

THE BEST IN FIGURES, FANTASY AND SCI-FI

Issue 7 • £4.95
Nov/Dec 2020

Fantasy FIGURES INTERNATIONAL



ISSN 2633-0474



07

Guideline
Publications

9 772633 047011

www.fantasyfigures.co.uk

84 *pages of
features
& reviews*

Maquina Mecha
Competition

The best Gunpla from
across the globe

Colour Values

Understanding and
using colour in your
painting

Pinkman
Sake

Exploring the
world of Mechs
with Kallamity

HULK

Vs Ghost Rider

SCENERY

DIORAMA PRODUCTS

To enhance your models and dioramas.

NEWS!



The most **realistic** final touches for your projects, bringing your **scenes to life**. Useful for military projects, fantasy figures, terrains, wargames and all sort of modelling masterpieces. Different sizes, colors, textures and appearances, with an accurate finish for a realistic look.

Ready to use and self-adherent.

Always growing with Vallejo!



Follow us on:
[/vallejocolors](https://www.instagram.com/vallejocolors)

www.acrylicosvallejo.com





WWW.FIRSTLEGIONLTD.COM



28117 Mountain Troll

This wonderfully detailed Troll stands a whopping 70mm tall!

Heroic Scale 28mm



A wonderfully innovative high fantasy series of incredibly sculpted and beautifully resin cast fantasy miniatures.

Our Kickstarter pledges have all been shipped and now the full series of these incredible figures are finally available for retail purchase. With over 160 different figures available include Orcs, Goblins, Ogres, Trolls, Dragons, Dwarves, Elves, & so much more, check it out, you won't be disappointed. So if you missed our KS, you can now get all of these figures!

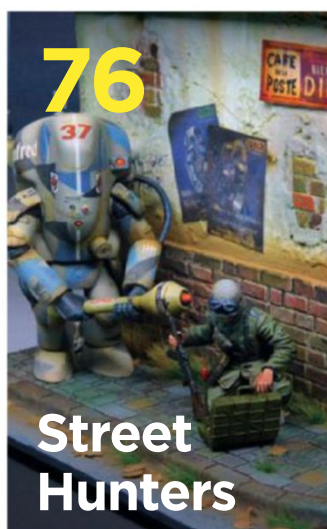
Inside Issue 7



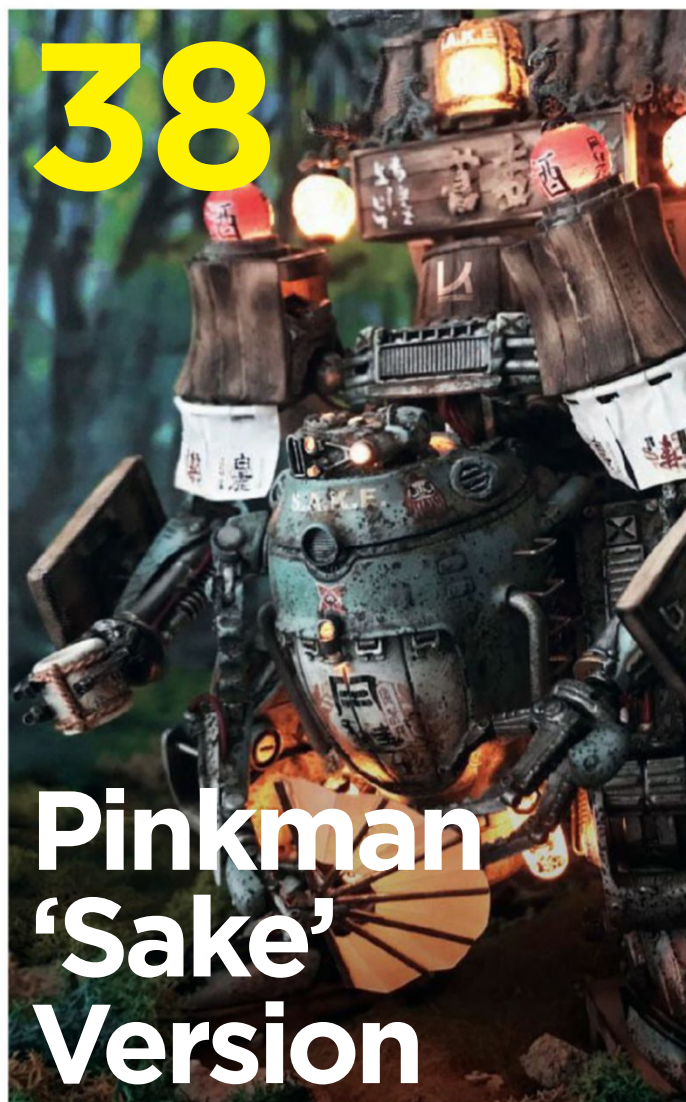
Operation Cyberflux



Let's Meet The Maker



Street Hunters



Pinkman 'Sake' Version

Editor-in-Chief:

David Grummitt

Sales & Marketing Director:

Tom Foxon

(tom@guidelinepublications.co.uk)

Tel: +44(0) 7540153368

Contributors: Helen Bouch, Ivan Caverio de la Peña, Robert Lane, Rafał Lebiada, Alex Long, Fet Milner, Javier Molina, Eric Reits, Don Suratos, Alex Varela and Luca Zampriolo

Design:

Andy Whittaker

Printing:

Acorn Web

Fantasy Figures International ISSN:

2633-0474

Subscription rates:

UK £27, Europe £36.50, ROW £40

(all prices include shipping and postage)

www.fantasyfigures.co.uk

Published by Guideline Publications

Unit 6 Kensworth Gate, 200-204 High Street South, Dunstable, Bedfordshire LU6 3HS. +44(0)1582 668411

e-mail tom@guidelinepublications.co.uk

www.guidelinepublications.co.uk

Magazine Licensing & Syndication:

Guideline Publications publishes top quality magazines, books & bookazines.

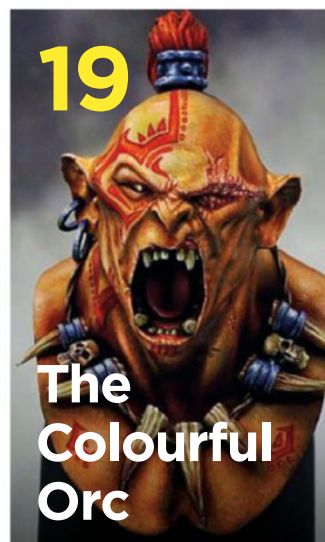
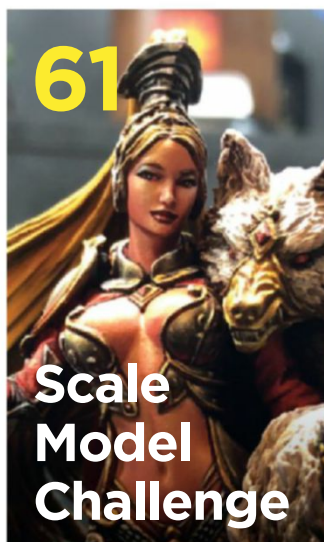
Guideline Publications publishes a wide range of publications that are available for licensing and reproduction around the world. You can find out more by contacting Tom Foxon.

This magazine / book shall not without the written consent of the publisher, be lent, resold, or otherwise disposed of by way of trade in excess of the maximum recorded retail price. All rights strictly reserved. No part of this publications may be reproduced print or digital in any way without prior written agreement of the publisher. All material and artwork generated by Guideline Publications Ltd

and or Guideline Licensed Publications Ltd, photographs, drawings, and plans used in the magazine and or book become the publisher's copyright under copyright law. The company reserves the right to suspend or refuse any advertisements without giving reasons. Whilst every care is taken to avoid mistakes Guideline Publications Ltd and Guideline Licensed Publications Ltd cannot be liable in any way for for any errors or omissions. Nor can the publication accept the responsibility for the bona fides of advertisers.

Guideline
LICENSED
Publications

Copyright © 2020 Guideline Publications & Guidelines Licensed Publications 2020



06 Editorial

08 Let's Meet The Maker
Gianpaolo Di Silvestro of Scientific Models.

10 News and Reviews
We review the hottest releases from across the hobby.

16 New Kit Releases
What's new on the market.

19 The Colourful Orc
Ivan Caverio de la Peña paints an Orc with the Colour Values Method.

28 Get Me Those Plans!
Rafał Lebioda builds Bandai's Blockade Runner.

32 Hulk Vs Ghost Rider
Alex Varela recreates a classic Comic Book cover.

38 Pinkman 'Sake' Version
Luca Zampriolo of Kallamity works his magic.

48 At the Bench: Alex Long
Robert Lane interviews one of the UK's top painters about his lifelong love of miniatures.

52 Operation Cyberflux
Fet Milner paints the superb Operation Knox busts.

57 Midnight Guard
Helen Bouch paints a Sylvan Warrior.

61 Scale Model Challenge

66 Death Rex
Don Suratos works his magic with a Zoid.

72 Maquina Mecha Competition
Don Suratos previews some of the early entries for the world's premier online Mecha competition.

76 Street Hunters
by Creative Green Stuff World.

82 Facebook/Next Month

Welcome...



David Grummitt

Editor-in-Chief

Guideline Publications

davidgrummitt942@hotmail.com



Tom Foxon

Sales and Marketing Director

Guideline Publications

tom@guidelinepublications.co.uk

+44 (0)7540 153368



Andy Whittaker

Design

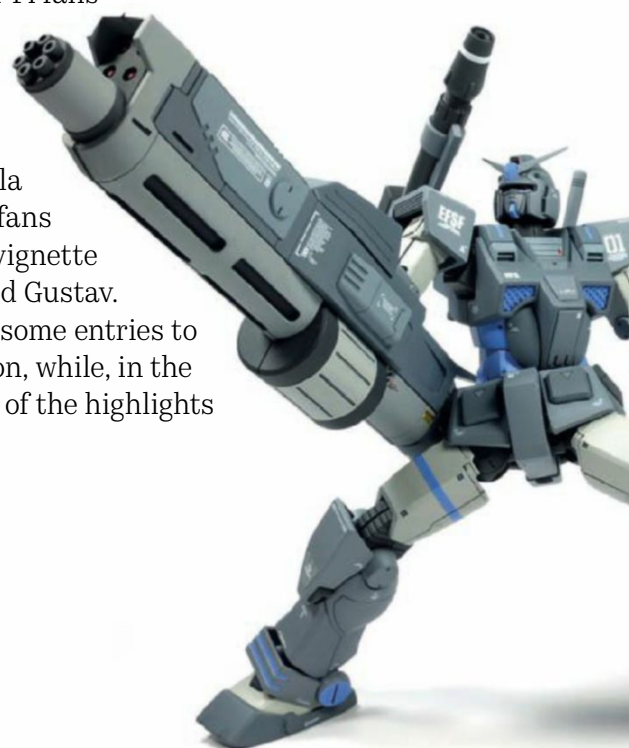
Guideline Publications

andy@darkmedialtd.com

Putting this issue together has been one of the most interesting and informative experiences I've had as an editor. When we launched *Fantasy Figures International*, we imagined that it would feature the best in Fantasy and Sci-Fi modelling with step-by-step guides much as we have each month in our sister magazines, *Military Modelcraft International* and *Scale Aircraft Modelling*. Indeed, it is a format that will be familiar to anyone who has picked up one of the many how-to guides published recently or who reads *White Dwarf*. Over the ensuing months, however, it has become clear to me that while that format is useful for some genres, it doesn't always translate to figure painting articles. For so many of our contributors, and I suspect our readers, miniature painting isn't simply a case of using this or that paint or following a particular technique. Instead, it is the expression of a personal preference, a style or approach to painting that is impossible to set down in a step-by-step format. I was first aware of this reading the marvellous interviews with British painters that Robert Lane has presented each month and also in the interview I did with Canadian painter Sylvain Aubut. So in this issue, I'm delighted to present four articles about, and four different approaches to, the theories and ideas behind painting miniatures. An understanding of colour theory, of how paints work, of how light and shadow fall across an object and, above all else, a willingness to experiment and learn from your mistakes are, much more than step-by-step guides, the key to developing as a miniature painter.

This month is a packed issue, covering all the bases in Fantasy and Sci-Fi modelling. As I said, I'm delighted to feature four articles on miniature painting and in doing so welcome two new names to the magazine. Helen Bouch and Ivan Cavero de la Peña takes us through their approach to painting and the importance to them of colours and light in developing their own styles. We have a very personal piece by Alex Varela, discussing how he realised his dream of recreating an iconic comic cover featuring the Incredible Hulk, while Fet Milner debuts in the magazine with his take on two of Mr Lee's Minis' 'Operation Knox' busts. Robert Lane returns with an interview with another of the United Kingdom's top painters, Alex Long. Sci-Fi fans are catered for by another new name to these pages, Polish modeller Rafał Lebiada, who builds one of the best-known *Star Wars* spaceships, while Don Suratos takes a break from Gunpla to customise a Death Rex Zoid. Ma.K. fans will be pleased to see Javier Molina's vignette featuring Hasegawa's recently released Gustav. For Gundam fans we have a gallery of some entries to the online Maquina Mecha Competition, while, in the absence of shows, we remember some of the highlights from Scale Model Challenge.

David Grummitt,
Editor-in-Chief





Wolfland



**ALTERNITY
MINIATURES**



ALTERNITY MINIATURES
WWW.ALTERNITYMINIATURES.COM

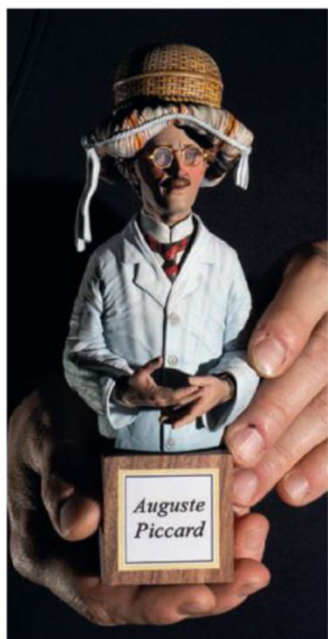


Let's Meet The Maker

Gianpaolo Di Silvestro of Scientific Models



Gianpaolo Di Silvestro



The bust of the Swiss explorer and scientist, Auguste Piccard.



Scientific Models' 1/35-scale White Rhino.

How did you get into modelling? What miniatures did you build and paint when you were younger?

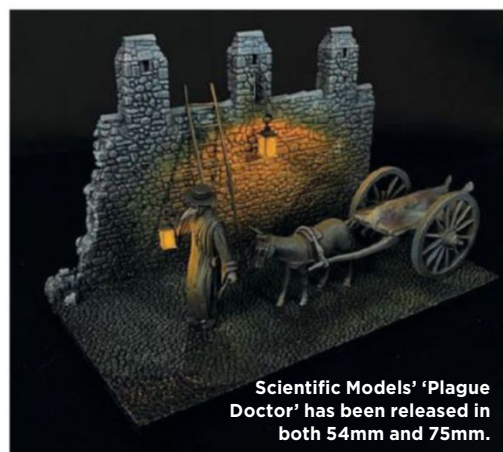
Scientific Models is a small Italian company whose main business is to make models of prehistoric animals for museums and universities. Recently, we decide to make some models to honour those scientists who have had a positive impact on the world. I am a palaeontologist by training and I have often used models to explain how prehistoric animals lived. When you are trying to explain to kids what life was like in the Ediacarian Period, you are forced to use paleo-interpretation reconstructions. This taught me that models can have a powerful effect: there are immediate, intuitive and easy to understand.

I still remember my first airplane kit as a child: it was a F-104 Starfighter in 1/72 scale. From there I moved onto Star Trek models and I discovered that in building models I was working with the dreaming part of my brain! Bliss. As a child, science and Science-Fiction were my two favourite pastimes and I soon discovered that there were inextricably linked. The Facehugger from Alien is, after all, just an interpretation of a 540 million-year-old creature from the Cambrian Period.

What inspires you as a designer? What was the idea behind Scientific Models?

The answer to the first part of this question is simple: nature in its infinite forms! A flower is one of the most beautiful forms in nature; so common, so mundane and yet so beautiful. The world of science and technology is informed by the world of the nature and all the great scientists observed nature and natural phenomena closely in their experiments. These great scientists – Tesla, Marconi, Darwin, Keplero – are my super heroes, but their status as designers and the way their observations and experiments shaped the world around us is not always common knowledge.

My inspiration often comes from everyday life. I open a book or my diary (like all good scientists, I keep a daily research diary) and I start to read. You could call it 'reverse



Scientific Models' 'Plague Doctor' has been released in both 54mm and 75mm.

engineering modelling'. Let me give you an example: everybody knows Jean-Luc Picard, the fictional captain of the *USS Enterprise* in *Star Trek*, but few people know that the fictional Captain Picard was inspired by the Swiss scientist and explorer Auguste Piccard. Piccard was the first man to pass into the stratosphere with a pressurised gondola. You should read his diary, it is so cool and so futuristic. So the idea behind Scientific Models is simple: to explain and reveal the real scientific heroes, but also to make in miniature scientific equipment and prehistoric creatures, such as dinosaurs.

Your subjects are clearly influenced by the world of science and nature. How do you decide on your next subject?

Good question: normally the next subject for Scientific Models is decided by a feeling or by current events. A few weeks ago, for example, I was reading a WWF report on biodiversity loss and this got me thinking. What are the creatures that exemplify the effects of losing our biodiversity. After a few days' thinking I decided upon the White Rhino. Such strength, yet such vulnerability. I researched the subject and decided to produce a female with her 'pup'. The little one is the hope of the species and there are so many research projects designed to save these powerful animals from extinction. The White Rhino, then, is not simply an animal but a symbol of a world connected in one chain of being and that's the sense

I wanted to get across in this particular model. Our models are also designed to inform and get people thinking. When I released our Plague Doctor I did so not just because it's a cool model but because of the Coronavirus pandemic. Diseases are part of a co-evolutionary system between humans and viruses and bacteria. The Plague Doctor's mask was simply the Renaissance's equivalent of our contemporary PPE. I like to think that our models are educational in that regard.

Can you describe how you go about transforming an idea into a piece that others can paint and enjoy?

As I said, an idea usually starts with a book or a newspaper. Then, I do some research and try and understand the message that will be behind a particular piece. It's difficult to explain, but works in the same way as my professional approach as a palaeontologist: when, where and why? That's the approach I take when planning a new model. Once I have a clear idea in my mind, I call my business partner Luca Vergerio and ask him to transform my ideas into an image on paper. If his pencil sketches inspire me, then I know the idea is a good one and it's onto the next stage: choosing a sculptor. This is a key decision as digital and traditional forms of sculpting are so different. The first is perfect and precise, while the second is an emotional and creative process. You can tell which technique I choose for each of my pieces as the end results are so different. My favourite sculptors are Simone Rasetti for 3D work and Mujing Park for traditional sculpting, both have a powerful, individual feel to their work in their respective media. Then everything is checked and checked again, with hours spent discussing and adjusting the final appearance. It's all very stressful if truth be told!

When the first prototype is ready, it's time to design the boxart. Unlike other manufacturers, we don't always have painted boxart, preferring sometimes simply an artistic rendering of our models. I don't want to force upon the modeller an idea of how our models should be painted. Instead, I want them to fall in love with the model and imagine their own version. I have to say I'm never satisfied with the way we present our models and am constantly looking for new styles and ideas, but that's just me I guess!

What can we expect in the future from Scientific Models?

Our COVID-19 operator, a non-profit resin bust we did for some local charities, was a great success and I noticed that a lot of painters and collectors were looking



A 1/35 model of a Besanosaurus, a marine reptile from the Triassic Period named after the small town in Lombardy where its fossils were first discovered.

for something new and different. So, for now, I am focusing on some new subjects that will be a little out of the ordinary. To be honest, I've never been a fan of blood and big guns, so our miniatures will continue to explore moral and ethical themes. Very soon we will release a very personal interpretation of Sadako Sasaki, a victim of the Hiroshima bombing who was only two when the Bomb was dropped and died at the age of twelve from the effects of radiation. She is remembered, of course, for the thousand origami cranes she created, a lasting memorial to the victims of nuclear war. I hope painters will love the figure; it's a story that deserves to be remembered.

What would your personal message be to hobbyists reading this?

With your hobby and your community you can change something for the better. Painting is a form of art and art was born to tell stories, remember the Lascaux cave in France. Your passion and your love for miniatures and painting are great way to tell forgotten stories. At Scientific Models we are trying to intrigue the hobbyist with the stories behind our miniatures. The final thing to say is a plea: do get in touch with us and share your ideas. After all, all great inventions begin with a brainstorming session! Covid-2-laterale

The bust of a Covid-19 nurse wearing PPE has proved very popular. The profits from the bust went to local charities. ■



'When Grandma Catches You ...' is a slightly comic 1/10-scale bust.



'I know how men in exile feed on dreams of hope'. This bust, sculpted by Mujing Park, was designed to remember the thousands of Italians displaced by World War II.

Contact
www.scientificmodels.shop

News and Reviews

We review the hottest releases from across the hobby.

Mr Black Publications

Mr Black Publications is one of the best-known names in publishing when it comes to miniature painting with over thirty titles in their catalogue. Most of their books cover historical figure painting, but there is much to be gained from them by all miniature painters. New from them this month is a departure from the usual format in the form of a step-by-step tutorial from the superbly talented Korean painter Sang-Eon Lee. **Painting Guide Volume 1** covers the basics of preparation and assembly, working with acrylics and a complete step-by-step guide to painting a large bust of a World War II German tank commander. The book ends with paint equivalents for eight of the leading acrylic paint brands. I found the layout extremely accessible and easy to follow. For anyone new to the hobby, or even experienced painters looking to learn new tricks, I can't recommend this highly enough. Not strictly speaking a Fantasy or Sci-Fi title, but still one that has a relevance to readers of this magazine, the latest **Diorama Modelling** special, subtitled 'between history and myth', from the well-established **Scale Model Handbook** series, features five extraordinary dioramas from the bench of master modeller Vasilis Triantafyllou. I have to say I wasn't aware of Mr Triantafyllou's work before seeing this book, but if you too don't know the name I'd urge you to pick up this book; you're in for a treat. The five dioramas are all quite different in scope, subject and scale and cover two knights on a Grail Quest, a pirate village somewhere in the Caribbean during the heyday of the buccaneer, a seventeenth century French castle, the wrecked *Black Pearl* from the *Pirates of the Caribbean*, and an atmospheric scene recalling the retreat of Napoleon's *Grande Armée* from Moscow. Its 100 pages contain detailed step-by-step accounts of the dioramas with some gorgeous photography of the finished models. What really strikes you about these pieces is that each constituent part – groundwork, buildings, figures – are all built and painted to the same award-winning



standard. If you're looking for something to get the creative juices flowing, so to speak, then look no further. Finally, and of special interest to readers of this magazine, is the announcement that the next **Scale Model Handbook Theme Collection** will focus on Fantasy figures. Looking at the front cover and the list of contributors – including our own Alex Varela and Sergey Popovichenko – this will be well worth picking up. I look forward to examining it in more detail in our next issue. Our thanks to Stelios at Mr Black Publications for the reviews and product information (www.mrblackpublications.com).

Wave Corporation

More Maschinen Krieger this month from our friends at Wave Corporation. **Küster Panzer Aufklärungs T.W. 47/ N2 (ref. MK-038)** is a bipedal reconnaissance walker used by the Strahl Demokratische Republik. The Küster is a classic Ma.K. design, first released in 1/20 scale back in 2000 by Model Kasten, which in turn was based on the 1984 Nitto Kröte kit. The Kröte was reboxed by Wave a decade ago and then in 2014 the Küster was released as a multi-kit boxing with the Friedrich Panzer Kampf Anzug Ausf. F (ref. MK-044). The kit contains six dark grey plastic sprues, three brass rods, springs, and various vinyl tubing, as well as a full-length figure. A typically generous decal sheet provides markings and stencils for the four vehicles shown in the instructions. Ma.K. fans will be delighted to see this iconic Yokoyama San design widely available once more and I intend to crack on and build it immediately! Our thanks to Wave Corporation for the review sample, it



should be widely available from good model shops by the time you read this.

©Kow Yokoyama 2020



Tel: 01483 855757

Email: sales@blackhat.co.uk

Nyetimber, 35a Norfolk Farm Road,
Woking, Surrey, GU22 8LF, England.



Coat D'arms Acrylic Paints 18ml pots

Water based Paints

18ml pots £ 2.50

Military Range

- 101 White
- 102 Black
- 103 Yellow
- 104 Red
- 105 Orange
- 206 Light Blue
- 207 Dark Blue
- 208 Grass Green
- 209 Dark Green
- 210 Purple
- 211 Light Grey
- 212 Dark Grey
- 213 Flesh
- 214 Suntanned Flesh
- 215 Oriental Flesh
- 216 Dark Flesh
- 217 Leather Brown
- 218 Wood Brown
- 219 Chestnut Brown
- 220 Silver
- 221 Horse tone - Dun
- 222 Horse tone - Roan
- 223 Horse tone - Chestnut
- 224 Horse tone - Bay
- 235 Horse tone - Brown
- 236 Horse Tone - Grey
- 225 Khaki
- 228 Buff
- 229 Dark Sand
- 231 Mid Grey
- 232 Bronze
- 233 Linen
- 234 Dark Earth
- 237 Russet Red
- 238 British Scarlet
- 239 Bavarian Blue
- 240 Unbleached Wool
- 241 Rust

Fantasy Range

- 106 Enchanted Silver
- 107 Bright Gold
- 108 Goblin Green
- 109 Chainmail
- 110 Royal Blue
- 111 Dark Elf Green
- 112 Bone
- 113 Magic Metal
- 114 Wizard Blue
- 115 Tanned Flesh
- 116 Barbarian Leather
- 117 High Elf Blue
- 118 Poison Purple
- 119 Rat Brown
- 120 Hairy Brown
- 121 Bogey Green
- 122 Elven Grey
- 123 Elven Flesh
- 124 Dwarven Flesh
- 125 Putrid Green
- 126 Festering Brown
- 127 Enchanted Blue
- 128 Enchanted Green
- 129 Vampire Red
- 130 Biliious Brown
- 131 Brass
- 132 Aquamarine
- 133 Ink wash - Flesh

- 134 Ink wash - Green
- 135 Ink wash - Blue
- 136 Ink wash - Brown
- 137 Ink wash - Chestnut
- 138 Ink wash - Red
- 139 Matt Varnish
- 140 Gloss Varnish
- 141 Grey Primer
- 142 Gun Metal
- 143 Dwarven Bronze
- 151 Lupin Grey
- 145 Ruby Red
- 146 Dusky Yellow
- 147 Burnt Orange
- 148 Marine Blue
- 149 Angel Red
- 150 Shadow Grey
- 151 Ink wash - Armour
- 154 Ink wash - Black
- 155 Angel Green
- 156 Leprous Brown
- 157 Warlock Purple
- 158 Jade Green
- 159 Golden Yellow
- 160 Amethyst Purple
- 161 Deadly Nightshade
- 162 Nauseous Blue
- 163 Beaten Copper
- 164 Emerald Green
- 165 Hawk Turquoise
- 166 Fester Blue
- 167 Hideous Blue
- 168 Ink Wash - Yellow
- 169 Super Wash - Black
- 170 Super Wash - Green
- 171 Super Wash - Red
- 172 Super Wash - Blue
- 173 Super Wash - Yellow
- 174 Super Wash - Purple
- 175 Super Wash - Light Brown
- 176 Super Wash - Mid-Brown
- 177 Super Wash - Dark Brown

WORLD WAR II

- 501 British khaki
- 502 Field drab
- 503 Military green
- 504 Panzer grey
- 505 Green grey
- 506 Desert Sand
- 507 Sea grey
- 508 Olive drab
- 509 Brick red
- 510 Mid stone
- 511 Tank blue grey
- 512 Tank green
- 513 Faded olive
- 514 Pale green
- 515 Black green
- 516 Iron grey
- 517 Desert Yellow
- 518 Field blue
- 519 Chocolate brown
- 520 Red Brown
- 521 Army green
- 522 Pale sand
- 523 US dark green
- 524 Tan earth
- 525 Uniform grey
- 526 Tank Light grey
- 527 Tank drab
- 528 Russian brown
- 529 Beige brown
- 530 Russian green
- 531 Japanese uniform
- 532 Italian red earth
- 533 Slate grey
- 534 Dark Leather
- 535 Jungle green
- 536 Forest green
- 537 Faded khaki
- 226 Olive
- 227 Field grey
- 230 Camouflage green

Trade
enquiries
welcomed

We also have textured basing paint and "dip" style shaders as well as paint starter sets and brushes.

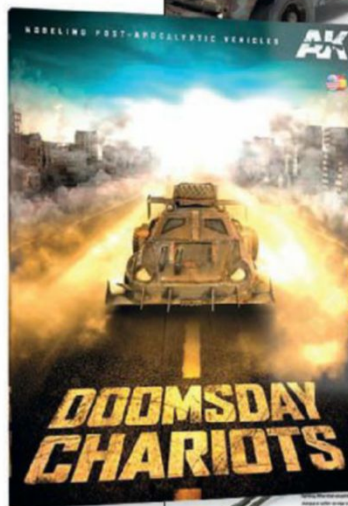
Postage UK: 10% minimum £4, Rest of World 15%, minimum £5

www.blackhat.co.uk



AK Interactive

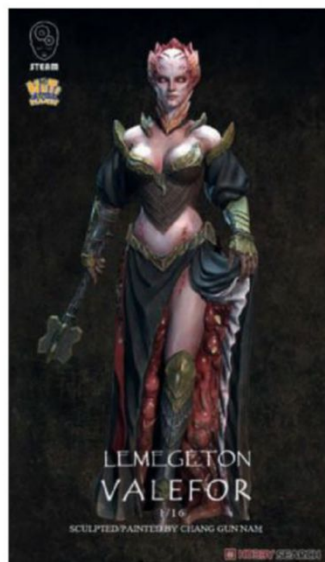
There is a lot of interest in Post-Apocalyptic modelling at present as regular readers of this magazine will know and Spanish modelling giant AK Interactive have joined the party with their latest book, **Doomsday Chariots**, which, as the subtitle tells us, is all about 'modelling Post-Apocalyptic vehicles'. This 100-page, glossy softback book is produced with the usual high production standards we have come to expect from the guys at AK Interactive and contains seven builds of 'Mad-Max' style trucks with a dual English and Spanish text. The book begins with a brief introduction, paying homage to the impact *Mad Max* and *Mad Max 2: Road Warrior* have had on popular culture, before launching straight in with a ten-page step-by-step article by Rick Lawler on converting Revell's 1966 Chevy Fleetside pick-up truck into a flamethrower-toting dystopian roadster. Lawler's explanation is clear and his model excellent and this sets the tone for the other models in the book. What I like about this book is that it is not merely an advert for AK Interactive's paints and weathering products, it's a genuine modelling guide, with lots of conversion, scratchbuilding and good, old-fashioned skills on show. My only complaint, and it's a common one with regard to many Spanish publications, is that the book could do with a better English editor as the explanations are not always as clear as they could be.



