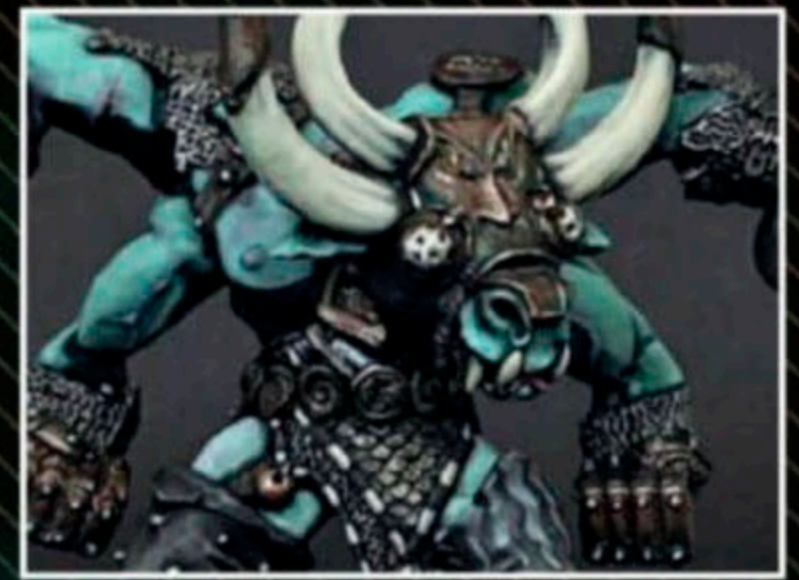


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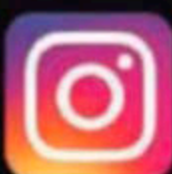
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Inside Issue 10

CONTENTS



30

Poe's X-Wing Fighter



58

Waiting for the Lunch



74

Stay a While and Listen

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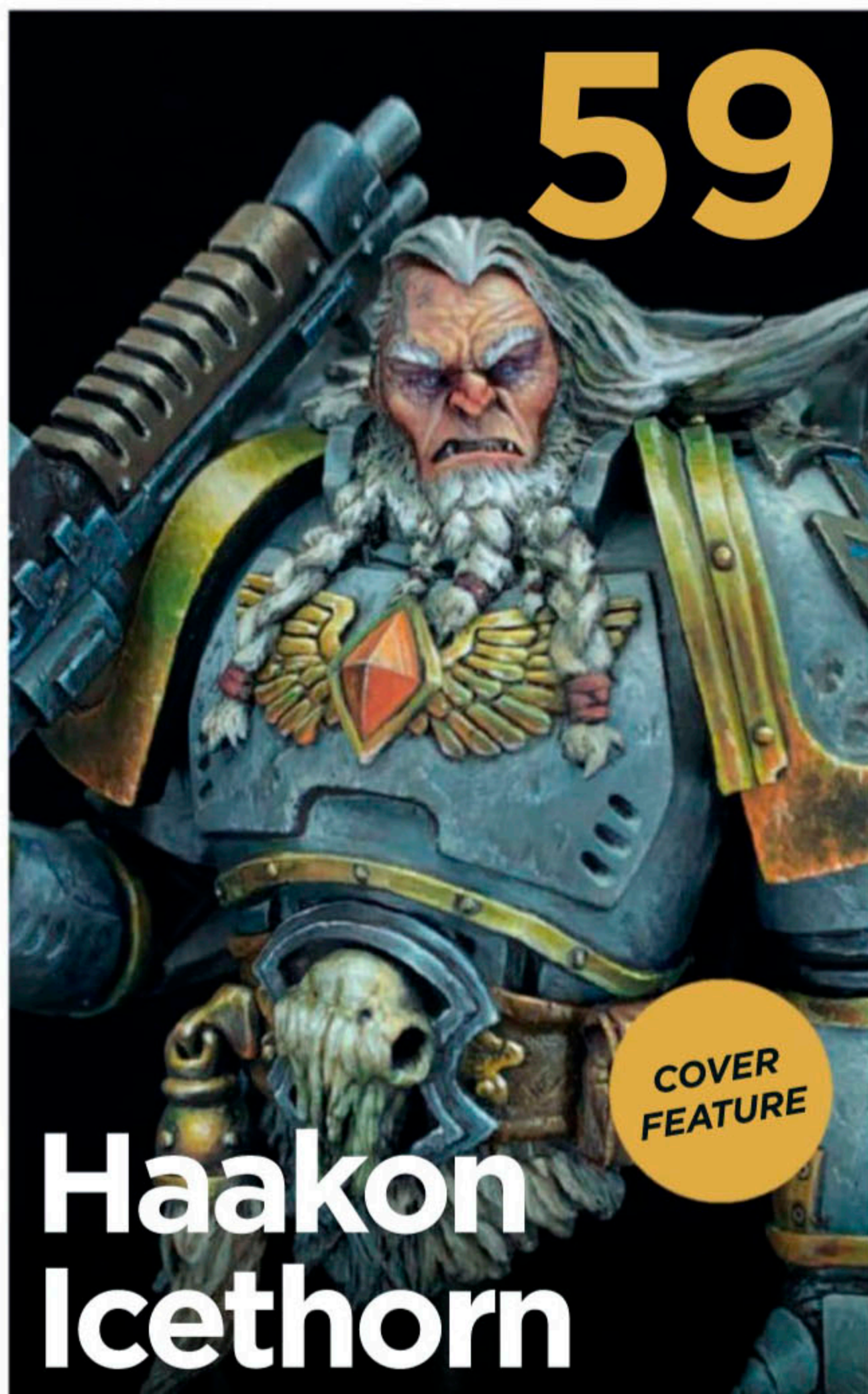
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06 Editorial

08 News and Reviews

We review the hottest releases from across the hobby.

14 New Kit Releases

What's new on the market.

17 Exclusion Zone Underground

Sergey Popovichenko tackles a large-scale Stalker.

24 The Bat

Allezander de la Rued returns with the hero of Gotham City.

27 Modelling Batman

The Editor takes a look at some of the many plastic kits available.

30 Poe's X-Wing Fighter

Ramón Segarra builds the Revell kit.

36 The 20-Year Challenge

Dave Taylor introduces an unusual online painting competition..

40 Deathguard Bloat Drone

Don Suratos tries a very different challenge.

48 Waiting for the Lunch.

Roberto del Cima returns with a post-apocalyptic scene.

53 At the Bench: Jay Martin

Robert Lane gains an insight into figure painting from one of the UK's top artists.

59 Painting Haakon Icethorn

Tim Marsh muses on painting a large-scale bust.

66 Stay a While and Listen

Bernard Kempinski lets his imagination run wild..

72 Straight Out Ta Here!

by Creative Green Stuff World.

80 Book Corner

82 Facebook/Next Month

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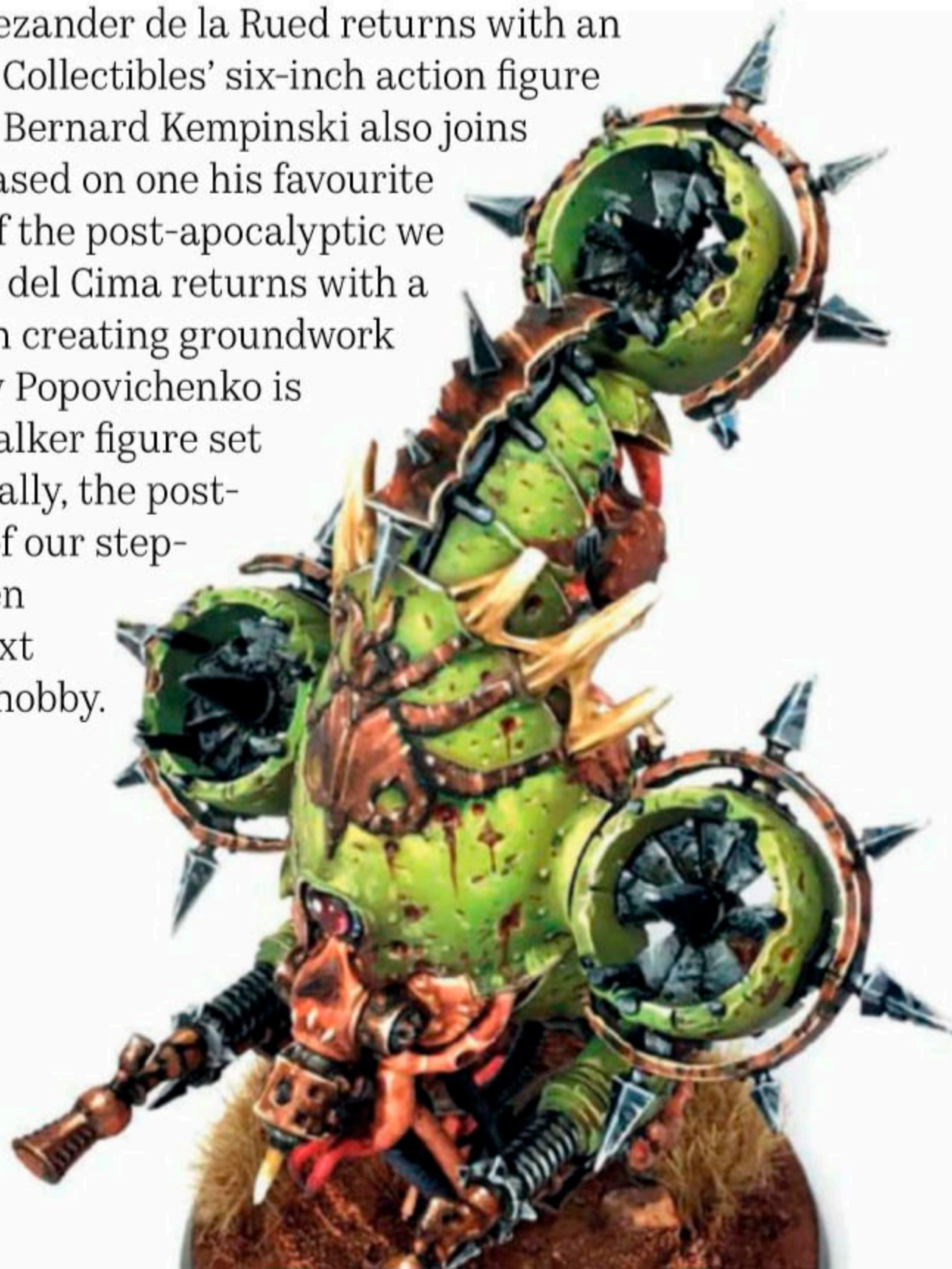
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This issue of *FFI* is full of nostalgia, at least for me. In 1993 I had an interview at Games Workshop in Nottingham for the position of Games Developer. I was offered the job but turned it down in favour of returning to university and pursuing a PhD. I remember Rick Priestley telling me he wanted to make Warhammer models the 21st-century equivalent of the bagged Airfix models I had bought from Woolworths during the seventies and eighties. Judging by the ubiquity of the imagery of Warhammer – in both its fantasy and 40K variants – across the modelling and gaming world I think it's fair to say that Games Workshop succeeded. Many of us – if not most – have made and painted Warhammer models, if not gamed with them, and the world of Warhammer has spawned a slew of video games spin-offs, a massive publishing house in the form of Black Library, and inspired many modellers and manufacturers, as well, of course, as generating massive profits for Games Workshop. Love them or hate them, there is no doubt that Games Workshop, and the universes they have created, has dominated the hobby in recent years and their models continue to be enjoyed and painted by all levels of hobbyists, from beginners to masters.

What follows taps into that nostalgia and celebrates Warhammer-themed miniatures. We look at the recent online painting competition held by the 'Eavier Metal' Facebook group, where each miniature painted had to be at least twenty years old. Don Suratos takes a break from his Gunpla and Mecha modelling to paint a Warhammer Blight Drone, while our cover story this issue is a superb 40K-inspired large-scale bust painted by Tim Marsh of Journeyman Miniatures. The influence of Games Workshop is also apparent in the career of one of the UK's leading miniature painters, Jay Martin, who is interviewed by Robert Lane. Other popular genres are not forgotten though! Ramón Segarra builds Bandai's small but impressive kit of Poe Damarin's X-Wing fighter from *The Rise of Skywalker*, while Allezander de la Rued returns with an ingenious customisation of DC Collectibles' six-inch action figure of Batman. American modeller Bernard Kempinski also joins the *FFI* team with a diorama based on one his favourite video games, *Diablo*. For fans of the post-apocalyptic we have some real treats. Roberto del Cima returns with a diorama and a great tutorial on creating groundwork and water effects, while Sergey Popovichenko is also back with a large-scale Stalker figure set in an imaginative vignette. Finally, the post-apocalyptic is also the theme of our step-by-step from the Creative Green Stuff World workshop. Until next time, stay safe and enjoy your hobby.

David Grummitt,
Editor-in-Chief



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News and Reviews

We review the hottest releases from across the hobby.

Neko Galaxy

Neko Galaxy are best known for their Cyberpunk/post-apocalyptic figures in 75mm. They also produce a range of similarly themed busts in 1/10 scale. Their Facebook page describes their figures as 'babes with weapons' and that just about sums up the subject matter. The pieces have a Korean feel to them, drawing on the popular culture of that part of the world for much of their inspiration and imagery. Their pieces are digitally sculpted and immaculately cast and present a challenge to figure painters principally because of the combination of grungy, futuristic clothing and weaponry and large expanses of bare flesh!

'Rosie' and 'Soraya' of the Rosa Segrada Gang exemplify Neko Galaxy's approach. Designed by Piotr Czajka of Neko Galaxy and digitally sculpted by Lúa Garo and Anna Kartashova, Rosie and Soraya are members of a gun-toting Cyberpunk gang



Rosie.

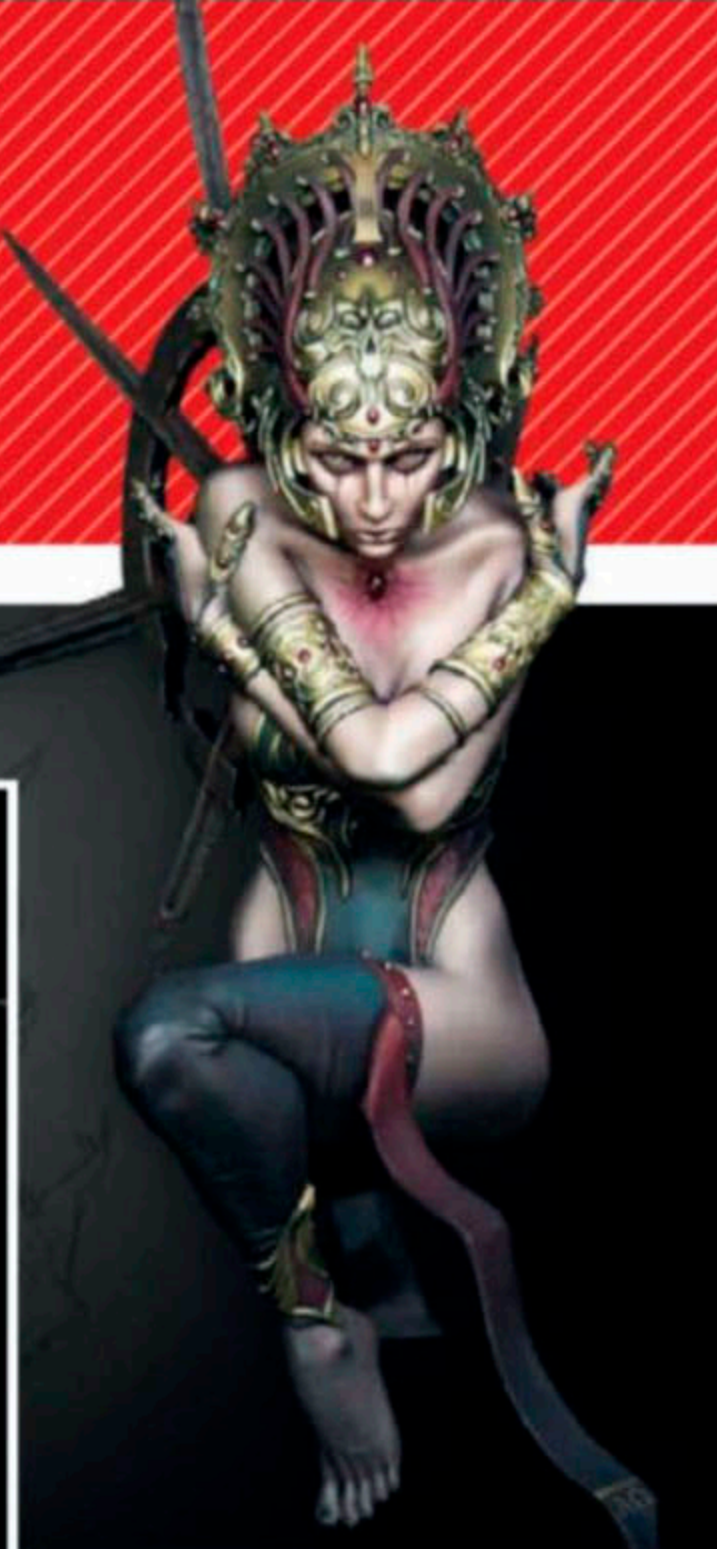
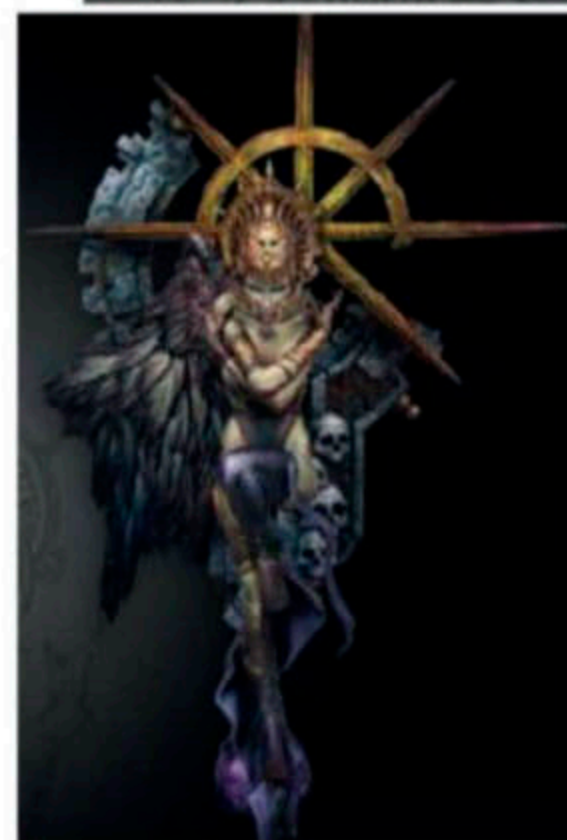


Soraya.

of criminals. Rosie comes armed with two Uzi sub machine guns, while the equally enchanting Soraya wields a machete. The girls are available as single figures at €50.00 each, or as a pair, with the addition of an ATM ('the root of all evil') at €90.00. Check out their website (www.nekogalaxyminiatures.bigcartel.com) for more information and photos of the full range. In the UK Neko Galaxy are stocked by Mr Lee's Minis (www.mrleesminis.com), but availability is limited.

Michael Kontraros Studios

On the front cover of issue 8 of *FFI* we featured Sylvain Aubut's wonderful interpretation of Michael Kontraros's 'Genesis' bust. To follow on from 'Genesis' we now have 'Thanatos'. Their website gives some atmospheric context to this new 150mm bust and 90 mm full figure: 'The time had finally come; she slowly knelt beside him and lovingly whispered her name in his ear "Thanatos."' He gave a long sigh of relief and surrendered his soul and body to the angel of death. She was eternal, she existed since the beginning of time, ever since the first light broke the silence of the eternal darkness. If 'Genesis' was the beginning, then she was the 'end'. No one could withstand her, refuse her, deny her, she was finality and inevitability personified. She had taken on thousands of forms and names over the centuries, Yamaraja, Azra'il, Banshee, Grim Reaper, Santa Muerte, Mot, Maweth, Gabriel, Samael, but her one true name was 'Thanatos'. Beautiful, beguiling, charming, mesmerizing, hypnotic, incandescent, malevolent, vindictive, ruthless, and merciless are just some of the words used to describe



her. But the truth is 'Thanatos' is inevitable for everyone.' The figure and bust, sculpted by Michael Kontraros with some amazing boxart by the immensely talented David Colwell, come as multi-part resin assemblies. Both the bust and the figure are €58.90. For the serious figure painter and collector, it doesn't get much better than this. See www.mkontraros.com for more details.



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Hasegawa

Crusher Joe is a series of science fiction novels by Haruka Takachiho and first released by Asahi Sonorama from 1977 to 2005.

Crusher Joe was made into an animated film in 1983, which won the Animage Anime Grand Prix prize that year. In the story, the Crusher Council are a group of rugged individuals known for assignments ranging from transportation to terraforming and everything in between. In the early days of space exploration, the Crushers took on the job of destroying asteroids and defining space lanes, thus earning their nickname. Despite their rough and ready nature, the Crushers subscribe to a set of rules, making them unlikely heroes. Unethical and

illegal assignments are taboo, and any Crusher accepting one is barred from the Union. Of course, this presents problems for shady clients who try to trick the Crushers into accepting misleading assignments. They know that once the Union accepts a case the Crushers are honour-bound to follow it through. Among the Crushers, the most elite team is the one led by Crusher Dan and his successor, Crusher Joe.

Crusher Joe has spawned a huge number of model kits in Japan since the early 1980s from the likes of Nitto and Takara. These include a wide of space vehicles and Mecha-style fighting and space suits. In 2019 Hasegawa resurrected the *Crusher Joe* range with the release of the Minerva space ship in 1/400 scale (ref. HCW77). This was followed by Cordoba (ref. 64519) and Fighters 1 and 2 (refs. HCW15, HCW75). The latest release is the TR-5 Harpy (ref. HCW22) in 1/72 scale. The Harpy is a single-seater, twin-nosed, laser gun-armed fighter used by Norma, one of the characters from the Murphy Pirates in the 1983 anime film. The design for the Harpy came from the famous Japanese Mecha designer, Shōji Kawamori. The kit is to the same standard and level of complexity as one of the Hasegawa's 1/72-scale aircraft kits and with 95 parts should be a pleasure to build. Our thanks to Amerang for the product news (www.amerang.com). Crusher Joe kits are available from all good model shops.





Journeyman Miniatures



Regular readers will know that Journeyman Miniatures are one of our favourite manufacturers here at FFI. Their latest piece is perhaps their most ambitious yet: a large 75mm, fifteen-part resin kit of The Morrigan, Goddess of War, Fate and Death. The website explains the concept behind this latest release: 'She is known by many names: Badb, Macha, Nemain, Fae. She is the beating of the drum, the clarion call to war, the herald of death. Her chosen fated to fall in battle against insurmountable odds, their names and deeds to be sung for all eternity. She is the Phantom Queen, she is the Morrigan.' The figure, digitally sculpted by Charles Aguis, is based on Tim Marsh's artwork and looks stunning based on the concept artwork and 3D renders. Given the quality of casting we associate with Journeyman Miniatures, I'm confident the real thing won't disappoint. Check out www.journeymanminiatures.co.uk for further details and ordering information.

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116 Dark Flesh
117 Leather Brown
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119 Chestnut Brown

220 Silver
221 Horse tone - Dun
222 Horse tone - Roan
223 Horse tone - Chestnut
224 Horse tone - Bay
225 Horse tone - Brown
226 Horse Tone - Grey
227 Khaki
228 Buff
229 Dark Sand
230 Mid Grey
231 Bronze
232 Linen
233 Dark Earth
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236 Bavarian Blue
237 Unbleached Wool
238 Rust

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127 Enchanted Blue
128 Enchanted Green
129 Vampire Red
130 Bilious 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
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140 Gloss Varnish
141 Grey Primer
142 Gun Metal
143 Dwarven Bronze
144 Shocking Pink
145 Ruby Red
146 Dusky Yellow
147 Burnt Orange
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149 Angel Red
150 Shadow Grey
151 Lupin Grey
152 Scorpion Green
153 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
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166 Fester Blue
167 Hideous Blue
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173 Super Wash - Yellow
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176 Super Wash - Mid-Brown
177 Super Wash - Dark Brown

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502 Field drab
503 Military green
504 Panzer grey
505 Green grey
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507 Sea grey
508 Olive drab
509 Brick red
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512 Tank green
513 Faded olive
514 Pale green
515 Black green
516 Iron grey
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522 Pale sand
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Valerie, Ianis and Natie.



Masterbox

One of the things I like about Ukrainian company Masterbox's plastic figure kits is the narrative that underpins them. The concept and story, complemented by their superb box art, really adds to the appeal of these figures. Three new releases continue the story of the 'Strange Company' and the new members that have become part of the team that has become a legend throughout Deep Space.

Ianis: At the Edge of the Universe. Strange Company's Adventures. Episode IV (ref. 24070)

features Ianis, who with his two assistants, had an adventurous life even before meeting Helen Parsons, a former lieutenant in the Galactic Battle Fleet and now leader of the Strange Company. Ianis owned a small company that made robots for semi-legal gladiatorial fights. The Galactic Government was suspicious of such companies, seeing them rightly as a threat to the National Security, because while trying to snatch victory, such companies attracted the most talented engineers and, from time to time, made real technological breakthroughs. The Government did not prohibit having robot gladiator fights, realising that such fights solve considerably the problem of 'Extra People' – those who are unable or unwilling to embrace the technological

revolution – but monitored their participants carefully, trying to prevent the technology getting into the wrong hands. Ianis earned the nickname 'Sly Ianis' for a reason. His ability to get out from the most hopeless situations and ability to present the opponents with the most unexpected surprises, snatching victory at the most hopeless moment had become a legend a long time ago. Ianis and his companions managed to fool the government agents for a while, but eventually they were captured and resisting arrest made them outlaws. However, a chance encounter with

Helen Parsons led to the Strange Company.

Valerie: at the Edge of the Universe. Strange Company's Adventures. Episode IV (ref. 24071)

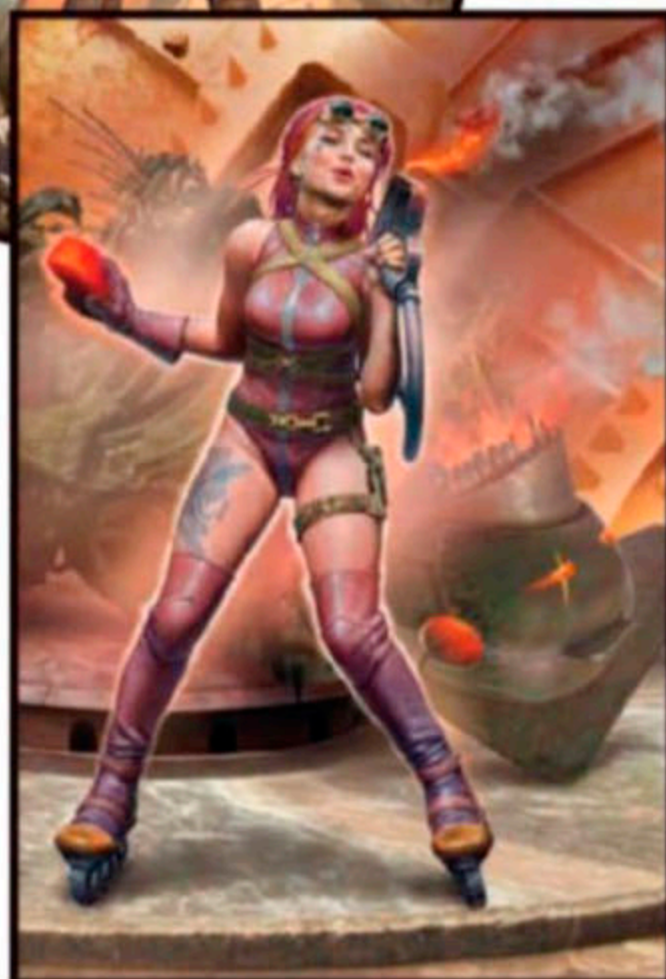
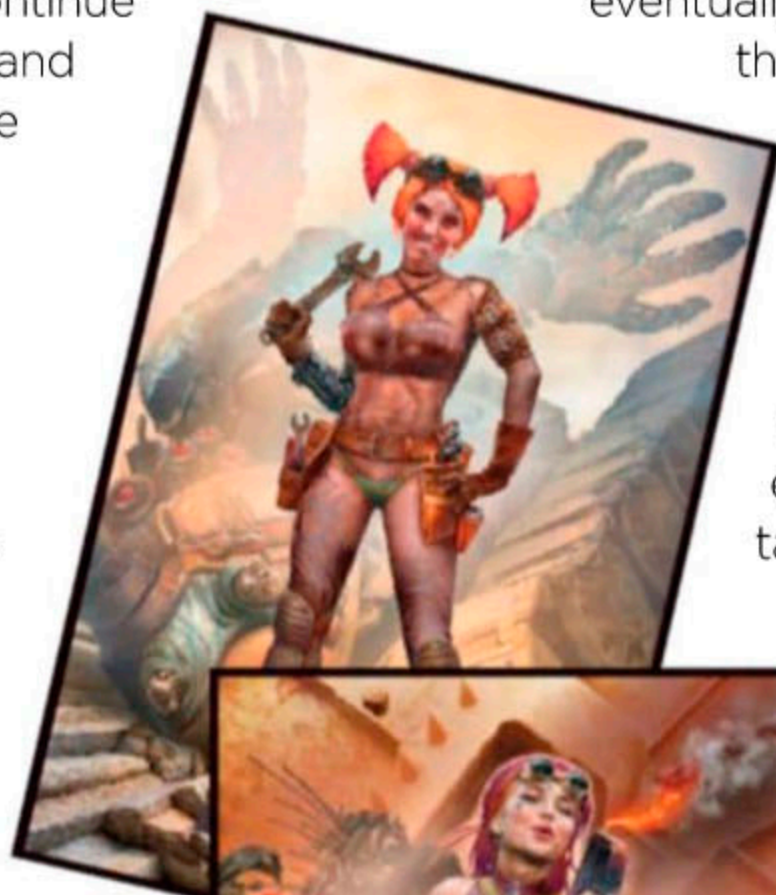
is a member of the team created by Ianis for the semi-legal gladiatorial robot combats.

She is a talented engineer that can reprogramme easily anything she comes across. She hides her talent skilfully behind the appearance of a carefree and very beautiful girl. She has become an

important member of Strange Company technical team. Her companion **Natie:**

at the Edge of the Universe. Strange Company's Adventures. Episode IV (ref. 24072)

the other member of Ianis's team. She too is a talented mechanical engineer but hides her abilities behind a mischievous exterior. More than once she has misled dangerous competitors in the gladiatorial fights and is now another important member of Strange Company's technical team. These look interesting figures – to say the least – and will be an interesting challenge for modellers and figure painters alike. Our thanks to Masterbox for the product information, their kits are available from all good model shops.



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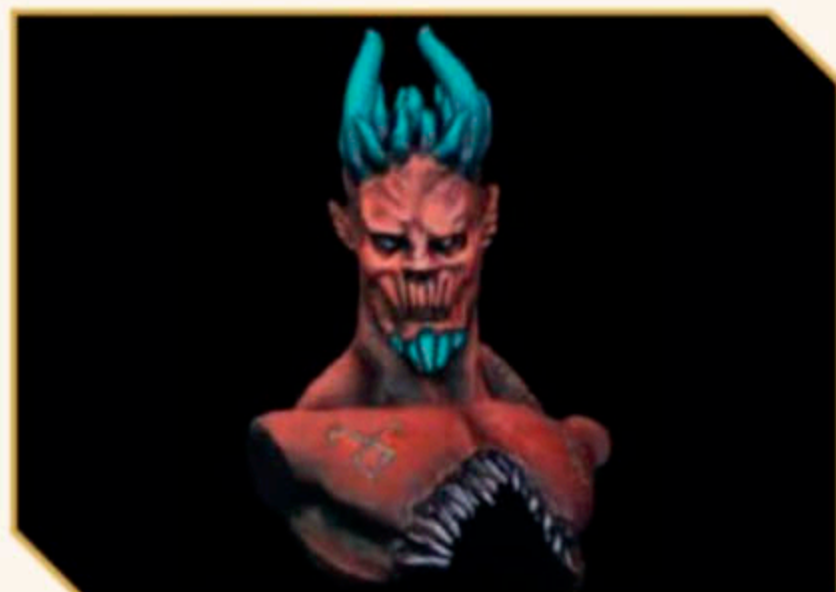


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New Kit Releases



Manufacturer: Aerturnas Miniatures
Title: Nialvagh - Demon of Silence
Kit Reference: AM-004
Scale: n/a



Manufacturer: Ajamodels
Title: Pyschon Mystery Ship
Kit Reference: n/a
Scale: n/a



Manufacturer: Bandai
Title: Space Battleship Yamato 2202 (Final Battle Ver.)
Kit Reference: 5059016
Scale: 1/1000



Manufacturer: Bandai Spirits
Title: Gundam F91 2.0 (Titanium Finish)
Kit Reference: N/A
Scale: 1/100



Manufacturer: Bandai Spirits
Title: RE/100 Vigna China (Extra Finish)
Kit Reference: N/A
Scale: 1/100



Manufacturer: Bandai Spirits
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Kit Reference: 5061336
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG A.TAUL
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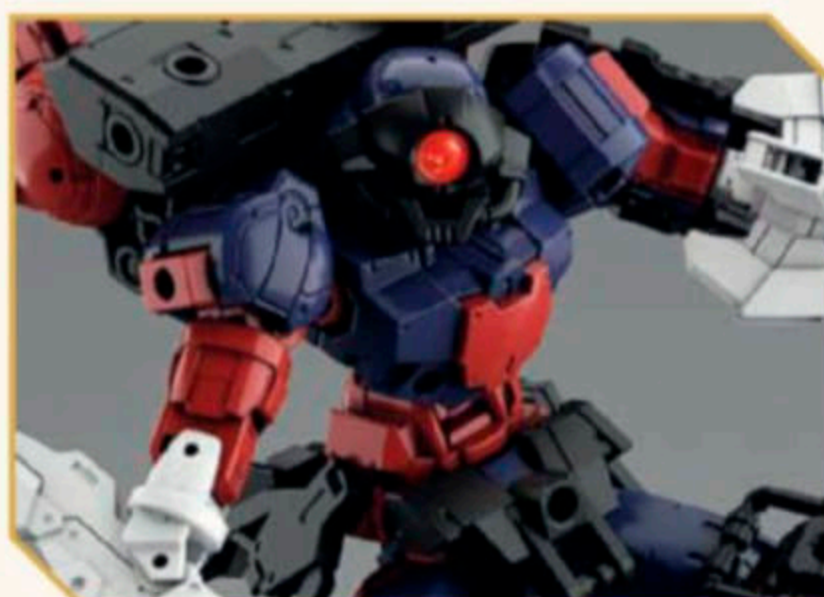
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Title: HG L.Gaim
Kit Reference: 5061134
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HG Sakura Wars Spiricles Striker Mugen (Hatsuho Shinonome Type)
Kit Reference: 2531562
Scale: 1/24



Manufacturer: Bandai Spirits
Title: HG Sakura Wars Spiricle Striker Prototype Obu (Sakura Amamiya Type)
Kit Reference: 5059541
Scale: 1/24



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Title: 30MM/30 Minutes Mission bEXM-15 Portanova (Space Specification) [Dark Purple]
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Manufacturer: Cozmic Scale Models
Title: Battlestar Galatica Cylon Leader
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Title: Zombie - Signs/Warning
Kit Reference: 195
Scale: 1/72



Manufacturer: Ignis Art
Title: Marzanna
Kit Reference: n/a
Scale: 75mm



Manufacturer: Ignis Art
Title: Little Witch
Kit Reference: n/a
Scale: 1/10



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Title: Land of the Lost
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Title: Hexa Gear Governor LAT Black Rabbit
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New Kit Releases *(continued)*



Manufacturer: Kotubukiya
Title: Abyss Night Stalkers Ver.
Kit Reference: HG091
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Manufacturer: Kotubukiya
Title: Hexa Gear Weird Tails
Kit Reference: HG064
Scale: 1/24



Manufacturer: Kotubukiya
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Scale: 1/24



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Kit Reference: MIR75-01
Scale: 75mm



Manufacturer: Karol Rudyk Art
Title: Gaia the Mother Earth
Kit Reference: n/a
Scale: 1/10



Manufacturer: Kimera
Title: Flora - Queen of Clubs
Kit Reference: KDO-0011B
Scale: 75mm



Manufacturer: Kimera
Title: Persephone
Kit Reference: KEL-003B
Scale: 75mm



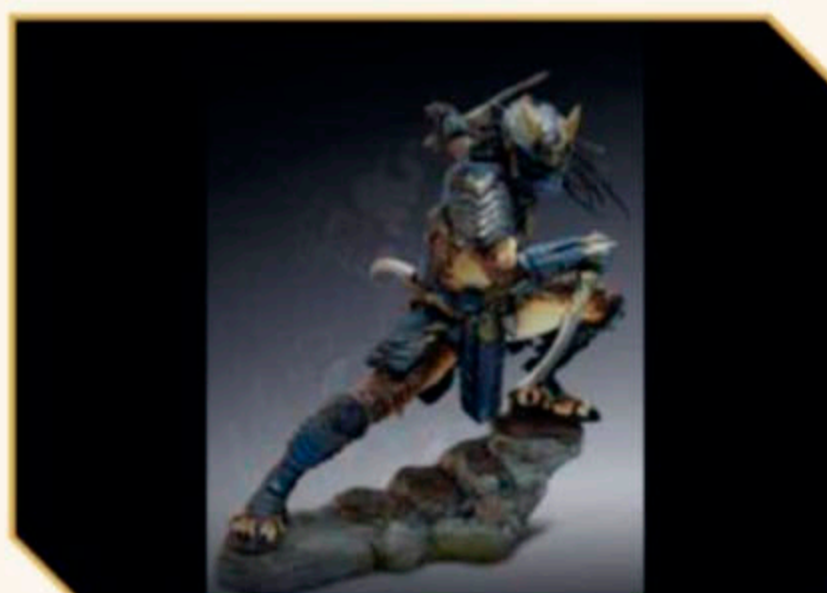
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Kit Reference: KBT-003
Scale: 75mm



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Title: Machiko She Predator
Kit Reference: n/a
Scale: 1/7



Manufacturer: Narin
Title: Lone Hunter Razzex
Kit Reference: n/a
Scale: 1/6



Manufacturer: Narin
Title: Shadow Elixir
Kit Reference: n/a
Scale: 1/6



Manufacturer: T's Facto
Title: Godzilla Millenium Design Version 2
Kit Reference: TS2020-01
Scale: n/a

Exclusion Zone Underground

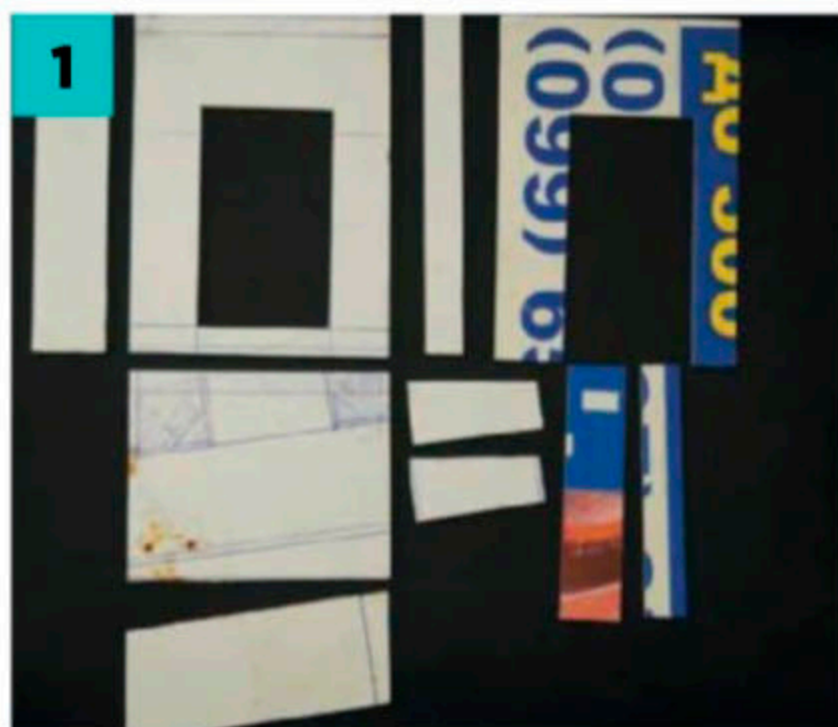


Sergey Popovichenko tackles a large-scale Stalker.

Not so long ago, the talented Russian sculptor Nikita Ableev delighted his fans, and especially those who appreciate the post-apocalyptic genre, when he came up with a wonderful 120mm Stalker figure. Before too long, the Russian company Legion Miniatures had released this figure for eager collectors. The theme of the Stalker and other post-apocalyptic settings are very popular nowadays thanks to numerous books, films and TV series and, of course, games like *Metro 2033*. I have to admit it is one of my favourite topics, but as someone who predominantly paints historical figures, it doesn't cross my bench too often. In modelling, the post-apocalyptic genre allows hobbyists to create a wide range of individual figures, vignettes and dioramas, experimenting with style, detail and ideas. Models in this genre are varied in their setting: urban wastelands in former industrial zones, full of abandoned factories, radically

advanced technologies threatening life as we know it, and otherwise benign environments turned into death traps full of disease, radiation and the undead. When I first saw this figure my mind immediately began racing with the possibilities and the various settings I could incorporate it in. ➤





Preparation

Ableev's sculpt is alive, with a lot of details. The Stalker has an AK-74 assault rifle, a special sniper weapon known as the 'Vintorez'. He carries a lot of personal equipment: pouches, a bayonet-knife, a container for artefacts, bag and backpack. The pose is dynamic and anatomically correct, and the folds of the clothing are beautifully observed. The casting, as always with Legion Miniatures, is first-rate. The figure requires minimal clean-up. With the help of a hobby knife with replaceable blades, as well as a various sizes and grades of file, I removed the casting marks. I strengthened the joints between the various pieces of the figure by drilling small holes and inserting some metal pins. I also drilled holes in the feet to facilitate attaching it to the base, as well as inserting pins in as many of the items of personal equipment as I could so they could be easily removed for painting.

It's important to degrease the surface of resin figures to wash away any mould release agent. This can simply be done with soap and water, but I typically also wash the figure first in White Spirit, applied with a wide, soft brush. The figure was glued together with two-part Altec epoxy glue. I like this particular glue as it has an easy-to-apply paste-like consistency and hardens within a few minutes. I find it much easier to use than Superglue as it gives you enough time to ensure that the two parts are properly aligned before the glue sets solid.

The first step in painting a resin figure is always to spray a homogenous primer coat. Actually, in this project, I washed, primed and painted the figure once the base was complete as I had to handle the figure constantly to ensure it interacted properly with its environment.



Setting the Scene

As a rule, the pose and mood of the figure determines the nature and composition of the base in a single-figure vignette like this. The Stalker seems to move in a languid manner; there is, though, a definite air of alertness and menace. His body is now still, but he is leaning forward, ready to move off, silently and carefully. Based on my imagining of the figure, I formed the idea of the setting being a fragment of a corridor into which the Stalker is about to enter. I wanted to create a sense of claustrophobia, with a piece of the ceiling hanging over the Stalker and framing the composition. Under this roof, I planned to place all sorts of



industrial debris: pipelines, cables, and various brackets and a junction box attached to the wall.

There was one more vital element to the scene: lighting. The underground tunnels of the Exclusion Zone would, I imagined, be lit by gloomy emergency lighting. Nowadays, it is popular to use painting techniques to simulate directional lighting from one or more sources. However, these light sources are usually not seen in the vignette and you cannot replace the real light with a painted object, particularly in this scale.

