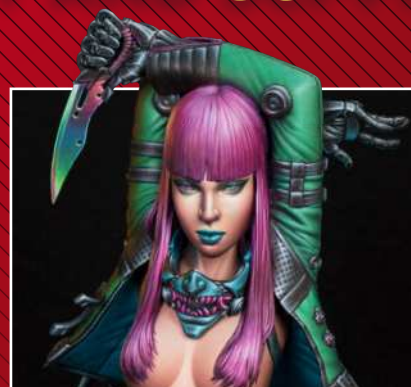


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Inside Issue 13

38



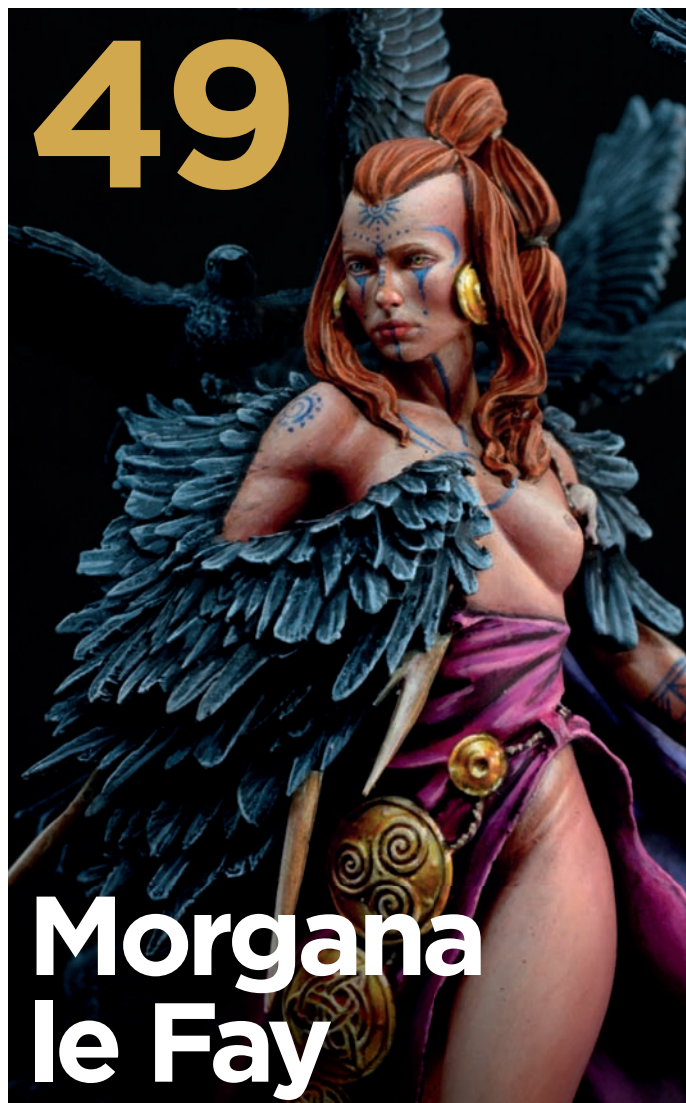
The Final Blow

55



Blood Thirsty

49



Morgana le Fay

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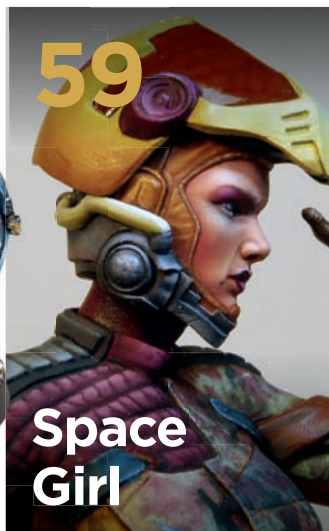
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32



**The Sons
of Thor**

59



**Space
Girl**

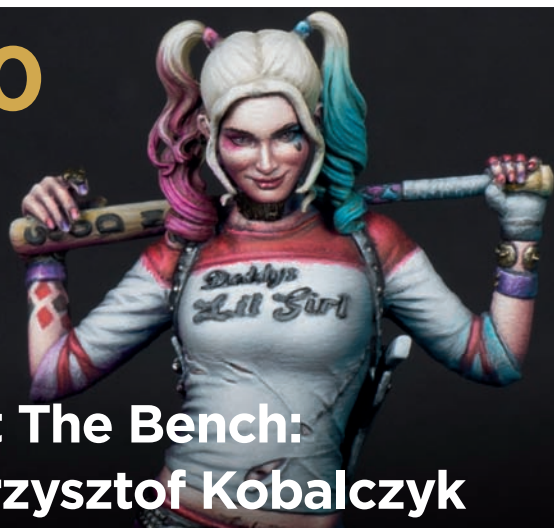
18



COVER
FEATURE

**Ratling to
Victory**

70



**At The Bench:
Krzysztof Kobalczyk**

- 6** Editorial
- 8** News and Reviews
We review the hottest releases from across the hobby.
- 12** New Kit Releases
What's new on the market.
- 16** Let's Meet The Maker
Kyle Cruickshank of Mr Lee's Minis
- 18** Ratling to Victory
Ben Komets presents a grim-dark tank with a difference.
- 26** BYOS (Build Your Own Spaceship)
José Luis López Ruiz has his own encounter of the 3D kind.
- 32** The Sons of Thor
Jon Gómez presents a classic WH40K tutorial.
- 38** The Final Blow
Don Suratos returns with some classic Gunpla.
- 46** How to Apply Realistic Chipping
Diego Quijano takes us through a key technique in sci-fi modelling.
- 49** Morgana le Fay
Alfonso Flores launches into the world of Arthurian legend.
- 54** The Court of Camelot
The Editor looks at the origins of the story of King Arthur.
- 55** Blood Thirsty
Fernando Andrea tells the story of the creation of a classic vampire bust.
- 59** Space Girl
Adrian Hopwood paints the resin kit from 1897 Miniatures.
- 64** Ascensor
by Creative Green Stuff World.
- 70** At the Bench: Krzysztof Kobalczyk
We meet one of Poland's top miniature painters.
- 78** Wonderfest 2021
Ron Leker visits one of the most important Fantasy and Sci-Fi shows stateside.
- 82** Facebook/Next Month

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How do you describe yourself? Figure painter? Collector? Gamer? Modeller? Hobbyist? I was struck this month putting together the latest issue of FFI of what a broad church we cater for in these pages. It seems to me that under the umbrella of sci-fi and fantasy we have a huge range of backgrounds and approaches to the hobby. Take, for example, Ben Komets's Ratling Tank. Ben is, I think, first and foremost a figure painter and he brings what he describes as a 'painterly' style to finishing his tank. It's evident that he is also a first-class modeller but his style and approach to the hobby is, I would suggest, different to that of one of our regular contributors, José Luis López Ruiz, who has a background in armour modelling. José Luis brings those skills and his approach to the hobby now to bear on painting and weathering spaceships and other sci-fi subjects. Personally, I am an armour modeller who has painted lots of Warhammer miniatures over the years. I find it very difficult to approach my Warhammer models in anything other than what I'd describe as a gaming style. I struggle, for example, to paint and weather my Horus Heresy Deathguard Land Raider in the same way as I would approach, say, a modern main battle tank. One of the challenges of this magazine is to incorporate those different approaches to the hobby and in so doing, hopefully, encourage you to learn and try new techniques and approaches that will help you enjoy your hobby – however you describe it – even more.

This month, then, has a good range of those different approaches and subjects. It's a pleasure to welcome back Don Suratos who returns with a classic Gunpla vignette. Ben Komets debuts in FFI with his award-winning Ratling tank and the Warhammer 40K universe is also the subject of Jon Gómez's latest painting tutorial. José Luis López Ruiz shows us how to 'build your own spaceship', while the team at AMMO present a couple of tutorials on techniques useful for any sci-fi modeller or painter. For figure painters we have an inspirational interpretation of Morgana le Fay by new contributor Alfonso Flores, while Adrian Hopwood presents 'Space Girl'. The team at Andrea Miniatures bring us a fascinating insight into the development of their impressive 'Blood Thirsty' vampire bust, and we have the latest from the Green Stuff World studio, 'Ascensor'. It's a privilege this month to interview Krzysztof Kobalczyk, one of Poland's top miniature painters and, finally, we have the welcome return of show reports in these pages, as we visit the recent Wonderfest held in Louisville, Kentucky. Until next time, stay safe and enjoy your hobby.

The editor's Horus
Heresy Deathguard
Landraider.



David

David Grummitt,
Managing Editor



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210 Purple
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214 Suntanned Flesh
215 Oriental Flesh
216 Dark Flesh
217 Leather Brown
218 Wood Brown
219 Chestnut Brown

220 Silver

221 Horse tone - Dun
222 Horse tone - Roan
223 Horse tone - Chestnut
224 Horse tone - Bay
235 Horse tone - Brown
236 Horse Tone - Grey
225 Khaki
228 Buff
229 Dark Sand
231 Mid Grey
232 Bronze
233 Linen
234 Dark Earth
237 Russet Red
238 British Scarlet
239 Bavarian Blue
240 Unbleached Wool
241 Rust

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106 Enchanted Silver
107 Bright Gold
108 Goblin Green

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

134 Ink wash - Green
135 Ink wash - Blue
136 Ink wash - Brown
137 Ink wash - Chestnut
138 Ink wash - Red
139 Matt Varnish
140 Gloss Varnish
141 Grey Primer
142 Gun Metal
143 Dwarfven Bronze
144 Shocking Pink
145 Ruby Red
146 Dusky Yellow
147 Burnt Orange
148 Marine Blue
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
165 Hawk Turquoise
166 Fester Blue
167 Hideous Blue
168 Ink Wash - Yellow
169 Super Wash - Black
170 Super Wash - Green
171 Super Wash - Red
172 Super Wash - Blue
173 Super Wash - Yellow
174 Super Wash - Purple
175 Super Wash - Light Brown
176 Super Wash - Mid-Brown
177 Super Wash - Dark Brown

WORLD WAR II

501 British khaki
502 Field drab
503 Military green
504 Panzer grey
505 Green grey
506 Desert Sand
507 Sea grey
508 Olive drab
509 Brick red
510 Mid stone
511 Tank blue grey
512 Tank green
513 Faded olive
514 Pale green
515 Black green
516 Iron grey
517 Desert Yellow
518 Field blue
519 Chocolate brown
520 Red Brown
521 Army green
522 Pale sand
523 US dark green

524 Tan earth
525 Uniform grey
526 Tank Light grey
527 Tank drab
528 Russian brown
529 Beige brown
530 Russian green
531 Japanese uniform
532 Italian red earth
533 Slate grey
534 Dark Leather
535 Jungle green
536 Forest green
537 Faded khaki
226 Olive
227 Field grey
230 Camouflage green

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News and Reviews

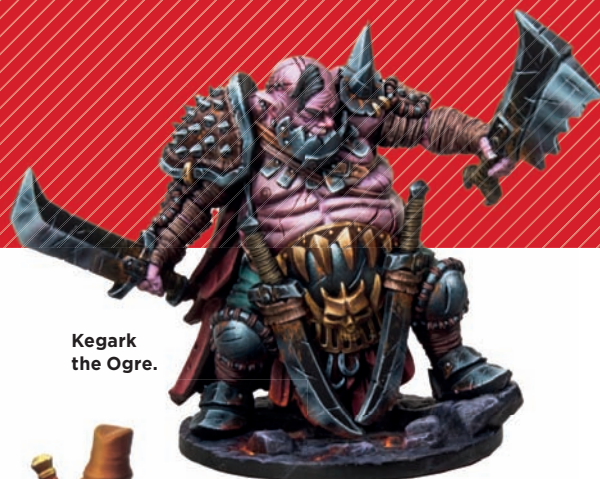
We review the hottest releases from across the hobby.

Emvicreative

Emvicreative was founded by the duo Marco and Vittorio Fenaroli, who not only shared a passion for painting minis and playing board games from an early age, but also had a specific love for Goblins. For this reason, they created Greenskull Castle, dedicated solely to these intriguing little creatures. While Emvicreative is a new name on the market, Marco and Vittorio have been active for a long time, and Emvicreative is a spin-off of Terrible Kids Stuff, a brand synonymous with experience, professionalism and creativity. Emvicreative is now bringing its focus to board games. To date, the company has established a loyal customer base because of the quality and creativity of the miniatures designed and produced so far, but the next big step is to come up with a board game designed around their characters. This way they can create a true community, give their customers the opportunity to not only collect and paint their goblins, but also play with them, give them

stories, and bring them to life, creating a strong long-lasting relationship.

To continue bringing the craftsmanship that they are known for, Emvicreative have collaborated with some of the best professionals in the game, using the latest technology available at every step of the creative journey. Each figure has been meticulously sculpted and Emvicreative use only the most advanced technology available for 3D printers to capture every detail and nuance of the miniature. Finally, the figures are cast in resin with Marco and Vittorio quality controlling each one with a close eye on product development from concept to realisation. Emvicreative's Goblins are designed for use, and they firmly believe that their range can be owned and enjoyed equally by miniature painters and gamers alike. The quality of the design and the details of each part of the body, clothes and accessories are reproduced in such a way that both beginners and 'pro' painters can express their unique styles.



Kegark the Ogre.



Reevolt the Witch Hunter.



Dorkuraz the Cave Troll is the largest miniature in the Greenskull



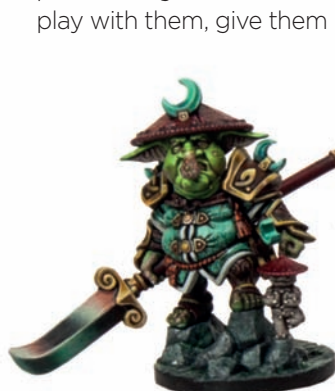
Ats the Necromancer and Klerz the Crusader.



Emvicreative, like many other small miniature companies, have decided to follow the Kickstarter business model. The first campaign was launched last year, and they reached their budget goal within five hours and the project

was heavily over funded by the end of the campaign. Because of the success of their first campaign, they have decided to continue the collaboration with Kickstarter and are launching a second campaign which began in September this year. It will continue the story of the Goblins where it ended in the first Greenskull Castle chapter. For more on Emvicreative and the heroes and legends of their world of Goblins, check out www.emvicreative.com.

David Grummitt



Donk the Monk, Fag the Druid, and Plutterd the Witch Doctor.

Bandai

Bandai is well known for its accurate action figures based on familiar characters from popular Anime series.

DragonBall Evolve Ultra Instinct Goku is a 12.5cm action figure aimed at both children and the serious adult collector. As a figure, this one doesn't come in a box as many do. Instead, it is in a moulded plastic cover set on a card, so there is a need to be careful when handling it if it's for your collection. One look at Bandai's website shows how popular this range is, but in this series, there are three which are bought together, at least according to the back of the card: Son Goku, Golden Frieza and Jiren. Son Goku comes already pre-painted and has several interesting details that seem to show the quality of what Bandai can produce: well-painted silver hair, his striking eyes that make him look so much like his character from the Anime, the tears in his pants, and his belt. As a ball-jointed figure, he can be moved into any position should the need arise to photograph him. Equally, of course, he be posed and then the ball joints smoothed out and repainted for a display piece. This was the figure that

caught my eye on the website, but after buying it and noticing its quality, I would certainly buy the others in the series, and for those who like collecting smaller figures, these would be ideal. For the full range of figures a visit to www.bandai.co.uk.

Sandra Scholes



If you have recently purchased something that you would like to review in FFI, then please do drop me a line at david@guidelinepublications.co.uk. Equally, if you would like to see your products reviewed in these pages, please contact me.



Neko Galaxy

As regular readers will know, we love the aesthetic of the female figures and busts produced by Neko Galaxy. Their latest 1/10-scale bust, known at the time of writing only as 'Jetpack Girl', was released at the beginning of October. Sculpted by Rishikesh Nandlaskar, it shows a young female figure in an armoured suit and equipped with a jet back. There is something very glamorous and Amelia Earhart about this bust and that aspect of her has been brought out by Lan Studio's superb box art. Neko Galaxy had asked on their Facebook page for suggestions for a suitable name, so by the time you read this she should be available, suitably named, from the Neko Galaxy website (www.nekogalaxyminiatures.bigcartel.com).

David Grummitt

Iwata and the Airbrush Company

I have been a long-time fan of the top-quality airbrushes produced by Japanese company, Iwata. I have owned an airbrush for some twenty years now and have used them to paint everything from 1/16-scale tanks to Games Workshop minis. The finish you can achieve with a quality airbrush cannot be replicated by hand. I was intrigued when earlier this year Iwata announced their new range of Takumi airbrushes. As the promotional material explains: 'Mastering a craft might take a lifetime. Hours of practice and years of study until the hand and the mind become one: until there is no distance between the imagination and the materials. In Japan, such skilled artisans are called Takumi.'

While Iwata don't claim that the new **Iwata Eclipse Takumi Side Feed** airbrush will transform you into a Takumi, the brush has been designed and developed by such skilled artisans. It features a redesigned, compact body style that makes it exceptionally balanced in the hand. This, combined with a new gravity assisted side feed cup and siphon cut lid improves paint flow, making the Takumi remarkably responsive. The two-piece 0.24oz / 7ml cup design disassembles for easy cleaning and siphon cut lid helps reduce paint build-up. Iwata Eclipse Takumi also features a crown cap, which allows you to get closer to the subject for much finer work, a wide, adaptive main lever, and a quick flush cutaway pre-set handle, which enables you to control the amount of paint released into the nozzle in a precise manner.

I have had my new Takumi Side Feed brush for a couple of weeks now and I'm very impressed. I was a little concerned



about the side feed cup, but the engineering is such that the connection is perfect, and a small blanking plate allows it to be mounted on either side of the brush. The brush feels more compact and comfortable in my hand for longer periods of spraying than the HP-C-Plus I am used to working with. I have tried it out with Tamiya, Vallejo and AK Interactive acrylics and it performs beautifully. The large side cup contains enough paint to spray large areas and the needle is fine enough to spray clearly demarcated camouflage patterns freehand

as you can hopefully see from the Maschinen Krieger model I'm working on at present. I

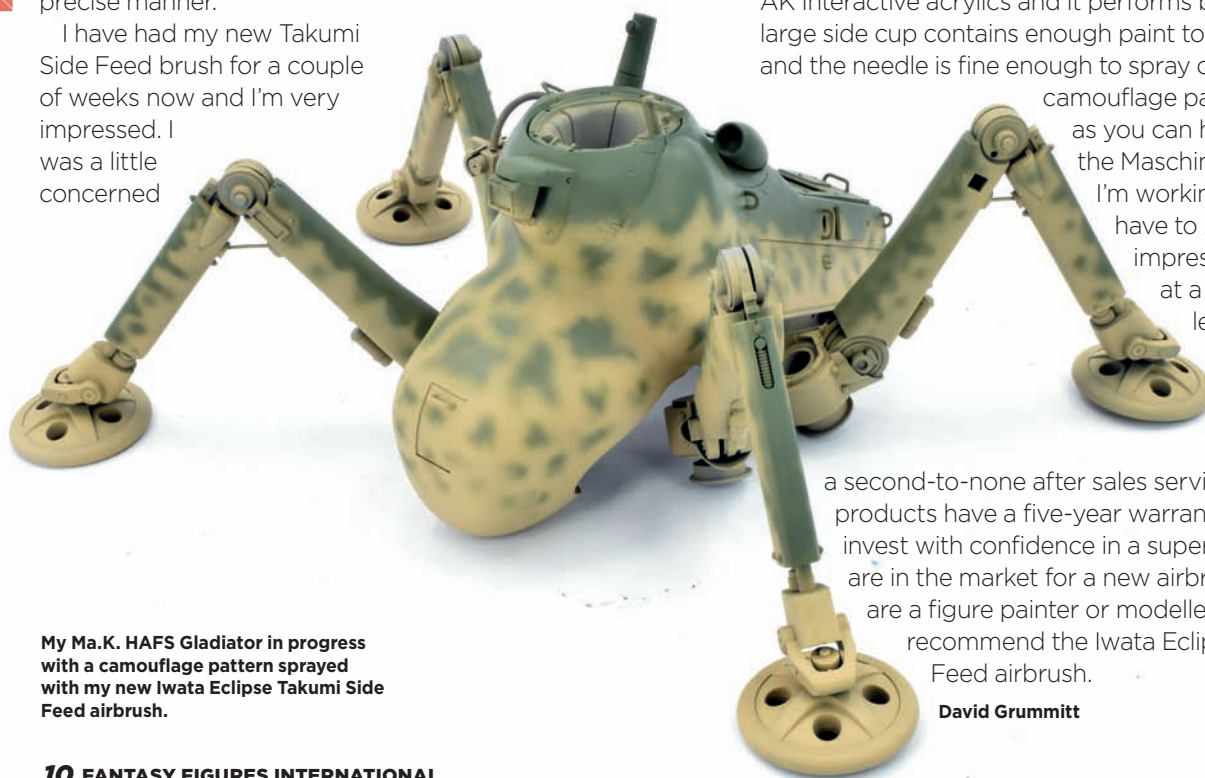
have to say this is a hugely impressive brush and at a retail price of less than £200 it

represents superb value for money.