To complement the book, AK Interactive have also released under their 'Doozy Modelworks' line a **'Post Apocalyptic Universal Pick-Up Truck Flamethrower'** (ref. DZ031) and a **'Post Apocalyptic Universal Steel Drum Hatch with Flamethrower Mount'** (ref. DZ032). Both of these are resin 1/24 scale kits designed to convert plastic kits into a suitably Post-Apocalyptic ride. The book contains several examples of these kind of weapons, but these two are unique to the 'Doozy Modelworks' line. They are both cleanly cast in grey resin and are complex little kits in themselves. The former contains a flamethrower (including car fender shield), seven gas cylinders, two boxes, and a length of hose, while the latter has a rather delicate flamethrower, gas cylinder, hose, and oil drum 'cupola'. You'll need to take care separating the parts from the casting blocks, but if you've made a resin kit before there'll be no issues. These are just two of a growing range of similar kits and accessories from AK Interactive, the perfect accessories to pimp your Post-Apocalyptic ride. Taking a different tack, AK Interactive are launching an attractive range of 75mm resin fantasy figures under the Rage Resin Models label. **Halsten Wolf Nose** (ref. RAGE001) looks a very well cast, digitally sculpted 75mm dwarf, which will doubtless be a joy to paint. Our thanks to AK Interactive for the review samples and product information (www.ak-interactive.com).

El Greco Miniatures

Some great new releases available at El Greco this month. Leading the charge we have some new



pieces from Korean manufacturer Nuts Planet. **Lemegeton Valefor (ref. S001)** is a large and impressive 1/16 scale full figure, the first full figure in their popular 'Steam' range. The kit comes in five pieces and, as usual from Nuts Planet, the casting looks flawless. This will be an impressive and challenging



piece to do justice to. There is also an equally impressive 1/10 scale **bust** of the same subject (**ref. SB011**). Also available this month from Creepytables we have **Jingle Man (ref. CPT-0101)**, an intriguing bust of a multi-handed One-Man-Band, standing about 13cm high. Finally, from ZabaArt Studio, we have a 1/9 scale bust, **Charles XII (ref. ZAB-A74)**. Incorrectly listed on the El Greco website as Charles VII, this is actually a beautiful little bust of a mythical Charles XII by the immensely talented Lukáš Žaba from his 'Clan of the Frog' series. Our thanks to El Greco Miniatures for the product information (www.elgrecominiatures.com).



elan13
MINIATURES

www.elan13.co.uk



Green Stuff World

This month I've been lucky enough to try some Green Stuff World products. Green Stuff World are a relatively new Spanish manufacturer of paint and modelling supplies, based in Alicante. They were formed in 2016 and in a short time have put together a wide-ranging catalogue of acrylic paints, weathering products, and modelling accessories, as well as a range of interesting and innovative tools. The basis of any paint company is, of course, their paint and I tried out their **Artistic Colours: Basic Paint Set**, which is a set of eight acrylic colours in the standard 17ml dropper bottle. Each bottle has a small mixing ball inside and I think these make a difference when mixing the paint. The paints have names reminiscent of Citadel's best – 'Sun-Bleached Bone', 'Lollipop Magenta' and the like – but the key test of any acrylic paint is its colour and opacity. Red (there's a reason why I love Games Workshop's Mephiston Red!) and Yellow are always the barometer of such things and I was very impressed by the vibrancy of the pigment, opacity, and coverage of the Green Stuff World paints brushed over an un-primed piece of white Plasticard. The range of colours is impressive too, so these are well worth a try. Next I had a look at **Liquid Pigments: Dust**. This set contains six 17ml bottles of acrylic-based paints, which are highly pigmented and dry to a super matt appearance much like a solution of weathering pigments. These can be brush painted, but are probably best applied with an airbrush. The colour choice seemed a little odd here with no obvious sandy or earth-coloured pigments but, instead, 'Dark Green Dust'



and 'Light Green Dust'. Nevertheless, a very versatile and effective medium.

Finally, I had the chance to try Green Stuff World's **Paint Remover (ref. 2103)**. This does exactly what it says on the tin (or bottle). I had purchased a poorly painted ForgeWorld character figure from eBay covered with a thick coat of what looked like Citadel Paint. Two immersions in the fluid, both of about two hours, followed with a gentle scrubbing with an old toothbrush removed some 95% of the paint with no damage to the surface of the miniature. The same liquid did the job second time round just as effectively as it had done the first time, despite the large flakes of paint that had come

off the miniature. Job done! My thanks to Javier at Green Stuff World for the review samples. Check out their website www.greenstuffworld.com for full details of their extensive and rapidly growing range.





WWW.FIRSTLEGIONLTD.COM



Heroic Scale 28mm

28140 Bultur Minotaur

28114 Khe Ogre Mercenary



A wonderfully innovative high fantasy series of incredibly sculpted and beautifully resin cast fantasy miniatures.

Our Kickstarter pledges have all been shipped and now the full series of these incredible figures are finally available for retail purchase. With over 160 different figures available include Orcs, Goblins, Ogres, Trolls, Dragons, Dwarves, Elves, & so much more, check it out, you won't be disappointed. So if you missed our KS, you can now get all of these figures!

New Kit Releases



Manufacturer: Bandai Spirits
Title: SD Build Fighters Try "Kurenai Musha" Red Warrior Amazing Lady Kawaguchi's Mobile Suit
Kit Reference: 2312054
Scale: N/A



Manufacturer: Bandai Spirits
Title: HG Build Fighters A-R Gundam Schwarzwritter Masked Second G (Generation)'s Mobile Suit
Kit Reference: 5058252
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG Build Fighters Gundam X Maoh Build Fighter Mao Yasaka Custom Made Mobile Suit
Kit Reference: 5058786
Scale: 1/144



Manufacturer: Bandai Spirits
Title: SD Gundam World Sangoku Soketsuden Cao Wing Gundam
Kit Reference: 5056768
Scale: N/A



Manufacturer: Bandai Spirits
Title: HG Build Divers:R Re:Rising Gundam Build Divers' Mobile Suit
Kit Reference: 5060744
Scale: 1/144



Manufacturer: Bandai Spirits
Title: 30MM / 30Minutes Missions Option Armor for Spy Drone (Rabiot Exclusive / Purple)
Kit Reference: 5060696
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG Build Fighters Battlogue Striker GN-X Mario Renato's Mobile Suit
Kit Reference: 5060950
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG Build Fighters Star Burning Gundam Sei Iori's Mobile Suit
Kit Reference: 2393103
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG Build Fighters Chinagguy
Kit Reference: 2393102
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG Build Fighters Try Gundam Tryon 3 Team Build Busters Mobile Suit
Kit Reference: 2317923
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG Build Custom Meteor Hopper Wing Gundam Fenice Support Unit
Kit Reference: 5060374
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG Build Fighters Try Gundam OO Shia QAN[TJ] Team Celestial Sphere: Shia Kijima's Mobile Suit
Kit Reference: 5059564
Scale: 1/144



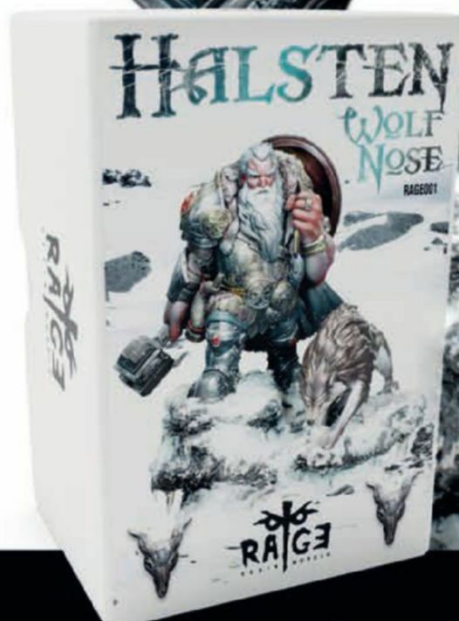
3rd GENERATION ACRYLICS

www.ak-interactive.com



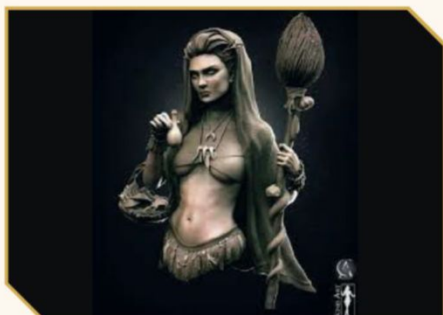
RAIGE
RESIN MODELS

THE NEW BRAND
OF FANTASY
MODELS

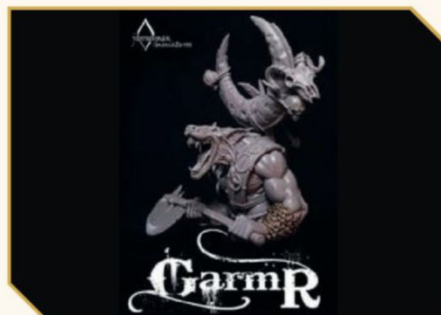


HIGH QUALITY RESIN MODELS ^{by} **AK**

New Kit Releases *(continued)*



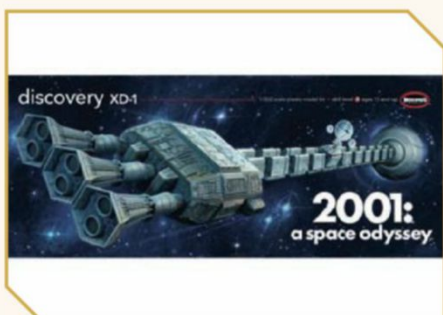
Manufacturer: Ignis Art
Title: Wied ma
Kit Reference: IAS011
Scale: 1/10



Manufacturer: Journeyman Miniatures
Title: Garmr
Kit Reference: N/A
Scale: N/A



Manufacturer: Karol Rudykart Art
Title: Tyrannosaurus Rex
Kit Reference: N/A
Scale: N/A



Manufacturer: Moebius Model
Title: Discovery XD-1
Kit Reference: MMK2001-8
Scale: 1/350



Manufacturer: Neko Galaxy
Title: Usagi & Razor
Kit Reference: N/A
Scale: 75mm



Manufacturer: Neko Galaxy
Title: Andromeda Fame
Kit Reference: N/A
Scale: 75mm



Manufacturer: Nuts Planet
Title: Infected Gangster
Kit Reference: NP-T35021
Scale: 1/35



Manufacturer: Nuts Planet
Title: Stalker Squad - 3
Kit Reference: NP-T35020
Scale: 1/35



Manufacturer: Suyata
Title: Space Rengo Kantai Space Main Battleship
Kit Reference: SRK002
Scale: 1/700



Manufacturer: Valkiria
Title: Bartek's Historical Pin-Ups: Black Knight
Kit Reference: VHP-12
Scale: 70mm



Manufacturer: White Wolf Miniatures
Title: Thor Ironfist
Kit Reference: N/A
Scale: 75mm



Manufacturer: White Wolf Miniatures
Title: Adegalf Wizard of the North
Kit Reference: N/A
Scale: 100mm

The Colourful Orc



Ivan Cavero de la Peña
*paints an Orc with the
Colour Values Method.*

I have been painting miniatures for almost five years now and it is one of my great passions. About three years ago, however, I set myself a goal to improve. I wanted to challenge myself in every model I painted and I discovered that the way to do that was taking risks and experimenting with colour. I have read many modelling publications, participated in various contests, and received training from the masters and that was fine, but I was increasingly drawn to the Visual Arts in a broader sense. There experimentation with colour is the norm and I wanted to apply that to my miniature painting. I don't want to sound presumptuous and there can be no substitute for experience and time spent at the bench, but studying the Visual Arts has helped me to develop an expressive method of using colour when painting any miniature. Using techniques from the Visual Arts and understanding something of the theory behind them, I believe any miniature is capable of transmitting something very difficult to achieve: expressiveness and drama. And that is the aim of this article.

Painting with the 'Colour Values' Method

To apply the 'Colour Values' method you need three things. First, lots of colour; use a lot of paint and not just a droplet as the more paint you use, the more colour your miniature will have. Second, the freedom to experiment and mix colours; remember, this isn't

painting by numbers. Third, you need to choose a miniature that you will want to paint; be driven by your passion for the subject.

The method I will explain in this article depends upon extensive planning of the painting process before you commit brush to plastic or resin. It's not something that I hear or read about often in the modelling world, but I think it's a vital stage of the process and its omission is one of the reasons that so many of us find it difficult actually to begin painting and have large collections

of unpainted miniatures. Most publications offer step-by-step guides to this or that technique and this is fine, but my experience has taught me that the

really difficult or challenging thing for many hobbyists is actually to start painting with a clear idea of the end game and then to see the project through to the end. That is why, for me, planning the painting process in advance is so vital and it's a method that can be applied to any model.



My Painting Method

The subject for this article is the now out-of-production Orc bust, 'Görmuz the Barbarian' by Hera Models. The subject isn't important as the techniques described can be applied to any miniature. There are four stages in my painting method:

Stage 1: Inspiration and Reference

Stage 2: Planning

Stage 3: Colour Values and preparation

Stage 4: Painting techniques

A very good finished model

All are necessary to realise the end goal: a very well-painted miniature that will give you pleasure.

Stage 1: Inspiration and Reference

'An image is a poem without words,' (Quintus Horatius Flaccus, d.8 BCE)

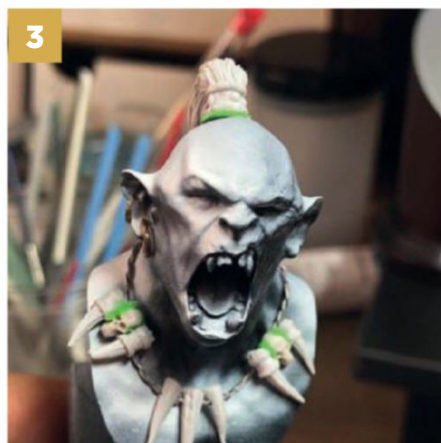
Images are central to any painting project and perhaps more so in the world of historical and fantasy miniatures. They serve not only as a reference and inspiration, but they teach us to broaden our observation of colour, texture, and shape among many other things. The more images you study the greater the possibilities and the better the end result. For this project I studied a range of paintings and images of Orcs that together contributed to the mental image of what I wanted to produce.

Stage 2: Planning

In this stage we need to consider the variables that will give our miniature character and a sense of drama. Thinking of our subject, an Orc, I wanted to convey a sense of violent aggression and evil. We can achieve this in a number of ways. One is to consider where the light is coming from; where will the shadows and highlights fall on a miniature?



After a coat of AMMO's One Shot Black Primer, I sprayed white acrylic paint from the upper left-hand side with my airbrush. This begins the process of mapping out different areas of grey. This was followed by airbrushing Titanium White ink, again from the left-hand side, picking out the highest areas of the miniature, the forehead, upper part of the left cheekbone, shoulder and chest.



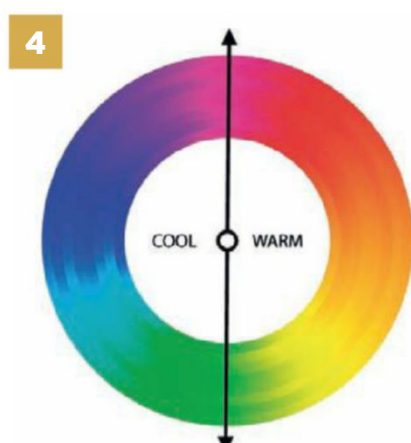
I sculpted additions to the bust, especially the necklace and top knot, to enhance the feeling of violence and aggression.

Classically, miniaturists have used the idea of 'Zenithal Light', an imaginary overhead light source that illuminates the miniature, but choosing a different direction of lighting can make the figure more dramatic and expressive. In this project I wanted to represent light in the form of 'three quarters', illuminating the left side of the miniature.

To achieve this effect I first used a technique well established in the Visual Arts: the 'grisaille'. This is basically a monotone way of painting using different shades of grey and was classically used to imitate sculpture. I divided the miniature into light, mid-tone and dark areas. I mixed various shades of grey from black and white paint and Liquitex Phtalo Blue, Carbon Black and Titanium White inks, which I applied to the miniature using an airbrush.



Having mapped out the highlights, it's necessary to do the same with the shadows. I airbrushed a mixture of Carbon Black and Phtalo Blue ink from the bottom right-hand side of the miniature.



A simple colour wheel, showing the division between 'warm' and 'cool' colours.

Creating this 'grisaille' effect is a vital part of defining the areas of light and shadow on a model. I will use this 'map' as a guide to applying all the subsequent layers and effects. The 'grisaille' also has the effect of modifying the appearance of the subsequently applied colours. If you paint red or yellow over a white surface, the resulting shade will be very bright, but if those same colours are painted over a very dark or grey base they will never obtain the same intensity.

We also need to appreciate that different areas of the miniature will have different textures. We can employ different techniques to achieve those different textures and those textures play an important role in establishing the character of our miniature. Take, for instance, a flower fairy: the techniques used on

a miniature of this kind – wet-on-wet colour transitions, glazes and ‘non-metallic’ metals’ – make for a shiny and smooth finish which conveys the feelings of joy and beauty we would associate with that subject. The Orc, by contrast, expresses feelings of violence and evil with its rough skin, textured necklace, battle scars and warpaint and I would need to use techniques that resulted in a finish that captured these qualities. To enhance the character of the bust further I made some additions to the original sculpt, adding a necklace of bones and teeth and a top knot that gave a suitably feral appearance.

The next step in the planning process is absolutely crucial to the project’s success and involves selecting and balancing the colours that the miniature will be painted in. If we are successful, the colours will transmit the miniature’s character, but if we choose the wrong colours or fail to balance them then

the miniature will simply look like a painted model.

For success we have to understand something of colour theory and the



division between ‘warm’ and ‘cool’ colours.

This division is, of course, imaginary, but, as the

American artist James Gurney notes, the effect of colour temperatures

on the viewer is very well known and translates directly to our emotional response. If we choose colours entirely from the ‘cool’ spectrum the result will be a dark, melancholic figure. If, on the other hand, we choose ‘warm’ colours, notions of fire, passion and blood will result and these are precisely the

emotions I wanted to capture with my Orc.

My process for choosing the overall colour for my models is very simple. I take photos of the front and side of the miniature and then print them out on white A4 paper. Having decided on colours from the warm spectrum, I prepared three acrylic ink washes: yellowish-green, yellow-orange, and red. I then washed these over the printed images and decided which one best suited my idea. I went with the yellow-orange one as it was closest to some of the reference images that had inspired me. I find this a very good way of imagining the different colours that I will need when it finally comes round to painting the miniature.

Having chosen the dominant colour – in this case orange – the next stage is to choose the complementary colours that will balance our miniature. Here again, an understanding of colour theory is important. Colours have various sorts of ‘harmony’ – triads, tetrads, complementary colours and complementary divisions – but whenever you choose colours on a miniature it is important they exist in this harmony. In this case, yellow-orange is our dominant or ‘key’ colour, while blue and red-orange are perfect for ‘spot’ colours as they form a ‘complementary division’ on



5 Washing different coloured acrylic inks over a black-and-white printed image of the miniature immediately gives you a sense of how the finished model will look.

the colour wheel. We can immediately see the balance by applying acrylic washes on our printed images or, if you are familiar with Adobe Photoshop or similar applications, you can do the same thing digitally. The great thing about this method, of course, is that you can experiment with colours without committing to paint and potentially ruining your miniature.

Stage 3: Palette Preparation with Colour Values

Now it's finally time to begin painting and for this stage I used the following materials: an old palette, old brushes (no. 2 and larger), and a retarder for acrylics. I suggest Amsterdam 070 or Winsor &

Newton's Medium for Mixing. There are various sorts of palettes available, but I tend to use empty blister packs (you just need to store them in an airtight container to prevent the paint from drying). I don't like wet palettes, as I think they damage the paint due to the large amount of water and continuous humidity that they need to work. Experience has taught me that acrylic paints, when mixed with a lot of water and affected by humidity, often lose intensity, which can result in a dull, desaturated finish to your miniature. For this reason, the wet palette is seldom used in the Visual Arts. I always use retarding agents when working with acrylics. As well as acting as a thinner, they mean the paints never lose their opacity. They also prolong the life of acrylic paints. Inside an airtight palette, I have found

Table 1

Paints to achieve middle values	Features	What it produces in the palette
Cadmium Yellow Medium (Golden)	Highly pigmented paint	Value and saturation
Mars Yellow (Golden)	Normal pigmented paint, predominantly orange	Value
Orange Brown (Vallejo)	Normal pigmented paint, predominantly orange	Value
Pyrrole Orange (Golden)	Acrylic ink (High Fluid series). Its high pigmentation will guarantee a brilliant result	Value and saturation

Table 2

Paints to achieve light values	Features	What it produces in the palette
Light Flesh (Vallejo)	Normal pigmented paint, which has white, red, and a little bit of yellow	Value
Naples Yellow Red Light (Amsterdam)	Acrylic ink. Its high pigmentation will guarantee a brilliant result	Saturation and value
Peach (Reeves)	Normal pigmented paint, which has white, a lot of red, and a little bit of yellow	Value

the colour mixes can last for more than two months. I tend to use large, old brushes to mix paints; don't use the brushes you will actually employ to paint the miniature as they will quickly become damaged.

Now it is time to mix the colours and begin painting. Essentially, I paint following the map of highlights and shadows established by the initial grisaille. I mix a range of shades using

my three colours – yellow-orange, red-orange, and blue – covering the entire of range of tones in the grisaille. These 'colour values' palettes have two key characteristics: the mid-range colours are deeply saturated, essential to give intensity to a miniature, and there is a full range of shades from the most intense highlights to the deepest shadows.

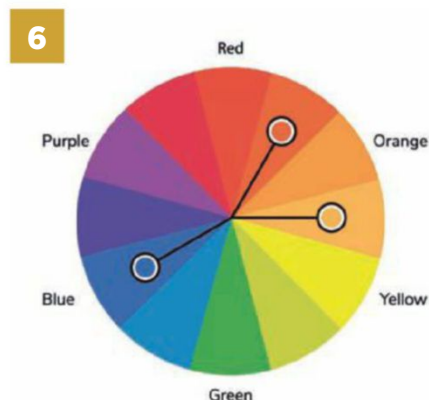
I always begin by preparing the



mid-tones as every miniature will always have these colour values. It is also from these mid-tones that the rest of the 'colour values' palette is mixed. The following table (table 1) shows how our mid-tone colours are achieved for the dominant yellow-orange colour.

I obtained three different shades of mid-tone colours by mixing Mars yellow with Orange Brown 50:50 (Tone 1). To get the lightest value I added a speck of Cadmium Yellow Medium (Tone 2) to the previous mixture, while to obtain the darkest value I added a speck of Orange Pyrrole to the previous mix (Tone 3).

Table 2 shows how I achieved the three light values for the yellow-orange palette. Within this group, to obtain the 'darkest' highlight value, I mixed Tone 2 with a speck of Peach (Tone 4). To the result of that mixture I added a speck of Light Flesh (Tone 5). Finally, to obtain the lightest value I added two specks of Light Flesh plus a spot of Naples Yellow Red Light (Tone 6). I never use pure white to obtain the lightest values, because white tends to desaturate the colours and 'grey' the final appearance of the painted miniature.



Here you can see how yellow-orange and red-orange form a 'complementary division' with blue on the colour wheel.



I tested the balance between the colours by applying them to the printed black-and-white image of the Orc taken earlier.

8 The three colours mixed in the palettes showing the colour value range. In the yellow-orange palette (top), you can see the three mid tones mixed using a combination of four basic paints.



Table 3

Paints to achieve dark values	Features	What it produces in the palette
Alizarin Crimson (Golden)	Highly pigmented paint	Value and saturation
Rhinox Hide (Citadel)	Normal pigmented paint, containing orange and violet	value
Dioxazine purple (Golden)	Normal pigmented paint	Value

Table 3 shows how I achieved the dark values. Within this group, to obtain the 'lightest' dark value, I mixed Tone 3 with two specks of Alizarin Crimson plus one of Rhinox Hide (Tone 7). To the result of this I added two spots of Rhinox Hide to achieve Tone 8. Finally, to obtain the darkest value I added two spots of Rhinox Hide and one spot of Violet Dioxazine (Tone 9).

The miniature will need other colours to give it character, interest and more power. On the left side of the head there are greens and yellows, while on the right, there is blue green in the shaded part between the cheekbone and the ear. In fact, throughout the miniature there are many shades that make the figure more dynamic and attractive. These included Games Workshop's Caliban Green, Vallejo Blue Green and Primary Yellow by Amsterdam. For me, this is a vital part of any painting project.

Before moving on, it's worth saying something about the various mediums I employ when painting. Mediums exist to alter the final appearance of acrylic paint. Although acrylic paints work with water as

a thinner, most will deteriorate or at least lose something of their character when mixed with water. They lose intensity and become matt. These properties are less affected when retarders or specific acrylic thinners are used. Drying times are reduced and the colour loses none of its intensity. I use two main mediums in my painting. First, Amsterdam's Retarder for Acrylics, No. 70, which functions as both a thinner and retarding agent. I use a ratio of a third retarder to two-thirds paint. Second, Ultra Matt Varnish: I use either the AMMO or AK Interactive product. It's important to remember that this should not be sprayed over the finished model like a varnish, but rather a drop or two of it should be added to the paint mix to ensure it dries with a matt finish where desired.

If you decide to add artists' acrylic colours to your painting arsenal, such as Golden, Liquitex, Reeves or Amsterdam, the use of these mediums becomes much more important. I would also suggest always thinning them with an acrylic thinner. I have found that Vallejo

'The peculiarity of gouache is that it has a very matt finish, and was thus perfect for the Orc's warpaint.'

**Table 4: Subordinate Colour 1: Red Orange (for the Warpaint)**

Paints	Features	What it produces in the palette
Primary Blue (Gouache Winsor and Newton)	Highly pigmented paint. Ultra-Matt finish	Value and saturation
Primary Yellow (Gouache Winsor and Newton)	Highly pigmented paint. Ultra-Matt finish	Value and saturation
Permanent Rose (Gouache Winsor and Newton)	Highly pigmented paint. Ultra-Matt finish	Value and saturation
First Shadow Red (Andrea Colour)	Standard acrylic paint	Value

Table 5: the Hair

Paints	Features	What it produces in the palette
Cadmium Red Light (Golden)	Highly pigmented paint	Value and saturation
Ultramarine Blue (Golden)	Normal pigmented paint	Value
Base 1 Red (Andrea Colour)	Normal pigmented paint	Value
Second shadow Red No. 6 (Andrea Colour)	Normal pigmented paint	Value
Cadmium Yellow Medium (Golden)	Highly pigmented colour	Value and saturation

Table 6: Subordinate Colour 2: Blue for Earrings and Necklace

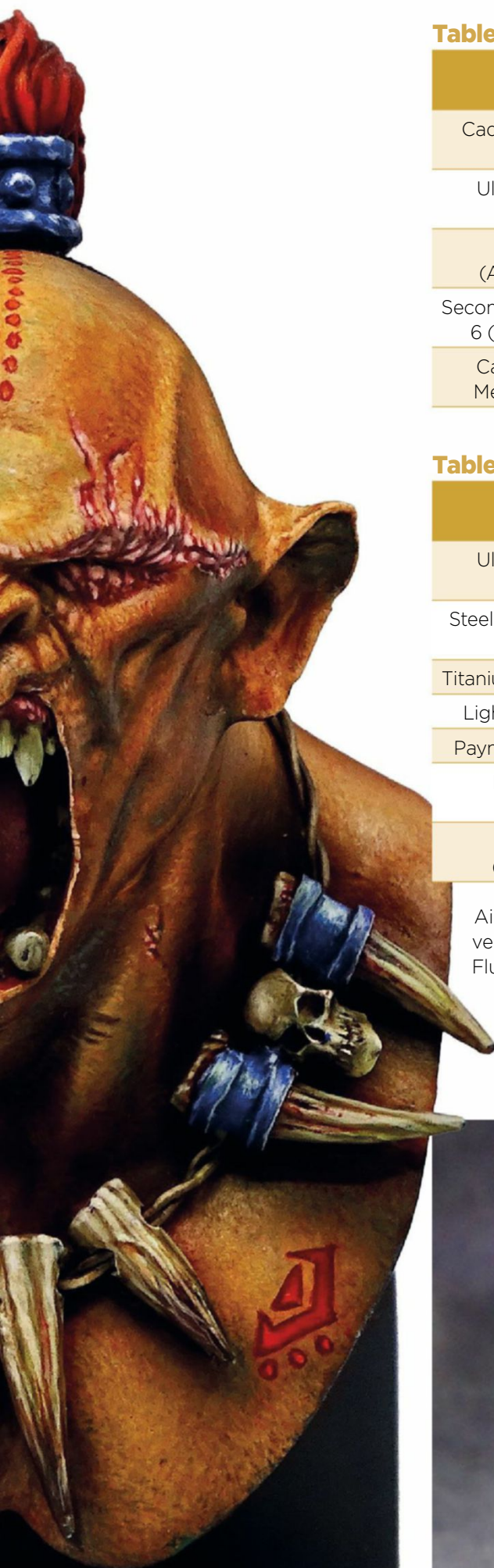
Paints	Features	What it produces in the palette
Ultramarine Blue (Golden)	Normal pigmented paint	Value
Steel Grey Game Color (Vallejo)	Normal pigmented paint	Value
Titanium White (Golden)	Normal pigmented paint	Value
Light Flesh (Vallejo)	Normal pigmented paint	Value
Paynes Gray (Golden)	Normal pigmented paint	Value
Intense Black (Scale 75)	Highly pigmented acrylic ink	Value
Phtalo Blue (Amsterdam)	Highly pigmented acrylic ink	Value and saturation

Airbrush Thinner is excellent and very versatile in this regard, as is Fluid Matt Medium by Golden.

The tables on these pages show the range of paints used to obtain similar colour value palettes for the remaining two

complementary colours, the Red-Orange and Blue.

The peculiarity of gouache is that it has a very matt finish, and was thus perfect for the Orc's warpaint. In this way, I achieved a nice contrast with the semi-satin finish of the Orc's skin.



Stage 4: Applying the Paint

There are many different painting techniques and, in essence, all are fairly easy to apply. The only way to master them, however, is to practice, practice, practice. You won't become a master painter by reading about it or watching it on YouTube, but only by painting yourself. The actual techniques themselves are straightforward enough and an hour or two's practice is usually enough to become proficient. The most difficult thing is to develop your ability to observe and understand how colours behave. That is the real challenge.