When planning any composition, it is advisable to follow some rules that will help to make it natural and dynamic. 1) Do not place the elements within a vignette or diorama parallel to the sides of the base. The composition will look unnatural if you do. 2) You should also consider how height will be used in your scene. Make the elements on the front edge of the base lower than those at the rear, placing the highest elements behind the figures. 3) Provide asymmetry in the composition of the various elements; remember perfect symmetry is rarely seen in reality. 4) Maintain balance in the composition, without overloading any part of it with details. 5) When positioning the figure, leave a little more space in front of it and a little less space behind it. If the figure is in motion, leave space in the direction of travel, this will give the illusion of movement. The viewer's imagination will draw the continuation of the suggested movement.

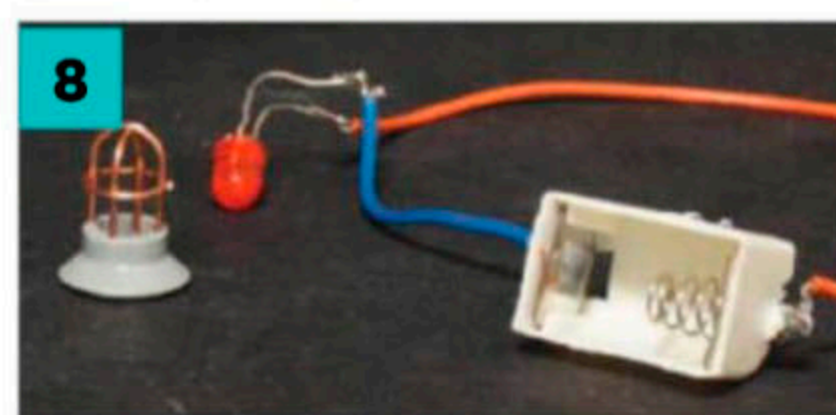
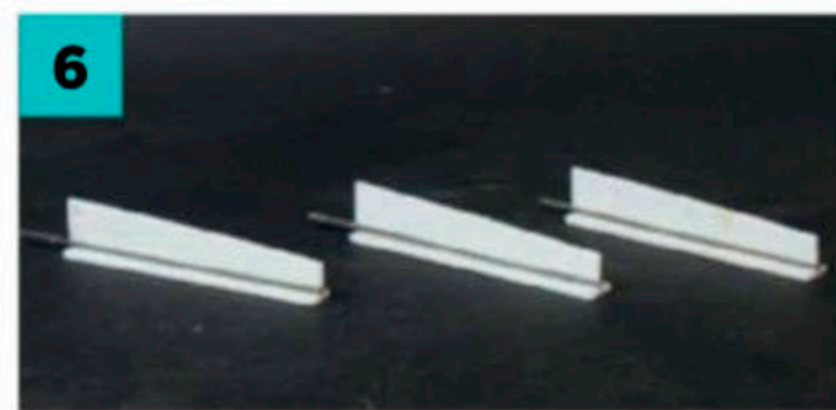
Of course, before I began making

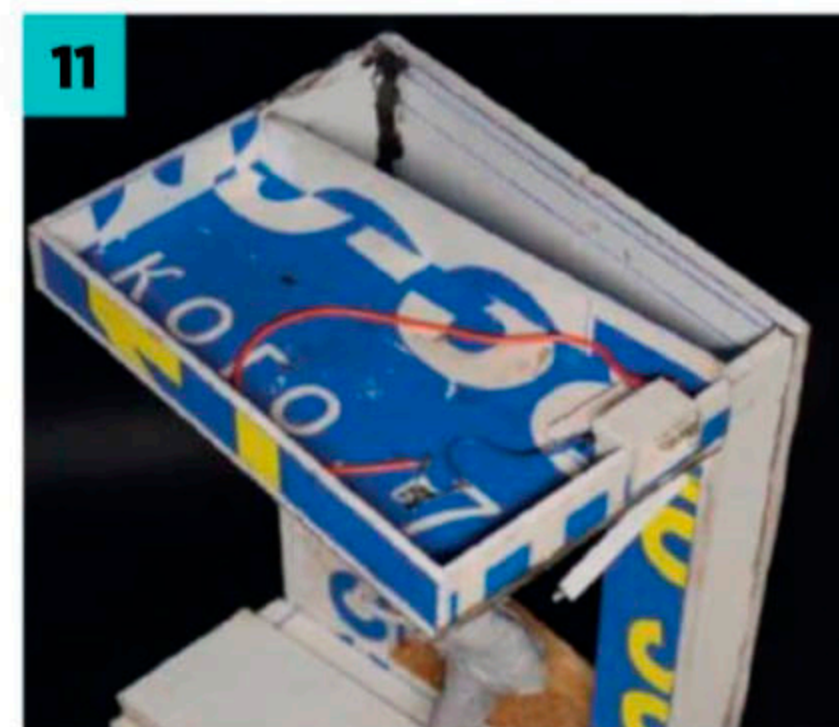
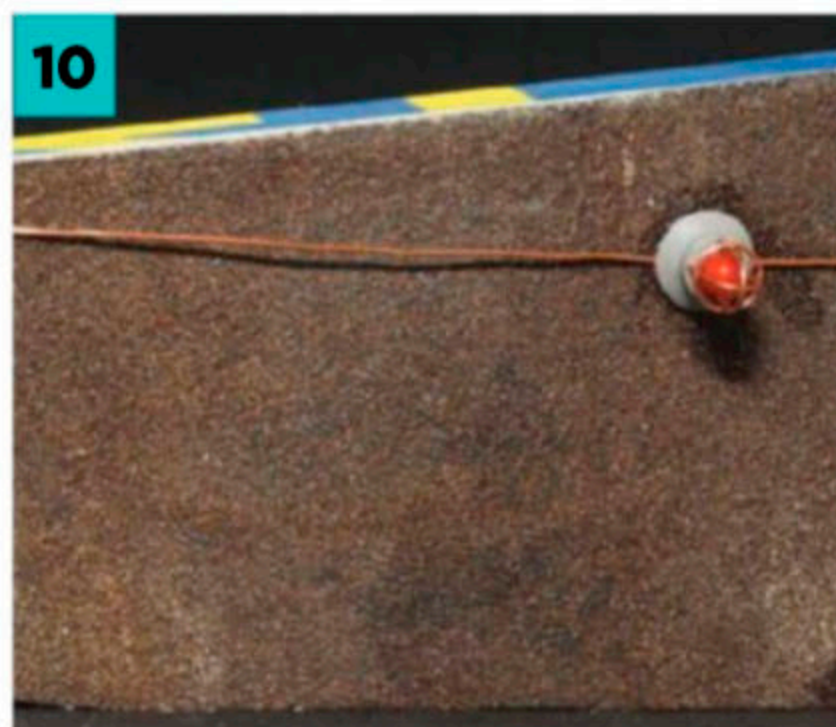
the base and scenery, I made several sketches of the composition. I then made drawings on a sheet in 1:1 scale in three projections: front, top and side. I tried, not by any science but simply by judgement, to determine the overall size of the vignette, so that it would not look too big for a single figure. I determined the size of the passageway from which the Stalker emerges, so that it would feel narrow and constricting. In height it was only a few millimetres higher than the figure. The location of the cables and piping and the ceiling of the corridor were determined so that they pass directly over the pipelines. All of this was designed to contribute to the general feeling of claustrophobia I wanted the vignette to suggest.

A slightly raised section of the corridor was planned along the wall. This will provide extra interest to the composition and add depth to the scene as a whole. I used sheet expanded polyvinyl chloride (PVC), better known as foam card, for the base for the vignette. Transferring the dimensions from my two-dimensional plans with a ruler, compass and pencil to the material, I cut them out carefully with a model knife **(photo 1)**. Precision was very important here. These parts were also glued together using Alteco two-part epoxy glue **(2)**. When the base of the vignette was assembled, the figure was placed to check everything worked **(3)**. I also added two pieces of foam card and a cork sheet to raise the level of the floor **(4)**. Cork sheet is an easily workable medium, which can be damaged, cracked, chipped, made uneven, and even made to imitate a rough concrete surface. Once this was done, I finally determined the position of the figure, ensuring his right leg was still in the side corridor **(5)**. A gutter was left along the wall, in which a pipe would be laid.

The brackets for the wall-mounted piping were made from plastic sheet. I glued a protruding piece of wire into the joint of the parts, which would allow each to be fixed in the wall **(6)**. A protective cover for the emergency lamp was made from a suitable plastic part and several pieces of copper wire curved to the correct shape and size **(7)**.

The lighting would be provided by a conventional LED. A few wires and a small box for installing some round batteries were all that was needed **(8)**.





Coarse sandpaper was glued to the lower part of the ceiling in the tunnel to imitate a plastered ceiling (9). The texture was then refined with thinned putty. A hole was cut in the ceiling to install the lamp and it was glued into place, along with a wire conduit (10). The small box for housing the batteries was also installed in the 'roof space' of the vignette (11). The pipes which were ran through the ceiling space were simply made from plastic tubes of suitable diameter. Some old pens came in handy here! (12) I pinned these tubes in place, allowing me to dismantle this part and glue it back once the painting was complete. Now, the vignette was really beginning to take shape (13). Again, I used fine-grained sheet cork to simulate the texture of plaster on the walls and another pipe was glued into the groove in the floor (14). Small tiles were cut out of an old laptop case of the old laptop and placed in a haphazard

fashion over the floor pipe. (15). The texture of the plastic is very suitable for imitating stamped steel sheet with a herringbone pattern. The junction box was made from plastic sheet and detailed with wire and, as a final touch, I added a resin engine from Evolution Miniatures (16).

Painting the Base

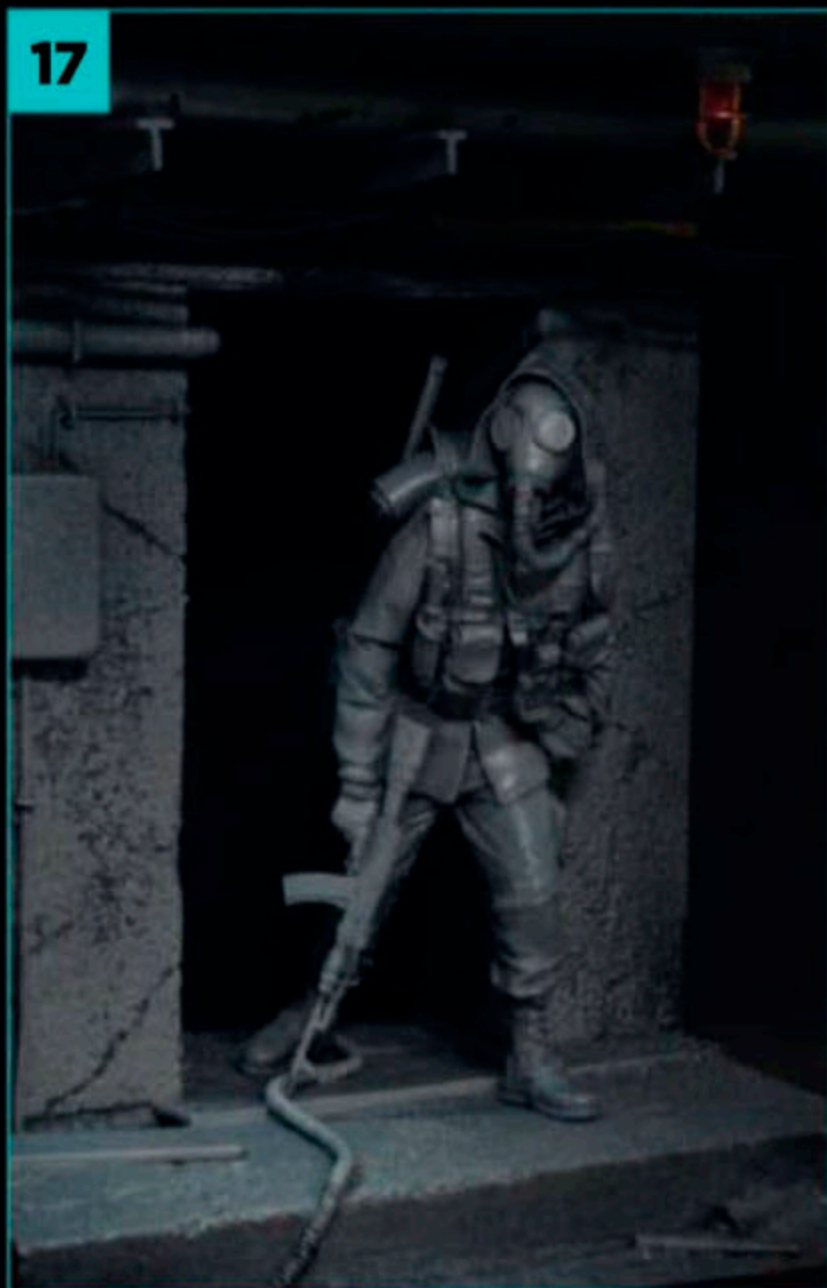
The base and figure were first primed with AK Interactive Fine Primer Black (AK1009) and then the outsides of the vignette masked. I then sprayed AK Interactive Fine Primer Grey

(AK1010), leaving the black in the shadows. I next applied a coat of Stone Grey (AK3004), giving both the building and the Stalker figure a concrete grey appearance (17). I then set about emphasising the texture of the masonry. For this I used Black Rubber (AK3007) for this, diluted with water and applied as a wash. The wash flowed into all crevices, cracks and depressions I had painstakingly modelled into the walls' surfaces (18). I then added a contrast colour. In buildings during the Soviet era, green or blue paint was often used to decorate the walls. I decided to use blue, so beginning at the bottom, I roughly applied the blue to the height of about one and a half metres, masking off those areas I wanted to keep clean, and jabbing at the surface with a piece of rubber sponge. The blue was a mixture of Intense Blue (AK3069) and Stone Grey. The idea was to enhance the texture of the wall and replicate the appearance of old, fading paint (19).

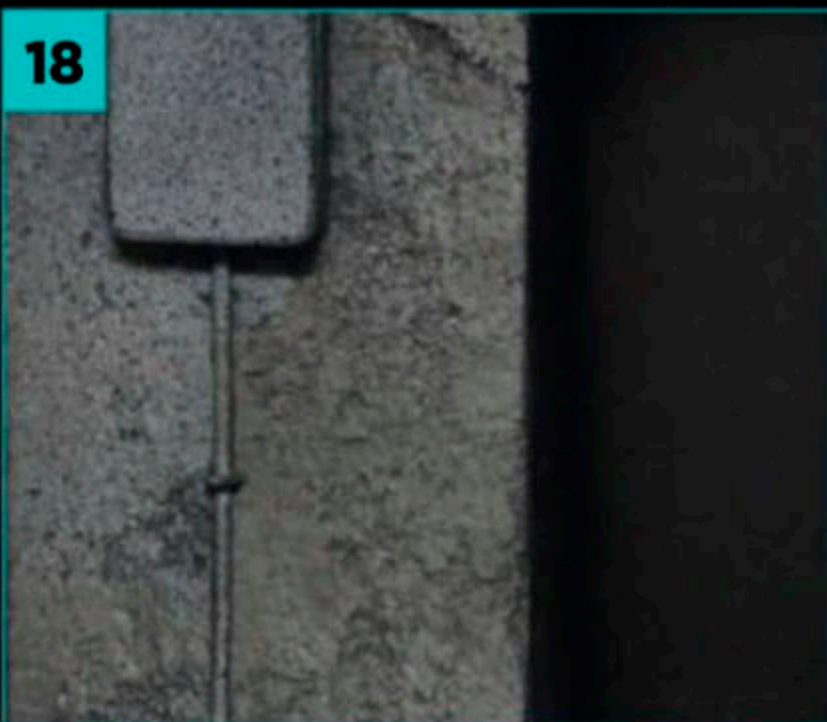
In some places, I added pure Intense Blue and in other areas added Dark Blue (AK3125) to the mixture. A final pass with a mixture of Intense Blue and Faded White (AK3029) highlighted the highest parts of relief on the wall. As I moved closer to the corners of the walls I sponged on the blue paint with maximum intensity. Some chips, cracks and fragments were added with pure Faded White (20).



17



18



19



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'When I first saw this figure my mind immediately began racing with the possibilities and the various settings I could incorporate it in'

POST-APOCALYPTIC EXCLUSION ZONE UNDERGROUND





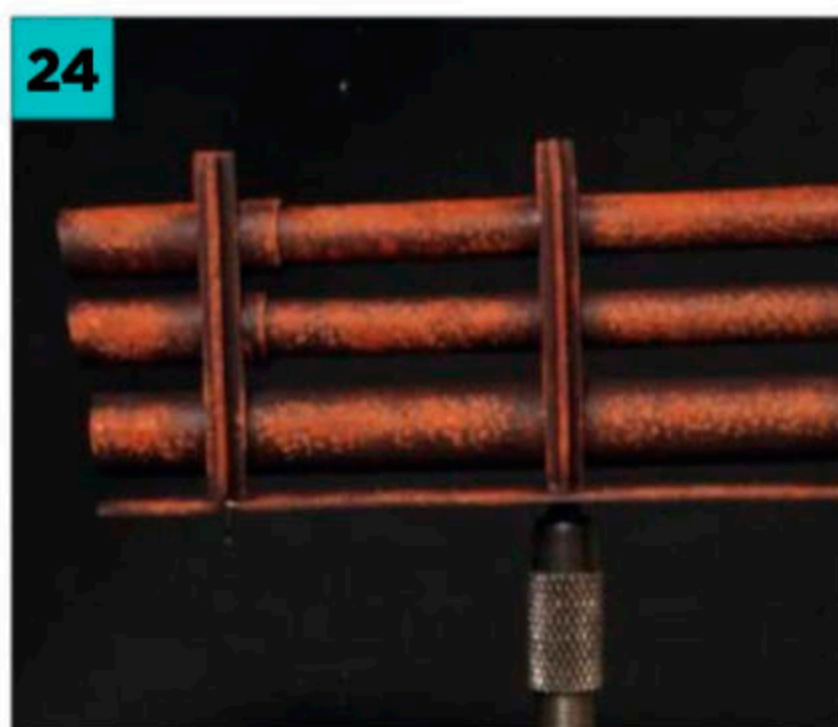
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Now I turned my attention to the junction box. The base colour was a mixture of Faded White and Brown Leather (AK3031) (21). The edges, door hinges and latch handle were highlighted with Faded White (22). I now added paint chips, rust stains, grime and all the other signs of age and wear. Again, I used a piece of sponge, adding different shades of brown and some orange, to achieve a nice, random finish. Individual scratches and chips, as well as rust and dirt streaks, were added with brush and I concentrated the weathering effects towards the edges of the junction box (23). The pipes were painted in a similar way

to simulate rust, sponging on various browns, oranges and black in a random fashion (24).

The floor of the corridor was treated to the same technique. I used different shades of brown, black and white paint. I also took the time to add an interesting detail: the issue of the Pravda newspaper in which Mikhail Gorbachev announced to the Soviet people the tragedy at the Chernobyl nuclear power plant (25). It was moistened with PVA stationery glue, slightly crumpled, torn off and glued in place. Once it had thoroughly dried, a little dirt was added from a light wash of black and brown paint and a little yellow-brown.

Painting the Figure

When painting a Stalker figure, I think it's best to use muted colours. Any shades of camouflage used by the armies of the world - browns, green, and sand - will comprise your palette. You can also use the muted blues and greys that we find in urban camouflages. I used white, sand and grey tones for adding highlights and pigments for the imitation of dust and dirt. On these larger figures you can also use the weathering products designed for AFV modellers to achieve different effects.

The gasmask was based with a mixture of Stone Grey and Black Rubber (AK3007). It was highlighted with pure Stone Grey and then a

mixture of Stone Grey and Faded White. The glasses of the eye pieces were painted Pure Black (AK3884). I then added a little Intense Red (AK3048) to create some reflection in the lower part of glass. I gradually increased the proportion of Intense Red and then added Orange (AK3032) to further increase the contrast (26).

The base for the jacket was a mixture of Medium Green (AK3025) and Black Rubber. Then I painted highlights by gradually more Medium Green to the mixture, followed by Faded White. I also applied some small areas of Intermediate Green (AK3058). Some areas were given a glaze of Chocolate Brown (AK3021) to simulate dirt. I also picked out the edges of the jacket and some of the details in the lower part of the jacket with Chocolate Brown and Faded White applied in tiny dots. It took several passes to build up the result I was after (27 & 28).

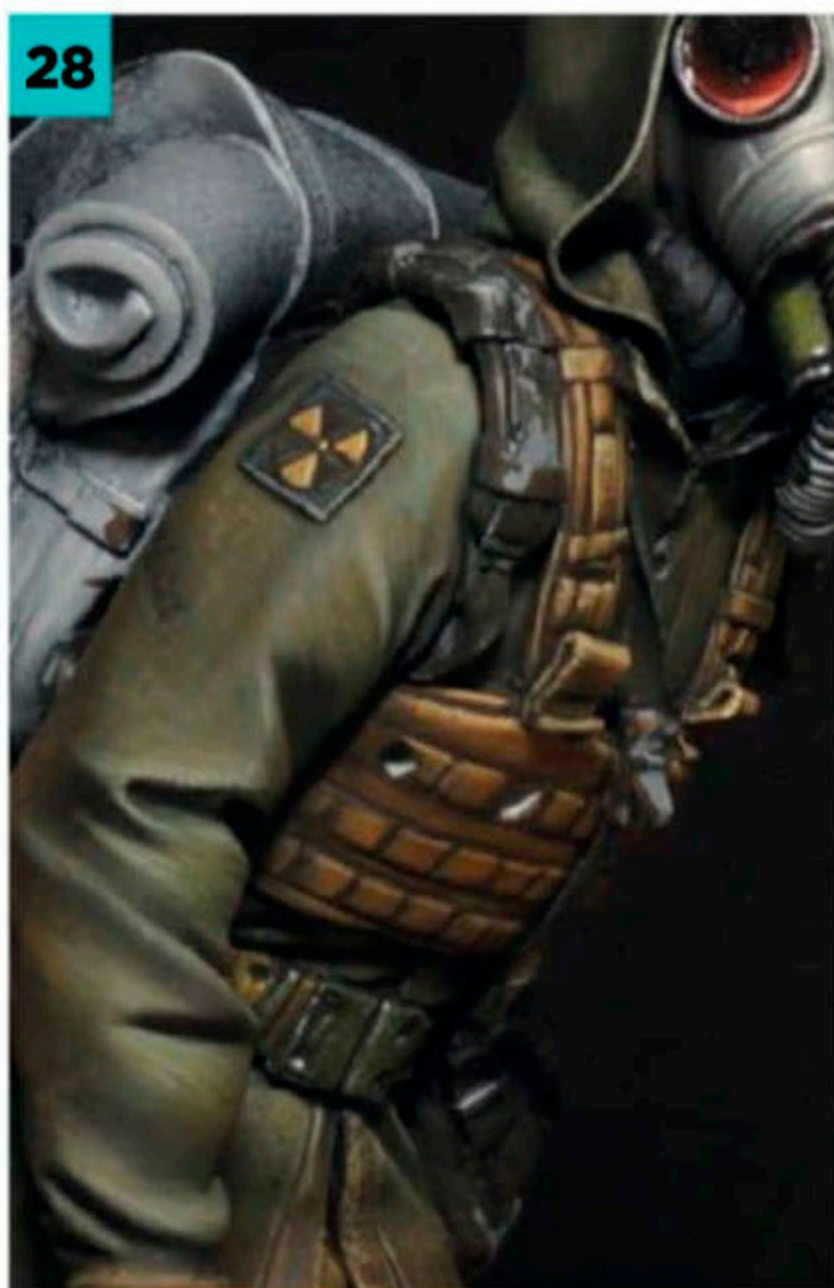
The trousers were painted with a mixture of Russian Uniform Base (AK3122) Golden Sand (AK3111) and Faded White (29). Then, I added the



27



28



29



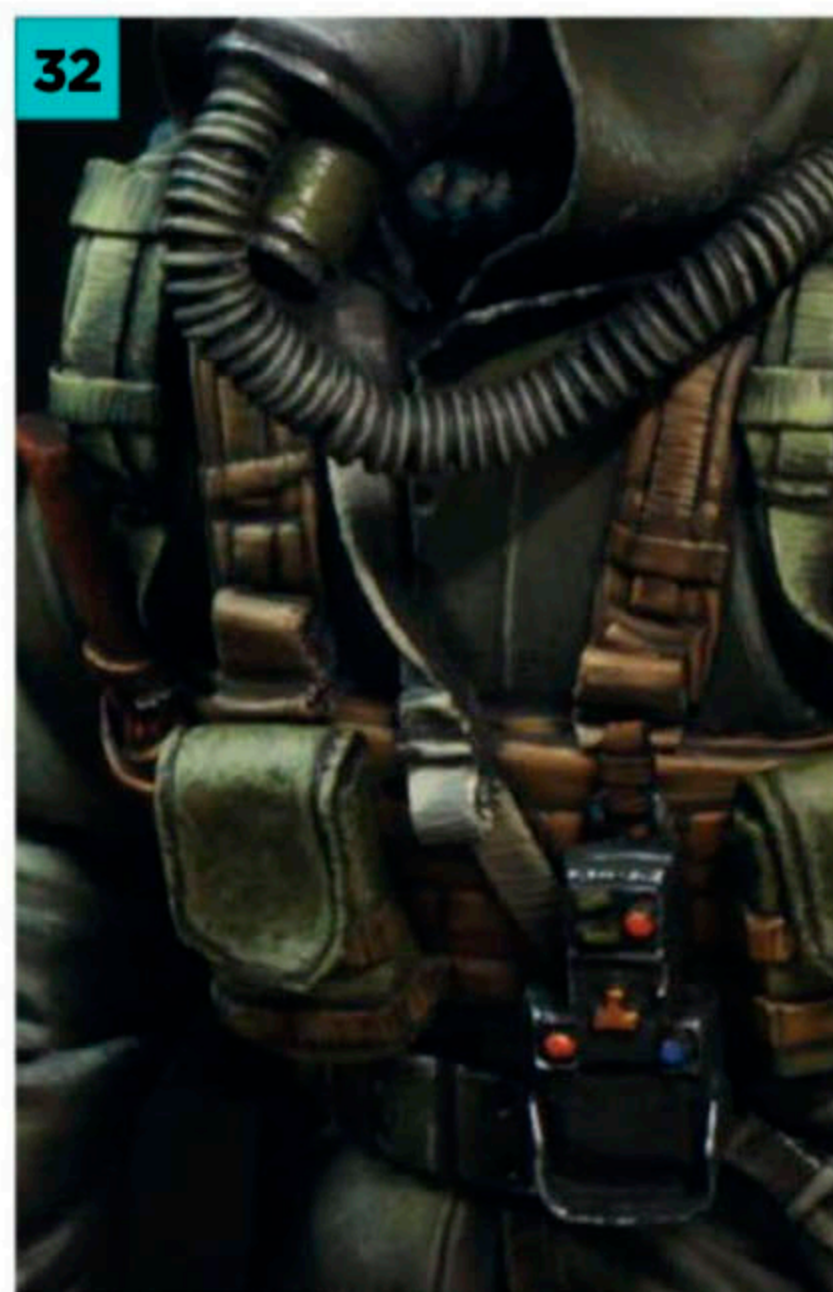
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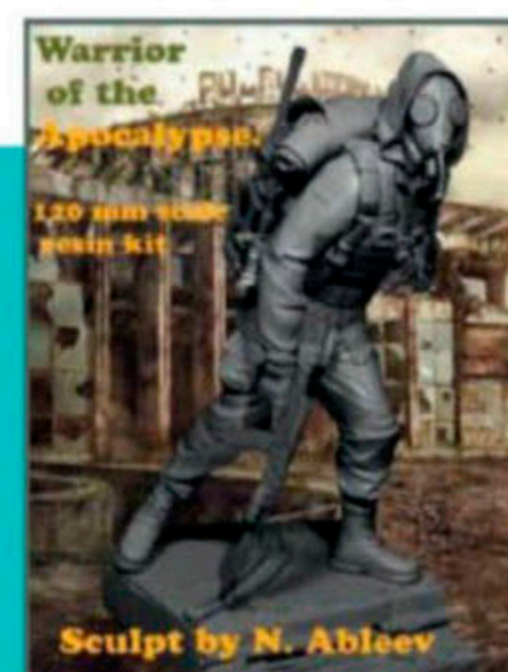
highlights by adding Faded White to this mixture and the shadows with Umber (AK3083) (30). The backpack was base-coated with a mixture of Light Green (AK3024), Stone Grey and Faded White. It was highlighted with Light Green and Faded White and shaded with the addition of small amounts of Pure Black to the base mixture. Finally, I glazed some areas with Intermediate Green (AK3058) (31). The last stage of painting the figure was to paint and add all the small piece of equipment, gluing them in place (32).

I then weathered the figure. In a model of this size, you can use different media to add texture for a more convincing figure. I prepared a

mixture of clay soil, PVA glue, water, ad brown and sand acrylic paint. This was sparingly applied to the boots, knees, the bottom of the jacket, backpack, and elbows. Work with a technique akin to dry-brushing, leaving some of the texture of dried mud behind. In some places, I added splashes and spatters of dry mud, flicking a light sandy-brown mixture onto the lower parts of the figure's legs.

Conclusion

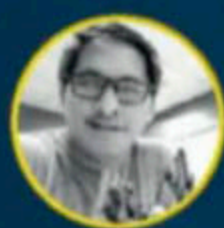
The figurine was then place on a temporary stand. This allows you to examine it from all sides, a really important part of painting a figure. Pleased with the result, I sent these photos to the manufacturer for the box-art. I then placed the figure in the vignette. I was really pleased with the end result and I think I have captured my own imagined picture of life in the Exclusion Zone. Of course, the full effect and atmosphere is only achieved by turning on the emergency lighting! I hope you enjoyed it. ■



BE INSPIRED

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Warrior of the Apocalypse (ref
LMK120-002) is available from
www.legion-miniatures.com.

'As I got older, I stopped jumping out of trees dressed as my favourite Superhero, shouting "I'm Batman", and took up the hobby of scale modelling'



Allezander de la Rued returns with the hero of Gotham City.

The Bat

Batman was one of my favourite childhood Superhero characters together with Superman and other DC Comic characters. I remember when I was a kid, my friends and I used to eagerly read DC comics every time we had a chance to buy one. When we played Superheroes, I would always put a towel around my neck as a cape and don a Batman mask cut from card. When I returned home, I would painstakingly copy the artwork from my favourite Batman comic. As you can tell, I can easily get very nostalgic when writing about the 'Caped Crusader'! As I got older, I stopped jumping out of trees dressed as my favourite Superhero, shouting "I'm Batman", and took up the hobby of scale modelling. Soon I found a new passion – scratch building and customising existing model figures and



A tall, vertical neon sign for the GOTHAM HOTEL. The word 'HOTEL' is at the top in a horizontal sign, and 'GOTHAM' is written vertically in large, yellow, block letters on a red background. A metal lattice structure supports the sign against a clear blue sky.

Even the most cursory browse of hobby and comic stores or searches online will reveal the vast array of models and action figures of Batman available. The models cover everything from those earliest comics and TV shows to the

Customising Batman

Work began on the Batman figure itself. I cut the cape off so I could repaint the back of the Batman figure. The utility belt was also too basic, so I decided to remove it and make a new one by adding four pouches on the belt of different sizes. I also replaced the buckles of the belt and added an additional utility belt on the legs. As we all know, Batman loves his gadgets and one of the most important is the grappling hook. I used lead soldering wire for the rope and to make the peculiar Bat Hook design. I wanted Batman to look a little bulkier with his utility belt since it looks much more dynamic to my eye. Once the pose was decided upon, the joints at the knee also have to be filled and smoothed



The scratchbuilt mount for the lamp which will project the Bat Signal from the top of the building.

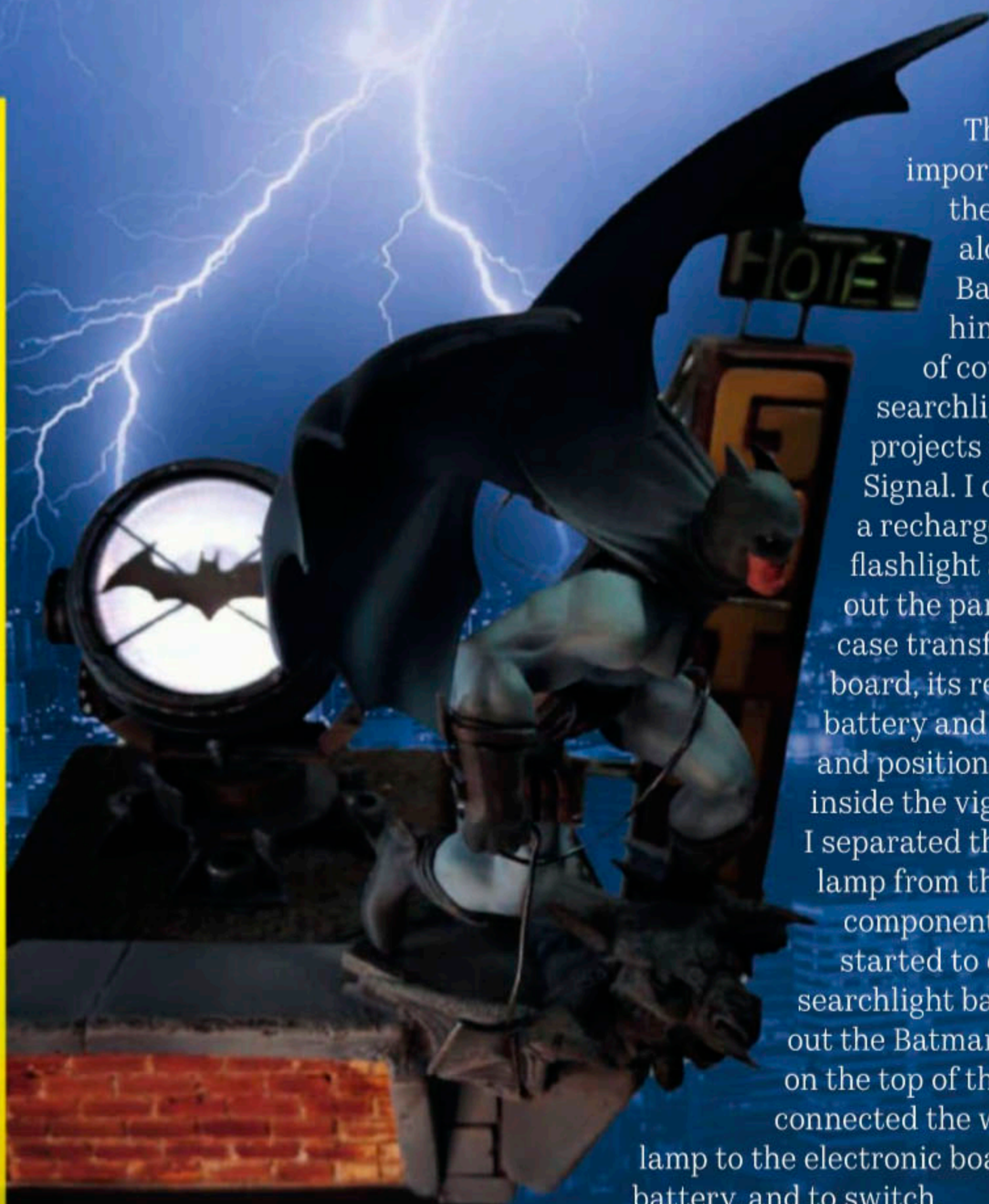


The Batman figure is posed on the vignette base to check the composition.

After the modifications made to the Batman figure, I started work on the setting. The Dark Knight standing atop one of the many gargoyle statues of Gotham City, keeping watch over the citizens below, is one of the most iconic of Batman images, so the corner of a building seemed the obvious setting for my vignette. I cut the base from some hard insulation foam and covered it with Gypsum board. I distressed the Gypsum, making some cracks in the masonry and creating some bare bricks because I wanted the building to look old and dilapidated, its decay reflecting that of the morals of the city below. After scratch-building the gargoyle itself, I extended its horns by moulding some



Everything was primed black and the template for the Bat Signal carefully cut out.



The most important part of the vignette, alongside Batman himself, was, of course, the searchlight that projects the Bat Signal. I dismantled a rechargeable flashlight and took out the parts from the case transfer electronic board, its rechargeable battery and switch, and positioned them inside the vignette base. I separated the main lamp from the other components and started to create the searchlight base. I then cut out the Batman logo, put it on the top of the lamp, and connected the wire from the lamp to the electronic board, to the battery, and to switch.

Painting

I began the painting with Batman (what else?). The original paint finish on the face was very plain and two-dimensional, so I tried to add some depth and character to it with oil paints. I then primed the body with Vallejo Mecha Black Primer (74.642). For the body suit, I used Vallejo White Surface Primer (70.600) mixed with Vallejo Model Color Blue (70.963) for a suitable light blue. For the cape, gloves and boots, I used the Mecha Black Primer mixed with the Blue to give a rich, deep colour. I picked out the details on the utility belt simply by dry-brushing with a light grey,

while the leather of the belt was dry-brushed with Humbrol Leather (62). The buckle was picked out in Vallejo Game Air Gold (72.756). The gargoyle was primed black and then lightly dry-brushed with shades of grey oil paint. Once this had completely dried, it was sealed with Vallejo Matt Varnish (70.520).

The rest of the building was painted Vallejo Wolf Grey (72.747) to give a worn appearance, like old cement. For the bricks I used brown oil paint, mixed with yellow to give a similarly weathered appearance. Finally, for the hotel sign board I used Vallejo Mecha Primer Black and Vallejo Mecha Color Dark Steel (69.065) for the frame, bracket and braces. Vallejo Pure Red (70.824) was used for the background of the sign, while I used Vallejo Game Air Gold for the letters. After the main colours had been blocked in, I applied an overall wash with Grumbacher's Academy acrylic Amber. This gave a unified look to the different elements with a suitably aged look. I added some rust effects on the sign board using Vallejo Chipping Medium (78.214) and Vallejo Mecha Dark Rust Wash (60.507). With the painting done, I connected up all the wiring to the searchlight and sign board and placed Batman atop the gargoyle.

The Moment of the Truth

When I switched on the Bat Signal and stood back, I saw a piece of my childhood memories come back to life. I was transported back to my role play, reading Batman comics, and drawing Batman in my sketchbook. I was really pleased to be able to create a model that not only did justice to the Dark Knight, but that was also very much part of me and my childhood. ■

► extension from Waterstop Wet & Dry Sealant, which is a two-part epoxy-based putty used in plumbing here in my native Philippines. I wanted to give the gargoyle a suitably menacing appearance.

The 'Hotel Gotham' sign board was made from vinyl tiles. I have access to ready supply of these through my work in the construction industry and regularly use the leftover scrap and waste in my modelling projects. I started by making a rectangular base and then cut out the letters for 'Hotel Gotham'. I made the support brackets from plastic balloon sticks and used some Plasticard to add some details.



The appearance of the weathered brickwork on the side of Hotel Gotham.



An overhead view of the finished base and gargoyle, ready for the searchlight and Batman himself.



Modelling Batman



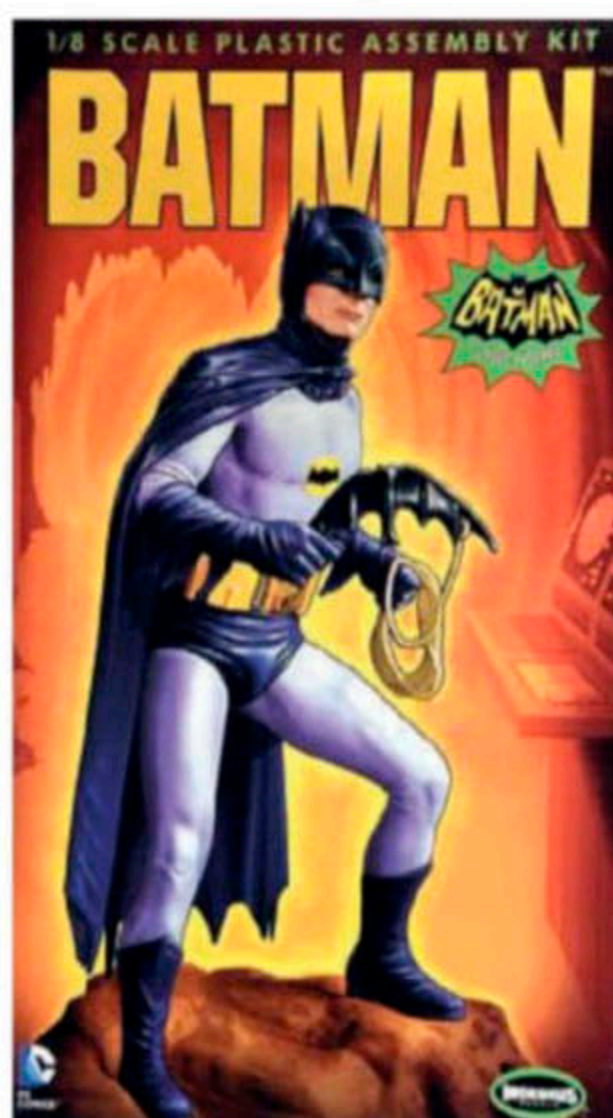
The Editor takes a look at some of the many plastic kits available.

Batman is one of the most iconic superheroes. Debuting in DC Comics in 1939, a little less than a year after Superman had first appeared, he has been fighting crime and evil in the streets of Gotham City ever since. Batman, of course, is the alter-ego of wealthy playboy and philanthropist Bruce Wayne and Wayne's wealth has meant that over the years Batman has had access to a bewildering array of gadgets and vehicles that had helped him battle his enemies, including the Penguin, Catwoman and, his nemesis, the Joker. Originally conceived as a dark, somewhat sinister, figure, Batman, and his sidekick Robin, took on a rather different persona in the 1960s TV series, but the character returned to its roots in the 1986 four-comic book mini-series *The Dark Knight Returns* and in subsequent film interpretations of the character.

The move from reading comic books to building models took off in the 1960s with the massive expansion of the American plastic toy market. In the mid-sixties companies like Aurora produced 1/8-scale figures of Batman himself and 1/60-scale kits of the

Batcycle and Batplane. These were, of course, fuelled as much by the famous TV series, starring Adam West as the Caped Crusader, which first aired in 1966, as they were by the DC Comic aesthetic.

In 1989 Warner Brothers released its first *Batman* film with Michael Keaton in the role of the eponymous hero. Three years later *Batman Returns* hit the Big Screen and in 1995 Val Kilmer stepped into the role in *Batman Forever*. These films predictably sparked a new wave of Batman model kit releases. Billiken, a Japanese company best known for its 1/6-scale



The classic 1964 Aurora 1/8-scale Batman figure has been reboxed and released several times over the past fifty years.



A collection of vintage Batman model kits from the 1960s through to the 1990s.

monster kits, released some really good kits of Batman and the Joker. The Batman kit contained about a dozen dark plastic parts which simply slotted together. These kits were beautifully sculpted and moulded. Vinyl action figures in the same scale were also

released by Tsukuda Hobby. In 1992, American company Horizon Original released a series of vinyl 1/6 action figures for *Batman Returns*, including a superb figure of the Penguin (ref. HOR033). Revell joined the party in 1996 with a number of releases – Batman (ref.



The 1990 Billiken Batman figure featured well sculpted and crisply moulded plastic components.



The AMT/ERTL Batmobile kit, complete with a resin figure of the man himself, was released in 1990, a year after Michael Keaton's *Batman* had appeared in cinemas.



Bandai's Sprukits include a range of poseable multi-part plastic kits of Batman from the *Batman: Arkham City* video game.