The Airbrush Company also offer

a second-to-none after sales service, while all Iwata products have a five-year warranty meaning you can invest with confidence in a superb product. If you are in the market for a new airbrush, whether you are a figure painter or modeller, I would thoroughly recommend the Iwata Eclipse Takumi Side Feed airbrush.

David Grummitt



My Ma.K. HAFS Gladiator in progress with a camouflage pattern sprayed with my new Iwata Eclipse Takumi Side Feed airbrush.



Hasegawa

News from Hasegawa of some exciting new releases for Maschinen Krieger fans. First, we have the 1/20-scale **Space Type Humanoid Unmanned Interceptor Großer Hund Schwarzer Hund** (ref. HA64123). This is a reboxing of the kit first released in 2011 by Hasegawa and will be very welcome to a new generation of Ma.K. fans. Also in 1/20, there is **Luna Tactical Reconnaissance Machine LUM-168 Camel - Operation Dynamo** (ref. HA64122), another re-

release if a 2012 kit. Finally for Ma.K. fans there is **P.K.H.103 Nutcracker - Wald Geist - With Bonus Patch** (ref. HA64124) in 1/35 scale. This crewless hover tank design was first released in 2010. The scale allows a huge range of conversion options simply by using parts from 1/35-scale armour kits. This month there is also news of **Crusher Joe TR-5 Harpy - NERO** (ref. HA64792). These 1/72-scale models from the Japanese Crusher Joe Anime series are first

class and I look forward to seeing this built up. Our thanks to Amerang (www.amerang.co.uk) for the product information.

David Grummitt



Archvillain Games

Last issue we profiled the innovative Archvillain Games and their ranges of exquisite 3D-printed miniatures. Since 2019, Archvillain Games has been delivering high-quality pre-supported models to their patrons. Each month a new collection of over twenty models is released with a unique theme. Offering a dazzling array of models from lava dragons to Egyptian gods, to war beasts and beyond, Archvillain Games are the fastest-growing 3D printable model brand on Patreon. Starting in July, Archvillain Games added two new lines to their monthly releases (at no additional cost to subscribers!). They now release a bust and three Archvillain Society members alongside their standard collection. The Archvillain Society is a line of 32mm base-sized models that are perfect for player characters and non-player characters for your favourite fantasy tabletop miniature games. Each society member has a story highlight and stat block for 5th Edition Dungeons



& Dragons included in the monthly module. This module is available for subscribers at the Archvillain Tier level. For example, in October, they released **Draquil, Bear Totem Barbarian**, a CR 5 Chaotic Good Dragonborn with 135 HP, Brutal Critical, Multi-attack, Acid Breath and Rage; **Kostya Alexandrov, Blood**

Warlock, a CR 4 Lawful Evil Human Warlock who is an 8th level spellcaster with Sanguine Spike, Bite and has Gravetouched Form of Dread; and finally, **Makar Orlov**, a CR 6 Chaotic Evil Wizard who is a 9th level spellcaster with Shielded Mind, Makar's Cloud of Weakness, and Spell

or just enjoy exquisitely designed miniatures, full of character and a joy to paint and collect, the Archvillain Games range is worth checking out. Find all of these and more at www.archvillaingames.com.

David Grummitt

Drinker (his longsword!). The bust from October is **Lilith, the First Blood Daughter**. Whether you are a gamer



New Kit Releases



Manufacturer: Aoshima
Title: Thunderbirds Classic: the Mole
Kit Reference: 063156
Scale: 1/72



Manufacturer: Bandai Spirits
Title: ARZ-154 BARZAM RE-ZEON CAPTURED
Kit Reference: 5061810
Scale: 1/144



Manufacturer: Bandai Spirits
Title: G RB-79 Mobile Pod Ball Ver. Ka. (Mechanical Clear)
Kit Reference: N/A
Scale: 1/100



Manufacturer: Bandai Spirits
Title: HG Kyokai Senki MAILes Byakuchi
Kit Reference: 5062002
Scale: 1/144



Manufacturer: Bandai Spirits
Title: First Grade RX-78-2 Gundam
Kit Reference: N/A
Scale: 1/144



Manufacturer: Bandai Spirits
Title: HGCE (Cosmic Era) Seed Destiny ZGMF-X42S Destiny Gundam [Heine Westenfluss] Clear Color
Kit Reference: N/A
Scale: 1/100



Manufacturer: Bandai Spirits
Title: SDW Heroes Wukong Impulse Gundam DX Set
Kit Reference: 5061783
Scale: N/A



Manufacturer: Bandai Spirits
Title: 30 Minutes Mission EXA Vehicle (Dog Mecha Ver.)
Kit Reference: 5061995
Scale: 1/144



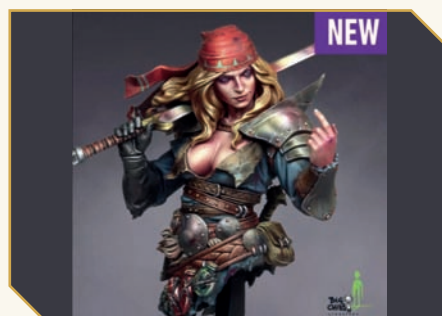
Manufacturer: Bandai Spirits
Title: RX-78F00 Gundam
Kit Reference: N/A
Scale: 1/48



Manufacturer: Bandai Spirits
Title: Figure-Rise Standard Kamen Rider Fourze
Kit Reference: 5061982
Scale: N/A



Manufacturer: Bandai Spirits
Title: ZGMF-1000/A1 Lunamaria's Gunner Zaku Warrior [Clear Color]
Kit Reference: N/A
Scale: 1/100



Manufacturer: Big Child Creative
Title: Songs of War: Alaana the Blody Blade
Kit Reference: BCSWBU006
Scale: 1/12

NEW KIT RELEASES

New Kit Releases *(continued)*



Manufacturer: Black Crow Miniatures
Title: Athena
Kit Reference: BCB14
Scale: 1/10



Manufacturer: Good Smile Company
Title: Moderoid Galaxy Cyclone Braiger
Kit Reference: 142145
Scale: N/A



Manufacturer: Hasegawa
Title: VF-1J Armored Valkyrie
Kit Reference: 496734657304
Scale: 1/72



Manufacturer: Kotobukiya
Title: M.S.G. Progress Body
Kit Reference: MB58
Scale: NA



Manufacturer: Kotobukiya
Title: Type 48 Model 1 Kagutsuchi-Kou: RE2
Kit Reference: FA132
Scale: 1/100



Manufacturer: Kotobukiya
Title: Frame Arms Girl Hand Scale Architect
Kit Reference: FG090
Scale: NA



Manufacturer: Kotobukiya
Title: Knight of Sidonia Type 17 Guardian Tsugumori Mod.2
Kit Reference: KP380R
Scale: 1/100



Manufacturer: Kotobukiya
Title: Rev Raptor
Kit Reference: ZD111
Scale: 1/72



Manufacturer: Kotobukiya
Title: Voltrex Wrath
Kit Reference: HG073
Scale: 1/24



Manufacturer: Kotobukiya
Title: Early Governor Vol. 1 Night Stalkers Pack
Kit Reference: HG099
Scale: 1/24



Manufacturer: Makoto Models
Title: Super Armored Fighting Suit R Space Type
Kit Reference: MKM04
Scale: 1/35



Manufacturer: Polar Lights
Title: Star Trek Classic USS Enterprise (Pilot Edition)
Kit Reference: 993
Scale: 1/350



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Let's Meet The Maker

Kyle Cruickshank of Mr Lee's Minis



'Death Merchant' sculpted by Christoph Eichenhorn.

Handsome Jack (right), a 1/12-scale bust sculpted by Arlen Pelletier, is where it all began for Mr Lee's Minis.

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

I started back in the early '90s with some classic Ral Partha Darksun Dwarf models that I had found at a local hobby shop in Canada. I painted them with some thick Testors Enamel paints which destroyed the penny brushes I was using at the time. With some positive reinforcement from my grandfather, I continued with more art-like pieces, but the growing geek within me eventually began to purchase some Games Workshop models, even going so far as putting together a fairly good size Beastmen force for Warhammer Fantasy and Orks for 40K.

What was the idea behind Mr Lee's Minis?

A few years ago, having been travelling a fair bit and meeting up with many different artists and companies across Europe, I had a bit of knowledge of the fantasy and sci-fi figure scene at the time. Nothing too major, and no desire to really get into it as a business, but I was always around to help others when they needed it. While on a visit back to Canada, I met up with an old high school mate and got to chatting. He had begun to sculpt both traditionally and digitally and was asking about

the scene over in Europe, as it was barely a thing in Western Canada in comparison. One thing led to another, and I was soon reaching out to others to ask about how to print and cast up his sculpts, while seeing if anyone would be up for taking his projects on.

As it stood, no one did. So, I thought why not give it a go! Taking on the same mentality of just trying, and helping someone, we worked out how the process would work. We made a unique first piece, had it printed and cast up, and I went to shows with a few copies in a bag and sold it via Facebook. With our first piece, Handsome Jack, we saw a new direction. The sculptor, Arlen Pelletier, went on to become a full-time sculptor and worked with large companies like Hasbro and Mattel, and we began growing Mr Lee's Minis into what it is today. The name itself comes from my grandfather as his last name was Lee. He was always the one to encourage my artistic side, so this was a homage to him.

As well as acting as reseller for other brands, Mr Lee's Minis has brought some unique miniatures of their own to market. What governs your choice of miniature you produce and sell?

In the beginning we did try to hold some of the creative direction of the pieces. We wanted pieces we thought might be cool, or that we wanted to paint ourselves. However, we soon realised that this was not working out. Us wanting something didn't always translate with the artist making it as they might not have the same level of passion behind the piece as we did. As a result, we adapted and began to work with artists to help them release their own pieces under our umbrella or would pick up pieces that were already available on the market that we felt would sit well within our range.

The only change to that was when we did Operation Knox in 2019. This was a project where again we let the artists do their thing, but we helped with regards to ensuring that the parts/pieces would work with regards to casting and production. Organising the concept artist, Ibrahem, and the sculptor, Joao, alongside our caster/printer in Hungary was quite an undertaking in all aspects that we haven't been able to replicate since sadly.



'The Astronauts' have proved one of Mr Lee's Minis' most popular releases.



as our stock began to dry up and our ability to get restocks became more and more difficult or more expensive due to custom fees. Nevertheless, we have reintroduced older items in the new format and in new scales. This includes our Operation Knox figures, now available in a smaller scale, or taking on new commercial licences from other sculptors to help them release their pieces in this new format. Although it's early days, we are already making headway in the community and getting some great reviews of what we are producing. We're really looking forward to seeing where this will take us in the future!

What can we expect in the future from Mr Lee's Minis?

Honestly, we are not sure. We are focusing quite heavily on the 3D printing side of things and working with Patreon accounts to release their products, as well as working with small scale artists for prototyping and a few new batch printing works. We hope we can begin to do some more custom works and bring new pieces to the market through this new medium. But only time will tell.

What would your personal message be to hobbyists reading this?

Have fun. It is a hobby in the end, and it's meant to be enjoyable. Even though we have turned part of our hobby into work, there are still areas that we really enjoy and push us forward. Be it interacting with others at shows, as they begin to happen again, trying new techniques and technology in our projects, or just doing something repetitive, like army painting, it all brings us some calm among the chaos. Enjoy what you do and focus on that as much as one can. ■



'Operation Knox', a set of five 1/10-scale busts, is Mr Lee's Minis' most ambitious project to date.

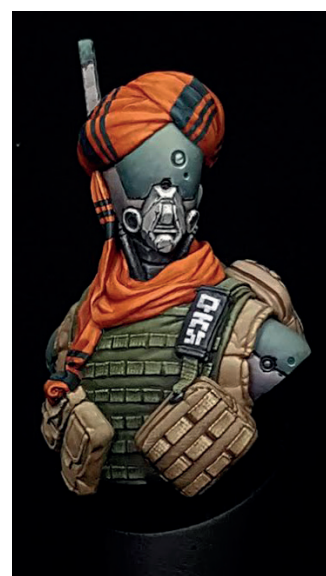
Brexit and the pandemic have created something of a perfect storm for many small businesses in the hobby. How have Mr Lee's Minis adapted to the challenge?

Yes, these last couple of years have been a rollercoaster of actions and emotions to be honest. I think the first impact of the lack of shows was at first crippling to us as the sales made there represented a large portion of our business. It was also my personal escape and a time for social interaction with others. With the shutdown of shows, we began to focus more on our online sales and specifically competitions. We were thankful to be able to call upon our good friend Roman Lappat and with his Massive Voodoo label we did a creative competition with a trio of time astronauts. This was something we had done in the past, but its success during the lockdown really took us by surprise. Some 750 sets of Astronauts made their way out to the community for this competition, with a high number making their way into the competition.

Since Brexit we have seen a massive drop in European sales. We do get the odd sale, but it's a massive shift in our business. So, once again, we had to change our approach. Beginning in December 2020, we began to trial 3D printing, first with FDM, and then in resin. This has been a saviour for us



'Dwarf Gem Collector' sculpted by Przemyslaw Szymczyk.



'Rogue Robot' also by Christoph Eichenhorn.



'Silgaire' (left), one of the characters from Operation Knox, beautifully sculpted by Joao Ferreira, based on Ibrahem Swaid's concept art.



Mr Lee's Minis are resellers for some of the most innovative figure producers active today, such as Ouroboros Miniatures, producers of Qinile, an 85mm half-figure sculpted by Edgar Marocsek.

Contact
www.mrleesminis.com
facebook.com/mrleesminis

RATLING TO VICTORY



Ben Komets presents a grim-dark tank with a difference.

Ratlings are the halflings – or hobbits – of the 41st millennium. In the early editions of Games Workshop's Warhammer 40K, the Imperium of Man was full of various abhumans, all of whom played some role in the defence of the Emperor's dominions. While they have disappeared from Warhammer 40K in more recent editions, they continue to have a special place in the affections of many hobbyists and are an important part of the lore of the 41st millennium. I wanted to do something special for the Golden Demon 2020 Warhammer 40K vehicle category, involving Ratlings and a custom-built tank for the little guys. I decided upon a theme of tank riders, something well-attested to historically and a favourite topic for military modellers.

The Ratling Tank

For the base of this conversion, I wanted the smallest tank Games Workshop had in their catalogue and settled upon Forgeworld's Death Korps of Krieg Centaur Artillery Tractor. It was out of stock, but fortunately my good friend

Richard Kelly was able to help me out in sourcing one.

at once. Some of the parts were a little warped and I was able to obtain some replacements. This allowed me to use two hull parts on each side to build up the height, reflecting the relatively slim build of the Ratlings (they're not Squats!)

I also wanted a rounded turret. Using the yellow toy container in a Kinder Surprise Egg as a mould, I formed the basic shape from Milliput Standard, allowing it to dry overnight before adding a few pieces from my 'Bitz Box'. I used various bits of plastic tubing, cut in thin slices, as rivets to detail the turret and blanked off the heightened open hull of the Centaur with Plasticard (photos 1 & 2).

The tank was airbrushed a dark green, over a Chaos Black primer out of a rattle can. The paint was heavily thinned and with the compressor at a low pressure (of about 2 bar), I began to highlight the green. I angled my airbrush from above the model, allowing the lightened tone to hit tank just as an ambient light source would. With the basic airbrush work complete, I sent about refining the highlights, shadows, and details with a brush. I carefully edge-highlighted the horizontal surfaces of the tank and picked out all the raised detail. The key here is to edge highlight with equal intensity across the tank, trying to remain consistent with the light source suggested by the airbrush work, highlighting any surfaces that would naturally be hit by sunlight.

With that done, I moved on to the paint chipping. I began by painting dark spots, where the green paint had chipped off, then meticulously highlighted the edge of each individual chip. I took my time here as I wanted the tank to look 'painterly' and not like an AFV model, harmonising with the figures and other elements of the scene (3). With that done, I moved on to introducing some shadows. First, I wetted the surface of the areas to the shaded, which allowed me to feather in the darker green paint for a smooth transition.

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Metallics

Painting the bare metal parts of the tank was an important part of the process, as it introduced some different textures and colours to an otherwise matt green tank. First, I blocked out those areas to be painted metal in a dark red brown. I added the metallic colour in two ways: the tracks were dry-brushed with a warm, brown-tinted metallic shade, while the metal parts were painted in more opaque, cold, blue shade. I used a mixture of metallic and non-metallic paints for the dry-brushing and finished off by an extreme highlight with Model Air Chrome (71.064).

Next was the rust. I wanted to ensure that no flecks of metal paint were left over from the previous stage, so changed

my water and gave my brushes a thorough clean. I applied various red and orange rust colours, not only sparingly on the metallic parts, but also as a way of tying together the metallic and green areas. The heavily rusted exhaust stacks are good example. I applied the red and orange paints, heavily thinned, almost like a wash but taking care not to allow the pigment to pool. I applied several layers, especially in those areas in which I wanted the corrosion to be most pronounced. Heavy corrosion and a rusted texture were suggested by stippling the paint on, again building up the effect in layers. Towards the bottom of the exhaust stacks, I added a black glaze as a shadow, while I used pure orange to highlight the top of the stacks

(4).



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► Hazard Stripes

Black and yellow hazard stripes are one of those quintessential elements that no 40K vehicle can be without. They're also a great way to add a splash of colour to any grim dark vehicle. I didn't want to overdo the effect – they're Ratlings

not Iron Warriors – so kept this to an eye-catching spot feature around the commander's cupola. The yellow ties in nicely with the yellow rust tones, so once it was painted, I weathered it in the same way as the rest of the tank, adding some chipped paint and rust effects. I very sparingly used some bare metal chips on the commander's cupola and at this stage also added these across the rest of the tank **(5 & 6)**.

The remaining detail were the lenses. I didn't want to go down the typical Games Workshop red lenses route, as it would create too much of a contrast for what is a minor detail.

A complementary colour contrast is a really strong visual signal and should be used carefully to control the different visual elements of a piece. I decided to use the extreme highlight colour used to edge highlight the tank and some of the orange rust colour. It's important to consider the different shape of the lenses at the front and side of the turret and think how differently the light would reflect off them.