That said, there are some tips that hold for all techniques. First if you paint with acrylics, they will never come out 'in the first try'. That is to say, at the first brush stroke. Acrylic paint is a layered paint, which means that each effect will only be fully visible after painting it layer over layer. Second, use a brush that retains the paint and preserves the tip. This will guarantee a good result. The best are the natural-hair Marta Kolinsky sable paint brushes.

I used a number of different techniques when painting the Orc. The first was what I call 'pointillism'. In this dots are painted on top of each other, using brushes of different sizes. The dots are not uniform and thus the surface soon acquires a rough-looking texture. I

used this on the Orc's skin. 'Stripes' are precisely what they sound like: stripes painted on top of other stripes. To be convincing the stripes must be different colour values, giving the illusion of depth. I used this technique around the Orc's

eyes. Wet-on-wet blending is an old technique. I added small dots of Blue Green, Cadmium Yellow and Alizarin Crimson on top of the

'Take yourself out of the comfort zone and experiment with each miniature you paint. You'll have fun I'm sure and you might even surprise yourself.'

pointillism, side by side. Then with a wet brush I blended them into the skin. The idea is obtain a mixture of the three colours in that space.

It's necessary to add retarder to the paint for this to work properly and I used it to paint the interior of the warpaint and shadow areas around the eyes. Glazes are another technique that can add greater chromatic richness. I applied Blue Green and Cadmium Yellow

in the light areas, and diluted Alizarin Crimson and Purple Dioxazine in the areas of shadows, with a paintbrush. Freehand patterns are a striking



An image showing the different areas of the model where I introduced other colours to complement the three main shades chosen.



The pattern of the Orc's warpaint was first drawn on the printed photograph and only when I was happy with it did I commit to the miniature itself.



feature of this Orc and to do these I first worked them out on the printed photos and only when I was happy did I commit to the model. To paint over the surface of the figure I used Copic markers from the SP Punta BS Series. These markers use very intense pigment and any mistakes can easily be corrected with water. Their drying time is around an hour.

Conclusion

The colour values method described in this article will succeed if the four steps – observation, planning, colour preparation and painting techniques – are observed. It's vital that all four stages are followed for the best

results. For me, the most important part of this process, however, is the planning. I know that if I plan a project properly I will finish it. The colour values method is a great way for understanding how colour behaves. Mixing a palette according to the colour values method will really boost your understanding of how to mix colours. Remember, it's important to include one or two saturated, highly pigmented paints in each palette as the paints we use for painting miniatures are often desaturated. When you move onto painting remember the importance of mediums to preserve the colour and vibrancy of acrylic

paints. Mediums also allow you to use a range of different techniques in order to create different effects on your miniatures. These different techniques are, in themselves, relatively easy to master. It is the mastery and understanding of colour that is at the heart of the best miniature painting and that can take a lifetime to achieve. I would urge you then to experiment with colour in your paint. You won't necessarily improve by simply doing the same thing over and over again. Take yourself out of the comfort zone and experiment with each miniature you paint. You'll have fun I'm sure and you might even surprise yourself. ■

GET ME THOSE PLANS!



Rafał Lebioda
builds Bandai's
Blockade Runner.

The Tantive IV Alderaan Diplomatic Envoy, a modified CR90 Corellian corvette, has a special place in the hearts and minds of Star Wars fans. It was the first ship that fans saw in the opening sequence of Episode IV: A New Hope, as Princess Leia Organa attempts to run the Imperial blockade with the plans to the Death Star aboard. Its original design was based on the Millennium Falcon, which was then combined with elements from the Eagle Transporter from Space 1999 to obtain the now iconic design. The Tantive IV also has the record of being the most expensive piece of Star Wars memorabilia when, in 2015, a model of it used in the film was sold at auction for \$450,000!

The Model

For several years now, the Japanese manufacturer Bandai has been consistently expanding its range of Star Wars-themed models. Bandai's kits are characterised by first-rate engineering, high-quality plastic and a wealth of detail. Without doubt, they are among the world's best scale models in terms of design and manufacture. The Star Wars series models are, in my opinion, some of the best they have produced. The 1/100-scale 'Blockade Runner' kit was released in 2018 both individually and as a set with a 1/350 kit of the Millennium Falcon.

The kit consists of relatively few parts but is very richly detailed considering it's in so small a scale (photo 1). Interestingly, the original model made for the 1977 film is considered one of the most detailed scale models made for any of the Star Wars films. I began, as always, by studying Bandai's clearly drawn instructions and planning how I would proceed with the project.

'Its original design was based on the Millennium Falcon, which was then combined with elements from the Eagle Transporter from Space 1999'