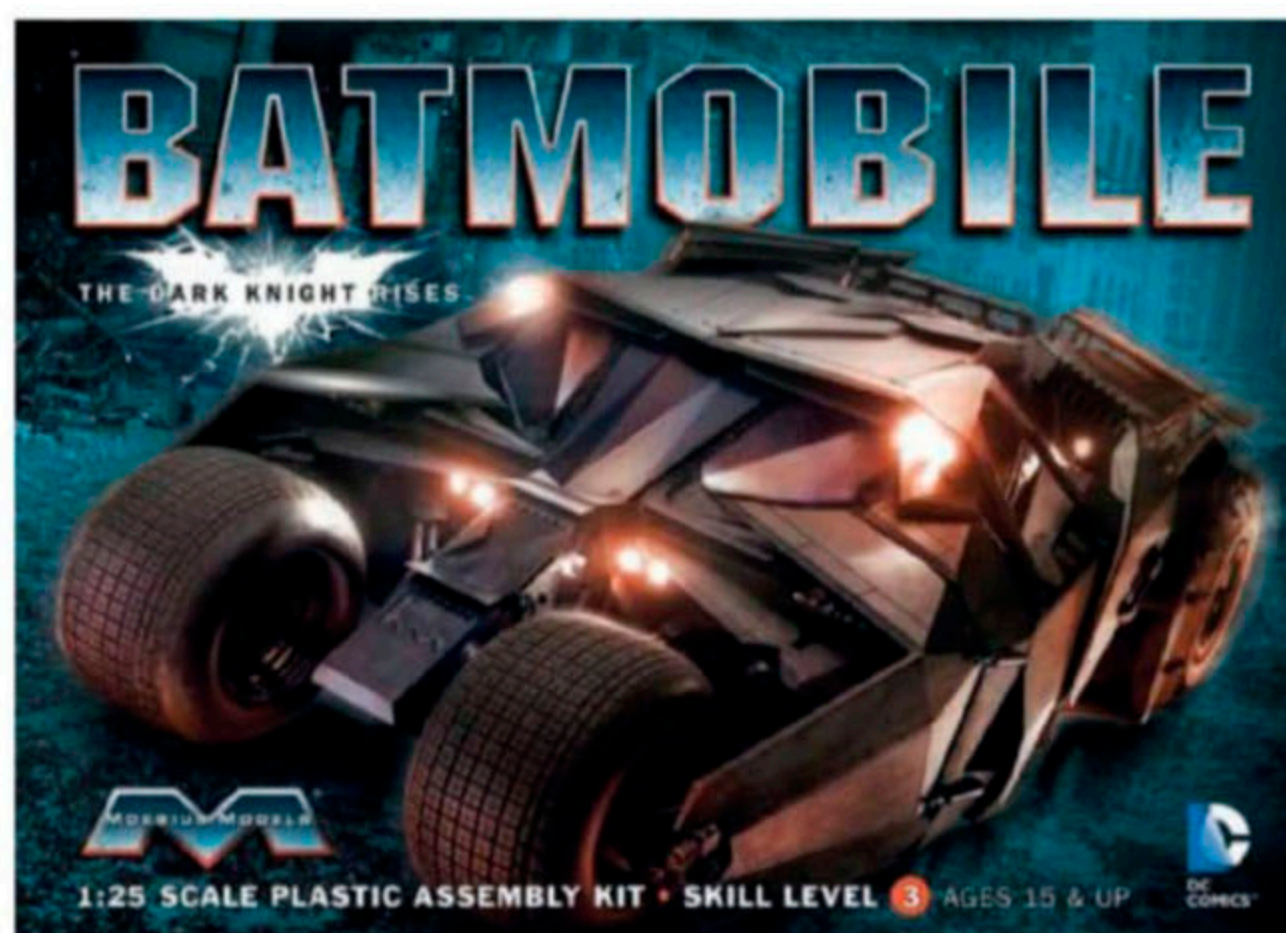


Revell's 1/25-scale *Batman Forever* Batwing is a relatively simple plastic kit comprising four black plastic and two clear sprues.

3300), Robin (ref. 3301) and The Riddler (ref. 3302) – to follow from the release of *Batman Forever*. Revell also re-released the 1964 Aurora kit in 1999 as 'retro-kit release'.

In 2005 *Batman Begins* was released with Christian Bale in the lead role. This was followed in 2008 and 2012 with Bale reprising his role in *The Dark Knight* and *The Dark Knight Rises*. At the time Dragon Models Limited of Hong Kong was probably the world's leading manufacturer of plastic model kits and large-scale action figures and they released 1/9-scale plastic kits of Batman (ref. 38319) and *The Dark Knight Rises*' villain Bane (ref. 38320) in 2012.

Batman is, of course, known for his vehicles as much as his outfit and



Moebius Model's *Dark Knight* Tumbler kit in the same scale is more a complex build than the Revell kits.

physical prowess. The Batmobile, Batcopter, Batplane and the like have proved rich pickings for plastic kit manufacturers. In the mid-nineties Horizon Original released 1/24-scale kits of the 1950s-era Batmobile (ref. 37321) and Robin's Whirly

Bat (ref. 37325), an odd-looking gyrocopter. In 1990 Aoshima released a 1/43-scale kit of the Batmobile (ref. 00973) based on the vehicle seen in the film released the previous year, as did AMT/ERTL (ref. 6877). In 1995 Revell released a series of vehicle kits to coincide with the release of *Batman Forever*. This included a Batmobile (ref. 06720) and Batboat (ref. 06722) in 1/25 scale, which were also reboxed by Hasegawa. The major Japanese manufacturer Bandai also released 1/35-scale three Batmobile kits in 2005: from *Batman Begins* (ref. 0134048), one from the 1989 film (ref. 0138422), and one from *Batman Forever* (ref. 0138862). Four years later they released a *Dark Knight* version of the car,

again in 1/35 scale (ref. 0158191). These were highly detailed kits, superbly moulded and with the kind of flawless fit we have come to expect from Bandai.

In the last few years there have been some great new Batman releases related to the 2016 Zack Snyder-directed film, *Batman v Superman: Dawn of Justice*. American Sci-Fi kit producer Moebius Models released 1/25-scale kits of the Batwing (ref. 968), Batplane (ref. 969), Batmobile (ref. 964) and Bane's Tumbler (ref. 967) from the *Dark Knight* trilogy. Earlier Moebius Models had released a Bat-Pod (2012, ref. 920) from *The Dark Knight Rises* and a version of the Batmobile (2013, ref. 943) from that film franchise. These kits are pretty involved affairs with slide-moulded body frames, clear sprues for the glazing and vinyl tyres. They retail for high prices but build into superb replicas.

This brief round-up of the plastic modelling options available to Batman fans doesn't, of course, include the huge and diverse of collectible action figures and statues available. These include the 6" and 13" action figure produced by DC Collectibles, but also figures from the likes of Beast Kingdom, Diamond Kingdom and Hot Toys. Many of the plastic kit mentioned here are now collector's items, hard to find and correspondingly expensive. With the recent release of the director's cut of Zack Snyder's *Justice League* and the imminent release early year of Matt Reeves' new *The Batman* movie I'm sure we'll see a resurgence of interest and re-release of some of these classic Batman kits. ■



In 2015 Polar Lights re-released several versions of the classic sixties Batmobile kit. The most straightforward, pictured here, was a simple snap-fit kit, but the 'Deluxe' addition included a photoetched fret to enhance the model.



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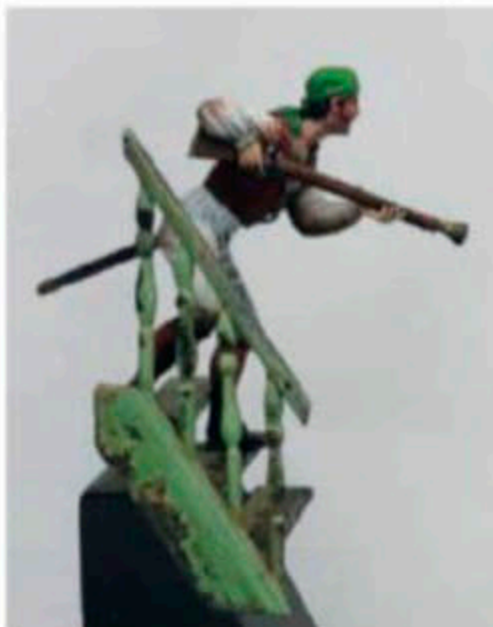
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POE'S X-WING FIGHTER

The X-Wing, along with the Tie Fighter and the Millennium Falcon, is probably the most iconic space ship in the Star Wars universe. Whether it was the ship in which Luke Skywalker destroyed the first Death Star in Episode IV or 'Black One,' in which Poe Dameron destroyed the Starkiller Base in Episode VII, the X-Wing has been instrumental in the fight against the Sith and their allies. 'Black One' was destroyed by Kylo Ren in Episode VIII and in Episode IX 'The Rise of Skywalker', Dameron had a new ship. This T-70 X-Wing Fighter had a grey and orange livery and was the ship Dameron piloted during the climactic Battle of Exegol, where the





time sanding down the burrs once the parts have been removed from the sprue, taking care not to damage any of the detail or affect the perfect fit. The plastic is quite soft, which makes this a little more difficult than with many other plastic kits, and there are a few ejector pin marks to deal with. The kit only gives the option of depicting the craft with its wings folded and its landing gear down, which is a bit of a shame if you wanted to depict a more dynamic representation of Poe's X-Wing.

Regardless of the 'SnapTite' assembly, I decided to glue the different parts of the kit together for maximum strength. I guess old habits die hard! There was not a great deal to think about during assembly, but I keep the cockpit canopy unglued at this point, masking the windows with Maskol liquid mask (2 & 3).

Sith's fleet of Xyston-class Star Destroyers was destroyed ending their hopes of a new Galactic order. Poe's X-Wing

played a pivotal role in that battle, surviving Darth Sidious's attempt to destroy it and the other Resistance ships with Force Lightning and contributing to the destruction of the Star Destroyers' cannons.

The Model

The kit used here is Revell's 1/78-scale 'Poe's X-Wing Fighter'. The model is intended as a toy, using Revell's 'SnapTite' glue-less assembly process and some of the parts are already coloured in the ship's livery. The kit consists of only eighteen pieces and one transparent part for the glass of the ship's cockpit (photo 1).

Despite this, this is a superbly detailed model, with intricate panel detail and following closely the ship seen in the film. You will need to take some



Poe's X-Wing Fighter seen at the rebel base on Ajan Kloss in *Star Wars Episode IX: The Rise of Skywalker*. (2019 Lucasfilm Ltd.)

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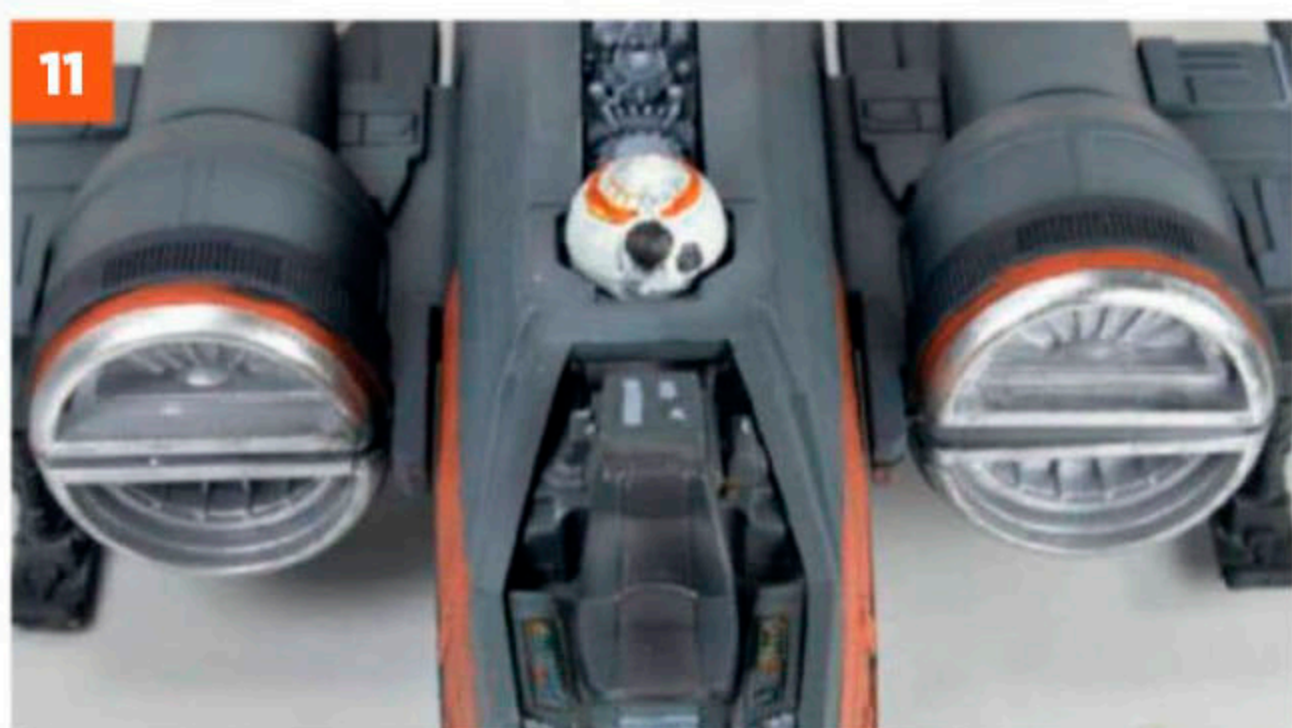
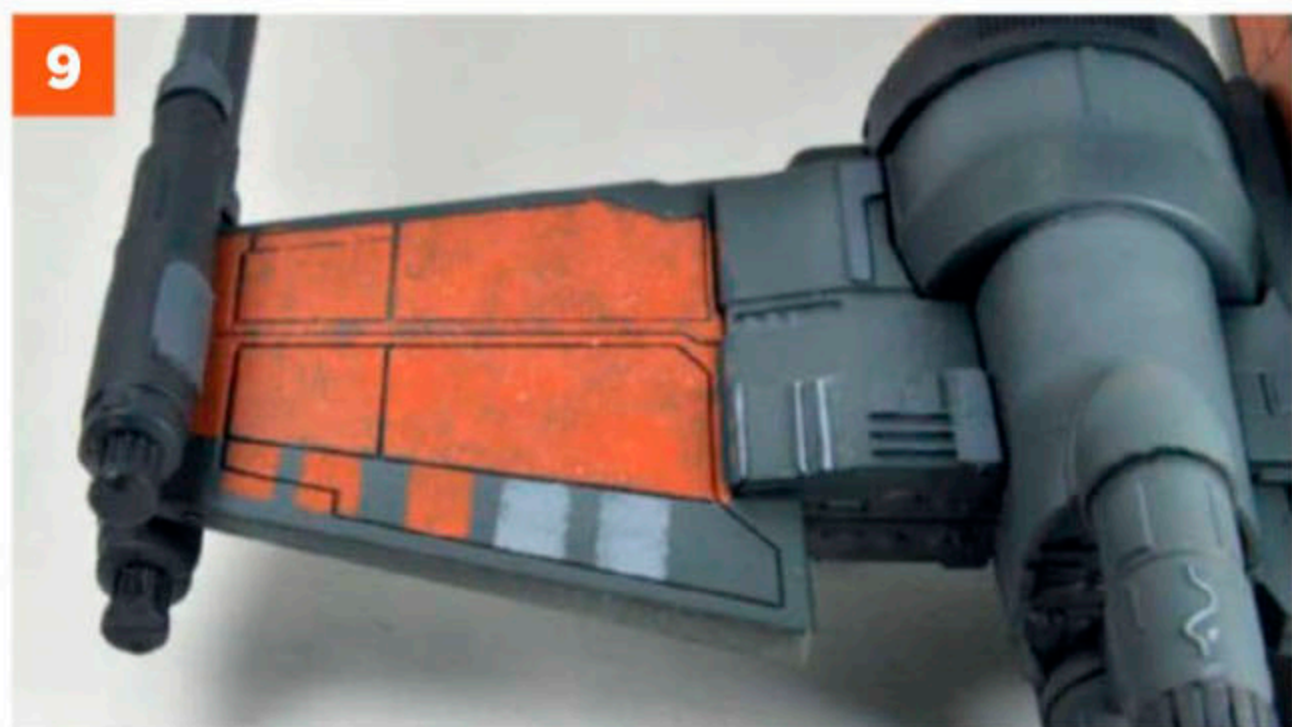
I applied some natural highlights by simply adding some more white to the mixture and spraying this from above, allowing it to fall on the upper, horizontal surfaces of the model.

Once this was dry I began the process of masking off the areas that would remain grey in order to apply the orange. I wanted my X-Wing to have a weathered and abused appearance, as it might have looked on its return from Exegol. The simple solution would have been to simply airbrush the orange, but instead I applied Vallejo Panzer Aces Light Oxide (70.301) with a sponge. I did this in an uneven fashion, allowing portions of the grey to show through here and there as if the orange paint had chipped and peeled away during the battle (photos 5 & 6). I then added some white to the Light Oxide and applied another coat, less intensely than before (7 & 8). I then applied more masking tape for the blue-grey apparent along the sides of the X-Wing. I used the same sponge technique for this, applying Model Color

► Paint

The pre-coloured plastic is attractive, but, as a modeller, I couldn't resist adding my own touch to this kit. Revell's kits are great for giving you the opportunity to customise their appearance to your own tastes and to try out your painting and weathering techniques. I began by priming the model with an overall coat of Mr. Surfacer 1200 applied using an airbrush. This lacquer-based primer gives a tough surface that both protects the model and provides a good key for subsequent painting and weathering steps (4).

I then began to apply the characteristic grey and orange livery. The grey was a mixture of Vallejo Model Air RAL7021 Dunkelgrau (71.056) and a small amount of White (71.001), again sprayed on using my airbrush.



Light Grey (70.907) (9).

The next step was to brush paint the various parts of the ship that were not in the base colour. This included the armament, the cockpit, landing gear, nose and, of course, the BB8 Astromech Droid (10). Again, I used various Vallejo acrylic paints for this. I painted the Chrome parts using Metal Color Chrome (77.707), which gave them a brilliant metallic finish (11). I used lots of different shades of grey to highlight and add interest to various parts of the ship's surface (12). Finally, I added the canopy, picking out the frame in Chrome.

With the basic colours in place, it was time to use oil paints to add some chromatic variety in the various panels and highlight areas of light and shadow.

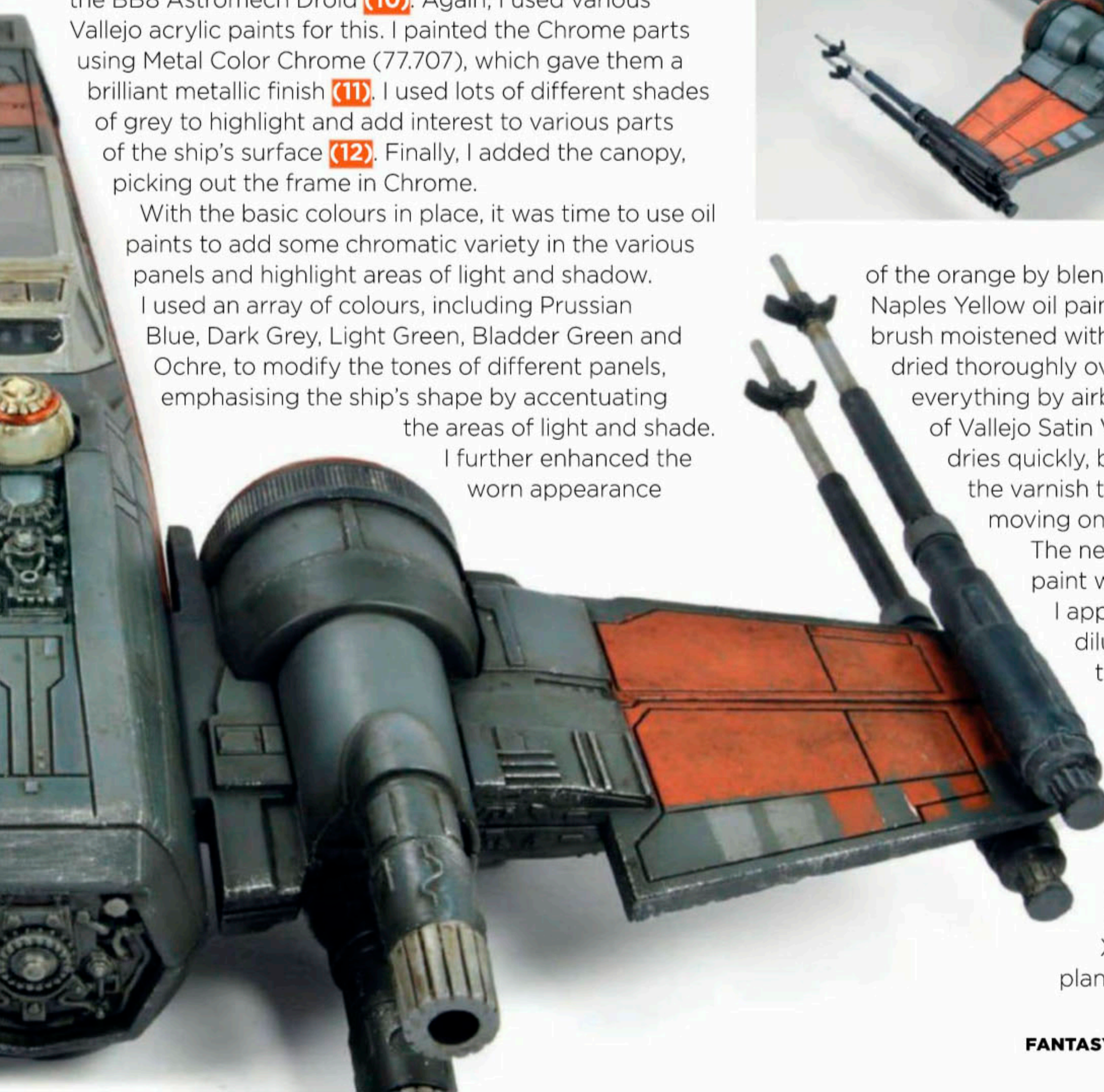
I used an array of colours, including Prussian Blue, Dark Grey, Light Green, Bladder Green and Ochre, to modify the tones of different panels, emphasising the ship's shape by accentuating the areas of light and shade.

I further enhanced the worn appearance

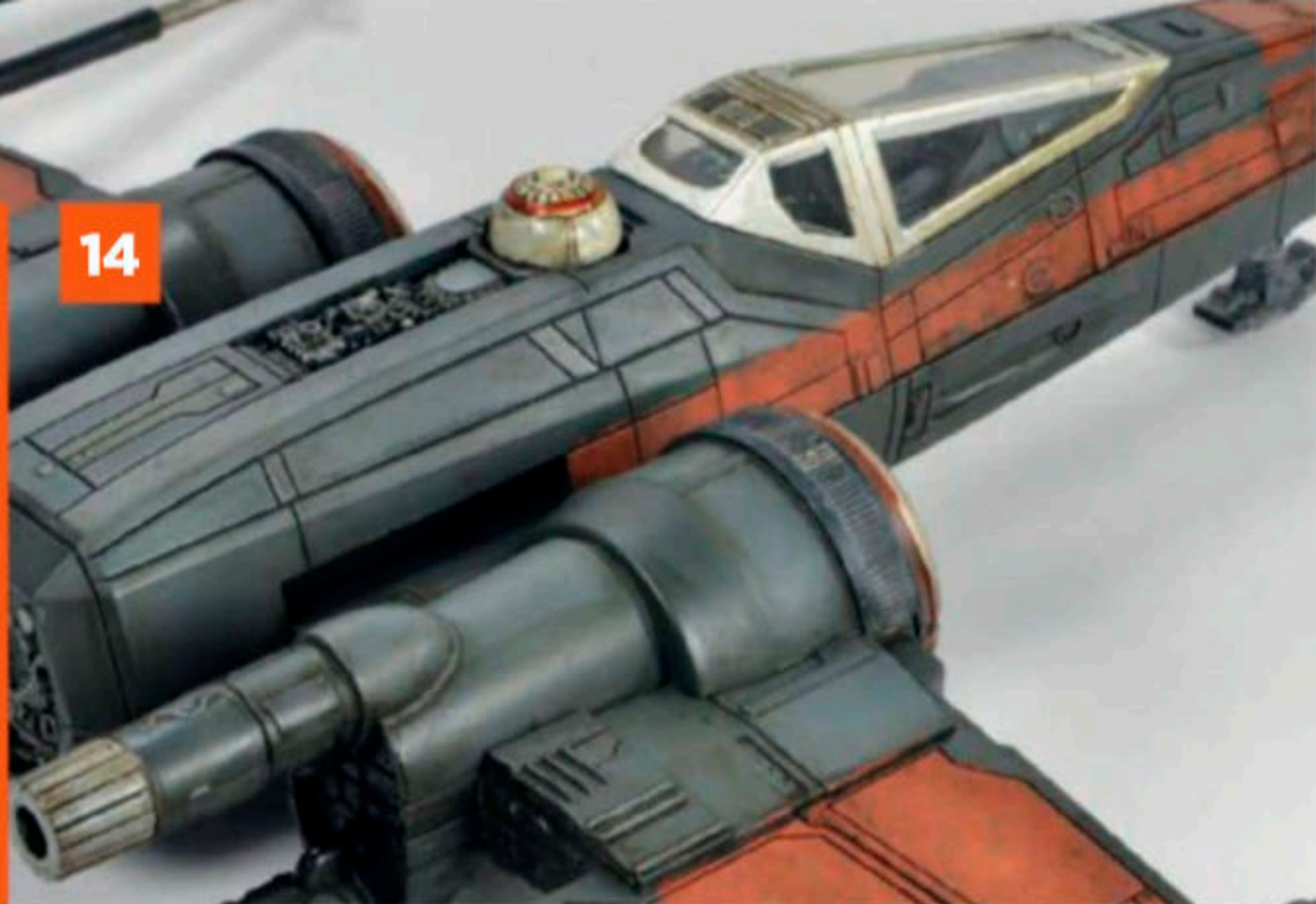


of the orange by blending small amount of Naples Yellow oil paint into the surface with a brush moistened with thinner. Once this had dried thoroughly over 24-48 hours, I sealed everything by airbrushing a couple of coats of Vallejo Satin Varnish (70.522). This dries quickly, but I allowed 24 hours for the varnish to cure thoroughly before moving onto the next stage (13).

The next stage was to add oil paint washes. The first wash I applied was with heavily diluted Sepia to highlight the details and to better demarcate the panel lines. I then applied an Ochre wash, concentrating this on the lower surfaces and the landing gear to replicate the accumulation of dust and dirt once the X-Wing had landed on the planet's surface. While the



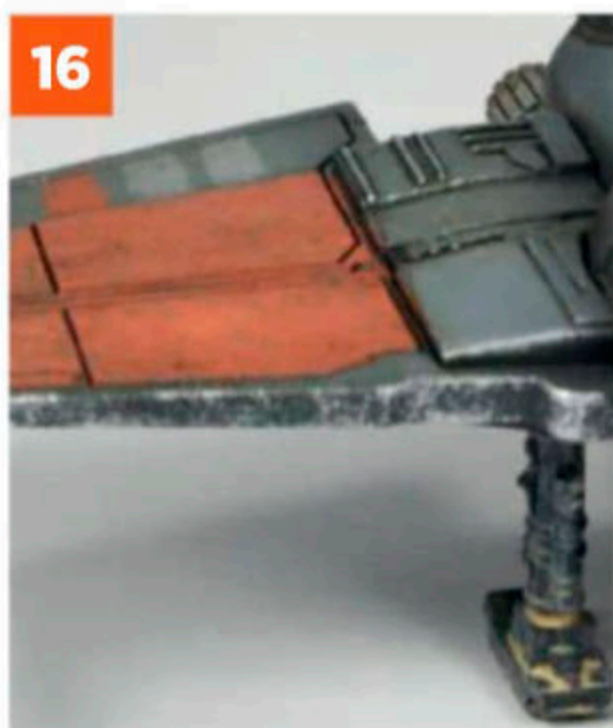
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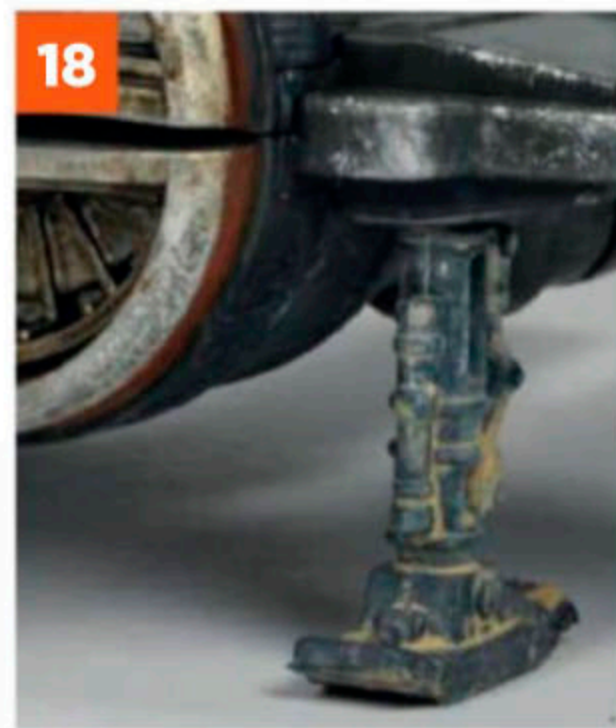
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17



18



➤ wash was still wet, I also used a flat brush to drag some of it across the surface of the ship, front to back, replicating the streaks of dirt created as the ship accelerated through the atmosphere. This is really effective in creating a dynamic, weathered effect (14).

Once this had all dried thoroughly, I applied some Metal Color Chrome with a sponge to simulate where the paint had flaked away completely to reveal the bare metal underneath. It's important not to overdo this effect and I concentrated the wear in the nose area of the ship (15). The leading edges of the wings also came in for similar treatment (16), as did the sides of the ship where the pilot and ground crew would access the cockpit (17). The final step was to

add some further dirt to the landing gear with Ochre and Light Brown oil paints (18).

Conclusion

This is a really great little kit, very true to the appearance of the craft in the films, and very easy to assemble. For more experienced modellers or those who want to try out some new painting and weathering techniques, it's a wonderful opportunity to experiment and have fun. ■

BE INSPIRED

Revell Poe's X-Wing Fighter (ref. 06774) is available from all good model shops. www.revell.de.



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Fredrik Lybeck, 'Empire Swordsman', Third Place, Small Base category.

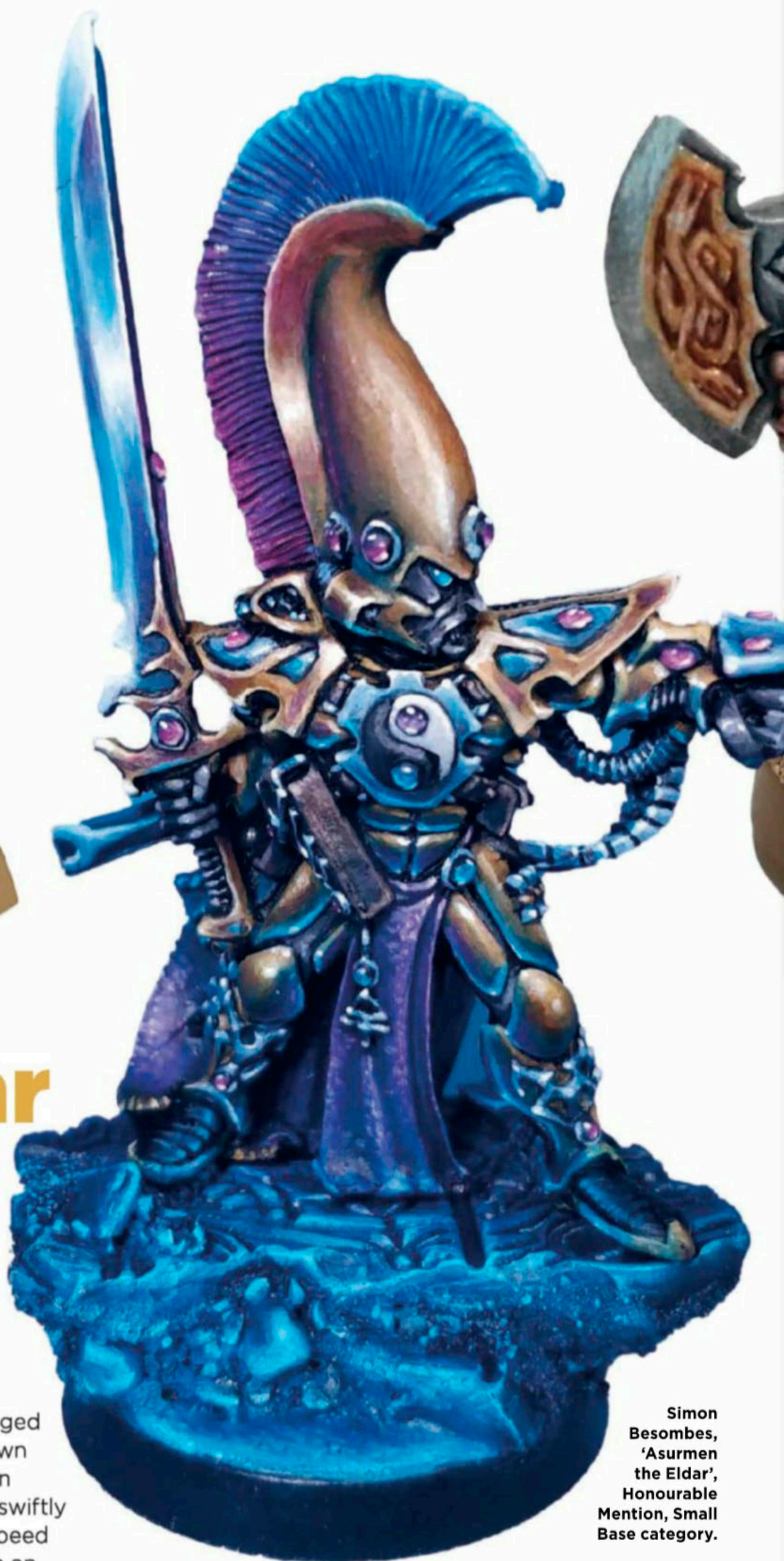


The 20-Year Challenge

Dave Taylor introduces an unusual online painting competition.

Eavier Metal is a Facebook group that emerged in 2014 when Games Workshop closed down the Facebook presence of their well-known magazine feature, 'Eavy Metal. The group swiftly grew, and within its first year had held a Speed Painting competition at Salute in London, and run an online painting competition, The Eadbanger.

From quite early on I had been regularly posting a Throwback Thursday feature, highlighting old models and games. It was quite a popular weekly item and after a year or so I had the notion that a competition with a throwback theme would be fun – and so 'The 20 Year Challenge' was born! Very simply its about new paint on old models, the model having to be at least twenty years old. There had been some grumblings about those



Simon Besombes, 'Asurmen the Eldar', Honourable Mention, Small Base category.

online contests that decide their winners with the most 'likes' as being too easily influenced, so I looked around for a judge equal to the mighty task of judging the Challenge. Luckily, I didn't have to look too far before I found Stuart Thomas. An avid Facebooker and blogger himself, as well as having been employed by Games Workshop in their painting studio during the nineties he was the perfect choice.

It's always humbling when people enter competitions



Keith Burden, 'Josef Bugman Dwarf', Honourable Mention, Small Base category.

that we arrange, and I look forward to seeing what entries the members will submit each year. The standard is high, but I just love seeing old lead being given a new lease of life. The hobby has come on so much since I first got involved in the eighties, but these old miniatures still have a special affection to many of us. Some of those old castings are hard to work with now that we're all used to pin-sharp plastic and resin pieces, but that's all part of the challenge. Stuart says that he found it tough to pick out winners and I don't doubt it – I'm grateful for his hard work.

We have two categories defined by their base size that essentially comes down to Single Figures and Monsters. I've been tempted to tweak the categories, but it seems to have worked well in the past. But I do like to meddle, so I awarded a prize for the Best Model with Integral Base one year to try and encourage older models. I must admit, I've also been tempted to reset the clock and rename it 'The 25-Year Challenge', or even thirty years, but it's maybe a bit late for that. Perhaps I'll offer a special prize next year for the oldest model entered! Search for us on Facebook – 'Eavier Metal' – and enjoy and share your own classic minis. ➤



Alan Harper, 'Minotaur Lord 'Ox Roar'', Third Place, Large Base category.



Lee Sandilands, 'Forest Goblin Shaman', Second Place, Small Base category.



Dan Tibbals, 'Keeper of Secrets (1988)', Second Place, Large Base category.



Florian 'Tufskull' Weinheimer, 'Plastic Skaven', Winner, Small Base Category



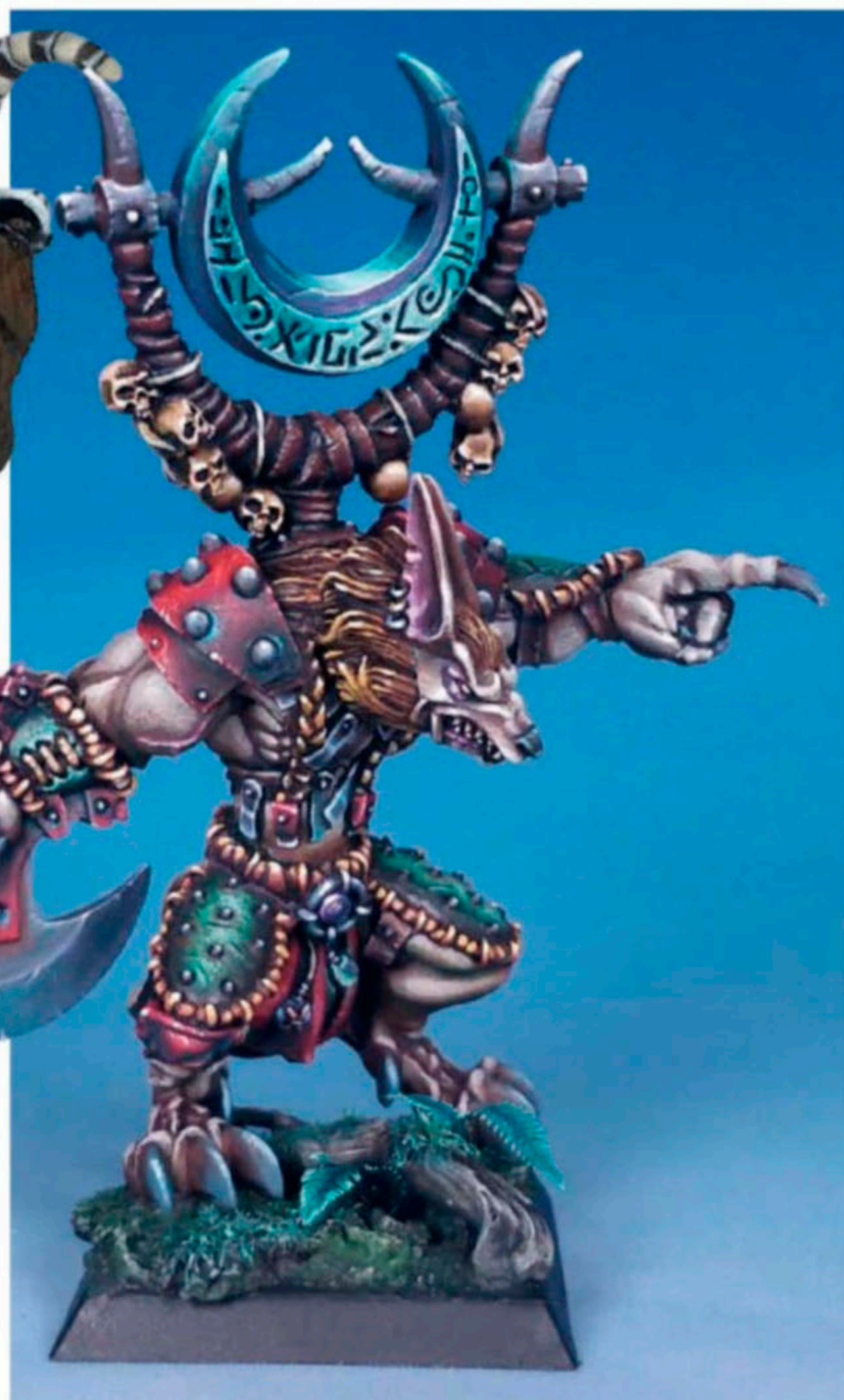
Bernardo Martínez Garrido, 'Green Dragon', Winner, Large Base Category



Wayne Saunders,
'Death Jester
Wraithlord',
Honourable
Mention, Large
Base Category.

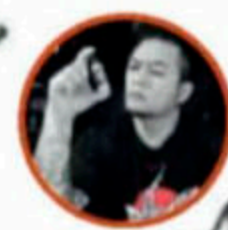


Dan Tibbals, Citadel
Miniatures Mordheim
Witch Hunter Captain
(1999)' Second Place,
Small Base category.