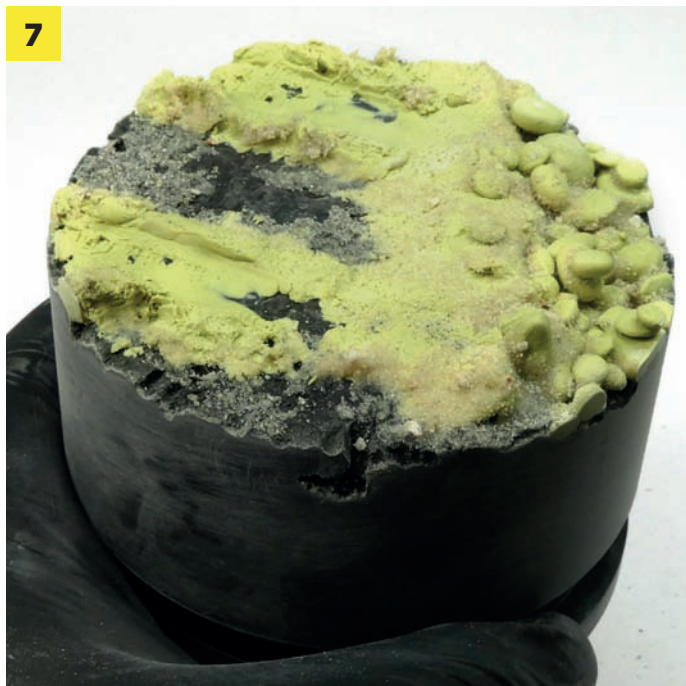
I really like the way the tank turned out, but I had to bear in mind that this was really just an elaborate background to the principal focus of the piece – the Ratlings themselves. There was still more to do on the tank, the addition of mud, dust, and some other details, but this would wait until I was ready to place the tank on its scenic base.

► Planning the Base

When you want to create a scenic display base for a model there are a few things to consider before you start, even more perhaps when you are entering a competition like Golden Demon, where there are certain base



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restrictions. The base is a very important element of a model, but one that is often also neglected. It's a fantastic opportunity to embed the figure in a specific setting and shape a small fragment of the whole world. The more realistically you can execute the base, then the more successful the piece will be. It's easy to be over-ambitious when planning a base. A good tip is to plan the base, with the dimensions and all the details you think you need to convey the story, and then reduce its size by 30 per cent, retaining all the details you had first imagined in a much smaller area.

The positioning of your model on a base is crucial. It will help tell the story. Is your model moving? How did the figure/model get into this position? For the Ratling tank there were several things to consider. Most commonly, tank models are depicted charging into battle, but I wanted to create something more serene. Perhaps the Ratlings are in the lush surroundings of their home planet, a moment of peace before they are plunged into the grim darkness of the far future, where there is only war!

The Base: Step-by-Step

I decided to present the Ratling tank on a round base. The advantage of a round base is that it is non-directional; there is no designated front or back and it invites the viewer to turn the mini around to discover all its details. I wanted the sides of the base to remind the viewer of the conventional ammunition the Ratlings use, but for the groundwork itself I wanted lush fauna, with a gentle stream running through it. I also wanted to break up the linear profile of the top of the base and create a more interesting and natural shape. This would give me a background, middle ground, and fore ground that would all help position the tank and tell the story.

I used a power tool to shape the terrain, making an indentation for the stream and a slight slope on one side. I used Milliput to create the contours of the base and the pebbles in the riverbed (7). I used a selection of different spatulas and an old toothbrush to contour and add texture to the Milliput. I also marked the areas where the tank would sit with pencil, as this would have to

8



be built up to allow the tank to sit in a convincing fashion.

One of the advantages of Milliput is that it is water soluble, meaning you can smooth it out like clay. I simply used my finger and a bit of water to smooth the area between different heights of the groundwork. I pressed the tank into the smoothed-out Milliput to leave realistic track prints in the ground. Whenever you work with putty you always tend to mix too much. I formed the leftover pieces into small stones and pebbles, finding this a great time saver which helps to give your bases a unique touch. For this base I wanted to add some additional stones to the riverbed, securing them with PVA glue and using cage bird sand to fill in any gaps between them. I had to imagine the water level and which stones would break the surface of the water once the base was complete (8).

I also used a root from a dead house plant, superglued in place, as a tree stump.



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➤ I painted the base using Games Workshop's contrast paints, mixing Wyldwood, Nazdreg Yellow, Plaguebearer Flesh, Orc Flesh and Militarum Green for a vivid effect. I began by giving everything a solid coat of black primer, over which I sprayed a white primer from above and to the left, giving the base some natural highlights and shadows. Games Workshop's contrast paints are quite dark and heavily pigmented, so the black-and-white contrast at this stage really helps us later. I started with a generous application of different contrast paints, wet blending them together on the surface to create an organic, natural flow of colours. I kept the areas of exposed soil brown and focused the more saturated greens around the riverbed, the tree, and the small pebbles to draw attention to those areas. Initially I left the pebbles on the riverbed in the primer coats because I want to work with more opaque layers of paint on those to obtain a more 'painterly look' complementing the finish on the tank and its crew (9).

I ended up using four or five different base shades on the pebbles to obtain a diverse look but not one that was too busy. I wanted to define the different surfaces of the stones, using the stippling method on some to get a more porous look, while on others I used the wet blending and the loaded-brush technique to obtain smooth and dramatic transitions for a polished look. As a result, the

pebbles act as a 'hot spot', drawing the viewer's eye. I then airbrushed different shades of green, heavily thinned, to replicate moss, creating a natural connection that links the different-coloured pebbles together. I also added small tufts and pieces of vegetation at this stage with superglue. This really adds to the reality of the groundwork, but you have to avoid leaving any traces of superglue, which is not easy (10). It's also important to paint these tufts and other pieces of vegetation to ensure they tie together with the other elements of the groundwork.

The next step was to add the water. This really was the make-or-break stage of the project! The first step was to seal the sides of the base so the resin used for the water would not leak out and stain the sides of the base. I used clear cello tape for this. I used Green Stuff World's UV-curable resin, simply pouring this from the bottle onto the riverbed. It's important to constantly tap the base on the bench while doing this to eliminate any possible air bubbles. I then used a 54W UV light borrowed from a friend which cured the resin perfectly in about fifteen minutes. I should have used several layers of tape, as it warped a little under the UV light, but the result was fine. Once the resin was thoroughly hardened, I took some fine sandpaper and gently rubbed the outside to a perfectly smooth finish, touching up any areas of the base that needed it with black.

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The Ratlings

The Ratling crew are, of course, the stars of this show. There were heavily converted from some plastic Blood Bowl halflings and some bits from Blackstone Fortress and elsewhere, using Green Stuff two-part epoxy putty to give them the character needed to tell the story. I wanted the figures to suggest a relaxed crew, smoking, playing music and basking in the peaceful aftermath of victory or a hard training exercise. The Ratling with the guitar is a case in point: the guitar was scratch built from stock plastic but it is integral to the story I'm trying to tell in the vignette, as is the character's Elvis-like quiff (11 & 12).

I also gathered and painted some accessories to place on the tank, alongside the figures (13). The figures were painted using a similar palette to that used on the tank and on the groundwork (14). I even managed to add a little squirrel to the scene, another point of interest for the observant viewer (15).



➤ Conclusion

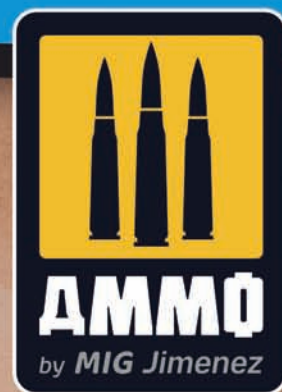
I think when you enter a major painting competition like Golden Demon it's really important to paint and present something unique. This can be achieved with colour or light, but also by coming up with something that is unusual but still steeped in the lore of the Warhammer 40K universe. This is a particular challenge in Golden Demon when, of course, only Games Workshop figures are allowed. The Ratling tank allowed me to tell one of those little-known stories from the grim, dark future but in a way that is instantly recognisable to most hobbyists.

If you are interested in following in more detail how I tackled this project, please check out my YouTube channel (just search for Ben Komets) where I discuss this project at length, especially the painting techniques used, over several videos. ■



Acrylic Wash

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NEW



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TYPE 15 mL

Washes are one of the oldest and most essential modelling techniques, used by all modellers on subjects and dioramas of all types and themes.

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BYOS

(Build Your Own Spaceship)



José Luis López Ruiz has his own encounter of the 3D kind.



The Future is Here

For as long as any of us can remember, we modellers have been used to buying our kits from hobby shops, first physically and now increasingly online. It's always a pleasant experience going to a real shop, looking at the models and making your choice. The shop owners were often modellers themselves, so asking for advice was part of the experience. Many of the model clubs in the world have their origins around a hobby shop. Strong friendships were formed at those shops too. Then came the Internet. All the information we needed, news and reviews of the latest kits, was only a click away. Virtual shops followed, providing us with whatever we needed from the comfort of our sofa. Unfortunately, many hobby shops have closed in the last few years because of this, but also as younger people have moved away from model making as a pastime. Currently, we are living through another

revolution: home 3D printing. You simply need to buy a file and press the print button. This seems to me to be the future of the hobby, so I thought I'd better see what it's all about.

What is 3D Printing?

We are used to seeing the CAD (Computer-Aided Design) drawings of new kits by model companies. These are at the heart of the 3D-printing revolution. The earliest record of 3D printing was the Japanese inventor Hideo Kodama in 1981. He created a product that used ultraviolet lights to harden polymers and create solid objects. Some five years later Charles Hull invented stereolithography: the object is printed layer by layer, rinsed with a solvent, and hardened with an ultraviolet light. The process uses CAD to create the 3D models. Nowadays, there are many 3D programmes available - for free in fact - such as Fusion 360, Rhino, Tinkercad, and others. Some of them are very easy to use. In a few hours you'll have grasped most of their intuitive functions and be able to begin making simple models **(photos 1 & 2)**.

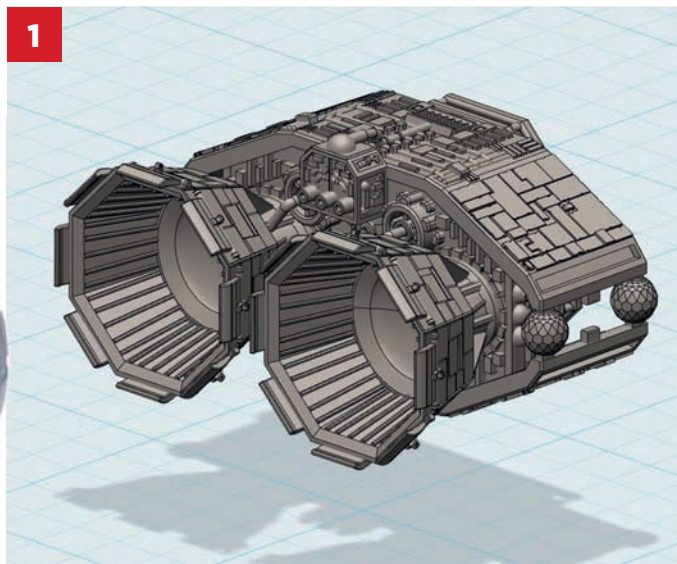


I'll talk about the resin printers as they are unbeatable in reliability and affordability. DLP, or digital light processing, is a method of 3D printing that uses light to cure the project. Rather than heating up a filament and printing something hot onto a heated bed, it simply cures one layer of the project at a time using liquid resin and UV rays. Each 3D object is divided into numerous ultra-thin layers. Once the first layer is cured, the print bed moves to allow for the next layer to be printed. This offers a high level of accuracy, even in the most detailed prints.

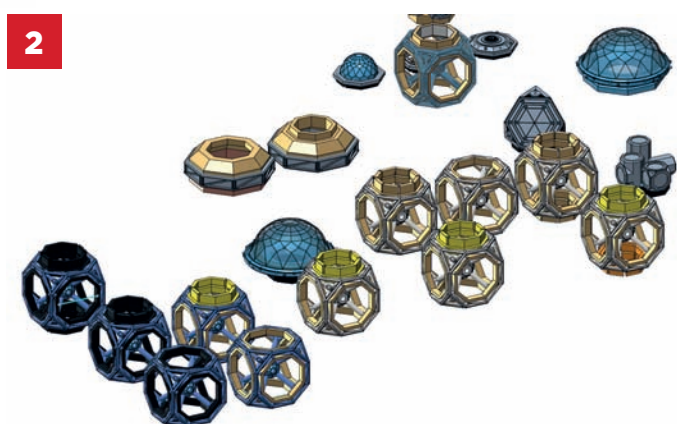
One of the downsides to 3D printing is that it's not fast: the thinner each layer, the more detail and finesse but the longer it takes to print. For example, using a Phrozen Sonic Mini 4K printer (used for the kit for this article), with 50 microns thickness for each layer, it will take one hour to print just 20 mm of height of your model with Phrozen Aqua Grey 4K resin **(3 & 4)**.

Once the parts are printed, it's necessary to clean them. This is a very important process. First, I use a thick brush and isopropyl alcohol. This eliminates any excess resin which has not cured and stuck to the surface. Then the parts are placed into an Anycubic Wash and Cure Station for about three minutes. This provides not only an additional curing to the parts using UV Light, but also a general wash with a washing product. I also use high pressure air to blow the piece dry and remove any last loose parts. Finally, the parts are removed from the supports necessary during the printing process and gently sanded to eliminate any trace on the model itself. ➤

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> BYOS

Buying a kit from one of the big-name brands, such as Bandai, is a little impersonal. We know the model was designed using CAD but not the identity of the person whose creative talents imagined and realised the design. For me 3D printing offers a much more personal experience and one in which we can appreciate the designer or artist, know their name, buy the products directly from the creator, and appreciate them as a creative individual.

BYOS (Build Your Own Spaceship) was created by Antonio Regidor, trading under the name 308 Bits, to allow modellers to make their own spaceships using the modular parts he designs. Similar in concept to Lego or any construction toy, the only limit is your imagination. The parts are delicate but fit together firmly, the quality of the resin is perfect, and the parts are cleanly printed, with no traces of imperfections. You can combine all the parts with invisible joints, providing you an almost endless range of modelling options.

Painting the BYOS

Painting the BYOS was a lot of fun. My inspiration was the Korean movie *Space Sweepers*. The spaceships in the film were made from the remains of other ships, and were a riot of different colours and finishes. And BYOS is suitably chaotic. The idea is modular spaceships hired to transport products from several planets, using each company's own modular standardised pods and containers. The spaceship is thus designed depending on the quantity and type of goods transported.

I always recommend priming your kits. I used AMMO Titan Black Primer (TTH100) for this task (5). Then, using AMMO acrylic paints, I started to paint the different elements separately. I was looking for the maximum possible contrast between the different parts of the spaceship: the pods, the main bridge, and the engines. One reason for using these paints is you can use them with either an airbrush or a brush. This allows you to paint general colours with the airbrush and then lightening or darkening the base colour, you use a paint brush to

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highlight some of the smaller details of the surfaces for additional chromatic variation and interest. I airbrush these paints with an air pressure of no less than 2 Kg/cm² pressure and dilute them at a ratio of nine parts paint to one part AMMO Acrylic Thinner (A.MIG-200) (6).

Once the base colours are applied, using a fine brush, I started painting the details, including the hatches, the external mechanisms, and the piping. It's important to take your time here and leave no details unpainted. Everything counts! I also used masking tape to create shadows, logos, and other effects (7 & 8).

I wanted to AMMO's new acrylic filters on this model, and I have to say I was impressed. I'm sure some of you will say: "Another product? Why can't we just use oil paint and enamel-based filters?" I must admit, I initially thought the same, but I like them. I continue to use traditional filters, but the effects are very muted, perfect for homogenising a camouflage effect perhaps and well suited to AFV and aircraft modelling, but for science fiction I wanted more. AMMO's new acrylic filters produce vivid colours once applied, enhancing the colour variation effects, not attenuating them as more traditional filters do. This provides you with a new opportunity for highlighting surfaces and details. They are very easy to use, just use a fine brush, apply the product, and simply remove any excess with water (9). Don't forget to protect the filters with varnish if you are going to apply enamel washes or oils as I planned to do. So, once they had dried, I applied a solid coat of Tamiya Clear (X-22) thinned with their acrylic thinner (X-20A) (10 & 11).

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Decals

This was perhaps the most important step for my BYOS. Decals adds an extra sense of realism sensation when they're applied on a spaceship. Stencils, logos, numbers, codes, use whatever you want! I used decals from different sources, mostly from various Gundam kits, but also modern jet aircraft stencils. The only thing is to be aware of the scale of your sci-fi kit and the decal you're applying. To fix them in place, I used AMMO's Ultra Decal Set (A.MIG-2029) and Ultra Decal Fix (A.MIG-2030) products (12). Apply the first one on the surface where you want to place decal and put it in place. Once the decal is in the right place, remove any air bubbles from underneath it and dry it gently with a tissue. Then, apply the Decal Fix. This product will make the decal conform to the surface, avoiding the unrealistic 'step' between the decal and the surface of the kit because of the thickness of the decal. Once you're happy and it's dry, spray a layer of varnish to seal and protect the decals.

Washes

The final touch was to apply some washes using the Aircraft Wash line from AMMO. I gently applied the wash to the surface, allowing the capillary action of the wash to run along the surface detail, giving the model a pleasing sense of depth (13). Finally, I removed any excess with a cotton swab dipped in thinner before the wash had dried. I used a variety of different coloured washes depending on the area, trying to match as far as possible the wash with the base colour (14).

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► Conclusion

I have no doubt that in the not-to-distant future most of the models we will make will have been produced from our own 3D printers. The revolution is here, so do not miss the train and become dinosaurs! It may take a few years before affordable 3D printers become available that can print without the visible layers to the quality that we modellers demand, but it will come, I have no doubt! ■

**308
BITS**

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— Lil' —
LEGEND





Jon Gómez presents a classic WH40K tutorial.

The Space Wolves are one of my favourite armies for Warhammer 40K. Their Viking aesthetic and the endless opportunities to customise your minis really appeal, and I have been painting and collecting Space Wolves for many years. I always try and add a personal touch and when Kromlech launched their new Primaris-size 'Sons of Thor' line a few months ago, I couldn't resist customising and painting some more Wolves. In this tutorial I'll show you how I have customised and painted these Space Vikings in a simple and colourful way.

Personalising Your Mini

The new Bladeguard units from Warhammer 40K really fit in the Space Wolves lore, so I wanted to create some personalised miniatures that spoke to this, swapping swords for axes and the shields for something more 'wolfish'. I used Kromlech's 'Sons of Thor' bits, with some other Kromlech shields, perfect for customising Space Wolves figures (photos 1 & 2).

The Armour

I started with a coat of Black Primer. You can use either

Vallejo Hobby Paint Spray Black (28.012) or Vallejo Surface Primer Black (70.602) if you prefer using

an airbrush. Using the airbrush, I then sprayed a mixture of Game Air Sombre Grey (72.048) and Model Air Blue (71.004), mixed at a ratio of three parts Sombre Grey to one Blue. It's important to leave the black primer showing in the areas of the miniature that are in shadow. To add a first highlight, I carefully airbrushed Game Color Wolf Grey (72.047) in a very controlled way. It's necessary to thin the paint correctly to control the flow. In addition, I recommend adding a drop or two of Flow Improver (71.262) to have even greater control (3).

Next comes what I like to think of as my 'magic touch', using a combination of products to mix a wash that



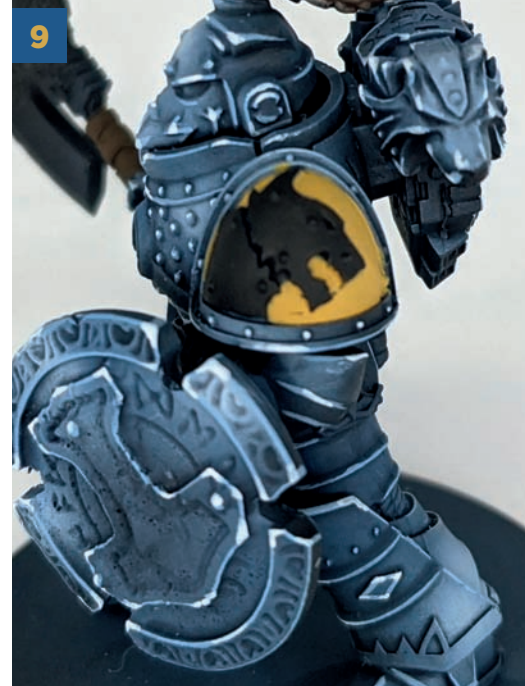
highlights the detail without losing the effect of the previous airbrush work. For this I used Game Wash Black (73.201), Game Wash Blue (73.207), Thinner Medium (70.524) and Flow Improver at a ratio of 2:3:6:8. This was mixed and applied in a controlled way across the miniature. The wash is very transparent and is only apparent around the details **(4)**. I would recommend when applying the mixture to use another brush soaked in Flow Improver on the areas where light will naturally fall to ensure that the effect of the wash disappears from those areas and remains only in the nooks and crannies.