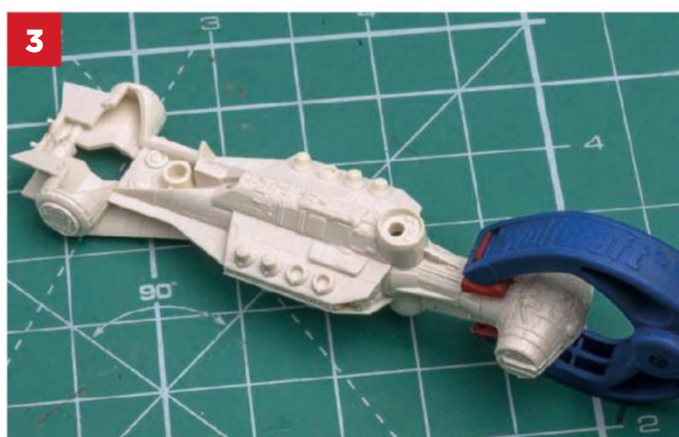
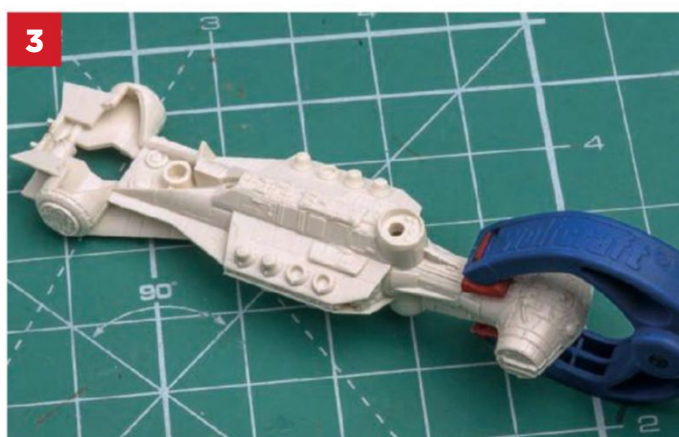
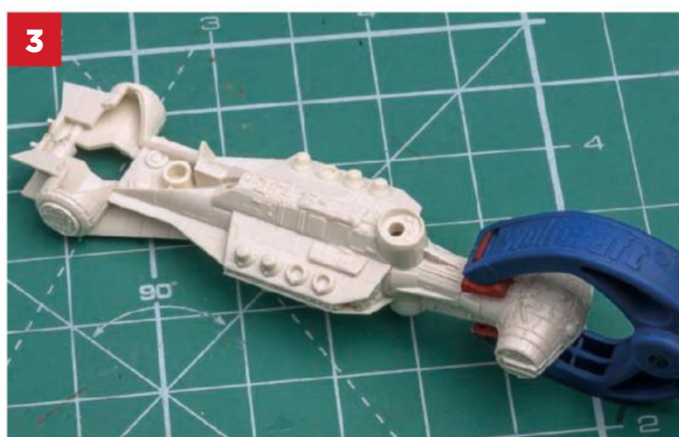
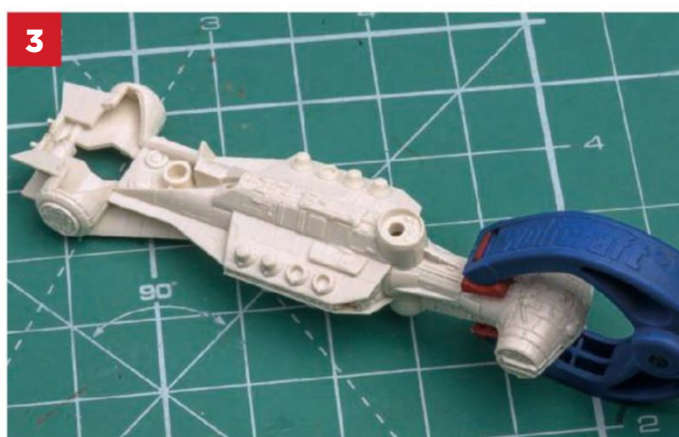
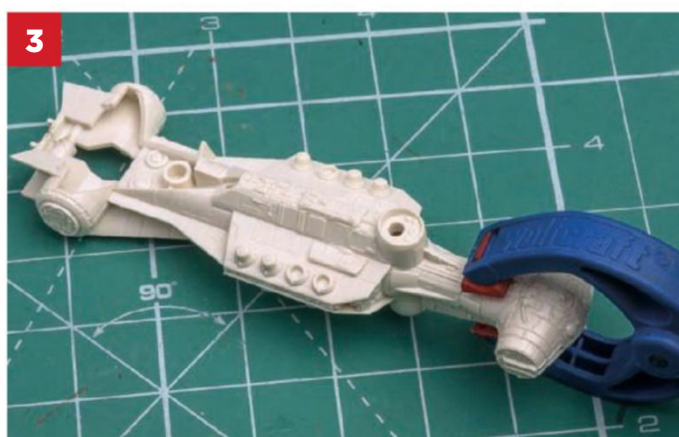
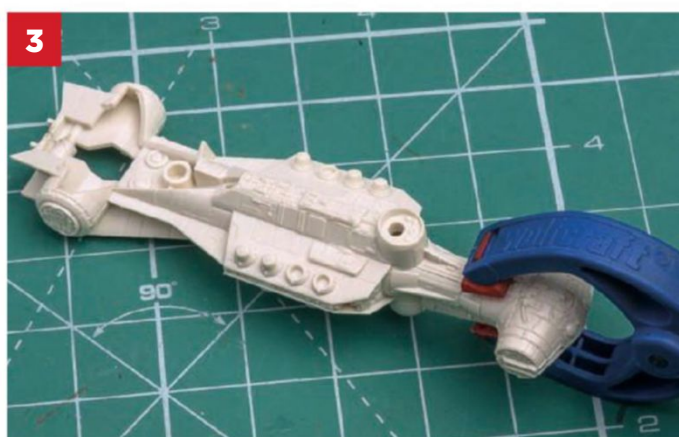
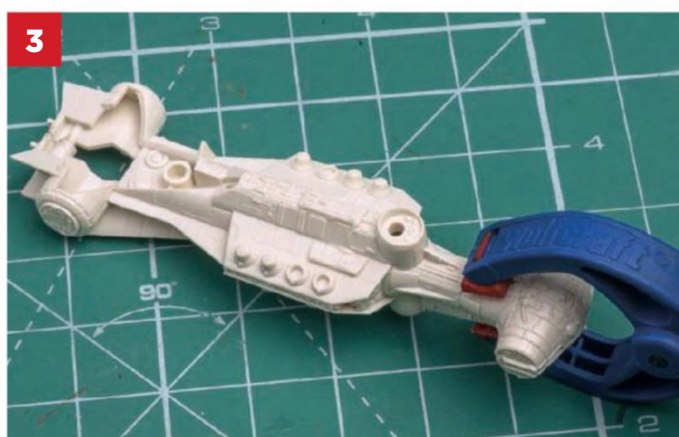
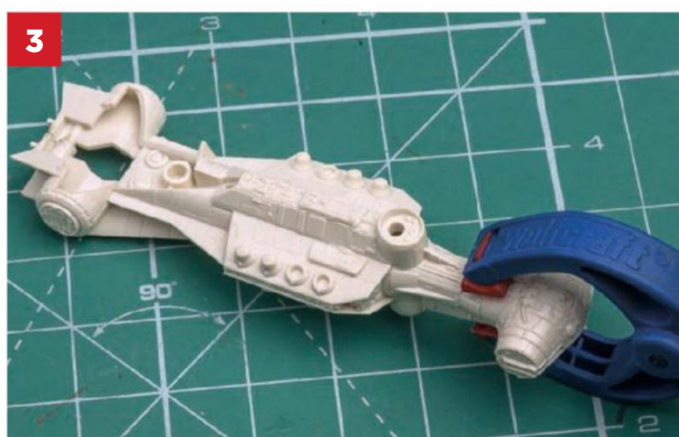
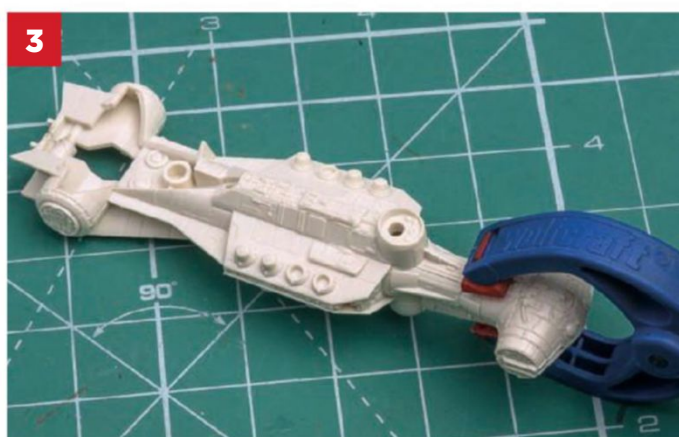
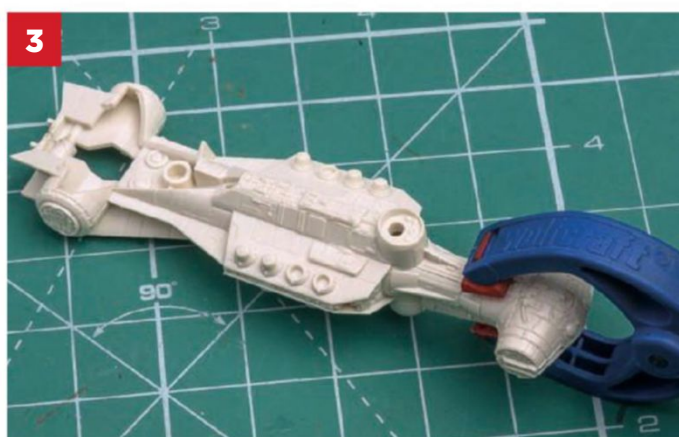
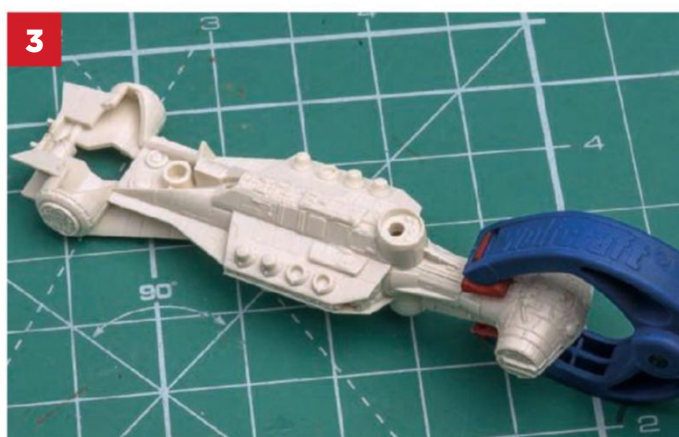
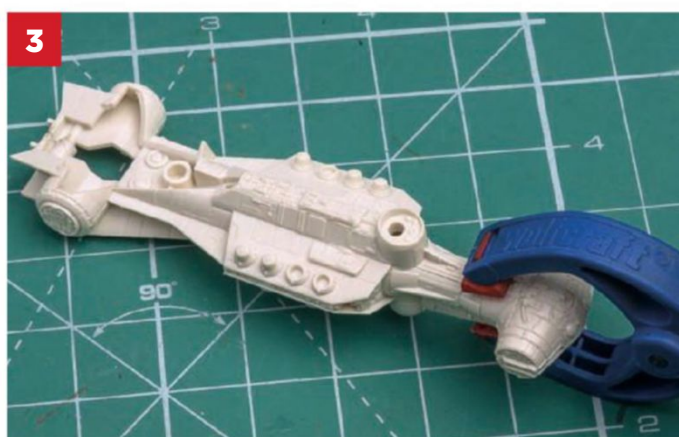
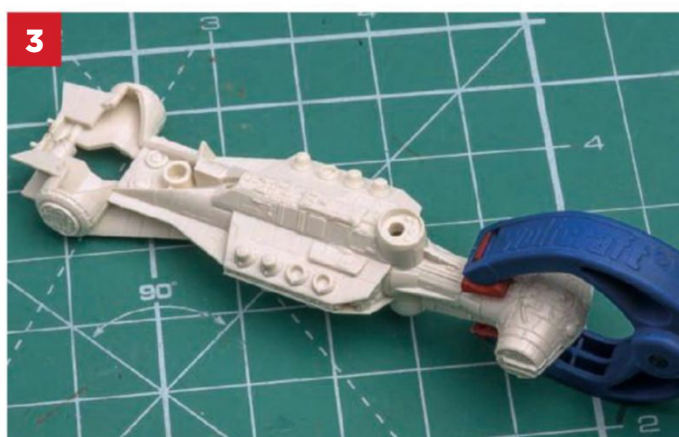
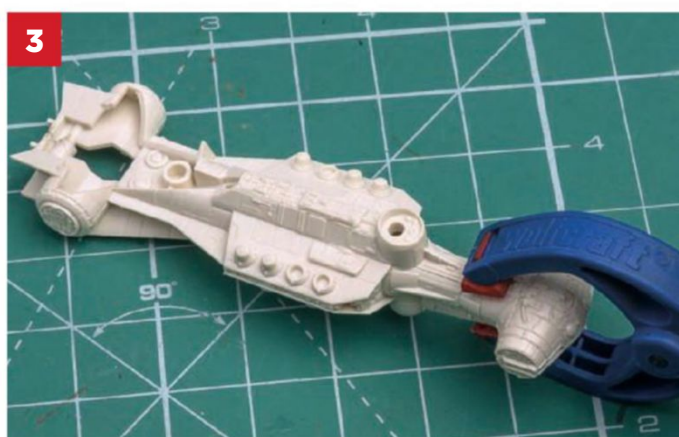
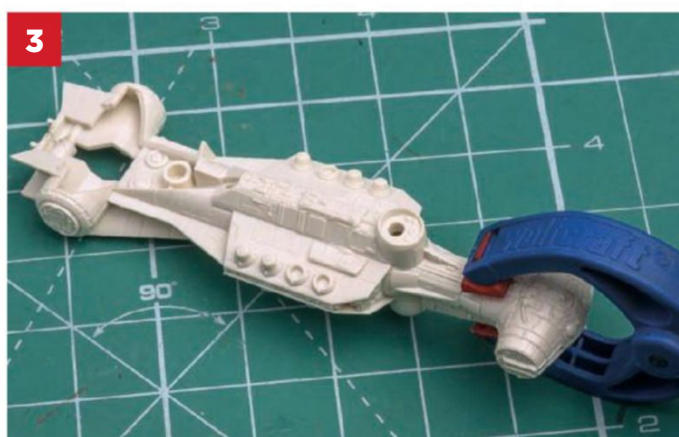
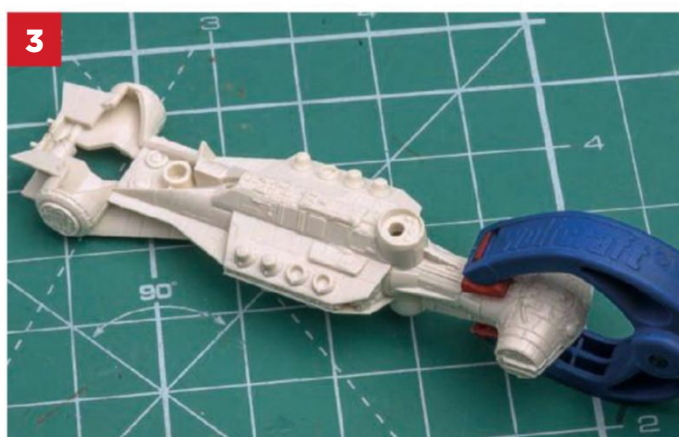
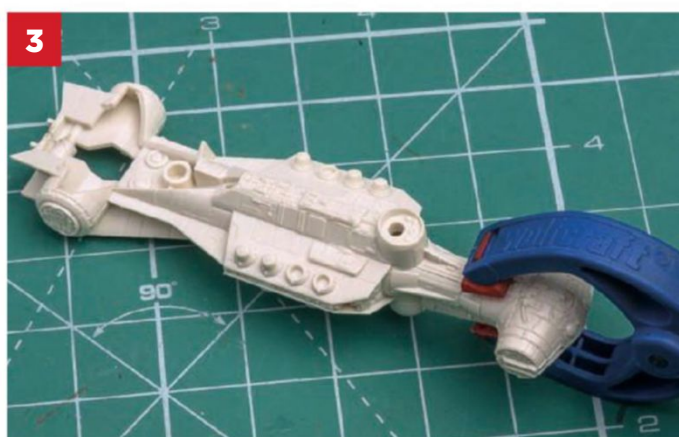
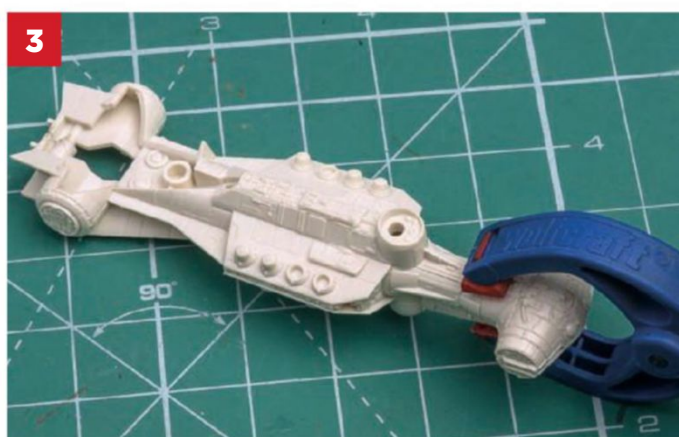
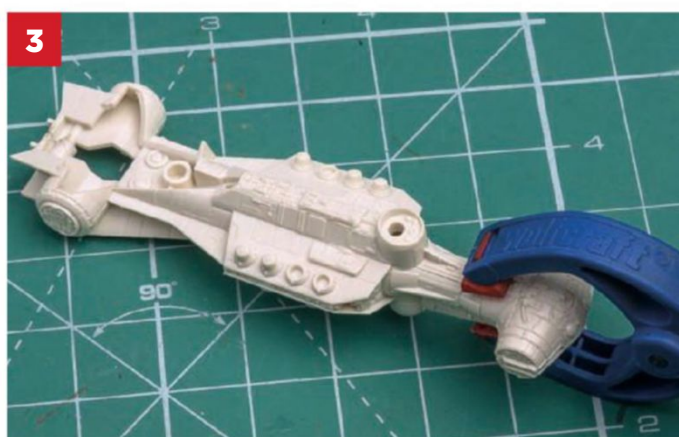
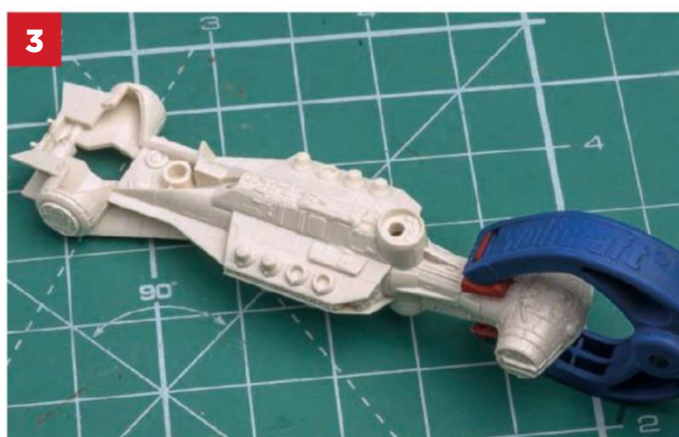
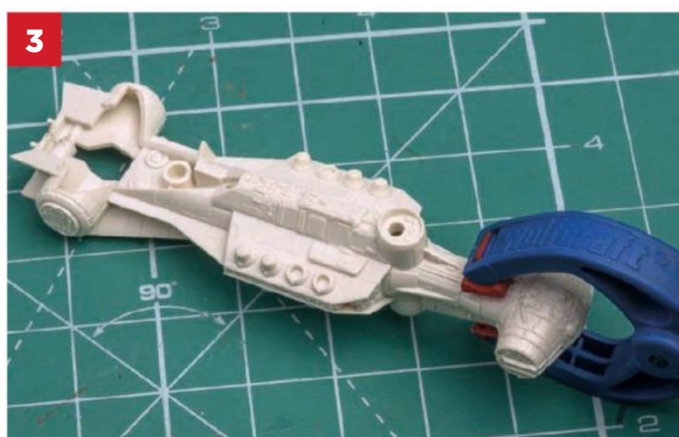
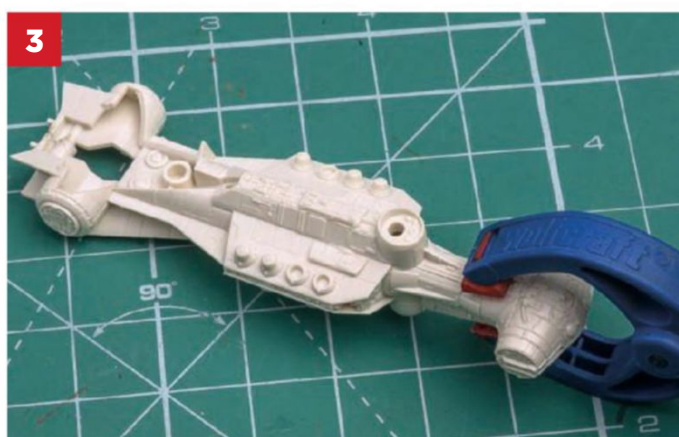
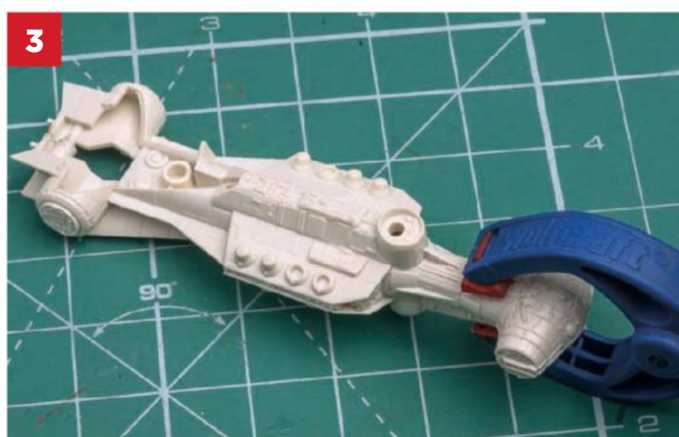
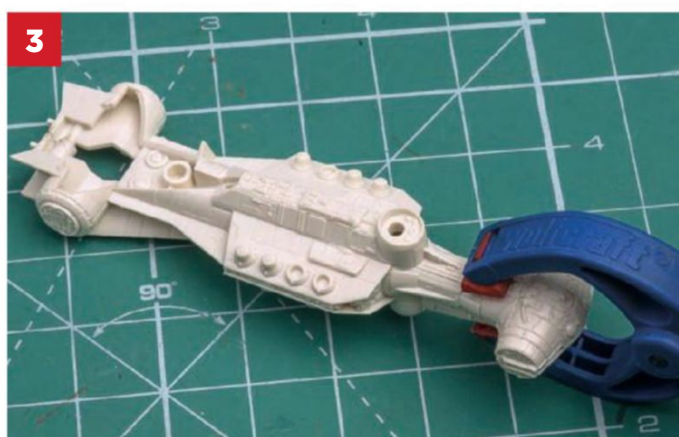
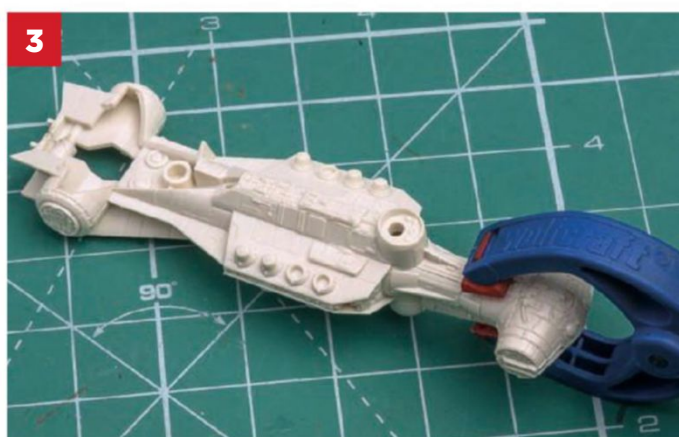
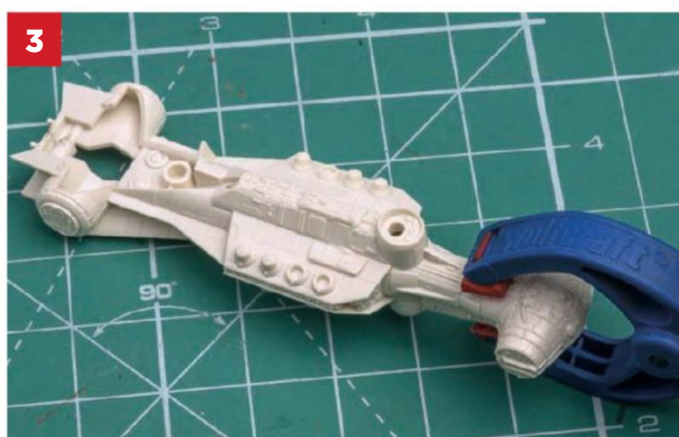
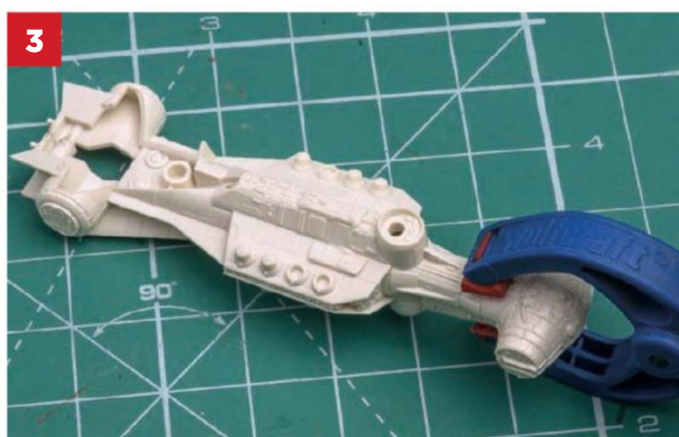
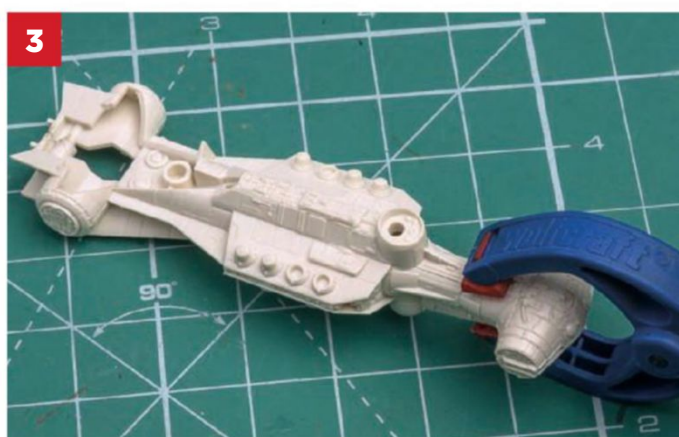
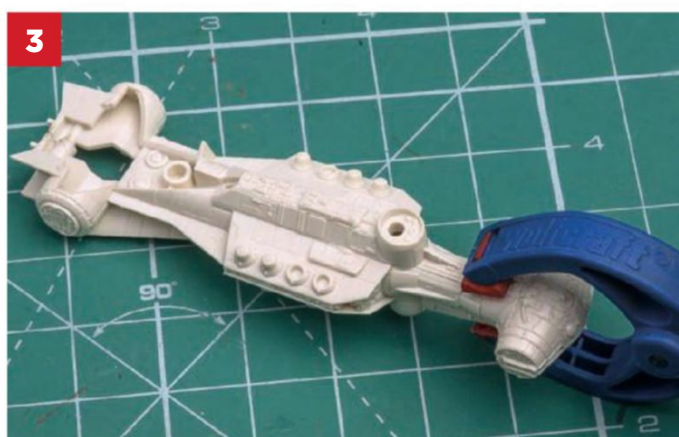
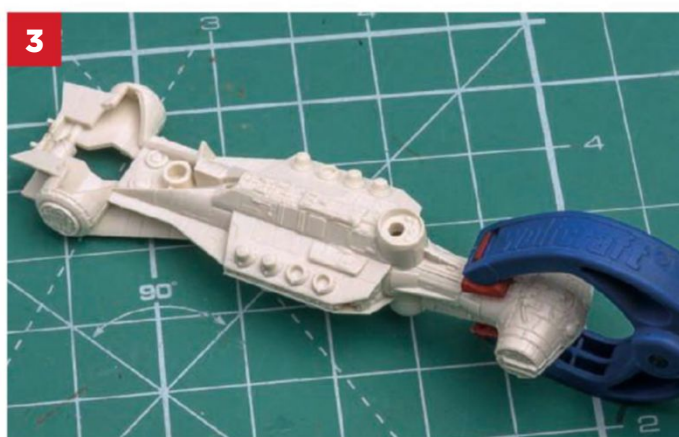
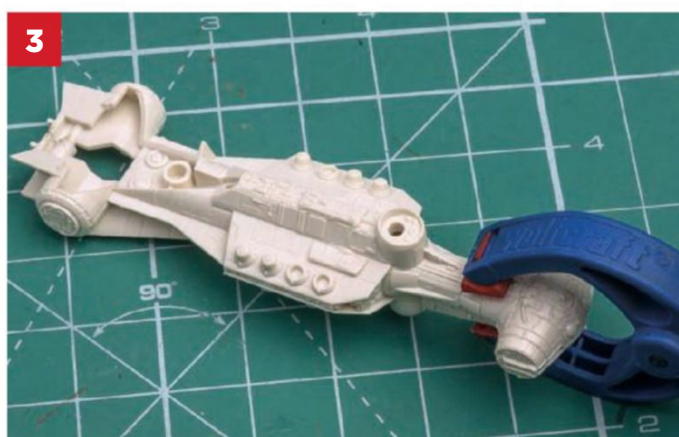
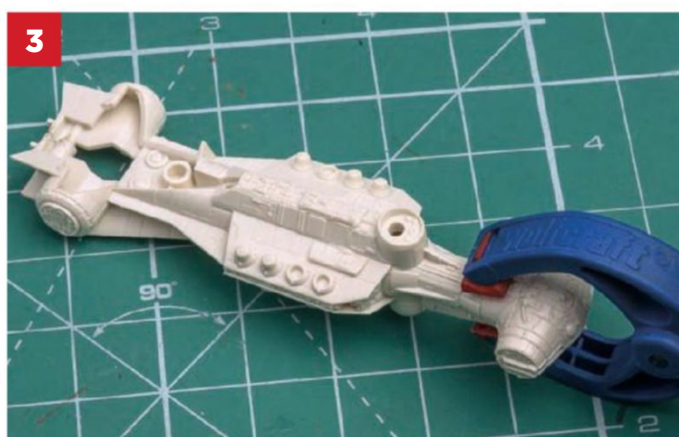
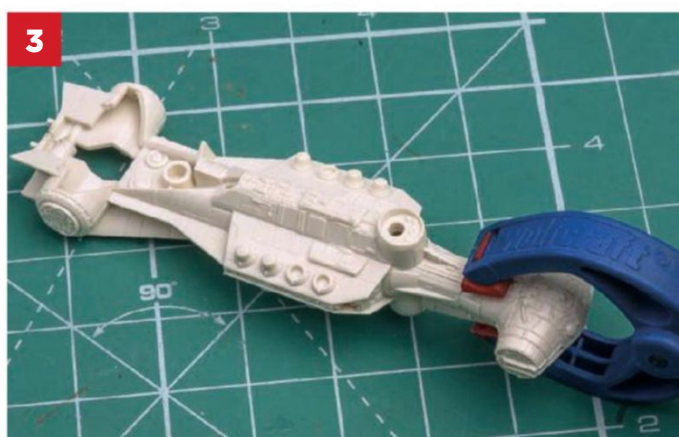
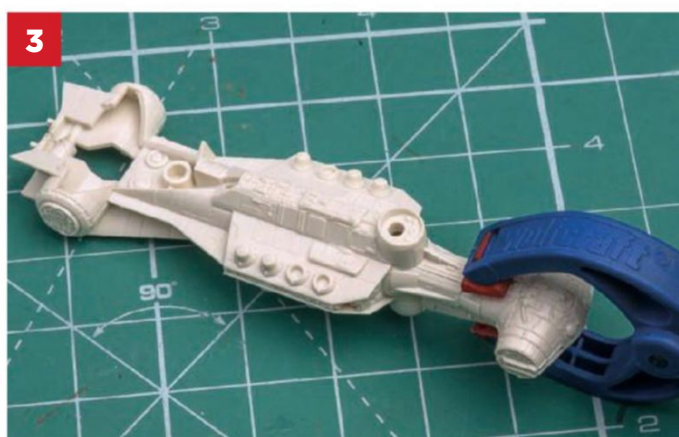
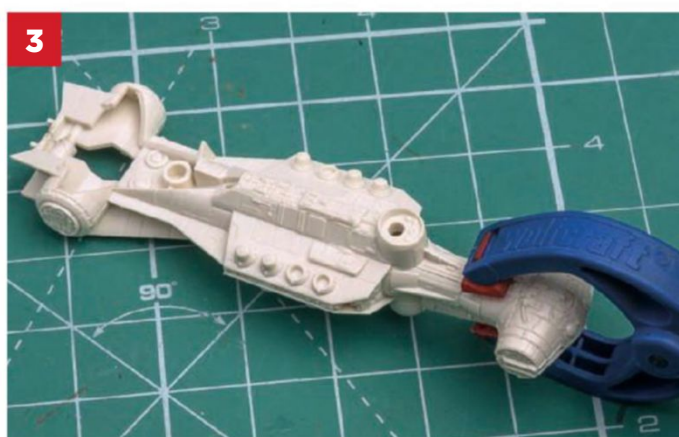
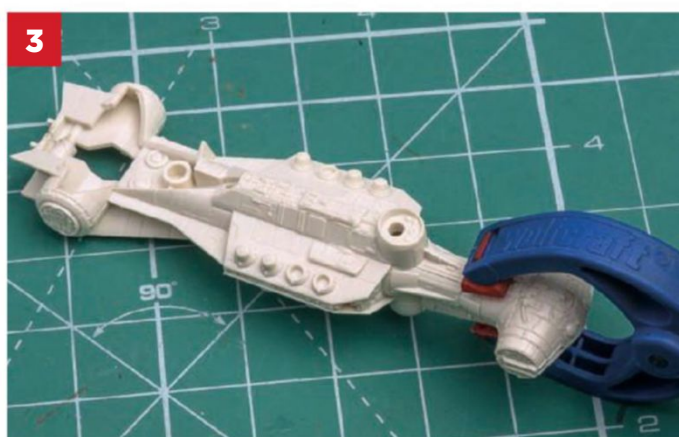
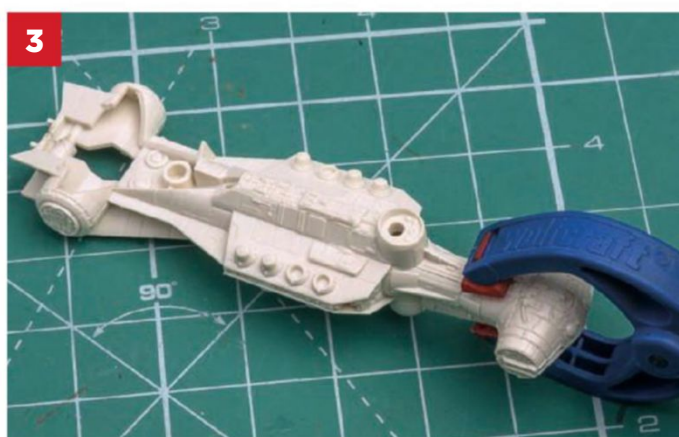
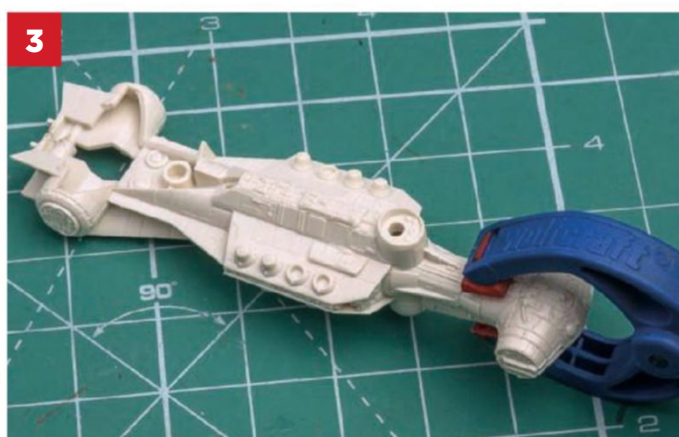
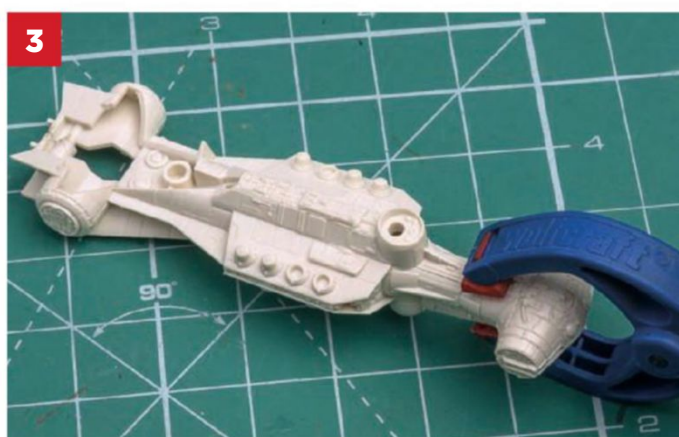
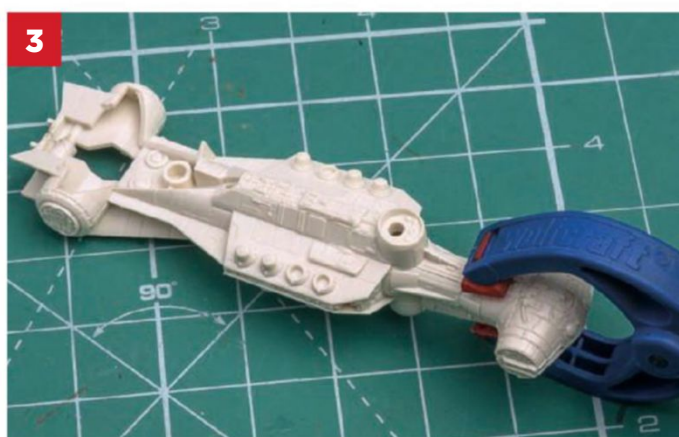
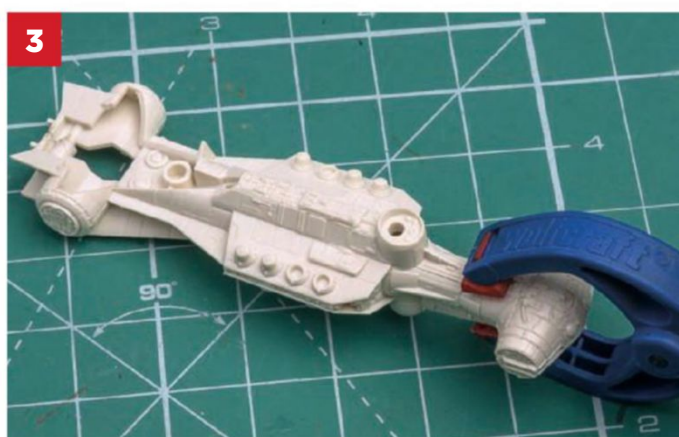
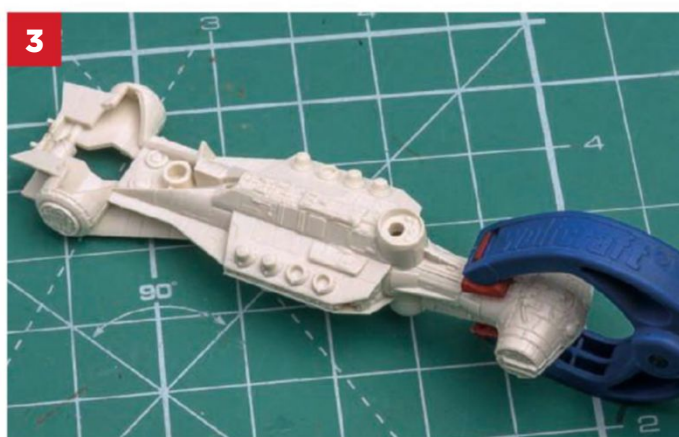
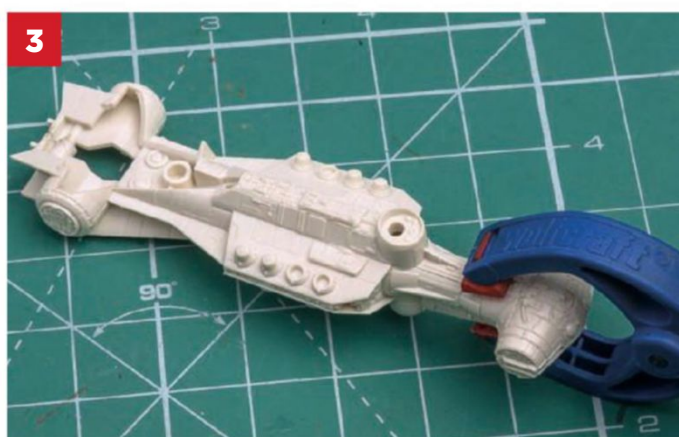
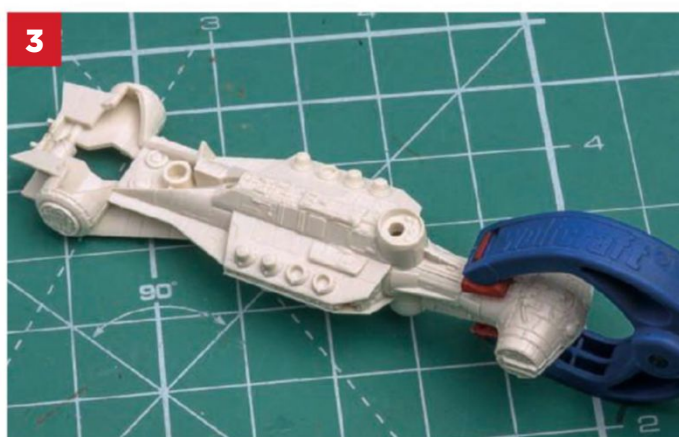
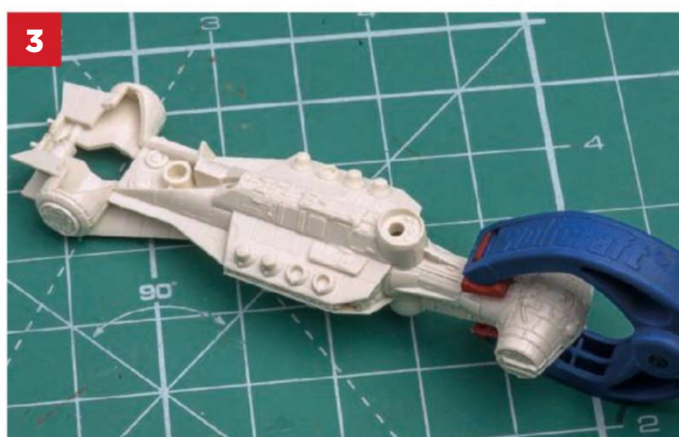
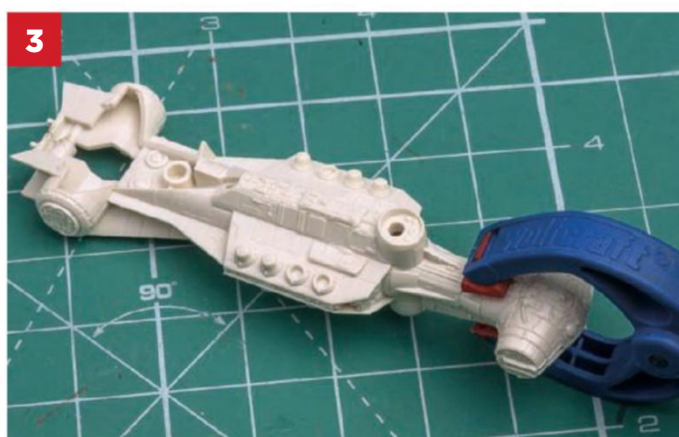
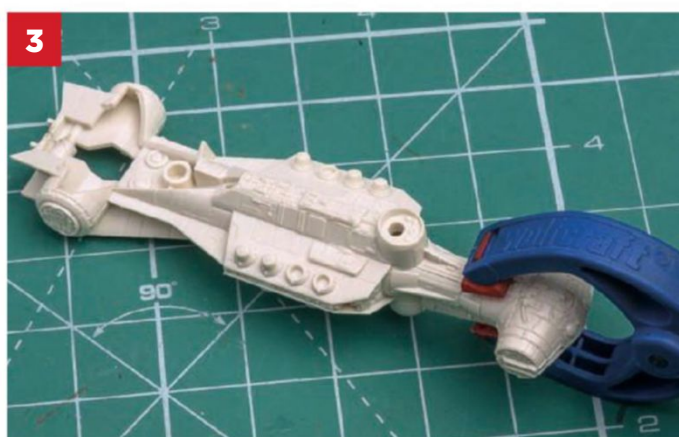
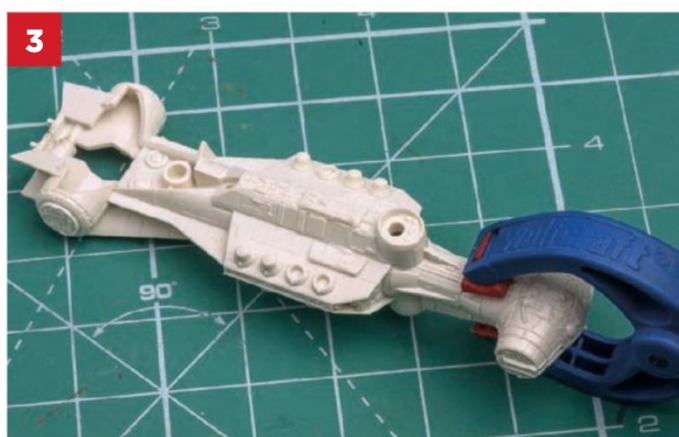
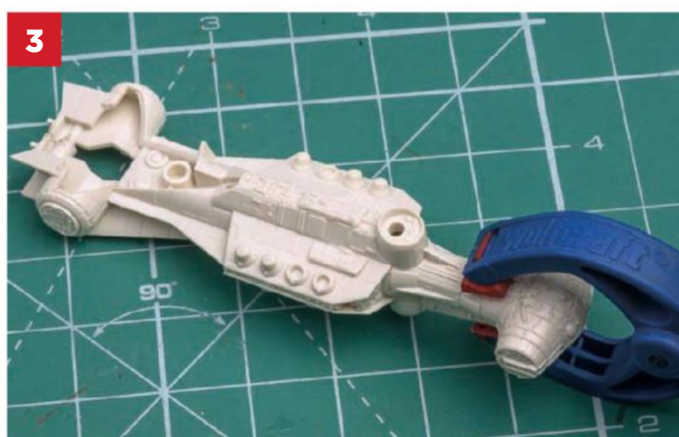
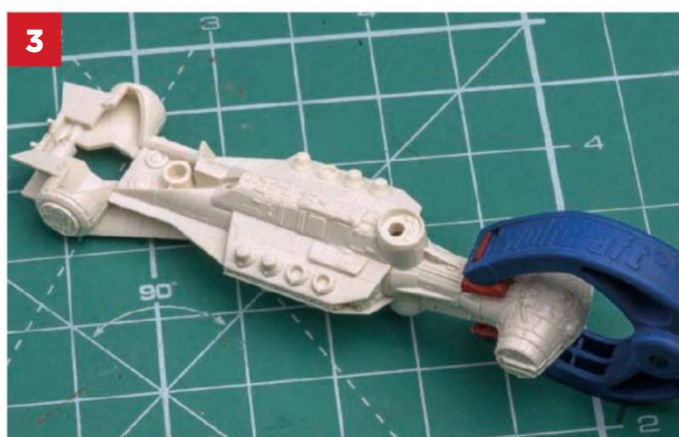
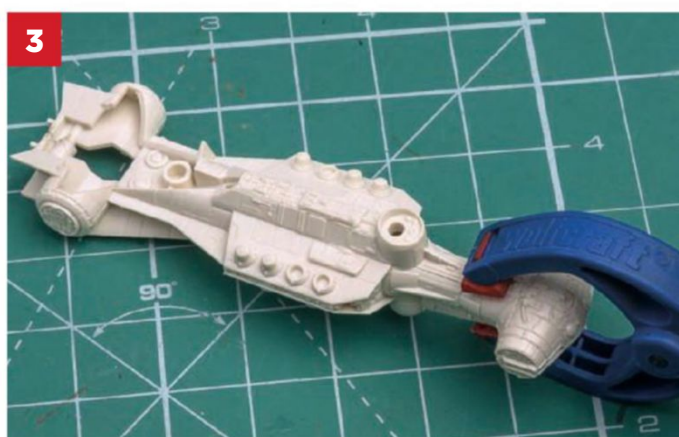
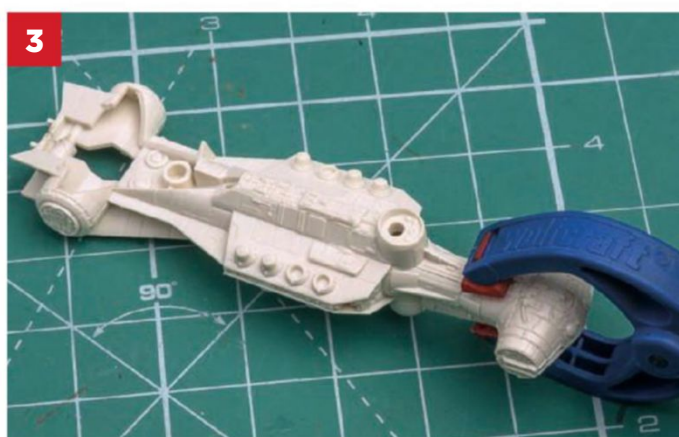
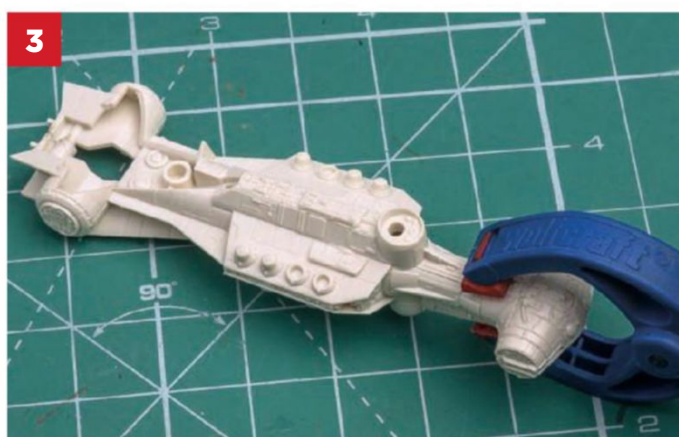
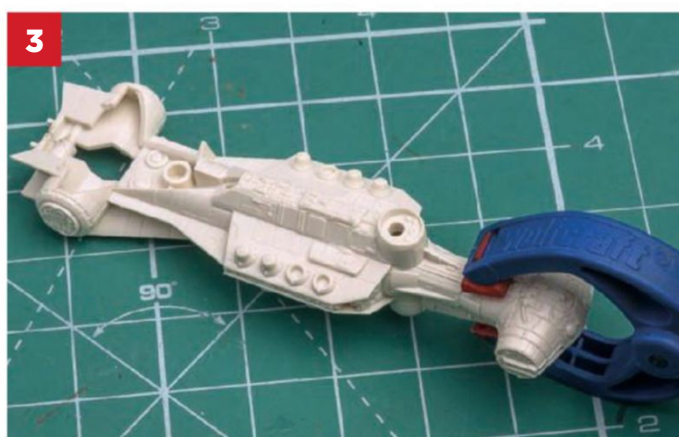
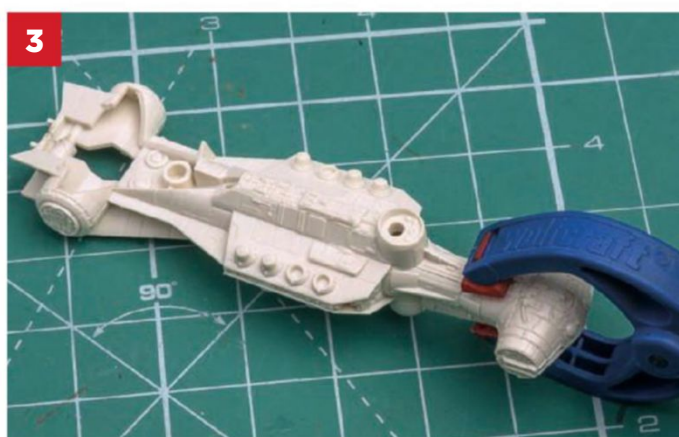
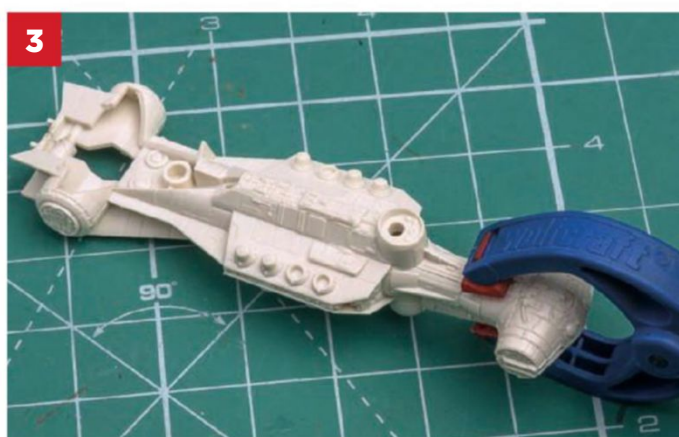
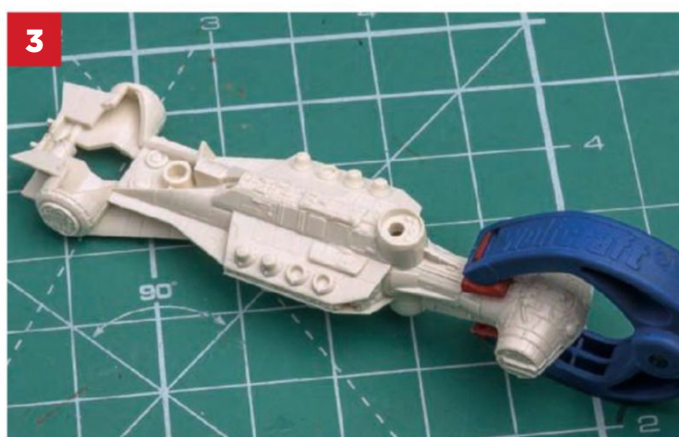
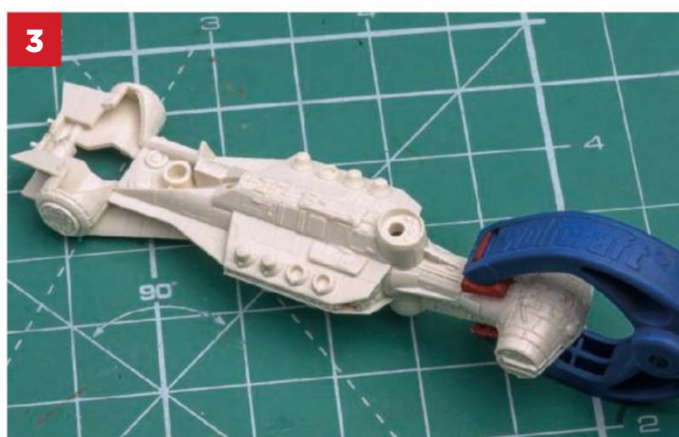
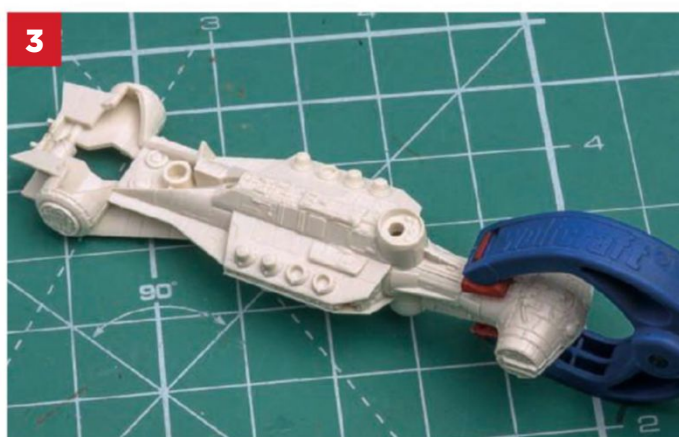
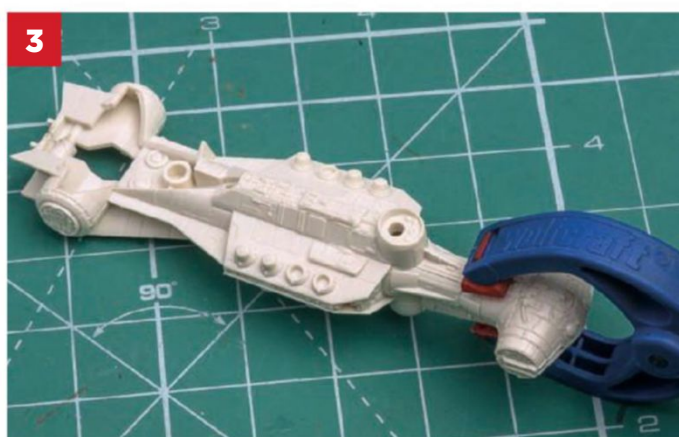
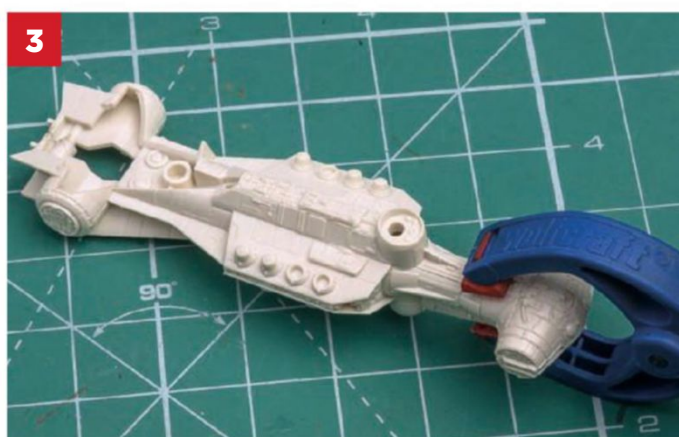
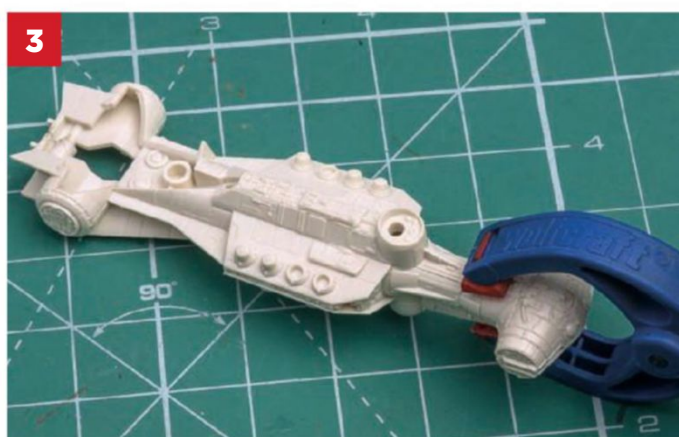
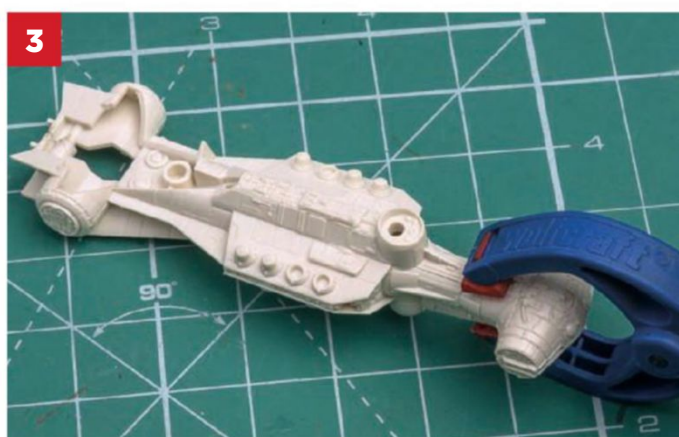
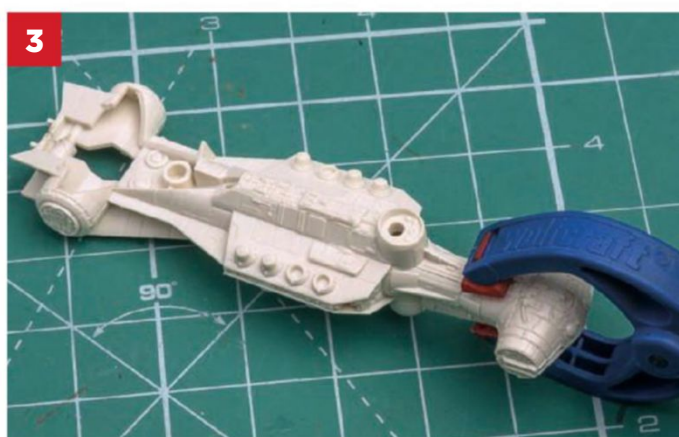
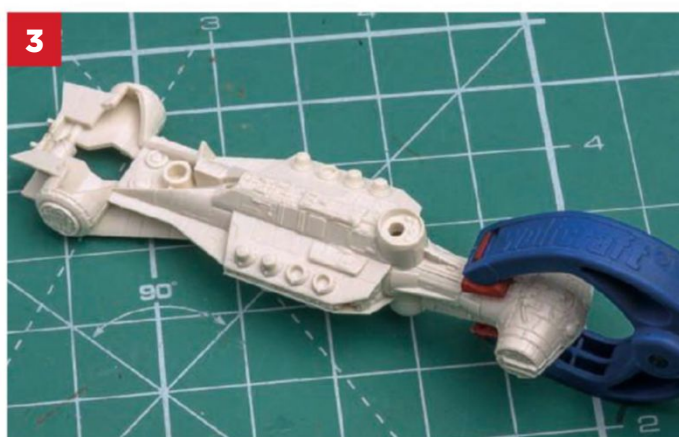
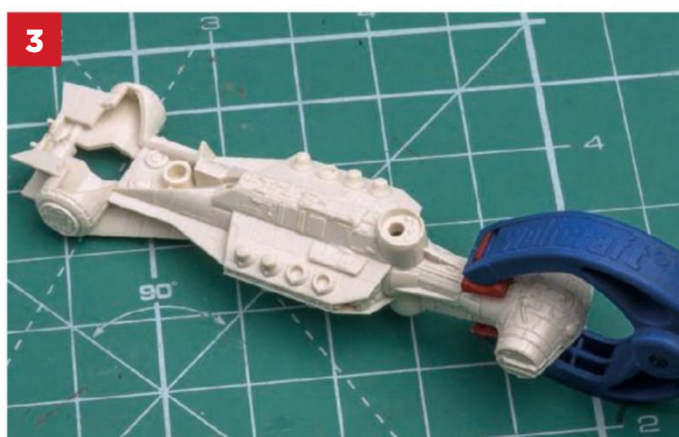
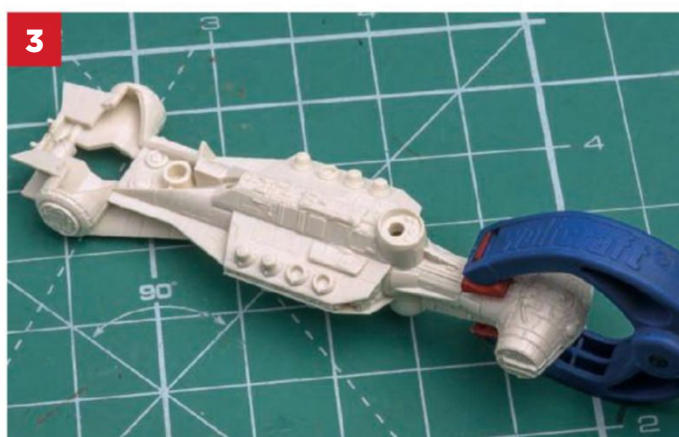
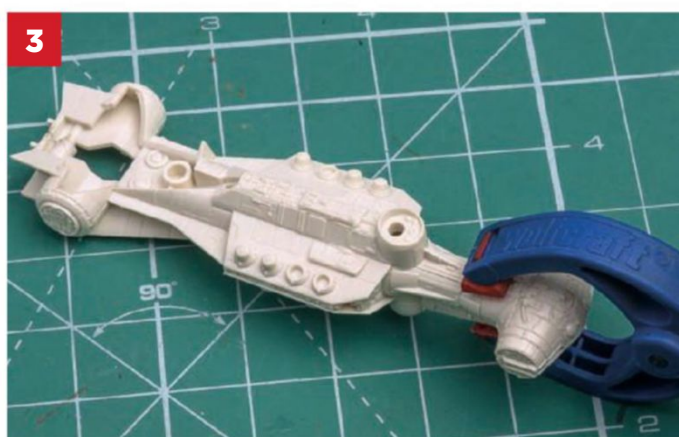
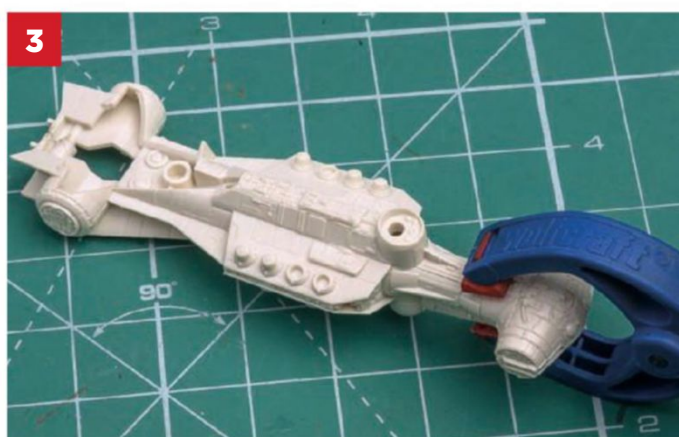