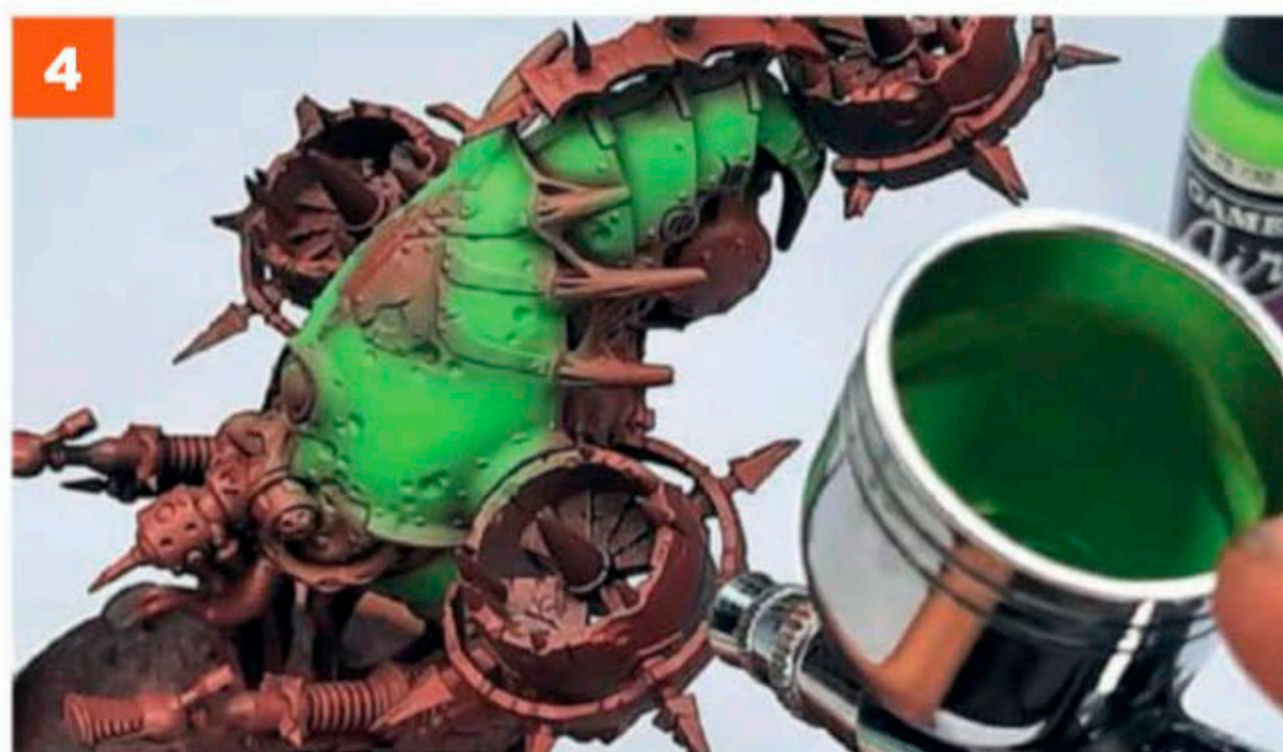
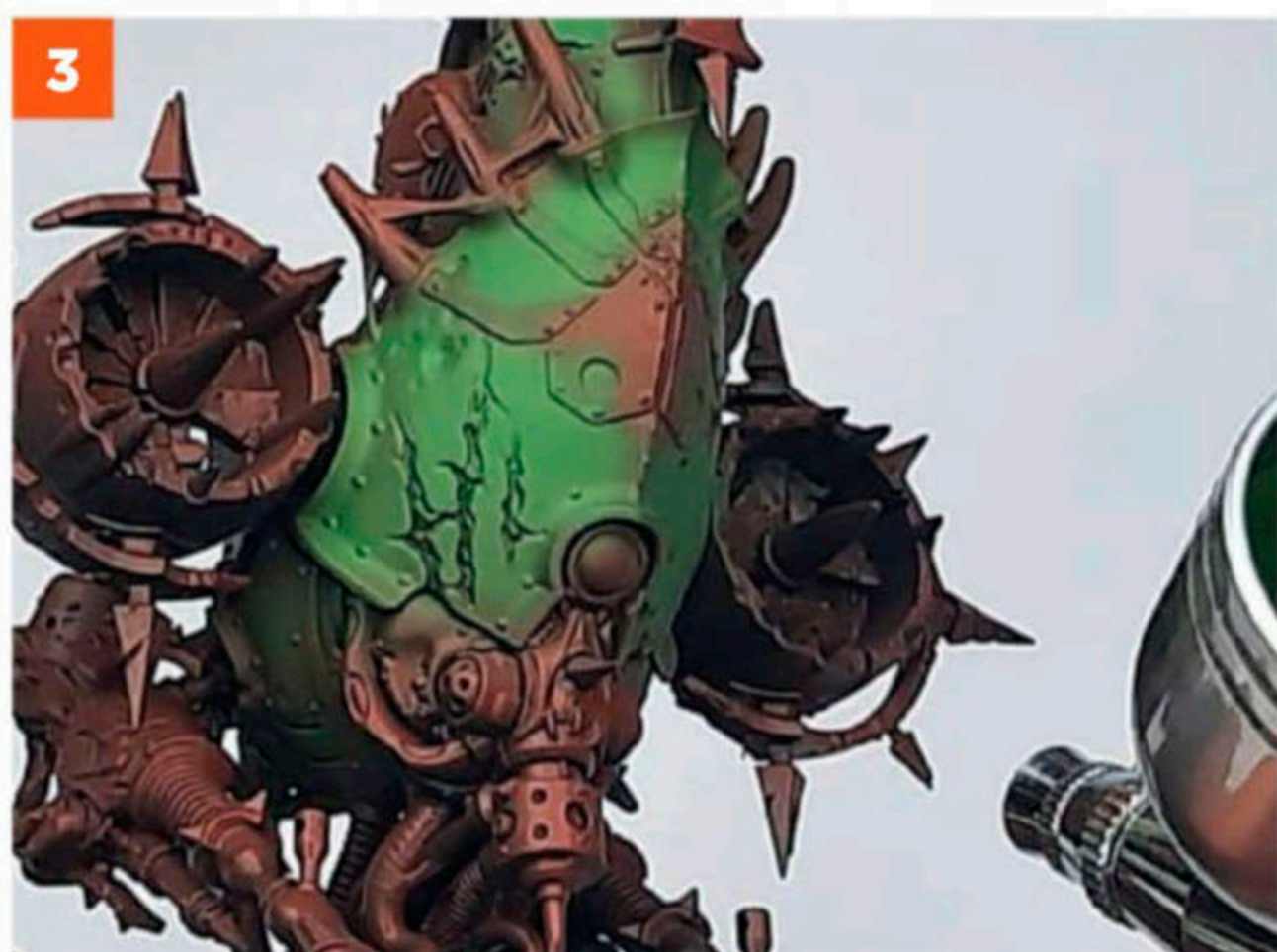
Simon
Besombes,
'Wolfen', Winner
2019, Large Base
Category

DEATHGUARD BLOAT DRONE



Don Suratos tries
a very different
challenge





I started collecting a Warhammer 40K army to game with my thirteen-year old son last year. I chose a Deathguard army, Space Marines corrupted by the Chaos god Nurgle, while my son plays Space Marines still loyal to the Emperor of Mankind. I have been playing since 2014 and have painted some other miniatures from board games since then. Being a busy guy, I don't usually paint my armies completely. I airbrush the base colours, sometimes apply a wash or two, and complete a bit of detail painting, but most are unfinished. I give my figures a nice thin coat of Vallejo polyurethane gloss varnish, then matt varnish, let it cure and then get down to gaming. At least the figures have a coat of paint and I do entertain the heresy of playing unpainted miniatures! So, when David asked me if I was interested in doing something a little different for this issue of FFI, I thought it was the perfect time to actually finish painting a mini! I decided to finish my Bloat Drone, one of the centre pieces of my Deathguard army.

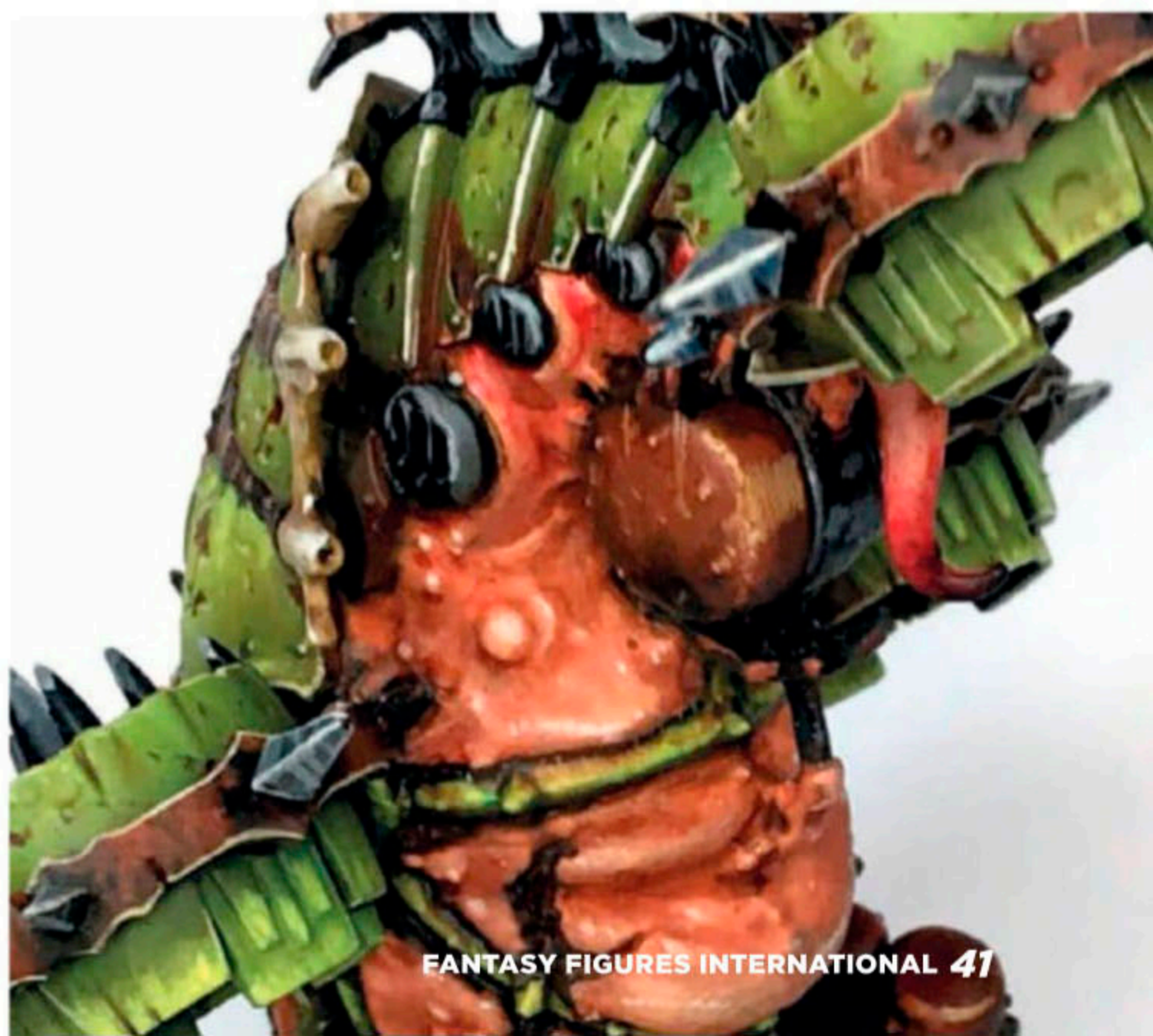
The Green Armour

I began with the Bloat Drone's green armour. Like most 'base army colours', I painted it using the airbrush. I began with my primer of choice – Vallejo's Mecha Black Primer (70.642) – and then sprayed a coat of Mecha Brown (69.034) and Mecha Dark Red (69.011) for the rusted undercoat. Any red brown colour will do here, but I love the durability of the Mecha Colors once they have properly cured. The combination of the two Mecha Colors is perfect for a red oxide base. I left them to cure properly for 24 hours before proceeding with the painting proper (photo 1).

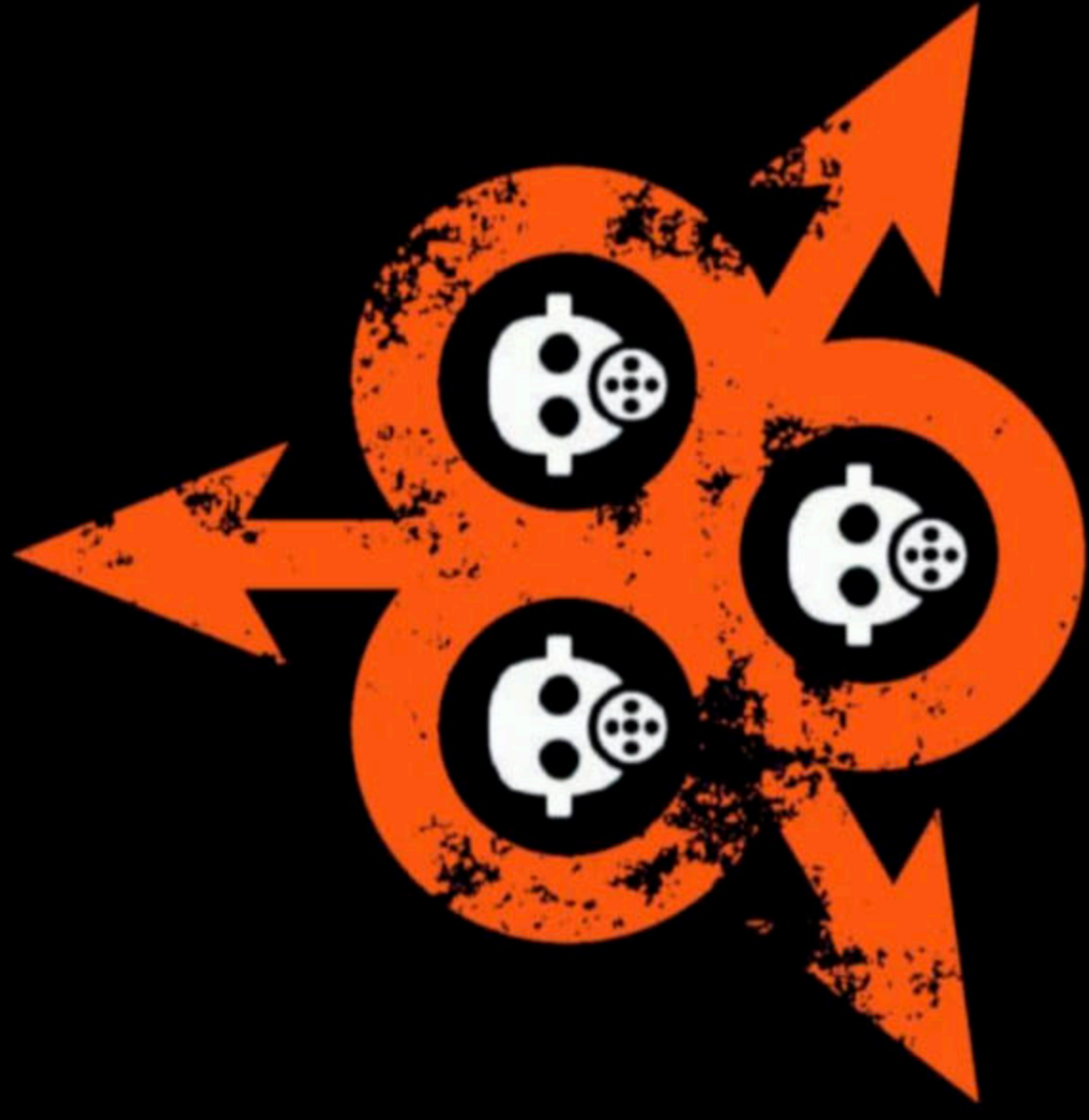
With the rust undercoat cured, I airbrushed a thin coat of Vallejo Chipping Medium (73.214) (2). You don't need to

allow this to dry before painting the base colors, so I forged ahead with a coat of Game Air Sick Green (72.729) over the Chipping Medium. As usual I thinned the paint with my 'thinning sauce'. This is a mixture of two parts Airbrush Thinner (71.261) to one part Flow Improver (71.262). The thinning sauce is mixed with the Sick Green at my usual ratio of three parts paint to one part 'sauce'. This was airbrushed in three thin coats (3). I prefer painting in thin coats as it gives me the best finish. Give it time to dry between coats or speed things up with a hairdryer. I think the hairdryer between coats actually makes the finish stronger than usual. I like my paints strong as there is nothing worse than finding while gaming with your minis.

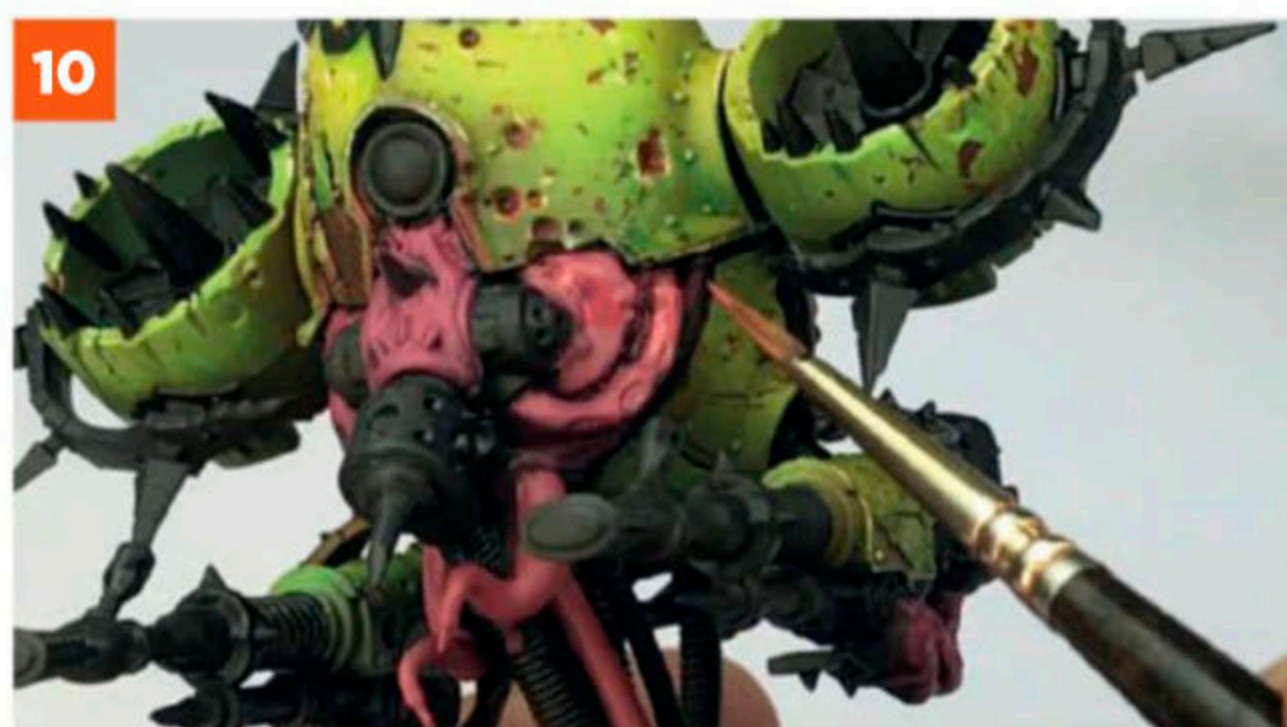
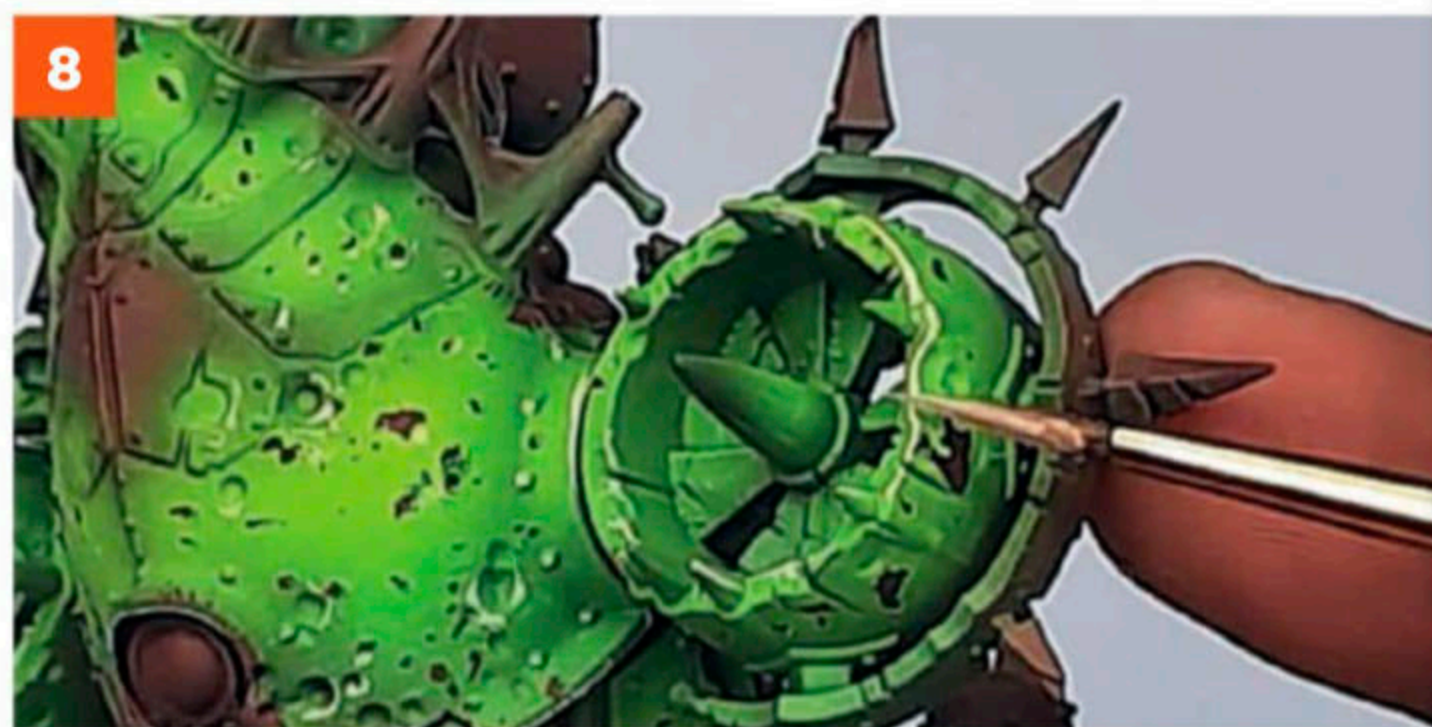
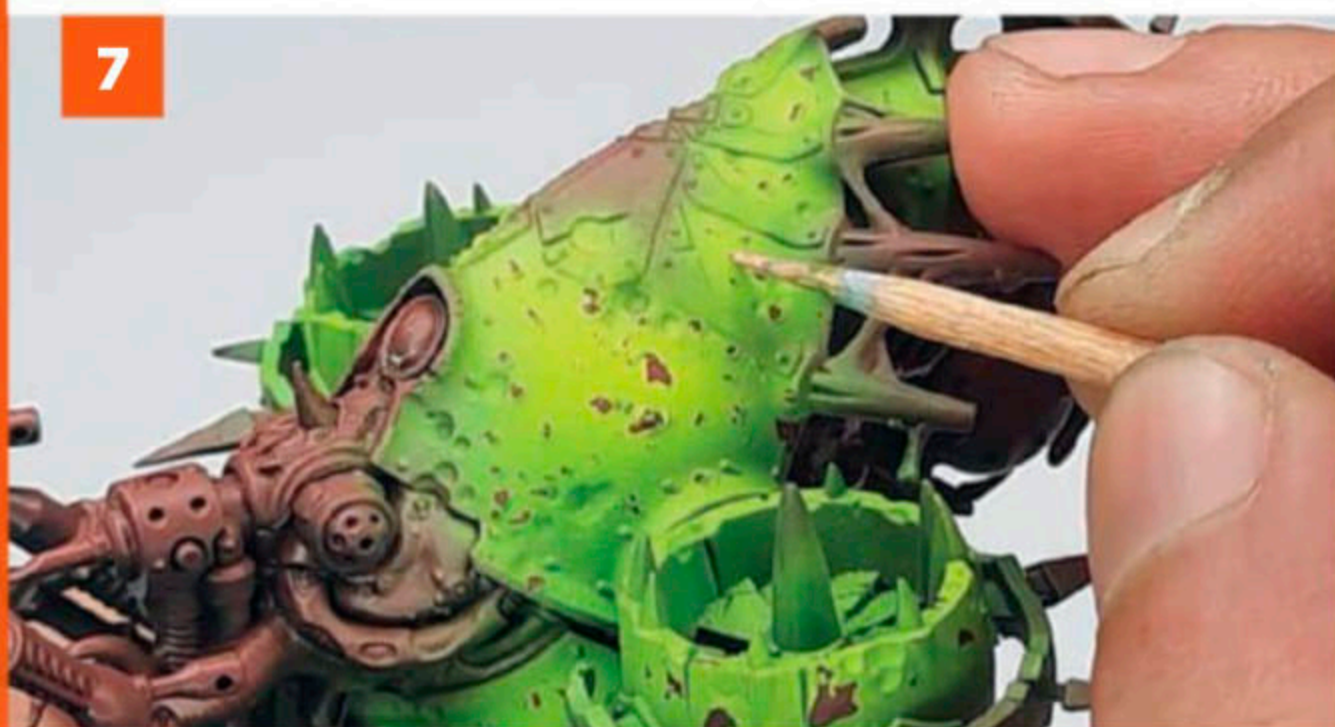
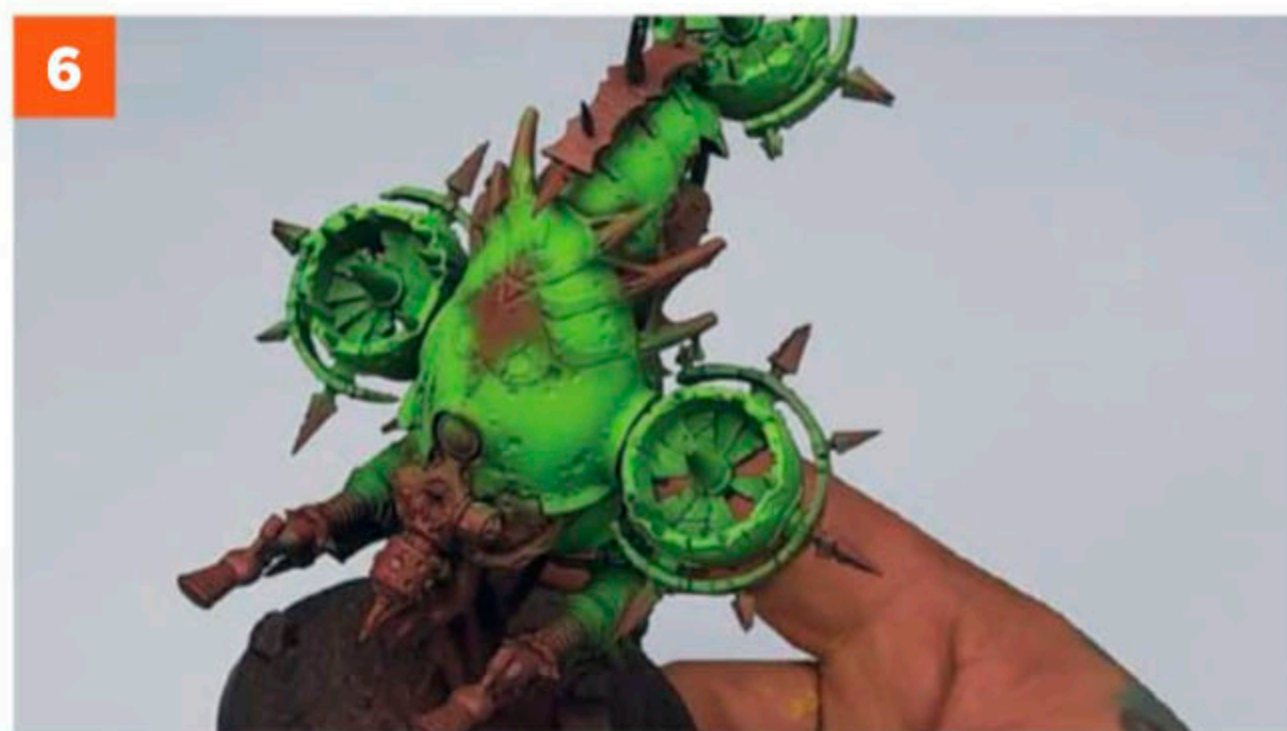
With the Game Air Sick Green dry, I turned to my favourite Vallejo green ever – Game Air Scorpy Green (73.732). This is a really bright green, just the way I love my minis. Subsequent washes and filters will always tone down the colour a bit, but I think vibrant colourful figures are a delight to play with on the table. I airbrushed the Scorpy Green in the centre areas of each armour section. I also consciously followed a zenithal painting technique – imagining an overhead light



Samurai FIGURES INTERNATIONAL







source - as much as I could (4).

Once this was done, I added further highlights with Game Air Light Livery Green (72.733). I thinned this a little more, around four parts paint to one part thinning sauce. This paint is thinner in consistency than the previous colours and more yellow than green, perfect for adding subtle variations in colour. I sprayed this in very thin coats, and I was happy after the third pass with the airbrush, although I'm not sure that the camera captured the effect fully (5 & 6).

Now it was time to reactivate the Chipping Medium. Yes, I had almost forgotten that I applied the Chipping medium after all that painting and highlighting! To be honest, I'm not sure if using the Chipping Medium at this scale is worth it. But then again, it is more difficult to achieve realistic paint chips using the sponge technique, as there are some very tight areas to reach on a model like this. This was partly my fault as I had glued all the pieces together already and also based the figure. It was to be used for gaming though and I just couldn't wait to test this guy in battle.

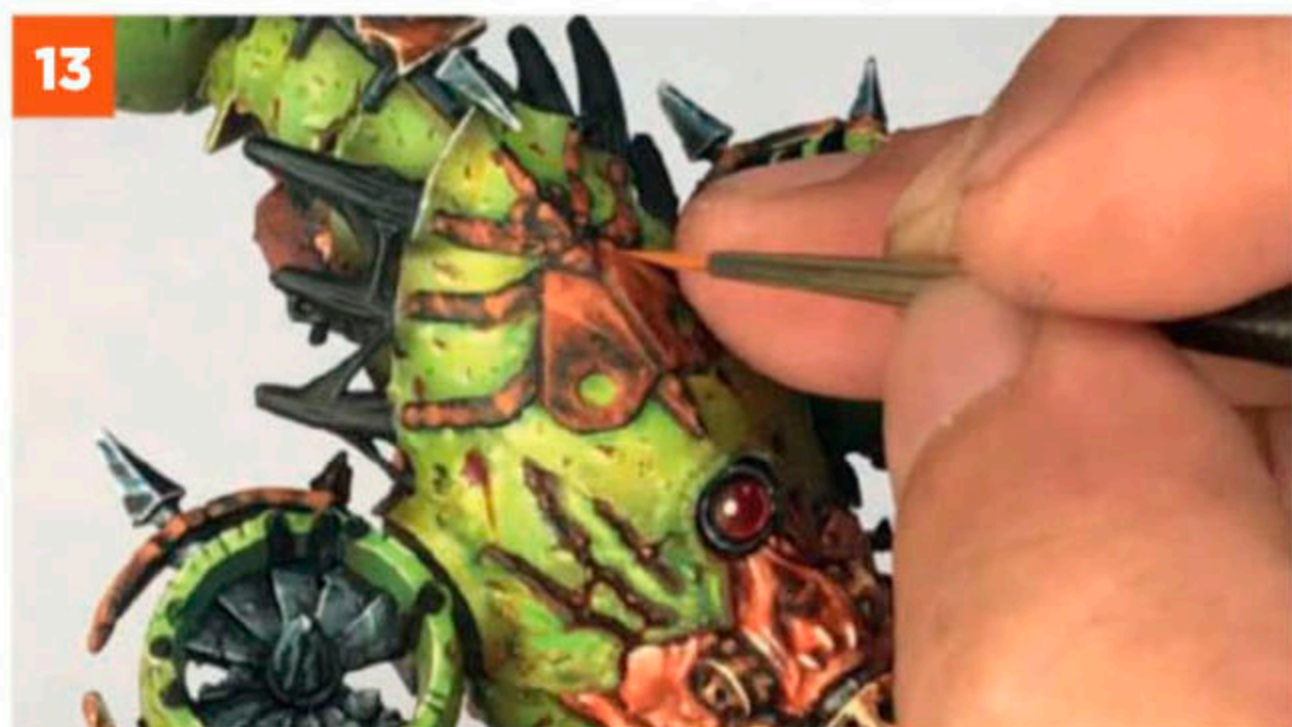
On reflection, I think the Chipping Medium was worth

it. It's easier to poke tight areas with a toothpick to chip away the paint, than try to replicate chipping effects with a sponge and tweezers. The Chipping Medium was reactivated by first wetting the surface with a brush and water. I then simply poked at the wet surface to chip off the green paints. This resulted in some pretty realistic and in-scale paint chips, revealing our red brown, rust-coloured undercoat (7).

I chose not to weather this figure as much as I normally do with Mecha or other sci-fi kits. I felt that too much weathering would distract from the beautiful details moulded onto the figure. I added a few dirt streaks and washes and finally painted some edge highlights with Model Color Ivory (70.918) (8).

Painting the Skin

I thought about airbrushing the skin for a smoother finish and for a smoother blending of colours. I feel as if I lack experience and confidence in painting by hand, thus ninety per cent of my miniature army figures are unfinished. That said, I have been painting watercolour portraits since I was twelve; I am now almost 42! So that is almost thirty years' experience of watercolour painting skin on paper; what's the issue, you say! Well, painting with watercolours is totally the opposite of painting with acrylics. The techniques



are reversed: with watercolours, you leave the highlights unpainted; the paper is the highlight. Painting miniatures using glazes comes the nearest to watercolour painting. Anyway, enough excuses: I decided to hand paint the skin.

I used Vallejo's various 'Nocturna' paint sets for the skin. These are four different sets specifically designed for painting fantasy flesh tones and clothing. I started with Chalice Red (74.017), a really dark red brown, and built up the colour gradually to a normal flesh color (9 & 10). I then added highlights, added some glazes with Game Ink Skin Wash (72.093), following that with the base skin color mixed with Glaze Medium (70.956). I applied Model Color Ivory for the extreme highlights on the skin. Once I had a fairly smooth blending between the different shades – the Glaze Medium is crucial in achieving this – I moved on to painting the other parts of the mini. Once finished, I actually revisited the skin, applying Game Ink Red (72.086) and Violet (72.087) washes to add some extra colour to the skin. I painted the inks in thin coats to build up the colors as smoothly as I could (11).

Painting the Iron Parts

The iron parts were painted in the NMM (Non-Metallic Metals) style. I wanted to challenge myself here, as I have

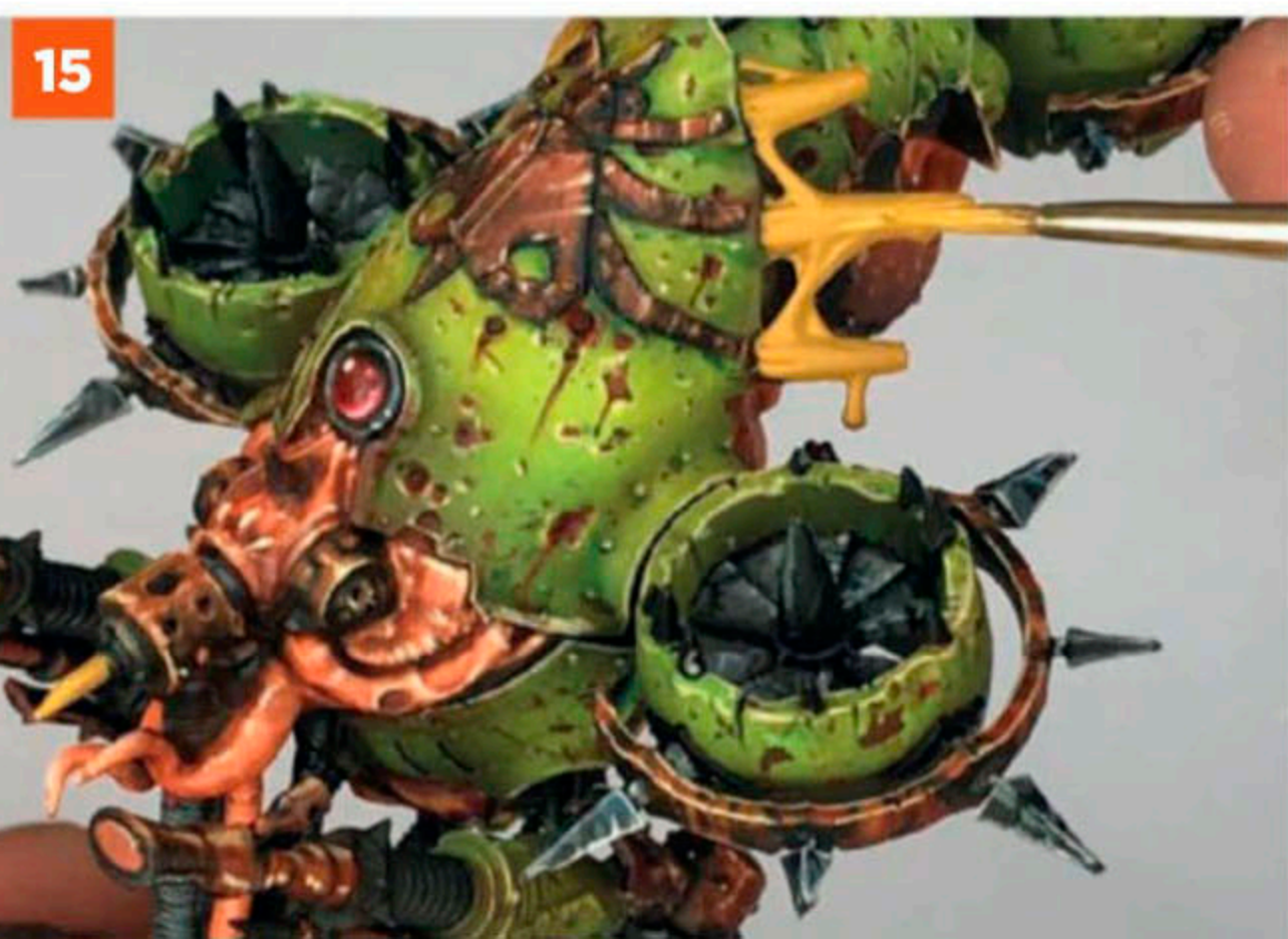
very little experience with NMM painting. I am used to just painting metallic paints over a gloss black undercoat, then splattering some dark washes to finish. The washes are actually not often necessary, as most Gunpla kits lack the detail necessary to benefit from nice dark washes.

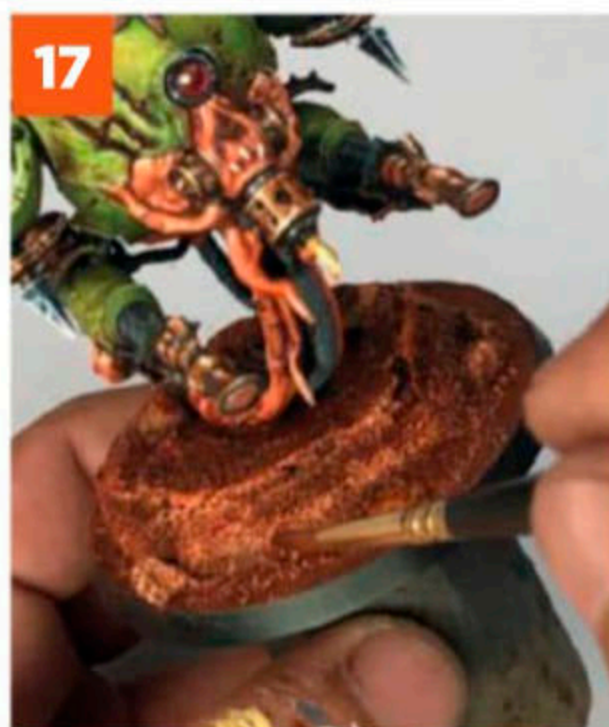
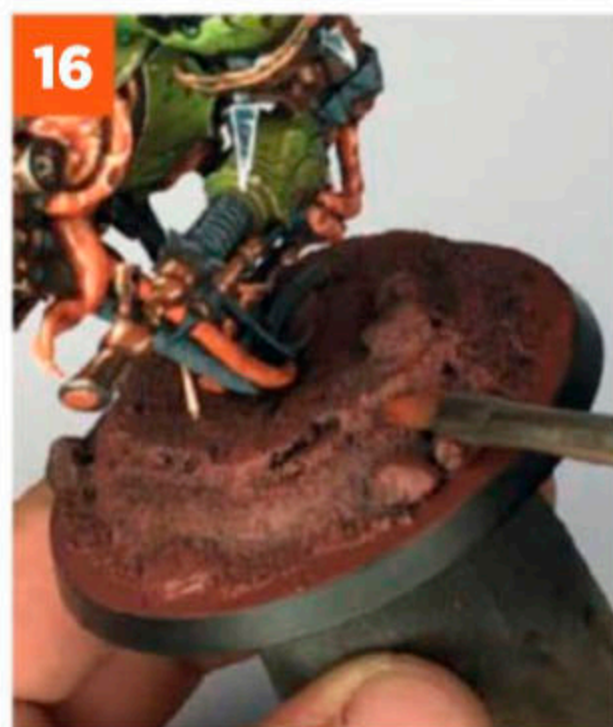
I began by painting German Grey (70.995) over the black primer. German Grey is too dark by itself, but it helped me block out the pieces that need highlighting. Once I had built some confidence in painting tackling the metallic parts, I added the lighter greys. In the main I used Model Color here gradually adding White Grey (70.993) for the highlights. A little bit of glazing with Game Ink Blue (72.088) added a bit of colour and interest to the otherwise grey iron (12). I added extreme highlights after glazing with Vallejo Mecha Pure White (69.001).

Painting the Bronze Parts

Taking a similar approach as I had in painting the skin and iron parts, I started with a dark red brown to block out the areas to be highlighted. I applied this in thin coats, gradually building up the colour. Once happy with the transition of the black primer to dark red brown, I moved to a lighter brown colour. I used Panzer Aces Light Rust (70.301) but used this sparingly to maintain the contrast in the bronze NMM (13).

I then added Model Color Beige (70.917) as the main highlight shade. I painted streaks and highlighted the edges (14 & 15). Once happy, I added some glazes using Game Ink Sepia (72.091) and Skin Wash. This softened the transitions a bit more. Finally, I painted extreme highlights with Model Color White (70.951).





Finishing

The base was finished mainly with dry brush work using various shades of red brown. I started by dry brushing red brown on the base and then added more flesh tones. I used flesh as the main highlight colour and toned down the contrast with liberal amounts of Game Ink Skin Wash. Vallejo's Nocturna Crimson (74.018) or Game Color Charred Brown (72.745) are really great choices to begin this effect, as I really like using dark red browns to build up my confidence and get the feel of dry brushing before committing to the actual base colours (16 & 17). The Game Ink Skin Wash is a really nice, warm colour that softens the transitions in a very pleasing way.

Once happy with the basic painting of the base, I pulled out some Vallejo Scenery Wild Tufts to spice it up a little. I chose some dry-looking tufts to complement the base better. I felt it was better to avoid the green tufts as the Bloat Drone's armour was already a bright green (18).

I then gave the whole figure a nice thin coat of Vallejo Polyurethane Gloss Varnish (28.650) over the whole figure. I airbrushed the varnish in two thin coats and let it dry for thirty minutes, before applying a couple of thin coats of Polyurethane Matt Varnish (28.651).

The following day, I applied some additional glazes

on different areas with Game Ink Red, Violet, Sepia and more Skin Wash. The washes added some more interest to the figure and a little more contrast to some of the armoured areas.

