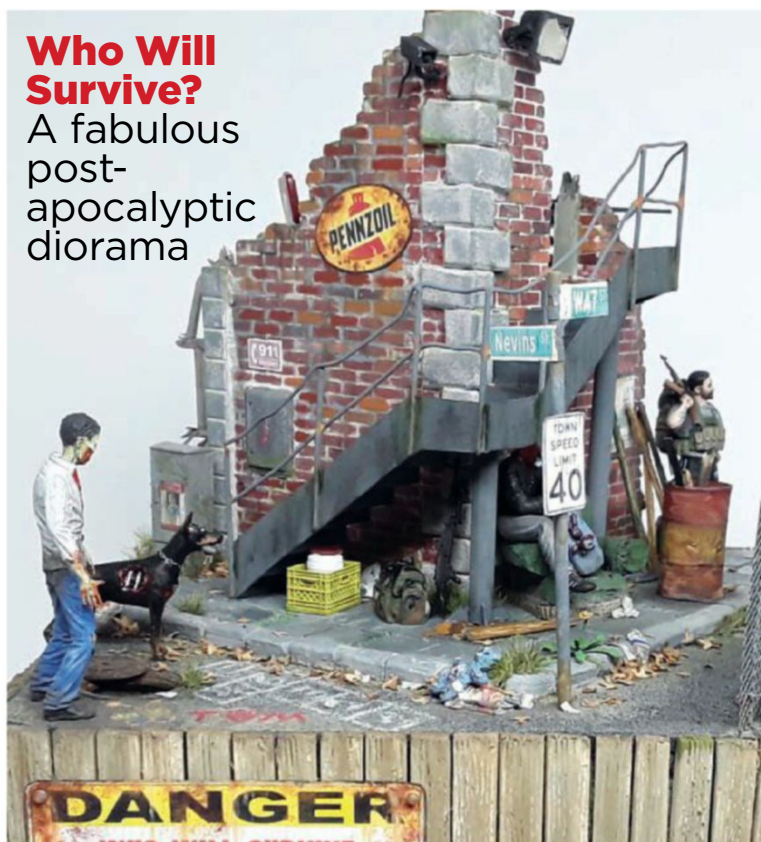
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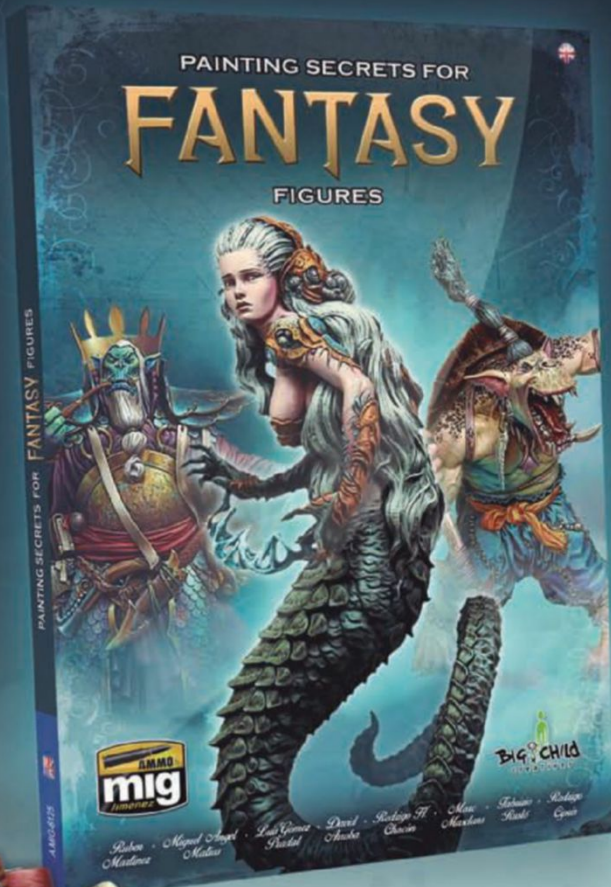


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