First, it's necessary to detach the large hull elements from the sprue. In general I tend to follow the manufacturer's instructions in planning the build and this was no exception. The kit literally falls together and, in fact, there is no real need for glue to hold the main elements together such is the level of engineering. To be on the safe side, however, I glued everything together using a thin plastic cement from Mr. Hobby and a thicker one from Tamiya (2). I carefully cut the pieces from the sprue with a good pair of side clippers. These give a clean cut and with only a gentle swipe or two with a sanding stick the parts were ready to put together. I used some small clamps to hold the main parts of the fuselage together, just to be sure of this important join and to ensure that everything was perfectly aligned (3). The remainder of the assembly was straightforward and after just an evening's work I had a completed Tantive IV sitting on my bench (4 & 5).

BE INSPIRED

Bandai Spirits 1/1000 and 1/350 Blockade Runner & Millennium Falcon (ref. 5055363) is available from good model shops.







6



7



8



9

► Painting and Weathering

To prepare the model for painting, I first gave it a thorough wash to remove any dust and grease. It's important to let it dry thoroughly before applying a primer, in this case Mr Hobby's Black Primer 1500 sprayed on with a 'rattle' can. There are many different types of primer available but I find the aerosol can types give a consistently good result in this vital stage of the painting process.

I painted the model with various shades of grey from Gunze's Mr Hobby's Aqueous range of water-based acrylics. First, I airbrushed a thin layer of Gray FS36375 (H308), a mid-range grey intended for modern jet aircraft, allowing some of the black primer to show through. I then airbrushed a lighter shade of grey, achieved by adding Light Gray FS36495 (H338) the previous colour (6). This mixture was more heavily thinned than the previous coat, allowing me to build up a nice range of shadows and highlights across the ship's structure. Finally, I added a still lighter shade of grey, achieved by simply adding a drop of white, across the highest parts of the ship.

In a model like this it's important to add some interest in the form of 'spot colours'. I picked out several of the details in a variety of colours – white, yellow, sand, different greys and light brown – using Vallejo Model Color acrylics (7). Following my reference images and the kit instructions I also added the characteristic red markings with Vallejo's Red Leather (70.818). The kit contains some decals, but in this scale I preferred to handpaint the details (8).

I then began adding some wear and tear. In the Star Wars universe inter-stellar starships show some quite heavy weathering. I added a myriad of tiny scratches and chips to the paintwork, building layers of different shades of Vallejo acrylics to give the impression of a weathered finish



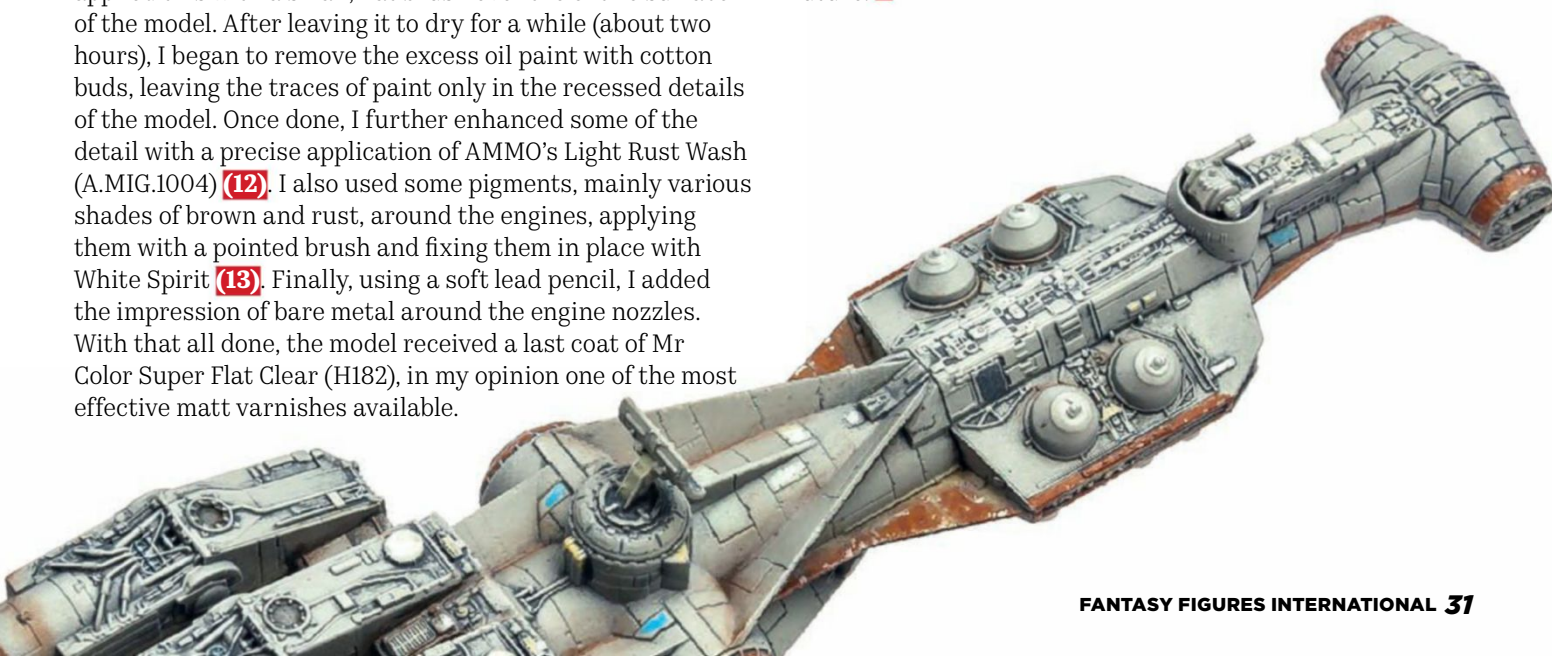
(9). I also added paint chips using the base colour of Gray FS36375. I painted the engine nozzles using different shades of acrylic paints from orange to yellow, mimicking the effect of heat (10).



With the basic painting done, I sprayed a layer of gloss varnish to protect the acrylic paintwork before applying a wash. For this step, which really makes the intricate detail Bandai have included in this kit 'pop', I used a mix of oil paints thinned with White Spirit. The basic colour was Payne's Grey mixed with a little Titanium White (11). I applied this with a small, flat brush over the entire surface of the model. After leaving it to dry for a while (about two hours), I began to remove the excess oil paint with cotton buds, leaving the traces of paint only in the recessed details of the model. Once done, I further enhanced some of the detail with a precise application of AMMO's Light Rust Wash (A.MIG.1004) (12). I also used some pigments, mainly various shades of brown and rust, around the engines, applying them with a pointed brush and fixing them in place with White Spirit (13). Finally, using a soft lead pencil, I added the impression of bare metal around the engine nozzles. With that all done, the model received a last coat of Mr Color Super Flat Clear (H182), in my opinion one of the most effective matt varnishes available.

Conclusion

Bandai's kit offer a quick and easy route to a piece of Stars Wars history. As we've seen before in FFI, although the kits are relatively simple, they are wonderfully engineered and capture all the details of this iconic craft. I'm looking forward to tackling more of Bandai's Star Wars kits in the future. ■



HULK

Vs Ghost Rider



Alex Varela recreates a classic Comic Book cover.

We've all had the dream of creating a very special miniature, perhaps that classic figure that no miniature company has released. Have you ever felt like this? I certainly have and it all began back in 2007 or 2008 when I saw the cover, from the World War Hulk comic series, drawn by the great artist Gabriele Dell'Otto. It showed the Ghost Rider battling the Hulk, who has recently returned to Earth from his exile imposed by the Illumanti and is steadily defeating each band of Superheroes pitted against him. I knew one day I would have to realise my dream, but the years went by and still I had not done it.

As a professional miniature painter, I am always working on exclusive projects for collectors, but it occurred to me that I might become the collector myself on this occasion. With this idea in mind, I spoke to my friend, the very talented sculptor Victor Aguilar, discussing the cost of producing my own version of the

Hulk and Ghost Rider. Together we decided that it would work best as a dynamic bust. That said, I was determined to break the limitations that busts usually have, so by including a complete figure (Ghost Rider) interacting with the bust (Hulk), we would not only give a dynamic appearance to the piece, but we would also create a scene in itself without the need to complete the Hulk figure. A vignette that would tell the story of this epic fight, but in a bust! In

addition, the sense of movement afforded by the chains would really challenge the idea of the bust, a genre that tends to be very static. Another change to the classic Dell'Otto cover included the Hulk using two arms to try to rip the chain from his neck, providing a greater sense of strength





The classic 2007 Comic Book cover to World War Hulk by Gabriele Dell'Otto.

and tension in the scene. We also left off the gladiator-style armour the Hulk wears in the cover illustration to give him a more classic appearance.

Printing the Hulk

The figure was printed on my PhotonS 3D printer. This is a low cost printer and although its finish is not professional, it was enough to print this piece without there being a loss of detail on Victor's sculpture **(photo 1)**. During this process I decided to change the scale of the piece. Our initial print, roughly 75mm scale and keeping in proportion to the illustration, seemed too small once I held it in my hand, so I enlarged it by fifteen per cent. The result was a more spectacular and detailed piece.

The main challenge in painting the piece was to be able to recreate the Dell'Otto illustration, but adapting it to our figure and, of course, to my painting style. Perhaps the most complex part was to visualize in three dimensions what on the cover only has two. This involved visualising the light and shadows on a three-dimensional surface in a realistic way, but also in one that makes the most of the piece itself. On the one hand, there is the Hulk, classically green, and on the other hand, the Ghost Rider, who is completely black except for his white skull. Finally, there is Ghost Rider's trademark flaming skull, the light from which directly affects both figures. I should say too that the piece was printed without the chains, which would be added separately, another challenging aspect of this project. In fact, they were added from a length of naval modelling chain, which I had had lying around for a decade or so.



They were cut to length and carefully glued in place with Superglue **(2)**. I also used the angle of the Ghost Rider on the Hulk's back to place lengths of chain that emphasised the feeling of movement between the two and lessened the impression of a single mono-bloc printing.



Victor Aguilar's digital sculpt of the Hulk and Ghost Rider.



► Painting

The real challenge in painting this piece lay in transferring a two-dimensional image to a three-dimensional miniature. Determining the correct placement of the highlights

and shadows was crucial and as always I began with two primers – black and white – to determine where the light would fall. I began with a coat of black primer then, with a white primer, I sprayed the areas that should be highlighted from above, using the head of the Ghost Rider as a reference. This provided me with a ‘map’ for painting the highlights and shadows across the whole piece **(3 & 4)**.

For this project, I used a great new piece of kit, the ‘Everlasting Wet Palette Studio XL’ from RedGrassGames. It is a large wet palette, which also has a lid, ideal for keeping the paint mixtures workable from one painting session to the next.

But what was really useful for me was its size, allowing me to keep the wide ranges of colours fresh throughout the project **(5)**. I found this luxury made painting the Hulk and Ghost Rider much easier as I could adjust or correct multiple parts in the same sitting.

I decided to start painting with the Hulk, mainly because it seemed more straightforward. With an airbrush, I base coated the entire piece, using a very desaturated green, ‘Gnarls Green’ from P3 (photo 6). I chose this shade as an intense green would have caused two problems. First, it would have drawn the viewer to the Hulk



himself when, after all, he is just an element that helps tell the story of the battle with the Ghost Rider. Second, the green would have lost intensity in highlighting, even getting lost completely in certain areas where the highlight shades of the intense green of the Hulk and the fire would have been very similar.

Once I had chosen the base colour, I airbrushed the areas previously hit by the white primer with ScaleColor Artist Orange. This ensured that the highlights would be suitably 'warm' in their tonal values (7).

To generate a better contrast across the whole piece, and because most of the scene was going to be in warm tones, the shadows were painted in cold tones. This achieves what is known as temperature contrast. I used Deep Blue from ScaleColor and Tamiya Black to cool down further a green that was already 'cold' as it contained more blue than yellow. Finally, and to integrate the different parts, I airbrushed everything from beneath with a very diluted coat of Liquitex Burnt Siena ink (8).

To enhance the highlights further, I added a little warmth to my green mix with Vallejo Model Color Sunny Skin Tone 70.845 in certain areas, especially



those closest to the light source. And to enhance the light effect further once everything was painted, I added some small touches of fluorescent orange pigments mixed with a little acrylic medium (9).

Painting the two figures – the Hulk and the Ghost Rider – was a challenging task. Although there were, in effect, two separate figures they were affected by the same light source and had to have an obvious affinity as such. It was easy to make mistakes in the correct positioning of highlights and shadows and I constantly needed to rethink, going back to correct mistakes. Revisiting something that I already considered finished and that had turned out well because it wasn't consistent with the other part of the puzzle that was this piece was a new experience for me. But it is precisely in this capacity to change and adapt that the real challenge lies. We should not be afraid to go back and correct our work. There is nothing better to advance our learning than to make mistakes and learn from them. This is why you can see in the different photos how the highlights or shadows changed during the course of the painting process.

To give the scene an even more dynamic appearance, I decided to paint an exaggerated projection of shadows, thus imitating the shadows of the other elements of the piece that the light source would make in a natural way. It's quite difficult to see it in the final photos, but you can especially appreciate it on the Hulk's



chest, where both the shadow cast by his arms and the shadow of the chain are painted.

Finally, on the Hulk I wanted to show the sheen of the saliva in his mouth. This is a much simpler effect to achieve than it might seem and the result is amazing. I used some liquid silicon from a craft store and a toothpick. On a plastic palette I placed a few drops of silicone and I picked a small drop with the end of a toothpick. The drool needs to have two attachment points on the figure. Then it is simply a matter of placing the silicon on one point and letting it carry over on the end of the toothpick to the other (10).

When painting the Ghost Rider I mainly focused on the highlighting the skull, trying to bring it to life, and on the effect of the fire itself. As I've said, rethinking and correcting the work done here is a very important part of the process. In fact, I first painted the Ghost Rider one way and then, once I had placed him on the Hulk, I went back and repainted the entire skull (11). If you look at the illumination of the skull, as well as the difference in the direction of the orange light on the jacket and the blue on the knee, you will see the changes made. On my first attempt the reflection of the light on the jacket and the knee was incorrect; they should have more intensity in those areas closest to the skull, as it was the main source of light (12).

*'the realisation
of a dream I
had held for ten
years or more'*

► The next task was to recreate the colours of the biker's leather jacket and trousers worn by the Ghost Rider. They were not areas that contributed anything to the story in itself, so they needed to be as understated as possible. With this in mind, I painted them in rather dull blues and greys, with very little variation in the shades used. An interesting exercise for when you are doubtful whether or not your work has enough contrast is to take a photo and transfer it to greyscale. This will

quickly tell you whether there is enough or too much contrast between your highlights and shadows (13).

13



Final Thoughts

This was a really enjoyable project. It was the realisation of a dream I had held for ten years or more, but it was also a really challenging project, one that threw up many technical issues around how I actually went about painting the piece. It made me rethink, and re-do, my work on several occasions, which in turn really led me to learn new things. I was very pleased with the finished result.

I hope you have enjoyed this article and that you find my musings useful in your own painting. And once again, if you want to follow my work, I'll see you on Instagram @iguazzustudio. ■



WWW.FIRSTLEGIONLTD.COM



**A small selection of our
incredibly cool Goblins**



Heroic Scale 28mm



**A wonderfully innovative high fantasy series of incredibly
sculpted and beautifully resin cast fantasy miniatures.**

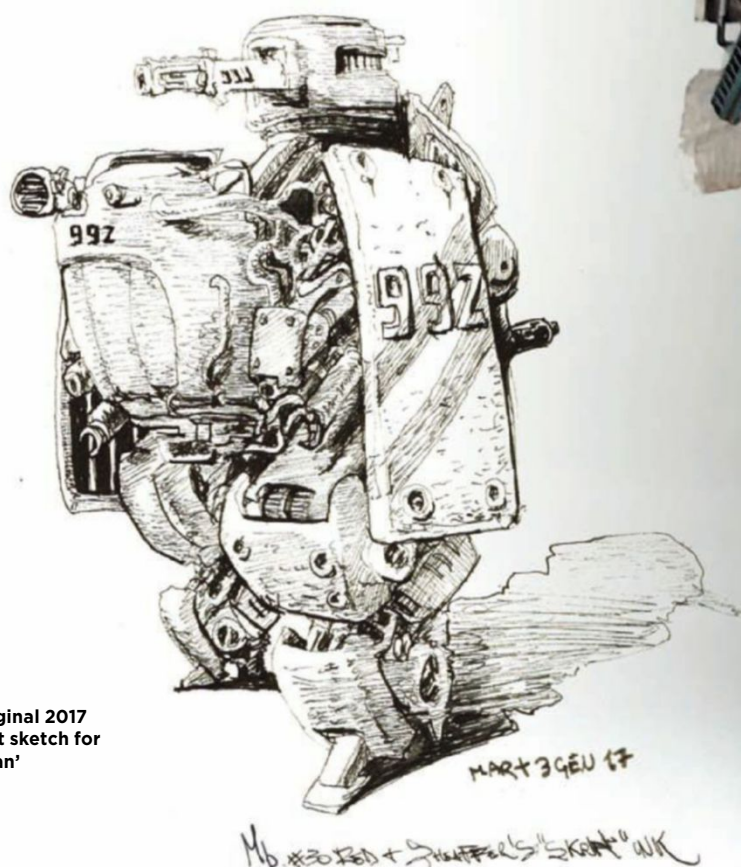
Our Kickstarter pledges have all been shipped and now the full series of these incredible figures are finally available for retail purchase. With over 160 different figures available include Orcs, Goblins, Ogres, Trolls, Dragons, Dwarves, Elves, & so much more, check it out, you won't be disappointed. So if you missed our KS, you can now get all of these figures!

Pinkman 'Sake' Version

Luca Zampriolo of
Kallamity works his magic.

As a Sci-Fi-oriented designer and resin kit producer, I always carefully study size, proportions and design before starting a new original Kallamity product. Also, I usually take several months to make a master, which hopefully will become a new commercial kit. In the case of the 'Pinkman' it was all a little bit different.

In early 2017 I did a very loose sketch in my Moleskin sketchbook one evening after dinner. I had this idea of a



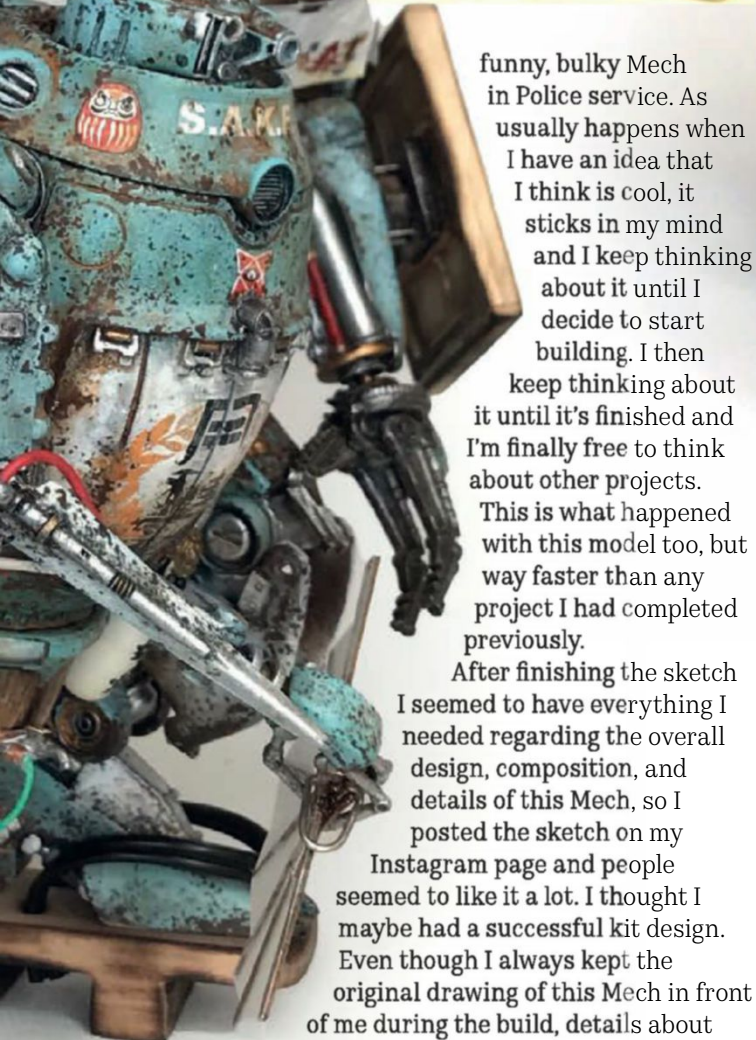
The original 2017
concept sketch for
'Pinkman'



1



The master for the original 'Pinkman'.



funny, bulky Mech in Police service. As usually happens when I have an idea that I think is cool, it sticks in my mind and I keep thinking about it until I decide to start building. I then keep thinking about it until it's finished and I'm finally free to think about other projects. This is what happened with this model too, but way faster than any project I had completed previously.