I also applied some minimal extreme highlights in certain areas after all the Game Ink washes had dried. And with that it was done! My first gaming miniature completely painted in roughly six years. I hope you like my it. ■



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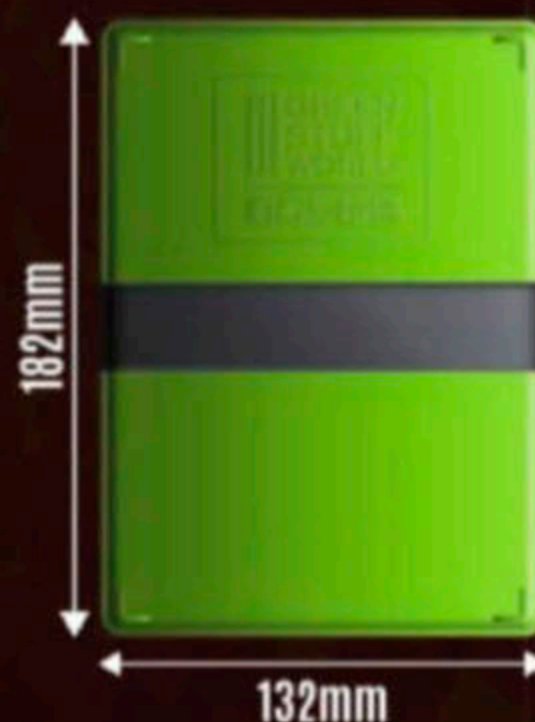
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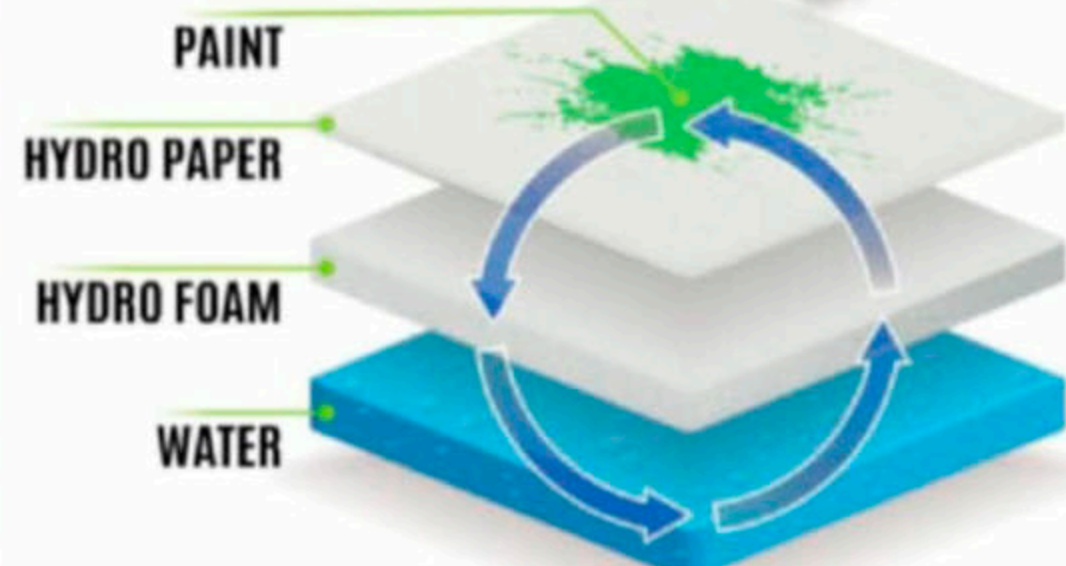
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Waiting for the Lunch



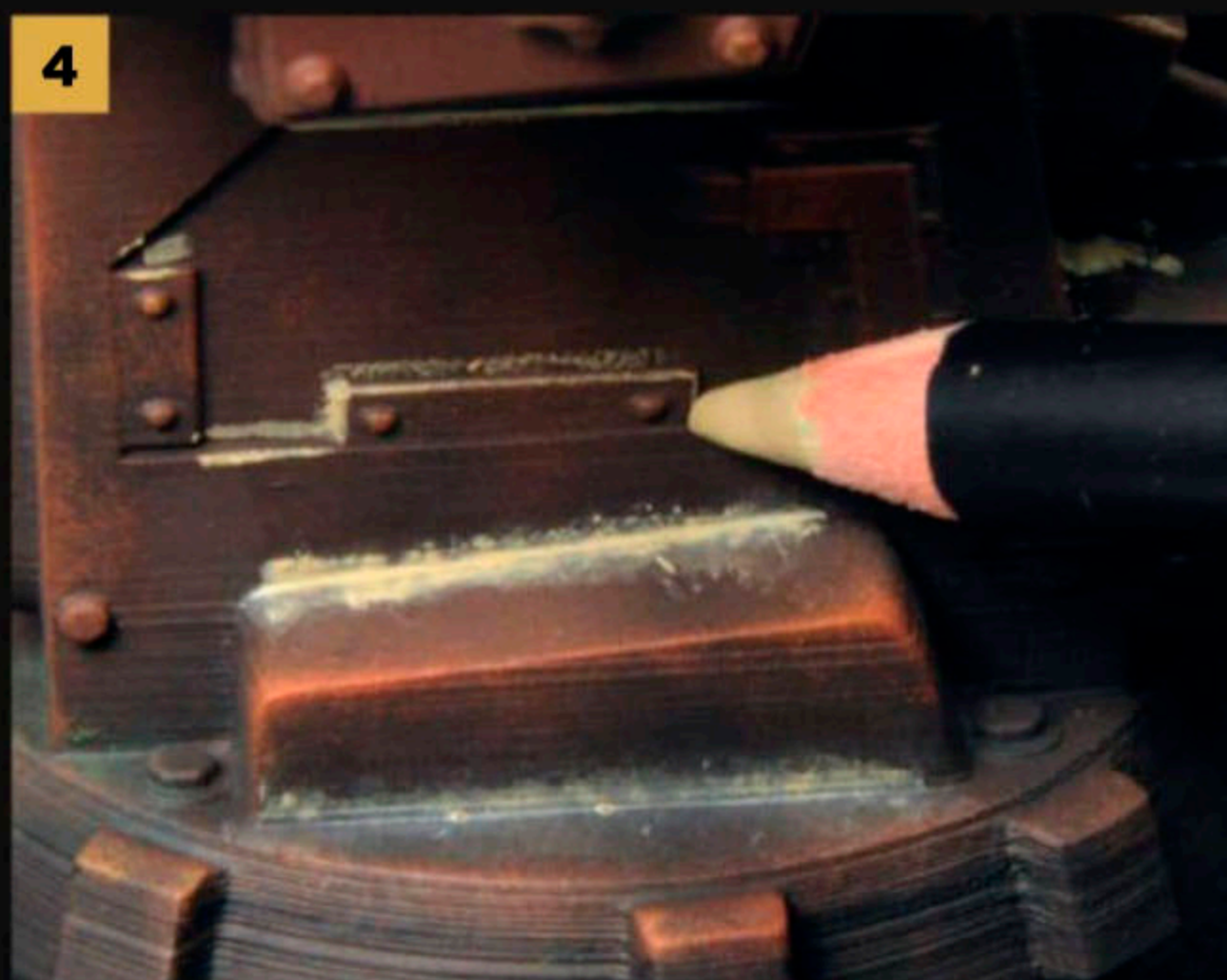
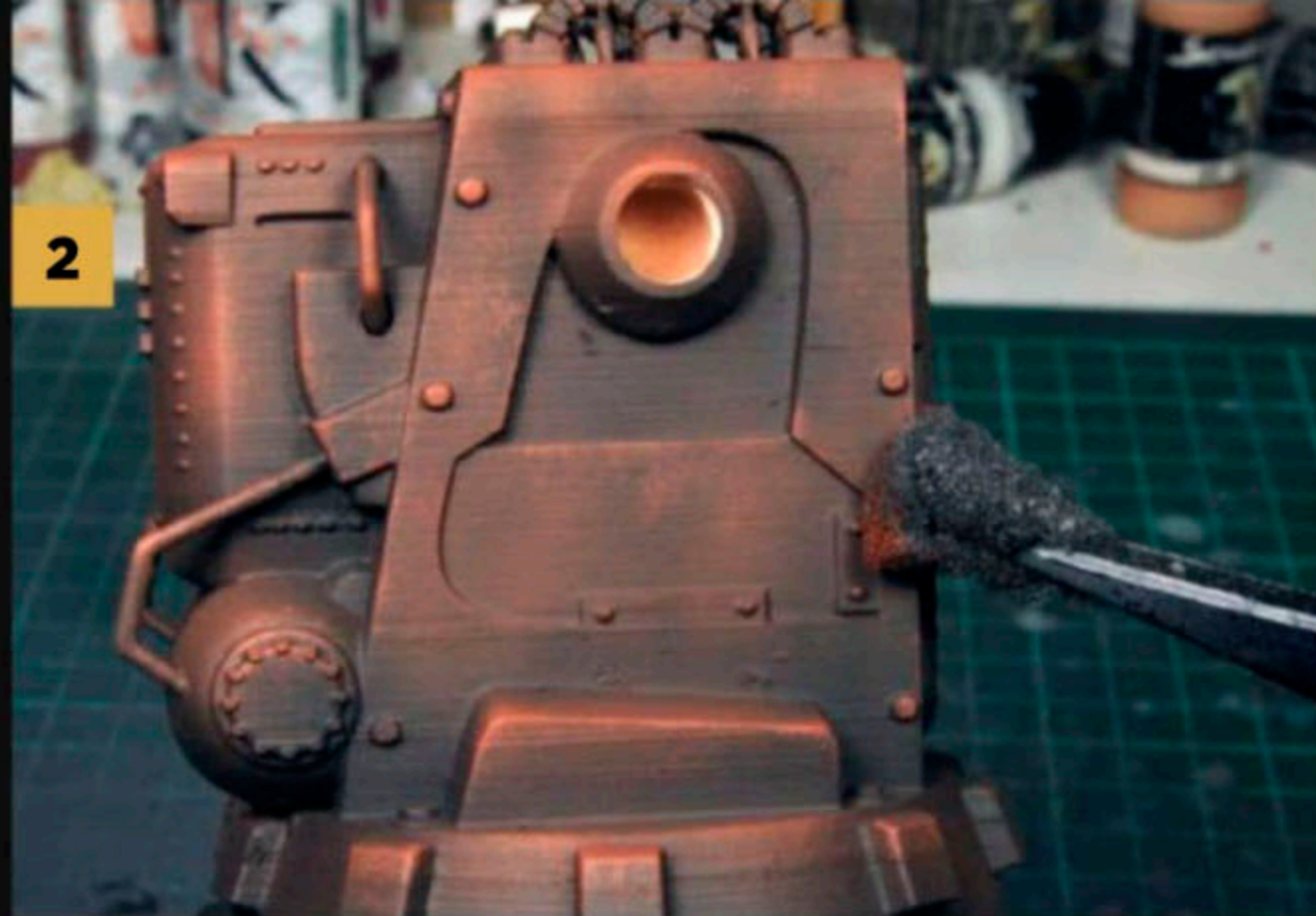
Roberto del Cima returns with a post-apocalyptic scene.

The post-apocalyptic genre has always fascinated me, whether that be in classic movies like *Mad Max* or Japanese anime. Recently, modellers and manufacturers alike have become more interested in exploring these post-apocalyptic fantasies in miniature. Companies like Alternity Miniatures have released figures, vehicles and accessories that draw on the rich imagery of a variety of post-apocalyptic scenarios. I have been interested in this genre for a while and you can see some more of my work in Guideline Publications' recent *After the Apocalypse* publication, but this time I wanted to try something a little different. I wanted to imagine a post-apocalyptic scene that was not all death and destruction, but actually captured an idyllic moment in this new world. In short, I wanted a vignette that hinted at a previous catastrophe, at suffering and wars long forgotten, and at the abandoned machinery and weapons that were responsible for the apocalypse but in which the focus was on the promise and potential of the future.

At this point I needed a focal point of the vignette that was as far removed from the concept of war and destruction as possible: children. I decided to place them in a context equally at odds with the usual ruined landscapes we associate with the post-apocalyptic genre and settled upon a beach. Here then is a place, one a war zone but

now somewhat restored to its former splendour, a place of tranquillity providing a space for the children to play and forget the horrors they have seen and experienced. The memory of the war is still indelible, however, and its presence strong. And these children still have to find food and survive by themselves ...





The Defence Turret

Alongside the children, the other focus of this vignette is the abandoned piece of weaponry. The defence turret is a large resin kit from German manufacturer MAiM (Modern Armies in Miniature) in their 'Front 46' series (ref. MAIM35428). I imagined it to be one of many coastal defence turrets placed on the beach and long since fallen into disuse. The kit doesn't require any great skill in assembly. It's a beautifully cast resin kit and the clean-up is minimal **(photo 1)**.

After a good coat of primer, I began painting it by airbrushing a variety of colours from AK Interactive's new 3rd Generation acrylic range. I like these paints

as they are highly pigmented and can be applied either by brush or airbrush. I

sprayed various rust colours in a random fashion to build up a convincing rusted finish.

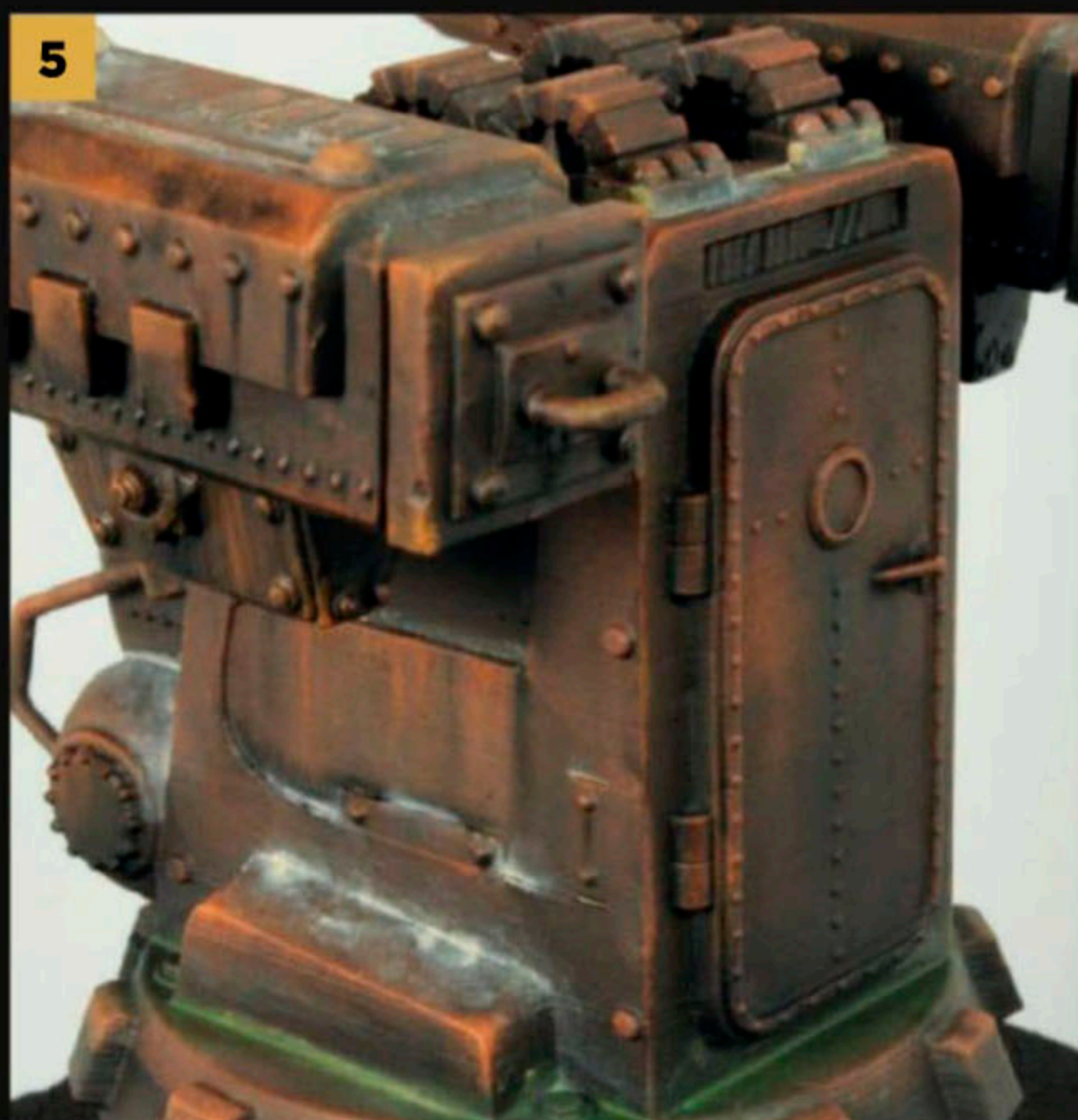
I added both further variety and texture to the

finish by sponging on lighter rust shades, concentrating on the edges and raised detail of the model.

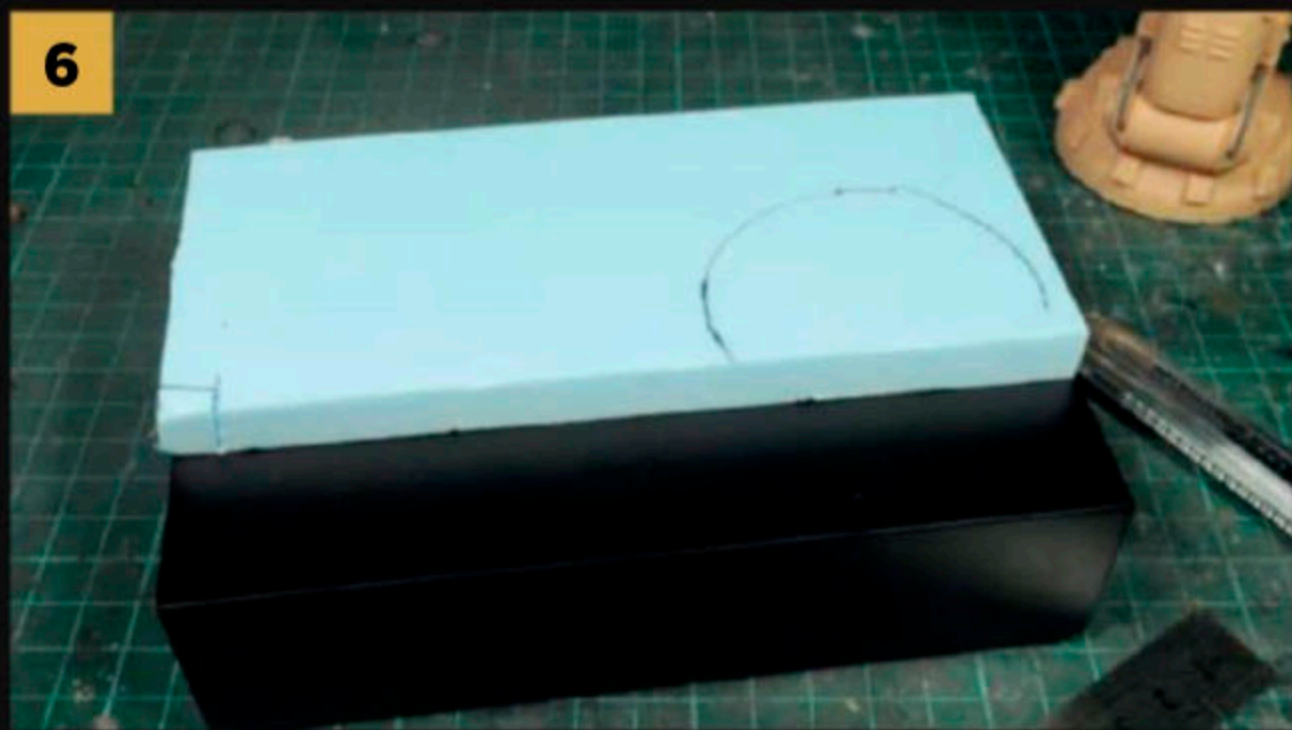
As I lightened the rust shades, I applied the sponging to increasingly smaller areas of the model **(2 & 3)**.

Weathering the turret was done almost entirely with AK Interactive's Weathering Pencils. These are basically water-soluble pencils that come in a variety of suitable colours, but any water-soluble pencil can be used to achieve similar affects. I used various shades of sand, dust and earth, building up layers of scuffs and streaks and blending the effects where appropriate with a brush moistened with

water **(4)**. If you make a mistake or aren't happy with the result, it's very easy to remove the pencil and start over. At the bottom of the turret, I used a couple of shades of green pencil to replicate seaweed and algae. The pencils can be used in a very similar fashion to oil paints: the pigment can be dragged down the model with a damp brush to simulate the appearance of rust and dirt streaks. It's a very simple and effective process! **(5)**



6



7



8



9



> Scenery

For the base, I started with a piece of blue insulation foam, cut and sculpted to form the sloping shore. I then cut out the area where the turret would sit (6). This type of foam is an exceptional material for diorama modelling, as it's very versatile and lends itself to countless uses. It is very easy to work with, it's light but strong, and doesn't react as violently as other sorts of polystyrene foam to solvent-based products; in short, you can't do without it as a modeller!

I used Milliput two-part epoxy putty to vary the level of the seabed and fill the open spaces. As a base for the children to sit on, I added a resin jetty also from MAiM (ref. MAIM35690). The sand was applied using AK Interactive's Terrains Beach Sand (AK8019). This is an acrylic-based paste that is simply spread across the base with a spatula for a very nice finish (7 & 8). The colour out of the tub was very good, but a little

monotonous so I decided to give it a little more depth. To do this, I simply airbrushed with brown and sand shades, darkening the appearance where the water would be deeper.

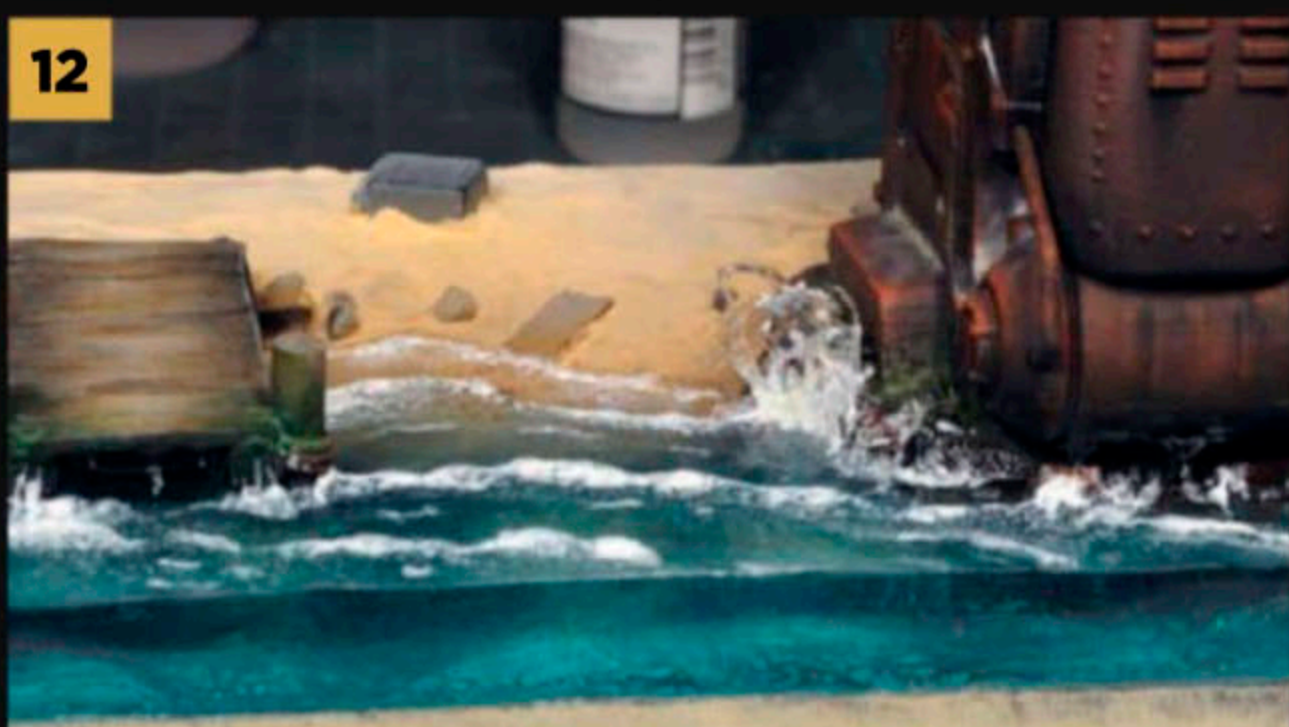
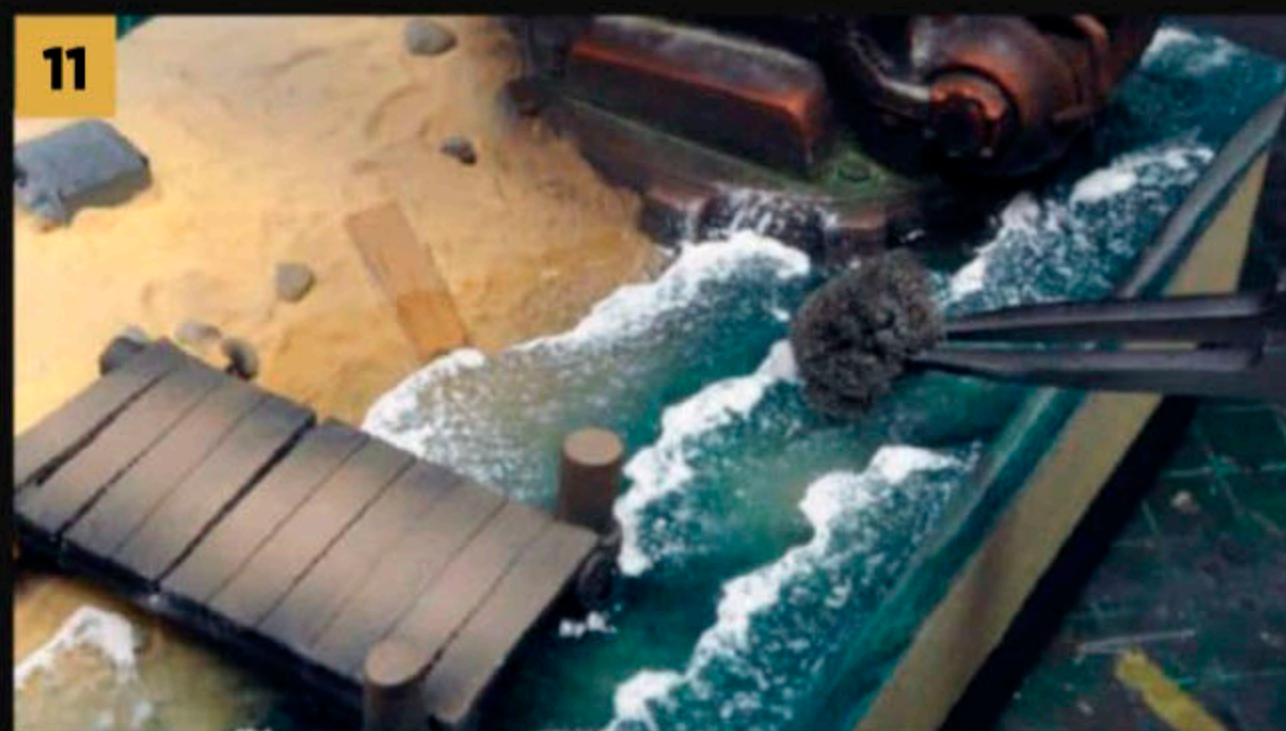
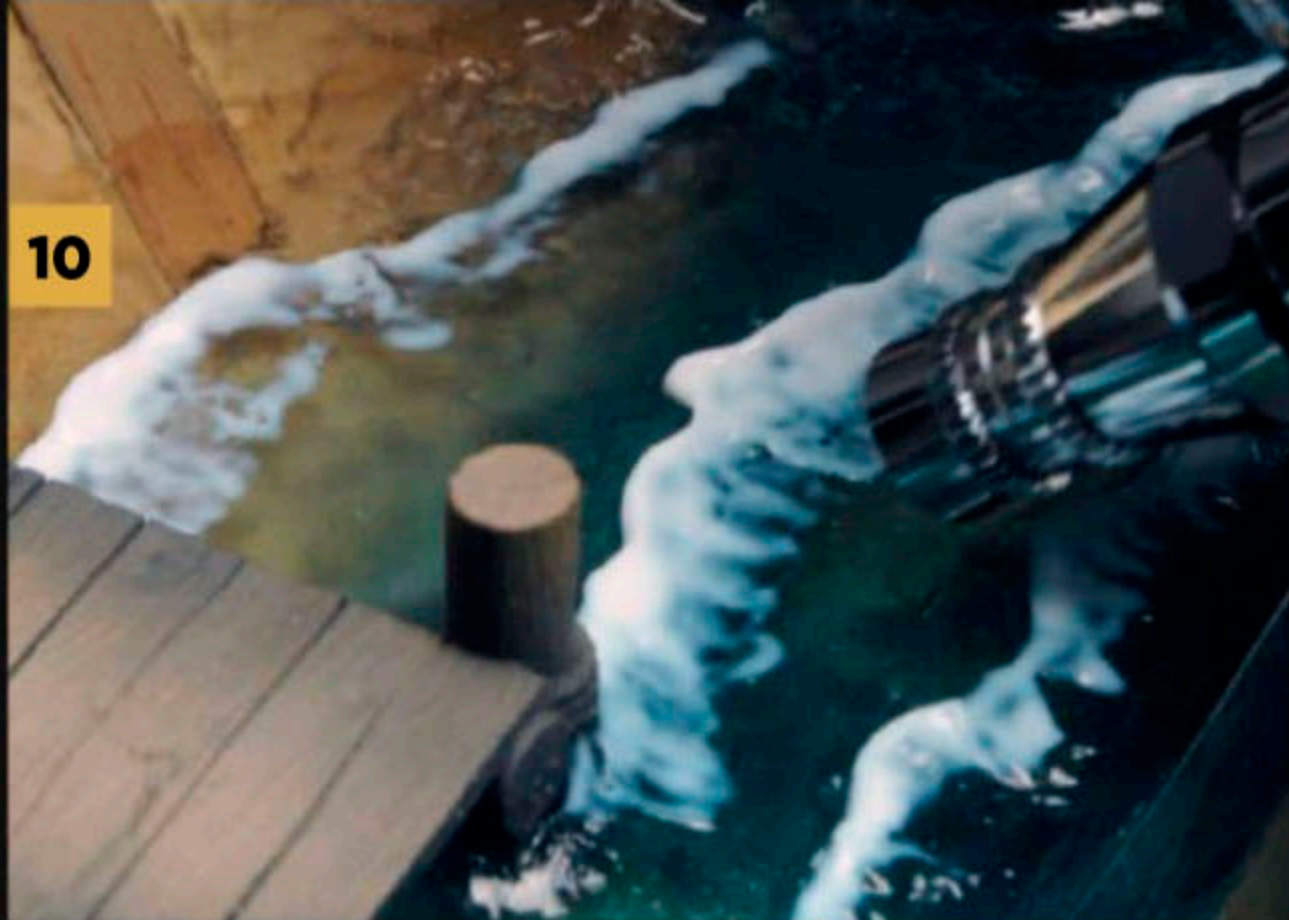
Water

Beaches are, of course, defined by the boundary between the water and the land and getting the appearance of the sea right was the key to the success of this vignette. The water would be created with a clear resin that would be tinted to give a convincing representation of the sea. To begin with, I created a formwork with a sheet of transparent acetate to contain the resin while it set, held in place with adhesive tape. To fill any gaps between the beach and the bottom of the formwork, I used some vinyl glue. In this way the formwork would be watertight and I would avoid any leakage that would ruin all the hard work to date.

For the resin I used a product from the Italian company Resin Pro. I have been using this for a long time and was confident in mixing and applying it. It's worth practicing this technique several times on an old model or test surface before committing a new technique like this to a project you have already invested many hours in. Two-part epoxy resins are excellent products that give consistent results, but they must be used with care and it's important to follow the instructions and mix the precise ratio of resin and hardener. The ambient temperature and humidity can also affect the final result, so it's important to pay attention to even the smallest details.

I added a little turquoise acrylic paint to the resin to give a deep sea colour to the water. I deliberately chose a colour that would complement the tones on the defence turret and produce a contrast between these two elements of the vignette. The turret, a symbol of war, now in decline, is juxtaposed against the beach and the water, with colours chosen to stress the tranquillity of the natural environment.

The resin was added in four or five stages, allowing each to dry before adding the next and decreasing the amount of paint added to each subsequent layer. I left at least 48



between each layer and once everything had completely hardened I removed the acetate formwork to a great sigh of relief and feeling of satisfaction (9).

I then moved onto the adding the waves, utilising a range of products from AK Interactive designed specifically for this purpose. The first product I used was the Transparent Water Gel (AK8002), which I spread onto the resin with a brush. I then proceeded to 'push' it with a light blow of air from the airbrush. This simulates the effect of the wind and direction of the waves towards the shore very effectively (10). The main thing to remember is not to overdo the air pressure. Once dry the Water Gel becomes transparent, and I then switched to replicating the foam atop the waves. For this I used Water Gel Effects (AK8007) and Water Foam (AK8036). I used the same

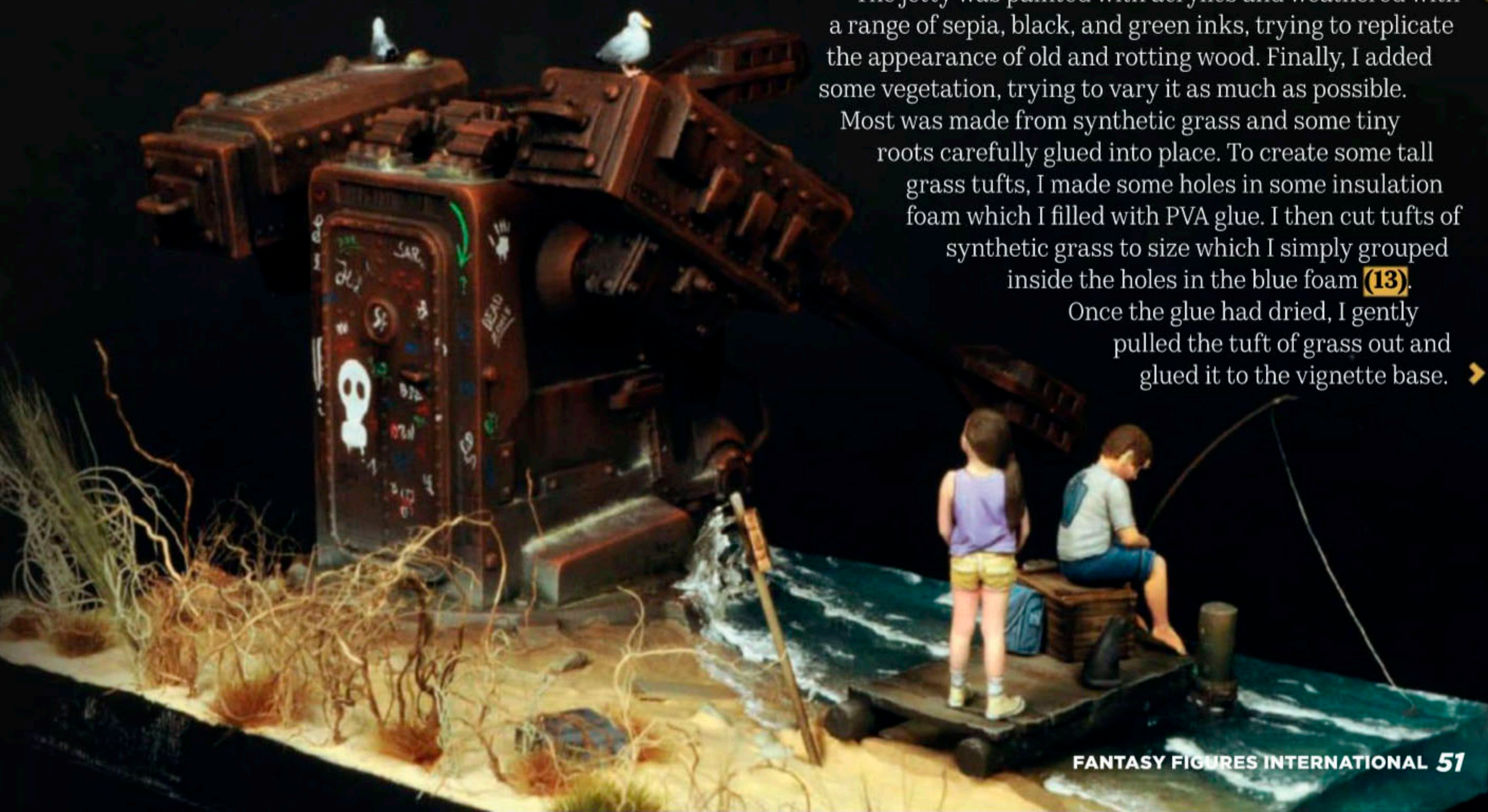
technique as with the waves but this time, in addition to the airbrush, I blended the product with a sponge slightly soaked in water (11).

I then simulated drip effects under the jetty and along the bottom of the defence turret with Green Stuff World's UV hardening resin. I formed the drops with a metal wire 'pulling' the resin in the appropriate direction, while at same time hitting it with UV light from Green Stuff World's UV torch. Finally, for the wave crashing against the defence turret, I used a transparent plastic cup, heated it with the flame from a cigarette lighter and quickly moulded it while still hot. This sounds easy, but it's one of the techniques you'll want to practice several times before committing to your model (12).

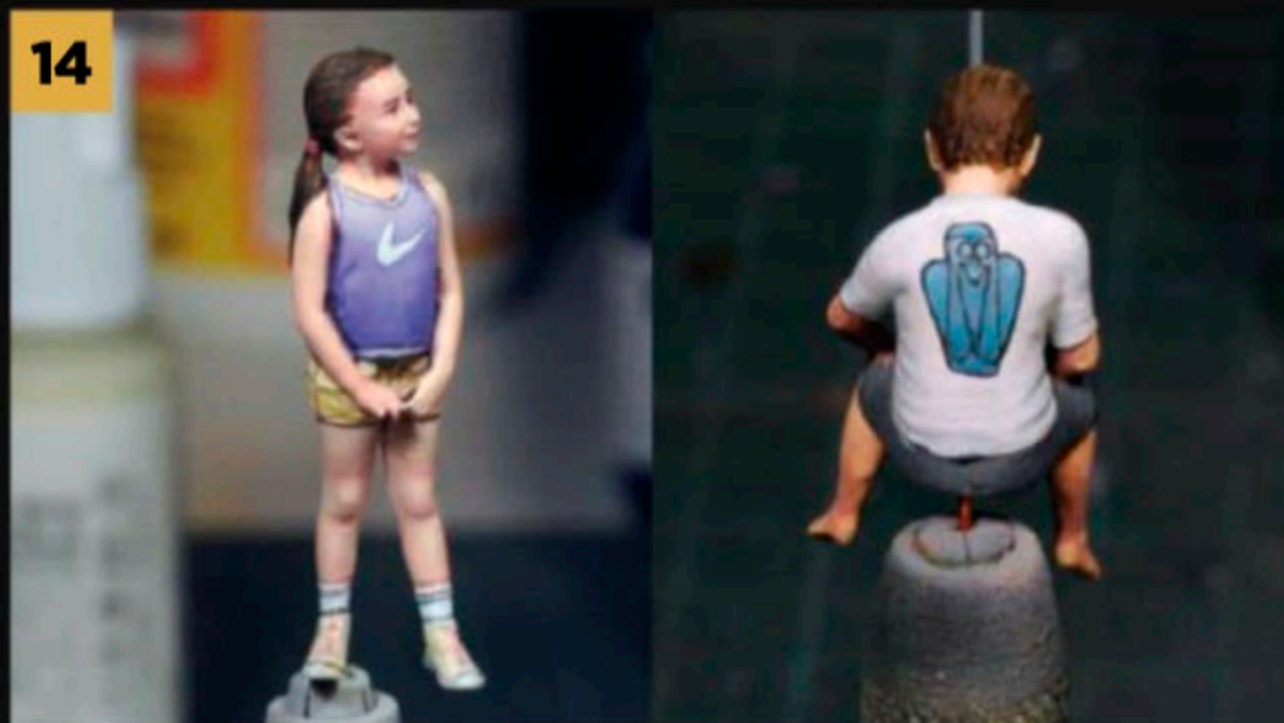
The jetty was painted with acrylics and weathered with a range of sepia, black, and green inks, trying to replicate the appearance of old and rotting wood. Finally, I added some vegetation, trying to vary it as much as possible.

Most was made from synthetic grass and some tiny roots carefully glued into place. To create some tall grass tufts, I made some holes in some insulation foam which I filled with PVA glue. I then cut tufts of synthetic grass to size which I simply grouped inside the holes in the blue foam (13).

Once the glue had dried, I gently pulled the tuft of grass out and glued it to the vignette base. ➤



14



15



► Figures

The two children were painted entirely with acrylics. Again, the figures were both from MAiM: Little Boy Fishing (ref. 35688) and Little Girl (ref. 35670). At 1/35 scale, they are very small, so they require extra care and attention when painting. To make them a little more interesting I decided to customise their t-shirts a little. The girl has the logo of a well-known clothing brand, while for the boy I wanted to pay a small tribute to one of my favourite musicians, painting the logo from the album 'Équinoxe' by Jean-Michel Jarre (14). All the accessories, such as the wooden box, sign, and the bag, and the animals - the cat and the seagulls - were all painted with acrylics (15).

Final Thoughts

Although the final scene is reasonably compact, this was an involved project that took a long time to complete. It was challenging not only in the composition of the various

elements, but in the successful execution of the beach scene and the water in particular. In a long project like this, I find the end result is never the same as the image originally envisioned. I wanted, above all else, to convey a simple message in this vignette and, to me at least, that message is still clear. The reader can, however, make their own mind up about that! ■



This Gallic Chieftain is an example of Jay's more recent historical work.

This beautifully painted Viking bust shows the feeling Jay imparts into his work.

A twelfth-century Spanish knight.

AT THE BENCH JAY MARTIN

At the Bench Jay Martin



Robert Lane gains an insight into figure painting from one of the UK's top artists.

In the world of figure painting Jay Martin needs little introduction from me. Not only is he an accomplished and award-winning figure painter, but he is also the publisher and editor of the *Figurementors* house of online publishing. His *Figurementors Historical* and *Figurementors Fantasy* online magazines are known for their instructive articles, star name interviews and high-quality production. I have been looking forward to talking to Jay because, as you will see, he has some insightful thoughts about the current state of

figure painting.

To get the ball rolling I was interested to find out what got Jay into figure painting and what sustains him in this artform.

"Well, I guess the quick answer would be Games Workshop. A friend of mine was and still is a big Warhammer 40K fan and he gave me a box of Chaos Space Marines. I remember him showing me how to use the dry brush technique and how to do washes and edge highlighting. There was a period of starting and stopping. I would get drawn in by all

the new releases and would collect an army. I soon realised that as a slow painter I would never paint and own a full army and that was when I decided I would focus more on painting miniatures I liked.

Now the more complex and long-winded answer. I picked up a copy of the *Games Forces* magazine and inside I saw for the first time the work of Alfonso Giraldes aka BANSHEE. It was the Ogrum Ironheart figure that he had sculpted and painted for Pizarro Miniatures. That was when I became hooked! There were still years and years between that moment and when I started taking my painting more seriously.

I soon found I got more enjoyment from developing my painting skills and creating actual projects than I ever did painting tabletop miniatures for my army. I attended my first major show in 2015. I remember walking into the Leas Cliff Hall in Folkestone for the Euromilitaire Show and being totally blown away by the sheer quality and

Elan13's 75mm Oliver Cromwell figure, sculpted by Mike Blank.

'The Settler' shows how important groundwork can be in presenting a single figure.

Jay's take on Journeyman Miniatures' 'Roadgirl' bust.

► quantity. It was the first time I met in person all the major names in our hobby and the amazing people I had become friends with online. Since then, I have attended and won awards at many shows around Europe. Hopefully after the current situation has been resolved we can all meet up at one of our favourite figure shows again.

My hobby then became my job with the creation of figurementors.com and that slowly developed into quite a beast to manage. As you are aware, we have two digital magazines that come out each month, one which focuses on Fantasy and the other on the historical side of things.

There are two main drivers behind my involvement in the artform. First, I love the whole thing. The community, the solitude of painting, the pleasure from improving and finishing projects. Second, it is now my full-time job and I have a family to support. There

are days where I really struggle with the workload and the small profits hardly seem worth all the effort. But I am in a happier place now working for myself and this also means I get to spend a lot of quality time with my family."

The way in which people engage with the figure painting community has changed a great deal over the last five years. Increasingly that engagement is virtual rather than face-to-face. In his position as a successful online magazine publisher, I asked Jay whether he thought his medium offers something different from printed publications and if the two can co-exist together.

"Absolutely. There are many modellers and painters who enjoy having their collections stored in a digital format. There's no need for

lugging massive, heavy collections around with yourself and everything is always just a click of a button away. Then on the other hand, there are many who really enjoy the tactile relationship they share with books and magazines. Myself, I am kind of a mix of the two. There are certain books I would always prefer to have in hard copy, then there are others and magazines too that are useful having on my device.

In my opinion there are two great benefits of digital over printed copies. I am not getting any younger and the ability to zoom in on my iPad to see the detail is great. Second, there are many within the community living in countries where obtaining hard copy magazines is difficult due to shipping costs and the risk of something being damaged in the post. Our digital magazine by its very nature is available to everyone, regardless of where they live."

As the editor of two figure painting publications, it is vital for Jay to keep abreast of current movement and trends. I wondered whether during his time as an editor: could he pick out changes in styles or methods of figure painting over that period?

"Well to be honest I have been a painter for longer than an editor. The level of artistic endeavour has risen sharply even in the last five years. In the 80s (particularly with Fantasy) we had the retro age of painting with lots of bright colours. The 90s and 2000s saw the Spanish school of painters dictate an upward trend in quality. I remember Golden Demon competitions where the Spanish painters totally dominated with their use of zenithal lighting, wet blending and immaculate detailing.

More recently I have seen historical subjects being painted in more daring ways. Russian painter Kiril Kanaev has become known for his hyper detailing work for some time but when he started pushing what was possible with lighting and Non-Metallic Metal (NMM), it seemed to kickstart a new movement. Many painters are now using NMM with their historical projects and using light and shadow to far greater lengths, take the work of Alex Holmen and Magnus Fagerberg for example.