Profiling

Outlining, or edge highlighting, is a meticulous process that reinforces the previous step and is one where great precision is required. I use a 00 brush from the RedGrassGames company and their wet palette, an indispensable tool in my opinion. First, I outlined the armour using a mixture of Sombre Grey and Model Color Sky Blue 70.961 **(5)**. To finish, I painted all the edges using Wolf Grey and I also used small dots of Model Color White (70.951) for the sharpest highlights and to generate an even greater contrast **(6)**.

Other Colours

Next, I painted all the parts of the miniature that were not the blue-grey armour. For the black and yellow parts, I used Model Color Black (70.950) and Heavy Golden Brown (72.151) **(7)**. For the brown parts, I used Model Color Flat Earth (70.983) and Model Color Chocolate Brown (70.872) creating a variation across the browns **(8)**. The skulls were painted Game Color White Bone (72.034). For the characteristic wolf tail talismans, I used Model Color Deck Tan (70.986) and Chocolate Brown, blending them while wet to ensure a smooth transition between the colours **(9)**. The various stones across the miniature were painted



▶ using Model Color Neutral Grey (70.992) (10). I then began with the bare metal areas, using Metal Color Dark Aluminium (77.703) for the weapons and other metallic parts.

For the gold, I created a reddish gold by



mixing Metal Color Gold (77.725) with Metal Color Copper (77.710) at a ratio of two parts Gold to one part Copper (11).

It was then time to move onto the red parts, the various gems, the eye lenses, and other bits. I wasn't too concerned with the appearance at this stage, it's just important to get them covered in a

nice red. I used Game Color Heavy Red (72.141) which is from the Extra Opaque range and covers very well (12). On the brown parts, I added some quick highlights to simulate light and wear at the same time, with a mixture of Flat Earth and Sunny Skin Tone (70.845). Do not worry if the contrast is too much, as the washes applied next will tone down and unify the colours (13).

Washes

In this point, I began shading the coloured areas with washes. For the brown and bone areas, I used Game Wash Shadow Wash (73.203). For the gold areas, as well as on the wolf tails, I used Game Wash Sepia Wash *73.200)



(14). Finally, I applied Game Wash Black Wash (73.201) on the metallic areas and those grey parts, such as the stones. (15).

Profiling and Highlighting

The next stage really begins to transform the appearance of the miniature. I started by edge highlighting the black areas, such as the wolf head on the shoulder pad and the wolf head on the top of the axe, using Neutral Grey (16). Then, using pure white, I highlighted all the corners and edges of these parts to enhance the contrast and their shape further (17).

To quickly highlight both the skulls and the wolf tails, I used Bone White and a little Model Color Bone (70.918)

(18). I highlighted the yellow on the shoulder pads first with Model Color Flat Yellow (70.953), then with Model Color Ice Yellow (70.953) for the final effect (19). The gold was highlighted with Metal Color Gold (77.725), while for the dark metallic grey parts I used Model Silver (70.997) with a little bit of White (20).



I then turned my attention to the base, using Ground Texture Brown Earth (26.219). This quickly produces a nicely textured base and, once dry, I added some Ground Texture Snow (26.820) and some Wild Tuft Winter Hedges (SC410). I applied a little Snow to the tufts to reinforce that wintery feel (21).

OSL (Object Source Lighting) Effect

At this point the miniature was basically finished and I could have left it here, but I also wanted to add some effects to achieve a greater visual impact. I decided to do a quick and easy OSL effect for one of the gems of the shield. First, I painted the gem pure

white and then, using an airbrush, painted the entire area around the gem with Game Air Skull White (72.701). It is very important to dilute this coat well, using Airbrush Thinner and Flow Improver. I then airbrushed the entire area with Game Ink Red (72.086) (22). To give the gem greater intensity, I brush painted it with Model Color Fluorescent Orange (70.733). I then picked out the gem again in white, and then overpainted it with a mixture of the Fluorescent Orange and Fluorescent Yellow (70.730) (23).

I added a second OSL effect to the power axe. I first painted it white and then airbrushed Game Air Dead White (72.701) around the edge. I applied a little Game Ink Yellow (72.085) inside

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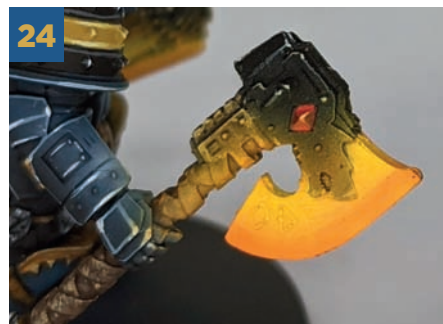
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▶ the edge of the axe and then, using an airbrush, sprayed a mixture of Red Ink and Yellow Ink to achieve an orange effect (24). I brushed the inside of the axe white and then applied a mixture of Fluorescent Yellow and Game Color Moon Yellow (72.005). I then painted the surrounding area with a mixture of Fluorescent Orange and Moon Yellow. To finish, I added a tiny bit of white to generate greater intensity (25).

Conclusion

I hope you found this tutorial useful and that it can serve as inspiration for your next Space Wolf or even tempt you to start a new army. Do please follow me on my Instagram and Facebook profiles (@pintureando.miniatures) to see more of my work and visit my blog where you will find free monthly tutorials (<http://pintureando.com/>).

See you in the next tutorial! ■



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THE FINAL BLOW



Don Suratos returns with some classic Gunpla.

My aim in this build was to approach painting Gunpla as I paint miniatures. I aimed for 'a halfway to a miniature' look, eventually combining miniature painting techniques with more traditional approaches to finishing Gunpla models. Also, I wanted to create a dynamic looking battle scene between the Gundam Barbatos and the Schwalbe Graze. I must admit that I have been guilty of producing very static Gundam dioramas and vignettes in the past. I want more movement in my pieces these days, so I used smaller scale kits and aimed for a more vertical composition.

The Build

I didn't do any modifications or enhancements to the Bandai kits. I simply cleaned them up as well as I could and sealed the seam line along the left arm armour of the Gundam Barbatos with Vallejo Putty (70.400). I then started work on the base of the diorama to start the project.





I asked my Dad to make me a round wooden base that would fit a 1/150-scale Prezza building. I wanted a trophy-like composition that would be very vertical.

Prezza's Diorama Series also includes damaged buildings, but I found the cracks and damaged masonry a bit too 'cartoony' for my liking. Although I do love cartoons and a 'cartoony' aesthetic for my miniatures, it wouldn't have been right for this project.

I added damage to the Prezza building with a cheap sprue nipper. I find a cheap nipper is best for this task. A motorised cutting tool would produce too clean and precise damage, while a craft knife is simply too slow and, not to mention, dangerous. Using a nipper, I simply pinched a small portion of the building and twisted! This snapped off a part of the building, creating a very realistic and random effect, albeit one that is unpredictable in the results. It's advisable to pinch small parts of the building at a time to retain some control **(photo 1)**. Once the cylinder wooden base was cut to the right shape and size, I used wood glue to fix the resin and plastic building in place **(2)**.

Once I was happy with the damage on the building, I applied Vallejo White Pumice (28.598) to represent rubble. I also used the small pieces from the damaged parts and glued them around and inside the building to represent broken down walls **(3)**. I also used small copper wires, with a bit of textured paint to represent concrete and steel supports amidst the rubble. Once this was done, I applied more White and Coarse Grey Pumice (28.599) texture to blend everything together, and to add texture to the



edges of the damaged walls of the buildings. The texture provides a more concrete look, as the damage done by the nipper was random but very clean and smooth **(4)**.

With building complete, I glued the right knee and lower leg of the Gundam Barbatos and the feet of the Schwalbe Graze to the base. I left these to cure properly for a few hours, before beginning the painting. I knew that gluing these pieces in place would make it more challenging to paint later, but I wanted rubble around the feet and knees and to be able to show the effects of gravity in a convincing way. I like the feet of my Gundam to be covered in the groundwork on diorama bases as it allows them to blend better into the diorama later.



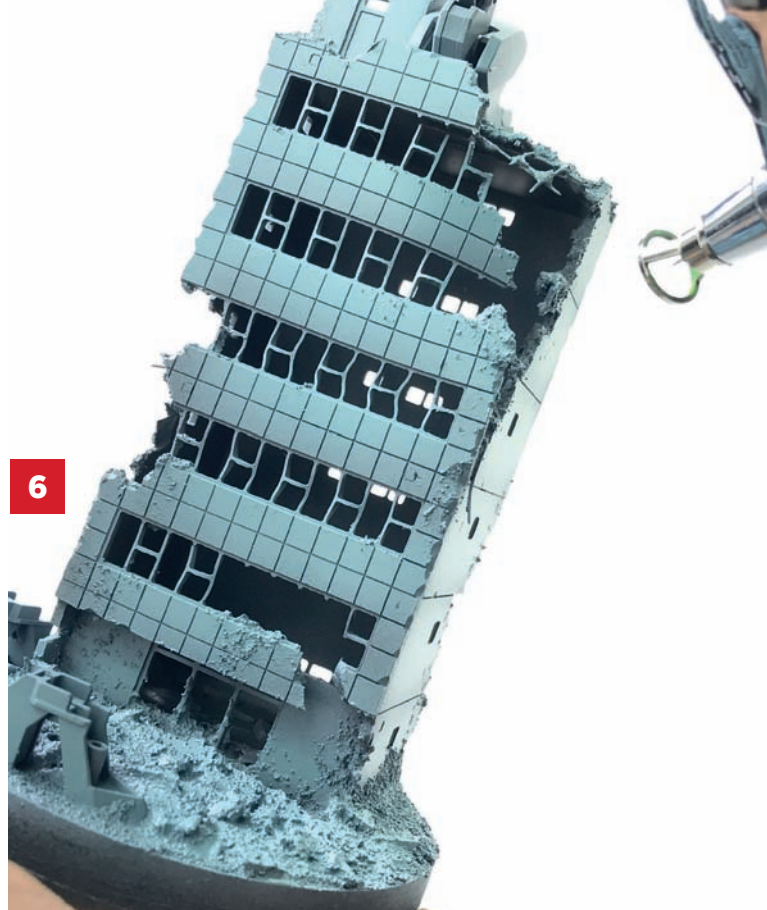


>Painting the Building

I primed the base and the building with Vallejo Mecha Black Primer (70.642). I applied a thin coat thinned 1:1 with my 'thinning sauce' (two parts Airbrush Thinner (71.261) to one part Flow Improver (71.262)). I used a 0.4mm Harder & Steenbeck Infinity airbrush for all the airbrushing in this project. The pressure was set higher than usual, at around 25psi for priming and varnishing.

After the black primer had dried for around fifteen minutes, I applied some Vallejo Black Lava (28.594) texture paint on areas that were still too smooth, like the gravel and concrete build up and the edges of the damaged walls of the building. The Black Lava texture paint is less rough than the Grey and White Pumice texture paints and gave a finer textured finish (5).

Next, I airbrushed the building with Mecha Phantom Grey (69.040). This is one of my favourite colours from the Mecha range. The Phantom Grey is a dark blue-grey paint that was formulated to have the same hue as most inner frames found in Gunpla kits. I like its coverage very much, and it is the perfect base colour for light grey and white paints. I thinned this colour at a ratio of three parts paint to one part 'thinning sauce' and airbrushed with a 0.4mm needle at 20psi. I angled the airbrush at a high angle to simulate a nice light source from the top. Painting at this angle and not parallel to the wall surfaces created some nice natural shadows across the details and textured paint work (6).



Once I was happy with the Mecha Phantom Grey, I slowly built up to lighter greys, thus creating more contrast. I used Mecha Grey Z (69.039), then Mecha White Grey (69.002), painting ever smaller areas as I used lighter shades. I then sealed the painting with Vallejo Mecha Matt Varnish (69.702). The Matt Varnish was thinned 1:1 with my 'thinning sauce', using a 0.4mm needle at about 25psi. I then let the varnish dry for around an hour before beginning the weathering (7).

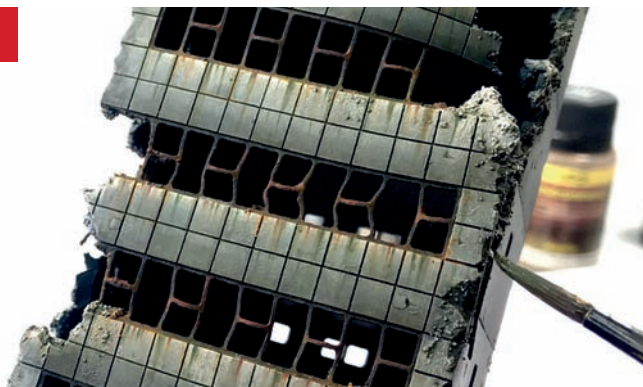
Weathering the Building

I tried to limit the paints used in the painting of the building, as I wanted to share it on my YouTube channel. I think using fewer paints made the video more instructional and easier to follow. I mainly used Vallejo Game Inks – Black (72.04) and Sepia (72.091) – for the washes. I did use a classic Vallejo Model Brown Wash (76.513) as an initial overall wash for the building, simply to make the details pop out a bit and give a warmer tone to the crevices. Once the wash had dried, I applied a mixture of Sepia and Black

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inks to create a modulation effect and to make the texture 'pop' further.

I then used Vallejo's weathering products. I mainly used Streaking Grime (73.824) and Rain Marks (73.819) for streaking. I also used Model Color White Grey (70.993) for streaking to add highlights and further contrast to the building's walls. The White Grey was also used to dry brush the building and the groundwork to introduce more texture, as the building was still relatively smooth (8). The Streaking Grime paint was also stippled along the lower areas of the building to show a build-up of grime and damp. More Rain Marks was also stippled on the top areas of the building to show dried rain marks. I flip-flopped between the inks, dry brushing here and there, and the Weathering Effects paints until I liked the appearance of the building.

The metal doors and window frames were stippled with Model Color Black Red ((70.859), then with Model Color Amaranth Red (70.829). Mecha Dark Rust Wash (69.507), Light Rust (69.505) and Model Color Transparent Orange (70.935) was also applied to give a very rusted look. I also used the Mecha Dark and Light Rust washes for streaking below the rusted window details. The rust-coloured paints and washes gave some much-needed colour to the building, which was otherwise mostly grey (9). I then sealed the building with Mecha Matt Varnish to seal everything and set the building base aside to cure.

Painting the Kits

Believe it or not, this was my first time painting two kits in tandem. The Schwalbe Graze is mostly blue and grey, while the Gundam Barbatos is the classic white, blue, red, grey and yellow lead Gundam colours. I thought painting two 1/144 Gunpla kits would be easy. I was wrong. I made a couple of painting mistakes along the way but decided not to correct them.

I accidentally painted the triceps and quad armour of the

Gundam Barbatos blue, the same colour as the Schwalbe Graze, as I mixed up parts from the two models during painting. I primed all the parts in Mecha Black Primer, trying to memorise the original colour of the parts as I went on. My memory did not serve me well! Anyway, the Gundam Barbatos is made of scrap parts in the original Anime, so I figured that those blue parts were scrap parts and decided not to correct the mistake. It will also serve as a reminder for the future: don't paint two kits at once (10 & 11).

The base colours for the Gundam were mostly from Vallejo's Mecha Color range. I used Mecha Phantom Grey, then Mecha Grey Z as the base colours for all the white and red parts. I used Game Air Stormy Blue (72.018), then Mecha Blue (69.019) for all the blue parts. I used Game Air Moon Yellow (72.705), then Mecha Yellow (69.004) for all the yellow parts. I used Mecha White Grey over a Phantom Grey base for the red parts, then used Game Air Bloody Red (72.710), followed by Mecha Pink (69.006). The inner frames were painted Mecha Phantom Grey, leaving the crevices in black primer. The weapons were painted Mecha Dark Green Grey (69.041) (12). The right leg of the Gundam Barbatos and the feet of the Schwalbe Graze were also airbrushed. I asked my wife to mask the building with tape and paper and then airbrushed the leg parts with the same colours used elsewhere on the Gundam.

Scimitary

FIGURES
INTERNATIONAL





THE FILM NOVEL

by Don Suratos

13



14



▶ I needed to do some detail painting in Yellow, Phantom Grey and Stormy Blue on some parts of the Gundam Barbatos. Once all of these were done, I sealed everything with Mecha Matt Varnish and let it cure for an entire day.

Inspired by Millennial Model Mayhem on YouTube, I tried to paint the Gundam as I would a miniature. I therefore brush painted the highlights with Vallejo Model Color. I used Model Color Medium Grey (70.987) and Model Color White Grey for the white parts. I used Model Color Flat Yellow (70.953) and Model Color Ice Yellow (70.858) to highlight the yellow parts. Model Color Transparent Orange was used as a wash to add some shadows to the yellow parts.

Model Color Dark Blue Grey (70.867), French Mirage Blue (70.900), Medium Sea Grey (70.870) and White Grey were used to highlight the grey inner frame parts and the weapons. I used Model Color Royal Blue (70.809), Medium Blue (70.963) and Game Color Wolf Grey (72.047) to highlight and paint scratches on the blue parts of the armour. The Game Color Wolf Grey was too light out of the bottle, so I mixed it with Medium Blue as a first edge highlight colour. I also used this mixture to paint random scratches across the armour.

The dark blue armour of the Schwalbe Graze was painted with Game Color Ultramarine (72.022) and Stormy Blue. Game Color Wolf Grey was mixed with Ultramarine blue for the highlights and scratches (13). Model Color Sunset Red (70.802) and Pink (70.958) were used to highlight the red, while Vallejo Nocturna Chalice Red (74.017) was thinned into a wash consistency and used as a shadow for the red parts (14). Model Color White was sparingly used as extreme highlights across the two Gundam kits, while Game Ink Black Wash was used to give a final, subtle shading. To finish off the models, I added more weathering instead of more shadows. I painted some additional scratches and very subtle Model Color Black Grey (70.862) chipping on a few areas of the Gundam Barbatos armour parts.

Conclusion

I hesitated to paint these Gundam kits fully like I would a miniature and so painted fewer shadows on them. Shadows tend to be the hardest to blend if you start with the base colours. I was afraid to create too much contrast with the building or across the diorama. The building was finished in a semi-realistic way and if I painted the kits

like a miniature, their appearance might look too far from that of the base. I will certainly try to paint a Gunpla kit like a miniature, with some sharp contrast and all, soon. Painting Gunpla like a miniature is very time-consuming affair though, as the kits are very large in comparison to miniatures. Also, the flat and relatively undetailed surfaces of Gunpla are time consuming to blend the paint on with the brush. An airbrush is without doubt the better tool for painting Gunpla, but where is the fun in that? I will certainly try to paint a Gunpla like a miniature on a standalone kit next time. This project was fun though and I hope you like it. Until next time! ■



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Bandai Spirits 1/144 Gundam Barbatos 6th Form Iron-Blooded Orphans (ref. 0205993) and McGillis's Schwalbe Graze High Mobility Commander Type (ref. 0201876).