After finishing the sketch I seemed to have everything I needed regarding the overall design, composition, and details of this Mech, so I posted the sketch on my

Instagram page and people seemed to like it a lot. I thought I maybe had a successful kit design. Even though I always kept the original drawing of this Mech in front of me during the build, details about

the specific design and size of every single part were sketchy on paper, so as time passed it was necessary to fill this gap and visualise all the components and steps of the build



MECH MODELLING PINKMAN 'SAKE' VERSION

Sculpting the Master

Since this was not going to be a one-of-a-kind build, but a master for production, the breakdown of parts was more complex to allow for a better cast. I had to try and eliminate undercuts, which usually create air-bubbles in the resin, and other boring stuff I won't mention here. So, each part of the Mech was designed and built individually, trying to imagine how the actual kit would work, and designing something that people would hopefully find enjoyable to assemble.

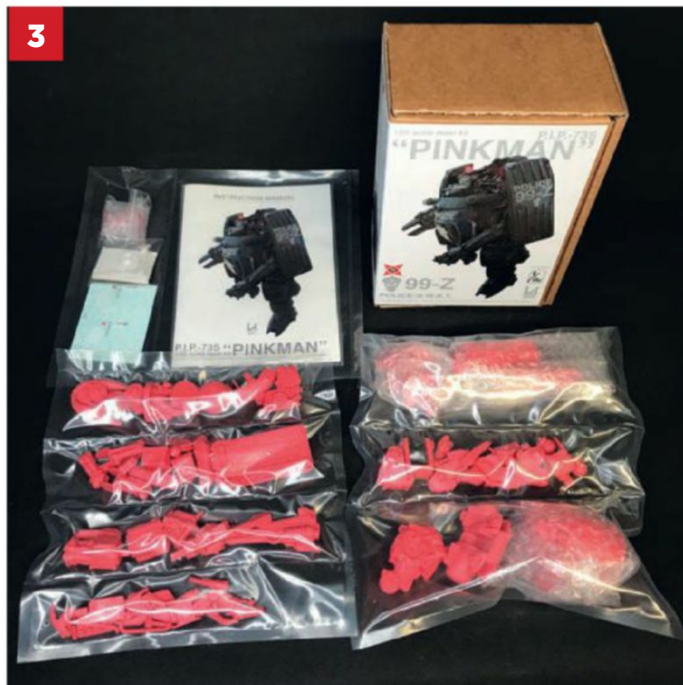
As I usually do in 'Mech-style' masters, I started from the feet and progressively worked up the legs and body, then moving onto the arms and finally the weapons. Legs are my favourite part and in my opinion the most important aspect of a Mech. It's rare that I like a Mech with bad legs! In addition to their aesthetic appeal, they need to support, both literally and figuratively, the rest of the design and weight of the kit, so are a crucial step in the build. That's why I usually start with them while I'm still fresh and full of enthusiasm for the build.

2



'Larry' takes his place at the heart of the 'Pinkman' police Mech.

3



The 'Pinkman 99-Z Police S.W.A.T' Mech was released as a resin kit in 1/35 scale in 2018.

► The techniques and materials I used for Pinkman's master are the same as I use for all my Mechs: Epoxy clay, Aves Apoxie Sculpt (the orange stuff you see in the pictures) and styrene sheets (the white), used on their own or combined together to obtain round or square parts. The only thing I did differently for Pinkman was that where I usually do only one leg and one arm (and any other parts that can be replicated during casting), making parts that allow them to be flipped from left to right (such as the ankle joints), this time I decided to sculpt every single part of the kit individually. I sculpted both the left and right leg from scratch so that each part would be individually cast.

Everything progressed smoothly and after the legs I moved on to the torso, which was a sort of cask with a top-hatch that revealed the cockpit. From Pinkman's inception I wanted a very simple cockpit and I used the usual figure I

put in all my kits – for a long time known as 'Larry' – for the pilot. I'm no great shakes at sculpting human figures, so I used the figure I sculpted a long time ago for another of my kits, 'the Briegel'. Anyway, I love 'Larry' and didn't want him to feel left out by not being included in this kit.

The original idea of this build was to attach the shoulders and arms not directly on the cask-torso, but to the Mech's backpack. Before approaching the arms I needed to define the right backpack proportions since they would host the shoulder joints. During this step another idea came into my mind and I tried to realise it in the design. Since it was an oddly stocky-looking Mech, I imagine there are some missions that this Police Mech would find hard to accomplish with that bulky shape, such as climbing to the top floors of a building, or saving a poor cat stuck at the top of a tree. I designed a device to put on the back of the torso that would be able to tilt down and double the overall height of the torso. The legs are also designed to lift up a bit, giving it some extra height, so I thought it would be cool to have these double-design setups in the same kit, so customers would have fun trying different combinations, using their imagination to put this Mech into different situations.

As usual, when building a Mech from scratch, there is a lot of tedious remedial work: heavy sanding, smoothing,

4



'Pinkman' cast in a suitably coloured resin and assembled.

5



6



The various options I modelled into the 'Pinkman' kit give the Mech a radically different look.



8 Cast, painted and decaled, the barrels ready to go on the Mech.



9 The cabinet was in some ways the most important part of 'Pinkman Sake'. It was scratchbuilt using cut-down lolly sticks.

refining, detailing, scribing and finally primer. Usually the primer reveals more mistakes than you expected, so it's another round of sanding, refining and detailing. Finally, I decided to give modellers even more options with this build, creating new parts and some interesting combos with the arms. You can do four different kinds of arms, but by combining single parts together, the possible options are many more than that. It also has two big and two small shields to attach on the shoulders, clear parts for the sirens (ready to host LEDs) and lenses for optical parts distributed here and there across the Mech.

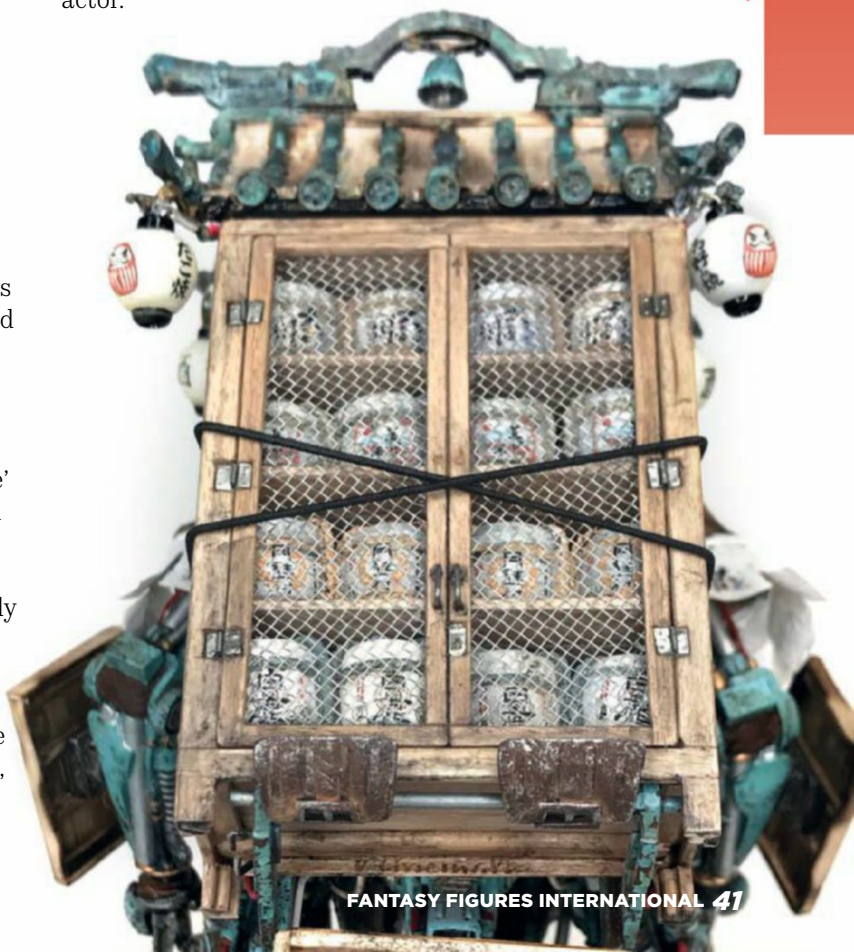
After two-and-a-half months the master was done and this represented a record in my career: I have never completed a build so quickly. I sent the pieces to the caster and patiently waited for the test-copy to arrive at my 'Kave' (my studio). In the meantime I kept busy creating the decal sheet, instruction booklet and the box art. Once the parts arrived, I assembled them immediately to check for any possible problems or things to fix. It fitted together perfectly and I was finally ready to paint it. The first version of this kit I assembled perfectly represented the initial idea I had, the Police Mech, but, as you'll see, the Mech later took a very different route. Just a quick word on the name I chose for this model: 'Pinkman'. It sprang randomly into my head, when I thought of the character 'Jesse Pinkman' from the TV series *Breaking Bad*, a character that I loved.



7 Scratchbuilding the Sake barrels and the lanterns was a key part of the realising my vision of 'Pinkman Sake'.

Pinkman 'Sake' Version

One night in August 2018 I was unable to sleep because of the usual summer heat and my mind wandered again to the subject of 'Pinkman'. I had just watched Akira Kurosawa's 1984 movie *Drunken Angel*, starring Toshiro Mifune as the drunken gangster Matsunaga, and I started to think of that character, drunk on Sake, stumbling around. I thought "why don't I do something similar with the Pinkman?" I had a strong image in my mind of this old, rusty unit ambling around at night in a wood, actually a walking Sake vending machine, with a character similar to my favourite Japanese actor.



Fantasy
FIGURES
INTERNATIONAL



*'Against my scenic
backdrop, my vision of
'Pinkman Sake' was finally
realised.' apparently it was
just magic.*

10



I made the lanterns on a simple homemade lathe, mounting my hobby drill on a wooden base.

12



And there you have it, the cabinet-carrying backpack!

11



The Mech's backpack was one of the more complicated constructions in this build. It needed not only to carry the cabinet safely, but also to be completely removable.

13



'Pinkman Sake's' traditional Geta sandals were carefully carved from wood.

➤ So I began to figure out how the modifications could be done to realise this image and I immediately came across some examples of woodworking in micro-scale, perfect for what I had in mind. As for the Toshio Mifune figure, I'm afraid I left that for another day; as I said previously, I'm not an experienced 1/35-scale figure sculptor and feared I would not do the great man justice.

In this build of 'Pinkman Sake' I experimented with tons of new techniques and materials. At that time, thanks to a fresh collaboration with Prochima®, the best Italia-based resin caster, I had obtained some copies of most of the accessories I planned to put into this build. I also needed make some new parts on a lathe but didn't own one, so I put together a sort of 'rustic lathe' with a hand drill mounted on a wood plate, which actually worked out pretty well. My favourite part of this project was creating parts of it from wood. The sandals (Geta) were made out from ash wood, while other structures were created using lolly sticks.

An additional complication in this project was the lights.

I really wanted 'Pinkman Sake' to be lit-up because my mental image had settled upon the dark of a forest and the Mech was clearly illuminated, so it was necessary for me to portray him in the right way. I wanted to do this in the 'real world', so to speak, and not merely add the illumination by the magic of Photoshop wizardry. I didn't have much experience of working with LED lights, so I felt quite daunted as I would have to put the lights in different positions across the model. At this stage I had no idea where I would put the batteries or how I would keep the cables hidden from the viewer.

From my original idea I also knew the Mech would be carrying a large wooden piece of furniture like a cabinet or something on his back, but didn't yet know how this would work or appear in scale. I wanted to convey the impression that the Mech was selling barrel of Sake and I thought the large, traditional Japanese containers would be perfect for this purpose. In fact Sake Daru are huge (some 60cm deep, holding 72 litres) and they would be perfectly in scale with



14 The roof over the cabinet was formed from wood soaked in water, while the details were sculpted from two-part epoxy putty, capturing the iconography of traditional Japanese temple shrines.



16 The Mech was broken down into its constituent parts for painting and weathering.

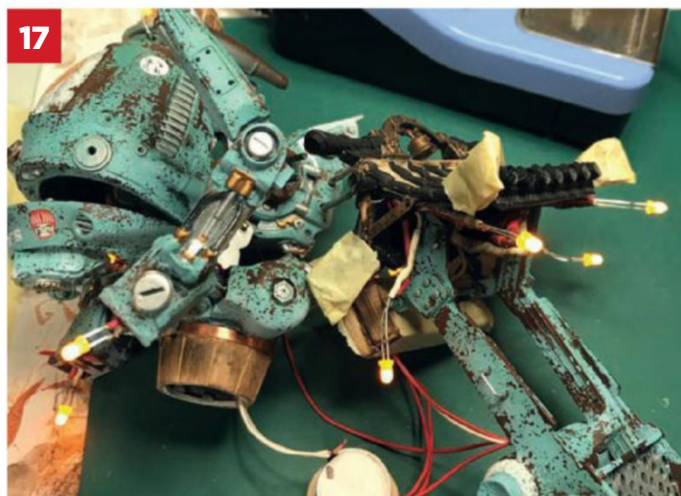
the Mech. During my travels to Japan, I have fallen in love with the place and its culture, but the Sake barrels (Sake Daru) have become one of my favourite things. I love the way they are constructed, wrapped, and signed and they have always fascinated me, beautifully showcased as they are in shrine gardens. Besides that I also love Sake!

So I decided to fill cabinet with Sake Daru, but this meant making one in the right scale, then casting it and making a study of the correct decals for it. I did the same with the lanterns, creating a few different masters in different sizes and then casting them up, but this time in clear resin, since they would need to be lit. I made all the traditional Japanese logos in Adobe Illustrator, both for the Sake Daru and the lanterns. The best part was building the cabinet itself, which I did using lolly sticks cut to the correct width and length to make the frame and the shelves, adding a metal wire mesh, as well as the handles and hinges. All of this was no mean undertaking: I cast, painted, and decaled no fewer than 32 Sake Daru and the lanterns! I placed most of the barrels in the cabinet, gluing the mesh door in place once it was full. I left the painting of the lanterns, however, to the end, once the LED wiring was in place.

The next part of the project was the backpack, which would be mounted on the back of the Mech. This was built from styrene sheet and some leftover parts from an old



15 With a coat of primer, 'Pinkman Sake' is really beginning to take shape.



17 Wiring the LED circuit while keeping all the electronics hidden really tested my skills!

plastic truck kit. I thought carefully about how I could make it removable to make the job of painting the Mech easier. On the backpack I decided to make a roof in the style of traditional Japanese shrines. For this I bent wooden sticks with hot water clamping them around a PVC tube of the right diameter, then cutting them into three pieces. With these curved pieces I made the roof and the Mech's shoulder pads. All the other details, such as Dragons on the top, the tiles and the other iconic Japanese elements, were sculpted using Aves Apoxie Sculpt. I also decided to replace the original Pinkman's fire-turrets with some additional wooden casks, using the same techniques described above.

As soon as I was satisfied with the work done on the upgrading of this model, I sprayed a coat of primer and pondered the possibilities of this build, trying to figure out any additional details I could still add and which colour scheme to paint him in.

I decided at this point to swap the usual Sci-Fi military-style shields installed on the forearms with some wooden signs that advertise the Sake vendor's selection of beverages. With that done I started to clean up the work bench in preparation for the next step: painting!

► Painting

I had always imagined a wrecked Mech for this build, or at least one in a very neglected state due to the idleness and negligence of the 'always-drunk' owner. Accordingly, I went for heavily-chipped looking surfaces, choosing the 'Salt and Hairspray' technique to achieve this effect. Recently this technique has become very popular, so I'll skip a detailed explanation of it; suffice to say that first I painted the entire model with a dark-brown base coat and then I applied a coat of hairspray to stick salt to the surface. Once everything had dried, I applied the chosen base colour with my airbrush. After a few minutes I brushed the salt off with water and a paint brush, revealing a nice random assortment of dark brown paint chips.

I have always loved the appearance of weathered industrial machinery, especially light-blue or green, so I went for a turquoise mixture mixing together some Tamiya Flat Blue (XF-8) and Flat White (XF-2) acrylic paints. The mechanical parts were painted Tamiya Chrome Silver (X-1) dulled with a bit of Flat Black (XF-1). To be honest, I didn't spend a great deal of time on painting the Mech itself as I was a little tired after all the



time I spent making the extra-parts. Instead, I went for speed, painting in a more 'impressionist' style than my usual approach. After painting the base colours, I started weathering with some oil paint washes.

I used both black and rust-coloured paints, applying them to the wooden parts as well, and to the small canvas I had previously made using paper reinforced with diluted PVA glue.

Lighting and Finishing

Once the Mech was painted, I turned my attention to completing the electric circuit. I was able to make it work with three three-volt batteries and a system that allowed me to light up the 'Pinkman' while keeping the backpack removable. With all the lanterns in place, I painted a very rough wood background on paper using acrylics and used that as the backdrop for the final photo session. I poured some sand and other natural bits and pieces on the ground, putting a few stones, small branches and other stuff and looked for the right perspective to capture my mental image of 'Pinkman Sake' in photograph.

This project was a great deal of fun, but more importantly I experimented with a lot in techniques that were, and will be, useful in the future. Because of that it was very time consuming; four months were needed to complete it, but the end result was definitely worth it. Kampai!

'I have always loved the appearance of weathered industrial machinery,'

Airbrushes.com

With over 70 Years' experience in the Airbrush Industry

Add some zest to your workbench with the new
SPARMAX Quantum Orange Compressors

Added Features

- 2 x Air Outlets, both with Quick Release fittings
- 2 x Braided Hoses with Quick Release fittings

Special Edition

Pearl Metallic Orange case!



2 Compressor models

For more information visit:
www.Airbrushes.com

For any airbrush project, we have you covered!

iwata

LIQUID
PIGMENTS

Alclad II



DARKSTAR
MOLTEN METALS

LIFECOLOR
ACRYLIC HOBBY COLORS

www.Airbrushes.com

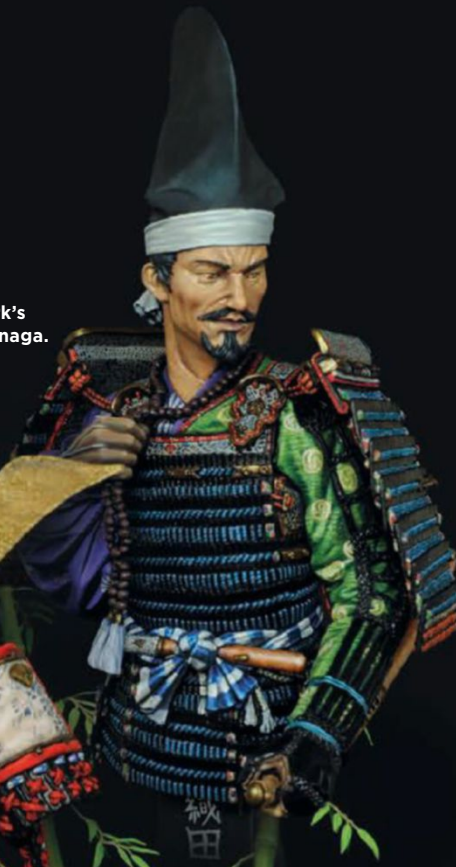
01903 767800

sales@airbrushes.com



Dg Artwork's
Sword Of The
Wind Part 2.

Dg Artwork's
Oda Nogunaga.



Pegaso's The
Arrow Blocker.

Sword Of
The Wind
Part 1,
another
piece by Dg
Artwork.

Miniamoto Yoshitsune
by Alexandros.

At the Bench Alex Long



Robert Lane interviews one of the UK's top painters about his lifelong love of miniatures.

Alex Long has established a reputation as one of the top figure painters in the UK. He has had repeated success in competitions nationally and built up an excellent portfolio of box art pieces and commission work. I have had the pleasure of seeing his work at close hand on many occasions and have always been impressed with how he makes his figures stand out from the rest. A perfect example of this is his version of Colonel



Alex Long

Baron Lejeune by Metal Models (see below). Here the attention to fine detail, expert handling of colour harmony and a setting that complements the figure, show off Alex's skills to their best.

I am always interested in what sparks people's interest in figure painting, so I asked Alex how he got into figure painting and what has sustained his interest in it?

"I grew up in a household where I was surrounded by models, so I guess it

was inevitable that it became a lifelong interest. My older brother Trevor was a modeller and had a substantial collection of Historex kits, Airfix multi-pose kits, Charles Stadden figures and white metal kits from all the leading manufactures of the 1970's. In the early eighties Trevor went from running a local model shop to becoming a manufacturer himself, setting up Ceremonial Studios with my father and using Richard Almond and John Tassell as their main sculptors.

Influenced by my surroundings my personal interest grew and I often found myself pouring over the pages of the Historex catalogue, fascinated with the work of the great Shep Paine, Ray Lamb and Graham Bickerton. I soon began painting my own miniatures, starting with Samurai war game figures

Cheyenne
Indian
Scout by
Cgs.

Dark World
Creations'
Rogue Trooper.

produced by Dixon Miniatures, I'd fallen in love with this period of history after seeing the films of Akira Kurosawa in my early teens and my fascination has never waned. I was involved in the family business until I was 24, painting all our new releases for display at shows, we didn't do box-art back then! Following this I had a ten-year hiatus from the hobby, partly due to the recession in the late eighties ruining the business and partly due to getting married and starting a family. It wasn't until I picked up my then six-year-old son from a school friend's house that my interest in the hobby was rekindled. His friend's father was an AFV modeller and I was amazed to see how far the hobby had come in the ten years I was away from it. The level of painting, sculpting and

resin casting truly inspired me and within days I was back in the grip of miniature painting. I spent a year painting Games Workshop 40K figures to reinvigorate my brush skills and then I set about establishing a set of goals to push myself further in the hobby and become a recognised painter. I think the goal setting was an important factor in sustaining my interest, on the list was winning a Gold medal at Euro Militaire, having an article published in a model magazine, painting box art and private commissions and becoming a judge at respected model shows. It certainly didn't happen overnight, but with determination and many hours on the painting bench I fortunately achieved these goals.

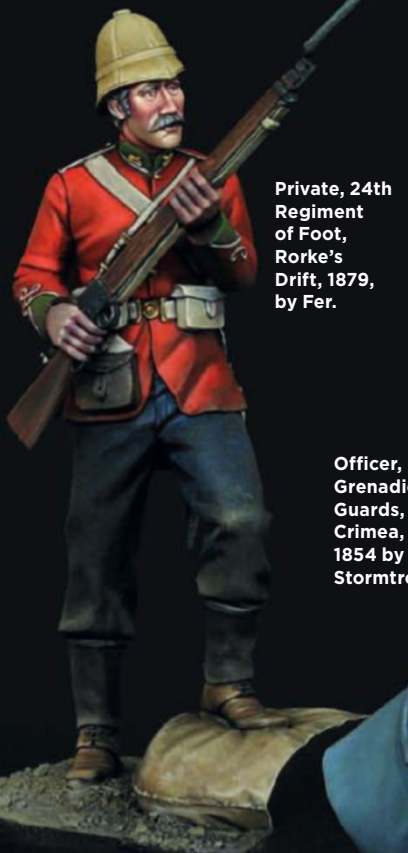
With the myriad of new figure releases each month, I wondered what were the key things Alex looked for when buying a figure? I've always tried to avoid being a collector of kits and

Nocturna's The
Geomancer.

Nocturna's
Barbarian.

Samurai Daemon bust.

accumulating a huge "grey army" that would be impossible to paint in my lifetime, instead choosing to be fairly selective in my miniature purchases. The current market is awash with fantastic kits from all genres and the choice has never been so great. I always look at a kit from a painter's perspective, thinking about colour harmony and the way light can be used to enhance the drama of the piece. Currently the fantasy market has piqued my interest with the creativity of concept which now appears unrestrained in the age of 3D sculpting ➤



Private, 24th Regiment of Foot, Rorke's Drift, 1879, by Fer.

Officer, Grenadier Guards, Crimea, 1854 by Stormtroopers.



A trooper of the 17th Lancers, 1918 by Tommy's War.

► and printing.”

Alex works on a wide variety of subjects across several genres; I asked him if he varies his techniques to match the subject.

“To some extent yes, I do. With a military historical subject, I aim for more muted tones and less exaggeration in the contrast. I will also incorporate oil paints on certain aspects, particularly horses as it is a favourite technique of mine. With fantasy or sci-fi subjects, I

feel I am able to push creative boundaries a little further, aiming for higher contrast, more saturated tones, and incorporating lighting effects that feel more comfortable when presenting fantasy artwork.”

As I mentioned in the introduction, Alex has built up an excellent reputation as a box art painter. I know from personal experience that some commission pieces can be a joy to work on while others are more of a ‘challenge’. I wanted to find out if he enjoyed this side of his work and whether painting a subject that you haven’t picked yourself gives an extra challenge?

“Yes, I enjoy box art painting as it does introduce you to a wider genre of subjects that perhaps I wouldn’t consider for my personal collection. Apart from the painting challenge I also enjoy the historical research that’s involved with military subjects that stray from my specific areas of

Metal Models’ Chasseur D’Orleans.



Romeo Models’ Velites Of The Guard, Kingdom Of Naples.



Another Metal Models’ figure: Colonel Baron Lejeune.

Officer, Scots Fusilier Guards, Alma, 1854 by Troop 54.

Fer Miniatures' Polish Lancer, 1812.

Nocturna's 101st Us Airborne.

Officer, Camel Corps, Sudan, 1888, by Latorre Models.

A Grenadier of the Vistula Infantry Regiment, 1812 by Cgs.

Another Tommy's War figure: Australian Light Horse, 1918.

interest. It's a big part of the hobby, that for me creates a more holistic feel to the whole process."

Recently, Alex has started giving painting lessons. I asked if this something he would like to do more of and how he adapted what he is doing to enable the pupil to gain from the experience?

"Teaching others the techniques that I use with acrylic paints does present new challenges, as it's often dependent on the

individual's current skill level. I normally make a quick assessment of their level based on examples of finished work and observing their brushwork on the current project, this enables me to pitch the content to either fundamental or advanced techniques. The hardest part of this process is reigning in my own urge to lose myself in the moment, as being in 'the zone' is my favourite aspect of miniature painting."

Finally, I was interested in what the best piece of advice Alex had been given in figure painting and what would his advice be to aspiring figure painters?

"Goal setting is the best piece of advice I was given, it has provided a consistent flow of motivation for my figure painting and has yielded very clear results for me. Make sure that the goals are achievable, and you do not set yourself up to fail. It's always about moving forward, even if the steps are very small. The advice I would give to aspiring miniature painters: Don't get bogged down trying to copy others. Be inspired by other peoples' work, but work on your own style and technique; Don't fall into

the trap of thinking a particular paint brand will make you a better painter, I see so many painters thinking the latest paint brand will push them to the next level, it won't, only practice, practice, and more practice, will improve your skills; If you feel that you've hit a plateau, then changing the subject matter can really help, switching between historical and fantasy can really refresh your energy; Above all, always remember that the hobby should be fun, relaxing and absorbing enough to take away from the stresses of everyday life." ■



OPERATION CYBERFLUX



Fet Milner
*paints the superb
 Operation Knox
 busts.*

Back in January, Mr Lee's Minis announced the launch of the Operation Knox range. This is a set of five busts, all based on artwork set within the same fictional universe. Two of the pieces in particular caught my attention: Arbiter and Fox-Jupiter. Rather than reel off a list of paints and the steps I took, I thought I'd talk more about the thinking

behind my work; how I approach a piece, choose colours, make decisions about textures and light, and so on.

Inspiration

Before painting any piece, I need a reason to do so. It's often something as simple as seeing a model and immediately wanting to see it in a certain colour scheme; sometimes



1 The colour palette: turquoise and purple dominate.

that's all the inspiration you need. Now and again, though, I have a stronger connection to the piece and a solid idea of what I want to achieve with it. This might be the desire to convey a narrative or evoke a specific setting. As narratives often rely on the model's interaction with other elements – whether that be another figure or the environment it's set in – this can often be difficult to establish with a bust, and will often rely on implying action elsewhere through things like lighting and the direction that the eyes are looking. Setting, however, is very easy to establish on most busts. For a start, any model has a kind of 'default' setting, which comes from the sculpt itself and it can be tweaked by the way you paint it. An Orc wearing highly ornate armour, for instance, implies that Orcs in that setting take a greater interest in artistry than in most settings. Painting the armour to look like it's been stolen from someone else, however, returns us to a more familiar setting.

For Arbiter and Fox-Jupiter, I was strongly reminded of an animated series in the mid-90s: *Aeon Flux* (note that the film is only barely based on the animated series). The artistic style was quite different from most animation at the time, with long-limbed bounding and twisting, and flourishes of detail to highlight how inhuman the characters are in their movements. It also presented a wonderfully ambiguous



Watch the animated series, not the film. The film is terrible.



2 Here you can see the sleeve in the original charcoal. It's too similar in tone to the NMM nearby, making both elements more difficult to read.

dystopian world that balanced the techno-fascist order of Trevor Goodchild's Bregna against the nihilist anarchism of *Aeon Flux*. It's a narrative I find deeply interesting.

This is the start of the setting I chose for these pieces. I then modified it with a touch of Cyberpunk, which is mostly reflected in how I create the impression of the materials that their armour, clothes and weapons are made of.

Colour schemes

The setting has a significant impact on the colours I use on a model. More than just saying 'well, their uniforms are blue, so that's blue', it will also determine the overall warmth of a piece, the strength of light, and so on. For Arbiter and Fox-Jupiter, I wanted the characters to stand in contrast with each other to help carry the idea that they're not on the same side, while not having them completely at odds. The characters in *Aeon Flux* are, after all, more like two sides of the same coin. To this end, I made a couple of decisions. First, I'd just 'flip' the colours around between each model. This means that visually they're strongly connected while having a good contrast. I did need to keep the models separate, however, so some elements are unique to each piece: there's no orange on Aeon, for instance, nor is anything metallic on Trevor. Second, I decided to use a predominantly cold palette for both.



3 Here you can see blocking in action on the vinyl, setting up the general position of the light without worrying too much about smoothness.

This, for me, reflects the themes and narrative universe of *Aeon Flux* much better than a warm palette would. It's also worth noting that I am much more comfortable with cold palettes. I'm not sure I can explain why, but it's very clear from looking at my display cabinet.