There has also been a push from

'Buddy', a 75mm figure by Mindwork Games.

Pizarro's classic 54mm 'Ogrum Ironheart'.



painters such as Roman Lappat, Josua Lai, Arnau Lazaro and several others to make the painting of figures more of an artform than ever before. These painters go beyond just colouring or painting by numbers to create a scene that has a provocative or thought-provoking narrative. Of course, we cannot forget the tour de force that is Alfonso Giraldes. His #fcuksmoothness movement has given many painters the confidence to step out of their comfort zones and seek improvements in their work. In addition, painters such as Mike Blank, Marijn van Gils and Julio Cabos have also begun to make more noise recently, sharing their secrets and techniques in newly published books.

For a long time, the use of dry-brushing, washes and edge highlights were the main methods for many painters. These techniques have their

place in our hobby/artform but it seems more and more that these are being used as beginner techniques to help the next generation reach a certain level of competence. There is much more of a focus and awareness of the importance of volume, light, texture and form than ever before.

Colour theory pretty much goes hand-in-hand with any project that has been beautifully painted and there is now a developing appreciation and understanding of how the Grand Masters achieved their results. We hear far more about verdaccio, underpainting and sketching than ever before."

Following on from his previous answer, I was interested to see if having access to the thoughts and images of many of Europe's best figure painters has influenced his own work.

"I guess with the Internet, forums, sites such as Putty & Paint and so on means we have more connection with painters from around the world than ever before. I have found that as I proof and edit so many articles every month that I have become a little 'disinterested', almost as if I am becoming desensitised to the content all around me.

I am a firm believer that if you are serious at improving as a painter then you really should immerse yourself in every aspect. I read a lot and own a lot of books by the greats such as Shep Payne, Bill Horan and Bill Ottinger, to name but a few. Nevertheless, I find myself being inspired more by the latest crop of talent coming through because their techniques, methods and materials are more relevant to me. I would definitely say that I have absorbed different ideas and techniques from many great painters. I guess with time I have slowly started to develop my own style, but I have definitely been influenced and inspired by many painters.

Almost every painter, regardless of their skill level has something to offer other painters. I have attended some workshops and they have also helped. One observation here though. Never attend a workshop thinking that afterwards your knowledge and understanding will be far superior. For instance, a few years back I took a weekend course with Alfonso Giraldes and I distinctly remember painting about a year later when something Alfonso taught me finally clicked. I understood theoretically what he was telling me at the workshop, but it wasn't until it was put into practice and I had to solve problems that it all came together."

Jay paints a wide range of figures, with varied subjects. I asked him what influences his choices when picking what to paint next.

"I used to only paint Fantasy figures up until a couple of years ago. I have always read Sci-Fi and Fantasy books, read comics and admired Fantasy artwork by the greats such as Patrick Jones, Frank Frazetta and Boris



Jay's
1/24-scale
'Plains Orc'.



Another
medieval
historical
bust.



'Mouse
Master'.

► Vallejo to name just a few. So, I guess it only made sense when I started painting figures that I would be drawn to the fantasy realm over the historical genre.

Yet, as much as seeing beautifully painted new releases every day can be inspiring, it can also be a little disheartening. A new release would come out, one of the biggest names in the community would do the boxart, another would do the alternative boxart and even more still would have received and painted copies in a method of marketing and advertising the figure. I have bought so many figures based on the boxart but then they're added to the grey mountain as I know there is nothing, I can do different or better than what had already been achieved.

It was at this point that I picked up a Celtic warrior from Pegaso Models. I do not have extensive knowledge of historical projects and thought a Celt was probably quite similar to a Fantasy barbarian. I did have some interest in the Celts as I am a

Cornishman and soon found my interest in Celts, Vikings, Saxons and Normans escalating with each figure I painted. It was actually my move to painting historical figures that motivated me to start a historical figure painting magazine, *The Illustrated Historical Artist*. The historical genre hadn't really had a dedicated magazine for some time and it felt good to create something that would fill that gap. It was not long before I was also being asked for a Fantasy version of the magazine. There have been changes over the past year to eighteen months, including a change to the magazine title and the website has been updated too.

I was like a magpie back in the day, if I could afford a new release most cases I would make the purchase. Nowadays, my budget is less and of

course now I need to consider many other things when making a purchase in light of Brexit, in particularly from overseas. Now when I decide on buying a figure or not, I pay more attention to what I think can do with the figure, rather than being swayed by a beautifully painted boxart. I have more recently been working on my use of lighting and contrast and I



One of Jay's favourite Fantasy pieces: 'the Mushroom Shaman'.

always enjoy working with textures. So, if there is a kit that speaks to me and that I feel I have an idea in mind for it, then there is a chance I will go for it. I particularly like the releases from Aradia Miniatures, Mindwork Games and Journeyman Miniatures."

When you look at Jay's work it is clear how the figure is placed in a scene is important. His bases are far more than an anchor for his figures but give them a sense of place. I was interested to find out how important setting a scene is in his work.

"One of my other pastimes or interests, is the great outdoors. I have a first-class BSc (Hons) in Ecology and I also love gardening. I am inspired a lot by my surroundings, the colours, lights, textures and smells. I really enjoy spending time with the family in the woods and taking photographs of trees, plants and wildlife. I try to replicate what I see in nature in the bases of my figures. The base I believe is very important to help bring a figure to life. It adds a setting and helps to tell your chosen narrative. I really admire the work of Josua Lai for this reason alone and Marijn van Gils is another great who placed much emphasis on his groundwork.

It was the Mushroom Shaman from Mindwork Games that really started me along this path. That figure is now at the Museum of Miniatures (MuMi) and I never really was able to take



A medieval foot soldier armed with sword and buckler.

high-resolution images of the figure. If it's not on these pages that will be the reason why as I still consider it one of my best projects. There is still much to learn, and I am yet to achieve anything remotely reasonable with the dreaded water effects!"

As usual, I finished my conversation by asking Jay what the best piece of advice he has been given about figure painting and what advice would he give today to an aspiring painter.

"I got told a lot of times that the best thing was to just enjoy the hobby. As far as I can agree with that sentiment often times, it is not enough. Different people paint for



This Northumbrian warrior speaks to Jay's interest in the early Middle Ages and historical figures in general.

different reasons, whether it is for enjoyment, to help with mental health, to paint for their collection or army as gamers and those who paint for competition and display.

I think my advice would change depending on the reason behind your painting. For sure if I was gaming and collecting an army (such as Warhammer) then I would advise that fun was paramount and to find techniques that were quick and effective would be just as important.

If the painter was aiming to become a better painter and wanted to enter competitions and such then the biggest advice would be to immerse yourself in all elements of the artform and to always practice. Francesco Farabi once told me not to just paint a figure but to create a project and I think that is awesome advice."

I found it very refreshing to hear how positive Jay is about figure painting. When I took the step to make figure sculpting and running my own brand a fulltime job, I was concerned that I might find that what to most is a hobby would become a chore. It is clear that Jay has been able to maintain his enthusiasm and this is reflected in the quality of his publications and his figure painting. You can see more of Jay's work at www.puttyandpaint.com/Redrum and search for Figurementors online publications on Facebook or at www.figurementors.com. ■

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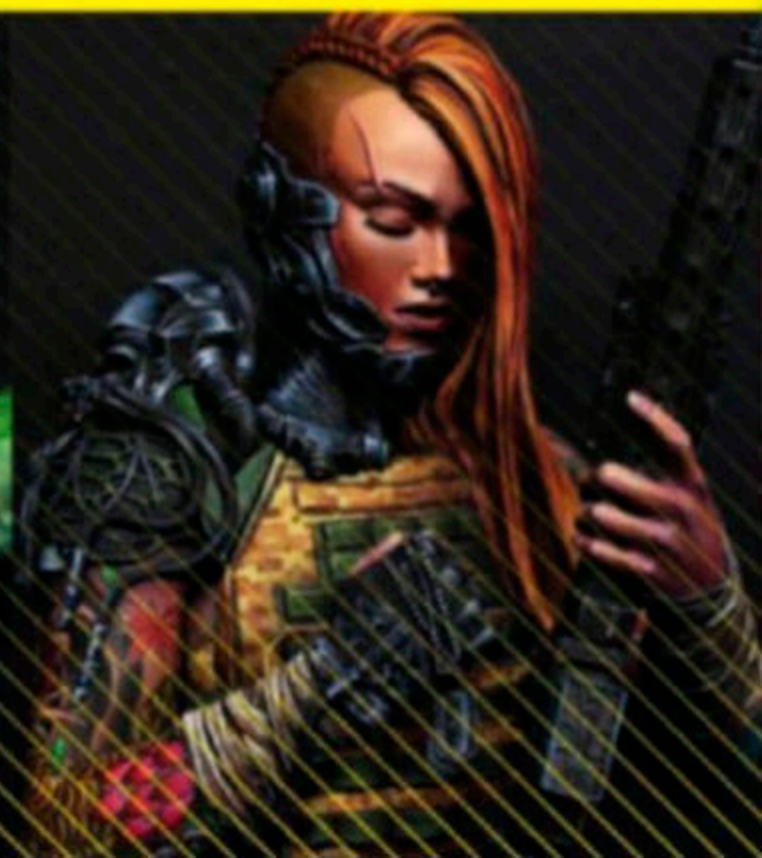
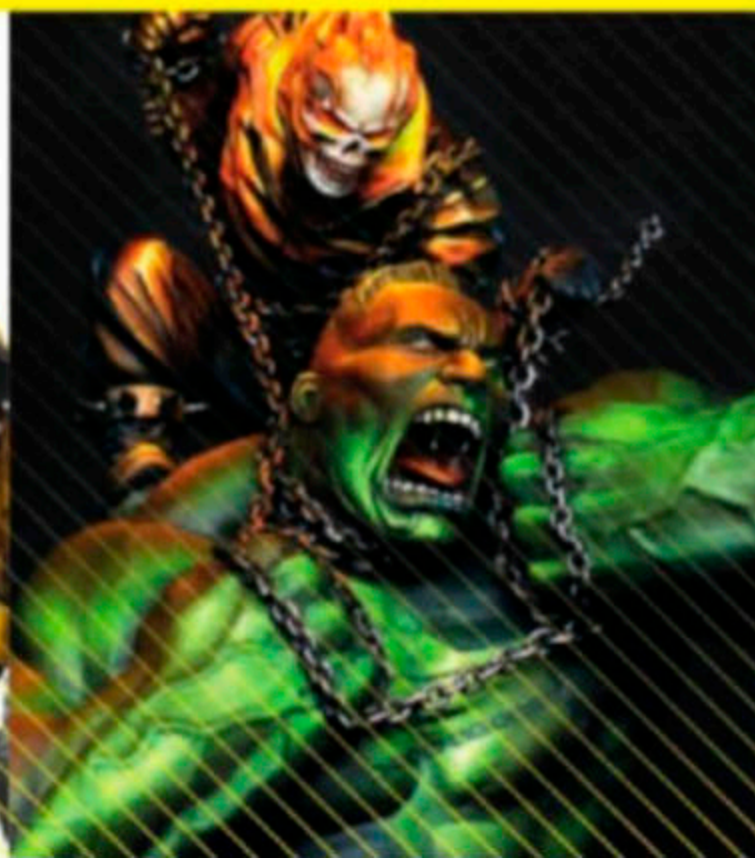
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Painting Haakon Icethorn



Tim Marsh muses on painting a large-scale bust.

But First for Something Completely Different

I wish I took detailed notes of my painting processes. I've seen beautifully crafted note books containing precise mixes with colours and exact ratios, even artfully placed paint splodges on the paper showing that particular mix. I wish when I sat down to paint that I had a plan, or at least an organised thought process that flowed naturally from a to b to c. I wish I was organised, but I'm not. If I was any of these things then this tutorial would have been much easier to write.

My painting desk looks like someone has taken a handful of paints from different companies, thrown in some hobby tools, scalpel blades and scattered around some horribly uncared for brushes. It's as if all of them were

chucked in a box and then unceremoniously dumped on my workstation. My painting itself is also chaotic. It's hard to explain it but I've never really cared much for recipes. I mix colours on a whim, throwing in several different hues and tones from numerous different brands. I fail more time than I succeed. Sometimes I use a wet palette and sometimes I use the top of the lid (which is now a beautiful riot of colour and an art piece in its own right). And I jump around the model from place to place in order to keep my interest. As I've said, normally when I paint, I don't have a plan or process, so by that rational, if you don't have one that must be fine as well?

Haakon Icethorn

I don't normally paint Sci-Fi or Warhammer 40K subjects as I'm more into fantasy. I have nothing against it and I





▶ like the fluff, but the minis just don't really appeal to me. Considering it's meant to be Grimdark, I find them all a little too clean and characterless. That was before I came across this wonderful Space Wolf bust from Ivan Mata on Instagram ([ivan_mata_sculpture](#)). I instantly knew I had to paint it. He has so much going on: it's gritty and dark, and the subject himself looks like the veteran of a thousand campaigns. Just one look and I instantly had a picture in my mind of how he would look painted up.

I like to push myself on every project, trying to focus on things I've not really attempted before. This sculpt, as well as having character, also allowed me to include freehand damage and weathering, a green-based gold non-metallic metal and OSL (Object Source Lighting). I'm not going to explain every step of painting this bust, but will instead concentrate on those three aspects which, for me at least is where the challenge and interest lay. The last thing I do before starting to paint is to gather a ton of reference photos from the Internet. I collect pictures of anything that appears on my miniature: leather, fur, molten iron, glowing effects, weathered metal, greying hipsters – I have a very strange search history – and anything else that I think will help me. I cannot stress this enough; good reference is king and one of the most important parts of any project. I have a folder with my visual mood board on my phone next to me when I paint and I have it open the entire time.

The Grey Armour

This is an example of what I mean when I say I throw a bunch of different paints into the mix. I began by priming the bust black, then hit it with white from overhead in a 'zenithal' fashion, identifying the parts that would naturally be highlighted by an imaginary overhead light source.

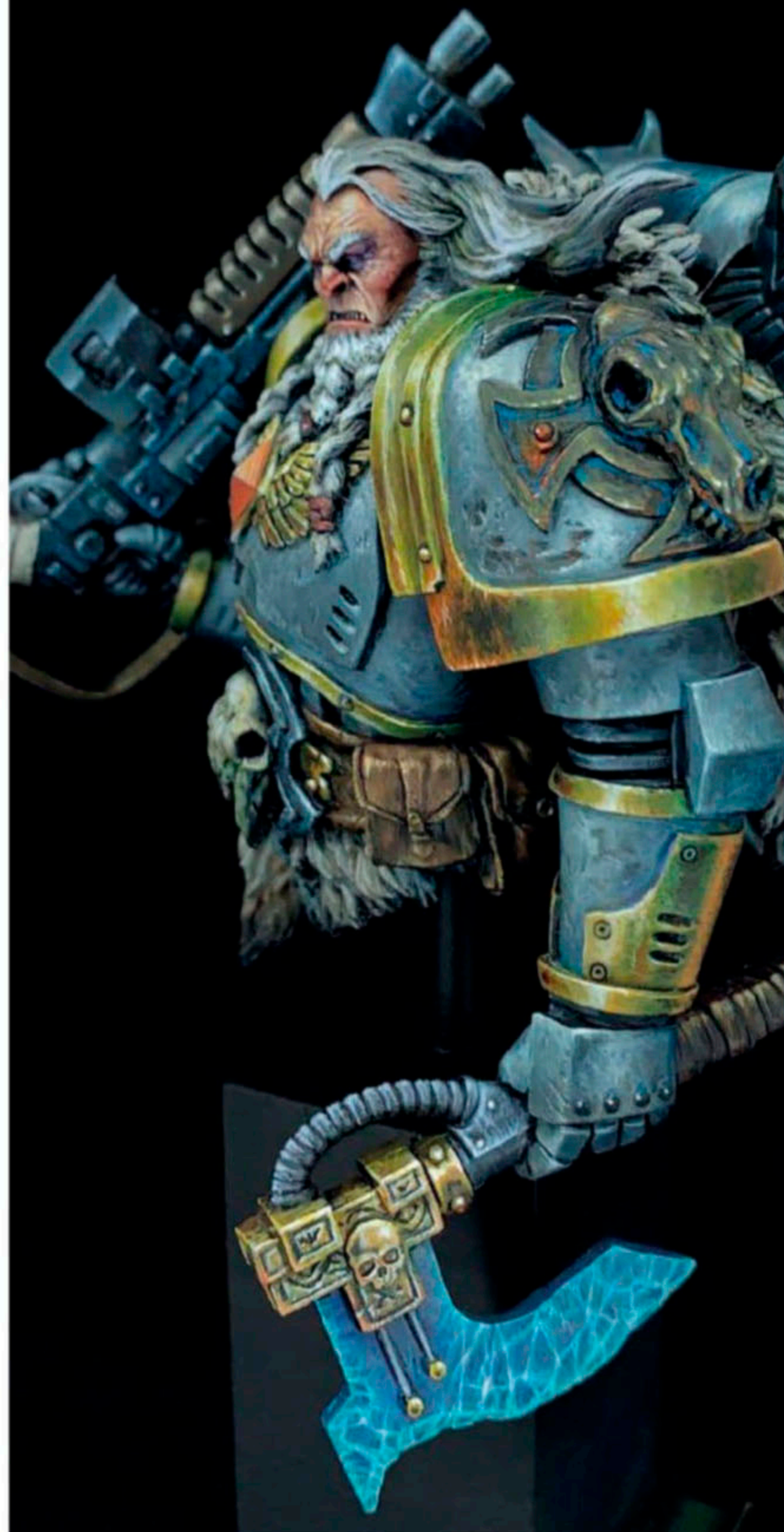
I think for the blue I used one of my all-time favourite colours, Scale75 Caspian Blue (SC07), Culture Hustle Black 2 (it's super matt and great for photos), Vallejo Light Blue Grey (70.990), Grey Blue (70.943), Turquoise (70.966), Cold White (70.919) and Inktensity Violet. I used Vallejo Smoke (70.939) as a glaze.

First, I used a little Caspian Blue and Grey Blue desaturated with a little White and a tiny bit of black to bring the tone down. This was used over the black/white zenithal primed mini as a base layer. I'm not that interested in getting a smooth coat here in fact patches and splotchy areas help me as they add texture and noise that I can later pick out and incorporate into the battle damage. It's very difficult to create truly 'random' marks so I am constantly looking for these imperfections to help me create text **(photo 1)**.

I added a little more black and a touch of violet ink to the base tone (to add depth and colour to the black) and looked to identify and darken my shadows, roughing them out and trying to find the shapes. I find doing this early on helps me quickly visualise the forms and find my lighting situation. A convincing lighting situation is one of the most important parts of dynamic miniature painting. On the terminus between my shadows and the midtone, I crisscrossed between the still wet colours in order to create a blend. It's not a smooth blend and at this stage I was still looking for any cool patterns or textures that may appear **(2)**.



Next, I repeated the process, this time adding the Light Blue Grey to the midtone and applying it to the areas that would naturally catch the light. I started to pick out some of the patterns now, painting over others. The more interesting ones I darkened in the middle and highlighted the edges that would be facing the light. At this point I already had a pretty decent-looking grey armour. I took the Foundation White and applied a relatively heavy coat onto the areas where I wanted the brightest highlight. It's important to take note of the shape of the object being highlighted: a round highlight on a curved surface and a



SCI-FI PAINTING HAAKON ICEHORN

line on a flat one. While the paint is still wet, I blended the white out with a mix of the base tone with a touch of Light Blue Grey.

I hit the grey armour with a glaze of very thin Grey Blue to add some saturation to the tones and then picked out the details with a mix of the Light Blue Grey and Cold White. I applied a focused glaze of Smoke over the battle-damaged areas to bring in a further bit of colour variation and finally I went around adding tiny dots of pure white to areas where I thought it would look cool! I was really selective at this point as I didn't want to swamp the model with white dots. I placed them where I want to draw the viewer's attention, for example, around the chest and on the top of the pauldrons.

The Gold

I've painted gold NMM (Non-Metallic Metals) on a few minis now and I've always relied on the amazing combination of colours that the fantastic Tommie Soule snowed me. I can't give the recipe for it as not mine to share and it forms part of his workshops, but if you do get the chance

3



to attend one of these, snap it up, as it will change your life! Tommie's gold is a really beautiful, deep warm colour that has bags of red in it. That's not what I was after for Haakon, however, as he's meant to be a Space Viking from a frozen, inhospitable planet and I wanted that to come across in the colour palette. For that reason, I went with a green-based Gold.

Sadly, I didn't take many pictures of this process, but it was relatively simple. First, I base coated all the gold areas in Vallejo Flat Green (70.968). Into the green I mixed a little Citadel Mournfang Brown and sketched in the shadows. For the highlights, I mixed the green with Scale75 Sahara Yellow (SC11) and sketched where I thought they'd look cool. At this stage I wasn't interested in smooth blends or fine details, as I was exploring how the tones would look on the model. There are many schools of thought on the placement of shadows and highlights, basically divided between either being realistic or the rule of cool. I like to try to strike a balance between the two. I'd love to be able to place them realistically but it's far too complex for my tiny mind and I get a headache. This is where the sketch comes in useful, as I can quickly place the paint where I want and if it doesn't look right, I can just as quickly get rid of it and try something else (3).

Once I was happy with the light placement in the sketch, I started to build up the contrast and smooth the transitions. For the highlights I worked up from the Flat Green/Sahara Yellow mix to pure Sahara Yellow, then I introduced a little Vallejo Golden Yellow (70.948) and worked up to pure white. The white desaturated the yellow so at this point I glazed over the yellow parts of the metal (avoiding the green to brown transition) with Citadel Lameters Yellow. This punched the saturation back up and also helped to smooth the previous layers together, partially hiding any messy blends.

At this stage I decided that the brown was a little flat

4



and boring and in a moment of madness I added a touch of Scale75 Mars Orange (SC39) AS a glaze. A glaze is paint diluted with either water or medium (I use water) and it is super thin and very transparent. When applied to the mini it basically tints the previous layer the colour of the glaze, while still retaining the majority of the original colour underneath. It's very important before applying a glaze to absorb some of the liquid from the brush otherwise too much liquid floods the model and it becomes a wash.

Returning to the shadows, I added some more brown to the green and darkened the metal. It was still too bright at this stage though, so I added a tiny bit of black to the green and painted a new layer between the green and brown. I did this a few times, adding some more black to each layer, taking care to leave a little of the previous layer showing. At this point the colour from dark to light were brown to black to green to yellow to white. The black breaks up the gradient and gives it the appearance of a reflective material.

The Gold looked better now but it still looked a little boring, so I decided to add more contrast and texture. On my palette there was some Golden Yellow that had been there for a while and which was drying out in the Spanish heat. The thick paint had a lovely grainy, gritty texture and was exactly what I was after. I applied it to the edges of the pauldron and used it to simulate scuffs and scratches (4). I know that real metal doesn't behave like this but that wasn't of paramount importance to me. I think it looks cool close-up and the figure has 'pop' from across the room. It's really important to view your figure under different lighting conditions, and at different angles and distances throughout the painting process. The eyes and brain can get lazy if you look at something the same way for any period of time so switching things up allows you to 'see' it from a new perspective. Walk away from it and look from across the room, hold it upside-down, hold it in under sunlight, and in the bathroom. Take a photo on your phone and flip it vertically; trust me on this you'll be happy you did!

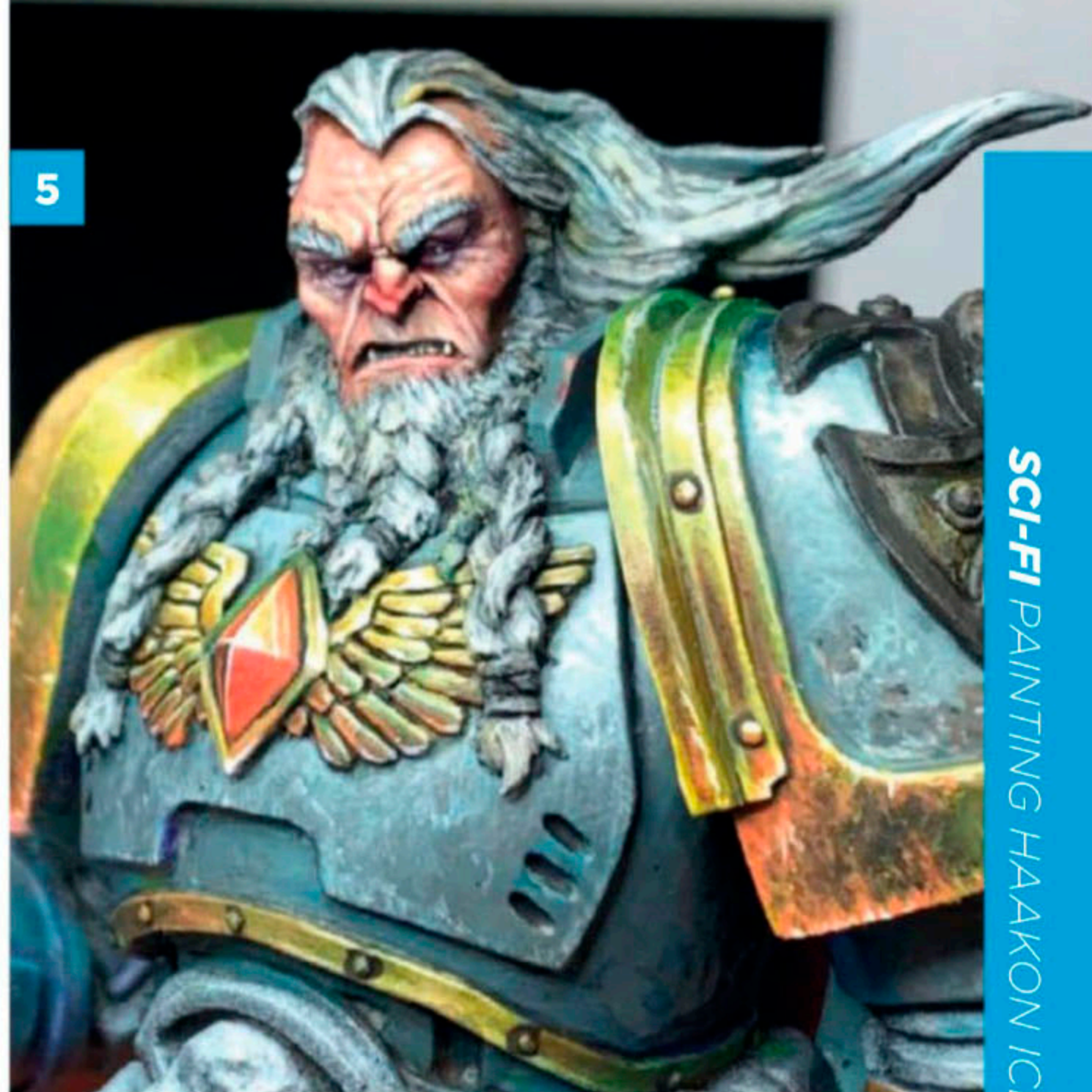
I really like the illustrative, cartoonish look that the yellow had given the mini, but I decided that I want to push it a little more. By now my Mars Red had gone the same way as my Golden Yellow and had nearly dried out, so I started

slapping that over the gold and adding touches to the yellow. This added a much-needed depth to the Gold that it had previously lacked. The last thing to do was go in with my Vallejo Ice White. I love this paint, it's really thick, super bright and perfect for spot highlights. When applied in a thick blob it also has the added bonus of actually creating a raised 3D form on the model (5). This 3D form then actually catches the light making it appear brighter (a wonderful tip I learnt from Alfonso Giraldes).

The Glowing Backpack

One of the things I like to do with every miniature I paint is to have points of interest on every angle. It gives a reason for the viewer to pick it up and turn it around. With that in mind I knew I wanted to add a little something to the back to reward any curious onlooker.

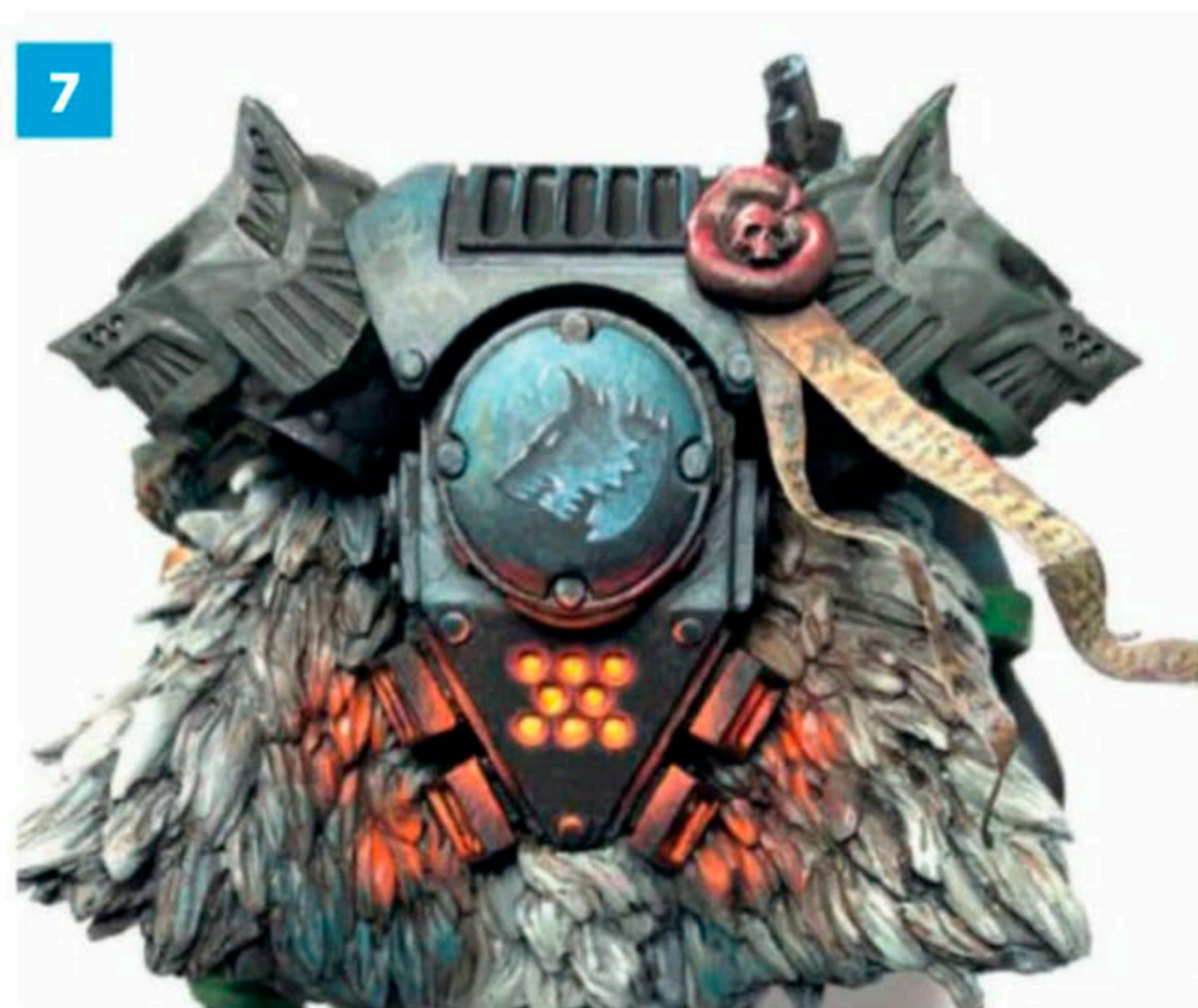
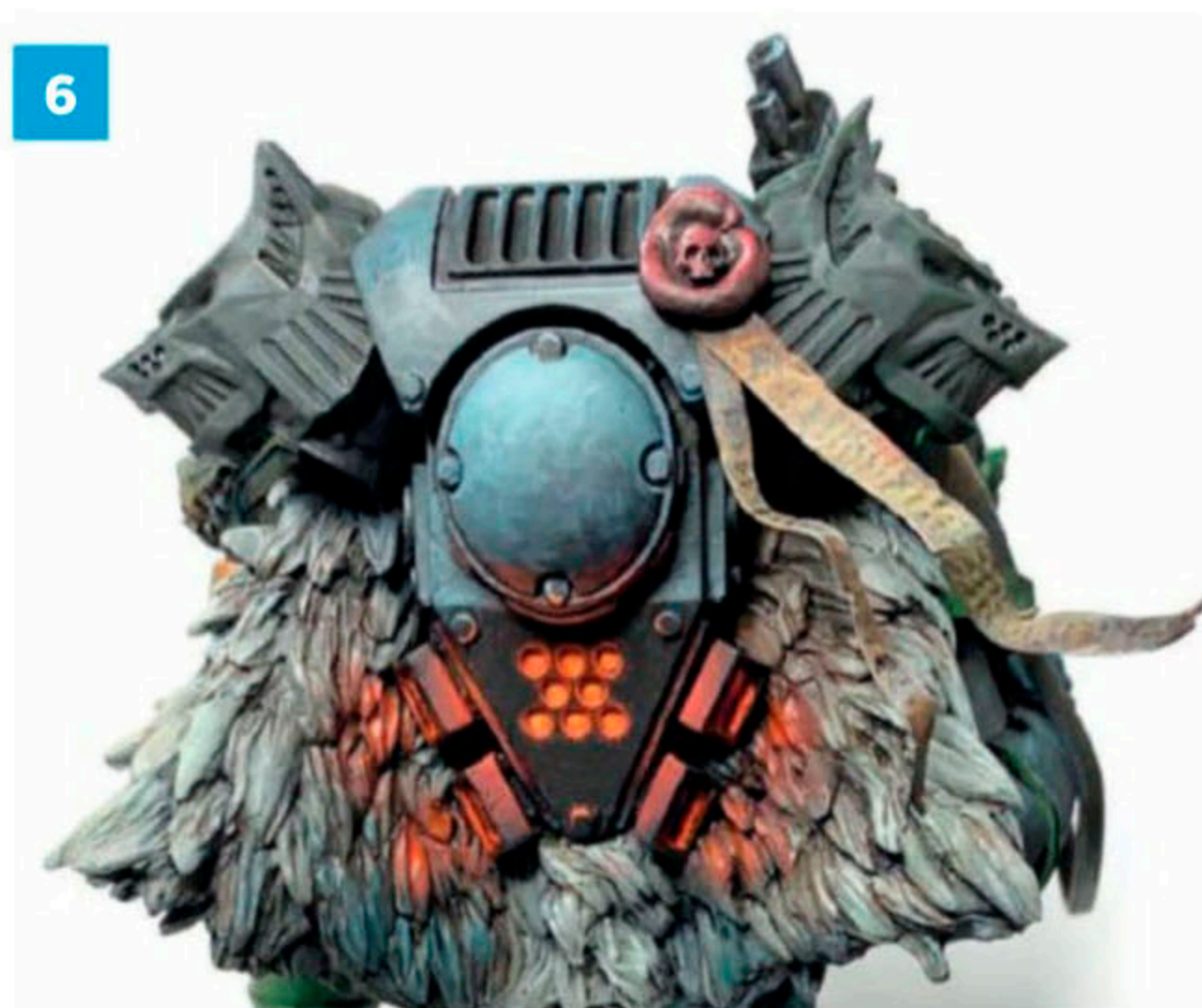
I'd always intended to paint a small freehand on the round boss at the top of the backpack, but I came across a really cool lighting effect on Instagram painted by afrminiatures on his version of this model. I loved the idea that the backpacks are actually small fusion reactors and so generate heat and require venting. Inspired I set to work. I base coated the whole area in matt black again as I wanted this area to be about the light and the higher the contrast between light and dark, the brighter the glow would appear. I glazed a thinned Vallejo Hull Red (70.985) over the area I wanted to glow, namely the vents and the eight little holes. This gives a nice tint to the reflection and sells the effect over the wider area (6). I then painted the areas I wanted to shine the brightest in pure white, adding dots for the holes and thin white lines for the vents. I did this as it set the contrast level I'm wanted from the start and the colours I'm going to use for the glow – yellows, oranges and fluorescent colours – tend to be pretty transparent. If painted them over black, they just wouldn't have the punch I was after. This is especially true of the fluorescent paints: they are pretty much completely transparent and so need that white base to get the most out of them. Over my white, I painted some Daler & Rowney System 3 Fluorescent Red, not because this is my preferred brand, but merely because I bought some 75ml tubes of it 25 years ago and I still have 95 per cent of it left! I then went directly for fluorescent orange over the top. There's no need for blending as the paint is so transparent



and it acts as a glaze. I then added a thin layer of Mars Orange to lend the fluorescent paint a hand. It's not as bright as the fluorescent paint but it's higher pigment quality really helps build opacity. A quick glaze of violet deepened the tone, added depth and blended some of the previous layers together.

The backpack was starting to look pretty good now, but it was still not bright enough. I repainted the holes and vents with white again but this time I also added a thinned white to some of the fur cloak and edges closest to the main lights. I let this dry and then added a pretty thick blob of fluorescent yellow mixed with Inktenity Yellow. The ink helps the fluorescent paint flow a little better, gives it some body and adds a little more punch to the colour (7).

The backpack was looking hot now but it was also a bit scrappy, so the last thing I did was to re-establish my black, glazing over the black-to-red transition with a dark purple/red mix. This blends the previous work and gives it an interesting hue. You wouldn't notice it's there unless you really looked but the added depth it gives the red is well worth it.





▶ I actually painted four different version of this OSL effect before I was happy. Getting the right balance between heat, glow, reflected light and contrast proved pretty tricky but I'm pretty happy with how it turned out.

The Frost Axe, Icethorn

My head cannon for Haakon is that he is a hero who takes his name from the weapon he carries into battle. It's a nice, extra level to the story that helps to personalise the piece and gives its character. The standard axe was lovely but didn't look like my idea of a frost axe, so with a huge amount of trepidation I took a craft knife to it! I cut hundreds of tiny facets out of both sides of the blade in the hope that the end result looked something like ice.

Once I had the basic shape, I base coated the blade in a 75/25 mix of Scale75 Caspian Blue and Vallejo Dark Sea Blue (70.898). This is one of the 'holy trinity' colours from the very talented Ben Komets's painting box. Once that had dried, I used S75 Caribbean Blue (SC49) straight out of the pot and traced over the top of all of the lines I had cut into the blade. I wasn't too careful at this stage as ice

has lots of cracks running within it and I wanted my random paint marks to help simulate that. Along the blade and extremities, I use a slightly diluted layer of the Caribbean Blue. This knocks back the harsh lines of the previous work and also gives these outer areas a thinner more transparent feel.

With a mix of Caribbean Blue and white, I then painted over the raised edges, paying special attention to where the lines crossed and met. I also reinforced some of the random marks I'd made in the previous step (8). It was all a little too bright and wishy washy at this stage, so with a mix of Inktenity Violet and Navy Blue, I went back into the areas between the lines and, concentrating on the lines closest to the blade, painted a thin line against them. Before it could dry, I took a clean, wet brush and without taking my brush from the model, pulled the wet, blue/ violet mix towards the back of each little facet. This is called feathering and it's a way of creating a transition on the model with paint and water. The area where the paint was originally applied remains the most opaque, while the water gradually makes the paint more transparent the further away you get from the original mark. I did this across the whole blade which gave it depth and increased the contrast (9).

Finally, with pure white and my trusty Broken Toad 000/3 brush, I painted extremely thin lines on the edge of the blade itself and on some of the bigger intersections. I'm trying to simulate the shattered, fractured look ice can have within its structure. There was no plan here, I just tried to build up a random appearance (10).

Final Thoughts

I really enjoyed this project. As I said, Sci-Fi is not my usual choice of subject, but this bust and painting different surfaces and materials was a really nice challenge. I think this is one of the first projects where I really didn't agonise over my choices too much. I just went for it and if something didn't work then I repainted it no matter how far advanced it was and went in a different direction. This was another tip I learnt from Alfonso Giraldes. This freedom to experiment and make mistakes was really liberating and definitely pushed me to try things I wouldn't have done normally.

Being critical I think the area I'm happiest with is the OSL on the backpack. It looks really nice and hot and does exactly what I wanted it to, namely adding interest on the

back. The area I think I struggled with the most is also the part people think is the most striking: the gold trim to the armoured pauldrons, gauntlets and breastplate. Gold NMM is hard, very hard. That said I think I created something which sells itself as a shiny gold-like material and hey its Sci-fi, so you need to suspend your sense of disbelief!

If you'd like to see more of my work, please follow me on Facebook @ TJMarsh Art and Instagram @ tjmarsh_art_.





Wolfland



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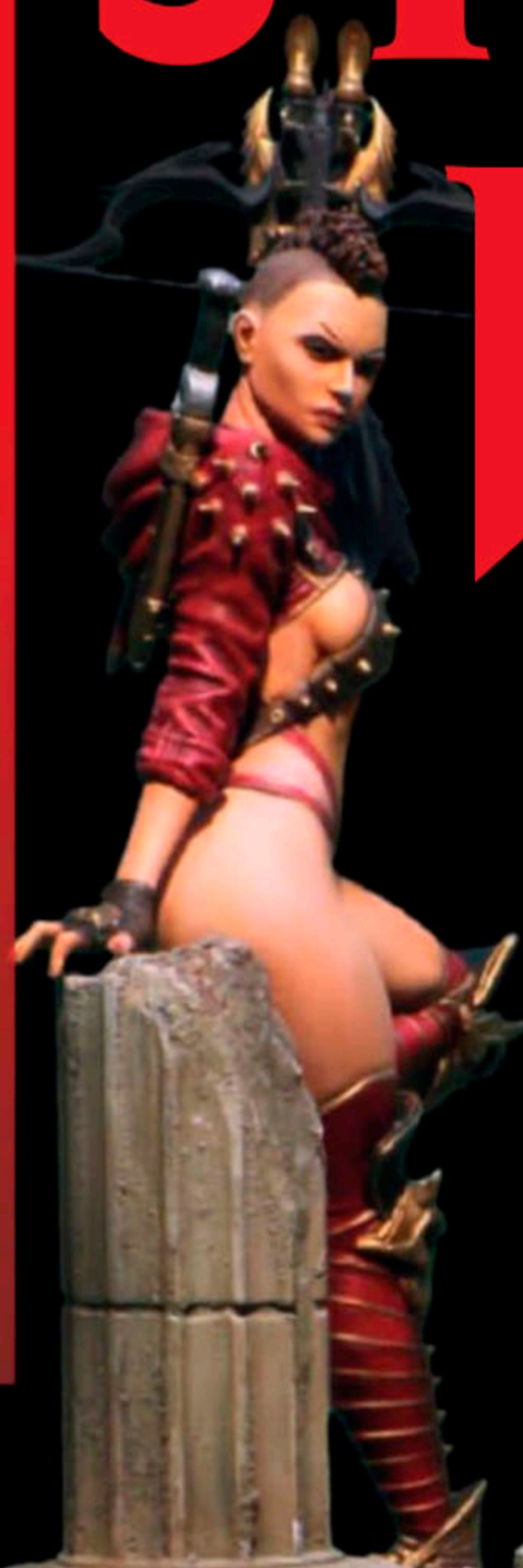
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Bernard Kempinski lets his imagination run wild.

STAY A WHILE AND LISTEN



Acinad halted suddenly, her muscles tensed. She could see a dim glow flickering on the far wall through the inky black of the catacombs of the old cathedral. Closing her eyes, she took a quiet, shallow breath. Then using the skills she learned in her training as an Amazon warrior, slowed her heart to the point where it seemed to stopped beating. She listened.

The sounds took form in her mind. An old man grunting, his unsteady feet padding on the ground as he scampered toward her.

"That must be him," she thought.

But there's more, fainter sounds, a hollow wooden creaking and groaning, getting louder. She had heard those before.