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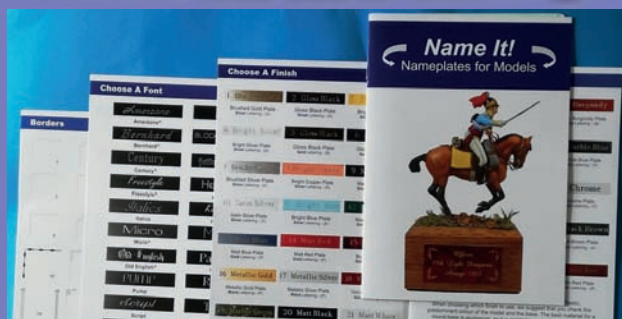
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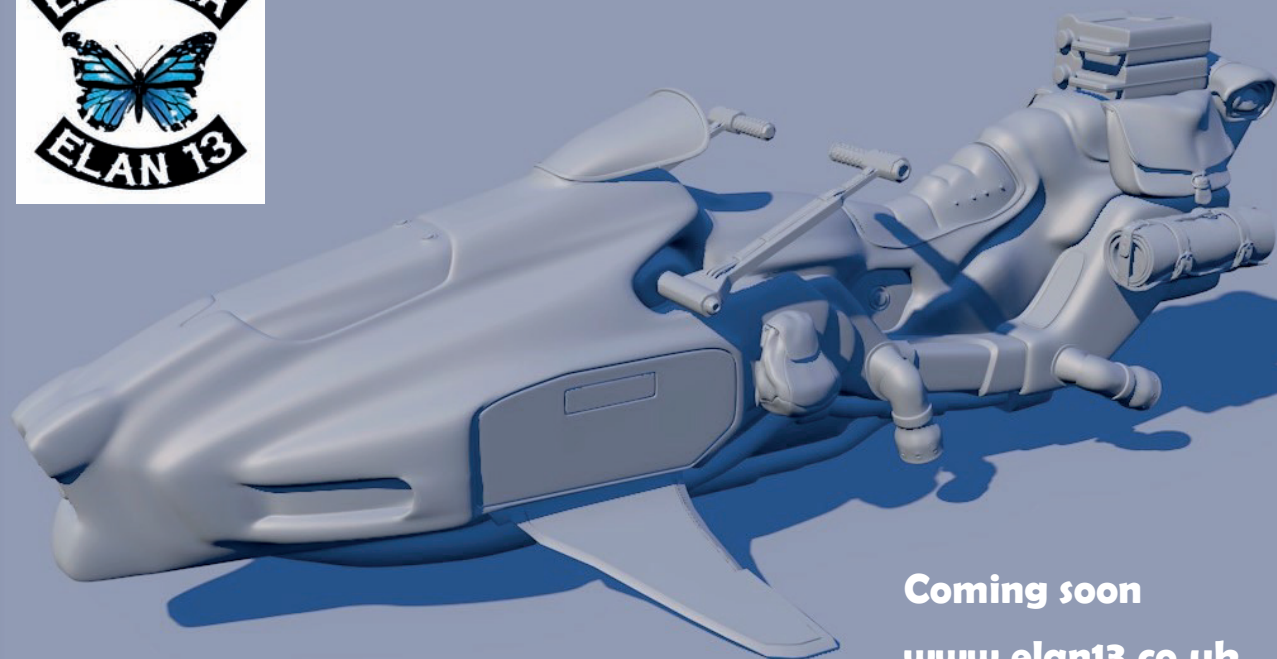
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How to Apply Realistic Chipping



Diego Quijano takes us through a key technique in sci-fi modelling.

Making realistic chipped paint effects on sci-fi models is very easy with AMMO's chipping fluids, Scratches Effects (A.MIG-2010) and Heavy Chipping Effects (A.MIG-2011). Scratches Effects is softer than the Heavy Chipping Effects and allows the modeller to achieve more controlled chipping effects. Heavy Chipping Effects is better for surfaces that are heavily chipped. Let's see how easy it is to chip the paintwork on this Hexagear Motor Punisher in 1/24 scale from Kotobukiya. ■





The first step is to paint the colour that will be revealed by the chipped paint, in this case Alclad Aluminium (A.MIG-8201). For Alclad metallic colours it's advisable to prime first with Gloss Black Base Primer (A.MIG-8210).



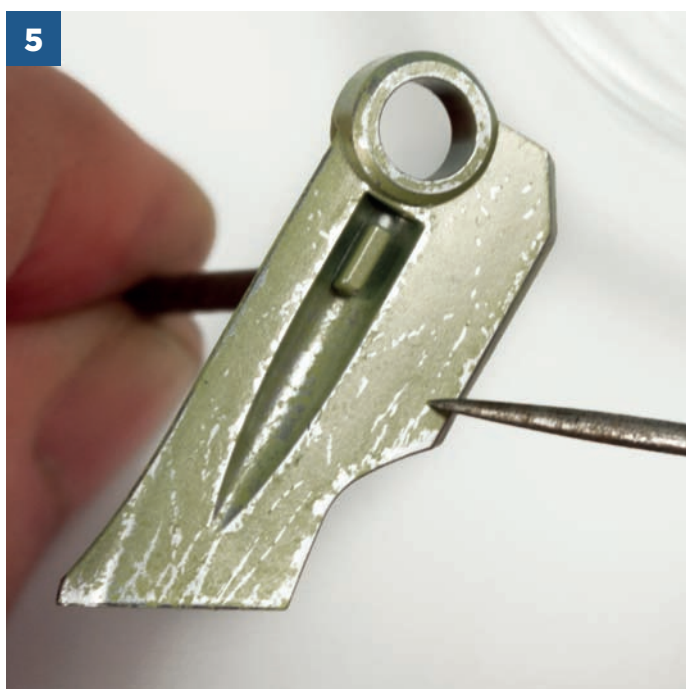
When the paint is dry apply the chipping fluid. In this case Scratches Effects is applied in several thin coats. The product will form small drops on the first coat, but don't worry as it will level when dry. While two or three coats are enough, the more coats you apply the easier the paint will chip.



When the chipping fluid is dry, after five minutes or so, you can apply the topcoat of paint. In this case I airbrushed a light green shade. For this technique it's essential to acrylic paints.



Let the paint dry and after some ten to fifteen minutes, wet the surface with a brush dampened in water. The water will slowly dissolve the chipping fluid, lifting the topcoat of paint and resulting in a realistic chipped paint effect. Rub gently with a brush to chip the paint precisely wherever you want, mainly on the edges of the model and areas prone to heavy use. You can apply more water to continue chipping.



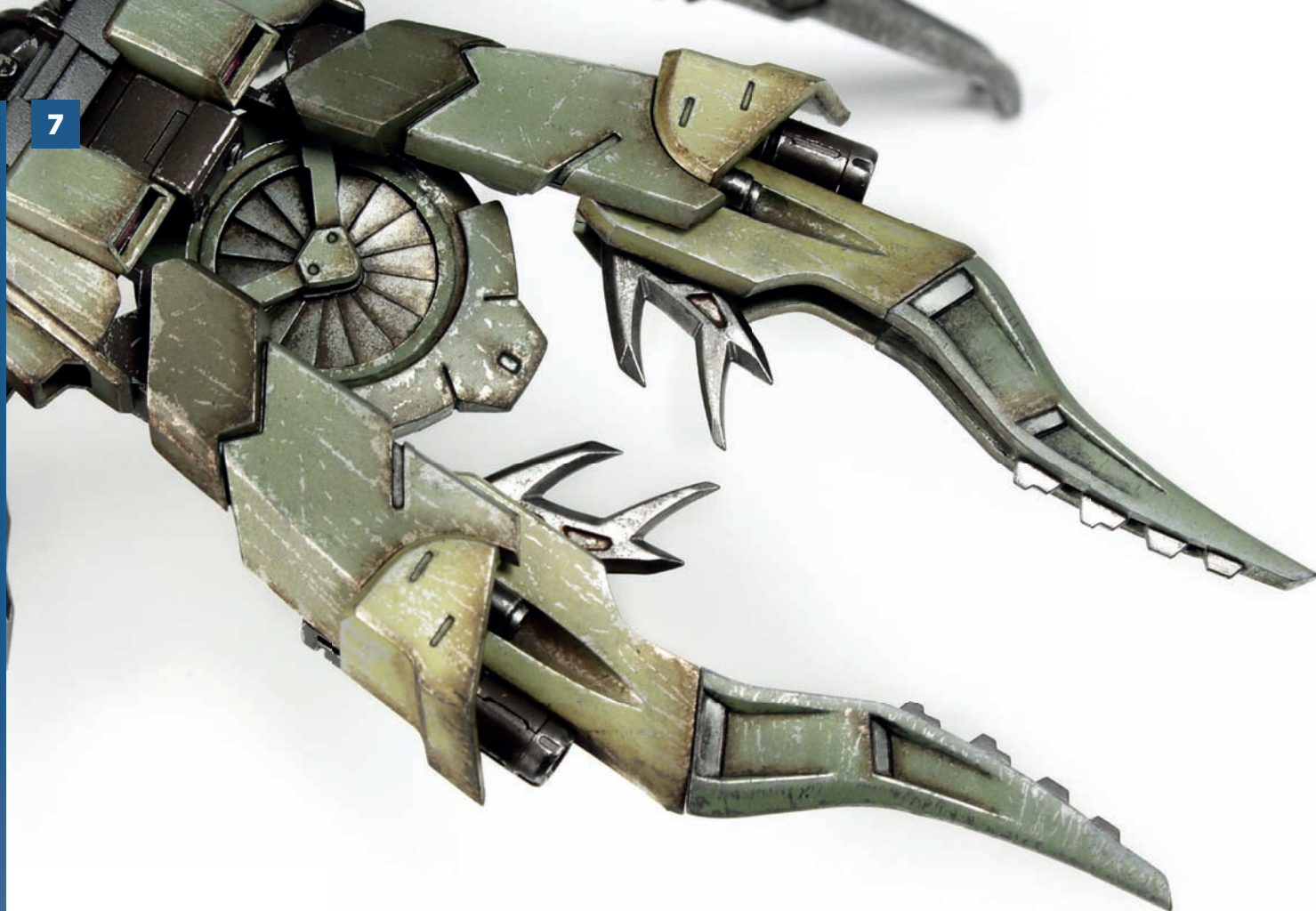
You can use other tools, such as toothpicks or other similar pointed objects, to make fine paint chips and scratches.



This is an easy technique, allowing you to replicate realistic chipped paint effects on your models.



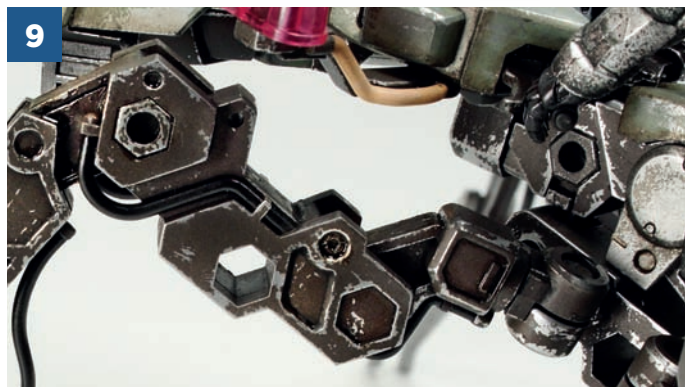
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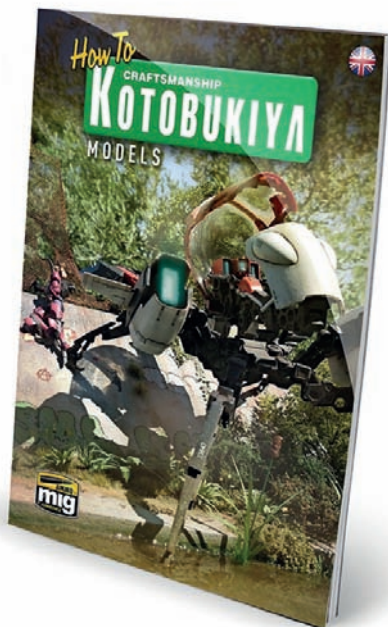


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Here you can see some close-up of the effects achieved by using AMMO's chipping fluids. You can protect the effect with a layer of gloss or satin varnish before applying weathering effects with enamel or acrylic products.

You can find many more interesting tricks and tips on painting and weathering sci-fi models in AMMO's How to: Craftsmanship Kotobukiya Models. You can see the full range of AMMO's paints, weathering products and books at www.migjimenez.com.



BE INSPIRED

Kotobukiya 1/24 Motor Punisher (ref. HG006). Check out www.kotobukiya.co.jp for the full range.



Morgana le Fay



Alfonso Flores launches into the world of Arthurian legend.

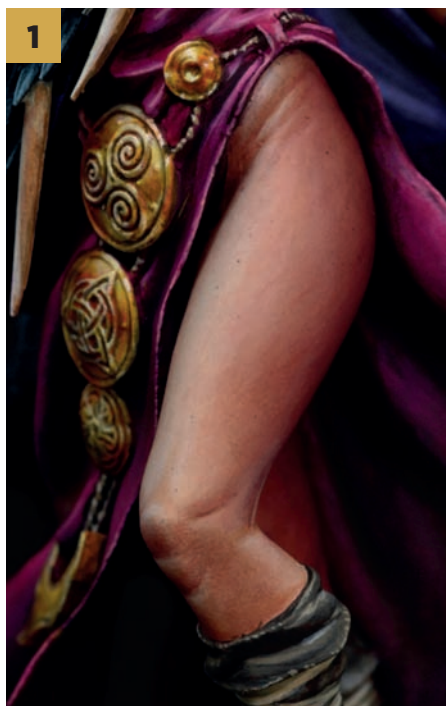
As 2020 drew to a close a magnificent figure arrived at my house: Morgana le Fay, sculpted by Hugo Gómez and marketed by Big Child Creatives as part of their Kickstarter, *Echoes of Camelot: Arthurian Legends*. This campaign saw the release of a multitude of impressive figures that represented some of the best-known characters of the Arthurian legends: Merlin, Lancelot, the Green Knight, Guinevere, and Arthur Pendragon himself. But for me, Morgana le Fay was a piece with so many possibilities. I had fallen in love with it since I had first seen the figure at the Freak Wars show in Madrid the previous year.

There were several reasons why Morgana won me over. First, the composition of the figure creates a magical feeling: Morgana, in an elevated position perched on a rock full of Celtic engravings and surrounded by ravens, just oozes personality and power. The challenging pose, with the feathered cloak matching the whirlwind of birds and the finely sculpted face, full of character, round out the piece. Second, for me Morgana would be quite a challenge. I wanted to create an atmosphere by using colours that would have a high contrast: green, violet, magenta, blue and black.

The sculpt and casting of this figure are absolutely first rate. The joints between the different pieces are excellent and the casting is flawless, allowing you to assemble the piece quickly and easily without the need for putty and sanding. This is quite an achievement as the piece consists of lots of very fine parts, such as the groups of crows. In this article I want to present a short step-by-step of how I went about mixing the colours and painting Morgana, as well as how I presented her on a suitable base.

I don't follow slavishly any one brand of paint but use different brands' colours and properties to obtain the effect I'm after. For this project I used the Model Color (70.xxx), Model Air (71.xxx) and Fantasy Pro (74.xxx) ranges from Vallejo, AK Interactive's acrylic colour (AK7xx) and 3rd Generation acrylics (AK11xxx), Scale 75 Scalecolor artist, and Andrea Color paints (NAC).





Big Child Creatives' 'Morgana', part of their Legends of Camelot collection, comes as a multi-part 75mm kit, finely cast in resin.

The Skin

Ultimately Morgana is a witch and I wanted to give her a pale and cold look by adding pinkish glazes to the shaded areas of the flesh. Once the skin was complete, I used Fantasy Pro Purple Hex (74.026) for these glazes to obtain a more defined contrast and the cold appearance I was after (photo 1).

Flesh Base: Sand Brown (70.976) + English Uniform (70.921) + Burnt Red (70.814)

Highlights: Base + Beige Red (70.804) + Basic Skin Tone (70.815) + Light Flesh (70.928) + Ivory (70.918)

Shadows: Base + Burnt Red + German C. Black brown (70.822) + Black Red (70.859) + Amethyst (74.027)

Glazes: Burnt Red + Deep Red (AK11088) as a glaze

Face and Hair

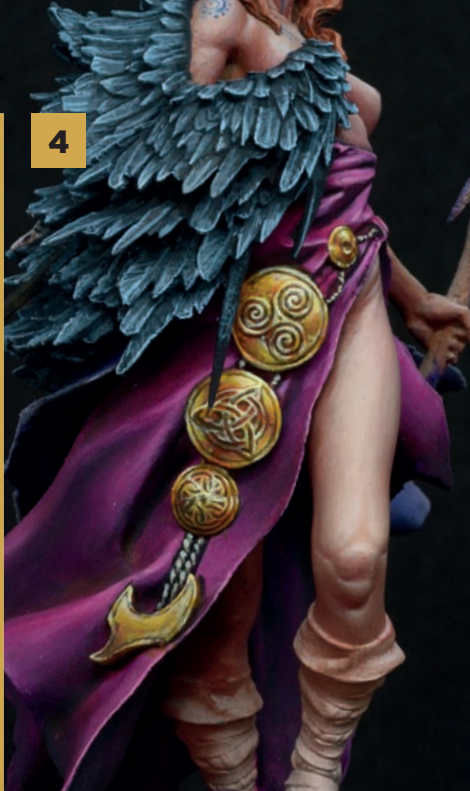
For the face I used predominantly the same colours as I did for the rest of the skin, but I wanted to emphasise her eyes. To do this, I painted each one a different colour, to suggest a mystical and disturbing appearance. I decided to paint Morgana's hair red for several reasons. First, it would highlight the paleness of her skin (although not in so obvious a manner as if I had gone with black hair). Second, it enriched the chromatic qualities of the piece and, finally, it was a nod to the ancient British heritage of the Arthurian legend (2 & 3).

Hair Base: Red Leather (70.818)

Highlights: Base + Sunny Skin Tone (AK11055)

Shadows: Base + Black Red (70.859) + Burnt Umber (71.040)





> Morgana's Clothes

To paint Morgana's robes, I looked for a colour that would stand out and contrast but, at the same time, match the pink tones of the skin and continue the cool theme of the palette. Her clothes are the most saturated colours on the figure, and, as I am accustomed to painting historical figures, was one of the most challenging aspects of the project. For this I predominantly used the colours from Vallejo's excellent Fantasy Pro Imperial Set (74.104). These heavily pigmented paints were ideal, giving a real richness to the figure (4).

Clothes Base: Witch Purple (74.028)

Highlights: Base + Lipstick (74.029) + Old Rose (70.944)

Shadows: Base + Amethyst (74.027) + Purple Hex (74.026) + Black (70.950)

With her cape I wanted to find a balance between the different parts of the figure: the skin, the hair, and her attendant ravens (which we will talk about a little later). I used purple with a lot of blue (reflected in the feathers) and a little red (as in her robes) which helped to harmonise the different colours used. Regarding the texture of the cape, I wanted it to have an aged and worn look, enhancing further the contrast between the two garments (5 & 6).

Cape Base: Blueberry (74.031)

Highlights: Base + Orchid Light (74.032) + Sunny Skin Tone (AK11055) + Old Rose + Ivory (70.918)

Shadows: Base + Vampire Violet (74.030) + Imperial Purple (74.025) + Black (70.950)

Feathers and Ravens

The ravens and the feather cape give Morgana the haunting appearance of a witch. They make her look wild, but in communion with the darker aspects of nature. This is in complete contrast to Merlin or the Green Knight from the same range of figures, who also carry elements of nature but in doing so inspire confidence and not fear (7 & 8).

Raven Base: Black Grey (70.862)

Highlights: Base + Pastel Blue (70.901) + Ivory (70.918)

Shadows: Black (70.950)

Details

Morgana's earrings and her belt are painted using a NNM (Non-Metallic Metals) gold technique, so that they stand out against the skin tone. For this I used the Scale 75 Scalecolor Artist Yellow set (9).

NNM Base: Naples Yellow (18)

Highlights: Base + Primary Yellow (04) + Vanilla Yellow (17) + Ice Yellow (70.858) + White (70.951)

Shadow: Base + Yellow Ochre (20) + Raw Sienna (21) + German Cam. Black Brown (70.822)

I wanted her boots to be dark, first to complement the appearance of the feathered cape and the ravens and, second, to contrast well with the light skin tones the greens of the terrain, thus defining well different areas of the piece (10).