The second element of the colour scheme is the level of saturation. I'm reasonably famous for using desaturated tones. What can I say? I look good in black, so I figure my models do, too. While I could have kept it safe and used a pretty desaturated palette – it would be in keeping with *Aeon Flux* – I wanted to push myself a bit, and perhaps surprise some people. Furthermore, it would hardly be Cyberpunk without some neon flashes, right?

It's worth noting that, for all my planning, things sometimes just don't work out and I have to amend the scheme on the fly. For instance, the yellowish leather on Arbiter/Trevor was originally intended to be much less of a feature, but attempts to use neutrals on his sleeves just didn't work at all, which also meant that the leather around the armour on his torso would need to be yellow. Sometimes I don't spot that I've got it wrong until it's too late: Aeon/Fox's glove should really have been vinyl like her jacket, but I couldn't see that until I glued it in place. We live and learn.

4



The best angle to see how the metallics came out.

5



From this angle all you can see is bad vinyl.

6



But from this angle, it's not bad vinyl.

► Blocking/Sketching

As I wanted to achieve something different from my usual output with these pieces, I needed to try some new techniques and to refine some that I already use. Probably the most significant one for me was blocking or sketching.

This is a technique that's become increasingly popular, and most of the pro painters who teach courses will provide some instruction on it. I've not been on any of those courses, however, so it was still pretty alien to me and I'd only tried it out once or twice before, with mixed results. The idea is to block in quickly where light and shadows will be, which you then refine to create the blend using whatever blending techniques you prefer. The advantage of this is that it's very easy to assess quickly whether you have the lighting right, which is important for effects like NMM. If the light isn't quite right, you can tweak and adjust without having to redo blends that can take some time to get right. I've also found that it's useful for forcing me to push my highlights. If I assert the light with a colour close to white, I've got to make that work by blending all the way up to that. I can't get most of the way there and think 'yeah, that's good enough'. The downside of blocking is that it feels much more painstaking and that sections won't look remotely right until you're mostly finished with it. With more traditional approaches, you can

pretty much just stop when you're ready because you're blending as you go along.

NMM versus True Metallics

There's a lot of argument over the use of NMM (Not-Metallic Metals) and true metallics, and the arguments on each side are pretty good. In favour of metallics is that it looks more realistic in the hand, it's much simpler for someone new to painting, and you can still achieve impressive effects once you master it. In favour of NMM, the painter has much greater control over the expression of light, it photographs very well indeed, and the same techniques can be applied to other types of surface and materials.

I've always favoured metallics because I like to view models in the hand. That's what a model is, after all: a physical object that's really meant to be enjoyed as a three-dimensional entity. For this project, however, I wanted to use NMM on Arbiter. I rationalise it as not really being NMM; after all, his armour probably isn't metal, so a metallic paint would actually be completely the wrong approach.

Having had little experience with NMM on such a large scale, however, meant I needed to develop some strategies to approach the problem. These boiled down to a few basic ideas that I tried to keep in mind as I worked through it:

1. Light and dark contrast is crucial, so always look for where the brightest highlight will sit adjacent to the darkest shadows.
2. Light 'pools' at the bottom of a flat surface and reflects from the top.
3. If in doubt, just check how the light reflects off the surface itself, and accentuate that.

It's worth noting that this isn't a pathway to ultra-realistic NMM, it's more a set of pointers for effective NMM. It'll result in surfaces that don't mimic reality, but will fool the eye just enough.

To add some extra contrast to the project, I then chose to use metallics on Fox-Jupiter. The most obvious area for that is the cloak, which I developed using a technique I've been refining for a few years, which combines some of the key ideas behind NMM to improve control over how light plays on the surface.

Essentially, the midtone and initial highlights are done in metallics, while shading and final lights are done with matt paints. This is then followed by glazes of matt paints to control the colour. In this instance, the shadows were glazed turquoise and the midtones were glazed magenta.



A gun like this only looks more dangerous with a touch of weathering.

As well as harkening back to the general colour schemes, this gives a strong contrast between the shadow and the light, and gives you more control over the natural reflectivity of metallic paints. Sometimes it doesn't photograph well, however, because strong lighting will still force its way through the glazes.

Vinyl

Just as NMM is one of the key features on Arbiter/Trevor, vinyl is the key feature on Fox-Jupiter/Aeon. This is a good example of applying key lessons from NMM to other materials. Essentially, any reflective surface is going to behave in a comparable way, with slight differences depending on how reflective the material is meant to be. However, a vinyl jacket doesn't have the same surfaces that you'd expect to find on some engineered metal. It's always going to have much more organic shapes. When you look at vinyl, you'll see that it has strong reflections over creases and more muted reflections where the surface is gently curved, so this effectively modifies the pointers I developed for NMM.

Of course, being a more complicated set of forms means that I didn't always get it right. Her right sleeve, for instance, is pretty much an unholy mess, which is why I always try to look at her from



Glow effects can be quite distracting in bust, so I deliberately kept them restrained.

a different angle, ideally literally the other side.

Weathering

Weathering isn't a new technique, but it's one that I was keen to introduce in limited quantities to set against the pristine, shiny surfaces. It's most obvious on Fox/Aeon's gun, where I essentially slapped some dots and scratches around, and some washes of brown to imply grime. I like that the gun is thus relatively low contrast compared to everything else, but still holds its own and tells its own story in relation to both Arbiter/Trevor and Fox/Aeon.



Details

The overall composition of a model is supported by its details. I often find that models have either too many or too few detail elements. Games Workshop is notorious for festooning its figures with belts, pouches, spikes and, of course, skulls. I generally prefer something that leaves me a bit of space and doesn't drive me mad doing the thirteenth pouch-of-useless-size. These busts are reasonably open in that regard. They have a few details that you can work with while leaving enough space to add your own. I suppose the noteworthy details of my own devising are the freehand and the glow effects.

I'm not great at freehand as I have a bit of a tremor that makes straight lines difficult, and I'm also not much of a designer, so I usually end up doing simple line patterns. Obviously, this isn't a great combination. Despite this, I wanted to use some designs to refer back to the setting. For this purpose, I came up with a simple logo for Trevor/Arbiter, a B for Bregna set over a stripe. I took a bit of time looking up 'Cyberpunk typefaces' to help me figure out how to make the B look more Cyberpunk.

► For Aeon/Fox-Jupiter, I opted for an anarchy symbol. As I mentioned earlier, Aeon in the animations exists almost solely as a foil to Trevor's authoritarianism, so it was an obvious choice. I contemplated making it something more involved: a partially visible 'No gods, no masters', but quickly realised that there wasn't nearly enough space visible for that really to carry. This is reasonably important for symbols that are partially obscured: you want the viewer to understand what they're looking at.

The glow itself is simply to tie the figures together and to suggest a link between their technologies. The glow in Trevor's chest presumably powers his armour (perhaps his whole body?), while the glow on Aeon's gun suggests that she uses it destructively. I enhanced this idea with the hazard stripes on the clip; what sort of ammunition is so dangerous/volatile that it needs hazard stripes?

Final thoughts

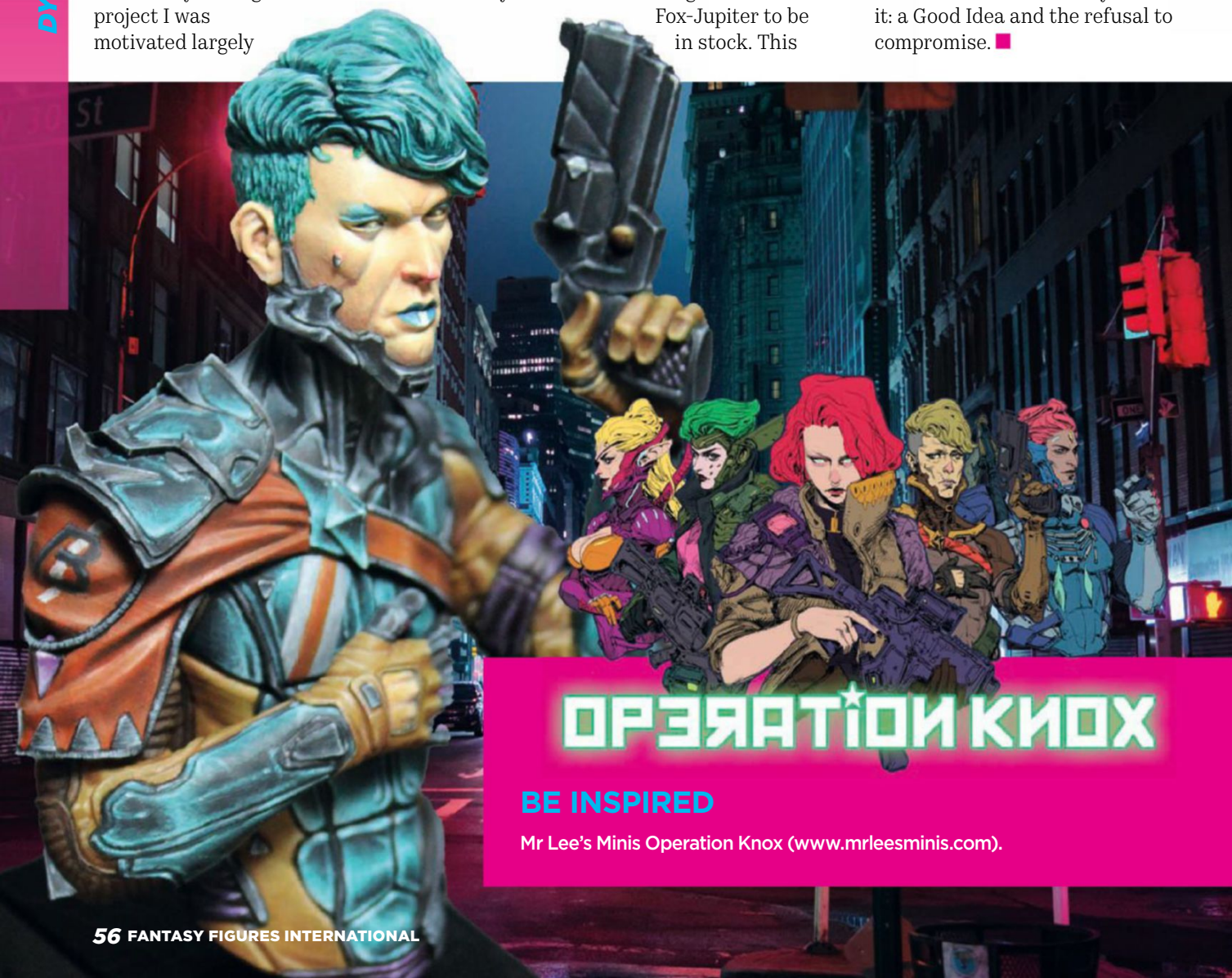
All the way through this project I was motivated largely



by the desire to see my vision realised. It wasn't a complex vision – it didn't need to be – but it was enough to see me through a lot of reworking, hot weather drying the paint on my brushes and having to wait for Fox-Jupiter to be in stock. This



desire also kept me from making compromises. Without that, I might have decided to do Trevor/Arbiter's armour with metallics, or to just paint Aeon/Fox-Jupiter's jacket purple and be done with it. So there you have it: a Good Idea and the refusal to compromise. ■



OPERATION KNOX

BE INSPIRED

Mr Lee's Minis Operation Knox (www.mrleesminis.com).

Midnight Guard



Helen Bouch paints
a Sylvan Warrior.

The miniature I have chosen for this article is a true fantasy piece, a supernatural mixture of animal and human. She is a warrior, protecting her tribe, who have lived peacefully in the woodland swamps for generations. That is, until the colonists turned up ... my version of this 90mm resin figures shows her passing through the narrow strip that is her sacred ancestral lands, bounded by two swamps: the Green Vitality Swamp, whose water shines green every midnight and can cure all who touch its magical waters, and the Red Power Swamp, whose waters are the elixir of bravery and courage. She stoops to draw power from the latter with which to confront the invaders.

Preparing the Miniature

I always assemble miniatures completely before painting them. I find it easier to apply a black primer and leave those hard to reach parts in shadow than to paint, assemble and then try and correct the balance between light and shadow. I always pin the various parts of the miniature together as well to add strength. My basic build process consists of cleaning the casting lines, putting the main parts together, pinning them for additional strength, then re-sculpt any joins if necessary with Green Stuff putty (which also adds further strength to the join) and, finally, the vitally important washing of the miniature in soap water to remove any dust or greasy residue from the mould or my fingers.

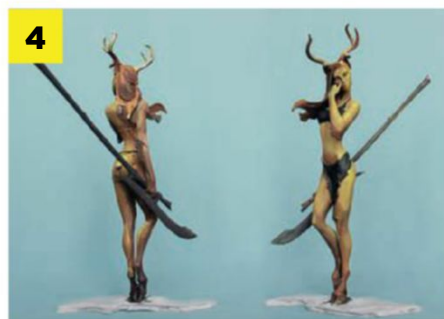




Painting

As a base colour I almost always use white. Partly this is out of habit, but I also like the clean, fresh colours a white undercoat provides for a miniature. You can see small amounts of the original black primer showing through, especially on her hair (photo 1). Before you start painting in earnest it's important to think about the context of the miniature and the story you are trying to tell with it. Decide too on the number and nature of the light sources that will determine how and where you add shadows and highlights. This miniature has three light sources: 'zenithal' moonlight that bathes the miniature from above, a green glow from the swamp on her right, and a red reflection from the swamp on her left.

It was very important to avoid the impression of green skin on this figure; instead the 'greenness' had to come



from my imaginary light source. In this scale this can't be achieved by a wash or filter, but has to be painted, applying highlights and shadows as a classical artist would. When I apply my initial coats of paint I don't worry about a smooth transition between colours. The important point at this stage is to define the areas; the transitions between can be smoothed later. I start with a warm green shade in the highlight areas and a brownish skin tone in the shadow areas (2 & 3). The further away from the green light, the more skin tone I add to the warm green. For the midtones, I mix green with an orange skin tone, adding more brown and red for the shadows (4).

With the greens complete, I moved on to the effects of the red light. Again, I avoided the use of washes and instead painted the effect of red reflection. Don't be afraid of making a mistake; remember if there is something you're not happy with at this stage, you can simply overpaint it and start again. Once again, I simply mapped out the areas where the red light would fall naturally on the

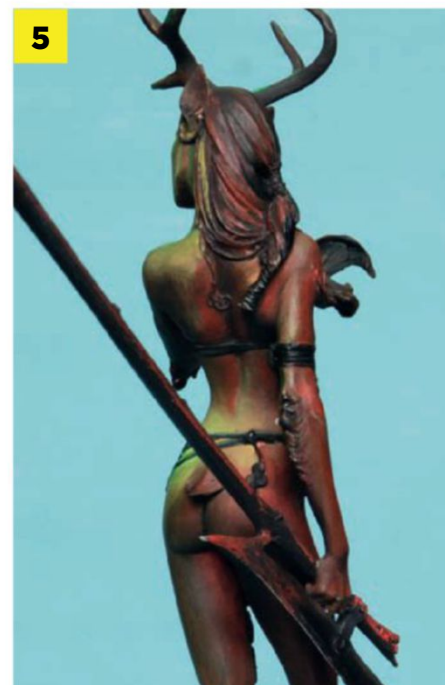
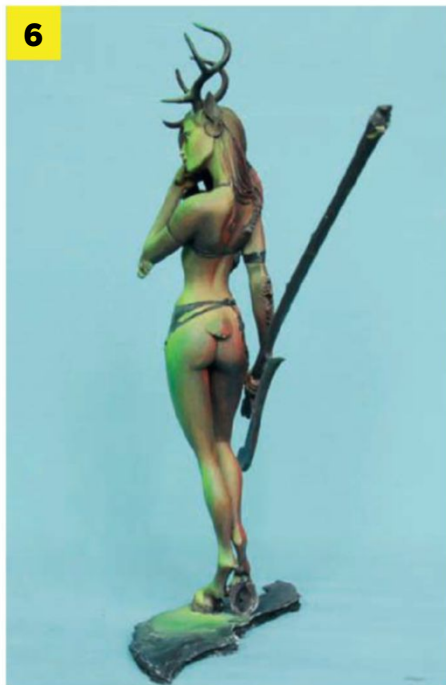


figure (5). With that done the basic shapes and colours of the figure were complete.

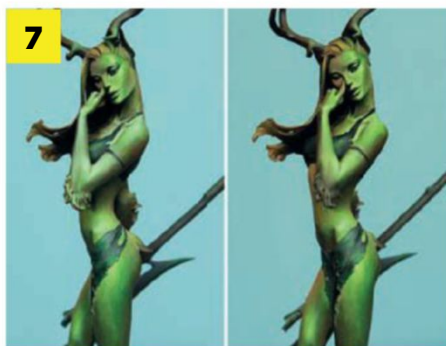
Now for the most challenging and time-consuming aspect of the project, but one that will transform the figure's appearance. I gradually softened the transition between colours by applying very thin layers of paint, rather like glazes, over the figure. This stage of blending the transitions takes a great deal of patience, but the end result is worth it (6). With this done, it was time to take stock of the work done so far. Despite the softening of the transition between the various shades of green, I wasn't happy with the finish, so I added some fluorescent green to the areas



6



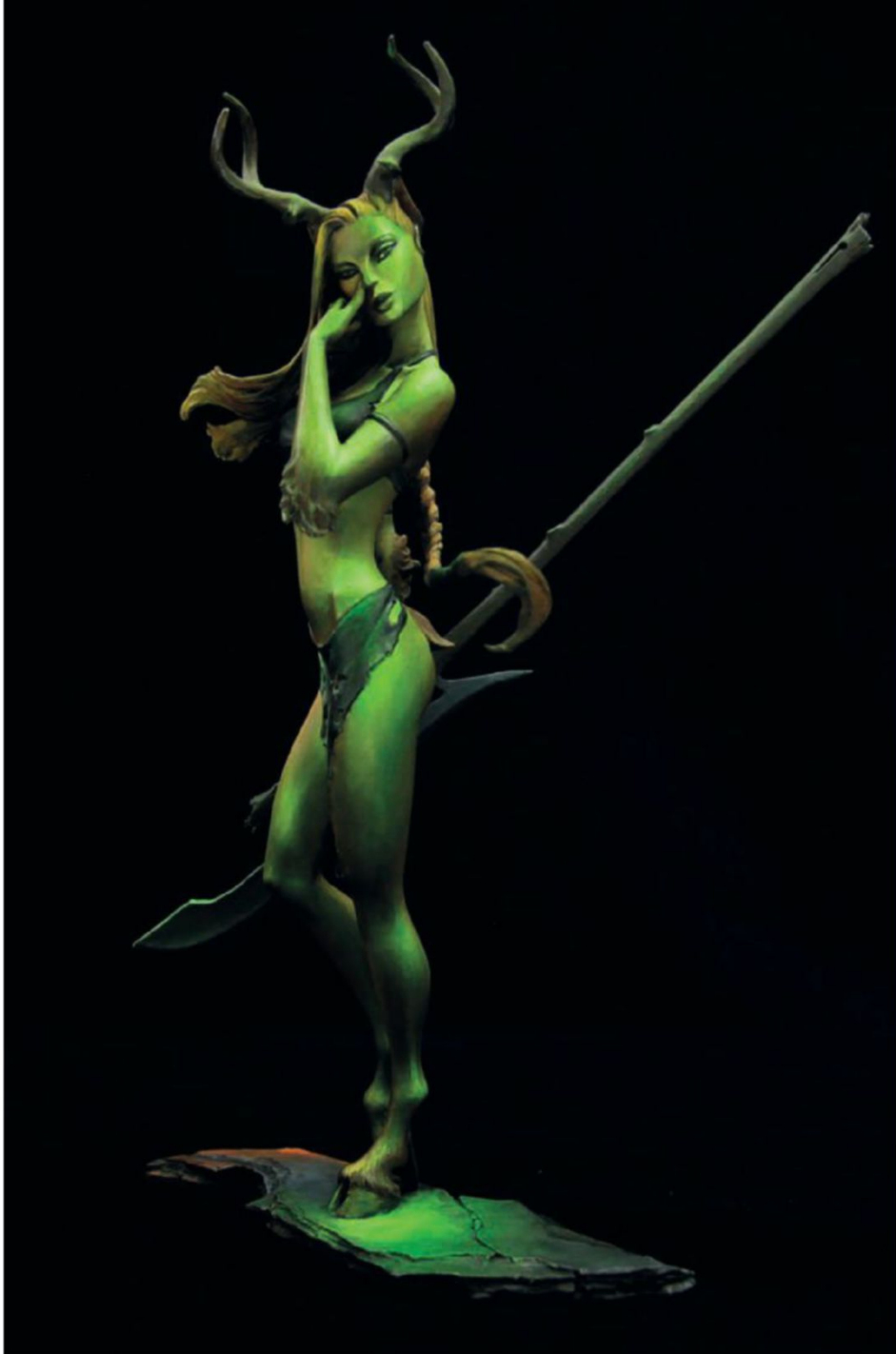
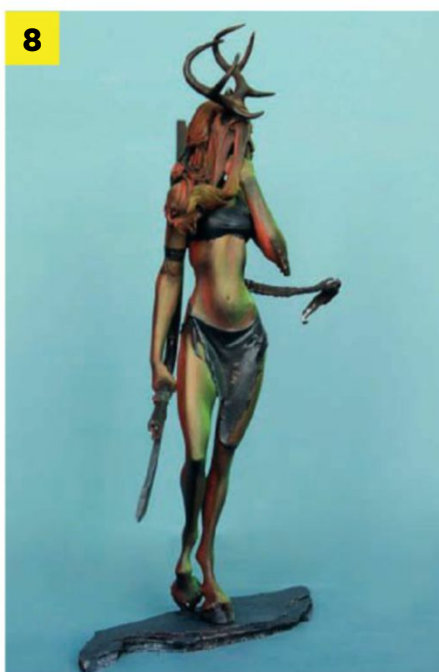
7



where the green light was most intense. This was designed simply to make the effect more dramatic. It's also vital to remember the direction from which the light is coming and ensure that the light effects take account of this properly. I found it necessary to enhance the 'zenithal' effect of the moonlight as I thought the figure looked a little flat. The challenge here was to not desaturate the green too much. Instead of adding yellow to highlight, I added white to the green and once I was happy with the contrast, I applied a thin glaze of green which immediately restored the vibrancy of the colour (7).

I kept a band of the figure's flesh a natural skin tone on the border between the green and the red. This had the effect of maintaining an aspect of humanity in the miniature. Another key thing to remember when painting a miniature is that different surfaces are made of different materials and have different textures. For example, I used different shades of orange for the hair and the skin to underline their different textures (8).

8



Final Thoughts

When I feel a miniature is more or less complete, I always set it aside for a few days. Coming back to it after a short break always reveals aspects that I'm not sure of or happy about. I can then add extra highlights, correct some details, or alter it with the benefit of fresh eyes. In conclusion, my most important piece of advice when painting miniatures is not to be scared. The technique I've discussed here, of mapping out the basic colours, shadows and highlights and then blending the transitions, takes longer than some other methods, but for me it's easier to avoid, or at least deal with, mistakes this way. Painting is about experimentation and being bold, so take the risks and find out what works for you and what does not. ■

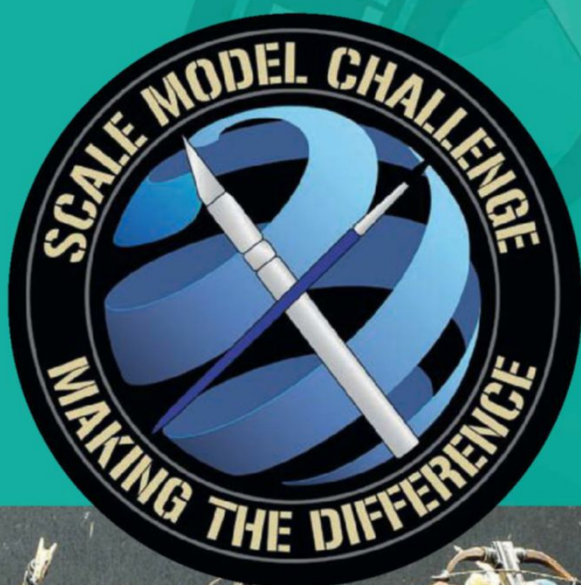
FLUOR PIGMENTS

www.greenstuffworld.com



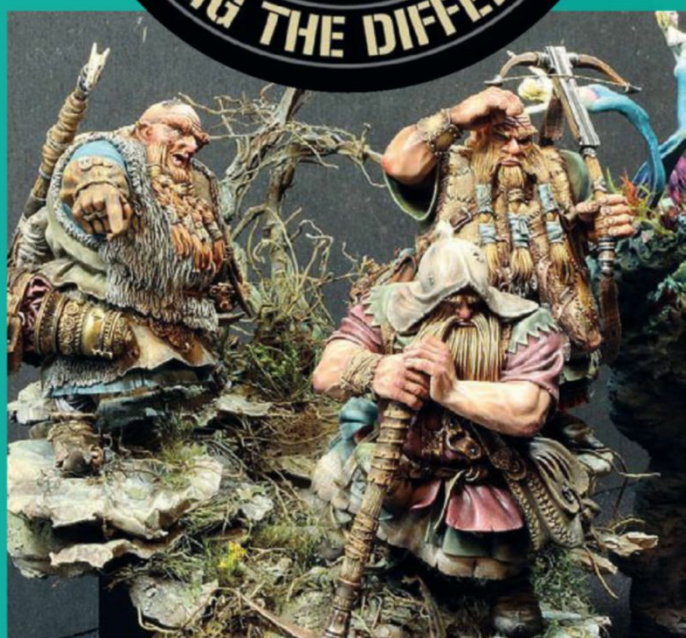
11 ULTRABRIGHT COLOURS 
GLOWS UNDER UV LIGHT 
VALID FOR RESINS & ACRYLICS 

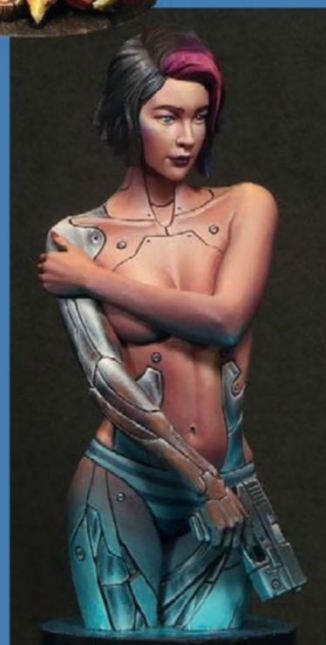
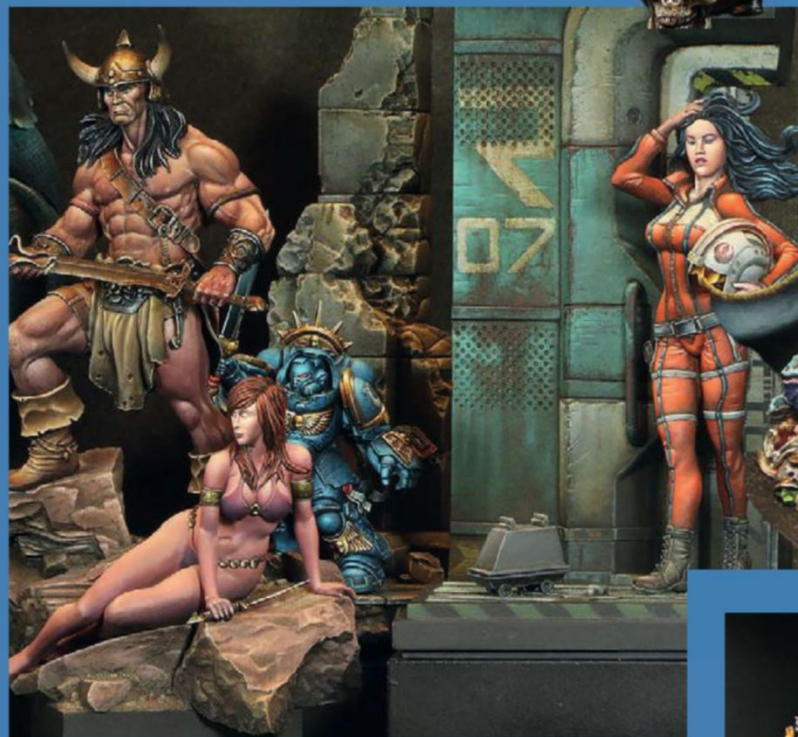




Scale Model Challenge

Scale Model Challenge first took place in November 2007 at De Eindhovense School in Eindhoven, the Netherlands. In 2011 as it grew exponentially, quickly establishing itself as a highlight of the European modelling calendar, it moved to NH Convention Centre 'Koningshof' in nearby Veldhoven. In 2015 it was held for the first time as a two-day event. By then it was a major international modelling event, filling the cavernous NH Convention Centre with traders, clubs and, of course, the competition tables with modellers and models from across the world. Beginning as an armour-focused show, by 2010 it was beginning to attract a growing body of figure, Sci-Fi and Fantasy modellers. In 2019 it was announced the organisers would host the 2020 World Expo model show, but, as we all know, Coronavirus intervened and the event was postponed until next summer. It is one of many shows that have been sorely missed this year, so we thought that we would publish a short reminder of just why SMC has emerged as Europe's premier show for Fantasy and Sci-Fi figures with this look back at the shows from 2017 to 2019.







scale model challenge
13
smc
2019

family 2.5 Fm M/Fa/Ch

competition 30 Cp Au-Ag-Cu-Sn

workshops 10 Wk 19.20

demonstration Dm 19.20

Venue:
NH Enghoven Convention Centre Koninginer
Locht 112, Veldhoven, The Netherlands

Opening hours:
Saturday October 19: 10:00-17:00
Sunday October 20: 10:00-17:00

Admission:
Day-tickets and two-day tickets available
Children under 6 free admission

www.scalemodelchallenge.com

scale model challenge
making the difference in scale modelling
and figure painting

2019 October
19-20







WWW.FIRSTLEGIONLTD.COM
Heroic Scale 28mm "Femmes Fatales"



A wonderfully innovative high fantasy series of incredibly sculpted and beautifully resin cast fantasy miniatures.

Our Kickstarter pledges have all been shipped and now the full series of these incredible figures are finally available for retail purchase. With over 160 different figures available include Orcs, Goblins, Ogres, Trolls, Dragons, Dwarves, Elves, & so much more, check it out, you won't be disappointed. So if you missed our KS, you can now get all of these figures!



Don Suratos
works his magic
with a Zoid.

DEATH REX

I love painting Takaratomy's Zoids. Although not cheap in the UK, Zoids are, in essence, motorised 'model kits' for younger modellers. Although there are loads of seams and mould lines to remove, they are the perfect introduction to the world of Mecha modelling or a light-hearted break from more complex projects. The large pieces, which fit together perfectly, are ideal for kids new to the hobby and Zoids are also beautiful display pieces. They are huge models and their detail is spectacular, especially once painted. Finally, Takaratomy Zoids actually walk and are very playable. The kid in me loves playing with these models.