Locking a bolt in her ornate crossbow, she whispered an ancient Amazonian chant to imbue the projectile with magic. She opened only one eye to preserve her dark vision in the other and stepped around the corner. She didn't need to see what her mind had told her was there, the warlock stumbling toward her, chased by a shambling horde of reanimated skeleton warriors. Her finger squeezed the trigger, and the bolt flew. It glowed as it left the weapon and split into dozens of fiery red bolts, each one hurtled directly at a skeleton.

It was over in an instant. The many bolts exploded on contact. The fleshless zombies shattered, the magic that animated them spent. Their loose bones clattered when they hit the floor and echoed up and down the unnaturally hot underground hall.

Acinad moved toward the ruins by the old warlock as the echoes of the brief battle faded. Light from the warlock's staff glimmered on her face. The surprised warlock glanced at Acinad and then back at the now still pursuers. He waved his hand and the orb on his staff glowed brighter. In the sparkling light he could see dozens of piles of bones extending throughout the basement catacombs where he had just been. He sighed in relief.

"Deckard Cain," she said. "Your niece has sent me to find you. We must hurry."

"My dear, thanks to you the danger is past. Stay and while and listen."

Against her better judgement, she leaned against a ruined column to listen to Deckard's stories. He eagerly began to recount his adventure, when she noticed the bones behind the wizard began to stir. Interrupting Deckard, she said, "This fight is far from over, let's go."

Most of my modelling projects are of historical or technical subjects for clients where the accuracy of the model and its details supersede creativity. That is why I enjoy modelling in fantastical subjects now and then. It's great fun to let the imagination flow and build just for the joy of building. In this diorama, I was inspired by a scene from

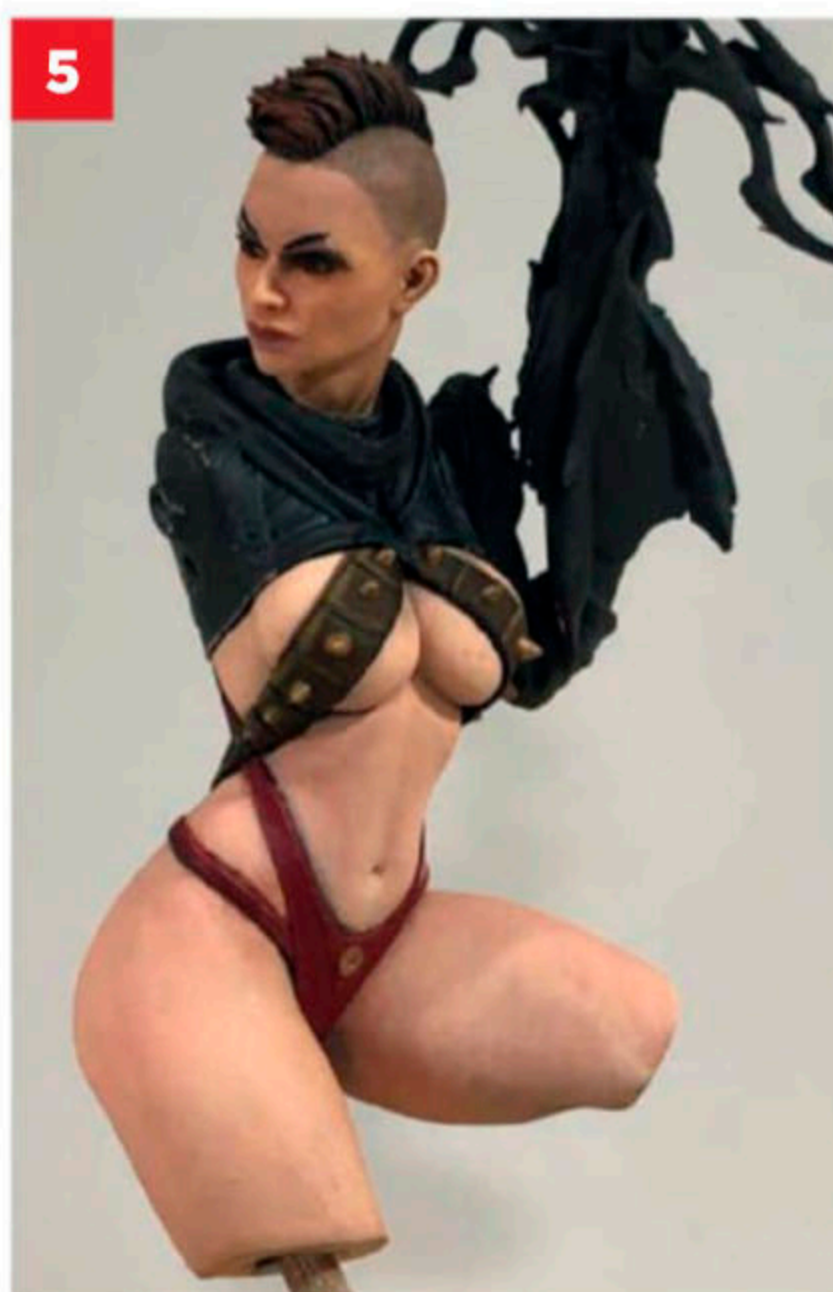
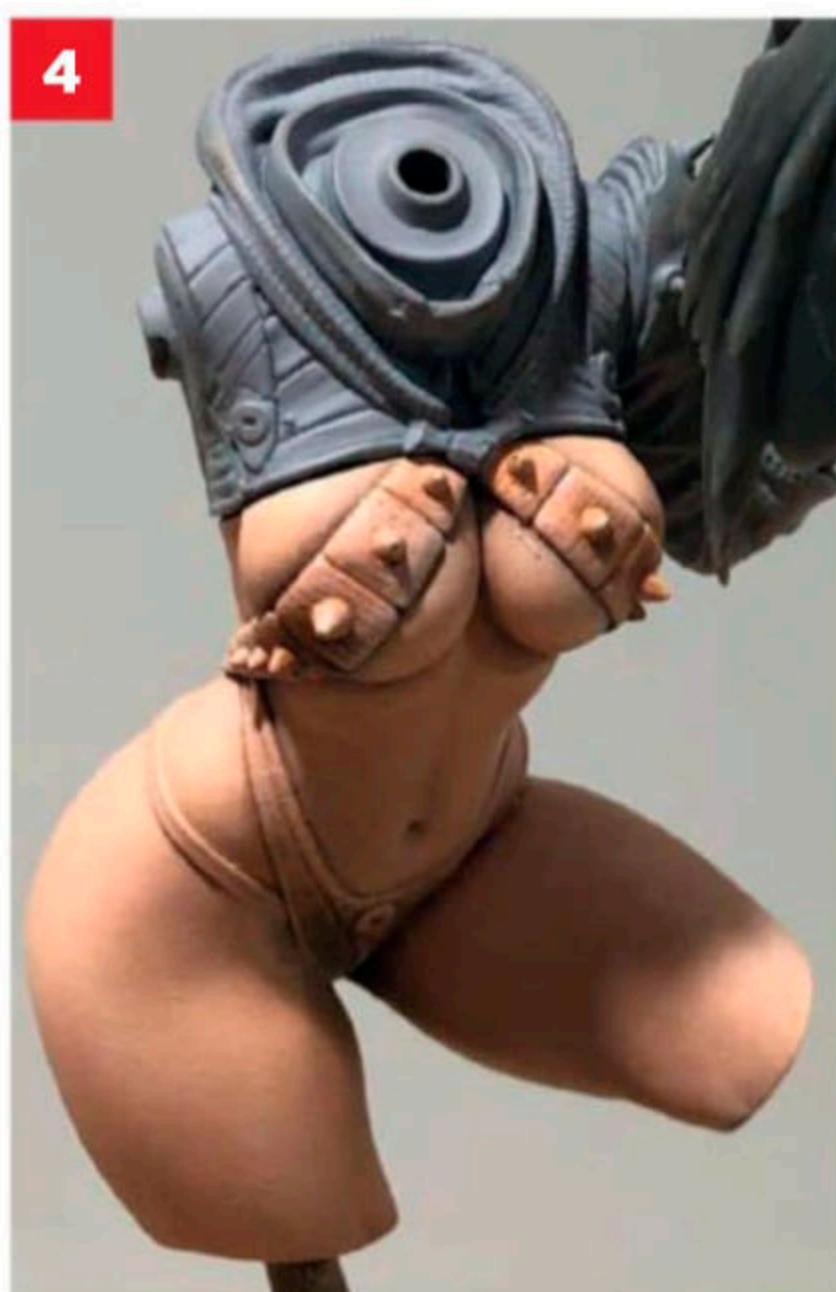
video game series that my children and I played for many years, *Diablo 2* and *3*. Even now that they are adults living far away, we still play now and then via the Internet.

I recently acquired a Formlabs 3D resin printer. I had dabbled with 3D printed objects before, but I always used a print service to obtain the object. I decided it was time to get a printer for use in my own shop. Printing 3D objects takes a certain amount of skill and experience to master. So, I decide to print some models that were commercially available to gain experience. It only took a few Internet searches to find that there are literally thousands of objects available as .STL files to print. Objects with a fantasy theme seemed very common, especially in the smaller scales used for table top gaming.

However, I did see some larger scale models too.

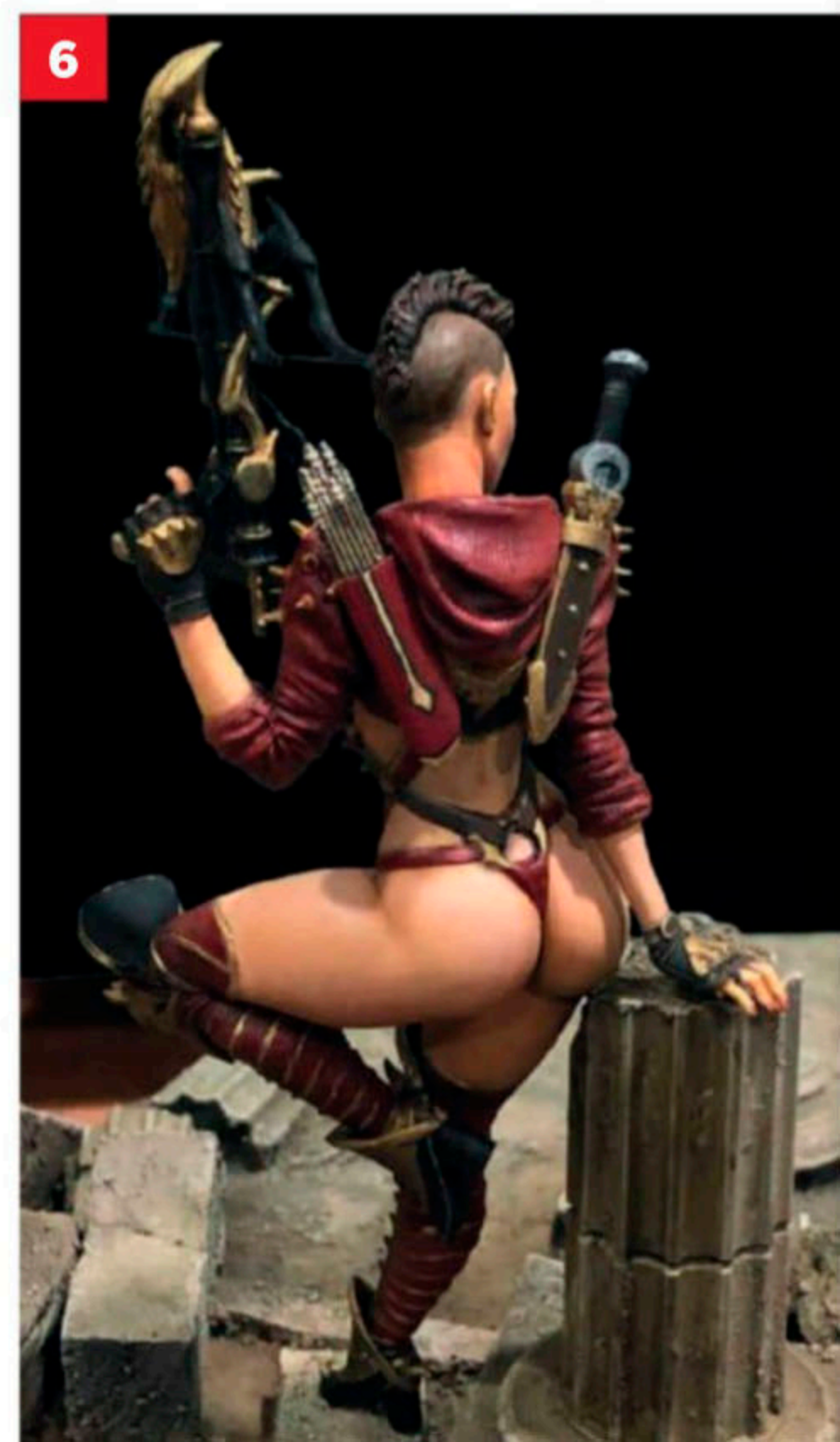
A file by a talented designer named Arminas Didziokas caught my eye. It was ostensibly a 'Cyber Metal Biker' Woman. The model featured a 1/10- scale, somewhat curvaceous woman armed with swords and rifle leaning on a fearsome looking motorcycle made partly from bones. It all had a definite 'Mad Max' look to it. But her skimpy outfit, adorned with the skulls and spiky armor, also reminded me of the Amazon character in *Diablo 2*. Didziokas also offered sculpts of finely detailed skeletons in the same scale.

Later, I found a file for an old warlock from another designer, Boris3Dstudio. The figure with his book and potions instantly reminded me of the character Deckard Cain from the game *Diablo 2*. Knowing these figures were available to download, the idea of replicating a scene from the game where the heroine rescues Deckard Cain formed in my head.



careful when placing the supports before you print the model. The printer software will automatically place the supports, but I find it better to add the supports manually so that they do not touch areas on the model that would be hard to sand or are not in important parts of the model, like the face (3).

Then I airbrushed a base layer of Vallejo Basic Skin Tone (70.815) acrylic on to the figure (4). When that had dried, I added shading with Winsor Newton Artisan Water Mixable Oil Colour. I used Titanium White, Raw



► The Amazon

The figure that was to become the Amazon was very finely sculpted and the Formlabs Form 3 did a great job of printing it. For example, the tips of the hair were actually sharp enough to prick my fingertips. The machine even printed her eyelashes! The pose was interesting and something of a challenge. It relied on her placing most of her weight on her right leg as she leaned on the motorcycle. I tried various objects to get the pose right without the motorcycle. In the end I found a ruined column and a block of stone that would work.

I sprayed the model parts with a can of filler primer from Rustoleum.

I applied it in light thin coats. This primer helps smooth any residual lines from the print process and helps you find places that need extra attention. It can be wet-sanded for really fine finishing. I find that other acrylic or polyurethane primers cannot be wet sanded (photo 1).

The print process requires that the model be supported during printing. The supports are thin columns that hold areas of the model that would otherwise float away during printing. Once the print is finished you must remove the supports. They leave behind little bumps or pits that need to be cleaned up (2). You can minimize the amount of clean-up work by being

Sienna, Burnt Sienna and Yellow Ochre. Her voluptuous figure did not have a lot of muscle detail, so I went easy on the shading of the skin. I assumed she would be somewhat pale since she spends so much time exploring caves and old dungeons (5).

For the clothing and weapons, I used Vallejo acrylics. I built up the layers in the usual way to develop the shading. I decided not to change the hair style as the sculptor and printer did such a great job with it, even though the Amazon in *Diablo* did not sport a Mohican hair style. The model comes with two Katana-style swords that can be mounted in tiny sheaths on her back that looked as dangerous to the wearer as they did impractical. The model also comes with an optional assault rifle that she can hold in her left hand. None of those weapons are available in the *Diablo* game. Instead, I found 3D files for a short sword in a more reasonable sheath, and an ornate crossbow that originated in the game *Skyrim* but looked like it could be from the *Diablo* game. I also found a quiver that would hold the bolts from the crossbow (6). I had to do some simple conversions to fit these weapons to the model. I think the intricate double crossbow complements the spiky armour quite well and captures the look of the Amazon from *Diablo*.

The model printed in several separate pieces. That made painting the parts somewhat easier. Though each piece had interlocking lugs, the fit was not great. This is because I placed some supports in these interlocking areas and the residual pieces of the supports interfered with the fit. It took some filing and carving to get the parts to fit. Even then, I had trouble where her legs met the boots. When I had assembled the model, those gaps required some delicate work. I used some water based wood putty to fill in the gaps and then used Vallejo acrylics to do the touch up.

The Warlock becomes Deckard Cain

I downloaded the warlock file and took a look at it in Meshmixer software. This is a free piece of software that allows one to create or modify stereolithography (.STL) files. The model came as a single piece with a large base that I wished to remove. In addition, the programme told me that the file had errors that needed repair.



The errors were in the lower right side of the coat. The errors appeared to be a missing section of the model. I used the Meshmixer editing tools to smooth out the areas with errors. That resulted in a tattered hole in the warlock's coat, which I thought matched the old, grizzled appearance of the character quite well.

The figure was notionally about 75mm scale. However, it is possible to rescale 3D objects if the underlying model has sufficient detail. That was the case here, so I was able to enlarge it to match the other models. I made him a little smaller than she, as he is supposed to be a frail old man, while she is a super-heroic Amazonian warrior.

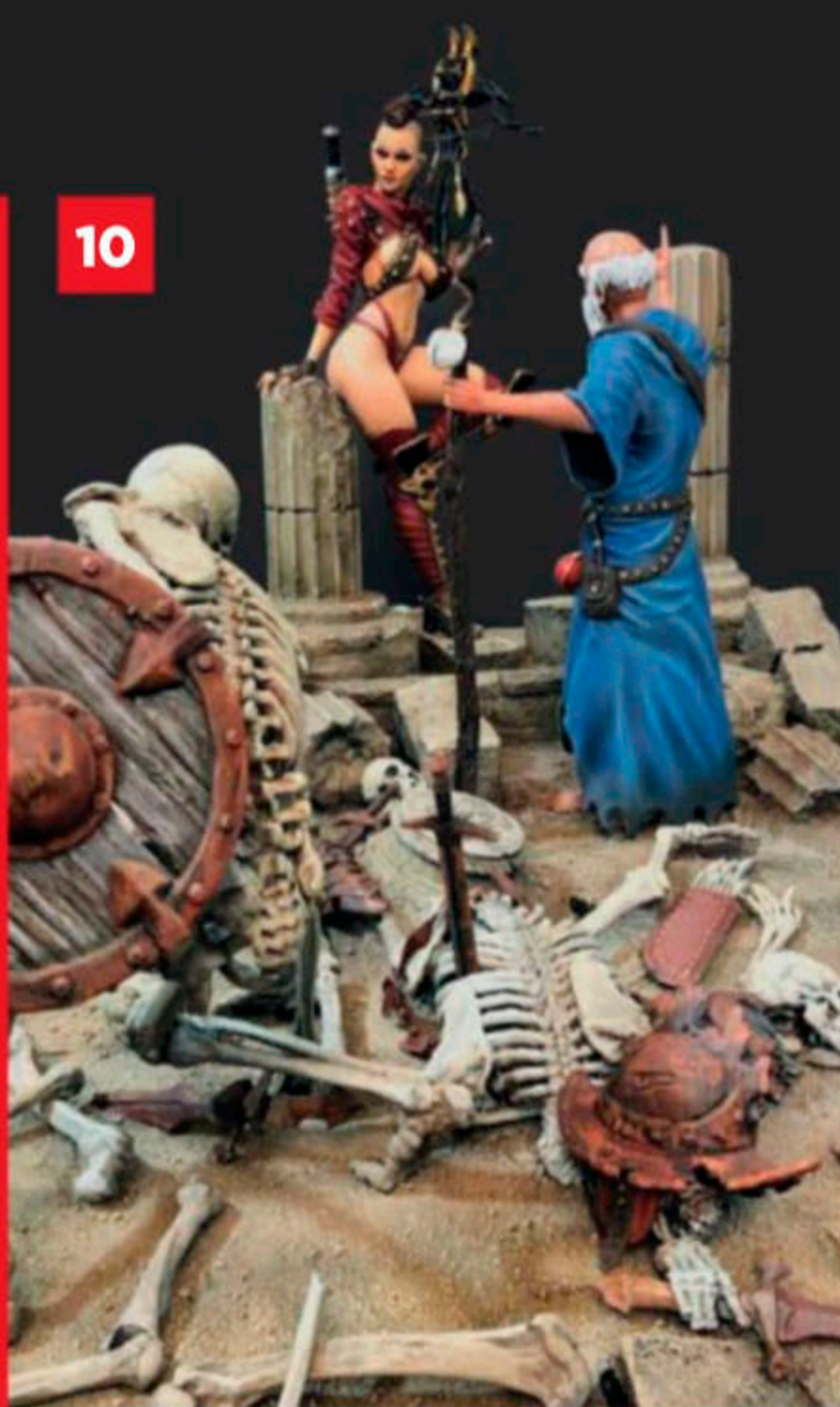


Despite being an older, bald man, the model figure looked a little too young to be Cain. Cain is allegedly 130 years old, with a long white beard, bushy eyebrows, and a bald crown surrounded by traces of white hair. I mixed some Milliput two-part epoxy and sculpted the beard and hair (7). I rolled the putty into thin sausages and used those to shape the strands of the beard and moustache.

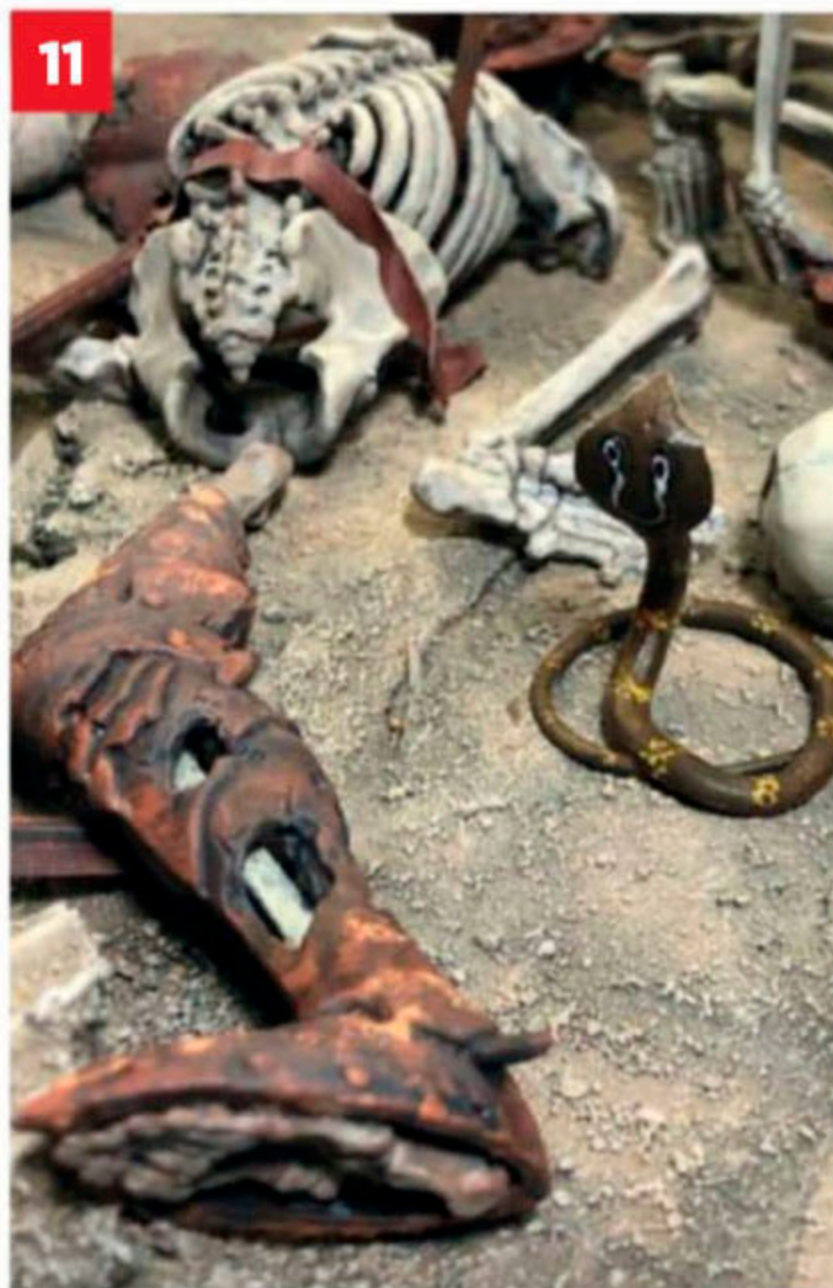
To start the painting, I followed the same priming and sanding process as I did for the Amazon. The model did not need too much sanding so after a second coat of primer, I moved to painting. I decided to use my airbrush to apply the paint to his large coat. I applied Tamiya Flat Blue (XF-8) thinned with isopropyl alcohol through a 0.3mm nozzle in a Grex Tritium airbrush at 20psi. I like this combination of paint and airbrush as the paint can be sprayed in very thin layers, it dries nearly instantly, but it doesn't clog the airbrush needle. For highlights, I tinted the blue with some Tamiya Flat White (XF-2). I built up the layers with several thin coats of sprayed on paint. I sprayed Dark Blue Liquidtex transparent ink to darken the shadows (8).

For the rest of the model, I used brush painted acrylics. His skin took special treatment to show the spots that are characteristic of older people. To add the age spots, I applied thin layers of Burnt Sienna acrylic with a fine brush overlapping each other. The idea was to make the spots look translucent (9).

10



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► The Zombie Skeletons

Didziokas offers two 1/10-scale highly detailed skeletons that I used in this diorama. I printed two copies of each. One I assembled as the designer intended (10). The others I arranged in piles on the stone floor. I printed extra skulls to scatter about the diorama too. They contribute to the overall effect of the aftermath of a chaotic battle. I primed the skeletons with Vallejo Israeli Sand Grey (70.614). Then I painted each skeleton with various shades of buff, white, and dark yellow acrylics. I was going for a dusty, faded look as if the warriors that left the skeletons had died a long time. One of the skeletons had sections of

armor and fragments of clothing (11). I painted that armour heavily with rust colors and pigments, again to look faded and dusty.

I made a belt from thin sheet pewter and a brass rod for a buckle. I placed a sword on the belt (12). Then I wrapped it around the armoured skeleton as if he was wearing it when he died. He also has a long sword stuck in his rib cage; most likely that weapon was the one that originally felled him.

The Base

Since these were relatively large figures, I needed a 19" by 10.5" large base to house them. This size of base will fit perfectly on the display shelves in my home office. First, I made the wooden platform in my wood shop. I used two sections of poplar hard wood. I butt joined them using domino-style floating tenons to reinforce the join. This made a piece large enough to hold the diorama. Then I used a router to enhance the edge with a crown moulding look. I stained the wood a

dark walnut color and applied a few coats of satin polyurethane.

The scenic base is two levels to accommodate the Amazon's downward gaze. She is supposed to be observing the skeletons reanimating while she listens to Deckard tell his tales. I used expanded polystyrene (EPS) foam for the base terrain. To make the floor stones, I cut thin layers of EPS foam on my chop saw and then cut them into equal size slabs (13). Then I added texture to their surface with a wadded up ball of aluminium foil. I glued each stone individually with tacky PVA glue. Some of the stones are displaced and cracked. Also, I added a crater to suggest an ancient battle happened



The final diorama. I used a small LED light held in the diorama to replicate the light emanating from Deckard's staff. I used Photoshop to add the stone and ruin textures in the background to create the final image.

here. I surrounded the foam base with laser-cut 1/16" MDF to present a neat appearance.

I printed the ruined columns from 3D files I found on Thingiverse. To complement the columns, I made large stone blocks using EPS foam. I glued

all the pieces in place and then applied a coat of Liquitex Ceramic Stucco acrylic medium (14). This helped fill in the gaps between the stones and added texture to the foam. I painted them the same way I had the skeletons in order to blend them all together.

I printed a scorpion and placed it as if it were hiding under a stone to add some interest to the scene. My wife suggested the cobra snake and it does add some colour to the plain stones (15). As a final touch, I cut some letters on my laser cutter using the official *Diablo* font with the name of the diorama. I added these to the side of the base.

The diorama was a fun project. When my son and daughter saw it, they instantly recognised the characters. It is a nice memento of the games we shared in their youth.

About the Author

Bernard Kempinski is a professional model builder and freelance writer who has written dozens of magazine articles and several books on model railroading. He is an active model railroader and has built many models on commission for museums and individuals. A former US Army captain, Bernard is retired defence analyst. See his blog for more info on his layouts and projects (www.usmrr.blogspot.com). He is also the proprietor of Alkem Scale Models, a cottage industry specializing in fine scale kits and detail parts (www.alkemscalemodels.com). He resides in Alexandria, VA with his wife Alicia. ■



The laser cut letters embellish the side of the diorama.

Straight Out Ta Here!



by *Creative Green Stuff World.*

Whenever my friend Marco Riolo, the man behind Alternity Miniatures, sends me one of his new figures, I immediately know what I will do with it. Marco's figures are always able to inspire me and they seem to immediately suggest a vignette or diorama. So, the inspiration for this scene comes directly from Marco. I hope you like it my friend! It's difficult to explain in a few photos the enormous amount of work that went into this scene, but I'll give it a go. Let's start with the terrain ...





My first step is always to plan the composition of any vignette or diorama. This way I can determine which secondary elements I should paint and place, without them getting in the way of each other and making the scene too crowded.



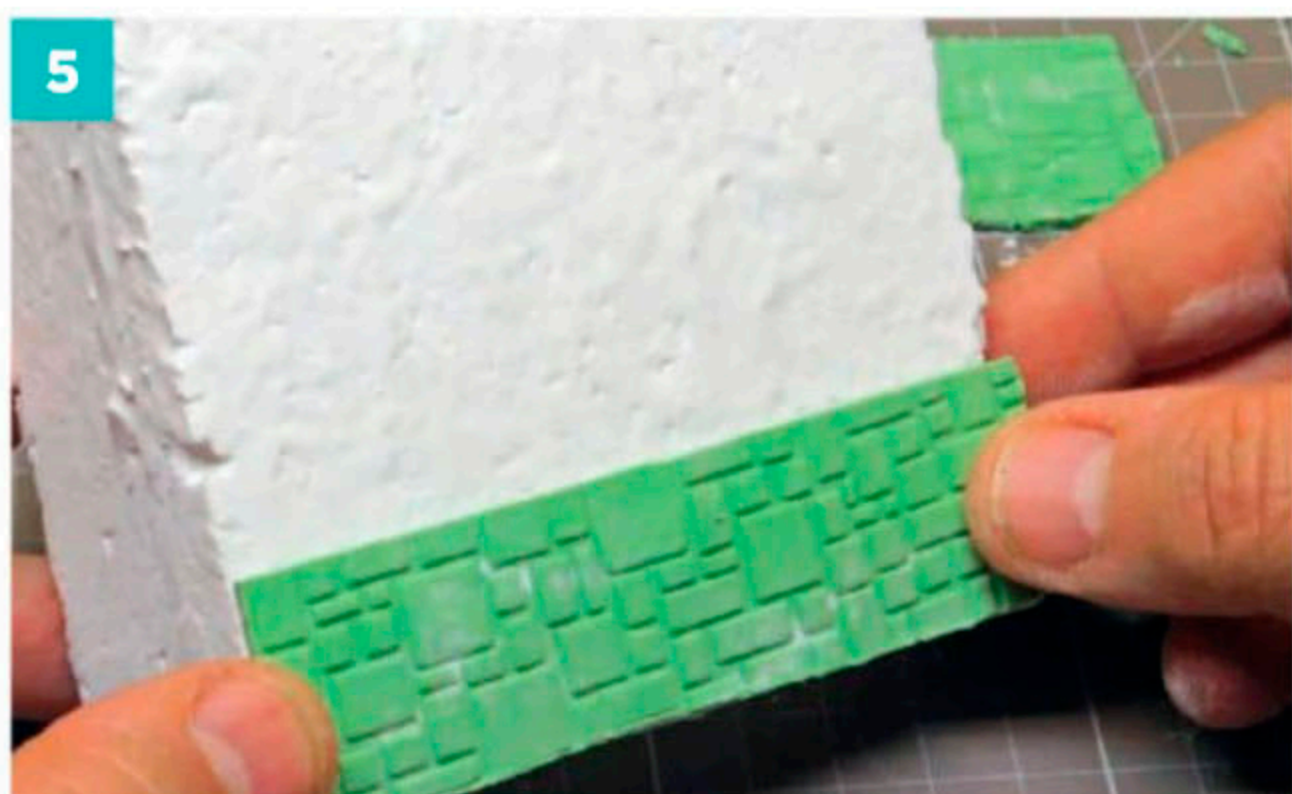
The base material is insulating foam, which can be found in any DIY shop. It is very easy to carve, drill and sand and, as can be seen in this photo, it's easy to incorporate other scenery elements into it.



Green Stuff World Acrylic Resin, diluted in water, is perfect for sealing the foam and creating a strong working base. Once dry, it can easily be drilled, sanded and painted.



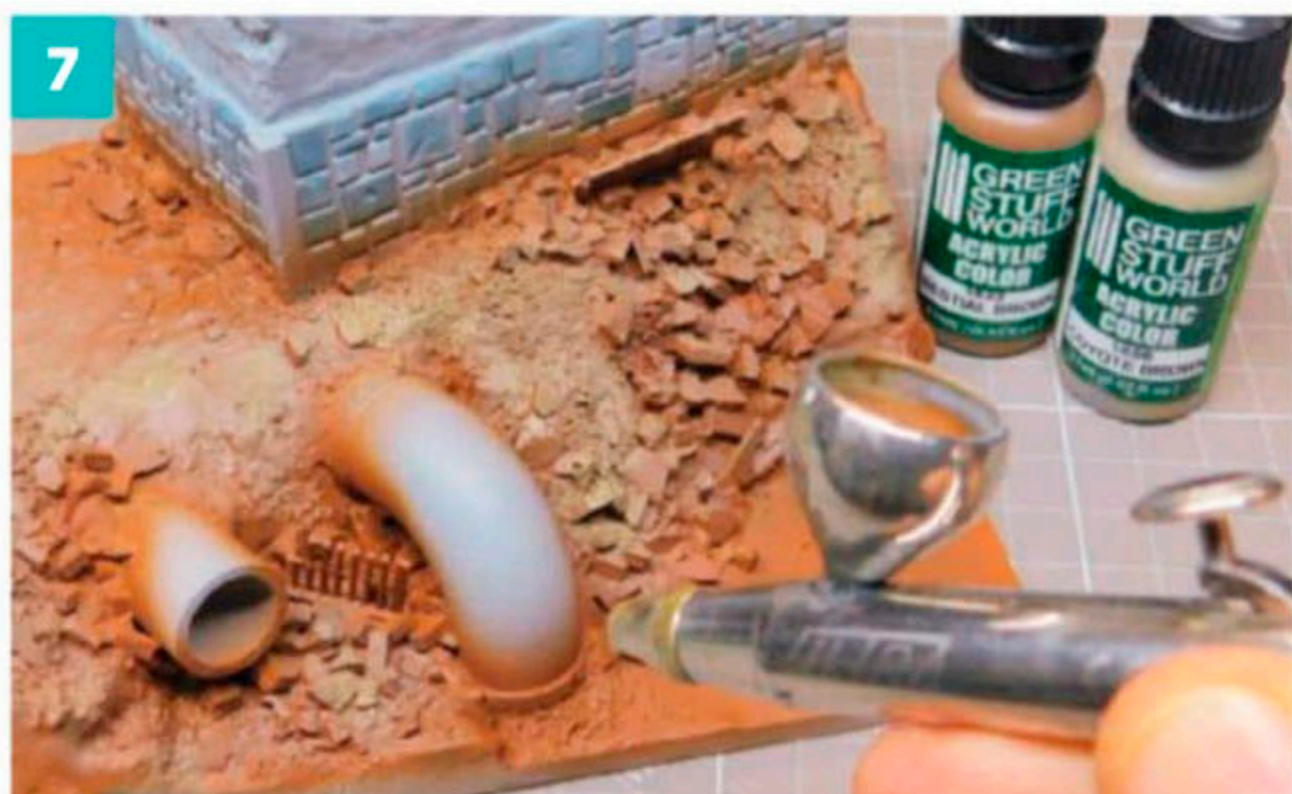
Green Stuff World's textured rolling pins are an easy way to make elements such as the wall of the building. Simply roll the pattern onto a thin sheet of Green Stuff putty and allow it to dry for 24 hours.



It's easy to adjust the size of the rolled sheet, all that is needed is a sharp hobby knife blade and a steel ruler.



The base is primed grey, then I started adding some colour. It's important to introduce variations in the colour of the bricks to avoid a flat, monotonous finish.



The ground is airbrush in various sand and earth-coloured acrylics. This will provide a base for the subsequent effects achieved with pigments and other media.



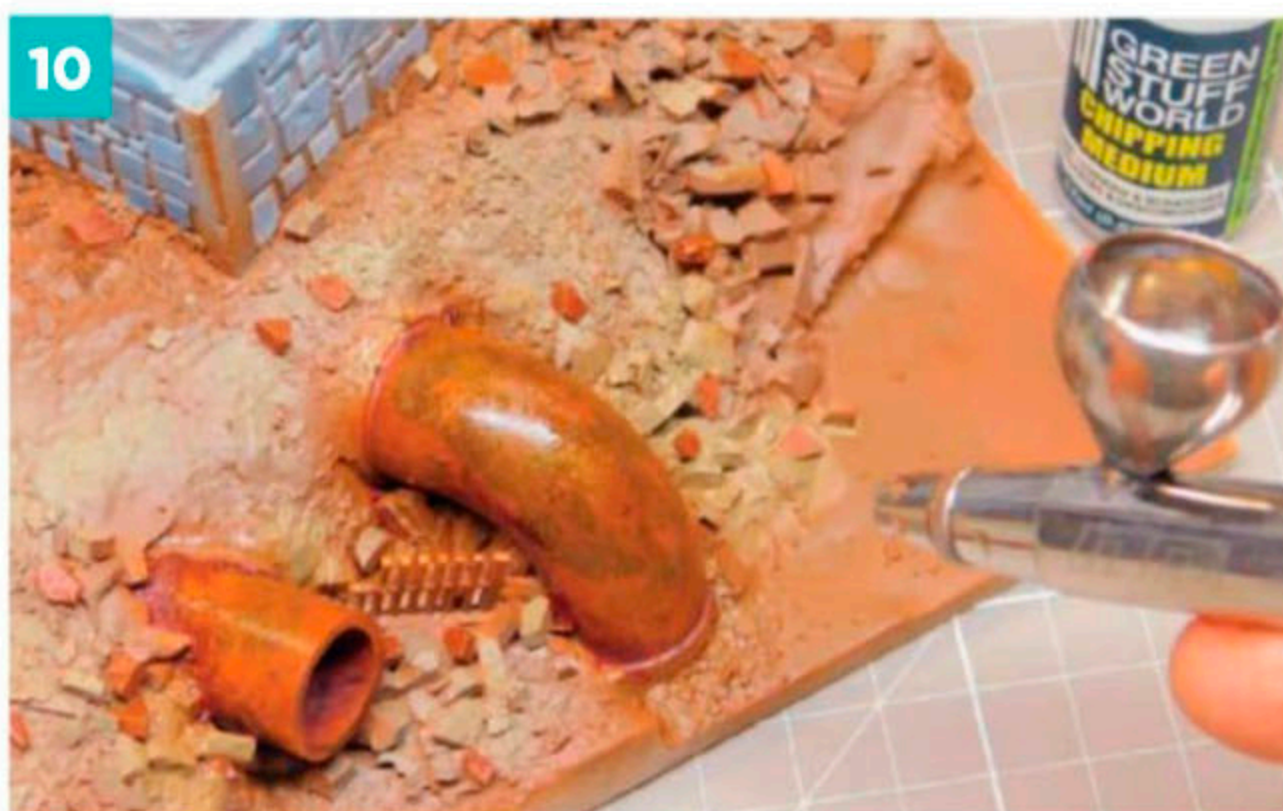
I wanted a heavily corroded finish to the sewage pipes. I began with an application of Dark Rust Liquid Pigment (2289) applied with a brush.

9



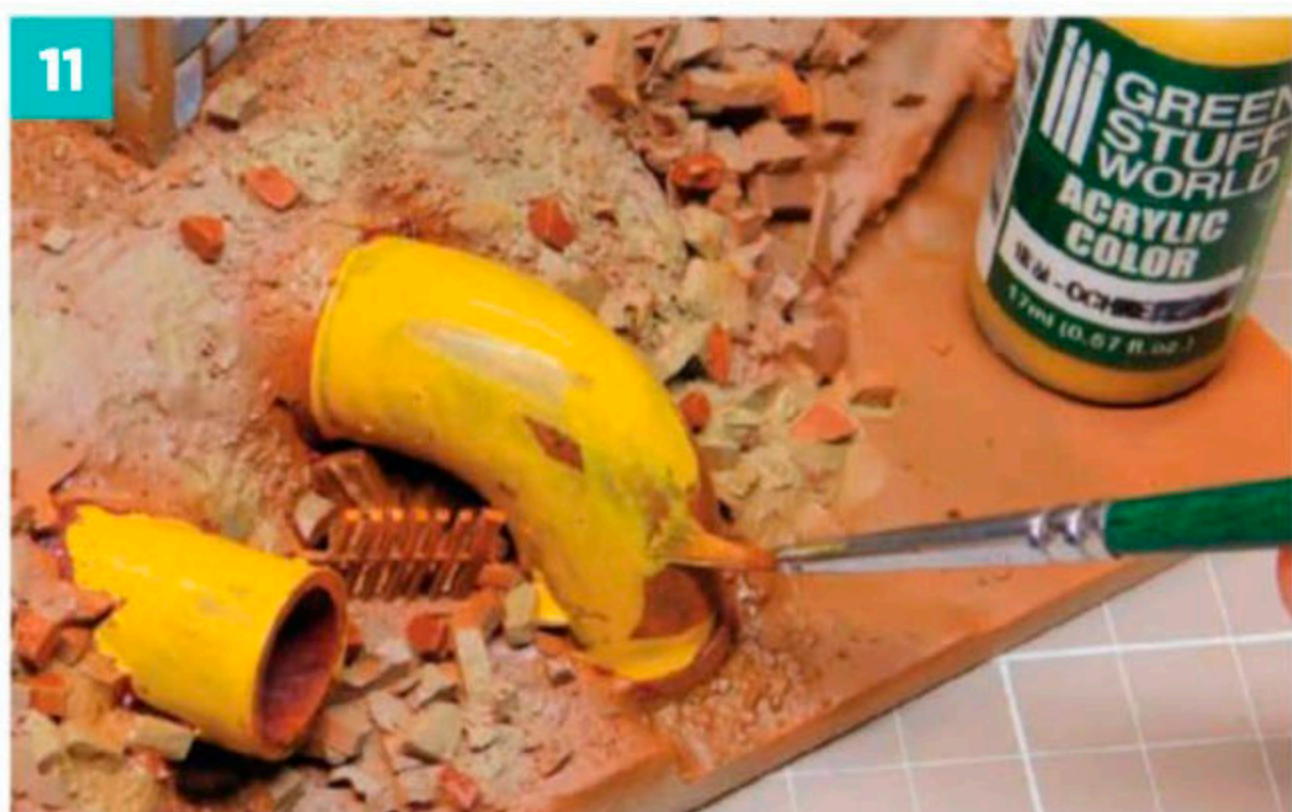
Once this had dried, I added some touches of a lighter shade of rust, applying Orange Rust (2286) with a sponge pencil. This is a great way to build up random patterns.

10



I then sprayed a generous layer Chipping Medium with my airbrush and let it dry for a few hours.

11



Next I brushed on an industrial yellow, using Ochre Desert (1828), and allowed it to dry for at least two hours.