Boots Base: Black Grey (70.862)

Highlights: Base + German Cam. Beige WWII (70.821) + Ivory (70.918)

Shadow: Base + Black (70.950)

I painted the sceptre as if it were wood simply torn from a tree, paying attention to the skulls that adorn it to give it more personality (11).

Sceptre Base: Wood Grain (AK781)

Highlights: Base + German Cam. Beige WWII

Shadows: + Weathered Wood (AK783) + German Cam. Black Brown

The tattoos across Morgana's body are inspired by the tattoos of warriors and priestesses in ancient Britain and I looked for a balance so that they did not overwhelm the miniature (12). For that reason, for example, I chose not to do any on her legs.

Tattoos Base: Napoleonic Blue (NAC-16)

Highlights: Base + Deep Sky Blue (70.844)

Shadows: Base + Medium Blue (70.963)

The Base

I looked for a base with a fissure or crack in it, so to be able to introduce a little water into the scene, and achieve, together with the rock that the figure is sculpted with, a greater sensation of height and imposing presence. Since I wanted to represent a witch from this lost part of British



7



8



9

FIGURE PAINTING MORGANA LE FAY



10



11



12

history, I created an ancient forest environment with lots of greens and yellows, making the figure stand out even more. The damp green forest floor effect was created with Vallejo Environment Slimy Grime Dark (73.822), AK Interactive Slime Grime Light (AK027) and Vallejo Environment Moss and Lichen (73.827).

The moss that covers the forest floor was made with Landscapes in Detail Mosses (Lands102). The bushes were from Green Stuff World and Landscapes in Detail. The water is made with was made using Idep0 Acril Water Gel.

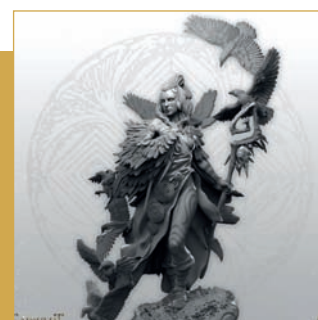
Conclusion

If you also have this figure in your collection and you are thinking of painting it, I urge you to do so, since it is a lot of fun and a challenge for anyone. I hope that this step-by-step can help you in the process. Arthurian legend

offers so many painting possibilities from the knights in shining armour of the Court of Camelot, to this more Celtic interpretation of Morgana, drawing on the Romano-British roots of the legend of King Arthur. ■

BE INSPIRED

Big Child Creatives 'Legends of Camelot' range in 35mm and 75mm. See www.bigchildcreatives.com for more details.



The Court of Camelot

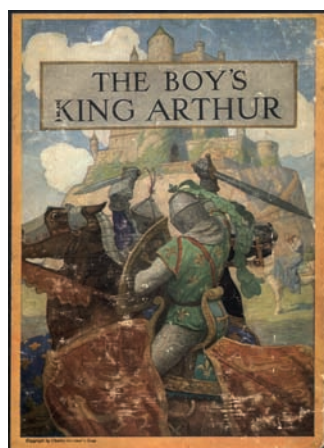


The Editor looks at the origins of the story of King Arthur.

King Arthur, the Knights of the Round Table, the sword Excalibur, and the court of Camelot are ubiquitous in popular culture today, inspiring films, TV series, Disney animations, and, of course, hobbyists and miniature makers. So widespread is the legend of Arthur, it is easy to overlook the historical origins of the tale and its central place in British folklore.

The historical Arthur – if such a thing ever existed – was a leader who led British resistance to the invading Saxons in the fifth and sixth centuries, in the wake of the collapse of Romano-Britain. Stories of Arthur grew up in English and Welsh oral traditions in the early Middle Ages, but it was not until the twelfth century when Geoffrey of Monmouth popularised the story of Arthur and other elements of the 'Matter of Britain' in his *History of the Kings of Britain*. Arthur joined other legendary characters of British history, such as Brutus, King Lear and the giant Gogmagog, in the foundation myths of England and other nations of the British Isles.

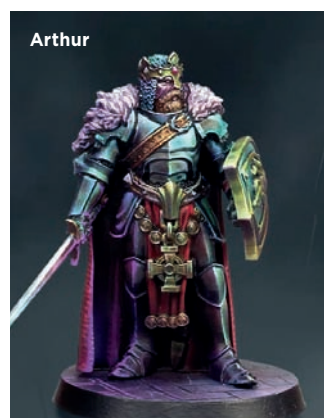
Our popular image of Arthur and his Knights of the Round Table, resplendent in their shining armour and epitomising the values of chivalry, however, owes its origins largely to one man, the fifteenth-century English knight, Sir Thomas Malory. Malory himself was far removed from the ideals of chivalry. He wrote his Arthurian epic, *La Morte Darthur* (*The Death of Arthur*), while languishing in the Tower of London, accused of treason, rape and violent affray. *La Morte Darthur* drew on older prose and verse English texts, as well as the French *Le mort du roi Artur*, for its account of Arthur's birth, life and death. Malory's version, which runs to over 800 pages in the modern printed edition, contains all those elements of the story so familiar to us today: Arthur's removal of the sword in the stone, set there by the wizard Merlin; his marriage to Guinevere and establishment of the Knights of the Round Table at his castle of Camelot; his quest for martial glory against the evil Emperor Lucius of Rome; the enchantment of Arthur's favourite, Lancelot, by the sorceress Morgana



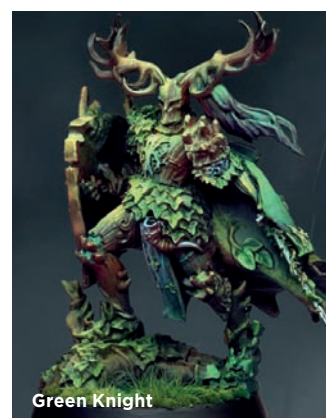
The title page illustration of Sidney Lanier's *The Boy's King Arthur*, published in 1922, captures the timeless appeal of the Knights of the Round Table.

le Fay; the knights' quest for the Holy Grail, eventually achieved by Sir Galahad; the betrayal of Arthur by Guinevere's adultery with Lancelot, revealed to the king by his enemy Mordred; and the final battle with Mordred, in which Arthur kills his enemy but is himself fatally wounded.

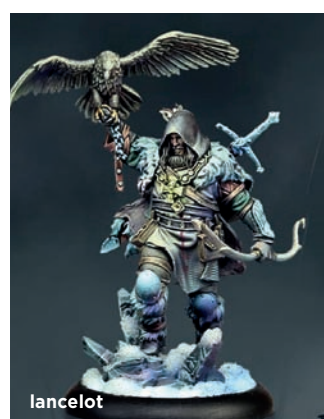
Malory's text was unknown until it was printed in 1485 – one of the first English-language books – as *The Whole Book of King Arthur and of his Noble Knights of the Round Table*, but from there it emerged as one of the most popular stories of the time. Malory's original manuscript remained undiscovered until 1934 when a copy was found among the archives of Winchester College. Malory's version of the Arthur Legend (along with, perhaps, the anonymous fourteenth-century poem *Gawain and the Green Knight*, the inspiration for the recent film) can be considered as one of the influential stories ever written in English. Its timeless retelling of the themes of loyalty, love, betrayal and war have inspired and continue to inspire people across the world. ■



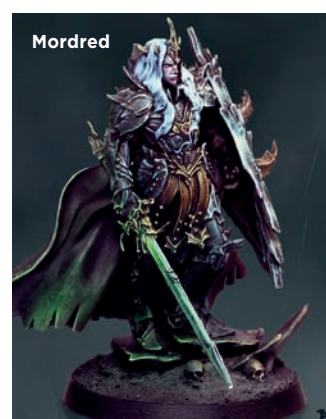
Arthur



Green Knight



Lancelot



Mordred

The newly released 35mm versions of Big Child Creative's 'Echoes of Camelot' series

BLOOD THIRSTY



Fernando Andrea tells the story of the creation of a classic vampire bust.

The initial idea for this piece arose from the great popularity of fantasy, sci-fi and horror subjects among painters today. Someone in the studio here at Andrea Miniatures suggested that a bust of a female vampire was a worthwhile challenge. We love a good challenge, so we got down to work on creating this piece.

The final piece is suitably atmospheric. It isn't necessary to the paint extreme highlights and shadows as the quality of the sculpting delivers this integrally.



The level of realism achieved by 3D scanning and CAD is evident in the severed head of the vampire's unfortunate victim.



► From Concept to Reality

The first step was to check and study previous takes on the topic, especially illustrations. There is, of course, a myriad of very appealing graphic renditions on vampires but, not being able to find any that were immediately suited to being extrapolated to three dimensions, we concluded that the concept art for this work should be solved inhouse. We spent two or three sessions discussing alternatives and rendering sketches until we came up with a drawing which was very similar to the result: a 'two-headed' bust set in striking, bloody motion. It was perhaps a bit too much for some sensitivities, yet it was full of possibilities incorporating the idea of a bust able to tell a complete story in a relatively simple



The individual resin and white metal parts that constitute the 'Blood Thirsty' piece.

presentation. Without a single word of text, it became obvious that our thirsty vampire girl had just cleaved off the head of a handsome young boy – her naïve lover? – to fill a grail with the fresh blood to quench her horrible thirst. At this point we were ready and excited to go.

Thirty-seven years ago, back in 1983, my brother and I started to design miniatures as a two-man team. Most of the figures that

have been produced in the Andrea studio over the years have been the result of our combined efforts. It was only many years later that we began to produce some figures separately but regardless of that fact, the truth is that teamwork has always been the prevalent system at the Andrea studio to which over hundred different modellers have contributed all over the years. The Andrea way of making figures has evolved considerably over the years and up to the point that traditional forms of hand modelling or sculpting have been superseded by newer digital techniques. Now only a few manual sketches are scanned and digitised to be used as a base for the final model, that can then be worked and finished on a computer. The process, of course, involves many people so the trademark collective effort and teamwork previously alluded remains and has certainly been reinforced in these new ways of working. The making of 'Blood Thirsty' exemplifies very well the peculiarities of the current Andrea way of making figures.

Back to the bust, once the general composition was settled, we started by scanning two real models in a series of poses and taking many photos as well. By carefully studying this material, modifications and corrections were done until the whole composition was arranged from any possible point of view all around the figure in an aesthetically pleasing way. Body language was also checked at this phase directing and motivating the 'actors' like in a



Again, the level of detail and texture achieved on the vampire's torso is made possible by the techniques used in design.



movie. Acting is, of course, a natural talent or gift not bestowed to many people and, perhaps for this reason, some awkward situations may arise when trying to force some expressions on people not talented enough or too shy to get into the role. Some modellers rejoiced when they discovered the possibility of scanning real-life objects, wrongly believing that making excellent figures would be now within the reach of anyone by simply scanning their friends striking a pose! The truth is that scanning, and all the other digital innovations applied to the making of figures, are

nothing more than a tool enabling talented modellers to go beyond the others. The 3D scanner is by no means a miracle machine or panacea.

Once the scanning was complete, the computer work on the figure commenced. This is a critical phase demanding considerable skill and attention. The scale reduction of a life model is by no way an automatic process, as many features and details need to be enlarged or emphasised. Even the perception of proportion and volume is warped in some way when scaling reality. There is no room here to explain the rudiments and

subtleties of 3D design but, despite the impressive technology and almost endless possibilities, talent remains the key factor at this stage. In the case of 'Blood Thirsty', there were some concerns about the stability of the whole sculpture resting on the base as some parts with delicate or intricate details would have to be cast in metal. On a more artistic level, face expressions, hair and certain details had to be extensively reshaped to achieve the right aesthetic.

When the figure design was complete, it was time for the engineering process of breaking it down to parts. This is a crucial phase too as no matter how good a model may be, it can be ruined by a defective or clumsy breakdown of parts. The more complicated a model is, the more ingenuity and expertise are required. At this point the piece was ready for 3D printing to deliver a first material copy or master used in casting and production.

Painting the Bust

That miniature figures are made to be painted seems an obvious thing to say. However, from the point of view of a figure designer, sculpting and painting are quite different disciplines. Sculpture was the first artistic manifestation of the human form. Throughout the history of sculpture, one can find many examples of painted pieces but, at least in the Western tradition, sculpture has usually been presented unpainted. We know that coloured sculptures enjoyed great prestige in the Classical world and many other outstanding examples of this genre were produced in the later centuries, especially in the medieval church, but they were more 'decorated' than 'painted' in the full artistic meaning of the word.

Painted miniatures today are different and probably unique in the history of art as they are painted in a fully artistic way. It is not simply a case of applying flat colours or elaborate filigrees. Light and colour are interplayed to create outstanding and dramatic effects mastered by some extraordinary painters scattered across the world. What we have now is a wonderful symbiosis of high-end sculpting and painting as never before.

My brother and I were already

Scanning real life subjects is not a substitute for skilful design and painting but does deliver extraordinarily realistic results.



► painting figures fifty years ago and, perhaps for that reason, we were deeply concerned with this sculpting-painting relationship when we started Andrea Miniatures in 1983. We were painters before we were sculptors and for that reason it is not surprising that the Andrea style that has developed over the years has always considered the fact that our figures are meant to be painted. In fact, although we have spent most of our career concentrated on sculpting and delegated the painting of our figures to a large pool of talented painters, we have never ceased to promote the evolution of the art of painting figures by all means possible.

When dealing with the painting of 'Blood Thirsty' the first thing to consider was to determine the most effective way to paint it among the many possibilities existing for a fictional topic like this. This allows for greater liberty and creativity than in a military or historical subject. For such a lurid theme it was apparent from the start that we should stick to a cool palette with three dominant colours: black, a very pale flesh colour, and, of course, red. Going back to the computer, we produced a coloured render to

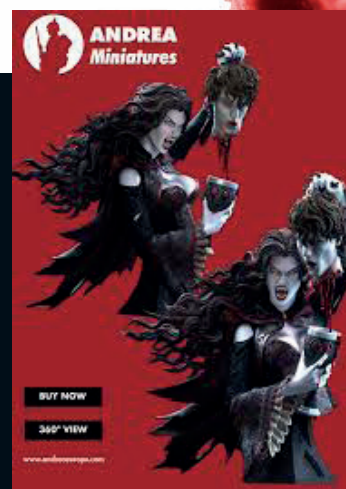
explore the options available. Besides the colour palette, there is another essential parameter that needs considered. This is the lighting sense of how it will be mapped out on the figure, as it is precisely this interplay of colour and light that is the differentiating feature of what we might term the 'atmospheric' approach to figure painting.

Moonlight was an essential element for this queen of the night. Accordingly, a light source coming from above and behind was projected on the whole sculpture and two complementary secondary light sources were used for balance. The render was now taken to completion working on the details. Once finished this would be used in the box art and publicity material. But the process was

not over yet, as one of the first kits produced now had to be painted in the traditional style. This was the final stage in a long artistic venture that had begun with our first imaginings of this female vampire. Since 1983 all the figure produced by Andrea Miniatures have been painted by some of the leading names in the hobby and are now exhibited in the Andrea show room, where over one thousand magnificently painted piece are. 'Blood Thirsty' is no exception.

'Blood Thirsty' was painted using a mixed technique of airbrush and traditional brush. This is part of the Andrea trademark developed years ago and is behind many master pieces. The paints used were, quite naturally, the well-known Andrea Color range - 'Often imitated but never matched'.

The realism and detail of the figure produces a 'collateral effect' on the traditional painting technique demanding great attention to detail and dexterity. Because of the quality of this new generation of CAD figures, the painting process is simplified to some extent, as the sculpt of figure itself provides clear and precise highlights and shadows. This substantially reduces the often-painstaking treatment of light and shadow necessary to bring some of the older figures to life. ■



BE INSPIRED

Andrea Miniatures 1/10 'Blood Thirsty' (ref. S9-B35) is available from Andrea Miniatures (www.andreaeurope.com).



Space Girl



Adrian Hopwood paints the resin kit from 1897 Miniatures.

I first saw pictures of this bust online and straight away decided I wanted one. It was an easy decision, quickly made, and I'm glad I did.

The company that produced the model was 1897 Miniatures. I had heard of them, but as Richie Auto, the proprietor of 1897 Miniatures, focuses on the Zulu Wars, I'd not paid too much attention, as this wasn't a period of history that I was particularly interested in. This release, then, was a bit of a curve ball to say the least; it's not a Zulu, and she's

definitely not from 1897. In fact, this piece reminded me a lot of the Hush bust from Chris Clayton, although I don't think he's sculpted the original for this kit.

There was no coloured box art to show at that point, as I collected the piece directly from Richie at the White Rose Christmas Bash back in December 2018. Twelve months later, Richie contacted me about buying the rights to produce this kit under my own banner of Bash Models. I jumped at the chance. After all, I liked

it so much, why not buy it? As it was, I'd already at that point painted this, but switching back and forth in time within an article is okay and provides a bit of a context to 'Space Girl'.

At the Bench

Unfortunately, I was in such a rush to get this piece painted that I didn't take any photographs of the resin in its unpainted state. She comes with a choice of two heads: one with her face uncovered and one with the faceplate down. I'd seen a couple of different versions of faceplates painted up with patterns on them, so I thought I'd have a go. The full helmet has been primed with a thin layer of acrylic paint mixed with Isopropyl Alcohol, then undercoated with a dark khaki colour. After that I stretched over a piece of lace curtain that had quite large holes in it. Using an airbrush, I then sprayed a pale-yellow



► acrylic over the whole area, which left an interesting, almost reptilian, finish (photo 1). The interesting thing about masks of this type, is you don't know what it's going to look like until the mask comes off; it could well be a case of stripping the paint off and doing it all again!

I next added several thin coats of Tamiya Clear Orange lacquer (LP-53)

(2). This is interesting stuff to use with a brush, as you've got to add water to build up layers as the paint used in its raw form will dry too quickly and either drag or leave brush marks in the first coat. In subsequent layers it'll try and melt the paint underneath. I mixed the paint with equal parts of water and used a big brush, applying the paint quickly which helps a lot. Once four or five coats had been applied, I let it cure completely before adding more. A night in the drying cupboard was sufficient to do the job.

It was now time to put some paint on the face. I tend to use a mixture of Mars Brown and Titanium White oil paint over a flesh-coloured acrylic undercoat for most faces. There's enough variation in the two oil colours when mixed to allow for a great deal of difference between each face painted. In this case I also decided to



add just a little Carmine Red to the mix, not a lot, just enough to tint the main base colour. Having used a dark base

colour to begin with, I added Titanium White in small amounts to build up the highlights. I also added some Purple Madder Alizarin to the lips (3). She looks a little odd without any eyes, but you get the idea.

For the clothing I wanted a camouflage effect, but something organic looking rather than a modern digital-style pattern. I tried a few different masking ideas and hit upon a very thin slice of Loofah sponge.

Photo #4 shows the final effect, but this possibly needs a little explanation. The area was painted in the normal way with a yellow mix, highlighting and shading as though there was going to be no pattern added over the top. Once fully dry I cut a thin slice from the inner surface of the Loofah,

having wet it thoroughly to make it pliable. A Loofah, in case you were wondering, is a natural sponge, somehow extracted from the gourd-like seed pod of a plant. There's a lot of texture to it and because it's natural and not manmade, the pattern is completely random. It is available in a dried form, sometimes compressed flat, but when soaked in water it becomes more pliable. It's not easy to cut when dry as it's quite solid, and adding water only improves matters a little as it then becomes more fibrous. I applied thin slices of Loofah to the basic curve of torso and sprayed black acrylic resulting in the pattern you see (4).