The Concept

I had originally wanted to give the Death Rex a 'skin': a natural-looking armour with realistic reptilian patterns. After thinking about this, I was afraid it might look a bit weird on such a huge kit, so I ended up opting for a much simpler camouflage pattern instead. I had also originally imagined the armour to be predominantly red, but the inclusion of some orange and desert sand in the scheme provided a nice contrast with the metallic appearance of the mechanical parts.

I didn't want to overdo it with the weathering and took (for



me, some might say) a restrained approach. I wanted the Zoid to look like a fully functional Mech. Looking back at it, I'm really pleased with how the weathering on the legs and feet turned out; just enough to look as if the Zoid had seen some action, but not too over the top.

Pre-Paint Prep

The preparation work on the Zoid was straightforward. I chose not to seal the large seam line across the mechanical part, as sealing this would make it impossible to fix the 'motor' inside the model if the need arose at some later

stage. I cleaned up all the mould lines with a sharp craft knife and a triangular DsPiee blade. I simply scraped them off, applying a steady pressure, removing the need for a lot of sanding, which could have damaged the surface details and the smooth finish of the plastic (photos 1 & 2).

3



5



4



6



► The trickiest part of the build was dealing with the seam line across the Zoid's head armour. I had to do some extra remedial work with Acrylicos Vallejo's Plastic Putty 70.401 after painting the model, but the end result was perfect (3).

Painting

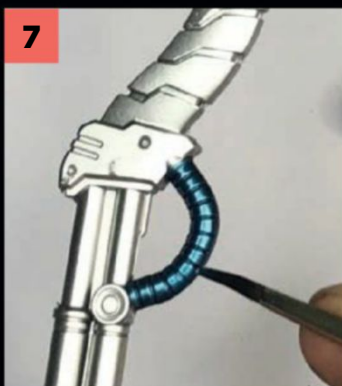
After cleaning up, the model and giving it a wash in some soapy water, I primed all the parts with Vallejo Mecha Black Primer 74.642. I thinned the Black Primer at a ratio of 1:1 with my own 'Thinning Sauce'. This is a mixture of two parts Airbrush Thinner 71.261 to one part Flow Improver 71.262. I find this mixture perfect for our warm and humid weather here in the Philippines, but I recommend you experiment to find your own 'Thinning Sauce' depending on your climate.

Painting the Rubber Bolts: I painted the rubber parts with Vallejo's new Colorshift paint. I used the old Gold Grey Violet, Space Dust 77.014. I primed first with Mecha Black Primer and then sprayed the Colorshift paint. I find a drop of 'Thinning Sauce' is more than enough to airbrush the Colorshift paints perfectly (4). I then used Metal Varnish 77.657 to seal the pieces.

Painting the Chrome Parts: I painted the chrome parts with Vallejo's Metal Color Duraluminium 77.702. Much like the Colorshift paint, Vallejo's Metal Colors don't require much thinning to spray perfectly. A drop or two of 'Thinning Sauce' will prevent any paint from drying on the tip and it should lay down nice and smooth (5). This was also sealed with Metal Varnish.

Painting the Main Mechanical Parts: I

7



8



Painted the main mechanical/ internal parts of the Zoid with Metal Color Burnt Iron 77.721. This colour is really nice and looks highly realistic. It has subtle metallic sheen that is perfect for these internal parts. These parts were again sealed with Metal Varnish and the paint allowed to cure for 24 hours (6).

Hand Painting the Cables and Piston Details: I hand painted some elements with metallic paints to bring out some details of the mechanical parts. I used Model Color Gunmetal Blue 70.800, Brass 70.801, Copper 70.999 and Silver 70.997 for this step (7). The Model Color Metallic paints were air dried with a hair dryer and also sealed with Metal Varnish.

Painting the Armour: The armoured parts were first painted Mecha Color Brown 69.034 over the Mecha Black Primer (8). This served as the undercoat for the Mecha Grey



Sand 69.031. Both the Mecha Color Brown and Grey Sand were thinned at a ratio of 3:1. I concentrated the lighter Grey Sand in the centre of the armour panels, finishing with a nice pre-shaded look around the edges (9). All the armour panels were then sealed with Mecha Matt Varnish 69.702.

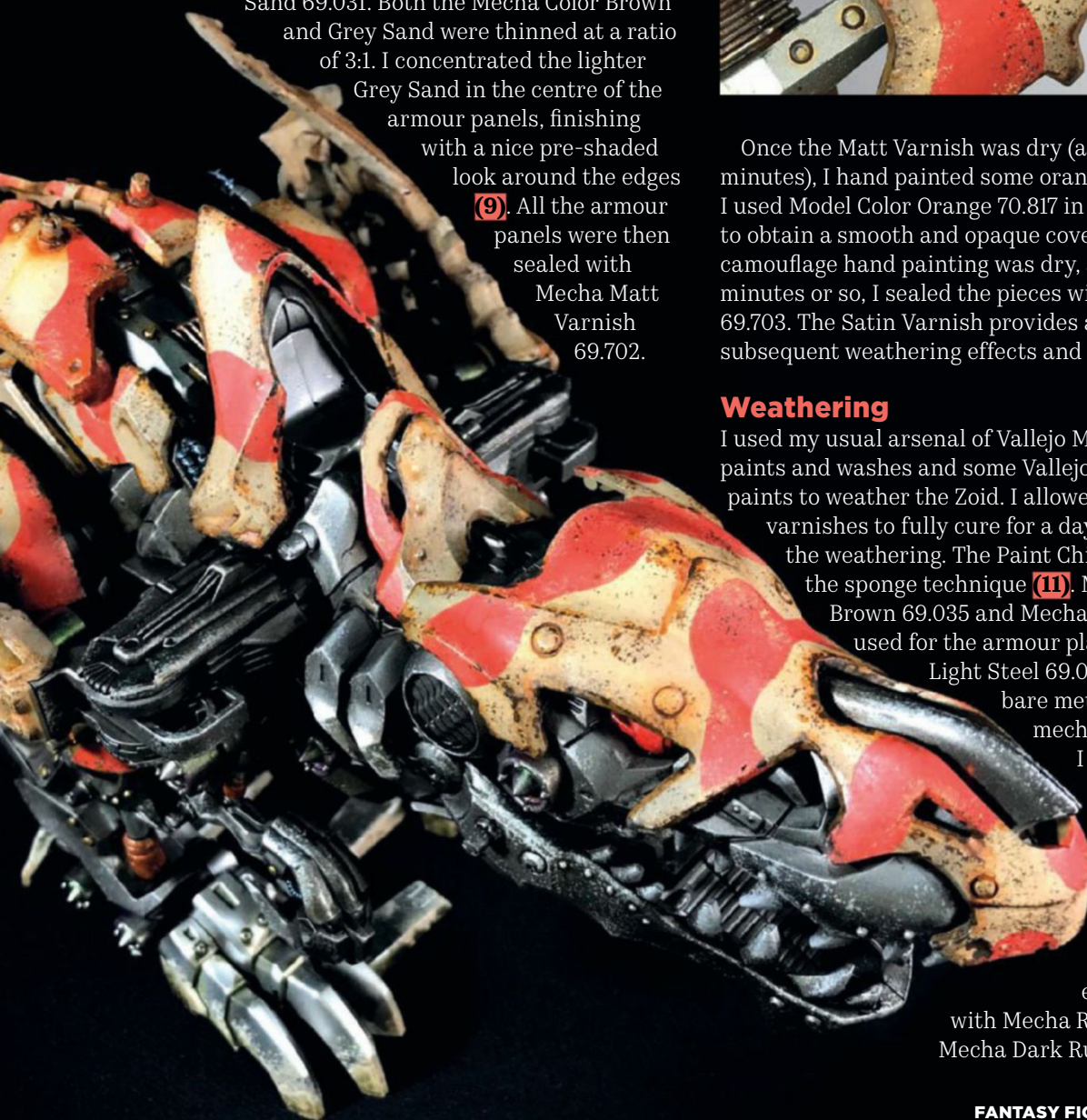
Once the Matt Varnish was dry (after ten to fifteen minutes), I hand painted some orange camouflage patterns. I used Model Color Orange 70.817 in three thin, even coats to obtain a smooth and opaque coverage (10). After the camouflage hand painting was dry, again after fifteen minutes or so, I sealed the pieces with Mecha Satin Varnish 69.703. The Satin Varnish provides a nice finish for the subsequent weathering effects and washes.

Weathering

I used my usual arsenal of Vallejo Mecha Weathering paints and washes and some Vallejo Weathering Effects paints to weather the Zoid. I allowed the base paints and varnishes to fully cure for a day before embarking on the weathering. The Paint Chipping was done using the sponge technique (11). Mecha Color Chipping Brown 69.035 and Mecha Color Grey Sand were used for the armour plates, and Mecha Color Light Steel 69.064 was used for adding bare metal scratches on the mechanical/internal parts.

I also used a mixture of Mecha Light Rust 69.505 and Model Color Clear Orange 70.956 to place some vibrant rust spots on the armour plates.

This effect was eventually toned down with Mecha Rust Texture 69.821 and Mecha Dark Rust Wash 69.507 (12).



13



14



begin, with my Death Rex stalking through my house in a suitably menacing fashion!

Final Thoughts

Zoids are great fun and, as I said, the perfect break from some more involved Gundam projects. Painting and weathering simple kits or toys like this is a great way to try out new paints and new techniques and the end results can be very impressive. ■

BE INSPIRED

Takaratomy ZW
12 Death Rex
(Tyrannosaurus
Species) Zoids Wild

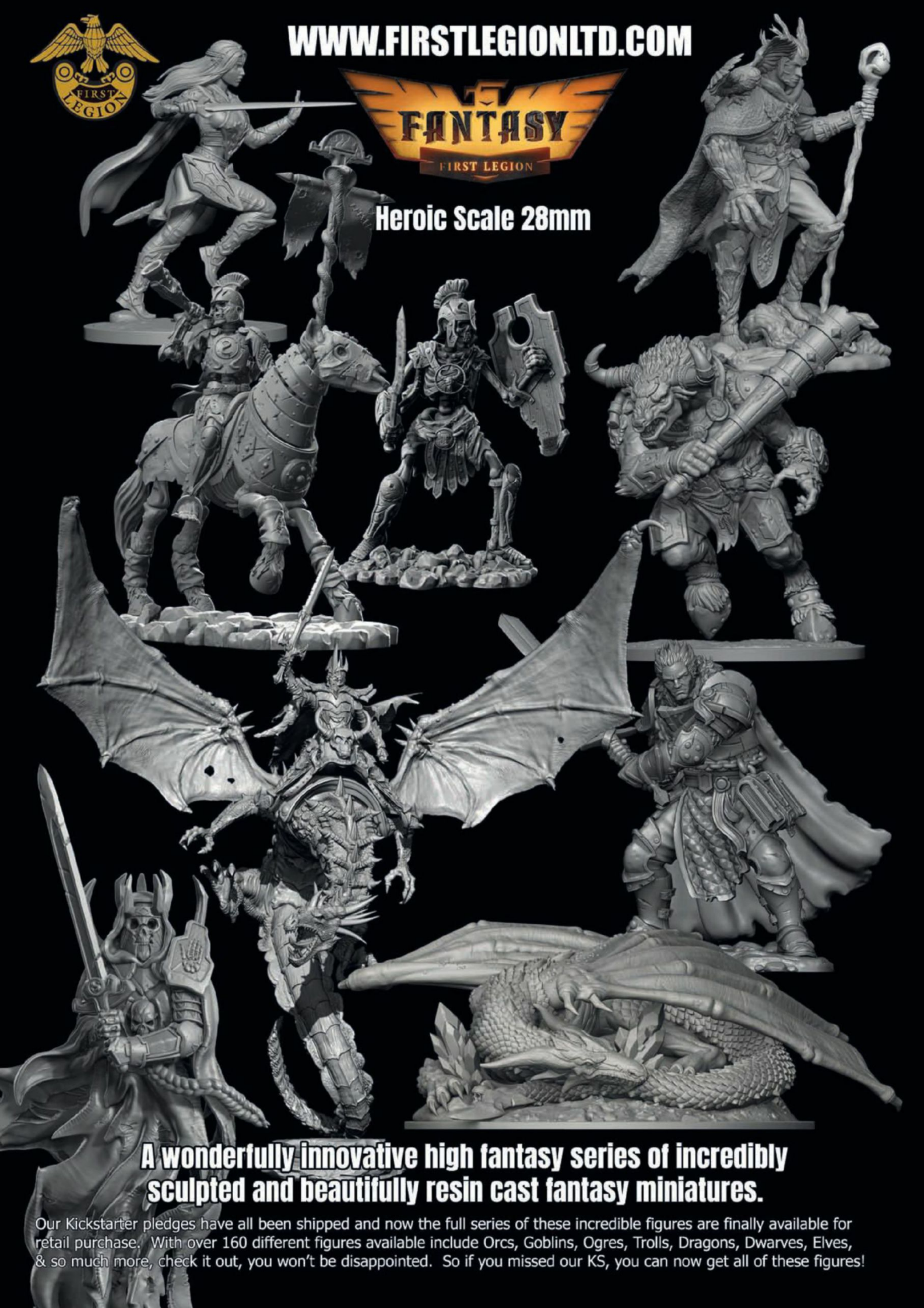




WWW.FIRSTLEGIONLTD.COM



Heroic Scale 28mm



A wonderfully innovative high fantasy series of incredibly sculpted and beautifully resin cast fantasy miniatures.

Our Kickstarter pledges have all been shipped and now the full series of these incredible figures are finally available for retail purchase. With over 160 different figures available include Orcs, Goblins, Ogres, Trolls, Dragons, Dwarves, Elves, & so much more, check it out, you won't be disappointed. So if you missed our KS, you can now get all of these figures!

Maquina Mecha Competition



Don Suratos previews some of the early entries for the world's premier online Mecha competition.

The Maquina Mecha Competition is an online Mecha modelling event that runs from 8 July to 8 December this year. It has some big name sponsors – of which *Fantasy Figures International* is one – and some great prizes. Contestants can enter as many Mechas as they wish in three different categories: an out of the box build, dioramas and a custom category. The entries aren't limited to Gundam models and Zoids, Armored Core,

Frame Arms, Kallamity and other resin and plastic kits are equally welcome. The only caveat is that the Mecha has not been entered into competition before. There was a registration period before the competition, so sadly entries are now closed. The Mechas will be judged by a panel of international award-winning Mecha modellers and the winners announced on 23 December. Check out their Facebook page for more photos of stunning models! Below you can see a selection of some of the finished pieces already submitted.





Oakwood have been involved in the making of quality wooden bases for over 25 years.

We specialise in creating the perfect wooden base to compliment your finished figure.



Our tailor made bases are available via our web site and you can contact us to discuss exact wood types and sizes.

Contact Richard Wharton for any enquiries.

T: (+44) 0113 2719595

E: Richard@Oakwood-Studios.co.uk

A: Oakwood Studios, 396 Ring Road, Beeston Park, Middleton, Leeds, LS10 4NX, UK

www.oakwood-studios.co.uk

Graphic Air



The UK's Largest Online Discounted stockist of branded airbrushes, compressors, airbrush parts and accessories, paint, Lifecolor sets and other hobby and craft tools.

See online for our full range or call for advice.

www.graphicair.co.uk

01423 522836 • info@graphicair.co.uk

Fantasy FIGURES INTERNATIONAL

Digital editions

Digital single issues and subscriptions are available from our website or direct from Magzter.

www.fantasyfigures.co.uk



TAP • READ • ENJOY

MAGZTER

www.magzter.com

Sprue Brothers Models LLC

Your Source For Plastic Scale Modeling KITS TOOLS SUPPLIES ACCESSORIES



★ SELECTION
★ SERVICE
★ SHIPPING

We've Got You Covered

RFM
RYEFIELD MODEL



MENG

spruebrothers.com

ALL Orders Ship In ONE Business Day Or LESS!

Open Online 24/7







WWW.FIRSTLEGIONLTD.COM



**Amazing 28mm Orcs!
Where else can you get an
orc camp with villagers?!**



**A wonderfully innovative high fantasy series of incredibly
sculpted and beautifully resin cast fantasy miniatures.**

Our Kickstarter pledges have all been shipped and now the full series of these incredible figures are finally available for retail purchase. With over 160 different figures available include Orcs, Goblins, Ogres, Trolls, Dragons, Dwarves, Elves, & so much more, check it out, you won't be disappointed. So if you missed our KS, you can now get all of these figures!



Street Hunters



by Creative Green Stuff World.

This little diorama gave me the chance to mix many of my passions within the hobby. At its centre is the excellent 1/35 Maschinen Krieger Melusine by Hasegawa (reviewed in last month's issue). I love Kow Yokoyama's Ma.K. world, so let's get started with our step-by-step explanation of this piece.

The Armour



The model is made of a good quality plastic, although we can always add a few extra details. After assembly, I began with a solid coat of Black Primer.



To complete the complex polygonal camouflage scheme, I would have to mask the different layers of paint, always starting with the darkest one.



Place the masks with tape, so that they are balanced on the miniature. Remember to leave room for the next ones.



The masks were cut with low-tack tape, trying to balance their placement across the miniature. It's very important to let the paint dry well between layers if, you do not want unpleasant surprises when you remove the masks.



I chose a colour scheme that reflected the digital, urban patterns common in contemporary camouflage clothing. This makes the pattern familiar to the viewer.



The final layer is the lightest one. Remember that the thinner the layer of paint, the better so as not to obscure any detail. Given the number of layers of paint, this is important.



The decals were added following the kit instructions. First, I used Decal Fixer on the surface of the kit, added the decal, and Decal Softener if required for it to conform to the surface contours.



I added chips and scratches with one of GSW's Weathering Brushes and airbrushed shadows with inks. Although the airbrush is important, I used a brush as much as possible for maximum control over the effects.



I found the tubes supplied in the kit too rigid, so I made my own using Green Stuff Putty and GSW's Roll Maker Set (ref. 8436554360383ES). This allows you to fit the tubes perfectly in place however you want.

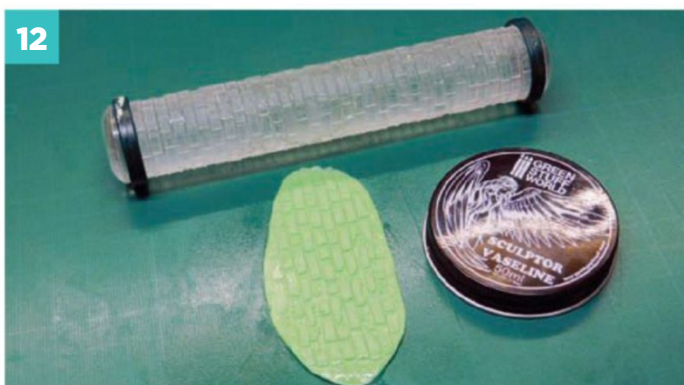
The Groundwork

10



The groundwork was both scratchbuilt and employed commercial parts. The paving and gutter grates were from Macone Model, a company that has a great range of 1/35-scale products.

12



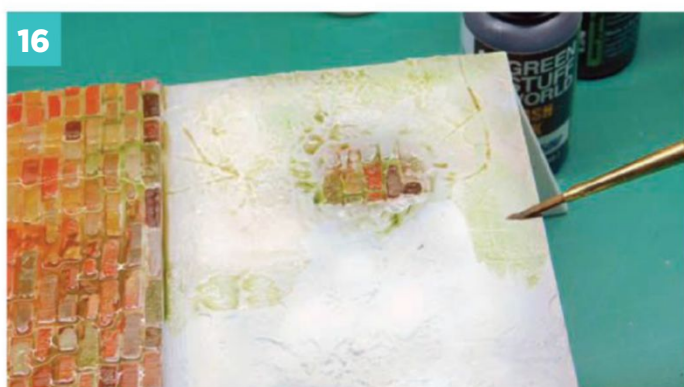
The brickwork was made with Green Stuff putty and GSW's Brick Roller (ref. 8436554361625ES). A little bit of Vaseline prevents the putty sticking to the rolling pin.

14



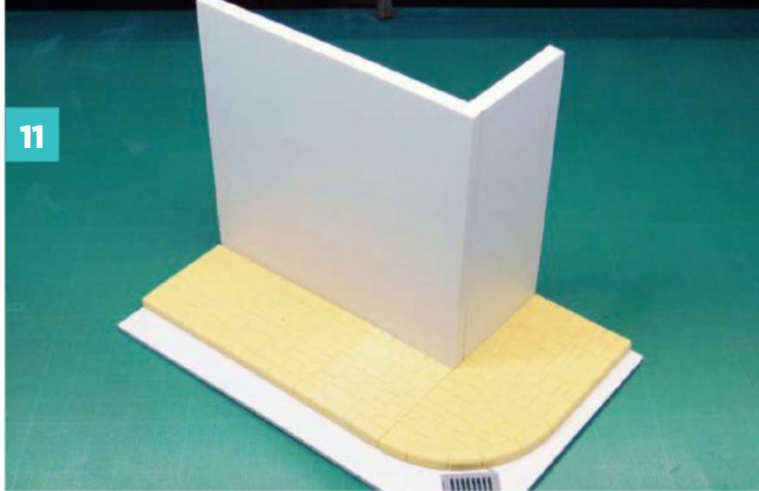
One of the most laborious stages was the construction of the roof. I used GSW's Miniature Roof Tile Punch (ref. 8436554364176ES) on some aluminium foil, taking out and folding each tile one by one.

16



The same inks – Moss Green (1715) and Pecatum Flesh (1713) – were also used on the walls, building a chromatic balance between the various elements.

11



The basic structure of the scenery. There is no need to detail the back as it will not be viewed. I used the light but strong Foamed PVC from GSW, which comes in a variety of thicknesses.

13



Exposed brickwork is made by simply carving out some of the foam, inserting the Green Stuff bricks and then scribing the cracks in the rendering.

15



The roof was given a coat of GSW Red Rust Matt Surface Primer (1888) and then weathered with paint applied with GSW Weathering Brushes and a wash of GSW Inks.

17



The rust effect on the drainpipe was achieved by painting the pipe Forest Green (1797) and Flaming Orange (1784) over a base of Rust Red Primer.

18



This was then sprayed White, moistened with water, and then the flakes of the White paint lifted off using GSW's special Scratch Brush Pens.

19



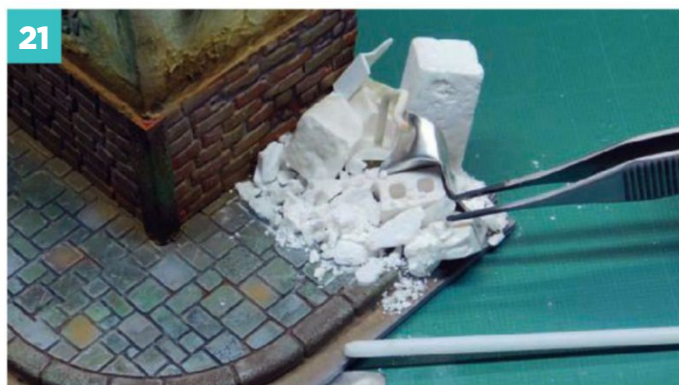
Finally, a wash of Liquid Pigments - Verdigris (2290) and Orange Rust (2286) - perfects the rusted appearance of the pipe.

20



GSW's Tin Wire, which comes in a variety of diameters, is perfect for replicating all manner of cables, tubing and hoses.

21



It was now time to add the battlefield debris from tin sheet, plastic card, and GSW Acrylic Resin, crushed to appear like rubble.

22



When completing any groundwork it's important to think of its environmental context. This abandoned town has seen weeds and grass quickly grow up among the concrete and asphalt. GSW produce a range of different-coloured 'Shrub Tufts', which are perfect for this.

23



Fallen leaves were punched from a GSW Miniature Leaf Punch. These are available in a range of different shapes and sizes.

24

The finished groundwork awaiting the placement of the Fighting Suit, robot and soldier.





The Robot Hunter

25



▶ The robot tank hunter is a magnificent little kit by Weird Armies Reign (ref. WM009), beautifully cast in resin and perfect for the search-and-destroy mission theme of the diorama.

26



It was painted in a range of colours – Yellow Brown OPS (1858), Military Green (1848) and Overlord Olive (1853) – that connect to its World War II German imagery.

27



The decals were added from leftovers from other military kits and the robot was weathered with the same techniques and same colours as the Fighting Suit in order to maintain a chromatic balance.

28



The final appearance of the little robot. It's important not to overdo the weathering on a small piece like this.

29



The figure was a plastic figure from Dragon. I sculpted some knee pads on the uniform to remove it from its World War II context into the Ma.K. world.

30



Similarly, I didn't want to paint the figure to be recognisable as a historical soldier, employing a random assortment of different military greens in the uniform.

31

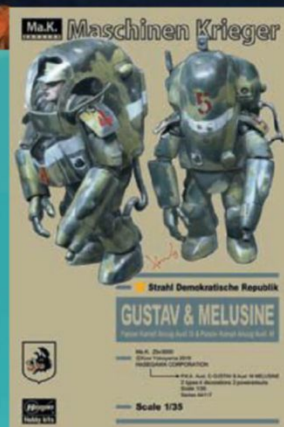


The figure needs to be weathered too and GSW's Liquid Pigments are perfect for this as they can airbrushed on, building up the effects without any need for a fixative.

32



The robot control console: made with different pieces of leftover Plasticard and bits of resin. It was painted using a similar scheme to the robot itself.



BE INSPIRED

Hasegawa 1/35
Gustav & Melusine
Panzer Kampf Anzug
Ausf. G and Ausf. M
(ref. 64117)

© Kow Yokoyama

Find us on 

@FantasyfiguresInt

 Guideline Publications


TAP • READ • ENJOY


www.magzter.com

Considering the current situation, we have, of course, cancelled our London Toy Soldier and London Plastic Modelling Show over the weekend of Saturday 5 and Sunday 6 December. Our first priority is the safety of our staff, readers and friends in the hobby. We will continue to monitor the situation, heed government advice, and consult with the venue, but we hope to be able to hold the inaugural London Toy Soldier and Fantasy Figures Show as planned at the Haverstock School on Saturday 27 March 2021. We also plan to hold the London Plastic Modelling Show at the same venue on the following day. Please check our magazines and

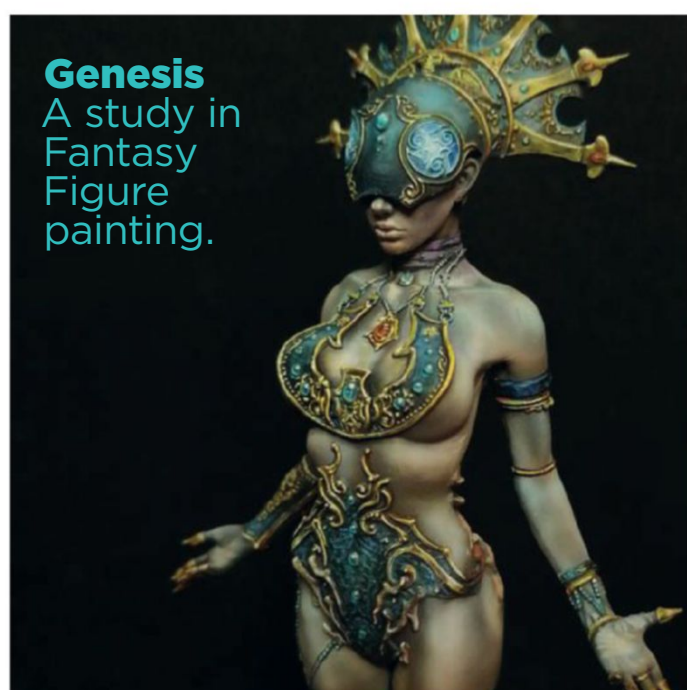
web sites for updates on our exciting plans for these shows and we look forward to meeting you all again at some point in 2021. In these turbulent times, all at Guideline Publications are committed to continuing to bring you the best in hobby publications. As we've said before subscriptions and direct sales are of immense importance to small publishers, so please do look at our website www.guidelinepublications.co.uk for details of how you can subscribe and support your favourite magazines.

Do also continue to share your own miniatures and models on the Facebook page. It's a real pleasure to see your work. Our Facebook page is growing all the time and

has a considerable global reach. If you would like to take advantage of the opportunities offered by our Facebook page or our expanding print media to promote your products and grow your business then please contact Tom Foxon, Guideline Publications' Marketing Manager (tom@guidelinepublications.co.uk). Remember we're also always happy to receive new products announcements and samples for review which will be featured in both the print magazine and on our Facebook page. 

**Fantasy
FIGURES**
INTERNATIONAL
fantasyfigures.co.uk
**MILITARY
MODEL CRAFT
INTERNATIONAL**
militarymodelcraftinternational.co.uk
**SCALE
AIRCRAFT
MODELLING**
scaleaircraftmodelling.co.uk
**TOY
SOLDIER
COLLECTOR**
International
toysoldiercollector.co.uk

Coming in Issue 8 of *Fantasy Figures International*



Genesis
A study in
Fantasy
Figure
painting.



Robots in Disguise!
Bumblebee transformed ...

Available in print and online, 23 December 2020

EL GRECO MINIATURES



WWW.ELGRECOMINIATURES.CO.UK

E-mail: info@elgrecominiatures.co.uk

Your one-stop shop for all your modelling needs. 50+ brands that offer figures and busts, both historical & fantasy. We also produce our own range of models. In store, you will also find various paints, brushes, putties, tools and scenic accessories. Plus, we offer a generous Loyalty Rewards scheme for all website members.

POWERED BY:



by MIG Jimenez

SURFACE PRIMER FOR
PLASTIC METAL & RESIN

FOR MODEL KITS & MINIATURES



MADE IN ITALY



TTH100
BLACK
MATT PRIMER



TTH101
WHITE
MATT PRIMER



TTH102
LIGHT GREY
MATT PRIMER



TTH103
SPACE BLUE
MATT PRIMER



TTH104
IMPERIAL YELLOW
MATT PRIMER



TTH105
ROYAL RED
MATT PRIMER



TTH106
EMERALD GREEN
MATT PRIMER



TTH107
MAGIC PURPLE
MATT PRIMER



TTH108
MILITARY GREEN
MATT PRIMER



TTH109
RAPE METAL
MATT PRIMER



TTH110
TRANSPARENT
MATT VARNISH / BASE



TTH111
DESERT YELLOW
MATT PRIMER



TTH112
PANZERGRAU
MATT PRIMER



TTH113
RUST BASE
MATT PRIMER



TTH114
GLOSS TRANSPARENT
VARNISH



TTH115
FLESH TONE
MATT PRIMER



@AMMOMIG

www.migjimenez.com