12



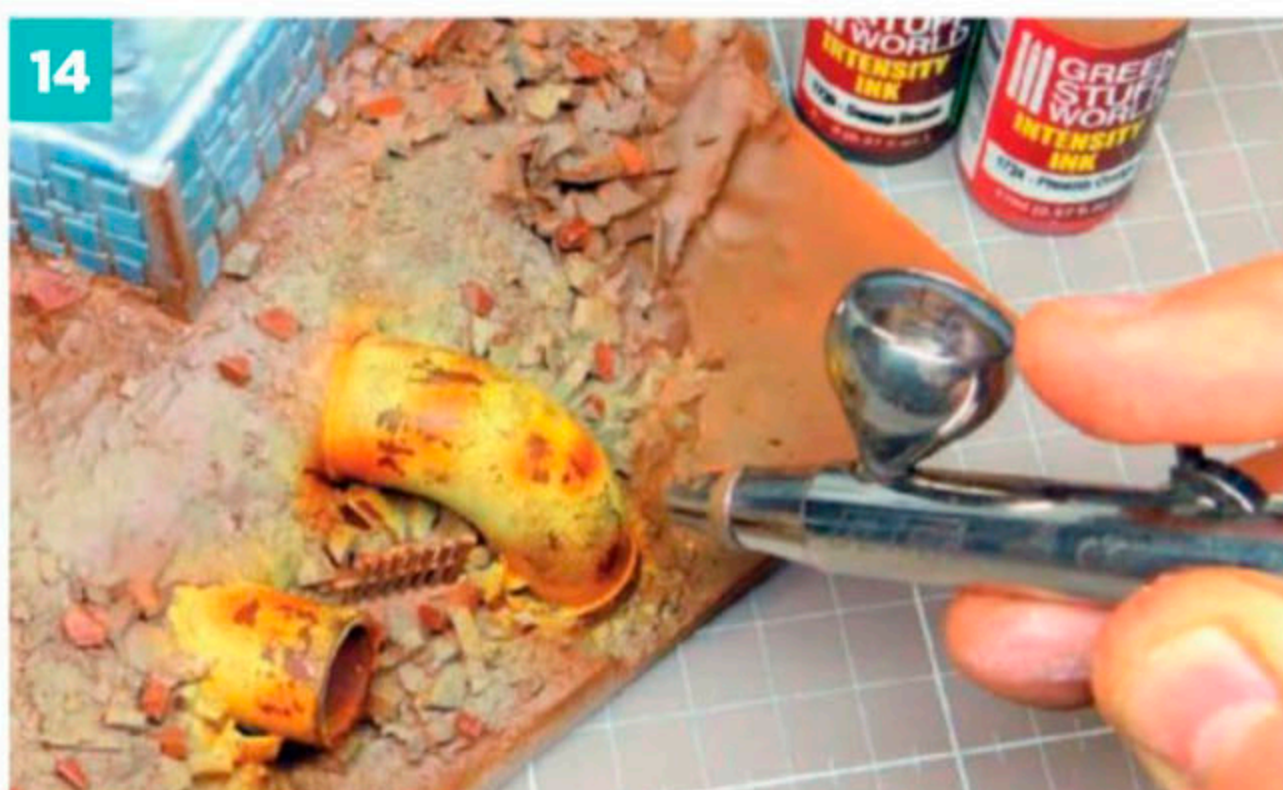
I then brushed on some water, which softens the paint, and left it for a few minutes before gently rubbing it with a stiff brush. Some of the rust effects is revealed by the flaking acrylic paint.

13



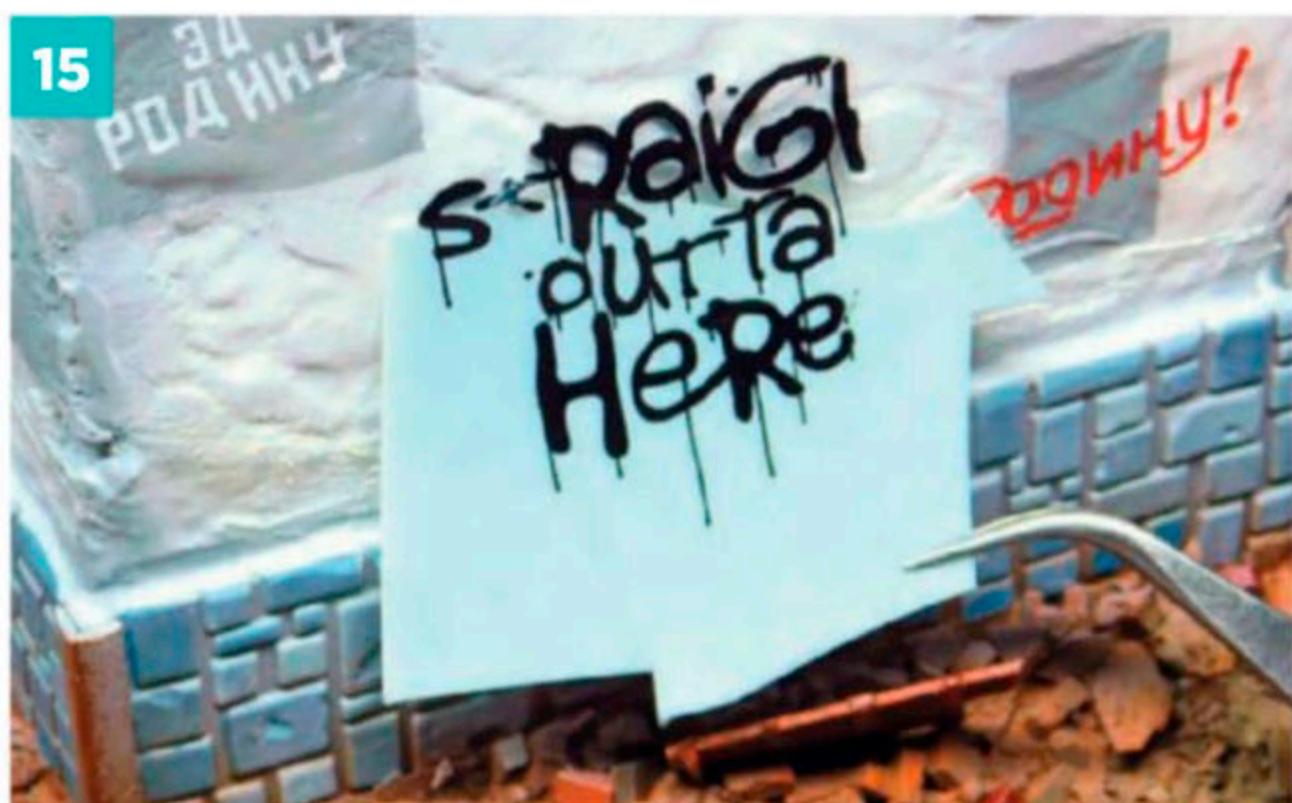
Again, using the sponge pen, I added some different rust tones to five more depth and realism to the pipes.

14



Finally, using Green Stuff World Intensity Inks, I carefully airbrushed some rust stains and streaks.

15



The use of decals to add to graffiti to walls really adds character to the scene. Once they are in place, they can be carefully customised and weathered with scratches, splashes and the like.

16



Personalised graffiti can be carefully painted freehand. It's important to use contrasting colours that really stamp your character on a model. It can then be weathered to blend into the rest of the scene in a realistic way.

17



You can gradually build up the weathering effects with Green Stuff World Wash Inks. Don't be tempted to apply heavy coats at first, but always add multiple thin layers. Remember, it's much easier to add effects than to take them away.

18



It is important to use the same basic range colours across both the walls and the ground. This ensures a continuity across the different elements of the vignette.

19



Here you can see the effects of using similar techniques, colours and products across the different materials and textures on the wall.

20



I wanted to suggest a dry, dusty environment and used powdered pigments to achieve this arid appearance. Once in place the powdered pigments need to be sealed with a coat of flat varnish.

21



Next, I moved on to the strange alien object that will help tell the story. It was resin piece that had been in my drawer of leftovers for a while, and I have to admit its origins now escape me! I began by applying a coat of Green Stuff World's Gloss Black Surface Primer.

22



Colorshift Metal Psychotic Illusions (1557) changes its colour depending on the direction of the light and is perfect for recreating an otherworldly appearance.

23



I wanted the alien artefact to glow, so painted the centres of the lenses (or eyes?) white as a base for the subsequent steps. We will use white for the centre of the lenses or eyes of the fixture, as a base for the following colours.

24



I began with a red, then applied Go Mango (1782) acrylic paint, adding the final highlights in yellow. A coat of gloss varnish both protects the paint and adds to the effect.

25



The details of the alien artefact were then picked out in Aqua Turquoise Metal Color (1876).

26



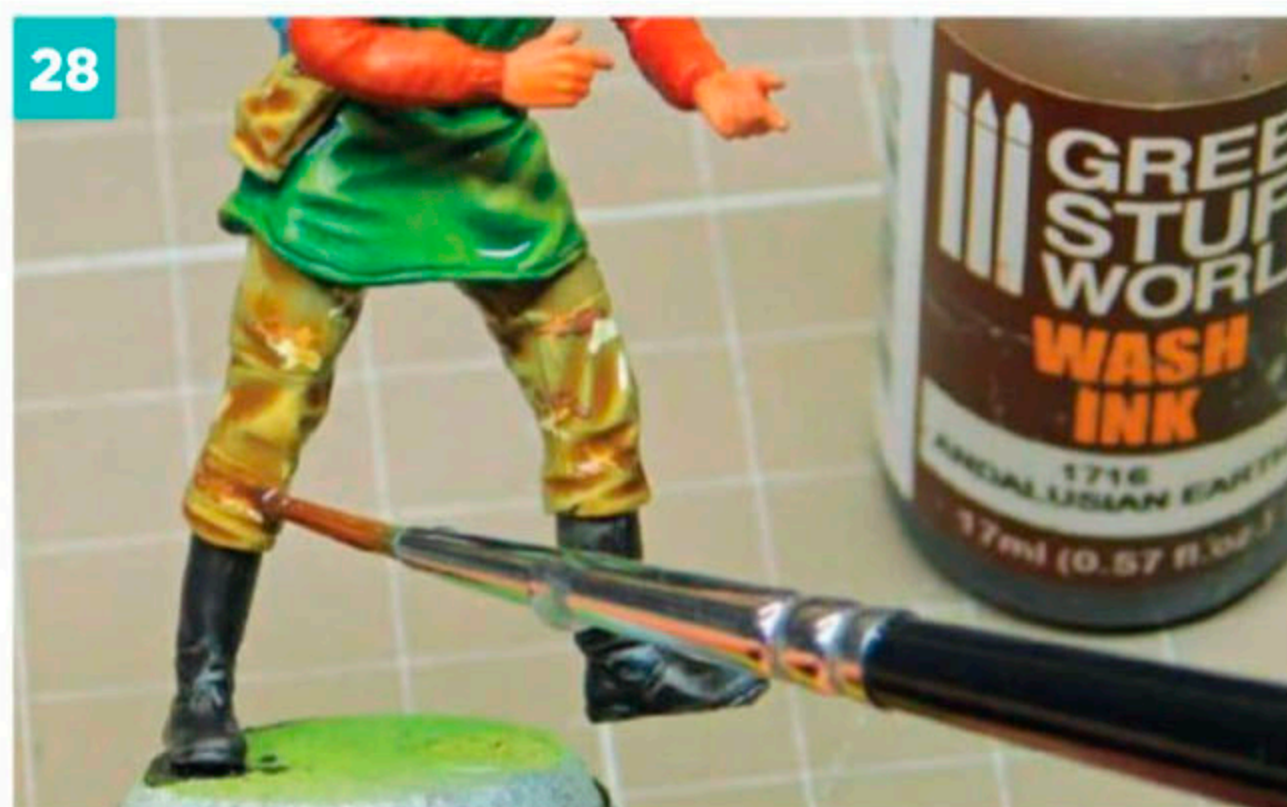
It was now, finally, time to turn my attention to the wonderful Alternity Miniatures figure. I chose a military scheme with green for the coat and a sand colour for the trousers. The coat was base-coated, shaded and highlighted using a simple three-colour technique: Forest Green (1797), Rocket Green (1850) and Camouflage Green (1800).

27



For the trousers, I used Green Stuff World's camouflage decal sheet. It is a very simple resource to use, suitable for almost all scales and gives excellent results, as they adapt perfectly to any surface.

28



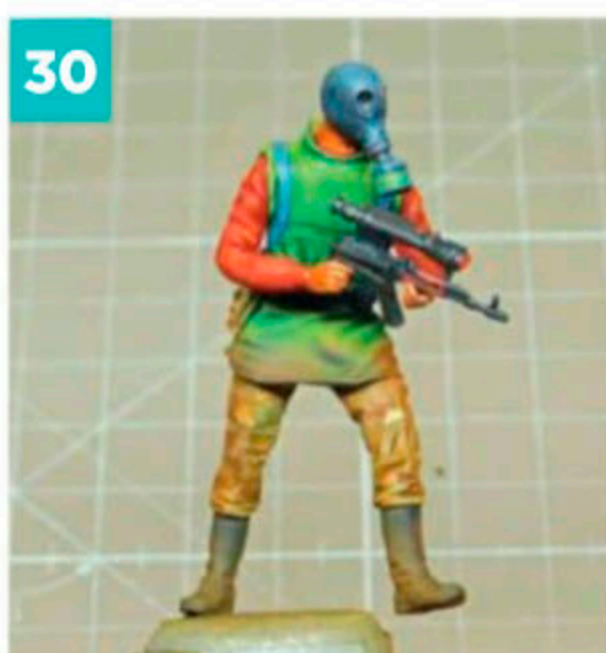
The decals conform to the folds and wrinkles of the trousers and can then be shaded with inks.

29



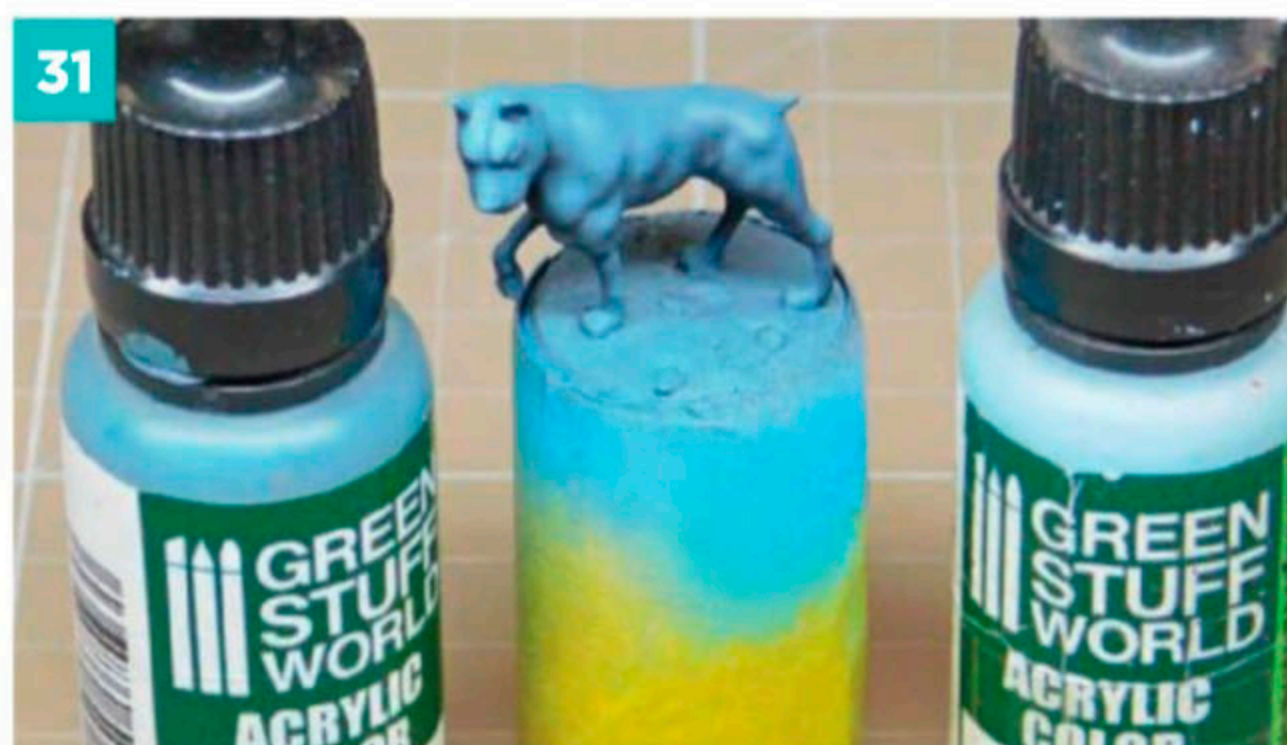
The figure was also lightly weathered with powdered pigments to tie him in effectively to the groundwork.

30



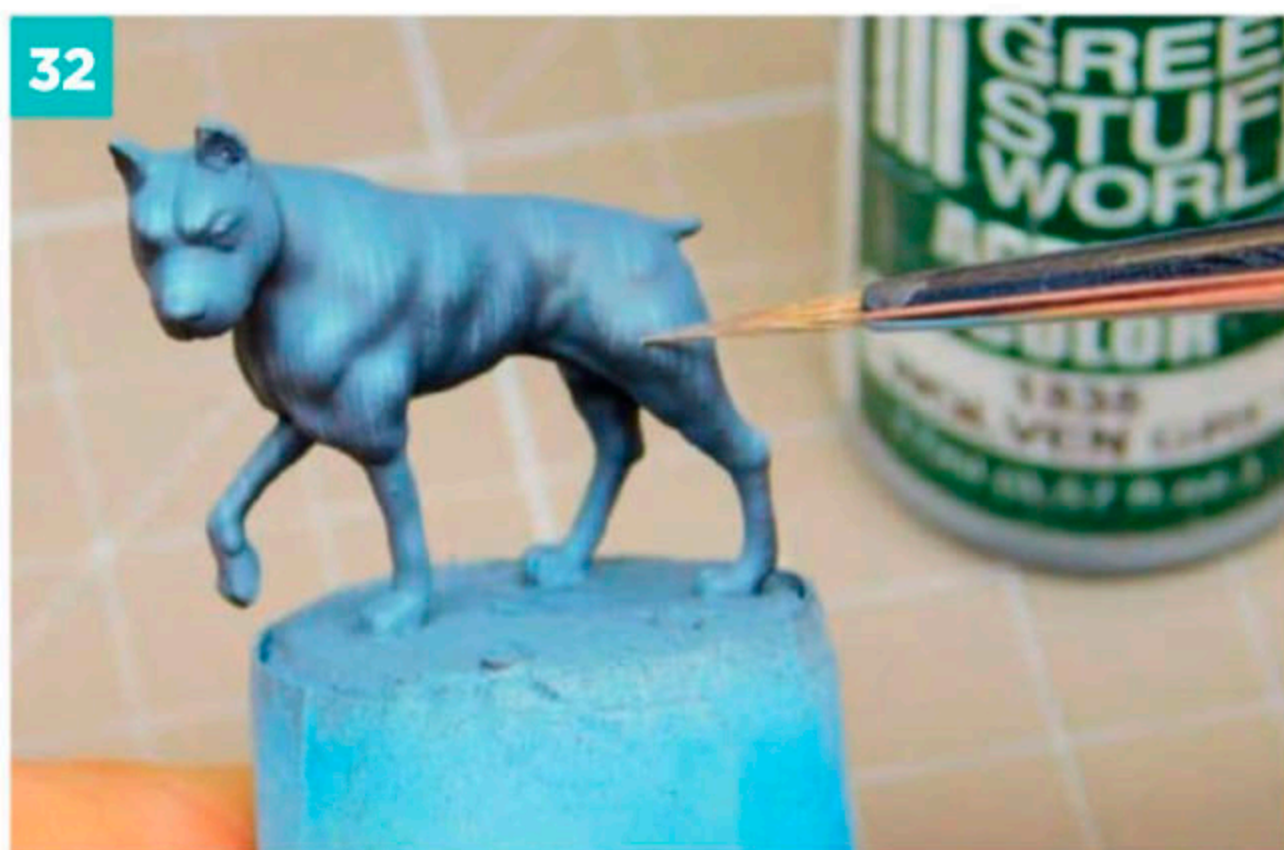
With a coat of matt varnish to fix the pigment and give a homogenous finish, our Stalker is now ready to be placed in the vignette.

31



It was now time to my turn my attention to his canine companion. I began with a base coat of Steel Grey (1842) and then carefully airbrushed some highlights with Wolven Grey (1835).

32



The pattern and texture of the dog's coat was imitated by drawing fine lines with pure Wolven Grey.

33



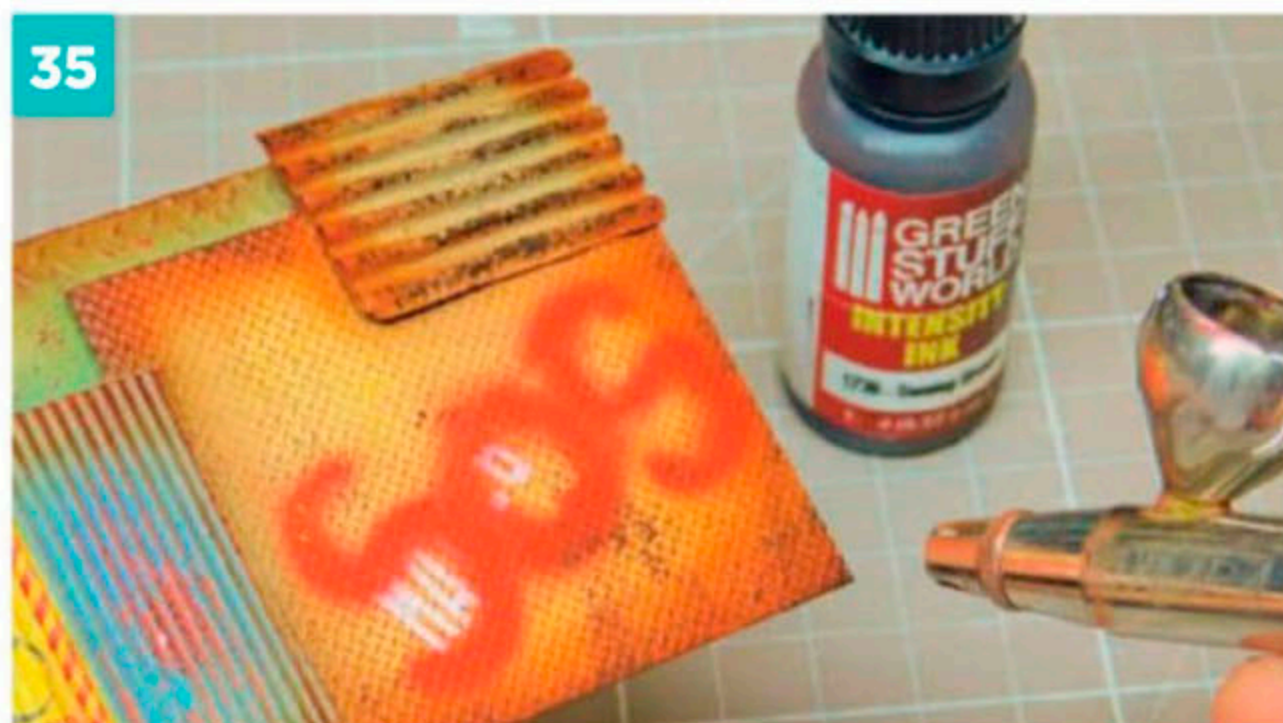
Finally, a diluted wash of Atramentum Black Wash Ink (1710) effectively defined the shadows and shape of the dog.

34



A scene like this has lots of accessories and minor elements which need painting and weathering using the same care and a similar range of colours.

35



The roof, made up of sheets of different forms of plastic card, was similarly painted and weathered, even adding another bit of freehand graffiti.

I hope you like this scene. A step-by-step guide like this inevitably glosses over parts of what was a complex and organic process, but I hope it gives you some insights and ideas that you are able to employ in your own projects. Thanks for reading! ■



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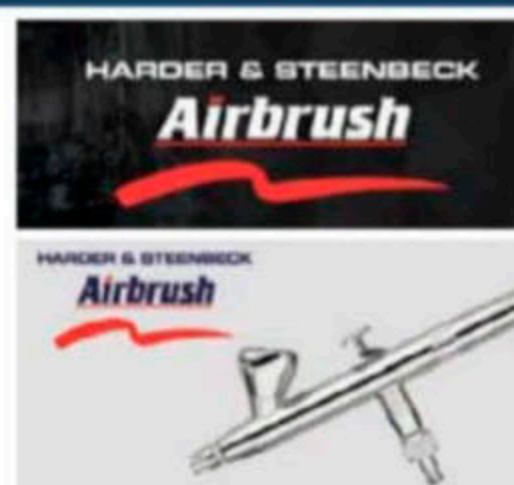
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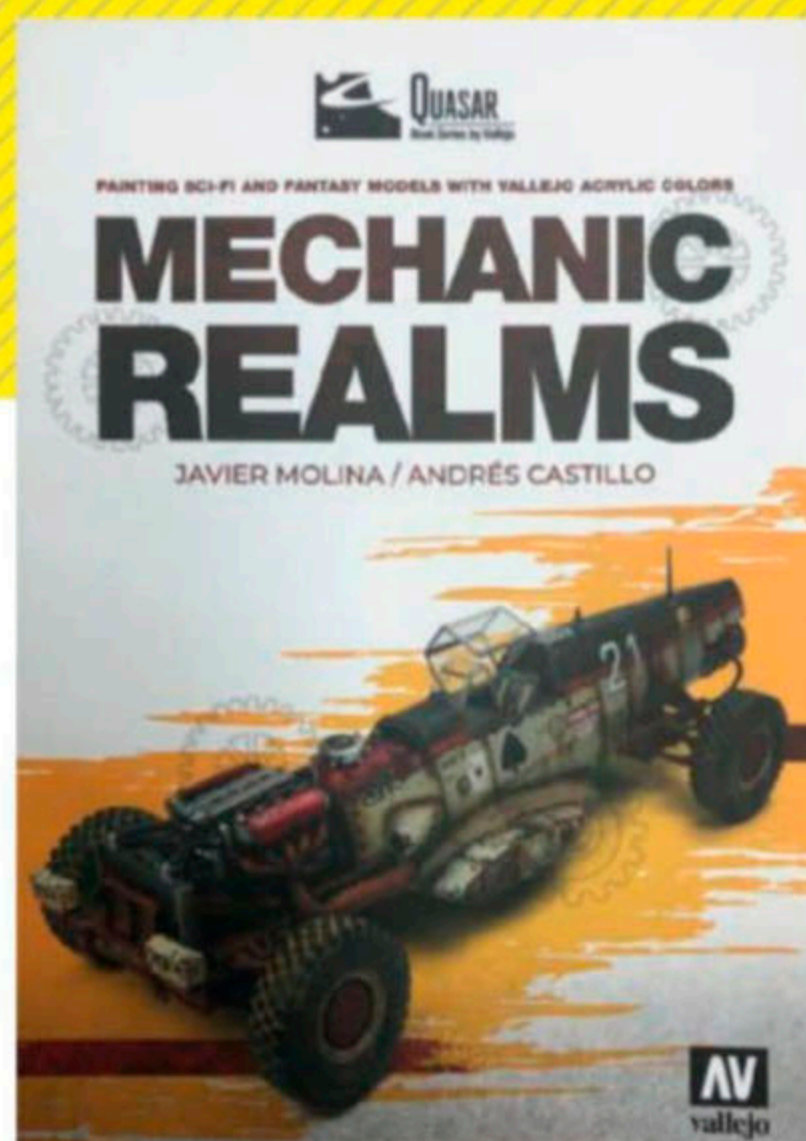


Book Corner

Mechanic Realms: Painting Sci-Fi and Fantasy Models with Vallejo Acrylic Colors.

Javier Molina and Andrés Castillo. Acrylicos Vallejo. Softcover, 118pp. ISBN: 978-8-40917-9-923. £24.99

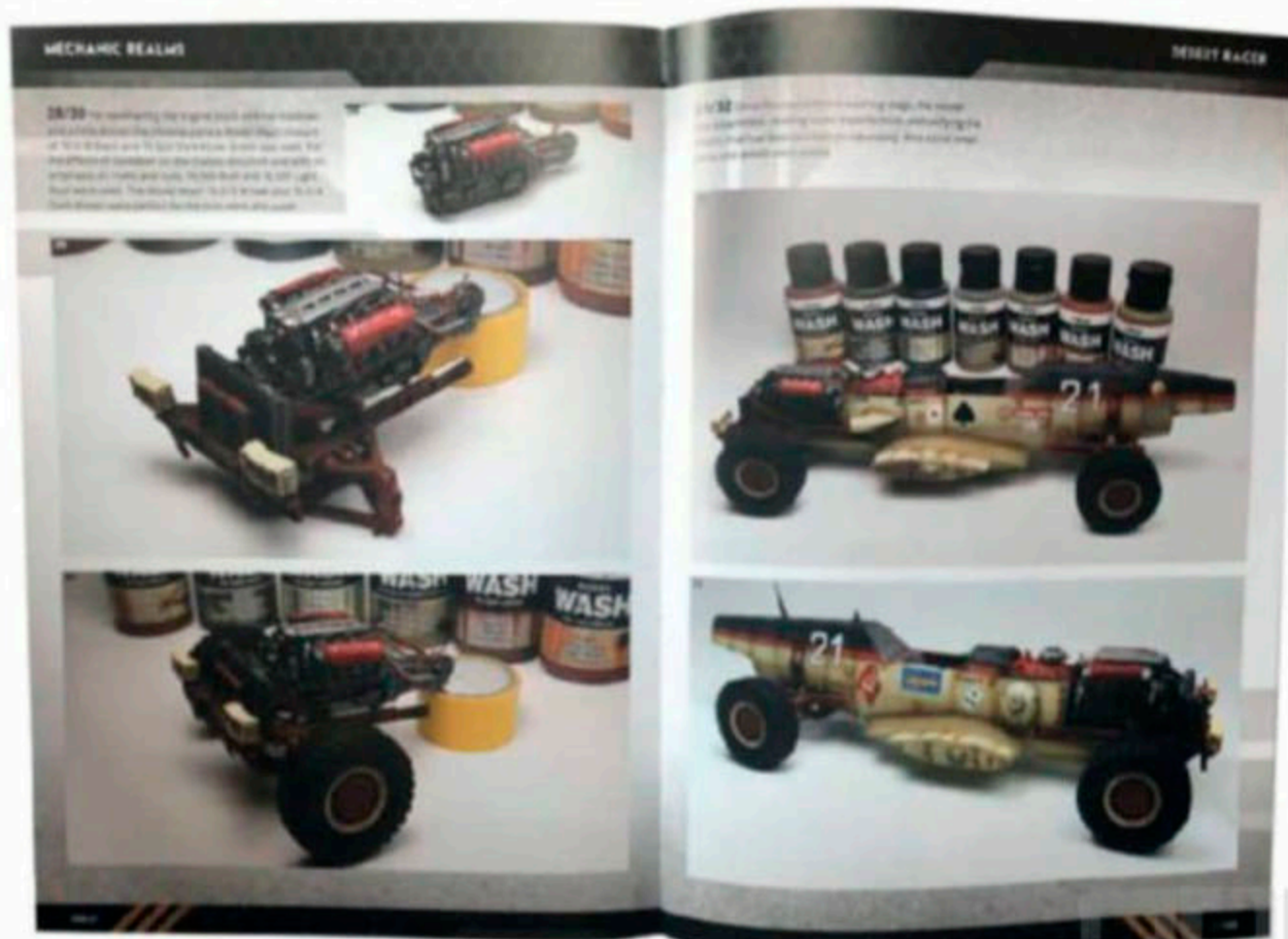
The last couple of years has seen a huge explosion in the popularity of Sci-Fi, fantasy and post-apocalyptic modelling. The new-found popularity is evident on the competition tables at shows like the Scale Model Challenge in the Netherlands and by the number of submissions we receive to this magazine in these genres. It's fed by the resurgence of Maschinen Krieger kits and newer Mecha designs by Japanese manufacturers like Kotobukiya, as well as, of course, Warhammer 40K. Paint manufacturers have been quick to capitalise, introducing specific paint lines – such as Vallejo's Mecha Colors – and publishing books that showcase the best in Sci-Fi, fantasy and post-apocalyptic modelling. Many modellers have taken the techniques and products designed for armour and aviation modellers and applied these to Sci-Fi, fantasy and post-apocalyptic model to stunning effect. In *Mechanic Realms*, two of the best-known Sci-Fi and post-apocalyptic modellers, Javier Molina and Andrés Castillo, tackle a range of subjects. Javier, well known to readers of this magazine as the man behind the Green Stuff World tutorials, presents three subject that encapsulate his individual and often slightly comic approach to the hobby.

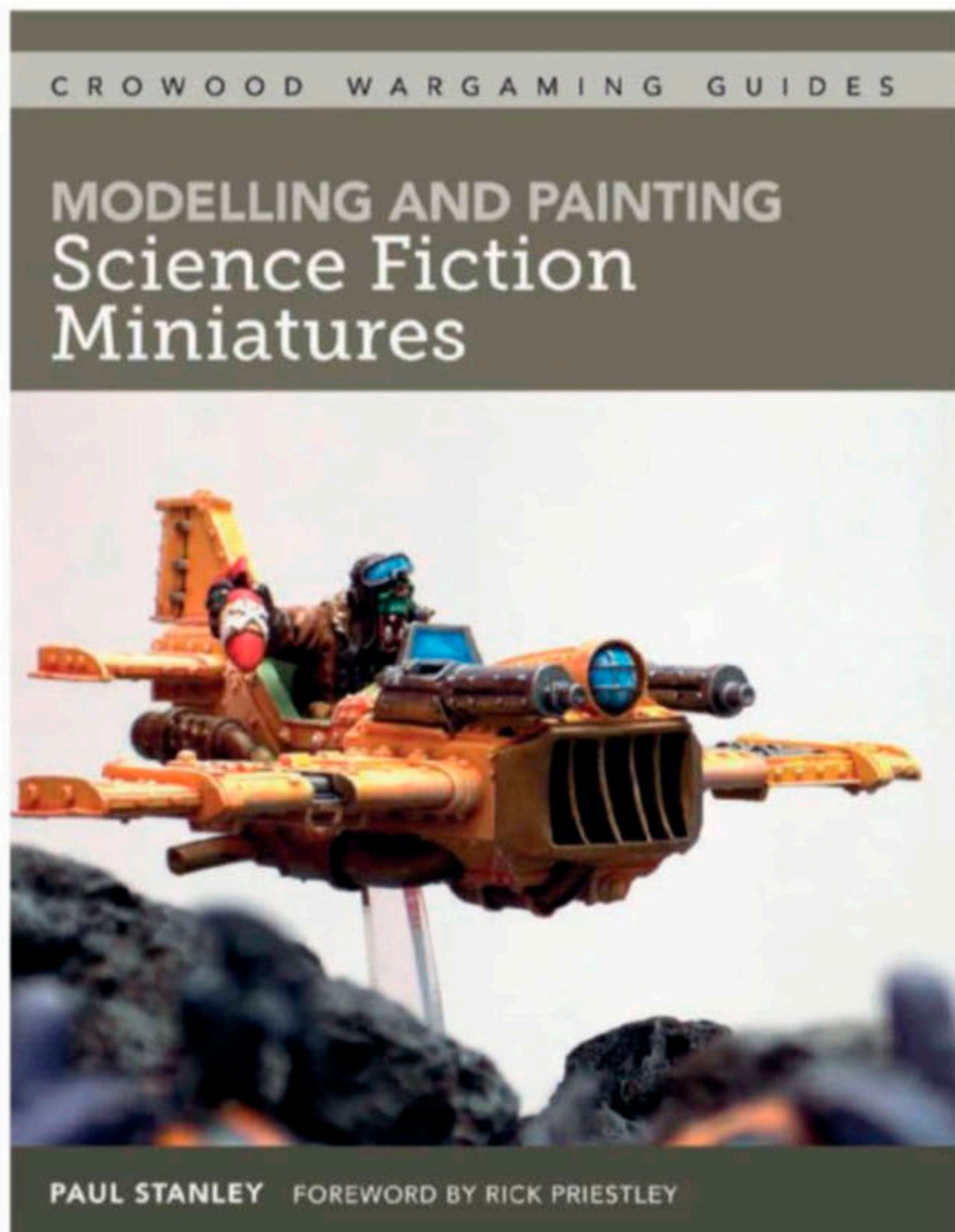


'M-70 Devastator' is a crawler tank from the 'Dust 1947' universe of Paolo Parente, while 'Human Zoo' explores the interaction of robots with the human world familiar to us from Javier's

articles here. 'Furious Snowman' takes a quirky look at a classic Maschinen Krieger kit. Andrés Castillo's 'Stummel' is an ingenious conversion of a 1/48-scale German World War II halftrack kit, while his 'Lunar Diver Stingray' is an imaginative Maschinen Krieger vignette. Finally, he presents another superb conversion of a 1/32-scale Messerschmitt Bf109 into a *Mad Max*-style desert drag racer. The six models are superb, while the photography and design allows every stage of the building, painting and weathering process to be seen and understood in detail. The products used are the

Vallejo range of acrylic paints and weathering products and their use is described in a really helpful and inclusive way. This is a really nicely produced book, full of instructive step-by-step article and, best of all, truly inspirational models. It's highly recommended whether you are a newcomer to the hobby or a grizzled veteran. It's available from all good booksellers and our thanks to the guys at Acrylicos Vallejo for the review copy (www.acrylicosvallejo.com). ■





Modelling and Painting: Science Fiction Miniatures.

Paul Stanley. The Crowood Press. Softcover, 176pp. ISBN: 978-1-78500-8-269. £18.99

Aimed at modellers of all abilities, this lavishly illustrated book presents a step-by-step guide to figure painting and modelling using traditional techniques. From the multipart hard-plastic 28mm miniature to the metal and resin models common in all other scales, this book provides wargamers, collectors and modellers with a wealth of information to achieve the best results. It demonstrates a variety of modelling and painting techniques at different scales and provides step-by-step guidance on building, converting and painting models. Working in plastic, resin and white metal is explained, as are dry brushing techniques, the 'three-colour method', multilayering and shading with washes. The book also considers basing techniques and maintaining the compatibility of miniatures between different gaming systems. The foreword for the book is written by veteran gamer Rick Priestley, probably best known as the author of the original rule set for Warhammer 40K, and that probably speaks to the intended audience for this book. While ostensibly aimed at the table-top gamer, there is much in this book, however, that will appeal to modellers and collectors, particularly those

new to the hobby. I thought the opening chapter on the tools and materials useful to modellers was particularly well-done and immensely helpful. The explanation of scales and the various materials that figures and kits are produced in is equally helpful and comprehensive.

The step-by-step photography in the chapters on assembling, painting and weathering models and miniatures is also very good and such basic methods as pinning, filling and basic sculpting are all explained with admirable clarity. The chapter on weathering probably does not contain much new for experienced modellers but will certainly provide a sound base for those painters and gamers moving into this aspect of the hobby for the first time. To be fair, I don't think there's much new in this book for the experienced or advanced figure painter or modeller as a whole, but if you are looking for a present for someone new to the hobby or are a gamer looking to expand and improve your painting and modelling

skills, this really is an excellent place to start. I enjoyed reading this book and have no hesitation in recommending it to gamers wanting to improve their modelling and painting skills or to those new to the hobby. Our thanks to the publisher for the review copy, it's available from all good booksellers (www.crowood.com). ■



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With the imminent easing of Lockdown restrictions in the UK, Guideline Publications is delighted to announce the return of the London Toy Soldier Show on Saturday 26 June and the London Plastic Modelling Show on Sunday 27 June 2021. We will, of course, continue to monitor and follow government advice, but for our June shows we have booked extra space to ensure that everyone can be accommodated within the Social Distancing regulations we still expect to be in force at that time. To confirm your space as a trade or a club stand for either show please e-mail Tom Foxon at tom@guidelinepublications.co.uk. For our North American readers, we also wanted to remind you that you can order individual copies and subscriptions of all our magazines directly, and pay in US dollars, from our North American agent, Larry Weindorf. Check out our US-based website, www.guidelinepublicationsusa.com, or email Larry directly at larry@forthehistorian.com, tel: 717-685-5207.

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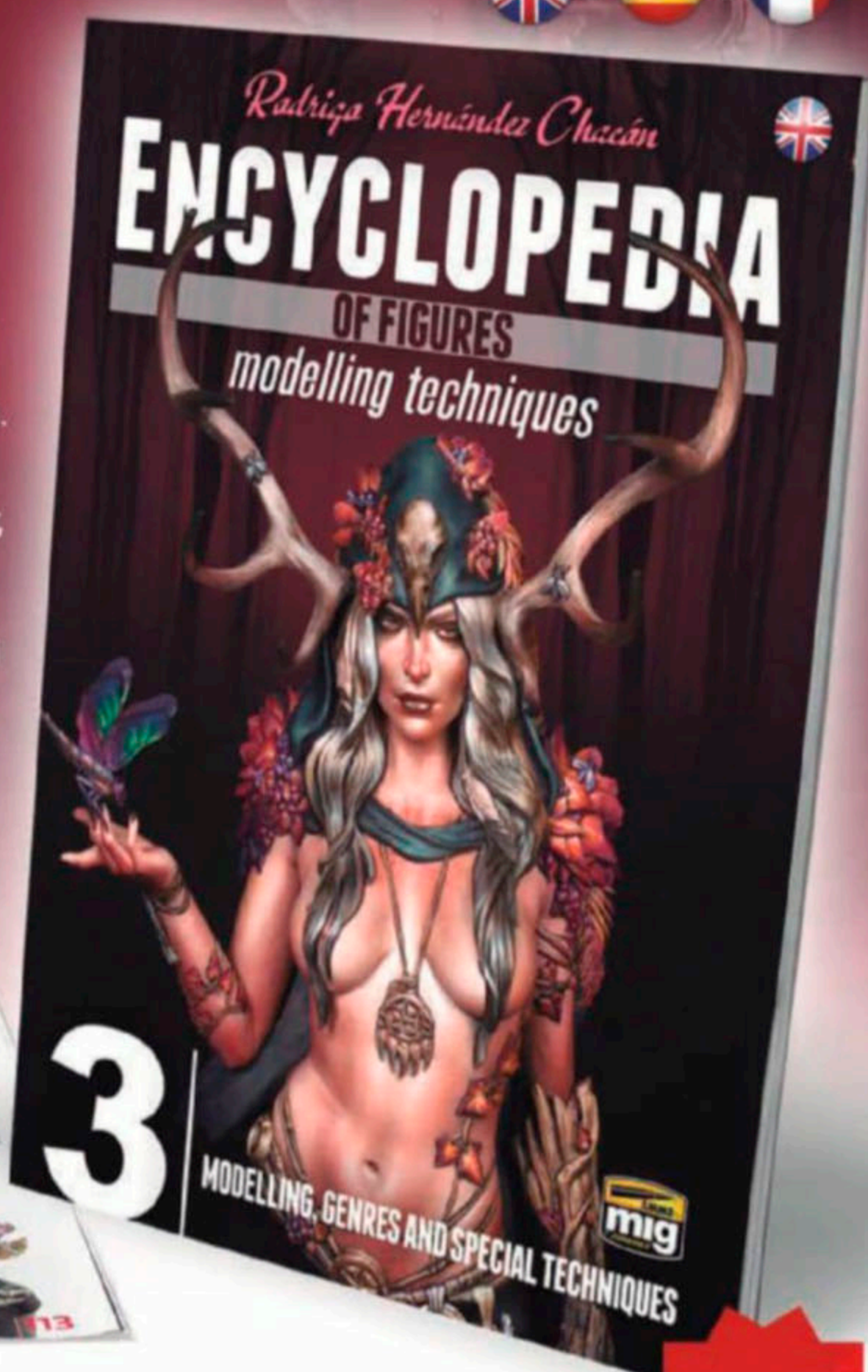
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