I then returned to the face. I painted the eyes, although this was the only area that gave me a problem. It took several tries for some reason, but I got there in the end. I used Payne's Grey for the iris, followed by Yellow Ochre and White to build up highlights, then

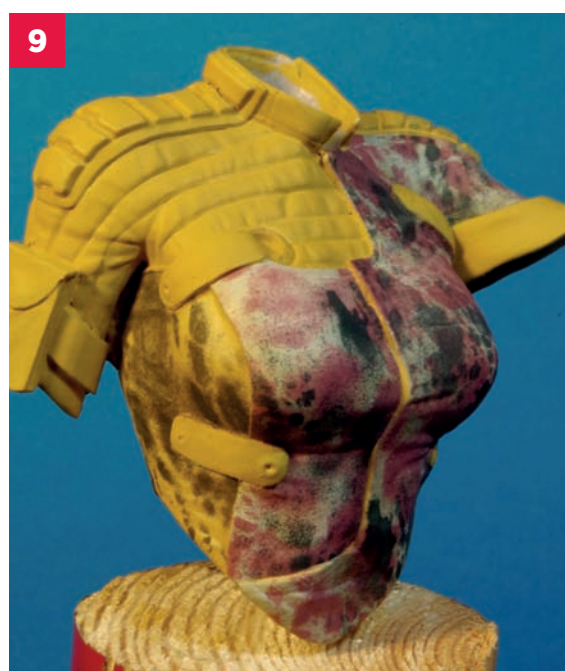


black for the pupil and a spot of white for the catchlight (5). I refined the shape of the lips too and once the main area of the face was dry, added some blusher and deeper shadows with Purple Madder Alizarin and Carmine Red oil paints (6).

While that dried, I was wracking my brain for what to do with the rest of the clothing. Did I want more camouflage? Would that detract from those yellow areas too much? I neaten up the helmet surrounding the faceplate so I could begin painting that (7). Having thought about it for a bit, I decided to make use of the Loofah sponge again, but this time I would spray two different colours through it over a third 'ground' colour. I painted a section of the clothing with an acrylic warm grey, made with a bit of sand, a fair amount of white and a spot of black, then added some pink and a very dark blue through the airbrush to make a very random pattern (8). The hardest part was

applying the masking to block off the areas already painted. Tamiya tape is brilliant and quite flexible, and I used it a lot on this model.

My thoughts now extended to how the different pieces of material would be sewn together to make the garment and how the camouflage pattern would not match up at the seams in the material. It wasn't simply a case of masking off the yellow sections and 'going for it', it was a serious case of rendering each section separately, then applying more masking tape so that the previous paint wasn't damaged (9). At this stage, there was some shading to be added and some neaten up of edges, but the basics were there.



It was a huge relief to take off the masking and not have any paint lift away with it (10).

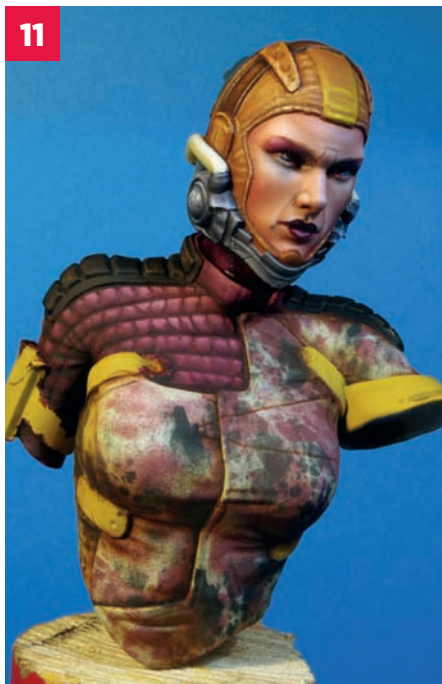
My aim in this was to keep the colours harmonious and from a limited palette. The quilting had to be either a yellowish colour or purple; it could have gone either way. I decided on the purple, because I felt that this would tie the face make-up to the clothing. Once again, I used oil paints to paint the quilted section over the shoulder, adding the Purple Madder Alizarin over a lighter purple acrylic undercoat. The mid-tones and highlights were built up with additions of Titanium White (11). I returned to the yellow for the leather sections of the helmet and used more Payne's

10



► Grey for the metal areas of the lower helmet, again to tie the colour scheme together. The colour for these was based on the shades used for the eyes and a darker shade of the camouflage pattern. The shoulder pads I thought should probably be some sort of rubber compound, and so I used some very dark brown oil paints, highlighting them with pale grey and adding scuffs and damage with Buff Titanium. There's a distinct triangle of material sculpted in the jacket across her left breast, this along with a section of material on the back was given a couple of washes of Prussian Blue so that while the

11



camouflage pattern wasn't obliterated, a difference in colour from the rest of the jacket could be seen.

The fasteners holding the clothing together, along with the strap that runs across the upper left arm gave me some pause for thought. It was so tempting to paint them all as brown leather, but I resisted and used some Prussian Blue on the fastenings,

caving in to use brown leather colours on the left arm strap and the small pouch on the upper right arm. The final touches to the clothing were from a suggestion from my friend, Paul Dobson.

He mentioned that the separate areas on the front of the model needed to be brought out, and that adding a light colour to hint at wear on the edges – think of the lightening process that happens on the seams on a pair of jeans – might work. He was right too as you can see in the final photos. The helmet has the same colours used on the rest of the model, purple and yellow, with the only exception being the orange of the faceplate.

Final Thoughts

And that's it, folks. It's a simple kit to put together, nicely cast, with a pleasing design and it's a joy to paint. If you're not keen on painting faces, then the helmet is large enough to cover the head. In fact, I've used a blob of Blu-Tac to fasten the helmet in position so it can be moved to cover the face if I want. There's no clear pivot point externally on the helmet, so it's a case of seeing what angle you want it at and setting it in place. There's lots of opportunity to add detail or even paint it on, perhaps damaging the equipment to some extent, taking the weathering further than the scratches and scrapes I've added to the clothing and leather.

If you missed out on Chris Clayton's 'Hush' bust, then this might be worth consideration as an alternative. As I said at the beginning, I liked 'Space Girl' so much that I bought the rights to produce it. The next logical step for me was to use the parts to do a heavy conversion from this Space Girl to, well, something else and hey presto, I have a link to another article. That's writers for you! ■



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'Space Girl' is available from the Bash Models Facebook page and retails for £42 plus p&p.

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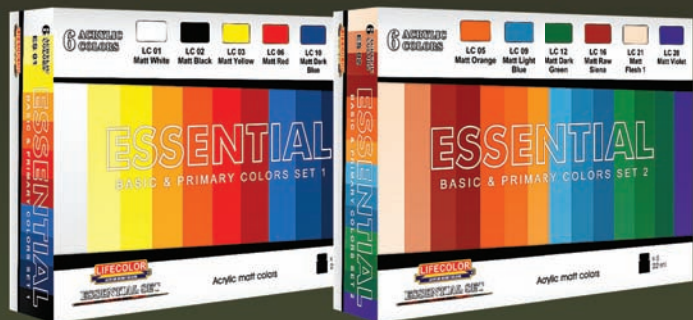
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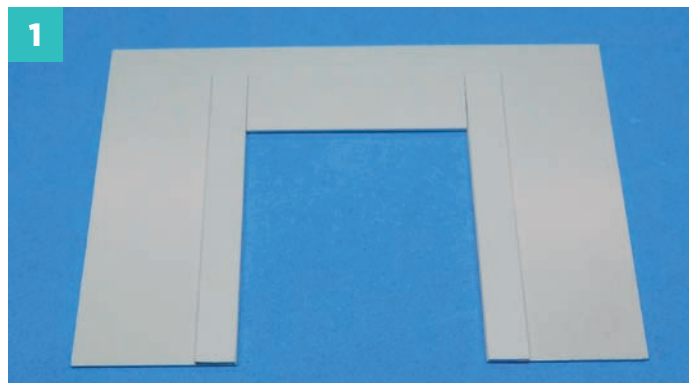


Ascensor



by **Creative Green Stuff World.**

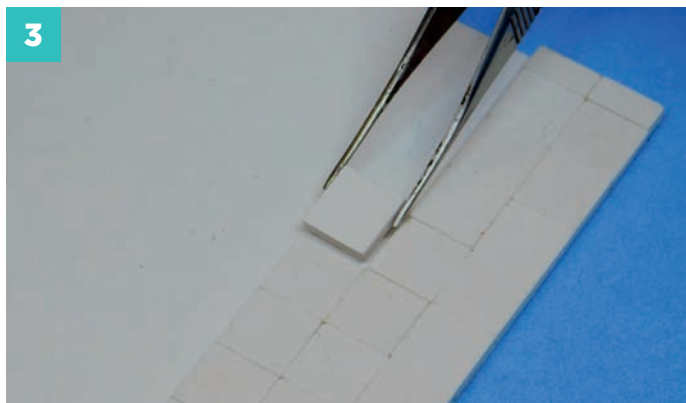
This project, made to showcase a miniature from Alternity Miniatures, was inspired by the many Zombie and post-apocalyptic disaster movies I have watched. I wanted to add a special effect to the piece, illuminating it with red light, to give it an even more sinister air. This short article is designed to show you how I did it. Let's go! ■



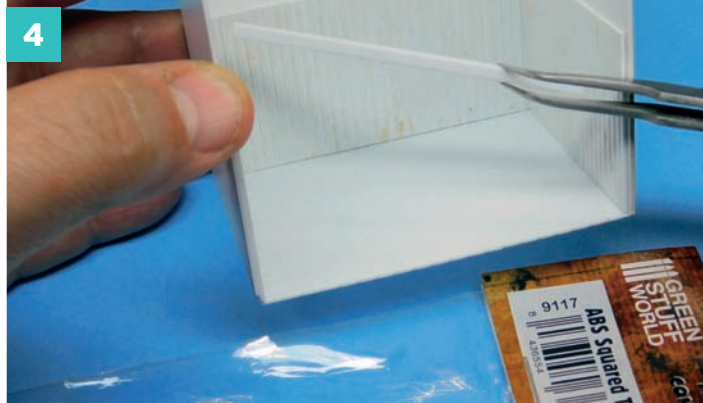
The basic shape of the scene is built with PVC foam sheets of different thicknesses, with a box within a box pattern. It's vital at this stage to remember the scale of the miniature (1/35 in this case).



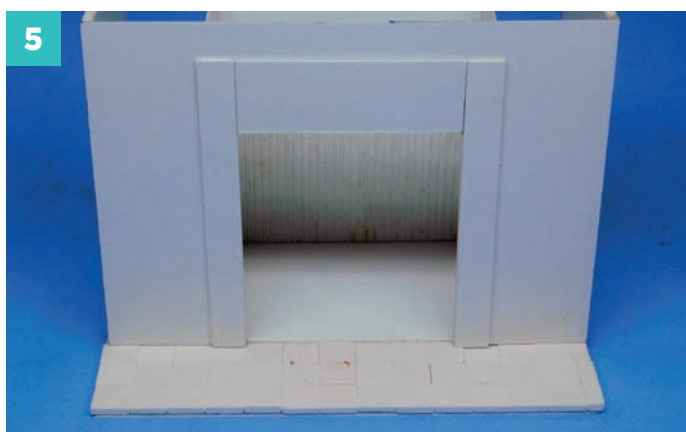
I have used the silicone moulds from Green Stuff World to make the floor tiles of the stage, using acrylic resin, which makes them light but very strong.



They can easily be glued in place with PVA glue or cyanoacrylate. Once in place, the surface is homogeneous and can be painted without first using a primer.



I used plastic profiles and tubes of varying types and thicknesses to make both the interior and exterior details. There is a wide range of these available from the GSW website.



The piece looked like this before I began the assembly of the lighting circuit and painting.



To imitate the mirror typically found in lift interiors, I used GSW Chrome Metal Airbrush (2455) paint applied over a glossy black primer, allowing it at least 24 hours to dry.



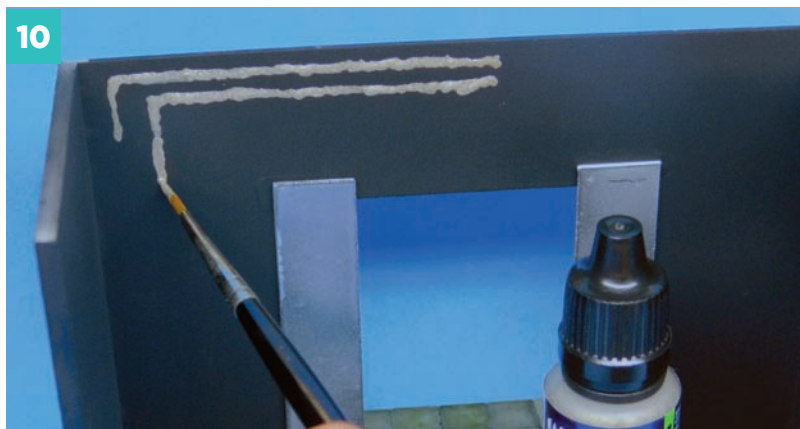
I masked the mirror part and painted the inside of the lift with a base of Rocket Green (1850), adding Zombie Flesh (1822) for the highlights, and adding the shadows with Walnut Brown Intensity Ink (1734).



While the interior dried, I pre-shaded the exterior of the lift with Opulentus Black Intensity Ink (1730). This helps give volume to the otherwise monotone exterior.



Here you can see the effect on the floor and how the preshade shows through the subsequent paint layers.



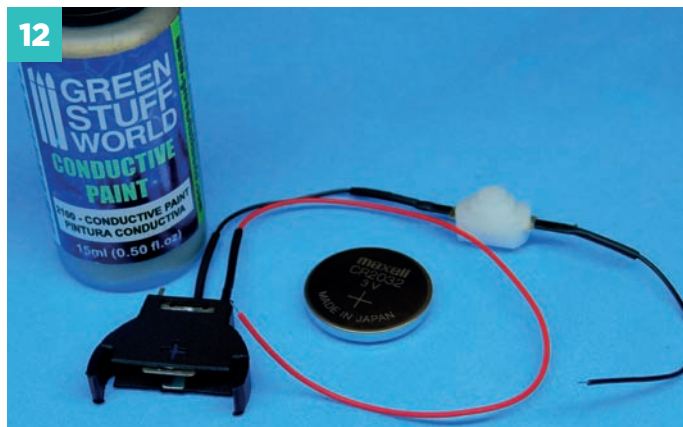
Work begins on the interior light circuit using our Conductive Paint (2100). It can be applied directly with a brush and is cleaned with water.

11



▶ The same paint is used to fix both LEDs in position. Once dry it will act like normal solder.

12



This is the GSW Mini Lighting Set, with switch and battery, used to illuminate the LEDs. It will be hidden once the scene is complete.

13



This is how it looks once installed. The same Conductive Paint will again act as a solder once dry. You can apply it as thickly as necessary.

14



While the Conductive Paint dried, I added the first details to the diorama using graffiti decals.

15



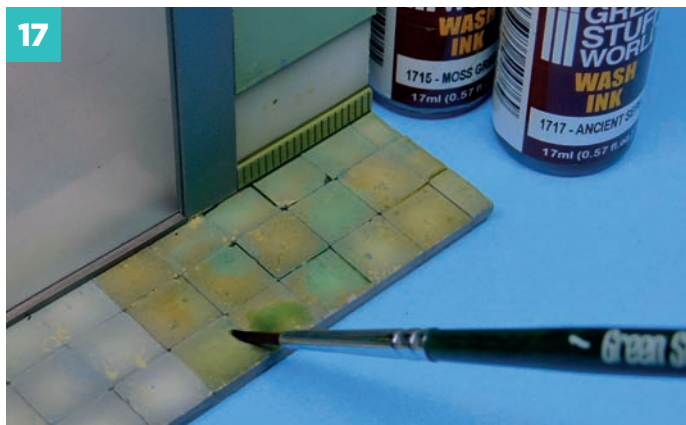
Once in place, they were treated to some blood spatter, adding to the macabre atmosphere. Applied with a brush and airbrush, the spatter pattern made with GSW Coagulated Blood (1709) is very realistic!

16



While the blood was drying, I used a GSW sponge brush to weather the floor tiles.

17



Once all the sponged chips were added, a wash using different inks helped unify the different tones and darken the appearance of the floor.

18



The hospital corridor posters were made from GSW decal sheets. You can print the decals at home, using an inkjet printer and images downloaded from the Internet.

19



I then added the details that help tell the story, such as Zombie infection signs, and the 'No Trespassing' tape. All of these are available as decals from GSW.

20



Spatters of dirt, made with a paintbrush and GSW Liquid Pigments, add to the sense of neglect and disrepair.

21



The Alternity Miniatures figure is beautiful. I first sprayed it with black primer and then hit it with white primer to identify the natural highlights.

22



For the figure's jacket, I used a range of pinks, highlighted with white and shaded with green. I began the work with an airbrush, moving to a paint brush for the more precise highlights and shadows.

23



The figure's striped leggings were first painted white ...

24



then, once dry, masked with strips of masking tape.

25



The entire legs were then carefully painted black and once thoroughly dry the masking tape was removed.

26



The flesh areas were painted using the zenithal lighting technique, imagining where the reflections would occur from the overhead light source.

27



For the hair, and to add a touch of colour, I used a combination of GSW Interference Metallic Filters to give a Cyberpunk touch to our little warrior.

29



And naturally, there are some blood spatters to tell the story, added using Coagulated Blood.

28



The baseball bat was also painted with GSW Chrome Airbrush Paint.

30



The finished figure, ready to be added to the scene.



MARTIAN TUFTS



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Fluor Wildfire Green



Neo-Mars Orange



On Fire Purple



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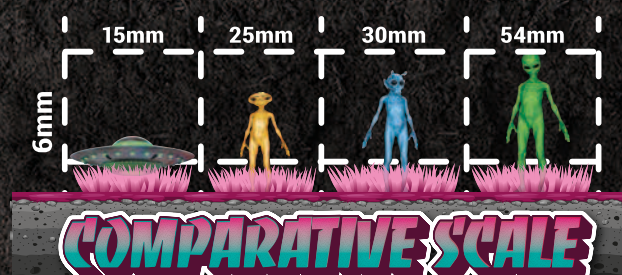
Neon Yeti Blue



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At the Bench Krzysztof Kobalczyk



We meet one of Poland's top miniature painters.

How did you begin in miniature painting?

"My journey in this hobby began a long time ago and I would date it somewhere in my school years when my brother introduced me to Warzone Miniatures and the third edition of Warhammer Fantasy Battle. This was probably about 30 years ago. Back then I just tried to paint miniatures for the gaming, but I always enjoyed

the painting side of the hobby. A lot of painters begin with miniature wargaming and that was also true in my case. I had a long break in middle school and during my student days. I got back into painting about twelve years ago when I met my future wife and moved to a different city. There I met some guys who would become good friends from The Brush Brothers team. I was impressed that you could paint

so cleanly and be able to blend in such a smooth way using glazes. It was very inspiring and that was the beginning of a serious effort to learning how to paint miniatures and taking part in miniature painting events."

How did you 'learn' to paint?

"I am, in the main, self-taught. When I started the only knowledge available were a few tutorials on the Internet



Luz New York but by Nocturna Models.

Pixie from Ignis Art.

Test Object Perion from Neko Galaxy.

Hispalis by Pedro Fernández Works.

on sites like 'Cool Mini or Not' or the beginnings of the Massive Voodoo blog. But for me the biggest help you could get was from local painters and just watching them to understand how glazing works or how to paint Non-Metallic Metal. Participating in miniature painting competitions, like Hussar, was also a big building block for me because I always tried to paint something better than my previous entry. I looked for feedback from top painters and all the new friends that I met at competitions. Feedback, I believe, is very important for developing skills. As long as it's objective and honest, I think one can learn a lot. I also sent my work to some

painters who had been inspirational in my mind and some of them were kind enough to reply and provide tips on how to improve further. Around four years ago, I changed a lot of my approach to painting. It was the time when I started to paint miniatures for a living, and I just painted more. I quickly realised that I wanted to develop a specific style of painting and explore concepts like light, colour, contrast, and not just the basic techniques of painting. I think painting miniatures is a vast field and offers so much scope for experimentation. I also thought people could be limited in just seeing this as painting a miniature or model, so that's why I stopped looking at how other people painted miniatures and started to look more

at illustration and traditional forms of painting. I researched the methods of fine art and started to learn and use that knowledge in my miniature painting. I know it's nothing groundbreaking, but I honestly believe we should learn from the great masters because painting miniatures is not that different from painting a normal canvas. Of course, there are specific challenges but still a good grounding in art is a very good building block.

How has your painting style evolved over the years?

"I think it has evolved a lot. A painting style reflects how people grow in general. Their mood and feelings but also the stage in their life. At first, I painted just for gaming purposes, so in ➤

Big Child
Creatives' Zhu
Bajie.



Imperial
Guard from
Valkiria
Miniatures.



Sharysal
from Kimera
Models.

▶ a very simple way as everyone does when they learn and take their first steps. I always remember my first painted Orc. I used enamel paints and he had bright red boots! But with time and practice I improved. I would say a painting style is something that accumulates and crystallises over time and it will probably take years to mature as it did for me. It's something you can't force. My style started to come into its own from 2017 when I quit my day job and began painting a lot. Back then I was fascinated with the effect of light on miniatures. I was struck by how many painted miniatures were so generic in this regard and how much could still be done to refine these effects. I was very inspired by photographic light set-ups and how in studio environments you could have complete control over the lighting. This is just the same in miniature painting as we have full control and just painting a zenithal light source is so close-minded. I think my first work exploring this concept in mind was the bust of Esthel that I painted with two complementary light sources. After the reaction it received from the community, it was a pivotal point in my painting journey. I would

describe myself as more of a realist painter or more on the imaginative realist side. I would struggle in painting something impressionist because for me it all must be logical and that reflects just how I think about the world. Now I experiment a lot in my painting. My mantra is to do at least one new thing on each miniature I paint. This makes my progress steady without just stopping in one place. Painting light effects was just the beginning and I still think I haven't mastered this topic because there are so many nuances. The same holds true with my use of colour. This was not intuitive to me. No one explained this topic and I had to read about it in and then begin to experiment. I think I got better control with colours when I started mixing pure pigments. This was a big change. So, you see it's an ever-evolving process. I still have so much to learn, and I always feel as if I'm on the tip of the iceberg.

What paints and materials do you use and how has this changed over time?

"I think the most important single thing in terms of materials are brushes and I always use high-quality Kolinsky sable. Recently, I've been using DaVinci Maestro Series 35 brushes, and I love the way they perform. Of course, there are many alternatives like Rosemary and Co., Winsor & Newton, or many other companies but these are the ones I am most familiar with. The second most important thing is the paint and now I mostly paint with Kimera Colors and Scale 75 Artist Paints. I also use some additional Liquitex artist paints, such as their inks. Sometimes I also use the standard Scale 75 ScaleColor paints and some Citadel paints but

Persephone by
Kimera Models.

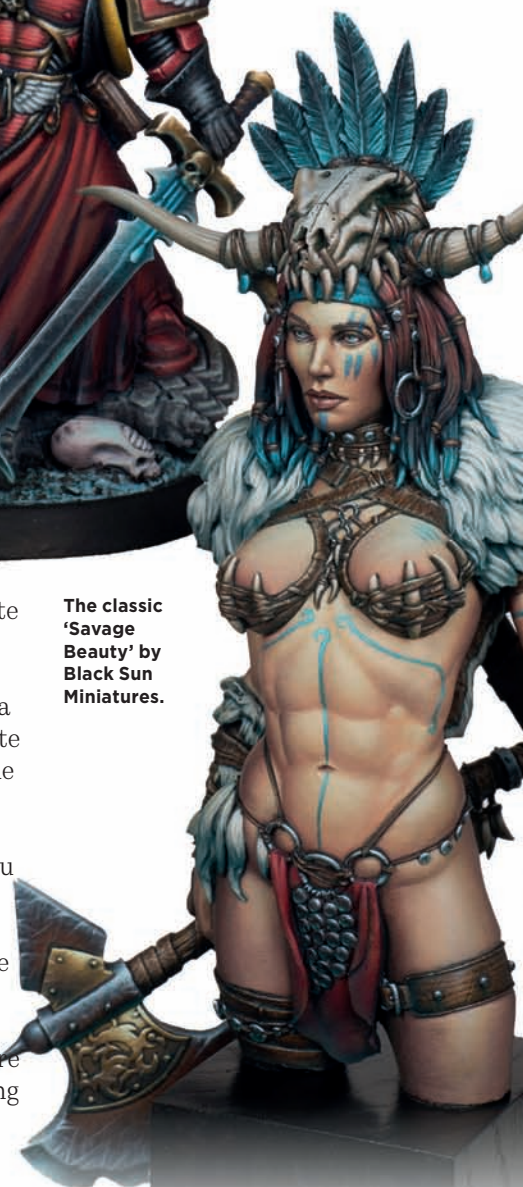


Mephiston from
Games Workshop.



think you just need a wet palette and a mug of water and a good painting lamp with white light or daylight and that's it. You don't need a wide selection of paints or a super cute professional wet palette. Mine is made from a Ferrero Rocher chocolate box! In the end, just your skill matters, as well as your patience and the time you spend on projects. It changes a little when you want to build bigger bases, so I have some modelling supplies like putty and a 'bits' box. I also think a good airbrush is essential and I still want to learn to use this tool way more as I invariably seem to end up painting everything with a brush and it's a time-consuming process."

The classic
'Savage
Beauty' by
Black Sun
Miniatures.



those I tend to use less frequently now. I like to mix colours and they fit my understanding of color compositions and how to make a coherent work. Understanding how the colors are mixed helps a lot when painting. Earlier, when I was mostly using Citadel and ScaleColor paints, I had a completely different mindset when it was easy to paint to a recipe for, let's say, NMM or skin tones. Back then I had a set of colours for the shadows, mid-tones, and highlights. To my mind, that approach is influenced by how miniature and paint companies promote their products as something simple and accessible and I think that can be a little misleading and repetitive.

As for other materials, I

What do you look for when you choose a new piece to paint?

"If it's a personal project I think the most important thing that I look for is whether the sculpt resonates with me. You just need a spark of passion

or connection to it. I think a good measure of this is when you see a sculpt and you instantly have a cool idea on how to paint it and what you want to do with it. I think painted miniatures should convey feelings of joy, sadness, beauty, darkness, and such like. I always search for something in a sculpt. Most of the time I want to paint either something dark or beautiful or both at once. With commission projects, it's a little different but with time I learned that it's better just not to paint miniatures that you don't like as I feel I would just do a bad job if the miniature doesn't speak to me. I wouldn't enjoy the process, so I only accept commissions for miniatures that I like, and I've been lucky to meet like-minded

Forge World's
Kharn the
Betrayed.



The stunning Witchhorn from Mindwork Games.

The Primarch Alpharius from Forge World.

Égilon from Little Demon Studio.



► collectors who understand this. Most of the time now I paint female characters but it's not always the case. Many people think I only paint female miniatures and I mostly paint these, but I find challenges in every topic. One thing is sure: I love painting busts and skin tones, but I don't like to paint simple nude characters with big breasts. The sculpt has to have a beauty that you can reveal through painting."

Your female figures are stunning – what are the special challenges in painting female subjects?

Painting female subjects is in my opinion more challenging than painting male ones. It's very evident when painting faces and the body where you don't want to overdo the musculature. Female skin has subtle nuances and, compared to a male body where you have a lot of strongly shaped muscles, in female miniatures you

must keep everything very light and under control. It's a more complicated topic but it simply takes practice and I often find myself studying anatomy to understand better what I'm painting. Painting makeup is also something different and challenging that you must learn, and I always think female miniatures painters have it easier in this regard. As I said, I think there are different challenges on every miniature, and it just takes time to get used to the topic. When painting a werewolf for the first time I would probably also struggle and would need to learn how to paint short hair in a realistic way. I would encourage you to paint female miniatures and experiment but also look at references and keep the muscle definition very subtle. I often see people painting

six-packs on female abdomens and that's not good. If you struggle with this I always recommend thinking about the human body as an amalgam of geometric shapes, where the whole chest is a big cylinder and the arms and fingers smaller ones. The head is just in general a sphere. Therefore, the interpretation of light on a figure is simply about painting basic geometry. I always try to convey this to the people I teach. It's simply about mastering the basics."

How do you see the hobby evolving over the next few years?

I think the hobby is evolving very fast. The top miniatures painters are now at the level of the best illustrators, and I can clearly see that is the biggest single source of inspiration for miniature painters today. You can constantly see new, very good painters emerging and sharing their work. I think this hobby is developing so fast because of the availability of knowledge via tutorials on YouTube, in books and magazines, and through Patreon and workshops. It's truly a golden age for hobbyists. Painting miniatures just takes time and the will to practice. I think in time miniature painting will develop to be recognised truly as fully fledged art. As miniatures painters, we still need more time and practice to learn complex things based on realistic examples. Still, it's magical to take part in miniature competitions and see how people paint and how their work develops over the course of year. For me, this is so inspirational." ■



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How to Apply Perfect Dry-Brush Effects



Jose Luis López Ruiz presents a new take on a classic technique.

The classic dry-brush technique is a very useful one to enhance the raised details of our models, but the result is not always satisfying, often leaving a nasty grainy texture. So how can we achieve perfect dry-brush results on our models. ■

2



Use a flat brush or, even better, a special brush designed for the dry-brush technique.

4



Rub the brush on the raised details in a perpendicular, not parallel, direction to the detail. This way the paint will accumulate faster on the details of the model.

1



You must use a dense and creamy paint that dries quickly but not too quickly. AMMO's Dio-Drybrush range of paints are specially formulated for this task.

3

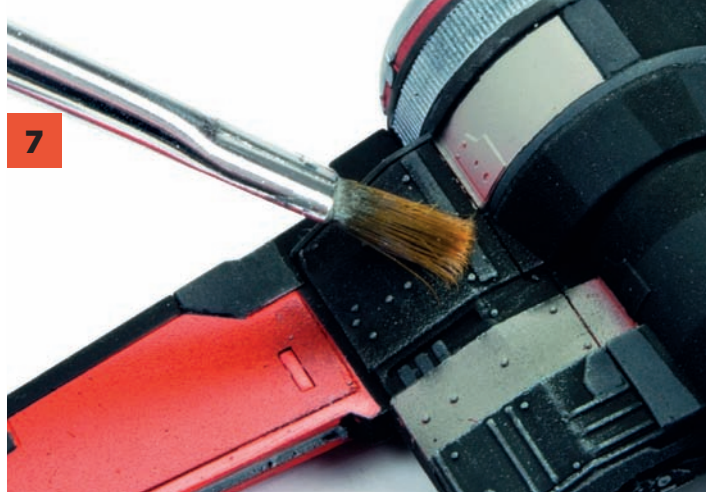
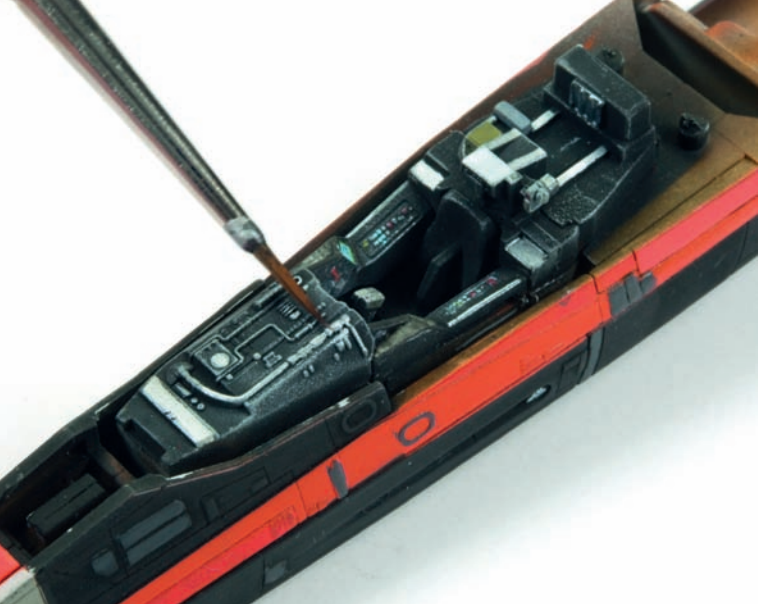


Clean the brush using a microfibre cloth or kitchen towel that doesn't release fibres. This is very important. You must wipe the brush until it has a barely discernible amount of paint on it.

5



When all the paint has come off the brush repeat the process until you get the desired intensity of colour.



You can use a larger or smaller brush depending on the size of the area you wish to dry-brush. Clean the brush with water from time to time to avoid an excess of dried paint but remember to dry it thoroughly before dry brushing again.

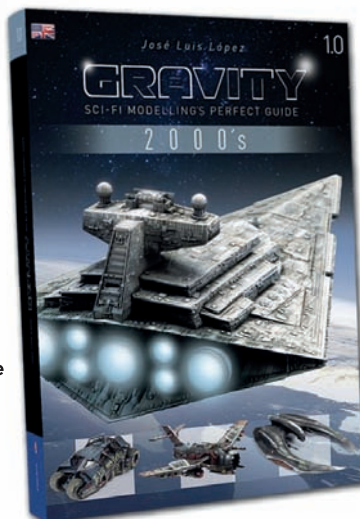
You must use a colour a little lighter than the base colour, otherwise the effect will be exaggerated. Now you can paint the surrounding details with a normal, pointed brush.



8

This technique will result in a perfect dry-brush effect to enhance the raised details. You can combine the dry-brush technique with washes to obtain more contrast across the model's different elements.

You can find many more amazing Sci-Fi models, as well as painting tips and tricks, in AMMO's Gravity 1.0: Sci-Fi Modelling's Perfect Guide publication.



Wonderfest 2021



Ron Leker visits one of the most important Fantasy and Sci-Fi shows stateside.

WonderFest 2021 is in the books and there is little doubt that it was a resounding success. WonderFest is the top Sci-fi, Horror, and Fantasy show in the United States. Held the first weekend of June in Louisville, Kentucky it has been going on now for over thirty years. This show is a melting pot of movie/TV industry people, modellers, and celebrities that bring out the creative side in all who attend. This year the vendors' rooms were packed with modellers and genre enthusiasts from across the US. The celebrity list included actress Chase Masterson from *Deep Space Nine* fame, Greg Nicotero from *The Walking Dead*, and Marta Kristen from the original *Lost in Space*. Also, industry creators such as Kirk Thatcher, Daren Dochterman, Frank Dietz, Rick Sternbach and others came to share their experiences and show off some of the work they have done. The cosplay actors were in force as the Empire made its presence known as members of the 501st Legion showed off uniforms and equipment inspired by the movies. Elves, anime samurai and even a few Steam Punk cosplayers joined in the fun.

The vending area had a few vacant tables due to the Covid travel restrictions. However, it was packed with show attendees picking up the latest garage kits and plastic models. Manufacturers displayed upcoming kits and new



releases to the public, as well as new resin figures coming soon. There were many long-time vendors who returned and, as always, there was a healthy number of newcomers. The quality of the kits was top rate.

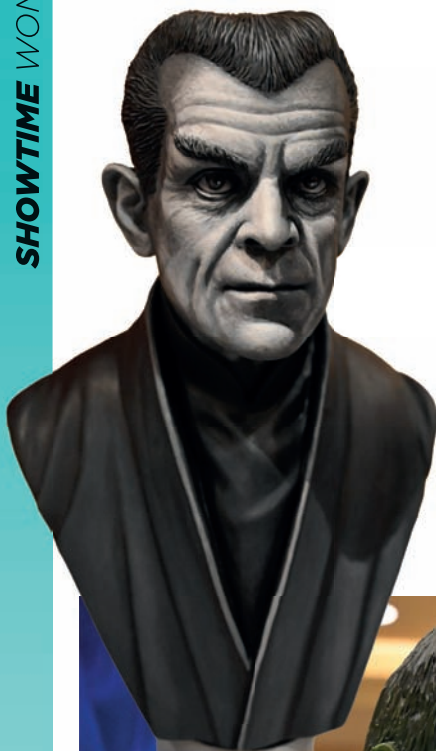
Instructional seminars on everything from 'Airbrushing 101' to the latest trends in 3D printing were in full swing. The celebrity and industry creators also held seminars that were well attended and full of information and fun for all.

This year saw 780 pieces on the table which came in very close to the show record of 820. All categories were well represented with high quality and well-executed art from all genres. From wargaming and small-scale figures to movie props taken right off the big and small screen, the quality of work, craftsmanship, and imagination was on full display. Plans are already in the works for Wonderfest 2022 to be held over the weekend of 4 and 5 June at the Crown Plaza Hotel in Louisville, Kentucky. The venue and show staff make it a wonderful experience for the whole family. There is always something to see, something to learn, and something to do at WonderFest. Below I've given a selection of photos of pieces that particularly caught my eye during the show. Hopefully it'll give you a good indication of what WonderFest is all about. ■

Photos by Kenneth Childres







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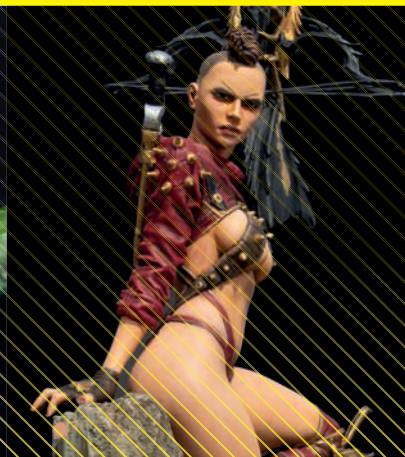
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Guideline Publications

As the nights draw in, here at Guideline Publications we're making the final preparations for our London Toy Soldier Show on Saturday, 5 December and the London Plastic Modelling Show on Sunday, 6 December 2021, both at the Tavistock School, London. We have already taken on additional space for both shows to ensure we can maintain adequate social distancing and to ensure we have enough space for everyone to enjoy the shows. Before that, of course, we're looking forward to Scale ModelWorld and the IPMS Nationals at Telford next month. Do come along to our stand and say hello; we'd love to know what you think of our magazines and we'll be running some focus groups so we can really understand what our readers and subscribers want to see in all our magazines. If you are running a show in the next few months, please do let us know so we can publicise it on our Facebook page and perhaps even attend ourselves.

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

Our Facebook page is growing all the time and has a

considerable global

reach. Don't forget to check out the Facebook pages, and click 'Like', of our sister magazines, *Scale Aircraft Modelling*, *Military Modelcraft International* and *Toy Soldier Collector & Historical Figures*, as well as our new titles. Our Facebook pages together have tens of thousands of international followers, making them the most-liked modelling magazine pages on Facebook. If you would like to take advantage of the opportunities offered by our Facebook page or our expanding print media to promote your products then please contact me, Tom Foxon, Guideline Publications Marketing Manager (tom@guidelinepublications.co.uk), tel +44(0) 7540 153368. Similarly, if you want to see your models featured on our Facebook page, then please do message us. 



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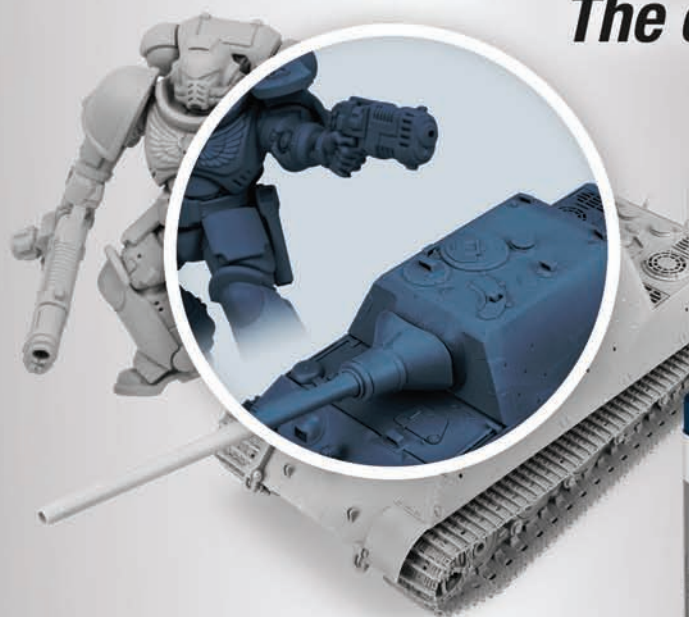
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